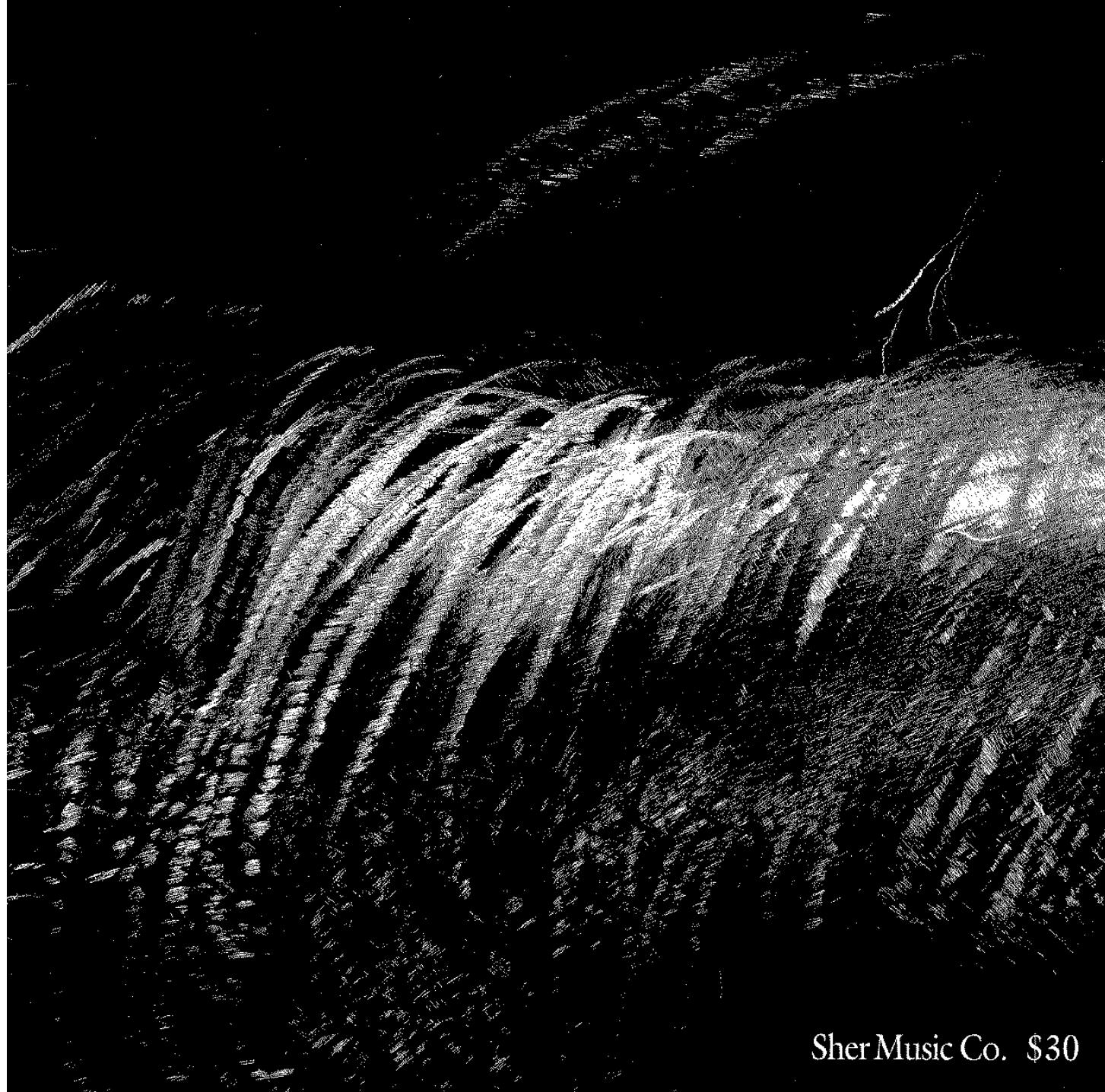


C-Vocal Version

THE NEW REAL BOOK

Volume Two



Sher Music Co. \$30

C - Vocal Version

THE NEW REAL BOOK

Volume Two

Created by Musicians for Musicians

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PUBLISHER'S FOREWORD

We at Sher Music Co. are very pleased to offer you this latest anthology of jazz and standard tunes. We hope you will be pleased with the selection of material and we know you will appreciate all the care and attention to detail that went into this project. All the people who work on our books are professional musicians and so we are consumers as well as producers of these books. We know what it feels like to be on the bandstand, counting on these charts to help us play our best. So we have done our utmost to make each tune readable, accurate, complete and easy to understand. We certainly hope you have as much fun playing out of this book as we have during the two and a half years it was being put together.

The albums the contemporary tunes are on are listed in the *Appendix II - Sources*. I highly recommend you buy these records so you can hear how beautiful the tunes are. Jazz music and jazz composition in particular continues to grow and mature but there is a lot of chaff in with the wheat. I hope you will take the time to benefit from our listening to countless albums to find the choicest tunes to include in the book.

In Volume 2 of "The New Real Book", we are especially pleased to be able to include some of the all-time masters of jazz writing e.g., John Coltrane, Horace Silver and Chick Corea. We hope you appreciate having accurate versions of these jazz classics to play from.

As in Volume 1, the charts for the standard tunes are derived from numerous recordings of each one, synthesized together to give you a consensus of how jazz players have adapted these great melodies as vehicles for improvisation. While there are no absolute "right" changes for all time for these tunes, I'm sure you will find the charts for the standards very logical and a good starting place for your own interpretations.

An endeavor such as this book is invariably the result of many people's contributions. I would like to thank the following people who were instrumental in making Vol. 2 become a reality. First, I'd like to thank Bob Bauer for another outstanding job of transcribing and editing. If you want to get a sense of Bob's unique genius, I suggest you listen to Michael Brecker's "Escher Sketch" and watch Bob's transcription go by (done without benefit of any pre-existent lead sheet) - pretty amazing! His intelligence and love for the music comes through on every page.

Copyists Ernie Mansfield and Ann Krinitzky are responsible for making these charts eminently legible - great work! Jay Dunitz was kind enough to let us use his beautiful art work for the cover and graphic artist Marsha Blackburn added the finishing touches.

Special thanks goes to Herman Leonard, Patrick Hinely, Paul Hoeffler, Tom Copi, Chuck Stewart and all the other photographers whose work help make this book esthetically pleasing as well as useful. Much thanks goes to Dave Hooten, Sue Claxton, and everyone at Willow Creek Printing for doing their usual outstanding job. And ongoing thanks are due to Betsy Ginkel and Maury Sher for keeping Sher Music Co. up and running.

Thanks are also due to Susan Muscarella-Park, Ray Scott, Fred Zimmerman, Steve Rubardt, Kevin Dillon, Michael Aragon, Vince Wallace, Larry Dunlap, Jean-Michel Hure, Sheldon Brown and all the other Bay Area musicians who have road-tested and proofread these charts over the last two years. Thanks again to Bob Parlocha of KJAZ radio and my brother, Jonathan Sher, for their wisdom and support and to Jim Zimmerman for a fine job of transcribing the sample drum parts in Appendix I. I am most grateful to have been blessed with the two sweetest kids alive, Benny and Annalisa, and such a loving and supportive wife, Sueann Bettison-Sher, who has kept me going in more ways than I can count. Finally, my deepest appreciation to all the composers and musicians whose creative efforts are the basis of this book.

CHUCK SHER - Editor and Publisher

MUSICAL EDITOR'S FOREWORD

Nine years ago my friend Chuck came to me and said, "Let's put out a fake book". He knew that I was always transcribing tunes off of albums so we could play them; I knew that he was the original tune-freak, always aware of the best music, old or new. Not ones to be shy, the first book was named *The World's Greatest Fake Book*. Regardless of such high claims, the book was well received; a few years later *The New Real Book* met with even more success. Obviously the time for a fake book by and for musicians was an idea whose time had come.

Since that beginning, I have had the chance to hear many people's reactions to the books. Lots of wonderful praise, a few mistakes spotted, and interested questions and comments. I thought I might use this space to respond to a couple of those comments. (For specific information on the use of the charts, please see "General Rules" on page iii. If you're interested in a detailed account of the choices involved in creating these charts, you would do well to read my Foreword to Volume One.)

One question I've heard a lot is "What record is this chart based on?". Well, once you've worked your way through all the tunes, you may find yourself in the back of the book and - voilá! - the "Sources" section appears. Here we've listed every tune and the important sources, both paper and vinyl, used in creating the charts.

As long as you're in the back of the book, check out the Sample Drum Parts. They make it so much easier to recreate the unique sound that a particular drum pattern gives to a tune, and to each section of a tune. The patterns are also a great resource for study and drum programming.

A few of the tunes in this volume can be found in some of the other fake books out there (especially a certain illegal one). Many of us have learned tunes from these earlier books, and have grown used to certain chords and melodies. Some people have complained that the versions found here "are just plain wrong"; they obviously don't sound the way we're used to hearing them. But please give them a chance - I promise that these charts are more faithful to the tune as it is recorded than any others you will find. Sometimes whole sections of a tune - intros, endings, and shout choruses, in all their glory - are missing entirely in these other books. Check out the intros to *Blues For Alice*, *Bye Bye Blackbird*, and *Nica's Dream* (as well as the melody and chords on *Nica's*; how about bars 11-13 of A, and bar 7 of B!). Notice the changes for *Naima*, the keys of *Windows* and *Equinox*. Even such "obvious" tunes as *Freedom Jazz Dance*, *Giant Steps* and *Mr. P.C.* have subtle and not-so-subtle differences. In time you may come to wonder, as I have, how you ever played these tunes the old way.

My heartfelt appreciation goes to Chuck Sher, who realized that better music makes a better world and did something about it. And how could this have happened without the fine, careful work of Ernie Mansfield and Ann Krinitzky - another great job. Many thanks to those who helped proofread the charts, especially Larry Dunlap, whose insight was particularly keen. And finally I thank the composers and lyricists of this great music. Many of them sent original manuscripts, responded to questions along the way, and proofread the final charts. All of them have given something of themselves to make this world a little brighter. Let's keep it up.

BOB BAUER - Musical Editor

NOTE: The Chick Corea compositions in this book were derived from both Chick's original lead sheets and the recordings themselves. Anyone interested in obtaining copies of Chick's original lead sheets may do so by writing Chick Corea Productions, 2635 Griffith Park Blvd., Los Angeles, CA 90039.

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 (Coda^1 and 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.

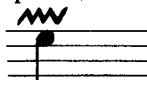
TRANSPOSITIONS

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 saxophone
15ma b.....	two octaves lower	fl.....	flute	stac.....	staccato
8va	one octave higher	gliss.....	glissando	susp.....	suspended
8va b.....	one octave lower	gtr.....	guitar	synth.....	synthesizer
accel.....	accelerando	indef.....	indefinite (till cue)	ten.....	tenor saxophone
alt.....	altered	L.H.....	piano left hand	trb.....	trombone
bari.....	baritone saxophone	Med.....	Medium	trbs.....	trombones
bkgr.....	background	N.C.....	No Chord	trp.....	trumpet
bs.....	bass	Orig.....	Original	trps.....	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 C⁶ C⁹ C (add 9)

CMA CMA⁷(add 13) CMA⁹ CMA¹³ C⁷ C⁹ C¹³

CMi CMi⁶ CMi⁶⁹ CMi (add 9) CMi⁷ CMi⁷ (add 11) CMi⁷ (add 13)

CMi⁹ CMi¹¹ CMi¹³ CMi (MA⁷) CMi⁹ (MA⁷) CMi⁷ (b⁵) CMi⁹ (b⁵) CMi¹¹ (b⁵)

C dim. C⁷ C⁷ (add MA⁷) C+ Csus Csus C⁹sus C¹³sus C⁷sus⁴-³

CMA⁷ (b⁵) CMA⁷ (#⁵) CMA⁷ (#¹¹) CMA⁹ (#¹¹) CMA¹³ (#¹¹) C⁷ (b⁵) C⁹ (b⁵)

C⁷ (#⁵) C⁹ (#⁵) C⁷ (b⁹) C⁷ (#⁹) C⁷ (b⁹) C⁷ (#⁹) C⁷ (#⁹)

C⁷ (#¹¹) C⁹ (#¹¹) C⁷ (b⁹) C⁷ (#⁹) C¹³ (b⁵) C¹³ (b⁹) C¹³sus (b⁹) C¹³sus (b⁹)

C/E C/G E/C Bb/C C (add 9) C (omit 3) C⁷ (omit 3) CMi⁷ (omit 5)

C#MA⁷sus (b⁵) F#⁷sus (add 3) Bb (add b⁹) A+ (add #⁹) G#Mi⁷ (add 11)

F/F# E+/G G⁷sus/A GMA⁷ (#⁵)/F# EbMA⁷ (#⁵)/F BMA⁷sus/F#

¹ Med.-Up Swinging Afro
J = 217 (trp. & ten.)

Afro-Centric

Joe Henderson

A

Musical score for the first system. Treble clef, 2/4 time, key signature of B-flat major (two flats). The melody consists of eighth and sixteenth-note patterns. A bass line is present below. Measure 1 starts with a treble note followed by a bass note. Measures 2-3 show a continuation of the melodic line. Measure 4 begins with a bass note. Measure 5 ends with a bass note.

(trp.)
ten.

Musical score for the second system. Treble clef, 2/4 time, key signature of B-flat major (two flats). The melody continues with eighth and sixteenth-note patterns. Bass notes are present. Measure 1 starts with a treble note followed by a bass note. Measures 2-3 show a continuation of the melodic line. Measure 4 begins with a bass note. Measure 5 ends with a bass note.

Musical score for the third system. Treble clef, 2/4 time, key signature of B-flat major (two flats). The melody continues with eighth and sixteenth-note patterns. Bass notes are present. Measures 1-2 show a continuation of the melodic line. Measures 3-4 begin with bass notes. Measure 5 ends with a bass note.

(unis.)

Musical score for the fourth system. Treble clef, 2/4 time, key signature of B-flat major (two flats). The melody continues with eighth and sixteenth-note patterns. Bass notes are present. Measures 1-2 show a continuation of the melodic line. Measures 3-4 begin with bass notes. Measure 5 ends with a bass note.

Musical score for the fifth system. Treble clef, 2/4 time, key signature of B-flat major (two flats). The melody continues with eighth and sixteenth-note patterns. Bass notes are present. Measures 1-2 show a continuation of the melodic line. Measures 3-4 begin with bass notes. Measure 5 ends with a bass note.

horn fill -

B (Solos)

After solos, D.C. al Coda

Vamp, fill & fade

Piano L.H. may double much of bass line an octave lower than written for first 16 bars of A.
Head is played twice before & after solos.

Chords in parentheses are optional.

Freely
(Intro)

After the Rain

John Coltrane

Intro

Treble Clef Staff:

$E_b^7 \text{ sus } (b9)$

(ten.)

Bass Clef Staff:

$E_b^7 \text{ sus } (b9)$

A

S

B_b/A_b
(tremolo)

G/A_b

$A_b \text{ MA}^7$

$D_b \text{ MA}^7/E_b$

$E_b^7(b9)$

$(pn., L.H.)$

$(etc.)$

$A_b \text{ MA}^7$

$D_b \text{ MA}^7/E_b$

$E_b^7(b9)$

A_b/E_b

G/E_b

$D_b \text{ MA}^7$

$E_b^7 \text{ sus } (b9)$

$A_b \text{ MA}^7$

$D_b \text{ / } A_b$
(add #11)

$(pn., sample fill)$

$(pn., L.H.)$

$A_b \text{ MA}^7$

$D_b \text{ / } A_b$
(add #11)

$A_b \text{ MA}^7$

Musical score for the first section of the solo, featuring a single melodic line on a five-line staff. The score includes lyrics in parentheses above the staff and harmonic labels below it. The lyrics are:

(I'm) comin' home
I'm comin' home
I'm comin' home
I'm comin' home

The harmonic labels are:

E♭⁷_{SUS} (b9) A♭_{MA}⁷ E♭⁷_{SUS} (b9)

Musical score showing a melodic line and harmonic progression. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic changes indicated by vertical slashes and Roman numerals. The harmonic progression is as follows:

- Measure 1: A^b MA⁷
- Measure 2: I^b
- Measure 3: E^b 7_{SUS} (^{b9})
- Measure 4: I^b
- Measure 5: A^b MA⁷
- Measure 6: I^b

Musical score for the first section of the solo, featuring a treble clef, a key signature of E♭ major (two sharps), and a common time signature. The score consists of two staves. The top staff shows a melodic line with various note values and rests, including a sixteenth-note fill labeled '(sample fill)'. The bottom staff provides harmonic context with chords: E♭⁷_{SUS}, (E♭⁹_{SUS}), A♭_{MA}⁷, and three instances of a dominant seventh chord (indicated by a slash and a dot). Measure numbers 1 through 7 are present above the staff.

Tenor sounds one octave lower than written. Melody at A is played with variation on each repeat.
Tune is rubato throughout.

(sample tenor fill at **B** :)

The tenor part begins with a dotted quarter note followed by a sixteenth-note pattern of eighth-note pairs. This is followed by a measure of eighth-note pairs, a measure of sixteenth notes, a measure of eighth-note pairs, and a measure of sixteenth notes. The next section starts with a sixteenth-note pattern of eighth-note pairs, followed by a measure of eighth-note pairs, a measure of sixteenth notes, and a measure of eighth-note pairs.

After You've Gone

Creamer & Layton

Med. Ballad*

A

E_bMA⁷ **E_bMI⁶** **A^b9**

Af - ter you've gone, ____ and left me cry - ing,
Af - ter I'm gone, ____ af - ter we break up,

B_bMA⁷ **D_{MI}⁷** **G⁹** **C⁹**

Af - ter you've gone, ____ there's no de - ny - ing, you'll feel blue, ____
Af - ter I'm gone, ____ you're gon - na wake up, you will find, ____

F⁹ **B_b⁶** **B^b7**

you'll feel sad, ____ you'll miss the dear - est pal you've ev - er had, ____
you were blind ____ to let some - bod - y come and change your mind, ____

E_bMA⁷ **E_bMI⁶** **A^b9** **B_bMA⁷**

There'll come a time, ____ now don't for - get it, there'll come a time, ____
Af - ter the years, ____ we've been to - geth - er, their joy and tears, ____

D_{MI}⁷ **G⁹** **C_{MI}⁷** **G⁷** **C_{MI}⁷** **E_bMI⁶ A^b9**

when you'll re - gret it, Some day, when you grow lone - ly,
all kinds of weath - er, Some day, blue and down heart - ed

B_bMA⁷ **A_{MI}⁷** **D⁷** **G_{MI}⁷** **F** **E^{o7}** **B_b⁶** **F** **G⁷**

your heart will break like mine and you'll want me on - ly, Af - ter you've gone, ____
you'll long to be with me right back where you start - ed, Af - ter I'm gone, ____

C_{MI}⁷ **F⁷** **B_b⁶** **(B_b7)**

Af - ter you've gone a - way, ____
Af - ter I'm gone a - way, ____

* Also played as an up-tempo swing (each bar 2 bars of swing).

Ain't Misbe havin'

Music: Thomas "Fats" Waller
and Harry Brooks
Lyric: Andy Razaf

6

Med.-Slow Swing

A

No one to talk with, all by my-self, No one to walk with but I'm hap-py on the shelf,

Ain't mis-be-hav-in', I'm sav-in' my love for you.

I know for cer-tain the one I love, I'm through with flirt-in', it's just you I'm think-in' of,

Ain't mis-be-hav-in', I'm sav-in' my love for you.

B

Like Jack Hor-ner in the cor-ner, don't go no-where, what do I care?

Your kiss-es are worth wait-in' for, be - lieve me.

C

I don't stay out late, don't care to go, I'm home a-bout eight, just me and my ra-di-o

Ain't mis-be-hav-in', I'm sav-in' my love for you.

Med. Swing

Along Came Betty

Benny Golson

$\text{J} = 110$ (A_{MI}⁷) **A** B_b_{MI}⁷ B_{MI}⁷ E⁷ B_b_{MI}⁷ B_{MI}⁷ E⁷

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

A_{MA}⁷ G[#]₇ G_{MA}⁷ F[#]_{MI}⁷ (F[#]₇) F[#]_{MI}⁷

F[#]_{MI}⁷ G_{MI}⁷ C⁷ F[#]_{MI}⁷ G_{MI}⁷ C⁷

F_{MA}⁷ A⁷ D_{MI}⁷ G⁷ C_{MI}⁹

B C_{MI}⁹ F⁷ A_{MI}⁷ D⁷ (b5) G_{MI}⁷ G_{MI}⁷ F

E_{MI}^{7(b5)} A⁷ F_{MI}⁷ B^b⁷ (A_{MI}⁷)

(trp. ten.)

C B_b_{MI}⁷ B_{MI}⁷ E⁷ B_b_{MI}⁷ B_{MI}⁷ E⁷

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

C_{MI}^{7(b5)} F⁷ B_b_{MI}^{7(b5)} E^b₇^(#9)

Till cue **A**_b_{MA}⁷ B_{MI}⁷ E⁷ On cue **A**_b_{MA}⁷ B_{MI}⁷ E⁷

(trp.) (#^b₅ #^d) (trp. ten.)

Solo on form (ABC), Use 'Till Cue' ending.
Take 'On cue' ending to last solo.

D

trp.
ten.

$BbM7$ $Bm7$ $E7$ $BbM7$ $Bm7$ $E7$

$A_{MA}7$ $G\#7$ $G_{MA}7$ $F\#7$
(bass walks -----)

$F\#M7$ $G_{MI}7$ $C7$ $G_{MI}7$ $C7$

$F_{MA}7$ $A7$ $D_{MI}7$ $G7$ $C_{MI}9$

D.S. al Coda (ten. 8va b.)

$E_{\flat}7(\#9)$ $A_{\flat MA}7$
(trp. ten.)

Chords in parentheses are used for the head only.
No kicks during solos. Piano lays out at A during solos.

ASA

Med. Funk $\text{J}=104$

(The Zoo Blues)

Djavan

(As sung by Manhattan Transfer)

(Intro) D_{MI}^7

(1st x tacet)

1. B_b^{13} $A^{7(\#9)}_{(\#5)}$

2. NC. $D_{bass} F_{bass} G_{bass} A_{bass}$
(Melody) B_b^{13} $A^{7(\#9)}_{(\#5)}$

A D_{MI}^7

S

D_{MI}^7 B_b^{MA7} $A^{7(\#9)}_{(\#5)}$ D_{MI}^7

B_b^{13} $A^{7(\#9)}_{(\#5)}$ D_{MI}^7 B_b^{MA7} $A^{7(\#9)}_{(\#5)}$

B G_{MI}^7 C^9 $D^{7(\#9)}$ $G_{MI}^7 C^9 D^{7(\#9)}$ $G_{MI}^7 C^9 D^{7(\#9)}$

$G_{MI}^7 C^9 D^{7(\#9)}$ $G_{MI}^7 C^9 D^{7(\#9)}$ $G_{MI}^7 C^9 D^{7(\#9)}$

$G_{MI}^7 C^9 D^{7(\#9)}$ G_{MI}^7 G_{MI}^{11} $E_{MI}^{11} A^{7(\#5)}$

C D_{MI}^9 B_b^{13} G_{MI}^7

B_b^{13} $A^{7(\#9)}_{(\#5)}$ D_{MI}^9 B_b^{13}

G_{MI}^7 $E_{MI}^{7(b5)}$ $A^{7(\#9)}_{(\#5)}$

Intro on Manhattan Transfer version is twice as long.

Solo on ABC; After solos, D.S.,

Med. Funk (Intro)
- 104

J = 104

Med. Funk (Intro)

J = 104

A **S**

B

C

D

E

Solo on ABC. After solos, D.S.,
vamo and fade on C (no repeat)

Med. Bossa
♩ = 154 (Intro)

Avancé

Russell Ferrante
(As played by the Yellowjackets)

(pn.)
C (add #11)
E
(bs.)

BMI⁹
E[#]

CMA⁷
E

E⁹sus
E^{9(#5)}

(add alto)

C (add #11)
E

BMI⁹
E[#]

CMA⁷
E

CMA⁷
D
D⁹(b⁹)(#5)

A

S

EbMA⁷
G

F#⁹

FMI⁷

FMI⁷ 2nd x:
Bb (Bb13(#11))

(synth. counter-melody: 2nd x only)

FMA⁷
A

G#⁹

DbMA⁷

DbMA^{9(#5)}
DbMA⁹⁽¹³⁾

DbMA⁹

DMI^{9(MA⁷)}
DMI⁹

BbMA^{9(#11)}
D

BbMI^{9(#5)}
BbMI⁹

A⁹
Bb

1. 2.

B

(pn. w/ synth.)

C

(alto w/ pn.)
C^(add #11)
E

(bs.)

D.S. al Coda (piano solos on AA,
melody returns at **B**).

Alto solo

Vamp, solo & fade

E⁹ sus E7(#9)
C^(add #11) E
BMA9 E
CMA7 E
E⁹ sus E7(#9)

(sample bass line)

Pn. may double bass line at Intro and C. Alto doubles melody at B for out head. Each bar is subdivided into 4 beats + 2 beats. Sample pn. comp rhythm at A:

| 1 1 1 1 | (etc.)

Baby, It's Cold Outside

Medium Slow Swing

$J = 78$

Frank Loesser

The musical score consists of four staves of music for two voices (she and he) and piano. The piano part includes harmonic progressions and lyrics.

Top Staff: Key signature: C minor. Dynamics: (she) I real - ly can't stay, neigh - bors might think, I've Say, got to go 'way, what's in that drink? (he) But ba by, it's cold out-side. But ba-by, it's bad out there, But ba-by, it's cold No cabs to be had

Second Staff: Key signature: C major. Dynamics: This eve - ning has been so ve - ry nice. I wish I knew how to break the spell.

Third Staff: Key signature: C major. Dynamics: out - side, Been hop - ing that you'd drop in, I'll hold your hands out there, Your eyes are like star - light now, I'll take your hat.

Fourth Staff: Key signature: C major. Dynamics: My I moth - er will start to wor - ry and At ought to say, "No, no, no, sir." Beau - ti - ful, what's your they're just like ice. Mind if I move in your hair looks swell.

Fifth Staff: Key signature: A major. Dynamics: fath - er will be pac - ing the floor, So real - ly I'd bet - ter hur - ry? Lis - ten to the fi - re - place roar,

Sixth Staff: Key signature: A major. Dynamics: CMI⁷ scur - ry, Well, may - be just a half a drink more. The

Seventh Staff: Key signature: E major. Dynamics: FMI⁷ B^b7 break - Put some re - cords on while I pour - Beau - ti - ful, please don't hur - ry,

2. **C_{MI}7** F⁷ F_{MI}7 B_b7 E_b6

least I'm gon - na say that I've tried. I real - ly can't stay,

clos - er? What's the sense of hurt - ing my pride. Oh ba - by, don't hold.

G_{MI}7(b5) C⁷ F⁷ B_b7 E_b6 (B_b7)

Ah, but it's cold out - side. (I)

out, Ba - by, it's cold out - side. **(Solo on form)**

G_{MI}7(b5) C⁷ F⁷ A_b_{MI}6 D_b9 E_b6

Ah, but it's cold out - side. (he) (she)

out, Ba - by, it's cold (horns) out - side. (horns)

F_{MI}7 F^{#7} D⁷⁽⁹⁾_(#5) G¹³ C⁷⁽⁹⁾_(#5) F¹³ B_b⁷⁽⁹⁾_(#5) E_b6₉

Lyric for second verse:

She

I simply must go,
The answer is no,
The welcome has been
So nice and warm.
My sister will be suspicious,
My brother will be there at the door,
My maiden aunt's mind is vicious,
Well maybe just a cigarette more.
I've got to get home,
Say lend me a comb,
You've really been grand,
But don't you see
There's bound to be talk tomorrow,
At least there will be plenty implied,
I really can't stay,
Ah, but it's cold outside.

He

But baby it's cold outside,
But baby, it's cold outside,
How lucky that you dropped in,
Look out the window at that storm.
Gosh, your lips look delicious,
Waves upon a tropical shore,
Gosh, your lips are delicious,
Never such a blizzard before.
But baby, you'd freeze out there,
It's up to your knees out there,
I thrill when you touch my hand,
How can you do this thing to me?
Think of my lifelong sorrow
If you caught pneumonia and died.
Get over that old doubt,
Baby, it's cold outside.

1

D.C., play Intro once, solo on AA (1st x with stoptime, 2nd without), then play BB as written. To end last solo, take Coda 1, then D.C. al Coda 2.

2

NC

(drum solo)

CMI

(Vamp & fade)

melody for bars 7-13

of A (1st x only): A♭MA⁷ B♭ G♭MA⁷ A♭ G⁷ G♭MA⁷ E♭MA⁷⁽⁵⁾ E♭MI (MA7)

CMI 7(11) B♭ A♭ G⁷

A13 and D7(#9) chords (bars 3 & 4 of A) fall on beat 1 during 2nd A of each solo. Intro is only repeated at the very beginning. Drums fill space.

Bass Blues

Med. Swing

J = 166

A (drums tacet)

(tenor)

(bass)

NC.

A♭7
piano fill

John Coltrane

NC.

A♭7
pn. fill

NC.

(pn.)

(tenor)

A7

(fine)

(bs.)

B (add drums)

A♭7

D♭7

A♭7 pn. fill

D♭7

A♭7 pn. fill

Soprano: $D\flat^7$, $A\flat^7$, $E\flat^7 \text{ sus}$
 Alto: $D\flat^7$, $A\flat^6$, $A\flat^6$, $A\flat^7$
 Tenor: C (Solos), $A\flat^6$, $(D\flat^7)$, $A\flat^6$, $A\flat^7$
 Bass: $D\flat^7$, $A\flat^6$, $A\flat^6$, $B^\circ 7$

Soprano: $B\flat M1^7$, $E\flat^7$, $A\flat^6$, $B\flat M1^7$, $E\flat^7$
 Alto: $B\flat M1^7$, $E\flat^7$, $A\flat^6$, $B\flat M1^7$, $E\flat^7$
 Tenor: $B\flat M1^7$, $E\flat^7$, $A\flat^6$, $B\flat M1^7$, $E\flat^7$
 Bass: $B\flat M1^7$, $E\flat^7$, $A\flat^6$, $B\flat M1^7$, $E\flat^7$

After solos, play letter **B** first, followed by letter **A**.

Tenor sounds one octave lower than written.



Photo by Chuck Stewart

WAYNE SHORTER

Med. Funk Ballad
J = 70 (Intro)

Beauty and the Beast

Wayne Shorter

(sample pn. comp.)

1-3.

4.

(sop.)

dr. tacet

(pn. L.H.)

A

F¹³_{SUS}

B⁷⁽⁵⁾

E⁷⁽⁹⁾

A_MI⁷

G_MI⁷

C¹³

F_MI⁷

E^b_MI⁷

A^b¹³

D^b_{MA}⁹

C^{7(alt.)}

F¹³_{SUS}

(like Intro)

dr. fill

dr. tacet

B

A_MI⁷

B⁷⁽⁵⁾

E⁷⁽⁹⁾

A_MI⁷

G_MI⁷

C¹³

F_MI⁷

E^b_MI⁷

A^b¹³

D^b_{MA}⁹

C^{7(alt.)}

B_MI⁷⁽¹¹⁾E⁷

A_MI⁷⁽¹¹⁾D⁷

G_MI⁹⁽⁵⁾C^{7(alt.)}

(sample sax fill)

C

F¹³_{SUS} (Sop. solo)

Vamp & solo till cue

(On cue)

F¹³_{SUS}

(end solo)

dr. tacet

D.S., vamp & fade on C

F13sus sections are funkier.

Melodic rhythm is freely interpreted.

Med. Swing
J = 184

Bessie's Blues

John Coltrane

A

(tenor, 8va b.)

B

C (Solos)

After solos, D.C. al Coda

21

Black and Blue

Med. Ballad

Music: Thomas "Fats" Waller
and Harry Brooks
Lyric: Andy Razaf

A

Cold, emp - ty bed, Springs hard as lead, Pains in my head, Feel like old Ned,

C⁶ **A⁷** **D_{M1}⁷** **G⁹** **C_{M1}⁷** **B_{M1}^{7(b5)}** **E⁷**

What did I do to be so black and blue?

A_{M1} **D_{M1}⁷** **A_{M1}** **D⁹** **D_{b9}**

No joys for me, No com - pa - ny, E - ven the mouse ran from my house,

C⁶ **A⁷** **D_{M1}⁷** **(A_{b7} G⁷)** **G⁷⁽⁵⁾** **C⁶** **F⁷** **C⁶**

All my life through I've been so black and blue.

B **A_{b7}** **C⁶** **D_{M1}⁷** **E_{M1}⁷** **C⁶**

I'm white in - side, but that don't help my case;

A_{b7} **C⁶** **F⁷** **B_{M1}^{7(b5)}** **E⁷**

'Cause I can't hide what is on my face. Oh,

C **A_{M1}** **D_{M1}⁷** **A_{M1}** **D⁹** **D_{b9}**

I'm so for - lorn, Life's just a thorn, My heart is torn, Why was I born?

C⁶ **A⁷** **D_{M1}⁷** **(A_{b7} G⁷)** **G⁷⁽⁵⁾** **C⁶** **F⁷** **C⁶** **B_{M1}^{7(b5)}** **E⁷**

What did I do to be so black and blue?

Second lyric

Just 'cause you're black, folks think you lack,
They laugh at you and scorn you, too,
What did I do to be so black and blue?

When you are near they laugh & sneer,
Set you aside, and you're denied,
What did I do to be so black and blue?

How sad I am, each day I feel worse,
My mark of being dark seems to be a curse.

How will it end, ain't got no friend,
My only sin is in my skin,
What did I do to be so black and blue?

Black Coffee

Slow Bluesy Ballad

Words and music by
Paul Francis Webster and Sonny Burke

A **D_b7(♯9)** **D_b7(♯9)**

I'm feel - in' might - y lone - some, have - n't slept a wink, I

D_b7(♯9) **D_b7(♯9)** **D_b7(♯9)** **G13** **G_b7**

walk the floor and watch the door and in be - tween I drink black cof - fee,

G_b7 **D_b7(♯9)** **D_b7(♯9)** **B_b7(♯9)**

Love's a hand - me - down broom.

E_bM17 **A_b9sus** **D_b7 D₇**

nev - er know a Sun - day in this week - day room.

B **D_b7(♯9)** **D_b7(♯9)** **D_b7(♯9)** **D_b7(♯9)**

talk - in' to the shad - ows, One o' - clock to four, And

D_b7(♯9) **D_b7(♯9)** **D_b7(♯9)** **G13** **G_b7**

Lord, how slow the mo - ments go when all I do is pour black cof - fee,

G_b7 **D_b7(♯9)** **D_b7(♯9)** **B_b7(♯9)**

Since the blues caught my eye.

E_bM17 **A_b9sus** **D_b7 D₇** **D_b7 G₉(♯11)**

hang - in' out on Mon - day my Sun - day dreams to dry.

C **G_bM_I7** **B⁹** **D_bM_I** **E_bM_I7(b5)** **A_b7(b9)**

man is born to go a - lov - in', _____ A wo - man's born to weep and

D_bM_A7 **E_MI7** **A7** **D_MA7** **B_MI7**

fret. _____ To stay at home and tend her ov - en, _____ and

E_MI7 **A7** **E_bM_I7** **A_b7**

drown her past re - grets in cof - fee and cig - a - rettes. I'm

D **D_b7(#9)** **D7(#9)**

moan - in' all the morn - in' and mourn - in' all the night, And in be - tween it's nic - o - tine and

D_b7(#9) **G13** **G_b7**

not much heart to fight, black cof - fee, _____ Feel - in' low as the

D_bM_A7 **E_bM_I7** **F_MI7** **B_b7(#5)** **E_bM_I7**

ground. It's driv - in' me cra - zy, this wait - in' for my ba - by

A_b9_{SUS} **D_b7(#9)** **D7(#9)** **D_b7(#9)** **(D7(#9))**

to may - be come a - round. _____

Comp figure for **D_b7(#9)** **D7(#9)** bars: | ↗ ↓ ↗ ↓ | (etc.)

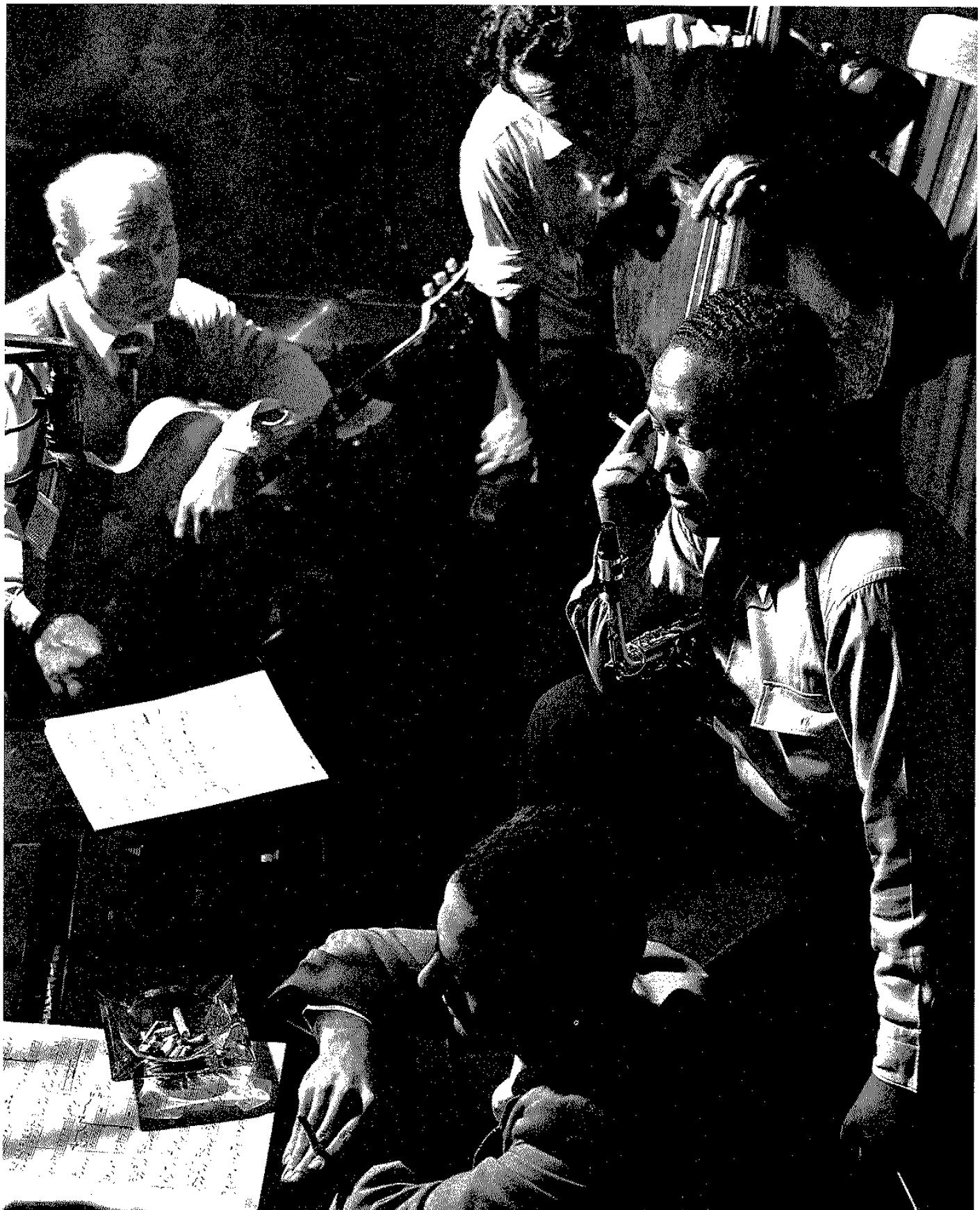


Photo by Herman Leonard

CHARLIE PARKER

Med. Swing

Blues For Alice

Charlie Parker

26

(Intro)

(pn. w/ drums) F A^b D^b G^{b7} (alto & muted trp.)

A

Solo

F⁶ E_{M1}⁷ A⁷ D_{M1}⁷ (G⁷) C_{M1}⁷ F⁷⁽⁵⁾

(add bass)

B^{b6} B_{bM1}⁷ E^{b7} F⁶ A_{bM1}⁷ D^{b7}

G_{M1}⁷ C⁷ A_{M1}⁷ D_{M1}⁷ G_{M1}⁷ C⁷

Solo on **A**; After solos
D.S. al Coda.

O

decresc.

F^{6/9}

O optional Coda

A_{M1}⁷ D_{M1}⁷ G_{M1}⁷ C⁷ F_{M1}⁹

26

Blues for Yna Yna

Gerald Wilson

Med. Jazz Waltz

$J = 111$ (Intro) (organ fills)

(brass bkgr.- top note of chord)

(etc.)

(bkgr. brass)

A

G_{M1}

G_{M1}(MA7)

G_{M1}⁷

G_{M1}⁶

(bkgr. brass)

G_{M1}

G_{M1}(MA7)

G_{M1}⁷

G_{M1}⁶

C^{7(#9)}

(b)

G_{M1}

G_{M1}(MA7)

G_{M1}⁷

G_{M1}⁶

Bass line: Measures 1-4 show a bass line with eighth-note patterns. Measure 1: D7(9). Measure 2: C7(9). Measure 3: GMI. Measure 4: GMI(MA7).

Piano line: Measures 1-4 show a piano line with eighth-note patterns. Measure 1: D7(9). Measure 2: C7(9). Measure 3: GMI. Measure 4: GMI⁷.

Bass line: Measures 5-8 show a bass line with eighth-note patterns. Measure 5: GMI. Measure 6: GMI(MA7). Measure 7: GMI⁷. Measure 8: GMI⁶.

Piano line: Measures 5-8 show a piano line with eighth-note patterns. Measure 5: GMI. Measure 6: GMI(MA7). Measure 7: GMI⁷. Measure 8: GMI⁶.

A

Bass line: Measures 1-4 show a bass line with eighth-note patterns. Measure 1: GMI. Measure 2: GMI(MA7). Measure 3: GMI⁷. Measure 4: GMI⁶.

Piano line: Measures 1-4 show a piano line with eighth-note patterns. Measure 1: GMI. Measure 2: GMI(MA7). Measure 3: GMI⁷. Measure 4: GMI⁶.

(saxes) part: Measures 1-4 show a saxophone line with eighth-note patterns.

Solo on **A**;
After solos, D.S. al Coda

B

Bass line: Measures 1-4 show a bass line with eighth-note patterns. Measure 1: GMI. Measure 2: GMI(MA7). Measure 3: GMI⁷. Measure 4: GMI⁶.

Piano line: Measures 1-4 show a piano line with eighth-note patterns. Measure 1: GMI. Measure 2: GMI(MA7). Measure 3: GMI⁷. Measure 4: GMI⁶.

(saxes) part: Measures 1-4 show a saxophone line with eighth-note patterns.

Vamp & fade

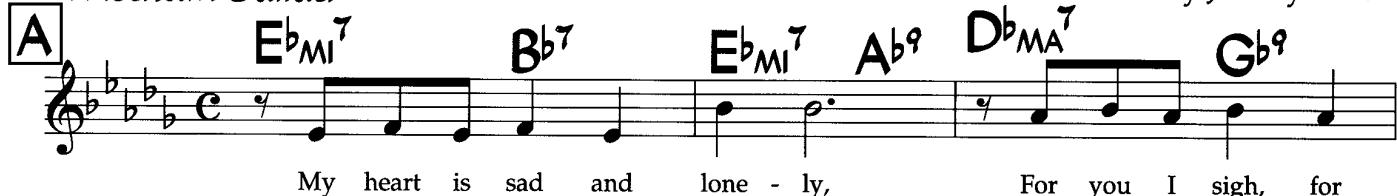
Bass walks for solos.

Body and Soul

Lyric by Edward Heyman,
Robert Sour and Frank Eyton

Music by Johnny Green

Medium Ballad

A 
 My heart is sad and lone - ly,
 For you I sigh, for


 you, dear, on - ly,
 Why have - n't you seen it?


 I'm all for you, bod - y and soul.
 I spend my days in long - ing


 and won - d'ring why it's me you're wrong - ing,
 I tell you I


 mean it,
 I'm all for you, bod - y and soul.

B 
 I can't be - lieve it, It's hard to con - ceive it, that


 you'd turn a - way ro - mance.
 Are you pre - tend - ing? It


 looks like the end - ing un - less I could have one more chance to prove, dear,

C E_{MI}⁷ B^{b7} E_{MI}⁷ A^{b9} D^b_{MA}⁷ G^{b9}

My life a wreck you're mak - ing, You know I'm yours for

(E_{MI}⁷ A⁷)

just the tak - ing, I'd glad - ly sur - ren - der

B^b_{MI}⁷ E_{MI}⁷ A^{b7} D^{b6} (F_{MI}^{7(b5)} B^{b7})

my - self to you, bod - y and soul.

Chords in parentheses are optional (especially used for solos).

Med.-Up Swing

J = 222 (Intro)
(no comping)

Bolivia

Cedar Walton

1., 2., 3.

4. (alto w/ pn.)

(G⁷)

(bs. w/ pn., semi-staccato)

E_{MA}⁷

A¹³_{SUS}

A¹³_{SUS}

A¹³

D_{MA}⁷

A^{13(b9)}

A

S

E_{MA}⁷

(B_b¹³_{SUS})

A¹³_{SUS}

A¹³

D_{MA}⁷

A^{13(b9)}

(Latin)

G_{MA}⁷

F#^{7(#5)}

B_{MI}⁷

C_{MA}^{9(#11)}

(Swing)

B_{MI}⁷

B_{MI}⁷/A

G#_{MI}^{7(b5)}

G_{MI}⁷ C⁷

(on repeat)

F_{MA}⁷

B^{13(b9)}

B_b_{MA}⁹

A^{7(alt)}
A break-----

B 1st x: no comping
(alto fills)

Solo on AB; After solos,
D.S. al Coda (play ABA before taking Coda)

Head is played twice before and after solos.

Solos are swing throughout.

Kicks are not played for solos.

Chords in parentheses are not used for solos.

Letter B is modal for solos (D Dorian/G Mixolydian).



Photo by Tom Copi

JOHN PATITUCCI

The Boy Next Door

Hugh Martin
Ralph Blane

Med. Jazz Waltz

A $B_{b\text{MA}}^7$ $G^{7(\text{alt.})}$ C_{MI}^7 $F^{13(11)}$

How can I ignore the boy next door? I

$B_{b\text{MA}}^7$ G_{MI}^9 C^9

love him more than I can say.

C_{MI}^7 F^9 $B_{b\text{MA}}^7$ G_{MI}^9 F

Does - n't try to please me, Does - n't e - ven tease me,

$E_{MI}^{7(b5)}$ $A^{7(b9)}(^{\#5})$ $(D_{MI}^7 C^{\#7})$ C_{MI}^7
 $D^{7(\#9)}$ $G^{7(5)}$ C^9 F^{13}

And he nev - er sees me glance his way. And though

B $B_{b\text{MA}}^7$ $G^{7(\text{alt.})}$ C_{MI}^7 $F^{13(11)}$

I'm heart - sore, the boy next door Af -

$B_{b\text{MA}}^7$ $F^{\#7}$ G_{MI}^9 C^{13} $C^{\#7}$

fec - tion for me won't dis - play. I

$B_{b\text{MA}}^7$ F (C^9) $E_{MI}^{7(b5)}$

just a - dore him, so I can't ig - nore him, The

G^{b13} F^{13} B_{b6}^6 $(G^{7(\#9)}(^{\#5})$ C_{MI}^7 F^7

boy next door.

Bye Bye Blackbird

Lyric: Mort Dixon
Music: Ray Henderson
(As Played by Miles Davis)

Med. Swing

$J = 122$ (Intro)

Music score for the intro section. It consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one flat (indicated by a 'b'). The bottom staff is also in common time and has a key signature of one flat. The music starts with a solo piano part (solo pn.) in G_{MI}⁹. It then moves to a section where drums are added, featuring chords such as A_b_{MI}⁹, A_{MI}⁹, and B_b_{MI}⁹.

Continuation of the musical score. The top staff shows chords like B_b_{MI}⁹, A_{MI}⁹, A_b_{MI}⁹, G_{MI}⁹, C_{SUS}⁹, C_{SUS}^{13(b9)}, and C_{SUS}^{13(b9)}. The bottom staff shows lyrics: "Pack up all my care and woe, Here I go sing - ing low," with chords F_{MA}⁷, (G_{MI}⁷), C⁷, F_{MA}⁷, (G_{MI}⁷), F_{MA}⁷, C_{SUS}⁹.

Continuation of the musical score. The top staff shows lyrics: "Pack up all my care and woe, Here I go sing - ing low," with chords F_{MA}⁷, (G_{MI}⁷), C⁷, F_{MA}⁷, (G_{MI}⁷), F_{MA}⁷, C_{SUS}⁹. The bottom staff shows lyrics: "Bye, bye, black - bird."

Continuation of the musical score. The top staff shows lyrics: "Bye, bye, black - bird." The bottom staff shows lyrics: "Where some - bod - y waits for me, Sug - ar's sweet, so is she," with chords G_{MI}⁷, (D^{7(#5)}), G_{MI}⁷, C⁷.

Continuation of the musical score. The top staff shows lyrics: "Where some - bod - y waits for me, Sug - ar's sweet, so is she," with chords G_{MI}⁷, (D^{7(#5)}), G_{MI}⁷, C⁷. The bottom staff shows lyrics: "Bye, bye, black - bird."

Continuation of the musical score. The top staff shows lyrics: "Bye, bye, black - bird." The bottom staff shows lyrics: "No one here can love and un - der - stand me," with chords G_{MI}⁷, C_{SUS}^{13(b9)}, C^{7(b9)}, F⁶, G_{MI}⁷, C_{SUS}^{13(b9)}, C^{7(b9)}.

B

(F⁹)
A_{MI}^{7(b5)}

E⁹

E^{b9})

D^{7(b9)}

No one here can love and un - der - stand me,

Chords: G_{MI}^7 , $\cancel{\text{C}}$, (D_{b9}) , $G_{MI}^{7(b5)}$, C^{13}_{sus} , $C^{7(b9)}$

Lyrics: Oh, what hard luck sto - ries they all hand me.

Chords: C , F_{MA}^7 , G_{MI}^7 , C^7 , F_{MA}^7 , $A_{MI}^{7(b5)}$, $D^{7(b9)}$, \emptyset

Lyrics: Make my bed and light the light, I'll ar - rive late to - night

Chords: G_{MI}^7 , C^9_{sus} , $C^{7(b9)}$, F_{MA}^7 solo break $(G_{MI}^7 \quad C^7)$

Lyrics: black - bird, bye bye.

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

(sample trp. line)

Chords: G_{MI}^7 , C^7 , $A_{MI}^{7(b5)}$, $D^{7(b9)}$, G_{MI}^7

Piano voicing: $C^{13(b9)}$, C_{MI}^9 , B_{MI}^9 , $B_{b MI}^9$, A_{MI}^9 , $A_{b MI}^9$

(top note of pn. voicing)

Chords: G_{MI}^9 , $G_{b bass}^9$, F_{MA}^9

Chords in parentheses are optional (and mostly for soloing). Coda is taken from instrumental version; vocalists may try singing the last line twice over these changes.

Café

Egberto Gismonti

Med. (Intro)

Bossa

J = 100

(Intro)

B^bMA⁷

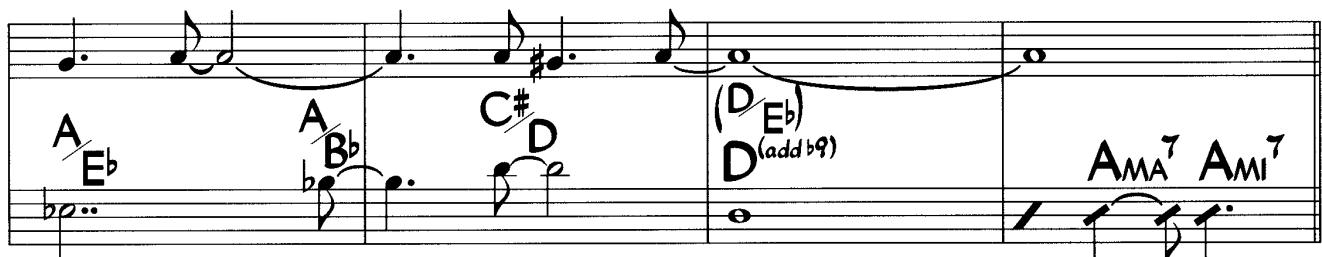
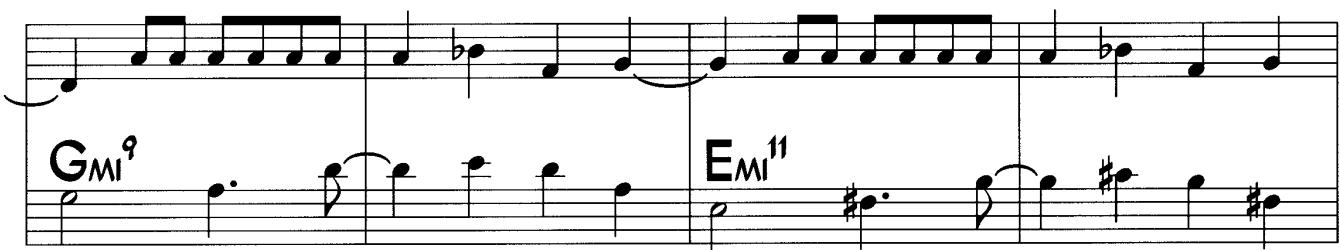
(gtr. comps, light fills)

D_{MI}⁹

(4x's)



(bass line may continue through bar 10 of [A])



C

D

E

Guitar often comps with all 1/8's:

Chord in parentheses is optional.

On cue, D.S.
Solo on **A** (take 2nd ending)
B (bass line optional)
C
D **E**
Letter **D** is indefinite and gets more free and wild for each solo.
After solos, D.S., play head (ABCD) and fade (form on record is very open).

Capim

Djavan

(As sung by Manhattan Transfer)

Med.-Slow Samba

$\text{d} = 85$ (Intro) $E^b_{\text{MA}}^7$ B^b $G^b_{\text{add MA}}$ $A^b_{\text{MA}}^7$ B^b $E^b_{\text{MA}}^7$ B^b

(top note of synth. voicing)
 tenor fills
 $E^b_{\text{MA}}^7$ $E^b^{\circ 7(\text{add MA})}$ F_{MI}^7 E^b $E^b_{\text{MA}}^7$ B^b (4x's)

A $E^b_{\text{MA}}^7$ $E^b^{\circ 7(\text{add MA})}$ F_{MI}^7

S B^b (voice) $E^b_{\text{MA}}^7$ $E^b^{\circ 7(\text{add MA})}$

B F_{MI}^7 B^b^7 $E^b_{\text{MA}}^7$

$E^b^{\circ 7(\text{add MA})}$ F_{MI}^7 B^b^7

$E^b_{\text{MA}}^7$ $E^b^{\circ 7(\text{add MA})}$ F_{MI}^7 B^b^7

B $E^b_{\text{MA}}^7$ $E^b^{\circ 7(\text{add MA})}$ F_{MI}^7 B^b^7

$D^b^9(\#11)$ C^9_{sus} C^9 F_{MA}^7 B^b^7

$E^b_{\text{MA}}^7$ F_{MI}^7 G_{MI}^7 (C_{MI}^7) $A_{\text{MI}}^7(11)$ A^b13

Handwritten musical score for a jazz piece, likely for piano or guitar, featuring multiple staves and various harmonic progressions.

Top Staff:

- G¹³ sus**: 3 measures of eighth-note chords.
- A_{bass} A_{bass}**: 3 measures of bass notes.
- B_b M⁹**: 3 measures of eighth-note chords.

Second Staff:

- E_b¹³**: 3 measures of eighth-note chords.
- A_{MI} 7(b5)**: 3 measures of eighth-note chords.
- D 7(#9)**: 3 measures of eighth-note chords.

Third Staff:

- G¹³**, **G 9(#5)**: 3 measures of eighth-note chords.
- C¹³ sus**: 3 measures of eighth-note chords.
- F_{MA} 7**: 3 measures of eighth-note chords.
- B_b 7**: 3 measures of eighth-note chords.

Fourth Staff (Tenor Fills):

- C**: **E_b MA⁷**: 3 measures of eighth-note chords.
- E_b 07(add MA 7)**: 3 measures of eighth-note chords.
- F_{MI} 7**: 3 measures of eighth-note chords.
- (B_b 13)**, **E / B_b**: 3 measures of eighth-note chords.

Fifth Staff:

- E_b MA⁷**, **B_b**: 3 measures of eighth-note chords.
- G_b (add 9)**, **B_b**: 3 measures of eighth-note chords.
- A_b MA⁷**, **B_b**: 3 measures of eighth-note chords.
- E / B_b**: 3 measures of eighth-note chords.

Bottom Staves:

- (top note of synth. voicing)**: 3 measures of eighth-note chords.
- D.S. al Coda**: 3 measures of eighth-note chords.
- Vamp, fill & fade**: 3 measures of eighth-note chords.

sample bass line,
2nd line of Intro

sample bass line
at **A**:

sample bass line
at **B**:

sample bass line
at **B**:

sample bass line,
C & Coda:

sample bass line
C & Coda:

Fast Samba

Casa Forte

Edu Lobo

A $E^b_{MA}{}^9$

$D_{MI}{}^6$

$E^b_{MA}{}^9$

C^{13}_{SUS}

B^{13}_{SUS}

1. C^{13}_{SUS}

2. C^{13}_{SUS}

B D_{MI}

$A^7(5)/C^{\#}$

F/C

$B_{MI}^7(11 \text{ omit } 5)$

B^b_7

G_{MI}/B^b

G_{sus}/D

F_{sus}/D

C D_{MI} (voice) A^{7(#5)} C# F C B_{MI}^{7(omit 5)} A⁷

D_{MI} A^{7(#5)} C# F C B_{MI}^{7(omit 5)} A⁷ ⊕

(instr.)

D Solos D_{MI} indef.

After solos, D.C. al Coda

dr. fill

D_{MI} (voice) A^{7(#5)} C# F C B_{MI}^{7(omit 5)} A⁷

alternate changes at **B**:

B D_{MI}^(add 9) C^(add 9) E B_b^(add 9) F A_{MI}^(add 9) G G_{MI}^(add 9) A

G_{MI}^(add 9) A D_{MI}⁷ G D D_{MI}⁷ G D 2

alternate changes at **C** (and ⊕):

C D_{MI}^(add 9) C^(add 9) D B_b^(add 9) D A_{MI}^(add 9) D 4

May also solo on Gsus (indef.).

Central Park West

John Coltrane

Med. Ballad

$\text{J} = 72$

A

B

C Solos

After solos, play letter **B** first then D.C. al Coda

Handwritten musical score for a sample fill. The score consists of two staves. The top staff starts with a circle symbol followed by "BMA⁷". Above the staff, "C#M1" is written above "B" with "(etc.)" below it. The melody is indicated by a line of eighth notes. Chord rhythms are shown above the staff: "C#M1" over "B" (with a 3 overline), "BMA⁷", "C#M1" over "B" (with a 3 overline), and "BMA⁷". The bottom staff starts with "BMA⁷" and continues with "C#M1" over "B" (with a 3 overline), "BMA⁷", "C#M1" over "B" (with a 3 overline), and "BMA⁷". The key signature is F major (one sharp). The tempo is indicated as 120 BPM.

Melody is rather freely interpreted. Chord rhythms above the bar are for piano; Bass plays on 1.

Med. Samba
♩ = 120 (Intro)

Charmed Circle

Cedar Walton

(piano)
(E pedal)
(bs. w/ pn.)

(E pedal)

A

F_{MA}7^(b5) E⁷_{SUS} E⁷
(pn. w/ horns)

D E Eb F C D A B Bb C

A^{13(#11)} B_b^{13(#11)} G^{13(#11)} E^{13(#11)} F¹³_{SUS}

B

B_b^{MA}7^(b5) A⁷_{SUS} A⁷
A^{13(#11)} B_b^{13(#11)} G^{13(#11)} E^{13(#11)} F¹³_{SUS}

D E Eb F C D A B Bb C

D E Eb F C D A B Bb C

C F_{MA}^{7(b5)}

(pn.)

F_{MA}^{7(b5)}

E_{SUS}⁷

E⁷

D

(piano w/ horns)

(E pedal)

(bs. w/ pn.)

(E pedal)

1. 3. 2.

B_{b13(#11)}

[C] fine

E

C¹³

(pn. w/ bs.)

C¹³

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

B_{b13(#11)}

C¹³

B_{b13(#11)}

(horns)

Solos on ABC.
After solos, play DCED al fine.

Sample bass line, bars 9-12 of A (play similar rhythms for bars 13-16 of A and 9-16 of B)

Cherokee

Ray Noble

Fast Swing

The sheet music consists of ten staves of musical notation. The first staff starts with a boxed 'A' chord followed by 'Bb6'. Subsequent staves include chords such as 'EbMA7', 'Ab9', 'Bb6', '(DmI7 G7)', 'C9', '1.CmI7', 'G7(b9)', 'CmI7', 'F7(#+5)', '2.CmI7', 'F7', and 'Bb6'. Staff B contains chords like 'C#mI7', 'F#7', 'BMA7', 'BmI7', and 'E7'. Staff C contains chords such as 'AmA7', 'AmI7', 'D7', 'GmA7', 'GmI7', 'C7', 'CmI7', and 'F7(#+5)'. Staff C also includes a 'Bb6' chord. Staff D contains chords like 'Bb7', 'EbMA7', 'Ab9', 'Bb6', '(DmI7 G7)', 'C9', 'CmI7', 'F7', 'Bb6', and '(CmI7 F7)'. The final staff begins with 'CmI7' and ends with 'Bb13(#+11)'. Various dynamics and performance instructions like 'fast swing', 'optional chords in parentheses', 'bass walks', and 'solo break' are included.

Chords in parentheses are optional

Waltz Ballad

A Child Is Born

Thad Jones

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

optional: 2 extra bars -----

AA

BB

CC

DD

EE

FF

GG

HH

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

XIII

XIV

XV

XVI

XVII

XVIII

XIX

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XIX

XX

XI

XII

XIII

XIV

XV

XVI

<img alt="Musical score for section XVI showing 10 staves of

Med. Straight 8th's

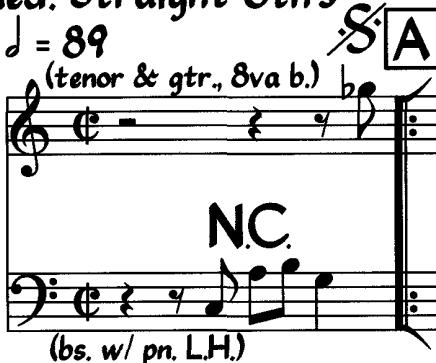
 $\text{J} = 89$

(tenor & gtr., 8va b.)

Choices

Mike Stern

(As played by Michael Brecker)



$\text{J} = 89$
(tenor & gtr., 8va b.)
NC.
(bs. w/ pn. L.H.)



$\text{GMA } 7(5) \text{ C}$



$\text{Bb MI } 7$



$(\text{B MI } 7)$



$\text{Ami } 7(b5)$
 Bb Ab
 $\text{F}^{\#}7 \text{ sus}$

The musical score consists of six staves of handwritten notation:

- Staff 1:** Shows a bass line with a treble clef above it. Chords labeled: E⁷ sus, E_b M_i (M_A)⁷.
- Staff 2:** Shows a bass line with a treble clef above it. Chords labeled: D^{7(#9)}, D^{7(#9)}.
- Staff 3:** Shows a treble clef staff. Chords labeled: B, G_MI⁷, B_b/G_b, F/D_b, G/E_b.
- Staff 4:** Shows a treble clef staff. Chords labeled: G/E_b, F_MA⁷, F[#]_MI⁷, B_MI⁷.
- Staff 5:** Shows a treble clef staff. Chords labeled: C_MA^{7(#11)}.
- Staff 6:** Shows a bass clef staff. Chords labeled: C_MA^{7(#11)}. The word "(fine)" is written below this staff.

At the end of the score, the text "Solo on form (AAB). After solos, D.S. al 2nd ending al fine." is written, followed by a measure of music with a bass note and a bracketed (b_p).

Piano comping is very sparse during head.
Bass line continues for solos.

Solo on form (AAB).
After solos, D.S. al 2nd ending al fine.

Chromazone

Mike Stern

Med. Funk

J = 120

A NC (B^bM_I)

(gtr. & ten.)

NC (B^bM_I)

1.

2.

B NC (B^bM_I)
NC (B^bM_I)

1.

2.

C C[#]M_I⁷
1. C[#]M_I⁷**2. C[#]M_I⁷****D B^bM_I⁷****B^bM_I⁷ E^b⁷ A^b⁷ G⁷**
G^b⁷**F⁷****E⁷(#5)**
E A_MI**G⁹_{SUS} C_{A_b} G¹³**
D^b_{G^b} F⁷**E⁷(#5)****A_MI**
A_MI**G⁹_{SUS}****C_{A_b}****A_MI⁷****B^b⁷****B⁷****C⁷**

The musical score shows the final measures of the solo section. The first measure starts with a G chord (G, B, D) followed by an E_{MI}⁷ chord (E, G, B, D). The second measure is a G_{MI}⁷ chord (G, B, D, F#). The third measure consists of two parts: 1. G_{MI}⁷ (G, B, D, F#) and 2. G_{MI}⁷ (G, B, D, F#), separated by a vertical bar. The fourth measure is a G_{b7} chord (G, B, D, B). The lyrics "(end solo)" are written above the staff, and "(gtr. & ten.)" is written below it.

A musical score for piano featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The score consists of three measures. Each measure begins with a half note followed by a fermata. The first measure contains the chords F7, Gb7, G7(5)Ab7. The second measure contains the same chords. The third measure concludes with the chord G7(5)AbMA7.

A musical score for piano featuring a series of chords. The first two chords are A major 7 and B flat major 7(5). The third chord is E flat/B. The fourth chord is F major 7. The fifth chord is G flat major 7. The sixth chord is G major 7(5). The seventh chord is A flat major 7. The eighth chord is F major 7. The ninth chord is G flat major 7. The tenth chord is G major 7(5). The eleventh chord is A flat major 7.

Musical score for piano showing a melodic line with chords F⁷, G_b⁷, G⁷, A_b^{MA}⁷, A^{MA}⁷, B_b⁷⁽⁵⁾, and B⁷. The score includes a treble clef, a key signature of one sharp, and a common time signature. The melody consists of eighth-note patterns. Chords are indicated above the staff, and measure numbers 1, 2, 3, 4, and 5 are marked below the staff.

Guitar solo

I **B_bM₁7** 16 | **C#M₁7** 7 | **1. C#M₁7** | **2. C#M₁7** **G_b7**

end solo

3

E^{7(#5)} B_bM⁷ 4
(Vamp, solo & fade)

53 Med. Funk

Chromazone (Bass)

A $B_{b\text{MI}}^7$

B $B_{b\text{MI}}^7$

C $C_{\#\text{MI}}^7$

D $B_{b\text{MI}}^7$ $E_{b\text{7}}$ $A_{b\text{7}}$ $G_{7\text{2}}$

E A_{MI} G_{sus}^9 C_{Ab} G_{13}^7 $D_{b\text{G}}^7$ $F_{7\text{5}}$ $E_{7\text{5}}$

F $F_{7\text{5}}$ $G_{b\text{7}}$ $G_{7\text{5}}$ $A_{b\text{7}}$ $F_{7\text{5}}$ $G_{b\text{7}}$ $G_{7\text{5}}$ $A_{b\text{7}}$ $F_{7\text{5}}$ $G_{b\text{7}}$ $G_{7\text{5}}$ $A_{b\text{MA7}}$ A_{MA7} $B_{b\text{7}}$ $E_{b\text{7}}$ B_{5}

S: $F_{7\text{5}}$ $G_{b\text{7}}$ $G_{7\text{5}}$ $A_{b\text{7}}$ $F_{7\text{5}}$ $G_{b\text{7}}$ $G_{7\text{5}}$ $A_{b\text{7}}$ $F_{7\text{5}}$ $G_{b\text{7}}$ $G_{7\text{5}}$ $A_{b\text{MA7}}$ A_{MA7} $B_{b\text{7}}$ $B_{7\text{5}}$ $C_{7\text{5}}$

D_b⁹ C^{7(#9)} D_b⁹ C^{7(#9)}

D_b⁹ C^{7(#9)} A_b_{MI}⁷ G^{7(#5)} G_b¹³ F^{7(#5)} (E_{MI}⁷)
on D.S., D.S.S. al Coda (—)

G (Tenor solo) E_{MI}⁷ E_{MI}⁷ 14
(sample bass line) (etc.)

G_{MI}⁷ G_{MI}⁷ 1. G_{MI}⁷ 2. G_{MI}⁷ G_b⁷

H F⁷ G_b⁷ G^{7(#5)} A_b⁷ F⁷ G_b⁷ G^{7(#5)} A_b⁷ F⁷ G_b⁷ G^{7(#5)} A_b_{MA}⁷

A_{MA}⁷ B_b⁷^(#5) E_b / B F⁷ G_b⁷ G^{7(#5)} A_b⁷ F⁷ G_b⁷ G^{7(#5)} A_b⁷

F⁷ G_b⁷ G^{7(#5)} A_b_{MA}⁷ A_{MA}⁷ B_b⁷^(#5) B⁷

I (Guitar solo) B_b_{MI}⁷ B_b_{MI}⁷ 14
(etc.)

