

(WALTZ BALLAD)

# A CHILD IS BORN

THAD JONES

(AS PLAYED BY THAD JONES)

B<sub>b</sub>Δ E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub> B<sub>b</sub>Δ E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub> B<sub>b</sub>Δ9 E<sub>b</sub>m/B<sub>b</sub> AØ D<sup>7(9)</sup>

G<sub>m</sub><sup>7</sup> D<sup>7+</sup> G<sub>m</sub><sup>7</sup> D<sup>7+</sup> G<sub>m</sub><sup>7</sup> C<sup>9</sup> F<sup>7sus</sup> F<sup>13</sup>

B<sub>b</sub>Δ E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub> B<sub>b</sub>Δ E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub> B<sub>b</sub>Δ9 D<sup>7alt</sup> E<sub>b</sub>Δ A<sub>b</sub><sup>9</sup> CØ

B<sub>b</sub>/F G<sub>b</sub><sup>6 #11</sup> G<sub>m</sub><sup>7</sup> C<sup>9</sup> C<sub>m</sub><sup>7/F</sup> F<sup>7</sup> H

H B<sub>b</sub>Δ E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub> B<sub>b</sub>Δ E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub> B<sub>b</sub>Δ H

# ADAM'S APPLE

(MEO. LATIN FUNK)

WAYNE SHORTER

(AS PLAYED BY WAYNE SHORTER)

**A<sub>b</sub>7**

A <sub>b</sub> 7	✓	✓	✓
A <sub>b</sub> 7	✓	✓	✓
G♭7	✓	✓	✓
A <sub>b</sub> 7	✓	✓	✓
Abm	D♭7	B♭m	E♭7(♯9)
A <sub>b</sub> 7	✓	✓	✓

# A FELICIDADE

(MED. UP BOSSA)

TOM JOBIM

(AS PLAYED BY TOM JOBIM)

**A** Am F<sup>9</sup> Am Am<sup>Δ</sup> Am<sup>7</sup> Am<sup>6</sup> Em<sup>7</sup> B<sup>7(b9)</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Tris - TE - 2A NÃO TEM FIM FE - LI - CI - DA - DE, SIM  
TE - 2A NÃO TEM FIM FE - LI - CI - DA - DE, SIM

**B** CΔ C<sup>6</sup> A<sup>7(b9)</sup> Dm<sup>7</sup> Dm<sup>7/C</sup> BØ E<sup>7</sup> Am Dm Gm<sup>7</sup> C<sup>7</sup> F#<sup>7(b5)</sup>

A FE - LI - CI - DA - DE É CO - MO A PLU - MA QUE O VEN - TO VAI LE - VAN - DO PE - LO AR  
A FE - LI - CI - DA - DE É CO - MO GO - TA DE OR - VAL -- HO NU - MA PÉ - TA - LA DE FLOR

F E<sup>7</sup> Am BØ E<sup>7</sup> Am BØ E<sup>7</sup> Am Dm<sup>7</sup> G<sup>7(b9)</sup>

VO - A TÃO LE - VE MAS TEM A VI - DA BRE - VE PRE - CI - SA QUE HASTA VEN - TO SEM PA - RAR  
BRIL - HA TRAN - QÜI - LA DE - POIS DE LE - VE OS - CI - LA E CAI CO - MO U - MA LÁ - QRI - MA DE A - MOR

**C** C F<sup>7</sup> C Gm<sup>7</sup> C<sup>7</sup> C<sup>7+</sup> F<sup>6</sup>

A FE - LI - CI - DA - DE DO PO - BRE PA - RE - CE A GRANDE I - LU - SÃO DO CAR - NA - VAL  
A MIN - HA FE - LI - CI - DA - DE ES - TÁ BRIL - HAN - DO NOS OL - HOS DA MIN - HA NA - MO - 2A - DA

Dm<sup>7</sup> G<sup>7</sup> C F#Ø B<sup>7+</sup> F#Ø B<sup>7+</sup> EØ A<sup>7(b9)</sup> DØ G<sup>7</sup>

GEN - TE TRA - BAL - HA O A - NO IN - TEI - RO POR UM MO - MEN - TO DO SON - HO PRA FA - ZER A FAN - TA - SI - A DE  
CO - MO ES - TA NOI - TE PAS - SAN - DO, PAS - SAN - DO EM BUS - CA DA MADRU - GA - DA FA - LEM BA - I - XO POR FA - VOR PRA

C BØ E<sup>7</sup> Am BØ E<sup>7</sup> Am

REI, OU DE PI - RA - TA OU GAR - DI - NEI - RA E TU - DO SE A - CA - BAR NA QUAR - TA FEI - RA Tris  
QUE ELA A - COR - DE A - LE - GRE CO - MO O DI - A O - FE - RE - CEN - DO BE - I - JOS DO A - MOR Tris

Am F<sup>9</sup> [TILL CUE] Am Am<sup>Δ</sup> Am<sup>7</sup> Am<sup>6</sup> [ON CUE] Am Am<sup>Δ</sup> Am<sup>7</sup> Am<sup>6</sup> Am<sup>6</sup>

TE - 2A NAO TEM FIM Tris FIM

2

**A**

$A_m$	$A_m$	$F^9$	$A_m$	$A_m^\Delta$	$A_m^7$	$A_m^6$
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 $E_m^7$  $B^{7(b9)}$  $E_m^7$  $D_m^7$  $G^7$ **B**

$C\Delta$	$C^6$	$A^{7(b9)}$	$D_m^7$	$D_m/C$	$B^\emptyset$	$E^7$
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 $A_m$  $D_m$  $G_m^7$  $C^7$  $F^{7(b9)}$  $F$  $E^7$  $A_m$  $B^\emptyset$  $E^7$  $A_m$  $B^\emptyset$  $E^7$  $A_m$  $D_m^7$  $G^{7(b9)}$ **C** $C$  $F^7$  $C$  $\times$  $G_m^7$  $C^7$  $C^{7+}$  $F^6$  $\times$  $D_m^7$  $G^7$  $C$  $\times$ 

$F^\# \emptyset$	$F^\# \emptyset$	$E^\emptyset$	$D^\emptyset$
$B^{7+}$	$B^{7+}$	$A^{7(b9)}$	$G^7$

 $C$  $\times$  $B^\emptyset$  $E^7$  $A_m$  $B^\emptyset$  $E^7$  $A_m$  $\times$ 

$A_m$	$A_m$	$F^9$	$A_m$	$A_m^\Delta$	$A_m^7$	$A_m^6$
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 $A_m^6$

(MED. UP SWING)

# AFTER YOU'VE GONE

TURNER LAYTON

The musical score consists of six staves of handwritten notation on five-line staff paper. The key signature is one flat (B-flat), and the time signature varies between common time and 12/8.

**Staff 1:** Features a bass clef, a B-flat key signature, and a 12/8 time signature. It includes chords A FΔ, B♭9(♯11), CΔ, and A⁹.

**Staff 2:** Features a bass clef and a 12/8 time signature. It includes chords D⁹, G⁹, C⁶, and C⁹.

**Staff 3:** Features a bass clef and a 12/8 time signature. It includes chords Dₘ⁷, A⁹/E, F⁶, B♭⁹, CΔ, Bₘ⁷, E⁹, Aₘ⁷, D¹³, and E♭⁰⁷.

**Staff 4:** Features a bass clef and a 12/8 time signature. It includes chords Eₘ⁷, A⁷(♭⁹), Dₘ⁷, G⁷(♭⁹), C⁶, and (Aₘ⁷, Gₘ, C⁷). A red circle with a slash is placed over the first note of this staff.

**Staff 5:** Features a bass clef and a 12/8 time signature. It includes chords Aₘ⁷, A♭¹³, G⁹sus, and CΔ⁹. A red circle with a slash is placed over the first note of this staff.

**Annotations:** Red text and symbols include "TO CODA" with a red circle and slash over the first note of Staff 4, and "(SOLO BREAK ----->)" below Staff 4. The staff numbers 1 through 5 are written above their respective staves.

(MED. UP SWING)

AFTER YOU'VE GONE

TURNER LAYTON

<b>A</b>			
	FΔ	✗	B♭⁹(#11)
	CΔ	✗	A⁹
<b>B</b>			
1	D⁹	✗	G⁹
	C⁶	✗	✗
	C⁹	.	.
<b>C</b>			
2	Dₘ⁷	A⁹/E	F⁶
	CΔ	Bₘ⁷	Aₘ⁷
		E⁹	D⁹
			E♭⁰⁷
<b>D</b>			
	Eₘ⁷	A⁷(b⁹)	Dₘ⁷
	CΔ⁹	Aₘ⁷	Gₘ⁷
		A♭ₘ⁷	C⁷

# AQUA DE BEBER

(MED. BOSSA NOVA)

TOM JOBIM

**INTRO**

D<sub>m</sub><sup>7</sup> E<sup>7</sup> A<sup>7+</sup> D<sub>m</sub><sup>7</sup> E<sup>7</sup> A<sup>7+</sup>

D<sub>m</sub><sup>7</sup> B<sub>b</sub>Δ D<sub>m</sub><sup>7</sup>

**A**

E<sup>7(b9)</sup> A<sup>#5#9</sup> D<sub>m</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup> F<sub>Δ</sub>

E<sup>7</sup> E<sub>b</sub><sup>7(b5)</sup> D<sub>m</sub><sup>7</sup> D<sub>b</sub><sup>°</sup> F<sup>9</sup>/C F<sup>7(#9)</sup>/C E<sup>7(#9)</sup>/B E<sup>7(b9)</sup> A<sup>9sus</sup> D<sub>m</sub><sup>7</sup>

**B**

G<sup>7</sup> G<sub>m</sub><sup>7</sup> D<sub>m</sub><sup>7</sup> G<sup>7</sup> G<sub>m</sub><sup>7</sup> D<sub>m</sub><sup>7</sup> A<sup>°</sup>

D<sub>m</sub><sup>7</sup> E<sup>7</sup> A<sup>7+</sup> D<sub>m</sub><sup>7</sup> E<sup>7</sup> A<sup>7+</sup> D<sub>m</sub><sup>7</sup> B<sub>b</sub>Δ D<sub>m</sub><sup>7</sup>

**C**

(MED. BOSSA NOVA)

AQUA DE BEBER

TOM JOBIM

**INTRO**

D <sub>m</sub> <sup>7</sup>	E <sup>7</sup>	A <sup>7+</sup>	D <sub>m</sub> <sup>7</sup>	E <sup>7</sup>	A <sup>7+</sup>
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D <sub>m</sub> <sup>7</sup>	B <sub>b</sub> $\Delta$	D <sub>m</sub> <sup>7</sup>	$\times$
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**A**

E <sup>7(b9)</sup>	A <sup>#5 #9</sup>	D <sub>m</sub> <sup>7</sup>	$\times$
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G <sub>m</sub> <sup>7</sup>	C <sup>7</sup>	F $\Delta$	$\times$
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E <sup>7</sup>	E <sub>b</sub> <sup>7(b5)</sup>	D <sub>m</sub> <sup>7</sup>	D <sub>b</sub> <sup>o</sup>	F <sup>9/C</sup>	E <sup>7(#9)</sup>	E <sup>7(#9)</sup> /B
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E <sup>7(b9)</sup>	A <sup>9sus</sup>	D <sub>m</sub> <sup>7</sup>	$\times$
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**B**

G <sup>7</sup>	G <sub>m</sub> <sup>7</sup>	D <sub>m</sub> <sup>7</sup>	$\times$
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G <sup>7</sup>	G <sub>m</sub> <sup>7</sup>	D <sub>m</sub> <sup>7</sup>	A $\emptyset$
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**C**

D <sub>m</sub> <sup>7</sup>	E <sup>7</sup>	A <sup>7+</sup>	D <sub>m</sub> <sup>7</sup>	E <sup>7</sup>	A <sup>7+</sup>
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D <sub>m</sub> <sup>7</sup>	B <sub>b</sub> $\Delta$	D <sub>m</sub> <sup>7</sup>	$\times$
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(MED. SWING)

# AIN'T MISBEHAVIN'

FATS WALLER

[INTRO] D<sub>b</sub>7(b5) C<sup>7+</sup> F<sup>7</sup> B<sub>b</sub>6 E<sub>b</sub>6 D<sub>b</sub>7 D<sup>o</sup>7 E<sub>b</sub>6 B<sub>b</sub>7

PIANO



A E<sub>b</sub><sup>6</sup> E<sup>o</sup> F<sub>m</sub><sup>7</sup> F<sup>#o</sup> G<sub>m</sub><sup>7</sup> B<sub>b</sub><sub>m</sub><sup>7</sup> A<sub>b</sub><sup>6</sup> D<sub>b</sub><sup>7</sup>



NO ONE TO TALK WITH,  
I KNOW FOR CERTAIN,  
ALL BY MYSELF,  
THE ONE I LOVE,

NO ONE TO WALK WITH  
I'M THROUGH WITH FLIRTIN',  
BUT I'M HAPPY ON THE SHELF,  
IT'S YOU THAT I'M THINKIN' OF,

E<sub>b</sub><sup>6</sup> G<sub>b</sub><sup>7</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sub>b</sub>7(b9) E<sub>b</sub><sup>6</sup> A<sub>b</sub><sup>9</sup> D<sup>7(b9)</sup> G<sup>7+</sup>



AIN'T MIS-BE-HA-VIN',  
AIN'T MIS-BE-HA-VIN',  
I'M SA-VIN' MY LOVE FOR YOU.  
I'M SA-VIN' MY LOVE FOR YOU.

B C<sub>m</sub> A<sub>b</sub><sup>7</sup>/C F<sup>7</sup>/C C<sup>7</sup> B<sub>b</sub><sup>6</sup>/F D<sub>b</sub><sup>7</sup> C<sub>m</sub><sup>7</sup> F<sup>7</sup> B<sub>b</sub><sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sub>b</sub>7(b9)



LIKE JACK HORNER IN THE CORNER, DON'T GO NOWHERE, WHAT DO I CARE?  
YOUR KISSES ARE WORTH WAITIN' FOR, BE-LIEVE ME

A E<sub>b</sub><sup>6</sup> E<sup>o</sup> F<sub>m</sub><sup>7</sup> F<sup>#o</sup> G<sub>m</sub><sup>7</sup> B<sub>b</sub><sub>m</sub><sup>7</sup> A<sub>b</sub><sup>6</sup> D<sub>b</sub><sup>7</sup>



I DON'T STAY OUT LATE,  
DON'T CARE TO GO,  
I'M HOME A-BOUT EIGHT., JUST ME AND MY RA-O-O,

E<sub>b</sub><sup>6</sup> G<sub>b</sub><sup>7</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>6</sup> (C<sub>m</sub><sup>7</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub>7(b9))

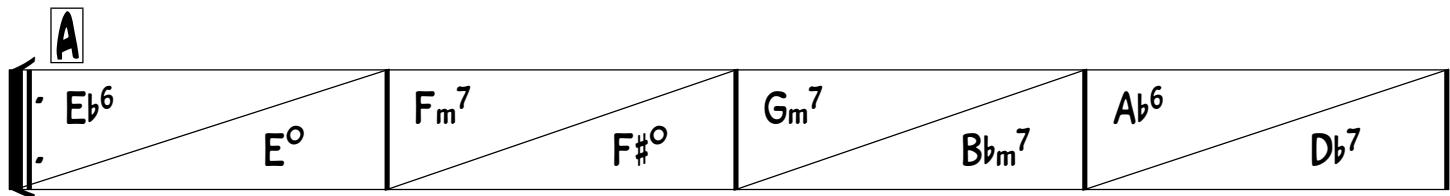


AIN'T MIS-BE-HA-VIN',  
I'M SA-VIN' MY LOVE FOR YOU.

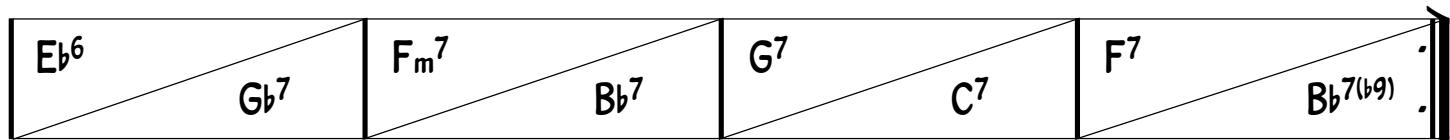
(MED. SWING)

AIN'T MISBEHAVIN'

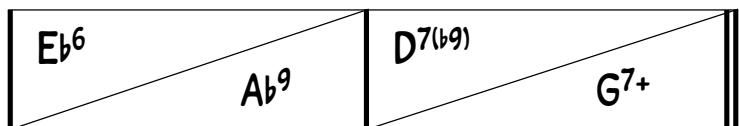
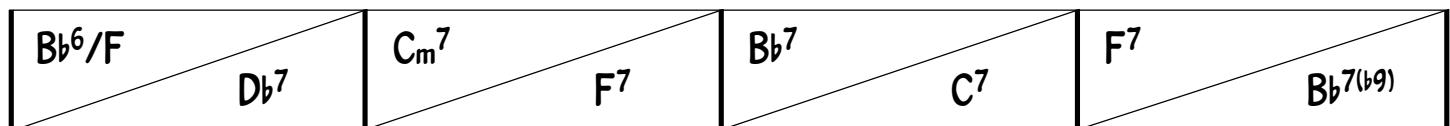
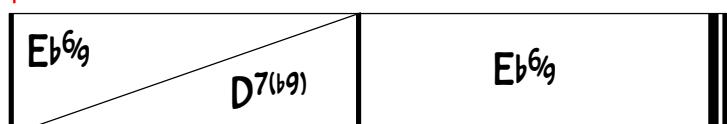
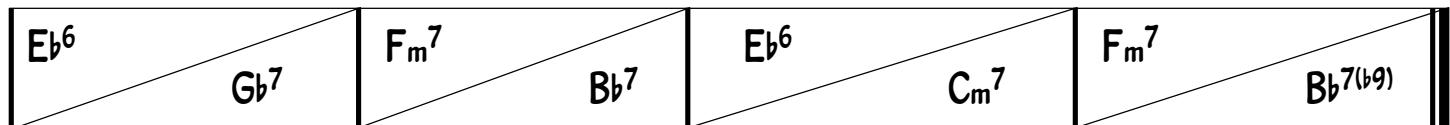
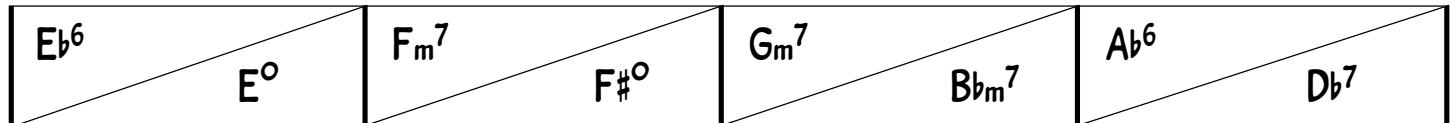
FATS WALLER



1



2

**B****A**

(MED. UP BE-BOP)

# AIRREGIN

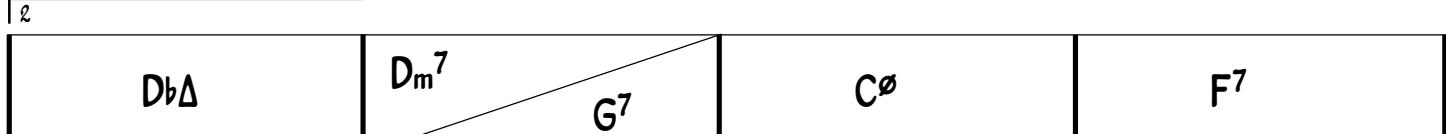
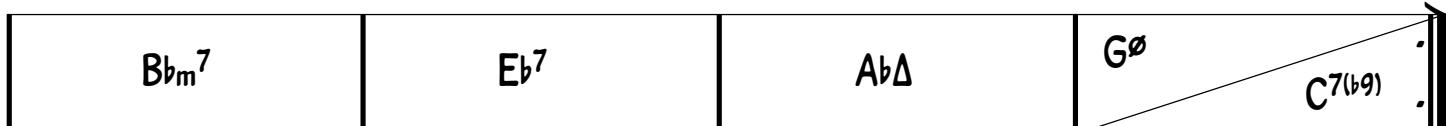
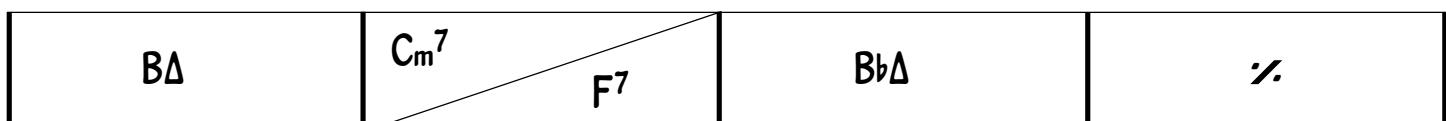
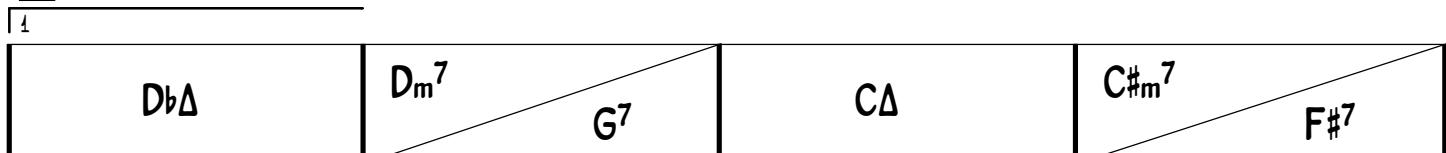
SONNY ROLLINS

(AS PLAYED BY MILES DAVIS & SONNY ROLLINS)

Musical score for "AIRREGIN" by Sonny Rollins, featuring two staves of piano-style notation. The top staff shows a bass line with a circle containing a 6, followed by a treble clef, a key signature of one flat, and a tempo marking of 128. The chords include F<sub>m</sub><sup>7</sup>, C7(<sup>#9</sup><sub>b5</sub>), B<sub>b</sub>m<sup>7</sup>, F7(<sup>#9</sup><sub>b5</sub>), B<sub>b</sub>m<sup>7</sup>, F<sub>m</sub><sup>7</sup>, and F<sup>7</sup>. The bottom staff shows a bass line with a circle containing a 1, followed by a bass clef, a key signature of one flat, and a tempo marking of 128. The chords include D<sub>b</sub>Δ, D<sub>m</sub><sup>7</sup>, G<sup>7</sup>, CΔ, C<sub>#</sub>m<sup>7</sup>, F<sup>#</sup><sup>7</sup>, BΔ, C<sub>m</sub><sup>7</sup>, and F<sup>7</sup>. The score includes two endings:

1. D<sub>b</sub>Δ, D<sub>m</sub><sup>7</sup>, G<sup>7</sup>, C<sup>ø</sup>, F<sup>7</sup>  
B<sub>b</sub>m<sup>7</sup>, E<sub>b</sub>7(<sup>#9</sup><sub>b5</sub>), A<sub>b</sub>Δ

2. D<sub>b</sub>Δ, D<sub>m</sub><sup>7</sup>, G<sup>7</sup>, C<sup>ø</sup>, E<sub>b</sub>7(<sup>#9</sup><sub>b5</sub>), A<sub>b</sub>Δ



# ALFIE'S THEME

(MED. SWING)

SONNY ROLLINS

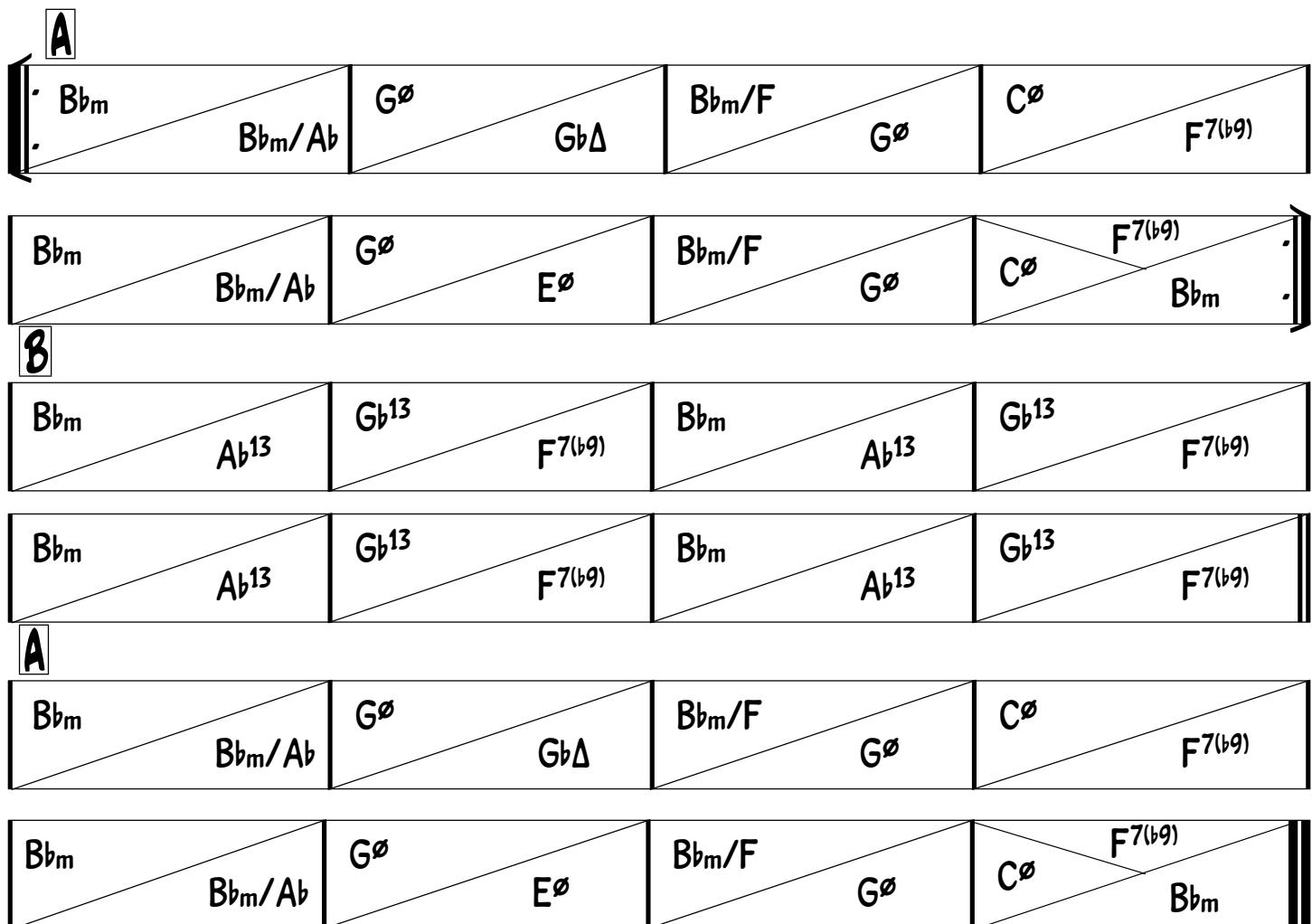
(AS PLAYED BY SONNY ROLLINS)

Bass clef, 2/4 time, B-flat major.

**A**:  
 Chords: Bbm, Bbm/Ab, G $\emptyset$ , G $\Delta$ , Bbm/F, G $\emptyset$ , C $\emptyset$ , F7(b9).  
 Notes: 2nd voice tacet, 1st x.  
 Measures: Bbm, Bbm/Ab, G $\emptyset$ , E $\emptyset$ , Bbm/F, G $\emptyset$ , C $\emptyset$ , F7(b9), Bbm, C $\emptyset$ , F7(b9), Bbm.

**B**:  
 Chords: Bbm, Ab13, Gb13, F7(b9).  
 Measures: Bbm, Ab13, Gb13, F7(b9).

**A**:  
 Chords: Bbm, Bbm/Ab, G $\emptyset$ , G $\Delta$ , Bbm/F, G $\emptyset$ , C $\emptyset$ , F7(b9).  
 Notes: Bbm, Bbm/Ab, G $\emptyset$ , E $\emptyset$ , Bbm/F, G $\emptyset$ , C $\emptyset$ , F7(b9), Bbm.



(MED. 2AMBA)

ALFONSINA Y EL MAR

ARIEL RAMIREZ

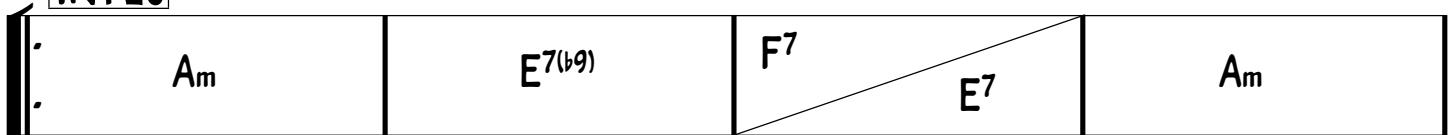
INTRO

**INTRO**

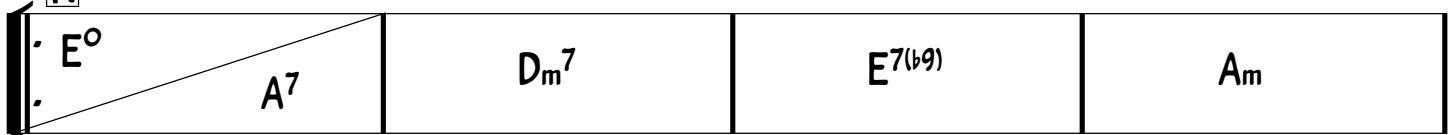
**A**

**B**

INTRO



A

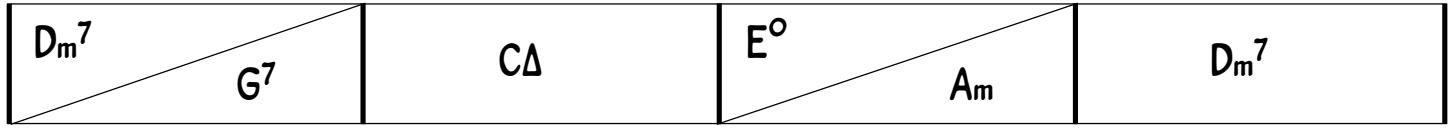
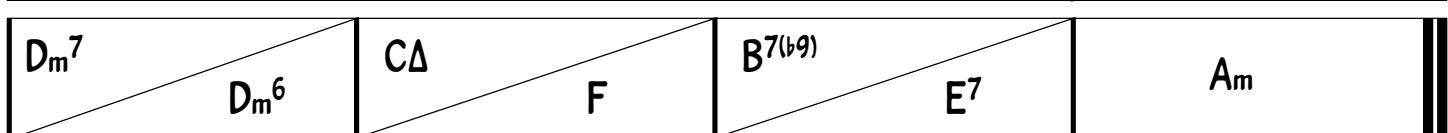
D<sub>m</sub><sup>7</sup>G<sup>7</sup>

CΔ

FΔ

B<sup>7(b9)</sup>E<sup>7(b9)</sup>A<sub>m</sub>

B

D<sub>m</sub><sup>7</sup>A<sub>m</sub><sup>7</sup>E<sup>7</sup>B<sub>b</sub>A<sup>7</sup>

# ALL BLUES

(MED. BLUES)

MILES DAVIS

(AS PLAYED BY MILES DAVIS)

6

G<sup>7</sup>

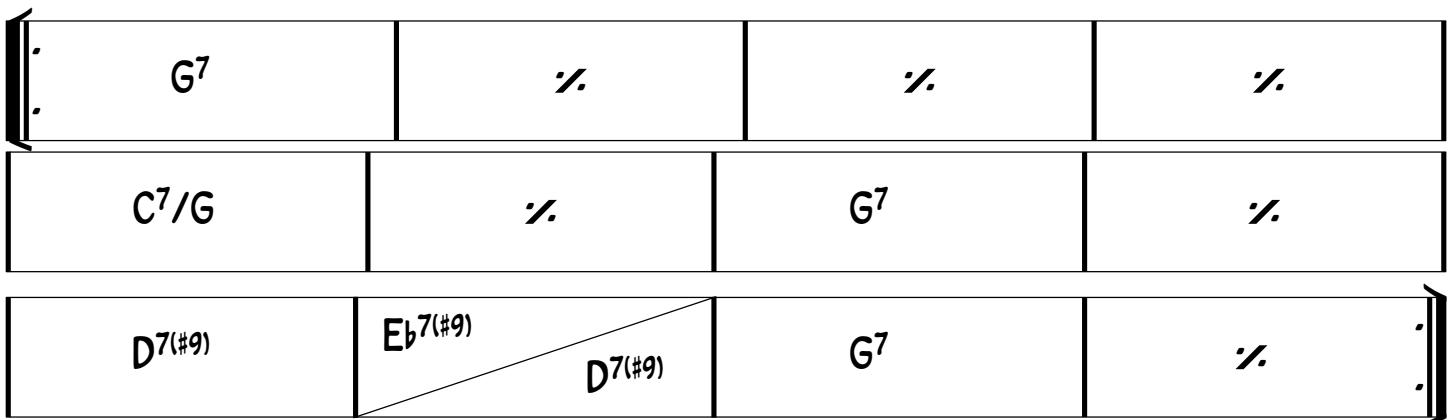
VOICING

BASS

C<sup>7/G</sup>

G<sup>7</sup>

D<sup>7(#9)</sup> E<sub>b</sub><sup>7(#9)</sup> D<sup>7(#9)</sup> G<sup>7</sup>



# ALL OF ME

(MED. SWING)

GERALD MARKS

**A**

ALL OF ME  
YOUR GOODBYE      WHY NOT TAKE ALL OF ME  
LEFT ME WITH EYES THAT CRY      CAN'T YOU SEE  
HOW CAN I      I'M NO GOOD WITHOUT YOU  
GET A-LONG WITHOUT YOU

**B**

**1.**

TAKE MY LIPS      I WANT TO LOSE THEM      TAKE MY ARMS      I'LL NEVER USE THEM

**C**

**2.**

YOU TOOK THE PART THAT ONCE WAS MY HEART SO WHY NOT TAKE ALL OF ME

**A**

CΔ	⋮	E <sup>7</sup>	⋮
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A <sup>7</sup>	⋮	D <sub>m</sub> <sup>7</sup>	⋮
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**B**

E <sub>m</sub> <sup>7</sup>	⋮	A <sub>m</sub> <sup>7</sup>	⋮
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D <sup>7</sup>	⋮	D <sub>m</sub> <sup>7</sup>	⋮
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**C**

FΔ	F <sub>m</sub> <sup>6</sup>	E <sub>m</sub> <sup>7</sup>	A <sup>7</sup>
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D <sub>m</sub> <sup>7</sup>	G <sup>7</sup>	C <sup>6</sup>	E♭°
			D <sub>m</sub> <sup>7</sup> G <sup>7</sup>

# ALL OF YOU

(BALLAD)

COLE PORTER

Key:  $\text{B} \flat$  (B-flat major) | Time: Common Time (indicated by 'C')

Chords used throughout the vocal line:

- $A\flat m^6$
- $E\flat \Delta$
- $F\emptyset$
- $B\flat 7(b9)$
- $A\flat m^6$
- $E\flat \Delta$
- $A\flat m^7$
- $D\flat 7$
- $G\flat m^7$
- $G\flat 7$
- $F\flat m^7$
- $B\flat 7$
- $E\flat \Delta$
- $D7+$
- $G\emptyset/D\flat$
- $C7(b9)$
- $F\flat m^7$
- $B\flat 7$
- $A\flat m^6$
- $E\flat \Delta$
- $F\emptyset$
- $B\flat 7(b9)$
- $A\flat m^6$
- $E\flat \Delta$
- $G\flat m^7$
- $C7(b9)$
- $A\flat \Delta$
- $A\emptyset$
- $D7(b9)$
- $G\flat m^7$
- $C7$
- $F\flat m^7$
- $C7$
- $B\flat 7$
- $E\flat 6$
- $(F\flat m^7)$

Lyrics:

I LOVE THE LOOKS OF YOU, THE LURE OF YOU THE  
 SWEET OF YOU, THE PURE OF YOU THE  
 EYES, THE ARMS, THE MOUTH OF YOU THE  
 EAST, WEST, NORTH, AND THE SOUTH OF YOU I'D LOVE TO GAIN  
 COMPLETE CONTROL OF YOU AND HAN  
 DLE EVEN THE HEART AND SOUL OF YOU SO LOVE  
 AT LEAST A SMALL PER - CENT OF ME DO FOR I LOVE ALL  
 OF YOU

Solo Break:  $(\natural)$  SOLO BREAK

(BALLAD)

ALL OF YOU

COLE PORTER

A

$A_{b\min}^6$	$E_{b\Delta}$	$F^\emptyset$	$B_{b7(b9)}$
---------------	---------------	---------------	--------------

$A_{b\min}^6$	$E_{b\Delta}$	$A_{b\min}^7$	$D_{b7}$
---------------	---------------	---------------	----------

$G_m^7$	$G_b^{\circ7}$	$F_m^7$	$B_{b7}$
---------	----------------	---------	----------

$E_{b\Delta}$	$D^{7+}$	$G^\emptyset/D_b$	$C^{7(b9)}$	$F_m^7$	$B_{b7}$
---------------	----------	-------------------	-------------	---------	----------

B

$A_{b\min}^6$	$E_{b\Delta}$	$F^\emptyset$	$B_{b7(b9)}$
---------------	---------------	---------------	--------------

$A_{b\min}^6$	$E_{b\Delta}$	$G_m^7$	$C^{7(b9)}$
---------------	---------------	---------	-------------

$A_{b\Delta}$	$A_m^7$	$D^{7(b9)}$	$G_m^7$	$C^7$
---------------	---------	-------------	---------	-------

$F_m^7$	$C^7$	$F_m^7$	$B_{b7}$	$E_{b6}$	$E_{b\min}^6$	$F_m^7$
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-- SOLO BREAK --&gt;&gt;&gt;

(MED. SWING)

ALL THE THINGS YOU ARE

JEROME KERN

INTRO

Db7(#9)

C7(#9)



HEAD

Fm<sup>7</sup>Bbm<sup>7</sup>Eb<sup>7</sup>

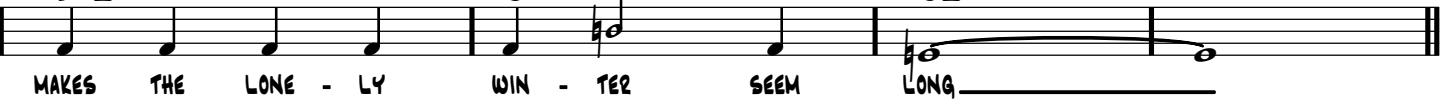
AbΔ



DbΔ

G<sup>7</sup>

CΔ

Cm<sup>7</sup>Fm<sup>7</sup>Bb<sup>7</sup>

EbΔ



AbΔ

AØ

D<sup>7</sup>

GΔ

E7(#9)

Am<sup>7</sup>D<sup>7</sup>

GΔ



F#Ø

B<sup>7</sup>

EΔ

C7+

Fm<sup>7</sup>Bbm<sup>7</sup>Eb<sup>7</sup>

AbΔ



DbΔ

Gb13

Cm<sup>7</sup>

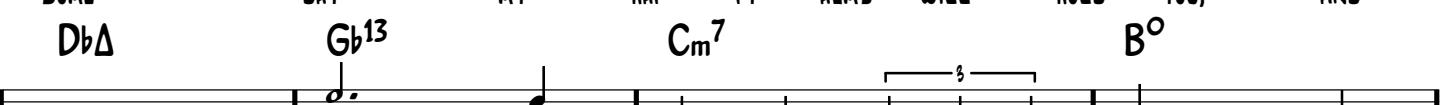
B°

Bbm<sup>7</sup>Eb<sup>7</sup>

AbΔ

(GØ

C7(b9))



SOLO BREAK

MINE!.

