

LEGAL

# THE NEW REAL BOOK

JAZZ CLASSICS  
CHOICE STANDARDS  
POP-FUSION CLASSICS

FOR ALL INSTRUMENTALISTS AND VOCALISTS

\$30

SHER MUSIC CO.

# **ENDORSEMENTS**

Thanks for The New Real Book Terrific publication Great collection of tunes and really nicely presented and printed Continued success to you

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Finally it's here! - the book we've all been waiting for Great tunes great manuscript and correct chords Had The New Real Book been published 20 years ago, life would have been so much easier for all jazz musicians Thanks to Chuck Sher, it's here now

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The New Real Book shows tremendous respect for the music and the musicians The selections are well researched accurate and a visual delight There's a wonderful range of music here and I'm very happy to be included Congratulations!

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The book looks great! I'm impressed with the job you've done

**RUSS FERRANTE (of the Yellowjackets)**

An outstanding contribution - one of the best I have ever seen I myself am proud to have two songs in this fine collection Good luck with it and future publications

**BOB DOROUGH**

You have a hell of a book and I can see where I will have a great time using it You are to be commended for the marvelous job you have done compiling these wonderful songs and making them available to all the students and lovers of jazz music

**ILLINOIS JACQUET**

LEGAL

# THE NEW REAL BOOK

JAZZ CLASSICS  
CHOICE STANDARDS  
POP-FUSION CLASSICS

FOR ALL INSTRUMENTALISTS AND VOCALISTS

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

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Autumn Leaves	I'm All Smiles	Stormy Weather*
Beautiful Love	I'm Old Fashioned	Take The 'A' Train
Basin St. Blues	Imagination	Tenderly
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Don't Get Around Much Anymore*	My Romance	We'll Be Together Again
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\* = STANDARDS SUPPLEMENT - U.S.A. Only

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# PUBLISHER'S FOREWORD ("Why A New Real Book?")

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

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

1) The standard tunes have been thoroughly researched and often synthesized from as many as eight different classic recordings as well as the original sheet music. This reliance on the weight of history eliminates the arbitrariness of much of the old Real Book. (See Appendix II - Sources, for complete documentation of this).

2) The jazz classics here have been transcribed by one of the world's great musical minds (and ears!), Bob Bauer - often with the input of those composers who are still living. On those tunes that were also in the old Real Book, Bob has corrected many mistakes. This will become apparent if you compare both books with the original recordings.

3) In response to the request "Play something we can dance to!", this book contains many great, danceable pop-fusion tunes recorded after the old Real Book was already out. We hope that their inclusion will allow you to satisfy the needs of your younger audiences without compromising your own integrity.

4) The last twenty years have been fertile ones for jazz composition and "The New Real Book" (in both the Jazz and Fusion sections) contains many tunes written since 1970 that deserve to become part of the standard repertoire of the jazz player. We hope that you will take the time to play and/or listen to the recordings of those tunes unfamiliar to you - you'll be glad you did!

5) Unlike the old, illegal Real book, we obtained the owner's permission to include each tune in the book, in exchange for royalties paid. Besides acknowledging the composers' rights to benefit from their creations, this has given us access to their own lead sheets and/or approval of our charts, whenever the composers were still living.

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

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

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

# MUSICAL EDITOR'S FOREWORD

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

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

## SOURCES

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

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

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

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

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

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

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

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

## THE STANDARDS

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

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

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

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

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

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

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

## OTHER TUNES

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

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

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

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

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

## COMPLETENESS AND CLARITY

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

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

## THE OLD REAL BOOK

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

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

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

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

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

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

BOB BAUER - Musical Editor

## NOTES FROM THE MUSIC CALLIGRAPHERS

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

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

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

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

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

MICHAEL SMOLENS

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

ANN KRINITSKY

# GENERAL RULES FOR USING THIS BOOK

## FORM

1. Key signatures will be found at the top of page one, and at the top of page three for tunes longer than two pages. Any change of key will be noted not only where it occurs but also at the start of the next line. The key signature holds even if there is a change of clef, and is not restated. A change of key to C Major will appear as a clef followed by the naturals needed to cancel the previous key signature.
2. The Coda sign is to be taken only when ending the tune unless otherwise stated. Some tunes have dual Codas ( $\text{Coda}^1$  and  $\text{Coda}^2$ ) 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.

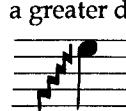
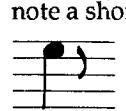
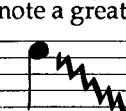
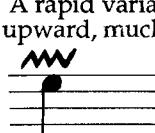
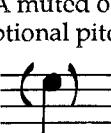
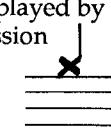
## TRANSPOSITIONS

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
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.	trumps
cresc.	crescendo	perc.	percussion	unis.	unison
decres.	decrescendo	pn.	piano	V.S.	Volti Subito (quick page
dr.	drums	rall.	rallentando	w/	turn)
elec. bs.	electric bass	R.H.	piano right hand	x	time
		rit.	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	A muted or optional pitch	Note with indeterminate pitch	Rhythm played by drums or percussion
				

**CHORD SYMBOLS**

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

Below are two groups of chord spellings:

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

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

**(No Chord)**

N.C.      C bass      C      C<sup>6</sup>      C<sup>9</sup>      C (add 9)  
C MA<sup>7</sup>      C MA<sup>7 (add 13)</sup>      C MA<sup>9</sup>      C MA<sup>13</sup>      C<sup>7</sup>      C<sup>9</sup>      C<sup>13</sup>  
C<sub>MI</sub>      C<sub>MI</sub><sup>6</sup>      C<sub>MI</sub><sup>6⁹</sup>      C<sub>MI</sub><sup>(add 9)</sup>      C<sub>MI</sub><sup>7</sup>      C<sub>MI</sub><sup>7 (add 11)</sup>      C<sub>MI</sub><sup>7 (add 13)</sup>  
C<sub>MI</sub><sup>9</sup>      C<sub>MI</sub><sup>11</sup>      C<sub>MI</sub><sup>13</sup>      C<sub>MI</sub><sup>(MA<sup>7</sup>)</sup>      C<sub>MI</sub><sup>9 (MA<sup>7</sup>)</sup>      C<sub>MI</sub><sup>7 (b⁵)</sup>      C<sub>MI</sub><sup>9 (b⁵)</sup>      C<sub>MI</sub><sup>11 (b⁵)</sup>  
C<sup>dim.</sup>      C<sup>7</sup>      C<sup>7 (add MA<sup>7</sup>)</sup>      C<sup>+</sup>      Csus      C<sup>7sus</sup>      C<sup>9sus</sup>      C<sup>13sus</sup>      C<sup>7sus⁴-³</sup>  
C MA<sup>7 (b⁵)</sup>      C MA<sup>7 (#⁵)</sup>      C MA<sup>7 (#¹¹)</sup>      C MA<sup>9 (#¹¹)</sup>      C MA<sup>13 (#¹¹)</sup>      C<sup>7 (b⁵)</sup>      C<sup>9 (b⁵)</sup>  
C<sup>7 (#⁵)</sup>      C<sup>9 (#⁵)</sup>      C<sup>7 (b⁹)</sup>      C<sup>7 (#⁹)</sup>      C<sup>7 (b⁹)</sup>      C<sup>7 (#⁹)</sup>      C<sup>7 (#⁹)</sup>  
C<sup>7 (#¹¹)</sup>      C<sup>9 (#¹¹)</sup>      C<sup>7 (b⁹)</sup>      C<sup>7 (#⁹)</sup>      C<sup>13 (b⁵)</sup>      C<sup>13 (b⁹)</sup>      C<sup>13 (#¹¹)</sup>      C<sup>7sus (b⁹)</sup>      C<sup>13sus (b⁹)</sup>  
C/E      C/G      E/C      B⁹/C      C (add 9)      C (omit 5)      C<sup>7 (omit 3)</sup>      C<sub>MI</sub><sup>7 (omit 5)</sup>  
C # MA<sup>7sus (b⁵)</sup>      F #⁷sus<sup>(add 3)</sup>      B⁹ (add b¹³)      A+ (add #⁹)      G # MI<sup>7 (add 11)</sup>  
F/F#      E+/G      G⁷sus/A      G MA<sup>7 (#⁵)/F#</sup>      E b MA<sup>7 (#⁵)/F</sup>      B MA<sup>7sus/F#</sup>

Medium Funk/Rock

$J=108$

# Affirmation

Jose Feliciano

(As played by George Benson)

The score consists of eight staves of handwritten guitar tablature. Chords indicated include E<sub>MI</sub><sup>9</sup>, B<sub>MI</sub><sup>7</sup>, A<sub>MI</sub><sup>7</sup>, D<sup>7</sup>, G<sub>MA</sub><sup>9</sup>, E<sup>9</sup>, A<sup>9sus</sup>, G<sub>MA</sub><sup>9</sup>, C<sup>9</sup>, F<sub>MI</sub><sup>7</sup>, F<sup>9</sup>, E<sub>MI</sub><sup>9</sup>, E<sup>b9</sup>, D<sub>MA</sub><sup>9</sup>, B<sub>MA</sub><sup>7</sup>, and A<sup>9sus</sup>. A section labeled '(strings)' is shown below the eighth staff. Solos are marked with circled 'B' and circled 'A'. The score concludes with a 'Vamp & fade' section.

Medium Funk/Rock  
 $J=108$

**B**

**A**

**(B<sub>MI</sub><sup>7</sup>) (Guitar solo)**

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

**(2)**

**(2)**

**Vamp & fade**

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

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Medium-Up Latin  
(Head Swings)

$\text{J} = 232$

# Airegin

Sonny Rollins

(As played by Miles Davis)

(Intro)

(ten.) (bass)

A

(Swing)

F<sub>MI</sub> C<sub>7(5)</sub> F<sub>MI</sub> F<sub>7</sub>  
B<sub>b MI</sub> F<sub>7(5)</sub> B<sub>b MI</sub><sup>7</sup>  
(trp. w/ ten. 8va b.)

B

B<sub>b MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sub>MA</sub><sup>7</sup> C<sub>#MI</sub><sup>7</sup> F<sub>#7</sub>  
B<sub>M</sub><sup>7</sup> C<sub>M</sub><sup>7</sup> F<sub>7</sub> B<sub>b M</sub><sup>7</sup>

C

B<sub>b MI</sub><sup>7</sup> B<sub>b MI</sub><sup>7</sup> E<sub>b7</sub> A<sub>b MA</sub><sup>7</sup> C<sub>MI</sub><sup>7(5)</sup> F<sub>7</sub>  
B<sub>b MI</sub><sup>7</sup> B<sub>b MI</sub><sup>7</sup> E<sub>b7(5)</sub> A<sub>b6</sub> G<sub>MI</sub><sup>7(5)</sup> C<sub>7</sub>  
solo break

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



A<sub>b6</sub> (N.C.)

(pn. & bs.)

Piano tacets for head.

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# Always There

Ronnie Laws  
William Jeffrey  
(As played by Jeff Lorber)

Medium Funk (Intro)  
J = 116

*1st x: tacet*

(synth.)

(bass)

(3rd x: omit)

1,2      1st x: synth. enters      3.

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

(gtr.)

A<sup>b9</sup>SUS      D<sup>b</sup><sub>MA</sub><sup>7</sup>

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

A<sup>b9</sup>SUS      D<sup>b</sup><sub>MA</sub><sup>7</sup>

A

(ten. w/ synth.)

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

A<sup>b9</sup>SUS      D<sup>b</sup><sub>MA</sub><sup>7</sup>

F<sub>M1</sub><sup>7</sup>      C<sub>M1</sub><sup>7</sup> (2)A<sup>b9</sup>SUS D<sup>b7</sup><sub>MA</sub>

(1st x only)

(2)

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

E<sup>b</sup><sub>M1</sub><sup>7</sup> A<sup>b9</sup> D<sup>b</sup><sub>MA</sub><sup>7</sup> G<sup>b13</sup>

(sample bass line)

(2)

Bass line played with considerable variation.

(2)

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

**B**

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

(Half-Time Rock feel)

**C**

Dm7 G13(b9) A<sup>b6/9</sup>/Gb E<sup>b9(add 9)</sup>/G C/Bb F<sup>(add 9)</sup>/A D/E Fm9

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

**D**

f (Vamp till cue)

On cue, D.S. al Coda

Fm7 Cm7 Ab9sus DbMaj7 A<sup>b6/9</sup>/Gb

(synth. fill)

# Ana Maria

Wayne Shorter

Half-time Rock Feel

$\text{J} = 124$

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

(2)   (2)   (2)

**A**  $\text{mf}$  (piano fill)   
 (Bossa Nova)  $G\text{MA}^7$   $E^b(\text{add } 9)/G$   $G^{13}\text{sus}$   $E^b(\text{add } 9)/G$

$D^b\text{MA}^7/F$   $G^b\text{MA}^7(\#11)$   $A^b\text{MI}^7$   $B^b/A^b$

$G\text{MI}^7$   $C^9\text{sus}$   $D/C$   $C^9\text{sus}$

$A^b(\text{add } 9)/C$  (Rock Feel)  $G7(\flat 9)\text{sus}$   $E^b\text{MA}^9/G$  (2)

**B** (Bossa)  $f$  (piano fill)   
  $G\text{MA}^7$   $G^{13}\text{sus}$   $E^b/F$   $E^7(\#9/\flat 5)$   $E^b\text{9sus}$

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

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

(Rock Feel)  $B^b\text{9sus}$   $D^b13\text{sus}$  (pn. fill)   
 f

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

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

3

**(Bossa)**

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

**(Rock feel)**

G<sup>7(b9)</sup><sub>SUS</sub> E<sup>b</sup><sub>MA</sub><sup>9</sup>/<sub>G</sub> G<sup>7(b9)</sup><sub>SUS</sub> E<sup>b</sup><sub>MA</sub><sup>9</sup>/<sub>G</sub>

**(Soprano solo)**

G<sup>7(b9)</sup><sub>SUS</sub> E<sup>b</sup><sub>MA</sub><sup>9</sup>/<sub>G</sub>

**D**

(Vamp, solo & fade)

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

D<sub>MA</sub><sup>7</sup> F<sup>7(5)</sup> B<sup>b</sup><sub>MI</sub> (add 9)  
 etc.

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

# Angel Eyes

Music by Matt Dennis

Lyric by Earl Brent

Med. Ballad

A

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

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

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

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

So

B

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

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

C

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

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

(Ending (freely))

'Scuse me while I dis- ap - pear.-----

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

$C_MI / B^b A^{\circ 7} A^{\flat 7}$   $C_MI / G$

(etc.)

or:  $C_MI / E^b / C$   $D / C$   $D^b / C$   $C_MI$

(etc.)

Fast Bebop

# Anthropology

Charlie Parker  
Dizzy Gillespie

A

B-flat major

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

C7    F7    B-flat 7    E-flat 6    E-flat minor 6

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

B

D7    G7

C7    F7

C

B-flat 6    G7    C minor 7    F7    B-flat 6    G minor 7    C7    F7

B-flat 7    E-flat 6    E-flat minor 6    D minor 7    G7    C minor 7    F7    B-flat 6

# Autumn Leaves

(Les Feuilles Mortes)

Music by Joseph Kosma

English Lyric by Johnny Mercer

Med. Swing

A

The falling leaves drift by my window, The autumn.

A<sub>M</sub>I<sup>7(b5)</sup>

D<sup>7</sup>

G<sub>M</sub>I

leaves of red and gold; I see your

C<sub>M</sub>I<sup>7</sup>

F<sup>7</sup>

(B<sub>M</sub>I<sup>7</sup> E<sup>7</sup>)  
B<sub>b</sub><sup>MA7</sup>

B<sub>b</sub><sup>MI7</sup> E<sup>b7</sup>)

lips, the summer kiss - es, The sun- burned

A<sub>M</sub>I<sup>7(b5)</sup>

D<sup>7</sup>

G<sub>M</sub>I

hands I used to hold. Since you

B

A<sub>M</sub>I<sup>7(b5)</sup>

D<sup>7</sup>

G<sub>M</sub>I

went a - way the days grow long, And soon I'll

(B<sub>M</sub>I<sup>7</sup> E<sup>7</sup>)  
B<sub>b</sub><sup>MA7</sup>

E<sup>b</sup><sub>MA7</sub>

hear old winter's song, But I

A<sub>M</sub>I<sup>7(b5)</sup>

D<sup>7</sup>

G<sub>M</sub>I

(D<sup>7</sup>/F#)

C<sup>9</sup>

F<sub>M</sub>I<sup>7</sup>

B<sup>b7</sup>

miss you most of all, my darling, When

(A<sub>M</sub>I<sup>7(b5)</sup>)

D<sup>7</sup>)

G<sub>M</sub>I

(G<sup>7</sup>)

au - tumn leaves start to fall.

|Melody is freely interpreted rhythmically.

**Med-Slow  
Funky Rock**

# Baby, I Love You

Ronnie Shannon  
(As sung by Aretha Franklin)

*(elec. pn.)*

**G7**

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

**A**

**G7**

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

**G7** **D7** **G7**

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

**G7** **C7**

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

**C7** **G7**

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

**G7** **C7**

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

**D bass break**

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

**B C7**

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

**G7**

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

**D7**

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

**C**

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

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

## 2nd VERSE

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

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

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

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

Med.-Slow Swing  
(Dixieland)

# Basin Street Blues

Spencer Williams

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



# Beautiful Love

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

Medium Swing

1. Beau - ti - ful      love, you're      all a mys - ter - y,      Beau - ti - ful  
**E<sub>M1</sub> 7(b5)**      **A<sup>7</sup>(#5)**      **D<sub>M1</sub>**      **(D<sup>7</sup>)**

love, what      have you done to me?      I was con -  
**G<sub>M1</sub> 7**      **C<sup>7</sup>**      **F<sub>M1</sub> 7**      **E<sub>M1</sub> 7(b5) A<sup>7</sup>**

tent - ed till      you came a      long, (E<sup>7</sup>)      thrill - ing my  
**D<sub>M1</sub>**      **G<sub>M1</sub> 7**      **B<sup>7</sup>**      **A<sup>7</sup>**

1.

soul      with (G7(#11)) your      song. (E7)      Beau - ti - ful  
**D<sub>M1</sub>**      **B<sup>7</sup>(#11)**      **E<sub>M1</sub> 7(b5)**      **A<sup>7</sup>**

2.

love, will my      dreams come      true?  
**D<sub>M1</sub>**      **B<sup>7</sup>(#11)**      **B<sup>7</sup>**      **A<sup>7</sup>**      **D<sub>M1</sub>**

2nd VERSE

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

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

# Bernie's Tune

Bernie Miller

Medium Swing

(As played by Gerry Mulligan)

**Staff A:**

- Chord: A (boxed), D<sub>M1</sub>, (trp.)
- Chord: E<sub>M1</sub> 7(b5)
- Chord: A<sup>7</sup>
- Chord: D<sub>M1</sub>
- Chord: B<sup>b9</sup> (1. (E<sub>M1</sub> 7(b5) A<sup>7</sup>) 2. D<sub>M1</sub>)

**Staff B:**

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

**Staff C:**

- Chord: D<sub>M1</sub>
- Chord: B<sup>b9</sup>
- Chord: E<sub>M1</sub> 7(b5)
- Chord: A<sup>7</sup>
- Chord: D<sub>M1</sub>
- Chord: (E<sub>M1</sub> 7(b5) A<sup>7</sup>)

Chords in parentheses are used for solos.

# Bird Food

Ornette Coleman

Fast Swing

$J=256$

N.C.

(alto & trp.)

A

alto 8va b.  
(add bs. & dr.)

(loco)

B

D7 (sample alto solo)

(end solo)

C

(alto & trp.)

alto 8va b.  
(loco)

Solos in B $\flat$ , disregard the form

No chordal instrument on original recording.

F7

Bb6

break

Bb6

## Black Ice

Jeff Lorber

## Medium-Up Funk

 $\text{J} = 125 \text{ N.C.}$  (drums double rhythm)

**(fl.)**

**B7( $\#5$ )** **E<sub>M1</sub>9** **F<sub>6/4</sub>**

**E<sub>M1</sub>9** **A<sup>13</sup>** **B7( $\#5$ )** **E<sub>M1</sub>9** **F<sub>6/4</sub> (bass)** **E<sub>M1</sub>9** **A<sup>13</sup>**

**A**

**E<sub>M1</sub>9** **F<sub>6/4</sub>** **E<sub>M1</sub>9** **A<sup>13</sup>** **E<sub>M1</sub>9** **F<sub>6/4</sub>**

**E<sub>M1</sub>9** **A<sup>13</sup>** **E<sub>M1</sub>9** **F<sub>6/4</sub>** **E<sub>M1</sub>9** **A<sup>13</sup>**

**1.** **E<sub>M1</sub>9** **F<sub>6/4</sub>** **E<sub>M1</sub>9** **A<sup>13</sup>** **E<sub>M1</sub>7** **D<sub>M1</sub>9** **G<sup>13</sup>**

**B**

**C<sub>MA</sub>7** **B7( $\#5$ )** **D<sub>M1</sub>7** **G7** **C<sup>6</sup>** **E<sup>b</sup>/<sub>F</sub>** **B<sup>b</sup><sub>MA</sub>9** **A<sup>b</sup><sup>13</sup>** **G7( $\#5$ )**

**(sample solo)**

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

A musical score page featuring six staves of music. The top staff shows a treble clef line with chords F<sup>#</sup><sub>M1</sub>11, C<sup>#9</sup><sub>SUS</sub>, F<sup>#</sup><sub>M1</sub>11, and C<sup>#9</sup><sub>SUS</sub>. The second staff shows a bass clef line with chords F<sup>#</sup><sub>M1</sub>11, N.C., B7(<sup>#9</sup><sub>5</sub>), E<sub>M1</sub>9, and F<sup>6</sup><sub>9</sub>. The third staff shows a bass clef line with chords E<sub>M1</sub>9, A<sup>13</sup>, B7(<sup>#9</sup><sub>5</sub>), E<sub>M1</sub>9, F<sup>6</sup><sub>9</sub>, E<sub>M1</sub>9, and A<sup>13</sup>. The fourth staff shows a bass clef line with chords C (Solos), E<sub>M1</sub>9, F<sup>6</sup><sub>9</sub>, E<sub>M1</sub>9, A<sup>13</sup>, and (2). The fifth staff shows a bass clef line with chords (2), E<sub>M1</sub>9, F<sup>6</sup><sub>9</sub>, 1. E<sub>M1</sub>9, A<sup>13</sup>, 2. E<sub>M1</sub>7, D<sub>M1</sub>9, G<sup>13</sup>, and (2). The sixth staff shows a bass clef line with chords D<sub>CMA</sub>7, B7(<sup>#9</sup><sub>5</sub>), D<sub>M1</sub>7, G7, C<sup>6</sup>, E<sup>b</sup><sub>F</sub>, B<sup>b</sup><sub>M1</sub>A<sup>9</sup>, A<sup>b13</sup>, G7(<sup>#5</sup>), F<sup>#</sup><sub>M1</sub>11, C<sup>#9</sup><sub>SUS</sub>, (2), (2), (2), and B7(<sup>#9</sup><sub>5</sub>). The seventh staff shows a treble clef line with chords (2), (2), (2), F<sup>#</sup><sub>M1</sub>11, N.C., (fl.), Solo on CCD; After solos, D.S. al Coda, and (7x's). The eighth staff shows a bass clef line with chords F<sup>#</sup><sub>M1</sub>11, C<sup>#9</sup><sub>SUS</sub>, F<sup>#</sup><sub>M1</sub>11, N.C., and B7(<sup>#9</sup><sub>5</sub>). The bottom staff shows a bass clef line with the instruction Flute sounds one octave higher than written. Piano comp figure is freer for solos.

Medium Jazz Waltz  
J = 130

# Black Narcissus

Joe Henderson

**A**

(tenor)

Handwritten musical score for section A. The top staff is for tenor, starting with a bass clef, a 3/4 time signature, and a key signature of A♭ major (two flats). The first measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top. The second measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top. The third measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top. The fourth measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top.

(bass)

Handwritten musical score for section A. The top staff is for tenor, starting with a bass clef, a 3/4 time signature, and a key signature of A♭ major (two flats). The first measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top. The second measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top. The third measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top. The fourth measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top.

Handwritten musical score for section A. The top staff is for tenor, starting with a bass clef, a 3/4 time signature, and a key signature of A♭ major (two flats). The first measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top. The second measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top. The third measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top. The fourth measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top.

Handwritten musical score for section A. The top staff is for tenor, starting with a bass clef, a 3/4 time signature, and a key signature of A♭ major (two flats). The first measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top. The second measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top. The third measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top. The fourth measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top.

**B**

Handwritten musical score for section B. The top staff is for tenor, starting with a bass clef, a 3/4 time signature, and a key signature of E♭ major (one flat). The first measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top. The second measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top. The third measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top. The fourth measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top.

Handwritten musical score for section B. The top staff is for tenor, starting with a bass clef, a 3/4 time signature, and a key signature of E♭ major (one flat). The first measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top. The second measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top. The third measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top. The fourth measure shows a bass line with a note at the bottom of the staff and a treble line with a note at the top.

Dynamics and kicks are used for solos. Bass line is used on the head only.

Head is played twice before and after solos.

(fine)

Med. Ballad

## Blame It On My Youth

Music by Oscar Levant  
Lyric by Edward Heyman

A

**E<sub>flat</sub> MA<sup>7</sup>** **F<sub>MI</sub><sup>7</sup>** **G<sub>MI</sub><sup>7</sup>** **C<sub>MI</sub><sup>7</sup>** **F<sub>MI</sub><sup>7</sup>** **E<sup>07</sup>** **F<sub>MI</sub><sup>7</sup>** **B<sub>b7</sub>**

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

**F<sub>MI</sub>** **E<sup>07</sup>** **F<sub>MI</sub><sup>7</sup>** **B<sub>b7</sub>** **G<sub>MI</sub><sup>7</sup>** **F<sub>MI</sub><sup>7</sup>** **B<sub>b7</sub>** **E<sub>flat</sub> MA<sup>7</sup>** **E<sup>b7</sup> sus** **E<sup>b7</sup>**

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

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

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

**D<sub>MI</sub><sup>7(b5)</sup>** **G<sup>7</sup>** **C<sub>MI</sub>** **A<sub>flat</sub> MA<sup>7</sup>** **C<sup>7</sup>** **F<sup>7</sup>** **B<sub>b7</sub> sus** **B<sub>b7</sub>**

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

B

**E<sub>flat</sub> MA<sup>7</sup>** **F<sub>MI</sub><sup>7</sup>** **G<sub>MI</sub><sup>7</sup>** **C<sub>MI</sub><sup>7</sup>** **F<sub>MI</sub><sup>7</sup>** **E<sup>07</sup>** **F<sub>MI</sub><sup>7</sup>** **B<sub>b7</sub>**

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

**F<sub>MI</sub>** **E<sup>07</sup>** **F<sub>MI</sub><sup>7</sup>** **B<sub>b7</sub>** **G<sub>MI</sub><sup>7</sup>** **F<sub>MI</sub><sup>7</sup>** **B<sub>b7</sub>** **E<sub>flat</sub> MA<sup>7</sup>** **E<sup>b7</sup> sus** **E<sup>b7</sup>**

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

**A<sub>flat</sub> MA<sup>7</sup>** **B<sub>b7</sub>** **G<sub>MI</sub><sup>7</sup>** **C<sub>MI</sub><sup>7</sup>** **F<sub>MI</sub><sup>7</sup>** **E<sup>b</sup>** **D<sub>b9(#11)</sub>** **C<sup>7</sup>**

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

**F<sub>MI</sub><sup>7</sup>** **E<sup>07</sup>** **F<sub>MI</sub><sup>7</sup>** **B<sub>b7</sub>** **E<sup>b6</sup>** **(C<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sub>b7</sub>)**

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

# Blizzard of Lies

Dave Frishberg  
Samantha Frishberg

Med. Swing

$\text{J} = 130$

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

( $E^b_{\text{MI}}7$ )

A

*mf*

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

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

$B^b_{\text{sus}}$   $B^b_{\text{sus}}$   $C^b_{\text{sus}}$

N.C.

(pn. w/ bs.)

*3*

get right back to you.  
is a real good deal.  
coat's a per-fect fit.

It's  
It's  
It's

just a stan-dard form,  
fin-ger lick-in' good,  
strict-ly fresh to-day,

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

*3*

(in 2)

mor-row with-out fail,  
strict-ly by the book,  
serv-ice with a smile,

What's I'll

Pleased to meet you, thanks a lot, your  
fair is fair, I'll be right there,  
love you dar-ling, 'til I die, we'll

check is in the mail,  
I am not a crook,  
keep your name on file,

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

ma-rooned  
ma-rooned  
ma-rooned

(in 4)

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

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

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

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

3rd x

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

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

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

Your Bet-ter Walk

(in 2)

 $A^{\flat}$  $A^{\circ 7}$  $E^{\flat}/B^{\flat}$ 

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

 $B^{\circ 7}$  $C_{M1}$  $B^{\flat}/D$  $E^{\flat}$  $A^{\flat}_{MA} 7 G^9 G^{\flat 13}$ 

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

(pn. *tacet*) - - - - $E^{\flat}$  pedal ( $E^{\flat}_{M1} 7$ ) $F_{M1} 7$  $B^{\flat} 7$ (pn.)  $b$ 

rooned in a bliz - zard of lies.  
rooned in a bliz - zard of lies.

 $(E^{\flat}_{M1} 7)$  $f$ 

(bs. rhythm)

2. You  
3. We'll

3rd x (in 4)

 $A^{\flat} 9$  $A^{\circ 7}$  $E^{\flat}/B^{\flat}$ 

(Walk) on, walk on, with hope in your heart, and you're in for a big sur -prise

 $B^{\circ 7}$  $C_{M1}$ 

break - - - - -

when you're ma - rooned, (pn. fill) - - - - - ma - rooned,

 $A^{\flat} 9$ 

break - - - - -

 $C_{M1}$  $B^{\flat} 13$  $A^{\flat} 9$ break ( $G^7$   $G^{\flat 13}$ ) - - - - -

(pn. fill) - - - - -

ma - rooned,

ma - rooned,

ma - rooned,

in a bliz - zard of

 $(F)$  $D^{\flat}_{MA} 9 (\#11)$  $C_{M1}$  (add 9)

lies,

A bliz - zard of

lies.

(Ad lib.)

# Blue Bossa

Kenny Dorham

(As played by Joe Henderson)

Medium-Up Bossa

$\text{J}=160$

$C_{\text{MI}}^6$   
(sample bass line)

A

$C_{\text{MI}}^6$        $F_{\text{MI}}^7$        $(B^{\flat}7)$   
 $(\text{trp. w/ten. 8va b.})$

$D_{\text{MI}}^7(b5)$        $G7(\#5)$        $C_{\text{MI}}^6$

$E^b_{\text{MI}}^7$        $A^b7$        $D^b_{\text{MA}}^7$

(trp.)  
(ten.)

$D_{\text{MI}}^7(b5)$        $G7(\#5)$        $C_{\text{MI}}^6$        $(G7)$

(lower part 2<sup>nd</sup> x only)

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

B

$C_{\text{MI}}^6$        $F_{\text{MI}}^7$

$D_{\text{MI}}^7(b5)$        $G7(\#5)$        $C_{\text{MI}}^6$

$E^b_{\text{MI}}^7$        $A^b7$        $D^b_{\text{MA}}^7$

(ten. loco)

$D_{\text{MI}}^7(b5)$        $G7(\#5)$        $C_{\text{MI}}^6$

(ten. 8va b.)

1.      (G7)      2.      (G7)

D.S. al Coda

Trumpet plays melody (upper part) throughout.

$C_{\text{MI}}^6$   
(Vamp, solo & fade)

# Blue Daniel

Frank Rosolino

(As played by Cannonball Adderley)

Medium Jazz Waltz

$J=132$

$\text{D}^6 \quad \text{C}^9 \quad \text{B}_{\text{M}}17 \quad \text{E}^{13}$

$\text{B}_{\text{M}}19 \quad \text{E}^{13}(\#11) \quad \text{B}_{\text{M}}19 \quad \text{E}^{13}(\#11)$

$\text{G}_{\text{M}}19 \quad \text{C}^{13} \quad \text{D}_{\text{M}}17 \quad \text{C}^{13}(\#11)$

$\text{E}_{\text{M}}19 \quad \text{A}^{13}\text{sus} \quad \text{A}^{13} :$

(Ending)

$\text{D}^6 \quad \text{C}^9 \quad \text{B}_{\text{M}}17 \quad \text{E}^{13}(\#11) \quad \text{A}^{13}\text{sus} \quad \text{A}^{13} \quad \text{D}_{\text{M}}17$

Fast Swing  
J = 264

# Blues Connotation

Ornette Coleman

**A**

(ten. & trp.)

B<sup>b</sup>7      E<sup>b</sup>7      B<sup>b</sup>7

B<sup>b</sup>7      E<sup>b</sup>7

B<sup>b</sup>7      C<sub>m</sub>7

F<sup>7</sup>      2)      1.      2. to solos

B<sup>b</sup>7      2)      4)      4)

F<sup>7</sup>      B<sup>b</sup>7

Solos in B<sup>b</sup>;  
disregard the form.

B<sup>b</sup>7      B<sup>b</sup>7

Chords suggested only (no chordal instrument on recording).

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Med. Swing

$\text{J} = 118$



# Blues On The Corner

McCoy Tyner

28

ten.

(pn.)

$B\flat^7$   $E\flat^7$  ( $E^\circ 7$ )  $B\flat^7$   $B\flat^7_{sus}$   $A\flat^7_{sus}$

$F\sharp^7_{sus}$   $E^7_{sus}$   $D^7_{sus}$   $E\flat^7$   $B\flat^7(\#5)$

$(B\flat^7)$   $E\flat^7_{sus}$   $D^7(\text{alt.})$   $G^7(\text{alt.})$   $C^7_{m7}$

*sample fill*

$F^7_{sus}$   $B\flat^7$   $G^7(\#5)$   $C^7(\text{alt.})$   $F^7(\text{alt.})$

*(Solo on B $\flat$  blues)*

head is played twice before and after solos.

$C^7(\text{alt.})$   $F^7(\text{alt.})$   $B\flat^7(\#11)$

$E^7(\#9)$

drum fill

Tenor has the melody throughout.

# Boogie Down

Al Jarreau

Michael Omartian

Med. Funk

$J = 114$  (Tacet) (Intro)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Med. Swing

$\text{J} = 118$

**A**

# Blues On The Corner

McCoy Tyner

head is played twice before and after solos.

Tenor has the melody throughout.

# Boogie Down

Al Jarreau

Michael Omartian

Med. Funk

$J = 114$  (Tacet) (Intro)

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

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

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

$F \quad G_{m1}^7 \quad B^b \quad F/A$   $G^7 \quad F/A \quad G^7/B$   $G^7 \quad F/A \quad C \quad G^7/B$

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

$G^7 \quad F/A \quad G^7/B$   $F \quad G_{m1}^7 \quad B^b \quad F/A$

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

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

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

$F \quad G_{m1}^7 \quad B^b \quad F/A$   $G^7 \quad F/A \quad G^7/B$   $G^7 \quad F/A \quad C \quad G^7/B$

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

$G^7 \quad F/A \quad G^7/B$   $F \quad G_{m1}^7 \quad B^b \quad F/A$

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

**C**  $E_{m1}^7$   $A^{13}$   $C/D$

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

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

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

E<sub>M11</sub> G<sub>M11</sub><sup>7</sup> C<sup>#</sup><sub>M11</sub><sup>7(1/2)</sup> D

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

D G<sup>7</sup> F/A G<sup>7</sup>/<sub>B</sub>

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

F G<sub>M11</sub><sup>7</sup> B<sup>b</sup>F/A G<sup>7</sup>/<sub>B</sub>

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

G<sup>7</sup> F/A G<sup>7</sup>/<sub>B</sub>

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

F G<sub>M11</sub><sup>7</sup> B<sup>b</sup>F/A

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

E (1st x: tacet)

N.C.

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

(N.C.)

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

31  
Med. Funk

## Boogie Down (Rhythm Section)

 $\text{J} = 114$ 

(Intro)

(pn.)

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

$G\text{maj}^7$

$B\text{dmaj}^7/F$

$C$

$B\flat\text{maj}^7/F$

$C$

$G^7/F(\text{add } 9)/G^7/B$

$G^7/F(\text{add } 9)/C/G^7/B$

$G^7/F(\text{add } 9)/G^7/B$

$F/G\text{maj}^7/B\flat/F/A$

(etc.)

$G^7/F(\text{add } 9)/G^7/B$

$G^7/F(\text{add } 9)/C/G^7/B$

$F/G\text{maj}^7/B\flat/F/A$

$G^7/F(\text{add } 9)/G^7/B$

$(\text{Skip to C on D.C.})$

A

$G^7/F(\text{add } 9)/G^7/B$

$F/G\text{maj}^7/B\flat/F/A$

$G^7/F(\text{add } 9)/G^7/B$

B

$G^7/F(\text{add } 9)/G^7/B$

$G^7/F(\text{add } 9)/C/G^7/B$

$G^7/F(\text{add } 9)/G^7/B$

Synthesizer bass sounds one octave lower than written.

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

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

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

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

E<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup> C<sup>#M1</sup><sup>7(b5)</sup>      B<sup>b</sup><sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup>      C/D

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

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

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

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

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

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

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

$\text{♩} = 114$

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

omit on D.C.

(1<sup>st</sup> x: tacet)

omit on D.C.

(Skip to C on D.C.)

**A** Tacet**B**
**C**
**D****S**



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

Tacet

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

(very straight rhythms, sempre staccato)

1, 3...

2, 4...



MICHAEL BRECKER

# Both Sides Of The Coin

Bright Latin/Rock

Michael Brecker

*d = 118*

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

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

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

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

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

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

C#7(b9) BMA7/SUS F# C#7/SUS A/B (ten., loco, w/ vibes)

**B** C#7(b9) BMA7/SUS F# GMA7(#5) G#M7

D/C G#M7 DMA7(#5) D/C# C#(add b9)

C/F# D#/F# F#(add 9) 1 2 (ten. plays upper line-melody)

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

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

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

B (add 9)      F MA 7 (#5)      F 6/9      B 6/9      G/D#

E MI 9      C 9 (#11)      E MI 9      1. Eb 7 (#9)

G# MI 7      A# MI 7      A 13 sus      G# MI 7      C# 9 sus

2. G MA 7 (#5)      G# MI 7      A# MI 7      A 13 sus      G# MI 7      C# 9 sus

D.S. al Coda One ( $\Phi^1$ )  
(D.S. al Coda Two to end)

F# 13 (#9)      F# (add 9)      F/F#      G MA 7 (#5)      F# 13 (#9)      F# (add 9)

(vibes w/ pn. 8va b.)

F# 13 (#9)      F# (add 9)      F/F#      G MA 7 (#5)      F# 13 (#9)      F# (add 9)

(Solos) (Half-time Feel)      F# 13 (#9)      F/F#      G MA 7 (#5)

G# MI 9      E MI 9      G# MI 9      E MI 9      C# 9 sus

Solo on DDE; after solos play letter **C** (w/ pickups & repeat) then D.S. al Coda Two ( $\Phi^2$ )

F# 13 (#9)      F# (add 9)      F/F#      G MA 7 (#5)      F# 13 (#9)      F# (add 9)

(vibes w/ pn. 8va b.)

Vamp & fade while drums solo.

# Bouncin' With Bud

Bud Powell

Med. (-Up) Swing

(Intro)

(melody) B<sub>b6</sub>

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

(sample bs. line) B<sub>b6</sub>

B<sub>b6</sub>

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

B<sub>b6</sub>

**A**

B<sub>b6</sub> C<sub>M17</sub> D<sub>M17</sub> E<sub>bM17</sub> D<sub>M17</sub> G<sub>7</sub> C<sub>M17</sub> D<sub>7</sub>

S

(bs. walks in 4)

G<sub>M17</sub> C<sub>#07</sub> C<sub>M17</sub> F<sub>7</sub> B<sub>b6</sub> F<sub>7(b5)</sub>

B<sub>b6</sub> C<sub>M17</sub> D<sub>M17</sub> E<sub>b6</sub> D<sub>M17</sub> G<sub>7</sub> C<sub>M17</sub> D<sub>7</sub>

G<sub>M17</sub> C<sub>#07</sub> C<sub>M17</sub> F<sub>7</sub> B<sub>b6</sub> (D<sub>7</sub>)

(pn.)

**B**

G<sub>M1</sub>

A<sub>M17(b5)</sub>

D<sub>7(#9)</sub>

(pn., upper notes of block chords)

G<sub>13(#11)</sub>

F<sub>#13</sub>

C<sub>M19</sub>

F<sub>7(alt.)</sub>

(melody)

**C**

B♭⁶ CMI⁷ DMI⁷ E♭MI⁷ DMI⁷ G⁷ D-CMI⁷ D⁷  
GMI⁷ C♯⁰⁷ CMI⁷ F⁷ ⊕ B♭⁶

**D**

(chords follow bs. rhythms)  
D⁷ F♯ GMI D⁷ GMI B⁰⁷ CMI⁷ G⁷(b⁹) CMI⁷ G⁹ F⁹

(pn.) fill F⁹ 3  
F⁷(b⁹) B♭⁶ (B♭⁶)

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

No kicks during solos.

(pn., w/ 8va)  
B♭⁶ (N.C.)  
(bs.)

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

GMI⁷ C♯⁰⁷

# Breakfast Wine

Randy Aldcroft

(As played by Bobby Shew)

Medium-Up Swing  
J=196

**(Intro)**

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

**A**

(B<sup>b</sup>) (B<sup>b</sup>) (trp.) (B<sup>b</sup>) (B<sup>b</sup>) E<sup>b</sup> M<sub>I</sub> 6 / B<sup>b</sup> E<sup>b</sup> M<sub>I</sub> 6 / B<sup>b</sup> E<sup>b</sup> M<sub>I</sub> 6 / B<sup>b</sup>

(B<sup>b</sup>) (B<sup>b</sup>) E<sup>b</sup> M<sub>I</sub> 6 / B<sup>b</sup> (A) G<sub>M\_I</sub> 7 B<sup>b</sup> M<sub>A</sub> 9 / F E<sup>b</sup> M<sub>A</sub> 7

E<sup>b</sup> M<sub>A</sub> 7 E<sup>b</sup> A<sup>b</sup> M<sub>I</sub> 6 / E<sup>b</sup> 1. E<sup>b</sup> A<sup>b</sup> M<sub>I</sub> 6 / E<sup>b</sup> 2. E<sup>b</sup> G<sup>13</sup> G<sup>7(#5)</sup>

**(In 2)**

C<sub>M\_I</sub> 7 E<sup>b</sup> M<sub>A</sub> 9 / B<sup>b</sup> A<sub>M\_I</sub> 7(b5) D<sup>7(#9)</sup>

G<sub>M\_I</sub> 7 G<sub>M\_I</sub> 7 / F E<sub>M\_I</sub> 7(b5) A<sup>7(#9)</sup>

D<sub>M\_I</sub> 7 E<sup>b</sup> M<sub>A</sub> 9(#11) D<sub>M\_I</sub> 7 E<sup>b</sup> M<sub>A</sub> 9(#11)

D<sub>M\_I</sub> 7 G<sup>13</sup> G<sup>7(#5)</sup> C<sup>9</sup> SUS F<sup>9</sup> SUS

C

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

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

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

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

D

(In 2) C<sub>MI</sub><sup>7</sup> B<sup>b</sup> A<sub>MI</sub><sup>7(#5)</sup> D<sup>7(#9)</sup>

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

D<sub>MI</sub><sup>7</sup> G<sup>7(#5)</sup> C<sub>MI</sub><sup>7(add 11)</sup> F13

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

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

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

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

No kicks during solos.

Bb &amp; Eb chords falling on beat 3 for head are played on beat 1 for solos.

(last x)

# Breakin' Away

Al Jarreau  
Tom Canning  
Jay Graydon

Half-time Funk Shuffle

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

mf (trb.)  
(pn.)  $F^{13}_{\text{sus}}$

$E^{13}_{\text{sus}}$   
(etc.)

(bs. w/ pn. LH in octaves)

$F^{13}_{\text{sus}}$

$E^{13}_{\text{sus}}$

(unis.)

A

$mf$  trp., tacet 1st x

Well, look what you've done for me,  
 $D_{\text{MA}}^9$

$F^{\#}_{\text{M1}}7$   $F^{\#}_{\text{M1}}7$  ( $A_{\text{MA}}9$ )  
(on repeat)

1st x: no lyric -

You're mak-in' more fun for me.  
 $D_{\text{MA}}^9$

$F^{\#}_{\text{M1}}7$   $F^{\#}_{\text{M1}}7$  /  $E$

Trou - ba - dour me,  
 $D_{\text{MA}}7$

Dest-ined to be,  
 $A_{\text{MA}}7/C^{\#}$

$B_{\text{M1}}7$

$A^{(\text{add 9})}/C^{\#}$

(bs.)

1.

D<sub>MA</sub><sup>7</sup> A<sub>MA</sub><sup>7</sup>/C<sup>#</sup> B<sub>M1</sub><sup>7</sup> E<sup>9</sup><sub>SUS</sub>

2., 3.

D<sub>MA</sub><sup>7</sup> A<sub>MA</sub><sup>7</sup>/C<sup>#</sup> C<sup>7</sup> B<sub>M1</sub><sup>7</sup>

cresc. (trp.)

School - in' me. F#m17 F#m17 sus Break - in' a - way,  
G<sup>#</sup><sub>M1</sub><sup>7</sup>(add 11) (limits) G<sup>7</sup>(b5) f dr. fill

B

Your love has o - pened eyes that could - n't see.  
E<sub>b</sub><sub>M1</sub><sup>7</sup> A<sub>b</sub><sub>M1</sub><sup>7</sup> D<sub>b</sub><sub>M1</sub><sup>7</sup> F<sub>M1</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>(b9) E<sub>b</sub><sub>MA</sub><sup>7</sup>

(sample bass line)

(shake →)

Break-in' a - way, Your bea - con in - the night dis - cov - ered me.  
E<sub>b</sub><sub>MA</sub><sup>7</sup> E<sup>b</sup><sup>7</sup>(b9) A<sub>b</sub><sup>9</sup> A<sub>b</sub><sup>7</sup> E<sub>b</sub><sub>M1</sub><sup>7</sup> G<sub>b</sub><sup>9</sup><sub>SUS</sub> G<sub>b</sub>/F<sub>b</sub>

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

2nd VERSE

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

3rd VERSE

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

(Continued on next page)

V.S.

(trp, 2<sup>nd</sup> x only)

*mf*

F<sup>13</sup>sus  
(trb.)

(bass w/ pn.  
LH in octaves)!

E<sup>13</sup>sus  
(trb.)

F<sup>13</sup>sus  
(pn.) (unis.)

(etc.)

3

1.

F<sup>13</sup>sus  
(pn.)

E<sup>13</sup>sus  
(trb.)

2.

E<sup>13</sup>sus  
cresc.  
Break-in'a-way,  
*f*  
dr. fill - - -

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

E<sup>b</sup>M<sub>I</sub>⁷ A<sup>b</sup>M<sub>I</sub>⁷ D<sup>b</sup>M<sub>I</sub>⁷ F<sub>M</sub>⁷ B<sup>b</sup>⁷(b⁹) E<sup>b</sup>M<sub>A</sub>⁷

(shake-)

Break-in' a way,

E<sup>b</sup>M<sub>A</sub>⁷ E<sup>b</sup>⁷(b⁹) A<sup>b</sup>M<sub>I</sub>⁹ A<sup>b</sup>M<sub>I</sub>⁷ E<sup>b</sup>M<sub>I</sub>⁷ G<sup>b</sup>sus  
(trp.)

Your bea - con in - the night

cresc.

dis cov - ered me.

G<sup>b</sup>/F<sub>b</sub> G<sub>M</sub>⁷ C<sub>M</sub>⁷ C<sup>b</sup>⁷(b⁹)

Break-in' a - way

A<sup>b</sup>M<sub>I</sub>⁹ A<sup>b</sup>M<sub>I</sub>⁷ E<sup>b</sup>M<sub>I</sub>⁷

Your love

Vamp & Fade

3 3 3 3

# But Beautiful

Music by Jimmy Van Heusen  
Lyric by Johnny Burke

Med. Ballad

**A** G<sub>MA</sub>⁷ B<sub>Mi</sub>⁷(b⁵) E⁷(b⁹) A<sub>Mi</sub>⁹ C<sub>Mi</sub>⁷(b⁵) F<sub>#</sub>⁷(b⁹)

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

G<sub>MA</sub>⁷ B<sub>Mi</sub>⁷(b⁵) E⁷sus E⁷ A⁹

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

D⁹sus D⁷ G<sub>MA</sub>⁷ (B⁷)

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

E<sub>Mi</sub>⁷ A⁹ A<sub>Mi</sub>⁹ D⁷

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

**B** G<sub>MA</sub>⁷ B<sub>Mi</sub>⁷(b⁵) E⁷(b⁹) A<sub>Mi</sub>⁹ C<sub>Mi</sub>⁷(b⁵) F<sub>#</sub>⁷(b⁹)

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

G<sub>MA</sub>⁷ B<sub>Mi</sub>⁷(b⁵) E⁷sus E⁷ A⁹

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

D⁷ D⁷/C B<sub>Mi</sub>⁷ E<sub>Mi</sub>⁷ A<sub>Mi</sub>⁹ F<sub>Mi</sub>⁷(b⁵) B⁷ E<sub>Mi</sub> F⁹

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

G<sub>MA</sub>⁷/D E⁷ A<sub>Mi</sub>⁹ D⁷ G⁶ (A<sub>Mi</sub>⁹ D⁷ )

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

# Chain Of Fools

Don Covay

(As sung by Aretha Franklin)

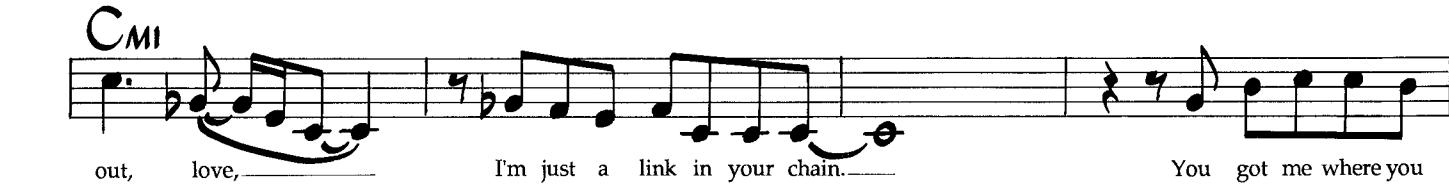
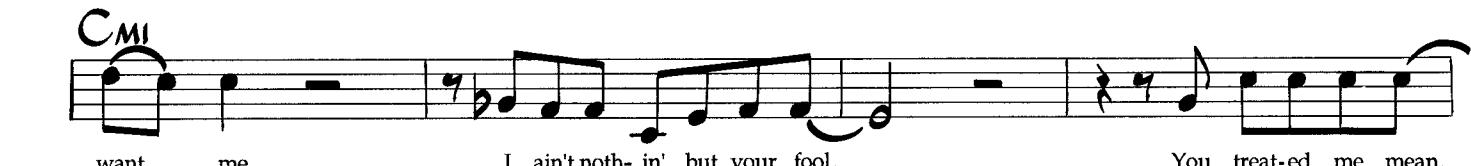
Med. Rock (Intro)

J = 114

N.C.

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

A

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

B

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

C

C<sub>MI</sub>break  
C<sub>MI</sub> (hand claps)

**D** (C) (instr. tacet till E)  
 hand claps

(etc. till E)

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

(C)

My doc - tor said take it ea - sy, Oh, but your  
 lov - in' is much too strong, I'm add- ed to your chain, chain, chain,

**E** (instr. reenter)

C<sub>MI</sub>7

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

C<sub>MI</sub>7

chain of fools, One of these

**F**

C<sub>MI</sub>

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

C<sub>MI</sub>

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

D.S., vamp and fade on E

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

etc.

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

bkgr. vocals  
at D:

Ooh, ooh,  
etc.

Medium Swing  
J=132

# Change Of Mind

Bob Mintzer  
(As played by Peter Erskine)

**A**

8/4  $\text{A}^{13}_{\text{sus}}$   $\text{A}^{13(\#9)}$   $\text{D}_{\text{MA}}7(\#5)$   $\text{B}_{\text{MI}}/\text{D}$   $\text{C}^{\#}7(\#9)(\#5)$

$\text{C}^{\#}7(\#9)(\#5)$   $\text{F}^{\#}_{\text{MI}}11$   $\text{E}^{\flat}13(\#11)(\#9)$   $\text{D}13$   $\text{B}_{\text{MI}}7$

$\text{F}^{\#}_{\text{MI}}9$   $\text{E}^{\flat}/\text{G}$   $\text{E}^{\flat}/\text{G}^{\#}$  (pn.)  $\left( \begin{array}{c} \text{E} \\ \text{G} \end{array} \right)$  (let ring)

**B**

8/4  $\text{A}^{13}_{\text{sus}}$   $\text{A}^{13(\#9)}$   $\text{D}_{\text{MA}}7(\#5)$   $\text{B}_{\text{MI}}/\text{D}$   $\text{C}^{\#}7(\#9)(\#5)$

$\text{C}^{\#}7(\#9)$   $\text{F}^{\#}_{\text{MI}}11$   $\text{E}^{\flat}13(\#11)(\#9)$   $\text{D}13$   $\text{B}_{\text{MI}}7$

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

(horns)

**C**

**D**

**E**

**F**

Chords in brackets are used for solos.

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

# Chega De Saudade

(No More Blues)

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

Med. Bossa Nova

**A**

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

No more blues, I'm goin' back home, No, no more blues, I prom - ise no more to roam.

D<sub>MI</sub> B<sub>MI</sub>7(♭5) E<sub>7</sub> A<sub>MI</sub>

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

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

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

**B**

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

No more tears and no more sighs, And no more fears.

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

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

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

me I swear I'm gon - na re - fuse, I'm gon - na set - tle down.

(B<sub>b</sub>7) E<sub>7</sub>(b9) (B<sub>b</sub><sub>MI</sub>6) A<sub>7</sub>(b9) D<sub>MI</sub> E<sub>MI</sub>7 A<sub>7</sub>

and there'll be no more blues.

C

D<sub>MA</sub><sup>7</sup> B<sub>7</sub>(<sup>#5</sup>) D<sup>#</sup> E<sub>MI</sub><sup>7</sup>

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

A<sup>9</sup><sub>SUS</sub> A<sup>7</sup> D<sup>07</sup> D<sub>MA</sub><sup>7</sup>

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

F<sup>#</sup><sub>MI</sub><sup>7</sup> F<sup>07</sup> E<sub>MI</sub><sup>7</sup>

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

E<sup>9</sup> G<sub>MI</sub><sup>6</sup> A<sup>7</sup>

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

D

D<sub>MA</sub><sup>7</sup> B<sub>MI</sub><sup>7</sup> E<sup>7</sup>

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

F<sup>#</sup><sub>7</sub> B<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sup>7</sup>

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

G<sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> F<sup>#</sup><sub>MI</sub><sup>7</sup> B<sup>13</sup> B<sub>7</sub>(<sup>#5</sup>)

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

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

set -tle down there'll be no more blues, Not-in' but hap - pi - ness, when we

E<sup>9</sup> A<sup>13</sup><sub>SUS</sub> D<sup>6</sup> (A<sup>7</sup>(<sup>#5</sup>))

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

# Chelsea Bridge

Billy Strayhorn

Med. Ballad

**Staff A:** N.C. (No Chords), followed by a measure with a 3 over a bracket. Chords:  $B_{MI}^b(MA\ 7)$ ,  $A_{MI}^b(MA\ 7)$ ,  $B^7$ ,  $E_{MI}^b\ 9$ ,  $A^{b13}$ . Below the staff, a break is indicated between  $D^b6$  and  $B^7$ .

**Staff B:** Chords:  $F_{MI}^{\#}\ 7$ ,  $B^7$ ,  $E_{MA}^7$ ,  $C_{MI}^{\#}\ 7$ ,  $F_{MI}^{\#}\ 7$ ,  $B^7(\#5)$ ,  $B_{MI}^7$ ,  $E^7$ . Below the staff, a break is indicated between  $A_{MA}^7$  and  $C^7$ .

**Staff C:** Chords:  $B_{MI}^b(MA\ 7)$ ,  $A_{MI}^b(MA\ 7)$ ,  $B_{MI}^b(MA\ 7)$ ,  $A_{MI}^b(MA\ 7)$ ,  $B^7$ ,  $E_{MI}^b\ 9$ ,  $A^{b13}$ ,  $D^b6$ ,  $D^b6(C^7\ B^7)$ .

$E^b9(\#11)$  may be substituted for  $B_{MI}^b(MA\ 7)$  and  $D^b9(\#11)$  for  $A_{MI}^b(MA\ 7)$  throughout, in which case bar 8 of **A**, **B** and **C** may be played:  $D^b$   $C^7$   $B^7$   $B^7$

Med.-Slow Gospel Ballad

## Come Sunday

(D7(#5))

Duke Ellington

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

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

C<sub>M</sub>I<sup>9</sup> F<sup>9</sup> B<sub>b</sub> E<sup>b6/Bb</sup> B<sup>b7</sup> B<sup>b6</sup>

Please look down and see my peo - ple through.

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

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

F<sup>7</sup> C<sub>M</sub>I<sup>7</sup> F<sup>7</sup> (D7(#9)) A<sup>b13</sup> G<sup>7(#5)</sup> C<sup>9</sup> F<sup>7(#5)</sup>

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

**C** F<sup>7</sup> E<sup>b9(#11)</sup> F<sup>7</sup> (D7(#5)) G<sup>b7</sup> G<sup>9</sup>

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

C<sub>M</sub>I<sup>9</sup> F<sup>9</sup> B<sub>b</sub> E<sup>b6/Bb</sup> B<sup>b7</sup> B<sup>b6</sup>

Please look down and see my peo - ple through.

## ALTERNATE LYRICS

Optional changes in parentheses.

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

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

**B**

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

**C**

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

# Compared To What

Med. Gospel/Rock

$J = 144$

N.C.

Eugene McDaniels  
(As sung by Les McCann)

(pn. w/ bs.)  $E^b M1^7$  (piano solo)  $E^b 7$   $D M1^7$   $F 7$  (cowbell) (etc.) (8)

$mf$

16 8 8 8

(bs. & dr. simile) (dr. play time)

**A**  $F_{bass} G M1^7 / F$   $F^{\circ 7}$   $F 7$  (2)  $F^{\#}_{bass} G^{\#} M1^7 / F^{\#}$   $F^{\# \circ 7}$   $F^{\# 7}$

$S$  (alto solo)

$F^{\#}_{bass} G^{\#} M1^7 / F^{\#}$   $F^{\# \circ 7}$   $F^{\# 7}$   $G_{bass} A M1^7 / G$   $G^{\circ 7}$   $G 7$  (2)

$D^b / A^b A^b$   $D^b / A^b$   $D / A A$   $D / A$   $E^b / B^b B^b$   $E^b / B^b$

poco a poco cresc.

$E / B B$   $E / B$   $C^{13}_{sus}$   $F 7$   $B^b / C$   $F 7$   $B^b / C$  (2)

**B**  $F 7$   $B^b / C$   $F 7$

$mf$  I love the lie and lie the love, a- hang- in' on with push

$F 7$   $B^b / C$   $F 7$

and shove. Pos- ses- sion is the mo - ti - va - tion that is

$F 7$   $B^b / C$   $F 7$   $B^b / C$

hang - in' up the whole damn na - tion. Looks like we al - ways

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

end up in a rut.

Ev - 'ry- bod- y now, Tryin' to make it real

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

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

(dr.) break

Tryin' to make it real com-pared to what ff

## 2nd VERSE

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

Melody is freely interpreted and varies with each verse.

## 3rd VERSE

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

## 4th VERSE

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

## 5th VERSE

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



AIRTO

# Creek

Bright Samba

$\text{d}=272$

Victor Brasil

(As played by Airto)

Music score for the beginning of 'Creek'. It starts with a bass line in F<sup>13</sup> (bass) followed by a vocal line in F<sup>13sus</sup>. The vocal line continues with F<sup>13</sup> and F<sup>13sus</sup> chords. A note 'etc.' indicates the vocal line continues.

(bass rhythm continues through letter [A])

**A**

Section A starts with a piano line in F<sup>7</sup>, followed by a vocal line in B<sup>b</sup> (sop., fl., & elec. pn.) and a piano line in F<sup>7</sup>. The piano line then plays a fill. The vocal line continues in B<sup>b</sup>.

(pn. plays lower line)

Continuation of section A: piano line in F<sup>7</sup>, vocal line in B<sup>b</sup>, piano line in F<sup>7</sup> (with a melodic line), piano fill, vocal line in B<sup>b7</sup>, piano line in E<sup>b7</sup>.

(pn. plays chords)

piano fill

Continuation of section A: piano line in C<sup>7</sup> (pn. plays upper line), piano fill, piano line in F<sup>7</sup>.

Continuation of section A: piano line in F<sup>7</sup> (pn. tacet), piano fill, piano line in F<sup>13</sup>, piano line in F<sup>13sus</sup>, piano line in F<sup>13</sup>, piano line in F<sup>13sus</sup>.

2<sup>nd</sup> x: solo starts

**B**

Section B starts with a piano line in F<sup>7</sup> (Solos). The piano line consists of eighth-note patterns.

(8)

Continuation of section B: piano line in B<sup>b7</sup>, piano line in E<sup>b7</sup>, piano line in C<sup>7</sup>, piano line in F<sup>7</sup>.

after solos, D.S. al Coda

Vamp, Solo, and Fade

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

Play head twice before solos, once after.

F<sup>7</sup> bass during solos:

or

# Crystal Love

Makoto Ozone

Med. Straight 1/8's

J = 95 G (add 9)

(pn. & vibes)

**A**

$C_{MI}^7/G$   $C_{MI}^7/G$

$G_{MA}^7$   $A_b/G$   $F^{\#}G$   $G_{MA}^7$   $G_b13(\#11) B^7(\#5)$   $E_b_{MA}^7$

$E_b_{MA}^7$   $D7(\#5)$   $G_{MI}^7 F$   $E_b_{MI}^7(MA7)$  1. 2.

vibes fill (vibes)

**B**

$D$   $G_{MI}^6/D$   $E/D$   $G_{MI}^6/D$   $D$   $G_{MI}^6/D$   $E/D$   $G_{MI}^6/D$

vibes fill (unis.)

$D$   $A^{\#}G B_{MI}$   $C/B_b B^b/G^b A/G$   $B^b/G^b$

piano fill

$F$   $C^{\#}G D_{MI}$   $E_b/D_b D^b/A C/B_b$   $C^{\#}/A$

vibes fill (add bass)

$F_{MI}^7$   $E_b$   $B^b_{MI}^7$   $A^b$   $E_b_{MI}^7$   $C^b_{MA}^7$   $C^b_{MA}^7$

(bass tacet) (vibes play lower line) (vibes)

$B7(\#11)$   $E_{MI}$   $C(\text{add 9})$   $C_{MI}^6/E_b$

vibes fill (unis.)

$G_{MA}^7/D$   $G/D$   $D7$   $C^{\#}_{MI}7(\#5)$  3  $C_{MI}^7$   $D/B_b$   $B^b_{MA}^7$   $D^9_{sus}$   $D7$

(Solos - Samba-Like Feel)

**C**

**E<sub>MA</sub>7** **A<sup>b</sup>/G** **F<sup>#</sup>7/G** **G<sub>MA</sub>7** **F<sup>#</sup>13(#11) B7(alt.)**

**E<sub>MA</sub>7 D7(#5) G<sub>MI</sub>7 F E<sub>MI</sub>7(MA7) 1.** **2. E<sub>MI</sub>7(MA7) 2) 2)**

**D**

**D B<sub>MI</sub>7 E<sub>MI</sub>7 F<sup>o</sup>7 B<sup>b</sup>/G<sup>b</sup>**

**suspended time feel**

**F A7 D<sub>MI</sub>7 G<sub>MI</sub>7 G<sup>#</sup>7 C<sup>#</sup>/A** **F<sub>MI</sub>7 E<sub>MI</sub>7**

**suspended time feel**

**B<sub>MA</sub>7 B7(#11) E<sub>MI</sub> C<sup>(add 9)</sup> C<sub>MI</sub>6/E<sup>b</sup>**

**G<sub>MA</sub>7/D C<sup>#</sup><sub>MI</sub>7(b5) C<sub>MI</sub>7 D/B<sup>b</sup> B<sup>b</sup><sub>MA</sub>7 A<sub>MI</sub>7(add 11) D7**

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

**D<sup>9</sup> sus D7 G<sub>MA</sub>7 A<sup>b</sup>/G F<sup>#</sup>7/G G<sub>MA</sub>7 G<sup>(#11)13</sup>**

**(unis.) (pn.) (unis.)**

**G<sup>13(#11)</sup> B7(#9) E<sub>MA</sub>7 D7(#5) G<sub>MI</sub>7 F E<sub>MI</sub>7(MA7) rit.**

# Cubano Chant

Ray Bryant

Medium-Up

Funky Latin

J = 192 (Intro)

$E^b_{M1}$   $F_{M1}/B^b E^b_{M1}$   $F_{M1}/B^b$   $E^b_{M1}^7$   $A^b/B^b B^b_{M1}/E^b$

(piano) (top note of voicings)

$B^b_{M1}/E^b$   $A^b/B^b$   $E^b_{M1}^7$   $F_{M1}/B^b$   $E^b_{M1}$   $F_{M1}/B^b E^b_{M1}$   $E^b_{M1}$

$D^b$   $E^b_{M1}$   $B^b_{M1}^7$   $E^b_{M1}$  (as written)

**A** N.C.  $D^b$   $E^b_{M1}$   $B^b_{M1}^7$   $E^b_{M1}$

N.C.  $D^b$   $A^b_{M1}^7$   $B^b_{M1}^7$   $E^b_{M1}$

N.C.  $D^b$   $E^b_{M1}$   $B^b_{M1}^7$   $E^b_{M1}$

N.C.  $D^b$   $E^b_{M1}$   $B^b_{M1}^7$   $E^b_{M1}$

N.C.  $D^b$   $A^b_{M1}^7$   $B^b_{M1}^7$   $E^b_{M1}$

**B**  $A^b_{M1}^7$   $G^b7$   $F7$   $B^b7(\#5)$   $A^b/E^b$   $E^b_{M1}^7$   $E^b7$

$D^b/A^b$   $A^b_{M1}^7$   $G^b7$   $F7$   $B^b7$   $F$   $B^b7$   $G^b7$   $F7$   $E7$   $B^b$  bass

**C** N.C.  $D^b$   $E^b_{M1}$   $B^b_{M1}^7$   $E^b_{M1}$

N.C.  $D^b$   $A^b_{M1}^7$   $B^b_{M1}^7$   $E^b_{M1}$

D<sup>b</sup> A<sup>b</sup><sub>M1</sub>7 B<sup>b</sup><sub>M1</sub>7 E<sup>b</sup><sub>M1</sub> A<sup>b</sup>7 D<sup>b</sup> G<sup>b</sup>7 B<sup>7</sup>

B<sup>7</sup> E<sub>MA</sub>7(<sup>b5</sup>) B<sup>b</sup>7 sus (<sup>omit 5</sup>) E<sup>b</sup><sub>M1</sub>6 C<sub>M1</sub>7(<sup>b5</sup>) F<sup>7(5)</sup> B<sup>b</sup>7 E<sup>b</sup>7 solo break - - - - -

(Solos) D E<sup>b</sup><sub>M1</sub>7 C<sub>M1</sub>7(<sup>b5</sup>) F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup><sub>M1</sub>7 C<sub>M1</sub>7(<sup>b5</sup>)

F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>7 E<sup>b</sup>7/G A<sup>b</sup>7 A<sup>o</sup>7

1. E<sup>b</sup>7/B<sup>b</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 2. E<sup>b</sup>7/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>7

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

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

F E<sup>b</sup><sub>M1</sub>7 C<sub>M1</sub>7(<sup>b5</sup>) F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup><sub>M1</sub>7 C<sub>M1</sub>7(<sup>b5</sup>) F<sup>7</sup> B<sup>b</sup>7

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

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

N.C. B<sup>b</sup>7 sus (<sup>omit 5</sup>) E<sup>b</sup><sub>M1</sub>6 C<sub>M1</sub>7(<sup>b5</sup>) F<sup>7(5)</sup> B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7

D<sup>b</sup>7 G<sup>b</sup>7 B<sup>7</sup> E<sub>MA</sub>7(<sup>b5</sup>) B<sup>b</sup>7 sus (<sup>omit 5</sup>) E<sup>b</sup><sub>M1</sub>6 C<sub>M1</sub>7(<sup>b5</sup>) F<sup>7(5)</sup> B<sup>b</sup>7 E<sup>b</sup>7

(tremolo chord)

Med. Ballad

# Darn That Dream

(A/C#)

Music by Jimmy Van Heusen  
Lyric by Eddie DeLange

A

G<sup>6</sup> B<sub>b</sub>M<sub>17</sub> E<sub>b</sub>7 A<sub>m</sub>17 B<sup>7(b5)</sup> E<sub>m</sub>17 D<sup>7</sup> C<sub>m</sub>16 B<sub>m</sub>17<sup>(b5)</sup> E<sup>7</sup>  
Darn that dream I dream each night, You say you love me and you hold me tight,  
Am<sub>m</sub>17 F<sup>9</sup> B<sub>m</sub>17 B<sub>b</sub>M<sub>17</sub> A<sub>m</sub>17 D<sup>7</sup> B<sub>m</sub>17 B<sub>b</sub>7 A<sub>m</sub>17 D<sup>7</sup>  
But when I a-wake you're out of sight, oh, Darn that dream.

A

G<sup>6</sup> B<sub>b</sub>M<sub>17</sub> E<sub>b</sub>7 A<sub>m</sub>17 B<sup>7(b5)</sup> E<sub>m</sub>17 D<sup>7</sup> C<sub>m</sub>16 B<sub>m</sub>17<sup>(b5)</sup> E<sup>7</sup>  
Darn your lips and darn your eyes, They lift me high a-bove the moon-lit skies,  
Am<sub>m</sub>17 F<sup>9</sup> B<sub>m</sub>17 B<sub>b</sub>M<sub>17</sub> A<sub>m</sub>17 D<sup>13</sup> G<sup>6</sup> F<sub>m</sub>17 B<sub>b</sub>7  
Then I tum-ble out of par-a-dise, oh, Darn that dream.

B

E<sub>b</sub>M<sub>17</sub> C<sub>m</sub>17 F<sub>m</sub>17 B<sub>b</sub>7 G<sub>m</sub>17 F<sub>#m</sub>17 B<sup>7</sup> F<sub>m</sub>17 B<sub>b</sub>7  
Darn that one track mind of mine, It can't un-der-stand that you don't care.  
E<sub>b</sub>M<sub>17</sub> C<sub>m</sub>17 G<sub>m</sub>1 (A<sub>m</sub>17<sup>(b5)</sup> D<sup>7</sup> G<sub>m</sub>1) A<sub>m</sub>17 D<sup>7</sup> B<sub>b</sub>M<sub>17</sub> E<sub>b</sub>7 A<sub>m</sub>19 D<sup>13</sup>  
Just to change the mood I'm in I'd wel-come a nice old night-mare.

C

G<sup>6</sup> B<sub>b</sub>M<sub>17</sub> E<sub>b</sub>7 A<sub>m</sub>17 B<sup>7(b5)</sup> E<sub>m</sub>17 D<sup>7</sup> C<sub>m</sub>16 B<sub>m</sub>17<sup>(b5)</sup> E<sup>7</sup>  
Darn that dream and bless it, too, With-out that dream I nev-er would have you,  
Am<sub>m</sub>17 F<sup>9</sup> B<sub>m</sub>17 B<sub>b</sub>M<sub>17</sub> A<sub>m</sub>17 D<sup>13</sup> G<sup>6</sup> (A<sub>m</sub>17 D<sup>7</sup>)  
But it haunts me and it won't come true, oh, Darn that dream.