C[#]_{MI}⁷ C[#]_{MI}⁷ 1. C[#]_{MI}⁷ 2. C[#]_{MI}⁷ G_b⁷
D.S., play [F, B, C, D] al Coda

E^{7(#9)} B_b_{MI}⁷

(Vamp & fade)

All 16th notes are 1/16th-note F#s on recording.

Clockwise

Cedar Walton

Med. Jazz Waltz

A E_{MA}⁷ B_b13(b9) E_b_{MA}⁷ A^{13(b9)}

D_{MA}⁷ A_b13(b9) D_b_{MA}⁷ F_MI⁷⁽⁵⁾ B_b7(b5)

A_{MA}⁷ G^{#7} 1. C[#]_{MI}⁷ F^{#13(b9)}

F_{MA}⁷ E_b_{MI}⁷ A^{b7} D_b_{MA}⁷ F[#]_{MI}⁷ B⁷

2. C[#]_{MI} C[#]_{MI}/B B_b_{MI}⁷ E^{b7} A_{MI}⁷⁽⁵⁾

D⁷ G_{MA}⁷ F_{MA}⁷

B E_{MA}⁷ F_{MA}⁷ tr. E_{MA}⁷ F_{MA}⁷ (4x's)

(Ending) E_{MA}^{7(#11)}

Solo on [A]; After solos, D.C., play AB and ending.

At letter B, F_{MA}⁷ may be played as F13.
Melody is freely interpreted.

Sample embellishment of
melody at [A]

Med. Rock/Gospel
J = 150

Cold Duck Time

Eddie Harris

(Intro)

1st x: bass only
2nd x: add dr. & pn.

Chords: F⁷, B_b⁷, F⁷, B_b⁷

Notes: Bass line consists of eighth-note patterns. Piano part includes eighth-note chords and eighth-note bass lines.

S A

Chords: F⁷, B_b⁷, F⁷, B_b⁷, D_bMA⁷

Notes: Bass line consists of eighth-note patterns. Piano part includes eighth-note chords and eighth-note bass lines. A circle with a dot indicates a repeat sign.

(on repeat)

Chords: D_bMA⁷, E_bMA⁹, F⁷

Notes: Bass line consists of eighth-note patterns. Piano part includes eighth-note chords and eighth-note bass lines. A bracket indicates a piano fill/solo break.

(piano fill/solo break)

Solo on A.

After solos, D.S. al Coda
(repeat before taking Coda).

Chords: D_bMA⁷, E_bMA⁹, F⁷, D_bMA⁷

Notes: Bass line consists of eighth-note patterns. Piano part includes eighth-note chords and eighth-note bass lines. A bracket indicates a piano fill.

pn. fill

Chords: D_bMA⁷, E_bMA⁹, F⁷, D_bMA⁷, F⁷

Notes: Bass line consists of eighth-note patterns. Piano part includes eighth-note chords and eighth-note bass lines. A dynamic marking 'f' is present.

Bass line, chord rhythms, and breaks continue for solos.

57 Med. Salsa
J = 126

Criss Cross

Ray Obiedo

The musical score consists of eight staves, each with a specific role:

- Top Staff (Bassoon):** Playing the bass line in D_{MI} 7(11).
- Second Staff (Guitar):** Playing chords C, B_b6, C, and C.
- Third Staff (A):** Playing a rhythmic pattern in D_{MI}.
- Fourth Staff (B):** Playing a rhythmic pattern in B_b7.
- Fifth Staff (C):** Playing a rhythmic pattern in C⁷.
- Sixth Staff (Saxophone):** Playing chords G_{MI}7, A_{MI}7, and G_{MI}7.
- Seventh Staff (Drums):** Playing chords A_{MI}7, G_{MI}7, and A_{MI}7.
- Bottom Staff (Guitar):** Playing chords B_b_{MA}7, C⁷_{SUS}, A⁷_{C#}, C⁷_{SUS}, and B¹³.
- Bottom Two Staves (Flute):** Playing chords B_b_{MA}7, A⁷⁽⁴⁾₍₅₎, F_{MA}7/G, and F⁷⁽⁵⁾.

Chord symbols include: D_{MI} 7(11), C, B_b6, C, C⁷, B_b7, C⁷, D_{MI}, G_{MI}7, A_{MI}7, G_{MI}7, A_{MI}7, B_b_{MA}7, C⁷_{SUS}, A⁷_{C#}, C⁷_{SUS}, B¹³, B_b_{MA}7, A⁷⁽⁴⁾₍₅₎, F_{MA}7/G, and F⁷⁽⁵⁾. The score also includes markings for (bs.), (gtr.), (2nd x), (fl.), and (gtr.).

F $\frac{6}{4}$

E

F

G (Solos)

Percussion plays through the breaks at letter D.

Play **D** twice to fine
(use 1st ending both times)

sample bass line

at **A**, **B**, **E**

sample bass line at **C**:



Photo by Herman Leonard

SARAH VAUGHAN

Day By Day

Words and music by

Sammy Cahn, Axel Stordahl, Paul Weston

Medium Swing*

A *Ami⁹* *(D⁹)* *%* *%* *Ami⁷ D⁷*

Day by day I'm falling more in love with you, and

G_{MA}⁷ *C⁹* *3* *B_{MI}⁷* *E⁹*

day by day my love seems to grow. There

Ami⁷ *B⁷* *E_{MI}* *E_{MI}(MA⁷) E_{MI}⁷*

isn't any end to my devotion, It's

E_{MI}⁷ *A⁹* *Ami⁷* *(F⁷) B_{MI}⁷ E⁷*

deep - er, dear, by far, than any ocean. I find that

B *Ami⁹* *(D⁹)* *%* *%* *Ami⁷ D⁷*

day by day you're making all my dreams come true, So

G_{MA}⁷ *C⁹* *3* *B_{MI}⁷⁽⁵⁾* *E⁷*

come what may I want you to know I'm

Ami⁷ *C_{MI}⁷* *F⁷* *G_{MA}⁷* *F^{9(#11)}* *E⁷*

yours alone, and I'm in love to stay, As

Ami⁷ *D⁷* *G_{MA}⁷* *(B_{MI}⁷ E⁷)*

we go through the years day by day.

* also played as a samba

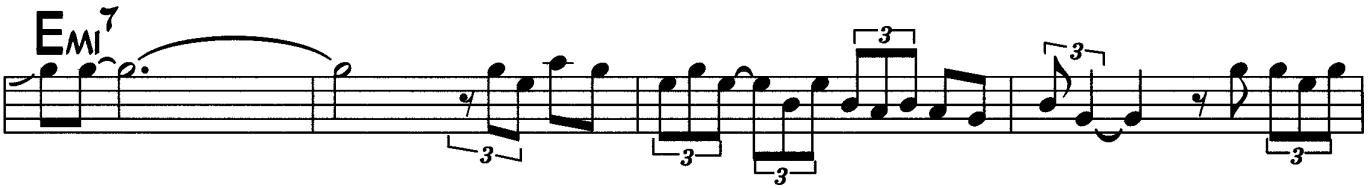
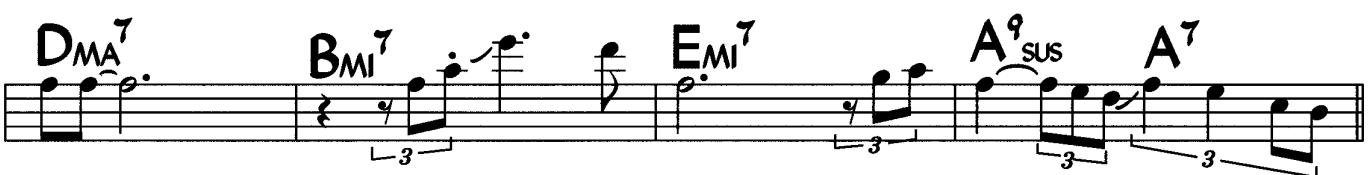
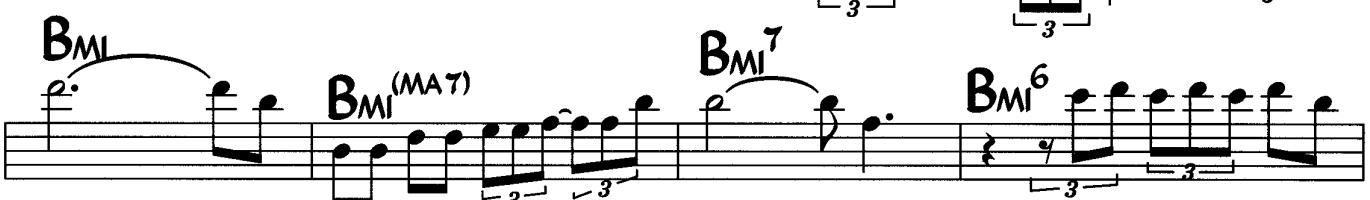
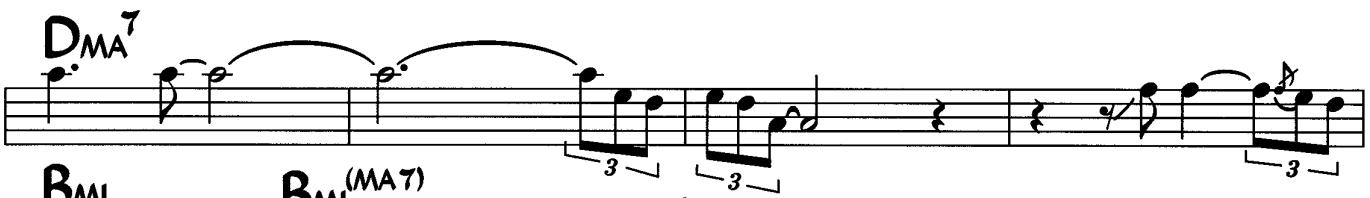
Med. Swing
(w/ triplet undercurrent)

$\text{J} = 96$ (in 2) **A** **D_{MA}7**



Dear Lord

John Coltrane



The score consists of six staves of handwritten musical notation for tenor saxophone. The chords indicated are D_{MA}⁷, G_{MA}⁷, G_{MA}⁷, F[#]_{M1}⁷, G_{MA}⁷, E_{M1}⁷, F[#]_{M1}⁷, G_{MA}⁷, A⁹_{SUS}, B^b_{MA}⁷, D_{MA}⁷, and A⁹_{SUS}. Performance instructions include "rit.", "(Freely)", "(tenor fill)", and "Solo on form (AB); After solos, D.C. al Coda". A sample tenor fill is also provided at the bottom.

Tenor sounds one octave lower than written.
Tenor line is transcribed exactly as played.

Melody at B after solos is radically different (highly interpreted). Form on record is AB (melody) A (piano solo) B (melody) Coda.

The image shows a musical score for two staves. The top staff is in treble clef and has a key signature of two sharps. It features a bassoon-like line with eighth-note patterns and a piano-like line with sixteenth-note patterns. The bottom staff is in bass clef and also has a key signature of two sharps. It features a bassoon-like line with eighth-note patterns and a piano-like line with sixteenth-note patterns. Measure numbers 1 through 8 are present above the top staff, and measure numbers 1 through 7 are present above the bottom staff. The score concludes with a repeat sign and the instruction "(etc.)".

63 Med. Straight 8th's/Latin
J = 170 A

Dee Song

Enrico Pieranunzi

(pn. R.H. sample voicings)

D_MI^{7(b5)}
G⁷_{SUS}^(b9)
G^{7(b9)}
C_MA⁷

(pn. L.H. w/ bass)

G[#]_MI⁷
C[#]13
C[#]_MI⁷
F[#]7

A_MI⁷
D⁷
B_MI⁷
E_MI⁷

C[#]_MI⁷
F[#]7
F_MI⁷
B_b7

A_MI⁷
D⁷
D_MI⁷
G⁷

B *(Solos)*

D_{M1}7^(b5) G⁷ C_{MA}7 B_b_{M1}7 E_b7

A_b_{M1}7 D⁹ C_#_{M1}7 F_#9

A_{M1}7 D⁹ B_{M1}7 E_{M1}7 D_{M1}7

C_#_{M1}7 F_#7 B_b_{M1}7 E_b7

A_{M1}7 D⁷ D_{M1}7 G⁷

After solos, D.C. al Coda

(Freely)

D_{M1}7 G⁷ C_#_{M1}7^(b5) F_#7

(bs.)

C_{M1}7^(b5) F⁷ B_{M1}11

(rit.)

Med. Straight 8th's/Latin Dee Song (Bass)

$\text{J} = 170$

A $D_{\text{MI}}^{7(b5)}$ $G^7_{\text{sus}}^{(b9)}$ $G^{7(b9)}$ C_{MA}^7

$G^{\#}_{\text{MI}}^7$ $C^{\#13}$ $C^{\#}_{\text{MI}}^7$ $F^{\#7}$

A_{MI}^7 D^7 B_{MI}^7 E_{MI}^7

$C^{\#}_{\text{MI}}^7$ $F^{\#7}$ F_{MI}^7 $B^{\flat}_{\text{MI}}^7$

A_{MI}^7 D^7 D_{MI}^7 G^7

B (Solos) $D_{\text{MI}}^{7(b5)}$ G^7 C_{MA}^7 $B^{\flat}_{\text{MI}}^7$ $E^{\flat7}$

$A^{\flat}_{\text{MI}}^7$ $D^{\flat7}$ $C^{\#}_{\text{MI}}^7$ $F^{\#7}$

A_{MI}^7 D^7 B_{MI}^7 E_{MI}^7 D_{MI}^7

$C^{\#}_{\text{MI}}^7$ $F^{\#7}$ $B^{\flat}_{\text{MI}}^7$ $E^{\flat7}$

A_{MI}^7 D^7 D_{MI}^7 G^7

After solos, D.C. al Coda

(Freely) $C^{\#}_{\text{MI}}^{7(b5)}$ $F^{\#7}$

$C_{\text{MI}}^{7(b5)}$ F^7 B_{MI}^{11}

Delgado

Eddie Gomez

Med. Bossa (Intro)

 $J = 99$

C_{MA}^9 (synth.)

 $B^{7(\#9)}_5$ $B_b^{13}_{SUS}$ $1. B^{7(\#9)}_5$ $2. B^{7(\#9)}_5$

A

B

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

(synth., behind fills)

Vamp, trade 4-bar fills, & fade

Chord in parentheses is used for solos. Last 2 bars of solo form may be replaced by the Intro.



Photo courtesy of Helene LaFaro-Hernandez

SCOTT LaFARO 67

Detour Ahead

Med. Ballad

Lou Carter-Herb Ellis-
John Frigo
(As played by Bill Evans)

A 

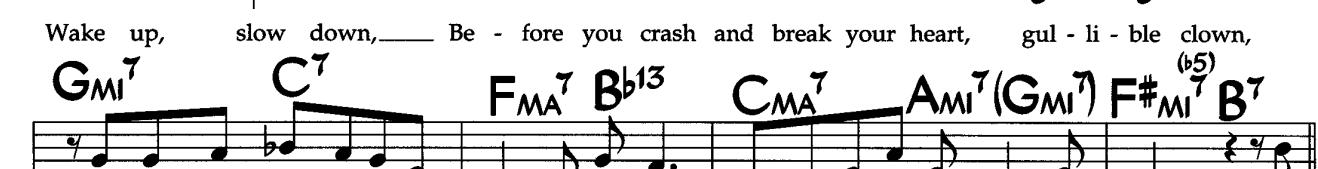
Smooth road, clear day, but why am I the on - ly one trav - 'ling this way?



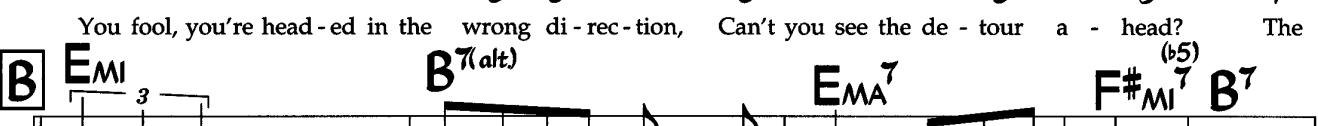
How strange the road to love should be so eas - y, Can there be a de - tour a - head?



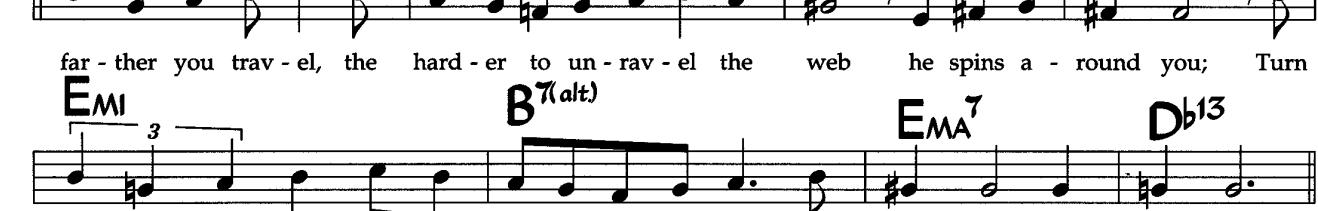
Wake up, slow down, Be - fore you crash and break your heart, gul - li - ble clown,



You fool, you're head - ed in the wrong di - rec - tion, Can't you see the de - tour a - head? The

B 

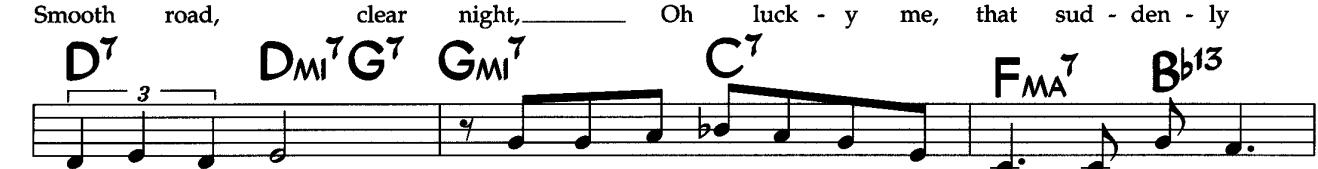
far - ther you trav - el, the hard - er to un - ravel the web he spins a - round you; Turn



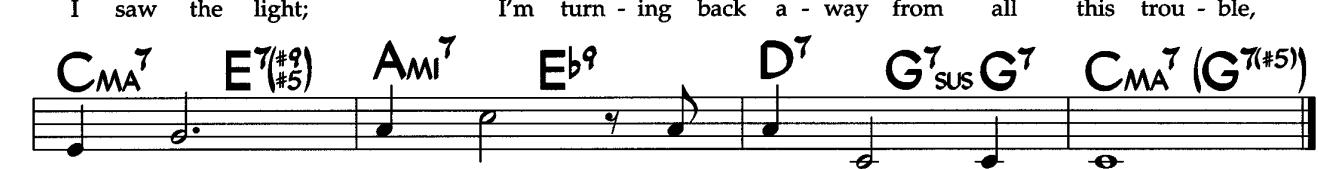
back while there's time, Can't you see the dan - ger sign? Soft should - ers sur - round you.

C 

Smooth road, clear night, Oh luck - y me, that sud - den - ly



I saw the light; I'm turn - ing back a - way from all this trou - ble,



Smooth road, smooth road, no de - tour a - head.

Changes from Bill Evans' "Waltz for Debby" album.
Solos on this recording are double-time (and head very slow).

Devil May Care

T. P. Kirk
Bob Dorough

Med. Swing

A

No cares for me, I'm happy as I can be, I've learned to love and to live, Devil may care.

B

No blues or woes, What ever comes later goes, That's how I take and I give, Devil may care. When the day is through, I suffer no regrets, I know that he who frets loses the night. For only a fool dreams he can hold back the dawn, He who is wise never tries to re-vise what's past and gone.

C G_{MI} E_{MI}^{7(b5)} A^{7(b9)} D^{7(b9)} 3 G_{MI} E_{MI}^{7(b5)} A^{7(b9)} D^{7(b9)} 3

Live! Love to - day! Let come to - mor - row what may, Don't e - ven

G_{MI} 3 F E_{MI}^{7(b5)} E_b^{13(#11)} 3

stop for a sigh, It does - n't help when you cry, That's why I

A_{MI}^{7(b5)} 3 D^{7(#5)} 3 G_{MI} (E_{MI}^{7(b5)}) A^{7(b9)} D^{7(b9)}

live and I'll die, Dev - il may care.

Django

John Lewis
(As played by the MJQ)

Slow 4 (Straight 1/8's)

A $J = 76$

(pn. w/ vibes)

Med. Swing
 $J = 110$ (*Solos*)

rit.

(fine)

B

C

(F pedal)

D B_bMI G_{MI}7(b5) C⁷ F⁷ B_b7 E_bMI7 A_b7 D_b7

G_b7 D_b7 G_b7 D_b7 (C⁷)

Solo on BBCD; Play **E** between solos.
After last solo, D.C. al fine

E Double Time (J = J) F_{MI}9(MA7) F_{MI} F_{MI}7/B_b B_bMI C⁺ C⁷ B_b°7 F_{MI}

F_{MI}9(MA7) F_{MI} F_{MI}7/B_b B_bMI C⁺ C⁷ B_b°7 F_{MI}

to **B** for next solo.

bass line at

C:

C:

etc.

bass line for bars 5-12

of **D:**

D:

etc.

Where the melody falls on beat 2, the chord does also
(but the bass plays roots on beat 1).

Melody at A is top note.

Med. Pop Ballad

J = 62 (Intro)

Doce Presença

Ivan Lins

(elec. pn.)

bass (etc.)

A (vocal)

B

C

$F\#_{MI}^9$ A_{MA}^7 B^9 E_{MA}^9 $D\#_{MI}^{11}$ $G\#^{7(\#5)}$ $C\#_{MI}^{(MA)}^9$ $C\#_{MI}^9$ $F\#^{13}_{SUS}$ $F\#^{13(\#5)}$
 $C\#_{MI}^9$ $G\#_{MI}^9$ $F\#^{13}_{SUS}$ $F\#^{13(\#5)}$ A_{MA}^7 $G\#_{MI}^7$ $F\#_{MI}^7$ B^9_{SUS} E_{MA}^7 E^{13}_{SUS} $E^{13(\#5)}$
(Guitar solo)
D A B A
 (brass)
 $E^{(add 9)}$ $G\#_{MI}^9$ E^9 A_{MA}^7 D^9 E_{MA}^9 E^{13}_{SUS} $E^{13(\#5)}$
 2. E_{MA}^9 $B^{(add 9)}$ $D\#_{MI}^9$ E^9 D $C\#^{7(\#11)}$ D.S. al Coda
 (end solo)
 E_{MA}^7 E^{13}_{SUS} $E^{13(\#5)}$ A_{MA}^7 $G\#_{MI}^7$ $F\#_{MI}^7$ B^9_{SUS} E_{MA}^7 A_{MA}^7 D_{MA}^7 G_{MA}^7
 poco rit.
 C_{MA}^7 F_{MA}^7 $E_{MA}^{13(\#11)}$

Dogs in the Wine Shop

Don Grodnick

(As played by Michael Brecker)

Med. Latin/Straight 1/8's

J = 202 (bass tacet)

A

B

C

(add bass) (synth.)
(ten.)
(pn.)
(add 9)
(ten. & synth. fills)
(ten. & synth. fills)
(synth.)
(ten. fills)
(synth., ten. doubles bottom voice)

Perc. plays 1/8-note undercurrent throughout.

Med. Straight 8th's

Don't Forget the Poet

Enrico Pieranunzi

 $\text{J} = 118$ (Intro)

6
4

$F^{\#}_{MI}{}^{11}$ $C^{\#}_{MI}{}^9$

$F^{\#}_{MI}{}^{11}$ $C^{\#}_{MI}{}^9$

(pn. w/ bs. 8va)

A

$F^{\#}_{MI}{}^{11}$ $C^{\#}_{MI}{}^9$

$F^{\#}_{MI}{}^9 G^{\#}_{MI}{}^7 F^{\#}_{MI}{}^7 C^{\#}_{MI}{}^9$

$F^{\#}_{MI}{}^7 F^7 F^{13} B^b_{MI}{}^9$

$F^7 E^{7(9)}$

$E^{13} A_{MI}{}^9$

C_{MI}

G_{MI}

B_{MI}

$F^{\#}_{MI}$

$A^b_{MI}{}^7(^{11})$

$D^b_{MA}{}^7(^{11})$

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

$D^b_{MA}{}^7 C^{13(^{11})}$

B

$F_{MI}{}^9$

$D^b_{MA}{}^7(^{11})$

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

C_{sus}

$F_{MA}{}^9$

$A^b{}^{13}$

$D^b_{MA}{}^7$

C_{sus}

C

$A_{MI}{}^7$

$E_{MI}{}^7$

$A^b_{MI}{}^7$

$E^b_{MI}{}^7$

$C_{MI}{}^7(^{add 11})$

$C^b_{MA}{}^7(^{11})$

$G^b_{MA}{}^7$

B^b

$E_{MA}{}^7$

$G^{\#}$

C

D (Solos)

E

F

F

(play to end each solo)

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

G

(rall.)

The Duke

Dave Brubeck

Med. Swing

(in 2) **A** C_{MA}⁷ F_{MA}⁷ F[#]_{bass} E_{MI} G A_{MI}⁷ B⁷ E_{MI}⁷ (G/A) A_{MI}⁷ D_{MI}⁹ F_{MI}⁷ B^{b7}

E^b_{MA}⁷ D^b_{MA}⁷ C_{MI}⁷ B_{MI}⁷ B^b_{MI}⁷ E^{b7} A^b_{MA}⁷ 1. D⁷ D^{b7} 2. D⁷ G⁷ C_{MA}⁷

B F_{MA}⁷ E_{MI}⁷ (E⁷⁽⁹⁾) D⁷ C_{MA}⁷ B^b_{MI}⁷ A^b_{MA}⁷ G^{7(b9)} F_{MI}⁷

D_{MI}⁷ G⁷ C_{MI}⁷ C_{MI}⁷ F⁷ B^b_{MI}⁷ A^b_C B^b_{MI}⁷ A^{b6} G_{MI}⁷ F_{MI}⁹ E^b_{SUS} D^{b13(11)}

C C_{MA}⁷ F_{MA}⁷ F[#]_{bass} E_{MI} G A_{MI}⁷ B⁷ E_{MI}⁷ (G/A) A_{MI}⁷ D_{MI}⁹ F_{MI}⁷ B^{b7}

E^b_{MA}⁷ D^b_{MA}⁷ C_{MI}⁷ B_{MI}⁷ B^b_{MI}⁷ E^{b7} A^b_{MA}⁷ D⁷ G⁷ C_{MA}⁷ O

D (Solos- In 4) C_{MA}⁷ F⁹⁽¹¹⁾ C_{MA}⁷ F[#]_{MI}⁷ B⁷ E_{MI}⁷ A_{MI}⁷ F_{MI}⁷ B^{b7}

E^b_{MA}⁷ D^b_{MA}⁷ C_{MI}⁷ B_{MI}⁷ B^b_{MI}⁷ E^{b7} A^b_{MA}⁷ 1. D_{MI}⁷ G⁷ 2. D_{MI}⁷ G⁷ C_{MA}⁷

E F_{MA}⁷ E_{MI}⁷ D_{MI}⁷ G C_{MA}⁷ D^b_{MA}⁷ C_{MI}⁷ (B^b_{MI}⁷) A^b_{MA}⁷ G⁷ F_{MI}⁷ B^b_{MI}⁷ E^b A^b_{MA}⁷

D_{MI}⁷ G⁷ C_{MI}⁷ C_{MI}⁷ F⁷ B^b_{MI}⁷ A^b_C A^{b6} F_{MI}⁷ D_{MI}⁷ G⁷

F C_{MA}⁷ F^{9(#11)} C_{MA}⁷ F[#]_{MI}⁷ B⁷ E_{MI}⁷ A_{MI}⁷ F_{MI}⁷ B^{b7}

E^b_{MA}⁷ D^b_{MA}⁷ C_{MI}⁷ B_{MI}⁷ B_b_{MI}⁷ E^b⁷ A^b_{MA}⁷ D_{MI}⁷ G⁷ C_{MA}⁷

Solo on DDEF; After solos, D.C. al Coda

(top note of pn. voicing)

(bs.)

8va -----

3

alternate melody,

bars 5-8 of **B:**

(chord rhythms follow melody)

sample bass line at

A & **C:**

A

C

Chords in parentheses are optional.

Med. Mambo
J = 173 (Intro)

(pn.)

Ecaroh

Horace Silver

A (Mambo)

S. (trp.)

(Swing)

(bass walks)

B

Solo on BCD
 Take Coda One (⊕¹) to end last solo.

⊕¹ E♭ MI 7 (b5) A♭ 7(♯5) D♭ MA 7 E 7(♯9) E♭ 7(♯9) D 7(♯9) D♭ 7(♯9) drum fill ---
 (end solo) D.S. al Coda Two (⊕²)

⊕²
 (bs. w/ pn. 8va b.) NC. (pn., 8va b.)

Mambo swings slightly.

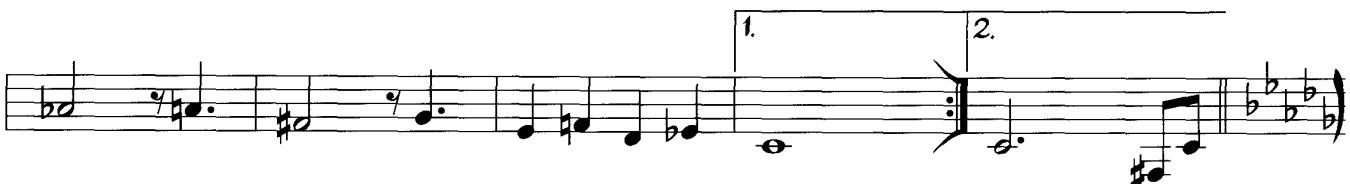
83 Med. Mambo
J = 173 (Intro)
Tacet

Ecaroh (Harmony)

A (Mambo)



(Swing)



Solo on BCD
Take Coda One (\bullet^1) to end last solo.

(end solo)

Tacet (drum fill)

4

D.S. al Coda Two (\bullet^2)

\bullet^2

Mambo swings slightly.

Equinox

John Coltrane

Med. Latin (Intro) $J = 118$

(piano)

N.C. ($C\#_{M1}$) ($F\#_{M1}$)

(bass)

(3x's) Swinging Latin (till end)

(4x's)

N.C. ($C\#_{M1}$) (tenor, 4th x)

S. A

(tenor)

(piano)

N.C. ($C\#_{M1}$)

(bass)

$F\#_{M1}^9$ $F\#_{M1}^{6/9}$ D $F\#$ (add #11)

N.C. ($C\#_{M1}$)

Piano part (top staff):
 Chords: A¹³, G^{#7}_{SUS}^(b9), G^{#7}_(#5), N.C. (C[#]_{MI})

Vocal part (bottom staff):
 (Solos) C[#]_{MI}¹³

B (b.s.)

F[#]_{MI}¹¹ C[#]_{MI}¹³ A¹³_{SUS}

A¹³_{SUS} G^{#13(b9)} C[#]_{MI}¹³ After solos, D.S. al Coda
(repeat before taking Coda)

Piano part (top staff):
 Chords: N.C. (C[#]_{MI}), A¹³, G^{#7}_{SUS}^(b9), G^{#7}_(#5), F[#]_{C#}, G[#]_{C#}, (C[#]_{MI}¹³)_{C#}, C[#]_{MI}^(add 9)

Vocal part (bottom staff):
 N.C. (C[#]_{MI})

Head is played twice before and after solos.



Photo by Joe LaRusso,
©1987

MICHAEL BRECKER

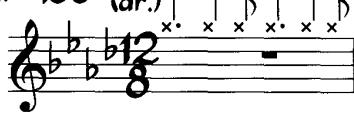
Escher Sketch

(A Tale of Two Rhythms)

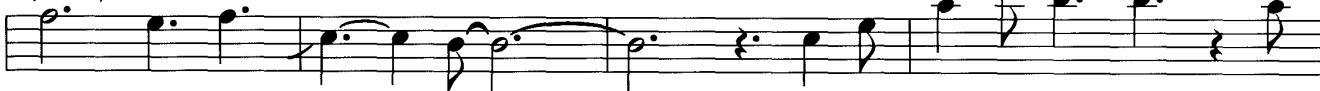
Michael Brecker

Med. Swing (Intro)

J.= 155 (dr.) | x x x x x |

(F_{M1})

(ten., 8va b, sample fill)

(F_{M1})(F_{M1})

(snare)

**Med. Funk****A** J= $\frac{1}{8}$ 

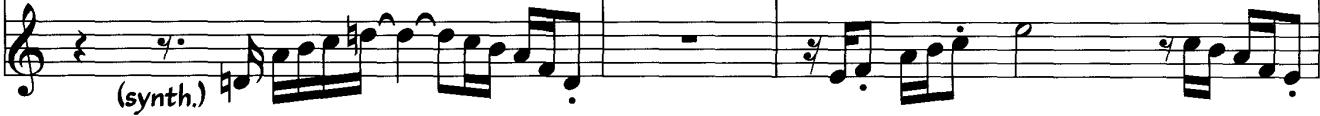
(ten., loco, melody)



ten. fill -



(ten.)



(synth.)



(unis.)

dr. fill -

(synth.)

V.S. (turn page)

B

S.

(synth.)

(ten., 8va b., w/ bass)

2nd x

2nd x, drums:

2nd x

1.

C

(Tenor Solo)

B^b M1⁷

(drums play heavier backbeat for C)

B^b M1⁷C M1⁷ (C^{7(#9)})

(end solo)

2.

F_{MI} C_{MI7}
tenor solo continues

B_{MI7} E_{MI7} A_{SUS} A_{Bb} C_{Ab} G_{SUS} A_{Eb} D₇ D_{7(#+5)}

$\text{♪} = \text{♪}$ (Solos)

D G_{MI7}

Till cue C_{MA7} B_{MI7} E₇ A_{SUS} A_{Bb} C_{Ab} G_{SUS} A_{Eb} D₇ D_{7(#+5)}

Solo on D; take 'On cue' ending to end last solo.

On cue B_b_{MA7} A_{MI7} D₇ G_{SUS} G_{Ab} B_b F_{SUS} G_{Db} C₇ C_{7(#+5)}

(end solo)

D.S. al Coda

Tenor solo continues
B_b_{MI7}
(synth.) 8va b.
3

Med. Swing

E (F⁶) D_{MI7} G_{MI7} C_{7sus} F⁶ D₇ G_{MI7} C₇
(tenor 8va b., sample fill) (begin to fade)
(F⁶) F⁷ B_b⁶ B⁷ C⁶ D₇ G_{MI7} C₇ F_{MA7}

(A_{MI7}) A_b_{MI7} G_{MI7} G_{MI7} C₇
(fade out)

Tune can be heard equally well as 6/4 funk or 12/8 swing ($\text{♪} = \text{♪}$).

Time signatures in the chart follow the drum pattern. Solos may shift in and out of the two times.

Parts marked '2nd x' at B are also played on the D.S. (except drum break).

On the recording, letter D is in Ab minor the second time and is 8 bars instead of 16.

Escher Sketch (Keyboard)

Med. Swing (Intro)

J. = 155

Tacet



(Med. Funk)

A(F_{MI}^{7(b5)}) G_{Bb} E_{MI}^{7(b5)})

(gtr., 8va b.)

**B**(E¹³)

C ($B_{b\text{MI}}^7$)

$B_{b\text{MI}}^7(\text{add } 11)$

$C_{\text{MI}}^7(\text{add } 11)$ ($C^{7(\#9)}_{1\#5}$)

2.

(G_b) $D^7(\#5)$

$C_{\text{MI}}^7(\text{add } 11)$

$\text{G}(\text{b})$ \sharp $\text{B}_{\text{MI}}^7(\text{b}5)$ $E_{\text{MA}}^7(\text{b}5)$ A_{SUS} A_{Bb} C_{Ab} G_{SUS} G_{SUS} D^7 $D^7(\#5)$

or: $\text{G}(\text{b})$ \sharp $\text{B}_{\text{MI}}^7(\text{b}5)$ $E_{\text{MA}}^7(\text{b}5)$ A_{SUS} A_{Bb} C_{Ab} G_{SUS} G_{SUS} D^7 $D^7(\#5)$

$\text{G}(\text{b})$ \sharp $\text{B}_{\text{MI}}^7(\text{b}5)$ $E_{\text{MA}}^7(\text{b}5)$ A_{SUS} A_{Bb} C_{Ab} G_{SUS} G_{SUS} D^7 $D^7(\#5)$

D G_{MI}^7 (Solos)

G_{MI}^7 (sample gtr. comp, 8va b.)

Till cue $(C_{\text{MA}}^7(\#11))$ $B_{\text{MI}}^7(\text{b}5)$ $E^7(\#9)$ A_{SUS} A_{Bb} C_{Ab} G_{SUS} G_{SUS} D^7 $D^7(\#5)$

Solo on **D**, take 'On cue' ending to end last solo.

On cue $(B_{b\text{MA}}^9)$ $A_{\text{MI}}^7(\text{b}5)$ $D^7(\#5)$ G_{SUS} G_{Ab} B_{b} F_{SUS} F_{SUS} C^7 $C^{7(\#9)}_{\text{b}5}$

D.S. al Coda

$B_{b\text{MI}}^7(\text{add } 11)$

E Med. Swing
Tacet till end

4) indef.

Escher Sketch (Bass)

Med. Swing (Intro)

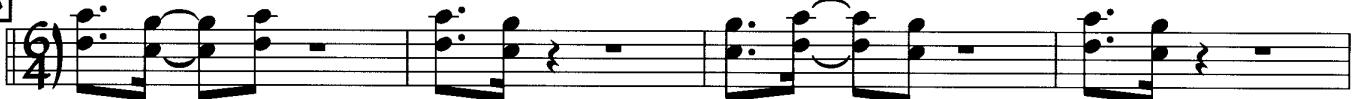
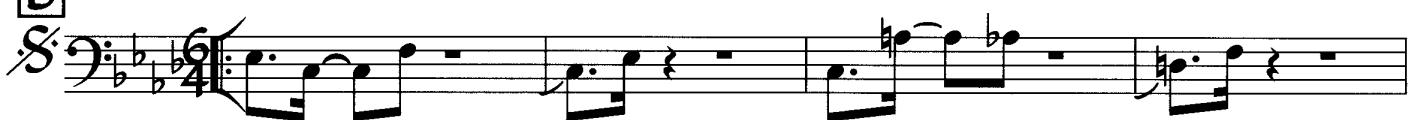
J. = 155

(F_{MI})

Tacet

(F_{MI})

(Med. Funk)

A**B****C** (B_b^{MI})

(B^b_{MI})

2.

(C_{MI})

C_{MA} B_{MI}^{7(b5)} E_{MA}^{7(b5)}

A B_b G_{SUS} A E_b D₇^(#5)

12) 8) | 6)

(Solos)

D

G_{MI}

6) 4)

(sample bass line)

G_{MI}

G_{MI}

8) | 6)

(etc.)

Till cue

C_{MA}

B_{MI}^{7(b5)} E₇

A_{SUS} A B_b C A_b G_{SUS} A E_b D₇ D₇^(#5)

12) 8) | 6)

Solos on [D]; take 'On cue' ending
to end last solo.

On cue

B^b_{MA}

A_{MI}^{7(b5)} D₇

G_{SUS} G A_b B_b F_{SUS} G D_b C₇ C₇^(#5)

12) 8) | 6)

D.S. al Coda

⊕ (B^b_{MI})

E Med. swing

Tacet till end

Indef. (♩=♩)

Eternal Child

Chick Corea

Med. Latin

J = 128

Piano sheet music for "Eternal Child" by Chick Corea. The music is in 4/4 time, Med. Latin style, at J = 128. The key signature is C major (no sharps or flats). The music consists of eight staves of piano notation, with various chords labeled above the notes. The chords include A, D_{MI}, B_b, D, D_{MI}⁷, B_b_{MA}⁷, A⁹_{SUS}, A⁷, A⁷_G, D_{MI}_F, A⁷_E, B_b_D, F_{MA}⁷_C, E⁷_B, E⁷_B, G_{MI}_{B_b}_{A⁷}, B_b_{A_b}⁷, G_{MI}⁷, G^{#07}, F_{MA}⁷_A, B_b_{MI}_{A⁷}, G⁷_B, B_b_{MI}_{D_b}⁷, G⁷_D⁵, A⁷_G, E⁷_G, D_{MI}_F, A⁷_E, C_{MI}_{E_b}_G_D, G_{MI}_D³_{A⁷}_{C[#]}, F_{MI}^(MA7)_C_G_B, G_{MI}_{B_b}³_{A⁷}, D_{MI}_D, and B_b_{MI}_D.

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

A musical score page featuring eight staves of music. The top staff (Guitar/Bass) includes chords G_{MI}, B_b, A⁷, B_b⁷, A_b, G_{MI}⁷, G^{#7}, F_{MA}⁷/A, and B_b_{MI}. The second staff (Gtr. & sax) includes G⁷/B, B_b_{MI}, D_b, G⁷/D, and E^{b7}/G. The third staff (C) includes D_{MI}/F, A⁷/E, C_{MI}/E_b, G/D, G_{MI}/D, A⁷/C[#], F_{MI}(MA7)/C, and G/B. The fourth staff (Gtr. & sax) includes G_{MI}/B_b, A⁷, G_{MI}⁷, and piano (pn.) entries. The fifth staff (D) includes D_{MI}, G^{#7}, B⁷, G_{MI}/B_b, A⁷, and B_b_{MA}⁷. The sixth staff (add sax) includes D_{MI}, C_{MA}⁷, and D. The seventh staff (D_{MI}) includes B_b_{MA}⁷ and D. The eighth staff (rit.) includes D_{MI}, A_b_{MA}⁷⁽⁵⁾, A/B_b, and D_{MI}(MA7). The bottom staff shows a harmonic progression from G_A_b to D_{MI}(MA7) through E, F[#], G, A, B_b, and C, with a key signature change to G major at the end.

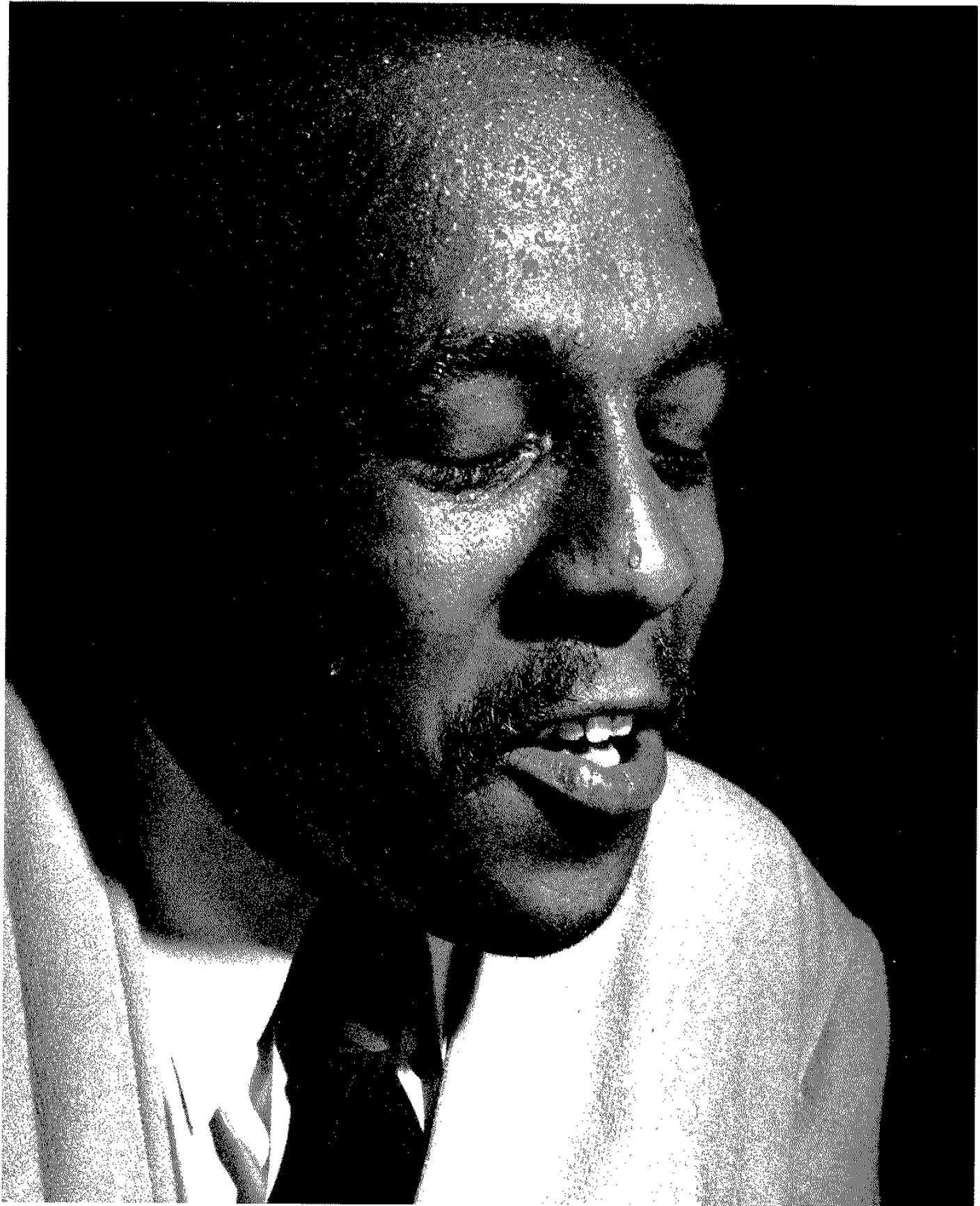


Photo by Herman Leonard

BUD POWELL

Exactly Like You

Lyric: Dorothy Fields
Music: Jimmy McHugh

98

Med. Swing

A

I know why I've wait - ed, Know why I've been blue,
 (G^7) $C^{\#7}$ D_{MI}^7 G^7 C^6 D_{MI}^7 G^7

Prayed each night for some - one ex - act - ly like you.

Why should we spend mon - ey on a show or two?
 (G^7) $C^{\#7}$ D_{MI}^7 G^7 C^6 C^7

No one does those love scenes ex - act - ly like you. You make me

B

feel so grand, I want to hand the world to you, You seem to
 F_{MA}^7 B^{b9} C^6 $(A_{MI}^{6/9})$ D_{MI}^7 F_{MI}^6 G^7 E_{MI}^7 E^{b7} D_{MI}^7 G^9

un - der - stand each fool - ish lit - tle scheme I'm schem - ing, dream I'm dream - ing.

C

Now I know why moth - er taught me to be true,
 (G^7) $C^{\#7}$ D_{MI}^7 G^7 C^6 $(D_{MI}^7$ $G^7)$

She meant me for some - one ex - act - ly like you.

Expression

John Coltrane

(Freely)

A

B

C (Solos open)

fill -----

extended fill -----

fine

Tenor line written as played-- rhythms
approximate only (no steady time).

Tenor sounds one octave lower than written.
Rhythm of melody on D.C. is rather different
(highly interpreted.).

Falling Grace

Steve Swallow

Medium Swing (in 2)

A A_{MA}^7 D^7 $F^\#$ G_{MI}

F_{MI}^7 B_{b7} E_{bMA}^7/G D^7 $F^\#$ G_{MI} F

C/E F_{MA}^7 $F_{\#MI}^{7(b5)}$

B^7 E_{MI} A_{MI}^7 D^7 G_{MA}^7

B C_{MI}^7 $C^{\#7}$ B_{bMA}^7/D E_{bMA}^7

$E_{MI}^{7(b5)}$ A^7 D_{MI}^7 D_b^7

C_{MI}^7 F^7 B_{bMA}^7 E_{bMA}^7

(Ending) A_{bMA}^7 $D_b_{MA}^7$

rit.

Med. Swing (Intro)

 $\text{J} = 184$
(trp. w/ ten. 8va b.)

Filthy McNasty

Horace Silver

(top note of piano voicing)

A Time

(Solos)

B B_b^7 E_b^7

Till cue **F⁷** **On cue** **B_b⁷** (trp. ten. 8va b.)

C B_b^7

Take 'On cue' ending to end last solo.

F⁷ E_b^7 B_b^7 (ten. 8va b.) D E_b^6 $E^{\circ 7}$ B_b^6 F break

D.S. al Coda

(top note of piano voicing)

(trp. ten. 8va b.)

D_{MI} 7(b5) G 7(b9) C_{MI} 7(b5) F_{SUS} 7(b9) B_b 7(#9) A_b 13 A 13 B_b 13 A_b 13 A 13 B_b 13 B_b 7(#11)

Melody is played very non-legato by horns. Coda sign in 1st printing was placed three bars early; this version is correct.

500 Miles High

Music: Chick Corea
Lyric: Neville Potter

Med. Latin

$J = 148$ ($B^7(\#9)$) A

Some - day you'll look in - to her eyes,

then there'll be no good - byes, and

yes - ter - day will have gone and you'll

find your - self in an - oth - er space,

Five hun - dred miles high. CMI11 B7(#9)
(bs.) 2. You'll

To end each solo, play Sing three verses, then solos on form.
last 5 bars of melody. After solos, sing verses 1 & 3, take Coda.

high. CMI11 AbMA7 (instr.) NC CMI11

sample bass line
for bars 1-6 of [A]:

The notation shows two staves of handwritten musical notes. The top staff is labeled 'E MI' and the bottom staff is labeled 'B_b MA'. Both staves feature eighth-note patterns with slurs and rests.

(2nd verse)

You'll see, just one look and you'll know
She's so tender and warm,
You'll recognize this is love,
And together you're on another plane,
Five hundred miles high.

(3rd verse)

Be sure that your love stays so free,
Then it never can die,
Just realize this is truth,
And above the skies you will always stay
Five hundred miles high.

Solos may move into double-time feel samba.
On recording, piano plays an ad lib. intro
based on the changes, and the first verse is
out of tempo for 13 bars.

Flamingo

Music: Ted Grouya
Lyric: Ed Anderson

Med. Ballad

A F_{MA}^7 (D_{MI}^7) G_{MI}^7 C^7 F_{MI}^7 B_b^9

Fla - min - go, like a flame in the sky, Fly - ing o - ver the

D_b^9 G_{MI}^7 C^7 F_{MA}^7 D^7 G_{MI}^7 C^7

is - land to my lov - er near by; Fla -

F_{MA}^7 (D_{MI}^7) G_{MI}^7 C^7 F_{MI}^7 B_b^9

min - go, in your trop - i - cal hue, Speak of pas - sion un -

D_b^9 G_{MI}^7 C^7 F^6 $B_b^9_{MI}^6$ F_{MA}^7 (B^{13})

dy - ing and a love that is true. The

B $B_b^9_{MI}^7$ E_b^9 $A_b^9_{MA}^7$ A^9 (G_b^{13}) F^7

wind sings a song to you as you go, A song that I

$B_b^9_{MI}^7$ E_b^9 $G_{MI}^7(11)$ C^7

hear be - low the mur - mur - ing palms. Fla -

C F_{MA}^7 (D_{MI}^7) G_{MI}^7 C^7 F_{MI}^7 B_b^9

min - go, when the sun meets the sea, Say fare - well to my

D_b^9 G_{MI}^7 C^7 F_{MA}^7 (D_{MI}^7 G_{MI}^7 C^7)

lov - er and hast - en to me.

Fly Me to the Moon

Bart Howard

Med. Swing

A

D_{MI}7 A_{MI}⁷ D_{MI}⁷ G⁷ (C[#]_{MI}⁷ F[#]) C_{MA}⁷ C⁷

Fly me to the moon _____ and let me play a - mong the stars, _____ (A⁷/G)

F_{MA}⁷ B_{MI}^{7(b5)} E⁷ A_{MI}⁷ A⁷

Let me see what spring _____ is like on Ju - pi - ter and Mars. _____ In

(D_{F#}) D_{MI}⁷ D_{MI}⁷ F G⁷ E_{MI}⁷ C_{MA}⁷ E_{MI}⁷ A⁷

oth - er words: _____ hold my hand, _____ In

D_{MI}⁷ G⁷ C_{MA}⁷ B_{MI}^{7(b5)} E⁷

oth - er words: _____ dar - ling kiss me. _____ (C[#]_{MI}⁷ F[#])

B

A_{MI}⁷ D_{MI}⁷ G⁷ (C[#]_{MI}⁷ F[#]) C_{MA}⁷ C⁷

Fill my heart with song _____ and let me sing for - ev - er more, _____ (A⁷/G)

F_{MA}⁷ B_{MI}^{7(b5)} E⁷ A_{MI}⁷ A⁷

You are all I long _____ for, all I wor - ship and a - dore. _____ In

(D_{F#}) D_{MI}⁷ D_{MI}⁷ F G⁷ E_{MI}⁷ A⁷

oth - er words: _____ please be true, _____ In

D_{MI}⁷ G⁷ C⁶ (B_{MI}^{7(b5)} E⁷)

oth - er words: _____ I love you.

true, _____ In oth - er words: _____ I love you. _____

Originally in 3/4.

Med. Ballad (Intro)

$J. = 54$

$F_{MI}^{(add\ 9)}$

$\text{Bass}\ 8$
(strings)

Forever

Eddie Gomez

$D_{bMA}^{7(\#11)}$

$b\flat$

A_{MI}^9

$A_{MI}^9(MA7)$

A_{MI}^9

E_{MI}^7

$A^{7(b9)}$

$D_{MI}^{(MA7)}$

D_{MI}^7

$G^{7(b9)}$

$F_{MI}^9(MA7)$

F_{MI}^9

B_{b13}_{SUS}

$B_{b13(b9)}$

E_{bMA}^9

C_{MI}^9

$F^{13(\#11)}$

A_{bMA}^9

B_{b13}_{SUS}

$B_{b13(b9)}$

E_{bMA}^9

$F^{\#13}_{SUS}$

$F^{\#13(b9)}$

B_{MA}^9

$F^{\#} A^{\#}$

$G^{\#}_{MI}^9$

$F^{\#}$

Music score for page 108:

- Staff 1:** F_{MI}7(b5), B_b7^(b9), B_b7(^{b9}_{#5}), E_b9^{SUS}, E_b9, F/G, G7(b9).
- Staff 2 (C section):** A_{MI}9, A_{MI}9(MA7), A_{MI}9, E_{MI}7, A7(b9).
- Staff 3:** D_{MI}9(MA7), D_{MI}7, G7(b9), F_{MI}9(MA7), F_{MI}9, F/G, G7(b9). *Till cue*: B_b13^{SUS}, B_b13(b9). *On cue*: B_b13^(b9). *(D.S. al Coda)*
- Staff 4:** Solo on ABC; Take 'On cue' ending to last solo.
- Staff 5 (D section):** B_b13^{SUS}, B_b13(b9), C_{MI}9, C_{MI}9(MA7), C_{MI}9, G_{MI}7, C7(b9).
- Staff 6:** F_{MI}9(MA7), F_{MI}7, B_b7(b9), A_bMI9^(MA7), A_bMI9, B_b13^{SUS}, B_b13(b9).
- Staff 7:** C_{MI}9, C_{MI}9(MA7), C_{MI}9, G_{MI}7, C7(b9).
- Staff 8:** F_{MA}9, D_{MI}9(MA7), D_{MI}7, B_bMA9, D_bMA7/A_b, D_b6/A_b.
- Staff 9:** F_{MI}9(MA7), F_{MI}7, B_b7(b9), A_bMI9^(MA7), A_bMI9, B_b13^{SUS}, B_b13(b9). *(Vamp & fade)*

Melody is played with some variation.
Drums are very light throughout.



Photo by Tom Copi

MILES DAVIS

Med. Funk/Rock

Freedom Jazz Dance

Eddie Harris

A

(bass-optional; or play on $Bb7$)

(bs.)

$Bb7$

(bs.)

NC.

(bs.-opt.)

(bs.)

(opt.)

NC.

(bs.)

(#)

$Bb7$

(#)

$Bb7(#9)$

Bb

(bs.)

Solos over Bb pedal ($Bb7$), indef.
After solos, D.C. al Coda (take Coda after repeat)

$Bb7(#9)$

Bb

Head is played twice before
and after solos.

Alternate changes for bars 9-12

1) A_{sus}^{\flat} A_{sus} B_{sus}^{\flat} B_{sus} C_{sus} C_{sus}^{\sharp} D_{sus}^{\flat} D_{sus} E_{sus}^{\flat} F_{sus} G

2) F_{MI}^{11} $F_{\text{MI}}^{\#11}$ G_{MI}^{11} A_{MI}^{11} C_{MI}/F B_{b} F^7 B_{b}

Chord in bars 1-8 may be played as: $Bb7_{(\text{alt})}$, $Bb13^{(\sharp\flat)}$, $Bb7_{\text{sus}}$, or $Bb7^{(\#)}$

Friday Night at the Cadillac Club

Med.-Up Shuffle

Bob Berg

$\text{J} = 190$

(organ
comp
figure)

Intro

C¹³ sus C¹³ B_b¹³ sus B_b¹³ C¹³ sus C¹³ B_b¹³ sus B_b¹³ C¹³ sus (4x's)

(bs.) (sample bass line)

A

Soprano (ten.)

C¹³ sus B_b¹³ sus B_b¹³ C¹³ sus C¹³

D_b¹³ sus D_b¹³ C¹³ sus C¹³ B_b¹³ sus B_b¹³

C¹³ sus C¹³ G_b¹³ sus G_b¹³ F¹³ sus F¹³

E_b¹³ sus E_b¹³ D¹³ sus D¹³ D_b¹³ sus D_b¹³ C¹³ sus

The image displays four staves of musical notation, likely for organ or piano, arranged vertically. Each staff consists of five horizontal lines. The notation includes various musical figures and harmonic labels:

- Top Staff:** Shows chords C¹³, B¹³_{SUS}, B¹³, B_b¹³_{SUS}, and B_b¹³.
- Second Staff:** Shows chords A⁷⁽⁹⁾⁽⁵⁾, F_{MA}⁷, G, and G.
- Third Staff:** Shows chords A_b^{MA}₇₍₅₎, G, G⁷⁽⁹⁾⁽⁵⁾, and C¹³.
- Bottom Staff:** Shows chords B_b¹³_{SUS}, B_b¹³, E_b¹³_{SUS}, E_b¹³, D_b¹³_{SUS}, D_b¹³, and C¹³_{SUS}.

Figures written

Solo on **A** (fine)
After solos, D.S. al fine
(Head is played twice
before and after solos)

Figures written

Organ comp figure and written bass line (bars 17-20)
are played for solos, with variation.

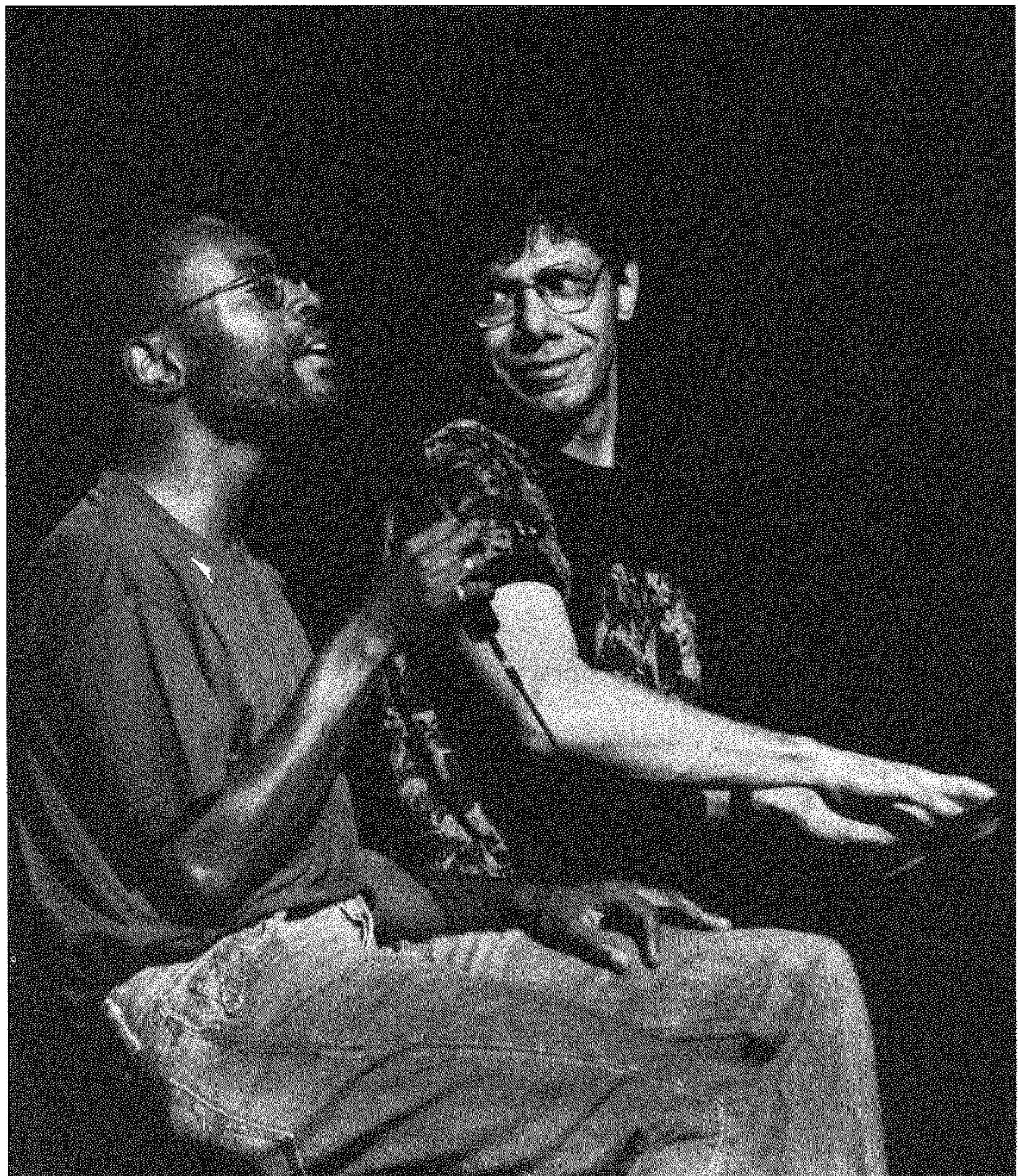


Photo by R. Andrew Lepley

BOBBY McFERRIN & CHICK COREA

Med. Latin

 $\text{J} = 94$

1st x: elec, pn. only
2nd x: add bs. & dr.

Friends

114

Chick Corea

Intro: C (electric pn-sample fill, 8va)

A: C_{MA}⁷, F_{MA}⁷/C, C_{MA}⁷, D_C⁹, F_{MI}⁶/C, C_{MA}⁷, D_C⁹, 3

B: E_{MA}⁷/B, A_{MA}⁷/B, E_{MA}⁷/B, F[#]/_{A[#]}, D_{MA}⁷/A, F_{MA}⁷/A, B_{MA}⁷/A, A_b_{MA}⁷, F_{MA}⁷, D₉^(add #11), F_{MI}⁶/C, C_{B_b}, A_{MI}^(MA7), F_{MI}⁶/C, susp. time feel -

C: C_{MA}⁷, F_{MA}⁷/C, A_{MA}⁷, A_{MI}⁷, D_{MI}⁷, G^{7(b9)}

D: C, F_C⁶

Vamp, fill & fade

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

Head is played twice before solos, once after.
Head is more freely interpreted on repeat.
First 8 bars of B are more relaxed during the head (longer rhythms). Suspended time at C holds for solos.
Kick in bar 4 of B is used for the head only

114

Geraldine

Russell Ferrante
(As played by the Yellowjackets)

Rubato (alto & pn. only) $\text{♩} \approx 56$

rit.

Med. Latin (drums enter)

$\text{♩} = 91$

(marimba patch, 8va b.)

(3x's) (Eb MI)

marimba continues to end of B w/ slight variation bars 21-24

(alto w/ pn. 8va)

1st x: melody
2nd x: alto solo

(bs. & keyboards enter)

15

C

Chords and fills listed from top to bottom:

- $A_{MA}^b 7$, E_b , C/G (alto)
- $A^b(\text{add } 9)$, F_{MI}^{11} , B^b/D , E_b , A_{MI}^{11}
- $B_{13(b9)}^b/A^b$, $D_{MA}^b 7$, $C^{(\text{add } 9)}$, F/F , G^7 , $F_{\text{sus}}^{\#}$, E_b , $F^{7(5)}$, E_b/E_b
- B_{MI}^{11} , $A_{MA}^b 7$, $D^{(\text{add } 11)}$, C/C , G^7 , $B^b(\text{add } 9)$, C_{MA}^7 , E , $A_{MA}^b 7$, C , B_{MI}^9
- B_{MI}^9 , $A^{(\text{add } 9)}$, $C^{\#}$, D^+ , $B_{MI}^9 D$, E_{MI}^7 , $F_{MA}^{7(5)}$, $F_{MA}^7 A$, $E_{MA}^b G$
- $E_{MA}^b G$, $E_{MA}^{7(5)}$, A^b/B^b , $A_{MA}^b 7$, E_b , C/G , $A^b(\text{add } 9)$, F_{MI}^{11} , B^b/D , E_b
- A_{MI}^{11} , $B_{13(b9)}^b/A^b$, $F_{MI}^9(MA7)$
- (sample fill)
- $B^{13(\#11)}$, E_{MI}^9 (melody)
- E_{MI}^9
- (alto w/ pn. 8va)
- D**, A_{MI}^{11} , E_{MI}^9 (piano fills), Vamp & fade

sample bass line
at **B**:

117 Fast Bop (Intro)

$\text{J} = 244$ (piano tacet)

Gertrude's Bounce

Richie Powell

(As played by Clifford Brown)

trp.
(trp.)

ten.
(ten.)

C C⁷ F⁶ F_{M1}⁶ C D⁷ G⁷

○²

(add piano)

C C⁷ F⁶ F_{M1}⁶ C C/G G[#] dim A_{M1} A_{M1}/G F[#]_{M1}7(b5) E^b7

C^(add 9) C/E D_{M1}7 G7 C_{M1}7 F7

bass

A B^b6 C_{M1}7 F7 D_{M1}7 G_{M1}7 C_{M1}7 F7

(unis.)

B^b9 sus B^b7 Eb_{MA}7 Ab^b9 D^b6 1. C_{M1}7 F7 2. C_{M1}7 B^b6

(pn.) (pn.)

G_{MA}7 F_{MA}7(#11) Eb_{MA}7(#11) D_{MA}7(#11) Db_{MA}7(#11) C_{MA}7(#11) B_{MA}7

G_{MA}7 F_{MA}7(#11) Eb_{MA}7(#11) D_{MA}7(#11) Db_{MA}7(#11) B_{MA}7

(horns)

C B^{b6} C_{MI}^7 F^7 D_{MI}^7 G_{MI}^7 C_{MI}^7 F^7

B^{b9}_{SUS} B^{b7} E^{bMA7} A^{b9} D^{b6} C_{MI}^7 B^{b6}

D B^{b6} C_{MI}^7 $C^{\#o7}$ D_{MI}^7 G^7 C_{MI}^7 F^7

B^{b9}_{SUS} B^{b7} E^{bMA7} A^{b9} D^{bMA7} $1. C_{MI}^7$ F^7 $2. C_{MI}^7$ B^{b6}

E G^{bMA7} B^{MA7}

G_{MA}^7 C_{MA}^7 F^7

F B^{b6} C_{MI}^7 $C^{\#o7}$ D_{MI}^7 G^7 C_{MI}^7 F^7

B^{b9}_{SUS} B^{b7} E^{bMA7} A^{b9} D^{bMA7} C_{MI}^7 B^{b6}

Solo on DDEF
After solos, D.S. al Coda One (\oplus^1)

\oplus^1 D_{MI}^7 $G^7(b5)$

D.C. al Coda Two (\oplus^2)

\oplus^2

(Vamp & fade)

piano at bar 4 of **B**:

B^{MA7}

Get Happy

Med (-Up) Swing

Lyric: Ted Koehler
Music: Harold Arlen

A F⁶ G_MI⁷ C⁷ F⁶ D⁷⁽⁵⁾

For - get your troub - les and just get hap - py, You bet - ter chase all your cares a - way.

G_MI⁷ C⁷ F⁶ B_b⁶ B⁷

Sing Hal - le - lu - jah, come on, get hap - py, Get read -

F⁶ C C⁷ F⁶ F⁷ B_b⁶

- y for the judge - ment day. The sun is shin - in', come on, get hap -

C_MI⁷ F⁷ B_b⁶ G⁷⁽⁵⁾ C_MI⁷ F⁷

- py, The Lord is wait - ing to take your hand. Shout Hal - le -

B_b⁶ E_b⁶ E⁷ B_b/F F⁷ B_b⁶ C⁷

lu - jah, come on, get hap - py, We're go - ing to the prom - ised land. We're

B C_MI⁷ F⁷ B_b_MI⁷ E_b⁷ A_MI⁷ D⁷ G_MI⁷ C⁷

head - in' 'cross the Riv - er, wash your sins 'way in the tide; It's

C_MI⁷ F⁷ B_b_MI⁷ E_b⁷ A_MI⁷ D⁷ G_MI⁷ C⁷

all so peace - ful on the oth - er side. For - get your

C F⁶ G_{MI}⁷ C⁷ F⁶ D⁷⁽⁵⁾

trou - les and just get hap - py, You bet - ter chase all your cares a - way.