(MEO SWING)

ALL THE THINGS YOU ARE

JEROME KERN

F <sub>m</sub> <sup>7</sup>	B <sub>b</sub> m <sup>7</sup>	E <sub>b</sub> <sup>7</sup>	A <sub>b</sub> Δ
D <sub>b</sub> <sup>7</sup>	G <sup>7</sup>	CΔ	✗
C <sub>m</sub> <sup>7</sup>	F <sub>m</sub> <sup>7</sup>	B <sub>b</sub> <sup>7</sup>	E <sub>b</sub> Δ
A <sub>b</sub> Δ	A <sup>ø</sup> D <sup>7</sup>	GΔ	GΔ E <sup>7(ø9)</sup>
A <sub>m</sub> <sup>7</sup>	D <sup>7</sup>	GΔ	✗
F <sup>#ø</sup>	B <sup>7</sup>	EΔ	C <sup>7+</sup>
F <sub>m</sub> <sup>7</sup>	B <sub>b</sub> m <sup>7</sup>	E <sub>b</sub> <sup>7</sup>	A <sub>b</sub> Δ
D <sub>b</sub> <sup>7</sup>	G <sup>13</sup>	C <sub>m</sub> <sup>7</sup>	B <sup>ø</sup>
B <sub>b</sub> m <sup>7</sup>	E <sub>b</sub> <sup>7</sup>	A <sub>b</sub> Δ	G <sup>ø</sup> C <sup>7(b9)</sup>

(MED. SWING)

ALONE TOGETHER

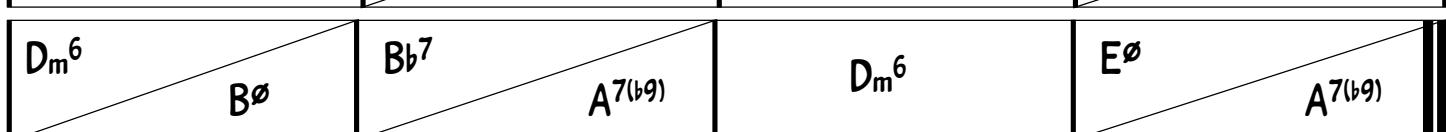
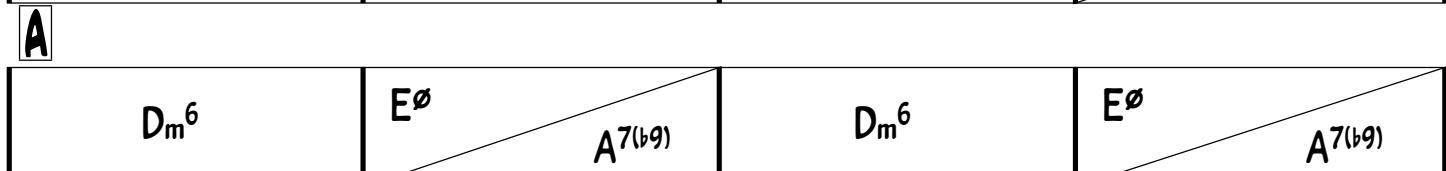
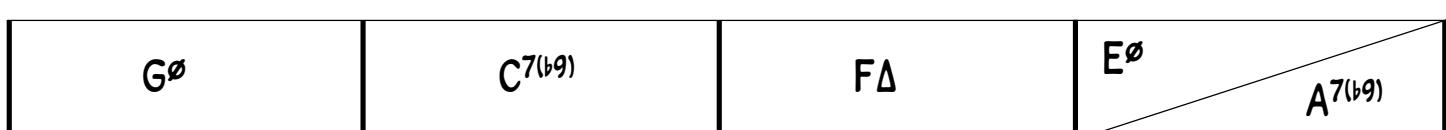
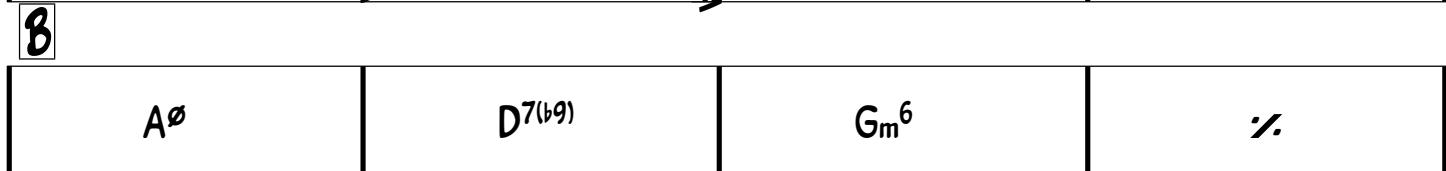
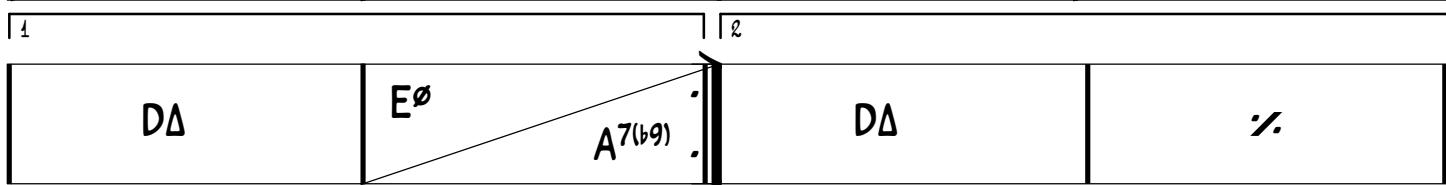
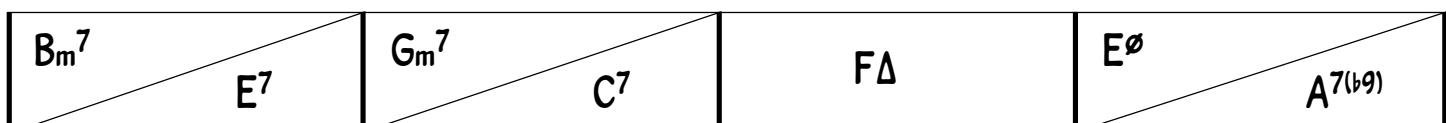
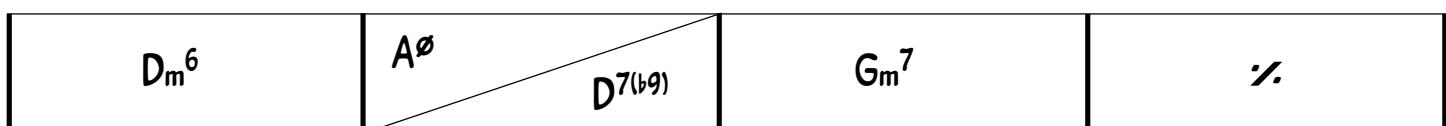
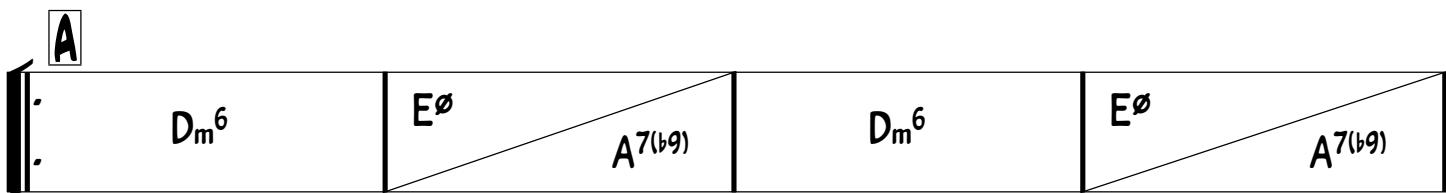
ARTHUR SCHWARTZ

**A**

**B**

**A**

**B**



(MED. SWING)

# ALONG CAME BETTY

BENNY GOLSON

**A**

$A_m^7 \ B_{b_m}^7$        $B_m^7 \ E^7 \ B_{b_m}^7$        $B_m^7 \ E^7$

$A\Delta$        $A_b^7$        $G\Delta$        $G_b^7$        $G_b^{7+}$        $G_{b_m}^7$

$G_{b_m}^7$        $G_m^7 \ C^7$        $G_{b_m}^7$        $G_m^7 \ C^7$

$F\Delta$        $A^{7(b9)}$        $D_m\Delta$        $G^7$

**B**

$C_m^9$        $F^{7(b9)}$        $A\emptyset$        $D^{7(b9)}$        $G_m^7$        $G_m^7/F$

$E\emptyset$        $A^{7(b9)}$        $F_m^7$        $B_b^7$        $(A_m^7)$

**C**

$B_{b_m}^7$        $B_m^7$        $E^7$        $B_{b_m}^7$        $B_m^7$        $E^7$

$C\emptyset$        $F^{7(b9)}$        $B_b\emptyset$        $E_b^{7(b9)}$        $A_b\Delta$        $(B_m^7 \ E^7)$



(MED. SWING)

ALRIGHT, OKAY, YOU WIN

MAYME WATTS &amp; SID WYCHE

(AS SUNG BY PEGGY LEE)

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

WELL AL-RIGHT, — O-KAY, — YOU WIN. — I'M IN LOVE WITH YOU. WELL AL-RIGHT,  
O-KAY, — YOU WIN. — I'M IN LOVE WITH YOU. WELL AL-RIGHT,

**Ab7** E<sub>b</sub>7 C7

  
— YOU WIN. BA-BY, WHAT CAN I DO? A-

O-KAY, — YOU WIN. BA-BY, WHAT CAN I DO? I'LL A-  
O-KAY, — YOU WIN. BA-BY, WHAT CAN I DO? A-

F<sub>m</sub>7 B<sub>b</sub>7 E<sub>b</sub>7 Ab<sup>7</sup> E<sub>b</sub>7 B<sub>b</sub>7 E<sub>b</sub>7 B<sub>b</sub>7

  
DO A-NY-THING YOU SAY. IT'S JUST GOT TO BE THAT WAY. WELL ALRIGHT,  
NYTHING YOU SAY, I'LL DO. AS LONG AS IT'S ME AND YOU

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

  
ALL THAT I AM AS-KING, ALL I WANT FROM YOU,

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

  
JUST LOVE ME LIKE I LOVE YOU AND IT WON'T BE HARD TO DO. WELL AL-RIGHT,

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

  
O-KAY, YOU WIN. I'M IN LOVE WITH YOU. WELL AL-RIGHT,

Ab<sup>7</sup> E<sub>b</sub>7 C7

  
O-KAY, YOU WIN. BA-BY, ONE THING MORE: IF

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

  
TO CODA

F<sub>m</sub>7 B<sub>b</sub>7 E<sub>b</sub>7 Ab<sup>7</sup> E<sub>b</sub>7 B<sub>b</sub>7

  
YOU'RE GONNA BE MY MAN, SWEET BA-BY, TAKE ME BY THE HAND,

SWEET BA-BY, TAKE ME BY THE HAND. WELL AL-RIGHT, — O-KAY, — YOU WIN.

**SOLOS BLUES EN FA PUIS O.S. AL CODA**

(UP SWING)

# ARE YOU REAL?

BENNY GOLSON

(AS PLAYED BY THE JAZZ MESSENGER)

The musical score consists of two staves of piano sheet music. The top staff is for the left hand (bass) and the right hand (treble). The bottom staff is for the right hand (treble). Chords are labeled above the notes. A key signature of one flat is indicated by a circle with a 'b' and a 'C'. A 'SOLO BREAK' section is marked with a red circle containing a 'B' and a 'C' sharp.

Chords and labels:

- Top Staff: D<sub>m</sub><sup>7</sup>, G<sup>7(b9)</sup>, C<sub>m</sub><sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>A</sup>, E<sub>b</sub><sup>A</sup>, A<sup>ø</sup>, D<sup>7(#9)</sup>. Below the staff: 8VB.
- Middle Staff: G<sup>ø</sup>, C<sup>7(b9)</sup>, F<sup>#m7</sup>, B<sup>7</sup>, F<sub>m</sub><sup>7</sup>, B<sub>b</sub><sup>7</sup>, D<sub>m</sub><sup>7</sup>, G<sup>7</sup>, D<sub>b</sub><sup>7</sup>, C<sup>7</sup>.
- Bottom Staff: F<sub>m</sub><sup>7</sup>, B<sub>b</sub><sup>7</sup>, E<sub>b</sub><sup>A</sup>, D<sup>ø</sup>, G<sup>7(b9)</sup>.
- Second Line: F<sub>m</sub><sup>7</sup>, B<sub>b</sub><sup>7</sup>, B<sub>b</sub><sup>7/Ab</sup>, G<sup>ø</sup>, C<sup>7(#9)</sup>.
- Third Line: F<sup>#m7</sup>, B<sup>7</sup>, F<sub>m</sub><sup>7</sup>, B<sub>b</sub><sup>7</sup>, E<sub>b</sub><sup>6</sup>. Below the staff: SOLO BREAK.
- Bottom Line: F<sub>m</sub><sup>7</sup>, B<sup>7+ Bb<sup>7</sup></sup>, E<sub>b</sub><sup>A9</sup>.

(UP SWING)

ARE YOU REAL?

BENNY GOLSON

(AS PLAYED BY THE JAZZ MESSENGER)

C <sub>m</sub> <sup>7</sup>	F <sup>7</sup>	B <sub>b</sub> A	E <sub>b</sub> A
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AØ	D <sup>7(#9)</sup>	GØ	C <sup>7(b9)</sup>
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F# <sub>m</sub> <sup>7</sup>	F <sub>m</sub> <sup>7</sup>	D <sub>m</sub> <sup>7</sup>	D <sub>b</sub> <sup>7</sup>
B <sup>7</sup>	B <sub>b</sub> <sup>7</sup>	G <sup>7</sup>	C <sup>7</sup>

F <sub>m</sub> <sup>7</sup>	B <sub>b</sub> <sup>7</sup>	E <sub>b</sub> A	DØ
			G <sup>7(b9)</sup>

F <sub>m</sub> <sup>7</sup>	B <sub>b</sub> <sup>7</sup>	GØ	C <sup>7(#9)</sup>
B <sup>7</sup>	B <sub>b</sub> /A <sub>b</sub>		

F# <sub>m</sub> <sup>7</sup>	F <sub>m</sub> <sup>7</sup>	E <sub>b</sub> <sup>6</sup>	x
B <sup>7</sup>	B <sub>b</sub> <sup>7</sup>		



F <sub>m</sub> <sup>7</sup>	B <sup>7+</sup>	E <sub>b</sub> <sup>6</sup>	
	B <sub>b</sub> <sup>7</sup>		



(MED. SWING)

# AU BOIS DE MON CŒUR

GEORGES BRASSENS

Ar. VINCENT GAY

**[INTRO]** A<sub>m</sub><sup>7</sup> D<sup>7</sup> D<sup>#o7</sup> E<sup>7</sup> D<sup>7</sup> C E<sup>7</sup> A<sub>m</sub><sup>7</sup> D<sup>7</sup> D<sup>#o7</sup> EΔ

**A** A<sub>m</sub><sup>7</sup> D<sup>7</sup> D<sup>#o7</sup> E<sup>7</sup> D<sup>7</sup> C E<sup>7</sup>

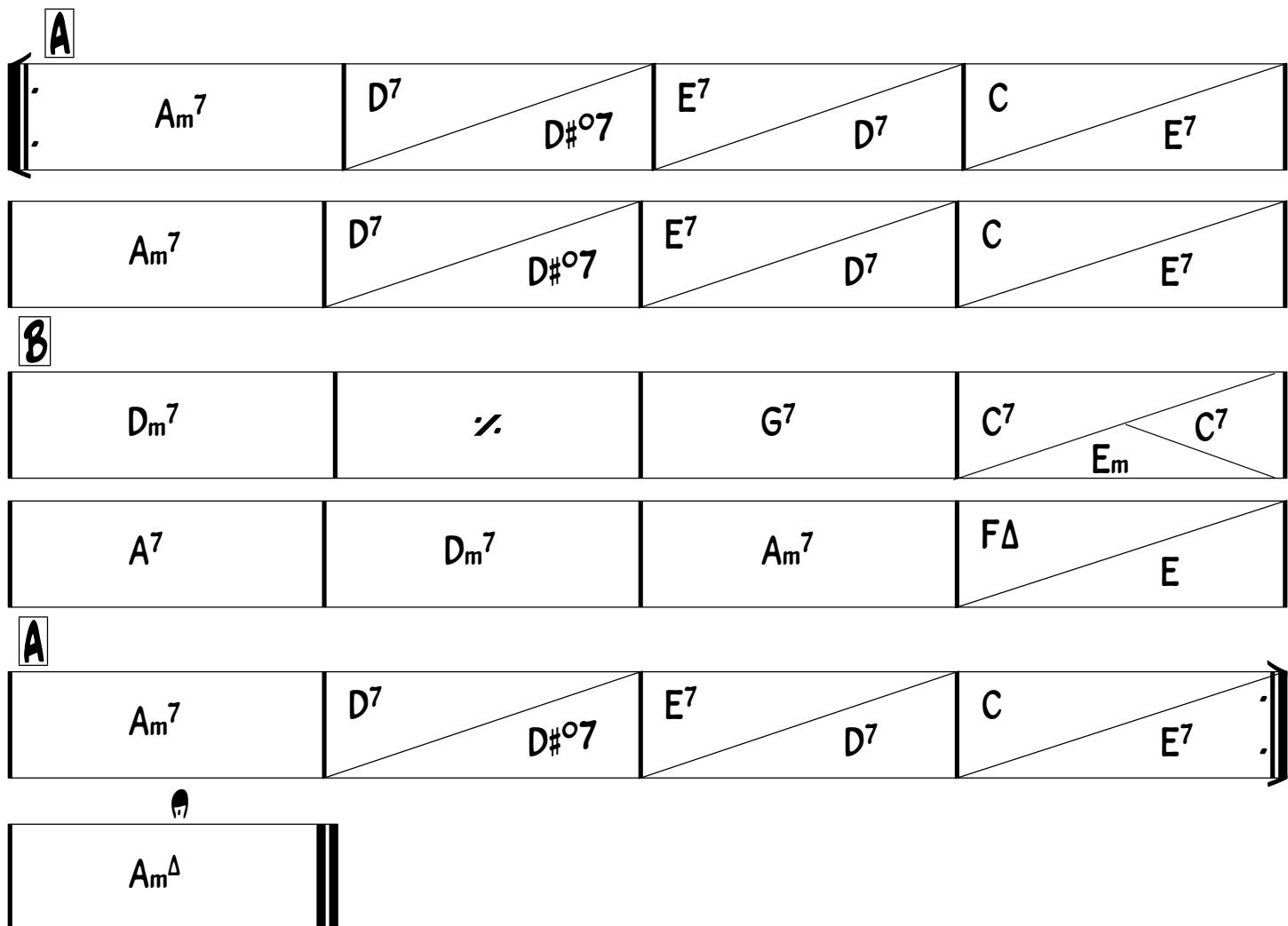
A<sub>m</sub><sup>7</sup> D<sup>7</sup> D<sup>#o7</sup> E<sup>7</sup> D<sup>7</sup> C E<sup>7</sup>

**B** D<sub>m</sub><sup>7</sup> G<sup>7</sup> CΔ E<sub>m</sub> C<sup>7</sup>

A<sup>7</sup> D<sub>m</sub><sup>7</sup> A<sub>m</sub><sup>7</sup> FΔ E

**A** A<sub>m</sub><sup>7</sup> D<sup>7</sup> D<sup>#o</sup> E<sup>7</sup> D<sup>7</sup> C E<sup>7</sup> A<sub>m</sub>Δ

(DERNIER THÈME)



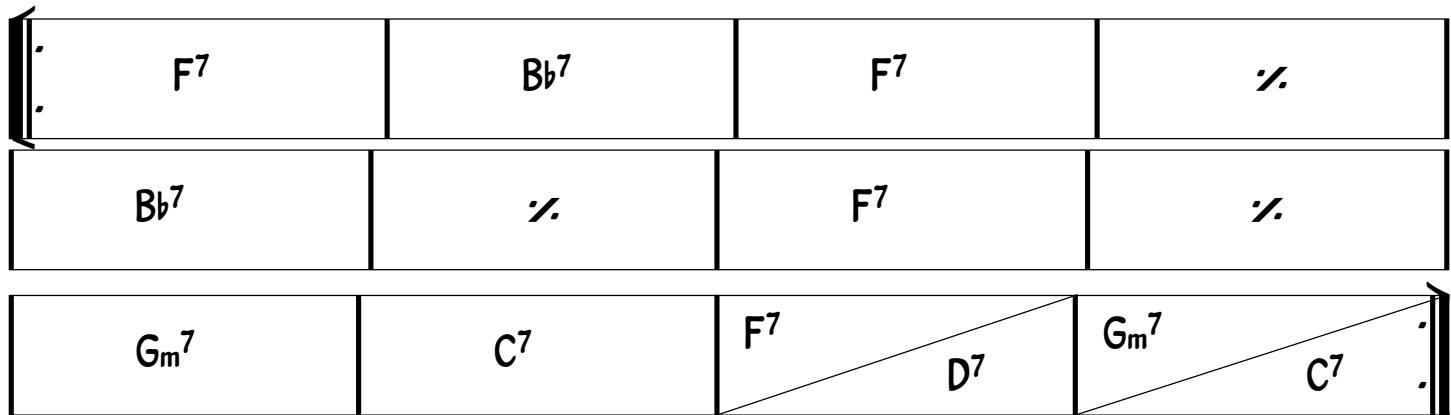
(MED. BLUES)

# BACK AT THE CHICKEN SHACK

JIMMY SMITH

(AS PLAYED BY JIMMY SMITH)

F<sup>7</sup>      F<sup>7</sup>(B<sub>b</sub><sup>7</sup>)      F<sup>7</sup>      F<sup>7</sup>  
B<sub>b</sub><sup>7</sup>      B<sub>b</sub><sup>7</sup>      F<sup>7</sup>      F<sup>7</sup>  
G<sub>m</sub>      C<sup>7</sup>      F<sup>7</sup>      D<sup>7</sup>      1. G<sub>m</sub>      2. C<sup>7</sup>      1. 2. F<sup>7</sup>



(MED. SWING)

# BEATRICE

SAM RIVERS

(AS PLAYED BY SAM RIVERS)

Musical score for "BEATRICE" featuring two staves of music. The top staff uses a bass clef and a common time signature. The bottom staff uses a bass clef and a common time signature. The music consists of four measures per staff, with each measure containing a single note or a simple rhythmic pattern. Chords are indicated above the notes, and lyrics are written below them. The chords and lyrics are as follows:

Measure	Top Staff Chord	Bottom Staff Chord	Lyrics
1	FΔ	D <sub>m</sub> <sup>7</sup>	
2	G <sub>b</sub> Δ( <sup>#11</sup> )	E <sub>b</sub> Δ	
3	FΔ	D <sub>m</sub> <sup>7</sup>	
4	E <sub>b</sub> Δ( <sup>#11</sup> )	B <sub>b</sub> m <sup>7</sup>	
5	A <sub>m</sub> <sup>7</sup>		
6	B <sub>b</sub> Δ		
7	E∅		
8	A <sup>7(#9)</sup>	D <sub>m</sub> <sup>7</sup>	
9	G <sub>m</sub> <sup>7</sup>		
10	G <sub>b</sub> Δ( <sup>#11</sup> )	F <sub>m</sub> <sup>7</sup>	
11		G <sub>b</sub> Δ( <sup>#11</sup> )	

FΔ	G <sub>b</sub> Δ( <sup>#11</sup> )	FΔ	E <sub>b</sub> Δ( <sup>#11</sup> )
D <sub>m</sub> <sup>7</sup>	E <sub>b</sub> Δ	D <sub>m</sub> <sup>7</sup>	B <sub>b</sub> m <sup>7</sup>
A <sub>m</sub> <sup>7</sup>	B <sub>b</sub> Δ	E∅	A <sup>7(#9)</sup>
G <sub>m</sub> <sup>7</sup>	G <sub>b</sub> Δ( <sup>#11</sup> )	F <sub>m</sub> <sup>7</sup>	G <sub>b</sub> Δ( <sup>#11</sup> )

(MED. SWING)

BEAUTIFUL LOVE

VICTOR YOUNG

**BEAUTIFUL LOVE**

(Med. Swing)

**Chorus:**

**E $\emptyset$**       **A $7+$**       **D $m$**

BEAU - TI - FUL      LOVE,      YOU ARE ALL MYS - TE - 2Y  
 LOVE,      LOVE I'VE ROAMED YOUR PA - RA - DISE  
 BEAU - TI - FUL  
 SEAR - CHING FOR

**G $m^7$**       **C $7$**       **F $\Delta$**       **E $\emptyset$**       **A $7$**

LOVE,      WHAT HAVE YOU DONE TO ME?  
 LOVE,      MY DREAMS TO RE - A - LIZE  
 I REA - WAS CON -  
 CHING FOR

**D $m$**       **G $m^7$**       **B $b^9(\#11)$**       **A $7$**

TEN - TED 'TILL YOU GAME A - LONG THRIL - LING, MY  
 HEA - VEN, DE - PEN - DING ON YOU BEAU - TI - FUL

**D $m$**       **G $9(\#11)$**       **E $\emptyset$**       **A $7$**

SOUL WITH YOUR SONG BEAU - TI - FUL

**D $m$**       **B $7(\#9)$**       **B $b^7$**       **A $7$**       **D $m$**

LOVE, WILL MY DREAMS COME TRUE

E $\emptyset$	A $7+$	D $m$	x
G $m^7$	C $7$	F $\Delta$	E $\emptyset$
D $m$	G $m^7$	B $b^9(\#11)$	A $7$

1

D $m$	G $9(\#11)$	E $\emptyset$	A $7$
-------	-------------	---------------	-------

2

D $m$	B $7(\#9)$	B $b^7$	D $m$	x
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(JUNK BALLAD)

# BEAUTY AND THE BEST

WAYNE SHORTER

(AS PLAYED BY WAYNE SHORTER)

[INTRO]

F<sup>13 sus4</sup>

The musical score consists of six staves. The top staff is for bass (B-flat), the second for soprano (C), the third for alto (A), the fourth for tenor (C), and the bottom two for piano. The score begins with a bass intro (F<sup>13 sus4</sup>) followed by a soprano solo (F<sup>13 sus4</sup>, F<sup>13</sup>, E<sup>7(#9)</sup>). The piano provides harmonic support with chords like A<sub>m</sub><sup>7</sup>, B<sup>#5 #9</sup>, E<sup>#5 #9</sup>, A<sub>m</sub><sup>7</sup>, G<sub>m</sub><sup>7</sup>, C<sup>13</sup>, F<sub>m</sub><sup>7</sup>, E<sub>b</sub><sub>m</sub><sup>7</sup>, A<sub>b</sub><sup>13</sup>, D<sub>b</sub>7(Alt), and C<sup>7(Alt)</sup>. The tenor and alto parts provide harmonic support with chords like B<sub>m</sub><sup>7(add 11)</sup>, E<sup>7</sup>, A<sub>m</sub><sup>7(add 11)</sup>, D<sup>7</sup>, G<sup>Ø</sup>, and C<sup>7(Alt)</sup>. The score concludes with a piano solo section labeled "TO CODA" and "D.S. AL CODA (TAKE 2ND x)". The bass part ends with a bass solo section labeled "SOLOS". The piano part ends with a "SOLO TO FADE" section.