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

B<sub>m</sub>17 B<sub>b</sub>7

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# Dearly Beloved

Music by Jerome Kern  
Lyric by Johnny Mercer

Med. Swing

A

Dear - ly be - lov - ed, how clear - ly I see,  
 Some - where in heav - en you were fash - ioned for me;  
 An - gel eyes \_\_\_\_\_ knew you,  
 An - gel voi - ces led me to you.

B

Noth - ing could save me, fate gave me a sign,  
 I know that I'll be yours come show - er or shine;  
 So I say \_\_\_\_\_ mere - ly,  
 Dear - ly be - lov - ed, be mine.

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

**Med. Funk Shuffle**  
J = 98 ( $\frac{1}{16}$  notes swing)

(Intro)

1. - 3.

(muted gtr., 8va b.)

E<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> F<sup>7(#9)</sup>B<sup>b7(#9)</sup>E<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> B<sup>b7(#9)</sup>break E<sup>b</sup>MI<sup>7</sup>

(bass)

A

E<sup>b</sup>MI<sup>7</sup> A<sup>13</sup> A<sup>b</sup>MI<sup>7</sup> B<sup>b7(#9)</sup>B<sup>b7(#9)</sup> E<sup>b</sup>MI<sup>7</sup> A<sup>13</sup> A<sup>b</sup>MI<sup>7</sup>

A<sup>b</sup>MI<sup>7</sup> B<sup>b7(#9)</sup>B<sup>b7(#9)</sup> E<sup>b</sup>MI<sup>7</sup> A<sup>13</sup> A<sup>b</sup>MI<sup>7</sup> B<sup>b7(#9)</sup>B<sup>b7(#9)</sup> E<sup>b</sup>MI<sup>7</sup>

E<sup>b</sup>MI<sup>7</sup> A<sup>13</sup> A<sup>b</sup>MI<sup>7</sup> B<sup>b7(#9)</sup>break E<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> B<sup>b7(#9)</sup>break

B

(synth.) C<sup>b</sup>MA<sup>9</sup> A<sup>b</sup>MI<sup>7</sup> B<sup>b7(#9)</sup> E<sup>b</sup>MI<sup>7</sup> C<sup>13</sup> C<sup>b</sup>MA<sup>9</sup> A<sup>b</sup>MI<sup>7</sup>

B<sup>b7(#9)</sup> E<sup>b</sup>MI<sup>7</sup> C<sup>13</sup> C<sup>b</sup>MA<sup>9</sup>B<sup>b</sup>MI<sup>7</sup>A<sup>b</sup>MI<sup>7</sup> B<sup>b7(#9)</sup> E<sup>b</sup>MI<sup>7</sup> A<sup>13</sup> A<sup>b</sup>MI<sup>7</sup> sus

# Delevans

Jeff Lorber

Handwritten musical score for a bass line, featuring multiple staves and various solos.

**Top Staff:** Bass line with chords labeled:  $A^{b13}_{sus}$ ,  $A^{13}_{sus} A^{b13}_{sus}$ , and  $D^{13(\#11)} D^{b13}_{sus}$ .

**Second Staff:** Bass line with chords labeled:  $D^{b13}_{sus}$ ,  $D^{13}_{sus} D^{b13}_{sus}$ . Annotations include "solo break --" and "to DS: (3)".

**Third Staff:** Bass line with chords labeled:  $E^{bM17}$ . Annotations include "break ---" and "[D.S. al Coda (after solos)]".

**Fourth Staff:** Bass line with chords labeled:  $E^{bM17}$ ,  $A^{13} A^{bM17}$ ,  $B^{b7(\#9)} B^{b7(\#9)} E^{bM17}$ ,  $(2)$ ,  $(2)$ . Sub-label "(bs)" is present.

**Fifth Staff:** Bass line with chords labeled:  $E^{bM17}$ ,  $A^{13} A^{bM17}$ ,  $B^{b7(\#9)} E^{bM17} A^{bM17}$ ,  $B^{b7(\#9)} A^{b13}_{sus}$ . Annotations include "break" and "break".

**Sixth Staff:** Bass line with chords labeled:  $A^{b13}_{sus}$ ,  $A^{13}_{sus} B^{b13}_{sus} B^{13}_{sus}$ . Sub-label "(solos continue)" is present.

**Seventh Staff:** Bass line with chords labeled:  $G^{b13}_{sus}$ ,  $A^{13}_{sus} A^{b13}_{sus}$ ,  $G^{b13}_{sus} G^{13}_{sus} A^{b13}_{sus}$ ,  $B^{b7(\#9)} E^{bM17}$ . Annotations include "break" and "(p)".

**Eighth Staff:** Bass line with chords labeled:  $F^{13}_{sus}$ ,  $G^{b13}_{sus} G^{13}_{sus} A^{b13}_{sus}$ ,  $B^{b7(\#9)} E^{bM17}$ . Annotations include "break" and "(p)".

**Ninth Staff:** Bass line with chords labeled:  $E^{bM17}$ ,  $A^{bM17}$ ,  $B^{b7(\#9)} B^{b7(\#9)} E^{bM17}$ ,  $(2)$ . Sub-label "(bs)" is present.

**Tenth Staff:** Bass line with chords labeled:  $E^{bM17}$ ,  $A^{bM17}$ ,  $B^{b7(\#9)} E^{bM17}$ . Annotations include "break" and "(p)".

**Eleventh Staff:** Bass line with chords labeled:  $E^{bM17}$ . Annotations include "Solo on CCD; after solos play letter [B], then D.S. al Coda."

**Twelfth Staff:** Bass line with chords labeled:  $E^{bM17}$ ,  $A^{bM17}$ ,  $B^{b7(\#9)} E^{bM17}$ ,  $(2)$ . Sub-label "(bs)" is present.

**Thirteenth Staff:** Bass line with chords labeled:  $E^{bM17}$ ,  $A^{bM17}$ ,  $B^{b7(\#9)} E^{bM17}$ . Annotations include "break" and "(p)".

**Fourteenth Staff:** Bass line with chords labeled:  $E^{bM17}$ . Annotations include "Vamp, solo & fade".

**Text at Bottom:**

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

# Desafinado

**Med. Bossa Nova**

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

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

G7(b5)

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

G<sub>MI</sub>7

C7

A<sub>MI</sub>7(b5)

D7(b9)

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

1. G<sub>MI</sub>7

A7(b9)

D7

D7(b9)

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

G7(b9)

G<sub>b</sub><sub>MA</sub>7

(C7(b9))

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

2. G<sub>MI</sub>7

B<sub>b</sub><sub>MI</sub>6

F<sub>MA</sub>7

E7(#9)

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

A<sub>MA</sub>7

B<sub>b</sub>7

B<sub>MI</sub>7

E7

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

We used

**B**

A<sub>MA</sub>7

B<sub>b</sub>7

B<sub>MI</sub>7

E7

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

A<sub>MA</sub>7F<sup>#</sup><sub>MI</sub>7B<sub>MI</sub>7

E7

Now the song is dif - ferent and the words don't e - ven rhyme; 'Cause you

C<sub>MA</sub>7C<sup>#</sup>7D<sub>MI</sub>7

G7

for - got the mel - o - dy our hearts would al - ways croon, And so what

G<sub>MI</sub>7E<sub>b</sub><sub>MI</sub>6

G7

C7(b9)

good's a heart that's slight - ly out of tune?

C

F<sub>MA</sub>7

G7(b5)

Tune your heart to mine the way it used to be,

G<sub>MI</sub>7

C7

A<sub>MI</sub>7(b5)

D7

Join with me in har - mo - ny and sing a song of lov - ing, We're

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

bound to get in tune a - gain be - fore too long, There'll be

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

G7

E<sub>b</sub>9

no de - sa - fi - na - do

when your heart be - longs to me com - plete - ly, Then you

G7

G<sub>MI</sub>7

C7

F6

(C7)

won't be slight-ly out of tune, You'll sing a - long with me.

# Desire

Tom Scott

## Med. Funk (Intro)

*J = 120*

D<sub>MI</sub>⁹ (alto solo starts 3rd x) G<sub>MI</sub>⁹ (4x's)

**A** D<sub>MI</sub>⁷ D<sub>MI</sub>⁹(MA 7) 3, D<sub>MI</sub>⁷ D<sub>MI</sub>⁶ 3 B<sub>b</sub>MA⁷/D 3 (4th x - alto)

S C<sup>13</sup><sub>SUS</sub> F<sub>MA</sub>⁷ 3 E<sub>MI</sub>⁷(b⁹) A⁷ D<sub>MI</sub>⁷ D<sub>MI</sub>⁹(MA 7) 3 D<sub>MI</sub>⁷

D<sub>MI</sub>⁶ 3 B<sub>b</sub>MA⁷/D 3 A⁷(b⁹)/C<sup>#</sup> F<sub>MA</sub>⁷/C 3 F<sup>9</sup><sub>SUS</sub> F<sup>13</sup>(b⁹)

**B** B<sub>b</sub>MI⁹ E<sup>b</sup>13(#⁹) A<sup>b⁹</sup><sub>SUS</sub> A<sup>b⁹</sup>13(b⁹)

D<sub>b</sub>MA⁹ 3 G<sup>13</sup> 3 G<sup>13</sup>(#¹¹) C<sup>13</sup><sub>SUS</sub> 3 A⁷(alt.) 3

**C** D<sub>MI</sub>⁹ (D<sub>MI</sub>⁹ D<sub>MI</sub>⁹(MA 7) 3 D<sub>MI</sub>⁷ G<sup>13</sup>/D) G<sub>MI</sub>¹¹ (alto fill) De - (spoken)

sire (horns) (D<sub>MI</sub>⁹ D<sub>MI</sub>⁹(MA 7) 3 D<sub>MI</sub>⁷ G<sup>13</sup>/D B<sub>b</sub>MA⁹/D) A<sub>MI</sub>¹¹ (alto fill) De -

**D** B<sub>b</sub>MA⁷ 3 E<sup>b⁹</sup> A<sup>13</sup>(b⁹) A<sup>7(#⁹)</sup> 3

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

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

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

## Desire (Bass)

Med. Funk (Intro)

 $J = 120$ 

 D<sub>M1</sub><sup>9</sup> G<sub>M1</sub><sup>9</sup> (4x's)

**A** D<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>(MA 7)</sup> D<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>6</sup>

**S** B<sub>b</sub><sub>MA</sub><sup>7</sup>/D C<sup>13</sup><sub>SUS</sub> F<sub>MA</sub><sup>7</sup> E<sub>M1</sub><sup>7(b5)</sup> A<sup>7</sup>

D<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>(MA 7)</sup> D<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>6</sup>

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

**B** B<sub>b</sub><sub>M1</sub><sup>9</sup> E<sup>b13(#9)</sup> A<sup>b9</sup><sub>SUS</sub> A<sup>b13(b9)</sup>

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

**C** D<sub>M1</sub><sup>9</sup> G<sub>M1</sub><sup>11</sup>

D<sub>M1</sub><sup>9</sup> A<sub>M1</sub><sup>11</sup>

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

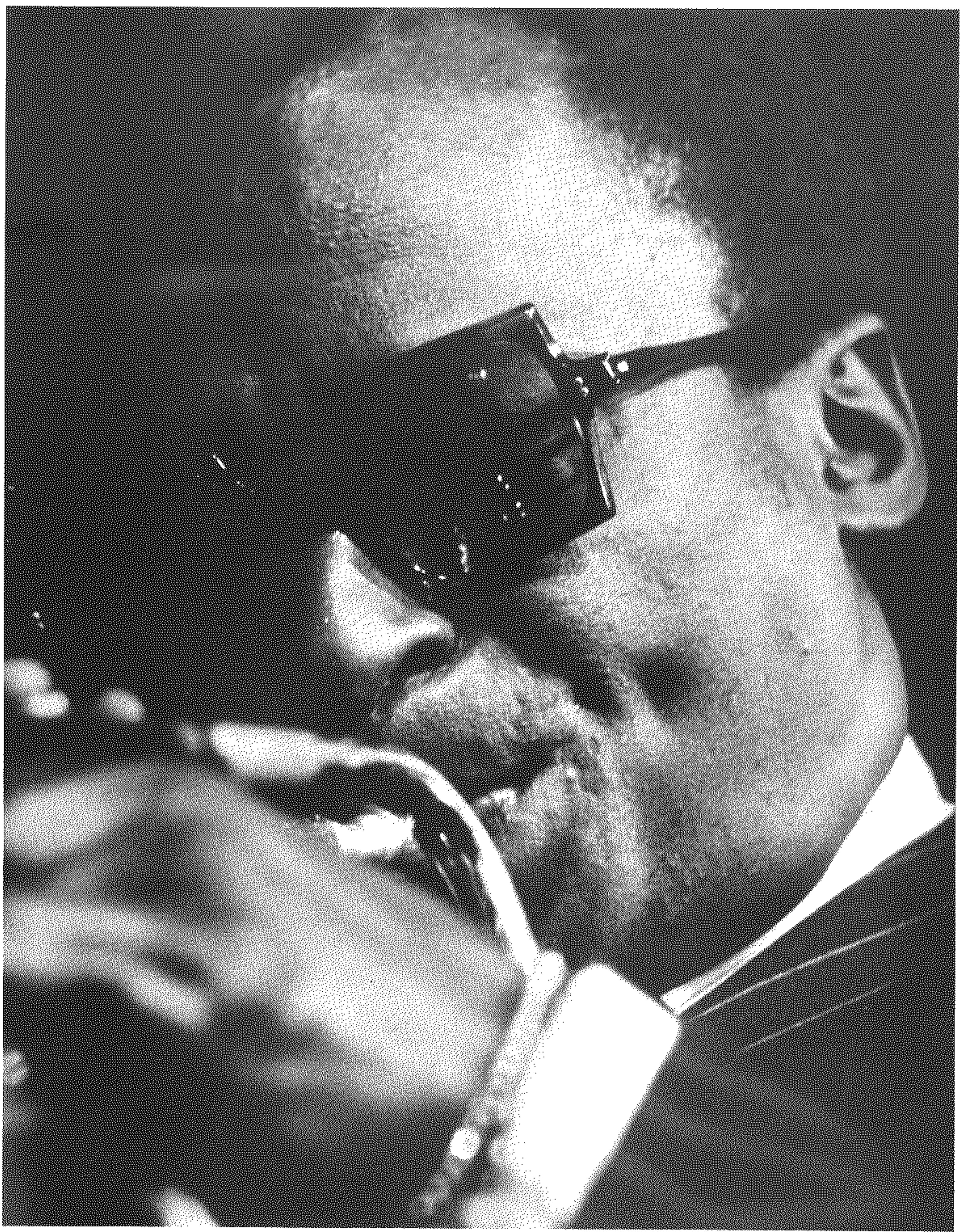
**D** B<sub>b</sub><sub>MA</sub><sup>7</sup> E<sup>b9</sup> A<sup>13(b9)</sup> A<sup>7(#5)</sup>

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

**E** D<sub>M1</sub><sup>9</sup> G<sub>M1</sub><sup>9</sup>

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

Vamp & fade (fine)



MILES DAVIS

Medium-Up Swing  
♩=240

# Dig

Miles Davis

**A**

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

B<sup>b7</sup>

E<sup>b7</sup>

A<sup>b</sup><sub>MA</sub><sup>7</sup>    B<sup>b</sup><sub>MI</sub><sup>7</sup>    E<sup>b7</sup>    A<sup>b</sup><sub>MA</sub><sup>7</sup>    G<sub>MI</sub><sup>7</sup>    C<sup>7</sup>  
(horn fill) - - - - -

**B**

F<sup>7</sup>

B<sup>b7</sup>

F<sub>MI</sub><sup>3</sup>    C<sup>7</sup>    F<sub>MI</sub>    (E<sup>b7</sup>)

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

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

Based on "Sweet Georgia Brown" changes.

# Dindi

Music by Antonio Carlos Jobim  
English Lyric by Ray Gilbert

(Intro) Freely

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

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

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

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

(Slow Bossa)

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

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

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

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

**B**

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

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

**F<sub>MI</sub>**      **C<sup>#</sup><sub>MI</sub>7<sup>6</sup>**      **F<sub>MI</sub>** **C<sup>#</sup><sub>MI</sub>7<sup>6</sup>**      **F<sub>MI</sub>7** **B<sup>b7(b9)</sup>**

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

**C**

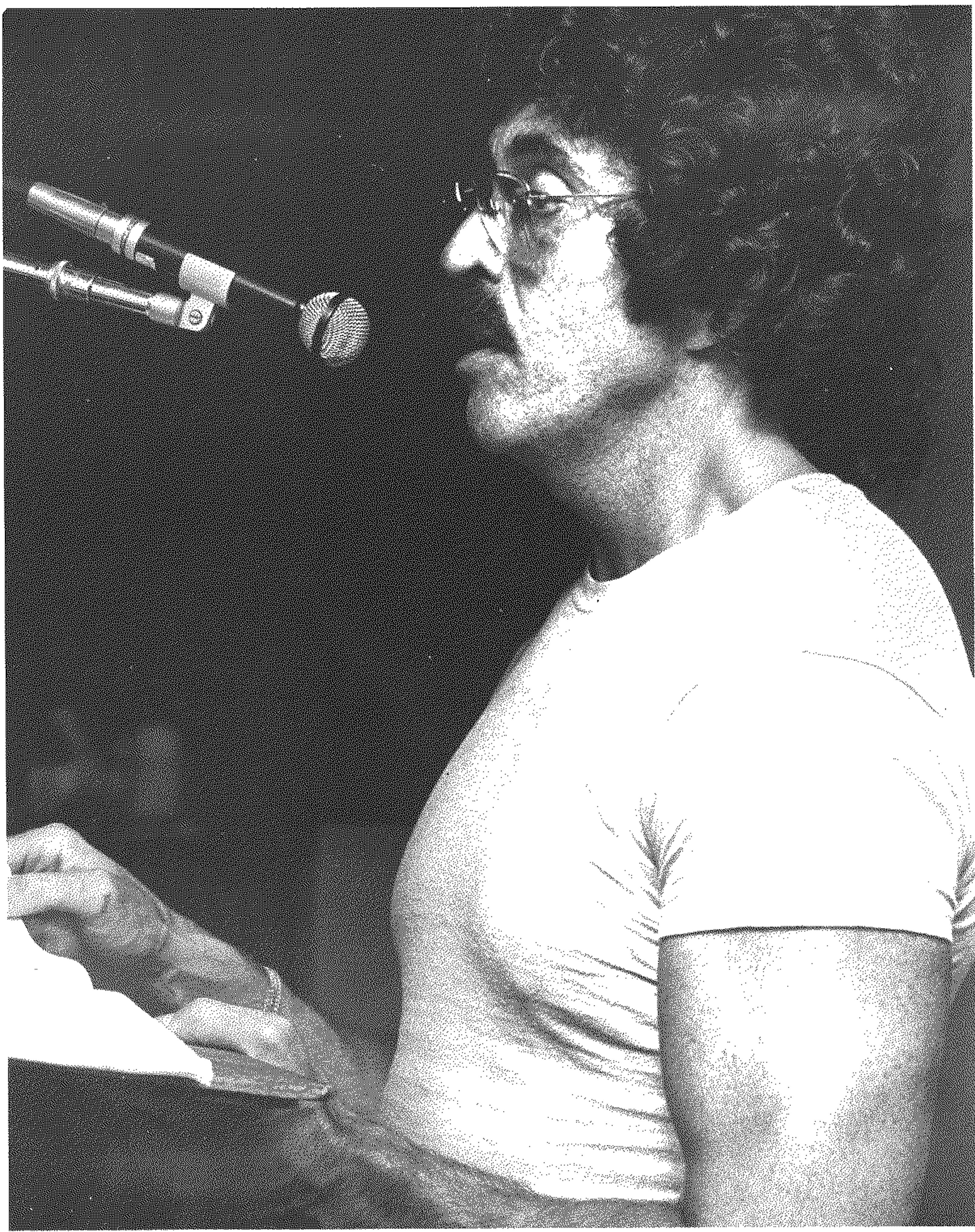
**E<sup>b</sup><sub>MA</sub>7**      **D<sup>b</sup><sub>MA</sub>7**      **E<sup>b</sup><sub>MA</sub>7**      **B<sup>b</sup><sub>MI</sub>7**      **E<sup>b</sup>7(b9)**

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

**A<sup>b</sup><sub>MA</sub>7**      **A<sup>b</sup><sub>MI</sub>(MA 7)**      **E<sup>b</sup>6**      **(D<sup>b</sup>13)**

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

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



MARK MURPHY

# Don't Go To Strangers

Music by Arthur Kent  
and Dave Mason  
Lyric by Redd Evans

Med. Ballad

A

Build your dreams to the stars above, but when you need some one true to love,—

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

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

For when

B

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

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

C

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

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

## Doors

Mike Nock

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

$\text{Bh}^{(\#11)}$

150 BRIAN D.

A

Bb (#11)

B<sub>b</sub> C<sub>MA</sub>

B<sub>b</sub>(#11)

A

A musical score for piano in 2/4 time, treble clef, and B-flat key signature. The score consists of two staves. The top staff shows a bassoon part with dynamic (pn.) and a piano part with a forte dynamic. The bottom staff shows a piano part with a forte dynamic. Measures 11 and 12 are shown, with measure 12 ending on a repeat sign.

B

A handwritten musical score for piano (pn.) and basso continuo (bs.). The score consists of two staves. The top staff (pn.) has a treble clef, a key signature of one sharp, and a common time signature. It features a series of notes and rests, with specific chords labeled:  $D^b_{MA}^7/F$ ,  $E^b_{MA}^7/F$ , and  $E^b_{MA}^7/F$ . The bottom staff (bs.) has a bass clef, a key signature of one sharp, and a common time signature. It also features a series of notes and rests, with specific chords labeled:  $D^b_{MA}^7/F$  and  $E^b_{MA}^7/F$ . The score includes several fermatas and grace notes. Measure numbers 1, 3, and 5 are indicated above the top staff, while measure number 3 is indicated below the bottom staff.

pn. fill - - - - - - - -

Handwritten musical score for piano. The top line shows two measures of G major 7/B chords. The bottom line starts with a C major 7/D chord, followed by a bracketed section: [B-flat major 7/D] and C major 7/D.

Handwritten musical score page 10, system 3. The top staff shows a bass clef, a key signature of one sharp, and a tempo marking of 9. The bottom staff shows a bass clef, a key signature of one sharp, and a tempo marking of 11. The score includes harmonic analysis (Db MA 9, Db MA 7(#11)/F) and performance instructions (pn. fill).

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

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Play head (ABC) twice, then solo on form.  
After solos, D.C. al Coda.



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

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

# Early Autumn

Music by Ralph Burns  
& Woody Herman  
Lyric by Johnny Mercer

Med. Ballad

**Part A:**

Chords: G7, A CM7, B7, Bb MA7, A7, Ab MA7, G7, C MA7, Am17, Dm17, G7, C MA7, B7.

Lyrics:

When an early autumn walks the land \_\_\_\_\_ and chills the breeze, And touches with her hand \_\_\_\_\_  
the sum-mer trees, Per - haps you'll un - der - stand what mem- o - ries I  
own. There's a dance pa - vil - ion in the rain \_\_\_\_\_ all shut - tered down, A

**Part B:**

Chords: Bb MA7, A7, Ab MA7, G7, C6, Dm17, G13, (C MA7 E M17), D13 E b7, Dm17, G13, C MA9, C M17, F13, Bb MA7, Eb13, D MA7 C#7 C9 B7(9) Bb7 A MA7 A b7(b9) G9.

Lyrics:

wind-ing coun-try lane \_\_\_\_\_ all rus- set brown, A frost - y win-dow pane \_\_\_\_\_  
shows me a town grown lone - ly, That spring of ours that start-ed so A - pril heart-ed seemed made for just a boy and girl. I nev - er

**Part C:**

Chords: C MA7, B7, Bb MA7, A7, Ab MA7, G7, C6, (Am17 Dm17 G7).

Lyrics:

Dreamed, did you, an - y fall would come in view so ear - ly, ear - ly?  
Dar- ling if you care \_\_\_\_\_ please let me know, I'll meet you an - y - where \_\_\_\_\_  
I miss you so, Let's nev - er have to share \_\_\_\_\_ an - oth - er ear - ly  
au - tumn.

Medium  
Funk/Samba

$J = 114$

# Easy

Al Jarreau  
Tom Canning  
Jay Graydon

(sample bass line) (etc.)

A

S

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

A MI      E/G#      G MI7      C 13(b9)      F MA7

Look- in' for — a dis- tant beach, a dif - fent shore, ——

F MA7      (E 7(#9))      N.C.      A MI      E/G#      G MI7      C 13(b9)

(bs., gtr. & pn.)

a fast - er whirl.

F MA7

Think- in' that your heart's — de - sire

(E 7(#9))      N.C.      B MI7(b5)      E 7(#9)

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

A MI7      B MI7(b5)      E 7(#9)      A MI7      /G

Caught be - tween the snow\_ and fire, Will sweet Ca - ri - o - ca love a gain?  
**F<sup>#</sup>M<sub>1</sub>7(b5)**      **F<sub>M</sub>A<sub>7</sub>**      **B<sub>b</sub>13**      **B<sub>M</sub>17(b5)**      **E7(#9)**

1. 2., 3.  
 2. Your  
**A<sub>M</sub>17**      **E7(#9)**      **A<sub>M</sub>17**      **A<sub>b</sub>13**      **G<sub>M</sub>17**      **D<sup>(add 9)</sup>/F<sup>#</sup>**      **F13**

**B**      **C/B<sub>b</sub>**      (synth.)      Let your love—ring out, And my lov - in' in to  
 stay. 1. It's Eas - y, 2. Ain't it Eas - y      Let your love—ring out, (on repeat)  
**A<sub>M</sub>17**      **B<sub>M</sub>17(b5)**      **E7(#9)**      **C/B<sub>b</sub>**      (synth.)      stay.  
 And my lov - in' in to - day. It's Eas - y, stay.  
**B<sub>M</sub>17(b5)**      **E7(#9)**      **A<sub>M</sub>17**      **B<sub>M</sub>17(b5)**      **E7(#9)**      **A<sub>M</sub>17**      (voice scats)---  
**A<sub>M</sub>17**      **E7(#9)**

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

And my lov - in' in to stay. Eas - y, Eas - y, Eas - y.  
 (cresc.)

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

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

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

Med. Latin/Rock

## Eighty One

Ron Carter

(As played by Miles Davis)

**A**

*J=140*

(trp. w/ ten.)

$F^9_{sus}$

$B^9_{sus} (G^9 MA^7/B^9)$

$F^9_{sus}$

(bass)

(ten. 8va b.)

etc.

$B^9_{sus}$

$F^9_{sus}$

$(D^9 MA^7(b^9)) F$

$C^9_{sus}$

$B^9_{sus}$

$F^9_{sus}$

((bass simile))

**B**

$F^9_{sus}$

$B^9_{sus}$

$F^9_{sus}$

$F^9_{sus}$

$C^9_{sus}$

$B^9_{sus}$

$F^9_{sus}$

(trp.) (ten.)

8 8 8 8

oo oo oo oo

(Solos)

**C**

**F<sup>9</sup>sus**

**B<sup>b9</sup>sus**

**F<sup>9</sup>sus**

**C<sup>9</sup>sus**

**B<sup>b9</sup>sus**

**F<sup>9</sup>sus**

After solos, D.C. al Coda

**O**

**F<sup>9</sup>sus**

**(2)**

**F<sup>9</sup>sus**

**(On Cue) F<sup>9</sup>sus**

Vamp & fade till cue

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

**Med.-Slow  
Straight-Eighths**

*J = 110*

(Intro)

Piano

F<sup>#</sup>7      G

# Elm

Richie Beirach

1.      2.

G<sub>MI</sub>

A

S:

F<sup>#</sup>7      G

G<sub>MI</sub>

F<sup>#</sup>7      G

A<sup>♭</sup>      D<sup>7</sup>/C      B<sup>♭</sup> MA 9(#5)      E7(#9)      E<sup>♭</sup> MA 9(#11)

A MI 7(add 11)      A♭ MA 9(#11)      E MI 11

Play head twice,  
then solo on **A**.

After solos, D.S. al Coda.

8

$A_{M1}7(\text{add } 11)$

$A_bMA9(\#11)$

**B**

$CMA7/G$

$F^{\#}o7$

$G(\text{add } 9)$

$G$

g:

$F^{\#}o7$

$Gsus(\text{add } 9)$

$G$

$FMA7/C$

$D7/C$

$G/B$

$B^+$

$E^bMA7/B^b$

$A_{M1}7(\text{add } 11)$

$A_bMA9(\#11)$

$Gsus(\text{add } 9)$

$G(\text{add } 9)$

$G(\text{add } 11)$

(rit.)

# Endangered Species

Wayne Shorter  
Joseph Vitarelli

Medium Funk

$\text{J} = 110$

**A**

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

G/F F/A C/D F<sup>#</sup><sub>MA 7</sub>SUS 1. D/E #^E/F# E<sup>b</sup>(add 9) G C(add 9) E A(add 9) A/C#

2. A<sub>MI</sub> G Ab<sup>(#11)</sup> (omit 3) F<sup>#</sup>07 B<sub>MA</sub>9 G/B<sup>b</sup> B/C E<sup>b</sup><sub>MI</sub>9 F<sup>7</sup>(alt.) B<sub>MI</sub>9

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

C7sus/D A7(b9) D9sus A<sup>b</sup>7 F<sup>(add 11)</sup>C7 A7(b9) D9sus A<sup>b</sup>7 D

C7sus/D A7(b9) D9sus A<sup>b</sup>7 F<sup>(add 11)</sup>C7 A7(b9) D9sus A<sup>b</sup>7 D E+ G

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

(sample solo) G<sub>MI</sub>9 A7(#9) A7(b9) D<sub>MI</sub>9 G13 G13(b5)

(end solo)

**B**

**S**

**C**

Tacet

5

**D**

(D<sup>b7</sup>) B<sup>b6/9</sup> G<sup>b</sup>/A<sup>b</sup> (D<sup>b7</sup>) B<sup>b6/9</sup> G<sup>b</sup>/A<sup>b</sup> (D<sup>b7</sup>)

Tacet

(D.S. al Coda)

(Vamp & fade)

# Endangered Species (Bass)

Medium Funk

*J = 110*

1. *G/A* *A/B* *F<sub>MA</sub>7(b5)/B* *F<sub>6</sub>/C* *F<sub>MA</sub>7(b5)/B* *F<sub>6</sub>/C* *B7(b9)*

*D(omit 3)* *(4x's)* *A* *F#13* *E13* *(F#7)*

*(8va b. - - - -)*

*(F#7)* *D#6/9* *B/C#* *F#7* *G/F* *F/A* *C/D* *F<sub>MA</sub>7(b5)sus*

*G/F* *F/A* *C/D* *F<sub>MA</sub>7(b5)sus* *1. D* *E* *E/F#* *E/G* *C/E* *A/C#*

*2.* *A#M/G* *A#G* *F#7 BMA9 G/Bb* *B/C* *E#M19 F7(alt.) B#M19*

*B#M19(MA7)* *E/G#* *F/G* *F#M19/E* *C/D* *A#7* *D*

*B* *C7sus* *A7(b5)/D* *D6 (D pedal)* *(8va b. - - - -)* *(7)* *E+G*

*(8va b. - - - -)*

*CMA9* *B7(#5)* *B7(b9)* *E#M19* *A13* *A13(b5)*

*G#M19* *A7(#5)* *A7(b9)* *D#M19* *G13* *G13(b5)*

*(8va b. - - - -)*

*C* *F#13* *E13* *(F#7)* *D#6/9* *B/C#*

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

(G6<sub>9</sub>) E<sup>b</sup>/B      C<sub>MI</sub>7      E/G<sup>#</sup> G6<sub>9</sub>      B<sup>b</sup>/B      F6<sub>9</sub>      E/G<sup>#</sup> D/G      B<sup>b</sup>/B      E<sup>b</sup>/F A7(<sup>#5</sup>) A/D

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

(A/D) F/F<sup>#</sup>      G/C E<sup>b</sup><sub>MA</sub>7/F C/F A0<sup>7</sup>      B<sup>b</sup>/E<sup>b</sup> G13(<sup>b9</sup>) A<sub>MI</sub>7 F7(b9)      E<sup>b</sup><sub>MA</sub>9 G<sup>b</sup>/A<sup>b</sup>

D (D<sup>b7</sup>) B<sup>b</sup>6<sub>9</sub> G<sup>b</sup>/A<sup>b</sup> (D<sup>b7</sup>)      (2)

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

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

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

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

D.S. al Coda

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

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

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

## Endangered Species (Keyboard)

Med. Funk

*J = 110*

**Chords and Progressions:**

- Staff 1:** G, A/B, F<sub>MA</sub>7(b5) F<sub>6</sub>, F<sub>MA</sub>7(b5) F<sub>6</sub>, B7(b9), D(add 9) (omit 3) (4x's)
- Staff 2 (A):** F#13 E13 (F#7), E<sup>b6</sup>9 B/C# (F#7), G/F, F/A C/D, F<sup>#</sup>MA7(b5) sus
- Staff 3:** G/F, F/A C/D, F<sup>#</sup>MA7(b5) sus, D-E, E/F#, E<sup>b</sup>(add 9) G, C(add 9) E, A(add 9) C#
- Staff 4 (2.):** A<sub>M1</sub>/G, A<sup>b</sup>(#11) (omit 3) G, F#07, B<sub>MA</sub>9 G/B<sup>b</sup>, B<sub>C</sub><sup>b</sup>, E<sup>b</sup><sub>M1</sub>9 F+(add 9) B<sub>M1</sub>9, F<sup>#</sup><sub>M1</sub>/E C/D, A<sup>b7</sup> D
- Staff 5 (B):** C<sup>7</sup>sus/D, A<sup>7(b9)</sup> D<sup>6</sup>/<sub>D</sub>9, D<sup>9</sup>sus A<sup>b7</sup> D, F(add 11) C<sup>7</sup>, A<sup>7(b9)</sup> D<sup>6</sup>/<sub>D</sub>9, D<sup>9</sup>sus A<sup>b7</sup> D
- Staff 6 (S):** C<sup>7</sup>sus/D, A<sup>7(b9)</sup> D<sup>6</sup>/<sub>D</sub>9, D<sup>9</sup>sus A<sup>b7</sup> D, F(add 11) C<sup>7</sup>, A<sup>7(b9)</sup> D<sup>6</sup>/<sub>D</sub>9, D<sup>9</sup>sus E/G
- Staff 7:** C<sub>MA</sub>9, B7(#5), B7(b9), E<sub>M1</sub>9, A13, A13(b5)
- Staff 8:** G<sub>M1</sub>9, A<sup>7(#5)</sup>, A<sup>7(b9)</sup>, D<sub>M1</sub>9, G13, G13(b5)
- Staff 9 (C):** F#13 E13 (F#7), E<sup>b6</sup>9 B/C# (F#7)

$G/F\ F/A\ C/D$   $F^{\#}_{MA}7_{SUS}(^{(b5)}G/F\ F/A\ C/D$   $F/F^{\#}\ G^6_9(\text{omit } 3)$   $E^b/B\ C_{MA}7/F$   $E/G^{\#}$   
 $G^6_9(\text{omit } 3)$   $B^b/B\ F^6_9\ E^{(\text{add } 9)}D/G$   $B^b/B$   $E^b/F\ A+(^{(\text{add } \#9)}A/D$   $F/F^{\#}\ C_M7\ E^b7^{(b5)}E/D$   
 $(E/D)F/D\ F^{\#}G/C\ F^+/E^b\ D^6_9\ B^b/F^{\#}C^6_9\ B^{(\text{add } 9)}A/D$   $F/F^{\#}\ G/C\ E^b_{MA}7/F$   
 $C/F\ A^o7\ B^b/E^b\ G^{13(\text{b9})}$   $A_{MI}7\ F^7^{(b9)}\ E^b_{MA}9\ G^b/A^b$   
**D**  $(D^b7)\ B^b6_9\ G^b/A^b\ (D^b7)$   $B^b6_9\ G^b/A^b$   
 $D/C\ C/E\ G/A\ C^{\#}_{MA}7_{SUS}(^{(b5)}D/C\ C/E\ G/A\ C^{\#}_{MI}7^{(b5)}G/F\ F/A\ C/D\ F^{\#}_{MA}7^{(b5)}SUS$   
 $G/F\ F/A\ C/D\ F/F^{\#}\ G^6_9(\text{omit } 3)E^b/B\ E_{MI}7\ A^{b9(\#5)}G^6_9(\text{omit } 3)B^b/B\ F^6_9\ A^{b9(\#5)}D/G$   
 $(D/G)\ B^b/B\ E^b/F\ A^{b13(\text{omit } 3)}G^6_9\ E^b/B\ E^b_{MA}7^{(\#5)}A+(^{(\text{add } \#9)}A/D\ D^6_9\ G^b_{MA}7^{(b5)}G/C\ B^{(\text{add } 9)}D^{\#}$   
 $D^6_9\ C_{sus}\ B^{(\text{add } 9)}D^{\#}\ A/D\ F/F^{\#}\ B^b/C\ E^b7^{(\#5)}D^6_9(\text{omit } 3)F/F^{\#}\ C^6_9\ E^b_{MA}7(C7_{sus}/D)$   
 $(D.S. \text{ al Coda})$   
 $A_{MI}7\ F^7^{(b9)}B^b_{MI}7^{(\text{add } 13)}B^b_{MI}9^{(b5)}A_{MI}7$   $F^7^{(b9)}B^b_{MI}9D^b/E^b/C/D\ D^{(\text{add } 9)}\ D^{(\text{add } 9)}$   
 $(Vamp \& fade)$



WAYNE SHORTER

Photo by Jim Marshall ©1988

## Fast Swing

J = 268

## E.S.P.

Wayne Shorter

(As played by Miles Davis)

A

E<sup>7</sup>(alt.)      F<sub>MA</sub><sup>7</sup>

E<sup>7</sup>(alt.)      Eb<sub>MA</sub><sup>7(#11)</sup>

D<sup>7</sup>      (Eb<sup>7</sup>)      Eb<sub>MA</sub><sup>7(#11)</sup>      E<sup>7</sup>      F<sub>MA</sub><sup>7</sup> Eb<sub>MA</sub><sup>7</sup>

pn. tacet - - - - -

1.      D<sub>m11</sub><sup>9</sup>      G<sup>7</sup>      G<sub>m1</sub><sup>7</sup>      (Gb<sup>7</sup>)  
pn. tacet - - - - -

2.      D<sub>b9</sub>(#11)      G<sub>m1</sub><sup>7</sup>      D<sub>b</sub><sub>m1</sub><sup>7</sup> G<sub>b</sub><sup>7</sup>      F<sub>MA</sub><sup>7</sup>  
pn. tacet - - - - -

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

# Everything Happens To Me

Music by Matt Dennis

Lyric by Tom Adair

Med. Ballad

**A**

I make a date for golf and you can bet your life it rains,

I

try to give a par-ty and the guy up-stairs com- plains, I guess I'll go through life just catch-in'

colds and miss- in' trains, Ev - 'ry-thing hap - pens to me.

I

nev - er miss a thing, I've had the meas - les and the mumps, and ev - 'ry time I play an ace my

part - ner al - ways trumps, I guess I'm just a fool who nev - er

looks be - fore he jumps, Ev - 'ry-thing hap - pens to me.

At

**B**

FMI⁷(add 11)

B♭⁷(#⁹)

E♭MA⁷

(CMI⁷)

first my heart thought you could break this jinx for me, That

FMI⁷(add 11)

B♭⁷(#⁹)

E♭MA⁷

EMI⁷(add 11)

A⁷(#⁹)

love would turn the trick to end des - pair; But now I just can't fool this head that

(G<sub>M1</sub> G<sub>M1</sub><sup>(M7)</sup> G<sub>M1</sub><sup>7</sup> C<sup>7</sup> )

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

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

C

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

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

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

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

D<sub>M1</sub><sup>7</sup> G<sup>9</sup> C<sub>M1</sub><sup>7</sup> (B<sup>7(#9)</sup>) F<sup>13</sup> B<sup>b6</sup>

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

# Fall

Medium Ballad  
(with triplet undercurrent)

$\text{J} = 82$

Wayne Shorter  
(As played by Miles Davis)

The score consists of four staves of handwritten musical notation. The first three staves are in common time (C) and the fourth staff is in 2/4 time. The key signature varies between F# and E major. Chords include F#7sus (add 3), B13(b9), E9sus, EbMA7(b5), DMA7, D13(b9), GMI11, BMI9, AbMA7(b5), and AMI11/B. The bass line is prominent, with the treble line providing harmonic support. Triplet markings (3) are indicated throughout the score.

Handwritten lyrics and chords:

- Top Staff: (trp. w/ ten. 8va b.)
- Top Staff: F<sup>#</sup>7sus (add 3)
- Top Staff: B13(b9)
- Top Staff: E<sup>9</sup>sus
- Top Staff: E<sup>b</sup>MA<sup>7(b5)</sup>
- Middle Staff: (bass)
- Middle Staff: F<sup>#</sup>7sus (add 3)
- Middle Staff: B13(b9)
- Middle Staff: E<sup>9</sup>sus
- Middle Staff: E<sup>b</sup>MA<sup>7(b5)</sup>
- Bottom Staff: D<sup>#</sup>MA<sup>7</sup>
- Bottom Staff: D<sup>13(b9)</sup>
- Bottom Staff: G<sup>M</sup>I<sup>11</sup>
- Bottom Staff: B<sup>M</sup>I<sup>9</sup>
- Bottom Staff: A<sup>b</sup>MA<sup>7(b5)</sup>
- Bottom Staff: F<sup>#</sup>7sus (add 3)
- Bottom Staff: B13(b9)
- Bottom Staff: E<sup>M</sup>I<sup>11</sup>
- Bottom Staff: A<sup>M</sup>I<sup>11</sup>/B

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

# Farmer's Market

*Med.-Up Swing*

Music by Art Farmer  
Lyric by Annie Ross

N.C. (Intro - optional)



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

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

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

- ket one day, And hey, we could sure say \_\_\_\_\_ of the town

A<sub>M</sub>I<sup>7</sup> D<sup>7(b9)</sup> G<sub>M</sub>I<sup>7</sup>

she was the toast, Real - ly the most, We don't want to boast,

C<sup>7(b9)</sup> F<sup>6</sup> A<sub>b</sub>MA<sup>7</sup> D<sub>b</sub>MA<sup>7</sup> G<sub>b</sub>7

but scads of lads would soon sur-round her, Cit - y slick-ers sure would hound her.

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

She walked in the market place and what did she see, Crew cut and cute with a cra -

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

- zy goat - ee, What a blend, he was the end, sell - in' beans,

A<sub>M</sub>I<sup>7</sup> D<sup>7(#5)</sup> G<sub>M</sub>I<sup>7</sup> D<sub>b</sub>7

Dressed in his jeans, "What a buy." she

C<sup>7(#5)</sup> F<sup>6</sup> solo break

was heard to cry. (fine) Solos on F blues

After solos, D.S. al fine (final lyric)

**LYRIC FOR FINAL HEAD**

Once there was a drummer who was straight from New York,  
Tourin' the country with Wardell Gray  
And hey, we could sure say of the drums, he was the toast.  
Really the most, We don't wanna boast, but  
All the crazy chicks would hound him, all the swingin' bands would sound him.  
Then one day he saw the one that made his head whirl,  
He met and married the same little girl,  
What a blend, they are the end, they're real cool, house with a pool,  
Crazy scenes, blame it on the beans.'

# Favela

Antonio Carlos Jobim

Med. Bossa Nova **A**

(G<sup>13</sup>)  
G<sub>M1</sub><sup>7</sup>

F<sup>13</sup>  
F/G

G<sup>13</sup>  
G<sub>M1</sub><sup>7</sup>

F<sup>13</sup>)  
F/G

Bass line notes and chords:

- (G<sup>13</sup>) G<sub>M1</sub><sup>7</sup>
- F<sup>13</sup> F/G
- G<sup>7(#9)</sup> G<sub>M1</sub><sup>7</sup>
- (B<sub>M1</sub><sup>7</sup>) B<sub>bM1</sub><sup>7</sup>
- B<sup>b7</sup>

Bass line notes and chords:

- C<sub>M1</sub><sup>7</sup>
- F<sup>13</sup>
- (B<sub>M1</sub><sup>7</sup>) B<sub>bM1</sub><sup>7</sup>
- E<sub>M1</sub><sup>7(b5)</sup> E<sub>bM1</sub><sup>6</sup>
- G<sub>M1</sub><sup>7</sup>
- D<sub>M1</sub><sup>7</sup>
- G<sub>M1</sub><sup>7</sup>

Bass line notes and chords:

- C<sub>M1</sub><sup>7</sup>
- G<sub>M1</sub><sup>7</sup>
- C<sub>M1</sub><sup>7</sup>
- G<sub>M1</sub><sup>7</sup>
- E<sub>b7(#9)</sub> D<sub>7(#9)</sub> (C<sub>M1</sub><sup>7</sup>) C<sub>7(#9)</sub>

Bass line notes and chords:

- (G<sup>13</sup>) G<sub>M1</sub><sup>7</sup>
- A<sup>b13</sup>
- G<sup>13</sup>
- A<sup>b13</sup>)

Bass line notes and chords:

- (G<sup>13</sup>) G<sub>M1</sub><sup>7</sup>
- F/G
- G<sub>M1</sub><sup>7</sup>
- F/G
- (G<sup>13</sup>) G<sub>M1</sub><sup>7</sup>
- A<sup>b13</sup>
- F/G
- G<sup>7(#9)</sup>
- G<sub>M1</sub><sup>7</sup>

Bass line notes and chords:

- C<sub>M1</sub><sup>7</sup>
- F<sup>13</sup>
- (B<sub>M1</sub><sup>7</sup>) B<sub>bM1</sub><sup>7</sup>
- B<sup>b7</sup>

Bass line notes and chords:

- E<sub>M1</sub><sup>7(b5)</sup> E<sub>bM1</sub><sup>6</sup>
- G<sub>M1</sub><sup>7</sup>
- D<sub>M1</sub><sup>7</sup>
- G<sub>M1</sub><sup>7</sup>

F/G may be replaced by Dm7 throughout.

Medium Latin/Rock  
= 92

# Feel Like Makin' Love

Eugene McDaniels  
(As sung by Roberta Flack)

96

Stroll-in' in the park — watch-in' win-ter turn to spring. —  
F<sub>M</sub>I<sup>9</sup> B<sup>b</sup><sub>13</sub><sub>SUS</sub> E<sup>b</sup><sub>M</sub>A<sup>7</sup> D<sup>b</sup>7  
(sample bass line) (etc.)

Walk-in' in the dark — see-in' lov-ers do their thing.  
D<sup>b</sup>7 C<sup>7</sup> F<sub>M</sub>I<sup>9</sup> B<sup>b</sup><sub>13</sub><sub>SUS</sub>

(Ooo —) That's the time — I feel like mak-in' love —  
E<sup>b</sup><sub>M</sub>A<sup>7</sup> A<sup>7</sup>(<sup>b</sup><sub>5</sub>) A<sup>b</sup><sub>M</sub>A<sup>7</sup> G<sub>M</sub>I<sup>7</sup>

to you. — That's the time — I feel like mak-in' dreams —  
F<sub>M</sub>I<sup>7</sup> C<sub>M</sub>I<sup>7</sup> A<sup>b</sup><sub>M</sub>A<sup>7</sup> G<sub>M</sub>I<sup>7</sup>

come true. — Oh, ba — by  
D<sup>b</sup>7 C<sub>M</sub>I<sup>7</sup> E<sup>b</sup>7 E<sup>7</sup> F<sup>7</sup> drum fill  
To end, sing first verse and fade.

2nd VERSE

When you talk to me,  
When you're moanin' sweet and low.  
When you're touchin' me,  
And my feelings start to show. That's the time....(etc.)

3rd VERSE

In a restaurant, holding hands by candlelight.  
When I'm touchin' you, wanting you with all my might.  
That's the time...(etc.)

## Fire

Joe Henderson

Med. Latin

 $\text{d} = 110$ 

N.C.

(bs.)

(Vamp till cue)

(bass simile till [B])

(On Cue)

A

$\diamond \text{ A}_\text{M}\text{i}^6\text{9}$

(ten.)

( $\text{A}_\text{M}\text{i}^6\text{9}$ )

(Tenor Solo)

B

$\text{E}_\text{M}\text{i}^{11}$

(bs.)

(Vamp till cue)

(Vamp till cue)

C

(On Cue - solo continues)

 $\text{A}_\text{M}\text{i}^6\text{9}$ 

(Vamp till cue)

On cue, D.S., play head (A), continue to next solo,  
After last solo, D.S. al Coda

(E<sub>M</sub>i<sup>11</sup>)

(bs. w/ pn. 8<sup>va</sup> b.)

(pn.)

(Vamp & fade)

Sample piano  
voicing at letter A:

( $\text{A}_\text{M}\text{i}^6\text{9}$ )

(#)

Piano comp figure at letter A is suggested only. Vamp at letter B is long, vamp at letter C much shorter.  
Tenor sounds one octave lower than written. Melody may be doubled by other instruments.

# First Light

Freddie Hubbard

Medium Latin

$\text{J} = 154$

Hand-drawn musical score for 'First Light'. The score includes a tempo of  $\text{J} = 154$  and a key signature of one flat. It features a vamp section with chords  $A\flat M17$  and  $B\flat M17$ . The lyrics '(7x's)' and '(etc.)' are written above the staff, with '(add drums 5th x)' written below it. The section ends with '(trp.)'.

**A**

Hand-drawn musical score for 'First Light' featuring a melodic line for section A. The melody consists of eighth and sixteenth notes, with a measure containing three sixteenth notes grouped by a brace. The section ends with a fermata over the last note.

Hand-drawn musical score for 'First Light' featuring a melodic line for section A. The melody consists of eighth and sixteenth notes, with a measure containing three sixteenth notes grouped by a brace. The section ends with a fermata over the last note.

Hand-drawn musical score for 'First Light' featuring a melodic line for section A. The melody consists of eighth and sixteenth notes, with a measure containing three sixteenth notes grouped by a brace. The section ends with a fermata over the last note.

**B**

Hand-drawn musical score for 'First Light' featuring a melodic line for section B. The melody consists of eighth and sixteenth notes, with a measure containing three sixteenth notes grouped by a brace. The section ends with a fermata over the last note.

(flute solos, drums fill)

Hand-drawn musical score for 'First Light' featuring a melodic line for section B. The melody consists of eighth and sixteenth notes, with a measure containing three sixteenth notes grouped by a brace. The section ends with a fermata over the last note.

**C**

Hand-drawn musical score for 'First Light' featuring a melodic line for section C. The melody consists of eighth and sixteenth notes, with a measure containing three sixteenth notes grouped by a brace. The section ends with a fermata over the last note.

(Solos)

Hand-drawn musical score for 'First Light' featuring a melodic line for section C. The melody consists of eighth and sixteenth notes, with a measure containing three sixteenth notes grouped by a brace. The section ends with a fermata over the last note.

Play letter **B** after each solo.

After last solo play letter **B**  
then D.S. al Coda

○

Hand-drawn musical score for 'First Light' featuring a melodic line for section C. The melody consists of eighth and sixteenth notes, with a measure containing three sixteenth notes grouped by a brace. The section ends with a fermata over the last note.

Vamp, solo & fade

## Medium-Up Funky Latin

J=174 (Intro) E<sup>b7</sup>

## Foolkiller

Mose Allison

(piano solo)

A<sup>b7</sup>

E<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup> 1. 2. E<sup>b7</sup>

I was

**A** E<sup>b7</sup>

walk-in' down a back street just the oth - er night, I got a fun - ny feel in' that

E<sup>b7</sup>

things weren't right, I heard some heav - y foot - steps right be - hind, and I

E<sup>b7</sup> break A7(b5) A<sup>b7</sup>

know it was - n't just in my mind. The fool - kil - ler's com - in',

E<sup>b7</sup>

get - tin' clos - er ev - 'ry day. Oh, yes the fool - kil - ler's com - in',

A<sup>b7</sup> F7 break B<sup>b7</sup> E<sup>b7</sup> 1. E<sup>b7</sup> B<sup>b7</sup>

I got to try to make my get - a - way. pn. fill 2. I've been

**B** 2. E<sup>b7</sup> A<sup>b7</sup> B<sup>b7</sup>

(pn. solo)

A<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup>

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

2nd VERSE

(I've been) livin' in this country eight years,  
Scrapin' and a scrappin' for that dollar bill.  
Eight million people livin' on the make,  
Waitin' for that one big break.The foolkiller's comin', I do believe it's true.  
Well, the foolkiller's comin',  
I think he's got his eye on me and you.

3RD VERSE

(If you've) never been a fool then you don't have to worry,  
You know you have, better get in a hurry.

Just to be on the safe side, get yourself a place to hide.

'Cause the foolkiller's comin', gettin' closer every day.

The foolkiller's comin', I got to try to make my getaway.

E<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup>

pn. fill

Melody varies with each verse. The word 'fool' can be held longer than notated.

# Footprints

Wayne Shorter

Medium Swing  $\frac{6}{4}$  (Intro)

$\text{J} = 174$

(bass only) (add pn. & dr.) (4x's)

A

(trp. ten.)

C<sub>Mi</sub>11 (bass) 5:3

5:3

5:3

(F<sub>7(#11)</sub> E<sub>7(#9)</sub>)  
F<sub>Mi</sub>11(b5) F<sub>13(#11)</sub>

(D<sub>7(alt)</sub> G<sub>7(#5)</sub>)  
E<sub>7(alt.)</sub> A<sub>7(alt.)</sub>

Play head twice  
before and after solos.

(Ending)

C<sub>Mi</sub>11 (On cue) C<sub>Mi</sub>11

Vamp till cue

Upper line is melody. Harmony line is optional.

## Four

Music by Miles Davis  
Lyric by Jon Hendricks

Med. Swing

 $E^b_{MA}7$  **A** ( $E^b_{MA}7$ )

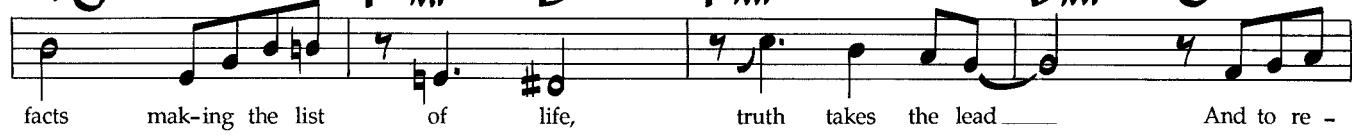
Of the won - der - ful things that you get out of life there are four —

And they may

 $(F_{MI}7)$ 

not be man - y, but no - bod - y needs an - y more,

Of the man - y

 $E^b_{MA}7/G$ 

facts mak-ing the list of life, truth takes the lead —

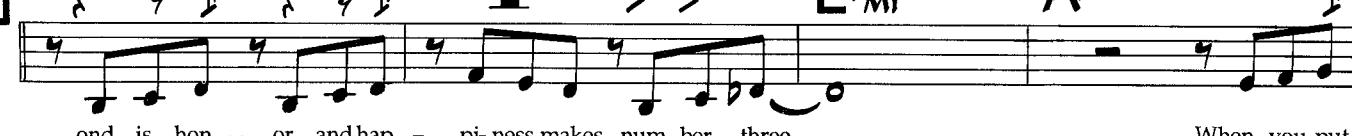
And to re -

 $E^b_{MA}7/G$ 

lax know-ing the gist — of life, —

it's truth you need.

Then the sec -

**B** ( $E^b_{MA}7$ )

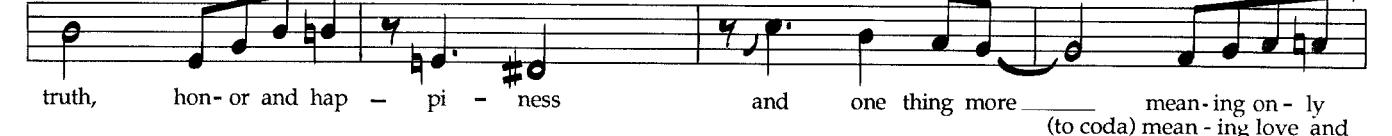
ond is hon - or and hap - pi - ness makes num - ber three. —

When you put

 $(F_{MI}7)$ 

them to - geth - er you'll know what the last one must be. —

Ba - by so the

 $E^b_{MA}7/G$ 

truth, hon - or and hap - pi - ness and one thing more — mean-ing on - ly  
(to coda) mean - ing love and

 $G_{MI}7$ 

won - der - ful, won - der - ful

love that 'll make it four.

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

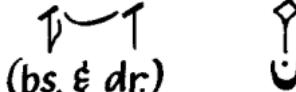
  $G_{M1}7$   $F_{M1}^{\#}7$   $F_{M1}7$   $Bb7$   $A_{M1}7(b5)$   $D7$

that's the real score and more than e-nough when times are tough and poor they may

$G_{M1}7$   $F_{M1}^{\#}7$   $F_{M1}7$   $Bb7$   $Eb$  bass  $E_{M1}^b(MA\ 7)$

(*pn.*)

not com-prise a-lot still (you) on-ly got those four. And there ain't no more.



Chords in parentheses are used for solos. Solos are straight ahead (no breaks or stop-time) except for solo break before each solo. Bass may play notes other than roots during stop time.

# Four Brothers

Jimmy Giuffre  
 (As played by Woody Herman)

Med.-Up Swing

$\text{J} = 220$

A B $\flat$ 9

B $\flat$ M<sub>I</sub>7

E $\flat$ 7( $\#5$ )

A $\flat$ M<sub>A</sub>7

F $^9$

B $\flat$ M<sub>I</sub>7

C<sub>M</sub>I7

F7

1. B $\flat$ M<sub>I</sub>7

E $\flat$ 7

A $\flat$ M<sub>A</sub>7 F7

2. B $\flat$ M<sub>I</sub>7

E $\flat$ 7

A $\flat$ 6

B

C $\sharp$ M<sub>I</sub>7

F $\sharp$ 7

B<sub>M</sub>A7

E<sub>M</sub>I7

A7

D<sub>M</sub>A7

D<sub>M</sub>I7

G7

C<sub>M</sub>A7

C $\sharp$ O7

D<sub>M</sub>I7

G7

C<sub>M</sub>I7 F7

C

B $\flat$ 9

B $\flat$ M<sub>I</sub>7

E $\flat$ 7( $\#5$ )

A $\flat$ M<sub>A</sub>7

F $^9$

B $\flat$ M<sub>I</sub>7

C<sub>M</sub>I7

F7

B $\flat$ M<sub>I</sub>7

E $\flat$ 7

A $\flat$ 6

Brass kicks,  
 bar 4 of A & C:

(F $^9$ )



Medium-Up Swing  $\lambda = 230$ 

## Four On Six

John L. "Wes" Montgomery

(Intro) N.C.

  
 (bs. & pn.)

(N.C.)

  
 (add 11)  
 (omit 5)  
 (add 11)  
 (omit 5)  
 (add 11)  
 (omit 5)

D7(alt.)

N.C.

A

  
 G<sub>M1</sub>7 C7 G<sub>M1</sub>7 C7 G<sub>M1</sub>7 C7 G<sub>M1</sub>7  
 (gtr.)

(Stop time)

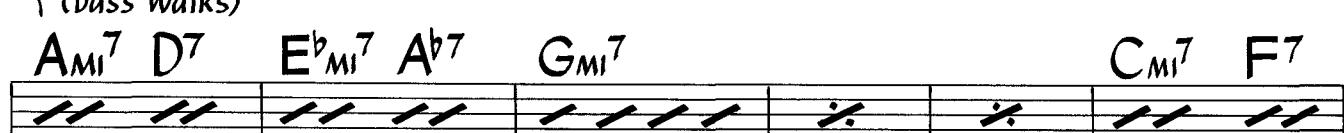
  
 C<sub>M1</sub>9 F7(<sup>#11</sup>) B<sub>B</sub><sub>M1</sub>9 E<sup>b</sup>(<sup>#11</sup>) A<sub>M1</sub>9 D7(<sup>#11</sup>) E<sup>b</sup><sub>M1</sub>9 A<sup>b</sup>9(<sup>#11</sup>)

(Time)

  
 G<sub>M1</sub>7 C7 G<sub>M1</sub>7 C7 G<sub>M1</sub>7 C7 G<sub>M1</sub>7  
 B<sub>B</sub><sub>M1</sub>7 G<sub>M1</sub>7 G<sup>#</sup><sub>M1</sub>7 A<sub>M1</sub>7 D7(alt.) Gbass (G<sub>M1</sub>) solo break  
 (add 11)  
 (omit 5)  
 (add 11)  
 (omit 5)  
 (add 11)  
 (omit 5)

B

  
 G<sub>M1</sub>7 C<sub>M1</sub>7 F7 B<sub>B</sub><sub>M1</sub>7 E<sup>b</sup>7  
 (bass walks)

  
 A<sub>M1</sub>7 D7 E<sup>b</sup><sub>M1</sub>7 A<sup>b</sup>7 G<sub>M1</sub>7 C<sub>M1</sub>7 F7

  
 B<sub>B</sub><sub>M1</sub>7 (G<sub>M1</sub>7) E<sup>b</sup>7 D7 G<sub>M1</sub>7 A7(<sup>#5</sup>) D7

After solos, D.C. al Coda

  
 (G<sub>M1</sub>) N.C. (gtr. solo) (On Cue) G<sub>M1</sub> (MA 7)  
 (bs. & pn.) (Vamp & solo till cue) (last x: rit. - - - - -)

Bass line at letter A is like Intro (for G-7 C7 bars).

# Friends And Strangers

William Jeffrey  
(As played by Dave Grusin)

**Med. Funk** (very light drums)

**A**

**drums play time**

**F<sub>MA</sub>7** **E<sub>MI</sub>7** **F<sub>MA</sub>7** **D<sub>MI</sub>7** **E<sub>MI</sub>7** **F<sub>MA</sub>7** **C** **E<sub>MI</sub>7** **Asus** **A**

**F<sub>MA</sub>7** **G** **Asus** **A** **F<sub>MA</sub>7** **E<sub>MI</sub>7** **D<sub>MI</sub>9** **Gsus** **B<sup>b</sup><sub>MA</sub>7** **#o** **(hold & fade)**

**F<sub>MA</sub>7** **E<sub>MI</sub>7** **A<sub>MI</sub>7** **(2)**

**F<sub>MA</sub>7** **(bs.)** **E<sub>MI</sub>7** **A<sub>MI</sub>7** **(2)** **-** **elec. ph.** **(etc.)**

**S**

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

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

**B**

**(elec. ph.)** **D<sub>MI</sub>7** **E<sub>MI</sub>7** **F<sub>MA</sub>7** **D<sub>MI</sub>7** **E<sub>MI</sub>7** **F<sub>MA</sub>7**

**(bs.)**

(Solos end here  
each chorus;  
play melody.)

F<sub>MA</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> F<sub>MA</sub><sup>7</sup> (synth.)

C E<sub>MI</sub><sup>7</sup> Asus A A/G F<sub>MA</sub><sup>7</sup> G Asus

Asus A A/G F<sub>MA</sub><sup>7</sup> G Asus A/G

F<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> (2)

(bs.)

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

(Med.-Slow Funk)

$\text{J} = 98$   
B<sub>b</sub><sub>MA</sub><sup>7(#11)</sup>

(drums, no bass, light pn. fills)  
gva

F<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>9</sup> Gsus B<sub>b</sub><sub>MA</sub><sup>7</sup>

B<sub>b</sub><sub>MA</sub><sup>7(#11)</sup> B<sub>b</sub><sub>MA</sub><sup>7(#11)</sup> (bass) (harm.)

Vamp & fade



BILL EVANS

# Funkallero

Bill Evans

Med.-Up Swing

J = 213

**A**

D7      G<sup>7(#5)</sup>      C<sub>M1</sub><sup>6/9</sup>

D7      G<sup>7(#5)</sup>      C<sub>M1</sub><sup>6/9</sup>

B<sub>M1</sub><sup>9</sup> (add 11)      B<sub>M1</sub><sup>9</sup> (add #11)      B<sub>M1</sub><sup>9</sup>      E<sup>b9</sup>      A<sup>b</sup><sub>MA</sub><sup>7</sup>      D<sup>b9</sup>      C<sub>M1</sub><sup>7</sup>      F<sub>M1</sub><sup>7</sup>

D7      G<sup>7(#5)</sup>      (on repeat)      C<sub>M1</sub><sup>6/9</sup>

**B**

(Solos)

D7      G<sup>7(#5)</sup>      C<sub>M1</sub><sup>6/9</sup>      (A<sup>7(#5)</sup>)

D7      G<sup>7(#5)</sup>      C<sub>M1</sub><sup>6/9</sup>      (B<sub>M1</sub><sup>9</sup>)

B<sub>M1</sub><sup>9</sup>      B<sub>M1</sub><sup>9</sup>      E<sup>b9</sup>      A<sup>b</sup><sub>MA</sub><sup>7</sup>      D<sup>b9</sup>      C<sub>M1</sub><sup>7</sup>      F<sub>M1</sub><sup>7</sup>

D7      G<sup>7(#5)</sup>      C<sub>M1</sub><sup>6/9</sup>      (A<sup>7(#5)</sup>)

After solos, D.C. al Coda  
(play head twice)

C<sub>M1</sub><sup>6/9</sup>      G<sup>b13</sup>      F<sup>13(#11)</sup>

(rit.)

Bass plays in two for heads, 4 for solos.

Medium Latin  
(Bolero-Guajira)  $\text{J} = 112$   
(Intro)

1-3.

(elec. pn.)

(bs.)

C<sub>M1</sub> (add 9) E<sub>9</sub> E<sub>9</sub> F<sub>9</sub>

F<sub>#9</sub> G<sub>9</sub> C<sub>M1</sub> (add 9) (F<sub>9</sub>)

(pn. 8va b.)

# Gaviota

Clare Fischer

4.

(melody - elec.  
pn.)

A

C<sub>M1</sub>

C<sub>M1</sub>/B<sub>b</sub>

A<sub>flat</sub>

F<sub>M1</sub>7

D<sub>M1</sub>7(b5)

G7

G<sub>7(b9)</sub>/C

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

A<sub>M1</sub>7

G<sub>6/9</sub>

F<sub>M1</sub>11(b5)

F<sub>M1</sub>11

E<sub>M1</sub>7

A<sub>13(b9)</sub>

D<sub>7(#9)</sub>

G<sub>13(b9)</sub>

F<sub>7(#9)</sub> F<sub>9(#11)</sub>

(p)

E<sub>M1</sub>7(b5)

A<sub>7(b9)</sub> A<sub>9(#5)</sub>

D<sub>M1</sub>11

G<sub>13(#9)</sub>

G<sub>7(b9)</sub>

G<sub>13(b9)</sub>

B

Handwritten musical score for section B, consisting of four staves of music. The score includes the following chords and performance instructions:

- Staff 1: C<sub>M1</sub>, C<sub>M1/B<sub>b</sub></sub>, A<sub>b</sub>, F<sub>M1 7</sub>, D<sub>M1 7(b5)</sub>, G<sub>7</sub>
- Staff 2: G<sub>7(b9)</sub>, C<sub>6/9</sub>, E<sub>7(#9)</sub>, A<sub>M1 7</sub>, A<sub>M1/G</sub>, B<sub>13/F#</sub>, F<sub>9</sub>
- Staff 3: E<sub>M1 7</sub>, A<sub>7(#9)</sub>, D<sub>9</sub>, G<sub>7(#9)</sub>
- Staff 4: E<sub>7(#9)</sub>, A<sub>9(#5)</sub>, D<sub>9</sub>, G<sub>7(#5)</sub>

C

Handwritten musical score for section C, showing a single staff of music. The score includes the following chords and performance instructions:

- (bs.) C<sub>M1 (add 9)</sub>, E<sub>b9</sub>, E<sub>9</sub>, F<sub>9</sub>, F<sub>#9 G<sub>9</sub> C<sub>M1 (add 9)</sub></sub>
- (pn. 8va b.)

1<sup>st</sup> solo on letter C (indef.)  
2<sup>nd</sup> solo on ABC

After solos, play head (AB); vamp, solo & fade on letter C

Melody has stems up throughout.



LOUIS ARMSTRONG & CARMEN McCRAE

# Gee Baby, Ain't I Good To You

Music by Don Redman

Lyric by Don Redman & Andy Razaf

Med.-Slow Swing (Bluesy)

A

C<sup>7</sup> A<sup>♭7</sup> G<sup>7</sup> C<sup>7</sup>  
Love makes me treat you the way that I do,

F<sup>7</sup> B<sup>♭7</sup> E<sup>♭6</sup> G<sup>7</sup> C<sup>7</sup> A<sup>♭7</sup>  
Gee ba - by, ain't I good to you. There's noth - in' too good for a girl

G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>♭7</sup> E<sup>♭6</sup> E<sup>7</sup>  
that's so true, Gee ba - by, ain't I good to you.

B

A<sup>♭6</sup> A<sup>⁹</sup> E<sup>⁹/B♭</sup> E<sup>♭7</sup> A<sup>♭6</sup> A<sup>⁹</sup>  
Bought you a fur coat for Christ - mas, a dia-mond ring, A Cad - il - lac car,

D<sub>MI</sub><sup>7(b5)</sup> G<sup>7</sup> C<sup>7</sup> A<sup>♭7</sup> G<sup>7</sup> C<sup>7</sup>  
An' ev - ry - thing, Love makes me treat you the way that I do,

F<sup>7</sup> B<sup>♭7</sup> E<sup>♭6</sup> (A<sup>♭7</sup> G<sup>7</sup>)  
Gee ba - by, ain't I good to you.

Melody is freely interpreted, in a blues style.

## Gemini (Horn Parts)

Bright Jazz Waltz

 $\text{J} = 220$ 

Tacet

S. Tacet

A

(fl.)       $E^b$        $D^b$   
               (trp.) (alto)       $b8:$

$E^b$        $D^b$        $E^b$        $D^b$        $E^b_{M17}$   
 $A^{b13}$        $E^b_{M17}$        $A^{b13}$        $E^b$        $D^b$

$E^b$        $G^7(\#5)$        $C^7(\#9)$        $F^7(b9)$        $B^{b7}(\#5)$

$E^b$        $D^b$        $E^b$        $D^b$

D.S. al solos; solo form  
is A (once) B (indef.).  
After solos, D.S. al Coda.

(fl.)

(8)

B

$E^b7$  (E^b7(\#9))

$A^{b7}$  (A7 A^{b7})

$F^7(\#11)$        $B^{b7}(\#9)$        $E^b7$        $C^7(\#9)$

$(E^b7(\#9))$

$E^b7$

(solo till cue)

play letter C before 2nd solo  
and letter D before last solo;  
D.S. before other solos.

**C** (Interlude - play before 2<sup>nd</sup> solo)

(trp.  
alto  
ten.)

F 7 (#11)

B♭7 (#9)

(trp. fill)

(to **A** for 2<sup>nd</sup> solo (trp.))

(Interlude - play before last solo)

**D**

(trp.  
alto  
ten.)

1st x: 8va b.

(loco)

8va b.

(loco)



(Tacet till end)

indef

to **A** for last solo;  
After solos, D.S. al Coda



D.S. al solos; solo form  
is **A** (once) **B** (indef.).  
After solos, D.S. al Coda.