Shout Hal - le - lu - jah, come on, get hap - py, Get read -

y for the judge - ment day.

Alternate versions

of **B:** F⁷ B_b⁷ E⁷ A⁷ D⁷ G⁷ C⁷ 4

1)

2)

3)

Fast Swing

J = 286

(tenor)

Giant Steps

John Coltrane

(sample bass line)

2nd x: solo break -----

tenor fill -----

Bass walks in 4 for solos.
Tenor sounds one octave lower than written.
Head is played twice before and after solos.
During the head, piano comping has the same rhythm as the melody.

Fast Swing

J = 302

A

1st x: synth. w/ bs.
2nd x: synth.

Got a Match?

Chick Corea

(bs., 2nd x)

G_M1 D7 G_M1

E_M17 A7 F_M17 Bb7 Eb E_M17 A7

(sample walking line)

D_M1 E_M17(b5) A7 D_M1 (A7)

Solo on A; After solos, D.C. al Ending (play head twice)

(Ending)

D_M1 E_M17(b5) A7 D_M1 (A7)

pn. fill

D_M1 E_M17(b5) A7 D_M1 (A7)

C^(add 9)_(omit 3) D^(add 9)_(omit 3) (D_M1)

pn. fill

rall.

Med. Latin
J = 168

Gregory Is Here

Horace Silver

A

(trp.)

(dr.)

(top note of pn. voicing)

(w/ ten.)

(top note)

1.

2.

(trp.)

dr. fill

C

B^{13(#11)}
CM¹¹
(top note of pn. voicing)

B^{13(#11)}
CM¹¹

AMI^{7(b5)}
D^{7(b9)}
G_{MI}⁷
CM⁹(B^b)
E^b_{MI}
C⁷
(w/ ten.)
(pn.)

CM⁹
B^{7(#9)}
B^b_{MA}⁹
(top note)

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

(Ending)

C^b_{MA}⁷
B^b_{MA}⁷
C^b_{MA}⁷
A_{MA}⁷
B^b_{MA}⁷
(rit.)

Chords in parentheses are not used for solos.
Kicks at end of letter B are played during solos.

Med. Latin

 $\text{J} = 168$

Gregory Is Here (Harmony)

A

 $B^{13(\#11)}$ B^{13(#11)} C_{MI}^{11}  $A_{MI}^{7(11)(\flat 5)}$ $D^{7(\flat 9)}$ G_{MI}^7 C^9

(8va b.)

 C_{MI}^9 $B^{7(\#9)}$ B_{MA}^{b9}

1.

2.

(loco)

(loco)

B

 E_{MI}^{b7} A^b7 D_{MA}^{b7} B_{MI}^{b7} E_{MI}^{b7} A^b7 C_{MI}^{11} F^{13}

C

 $B^{13(\#11)}$ C_{MI}^{11} $B^{13(\#11)}$ C_{MI}^{11} $A_{MI}^{7(11)(\flat 5)}$ $D^{7(\flat 9)}$ G_{MI}^7 C^9

(8va b.)

 C_{MI}^9 $B^{7(\#9)}$ B_{MA}^{b9}

(Ending)

 C_{MA}^{b7} B_{MA}^{b7}

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

 C_{MA}^{b7}

(8va b.)

 B_{MA}^{b7} C_{MA}^{b7} A_{MA}^7 B_{MA}^7

(rit.)

Med. Funk

Growing

John Patitucci

126

J = 100

(Intro) $C\#_{MI}^7$ (6-string bass fills) $(F\#^{13})$ $C\#_{MI}^7$ $C\#_{MI}^7$ $C\#_{MI}^7$ (6-string bass)

(sample bass line) $(F\#^{13})$ $C\#_{MI}^7$ (etc.) G_{MI}^7 B_{MA}^7 C_{MA}^7 (melody) A_{MA}^7 B_b

$S.$ A $B_{MI}^7(b5)$ B_{bMA}^7 $F^{(add 9)}$ A A^{13} F_{MI}^7 C $D^7(\text{alt.})$ $E_{bMA}^9(b5)$ C D B_b C F_G $C^{(b5)}$

E_{bMA}^7 F $E_{MA}^{13(\#11)}$ $F_{G^{\#7}}$ $E_{G^{\#7}}$ 1. $C\#_{MI}^7$ (6-string bass fills)

2. $C\#_{MI}^7$ (6-string bass fills) $C\#_{MI}^7$ (funky) (add voice)

B B_{MA}^7 $C_{MI}^7(b5)$ $F^{(\#9)}_{(\#5)}$ B_{bMA}^{11} E^9_{sus} A_{MA}^7 (Latin feel)

1. A_{MA}^7 D^9_{sus} G_{MA}^7 $C\#_{MI}^7$ $F^{\#7}$ $2. A_{MA}^7$ $D^7(b5)$ $G^{\#7(\#9)}$ $C\#_{MI}^7$ (fill) (funky)

Solo on form (AABB)
After solos, D.S., vamp and
fade on B (first ending).

sample bass line at letter A :

A

sample bass line at letter B :

B

126

Harlem Nocturne

Medium Swing Ballad

Lyric by Dick Rogers
Music by Earle Hagen

The musical score consists of six staves of music with lyrics underneath. The key signature is one flat, and the time signature varies between common time and 3/4.

Chords and Progressions:

- Staff 1: (G_{MI}) - A (G_{MI})^(MA7) G_{MI}⁷ - C_{MI}⁷
- Staff 2: C_{MI}⁷ - C_{MI}^(MA7) E_b¹³ - A⁷ D⁷
- Staff 3: (G_{MI}⁶ E_b⁹) - G_{MI}⁶ - break - G_{MI}^(MA7) G_{MI}⁷
- Staff 4: C_{MI}⁷ - C_{MI}^(MA7)
- Staff 5: E_b¹³ - A⁷ D⁷ - (G_{MI}⁶ E_b⁹ G_{MI}⁶) - F⁹
- Staff 6: B - B_b⁹ - B⁹ - B_b⁹ - B⁹

Lyrics:

Deep mu - sic fills the night deep in the heart of Har - lem,
— And though the stars are bright, the dark - ness is taunt - ing me.
— Oh, what a sad re - frain, a noc - turne born in Har -
lem, That mel - an - cho - ly strain
— for - ev - er is haunt - ing me. The
mel - o - dy clings a - round my heart strings, It won't let me go when I'm
lone - ly; I hear it in dreams, and some - how it seems it

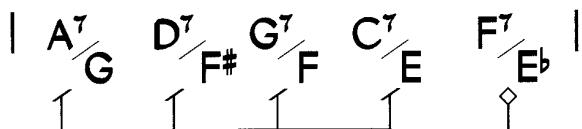
The musical score consists of four staves of music.
 - Staff 1: Chords F⁷, B_b⁹, B⁹. Lyric: makes me weep and I can't sleep. An in-di-go tune, it
 - Staff 2: Chords B_b⁹, B⁹, B_b⁹, B⁹, B_b⁹. Lyric: sings to the moon, the lone-some re-fain of a lov-er; The
 - Staff 3: Chords E_b⁹, E⁹, E_b⁹, E⁹. Lyric: mel-o-dy sighs, it laughs and it cries, A moan in blue that
 - Staff 4: Chords G_{Mi}⁶, G_{Mi}⁶. Lyric: wails the long night through. Though with the dawn it's gone.

Chorus:
 C G_{Mi}^(MA7) G_{Mi}⁷ | C_{Mi}⁷ |
 the mel-o-dy lives ev-er, for lone-ly hearts to learn

C_{Mi}^(MA7) E_b¹³ | A⁷ D⁷ G_{Mi}⁶ (D⁷) |
 of love in a Har-lam noc-turne.

Melody at bars 7-8 and 15-16 of B is for instrumentalists; vocalists may sing only the notes on beats 1, 2, 3 & 4.

Alternate changes at bar 8 of B:



Alternate changes at bar 15-16 of B:



Hi-Fly

Randy Weston
(As played by Cannonball Adderley)

Med. Swing

A (in 2) D_{MI}^7 G^7 C_{MA}^7 F^7 $E^{7(9)}$ $A_{SUS}^7 A^7$

C_{MI}^7 F^9 $B^{b6/9}$ B^{13}

D_{MI}^7 G^7 C_{MA}^7 F^7 $E^{7(9)}$ $A_{SUS}^7 A^7$

C_{MI}^7 F^9 $D_{MI}^{7(b5)}$ $G^{7(b9)}$

B (in 4) $C_{MI}^{7(b5)}$ F^7 (B_{MA}^7) D_{MI}^7 $G^{7(b9)}$

(piano solo) $C_{MI}^{7(b5)}$ F^7 E_{MI}^7 A^7 E_{bMI}^7 A^{b7} (end solo)

C (in 2) D_{MI}^7 G^7 C_{MA}^7 F^7 $E^{7(9)}$ $A_{SUS}^7 A^7$

C_{MI}^7 F^9 $B^{b6/9}$ B^{13}

Solo on form (ABC);
After solos, continue to **D**.

D (in 4) D_{MI}^7 G^7 C_{MA}^7 F^7 $E^{7(9)}$

$D_{MI}^{7(b5)}$ $G^{7(b9)}$

C_{MI}^7 F^7 $B^{b6/9}$ 1. NC dr. fill -----

2. $D_{MI}^{7(b5)}$ $G^{7(b9)}$ pn. fill -----

E (bass solo)

C_{MI} 7(b5) F⁷ D_{MI}⁷ G^{7(b9)}

C_{MI} 7(b5) F⁷ E_{MI}⁷ A⁷ E_b_{MI}⁷ A_b⁷

(end solo)

F

D_{MI}⁷ G⁷ C_{MA}⁷ F⁷ E^{7(#9)}

dr. fill -----

C_{MI}⁷ F⁷ B_b^{6_9} B¹³

bs. fill -----

D.C. al Coda

G

F⁹ B_b^{6_9} (straight 1/8's) B¹³

(rit.)

piano L.H., bars 7 & 8 of **A** & **C**:

B_b^{6_9} B¹³

alternate melody, letter **B**:

C_{MI} 7(b5) F⁷ D_{MI}⁷ G^{7(b9)}

(trp. w/ alto 8va b.)

C_{MI} 7(b5) F⁷ E_{MI}⁷ A⁷ E_b_{MI}⁷ A_b⁷

May be played as a samba (each bar is 2 bars of cut time).

Chords in parentheses may be used for solos.

Bass walks in 4 for solos.

Hi-Fly (Harmony)

Med. Swing

A (in 2) D_{MI}^7 G^7 C_{MA}^7 F^7 $E^{7(+)}$ A_{MI}^7 A^7 SUS A^7

(alto)

C_{MI}^7 F^9 B^{b6}_{9} B^{13}

D_{MI}^7 G^7 C_{MA}^7 F^7 $E^{7(+)}$ A_{MI}^7 A^7 SUS A^7

C_{MI}^7 F^9 $D_{MI}^{7(b5)}$ $G^{7(b9)}$

(alto, 8va b.)

B $C_{MI}^{7(b5)}$ F^7 D_{MI}^7 $G^{7(b9)}$

$C_{MI}^{7(b5)}$ F^7 E_{MI}^7 A^7 E_{bMI}^7 A^{b7}

C D_{MI}^7 G^7 C_{MA}^7 F^7 $E^{7(+)}$ A_{MI}^7 A^7 SUS A^7

(loco)

C_{MI}^7 F^9 B^{b6}_{9} B^{13}

Solo on form (ABC)
After solos, continue to **D**.

D

1. 2.

E (bass solo)

C_{MI}^{7(b5)} F⁷ D_{MI}⁷ G^{7(b9)}

C_{MI}^{7(b5)} F⁷ E_{MI}⁷ A⁷ E_b_{MI}⁷ A_b⁷

F

D.C. al Coda

G

(straight 1/8's)

(rit.)

B¹³



Photo by Herman Leonard

ART BLAKEY

Honeysuckle Rose

Lyric by Andy Razaf
Music by Thomas Waller

Medium (-Up) Swing

A G_{MI}⁷ C⁷ ∕ ∕

Ev -'ry hon - ey - bee fills with jeal - ous - y when they see you out with me, I don't blame them,

F⁶ F⁷ A B_b⁶ C⁷ F⁶ B_b⁷ A_{MI}⁷ D⁷

good - ness knows, Hon - ey - suck - le Rose.

G_{MI}⁷ C⁷ ∕ ∕ ∕

When you're pass - in' by flow - ers droop and sigh, And I know the reas - on why, You're much sweet - er,

F⁶ F⁷ A B_b⁶ C⁷ F⁶ (C⁷) F⁶

good - ness knows, Hon - ey - suck - le Rose.

B F⁷ C_{MI}⁷ F⁷ B_b⁶

Don't buy sug - ar, You just have to touch my cup;

G⁷ C⁷

You're my sug - ar, it's sweet when you stir it up.

C G_{MI}⁷ C⁷ ∕ ∕ ∕

When I'm tak - in' sips from your tas - ty lips, Seems the hon - ey fair - ly drips, You're con - fec - tion,

F⁶ F⁷ A B_b⁶ C⁷ F⁶ (A_{MI}⁷ D⁷)

good - ness knows, Hon - ey - suck - le Rose.

Chords in parenthesis are optional.

Horace Scope

Horace Silver

Med. Swing

J = 186

(Intro) $D_b^{7(9)}$ $B_b^{7(9)}$ A^7 $F\#_{MI}^7$ $B^{7(9)}$

(trp. & ten.) $B_b^{7(9)}$ A^7 $F\#_{MI}^7$ A_b $D_b^{7(9)}$ NC. *dr. fill*

(in 2)
A D_b^{MA7} $E_{MI}7$ A^7 E_b^{MI7} A_b^{MI7} D_b7

S *(b.)*

D_b^{MI7} $A_b^{7(5)}$ G^{13} G^{13} G^{b13} *(unis.)*

(trp. ten.)

$D_b^{(add 9)}$ F B_b^{MI7} E_b^{MI7} $A_b^{7(5)}$ $D_b^{7(9)}$

1. $D_b^{7(9)}$ $B_b^{7(9)}$ A^7 $A_b^{7(5)}$

2. $D_b^{7(9)}$ $B_b^{7(9)}$ A^7 $F\#_{MI}^7 A_b$ $D_b^{7(9)}$ NC. (D_b^6)

solo break

(in 4 X Solos)
B D_b^{MA7} $E_{MI}7$ A^7 E_b^{MI7} A_b^{MI7} D_b7

D_b^{MI7} $A_b^{7(9)}$ G^{13} G^{b13}

$D_b^{(add 9)}$ F $B_b^{7(9)}$ E_b^{MI7} $A_b^{7(9)}$ $D_b^{7(9)}$

1. $D_b^{7(\#9)}$ $B_b^{7(\#9)}$ A^7 $A_b^{7(\#9)}$

2. $D_b^{7(\#9)}$ $B_b^{7(\#9)}$ A^7 $F^{\#}_{MI} / A_b$ (last x) $(D_b MA^7)$

Solo on BB; After solos, continue to C (trp.) (ten.)

C

$D_b MA^7$ E_{MI}^7 A^7 $E_b_{MI}^7$ A_b^7 $A_b_{MI}^7$ $D_b^{7(\#9)}$ $D_b_{MI}^7$

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

$D_b_{MI}^7$ $A_b^{7(\#5)}$ G^{13} G_b^{13}

$D_b^{(add 9)}$ $B_b^{7(\#9)}$ $E_b_{MI}^7$ $A_b^{7(\#9)}$

$D_b^{7(\#9)}$ $B_b^{7(\#9)}$ A^7 $1. A_b^{7(\#9)} D_b MA^7 2. A_b^{7(\#9)}$

$(unis.)$

D.S. al Coda

A^7 $F^{\#}_{MI}^7$ $B_b^{7(\#9)}$ A^7 $F^{\#}_{MI} / A_b$

$F^{\#}_{MI} / A_b$ $D_b^{7(\#9)}$ (trp.) (ten.)

I Believe in You

Medium-Up Swing

Frank Loesser

(E⁷) A A_{MI} E⁷/_{G#} A_{MI}⁷

1. You have the cool sound clear of eyes good of a sol - id

F#7(9) B_{MI}⁷ C_{MA}⁷ B_{MI}⁷ E⁷

seek - er of wis - dom and truth, yet there's that
judge - ment when - ev - er you talk, yet there's the

A_{MI} E⁷/_{G#} A_{MI}⁷ F#7(9)

up bold - turned brave chin spring and the grin of im - pet - u - ous

B_{MA}⁷ C#_{MI}⁷ F#7 B_{MA}⁷ A_{MI}⁷ D⁷

youth. Oh, I be - lieve in
walk.

G_{MA}⁷ B_{MI}⁷ E⁷ A_{MI}⁷ D⁷

you, I be - lieve in

1. G⁶ E⁷ 2. G⁶ B_b_{MI}⁷ E_b⁷

you. 2. I hear the you.

B A_b_{MA}⁷ B_b_{MI}⁷ E_b⁷ A_b_{MA}⁷ B⁹

And when my faith in my fel - low man

B_b_{MI} E_b⁷ A_b_{MA}⁷ C_{MI}⁷ F⁷

all but falls a - part,

B_{MA}7 C_{MI}7 F⁷ (E_b_{MA}7 D_{MI}7 C_{MI}7 B_b_{MA}7)

I've but to feel your hand grasp - ing mine and I take

C⁷ x A_{MI}7 D⁷ B_{MI}7 E⁷

heart, I take heart. To see the

C A_{MI} E⁷ G[#] A_{MI}7 F^{#7(9)}

cool clear eyes of a seek - er of wis - dom and

B_{MI}7 C_{MA}7 B_{MI}7 E⁷ A_{MI} E⁷ G[#]

truth, Yet there's that slam bang

A_{MI}7 F^{#7(9)} B_{MA}7 C_{MA}7 B_{MA}7

tang rem - i - nis - cent of gin and ver - mouth.

A_{MI}7 D⁷ G_{MA}7 B_{MI}7 E⁷

Oh, I be - lieve in you,

A_{MI}7 D⁷ G⁶ (B_{MI}7 E⁷)

I be - lieve in you.

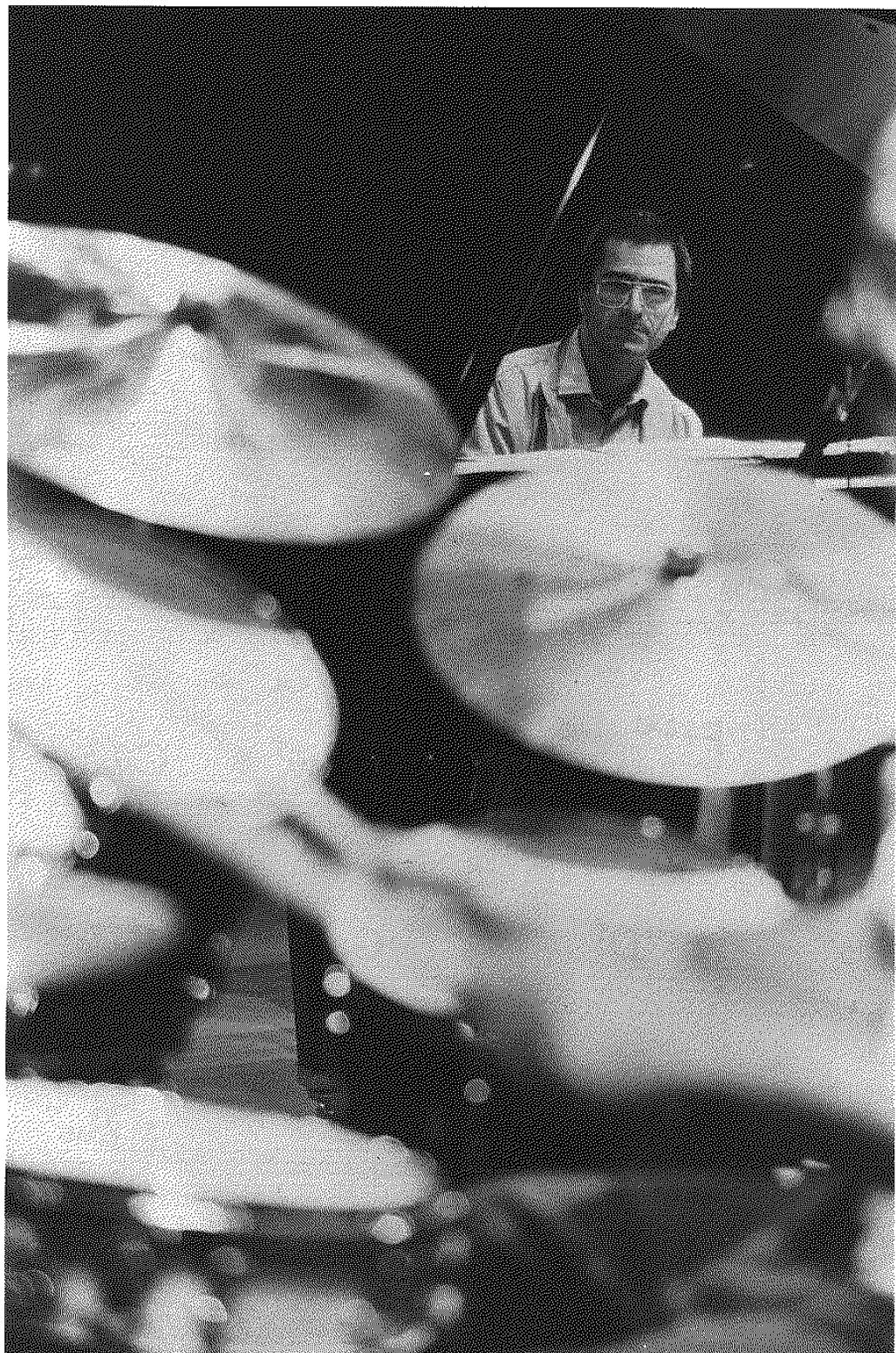


Photo by W. Patrick Hinely

ENRICO PIERANUNZI

I Hadn't Anyone Till You

Ray Noble

Med. Ballad

A **G_{MI}⁷** **C¹³** **F⁶** **(B^b⁷ A_{MI}⁷ D_{MI}⁷)** **x.**

I had - n't an - y - one till you, I was a

A_{MI}⁷ **D⁹** **G⁹**

lone - ly one till you. I used to

G_{MI}⁷ **C⁹** **E_{MI}⁷(b⁵) A⁹** **D_{MI}⁷** **A⁹** **D_{MI}⁷ B_{MI}⁷(b⁵) E⁹(b⁹)**

lie a - wake and won - der if there could be a

A_{MA}⁷ **F[#]_{MI}⁷** **B_{MI}⁷** **E⁹** **A⁹** **D⁹** **G⁹** **C⁹**

some - one in the wide world just made for me, Now I see, I had to

B **G_{MI}⁷** **C¹³** **F⁶** **(B^b⁷ A_{MI}⁷ D_{MI}⁷)** **x.**

save my love for you, I nev - er

A_{MI}⁷ **D⁹** **G⁹** **C_{MI}⁷ F⁹**

gave my love till you. And through my

B^b_{MA}⁷ **(B^o⁷** **E^b⁹ sus** **E^b⁹** **F_{MA}⁷** **E⁹(#⁵)** **A_{MI}⁷(b⁵)** **D⁹(b⁹)**

lone - ly heart de - mand - ing it, Cu - pid took a hand in it, I had - n't

G_{MI}⁷ **C¹³** **F⁶** **(D⁹)**

an - y - one till you.

I Thought About You

Music by:

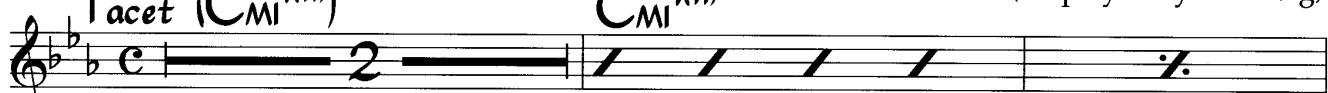
Jimmy Van Heusen

Arr. by Jim Beard

(As played by Bob Berg)

Med. Funk/Latin

J = 80 (Intro)

Tacet (C_{MI}⁷(11))C_{MI}⁷(11)

C bass

(pn. fills)

(tenor fills till A)

(synth.)

C_{MI}⁹ D_{MA}⁷ C C_{MA}⁷ B_{MA}⁷ C C_{MI} (add 9)A C_{MI}⁷(11) 3

(ten.)

F_{MI}⁷C_{MI}⁷

C⁷(#9)

F_{MI}⁷D_{MI}⁷(b5) G⁷(b9)C_{MI}⁹

C⁷(#9)

F_{MI}⁷(11)B¹³ susE⁶

G⁷(b9)

C_{MI}¹¹A^b⁶G_{MI}⁹F_{MI}⁹E^b_{MA}⁹C_{MI}⁹

G⁷(#5)

G^{13(#9)}

(tenor fill) --

C_{MI}⁷(11)

4

2. (A^b_{MA}⁹ on D.S.)F_{MI}¹¹B¹³ susE_{MA}⁷

G⁷(#5)

C_{MI}⁹ B^b_{MI}⁹ A^b_{MA}⁹ G^b¹³

F⁷

B⁷ A^b⁷ D⁷

S

G_{MI}⁷A^b_{MA}⁹D_{MI}⁷(b5)

G⁷(#5)

C_{MI}⁷(11)

(Piano starts solo)

3

tenor fill

(Piano solo)

B C_{MI}^⁹ D_{MA}^⁷ C C_{MA}^⁷ B_{MA}^⁷ C C_{MI} (add 9)

(synth.) Till cue On cue C_{MI} (add 9) E_♭^{⁷(⁹)}

Vamp & solo till cue D.S. al Coda

(Tenor solo)

C_{MI}^{¹¹} (G^{⁷(⁹)}) C_{MI}^{¹¹}

(ten., 8va b., sample fill) rit.

(synth.) Till cue On cue C_{MI}^{¹¹} NC.

Vamp & solo till cue

Melody is freely interpreted.

Chords are sustained throughout (whole and half notes.)

I Thought About You (Bass)

Med. Funk/Latin

J= 80

(Intro) $C_{MI}^7(11)$

$C_{MI}^7(11)$

$C_{MI}^7(11)$

C_{MA}^7 B_{MA}^7/C $C_{MI}^{(add 9)}$

A $C_{MI}^7(11)$ F_{MI}^7/C C_{MI}^7

$C^7(9)$ F_{MI}^7 $D_{MI}^7(b5)$ $G^7(b9)$

C_{MI}^9 $C^7(9)$ 1. $F_{MI}^7(11)$ B^{13}_{SUS}

E^6 $(G^7(b9))$ C_{MI}^{11}

A_{b6} G_{MI}^9 F_{MI}^9 E_{bMA}^9 C_{MI}^9

$G^7(5)$ $G^{13(9)}$ $C_{MI}^7(11)$

2

2. (A_{MA}^9 on D.S.)

S. F_{MI}^{11} B_{SUS}^{13} E_{MA}^7 $G^{7(5)}$ C_{MI}^7 B_{MI}^9 A_{MA}^7 G_{b}^{13}

F⁷ **B⁷** **A^{b7}** **D⁷** **G_{MI}⁷** **A^b_{MA}⁹** **D_{MI}⁷⁽¹¹⁾** **G⁷⁽⁵⁾**

C_{MI}⁷⁽¹¹⁾

B **C_{MI}⁹** **D^b_{MA}⁷** **C_{MA}⁷** **B^b_{MA}⁷** **C_{MI}^(add9)** **Till cue** **On cue** **C_{MI}^(add9)** **E^b₇₍₉₎**

Vamp till cue D.S. al Coda

Till cue **(G^{7(b5)})** **On cue** **C_{MI}¹¹**

Vamp till cue

Bass line is written as played; it is played with great variation at the repeat of A, the D.S., and during the piano solo & the Coda.

I'll Be Around

Alec Wilder
arr. Dave Grusin
(As sung by Chaka Khan)

Med. Ballad (1/8th notes swing)

$\text{J} = 58$ (Intro)

1. (synth.- top note of voicings) (2nd x)

2.

F_{MA}⁷ C B_b_{MA}⁷ C D_b_{MA}⁷ C E_b^(add 9) C E_b^(add 9) C

(bs.)

A

F_{MA}⁷ C B_b_{MA}⁷ C A C B_b_{MA}⁷ C C_{MA}⁷ D⁷⁽⁴⁾ C

I'll be a - round no mat - ter how you treat me

B_b_{MA}⁷ C G_b^(add 9) B_b A_M⁷ D_M⁷ G_M⁷ C¹³_{SUS}^(b9)

now, I'll be a - round from now

B_b_M^(add 11) C B_b_M¹¹ D_b_{MA}⁷ A_b E_b⁶₉ G F_{MA}⁷ D_b_E_b D_b⁹_{SUS} C^{7(b9)}

(pn.) (top note of voicing) on.

B

F_{MA}⁷ G_M⁷ A_M⁷ D_M⁷ C B_b_{MA}⁷ A_M⁷ D^{7(b9)}

Your lat - est love can nev - er last, and when it's

E_b⁹_{SUS} E_b⁹ A_M⁷ D⁷⁽⁴⁾ G_M⁷ C¹³_{SUS}^(b9)

past, I'll be a - round when she's

D_b_{MA}⁷ C_M⁷ B_b_M⁷⁽¹¹⁾ A_b⁹_{SUS} G_b_{MA}¹³⁽¹¹⁾ F_{MA}⁷ D_M⁷

gone. Good -

C

C[#]_M⁷⁽¹¹⁾ F⁷ C_M⁷ F⁷ B_M⁷ C_M⁷ G⁹ F^{7(b9)}

S: bye a - gain, and if you find a love like

B_b MA⁷ **D⁷⁽⁵⁾** **F[#] MI⁷** **B_b⁷/F** **E_{MI}^{7(b5)}** **A⁷⁽⁵⁾**

mine, just now and then,

A⁷ **E** **D_{MI}⁷** **C** **B_{MI}^{7(b5)}** **C⁹ sus** **A¹³⁽⁵⁾** **B_b** **B_b MI⁶**

drop me a line just to say you're feel - ing fine.

D **A_{MI}⁷** **D_{MI}⁷** **B_b MA⁷** **A⁷⁽⁵⁾** **D_{MI}⁷** **C_{MI}⁷**

When things go wrong, per -haps you'll see you're meant for

B_{MI}^{7(b5)} **E⁷⁽⁵⁾** **A⁷⁽⁵⁾** **D⁷⁽⁵⁾** **G_{MI}⁷** **C^{13 sus(5)}**

me, **last x: rit.** I'll be a - round when she's

(synth.)

gone.

F_{MA}⁷ **C** **B_b MA⁷** **C** **D_b MA⁷** **C** **E_b^(add 9)** **C**

(bs.)

D_b MA⁷⁽⁵⁾ **B_b MA⁷** **D_b MA⁷** **E_{bb}** **F¹³**

D.S. al Coda
(Solo on **C**, vocal returns at **D**.)

To solo on complete form, play Intro changes in place of last 8 bars of D.

(a tempo)
(synth.)

gone.

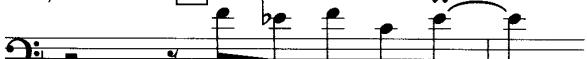
D_b MA⁷⁽⁵⁾ **B_b MA⁷** **D_b MA⁷** **E_b^(add 9)** **C**

(bs.)

1., 3., 5... 2., 4., 6...

Vamp & fade

bass, bar 14 of **A**



Bass line for bars 1-7 of A is like bars 1 and 2 of Intro.

I'll Be Around

Alec Wilder

Med. Ballad

A C_{MA}⁷ D_{MI}⁷ E_{MI}⁷ F_{MA}⁷ G¹³ G^{#o7} F⁶/_A G⁷

I'll be a - round no mat - ter how you treat me now,

(E^{b13}) C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G^{13(b9)} C⁶ B^b_{MI}⁷ E^{b7} A^b_{MA}⁷ D_{MI}⁷ G⁷

I'll be a - round from now on.

C_{MA}⁷ D_{MI}⁷ E_{MI}⁷ F_{MA}⁷ G¹³ G^{#o7} F⁶/_A G⁷

Your lat - est love can nev - er last, and when it's past,

C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G^{13(b9)} C⁶ D_{MI}⁷ D^{b9} C_{MA}⁷

I'll be a - round when he's gone. Good -

B (F[#]_{MI}⁷) D^{b7}/_A^b G_{MI}⁷ C¹³ (F[#]_{MI}⁷) D^{b7}/_A^b G_{MI}⁷ C⁹_{SUS} C^{7(b9)} F_{MA}⁷

bye a - gain, and if you find a love like mine, just

(C[#]_{MI}⁷) A^{b7}/_E^b D_{MI}⁷ D_{MI}⁹ G¹³ C_{MA}⁷ (E^{b13}) A_{MI}⁷ D_{MI}⁷ G^{13(b9)}

now and then drop a line to say you're feel - ing fine, And

(E_G[#]_G⁷) G_{MI}⁷ F[#]_{MI}⁷⁽⁵⁾ F¹³ (E_G[#]_G⁷) G¹³ G^{#o7} F⁶/_A G⁷

when things go wrong, per - haps you'll see you're meant for me, so,

(E_{MI}⁷) C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G^{13(b9)} C⁶ (B^b_{MI}⁷ E^{b7}) A^b_{MA}⁷ D_{MI}⁷ G⁷

I'll be a - round when he's gone.

I'll Get By

Lyric by Roy Turk
Music by Fred E. Ahlert

Medium Swing

A

C

I'll get by _____ as long as I _____ have

F_{MA}⁷ A⁷ D_{MI}⁷ D⁹ D_{MI}⁷

you. _____ Though there be rain _____ and dark - ness, too, _____

G⁷ D_{MI}⁷ G⁷ C_{MA}⁷ C^{#o7} ($E\flat^7$) $A\flat_{MA}^7$ D_{MI}⁷ G⁷

I'll not com - plain, _____ I'll see it through. _____

B

C_{MA}⁷ D_{MI}⁷ G⁷ C_{MA}⁷ B_{MI}⁷ E⁷

Pov - er - ty _____ may come to me, _____ that's

F_{MA}⁷ A⁷ D_{MI}⁷ F_{M1}⁶ C_{MA}⁷

true, _____ But what care I, _____ Say, I'll get by _____

A⁹ D_{MI}⁷ G⁷ C_{MA}⁷ ($E\flat^7$) D_{MI}⁷ G⁷

as long as I _____ have you. _____



Photo by Paul Hoeffler

BILLIE HOLIDAY

Ill Wind

Lyric by Ted Koehler
Music by Harold Arlen

Med. Ballad

A

Blow, ill wind, blow a-way, Let me rest to-

day, You're blow-in' me no good, no good.

B

Go, ill wind, go a-way, Skies are, oh, so gray a-round my neigh-bor-hood, and that's no good. You're on-ly mis-lead-in' the sun-shine I'm need-in', Ain't that a shame? It's.

C

So, ill wind, blow a-way, Let me rest to-

day, You're blow-in' me no good, no good.

Illuminados

Ivan Lins

Med. Pop Ballad

 $J = 97$ $B_{MA}^7 G_{MI}^7$ $E_{MI}^7 F_{SUS}^7$ $B_{MA}^7 G_{MI}^7$ $E_{MI}^7 F_{SUS}^7$ (bass tacet until A)
(synth.)**A** $B_{MA}^7 G_{MI}^7$ $E_{MI}^7 F_{SUS}^7$ $B_{MA}^7 G_{MI}^7$ $E_{MI}^7 F_{SUS}^7$ **S** (vocal) $B_{MA}^7 G_{MI}^7$ C_{MI}^7 $E_{F\#}^7 E_{MI}^7$ D_{MI}^{11} E_{MI}^{11} $C_{MI}^{11} F_{SUS}^7$ **B** $F_{MI}^7 B^7$ $E_{MA}^7 C_{MI}^7$ $E_{MI}^7 A^7$ $D_{MA}^7 B_{MI}^7$

(bs.)

 $D_{MI}^7 G^7$ C_{MA}^7 $C_{MI}^{11} F_{SUS}^7$ $B^7 C^7 D^7$ **2.** $B_{MA}^7 G_{MI}^7$ $E_{MI}^7 F_{SUS}^7$ $B^7 B_{b7}^7 A^7$ G^7 $C^9 F_{SUS}^{13}$

voice scats

 $B_{MA}^7 G_{MI}^7$ $E_{MI}^7 F_{SUS}^7$ $B_{MA}^7 G_{MI}^7$ $E_{MI}^7 F_{SUS}^7$

D.S. al Coda

○ B⁷ B_b⁷A⁷ G^{#7} C^{#9} F^{#13}_{SUS} 2 2

(Pn. fills)

B_MA⁷ G[#]_MI⁷ E_MI⁷ F^{#7}_{SUS}

(bass bkgr. line) Vamp, fill & fade

I'm Glad There Is You

Words & music by
Jimmy Dorsey
& Paul Madeira

Med. Ballad

A

F_{MA}⁷ **F_{MI}⁷** **(B_b¹³)**

In this world _____ of or - di - na - ry peo - ple, _____ ex - tror - di - na - ry

G_{MI}⁷ **C⁷** **A_{MI}⁷ D⁷** **G_{MI}⁷ C⁷**

peo - ple, _____ I'm glad there is you.

F_{MA}⁷ G_{MI}⁷ A_{MI}⁷ G[#]⁹⁷ **G_{MI}⁷ C⁹**

In this world _____ of o - ver - rat - ed pleas - ures, _____ of un - der - rat - ed

F_{MA}⁷ E^b⁹⁽¹¹⁾ D⁷⁽⁹⁾ **G¹³ C⁹ F⁹_{SUS} F⁷**

treas - ures, _____ I'm glad there is you. _____ I'll live to

B

B_b_{MA}⁹ **B_b_{MI}⁷** **E^b⁹** **F_{MA}⁷** **E_{MI}⁷⁽⁵⁾ A⁷⁽⁵⁾**

love, _____ I'll love to live with you be - side me; _____ This role so

D_{MI}⁷ **G¹³** **G_{MI}⁷ C⁷**

new, _____ I'll mud - dle through with you to guide _____ me.

C

F_{MA}⁷ **F_{MI}⁷** **(B_b¹³)**

In this world _____ where man - y, man - y play at love, _____ and hard - ly an - y

G_{MI}⁷ C⁷ **(E^b⁹_{SUS} E^b¹³) D⁹_{SUS} D⁷⁽⁹⁾**

stay in love, _____ I'm glad there is you, _____ More than

G_{MI}⁷ C¹³_{SUS} **C¹³ F_{MA}⁷ (D_{MI}⁷ G_{MI}⁷ C⁷)**

ev - er, _____ I'm glad there is you.

Impressions

John Coltrane

Fast Swing

A D_{MI}⁷

(tenor)

B E_b_{MI}⁷**C** D_{MI}⁷**D** D_{MI}⁷alternate melody, bars 6 & 14
of **A** and bar 6 of **C**:

piano comp rhythm for head:



Melody is played with variation. Tenor sounds one octave lower than written.



Photo by Herman Leonard

CLIFFORD BROWN

In the Wee Small Hours of the Morning

David Mann
& Bob Hilliard

Medium Ballad

Chord Progressions:

- Staff A:** A CM_A⁷, C⁷, A_{M1}/C, C⁺, C_{M1}⁷, C⁺, D_{M1}⁷, G⁷, D_{M1}⁷, G⁷, E_{M1}^{7(b5)}, A⁷, F#_{M1}⁷, B⁷, E_{M1}⁷, A⁷, D_{M1}⁷, G⁷, B CM_A⁷, C⁷, A_{M1}/C, C⁺, C_{M1}⁷, (C⁹), E_{M1}^{7(b5)}, (F_{M1}⁷), A⁷, D_{M1}⁷, F#_{M1}^{7(b5)}, E_{M1}^{b7}, F_{M1}⁶, E_{M1}⁷, A⁷, D_{M1}⁷, G⁷.
- Staff B:** D_{M1}⁷, A_{M1}⁷, G¹³, C_{M1}⁷, (D_{M1}⁷, G⁷).

Lyrics:

In the wee, small hours of the morn - ing, While the whole wide world is fast a - sleep, You lie a - wake and think a - bout the girl, and nev - er ev - er think of count - ing sheep. When your lone - ly heart has learned its les - son, You'd be hers if on - ly she would call; In the wee, small hours of the morn - ing, that's the time you miss her most of all.

Alternate changes for first two bars of [A] & [B]:

- | | | |
|---|--|---|
| 1) C ^(add 9) | F _{M1} ⁶ /C | x |
| 2) C _{M1} ⁷ | B _b _{M1} ⁹ | x |
| 3) C _{M1} ⁷ | G ⁹ _{SUS} | x |
| 4) C _{M1} ⁷ F# ⁷ | F _{M1} ⁷ B ^{b7} | A _{M1} ⁷ A ^{b7} G ⁹ _{SUS} G ⁷ |

Last 4 bars of B may be played as 2 bars (rhythmic values are all halved).

In Your Own Sweet Way

Dave Brubeck

(As played by Dave Brubeck)

Med. Swing

(E^b6) **A** (A_{MI}^{7(b5)}) A_{MI}⁷ D⁷ G_{MI}⁷ C⁷ C_{MI}⁷ F⁷ B^{b7} E^b_{MA}⁷

A_b_{MI}⁷ D_b⁷ G^b_{MA}⁷ B_{MA}⁷ F^{7(alt.)} B⁷ ^{1.} B^{b7} E^{b6} ^{2.} B^{b7} E^{b6}

B E_{MI}⁷ A⁷ D_{MA}⁷ E_{MI}⁷ A⁷ D_{MA}⁷

D_{MI}⁷ G⁷ E_{MI}⁷ A⁷ (E^{b7}) D_{MI}^{7(b5)} A_b⁷ G⁷ C_{MI}⁷

C (A_{MI}^{7(b5)}) A_{MI}⁷ D⁷ G_{MI}⁷ C⁷ C_{MI}⁷ F⁷ B^{b7} E^b_{MA}⁷

A_b_{MI}⁷ D_b⁷ G^b_{MA}⁷ B_{MA}⁷ F^{7(alt.)} B⁷ B^{b7}

E^b_{MI}

○ E^b_{MI} F^E_b E⁷_E B^E_{b7(b9)}

(straight eighths)

A_b_{MI} B^{b7} B^{b9} A¹³ A^{b13} G^{7(⁹)} G^b_{MA}⁷ F^{7(⁹)}_{b9} E_{MA}^{9(⁹)} E^b_{MI}⁹

(rit.)

Head is in 2 or 4. Solos in 4. *f*
Chords in parentheses optional.

In Your Own Sweet Way

Dave Brubeck

(As played by Miles Davis)

Med. Swing

J = 116

(in 2) **A** (A_{MI}^{7(b5)}) C_{MI}⁶ D⁷ G_{MI}⁷ C_{MI}⁷ F⁷ B_b^{MA}⁷ E_b^{MA}⁷

(muted trp.)

B A_b^{MI}⁷ D^{b7} G_b^{MA}⁷ B_{MA}⁷ B_{MA}⁷ D[#] B_{MA}⁷ B_b^{9(b5)}

(A_{MI}^{7(b5)}) C_{MI}⁶ D⁷ G_{MI}⁷ C_{MI}⁷ F⁷ B_b^{MA}⁷ E_b^{MA}⁷

C E_{MI}^{7(b5)} A⁷ D_{MI}⁶ B_{MI}^{7(b5)} E_{MI}^{7(b5)} A⁷ D_{MA}⁷

D_{MI}⁷ G⁷ C_{MA}⁷ E_b⁷ A^{b7} G⁷

C (A_{MI}^{7(b5)}) C_{MI}⁶ D⁷ G_{MI}⁷ C_{MI}⁷ F⁷ B_b^{MA}⁷ E_b^{MA}⁷

D A_b^{MI}⁷ D^{b7} G_b^{MA}⁷ B_{MA}⁷ B_{MA}⁷ D[#] B_{MA}⁷ B_b^{9(b5)}

G_b^{MA}⁷ A_b G_b^{MA}^{7(b5)} A_b E_b_{MI}^(add 9) G_b_{MA}^{7(#5)} G_b_{MA}^{7(b5)} E_b_{MI}^(add 9) G_b_{MA}^{7(#5)}

bass: 1 ⌂ 1 ⌂ (etc.) ⌂ -

G_b_{MA}⁷ A_b G_b_{MA}^{7(#5)} A_b E_b_{MI}^(add 9) G_b_{MA}^{7(#5)} E_b_{MI}^(add 9) G_b_{MA}^{7(#5)}

Solo on form (ABCD)

(fine)

Bass walks in 4 for solos.

Chords in parentheses are optional.



Photo by Herman Leonard

JOHNNY HODGES 59

Isfahan

Duke Ellington
& Billy Strayhorn

Med. Ballad

The musical score consists of ten staves of handwritten musical notation. The notation includes various chords such as A, D_bMA⁷, B_bMA⁷, B_b7([#]5), E_b⁹, A_{MA}⁷, D_bMI⁶, A_b, A_b13(^b9), D_bMA⁹, G_{MI}7(^b5), C7(^b9), F_{MI}⁶, A_{MI}7(^b5), D7(^b9), G_{MI}⁶, G_{MI}9(^b5), C7(^b9), F_{MA}⁷, E_{MA}⁷, E_bMA⁷, D_{MA}⁷, D_bMA⁷, B_bMA⁷, B_b7([#]5), E_b⁹, A_{MA}⁷, D_bMI⁶, A_b, A_b13(^b9), D_b7([#]11), G_bMA⁷, C7(^b9), F7([#]9), B^b7, E_b13, A_b13(^b9), A_b9([#]5), D_bMA¹³, (F_{MA}⁷, E_{MA}⁷, E_bMA⁷, D_{MA}⁷), D_bMA¹³, E_b13, A_b13(^b9), A_b9([#]5), and D_bMA¹³. The notation includes various rests, dynamics, and performance instructions like 'break'.

Melody incorporates embellishments from the original recording.

It Don't Mean a Thing

(If It Ain't Got That Swing)

Duke Ellington

Irving Mills

Fast Swing

A G_{M1} G_{M1}^(MA7) G_{M1}⁷ G_{M1}⁶

It don't mean a thing if it ain't got that swing, _____

C⁷ F⁷ B^{b6} D⁷⁽⁵⁾

doo wah, __ doo wah, doo wah, doo wah, doo wah, doo wah, doo wah. It _____

G_{M1} G_{M1}^(MA7) G_{M1}⁷ G_{M1}⁶

C⁷ F⁷ B^{b6}

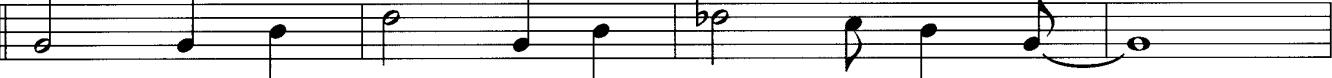
doo wah, __ doo wah, doo wah, doo wah, doo wah, doo wah, doo wah. It _____

B F_{M1}⁷ B^{b7} E^{b6}

G_{M1}⁷ C⁷ F⁷ D⁷

give that rhy - thm ev - 'ry thing you got. It _____

C G_{M1} G_{M1}^(MA7) G_{M1}⁷ G_{M1}⁶



don't mean a thing if it ain't got that swing, _____ (D7(5))

C⁷ F⁷ B^{b6} B^{b6}



doo wah, __ doo wah, doo wah, doo wah, doo wah, doo wah, doo wah. _____

alternate changes, letter **A**:

alternate changes, bars 5-8 of **C**:

It's Only a Paper Moon

Lyric: Billy Rose
& E.Y. Harburg
Music: Harold
Arlen

Med. Swing

A

G_{MA}⁷ E⁷ A_{MI}⁷ D⁷ A_{MI}⁷ D⁷ G_{MA}⁷ A_{MI}⁷D⁷

Say, it's on - ly a pa - per moon, — Sail - ing o - ver a card - board sea, —

D_{MI}⁷ G⁷ C_{MA}⁷ A_{MI}^{7(b5)} D⁷ G⁶ A_{MI}⁷D⁷

But it would - n't be make be - lieve if you be - lieved in me. —

G_{MA}⁷ E⁷ A_{MI}⁷ D⁷ A_{MI}⁷ D⁷ G_{MA}⁷ A_{MI}⁷D⁷

Yes, it's on - ly a can - vas sky, — Hang - ing o - ver a mus - lin tree, —

D_{MI}⁷ G⁷ C_{MA}⁷ A_{MI}^{7(b5)} D⁷ G⁶ G⁷

But it would - n't be make be - lieve if you be - lieved in me. — With -

B

C_{MA}⁷ C^{#o7} G_{MA}⁷/D E⁷⁽⁵⁾ A_{MI}⁷⁽¹¹⁾ D¹³ G⁶ G⁷

out your love, it's a hon - ky - tonk pa - ride; With -

C_{MA}⁷ C^{#o7} G_{MA}⁷/D B_{MI}^{7(b5)} E⁷ A_{MI}⁷ D⁹

out your love, it's a mel - o - dy played in a pen - ny ar - cade.

C

G_{MA}⁷ E⁷ A_{MI}⁷ D⁷ A_{MI}⁷ D⁷ G_{MA}⁷ A_{MI}⁷D⁷

It's a Bar - num and Bai - ley world, — just as phon - y as it can be, —

D_{MI}⁷ G⁷ C_{MA}⁷ A_{MI}^{7(b5)} D⁷ G⁶(A_{MI}⁷D⁷)

But it would - n't be make be - lieve if be - lieved in me.

Lyric: Marty Symes &
Al J. Neiburg
Music:
Jerry Livingston

It's the Talk of the Town

Med. Ballad

A F_{MA}⁷ G[#]7 G_{MI}⁷ C⁷ F_{MA}⁷ C_{MI}⁽¹¹⁾ B^(b5)

I can't show my face, Can't go an - y place, Peo - ple stop and stare,

B_b_{MA}⁷ E^b F_{MA}⁷ B_{MI}^{7(b5)} E⁷ B_b_{MI}⁷ E^b A_{MI}⁷ D⁷

It's so hard to bear, Ev - 'ry - bod - y knows you left me,

G¹³ G_{MI}⁷ C^{7(b9)} F_{MA}⁷ G[#]7

It's the talk of the town. Ev - 'ry time we meet

G_{MI}⁷ C⁷ F_{MA}⁷ C_{MI}⁽¹¹⁾ B^(b5) B_b_{MA}⁷ E^b

my heart skips a beat, We don't stop to speak, Though it's just a week,

F_{MA}⁷ B_{MI}^{7(b5)} E⁷ B_b_{MI}⁷ E^b A_{MI}⁷ D⁷ G¹³ C¹³ F_{MA}⁷ C_{MI}⁷⁽¹¹⁾ B^{9(b5)}

Ev - 'ry - bod - y knows you left me, It's the talk of the town. We

B B_b_{MA}⁷ D⁷ G_{MI}⁷ A_{MI}⁷ D⁷ G_{MI}⁶ E^b^(#11) D⁷

sent out in - vi - ta - tions to friends and re - la - tions an - nounc - ing our wed - ding day;

G⁷ D_{MI}⁷ G⁷ D_{MI}⁷ G⁹ G_{MI}⁷ C⁹

Friends and our re - la - tions gave con - grat - u - la - tions, How can you face them? What can you say?

C F_{MA}⁷ G[#]7 G_{MI}⁷ C⁷ F_{MA}⁷ C_{MI}⁽¹¹⁾ B^(b5)

Let's make up sweet - heart, We can't stay a - part, Don't let fool - ish pride

keep you from my side, How can love like ours be end - ed?
 It's the talk of the town.

It's You

Med. Bossa/Funk

1st & 2nd x: gtr. & dr.
3rd x: add pn. & bs, alto fills

David Sanborn

$\text{J} = 91$ (Intro) Bb_{M1}^7 E^b7 (3x's) Bb_{M1}^7 E^b7

1st & 2nd x: gtr. & dr.
3rd x: add pn. & bs, alto fills

(alto)

A Bb_{M1}^7 E^b7 Bb_{M1}^7 E^b7

$A^b_{MA}^7$ $D^b13(^{#11})$ F_{M1}^7 $E^b7(^{#5})$

S. Bb_{M1}^7 E^b7 Bb_{M1}^7 E^b7

E^b7 $A^b_{MA}^7$ $D^b13(^{#11})$ $E^b7(^{#5})$ C^{13}_{sus}

C^{13}_{sus} E_{M1}^{11}

B G_{M1}^7 $D^b9(^{#11})$

$G^b_{MA}^7$ $B^{13(^{#11})}$ $G^b_{MA}^7$ $B^{13(^{#11})}$

$G^b_{MA}^7$ $B^{13(^{#11})}$ $G^b_{MA}^7$ $F^{7(b9)}$

alto fill -----

C (Piano solo) **B_bMI⁷** **E_b7** On cue, D.S. al Coda
 (alto solo till 5th bar of B).
 (sample bass line) (Vamp till cue)

(alto fills) **B_bMI⁷** **E_b7** **B_bMI⁷** **E_b7**

(piano fills) **C_{MI}⁷** **F⁷** **C_{MI}⁷** **F⁷**

(alto fills) **D_{MI}⁷** **G⁷** **D_{MI}⁷** **G⁷**

E_bMI⁷ **A_b7** **E_bMI⁷** **G_bMA⁷ F_{MI}⁷**
 (sample fill) Vamp & fade (piano & alto fill)

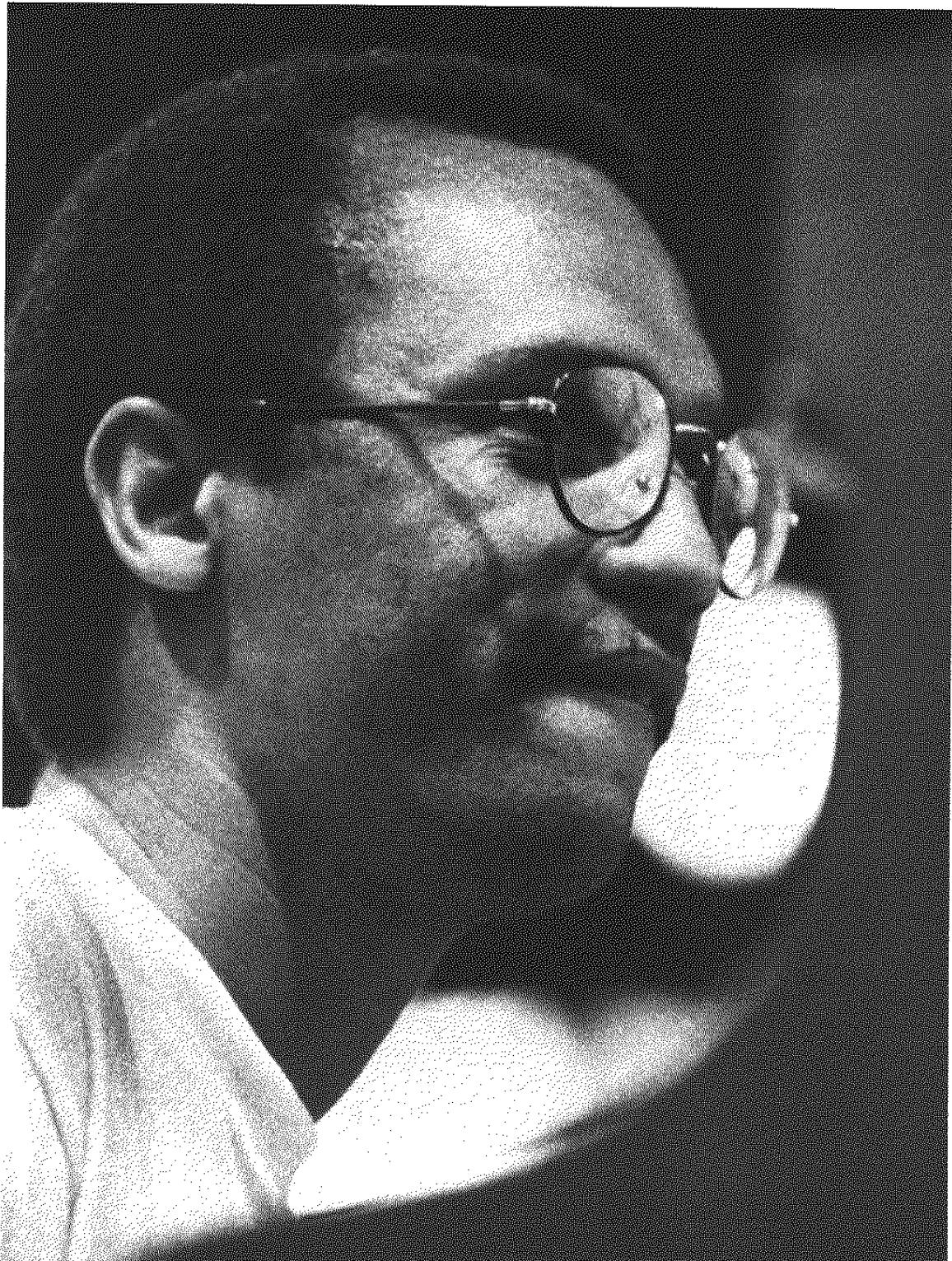


Photo by R. Andrew Lepley

BILLY CHILDS

I've Got the World on a String

Lyric: Ted Koehler

Music: Harold Arlen

Med.-Slow Swing

A F⁶ E^{b7} D^{7(A^{b7})} G_{Mi}⁷ B_b_{Mi}⁶ F_{MA}⁷ B_b^{9(#11)}

I've got the world on a string, sit-tin' on a rain-bow, Got the string a-round my fin-

A_{Mi}⁷ D⁹ A_b_{Mi}⁷ D^{b9} G_{Mi}⁷ C⁷ F^{#7} G_{Mi}⁷ C¹³ A^{7(#5)} D^{7(#9)}

ger, What a world, what a life, I'm in love.

G_{Mi}⁷ C⁷ F⁶ E^{b7} D^{7(A^{b7})} G_{Mi}⁷ B_b_{Mi}⁶

I've got a song that I sing, I can make the rain go,

A_{Mi}⁷ B_b^{9(#11)} A_{Mi}⁷ D⁹ A_b_{Mi}⁷ D^{b9} G_{Mi}⁷ C⁷ F^{#7}

an - y time I move my fin - ger, Luck - y me, can't you -

G_{Mi}⁷ C¹³ F⁶ B^{b6} B⁹⁷ F⁶

see, I'm in love. Life is a beau - ti - ful thing,

B E_{Mi}⁷ A⁹ D¹³ //

as long as I hold the string, I'd be a sil - ly so - and -

G⁹ // G_{Mi}⁹ C¹³

so if I should ev - er let go. I've got the

C F⁶ E^{b7} D^{7(A^{b7})} G_{Mi}⁷ B_b_{Mi}⁶ A_{Mi}⁷ B_b⁹ A_{Mi}⁷ D⁹ A_b_{Mi}⁷ D^{b9}

world on a string, sit-tin' on a rain-bow, Got the string a-round my fin - ger,

G_{Mi}⁷ D⁷ G_{Mi}⁷ C¹³ F⁶ (D^{7(#9)}) G_{Mi}⁷ C⁷

What a world, What a life, I'm in love.

At faster tempos, changes falling on beats 2 & 4 may be omitted.

I've Got Your Number

Lyric by Carolyn Leigh
Music by Cy Coleman

Medium Swing

A

G⁷ D_MI⁷ G⁷ D_MI⁷ G⁷ D_MI⁷ G⁷

I've got your num - ber, I know you in - side out,

C⁷ G_MI⁷ C⁷ G_MI⁷ C⁷ G_MI⁷ C⁷ B_b⁷

You ain't no Ea - gle Scout, You're all at sea.

A_b⁷ D_bM_A⁷ B_bM_I⁷ E_b⁹_{SUS} A_b⁶

Oh, yes, you'll brag a lot, wave your own flag a lot,

E⁷ A_MA⁷ D⁹⁽¹¹⁾ B_bM_I⁷⁽¹¹⁾ E_b⁹

But you're un - sure a lot, you're a lot like me. Oh,

B

G⁷ D_MI⁷ G⁷ D_MI⁷ G⁷ D_MI⁷ G⁷

I've got your num - ber and what you're look - ing for,

C⁷ G_MI⁷ C⁷ G_MI⁷ C⁷ G_MI⁷ C⁷ B_b⁷

And what you're look - ing for just suits me fine.

A_b⁷ D_bM_A⁷ B_bM_I⁷ E_b⁹_{SUS} C_MI⁷ F⁷

We'll break the rules a lot, We'll be damn fools a lot,

(D_bM_A⁷) B_bM_I⁷ E_b⁹_{SUS} A_b⁶ (F_MI⁷) B_bM_I⁷ E_b⁹_{SUS} E_bM_I⁷⁽¹¹⁾ A_b⁹

But then why should we not, How could we not com - bine, when

The musical score consists of three staves of music. The first staff starts with a C chord (boxed) followed by G⁷, D_{MI}⁷, G⁷, D_{MI}⁷, G⁷, and D_{MI}⁷. The lyrics are: "I've got your number - ber and I've got the". The second staff continues with G⁷, D_{MI}⁷, G⁷, D_{MI}⁷, G⁷, and D_{MI}⁷. The lyrics are: "glow you've got, I've got your number - ber and". The third staff ends with G⁷, D_{MI}⁷, G⁷, C⁶, and (D_{MI}⁷ G⁷). The lyrics are: "ba - by, you know you've got mine."

Head is generally played in 2, solos in 4.



Photo by Frank Wolff

ART BLKEY & CEDAR WALTON

I've Never Been in Love Before

Med. Swing

Frank Loesser

(F⁷) **A** B^{b6} G_{M1}⁷ C_{M1}⁷ F⁷ B^b_{MA}⁷ E^{b7} D_{M1}⁷ G⁷

I've nev - er been in love be - fore, Now all at once it's
C_{M1}⁷ **F⁷** **B^b_{MA}⁷** **C_{M1}⁷** **F⁷**

you, It's you for - ev - er more. I've
B^{b6} **G_{M1}⁷** **C_{M1}⁷** **F⁷** **B^b_{MA}⁷** **E^{b7}** **D_{M1}⁷** **G⁷**

nev - er been in love be - fore, I thought my heart was
C_{M1}⁷ **F⁷** **B^b_{MA}⁷** **F_{M1}⁷** **B^{b7}**

safe, I thought I knew the score. But this is
B **E^b_{MA}⁷** **D** **C_{M1}⁷** **F⁷** **B^b_{MA}⁷** **A_{M1}⁷⁽⁵⁾** **D⁷⁽⁵⁾**

wine that's all too strange and strong, I'm full of fool - ish
G_{M1} **E_{M1}⁷⁽⁵⁾** **C_{M1}** **A⁷** **D_{MA}⁷** **C_{M1}⁷** **F⁷**

song, And out my song must pour. So please for -
C **B^{b6}** **G_{M1}⁷** **C_{M1}⁷** **F⁷** **B^b_{MA}⁷** **E^{b7}** **D_{M1}⁷** **G⁷**

give this help - less haze I'm in, I've real - ly nev - er
C_{M1}⁷ **F⁷** **B^{b6}** **(C_{M1}⁷** **F⁷**)

been in love be - fore.

173 Funky Latin
J = 178

Jacob's Ladder

Cedar Walton

A

(horns)
D_{MI}'' C_{MI}'' D_{MI}''
(bs.) (sample fill) -----
(sample fill) -----

B

(light piano comping)

(pn.)

C

F⁷ E⁷ A^{7(#5)} D^{7(#9)} G_{MI}⁷ (E_bM_A⁹) D_{MI}⁷

1.

2.

(horns)

D

D_{MI} A_{C#} D_{MI}/C G_B B_b A_{MI}⁷ G_{MI}⁷ F_{MA}⁷ E_bM_A⁷

E

F Solos

(Solo continues)

Piano solo

D

Vamp till cue (horns)

Play D between solos
After solos, D.S. al Coda

174

Med. Swing

 $\text{J} = 140$

Jordu

Duke Jordan

(As played by Clifford Brown)

A (trp. ten.) (unis.)

(trp. & ten.)
mf
(dr.) x

D⁷ G⁷ C_M⁶ break F⁷ B^{b7} E^b_{MA}⁷ break

3 1. 2.

D⁷ G⁷ C_M⁶ A^{b7} break A^{b7} G⁷
(pn. w/ bs.)

B

G⁷ C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b6} F⁷

F⁷ B^{b7} E^{b7} A^{b7} D^{b7} F^{#7} B⁶ (unis.)
mf break

C (trp.) (unis.)

D⁷ G⁷ C_M⁶ break F⁷ B^{b7} E^b_{MA}⁷ break

176

3

D (Solos) (pn. w/ bs.)

D⁷ G⁷ C_{M1} F⁷ B^{b7} E_{b MA}⁷

D⁷ G⁷ C_{M1}⁶ A^{b7}

E G⁷ C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b6}

F⁷ B^{b7} E^{b7} A^{b7} D^{b7} F^{#7} B⁶

F D⁷ G⁷ C_{M1}⁶ F⁷ B^{b7} E_{b MA}⁷

D⁷ G⁷ C_{M1}⁶ A^{b7}

Solo on DDEF
After solos, D.C. al Coda
(with pickups).

(trp.)

A^{b7} G⁷ C F⁷ B^{b7} E^{b7} A^{b7} D^b

(ten., 8va b.)

D⁷ G^{7(b5)} break B C

177

Med. Funk/Pop Ballad

 $\text{J} = 147$ (Intro)

Juntos

Ivan Lins

(gtr., in octaves)

A

Solo on AAB (fine)
After solos, D.S. al fine, then
vamp & fade on Intro
(first 8 bars, guitar fills)

sample bass line

at **B:**

bass fill,
bar 10 of **A:**

Med.-Slow Swing

Killer Joe

Benny Golson

(pn.)

(Intro)

(sample bass line)

piano simile till [B]

A

(horns)

B (Half-Time Feel)

EMI^{7(b5)} A^{7(b9)} EbMI⁷ Ab⁹ Ab^{13(b9)}

C (Orig. Feel)

C¹³ B^{b13} C¹³ B^{b13}

(piano as in Intro)

Solo on AABC
Solos swing throughout.

(Ending)

C¹³ B^{b13} C¹³

Vamp, fill & fade

Let's Fall in Love

Lyric: Ted Koehler
Music: Harold Arlen

Med. Swing

A C⁶ A_{Mi}⁷ D_{Mi}⁷ G⁷ C⁶ A_{Mi}⁷ D_{Mi}⁷ G⁷ (F_{Mi}⁶)

Let's fall in love, Why should - n't we fall in love? Our heart are made

E_{Mi}⁷ A_{Mi}⁷ D_{Mi}⁷ G⁷ E⁷ A⁷ D⁹ G¹³

of it, let's take a chance, Why be a - fraid of it?

C⁶ A_{Mi}⁷ D_{Mi}⁷ G⁷ C⁶ A_{Mi}⁷ D_{Mi}⁷ G⁷ (F_{Mi}⁶)

Let's close our eyes and make our own par - a - dise, Lit - tle we know -

E_{Mi}⁷ A_{Mi}⁷ D_{Mi}⁷ G⁷ B_{Mi}⁷⁽¹¹⁾ E⁷ B_{Mi}⁷⁽¹¹⁾ E⁷

of it, Still we can try to make a go of it.

B A_{Mi} A_{Mi}^(M7) A_{Mi}⁷ (D¹³) A_{Mi}⁹ D¹³) D^{#7}

We might have been meant for each oth - er, to

E_{Mi}⁷ A_{Mi}⁷ D_{Mi}⁷ G⁷ E_{Mi}⁷ A_{7(b9)}^{(E_b_{Mi}⁷ A_b⁷) D_{Mi}⁷ G⁷}

be or not to be, let our hearts dis - cov - er.

C C⁶ A_{Mi}⁷ D_{Mi}⁷ G⁷ C⁶ A_{Mi}⁷ D_{Mi}⁷ G⁷ (F_{Mi}⁶)

Let's fall in love, Why should - n't we fall in love? Now is the time

E_{Mi}⁷ A_{Mi}⁷ D_{Mi}⁷ G⁷ C⁶ (A_{Mi}⁷ D_{Mi}⁷ G⁷)

for it, while we are young, Let's fall in love.

Like a Lover

(O Cantador)

Music: Dori Caymmi

Med. Bossa

Lyric: N. Motta

English lyric: Alan & Marilyn Bergman

A

1. Like a lov - er, the morn - ing sun____ slow - ly ris - es and

kiss - es you____ a - awake. Your smile is soft____ and drow -

(A**b7(b5)**) G⁹_{sus} F_{MA}⁷ C/E D_{MI}⁷ G⁷⁽⁵⁾)

sy as you let it play____ up - on____ your face. Oh, how I dream_

I might be like the morn - ing sun____ to you.

B

How I en - vy a cup that knows____ your lips, Let it be me,

my love, And a ta - ble that feels your fin - ger tips,

Let it be me, Let me be your love, Bring an end to the

A_{MI}7 **G_{MI}7** **D^(add 9)/F#**

end - less days and nights with - out you.