# BERNIE'S TUNE

(MED. UP SWING)

BERNIE MILLER

**A** D<sub>m</sub> B<sub>b</sub><sup>9</sup>

**B** B<sub>b</sub><sup>6</sup> G<sub>m</sub><sup>7</sup> C<sub>m</sub><sup>7</sup> F<sup>7</sup> B<sub>b</sub><sup>6</sup> G<sub>m</sub><sup>7</sup> C<sub>m</sub><sup>7</sup> F<sup>7</sup>

**B<sub>b</sub><sup>6</sup>** G<sub>m</sub><sup>7</sup> C<sub>m</sub><sup>7</sup> F<sup>7</sup> B<sub>b</sub><sup>6</sup> E<sub>∅</sub> A<sup>7</sup>

**A** D<sub>m</sub> B<sub>b</sub><sup>9</sup>

**A**

D <sub>m</sub>	✗	B <sub>b</sub> <sup>9</sup>	✗
----------------	---	-----------------------------	---

**E<sub>∅</sub>** **A<sup>7</sup>**

**B**

B <sub>b</sub> <sup>6</sup>	G <sub>m</sub> <sup>7</sup>	C <sub>m</sub> <sup>7</sup>	F <sup>7</sup>
-----------------------------	-----------------------------	-----------------------------	----------------

B <sub>b</sub> <sup>6</sup>	G <sub>m</sub> <sup>7</sup>	F <sup>7</sup>	B <sub>b</sub> <sup>6</sup>
-----------------------------	-----------------------------	----------------	-----------------------------

**E<sub>∅</sub>** **A<sup>7</sup>**

**A**

D <sub>m</sub>	✗	B <sub>b</sub> <sup>9</sup>	✗
----------------	---	-----------------------------	---

**E<sub>∅</sub>** **A<sup>7</sup>**

(BOLEO)

# BESAME MUCHO

CONSUELO VELASQUEZ

**A** D<sub>m</sub><sup>6</sup> G<sub>m</sub><sup>6</sup> D<sup>7(b9)</sup> E<sup>Ø</sup> A<sup>7(b9)</sup> D<sub>m</sub><sup>6</sup> (A<sup>7(b9)</sup>)

BÉ-SAME, BÉ-SAME MU - CHO COMO SI FUERA ESTA NOCHE LA ÚL-TI-MA VEZ

A<sup>Ø</sup> D<sup>7(b9)</sup> G<sub>m</sub><sup>6</sup> D<sub>m</sub><sup>6</sup> <sup>1.</sup> B<sup>Ø</sup> E<sup>7(b9)</sup> A<sup>7</sup> <sup>2.</sup> E<sup>7(b9)</sup> A<sup>7(b9)</sup> D<sub>m</sub><sup>6</sup>

BÉ-SAME, BÉ-SA-ME MU-CHO QUE TENGO MIEDO TE-NERTE PERDERTE DES - PUÉS NERTE PERDERTE DES - PUÉS

**B** G<sub>m</sub><sup>6</sup> D<sub>m</sub><sup>6</sup> E<sup>7(b5)</sup> A<sup>7(b9)</sup> D<sub>m</sub><sup>6</sup> (D<sup>7(b9)</sup>)

QUIE - RO TE - NER - TE MUY CER - CA MI - RAR-ME EN TUS O - JOS VER - TE SUN - TO A MÍ

G<sub>m</sub><sup>6</sup> D<sub>m</sub><sup>6</sup> E<sup>7</sup> B<sub>b</sub><sup>7(b9)</sup> A<sup>7(b9)</sup>

PIEN - SA QUE, TAL VEZ, MA - ÑA - NA YA - ES - TA - RÉ LE - JOS MUY LE - JOS DE TI

**A** D<sub>m</sub><sup>6</sup> G<sub>m</sub><sup>6</sup> D<sup>7(b9)</sup> E<sup>Ø</sup> A<sup>7(b9)</sup> D<sub>m</sub><sup>6</sup> (A<sup>#5 b9</sup>)

BÉ - SA-ME, BÉ-SA-ME MU - CHO COMO SI FUERA ESTA NO-CHE LA ÚL-TI-MA VEZ

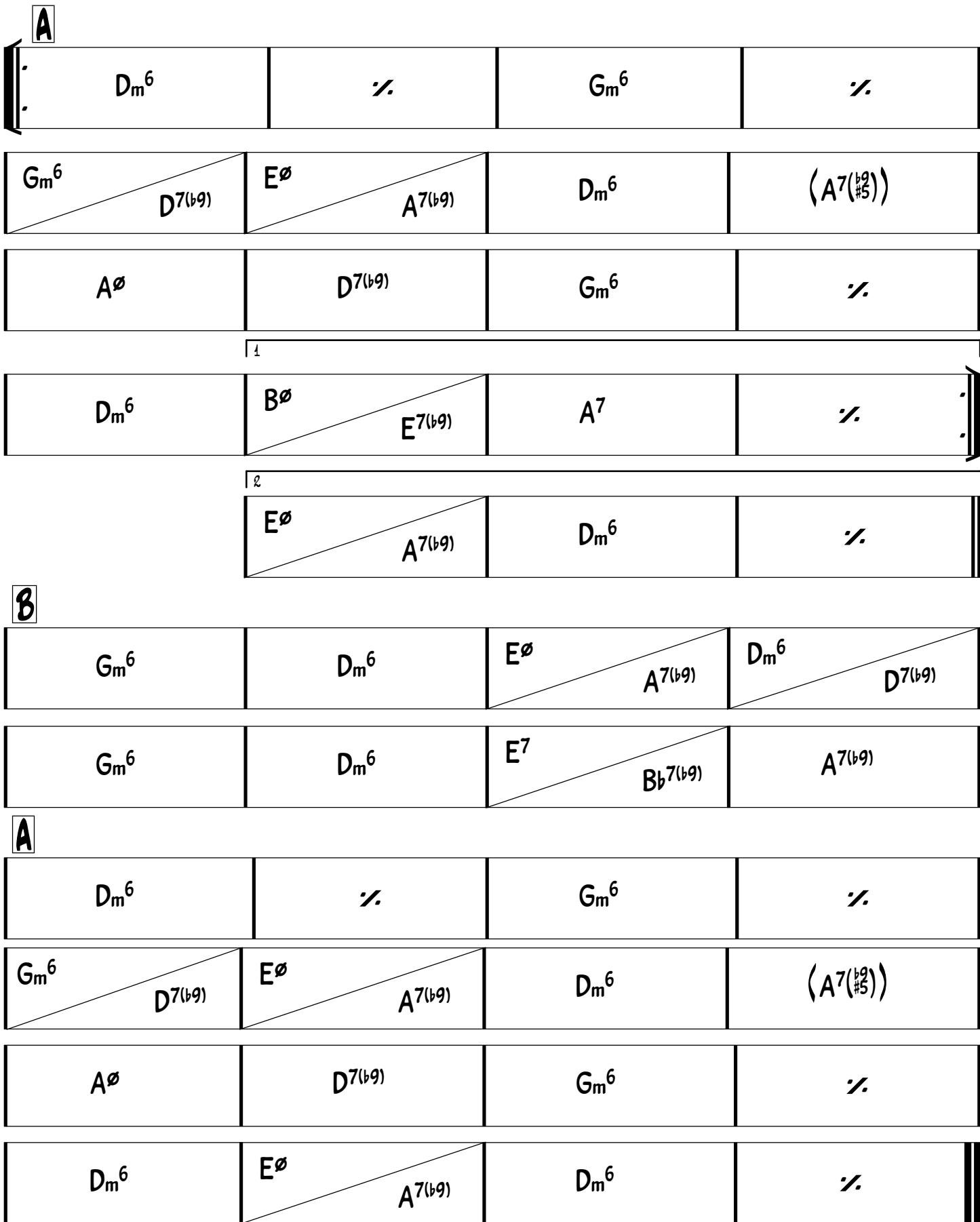
A<sup>Ø</sup> D<sup>7(b9)</sup> G<sub>m</sub><sup>6</sup> D<sub>m</sub><sup>6</sup> (B<sup>Ø</sup>) E<sup>7(b9)</sup> A<sup>7(b9)</sup> D<sub>m</sub><sup>6</sup>

BÉ - SA-ME, BÉ-SA - ME MU - CHO QUE TENGO MIEDO TE - NER-TE PERDER-TE DES - PUÉS

(BOLEO)

BESAME MUCHO

CONSUELO VELAZQUEZ



(MED. SWING)

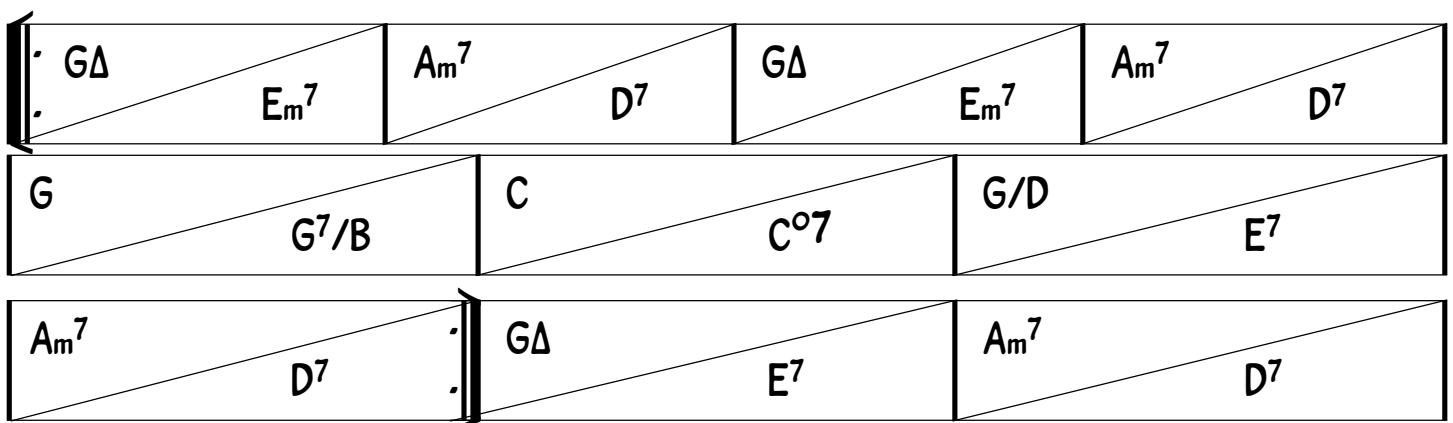
# BIG NICK

JOHN COLTRANE

(AS PLAYED BY JOHN COLTRANE)

GΔ Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> GΔ Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>  
G G<sup>7</sup>/B C C°7 G/D E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>  
GΔ (E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>)

LES 2 DERNIÈRES MESURES NE SONT PAS JOUÉES LORS DES SOLOS



# BLACK NILE

(MED. UP SWING)

WAYNE SHORTER

(AS PLAYED BY WAYNE SHORTER)

**INTRO** F<sub>m</sub><sup>9</sup> G<sub>b</sub>Δ E<sub>b</sub><sub>m</sub><sup>7</sup> F<sub>m</sub><sup>7</sup> D<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>13</sup> E<sub>b</sub>Δ<sup>9</sup> E<sup>ø</sup> A<sup>7(♯5)</sup>

**A** D<sub>m</sub><sup>6</sup> E<sub>b</sub><sup>9</sup> D<sub>m</sub><sup>6</sup> C<sub>m</sub><sup>7</sup> F<sup>7(b5)</sup> B<sub>b</sub>Δ A<sup>7(5)</sup> A<sub>b</sub><sup>13</sup>

**B** G<sub>m</sub><sup>7(add 11)</sup> C<sup>13</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub>Δ E<sub>b</sub>Δ A<sup>7(5)</sup>

**A** D<sub>m</sub><sup>6</sup> E<sub>b</sub><sup>9</sup> D<sub>m</sub><sup>6</sup> C<sub>m</sub><sup>7</sup> F<sup>7(b5)</sup> B<sub>b</sub>Δ A<sup>7+</sup> D<sub>m</sub><sup>6</sup> E<sub>b</sub><sup>9</sup>

**•** A<sup>7(5)</sup> D<sub>m</sub><sup>6</sup> A<sup>7(5)</sup> D<sub>m</sub><sup>6</sup>

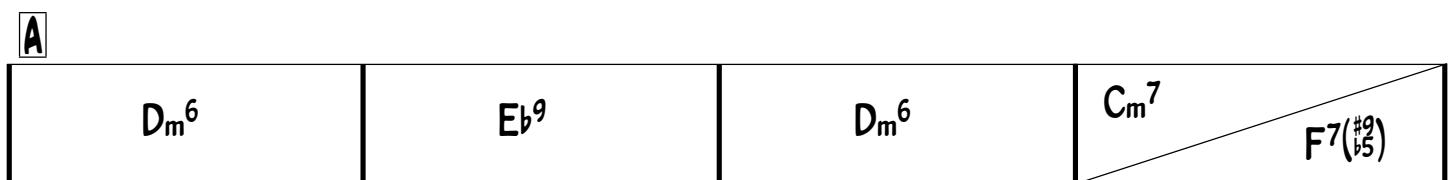
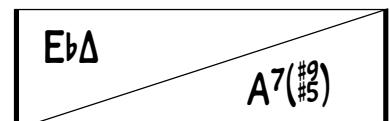
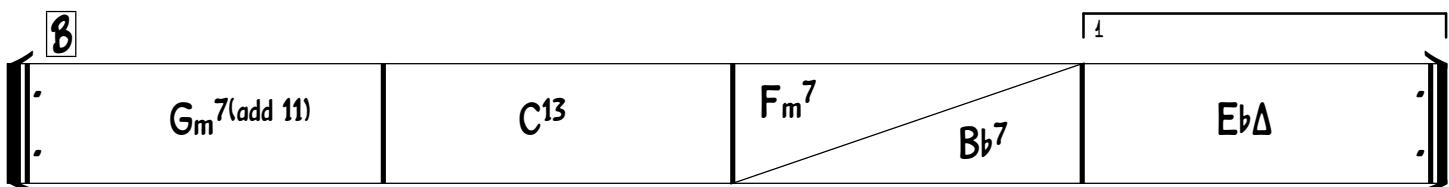
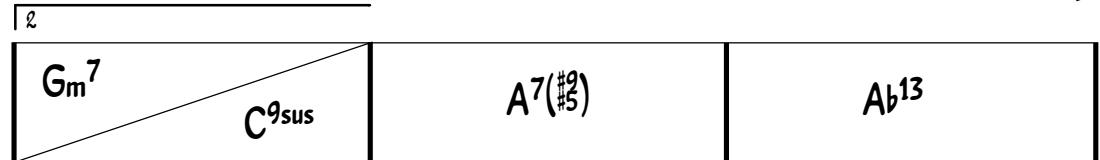
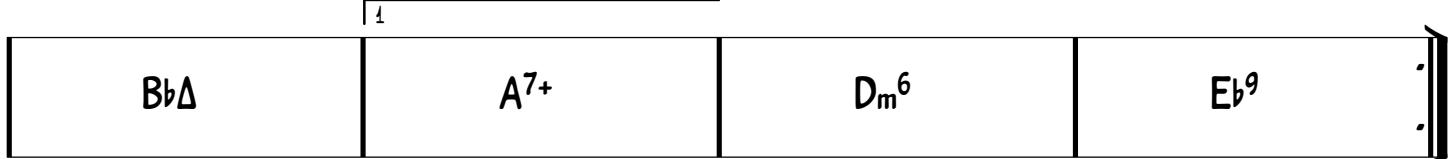
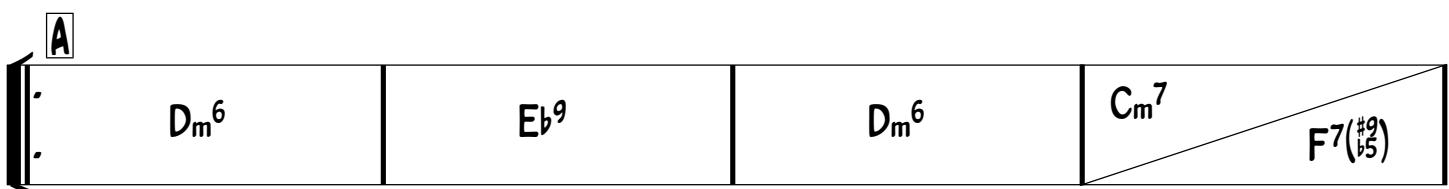
(MED. UP SWING)

BLACK NILE

WAYNE SHORTER

(AS PLAYED BY WAYNE SHORTER)

INTRO



(MED. BOSSA)

# BLACK ORPHEUS

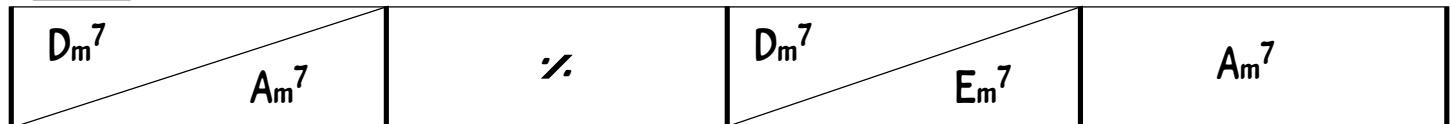
Luis Bonfá

**[INTRO]**

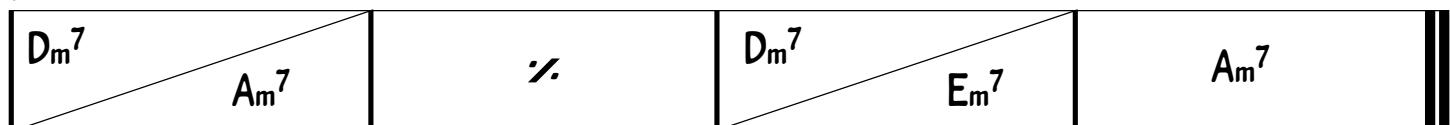
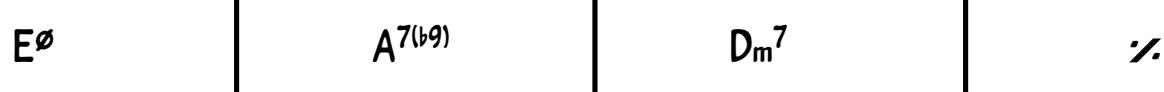
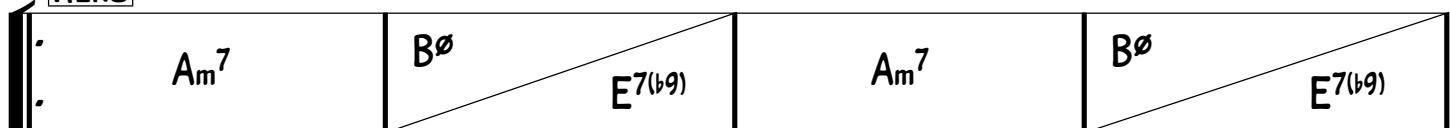
The musical score consists of two staves of music. The top staff is for a bass instrument (marked with a bass clef) and the bottom staff is for a piano or guitar (marked with a treble clef). The score begins with a bass line and piano chords. The piano chords are labeled with their names: Am7, Bø, E7(b9), Am7, Bø, E7(b9), Am7, Dm7, G7, CΔ, C#ø7, A7(b9), Dm7, G7, C6, FΔ, Bø, E7(b9), Am7, Bø, E7(b9), Am7, Bø, E7(b9), Eø, A7(b9), Dm7, Dm7/C, Bø, E7(b9), Am7, Am7/G, FΔ, Bø, E7(b9), Am7, Bø, E7(b9). A red circle highlights the first piano chord (Am7). A red circle with a question mark is placed over the piano chord at the end of the first line (Dm7). A red circle with a question mark is also placed over the piano chord at the beginning of the second line (Am7). Red text "TO CODA" with a red circle is placed above the piano chord Am7 in the second line. The score concludes with a bass line and piano chords: Am7, Dm7, Am7, Dm7, Am7, Dm7, Eø, Am7.

BLACK ORPHEUS

INTRO



HEAD



# BLUE BOSSA

(MED. BOSSA)

KENNY DORHAM

(AS PLAYED BY JOE HENDERSON & KENNY DORHAM)

6

UNISON 1ST X

C <sub>m</sub> <sup>6</sup>	x	F <sub>m</sub> <sup>7</sup>	(B <sub>b</sub> <sup>7</sup> )
D∅	G7( <sup>#</sup> ⁵)	C <sub>m</sub> <sup>6</sup>	x
E♭m⁷	Ab⁷	DbΔ	x
D∅	G7( <sup>#</sup> ⁵)	C <sub>m</sub> <sup>6</sup>	D∅

(MED. JAZZ WALTZ)

## BLUESSETTE

TOOTS THIELEMANS

(AS PLAYED BY TOOTS THIELEMANS)

The musical score for "Bluesette" is written in 3/4 time with a key signature of one flat. It features four staves of music. The first staff starts with a treble clef and includes chords like B♭Δ, A∅, D7, Gm7, C7, Fm7, and B♭7. The second staff continues with E♭Δ, Ebm7, Ab7, DbΔ, Dbm7, and Gb7. The third staff includes C♭Δ, Cm7, F7, Dm7, Db7, Cm7, and F7. The fourth staff concludes with Dm7, G7, Cm7, F7, B♭6, and a final chord in parentheses: (Gm7, Cm7, F7). The score ends with a double bar line.

B♭Δ	✗	A∅	D7
-----	---	----	----

Gm7	C7	Fm7	B♭7
-----	----	-----	-----

E♭Δ	✗	E♭m7	Ab7
-----	---	------	-----

D♭Δ	✗	Dbm7	Gb7
-----	---	------	-----

C♭Δ	✗	Cm7	F7
-----	---	-----	----

Dm7	Db7	Cm7	F7
-----	-----	-----	----

Dm7	✗	G7	✗
-----	---	----	---

Cm7	✗	F7	✗
-----	---	----	---

B♭6	Gm7	Cm7	F7
-----	-----	-----	----

(MED. BLUES)

# BLUE SEVEN

SONNY ROLLINS

(AS PLAYED BY SONNY ROLLINS)

Musical score for "Blue Seven" by Sonny Rollins, featuring three staves of music in 12/8 time. The key signature is one flat (B-flat). The chords indicated are B<sub>b</sub>7, E<sub>b</sub>7, and F<sup>7</sup>.

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

(MED. SWING)

# BLUES ON SUNDAY

JOSHUA REDMAN

(AS PLAYED BY JOSHUA REDMAN)

The sheet music consists of two staves of bass guitar notation. The top staff is in C major (indicated by a C with a circle) and the bottom staff is in G major (indicated by a G with a circle). The key signature changes throughout the piece, indicated by various sharps and flats. The music is divided into sections by chords: Eb7, Bb7, Eb7, Ab7, A°7, Eb7, F7, Bb7, Eb7, Bb7, Eb7, Ab7, A°7, Eb7, F7, Bb7, Eb7, Bb7, Eb7, and Eb7. There are also breaks labeled "BREAK" and "SOLO". The bass line includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The notation uses standard musical symbols like quarter and eighth notes, with specific markings for the blues style.

# BLUE TRAIN

(MED. SWING)

JOHN COLTRANE

(AS PLAYED BY JOHN COLTRANE)

Sheet music for 'Blue Train' in C major, 12/8 time. The first two staves show a piano-style harmonic progression: Eb7, Ab7, Eb7, Ab7, Eb7. The third staff shows a bass line. The key signature changes to F major (one sharp) at the start of the second chorus.

VOICING SUR DERNIÈRE GRILLE DE CHAQUE CHORUS

Close-up of the piano voicing for the final chord of each chorus. The piano part consists of a single note followed by a sustained note. The bass line continues below.

VOICING PIANO ET LIGNE DE BASSE

Sheet music for the second chorus of 'Blue Train'. It includes piano voicings (Eb7(#9), Ab7, Eb7(#9)) and a bass line. The bass line starts with an A♭9(#11) chord.

Sheet music for the end of the second chorus. It includes piano voicings (Fm, Bb7, Eb7, Fm, Bb7) and a bass line. The bass line ends with a Bb7 chord.

(MED. BOP)

BOPPLICITY

MILES DAVIS &amp; GIL EVANS

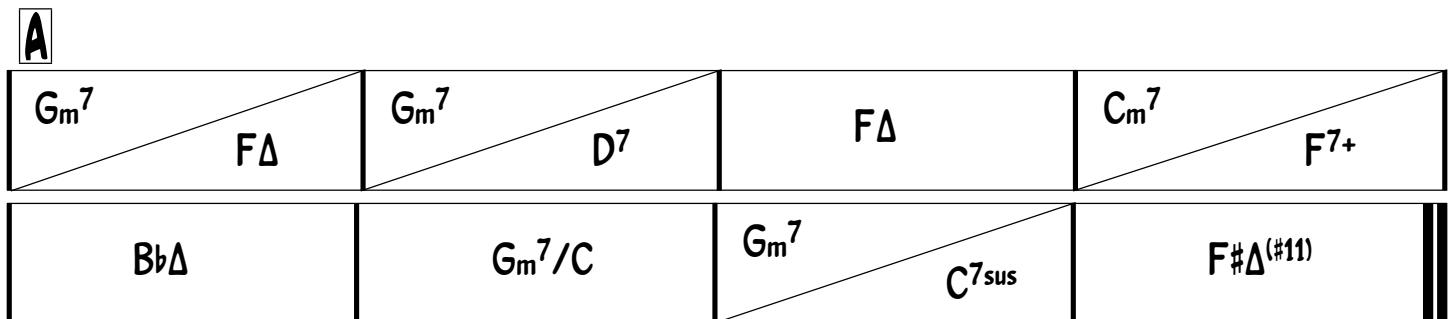
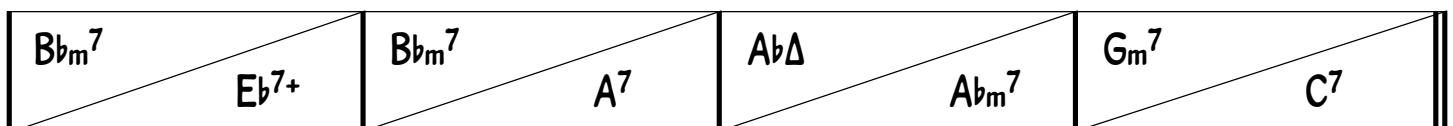
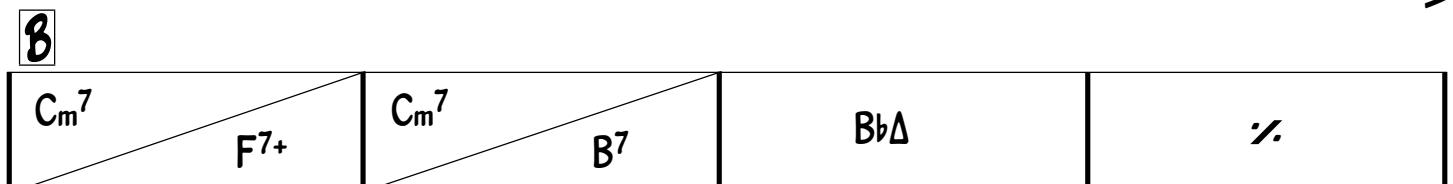
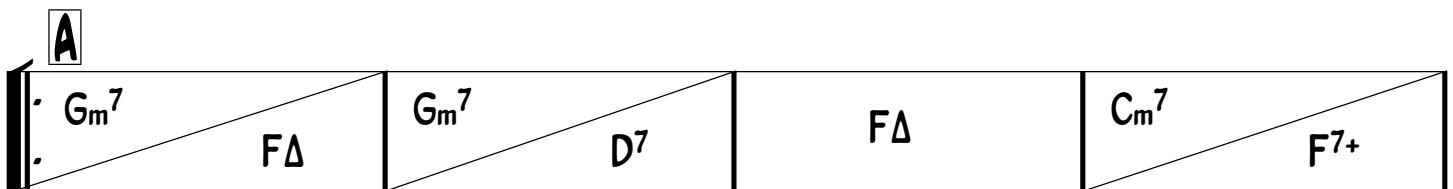
(AS PLAYED BY MILES DAVIS)

**A**

G<sub>m</sub><sup>7</sup> FΔ G<sub>m</sub><sup>7</sup> C<sup>7</sup> FΔ C<sub>m</sub><sup>7</sup> F<sup>7+</sup>  
B<sub>b</sub>Δ G<sub>m</sub><sup>7</sup>/C G<sub>m</sub><sup>7</sup> C<sup>7sus</sup> FΔ<sup>(#11)</sup> FΔ<sup>(#11)</sup>

**B**

C<sub>m</sub><sup>7</sup> F<sup>7+</sup> C<sub>m</sub><sup>7</sup> B<sup>7</sup> B<sub>b</sub>Δ B<sub>b</sub><sup>m7</sup> E<sub>b</sub><sup>7+</sup> B<sub>b</sub><sup>m7</sup> A<sup>7</sup> A<sub>b</sub>Δ A<sub>b</sub><sup>m7</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup>



# BREAKFAST WINE

(MED. UP SWING)

RANDY ALCOCK

(AS PLAYED BY BOBBY SHEW)

**[INTRO]**

(PN. W/ BASS)

**B<sub>b</sub>** E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub> B<sub>b</sub> E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub> B<sub>b</sub> E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub> B<sub>b</sub> E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub>

**A** B<sub>b</sub> E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub> B<sub>b</sub> E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub> B<sub>b</sub> E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub> B<sub>b</sub> E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub>

B<sub>b</sub> E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub> E<sub>b</sub>m<sup>6</sup>/A G<sub>m</sub><sup>7</sup> B<sub>b</sub>Δ9/F E<sub>b</sub>Δ E<sub>b</sub> A<sub>b</sub>m<sup>6</sup>/E<sub>b</sub> E<sub>b</sub> A<sub>b</sub>m<sup>6</sup>/E<sub>b</sub>

(PN.) B<sub>b</sub> E<sub>b</sub> G<sup>13</sup> G<sup>7+</sup> C<sub>m</sub><sup>7</sup> E<sub>b</sub>Δ9/B<sub>b</sub> A<sup>ø</sup> D<sup>7(#9)</sup> G<sub>m</sub><sup>7</sup> G<sub>m</sub><sup>7</sup>/F E<sup>ø</sup> A<sup>7(#9)</sup>

D<sub>m</sub><sup>7</sup> E<sub>b</sub>Δ9<sup>(#11)</sup> D<sub>m</sub><sup>7</sup> E<sub>b</sub>Δ9<sup>(#11)</sup> D<sub>m</sub><sup>7</sup> G<sup>13</sup> G<sup>7+</sup> C<sup>9sus</sup> F<sup>9sus</sup>

**B** E<sub>b</sub> G<sup>7+</sup> C<sub>m</sub><sup>7</sup> C<sub>m</sub><sup>7</sup>/B<sub>b</sub> A<sup>ø</sup> D<sup>7(#5)</sup> G<sub>m</sub><sup>11</sup> G<sub>m</sub><sup>11</sup>/F C<sup>9</sup>/E E<sub>b</sub>m<sup>6</sup>

D<sub>m</sub><sup>7</sup> G<sup>7+</sup> C<sub>m</sub><sup>7(add 11)</sup> F<sup>13</sup> **TO COOA**

(PN. W/ BASS) B<sub>b</sub> E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub> B<sub>b</sub> E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub>

APRÈS SOLO AABAC D.S. AL COOA

(PN. W/ BASS) B<sub>b</sub> E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub> B<sub>b</sub> E<sub>b</sub>m<sup>6</sup>/B<sub>b</sub>

# BUT BEAUTIFUL

(MED. BALLAD)

JIMMY VAN HEUSEN

(AS SUNG BY CHET BAKER)

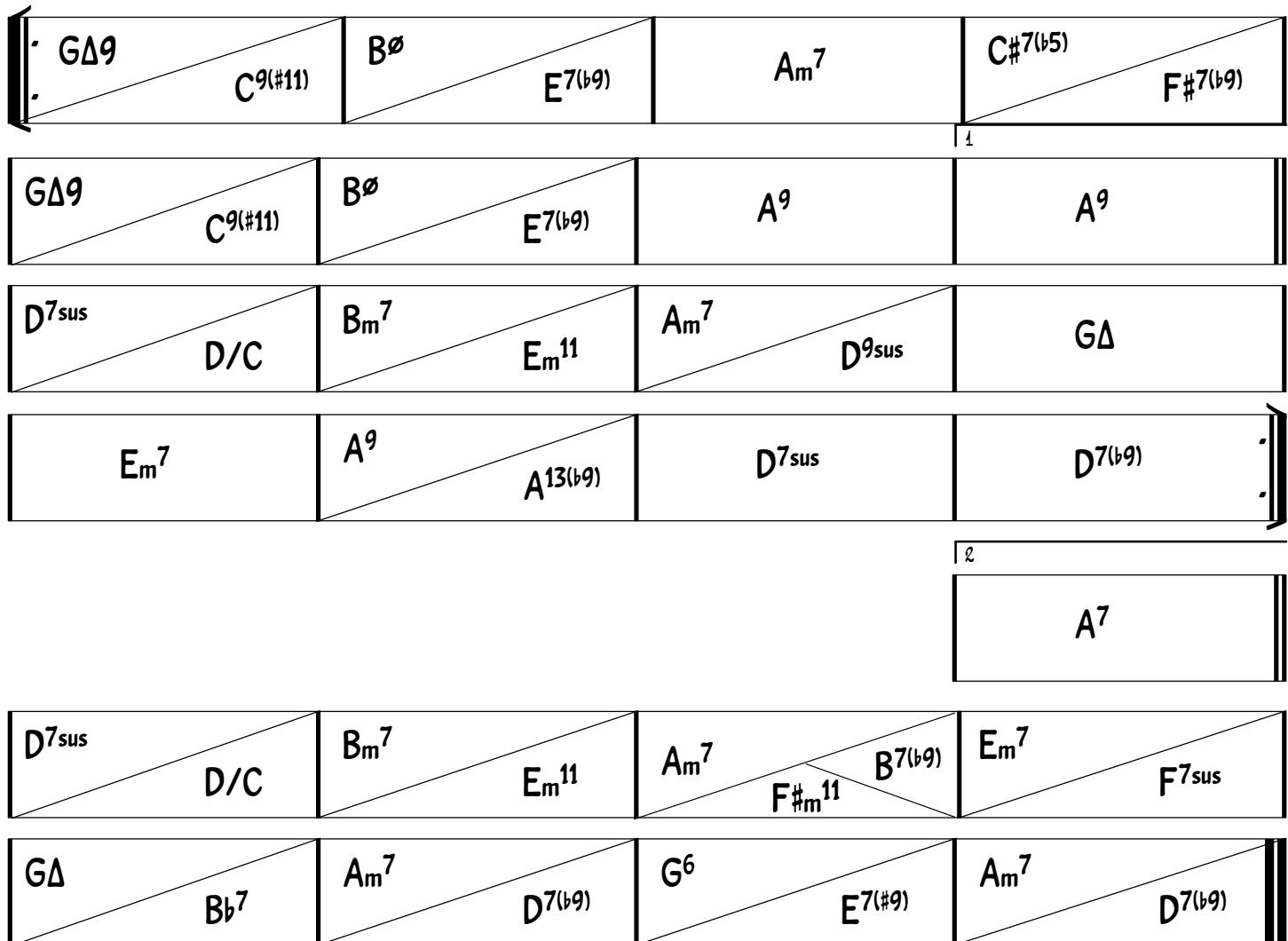
**GΔ9 C<sup>9(#11)</sup> BØ E<sup>7(b9)</sup> A<sub>m</sub><sup>7</sup> C#<sup>7(b5)</sup> F#<sup>7(b9)</sup>**

(MED. BALLAD)

BUT BEAUTIFUL

JIMMY VAN HEUSEN

(AS SUNG BY CHET BAKER)



(MED. ROCK)

# CANTALOUPE ISLAND

HERBIE HANCOCK

(AS PLAYED BY HERBIE HANCOCK)

**INTRO** F<sub>m</sub><sup>7</sup>

**HEAD** F<sub>m</sub><sup>7</sup>

D<sub>b</sub><sup>7</sup>

D<sub>m</sub><sup>7</sup>

F<sub>m</sub><sup>7</sup>

# CARAVAN

(LATIN SWING)

DUKE ELLINGTON & T. TIZOL

**LATIN**

**SWING**

**B<sub>b</sub><sup>9</sup>**

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

**A<sub>b</sub><sup>6</sup>**

**LATIN**

**C7(b9)**      **(Db7alt)**      **C7(b9)**

**C7(b9)**      **(Db7alt)**      **C7(b9)**

**C7(b9)**      **(Db7alt)**      **C7(b9)**

**(Fm<sup>7</sup>  
Fm<sup>7</sup>)**      **Bb<sup>13</sup>**      **Eb<sup>9</sup>  
Fm<sup>6</sup>**      **Ab<sup>13</sup>**      **Db<sup>9</sup>  
Fm<sup>7</sup>**      **C7alt**      **Fm<sup>6/9)  
Fm<sup>6</sup></sup>**

(LATIN SWING)

CARAVAN

DUKE ELLINGTON &amp; C. TIZOL

**LATIN**C<sup>7(b9)</sup>(D<sub>b</sub>7(Alt))C<sup>7(b9)</sup>

X

C<sup>7(b9)</sup>(D<sub>b</sub>7(Alt))C<sup>7(b9)</sup>

X

C<sup>7(b9)</sup>(D<sub>b</sub>7(Alt))C<sup>7(b9)</sup>

X

F<sub>m</sub><sup>7</sup>F<sub>m</sub><sup>6</sup>F<sub>m</sub><sup>7</sup>F<sub>m</sub><sup>6</sup>**SWING**F<sup>9</sup>

X

X

X

B<sub>b</sub><sup>9</sup>

X

X

X

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

X

X

X

A<sub>b</sub><sup>6</sup>

X

C<sup>7</sup>

X

**LATIN**C<sup>7(b9)</sup>(D<sub>b</sub>7(Alt))C<sup>7(b9)</sup>

X

C<sup>7(b9)</sup>(D<sub>b</sub>7(Alt))C<sup>7(b9)</sup>

X

C<sup>7(b9)</sup>(D<sub>b</sub>7(Alt))C<sup>7(b9)</sup>

X

F<sub>m</sub><sup>7</sup>F<sub>m</sub><sup>6</sup>F<sub>m</sub><sup>7</sup>F<sub>m</sub><sup>6</sup>

(MIDI: JAZZ WALTZ)

# CÉCILE MA FILLE

J. DAFIN & CLAUDE NOUGARO

A C<sub>m</sub> C<sub>m</sub><sup>Δ</sup> C<sub>m</sub><sup>7</sup> F<sub>m</sub> G<sup>7+</sup> G<sup>7</sup> C<sub>m</sub> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub>Δ E<sub>b</sub><sup>6</sup>  
D∅ A<sub>b</sub>/C G<sup>7</sup>/B C<sub>m</sub>/B<sub>b</sub> F<sup>7</sup>/A B<sub>b</sub><sub>m</sub><sup>9</sup> E<sub>b</sub><sup>9</sup> A<sub>b</sub>Δ D<sub>m</sub><sup>11</sup> G<sup>7</sup> C<sub>m</sub><sup>6</sup>

B F<sub>m</sub> G<sup>7</sup> C<sub>m</sub> F<sub>m</sub>/A<sub>b</sub> B<sub>b</sub><sup>7</sup> E<sub>b</sub>Δ<sup>9</sup>  
F<sub>m</sub> G<sup>7</sup> C<sub>m</sub><sup>7</sup> F<sub>m</sub>/D E<sub>b</sub>Δ D<sup>9</sup> G<sub>m</sub> D<sup>7</sup> F<sub>m</sub>/G G<sup>7+</sup> G<sup>7</sup>

A C<sub>m</sub> C<sub>m</sub><sup>Δ</sup> C<sub>m</sub><sup>7</sup> F<sub>m</sub> G<sup>7+</sup> G<sup>7</sup> C<sub>m</sub> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub>Δ E<sub>b</sub><sup>6</sup>  
D∅ A<sub>b</sub>/C G<sup>7</sup>/B C<sub>m</sub>/B<sub>b</sub> F<sup>7</sup>/A B<sub>b</sub><sub>m</sub><sup>9</sup> E<sub>b</sub><sup>9</sup> A<sub>b</sub>Δ D<sub>m</sub><sup>11</sup> G<sup>7</sup> C<sub>m</sub><sup>6</sup>

(MED. LATIN - SWING)

# CES PETITS RIENS

SERGE GAINSBOURG

Ar. VINCENT GAY

TANGO

Musical score for the Tango section, featuring three staves of music. The first staff uses a bass clef, the second a soprano clef, and the third an alto clef. The key signature is one flat. The music consists of eighth-note patterns with some sixteenth-note subdivisions. Chords indicated include Gm<sup>7</sup>, D7(b9), D°, CmΔ<sup>9</sup>, D7(b9), Gm<sup>7</sup>, C#°, D7(b9), C#°, D7, and Gm<sup>7</sup>. The tempo is marked as TANGO.