**B** (E♭7(#9))  
E♭7

(E♭7(#9))  
E♭7

F7(#11)

B♭7(#9)

(E♭7(#9))  
E♭7

(Interlude - play before 2nd solo)

**C** E♭ bass

E♭7 D7(b9) D♭7 C7

Play letter **C** before 2nd solo.  
Play letter **D** before last solo;  
D.S. before other solos.

B♭ bass

B♭7 A7(b9) A♭7 G7(add MA 7)

(add pn.) F7(#11)

B♭7(#9)

(trp. fill)

(to **A** for 2nd solo (trp.))

(drums tacet)  
(pn.)

Till cue

On cue

(bs.) E♭ D♭ E♭ D♭ E♭ B♭ M17

(pn. L.H.) (rit.)

Chords in parentheses are optional. Flute sounds one octave higher than written.

Piano left hand doubles bass one octave lower than written at sign and at letter A.

Piano and bass play written notes at letter A for solos.

(Continued on next page)

## (Interlude - play before last solo)

**D**

(trp.  
alto  
ten.)

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

1st x: 8va b. — — — — — — — —

**A<sup>b9</sup> sus**

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

**C<sup>7(#9)</sup>**

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

**B<sup>b7</sup>**

8va b. — — — — — — — —

**E<sup>b7(#9)</sup>**

(loco)

To **A** for last solo;  
after solos, D.S. al Coda

Melody in bars 16-18 of letter D is slightly different than Cannonball's recorded version.

# Gloria's Step

Scott LaFaro

(As played by Bill Evans)

Medium Swing

**A** J=158

Handwritten musical score for section A. The score consists of two staves. The top staff shows piano chords and bass lines. The bottom staff shows bass lines. Chords labeled include  $F_{MA7}$ ,  $E^b_{MA7}$ ,  $D_{MA7}$ ,  $D^b_{MA7}$ ,  $C7(\#9)$ ,  $F_{MI7}$ ,  $F_{MA7}$ ,  $D^b_{MA7}$ ,  $C7(\#9)$ ,  $F_{MI7}$ ,  $E_{MI7}$ ,  $F_{MA7}$ ,  $A_{MI13}$ ,  $E_{MI7(b5)}$ ,  $G_{MI7(b5)}$ ,  $D_{MI7(b5)}$ ,  $F_{MI11(b5)}$ ,  $B^b_{MI11(b5)}$ ,  $E^b7(\#9)(\#5)$ , and  $F_{MI11(b5)}$ . Measures are numbered 1 through 13.

Chords in parentheses are used for solos.

last 4 bars of tune  
may also be played:

$G7(\text{alt})$     $C7(\text{alt})$     $A13(\#11)$

Handwritten musical score for the last 4 bars of the tune. It shows a piano staff with a bass line. The bass line consists of eighth-note patterns. The score includes a treble clef and a bass clef.

(These differ from the given changes  
only by the root being played)

# Goin' Home

Russ Ferrante

(As played by The Yellowjackets)

Med.-Slow Funk (Intro)

$J = 86$

D<sub>7</sub>sus D<sub>7</sub> A<sub>♭7</sub>G<sub>9sus</sub> C  
(elec. pn.)

D<sub>7</sub>sus D<sub>7</sub> A<sub>♭7</sub>G<sub>9sus</sub> G<sub>#07</sub> A<sub>M17</sub>

D<sub>7</sub>sus D<sub>7</sub> A<sub>♭7</sub>G<sub>9sus</sub> C  
(synth.)

D<sub>7</sub>sus D<sub>7</sub> A<sub>♭7</sub>G<sub>9sus</sub> C

**A** C G/C C F/C E<sub>7</sub>/B A<sub>M17</sub>G<sub>M17</sub> D<sub>9</sub>/F<sub>#</sub> F<sub>M16</sub>C/E F/G  
(gtr. solo on D.S.)

C G/C C F/C E<sub>7</sub>/B A<sub>M17</sub>G<sub>M17</sub> D<sub>9</sub>/F<sub>#</sub>

F<sub>M16</sub>C/E F/G G<sub>#07</sub> A<sub>M17</sub> B<sub>b</sub>/F F break  
(gtr.)

**B** C<sub>7</sub>/E F<sub>7</sub> (gtr.) C<sub>7</sub>/B<sub>b</sub> F<sub>7</sub>/A F<sub>7</sub> C/E C D<sub>M17</sub>E<sub>7</sub>(#5)  
(chords)

A<sub>M17</sub> C<sub>7</sub>/E F<sub>7</sub> C<sub>7</sub>/B<sub>b</sub> F<sub>7</sub>/A F<sub>7</sub> (add synth.)  
break

C/E C D<sub>M17</sub>G<sub>M17</sub> F<sub>M17</sub> 8va G/F A/F  
(synth.)

D<sub>M17</sub> F/G C/G F/G G<sub>#07</sub> A<sub>M17</sub>  
(etc.)

F C/F A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> C/G F<sub>M1</sub>(MA7)  
 F<sub>M1</sub><sup>7</sup>/G F/G C/G F/G G/F E D<sup>7</sup> A<sup>b</sup>7 G<sup>9sus</sup>  
 C (sample fill) (D.S. (gtr. solo) al Coda)

(Synth. solo) (elec. pn., loco)

F<sub>M1</sub><sup>7</sup> G/F F<sub>M1</sub><sup>7</sup> G/F  
 Till Cue On Cue  
 F<sub>M1</sub><sup>7</sup> G/F F<sub>M1</sub><sup>7</sup> G/A C/D G<sub>M1</sub><sup>7</sup> C<sup>9sus</sup> G/A C/D G<sub>M1</sub><sup>7</sup> C<sup>9sus</sup>  
 (Vamp till cue) (synth; end solo))

C F<sub>M1</sub><sup>7</sup> G/F A/F D<sub>M1</sub><sup>7</sup>  
 F/G C/G F/G G<sup>#07</sup> A<sub>M1</sub><sup>7</sup> F C/F A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>/A<sup>b</sup>

C/G F<sub>M1</sub>(MA7) F<sub>M1</sub><sup>7</sup>/G  
 F/G C/G F/G (2nd x.) G/F C/E D<sup>7</sup> A<sup>b</sup>7 G<sup>9sus</sup> C (sample fill)

D<sup>7</sup><sub>sus</sub> D<sup>7</sup> A<sup>b</sup>7 G<sup>9sus</sup> G<sup>#07</sup> A<sub>M1</sub><sup>7</sup> D<sup>7</sup><sub>sus</sub> D<sup>7</sup> A<sup>b</sup>7 G<sup>9sus</sup> C  
 (elec. pn., loco) (Vamp & fill till cue)

(On Cue) D<sup>7</sup><sub>sus</sub> D<sup>7</sup> A<sup>b</sup>7 G<sup>9sus</sup> C rit.  
 Rhythm at [B] for solos: C<sup>7</sup> /E F<sup>7</sup> C<sup>7</sup> /B<sup>b</sup>F<sup>7</sup>/A F<sup>7</sup>  
 (bars 1 & 2, 5 & 6)

## Med.-Slow Funk (Intro)

$J=86$  D<sup>7sus</sup> D<sup>7</sup>A<sup>b7</sup> G<sup>9sus</sup> C

## Goin' Home (Bass)

D<sup>7sus</sup> D<sup>7</sup>A<sup>b7</sup> G<sup>9sus</sup> G<sup>#o7</sup> A<sub>M</sub>I<sup>7</sup>

D<sup>7sus</sup> D<sup>7</sup>A<sup>b7</sup> G<sup>9sus</sup> C

D<sup>7sus</sup> D<sup>7</sup>A<sup>b7</sup> G<sup>9sus</sup> C

A C

F/C E<sup>7</sup>/B A<sub>M</sub>I<sup>7</sup> G<sub>M</sub>I<sup>7</sup> D<sup>9</sup>/F<sup>#</sup>

F<sub>M</sub>I<sup>6</sup> C/E F/G

C

F/C E<sup>7</sup>/B A<sub>M</sub>I<sup>7</sup> G<sub>M</sub>I<sup>7</sup> D<sup>9</sup>/F<sup>#</sup>

F<sub>M</sub>I<sup>6</sup> C/E F/G G<sup>#o7</sup> A<sub>M</sub>I<sup>7</sup>

B<sup>b</sup>/F F

B

C<sup>7</sup>/E F<sup>7</sup>

C<sup>7</sup>/B<sup>b</sup>

F<sup>7</sup>/A F<sup>7</sup>

C/E

C

D<sub>M</sub>I<sup>7</sup> E<sup>7(45)</sup>

A<sub>M</sub>I<sup>7</sup>

C<sup>7</sup>/E

F<sup>7</sup>

C<sup>7</sup>/B<sup>b</sup>

F<sup>7</sup>/A

F<sup>7</sup>

C/E

C

D<sub>M</sub>I<sup>7</sup>

G<sub>M</sub>I<sup>7</sup>

G/F

A/F

D<sub>M</sub>I<sup>7</sup>

F/G C/G F/G G<sup>#o7</sup> A<sub>M</sub>I<sup>7</sup>

F

A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>/A<sup>b</sup>

C/G

F<sub>M</sub>I<sup>(MA7)</sup>/G

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

F/G

C/G

F/G G/F

C E D<sup>7</sup> A<sup>b7</sup> G<sup>9sus</sup> C      D<sup>7sus</sup> D<sup>7</sup> A<sup>b7</sup> G<sup>9sus</sup> C  
 (D.S. al Coda)

**O** F<sub>MA</sub><sup>7</sup> G/F F<sub>MA</sub><sup>7</sup> G/F F<sub>MA</sub><sup>7</sup> G/F F<sub>MA</sub><sup>7</sup>

Till Cue: G/A C/D G<sub>M1</sub><sup>7</sup> C<sup>9sus</sup> On Cue: G/A C/D G<sub>M1</sub><sup>7</sup> C<sup>9sus</sup>  
 (Vamp till cue)

**C** F<sub>MA</sub><sup>7</sup> G/F A/F D<sub>M1</sub><sup>7</sup>

F/G C/G F/G G<sup>#07</sup> A<sub>M1</sub><sup>7</sup> F A<sup>b/B<sup>b</sup>/B<sup>b</sup>/A<sup>b</sup></sup>

C/G F<sub>M1</sub><sup>(MA 7)</sup> G F<sub>MA</sub><sup>7</sup> G

F/G C/G F/G (G/F) C/E D<sup>7</sup> A<sup>b7</sup> G<sup>9sus</sup> C  
 (2nd x)

D<sup>7sus</sup> D<sup>7</sup> A<sup>b7</sup> G<sup>9sus</sup> G<sup>#07</sup> A<sub>M1</sub><sup>7</sup> D<sup>7sus</sup> D<sup>7</sup> A<sup>b7</sup> G<sup>9sus</sup> C  
 (Vamp till cue)

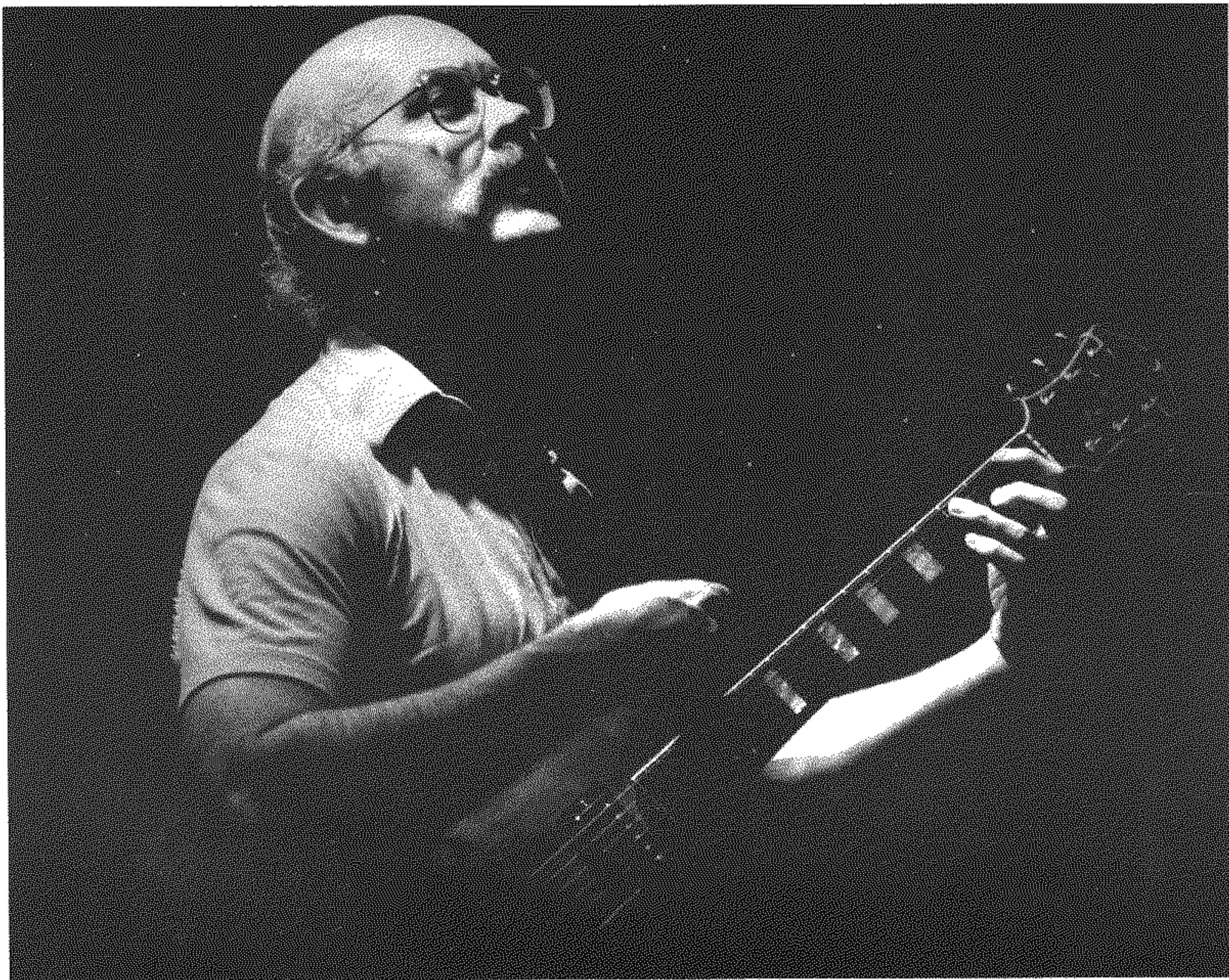
On Cue: D<sup>7sus</sup> D<sup>7</sup> A<sup>b7</sup> G<sup>9sus</sup> C rit.

Bass line played with variation.

Bassline at **B**  
 for solos:

C<sup>7</sup> F<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

(bars 1 & 2, 5 & 6)



JIM HALL

# Gone With The Wind

Music by Allie Wrubel  
Lyric by Herb Magidson

Med. Swing

A

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

Gone with the wind, Just like a leaf that has blown a-way,

**A<sub>MI</sub>7 D<sup>7</sup>** **G<sup>6</sup> (E<sup>7</sup>)** **A<sub>MI</sub>7 D<sup>7</sup>** **G<sub>MA</sub>7**

Gone with the wind, My ro-mance has flown a-way;

(E<sup>b</sup><sub>MA</sub>7/G) **G<sub>MI</sub>** **F#<sup>o</sup>7** **F<sub>MI</sub>7** **B<sub>b7</sub>**

Yes - ter - day's kiss - es are still on my lips,

(E<sup>b</sup><sub>MA</sub>7 D<sup>7(5)</sup>) **D<sup>b13</sup>** **G<sub>MI</sub>7(b5) C<sup>7</sup>** **F<sub>MI</sub>7 B<sub>b7</sub>**

I had a life - time of Heav - en at my fin - ger - tips, But

B

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

now all is gone. Gone is the rap - ture that thrilled my heart,

**A<sub>MI</sub>7 D<sup>7</sup>** **G<sup>6</sup> (E<sup>7</sup>)** **A<sub>MI</sub>7 D<sup>7</sup>** **G<sub>MA</sub>7**

Gone with the wind, The glad - ness that filled my heart;

**F<sub>MI</sub>** **C<sub>MI</sub>** **F<sub>MI</sub>7 B<sub>b7</sub>** **G<sub>MI</sub>7(b5) C<sup>7</sup>**

Just like a flame, love burned bright - ly then be - came an

**F<sub>MI</sub>7** **B<sup>b13</sup>** **E<sup>b</sup><sub>MA</sub>7** (G<sub>MI</sub>7 C<sup>7</sup>)

emp - ty smoke dream that has gone, Gone with the wind.

# The Goodbye Look

Donald Fagen

Med. Caribbean Feel

$\text{d}=106$

(Intro) (synth.) (bs.)

**A**

$\text{A}_{\text{MI}}^9$   $\text{E}/\text{C}$   $\text{A}^9_{\text{sus}}$   $\text{D}_{\text{MI}}^{\text{(add 9)}}/\text{F}$

The surf was eas - y on the day I came to stay

$\text{C}_{\text{bass}}$   $\text{B}/\text{C}$   $\text{C}_{\text{MA}}^7$   $\text{F}$  (omit 5)

On this qui - et is - land in the bay, I re-mem -

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

- ber a line of wom - en all in white, the

$\text{E}^7$   $\text{C}_{\text{MA}}^7$   $\text{F}_{\text{MA}}^9$   $\text{B}_{\text{MI}}^7(\text{b5})$   $\text{E}^7(\#9)$

laugh - ter and the steel bands at night. (synth.)

**B**

$\text{A}_{\text{MI}}^9$   $\text{E}/\text{C}$   $\text{A}^9_{\text{sus}}$   $\text{D}_{\text{MI}}^{\text{(add 9)}}/\text{F}$

1. All the A - mer - i - cans are gone ex - cept for two,

$\text{C}_{\text{bass}}$   $\text{B}/\text{C}$   $\text{C}_{\text{MA}}^7$   $\text{F}$  (omit 5)

The em - bas - sy's been hard to reach, There's been talk

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

and late - ly a lit - tle ac - tion af - ter dark be -

$\text{E}^7$   $\text{A}^7(\#5)$   $\text{D}^7(\#9)$   $\text{G}^7(\#5)$   $\text{C}_{\text{bass}}$

hind the big ca - si - no on the beach.

**C** 1. F CMA<sup>7</sup> F CMA<sup>7</sup>

The rules are changed, It's not the same,

B7(<sup>#9</sup><sub>5</sub>) EMI<sup>7</sup> A7(<sup>#5</sup>) DMI<sup>7</sup> G13 FMA<sup>7</sup> E7(<sup>#9</sup>)

It's all new play - ers in a whole new ball - game.

**D** 2. FMA<sup>9</sup> B7(<sup>#9</sup><sub>5</sub>) B<sup>b</sup>MA<sup>7</sup>(add 13) A7(<sup>#5</sup>)

I know what hap - pens, I read the book;

DMI<sup>11</sup> G<sup>9</sup>sus EMI<sup>7</sup>(<sub>b5</sub>)

I be- lieve I just got the good - bye look, (I be- lieve I just

A7 DMI<sup>7</sup>(add 11) B7(<sup>#9</sup><sub>5</sub>) E7(<sup>#9</sup>)

got the good - bye look) I be- lieve I just got the good - bye

EMI<sup>7</sup>(<sub>b5</sub>) A7 FMA<sup>7</sup>

look (I be - lieve I just got the good - bye look.)

B7(<sup>#5</sup>) B<sup>b</sup>MA<sup>7</sup>(add 13) A7(<sup>#5</sup>) DMI<sup>7</sup>(add 11) G<sup>9</sup>sus

Won't you pour me a Cu - ban breeze, Gretchen?

A<sup>b</sup>MI<sup>9</sup> G<sup>b</sup>MA<sup>9</sup> FMA<sup>9</sup> C13 FMA<sup>9</sup> FMI<sup>(MA 7)</sup>

(elec. pn. - top note of voicing)

(synth.) CMA<sup>7</sup> C<sup>6</sup> CMA<sup>7</sup> C<sup>6</sup> CMA<sup>7</sup> C<sup>6</sup> CMA<sup>7</sup> C<sup>6</sup>

2nd VERSE  
Last night I dreamed of an old lover dressed in gray.  
I've had this fever now since yesterday.  
Wake up, darling, they're knocking the Colonel's  
standing in the sun,  
With his stupid face, the glasses and the gun.

(Continued on next page)

V.S.

**E** C bass (synth; gtr. doubles top line) F<sub>MA</sub><sup>7</sup> Ggtr. fill -

The bass part consists of eighth-note chords. The guitar part starts with eighth-note chords and ends with a sixteenth-note fill.

C bass A (add 9)

The bass part consists of eighth-note chords. The guitar part starts with eighth-note chords and ends with a sixteenth-note fill.

D<sub>M1</sub><sup>9</sup> F<sub>M1</sub><sup>6/9</sup> 1. E<sub>M1</sub><sup>7</sup> E<sub>bM1</sub><sup>7</sup> A<sup>b7</sup>

(gtr. solo)

Harmonic progression: D<sub>M1</sub><sup>9</sup> - F<sub>M1</sub><sup>6/9</sup> - 1. E<sub>M1</sub><sup>7</sup> - E<sub>bM1</sub><sup>7</sup> - A<sup>b7</sup>. The guitar solo section follows.

D<sup>b</sup><sub>MA</sub><sup>7</sup> G<sup>b</sup><sub>MA</sub><sup>7</sup> C<sub>MA</sub><sup>7</sup> 2. E<sup>7</sup> A<sup>7(#5)</sup> D<sup>7</sup> G<sup>7(#5)</sup> C bass

(end solo)

Harmonic progression: D<sup>b</sup><sub>MA</sub><sup>7</sup> - G<sup>b</sup><sub>MA</sub><sup>7</sup> - C<sub>MA</sub><sup>7</sup> - 2. E<sup>7</sup> - A<sup>7(#5)</sup> - D<sup>7</sup> - G<sup>7(#5)</sup> - C bass. The section ends with a bass line.

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

The rules are changed, It's not the same,

The bass part consists of eighth-note chords. The guitar part consists of eighth-note chords.

B<sup>7(#9)</sup> E<sub>M1</sub><sup>7</sup> A<sup>7(#5)</sup> D<sub>M1</sub><sup>7</sup> G<sup>13</sup> F<sub>MA</sub><sup>7</sup> E<sup>7(#9)</sup>

It's all new play - ers in - a whole - new ball - game.

Harmonic progression: B<sup>7(#9)</sup> - E<sub>M1</sub><sup>7</sup> - A<sup>7(#5)</sup> - D<sub>M1</sub><sup>7</sup> - G<sup>13</sup> - F<sub>MA</sub><sup>7</sup> - E<sup>7(#9)</sup>. The lyrics "It's all new play - ers in - a whole - new ball - game." are written below the notes.

**G** A<sub>M1</sub><sup>9</sup> E/C A<sup>9sus</sup> D<sub>M1</sub><sup>(add 9)</sup>/F

I know a fel - low with a mo - tor launch for hire,

The bass part consists of eighth-note chords. The guitar part consists of eighth-note chords.

C bass B/C C<sub>MA</sub><sup>7</sup> F (omit 5)

A skin - ny man with two - tone shoes, 'Cause to - night

The bass part consists of eighth-note chords. The guitar part consists of eighth-note chords.

E<sub>M1</sub><sup>7(b5)</sup> A<sup>7(#5)</sup> D<sub>M1</sub><sup>9</sup> F<sub>M1</sub><sup>6</sup>

they're ar - rang - ing a small re - cep - tion just for me, Be -

Harmonic progression: E<sub>M1</sub><sup>7(b5)</sup> - A<sup>7(#5)</sup> - D<sub>M1</sub><sup>9</sup> - F<sub>M1</sub><sup>6</sup>. The lyrics "they're ar - rang - ing a small re - cep - tion just for me, Be -" are written below the notes.

E7 A7(<sup>#5</sup>) D7(<sup>#9</sup>) G7(<sup>#5</sup>) C bass

hind the big ca - si - no by the sea.

H F<sub>MA</sub><sup>9</sup> B7(<sup>#5</sup>) B<sup>b</sup><sub>MA</sub>7(add 13) A7(<sup>#5</sup>)

I know what hap - pens, I read the book;

D<sub>MI</sub>11 G<sup>9</sup><sub>SUS</sub> E<sub>MI</sub>7(<sup>b5</sup>)

I be - lieve I just got the good - bye look, (I be - lieve I just...

A7 D<sub>MI</sub>7(add 11) B7(<sup>#5</sup>) E7(<sup>#9</sup>)

got the good - bye look) I be - lieve I just got the good - bye (I be - lieve I just...

E<sub>MI</sub>7(<sup>b5</sup>) A7 F<sub>MA</sub>7

look (I be - lieve I just... got the good - bye look.)

B7(<sup>#5</sup>) B<sup>b</sup><sub>MA</sub>7(add 13) A7(<sup>#5</sup>) D<sub>MI</sub>7(add 11) G<sup>9</sup><sub>SUS</sub>

(gtr.)

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

(elec. pn. - top note of voicing)

(Synth. solo) (C) A<sub>MI</sub> G (C) A<sub>MI</sub> G

(bs.)

Vamp, solo & fade

Recorded version has a longer intro. Lyrics in parentheses are sung by background vocalists. Synth. uses a marimba-like patch throughout. Bass plays mostly whole notes for 1st 8 bars of letters A, B & G (and bars 19-24 of letters D & H).

Sample bass rhythm elsewhere: | 1 7 1 1 8 | 1 7 1 1 1 |

Bass one bar before letter B:

## Guarujá

Randy Brecker

1st x: Rubato till letter C,  
trp. & pn. only.

A

trp.  
rhythm

B

1st x: set tempo  
 $\text{J} = 74$

$\boxed{\text{x}}$  1st x:

**C** (Medium Funk) ( $\text{J}=74$ )

1st x  
add  
bs. & dr.

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

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

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

Play head twice  
(2<sup>nd</sup> x in tempo)  
Each soloist plays  
on **A**, **B**, vamps on **C**  
After solos, D.C. al Coda

$A^{13}\text{sus}$  is not played when  
repeating back to A.

(Trp. Solo)

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

Vamp & Solo till cue

(dr., last x)

(On Cue)

$A^9\text{sus}$

Kicks hold for solos. Letters A & B are more subdued, letter C is funkier.

# Hallucinations

Bud Powell

Bright Bebop

**A**

**B**

**C**

**D**

**(F6)**

**(GMI7 C7 )**

*solo break*

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

**E** F<sup>6</sup> B<sup>b7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> F<sup>7</sup>

B<sup>b7</sup> B<sup>o7</sup> F<sup>7</sup>/C D<sup>7</sup> G<sub>MI</sub>7 C<sup>7</sup> 1. F<sup>6</sup> C<sup>7</sup> 2. F<sup>6</sup> (E<sup>b7</sup>)

**F** D<sub>MI</sub>7 G<sup>7</sup> C<sub>MI</sub>7 F<sup>7</sup> B<sup>b</sup><sub>MI</sub>7 E<sup>b7</sup> A<sub>MI</sub>7 D<sup>7</sup>

G<sub>MI</sub> D<sup>7</sup>/A B<sup>b6</sup> C<sup>7</sup> F<sup>6</sup> D<sup>7</sup> G<sub>MI</sub>7 C<sup>7</sup>

**G** (B<sub>MI</sub>7(b5)) F<sup>6</sup> B<sup>b7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> F<sup>7</sup>

B<sup>b7</sup> B<sup>o7</sup> F<sup>7</sup>/C D<sup>7</sup> G<sub>MI</sub>7 C<sup>7</sup> F<sup>6</sup> C<sup>7</sup>

Solo on EEF<sub>G</sub>; After solos, D.C. al Coda.

alternate  
letter **D**:



DUKE ELLINGTON

Photo by Jim Marshall ©1988

Med. Swing

(in 2)

## Haunted Ballroom

Music by Victor Feldman  
Lyric by Milo Adamo(A) (Ami<sup>7</sup>)

*J = 131*

**A** F<sub>MA</sub><sup>7</sup> D<sub>7(b9)</sub><sup>(#5)</sup> G<sub>Mi</sub><sup>7</sup> C<sup>9</sup> A<sub>MI</sub><sup>7</sup> D<sub>7(b9)</sub><sup>(#5)</sup> G<sub>Mi</sub><sup>7</sup> C<sup>9</sup>

Hear 'em swing,— see 'em sway— to the song of yes - ter - day;—  
Long a - go— so they say— all the big bands used to play—

B<sub>b</sub><sub>Mi</sub><sup>7</sup>E<sub>b</sub><sup>13(#11)</sup> A<sub>b</sub><sub>Mi</sub><sup>7</sup>D<sub>b</sub><sup>13(b9)</sup> F<sub>#Mi</sub><sup>7</sup>

(B13)

B13

C<sub>13</sub><sup>SUS</sup>G<sub>Mi</sub><sup>7</sup>C<sup>7</sup>D<sub>b</sub><sup>9(#11)</sup> C<sub>13(b9)</sub>"String Of Pearls"—  
"My Ro - mance"—"El - mer's Tune"—  
"Love In Bloom"—

mid - night at the Star - light Haunt - ed Ball - room.

(in 4)

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

Gene Kru - pa beat - ing on the drums.

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

And Tom - my Dor - sley play - ing the slide trom - bone.

D<sub>Mi</sub><sup>7</sup>E<sub>Mi</sub><sup>7</sup>F<sub>MA</sub><sup>7</sup>G<sup>7(b9)</sup>E<sub>Mi</sub><sup>7</sup>A<sup>7(b9)</sup>

Glenn Mil - ler put you in the mood with a song and

D<sub>Mi</sub><sup>7</sup>G<sup>13</sup>C<sup>9</sup><sub>SUS</sub>C<sup>13(b9)</sup>

Satch - mo got up and

blew on his horn.

**C**F<sub>MA</sub><sup>7</sup>D<sub>7(b9)</sub><sup>(#5)</sup>G<sub>Mi</sub><sup>7</sup>C<sup>9</sup>A<sub>MI</sub><sup>7</sup>D<sub>7(b9)</sub>G<sub>Mi</sub><sup>7</sup>C<sup>9</sup>

One more song,

Maes - tro please. —

One more waltz be - fore we leave. —

(B13) G<sub>Mi</sub><sup>7</sup> C<sup>7</sup>)B<sub>b</sub><sub>Mi</sub><sup>7</sup>E<sub>b</sub><sup>13(#11)</sup> A<sub>b</sub><sub>Mi</sub><sup>7</sup>D<sub>b</sub><sup>13(b9)</sup> F<sub>#Mi</sub><sup>7</sup>

B13

C<sub>13</sub><sup>SUS</sup>D<sub>b</sub><sup>9(#11)</sup>C<sub>13(b9)</sub>

"Car - a - van" —

"Pa - per Moon" —

Mid - night at the Star - light Haunt - ed Ball - room

(C<sub>13</sub><sup>SUS</sup>) E<sub>b</sub><sup>13</sup> D<sub>7(b9)</sub><sup>(#5)</sup> D<sub>b</sub><sup>7</sup> C<sub>13(b9)</sub>

Solos in 4. Changes on 1 &amp; 3 (not anticipated).

Haunt - ed Ball - room.

## Bright Funk/Samba

## Havona

Jaco Pastorius

(As played by Weather Report)

(simile)

$\text{J} = 138$

(1st x:  
add drums)

(3x's)

(3rd x)

cresc.

A

(elec. bass enters)

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

C<sub>MA</sub>9

B<sub>MA</sub>9

mf (sop. & synth.)

G<sub>MA</sub>9

E<sub>MI</sub>9

E<sub>MA</sub>13(#11)

C<sub>MA</sub>9

B<sub>MA</sub>9(#11)

G<sub>MA</sub>9

Asus Bsus

f (Play under solos)

Asus Bsus

Asus Bsus

N.C.

(pn.)

(bass)

Solo on **A**; after solos play melody at **A** twice, take Coda 2<sup>nd</sup> x.

(sop. fills)

Till cue

On cue

f

(pn.)

(bass)

Asus Bsus

Dsus Csus/D Bsus/E Asus/B Gsus/A Fsus/G Bsus/F

Gsus/E Fsus/G Bsus/C Esus/B 3) 4) 3) 4) 3) 4) 3) 4)

Fsus/A Gsus/B Esus/F

(let ring and fade)

Sample bass line at letter **A**:

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

**C<sub>MA</sub>9**

**B<sub>MA</sub>9**

etc.

(p) (h)



SARAH VAUGHN

# Here's That Rainy Day

Med. Ballad

Music by Jimmy Van Heusen  
Lyric by Johnny Burke

A

May - be I should have saved those left - o - ver dreams,  
 Fun - ny but here's that rain - y day;  
 $(C_{M1}^7 F^{9\#} F^7)$   
 Here's that rain - y day they told me a - bout, And I  
 $(A_{M1}^7 E^9 D7)$   
 laughed at the thought that it might turn out this way.

B

Where is that worn out wish that I threw a - side,  
 Af - ter it brought my lov - er near?  
 Fun - ny how love be - comes a cold, rain - y day,  
 Fun - ny that rain - y day is here.

## Med. Funk (Intro)

J = 132

(elec. pn.)

## Hideaway

Dave Sanborn

*(bass)*

*(alto)*  
A<sup>b</sup>⁷sus A<sup>b</sup>⁷      A<sup>b</sup>⁷sus A<sup>b</sup>⁷      G<sup>b</sup>⁷sus G<sup>b</sup>⁷      G<sup>b</sup>⁷sus G<sup>b</sup>⁷

A<sup>b</sup>⁷sus A<sup>b</sup>⁷      A<sup>b</sup>⁷sus A<sup>b</sup>⁷      G<sup>b</sup>⁷sus G<sup>b</sup>⁷      G<sup>b</sup>⁷sus G<sup>b</sup>⁷      A<sup>b</sup>⁷sus

**A** (2nd x : alto solo)  
(& on D.S.)

A<sup>b</sup>⁷sus      D⁹(#II)      D⁹      E⁷      E⁷      A<sup>b</sup>⁷sus

A<sup>b</sup>⁷sus (elec. pn.) A<sup>b</sup>⁷      D⁹(#II)      D⁹      D<sup>b</sup> E<sup>b</sup> D⁹(#II) D⁹

D<sub>bb</sub>9      D<sub>bb</sub>9      E<sup>7</sup>      A<sup>bb7sus</sup>      A<sup>bb7</sup>      D<sup>9(#11)D<sub>bb</sub>9</sup>

D<sub>bb</sub>9      C<sup>7(#5)</sup>      B<sup>13</sup>      B<sup>b7(omit 5)</sup>      E<sup>7</sup>      G<sup>bb7</sup>      G<sup>7</sup>      A<sup>bb7sus</sup>

**B**

2 (alto solo continues)  
(elec. pn.)  
E<sup>9</sup>

1-3.

4

E<sup>7</sup> E<sup>b7(#5)</sup> A<sup>bb7sus</sup>

(D.S. al Coda)

(Solos)

[On Cue:  
rit. & end]

[to end]

Vamp & solo till cue

Bass line is played with some variation. Elec. pn. comp figure at Coda may be dispensed with for extended solos. Drums play lighter during intro, heavier starting at letter A.



SCOTT LaFARO & ORNETTE COLEMAN

# I Love Lucy

Eliot Daniel  
(As played by Richie Cole)

## Bright Samba (Intro)

$\text{d} = 144$   $F_{MA}^9$   $D_{MI}7$

(gtr.)  
(alto)

Till Cue

$G_{MI}9$

$C7$

On Cue

$G_{MI}9$

$C7$  (alto)

A

S

$F_{MA}7$

$D_{MI}7$

$G_{MI}7$

$C7$

$F_{MA}7$

$D_{MI}7$

$G13(\#11)$

$G\#07$

(alto)

1.  $A_{MI}7$

$D_{MI}7$

$E_{MI}7$

$A7$

$D_{MA}7$

$G_{MI}9$

$C13_{sus}$   $C7$

(alto)  
(gtr.)

2.  $A_{MI}7$

$D_{MI}7$

$\hat{G}7$

$G_{MI}7$

$C7$

$F^6$  (  $D_{MI}7$   $G_{MI}7$   $C7$  )

Solo break - - - - -

Solo on A - (both endings);  
After solos, D.S. al Coda.

$G_{MI}7$

$C7$

(Alto solo)

(On Cue)

$F_{MA}9$   $D_{MI}7$   $G_{MI}9$   $C7$

$F_{MA}9$   $D_{MI}7$

$G_{MI}9$   $C7$

$G_{MI}7$   $C7$   $F^6$

(Vamp & solo till cue)

## I Mean You

Thelonious Monk  
Coleman Hawkins

Med. Swing

♩ = 162 (Intro)

Handwritten musical score for the intro section of "I Mean You". The score includes two staves: a treble clef staff with a basso continuo (bassoon) part below it, and a bass clef staff. The tempo is indicated as ♩ = 162. The key signature is B-flat major (two flats). The score starts with a solo piano part (solo pn.) playing an E-flat 7sus chord. This is followed by a bassoon part (bassoon) playing an E-flat 13 chord. The bassoon part continues with a bass walk pattern.

A

Handwritten musical score for section A of "I Mean You". The score consists of three staves. The top staff shows a treble clef with a basso continuo staff below it. The middle staff shows a bass clef with a basso continuo staff below it. The bottom staff shows a bass clef with a basso continuo staff below it. The score includes markings for "add bs. & dr." and "(bass walks)". Chords labeled include (F6), (D-flat 7), and (C7sus).

Handwritten musical score for section A of "I Mean You". The score consists of three staves. The top staff shows a treble clef with a basso continuo staff below it. The middle staff shows a bass clef with a basso continuo staff below it. The bottom staff shows a bass clef with a basso continuo staff below it. Chords labeled include (D7), (G-flat M17), and (C7sus).

Handwritten musical score for section A of "I Mean You". The score consists of three staves. The top staff shows a treble clef with a basso continuo staff below it. The middle staff shows a bass clef with a basso continuo staff below it. The bottom staff shows a bass clef with a basso continuo staff below it. The score includes markings for "1.", "2.", and "(bari, 8va b.)". Chords labeled include (A-flat M17), D7, G-flat M17, C7, (F6), and (bari, 8va b.).

B

Handwritten musical score for section B of "I Mean You". The score consists of three staves. The top staff shows a treble clef with a basso continuo staff below it. The middle staff shows a bass clef with a basso continuo staff below it. The bottom staff shows a bass clef with a basso continuo staff below it. The score includes markings for (E-flat 9), D-flat 7, F6, G-flat 7, and (G-flat M17 C7). The bassoon part (pn. w/ bari 8va b.) is indicated at the end.

C

Handwritten musical score for section C of "I Mean You". The score consists of three staves. The top staff shows a treble clef with a basso continuo staff below it. The middle staff shows a bass clef with a basso continuo staff below it. The bottom staff shows a bass clef with a basso continuo staff below it. The score includes markings for (F6), (D-flat 7), and (D7).

**C**

(G<sub>M1</sub>7) (C<sub>7sus</sub>) (F<sub>6</sub>)

**D**

(E<sub>♭7sus</sub>) (E<sub>♭13</sub>) (hold to end)

**E** (Solos)

F<sub>6</sub> D<sub>♭7</sub> D<sub>7</sub> G<sub>M1</sub>7  
C<sub>7</sub> 1. A<sub>M1</sub>7 D<sub>7</sub> G<sub>M1</sub>7 C<sub>7</sub> 2. F<sub>6</sub>

**F**

(E<sub>♭9</sub>) D<sub>7</sub> F<sub>6</sub> D<sub>7</sub> G<sub>7</sub> G<sub>M1</sub>7 C<sub>7</sub>  
D<sub>7</sub> F<sub>6</sub> D<sub>7</sub> G<sub>7</sub> G<sub>M1</sub>7 C<sub>7</sub>

**G**

F<sub>6</sub> D<sub>7</sub> D<sub>7</sub>  
G<sub>M1</sub>7 C<sub>7</sub> F<sub>6</sub> G<sub>M1</sub>7 C<sub>7</sub>

Solo on EEF<sub>G</sub>;  
After solos, D.C. al fine.

Bass at letter **D**: (E<sub>♭7sus</sub>)

Bass walks in 4 for head and solos. (Alternatively, bass may play pedal on 2 & 4 for first 6 bars of letters A & C during head).

Chords at letters A & C are for bass (during head, piano plays written notes only).

# I Should Care

Sammy Cahn  
Axel Stordahl  
Paul Weston

Med. Swing\*

**A**

D<sub>M</sub>I<sup>7</sup> G<sup>9</sup><sub>sus4-3</sub> E<sub>M</sub>I<sup>7</sup> A<sup>9</sup> D<sub>M</sub>I<sup>7</sup> G<sup>9</sup><sub>sus4-3</sub> C<sub>M</sub>A<sup>7</sup>

I should care, I should go a-round weep-ing,

E<sub>M</sub>I<sup>7(b5)</sup> A<sup>7</sup> D<sub>M</sub>I<sup>7</sup> F<sub>M</sub>I<sup>7</sup> B<sup>b9</sup>

I should care, I should go with-out sleep-ing;

C<sub>M</sub>A<sup>7</sup> B<sub>M</sub>I<sup>7(b5)</sup> E<sup>7</sup> G<sub>M</sub>I<sup>7</sup> C<sup>7</sup> F<sub>M</sub>A<sup>7</sup>

Strange-ly e-nough I sleep well 'cept for a dream or two,

B<sub>M</sub>I<sup>7(b5)</sup> E<sup>7(b9)</sup> A<sub>M</sub>I<sup>7</sup> A<sub>M</sub>I<sup>7</sup> D<sup>9</sup> D<sub>M</sub>I<sup>7</sup> G<sup>9</sup>

But, then, I count my sheep well, Fun-ny how sheep can lull you to sleep. So,

**B**

D<sub>M</sub>I<sup>7</sup> G<sup>9</sup><sub>sus4-3</sub> E<sub>M</sub>I<sup>7</sup> A<sup>9</sup> D<sub>M</sub>I<sup>7</sup> G<sup>9</sup><sub>sus4-3</sub> C<sub>M</sub>A<sup>7</sup>

I should care, I should let it up-set me,

E<sub>M</sub>I<sup>7(b5)</sup> A<sup>7</sup> D<sub>M</sub>I<sup>7</sup> F<sub>M</sub>I<sup>7</sup> B<sup>b9</sup>

I should care, But it just does-n't get me;

C<sub>M</sub>A<sup>7</sup> B<sub>M</sub>I<sup>7(b5)</sup> E<sup>7</sup> A<sub>M</sub>I<sup>7</sup> (D<sup>7</sup> D<sup>#7</sup>) D<sup>7</sup>

May-be I won't find some-one as love-ly as you, But

D<sub>M</sub>I<sup>7</sup> G<sup>7</sup> C<sup>6</sup> (F<sup>7</sup> E<sub>M</sub>I<sup>7</sup> A<sup>7</sup>)

I should care and I do.

\*also played as a ballad

Alternate changes for first four bars of letters **A** & **B**:

| F<sup>#7</sup>(<sup>#11</sup>) B<sup>13(b9)</sup> | E<sup>7(#9)</sup> A<sup>13</sup> | D<sup>7(#9)</sup> G<sup>13</sup> | C<sub>M</sub>A<sup>7</sup> F<sup>13(#11)</sup> |

Med. Ballad

## I Thought About You

Music by Jimmy Van Heusen  
Lyric by Johnny Mercer(F<sub>MA</sub>7)B<sub>MI</sub>7(b5)B<sub>b9</sub>(#11)

A7

D7(#5)

G9

A<sub>b13</sub>

G9

A

I took a trip on the train.

and I thought a - bout you,

G<sub>MI</sub>7E<sub>MI</sub>7(b5) A7D<sub>MI</sub>7D<sub>b7</sub>C<sub>MI</sub>7 F7

I passed a shad - ow - y lane

and I thought a - bout you,

B<sub>b</sub><sub>MA</sub>7B<sub>b</sub><sub>MI</sub>7E<sub>b13</sub>F<sub>MA</sub>7(G<sub>MI</sub>7)A<sub>MI</sub>7B<sub>b</sub><sub>MA</sub>7)

Two or three cars

parked

un - der

the stars,

a wind - ing

stream,

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

E7(#5) E7

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

E7(#5) E7

A<sub>MI</sub>7A<sub>b7</sub>G<sub>MI</sub>7

C7

Moon shin - ing down

on

some lit-tle town

and

with each beam,

same old dream.

(F<sub>MA</sub>7)B<sub>MI</sub>7(b5)

A7

D7(#5)

G9

A<sub>b13</sub>

G9

At ev - ry stop that we made,

Oh, I thought a - bout you,

G<sub>MI</sub>7E<sub>MI</sub>7(b5) A7D<sub>MI</sub>7D<sub>b7</sub>C<sub>MI</sub>7

F7

But when I pulled down the shade,

then I real - ly felt blue,

I

B<sub>b</sub><sub>MA</sub>7B<sub>b</sub><sub>MI</sub>7E<sub>b13</sub>F<sub>MA</sub>7D<sub>MI</sub>7/CB<sub>MI</sub>7(b5)B<sub>b9</sub>(#11)

peeked through the crack

and

looked at the track,

the one go - ing back

to you,

And

A<sub>MI</sub>7A<sub>b7</sub>G<sub>MI</sub>7 C7

F6

(G<sub>MI</sub>7 C7)

what did I do?

I thought a - bout you.

Med. Swing

## If I Were A Bell

Frank Loesser

(As played by Miles Davis)

(Intro)

(pn. w/ 15 ma)

N.C.

(bs) (2nd x)

Ask me

(in 2)

A G<sup>9</sup>C<sup>13</sup><sub>SUS</sub>C<sup>13(b9)</sup>F<sub>MA7</sub>

how do I feel, Ask me now that we're co - cosy and cling - ing,

F<sub>MA7</sub>A<sub>M17(b5)</sub>

D7

well sir, all I can say is if I were a bell I'd be

G7

G<sub>M17</sub>C<sup>13</sup>

F6

F<sub>A</sub><sup>7</sup>B<sub>b6</sub> C<sup>13</sup>

ring - ing;

From the mo - ment we kissed to - night

That's the

F6

E<sub>M17(b5)</sub> A7D<sub>M17</sub>D<sub>M17/C</sub>

way I've just got to be - have,

Boy, if I were a lamp I'd light,

B<sub>M17(b5)</sub> E7(B<sub>b7#11</sub>)A<sub>MA7</sub>

D7)

A<sub>MA7</sub>D<sub>D7</sub>G<sub>M17</sub>C<sup>13</sup>

Or if I were a ban - ner I'd wave.

Ask me

B

G<sup>9</sup>C<sup>13</sup><sub>SUS</sub>C<sup>13(b9)</sup>F<sub>MA7</sub>

how do I feel, Lit - tle me with my qui - et up - bring - ing

**F<sub>MA</sub>7**      **A<sub>MI</sub>7(b5)**      **D7**

Well sir, all I can say is if I were a gate I'd be

**G7**      **G<sub>MI</sub>7**      **C13**      **F6**      **F7/A**

swing - ing; And if I were a watch I'd

**B♭6**      **B7**      **F6/C**      **(B♭13)**      **A<sub>MI</sub>7(b5) D7**

start pop - pin' my spring, Or if

**G<sub>MI</sub>7**      **C13**      **F6**      **(A<sub>MI</sub>7 D7)**

I were a bell I'd go Ding dong ding dong ding. (solo break)

*Solo on form (AB); take Coda to end each solo.*

**G<sub>MI</sub>9**      **(C13)**      **B♭<sub>MI</sub>9**      **E♭13**

(solo continues)

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

(Vamp till cue)

**(On Cue)**      **G<sub>MI</sub>7**      **C13**      **F6** (solo break)      **(to end) (F<sub>MI</sub>(#11))**

(I were a bell I'd go Ding dong ding dong ding.) Ask me

*To A for more solos; after solos, D.S. al Coda (may omit first two lines of Coda if vocal is present).*



ANTONIO CARLOS JOBIM

Med.-Slow  
Bossa Nova

# If You Never Come To Me

Music by Antonio Carlos Jobim  
English Lyric by Ray Gilbert

**A**

C<sub>MA</sub>7      B<sub>MA</sub>7(add 13)      B<sub>b</sub><sub>MA</sub>7(b5)      A7(b9)(#5)

D<sub>MI</sub>11

E13      E7(#5)      A9      A7(b9)

C13      (F<sub>MI</sub>7)      F7(#9)      C<sub>MA</sub>7      D<sub>b</sub>9(#11)

**B**

C<sub>MA</sub>7      B<sub>MA</sub>7(add 13)      B<sub>b</sub><sub>MA</sub>7(b5)      A7(b9)(#5)

D<sub>MI</sub>11

E13      E7(#5)      A9      A7(b9)

C13      (F<sub>MI</sub>7)      F7(#9)      C<sub>MA</sub>7      D<sub>b</sub>9(#11)

# I'll Take Romance

Music by Ben Oakland

Lyric by Oscar Hammerstein II

## Bright Jazz Waltz

**A**

I'll take romance, While my heart is  
young and ea - ger to fly, I'll give my heart a  
try, I'll take romance.

**B**

I'll take romance, While my arms are  
strong and ea - ger for you, I'll give my arms their  
cue, I'll take romance.

**C**

want me, Call me in the  
(C7) DbMaj7 Db6 When you call  
hush of the eve - ning, When you call

E<sub>MA</sub><sup>7</sup> (A<sup>7(#5)</sup>) A<sub>MI</sub><sup>7</sup> D<sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup>  
 me, In the hush of the eve - ning, I'll rush to my

**D** F<sup>6</sup> (D<sub>MI</sub><sup>7/C</sup>) B<sub>MI</sub><sup>7(b5)</sup> B<sub>b</sub><sup>MI</sup><sup>6</sup> ) C<sup>7</sup> /B<sup>b</sup> A<sub>MI</sub><sup>7</sup>  
 first real ro - mance, While my heart is

A<sup>b</sup><sup>7</sup> D<sup>b</sup><sub>MA</sub><sup>7</sup> (G<sub>MI</sub><sup>7(b5)</sup>) G<sup>b</sup><sup>7</sup> A<sup>7(alt.)</sup> D<sup>7(b9)</sup>  
 young and ea - ger and gay, I'll give my heart a -

G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sup>6</sup> (G<sub>MI</sub><sup>7</sup> C<sup>7</sup> )  
 way, I'll take ro - mance.

# I'm All Smiles

Music by Michael Leonard  
Lyric by Herbert Martin

Med. Jazz Waltz

**A**

D<sup>9</sup> G<sub>M</sub>7 E<sup>9</sup> C<sup>#</sup><sub>M</sub>7 F<sup>#</sup>9 B<sub>M</sub>7

I'm all smiles, chills, dar-lin', You'd Through

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

be and too, through, But If my you cold knew, hands,

G<sup>#</sup><sub>M</sub>7 Em<sup>7</sup> A<sup>7</sup> D<sub>M</sub>9

dar-lin', All of the smiles were for you. (F<sup>#</sup><sub>M</sub>7) (instr.)

2. Em<sup>7</sup> A<sup>7</sup> D<sub>M</sub>9

Warm to the touch of you.

**B**

G<sup>b</sup><sub>M</sub>7 A<sup>b9</sup>(/G<sup>b</sup>) F<sub>M</sub>7 B<sup>b</sup>7 G<sub>M</sub>7(b5)

Rain has - n't fall - en for days now, But rain - bows are

C<sup>7</sup>(b5) F<sub>M</sub>7 (B<sup>b</sup><sub>M</sub>7) Em<sup>7</sup>(add 11) A<sup>7</sup>

fill - in the skies; My heart must have paint - ed those

D<sub>M</sub>7 G<sub>M</sub>A<sup>9</sup>(#11) F<sup>#</sup><sub>M</sub>11 B<sup>7</sup>(b5) B<sup>b</sup><sub>9</sub>(b5) A<sup>9</sup>

rain - bows, Shin - ing be - fore my eyes. Can't you tell that

# La Vida Feliz (Bass)

**Medium Latin/Rock**

*J=162 Tacet*

**A**

**B**

(Orig. Feel)

**C**

(fine)

(Double-Time Feel)

**D** D<sup>b</sup><sup>13</sup><sub>SUS</sub> B<sup>13</sup><sub>SUS</sub>

D<sup>b</sup><sup>13</sup><sub>SUS</sub> B<sup>13</sup><sub>SUS</sub>

(Solos - Orig. Feel)

**E** B<sup>b</sup><sub>MA</sub><sup>9</sup>(#11) A<sup>9</sup><sub>SUS</sub> G<sup>9</sup><sub>SUS</sub> A<sup>9</sup><sub>SUS</sub> (2) (2)

A<sup>13</sup> B<sup>b</sup><sup>13</sup> C<sup>13</sup> F<sup>9</sup><sub>SUS</sub> D<sup>9</sup><sub>SUS</sub>  
F<sup>9</sup><sub>SUS</sub> D<sup>9</sup><sub>SUS</sub> F<sup>9</sup><sub>SUS</sub> (D<sup>9</sup><sub>SUS</sub>)

(Double-Time Feel)

**F** B<sup>b</sup><sup>13</sup> A<sup>13</sup> C<sup>13</sup>  
D<sup>9</sup><sub>SUS</sub> (Orig. Feel) F<sup>9</sup><sub>SUS</sub> G<sup>9</sup><sub>SUS</sub>

**G** D<sup>b</sup> E<sup>b</sup> A B D<sup>b</sup> E<sup>b</sup> A G F

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

**H** D<sup>b</sup><sup>13</sup><sub>SUS</sub> (Double-Time Feel) B<sup>13</sup><sub>SUS</sub> D<sup>b</sup><sup>13</sup><sub>SUS</sub> B<sup>13</sup><sub>SUS</sub>

Bass line for bars 13-19 of letter A suggested only; played differently on last head.

Solo on EFGH;  
After solos, D.C. al fine  
(Vamp & fade on letter **C**)

# Lady Bird

Tadd Dameron

(As played by Miles Davis)

Fast Swing

**A**  $J=254$

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

**(on repeat) (B<sup>b</sup>MI<sup>7</sup>)**

**Solo on form (A); After solos, D.C. al Coda (play head twice)**

**(trp.)**

**(sample fills)**

'shout' played on first 8 bars of form (solo over second 8):

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

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

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

## Med.-Up Swing

♩ = 174

## Lady Bird (Alternate Version)

(As played by Fats Navarro &amp; Tadd Dameron)

(Intro)

Handwritten musical score for the intro of "Lady Bird". The score consists of two staves. The top staff is for the trumpet (trp.) and the bottom staff is for bass (bs.). The tempo is indicated as ♩ = 174. The chords are G7(♯9) (trp.), CMA7 (bs.), G7(♯9) (trp.), CMA7 (bs.), and CMA7 (trp.). The bass part includes markings (w/ pn.) and (w/ pn.) below the staff.

Handwritten musical score for the first section of the tune. It features three staves. The top staff is for the trumpet, the middle staff for the piano, and the bottom staff for bass. The chords are E♭9(♯11), D13, B♭9(♯11) A7, A♭9(♯11), G13, and CMA7. The bass part includes markings (w/ pn.) and (w/ pn.) below the staff.

Handwritten musical score for section A of the tune. It features three staves. The top staff is for the trumpet, the middle staff for the piano, and the bottom staff for bass. The chords are CMA7, FMI7, (B♭7, A7, B♭13), CMA7, (BMI7, E7, B♭MI9), (B♭MI7, E7(♯5), E♭7, E♭13), A♭MA7, AMI9, D13, and DMI7. The bass part includes markings (w/ pn.) and (w/ pn.) below the staff.

Handwritten musical score for the end of section A and the start of the solo. It features three staves. The top staff is for the trumpet, the middle staff for the piano, and the bottom staff for bass. The chords are DMI7, G13, CMA7, E♭7, A♭MA7, and D♭7. The bass part includes markings (w/ pn.) and (w/ pn.) below the staff.

Solo on [A];  
after solos, D.S. al Coda.

Handwritten musical score for the end of the solo and the coda. It features three staves. The top staff is for the trumpet, the middle staff for the piano, and the bottom staff for bass. The chords are G13, C6, F13, EMI7, E♭13, DMI7, D♭13, and F#7(♯11). The bass part includes markings (w/ pn.) and (w/ pn.) below the staff.

Use chords in parentheses for solos; no kicks during solos.

# Last First

Gary Peacock

## Med.-Up Straight $\frac{1}{8}$ 's

A = 184 Gsus

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

$A^b_{MA}/G$

$\text{Ab}_{\text{MAT}}^7$ (#5)

Gsus

*Gsus*

B

$E_{MI}^7$

F<sub>MA</sub>/E

E<sub>M</sub>7

F<sub>MA</sub>/F

$E_{MI}^7$

$F_{MA}$

EMI<sup>7</sup>

A musical score for piano, page 8va b. The score consists of two staves. The top staff is in treble clef, 5/4 time, and the bottom staff is in bass clef, 5/4 time. The music features various notes and rests, with specific notes labeled with letters C, D, E, and D/C. The bass staff includes a note labeled '(bass w/ pn. 8va b.)'. The score is annotated with several circled numbers (1, 2, 3, 4) and brackets, likely indicating performance markings or rehearsal numbers.

The musical score consists of two staves. The top staff is for the soprano voice, featuring a melodic line with several grace notes indicated by small vertical strokes above the main notes. The bottom staff is for the bassoon, showing sustained notes on B4 and A4. Measure numbers 3 and 4 are marked above the staves. The vocal line includes lyrics in parentheses: '(D/E)' at the beginning of measure 3, and '(-)' at the end of measure 4.

(last x)

**C** [♩]  $C\text{MA}^9(\#5)/B$

(sample voicings) (fine)  $C\text{MA}^9(\#5)/B$

$B\text{MI}^{11}$   $B\text{MI}^{11}$   $A\text{MI}^9(\text{add } 13)/B$

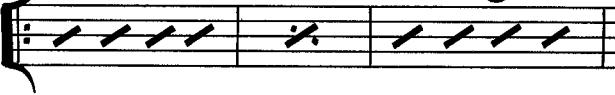
(Solos)

**C**

Gsus

 $E^b\text{MA}^7/G$  $A^b\text{MA}^7/G$ 

Gsus

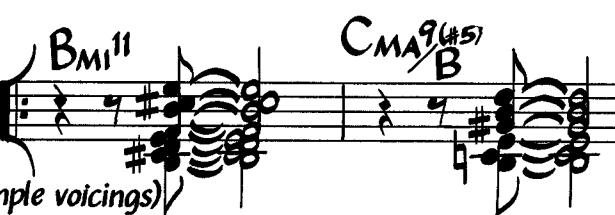


(2)

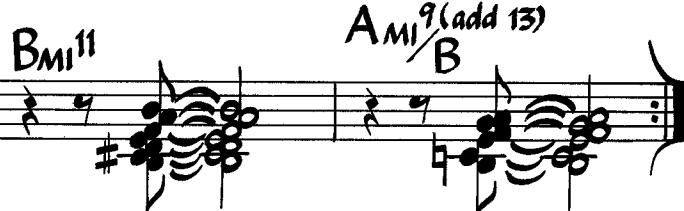
(2)

 $E\text{MI}^7$ 

Solo on CCD; continue to **E** to end each solo.



Bass plays on beat 1 for the last 8 bars of letter B and also at letter E.  
Use G major scale on Gsus chord for solos.



Return to **C** for more solos;  
after solos, D.C. al fine.

# Last Train From Overbrook

James Moody

Med. Swing

J = 148

(Double-Time Feel)

1. 2.

(alto) (pn.) (dr.) (bs.)

break

This block contains four staves of musical notation for alto, piano, drums, and bass. The piano staff includes harmonic information with Roman numerals and accidentals. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8. A 'break' instruction is placed above the bass staff in measure 8.

(Swing)

**A**

Detailed description: This block shows a single melodic line for the alto. It consists of two systems of music. The first system starts with a forte dynamic and includes harmonic changes from A<sub>b</sub>M<sub>I</sub><sup>9</sup> to D<sub>b</sub>13, then to (G<sub>b</sub><sup>9</sup>) and G<sub>b</sub>7(<sup>#9</sup>). The second system continues with A<sub>b</sub>M<sub>I</sub><sup>9</sup> and (F<sup>9</sup>), followed by F7(<sup>#9</sup>). The melody ends with a sample fill before transitioning to the vamp.

(sample fill) Solo on **A**; after solos, D.C. al Coda

(Double-Time Feel)

(alto plays melody twice, then solos)

(alto) (pn.) (dr.) (bs.)

Head is played twice before solos, only once after. (Vamp, solo & fade)

This block contains four staves of musical notation for alto, piano, drums, and bass. The piano staff provides harmonic support with chords like A<sub>M</sub>I<sup>9</sup>. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8. The instruction at the bottom indicates that the head is played twice before solos and only once after, leading into a vamp, solo, and fade.

# Laurie

Bill Evans

Medium Ballad

$\text{J} = 76$

Chords and performance markings:

- Staff 1:  $B^b M A 7$ ,  $E 7(b9) sus$ ,  $E 7(\#5)$ ,  $A M I$  (add 9),  $A M I$  ( $M A 7$ ),  $A M I 9$ ,  $D 7(b9)$
- Staff 2:  $G M I 9(b5)$ ,  $C 7(\#5)$ ,  $C M I$  (add 9),  $C M I$  ( $M A 7$ ),  $C M I 9$ ,  $F 7(\#5)$
- Staff 3:  $F M I 9$ ,  $B^b 7(b9)$ ,  $E^b M I 9$ ,  $A^b 7(\#5)$
- Staff 4:  $D M I 7(b5)$ ,  $D^b 9 sus$ ,  $D^b 9$ ,  $C 9 sus$ ,  $C 9$ ,  $B^b \# 9$  (rhythmic pattern)
- Staff 5:  $G M I 11$ ,  $G M I 11$ ,  $G^{\#} M I 11$ ,  $A M I 11$ ,  $A M I 11$ ,  $B^b M I 11$ ,  $B M I 11$ ,  $B M I 11$ ,  $C M I 11$ ,  $C^{\#} M I 11$ ,  $C^{\#} M I 11$ ,  $C^{\#} 07$
- Staff 6:  $C M I 7(b5)$ ,  $F 7(\#5)$ ,  $B^b 13 sus$ ,  $A^b 13 sus$
- Staff 7:  $(Fine)$ ,  $p n. fill$
- Staff 8:  $G^b 13 sus$ ,  $F 13 sus$ ,  $F 13$

Text at the bottom right: Melody is freely interpreted rhythmically.

**Medium  
Funk Ballad**

# Let Me Be The One

Angela Bofill  
Rick Suchow  
Alan Palanker

$\text{J} = 77$  (Intro)

1. (synth.)

2. (synth.)

A

(tenor solo on D.C.)

B

Please  
Dm7  
A7(<sup>#9</sup>/<sub>5</sub>)  
AbMA7  
G7(<sup>#9</sup>/<sub>5</sub>)

don't de-n-y my heart, You're ev-'ry-thing I want,

Let me be the one.  
Bb/C  
G7(<sup>#9</sup>/<sub>5</sub>)  
F7sus  
C7(<sup>#5</sup>)

After 2<sup>nd</sup> verse, D.C. al 2<sup>nd</sup> ending al Coda.

(end solo)

Fm9  
G7(<sup>#9</sup>/<sub>5</sub>)  
G/A  
Ab/Bb  
Cb/Db  
Db/Eb

Now take me in your arms, I've wait-ed for so long, Let me be the one.  
Fm7  
C7(<sup>#9</sup>/<sub>5</sub>)  
Bb7(<sup>#9</sup>/<sub>5</sub>)  
AbMA7  
Ab7sus

Please don't de-n-y my heart, You're ev-'ry-thing I want,  
D/Eb  
Fm7  
C7(<sup>#9</sup>/<sub>5</sub>)  
Bb7(<sup>#9</sup>/<sub>5</sub>)

Let me be the one.  
AbMA7  
Ab7sus  
D/Eb

(Vamp, scat & fade)

2nd VERSE

Baby, if you only knew  
All the times I've loved you in my mind,  
And if you let my dreams come true,  
I promise you it's gonna feel allright.

# Let's Go Dancin'

Bright Samba

Victor Feldman

$\text{d} = 146$

**A** S.  $\text{A}_{\text{MI}}^7$   $\text{D}^9_{\text{sus}}$   $\text{G}_{\text{MA}}^7$   $\text{E}_{\text{MI}}^7$

$\text{A}_{\text{MI}}^7$  (flute)  $\text{D}^9_{\text{sus}}$   $\text{G}_{\text{MA}}^7$   $\text{F}^{\#}_{\text{MI}}^7$

$\text{B}^7$  (  $\text{E}_{\text{MA}}^7$  )  $\text{A}_{\text{MI}}^7$   $\text{E}_{\text{MI}}^7$   $\text{E}_{\text{MI}}^7$   $\text{A}^7$

1.  $\text{A}_{\text{MI}}^7$   $\text{D}^9_{\text{sus}}$  break  $(\text{E}^7(\#5))$  2.  $\text{A}_{\text{MI}}^7$   $\text{A}_{\text{MI}}^9/\text{G}$

**B**

$\text{F}^{\#}_{\text{MI}}^9$   $\text{B}^9$  (  $\text{E}_{\text{MA}}^7$  )  $\text{A}_{\text{MI}}^7/\text{E}$   $\text{C}^{\#}_{\text{MI}}^7$   $\text{F}^{\#}_{\text{MI}}^7$   
(bass)

$\text{B}^9_{\text{sus}}$   $\text{B}^9$   $\text{E}_{\text{MA}}^7$  (  $\text{E}_{\text{MA}}^7$  )  $\text{B}^{b9}(\flat 5)$   $\text{A}_{\text{MI}}^7$   $\text{D}^9_{\text{sus}}$   
(  $\text{G}_{\text{MA}}^7$  ) (Samba)

$\text{C}/\text{G}$   $\text{G}_{\text{MA}}^7$   $\text{E}_{\text{MI}}^7$   $\text{F}^{13}_{\text{sus}}$   $\text{E}^{b13}_{\text{sus}}$

(  $\text{E}^{b13}_{\text{sus}}$  )  $\text{F}^{13}_{\text{sus}}$   $\text{E}^{b13}_{\text{sus}}$

$\text{D}^9_{\text{sus}}$  tr.  $\text{tr.}$  break (7) (D.S. al Coda)

A handwritten musical score for a band. It features a treble clef at the beginning, followed by a series of chords: A<sub>Mi</sub>7, A<sub>Mi</sub>9 D7, F<sub>Mi</sub>9 B<sub>b7</sub>, D<sub>Mi</sub>9 G7, and C6. The score includes a bass line with notes and rests, and a flute line indicated by a circle with a cross. The score concludes with a solo section starting on C6, followed by a break, and ends with a final section labeled '(fine)'.

(fine) Solo on AAB; after  
solos play head (AABA)

to fine.

Flute sounds one octave higher than written. Use chords in parentheses for solos.

Bass plays straight ahead samba at letter B for solos. Break in bar 16 of letter A is omitted for solos.

# Like Someone In Love

Music by  
Jimmy Van Heusen  
Lyric by Johnny Burke

Med. Swing

**A**

C<sub>MA7</sub> E<sub>7/B</sub> A<sub>MI7</sub> A<sub>MI7/G</sub> D<sub>7/F#</sub> F<sub>9(#11)</sub> E<sub>MI7</sub> A<sub>7</sub>

Late - ly I find my - self out gaz - ing at stars,  
Hear - ing gui - - tars, Like some - one in love;

D<sub>MI7</sub> (F<sub>#MI7</sub> B<sub>7</sub>) C<sub>MA7</sub> G<sub>MI7</sub> C<sub>7</sub>

Some - times the things I do a - stound me,

A<sub>MI7</sub> D<sub>7</sub> D<sub>MI7</sub> G<sub>7(#5)</sub>

Most - ly when - ev - er you're a - round me.

C<sub>MA7</sub> E<sub>7/B</sub> A<sub>MI7</sub> A<sub>MI7/G</sub> D<sub>7/F#</sub> F<sub>9(#11)</sub> E<sub>MI7</sub> A<sub>7</sub>

Late - ly I seem to walk as though I had wings,

D<sub>MI7</sub> (F<sub>#MI7</sub> B<sub>7</sub>) C<sub>MA7</sub> G<sub>MI7</sub> C<sub>7</sub>

Bump in - to things, Like some - one in love;

F<sub>MA7</sub> B<sub>MI7</sub> E<sub>7</sub> A<sub>MA7</sub> D<sub>7</sub> D<sub>#7</sub>

Each time I look at you I'm limp as a glove, And

E<sub>MI7</sub> A<sub>7</sub> D<sub>MI7</sub> G<sub>7</sub> C<sub>6</sub> (D<sub>MI7</sub> G<sub>7</sub>)

feel - ing like some - one in love.

All changes get 2 beats each when 2 to the bar.

# Line For Lyons

Gerry Mulligan

Medium Swing

**A**

**B**

**C**

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

Head is in 2, solos are in 4. Sounds one octave lower than written.

# Little Sunflower

Freddie Hubbard

Medium Latin

 $\text{J}=132$ 

$D_{M1}^7$

(sample bs. line)

(etc.)

**A**

$D_{M1}^7$

(trp.)

1. 2.

**B**

$E_{M1}^7$

$D_{M1}^7$

1. 2.

**C**

$D_{M1}^7$

$D_{M1}^7$

(Ending)

$D_{M1}^7$

(Vamp, solo & fade)

Solo on form (AABBCC);  
After solos, D.S., play head to ending.

Letter B may be played as a double-time feel samba.

Med. Bossa Nova

## A Little Tear

Music by  
Eumir Deodato & Paulo Valle  
English Lyric by Ray Gilbert  
(As sung by Sarah Vaughn)

 $\text{J} = 94$  E<sup>b</sup> bass

A

E<sup>b</sup><sub>MI</sub><sup>7</sup> D<sup>b</sup><sub>MA</sub><sup>7</sup>

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

E<sup>b</sup> E<sup>b</sup><sub>MI</sub><sup>7</sup> D<sup>b</sup><sub>MA</sub><sup>7</sup>

E<sup>b</sup><sub>MI</sub><sup>7</sup> D<sup>b</sup><sub>MA</sub><sup>7</sup> break

B

F<sub>MI</sub><sup>9</sup> E<sup>b</sup><sub>MA</sub><sup>7</sup>

F<sub>MI</sub><sup>7</sup> B<sup>7sus</sup> F<sub>MA</sub><sup>7(b5)</sup>

E<sup>b</sup><sub>SUS</sub> E<sup>b</sup> A<sup>b</sup><sub>SUS</sub> A<sup>b</sup> F<sub>MI</sub><sup>7(b5)</sup> B<sup>b</sup><sub>SUS</sub> B<sup>b</sup><sub>7</sub>(<sup>b5</sup>)

E<sup>b</sup><sub>MI</sub><sup>7</sup> A<sup>b</sup><sub>SUS</sub> A<sup>b</sup> C/D<sup>b</sup> D<sup>b</sup><sub>MA</sub><sup>7</sup>



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

# Little Waltz

Ron Carter

Med.-Slow Jazz Waltz

**A**

**B**

**C**

Melody at **A** and **C** may  
also be played with this rhythm:



# Long Ago & Far Away

Music by Jerome Kern  
Lyric by Ira Gershwin

Fast Swing \*

**A**

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

Long a - go and far a - way, I dreamed a dream one

F<sup>6</sup> G<sub>M</sub>I<sup>7</sup> C<sup>7</sup> F<sup>6</sup> (D<sup>7</sup>) G<sub>M</sub>I<sup>7</sup> C<sup>7</sup>

day, And now that dream is here be - side me;

A<sup>b</sup>6 F<sub>M</sub>I<sup>7</sup> B<sup>b</sup><sub>M</sub>I<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup><sub>M</sub>A<sup>7</sup> G<sup>7</sup>

Long the skies were o - ver - cast, But now the clouds have

C<sub>M</sub>A<sup>7</sup> A<sub>M</sub>I<sup>7</sup> G<sub>M</sub>I<sup>7</sup> C<sup>7</sup>

passed: you're here at last!