G7_SUS

C **C_{MA}7** **G7_SUS** **C_{MA}7**

Like a lov - er, the vel - vet moon___ shares your pil - low and

D/C

watch - es while___ you sleep. Its light ar - rives___ on tip -

B_{MI}7 **E_{MI}7** **A¹³_{SUS}** **A⁹**

(A_b7^(b5))

toe, gent - ly tak - ing you___ in its___ em - brace. Oh, how I dream___

D_{MA}7

F_{MA}7 **C/E** **D_{MI}7** **G7(^{#5})**

G13 **G7(^{#5})**

F_{MA}7 **G/F**

C_{MA}7 **G7_SUS** **C_{MA}7** **G7_SUS**

I might be like the vel - vet moon___ to you.

Alternate changes,
bars 1-4 of **A** & **C**:

C_{MA}7 **C7** **C6** **F_{MI}6/C** **A_{MI}9** **F#7/A#**

2nd verse:

Like a lover, the river wind
Sighs and ripples its fingers through your hair.
Upon your cheek it lingers,
Never having known a sweeter place.
Oh, how I dream
I might be like the river wind to you.

Bright 6/8 Swing
(16th's swing)

J. = 87

(Intro)

Like Father, Like Son

Billy Childs

(3x's)

(bass doubles lowest pn. notes)

A

(3x's)

B

(cresc.)

183

184

B_{MI}^(add 9) G_{SUS}[#] A_{MI} F_{MI}^{7 (omit 5)}

E/F

mf

F#9(b5)

B9(#11)

E7/C

Eb/F

Bb/MI

B/MI7(b13)

E/MI11

F7(b9)

F7(#5)

C Solos

B_b/MI⁹ A_{MI}⁹ A_{MI}⁹ D⁷ A_b/MA⁷ E_{MI}⁷ G_b/MA⁷ B_b/MA⁷

B_{MI}⁷ E_b/MA⁷ G_{MA}⁷ B_{MA}⁷ B_b/MI⁹ B_b/MI⁹ B^{7(#9)}

D E_{MI}⁷ E_b/MI⁷ E_b/MI⁷ A^b⁷ D_{MA}⁷ B_b/MI⁷ C_{MA}⁷ E_{MA}^{7(#11)}

G_b^{Ab} A^b⁷ G^b F¹³_{SUS} F¹³_{SUS} G_b^{Ab} A^b⁷ G^b F¹³_{SUS} A^{7(#9)}

E D_{MI}⁷ F_{MI}⁷ G_{MI}⁷ A_{MI}⁷ B_{MI}⁷ C_{MI}⁷ F⁷ (B⁷ last x)

(bass walks) Solo on CDE. After solos, D.C. al Coda

O E_{MI}¹¹ G_{MI}⁶ A

(Vamp & fade)

185 Med. Bossa
J = 154

Like Sonny

John Coltrane

A

D_{MI}⁷ F_{MI}⁷
(tenor) A_b_{MI}⁷ A_b_{MI}⁷ B_b⁷⁽⁵⁾
E_b_{MA}⁷ A_{MI}⁷
A_{MI}⁷ F_{MI}⁷
C_#_{MI}⁷ (C⁷) C_#_{MI}⁷ F[#]⁷ B_{MA}⁷
E_b_{MI}⁷ A_b⁷ D_{MI}⁷
F_{MI}⁷ A_b_{MI}⁷
A_b_{MI}⁷ B_b⁷⁽⁵⁾ E_b_{MA}⁷
(Solos - Swing)

B

D_{MI}⁷ F_{MI}⁷
A_b_{MI}⁷ A_b_{MI}⁷ B_b⁷⁽⁵⁾ E_b_{MA}⁷

A_{MI}^7

C_{MI}^7 (C^7) C_{MI}^7 F^7 B_{MA}^7 E_{MI}^7 A_b^7

D_{MI}^7

$A_b_{MI}^7$ A_{MI}^7 B_b $B_b^7(5)$ E_{bMA}^7

After solos, D.C. al Coda

$\odot E_{bMA}^7$



Photo by Joe LaRusso,
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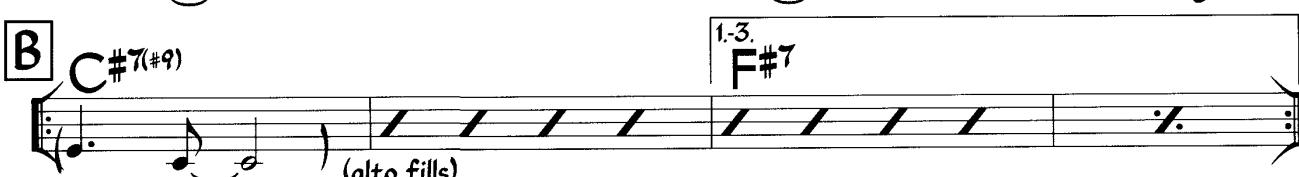
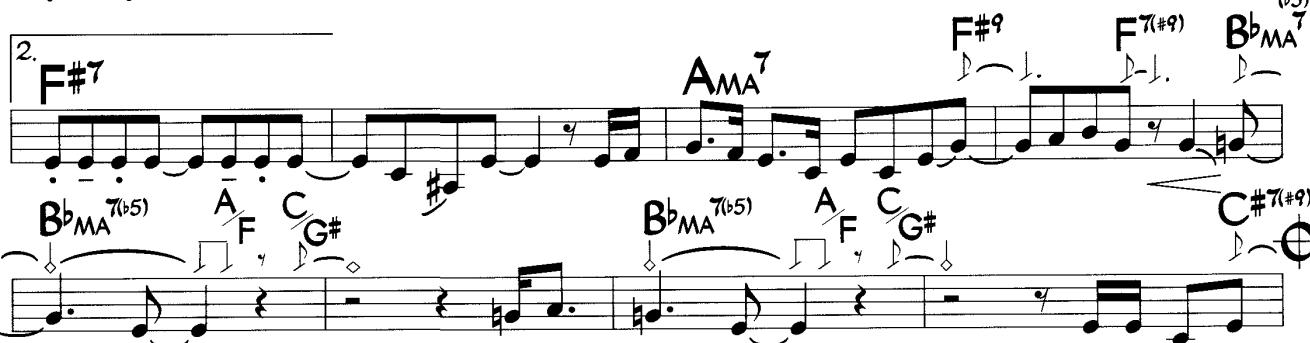
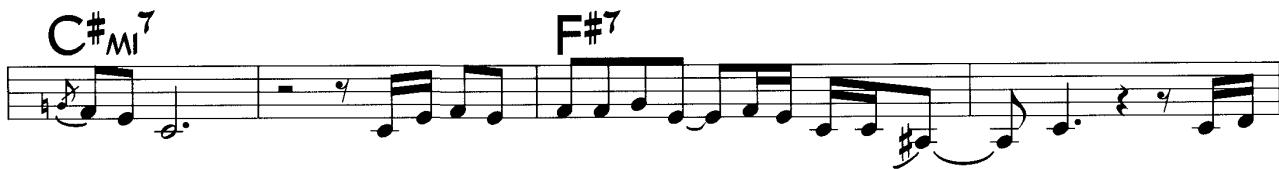
DAVE SANBORN

Med. Funk Ballad

J = 92 (Intro) E_{MA}⁷ (alto fills)

Lisa

David Sanborn



D.S. al 2nd ending al Coda



Melody is freely interpreted.

Vamp, solo, & fade

Medium Straight 8th's/Latin
J = 195

Little Wind

Geri Allen

A

(2nd x only)

(synth.)
(pn.)

$B_b^{(add\ 9)}$ $C^{(add\ 9)}$
D E

G^7_{SUS} A_{MI}^7

$F^{\#}_{MA_{SUS}}^7$ $D^{\#}$

$E_{MA_{SUS}}^7$ $D^{\#}$

(bass w/ pn. L.H.)

(Piano solo)

B $B_b^{(add\ 9)}$ $C^{(add\ 9)}$
(synth.) D E

G^7_{SUS} A_{MI}^7

$F^{\#}_{MA_{SUS}}^7$ $D^{\#}$ $E_{MA_{SUS}}^7$ $D^{\#}$

(bass)

Vamp & solo till cue;
On cue continue to **C**

(1st & 2nd x's: as written)

3rd & following x's: piano solo, indef.

C

F# MA SUS 7 E MA SUS 7
D# G#
A MA SUS 7 E MA SUS 7
D# F#

(after 1st x: F, tied) (bass w/pn. L.H.)

F# MA SUS 7 E MA SUS 7
D# G#
A MA SUS 7 E MA SUS 7
D# F

(synth.)

F# MA SUS 7 E MA SUS 7
D# G#
A MA SUS 7 E MA SUS 7
D# F#

F# MA SUS 7 E MA SUS 7
D# G#
A MA SUS 7 B MA SUS 7
D# F

Bass line continues for solos (with slight variation). Piano does not double bass lines during piano solos. Chord names are suggested for solos. On recording, first 4 bars of C are omitted just before the D.C. Synth. part at

Vamp till cue; On cue, D.C.,
play **A**, vamp & fade on **B**

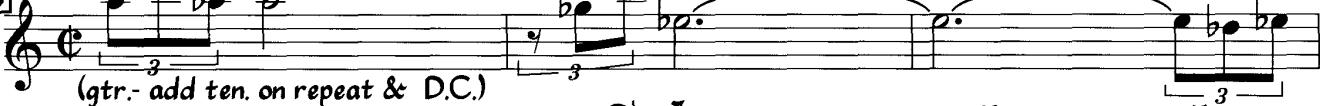
191

Med. Funk Shuffle

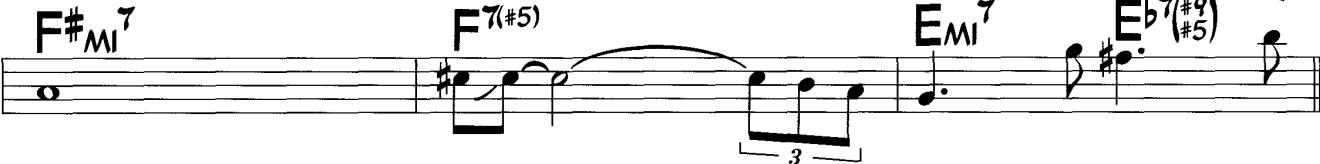
$(\text{J} = \frac{7}{8})$ A_{MA}⁷ E_b A_b_{MA}⁷ E_b

$\text{J} = 75$ b_p b_p b_p

A



(gtr.: add ten. on repeat & D.C.)



(gtr. fills)



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



D.C. al 2nd ending



Bb MI7(5)

A_{MA}⁷Ab_{MI}⁷⁽¹¹⁾F₇₍₅₎G_{MA}⁷B_{MI}⁷ A B G_{MA}⁷ F#_{MI}⁷⁽⁵⁾F_{MI}⁷E_{MI}⁷ Eb₇₍₅₎D_{MI}⁹ Ab₇₍₅₎

(gtr. fills)



Mike Stern

C $F^{\#}_{\text{bass}}$

(gtr. w/ ten.)

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

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

(Solos)

D E_{MI}^9

(bs.) (8)

A^9_{sus} $F^{\#}_{\text{MI}}^7$ $G/F^{\#}$ $F^{\#}_{\text{MI}}^7$ A^9_{sus} $C^{\#7(\#9)}_{(\#5)}$ $F^{\#}_{\text{MI}}^7$

— 2 — 2 — 2 — 2 — 2 — / / / / / / / /

Solo on **D**; To end last solo,
continue on to **E**

E (Solo continues) E_{MI}^9

(bs.) (8) (end solo)

D (pedal)

D.C. al 2nd ending al Coda
(no repeat of D_{MI}^9 section)

F (tenor solos)

G G_{MI}^9

(On cue) C^9_{MA} B^7_{MA} A^7_{MA} $F^{\#}^7_{\text{MA}}$ E^9_{MI} (Vamp till cue)

(atr. w/ ten.) (rit.) (ten., 8va) (8)



Photo by Tom Copi

EDDIE GOMEZ

Bright Swing
♩ = 248

*Loxodrome

Eddie Gomez
(As played by Steps Ahead)

The musical score consists of several staves of jazz-style music. The first staff (A) starts with G_{MI}⁷, followed by E^{7(#5)}, E/F, and B/G. The second staff (B) starts with B/C, followed by C_{MA}⁷, B_b⁷ sus^(b9), and a fill. The third staff continues the pattern with B_b^(add 9), D, E_{MA}^{7(b5)}, B_{D#}^(add 9), F^{#7(#9)}, and B/G. The fourth staff begins with B/G, G_{MA}^{7(b5)}, C_{MI}⁷, and a fill. The fifth staff includes A_{MI}^{7(b5)}, C_{MI}⁷, F^{7(#5)}, B_{MI}⁷, C_{MI}⁷, F^{7(#5)}, B_b_{MI}^(MA7), and ends with a G (last x: rit. to end). The sixth staff (B) features solos for G_{MI}⁷, E^{7(#5)}, F_{MA}⁷, B/G, and C_{MA}⁷. The seventh staff includes B_b⁷ sus^(b9), D_{MI}⁷, E_{MA}^{7(b5)}, B_{D#}^(add 9), and F^{#7(#9)}. The eighth staff concludes with a 8-bar section. The ninth staff begins with G_{MA}⁷, followed by C_{MI}⁷, A_{MI}^{7(b5)}, C_{MI}⁷, and F^{7(#5)}. The tenth staff includes B_{MI}⁷, C_{MI}⁷, F^{7(#5)}, B_b_{MI}⁷, and G/A_b, ending with a final instruction: "After solos, D.C. al fine".

Intro on record is one chorus played rubato (bass plays fills).

Bass plays one note per change on head (except for 8-bar fill sections, where bass walks). Bass walks for solos.

Lullaby of the Leaves

Lyric: Joe Young
Music: Bernice Petkere

Med. Swing

A C_{MI} A_{MI}^{7(b5)} D⁷ G^{7(#5)} G_{MI}⁷ C⁷ F_{MI}⁷ E^{b9}

Crad - le me where south - ern skies can watch me with a mil - lion eyes, Oh
 sing me to sleep, Lul - la - by of the leaves.

C_{MI} A_{MI}^{7(b5)} D⁷ G^{7(#5)} G_{MI}⁷ C⁷ F_{MI}⁷ E^{b9}

Cov - er me with heav - en's blue and let me dream a dream or two, Oh

D_{MI}^{7(b5)} G^{7(#5)} C_{MI}

sing me to sleep, Lul - la - by of the leaves. I'm

B A^{b7}

breez - ing a - long, a - long with the breeze, I'm hear - ing a song, a song through the trees, Ooh

C⁶ G^{9 sus} C⁶ C⁷ (F_{MI}) A^{b7}

oooh, ooh ooh, ooh ooh. That pine mel - o - dy car - ess - ing the shore, Fa -

(F_{MI}) A^{b7}

mil - iar to me, I've heard it be - fore, Ooh ooh, ooh ooh. That's south - land.

C C_{MI} A_{MI}^{7(b5)} D⁷ G^{7(#5)} G_{MI}⁷ C⁷ F_{MI}⁷ E^{b9}

Don't I feel it in my soul, and don't I know I've reached my goal, Oh

D_{MI}^{7(b5)} G^{7(#5)} C_{MI} (D_{MI}^{7(b5)}) G⁷

sing me to sleep, Lul - la - by of the leaves.

Med. Afro/Latin

J = 164

(Intro) F^7_{sus}

C (sample bass line)

Mahjong

Wayne Shorter

 E^{b6}_{9}

(8's)

(bass simile)

A

 F^7_{sus} E^{b6}_{9} F^7_{sus} E^{b6}_{9}

(ten.)

 F^7_{sus} E^{b6}_{9} F^7_{sus} E^{b6}_{9} $D^{b\text{MA}}_{13}$ E^{b6}_{9} $D^{b\text{MA}}_{13}$ E^{b6}_{9} $D^{b\text{MA}}_{13}$ E^{b6}_{9} $D^{b\text{MA}}_{13}$ E^{b6}_{9}

(Swing)

 $D^{7(\#9)}$ $E^{b\text{MI}}^7$ $A^{b7(b9)}$ $D^{b\text{MA}}^7$ $C^{\#}\text{MI}^7$ $F^{\#7}$

(Afro/Latin)

 F^7_{sus} E^{b6}_{9} F^7_{sus} E^{b6}_{9} F^7_{sus} E^{b6}_{9} F^7_{sus} E^{b6}_{9} F^7_{sus} E^{b6}_{9}

Solo on A

After solos, D.S. al Coda

Vamp, fill & fade

Head is played twice before and after solos.

Manha de Carnaval

(A Day in the Life of a Fool)

Medium Bossa Nova

Music by Luis Bonfa
Lyric by Carl Sigmand

A G_{MI} A_{MI}^{7(b5)} D⁷ G_{MI} A_{MI}^{7(b5)} D⁷

A day in the life of a fool, A

G_{MI} C_{MI}⁷ F⁷ B_b_{MA}⁷ G^{7(b9)}

sad and a long, lone - ly day. I walk the

C_{MI}⁷ F⁷ B_b_{MA}⁷ (F_{MI}⁷ B_b⁷) E_b_{MA}⁷

a - ve - nue, hop - ing to run in - to the wel - come

A_{MI}^{7(b5)} D⁷ G_{MI} A_{MI}^{7(b5)} D⁷

sight of you com - ing my way. I'll

B G_{MI} A_{MI}^{7(b5)} D⁷ G_{MI}

stop just a - cross from your door, But

D_{MI}^{7(b5)} G⁷ C_{MI}

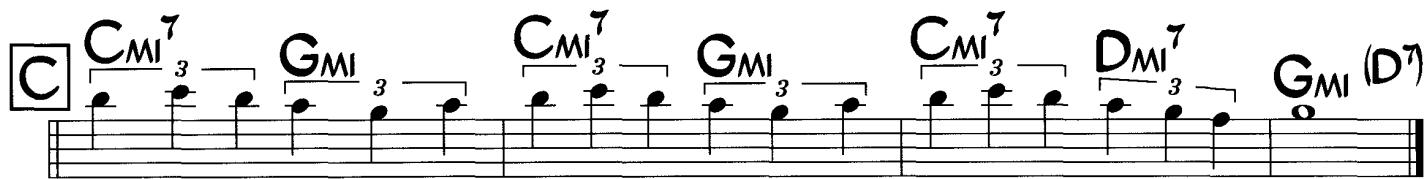
you're nev - er there an - y more. So

C_{MI}⁷ A_{MI}^{7(b5)} D⁷ G_{MI}⁷ (F_{MI}⁷ B_b⁷) E_b_{MA}⁷

back to my room and here in the gloom I

A_{MI}^{7(b5)} D⁷ G_{MI} (A_{MI}^{7(b5)} D⁷)

cry tears of good - bye. Till you



come back to me, that's the way it will be, Ev - 'ry day in the life of a fool.

Letter C may be repeated. Letter C is omitted for solos (but may be used as an interlude).

The Masquerade Is Over

Lyric: Herb Magidson
Music: Allie Wrubel

Med. Ballad*

The musical score consists of six staves of music. The first staff begins with a boxed A and continues with E♭_{MA}⁷, D_{MI}^{7(b5)}, G⁷, C_{MI}⁷, F⁹, B♭_{MI}⁷, and E♭⁹. The lyrics are: "Your eyes don't shine like they used to shine, And the". The second staff starts with A♭_{MA}⁷, followed by G_{MI}^{7(b5)}, C⁷, F⁷, F_{MI}⁷, and B♭⁷. The lyrics are: "thrill is gone when your lips meet mine, I'm a -". The third staff starts with E♭_{MA}⁷, followed by B♭_{MI}⁷, E♭⁷, A♭_{MA}⁷, and D♭⁹. The lyrics are: "afraid the mas - que - rade is o - ver, And so is". The fourth staff starts with G_{MI}⁷, followed by C⁷, F_{MI}⁷, and B♭⁷. The lyrics are: "love, and so is love. Your". The fifth staff begins with a boxed B and continues with E♭_{MA}⁷, D_{MI}^{7(b5)}, G⁷, C_{MI}⁷, F⁹, B♭_{MI}⁷, and E♭⁹. The lyrics are: "words don't mean what they used to mean, They were". The sixth staff starts with A♭_{MA}⁷, followed by G_{MI}^{7(b5)}, C⁷, F⁷, F_{MI}⁷, and B♭⁷. The lyrics are: "once in - spired, now they're just rou - tine, I'm a -". The seventh staff starts with E♭_{MA}⁷, followed by B♭_{MI}⁷, E♭⁷, A♭_{MA}⁷, and D♭⁹. The lyrics are: "afraid the mas - que - rade is o - ver, and so is".

* also played with a medium swing feel.

G_{MI}7 C7 F_{MI}7 B_b13 E_b6 D_b9 E_b6 C₇₍₅₎
 love, and so is love. I

C F_{MI}7 B_b7 G_{MI}7 C7 F_{MI}7 B_b7 E_b_{MA}7
 guess I'll have to play Pag - liac - ci, and get my - self a clown's dis - guise; And

A_{MI}7(b5) D7 G_{MI}7 C9 C_{MI}7 F7 F_{MI}7 B_b7
 learn to laugh like Pag - liac - ci, with tears in my eyes. You

D E_b_{MA}7 D_{MI}7(b5) G7 C_{MI}7 F9 B_b_{MI}7 E_b9
 look the same, you're a lot the same, But my

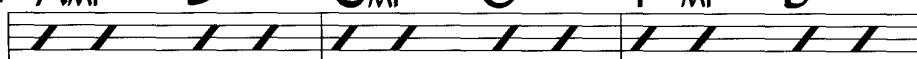
A_b_{MA}7 G_{MI}7(b5) C7 F7 F_{MI}7 B_b7
 heart says "No, no you're not the same." I'm a -

E_b_{MA}7 B_b_{MI}7 E_b7 A_b_{MA}7 D_b9
 afraid the mas - que - rade is o - ver, And so is

G_{MI}7 C7 F_{MI}7 B_b_{SUS} E_b6 (F_{MI}7 B_b7)
 love, and so is love.

alternate changes for
bars 5-7 of

A, B, & D: A_{MI}7 D7 G_{MI}7 C7 F_{#MI}7 B₇



Mean to Me

Roy Turk
Fred E. Ahlert

Med. Swing

A F_{MA}⁷ F[#]^{o7} G_{MI}⁷ (G[#]^{o7}) C⁷ F_{MA}⁷ A_{MI}⁷ C_{MI}⁷ F⁷ B_{MA}⁷ E^{b9}

Mean to me, — Why must you be mean to me? — Gee, hon - ey it

F_{MA}⁷ D⁷ G_{MI}⁷ C⁷ F⁶ D_{MI}⁷ G⁷ C⁷

seems to me — you love to see — me cry - in'. I don't know why.

F_{MA}⁷ F[#]^{o7} G_{MI}⁷ (G[#]^{o7}) A_{MI}⁷ C_{MI}⁷ F⁷ B_{MA}⁷ E^{b9}

I stay home — each night — when you say you'll phone, — You don't — and I'm

F_{MA}⁷ D⁷ G_{MI}⁷ C⁷ F⁶ B^{b6} F⁶ C_{MI}⁷ F⁷

left a - lone, — Sing - in' the blues — and sigh - in'. You treat me

B B^{b6} C⁹ F⁷ B^{b6} E^{b7} D⁷

cold - ly each day — in the year; — You al - ways

G_{MI} E^{b7} D⁷ G⁹ C⁷ C^{7(#5)}

scold me when - ev - er some - bod - y is near, dear.

C F⁶ F[#]^{o7} G_{MI}⁷ (G[#]^{o7}) A_{MI}⁷ C_{MI}⁷ F⁷ B_{MA}⁷ E^{b9}

It must be — great fun — to be mean to me, — You should - n't for

F_{MA}⁷ D⁷ G_{MI}⁷ C⁷ F⁶ (D_{MI}⁷ G_{MI}⁷ C⁷)

can't you see — what you mean to me.

Memories of You

Lyric: Andy Razaf
Music: Eubie Blake

Med. Ballad

A

Wak - ing skies at sun -rise, Ev - 'ry sun -set, too,

Seems to be bring - ing me mem - o - ries of you.

Here and there, ev - 'ry -where, Scenes that we once knew,

And they all just re - call mem - o - ries of you.

B

How I wish I could for - get those hap - py yes - ter - years

that have left a ro - sa - ry of tears.

C

Your face beams in my dreams, Spite of all I do,

Ev - 'ry -thing seems to bring mem - o - ries of you.

203

Med. Straight 8th's

 $\text{J} = 136$

(Intro)

Midland

Billy Childs

(2nd x:)

(sop.)

(pn.)

C_{MI}⁷

A_bM_A^{7(#11)}

(sample bass line)

A

C_{MI}⁷

A_bM_A^{7(#11)}

(pn.)

C_{MI}⁷

A_bM_A^{7(#11)}

1.

F_{MI}⁷

D_bM_A^{7(#11)}

D_{MI}⁷⁽¹¹⁾

D_bM_A^{7(#11)}

D_{MI}⁷⁽¹¹⁾

D_G⁷

03

2.

Bossa

B

C (Orig. feel) *tr~*

Solo on form (AABC)
After solos, D.S., play melody,

Anticipated chords are played on beat 1 for solos.

Med. Funk
J = 186

Mine Is Yours

Bob Mintzer

(Intro)

(pn.) $C^{(\text{add } b13)}$

F_{MI}^6/C

$C^{(\text{add } b13)}$

(bs. simile until bar 7 of [A])

S. [A]

(ten. & flugel.) $C^{(\text{add } b13)}$

$F_{\text{MI}}^6/C^{(\text{add } b13)}$

(pn.) $C^{(\text{add } b13)}$

$C^{(\text{add } b13)} E^{(\text{add } 9)}$

$G_{\text{MI}}^7(\text{add } 13)$

$C^{(\text{add } b13)}$

F_{MI}^6/C

$C^{(\text{add } b13)}$

B

D_{MI}^{11}

$E_b^7\left(\begin{smallmatrix} \#11 \\ \#9 \\ b9 \end{smallmatrix}\right)$

B_{MI}^{11}

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

5

A_b13(^{#11}_{b9})

C

(pn.)

NC.

(bs.)

1.

NC.

2. (flugel.)

(pn., ten.)

NC.

3 - 2 - C⁷ (alt.) solo break
3 - 2 - (fine)

D (Solos)
C pedal On cue C_{MA}⁷ F_{MI}⁶/_C C_{MI}⁷ A_b_{MA}⁷/_C

Vamp till cue

C pedal On cue A_b_{MA}⁷ F_{MI}⁹ C/_D_b B_b_{MI}¹¹

Vamp till cue

Solo on **D**; After solos, D.S. al fine

Chords at letter B are very sustained

207
Fast Swing
 $\text{J} = 260$

Mo' Joe

Joe Henderson

(trp.) $G_b\text{ MA }7(b5)$
(bs.)

$F\text{ MI}$

$G_b\text{ MA }7(b5)$ $F\text{ MI}$ E^{b6}_{MA} D^{b6}_{MA} B^{b7}_{C} A^{b7}_{Bb} B^{b7}_{C} A^{b7}_{Bb} B^{b7}_{C}

[C]

A^{b7}_{Bb} B^{b7}_{C} A^{b7}_{Bb} B^{b7}_{C}

A^{b7}_{Bb} B^{b7}_{C} $sffz$ C^{b7}_{D}

[C] (fine)

A

S

$F\text{ MI}$ E^{b6}_{MA} D^{b6}_{MA} C^{7}_{sus} B^{b7}_{MI} $G^{7(b5)}_{\text{MI}}$

B^{b7}_{MI} E^{b7} A^{b7}_{MA} D^{b7}_{MA} $G^{7(b5)}_{\text{MA}}$ $D^{(b5)}_{\text{MA}}$ D^{b7}_{MA} D^{b7}_{MA}

B_{MI}^{b7} E_b^7 A_{MA}^{b7} D_{MA}^{b7} $G_{MI}^{7(b5)}$ $C^{7(5)}$ $D_{MI}^{7(b5)}$

B_{MI}^{b7} A^{13} A_{MA}^{b7} $D^{13(11)}$

drum fill

1. 2.

($D^{13(11)}$)

on D.S.- D.C. al fine

B (Solos)

B_{MI}^{b7}

B_{MI}^{b7} E_b^7 A_{MA}^{b7} (D_{MA}^{b7}) G_{MI}^{7} D_{MA}^{b7}

B_{MI}^{b7} E_b^7 A_{MA}^{b7} (D_{MA}^{b7}) $G_{MI}^{7(b5)}$ C^7 $D_{MI}^{7(b5)}$

B_{MI}^{b7} A^{13} A_{MA}^{b7} (D^7) $G_{MI}^{7(b5)}$ C^7 F_{MI}

After solos, D.S., play AA,
then D.C. al fine

Chords in parentheses are optional.

209

Fast Swing
 $\text{J} = 260$

Mo' Joe (Harmony)

(trb.)

(ten.)

[mf]

sfz

[mf]

sfz

(fine)

[mf]

A

1. 2.

on D.S.- D.C. al fine

B (Solos)

F_{MI}

B^b_{MI}⁷

B^b_{MI}⁷ E^b⁷ A^b_{MA}⁷ (D^b_{MA}⁷) G_{MA}⁷ D^b_{MA}⁷

B^b_{MI}⁷ E^b⁷ A^b_{MA}⁷ (D^b_{MA}⁷) G_{MI}^{7(b5)} C⁷ D_{MI}^{7(b5)}

B^b_{MI}⁷ A¹³ A^b_{MA}⁷ (D⁷) G_{MI}^{7(b5)} C⁷ F_{MI}

After solos, D.S., play AA,
then D.C. al fine

Tenor sounds one octave lower than written.
Chords in parentheses are optional.

Fast swing

J = 236

Moment's Notice

John Coltrane

A

B

C E_MI^7 A^7 $F_MI^7 B_b^7$ $E_b^M_A^7$ $A_b^M_I^7$ D_b^7

D_MI^7 G^7 $E_b^M_I^7 A_b^7$ $D_b^M_A^7$ $D_MI^7(5)$ G^7

C_MI^7 $B_b^M_I^7$ E_b^7 $A_b^M_A^7$ D_b^9

G^7 C^7 F_MI^7 B_b^7 E_b/B_b F_MI/B_b

G_MI/B_b F_MI/B_b E_b/B_b F_MI/B_b G_MI/B_b F_MI/B_b E_b solo break

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

$E_b^{7(9)}$

Kicks are not played for solos except for the pedal and the solo break (which are played every chorus).
Melodic rhythm is somewhat freely interpreted.

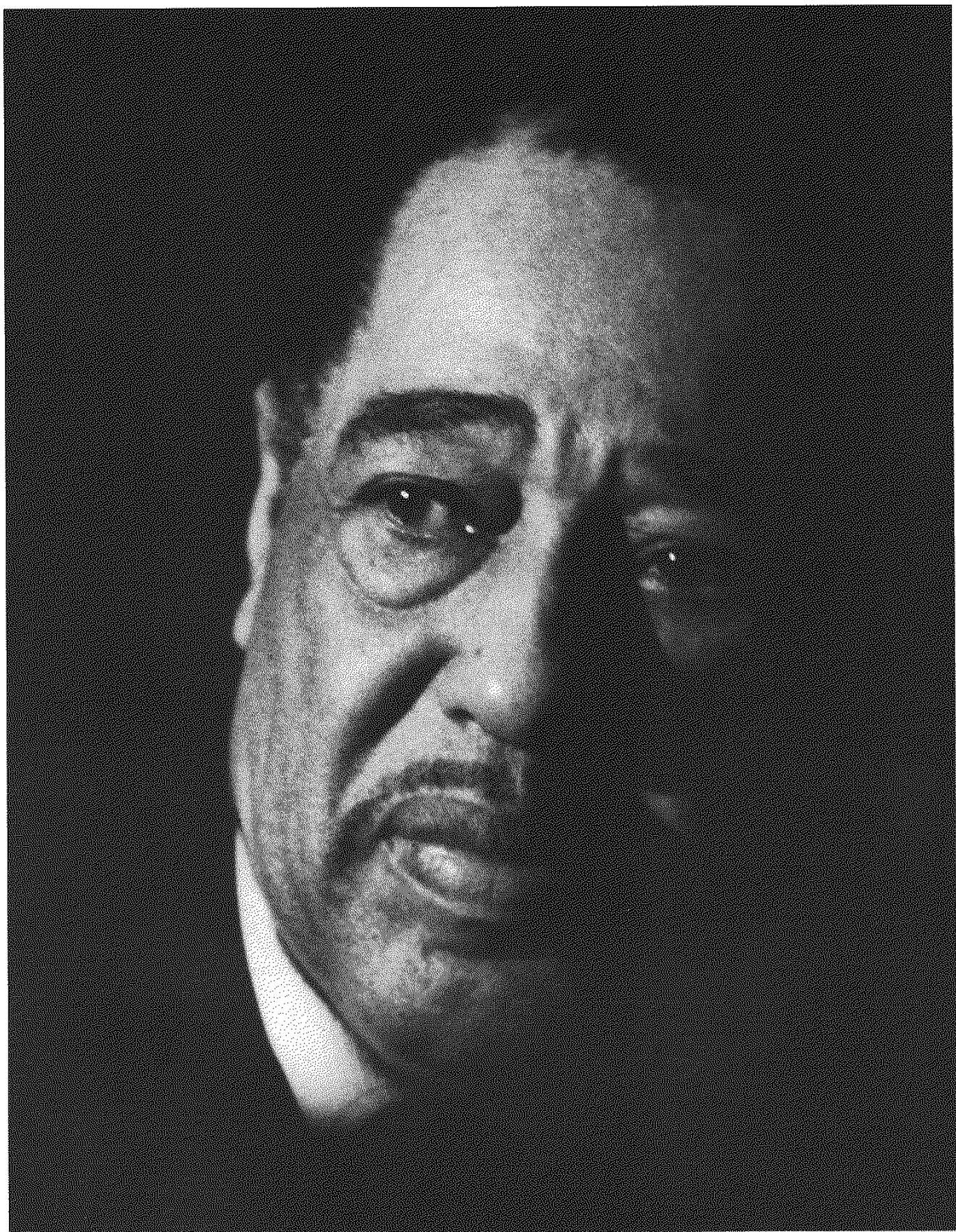


Photo by Paul Hoeffler

DUKE ELLINGTON

Mood Indigo

Duke Ellington ²¹⁴
Irving Mills
Albany Bigard

Med. Ballad (1/8's swing)

A

You ain't been blue,
No, no, no.

You ain't been blue till you've had that mood in - di - go.

That feel - in' goes steal - in' down to my shoes, While

I sit and sigh: "Go long blues." **(fine)**

B

Al - ways get that mood in - di - go since my ba - by said good -
bye, In the eve - ning when lights are low,

I'm so lone - some I could cry. 'Cause there's no - bod - y who

cares a - bout me, I'm just a soul who's blu - er than blue can be.

When I get that mood in - di - go, I could lay me down and die.

original melody, bar 7 of **[A]**:



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

Moon Rays

Horace Silver

Med. Latin

J = 134

(trp.) (ten.)

A

B

C

(Swing)

F_{MI}⁹ **B_b⁷(⁹₅)** **E_b_{MA}⁹** **A_b¹³(¹¹)** **E_b_{MA}⁹** **A_b bass** ↑

D (Solos) (Swing) **F_{MI}⁷** **B_b⁷** **E_b_{MA}⁷** (**F_{MI}⁷** **G_{MI}⁷** **C⁷**)

(1st x only) **F#_{MI}⁷** **B⁷** **F_{MI}⁷** **B_b⁷**

F_{MI}⁷ **A_{MI}⁷(⁹₅)** **A_b_{MI}⁷** **G_{MI}⁷** **F#_{MI}⁷** **B⁷**

F_{MI}⁷ **B_b⁷** **E_b_{MA}⁷** **A_b¹³(¹¹)** **E_b_{MA}⁷** **A_b¹³(¹¹)**

E **A_{MI}⁷** **D⁷** **G_{MI}⁷** (**A_{MI}⁷** **B_{MI}⁷** **E⁷**)

B_b_{MI}⁷ **E_b⁷** **A_{MI}⁷** **D⁷**

A_{MI}⁷ **C#_{MI}⁷(⁹₅)** **C_{MI}⁷** **B_{MI}⁷** **B_b_{MI}⁷** **E_b⁷**

A_{MI}⁷ **D⁷** **G_{MI}⁷** **C⁷** **F_{MI}⁷** **B_b⁷**

F **F_{MI}⁷** **B_b⁷** **E_b_{MA}⁷** (**F_{MI}⁷** **G_{MI}⁷** **C⁷**)

F#_{MI}⁷ **B⁷** **F_{MI}⁷** **B_b⁷**

F_{MI}⁷ **A_{MI}⁷(⁹₅)** **A_b_{MI}⁷** **G_{MI}⁷** **F#_{MI}⁷** **B⁷**

F_{MI}⁷ **B_b⁷** **E_b_{MA}⁷** **A_b¹³(¹¹)** **E_b_{MA}⁷** **A_b¹³(¹¹)**

(G_{MI}⁷) (last x) { (.) }

Solo on DDEF

After solos continue to letter **G** (V/S) turn page

(Shout Chorus)

G

F_{M11} B₇₍₅₎ E_{♭MA7} F_{M17} G_{M17} C₇
F_{#M17} B₇ F_{#M17} B₇ F_{M11} B_{b13} dr. fill
F_{M17} A_{M17(5)} A_{bM17} D_{b7} G_{M17} G_{M17(5)} F_{#M17} B₇
(trp.) ten. (unis.) (ten. 8va b.)

H

A_{M19} D_{13sus} G_{MA7}
B_{bM19} E_{b13sus} A_{M19} D₁₃
A_{M17} C_{#M17(5)C#M17} F_{7/C} B_{M17} B_{M17(5)} B_{bM17} E_{b7}
(trp.) ten. D₇₍₅₎ G_{M19} C₁₃ F_{M19} B_{b13} (unis.) (D.S. al Coda)

(Latin)

E_{bMA9} A_{b13(5)} C_{MA7} D
C_{#M17} B_{b7} G_{MA7} D
D_{bMA7} D
8 8 C_{MA7} D

Sheet music for piano and bass, featuring multiple staves of musical notation with various chords and bass lines.

Chords and bass notes shown include:

- Top staff: C_{MA}⁷, D, C_{MI}^(b5), C_{MI}^(MA7), F_C⁷, C_{MI}, B_{MI}^{7(b5)}, E_I^{7(b9)}, E_I^{7(b9)}
- Second staff: A_{MI}⁹, D_I^{7(b9)}, G_{MI}⁹, C¹³, F_{MI}⁹, B_b¹³
- Third staff (labeled J): A_b_{MA}⁷, B_b, A_b_{MA}⁷, F_B^{#7}, E_b_{MA}⁷, B_b, A_b_{MA}⁷, B_b
- Fourth staff: A_b_{MA}⁷, B_b, A_{MI}^{7(b5)}, A_b_{MI}^(MA7), D_b_I⁷, A_b, A_b_{MI}, G_{MI}^{7(b5)}, C_I^{7(b9)}, C_I^{7(b9)}
- Fifth staff: F_{MI}⁹, B_b_I^{7(b9)}, E_b_{MA}⁹, A_b^{13(#11)}, E_b_{MA}⁹, A_b_{bass}, E_b_{MA}⁹, A_b^{13(#11)}, E_b_{MA}⁹, A_b_{bass}
- Sixth staff: E_b_{MA}⁹, A_b^{13(#11)}, E_b_{MA}⁹, A_b_{bass}, E_b_{MA}⁹, A_b_{13(#11)}, dr. fill, A_b_{bass}, E_b_{bass}, A_b_{bass}
- Bottom staff: (bs. w/ pn. 8va b.) (fine)

bass for first 8 of A, C & J (swing 1/8's):

Bass line for first 8 bars of A, C & J, swing 1/8's. (w/ pn. 8va b.) (etc.)

bass for first 8 of B & I:

Bass line for first 8 bars of B & I, swing 1/8's. (w/ pn. 8va b.) (etc.)

bass for last 2 bars of A & C (also end of J);

Bass line for last 2 bars of A & C (also end of J). (w/ pn. 8va b.) straight 1/8's, staccato:

Drums and piano play very lightly for head (Letters A, B, C, I & J). Trumpet plays melody throughout.

Med. Straight 8th's/Latin Moontide

Randy Brecker

J = 144

Med. Straight 8th's/Latin Moontide

J = 144

B_MI (add 9) **A** *C_MI* (add 9) *C#7* *C_MA7* (omit 5) *B* *B* *B* *B* (add 9) *G_MA7(b5)* *B* *G#_A*

(trp.)

G#_A *B* (add 9) *B_MI* (add 9) *C_MI* (add 9) *C#7* *C_MA7* (omit 5) *B* (add 9) *D* *E* : *E_b_MI11*

F#_sus *D* *F#_G* *B* (add 9) *G* *F#* *C* *D* *D_MA7(#5)* *F#* *C*

C *D* (add 9) *E_MA7(b5)* *Bb7(b5)* *A_MA7(b5)* *D* *E_b* *D* *Ab* *C#_A* *C_MA7(b5)* *G_MA13(#11)* *B_MI*

(ten.) (trp.)

D *B_MI* (add 9) *C_MI* (add 9) *C#7* *C_MA7* (omit 5) *B* *B* *B* (add 9) *D* *E* : *E_b_MI11*

F#_sus *D* *F#_G* *B* (add 9) *O*

9

E Solos

F

G

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

Vamp, fill & fade

Suggested scales for soloing:
C#7(omit 5)B -- B Locrian #2 | B9(#5) -- B Mixolydian b6

Med. Straight 8th's

Latin $\text{J} = 144$

Moontide (Rhythm)

A

(bs.- pn. doubles most)

B
C

(bs. w/ pn.)

21

B_b7(_{b5}) A_{MA}7(_{b5}) D/E_b

#₈
DMA₇/A_b Db/A C_{MA}7(_{b5}) G_{MA}13(#11) BMI(_{b5})

D

B_{Mi}(add 9) C_{Mi}7(_{b5}) C#7 C_{MA}7/B B_{b5}
(pn.) D/E Eb_{Mi}11

F#sus D F#G B_{b5}
(pn.)

E (Solos)

B_{Mi}9 C#7(_{b5}) B_{Mi}9 B_{Mi}9 C#7(_{b5}) B_{b5} (B9(#5))

F

D_{MA}7(_{b5}) B_b7(_{b9}) A_{MA}7(_{b5}) D/E E/F# G_bA_b

G

B_{Mi}9 C#7(_{b5}) B_{Mi}9 B_{Mi}9 C#7(_{b5}) B_{b5}

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

B_{b5}

Suggested scales for soloing:
C#7(omit 5)/B -- B Locrian #2 B9(#5) -- B Mixolydian b6

Base notes in parentheses are below the normal range of the instrument

Moontide (Harmony)

Med. Straight 8th's/Latin

$\text{J} = 144$

A

B

C

(melody)

(harmony)

D

E Solos

F

G

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

O

Suggested scales for soloing:
C#7(omit 5)/B -- B Locrian #2 | B9(#5) -- B Mixolydian b6

D_{MI} 7(b5) **G_(#5) 7(b9)** **C_{MI} 9** **F_{SUS} 13** **F_{MI} 9** **B_{SUS} 13 B_(#5) 9**

just be-hind the cur-tain of your smile. **(cresc.)** I swore I

C **E_{MA} 9** **E⁶** **D_{#MI} 7(b5)** **G_(#5) 7(b9)** **C_{#MI} 9 F_(#5) 9**

mf did - n't know, which goes to show how long it takes a man to be a man;

B_{MI} 9 **E_(#5) 9** **A_{MA} 9** **A⁶** **G_{#MI} 7(b5)** **C_# 7(b9)**

But if I say e-nough and try e-nough, and pray e-nough and cry e-nough I

F_{#MI} 9 **F⁹** **E_{MI} 9** **A_(b5) 9 A⁹** **D_{MA} 7**

can. Have more time to

C_{#MI} 7(b5) **F^(b5) #7** **F⁷** **B_{MI} 9** **E_(b5) 7** **E⁷** **A_{MI} 9** **D_(b5) 7** **D⁷**

spare for you, Always be there for you to care for you with

G_{MA} 7 **G_{#MI} 7(b5)** **C_# 7(#9)** **F_{#MA} 7** **B_{13(#11)}**

more love, more love, more love

B_{MA} b7

f (fill) **(rit.)**

2nd verse 2. I could have given you the gifts I threw
to total strangers passing through my nights;
I could have cuddled near your gentle flame,
been warmer there than in these glaring lights.

Should have had more time (etc.)

Melody is sung with rhythmic freedom.

More Love (Counter-melody)

Med. Pop Ballad

J = 69 F_{MI}7 (Intro)

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

Musical score for two staves:

Top Staff (Treble Clef):

- D MA⁷
- C# MI^{7(b5)}
- F#7
- F#7
- B MI⁹
- E^(b5)7
- E7
- A MI⁹
- D^(b5)7
- D7

Bottom Staff (Bass Clef):

- G MA⁷
- G# MI^{7(b5)}
- C#7(#9) (cresc.)
- F# MA⁷
- B^{13(#11)}
- B^b MA⁷ (rit.)

Morning Sprite

Bright Latin/Samba

$J = 268$

(Intro) E_B $F\#_{MI}$ $C\#_D^7$ B^7 $F\#_{MI}$ E $F\#_{MI}^7$ (B) E_{MA}^7

1st x: pn. only
2nd x: add bass & drums

Chick Corea



A $E_{b_{MI}}^7$ $B_{b_{MA}}^7$ D $C\#_{MI}^7$ C_{MI}^7

(pn.)

This section for piano features a rhythmic pattern of eighth and sixteenth notes. Chords shown include $E_{b_{MI}}^7$, $B_{b_{MA}}^7$, D , $C\#_{MI}^7$, and C_{MI}^7 .

B_{MI}^7 $B_{b_{MI}}^7$ A^7 A^{b7}

This section continues the piano part with chords B_{MI}^7 , $B_{b_{MI}}^7$, A^7 , and A^{b7} .

$A^{b_{MI}}^7$ D_b A_{MA}^7 D_b A^b D_b G D_b G^b D_b

This section shows a sequence of chords: $A^{b_{MI}}^7$, D_b , A_{MA}^7 , D_b , A^b , D_b , G , D_b , and G^b .

G^b D_b $F\#_{MI}$ D_b D^{b+} $D_b^{6(b5)}$

(w/ bs.)

This section includes chords G^b , D_b , $F\#_{MI}$, D_b , D^{b+} , and $D_b^{6(b5)}$. The instruction "(w/ bs.)" appears below the staff.

B (Swing) C_{MI}^7 B^b D $E_{b_{MI}}^7$ E_{MI}^7 F_{MI}^7 $B_{b_{MI}}^7$

This section for piano begins with a swing feel. It includes chords C_{MI}^7 , B^b , D , $E_{b_{MI}}^7$, E_{MI}^7 , F_{MI}^7 , and $B_{b_{MI}}^7$.

(Latin) A^7 A^{b7} G^7 $D_{b_{MA}}^7$ C_{MA}^7 F_{MI}^7 B^b

(w/ bs.)

This section for piano features a Latin feel with chords A^7 , A^{b7} , G^7 , $D_{b_{MA}}^7$, C_{MA}^7 , F_{MI}^7 , and B^b . The instruction "(w/ bs.)" appears below the staff.

F_{MI}^7 B^b A_{MA}^7 F_{MA}^7 A $G^{\#}_{MI}^7$ $G^7(\#11)$

This section continues the Latin feel with chords F_{MI}^7 , B^b , A_{MA}^7 , F_{MA}^7 , A , $G^{\#}_{MI}^7$, and $G^7(\#11)$.

$G^7(\#11)$ $F^{\#7(b9)}$ D C C^7 B^b $B^7(b9)$

This section concludes the Latin section with chords $G^7(\#11)$, $F^{\#7(b9)}$, D , C , C^7 , B^b , and $B^7(b9)$.

C E F[#]_{M1} C[#] B⁷_{D[#]} F[#]_{M1} E F[#]_{M1} 7 (B) E_{MA} 7
 (piano solos around melody)

E B F[#]_{M1} C[#] B⁷_{D[#]} F[#]_{M1} (4th x) E F[#]_{M1} 7 (B) E_{MA} 7 (4x's on D.S. only)

D (Solos) (Swing) E_b_{M1} 7 B_b_{MA} 7 D D_b_{M1} 7 C_{M1} 7 B_{M1} 7 B_b_{M1} 7

A⁷ A^b⁷ A^b_{M1} 7 D^b A_{MA} 7 D^b A^b D^b G D^b

G^b D^b F[#]_{M1} D^b D^b+ D^b 6(b5)

E C_{M1} 7 B^b D E_b_{M1} 7 E_{M1} 7 F_{M1} 7 B_b_{M1} 7

A⁷ A^b⁷ G⁷ D_b_{MA} 7 C_{MA} 7

F_{M1} 7 B^b A_{MA} 7 F_{MA} 7 A G[#]_{M1} 7

G^{7(#11)} F[#]^{7(b9)} D (Latin) C C⁷_{B^b} B^{7(b9)}

F Latin E B F[#]_{M1} C[#] B⁷_{D[#]} F[#]_{M1} E F[#]_{M1} 7 (B) E_{MA} 7 (4x's)
 (sample piano L.H.) Solo on DEF; After solos, D.S. al Coda.

F[#]_{M1} 7 E_{MA} 7

Time feel at A and B is organized around kicks & anticipations. Sample piano L.H. at F may also be used for Intro and letter C. Drums may solo at F (indef.).

231 Med. Latin/Funk

 $\text{J} = 104$

D MA 7 (no chords)

(Intro)

till [A]

7 till [A]

(sample bass line)

Mozambique

Eugenio Toussaint

(As Played by SACBE)



B (Synth.
Solo) A^{b6}_9

(sample bass)

Vamp till cue

(On cue- Sax solo) F^{6}_9

Vamp till cue

On cue- D.S. al Coda

D major

kalimba fill

(Vamp & fade)

Bass line is a sample only; it is radically different on the D.S..
Solo sections are each 24 bars long on recording.

$J = 104$

Mozambique (Keyboard)

(Intro) Tacet

A D major scale till **B**

B (Synth.) Solo $A^{b6/9}$

(On cue- Sax solo) $F^{6/9}$

Vamp till cue Vamp till cue On cue, D.S. al Coda

kalimba fill (D major)

(Vamp and fade)

Top line of keyboard voicing doubles melody

Fast Swing

J = 252

Mr. P.C.

John Coltrane

234

The musical score consists of several staves of jazz notation. The first staff (top) starts with a treble clef, a key signature of one flat, and a tempo of J = 252. It features a section labeled '(ten.)' with a box labeled 'A'. The second staff shows a bass line with a box labeled 'B' containing '(Solos)' and 'CMI⁶'. The third staff shows a treble line with 'FMI⁶' and 'CMI⁶'. The fourth staff shows a bass line with 'FMI⁶' and 'CMI⁶'. The fifth staff shows a treble line with 'Ab7', 'G7(#5)', 'CMI⁶', and 'G7(#5)'. The sixth staff shows a bass line with 'CMI', 'GMI', and 'CMI'. The seventh staff shows a treble line with 'Ab7', 'G7(#5)', and 'CMI'. The eighth staff shows a bass line with 'CMI', 'GMI', and 'CMI'. The ninth staff is a 'Shout Chorus' section with '(use between solos)' containing 'G7(#5)', 'CMI⁷', 'F', 'C', 'CMI⁷', 'F', 'C', 'CMI⁷', '(C)', 'FMI⁷', 'FMI⁷', 'FMI⁶', 'FMI⁷', 'CMI⁷', 'F', 'C', 'CMI⁷', 'NC', and '(sample fill) G7(#5)'. The tenth staff shows a bass line with 'Ab7', 'G7(#5)', and 'NC'. The eleventh staff shows a treble line with '(drum fill)'.

234

My Ship

Lyric: Ira Gershwin
Music: Kurt Weill

Med. Ballad

A F⁶₉ D^{7(b9)} G¹³ C⁹_{SUS} C⁹ F⁶₉ D^{7(#9)} C_{MI}^{7(b5)} B_{MI}^{7(b5)} B_b⁷

My ship has sails that are made of silk, The decks are trimmed with gold, And of

A_{MI}⁷⁽¹¹⁾ D^{7(#9)} G_{MI}¹¹ B^b_{MI}^(MA7) E^{b9(#11)} D_{MI}¹¹ A^b_{MI}^(MA7) G_{MI}⁷ C^{7(b9)}

jam and spice there's a par - a - dise in the hold. My

F⁶₉ D^{7(b9)} G¹³ C⁹_{SUS} C⁹ F⁶₉ D^{7(#9)} C_{MI}^{7(b5)} B_{MI}^{7(b5)} B_b⁷

ship's a - glow with a mil - lion pearls, and ru - bies fill each bin. The

A_{MI}⁷⁽¹¹⁾ D^{7(#9)} G_{MI}¹¹ B^b_{MI}^(MA7) E^{b9(#11)} D_{MI}¹¹ A^b_{MI}^(MA7) C⁹_{SUS} F

sun sits high in a sap - phire sky when my ship comes in. I can

B C⁹_{SUS} G_{MI}⁷ B^b_{MI}⁶ F_{MA}⁷ B_{MI}^{7(b5)} E^{7(b9)}

wait the years till it ap - pears, One fine day one spring; But the

A_{MI} D_{MI}⁷ A_{MI} D_{MI}⁷ A_{MI}⁷⁽¹¹⁾ D¹³^(#11) G⁹_{SUS} G¹³ C⁹_{SUS} C^{7(#5)}

pearls and such, They won't mean much if there's miss - ing just one thing. I

C F⁶₉ D^{7(b9)} G¹³ C⁹_{SUS} C⁹ F⁶₉ D^{7(#9)} C_{MI}^{7(b5)} B_{MI}^{7(b5)} B_b⁷

do not care if that day ar - rives, That dream need nev - er be if the

A_{MI}⁷⁽¹¹⁾ D^{7(#9)} G_{MI}¹¹ B^b_{MI}^(MA7) E^{b9(#11)} D_{MI} C⁷

ship I sing does - n't al - so bring my own true love to

Musical score for "If the Ship I Sing" with lyrics and chords:

me, If the ship I sing does - n't al - so bring my
 own true love to me.

Chords shown above the lyrics:

- F_{MA}^7
- $F^{\#o7}$
- G_{MI}^7
- C^7
- F_{MA}^9
- D_{MI}
- $(B^{7(b5)})$
- B_{MA}^9
- $E_b^{13}_{\text{SUS}}$
- E_b^9
- A_{MI}^7
- A_b^{13}
- $(G_{MI}^{7(b5)})$
- G_{MI}^7
- $C^{7(b9)}$
- F^6
- $(G_{MI}^7 \quad C^7)$

alternate changes bars 6 & 14 of [A], bar 6 of [C]:

Chords for alternate changes:

- $G_{MI}^{7(11)}$
- $F_{MI}^{7(b5)}$
- $E_{MI}^{7(b5)}$
- $A^{7(b9)}$

alternate changes, bars 3-5 of [C] :

Chords for alternate changes:

- F^6_9
- $D^{7(\#9)}$
- $G^{13}_{\text{SUS4-3}}$
- $C^{13}_{\text{SUS4-3}}$
- $B_{MI}^{7(b5)}$
- B_b^{13}
- A_{MI}^{11}
- $A_b^{13(\#11)}$



Photo by Paul Hoeffler

ERIC DOLPHY

Med. Ballad

 $\text{J} = 57$

A

(ten.)

$\text{D}_{\flat}\text{MA}^7$ E_b $\text{E}_{\flat}\text{MI}^9$ AMA^7 E_b GMA^7 E_b $\text{A}_{\flat}\text{MA}^7$

(bass)

B

BMA^7 B_b $\text{B}_b\text{13(b9)}$ BMA^7 B_b $\text{B}_b\text{13(b9)}$

$\text{D}\text{MA}^7(\#5)$ B_b BMA^7 B_b $\text{A}_{\flat}\text{MA}^7$ B_b E_bsus (add b9) (EMA^7 B_b)

C

$\text{D}_{\flat}\text{MA}^7$ E_b $\text{E}_{\flat}\text{MI}^9$ AMA^7 E_b GMA^7 E_b $\text{A}_{\flat}\text{MA}^7$

Solo on form (AABC)

(Ending)

AMA^7 E_b GMA^7 E_b $\text{A}_{\flat}\text{MA}^7$ E_b AMA^7 E_b GMA^7 E_b $\text{A}_{\flat}\text{MA}^7$ E_b

AMA^7 E_b GMA^7 E_b $\text{A}_{\flat}\text{MA}^7$ $\text{D}_{\flat}\text{MA}^7$ $\text{A}_{\flat}\text{MA}^7$ $\text{D}_{\flat}\text{MA}^7$ $\text{A}_{\flat}\text{MA}^7$ $\text{D}_{\flat}\text{MA}^7$ $\text{A}_{\flat}\text{MA}^7$

Chord in parentheses is optional. Gma7/Eb may also be played as Gma7(#5)/Eb. Bass line continues for solos.

Naima

John Coltrane

238

238

Napanoch

Dave Liebman

Fast Swing (Intro)
J = 284

(pn.)

F[#]_{M1} 7(11)

G⁹_{SUS}

(bs.)

F[#]_{M1} 7(11)

E^b_{M1} 7(11)

A

F[#]_{M1} 7(11) (F# pedal)

E^b_{M1} 7(11)

(sax w/ pn.)

F[#]_{M1} 7(11) (F# pedal)

E^b_{M1} 7(11)

F[#]_{M1} 7(11) (F# pedal)

E^b_{M1} 7(11)

F[#]_{M1} 7(11) (F# pedal)

E^b_{M1} 7(11)

B

(sample sax fill)

G⁹_{SUS}

F[#]_{M1} 7(11)

G⁹_{SUS}

(etc.)

F#_{M1} 7(11)

G⁹_{SUS}

F#_{M1} 7(11)

F⁹_{SUS}

Head is played twice.

Solo on **A**; **B** may be inserted
on cue. After solos, D.S. al Coda
(repeat before taking Coda).

O (Slowly)

(pn. & sax.)

NC.

(bs.)

E_b

E_{M1}

sample piano comp
voicings at **A**:

Melody is freely interpreted. Solos may also be over an F# minor tonality till cue.
E_b|E_{M1} chord is optional for solos.

The Natives Are Restless Tonight

Fast Swing

J = 280 (Intro)

Horace Silver

C

A

E_b MA⁷ **G_{MI}** **A^{7(b5)}** **A_b^{7(b5)}** **G_{MI}**

(First solo begins)

B Solos **G_{MI}** **E_b MA⁷**

G_{MI} **A^{7(b5)}** **A_b^{7(b5)}** **G_{MI}**

After solos, D.C. al Coda
(repeat before taking Coda)

(G_{MI}) **(A^{7(b5)})** **(A_b^{7(b5)})** **G_{MI}⁷**

(Slowly)

G_{MI}⁷ **(trp. ten.)** **G_{MI}⁶**

Natural Selection

Richie Beirach
(As played by Quest)

Med. Swing

A

*1st x: pn.
2nd x: sop.*

B

(Slowly)

Last 4 bars of B may be vamped to end solos.
For out head, soprano plays melody at B.
Head is played twice before solos, once after.
Fmi9(MA7,#5) may also be played as Fmi(add9).

Med. Straight 1/8's The Necessary Blonde

Gary Willis
(As played by
Scott Henderson,
Gary Willis and
Tribal Tech)

J = 177

Intro: $E_{MI}^{7(b5)}$ D_{Ab} $E_{MA}^{7(b5)}$

1: $\frac{3}{4}(8)$ $b\cdot b\cdot b\cdot \#b\cdot \#b\cdot$ (bs., harmonics, w/ pn.)

A: $E_{MI}^{7(b5)}$ D_{Ab} $E_{MA}^{7(b5)}$

S: $A_{MA}^{7(5)} / G^{\#}$ E_{MI}^9 $A_{b13}^{13(\#11)} / b_9$ E_{MI}^9 $A_{b13}^{13(\#11)} / b_9$

2: $\#b\cdot$ (pn. comps) $b\cdot$

B: $G_{b13}^{13}_{sus} / D_{F}^{b6}$ F $A_{MI}^{(add 9)} / E$ G_{MI}^{11} $B_{MA}^{b7(\#5)} / E$ E_{MI}^9

C: $A_{b13}^{13(\#11)} / b_9$ E_{MI}^9 $A_{b13}^{13(\#11)} / b_9$

D: F_{MI}^9 B_{MI}^9 $E_{MI}^{7(\#9)} / b_5$

E: E_{MI}^9 G_{MI}^9 A_{MI}^{11}

F: C_{MI}^{11} C_{MA}^7 A_{MA}^7 / B $A_{MA}^{7(5)} / B$

G: E_{MI}^9 $F_{MI}^{7(\#9)(add b9)}$ G_{MA}^9 $A_{b13}^{13(b9)}$ $B_{MI}^{7(\#9)} / b_5$ $C_{MI}^{11} / (add b9)$

H: (gtr. 8va b.)

* Drums accent dotted quarters through much of tune.

E_{MI} 11 gtr. fill - - - - - 3 - - - - -

D_{MA} 7(5) **G#** **F#_{MI} 9** **E_{MI} 11** **D_{MI} 6/9** **A^(add 11)** **C#_{MI} 7(5)** **B_{MI} 6** **B_b 13(11)**

C₂ **E_{MI} 9** **A_b 13(11)** **E_{MI} 9** **A_b 13(11)**

D **C_{MI} 11** **F_{MI} 7(9)** **D_{MI} 9**

(gtr., loco) **F#_{MI} 9** **E_{MI} 7(9)** **D_{MI} 9**

C#_{MI} 7(9) **C_{MI} 9** **F_{MI} 11(5)** **B_b 7(9)**

E **(Solos)** **E_{MI} 9** **A_b 13(11)** **(4x's)**

F **F#_{MI} 9** **B_b_{MI} 9** **E_{MI} 7(9)** **E_{MI} 9**

G#_{MI} 9 **A_{MI} 11** **C#_{MI} 11** **C_{MA} 7**

Till cue **F_{MA} 7(11)** Solo on E (4x's), F (indef.) On cue - first solo **A_{MA} 7** **B** **A_{MA} 7(5)** **B**

(pn.) Play **C₁** before 2nd solo

On cue - 2nd solo **F_{MA} 7** **G** **F_{MA} 7(5)** **G** (pn.) Play letter **D**, then D.S. al Coda

O **E_{MI} 9** **A_b 13(11)** **F_{MI} 7** **E_b 7**

E_{MI}⁹ **D_{MI}¹¹** **C[#]7([#]5)** **B_{MI}⁹** **A_{MI}¹¹** **D_{MA}^{7([#]5)}** **G[#]**.
F[#]_{MI}⁹ **E_{MI}¹¹** **D_{MI}⁶** **A^(add 11)** **B_{MI}⁶** **B_b13([#]11)**
C₂ **E^b_{MI}⁹** **A_b13([#]11)_{(b}9)** **E^b_{MI}⁹** **A_b13([#]11)_{(b}9)**
D **C_{MI}¹¹** **F^{7([#]5)}** **F[#]_{MI}⁹** **E^{7([#]5)}** **D_{MI}⁹**
C[#]7([#]5) **C_{MI}⁹** **F_{MI}^{11(b}5)** **B_b7([#]5)**
E **(Solos)** **E^b_{MI}⁹** **A_b13([#]11)_{(b}9)** **(4x's)**
F **F[#]_{MI}⁹** **B_b_{MI}⁹** **E^b7([#]5)** **E_{MI}⁹**
G[#]_{MI}⁹ **A_{MI}¹¹** **C[#]_{MI}¹¹** **C_{MA}⁷**
Till cue **Solo on E (4x's), F (indef.)** **On cue-- 1st solo**
F_{MA}^{7([#]11)} **A_{MA}⁷** **B** **A_{MA}^{7([#]5)}** **B**
On cue-- 2nd solo **F_{MA}⁷** **G** **Play C₁ before 2nd solo**
E^b_{MI}⁹ **A_b13([#]11)_{(b}9)** **Play letter D, then D.S. al Coda**
On cue **F_{MI}⁷** **E^b^o7**
Vamo till cue

The Necessary Blonde (Bass)

Med. Straight 1/8's

$J = 177$

$E_{MI}^{b7(b5)}$

(Intro)

D_{Ab}

$E_{MA}^{b7(b5)}$

$\frac{3}{4}(8)$

(melody-artificial harmonics)

$A_{MA}^{7(b5)}$

$G^{\#}$

(E_{MI}^{b9})

$A_{b9}^{b13(\#11)}$

E_{MI}^{b9}

$A_{b9}^{b13(\#11)}$

(Tacet)

A

$E_{MI}^{b7(b5)}$

D_{Ab}

$E_{MA}^{b7(\#5)}$

(melody, w/ pn.)

(bass does not play melody on D.S.)

$A_{MA}^{7(b5)}$

(E_{MI}^{b9})

$A_{b9}^{b13(\#11)}$

)

$G_{b9}^{b13}_{sus}$

$D_{b9}^{6/4}$

$A_{MI}^{(add\ b9)}$

G_{MI}^{11}

$B_{b9}^{b13}_{MA}^{7(b5)}$

E_{MI}^{b9}

(w/ gtr.)

$A_{b9}^{b13(\#11)}$

E_{MI}^{b9}

$A_{b9}^{b13(\#11)}$

B

$F_{MI}^{\#9}$

$B_{b9}^{b13}_{MI}^{9}$

$E_{b9}^{7(\#9)}$

2

2

2

E_{MI}^9

$G_{MI}^{\#9}$

A_{MI}^{11}

2

2

2

C_{MI}^{11}

C_{MA}^7

A_{MA}^7

$A_{MA}^{7(b5)}$

2

2

2

C₁

E_{MI}^9

$F^{\#07(\text{add } b9)}$

G_{MA}^9

$A^{13(b9)}$

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

$C_{SUS}^{\#}$

E_{b9}^{b9}

2

2

2

49

E_{MI}⁹ **D_{MI}¹¹** **C^{#7(5)}** **B_{MI}⁹** **A_{MI}¹¹** **D_{MA}^{7(#5)}**
F[#]_{MI}⁹ **E_{MI}¹¹** **D_{MI}⁶** **A^(add 11)**
C₂ **E^b_{MI}⁹** **A^{b13(11)}** **E^b_{MI}⁹** **A^{b13(11)}**
D **C_{MI}¹¹** **F⁷⁽⁵⁾** **F[#]_{MI}⁹** **E⁷⁽⁵⁾** **D_{MI}⁹**
C^{#7(5)} **C_{MI}⁹** **F_{MI}^{11(b5)}** **B^{b7(5)}**
E **(Solos)** **E^b_{MI}⁹** **A^{b13(11)}** **(4x's)**
F **F[#]_{MI}⁹** **B^b_{MI}⁹** **E^{b7(5)}** **E_{MI}⁹**
G[#]_{MI}⁹ **A_{MI}¹¹** **C[#]_{MI}¹¹** **C_{MA}⁷**
Till cue **F_{MA}⁷⁽¹¹⁾** **Solos on E (4x's), F (indef.).** **On cue-- first solo** **A_{MA}⁷** **B** **A_{MA}⁷⁽⁵⁾** **B**
On cue-- 2nd solo **F_{MA}⁷** **G** **F_{MA}⁷⁽⁵⁾** **G** **Play C before 2nd solo**
Play letter D, then D.S. al Coda
O **E^b_{MI}⁹** **A^{b13(11)}** **(On cue)** **F_{MI}** **E^{b7}**
Vamp till cue

Notes in parentheses are used in the recording

Slow Ballad

(1/16's swing)

J = 49

(Intro)

Never Alone

Michael Brecker

A^b bass

(keybd.- inner voice)

(ten.)

A

(bass)

51

A^b **D^b/_{A^b}** **G/_{A^b}** **F/_{A^b}** **E^b_{M1} 7(11)** **E_{M1} 7(11) 7(#11)**
(kybd.)

A^b bass

Tenor Solo

B **A^b** **B^b/_{A^b}** **C/_{A^b}** **G^b(add 9)/_{B^b}** **E^b(add 9)/_G** **C/_{A^b}** **F_{M1}/_{A^b}**

(keybd.- inner voice, behind solo)

A^b_{SUS}(add 9) **A^{MA} 7(b5)** **A^b A^b 13(b9)** **D^b_{M1} 6/9** **D^b G^b 13_{SUS}** **E^b_{M1} 7(11)** **E_{M1} 7(11)** **D^b 13_{SUS}** **G 13(#9)**

C_{M1} 11 **G 13** **E^b_{M1} (MA7)** **B^b 7(#9)** **E^b_{M1} (MA7)** **D 7(#5)** **G_{M1} 11** **D 7(#5)**

G_{M1} 11 **G 7(#5)** **C_{M1} 11** **G 13** **E^b_{M1} (MA7)** **B^b 7(#9)** **E^b_{M1} (MA7)** **D 7(#5)**

5) 4) 5) 4)
D.S. al Coda (end solo)

A^b bass

E^b_{M1} 6/9 **G^b F_{M1} 7** **A^b E^b D 7(b5)** **C/D^b** **E/C** **C 7(#5)**

(tenor keybd.)

6) **4)** **6)** **4)** **6)**

(#11) A^{MA} 7 G^b(add #11) B^b D^b_{MA} 7(13) E^b_{M1} 7

(tenor fills)

A^b bass

Vamp, fill & fade

Bass line is mostly whole notes and half notes.