SWING (DOUBLE-TIME FEEL)

Musical score for the Swing section, featuring two staves of music. The first staff uses a bass clef and the second a soprano clef. The key signature changes between G major (no sharps or flats) and B-flat major (two flats). The music consists of eighth-note patterns with some sixteenth-note subdivisions. Chords indicated include Cm<sup>7</sup>, F<sup>7</sup>, Bb<sup>6/9</sup>, Gm<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, Bb<sup>6/9</sup>, Cm<sup>7</sup>, F<sup>7</sup>, Bb<sup>6/9</sup>, Gm<sup>7</sup>, Cm<sup>7</sup>, D<sup>7</sup>, and Gm<sup>7</sup>. The tempo is marked as SWING (DOUBLE-TIME FEEL).

# CHEGA DE SAUOADE

(MED. BOSSA NOVA)

TOM SOBIM

**A**

**B**

**C**

**D**

**E**

**CHORUS SUR A-B PUIS DIRECTEMENT À D**

(MED. BOSSA NOVA)

CHEGA DE SAUDADE

TOM JOBIM

**A**

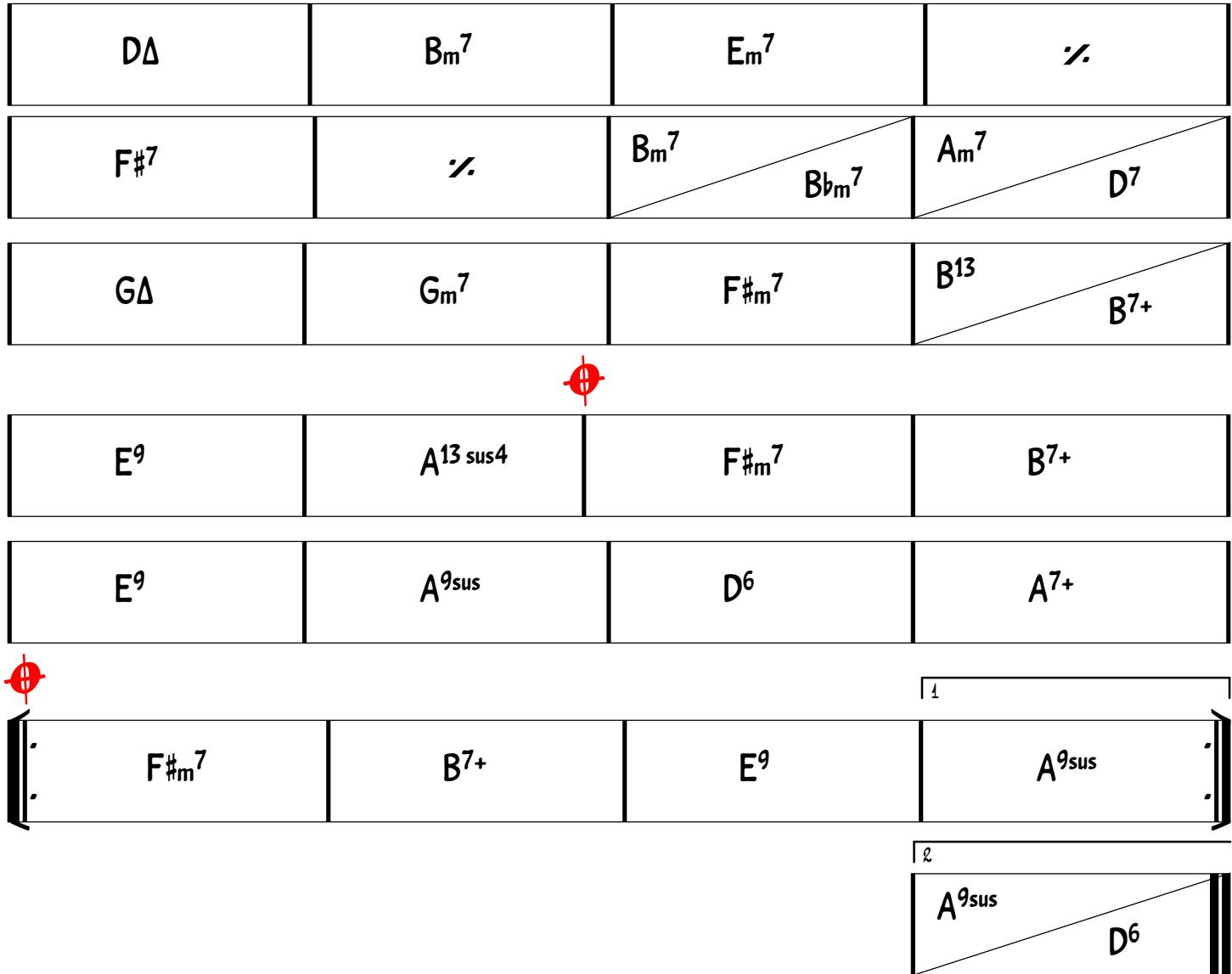
D <sub>m</sub>	D <sub>m</sub> <sup>7</sup> /C	E <sup>7</sup> /B	✗
A7 <sup>alt</sup>	✗	D <sub>m</sub>	E <sup>ø</sup>
D <sub>m</sub>	B <sup>ø</sup>	A <sub>m</sub>	✗
B♭Δ	B♭ <sup>6</sup>	A <sup>7(♭9)</sup>	✗

**B**

D <sub>m</sub>	D <sub>m</sub> <sup>7</sup> /C	E <sup>7</sup> /B	✗
A7 <sup>alt</sup>	✗	D <sub>m</sub>	D <sup>7(♯9)</sup>
G <sub>m</sub>	A <sup>7</sup>	D <sub>m</sub>	D <sub>m</sub> <sup>7</sup> /C
E <sup>7(♭9)</sup>	A7 <sup>alt</sup>	D <sub>m</sub>	E <sub>m</sub> <sup>7</sup>

**C**

DΔ	B <sup>7+</sup> /D <sup>#</sup>	E <sub>m</sub> <sup>7</sup>	✗
A <sup>9sus</sup>	A <sup>7</sup>	D <sup>o</sup>	DΔ
F♯ <sub>m</sub> <sup>7</sup>	F <sup>o</sup>	E <sub>m</sub> <sup>7</sup>	✗
E <sup>9</sup>	✗	G <sub>m</sub> <sup>6</sup>	A <sup>7</sup>



# CHEROKEE

(UP SWING)

RAY NOBLE

**A**

Bass clef, 2/4 time, B-flat major.

Chords: B-flat Delta, F minor 7, B-flat 7, E-flat Delta, A-flat 9, B-flat Delta, (D minor 7 G 7), C 7, C minor 7, G 7(b9), C minor 7, F 7+, F 7, B-flat 6.

**B**

Alto clef, 2/4 time, C-sharp minor.

Chords: C-sharp minor 7, F sharp 7, B Delta, B minor 7, E 7, A Delta, A minor 7, D 7, G Delta, G minor 7, C 7, C minor 7, F 7+.

**A**

Bass clef, 2/4 time, B-flat major.

Chords: B-flat Delta, F minor 7, B-flat 7, E-flat Delta, A-flat 9, B-flat Delta, (D minor 7 G 7), C 7, C minor 7, F 7, B-flat 6, (C minor 7 F 7).

**C**

Bass clef, 2/4 time, C minor.

Chords: C minor 7, B-flat 6, B-flat 6 11.

SOLO BREAK ->

(UP SWING)

CHEROKEE

RAY NOBLE

**A**B<sub>b</sub>Δ

✓

F<sub>m</sub>B<sub>b</sub>7E<sub>b</sub>Δ

✓

A<sub>b</sub><sup>9</sup>

✓

B<sub>b</sub>ΔD<sub>m</sub><sup>7</sup>G<sup>7</sup>C<sup>7</sup>

✓

1

C<sub>m</sub><sup>7</sup>G<sup>7(b9)</sup>C<sub>m</sub><sup>7</sup>F<sup>7+</sup>

.

2

F<sup>7</sup>B<sub>b</sub><sup>6</sup>

✓

**B**C<sub>#m</sub><sup>7</sup>F<sup>#7</sup>

BΔ

✓

B<sub>m</sub><sup>7</sup>E<sup>7</sup>

AΔ

✓

A<sub>m</sub><sup>7</sup>D<sup>7</sup>

GΔ

✓

G<sub>m</sub><sup>7</sup>C<sup>7</sup>C<sub>m</sub><sup>7</sup>F<sup>7</sup>**A**B<sub>b</sub>Δ

✓

F<sub>m</sub>B<sub>b</sub>7E<sub>b</sub>Δ

✓

A<sub>b</sub><sup>9</sup>

✓

B<sub>b</sub>ΔD<sub>m</sub><sup>7</sup>G<sup>7</sup>C<sup>7</sup>

✓

C<sub>m</sub><sup>7</sup>F<sup>7</sup>B<sub>b</sub><sup>6</sup>C<sub>m</sub><sup>7</sup>F<sup>7</sup>

.

(MED. SWING)

# CHILL

JOSHUA REDMAN

(AS PLAYED BY JOSHUA REDMAN)

[INTRO]

E<sub>b</sub>m B<sub>b</sub>/D

A<sup>#11</sup> A<sub>b</sub>/B<sub>b</sub>

E<sub>b</sub>m B<sub>b</sub>/D

A<sup>#11</sup> A<sub>b</sub>/B<sub>b</sub>

PN CONT. SIMILE



BASS WITH PN LH 8VB

A E<sub>b</sub>m B<sub>b</sub>/D A<sup>#11</sup> A<sub>b</sub>/B<sub>b</sub> E<sub>b</sub>m B<sub>b</sub>/D A<sup>#11</sup> A<sub>b</sub>/B<sub>b</sub>

PN RH TACET 1st x

E<sub>b</sub>m B<sub>b</sub>/D A<sup>#11</sup> A<sub>b</sub>/B<sub>b</sub> G<sup>7+</sup> G<sub>b</sub><sup>7</sup> F<sup>7</sup> EΔ<sup>(#11)</sup> F<sup>7</sup> EΔ<sup>(#11)</sup>

BREAK

B E<sub>b</sub><sup>6</sup> D<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>6</sup> D<sub>b</sub><sup>7</sup> C<sub>m</sub><sup>7</sup> A<sub>b</sub> G<sub>b</sub> A<sub>b</sub>

E<sub>b</sub><sup>6</sup> D<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>6</sup> D<sub>b</sub><sup>7</sup> C<sub>m</sub><sup>7</sup> A<sub>b</sub> A<sub>b</sub><sup>7(#11)</sup> A<sub>b</sub>/B<sub>b</sub>

A E<sub>b</sub>m B<sub>b</sub>/D A<sup>#11</sup> A<sub>b</sub>/B<sub>b</sub> E<sub>b</sub>m B<sub>b</sub>/D A<sup>#11</sup> A<sub>b</sub>/B<sub>b</sub>

E<sub>b</sub>m B<sub>b</sub>/D A<sup>#11</sup> A<sub>b</sub>/B<sub>b</sub> G<sup>7+</sup> G<sub>b</sub><sup>7</sup> F<sup>7</sup> EΔ<sup>(#11)</sup> TO CODA

TILL CUE END PIANO SOLO

Solo Piano on AABA

2

**C** **A<sub>b</sub>7**

SOLO TENOR 1ST X, SOLO BASS 2ND X, 4X4 TENOR BASS 3RD X.

**D** **B<sub>b</sub>7**

4X4 1ST X, 2X2 2ND X, 1X1 3RD X.

**TENOR SOLO**

EΔ(<sup>#11</sup>) E<sub>b</sub>m B<sub>b</sub>/D A<sup>#11</sup> A<sub>b</sub>/B<sub>b</sub> E<sub>b</sub>m B<sub>b</sub>/D A<sup>#11</sup> A<sub>b</sub>/B<sub>b</sub>

PN RH VOICING.

BASS WITH PN LH 8VS.

VAMP. SOLO AND FADE

(MED. UP LATIN)

# CHUCHO

PAQUITO D'RIEVEA

Musical score for the first ending of the first section. The key signature is one flat (B-flat). The melody consists of eighth and sixteenth notes. The chords are: Dm, E∅, A7, Dm, and D7(#9).

Musical score for the second ending of the first section. The melody continues with eighth and sixteenth notes. The chords are: Gm, Gm/F, E∅, A7, Dm, Dbm, Cm, and F7.

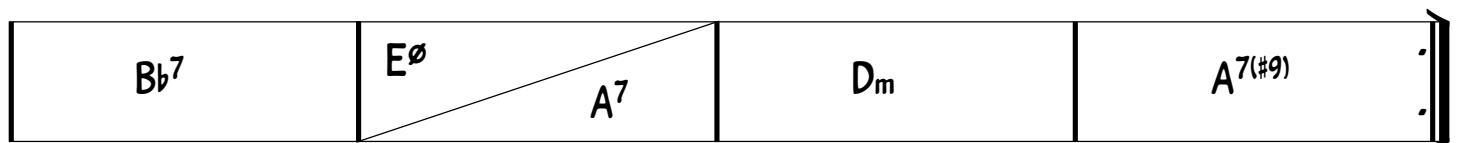
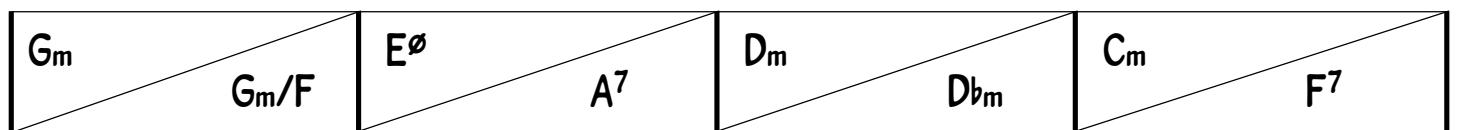
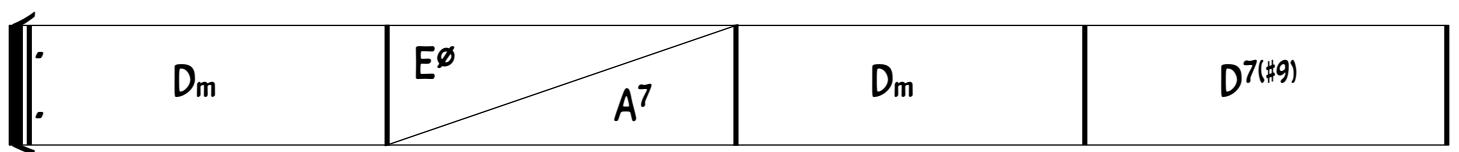
Musical score for the third ending of the first section. The melody continues with eighth and sixteenth notes. The chords are: B7, E∅, A7, Dm, A7(#9), Dm, and A7(#9).

**2ND VOICE TACET UNTIL 1ST ENDING**

Musical score for the first ending of the second section, featuring the second voice. The melody consists of eighth and sixteenth notes. The chords are: Em, F#∅, B7, Em, and E7(#9).

Musical score for the second ending of the second section. The melody continues with eighth and sixteenth notes. The chords are: Am, Am/G, F#∅, B7, Em, Ebm, Dm, and G7.

Musical score for the third ending of the second section. The melody continues with eighth and sixteenth notes. The chords are: C7, F#∅, B7, Em, B7(#9), Em, and B7(#9). A red label "PLAY HERE" is placed below the Em chord.



(MED. SWING)

# CLOSE YOUR EYES

BERNICE PETKE

**A** FØ Bb<sup>7(b9)</sup> FØ Bb<sup>7(b9)</sup> Bb<sup>7 alt</sup>

CLOSE YOUR EYES EYES REST YOUR HEAD ON MY SHOUL-DER AND SLEEP. CLOSE YOUR EYES LET'S PRE-TEND THAT WE'RE BOTH COUNTING SHEEP CLOSE YOUR EYES

Ebm<sup>6</sup> (C7<sup>alt</sup>) FØ Bb<sup>7(b9)</sup> Eb<sup>m6</sup> FØ Bb<sup>7(b9)</sup> EbΔ (Ebm<sup>6</sup>)

EYES AND I WILL CLOSE MINE. CLOSE YOUR OH, THIS IS DI - VINE. MU - SIC

**B** Bb<sup>m7</sup> Eb<sup>7</sup> Bb<sup>m7</sup> Eb<sup>7</sup>

PLAY SOME - THING DREA - MY FOR DAN - CING WHILE WERE HERE 20 - MAN - CING IT'S

Ab<sup>7</sup> Cb<sup>7</sup> Bb<sup>7(b9)</sup>

LOVE'S HO - LI - DAY AND LOVE WILL BE OUR GUIDE CLOSE YOUR

**A** FØ Bb<sup>7(b9)</sup> FØ Bb<sup>7(b9)</sup> Bb<sup>7 alt</sup>

EYES WHEN YOU O - PEN THEM DEAR I'LL BE NEAR BY YOUR

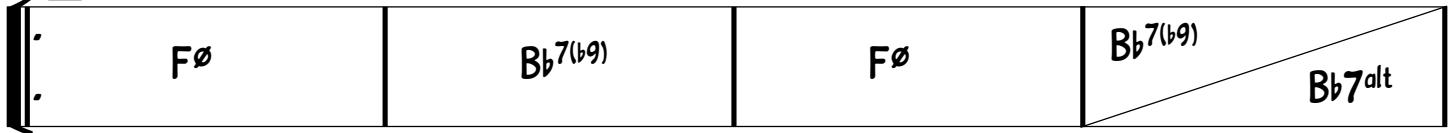
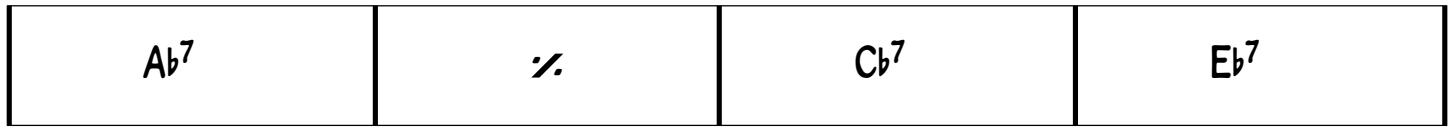
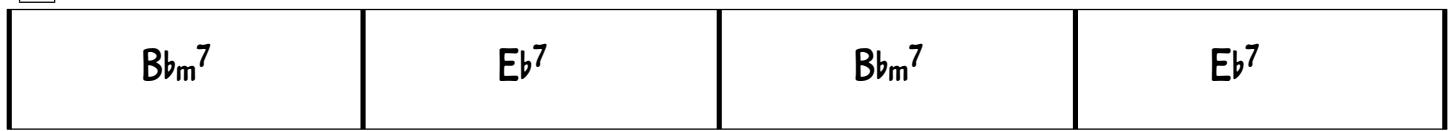
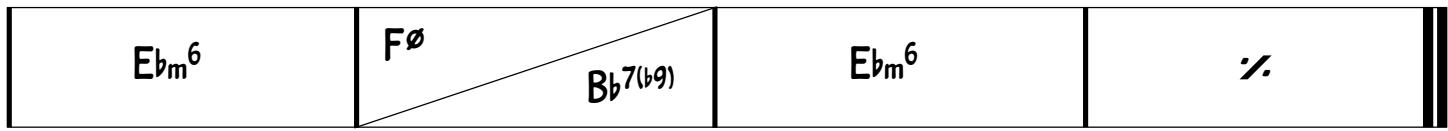
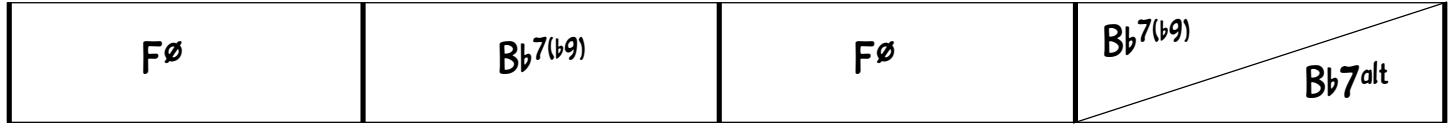
Ebm<sup>6</sup> (C7<sup>alt</sup>) FØ Bb<sup>7(b9)</sup> Eb<sup>m6</sup> (EbΔ)

SIDE SO WON'T YOU CLOSE YOUR EYES...

(MEO. SWING)

CLOSE YOUR EYES

BERNICE PETKEE

**A****B****A**

(MID. ROCK/GOSPEL)

# COLD DUCK TIME

EDDIE HARRIS

(AS PLAYED BY EDDIE HARRIS)

INTRO : 4 BARS BASS ONLY, 4 BARS WITH DRUMS AND PIANO

TO CODA ON REPEAT

BASS LINE, CHORDS RHYTHMS AND BREAKS CONTINUE FOR SOLOS

F <sup>7</sup>	B <sub>b</sub> <sup>7</sup>	F <sup>7</sup>	B <sub>b</sub> <sup>7</sup>
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F <sup>7</sup>	B <sub>b</sub> <sup>7</sup>	F <sup>7</sup>	B <sub>b</sub> <sup>7</sup>
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D <sub>b</sub> <sup>Δ</sup>	E <sub>b</sub> <sup>Δ9</sup>	F <sup>7</sup>	N.C.
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(BALLAD)

CRY ME A RIVER

ARTHUR HAMILTON

**A** C<sub>m</sub> C<sub>m</sub><sup>aug</sup> C<sub>m</sub><sup>6</sup> C<sub>m</sub><sup>7</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub>Δ D<sub>ø</sub> G<sup>7</sup>

Now YOU SAY YOU'RE LONE-LY  
Now YOU SAY YOU'RE SOB-RY  
YOU CRIED THE LONG NIGHT THROUGH WELL, YOU CAN  
FOR BE-ING SO UN - TRUE WELL, YOU CAN

G<sub>ø</sub> C<sup>7(b9)</sup> C<sub>m</sub><sup>7</sup> F<sup>9</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7sus</sup> 1. E<sub>b</sub>Δ G<sup>7</sup> 2. E<sub>b</sub>Δ D<sup>7(#9)</sup>

CRY ME A RI-VER,  
CRY ME A RI-VER,  
I CRIED A RI-VER O-VER YOU  
I CRIED A RI-VER O-VER YOU

**B** G<sub>m</sub><sup>7</sup> E<sub>ø</sub> A<sub>ø</sub> D<sup>7(b9)</sup> G<sub>m</sub><sup>7</sup> E<sub>ø</sub> A<sub>ø</sub> D<sup>7(b9)</sup>

YOU DROVE ME, NEAR-LY DROVE ME, OUT OF MY HEAD WHILE YOU NE-VER SHED A TEAR

G<sub>m</sub><sup>7</sup> E<sub>ø</sub> A<sub>ø</sub> D<sup>7(b9)</sup> GΔ D<sub>m</sub><sup>7</sup> G<sup>7</sup>

REMEMBER, I RE-MEMBER, ALL THAT YOU SAID TOLD ME LOVE WAS TOO PLE-BE-IAN TOLD ME YOU WERE THROUGH WITH ME AND

**A** C<sub>m</sub> C<sub>m</sub><sup>aug</sup> C<sub>m</sub><sup>6</sup> C<sub>m</sub><sup>7</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub>Δ D<sub>ø</sub> G<sup>7</sup>

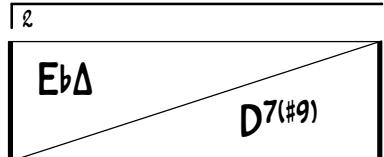
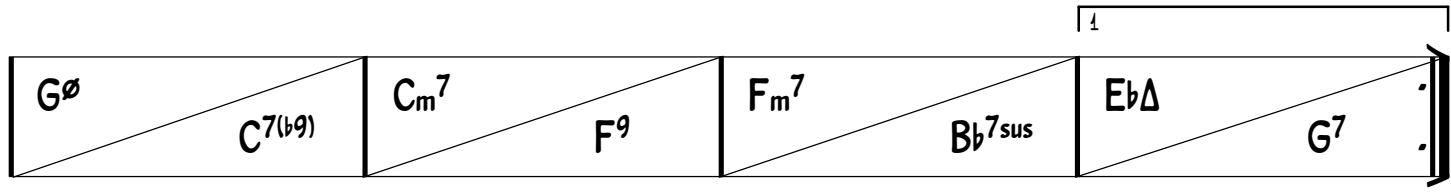
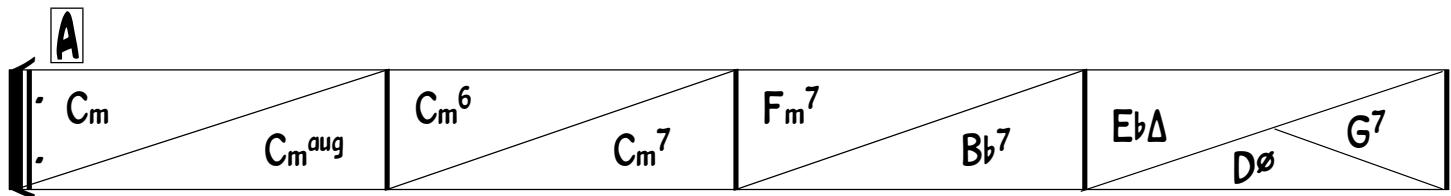
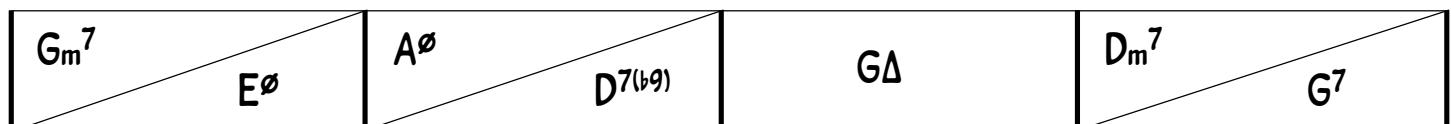
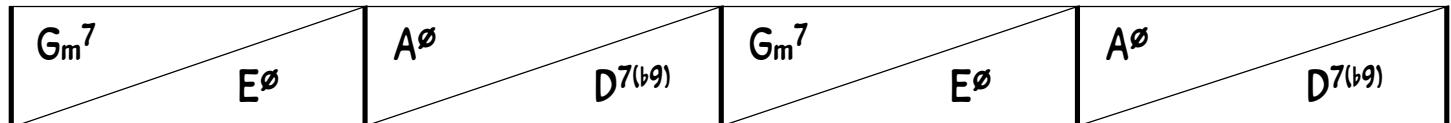
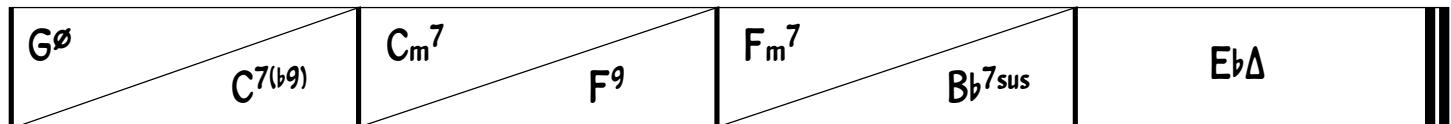
Now YOU SAY YOU LOVE ME WELL, JUST TO PROVE YOU DO COME ON AND  
G<sub>ø</sub> C<sup>7(b9)</sup> C<sub>m</sub><sup>7</sup> F<sup>9</sup> F<sub>m</sub> B<sub>b</sub><sup>7sus</sup> E<sub>b</sub>Δ

CRY ME A RI-VER I CRIED A RI-VER O-VER YOU

(BALLAD)

CRY ME A RIVER

ARTHUR HAMILTON

**B****A**

(BALLAD)

# CRYSTAL SILENCE

CHICK COREA

A Am<sup>7</sup> Em<sup>7</sup> FΔ B<sub>m</sub><sup>7</sup> B<sub>b</sub>Δ<sup>(#11)</sup> A<sub>m</sub><sup>9</sup> B<sub>m</sub> C D<sup>7sus</sup> E<sup>7(#9)</sup> A<sub>m</sub><sup>9</sup> B<sub>b</sub>Δ<sup>(#11)</sup>

D<sub>m</sub><sup>7</sup> E<sup>7(#9)</sup> D<sub>m</sub><sup>7</sup> E<sup>7(#9)</sup> FΔ G<sup>7sus</sup> A<sub>m</sub><sup>9</sup>

DΔ A<sub>m</sub><sup>7</sup> B<sub>b</sub>Δ F<sub>m</sub><sup>7</sup> CΔ<sup>#5</sup> G<sub>m</sub><sup>7</sup> B<sup>7+</sup> E<sup>7(b9)</sup>

A Am<sup>7</sup> Em<sup>7</sup> FΔ B<sub>m</sub><sup>7</sup> B<sub>b</sub>Δ<sup>(#11)</sup>

Am<sup>9</sup> B<sub>m</sub> C D<sup>7sus</sup> E<sup>7(#9)</sup> Am<sup>9</sup> B<sub>b</sub>Δ<sup>(#11)</sup> N.C.

FΔ/A A<sub>m</sub><sup>9</sup>

TO CODA

Solo Break----->

(MÉD. BOSSA)

DANS MON JARDIN D'HIVER

BENJAMIN BIOLAY

**A**

E∅ A7(b9) Dm<sup>7</sup>

JE VOUDRAIS DU SOLEIL VERT DES DENTELLES ET DES THÉI-ÈRES DES PHO-TOS DE  
LA LU-MIÈRE COMME EN NOU-VELLE ANGLE-TERRE JE VEUX CHAN-GER

E∅ A7(b9) Dm<sup>7</sup>

BORD DE MER DANS MON JARDIN D'HI-VER JE VOUDRAIS DE  
O'ATMOS-PHÈRE DANS MON JARDIN D'HI-VER TA ROBE À

**B**

G<sub>m</sub><sup>7</sup> C<sup>9</sup> FΔ E∅ A7(b9) Dm<sup>7</sup>

FLEUR SOUS LA PLUIE DE NO-VEMBRE MES MAINS QUI COURSENT JE N'EN PEUX PLUS DE T'ATTENDRE LES AN-NÉES

G<sub>m</sub><sup>7</sup> C<sup>9</sup> FΔ E∅ A7(b9) Dm<sup>7</sup>

PASSENT QU'IL EST LOIN LÀ-GE TENORE NUL NE PEUT NOUS EN-TENDRE JE VOUDRAIS DU

A E∅ A7(b9) Dm<sup>7</sup>

FRED AS-TAIRE RE-VOIR UN LA-TÉ-CO-ÈRE JE VOUDRAIS TOU-  
NER PAR TERRE COMME AU LONG DES GOL-FES CLAIRES T'EM-BRAS-SER LES

E∅ A7(b9) Dm<sup>7</sup>

TOURS TE PLAIRE DANS MON JARDIN D'HI-VER JE VEUX DÉ-TEU  
VEUX OU-VERTS DANS MON JARDIN D'HI-VER

**A**

E∅	A7(b9)	Dm <sup>7</sup>	
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E∅

A7(b9)

Dm<sup>7</sup>

x

**B**

G <sub>m</sub> <sup>7</sup>	C <sup>9</sup>	FΔ	
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E∅

A7(b9)

Dm<sup>7</sup>

x

# DESAFINADO

(MED. BOSSA)

TOM SOSIM

**A**

**B**

**C**

**A**

FΔ	x	G <sup>7(b5)</sup>	x
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**G<sub>m</sub><sup>7</sup>**      **C<sup>7</sup>**      **A<sup>ø</sup>**      **D<sup>7(b9)</sup>**

**1**

G <sub>m</sub> <sup>7</sup>	E <sup>ø</sup>	A <sup>7(b9)</sup>	D <sup>7</sup>	A <sup>ø</sup>	D <sup>7(b9)</sup>	G <sup>7(b9)</sup>	G <sub>b</sub> Δ	(C <sup>7(b9)</sup> )
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**2.**

G <sub>m</sub> <sup>7</sup>	B <sub>b</sub> m <sup>6</sup>	FΔ	B <sup>ø</sup>	E <sup>7(#9)</sup>	AΔ	B <sub>b</sub> o <sup>7</sup>	B <sub>m</sub> <sup>7</sup>	E <sup>7</sup>
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**3**

AΔ	B <sub>b</sub> o <sup>7</sup>	B <sub>m</sub>	E <sup>7</sup>	AΔ	F#m <sup>7</sup>	B <sub>m</sub> <sup>7</sup>	E <sup>7</sup>
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**CΔ**      **C#<sup>7</sup>**      **D<sub>m</sub><sup>7</sup>**      **G<sup>7</sup>**      **G<sub>m</sub><sup>7</sup>**      **E<sub>b</sub>m<sup>6</sup>**      **G<sup>7</sup>**      **C<sup>7(b9)</sup>**

**C**

FΔ	G <sup>7(b5)</sup>	G <sub>m</sub> <sup>7</sup>	C <sup>7</sup>	A <sup>ø</sup>	D <sup>7(b9)</sup>
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**G<sub>m</sub><sup>7</sup>**      **B<sub>b</sub>m<sup>6</sup>**      **FΔ**      **D<sub>m</sub><sup>7</sup>**      **G<sup>7</sup>**

**B<sub>b</sub>m<sup>7</sup>**      **E<sub>b</sub><sup>9</sup>**      **G<sup>7</sup>**      **G<sub>m</sub><sup>7</sup>**      **C<sup>7</sup>**      **F<sup>6</sup>**      (C<sup>7</sup>)

**A**

FΔ	x	G <sup>7(b5)</sup>	x
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**G<sub>m</sub><sup>7</sup>**      **C<sup>7</sup>**      **A<sup>ø</sup>**      **D<sup>7(b9)</sup>**

**1**

G <sub>m</sub> <sup>7</sup>	E <sup>ø</sup>	A <sup>7(b9)</sup>	D <sup>7</sup>	A <sup>ø</sup>	D <sup>7(b9)</sup>
-----------------------------	----------------	--------------------	----------------	----------------	--------------------

**G<sup>7(b9)</sup>**      x      G<sub>b</sub>Δ      (C<sup>7(b9)</sup>)

2

$G_m^7$	$B_{bm}^6$	$F\Delta$	$B\emptyset$ $E^{7(\#9)}$
---------	------------	-----------	------------------------------

$A\Delta$	$B_b^o7$	$B_m^7$	$E^7$
-----------	----------	---------	-------

B

$A\Delta$	$B_b^o7$	$B_m^7$	$E^7$
-----------	----------	---------	-------

$A\Delta$	$F_{bm}^7$	$B_m^7$	$E^7$
-----------	------------	---------	-------

$C\Delta$	$C_{bm}^o7$	$D_m^7$	$G^7$
-----------	-------------	---------	-------

$G_m^7$	$E_{bm}^6$	$G^7$	$C^{7(b9)}$
---------	------------	-------	-------------

C

$F\Delta$	$\not\exists$	$G^{7(b5)}$	$\not\exists$
-----------	---------------	-------------	---------------

$G_m^7$	$C^7$	$A\emptyset$	$D^{7(b9)}$
---------	-------	--------------	-------------

$G_m^7$	$B_{bm}^6$	$F\Delta$	$D_m^7$
---------	------------	-----------	---------

$G^7$	$\not\exists$	$B_{bm}^7$	$E_{b9}$
-------	---------------	------------	----------

$G^7$	$G_m^7$ $C^7$	$F^6$	$(C^7)$
-------	------------------	-------	---------

# DOLPHIN DANCE

(MED. SWING)

HERBIE HANCOCK

**INTRO**

The musical score consists of eight staves of piano notation. Staff 1 (top) shows a bass line with a treble clef, followed by a treble staff with chords E♭Δ, D♭Δ/E♭, E♭Δ, D∅, and G7(♭9). Staff 2 starts with A (Cm7), followed by A♭Δ9(♯11), Cm7, Am7, and D7. Staff 3 starts with GΔ, followed by Abm7, Fm11, and Fm/B♭. Staff 4 starts with Cm7, followed by Am11 and D13. Staff 5 starts with B (GΔ), followed by G13 sus4, A/G, and EbΔ♭5. Staff 6 starts with F13 sus4, followed by F13(♭9), F13 sus4, Em9, and A13. Staff 7 starts with Eb9(♯11), followed by Am7, D13, Bm7, E13, and Dm7. Staff 8 starts with C#m7(add 11), followed by Gb13, DΔ/E, CΔ/E, DΔ/E, CΔ/E, and ends with a solo section. Staff 9 starts with C (D♭Δ/E♭), followed by B♭13(♭9)/E♭, C7(♯9)/E♭, G7(Alt), and DΔ/E. Staff 10 (bottom) shows a bass line with a treble clef.