**B**

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

Chills run up and down my spine, A - lad - din's lamp is

F<sup>6</sup> G<sub>M</sub>I<sup>7</sup> C<sup>7</sup> F<sup>6</sup> (D<sup>7</sup>) G<sub>M</sub>I<sup>7</sup> C<sup>7</sup>

mine, The dream I dreamed was not de - nied me;

C<sub>M</sub>I<sup>7</sup> F<sup>9</sup>sus<sub>4</sub> F<sup>7</sup> B<sup>b</sup><sub>M</sub>A<sup>7</sup> (B<sup>b</sup><sub>M</sub>I<sup>7</sup>) B<sup>b</sup><sub>M</sub>I<sup>6</sup> E<sup>b</sup>9(#11)

Just one look and then I knew that all I

F<sup>6</sup>/A A<sup>b</sup>7 G<sub>M</sub>I<sup>7</sup> C<sup>7</sup> F<sup>6</sup> (G<sub>M</sub>I<sup>7</sup>) C<sup>7</sup>

longed for long a - go was you.

\* also played as a ballad

# Love Came On Stealhy Fingers

Bob Dorough

Slow Ballad

(Intro)

Sheet music for the intro of "Love Came On Stealhy Fingers". The key signature is B-flat major (two flats). The tempo is slow ballad. The intro consists of two measures of piano chords (F#-A#-C#) followed by a melodic line. The melody starts with eighth notes, then quarter notes, and ends with eighth notes. The lyrics are "(pn.) (C7)". The right hand of the piano part has a bass line. The melody line includes a grace note and a sixteenth-note cluster. The ending of the intro is labeled "(2nd x:)".

A

F<sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7(♭5)</sup> A<sub>MI</sub><sup>7(♭5)</sup> D<sup>7(♭9)</sup> G<sub>MI</sub><sup>7</sup> C<sup>13(♭9)</sup>

Musical score for section A of the song. The melody continues with eighth notes and quarter notes. The lyrics are "came on steal-thy fin-gers and took me by sur-prise, I". The chords are F<sub>MA</sub><sup>7</sup>, A<sub>MI</sub><sup>7(♭5)</sup>, A<sub>MI</sub><sup>7(♭5)</sup>, D<sup>7(♭9)</sup>, G<sub>MI</sub><sup>7</sup>, and C<sup>13(♭9)</sup>.

came on steal-thy fin-gers and took me by sur-prise, I

Musical score for section A continued. The melody line continues with eighth notes and quarter notes. The lyrics are "fell a - gainst my wish - es, though I was wise, Oh so wise. For". The chords are F<sub>MA</sub><sup>7</sup>, A<sub>MI</sub><sup>7(♭5)</sup>, A<sub>MI</sub><sup>7(♭5)</sup>, D<sup>7(♭9)</sup>, G<sub>MA</sub><sup>7</sup>, A<sub>MI</sub><sup>9</sup>, D<sup>13</sup>, G<sub>MA</sub><sup>7</sup>, and B<sub>MI</sub><sup>7</sup>.

fell a - gainst my wish - es, though I was wise, Oh so wise. For

Musical score for section A continued. The melody line continues with eighth notes and quarter notes. The lyrics are "B<sup>♭</sup><sub>MI</sub><sup>9</sup> E<sup>♭</sup>7(alt) A<sup>♭</sup><sub>MA</sub><sup>9</sup> A<sup>♭</sup><sub>MI</sub><sup>9</sup> D<sup>♭</sup>7(alt) G<sup>♭</sup><sub>MA</sub><sup>9</sup>".

love to me was not a to - tal stran - ger, I've seen it come and go and come a - gain, I

Musical score for section A continued. The melody line continues with eighth notes and quarter notes. The lyrics are "B<sup>#</sup><sub>MI</sub><sup>9</sup> B7(alt) E<sub>MA</sub><sup>9</sup> C<sup>#</sup><sub>MI</sub><sup>7</sup> B<sup>♭</sup><sub>MI</sub><sup>7</sup>(add 11) E<sup>♭</sup>7(♯5) A<sup>♭</sup><sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>13(♭9)</sup>".

know the sweet-ness and I know the dan - ger, and, oh yes, I know the pain. Love

B

F<sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7(♭5)</sup> A<sub>MI</sub><sup>7(♭5)</sup> D<sup>7(♭9)</sup> G<sub>MI</sub><sup>7</sup> C<sup>13(♭9)</sup>

Musical score for section B of the song. The melody line continues with eighth notes and quarter notes. The lyrics are "came, that old ma - gi - cian, and beat me at the game, Once". The chords are F<sub>MA</sub><sup>7</sup>, A<sub>MI</sub><sup>7(♭5)</sup>, A<sub>MI</sub><sup>7(♭5)</sup>, D<sup>7(♭9)</sup>, G<sub>MI</sub><sup>7</sup>, and C<sup>13(♭9)</sup>.

came, that old ma - gi - cian, and beat me at the game, Once

Musical score for section B continued. The melody line continues with eighth notes and quarter notes. The lyrics are "more I'm lost for - ev - er, I'll nev - er be the same. But af - ter all". The chords are F<sub>MA</sub><sup>7</sup>, A<sub>MI</sub><sup>7(♭5)</sup>, A<sub>MI</sub><sup>7(♭5)</sup>, D<sup>7(♭9)</sup>, G<sub>MA</sub><sup>7</sup>, G<sup>#</sup><sub>MI</sub><sup>7</sup>, G<sub>MI</sub><sup>7</sup>, C<sup>7</sup>, D<sub>MI</sub><sup>7</sup>, D<sub>MI</sub><sup>7/C</sup>, and C<sup>7</sup>.

$B_{MI}7(\text{add } \flat 11)$      $E7(\text{alt})$      $A_{MI}7(\text{add } \flat 11)$      $D7(\text{alt})$      $G_{MI}7(\text{add } \flat 11)$

what would life be like with -out it?    Noth- ing's to be done a - bout it,    Might as well be hap - py while I

$B^{\flat}_{MI}7 E^{\flat}7(\#11) F_{MA}7 A_{MI}7(\flat 5)$      $A_{MI}7(\flat 5) D7(\flat 9)$      $G_{MI}7 D^{\flat}7 C13$      $F6$      $(C13)$

may; Love came \_\_\_\_ on steal - thy fin - gers and \_\_\_\_ stole my heart a - way.

# Love Dance

Music by Ivan Lins & Vitor Martins  
English Lyric by Paul Williams  
(As sung by Diane Schuur)

Med. Funk Ballad

$\text{J} = 57$  (Intro)  $F^6$   $A^{\flat}M1^7$   $E^b$   $F^6$   $D^{\flat}13_{\text{sus}}$   $F^6$   $D^{\flat}13_{\text{sus}}$

(bass)

**A**  $E^bM1^7 F^6 M1^7 G^6 M1^7 A^{\flat}M1^7 D^{\flat}13_{\text{sus}}$   $D^{\flat}13$   $G^6 M1^7 C^6 M1^7$

From too much talk — to si - lent touch - es, — Sweet touch - es, —

$F^6 13_{\text{sus}}$   $F^6$   $B^{\flat}13_{\text{sus}}$   $B^{\flat}/A^b$   $G^6$   $G^7(\#5)$

We turned our hearts — to love, — then tried it, — First time ro - mance,

$C^9_{\text{sus}}$   $C^7(\#5)$   $F^6 13_{\text{sus}}$   $F^6$   $B^{\flat}13_{\text{sus}}$   $B^{\flat}13_{\text{sus}}(\#9)$

There in the qui - et, — Love learns to

1. 2.

dance.

$F^6$   $A^{\flat}M1^7$   $F^6$   $D^{\flat}13_{\text{sus}}$   $F^6$   $D^{\flat}13_{\text{sus}}$   $A^7(\#5)$

(tenor solo on D.S.)

**B**  $D^6 M1^7(\#5)$   $G^7(\#5)$   $C^6 M1^7(\text{add } 11)$   $C^6 M1^7/B^b$   $A^{\flat}M1^7(\text{add } 11)$   $D^7(\text{alt.})$   $G^6 M1^7$

Old souls find new life in hearts — that are list'ning like ours; And

$F^{\#}M1^7(\#5)$   $B^7(\#5)$   $E^{\#}M1^7(\text{add } 11)$   $E^{\#}M1^7/D$   $F^6 13_{\text{sus}}$   $F^6$   $B^{\flat}13_{\text{sus}}$   $B^{\flat}13_{\text{sus}}(\#9)$

old dreams find young wings in si - lence, — in si - — lence.

**C**  $E_{MA}^7$   $F_{MI}^7$   $G_{MI}^7$   $A_{MA}^b 7$   $D_{b13}^b sus$   $D_{b13}$   $G_{MI}^7$   $C_{MI}^7$

From too much talk to lov - ing touch - es, Love touch - es.

$F^{13}_{sus}$   $F^{13}$   $B^{b13}_{sus}$   $B^{b/A^b}_3$   $G^{13}$   $G^{7(\#5)}$

When pure e - mo - tion takes the mo - ment, We take the chance,

$C^9_{sus}$   $C^{7(\#5)}_3$   $F^{13}_{sus}$   $F^{13}$   $B^{b13}_{sus}$   $B^{b13}_{sus} (\#9) 3$

Turn up the quiet, Love wants to

dance.

$F^6$   $A_{MI}^b$   $F^6$   $D_{b13}^b sus$   $F^6$   $A_{MI}^b/E^b$   $F^6$   $D_{b13}^b sus$   $A^{7(\#5)}$

(bass)

(D.S. al Coda)

dance.

$F^6$   $D_{b13}^b sus$   $C^9_{sus}$   $C^{7(\#11)}$   $F^{13}_{sus}$   $F^{13}$   $B^{b13}_{sus}$   $B^{b13}_{sus} (\#9)$

(bass) (molto rit.)

Turn up the quiet, Love wants to

dance.

$D7(\#5)$   $F^6/E^b$   $D7(\#5)$   $F^6/E^b$

(a tempo)

2nd VERSE  
We loved, we slept, we left the lights on.  
The night's gone, and morning finds us caught in  
Life's most sensible trance. Turn up the quiet,  
Love wants to dance.

(tenor solo)

Vamp, solo & fade

Melodic rhythm is freely interpreted.

# Lush Life

Billy Strayhorn  
(As played by John Coltrane)

**Freely**

A D<sub>bb6</sub> C<sub>bb9</sub> D<sub>bbMaj7</sub> C<sub>bb9</sub>

I used to visit all the very gay places, those come what

D<sub>bbMaj7</sub> C<sub>bb9</sub> D<sub>bbMaj7</sub> E<sub>bMaj7</sub> F<sub>Maj7</sub> F<sub>#Maj7</sub> A<sub>Maj7</sub> D<sub>13(#11)</sub>

may places where one relaxes on the axis of the wheel of life to get the

F<sub>Maj7</sub> D<sub>9(#11)</sub> D<sub>bMaj6/9</sub> D<sub>13(#11)</sub> D<sub>b6</sub> C<sub>bb9</sub>

feel of life from jazz and cock-tails. The girls I knew had sad and sul-len

D<sub>bbMaj7</sub> C<sub>bb9</sub> D<sub>bbMaj7</sub> C<sub>bb9</sub> D<sub>bbMaj7</sub> E<sub>bMaj7</sub> F<sub>Maj7</sub> F<sub>#Maj7</sub>

gray faces With dis-tin-gue tra-ces that used to be there, you could see where they'd been

A<sub>bMaj7</sub> D<sub>13(#11)</sub> F<sub>Maj7</sub> D<sub>9(#11)</sub> D<sub>bMaj6/9</sub> G<sub>Maj7(b5)</sub> C<sub>7</sub>

washed a-way by too man-y thru the day, twelve o'-clock tales. Then

**(Faster)**

**B** F<sub>Maj1</sub> F<sub>Maj6</sub> F<sub>Maj1</sub> F<sub>Maj7</sub> F<sub>Maj1</sub> G<sub>Maj7(b5)</sub> C<sub>7</sub>

you came a-long with your si-ren song to tempt me to mad-ness, I

F<sub>Maj1</sub> F<sub>Maj6</sub> F<sub>Maj1</sub> F<sub>Maj7</sub> F<sub>Maj1</sub>

thought for a while that your poig-nant smile was tinged with the sad-ness

A<sub>b13</sub> (Slower) B<sub>9(b5)</sub> B<sub>bb9</sub>

of a great love for me. Ah! yes, I was

E<sub>bMaj7</sub> A<sub>9(b5)</sub> E<sub>bMaj7(add 11)</sub> D<sub>13(#11)</sub>

wrong, a - gain I was wrong.

## (Med. Ballad)

**C**  $\text{J} \approx 58$

$D_{\text{MA}}^7 D^{13(\#11)}$   $D_{\text{MA}}^7 D^{13(\#11)}$   $D_{\text{b}}^6$   $F_{\text{MI}}^{\#} B^{13}$   $E_{\text{MA}}^7 D^{13(\#11)}$

Life is lone - ly a - gain and on - ly last year ev-'ry-thing seemed so sure. Now

$D_{\text{MA}}^7 D^{13(\#11)}$   $D_{\text{MA}}^7 D^{13(\#11)}$   $D_{\text{b}}^6$   $D_{\text{b}}^9 C^{13}$   $F_{\text{MA}}^7 A^{13}$

life is aw - ful a - gain, a trough- ful of hearts could on - ly be a bore. A

$A_{\text{MA}}^7 E^{\flat 7(\#5)}$   $A_{\text{MA}}^7 E_{\text{MI}}^7 A^7$   $D_{\text{MA}}^7 D_{\text{MI}}^7 G^7$   $C_{\text{MA}}^7 A^{\flat 13}$

week in Pa - ris will ease the bite of it, All I care is to smile in spite of it.

**D**  $D_{\text{MA}}^7 D^{13(\#11)}$   $D_{\text{MA}}^7 D^{13(\#11)}$   $D_{\text{b}}^6$   $C^7(\#9) B^{13}$   $F_{\text{MI}}^7 B^{\flat 7}$  (add 11)

I'll for - get you, I will, while yet you are still burn-ing in - side my brain. Ro -

$F_{\text{MI}}^{\# 9}$   $B^{13}$   $A^9(\#5)$   $A^{\flat 13}$   $D_{\text{MA}}^7$   $G^{\flat 13}$

mance is mush stir fling those who strive, I'll live a lush life in

$F_{\text{MI}}^7$   $B^{\flat 7}$   $F_{\text{MI}}^{\# 9}$   $B^{13}$   $A^9(\#5)$   $A^{\flat 13}$

some small dive, And there I'll be while I rot with the rest of

(Double-time Feel)

$A^{\flat 7(\#9)} A^7(\#9) B^{\flat 7(\#9)} B^7(\#9) C^7(\#9) D^{13(\#11)}$   $D_{\text{MA}}^7 A^{\flat 13}$   $D_{\text{b}}^6 D^{13(\#11)}$   $D_{\text{MA}}^7 D^{13(\#11)}$

those whose lives are lone - ly too.

(First solo begins here)

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



$A^{\flat 7(\#9)} A^7(\#9) B^{\flat 7(\#9)} B^7(\#9) C^7(\#9) D^{13(\#11)}$   $D_{\text{MA}}^7$

those whose lives are lone - ly too.

Solos are in double-time feel swing.

(molto rit.)

# Madagascar

Richie Beirach  
 (As played by  
 John Abercrombie)

Med.-Slow  
 Straight  $\frac{1}{8}$ 's

$J = 96$

(Intro)  $E_{MI}^{(MA\ 7)}$   $A_b^{(add\ 9)}$

**A** (pn.; gtr. doubles top notes)

$E_{MI}^{(MA\ 7)}$   $A_b^{(add\ 9)}$

$E_{MI}^{(MA\ 7)}$   $A_b^{(add\ 9)}$

**1.**  $A_b^{(add\ 9)}$   $A_b^{sus}$

**2.**  $A_b^{(omit\ 3)}$   $A_b^{sus}$

$A_{MI}^{(MA\ 7)}$   $D_b^{(add\ 9)}$

$A_{MI}^{(MA\ 7)}$   $D_b^{(add\ 9)}$

**1.**  $D_b^{(add\ 9)}$   $D_b^{sus}$

**2.**  $D_b^{(omit\ 3)}$   $D_b^{sus}$

**B**  $[E_{MA}7^{(\flat 5)}]$

$f$

$E_{MA}7^{(\flat 5)}$   $E_b^{sus}$

$[E_b7sus]$

$E_bsus$   $E_{MA}7^{(\flat 5)}$

$[E_{MA}7^{(\flat 5)}]$

$E_{MA}7^{(\flat 5)}$   $E_b^{sus}$

$[E_b7^{(\# 5)}]$

$E_bsus$   $E_{MA}7^{(\flat 5)}$

*mf*

E M<sub>i</sub> (MA 7)  
G A<sub>b</sub>(add 9)  
(omit 3)

E M<sub>i</sub> (MA 7)  
G A<sub>b</sub>(add 9)  
(omit 3)

Solo on form (AB);  
after solos, D.S. al Ending

(Ending) (gtr. solo)

E M<sub>i</sub> (MA 7)  
G A<sub>b</sub>(add 9)  
(omit 3)

(On Cue)

E M<sub>i</sub> (MA 7)  
G A<sub>b</sub>(add 9)  
(omit 3)

(Vamp & solo till cue)

Changes in brackets above letter B are used for solos. Repeating piano figure is played throughout solos (with some variation).



JOE HENDERSON

# Make Me A Memory

(Sad Samba)

Grover Washington, Jr.

Medium Bossa  $\text{J}=120$

**(Intro)**  $E_{\text{MA}}^9$   $D7(\#5)$   $G_{\text{MI}}^7$   $(B^{\flat}G)$

(gtr, sample solo)

$E_{\text{MA}}^9$   $D7(\#5)$   $G_{\text{MI}}^7$

**S**  $E_{\text{MA}}^9$   $D7(\#5)$   $G_{\text{MI}}^7$   $(B^{\flat}G)$

(gtr.)

$E_{\text{MA}}^9$   $D7(\#5)$   $G_{\text{MI}}^7$

**A**  $C_{\text{MI}}^7$   $F^{13}$   $G_{\text{MI}}^7$   $C^9$

(ten.)

$E^9$   $D7(\#5)$   $G_{\text{MI}}^7$

1.  $G^{13}$   $D_b9(\#11)$   $C_{\text{MI}}^7$  2.  $G^{13}$   $G7(\#5)$

**B**  $E_{\text{MA}}^7$   $D7(\#5)$   $G_{\text{MI}}^7$   $F_{\text{MI}}^7$   $E_{\text{MA}}^7$   $D7(\#5)$   $G_{\text{MI}}^7$   $F_{\text{MI}}^7$

$E_{\text{MA}}^7$   $D7(\#5)$   $D_{\text{MA}}^9$   $C_{\text{MA}}^9$   $G_{\text{MI}}^{11}$

1 2

Solo on AAAABB

After solos, D.S., play head, vamp  
on letter **B**, solo and fade.

Guitar sounds one octave lower than written. Kicks do not hold for solos.  
FMI7 may be played on the 'and of 2' instead of the 'and of 3' during solos at letter B.  
Play head twice before solos.

# Matinee Idol

Russ Ferrante

(As played by The Yellowjackets)

Med. Funk  
(gtr.) (Intro)

*J = 106*

**A**

(ten. & trp.) (elec. pn.)

(ten. & trp.) (elec. pn.)

1. 2. (elec. pn.)

B

electric pn.

gtr.

bs.

G<sup>7</sup>A<sub>M1</sub><sup>7</sup>G<sup>9</sup>  
B

(pn.)

G<sup>(add 9)</sup>  
B C

G<sup>7</sup>A<sub>M1</sub><sup>7</sup>G<sup>9</sup>  
B

1. G<sup>(add 9)</sup>  
B C/D

2. G<sup>(add 9)</sup>  
B C/D

(pn.)

elec. piano solo on **A**, indef.  
(take 1<sup>st</sup> ending each time).  
On cue, take 2<sup>nd</sup> ending,  
play melody at **B** (with repeat)  
then vamp and fade on **A**  
(play melody twice, then solo).  
Optional: take Coda on cue to end.

F/G D<sup>b7(9)</sup>C<sup>7(9)</sup>B<sup>7(9)</sup>

Medium-Slow Funky Rock  
J=85

# Mercy, Mercy, Mercy

Josef Zawinul

(As played by Cannonball Adderley)

Sheet music for the first system of "Mercy, Mercy, Mercy". The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is Medium-Slow Funky Rock (J=85). The vocal line starts with a melodic line in the soprano clef, followed by a bass line in the bass clef. The vocal line includes lyrics: "trp. & alto" (trumpet and alto), "B♭ E♭ B♭ B♭7", "E♭", "B♭ E♭ B♭ B♭7", and "E♭". The bass line is labeled "(sample bs. line)". The vocal line continues with "B♭ E♭ B♭ B♭7", "E♭", "B♭ E♭ B♭ B♭7", and "E♭". The bass line consists of eighth-note patterns.

Sheet music for the second system of "Mercy, Mercy, Mercy". The key signature is B-flat major (two flats). The time signature is common time (C). The vocal line continues with "B♭ E♭ B♭ B♭7", "E♭", "B♭ E♭ B♭ B♭7", and "E♭". The bass line consists of eighth-note patterns.

Sheet music for the third system of "Mercy, Mercy, Mercy". The key signature is B-flat major (two flats). The time signature is common time (C). The vocal line starts with "(trp. alto)" and "cresc.". It then continues with "B♭ E♭ B♭ B♭7", "E♭", "B♭ E♭ B♭ B♭7", and "E♭". The bass line consists of eighth-note patterns.

Sheet music for the fourth system of "Mercy, Mercy, Mercy". The key signature is B-flat major (two flats). The time signature is common time (C). The vocal line starts with "B♭", "B♭/D", "E♭", "F", "Fsus", "B♭", "B♭/D", "E♭", and "F". The bass line consists of eighth-note patterns.

Sheet music for the fifth system of "Mercy, Mercy, Mercy". The key signature is B-flat major (two flats). The time signature is common time (C). The vocal line starts with "Cm7", "Dm7", "(pn. w/ alto)", "Gm7", "F", "Gm7", "F", and "Gm7". The bass line consists of eighth-note patterns.

A handwritten musical score for piano. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a series of chords: C major 7, D major 7, G major, F major, G major, and F major. The bottom staff shows a bass clef and a common time signature. It features a series of chords: C major 7, D major 7, G major, F major, G major, and F major. The score includes dynamic markings such as f (fortissimo) and molto rit. (molto ritardando). There are also performance instructions like '(pn. w/ alto)' with a bracket and 'pn. fill' with a bracket.

Alto phrasing follows trumpet.

# The Midnight Sun

Music by Lionel Hampton  
& Sonny Burke  
Lyric by Johnny Mercer

Med.

Ballad

**A**CMA<sup>7</sup>

Your lips were like a red and ru - by cha - lice, warm - er than the sum - mer night, \_\_\_\_\_ The  
can't ex-plain the sil - ver rain that found me, or was that a moon - lit veil? \_\_\_\_\_ The

BbMA<sup>7</sup>

BbM17

Eb9(#11)

clouds were like an a - la - bas - ter pal - ace ris - ing to a snow - y height, \_\_\_\_\_ Each  
mu - sic of the un - i - verse a - round me, or was that a night - in - gale? \_\_\_\_\_ And

AbMA<sup>7</sup>

AbM17

Db9(#11)

star its ownau - ro - ra bo - re - a - lis, sud-den - ly you held me tight, \_\_\_\_\_ I could see the  
then your arms mi - rac - u - lous - ly found me, sud-den - ly the sky turned pale, \_\_\_\_\_ I could see the

mid - night sun. \_\_\_\_\_ I mid - night sun. \_\_\_\_\_

**B**EMA<sup>7</sup>

EM17

A7

DMA<sup>7</sup>

(EM17 Eb7(b5))

Was there such a night? It's a thrill I still don't quite be - lieve, \_\_\_\_\_ But

DMA<sup>7</sup>

DM17

G7

EM17 Eb7

DM17 Db9(#11)

af - ter you were gone there was still some star - dust on my sleeve. \_\_\_\_\_ The

**C**CMA<sup>7</sup>

CM17

F9(#11)

flame of it may dwin - dle to an em - ber, and the stars for - get to shine. \_\_\_\_\_ And

BbMA<sup>7</sup>

BbM17

Eb9(#11)

we may see the mead - ow in De - cem - ber ic - y white and crys - tal - line, \_\_\_\_\_ But,

AbMA<sup>7</sup>

AbM17

Db9(#11)

oh, my dar - ling al - ways I'll re - mem - ber when your lips were close to mine, \_\_\_\_\_ And I saw the

CMA<sup>7</sup>

AM17

DM17

G7

mid - night sun. \_\_\_\_\_

Chords in parentheses are optional.

# The Midnight Sun Will Never Set

Quincy Jones  
Henri Salvador

Medium Ballad

**A**

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

C<sub>M</sub>I<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sub>M</sub>A<sup>7</sup> E<sub>M</sub>I<sup>7(15)</sup>A<sup>7</sup> D<sub>M</sub>I<sup>7</sup> G<sup>7</sup> C<sup>9</sup>sus break

F<sub>M</sub>A<sup>7</sup> G<sub>M</sub>I<sup>7</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7</sup> G<sub>M</sub>I<sup>7</sup> A<sub>M</sub>I<sup>7</sup> B<sup>b</sup><sub>M</sub>A<sup>7</sup> C<sup>7</sup>

C<sub>M</sub>I<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sub>M</sub>A<sup>7</sup> E<sub>M</sub>I<sup>7(15)</sup>A<sup>7</sup> D<sub>M</sub>I<sup>7</sup> G<sup>7</sup> C<sup>9</sup>sus G<sup>b7</sup> F<sup>6</sup>

**B**

F<sub>M</sub>I<sup>7</sup> B<sup>b7</sup> E<sup>b</sup><sub>M</sub>A<sup>7</sup> [E<sup>b7</sup> A<sup>7(15)</sup>] G<sub>M</sub>I<sup>7</sup> A<sup>b7</sup> A<sub>M</sub>I<sup>7</sup>

B<sup>b</sup><sub>M</sub>I G<sup>b</sup>/<sub>B</sub><sup>b</sup> E<sup>b7</sup> D<sup>b7</sup> C<sup>9</sup>sus break

**C**

F<sub>M</sub>A<sup>7</sup> G<sub>M</sub>I<sup>7</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7</sup> G<sub>M</sub>I<sup>7</sup> A<sub>M</sub>I<sup>7</sup> B<sup>b</sup><sub>M</sub>A<sup>7</sup> C<sup>7</sup>

C<sub>M</sub>I<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sub>M</sub>A<sup>7</sup> E<sub>M</sub>I<sup>7(15)</sup>A<sup>7</sup> D<sub>M</sub>I<sup>7</sup> G<sup>7</sup> C<sup>9</sup>sus G<sup>b7</sup> F<sup>6</sup>

Melody is played with straight eighthths, but rhythm is interpreted somewhat.  
Alternate changes in brackets.

# Modadji

Dave Grusin

Med.-Slow Funk

$\text{J} = 83$

1.  $\text{D E}_{\text{MI}}^{11}$       2.  $\text{E}_{\text{MI}}^{11}$

(elec. pn.)      (bass)

(pn. comp)      (elec. pn.)

**A**

$\text{E}_{\text{MI}}^7 \text{ F}_{\text{MI}}^{\#7}$        $\text{D}^9_{\text{sus}}$        $\text{E}_{\text{MI}}^7$

(sample bass line)

**B**

$\text{A}_{\text{MI}}^7 \text{ B}_{\text{MI}}^7$        $\text{D}^9_{\text{sus}}$        $\text{E}_{\text{MI}}^7$        $\text{C}_{\text{MA}}^7 \text{ C}^{\text{(bs)}}_{\text{B}_{\text{MI}}^7}$

$\text{G}^9_{\text{sus}}$        $\text{E}^7(\#9)$        $\text{C}^{\text{(bs)}}_{\text{7}}$

(funkier)

$\text{C}^{\#7(\#9)}$        $\text{C}^9_{\text{sus}}$        $\text{B}^9_{\text{sus}}$        $\text{C}_{\text{B}}^{\text{bs}}$

(Orig. feel)

**C/B<sup>b</sup>**

**A<sup>9</sup>sus G<sup>9</sup>sus D<sup>9</sup>sus E<sub>M</sub>I<sup>7</sup>**

(on repeat)

**E<sub>M</sub>I<sup>7</sup>**

**C (Solos)**

**Till Cue**      **On Cue**

**(elec. pn. w/ sop.)**

**Vamp till cue**      **D.S. al Coda**  
(repeat to **A** before taking Coda)

**E<sub>M</sub>I<sup>7</sup>**

**A<sup>9</sup>sus G<sup>9</sup>sus**      **rall.**      **D<sup>9</sup>sus E<sub>M</sub>I<sup>7</sup>**

**B**

Letter C gets progressively louder and funkier.



THELONIOUS MONK

Photo by Jim Marshall ©1988

# Monk's Mood

Thelonious Monk

Med. Ballad

A

F<sub>M1</sub>7(add 11) B<sub>b</sub>7 C<sub>MA</sub><sup>9</sup> (C<sub>MA</sub><sup>9</sup>) D<sub>M1</sub>7(b5) G<sub>13</sub>(#11) D<sub>#MA</sub>7 C C<sub>b</sub> B<sub>b</sub>7 A7  
(bs.)

1.

2.

E7(b9) E<sub>b</sub>7 D<sub>M1</sub>7(add 11) E<sub>sus</sub> D<sub>M1</sub>7(add 11) B<sub>b</sub>7(#11) A<sub>b</sub>7(b5) G<sub>13</sub>(b5) D<sub>#MA</sub>7(#11)  
(bs.)

B

B/C A/C B/C F<sub>#M1</sub>7 F<sub>#M1</sub>7 B<sub>13</sub>(b9) E<sup>6</sup>  
(bs.)

A<sub>#M1</sub>7 A<sub>b</sub><sup>9</sup> G<sub>7sus</sub> G<sub>#o7</sub> A<sub>#M1</sub>7(b5) F<sub>13</sub>(#11) F<sub>M1</sub>7(add 11) E<sub>#b7</sub> D<sub>M1</sub>7(add 11) B<sub>b</sub>7(#11)  
(bs.)

C

F<sub>M1</sub>7(add 11) B<sub>b</sub>7(#11) C<sub>MA</sub><sup>9</sup> (C<sub>MA</sub><sup>9</sup>) D<sub>M1</sub>7(b5) G<sub>13</sub>(#11) D<sub>#MA</sub>7 C C<sub>b</sub>  
(bs.)

B<sub>b</sub>7 A7 E7(b9) Eb7 Ab7(b5) G13(b5) D<sub>#MA</sub>7(#11)  
(bs.)

Anticipated chords at letter B are played on the beat for solos. Melody is upper line at letter B.  
Written notes in bass clef are counter-melody. Bass plays written notes only where marked (4th & 5th bars of letters A & C, 4th bar of letter B).

# Monkey's Uncle

Mitchell Foreman

Medium Funk

 $\text{J} = 120$ 

**A**  $F_{MI}^{11}$

**B**  $C/Bb\ D\ Bb/E\ Bb$   $A\ B_{MA}^7$  (add 13)  $E\ B/G$  (add 9)  $C^7$  (alt.)

**C**  $D\ B^9$

D<sub>b</sub>13 (#11)

D<sub>b</sub>13 sus (b9)

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

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

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

N.C.      F<sub>MI</sub>11

Solos on form (ABCD)  
After solos, D.C. al Coda

F<sub>MI</sub>11

Vamp, solo & fade

First 24 bars of letter A are written as 12 bars repeated in the keyboard and bass parts.

## Monkey's Uncle (Bass)

Medium Funk

 $\text{J}=120$  [A]  $F_{MI}^{11}$ 

Handwritten musical score for bass part A. The key signature is C major (one sharp). The tempo is  $J=120$ . The measure starts with a bass note followed by eighth-note patterns. The first measure ends with a bass note and a fermata, labeled '(2)'.

 $G^b/F$ 

Handwritten musical score for bass part B. The key signature changes to G major (no sharps or flats). The measure continues with eighth-note patterns and ends with a bass note and a fermata, labeled '(2)'.

 $F_{MI}^{11(b5)}$ 

Handwritten musical score for bass part C. The key signature changes to F major (one sharp). The measure continues with eighth-note patterns and ends with a bass note and a fermata, labeled '(2)'.

 $F_{MI}^{11}$ 

Handwritten musical score for bass part D. The key signature changes to F major (one sharp). The measure continues with eighth-note patterns and ends with a bass note and a fermata, labeled '(2)'.

[B]

Handwritten musical score for bass part E. The key signature changes to C major (no sharps or flats). The measure starts with a bass note, followed by eighth-note patterns, and ends with a bass note and a fermata, labeled '(2)'.

[C<sup>7(alt.)</sup>]

Handwritten musical score for bass part F. The key signature changes to N.C. (No Key Change). The measure starts with a bass note, followed by eighth-note patterns, and ends with a bass note and a fermata, labeled '(2)'.

 $(F_{MI}^{11})$ 

Handwritten musical score for bass part G. The key signature changes to F major (one sharp). The measure starts with a bass note, followed by eighth-note patterns, and ends with a bass note and a fermata, labeled '(2)'.

[C]

Handwritten musical score for bass part H. The key signature changes to D major (two sharps). The measure starts with a bass note, followed by eighth-note patterns, and ends with a bass note and a fermata, labeled '(2)'.

 $D^{b13(\#11)}$ 

Handwritten musical score for bass part I. The key signature changes to D major (two sharps). The measure starts with a bass note, followed by eighth-note patterns, and ends with a bass note and a fermata, labeled '(2)'.

$D^{b13}_{sus} (b9)$

$(D^{b13}_{sus} (b9))$        $E/D$        $D/C$        $A/B$        $A^b/B^b$

**D**       $E^b_{MA} 7$

$(E^b_{MI} 7)$

$G^b/A^b$        $A^b/G^b$        $B/E$        $E^b_{MA} 7$

$(E^b_{MA} 7)$

$G^b/A^b$        $A^b/G^b$        $B/E$        $B^b/E^b$

$N.C.$

$F_{MI} 11$

Solos on form (ABCD)  
After solos, D.C. al Coda

$F_{MI} 11$

Vamp & fade

217 Medium Funk

## Monkey's Uncle (Keyboard)

**A**  $F_{MI}^{11}$

**B**  $C/B_b$   $D_b^b$   $E^b$   $A^b_{MA}7$  (add 13)  $E^b/G$  (add 9) N.C. [C7(alt)]

**C**  $D^b9$   $D^b13(\#11)$   $D^b13(\#9)$   $Sus^{(\#9)}$   $E/D$   $D/C$   $A/B$   $A^b/B^b$

**D**  $E^b_{MA}7$   $E^b_{MI}7$   $G^b/A^b$   $A^b/G^b$   $B/E$   $E^b_{MA}7$   $G^b/A^b$   $A^b/G^b$   $B/E$   $B^b/E^b$

**(2)**

**N.C.**  $F_{MI}^{11}$

**Vamp & fade**

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

Written comp figure at letter A is not used for solos. Bars 4 & 9 of letter B and bar 12 of letter D may be played as written during solos.

# Moonlight In Vermont

Music by Karl Suessdorf  
Lyric by John Blackburn

Med. Ballad

A

E<sup>♭</sup><sub>6</sub> C<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>♭</sup><sub>7</sub> E<sup>♭</sup><sub>6</sub> C<sub>MI</sub><sup>7</sup> D<sup>♭</sup><sub>9</sub>  
 Pen - nies in a stream, Fall - ing leaves, a sy - ca - more,  
 F<sub>MI</sub><sup>7</sup> B<sup>♭</sup><sub>9sus</sub> E<sup>♭</sup><sub>6</sub> (B<sup>♭</sup><sub>9sus</sub>) E<sup>♭</sup><sub>6</sub> C<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>♭</sup><sub>7</sub>  
 Moon - light in Ver - mont. I - cy fin - ger waves,  
 E<sup>♭</sup><sub>6</sub> C<sub>MI</sub><sup>7</sup> D<sup>♭</sup><sub>9</sub> F<sub>MI</sub><sup>7</sup> B<sup>♭</sup><sub>9sus</sub> E<sup>♭</sup><sub>6</sub>.  
 Ski trails on a moun - tain - side, Snow - light in Ver - mont.

B

A<sub>MI</sub><sup>7</sup> D<sup>7</sup> G<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup>  
 Tel - e - graph ca - bles, they sing down the high - way and  
 A<sub>MI</sub><sup>7</sup> D<sup>7</sup> G<sub>MA</sub><sup>7</sup> B<sub>MI</sub><sup>7</sup> E<sup>♭</sup><sub>7</sub>  
 trav - el each bend in the road, Peo - ple who meet in this  
 A<sup>♭</sup><sub>MA</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>♭</sup><sub>MI</sub><sup>7</sup> E<sup>♭</sup><sub>7</sub> A<sup>♭</sup><sub>MA</sub><sup>7</sup> B<sup>♭</sup><sub>7</sub>(<sup>b9</sup>)  
 ro - man - tic set - ting are so hyp - no - tized by the love - ly

C

E<sup>♭</sup><sub>6</sub> C<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>♭</sup><sub>7</sub> E<sup>♭</sup><sub>6</sub> C<sub>MI</sub><sup>7</sup>  
 Eve - ning sum - mer breeze, Warb - ling of a  
 D<sup>♭</sup><sub>9</sub> F<sub>MI</sub><sup>7</sup> B<sup>♭</sup><sub>9sus</sub> E<sup>♭</sup><sub>6</sub>  
 mead - ow - lark, Moon - light in Ver - mont.

(Ending)

F⁹ E⁹ E<sup>♭</sup><sub>6</sub>  
 You and I and moon-light in Ver - mont.  
 (rit.)



ev - 'ry cloud. Then high - er still,

$C^{\#}M1^7(5)$   $F^{\#}7(5)$   $BMA^9$   $C^{\#}M1^7$   $G^{\#}M1^7$

be - yond the blue, un - til I know I

$C^{\#}13$   $C^{\#}7(5)$   $F^{\#}MA^9$   $D^{\#}M1^7$

(cresc.) can, like an - y man, reach out my hand and touch the face of God.

$G^{\#}M1^7$   $A^{\#}M1^7$   $BMA^7$   $B/C^{\#}$   $C^{\#}7$   $B/C^{\#}$   $C^{\#}7$

$DMA^7$   $DMA^7$   $A^{\#}M1^7 G^{\#}M1^7 A^{\#}M1^7$

D.S. (synth. solo for 8) al 2nd ending  
al Coda Two ( $\Phi^2$ ).

Morn-in' Mis - ter Ra - di - o, Morn-in' lit - tle Cher i os, —

$E^{\flat}MA^7$   $E^{\flat}MA^7 C^{\#}M1^7 A^{\flat}MA^7 F^{\#}M1^7 B^{\flat}M1^7 A^{\flat}B^{\flat}$

Morn-in' Sis - ter — Or - i - ole, Did I tell — you that ev-'rything here is just fine

$B^{\flat}M1^7 A^{\flat}B^{\flat}$   $E^{\flat}MA^7$   $E^{\flat}MA^7 B^{\flat}M1^7 A^{\flat}M1^7 B^{\flat}M1^7$

in my mind? —

Vamp, scat, and fade  
(After 1st x, voice scats.)

sample bass  
line at [A]:

$DMA^7$

(etc.)

2nd VERSE  
Mornin' Mr. Shoe Shine Man  
Shine 'em bright in white and tan.  
My Baby said she loves me and  
Need I tell you that everything here  
Is just fine, in my mind.

3rd VERSE  
Mornin' Mr. Golden Gate.  
I should walk but I can't wait.  
I can't wait to set it straight.  
I was shakin' but now I am  
Makin' it fine, Here in my mind.

Guitar figure in the Intro is played at letters A, B and Coda Two; notes are changed to fit chords.  
Chords in parentheses at letter A are used every time but the first.

Med. Samba/Funk

 $\text{d} = 101$  (Intro)

## Morning Dance

Jay Beckenstein  
(As played by Spyro Gyra)

**F**

**(bs. tacet) (steel drums)**

**(bs.)**

**(bs. simile) (ten.)**

**A**

**S**

**F**

**FA**

**BbM17**

**Eb7**

**F**

**FA**

**BbMA7**

**C9sus**

**F**

**FA**

**BbM17**

**Eb7**

**D<sub>MI</sub>7**

**G<sub>7sus</sub>**

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

**C<sup>13sus</sup>**

**D<sub>MI</sub>7**

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

**C<sup>13sus</sup>**

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

**D<sub>MI</sub>7**

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

**C<sup>9sus</sup>**

**F**

**E<sub>MI</sub><sup>7(b5)</sup>**

**E<sup>b</sup><sub>7(b5)</sub>**

**D<sub>MI</sub>7**

**G<sub>7sus</sub>**

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

**C<sup>9sus</sup>**

**C<sup>7</sup>**

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

**D<sub>MI</sub>7**

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

**C<sup>9sus</sup>**

Handwritten musical score for a solo section. The top staff shows a melody starting on F, followed by chords E<sub>MI</sub>7(b5), E<sub>b7(b5)</sub>, D<sub>MI</sub>7, and G7. The bottom staff shows a harmonic progression starting on C<sup>9</sup>SUS, followed by a sample tenor fill consisting of three measures of three notes each.

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

Handwritten musical score for a vamp, solo, and fade. The top staff shows a C<sup>9</sup>SUS chord followed by a C<sup>#9</sup>SUS chord. The bottom staff shows a harmonic progression starting on F<sup>#</sup>, followed by F/A<sup>#</sup>, B<sub>MI</sub>7, and E7. The text "(Vamp, solo & fade)" is written at the bottom of the staff.

Melody is played with some variation.

## Mr. Clean

Weldon Irvine

Half-Time Funk/Rock

 $\text{J} = 82$ 

$F_{M17}$

A

$S$

$F_{M17}$

$D_{b\text{b}}\text{dorian}$

$F_{M17}$

drums tacet

N.C.

(last x)

(fine)

B

(Solos)

 $F_{M17}$ 

(Vamp & solo till cue)

(On Cue)

(horns)

Musical score for horns and guitar. The score consists of two staves. The top staff is for horns, starting with a treble clef, a key signature of one sharp, and common time. It features eighth-note patterns. The bottom staff is for guitar, starting with a bass clef, a key signature of one sharp, and common time. It also features eighth-note patterns. A handwritten note "drums tacet" with a dashed line indicates that the drums remain silent during this section. The guitar part includes a dynamic marking "N.C." (Non-Chorus). The score ends with a fermata over the final note.

Tenor sounds one octave lower than written.

Note and chord on beat 4 of bar 5 of letter A may be played on the 'and of 4'.

(to **B** for next solo;  
after solos, D.S. al fine)

225

Medium Swing/Shuffle

J=137

## Mr. Gone

Josef Zawinul

(As played by Weather Report)

N.C.

(bs.) (synth. simile throughout)

**A** N.C.

(synth. w/ ten. 8va b.)

(N.C.)

(synth.) (bkgnd.)

(2nd x 1/2 on D.S. only)

N.C.

1. 2. (synth.)

**B**

G<sup>7</sup>(#9)<sup>(#5)</sup> D<sup>9</sup> G<sup>13</sup> A<sup>13</sup> C<sup>9</sup> B<sup>9</sup> A<sup>9</sup> F<sup>7</sup><sub>sus</sub>(add 3)

G<sup>7</sup>(#9)<sup>(#5)</sup> D<sup>9</sup> G<sup>13</sup> A<sup>13</sup> C<sup>9</sup> A<sup>9</sup> F<sup>7</sup><sub>sus</sub>(add 3)

A<sup>13</sup> G<sup>13</sup> A<sup>13</sup> C+ A<sup>13</sup> C<sup>b</sup> D<sup>b</sup> C<sup>b</sup> F<sup>7</sup><sub>sus</sub>(add 3)

G<sup>7</sup>(#9)<sup>(#5)</sup> D<sup>9</sup> G<sup>13</sup> A<sup>13</sup> C+ A<sup>13</sup> C<sup>b</sup> D<sup>b</sup> C<sup>b</sup> F<sup>7</sup><sub>sus</sub>(add 3)

(Solos) (chords optional)\*

**C**

G<sup>7(#9)</sup> B<sup>9</sup> G<sup>13</sup> A<sup>b13</sup> C<sup>9</sup> B<sup>b9</sup> A<sup>b9</sup>

Till Cue F<sup>13</sup> On Cue F<sup>13</sup>

(bs.) (etc.) (under solo)

(to **C** for more choruses  
after solos, D.S. al Coda)

N.C.

G<sub>sus</sub> E<sub>sus</sub> E<sup>b</sup><sub>sus</sub> G<sub>sus</sub> B<sup>b</sup><sub>sus</sub> G<sub>sus</sub> B<sup>b</sup><sub>sus</sub> F<sup>7</sup><sub>sus</sub>

(F<sup>7</sup><sub>sus</sub>)

(bs.) (Vamp, Solo & Fade)  
(quick fade on recording)

Chords at letter B follow the rhythm of the melody.

\*may also solo around F7 (F mixolydian scale)

# My Attorney Bernie

Dave Frishberg

Med. Samba

$\text{d} = 92$

D7(#⁹)      G<sup>(add 9)</sup> break - - - - -

**A**

D<sub>M</sub>I⁷(b⁵) /G

pressed touch mire with my my my at tor - ney Bern - ie, I'm im -  
In a ad -

D<sub>M</sub>I⁷(b⁵) /G      (C#⁹)

I'm im - friends; (pn., w/ bs. 8va b.) - - - - - And He's if Sure got I'm we  
In a ad -

F<sub>M</sub>I⁷      B⁹      Eb<sub>M</sub>I⁷

ver - y big con - nec - tions, so just I fol - low his di - rec -  
locked up in the jail - with just one phone call for my bail,  
blew a cou - ple ven - tures, with the coun - ter - for feit  
de - ben -

A⁹      D⁹<sub>MA</sub>      G⁹<sub>MA</sub>

tions, he Bern says - ie knows his way a - round And so deal I di - like  
tures, but you call win his a club few, col - lect Or few, deal I di - like

C<sub>M</sub>I⁷      F⁹(b⁹)      A<sub>M</sub>I⁷      D⁷      G⁹

al - ways do what Bern - ie rec - com - mends. I am  
rect - ly with his an - swer - ing mach - ine. When I  
Bern - ie says, you keep on hang - in' tough. Thanks to

B

**D<sub>MI</sub>7(b5) / G**

blessed with my at - tor - ney Bern - ie,  
dine with my at - tor - ney Bern - ie,  
you with my at - tor - ney Bern - ie,  
I'm im-  
He buys  
Thanks to

**D<sub>MI</sub>7(b5) / G**

pressed with the way he runs the store; (dr.) break -  
wine from the rare im-port - ed rack; (↓)  
you, I'm con - sid - ered well - to do;  
(pn., w/ bs. 8va b.) He's got  
That's cause  
Sure, I

**F<sub>MI</sub>7**      **B<sup>b</sup>9**      **E<sup>b</sup><sub>MI</sub>7**

Dodg - er sea - son box - es, and an of - fice full - of fox -  
Bern - ie is a pur - ist, not your pol - y - es - ter tour -  
made out like a ban - dit, just ex - act - ly like you planned -

**A<sup>b</sup>9**      **D<sup>b</sup><sub>MA</sub>7**      **G<sup>b</sup><sub>MA</sub>9**

- es, It's a - maz - ing all the 'dif - frent things your  
- ist, Bern - ie waves the glass a - round a - while, then  
it, But, like Mur - ray, my ac - count ant told me

**C<sub>MI</sub>7**      **F7(b9)**      **A<sup>b</sup>9(#11)**      **G9** break -

av' - rage guy might need a law - yer for.  
takes a sip, and al - ways sends it back.  
yes - ter - day, I owe it all to you.  
Bern - ie tells me

C

**F<sup>9</sup><sub>SUS</sub>**      **B<sup>b</sup><sub>MA</sub>7** break -      **D<sup>9</sup><sub>SUS</sub>**      **G<sub>MA</sub>7** break -

what to do, Bern - ie lays it on the line.  
Bern - ie says we

**F<sup>9</sup><sub>SUS</sub>**      **B<sup>b</sup><sub>MA</sub>7** break -      **D<sup>9</sup><sub>SUS</sub>**      **(D7(#5))**

sue, we - sue, Bern - ie says we sign,  
we sign -

**G<sub>MI</sub>**      **F<sub>MI</sub>9**      **B<sup>b</sup>13**      **E<sup>b</sup>**      **D7(#9)** (3x's)

(pn.) (3rd x take Coda)

E<sup>b</sup>

**E<sup>b</sup>**      **D7(b9)** break -      **G bass** (pn.)

on the dot - ted line.

Med. Swing

## My Romance

Music by Richard Rodgers  
Lyric by Lorenz Hart

**A**

$C_{MA}7(F_{MA}7)$   $E_{MI}7$   $(A_{MI}7)$   $E^{b7}$   $D_{MI}7 G7$   $C_{MA}7 E7(\#5)$

My ro - mance does- n't have to have a moon in the sky, My ro -

$A_{MI} E7(\#5)$   $A_{MI}7 A7(\#5)$   $D_{MI}7 G7$   $C_{MA}7 C7$

mance does- n't need a blue la - goon stand - ing by; No

$F_{MA}7 (B^{b9})$   $C_{MA}7 C7$   $F_{MA}7 (B^{b9})$   $C_{MA}7$

month of May, no twink - ling stars, No

$F^{\#}_{MI}7(b5) B7$   $E_{MI}7 B^{b13}$   $A_{MI}9 D13$   $D_{MI}7 G7$

hide - a - way, no soft gui - tars. My ro -

**B**

$C_{MA}7(F_{MA}7)$   $E_{MI}7$   $(A_{MI}7)$   $E^{b7}$   $D_{MI}7 G7$   $C_{MA}7 E7(\#5)$

mance does- n't need a cas - tie ris - ing in Spain, Nor a

$A_{MI} E7(\#5)$   $A_{MI} A7(\#5)$   $D_{MI}7 G7$   $C_{MA}7 C7$

dance to a con - stant - ly sur - pris - ing re - frain. Wide a

$F_{MA}7 A7(\#5)$   $D_{MI}7$   $D_{MI}7/C$   $B_{MI}7(b5) E7$   $A_{MI} A^{b7}$

wake I can make my most fan - tas - tic dreams come true; My ro -

$C_{MA}7/G A_{MI}7$   $D_{MI}7 G7$   $C^6 (A_{MI}7$   $D_{MI}7 G7 )$

mance does- n't need a thing but you.

# My Shining Hour

Music by Harold Arlen  
Lyric by Johnny Mercer

Med.-Up Swing

A

This will be my shining hour, \_\_\_\_\_

Calm and happy and bright, \_\_\_\_\_

In my dreams, your face will flow - er

through the dark - ness of the night. \_\_\_\_\_

B

Like the lights of home be - fore me,

Or an an - gel watch - ing o'er me,

This will be my shining hour, \_\_\_\_\_

Till I'm with you a - gain.

# Nature Boy

Eden Ahbez

Med. Ballad\*

**A**

There was a boy,  
A ver-y strange en-chant-ed boy,  
They say he wan-dered,

ver-y far,  
ver-y far,  
o-ver land and sea;

**A7****D MI**

lit - tle shy and sad of eye,  
But

**E7(b9)****A7**

ver - y wise was he.  
And

**B****D MI****E MI 7(b5) A7****D MI****E MI 7(b5) A7**

then one day,  
One mag- ic day he came my way,  
And as we spoke of

**D MI****D MI (M A7)****D MI 7****D MI 6****G MI 6****D MI****E MI 7(b5)**

man - y things, fools and kings, this he said to me:  
The

**A7****D MI****(B MI 7(b5))**

great - est thing you'll ev - er learn is

**E7(b9)****A7(#5)****D MI****(E MI 7(b5) A7 )**

just to love and be loved in re - turn.

7th bar of letters A &amp; B were originally 2 bars each. Melody is straight eights, though rather freely interpreted rhythmically.

# Nefertiti

Wayne Shorter

(As played by Miles Davis)

Medium Swing  
J = 108

No solos; melody is repeated many times; fade on cue to end.

Tritone substitutions may be used  
for certain chords:  $A^{b13}(\#11) \rightarrow D^7(\text{alt.})$   
 $E^{b13}(b5) \rightarrow A^7(\text{alt.})$

Med. Funk/Samba

## Never Givin' Up

Al Jarreau  
Tom CanningJ = 102 D<sup>6</sup> (Intro)

I'd been a -

A

afraid that I had missed the chance of a life time.

And by the way, I've turned - bled with - romance, girl, - and I -

won't cry, But now I'm -

B

Search-ing ev - 'ry star, (I go on) Search-ing near and far, (Ev - 'ry)

**A<sub>M</sub>I<sup>7(b5)</sup>** **A<sub>b</sub><sub>M</sub>A<sup>7</sup><sub>B</sub><sub>b</sub>/C C<sup>7(b9)</sup>** **D<sub>b</sub>7(b5)B<sub>b</sub><sup>9</sup><sub>SUS</sub>** **A<sub>M</sub>I<sup>9</sup> D<sup>7(b9)</sup>**

dawn) Till I find our one spir - it, fly - ing high, fly - ing high. I'll

**C**  
**S** **G<sub>M</sub>A<sup>7</sup>** **E<sub>M</sub>I<sup>7</sup>** **C<sub>M</sub>A<sup>7</sup>** **C<sub>M</sub>I<sup>7</sup> D<sub>M</sub>I<sup>7</sup>**

Nev - er give it up, nev - er gon - na give it up, e - ven when this life is o - ver,

**G<sub>M</sub>A<sup>7</sup>** **E<sub>M</sub>I<sup>7</sup>** **C<sub>M</sub>A<sup>7</sup>** **C<sub>M</sub>I<sup>7</sup> D<sub>M</sub>I<sup>7</sup>**

Nev - er give it up, nev - er gon - na give it up, e - ven when this life is o - ver,

**G<sub>M</sub>A<sup>7</sup>** **E<sub>M</sub>I<sup>7</sup>** **C<sub>M</sub>A<sup>7</sup>** **C<sub>M</sub>I<sup>7</sup> D<sup>#</sup><sub>O7</sub>**

Nev - er give it up, nev - er gon - na give it up, e - ven when this life is o - ver,

**E<sub>M</sub>I** **G/D** **1. C<sup>#</sup><sub>M</sub>I<sup>7(b5)</sup> D<sup>9</sup><sub>SUS</sub>** **E<sub>M</sub>I D<sup>#</sup>** **G/D** **C<sup>#</sup><sub>M</sub>I<sup>7(b5)</sup>**

I'll be con - tent in time, Hmmm, I'm gon-na be con - tent in time.

**C<sub>M</sub>A<sup>7</sup>** **A<sub>b</sub><sub>M</sub>A<sup>7</sup><sub>B</sub><sub>b</sub> B<sub>b</sub>7(b9)** **2. C<sup>#</sup><sub>M</sub>I<sup>7(b5)</sup>** **D<sup>13</sup><sub>SUS</sub> D<sup>13(b9)</sup>**

(synth.) 2. And so to - day (time) III

(D.S. al Coda)

**E<sub>M</sub>I** **G/D** **2)** **C<sup>#</sup><sub>M</sub>I<sup>7(b5)</sup>** **(pn) D<sup>6</sup>**

I'll be con - tent, I'm gon - na be con - tent in time.

2ND Verse

I think I'll take the chance of a life time. And by the way, I'm falling for romance, girl, and I don't mind how much I cry See I'm reaching for the sun (Angels sing). Love has just begun (Who would think) Two could turn to one.

Lyrics in parentheses are background vocals.

(Continued on next page)

**G/C**

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

(gtr., 8va b.) Ill

**D** B<sub>b</sub><sub>MA</sub><sup>7</sup> (bass funkier) G<sub>MI</sub><sup>7</sup> E<sub>b</sub><sub>MA</sub><sup>7</sup> E<sub>b</sub><sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup>

f Nev-er give it up, nev-er gon-na give it up, e - ven when this life \_\_\_ is o - ver, \_\_\_

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

Nev-er give it up, nev-er gon-na give it up, e - ven when this life \_\_\_ is o - ver, \_\_\_

B<sub>b</sub><sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> E<sub>b</sub><sub>MA</sub><sup>7</sup> E<sub>b</sub><sub>MI</sub><sup>7</sup> F<sup>#</sup><sub>07</sub>

Nev-er give it up, nev-er gon-na give it up, e - ven when this life \_\_\_ is o - ver, \_\_\_

1. G<sub>MI</sub> B<sub>b</sub>/F E<sub>MI</sub><sup>7(b5)</sup> F<sup>13</sup> sus F<sup>13(b9)</sup> 2. G<sub>MI</sub> B<sub>b</sub>/F E<sub>MI</sub><sup>7(b5)</sup> A<sup>b13</sup> sus A<sup>b13</sup>

Ill be con - tent in time. Ill be con - tent, I'm gon-na be con - tent

**E** D<sub>b</sub><sub>MA</sub><sup>7</sup> B<sub>b</sub><sub>MI</sub><sup>7</sup> 1,2. G<sub>b</sub><sub>MA</sub><sup>7</sup> G<sub>b</sub><sub>MI</sub><sup>7</sup> A<sup>b</sup><sub>MI</sub><sup>7</sup> 3. G<sub>b</sub><sub>MA</sub><sup>7</sup> G<sub>b</sub><sub>MI</sub><sup>7</sup> A<sup>07</sup>

Nev-er gon-na give it up, \_\_\_ (no, no,no, no,not I,) \_\_\_ (No, no, no no,not I,) \_\_\_

B<sub>b</sub><sub>MI</sub> D<sub>b</sub>/A<sup>b</sup> G<sub>MI</sub><sup>7(b5)</sup> A<sup>b13</sup> sus A<sup>b13(b9)</sup>

Ill be con - tent in time. Vamp & fade on **E**

Sample bass lines: (Intro) D<sup>6</sup> G/C F<sup>13</sup> E<sub>MI</sub><sup>7</sup> A E<sub>b</sub><sub>MA</sub><sup>7</sup> G<sup>7</sup> etc.

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



AL JARREAU

# Never Make Your Move Too Soon

**Med. Rock**

**J = 114 (Intro) (F7)**

**S A**

Music by Nesbert "Stix" Hooper  
Lyric by Will Jennings  
(As played by The Crusaders)

1. Three days of snow in Birmingham, Thought you would wonder where I am, Rang our number all night long,

No comfort on the telephone, Ran out and caught a mid-night flight,  
Thought a little love would make ev'-rything all right,

The landlord said you'd moved away and left me all of your bills to pay,  
Look out, baby, You might have made your move too soon.

One thing they know: I never make my move too soon,

One thing they know: I never make my move too soon,

*Sing 2 verses,  
then solo on [A];  
After solos, D.S. (3rd verse) al Coda*

One thing they know: I never make my move too soon,

One thing they know: I never make my move too soon.

Ending may be played instrumentally (without vocal).  
Melody is freely interpreted and varies with each verse.

# Never Make Your Move Too Soon (Rhythm Section)

Med. Rock

$\text{J} = 114$

(Intro) (pn.) (bs.) F7 (4x's) (pn. simile)

A

S

F7

F7

(bs.)

(7)

B $\flat$ 7

F7

G7( $\flat$ 9)

C7( $\#$ 5)

F7

Head is played twice;  
then solos on [A];  
after solos, D.S. al Coda.



F7

G7( $\flat$ 9)

C7( $\#$ 5)

F7

(F7)

G7( $\flat$ 9)

C7( $\#$ 5)

F7

(Slow Swing)

2nd VERSE

You left me with a Keno card,  
This life in Vegas sure ain't hard,  
I ran it up to fifty grand,  
Cashed in and held it in my hand,  
That kind of word can get around  
And make a lost love turn up found,  
I hear you knockin' at my door  
But you know you ain't livin' here no more,  
It's too bad, baby, I think you made your move too soon.

3rd VERSE

I've been from Spain to Tokyo,  
From Africa to Ohio,  
I never try to make the news,  
I'm just a man who plays the blues,  
I take my loving everywhere,  
I come back and they still care,  
One love ahead, one love behind,  
One in my arms and one on my mind,  
One thing they know: I never make my move too soon.

Bass line varies somewhat for solos.

Played as a shuffle on Ernestine Anderson's LP of the same name. Bass & piano play shuffle instead of written line.

# Nigerian Marketplace

# Oscar Peterson

## Medium Latin

A musical score for piano and bass. The tempo is 114 BPM. The section is labeled 'A' and starts with a treble clef, A major chord, and a 9th interval. The piano part (pn.) plays eighth-note chords, and the bass part (bs.) provides harmonic support. The bass part includes a bassoon-like sound (bs.) indicated by a bassoon icon. The section ends with a bassoon-like sound (bs.) indicated by a bassoon icon.

[B]  $A^b_{MI}^9$   $A^b_{MI}^{11} B^b_{MI} 7 C^b_{MA} 7$   $A^b_{MI} B^b_{MI} 7 C^b_{MA} 7$   $E^b_{MA} 7$   
 S:  $E^b_{MA} 7 F_{MI} 7 E^b_{MA} 7 G$   $E^b_{MA} 7 G 7(\text{alt})$   $G^b_{MI} 7$   $G 7(\text{alt})$   $G^b 13$   
 (pn.)  $C 7(\#5)$

Handwritten musical score for piano. The score includes the following information:

- Chords: [F<sub>MI</sub>⁹, F<sub>MI</sub>⁷, G<sub>MI</sub>⁷, A<sup>b</sup><sub>MA</sub>⁷, A<sub>MI</sub>⁷(b⁵), B<sup>b⁹</sup><sub>SUS</sub>, B<sup>b</sup>13(b⁹)], E<sup>b</sup><sub>MA</sub>⁷, E<sup>b</sup><sub>MA</sub>⁷.
- Key Signatures: B<sup>b</sup>13, E<sup>b</sup><sub>MA</sub>⁷.
- Time Signature: Common Time.
- Bass Fill: A bass fill is indicated with a bracket under the bass line.
- Performance Instructions: 1. and 2. are placed above the bass line.

**C** *A M<sub>i</sub> 9*  
3  
(bs)

This image shows a handwritten musical score for the bassoon (bs) in section C. The key signature is A major (one sharp), and the time signature is 3/4. The score consists of two staves. The first staff begins with a bass clef, followed by a measure starting with a dotted half note. The second staff begins with a treble clef.

Musical score for G Major 9 chord. The key signature is G Major (no sharps or flats). The bass line consists of eighth notes: B, A, G, F# (with a fermata), E, D, C, B. The right hand plays sixteenth-note patterns: (B, A, G, F#), (E, D, C, B), (A, G, F#, E), (D, C, B, A), (G, F#, E, D), (C, B, A, G).

Musical score for E♭ MA 9(111). The score consists of a single melodic line on a staff. It begins with a dotted half note followed by a eighth note pair. A trill is indicated over the next two notes. The melody continues with a eighth note pair, followed by a eighth note pair, then another trill over two notes. The final note is a half note with a fermata. The score is labeled '(fine)' at the end.

bass line for bars  
5 & 6 of letter B:

**Solo on form (AABBC)**  
after solos, D.S. al Fine

Use chords in brackets for solos at letter B.  
Solos evolve into a funky boogaloo feel.

Med. Swing  $\frac{6}{4}$  $\text{J} = 124$ 

## Nightlake

Richie Beirach  
(As played by John Abercrombie)

6/4 time signature. Bass clef on top staff, treble clef on bottom staff.

Chords indicated:

- (gtr. & pn.)  $D^b_{M1}(b13)$
- $F_{M1}^9(MA\ 7)$
- $A^b/E$

Chords indicated:

- $D^b_{MA}7(\#11)$
- $D^{\circ}7$
- $E_{MA}7/E^b$

Performance markings: (pn.) over a 3, (bs.) over a 4.

Chords indicated:

- $D/E^b$
- $D^b_{MA}7/E^b$
- $F^{\#}_{M1}(MA\ 7)$
- $F7(\#5)$

O. (Organ) part.

gtr. fill --

Chords indicated:

- $B^b_{M1}(\text{add } 11)$
- $F7(\#5)$
- $B^b_{M1}(\text{add } 11)$
- $(B_{MA}7/F)$
- $F7(\#5)$

(Ending)

gtr. fill --

molto rit.

Chords indicated:

- $B^b_{M1}(\text{add } 11)$
- $F7(\#5)$
- $D_{M1}^9$

Chord in parenthesis is alternate change.

Head is played twice before and after solos

# Med. Samba (Intro) (alto)

$\text{d} = 114$  (alto  
trb.  
ten.) (2nd x only)

# No Me Esqueca

Joe Henderson

Musical score for piano and trumpet. The piano part consists of two staves. The top staff has a bass clef, a common time signature, and a tempo marking of  $\text{e} \cdot \text{o}$ . The bottom staff has a treble clef, a common time signature, and a tempo marking of  $\text{d} \cdot \text{b}$ . The trumpet part is in common time and includes dynamics such as  $\text{f}$ ,  $\text{ff}$ , and  $\text{ff}$ . A performance instruction in parentheses indicates tenor and trumpet 8va b.

1.

(ten.)

break — — — — — — — —

2.

break — — — — — — — —

(fine)

A handwritten musical score for a jazz piece, featuring four staves of music with various chords and time signatures.

**Top Staff:** Starts with a 2/4 time signature. Chords labeled: D<sup>13</sup>SUS, (time) A<sub>M</sub>I<sup>7</sup>, F<sup>13</sup>SUS, (time) C<sub>M</sub>I<sup>7</sup>, and (F<sup>13</sup>). The music consists of eighth-note patterns.

**Second Staff:** Starts with B<sup>b</sup><sub>M</sub>A<sup>7</sup>. Chords labeled: B<sup>b</sup><sub>M</sub>I<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup><sub>M</sub>A<sup>7</sup>, A<sup>b</sup><sub>M</sub>I<sup>7</sup>, and D<sup>b</sup>7. The music includes sixteenth-note patterns.

**Third Staff:** Starts with G<sup>b</sup><sub>M</sub>A<sup>7</sup>. Chords labeled: (G<sub>M</sub>I<sup>7</sup> C<sup>7</sup>), G<sup>b</sup>7(<sup>#11</sup><sub>9</sub>), F<sub>M</sub>A<sup>7</sup>, E7(<sup>1</sup><sub>5</sub>), and E7(<sup>#9</sup><sub>5</sub>). The music includes eighth-note patterns.

**Bottom Staff:** Continues from the third staff, showing measures 2 and 3 of the piece.

(Solos)

B

A<sub>MI</sub>7C<sub>MI</sub>7(F<sup>13</sup>)B<sup>b</sup><sub>MA</sub>7B<sup>b</sup><sub>MI</sub>7E<sup>b</sup>7A<sup>b</sup><sub>MA</sub>7A<sup>b</sup><sub>MI</sub>7D<sup>b</sup>7(G<sub>MI</sub>7 C7 )G<sup>b</sup><sub>MA</sub>7(G<sup>b</sup>7(<sup>#11</sup><sub>#9</sub>))F<sub>MA</sub>7E7(<sup>#9</sup><sub>#5</sub>)

After solos, continue to C

C

A<sub>MI</sub>7

(alto, w/ ten. &amp; trb. 8va b.)

C<sub>MI</sub>7

(alto)

B<sup>b</sup><sub>MA</sub>7(trb.)  
(ten.)

(ten. &amp; trb. 8va b.)

break

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

break

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

break

F<sub>MA</sub>7 E7(<sup>#9</sup><sub>#5</sub>)2. E7(<sup>#9</sup><sub>#5</sub>)Play head (A) twice,  
then D.C. al fine

## Fast Samba/Funk

## Not Ethiopia

Michael Brecker

(As played by The Brecker Bros.)

$\text{d} = 152$

$B_{\text{b}}^{\text{MA}} 7 \text{ } A_{\text{b}}^{\text{MI}} 7 \quad D_{\text{b}}^{\text{G}} / G_{\text{b}} \quad D / E \quad E / D \quad F / C \quad B_{\text{MA}} 7 (\text{b5})$

(trp.) ten.

 $F^7 \text{sus}$  (piano fills lightly)

16

A

$F^7 \text{sus}$

f (pn. w/ ten. 8va b.)

(ten.  
trp.  
trb.)

$F^7 \text{sus}$

(trp.  
ten.  
trb.) $E^b \text{sus} / F$ 

$F^7 \text{sus}$

(ten.  
trp.  
trb.)

$F^7 \text{sus}$  break -

1.  $E^b (\text{add } 9)$

$D_{\text{MI}} / E_{\text{b}}$

(ten.  
trp.  
trb.)

S

$2. B_{\text{b}}^{\text{sus}} (\text{b9})$

(Half-Time Feel)

$B \quad F / D_{\text{b}} \quad E_{\text{MA}} 7 (\text{b5}) \quad C_{\text{b}}^{\text{MA}} 7 (\text{b5})$

(trp. w/ ten.)

(trp.)

(ten.)

$C_{\text{b}}^{\text{MA}} 7 (\text{b5}) \quad D_{\text{b}} / C_{\text{b}}$

$D_{\text{b}} / E_{\text{b}} \quad D_{\text{b}} / D$

(unis.)

$F / D_{\text{b}} \quad G / A_{\text{b}}$

$G_{\text{b}}^{\text{MA}} 7 (\text{b5})$

$G_{\text{b}}^{\text{MA}} 7 (\text{b5})$

**C** (Orig. Feel)  $F^7_{sus}$

$F^7_{sus}$

$F$   $E^b_{sus}$   $F$

$F^7_{sus}$

$F^7_{sus}$  break  $E^b$  (add 9 omit 3)  $D_{M1}/E^b$

$B^b_{MA7}$   $A^b_{M17}$   $D^b/G^b$   $D/E$   $E/D$   $F/C$   $B_{MA7(b5)}$

$B_{MA7(b5)}$

**D** (Solos)  $F^7_{sus}$

32

**E**  $B^b_7_{sus}$   $B^b13_{sus}$   $C^b_{MA7}/B^b$   $B^b_{M19}(/E^b)$

4 4 4 4

$B_{MA7}$   $B^b13_{sus}$   $C^b_{MA7}/B^b$   $G^b_{MA7(b5)}$

4 4 4 4

**F** (On Cue)  $F^7_{sus}$

16

Play letter **F** to end each solo

Horn parts at letters A & C are all played one octave lower than written.

To **D** for more solos;  
After solos, D.S. al Coda.

$B^b_{MA7}$   $A^b_{M17}$   $D^b/G^b$   $D/E$   $E/D$   $F/C$   $B_{MA7(b5)}$

# Nothing Personal

## Don Grodnick

**Bright Swing** **Nothing Personal**

**Don Grolnick**  
(As played by Michael Brecker)

**Intro** (pn. fill) **Vamp till cue**

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

**(On cue)** (bs.)

**A**

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

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

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

**(C<sub>MI</sub>7)**  
**C7**

**G<sub>MI</sub>** **(F7** **E7)**

(piano fill) - - - - -

(bs. walks in 4)

(bs. &amp; dr. only) - - - - -

Solo on form (A); after solos, D.C. al Coda  
(play opening vamp 4x's only, take Coda on repeat  
of head)

(tenor fill) - - - - -

(bs. walks in 4)

(bs. &amp; dr. only) - - - - -

(tenor fill) - - - - -

(bs. walks in 4)

No chords on GMI sections during head. Chords in parentheses are for solos (optional). Bass plays written line for first chorus of each solo, then walks in 4 for subsequent choruses. Head is played twice before and after solos.

Indeterminate pitches (bars 8, 11, & 16 of letter A) are accompanied by drum and piano punches.

## Med. Swing (Intro)

## Off Minor

Thelonious Monk

(L.H.) (R.H.)