Never Will I Marry

Frank Loesser

Med. Swing

A E_{MA}^7 D_{MI}^7

Nev - er, nev - er ____ will I mar - ry, ____

E_{MA}^7 D_{MI}^7 E_{MA}^7

Nev - er, nev - er ____ will I wed, ____

A_{bMA}^7 A_{MI}^7 D^7 G_{MI}^7

Born to wan - der sol - i - tar - y, ____

E_{MI}^7 A^7 D_{MA}^7 B^7 E_{MI}^7 A^7 D_{MA}^7 (F_{MI}^7 B^{b7})

Wide my world, nar - row my bed. Nev - er,

E_{MA}^7 D_{MI}^7 G_{MI}^7

nev - er, nev - er ____ will I mar - ry, ____

C_{MI}^7 F^9_{SUS} B^{b6}

Born to wan - der till I'm dead.

B E_{MA}^7 D_{MI}^7

No bur - dens to bear, ____ no con - science nor care, ____

E_{MA}^7 D_{MI}^7 G_{MI}^7

No mem - 'ries to mourn, ____ No turn - ing, For I was

A^bMA⁷ **A_{MI}⁷** **D⁷** **G_{MI}⁷**

born to wan - der sol - i - tar - y, ____

E_{MI}⁷ **A⁷** **D_{MA}⁷** **B⁷** **E_{MI}⁷** **A⁷** **D_{MA}⁷** (**F_{MI}⁷B^b⁷**)

Wide my world, nar - row my bed. Nev - er,

E^bMA⁷ **D_{MI}⁷** **G_{MI}⁷**

nev - er, nev - er ____ will I mar - ry,

C_{MI}⁷ **F⁹_{SUS}** **B^b⁶**

Born to wan - der till I'm dead.

Nica's Dream

Horace Silver

Med.-Up Latin (Intro)

$\text{d} = 124$

trp.

$C\#_M1^9$ dr. fill ----- B_M1^9 dr. fill ----- $F^{7(5)}$ break -----

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

A (Latin) $Bb_M1^9(MA7)$

B F $F^{7(5)}$ $Bb_M1^9(MA7)$ 1. $Bb_M1^9(MA7)$

D.S. al 3rd ending

3. $Bb_M1^9(MA7)$ **C** $Bb_M1^9(MA7)$ $Ab_M1^9(MA7)$ Gb_MA7 $C_M1^7(b⁹)$

B **F**

D (Solos Latin) **B_bMI**(MA7) **A_bMI**(MA7) **B_bMI**(MA7) **A_bMI**7 **D_b7**

E (Swing) **A_b9**_{SUS} **A_b7**_{SUS}(^{b9}) **D_bMA**7 **F_{MI}**7(^{b5}) **B_b7**(^{#5})

E^b9 **A_b9**_{SUS} **A_b7**(^{b9}) **D_bMA**9 **E_{MI}**7 **A**7

A_b9_{SUS} **A_b9**_{SUS} **A_b7**_{SUS}(^{b9}) **D_bMA**7 **F_{MI}**7(^{b5}) **B_b7**(^{#5})

E^b9 **A_b9**_{SUS} **A_b7**(^{b9}) **D_bMA**9 **F**7(^{b9}) break

F (Latin) **B_bMI**(MA7) **A_bMI**(MA7) **B_bMI**(MA7) **A_bMI**7 **D_b7**

A_bMI7 **D_b7** **G_bMA**7 **C**7(^{#9}) **F**7(^{#5}) **B_bMI**(MA7)

O **B_bMI**(MA7) **E_{MI}**7 **A_b7** **D_bMA**7 **C_{MI}**7(^{b5})

B **F** **C_{MI}**7(^{b5}) **B** **F** **B** bass break **B_bMI**11

(bs. & pn.) **f** (trp.)

B_bMI solo break

Solo on DDEF. Play letter **C** between solos. After solos, D.S. play head (AABA), take Coda

Med.-Up Latin

Nica's Dream (Harmony)

 $\text{♩} = 124$

Tacet

A (Latin)

B

D.S. al 3rd ending

3.

C

Tenor sounds one octave lower than written.

B_bMI

solo break

D **B_bMI(MA7)** **A_bMI(MA7)** **B_bMI(MA7)** **A_bMI7** **D_b7**

E **(Swing)** **A_b9sus** **A_b7sus(b9)** **D_bMA7** **FMI7(b5)** **B_b7(#5)**

E_b9 **A_b9sus** **A_b7(#5)** **D_bMA9** **E_{MI}7** **A7**

A_b9sus **A_b9sus** **A_b7sus(b9)** **D_bMA7** **FMI7(b5)** **B_b7(#5)**

E_b9 **A_b9sus** **A_b7(#5)** **D_bMA9** **F7(#9)**

F **(Latin)** **B_bMI(MA7)** **A_bMI(MA7)** **B_bMI(MA7)** **A_bMI7** **D_b7**

A_bMI7 **D_b7** **G_bMA7** **C7(#9)** **F7(#5)** **B_bMI(MA7)**

Solo on DDEF. Play letter **C** between solos. After solos, D.S., play head (AABA), take Coda.



Photo by W. Patrick Hinely

JOHN SCOFIELD

Night Dreamer

Wayne Shorter

(Intro) E_{MI}^{11} G_{MI}^{11} $D^7(\text{alt.})$

 (solo pn. fill) (pn. L.H.)

Med. Jazz Waltz

 $J = 128$

(add bs. & dr.)

(pn.) G_{MA}^7 F_{MI}^7 E_{bMA}^7 $D^7(\#5)$ 2

 (etc.)

A G_{MA}^7 F_{MI}^7 E_{bMA}^7 $D^7(\#5)$ G_{MA}^7 F_{MI}^7 E_{bMA}^7 $D^7(\#5)$

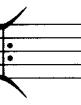
 (trp. w/ ten. 8va b.)

G_{MA}^7 F_{MI}^7 E_{bMA}^7 $D^7(\#5)$ E_{bMI}^7 A_b^9


E^{13}_{sus} F^{13}_{sus}


G_{MA}^7 F_{MI}^7 E_{bMA}^7 $D^7(\#5)$ G_{MA}^7 F_{MI}^7 E_{bMA}^7 $D^7(\#5)$


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

G_{MA}^7 F_{MI}^7 E_{bMA}^7 $D^7(\#5)$


Head is played twice
 before and after solos.

sample bass line
 at Intro:

G_{MA}^7 F_{MI}^7 E_{bMA}^7 $D^7(\#5)$

 (etc.)

Vamp, fill & fade

A Nightingale Sang in Berkeley Square

Lyric: Eric Maschwitz

Music: Manning Sherwin

Med. Ballad

(A)

That cer - tain night, the night we met, There was mag - ic a - broad in the
air, There were an - gels din - ing at the Ritz, and a
night - in - gale sang in Ber - kley Square.

may be right, I may be wrong, But I'm per - fect - ly will - ing to
swear that when you turned and smiled at me a
night - in - gale sang in Ber - kley Square.

(B)

The moon that lin - gered o - ver Lon - don town, poor puz - zled moon, he wore a frown;
How could he know we two were so in love, The whole darn world seemed up - side down. The

The musical score consists of three staves of music.
 Staff 1: Starts with a C major chord (C, E, G). The lyrics are: "streets of town were paved with stars, It was such a ro - man - tic af -". The key signature changes to B-flat major (E-flat, G, B-flat, D, F) at the end of the first line.
 Staff 2: Starts with a C minor chord (C, E-flat, G). The lyrics are: "fair, And as we kissed and said 'good - night' a".
 Staff 3: Starts with an E-flat major chord (E-flat, G, B-flat, D, F). The lyrics are: "night - in - gale sang in Ber - k'ly Square." The final measure ends with a fermata over the B-flat note.

Nightmood

Music: Ivan Lins

Eng. lyric: David Richardson

Med. Ballad*

1. Night - mood, a time for words too long un - spo - ken,

for keep - ing prom - is - es un - bro - ken, a time for se - cret hearts to

o - pen, hop - ing.

Love me, for just as long as love can take us,

be - fore the night - mood can for - sake us, be - fore the sun comes up to

wake us, I've nev - er been this close to

heav - en, we can be there and back by sev - en,

un - less the night should last for - ev - er. with just the two of us to -

geth - er, for - ev - er.

* May also be played as a bossa nova.

(Ending)

C_{MA}^7

$D_{\flat}^{9(\#11)}$ (3x's) C_{MA}^7

$(D_{\flat}^{9(\#11)})$

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

Night - mood,

Night - mood.

Second verse at A: Nightmood,
The way the shadows always find me,
A single spark of love can blind me,
Erasing memories behind me,
Finally.

Alternate lyric at B: Morning,
And still beside me is the reason
I draw each breath that I am breathing,
Now I have someone to believe in.

Fast Latin

J = 290

Nutville

Horace Silver

(trp. doubles top notes)

Musical score for trumpet and bassoon. The score consists of two staves. The top staff is for the trumpet (trp.) and the bottom staff is for the bassoon (bs.). Both staves are in common time, key signature of C minor (two flats), and have a tempo of quarter note = 120. The trumpet part is mostly rests, with a dynamic instruction "(trp. doubles top notes)" at the end of the measure. The bassoon part has dynamics "p" and "(pn.)" and includes a performance instruction "(bs. w/ pn. 8va b.)". Measure numbers 1 through 4 are indicated above the staves.

A

A musical score for orchestra, page 10, showing measures 11 and 12. The score consists of five staves. Measure 11 starts with a forte dynamic in the strings. Measure 12 begins with a piano dynamic. The vocal line features sustained notes with grace notes. The bassoon and double bass provide harmonic support.

(F_{MI})

(D_b)

Musical score for trumpet (trp.) and bassoon (bs.). The score consists of two staves. The top staff is for the trumpet, showing a melodic line with grace notes and slurs. The bottom staff is for the bassoon, with sustained notes and rests. Measure numbers 11 and 12 are indicated. The trumpet part includes dynamic markings like forte and piano.

(Swing)

(Latin)

Solos

B

(Swing)

(bass walks)

After solos, D.C. al Coda
(repeat before taking Coda)

Coda

(pn.- trp. doubles top note)

Fast Latin
J = 290

Nutville (Harmony)

Musical score for tenor (ten.) and bass (trb.) parts. Both parts are in common time, key signature of C major (no sharps or flats). The tenor part has a single note on the first beat of each measure, while the bass part has notes on the first and third beats.

A

Musical score for piano part A. The piano part consists of two staves. The top staff shows a melodic line with sustained notes and grace notes. The bottom staff shows harmonic notes. Measures 1-2 show a similar pattern of sustained notes and grace notes. Measures 3-4 show a change in the harmonic notes, with the bass line becoming more active.

Musical score for piano part A continuation. This section continues the melodic line and harmonic patterns established in the previous measures, maintaining the two-staff format for the piano.

Musical score for piano part B. The piano part begins with a dynamic instruction "8va" (octave up) over a dashed line. The melodic line continues with sustained notes and grace notes. The harmonic notes are more prominent in this section. A dynamic instruction "(loco)" is placed at the end of this section.

Musical score for piano part B continuation. This section continues the melodic line and harmonic patterns from the previous section, maintaining the two-staff format for the piano.

Musical score for piano part C. The piano part consists of two staves. The top staff shows a melodic line with eighth-note pairs. The bottom staff shows harmonic notes. Measures 1-2 show a simple eighth-note pattern. Measures 3-4 show a more complex harmonic progression with sustained notes and grace notes.

B (Solos) C_{M1}

(Swing)

After solos, D.C. al Coda
(repeat before taking Coda)

Tenor sounds one octave lower than written.

Ode to the Doo Da Day

Jim Beard

Med. Funk

$J = 112$ (Intro) $G_{MI}^7(11)$ $C_{MI}^7(11)/G$ $G_{MI}^7(11)$ $C_{MI}^7(11)/G$ $F\#^7(\#9)/D$

(gtr.) (light pn. fills)

A $G_{MI}^7(11)$ $C_{MI}^7(11)/G$

(ten. w/ synth.)

B $G_{MI}^7(11)$ $C_{MI}^7(11)/G$ (on repeat) $F\#^7(\#9)/D$

$G^7(\#9)$ $F\#^7(\#9)/G$ $G^7(\#9)$ $A_b^7(\#9)/G$ $F\#^7(\#9)/D$

(ten. fills)

D.S. al Coda (repeat before taking Coda)

C $C_{MI}^7(11)$ $F\#^7(\#9)/C$ $E^{\circ 7}$ $D_b^9_{MA}$ $A_b^6_{MI}^9$ C_b/D_b

(pn.) (light ten. fills)

$D^{\circ 7}$ $B^{\circ 7}$ $A_b^9_{MA}^{(\#11)}$ $F\#^6_{MI}^9$ $D^7(\#9)/D^{\#5}$

D (Piano solo) $G_{MI}^7(11)$ $G_b^{\flat \text{add } 9}/B_b$ $E_b^{\flat}_{MI}{}^{11}$ $G_{MI}^7(11)$ $A_b^{13(\#11)}_{(\flat 9)}$ $D_b^9_{MA}$

1., 3. $G_{MI}^7(11)$ A^{13} D_{MA}^9 $G_{MI}^7(11)$ $F\#^7(\#9)/D$

2., 4. B^{13} E_{MA}^9 $A_b^7(11)_{MI}$ $G^7(\#9)/E_b$ $F\#^7(\#9)/D$

E $B_{MA}^b 7$ D $D_{MI}^b (MA\,7)$ $C_{MA}^b 7$ E_b

$D_b 13$ $G^9(\#11)$ A_{MA}^9 $A_b 13$ $D/C^\#$

F (Tenor solo) $E_b_{MA}^9$ $E_b_{MI}^9$ $B_b^{\circ 7}(\text{add MA7})$ $F_{MI}^{\# 11}$ $E_b_{MA}^9$

$E_b_{MI}^9$ $B_b^{\circ 7}(\text{add MA7})$ $B_{MA}^b 9$ Till cue $B_{MA}^b 9$ On cue $E_b D_{MI}$

Vamp & solo till cue

G $G^7(\#9)$ $F_{G}^{\# 7(\#9)}$ $G^7(\#9)$ $A_b^7(\#9)$ $F_{D}^{\# 7(\#9)}$

(ten. fills)

D.S., vamp & fade on **B** (tenor fills)

Ode to the Doo Da Day (Piano & Guitar)

Med. Funk

J = 112 (Intro)

Score for the intro section:

- Piano (gtr.)**: Starts with a eighth-note bass line. Then enters with a eighth-note bass line followed by a eighth-note chord. The piano part continues with eighth-note chords.
- Guitar**: Starts with a eighth-note bass line. Then enters with a eighth-note bass line followed by a eighth-note chord. The guitar part continues with eighth-note chords.
- Chords**: G_{MI} 7(11), C_{MI} 7(11)/G, F# 7(9)/D.
- Text**: (light pn. & gtr. fills).

A

Score for section A:

- Piano (pn.)**: Starts with a eighth-note bass line. Then enters with a eighth-note bass line followed by a eighth-note chord. The piano part continues with eighth-note chords.
- Guitar (gtr., 2nd time)**: Starts with a eighth-note bass line. Then enters with a eighth-note bass line followed by a eighth-note chord. The guitar part continues with eighth-note chords.
- Chords**: G_{MI} 7(11) (staccato), C_{MI} 7(11)/G, F# 7(9)/D.
- Text**: (on repeat).

B

Score for section B:

- Piano (pn.)**: Starts with a eighth-note bass line. Then enters with a eighth-note bass line followed by a eighth-note chord. The piano part continues with eighth-note chords.
- Guitar**: Starts with a eighth-note bass line. Then enters with a eighth-note bass line followed by a eighth-note chord. The guitar part continues with eighth-note chords.
- Chords**: G 7(9), F# 7(9)/G, F# 7(9)/D.
- Piano (pn.)**: Starts with a eighth-note bass line. Then enters with a eighth-note bass line followed by a eighth-note chord. The piano part continues with eighth-note chords.
- Guitar**: Starts with a eighth-note bass line. Then enters with a eighth-note bass line followed by a eighth-note chord. The guitar part continues with eighth-note chords.
- Chords**: G 7(9), A_b 7(9)/G, F# 7(9)/D.
- Text**: D.S. al Coda (repeat before taking Coda).

Score for the end of section B and coda section:

- Piano (pn.)**: Starts with a eighth-note bass line. Then enters with a eighth-note bass line followed by a eighth-note chord. The piano part continues with eighth-note chords.
- Chords**: C_{MI} 7(11), F# 7(9)/C, C E⁷, D_b M_A 9, A_b M_I 6/9, C_b D_b.
- Text**: (no melody).

D^{o7} B^{o7} A^{b MA}^{9(#11)} G F^{# MI}^{6/9} D^{7(#9)}

(Piano solo) D G_{MI}⁷⁽¹¹⁾ G_b^(add 9) B_b E_b_{MI}¹¹ G_{MI}⁷⁽¹¹⁾ A_b^{13(#11)} D_b_{MA}⁹ G_{MI}⁷⁽¹¹⁾

(gtr., 3rd & 4th X's only)

1, 3. A¹³ D_{MA}⁹ G_{MI}⁷⁽¹¹⁾ G_{MI}⁷⁽¹¹⁾ F^{# 7(#9)} 2, 4. B¹³ E_{MA}⁹ A_b_{MI}⁷⁽¹¹⁾ G^{7(#9)} F^{# 7(#9)}

E B_b_{MA}⁷ D D_b_{MI}^(MA7) C_b_{MA}⁷ E_b D_b C_b B_b A_b

(pn., melody)

D_b¹³ G^{9(#11)} A_{MA}⁹ A_b¹³ D C[#]

(Tenor solo) F E_b_{MA}⁹ E_b_{MI}⁹ B^{b o7(add MA7)} F^{# MI}¹¹ E_b_{MA}⁹

(synth. voicings)

E_b_{MI}⁹ B^{b o7(add MA7)} B_b_{MA}⁹ Till cue B_b_{MA}⁹ C_{MI}⁷ B_b On cue B_b_{MA}⁹ E_b D_{MI}

Vamp & solo till cue

G (pn.) G^{7(#9)} F^{# 7(#9)} G

G^{7(#9)} A_b^{7(#9)} G F^{# 7(#9)} D

D.S., vamp & fade on [B]

Med. Funk Ode to the Doo Da Day (Bass)

$\text{J} = 112$ (Intro) $G_{\text{MI}}^{\text{7(11)}}$ $C_{\text{MI}}^{\text{7(11)}}/G$

$G_{\text{MI}}^{\text{7(11)}}$ $C_{\text{MI}}^{\text{7(11)}}/G$ $F^{\#7(\#9)}/D$

A $G_{\text{MI}}^{\text{7(11)}}$ $C_{\text{MI}}^{\text{7(11)}}/G$

$C_{\text{MI}}^{\text{7(11)}}/G$ (on repeat) $F^{\#7(\#9)}/D$

B $G^{\#7(\#9)}$ $F^{\#7(\#9)}/G$ $G^{\#7(\#9)}$ $A^{\flat}\text{G}^{\#7(\#9)}$ $F^{\#7(\#9)}/D$

D.S. al Coda
(repeat before taking Coda)

$C_{\text{MI}}^{\text{7(11)}}$ $F^{\#7(\#9)}/C$ **C** $E^{\#7}$ $D^{\flat}\text{MA}^9$ $A^{\flat}\text{MI}^{6\#9}$ C^{\flat}/D^{\flat}

$D^{\#7}$ $B^{\#7}$ $A^{\flat}\text{MA}^{9(\#11)}/G$ $F^{\#}\text{MI}^{6\#9}$ $D^{\#7(\#9)}/5$

D $G_{\text{MI}}^{\text{7(11)}}$ $G^{\flat(\text{add } 9)}/B^{\flat}$ $E^{\flat}\text{MI}^{11}$ $G_{\text{MI}}^{\text{7(11)}}$ $A^{\flat}13^{(\#11)}$ $D^{\flat}\text{MA}^9$
(sample bass line)

1, 3. $G_{\text{MI}}^{\text{7(11)}}$ A^{13} $D^{\flat}\text{MA}^9$ $G_{\text{MI}}^{\text{7(11)}}$ $F^{\#7(\#9)}/D$

2, 4. B^{13} E^{MA^9} $A^{\flat}\text{MI}^{\text{7(11)}}$ $G^{\#7(\#9)}/E^{\flat}$ $F^{\#7(\#9)}/D$

E $B_{MA}^b 7/D$ $D_{MI}^b (MA\,7)$ $C_{MA}^b 7/E_b$

$D_b 13$ $G^9(\#11)$ A_{MA}^9 $A_b 13$ $D/C^\#$

F $E_{MA}^b 9$ $E_{MI}^b 9$ $B_b^{\circ 7} (\text{add MA}\,7)$

(sample bass line)

$F_{MI}^{\# 11}$ $E_{MA}^b 9$ $E_{MI}^b 9$

$B_b^{\circ 7} (\text{add MA}\,7)$ $B_{MA}^b 9$ Till cue $C_{MI}^7 B_b^{\circ D}$ On cue $B_{MA}^b 9$ E_b D_{MI}

Vamp till cue

G $G^7(\#9)$ $F_{G}^{\# 7(\#9)}$ $G^7(\#9)$ $A_b^{\# 7(\#9)} G$ $F_{D}^{\# 7(\#9)}$

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

Bass on recording plays below the normal range of the bass.

Med. Jazz Waltz

 $J = 176$

first 4x's: bass only

5th x: add piano & drums

9th x: add soprano sax, fills

(Intro)

Olé

John Coltrane

(last x)

(sop.)

Olé

John Coltrane

(last x) (sop.)

(sample pn. comp)

(sample bs. line)

(Vamp till cue)

(On cue)

A B C/B

D/B C/B B

B C/B B

C/B D/B C B O

B (B) (sop. fills)

(sample pn. comp)

(etc.)

B

(sop.)

C Solos
B (phrygian add 3)

Vamp indefinite

After solos, D.S., play AB,
short solo on **C**; then D.S. al Coda

(B)

(sample pn. comp)

On cue **B**

(Vamp till cue)

sample piano comp
figures for solos:

1)

2)

3)

Piano comps in 16-bar phrases for solos. Melody is played with variation.

sample bass line
for head:

(etc.)

On the Sunny Side of the Street

Lyric: Dorothy Fields

Music: Jimmy McHugh

Med. Swing

(G⁷) [A] C⁶ E⁷ F_{MA}⁷ B_{MI}^{7(b5)} E⁷

Grab your coat and get your hat, Leave your wor - ry on the door - step,

A_{MI}⁷ D⁷ (E^{b7}) D_{MI}⁷ G⁷ E_{MI}⁷ A⁷ D_{MI}⁷ G⁷

Just di - rect your feet to the sun - ny side of the street. Can't you

C⁶ E⁷ F_{MA}⁷ B_{MI}^{7(b5)} E⁷

hear a pit - ter pat? And that hap - py tune is your step,

A_{MI}⁷ D⁷ (E^{b7}) D_{MI}⁷ G⁷ C⁶

Life can be so sweet on the sun - ny side of the street. I used to

[B] G_{MI}⁷ C⁷ F_{MA}⁷ C⁷ F⁶ (F⁷ E⁷ E^{b7})

walk in the shade with those blues on pa - rade, But

A_{MI}⁷ D⁷ D_{MI}⁷ G⁹_{SUS} G⁷

I'm not a - fraid, This Ro - ver crossed o - ver. If I

C C⁶ E⁷ F_{MA}⁷ B_{MI}^{7(b5)} E⁷

nev - er have a cent, I'll be rich as Rock - e - fel - ler,

A_{MI}⁷ D⁷ (E^{b7}) D_{MI}⁷ G⁷ C⁶ (G⁷)

Gold dust at my feet on the sun - ny side of the street.

Once in a While

278

Lyric: Bud Green

Music: Michael Edwards

Med. Ballad

A

E^bMA⁷ A^b13 E^bMA⁷ GMI⁷ D⁷⁽⁵⁾ GMI⁷C⁹

Once in a while, will you try to give one lit - tie thought to me?

FMI⁷ C⁷ FMI⁷ B^b⁷ GMI⁷ C⁷ FMI⁷ B^b⁷

Though some - one else may be near - er your heart.

E^bMA⁷ A^b13 E^bMA⁷ GMI⁷ D⁷⁽⁵⁾ GMI⁷C⁹

Once in a while, will you dream of the mo - ments I shared with you?

FMI⁷ C⁷ FMI⁷ B^b⁷ Eb⁶ AbMI⁷ Eb⁶ AmI⁷D⁷

Mo - ments be - fore we two drift - ed a - part. In

B

GMA⁷ EMI⁷ AmI⁷ D⁷ BMI⁷ B^b⁷ AmI⁷ D⁷

love's smol - der - ing em - ber, One spark may re - main if

GMA⁷ EMI⁷ AmI⁷ D⁷ G⁶ C^{7(b⁹)} FMI⁷ B^b⁷

love still can re - mem - ber, The spark may burn a - gain.

C

E^bMA⁷ A^b13 E^bMA⁷ GMI⁷ D⁷⁽⁵⁾ GMI⁷C⁹

I know that I'll be con - ten - ted with yes - ter - day's mem - o - ry,

FMI⁷ C⁷ FMI⁷ B^b⁷ Eb⁶ (CMI⁷, FMI⁷, B^b⁷)

Know - ing you think of me once in a while.

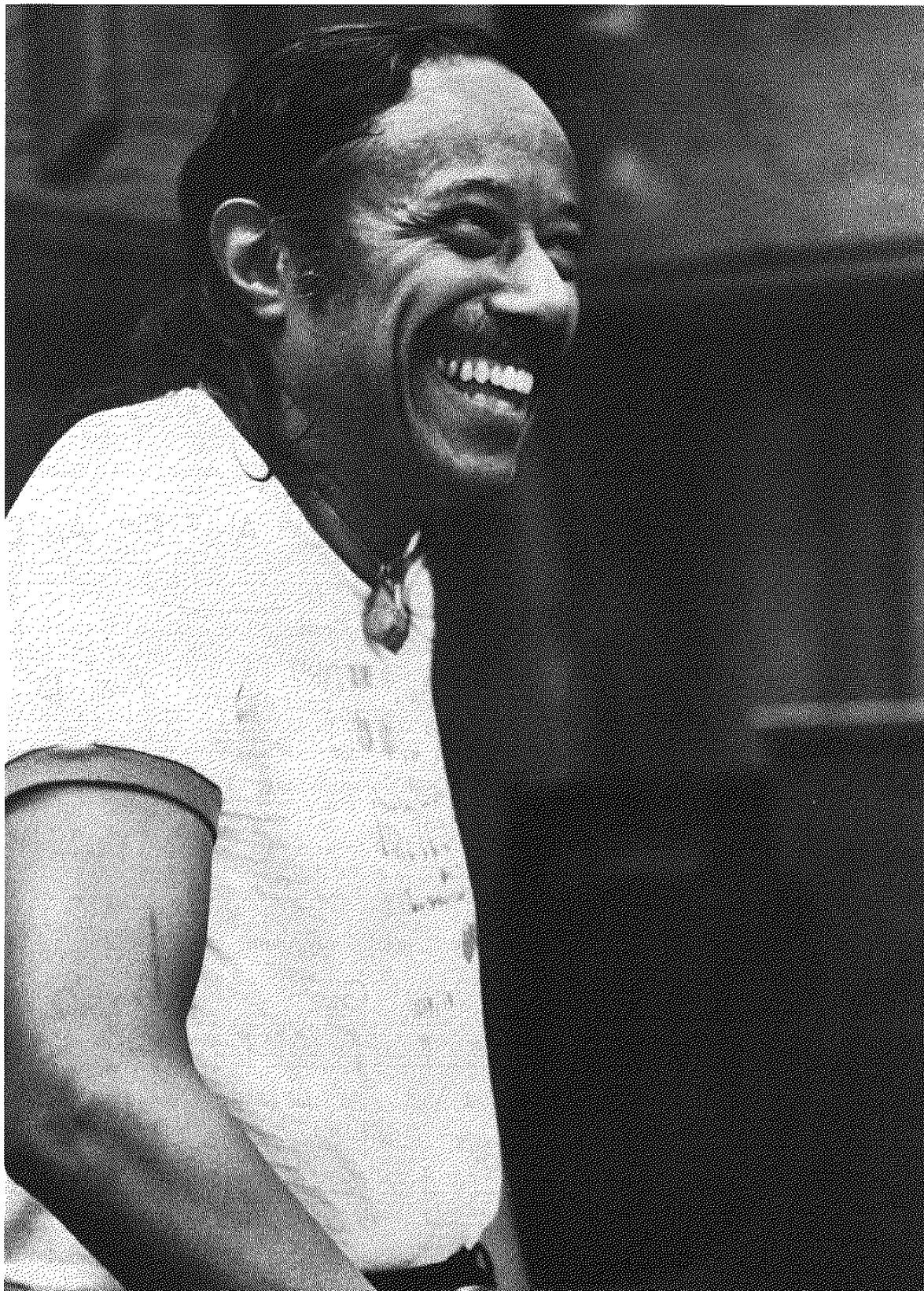


Photo by Tom Copi

HORACE SILVER

Med. Ballad

J = 50

Peace

Horace Silver

A

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

(pn. w/ ten.)

(fine)

(harmony) **A**

Play head twice before solos, once after.

Bass line at bar 6 is not played during solos.

Chords in parentheses are used for solos.

Fast Swing

J = 306

A $D_b MA^{7(\#11)}$  $A_b MA^9$ **C**

Peep

 $C MI^6/9(MA7)$ **B****C** $A_b MA^{7(\#5)}$ $C MI^9(MA7)$

Michael Brecker

 $C MI^6/9(MA7)$ $C MI^9(MA7)$ $C MI^{11}$ $B^7(\#9)$ **A** $B_b MI^{13}$ $F^{(add 9)}$ **A** $B_b MI^{11}$ **A** $B^7(\#9)$ **B** $B_b MI^{13}$ **B** G_{sus} **A** $B_b MI^{11}$ $E_b^9 sus$

tenor fills-----

(Swing)

B $D_b MA^{7(\#11)}$ $C MI^6/9(MA7)$ $C MI^9(MA7)$ $A_b MA^9$ **C****C** $A_b MA^{7(\#5)}$ $C MI^6/9(MA7)$ $C MI^6/9(MA7)$ $C MI^9(MA7)$ $C MI^{11}$ $B^7(\#9)$ **A** $B_b MI^{13}$ $F^{(add 9)}$ **A**

B_{bM}^{11} $B^{7(\#9)}$ B_{bM}^{13}

See keyboard part for piano comp rhythms. On the recording, top of the tune is preceded

Peep (Keyboard, Guitar)

Fast Swing (Swing on D.S.)

J = 306

(Half-Time Funk)

C ♩ = ♩ (synth.)

G bass E^b(#11) E^b_{MA} 7(#5) F⁷_{SUS} C B E^b13(#9) A^b13_{SUS}

(pn. L.H. w/ bs.)

1st x:

1.

1

12
4

D.S. al fine. Tenor solo on **B**, indef.;
After solo, continue on to **C**

D (Piano Solo, Swing)

= E^{b9}_{SUS}

(bass walks in 4)

**After solo, D.S. al Coda
(no repeat)**

A musical score for a single melodic line. The first measure shows a descending eighth-note line with the label "E♭13(♯9)" above it. The second measure shows a similar eighth-note line. The third measure begins with a vertical bar line and a new label "A♭13sus". Following this, there are two more vertical bar lines with labels "B♭" and "D♭13(♯11)". The score concludes with a large "12)" indicating a 12/8 time signature.

— 143 (42)

G_b^(add 9) = (#11) 113

— | 13 (#8)

$G_b^{(\text{add 9})}$ B_b $D_b^{13(\#11)}$

Vamp & fade

On the recording, top of the tune is preceded by 32 bars (16 bars drums, 16 bars with synth fills and bass)

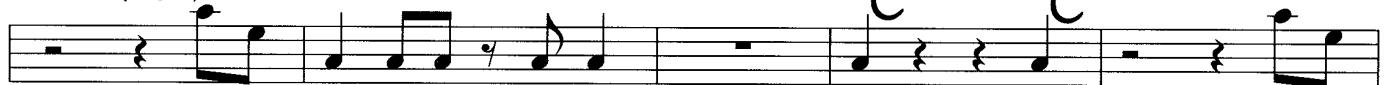
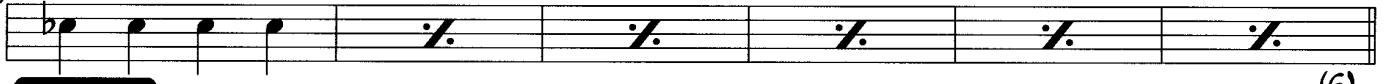
Peep (Bass)

Fast Swing

♩ = 306

A D_b_{MA}^{7(#11)}C_{MI}^{9(MA7)}A_b_{MA}⁹

(etc.)

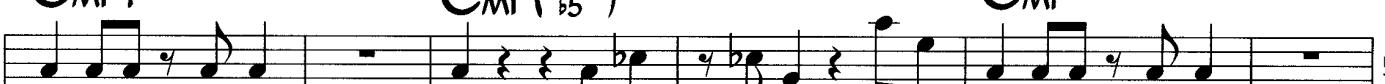
B_CA_b_{MA}^{7(#5)}C_{MI}^{6(MA7)}C_{MI}^{9(MA7)}C_{MI}¹¹B^{7(#9)}B_b_{MI}¹³F^(add 9)B_b_{MI}¹¹B^{7(#9)}B_b_{MI}¹³B_b_{MI}¹³G_{SUS}B_b_{MI}¹¹(legato) E_b⁹_{SUS}

(6)

(Swing)

B D_b_{MA}^{7(#11)}C_{MI}^{6(MA7)}C_{MI}^{9(MA7)}

(etc.)

C_{MI}^{9(MA7)}A_b_{MA}⁹B_CA_b_{MA}^{7(#5)}C_{MI}^{6(MA7)}C_{MI}^{9(MA7)}C_{MI}¹¹

5

Chords and Measures:

- Measures 1-3: $B^7(\#5)$, $B^b_{MI} 13$, $F/A^{(add \#)}$
- Measures 4-6: $F/A^{(add \#)}$, $B^b_{MI} 11$, $B^7(\#5)$
- Measures 7-9: $B^b_{MI} 13$, G_{SUS}/A , $B^b_{MI} 11$
- Measures 10-12: $B^b_{MI} 11$, $E^b_{SUS}^9$ (legato), fine (6)
- Measure 13: C , $E^b_{G}^{(\#11)}$, $E^b_{MA} G^{7(\#5)}$
- Measure 14: F^7_{SUS}/C , E^b_B , $E^b_{B} 13(\#9)$ (legato)
- Measure 15: $A^b_{SUS} 13$, $G^b/B^b 13(\#9)$, $D^b_{B^b} 13(\#11)$, $E^b_{B^b} 13(\#9)$
- Measure 16: $1. NC.$, $2. NC.$, D.S. al fine
- Measure 17: D , $E^b_{SUS}^9$ (Swing - Piano Solo), indef. (bass walks in 4)
- Measure 18: Tenor solo on B , indef.; continue to C and take 2nd ending to end solo.
- Measure 19: After solo, D.S. al Coda
- Measures 20-22: $E^b_{B^b} 13(\#9)$, $(3x's) A^b_{SUS} 13$, $G^b/B^b 13(\#11)$, $D^b_{B^b} 13$
- Measures 23-25: $E^b_{B^b} 13(\#9)$, $A^b_{SUS} 13$, $G^b/B^b 13(\#11)$, $D^b_{B^b} 13$
- Measures 26-28: $E^b_{B^b} 13(\#9)$, $A^b_{SUS} 13$, $G^b/B^b 13(\#11)$, $E^b_{B^b} 13(\#9)$
- Measures 29-32: Vamp & fade

Performance Instructions:

- (legato)
- fine (6)
- D.S. al fine
- Tenor solo on B , indef.; continue to C and take 2nd ending to end solo.
- After solo, D.S. al Coda
- Vamp & fade

Footnote:

On the recording, top of the tune is preceded by 32 bars (16 bars drums, 16 bars with synth fills and bass)

Perdido

Med. Swing

Music: Juan Tizol
Lyric: H.J. Lengsfelder
Ervin Drake

The musical score consists of four staves of music, each with a different section of the lyrics and corresponding chords. The first staff starts with a section labeled 'A' and includes the lyrics "Per - di - do, I look for my heart, it's per - di - do, I lost it way down in Tor - ri - do, while chanc - ing a dance fi - es - ta. Bo -". The second staff continues with "le - ro, She glanced as she danced a Bo - le - ro, I said, tak - ing off my som - bre - ro, "Let's meet for a sweet si - es - ta."". The third staff begins with section 'B' and includes "High was the sun when we first came close;". The fourth staff begins with section 'C' and includes "Low was the moon when we said "A - dios," Per - di - do, Since then has my heart been per - di - do, I know I must go to Tor - ri - do, That yearn - ing to lose per - di - do.". Chords are indicated above the staves: A CM7, F7, Bb6, DM7 G7; C M7, F7, Bb6, DM7 G7; C M7, F7, Bb6; and C M7, F7, Bb6, (DM7 G7).

Med.-Up Swing

Peri's Scope

Bill Evans

A

D_MI⁷ G⁷ C_MA⁷ A_MI⁷ D_MI⁷ G⁷ C_MA⁷ A_MI⁷
D_MI⁷ G⁷ C_MA⁷ E⁷
F⁶ G⁷ E_MI⁷ A_MI⁷ D_MI⁷ G⁷ C⁹_{SUS} C⁹
F_MA⁷ B⁷ B_b7(⁵) A^{7(⁵)}
D_MI⁷ G⁷ E_MI⁷ A_MI⁷ D_MI⁷ G⁷ E_MI⁷⁽⁵⁾ A^{7(⁵)}
D_MI⁷ / E F⁶ G¹³_{SUS} C_MA⁹ solo break

(Solos)

B

D_MI⁷ G⁷ E_MI⁷ A^{7(⁵)} D_MI⁷ G⁷ C_MA⁷ A^{7(⁵)} D_MI⁷ G⁷ C_MA⁷
E^{7(⁵)} F_MA⁷ G⁷ E_MI⁷ A^{7(⁵)} D_MI⁷ G⁷ C⁹_{SUS} C⁹
F_MA⁷ B^{7(⁵)} B_b13 A^{7(⁵)} D_MI⁷ G⁷ E_MI⁷ A^{7(⁵)}
D_MI⁷ G⁷ (B_b13) E_MI⁷⁽⁵⁾ A^{7(⁵)} D_MI⁷ G⁷ C_MA⁷ C_MA⁷ A^{7(⁵)}
F⁶ G¹³_{SUS} C_MA⁹

After solos, D.C. al Coda

C_MA⁷ and E_MI⁷ are interchangeable throughout.

Med. Funk

J = 120 (Intro)

Power Play

Eddie Gomez

LeeAnn Ledgerwood

(4th x) (4x's) 

bass fills, starting

E_{MI}⁹ 2nd x

(bass)

(staccato)

(E_{MI}⁹)A^(add 9)

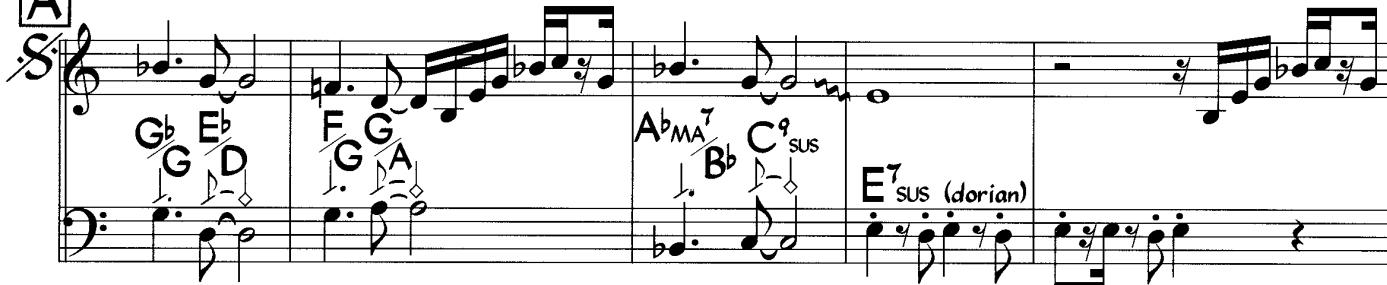
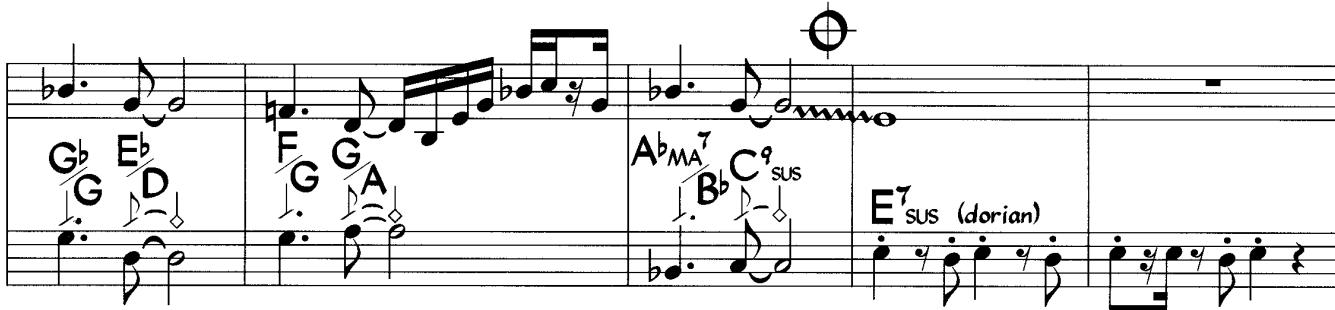
E

(ten. w/ bs.)

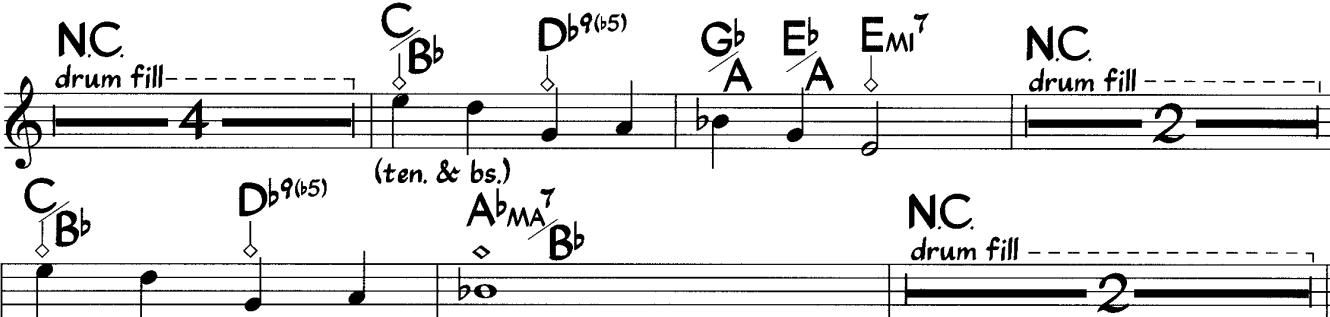
1

A

Soprano (S) part:

NC. drum fill - - - - - 4 - - - - - 2 - - - - -

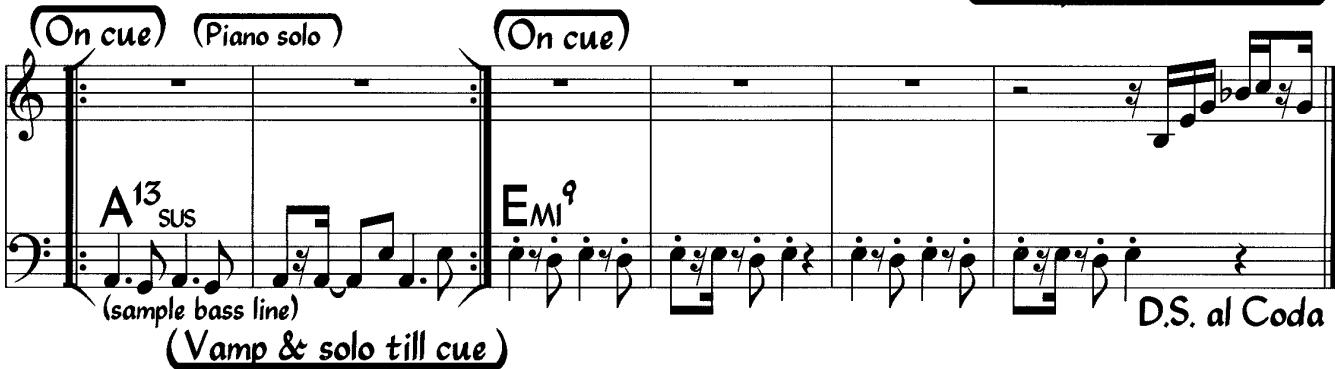


B (Sax solo)



(Vamp & solo till cue)

(On cue) (Piano solo) (On cue)



D.S. al Coda

Chord rhythms follow bass line at Coda.

(Bass solo)

(bkgr.- synth., ten. &/or bs.)

Vamp, solo & fade

bass overdub at **B**:



Photo by Jo Ann Kriven

BOB MINTZER

Med. Afro/Swing

The Promise

John Coltrane

$J = 160$

Med. Afro/Swing $J = 160$

(ten.)

A G_{M7} A_{M7}/G G_{M7} A_{M7}/G

G_{M7} A_{M7}/G G_{M7} A_{M7}/G

F^{13} $D^{7(9)}$

F^{13} $D^{7(9)}$

B G_{M7} A_{M7}/G G_{M7} A_{M7}/G

G_{M7} A_{M7}/G G_{M7} A_{M7}/G

C G_{M7} (Solos) A_{M7}/G 2

D F^{13} $D^{7(9)}$ F^{13} $D^{7(9)}$

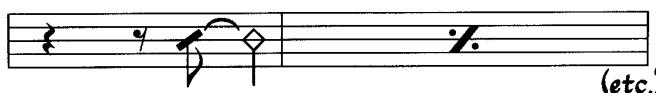
E G_{M7} A_{M7}/G 2 2 2

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

A_{M7}/G G_{M7} A_{M7}/G $G_{M7}^9(MA7)$
(rit.) tenor fill ----- (etc.)

Pn. comp rhythm on G_{M7} A_{M7}/G sections:

Melody is played with great variation.



Quicksilver

Horace Silver

Fast Bop

♩ = 268

A A♭⁶ G_{M1}⁷ C⁷

(trp. & alto)

F_{M1} D⁹ B♭_{M1}⁷ E♭₇₍₉₎

A♭⁶ C_{M1}⁷ F⁷ B♭_{M1}⁷ E♭⁷

1. A♭⁶ B♭_{M1}⁷ E♭⁷ C_{M1}⁷ F⁷ B♭_{M1}⁷ E♭⁷

2. A♭⁶ B♭_{M1}⁷ E♭⁷ A♭⁶ G_{M1}⁷ C⁷

B (Solo) F_{M1} G_{M1}⁷ C⁷ F_{M1}

G_{M1}⁷ C⁷ A♭_{M1}⁷ D♭⁷ G_{M1}⁷ C⁷

F_{M1} G_{M1}⁷ C⁷ F_{M1}

F_{M1}⁷ B♭⁷ B♭_{M1}⁷ E♭⁷

C A^{b6}

F_{M1} **A^{o7}**

B^b_{M1}7 **C_{M1}7** **F7** **B^b_{M1}7** **E^b7**

A^{b6} **B^b_{M1}7** **E^b7** **A^{b6}** **B^b_{M1}7** **E^b7**

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

A^{b6} **NC (A^b)**

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

Chord in parentheses is used for solos.
Based on the changes to "Lover Come Back to Me".

Quiet Girl

Billy Childs

piano

A sop. doubles top note of piano

1.

2.

(no sop.) -----

(no sop.) -----

(cresc.)

B (sop. 8va) -----

f

mf

(no sop.) -----

V.S. (turn page)

C (Solos)

mf

E_{MI}^7 $A_{MI}^7(5)$ D_{MI}^7 $B_{MI}^7(5)$ E_{MI}^7 $C^7(9)$ F_{MI}^7 (G_{MA}^7)
 G_{MA}^7 $D^7(9)$ G_{MI}^7 E_{MA}^7/G A_{MI}^7 C_{SUS}^7 F_{MA}^7 $B^7(9)$

E_{MI}^7 A_{MI}^7/E E_{MI}^7 A_{MI}^7/E

D/E_b $A^7(9)$ D_{MA}^7 G_{MI}^7 $C_{MA}^7(11)$ A_{SUS}^7

D_{MA}^7 D_{SUS}^7 D_{MA}^7 D_{SUS}^7

(2nd x: cresc. - - - - -)

D

f

F_{MA}^7 B_{MA}^7 C_{SUS}^7 D_{SUS}^7 $(A^7(5))$ A_{SUS}^7 D_{MA}^7 B_{MI}^7

F_{MI}^7 C_{MI}^7 G_{MI}^7 E_{MA}^7 A_{MA}^7 A_{SUS}^7

mf

B_{SUS}^7 B_{MA}^7/B_b B_{SUS}^7 B_{MA}^7/B_b

E (sop. doubles top note of piano)

A_{MA}^7 $A_{MA}^7(\text{omit } 3)$ C_{MI}^9 $G_b^{(\text{add } 9)}$ E_{MI}^{11} $C^7(9)$ F_{MI}^9 A_b/B_b D_b/G_b

D_b/G_b $A_{MA}^7(11)$ D/B_b C $E_b^{(\text{add } 9)}$ $\text{omit } 3$ E_b/A_b B/C F/C $G^{(\text{add } 9)}/B$

(no sop.) - -

297

E_{MI} D_A F_E C_{MI} G_{MI} B_b B_b_{MI} F_A F_{#dim} B_b_{MA}^{7(#5)} E_b

(no sop.) -----

8 8
B_b_{MA}^{7(#5)} E_b G_{MI}^{9(MAT)} A A_{MA}^{7(#5)} D G_{#MI}⁷ D C G_b_A_b

(no sop.) -----

Ab_D_b C_{MI}_D_b C_b_D_b D_b_{6/9} Ab_D_b C_{MI}_D_b C_b_D_b D_b_{6/9}

(cresc.)

F

(sop. 8va) -----

f F_{MA}⁷ G_{MI} D_{MI} C_B_b B_b_C C_D G_F[#] A_D A_B F_{#MI}⁷

mf F_{#MI}⁷ C_{#MI}⁷ G_{#MI}⁷ E_{MA}⁹ E_{MA}⁹_A G_b_A_b

(pn.)

Ab_B_b C_{MI}_B_b C_b_B_b B_b_{SUS} Ab_B_b C_{MI}_B_b C_b_B_b B_b_{SUS}

On bass part letter E is a D.S. to letter A, and the final vamp is a Coda.

(Vamp, fill, & fade)

Med. Straight 8th's/Bossa

Quiet Girl (Bass)

 $\text{J} = 136$ (Intro)

mf (sample bass line)

S.

1. *E pedal*

2.

B

f

On melody part the D.S. is letter E.
 Chords in parentheses are optional.

10

A Quiet Place

Ralph Carmichael
(As sung by Take 6)

Medium Ballad

D^(add 9) **D** **F#⁹
A#** **F#⁹
A#** **B_{MI}7** **C#_{MI}7** **B_{MI}7**
(11)

There is a quiet place far from the
rap - id pace where God can soothe my

**E^(add 9)
G#** **A¹³_{SUS}** **A¹³** **A_{MI}7** **F⁹
A**
trou - bled mind. Shel - tered by

D¹³_{SUS} **F#^{7(alt.)}** **G_{MA}9** **E_{MI}11** **E_{MI}7** **C_{MA}9**
tree and flow'r, there in my quiet hour with

B_{MI} **A^(add 9)** **A** **G#_{MI}11** **C#_{7(alt.)}** **F#⁹
C#** **A¹³_{SUS}** **A^{9(#11)}**
Him my cares are left be - hind.

B **A_{MI}7** **A⁶₉** **C#_{MI}7^(b5)** **F#^{7(alt.)}** **B_{MI}7** **A_{MI}7** **A^{b9(#11)}**
Whe - ther a gar - den small or on a moun - tain tall, new

G_{MA}9 **F#⁹_{SUS}** **F#^{7(b9)}** **B_{MI}9** **A_{MI}7⁽¹¹⁾** **D⁹
A**
strength and cour - age there I find.

**C^{9(#11)}
G** **G_{MA}9** **C^{13(#11)}** **B¹³_{SUS}**
Then from this quiet - et place I go pre -

B¹³_{SUS} **B⁹** **E_{MI} 7(11)** **A⁹_{SUS4-3}** - 4 **A 7(b9)**

pared to face a new day with love for all man -

C **B^b_{MA} 9** **C/B^b A¹³_{SUS}** **F¹³ E^b₉ D_{MI} 9** **F⁹_{SUS}** **F¹³**

kind. (Ooh)

B^b_{MA} 9 **E^b₆ 9** **G_{MI} / A** **A⁷** **D^b_{A^b}** **G⁹_{SUS}** **G 7(b9)**

(Ah) cresc.

D **G^b_{MA} 9** **B¹³⁽¹¹⁾** **B^b₁₃_{SUS}**

Then from this quiet place I go prepared to face a new day with love for all man -

B^b₁₃_{SUS} **A¹³_{SUS}** **A^b₁₃_{SUS}** **G^b_{SUS}** **G^b_{MA} 7** **F_{MI} 7(11)** **F[#]_{MI} 7⁽¹¹⁾** **A^b_{B^b}** **A_B** **E^b 7(alt.)**

pared to face a new day with love for all man -

D¹³⁽¹¹⁾ **C[#]_{SUS}** **C[#] 7(alt.)** **F[#]_{MI} 7** **D_{MA} 7** **F[#] G_{MA} 9** **A⁹_{SUS}** **E^(add 9)**

kind. (for all man - kind.) (molto rit.)

Rain Waltz

Med. Jazz Waltz

$\text{J} = 102$

(Intro) $E_{\text{b}}\text{M}\text{i}^{13}$ (piano fills)
 $\text{E}_{\text{MA}}^{7(\#11)}$
 E_{b}
 (bs., 8va)

Fred Hersch

(4x's)

A $E_{\text{b}}\text{M}\text{i}^9$ $E_{\text{b}}\text{M}\text{i}^9(\text{MA}7)$

$E_{\text{b}}\text{M}\text{i}^9$ $D7(\#9)$

$D_{\text{b}}^{13}_{\text{sus}}$ $D_{\text{b}}7(\text{b9})$

$B_{\text{b}}^{13}_{\text{sus}}$ $B_{\text{b}}^{13(\text{b5})}$

B $E_{\text{b}}\text{M}\text{i}^9$ $B^{13(\#11)}$

$A_{\text{b}}^{13}_{\text{sus}}$ $A_{\text{b}}^{13(\text{b5})}$

$D_{\text{b}}^{13}_{\text{sus}}$ $D_{\text{b}}7(\text{b9})$

$G_{\text{b}}\text{MA}^{7(\#11)}$ $(G_{\text{b}}\text{MA}^{7(\#11)})$ $B^{13(\#11)}$
 $C_{\text{M}\text{i}}^{\#7(11)}$ $C_{\text{M}\text{i}}^7$ B_{MA}^7 $B_{\text{b}}\text{M}\text{i}^7$ $A_{\text{b}}^{13}_{\text{sus}}$

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

Chords in parentheses are used for solos.

Rain Waltz (Bass)

Med. Jazz Waltz

 $J = 102$ (Intro) $E_b\text{M1}^{13}$  $E_{MA}^{7(\#11)}$ E_b

(4x's)

A $E_b\text{M1}^9$ $E_b\text{M1}^9(\text{MA7})$  $E_b\text{M1}^9$ $D^{7(\#9)}$  $D_b^{13}_{\text{sus}}$ $D_b^{7(b9)}$  $B_b^{13}_{\text{sus}}$ $B_b^{13(b5)}$ B $E_b\text{M1}^9$ $B^{13(\#9)}$  $A_b^{13}_{\text{sus}}$ $A_b^{13(b5)}$  $D_b^{13}_{\text{sus}}$ $D_b^{7(b9)}$  $G_b\text{MA}^{7(\#11)}$ $(G_b\text{MA}^{7(\#11)})$ $B^{13(\#11)}$ $C\#\text{M1}^{7(11)}$ $C\text{M1}^7$ B_{MA}^7 $B_b\text{M1}^7$ 

)

C A_{b}^{13} _{SUS}

C $\overset{(\text{add } b9)}{\underset{Ab}{C}}$ $\overset{9}{\underset{Ab}{DbMA}}$

$B_{\text{b}}^{13(b9)}$ A^{13}_{SUS} $A_{\text{b}}^{7(\text{alt})}$

$D_{\text{b}}^{13}_{\text{MI}}$ $\overset{7(\#11)}{\underset{Db}{D_{\text{MA}}}}$

$D_{\text{b}}^{13}_{\text{MI}}$ $D^{13(b5)}$

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

$D_{\text{b}}^{13}_{\text{MI}}$ $\overset{7(\#11)}{\underset{Db}{D_{\text{MA}}}}$ $\overset{(\text{On cue})}{\underset{Db}{D_{\text{b}}^{13}_{\text{MI}}}}$

(Vamp & fade till cue)
(last x: rit.)

Bass line may be used for solos (with variation).
Chords in parentheses are used for solos.



Photo by W. Patrick Hinley

TAKE 6

Med. Ballad

A rubato $\text{J} \approx 65$ (ten., 8va b.)

Remember Hymn

John Abercrombie

Guitar (gtr.)

Chords for the first section:

- Measure 1: C_{MI}
- Measure 2: G_{MI}/B_b
- Measure 3: F[#]_{MI}/A
- Measure 4: C[#]_{MI}
- Measure 5: A^b_{MI}/C_b
- Measure 6: B^b_{MI}

Chords for the continuation of section A:

- Measure 1: E^b_{MI}
- Measure 2: B^b_{MI}/D_b
- Measure 3: A^b_{MI}/C_b
- Measure 4: B^b_{MI}
- Measure 5: A^b_{MI}
- Measure 6: B^b_{MI}
- Measure 7: E^b (omit 3)

B

Chords for section B:

- Measure 1: F
- Measure 2: C[#]_{MI}
- Measure 3: A_{MI}
- Measure 4: F_{MI}
- Measure 5: B^b/A
- Measure 6: F[#]_{MI}/A
- Measure 7: B^b/A
- Measure 8: F[#]_{MI}/A

(bass)

(2nd x:) 8va -----

C

Chords for section C:

- Measure 1: C_{MI}
- Measure 2: G_{MI}/B_b
- Measure 3: F[#]_{MI}^{9(MAJ)}/A B_{MI}⁹
- Measure 4: G_{MI}¹¹
- Measure 5: E^b_{MA7}/F B_{MI7}/F

Chords for the guitar solo section:

- Measure 1: B^b_{MI}
- Measure 2: A¹³
- Measure 3: C[#]_{MI}/D
- Measure 4: C/D
- Measure 5: C[#]_{MI}/D
- Measure 6: C/D

(gtr.)

Guitar arpeggiates most chords during head.
Guitar lines sound one octave lower than written.

Solo on form (AABBC). (fine)
After solos, D.C. al fine (no repeats).

Rockin' Chair

Hoagy Carmichael

Med. (Slow) Swing

A

E♭⁶ E♭⁹ A♭M⁷ D♭⁹

Old rock - in' chair's got me, Cane by my side,

E♭⁶ C⁷ F⁷ B♭⁷

Fetch me that gin, son 'fore I tan your hide,

E♭⁶ G⁷ C⁹M⁹ A⁹M⁹⁷(⁵) D⁷ G⁹M⁹

Can't get from this cab - in, Goin' no - where;

F⁷ F⁷ B♭⁷ E♭⁶

Just sit me here grab - bin' at the flies 'round this rock - in' chair.

B

A♭⁹ E♭⁶

My dear old Aunt Har - ri - et, In hea - ven she be,

A⁹M⁹⁷(⁵) D⁷ G⁹M⁹ F⁹ B♭⁷

Send me sweet cha - ri - ot, for the end of the trou - ble I see.

C

E♭⁶ E♭⁹ A♭M⁷ D♭⁹

Old rock - in' chair gets it, Judg - ment day is here,

E♭⁶ F⁷ (E⁹M⁹⁷) B♭⁹sus E♭⁶ (F⁹M⁹⁷) B♭⁹(⁵)

Chained to my rock - in' chair.

Rosetta

Words and Music by
Earl Hines and Henri Wood

310

Medium-Up Swing

The musical score consists of ten staves of music. The first staff starts with a boxed 'A' over an F⁶. The second staff starts with a G⁷. The third staff starts with an F⁶. The fourth staff starts with a G⁷. The fifth staff starts with a B box over an A_{M1}. The sixth staff starts with a C⁷. The seventh staff starts with a C⁷. The eighth staff starts with a G⁷. The ninth staff starts with a C⁷. The tenth staff starts with a C⁷.

Chords indicated above the staves include: A⁶, F⁶, E⁷, E^{b7}, D⁷, G⁷, C⁷, A_{M1}⁷, D⁷, G_{M1}⁷, C⁷, F⁶, E⁷, E^{b7}, D⁷, G⁷, C⁷, F⁶, B_{M1}^{7(b5)}, E⁷, leave, me, for, some - bod - y, new., (D_{M1}^{7(b5)}), B_{M1}^{7(b5)}, E⁷, A_{M1}, D_{M1}⁷, G⁷, C_{M1}⁷, A_{M1}⁷, D_{M1}⁷, G⁷, G_{M1}⁷, C⁷, C⁷, F⁶, E⁷, E^{b7}, D⁷, set - ta, My, Ro - se - ta, Please say, G⁷, C⁷, F⁶, (G_{M1}⁷), C⁷.

Lyrics corresponding to the chords:

- Ro - set - ta, My Ro - set - ta, In my
- heart, dear, there's no one but you. You
- told me that you loved me. Nev - er
- leave me for some - bod - y new.
- You've made my whole life a dream;
- I pray you'll make it come true. Ro -
- set - ta, My Ro - se - ta, Please say
- I'm just the one, dear, for you.

Sailing at Night

Don Grusin

Med. Funk Ballad (Intro)

♩ = 122

(synth.)

A

B

C

(After solos, D.S. al Coda)

(Piano Solo - Half-time Feel)

C $A_{MI}^{b7(11)}$ D^b7 $B_{MI}^{b7(11)}$ E^b7

$C_{MI}^{#7(11)}$ $F^{\#7}$ $B_{MA}7$ $A^{13(\#11)}$

$A_{MI}^{b7(11)}$ D^b7 $B_{MI}^{b7(11)}$ E^b7

$C_{MI}^{#7(11)}$ B_D^b $A_{E^b}^{b6}$ E^b $D^{7(\#9)}_{(\#5)}$

D.S., solo on AB,
then D.S. al Coda

$A_{MI}^{b13}_{sus}$ $D^{7(\#9)}$ G_{MI}^9 $B_{MI}^{b13}_{sus}$ $B_{MI}^{b13(\#9)}$

pn. fill-----

$A_{MI}^{b13}_{sus}$ $D^{7(\#9)}$ G_{MI}^9 $B_{MI}^{b13}_{sus}$ $B_{MI}^{b13(\#9)}$

pn. fill-----

Vamp & fade

sample bass line

at **A:**

etc.

sample bass line

at **B:**

etc.

bass line 1 bar

before **C:**

Melody is played with some variation.

Med. Latin (Intro)

Sea Journey

Chick Corea
(As played by Stanley Clarke)♩ = 132 F⁶₉ (add #11)A_{MI} (add 11)

(add 9)

mp - mf (flute)

E

F

D E

cresc.

(gtr.)

(pn.)

(flute)

E_{MI}⁷

F_{MA}⁷

F_{MA}⁷ G

(bs. w/ pn.)

pn. fill

(vocal)

F⁶₉ A

A_{MI}

2

2

F⁶₉ A

A_{MI}

(bs.)

(bs. simile)

A F⁶₉ A

A_{MI}

F⁶₉ A

A_{MI}

D_{SUS}

E_{SUS}

A_{SUS}

F_{MA}⁷ G

F#_{MI}^{7(b5)}

F_{MA}⁷ 3 **E^{7(b9)}**

B **F_A^{6/9}** **A_{MI}** **F_A^{6/9}** **A_{MI}**

F_A^{6/9} **A_{MI}** **F_A^{6/9}** **A_{MI}**

D_{MI}⁷ **C_{MA}^{7(#5)}** **F_{MA}⁷** **E^{7(b9)}** **F_{MA}⁷**

E⁷ **F_{MA}⁷**

E_{MI}⁷ **A⁷** **D_{MA}⁷** **C_{MI}⁷** **B_{MI}^{9(b5)}** **E^{7(b9)}**

(Samba) (Solo) **C** **A_{MI}** **D_{MI}⁶** **A** **A_{MI}** **(last x)**
 (bs.) (etc.) Vamp till cue (flute, gtr. & pn.)

D **(On cue)** **A_{MI}** **D_{MI}⁶** **A** **(4th x)**

D_{MI}⁶ **A** 1.3. **A_{MI}**

4. **D_{MI}⁶** **F_A^{6/9(#11)}** **(Orig. Tempo)** **A_{MI}** **(add 11)**
 f D.S. al Coda

NC. 3 **E⁷** **A_{MI}** **(Slower)** $\text{j} = 188$ **D_{MI}⁷** **E_{MI}⁷** **A_{MI}**

ff

Señor Blues

Med. Latin $\frac{6}{8}$ (1st & 2nd x: bs. only; 3rd x: add chords & drums)

J. = 100

(Intro)

$E_b\text{MI}^6\frac{5}{9}$

Horace Silver

(3x's)

The musical score consists of eight staves of music. The top staff is for the piano, showing bass and treble clef staves with various notes and rests. The second staff is for the trumpet, labeled 'A (trp.) (ten.)'. The third staff is for the piano again, labeled '(pn. w/ bs. 8va)'. The fourth staff is for the trumpet, labeled '(pn. w/ bs. 8va)'. The fifth staff is for the piano, labeled 'E_b\text{MI}^6\frac{5}{9}'. The sixth staff is for the trumpet, labeled '(chord rhythm simile)'. The seventh staff is for the piano, labeled 'B^9(\#11)'. The eighth staff is for the trumpet, labeled 'B^7'. The ninth staff is for the piano, labeled 'E_b\text{MI}^6\frac{5}{9}'. The tenth staff is for the trumpet, labeled 'A^{\flat}13'. Various performance instructions like 'break' and '3' are placed above specific measures. Chord symbols like $E_b\text{MI}^6\frac{5}{9}$, $B^9(\#11)$, and $A^{\flat}13$ are placed above certain staves.

(trp.
ten., 8va b.)

B Eb_{MI}6/9

Eb_{MI}6/9 B^{9(#11)}

Eb_{MI}6/9 B^{b7}

A^{b13} Eb_{MI}6/9

(Ending) C Eb_{MI}6/9

Solo on A; After solos, D.S. al Ending
(last solo ends w/ break and pickup, like end of Intro)

1.

2. NC. break-----, break-----, 8va b.-----

(pn./bs.)

Pn./bs. figure at A continues at B and throughout solos. Pn./bs. figure at C is the same as first four bars of A.

Med. Latin $\frac{6}{8}$

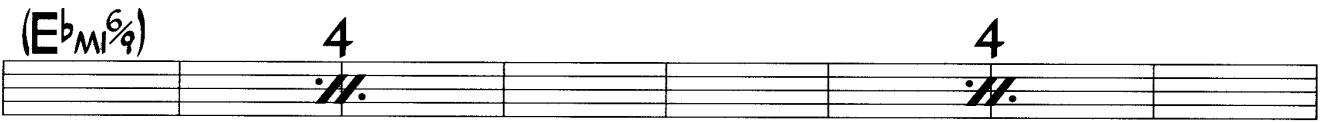
J. = 100

Señor Blues (Bass)

(Intro)

 $E_b\text{MI}^6\text{9}$  A_b^{13} (last solo chorus:
break)Solo on A. After solos,
D.S. al Ending

C (Ending)



4

4



1.