**SOLO SECTION**

**To CODA** (marked with a red circle and a plus sign)

**Solo sur AB, C en interlude, puis D.S al CODA**

(MEO SWING)

DOLPHIN DANCE

HERBIE HANCOCK

## INTRO

E♭Δ

D♭Δ/E♭

E♭Δ

D∅

G7(♭9)

A

Cm<sup>7</sup>

A♭Δg(♯11)

Cm<sup>7</sup>A♭m<sup>7</sup>D<sup>7</sup>

GΔ

A♭m<sup>7</sup>Fm<sup>11</sup>

Fm/B♭

Cm<sup>7</sup>

⋮

Am<sup>11</sup>D<sup>13</sup>

B

GΔ

G<sup>13 sus4</sup>

A/G

E♭Δ<sup>♭5</sup>F<sup>13 sus4</sup>F<sup>13(♭9)</sup>F<sup>13 sus4</sup>E<sub>m</sub><sup>9</sup>A<sup>13</sup>E♭<sup>9(♯11)</sup>A<sub>m</sub><sup>7</sup>D<sup>13</sup>E<sup>13</sup>D<sub>m</sub><sup>7</sup>C♯<sub>m</sub><sup>7(add 11)</sup>G♭<sup>13</sup>

DΔ/E

CΔ/E

DΔ/E

CΔ/E



C

D♭Δ/E♭

B♭<sup>13(♭9)</sup>C<sup>7(♯9)</sup>G<sup>7(Alt)</sup>

(MED. SWING)

DON'T GET AROUND MUCH ANYMORE

D. ELLINGTON &amp; B. RUSSEL

N.C.

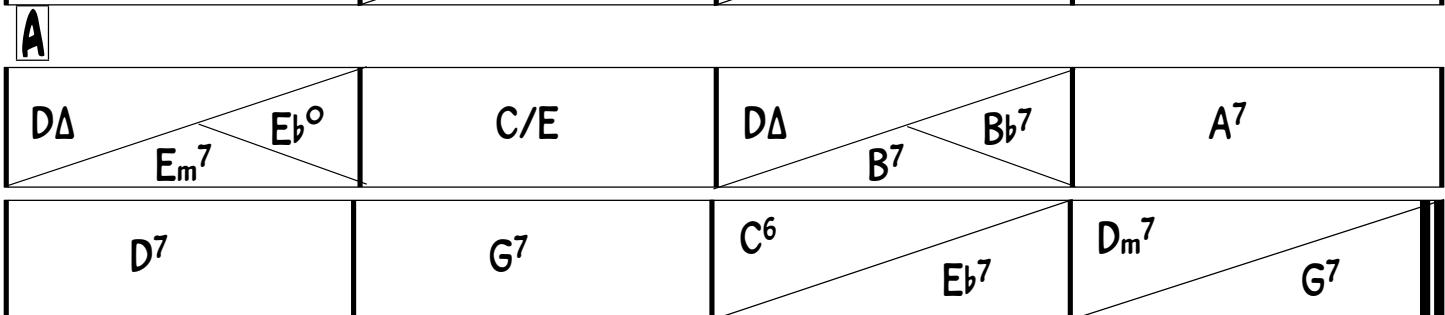
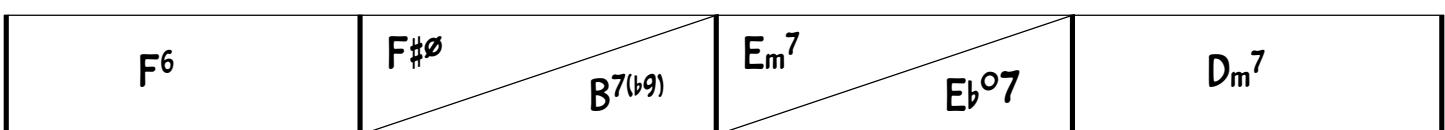
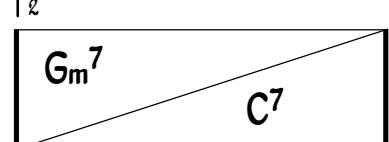
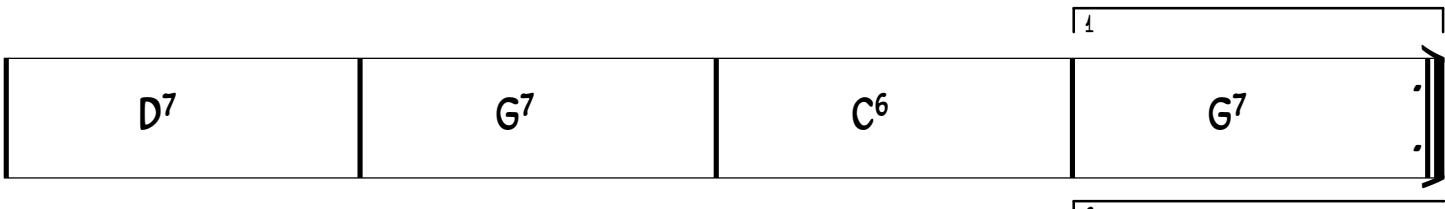
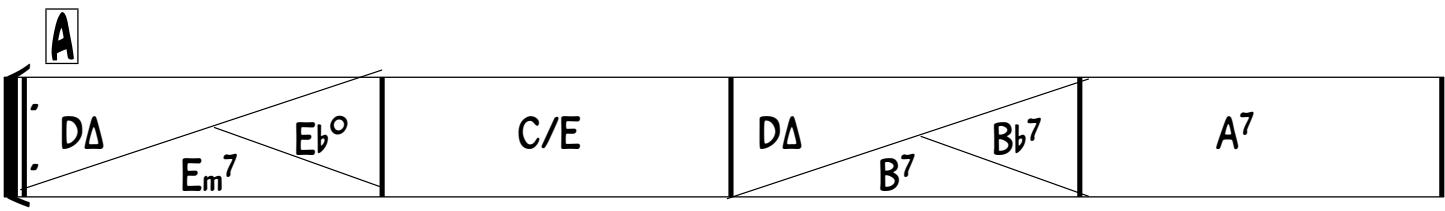
**A** CΔ D<sub>m</sub><sup>7</sup> D<sup>#</sup><sup>ø</sup> C/E      C<sup>7</sup> B<sup>7</sup> B<sub>b</sub><sup>7</sup> A<sup>7</sup>

D<sup>7</sup> G<sup>7</sup> 1. C<sup>6</sup> G<sup>7</sup> N.C. 2. C<sup>6</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup>

**B**

F<sup>6</sup> F<sup>#</sup><sup>ø</sup> CΔ C<sup>7</sup> F<sup>6</sup> F<sup>#</sup><sup>ø</sup> B<sup>7(b9)</sup> E<sub>m</sub><sup>7</sup> E<sub>b</sub><sup>ø</sup> D<sub>m</sub><sup>7</sup> N.C.

**A** CΔ D<sub>m</sub><sup>7</sup> D<sup>#</sup><sup>ø</sup> C/E      C<sup>7</sup> B<sup>7</sup> B<sub>b</sub><sup>7</sup> A<sup>7</sup>      D<sup>7</sup> G<sup>7</sup>      C<sup>6</sup>(E<sub>b</sub><sup>7</sup> D<sub>m</sub><sup>7</sup> G<sup>7</sup>)



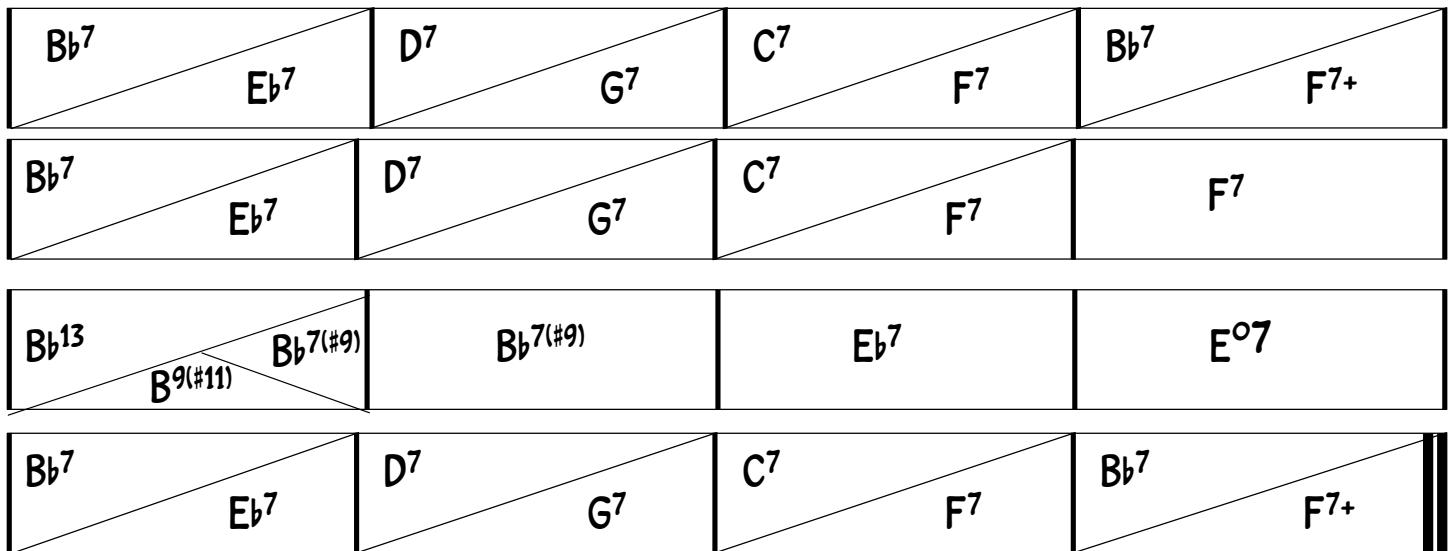
(MED. SWING)

# DOXY

SONNY ROLLINS

(AS PLAYED BY SONNY ROLLINS)

Musical score for "DOXY" by Sonny Rollins, featuring two staves of music. The top staff shows a melodic line with various chords above the notes: B♭7, E♭7, D7, G7, C7, F7, B♭7, F7+. The bottom staff shows a bass line with chords: B♭13, B9(#11), B♭7(#9), E♭7, D7, G7, C7, F7, B♭7, F7+. The score is in 4/4 time, with a key signature of one flat.



(MED. LATIN/ROCK)

# EIGHTY-ONE

RON CARTER

(AS PLAYED BY MILES DAVIS)

F<sup>9sus</sup> B<sub>b</sub><sup>9sus</sup> (G<sub>b</sub>Δ/B<sub>b</sub>) F<sup>9sus</sup>

B<sub>b</sub><sup>9sus</sup>

C<sup>9sus</sup> B<sub>b</sub><sup>9sus</sup> F<sup>9sus</sup>

F<sup>9sus</sup>

BASS AND PIANO SIMILE

B<sub>b</sub><sup>9sus</sup> F<sup>9sus</sup>

C<sup>9sus</sup> B<sub>b</sub><sup>9sus</sup> F<sup>9sus</sup>

F <sup>9sus</sup>	⋮	⋮	⋮
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B <sub>b</sub> <sup>9sus</sup>	⋮	F <sup>9sus</sup>	⋮
--------------------------------	---	-------------------	---

C <sup>9sus</sup>	B <sub>b</sub> <sup>9sus</sup>	F <sup>9sus</sup>	⋮
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(MEDIUM STRAIGHT EIGHTHS)

# ELM

RICHIE BERRARD

INTRO RYTHMIQUE 8 PREMIÈRES MESURES DE [A]

The musical score consists of six staves of music. Staff 1 (Bassoon) and Staff 2 (Double Bass) play eighth-note patterns. Staff 3 (Piano) shows chords: F#°7/G, Gm, F#°7/G, Gm. Staff 4 (Piano) shows chords: Ab/C, D7/C, Bb△#5 9, E7(#9), EbΔ9(#11). Staff 5 (Piano) shows chords: A∅(11), AbΔ9(#11), Em11. Staff 6 (Piano) shows chords: G. Red text labels "THEMES ET SOLOS" and "DERNIER THÈME" are placed above the piano parts. Staff 7 (Piano) shows chords: CΔ/G, F#°7/G, GΔ9, GΔ, F#°7/G. Staff 8 (Piano) shows chords: G⁹sus, GΔ, FΔ/C, D7/C, G/B, Baug, EbΔ/Bb. Staff 9 (Piano) shows chords: A∅(11), AbΔ9(#11). Staff 10 (Piano) shows chords: G(sus), Gadd9, G(b13).

# EQUINOX

(MED. LATIN)

JOHN COLTRANE

[INTRO]

PIANO

BASSO

3x5 4x5

(RHYTHM SECTION CONT. SIMILE)

[HEAD]

F<sub>m</sub><sup>9</sup> (F<sup>6</sup><sub>9</sub> D<sub>b</sub>/F) C<sub>m</sub><sup>7</sup>

A<sub>b</sub><sup>13</sup> G<sup>7</sup><sub>b9</sub> sus4 G<sup>7</sup> alt C<sub>m</sub><sup>7</sup>

C <sub>m</sub> <sup>7</sup>	✓.	✓.	✓.
F <sub>m</sub> <sup>9</sup>	✓.	C <sub>m</sub> <sup>7</sup>	✓.
A <sub>b</sub> <sup>13</sup>	G <sup>7</sup> <sub>b9</sub> sus4 G <sup>7</sup> (Alt)	C <sub>m</sub> <sup>7</sup>	✓.

(MED. BALLAD)

# EVERYTHING HAPPENS TO ME

MATT DENIS

**A** C<sub>m</sub><sup>9</sup> F<sup>7</sup> D<sub>m</sub><sup>7</sup> C<sup>#</sup><sup>o</sup> C<sub>m</sub><sup>7</sup> F<sup>7</sup> (E<sub>b</sub><sup>7</sup>)

I MAKE A DATE FOR GOLF, AND YOU CAN BET YOUR LIFE IT RAINS  
NE-VER MISS A THING. I'VE HAD THE MEASLES AND THE MUMPS      I TRY TO GIVE A PAR-TY, AND THE  
AND EV'-RY TIME I PLAY AN ACE, MY

D<sup>ø</sup> G<sup>7</sup> B<sup>ø</sup><sup>7</sup> C<sup>ø</sup> D<sub>m</sub><sup>7</sup> G<sup>9</sup>

GUY UP-STAIRS COM-PLAINS      I GUESS I'LL GO THROUGH LIFE, JUST CAT-CHING COLOS AND MISSING TRAINS  
PART-NER AL-WAYS TRUMPS      I GUESS I'M JUST A FOOL, WHO NE-VER LOOKS BE-FORE HE JUMPS

1. C<sub>m</sub><sup>7</sup> F<sup>7</sup> B<sub>b</sub><sup>Δ</sup> 2. C<sub>m</sub><sup>7</sup> F<sup>7</sup> B<sub>b</sub><sup>6</sup>

EV'-RY-THING HAP-PENS TO ME      EV'-RY-THING HAP-PENS TO ME. AT

**B** F<sub>m</sub><sup>11</sup> B<sub>b</sub>7<sup>alt</sup> E<sub>b</sub><sup>Δ</sup> (C<sub>m</sub><sup>7</sup>) F<sub>m</sub><sup>11</sup> B<sub>b</sub>7<sup>alt</sup> E<sub>b</sub><sup>Δ</sup>

FIRST, MY HEART THOUGHT YOU COULD BREAK THIS SINK FOR ME      THAT LOVE WOULD TURN THE TRICK TO END DES-PAIR BUT

E<sub>m</sub><sup>11</sup> A7<sup>alt</sup> D<sup>Δ</sup> (B<sub>m</sub><sup>7</sup>) G<sub>m</sub><sup>7</sup> C<sup>7</sup> F<sup>9sus</sup> F<sup>7</sup>

NOW I JUST CAN'T FOOL THIS HEAD THAT THINKS FOR ME      I'VE MORTGAGED ALL MY CASTLES IN THE AIR      I'VE

**A** C<sub>m</sub><sup>9</sup> F<sup>7</sup> D<sub>m</sub><sup>7</sup> C<sup>#</sup><sup>o</sup> C<sub>m</sub><sup>7</sup> F<sup>7</sup> (E<sub>b</sub><sup>7</sup>) D<sup>ø</sup> G<sup>7</sup>

TE-LEGRAPHED AND PHONED AND SENT AN AIR MAIL SPECIAL TOO      YOUR ANSWER WAS GOODBYE AND THERE WAS E-VEN POSTAGE DUE

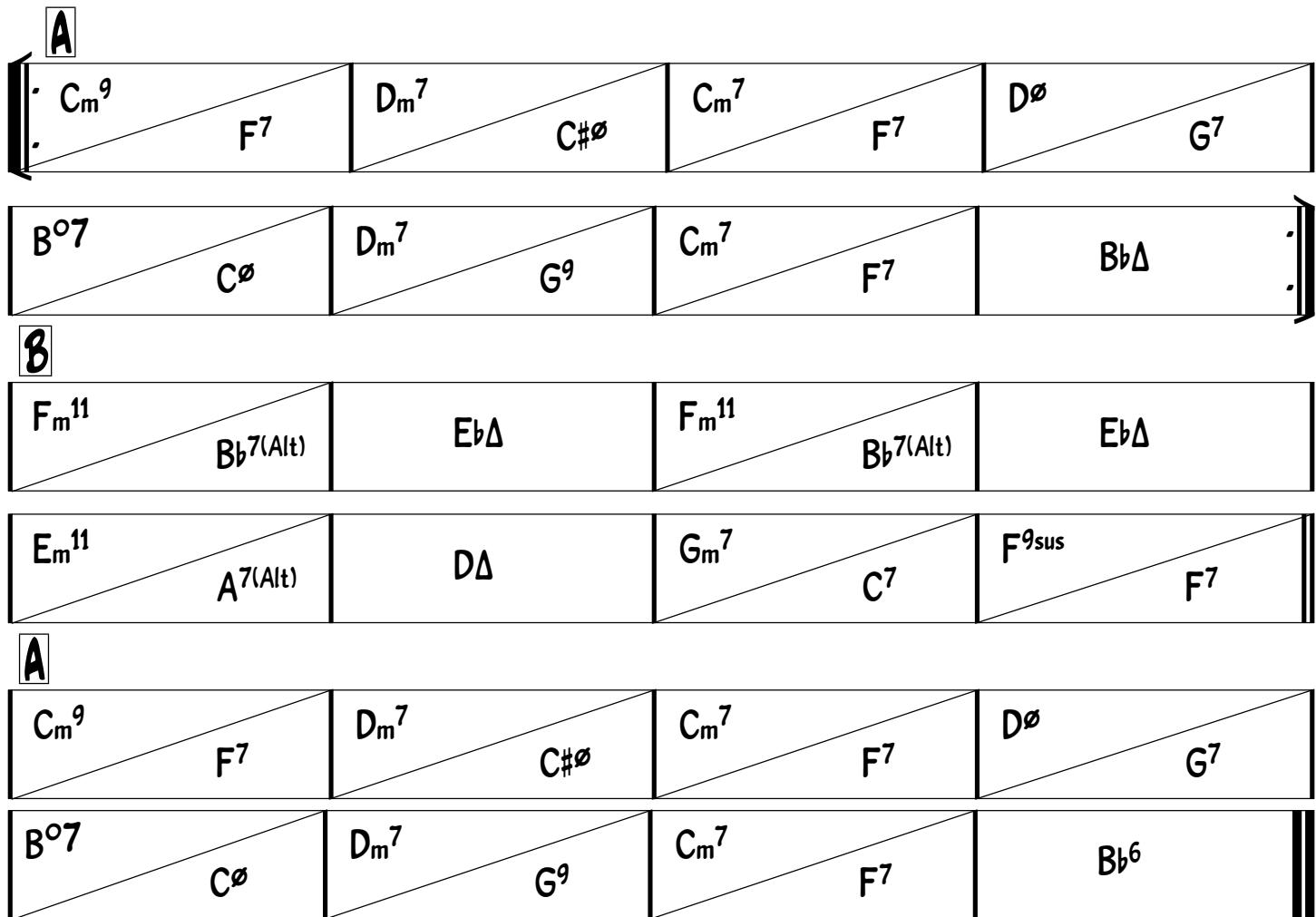
B<sup>ø</sup> C<sup>ø</sup> D<sub>m</sub><sup>7</sup> G<sup>9</sup> C<sub>m</sub><sup>7</sup> F<sup>13</sup> B<sub>b</sub><sup>6</sup>

FELL IN LOVE JUST ONCE, AND THEN IT HAD TO BE WITH YOU      EV'-RY-THING HAP-PENS TO ME

(MED. BALLAD)

EVERYTHING HAPPENS TO ME

MATT DENIS



(MED. SWING IN 2)

# FALLING GRACE

STEVE SWALLOW

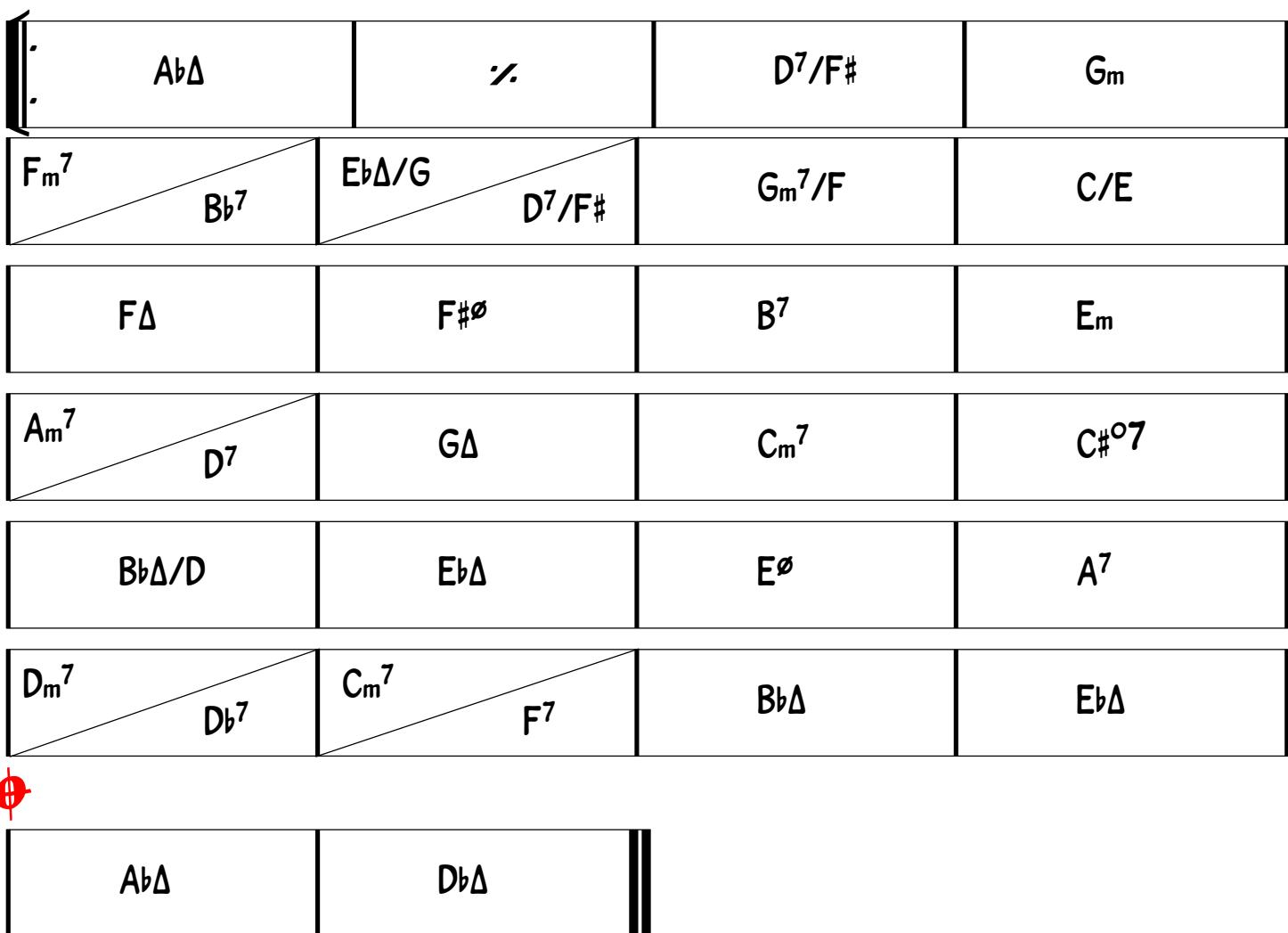
6

A♭Δ D<sup>7</sup>/F♯ G<sub>m</sub> F<sub>m</sub><sup>7</sup> B♭<sup>7</sup> E♭Δ/G D<sup>7</sup>/F♯ G<sub>m</sub><sup>7</sup>/F C/E

FΔ F♯∅ B<sup>7</sup> E<sub>m</sub> A<sub>m</sub><sup>7</sup> D<sup>7</sup> GΔ C<sub>m</sub><sup>7</sup> C♯<sup>07</sup>

B♭Δ/D E♭Δ E∅ A<sup>7</sup> D<sub>m</sub><sup>7</sup> D♭<sup>7</sup> C<sub>m</sub><sup>7</sup> F<sup>7</sup> B♭Δ E♭Δ

A♭Δ D♭Δ



# FOOTPRINTS

(MED. SWING)

WAYNE SHORTER

6

C <sub>m</sub> <sup>11</sup>	✓.	✓.	✓.
F <sub>m</sub> <sup>11</sup>	✓.	C <sub>m</sub> <sup>11</sup>	✓.
F <sub>#ø</sub>	F7 <sub>#11 13</sub>	E7 <sup>alt</sup>	A7 <sup>alt</sup>

(MED. SWING)

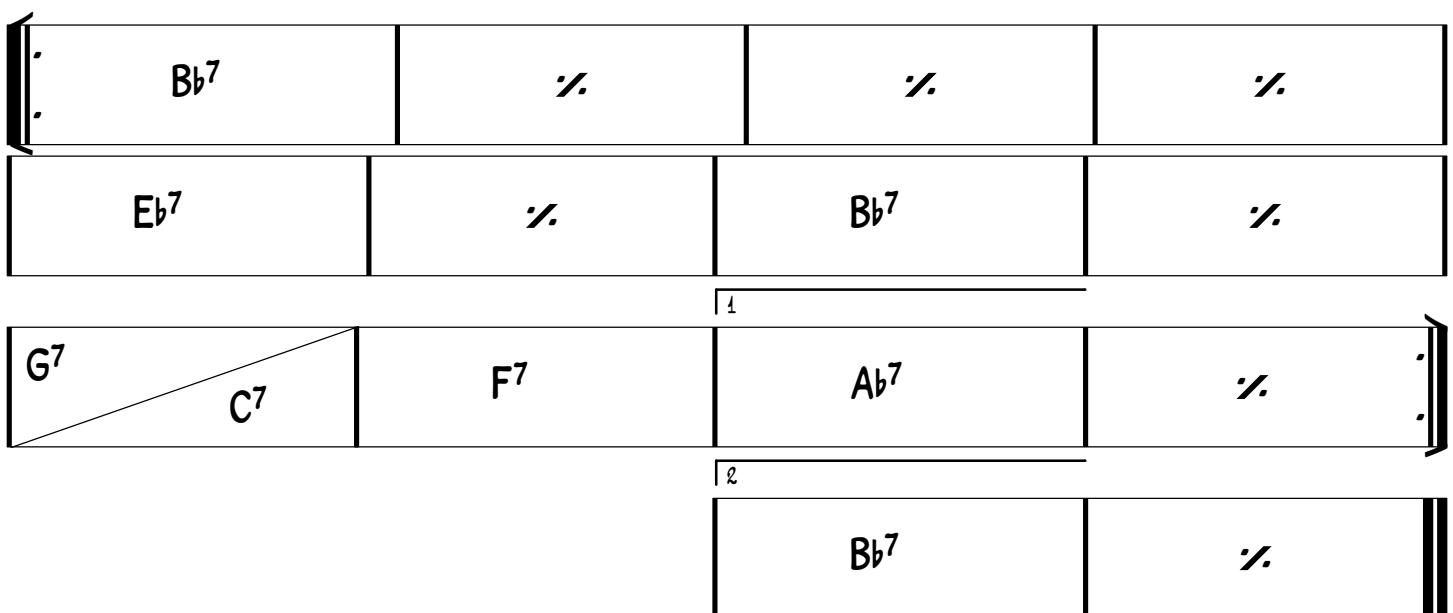
# FREDDIE FREELoader

MILES DAVIS

(AS PLAYED BY MILES DAVIS)

1. **B<sub>b</sub>7**    **E<sub>b</sub>7**    **B<sub>b</sub>7**    **A<sub>b</sub>7**

2. **F<sup>7</sup>**    **B<sub>b</sub>7**    **E<sub>b</sub>7**    **B<sub>b</sub>7**



(FAST FUNK/ROCK)

# FREEDOM JAZZ DANCE

EDDIE HARRIS

(AS PLAYED BY EDDIE HARRIS)

6

N.C. (B<sub>b</sub>7)

(BASSE OPTIONNELLE, SINON JOUER SUR B<sub>b</sub>7)

N.C. (B<sub>b</sub>7)

B<sub>b</sub>7

F<sub>m</sub><sup>11</sup> F<sub>#m</sub><sup>11</sup> G<sub>m</sub><sup>11</sup> A<sub>bm</sub><sup>11</sup> C<sub>m</sub>/F B<sub>b</sub>/F F<sup>7</sup> B<sub>b</sub>

B<sub>b</sub>7(<sup>#9</sup>)

(MED. UP SHUFFLE)

# FRIDAY NIGHT AT THE CADILLAC CLUB

BOB BERG

(AS PLAYED BY BOB BERG)

INTRO

C13 sus4 C13 Bb13 sus4 Bb13 C13 sus4 C13 Bb13 sus4 Bb13 C13 sus4 C13 sus4

C13 Bb13 sus4 Bb13 C13 sus4 C13 D13 sus4 D13 G13 sus4 G13 F13 sus4

F13 Eb13 sus4 Eb13 D13 D13 Db13 sus4 Db13 C13 sus4

C13 B13 sus4 B13 Bb13 sus4 Bb13 A7 alt

FΔ/G AbΔ#5 G7 alt C13

Bb13 sus4 Bb13 Eb13 sus4 Eb13 D13 sus4 D13 C13 sus4

# FULL HOUSE

(MED. JAZZ WALTZ)

WES MONTGOMERY

**INTRO** N.C.

1. 2.

1. 3 2. 4

8

A

1. 2.

N.B. DANS LES PASSAGES À 2 VOIX LA MÉLODIE ORIGINELLE EST CELLE DU BAS

(MED. JAZZ WALTZ)

FULL HOUSE

WES MONTGOMERY

**A**

$F_m$	$B_b^7$	$F_m$	$B_b^7$
-------	---------	-------	---------

$F_m$	$B_b^7$	$D_b^7$	$C^{7(\#9)}$
-------	---------	---------	--------------

$F_m$	$B_b^7$	$F_m$	$B_b^7$
-------	---------	-------	---------

$F_m$	$B_b^7$	$D_b^7$	$F_m$
-------	---------	---------	-------

**B**

$B_b m^7$	$E_b^7$	$A_b \Delta$	$D_b^7$
-----------	---------	--------------	---------

$G_b^7$	$B\Delta$	$G\emptyset$	$C7^{\text{alt}}$
---------	-----------	--------------	-------------------

**A**

$F_m$	$B_b^7$	$F_m$	$B_b^7$
-------	---------	-------	---------

$F_m$	$B_b^7$	$D_b^7$	$C^{7(\#9)}$
-------	---------	---------	--------------

$F_m$	$B_b^7$	$F_m$	$B_b^7$
-------	---------	-------	---------

$F_m$	$B_b^7$	$D_b^7$	$F_m$
-------	---------	---------	-------

# GIBRALTAR

(FAST LATIN ROCK)

FREDDIE HUBBARD

(AS PLAYED BY FREDDIE HUBBARD)

A LATIN

G<sub>m</sub><sup>7</sup> F<sup>7</sup> G<sub>m</sub><sup>7</sup> F<sup>7</sup>

G<sub>m</sub><sup>7</sup> F<sup>7</sup> G<sub>m</sub><sup>7</sup> F<sup>7</sup>

G<sub>m</sub><sup>7</sup>

F<sup>7</sup>

G<sub>m</sub><sup>7</sup>

F<sup>7</sup>

G<sub>m</sub><sup>7</sup>

F<sup>7</sup>

G<sub>m</sub><sup>7</sup>

F<sup>7</sup>

B<sub>b</sub><sup>13</sup>

SWING

E<sub>b</sub><sup>Δ</sup>

A<sup>7</sup>

A<sub>b</sub><sup>13</sup>

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

LATIN

G<sub>m</sub><sup>7</sup>

F<sup>7</sup>

G<sub>m</sub><sup>7</sup>

F<sup>7</sup>

1.