(solo pn.) (G<sub>MI</sub>) (B<sub>b</sub><sup>13(b9)</sup>) (B<sub>b</sub><sup>13(b9)</sup>) (B<sub>b</sub><sup>13(b9)</sup>)

(fine)

A

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

(sax)

B

D<sub>b</sub><sub>MA</sub><sup>7</sup> D<sup>7</sup> B<sub>b</sub><sub>MI</sub><sup>7</sup> E<sub>b</sub><sup>7(b5)</sup> B<sub>MI</sub><sup>7</sup> E<sup>7</sup> F<sup>#</sup><sub>E</sub><sup>7</sup> E<sup>7</sup> E<sub>b</sub><sup>13(b9)</sup>

(pn.)

E<sub>MI</sub><sup>7</sup> A<sup>9</sup><sub>SUS</sub> A<sup>7</sup> D<sub>13(b9)</sub>

C

Handwritten musical score for section C:

- Measure 1: G<sub>M1</sub>
- Measure 2: C<sup>#</sup>7 F<sup>#</sup>7
- Measure 3: B<sub>M1</sub>7
- Measure 4: B<sup>b</sup>7
- Measure 5: E<sup>b</sup><sub>MA</sub>7 D7

(sax)

Handwritten musical score for section C:

- Measure 1: G<sub>M1</sub>
- Measure 2: B<sup>(b9)</sup><sub>b13</sub> (pn.)
- Measure 3: (D<sup>(b9)</sup><sub>13</sub><sup>(b5)</sup>) (pn.)
- Measure 4: (bs. walks)
- Measure 5: (bs.)

Solo on form (AABC);  
After solos, D.S., play head,  
then D.C. al fine.

No kicks during solos. Bass and drums may play on D.C. al fine. First notes of letters A & C may be anticipated by an eighth note each time. Chords in parentheses are not played by piano during head.

Medium-Up Swing

♩ = 224

## Oleo

Sonny Rollins

(As played by Miles Davis)

**A**

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

**B**

instr. fill

**C**

Med.-Slow Bossa Nova

## Once I Loved

Music by Antonio Carlos Jobim  
English Lyric by Ray Gilbert

B<sub>MI</sub>7 E<sup>9(#5)</sup> A<sub>MA</sub>7 B<sub>b7</sub>

Once Then I loved, And I  
one day, From my

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

gave in - fi - nite love, You were the world to me;  
so much love to this you came and brought me a - gain;

A<sub>MI</sub>7 D<sup>9(#5)</sup> G<sub>MA</sub>7

Once Now I cried know at the that no

G<sup>#</sup><sub>MI</sub>7(b5) C<sup>#</sup>7 F<sup>#</sup><sub>MA</sub>7 F<sup>#</sup>7

thought I was fool - ish and be - proud falls and I'll let you say good - bye.

2. F<sup>#</sup><sub>MA</sub>7 B7 E<sub>MA</sub>7 A7

let you go, I will hold you close, Make you stay,

D<sub>MA</sub>7 D<sup>#</sup>7 D<sub>MI</sub>6

Be - cause love is the sad - dest thing when it

F<sup>#</sup>7/C<sup>#</sup> C7(b5) B7

goes a - way, Be - cause love is the sad - dest

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

thing when it goes a - way.

**Med. Funk  
Ballad (Intro)**

J = 62

# One Family

Russell Ferrante  
(As played by The Yellowjackets)

(no repeat on D.C.)

The musical score consists of two staves of music. The top staff is for alto and bassoon, and the bottom staff is for bass. The score includes several sections labeled A, B, and C, which are described below:

- Section A:** Labeled "(bass solo on D.C.)". It features a bass solo line with various chords above it. The chords include  $G_{M1}^9$ ,  $E_{M1}^{b9}$ ,  $E_{M1}^{b9}/A_b$ ,  $D_{MA}^{b9}/A_b$ ,  $A_{M1}^{b9}$ ,  $D_b^9$ ,  $G_{MA}^7$ , and  $D/F^{(add\ 9)}$ . The bassoon part is marked "(alto w/b.s.)".
- Section B:** Labeled "1." and "2.". It contains two parts of a bass line. Part 1 starts with  $E_{M1}^{b9}$ , followed by  $E_{M1}^{b9}/A_b$  and  $F/A^{(add\ 9)}$ . Part 2 starts with  $E_{M1}^{b9}$ , followed by  $E_{M1}^{b9}/A_b$  and  $A^7(\#5)$ .
- Section C:** Labeled "B". It contains two parts of a bass line. Part 1 starts with  $B_{MA}^{b9}$ , followed by  $F_{M1}^{b9}/B_b$  and  $B_{b13}^{b9}(\#5)$ . Part 2 starts with  $A_{b13}$ , followed by  $A_{b13}/G_b$  and  $B_b/F (E_b/F\ B_b/F)$ . This section also includes chords  $F^{\#07}$  and  $G_{M1}^7$ .
- Section A (Continuation):** Continues with the bassoon line from section A, featuring chords  $B_b/C$ ,  $C^{b9}(\#5)$ ,  $E_{MA}^7/F$ ,  $F^{b13}(\#5)$ ,  $B_{MA}^{b9}$ ,  $F_{M1}^{b9}/B_b$ ,  $B_{b13}^{b9}(\#5)$ ,  $E_{MA}^7/B_b$ ,  $A_{b13}$ , and  $A_{b13}/G_b$ .
- Section B (Continuation):** Continues with the bass line from section B, featuring chords  $B_b/F (E_b/F\ B_b/F)$ ,  $F^{\#07}$ , and  $G_{M1}^7$ .
- Section C (Continuation):** Continues with the bass line from section C, featuring chords  $B_b/C$ ,  $C^{b9}(\#5)$ ,  $E_{M1}^9$ ,  $A_{b13}$ ,  $D_{MA}^9$ ,  $A_{M1}^9/D_b$ , and  $D_{b13}^{b9}(\#5)$ .
- Melody on D.C.:** A bracket indicates a melodic line that begins at the start of section C and continues through the end of the score.
- Final Measures:** The score concludes with a bassoon solo line featuring chords  $G_{M1}^9$ ,  $E_{M1}^{b9}$ ,  $E_{M1}^{b9}/A_b$ ,  $D_{MA}^{b9}/A_b$ ,  $A_{M1}^9$ ,  $D_b^9$ ,  $G_{MA}^7$ ,  $D/F^{(add\ 9)}$ ,  $E^{b13}$ ,  $A_{MA}^9$ ,  $E_{M1}^9/A_b$ , and a final note marked "(D.C. al Coda)".

(alto fills)

(elec.)  
pn.  
(bs.)

(On cue - keep building)

(vamp & build till cue)

(2nd x: alto plays melody)

$E\flat M_{11}$   $F_{M17}$   $G\flat_{M17}$   $G\flat_{M17}/A\flat$

$B\flat_{M17}$   $F_{M17}$   $C_{M17}$   $G_{M17}$

$E\flat_{M17}/A\flat$

(molto rit.)

Bass lines at Intro and Coda played with variation.

Electric piano plays one chord per beat throughout head (except where otherwise marked).

bass overdub at Coda (starts 3rd x of indef. vamp)

etc.

# One For My Baby

(And One More For The Road)

Music by Harold Arlen  
Lyric by Johnny Mercer

Medium Ballad

**A**

It's quart-er to three, — There's no-one in the place ex - cept you and me,  
 So set 'em up, Joe, — I've got a lit - tle sto - ry  
 you ought - a know, — We're drink - ing, my friend, —  
 to the end of a brief ep - i - sode, — Make it  
 one for my ba - by and one more for the road.  
**B**

got the rou - tine, — so drop an - oth - er nick - el in the ma - chine,  
 I'm feel - in' so bad, — I wish you'd make the mu - sic  
 dream - y and sad, — Could tell you a - lot,  
 But you've got to be true to your code, — Make it

Chords and progressions:

- Section A: A E<sup>b</sup>M<sub>A</sub>7 B<sup>b</sup>M<sub>I</sub>7 (F<sub>M</sub>I<sup>7</sup>) E<sup>b</sup>M<sub>A</sub>7 F<sub>M</sub>I<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>M<sub>A</sub>7 B<sup>b</sup>M<sub>I</sub>7 (F<sub>M</sub>I<sup>7</sup>)
- Section B: G<sub>M</sub>A7 D<sub>M</sub>I7 (A<sub>M</sub>I7) G<sub>M</sub>A7 A<sub>M</sub>I7 D7 G<sub>M</sub>A7 D<sub>M</sub>I7 (A<sub>M</sub>I7) I  
 G<sub>M</sub>A7 D<sub>M</sub>I7 (A<sub>M</sub>I7 D7) G<sub>M</sub>A7 D<sub>M</sub>I7 (A<sub>M</sub>I7) G<sub>M</sub>A7 A<sub>M</sub>I7 D7  
 G<sub>M</sub>A7 D<sub>M</sub>I7 (A<sub>M</sub>I7 D7) G<sub>M</sub>A7 D<sub>M</sub>I7 (A<sub>M</sub>I7) G<sub>M</sub>A7 A<sub>M</sub>I7 D7  
 G<sub>M</sub>A7 D<sub>M</sub>I7 (A<sub>M</sub>I7 D7) G<sub>M</sub>A7 D<sub>M</sub>I7 (A<sub>M</sub>I7) G<sub>M</sub>A7 B<sup>b</sup>M<sub>A</sub>7 (D<sub>M</sub>I7)  
 C<sub>M</sub>A7 D<sub>M</sub>I7 (A<sub>M</sub>I7) C<sub>M</sub>A7 B<sup>b</sup>M<sub>A</sub>7 (D<sub>M</sub>I7) C<sub>M</sub>A7 E<sup>b</sup>M<sub>A</sub>7 (F<sub>M</sub>I<sup>7</sup>)  
 C<sub>M</sub>A7 F13 G<sub>M</sub>A7 A<sub>M</sub>I7 B<sup>b</sup>M<sub>A</sub>7 (D<sub>M</sub>I7) A<sub>M</sub>I7 G<sub>M</sub>A7

B7(<sup>#5</sup>) E7(<sup>#11</sup>) A<sub>Mi</sub>7 B<sub>Mi</sub>7 C<sup>6</sup> D<sup>9sus</sup> G<sup>6</sup> D<sub>Mi</sub>7 G<sup>7</sup>  
 one for my ba - by and one more for the road. You'd

C C<sup>9sus</sup> C<sup>9</sup> C<sup>9sus</sup> C<sup>9</sup>  
 nev - er know it, But bud - dy, I'm a kind of po - et and I've

B7(<sup>#5</sup>) E7 A7 D<sup>9sus</sup> G<sup>6</sup> G<sup>7</sup> C<sup>9sus</sup> C<sup>9</sup>  
 got - ta lot - ta things to say; And when I'm gloom - y . you

C<sup>9sus</sup> C<sup>9</sup> (G<sub>Mi</sub>11) A<sup>7</sup> E<sup>b9</sup>(<sup>#11</sup>) D<sup>7(<sup>#5</sup>)</sup>  
 sim - ply got - ta lis - ten to me un - til it's talked a - way. Well,

D G<sub>Mi</sub>7 D<sub>Mi</sub>7(A<sub>Mi</sub>7) G<sub>Mi</sub>7 A<sub>Mi</sub>7 D<sub>Mi</sub>7 G<sub>Mi</sub>7 D<sub>Mi</sub>7(A<sub>Mi</sub>7)  
 that's how it goes And Joe, I know you're get - ting anx - ious to close,

G<sub>Mi</sub>7 D<sub>Mi</sub>7(A<sub>Mi</sub>7) G<sub>Mi</sub>7 D<sub>Mi</sub>7(A<sub>Mi</sub>7) G<sub>Mi</sub>7 A<sub>Mi</sub>7 D<sub>Mi</sub>7  
 So, thanks for the cheer, I hope you did - n't mind my

G<sub>Mi</sub>7 D<sub>Mi</sub>7 D<sub>Mi</sub>7 G<sup>7</sup> C<sub>Mi</sub>7 B<sup>b</sup><sub>Mi</sub>7(D<sub>Mi</sub>7)  
 bend - ing your ear, This torch that I've found

(B7(<sup>#9</sup>) E7(<sup>#9</sup>)) C<sub>Mi</sub>7 F13 G<sub>Mi</sub>7 A<sub>Mi</sub>7 B<sub>Mi</sub>7 A<sub>Mi</sub>7 G<sub>Mi</sub>7  
 must be drowned or it soon might ex - plore, Make it

B7(<sup>#5</sup>) E7(<sup>#11</sup>) A<sub>Mi</sub>7 B<sub>Mi</sub>7 C<sup>6</sup> D<sup>9sus</sup> B7(<sup>#5</sup>) B7 E7(<sup>b9</sup>) A<sup>7</sup>  
 one for my ba - by and one more for the road, That

D<sup>13sus</sup> D<sup>13</sup> G<sup>6</sup> (F<sup>9</sup> B<sup>b13</sup>)  
 long, long road.

At letter C, G<sub>Mi</sub>11 may be substituted for C<sup>9sus</sup>. Alternate changes (in parentheses) are played on beat 3 (or beats 3 & 4) of the bars in which they appear.

# Out Of This World

Music by Harold Arlen  
Lyric by Johnny Mercer

Med. Latin\*

**A** B<sup>b</sup><sub>M1</sub>/E<sup>b</sup>

E<sup>b</sup><sub>M1</sub>7

E<sup>b</sup>7

E<sup>b</sup><sub>M1</sub>7

You're clear out of this world, When

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

E<sup>b</sup><sub>M1</sub>7

E<sup>b</sup><sup>9</sup><sub>sus</sub>

E<sup>b</sup>7

I'm.

look - ing at

you

I

E<sup>b</sup><sub>M1</sub>7

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

A<sup>b</sup><sub>M1</sub>7

A<sup>b</sup>7

hear,

out of this

world,

The

E<sup>b</sup>6

E<sup>e</sup>7

F<sub>M1</sub>7

B<sup>b</sup>7(#5)

mu - sic

that no

mor - tal

ev - er

knew.

You're

**B**

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

E<sup>b</sup><sub>M1</sub>7

E<sup>b</sup>7

E<sup>b</sup><sub>M1</sub>7

right

out of a

book,

The

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

E<sup>b</sup><sub>M1</sub>7

E<sup>b</sup><sup>9</sup><sub>sus</sub>

E<sup>b</sup>7

fai - ry

tale I

read when

I was so

high,

No

E<sup>b</sup><sub>M1</sub>7

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

A<sup>b</sup><sub>M1</sub>7

A<sup>b</sup>7

ar - mored knight

out of a

book

Was

E<sup>b</sup>6

E<sup>e</sup>7

F<sub>M1</sub>7

B<sup>b</sup>7

more en - chant - ed

by a

Lo - re

- lei

Than

(A<sup>b</sup>7 G7 )

I.

Af - ter

\*may also be played as Med. Swing; or letter C and solos may swing.

C

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

wait - ing so long for the right time, Af - ter

C<sub>MI</sub><sup>6</sup>C<sup>7</sup>

A♭9(#11)

G<sup>7</sup>

reach - ing so long for a star, All at

C<sub>MI</sub>A♭MA<sup>7</sup>/CC<sub>MI</sub><sup>6/9</sup>

A♭13

once, from the long and lone - ly night - time and de -

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

A♭13

G<sup>7</sup>C<sup>9</sup>F<sup>7</sup> B♭<sup>7</sup>

spite time,

Here you are.

I'd

D

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

cry out of this world If

B♭<sub>MI</sub>/E<sup>b</sup>E♭<sub>MI</sub><sup>7</sup>E♭<sup>9sus</sup>E<sup>7</sup>

you said we were through, So

E♭<sub>MI</sub><sup>7</sup>E♭<sub>MI</sub><sup>6</sup>A♭<sub>MI</sub><sup>7</sup>A♭<sup>7</sup>

let me fly out of this world And

E♭<sup>6</sup>E<sup>7</sup>F<sub>MI</sub><sup>7</sup>B♭<sup>7</sup>

spend the next e - ter - ni - ty or two with

E<sup>6</sup>(B♭<sup>7</sup>(#5))

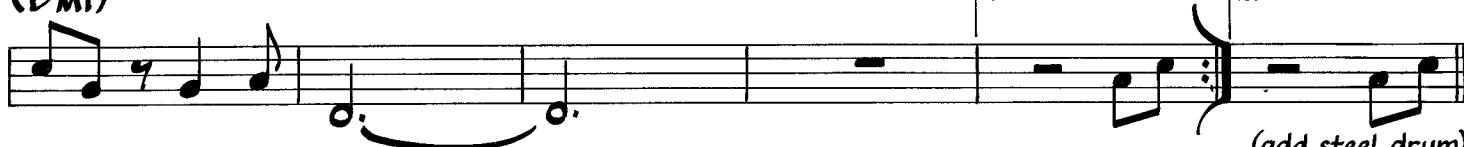
you.

Last 2 bars of letter C may be omitted.

Medium-Up  $\frac{3}{4}$   
(Straight  $\frac{1}{8}$ 's)

OZ

Andy Narell

 $\text{J}=208$  (Intro)D<sub>M</sub>I (dorian)(D<sub>M</sub>I)(D<sub>M</sub>I)

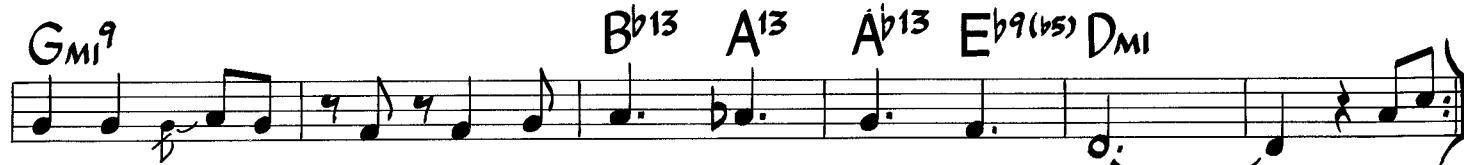
A



A7(#5)

D<sub>M</sub>ID<sub>M</sub>I

E7(#9)

G<sub>M</sub>I<sup>9</sup>B<sup>b</sup>13A<sup>13</sup>A<sup>b</sup>13E<sup>b9(b5)</sup>D<sub>M</sub>I

B



A7(#5)

D<sub>M</sub>IE<sup>b7(#9)</sup>E<sub>M</sub>I7(b5)D<sub>M</sub>I<sup>9</sup>B<sub>M</sub>I7(b5)

E7(#5)

E<sup>b13(b5)</sup>A<sup>9sus</sup>

C



Handwritten musical score for a band piece. The score consists of three staves:

- Top Staff:** Features a D major chord (D MI) with a bass line underneath.
- Middle Staff:** Shows chords A7(♯5), GMI⁹, B♭13, A13, Ab13, Eb9(♭5), and B♭MA⁷/C.
- Bottom Staff:** Shows chords B9(♯5), Asus/B♭, Absus/E, Gsus/A, Eb9(♭5), and DMI. It concludes with a guitar fill labeled "DMI (gtr. fill)" followed by a measure number "14".

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

Handwritten musical score for a band piece, continuing from the previous section:

- Chords:** B♭MA⁷/C, B9(♯5), B♭MA⁷, A9(♯5), DMI⁹, and DMI⁹/G.
- Dynamic:** Crescendo (cresc.)
- Chords:** CM⁹, F13, B♭MA⁷, Eb13, (Freely), Asus, Absus/A, Gsus/A, A7(♭9), Cbass, Dbass, and (DMI¹¹).
- Performance Note:** f (fortissimo)
- Text:** Solos swing; omit kicks for solos.

sample bass line  
at [C] (head):

Handwritten sample bass line for the "head" section, consisting of two staves:

- Top Staff:** Chords DMI, GMI⁹, and E7(♯9).
- Bottom Staff:** Chords A7(♯5), DMI, and etc.

'D mi' may be played as any D chord from the D dorian scale (D mi7, D mi11, D7sus, etc.)

Bass plays one note per chord change for most of letters A and B during head, walks in 3 for solos.

## Medium Latin (Calypso)

d = 95 (Intro) B<sub>b</sub>13 A<sub>b</sub>13

## Papa Lips

G7 D<sub>b</sub>9(#11) C<sub>9</sub>

Bob Mintzer

F7 E<sub>b</sub>13

fill till letter [A]

**[A]**

1.

2.

**[B]**

$A\flat^{13}\text{sus}$

$A\flat^{13}(\sharp 11)$

$D\flat MA^9/A\flat$

$A^6/A\flat$

$D\flat MA^9/A\flat$

$F7(\sharp 5)$

**C**

$B\flat^{13}$   $A\flat^{13}$   $G7$   $D\flat 9(\sharp 11)$   $C9$   $F^9\text{sus}$

$B\flat_{MI}7$   $E\flat^{13}$   $D7(\sharp 5)$   $G7(\sharp 5)$

$C9$   $F^9\text{sus}$   $D7(\sharp 5)$   $G7(\sharp 5)$

$C9$   $F^9\text{sus}$   $D7(\sharp 5)$   $G7(\sharp 5)$

$C9$   $F^9\text{sus}$   $F \text{ bass}$   $F^9\text{sus}$

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

**○**

$C_{MI}7$   $D_{MI}7(\sharp 5)$   $G7(\sharp 5)$   $E7(\sharp 5)$   $E\flat MA^9$   $D\flat 7(\sharp 5)$   $D_{MI}11$   $E7(\sharp 5)$

$A_{MI}7$   $D7(\text{alt.})$   $[A\flat^{13}]$   $D$   $(D7(\text{alt.}))$   $mf$   $G(\text{add 9})$   $\text{cresc.}$   $B$   $C_{MI}11$   $F \text{ bass}$   $B\flat \text{ bass}$

$f$   $> mp$   $f$

This is a shortened arrangement of the recorded version. On the recording, the solo section consists of the 1st 8 bars of letter A, followed by all of letter C.

# Partido Alto

Jose Bertrami  
(As played by Airto)

Med. Latin/Funk

$J = 172$

$G_{M1}^{11}$  (pn. enters 3rd x)

(elec. bs.)

(elec. pn.)

(5x's)

S  $G_{M1}^{11}$

(elec. pn.  
w/ voice)

A

(pno)

$G_{M1}^{11}$

$G_{M1}^{11}$

$E^b/D^b$

$C_{M1}^7$

B

$C_{M1}^7$   $B^b_{M1}^7$

$A_{M1}^7$  (add 11)

break

$D^9_{sus}$   $D^7(^{#5})_{F^{\#}}$

$G_{M1}^{11}$

$G_{M1}^{11}$

$E^b/D^b$

$C_{M1}^7$

$B^b_{M1}^7$

$B^b_{M1}^7$   $A_{M1}^7$  (add 11)  $D^9_{sus}$

break  $D^9_{sus}$   $D^7(^{#5})_{F^{\#}}$   $G_{M1}^{11}$

1.

$G_{M1}^{11}$

$G_{M1}^{11}$

**(Solos)**

**C** G<sub>M1</sub><sup>11</sup> G<sub>M1</sub><sup>11</sup> G<sub>M1</sub><sup>11</sup> E<sup>b</sup>/<sub>D<sub>b</sub></sub> C<sub>M1</sub><sup>7</sup>

(bs.) (etc.)

**D** C<sub>M1</sub><sup>7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7(add 11)</sup> D<sup>9</sup><sub>SUS</sub> D<sup>7(#5)</sup>/<sub>F<sup>#</sup></sub> G<sub>M1</sub><sup>11</sup>

G<sub>M1</sub><sup>11</sup> E<sup>b</sup>/<sub>D<sub>b</sub></sub> C<sub>M1</sub><sup>7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7(add 11)</sup>

A<sub>M1</sub><sup>7(add 11)</sup> D<sup>9</sup><sub>SUS</sub> D<sup>7(#5)</sup>/<sub>F<sup>#</sup></sub> G<sub>M1</sub><sup>11</sup>

**(After solos, continue to letter E)**

**E** G<sub>M1</sub><sup>11</sup> (4x's) G<sub>M1</sub><sup>11</sup> (D.S. al Coda)

**F** C<sub>M1</sub><sup>7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7(add 11)</sup> break D<sup>9</sup><sub>SUS</sub> D<sup>7(#5)</sup>/<sub>F<sup>#</sup></sub> G<sub>M1</sub><sup>11</sup> (add 11)

G<sub>M1</sub><sup>11</sup> E<sup>b</sup>/<sub>D<sub>b</sub></sub> C<sub>M1</sub><sup>7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup>

A<sub>M1</sub><sup>7(add 11)</sup> break D<sup>9</sup><sub>SUS</sub> D<sup>7(#5)</sup>/<sub>F<sup>#</sup></sub> G<sub>M1</sub><sup>11</sup>

E<sup>b</sup>/<sub>D<sub>b</sub></sub> C<sub>M1</sub><sup>7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7(add 11)</sup> D<sup>9</sup><sub>SUS</sub>

## Med. Latin/Funk

## Partido Alto (Bass)

$\text{J} = 172$

**G<sub>MI</sub>11** (5x's)

**(sample fill)**

**(Solos)**

**C** G<sub>M1</sub><sup>11</sup> G<sub>M1</sub><sup>11</sup> G<sub>M1</sub><sup>11</sup> 12 (etc.) E<sup>b</sup>/<sub>D<sup>b</sup></sub> C<sub>M1</sub><sup>7</sup>

**D** C<sub>M1</sub><sup>7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup>(add 11) D<sup>9sus</sup> D<sup>7(<sup>#</sup>5)</sup>/<sub>F<sup>#</sup></sub> G<sub>M1</sub><sup>11</sup>

G<sub>M1</sub><sup>11</sup> E<sup>b</sup>/<sub>D<sup>b</sup></sub> C<sub>M1</sub><sup>7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup>(add 11)

A<sub>M1</sub><sup>7</sup>(add 11) D<sup>9sus</sup> D<sup>7(<sup>#</sup>5)</sup>/<sub>F<sup>#</sup></sub> G<sub>M1</sub><sup>11</sup>

**E** G<sub>M1</sub><sup>11</sup> (4x's) G<sub>M1</sub><sup>11</sup>

(D.S. al Coda)

**F** C<sub>M1</sub><sup>7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup>(add 11) D<sup>9sus</sup> D<sup>7(<sup>#</sup>5)</sup>/<sub>F<sup>#</sup></sub> G<sub>M1</sub><sup>11</sup>

G<sub>M1</sub><sup>11</sup> E<sup>b</sup>/<sub>D<sup>b</sup></sub> C<sub>M1</sub><sup>7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup>

A<sub>M1</sub><sup>7</sup>(add 11) D<sup>9sus</sup> D<sup>7(<sup>#</sup>5)</sup>/<sub>F<sup>#</sup></sub> G<sub>M1</sub><sup>11</sup>

(sample fill) ——————

E<sup>b</sup>/<sub>D<sup>b</sup></sub> C<sub>M1</sub><sup>7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup> D<sup>9sus</sup>

f

# Pent Up House

Sonny Rollins

Medium-Up Swing

 $\text{J} = 200$ 

N.C.

(ten. & trp)

**A** S. C<sub>M</sub>A<sup>7</sup> D<sup>7(9)</sup> C<sub>M</sub>A<sup>7</sup>/D D<sup>7(9)</sup>

(2nd x:)

(bass)

This section starts with a treble clef, a key signature of one sharp, and a tempo of 200 BPM. It's labeled 'N.C.' (No Chorus). The vocal line begins with eighth-note patterns. A bass line is indicated below with a bass clef and a note pattern. The chords are C<sub>M</sub>A<sup>7</sup>, D<sup>7(9)</sup>, C<sub>M</sub>A<sup>7</sup>/D, and D<sup>7(9)</sup>. The vocal part ends with a sustained note. The bass line continues with eighth-note patterns. The section is labeled '(2nd x:)' at the bottom.

break

C<sub>M</sub>A<sup>7</sup> D<sup>7(9)</sup> C<sub>M</sub>A<sup>7</sup>/D D<sup>7(9)</sup>

G<sub>M</sub>A<sup>9</sup> A<sup>b9</sup> G<sub>M</sub>A<sup>9</sup>

This section starts with a treble clef, a key signature of one sharp, and a tempo of 200 BPM. It's labeled 'break'. The vocal line begins with eighth-note patterns. The bass line is indicated below with a bass clef and a note pattern. The chords are C<sub>M</sub>A<sup>7</sup>, D<sup>7(9)</sup>, C<sub>M</sub>A<sup>7</sup>/D, and D<sup>7(9)</sup>. The vocal part ends with a sustained note. The bass line continues with eighth-note patterns.

break

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

This section starts with a treble clef, a key signature of one sharp, and a tempo of 200 BPM. It's labeled 'break'. The vocal line begins with eighth-note patterns. The bass line is indicated below with a bass clef and a note pattern. The chords are D<sub>M</sub>I<sup>7</sup>, G<sup>7(9)</sup>, D<sub>M</sub>I<sup>7</sup>, and G<sup>7(9)</sup>. The vocal part ends with a sustained note. The bass line continues with eighth-note patterns.

C<sub>M</sub>I<sup>9</sup> F<sup>13</sup> C<sub>M</sub>A<sup>7</sup> D<sup>7(9)</sup> C<sub>M</sub>A<sup>7</sup>/D D<sup>7(9)</sup>

This section starts with a treble clef, a key signature of one sharp, and a tempo of 200 BPM. The vocal line begins with eighth-note patterns. The bass line is indicated below with a bass clef and a note pattern. The chords are C<sub>M</sub>I<sup>9</sup>, F<sup>13</sup>, C<sub>M</sub>A<sup>7</sup>, D<sup>7(9)</sup>, C<sub>M</sub>A<sup>7</sup>/D, and D<sup>7(9)</sup>. The vocal part ends with a sustained note. The bass line continues with eighth-note patterns.

1. G<sub>M</sub>A<sup>9</sup> A<sup>b9</sup> G<sub>M</sub>A<sup>9</sup> break -

2. G<sub>M</sub>A<sup>9</sup> dr. fill N.C.

This section starts with a treble clef, a key signature of one sharp, and a tempo of 200 BPM. It's labeled '1.'. The vocal line begins with eighth-note patterns. The bass line is indicated below with a bass clef and a note pattern. The chords are G<sub>M</sub>A<sup>9</sup>, A<sup>b9</sup>, and G<sub>M</sub>A<sup>9</sup>. The section is labeled 'break-' with a dashed line. It then continues with eighth-note patterns. The bass line is indicated below with a bass clef and a note pattern. The chords are G<sub>M</sub>A<sup>9</sup>, dr. fill, and N.C. The section is labeled '2.' with a dashed line.

## (Solos)

[B] A<sub>M1</sub><sup>7</sup> D<sup>7</sup> G<sub>MA</sub><sup>7</sup> (E<sup>7</sup>) A<sub>M1</sub><sup>7</sup>

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

After solos, D.S.  
(with pick-ups) al Coda

G<sub>MA</sub><sup>9</sup>

(trp. ten.)

Head is played twice before and after solos.

Piano plays rhythmic figures above the melody first time through, those underneath on the repeat (same changes). Tenor sounds one octave lower than written.

Drums play same rhythm as melody during head (except during breaks); solos are straight ahead.

# Plaza Real

Wayne Shorter

(As played by Weather Report)

Medium Funk Ballad

A  $\text{♩} = 92$ 

**A** 




B

**B** 




C

**C** 



D

**D** 



**E**

*8va*

*mf* (whistling)

*8va*

*loco (sop.)*

*3*

**F**

*3*

*1-5.*

**G**

*6.*

*mp (melodica)*

(melody on bottom)

Alternate melody at **C**

## Plaza Real (Keyboard)

Medium Funk Ballad

♩ = 92

**A**

Handwritten keyboard sheet music for section A. The music is in 2/4 time. It starts with a G7sus/A chord, followed by an A7sus chord. The tempo is marked mp. The next chords include G7sus/A, A7sus, F/A, D7/A(♯5), G13, CMI7, F13, F/B♭, E7(♯5), A7sus, G7sus/A, A7sus, G7sus/A, A7sus, G7sus/A, and G13. The dynamic changes to mf.

**B**

Handwritten keyboard sheet music for section B. The music is in 2/4 time. It starts with AMA9, A⁹, E/G♯, D♭/E♭, E♭/A♭, and F13sus. The dynamic is mf. The next chords include B♭MA9, EMA7(♯5), E♭MA7/F, A♭MA7/B♭, GMI7, CMI7, F13(♯11)(b9), D6/A, E/G♯, B⁹sus, F/B♭, A7(♯5), C7(♯5)G13, A⁹sus, DMA7, E♭MI(add 9), and DMA7. The dynamic changes to f and then cresc.

**C**

Handwritten keyboard sheet music for section C. The music is in 2/4 time. It starts with (E♭, C7(b5), FMI7, B♭7(b5), GMI7, CMI7, (BMI7, D/A, E/G♯, F#MI). The dynamic is mf. The next chords include E, D♭MA7/E♭, A⁹/add 9, D♭/E♭, C7(♯5)/E, E♭MA7(♯11)/F, and (BMI7, D/A, E/G♯, F#MI).

**D**

Handwritten keyboard sheet music for section D. The music is in 2/4 time. It starts with A7sus, G7sus/A, FMA7(b5)/A, A7sus, G7sus/A, FMA7(♯11)/G, and A7(♯9/omit 5), A7sus, D7/A, AMI11, and FMA7(♯11)/G.

**E**

**F**

(synth. solo)

**G**

(end solo)

Quarter note rest in bar 11 of letter A is observed by drums.

## Medium Funk Ballad

## Plaza Real (Bass)

A

$\text{A} \quad \text{d}=92 \quad (\text{A}^7\text{sus})$

$\text{mp}$

$(\text{A}^7\text{sus})$

$\text{G}^{13}\text{sus}$

$\text{CMI}^7\text{F}^{13}$

$\text{G}^{13}$

B

$\text{A}_{\text{MA}}^9 \quad \text{A}^{\text{o7}}$

$\text{E}/\text{G}^{\#}$

$\text{D}^{\flat}/\text{E}^{\flat}$

$\text{E}^{\flat}/\text{A}^{\flat}$

$\text{F}^{13}\text{sus}$

$\text{mf}$

$(\text{F}^{13}\text{sus})$

$\text{B}^{\flat}_{\text{MA}}^9$

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

$\text{E}_{\text{MA}}^{\flat} \quad \text{F}$

$\text{A}_{\text{MA}}^{\flat} \quad \text{B}^{\flat}_{\text{D}}^{\flat}$

$\text{G}_{\text{MI}}^7 \quad \text{C}_{\text{MI}}^7$

$\text{F}^{13}(\text{b9})$

$\text{D}^6/\text{A}$

$\text{E}/\text{G}^{\#}$

$\text{B}^9\text{sus}$

$\text{cresc.}$

$\text{F}/\text{B}^{\flat}$

$\text{A}^7(\text{b5}) \quad \sharp$

$\text{C}^7(\text{b5}) \quad \text{G}^{13} \quad \text{A}^9\text{sus}$

$\text{D}_{\text{MA}}^7 \quad \text{E}_{\text{MI}}^{\flat} \text{ (add 9)}$

$f$

C

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

$\text{C}^7(\text{b5})$

$\text{F}_{\text{MI}}^7 \quad \text{B}^{\flat}7(\text{b5})$

$\text{G}_{\text{MI}}^7 \quad \text{C}_{\text{MI}}^7$

$\text{B}_{\text{MI}}^7 \text{ (omit 5)} \quad \text{D}/\text{A}$

$\text{E}/\text{G}^{\#} \quad \text{F}_{\text{MI}}^{\flat}$

$\text{mf}$

$\text{E}$

$\text{D}^6_{\text{MA}}/\text{E}^{\flat}$

$\text{A}^{\flat} \text{ (add 9)}$

$\text{D}^6/\text{E}^{\flat}$

$\text{C}^7(\text{b5}) \quad \text{E}_{\text{MA}}^{\flat} \quad \text{F}$

D

$(\text{A}^7\text{sus})$

$\text{F}_{\text{MA}}^7(\text{b11}) \quad \text{G}$

$(\text{A}^7\text{sus})$

$\text{F}_{\text{MA}}^7(\text{b11}) \quad \text{G}$

**E**

Handwritten musical score for piano, featuring two staves of music. The top staff begins with a forte dynamic (f) and includes chords such as E<sub>MA</sub><sup>7</sup>, E<sub>b+</sub>, G<sup>b</sup>/<sub>A<sup>b</sup></sub>, C<sub>MI</sub><sup>7</sup>, C<sup>#</sup><sub>MI</sub><sup>7</sup>, and F<sup>#13(b5)</sup>. The bottom staff continues with chords like E<sub>MA</sub><sup>7</sup>, E<sub>b+</sub>, G<sup>b</sup>/<sub>A<sup>b</sup></sub>, C<sub>MI</sub><sup>7</sup>, C<sup>#</sup><sub>MI</sub><sup>7</sup>, and D<sup>b</sup>/<sub>E<sup>b</sup></sub>. Both staves conclude with a dynamic marking of mf.

**E**

Handwritten musical score for piano, featuring two staves of music. The top staff begins with a forte dynamic (f) and includes chords such as A<sup>b6/9</sup>, D<sub>MI</sub><sup>9</sup>, E<sup>7(#9)</sup>, A<sub>MI</sub><sup>9</sup>, E<sup>b</sup>/<sub>F</sub>, and F<sup>7(b9)</sup>. The bottom staff concludes with chords like B<sup>b6/9</sup>, E<sub>MI</sub><sup>7(b5)</sup><sub>SUS</sub>, A<sup>7(b9)</sup><sub>(b5)</sub>, D<sub>MA</sub><sup>7</sup>, G<sup>9</sup><sub>SUS</sub>, and G<sup>7(b9)</sup>/<sub>B</sub>.

A handwritten musical score for a sample bass line. The score consists of two staves. The top staff shows a bass line with various notes and rests, accompanied by chords labeled: F, C<sub>M1</sub><sup>7</sup>, F<sub>SUS</sub><sup>13</sup>, C<sub>M1</sub><sup>7(b5)</sup>/A, B<sub>MA</sub><sup>9</sup>, B<sub>SUS</sub><sup>b13</sup>, and G<sub>B</sub><sup>7(b9)</sup> (4x's). The bottom staff shows a steady eighth-note bass line with sixteenth-note patterns above it, corresponding to the chords in the top staff.

Musical score for guitar showing chords: G<sup>b</sup><sub>9</sub>/<sub>9</sub> (#11), F<sup>7</sup><sub>SUS</sub>(<sup>b</sup><sub>9</sub>), G<sub>M1</sub><sup>9</sup>, A<sup>b</sup><sub>MA</sub><sup>9</sup>, A<sup>7</sup>(alt), G<sup>7</sup>(<sup>b</sup><sub>9</sub>)/B, C<sub>M1</sub><sup>7</sup>, F<sup>13</sup><sub>SUS</sub>.

Handwritten musical score:

$B^b MA^9$   $B^b 13_{sus}$   $G7(b9)/B$   $C M17$   $F13_{sus}$   $B^b MA^9$   $B^b 13_{sus}$

Musical staff with bass and treble clefs, showing eighth-note patterns and quarter notes.

Musical score for trumpet part 2, page 12, measures 13-14. The key signature is G major (one sharp). Measure 13 starts with a dynamic *mp*. The melody consists of eighth-note patterns: a pair of eighth notes followed by a sixteenth note and a eighth note. This pattern repeats three times. Measure 14 begins with a single eighth note followed by a sixteenth note and a eighth note. The measure ends with a fermata over the first two notes of the next measure, which is indicated by a brace and the number 14.

A handwritten musical score for guitar. The score consists of two measures. The first measure starts with a common time signature and features a bass clef. It contains a single note on the 6th string at the 12th fret. Above this note is the label '(A<sup>7</sup>sus)'. The second measure begins with a G chord, indicated by a bass note on the 6th string at the 10th fret and the label 'G<sup>13</sup>sus' above it. The melody continues with eighth-note patterns on the 6th and 5th strings.

# Polkadots & Moonbeams

Music by Jimmy Van Heusen

Lyric by Johnny Burke

Med. Ballad

**A**

A coun-try dance was be- ing held in a gar-den, I felt a bump and heard an

"Oh, beg your par-don," Sud-den-ly I saw pol-ka-dots and moon-beams

all a-round a pug-nosed dream. The mu-sic start-ed and was I the per-plexed one

I held my breath and said, "May I have the next one?" In my fright-en ed arms

pol-ka-dots and moon-beams spark-led on a pug-nosed dream. There were

**B**

ques-tions in the eyes of oth-er danc-ers as we float-ed o-ver the

floor; There were ques-tions, but my heart knew all the an-swers, And per-haps a

few things more. Now in a cot-tage built of li-lacs and laugh-ter,

$F_{MA}^7$   $D_{MI}^7$   $G_{MI}^7$   $E_{MI}^7(b5)A^7$   $D_{MI}$   $(D^{b9}) B^{b}_{MI}^6/D^b$

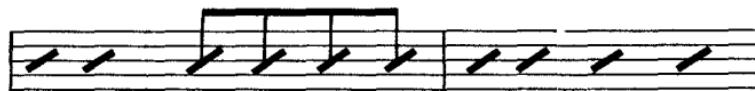
I know the mean- ing of the words "ev - er af - ter"  
And I'll al - ways see

$F/C$   $A_{MI}^7 A^b_{MI}^7$   $G_{MI}^7$   $C^7$   $F^6$   $(G_{MI}^7 C^7)$

pol- ka- dots and moon- beams when I kiss the pug - nosed dream.

Alternate changes, bars 3-4 & 11-12  
of **A** and bars 11-12 of **B**:

$F_{MA}^7$   $D_{MI}^7 A^7$   $C^{\#}C_{MI}^7 F^7$   $B^b_{MA}^7$   $E_{MI}^7(b5)A^7$



# Portrait Of Tracy

Jaco Pastorius

(Freely)



A

(Medium Straight  $\frac{1}{8}$ 's)

$\text{J}=100$

**B**

**C**

(Freely)

Sounds one octave lower than written. All notes are harmonics on the bass, except those notes below third space E in the bass clef. (D#s are produced by fretting D# and playing the harmonic up a 4th on the same string).

# Promenade

Denny Zeitlin

March-like

 $\text{J} = 90$ 

A

*(gtr.)*

Gsus G D/F# F<sub>MA</sub>13 E<sub>MI</sub>11 D<sub>MI</sub>11 G<sub>SUS</sub> C<sub>MA</sub>13 E<sub>b</sub><sub>MA</sub>9(#11) D<sub>b</sub><sub>MA</sub>9(#11)

(pn.) b

Gsus G D/F# F<sub>MI</sub>7(b5) E<sub>Bb</sub> E<sub>b</sub><sub>MA</sub>7 A<sub>13</sub> A<sub>7</sub>(#9) D<sub>MA</sub>9 G<sub>13</sub> B<sub>F#</sub>(add #11) B<sub>b</sub><sub>MA</sub>7(#5) F

(rit.) (pn.) P b P P P

*(Freely)*

E<sub>7</sub>(alt.) A<sub>13</sub><sub>SUS</sub> A<sub>7</sub>(b9) D<sub>MI</sub>11 A/C# D<sub>MI</sub>11 B<sub>MI</sub>11(b5) E<sub>13</sub> E<sub>7</sub>(#9)

(pn.) (3) (3) (4) (4) (3)

A<sub>MI</sub>11 D<sub>7</sub>(#5) G<sub>MI</sub>11(b5) D<sub>b</sub>9(#11) C<sub>13</sub>(b9) F<sub>SUS</sub> A<sup>9</sup>/E

E<sub>b</sub><sub>MI</sub>11 D<sub>b</sub><sub>MI</sub>11 C<sub>MI</sub>11 F<sub>7</sub>(b9) B<sub>b</sub><sub>MI</sub>11 F/A B<sub>b</sub><sub>MI</sub>11/A<sub>b</sub>

(gtr.) (3) (3) (4) (4)

G<sub>MI</sub>11(b5) C<sub>7</sub>(#5) F<sub>MI</sub>11 B<sub>b</sub>7(b9) E<sub>b</sub><sub>MI</sub>11(b5) A<sub>MI</sub>7 D<sub>7</sub>

(3) (3) (3) (3)

G D/F# F<sub>MA</sub>13 E<sub>MI</sub>11 D<sub>MI</sub>11 G<sub>SUS</sub> C<sub>MA</sub>13 E<sub>b</sub><sub>MA</sub>9(#11) D<sub>b</sub><sub>MA</sub>9(#11)

*(a tempo)*

G D/F# F<sub>MI</sub>7(b5) E<sub>Bb</sub> E<sub>b</sub><sub>MA</sub>7 B<sub>13</sub>(#11) E<sub>MI</sub>11 A<sub>13</sub> D<sup>9</sup> sus 4-3 G<sup>9</sup> sus G<sub>13</sub>(b9) C<sup>6</sup>(D<sub>13</sub>)

(rit.) (fine)

(Solos) Med. Ballad J = 69

E

G<sub>MA</sub><sup>7</sup> D<sub>F#</sub> F<sub>MA</sub><sup>13</sup> E<sub>M1</sub><sup>11</sup> D<sub>M1</sub><sup>11</sup> G<sup>9</sup> C<sub>MA</sub><sup>9</sup>

E<sup>b</sup><sub>MA</sub><sup>9 (#11)</sup> D<sup>b</sup><sub>MA</sub><sup>9 (#11)</sup> G<sub>MA</sub><sup>7</sup> D<sub>F#</sub> F<sub>M1</sub><sup>7 (b5)</sup> B<sup>b</sup><sub>7 (#5)</sub> E<sup>b</sup><sub>MA</sub><sup>7</sup>

A<sup>13</sup> A<sup>7 (#5)</sup> D<sub>MA</sub><sup>9</sup> G<sup>13 (#11)</sup> B<sup>(add #11)</sup><sub>F#</sub> B<sup>b</sup><sub>MA</sub><sup>7 (#5)</sup><sub>F</sub>

F

(Swing (in 2))

E<sup>7 (alt.)</sup> A<sup>13 sus</sup> A<sup>7 (b9)</sup> D<sub>M1</sub><sup>11</sup> A<sub>C#</sub> D<sub>M1</sub><sup>11</sup><sub>C</sub>

B<sub>M1</sub><sup>11 (b5)</sup> E<sup>13 (b9) (E<sup>7 (#9)</sup>)</sup> A<sub>M1</sub><sup>11</sup> D<sup>7 (b9)</sup>

G<sub>M1</sub><sup>11 (b5)</sup> D<sup>b9 (#11)</sup> C<sup>13 (b9)</sup> F<sub>SUS</sub> F<sub>SUS</sub> A<sup>9</sup><sub>E</sub>

G

E<sup>b</sup><sub>M1</sub><sup>11</sup> D<sup>b</sup><sub>M1</sub><sup>11</sup> C<sub>M1</sub><sup>11</sup> F<sup>7 (b9)</sup> B<sup>b</sup><sub>M1</sub><sup>11</sup> F<sub>A</sub> B<sup>b</sup><sub>MI</sub><sup>11</sup><sub>A**9**</sub>

G<sub>M1</sub><sup>11 (b5)</sup> C<sup>7 (#5)</sup> F<sub>M1</sub><sup>11</sup> B<sup>b</sup><sub>7 (b9)</sub> E<sup>b</sup><sub>M1</sub><sup>11 (b5)</sup> A<sub>M1</sub><sup>7</sup> D<sup>7</sup>

H

(in 4)

G<sub>MA</sub><sup>7</sup> D<sub>F#</sub> F<sub>MA</sub><sup>13</sup> E<sub>M1</sub><sup>11</sup> D<sub>M1</sub><sup>11</sup> G<sup>9</sup> C<sub>MA</sub><sup>9</sup>

E<sup>b</sup><sub>MA</sub><sup>9 (#11)</sup> D<sup>b</sup><sub>MA</sub><sup>9 (#11)</sup> G<sub>MA</sub><sup>7</sup> D<sub>F#</sub> F<sub>M1</sub><sup>7 (b5)</sup> B<sup>b</sup><sub>7 (#5)</sub> E<sup>b</sup><sub>MA</sub><sup>7</sup>

B<sup>13 (#11)</sup> E<sub>M1</sub><sup>11</sup> A<sup>13</sup> D<sup>9 sus</sup> G<sup>9</sup> C<sup>6</sup><sub>9</sub> (A<sub>M1</sub><sup>7</sup> D<sup>7</sup>)

Letters F &amp; G may also be swung in 4.

Solo on EFGH; After solos, D.C. al fine.

# Put It Where You Want It

Joe Sample

(As played by The Crusaders)

Med. Funk/Rock

♩ = 126

S A

(elec.)

(pn.)

(gtr. - detached).

C7

(bass)

(pn. simile)

C7

C7

(elec.)

(pn.)

(ten. &amp; trb.)

**B**

alto fill — — — — —

D<sup>9</sup> F<sup>9</sup> C<sup>7</sup>

C<sup>7</sup> E<sup>7</sup> D<sup>9</sup> F<sup>9</sup>

alto fill — — — — —

C<sup>7</sup> F<sup>9</sup>

E<sup>7</sup> D<sup>9</sup> F<sup>9</sup>

alto fill — — — — —

1.

2.

C<sup>7</sup> break — — — — —

(sample alto fill)

C<sup>7</sup>

(ten.) (trb.)

A MI C<sup>7</sup>/G F<sup>7</sup> D<sup>7</sup>

**C**

(Alto solo)

(On Cue)

C<sup>7</sup> F<sup>7</sup> C<sup>7</sup> C<sup>7</sup> break — — — — —

(Vamp till cue) (On Cue)

D.S. al Coda

(Alto solo)

(On Cue)

C<sup>7</sup> F<sup>7</sup> C<sup>7</sup> C<sup>7</sup> break — — — — —

(Vamp till cue) (On Cue)

D.S., vamp & fade on A

# P.Y.T. (Pretty Young Thing)

Quincy Jones

James Ingram

(As sung by Michael Jackson)

Med. Funk/Rock

A  $\text{J} = 127$ 

1. Where did you come from, la - dy? And ooh, won't you take me there? Right a-way, won't you ba-bay?

Ten-der - o - ni you've got to be, spark my na - ture, sug-ar, fly with me. Don't you know now

is the per - fect time, We can make it right, hit the cit - y lights. Then to-night

ease the lov - in' pain, Let me take you to \_ the max. I want to

B

love you (P. Y. T.) pret-ty young thing - You need some lov - in' (T. L. C.), ten - der

lov - in' care, and I'll take you there.

**A**      **G**      **D/F#**      **A/B**      **B7**

1. 2.

I want to (an) y where you wan - na go.

**B7**      **B7**      **Gm7/A**      **A7**

**D.C. al Coda**  
(take Coda on repeat of **B**)

**B7**

(bass) **f** (add synth.)

Pret-ty young things, re - peat af - ter me, Sing na na na na. (Na na na na.) Na

**A**      **E/G#E/F#**      **N.C.**

na na na. (Na na na na.) Sing na na na. (Na na na na.) Na na

**N.C.**

na na na. (Na na na na na.) I'll take you there, take you there. I want to

**G**      **D/F#**      **A/B**      **B7**

**D.S., vamp & fade on **B****  
(use first ending only)

2nd VERSE  
Nothin' can stop this burnin'  
desire to be with you,  
Gotta get to you, baby.  
Won't you come? It's emergency,

Cool my fire yearn'ing, honey, come set me free.  
Don't you know now is the perfect time,  
We can dim the lights just to make it right.  
In the night, hit the lovin' spot,  
I'll give you all that I've got.

# Quintessence

Quincy Jones

Med. Ballad

J = 57 N.C.

French horn (muted trp.) (trb., 8va b.) (muted trb., 8va b.) (muted trb., 8va b.)

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

(alto) A<sub>MA</sub><sup>7</sup> E<sup>b7sus</sup> E<sup>b7</sup> A<sup>b</sup><sub>MA</sub><sup>7</sup> D<sup>7sus</sup> D<sup>7</sup> G<sub>MI</sub>

1. C<sup>9sus</sup> B<sup>b</sup><sub>MI</sub><sup>6</sup>/<sub>9</sub> A<sup>13</sup> D<sup>7(#9)</sup> G<sup>9</sup> C<sup>13</sup> 2. C<sup>9sus</sup> C<sup>13</sup> F<sup>6</sup>

**B** B<sup>b</sup><sub>MI</sub><sup>7</sup> E<sup>b7</sup> C<sub>MI</sub><sup>7</sup> B<sup>o</sup>7 B<sup>b</sup><sub>MI</sub><sup>7</sup> E<sup>b13</sup> A<sup>b</sup><sub>MA</sub><sup>7</sup>

G<sub>MI</sub><sup>7(b5)</sup> C<sup>7(b9)</sup> F<sub>MI</sub> (MA 7) F<sub>MI</sub> D<sub>MI</sub><sup>7(b5)</sup> G<sup>13</sup> C<sup>7(b9)sus</sup> C<sup>13</sup>

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

E<sup>b7sus</sup> E<sup>b7</sup> A<sup>b</sup><sub>MA</sub><sup>7</sup> D<sup>7sus</sup> D<sup>7</sup> G<sub>MI</sub> C<sup>9sus</sup> C<sup>13</sup> F<sup>6</sup> (G<sub>MI</sub><sup>7</sup> C<sup>7</sup>)

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

N.C.

alto cadenza (French horn)

alto fill (muted trb., 8va b.) (muted trb., 8va b.)





BILL EVANS

# Re: Person I Knew

Bill Evans

Medium Swing  
 $\text{J} = 120$ 

$C\%$        $C^+(\text{add } 9)$        $F\#^+/\text{C}$        $B^{\flat}\text{MA}^7/\text{C}$

$F\text{M}1^7/\text{C}$        $C_{\text{M}1}(\text{add } 9)$

$F_{\text{M}1}^{(\text{MA } 7)}/\text{C}$        $C_{\text{M}1}(\text{add } 9)$        $F_{\text{M}1}^7/\text{C}$        $B^{\flat}\text{MA}^7(\#5)/\text{C}$

$F_{\text{M}1}^{(\text{MA } 7)}/\text{C}$        $B^{\flat}\text{MA}^7/\text{C}$        $F_{\text{M}1}^7/\text{C}$        $D^{\flat}/\text{C}$

(Freely)

$F_{\text{M}1}^{(\text{MA } 7)}/\text{C}$        $B^{\flat}\text{MA}^7/\text{C}$        $F_{\text{M}1}^9/\text{C}$        $D^{\flat}/\text{C}$

$D^{\flat}/\text{C}$   
8va

# Medium-Up Reincarnation Of A Lovebird

Swing

$J = 212$

The sheet music consists of six staves of guitar tablature. Staff A starts with a measure labeled 'A' and 'F# MI'. It includes chords D<sub>MA</sub><sup>7</sup>, G<sup>#7</sup>, and C<sup>#7(#5)</sup>. Staff B starts with a measure labeled 'B' and 'F# MI'. It includes chords D<sub>9(#11)</sub>, G<sup>#7</sup>, and C<sup>#7(#5)</sup>. Staff C starts with a measure labeled 'C' and 'F# MI'. It includes chords B<sup>7</sup>, F#<sub>MI</sub><sup>7</sup>, E<sub>MA</sub><sup>7</sup>, and A<sub>9(#11)</sub>. The music is in 4/4 time throughout, except for the final section which is labeled '(d = J) (Half-Time Ballad)'.

Charles Mingus

C<sup>#7(#5)</sup>

(Orig. Tempo)

**E<sub>MA</sub>7** 6 A<sub>9(#11)</sub> **D** A<sub>M1</sub>7 D7 G<sub>MA</sub>7 C7

B<sub>M1</sub>7(b5) B<sub>b7</sub> A<sub>M1</sub>7 D7(b9) G<sup>#</sup>7 C<sup>#</sup>7

**E** F<sup>#</sup><sub>M1</sub> D<sub>MA</sub>7 G<sup>#</sup>7 C<sup>#</sup>7(<sup>#</sup>5)

F<sup>#</sup><sub>M1</sub> D9(<sup>#</sup>11) G<sup>#</sup>7 C<sup>#</sup>7(<sup>#</sup>5)

F<sup>#</sup><sub>M1</sub> D7(<sup>#</sup>9) B<sub>M1</sub>7 E<sup>b</sup>13

G<sup>#</sup>7(<sup>#</sup>9) C<sup>#</sup>7(<sup>#</sup>5) F<sup>#</sup><sub>M1</sub> G<sub>M1</sub>7(b5) C<sup>#</sup>7

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

F<sup>#</sup><sub>M1</sub> (G<sup>#</sup><sub>M1</sub>7(b5) C<sup>#</sup>7)

last x: molto rit. (Fine)



CHARLES MINGUS

# Remember Rockefeller At Attica

**Medium-Up Swing**

**A**  $\text{J} = 213$  (In 4)  $B^{\flat}M1^9$   $E^{\flat}9$   $A^{\flat}MA^7$   $F7(b9)$   $B^{\flat}7(b5)$  Charles Mingus

$E^{\flat}7(b5)$  (trp. & ten.)  $A^{\flat}MA^7$   $D^6/9(\#11)$   $D^{\flat}MA^9$   $B^{\flat}7(\#5)$

$C7(\#9)$   $F7(\#11)$   $(B^{\flat}7(\#5))$   $E^{\flat}M1^7$   $A^{\flat}13(b9)$   $D^{\flat}MA^9$   $D^6/9(\#11)$   $D^{\flat}6/9$

(2-beat Feel)  $G^{\flat}MA^7$   $G^{\flat}M1^7$   $C7$   $F^{\flat}MA^7$   $E^{\flat}MA^7$   $F^{\flat}M1^7$   $B^{\flat}7$   $E^{\flat}MA^7$   $A^{\flat}7(b5)$  (Orig. feel)  $A^{\flat}MA^7$   $D7$

$D^{\flat}MA^9$   $C7(\#9)$   $F13(\#11)$   $B^{\flat}7(b5)$   $E^{\flat}M1^7$   $A^{\flat}13(b9)$   $D^{\flat}MA^9$   $B^{\flat}MA^9$

**B**  $B^{\flat}M1^9$   $E^{\flat}9$   $A^{\flat}MA^7$   $F7(b9)$   $B^{\flat}7(b5)$  last x  $D^6/9(\#11)$  add 13  $D^{\flat}MA^9$

$E^{\flat}7(b5)$   $A^{\flat}MA^7$   $D^{\flat}MA^9$  (e) (pn. only) —

## Rio

Bright Samba

Victor Feldman

 $\text{d}=142$  $B^{\flat}13(\#11)$  $A_{M1}7$  $A_{M1}7$ 

Victor Feldman

(elec. pn. fill)

(fl. &amp; elec. pn.)

A

 $B^{\flat}13(\#11)$  $A_{M1}7$  $B^{\flat}13(\#11)$ 

S

 $(B^{\flat}13(\#11))$  $A_{M1}7$  $D^9_{sus}$  $D^9$  $G^9_{sus}$  $G^{13}$  $C_{M1}7$  $(C_{M1}7) F^{\#13}$  $F^{13}$  $E^7(\#9)$ 

break-

 $G^9_{sus}$  $G^{13}$  $B^{\flat}9_{sus}$ 

B

 $B^{\flat}9_{sus}$  $B^{\flat}9$  $G_{M1}7$  $C^7(b9)$  $F_{M1}7$  $B^{\flat}9$  $A^{\flat}9$  $G_{M1}7$  $C^7(b9)$  $F_{M1}7$  $B^{\flat}9$  $G_{M1}7$  $C^7(b9)$  $F_{M1}11$  $E^{\flat}_{M1}11$  $G^9_{sus}$   
fl. tr. ~~~~~ $F^{\#13}$  $F^{13}$  $E^7(\#9)$ 

break-

(D.S. al 3rd ending)

 $G^9_{sus}$  $G^{13}$  $B^{\flat}13_{sus}$  $G^{13}_{sus}$ 

(3x's)

(piano solo)

**B<sup>b</sup>13 sus**      **G<sup>13</sup> sus**      **E<sup>7(#9)</sup>**

(solo continues)      (end solo)

**C** (Solos) **B<sup>b</sup>13 (#11)**      **A<sub>M1</sub>7**      **B<sup>b</sup>13 (#11)**

**A<sub>M1</sub>7**      **D<sup>9</sup> sus**      **D<sup>9</sup>**      **1. G<sup>9</sup> sus**      **G<sup>13</sup>**

**C<sub>M1</sub>7**      **E<sup>7(#9)</sup> (#5)**      **2. G<sup>9</sup> sus**      **G<sup>13</sup>**

**D** **B<sup>b9</sup> sus**      **B<sup>b9</sup>**      **G<sub>M1</sub>7**      **C<sup>7(b9)</sup>**      **F<sub>M1</sub>7**      **B<sup>b9</sup>**      **(A<sup>b9</sup>)**

**G<sub>M1</sub>7**      **C<sup>7(b9)</sup>**      **F<sub>M1</sub>7**      **B<sup>b9</sup>**      **G<sub>M1</sub>7**      **C<sup>7(b9)</sup>**

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

**E** **B<sup>b</sup>13 (#11)**      **A<sub>M1</sub>7**      **B<sup>b</sup>13 (#11)**      **A<sub>M1</sub>7**

**D<sup>9</sup> sus**      **D<sup>9</sup>**      **G<sup>9</sup> sus**      **G<sup>13</sup>**      Till Cue **C<sub>M1</sub>7**      **E<sup>7(#9)</sup> (#5)**

Solo on CCDE; take 'On Cue' ending at end of last solo.

on cue **B<sup>b</sup>13 sus**      1.-3. **G<sup>13</sup> sus**      4. **A<sub>M1</sub>7** break (fl. & elec. pn.)      (D.S. al Coda) **B<sup>b</sup>13 sus**

(solo continues)      break

**G<sup>13</sup> sus**      **F<sup>#13</sup>**      **F<sup>13</sup>**      **E<sup>7(#9)</sup> (#5)**      break



JACO PASTORIUS

# River People

Jaco Pastorius  
(As played by Weather Report)

Medium Funk

$\text{J}=104$  G<sub>MA</sub><sup>13</sup>

Handclaps on 2 & 4 throughout (etc.)

G<sub>MA</sub><sup>13</sup>

A G<sub>MA</sub><sup>13</sup>

(synth.)

B<sub>MA</sub><sup>13</sup> E

F<sub>MA/E</sub><sup>13</sup>

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

A<sub>MA</sub><sup>13</sup> E

1.

2.

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

F<sub>MI</sub><sup>11</sup>

B (Synth. Solo)

F<sup>13</sup> (blues scale)

( $B^b$  add  $b^13$ ) F (synth. w/ sop., behind solo) (vamp till cue)

(On Cue)

F<sup>13</sup> (comp. figure)

C

(Solo continues)

Vamp & fade

Chords are played on synth. Chord voicings are very dense. Comping is very sparse at letter B.

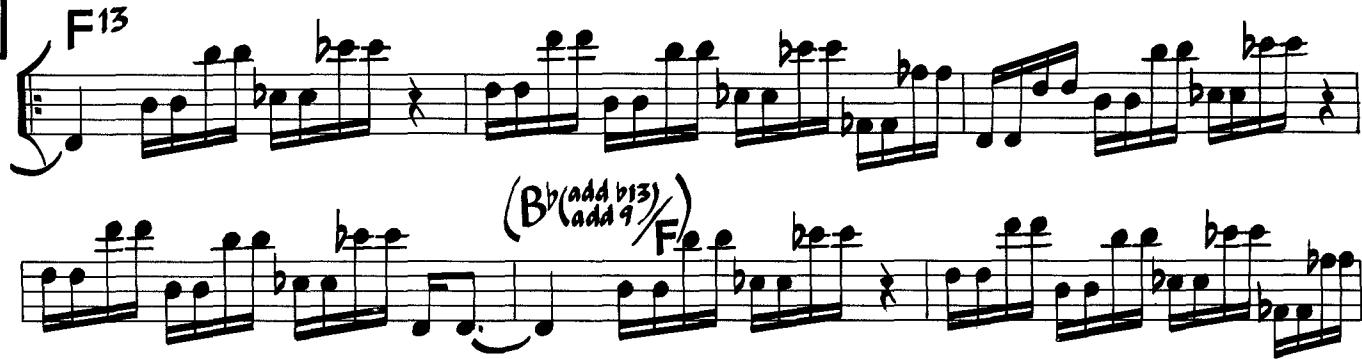
## River People (Bass)

Medium Funk

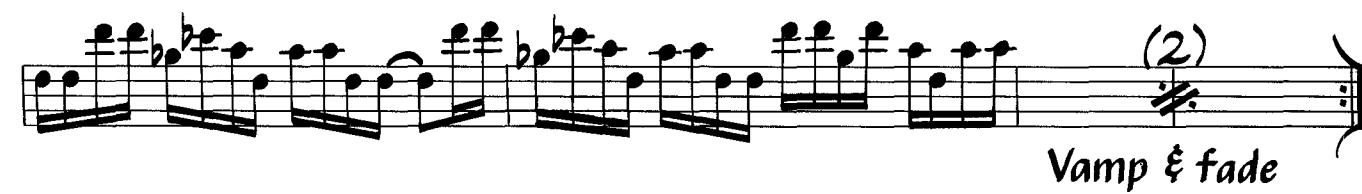
 $\text{J} = 104 \text{ GMA}^{13}$ 

A



**B** $(B^b \text{ (add } b^{13})/F)$ **(F<sup>13</sup>)****C**

(2)



Vamp &amp; fade

Med. Swing

J = 104

(Intro)

## Robbin's Nest

"Illinois" Batiste Jacquet  
Sir Charles Thompson

*(trp. w/ ten. 8<sup>va</sup> b.)*

D<sup>13</sup> D<sup>b6</sup> N.C.  
(bs. w/ pn. 8<sup>va</sup> b.)

**A****S**

D<sup>b6</sup> A<sup>9</sup>

A<sup>9</sup> F#M17 E°7 E♭M17 A♭13

1.

D<sup>b6</sup> B<sup>b7</sup> E♭M17 A♭7 D<sup>b6</sup>  
(ten.)

**B**

F7 B<sup>b7</sup>  
(trp.)

E♭7      E♭M17      A♭7

C

(unis.)      D♭6      A⁹

F<sub>M1</sub>7    E⁹7    E<sub>MI</sub>7    A<sub>13</sub>  
D♭6    B♭7    E<sub>MI</sub>7    A♭7

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

(ten.)      N.C.  
(bs. w/ pn. 8va b.)      rit.

Tenor sounds one octave lower than written throughout.

# Ruby, My Dear

Thelonious Monk

Med. Ballad

(Intro)

(solo)  
(pn.)

A

S  
(add)  
(bs. &  
dr.)

(melody) 3

O

1. 2.

B

(pn.)

p.

$C_{MI}$   $C_{MI}^{(MA7)}$   $C_{MI}7$

(add  $MA7$ )  $C_{MI}7$   $D_{MI}7$

$E_{MI}b7$

$A_{flat}13(b5)$   $E_b$   $(A_b7)$

C

$F_{MI}7$   $B_{flat}7(b9)$

$E_{MA}b7$

$F_{MI}7$   $F_{MI}^{\#}7$   $G_{MI}7$   $A_{flat}6$   $G_{flat}7$   $B_{flat}7$   $G_{MI}7$   $C7(b9)$

(pn.)

$F_{MA}7$   $G_{MI}7$   $A_{MI}b7$   $A_{MI}7$

$B_{flat}MI7$   $E_{flat}7(b9)$

$A_{flat}MA7$   $B_{flat}MI7$   $B_{MI}7$

$C_{MI}7$

$B_{flat}MI7$   $E9$  (add 11)

$F^{\#}6/9$   $B7(b9)$   $B_{flat}7(b9)$

$\text{Solo on form (AABC);}$   
 $\text{After solos, D.S. al Coda.}$



(Freely)

$B_{flat}MI7$   $E9$  (add 11)

$F^{\#}6/9$

(whole tone fill)  $B7(b9)$   $B_{flat}7(b9)$

$A7(b5)$   $A_{flat}13(b5)$

$D_{flat}MA9$

# Rush Hour

Russell Ferrante  
Robben Ford  
(As played by The Yellowjackets)

## Med.-Up Funk

$J = 122$

(dr.)  $E_{M1}7$   $E_{F\#}G\#7^{(\#5)}$   $C\#13_{SUS}$   $D\#9_{SUS}$   $C\#13_{SUS}$   $D\#9_{SUS}$   $C\#13_{SUS}$   $A_{MA}7^{(\#5)}$

f (bs. w/ pn. LH)

**A**

(organ) (1<sup>st</sup> x: organ doubles gtr.  
2<sup>nd</sup> x: organ plays harmony ('organ' part))

$C\#13$

(gtr. organ)

(organ)  
gtr.

$A_{MA}7^{(\#5)}$   $C\#13$

(gtr. organ)

$(C\#13)$   $A_{MA}7^{(\#5)}$

1.  $(A_{MA}7^{(\#5)})$   $E_{M1}7$   $E_{F\#} G\#7^{(\#5)}$

2.  $(A_{MA}7^{(\#5)})$   $E_{M1}7$   $E_{F\#} G\#7^{(\#5)}$

(gtr.) (bs.)

Chords are more sustained at letter B.

B

1.                   2. (solo break)

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

C

(gtr, 8va b.)

(drums play  $\frac{1}{16}$ -notes on hi-hat)

Alternate  
[A] for  
solos

Sample bass line  
at [B] for solos:

**Medium Straight 1/8's**  
 $\text{J} = 100$

**A**(1st x: sop. 1 only)  
 2nd x: add ten.)**Safari**
 Michael Brecker  
 (As played by Steps Ahead)
**TACET**
**B**
**C**

Tacet 1<sup>st</sup> x - - - -

(4x's)

**D**

(4x's)

**E**

F<sub>MI</sub>11**F**

(4th x: add upper part, synth.)

(6x's)

Tacet 3<sup>rd</sup> x - - - -C<sub>MI</sub>7<sup>(b5)</sup> Solo on DEF (with repeats as marked)

Take Coda during last solo to end.

**G**

B<sub>b</sub>/F (ten. 1)  
 (ten. 2)F<sub>MI</sub>11

Vamp, Solo &amp; Fade

# Safari (Bass)

304

Medium Straight  $\frac{1}{8}$ 's

$\text{C}_{\text{M1}}^7$   $\text{C}_{\text{M1}}^7/\text{F}$

(1st x: rest)

A

$\text{C}_{\text{M1}}^7$   $\text{C}_{\text{M1}}^7/\text{F}$

$(\text{C}_{\text{M1}}^7/\text{F})$  (3x's)  $\text{C}_{\text{M1}}^7$   $\text{C}_{\text{M1}}^7/\text{F}$

B

(1st x:)  $\text{C}/\text{F}$   $\text{C}_{\text{M1}}^7(\text{b5})/\text{F}$

$\text{B}^{\flat}/\text{F}$

$\text{F}_{\text{M1}}^{11}$

C

$\text{C}^7/\text{G}$   $\text{F}^7(\text{b4})$   $\text{D}^b/\text{A}$   $\text{F}_{\text{M1}}^7/\text{B}^{\flat}$   $\text{A}/\text{C}$   $\text{F}^1/\text{A}$   $\text{B}_{\text{M1}}^7$   $\text{D}_{\text{M1}}/\text{F}^{\sharp}$  (4x's)

(1st x)

D

(Solos)  $\text{C}_{\text{M1}}^7$   $\text{C}_{\text{M1}}^7/\text{F}$  (4x's)

(1st x)

E

(1st x)  $\text{C}/\text{F}$   $\text{C}_{\text{M1}}^7(\text{b5})$   $\text{B}^{\flat}/\text{F}$   $\text{F}_{\text{M1}}^{11}$

F

$\text{C}^7/\text{G}$   $\text{F}^7(\text{b4})$   $\text{D}^b/\text{A}$   $\text{F}_{\text{M1}}^7/\text{B}^{\flat}$   $\text{A}/\text{C}$   $\text{F}^1/\text{A}$   $\text{B}_{\text{M1}}^7$   $\text{D}_{\text{M1}}/\text{F}^{\sharp}$  (6x's)

(1st x)

Solos on DEF (with repeats as marked)

take Coda during last solo to end

G

(1st x)  $\text{C}/\text{F}$   $\text{C}_{\text{M1}}^7(\text{b5})$   $\text{B}^{\flat}/\text{F}$   $\text{F}_{\text{M1}}^{11}$

Vamp & fade

**Medium Straight 1/8's**

 $\text{J}=100$ 

# Safari (Keyboard)

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

(Intro) (synth.)