2. ($E_b\text{MI}$)

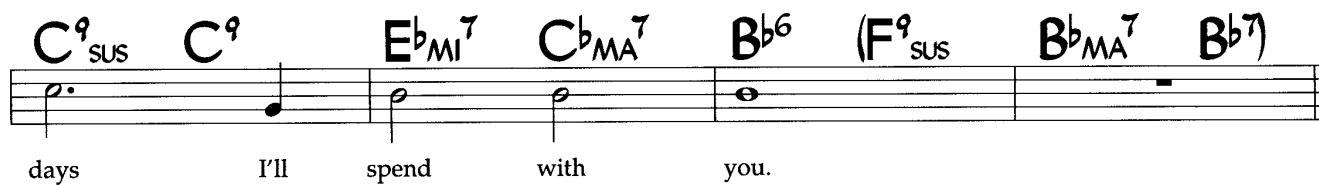
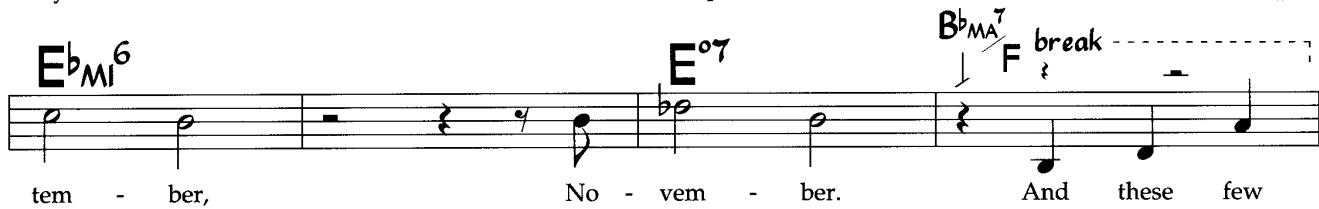
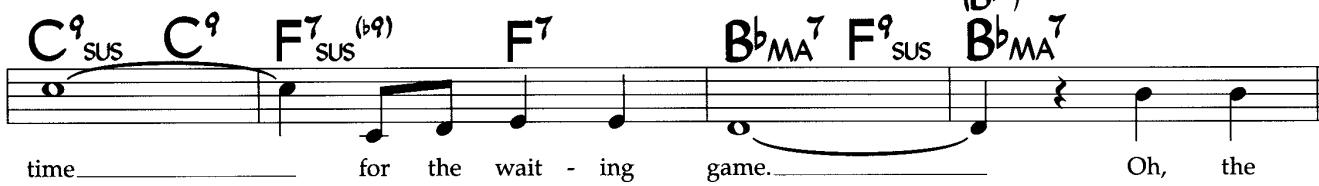
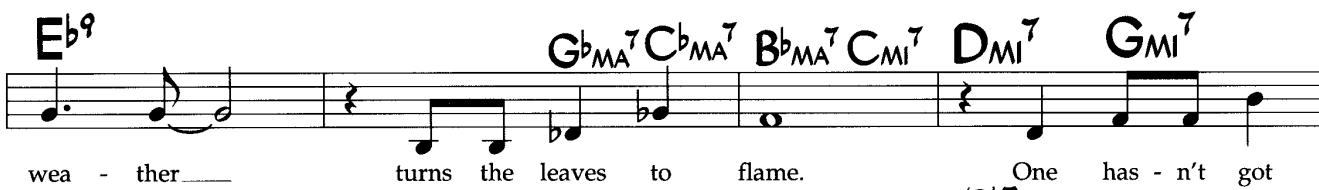
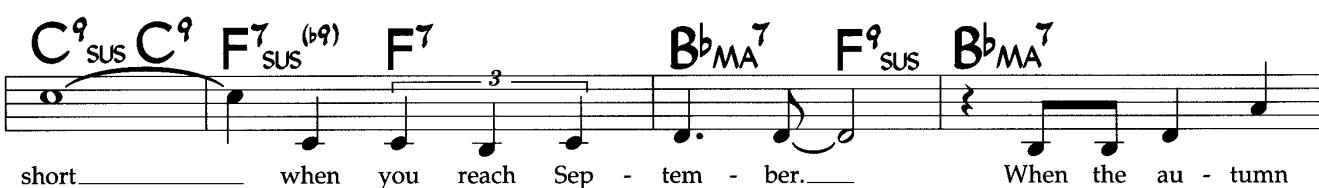
Lyric by

Maxwell Anderson

Music by Kurt Weil

Med. Ballad

September Song

A E^b⁹G^b_{MA}⁷ C^b_{MA}⁷ B^b_{MA}⁷ C_{MI}⁷ D_{MI}⁷ G_{MI}⁷

Seven Steps to Heaven

Victor Feldman
Miles Davis

(As played by Miles Davis)

Fast Swing

$\text{J} = 278$

2nd x: add drums

(Intro)

(bass only)

(F¹³)

E^{b13})

F¹³)

E^{b13})

(4x's)

(etc.)

(pn.)

A

(Stop Time)

S:

(trp.)

(ten.)

(bs.)

F_{MA}⁷

B_{MA}⁷

E_{MI}⁷

A⁷

D_{MI}^(MA7)

A^{b13}

G⁷

dr. fill

1.

2.

ten. 8va b.

E^{b6}

E⁶

F⁶

dr. fill

ten. 8va b.

E^{b6}

E⁶

F⁶

dr. fill

B

(Bass walks)

(unis.)

C_{MA}⁷

D_{MI}⁷

G⁷

C_{MA}⁷

F_{MI}^(trp.)

B^{b7}

(ten.)

F_{MI}⁷

B^{b7}

C

(Stop Time)

E^b_{MA}⁷

A^b_{MI}⁷

D^{b7}

G^b_{MA}⁷

(C⁷)

(pn.)

(pn.)

(trp.)

(ten.)

(bs.)

F_{MA}⁷

B_{MA}⁷

E_{MI}⁷

A⁷

D_{MI}^(MA7)

A^{b13}

G⁷

dr. fill



ten. 8va b. - \sharp dr. fill -

E \flat 6 **E 6** **F 6**

D **F 13** (pn.) **E \flat 13** 2 2 **F 13** solo break

(bs. like Intro)

E Solos **F MA 7** **E MI 7** **A 7** **D MI 7** **(A \flat 7)** **G 7**

G MI 7 **C 7** **E \flat 6** **E 6** **F 6**

F **C MA 7** **D MI 7** **G 7** **C MA 7** **F MI 7** **B \flat 7**

E \flat MA 7 **A \flat MI 7** **D \flat 7** **G \flat MA 7** **G MI 7** **C 7**

G **F MA 7** **E MI 7** **A 7** **D MI 7** **(A \flat 7)** **G 7**

G MI 7 **C 7** **E \flat 6** **E 6** **F 6**

Solo on EEEFG. Play **D** between solos. After solos, play **D**, then D.S. al Coda.

E \flat 6 **E 6** **F 6** (4x's) **F 13** **E \flat 13** **F 13**

ten. 8va b. - dr. fill - (pn.) Vamp till cue

(On cue) \diamond

Bass walks for solos. Chords in parentheses are optional.

Med. Swing (in 2)

$J = 144$

D¹³ A E_{MI}⁹

(trp.) (ten.)

Silver's Serenade

Horace Silver

F_{MI}⁹ E_{MI}⁹ C_{MI}⁹ B_b_{MI}⁹

A_{MI}⁹ B_b_{MI}⁹ A_{MI}⁹ F_{MI}⁹ E_b_{MI}⁹

8 8 8 8

A_{MI}⁹ B_b_{MI}⁹ B_{MI}⁹ C_{MI}⁹ B⁹

A_{MI}⁹ B_b_{MA}⁹ C_{MI}⁹ D_{MI}⁹ E_b_{MA}⁹ A_{MI}⁷ D^{7(b9)} (D¹³)

(ten. 8va b.)

B Solos E_{MI}⁹ B_b_{MI}⁹

A_{MI}⁹ E_b_{MI}⁹

A_{MI}⁹ C_{MI}⁹ C_{MI}⁹ B⁹

B_b_{MA}⁹ C_{MI}⁹ D_{MI}⁹ E_b_{MA}⁹ A_{MI}⁹ D¹³

After solos, D.C. al Coda
(repeat before taking Coda)

D^{7(b9)} G^{6/4} (Freely)

Med. Swing

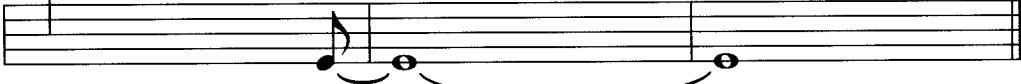
(in 2)



Silver's Serenade (Bass)

 $F_{MI}^9 E_{MI}^9$ $C_{MI}^9 B_{MI}^9$ A_{MI}^9 $B_{MI}^9 A_{MI}^9$ $F_{MI}^9 E_{MI}^9$ $A_{MI}^9 A_{MI}^9$ A_{MI}^9 $B_{MI}^9 B_{MI}^9 C_{MI}^9$ B^9 $B_{MA}^9 C_{MI}^9$ D_{MI}^9 E_{MA}^9 A_{MI}^7 $D^7(b9)$ (D^{13})

(Solos) (in 2)

B E_{MI}^9 B_{MI}^9 (1st x
only) A_{MI}^9 E_{MI}^9 A_{MI}^9 C_{MI}^9 C_{MI}^9 B^9 B_{MA}^9 C_{MI}^9 D_{MI}^9 E_{MA}^9 A_{MI}^9 D^{13} After solos, D.C. al Coda
(repeat before taking solos) $D^7(b9)$ $G^6\% \text{ (Freely)}$ 

Bass plays in 2 throughout.

Med Swing
(in 2)

$\text{J} = 144$



Silver's Serenade (Piano)

B (Solos)

A_{MI}^9

$B_{MA}^b 9$ C_{MI}^9 D_{MI}^9 $E_{MA}^b 9$ A_{MI}^9 D^{13}

After solos, D.C. al Coda
(repeat before taking Coda)

$D^7(b9)(b5)$

(Freely)



Photo by W. Patrick Hinely

CARLA BLEY & STEVE SWALLOW

Med. Ballad **Sing Me Softly of the Blues**

Carla Bley

Intro

Music score for the intro section. It consists of two staves. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, C major (no sharps or flats). The intro chords are F⁷, B⁷, F⁷, E^{9 sus}, and E⁷. The bass staff has continuous eighth-note patterns.

A

Music score for section A. It features a soprano vocal line with eighth-note patterns and grace notes. The chords are A⁷, D⁷, A⁷, and D⁷.

Music score for the continuation of section A. It includes a bass line with eighth-note patterns and the same chord progression: C⁷, G^{b7(b5)}, F⁷, B⁷, F⁷, E^{9 sus}, and E⁷.

Music score for the continuation of section A, featuring a bass line with eighth-note patterns and chords: A⁷, D⁷, D^bC, B⁷, F⁷, E⁷, and B^{b7}.

Music score for the ending. It starts with a bass line and concludes with a final chord progression: A⁷, D⁷, B⁷, B^{b7}, and A⁷.

(Ending)

Solo on [A]; After solos, play head to Ending (rit.)

Notes in parentheses in bar 1 of letter A are the end of the head (start of solos).

Med.-Fast Swing

Skippy-ing

Denny Zeitlin

A (in 2)

(pn.) (bs. & pn.)

B (in 4)

(pn.) (pn. & bs.)

D.C. al Coda One

Handwritten musical score for a solo instrument, likely trumpet, featuring six staves of music with various chords and solos.

Staff 1: Chords: D_{MI}^9 , $A_b^9(5)$, G^9_{SUS} , C_{MA}^7 solo break. Measure 1 ends with a fermata.

Staff 2 (Solo): Chords: E_{MI}^9 , $A^{13(11)}$, D_{MI}^9 , $G^7(\text{alt.})$.

Staff 3: Chords: C_{MA}^7 , F^9 , B_b^{13} , $A^7(\text{alt.})$, $D^7(\text{alt.})$.

Staff 4: Chords: $G^7(\text{alt.})$, C_{MA}^7 , F_{MI}^7 , B^7 , C_{MA}^7 , $B_{MI}^7(b5)$, $E^7(\text{alt.})$.

Staff 5 (Solo): Chords: A_{MI}^7 , F_{MI}^7 , B_b^7 , $E_b^7_{MA}^7$, $E_b^7_{MI}^7$, A_b^7 , D_b^7 , $(D^7(11))$, $F^{\#}_b$, $G^b_{MA}^9$, B_{MI}^7 , D_b^7 , $G^b_{MA}^7$.

Staff 6: Chords: $F^{\#}_{MI}^7$, B^7 , F_{MI}^7 , B_b^7 .

Staff 7 (Solo): Chords: E_{MI}^9 , $A^{13(11)}$, D_{MI}^9 , $G^7(\text{alt.})$.

Staff 8: Chords: C_{MA}^7 , F^9 , B_b^{13} , $A^7(\text{alt.})$.

Staff 9: Chords: $D^7(\text{alt.})$, $G^7(\text{alt.})$, C_{MA}^7 , $F^{\#}_{MI}^7$, B^7 .

Solo on CCDE

After solos, D.C. al Coda Two
Play AABA before taking Coda

Handwritten musical score for a solo instrument, likely trumpet, featuring a solo section with various chords and figures.

Chords: D_{MI}^9 , G^{13}_{SUS} , G^9_{SUS} , $B_b^7_{MI}^7$, E^7 , $A^7_{MA}^7$, E^b/D_b^7 , D_b^7 , E_{MI}^7 , E^7 , $D_{MI}^7(11)$, G^9_{SUS} , $C_{MA}^9(11)$.

Figures: Figures written are played

So Many Stars

Music: Sergio Mendez
Lyric: Alan &
Marilyn Bergman

Med. Bossa

A $G_b MA^7/A_b$ $A_b 13(b9)$

The dawn is filled with dreams, so many dreams,
Which one is mine? One must be right for me.

B^{13} F_{MI} D_b/F F_{MI}^6 F_{MI}^7

Which dream of all the dreams, when there's a dream for ev - 'ry star? And there are oh, so many stars,

$A_b 13(b9)$ D_b^6 $(B_b^9 \text{ sus } B_b^7(\#5))$

stars, So man - y stars. The

B $G_b MA^7/A_b$ $A_b 13(b9)$

wind is filled with songs, so many songs,
Which one is mine? One must be right for me.

B^{13} F_{MI} D_b/F F_{MI}^6 F_{MI}^7

Which song of all the songs, when there's a

F_{MI}(MA7) **F_{MI}7** **B_b7([#]5)** **G_bMA7/A_b**

song for ev - 'ry star? _____ And there are oh, _____ so man - y

A_b13(b9) **D_b6₉** **(G_bMA7)**

stars, _____ So man - y stars. _____ A -

C G_{MI}11

lonely, _____ the count - less days, _____ the end - less

G_b13(*11)

nights _____ that I have searched _____ so man - y eyes, _____ So man - y

F_{MI}11 **B_b13(b9)** **E_bMI11**

nights _____ that I have searched _____ so man - y eyes, _____ So man - y

(G_b/A_b) A_b/G_b)

A_b13(b9)

hearts, _____ So man - y smiles. _____ Which one to

F¹³ F^(B⁹) B_b9_{SUS} B_b7(^b9/[#]5)

smiles. _____ Which one to

D G_bMA7/A_b

choose? _____ Which way to go? _____ How can I

A_b13(b9)

choose? _____ Which way to go? _____ How can I

F_{MI}9 **B_b7([#]5)** **(G_bMA7/A_b)**

tell? _____ How can I know? _____ Out of oh, _____ so man - y

E_bMI9

tell? _____ How can I know? _____ Out of oh, _____ so man - y

A_b13(b9) **D_b6₉** **(C_b6₉)**

stars, _____ So man - y stars. _____

To end, last 2 bars may be vamped.
Chords in parentheses are optional.



Photo by Chuck Stewart

JOHN COLTRANE

Med.-Up Swing

J = 196

F⁷ B^{b9}_{SUS} F⁷ B⁷

(ten.)

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

1. C¹³ B^{b13}/C F⁷ (C⁷)

bs. 1 1 1 1

1. C¹³ B^{b13}/C F⁷ (C⁷)

bs. 1 1 1 1

(Solos)

B F⁷ B^{b7} F⁷

B^{b7} F⁷

C⁷ F⁷ C⁷

After solos, D.C. al Coda

F⁷

Tenor sounds one octave lower than written.

Piano comping during the head follows tenor syncopations and kicks.

John Coltrane

Someone to Light Up My Life

Music: Antonio Carlos Jobim

English lyric: Gene Lees

Med. Samba

(Intro) **E⁹** **F# E**

Go on your way with a cloud - less blue sky a - bove,

F# E **E⁹** **F# E**

May all your days be a won - der - ful

A_{MA}7 **D#_{MI}7(b5)** **G#13** **G#7(b5)**

song of love, O - pen your arms and

C#⁹ **C#7(b9)** **F#_{MI}(MA7)** **F#_{MI}7** **D9(#5)**

sing of all the hid - den hopes you've ev - er trea - sured,

D⁹ **G_{MA}7** **G#_{MI}7(b5)** **C#7(b9)**

And live out your life in

F#_{MA}7 **G⁹** **G#_{MI}7** **B_{MI}7** **E7(b9)**

peace.

A **A_{MA}7** **G#_{MI}7(b5)** **C#7(b9)** **F#_{MI}(MA7)** **F#_{MI}6**

Where shall I look for the love to re -

E_{MI}(MA7) **A⁹** **D_{MA}7** **C#_{MI}7(b5)** **F#7(b9)**

place you? Some - one to light up my

B_{MI}7 **E⁹** **E13** **E13** **E13**

life. Some - one with strange lit - tle

E^{9(#5)} **A_{MA}⁷** **(F#_{MI}⁷)**
 ways, Eyes like a blue au - tumn haze,
D#_{MI}^{7(b5)} **G#¹³** **G#^{7(#5)}**
 Some - one with your laugh - ing style, And a
C#_{MI}⁷ **A_{MI}⁶** **G_{MA}⁷/B** **E⁷**
 smile that I know will keep haunt - ing me end - less - ly.
B **A_{MA}⁷** **G#_{MI}^{7(b5)}** **C#^{7(b9)}** **F#_{MI}^(MA7)** **F#_{MI}⁶**
 Some - times in stars or the swift flight of
E_{MI}^(MA7) **A⁹** **D_{MA}⁷** **C#_{MI}^{7(b5)}** **F#^{7(b9)}**
 sea - birds I catch a mo - ment of
D_{MA}⁷ **D#_{MI}^{7(b5)}**
 you. That's why I walk all a -
D_{MI}⁶ **A^(add 9)** **C#** **C¹³_{SUS}** **C¹³**
 lone, Search - ing for some - thing un - known,
B⁷ **E⁹_{SUS}** **E^{7(b9)}**
 Search - ing for some - thing or some - one to light up my
A_{MA}⁷ **(B_{MI}⁷)** **E^{7(b9)}**
 life.

Alternate changes for bars 1-8 of **B**:

|| **A⁹_{SUS}** | **A^{7(b9)}** | **D_A** | **D_A⁷** | **A_{MA}⁷** | **x** | **A⁹_{SUS}** | **A⁹** |

Med. Bossa

J = 126 (Intro)

Song For My Father

Horace Silver

NC. (F_{MI})

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

(trp. & ten.)

A

S.

F_{MI}⁹

E_b⁹

(bs.)

(trp.) (ten.)

1.

2.

8

F_{MI}⁹

F_{MI}⁹

B

E_b⁹

F_{MI}⁹

E♭⁹ D♭⁹

(**B♭ C**)

C⁹ break

F⁹

Play head twice, solo on AAB,
After solos, D.S. al Coda

piano fills

On cue

F bass

(Vamp till cue) (pn.)

Chords in parentheses are optional.

Piano may double bass line.

Bass line continues for solos.

Breaks are observed during solos.

Sophisticated Lady

Duke Ellington
Irving Mills
Mitchell Parish

Medium Ballad

$Bm7$ A $Bbm7$ $Gb7$ $F7$ $E7$ $Ab7$ $Abm7$

They say in - to your ear - ly life ro - mance came, and in this

$A7$ $G7$ $Gb7$ $F7$ $Bb7$ $Bbm7$ $Eb13$

heart of yours burned a flame, A flame that flick - ered one day and

$Cm7$ $Bbm7$ $Bbm7$

died a - way. Then, with dis - il -

$Gb7$ $F7$ $E7$ $Eb7$ $(G7^{(b9)})$ $Ab7$ $Abm7$ $Abm7$ $A7$ $G7$ $Gb7$ $F7$

lu - sion deep in your eyes, you learned that fools in love soon grow

$Bb7$ $Bbm7$ $Eb13$ $Ab6$ $Am7 D7$

wise, The years have changed you, some - how; I see you now...

B G_{MA7} $Emi7$ $Ami7$ $D7$ B_{MI7} $E7(b9)$

Smok - ing, drink - ing, nev - er think - ing of to - mor - row,

$Ami7$ $D7(b9)$ G_{MA7} $Emi7$ $Ami7$ $D7$ $(Db13)$

non - cha - lant, Dia - monds shin - ing danc - ing, din - ing with some

G_{MA7} $B7$ C_{MI7} $Bbm7$ C_{MI7} $F7(b9)$

man in a res - tau - rant, Is that all you real - ly want?

No, soph - is - ti - cat - ed la - dy, I know you miss the
love you lost long a - go, And when no -
bod - y is nigh you cry.

Alternate changes, bars

1-4 and 9-13 of [A], 1-4 of [C]:
(tritone substitutions)

Bb_MI7 C⁷⁽¹¹⁾F7 Bb⁷⁽¹¹⁾E7 Ab_{MA}⁷

D^{7(b9)}G7 C^{7(b9)}F7 Bb⁷

Med. Samba

 $\text{d} = 136$ A (elec. pn. & flute 8va)

Spain

Chick Corea

$\text{d} = 136$ A (elec. pn. & flute 8va)

NC.

(elec. pn.)

E_{Mi}^{11}

(add bass)

(E_{Mi}^{11})

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

G

$F^{\#}7$

S

$E_{\text{Mi}}7$

$A7$

$D_{\text{MA}}7$

$G_{\text{MA}}7$

(sample bass line)

3

$C^{\#}7$

$F^{\#}7(9)$

B_{sus}

B

B (add 9)

(last x: D.C. al Coda)

B

NC.

(w/ bs. 8va b. & elec. pn. 15ma b.)

NC.

NC.

NC.

B_{SUS}

NC.

G_{MA}⁷**C**(Samba)
G_{MA}⁷

(pn. & fl.)

F#⁷

E_{MI}⁷A⁷

D_{MA}⁷G_{MA}⁷

(elec. pn.)

C#⁷F#⁷

B_{MI}B⁷

(elec. pn.)

D.S. al 2nd ending

Solos on **C**. To end each solo, play melody at **C** (use notes in parentheses), then D.S. al 2nd ending. To end last solo, play melody at **C**, D.S. for 8 bars, then D.C. al Coda.

GG_{MA}⁷D_{Bb}B_{SUS}^(add 9)

341 Spring Can Really Hang You Up the
Most

Med. Ballad
(Ad lib.) Verse

Lyric: Fran Landesman
Music: Tommy Wolf

Once I was a sen - ti - men - tal thing,
Threw my heart a - way each Spring,

Now a Spring ro - mance has - n't got a chance,
Pro - mised my first dance to Win - ter;

All I've got to show's a splin - ter
for my lit - tle fling.

In tempo

A CMA⁷ B^bMA⁹ CMA⁷ B^bMA⁹ CMA⁷ AMI⁷ DMI⁷ G⁷ EMI⁷ A^{7(b9)}
S. CMA⁷ B^bMA⁹ CMA⁷ B^bMA⁹ CMA⁷ AMI⁷ DMI⁷ G⁷ EMI⁷ A^{7(b9)}

Spring this year has got me feel - ing like a horse that nev - er left the post; I
Spring is here, there's no mis - tak - ing rob - ins build - ing nests from coast to coast; My

F#MI^{7(b5)} FMI⁷ EMI⁷ D⁷ DMI⁷ G⁷ CMA⁷ B^bMA⁷

lie in my room star - ing up at the ceil - ing, Spring can real - ly hang you up the most.
heart tries to sing so they won't hear it break - ing, Spring can real - ly hang you up the most.

CMA⁷ B^bMA⁹ CMA⁷ B^bMA⁹ CMA⁷ AMI⁷ DMI⁷ G⁷ EMI⁷ A^{7(b9)}

Morn - ing's kiss wakes trees and flow - ers, And to them I'd like to drink a toast; I
Col - lege boys are writ - ing son - nets, In the "ten - der pas - sion" they're en - grossed; But

F#MI^{7(b5)} FMI⁷ EMI⁷ D⁷ DMI⁷ G⁷ CMA⁷

walk in the park just to kill lone - ly hours, Spring can real - ly hang you up the most.
I'm on the shelf with last years Eas - ter bon - nets, Spring can real - ly hang you up the most.

B GMI⁷ CMA⁷ GMI⁷ CMA⁷

All aft - er - noon those birds_____
Love came my way, I hoped_____
twit - ter twit,
twit would last,

I know the tune, "This is love, this is it." Heard it be - fore and
We had our day, now that's all in the past. Spring came a - long a

I know the score, And I've de - cid - ed that Spring is a bore.
sea - son of song, Full of sweet pro - mise, but some - thing went wrong.

Love seemed sure a - round the New year, Now it's A - pril, love is just a
Doc - tors once pre - scribed a ton - ic, Sul - phur and mo - las - ses was the

ghost; Spring ar - rived on time, on - ly what be - came of you, dear?
dose; did - n't help a bit, My con -

Spring can real - ly hang you up the most; Spring can real - ly hang you up the most.

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

di - tion must be chron - ic, Spring can real - ly hang you up the most.

All a - lone, the par - ty's o - ver, Old man Win - ter was a gra - cious host, But when
(G pedal opt.:-----) (Ad lib.)

D - you keep pray - ing for snow to hide the clo - ver, Spring can real - ly hang you up the most.

Med. Swing

 $J = 162$

Stablemates

Benny Golson

A E_{MI}⁷ A⁷ E_b_{MI}⁷ A_b⁷ D_b_{MA}⁷

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

C⁷⁽⁵⁾ A_b_{MI}⁷ D_b⁷

G_b_{MA}⁷ G_{MI}⁷⁽⁵⁾ C⁷ F_{MI}⁷ B_b₇₍₅₎^{#9} break

(Latin) E_b_{MI}⁷ A_b⁷⁽⁵⁾ D_b_{MA}⁷

(trp.) 8 (ten.) 8

(Swing) **B** F_{MI}⁷ G_b¹³ G⁷⁽⁵⁾ C⁷

(trp. w/ ten. 8va b.) (F[#]_{MI}⁷ B⁷ F_{MI}⁷ B^b⁷ E_{MI}⁷ A⁷ A_b⁷ E_b_{MI}⁷ A_b⁷)

B⁷ B^b⁷ A⁷ A_b⁷ break 3

C E_{MI}⁷ A⁷ E_b_{MI}⁷ A_b⁷ D_b_{MA}⁷ C⁷⁽⁵⁾ A_b_{MI}⁷

D_b⁷ G_b_{MA}⁷ G_{MI}⁷⁽⁵⁾ C⁷ F_{MI}⁷ B_b₇₍₅₎^{#9}

(B_b₇₍₅₎^{#9}) break (Latin) E_b_{MI}⁷ A_b⁷⁽⁵⁾ D_b_{MA}⁷

(trp.) 8 (ten.) 8 fine

Piano lays out for the head. Chords in parentheses at B are used for solos.
Solos swing, no breaks.

The Star-Crossed Lovers

Duke Ellington & Billy
Strayhorn

Medium Ballad

A

B

bass pedal: ♩ ♪ □ □ □ □ □ □

C

bass: ♩ ♪ □ □ □ □ □ □ □ □ □

D

E

Star Dust

Lyric by Mitchell Parish
Music by Hoagy Carmichael

Medium Ballad

The musical score consists of eight staves of music, each with a different chord progression above the staff. The chords are labeled with their names and qualities in parentheses: (Intro) D_bMA⁷, G_b9(#11), F^{7(b9)}; B^{b7}, E_bMI⁷, A^{b7}, F_{MI}⁷, B_bMI⁷; G_{MI}⁷, C⁷, E_bMI⁷, A^{b7}, D_bMA⁷; G_b9(#11), F^{7(b9)}, B^{b7}; E_bMI⁷, A^{b7}, F_{MI}⁷, B_bMI⁷; E_bMI⁷, A^{b7}, F_{MI}⁷, B_bMI⁷; E_bMI⁷, A^{b7}, D_bMA⁷, (D_b7(#5)); A, G_bMA⁷, G_bMI^(MA7), F^{#MI}⁷, B⁷; and D_bMA⁷, F_{MI}⁷, B^{b7}, E_bMI⁷, B⁷. The lyrics are integrated with the music, appearing below the staves.

And now the pur - ple dusk of twi - light time
steals a - cross the mea - dows of my

heart. High up in the sky the lit - tle stars climb,

Al - ways re - mind - ing me that we're a - part. You wan - dered down the lane and

far a - way. Leav - ing me a song that will not die.

Love is now the star dust of yes - ter - day.

The mu - sic of the years gone by. Some - times I

won - der why I spend the lone - ly night dream - ing of a song, The

mel - o - dy haunts my rev - er - ie, And I am once a - gain with

E_{MI}7 **A_b7** **E_{MI}7** **A_b7**
 you, When our love was new, and each kiss an in - spir -

D_b_{MA}7 **E_{MI}7** **E^o7** **F_{MI}7** **B_b_{MI}7** **E_b9**
 a - tion, But that was long a - go, now

B_b_{MI}7 **E_b7** **A_b7** **E_{MI}7** **A_b7** **D_b7**
 my con - so - la - tion is in the star dust of a song. Be -

B **G_b_{MA}7** **G_b_{MI}(^{MA7})** **F[#]_{MI}7** **B7**
 side a gar - den wall, when stars are bright, you are in my arms. The

D_b_{MA}7 **F_{MI}7** **B_b7** **E_{MI}7** **B_b7**
 night - in - gale tells his fair - y tale of par - a - dise where ros - es

E_{MI}7 **F[#]_{MI}7** **(B¹³** **A¹³** **B¹³** **A¹³)**
 grew. Though I dream in vain, in my

D_b_{MA}7 **B_b_{MI}7** **F_{MI}7** **B_b7** **E_{MI}7**
 heart it will re - main: My star dust mel - o - dy,

A_b7 **D_b_{MA}7** **(A_b_{MI}7 D_b7)**
 the mem - o - ry of love's re - frain. **fine** **Solo on AB**
After solos, D.S. al fine

Stargazer

Med.-Slow Jazz Waltz

A $J = 86$

Armen Donelian
 $D_b^{(add \flat 13)}$

B

(mp) (sop.) (trp.)

C

f (sop.) mp (trp.)

1. $F^{(alt)}$
 $C_b MA^7$ A $B_b MI^{(add \flat 3)}$ 10

2. $E^{(omit 3)}$ $F\#^{(omit 3)}$ $A_b MI^{(add \flat 3)}$

cresc.

D

$G\#^{(add 13)}$ G $C\# MI^6$ E $A MA^7$ $A_b MI$ G

A_b G_b $B MI$ $F\#$ $B_b MI$ F b A_b E $C MI$ E_b D^7 D_b^7 D_b

On cue, D.C., pn. solo on **A** (indef.)

On cue, continue to **B**, 2nd ending, **C**, take Coda

348

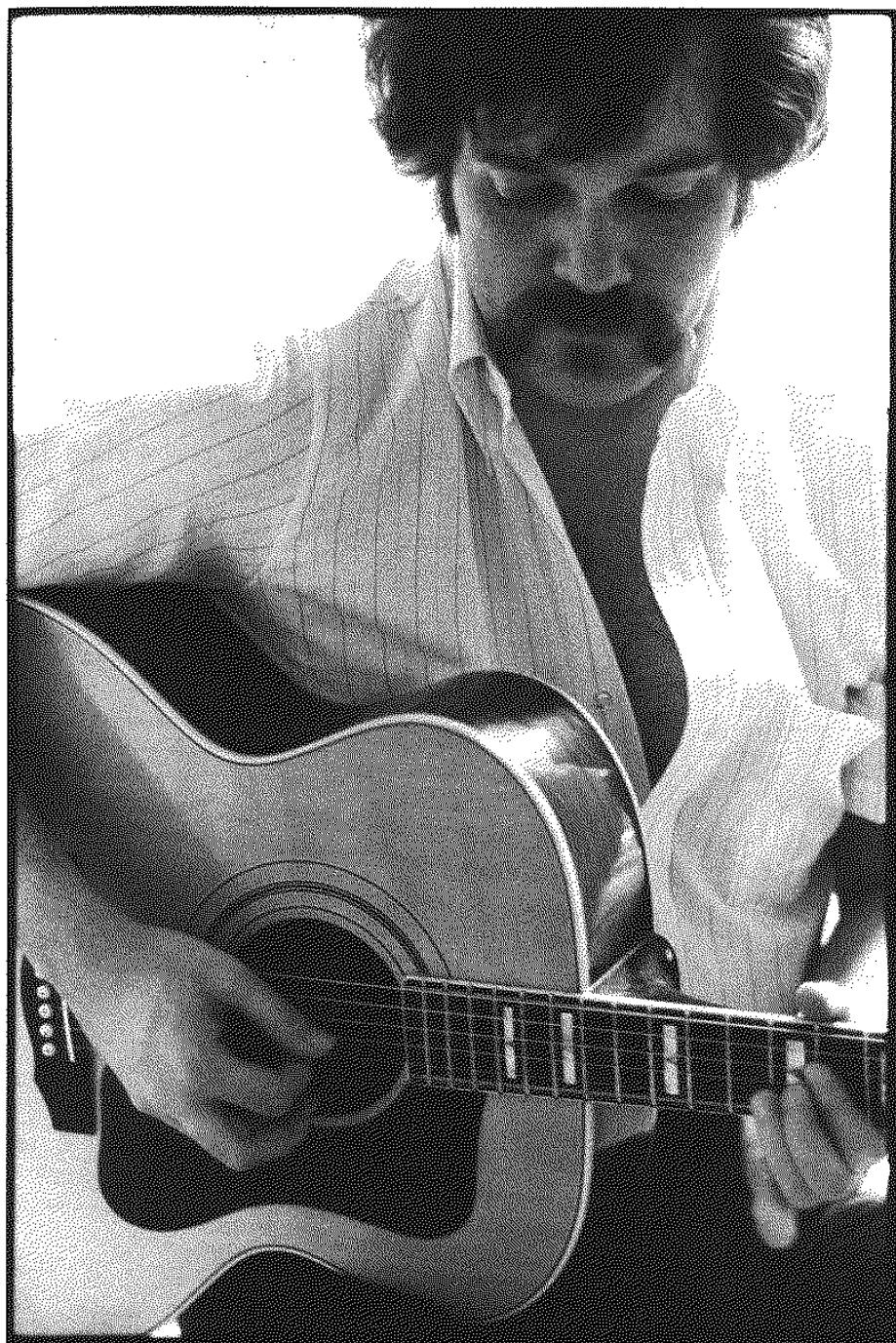


Photo by W. Patrick Hinely

JOHN ABERCROMBIE

Med. Straight 8th's Ballad

J = 53

(gtr.,
melody)

Still

John Abercrombie

fill

fill-

Vamp, fill, & fade

Form on record: indef. bass solo on [A],
melody, gtr. solo, melody, Ending

(Ending)

sample bass line for melody & gtr. solo:

etc.

Vamp, fill, & fade

Melody sounds one octave lower than written. Melody is freely interpreted. Drums are sparse throughout.

Med. Ballad,
Ad lib. $\text{J} = 120\text{-}140$

Story Line

Bill Evans

A

B

Solo on AB.

Written melody is first of 3 improvised choruses; it is not repeated.

Chords in parentheses are optional.

Med. Swing

J = 132

(in 2)

A

Strollin'

Horace Silver

(trp.)

D_bMA⁷ **E_MI⁷** **A⁷** **E_bMI⁷** **A_b⁷**

(bs.) *(pn.)*

w/ 8va b.-----

D_bMA⁷ **A_bMI⁷** **D_b⁷** **G_MI⁷** **C⁷**

w/ 8va b.-----

1.

F_MI⁷ **B_b7(^{#9})** **E_bMI⁷** **A_b13** **A_b7(^{#5}) D_bMA⁷**

D_bMA⁷ **B_bMI¹¹** **B_b7(^{#9}) E_b9(^{#11})** **D^{7(^{#9})}**

(bs.)

2.

F_MI⁷ **B_bMI¹¹** **B_b7(^{#9}) E_b9(^{#11})** **F_#MI⁷** **B⁷**

(bs. w/ pn.)

Chords shown: F_{MI}⁷, B_b^{7(#9)}, E_b_{MI}⁷, A_b⁹ sus, A_b^{13(b9)}, D_b⁶, F_{MI}⁷, E_b_{MI}⁷⁽¹¹⁾, A_b^{13(b9)}.

B (Solos)

D_b_{MA}⁷ E_{MI}⁷ A⁷ E_b_{MI}⁷ A_b⁷

(bass walks in 4)

D_b_{MA}⁷ A_b_{MI}⁷ D_b⁷ G_{MI}⁷ C⁷

1. F_{MI}⁷ B_b^{7(#9)} E_b_{MI}⁷ A_b⁷

D_b_{MA}⁷ B_b_{MI}⁷ E_b^{9(#11)} D^{7(#9)}

2. F_{MI}⁷ B_b_{MI}⁷ E_b^{9(#11)} F_#_{MI}⁷ B⁷

F_{MI}⁷ B_b^{7(#5)} E_b_{MI}⁷ A_b⁷ D_b_{MA}⁷ B_b^{7(#5)} E_b_{MI}⁷ A_b⁷

Solo on **B**; After solos,
D.C. al Coda

Chords shown: D_b⁶, G_b^{13(#11)}, F_{MI}⁷, B_b^{7(#5)}, E_b_{MI}⁷, A_b^{7(#9)}, C, D_b.

Med. Swing
J = 132

Strollin' (Harmony)

A



B (Solos) $D_{MA}^b\ 7$ $E_{MI}^7\ A^7\ E_{MI}^b\ 7\ A_b^7\ D_{MA}^b\ 7$



Solo on **B**; After solos, D.C. al Coda

C





Photo by Chuck Stewart

BENNY GOLSON

Med.
Jazz Waltz $\text{J} = 134$

Summer in Central Park

Horace Silver

A

F⁶/₉ A^{7(♭⁹)} D_{M1}⁹ G¹³

(bs.)

D♭⁶/₉ G♭⁶/₉ G_{M1}⁹ A^{13(♭⁹)}

bp

B

D_{MA}⁹ D_{M1}⁹

bp

D_{MA}⁹ D_{M1}⁹

bp

D_{MA}⁹ D_{M1}⁹

bp

The image shows five staves of handwritten musical notation for piano. The notation includes various chords and performance instructions such as 'rit.', 'fine', and 'for solos: ↑ ♦'.

- Staff 1:** Shows a bass line with D_{MA}⁹, F[#], G_{MI}⁷, G_{b7}(C⁹), and C chords.
- Staff 2 (labeled 'C'):** Shows a treble line with F_{6/9}, A^{7(b9)}, D_{MI}⁹, and G¹³ chords.
- Staff 3:** Shows a treble line with D_{b6/9}, G_{b6/9}, A_{6/9}, and D_{6/9} chords.
- Staff 4:** Shows a bass line with D_{b6/9}, G_{MI}⁷, G_{b7}(C⁹), and C chords, with a note '(last x: rit.)' below it.
- Staff 5:** Shows a treble line with A_{b6/9}, G_{b6/9}, F_{6/9}, G_{MI}⁷, and C⁷ chords, ending with '(fine)' and 'for solos: ↑ ♦'.

Dma9 chords are played as D6/9 for solos. Chords in parentheses are used for solos.

Piano may double melody and/or bass line (8va b.). Bass line at B is played for solos.

Piano chords land mostly on beat 2 for head.



Photo by Paul Hoeffler

JOE HENDERSON

Medium Swing
(also played as a ballad)

Sweet and Lovely

Gus Arnheim
Harry Tobias
Jules Lemare

A

Sweet and love - ly, Sweet - er than the ros - es in May,

Sweet and love - ly, Heav - en must have sent her my way.

Skies a - bove me nev - er were as blue as her eyes,

And she loves me, Who would want a sweet - er sur - prise?

B

When she nest - les in my arms so ten - der - ly there's a thrill that words can - not ex - press.

In my heart a song of love is taunt - ing me, Mel - o - dy, haunt - ing me.

C

Sweet and love - ly, Sweet - er than the ros - es in May,

And she loves me, There is noth - ing more I can say.

T.B.C. (Terminal Baggage Claim)

Med. Straight 1/8's

$\text{J} = 160$ (Intro) $\text{A}^{\flat}\text{MI}^7$



Chick Corea

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

A (add drums)
(pn.)

(piano solos around melody)

B

pn. fill

C

G/A

:61

bass fills

D F_{MA}⁷/A E_{MI}⁷/A 1.3. D_{MI}⁷/A E_{MI}⁷/A 4. F/A G/B
(pn.) (end bs. fills)

E C B_b/C C F/C
C B_b/C A_b/C B_b/C
C B_b/C C F
D E_b E F F⁷_{SUS}
(On cue) 15ma b.
F⁷_{SUS} G⁹_{SUS} 4 4
(piano fill) (piano fill) D.S. al Coda

Play melody at E twice, solo indef. on E, then play letter E once & continue.

O F_{MA}⁷/A E_{MI}⁷/A D_{MI}⁷/A E_{MI}⁷/A
Vamp, fill & fade

C sample bass fills at **C**:

G_{MI}¹¹ E_b_{MA}⁷/G

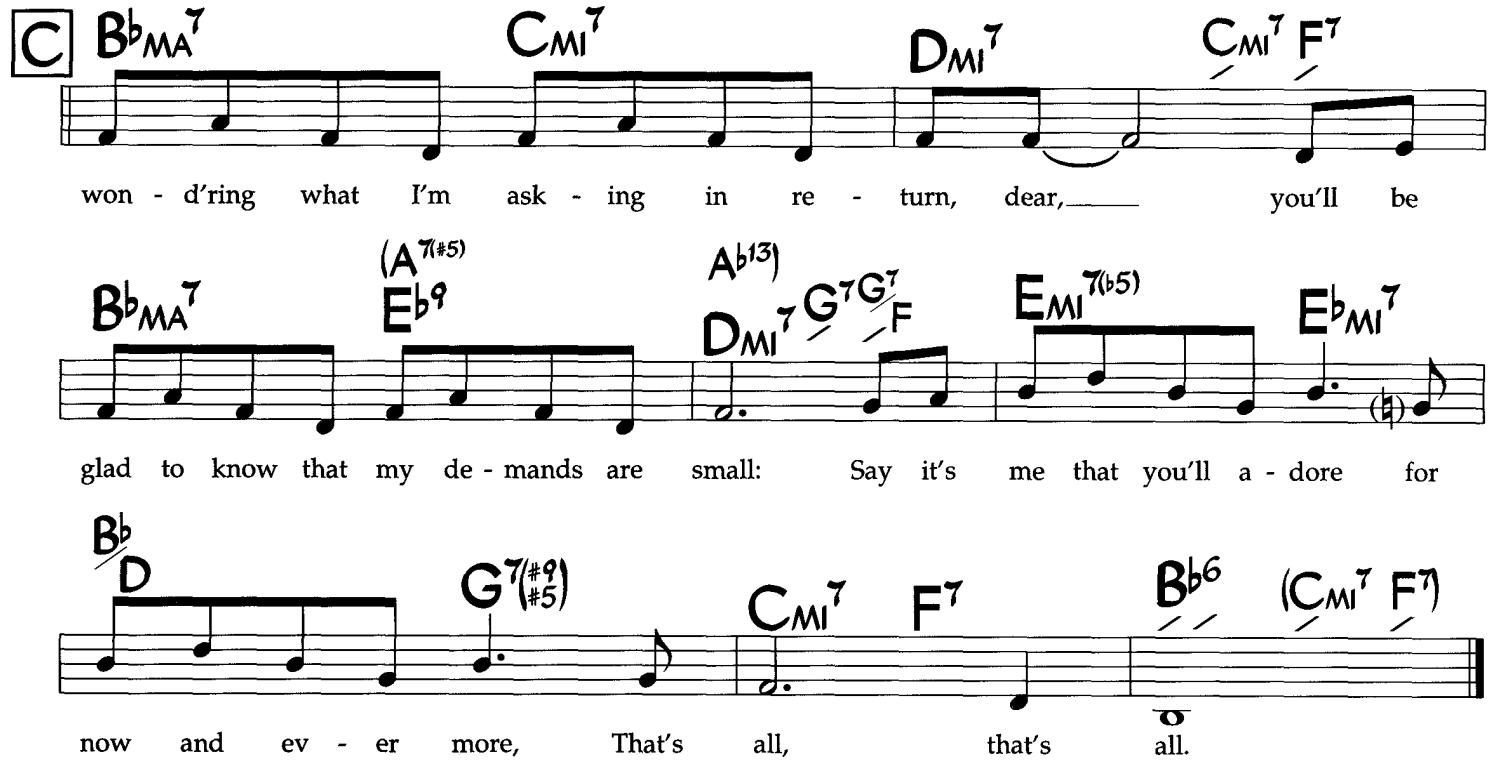
G_{MI}¹¹ E_b_{MA}⁷/G G_{MI}¹¹

That's All

Words and music by
Alan Brandt and Bob Haymes

Medium Ballad

The musical score consists of six staves of music with lyrics underneath. The first staff starts with a C major chord, followed by a progression of chords: (F⁷) A B^bM_I⁷, C_{M_I}⁷, D_{M_I}⁷, and C_{M_I}⁷F⁷. The lyrics are: "I can only give you love that lasts for - ev - er, and the". The second staff continues with B^bM_A⁷, E^b⁹, D_{M_I}⁷, G⁷G⁷/F, E_{M_I}^{7(b5)}, and E^b_{M_I}⁷. The lyrics are: "prom - ise to be near each time you call; And the on - ly heart I own, for". The third staff starts with B^b/D, G^{7(#9)}, C_{M_I}⁷F⁷, D_{M_I}⁷G⁷C_{M_I}⁷F⁷, B^bM_A⁷, and C_{M_I}⁷. The lyrics are: "you and you a - lone, That's all, that's all. I can on - ly give you coun - try walks in". The fourth staff starts with D_{M_I}⁷, C_{M_I}⁷F⁷, B^bM_A⁷, E^b⁹, and D_{M_I}⁷G⁷G⁷/F. The lyrics are: "Spring - time, and a hand to hold when leaves be - gin to fall; And a". The fifth staff starts with E_{M_I}^{7(b5)}, E^b_{M_I}⁷, B^b/D, G^{7(#9)}, C_{M_I}⁷F⁷, and B^b⁶. The lyrics are: "love whose burn - ing light will warm the win - ter night, That's all, that's all. there are". The sixth staff starts with B, F_{M_I}⁷, B^b⁷, G_{M_I}⁷, C_{M_I}⁷, F_{M_I}⁷, B^b⁷, and E^bM_A⁷. The lyrics are: "those, I am sure, who have told you they would give you the world for a toy. All I". The seventh staff starts with G_{M_I}⁷, C⁷, A_{M_I}⁷, D_{M_I}⁷, G_{M_I}⁷, C⁷, and F⁹_{sus}F⁷. The lyrics are: "have are these arms to en - fold you and a love time can nev - er de - stroy. If you're".


Vocal Part Chords:
 C B^bM_A⁷ C_MI⁷ D_MI⁷ C_MI⁷ F⁷
 B^bM_A⁷ (A⁷(#5)) E^b⁹ A^b¹³ D_MI⁷ G⁷ G⁷/F E_MI⁷⁷(#5) E^b_MI⁷
 B^bD G⁷(#⁹) C_MI⁷ F⁷ B^b⁶ (C_MI⁷ F⁷)

won - d'ring what I'm ask - ing in re - turn, dear, _____ you'll be
 glad to know that my de - mand's are small: Say it's me that you'll a - dore for
 now and ev - er more, That's all, that's all.

Words and music by

Maceo Pinkard,

William Tracy,

and Doris Tauber

Medium-Up Swing

Them There Eyes

A 

(A^{b6} E^{b9})

I fell in love with you first time I looked in - to them there eyes,



You've got a cer - tain lil' cute way of flirt - in' with them there eyes.



They make me feel hap - py, they make me blue;



No stall - in', I'm fall - in', Go - ing in a big way for sweet lit - tle you.

B 

(A^{b6} E^{b9})

My heart is jump - in', you sure start - ed some - thin' with them there eyes,



You'd bet - ter watch them if you're wise.



They spar - kle, they bub - ble, They're gon - na get you in a whole lot of trou - ble.



(G⁷) F⁷

You're o - ver - work - in' 'em, There's dan - ger lurk - in' in them there eyes.

There Is No Greater Love

Medium Swing
(also played as a ballad)

Lyric by Marty Symes
Music by Isham Jones

The musical score consists of eight staves of music, each with a different chord progression and lyrics. The chords are written above the staff, and the lyrics are written below the staff.

Staff 1: F⁷, A, B_{MA}⁷, E⁹, A_{b9(#11)}

There is no greater love than what I feel for you,

Staff 2: G⁷, C⁹, C_{M1}⁷, F⁷

No greater love, No heart so true. There is no

Staff 3: B_{MA}⁷, E⁹, A_{b9(#11)}, G⁷

great - er thrill than what you bring to me, No sweet - er

Staff 4: C⁹, C_{M1}⁷, F⁷, B_{b6}⁹

song than what you sing to me.

Staff 5: B, A_{M1}^{7(b5)}, D⁷, G_{M1}⁶, A_{M1}^{7(b5)}, D⁷, G_{M1}⁶

You're the sweet - est thing I have ev - er known,

Staff 6: A_{M1}^{7(b5)}, D⁷, G_{M1}⁷, C⁷, F⁷

And to think that you are mine a - lone. There is no

Staff 7: C, B_{MA}⁷, E⁹, A_{b9(#11)}, G⁷

great - er love in all the world, it's true, No great - er

Staff 8: C⁹, C_{M1}⁷, F⁷, B_{b6}⁹, (C_{M1}⁷, F⁷)

love than what I feel for you.

Medium
Straight 1/8's

Three Hearts Dancing

Steve Erquiaga

A

J = 106

(gtr.) (Tacet 1st x)

B

C

3

7

D NC.(G_MI)

NC.(G_MI) 1.

NC.(G_MI)

2. NC.(G_MI)

(Guitar solo)

G_MI⁷ F⁶ E_b^b M_A⁹ D_MI^(omit 3)

4

Sounds one octave lower than written.

D.C., solo on A (no repeat);
Play B, C, vamp & fade on D (first ending).

369 Medium Three Hearts Dancing (Guitar synth.)
Straight 8th's

A

$J = 106$

B

C

D **NC.(G_{M1})**
(doubles melody)
NC.(G_{M1})
1.
NC.(G_{M1})
2.
NC.(G_{M1})
G_{M1}⁷ **F⁶** **E_b MA⁹**
D_{M1} ^(omit 3)
(gtr. synth.)

D.C., **Guitar solo**
on A **(no repeat);**
Play B, C, Vamp & fade on D **(first ending)**

Sounds one octave lower than written.

Three Hearts Dancing (Bass)

Medium
Straight 1/8's

A $\text{J} = 106$ G_{MI}^9 G_{MI}^6 $\text{D}_{\text{MI}}^{11}$ $\text{B}_{\text{b}}^{\flat} \text{MA}^7$ A^7 B_{\flat}

G_{MI}^6 G_{MI} E^b^6 $\text{E}^b_{\text{MA}}^7$ C_{MI}^6 C_{MI}^7

(C_{MI}^7) $\text{F}^{\text{(add 9)}}_{\text{A}}$ $\text{A}_{\text{MI}}^{7(b5)}$ $\text{A}^b_{\flat}^{9(\#11)}$

B G^9_{sus} $\text{G}^{13(b9)}$ $\text{C}_{\text{MI}}^{11}$

$\text{C}_{\text{MI}}^9(\text{omit } 3)$ B_{\flat} $\text{A}^{13(b9)}$ $\text{D}^7_{(\#5)}^{\flat}$ D^9

(D^9) G^9_{sus} D^b_{G}

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

E^b^6 $\text{E}^b_{\text{MA}}^7$ $\text{F}^{\text{(add 9)}}_{\text{A}}$ $\text{A}_{\text{MI}}^{7(b5)}$ $\text{A}^b_{\flat}^{9(\#11)}$

G_{MI} F_{G} F_{G} G_{MI}

D (G_{MI})

1. (G_{MI})

2. (G_{MI})

4

G_{MI} 7

F⁶

E_{MA}⁹

D_{MI}^(omit 3)

D.C., play **A** (no repeat),
B, **C**, vamp & fade on **D**
(first ending)

Notes in parentheses are used on recording
but are below the natural range of the bass.

Three Little Words

Medium (Fast) Swing

Lyric by Bert Kalmar
Music by Harry Ruby

A C_{MA}⁷ E_b_{MI}⁷ A_b⁹

Three lit - tle words, _____ Oh, what I'd give for that

D_{MI}⁷ G⁷ D_{MI}⁷ G⁷

won - der - ful phrase, _____ To hear those

C_{MA}⁷ E_b_{MI}⁷ A_b⁹

three lit - tle words, _____ That's all I'd live for the

D_{MI}⁷ G⁷ D_{MI}⁷ G⁷

rest of my days. _____ And what I

B G_{MI}⁷ C⁹_{SUS} C⁷

feel in my heart _____ they tell sin - cere - ly,

F_{MA}⁷ B_b⁷ A⁷ A_b⁷ G⁷

No oth - er words _____ can tell it half so clear - ly.

C C_{MA}⁷ E_b_{MI}⁷ A_b⁹

Three lit - tle words, _____ Eight lit - tle let - ters which

D_{MI}⁷ G⁷ C⁶ (D_{MI}⁷ G⁷)

sim - ply mean, "I _____ love you."

Till There Was You

Medium Ballad

Meredith Willson

(B^b⁷) [A] E^bMA⁷ E⁹ F_{MI}⁷ A_bMI⁷ D^b⁹

There were bells on the hill, but I never heard them ring - ing, No, I

E^bMA⁷ F[#]⁹ F_{MI}⁷ B^b⁷ G_{MI}⁷ G^b¹³ F_{MI}⁷ B^b⁷

nev - er heard them at all till there was you. There were

E^bMA⁷ E⁹ F_{MI}⁷ A_bMI⁷ D^b⁹

birds in the sky, but I never saw them wing - ing, No, I

E^bMA⁷ F[#]⁹ F_{MI}⁷ B^b⁷ E^bMA⁷ A_bMI⁶ E^bMA⁷

nev - er saw them at all till there was you. And there was

[B] A_bMA⁷ A⁹ E^bMA⁷ C⁹

mu - sic and there were won - der - ful ros - es, they tell me in

F_{MI}⁷ F⁹ F_{MI}⁷ B^b⁷(⁹)

sweet fra - grant mea - dows of dawn, and dew, There was

C E^bMA⁷ E⁹ F_{MI}⁷ A_bMI⁷ D^b⁹

love all a - round, but I never heard it sing - ing, No, I

E^bMA⁷ F[#]⁹ F_{MI}⁷ B^b⁷ E^bMA⁷ (F_{MI}⁷ B^b⁷)

nev - er heard it at all till there was you.

Time Marches On

J = 87

John Scofield

A (Guitar solo)

mf

(top note of synth. voicing)
 $B_{\text{MA}}^{\text{7(b5)}}$

(elec. bs.)

(Vamp & solo till cue)

B (On cue -
guitar solo continues) (Rock feel)

(synth.)

(D_b, E_b)

E^{9(#11)} D_b

E^{9(#11)} D_b

E^{9(#11)} D_b

5

8
D_b
E_b

(F^(add 9))
A

p f

C (Bass solo, indef.
After bass solo, play melody, indef.) (Original feel)

mf
(guitar)
B_{MI} 7(b5)
B_b 9
A 7(#5)

G⁷
E 7(b9)
D 7(#9)

F/G
E/G[#]
G/A
A 7(#5)
C[#]

Vamp till cue
(On cue, D.S. al Coda)

15
16
F^(add 9)
A [A 7(alternate)]

(Guitar solo)

15
16
p f

17
18
(G 9 sus)
D 9 sus

(On cue)

Vamp, decrescendo and rallentando till cue
Vamp, rall. & decresc. to fade

Bass line is played with great variation.

Ab9 in bar 2 of A is optional after first repeat.

Intro on record is once through A on solo guitar.

Chords are whole notes unless otherwise marked.



Photo by Chuck Stewart

BILL EVANS

Time Remembered

Bill Evans

Med. Ballad

Music score for 'Time Remembered' by Bill Evans, featuring piano parts with various chords labeled above the staves.

Chords labeled in the score:

- A (boxed)
- B_{mI}^⁹
- C_{MA}^{⁷(#11)}
- F_{MA}^{⁷(#11)}
- E_{mI}^⁹
- A_{mI}^⁹
- D_{mI}^⁹
- G_{mI}^⁹
- E_{bMA}^{⁷(#11)}
- A_{bMA}^{⁷(#11)}
- A_{mI}^⁹
- D_{mI}^⁹
- G_{mI}^⁹
- C_{mI}^⁹
- F_{MI}^{¹¹}
- E_{bM}^⁹
- B_{mI}^⁹
- E_{bMA}^{⁷(#11)}
- E_{mI}^⁹
- B_{mI}^⁹
- E_{bMA}^{⁷(#11)}
- E_{bM}^⁹
- A_{mI}^⁹
- C_{mI}^⁹
- F_{#mI}^⁹
- B_{mI}^⁹
- G_{mI}^⁹
- E_{bMA}^{⁷(#11)}
- D_{mI}^⁹
- C_{mI}^⁹
- (fine)

Solos swing (in 2).

Abma7(#11) in bar 8 is not anticipated during solos.

Melodic rhythm is rather freely interpreted.

Med. Funk (melody 8va
on D.C.)

Time Track

Chick Corea

A

B

C

D

S

(funkier)

1.

2.

(alto w/ pn.)

(gtr.)

179

A A_{MI}^7 E A_{MA}^7 C_{MA}^7 F
 B_{b}^7 F C_{MI}^{11} E_{b}^7 F_{MI}^{11} G_{b}^7 A_{b}^7 B_{b}^7
E B_{b}^7 $Synth. solo$ E_b^7 F G_{b}^7 $(^{b5})G^b$ A^b B_{b}^7 D_b^9 SUS C^9 $(^{b5})B^9$ $(^{b5})B_{b}^7$ 1
(bkgr. comp) (3x's)
 B_{b}^7 E^b F G_{b}^7 $(^{b5})G^b$ A^b B_{b}^7 A_{b}^7 G_{b}^7 F^7 B_{b}^7
(melody) (alto w/ pn.)
F B_{b}^7 $Solos$ E_b^7 F G_{b}^7 $(^{b5})G^b$ A^b B_{b}^7 D_b^9 SUS C^9 $(^{b5})B^9$ B_{b}^7 E
D.S. al Coda One
 O^1 B_{b}^7 E_b^7 F G_{b}^7 $(^{b5})G^b$ A^b B_{b}^7 D_b^9 SUS C^9 $(^{b5})B^9$ B_{b}^7
last x: ()
 B_{b}^9 SUS A_{b}^7 $F_{#}^7$ B_{b}^7 B_{b}^9 SUS
C B (gtr.) 6 3 D.C. al Coda Two
 O^2 D_b^9 SUS C^9 $(^{b5})B^9$ B_{b}^7 E (synth.)
I B_{b}^7 E_b^7 F G_{b}^7 $(^{b5})G^b$ A^b B_{b}^7 D_b^9 SUS E SUS
G SUS B_{b}^9 SUS D_b^9 $bass$ C_b^9 $bass$
C $bass$ 8va B_{b}^7 E_b^7 F G_{b}^7 $(^{b5})G^b$ A^b B_{b}^7 D_b^9 SUS C^9 $(^{b5})D^9$ A_{b}^7 SUS
(w/ synth.)

Med. Funk

 $\text{J} = 121$ A *Tacet*

Time Track (Bass)

 $C^9(b5) B^9(b5) B_{b\text{MI}}^{11}$ 

B

A musical staff in bass clef (C) continuing from section A. It features a complex bass line with various chords and rests. Chords labeled include E_b , $F G_{b\text{MA}}^{(b5)}$, G_b , A_b , $B_{b\text{MI}}^{11}$, D_b^9 , SUS , $C^9(b5)$, $B^9(b5)$, and $B_{b\text{MI}}^{11}$.

C

A musical staff in bass clef (C) continuing from section B. It shows a bass line with chords labeled E_b , $F G_{b\text{MA}}^{(b5)}$, G_b , A_b , $B_{b\text{MI}}^{11}$, D_b^9 , SUS , $C^9(b5)$, $B^9(b5)$, and $B_{b\text{MI}}^{11}$.

A continuation of the bass line from section C, featuring chords labeled E_b , $F G_{b\text{MA}}^{(b5)}$, G_b , A_b , $B_{b\text{MI}}^{11}$, D_b^9 , SUS , $C^9(b5)$, $B^9(b5)$, and $B_{b\text{MI}}^{11}$.

A continuation of the bass line, featuring chords labeled E_b , F , $G_{b\text{MA}}^{(b5)}$, A_b , $B_{b\text{MI}}^{11}$, $A_{b\text{MI}}^7$, $G_{b\text{MA}}^7$, $F^{7(\#9)}$, and $B_{b\text{MI}}^7/E$.

D

A musical staff in bass clef (C) continuing from section B. It shows a bass line with chords labeled $B_{b\text{MI}}^7$, E , $E_{b\text{MI}}^7(b5)$, $B_{b\text{MI}}^7$, E , $A_{b\text{MI}}^7$, E , and $A_{b\text{MA}}^7$.

A continuation of the bass line, featuring chords labeled $C_{b\text{MA}}^7$, $B_{b\text{MI}}^7/F$, $D_{b\text{MI}}^11$, $E_{b\text{MI}}^11$, $F_{b\text{MI}}^11$, and $G_{b\text{MA}}^7 A_{b\text{MI}}^7 B_{b\text{MI}}^{11}$.

E

A continuation of the bass line, featuring chords labeled $B_{b\text{MI}}^11$, E_b , $F G_{b\text{MA}}^{(b5)}$, G_b , A_b , $B_{b\text{MI}}^{11}$, D_b^9 , SUS , $C^9(b5)$, $B^9(b5)$, and $B_{b\text{MI}}^11$. A bracket indicates "(3x's)" for the last two measures.

A continuation of the bass line, featuring chords labeled $B_{b\text{MI}}^11$, E_b , $F G_{b\text{MA}}^{(b5)}$, G_b , A_b , $B_{b\text{MI}}^{11}$, $A_{b\text{MI}}^7$, $G_{b\text{MA}}^7$, $F^{7(\#9)}$, $B_{b\text{MI}}^7$, and E . The instruction "D.S. al Coda" is at the bottom.

(Solos)

F B_{MI}^{11} E_b $FG_{MA}^{(b5)}$ A_b G_b B_{MI}^{11} D_b^9 SUS $C^{9(b5)}$ $B^{9(b5)}$ B_{MI}^{11}

8. A_{MI}^7 F_{MI}^7 B_{MI}^7 B^9 SUS C_B C_{MI}^7 C^7 F_{MI}^7

G E_{MI}^7 C_{MA}^7 C_{MI}^7 F_{MI}^7

F_{MI}^7 D_{MA}^7 D_{MI}^7 $C^{\#7}$ F_{MI}^7

F_{MI}^7 $D_{MA}^{7(b5)}$ B_{MI}^7 B_{MI}^7 A G_{MA}^7

G_{MA}^7 $D_{F^{\#}}$ B_b F E_{MI}^7

H E_{MI}^7 $E_{MA}^{7(b5)}$ E_b D_{MI}^7

D_{MI}^7 D_b^9 SUS $C^{9(b5)}$ $B^{9(b5)}$ B_{MI}^{11}

I B_{MI}^{11} E_b $FG_{MA}^{(b5)}$ A_b G_b B_{MI}^{11} D_b^9 SUS E_{SUS} G_{SUS} B_b^9 SUS D_bass

C_bass $B_{MA}^{7(\#5)}$ $C_{MA}^{7(b5)}$ A_b^9 SUS $E_{MA}^{7(\#5)}$ C $D_{MA}^{7(\#5)}$ A_b^9 SUS

Note that bass player often plays an F under $B^{9(b5)}$.

Togetherness

Jimmy Heath

Med. Swing

J = 220

(3rd & 4th x's: sop. doubles melody 8va b.)

(pn.)

1-3.

4.

(sop.)

(bs.)

A

S

G⁷⁽⁹⁾

B_b^{13(b9)}

G⁷⁽⁹⁾

B_b^{13(b9)}

E_b⁷⁽⁹⁾

(etc.)

C⁷⁽⁹⁾

E_b⁷⁽⁹⁾

C⁷⁽⁹⁾

C⁷⁽⁹⁾

E_b⁷⁽⁹⁾

A $A^{\flat} MA^7$ $G^7(\#9)$ $C MI^9$

(bass walks in 4)

B $F^{13}(\#11)$ $F MI^7(11)$ $B^{\flat}^9 \text{ sus}$

(sop.) (pn.)

B $E^{\flat} MA^7$ $F MI^7 B^{\flat}$ $E^{\flat} MA^7$ $F MI^7 B^{\flat}$

(bs.)

Solo on AB

4x's

Kicks and melody at B are played for solos.

After solos, D.S.(with pickups)
play **A**, vamp & fade on **B**.

Sample comp rhythm at A:





Photo by Paul Hoeffler, Toronto

RAY BROWN, OSCAR PETERSON & HERB ELLIS

Med. Samba

 $\text{♩} = 116$

Tristeza

Haroldo Lobo/Niltinho

A G_{MA}^7 G^6 G_{MI}^6

$\text{F}^{\#13(\text{b}9)}$ $\text{F}^{\#7(\text{b}5)}$ B^9_{SUS} $\text{B}^7(\text{b}9)$

E^{13} $\text{E}^7(\text{b}5)$ A^9_{SUS} A^7

D_{MA}7 D^7 **D_{MA}7** A^{13}

B D **D⁺** $\text{B}_{\text{MI}}/\text{D}$

E_{MI} C E E_{MI}^6 E_{MI}^7

$\text{F}^{\#}_{\text{MI}}^7$ E_{MI}^7 A^7

D_{MA}7 D^7

C G_{MA}^7 G^6 G_{MI}^6

$\text{F}^{\#13(\text{b}9)}$ $\text{F}^{\#7(\text{b}5)}$ B^9_{SUS} $\text{B}^7(\text{b}9)$

E^{13} $\text{E}^7(\text{b}5)$ A^9_{SUS} A^7

D_{MA}7 D^7

Form is AABC
To end, vamp and fade on **A**
(take first ending only)

Truth

Med. Ballad

Bob Mintzer

G[#] dim.(add MA 7)

J = 56 NC.

The musical score consists of several staves of music. The top staff is labeled 'NC.' and has a tempo of J = 56. It features a mix of chords like A, B_bMA⁷, F dim.(add MA 7), F^(add 9), B_bMA⁷, G[#] dim.(add MA 7), and various 7th chords with added notes. The second staff starts with FMA⁹ and includes DMI⁹, B_bMA⁷, F dim., A⁷⁽⁹⁾, G^bMA⁷, FMA⁷, B_b^(add 9), C, D_b, and C/D. The third staff continues with B_bMA⁷, F dim.(add MA 7), F^(add 9), B_bMA⁷, G[#] dim.(add MA 7), FMA⁹, F[#]MI⁷, GMI⁷, AMI⁷, and D⁹ sus. The fourth staff shows B_bMA⁷, F dim.(add MA 7), A⁷⁽⁹⁾, DMI⁹, G^(add 9), B_bMA⁷, F^(add 9), and B_b13 sus. The fifth staff begins with B, E_bMA⁹, B_b, B^(add #11), E_bMA⁷, B_b, D, B_b, E_bMA⁹, C⁷⁽⁹⁾, C/A_b, and G⁷⁽⁵⁾. The sixth staff contains CMI⁷, B^{13 sus}, B¹³, EMA⁹, C[#]MI⁷, F[#]MI⁷, and B^{13(b9)}. The seventh staff is a 'Tenor fill' section with C/D, D⁶₉, C/D, D⁶₉, C/B, B_{Mi}⁷, AMI^(add 9), and B_{Mi}⁷. The eighth staff is labeled 'bass rhythm:' and includes E_b/B, B_{Mi}⁷, B_{Mi}^{7(add 11)}, E_{SUS}, E_{Mi}, (Freely), and B_b^(add 9)/D. The ninth staff is labeled 'C' and includes C^(add 9), E, G^b/A⁷, A⁷⁽⁵⁾, D⁷⁽⁹⁾, G⁷⁽⁵⁾/B_b, B_b^(add 9), C^(add 9), and G^b/A⁷, A⁷⁽⁵⁾. The tenth staff concludes with DMI⁷, D_b⁷⁽⁹⁾, B¹³⁽¹¹⁾, Ab¹³⁽¹¹⁾, B_b^(add 9), C/E, and A⁷⁽⁵⁾.

(Orig. tempo)

D_{M1}7 B^{13(#11)} B_b13 A^{7(#9)} D_{M1}7 G¹³_{SUS} G¹³ B_b C⁷ // N.C. C/D
(trps.)

D B_b^{MA7} C F^{dim.} C F^(add 9) B_b^{MA7} C G^{# dim.} C F^{MA9} C F^(#5)_{M1} G_{M1}7 A_{M1}7 D⁹_{SUS}

B_b^{MA7} C F^{dim.(add MA7)} A^{7(#9)} D_{M1}7 A_{M1}7 G/B B_b13(#11) A_{M1}7 D^{7(#9)}_(#5)

(Double-time feel-Swing)

G_{M1}11 A^{7(#5)} D_{M1}7 G¹³ G^b_{MA}7^(#5) F F^(add 9) A_b^{MA7} B_b B_b13(b9)
(ten.)