2.

8 A<sup>7sus</sup>

C<sup>7sus</sup>

E<sub>b</sub><sup>7sus</sup>

F<sup>#7sus</sup>

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

A G<sub>m</sub><sup>7</sup>

F<sup>7</sup>

B<sub>b</sub><sup>13</sup>

SWING

E<sub>b</sub><sup>Δ</sup>

A<sup>7</sup>

A<sub>b</sub><sup>13</sup>

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

LATIN

G<sub>m</sub><sup>7</sup>

F<sup>7</sup>

G<sub>m</sub><sup>7</sup>

F<sup>7</sup>

-

-

(EAST LATIN ROCK)

GIBRALTAZ

FREDDIE HUBBARD

(AS PLAYED BY FREDDIE HUBBARD)

## A| LATIN

G <sub>m</sub> <sup>7</sup>	F <sup>7</sup>	G <sub>m</sub> <sup>7</sup>	F <sup>7</sup>
-----------------------------	----------------	-----------------------------	----------------

G <sub>m</sub> <sup>7</sup>	F <sup>7</sup>	G <sub>m</sub> <sup>7</sup>	F <sup>7</sup>
-----------------------------	----------------	-----------------------------	----------------

G <sub>m</sub> <sup>7</sup>	F <sup>7</sup>	G <sub>m</sub> <sup>7</sup>	F <sup>7</sup>
-----------------------------	----------------	-----------------------------	----------------

G <sub>m</sub> <sup>7</sup>	F <sup>7</sup>	G <sub>m</sub> <sup>7</sup>	F <sup>7</sup>
-----------------------------	----------------	-----------------------------	----------------

## SWING

E <sub>b</sub> A	A <sup>7</sup>	A <sub>b</sub> <sup>13</sup>	D <sup>7(#9)</sup>
------------------	----------------	------------------------------	--------------------

## LATIN

G <sub>m</sub> <sup>7</sup>	F <sup>7</sup>	G <sub>m</sub> <sup>7</sup>	F <sup>7</sup>
-----------------------------	----------------	-----------------------------	----------------

## B

A <sup>7sus</sup>	✓	✓	✓
-------------------	---	---	---

C <sup>7sus</sup>	✓	✓	✓
-------------------	---	---	---

E <sub>b</sub> <sup>7sus</sup>	✓	✓	✓
--------------------------------	---	---	---

F <sub>#</sub> <sup>7sus</sup>	✓	✓	D <sup>7(#9)</sup>
--------------------------------	---	---	--------------------

G <sub>m</sub> <sup>7</sup>	F <sup>7</sup>	G <sub>m</sub> <sup>7</sup>	F <sup>7</sup>
-----------------------------	----------------	-----------------------------	----------------

G <sub>m</sub> <sup>7</sup>	F <sup>7</sup>	G <sub>m</sub> <sup>7</sup>	F <sup>7</sup>
-----------------------------	----------------	-----------------------------	----------------

E <sub>b</sub> A	A <sup>7</sup>	A <sub>b</sub> <sup>13</sup>	D <sup>7(#9)</sup>
------------------	----------------	------------------------------	--------------------

G <sub>m</sub> <sup>7</sup>	F <sup>7</sup>	G <sub>m</sub> <sup>7</sup>	F <sup>7</sup>
-----------------------------	----------------	-----------------------------	----------------

# GROOVIN' HIGH

(MED. UP BE-BOP)

DIZZY GILLESPIE

(AS PLAYED BY CHARLIE PARKER & DIZZY GILLESPIE)

The musical score consists of four staves of music. The first staff starts with a key signature of one flat (B-flat). Chords labeled include E♭⁶, A♭⁹, and D⁷. The second staff starts with E♭⁶, followed by G♭⁹ and C⁷. The third staff starts with F⁷, followed by F♯⁹ and F⁹. The fourth staff starts with B♭⁹, followed by G♭⁹, F♯⁹, F⁹, and B♭⁹(b9). The fifth staff starts with B♭⁹, followed by F⁹, D♭⁹, E♭⁶, and a final chord in parentheses, (F⁹ B♭⁹).

E♭⁶	✗	A♭⁹	D⁷
E♭⁶	✗	G♭⁹	C⁷
F⁷	✗	F⁹	B♭⁹
G♭⁹	F♯⁹	F⁹	B♭⁹(b9)
F⁹	D♭⁹	E♭⁶	F⁹ B♭⁹

(MED. SWING)

HAVE YOU MET MISS JONES?

LORENZ HART &amp; RICHARD ROGERS

**FΔ** **D<sup>7(b9)</sup>** **G<sub>m</sub><sup>7</sup>** **C<sup>7</sup>**

HAVE YOU MET MISS JONES?  
THEN I SAID, MISS JONES,  
SOME - ONE SAID AS WE SHOOK HANDS,  
UN - DER - STANDS

SHE WAS JUST MISS JONES TO ME.  
I'M A MAN WHO MUST BE  
FREE. AND ALL AT

ONCE I LOST MY BREATH, AND ALL AT  
ONCE WAS SCARED TO DEATH, AND ALL AT

ONCE I OWNED THE EARTH AND SKY.

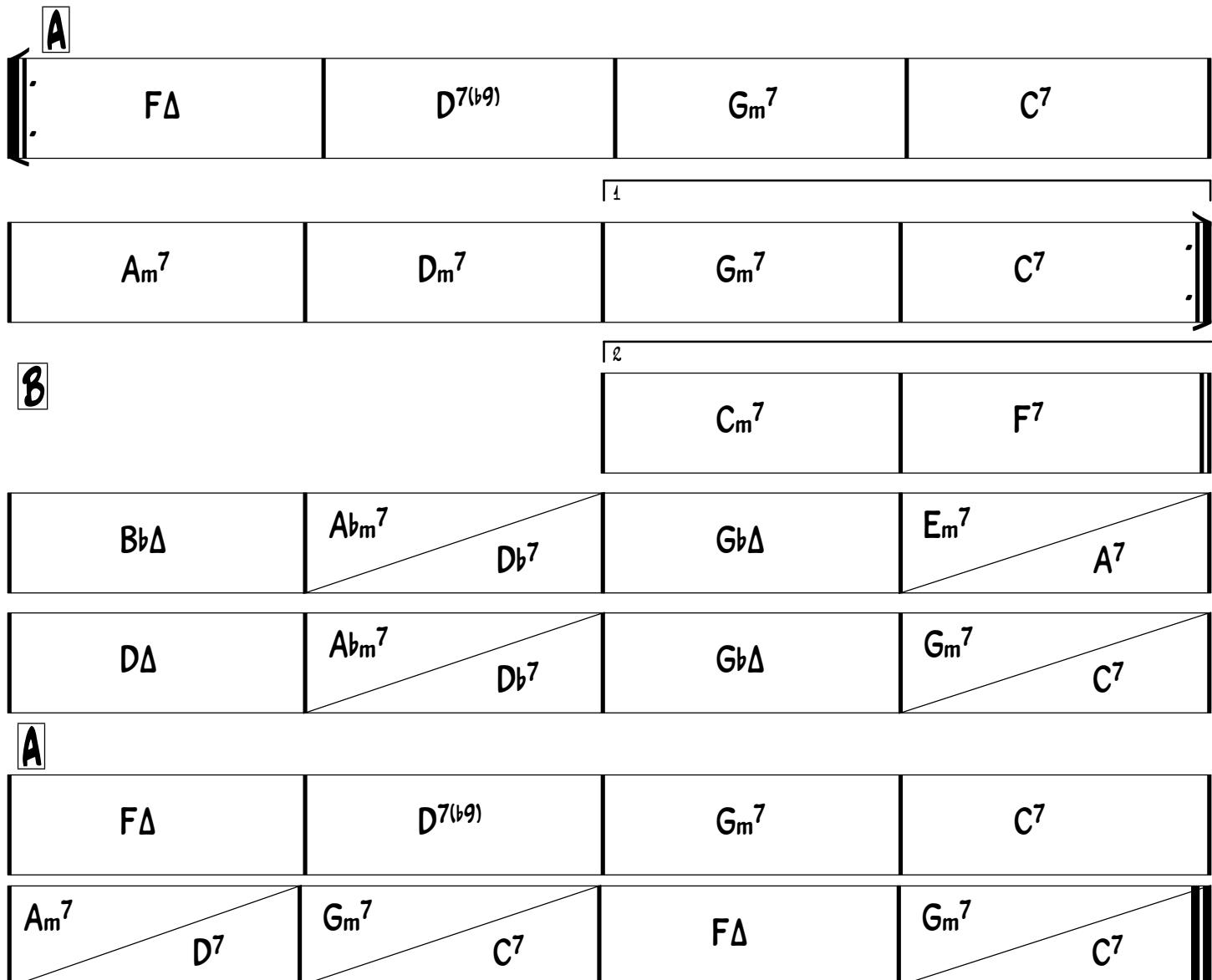
Now I've MET MISS JONES, AND WE'LL KEEP ON MEE - TING TILL WE  
DIE, MISS JONES AND I.

(G<sub>m</sub> C<sup>7</sup>)

(MEDIUM SWING)

HAVE YOU MET MISS JONES ?

LORENZ HART &amp; RICHARD ROGERS



# HEADIN' HOME

(MED. FUNK)

JOSHUA REEDMAN

(AS PLAYED BY JOSHUA REEDMAN)

INTRO

Two staves of musical notation. The top staff is in common time (C) and the bottom staff is in 12/8 time (G). The key signature is B-flat major (two flats). The notation consists of eighth and sixteenth note patterns.

1. 2.

The first measure is a rest. The second measure starts with a bass line. The third measure begins with a treble line. The fourth measure continues the bass line. The fifth measure begins with a treble line. The sixth measure continues the bass line. The key signature changes to A major (no sharps or flats). The notation includes eighth and sixteenth notes.

CONT. SIMILE

The first measure starts with a bass line. The second measure begins with a treble line. The third measure continues the bass line. The fourth measure begins with a treble line. The key signature changes to B7(9) (one sharp). The notation includes eighth and sixteenth notes.

D<sub>m</sub>

The first measure starts with a bass line. The second measure begins with a treble line. The third measure continues the bass line. The fourth measure begins with a treble line. The key signature changes to D<sub>m</sub>.

The first measure starts with a bass line. The second measure begins with a treble line. The third measure continues the bass line. The fourth measure begins with a treble line. The key signature changes to B7(9).

The first measure starts with a bass line. The second measure begins with a treble line. The third measure continues the bass line. The fourth measure begins with a treble line. The key signature changes to E<sub>m</sub>7, A7+, Ab7(13), G7, G<sub>b</sub>aug, F13, E7(9), and A7(Alt).

The first measure starts with a bass line. The second measure begins with a treble line. The third measure continues the bass line. The fourth measure begins with a treble line. The key signature changes to Eb7, D7, Db7, C9, B7(9), Bb7, E<sub>m</sub>7, and A7. The text "TO CODA" is written above the final measure.

2

D<sub>m</sub>

SOLI

B<sup>7(#9)</sup>

D<sub>m</sub> ON CUE

B<sub>b</sub><sup>13</sup> E<sub>m</sub><sup>7</sup> A<sup>7+</sup> A<sub>b</sub><sup>7(#13)</sup> G<sup>7</sup> G<sub>b</sub><sup>aug</sup> F<sup>13</sup> E<sup>7(#9)</sup> A<sup>7(Alt)</sup>

E<sub>b</sub><sup>7</sup> D<sup>7</sup> D<sub>b</sub><sup>7</sup> C<sup>9</sup> B<sup>7(#9)</sup> B<sub>b</sub><sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>7</sup> N.C.

DRUM FILE

D<sub>m</sub>

DRUM WITH BASS

O.S. AL CODA

(MED. SWING)

I CAN'T GET STARTED

V. DUKE &amp; I. GERSHWIN

A

CΔ A<sup>m</sup><sup>7</sup> D<sup>ø</sup> G<sup>7(b9)</sup> B<sup>m</sup><sup>7</sup> E<sup>7</sup> B<sup>bm</sup><sup>7</sup> E<sup>b7</sup> A<sup>m</sup><sup>7</sup> D<sup>7</sup> A<sup>bm</sup><sup>7</sup> D<sup>b7</sup>

I'VE FLOWN A-ROUND THE WORLD IN A PLANE I'VE SETTLED RE - VO-LU - TIONS IN SPAIN THE NORTH POLE  
GOLF COURSE I'M UNDER PAR AND ALL THE MO - VIES WANT ME TO STAR I'VE GOT A

CΔ A<sup>m</sup><sup>7</sup> D<sup>ø</sup> G<sup>7(b9)</sup> E<sup>ø</sup> A<sup>7(#9)</sup> D<sup>m</sup><sup>7</sup> G<sup>7</sup> CΔ B<sup>b7</sup> CΔ

I HAVE CHAR - TED BUT CAN'T GET STAR-TED WITH YOU AROUND THE  
HOUSE, A SHOW PLACE BUT I GET NO PLACE WITH YOU YOU'RE SO SU-

B E<sup>m</sup><sup>7</sup> A<sup>7</sup> E<sup>m</sup><sup>7</sup> A<sup>7</sup> DΔ GΔ F<sup>#m</sup><sup>7</sup> E<sup>m</sup><sup>7</sup>

-PREME, LY-RICS I WRITE OF YOU SCHEME, JUST FOR A SIGHT OF YOU

D<sup>m</sup><sup>7</sup> G<sup>7</sup> D<sup>m</sup><sup>7</sup> G<sup>7</sup> CΔ A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

DREAM, BOTH DAY AND NIGHT OF YOU AND WHAT GOOD DOES IT DO? IN NEIN-TY

A CΔ A<sup>m</sup><sup>7</sup> D<sup>m</sup><sup>7</sup> G<sup>7</sup> B<sup>m</sup><sup>7</sup> E<sup>7</sup> B<sup>bm</sup><sup>7</sup> E<sup>b7</sup> A<sup>m</sup><sup>7</sup> D<sup>7</sup> A<sup>bm</sup><sup>7</sup> D<sup>b7</sup>

TWEN - TY NINE I SOLO SHORT IN ENGLAND I'M PRE - SEN - TED AT COURT BUT YOU'VE GOT

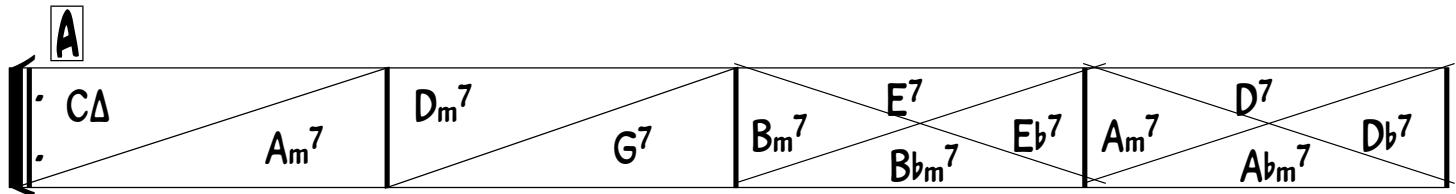
CΔ A<sup>m</sup><sup>7</sup> D<sup>ø</sup> G<sup>7(b9)</sup> CΔ (D<sup>m</sup><sup>7</sup> G<sup>7</sup>)

ME DOWN - HEARTED 'CAUSE I CAN'T GET STAR - TED WITH YOU

(MED. SWING)

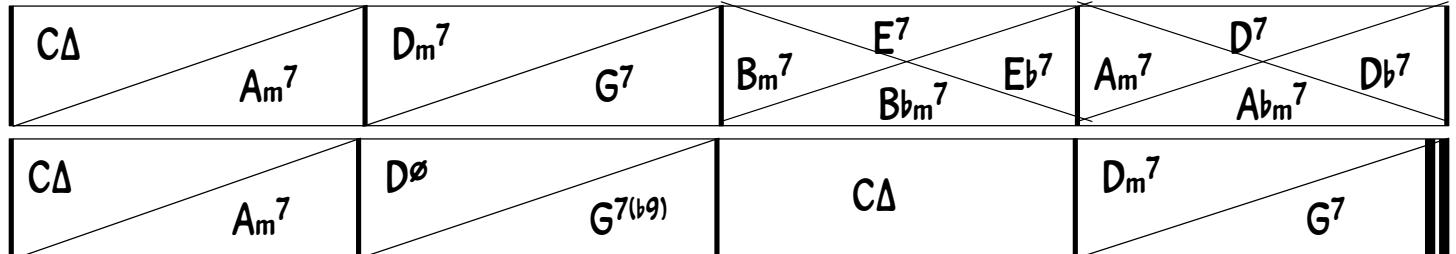
I CAN'T GET STARTED

V. DUKE &amp; I. GERSHWIN



1

2

**B****A**

CΔ

G7

(BALLAD)

I FALL IN LOVE TOO EASILY

JULE STYNE

**A**

Key signature: B-flat major (two flats)

Chords: F<sub>m</sub><sup>7</sup>, B<sub>b</sub>13(b9), E<sub>b</sub>Δ, A<sub>b</sub>Δ, D∅, G7<sup>alt</sup>, C<sub>m</sub><sup>7</sup>, A<sup>7(b5)</sup>

Lyrics: I FALL IN LOVE TOO EA-SI-LY, I FALL IN LOVE TOO FAST

Chords: D∅, G7<sup>alt</sup>, C<sub>m</sub><sup>7/Bb</sup>, A∅, A<sub>b</sub>7 #11 13, D∅, G7, A∅

Lyrics: I FALL IN LOVE TOO TER-RI-BLY HARD-, FOR LOVE TO E-VER LAST

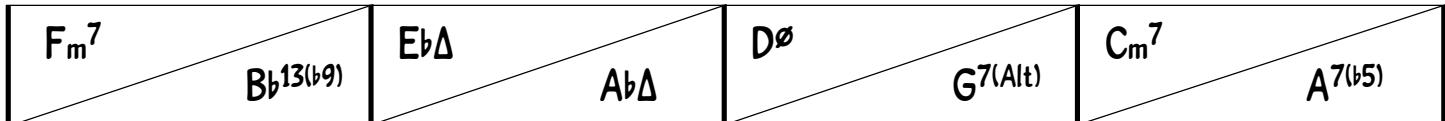
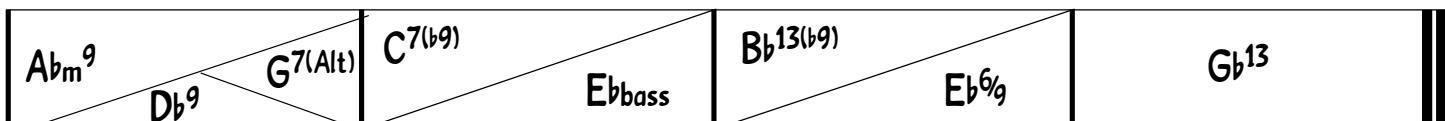
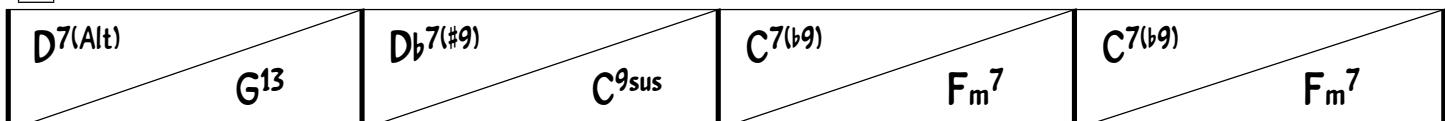
**B**

Chords: D7<sup>alt</sup>, G13, D<sub>b</sub>7(#9), C9sus, C7(b9), F<sub>m</sub><sup>7</sup>, C7(b9), F<sub>m</sub><sup>7</sup>

Lyrics: MY HEART SHOULD BE WELL SCHOoled 'CAUSE I'VE BEEN FOOLED IN THE PAST BUT STILL I

Chords: A<sub>b</sub>m<sup>9</sup>, D<sub>b</sub><sup>9</sup>, G7<sup>alt</sup>, C7(b9), F<sub>m</sub><sup>9</sup>, B<sub>b</sub>13(b9), E<sub>b</sub>6<sub>9</sub>, G<sub>b</sub>13

Lyrics: FALL IN LOVE SO EA-SI-LY—, I FALL IN LOVE TOO FAST

**A****B**

(MEDIUM UP SWING)

I LOVE YOU

COLE PORTER

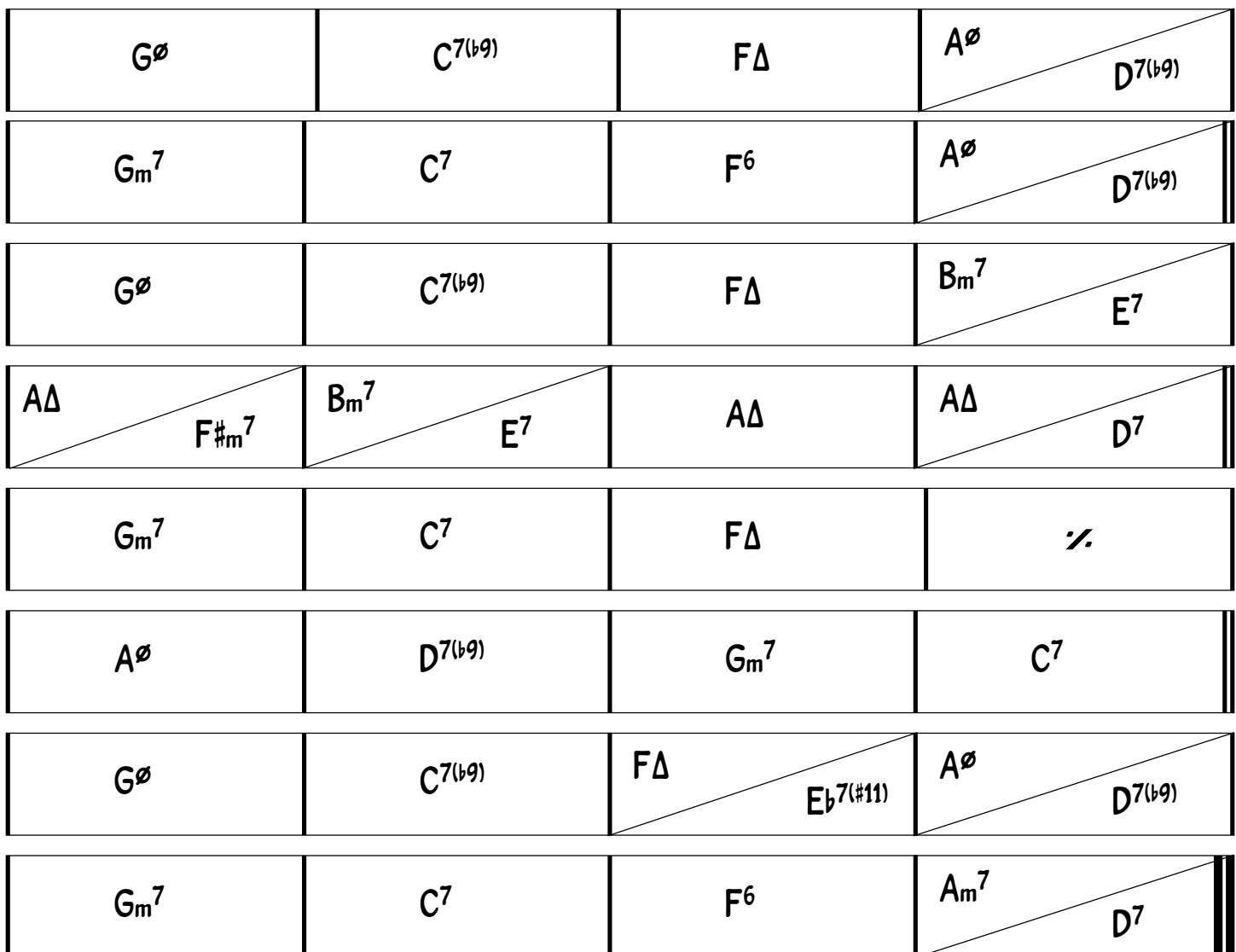
**Key Signature:** B-flat major (two flats)

**Chords:**

- G $\emptyset$
- C $7(b9)$
- F $\Delta$
- A $\emptyset$  D $7(b9)$
- G $m^7$
- C $7$
- F $6$
- A $\emptyset$  D $7(b9)$
- G $\emptyset$
- C $7(b9)$
- F $\Delta$
- B $m^7$  E $7$
- A $\Delta$
- F $\#m^7$  B $m$
- E $7$
- A $\Delta$
- D $7$
- G $m$
- C $7$
- F $\Delta$
- A $\emptyset$
- D $7(b9)$
- G $m^7$
- C $7$
- Spring A-GAIN
- AND BIRDS ON THE WING A-GAIN
- START TO SING A-GAIN
- THE OLD ME-LO-O-DY
- LOVE YOU
- THAT'S THE SONG OF SONGS
- AND IT ALL BELONGS TO YOU AND ME

**Lyrics:**

I LOVE YOU — COME THE APRIL BREEZE — I LOVE YOU — ECHOES THE HILLS —  
 LOVE YOU — THE GOLDEN DAWN AGREES — AS ONCE MORE SHE SEES DAF-FO-DILS — IT'S  
 SPRING A-GAIN AND BIRDS ON THE WING A-GAIN — START TO SING A-GAIN — THE OLD ME-LO-O-DY —  
 LOVE YOU — THAT'S THE SONG OF SONGS — AND IT ALL BELONGS TO YOU AND ME



# I MEAN YOU

(MED. SWING)

THELONIOUS MONK

(AS PLAYED BY THELONIOUS MONK)

**[INTRO / INTERLUDE] Eb<sup>7</sup>**

**A** FΔ      Db<sup>7</sup>      D<sup>7</sup>

**B** G<sub>m</sub>      C<sup>7</sup>      FΔ      G<sub>m</sub>      C<sup>7</sup>      FΔ

**A** Eb<sup>7</sup>      FΔ      Db<sup>7</sup>      C<sup>7</sup>      G<sub>m</sub>      C<sup>7</sup>

**A** FΔ      Db<sup>7</sup>      D<sup>7</sup>      G<sub>m</sub>      C<sup>7</sup>      FΔ      FΔ      Eb<sup>7</sup>

TOUER L'INTRO / INTERLUDE AVANT ET APRÈS LE PREMIER THÈME AINSI QU'APRÈS LE DERNIER. LA DERNIÈRE MESURE DU THÈME EST À 2/4 LOUPE QU'ELLE PRÉCÈDE L'INTERLUDE MAIS À 4/4 PENDANT LES SOLOS.

(MEO. SWING)

I MEAN YOU

THELONIOUS MONK

(AS PLAYED BY THELONIOUS MONK)

**INTRO / INTERLUDE**E<sub>b</sub><sup>7</sup>

X

X

X

**A**

FΔ

X

D<sub>b</sub><sup>7</sup>D<sup>7</sup>

1

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

FΔ

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

FΔ

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

X

FΔ

X

D<sub>b</sub><sup>7</sup>

X

C<sup>7</sup>G<sub>m</sub><sup>7</sup>C<sup>7</sup>**A**

FΔ

X

D<sub>b</sub><sup>7</sup>D<sup>7</sup>G<sub>m</sub><sup>7</sup>C<sup>7</sup>

FΔ

FΔ

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

(UP TEMPO SWING)

# IMPRESSIONS

JOHN COLTRANE

8

A D<sub>m</sub><sup>7</sup>

E<sub>b</sub>m<sup>7</sup>

1.

2.

A

B

A

(MED. SWING)

# INVITATION

B. KAPER & P. F. WEBSTER

**A**

**C**)  $Cm^9$  YOU AND YOUR SMILE HOLD A STRANGE IN-VI - TA - TION SOMEHOW IT SEEKS WE'VE SHED OUR DREAM BUT WE'RE  
TIME AF-TER TIME IN A ROOM FULL OF STRAN - GEES OUT OF THE BLUE, SUDDEN-LY YOU WERE THERE WHERE-

**B**

$C\#m^9$   $F\#7(\#5)$   $Bm^9$  E-VER I GO YOU'RE THE GLOW OF TEMP - TA - TION, GLANCING MY WAY IN THE GREY OF THE DAWN AND  
 $Am^9$   $D7(\#5)$   $Gm^9$   $Eb^9(\#11)$   $E7(\#5)$   $Am^9$   
ALWAYS YOUR SMILE HOLDS THAT STRANGE IN-VI - TA - TION THEN YOU ARE GONE WHERE OH WHERE HAVE YOU GONE HOW  
**A**

$Cm^9$  LONG MUST I LIVE IN A WORLD OF IL - LU - SION BE WHERE YOU ARE SO NEAR YET SO FAR, A - PART  
 $Ebm^9$   $B9(\#11)$   $F7(\#9)$   $Bb7(\#9)$   $Ebm^{\Delta}(D7 G7)$   
HOPING YOU'LL SAY WITH A SWEET IN-VI - TA - TION WHERE HAVE YOU BEEN? DARLING COME IN COME IN-TO MY HEART

(MEO. SWING)

INVITATION

B. KAPER &amp; P. F. WEBSTER

A

C <sub>m</sub> <sup>9</sup>	✗	✗	✗
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C <sub>m</sub> <sup>9</sup>	✗	F <sup>13</sup>	B <sub>b</sub> <sup>13</sup>
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E <sub>b</sub> <sub>m</sub> <sup>9</sup>	✗	✗	✗
--	---	---	---

E <sub>b</sub> <sub>m</sub> <sup>9</sup>	✗	A <sub>b</sub> <sup>13</sup>	D <sub>b</sub> <sup>13</sup>
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B

C <sub>#m</sub> <sup>9</sup>	C <sub>#m</sub> <sup>9</sup>	F <sub>#7</sub> ( <sup>#9</sup> <sub>b5</sub> )	B <sub>m</sub> <sup>9</sup>	✗
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B <sub>m</sub> <sup>9</sup>	B <sub>m</sub> <sup>9</sup>	E <sub>7</sub> ( <sup>#9</sup> <sub>b5</sub> )	A <sub>m</sub> <sup>9</sup>	✗
-----------------------------	-----------------------------	--	-----------------------------	---

A <sub>m</sub> <sup>9</sup>	B <sub>m</sub> <sup>9</sup>	D <sub>7</sub> ( <sup>#9</sup> <sub>b5</sub> )	G <sub>m</sub> <sup>9</sup>	✗
-----------------------------	-----------------------------	--	-----------------------------	---

E <sub>b</sub> <sup>9(#11)</sup>	✗	D <sub>7(b9)</sub>	G <sub>7+</sub>	G <sub>7</sub>
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A

C <sub>m</sub> <sup>9</sup>	✗	✗	✗
-----------------------------	---	---	---

C <sub>m</sub> <sup>9</sup>	✗	F <sup>13</sup>	B <sub>b</sub> <sup>13</sup>
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E <sub>b</sub> <sub>m</sub> <sup>9</sup>	✗	B <sub>9(#11)</sub>	✗
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F <sub>7(#9)</sub>	B <sub>b</sub> <sub>7(#9)</sub>	E <sub>b</sub> <sub>m</sub> <sup>Δ</sup>	D <sub>7</sub>	G <sub>7</sub>
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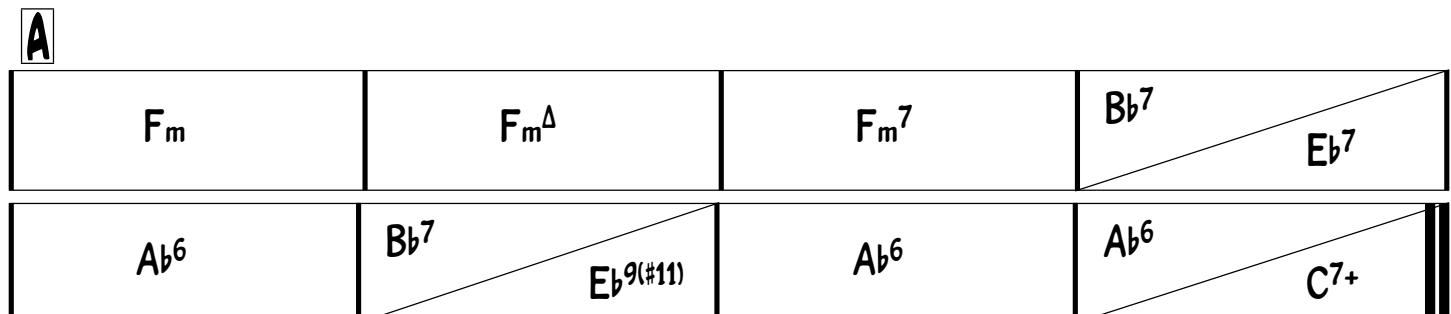
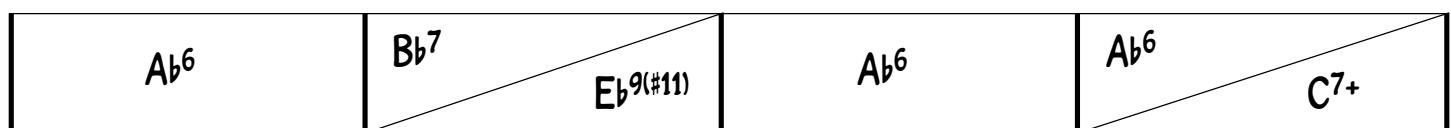
(MED. SWING)

# IN WALKED DUO

THELONIOUS MONK

(AS PLAYED BY THELONIOUS MONK)

Musical score for "In Walked Duo" by Thelonious Monk. The score consists of two staves of piano music. The top staff begins with a measure labeled 'A'. The chords are: F<sub>m</sub>, F<sub>m</sub><sup>Δ</sup>, F<sub>m</sub><sup>7</sup>, B<sub>b</sub><sup>7</sup>, E<sub>b</sub><sup>7</sup>, A<sub>b</sub><sup>6</sup>, B<sub>b</sub><sup>7</sup>, E<sub>b</sub><sup>9(#11)</sup>, A<sub>b</sub><sup>6</sup>, A<sub>b</sub><sup>6</sup>, (C<sup>7+</sup>). The bottom staff begins with a measure labeled 'B'. The chords are: F<sub>m</sub>, F<sub>m</sub><sup>Δ</sup>, F<sub>m</sub><sup>7</sup>, D<sub>b</sub><sup>7</sup>, B<sub>b</sub><sup>7</sup>, E<sub>b</sub><sup>7</sup>, A<sub>b</sub><sup>6</sup>, B<sub>b</sub><sup>7</sup>, E<sub>b</sub><sup>9(#11)</sup>, A<sub>b</sub><sup>6</sup>, A<sub>b</sub><sup>6</sup>, (C<sup>#59</sup>). The score includes measure numbers 1 through 10.