(2)

(3x's)

A (C<sub>MI</sub><sup>7</sup>/F)

(2)

(play lower notes on repeat only)

(2) (3x's)

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

(2)

B C<sup>7</sup>/FC<sub>MI</sub><sup>7(b5)</sup>/F<sub>b</sub>B<sup>b</sup>/FF<sub>MI</sub><sup>11</sup>C C<sup>7</sup>/GF<sup>7(b9)</sup>D<sup>b</sup>/AF<sub>MI</sub><sup>7/B<sup>b</sup></sup>

A/C

F<sup>9</sup>/A<sub>b</sub>B<sub>MI</sub><sup>7</sup>D<sub>MI</sub>/F<sup>#</sup>

(4x's)

(Solos)

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

(2)

(4x's)

**E**

$C_7/F$

$C_{M1}7(b5)/F$

$B_b/F$

$F_{M1}11$

**F**

$C_7/G$

$F7(b9)$

$D_b/A$

$F_{M1}7/B_b$

$A/C$

$F^9/A$

$B_{M1}7$

$D_{M1}/F^\#$

(6x's)

Solos on DEF  
(with repeats as marked);  
Take Coda during last solo to end.

$C_7/F$

$C_{M1}7(b5)/F$

$B_b/F$

$F_{M1}11$

Vamp & fade

Synth. line (chime) played  
3rd & 4th x's at **C** and  
5th & 6th x's at **F**:

# Sandu

Medium Swing

Clifford Brown

*J=138*

**N.C.** (trp. w/ ten. 8va b.)

**A** E<sup>b7</sup> A<sup>b7</sup> E<sup>b7</sup>

E<sup>b7</sup> A<sup>b7</sup> E<sup>b6</sup>

E<sup>b6</sup> C<sup>7</sup> (trp. ten.) B<sup>b</sup> Pedal E<sup>b6</sup>

1. F<sub>M</sub>I<sup>7</sup> E<sup>7(##)</sup> break (ten. 8va b.) 2. (E<sup>b6</sup>) solo break

**B** (Solos) E<sup>b7</sup> A<sup>b7</sup> E<sup>b7</sup>

A<sup>b7</sup> E<sup>b6</sup> G<sub>M</sub>I<sup>7</sup> C<sup>7</sup>

F<sub>M</sub>I<sup>7</sup> B<sup>b7</sup> E<sup>b6</sup> C<sup>7</sup> F<sub>M</sub>I<sup>7</sup> B<sup>b7</sup>

B<sup>b</sup> pedal E<sup>b9(##)</sup>

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

after solos, D.C. al Coda  
(play head twice before taking Coda)

Trumpet plays melody (upper part) throughout.

# Satin Doll

Duke Ellington  
Billy Strayhorn  
Johnny Mercer

Med. Swing

(Intro)

(pn.) (C/G) (A7)  
(sample bass line)

A

D<sub>m7</sub> G<sub>7</sub> D<sub>m7</sub> G<sub>7</sub> E<sub>m7</sub> A<sub>7</sub> E<sub>m7</sub> A<sub>7</sub>

Cig-a-rette hold-er which wigs me, O-ver her should-er, she digs me,  
(A<sub>m7(b5)</sub> D<sub>7</sub>) A<sub>b7</sub> D<sub>b9</sub> C<sub>ma7</sub> (A<sub>7</sub>)  
D<sub>7</sub> D<sub>b9</sub>

Out cat-tin', that Sat-in Doll.

D<sub>m7</sub> G<sub>7</sub> D<sub>m7</sub> G<sub>7</sub> E<sub>m7</sub> A<sub>7</sub> E<sub>m7</sub> A<sub>7</sub>

Ba-by shall we go out skip-pin', Care-ful, a-mi-go, you're flip-pin',  
(A<sub>m7(b5)</sub> D<sub>7</sub>) A<sub>b7</sub> D<sub>b9</sub> C<sub>ma7</sub>  
D<sub>7</sub> D<sub>b9</sub>

Speaks Lat-in, that Sat-in Doll. She's

B

G<sub>m7</sub> C<sub>7</sub> G<sub>m7</sub> C<sub>7</sub> F<sub>ma7</sub>

no-bod-y's fool, so I'm play-ing it cool as can be, I'll

A<sub>m7</sub> D<sub>7</sub> A<sub>m7</sub> D<sub>7</sub> G<sub>7</sub> (spoken)

give it a whirl but I ain't for no girl catch-ing me, Switch-e-roo-neey.

C

D<sub>m7</sub> G<sub>7</sub> D<sub>m7</sub> G<sub>7</sub> E<sub>m7</sub> A<sub>7</sub> E<sub>m7</sub> A<sub>7</sub>

Tel-e-phone num-bers, well, you know, Do-ing my rhum-bas with u-no,  
(A<sub>m7(b5)</sub> D<sub>7</sub>) A<sub>b7</sub> D<sub>b9</sub> C<sub>ma7</sub> (E<sub>m7</sub> A<sub>7</sub>)  
D<sub>7</sub> D<sub>b9</sub>

And that 'n' my Sat-in Doll.

(C/G)

N.C.

(bs. w/ pn. 15<sup>ma</sup> b.)

**Solo on form (ABC)**  
**After solos, play head (ABC)**  
**then D.C. al Coda.**

Ami7(b5) may be played as Ami7.

Bass plays in 2 for letters A and C of the head, walks in 4 for letter B and for solos.

# Save Your Love For Me

Buddy Johnson

(As played by Cannonball Adderley &amp; Nancy Wilson)

Med. Ballad

$\text{J} = 60$

**A**

$E_{M1}^9$        $G_{M1}^9$        $C^{13}$

$E_{M1}^9$        $A^9_{sus}$        $D_{Ami}^7$        $D_{B⁷(♯⁵)}$

$E_{M1}^9$        $G_{M1}^9$        $C^{13}$

$E_{M1}^9$        $A^9_{sus}$        $D^6$        $A^7(♯⁵)$        $D^6$

**B**

$B^b⁷$        $D^6$        $E_{M1}^7$

$F^{\#}_{M1}^7$        $E_{M1}^7$        $D^6$        $B^b⁷$

$D_{M1}^7$        $F^7$        $E_{M1}^7$        $A^9$        $(B^7(♯⁵))$

**C E MI<sup>9</sup>** **G MI<sup>9</sup>** **C 13**

Help me please, \_\_\_\_\_ have mer-cy on a fool like me,  
I know I'm lost but still I plead,

**E MI<sup>9</sup>** **A<sup>9</sup>SUS** **D AMI<sup>7</sup>** **D B7(#9)**

still I plead,  
Dar-lin', please save your love for me.

**C 9(#11)** **B7** **E MI<sup>9</sup>** **G MI<sup>9</sup>** **C 13**

me.  
You may have fun \_\_\_\_\_ with the crowd, but for cry - ing out loud,

**E MI<sup>9</sup>** **A7(#9)** **D AMI<sup>7</sup>** **D AMI<sup>7</sup>/D**

Dar - lin', please save your love for me.  
(molto rit.) (a tempo)

Recording is one chorus only (Coda taken first time). Melody as written uses straight eighths, but is freely interpreted.



Photo by Jim Marshall ©1988

McCoy Tyner

# Search For Peace

McCoy Tyner

Medium Ballad

$\text{J} = 58$

**A**

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

**B**

C13  $\overbrace{\text{Ab13}}^3 / \text{C}$  C13  $\overbrace{\text{Ab13}}^3 / \text{C}$  C13  $\overbrace{\text{Ab13}}^3 / \text{C}$  Ami7 D7

(bs. - straight 1/8's)

GMI9  $\overbrace{\text{AbMA7}}^3 / \text{G}$  GMI9  $\overbrace{\text{AbMA7}}^3 / \text{G}$  GMI9  $\overbrace{\text{AbMA7}}^3 / \text{G}$  FMA7/G G13

**C**

Ami7(b5) D7(alt.) FMA7/G (G9) FMA7/G G9 Ami7(b5) D7(alt.) FMA7/G (G9) FMA7/G G9

GMI7(add 11) C7(b9) FMI7 AbMA7/Bb, Bb7, EbMI7, GbMA7/Ab, Ab7, C#MI7 E7sus/B E7/B

Solo on form (AABC);

After solos, D.C. al Coda (no repeat)



C13

pn. fill — — — —

Chords in parentheses not used during solos.

# Self Portrait In Three Colors

Medium Swing Ballad

$\text{J}=61$

B<sup>b</sup>E<sup>b</sup>/A<sup>b</sup> E<sup>b</sup>M<sub>A</sub>7/B<sup>b</sup> C<sup>b</sup>M<sub>I</sub>7/B<sup>b</sup> D<sup>b</sup>/C<sup>b</sup> C<sup>b</sup>

Charles Mingus

**A**

alto w/  
tenor

trom.

tenor

B<sup>b</sup>M<sub>I</sub>6 E<sup>b</sup>M<sub>A</sub>7 A<sup>b</sup>13 D<sup>b</sup>7 G<sup>b</sup>M<sub>A</sub>7 B<sup>9</sup> C<sup>b</sup>M<sub>I</sub>7 F<sup>7(5)</sup>

(3<sup>rd</sup> x: alto only)

(tacet 1<sup>st</sup> x)

(3<sup>rd</sup> x only)

E<sup>b</sup>M<sub>A</sub>7 A<sup>b</sup>13 E<sup>13(11)</sup> B<sup>b</sup> E<sup>b</sup>M<sub>A</sub>7 A<sup>7(b9)</sup> E<sup>b</sup>M<sub>A</sub>7

E<sup>b</sup>M<sub>A</sub>7 G<sup>b</sup>M<sub>I</sub>7 C<sup>9</sup> F<sup>b</sup>M<sub>I</sub>7 B<sup>b</sup>13

8va b. -

Handwritten musical score for three staves:

- Staff 1:** Measures 1-2. Chords:  $F_M1\ 7$ ,  $B^b7(\#5)$ ,  $E^b MA 7$ ,  $D^b13$ ,  $C_M1 7(b5)\ D^b/C^b\ C^b$ ,  $E^b MA 7$ . Measure 3:  $E^b MA 7$ .
- Staff 2:** Measures 1-2. Chords:  $F_M1\ 7$ ,  $B^b7(\#5)$ ,  $E^b MA 7$ ,  $D^b13$ ,  $C_M1 7(b5)\ D^b/C^b\ C^b$ ,  $E^b MA 7$ . Measure 3:  $E^b MA 7$ .
- Staff 3:** Measures 1-2. Chords:  $F_M1\ 7$ ,  $B^b7(\#5)$ ,  $E^b MA 7$ ,  $D^b13$ ,  $C_M1 7(b5)\ D^b/C^b\ C^b$ ,  $E^b MA 7$ . Measure 3:  $E^b MA 7$ .

Text below Staff 1: (loco)

Text below Staff 2: 8va b--

Text below Staff 3: fill

No solos on recording (3x's only).

# Shaker Song

Music by Jay Beckenstein  
Lyric by David Lasley  
and Allee Willis

(As sung by Manhattan Transfer)

## Med. Samba (Intro)

$\text{d} = 97$

$(G^6 \ F\frac{6}{9}) \ G^6 \ F\frac{6}{9} \ (4x's) \ (G^6 \ F\frac{6}{9}) \ G^6 \ F\frac{6}{9} \ G^6 \ F\frac{6}{9} \ G^6$

(bass tacet) (pn.) (ten.) ((pn. simile))

$(G^6 \ F\frac{6}{9}) \ G^6 \ F\frac{6}{9} \ G^6 \ F\frac{6}{9} \ G^6 \ F\frac{6}{9} \ G^6$

## (G<sup>6</sup> F<sup>6/9</sup>) N.C.

((gtr. fills))

$CMA^7 C^6 \ F/G \ G^9 \ CMA^7 C^6 \ F/G \ 1. \ G^9 \ 2. \ F/G -$

(add bass) (pn.) The

A

## C<sub>M</sub>A<sup>7</sup> D<sub>M</sub>A<sup>7</sup> C<sub>M</sub>A<sup>7</sup> D<sub>M</sub>A<sup>7</sup>

1. Fool screams, "No more." He grabs his shirt and hits the door, What she

$CMA^7 \ FMA^7 \ CMA^7 \ FMA^7$

needs from him he ignores, It's a bore, oh it's a bore, oh it's a bore, oh it's a bore, oh it's a

$A^bMA^7/B^b \ E^bMA^7 \ G^bMA^7/A^b \ D^bMA^7$

Blast the radio, The hits just come and go, Black out what he

$A^bMA^7/B^b \ E^bMA^7 \ G^9sus$

knows that he has blown, That he has blown. 2. The

$FMA^7 \ E7(\#9) \ Am7 \ Gm7$

He can shake the blues, but you know he still can get confused,

$Gm7 \ C9sus \ FMA^7 \ G9sus \ CMA^7$

It seems like such a waste, 'cause he can't shake her, shake

**Solo on form (AAB);  
After solos, D.S. al Coda  
(sing 3rd & 4th verses)**

**(Vamp, solo (scat) and fade)**

bars 5-8 of A  
for 2nd verse:



bars 5-8 of A  
for 3rd verse:



bars 5-8 of A  
for 4th verse:



Piano lick at 8 before letter A is repeated the last 8 bars of letter B.

#### 2nd VERSE

The night hangs its head  
As the fool crawls into bed,  
Still his hungry heart begs to be fed  
All the words she once, that she said, that she said,

So then he grabs his Chevrolet  
In one more attempt to get away  
But thoughts of all the crimes of passion lay,  
Lay in his way.

#### 3rd VERSE

Romance falls like rain  
But all the motives are insane  
Every time that he plays the game he feels the pain,  
He feels the pain, who is to blame, who is to blame, who is to blame?

And then he finds a joint that's jive,  
Guys are spinning girls like 45's,  
All of the live bait sinks for his lines,  
They are so high.

#### 4th VERSE

He knows he is beat  
As his heart puts on the heat,  
Run from the street that don't even fit his feet,  
Don't fit his feet, now he can see, now he can really see, now he can

Tell him where's a telephone,  
He can beg to let the fool come home,  
He tells her that his life's a drag alone,  
Can't be alone.

**Fast Bebop** N.C.  
J = 278

(Intro) drums (pn.)

Notation for drums showing a rhythmic pattern of eighth and sixteenth notes.

# Shaw 'Nuff

Charlie Parker  
Dizzy Gillespie

(drums play time)

B<sup>b</sup><sub>M1</sub> (MA7) (trp.) (alto)  
(bs.)

C<sup>b</sup><sub>Eb</sub>

Notation for bass (B<sup>b</sup><sub>M1</sub>) and trumpet/alto (C<sup>b</sup><sub>Eb</sub>). The bass line consists of eighth and sixteenth notes. The trumpet/alto line features eighth-note chords.

B<sup>b</sup><sub>M1</sub> (MA7)  
C<sup>b</sup>7

Notation for bass (B<sup>b</sup><sub>M1</sub>) and trumpet (C<sup>b</sup>7). The bass line continues with eighth and sixteenth notes. The trumpet line shows eighth-note chords.

B<sup>b</sup><sub>M1</sub> (hi-hat continues) (N.C.)  
(trp. w/ alto 8va b.) (drums)  
(to end) [C] (B<sup>b</sup>6) break (trp. & alto)  
(fine) (sample pn. fill) 3

Notation for the final section. It includes a hi-hat continuation, a non-coda (N.C.), trumpet with alto 8va b., drums, a ending bracket, a break, and a sample piano fill. Various performance markings like 3 and fine are included.

**A** B<sup>b</sup>6 G<sub>M1</sub>7 C<sub>M1</sub>7 F7 B<sup>b</sup>6 G7(<sup>#</sup>5) C<sub>M1</sub>7 F7(<sup>#</sup>5)

S B<sup>b</sup>7 E<sup>b</sup>6 E<sup>o</sup>7 B<sup>b</sup>6/F G7 C<sub>M1</sub>7 F7

(alto 8va b.) 3 (unis.)

B<sup>b</sup>6 G<sub>M1</sub>7 C<sub>M1</sub>7 F7 B<sup>b</sup>6 G7(<sup>#</sup>5) C<sub>M1</sub>7 F7(<sup>#</sup>5)

Notation for a section labeled A-S. It includes chords B<sup>b</sup>6, G<sub>M1</sub>7, C<sub>M1</sub>7, F7, B<sup>b</sup>6, G7(<sup>#</sup>5), C<sub>M1</sub>7, F7(<sup>#</sup>5), B<sup>b</sup>7, E<sup>b</sup>6, E<sup>o</sup>7, B<sup>b</sup>6/F, G7, C<sub>M1</sub>7, F7, and B<sup>b</sup>6, G<sub>M1</sub>7, C<sub>M1</sub>7, F7, B<sup>b</sup>6, G7(<sup>#</sup>5), C<sub>M1</sub>7, F7(<sup>#</sup>5). The alto 8va b. part is marked with a 3 and unis.

B♭7                      E♭6                      E°7                      B♭6/F              F7                      B♭6  
 (alto 8va b.)

**B** D7(♭5)                      G7(♭5)  
 C13                      F7  
 B♭6                      GmI7                      CmI7                      F7                      B♭6                      G7(♯5)                      CmI7                      F7(♯5) (unis.)  
 B♭7                      E♭6                      E°7                      B♭6/F              F7                      B♭6  
 (alto 8va b.)

Solo on form (ABC);  
 After solos, D.S., play head,  
 then D.C. al fine.

## Fast Samba

## Simple Samba

Jim Hall

 $\text{d} = 140$ 

A

C<sub>MA</sub>7B<sub>MI</sub>7(b5) E7A<sub>MI</sub>7 D7

(gtr.)

G<sub>MI</sub>7 C7F<sub>MA</sub>7D<sub>MI</sub>7(b5)A<sub>MA</sub>7

dr. fill -

(pn., w/gvva)

B

D<sub>MA</sub>7C<sub>MI</sub><sup>#</sup>7(b5)F<sup>#</sup>7B<sub>MI</sub>7

E7

A<sub>MI</sub>7

D7

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

dr. fill

(gtr.)

C

F<sub>MA</sub>7F<sub>MI</sub>7B<sup>b</sup>7E<sup>b</sup><sub>MA</sub>7E<sup>b</sup><sub>MI</sub>7A<sup>b</sup>7D<sup>b</sup><sub>MA</sub>7G<sup>b9(#11)</sup><sup>b</sup>7F<sub>MI</sub>7B<sup>b9</sup><sub>SUS</sub>B<sup>b13</sup>

**D**

E♭M<sub>17</sub>      D<sub>M17(b5)</sub>      G<sub>7</sub>      C<sub>M17</sub>      F<sub>7</sub>

B♭M<sub>17</sub>      E♭<sub>7</sub> (pn. w/ 8va)      A<sub>M17(b5)</sub>      A♭M<sub>17</sub>      G<sub>M17</sub>

C<sub>7(b9)</sub>      F<sub>M19(b5)</sub>      B♭<sub>7(#5)</sub>      E♭<sub>6/9</sub>      dr. fill - - - - -

(pn.)      (E♭M<sub>19</sub>)      (D♭M<sub>19</sub>)      (D♭M<sub>19</sub>)      (pn. w/ bs.)

**E**

(gtr.)      (E♭M<sub>19</sub>)      A♭ bass      (D♭M<sub>19</sub>)      G♭ bass

Solo on ABCD; after solos,  
D.C. al Coda

**E**

E<sub>9(b5)</sub> N.C.      (gtr.)      (dr.)      E

(pn.)      (gtr.)

Play through 'dr. fill's' for solos. Kicks on beat 4 may be omitted for solos. Bass & piano tacet during drum fills for head.

# Skylark

Music by Hoagy Carmichael  
Lyric by Johnny Mercer

**Med. Ballad**

**A**

Sky - lark, Have you an - y-thing to say to me? Won't you tell me where my love can be?  
 Is there a mead - ow in the mist where some-one's wait-ing to be kissed?  
 Sky - lark, Have you seen a val - ley green with spring where my heart can go a jour - ney - ing o- ver the sha - dowsand the rain, to a blos-somed cov-ered lane? And in your

**B**

lone - ly flight, Have - n't you heard the mu - sic in the night,  
 won- der - ful mu - sic, Faint as a will - 'o- the-wisp, cra - zy as a loon,

**C**

Sad as a gyp - - sy ser - e - nad - ing the moon. Oh,  
 Sky - lark, I don't know if you can find these things, But my heart is rid - ing  
 on your wings, So if you see them an - y - where, won't you lead me there?

Chords in parentheses are optional.

# A Sleepin' Bee

Music by Harold Arlen  
Lyric by Harold Arlen  
& Truman Capote

Med. Swing

**A**

$A^b_{MA}7 \quad E^{b9}_{sus} \quad A^b_{MA}7 \quad E^{b9}_{sus} \quad A^b_{MA}7$

When a bee lies sleep - in' in the palm of your hand,

$A^b_{MA}7 \quad D^b7 \quad C7 \quad F7(b9) \quad B^b_{MI}7 \quad E^9(\#11) \quad E^{b9} \quad D^b9$

you're be - witched and deep in love's long looked af - ter land;

$C13 \quad C7(b9) \quad F7(b9) \quad F7(\#5) \quad B^b13 \quad B^b9(\#5) \quad E^b13 \quad E^b13(b9)$

Where you'll see a sun - up sky with a morn - in' new, And

$A^b13 \quad A^b9(\#5) \quad (D^b_{MI}7) \quad G^b13 \quad B^b_{MI}7 \quad C_{MI}7 \quad (D^b6) \quad D^{\circ}7 \quad E^b9_{sus} \quad E^b9$

where the days go laugh-in' by as love comes a - call - in' on you.

**B**

$A^b_{MA}7 \quad E^{b9}_{sus} \quad A^b_{MA}7 \quad E^{b9}_{sus} \quad A^b_{MA}7$

Sleep on, Bee, don't wak - en, can't be - lieve what just passed,

$A^b_{MA}7 \quad D^b7 \quad C7 \quad F7(b9) \quad B^b_{MI}7 \quad E^9(\#11) \quad E^{b9} \quad D^b9$

He's mine for the tak - in', I'm so hap - py at last;

$C13 \quad C7(b9) \quad F7(b9) \quad F7(\#5) \quad B^b13 \quad B^b9(\#5) \quad E^b9_{sus} \quad E^b7(b9)$

May - be I dream, but he seems sweet gold - en as a crown, A

$A^b_{MA}7 \quad D^b_{MA}7 \quad C7 \quad F7 \quad B^b9 \quad E^b13 \quad C7 \quad F7(b9)$

sleep - in' bee done told me I'll walk with my feet off the ground when my

$B^b9 \quad B^b9(\#5) \quad E^b13_{sus} \quad E^b13 \quad A^b6 \quad (B^b_{MA}7) \quad E^b_{MA}7 \quad A^b_{MA}7$

one true love I have found.

# Small Day Tomorrow

Music by Bob Dorough  
Lyric by Fran Landesman  
(As sung by Irene Kral)

Med. Jazz Ballad

*(Intro)*

$\text{J} = 60$

E<sub>MI</sub>

C<sup>#</sup>7(<sup>#11</sup>)

C<sup>13</sup>

B7(<sup>#5</sup>)

A  
S

I don't have to go to bed, I've got a small — day to-mor-row. (Small day to-mor-row)

E<sub>MI</sub> C/E E<sub>MI</sub><sup>6</sup> E<sub>MI</sub><sup>7</sup> C<sup>7</sup> B7(<sup>b9</sup>) E<sub>MI</sub> (B7(<sup>#5</sup>))

I don't have to use my head, I've got a small day to - mor-row.

E<sub>MI</sub> C/E E<sub>MI</sub><sup>6</sup> E<sub>MI</sub><sup>7</sup> C<sup>7</sup> B7(<sup>b9</sup>) E<sub>MI</sub> (B7(<sup>#5</sup>))

I can sleep the day a — way And it won't cause too much sor - row (not to - mor - row)

E<sub>MI</sub> C/E E<sub>MI</sub><sup>6</sup> E<sub>MI</sub><sup>7</sup> C<sup>7</sup> B7(<sup>b9</sup>) E<sub>MI</sub>

So to - night this mouse will play, She's got a small day to - mor - row.

B

G<sub>MI</sub><sup>7</sup> E<sup>b</sup><sub>MI</sub><sup>9</sup> G<sub>MI</sub><sup>7</sup> E<sup>b</sup><sub>MI</sub><sup>9</sup> G<sub>MI</sub><sup>7</sup> E<sup>b</sup><sub>MI</sub><sup>9</sup> A<sup>b9</sup><sub>SUS</sub> A<sub>MI</sub><sup>7(add 11)</sup> D<sup>7(#5)</sup>

Now all those big wheels, with all their big deals, are gon - na need their sleep.

C<sup>#</sup><sub>MI</sub><sup>7(b5)</sup> C<sup>7</sup> C<sup>#</sup><sub>MI</sub><sup>7(b5)</sup> C<sup>7</sup> B<sub>MI</sub><sup>7(add 11)</sup> E<sup>7(#5)</sup> F<sup>#</sup><sub>MI</sub><sup>7(b5)</sup> B7(<sup>b5</sup>)

But I'm a drop - out who'd rath-er cop-out than run with all the sheep.

C

E<sub>MI</sub> C/E E<sub>MI</sub><sup>6</sup> E<sub>MI</sub><sup>7</sup> C<sup>7</sup> B7(<sup>b9</sup>) E<sup>#</sup><sub>MI</sub><sup>7(add 11)</sup> B7(<sup>b9</sup>)

Hon - ey Chile, tonight's the night and there's a car — I can bor-row, 'til to - mor - row.

E<sub>MI</sub> C/E E<sub>MI</sub><sup>6</sup> E<sub>MI</sub><sup>7</sup> F<sup>#</sup><sub>MI</sub><sup>7(b5)</sup> C<sup>7</sup> B7(<sup>#5</sup>) E<sub>MI</sub> (B7(<sup>#5</sup>))

We can swing till broadday - light, I've got a small day to - mor - row.

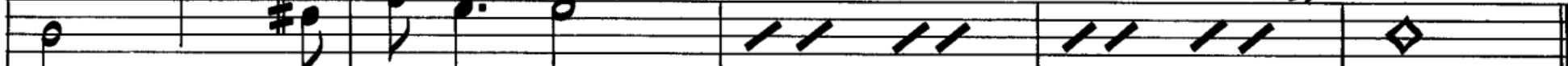
*Solos on AB  
After solos, D.S. al Coda*

 F<sup>#</sup><sub>M1</sub>7(add<sub>b5</sub>11) B7(<sup>b9</sup>) E<sub>M1</sub> C/E E<sub>M1</sub>6 E<sub>M1</sub>7 C13



till day af - ter to-mor-row. We can swing right out of sight, We've got a long night and a

B7(#5) (N.C.) E<sub>M1</sub> C#7(#11) C<sup>9</sup> B7(#5) A<sup>9(#11)</sup>



small day to - mor-row. (a tempo) (pn. fill) rit.

Bass may play F on 4th beat of bar 7 of letter B.

# Solar

Miles Davis

Medium Swing

 $\text{J}=165$ 

(muted trp.)

$C_{MI}$  ( $MA^7$ )

$(G_{MI}7)$

$C_{MI}7$

$GM^7$   $C^7$

(melody on repeat)

(melody both times)

$F_{MA}7$

$F_{MI}7$

$B^{\flat}7$

$E^b_{MA}7$

$E^b_{MI}7$   $A^b7$

$D^b_{MA}7$

$D_{MI}7^{(b5)}$   $G7$

(Ending)

$C_{MI}\frac{6}{9}$

(bs. plays C pedal)

Head is played twice before and after solos. Melody is freely interpreted.

# Someday My Prince Will Come

Music by Frank Churchill  
Lyric by Larry Morey

Med. Jazz Waltz

**A**

Some - day my prince will come, Some  
 $G7(\#5)$   $C_{M1}7$   $F7$   $D_{M1}7$   $C^{\#}07$   
day I'll find my love, And how thrill - ing that mo - ment will  
 $C_{M1}7$   $F7$   $D_{M1}7$   $C^{\#}07$   $C_{M1}7$   $F7$   
be, When the Prince of my dreams comes to me.

**B**

He'll whis - per, "I love you," And  
 $(B^{\flat}9)$   $D7(\#5)$   
steal a kiss or two, Though he's far a - way, I'll  
 $G7(\#5)$   $C_{M1}7$   $F7$   $B^{\flat}_{MA}7$   $D7(\#5)$   
find my love some day, Some day when my dreams come true.

2nd VERSE

Some day I'll find my Love, Some one to call my own.  
And I'll know her the moment we meet,  
For my heart will start skipping a beat.  
Some day we'll say and do, Things we've been longing to,  
Though she's far away, I'll find my love some day,  
Some day when my dreams come true.

## Med. Samba

 $\text{J} = 112 (\text{F}_{\text{MA}}^7)$ 

## Song For Lorraine

Jay Beckenstein  
(As played by Spyro Gyra)

**A** (sop.)  $\text{F}_{\text{MA}}^9$  1. 2.

**S** (elec. pn.)

**B**  $\text{D}_{\text{MI}}^9 \text{ G}7^{(\flat 9)}$   $\text{C}_{\text{MA}}^9$  (sop.)  $\text{D}_{\text{MI}}^9 \text{ G}7^{(\flat 9)}$   $\text{C}_{\text{MA}}^9 \text{ F}7^{(\sharp 9)}$   $\text{G}7^{(\sharp 9)}$

**C**  $\text{B}_{\text{b}}_{\text{MA}}^7 \text{ G}_{\text{b}}_{\text{MA}}^7$  (sample fill) D.S. al Coda One ( $\text{G}^1$ )

**D** (Swing)  $\text{D}_{\text{MI}}^7 \text{ G}7^{(\flat 9)} \text{ C}_{\text{MA}}^7 \text{ E}_{\text{MI}}^7 \text{ A}7 \text{ D}_{\text{MI}}^7 \text{ G}7^{(\flat 9)}$

( $\text{J} = \text{j}$ ) (solo continues)

**E** (Samba)  $\text{B}_{\text{b}}_{\text{MA}}^7 \text{ G}_{\text{b}}_{\text{MA}}^7$  D.S. al Coda Two ( $\text{G}^2$ )

**F** (Sop. solo)  $\text{B}_{\text{b}}_{\text{MA}}^7 \text{ G}_{\text{b}}_{\text{MA}}^7$  Vamp, solo & fade

## Med. Samba

## Song For Lorraine (Bass)

$\text{F}_{\text{MA}}^7$

**A**

$\text{F}_{\text{MA}}^9$

 $\text{D}_{\text{bM}}^7/\text{Gb}$ 
**B**

$\text{D}_{\text{MI}}^9 \quad \text{G}7^{(\#5)}$        $\text{C}_{\text{MA}}^9$

$\text{C}_{\text{MA}}^9 \quad \text{D}_{\text{MI}}^7 \quad \text{G}7^{(\#5)}$        $\text{C}_{\text{MA}}^9 \quad \text{F}7^{(\#5)}$

 $\text{B}_{\text{bM}}^7$ 

$\text{G}_{\text{bM}}^7^{(\#11)}$

D.S. al Coda One ( $\oplus^1$ )

$\text{G}_{\text{bM}}^7^{(\#11)}$       **C** (pn. solo)       $\text{G}_{\text{bM}}^7$       (4x's)

(play samba)

**D** (Swing)       $\text{D}_{\text{MI}}^7 \quad \text{G}7^{(\#5)} \quad \text{C}_{\text{MA}}^7 \quad \text{E}_{\text{MI}}^7 \text{ A}7 \quad \text{D}_{\text{MI}}^7 \quad \text{G}7^{(\#5)}$

 $\text{C}_{\text{MA}}^7$ 

$\text{E}_{\text{bM}}^7 \text{ A}^{\flat} \text{ 7} \quad \text{D}_{\text{MI}}^7 \quad \text{G}7^{(\#5)} \quad \text{C}_{\text{MA}}^7 \quad \text{F}7^{(\#5)}$

C)

**E** (Samba)       $\text{B}_{\text{bM}}^7$        $\text{G}_{\text{bM}}^7$

D.S. al Coda Two ( $\oplus^2$ )

$\text{B}_{\text{bM}}^7 \quad \text{G}_{\text{bM}}^7$

Vamp &amp; fade

# The Song Is You

Music by Jerome Kern  
Lyric by Oscar Hammerstein II

Med.-Up Swing

**A**

I hear mu - sic when I look at you, A beau - ti - ful

theme of ev - 'ry dream I ev - er knew, Down deep in my

heart I hear it play, I feel it

(E7(b9)) FMI7 AMI7 Bb7 EMI7 A7 DMI7 G7  
start, then melt a - way.

**B**

I hear mu - sic when I touch your hand, A beau - ti - ful

mel - o - dy from some en - chant - ed land, Down deep in my

(CMA7) EMI7 A7 DMI7 G7  
heart I hear it say Is this the

C6 (F7) C6 F#MI7(b5) B7  
day?

**C**  $E_{MA}7$   $F^{\#}_{MI}7$   $B7$

I a - lone have heard this love - ly strain,

$E_{MA}7$   $A^{\#}_{MI}7(b5)$   $D^{\#}7$

I a - lone have heard this glad re - strain,

$G^{\#}_{MI}$   $C^{\#}9$

Must it be for - ev - er in - side of me, why can't I

$F^{\#}13$   $(C9)$   $B13$

let it go, why can't I let you know, Why can't I

**D**  $C_{MA}7$   $E^{b7}$   $D_{MI}7$   $G7$

let you know the song my heart would sing? That beau - ti - ful

$C_{MA}7$   $G_{MI}7$   $C7$   $F6$   $B^{b9}$

rhaps - so - dy of love and youth and spring, The mu - sic is

$(C_{MA}7)$   $E_{MI}7$   $A7$   $D_{MI}7$   $G7$

sweet, The words are true, The song is

$C6$   $(F7$   $C6$   $D_{MI}7$   $G7 )$

you.)

# Sonja's Sanfona

Jimmy Haslip  
Bill Gable

(As played by The Yellowjackets)

Medium Latin

$\text{J} = 122$

A

Tacet

G

N.C.

B

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

(add rhythm)

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

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

E/B E<sub>b/B</sub> B<sub>b/C</sub> G<sub>MI/B</sub>

A<sup>13(#11)</sup> A<sup>13(#11)</sup> D<sub>MI</sub><sup>7</sup> A<sub>MI/C</sub>

G<sub>MI</sub><sup>9</sup> C<sup>13sus</sup> C<sup>7(alt.)</sup> F<sub>MA</sub><sup>9</sup> F<sub>MA/E</sub> D<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7/C</sup>

A/B B<sub>MI</sub><sup>7</sup> B<sub>b/C</sub> (B<sub>b</sub>) 1,2

F/E A<sup>7(b9)</sup> Dsus

<sup>2</sup>F<sup>(add 9)</sup> (On cue) D<sup>(add 9)</sup> N.C. (alto w/ bass)

(brass) indef. (perc. break) ff (brass) mf (synth. only) (D.S. al Coda One (⊕<sup>1</sup>))

1 F/E A<sup>7(b9)sus</sup> D.S. al Coda Two (⊕<sup>2</sup>)

2 F/E A<sup>7(b9)sus</sup> D<sup>(add 9)</sup> (Vamp & fade)

Chords at letter A for reference only, except brass 'sus' chords. F/E may be played as Emi.  
 Keyboards play chords from D natural minor scale during fade-out (e.g. C/D, Bbma7/D, etc.)  
 Chords for letters B & C are mostly sustained (half notes and whole notes).

## Sonja's Sanfona (Bass)

Medium Latin

♩ = 122 (G)

**(elec. bs.) mf**

**A**

N.C.

**B**

1. E<sub>MA</sub><sup>7(b5)</sup> F<sub>MA</sub><sup>7(b5)</sup> A<sub>MA</sub><sup>b7(b5)</sup> A<sub>MI</sub><sup>9</sup> B<sub>MA</sub><sup>b7</sup>/C B<sub>C</sub><sup>b7</sup> G<sub>MI/Bb</sub> G<sub>A</sub> G<sup>(add 9)</sup> F<sub>MA</sub><sup>7</sup>

D<sub>C</sub><sup>7</sup> D<sub>C</sub><sup>(add 9)</sup> N.C. (w/ alto)

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

E/B Eb/B Bb/C G<sub>MI</sub>/B<sub>b</sub>

A<sup>13(#11)</sup> A<sup>13(#11)</sup> D<sub>MI</sub><sup>7</sup> A<sub>MI</sub>/C

G<sub>MI</sub><sup>9</sup> C<sup>13</sup><sub>SUS</sub> C<sup>7(alt.)</sup> F<sub>MA</sub><sup>9</sup> F<sub>MA</sub><sup>9/E</sup> D<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7/C</sup>

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

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

<sup>2</sup> F<sub>(omit 3)</sub> Tacet (On cue) D<sub>(omit 3)</sub> (w/ alto)

D.S. al Coda One (Φ<sup>1</sup>)

F/E A<sup>7(b9)</sup><sub>SUS</sub> D.S. al Coda Two (Φ<sup>2</sup>)

F/E A<sup>7(b9)</sup><sub>SUS</sub> D<sub>(omit 3)</sub> (Vamp & fade)

# Soul Sauce

(Wachi Wara)

Dizzy Gillespie  
Chano Pozo  
(As played by Cal Tjader)

**Med. Latin A** N.C. *(vibes alone)*

**C<sup>7</sup>** "Wa-chi Wa-ra" **C<sup>7</sup>** (vibes) **C<sup>7</sup>** (dr.)

**N.C.**

**B** N.C. *(2nd x: add congas)* *(add cowbell)* "Wa-chi Wa-ra" *(bass line continues)*

**C** N.C. *(3x's)* N.C. *(vibes)*

**D** C<sup>13</sup> B<sup>b13</sup> A<sup>b13</sup> D<sup>b13</sup> C<sup>13</sup> (A<sup>b13</sup> G<sub>M</sub>I<sup>7</sup>) *(3x's)* C<sup>13</sup> B<sup>b13</sup> A<sup>b13</sup> D<sup>b13</sup> C<sup>13</sup> (A<sup>b13</sup> G<sub>M</sub>I<sup>7</sup>)

D.C. al Coda One (Φ<sup>1</sup>)

**Φ<sup>1</sup>** (Solos) G<sub>M</sub>I<sup>7</sup> C<sup>7</sup> G<sub>M</sub>I<sup>7</sup> C<sup>7</sup> After solos, continue to **E**

**E** (On Cue) (sample bass line) (Vamp till cue) *(3x's)*

**(vibes)** N.C. p-mp-mf f N.C. *(bs. w/pn.)*

D.C. al Coda Two (Φ<sup>2</sup>)

**Φ<sup>2</sup>**

**(vibes)** C<sup>13</sup> B<sup>b13</sup> A<sup>b13</sup> D<sup>b13</sup> C<sup>13</sup> (A<sup>b13</sup> G<sub>M</sub>I<sup>7</sup>) (Vamp & fade)

Solos may also be played over: C<sup>7</sup> G<sub>M</sub>I<sup>7</sup>

Bass and drums play downbeat (C bass) on first bar of letter A every time but the first.

# Speak No Evil

Wayne Shorter

Medium Swing

$\text{J} = 138$

**Staff A:** Chords: C<sub>M1</sub>11, D<sub>b</sub><sub>MA</sub>7, C<sub>M1</sub>11, D<sub>b</sub><sub>MA</sub>7, C<sub>M1</sub>11. Dynamics: mf (trp. & ten.). Measure 1 ends with a fermata over the first note of the next measure.

**Staff B:** Chords: D<sub>b</sub><sub>MA</sub>7, C<sub>M1</sub>11, D<sub>b</sub><sub>MA</sub>7, E<sub>b</sub><sub>M1</sub>11, E<sub>M1</sub>11, C<sub>M1</sub>11, D<sub>M1</sub>11, B<sub>b</sub><sub>M1</sub>11, A<sup>7(alt.)</sup>. Dynamics: (trp. ten.) over E<sub>b</sub><sub>M1</sub>11, (unis.) over B<sub>b</sub><sub>M1</sub>11. Measure 2 ends with a fermata over the first note of the next measure.

**Staff C:** Chords: A<sub>M1</sub>7(b5), A<sup>b7</sup>, G<sub>M1</sub>7, G<sup>b13</sup>, E<sub>b</sub><sub>MA</sub>7(#11), D<sub>b</sub><sub>MA</sub>9(#11). Dynamics: mp (ten. gva b.) over A<sub>M1</sub>7, poco a poco cresc. over G<sub>M1</sub>7, f over E<sub>b</sub><sub>MA</sub>7(#11), (pn. gliss.) over D<sub>b</sub><sub>MA</sub>9(#11), mf (unis.) over G<sup>b13</sup>.

**Rehearsal Marks:** A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z.

**Text:** Solo on form (AABC)  
After solos, D.C. al Coda  
Vamp & fade

Chords at letter B follow the rhythm of the melody, with drums filling the spaces.  
During solos, letter B is straight ahead.

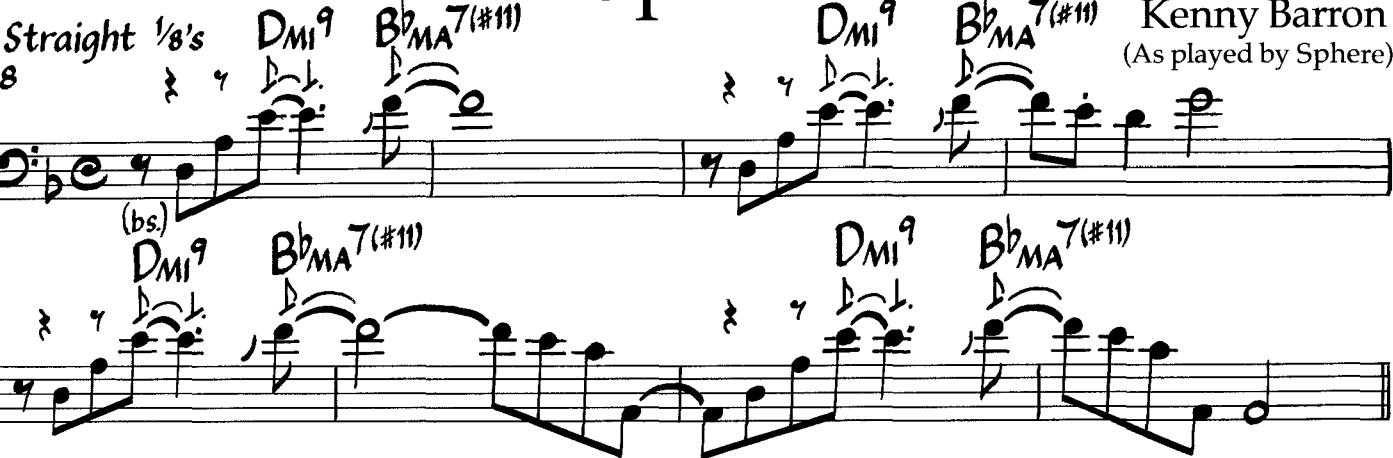
The tied F's are started quietly and crescendoed each time.

Kicks and anticipated chords hold for solos. Dbma7 & Bbmi11 chords may also be anticipated for solos.

# Spiral

Med. Straight 1/8's  $D_{M1}^9$   $B_{b\text{ MA}}^7(\#11)$

$J = 148$



Kenny Barron  
(As played by Sphere)

A

Handwritten musical notation for section A. It includes a sample bass line. Chords labeled:  $D_{M1}^{11}$  (p.n.),  $B_{b\text{ MA}}^7(\#11)$  (p.n.), and  $G_{M1}^7$   $A_{M1}^7$  (add 11)  $B_{b\text{ MA}}^7(\#11)$ . The bass line is indicated by a wavy line under the staff.

B

Handwritten musical notation for section B. It features chords labeled  $F^7_{sus}$ ,  $A/F$ , and  $F^7_{sus}(\flat 9)$ .

C

Handwritten musical notation for section C. It includes chords labeled  $A_{MA}^7/B$ ,  $C_{MA}^7/D$ ,  $G_{b\text{ MA}}^7/A_b$ ,  $A_{MA}^7/B$ ,  $E_{b\text{ MA}}^7/F_b$ ,  $G_{b\text{ MA}}^7/A_b$ ,  $E/D$ ,  $D_{M1}^{11}$  (p.n.),  $B_{b\text{ MA}}^7(\#11)$  (p.n.), and  $G_{M1}^7$   $A_{M1}^7$  (add 11)  $B_{b\text{ MA}}^7(\#11)$ .

3

**D** (Solos) (bs.)

**E**

**F**

**G**

Till Cue  
DMI11

On Cue

To **D** for more choruses;  
Take 'On cue' ending to end each solo.

To **D** for more solos;  
After solos, D.S. al Coda.

3



Photo by Jim Marshall ©1988

SONNY ROLLINS

Medium Swinging  
Latin

# St. Thomas

Sonny Rollins

*d=105* [A] C<sup>6</sup> E<sub>M1</sub><sup>7</sup> A<sup>7</sup> D<sub>M1</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup>

C<sup>6</sup> E<sub>M1</sub><sup>7</sup> A<sup>7</sup> D<sub>M1</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup>

E<sub>M1</sub><sup>7(b5)</sup> B<sup>b7</sup> A<sup>7</sup> D<sub>M1</sub><sup>7</sup> A<sup>b7(#5)</sup> G<sup>7</sup>

C<sup>7</sup> C<sup>9</sup>/<sub>E</sub> F<sup>6</sup> F<sup>#07</sup> C<sup>6</sup>/<sub>G</sub> G<sup>7</sup> C<sup>6</sup>

(solos) (fine)

[B] C<sup>6</sup> A<sup>7</sup> D<sub>M1</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup>

C<sup>6</sup> A<sup>7</sup> D<sub>M1</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup>

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

C<sup>7</sup> C<sup>7</sup>/<sub>E</sub> F<sup>6</sup> F<sup>#07</sup> C<sup>6</sup>/<sub>G</sub> G<sup>7</sup> C<sup>6</sup>

Solos may swing.

After solos, D.C. al fine.  
Head is played twice before & after solos.

# Sticky Wicket

Al Jarreau  
Jay Graydon  
Greg Phillinganes

**Med. Funk A♭7 G7(♯5)**

*J = 114*

**G♭13 F7 G♭13 G7(♯5) A♭7 G7(♯5)**

**G♭13 (synth.) F7 G♭13 G7(♯5) A♭7 G7(♯5)**

**G♭13 CMI<sup>7</sup> DMI<sup>7</sup>**

**CMI<sup>7</sup> (E♭) F7**

**CMI<sup>7</sup> (E♭) E F7**

**(E♭) F7**

**A CMI<sup>7</sup> (E♭) F7**

You — got your - self in - to such a mess — that you can't get out,

**CMI<sup>7</sup> (E♭) E F7**

You — made your own bed, so what the heck — can you com - plain a - bout? You're

**CMI<sup>7</sup> (E♭) F7**

sev - en - teen, but you talk and you wig - gle and walk — like you're twen - ty - four,

**CMI<sup>7</sup> (E♭) E F7**

Grown — men weep - in', a ten point tem - per - ture rise ev - 'ry - where you go. And the fact is

**B D7(trps.)**

You're so fine — that you fool the peo - ple, You're so fine that you're fool in' me;

**2nd VERSE**

Seven-thirty, Morning Mr. Price what a day for school.  
Bright and early, Perfect little disguise for the folks you fool.  
Midnight passion, Ain't no surprise to me what you're comin' to.  
There's red light flashin', Look out you're goin' too fast, what you gonna do.

D7

you're so fine — that you fool the people,

A♭7 G7(♯5) G♭13 (Cm17)

(It) ain't so fine when you fool your own self, ba - by, Look out.

C Cm17

Such a mess, it's a fun - ny sit - u - a - tion, Sass - i - ness got you

(E♭) F7 Cm17

up a tree, Stick - y wick - et; Must con - fess it's an in - side in - sti - ga - tion,

Cm17 1. N.C. Cm17 2. E♭ E F7

No dis - tress, You can talk - a to me. (gtr) Change it, ba - by.

D D7 (Solos)

indef.

(On cue)

E A♭7 G7(♯5) G♭13 F7 G♭13 G7(♯5) A♭7 G7(♯5)

Lon-don Bridge is fall - in', fright - ful sound, You can hear me call - in'

G♭13 F7 G♭13 G7(♯5) A♭7 G7(♯5) G♭13

Here's your crown, In the game you make a cir - cle just to turn a-round.

break (Cm17) (synth.)

D.S., vamp & fade on letter C  
(take 2nd ending each time)

## Sticky Wicket (Bass)

Medium Funk

 $\text{A}^{\flat 7}$   $\text{G}^{7(\#5)}$  $\text{G}^{\flat 13}$   $\text{F}^7$   $\text{G}^{\flat 13}$   $\text{G}^{7(\#5)}$   $\text{A}^{\flat 7}$   $\text{G}^{7(\#5)}$ 

Bass line for the first section of the song. The line starts with  $\text{A}^{\flat 7}$ , followed by a rest, then  $\text{G}^{\flat 13}$ ,  $\text{F}^7$ ,  $\text{G}^{\flat 13}$ ,  $\text{G}^{7(\#5)}$ ,  $\text{A}^{\flat 7}$ ,  $\text{G}^{7(\#5)}$ ,  $\text{G}^{\flat 13}$ , and ends with  $(\text{C}_M 7 \text{ D}_M 7)$ .

Bass line for the second section of the song. It starts with  $\text{C}_M 7$ , followed by a series of eighth-note patterns, ending with  $\text{E}^{\flat}$  and  $\text{F}^7$ .

Bass line for the third section of the song. It starts with  $\text{C}_M 7$ , followed by a series of eighth-note patterns, ending with  $\text{E}^{\flat}$ ,  $\text{E}$ , and  $\text{F}^7$ .

A

Bass line for section A of the song. It starts with  $\text{C}_M 7$ , followed by a series of eighth-note patterns, ending with  $\text{E}^{\flat}$  and  $\text{F}^7$ .

Bass line for section A of the song. It starts with  $\text{C}_M 7$ , followed by a series of eighth-note patterns, ending with  $\text{E}^{\flat}$ ,  $\text{E}$ , and  $\text{F}^7$ .

Bass line for section A of the song. It starts with  $\text{C}_M 7$ , followed by a series of eighth-note patterns, ending with  $\text{E}^{\flat}$  and  $\text{F}^7$ .

Bass line for section A of the song. It starts with  $\text{C}_M 7$ , followed by a series of eighth-note patterns, ending with  $\text{E}^{\flat}$ ,  $\text{E}$ , and  $\text{F}^7$ .

B

Bass line for section B of the song. It starts with  $\text{D}^7$ , followed by a series of eighth-note patterns.

Bass line for section B of the song. It continues from the previous line, starting with  $\text{D}^7$  and ending with a series of eighth-note patterns.

D<sup>7</sup> A<sup>b7</sup> G<sup>7(#5)</sup> G<sup>b13</sup> (C<sub>M1</sub><sup>7</sup>)

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

S

E<sup>b</sup> F<sup>7</sup> C<sub>M1</sub><sup>7</sup>

C<sub>M1</sub><sup>7</sup> 1. N.C. (C<sub>M1</sub><sup>7</sup>) 2. E<sup>b</sup> E F<sup>7</sup>

D D<sup>7</sup>

D<sup>7</sup> D<sup>7</sup> indef.

(etc.)

E A<sup>b7</sup> G<sup>7(#5)</sup> G<sup>b13</sup> F<sup>7</sup> G<sup>b13</sup> G<sup>7(#5)</sup> A<sup>b7</sup> G<sup>7(#5)</sup>

G<sup>b13</sup> F<sup>7</sup> G<sup>b13</sup> G<sup>7(#5)</sup> A<sup>b7</sup> G<sup>7(#5)</sup> G<sup>b13</sup> (C<sub>M1</sub><sup>7</sup>)

2) 2) 2) -

Sample bass line; played with some variation on repeat.

D.S., vamp & fade on letter C  
(take 2nd ending each time)

# Street Life

Music by Joe Sample  
Lyric by Will Jennings  
(As played by The Crusaders)

**Med.  
Ballad** 1<sup>st</sup> x: tenor solos around melody  
2<sup>nd</sup> x: vocal

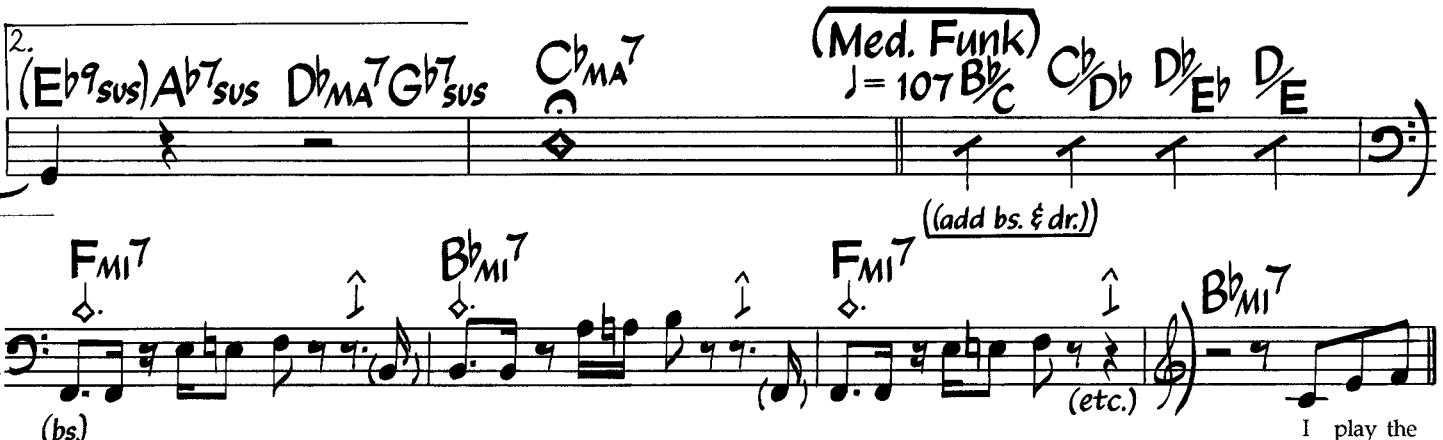
**A** J=59 

(bs. & dr. tacet) (2nd x) I still hang a - round— Neither lost nor found,

Hear the lone- ly sound of mu- sic in the night,  
B<sup>b</sup>M<sub>I</sub>7 F<sub>MI</sub>7 D<sup>b</sup>M<sub>A</sub>7 D<sub>MI</sub>7(<sup>b5</sup>) E<sup>b</sup><sub>9</sub>SUS 1. F<sub>MI</sub>7 E<sup>b</sup>/<sub>G</sub>

Nights are al - ways bright, That's all that's left for me.

2. (E<sup>b</sup><sub>9</sub>SUS) A<sup>b</sup><sub>7</sub>SUS D<sup>b</sup>M<sub>A</sub>7 G<sup>b</sup><sub>7</sub>SUS C<sup>b</sup>M<sub>A</sub>7 (Med. Funk) J=107 B<sup>b</sup>/<sub>C</sub> C<sup>b</sup>/<sub>D</sub><sub>b</sub> D<sup>b</sup>/<sub>E</sub><sub>b</sub> D/<sub>E</sub>



mf (bs.) (etc.) (add bs. & dr.) (etc.) I play the

**B** S. F<sub>MI</sub>7 B<sup>b</sup>M<sub>I</sub>7 C<sub>MI</sub>7  
(mf) 1. Street life be- cause there's no place I can go, Street life, it's the on-

F<sub>MI</sub>7 F<sub>MI</sub>7 B<sup>b</sup>M<sub>I</sub>7  
- ly life I know. Street life, and there's a thou-sand parts to play,

C<sub>MI</sub>7 F<sub>MI</sub>7  
Street life, un - til you play your life a - way. You

**C** B<sup>b</sup>M<sub>I</sub>7 E<sup>b</sup><sub>9</sub>SUS C<sub>MI</sub>7 F<sub>7</sub>(<sup>#9</sup>) B<sup>b</sup>M<sub>I</sub>7 (fine) E<sup>b</sup><sub>9</sub>SUS  
Let the peo - ple see just who you want to be, And ev -'ry night you shine just

$A^b_{MA7}$ 

like a su - per star. That's how the life ... is played, A ten cent mas- quer- ade, You  
2. And

 $B^b_{MI7}$ 

dress, you walk, - you talk, - You're who you think - you are. If you keep - it young, your

 $B_{MI7}$ 

song is al - ways sung, Your love will pay your way - be -neath the sil - ver moon.

D

 $E_{MA7}$ 

Street life,  $B^7/D^{\#} \text{ (trps.) } C^{\#}_{MI7} B^7 E_{MA7} B^7/D^{\#} C^{\#}_{MI7} B^7$

f

 $F_{MA7}$ 

Street life,  $C^7/E D_{MI7} C^7 F_{MA7} C^7/E D_{MI7} B^b_{sus}$

 $B^b_{sus}$ 

*mp* Street life,  $A^b_{MA7} B^b_{sus} B^b_{sus} A^b_{MA7} B^b_{sus} B^b_{sus} C^b/C D^b D^b E^b D^b E^b$

D.S. al fine (1st verse).  
I play the  
Solo on BCBCD;  
After solos, D.S. al Coda.

 $E_{MA7}$ 

Street life,  $B^7/D^{\#} \text{ (trps.) } C^{\#}_{MI7} B^7 E_{MA7} B^7/D^{\#} C^{\#}_{MI7} B^7$

 $F_{MA7}$ 

Street life,  $C^7/E D_{MI7} C^7 F_{MA7} C^7/E D_{MI7} C^7 D_{MI7} B^b_{sus}$

 $B^b_{sus}$ 

*mp* Street life,  $A^b_{MA7} B^b_{sus} B^b_{sus} A^b_{MA7} B^b_{sus} B^b_{sus} B^b/A^b C^b D^b G^b B^b_{MI7}$

Vamp till cue (vocal ad lib.)

(rall.)

Vocal returns at letter D during solos.



McCoy Tyner

# Sudden Samba

Neil Larsen

Medium Samba

 $\text{d} = 115$ 

N.C. (dr. &amp; perc.; no bass)

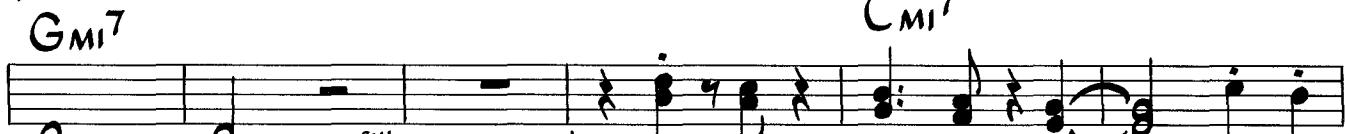


N.C.

break - - - -



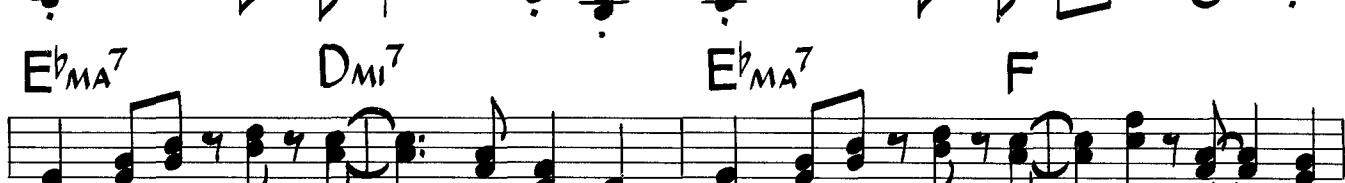
A

C<sub>Mi</sub>7E<sup>b</sup><sub>MA</sub>7A<sup>b</sup><sub>MA</sub>7(bass  
enters)G<sub>Mi</sub>7A<sup>b</sup><sub>MA</sub>7C<sub>Mi</sub>7

B

E<sup>b</sup><sub>MA</sub>7D<sub>Mi</sub>7E<sup>b</sup><sub>MA</sub>7D<sub>Mi</sub>7E<sup>b</sup><sub>MA</sub>7D<sub>Mi</sub>7E<sup>b</sup><sub>MA</sub>7

F

E<sup>b</sup><sub>MA</sub>7D<sub>Mi</sub>7C<sub>Mi</sub>7

F



(fine)

Solo on form (AB);

After solos, D.S. al fine (no repeat)

Break at end of letter B is used at end of each solo only. D<sub>Mi</sub>7 chords at letter B are not always anticipated during solos.

## Sunrunner

Bob James

Medium Funk/Latin  $\text{J}=84$ 

*(add dr.)* (C MA<sup>7</sup>)  $F/\text{C}$  G $/\text{C}$  C  $F/\text{C}$  G $/\text{C}$

(sample bass line)

**A** (melody doubled 8<sup>va</sup> till **B**)

**S**

(sample bs. line)

5 4

5 4

\*played by synth bass

**B**

$F_{\text{M}\text{i}}^9$  A $^b_{\text{MA}}/B^b$  B $^b_{\text{E}}/E^b$  B $^b/\text{C}$  F $_{\text{M}\text{i}}^9$  A $^b_{\text{MA}}/B^b$  B $^b_{\text{E}}/E^b$  B $^b/\text{C}$  F $_{\text{M}\text{i}}^9$  A $^b_{\text{MA}}/B^b$  B $^b_{\text{E}}/E^b$  B $^b/\text{C}$

(flute, 8<sup>va</sup>)

F<sub>M1</sub><sup>9</sup> A<sup>b</sup><sub>MA</sub><sup>7</sup>/<sub>B<sup>b</sup></sub> B<sup>b</sup>/<sub>E<sup>b</sup></sub> B<sup>b</sup>/<sub>C</sub> A<sub>MI</sub><sup>9</sup> C<sub>MA</sub><sup>7</sup>/<sub>D</sub> D/G D/E A<sub>MI</sub><sup>9</sup> C<sub>MA</sub><sup>7</sup>/<sub>D</sub> D/G D/E

A<sub>MI</sub><sup>9</sup> C/D D/G G<sub>MI</sub><sup>9</sup> B<sup>b</sup>/<sub>C</sub> C/F F<sub>M1</sub><sup>9</sup> A<sup>b</sup>/<sub>B<sup>b</sup></sub> B<sup>b</sup>/<sub>E<sup>b</sup></sub> F G

(8) 5

C

(Solos)  
C<sub>MA</sub><sup>9</sup>

(8)

C<sub>MA</sub><sup>7</sup> F/C D<sub>MI</sub>/C G C<sub>MA</sub><sup>7</sup> F/C D<sub>MI</sub>/C G/C

C<sub>MA</sub><sup>7</sup> F/C D<sub>MI</sub>/C G C<sub>MA</sub><sup>7</sup> F/C D<sub>MI</sub>/C G/C

D

F<sub>M1</sub><sup>9</sup> A<sup>b</sup><sub>MA</sub><sup>7</sup>/<sub>B<sup>b</sup></sub> B<sup>b</sup>/<sub>E<sup>b</sup></sub> B<sup>b</sup>/<sub>C</sub> A<sub>MI</sub><sup>9</sup> C/D D/G D/E

A<sub>MI</sub><sup>9</sup> C<sub>MA</sub><sup>7</sup> D/G D/E 3) A<sub>MI</sub><sup>9</sup> C<sub>MA</sub><sup>7</sup> D/G G<sub>MI</sub><sup>9</sup> B<sup>b</sup><sub>MA</sub><sup>7</sup> C/F F<sub>M1</sub><sup>9</sup> A<sup>b</sup><sub>MA</sub><sup>7</sup>/<sub>B<sup>b</sup></sub> B<sup>b</sup>/<sub>E<sup>b</sup></sub> F G

After solos, D.S. al Coda

O

C<sub>MA</sub><sup>9</sup> (On Cue) C bass till end (like A)  
(melody doubled 8va)  
vamp & solo till cue (synth.)

Chord voicings vary with repetition; melody is unchanging.

Sample bass line at B etc.

# Take The "A" Train

Music by Billy Strayhorn  
Lyric by Lee Gaines

Med. Swing

(Intro)

(light drums)

$C/G$  -  $A^b7(\#5)$   $C/G$  -  $A^b7(\#5)$   $G_b$  (bs.)  $C/G$   $A^b7(\#5)$   $G_b$   $C/G$   $A^b7(\#5)$   $G_b$

**A**  
(time)  
**S**

$C^6$   $D^9(\#11)$

You must take the "A" Train

$D_{M1}7$   $G7$   $C^6$   $(D_{M1}7 \quad G7)$

To go to Sug- ar Hill way up in Har - lem.

$C^6$   $D^9(\#11)$

If you miss the "A" Train,

$D_{M1}7$   $G7$   $C^6$   $C7$

You'll find you've missed the quick- est way to Harlem.

**B**  $F_{M1}7$

Hur - ry, get on board it's com- ing,

$D^9$   $D_{M1}9$   $G^9$   $G7(\#9)$

lis - ten to those rails a - thrum-ming, On

**C**

**C<sup>6</sup>**

board, Get on the "A" Train,

Soon you will be on Sug-gar Hill in Harlem.

**D<sub>M</sub>I<sup>7</sup>**      **G<sup>7</sup>**      **C<sup>6</sup>**      **(D<sub>M</sub>I<sup>7</sup> G<sup>7</sup>)**

**Solo on form (ABC);  
After solos, D.S. al Coda.**

**C<sup>6</sup>**      **(N.C.)**

**C<sub>M</sub>A<sup>7</sup>**

Har - lem.

(bs. w/pn.)

Instrumental background line during solos for bars 1-4 and 9-12 of letter A and bars 1-4 of letter C as required:

**C<sup>6</sup>**      **C<sup>6</sup> E<sup>7</sup> A<sub>M</sub>I<sup>7</sup> D<sup>9(#11)</sup>**

3

3

## Med. Ballad

## Tenderly

Music by Walter Gross  
Lyric by Jack Lawrence**A** E<sup>b</sup><sub>MA</sub>7A<sup>b9(#11)</sup>E<sup>b</sup><sub>M1</sub>9A<sup>b13</sup>

The eve-ning breeze ca-ressed the trees ten-der- ly, The trem-bling

F<sub>M1</sub>9D<sup>b9(#11)</sup>E<sup>b</sup><sub>MA</sub>7(G<sub>M1</sub>7 C7 )

trees em-braced the breeze ten-der- ly; Then

F<sub>M1</sub>7(45)B<sup>b13</sup>F<sub>M1</sub>7(45)(D<sub>M1</sub>7(45) G7)  
B<sup>b13</sup> B<sup>o7</sup>

you and I came wan- der- ing by, And

C<sub>M1</sub>7

F13

F<sub>M1</sub>7B<sup>b7</sup>

lost in a sigh were we. The shore was

**B** E<sup>b</sup><sub>MA</sub>7A<sup>b9(#11)</sup>E<sup>b</sup><sub>M1</sub>9A<sup>b13</sup>

kissed by sea and mist ten-der- ly, I can't for -

F<sub>M1</sub>9D<sup>b9(#11)</sup>E<sup>b</sup><sub>MA</sub>7(G<sub>M1</sub>7 C7 )

get how two hearts met breath- less ly, Your

F<sub>M1</sub>7(45)(D<sub>M1</sub>7(45) G7)  
B<sup>b13</sup> B<sup>o7</sup>C<sub>M1</sub>7F13 F#<sup>o7</sup>

arms o - pened wide and closed me in - side, You took my

G<sub>M1</sub>7 C7(#5)F<sub>M1</sub>9 B<sup>b7</sup>E<sup>b6</sup>(F<sub>M1</sub>7 B<sup>b7</sup>)

lips, you took my love so ten-der- ly.

May be played in 3/4 (subtract one beat from the first note in each bar).

# Theme For Ernie

Fred Lacey

(As played by John Coltrane)

Medium Jazz Ballad

*J=61*

**A**

**B**

**C**

**rit.**

Melody is freely interpreted.

# There Will Never Be Another You

Med. Swing

Music by Harry Warren  
Lyric by Mack Gordon

**A**

E<sup>b</sup><sub>MAJ</sub>⁷      D<sub>M</sub>I⁷(b5)      G⁷

There will be many other nights like this, \_\_\_\_\_ And

C<sub>M</sub>I⁷      (F⁷)      B<sup>b</sup><sub>M</sub>I⁹      E<sup>b</sup>13

I'll be stand-ing here with some-one new, \_\_\_\_\_ There

A<sup>b</sup><sub>MA</sub>⁷      D<sup>b</sup>⁹(#11)      E<sup>b</sup><sub>MAJ</sub>⁷      C<sub>M</sub>I⁷

will be oth-er songs to sing, An-oth-er fall, an-oth-er spring, But

F⁹      F<sub>M</sub>I⁷      B<sup>b</sup>⁷

there will nev-er be an-oth-er you. \_\_\_\_\_ There

**B**

E<sup>b</sup><sub>MAJ</sub>⁷      D<sub>M</sub>I⁷(b5)      G⁷

will be oth-er lips that I may kiss, \_\_\_\_\_ But

C<sub>M</sub>I⁷      (F⁷)      B<sup>b</sup><sub>M</sub>I⁹      E<sup>b</sup>13

they won't thrill me like yours used to do, \_\_\_\_\_ Yes,

A<sup>b</sup><sub>MA</sub>⁷      D<sup>b</sup>⁹(#11)      E<sup>b</sup><sub>MAJ</sub>⁷      (F¹³)  
A<sub>M</sub>I⁷(b5)D⁷

I may dream a mil-lion dreams but how can they come true if

E<sup>b</sup>⁶      A<sup>b</sup>⁹(#11)      G<sub>M</sub>I⁷      C⁷      F<sub>M</sub>I⁷      B<sup>b</sup>¹³      E<sup>b</sup>⁶      (B<sup>b</sup>⁷)

there will nev-er, ev-er, be an-oth-er you?

# These Foolish Things

Music by Jack Strachey  
& Harry Link  
Lyric by Holt Marvell

Med. Ballad

A

**E<sup>b</sup>MA7** **CMI7** **FMI9** **B<sup>b</sup>7** **E<sup>b</sup>MA7** **CMI7**

A cig - a - rette that bears a lip - stick's tra - ces, An air - line tick - et to ro -

**F9** **B<sup>b</sup>7** **E<sup>b</sup>9sus** **E<sup>b</sup>9 (A9(#11))** **A<sup>b</sup>MA7** **G7(#5) 3 C7(#5)**

man - tic pla - ces, And still my heart has wings, These fool - ish

**F9** **FMI7** **B<sup>b</sup>7** **E<sup>b</sup>MA7** **CMI7** **FMI9** **B<sup>b</sup>7**

things re - mind me of you. A tinkling pia - no in the next a - part - ment

**E<sup>b</sup>MA7** **CMI7** **F9** **B<sup>b</sup>7** **E<sup>b</sup>9sus** **E<sup>b</sup>9 (A9(#11))**

Those stumb - ling words that told you what my heart meant, A fair-ground's paint - ed swings,

**A<sup>b</sup>MA7** **G7(#5) 3 C7(#5)** **F9** **B<sup>b</sup>7** **E<sup>b</sup>6** **A<sup>m</sup>I7(#5) D7**

These fool - ish things re - mind me of you.

B

**GMI** **(E<sup>m</sup>I7(#5))** **A<sup>m</sup>I7(#5)** **D7** **GMI** **GMI(MA7)** **GMI7** **C9** **F13**

You came, you saw, you con - quered me;

**B<sup>b</sup>MA7** **GMI7** **CMI7** **F7** **B<sup>b</sup>7** **E<sup>o</sup>7** **FMI7** **B<sup>b</sup>7**

When you did that to me, I knew some - how this had to be.