E E^b_{MA9} B_b B^(add #11) E_b^{MA7} B_b D B_b E^b_{MA9} C^{7(#9)} C_{Ab} G^{7(#5)}
(Solos)

Till cue C/D D⁶₉

C_{M1}7 A_{M1}7 B E_{M1}9 C[#]_{M1}9 F[#]_{M1}9 B^{13(b9)}

Till cue C/D D^{7(#9)} B_b^{MA7} C F^{dim.(add MA7)} F_{M1}7 C B_b^{MA7} C G^{# dim.(add MA7)}

F_{M1}7 C D^{7(#9)} B_b^{MA7} C F^{dim.(add MA7)} A^{7(#9)}_(#5) D_{M1}7 G/B B_b C F^(add 9) A_b^{MA7} B_b

On cue C/D D⁶₉ (Orig. feel)
(trps.) D.S. al Coda

G^b_{MA}7^(#5) F NC. F^(add 9)

tenor cadenza

Solos are in double-time feel (Swing 2) throughout. Melody at letter A is written as played. Melody on chart is similar to melody at letter D. Tenor fills at D first time.

Med. Swing

(Intro)
(pn.)

Bsus (add 9)
(bs.)

Tunji

John Coltrane

(4x's)

A

Bsus (add 9)
(ten.)

Tenor solos on **A**.
After tenor solo, continue to **B** for other solos.

B (Solos)

B *(E⁷)*)

E⁷ *B⁷*

F#⁷ *E⁷* *B⁷* *A⁷* *G⁷/D* *C⁷*

After solos, continue to **C**.

C

(pn.) (drums solo around figure) (ten.)

(bs.) (Vamp till cue)

On Cue

Bsus (add 9)
Bm11
F#7(#9)
B7

Bass may follow letter B changes (blues) at C. * Straight 1/8's. Bars 9-12 and 17-20 of letter A are an improvised elaboration of an unstated melody.

Med. Funk

J = 102

Tunnel Vision (As played by Scott Henderson,
Gary Willis & Tribal Tech)

Gary Willis

A

B

C

392

(omit 3) $(A_{b13}) A_{b7(\#5)}$ $C^{(add 9)} E$ $G_{MA7} A$ $G_{MI}^{\#} A$ B_{bMI}^9 $F_{MI}^{\#} 9$

$(F_{MI}^{\#} 9)$ $D_{b6/9}^6 B_{bMI}^6 9$ $A_{b13(b9)}$ $D_{b6/9}^6$

$(add 11) (D_{b6/9}^6) D^{13}$ G^{13} $C^{6/9}$ $C_{MA7(\#11)}^{13}$

$D B_{bSUS}^{7(b9)} E_{MI}^{7(11)}$ $B_{b9}^{7(\#9)} SUS$ $E^{13} \text{ (omit 3)}$ E_{bMA}^{13} D_{MA}^9 B_{MI}^{11}

(gtr. & synth.) 1st x: solo continues
2nd x: play line

$(B_{MI}^{11}) B_{bSUS}^{7(b9)} E_{MI}^{11}$ D_{MI}^{11} B_{MI}^{11} $B_{bSUS}^{7(b9)}$

$E_{MI}^{11} D_{MI}^{11}$ 1. G_{MI}^{11} 2. G_{MI}^{11} (End solo)
indef.

$E B_{bMA}^{7(b5)} D E_{MA}^{7(b5)}$ G^{9} $D^{(add \#11)} B_{bMI}^{7(11)}$ $E_{SUS}^7 F_{MI}^{7(11)}$

(mallets) $B_{MI} B_{b} E^{13}$ $E_{bMA}^{7(b5)} G F^{13}$ $B_{bSUS}^7 E^{13}$ $A^{13(b9)}$ $D^{7(\#9)} F_{MI}^{7(11)}$

$(F_{MI}^{\#} 13) G^{\#} A_{b9}^{SUS} D_{bMA}^{7(\#5)}$ $F_{MI}^{\#} 9 (13) (MA7)$ $B_{bMI}^{7(11)}$

D.C. al Coda
(Take Coda on repeat)

$\oplus (E_{bMA}^9) G^{7(\#5)}$ $A_{bMI}^9 A_{MI}^9$ $B_{b7(\#5)}$ $C_{MI}^{11} G$ $D_{bMA}^{7(b5)} D_{MA}^{13}$ $E_{bMA}^{7(\#5)} G$

$(E_{bMA}^{7(\#5)} G)$ $E_{MI}^{7(11)} (omit 5)$ B_{bSUS}^7 $C_{MA}^{7(b5)}$

Med. Funk

J = 102

Tunnel Vision (Keyboard)

A

B

C

(synth.)

(omit 3)

(synth.)

(omit 3)

(omit 3)

(omit 3)

(A_b^{13}) $A^{b7(\#9)}$ $C^{(add 9)}$ G_{MA}^7/A G_{MI}^{b9}/A B_{bMI}^9 F_{MI}^{b9}

(F_{MI}^{b9}) $D^{b6/9}$ $B_{bMI}^{b6/9}$ $A^{b13(\#9)}$ $D^{b6/9}$

$(D^{b6/9})$ D^{13} G^{13} $C^{6/9}$ $C_{MA}^{7(\#11)}$

D (Guitar solo continues) $B^7_{SUS}^{(\#9)}$ $E_{MI}^{7(11)}$ $B^7_{SUS}^{(\#9)}$ $E^{13(\text{omit 3})}$ E_{bMA}^{13} D_{MA}^9 B_{MI}^{11}

(B_{MI}^{11}) $B^7_{SUS}^{(\#9)}$ E_{MI}^{11} D_{MI}^{11} B_{MI}^{11} $B^7_{SUS}^{(\#9)}$

E_{MI}^{11} D_{MI}^{11} 1. G_{MI}^{11} | — indef. — | 2. G_{MI}^{11} (End solo)

E $B_{bMA}^{7(\#5)}$ $E_{MA}^{7(\#5)}$ G^9 $D^{(\text{add } \#11)}_9$ $B_{bMI}^{7(11)}$ E^7_{SUS} $F_{MI}^{7(\#5)}$

$F_{MI}^{7(\#5)}$ B_{MI}^9 E^{13} $E_{bMA}^{7(\#5)}$ G^{13} B_{b7SUS}^7 $A^{13(\#9)}$ $D^{7(\#9)}$ $F_{MI}^{13}/G^{\#}$

$(F_{MI}^{13}/G^{\#})$ A^{b9}_{SUS} $D_{bMA}^{7(\#5)}$ $F_{MI}^{b9(13)}$ $B_{bMI}^{7(\#5)}$

D.C. al Coda
(Take Coda on repeat)

O (E_{bMA}^9) $G^{7(\#9)}$ A^{b9}_{MI} A_{MI}^9 $B^{b7(\#9)}$ C_{MI}^{11}/G $D_{bMA}^{7(\#5)}/F$ D_{MA}^{13} $E_{bMA}^{7(\#5)}/G$

$(E_{bMA}^{7(\#5)})$ $E_{MI}^{7(11)}$ B^7_{SUS} $C_{MA}^{7(\#5)}$

Med. Funk

Tunnel Vision (Bass)

J = 102

A

B

C

(on repeat)

(bass melody - optional)

A^b bass fills

(sample bass line)

A musical score for a multi-instrument piece. The top staff shows a bass line with various chords above it, including A_{b6}^6 , E^{13} , A_{b13} , $A_{b7}^{7(\#9)}$, $C_E^{(add\ 9)}$, G_{MA}^7 , $G_{MI}^{\#}$, B_{bMI}^9 , $F_{MI}^{\#9}$, and $(F_{MI}^{\#9})$. The bass line is annotated with "(bass plays around the chord rhythms)". The second staff shows D_{b6}^6 , B_{bMI}^6 , A_{b13} , and $D_{b6}^{(add\ 11)}$. The third staff shows D_{b6}^6 , D^{13} , G^{13} , C^6 , and $C_{MA}^{7(13)}$. The fourth staff shows D , $B_{SUS}^{7(b9)}$, $E_{MI}^{7(11)}$, B_{SUS}^7 , E^{13} , E_{bMA}^{13} , D_{MA}^9 , B_{MI}^{11} , $B_{SUS}^{7(b9)}$, E_{MI}^{11} , and D_{MI}^{11} . The fifth staff shows D_{MI}^{11} , B_{MI}^{11} , $B_{SUS}^{7(b9)}$, E_{MI}^{11} , D_{MI}^{11} , G_{MI}^{11} , and $2. G_{MI}^{11}$ (indef.). The sixth staff shows E , $B_{bMA}^{7(b5)}$, D , $E_{MA}^{7(b5)}$, G^9 , $D^{(add\ 11)}$, $B_{bMI}^{7(11)}$, E_{SUS}^7 , and $F_{MI}^{7(b5)}$. The seventh staff shows $F_{MI}^{7(b5)}$, B_{MI}^7 , E^{13} , $E_{bMA}^{7(b5)}$, G , F^{13} , B_{bSUS}^7 , $E^{13(b9)}$, $A^{13(b9)}$, $D^{7(\#9)}$, and $A_{bSUS}^{7(b9)}$. The eighth staff shows $A_{bSUS}^{7(b9)}$, A_{b9}^9 , $D_{bMA}^{7(\#5)}$, $F_{MI}^{\#9(MA7)}$, and $B_{bMI}^{7(11)}$. The ninth staff shows a bass line with E_{bMA}^9 , $G^{7(\#5)}$, A_{bMI}^9 , A_{MI}^9 , $B_{b7}^{7(\#5)}$, C_{MI}^{11} , $D_{bMA}^{7(b5)}$, D_{MA}^{13} , $E_{bMA}^{7(\#5)}$, $E_{bMA}^{7(\#5)}$, $E_{MI}^{7(11)}$, B_{SUS}^7 , and $C_{MA}^{7(b5)}$. The tenth staff shows a bass line with $E_{bMA}^{7(\#5)}$, $E_{MI}^{7(11)}$, B_{SUS}^7 , and $C_{MA}^{7(b5)}$.

Bass line is played with some variation.

Med. Ballad

Turn Out the Stars

A

B

C

Bill Evans

Chords in parentheses are optional (those at B are used for solos only). Head may be played ad lib. Solos swing.

Med.-Up Swing

$\text{J} = 196$

26-2

John Coltrane 398

(ten.)

A F_{MA7} A_{b7} D_{bMA7} E^7 A_{MA7} C^7 C_{MI7} F^7

B_{bMA7} D_{b7} G_{bMA7} A^7 D_{MI7} G^7 G_{MI7} C^7

F_{MA7} A_{b7} D_{bMA7} E^7 A_{MA7} C^7 C_{MI7} F^7

B_{bMA7} A_{b7} D_{bMA7} E^7 $F^{\#}$ A_{MA7} C^7 F_{MA7}

B C_{MI7} F^7 E_{MI7} A^7 D_{MA7} F^7 B_{bMA7}

E_{bMI7} A_{b7} D_{bMA7} G_{MI7} C^7

C F_{MA7} A_{b7} D_{bMA7} E^7 A_{MA7} C^7 C_{MI7} F^7

B_{bMA7} A_{b7} D_{bMA7} E^7 $F^{\#}$ A_{MA7} C^7 F_{MA7} (C^7)

Solo on form (ABC)
After solo, D.C. al Coda

C_{MI7} F^7 B_{bMA7} A_{b7} D_{bMA7} E^7 $F^{\#}$ A_{MA7}

A_{MA7} C^7 break F_{MA7} A_{MA7}

sax fill

Tenor sounds one octave lower than written. Out head is played on soprano sax.
Loosely based on Charlie Parker's "Confirmation".

Unforgettable

Irving Gordon
F#7

Medium Ballad

(also played as Medium Swing)

A G_{MA}7 (C[#]_{MI}7) B_b7

Un - for - get - ta - ble, _____ That's what you are,

C_{MA}7 E_{MI}7 A⁹

Un - for - get - ta - ble, _____ though near or far.

F_{MA}7 B_b9 C_{MA}7 F⁷ E_{MI}7 A⁹

Like a song of love that clings____ to me, How the thought of you does things____ to me

D⁹

Nev - er be - fore____ has some - one been more____

B G_{MA}7 (C[#]_{MI}7) B_b7

Un - for - get - ta - ble, _____ in ev - 'ry way,

C_{MA}7 E_{MI}7 A⁹

And for - ev - er - more____ that's how you'll stay.

F_{MA}7 B_b9 C_{MA}7 F⁷ E_{MI}7 A⁹

That's why, dar - ling it's in - cred - i - ble that some - one so un - for - get - ta - ble

(B_b_{MI}7 E^b7 A_b_{MI}7 D^b7 A_{MI}7 D⁷)

D⁹_{SUS} D⁹ D_{MI}7 G⁷ C_{MA}7 (A_{MI}7 D⁷)

thinks that I am un - for - get - ta - ble too.

Unless It's You

(a.k.a. Orbit)

Bill Evans

Med. Swing (in 2)

♩ = 148 (G_{MI})

A G_{MI}⁶ E^{7(♯5)} A_{MI}⁷ D⁷ G_{MA}⁷ G^{7(♯5)} C_{MI}⁷ F⁷

B^b_{MA}⁷ B^b7(♯5) E^b_{MI}⁷ A^b7 D^b_{MA}⁷ D^b7(♯5) F[#]_{MI}⁷ D^{7(♯5)}

G_{MI}⁷ B^b7 E^b_{MA}⁷ F[#]7(♯5) B_{MI}⁷ E^b7(♯5) A_{MI}⁷ B⁷

E_{MA}⁷ G^{7(♯5)} C_{MI}⁷ E^{7(♯5)} A_{MI}⁷ C⁷ F_{MA}⁷ G^{7(♯5)}

C[#]_{MI}⁷ F^{7(♯5)} B^b_{MI}⁷ E^b7 A^b_{MA}⁷ D^b_{MA}⁷ G^{7(♯9)} C^{7(♯5)}

F_{MI}⁷ B^b7 E^b_{MA}⁷ A^b_{MA}⁷ D^b_{MA}⁷ G^{7(♯9)} (C_{MI}⁷) C_{MI}⁶ D^{7(♯9)}

Solo on **A**

(Ending)

G_{MI}⁶ E^{7(♯5)} A_{MI}⁷ D⁷ G_{MA}⁷ G^{7(♯5)} C_{MI}⁷ F⁷

B^b_{MA}⁷ B^b7(♯5) E^b_{MI}⁷ A^b7 D^b_{MA}⁷ D^b7(♯5) F[#]_{MI}⁷ E_{MI}¹³

rit. al fine

D_{MA}⁷ C_{MI}⁹ B^b_{MA}⁷ A^b_{MA}^{9(♯11)} G_{MI}⁹ F[#]_{MI}¹³ F_{MI}⁷ E^b_{MI}⁷, B^b_{MI}¹¹

(fine)

Melody is transcribed as played, the rhythm freely interpreted.

Bass walks in 4 for solos. Chords in parentheses are used for solos.

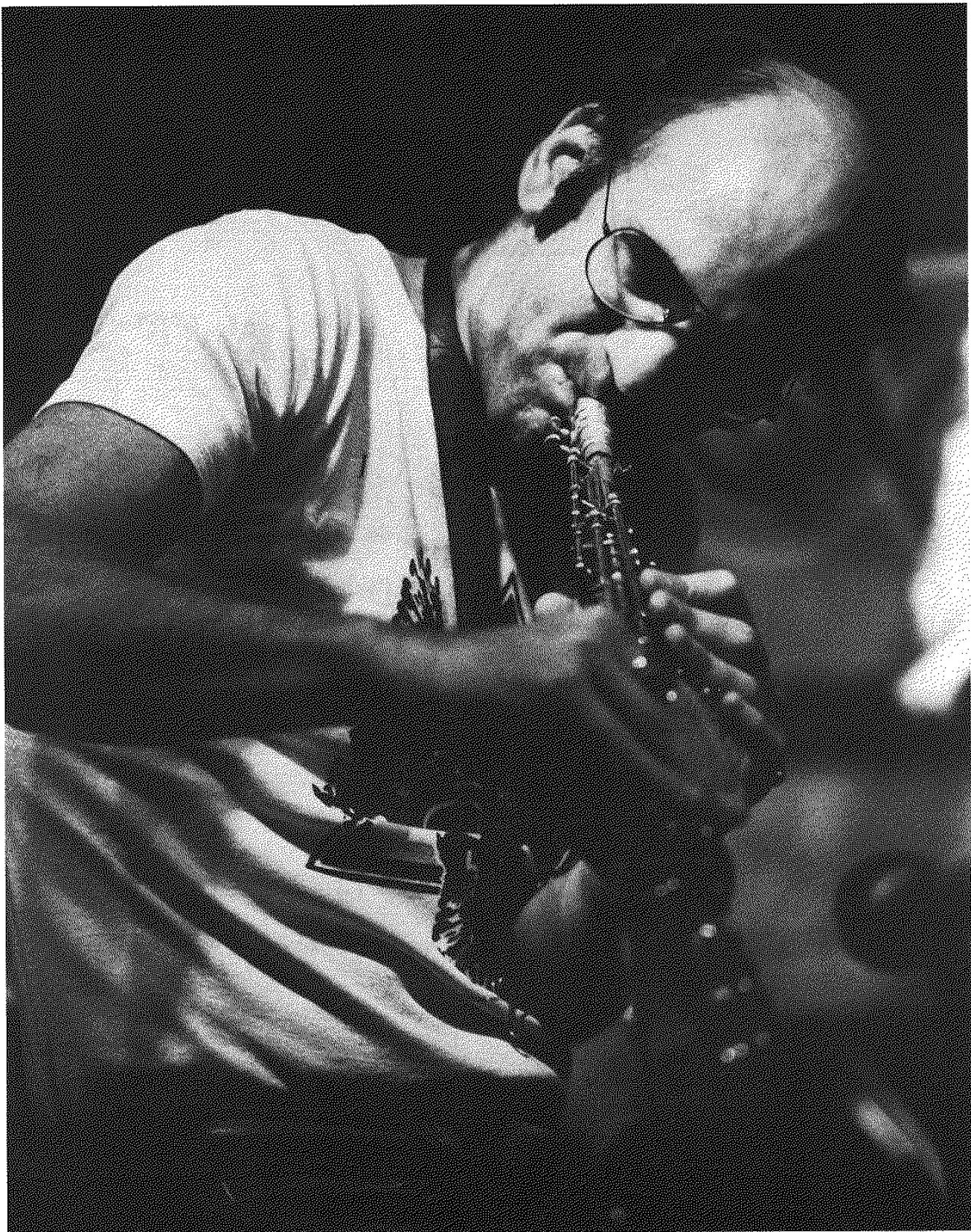


Photo by Tom Copi

DAVE LIEBMAN

Veils

Richie Beirach

(As played by John Abercrombie)

Med. Jazz Waltz

A

$E_b\text{MI}^7(b5)$ $A\flat/E$ $F7(\#5)$ $F\sharp\text{MI}^7(\text{MA7})$ $A\flat7\text{SUS}(b9)$

mf (gtr. w/ pn.)

$F7(b9)$ A $B\flat\text{MI}^7(\text{add 11 add 9})$ $C7(\#5)$ $F\text{MI}^7(\text{add 11 add 9})$ $E7(\#5)$

1. *2.*

$B\flat\text{MI}^7(\text{add 11 add 9})$ $C7(\#5)$ $F\text{MI}^7(\text{add 11})$

B

$A\text{MA}^7/C\sharp$ $C\sharp\text{MI}^7(\text{add 9})$ $A\text{MA}^7/C\sharp$ $C\sharp\text{MI}^7(\text{MA7})$

mp

$A\text{MA}^7(\#11)$ $F\text{MA}^9(\#11)$ $A\text{MA}^7(\#11)$ $F\text{MA}^9(\#11)$ $F\sharp\text{MI}^7(\text{MA7})$

cresc.

$G\sharp7\text{SUS}(b9)$ $F\sharp^{\#7}/C\sharp$ $C\sharp\text{MI}^7(\text{add 11})$

last time: rit. to end

Velho Piano

Dori Caymmi
Paulo Cesar Pinheiro

Med.-Slow

Bossa

J = 75



F(A add 9)

D⁷

F(A add 9)

A **S:** **(gtr.)** **(voice)** **(gtr. simile till B)**

A **Ami⁹ E⁷(#5) Ami⁹ E⁷(#5) Ami⁹ E⁷(#5)**

Ami⁹ F#⁷(#5) B⁹ Ami⁹ F#⁷(#5) G⁹ Ami⁹ F#⁷(#5)

E⁹ F#⁷ Ami⁹ G⁹ G#⁹ Ami⁹ E⁷(#5)

Ami⁹ E⁷(#5) Ami⁹ E⁷(#5) Ami⁹ F#⁷(#5)

B⁹ E⁷(#5) Ami⁹ D⁷(b⁹) G⁹ G⁹ G⁶ G+G

B **C#⁹ Ami¹¹ F⁹ sus F#⁹ sus B⁹ Ami⁹ C#⁹ Ami⁹ D#⁹ Ami⁹ G#⁹ Ami⁹**

C⁹ Ami¹¹ F⁹ sus F⁹ sus B⁹ Ami⁹ E⁹ Ab⁹ Ami⁹ Eb⁹

C **Ami⁹ E⁷(#5) Ami⁹ E⁷(#5) Ami⁹ E⁷(#5)**

Ami⁹ F#⁷(#5) B⁹ F#⁷(#5) G⁹ Ami⁹ F#⁷ Ami⁹

E_{MI}7 **F#_{MI}7** **G_{MA}7** **A⁹_{SUS}** **D_{MA}9** **A⁹_{SUS}**

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

(Double-Time Samba)

D_{MA}9 (synth., start 2nd x) **A⁹_{SUS}** (voice) **Vamp & fade**

optional Coda, take first time (no solos)

D_{MA}9 **A⁹_{SUS}** **D_{MA}9** **C#_{MI}7(b5)** **F#7(#5)**

B_{MI}9 **B_{MI} (MA7)** **B_{MI}9** **E⁹** **G_{MA}7** **F#_{MI}7** **E_{MI}7** **D_{MA}7**

D **E^b_{MI}11** **A^{b7}_{SUS}** **A^{b7(b5)}** **D_b_{MA}9** **E^b_{MI}9** **F_{MI}7** **B^b_{MI}9**

E **B_{MI}9** **F#7(#5)** **B_{MI}9** **F#7(#5)** **B_{MI}9** **F#7(#5)**

B_{MI}9 **G#7(#5)** **C#_{MI}9** **G#7(#5)** **A_{MA}7** **G#_{MI}7**

F#_{MI}7 **G#_{MI}7** **A_{MA}7** **B⁹_{SUS}**

(Double-Time Samba)

E_{MA}9 (synth., start 2nd x) **B⁹_{SUS}** (voice) **Vamp & fade**

Melodic rhythm is freely interpreted.

Fast Swing

J = 229

A

(tenor)

F⁷

(gtr.)

B_b⁷

C⁷

F⁷

B

F⁷

B_b⁷

C⁷

F⁷

C

B_b⁷

C⁷_{sus4}

C⁷

Wabash III

John Scofield

D_m7 C7

D

F7 B_b7

C7 F7
fine

alt. guitar line
at **A** 7 & 8:

Chords are for solos (no comping during the head).
Tenor and guitar sound one octave lower than written.

alt. guitar line
at **D** 5 & 6:

Waltse for Dave

Med. Jazz Waltz

$\text{J} = 140$

A

Gm7

E7(#9)

Am7

A7

Fm7

Em7

D#7

Cm7/E

Fm7

F13

E7(#9)

1. A7(#5)

2. A7(#5)

B

Dm7

Am7

Dm7

Am7

Dm7

Am7

Dm7

Am7

Abm7

Db7

Gm7(b5)

C7

Fm7(b5)

Bb13(b9)

Em7(b5)

A7

C

Dm7

Dbm7

Cm7

Bm7

Bbm7

Am7

Abm7

Gm7(11)

Chick Corea

Flute part:

- $F\#_{MI} 7(b5)$
- $F_{MI} 6/9$
- $E 7(\#9)$
- $E_b 7$

Bassoon part:

- $D_{MI} 7(b5)$
- $G 7(b9)$
- $C_{MI} 7$
- F_{MI}/C

Bass part:

- $C_{MI} 7$
- F_{MI}/C
- $\textcircled{O} C_{MI} 7$
- F_{MI}/C
- $C_{MI} 7$
- $B 7(\#5)$

Solo on form (AABC)

Flute part (rall.):

- $\textcircled{O} C_{MI} 7$
- F_{MI}/C
- $C_{MA} 7$

Bassoon part:

- $\textcircled{O} C_{MI} 7$
- F_{MI}/C
- $C_{MA} 7$

Flute sounds one octave higher than written.

Melody is somewhat freely interpreted.

Bass plays downbeat at bar 8 of letter C.

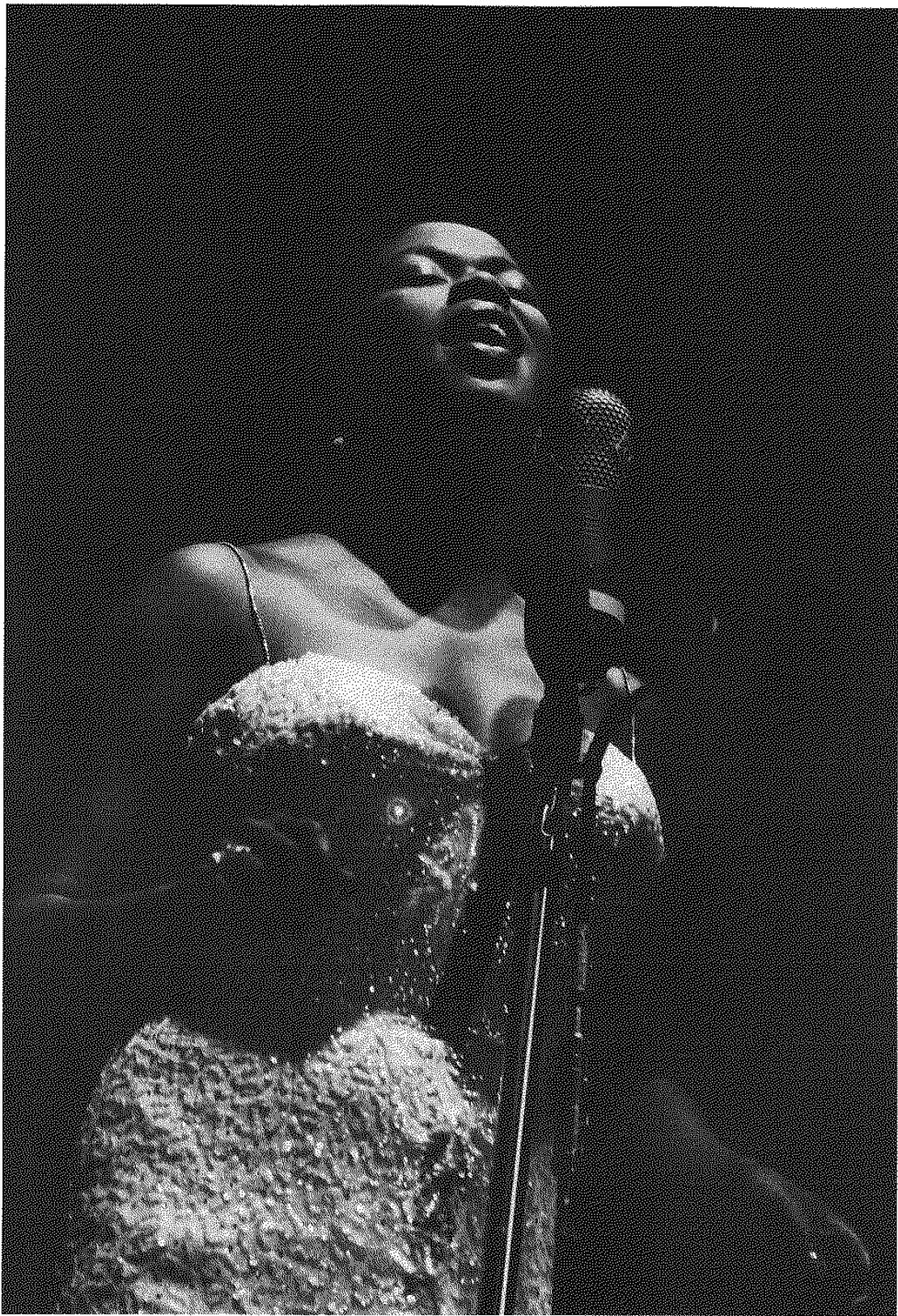


Photo by Paul Hoeffler

SARAH VAUGHAN

What a Difference a Day Made

Lyric by Stanley Adams

Music by Maria Grever

Medium Ballad

NC.

A F_{MI}^7 B^{b9}_{SUS} B^{b7} $E^{bMA7} A^{b9}$ G_{MI}^7 $(F^{#7})$ $C^{7(+)}$

What a dif-f'rence a day made, — Twen-ty-four lit-tle hours — brought the sun and the

F_{MI}^7 B^{b9}_{SUS} B^{b7} E^{bMA7} B^{b9}_{SUS} E^{bMA7}

flow - ers — where there used to be rain. — My yes - ter - day was

$D_{MI}^7(b5)$ G^7 C_{MI} \times

blue, dear, — To - day I'm part of you, dear, — My lone - ly nights are

C_{MI}^7 F^7 C_{MI}^7 F^7 F_{MI}^7 B^{b7} break \downarrow $\begin{array}{c} \text{---} \\ \text{---} \end{array}$

through, dear, — since you said you were mine. — What a dif - f'rence a

B F_{MI}^7 B^{b9}_{SUS} B^{b7} $E^{bMA7} A^{b9}$ G_{MI}^7 $(F^{#7})$ $C^{7(+)}$

day makes, — There's a rain - bow be - fore me, — Skies a - bove can't be

F_{MI}^7 B^{b9}_{SUS} B^{b7} E^{b9} B^{b7}_{MI} E^{b7}

storm - y — since that mo - ment of bliss, — that thrill - ing kiss. — It's heav - en

A^{bMA7} D^{b9} E^{bMA7} $F^{#7}$

when you — find ro - mance on your men - u, — What a dif - f'rence a

F_{MI}^7 B^{b7} E^{b6} $(G_{MI}^7 \quad C^7)$

day made, — and the dif - f'rence is you.

What a Little Moonlight Can Do

Fast Swing

Harry Woods

A

Ooh, ooh, ooh, _____ What a lit - tle moon - light can do, _____

Ooh, ooh, ooh, _____ What a lit - tle moon - light can do to you. _____

B

You're in love, _____ your heart's a - flut - ter and

all day long _____ you on - ly stut - ter, 'Cause

your poor tongue _____ just will not ut - ter the

words, "I love you."

C **G⁶** **B_{MI}7** **E⁷**

Ooh, ooh, ooh, _____ What a lit - tle moon - light can

A_{MI}7 **D⁷** **A_{MI}7** **D⁷**

do, _____

A_{MI}7 **F#_{MI}7(b5)** **B⁷**

Wait a while, _____ till a lit - tle moon - beam comes

E_{MI}7 **E^{b7}** **D_{MI}7(11)** **G⁷**

peep - ing through, _____

D **C_{MA}7** **F⁹**

You'll get bold, _____ you can't re - sist her, And

G⁶ **(F#^{7#5})** **A_{MI}7** **F⁷** **B_{MI}7** **E⁷**

all you'll say _____ when you have kissed her is

A_{MI}7 **B_{MI}7** **E⁷** **A_{MI}7** **D⁷**

ooh, ooh, ooh, _____ What a lit - tle moon - light can

G⁶ **(A_{MI}7** **D⁷**

do. _____

Bars 13-16 of B may have a D pedal.

Med. Funk
Ballad

When All Is Said and Done

Billy Childs

J = 58

(Intro) $D_{MA}^{b7(11)}$ $D_{MA}^{7(11)}$ $D_{MA}^{b7(11)}$

mf (sample pn. comp.)

$D_{MA}^{b7(11)}$ $F_{MA}^{7(11)}$ $E_{MI}^{11(b5)}$ $A^{7(9)}$

A B_{MA}^{b7} $B_{MI}^{b7(MA7)}$ A_{MA}^{b7} E_{MA}^{b9} $B^{7(9)}$ $B_{MA}^{b9(5)}$ $A^{13(b9)}$

$A_{MI}^{b9(6\text{ add }MA7)}$ D_{G}^{b7} $G_{MA}^{b7(11)}$ $F^{7(9)}$ B_{MI}^{11} $G_{MI}^{11} C^{7(9)}$

$F_{MA}^{9(5)}$ $E_{MI}^{11(b5)}$ E_{A}^{b7} $A_{MA}^{b7(\text{add }13)}$ G^{13}_{SUS} $G_{MA}^{b7(11)}$ F^{13}_{SUS}

$E_{MI}^{b9(MA7)}$ $D^{7(9)}$ $D^{13(b11)}$ $B^{13(b11)}$ C_{MA}^{7}

B F_{MI}^{9} B_{C}^{b7} F_{MI}^{9} B_{C}^{b7} D_{MI}^{7} E_{MI}^{11} F_{MI}^{11}

G_{MI}^{9} C_{D}^{b7} A_{MI}^{b7} G_{MI}^{9} $B_{MA}^{b7(11)}$ $E^{7(9)}$ A_{SUS}^{13} E_{A}^{b7}

f

decresc.

C

mf

Till cue

On cue

Solo on form (ABC); (fine)
To end last solo, take "On cue" ending.

D.S. al fine

sample bass lines at:

A

(etc.)

B

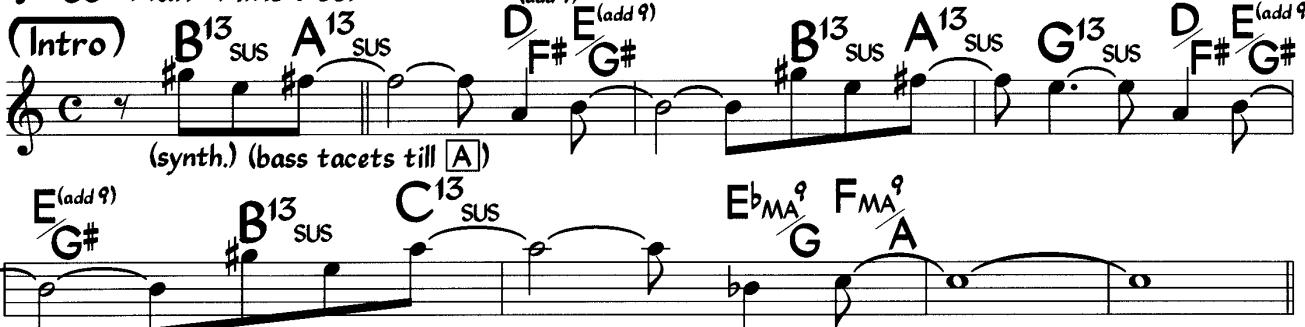
Whenever Your Heart Wants to Sing

Music by Yutaka Yokokura & Jose Marino

Words by Tracy Mann

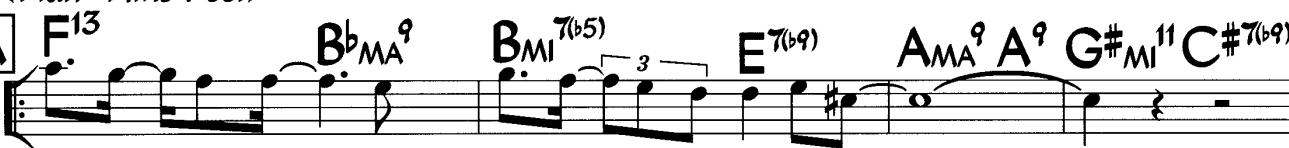
Medium Samba/Funk

J = 85 Half-Time Feel

(Intro) 

(synth.) (bass tacets till [A])

(Half-Time Feel)

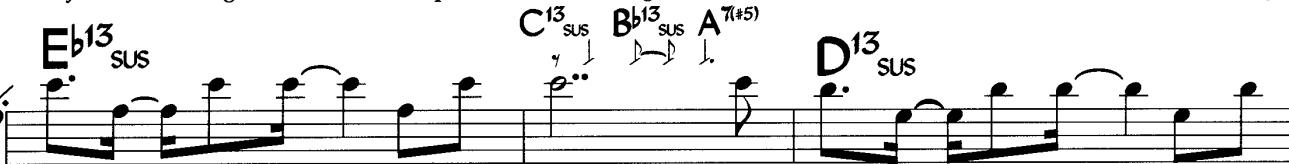
A 

I do sus - pect you know ex - act - ly how I feel,
 One bird in flight draws a lone - ly cir - cle in the air,

C 

Should I con - fess, my se - cret fan - ta - sy re - veal?
 May - be to - night when the spell of moon - light makes it clear.

Tell me if you're
 The touch of my

S 

hap - py to be on your own
 hand in your hand starts a flow,

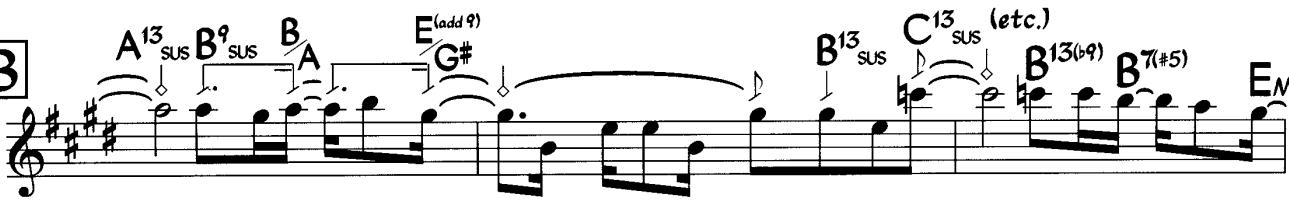
or read - y to try the un -
 Look - ing for some - where to

B 

known, Don't let me play the fool if you don't be - lieve you need me.
 go, Just come for the ride to see what's in - side of me, and be - lieve.

F 

When - ev - er your heart wants to sing,

B 

flow - ers I will bring. When - ev - er your heart wants to crv. find me bv your side

When-ev-er your heart wants to dance, give me half a chance, When-ev-er your heart wants to fly,

(synth. solo starts)

well then I'll be stand - ing by, Be your guide.

C (Synth. solo-- Samba)

Tell me if you're
D.S. al 2nd ending al Coda

When-ev-er your heart wants to sing, flow-ers I will bring, When-ev-er your heart wants to cry,

(synth. solo behind vocal, till end)

find me by your side, When - ev - er your heart wants to dance, give me half a chance,

When-ev-er your heart wants to fly, well then I'll be stand - ing by. When-ev-er your heart wants to sing,

Lyric at letter B on the D.S.:

Whenever your heart wants to play, carry me away.

Whenever your heart wants to dream, plan me in your scheme,

Whenever your heart wants to laugh, I'll provide romance,

Whenever your heart falls to me, I'll go happily.

Vamp & fade

Melodic rhythm at **A**
is freely interpreted.

Use top lyric on D.S.

Whenever Your Heart Wants to Sing (Guitar, optional)

Medium Samba/Funk

J = 85

Intro: B^{13}_{SUS} A^{13}_{SUS} $D^{(\text{add } 9)}_{F\#} E^{(\text{add } 9)}_{G\#}$ B^{13}_{SUS} A^{13}_{SUS} G^{13}_{SUS} $D^{(\text{add } 9)}_{F\#} E^{(\text{add } 9)}_{G\#}$

A: $E^{(\text{add } 9)}_{G\#} B^{13}_{\text{SUS}} C^{13}_{\text{SUS}}$ $E^{(\text{add } 9)}_{G\#} F^{(\text{add } 9)}_{A}$ $B^{13}_{\text{MI}} E^{7(b9)}$ $A^{(\text{b5})}_{\text{MA}} A^{9}_{\text{MA}}$ A^9

B: $F^{13}_{\text{MI}} B^{b13}_{\text{MI}} C^{7(b9)}_{\text{MI}}$ $C^{7(b9)}_{\text{MI}} F^{13}_{\text{MI}}$ $B^{7(b5)}_{\text{MI}} E^{7(b9)}_{\text{MI}}$ $F^{(\text{add } 9)}_{\text{MI}} D^{(\text{add } 9)}_{\text{MI}}$ $E^{(\text{add } 9)}_{\text{MI}}$ $F^{(\text{add } 9)}_{\text{MI}} D^{(\text{add } 9)}_{\text{MI}}$ $E^{(\text{add } 9)}_{\text{MI}}$ $F^{(\text{add } 9)}_{\text{MI}} D^{(\text{add } 9)}_{\text{MI}}$ $E^{(\text{add } 9)}_{\text{MI}}$

Fill: $C^{13}_{\text{SUS}} B^{b13}_{\text{SUS}} A^{7(\#5)}_{\text{SUS}}$ D^{13}_{SUS} $B^{13}_{\text{SUS}} A^{13}_{\text{SUS}} G^{13(b9)}_{\text{SUS}}$

Chorus: $A^{9(\#5)}_{\text{MI}} D^{9}_{\text{SUS}} D^{7(b9)}_{\text{G}} F^{7}_{\text{G}} G^{9}_{\text{MA}}$

1. $F^{(\text{add } 9)}_{\text{SUS}}$ $F^{7(b9)}_{\text{SUS}}$ **2.** B^9_{SUS} B^9_{SUS} $E^{(\text{add } 9)}_{G\#}$ $B^{13}_{\text{SUS}} A^{13}_{\text{SUS}}$

B: $A^{13}_{\text{SUS}} B^9_{\text{SUS}} B/A E^{(\text{add } 9)}_{G\#}$ $B^{13}_{\text{SUS}} C^{13}_{\text{SUS}}$ $B^{13(b9)}_{\text{SUS}} B^{7(\#5)}_{\text{SUS}}$ E^{9}_{MA}

C (Synth. solo)

Chords shown: E_{MA}⁹, B¹³_{SUS}, A¹³_{SUS}, B⁹_{SUS}, B/A, E^(add 9)/G#, B¹³_{SUS}, C¹³_{SUS}, C¹³_{SUS}, B^{13(b9)}, B^{7(#5)}, E_{MA}⁹, A^{13(b9)}, fill.

D.S. al 2nd ending al Coda

Chords shown: D⁶/₉, A⁹_{SUS}, %, %, D⁶/₉, A^{b9(#5)}, G_{MA}⁹, F[#]_{M1}⁷, G_{MA}⁹, F[#]_{M1}⁷, E_{M1}⁹, E_{M1}⁹, A⁹_{SUS}, D⁶/₉, 8.

Chords shown: E_{MA}⁹, A¹³_{SUS}, B/B/A, E^(add 9)/G#, C¹³_{SUS}, C¹³_{SUS}, B^{13(b9)}, E_{MA}⁹, A¹³_{SUS}, B/B/A, E^(add 9)/G#, E^(add 9)/G#, C¹³_{SUS}, B^{13(b9)}, E_{MA}⁹, A¹³_{SUS}.

Vamp & fade

Guitar sounds one octave lower than written.
Repeated sections are played with considerable variation.

While We're Young

Music: Alec Wilder
and Morty Palitz
Lyric: William Engvick

Medium Waltz

A

Songs were made to sing while we're young,

Ev - 'ry day is

spring while we're young.

B

None can re - fuse, time

flies so fast, Too dear to

lose and too sweet to last.

C

Though it may be just for to - day,

Share our love we

G_{MI}7 **C_{MI}7** **D_{MI}7(b5)** **G7(b9)**

must, while we may.

D **C_{MI}7** **B_{MI}7** **B_b^oMI7** **E_b7** **A_b_{MA}7**

So blue the skies,

A_b_{MA}7 **D_b9** **E_b⁶** **E_b^o7**

all shines before our

B_b9_{SUS} **B_b7** **E_b6** **(F_{MI}7** **B_b7**)

sweet surprise

eyes while we're young.

Whisper Not

Benny Golson

Medium Swing

(in 2) **A** C_{M1}⁷ B_b A_{M1}^{7(b5)} D^{7(b9)} G_{M1}⁷ F₃ E_{M1}^{7(b5)} A^{7(b9)}

D_{M1}⁷ D_{M1}⁷ C 1. E_{M1}^{7(b5)} A^{7(b9)} D_{M1}⁷ E_{M1}⁷ F_{M1}⁷ G^{7(b9)}

2. E_{M1}^{7(b5)} A^{7(b9)} D_{M1}⁷ E_{M1}⁷ F_{M1}⁷ B_b⁷

B A_{M1}^{7(b5)} (D⁷) D⁷ C E F[#] G_{M1}⁷ (in 4) C⁷

E_{M1}^{7(b5)} A^{7(b9)} D_{M1}^{7(b5)} G^{7(b9)}

C (in 2) C_{M1}⁷ B_b A_{M1}^{7(b5)} D^{7(b9)} G_{M1}⁷ F₃ E_{M1}^{7(b5)} A^{7(b9)}

D_{M1}⁷ D_{M1}⁷ C E_{M1}^{7(b5)} A^{7(b9)} D_{M1}⁷ D_{M1}⁷ C A_b⁷ G⁷

Solo on AABC
After solos, continue to **D**

D (March-like) C_{M1}⁷ B_b A_{M1}^{7(b5)} D^{7(b9)} G_{M1}⁷ F

Handwritten musical score for a band, showing two staves of chords and bass lines.

Top Staff:

- Chord: E_{MI} ^{7(b5)}
- Chord: A⁷
- Chord: D_{MI} ⁷
- Chord: D_{MI} ⁷ / C
- Chord: E_{MI} ^{7(b5)}
- Chord: A⁷

Bottom Staff:

- 1. Chord: D_{MI} ⁷
- Chord: E_{MI} ⁷
- Chord: F_{MI} ⁷
- Measure 3: -
- 2. Chord: D_{MI} ⁷
- Chord: E_{MI} ⁷
- Chord: F_{MI} ⁷
- Chord: B^{b7}

D.S. al Coda

Handwritten musical score for a band, showing two staves of chords and bass lines.

Top Staff:

- Chord: D_{MI} ⁷
- Chord: D_{MI} ⁷ / C
- Chord: G/B
- Chord: B^b_{MI} ⁶
- Measure 3: -
- Chord: F/A
- Chord: A^{b13}

Bottom Staff:

- Chord: G_{MI} ⁷
- Chord: A^{7(b9)}
- Chord: G_{MI} ⁷
- Chord: D_{MI} ⁹

Counter-melody, bars 1-4 of [C] and [A] (2nd x)

Handwritten musical score for a band, showing a single staff of eighth-note patterns.

Chord in parentheses is used for solos.

Solos are in 4, no kicks.

Med. Funk *J = 114* **D** *(Intro)* **Will You Say You Will** **Vince Mendoza**
(As played by Gary Burton)

A

(vibes & gtr.)

C_{MA}⁹ *E* *8°* *(bs.)*

C_{MA}⁹ *E* *8°* *(bs.)*

C_{MI}⁹ *B_b(add 9)* *E_b_{MI}(add 9)* *F_{MI}* *E_b_{MA}⁹* *G₆⁹* *B*

B

E_b_{MI}¹¹ *C_{MA}⁹* *E*

Handwritten musical score for a multi-instrument ensemble, page 424. The score consists of four staves:

- Top Staff:** Features a treble clef, a common time signature, and a basso continuo staff below. Chords labeled include C_{MA}^9 , E , E_{MA}^7 , B_b , C_{MI}^{11} , D^+ , $E_{MI}^{(add\ 9)}$, F_{MI} , A_b , $B_b^{(add\ 9)}$, and E_{MA}^7 .
- Second Staff:** Shows a treble clef, a common time signature, and a basso continuo staff. Chords labeled include E_{MA}^7 , B_b , E_b , B , $G^{(add\ 9)}$, and B . A bracket indicates "last x".
- Third Staff:** Shows a bass clef, a common time signature, and a basso continuo staff. Labeled chords include C , C_{MA}^9 , E , E_{MI}^9 , and C_{MI}^9 . A note "(sample bass line)" is present.
- Bottom Staff:** Shows a bass clef, a common time signature, and a basso continuo staff. Labeled chords include E_{MI}^9 , C_{MI}^9 , $B_b^{(add\ 9)}$, E_{MI}^9 , $A_b^{(add\ 9)}$, $B_b^{(add\ 9)}$, and B_{MI}^9 .

Text annotations include:

- "Solos" in a box above the third staff.
- "After solos, D.S. al fine" at the end of the score.
- Footnotes at the bottom left: "Final chord may be played Gsus/B.", "Final fermata is short on recording.", and "Bass line is played with some variation."

Final chord may be played Gsus/B.

Final fermata is short on recording.

Bass line is played with some variation.

Will You Still Be Mine?

Lyric: Tom Adair
Music: Matt Dennis

Fast Swing

A

$E^b_{MA}^7$ G_{MI}^7 C^7 F_{MI}^7 B^b^7

$E^b_{MA}^7$ G_{MI}^7 C^7 F_{MI}^7 $D_{MI}^7(5)G^7$

C_{MI}^7 F^{13}

$F^{\#}_{MI}^7$ B^7 $B^b^7(\#5)$ $E^b_{MA}^7$ C^7 F_{MI}^7 B^b^7

B

$E^b_{MA}^7$ G_{MI}^7 C^7 F_{MI}^7 B^b^7

G^7 C_{MI}^7

C_{MI}^7 F^{13}

$F^{\#}_{MI}^7$ B^7 $B^b^7(\#5)$ $E^b^9_{sus}$ E^b^7

C

$A^b_{MA}^7$ D^b^9

$E^b_{MA}^7$ $F^{\#}_{MI}^7$ B^7 F_{MI}^7 B^b^7

The musical score consists of four staves of music. Staff 1 starts with a D note, followed by Eb MA7, G MI7, C7, F MI7, and Bb7. Staff 2 follows a similar pattern with Eb MA7, G MI7, C7, F MI7, and D MI7(b5) G7. Staff 3 starts with C MI7 and ends with F13. Staff 4 starts with F MI9 and Bb13, followed by Eb MA7 with a 'solo break' instruction, and concludes with (C7, F MI7, Bb7).

Original melody is mostly quarter notes:

A single staff of music in G major, 4/4 time, showing a melody mostly composed of quarter notes. The notes are primarily quarter notes, with some eighth and sixteenth note patterns.

Original melody at C:

A single staff of music in C major, 4/4 time, showing the original melody starting at C. The melody is primarily quarter notes, with some eighth and sixteenth note patterns.

Letters B and D may be played like letter A
(except for last two bars of B).

Lyric:

When lovers make no rendevois
To stroll along Fifth Avenue,
When this familiar world is through
Will you still be mine?

When cabs don't drive around the park,
No windows light the summer dark,
When love has lost its secret spark
Will you still be mine?

When moonlight on the Hudson's not romancy
And spring no longer turns a young man's fancy.

When glamour girls have lost their charms,
When sirens just mean false alarms,
When lovers heed no call to arms
Will you still be mine?

Med. Straight 1/8's

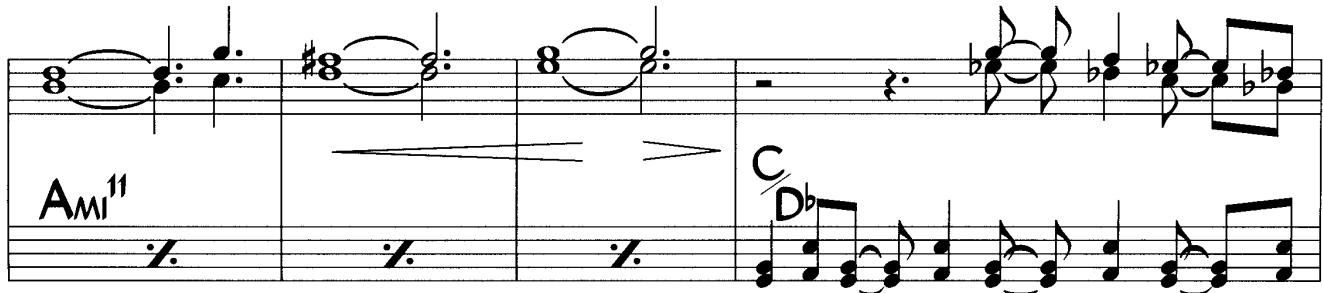
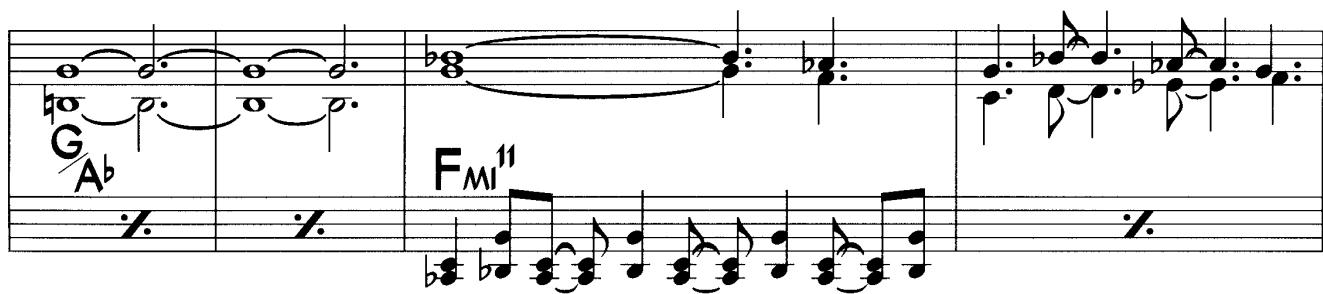
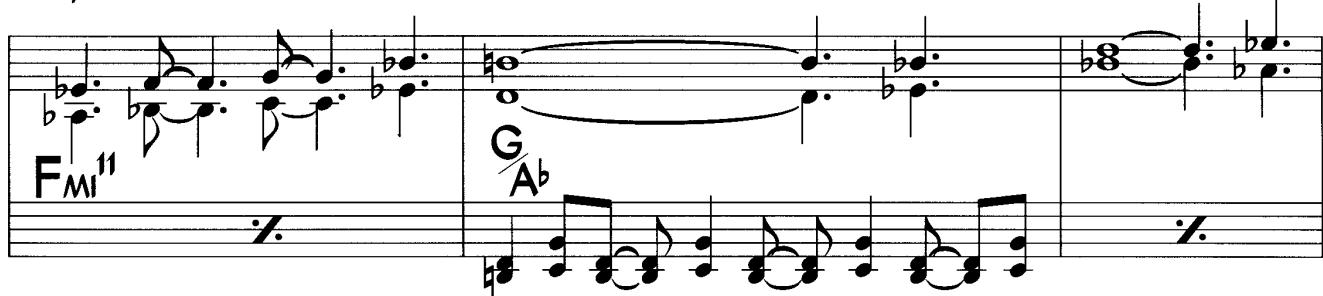
J = 204

F_{M1}¹¹

(pn.)

Willow

Paul McCandless

**A**(On cue)
(vibes)F_{M1}¹¹

Music score for a jazz piece, page 428. The score consists of ten staves of musical notation with various chords labeled.

Chords and Labels:

- Top staff: C, D_b, B_bM_I¹¹.
- Second staff: E_b, E.
- Third staff: F_{M_I}¹¹, G_{SUS}.
- Fourth staff: G^(add 9), E^b/G, E/G.
- Fifth staff: Vibes solo, B, F_{M_I}¹¹.
- Sixth staff: D_bM_A⁷/C, D_bM_A⁷⁽⁵⁾/C, B_bM_I¹¹, A_b/E.
- Seventh staff: G_{M_I}¹¹, C_{M_I}¹¹, B_b¹³_{SUS}, D_B, A_bM_A⁷⁽¹¹⁾.
- Eighth staff: A_bM_A⁷⁽⁵⁾/G, F_{M_I}^{9(MA7)}_{b5}, E_{M_A}⁷⁽¹¹⁾, B⁹_{SUS}, E_b/B.
- Ninth staff: C_{M_A}⁹/E, B/E, A_{M_I}¹¹, A_{M_A}⁹/C[#], A_{M_I}^{9(MA7)}_{b5}.
- Tenth staff: C^{#9}_{SUS}, F_{M_I}^{9(MA7)}_{b5}, E⁹_{SUS}, F_{M_I}¹¹.
- Eleventh staff: D_bM_A⁷/C, D_bM_A⁷⁽⁵⁾/C, B_bM_I¹¹, G_bM_A⁷⁽¹¹⁾, C_A_b.
- Twelfth staff: G_{SUS}, G^(add 9), E^b/G, E/G, (last x).

Textual Instructions:

- "Soprano solo on [A], indef. After solo, continue to [B]."
- "Vibes solo"
- "After solo, D.C. al Coda"
- "Vamp & fill till cue"

Footnotes:

- Melody is played by soprano (bottom line).
- Last 4 bars of A may be played as 4 bars of Gsus for the head.

Med. Funk

 $J = 126$

Wind Sprint

John Patitucci

(synth.)

1, 2.

3.

 $D_b MA^{7(\#11)}$ C

(bass line continues till B)

 $D_b MA^{7(\#11)}$ C $D_b MA^{7(\#11)}$ C

(ten. & synth.)

 $D_b MA^{7(\#11)}$ C $(synth.)$
 $D_b MA^{7(\#11)}$ C

(ten. & synth.)

D A^{7(#9)} F E^b E^b D B^b_{MA}⁷ G_{MA}^{7(#11)}

F_{SUS}(MA7) G^{13(#11)} D^b_{MA}^{7(#5)} F E^b E^b A^b C_{M1}¹¹ B^b_{M1}¹¹ F^(add 9) A A^b^{13(#11)}

G_{M1}⁷ F^(add 9) G^(add 9) G_{MA}⁷ A^b E^b F D^b E^b D^b₉^(add MA7)

F C A C[#] A⁷ C[#] D_{M1}⁷ E^b F

B^b_{MA}⁷ A^{7(#9)} D_{M1}⁷ E^b₉^(add MA7)

(Solos)
E A^{7(#9)} D_{M1}⁷ F A^b_{MA}⁷ B^b G_{MA}⁷ A^b

E^b_{MA}⁷ F D^b_{MA}⁷ E^b D^b₉^(add MA7) B_{MA}^{7(#11)} D^b_{MA}^{7(#5)} C

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

(On cue)
[] drum fill - - - - -

E^(add MA7)_b⁶₉
(synth.)
(bs.)

Vamp till cue (fermata)

Bass plays the same line whenever the chord is Dbma7(#11 #5)/C



Photo by Paul Hoeffler

STAN GETZ

Med. Jazz Waltz

Windows

Chick Corea

A

B

C

(Ending)

Alternate changes for solos
at letter **C**:

C

Wise One

John Coltrane

(Freely)

(Intro) E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E

(sample pn. fill)

E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E (ten.)

A E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E

S E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E

E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E

C E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E

$B7^{(\#5)}$ E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E $B7^{(\#5)}$

E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E

(Latin) $J = 128$ E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E

E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E E_{MI}^7 F_{MI}^7/E

B Solos A_{MI}^9 $D7^{(\#5)}$ G_{MI}^9

$B7^{(\#5)}$ E_{MI}^9 Till cue $E7^{(\#5)}$

Solo on B, use 'Till cue' ending.
To end last solo, take 'On cue' ending.

On cue

E_{MI}^7

$F\#_{MI}^7$

E

1-3. E_{MI}^7

$F\#_{MI}^7$

E

4. E_{MI}^7

$F\#_{MI}^7$

E

(ten. fills)

molto rit.

D.S. al Coda (ten.)

E_{MI}^7

$F\#_{MI}^7$

E

E_{MI}^7

$F\#_{MI}^7$

E

(sample tenor fill)

sample bass line (played with a slight swing feel)

at B:

A_{MI}^9

$D^7(\#5)$

G_{MI}^9

$B^7(\#5)$

E_{MI}^9

$D^7(\#5)$



Photo by Gene Martin , © 1990 Gene Martin

DIZZY GILLESPIE

Woody 'n You

Dizzy Gillespie

Fast Bop

A $G_{MI} 7(b5)$ $C 7(#5)$ $F_{MI} 7(b5)$ $Bb 7(#5)$

E \flat $M_I 7(b5)$ $Ab 7(#5)$ $D\flat 7$

B $Ab_{MI} 7$ $D\flat 7$ $Ab_{MI} 7$ $D\flat 7$ $Ab_{MI} 7$ $D\flat 7$ $G\flat_{MA} 7$

$B\flat_{MI} 7$ $E\flat 7$ $B\flat_{MI} 7$ $E\flat 7$ $B\flat_{MI} 7$ $E\flat 7$ $(Ab) Ab_{MA} 7$

C $G_{MI} 7(b5)$ $C 7(#5)$ $F_{MI} 7(b5)$ $Bb 7(#5)$

$E\flat_{MI} 7(b5)$ $Ab 7(#5)$ $D\flat_{MA} 7$

Alternate changes for
soloing at **B**:

$A_{MI} 7$ $D\flat 7$ $A_{MI} 7$ $D 7$ $Ab_{MI} 7$ $D\flat 7$ $G\flat_{MA} 7$

$B\flat_{MI} 7$ $E\flat 7$ $B_{MI} 7$ $E 7$ $B\flat_{MI} 7$ $E\flat 7$ $Ab_{MA} 7$

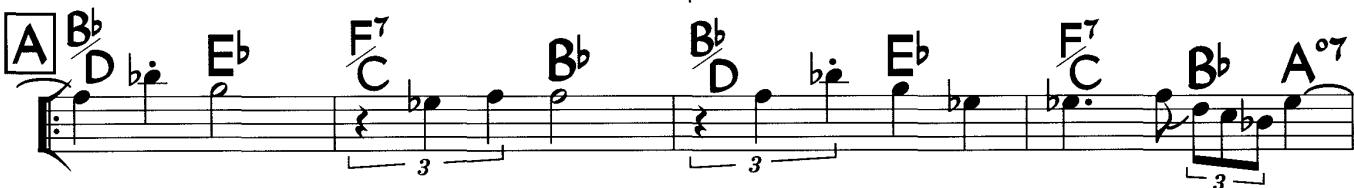
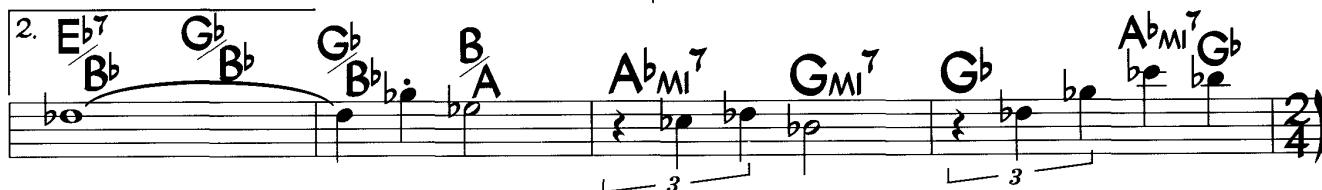
Chord in parentheses is optional.

Med. Straight 8th's

Words

Mike Stern

(As played by Bob Berg)

 $\text{d} = 61$ (Intro) A_{MA}^7  E_{MA}^7  E_{MA}^7 

Sheet music for a solo instrument, likely trumpet or flute, featuring ten staves of musical notation. The music includes various chords and specific notes, with some sections labeled as solos.

Staff 1: E_{MA}⁷, A_{MA}⁷, F[#]_{MI}⁷, B_b_{MI}⁷, C_{MI}⁷

Staff 2 (Solo): B, D, E_b, F⁷/C, B_b

Staff 3: B_b/D, E_b, F⁷/C, B_b

Staff 4: A_b/C, D_b, E_b⁷/B_b, A_b_{SUS}, A_b

Staff 5: A_b/C, D_b, E_b⁷/B_b, A_b_{SUS}, A_b

Staff 6: F[#]/A[#], B, C[#]_{G[#]}⁷, F[#]

Staff 7: F[#]/A[#], B, G[#]_{MI}⁷, .

Staff 8: A_{MA}⁷, (gtr., under solo), F[#]_{MI}⁷

Staff 9: 1. E_{MA}⁷, G[#]_{MI}⁷, B_b_{MI}⁷, B_b_{MI}⁷, C_{MI}⁷

Staff 10: 2. E_{MA}⁷, (end solo) (turn page) V.S.

C

(ten.)

D

guitar voicing at **C** :

Guitar & tenor sound one octave lower than written.



Photo by Tom Copi

BOB BERG

Medium Latin*

You Fascinate Me So

Lyric by Carolyn Leigh

Music by Cy Coleman

A C_{MA}⁷

I have a feel - ing that be - neath that lit - tle ha - lo on your no - ble head _____

C_{MA}⁷

There lies a thought or two the dev - il might be in - trest - ed to

A_b_{MA}⁷

know, You're like the fin - ish of a

A_b_{MA}⁷

nov - el that I'll fin - bly have to take to bed, _____

(Swing) D_{MI}⁷ G⁷ C_{MA}⁷ D_{MI}⁷ G⁷

You fas - ci - nate me so. _____

B (Latin) C_{MA}⁷

I feel like Chris - to - pher Co - lum - bus when I'm near e - nough to con - tem - plate _____

C_{MA}⁷

The sweet ge - og - ra - phy de - scand - ing from your eye - brow to your toe, _____

A_b_{MA}⁷

The pos - si - bil - i - ties are

A_b_{MA}⁷ C_{MA}⁷ E_{MI}⁷ A⁷

more than I can pos - si - bly e - nu - mer - ate That's why you

* may be played as Medium Swing throughout (especially for solos)

D_{MI}7 G⁷ C⁶(Swing)

fas - ci - nate me so.

C A^bMA⁷ D^b9

ser - mon - ize and preach to me,

C_{MA}7 D_{MI}7 G⁷

Make your sanc - ti - mon - i - ous lit - tle speech to me.

D C_{MA}7 (Latin)

But oh, my dar - ling, you'll for - give my in - a - bil - i - ty to con - cen - trate,

C_{MA}7

I think I'm deal - ing with a pow - der keg that's just a - bout to

A^bMA⁷ A^bMA⁷ (Swing)

blow, Will the end re -
sult de - flat me, or will you an - ni - hi - late me?

A_{MI}7 D_{MI}7 G⁷ C⁶ (D_{MI}7 G⁷)

You fas - ci - nate me so.

**Solo on Form
(ABCD)**

O A_{MI}7 D_{MI}7 G⁷ A_{MI}7 D_{MI}7 G⁷

You ag - gra - vate me, you ir - ri - tate me,

A_{MI}7 D_{MI}7 G⁷ C⁶

fas - ci - nate me so

Med. Samba (Intro) **You're Everything**
 $\text{d} = 136$

A (add 9)

(pn.)

E_{MI}⁷

Music: Chick Corea

Lyric: Neville Potter

2

AA_{MA}⁷A_b_{MI}⁶G_{MA}⁷F[#]₇

In

my

life, _____

noth - ing seems _____ so

E_{MI}⁷G_{MA}⁷G[#]_{SUS}G_{MI}⁷

right

as

to

be _____

with

you; _____

And

F[#]_{MI}⁷F_{MI}⁷B^b₉E_{MI}⁷

when I'm _____

with

you

I

al - ways

sing,

A⁷D_{MA}⁷D_{MI}⁷

you're

ev - 'ry

- thing. _____

And

as _____

BA_{MA}⁷A_b_{MI}⁶G_{MA}⁷F[#]₇

time

goes

by, _____

float - ing like _____

a bird _____

B_{MI}E^b_{MA}⁷A_{MA}^{7(#5)}G[#]₇

—

am

I;

e - ven

song _____ birds

G¹³F[#]_{7(#5)}F⁹E^{7(b9)}

seem

all

to

sing,

you're ev - 'ry -

A_{MA}⁷E_{MI}⁷A_{MA}⁷F_{MA}^{7(#5)}

thing.

Oh,

C E_{MA}^7 $D^{\#7}$ $G^{\#}_{MI}$ $C^{\#}_{MI}^7$

days are so much fun for those who know that in love all life's a

$G^{\#}_{MI}$ $G^{7(\#9)}$ $G^{7(b9)}$ C_{MA}^7 $B^{7(\#5)}$

game; And as we go

E_{MI}^7 A^7 D_{MA}^7 D_{MI}^7

danc - ing through the sun in love. And as

D A_{MA}^7 A_{bMI}^6 G_{MA}^7 $F^{\#7}$

time goes by, float - ing like a bird

B_{MI} E_{bMA}^7 / B^b $A_{MA}^{7(\#5)}$ $G^{\#7}$

am I; e - ven song birds

G^{13} $F^{\#7(\#9)}$ F^9 $E^{7(b9)}$

I know all sing, you're ev - ry -

A_{MA}^7 E_{MI}^7 $(\odot) A_{MA}^7$ E_{MI}^7

thing.

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

(On cue)

A_{MA}^7 E_{MI}^7 A_{MA}^7 E_{MI}^7 A_{MA}^7 E_{MI}^7

Vamp & scat till cue (pn. & fl.)