(BALLAD)

I REMEMBER CLIFFORD

BENNY GOLSON

(AS PLAYED BY ART FARMER &amp; BENNY GOLSON)

**[INTRO]** A♭Δ      B♭13      B♭13/A♭ G7      A♭○7

Cm7      Bbm7      Abm7      Gbm7      Fm9      Bb9sus      Bb7 b9 sus4

**A** E♭Δ      G7(b9)      A♭Δ      A○7      Gm/Bb      B○7      Cm      Cm/Bb

A∅      D7(♯5)      Gm7      Gm/F      E∅      A7(♯5)      Fm7      Bb7(b9)

**1.** A∅      D7(♯5)      G∅      C7(♯5)      Fm7      Bb7(♯5)/Ab      Gm7      A♭Δ

**B** A∅      D7(♯5)      Gm7      C7(♯5)      Fm7      Bb7(♯5)      E♭Δ

D∅      G7(♯5)      Cm7      Cm/Bb      A∅      D7(♯5)      Gm7      C9      Fm7      Bb7(♯5)

**A** E♭Δ      G7(b9)      A♭Δ      A○7      Gm/Bb      B○7      Cm      Cm/Bb

A∅      D7(♯5)      G∅      C7(♯5)      Fm7      Bb7(♯5)      E♭6      Bb7(b9)

**F#** Fm7      Bb7(♯5)/Ab      Gm7      F#m6      Fm7      Bb13      Bb13/Ab      G7      A♭○7

Cm7      Bbm7      Abm7      Gbm7      Fm9      Bb9sus      Bb7 b9 sus4      E♭Δ

(MEDIUM SHUFFLE ROCK)

# ISN'T SHE LOVELY

STEVIE WONDER

(AS PLAYED BY STEVIE WONDER)

**B** **C**) **C<sub>m</sub>7** **F<sup>7</sup>** **B<sub>b</sub>7sus** **E<sub>b</sub>Δ**

IS - N'T SHE LOVE - LY      IS - N'T SHE WON - DER - FUL      IS - N'T SHE  
IS - N'T SHE PRET - TY      TRU-LY THE AN - GEL'S BEST      BOY, I'M SO  
IS - N'T SHE LOVE - LY      LIFE AND LOVE ARE THE SAME      LIFE IS A -

**C<sub>m</sub>7** **F<sup>7</sup>** **B<sub>b</sub>7sus** **E<sub>b</sub>Δ**

PRE - CIOUS      LESS THAN ONE      MI - NUTE      OLD      I NEVER THOUGHT  
HAP - PY      WE HAVE BEEN      HEA - VEN      BLESSED      I CAN'T BE -  
I - SHA      THE MEA-NING      OF HER      NAME      LONDIE, IT COULD

**A<sub>b</sub>Δ** **G<sup>7(b9)</sup>** **C<sub>m</sub>7** **F<sup>7</sup>**

THROUGH LOVE WE'D BE      MA - KING ONE AS LOVE-LY      AS SHE      BUT IS - N'T SHE  
- LIEVE WHAT GOD HAS      DONE THROUGH US HE'S GIVEN LIFE      TO ONE      BUT IS - N'T SHE  
HAVE NOT BEEN DONE      WITH - OUT YOU WHO CON-CEIVED THE ONE      THAT'S SO VE - 24

**B<sub>b</sub>7sus** **To CODA H** **E<sub>b</sub>Δ** **(D<sub>m</sub>** **G<sup>7(b9)</sup>**)

LOVE - LY      MADE FROM LOVE  
LOVE - LY      MADE FROM LOVE  
LOVE - LY      MADE FROM LOVE



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

**C<sub>m</sub>7** **F<sup>7</sup>** **B<sub>b</sub>7** **E<sub>b</sub>Δ**

**C<sub>m</sub>7** **F<sup>7</sup>** **B<sub>b</sub>7** **E<sub>b</sub>Δ**

**A<sub>b</sub>Δ** **G<sup>7(b9)</sup>** **C<sub>m</sub>7** **F<sup>7</sup>**

**B<sub>b</sub>7** **/** **E<sub>b</sub>Δ** **D<sub>m</sub>** **G<sup>7(b9)</sup>**

(MED. SWING)

IT COULD HAPPEN TO YOU

T. VAN HEUSEN &amp; T. BURKE

(AS SUNG BY CHET BAKER)

**A**

**HIDE YOUR HEART FROM SIGHT** **LOCK YOUR DREAMS AT NIGHT** **IT COULD HAPPEN TO YOU**  
**KEEP AN EYE ON SPRING** **RUN WHEN CHURCH BELLS RING** **IT COULD HAPPEN TO YOU**

**B**

**1.**

**DON'T COUNT STARS OR YOU MIGHT STUM-BLE** **SOME-ONE DROPS A SIGH AND DOWN YOU** **TUM-BLE**

**C**

**2.**

**ALL I DID WAS WON-DER HOW YOUR ARMS WOULD BE** **AND IT HAPPENED TO ME**

**A**

EbΔ	AbΔ	G∅	Cb7
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**B**

**1**

**C**

**2**

# I THOUGHT ABOUT YOU

(MED. FUNK/LATIN)

=80

J. VAN HEUSEN

(AS PLAYED BY BOB BESS)

**INTRO** C<sub>m</sub>7(add 11) C<sub>m</sub><sup>9</sup> D<sub>b</sub>Δ/C CΔ B<sub>b</sub>Δ/C C<sub>m</sub>add9  
 (BS. & DR.) (PN. FILLS) (SYNTH, TENOR FILLS TILL A)

**A** C<sub>m</sub>7(add 11) F<sub>m</sub>7/C C<sub>m</sub>7 C<sub>7</sub>(#9)  
 F<sub>m</sub>7 D∅(11) G<sub>7(b9)</sub> C<sub>m</sub><sup>9</sup> C<sub>7</sub>(#9)

F<sub>m</sub>11 B<sub>13</sub> sus4 E<sup>6</sup> G<sub>7(b9)</sub> C<sub>m</sub>11  
 A<sub>b</sub>6 G<sub>m</sub><sup>9</sup> F<sub>m</sub><sup>9</sup> E<sub>b</sub>Δ9 C<sub>m</sub><sup>9</sup> G<sub>7(b5)</sub> G<sub>7</sub>#9 13 C<sub>m</sub>7(add 11)  
 (TENOR FILLS-----)

**B** F<sub>m</sub>11 Bsus EΔ G<sup>7</sup> C<sub>m</sub>7 B<sub>b</sub><sub>m</sub><sup>9</sup> A<sub>b</sub>Δ G<sub>b</sub><sup>13</sup> F<sup>7</sup> B<sup>7</sup> A<sub>b</sub><sup>7</sup> D<sup>7</sup>  
 G<sub>m</sub><sup>7</sup> A<sub>b</sub>Δ9 D∅(11) G<sub>7+</sub> C<sub>m</sub>7(add 11)  
 (TENOR FILLS) (SOLO PIANO START)

**PIANO SOLO** C<sub>m</sub><sup>9</sup> D<sub>b</sub>Δ/C CΔ B<sub>b</sub>Δ/C C<sub>m</sub>add9  
 (SYNTH.) TILL CUE ON CUE  
 C<sub>m</sub><sup>9</sup> C<sub>m</sub>add9 E<sub>b</sub><sup>7(#9)</sup>  
 D.S. AL CODA

**TENOR SOLO** C<sub>m</sub>11 TILL CUE ON CUE  
 C<sub>m</sub>11 G<sub>7(b9)</sub> C<sub>m</sub>11 N.C.  
 (SYNTH.)

(MOD. BALLAD)

I THOUGHT ABOUT YOU

T. VAN HEUSEN &amp; J. MERCER

**B $\emptyset$**  **B $b^9(\#11)$**  **A $^7$**  **D $^{7+}$**  **G $^9$**  **A $b^{13}$**  **G $^9$**

I TOOK A TRIP ON THE TRAIN  
AT EV'\_RY STOP THAT WE MADE,  
AND I THOUGHT A\_BOUT YOU  
OH, I THOUGHT A\_BOUT YOU

**G $m^7$**  **E $\emptyset$**  **A $^7$**  **D $m^7$**  **D $b^7$**  **C $m^7$**  **F $^7$**

I PASSED A SHA\_ DO\_WY LANE  
BUT WHEN I PULLED DOWN THE SHADE,  
AND I THOUGHT A\_BOUT YOU  
REAL\_LY FELT BLUE

**1. B $b\Delta$**  **B $b_m^7$**  **E $b^{13}$**  **F $\Delta$**  **C $^7$**

TWO OR THREE CARS PARKED UN\_DER THE STARS A WIN\_DING STREAM

**F $\Delta$**  **B $\emptyset$**  **E $^{7+}$**  **E $^7$**  **B $\emptyset$**  **E $^{7+}$**  **E $^7$**  **A $m^7$**  **A $b^7$**  **G $m^7$**  **C $^7$**

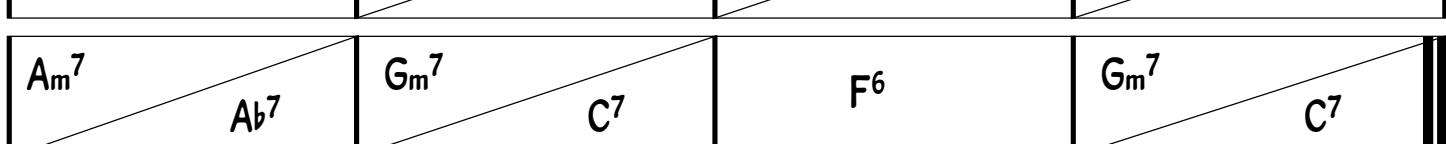
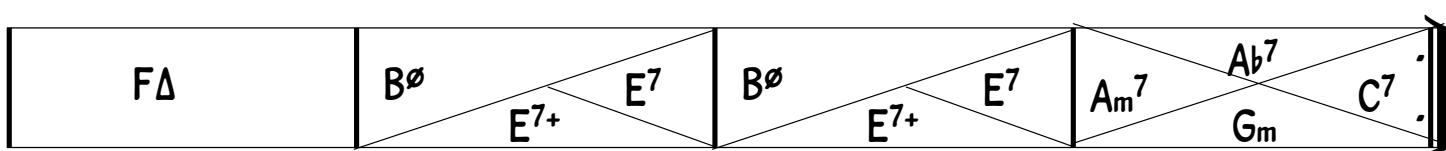
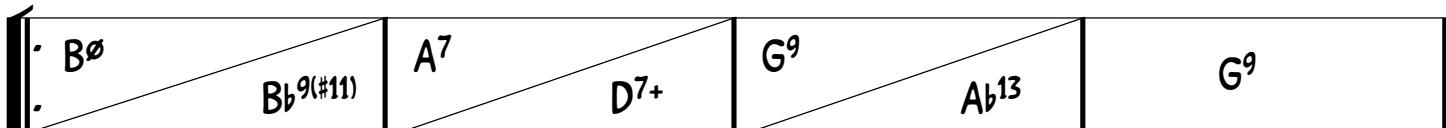
MOON SHINING DOWN ON SOME LIT TLE TOWN AND WITH EACH BEAM,  
SAME OLD DREAM

**2. B $b\Delta$**  **B $b_m^7$**  **E $b^{13}$**  **F $\Delta$**  **D $m^7/C$**  **B $\emptyset$**  **B $b^9(\#11)$**

PEEKED THROUGH THE CRACK AND LOOKED AT THE TRACK THE ONE GOING BACK TO YOU, AND

**A $m^7$**  **A $b^7$**  **G $m^7$**  **C $^7$**  **F $6$**  **(G $m^7$**  **C $^7$ )**

WHAT DID I DO?  
I'LL LEAVE IT TO YOU,



(TANGO)

JALOUSIE

JACOB GADE

**A**

D<sub>m</sub> B<sub>b/D</sub> D<sub>m</sub> G<sub>m</sub><sup>7</sup> A<sup>7</sup> D<sub>m</sub> A<sup>7</sup>  
 D<sub>m</sub> B<sub>b/D</sub> D<sub>m</sub> F A<sub>m</sub> B<sub>m</sub><sup>7</sup> E<sup>7</sup> A<sub>m</sub>  
 A<sup>7</sup> D<sub>m</sub> D<sup>7</sup> G<sub>m</sub>  
 G<sub>m</sub><sup>6</sup> D<sub>m</sub> G<sub>m</sub> E<sub>m</sub><sup>6</sup> A<sup>7(b5)</sup> A<sup>7</sup>  
 C D<sup>6</sup> A<sup>9</sup> D<sup>#</sup><sup>07</sup> A<sup>7</sup> D<sup>sus2</sup> A<sup>7</sup>  
 D/F<sup>#</sup> F<sup>o</sup> E<sub>m</sub><sup>11</sup> A<sup>7(b5)</sup> A<sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>9sus</sup> A<sup>7</sup> D A<sup>aug</sup>  
 D<sup>6</sup> A<sup>9</sup> D<sup>#</sup><sup>07</sup> A<sup>7</sup> D<sup>sus2</sup> A<sup>7</sup>  
 D G G<sub>m</sub> D/A A<sup>7</sup> D

**B**

A

# JEANNINE

(MED. UP SWING)

DUKE PEARSON

(AS PLAYED BY DUKE PEARSON)

**A**  $A\flat m^7$

**B**

**A**  $A\flat m^7$

(MED. UP SWING)

JEANNINE

DUKE PEARSON

(AS PLAYED BY DUKE PEARSON)

**A**Ab<sub>m</sub><sup>7</sup>

✓.

✓.

✓.

Ab<sub>m</sub><sup>7</sup>

✓.

✓.

✓.

F#<sub>m</sub><sup>7</sup>B<sup>7</sup>

EΔ

A<sup>7</sup>Bb<sub>m</sub><sup>7</sup>Eb<sup>7(#9)</sup>

AbΔ

Eb<sup>7(#9)</sup>Ab<sup>7</sup>**B**

DbΔ

G∅

C<sup>7</sup>

FΔ

✓.

F<sub>m</sub><sup>7</sup>Bb<sup>7</sup>Bb<sub>m</sub><sup>7</sup>Eb<sup>7</sup>**A**Ab<sub>m</sub><sup>7</sup>

✓.

✓.

✓.

Ab<sub>m</sub><sup>7</sup>

✓.

✓.

✓.

F#<sub>m</sub><sup>7</sup>B<sup>7</sup>

EΔ

A<sup>7</sup>Bb<sub>m</sub><sup>7</sup>Eb<sup>7(#9)</sup>

AbΔ

Eb<sup>7(#9)</sup>

(MED. SWING)

# TOROU

DUKE TORDAN

(AS PLAYED BY CLIFFORD BROWN)

A D<sup>7</sup> G<sup>7</sup> C<sub>m</sub><sup>6</sup> F<sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub>Δ

D<sup>7</sup> G<sup>7</sup> C<sub>m</sub><sup>6</sup> **TO CODA** Ab<sup>7</sup>

B G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>7</sup> Ab<sup>7</sup> Db<sup>6</sup>

F<sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>7</sup> Ab<sup>7</sup> Db<sup>7</sup> G<sub>b</sub><sup>7</sup> BΔ **3. Ab<sup>7</sup>**

Ab<sup>7</sup> G<sup>7</sup> C F<sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>7</sup> Ab<sup>7</sup> Db D<sup>7</sup> G<sup>7(b5)</sup> N.C. B/C

Rythmique pendant le thème

A D<sup>7</sup> G<sup>7</sup> C<sub>m</sub><sup>6</sup> BREAK F<sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub>Δ BREAK

D<sup>7</sup> G<sup>7</sup> C<sub>m</sub><sup>6</sup> **TO CODA** Ab<sup>7</sup> 1. Ab<sup>7</sup> DR. FILL G<sup>7</sup>

B G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>7</sup> Ab<sup>7</sup> Db<sup>6</sup> F<sup>7</sup>

F<sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>7</sup> Ab<sup>7</sup> C<sup>#7</sup> F<sup>#7</sup> B<sup>6</sup> BREAK 3. Ab<sup>7</sup> DR. FILL

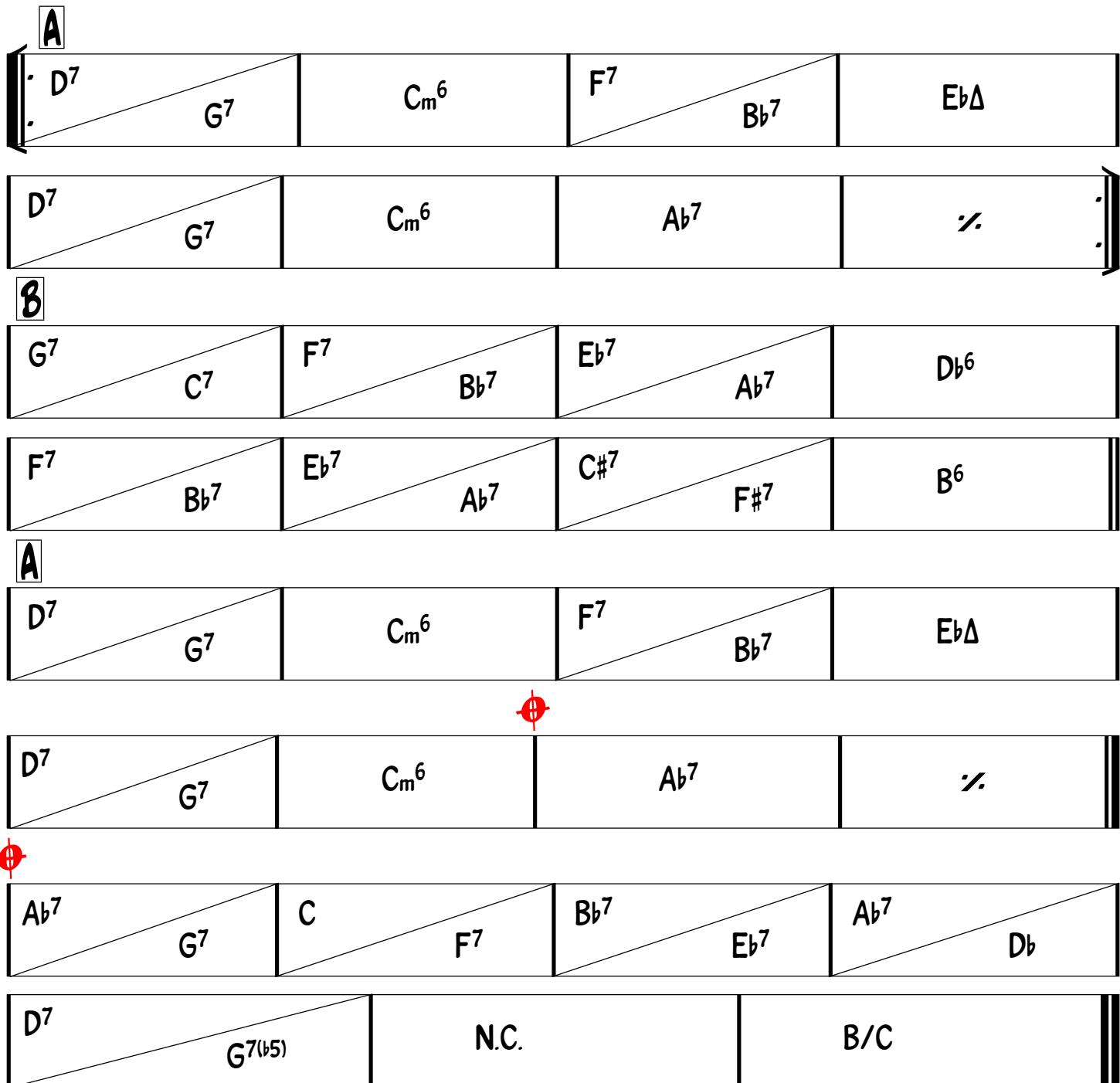
Ab<sup>7</sup> G<sup>7</sup> C F<sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>7</sup> Ab<sup>7</sup> Db D<sup>7</sup> G<sup>7(b5)</sup> N.C. B/C

(MEO. SWING)

JAZZOU

DUKE TOSCAN

(AS PLAYED BY CLIFFORD BROWN)



# JUST FRIENDS

(MED. SWING)

JOHN KLENNER

(AS SUNG BY CHET BAKER)

**A**

**(G<sup>7</sup>) A** CΔ C<sub>m</sub><sup>7</sup> F<sup>7</sup> GΔ B<sub>b</sub>m<sup>7</sup> E<sub>b</sub><sup>7</sup>

JUST FRIENDS, LO-VERS NO MORE JUST FRIENDS BUT NOT LIKE BE - FORE TO WE  
FRIENDS DRIFTING A - PART TWO FRIENDS BUT ONE BROKEN HEART WE

**B**

**1.** A<sub>m</sub><sup>7</sup> D<sup>7</sup> GΔ E<sub>m</sub><sup>7</sup> A<sup>9</sup> A<sub>m</sub><sup>7</sup> D<sup>7</sup> G<sup>7</sup>

THINK OF WHAT WE'VE BEEN AND NOT TO KISS A - GAIN SEEMS LIKE PRE - TEN - DING IT ISN'T THE EN - DING TWO

**C**

**2.** A<sub>m</sub><sup>7</sup> D<sup>7</sup> F♯Ø B<sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>9</sup> A<sub>m</sub><sup>7</sup> D<sup>7</sup> G<sup>6</sup> (D<sub>m</sub><sup>7</sup> G<sup>7</sup>)

LOVED, WE LAUGHED, WE CRIED THEN SUO - DEN - LY LOVE DIED THE STO - RY ENDS AND WE'RE JUST FRIENDS

**A**

CΔ	⋮	C <sub>m</sub> <sup>7</sup>	F <sup>7</sup>
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GΔ ⋮ B<sub>b</sub>m<sup>7</sup> E<sub>b</sub><sup>7</sup>

**B**

A <sub>m</sub> <sup>7</sup>	D <sup>7</sup>	GΔ	E <sub>m</sub> <sup>7</sup>
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A<sup>9</sup> ⋮ A<sub>m</sub><sup>7</sup> D<sup>7</sup> G<sup>7</sup>

**C**

A <sub>m</sub> <sup>7</sup>	D <sup>7</sup>	F♯Ø B <sup>7</sup>	E <sub>m</sub> <sup>7</sup>
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A<sup>9</sup> A<sub>m</sub><sup>7</sup> D<sup>7</sup> G<sup>7</sup>

# JUST ONE OF THOSE THINGS

(BRIGHT SWING)

COLE PORTER

**A** D<sub>m</sub> E<sub>m</sub> A<sup>7</sup> F<sup>7</sup> B<sup>Ø</sup> B<sub>b</sub>m<sup>6</sup>

IT WAS JUST ONE OF THOSE THINGS JUST ONE OF THOSE CRA-2Y FLINGS  
JUST ONE OF THOSE FABU-LOUS FLIGHTS A

F/A D<sub>m</sub> G<sub>m</sub> C<sup>7</sup> FΔ F#<sup>Ø</sup> G<sub>m</sub> E<sup>Ø</sup> A<sup>7(#9)</sup>

ONE OF THOSE BELLS THAT NOW AND THEN RINGS JUST ONE OF THOSE THINGS IT WAS

F/A D<sub>m</sub> G<sub>m</sub> C<sup>7</sup> FΔ F#<sup>Ø</sup> F<sub>m</sub> B<sub>b</sub><sup>7</sup>

TRIP TO THE MOON ON GOS-SA-MER WINGS JUST ONE OF THOSE THINGS IF WE'D

E♭Δ E<sup>Ø</sup> F<sub>m</sub> B<sub>b</sub><sup>7</sup> E♭Δ D<sub>m</sub> G<sup>7</sup>

THOUGHT A BIT, OF THE END OF IT WHEN WE STAR-TEO PAIN-TING THE TOWN WE'D HAVE

CΔ A<sub>m</sub> F#<sup>Ø</sup> F<sub>m</sub><sup>Δ</sup> E<sub>m</sub> F#<sup>Ø</sup> G<sub>m</sub> E<sup>Ø</sup> A<sup>7(#9)</sup>

BEEN A-WARE THAT OUR LOVE AF-FAIR WAS TOO HOT, NOT TO COOL DOWN SO GOOD-

**A** D<sub>m</sub> E<sub>m</sub> A<sup>7</sup> F<sup>7</sup> B<sup>Ø</sup> B<sub>b</sub>m<sup>6</sup>

BYE, DEAR, AND A-MEN HERE'S HO-PING WE MEET NOW AND THEN IT WAS

A<sub>m</sub> D<sup>7</sup> G<sub>m</sub> C<sup>7</sup> FΔ E<sup>Ø</sup> A<sup>7(#9)</sup>

GREAT FUN BUT IT WAS JUST ONE OF THOSE THINGS

(SIGHT SWING)

JUST ONE OF THOSE THINGS

COLE PORTER

**A**

D <sub>m</sub>	✓	E <sub>m</sub>	A <sup>7</sup>
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F<sup>7</sup>

✓

B $\emptyset$ B<sub>b</sub><sup>m</sup><sup>6</sup>

F/A

D<sub>m</sub>G<sub>m</sub>C<sup>7</sup>

1

FΔ

F $\#\emptyset$ G<sub>m</sub>E $\emptyset$ A<sup>7(#9)</sup>

2

F<sub>m</sub>B<sub>b</sub><sup>7</sup>**B**E<sub>b</sub>ΔE $\emptyset$ F<sub>m</sub>B<sub>b</sub><sup>7</sup>E<sub>b</sub>Δ

✓

D<sub>m</sub><sup>7</sup>G<sup>7</sup>

CΔ

A<sub>m</sub>F $\#\emptyset$ F<sub>m</sub><sup>Δ</sup>E<sub>m</sub>F $\#^o7$ G<sub>m</sub>E $\emptyset$ A<sup>7(#9)</sup>**A**D<sub>m</sub>

✓

E<sub>m</sub>A<sup>7</sup>F<sup>7</sup>

✓

B $\emptyset$ B<sub>b</sub><sup>m</sup><sup>6</sup>A<sub>m</sub>D<sup>7</sup>G<sub>m</sub>C<sup>7</sup>

FΔ

✓

(E $\emptyset$ )(A<sup>7(#9)</sup>)

# KILLER JOE

(MEDIUM SLOW SWING)

BENNY GOLSON

(AS PLAYED BY BENNY GOLSON)

**A**

**B (HALF-TIME FEEL)**

**A (ORIGINAL FEEL)**

**A**

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

E∅	A <sup>7(b9)</sup>	E <sub>b</sub> m	Ab <sup>7</sup>
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A <sup>7</sup>	Ab <sup>7</sup>	E <sub>m</sub>	A <sup>7</sup>
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**A**

C <sup>7</sup>	B <sub>b</sub> <sup>7</sup>	C <sup>7</sup>	B <sub>b</sub> <sup>7</sup>
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# LA JAVANAISE

(MED. JAZZ WALTZ)

SERGE GAINSBOURG

T'A - VOUE S'EN AI BA - VÉ PAS VOUS MON A - MOU  
À VOTRE A - VIS QU'AVONS NOUS VU DE L'AMOUR?  
HÉ - LAS A - VRI! EN VAIN ME VOUE À L'A - MOU  
LA VIE NE VAUT D'É - TRE VÉ - CUE SANS A - MOU

A - VANT D'AV - OIR EU VENT DE VOUS MON AMOUR  
DE VOUS À MOI VOUS M'A - VEZ EU MON AMOUR  
J'A - VAIS EN - VIE DE VOIR EN VOUS CET AMOUR  
MAIS C'EST VOUS QUI L'A - VEZ VOU - LU MON AMOUR

NE VOUS DÉ - PLAI - SE EN DAN - SANT LA JA - VA - NAI - SE

TO CODA

NOUS NOUS AI - MIONS LE TEMPS D'UN - E CHA - NSON

CHAN - SON.

G <sup>6</sup>	E <sub>m</sub> <sup>7</sup>	A <sub>m</sub> <sup>7</sup>	D <sup>7</sup>
A <sub>m</sub> <sup>7</sup>	D <sup>7</sup>	G <sup>6</sup>	x
D <sub>m</sub> <sup>7</sup>	G <sup>7</sup>	C <sup>6</sup>	x
A <sub>m</sub> <sup>6</sup>	B <sup>7</sup>	E <sub>m</sub>	x
C <sup>6</sup>	G <sup>o</sup>	G <sup>6</sup>	E <sup>7</sup>
A <sup>7</sup>	A <sup>7</sup>	D <sup>7</sup>	D <sup>7+</sup>
D <sup>7</sup>	GΔ		

(BALLAD)

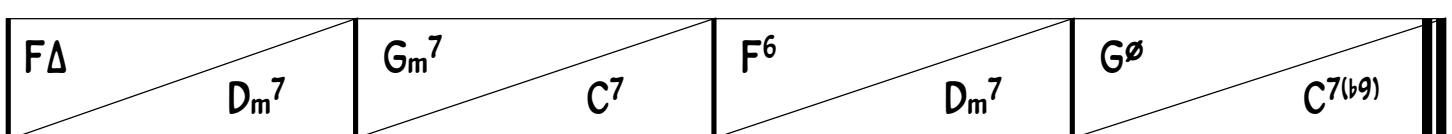
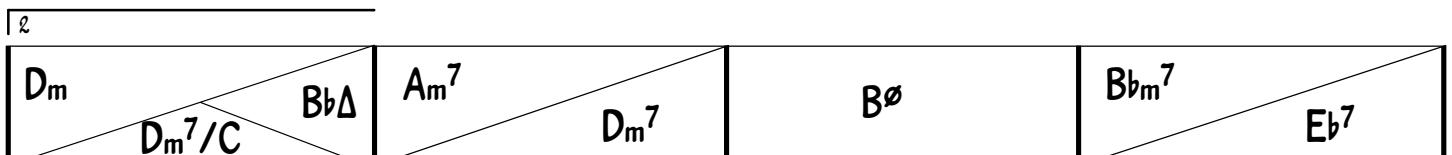
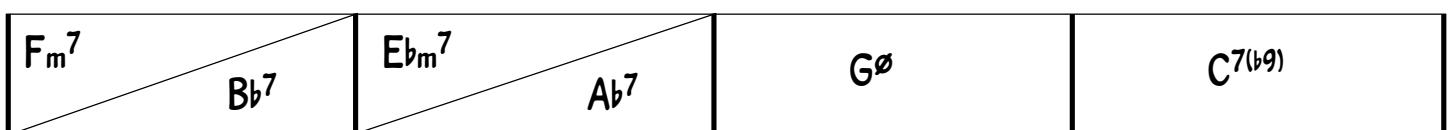
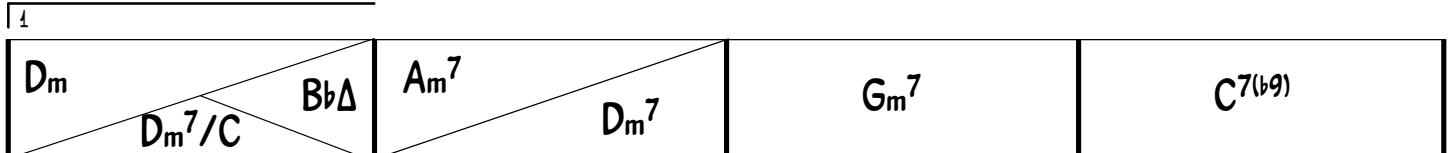
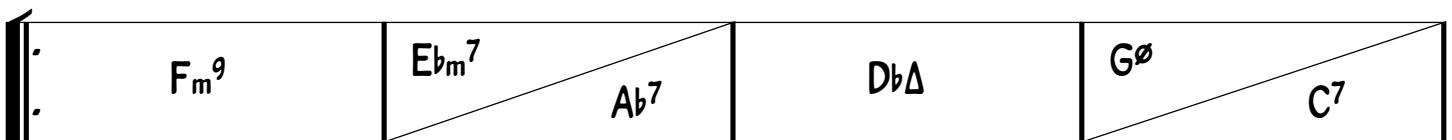
LAMENT

JJ JONSHON

(AS PLAYED BY JJ JONSHON)

**1**

**2**



(MEO. SWING)

## LA MER (BEYOND THE SEA)

CHARLES TRENET

**A** F<sup>6</sup> D<sub>m</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup> F<sup>6</sup> D<sub>m</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup>

LA MER QU'ON VOIT DAN - SER LE LONG DES GOL - FES  
LA MER AU CIEL D'E - TE CON - FOND SES BLANCS MOU -

F<sup>6</sup> A<sup>7/E</sup> D<sub>m</sub><sup>7</sup> C<sup>7</sup> F<sup>6</sup> C<sub>m</sub><sup>7</sup> B<sup>7</sup> B<sub>b</sub>A D<sup>7/A</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup>

CLAIRS A DES RE - FLETS D'ARGENT LA MER DES RE - FLETS CHAN -  
TONS A - VEC LES ANGES SI PURS LA MER BEZ - GE - RE D'A -

1. 2.