C

**E<sup>b</sup>MA7** **CMI7** **FMI9** **B<sup>b</sup>7** **E<sup>b</sup>MA7** **CMI7**

The winds of March that make my heart a danc - er, A tel - e - phone that rings but

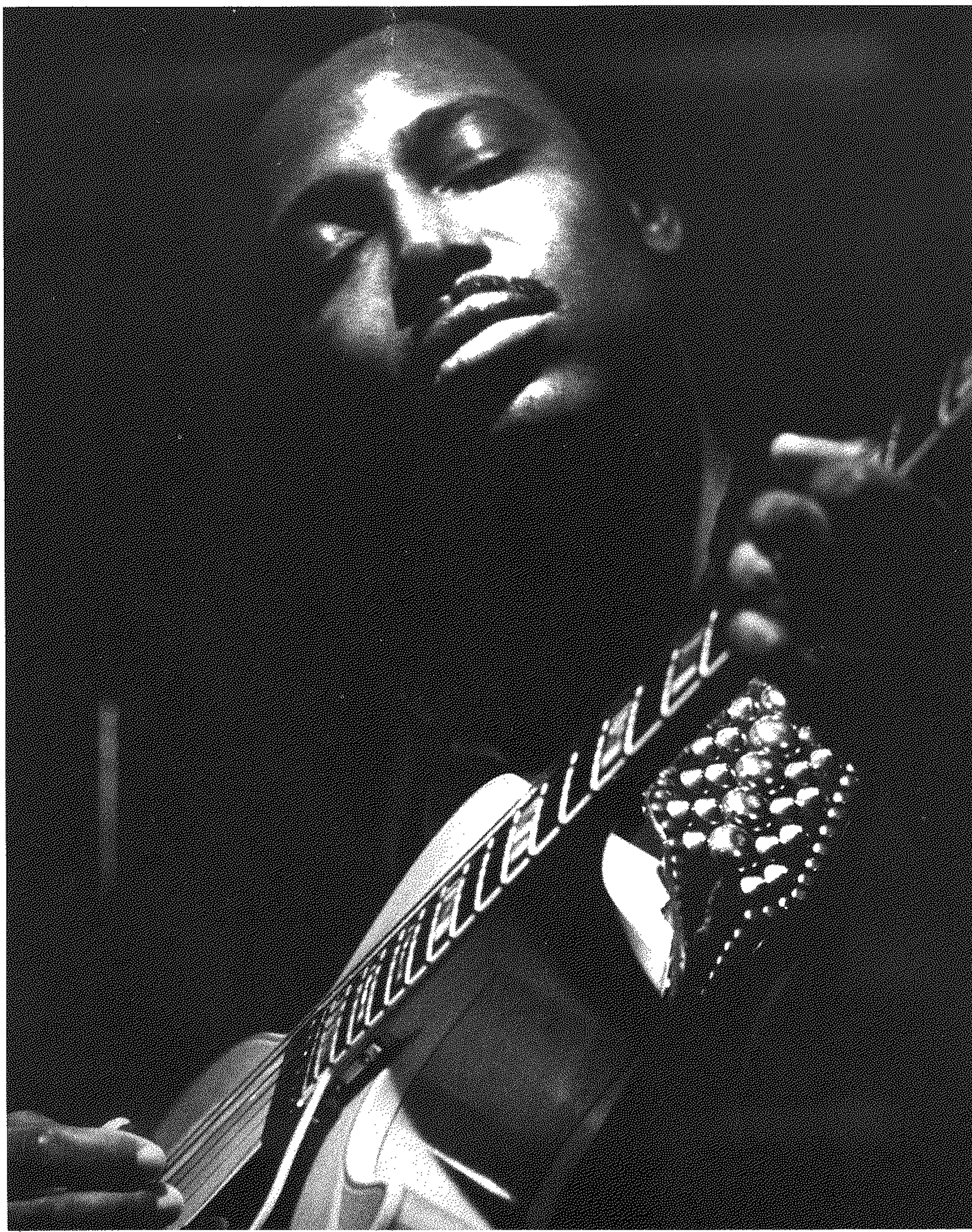
**F9** **B<sup>b</sup>7** **E<sup>b</sup>9sus** **E<sup>b</sup>9 (A9(#11))** **A<sup>b</sup>MA7** **G7(#5) 3 C7(#5)**

who's to an - answer? Oh, how the ghost of you cling. These fool - ish

**F9** **B<sup>b</sup>7** **E<sup>b</sup>6 (FMI7 B<sup>b</sup>7)**

things re - mind me of you.

Alternate changes for soloing on bars 4 & 12 of letter A and bar 4 of letter C: |CMI7 F9 B<sup>b</sup>MI7 E9|



GEORGE BENSON

Med.-Slow Latin/Rock

## This Masquerade

Leon Russell

(As sung by George Benson)

 $\text{F}_{\text{MI}}^7$  $\text{B}_{\flat}^{13}$ 

(Vamp till cue)

A

S

Are we real - ly hap - py here - with this lone - ly game we play,  
Thoughts of leav - ing dis - ap - pear ev - ry time I see your eyes $\text{F}_{\text{MI}}^7$  $\text{D}_{\flat}^9$  $\text{G}_{\text{MI}}^7$  (add 11) $\text{C}^7(\#5)$ Look - ing for words to say?  
No mat - ter how hard I try. $\text{F}_{\text{MI}}$  $\text{F}_{\text{MI}}^7$  (MA 7) $\text{F}_{\text{MI}}^7$  $\text{B}_{\flat}^{13}$ Search - ing but not find - ing un - der - stand - ing an - y way, } We're lost  
to un - der - stand the rea - sons that we car - ry on this way, $\text{D}_{\flat}^7$  $\text{C}^7(\#5)$ (2nd x)  $\text{F}_{\text{MI}}^7$  $\text{E}_{\text{MI}}^7 \text{ A}^7$ 

in a mas quer - ade.

B

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

Both a - fraid to say we're just too far a - way

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

from be - ing close to - geth - er from the start. We

 $\text{D}_{\text{MI}}^7$  $\text{G}^{13}$  $\text{G}^7(\#5)$  $\text{C}_{\text{MA}}^7$ 

tried to talk

it o - ver, but the words got in the way. We're lost

 $\text{G}_{\text{MI}}^7$  $\text{G}^{13}$  $\text{G}^7(\#5)$  $\text{C}^9_{\text{sus}}$  $\text{G}_{\flat}^{13}(\#11)$ 

in - side

this lone - ly game

we play.

D.S. al Coda

(Solo) (funkier)

 $\text{F}_{\text{MI}}^7$  $\text{B}_{\flat}^{13}$  (Vamp till cue)Solo on vamp or on head (ABA); after  
solos, play head, take Coda, vamp, solo & fade.

**Med. Funk Ballad**  
 $J = 94$   
 (Intro)  $E_{b\text{MA}}^7(\#5)$

# The Three Marias

Wayne Shorter

**Staff A:** Shows a soprano vocal line with dynamic *mf* (sop.). Chords include  $F/G$ ,  $F_{MA}^7(\#5)$ ,  $G/A$ ,  $G_{MA}^7(\#5)$ ,  $A^b$  bass,  $A^b/B^b$ ,  $E^b$ ,  $G^b/A^b$ , and  $A^{13}G_{MA}^7/A$ .

**Staff B:** Shows a piano/vocal line with dynamics *f*, *mf*, and *f*. Chords include  $B^b_{MI}^9$ ,  $E^{13}$ ,  $B^b_{MI}^9(b13)$ ,  $E^{13}(3x's)$ ,  $C/D$ ,  $D^{13}$ ,  $D^b/E^b$ ,  $D^b_{E^b}$ ,  $E/F^{\#}$ ,  $C$ ,  $B^b_{MA}^7/D$ ,  $G_{MA}^7/D$ ,  $A^{13}G_{MA}^7/A$ ,  $G_{MA}^7(\#5)$ ,  $E_{MA}^9$ ,  $B^b_{MI}^7(E^b7(\#5))$ ,  $E/F^{\#}$ ,  $C$ ,  $B^b_{MA}^7/D$ ,  $G_{MA}^7/D$ ,  $A^{13}G_{MA}^7/A$ ,  $G_{MA}^7(\#5)$ ,  $E_{MA}^9$ ,  $B^b_{MI}^9$ ,  $G_{MI}^9/F$ ,  $E_{MI}^9(b5)$ ,  $D/C^7$ ,  $C^{\#}/B^7$ ,  $B^b_{MI}^9(\text{add 13})$ ,  $B^b_{MI}^9/A^b$ ,  $A^b/D^b$ , and  $B^b_{MA}^9/C$ .

**Staff C:** Shows a bass line with dynamics *mf* and *f*. Chords include  $A^b$  bass,  $A^b E^b \text{sus } D^b$ ,  $E^b A^b$  bass,  $A^b E^b \text{sus } E/F^{\#}$ ,  $B^b_{MA}^9(\text{add 13})$ ,  $A_{MA}^7/B$ ,  $D_{MI}^7(b5)$ ,  $A^b/B^b$ ,  $G/C$ ,  $A_{MI}^9$ ,  $D/E$ ,  $A^b/C$ ,  $E$ ,  $G^b/A^b$ , and  $A^b$ .

**Staff D:** Shows a piano/vocal line with dynamics *mf* and *f*. Chords include  $A^b$  bass,  $A^b E^b \text{sus } D^b$ ,  $E^b A^b$  bass,  $A^b E^b \text{sus } E/F^{\#}$ ,  $B^b_{MA}^9(\text{add 13})$ ,  $A_{MA}^7/B$ ,  $D_{MI}^7(b5)$ ,  $A^b/B^b$ ,  $G/C$ ,  $A_{MI}^9$ ,  $D/E$ ,  $A^b/C$ ,  $E$ ,  $G^b/A^b$ , and  $A^b$ .

**G<sup>b</sup>/A<sup>b</sup>** C<sup>#</sup>M<sub>I</sub><sup>9</sup> C<sup>#</sup>M<sub>I</sub><sup>9</sup> / B G<sup>b</sup>(add 9) / B<sup>b</sup>

E / C<sup>7</sup> sus A / G<sup>#</sup> A / C<sup>#</sup>

**F** B<sub>M\_I</sub><sup>9</sup> E<sup>13</sup> A<sup>13</sup> / B E<sup>13</sup> (2) (2)

C / D D<sup>13</sup> D<sup>b</sup> M<sub>A</sub><sup>7</sup> / E<sup>b</sup>

C<sup>#</sup>M<sub>I</sub><sup>9</sup> A / D E / D A / D M<sub>A</sub><sup>7</sup> / D C<sup>#</sup>M<sub>I</sub><sup>7</sup> E / F<sup>#</sup> E / F<sup>#</sup> C<sup>#</sup>M<sub>I</sub> F<sup>#</sup>M<sub>I</sub> F<sup>#</sup>sus A / C<sup>b</sup> (D / C)

F<sup>#</sup>M<sub>I</sub> E / F<sup>#</sup>sus / E A / C<sup>b</sup> D / C F<sup>#</sup>M<sub>I</sub> F<sup>#</sup>sus / E A / C<sup>b</sup> A<sup>b</sup>M<sub>I</sub> / C<sup>b</sup> B<sup>b</sup> 7 3) 4) 6)

**G** F / A D<sup>dim.</sup> / A G<sub>M\_A</sub><sup>7</sup> / A G<sub>M\_I</sub><sup>9</sup> G<sub>M\_I</sub><sup>9</sup> / F

B<sup>b</sup> M<sub>A</sub><sup>7</sup> / E D / C<sup>7</sup> C<sup>#</sup> / B<sup>7</sup> B<sup>b</sup> M<sub>I</sub><sup>9</sup> (add 13) B<sup>b</sup> M<sub>I</sub><sup>9</sup> / A<sup>b</sup>

A<sup>b</sup> / D<sup>b</sup> B<sup>b</sup> M<sub>A</sub><sup>9</sup> / C A<sup>b</sup> bass A<sup>b</sup> / E<sup>b</sup> 7 sus / B<sup>b</sup> D<sup>b</sup> / E<sup>b</sup> (7x's)

A<sup>b</sup> bass A<sup>b</sup> E<sup>b</sup> 7 sus / E / F<sup>#</sup> mf (ten.) (flute - tacet 1st & 2nd x's)

(add sop.) f

## Med. Funk Ballad (Intro)

## The Three Marias (Bass)

 $J=94$   $E_{MA}^b/F$  $E_b/F$   $E_{MA}^{b7(\#5)}/F$   $F/G$   $F_{MA}^{b7(\#5)}/G$   $G/A$   $G_{MA}^{b7(\#5)}/A$ 

**A**  $G/A_b$   $G_b/A_b$   $C^{\#}_{M1}9$   $A^{13}$   $G_{MA}^{b7}/A$

(Same bass rhythm throughout - except where noted)

This section contains two staves. The top staff shows a bass line with a 6/4 time signature and a 4/4 measure. The bottom staff shows a 13th chord progression:  $G/A_b$ ,  $G_b/A_b$ ,  $C^{\#}_{M1}9$ , and  $A^{13}$ . The bass line is identical for both staves.

$G_{MA}^{b7(\#5)}/A$  1.  $E_{MA}9$   $B_{MI}^{b7(\text{add 11})}$   $D_{MA}^{b7}/E_b$ .  $B_{MI}^{b7(\text{add 11})}$

$D_{MA}^{b7}/E_b$  2.  $E_{MA}9$   $E/F^{\#} C^{7sus}/G A/D$   $B$   $B_{MI}9$   $E^{13}$

$B_{MI}9(b13)$   $E^{13}$   $B_{MI}9$   $E^{13}$   $B_{MI}9(b13)$   $E^{13}$  (2)  $C/D$   $D^{13}$

This section includes four staves of handwritten music. The first two staves show chords:  $G_{MA}^{b7(\#5)}/A$ ,  $E_{MA}9$ ,  $B_{MI}^{b7(\text{add 11})}$ ,  $D_{MA}^{b7}/E_b$ ,  $B_{MI}^{b7(\text{add 11})}$  (first),  $D_{MA}^{b7}/E_b$ ,  $E_{MA}9$ ,  $B_{MI}^{b7(\text{add 11})}$ ,  $E_{MA}9$ ,  $B_{MI}^{b7(\text{add 11})}$  (second). The third and fourth staves show bass patterns with measures labeled (2) and (2).

$D_{E_b}$   $C^{\#}_{M1}9$   $A^{13}$   $G_{MA}^{b7}/A$   $G_{MA}^{b7(\#5)}/A$   $E_{MA}9$   $B_{MI}^{b7(\text{add 11})} E_b^{b7(\#5)}$

This section contains three staves of handwritten music. The first staff shows chords:  $D_{E_b}$ ,  $C^{\#}_{M1}9$ ,  $A^{13}$ ,  $G_{MA}^{b7}/A$ ,  $G_{MA}^{b7(\#5)}/A$ ,  $E_{MA}9$ ,  $B_{MI}^{b7(\text{add 11})}$ ,  $E_b^{b7(\#5)}$ . The second staff shows a bass line with a dynamic of  $mf \# o.$ . The third staff shows a bass line with a dynamic of  $f$ .

$E_b^{b7(\#5)}$   $A_{MI}9$   $D_b^{b7(\#5)}$   $E/F^{\#}$

This section contains three staves of handwritten music. The first staff shows chords:  $E_b^{b7(\#5)}$ ,  $A_{MI}9$ ,  $D_b^{b7(\#5)}$ ,  $E/F^{\#}$ . The second staff shows a bass line with a dynamic of  $mf \# o.$ . The third staff shows a bass line with a dynamic of  $f$ .

**C**  $B_{MA}^{b7}/D$   $G_{MA}^{b7}/D$   $G_{MI}9$   $G_{MI}9/F$

$E_{M1}9(b5) D/C^{\#} B_{MI}9(\text{add 13})$   $B_{MI}9/A_b$   $A_b/D_b$   $B_{MA}9/C$

$B_{MA}9/C$  **D**  $A_b$  **bass**  $E_b^{7sus}/B_b^{b7}/D_b/E_b$

This section contains four staves of handwritten music. The first staff shows chords:  $B_{MA}^{b7}/D$ ,  $G_{MA}^{b7}/D$ ,  $G_{MI}9$ ,  $G_{MI}9/F$ . The second staff shows chords:  $E_{M1}9(b5) D/C^{\#}$ ,  $B_{MI}9(\text{add 13})$ ,  $B_{MI}9/A_b$ ,  $A_b/D_b$ ,  $B_{MA}9/C$ . The third staff shows a bass line with a dynamic of  $f$ . The fourth staff shows a bass line with a dynamic of  $mf$ .

**A<sup>b</sup> bass**

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

**B<sub>MA</sub>9(add 13)**

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

**D<sub>M1</sub>7(b5) A<sup>b</sup>/B<sup>b</sup> G/C A<sub>M1</sub>9 D/E A<sup>b</sup>/C**

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

**(A/G<sup>#</sup>) (A/C<sup>#</sup>) (2) (2)**

**F B<sub>M1</sub>9 E<sup>13</sup> A<sup>13</sup>/B E<sup>13</sup> (etc.)**

**C/D D<sup>13</sup> D<sup>b</sup><sub>MA</sub>7/E<sup>b</sup> C<sup>#</sup><sub>M1</sub>9 A/D A<sub>MA</sub>7/D C<sup>#</sup><sub>M1</sub>7 E/F<sup>#</sup> C<sup>#</sup><sub>M1</sub>/F<sup>#</sup>**

**F<sup>#</sup><sub>M1</sub>/E F<sup>#</sup>sus/E A<sup>b</sup>/C (D/C)**

**F<sup>#</sup><sub>M1</sub>/E F<sup>#</sup>sus/E A<sup>b</sup>/C A<sup>b</sup><sub>M1</sub>/C<sup>b</sup> B<sup>b</sup>7 G F/A D<sup>dim</sup>/A**

**G<sub>MA</sub>7/A G<sub>M1</sub>9 G<sub>M1</sub>9/F B<sup>b</sup><sub>MA</sub>7(#5) E D/C7 C<sup>#</sup>/B7**

**B<sup>b</sup><sub>M1</sub>9(add 13) B<sup>b</sup><sub>M1</sub>9/A<sup>b</sup> A<sup>b</sup>/D<sup>b</sup> B<sup>b</sup><sub>MA</sub>9/C**

**B<sup>b</sup><sub>MA</sub>9/C A<sup>b</sup> bass A<sup>b</sup> E<sup>b</sup>7sus/B<sup>b</sup> E/F<sup>#</sup> (7x's)**

**A<sup>b</sup> bass A<sup>b</sup> E<sup>b</sup>7sus/B<sup>b</sup> E/F<sup>#</sup> mf**

# Med. Funk Ballad

♩ = 94

(Intro) Eb MA 7(#5)

F

mf

E♭<sup>7sus</sup> D♭ E♭

N.C.

A

G♭ A♭

GMA 7(#5) A

1. EMA 9

B♭<sub>M1</sub> 7(add 11)D♭<sub>MA</sub> 7 E♭B♭<sub>M1</sub> 7(add 11)D♭<sub>MA</sub> 7 E♭

1. EMA 9

E/F# C<sup>7sus</sup> G/A DC/D D<sup>13</sup>

f D♭ E♭

C♯<sub>M1</sub> 9A<sup>13</sup> GMA 7 A

GMA 7(#5) A

EMA 9

B♭<sub>M1</sub> 7(add 11) E♭ 7(b9)A♭<sub>M1</sub> 9 D♭ 7(b9)

E/F#

B♭<sub>MA</sub> 7 DG<sub>M1</sub> 9G<sub>M1</sub> 9 F

GMA 7 D

E<sub>M1</sub> 9(b5)

D/C 7

C<sup>#</sup> B<sup>7</sup>

# The Three Marias (Keyboard)

Eb F Eb MA 7(#5) F G F MA 7(#5) G A G MA 7(#5) A

F G A G A

G A

G A

G A

C♯<sub>M1</sub> 9 A<sup>13</sup> GMA 7 AA<sup>13</sup> GMA 7 A

$B_{MI}^b 9(\text{add } 13)$     $B_{MI}^b / A^b$     $A^b / D^b$     $B_{MA}^b 9 / C$     $B_{MA}^b 9 / C$

D N.C.    $E^b 7 \text{ sus } B^b / D^b / E^b$    N.C.    $E^b 7 \text{ sus } B^b / E / F^{\#}$

*f*

*mf*    $B_{MA}^b 9(\text{add } 13) / A_{MA}^7 / B / D_{MI}^7(\text{b5}) / A^b / B^b$     $G / C$     $A_{MI}^9$     $D / E$     $A^b / C$

E    $G^b / A^b$     $C^{\#}_{MI} 9$     $C^{\#}_{MI} 9 / B$

$G^b(\text{add } 9) / B^b$     $E / F^{\#} / C^7 \text{ sus } G / A / G^{\#}$

*f* ( $A / G^{\#}$ )    $A / C^{\#}$

**F**

B<sub>M1</sub><sup>9</sup> E<sup>13</sup> A<sup>13</sup>/B E<sup>13</sup> (2) (2)

C/D D<sup>13</sup> D<sup>b</sup><sub>MA</sub><sup>7</sup>/E<sub>b</sub>

8va

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

F#<sub>M1</sub><sup>9</sup> E<sub>b</sub> F#<sub>SUS</sub><sup>#</sup> E A<sub>b</sub>/C D/C F#<sub>M1</sub><sup>9</sup> E<sub>b</sub> F#<sub>SUS</sub><sup>#</sup> E A<sub>b</sub>/C A<sub>b</sub><sub>M1</sub>/C<sub>b</sub> B<sub>b</sub><sup>7</sup>

**G**

F/A D<sup>dim.</sup> G<sub>M1</sub><sup>7</sup>/A

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

B<sub>b</sub><sub>M1</sub><sup>9</sup>(add 13) B<sub>b</sub><sub>M1</sub><sup>9</sup>/A<sub>b</sub> A<sub>b</sub>/D<sub>b</sub> B<sub>b</sub><sub>MA</sub><sup>9</sup>/C B<sub>b</sub><sub>MA</sub><sup>9</sup>/C

N.C. A<sub>b</sub> E<sup>7</sup><sub>SUS</sub>/B<sub>b</sub> E<sup>7</sup><sub>SUS</sub>/B<sub>b</sub> E/E<sup>#</sup>

(7x's) N.C.



WAYNE SHORTER

Medium Jazz  
Waltz

## Three Views Of A Secret

Jaco Pastorius

**A**  $J=112$  2<sup>nd</sup> x: [N.C.]

mf 1<sup>st</sup> x: strings w/ voices  
2<sup>nd</sup> x: harmonica w/ voices

**B**

mf [F/G (harmonica)  
on D.S.]







**C**

G<sup>13</sup> F<sup>#</sup><sub>M1</sub><sup>7</sup> G<sup>#</sup><sub>M1</sub><sup>7</sup>  $\bigcirc^1$  A<sub>M1</sub><sup>7</sup> (flute) A<sub>M1</sub><sup>9</sup>  $\text{f}$  (hold till cue)  
 (drums fill; harmonica fills lightly)  
 (On Cue) C<sup>#</sup><sub>bass</sub> C<sup>#</sup><sub>G<sup>#</sup></sub> cresc. B bass C/A (4x's)  
 (bowed basses)

D.S. al Coda One ( $\oplus^1$ )

$\bigcirc^1$  A<sub>M1</sub><sup>7</sup> B<sub>M1</sub><sup>7</sup> E<sub>M1</sub><sup>7</sup> G<sup>#</sup><sub>M1</sub><sup>7</sup> C<sup>#</sup><sub>M1</sub><sup>7</sup>  
 G<sup>13</sup> F<sup>#</sup><sub>M1</sub><sup>7</sup> G<sup>#</sup><sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup> B<sup>13</sup><sub>(b9)</sub><sup>sus</sup>

E<sup>6</sup><sub>9</sub> G<sup>#</sup><sub>M1</sub><sup>7</sup> C<sup>#</sup><sub>M1</sub><sup>7</sup> G<sup>13</sup>  
 F<sup>#</sup><sub>M1</sub><sup>7</sup> G<sup>#</sup><sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup> C/D cresc.

D G<sub>M1</sub><sup>7</sup> B<sub>M1</sub><sup>7</sup> E<sub>M1</sub><sup>7</sup> B<sup>b13</sup>  
 f (harmonica solos around melody)  
 A<sub>M1</sub><sup>9</sup> B<sup>13</sup><sub>sus</sub> C<sup>13</sup><sub>sus</sub> D<sup>13</sup><sub>sus</sub> (4x's)

D.C. al Coda Two ( $\oplus^2$ )

$\bigcirc^2$  E<sup>7</sup><sub>(#9)</sub> C<sup>#</sup><sub>7</sub><sub>(#9)</sub> C<sup>13</sup> A<sup>7</sup>  
 (harmonica solos over melody) (Vamp & fade)

# Time Remembers One Time Once

Denny Zeitlin

Med. Jazz Waltz

J=143

**A**

(pn.)

$F^{\#}M_11$

$(B^9) EMA_7/B$

$F^{\#}M_11$

$E^bM_11^3$

$E^bM_11^3$

$A_{MA}9$

$E/F^{\#}$

$B_{M1}7(b^9)$

$E_{M1}11$

$E^b/F$

$F/G$

$G^7/D_b$

$G^9/D_b$

$A^9/E^b$

$E^b/B^b$

$E^b/B^b$

$A^9/E^b$

$(A^9/E^b)$

$E^7/B^b$

$E^9/B^b$

$C^9(\#5)$

$A^9/E^b$

(pn.)

$(D_b^7/G)$

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

$G^b_{MA}7/F$

$F_{M1}9$

$(D_b^7(11))$

$G_{MA}13(11)/D_b$

$G^b_{MA}9$

$G_{MA}9$

$(D_b^7(11))$

$G_{MA}13(11)/D_b$

$G^b_{MA}9$

(last x: molto rit.)

Chords in parentheses are used for solos.

## Triste

Med. Bossa Nova

(F<sub>MA</sub>7) Antonio Carlos JobimF<sub>MA</sub>7(<sup>b5</sup>)

A

**A**

Sad is to live in solitude,

Far from your tranquil altitude;

Sad is to know that no one ever can live on a dream.

that never can be,  
will never be,  
Dreamer awake,  
wake up and see,

**B**

Your beauty is an airplane,

So high my heart can't bear the strain;

A heart that stops when you pass by, only to cause me pain,

Sad is to live in solitude.



HERBIE HANCOCK, MILES DAVIS & RON CARTER

# Tune Up

Miles Davis

Fast Swing  $\text{J} = 280$ 

(Intro) N.C.

**A**

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

D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sub>MA</sub><sup>7</sup>

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

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

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

Solos on **A**  
After solos, D.S. al Coda (w/ repeat)

trp. rhythm

(bs.) decresc.

mp

Med. Funk/  
Rock Shuffle  
( $\frac{1}{16}$ 's swing)  
 $\text{J} = 103$

# Turn Your Love Around

Jay Graydon  
Steve Lukather  
Bill Champlin  
(As sung by  
George Benson)

**S (Intro)** (trp. w/ flute 8va) (2nd x)

1. 2,3. (etc.)

**A** (etc.)

You got the love, — you got the pow - er,  
I'm trying to show — how much I love — you,

but you just don't un - der - stand;  
still be - liev - ing in ro - mance;

girl, you've been charg-ing by the hour  
you're tak-ing way too man - y chanc - es for your  
with our

love. When the I re - mem - ber when you used to be the  
love. the wo - man needs a taste of yester - day, and

talk of the town; all you'd get is lone - ly. } Turn your love a round;  
he stays at home; all they get is lone - ly. }

**B**

don't you turn me down;

(trps.)

F<sub>MA</sub><sup>7</sup> E<sub>7(b9)</sub>(#5) E<sub>7(#9)</sub>(#5) A<sub>MI</sub><sup>7</sup> C<sub>MA</sub><sup>7</sup>/G F<sub>MA</sub><sup>7</sup>

I can show you how; turn your love a -

F<sub>MA</sub><sup>7</sup> E<sup>+</sup>

round. (bs.) (pn.)

D.S. al Coda (no repeats; sing 3rd verse)

F<sub>MA</sub><sup>7</sup> B<sub>MI</sub><sup>7</sup>(add 11)(omit 5) E<sup>+</sup> E<sub>7(b9)</sub>A<sub>MI</sub><sup>9</sup>

round. Oh, girl — you know me I'm a -

C/D B<sub>MI</sub>/D C/D B<sub>MI</sub>/D F<sub>MA</sub><sup>7</sup> B<sub>MI</sub><sup>7</sup>(add 11)(omits) E<sup>+</sup> E<sub>7(b9)</sub>A<sub>MI</sub><sup>9</sup>

lone un - til you show — me that you're still in love with me. We're gon-na make

A<sub>MI</sub><sup>9</sup>/G F<sub>MA</sub><sup>7</sup> E<sub>7(#9)</sub> break A<sub>MI</sub><sup>7</sup>

it; we're gon-na take it back where we be - long. Turn your love a - round; C<sub>MA</sub><sup>7</sup>/G F<sub>MA</sub><sup>7</sup>

C A<sub>MI</sub><sup>7</sup> (trps. as at B) F<sub>MA</sub><sup>7</sup> E<sub>7(b9)</sub>(#5) E<sub>7(#9)</sub>(#5) A<sub>MI</sub><sup>7</sup>

don't you turn me down;

(F<sub>MA</sub><sup>7</sup>) E<sub>7(b9)</sub>(#5) E<sub>7(#9)</sub>(#5) A<sub>MI</sub><sup>7</sup> C<sub>MA</sub><sup>7</sup>/G F<sub>MA</sub><sup>7</sup>

I can show you how; Turn your love a -

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

round. Turn your love a - round; Vamp & fade

Sample bass line  
at 4 before B: F<sub>MA</sub><sup>7</sup>

G<sup>13</sup><sub>SUS</sub>

F<sub>MA</sub><sup>7</sup>

E<sub>7(#9)</sub>(#5)

3rd VERSE  
Without the woman I can make it,  
But I need the girl to stay;  
Ah, don't you let the lady take it all away  
When the (woman needs a taste)

(simile through B, Coda, and C)

# Twisted

Med. Swing

♩ = 165

C B♭ G<sub>M</sub>I B♭ CMusic by Wardell Gray  
Lyric by Annie Ross**A**

(pn.)

My ana-a-lyst  
told me that I was right out of my head, the way he de-scribed it he said I'd be

C<sup>7</sup>(C<sup>7</sup>(b5))F<sup>9(#11)</sup>C<sub>M</sub>A<sup>7</sup>E<sub>M</sub>I<sup>7</sup>A<sup>7</sup>D<sub>M</sub>I<sup>7</sup>

(2nd x)

bet-ter dead than live. I did-n't lis-ten to his jive, I  
knew all a-long he was all wrong, and I knew that he thought

G<sup>7</sup>C<sup>6</sup>A<sup>7</sup>1. D<sub>M</sub>I<sup>7</sup> G<sup>7</sup>2. D<sub>M</sub>I<sup>7</sup>G<sup>7</sup>

I was cra-zzy but I'm not, oh, no.

My ana-a-lyst

They

**B**

My ana-a-lyst  
say as a child I ap-peared a lit-tle bit wild with all my cra-zzy i-deas, but

C<sup>7</sup>F<sup>7</sup>C<sup>7</sup>C<sup>7</sup>F<sup>7</sup>C<sup>7</sup>

I knew what was hap-p'nin', I knew I was a gen-i-us.  
What's so strange — when you know that you're a wiz-ard at three?

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

Well I heard  
I knew that this was meant to be.  
lit-tle child-ren were sup-posed to sleep tight,  
That's why I drank a fifth of

C7 F7

CMA7 EMI7 A7 DMI7

G7 C6 A7 DMI7 G7

D C7 F7 C7

C7 F7

CMA7 EMI7 EbMI7 DMI7

G7 C6 Eb7

DMI7 G7 C6

D.S. al Coda  
(play [A] twice, sing 1st & 6th verses)

G7 C6 (Ad lib.) C7

2nd VERSE  
(My analyst) told me that I was right out of my head.  
He said I'd need treatment but I'm not that easily led,  
He said I was the type that was most inclined,  
When out of his sight to be out of my mind and he thought  
I was nuts, no more ifs or ands or buts, oh no.

6th VERSE  
(My analyst) told me that I was right out of my head,  
But I said "Dear Doctor, I think that it's you instead,"  
'Cause I have got a thing that's unique and new.  
It proves that I'll have the last laugh on you.  
'Cause instead of one head..(to Coda)

# Unit Seven

Sam Jones

(As played by Wes Montgomery)

Medium-Up Swing

$\text{J} = 218$

(Swinging Latin (bass in 2))

**B**
**C**

\*no piano on this chord

A bass line with chords:  $A^{\flat}MA^7$ ,  $(D^{\flat}MA^7)$ ,  $D^{\flat}MA^7$ ,  $C^6$ , solo break,  $(G^7)$ .

**D**

*(Solos)*

Bass line with chords:  $C^7$ ,  $F^7$ ,  $C^7$ ,  $A^7(\sharp 5)$ .

Bass line with chords:  $A^{\flat}MA^7$ ,  $G^7(\sharp 5)$ ,  $CMA^7$ , 1  $G^7$ , 2  $A^7$ .

**E**

Bass line with chords:  $D_{MI}^7$ ,  $G^7$ ,  $CMA^7$ ,  $A^7(\flat 9)$ .

Bass line with chords:  $D_{MI}^7$ ,  $G^7$ ,  $E^7$ ,  $A^7$ ,  $D_{MI}^7$ ,  $G^7$ .

**F**

Bass line with chords:  $C^7$ ,  $F^7$ .

Bass line with chords:  $C^7$ ,  $A^7(\sharp 5)$ ,  $A^{\flat}MA^7$ ,  $G^7(\sharp 5)$ ,  $CMA^7$ ,  $G^7$ .

*Solo on DDEF  
(after solos, D.C. al Coda)*

Bass line with chords:  $A^{\flat}MA^7$ ,  $(D^{\flat}MA^7)$ ,  $D^{\flat}MA^7$ ,  $CMA^7$ ,  $A^7$ ,  $A^{\flat}MA^7$ ,  $(D^{\flat}MA^7)$ ,  $D^{\flat}MA^7$ ,  $C^6$ , drum fill,  $C^7(\sharp 9)$ , rit.

Solos in 4. Gtr. sounds one octave lower than written. Bass walks through head, ignoring kicks and chords in parentheses (but observing breaks).



FREDDIE HUBBARD

Medium-Up  
Jazz Waltz  
 $J=183$

# Up Jumped Spring

Freddie Hubbard

**A**

**B**

**C**

Kicks are not played during solos. Ebmi7 in bars 10 & 12 of letters A and C may be played as Eb7(+9).

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(last x)

Medium Jazz Waltz  
J = 163

## Up With The Lark

Jerome Kern

(As played by Bill Evans)

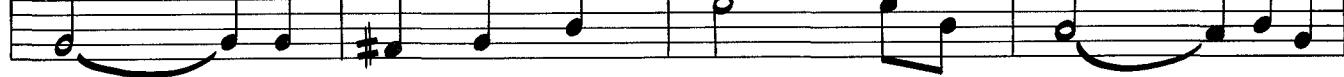
(Intro) C<sub>MA</sub><sup>7</sup>/GC<sup>6</sup>/GG<sup>9sus</sup>G<sup>7</sup>C<sub>MA</sub><sup>7</sup>/G C<sup>6</sup>/G G<sup>9sus</sup> A<sup>b13</sup>/G G<sup>13</sup> G<sup>9(#5)</sup>C<sub>MA</sub><sup>7</sup>/G C<sup>6</sup>/G G<sup>9sus</sup> G<sup>7</sup>C<sup>6</sup> E<sup>b13</sup> A<sup>b</sup><sub>MA</sub><sup>7</sup> G<sup>7(#9)</sup>(add bass) C<sup>6</sup>/<sub>9</sub> (G<sup>9</sup> G<sup>9sus</sup>) F<sub>MI</sub><sup>(MA7)</sup>

A

S

(add drums) E<sub>MI</sub><sup>7</sup> (add 11)A<sub>MI</sub><sup>7</sup> (add 11)D<sup>13</sup>D<sub>MI</sub><sup>7</sup> (add 11)G<sup>13</sup>D<sub>MI</sub><sup>9</sup>G<sup>13</sup>

3

C<sup>6</sup>/<sub>9</sub>E<sup>b13</sup>A<sup>b</sup><sub>MA</sub><sup>7</sup>G<sup>7(#9)</sup>

fill -



B

C<sup>6</sup>G<sup>9</sup>C<sup>6</sup>/<sub>9</sub>G<sub>MI</sub><sup>7</sup>F<sup>#</sup><sub>MI</sub><sup>7</sup> (add 11)B<sup>7</sup>E<sup>6</sup>/<sub>9</sub>C<sup>#</sup><sub>MI</sub><sup>7</sup>F<sup>#</sup><sub>MI</sub><sup>7</sup> (add 11)B<sup>7</sup>

$E_{MA}^7$  $F_{MI}7(\text{add } 11)$  $B^{b7}$  $E^{b6/4}$  $(E^{b6/4})$  $A^{13}$  $A7(\#5)$  $D_{MA}7$ # $\bullet$  $(G_{MA}7)$  $B/G$  $(F_{MA}7)$  $A/F$  $G/E^{b7}$  $(E^{b}_{MA}7)$  $F/(D^{b}_{MA}7)$  $F/D^{b}$ 

C

 $C^6$  $G^9$  $C^{6/4}$  $F_{MI}7(MA\ 7)$  $E_{MI}7(\text{add } 11)$  $A_{MI}7(\text{add } 11)$  $D^7$  $A^{b7}$  $C_{MA}7/G$  $C^{6/4}/G$  $G^9_{SUS}$  $G^7$  $C^6$  $E^{b13}$  $A^{b}_{MA}7$  $G^7(\#5)$ 

solo break - - -

Solo on form (ABC)

After solos, D.S. al Coda

 $C_{MA}7/G$  $C^{6/4}/G$  $G^9_{SUS}$  $G^7$  $C_{MA}7/G$  $C^{6/4}/G$  $G^9_{SUS}$  $G^9(\#5)$  $C_{MA}7/G$  $C^{6/4}/G$  $G^9_{SUS}$  $G^7$  $G^9_{SUS}\ G^7(\#5)$ 

mp. rit.

molto rit.

$C^{6/4}$   $G_{MI}7^{(\text{add } 11)}$   $F_{MI}7^{(\text{add } 11)}$   $F_{MI}7$   $F_{MI}(MA\ 7)$   $E_{MI}7^{(\text{add } 11)}$   $B^{b9(\#11)}$   $A_{MI}7^{(\text{add } 11)}$   $D^9(\#11)$   $D^{b}_{MA}7(\#11)$   $C_{MA}13(\#11)$

f (directed)

## Med.-Slow Latin/Funk

 $\text{J} = 88$ 

(Intro)

Handwritten musical notation for the intro section. The first measure shows  $EbMaj7/F$  with a dynamic *mf*. The second measure shows  $BbMaj7/F$ . The third measure shows  $Cmi7/F$ . The fourth measure shows  $BbMaj7/F$ . The fifth measure shows  $Cmi7/F$ . The sixth measure shows  $Dmi7/G9sus$ .

Velas  
(Velas Içadas)

Ivan Lins  
Vitor Martins  
(As played by Quincy Jones)

A

Handwritten musical notation for section A. The first measure shows  $Cmi9$  with a dynamic *mf*. The second measure shows  $F9sus$ . The third measure shows  $Eb9sus$ . The fourth measure shows  $BbMaj7/D$ . The fifth measure shows  $G9sus$ . The sixth measure shows  $G9$ .

Handwritten musical notation for section A continuation. The first measure shows  $Cmi9$ . The second measure shows  $F9sus$ . The third measure shows  $F9$ . The fourth measure shows  $D7/Cb$ . The fifth measure shows  $Bb7sus$ ,  $Bb7$ ,  $BbMaj7$ , and  $Bb7$ .

Handwritten musical notation for section A continuation. The first measure shows  $Eb9M19$ . The second measure shows  $Ab9sus$ . The third measure shows  $AbM19$ . The fourth measure shows  $D9M17/Ab$ . The fifth measure shows  $G9sus$ . The sixth measure shows  $G9$ .

Handwritten musical notation for section A continuation. The first measure shows  $C9sus$ . The second measure shows  $C9$ . The third measure shows  $F9sus$ . The fourth measure shows  $F7$ . The fifth measure shows  $BbMaj7$ . The sixth measure shows  $G9sus$  and  $G9$ . The seventh measure shows  $A9M17(b5)$  and  $D9M17$ . The eighth measure shows  $(gtr. w/ whistle)$ .

B

Handwritten musical notation for section B. The first measure shows  $Gmi9$ . The second measure shows  $Gmi7/F$ . The third measure shows  $E9M17(b5)$ . The fourth measure shows  $A7(\#5)$ . The fifth measure shows  $D9M17$ .

(harm. solo on D.S.)

Handwritten musical notation for section B continuation. The first measure shows  $C\#9M17(b5)$ . The second measure shows  $F\#7(\#5)$ . The third measure shows  $B9M11(MA7)$ . The fourth measure shows  $B9M17$ . The fifth measure shows  $E13sus$ . The sixth measure shows  $E13(\#11)$ . The seventh measure shows  $(end solo)$ .

C

Handwritten musical notation for section C. The first measure shows  $A13sus$ . The second measure shows  $A9M19$ . The third measure shows  $D9M17/A$ . The fourth measure shows  $B9sus$  and  $B9$ .

(harmonica)

Handwritten musical notation for section C continuation. The first measure shows  $E9sus$ . The second measure shows  $E9$ . The third measure shows  $A9sus$ . The fourth measure shows  $A9M11$ . The fifth measure shows  $D9M17/A$ . The sixth measure shows  $A9M11$ . The seventh measure shows  $D9M17/A$ . The eighth measure shows  $A9M11$ .

Handwritten musical notation for a guitar solo section. The top staff shows a melodic line with chords labeled F<sup>13</sup><sub>sus</sub>, F<sub>M1</sub><sup>11</sup>, A<sup>b</sup><sub>M1</sub><sup>13</sup><sub>sus</sub>, and A<sup>b</sup><sub>M1</sub><sup>11</sup>. The instruction "f (gtr. w/ whistle)" is written below the first measure. The bottom staff shows a harmonic solo line with chords G<sub>M1</sub><sup>7</sup>, C<sup>7</sup>, F<sup>9</sup><sub>sus</sub>, F<sup>13</sup>, B<sup>b</sup><sub>MA</sub><sup>7</sup>, A<sub>M1</sub><sup>7(b5)</sup>, and D<sup>7(b9)</sup>. A large black arrow points to the right at the end of the second measure.

Handwritten musical notation for a harmonic solo section. The top staff shows a melodic line with chords G<sub>M1</sub><sup>7</sup>, C<sup>7</sup>, F<sup>9</sup><sub>sus</sub>, F<sup>13</sup>, B<sup>b</sup><sub>MA</sub><sup>7</sup>, A<sub>M1</sub><sup>7(b5)</sup>, and D<sup>7(b9)</sup>. The instruction "(harm. solo)" is written above the first measure. The bottom staff shows a harmonic solo line with the same chord progression. The instruction "mf" is written below the first measure, and "D.S. al Coda" is written below the last measure.

Handwritten musical notation for a bass line. The top staff shows a melodic line with chords D<sub>MA</sub><sup>7/A</sup> and A<sup>9</sup><sub>sus</sub>. The bottom staff shows a harmonic line with chords D<sub>MA</sub><sup>7/A</sup> and A<sub>M1</sub><sup>11</sup>. The bass clef is present on both staves.

Melodic rhythm is freely interpreted. Intro is from Bobbi Norris LP and is played on bass (l5vab.). On Quincy Jones version, guitar improvises over intro chords. (Vamp, fill & fade)

## Very Early

Bill Evans

Medium Jazz Waltz

**A**

**B**

rit.

Melody is rather freely interpreted rhythmically.

# Voyage

Kenny Barron

(As played by Stan Getz)

**Bright Swing**

$\text{J}=232$

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

(ten. & pn.)

$F^{7(b9)}$   $B_{MI}^{b7}$   $G_{MI}^{7(b5)}$   $C^{7(b9)}$

$F_{MI}^{6/9}$   $(G_{MI}^{7(b5)} \quad C^{7(b9)})$   $F_{MI}^{6/9}$

**B**

$D_{MA}^{b7}$   $E_{MI}^{7}$   $A^7$   $D_{MA}^{7}$

(ten.)

$F_{MI}^7$   $B^{b7}$   $E_{MA}^{b7}$   $F_{MI}^{6/9}$   $B^7$   $E_{MA}^{7}$

$E_{MA}^7$   $G_{MI}^{7(b5)}$   $C^{7(b9)}$

(ten. & pn.)

**C**

$F_{MI}^{6/9}$   $F_{MI}^{6/9}$

$F^{7(b9)}$   $B_{MI}^{b7}$   $G_{MI}^{7(b5)}$   $C^{7(b9)}$

$F_{MI}^{6/9}$   $(G_{MI}^{7(b5)} \quad C^{7(b9)})$

(fine)

Chords in parentheses are used for solos.

## Waltz For Debby

Bill Evans

**A**

**B**

**C**

Standard ending: Dmi7, G9, G#07

Alternate Ending: Dmi7, G7(alternate), FMA7/C, Ab07/C, Gmi7/C, Ab07/C, FMA7, Ab07, Gmi7

rall. (a tempo) C pedal

**G<sub>MI</sub>7 A<sup>b7</sup>**    **F<sub>MA</sub>7 A<sup>b7</sup>**    **G<sub>MI</sub>7** **A<sup>b7</sup>** **F<sub>MA</sub>7** **A<sup>b7</sup>** **G<sub>MI</sub>7 C<sup>7(b9)</sup>**

**(Solos)**

**D** **A<sub>MI</sub>7 D<sub>MI</sub>7 G<sub>MI</sub>7 C<sup>7</sup>** **A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b6</sup>**

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

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

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

**B<sup>b</sup><sub>MA</sub>7 A<sup>7</sup> D<sub>MI</sub>7 G<sup>7</sup> A<sup>b</sup><sub>MA</sub>7 D<sup>b</sup><sub>MA</sub>7 G<sub>MI</sub>7 C<sup>7</sup>**
**F** **A<sub>MI</sub>7 D<sub>MI</sub>7 G<sub>MI</sub>7 C<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b6</sup>**
**G<sub>MI</sub>7(b5) C<sup>7</sup> A<sub>MI</sub>7 D<sup>7</sup> B<sub>MI</sub>7 E<sup>7</sup> A<sub>MI</sub>7 F<sup>7</sup> B<sup>b</sup><sub>MA</sub>7 A<sup>7(alternate)</sup>**
**D<sub>MI</sub>7 G<sup>7</sup> A<sup>b7</sup> A<sub>MI</sub>7 A<sup>b7</sup> G<sub>MI</sub>7 C<sup>7</sup> F<sup>6</sup> D<sub>MI</sub>7 G<sub>MI</sub>7 C<sup>7</sup>**

To Play and Solo in  $\frac{3}{4}$ : Take standard ending each time. Ignore inversions during solos (e.g. bars 5-12). After solos, D.C. al Coda.

To Solo in  $\frac{4}{4}$ : Take alternate ending first time through. After solos, D.C. al Coda

**G<sub>MI</sub>7/C C<sup>7(b9)</sup> G<sup>b</sup><sub>MA</sub>7 A<sub>MA</sub>7 G<sub>MA</sub>7 C<sup>7(#9)</sup> F<sub>MA</sub>9**

rall.

389  
Medium-Up Straight 1/8's

## Waltz New

Jim Hall

**A** J=164       $B^b\text{6}$        $D7(\#5)$        $E^b_{MA}7$        $G7(\#5)$

**B**

(Slower)  
(gtr.)

Guitar sounds one octave lower than written. Melody is played without chords.  
Based on the chords of "Someday My Prince Will Come".

Med. Bossa Nova

## Watch What Happens

Michel Legrand

**A**  $E_{MA}^7$   $F^9$

Let some-one start believ-ing in you.  
Let him hold out his

$F_{MI}^9$   $B_{b13}^{sus}$   $B_{b13}$   $E_{MA}^7$   $E_{MA}^7$   $F_{MA}^7$   $E_{MA}^7$

hand,  
Let him touch you and watch what hap-pens.

$E_{MA}^7$   $F^9$

One some-one who can look in your eyes  
and see in-to your

$F_{MI}^9$   $B_{b13}^{sus}$   $B_{b13}$   $E_{MA}^7$   $E_{MA}^7$   $F_{MA}^7$   $G_{MA}^7$

heart,  
Let him find you and watch what hap-pens.

**B**  $G_{MA}^7$   $G_{MI}^7$   $C^7$

Cold,  
No, I won't be-lieve your heart is cold,  
May - be

$F_{MA}^7$   $F_{MI}^7$   $B_{b7}$

just a - fraid to be brok-en a - gain.

**C**  $E_{MA}^7$   $F^9$

Let some-one with a deep love to give,  
Give that deep love to

$F_{MI}^9$   $B_{b13}^{sus}$   $B_{b13}$   $E^6$   $D^6$   $E^6$

you and what mag-ic you'll see.

$E^6$   $D^6$   $E^6$   $(F_{MI}^7 \quad B_{b7})$

Some one who cares like me.

Last 4 bars of tune may be omitted for solos (replace bar 8 of letter C with 2 beats each of Fmi7 Bb7).

Alternate lyric for bars 5-8 of letter B: (Maybe) slow to warm from a long, lonely night.

Medium-Up Latin/Funk  
J=140

## Waterwings

Don Grusin

(As played by Lee Ritenour)

**Handwritten Musical Score for 'Waterwings' by Don Grusin (As played by Lee Ritenour) - Medium-Up Latin/Funk (J=140)**

The score consists of eight staves of handwritten musical notation. The notation includes various chords and performance instructions:

- Staff 1:** Features chords A, A<sup>(add 9)</sup>, E, E/G<sup>#</sup>, A<sup>(add 9)</sup>, B/E, E, F/A<sup>#</sup>, and a section labeled (sop., 8va).
- Staff 2:** Features chords C<sup>#</sup>dim/B, B, and (4x's) (Piano fill) (B phrygian). It ends with a (fine) instruction.
- Staff 3:** Features chords B<sup>13(b9)</sup> sus and B<sup>7(#9)</sup> (b5).
- Staff 4:** Features chords E<sub>M1</sub><sup>11</sup> and E<sub>M1</sub><sup>7</sup> F<sub>M1</sub><sup>7</sup>.
- Staff 5:** Features chords G<sub>M1</sub><sup>9</sup> and A<sup>13(b9)</sup>.
- Staff 6:** Features chords D<sub>MA</sub><sup>9</sup> and A<sup>b13(b5)</sup>.
- Staff 7:** Features chords A<sub>M1</sub><sup>11</sup> and A<sup>b6/9</sup>.
- Staff 8:** Features chords G<sub>MA</sub><sup>13(#11)</sup> and D<sup>b13(b5)</sup>.
- Staff 9:** Features chords F<sub>M1</sub><sup>11</sup> and B<sup>7(#9)</sup> (b5).

Performance instructions include (a tempo), (bs. w/ voice), (no voice), and 3 measures of 3/4 time.

**E**  $E_{MA}^{13(b5)}$

**B**  $B_{b13(b5)}$

**D**  $A_{MI}^9$

$(G_{b13(b5)} \ G_{MA}^7)$

$G_{MA}^7$

$D_{b13(\#11)}$

$F_{MI}^{\#11}$

$C^9sus$

$B^9sus$  1st x:

$D^{13(b5)}$

$E^{b7(\#5)}$

**C**  $E_{MA}^7$

1st x:

**E** (Pn. Solo)  $B^9sus$

$B^{13(b9)}$

$E^b/E$

$E_{MA}^7$

**D**  $D^9sus$

$F^{\#}/G$

$G_{MA}^7$

(Vamp till cue) (4x's)

**F** (On Cue)  $F^9sus$

(pn. solo continues)

$G_{MA}^7$

Bass solos on letter **B** (indef.) then D.S. al Coda (observe both repeats)

**A**  $E_{MA}^7$

$C^{\#}_{MI}^{11}$

D.C., vamp and solo on letter **A**, end on cue

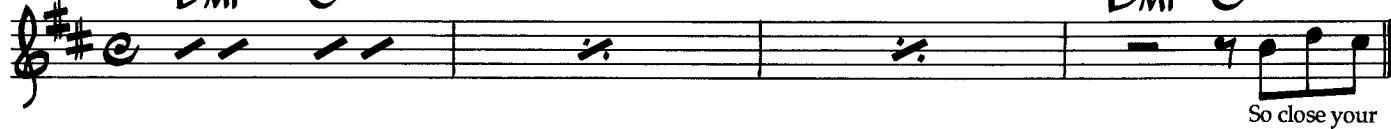
Drums play light fills at most except for time at letter D and for solos.

## Med. Bossa Nova

(Intro)

## Wave

Antonio Carlos Jobim

D<sub>M</sub>I<sup>7</sup> G<sup>7</sup>D<sub>M</sub>I<sup>7</sup> G<sup>7</sup>

So close your

A

D<sub>M</sub>A<sup>7</sup>B<sup>b7</sup>A<sub>M</sub>I<sup>7</sup>

eyes,

for that's a love- ly way to be..

D7(b9)

G<sub>M</sub>A<sup>7</sup>G<sub>M</sub>I<sup>6</sup>

A - ware of things your heart a - lone was meant to see.

F#13

F#7(#5)

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

B7(b9)

E<sup>9</sup>

The fun- da- men - tal lone - li - ness goes when- ev - er

B<sup>b7</sup>A<sup>7</sup>D<sub>M</sub>I<sup>7</sup>G<sup>7</sup>D<sub>M</sub>I<sup>7</sup> G<sup>7</sup>

two can dream a dream to - geth - er.

You can't de -

B

D<sub>M</sub>A<sup>7</sup>B<sup>b7</sup>A<sub>M</sub>I<sup>7</sup>

- ny,

don't

try to fight the ris - ing

sea

D7(b9)

G<sub>M</sub>A<sup>7</sup>G<sub>M</sub>I<sup>6</sup>

Don't fight the moon, the stars a - bove and don't fight me,

**F#13** **F#7(#5)** **(B<sup>9</sup>sus)**  
**F#<sub>MI</sub>7** **B7(b9)** **E<sup>9</sup>**

The fun - da - men - tal lone - li - ness goes when- ev - er

**B<sup>b7</sup>** **A7** **D<sub>MI</sub>7** **G7** **D<sub>MI</sub>7** **G7**

two can dream a dream to - geth - er.

**C** **G<sub>MI</sub>7** **- 3 -** **C<sup>9</sup>/B<sup>b</sup>** **- 3 -** **A<sub>MI</sub>7**

When I saw you first the time was half past three,

**B<sup>b9</sup>sus** **- 3 -** **B<sup>b9</sup>/A<sup>b</sup>** **- 3 -** **G<sub>MI</sub>7** **A7(b9)**

When your eyes met mine it was e - ter - ni - ty. By now we

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

know the wave is on its way to be,

**D7(b9)** **G<sub>MA</sub>7** **G<sub>MI</sub>6**

Just catch the wave, don't be afraid of lov - ing me,

**F#13** **F#7(#5)** **(B<sup>9</sup>sus)**  
**F#<sub>MI</sub>7** **B7(b9)** **E<sup>9</sup>**

The fun - da - men - tal lone - li - ness goes when- ev - er

**B<sup>b7</sup>** **A7** **D<sub>MI</sub>7** **G7** **D<sub>MI</sub>7** **G7**

two can dream a dream to - geth - er.

# The Way You Look Tonight

Music by Jerome Kern  
Lyric by Dorothy Fields

Med.-Up Swing

Instrumental introduction:

**F<sup>6</sup>** **D<sub>MI</sub>7** **G<sub>MI</sub>9** **C<sup>7</sup>** **F<sub>MA</sub>7** **D<sub>MI</sub>7** **G<sub>MI</sub>9** **C<sup>7</sup>**

(instr.)

**A**

Some love - day ly, when I'm with your smile aw - fly low, warm,

When the world is cold, soft, I There will feel noth - a glow just think - ing for me but to

And your cheek so

of love you, And Just the way you look to -

**F<sup>6</sup>** (instr.) **D<sub>MI</sub>7** **G<sub>MI</sub>9** **C<sup>7</sup>** **F<sub>MA</sub>7** **D<sub>MI</sub>7** 1. **G<sub>MI</sub>9** **C<sup>7</sup>** 2. **B<sub>b</sub><sub>MI</sub>7** **E<sup>b</sup>7**

night. night. Oh, but you're

**B**

With each word your ten - der - ness grows, tear - ing my fear

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

a - part, And that laugh that

**B<sub>b</sub><sub>MI</sub>7** **E<sup>b</sup>13** **A<sub>b</sub><sub>MA</sub>7** (**D<sub>b</sub><sub>MA</sub>7**) **G<sub>MI</sub>7** (add 11) **C<sup>7</sup>**

wrin - kles your nose touch - es my fool - ish heart.

**C**

Love - ly, nev - er change, Keep that breath - less

charm, Won't you please ar - range it 'cause I love you,

Just the way you look to - night,

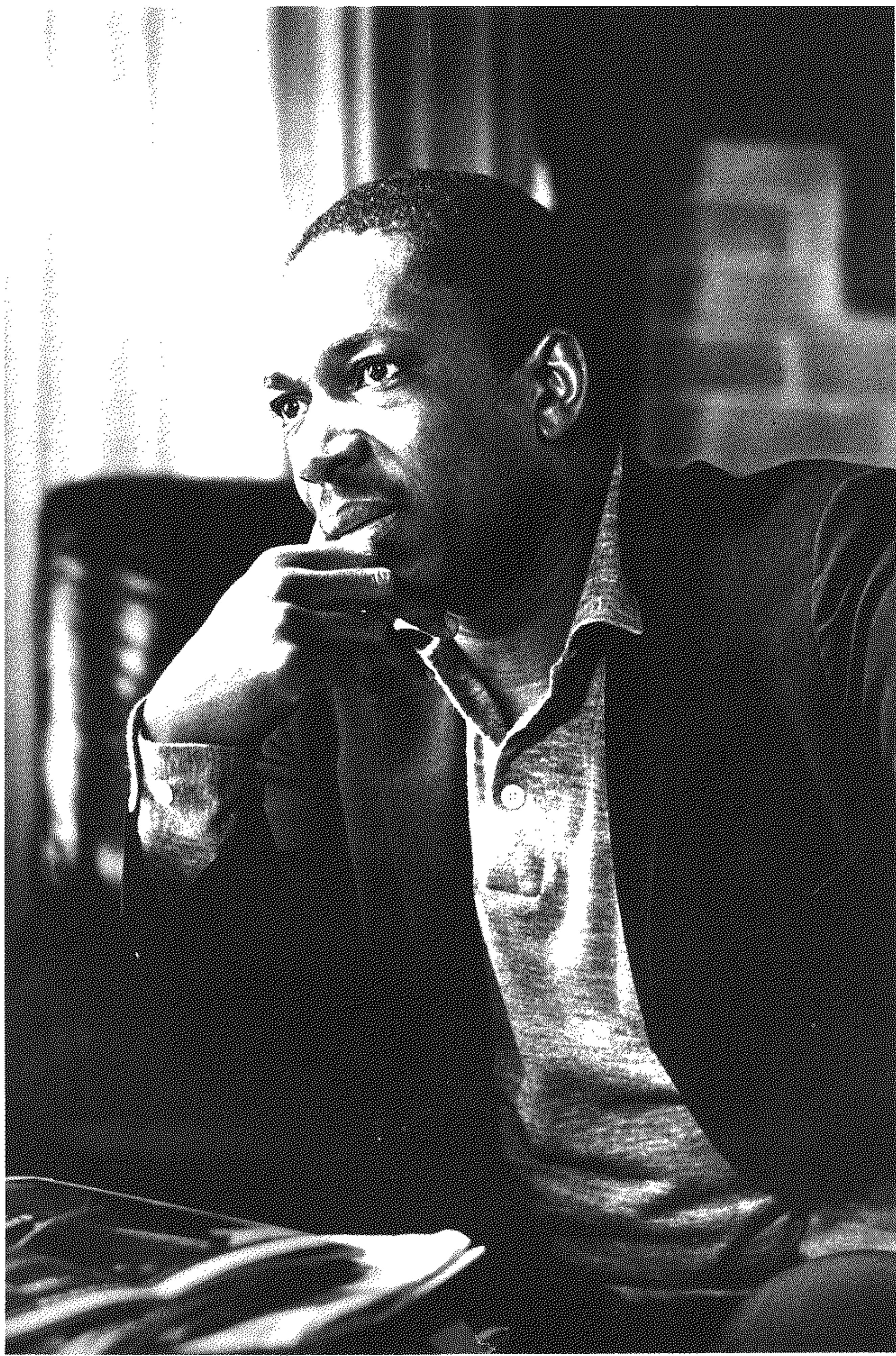
Just the way you look to - night.

(fine)

(solo break)

Chords in parentheses are optional. Last four bars of letter C may be omitted for solos.

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



JOHN COLTRANE

# A Weaver Of Dreams

Music by Victor Young  
Lyric by Jack Elliott

Med. Swing \*

**A**

**CMA<sup>7</sup>**      **B<sub>MIN</sub>7(b5)**      **E7(b9)**

You're a weav-er of dreams, You and your strange fas-ci-na-tion,

**A<sub>MIN</sub>7**      **G<sub>MIN</sub>7**      **C7**

You're a weav-er of dreams, You and your come hith-er smile;

**F<sub>MA</sub>7**      **B<sup>b9</sup>(#11)**      **E<sub>MIN</sub>7**      **A<sup>9</sup>**

Just to hear you speak can leave me weak as a babe in arms,

**D13**      **D<sub>MIN</sub>9**      **G9**

Poor lit-tle babe in arms, Help - less be - fore your charms.

**B**

**C<sub>MA</sub>7**      **B<sub>MIN</sub>7(b5)**      **E7(b9)**

You're a weav-er of dreams, You and your lips warm and ten - der,

**A<sub>MIN</sub>7**      **G<sub>MIN</sub>7**      **C7**

Just like mag - ic it seems, Thrill - ing, en- chant - ing me too; I'm

**F<sub>MA</sub>7**      **B<sup>b9</sup>(#11)**      **E<sub>MIN</sub>7**      **E<sup>b</sup><sub>MIN</sub>7 A<sup>b7</sup>**

In your spell and there's no cure, I'm lost for sure, 'Cause

**D<sub>MIN</sub>9**      **G13**      **C<sub>MA</sub>7**      **(D<sub>MIN</sub>7 G7)**

you're a weav-er of dreams and I'm in love with you. (D<sub>MIN</sub>7 G7)

\*also played as a ballad

# We'll Be Together Again

Music by Carl Fischer  
Lyric by Frankie Laine

Med. Ballad

**A**

**B**

Two changes in a bar get two beats apiece.

# Well You Needn't

Thelonious Monk

Medium (-Up) Swing

**A**

**B**
**C**

Gb6 may be replaced by Gb9 throughout.

**B** **Dflat9** Alternate bridge  
(letter **B**):

Medium Jazz Waltz

 $\text{J} = 152$ 

A

## West Coast Blues

John L. "Wes" Montgomery

**A**

(gtr.)

**B**

(Solos)

**B**

D<sub>MI</sub>7 G7 C<sup>#</sup><sub>MI</sub>7 F<sup>#</sup>7 C<sub>MI</sub>7

C<sub>MI</sub>7 F7 B<sup>b</sup>6 D<sup>b</sup>7 G<sup>b</sup>6 F7

(After solos, D.C. al Coda)

B<sup>b</sup><sub>MA</sub>7 A<sup>b</sup><sub>MI</sub>7 D<sup>b</sup>7 G<sup>b</sup><sub>MA</sub>7 B7sus B7

B<sup>b</sup><sub>MA</sub>7 A<sup>b</sup><sub>MI</sub>7 D<sup>b</sup>7 G<sup>b</sup><sub>MA</sub>7 B7sus B7 B<sup>b</sup><sub>MA</sub>9 (#11)

(bottom note of guitar chords)

Guitar sounds one octave lower than written. Bass walks for solos, not head.

Med. Ballad

## What's New?

Music by Bob Haggard  
Lyric by Johnny Burke

G7 **A** C6      B<sup>b</sup>M1<sup>9</sup> <sup>3</sup> E<sup>b</sup>7      A<sup>b</sup>M<sub>A</sub><sup>7</sup>      D<sub>M1</sub><sup>7(b5)</sup> G7

What's new? \_\_\_\_\_ How is the world treat-ing you? \_\_\_\_\_ You have-n't changed a

C<sub>M1</sub> A<sub>M1</sub><sup>7(b5)</sup> D<sub>M1</sub><sup>7(b5)</sup> G7(<sup>#</sup>5) C6      A<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7</sup> G7

bit; love- ly as ev - er, I must ad - mit. \_\_\_\_\_ What's new? \_\_\_\_\_

C6      B<sup>b</sup>M1<sup>9</sup> <sup>3</sup> E<sup>b</sup>7      A<sup>b</sup>M<sub>A</sub><sup>7</sup>      D<sub>M1</sub><sup>7(b5)</sup> G7

How did that ro-mance come through? \_\_\_\_\_ We have-n't met since

C<sub>M1</sub> A<sub>M1</sub><sup>7(b5)</sup> D<sub>M1</sub><sup>7(b5)</sup> G7(<sup>#</sup>5) C6      C<sup>9</sup>sus C7

then, gee, But it's nice to see you a - gain. \_\_\_\_\_ What's new? \_\_\_\_\_

**B** F6      E<sup>b</sup>M1<sup>9</sup> A<sup>b</sup>7 D<sup>b</sup>M<sub>A</sub><sup>7</sup> G<sub>M1</sub><sup>7(b5)</sup> C7

Prob- ab - ly I'm bor- ing you, \_\_\_\_\_ but see-ing you is

F<sub>M1</sub> D<sub>M1</sub><sup>7(b5)</sup> G<sub>M1</sub><sup>7(b5)</sup> C7(<sup>#</sup>5) (F<sup>6</sup>) F<sub>M1</sub> D<sub>M1</sub><sup>7(b5)</sup> G7

grand, And you were sweet to of - fer your hand, \_\_\_\_\_ I un-der - stand. \_\_\_\_\_ A -

**C** C6      B<sup>b</sup>M1<sup>9</sup> <sup>3</sup> E<sup>b</sup>7 A<sup>b</sup>M<sub>A</sub><sup>7</sup> D<sub>M1</sub><sup>7(b5)</sup> G7

dieu, Par - don my ask- ing what's new, Of course you could - n't

C<sub>M1</sub> A<sub>M1</sub><sup>7(b5)</sup> D<sub>M1</sub><sup>7(b5)</sup> G7(<sup>#</sup>5) C6 (A<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7</sup> G7)

know I have- n't changed, I still love you so. \_\_\_\_\_

Melody notes in parentheses are optional.

# Where Is Love?

Lionel Bart

(As sung by Irene Kral)

Medium Ballad

**A**

Where \_\_\_\_\_ is love? Does it fall from skies a - bove?

Is it un- der-neath the wil - low tree \_\_\_\_\_ that I've been dream - ing of?

Where \_\_\_\_\_ is she, who I close my eyes to see?

Will I ev - er know the sweet hel - lo \_\_\_\_\_ that's meant for on - ly me?

**B**

Who can saywhere she may hide? Must I tra-vel far and the wide, day,  
Ev- 'ry night I kneel and pray, Let to - mor - row be

Till I am be- side the some- one who - I can mean - some-thing to? \_\_\_\_\_  
When I see the face of some- one who - I can mean - something to? \_\_\_\_\_ }

Where, \_\_\_\_\_ Where, \_\_\_\_\_ is love? \_\_\_\_\_

# Who Can I Turn To?

Leslie Bricusse  
Anthony Newley

Med. Ballad\*

**A**

**E<sup>b</sup>6/9**      **F<sub>M1</sub>7**      **B<sup>b</sup>7**

Who can I turn to \_\_\_\_\_ when no - bod - y needs me? My

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

heart wants to know and so I must go where des - tin - y leads me; With

**A<sup>b</sup><sub>MA</sub>7**      **F<sub>M1</sub>7 D7(#9)**      **C<sub>M1</sub>9**      **G<sub>M1</sub>7**      **C<sub>M1</sub>7**

no star to guide me \_\_\_\_\_ and no - one be - side me, Ill

**(F<sub>M1</sub>7**      **F#07)**      **G<sub>M1</sub>7**      **C7**      **F<sub>M1</sub>7**      **(A<sup>b</sup><sub>M1</sub>6**      **B<sub>M1</sub>9 E<sup>9(#11)</sup>**)

go on my way and af - ter the day the dark - ness will find me, And

**B**

**E<sup>b</sup>6/9**      **F<sub>M1</sub>7**      **B<sup>b</sup>7**

may - be to - mor - row \_\_\_\_\_ I'll find what I'm af - ter, Ill

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

throw off my sor - row, beg, steal or bor - row my share of laugh - ter; With

**A<sup>b</sup><sub>MA</sub>7**      **D<sub>M1</sub>7(5) G7**      **C<sub>M1</sub>9**      **F7**      **F#07**

you I could learn to, with you on a new day, But

**E<sup>b</sup><sub>G</sub>**      **F#07**      **F<sub>M1</sub>9**      **B<sup>b</sup>7**      **E<sup>b</sup>6/9 (F#07**      **F<sub>M1</sub>7**      **B<sup>b</sup>7 )**

who can I turn to if you turn a - way?

\*also played as Medium Swing.

First 4 bars of letters A & B and last 2 bars of letter B may be played over a Bb pedal. Play A natural instead of Ab in bar 13 of letter A when alternate changes are used.

# Wildflower

Wayne Shorter

Medium Jazz 6/4

♩ = 160 **A**

**B♭<sub>MA</sub>7** (trp. w/ten.)      **A♭<sub>MI</sub>9**      **A7(♯5)** (trp.)      **D7(♭9) sus**

**B♭<sub>MA</sub>7** (ten. 8va b.)      **A♭<sub>MI</sub>9**      **A7(♯5)**      **D7(♯9)**

**G7(♭9) sus** (unis.)      **C<sub>MI</sub>7**      **F13**      **B♭<sub>MA</sub>7(♯5)**      **A♭<sub>MA</sub>9(♯11)**

**G<sub>MI</sub>11** (ten. 8va b.)      **C13(♭9)**      **F<sub>MI</sub>9**      **E7(♯9)**

**B**

**E♭<sub>MA</sub>7**      **C<sub>MI</sub>7**      **A♭<sub>MI</sub>9**      **A7(♯5)**      **D7(♭9) sus**

**B♭<sub>MA</sub>7**      **A♭<sub>MI</sub>9**      **A7(♯5)**      **D7(♯9)**

**G7(♭9) sus** (unis.)      **C<sub>MI</sub>7**      **F13**      **B♭<sub>MA</sub>7(♯5)**      **B♭<sub>MI</sub>11**      **E♭13**

**A♭<sub>MA</sub>7**      **D♭<sub>MA</sub>7**      **A♭<sub>MI</sub>9**      **E♭9(♯11)**      **D7(♯9)**

(fine)

Trumpet plays melody (upper line).

# Willow Weep For Me

Ann Ronell

Med. Ballad

**A**

G<sup>6</sup> C<sup>7</sup> G<sup>6</sup> C<sup>7</sup> G<sup>6</sup> Ami<sup>7</sup> D<sup>7</sup>

1. Willow weep for me,  
2. Gone my lov - er's dream,

wil-low weep for me,  
love-ly sum-merdream,

Bend your branch-es green  
Gone and left me here

a - long the stream  
to weep my tears

G<sup>6</sup> Ami<sup>7</sup> Bb<sup>7</sup> G<sup>6</sup>/B C<sup>9</sup>

that runs to sea,  
in - to the stream,

Lis - ten to my plea,  
Sad as I can be,

lis - ten wil-low } and weep for  
hear me wil-low } me.