E_{MI}^7 A_{MA}^7 E_{MI}^7 A_{MA}^7 E_{MI}^{11}

(add voice on 'oh')

You're Everything (Instrumental)

Med. Samba

♩ = 136

(Intro) 1st x: pn.
A (add 9) 2nd x: add bs. & dr.E_{MI}⁷

2



A

Soprano (S) line:

- A_{MA}⁷
- A_b_{MI}⁶
- G_{MA}⁷
- F#⁷

(pn. & fl., melody)

E_{MI}⁷ G_{MA}⁷ G#⁹_{SUS} G_{MI}⁷

F#_{MI}⁷ F_{MI}⁷ B^b⁹ E_{MI}⁷

A⁷ D_{MA}⁷ D_{MI}⁷

B

(pn. & fl. - behind vocal)

A_{MA}⁷ A_b_{MI}⁶ G_{MA}⁷ F#⁷

B_{MI} E_b_{MA}⁷ / B^b A_{MA}⁷⁽⁵⁾ G#⁷

G¹³ F#⁷⁽⁹⁾₍₅₎ F⁹ E^{7(b9)}

(flute)

(pn. & fl. - behind vocal)

A_{MA}⁷ E_{MI}⁷ A_{MA}⁷ F_{MA}⁷⁽⁵⁾

(flute - behind vocal)

C

Music score for section C:

- Measure 1: E_{MA}⁷
- Measure 2: D[#]₇
- Measure 3: G[#]_{MI}
- Measure 4: C[#]_{MI}⁷

Continuation of section C:

- Measure 1: G[#]_{MI}
- Measure 2: G^{7(#9)}
- Measure 3: G^{7(b9)}_(#5)
- Measure 4: C_{MA}⁷
- Measure 5: B^{7(#9)}_(#5)

Continuation of section C:

- Measure 1: E_{MI}⁷
- Measure 2: A⁷
- Measure 3: D_{MA}⁷
- Measure 4: D_{MI}⁷

(fl.) (pn.)

D

Music score for section D:

- Measure 1: A_{MA}⁷
- Measure 2: A^b_{MI}⁶
- Measure 3: G_{MA}⁷
- Measure 4: F[#]₇

(pn. & fl. -- behind vocal)

Continuation of section D:

- Measure 1: B_{MI}
- Measure 2: E^b_{MA}⁷_{B^b}
- Measure 3: A_{MA}^{7(#5)}
- Measure 4: G[#]₇

Continuation of section D:

- Measure 1: G¹³
- Measure 2: F^{#7(#9)}_(#5)
- Measure 3: F⁹
- Measure 4: E^{7(b9)}

(add pn.)

Continuation of section D:

- Measure 1: A_{MA}⁷
- Measure 2: E_{MI}⁷
- Measure 3: A_{MA}⁷
- Measure 4: E_{MI}⁷

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

Continuation of section D:

- Measure 1: A_{MA}⁷
- Measure 2: E_{MI}⁷
- Measure 3: A_{MA}⁷
- Measure 4: E_{MI}⁷
- Measure 5: A_{MA}⁷
- Measure 6: E_{MI}¹¹

(On cue) (piano w/ fl. 8va b.)

Vamp & fill till cue 3 3

Instrumental melody is played on the recording after the vocal melody, in place of solos;
It is transcribed as played and differs from vocal melody (see vocal chart).

You're My Everything

Lyric by Mort Dixon and Joe Young

Medium Swing (A_{MI}⁷G_{MI}⁷ C⁷

Music by Harry Warren

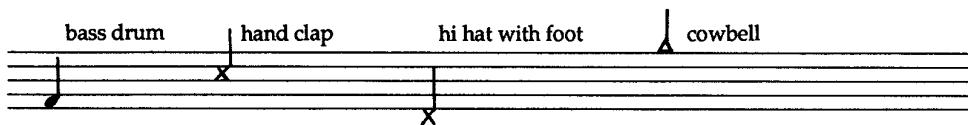
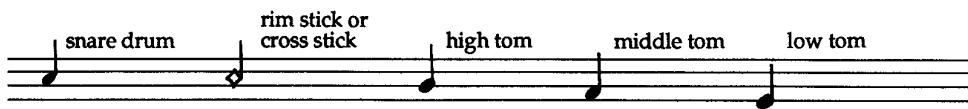
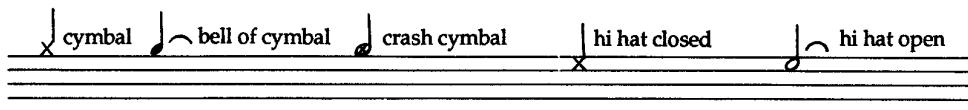
way be - yond be - lief, and just to make it brief, you're my

win - ter, sum - mer, spring, my ev - 'ry - - thing.

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



AFRO CENTRIC

Latin - Jazz straight 1/8ths

Phrase with melody & bass

ASA

Med. Funk

Start w/ H.H. Add B.D. & S.D.

A

B

C

AVANCE

Med. 6/4 Bossa

Intro and **C**

A

B

C Like "Intro" with accents

BAJA BAJO

Fast Samba

Intro

A

"Ghosted"
(•) = notes

sim. & catch accents

CAPIM

Samba - Funky

Intro

A (Vocal)

14 bars

B Djavan vocal

CASA FORTE

Fast Samba

Intro Brushes

A Brushes

For more contemp. feel play S.D. on H.H.

CHOICES

Light Straight 1/8th Rock

A

B.D. with L. Hand piano
& fill sparsely

B

CHROMAZONE

Funk

A

B

C

CRISS CROSS

Fast Salsa

A

C

D

DOCE PRESENCA

Pop Ballad

B

Light brushes!

DOGS IN THE WINE SHOP

Med. Latin (modified for drumset)

451 DON'T FORGET THE POET

Light Straight 1/8's

Intro

A like Intro & add H.H.
Play loosely around melody.

ESCHER SKETCH

Med. Swing

Med. Funk

Note:

or "4 against 6"

ETERNAL CHILD

Quasi Military Funk

A

B

GERALDINE

Med. Latin

3/2 to **B**

B

1st x

2nd x

GOT A MATCH

Fast Funk

2nd A

3 bars

Swing

3 bars

GROWING >

Med. Funk

Intro

A

B

I THOUGHT ABOUT YOU

Latin Jazz Funk Ballad

Intro

softly ...

Solo

ILLUMINADOS

Latin Ballad

A

B

IT'S YOU

Funky Rhumba or Bolero

Intro & **A**

B 1st 4 bars as **A**; 2nd 4

C solos as **A**

JUNTOS

Pop Latin Ballad

Intro

4 bars

A

B

C

LIKE FATHER LIKE SON

Fast Light Jazz

Intro

6 8

A

5 8

LITTLE WIND

Med. Latin

A **B**

4

C

LOOSE ENDS

Half-Time Shuffle

A

Heavy "1" & "3"

C

Heavy "1" & "3"

MIDLAND

Med. Straight 1/8ths Jazz

Intro & **A**

Vary cym. pattern

B Bossa

MINE IS YOURS

Med. Funk

Intro & **A**

Catch accents

C

MOONTIDE

Med. Straight 1/8th's Latin

Play melodic accents

MORNING SPRITE

Latin Funk

Intro

Bass clef staff showing a bass line with various performance markings like >, x, and y.

Loose Half-Time Jazz Funk

A

Jazz Swing

B

Funky

Cym.
Bell

() = Ghosted S.D. notes

MOZAMBIQUE

Latin

Latin

THE NECESSARY BLONDE

Intro

Musical score for the 'Intro' section in 3/4 time. The score consists of two measures. The first measure contains six eighth notes: the first three are marked with an 'x' and a vertical line above them; the fourth note is a square with an 'x' and a vertical line above it; the fifth note is marked with an 'x'; and the sixth note is marked with a vertical line above it. The second measure contains six eighth notes: the first three are marked with an 'x' and a vertical line above them; the fourth note is a square with an 'x' and a vertical line above it; the fifth note is marked with an 'x'; and the sixth note is marked with a vertical line above it. The score ends with an ellipsis followed by 'etc.'

A

B

Bass clef, 3/4 time, (6) over (8) signature, with a measure of notes and a "catch accents" instruction.

C

ODE TO THE DOO DAH DAY

Latin Med. Funk

Intro &

A

Bass clef, C key signature.

B

Bass clef, C key signature.

C No bass drum

Bass clef, C key signature.

PEEP

Fast Jazz over Funk Bass

A **B**

Bass clef, C key signature.

3rd - 8th bar

C

Bass clef, C key signature.

On
12/8 bars

Bass clef, C key signature.

POWER PLAY

Med. 1/16th Funk

Intro & **A**

Bass clef, C key signature.

QUIET GIRL

Straight 1/8ths Bossa

Intro

Open H.H.
with foot

A

Lite Bossa cyms.
Follow melody &
accents.

Example

SAILING AT NIGHT

Med. Funk Ballad

Intro

A
B

\blacktriangle = cowbell

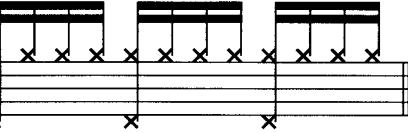
T.B.C.

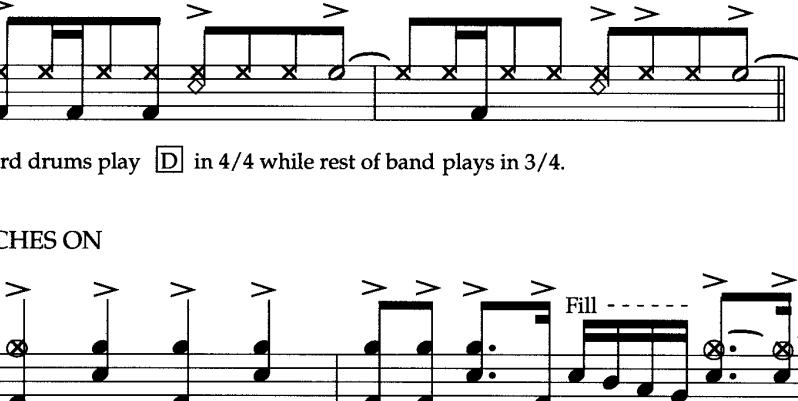
Med. Straight 1/8ths

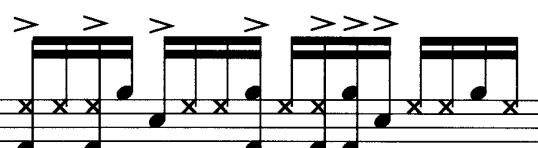
E

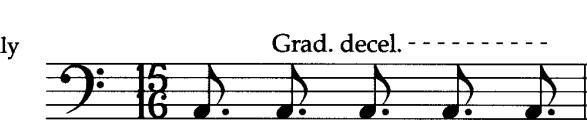
THREE HEARTS DANCING

Med. St. 1/8th's

A 

B 

C 

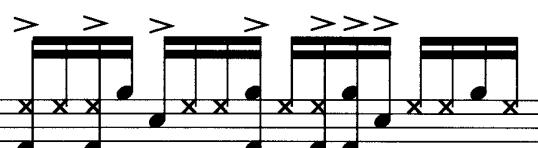
D 

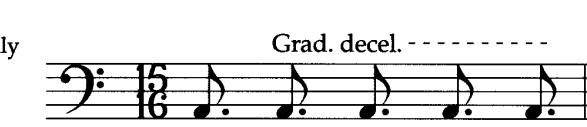
Note: On record drums play **D** in 4/4 while rest of band plays in 3/4.

TIME MARCHES ON

Med. Funk

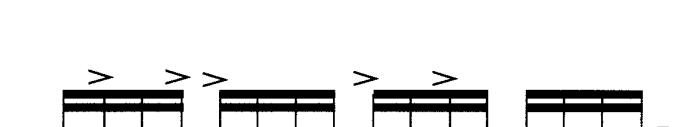
B 

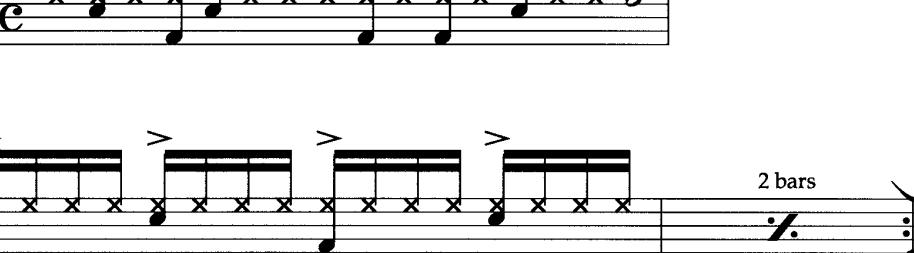
C 

D 

TIME TRACK

A 

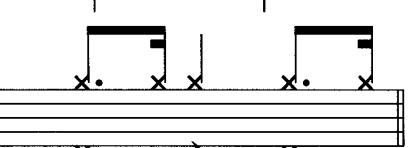
B 

C 

TOGETHERNESS

Jazz

Intro vamp 

B 

TUNNEL VISION

Med. Funk

A

Diagram showing bass drum patterns A and B. Pattern A consists of a single note followed by a series of sixteenth-note strokes. Pattern B consists of a single note followed by a series of eighth-note strokes.

B

Diagram showing bass drum patterns A and B. Pattern A consists of a single note followed by a series of sixteenth-note strokes. Pattern B consists of a single note followed by a series of eighth-note strokes.

WHEN ALL IS SAID AND DONE

Med. Funk Ballad

Intro

Diagram showing a bass drum intro consisting of a single note followed by a series of eighth-note strokes.

Diagram showing bass drum patterns A and B. Pattern A consists of a single note followed by a series of sixteenth-note strokes. Pattern B consists of a single note followed by a series of eighth-note strokes.

A

Diagram showing bass drum pattern A consisting of a single note followed by a series of sixteenth-note strokes.

B

Diagram showing bass drum pattern B consisting of a single note followed by a series of eighth-note strokes.

Catch accents w/ rhythm

WHENEVER YOUR HEART WANTS TO SING

Med. Samba/Funk

Half-Time Feel

Diagram showing bass drum patterns A and B. Pattern A consists of a single note followed by a series of sixteenth-note strokes. Pattern B consists of a single note followed by a series of eighth-note strokes.

A

Diagram showing bass drum pattern A consisting of a single note followed by a series of sixteenth-note strokes.

B Like **A**

Solo and Samba

WILL YOU SAY YOU WILL

Med. Funk

Intro

8 bars like Intro then catch accents on cym.

A

WIND SPRINT

Funk

Intro

1, 2.
fill

3.

A

A **B** **C**

D

WORDS

Med. Straight 1/8ths

Intro

A

2nd A with S.D.

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, (never used as primary source for chord progressions), composers' approval of lead sheets we sent them, and suggestions from local musicians who proofread the book.

1. AFRO-CENTRIC - Joe Henderson's "Foresight". Composer added alternate changes.
2. AFTER THE RAIN - John Coltrane's "Impressions". McCoy Tyner confirmed time signature.
3. AFTER YOU'VE GONE - Published sheet music; Ella Fitzgerald & Count Basie's "A Perfect Match", Teddy Wilson's "Live At Santa Fe", Bill Holman's "Big Band In Jazz Orbit".
4. AIN'T MISBEHAVIN' - Published sheet music; Fats Waller's "Piano Solos, 1929-1941", Dizzy Gillespie's "Dizzy At Home And Abroad", Joe Williams on anthology "The World's Greatest Music - Jazz".
5. ALONG CAME BETTY - Art Blakey's "Art Blakey & The Jazz Messengers". Benny Golson / Art Farmer & the Jazztet's "Another Get Together", Pat Martino's "Consciousness".
6. ASA - Manhattan Transfer's "Brasil", Djavan's "Meu Lado".
7. AVANCE - The Yellowjackets' "Politics". Composer's input.
8. BABY IT'S COLD OUTSIDE - Published sheet music; Ray Charles and Betty Carter's "Ray Charles & Betty Carter".
9. BAJA BAJO - Composer's lead sheet; John Patitucci's "John Patitucci".
10. BASS BLUES - John Coltrane's "John Coltrane" (Prestige double album).
11. BEAUTY AND THE BEAST - Composer's lead sheet; Wayne Shorter's "Native Dancer".
12. BESSIE'S BLUES - John Coltrane's "Crescent".
13. BLACK AND BLUE - Published sheet music. Carmen McRae's "Live At Birdland West", Dinah Washington's "Fats Waller Songbook".
14. BLACK COFFEE - Published sheet music; Sarah Vaughan's "Sassy Swings The Tivoli", Diane Schuur's "Pilot Of My Destiny", Sonny Criss' "This Is Criss".
15. BLUES FOR ALICE - Charlie Parker's "The Complete Dial Recordings", Roland Kirk's "We Free Kings".
16. BLUES FOR YNA YNA - Gerald Wilson's "You'd Better Believe It".
17. BODY AND SOUL - Published sheet music; Coleman Hawkins' "Body And Soul", Billie Holiday's "The Silver Collection", Stan Getz' "Stan Getz Plays", Bill Evans' "Affinity", Freddie Hubbard's "Here To Stay", John Coltrane's "Coltrane's Sound".
18. BOLIVIA - Cedar Walton's "Eastern Rebellion".
19. THE BOY NEXT DOOR - Published sheet music; Bill Evans' "Live At Shelly's Manne Hole", Bill Evans' "Explorations", "The Complete Sarah Vaughan - Vol. 1", "Introducing Johnny Griffin".
20. BYE BYE BLACKBIRD - Published sheet music; Miles Davis' "Round Midnight", Miles Davis' "Friday Night At The Blackhawk - Vol. 1", Bill Henderson's "The Best Of Bill Henderson Sings".
21. CAFE - Composer's lead sheet; Egberto Gismonti's "Sol Do Meio Dia".
22. CAPIM - Manhattan Transfer's "Brasil", Djavan's "Luz".
23. CASA FORTE - Sergio Mendez' "Fool On The Hill", Elis Regina's "The Art Of Elis Regina", Flora Purim's "Stories To Tell".
24. CENTRAL PARK WEST - John Coltrane's "Coltrane's Sound".
25. CHARMED CIRCLE - Cedar Walton's "Animation".
26. CHEROKEE - Published sheet music; Clifford Brown's "Study In Brown", Charlie Parker's "First Recordings", Art Pepper's "Live At The Village Vanguard", Ron McCroby's "The Other Whistler", Wynton Marsalis' "Standard Time - Vol. 1".
27. A CHILD IS BORN - Thad Jones' "Mean What You Say", Jon Faddis' "Legacy", Stan Getz' "Poetry".
28. CHOICES - Composer's lead sheet; Michael Brecker's "Michael Brecker".
29. CHROMAZONE - Composer's lead sheet; Mike Stern's "Time In Place".
30. CLOCKWISE - Cedar Walton's "Piano Solos", Bobby Hutcherson's "Conception - The Gift Of Love".
31. COLD DUCK TIME - Eddie Harris and Les McCann's "Swiss Movement".
32. CRISS CROSS - Composer's lead sheet; Ray Obiedo's "Perfect Crime".
33. DAY BY DAY - Published sheet music; Frank Sinatra's "Come Swing With Me", Sarah Vaughan's "The Complete Sarah Vaughan - Vol. 3", The Four Freshmen's "In Person", Eddie "Lockjaw" Davis' "Trackin'".
34. DEAR LORD - John Coltrane's "His Greatest Years".
35. DEE SONG - Composer's lead sheet; Enrico Pieranunzi's "Deep Down".
36. DELGADO - Eddie Gomez' "Discovery".
37. DETOUR AHEAD - Composer's lead sheet; Bill Evans' "The Village Vanguard Sessions", Billie Holiday's "Billie's Blues", Bob Brookmeyer's "Oslo".
38. DEVIL MAY CARE - Composer's lead sheet; Meredith D'Ambrosia's "It's Your Dance", Bob Dorough's "Yardbird Suite", Miles Davis' "Basic Miles".
39. DJANGO - Publisher's lead sheet; Modern Jazz Quartet's "Django", Michel Legrand & Miles Davis' "Legrand Jazz", Roland Kirk's "Talk With The Spirits".
40. DOCE PRESENCA - Ivan Lins' "Doce Presenca".

1. DOGS IN THE WINE SHOP - Composer's lead sheet and input; Michael Brecker's "Now You See It, Now You Don't".
2. DON'T FORGET THE POET - Composer's lead sheet; Enrico Pieranunzi's "Deep Down".
3. THE DUKE - Published sheet music, published transcription, composer's input; Dave Brubeck's "Newport '58", Miles Davis & Gil Evans' "Miles Ahead - Miles Davis Plus 19".
4. ECAROH - Composer's lead sheet; Art Blakey's "Art Blakey & The Jazz Messengers" (with Horace Silver).
5. EQUINOX - John Coltrane's "Coltrane's Sound".
6. ESCHER SKETCH - Composer's input; Michael Brecker's "Now You See It, Now You Don't".
7. ETERNAL CHILD - Composer's lead sheet; Chick Corea's "Eye Of The Beholder".
8. EXACTLY LIKE YOU - Published sheet music; Sarah Vaughan's "The Complete Sarah Vaughan on Mercury - Vol. 1", "Teddy Wilson Revisits the Goodman Years", Dizzy Gillespie's "Diz & Getz".
9. EXPRESSION - John Coltrane's "Expression".
10. FALLING GRACE - Published sheet music and composer's input; Chick Corea and Gary Burton's "Crystal Silence", Bill Evans' "Intuition", "Chick Corea & Gary Burton in Concert - Zurich, Oct. 29, 1979".
1. FILTHY McNASTY - Composer's lead sheet; "The Best Of Horace Silver".
2. FIVE HUNDRED MILES HIGH - Composer's lead sheet; Chick Corea's "Light As A Feather".
3. FLAMINGO - Published sheet music; Jimmy Smith's "The Sermon", Carmen McRae's "Birds Of A Feather", Oscar Peterson's "Oscar Peterson Featuring Stephane Grapelli".
4. FLY ME TO THE MOON - Published sheet music; "The Oscar Peterson Trio Plays", "Jim Hall & Red Mitchell", Frank Sinatra's "Sinatra At The Sands", "Hampton Hawes Live At The Great American Music Hall", Oscar Peterson's "Tristeza".
5. FOREVER - Eddie Gomez' "Power Play".
6. FREEDOM JAZZ DANCE - Eddie Harris' "Steps Up", Miles Davis' "Miles Smiles", Eddie Harris' "Playing With Myself", Woody Herman's "Giant Steps", Miroslav Vitous' "Mountain In The Clouds", Eddie Jefferson's "Main Man".
7. FRIDAY NIGHT AT THE CADILLAC CLUB - Bob Berg's "Short Stories", composer's input.
8. FRIENDS - Composer's lead sheet; Chick Corea's "Friends".
9. GERALDINE - The Yellowjackets' "The Spin", composer's input.
10. GERTRUDE'S BOUNCE - Publisher's lead sheet; Clifford Brown's "Clifford Brown & Max Roach at Basin Street".
1. GET HAPPY - Published sheet music; Clifford Brown's "Alternate Takes", "Tommy Flanagan Plays the Music of Harold Arlen", Bud Powell's "The Genius of Bud Powell", "Ella Fitzgerald Sings The Harold Arlen Songbook - Vol. 2".
2. GIANT STEPS - Published sheet music; John Coltrane's "Giant Steps".
3. GOT A MATCH? - Composer's lead sheet; Chick Corea's "Elektric Band".
4. GREGORY IS HERE - Composer's lead sheet; Horace Silver's "In Pursuit Of The 27th Man".
5. GROWING - Composer's lead sheet; John Patitucci's "John Patitucci".
6. HARLEM NOCTURNE - Published sheet music; Mel Torme's "Songs Of New York", Earl Bostic's "14 Original Greatest Hits", Sonny Stitt's "Symphony Hall Swing".
7. HI-FLY - Publisher's lead sheet; Cannonball Adderley's "Cannonball Adderley Quintet In San Francisco", Randy Weston's "Little Niles", Richie Cole's "Hollywood Madness".
8. HONEYSUCKLE ROSE - Published sheet music; Sarah Vaughan's "Sassy Swings The Tivoli", Duke Ellington's "The Private Collection - Vol. 6 Dance Dates, California 1958", Fats Waller's "The Complete Fats Waller, Vol. 1".
9. HORACESCOPE - Composer's lead sheet; Horace Silver's "Horacescope".
10. I BELIEVE IN YOU - Published sheet music; Frank Sinatra & Count Basie's "It Might As Well Be Spring", Bill Evans' "Empathy", Roland Kirk's "Domino".
1. I HADN'T ANYONE TIL YOU - Published sheet music; Billie Holiday's "Compact Jazz - Billie Holiday", "Mel Torme and the Mel-Tones", Sarah Vaughan's "Sassy Swings The Tivoli".
2. I THOUGHT ABOUT YOU - Arranger's lead sheet; Bob Berg's "In The Shadows".
3. ILL WIND - Published sheet music; Lee Morgan's "Cornbread", Horace Silver's "Further Explorations", Billie Holiday's "Compact Jazz - Billie Holiday", Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 2", "Tommy Flanagan Plays The Music Of Harold Arlen".
4. ILLUMINADOS - Ivan Lins' "Maos".
5. I'LL BE AROUND (1st version) - Chaka Khan's "C.K.". (Standard version) Published sheet music; Frank Sinatra's "In The Wee Small Hours Of The Morning", Billie Holiday's "Lady In Satin", Art Farmer's "Blame It On My Youth".
6. I'LL GET BY - Published sheet music; John Coltrane's "The Stardust Sessions", Billie Holiday's "The Quinessential Billie Holiday - Vol 4. "
7. I'M GLAD THERE IS YOU - Published sheet music; Stan Getz' "Stan Getz & The Oscar Peterson Trio", Sarah Vaughan's "The Complete Sarah Vaughan on Mercury - Vol. 1", Bobbe Norris' "Hoisted Sails", Mark Murphy's "Bridging A Gap".
8. IMPRESSIONS - Published sheet music; John Coltrane's "Impressions"; John Coltrane's "Live In Paris".
9. IN THE WEE SMALL HOURS OF THE MORNING - Art Blakey's "Caravan", Frank Sinatra's "In The Wee Small Hours Of The Morning", Wynton Marsalis' "Standard Time - Vol 3", "Ben Webster with the Oscar Peterson Trio", Joe Pass' "Sound Project".
10. IN YOUR OWN SWEET WAY - Published sheet music, published transcription; "The New Dave Brubeck Quartet Live At Montreux", "Dave Brubeck and J & K at Newport", Miles Davis' "Chronicle", Bill Evans' "The Second Trio", Pharoah Sanders' "A Prayer Before Dawn".
1. ISFAHAN - Composer's lead sheet, publisher's lead sheet (from Smithsonian Ellington Collection); Duke Ellington's "The Far East Suite", Duke Ellington's "The Private Collection - Duke & Strayhorn, Vol. 4", Gary Burton's "Easy As Pie", Art Farmer's "Something To Live For".
2. IT DON'T MEAN A THING (If It Ain't Got That Swing) - Published sheet music; Ella Fitzgerald & Duke Ellington's "Ella Fitzgerald Sings The Duke Ellington Songbook", Duke Ellington & Louis Armstrong's "The Great Reunion", Ernestine Anderson's "Hello Like Before", Helen Merrill & Stan Getz' "Just Friends", Sarah Vaughan & Duke Ellington's "Sarah Vaughan Sings The Duke

83. IT'S ONLY A PAPER MOON - Published sheet music; Miles Davis' "Chronicles", Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 2", Oscar Peterson's "With Respect To Nat", Dexter Gordon's "The Other Side Of 'Round Midnight".
84. IT'S THE TALK OF THE TOWN - Published sheet music; Dizzy Gillespie & Stan Getz' "Diz & Getz", Houston Person's "It's The Talk Of The Town", "The Soulful Moods of Gene Ammons", Helen Humes' "It's The Talk Of The Town".
85. IT'S YOU - Published transcription; Dave Sanborn & Bob James' "Double Vision".
86. I'VE GOT THE WORLD ON A STRING - Published sheet music; "Oscar Peterson Plays The Harold Arlen Songbook", Teddy Wilson's "Three Little Words", Sarah Vaughan's "How Long Has This Been Going On", Ella Fitzgerald's "The Harold A Songbook - Vol 1".
87. I'VE GOT YOUR NUMBER - Published sheet music; Jackie & Roy's "We Got It", Ella Fitzgerald's "Whisper Not", "The Roland Kirk Quartet Meets The Benny Golson Orchestra".
88. I'VE NEVER BEEN IN LOVE BEFORE - Published sheet music; Art Farmer's "Early Art", Frank Sinatra's "Sinatra '65", Kenny Burrell's "A La Carte", Oscar Peterson's "The Trio".
89. JACOB'S LADDER - Cedar Walton's "Animation", Cedar Walton's "The Trio".
90. THE JOINT IS JUMPIN' - Published sheet music; Fats Waller's "Golden Pieces of Fats Waller", Clark Terry's "Ain't Misbehavin'".
91. JORDU - Publisher's lead sheet; Clifford Brown's "The Immortal Clifford Brown".
92. JUNTOS - Publisher's lead sheet; Ivan Lins' "Juntos".
93. KILLER JOE - Published sheet music; Benny Golson's "Meet The Jazztet", Quincy Jones' "The Best Of Quincy Jones".
94. LET'S FALL IN LOVE - Published sheet music; Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 1", Frank Sinatra's "Round #1" "The Oscar Peterson Trio Plays".
95. LIKE A LOVER - Publisher's lead sheet; Sergio Mendez' "Look Around", Sarah Vaughan's "I Love Brazil", Dori Caymmi's "Dori Caymmi", Tuck & Patti's "Love Warriors".
96. LIKE FATHER, LIKE SON - Composer's lead sheet; Billy Childs' "Twilight Is Upon Us".
97. LIKE SONNY - Published sheet music; John Coltrane's "Coltrane Jazz", John Coltrane's "Exotica".
98. LISA - Published transcription; Dave Sanborn's "Straight To The Heart".
99. LITTLE WIND - Geri Allen's "Twylight".
100. LOOSE ENDS - Composer's lead sheet; Mike Stern's "Jigsaw".
101. LOXODROME - Steps Ahead's "Steps Ahead".
102. LULLABY OF THE LEAVES - Published sheet music; "Joe Pass Trio Live At Donte's", "Anita O'Day Sings Jazz", "Milt Jackson and Gold Medal Winners", Pam Purvis' "Daydream".
103. MAHJONG - Published transcription; Wayne Shorter's "Juju".
104. MANHA DE CARNEVAL - Published sheet music; Luis Bonfá's "Non-stop to Brazil", "Vince Guaraldi's Greatest Hits", Dexter Gordon's "Gettin' Around", Stan Getz' "Compact Jazz - Stan Getz", "Ray Brown Live At The Concord Jazz Festival", Earl Coley's "Love Songs".
105. THE MASQUERADE IS OVER - Published sheet music; Kenny Burrell's "Stormy Monday", Keith Jarrett's "Standards - Vol. 1", A Jarreau's "1965", "Red Garland", "Cannonball Adderley & Nancy Wilson", "The Complete Helen Merrill On Mercury".
106. MEAN TO ME - Published sheet music; Dizzy Gillespie and Sonny Stitt's "Dizzy Meets Sonny", Billie Holiday's "The Quintessential Billie Holiday - Vol. 4", Ella Fitzgerald & Oscar Peterson's "Ella & Oscar".
107. MEMORIES OF YOU - Published sheet music; Clifford Brown's "Clifford Brown With Strings", Shirley Horn's "Close Enough For Love", "The Unique Thelonious Monk".
108. MIDLAND - Composer's lead sheet; Billy Child's "Twilight Is Upon Us".
109. MINE IS YOURS - Composer's lead sheet; Bob Mintzer's "Spectrum".
110. MO' JOE - Horace Silver's "Cape Verdean Blues", Joe Henderson's "The Kicker".
111. MOOD INDIGO - Published sheet music; Duke Ellington & Louis Armstrong's "Louis & Duke"; "Duke Ellington Meets Coleman Hawkins", Duke Ellington & Ella Fitzgerald's "Ella Fitzgerald Sings The Duke Ellington Songbook", Charles Mingus' "Mingus Mingus Mingus Mingus".
112. MOMENT'S NOTICE - John Coltrane's "Blue Train".
113. MOONRAYS - Composer's lead sheet; Horace Silver's "Further Explorations by the Horace Silver Quintet".
114. MOONTIDE - Composer's lead sheet; Randy Brecker's "In The Idiom", Randy Brecker's "Live At Sweet Basil".
115. MORE LOVE - Publisher's lead sheet; Al Jarreau's "Heart's Horizon".
116. MORE THAN YOU KNOW - Published sheet music; Dexter Gordon's "Nights At The Keystone, Vol. 2", "Mark Murphy Sings Na Choice", Ella Fitzgerald's "Ella & Oscar".
117. MORNING SPRITE - Composer's lead sheet; Chick Corea's "Akoustic Band".
118. MOZAMBIQUE - Composer's lead sheet; SACBE's "Dos Mundos". (Discovery/Trend records).
119. MR. P.C. - Published sheet music; John Coltrane's "Giant Steps", John Coltrane's "Live In Stockholm", John Coltrane's "The Paris Concert".
120. MY SHIP - published sheet music; Miles Davis & Gil Evans' "Miles Ahead - Miles Davis Plus 19", Peter Erskine's "Peter Erskine", Kenny Burrell's "Moon And Sand", Lena Horne's "A New Album".
121. NAIMA - Published sheet music; John Coltrane's "Giant Steps", John Coltrane's "Coltraneology - Vol. 1".
122. NAPANOCH - Composer's lead sheet, published transcription; Quest's "Quest", Dave Liebman's "Sweet Hands".
123. THE NATIVES ARE RESTLESS TONIGHT - Composer's lead sheet; Horace Silver's "Song For My Father".
124. NATURAL SELECTION - Composer's lead sheet; Quest's "Natural Selection".
125. THE NECESSARY BLONDE - Composer's lead sheet; Scott Henderson & Gary Willis' "Tribal Tech".
126. NEVER ALONE - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
127. NEVER WILL I MARRY - Published sheet music; "Cannonball Adderley & The Poll Winners", "Cannonball Adderley & Nancy Wilson", Bill Henderson's "Bill Henderson Sings".
128. NICAS DREAM - Composer's lead sheet; Horace Silver's "Horacescope", "Art Blakey with the Original Jazz Messengers".

1. A NIGHTINGALE SANG IN BERKELEY SQUARE - Published sheet music; Stan Getz', Stephane Grapelli's "Shades Of Django", "Roland Kirk Quartet Meets The Benny Golson Orchestra", Manhattan Transfer's "Mecca For Moderns".
1. NIGHTMOOD - Publisher's lead sheet; Mark Murphy's "Nightmood", Ivan Lins' "Daquila Que Eu Sei".
2. NO MOON AT ALL - Published sheet music; Ann Richards and Stan Kenton's "Two Much", Ella Fitzgerald's "Rhythm Is My Business", Anita O'Day's "This Is Anita".
3. NUTVILLE - Composer's lead sheet; Horace Silver's "Cape Verdean Blues".
1. OLE - John Coltrane's "Olé".
5. ODE TO THE DOO DA DAY - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
5. ON THE SUNNY SIDE OF THE STREET - Published sheet music; Dizzy Gillespie's "Pleyel Concert", Teddy Wilson's "I Got Rhythm", Ernestine Anderson's "A Perfect Match".
7. ONCE IN A WHILE - Published sheet music; Roland Kirk's "Rip, Rig & Panic", Art Blakey "A Night At Birdland" (w/ Clifford Brown), John Coltrane's "John Coltrane & Wilbur Hardin", Nat Cole's "Just One Of Those Things".
3. PEACE - Composer's lead sheet; Horace Silver's "Horace Silver" (Prestige 2-fer).
3. PEEP - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
1. PERDIDO - Published sheet music; Duke Ellington's "Studio Sessions 1957 &1962", Duke Ellington's "Ellington Uptown", Charlie Parker's "Jazz At Massey Hall", "Ben Webster Plays Duke Ellington", "Ella Fitzgerald Sings The Duke Ellington Songbook".
1. PERI'S SCOPE - Composer's lead sheet; Bill Evans' "Montreux II", Bill Evans' "Portrait In Jazz".
2. POWER PLAY - Eddie Gomez' "Power Play".
3. THE PROMISE - Published sheet music; John Coltrane's "Live At Birdland".
1. QUICKSILVER - Composer's lead sheet; Art Blakey's "A Night At Birdland" (w/ Horace Silver).
5. QUIET GIRL - Composer's lead sheet; Billy Childs' "Take For Example This".
5. A QUIET PLACE - Published choral arrangement; Take 6's "Take 6".
7. RAIN WALTZ - Composer's lead sheet; Toots Thielman's "Only Trust Your Heart".
3. REMEMBER HYMN - John Abercrombie's "Getting There".
9. ROCKIN' CHAIR - Published sheet music; Louis Armstrong's "Pops - The 1940's Small Bands", Hoagy Carmichael's "Stardust & Much More", Ray Bryant's "Ray Bryant".
1. ROSETTA - Published sheet music; Joe Pass' "For Django", Teddy Wilson's "And Then They Wrote", Michel Legrand's "Legrande Jazz".
1. SAILING AT NIGHT - Composer's lead sheet; Dave & Don Grusin's "Sticks & Stones".
2. SEA JOURNEY - Composer's lead sheet; Stanley Clarke's "Children Of Forever".
3. SENOR BLUES - Composer's lead sheet; Horace Silver's "The Best Of Horace Silver".
4. SEPTEMBER SONG - Published sheet music; Sarah Vaughan's "The Complete Sarah Vaughan On Mercury - Vol. 1", Zoot Sims' "Waiting Game", "Mel Torme And The Rob McConnell Boss Brass".
5. SEVEN STEPS TO HEAVEN - Miles Davis' "Seven Steps To Heaven".
5. SILVER'S SERENADE - Composer's lead sheet; Horace Silver's "Silver's Serenade".
7. SING ME SOFTLY OF THE BLUES - Published sheet music; Gary Burton's "Duster", Carla Bley's "Dinner Music", Art Farmer's "Sing Me Softly Of The Blues".
3. SKIPPY-ING - Publisher's lead sheet, composer's input; Denny Zeitlin's "Carneval".
9. SO MANY STARS - Composer's lead sheet; Sergio Mendez' "Look Around", Sarah Vaughan's "Brazilian Romance", Jackie & Roy's "Star Sounds".
1. SOMEONE TO LIGHT UP MY LIFE - Published sheet music; Antonio Carlos Jobim's "Terra Brasilia", Mark Murphy's "Brasil Song", Sarah Vaughan's "O Som Brazileiro", Kenny Burrell's "Groovin' High".
1. SOME OTHER BLUES - Published sheet music; John Coltrane's "Coltrane Jazz".
2. SONG FOR MY FATHER - Composer's lead sheet; Horace Silver's "Song For My Father".
3. SOPHISTICATED LADY - Published sheet music; Duke Ellington's "The Private Collection, Vol. 2", Dexter Gordon's "At Montreux", Ella Fitzgerald & Duke Ellington's "Ella Fitzgerald Sings The Duke Ellington Songbook", "Mel Torme and Rob McConnell And The Boss Brass".
1. SPAIN - Composer's lead sheet; Chick Corea's "Light As A Feather".
5. SPRING CAN REALLY HANG YOU UP THE MOST - Published sheet music; Irene Kral's "Where Is Love?", Betty Carter's "The Audience", Dave Pike's "Pike's Groove", Stan Getz' "Poetry".
5. STABLEMATES - Published sheet music; Miles Davis' "Chronicle", Benny Golson's "Benny Golson & The Philadelphians".
7. STAR-CROSSED LOVERS - Composer's lead sheet, publisher's lead sheet (from Ellington Smithsonian Collection); Duke Ellington's "Duke In The Uncommon Market", Duke Ellington's "The Private Collection - Dance Dates; California 1958", Tommy Flanagan's "Montreux '77", Art Farmer's "To Duke With Love", Fred Hersch's "Horizon".
3. STARDUST - Published sheet music; Clifford Brown's "Clifford Brown With Strings", John Coltrane's "The Stardust Sessions", Dizzy Gillespie's "The Champ", Hoagy Carmichael's "Stardust And Much More", Nat Cole's "A Blossom Fell".
9. STARGAZER - Composer's lead sheet, composer's input; Armen Donelian's "The Wayfarer".
1. STILL - John Abercrombie's "Current Events".
1. STORY LINE - Composer's lead sheet, published transcription; "Bill Evans at Town Hall".
2. STROLLIN' - Composer's lead sheet; "Horace Silver" (Prestige 2-fer).
3. SUMMER IN CENTRAL PARK - Composer's lead sheet; Horace Silver's "In Pursuit Of The 27th Man".
1. SWEET AND LOVELY - Published sheet music; James Moody's "Sweet And Lovely", Bill Evans' "Portrait In Jazz", Bill Perkins' "Just Friends", Sonny Stitt's "The Champ", Erroll Garner's "Mambo Moves".
5. T.B.C. (Terminal Baggage Claim) - Composer's lead sheet; Chick Corea's "Akoustic Band".
5. THAT'S ALL - Published sheet music; "Scott Hamilton Is A Good Wind Who Is Blowing Us No Ill", "Ben Webster & Coleman Hawkins", Nat Cole's "A Blossom Fell", Gene Ammons' "The Big Sound", "The Complete Sarah Vaughan on Mercury - Vol. 3".

177. THEM THERE EYES - Published sheet music; Billie Holiday's "Billie's Blues", Ella Fitzgerald's "Lady Be Good", Carmen McRae's "Lover Man", "Oscar Peterson Featuring Stephane Grapelli".
178. THERE IS NO GREATER LOVE - Published sheet music; Miles Davis' "Chronicles", Dizzy Gillespie's "Have Trumpet, Will Excite" Dee Dee Bridgewater's "Live In Paris", Horace Parlan's "Pannonica".
179. THREE HEARTS DANCING - Composer's lead sheet; Steve Erquiaga's "Erkiology".
180. THREE LITTLE WORDS - Published sheet music; Sonny Rollins' "On Impulse", "The Complete Sarah Vaughan on Mercury - Vol. 3", Mel Torme's "Mel Torme", Teddy Wilson's "Three Little Words".
181. TIL THERE WAS YOU - Published sheet music; Sonny Rollins' "Freedom Suite", Gene Ammons' "The Gentle Jug", Etta Jones' "Something Nice".
182. TIME MARCHES ON - Composer's lead sheet; John Scofield's "Blue Matter".
183. TIME REMEMBERED - Composer's lead sheet; Bill Evans' "Time Remembered", Bill Evans' "Since We Met".
184. TIME TRACKS - Composer's lead sheet, published sheet music; Chick Corea's "Light Years", Anthology "GRP Super Live In Concert".
185. TOGETHERNESS - Publisher's lead sheet; Jimmy Heath's "New Picture".
186. TRISTEZA - Published sheet music; Sergio Mendez' "Look Around", Oscar Peterson's "Tristeza".
187. TRUTH - Composer's lead sheet; Bob Mintzer's "Camouflage".
188. TUNJI - John Coltrane's "Coltrane".
189. TUNNEL VISION - Composer's lead sheet; Scott Henderson & Tribal Tech's "Nomad".
190. TURN OUT THE STARS - Composer's lead sheet, published sheet music; Bill Evans' "Since We Met", "Bill Evans Live In Paris - Volume 1", "Bill Evans At Town Hall", Bill Evans & Jim Hall's "Intermodulation".
191. 26-2 - Published sheet music; John Coltrane's "Coltrane Legacy".
192. UNFORGETTABLE - Published sheet music; "The Pepper Adams Quintet", Nat Cole's "Unforgettable", Oscar Peterson's "With Respect To Nat", Bobbe Norris' "You And The Night And The Music".
193. UNLESS IT'S YOU (a.k.a. Orbit) - Composer's lead sheet, published sheet music; Bill Evans' "A Simple Matter Of Conviction".
194. VEILS - Composer's lead sheet; John Abercrombie's "M".
195. VELHO PIANO - Composer's lead sheet; Dori Caymmi's "Dori Caymmi".
196. WABASH III - Composer's lead sheet; John Scofield's "Time On My Hands".
197. WALTSE FOR DAVE - Composer's lead sheet; Chick Corea's "Friends".
198. WHAT A DIFFERENCE A DAY MADE - Published sheet music; Wynton Kelly's "Full View", Dinah Washington's "What A Difference A Day Made", Houston Person's "Back To Basics".
199. WHAT A LITTLE MOONLIGHT CAN DO - Published sheet music; Carmen McRae's "Carmen Sings Lover Man...", "The Essential Billie Holiday - Carnegie Hall Concert", "The Quintessential Billie Holiday, Vol. 1".
200. WHEN ALL IS SAID AND DONE - Composer's lead sheet; Billy Childs' "Twilight Is Upon Us".
201. WHENEVER YOUR HEART WANTS TO SING - Composer's lead sheet; Kevyn Lettau's "Kevyn Lettau".
202. WHILE WE'RE YOUNG - Published sheet music; Carol Sloane's "Love You Madly", Meredith D'Ambrosia's "Another Time", Morgana King's "Winter Of My Discontent", George Shearing's "Grand Piano".
203. WHISPER NOT - Published sheet music; Benny Golson & The Jazztet's "Here And Now", "Benny Golson's New York Scene", Diz Gillespie's "Night In Tunisia", Ella Fitzgerald's "Whisper Not", Jackie & Roy's "Bits & Pieces".
204. WILL YOU SAY YOU WILL - Composer's lead sheet; Gary Burton's "Reunion".
205. WILL YOU STILL BE MINE? - Published sheet music; Miles Davis' "Chronicle", Sonny Rollins' "Freedom Suite", "Art Farmer Qui At Boomers", Ahmad Jamal's "Poinciana", Kenny Burrell's "A Night At The Village Vanguard".
206. WILLOW - Composer's lead sheet; "Art Lande, Paul McCandless & Dave Samuels" (on ECM), Paul McCandless' "Navigator".
207. WIND SPRINT - Composer's lead sheet; John Patitucci's "John Patitucci".
208. WINDOWS - Composer's lead sheet; Chick Corea's "Inner Space", Stan Getz' "Sweet Rain".
209. WISE ONE - John Coltrane's "Crescent".
210. WITHOUT A SONG - Published sheet music; Sonny Rollins' "The Bridge", Art Pepper's "The Art Of Pepper", George Benson's "Boss Band", "The Tommy Dorsey - Frank Sinatra Sessions", Mulgrew Miller's "Work".
211. WOODY 'N YOU - Miles Davis' "Chronicle", Bill Evans' "The Complete Riverside Recordings", Milt Jackson's "Bebop", Dizzy Gillespie's "Have Trumpet Will Excite", Tommy Flanagan's "Montreux '77", Dizzy Gillespie's "Dizziest".
212. WORDS - Composer's lead sheet; Bob Berg's "Short Stories".
213. WRAP YOUR TROUBLES IN DREAMS - Published sheet music; Bill Evans' "Interplay", Dizzy Gillespie's "Have Trumpet, Will Excite", Maxine Sullivan's "Swingin' Sweet".
214. YOU FASCINATE ME SO - Published sheet music; Mark Murphy's "Midnight Mood", Morgana King's "Wild Is Love", Peggy Lee's "Pretty Eyes".
215. YOU SAY YOU CARE - Published sheet music; John Coltrane's "John Coltrane" (Prestige 2-fer).
216. YOU'RE EVERYTHING - Composer's lead sheet; Chick Corea's "Light As A Feather".
217. YOU'RE MY EVERYTHING - Published sheet music; Wynton Marsalis' "Standard Time - Vol. 3", Freddie Hubbard's "Hub-Tones", Anita O'Day's "Mello'Day".

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About The Author

Concord Jazz recording artist, MARK LEVINE has been a jazz pianist for 35 years and jazz educator for 15 years. He has worked with such jazz greats as Woody Shaw, Bobby Hutcherson, Milt Jasckson, Art Pepper, Art Farmer, Sonny Stitt, Chet Baker, Mongo Santamaria, Blue Mitchell, Pancho Sanchez, and many others.

He was Cal Tjader's pianist on many of Cal's best recordings and has also appeared as the pianist on LPs by Joe Henderson, Carmen McRae, Richie Cole, Gabor Szabo, Mark Murphy, Houston Pearson and many others. MARK LEVINE also has three exceptional LPs released under his own name, the latest being "Smiley And Me" on Concord Jazz Records.

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I Thought It Was You
Tell Me A Bedtime Story
The Maze
4 A.M.
Little One
Oliloqui Valley
Come Running To Me
Driftin'

CHARLES MINGUS

I X Love
Free Cell Block F
Smooch

ORNETTE COLEMAN

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The Blessing
Humpty Dumpty

JIMMY HEATH

A Sound For Sore Ears
A New Blue
A Sassy Samba
Big P

DAVE FRISHBERG

Listen Here
I'm Home
A Little Taste

RICHIE COLE

N.Y. Afternoon
Harold's House Of Jazz

PAUL McCANDLESS

Hungry Heart
Moon And Mind

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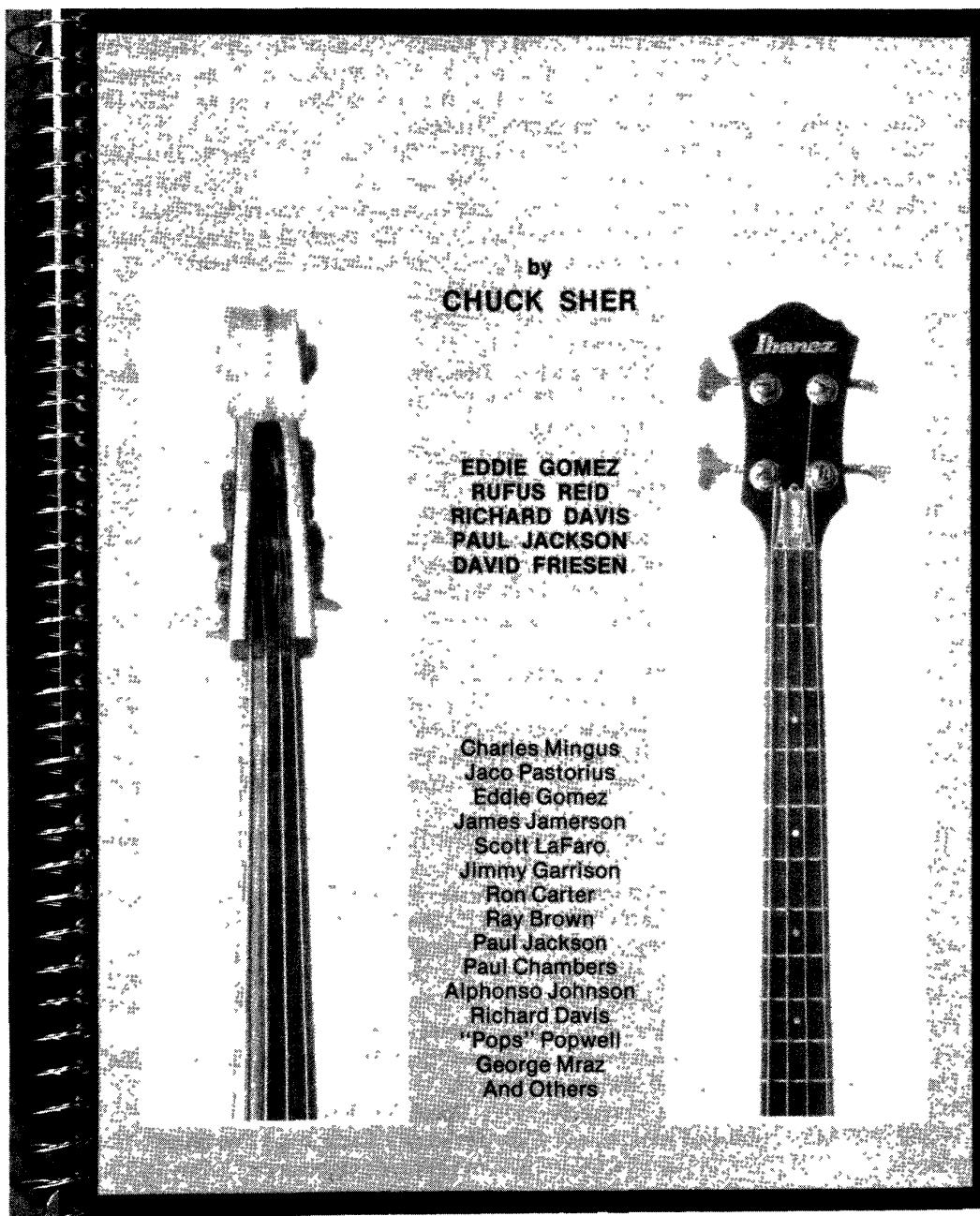
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The Joint is Jumpin'

Words: Andy Razaf

J.C. Johnson

Music: Thomas "Fats" Waller

Tempo di-sturb de neighbors

(Med. to

(Intro)

Bright
2-beat)

B_b **B_b⁷** **E_b⁶** **C_{Mi}⁷** **C_{Mi}⁷/F** **F⁷** **B_b⁶ F⁷**

They have a new ex - pres - sion a - long old Har - lem way _____ that

B_b **B_b⁷** **E_b⁶** **C_{Mi}⁷** **C_{Mi}⁷/F** **F⁷** **B_b⁶ (G_{Mi}⁶)**

tells you when a par - ty is ten times more than gay. To

D⁶ **E_{Mi}⁷** **A⁷** **D⁶** **A⁷** **D⁶ B_{Mi}⁶/D_b**

say that things are jump - in' leaves not a sin - gle doubt _____ that

F/C **C⁷** **F/A** **F#⁷** **G_{Mi}⁷** **C⁷** **F⁷**

ev - 'ry - thing is in full swing when you hear some - bod - y shout: Here 'tis.'

A **B_b⁶** **B⁷** **C_{Mi}⁷** **F⁷** **B_b⁶** **B⁷** **C_{Mi}⁷** **F⁷**

This joint is jump - in', it's real - ly jump - in'

B_b⁷ **B_b⁷** **E_b⁶** **E⁷** **B_b/F** **F⁷** **B_b⁶ (G_{Mi}⁶)**

Come in cats and check your hats, I mean this joint is jump - in'.

D⁶ **E_{Mi}⁷** **A⁷** **D⁶** **A⁷** **D⁶ B_{Mi}⁶/D_b**

The pi - an - o's thump - in', the danc - ers bump - in'

F/C **C⁷** **F/A** **F#⁷** **G_{Mi}⁷** **C⁷** **F⁷**

This here spot is more than hot, in fact the joint is jump - in'

B **B^{b7}**

Check your weap - ons at the door, be sure to pay your quar - ter;

C⁷ **F⁷**

Burn your leath - er on the floor, grab an - y - bod - y's daugh - ter.

C **B^{b6}** **B^{o7}** **C_{M1}⁷** **F⁷** **B^{b6}** **B^{o7}** **C_{M1}⁷** **F⁷**

The roof is rock - in', the neigh - bor's knock - in',

B^{b7} **B^{b7}/_D** **E^{b6}** **E^{o7}** **B^b/_F** **F⁷** **B^{b6}** **(F⁷)**

We're all bums when the wag - on comes, I mean this joint is jump - in'.

Bass plays in 2 throughout.

2nd lyric: This joint is jumpin', it's really jumpin',
 Every Mose is on his toes, I mean the joint is jumpin'.
 No time for talkin', it's time for walkin',
 Grab a rug and cut the jug, I mean this joint is jumpin'.

Get your pig feet, beer and gin, there's plenty in the kitchen;
 Who is that that just came in? Just look at the way he's switchin'.
 Don't mind the hour, 'cause I'm in power,
 I got bail if we go to jail, I mean this joint is jumpin'.

More Than You Know

Lyric: William Rose
& Edward Eliscu
Music: Vincent
Younmans

Med. Ballad

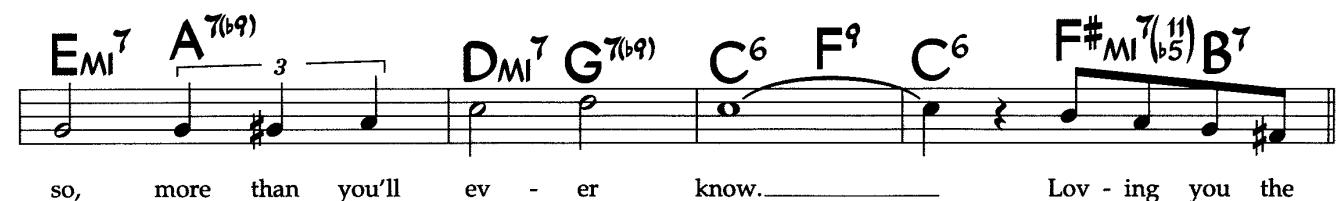
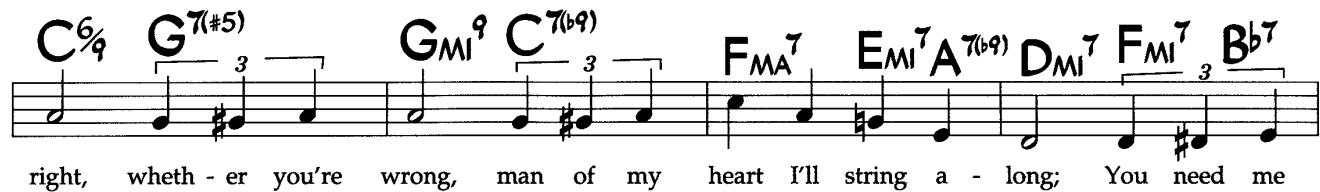
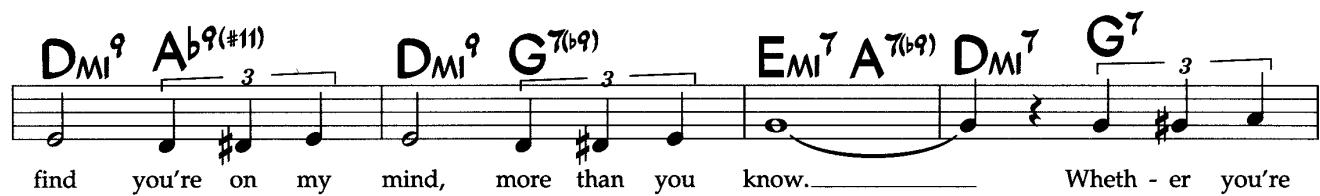
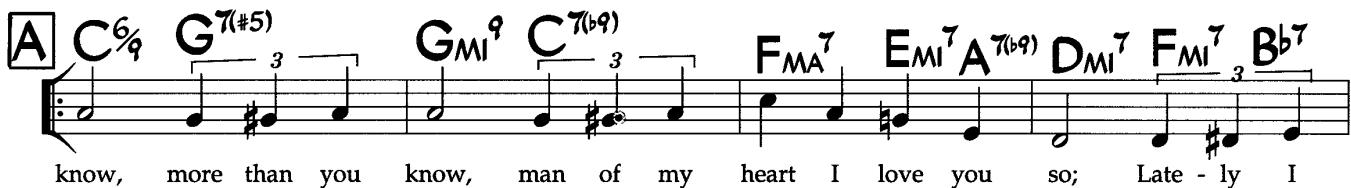
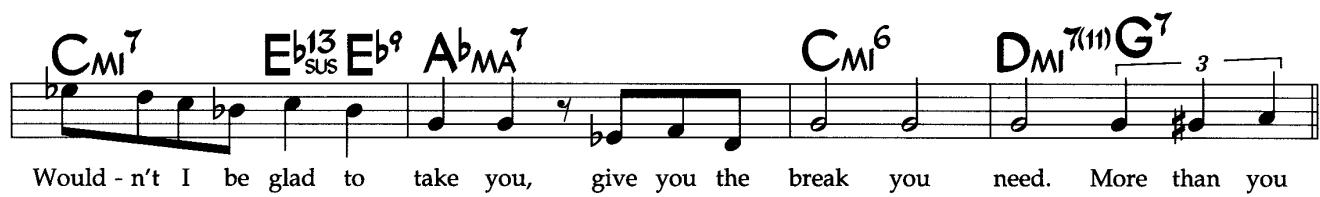
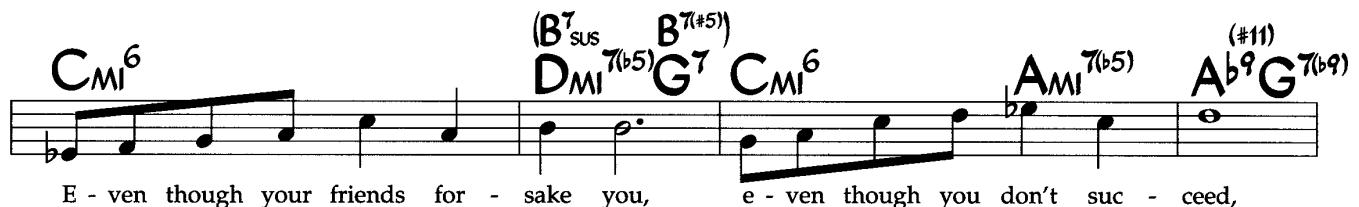
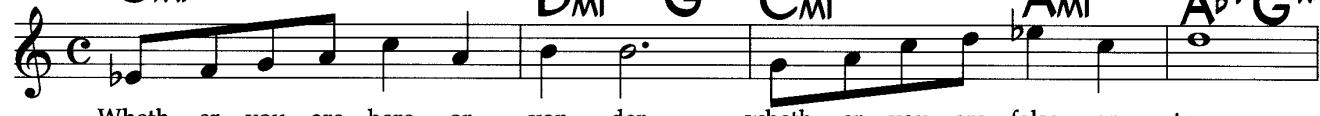
(Verse) **C_{MI}⁶**

(B⁷_{SUS}) D_{MI}^{7(b5)} G⁷

B^{7(#5)} C_{MI}⁶

A_{MI}^{7(b5)}

A^(#11) G^{7(b9)}



B E_{MI} C_{#MI}^{7(b5)} (C⁹) F_{#MI}^{7(b5)} B^{7(#9)} E_{MI}⁷ A_{MI}^{7(b5)} D⁷

way that I do, there's noth - ing I can do a - bout it; Lov - ing may be

G_{MA}⁷ E_{MI}⁷ A⁹_{SUS} A⁹ D⁹_{SUS} D⁹ D_{MI}⁹ G¹³_{SUS} G⁷

all you can give, but hon - ey I can't live with - out it. Oh, how I'd

C C⁶₉ G^{7(#5)} G_{MI}⁹ C^{7(b9)} F_{MA}⁷ E_{MI}⁷ A^{7(b9)} D_{MI}⁷ F_{MI}⁷ B^{b7}

cry, oh, how I'd cry if you got tired and said good - bye, More than I'd

E_{MI}⁷ A^{7(b9)} D_{MI}⁷ G^{13(b9)} C⁶ (A_{MI}⁷ D_{MI}⁷ G⁷)

show, more than you'd ev - er know.

Alternate changes, bar 16 of verse,

bar 8 of **B** & **C**:

E_b⁹ D^{9(#11)} D_b^{9(#5)}





Photo by Nancy Ann Lee

GARY WILLIS

No Moon At All

Redd Evans
Dave Mann

Med.-Up Swing

A

D_MI A⁷ D^{7(b9)} G⁶

No moon at all, what a night, E - ven light - nin' bugs have dimmed their light,

E_MI^{7(b5)} D_MI B^{b7} A⁷ D_MI B^{b7} A⁷

Stars have dis - ap - peared from sight and there's no moon at all.

D_MI A⁷ D^{7(b9)} G⁶

Don't make a sound, it's so dark, E - ven Fi - do is a - fraid to bark,

E_MI^{7(b5)} D_MI B^{b7} A⁷ D_MI .

What a per - fect chance to park, and there's no moon at all.

B

D⁷ G⁷

Should we want at - mos - phere for in - spir - a - tion, dear,

C⁷ F⁶ E_MI^{7(b5)} A⁷

one kiss will make it clear that to - night is right and bright moon - light might in - ter - fere.

C

D_MI A⁷ D^{7(b9)} G⁶

No moon at all up a - bove, This is noth - ing like they told us of,

E_MI^{7(b5)} D_MI B^{b7} A⁷ D_MI (B^{b7} A⁷)

Just to think we fell in love and there's no moon at all.

Alternate changes for bars
1-5 and 9-13 of A, 1-5 of C:

D_MI | A⁷ / C# | D^{7(b9)} / C | G⁶ / B | E_MI^{7(b5)} / B_b |

Without a Song

Music: Vincent Youmans
Lyric: William Rose and
Edward Eliscu

Medium-Up Swing

The musical score consists of six staves of music. The first staff starts with a key signature of one flat, followed by a section with no key signature. Chords include $(B\flat^7)$, A , $E\flat MA^7$, $E\flat^7$, $A\flat MA^7$, and $D\flat^9$. The second staff continues with $E\flat MA^7$, $E\flat^7$, $A\flat MA^7$, and $D\flat^9$. The third staff includes $(F\sharp^{\#7})$ above C^7 . The fourth staff features $E\flat MA^7$, $G MI^7$, C^7 , $F MI^7$, and $B\flat^7$. The fifth staff includes $E\flat^6$ above $F MI^7$, $B\flat^7$, $E\flat MA^7$, $G MI^7$, C^7 , $F MI^7$, and $B\flat^7$. The sixth staff concludes with $E\flat^6$, $A\flat^9$, $E\flat^6$, and $E\flat^7$.

With - out a song the day would nev - er end, With - out a

song the road would nev - er bend, When things go

wrong a man ain't got a friend with - out a

song. That field of

B corn would nev - er see a plow, That field of

corn would be de - sert - ed now, A man is

born, but he's no good, no - how with - out a

song. I got my

C A_{MA}^7 G_{MI}^7 C^7 F_{MI}^7 B^b7 E_{MA}^7

trou - ble and woe, but sure as I know the Jor - dan will roll;

G_{MI}^7 $A_{MI}^{7(5)}$ D^7 G_{MI}^7 C^7 F_{MI}^7 B^b7

I'll get a - long as long as a song is strong in my soul. I'll nev - er

D E_{MA}^7 E^b7 A_{MA}^7 D^b9

know what makes the rain to fall, I'll nev - er

E_{MA}^7 E^b7 A_{MA}^7 D^b9

know what makes the grass so tall, I on - ly

E_{MA}^7 G_{MI}^7 $(F^{\#}7)$ C^7 F_{MI}^7 B^b7

know there ain't no love at all with - out a

E^b6 $(C_{MI}^7$ F_{MI}^7 $B^b7)$

song.

Head is usually played in 2, solos in 4.

Wrap Your Troubles in Dreams

Lyric by Ted Koehler and Billy Moll

Music by Harry Barris

Medium Swing

(G⁷) **A** C_{MA}⁷ F⁷ E_{MI}⁷ A⁷⁽⁵⁾ D_{MI}⁷ E⁷ A_{MI}⁷ G_{MI}⁷ C⁷

When skies are cloud - y and gray, They're on - ly gray for a day, So

F_{MA}⁷ F^{#07} C_{MA}⁷ G A⁷⁽⁵⁾ D⁷ G⁷ C_{MA}⁷ G⁷

wrap your trou - bles in dreams and dream your trou - bles a - way. Un -

C_{MA}⁷ F⁷ E_{MI}⁷ A⁷⁽⁵⁾ D_{MI}⁷ E⁷ A_{MI}⁷ G_{MI}⁷ C⁷

til that sun - shine peeps through there's on - ly one thing to do, Just

F_{MA}⁷ F^{#07} C_{MA}⁷ G A⁷⁽⁵⁾ D⁷ G⁷ C_{MA}⁷

wrap your trou - bles in dreams and dream your trou - bles a - way. Your

B F^{#7} B⁷ E⁷ A⁷

cas - tles may tum - ble, that's fate, af - ter all,

D⁷ G⁷ C_{MA}⁷ F^{#7} B⁷

Life's real - ly fun - ny that way; No use to grum - ble, just

E⁷ A⁷ D⁷ G⁷ C_{MA}⁷ G⁷

smile as they fall, Were - n't you king for a day? Say,

C C_{MA}⁷ F⁷ E_{MI}⁷ A⁷⁽⁵⁾ D_{MI}⁷ E⁷ A_{MI}⁷ G_{MI}⁷ C⁷

Just re - mem - ber that sun - shine al - ways fol - lows the rain, So

Musical score for "Wrap Your Troubles in Dreams" featuring a single staff with seven measures. The chords are indicated above the staff: F_{MA}⁷, F^{#7}, C_{MA}⁷/G, A⁷⁽⁵⁾, D⁷, G⁷, and C_{MA}⁷ (G⁷). The lyrics are written below the staff:

wrap your trou - bles in dreams and dream your trou - bles a - way.

You Say You Care

Medium-Up Swing

Leo Robin and Jule Styne
(As played by John Coltrane)

A G_{MI}⁷ C⁷ G_{MI}⁷ C⁷

You say you care, and all at once a mil - lion ros -

F_{MA}⁷ D_{MI}⁷ G_{MI}⁷ C⁷ F_{MA}⁷ A_{MI}⁷ A_b_{MI}⁷

es pour their per - fume on the air.

G_{MI}⁷ C⁷ G_{MI}⁷ C⁷

You say you care, and you put words to what the whip -

F_{MA}⁷ D_{MI}⁷ G_{MI}⁷ C⁷ F⁶ G_{MI}⁷ G[#]⁷ F⁶ A⁷

poor - wills are sing - ing ev - 'ry - where.

B D_{MI}⁶ B^b⁹ D_{MI}⁶ E⁷

How sweet, how strange, that all my lone - li - ness should change

A_{MI}⁷ D⁷ (11) D_{MI}⁷ G⁷ G_{MI}⁷ C⁷

in - to the love - li - ness we share.

C G_{MI}⁷ C⁷ G_{MI}⁷ C⁷

If you were there, no hill would be too high, and dar -

F_{MA}⁷ D_{MI}⁷ G_{MI}⁷ C⁷ A_{MI}^{7(b5)} D⁷

ling I would e - ven fly the sea,

solo break - - -

Just to hear you say you care for me.

Solo on Form (ABC)

Melody is based on Trane's interpretation.
Original melody is all quarter notes and whole notes:

A



Photo by Paul Hoeffler, Toronto

RAY BROWN, OSCAR PETERSON & HERB ELLIS