G<sup>6</sup> C<sup>7</sup> 1. G<sup>6</sup> D7(#5) 2. G<sup>6</sup> (Dmi<sup>7</sup> G<sup>7</sup>)

Cmi Cmi<sup>6</sup> Gmi G<sup>7</sup>

Whis-per to the wind and say that love has sinned to leave my heart a - break-ing and

(Ab<sup>7</sup> D<sup>b7</sup> Dmi<sup>7(b5)</sup> G<sup>7</sup>)

A<sup>b7</sup> G<sup>7</sup>

Cmi

Cmi<sup>6</sup>

Gmi

G<sup>7</sup>

mak - ing a moan,

Mur - mer to the night

to hide her star - ry light,

So

(Cmi<sup>7</sup> F<sup>7</sup>)

Cmi<sup>7</sup>

Bb<sup>7</sup> E<sup>b7</sup>)

Bb<sup>7</sup>

A<sup>b7</sup>

Ami<sup>7</sup> D7(#5)

none will find me sigh - ing and

Mur - mer to the night

to hide her star - ry light,

So

(Cmi<sup>7</sup> F<sup>7</sup>)

Cmi<sup>7</sup>

Bb<sup>7</sup> E<sup>b7</sup>)

Bb<sup>7</sup>

A<sup>b7</sup>

Ami<sup>7</sup> D7(#5)

none will find me sigh - ing and

Mur - mer to the night

to hide her star - ry light,

So

none will find me sigh - ing and

Mur - mer to the night

to hide her star - ry light,

So

**C**

G<sup>6</sup> C<sup>7</sup> G<sup>6</sup> C<sup>7</sup> G<sup>6</sup> C<sup>7</sup>

weep-ing wil-low tree,

weep in sym - pa - thy,

Bend your branch-es down a - long the ground

**C**

Ami<sup>7</sup> B<sup>b7</sup> G<sup>6</sup> C<sup>9</sup>

and cov - er me,

When the sha - dows fall,

bend oh wil-low and weep for me.

**C**

G<sup>6</sup> C<sup>7</sup> G<sup>6</sup> D7(#5)

3rd & 4th bars of letters **A** & **C** may also be played:

G<sup>6</sup> C<sup>7</sup> G<sup>6</sup> D7(#5)

# Witchcraft

Music by Cy Coleman  
Lyric by Carolyn Leigh

Med. Swing F<sup>6</sup>

G<sup>#7</sup>

**A** Those fin - gers in my hair, - That sly, come - hith - er stare -

that strips my con - science bare, - It's witch - craft.

And I've got no de - fence for it, The heat is too in - tense for it,

What good would com - mon sense for it do? 'Cause it's

**B** F<sub>MA</sub><sup>9</sup> (C<sup>9sus/F</sup>) B<sub>b13</sub>  
witch - craft, Wick - ed witch - craft, And al -

though I know it's strict - ly ta - boo,

When you a - rouse the need in me, My heart says, "Yes, in - deed" in me,

"Pro - ceed with what you're lead - in' me to."

**C** F<sup>6</sup> G<sup>#7</sup>  
It's such an an - cient pitch, - But one I would - n't switch, -

'Cause there's no nic - er witch than you.

Head is played in 2 (letter B may be in 4); solos in 4.

# Yes And No

Wayne Shorter

Fast Swing

$\text{J} = 260$

D.S. al 2nd ending (AABA form)  
After solos, play entire head, take Coda.

\* piano often plays F7(+5) here (especially during head).  
Tenor sounds one octave lower than written.

## Yesterday's

Music by Jerome Kern  
Lyric by Otto Harbach

Med. Swing (or Ballad)

**A**

D<sub>MI</sub> E<sub>MI</sub>7(<sup>b</sup>5) A<sub>7</sub> D<sub>MI</sub> E<sub>MI</sub>7(<sup>b</sup>5) A<sub>7</sub>

Yes - ter - days,  
(days)  
Days I knew as  
hap - py, sweet se - ques - tered  
days,

A<sub>7</sub>(<sup>#</sup>5) D<sub>9</sub> G<sub>13</sub> C<sub>9</sub>  
Old - en days,  
Gold - en days,  
Then gay

F<sub>13</sub> B<sub>b</sub>MA<sup>9</sup> (G<sub>MI</sub>7) E<sub>MI</sub>7(<sup>b</sup>5) A<sub>7</sub>  
Days of mad ro- mance and love.  
Then gay

**B**

D<sub>MI</sub> E<sub>MI</sub>7(<sup>b</sup>5) A<sub>7</sub> D<sub>MI</sub> E<sub>MI</sub>7(<sup>b</sup>5) A<sub>7</sub>  
youth was mine,  
Truth was mine,  
mine,

D<sub>MI</sub> C<sub>#</sub>+ D<sub>MI</sub>7/C B<sub>M</sub>I7(<sup>b</sup>5) E<sub>7</sub>  
Joy - ous, free and flam - ing life, for - sooth, was mine,  
mine,

A<sub>7</sub>(<sup>#</sup>5) D<sub>9</sub> G<sub>13</sub> C<sub>9</sub>  
Sad am Glad am I,  
I,

F<sub>13</sub> B<sub>b</sub>MA<sup>9</sup> (G<sub>MI</sub>7) E<sub>MI</sub>7(<sup>b</sup>5) A<sub>7</sub> (Ending) (D<sub>MA</sub>7)  
For to - day I'm dream - ing of yes - ter - days.  
D<sub>MI</sub>

Solo on form (AB); (fine)  
After solos, D.C. al fine

Last syllable of lyric ("days") is sung on the first bar of the first solo chorus.

Alternate changes for  
bars 5 & 6 of letters A & B:

D<sub>MI</sub> A<sub>7</sub>/C# D<sub>MI</sub>7/C/B B<sub>b</sub>7 D<sub>MI</sub>/A/G#7/C7 etc.

# Young Rabbits

**Fast Swing**

$\text{J}=286$

$G_{M1}^9$



$G_{M1}^9$

(add dr., pn.)

**A**

$G_{M1}^9$



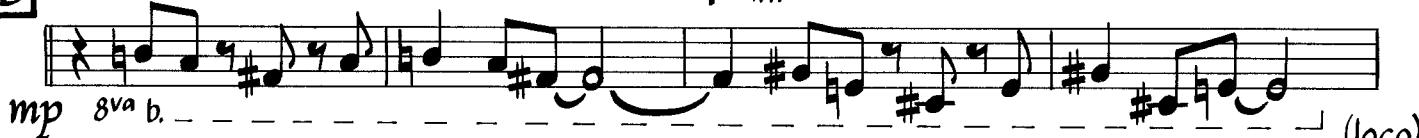
$G_{M1}^9$



**B**

$B_{M1}^7$

$F_{M1}^9$



$E_{M1}^9$

$E_{M1}^9$



**C**

$G_{M1}^9$

$F_{M1}^9$



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

$F_{M1}^9$



# Your Mind Is On Vacation

*Med. Swing (Blues)*

$\text{J} = 112$

Mose Allison

A

You're sit - tin' there yack - in' right **D<sup>b</sup>** in my face,  
 (piano) **D<sup>b</sup>** break — — — **E<sup>b</sup>7** break — — — **D<sup>b</sup>**  
 (bass) **E<sup>b</sup>7** break — — — **E<sup>b</sup>7** break — — — **D<sup>b</sup>**

Com- in' on ex - act - ly like you own the place. You know, if si - lence was gold - en  
**E<sup>b</sup>7** break — — — **D<sup>b</sup>** break — — — **E<sup>b</sup>7** break — — — **A<sup>b</sup>7**  
 (bass walks)

you could- n't raise a dime. Be - cause your  
**A<sup>b</sup>7** **E<sup>b</sup>7** piano fill — — —

mind is on va - ca - tion and your mouth is work-in' o - ver time. piano fill — — — **D<sup>b</sup>**  
**B<sup>b</sup>7** **A<sup>b</sup>7** **E<sup>b</sup>7**

B

2. You're quot- in' fig - ures **D<sup>b</sup>** and drop - in' names, **D<sup>b</sup>** You're tell - in' sto - ries **D<sup>b</sup>**  
**E<sup>b</sup>7** break — — — **E<sup>b</sup>7** break — — — **E<sup>b</sup>7** break — — —

3RD VERSE

You know that life is short, talk is cheap.  
 Don't be makin' promises that you can't keep.  
 If you don't like this little song I'm singin',  
 Just grin and bear it; all I can say is if the shoe fits, wear it.  
 If you must keep talkin', please try to make it rhyme.  
 Because your mind is on vacation and your mouth is working overtime.

and play-in' games. **D<sub>b</sub>**

**E<sub>b</sub>7** break — — — **D<sub>b</sub>**

You're o-ver laugh-in' **D<sub>b</sub>**

**E<sub>b</sub>7** break — — — **D<sub>b</sub>**

when things ain't fun-ny, **D<sub>b</sub>**

**E<sub>b</sub>7** break — — — **D<sub>b</sub>**

You're tryin' to sound like you **D<sub>b</sub>**

**E<sub>b</sub>7** break — — — **D<sub>b</sub>**

don't need mon-ey, You know if **E<sub>b</sub>7** break — — — **A<sub>b</sub>7**

talk was crim-i-nal \_\_\_\_\_

(bass walks)

You'd lead a life of crime. **A<sub>b</sub>7**

**E<sub>b</sub>7** pn. fill — — — Be-cause your

mind is on va-ca-tion and your **B<sub>b</sub>7**

mouth is work-in' o-ver time. **A<sub>b</sub>7** **E<sub>b</sub>7** pn. fill — — — (B<sub>b</sub>7)

**C** (Solos) **E<sub>b</sub>7**

(bass walks) **A<sub>b</sub>7** **E<sub>b</sub>7**

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

**E<sub>b</sub>7** **A<sub>b</sub>7** **B<sub>b</sub>7** **E<sub>b</sub>7**

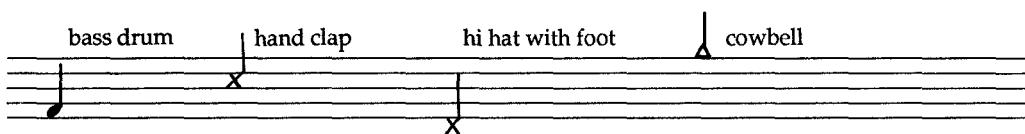
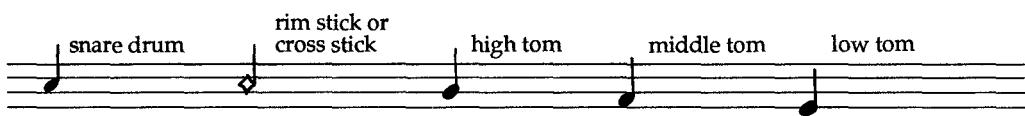
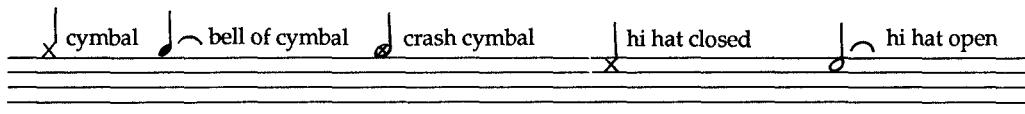
(After solos, D.S.  
(3rd verse) al Coda)

Melody is freely interpreted and varies with each verse.

# APPENDIX I - Sample Drum Parts

This appendix was transcribed by Jim Zimmerman, Bay Area jazz drummer and vibist, staff percussionist with the American Conservatory Theater and the Circle Star Theater and drummer with Cleo Laine since 1982.

## Explanation Of Notation



### AFFIRMATION

**A**

**B**

### ALWAYS THERE

Intro

**C**

**A**

**C**

### BABY, I LOVE YOU

**C**

### BLACK ICE

**A**

**B**

### BOOGIE DOWN

**A**

**C**

Intro

## BREAKIN' AWAY

1/2 time funk shuffle

Intro

note:

## CHAIN OF FOOLS

Heavy back beat

Later

## CUBANO CHANT

## DELEVANS

Double time, 1/16th note swing

Intro

## DESIRE

## EASY

1st 8 bars

2nd 8

## ENDANGERED SPECIES

**A**

**B**

## FRIENDS AND STRANGERS

Intro

**A**

## GAVIOTA

**A**

**C**

## GOIN' HOME

Intro

**A**

## THE GOODBYE LOOK

Unaccented S.D. beats are "ghosted".

Intro

## GUARUJA

**C**

## HAVONA

Intro (6th bar entrance)

Semi open hi hat.

Follow melody

with S.D. accents.

**A**

## HIDEAWAY

Intro

## IT HAPPENS EVERY DAY

Intro

**A**

**B**

## KEEP THAT SAME OLD FEELING

Intro

**A**

## LA SAMBA

**A B**

**C**

## LA VIDA FELIZ

Intro with energy

**B F**

**C G**

## LAST FIRST Straight 1/8th Jazz/Latin

**A**

**B**  
Busier

## LET ME BE THE ONE

Heavy back beat

## LET'S GO DANCIN'

Intro

**A**

## LOVE DANCE

**A**

## MATINEE IDOL

Intro

**A**

**B**

## MODADJI Lite Jazz/funk

4 bars after

## MONKEY'S UNCLE

## MORNIN' 1/2 time funk shuffle

## MORNING DANCE

## MR. CLEAN Jazz Rock

## MR. GONE

## NEVER GIVIN' UP

Intro

## NEVER MAKE YOUR MOVE TOO SOON

## ONE FAMILY

Intro

## OZ

Latin

Solos -- Jazz "3"

## PAPA LIPS

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

## PARTIDO ALTO

Intro + **A** **B**

Unison figure with piano and bass

## PLAZA REAL

**A** **D** **B**

Quasi military style P.P. funkier

## PUT IT WHERE YOU WANT IT

## P.Y.T.

**A** **B**

## RIO

Intro **A** **B**

## RIVER PEOPLE

**A** **B**

## RUSH HOUR

**A**

**C**

**B**

**C**

## SAFARI

**A** **B** Intro

## SHAKER SONG

**C**

## SONG FOR LORRAINE

Intro

**C**

**A**

**C**

**B**

**C**

## SONJA'S SANFONA

Intro

**A**

**C**

17

## SOUL SAUCE Cha-Cha

**A**

vibes

**B**

## STICKY WICKET

Handclap =

Intro

## Electronic Funk

## STREET LIFE

**A**

2.

**C**

**D**

## SUNRUNNER

Intro

**A**

## THE THREE MARIAS

Intro

**A**

## TURN YOUR LOVE AROUND

**A**

**B**

## WATERWINGS

**B**

**C**

**C**

## APPENDIX II - SOURCES

A wide selection of published music, manuscripts, records, and other sources was used in creating the charts in this book. Below is an alphabetical listing of tunes with the major sources used for each.

Sources on paper fall into four categories:

- 1) Published sheet music - usually a full piano/vocal arrangement, though only melody and chord symbols in some instances.
- 2) Published transcription - a literal transcription from a specific recorded version.
- 3) Publisher's lead sheet - an in-house document created by staff transcribers or an outside transcription service with or without the composer's input; it usually reflects a single recorded version.
- 4) Composer's lead sheet - an original lead sheet in the composer's own hand.

The recorded sources for each tune are listed in order of contribution - records listed first contributed more to the final chart than those records which follow. Often other recordings were listened to but are not listed if they added no new information to the charts.

A number of other sources used are not listed here. These include fake books (legal and illegal), feedback from the composers, and suggestions from local musicians who proofread the book.

1. AFFIRMATION - George Benson's "Breezin".
2. AIREGIN - Published sheet music. Miles Davis' "Tallest Trees"; Manhattan Transfer's "Vocalese".
3. ALL OF ME - Published sheet music. Frank Sinatra's "Swing Easy"; Chick Corea's "Echoes Of An Era"; Benny Goodman's "The King"; Billie Holiday (from the Smithsonian collection of Classic Jazz).
4. ALL OR NOTHING AT ALL - Published sheet music. John Coltrane's "Ballads"; Sarah Vaughn's "Sarah Plus 2"; Billie Holiday's "All Or Nothing At All".
5. ALL THE THINGS YOU ARE - Published sheet music. Charlie Parker & Dizzy Gillespie's "In The Beginning"; Keith Jarrett's "Standards - Volume I"; Sarah Vaughn's "Send In The Clowns"; Bill Evans' "Intuition".
6. ALWAYS THERE - Published sheet music; Publisher's lead sheet. Jeff Lorber's "It's A Fact".
7. ANA MARIA - Composer's lead sheet. Wayne Shorter's "Native Dancer".
8. ANGEL EYES - Published sheet music. Frank Sinatra's "Sinatra Sings For Only The Lonely"; "Jim Hall Live"; Jackie & Roy's "Angel Eyes"; Gene Ammons' "Angel Eyes".
9. ANTHROPOLOGY - Dizzy Gillespie's "Dizziest"; "The Charlie Parker All-Stars".
10. AUTUMN LEAVES - Published sheet music. Miles Davis' "Miles In Europe"; Cannonball Adderley's "The Japanese Concerts"; Bill Evans' "Portrait In Jazz"; Stan Getz' "Live At Midem '80"; McCoy Tyner's "Reevaluation - The Impulse Years"; Frank Sinatra's "The Night We Called It A Day".
11. BABY, I LOVE YOU - Publisher's lead sheet. "The Best Of Aretha Franklin".
12. BASIN STREET BLUES - Published sheet music. "The Legendary Sidney Bechet"; Louis Armstrong's "Chicago Concert"; Ella Fitzgerald's "The Best Of Ella".
13. BEAUTIFUL LOVE - Published sheet music. Bill Evans' "Spring Leaves"; Bill Evans' "The Best Of Bill Evans".
14. BERNIE'S TUNE - Published sheet music. "The Genius Of Gerry Mulligan"; Sue Raney & Bob Florence's "Ridin' High"; Clare Fischer's "Crazy Bird".
15. BIRD FOOD - Published sheet music. Ornette Coleman's "Change Of The Century"; Denny Zeitlin's "Time Remembers One Time Once".
16. BLACK ICE - Jeff Lorber's "Soft Space".
17. BLACK NARCISSUS - Joe Henderson's "Foresight".
18. BLAME IT ON MY YOUTH - Published sheet music. Carmen McRae's "Second To None"; Gary Burton's "Easy As Pie".
19. BLIZZARD OF LIES - Published sheet music. "The Dave Frishberg Songbook - Volume 2".
20. BLUE DANIEL - "The Cannonball Adderley Quintet Live At The Lighthouse".
21. BLUE BOSSA - Joe Henderson's "Page One"; "Joe Henderson In Japan".
22. BLUES CONNOTATION - Published sheet music. Ornette Coleman's "This Is Our Music".
23. BLUES ON THE CORNER - Published transcription. McCoy Tyner's "The Real McCoy".
24. BOOGIE DOWN - Published sheet music. Al Jarreau's "Jarreau".
25. BOTH SIDES OF THE COIN - "Steps Ahead" (First American release).
26. BOUNCIN' WITH BUD - Bud Powell's "Alternate Takes" (two versions); Bud Powell's "Bouncin' With Bud"; Art Blakey's "Blakey In Paris"; Charles McPhearson's "Live In Tokyo".
27. BREAKFAST WINE - Composer's lead sheet. Bobby Shew's "Breakfast Wine".
28. BREAKIN' AWAY - Publisher's lead sheet. Al Jarreau's "Breakin' Away".
29. BUT BEAUTIFUL - Published sheet music. Bill Evans' "Since We Met"; Art Pepper's "Live At The Village Vanguard - Volume 2"; Bobbe Norris' "Velas Icadas (Hoisted Sails)".
30. CHAIN OF FOOLS - Publisher's lead sheet. "The Best Of Aretha Franklin".
31. CHANGE OF MIND - Composer's lead sheet. "Peter Erskine".
32. CHEGA DE SAUDADE - Published sheet music. Antonio Carlos Jobim's "The Composer Of 'Desafinado' Plays"; Dizzy Gillespie's "Dizzy On The French Riviera"; Sue Raney & Bob Florence's "Ridin' High".
33. CHELSEA BRIDGE - Published sheet music. Duke Ellington's "Concert In The Virgin Islands"; Joe Henderson's "Foresight"; "Ella Fitzgerald Sings The Duke Ellington Songbook - Volume 2"; Sarah Vaughn's "The Duke Ellington Songbook - Volume 2".
34. COME SUNDAY - Published sheet music. Duke Ellington's "Carnegie Hall Concerts"; "Presenting Joe Williams And The Thad Jones/Mel Lewis Orchestra"; "Oscar Peterson With Nelson Riddle"; Cannonball Adderley's "The Japanese Concerts".

- 35.COMPARSED TO WHAT - Les McCann's "Swiss Movement"; Roberta Flack's "First Take".  
 36.CREEK - Airto's "Free".  
 37.CRYSTAL LOVE - Makoto Ozone's "Crystal Love".  
 38.CUBANO CHANT - Ray Bryant's "Alone At Montreaux"; Ray Bryant's "It Was A Very Good Year".  
 39.DARN THAT DREAM - Published sheet music. Dexter Gordon's "After Hours"; Bill Evans & Jim Hall's "Undercurrent"; "Billie Holiday" (MGM Golden Archive Series); "The Chet Baker Big Band"; "George Shearing & The Montgomery Bros."; Dexter Gordon's "The Bethlehem Years".  
 40.DEARLY BELOVED - Published sheet music. Sonny Rollin's "The Freedom Suite Plus"; Wes Montgomery's "Yesterdays"; "Al Haig Plays The Music Of Jerome Kern".  
 41.DELEVANS - Jeff Lorber's "It's A Fact".  
 42.DESAFINADO - Published sheet music. Stan Getz' "The Girl From Ipanema - The Bossa Nova Years"; "Lambert, Hendricks And Bavan At Basin Street East"; Antonio Carlos Jobim's "The Composer Of 'Desafinado' Plays"; Antonio Carlos Jobim's "Terra Brasilis"; Dizzy Gillespie's "Dizzy On The French Riviera".  
 43.DESIRE - Publisher's lead sheet. Tom Scott's "Desire".  
 44.DIG - Published sheet music. Miles Davis' "Dig".  
 45.DINDI - Publisher's lead sheet. "The Wonderful World Of Antonio Carlos Jobim"; Jackie & Roy's "Star Sounds"; Sarah Vaughn's "Copacabana".  
 46.DO NOTHING 'TIL YOU HEAR FROM ME - Published sheet music. Billie Holiday's "All Or Nothing At All"; Ben Webster's "Ballads"; "Duke Ellington's Greatest Hits"; Ernestine Anderson's "Live From Concord To London"; "Mose Allison Sings".  
 47.DON'T GET AROUND MUCH ANYMORE - Published sheet music. Ben Webster's "The King Of The Tenors"; "Duke Ellington's Greatest Hits"; "Johnny Hodges At The Sports Palace"; Kenny Burrell's "Ellington Is Forever"; Ernestine Anderson's "Live From Concord To London".  
 48.DON'T GO TO STRANGERS - Published sheet music. Mark Murphy's "Satisfaction Guaranteed"; Etta Jones' "Don't Go To Strangers".  
 49.DOORS - Composer's lead sheet. Mike Nock's "Ondas".  
 50.EARLY AUTUMN - Published sheet music. "Ella Fitzgerald Sings The Johnny Mercer Songbook"; Woody Herman's "Keeper Of The Flame".  
 51.EASY - Publisher's lead sheet. Al Jarreau's "Breakin' Away".  
 52.EIGHTY ONE - Published sheet music. Miles Davis' "E.S.P.".  
 53.ELM - Composer's lead sheet. Richie Beirach's "Elm".  
 54.ENDANGERED SPECIES - Composer's lead sheet. Wayne Shorter's "Atlantis".  
 55.E.S.P. - Composer's lead sheet; published sheet music. Miles Davis' "E.S.P.".  
 56.EVERYTHING HAPPENS TO ME - Published sheet music. Billie Holiday's "Stormy Blues"; Bill Evans' "Trio '65"; "Matt Dennis Plays And Sings Matt Dennis"; Charlie Parker "The Verve Years - 1948-50".  
 57.FALL - Composer's lead sheet. Miles Davis' "Nefertiti".  
 58.FARMER'S MARKET - Publisher's lead sheet. Art Farmer's "Farmer's Market"; "The Wardell Gray Memorial Album"; "Lambert, Hendricks & Ross".  
 59.FAVELA - Publisher's lead sheet. Antonio Carlos Jobim's "The Composer Of 'Desafinado Plays'"; Stan Getz & Luis Bonfa's "Jazz Samba - Encore"; "The Wonderful World Of Antonio Carlos Jobim"; "Vince Guaraldi & Bola Sete Live At El Matador"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook".  
 60.FEEL LIKE MAKIN' LOVE - Published sheet music. "The Best Of Roberta Flack".  
 61.FIRE - Joe Henderson's "The Elements".  
 62.FIRST LIGHT - Freddie Hubbard's "First Light".  
 63.FOOLKILLER - Mose Allison's "The Word From Mose".  
 64.FOOTPRINTS - Composer's lead sheet. Wayne Shorter's "Adam's Apple"; Miles Davis' "Miles Smiles"; Pat Martino's "Footprints".  
 65.FOUR - Published sheet music. Miles Davis' "Blue Haze"; Lambert, Hendricks & Ross' "The Swingers".  
 66.FOUR BROTHERS - Published sheet music. Woody Herman's "The Three Herds"; Ron McCroby's "The Other Whistler".  
 67.FOUR ON SIX - Wes Montgomery's "Smokin' At The Half Note".  
 68.FRIENDS AND STRANGERS - Publisher's lead sheet. Dave Grusin's "Mountain Dance"; Dave Grusin & The GRP All-Stars "Live In Japan".  
 69.FUNKALLERO - Published sheet music. "The Bill Evans Album".  
 70.GAVIOTA - Composer's lead sheet. Clare Fischer's "Machaca".  
 71.GEE BABY, AINT I GOOD TO YOU - Published sheet music. Billie Holiday's "The Unforgettable Lady Day"; "Joe Williams Presents Joe Williams And The Thad Jones/Mel Lewis Orchestra".  
 72.GEMINI - Published sheet music. "The Cannonball Adderley Sextet In New York"; Jimmy Heath's "Fast Company".  
 73.GLORIA'S STEP - Bill Evans' "The Village Vanguard Sessions"; Bill Evans' "From The 70's".  
 74.GOIN' HOME - Composer's lead sheet. The Yellowjackets' "Mirage A Trois".  
 75.GONE WITH THE WIND - Published sheet music. "The Complete Blue Note & Pacific Jazz Jazz Recordings Of Clifford Brown"; Bill Evans' "California, Here I Come"; Ella Fitzgerald's "Ella In Berlin".  
 76.GOOD MORNING HEARTACHE - Published sheet music. "The Magnificent Tommy Flanagan"; Billie Holiday's "All Or Nothing At All"; Charles McPhearson's "Siker Ya Bibi".  
 77.THE GOODBYE LOOK - Published sheet music. Donald Fagen's "Nightfly".  
 78.GUARUJA - Composer's lead sheet. Randy Brecker & Eliane Elias' "Amanda".

- 79.HALLUCINATIONS - Published transcription. "The Genius Of Bud Powell"; The Phil Woods Quartet "Live - Volume 1"; "Bobby McFerrin".
- 80.HAUNTED BALLROOM - Composer's lead sheet. Victor Feldman's "Artful Dodger".
- 81.HAVONA - Weather Report's "Heavy Weather".
- 82.HERE'S THAT RAINY DAY - Published sheet music. Ella Fitzgerald's "Ella In Hamburg"; Bill Evans' "Alone"; Gene Ammons' "The Boss Is Back"; "Stan Getz" (Verve boxed set).
- 83.HIDEAWAY - Dave Sanborn's "Straight To The Heart".
- 84.I LOVE LUCY - Published sheet music. Richie Cole's "Hollywood Madness"; Richie Cole & Reuben Brown's "Starburst".
- 85.I MEAN YOU - Published transcription. Thelonious Monk's "Mulligan Meets Monk"; Thelonious Monk's "Big Band Monk"; Thelonious Monk's "The Genius Of Modern Music".
- 86.I SHOULD CARE - Published sheet music. Bill Evans' "How My Heart Sings"; "Bill Evans At Town Hall"; "Mel Torme"; Hank Mobley's "Another Workout"; Etta Jones' "Love Me With All Your Heart".
- 87.I THOUGHT ABOUT YOU - Published sheet music. Miles Davis' "Someday My Prince Will Come"; Miles Davis' "Miles In Concert"; Billie Holiday's "Lady Sings The Blues"; Kenny Burrell & Coleman Hawkins' "Moonglow"; Jenny Ferris' "Not So Long Ago".
- 88.IF I WERE A BELL - Published sheet music. Miles Davis' "Relaxin' (= "Chronicles"); Carmen McRae's "Recorded Live At Bubba's"; Bobby Hutcherson's "Four Seasons"; Ella Fitzgerald's "Ella Sings Broadway".
- 89.IF YOU NEVER COME TO ME - Published sheet music; Publisher's lead sheet. "The Wonderful World Of Antonio Carlos Jobim"; Frank Sinatra's "Sinatra Sings Antonio Carlos Jobim"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook".
- 90.I'LL TAKE ROMANCE - Published sheet music. Shelly Manne's "Double Piano Jazz Quartet"; Bud Shank & Bill Mays' "Crystal Comment"; Art Farmer's "Farmer's Market".
- 91.I'M ALL SMILES - Published sheet music. Hank Jones & Tommy Flanagan's "I'm All Smiles"; Bill Evans' "From Left To Right"; Barbra Streisand's "People".
- 92.I'M OLD FASHIONED - Published sheet music. John Coltrane's "Blue Train"; Shirley Horn's "A Lazy Afternoon"; "Al Haig Plays The Music Of Jerome Kern".
- 93.IMAGINATION - Published sheet music. Carmen McRae's "It Takes A Whole Lot Of Human Feeling"; "Rosemary Clooney Sings The Music Of Jimmy Van Heusen"; Maynard Ferguson's "Boy With Lots Of Brass".
- 94.IN WALKED BUD - Published transcription. Thelonious Monk's "The Genius Of Modern Music"; Thelonious Monk's "Misterioso"; Thelonious Monk's "Underground".
- 95.THE ISLAND - Published sheet music. Mark Murphy's "Brazil Song"; Pete Escovedo's "The Island"; Ivan Lins' "Juntos".
- 96.IT HAPPENS EVERY DAY - Publisher's lead sheet. The Crusaders' "Free As The Wind". "The Best Of Hubert Laws".
- 97.JERSEY BOUNCE - Published sheet music. Benny Goodman's "Solid Gold Instrumental Hits"; Benny Goodman's "Live At Carnegie Hall".
- 98.JOSHUA - Miles Davis' "Seven Steps To Heaven"; Miles Davis' "Miles Davis In Europe".
- 99.KEEP THAT SAME OLD FEELING - The Crusaders' "Those Southern Knights".
- 100.KILLING ME SOFTLY WITH HIS SONG - Published sheet music. "The Best Of Roberta Flack".
- 101.LA SAMBA - Composer's lead sheet. Andy Narell's "Light In Your Eyes".
- 102.LA VIDA FELIZ - McCoy Tyner's "Le Leyunda de la Hora (The Legend Of The Hour)".
- 103.LADY BIRD - "Miles Davis & Jimmy Forrest - Live At The Barrel, Volume 2". Alternate Version - Fats Navarro's "The Prime Source" (=Tadd Dameron's selection in the Smithsonian collection of Classic Jazz); Dizzy Gillespie's "The Bop Session"; "Barry Harris Plays Tadd Dameron".
- 104.LAST FIRST - Composer's lead sheet. Gary Peacock's "Shift In The Wind".
- 105.LAST TRAIN TO OVERBROOK - Published sheet music; Publisher's lead sheet. James Moody's "Moody" (Prestige Two-fer); James Moody's "Last Train From Overbrook".
- 106.LAURIE - Published sheet music. Bill Evans' The Paris Concert - Edition Two".
- 107.LET ME BE THE ONE - "The Best Of Angela Bofill".
- 108.LET'S GO DANCIN' - Publisher's lead sheet. Victor Feldman's "Secret Of The Andes".
- 109.LIKE SOMEONE IN LOVE - Published sheet music. "Tommy Flanagan Trio & Sextet"; John Coltrane's "Lush Life"; Sarah Vaughn's "Live In Japan".
- 110.LINE FOR LYONS - Gerry Mulligan's "Mulligan & Baker At Carnegie Hall"; "The Complete Jazz Live Recording Of the Chet Baker Quartet"; Stan Getz & Chet Baker's "Line For Lyons".
- 111.LITTLE SUNFLOWER - Freddie Hubbard's "Backlash"; Milt Jackson's "Sunflower"; Freddie Hubbard's "The Love Connection".
- 112.A LITTLE TEAR - Publisher's lead sheet. Sarah Vaughn's "I Love Brazil".
- 113.LITTLE WALTZ - Published sheet music. VSOP's "The Quintet"; Ron Carter's "Piccolo".
- 114.LONG AGO AND FAR AWAY - Published sheet music. Art Pepper's "The Omega Man"; "The Hi-Lo's Under Glass".
- 115.LOVE CAME ON STEALTHY FINGERS - Composer's lead sheet; Publisher's lead sheet. Bob Dorough's "Devil May Care"; Irene Kral's "Where Is Love?".

- I16.LOVE DANCE - Publisher's lead sheet. Diane Schuur's "Schuur Thing"; Carol Freda's "Love Dance"; Ivan Lins' "Daquila Que Eu Sei".
- I17.LUSH LIFE - Published sheet music. John Coltrane's "Lush Life"; "John Coltrane And Johnny Hartman".
- I18.MADAGASCAR - Composer's lead sheet. "The John Abercrombie Quartet".
- I19.MAKE ME A MEMORY (Sad Samba) - Published sheet music. Grover Washington Jr.'s "Winelight".
- I20.MATINEE IDOL - Composer's lead sheet. "The Yellowjackets".
- I21.MERCY, MERCY, MERCY - Cannonball Adderley's "Mercy, Mercy, Mercy".
- I22.THE MIDNIGHT SUN - Published sheet music. "The Best Of Sarah Vaughn"; "The Lionel Hampton Big Band".
- I23.THE MIDNIGHT SUN WILL NEVER SET - Published sheet music. Benny Carter's "Further Definitions"; Count Basie's "One More Time"; "The Music Of Quincy Jones".
- I24.MISTY - Published sheet music. "Erroll Garner Plays Misty"; Sarah Vaughn "Recorded Live"; Ella Fitzgerald's "Ella In Berlin".
- I25.MODADJI - Composer's lead sheet. "Dave Grusin's "One Of A Kind"; Dave Grusin & The GRP All-Stars "Live In Japan"; Hubert Laws' "The San Francisco Concert".
- I26.MONK'S MOOD - Published transcription. "The Thelonious Monk Orchestra At Town Hall"; Thelonious Monk's "The Genius Of Modern Music".
- I27.MONKEY'S UNCLE - Composer's lead sheet. Mitchell Foreman's "Train Of Thought".
- I28.MOONLIGHT IN VERMONT - Published sheet music. Ella Fitzgerald's "Lady Be Good -'57"; Stan Getz "Reflections".
- I29.MORNIN' -Published sheet music; Publisher's lead sheet. Al Jarreau's "Jarreau".
- I30.MORNING DANCE - Published sheet music. Spyro Gyra's "Morning Dance".
- I31.MR. CLEAN - Freddie Hubbard's "Straight Life".
- I32.MR. GONE -Published sheet music. Weather Report's "Mr. Gone".
- I33.MY ATTORNEY BERNIE - Published sheet music. "The Dave Frishberg Songbook - Volume 2".
- I34.MY ROMANCE - Published sheet music. Bill Evans' "The Village Vanguard Sessions"; Ernestine Anderson's "Live From Concord To London"; Ella Fitzgerald's "Ella Sings The Rodgers & Hart Songbook".
- I35.MY SHINING HOUR - Published sheet music. John Coltrane's "Coltrane Jazz"; Pepper Adams' "The Master"; Lorez Alexandria Sings Songs Of Johnny Mercer"; Ernestine Anderson's "Never Make Your Move Too Soon"; "Ella Fitzgerald Sings The Harold Arlan Songbook".
- I36.NATURE BOY - Composer's lead sheet; Published sheet music. Etta Jones' "Hollar"; "The Nat King Cole Story - Volume One"; Ella Fitzgerald & Joe Pass' "Again"; "Stan Getz"(Verve boxed set); Miles Davis' "Blue Moods".
- I37.NEFERTITI - Composer's lead sheet. Miles Davis' "Nefertiti"; VSOP's The Quintet".
- I38.NEVER GIVIN' UP - Al Jarreau's "This Time".
- I39.NEVER MAKE YOUR MOVE TOO SOON - Publisher's lead sheet. The Crusaders' "Royal Jam"; Ernestine Anderson's "Never Make Your Move Too Soon".
- I40.NIGERIAN MARKETPLACE - Oscar Peterson's "Nigerian Marketplace".
- I41.NIGHTLAKE - Composer's lead sheet. John Abercrombie's "Arcade".
- I42.NO ME ESQUECA - Joe Henderson's "In Pursuit Of Blackness".
- I43.NOT ETHIOPIA - The Brecker Bros.' "Straphangin"'; Steps Ahead's "Smokin' In The Pit".
- I44.NOTHING PERSONAL - Composer's lead sheet. "Michael Brecker".
- I45.OFF MINOR - Published transcription. "The Thelonious Monk Orchestra At Town Hall"; Thelonious Monk's "The Genius Of Modern Music"; Thelonious Monk's "Monk's Music".
- I46.OLEO - Published sheet music. Neils Henning Orsted Peterson & Joe Pass' "Chops"; Red Garland's "Crossings"; Miles Davis' "Relaxin"'; Miles Davis' "Tallest Trees".
- I47.ONCE I LOVED - Publisher's lead sheet. Antonio Carlos Jobim's "The Composer Of 'Desafinado' Plays"; Frank Sinatra's "Sinatra Sings Antonio Carlos Jobim"; McCoy Tyner's "Trident".
- I48.ONE FAMILY - Composer's lead sheet. The Yellowjackets' "Shades".
- I49.ONE FOR MY BABY - Published sheet music. "Ella Fitzgerald Sings The Harold Arlan Songbook"; Frank Sinatra's "One More For The Road"; Joe Williams' "Something Old, New And Blue"; "Tommy Flanagan Plays The Music Of Harold Arlan".
- I50.OUT OF THIS WORLD - Published sheet music. "Ella Fitzgerald Sings The Harold Arlan Songbook"; "Tommy Flanagan Plays The Music Of Harold Arlan"; John Coltrane's "Coltrane"; George Shearing's "The Shearing Spell".
- I51.OZ - Composer's lead sheet. Andy Narell's "Stickman".
- I52.PAPA LIPS - Composer's lead sheet. Bob Mintzer's "Papa Lips".
- I53.PARTIDO ALTO - Airto's "Touching You, Touching Me".
- I54.PENT UP HOUSE - Published sheet music. Sonny Rollins' "Sonny" (Prestige Two-fer).
- I55.PLAZA REAL - Composer's lead sheet. Weather Report's "Procession".
- I56.POLKADOTS AND MOONBEAMS - Published sheet music. "The Complete Blue Note Recordings Of Bud Powell"; Bill Evans' "The Second Trio"; Sarah Vaughn's "Recorded Live".
- I57.PORTRAIT OF TRACY - "Jaco Pastorius".
- I58.PROMENADE - Composer's lead sheet. Denny Zeitlin's "Tidal Wave".
- I59.PUT IT WHERE YOU WANT IT - Publisher's lead sheet. "The Best Of The Crusaders".
- I60.P.Y.T. - Published sheet music. Michael Jackson's "Thriller".

160. QUINTESSENCE - Quincy Jones' "Quintessence".  
 161. RAPTURE - Harold Land & Blue Mitchell's "Mapenzi".  
 162. RE:PERSON I KNEW - Published sheet music. "The Bill Evans Album".  
 163. REINCarnation OF A LOVEBIRD - Brian Priestly's "Mingus - A Critical Biography". Charles Mingus' "Reincarnation Of A Lovebird"; Charles Mingus' "The Clown".  
 164. REMEMBER ROCKEFELLER AT ATTICA - Charles Mingus' "Changes - Volume I".  
 165. RIO - Publisher's lead sheet. Victor Feldman's "In The Pocket".  
 166. RIVER PEOPLE - Weather Report's "Mr. Gone".  
 167. ROBBIN'S NEST - Published transcription. "Illinois Jacquet In Swinging Sweden"; "Illinois Jacquet Flies Again"; Lester Young's "Carnie Blues"; Tommy Flanagan & Hank Jones' "Our Delight"; Oscar Peterson's "Girl Talk".  
 168. RUBY MY DEAR - Publisher's lead sheet; Published sheet music; Published transcription. "Solo Monk"; "Thelonious Monk And John Coltrane"; "Monk's Music"; "Thelonious Monk's "The Genius Of Modern Music".  
 168. RUSH HOUR - "The Yellowjackets".  
 169. SAFARI - Steps Ahead's "Modern Times".  
 170. SANDU - Clifford Brown's "The Quintet - Volume 2".  
 171. SATIN DOLL - Published sheet music. Duke Ellington's "Duke - '66"; Duke Ellington's "All Star Road Band - Volume 2"; Ella Fitzgerald & Count Basie's "On The Sunny Side Of The Street"; "Ella Fitzgerald Sings The Duke Ellington Songbook"; Ernestine Anderson's "Sunshine".  
 172. SAVE YOUR LOVE FOR ME - "Cannonball Adderley & Nancy Wilson"; Cannonball Adderley & Nancy Wilson's "Together"; Etta Jones' "Save Your Love For Me".  
 173. SEARCH FOR PEACE - McCoy Tyner's "The Real McCoy".  
 174. SELF PORTRAIT IN THREE COLORS - Charles Mingus' "Mingus Ah Um".  
 175. SHAKER SONG - Publisher's lead sheet. Manhattan Transfer's "Ententions"; "Spyro Gyra".  
 176. SHAW 'NUFF - The Smithsonian Collection Of Classic Jazz (Side 9 - Charlie Parker & Dizzy Gillespie); Bud Powell's "Swinging With Bud".  
 177. SIMPLE SAMBA - Published transcription. Jim Hall's "Where Would I Be?".  
 178. SKYLARK - Published sheet music. "Ella Fitzgerald Sings The Johnny Mercer Songbook"; "Hoagy Sings Carmichael"; "The Greatest Of Carmen McRae"; Art Blakey's "Thermo"; Sonny Criss' "This Is Criss".  
 179. A SLEEPIN' BEE - Published sheet music. Bill Evans' "Trio 64"; "Tommy Flanagan Plays The Music Of Harold Arlan"; "Cannonball Adderley & Nancy Wilson"; "Bill Evans At The Montreaux Jazz Festival".  
 180. SMALL DAY TOMORROW - Publisher's lead sheet. Irene Kral's "Kral Space"; Bob Dorough's "Beginning To See The Light".  
 181. SOLAR - Published sheet music. Miles Davis' "Tune Up"; "Chet Baker In New York"; "The Shelly Manne Trio In Zurich"; Bill Evans' "The Village Vanguard Sessions".  
 182. SOMEDAY MY PRINCE WILL COME - Published sheet music. Miles Davis' "Someday My Prince Will Come"; Bill Evans' "Spring Leaves".  
 183. SONG FOR LORRAINE - Publisher's lead sheet. Spyro Gyra's "Morning Dance".  
 184. THE SONG IS YOU - Published sheet music. Gene Ammons & Dodo Marmorosa's "Jug & Dodo"; "Oscar Peterson Plays The Jerome Kern Songbook"; Joe Pass' "Virtuoso"; "Al Haig Plays The Music Of Jerome Kern".  
 185. SONJA'S SANFONA - Composer's lead sheet. The Yellowjackets' "Shades".  
 186. SOUL SAUCE (Wachi Wara) - Cal Tjader's "Soul Sauce"; Cal Tjader's "Good Vibes".  
 187. SPEAK LOW - Published sheet music. "The Magnificent Tommy Flanagan"; Bill Evans' "Crosscurrents"; Billie Holiday's "All Or Nothing At All"; Ahmed Jamal's "Happy Moods".  
 188. SPEAK NO EVIL - Composer's lead sheet. Wayne Shorter's "Speak No Evil".  
 189. SPIRAL - Sphere's "Sphere On Tour".  
 190. ST. THOMAS - Published sheet music. Sonny Rollins' "Saxophone Colossus"; Cedar Walton's "Eastern Rebellion".  
 191. STICKY WICKET - Publisher's lead sheet. Al Jarreau's "High Crime".  
 192. STORMY WEATHER - Published sheet music. Billie Holiday's "First Verve Sessions"; Lena Horne's "Stormy Weather"; "Ella Fitzgerald Sings The Harold Arlan Songbook"; Johnny Hodges' "Blue Pyramid".  
 193. STREET LIFE - Published transcription. The Crusaders' "Street Life".  
 194. SUDDEN SAMBA - Neil Larsen's "Jungle Fever".  
 195. SUNRUNNER - Published sheet music. Bob James' "Touchdown".  
 196. TAKE THE 'A' TRAIN - Published sheet music. "Duke Ellington & His Orchestra And Johnny Hodges & His Orchestra"; "Ella Fitzgerald Sings The Duke Ellington Songbook"; Duke Ellington's "1941 Classics"; Duke Ellington's "Washington DC Armory Concert"; Ernestine Anderson's "Live From Concord To London"; Mel Torme's "The Duke Ellington & Count Basie Songbook".  
 197. TENDERLY - Published sheet music. "Everybody Loves Bill Evans"; Duke Ellington's "Ellington Indigos"; Nat King Cole's "Love Is Here To Stay"; George Shearing's "Lullaby Of Birdland".  
 198. THEME FOR ERNIE - John Coltrane's "Soultrane".  
 199. THERE WILL NEVER BE ANOTHER YOU - Published sheet music. Art Pepper's "One September Afternoon"; Jackie & Roy's "Free And Easy"; Coleman Hawkins' "Body & Soul"; Nat King Cole's "Love Is Here To Stay"; "The Greatest - Count Basie Plays And Joe Williams Sings".  
 200. THESE FOOLISH THINGS - Published sheet music. Charles McPhearson's "Live In Tokyo"; Ella Fitzgerald's "Lady be Good - '57"; "Mark Murphy Sings The Nat Cole Songbook - Volume I"; Nat King Cole "Just One Of Those Things".

- 201.THIS MASQUERADE - Published transcription. George Benson's "Breezin'" Leon Russel's "Carney".  
 202.THE THREE MARIAS - Composer's lead sheet. Wayne Shorter's "Atlantis".  
 203.THREE VIEWS OF A SECRET - Jaco Pastorius' "Word Of Mouth"; Weather Report's "Night Passage".  
 204.TIME REMEMBERS ONE TIME ONCE - Composer's lead sheet. Denny Zeitlin's "Time Remembers One Time Once".  
 205.TRISTE - Publisher's lead sheet. Antonio Carlos Jobim's "Wave"; Brazil '66's "Equinox"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook"; Oscar Peterson's "Tristeza".  
 206.TUNE UP - Published sheet music. Miles Davis' "Tune Up" ("Blue Haze"); "Sonny Rollins" (Blue Note re-issue).  
 207.TURN YOUR LOVE AROUND - Published sheet music; Publisher's lead sheet. "The George Benson Collection".  
 208.TWISTED - "The Best Of Lambert, Hendricks & Ross"; "The Wardell Gray Memorial Album - Volume I".  
 209.UNIT SEVEN - Wes Montgomery's "Smokin' At The Half Note"; "Cannonball Adderley & Nancy Wilson".  
 210.UP JUMPED SPRING - Art Blakey's "Three Blind Mice"; Freddie Hubbard's "Backlash".  
 211.UP WITH THE LARK - Published sheet music. Bill Evans' "The Tokyo Concert".  
 212.VELAS - Published sheet music; Publisher's lead sheet. Quincy Jones' "The Dude"; Bobbe Norris' "Velas Icadas (Hoisted Sails)"; Mark Murphy's "Nightmood".  
 213.VERY EARLY - Composer's lead sheet; Publisher's lead sheet; Published sheet music; Published transcription. Bill Evans' "Montreaux II"; Bill Evans' "Spring Leaves".  
 214.VOYAGE - Publisher's lead sheet. Stan Getz' "Voyage".  
 215.WALTZ FOR DEBBY - Published transcriptions (Three versions). Cannonball Adderley & Bill Evans' "Know What I Mean?"; Bill Evans' "The Village Vanguard Sessions"; "The Bill Evans Album".  
 216.WALTZ NEW - Published sheet music; Published transcription. "Jim Hall & Red Mitchell".  
 217.WATCH WHAT HAPPENS - Published sheet music. Sergio Mendes' "Equinox"; Ella Fitzgerald's "Watch What Happens"; Oscar Peterson's "Tristeza"; Wes Montgomery's "A Day In The Life".  
 218.WATERWINGS - Composer's lead sheet. Lee Ritenour's "Friendship".  
 219.WAVE - Publisher's lead sheet. Antonio Carlos Jobim's "Wave"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook";  
 220.THE WAY YOU LOOK TONIGHT - Published sheet music. "The Complete Blue Note & Pacific Jazz Recordings Of Clifford Brown"; Tete Montelieu's "Tete a Tete"; "The Billie Holiday Story - Volume I"; Sonny Rollins' "Vintage Sessions"; "Ella Fitzgerald Sings The Jerome Kern Songbook".  
 221.A WEAVER OF DREAMS - "The Cannonball Adderley Quintet In Chicago" (featuring John Coltrane); Carmen McRae's "Ronnie Scott's Presents Carmen Live"; Bobbe Norris' "Velas Icadas (Hoisted Sails)"; Freddie Hubbard's "Ready For Freddie".  
 222.WE'LL BE TOGETHER AGAIN - Published sheet music. "The Tony Bennett/Bill Evans Album"; Bobbe Norris' "Velas Icadas (Hoisted Sails)".  
 223.WELL, YOU NEEDN'T - Published sheet music. "Miles Davis - Volume I" Miles Davis' "Chronicle"; Thelonious Monk's "Misterioso"; Thelonious Monk's "The Genius Of Modern Music".  
 224.WEST COAST BLUES - Wes Montgomery's "While We're Young".  
 225.WHAT'S NEW? - Published sheet music. Billie Holiday's "All Or Nothing At All"; Wes Montgomery & Wynton Kelly's "Smokin' At The Half Note"; John Coltrane's "Ballads"; Frank Sinatra's "Sinatra Sings For Only The Lonely".  
 226.WHERE IS LOVE? - Published sheet music. Irene Kral's "Where Is Love?".  
 227.WHO CAN I TURN TO? - Published sheet music. Bill Evans' "Trio 65"; Carmen McRae's "Alfie"; "Bill Evans At Town Hall"; "The Best Of The Gerald Wilson Orchestra".  
 228.WILDFLOWER - Composer's lead sheet. Wayne Shorter's "Speak No Evil".  
 229.WILLOW WEEP FOR ME - Published sheet music. Billie Holiday's "Lady Sings The Blues"; "Tommy Flanagan Trio In Stockholm - '57"; "The Immortal Clifford Brown"; Wes Montgomery's "A Day In The Life"; Sarah Vaughn's "Live In Japan".  
 230.WITCHCRAFT - Published sheet music. Frank Sinatra's "All The Way"; Bill Evans' "Portrait In Jazz"; Oscar Peterson's "A Jazz Portrait Of Frank Sinatra"; Jackie & Roy's "We've Got It".  
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# All Or Nothing At All

Med. Swing

Music by Arthur Altman  
Lyric by Jack Lawrence

A

**A<sub>M1</sub>** **A<sub>M1</sub>(M<sub>A7</sub>)** **3** **A<sub>M1</sub>7** **A<sub>M1</sub>6**

All \_\_\_\_\_ or noth - ing at all, \_\_\_\_\_

Half a love nev - er ap - pealed to me, \_\_\_\_\_

If your heart nev - er could yield to me then I'd

rath - er have noth - ing at all.

B

**A<sub>M1</sub>** **A<sub>M1</sub>(M<sub>A7</sub>)** **3** **A<sub>M1</sub>7** **A<sub>M1</sub>6**

All \_\_\_\_\_ or noth - ing at all, \_\_\_\_\_

If it's love there is no in - be - tween, \_\_\_\_\_

Why be - gin, then cry for some - thing that might have been? No, I'd

rath - er have noth - ing at all. But

**C**  $A^b_{MA}7$

please don't bring your lips so close to my cheek, \_\_\_\_\_

$B^b_{MI}7 \quad E^b7$

smile, or I'll be lost be - yond re - call, \_\_\_\_\_ The

$B^b_{MI}7$

kiss in your eyes, the touch of your hand makes me weak, \_\_\_\_\_

$E^b7 \quad C7$

And my heart may grow diz - zy and fall. And if I

**D**  $A_{MI}$

fell un - der the spell of your call, \_\_\_\_\_

$A_{MI}(MA7)$

( $G_{MI}7 \quad C7$ )  $B^b9$

I would be caught in the un - der - tow, \_\_\_\_\_

$G_{MI}7$

So, you see, I've got to say no, no,

$D_{MI}7 \quad E7$

All \_\_\_\_\_ or noth - ing at all.

$A_{MI}$   $F_{MI}6$   $C6$  ( $E7$ )

Alternate changes for first 4 bars of letter **C**: |  $A^b \quad A^b+$  |  $A^b6 \quad A^b+$  |  $\#$  |  $2$  |

# Do Nothing 'Til You Hear From Me

Music by Duke Ellington  
Lyric by Bob Russell

Med. Ballad

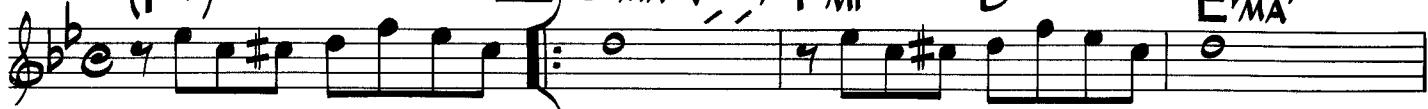
(F<sup>7</sup>)

A

B<sup>b</sup><sub>MA</sub><sup>7</sup>(F<sup>7</sup>) F<sub>MI</sub><sup>7</sup>

B<sup>b</sup><sup>7</sup>

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



Do noth-in' till you hear from me,

Pay no at-ten-tion to what's said,

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

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

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

G<sup>7</sup>(#5)

C<sup>7</sup>

F<sup>13</sup>



Why peo-ple tear the seam of an - y - one's dream is o - ver my head..

B<sup>b</sup><sup>6</sup>

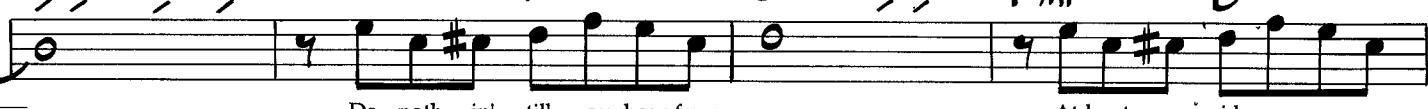
E<sup>b</sup><sup>6</sup> E<sup>7</sup> F<sup>9</sup><sub>SUS</sub>

F<sup>7</sup>

B<sup>b</sup><sub>MA</sub><sup>7</sup>(F<sup>7</sup>)

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

B<sup>b</sup><sup>7</sup>



Do noth-in' till you hear from me, At least con-sid-er our ro-

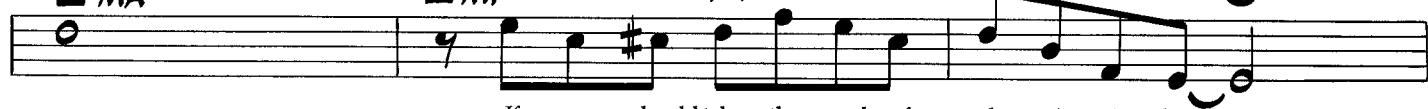
E<sup>b</sup><sub>MA</sub><sup>7</sup>

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

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

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

G<sup>7</sup>(#5)



mance,

If you should take the word of

oth - er's you've heard

C<sup>7</sup>

F<sup>13</sup>

B<sup>b</sup><sup>6</sup>

E<sup>b</sup><sup>6</sup> E<sup>7</sup>

B<sup>b</sup><sup>6</sup>

(A<sup>b</sup><sub>MI</sub><sup>9</sup> D<sup>b</sup><sup>13</sup>)

I have - n't a chance.

True, I've been

B

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

(G<sup>b</sup><sup>7</sup>)



seen with some-one new, But does that mean that I'm un-true? When we're a -

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

D<sup>7</sup>

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

C<sup>7</sup>)



part the words in my heart re - veal how I feel a- bout you. Some kiss may cloud my mem-o-

C

B<sup>b</sup><sub>MA</sub><sup>7</sup>(F<sup>7</sup>) F<sub>MI</sub><sup>7</sup>

B<sup>b</sup><sup>7</sup>

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

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

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



ry, And oth - er arms may hold a thrill, But please do noth-in' till you

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

G<sup>7</sup>(#5)

C<sup>7</sup>

F<sup>13</sup>

B<sup>b</sup><sup>6</sup>

E<sup>b</sup><sup>6</sup>

E<sup>7</sup>

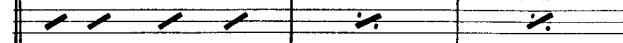
B<sup>b</sup><sup>6</sup> (F<sup>7</sup>)

hear it from me,

And you nev - er will.

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

First 3 bars of letter B may also be played:



Rhythm section may break on the first beat of bar 8 of letters A & B during the head.

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# Don't Get Around Much Anymore

Music by Duke Ellington  
Lyric by Bob Russell

Med. Swing

(G<sup>13</sup>)

(C<sub>MA</sub><sup>7</sup>)

A

C<sub>MA</sub><sup>7</sup>D<sub>M1</sub><sup>7</sup>E<sub>B<sup>1</sup>M1</sub><sup>7</sup>E<sub>M1</sub><sup>7</sup>

A<sup>7</sup>

Missed the Sat - ur - day dance,

Heard they crowd-ed the floor,

A<sup>7</sup>

(D<sup>7</sup>)

D<sub>M1</sub><sup>7</sup>

G<sup>13</sup><sub>SUS</sub>

G<sup>13</sup>

C<sup>6</sup>

Could - n't bear it with-out

you,

Don't get a-round much an - y more.

G<sup>13</sup>

(C<sub>MA</sub><sup>7</sup>)

C<sub>MA</sub><sup>7</sup>D<sub>M1</sub><sup>7</sup>E<sub>B<sup>1</sup>M1</sub><sup>7</sup>E<sub>M1</sub><sup>7</sup>

A<sup>7</sup>

Thought I'd vis - it the club,

Got as far as the door,

A<sup>7</sup>

(D<sup>7</sup>)

D<sub>M1</sub><sup>7</sup>

G<sup>13</sup><sub>SUS</sub>

G<sup>13</sup>

C<sup>6</sup>

C<sup>7</sup>

They'd have asked me a - bout

you,

Don't get a-round much an - y more.

B

F<sup>6</sup>

(B<sup>b9</sup>)

F<sup>#07</sup>

C<sup>6</sup>/G

C<sup>7</sup>

Dar - ling, I guess

my

mind's

more at

ease,

But

F<sup>6</sup>

F<sup>#M1</sup><sub>7</sub>(<sup>b9</sup>)

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

E<sub>M1</sub><sup>7</sup>

E<sup>b07</sup>

D<sub>M1</sub><sup>7</sup>

G<sup>7</sup>

nev - er - the - less,

Why stir up mem - o - ries? Been in - vit-ed on dates,

(C<sub>MA</sub><sup>7</sup>)

x

A<sup>7</sup>

C<sub>MA</sub><sup>7</sup>D<sub>M1</sub><sup>7</sup>E<sub>B<sup>1</sup>M1</sub><sup>7</sup>E<sub>M1</sub><sup>7</sup>

Might have gone but what for?

Aw - fly dif - f'rent with - out

(D<sup>7</sup>)

D<sub>M1</sub><sup>7</sup>

G<sup>13</sup><sub>SUS</sub>

G<sup>13</sup>

C<sup>6</sup>

(D<sub>M1</sub><sup>7</sup> G<sup>7</sup>)

you,

Don't get a-round much an - y - more.

A<sup>7</sup> B<sup>07</sup> C<sup>07</sup> C<sup>#07</sup>

No kicks during solos.

Bars 3 & 11 of letter A and bar 3 of letter C may also be played: | 7 1 | 1 1 1 |

# Good Morning Heartache

Dan Fisher

Irene Higginbotham

Ervin Drake

Med. Ballad

**A**

*C<sub>MI</sub> A<sup>b</sup>/<sub>C</sub> C<sub>MI</sub><sup>6</sup> C<sub>MI</sub><sup>7</sup> F<sub>MA</sub><sup>7</sup> B<sup>b</sup><sub>MA</sub><sup>7</sup>*  
 Good morn-ing heart-ache, you old gloom-y sight, Good morn-ing heart-ache, thought we  
*A<sub>MI</sub><sup>7(b5)</sup> E<sup>b</sup> D<sup>7</sup> G<sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>(MA7)</sup> E<sup>b9</sup> A<sub>MI</sub><sup>7</sup> A<sup>b</sup><sub>MI</sub><sup>7</sup> D<sup>b9</sup>*  
 said good - bye last night, I tossed and turned un- til it seemed you had gone,  
*G<sub>MI</sub><sup>7</sup> C<sup>7(#5)</sup> F<sub>MA</sub><sup>7</sup> C<sub>MI</sub> A<sup>b</sup>/<sub>C</sub> C<sub>MI</sub><sup>6</sup> C<sub>MI</sub><sup>7</sup>*  
 But here you are with the dawn. Wish I'd for - get you but you're here to stay,  
*F<sub>MA</sub><sup>7</sup> B<sup>b</sup><sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>(b5)</sup> E<sup>b</sup> D<sup>7</sup> G<sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>(MA7)</sup> E<sup>b9</sup>*  
 It seems I met you when my love went a - way, Now ev - 'ry day I start by  
*A<sub>MI</sub><sup>7</sup> A<sup>b</sup><sub>MI</sub><sup>7</sup> D<sup>b9</sup> G<sub>MI</sub><sup>7</sup> C<sup>7(#5)</sup> C<sup>7(#5)</sup> F<sup>6</sup>*  
 say - ing to you, "Good morn-ing heart-ache, what's new?"

**B**

*E<sub>MI</sub><sup>7(add 11)</sup> A<sup>7(#5)</sup> D<sub>MI</sub><sup>6</sup> E<sub>MI</sub><sup>7(add 11)</sup> A<sup>7</sup> D<sub>MA</sub><sup>7</sup>*  
 Stop haunt- ing me now, Can't shake you no - how;  
*D<sub>MI</sub><sup>7(add 11)</sup> G<sup>7(#5)</sup> C<sub>MA</sub><sup>7</sup> C<sup>#</sup><sub>MI</sub><sup>7(add 11)</sup> F<sup>#7</sup> C<sub>MI</sub><sup>7(add 11)</sup> F<sup>7</sup>*  
 Just leave me a - lone, I've got those Mon - day blues straight through Sun - day blues.

**C**

*C<sub>MI</sub> A<sup>b</sup>/<sub>C</sub> C<sub>MI</sub><sup>6</sup> C<sub>MI</sub><sup>7</sup> F<sub>MA</sub><sup>7</sup> B<sup>b</sup><sub>MA</sub><sup>7</sup>*  
 Good morn-ing heart-ache, here we go a-gain, Good morn-ing heart-ache you're the  
*A<sub>MI</sub><sup>7(b5)</sup> E<sup>b</sup> D<sup>7</sup> G<sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>(MA7)</sup> E<sup>b9</sup> A<sub>MI</sub><sup>7</sup> A<sup>b</sup><sub>MI</sub><sup>7</sup> D<sup>b9</sup>*  
 one who knew me when, Might as well get used to you hang - in' a - round,  
*G<sub>MI</sub><sup>7</sup> C<sup>13</sup> F<sup>6</sup>*  
 Good morn- ing heart-ache, sit down.

# Misty

Music by Erroll Garner  
Lyric by Johnny Burke

Med. Ballad B<sub>b</sub>13 [A]

E<sub>b</sub>MA<sup>7</sup>      B<sub>b</sub>M1<sup>9</sup>      E<sub>b</sub>13(b9)      A<sub>b</sub>MA<sup>7</sup>

Look at me, I'm as help-less as a kit-ten up a tree, and I feel like I'm

A<sub>b</sub>M1<sup>9</sup>      D<sub>b</sub>13      E<sub>b</sub>MA<sup>7\*</sup>      Cm1<sup>7</sup>      Fm1<sup>7</sup>      B<sub>b</sub>7

cling-ing to a cloud; I can't un-der-stand, I get mist-y just hold-ing your

G7      C7      F9      B<sub>b</sub>13      E<sub>b</sub>MA<sup>7</sup>      B<sub>b</sub>M1<sup>9</sup>      E<sub>b</sub>13(b9)

hand. Walk my way and a thou-sand vi-o-lins be-gin to

A<sub>b</sub>MA<sup>7</sup>      A<sub>b</sub>M1<sup>9</sup>      D<sub>b</sub>13      E<sub>b</sub>MA<sup>7\*</sup>      Cm1<sup>7</sup>

play, Or it might be the sound of your hel-lo, that mu-sic I hear, I get

Fm1<sup>7</sup>      B<sub>b</sub>7      Eb6      B<sub>b</sub>9sus      Eb6

mist-y the mo-ment you're near. You can say that you're

B<sub>b</sub>M1<sup>7</sup>      (B<sub>b</sub>M1(MA7))      B<sub>b</sub>M1<sup>7</sup>      Eb7(b9)      A<sub>b</sub>MA<sup>7</sup>      (B<sub>b</sub>M1<sup>7</sup> Eb7)

lead-ing me on, but it's just what I want you to do;

A<sub>b</sub>6      A<sub>m</sub>17(add 11)      D7      F7

Don't you no-tice how hope-less-ly I'm lost, that's why I'm fol-low-ing

B<sub>b</sub>7      E<sup>o</sup>7      Fm1<sup>7</sup>      B<sub>b</sub>13      E<sub>b</sub>MA<sup>7</sup>      B<sub>b</sub>M1<sup>9</sup>      E<sub>b</sub>13(b9)

you. On my own, would I wan-der thru this won-der-land a-

A<sub>b</sub>MA<sup>7</sup>      A<sub>b</sub>M1<sup>9</sup>      D<sub>b</sub>13      E<sub>b</sub>MA<sup>7\*</sup>      Cm1<sup>7</sup>

alone, nev-er know-ing my right foot from my left, my hat from my glove, I'm too

Fm1<sup>7</sup>      B<sub>b</sub>7      Eb6      (Fm1<sup>7</sup> B<sub>b</sub>13)

mist-y and too much in love.

\* can also be played as Gm1<sup>7</sup>

Med. Swing\*

## Speak Low

Music by Kurt Weill  
Lyric by Ogden Nash

**A**

Speak low \_\_\_\_\_ when you speak, love, \_\_\_\_\_ Our sum- mer

Gm1⁹ C¹³ Gm1⁹ C¹³ F⁶ D⁷

day with - ers a - way too soon, too soon; Speak

B♭M1⁹ E♭¹³ B♭M1⁹ E♭¹³

low \_\_\_\_\_ when you speak, love, \_\_\_\_\_ Our mo - ment is

Dm1⁷ G⁹ Gm1⁷ C⁷ F⁶ A⁹ D⁷

swift, like \_\_\_ ships a - drift we're\_\_\_ swept a - way too soon. Speak

**B**

low, \_\_\_\_\_ dar - ling, speak low, \_\_\_\_\_ Love is a

Gm1⁹ C¹³ Gm1⁹ C¹³ F⁶ D⁷

spark lost in the dark too soon, too soon; I

B♭M1⁹ E♭¹³ B♭M1⁹ E♭¹³

feel \_\_\_\_\_ where - ev - er I go \_\_\_\_\_ That to - mor- row is

Dm1⁷ G⁹ Gm1⁷ C⁷ F⁶

near, to - mor - row is here and al - ways too soon.

\* may be played as a medium Latin tune, with a swing feel at letter C.

**C**

**F<sub>MI</sub>7**

Time is so old \_\_\_\_\_ and love so brief,

**D<sub>b</sub>9**

**E<sub>b</sub>M<sub>A</sub>7**

Love is pure gold \_\_\_\_\_ and time a thief. We're

(B<sub>MI</sub>7(b5) E7  
D<sub>b</sub>7      A7      D7 )

**D**

**G<sub>MI</sub>9**      **C13**

late, \_\_\_\_\_ dar - ling, we're late, \_\_\_\_\_ The cur - tain de -

**G<sub>MI</sub>9****C13**

**G<sub>MI</sub>9**      **C9**

scends, ev - 'ry - thing ends too soon, too soon; I

**F6**      **D7**

**F6****D7**

**B<sub>b</sub>MI9**

wait, \_\_\_\_\_ dar - ling, I wait, \_\_\_\_\_ Will you speak

**E<sub>b</sub>13**      **F6**      **D7**

**F6****D7**

**G9**      **C9(#5)**

low to me, speak love to me and soon.

**F6**      (A<sub>MI</sub>7 D7 )

**F6****(A<sub>MI</sub>7 D7 )**

Med. Ballad

## Stormy Weather

Music by Harold Arlen  
Lyric by Ted Koehler

(D7) **A** G<sub>M</sub>A<sup>7</sup> G<sup>#07</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7</sup> G<sub>M</sub>A<sup>7</sup> G<sup>#07</sup>

Don't know why there's no sun up in the sky, Storm-y weath-er,

A<sub>M</sub>I<sup>7</sup> D<sup>7</sup> G<sup>6</sup> G<sup>#07</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7(5)</sup>

Since my man and I ain't to - geth - er, keeps rain - in' all the time.

G<sup>6</sup> E<sup>7(9)</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7</sup> G<sub>M</sub>A<sup>7</sup> G<sup>#07</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7</sup>

Life is bare, gloom and mis - 'ry ev - 'ry where, Storm-y time.

G<sub>M</sub>A<sup>7</sup> G<sup>#07</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7</sup> G<sup>6</sup> G<sup>#07</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7(5)</sup>

weath- er, Just can't get my poor self to - geth - er, I'm wear - y all the time.

G<sup>6</sup> C<sup>9</sup> B<sub>M</sub>I<sup>7</sup> G<sup>#07</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7(5)</sup> G<sup>6</sup> G<sup>7</sup>

time, the time, So wear - y all the time.

**B** C<sup>6</sup> C<sup>#07</sup> G<sup>6/D</sup> G<sup>7</sup>

When he went a - way the blues walked in and met me,

C<sup>6</sup> C<sup>#07</sup> G<sup>6/D</sup> G<sup>7</sup> C<sup>6</sup> C<sup>#07</sup>

If he stays a - way old rock- in' chair will get me, All I do is pray - the Lord a -

G<sup>6/D</sup> E<sup>7</sup> G<sup>6/D</sup> D<sup>#07</sup> E<sub>M</sub>I<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

bove will let me walk in the sun once more. Can't go

C

**G<sub>MAJ</sub>7** **G<sup>#</sup>7**

on,

**A<sub>MIN</sub>7** **D7**

ev - 'ry - thing I had is gone, Storm - y

**G<sub>MAJ</sub>7** **G<sup>#</sup>7**

weath - er,

**A<sub>MIN</sub>7** **D7**

Since my man and I

**G<sup>6</sup>** **G<sup>#</sup>7**

ain't to - geth - er,

**A<sub>MIN</sub>7** **D7(#5)**

keeps rain - in' all

**G<sup>6</sup>** **E7(#9)**

time,

**A<sub>MIN</sub>7** **D7(#5)**

keeps rain - in' all

**G<sup>6</sup>** **(E7(#9) A<sub>MIN</sub>7 D7)**

the time.