D<sub>m</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> G<sup>7sus</sup> G<sup>7</sup> C<sup>7sus</sup> C<sup>7</sup> D<sub>m</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup> F<sup>6</sup> E<sup>7</sup>

GEANTS SOUS LA PLUI - - - E LA - ZUZ IN - FI - NI - - - E VO - YEZ

8 A<sup>6</sup> F<sup>#m7</sup> B<sub>m</sub><sup>7</sup> E<sup>7</sup> A<sup>6</sup> F<sup>#m7</sup> B<sub>m</sub><sup>7</sup> E<sup>7</sup> AΔ A<sub>b</sub><sup>7+</sup> G<sup>7sus</sup> G<sup>7</sup>

PRÈS DES É - TANGS CES GRANDS RO - SEAUX MOUILLÉS VO - YEZ

C<sup>6</sup> A<sub>m</sub><sup>7</sup> D<sub>m</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sub>m</sub><sup>7</sup> D<sub>m</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sub>b</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>7+</sup>

CES OISEAUX BLANCS ET CES MAISONS ROUIL-LÉES LA MER

A F<sup>6</sup> D<sub>m</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup> F<sup>6</sup> D<sub>m</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup> F<sup>6</sup> A<sup>7/E</sup> D<sub>m</sub><sup>7</sup> C<sup>7</sup>

LES A BEZ - CÉS LE LONG DES GOL - FES CLAIRS ET D'UNE CHAN - SON

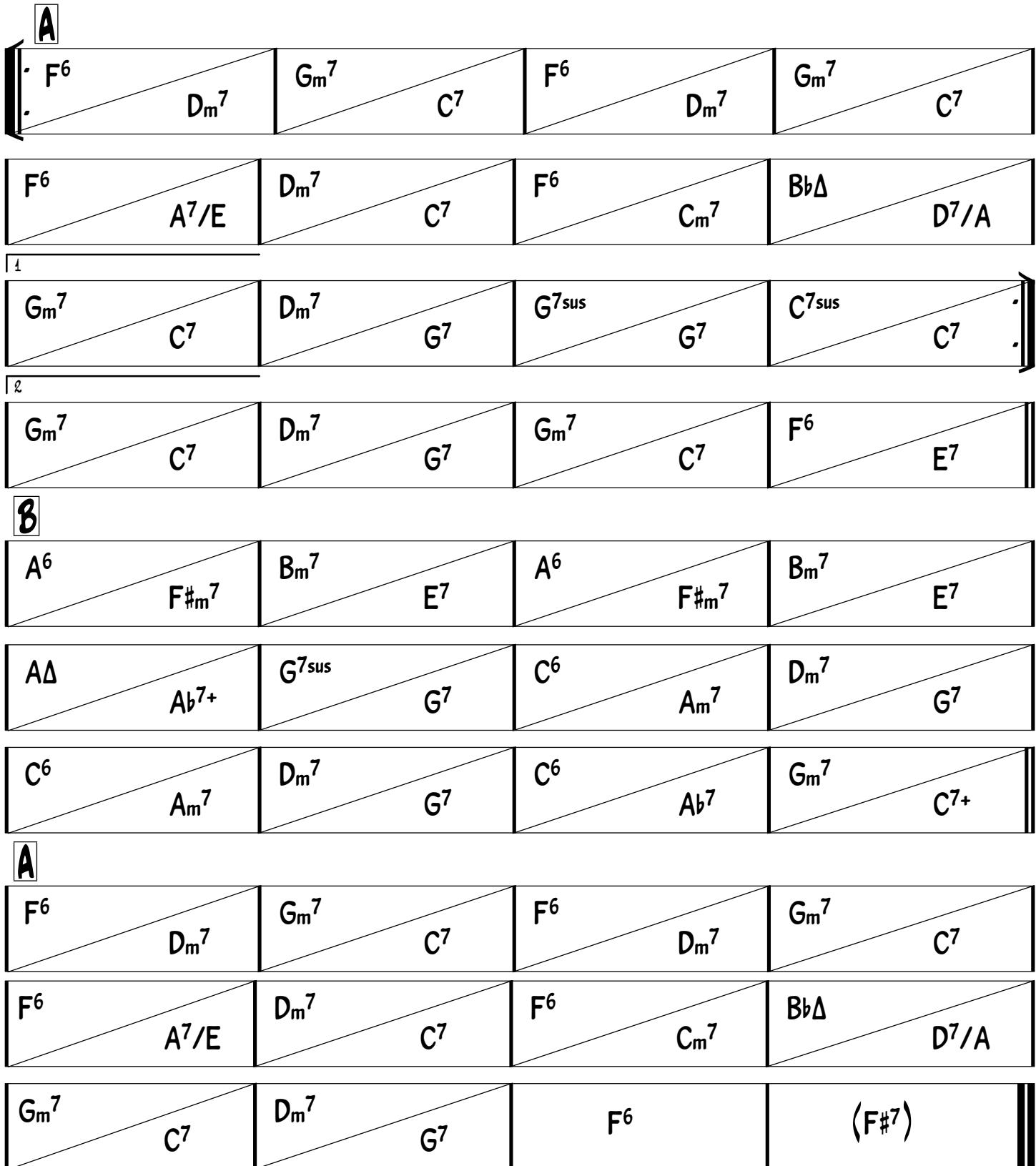
F<sup>6</sup> C<sub>m</sub><sup>7</sup> B<sup>7</sup> B<sub>b</sub>A D<sup>7/A</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup> D<sub>m</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> F<sup>6</sup>

O'AMOUR LA MER A BEZ - CÉ MON CŒUR POUR LA VI - - - E

(MEDIUM SWING)

LA MER (BEYOND THE SEA)

CHARLES Trenet



(MOD. BALLAD)

LAURA

D. RASKIN & J. MERCER

**1.**

**A<sup>m</sup><sup>9</sup>** D<sup>7(b9)</sup> G<sup>6/9</sup> (D<sup>9sus</sup>) G<sup>6/9</sup>

LAU - RA IS THE FACE IN THE MIS - TY LIGHT  
LAU - RA ON A TRAIN THAT IS PAS - SING THROUGH

G<sup>m</sup><sup>9</sup> C<sup>7(b9)</sup> FΔ<sup>9</sup> (C<sup>7sus</sup>) FΔ<sup>9</sup>

FOOT - STEPS THAT YOU HEAR DOWN THE HALL  
THOSE EYES HOW FA - MI - LIAR THEY SEEM

F<sup>m</sup><sup>7</sup> B<sub>b</sub><sup>7sus</sup> B<sub>b</sub><sup>7(b9)</sup> E<sub>b</sub>Δ (C<sup>m</sup><sup>7</sup>)

THE LAUGH THAT FLOATS ON A SUM - MER NIGHT THAT YOU CAN

A<sup>ø</sup> D<sup>7(b5)</sup> D<sup>7</sup> GΔ E<sup>7+</sup>

NE - VER QUITE RE - CALL AND YOU SEE

F<sup>m</sup><sup>7</sup> F<sup>m/E<sub>b</sub></sup> D<sup>ø</sup> G<sup>7(b9)</sup> CΔ<sup>9</sup> A<sup>m</sup><sup>11</sup> D<sup>7</sup>

- SHE GAVE YOUR VE - RY FIRST KISS TO YOU THAT WAS

D<sup>13(b9)</sup> G<sup>9</sup> C<sup>6/9</sup> (B<sup>ø</sup>) E<sup>7(b9)</sup>

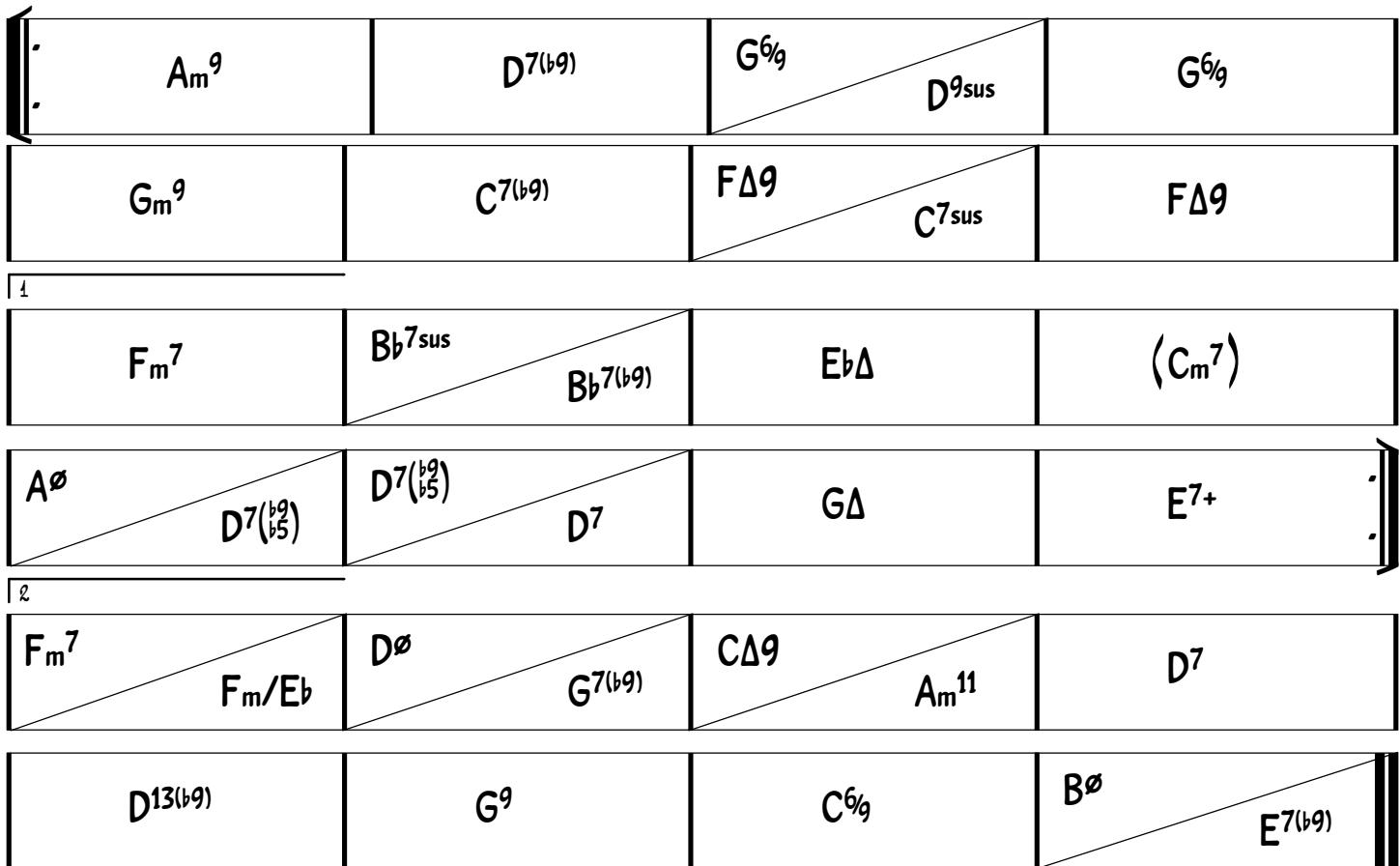
LAU - RA BUT SHE'S ON - LY A DREAM

This handwritten musical score for 'Laura' consists of two staves of music. The top staff begins with a key signature of one flat, indicating B-flat major. It features a mix of major and minor chords, including Am9, D7(b9), G6/9, Fm7, Bb7sus, Bb7(b9), EbΔ, Cm7, Aø, D7(b5), D7, GΔ, E7+, and various forms of G, CΔ, and D chords. The lyrics for this section include: LAU - RA IS THE FACE IN THE MIS - TY LIGHT, LAU - RA ON A TRAIN THAT IS PAS - SING THROUGH, FOOT - STEPS THAT YOU HEAR DOWN THE HALL, THOSE EYES HOW FA - MI - LIAR THEY SEEM, THE LAUGH THAT FLOATS ON A SUM - MER NIGHT THAT YOU CAN, NE - VER QUITE RE - CALL AND YOU SEE, and - SHE GAVE YOUR VE - RY FIRST KISS TO YOU THAT WAS. The bottom staff continues with a similar harmonic progression, including chords like D13(b9), G9, C6/9, and Bø, along with lyrics such as LAU - RA, BUT SHE'S ON - LY A, and DREAM. The score is written on five-line staves with various rests and dynamic markings.

(MUS. BALLAD)

Laura

D. RASKIN &amp; J. MERCER



(MED. JAZZ WALTZ)

LE JAZZ ET LA JAVA

J. DATIN &amp; CLAUDE NOUGARO

**A**

QUAND LE JAZZ EST QUAND LE JAZZ EST LÀ  
LA JAVA S'EN LA JAVA S'EN VA  
IL Y'A DE L'ORAGE DANS L'AIR IL Y'A DE L'EAU DANS LE  
GAR ENTRE LE JAZZ ET LA JA - VA

**B**

CHA-QUE TOUR UN PEU PLUS Y'A LE JAZZ QUI S'INS-TALLE  
QUAND J'É-COU-TE BÉ-AT UN SO-LO DE BATT'-RIE  
POUR MOI JAZZ ET JA-VA C'EST DU PA-REIL AU MÊME  
JAZZ ET JA-VA CO-PAINS ÇA DOIT POU-VOIR SE FAIRE

A - LORS LA PAGE AU COEUR LA JA - VA FAIT LA MALLE  
V'LÀ LA JA-VA QUI RÂLE AU NOM DE LA PA - TRIE  
J'ME SOÛLE À LA BASTILLE ET M'NOIR-CIS À HAR - LEM  
POUR QU'IL EN SOIT AIN - SI, TIENS, JE PARTAGE EN FRÈRE

**TO CODA**

SES P'TIT'S FESSES EN BA-TAILLE SOUS SA TU - PE FEN - OUE  
MAIS QUAND JE CRIE BRA - VO À L'AC-COR - DÉ - O - NISTE  
POUR MOI JAZZ ET JA - VA DANS LE FOND C'EST TOUT COMME  
SE DONNE AU JAZZ MES PIEDS POUR MARQUER SON TEM - PO

**TO CODA**

ELLE É-CRA - SE SA GAU-LOISE ET S'EN VA DANS LA RUE  
C'EST LE JAZZ QUI M'ENQUEULE ME TRAITANT DE RA-CISTE  
QUAND LE JAZZ DIT: GO MAN , LA JA-VA DIT: GO HOME.  
ET TE DONNE À LA JA - VA MES MAINS POUR LE BAS DE SON DOS.

(BALLAD)

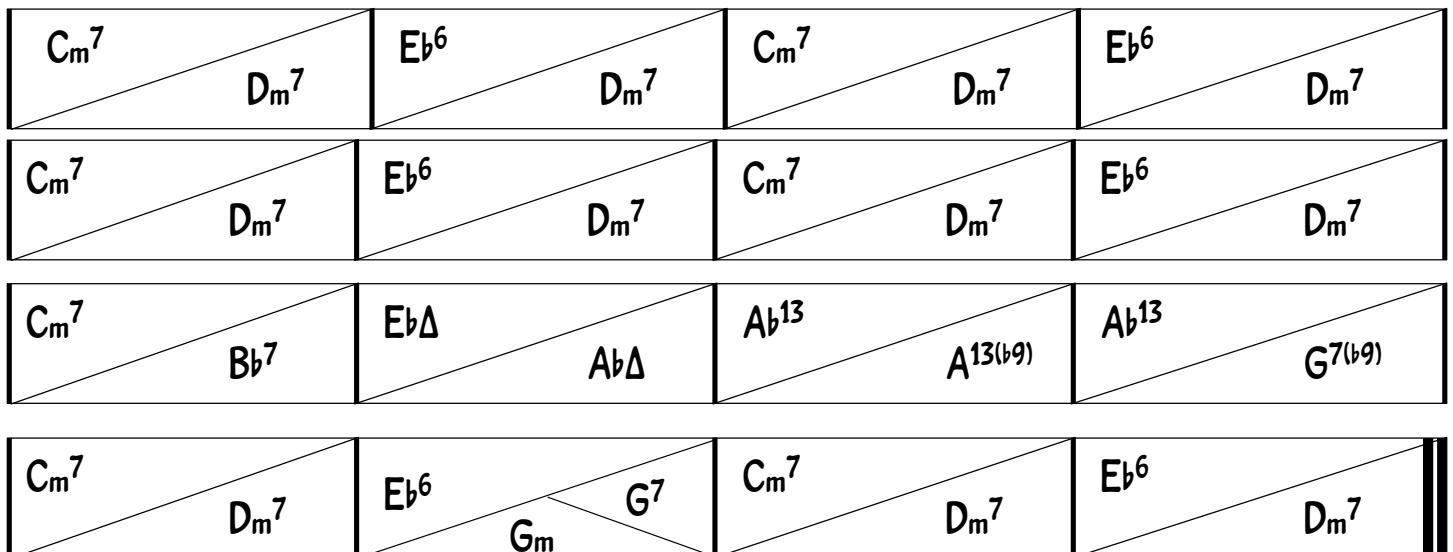
# LONNIE'S LAMENT

JOHN COLTRANE

(AS PLAYED BY JOHN COLTRANE)

Music score for Lonnie's Lament by John Coltrane. The score consists of two staves of music. The top staff is for a bassoon or double bass, and the bottom staff is for a piano. The music is in common time, with a key signature of one flat. The bassoon part features eighth-note patterns and rests. The piano part includes harmonic chords labeled below the staff. The piano chords are: Cm7, Dm7, Eb6, Dm7, Cm7, Dm7, Eb6, Dm7, Cm7, Bb7, EbΔ, AbΔ, Ab13, A13(b9), Ab13, G7(b9), Cm7, Dm7, Eb6, Gm, G7, Cm7, (Dm7 FINE Eb6, Dm7).

SOLOS ON C-7 THEN D.S. AL FINE



# LOVE FOR SALE

(MED. UP SWING)

COLE PORTER

**A**

E<sub>b</sub>Δ B<sub>b</sub>m<sup>7</sup> E<sub>b</sub>Δ (2nd x) B<sub>b</sub>m<sup>7</sup> E<sub>b</sub>m<sup>7</sup> A<sub>b</sub>7

LOVE FOR SALE AP - PE - TI-ZING YOUNG LOVE FOR SALE LOVE THAT'S FRESH AND STILL UNSPOILED  
WHO WILL BUY? WHO WOULD LIKE TO SAM - PLE MY SUPPLY? WHO'S PRE - PARED TO PAY THE PRICE

**1.** D<sub>b</sub>Δ G<sub>b</sub>7 CØ B<sup>7(b5)</sup> B<sub>b</sub>m<sup>6</sup> **2.** D<sub>b</sub>Δ G<sub>b</sub>7 CØ B<sup>7(b5)</sup> B<sub>b</sub>m<sup>6</sup>

LOVE THAT'S ONLY SLIGHTLY SOILED LOVE FOR SALE FOR A TRIP TO PA-RADISE? LOVE FOR SALE

**B**

E<sub>b</sub>m<sup>7</sup> A<sub>b</sub>7 D<sub>b</sub>Δ FØ B<sub>b</sub>7(b9) E<sub>b</sub>m<sup>7</sup> A<sub>b</sub>7 D<sub>b</sub>Δ C<sub>b</sub>Δ

LET THE PO-ETS PIPE OF LOVE IN THEIR CHILDISH WAY I KNOW EV'-24 TYPE OF LOVE BETTER FAR THAN THEY

B<sub>b</sub>7 B<sup>7</sup> B<sub>b</sub>7 E<sub>b</sub>m<sup>6</sup> GØ C<sup>7(b9)</sup> GØ C<sup>7(b9)</sup> F#m<sup>7</sup> B<sup>7</sup> FØ B<sub>b</sub>7(b9)

IF YOU WANT THE THRILL OF LOVE I'VE BEEN THROUGH THE MILL OF LOVE OLD LOVE, NEW LOVE EV'24 LOVE BUT TRUE LOVE

**A**

E<sub>b</sub>Δ B<sub>b</sub>m<sup>7</sup> E<sub>b</sub>Δ B<sub>b</sub>m<sup>7</sup>

LOVE FOR SALE AP-PE-TI-ZING YOUNG LOVE FOR SALE

E<sub>b</sub>m<sup>7</sup> A<sub>b</sub>7 D<sub>b</sub>Δ G<sub>b</sub>7 CØ B<sup>7(b5)</sup> B<sub>b</sub>m<sup>6</sup>

IF YOU WANT TO BUY MY WARES FOLLOW ME AND CLIMB THE STAIRS LOVE FOR SALE.

(MED. UP SWING)

LOVE FOR SALE

COLE PORTER

**A**

E♭Δ

✗

B♭m⁷

✗

E♭⁷

✗

B♭m⁷

✗

E♭m⁷

A♭⁷

D♭Δ

G♭⁷

C∅

B⁷(♭5)

B♭m⁶

✗

**B**

E♭m⁷

A♭⁷

D♭Δ

F∅

B♭⁷(♭9)

E♭m⁷

A♭⁷

D♭Δ

D♭Δ

C♭Δ

B♭⁷

B⁷

B♭⁷

E♭m⁶

✗

**A**

E♭Δ

✗

B♭m⁷

✗

E♭⁷

✗

B♭m⁷

✗

E♭m⁷

A♭⁷

D♭Δ

G♭⁷

C∅

B⁷(♭5)

B♭m⁶

✗

(MED. STRAIGHT 1/8's)

# MAIDEN VOYAGE

HERBIE HANCOCK

(AS PLAYED BY HERBIE HANCOCK)

**A** D<sup>9sus</sup>

**B**

E<sub>b</sub><sup>9sus</sup>

D<sub>b</sub><sup>9sus</sup>

F<sup>9sus</sup>

**A**

D <sup>9sus</sup>	✓.	✓.	✓.
-------------------	----	----	----

**B**

F <sup>9sus</sup>	✓.	✓.	✓.
-------------------	----	----	----

Db <sup>9sus</sup>	✓.	✓.	✓.
--------------------	----	----	----

**A**

D <sup>9sus</sup>	✓.	✓.	✓.
-------------------	----	----	----

F <sup>9sus</sup>	✓.	✓.	✓.
-------------------	----	----	----

MANTECA

DIZZY GILLESPIE

(MAMBO 2-3)

INTRO

INTRO

B<sub>b</sub>7

AO LIB

A

TO CODA

B

C

D

B<sub>b</sub>7

Ab<sub>m</sub> D<sub>b</sub>7 G<sub>b</sub>Δ B<sub>b</sub>9(#11) E<sub>b</sub>9(#11) A<sub>b</sub>Δ

Ab<sub>m</sub> D<sub>b</sub>7 G<sub>b</sub>Δ F#<sub>m</sub> B<sup>7</sup> F<sub>m</sub> B<sub>b</sub>7(#9) E<sub>b</sub> m F#<sub>m</sub> B<sup>7</sup>

B<sub>b</sub>7

(B<sub>b</sub>7 Ab<sub>b</sub>7 G<sub>b</sub>7(#9) G<sub>b</sub>Δ F<sub>b</sub>7(#9))

4x E<sub>b</sub>7(#11) 13 A<sub>b</sub>7(#11) 13 G<sub>b</sub>Δ9 BΔ9(#11) B<sub>b</sub>7(#11) 13 BΔ9(#11)

2

**E**

B♭13	G7	Cm7	F7	Dm7	G7	C7	F7
------	----	-----	----	-----	----	----	----

1

B♭7	E♭m7	A♭9	Dm7	G7	C7	F7	.
-----	------	-----	-----	----	----	----	---

2

B♭/F	F7( <sup>b9</sup> <sub>#5</sub> )	B♭6
------	-----------------------------------	-----

**F**

A♭m9	D♭7(b9)	G♭Δ9	B9(#11)
------	---------	------	---------

B♭9	E♭9	A♭Δ9	.
-----	-----	------	---

A♭m9	D♭7(b9)	G♭Δ9	F♯∅
------	---------	------	-----

			B7( <sup>b9</sup> <sub>#5</sub> )
--	--	--	-----------------------------------

AFTER LAST SOLO D.S. AL CODA

F∅	B♭7( <sup>b9</sup> <sub>#5</sub> )	C∅	F7( <sup>b9</sup> <sub>#5</sub> )
----	------------------------------------	----	-----------------------------------

B♭7	.	.	.
-----	---	---	---

4x

**AD LIB.**

**1.** B♭7      **2.** E♭9(#11)

**1.** B♭7(<sup>#11</sup><sub>13</sub>) A♭7(<sup>#11</sup><sub>13</sub>) G♭Δ9      **2.** BΔ9(<sup>#11</sup><sub>13</sub>) B♭7(<sup>#11</sup><sub>13</sub>)      **1.** BΔ9(<sup>#11</sup><sub>13</sub>) B♭7(<sup>#11</sup><sub>13</sub>)      **2.** E♭9(#11)

**DR. FILL**

(MEDIUM STRAIGHT)

# MEMORIES OF TOMORROW

KEITH JARRETT

(KEITH JARRETT : THE KÖLN CONCERT)

The musical score is arranged in five staves. The first staff starts with a bass clef, followed by a key signature of one sharp (F#). The second staff starts with a treble clef. The third staff starts with a bass clef. The fourth staff starts with a treble clef. The fifth staff starts with a bass clef.

Chords listed below the staves:

- Staff 1: A<sub>m</sub>, A<sub>m</sub><sup>Δ</sup>, A<sub>m</sub><sup>7</sup>, E<sub>m</sub><sup>7</sup>
- Staff 2: FΔ, F#<sup>o7</sup>, CΔ/G, G<sup>9sus</sup>, CΔ
- Staff 3: DΔ/F#, FΔ, CΔ/E, EbΔ, A<sup>7</sup>
- Staff 4: AbΔ, F<sub>m</sub><sup>7</sup>, Bb<sup>9sus</sup>, CΔ
- Staff 5: B<sub>m</sub><sup>7</sup>, Bb<sup>7</sup>, A<sub>m</sub>, F<sub>m</sub>/Ab, CΔ/G, DΔ/F#, FΔ, F<sub>m</sub>
- Bottom row: CΔ/G, G<sup>9sus</sup>, C, (B<sub>m</sub><sup>7</sup>, Bb<sup>7</sup>)

A <sub>m</sub>	A <sub>m</sub> <sup>Δ</sup>	A <sup>7</sup>	E <sub>m</sub> <sup>7</sup>
FΔ	CΔ/G	G <sup>9sus</sup>	CΔ
DΔ/F#	FΔ	CΔ/E	EbΔ A <sup>7</sup>
AbΔ	F <sub>m</sub> <sup>7</sup>	Ab	CΔ
B <sub>m</sub> <sup>7</sup>	A <sub>m</sub>	CΔ/C	FΔ
CΔ/G	G <sup>9sus</sup>	C	B <sub>m</sub> <sup>7</sup>

(MEDIUM SLOW FUNKY ROCK)

# MERCY, MERCY, MERCY

JOE ZAWINUL

(AS PLAYED BY CANNONBALL ADDERLEY)

Hand-drawn musical score for "Mercy, Mercy, Mercy" by Joe Zawinul. The score is for a band and includes six staves:

- Bassoon (B-flat): Measures 1-6.
- Trumpet (B-flat): Measures 1-6.
- Piano/Keyboard: Measures 1-6.
- Bass Guitar: Measures 1-6.
- Snare Drum: Measures 1-6.
- Drums: Measures 1-6.

Key signatures and chords indicated in the score:

- Measures 1-6: B-flat major (Bb).
- Measures 7-12: B-flat major (Bb), E-flat/B-flat (Eb/Bb), B-flat (Bb), E-flat/B-flat (Eb/Bb), B-flat (Bb).
- Measures 13-18: B-flat (Bb), B-flat/D (Bb/D), E-flat (Eb), F, F<sup>9sus</sup>, B-flat (Bb), B-flat/D (Bb/D), E-flat (Eb), F.
- Measures 19-24: C minor 7 (Cm7), D minor 7 (Dm7), G minor (Gm), F, G minor (Gm), F, G minor (Gm).
- Measures 25-28: G minor (Gm), F, G minor (Gm).

Performance notes:

- A red circle highlights the first measure of the bassoon part.
- A red arrow points to the end of the piano part with the text "TO CODA".

# MOANIN'

(MED. GOSPEL)

BOBBY TIMMONS

**A** F<sub>m</sub><sup>6</sup> A<sub>b</sub><sup>7</sup> G<sup>7(b9)</sup> C<sup>7(#9)</sup> F<sub>m</sub><sup>6</sup> A<sub>b</sub><sup>7</sup> G<sup>7(b9)</sup> C<sup>7(#9)</sup>

F<sub>m</sub><sup>6</sup> A<sub>b</sub><sup>7</sup> G<sup>7(b9)</sup> C<sup>7(#9)</sup> 1. F<sub>m</sub><sup>6</sup> A<sub>b</sub><sup>7</sup> G<sup>7(b9)</sup> C<sup>7(#9)</sup> 2. F<sub>m</sub><sup>6</sup> G<sub>m</sub><sup>7</sup> G<sup>#o</sup> F/A B<sub>b</sub><sup>6</sup> F<sup>7/C</sup> B<sup>9(#11)</sup>

**B** B<sub>b</sub><sup>m</sup><sup>7</sup> A<sub>b</sub><sup>7</sup> G<sup>7(b9)</sup> C<sup>7(#9)</sup> F<sub>m</sub><sup>6</sup> F<sup>7</sup> F<sup>7(b9)</sup>

B<sub>b</sub><sup>m</sup><sup>7</sup> A<sub>b</sub><sup>7</sup> G<sup>7(b9)</sup> G<sup>ø</sup> C<sup>7(#9)</sup>

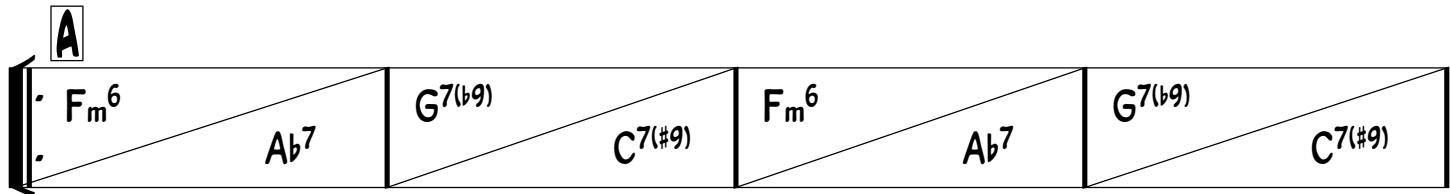
**A** F<sub>m</sub><sup>6</sup> A<sub>b</sub><sup>7</sup> G<sup>7(b9)</sup> C<sup>7(#9)</sup> F<sub>m</sub><sup>6</sup> A<sub>b</sub><sup>7</sup> G<sup>7(b9)</sup> C<sup>7(#9)</sup>

F<sub>m</sub><sup>6</sup> A<sub>b</sub><sup>7</sup> G<sup>7(b9)</sup> C<sup>7(#9)</sup> F<sub>m</sub><sup>6</sup>

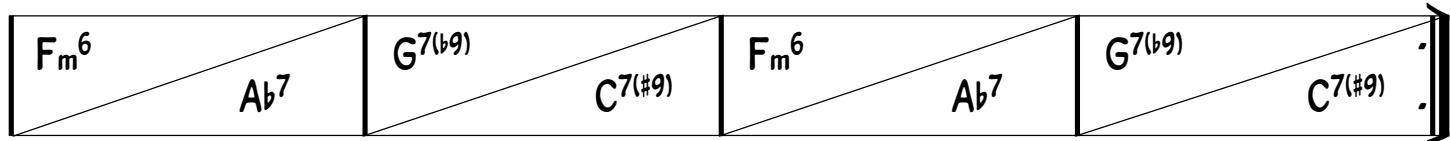
(MED. GOSPEL)

MOANIN'

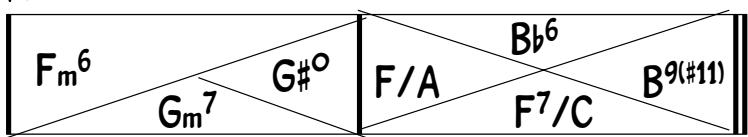
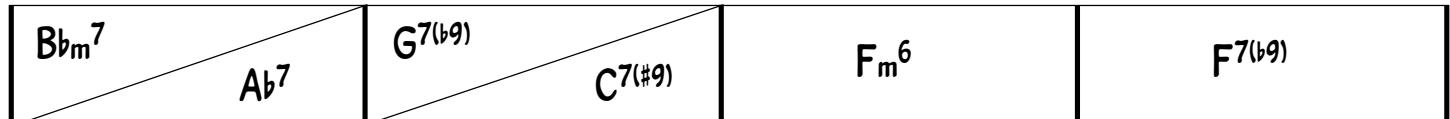
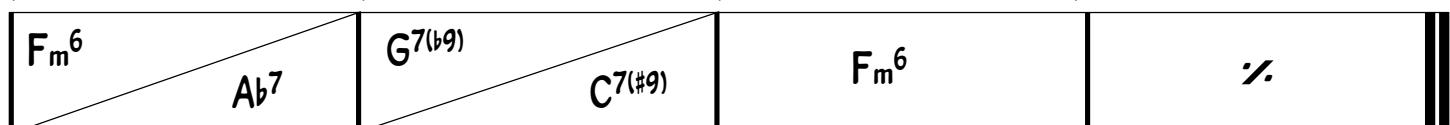
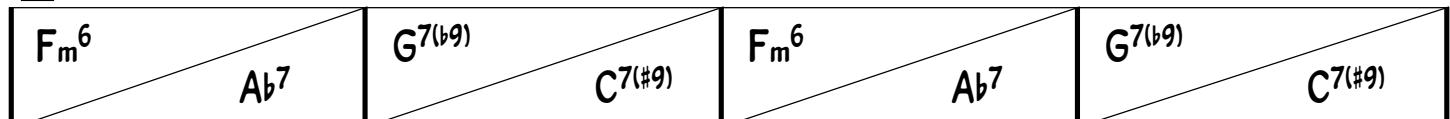
BOBBY TIMMONS



1



2

**B****A**

(UP TEMPO SWING)

# MOMENT'S NOTICE

JOHN COLTRANE

(AS PLAYED BY JOHN COLTRANE)

1. G<sub>m</sub><sup>7</sup> C<sup>7(#9)</sup> A<sub>b</sub><sup>m</sup><sup>7</sup> D<sub>b</sub><sup>7</sup> G<sub>b</sub><sup>Δ</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>

2. G<sub>m</sub><sup>7</sup> C<sup>7(#9)</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>6/Bb</sup> F<sub>m</sub><sup>7/Bb</sup>

G<sub>m</sub><sup>7/Bb</sup> F<sub>m</sub><sup>7/Bb</sup> E<sub>b</sub><sup>6/Bb</sup> F<sub>m</sub><sup>7/Bb</sup> G<sub>m</sub><sup>7/Bb</sup> F<sub>m</sub><sup>7/Bb</sup>

TO CODA

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



E<sub>b</sub><sup>7(#9)</sup>



1

2

3

4

5

6

7

8

9

10

(MED. SWING)

MY HEART BELONGS TO DADDY

COLE PORTER

**A** C<sub>m</sub>

WHILE TEA-RING OFF A GAME OF GOLF I MAY MAKE A PLAY FOR THE DAD-OY BUT  
I IN-VITE A BOY SOME NIGHT TO DINE ON MY FINE FIN-NAN HAD-DIE I

WHEN I DO, I DON'T FOL-LOW THROUGH 'CAUSE MY HEART BE-LONGS TO DAD-OY IF  
JUST A-DORE HIS AS-KING FOR MORE, BUT MY HEART BE-LONGS TO DAD - - - - OY YES, MY

HEART BE-LONGS TO DAD-OY, SO I SIM-PLY COULD-N'T BE BAD YES MY

HEART BE-LONGS TO DAD-OY DA - DA DA - DA - DA DA - DA - DA - AD SO I

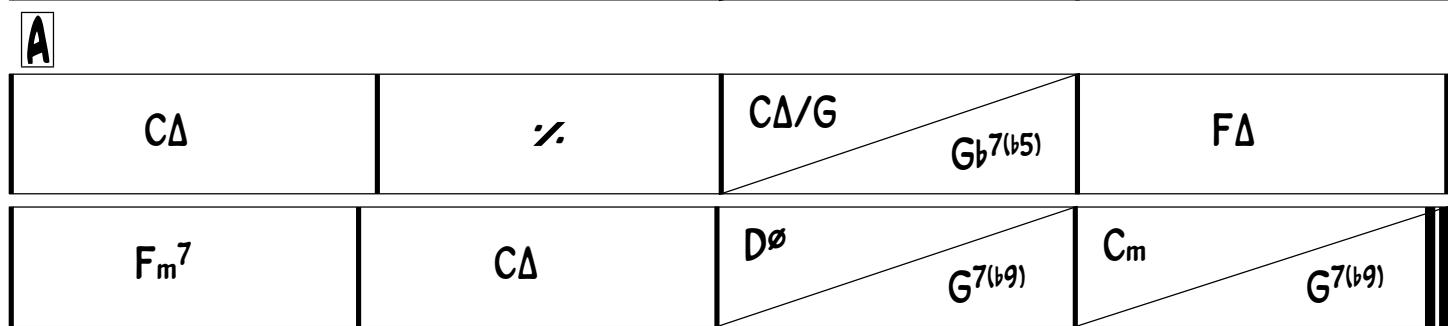
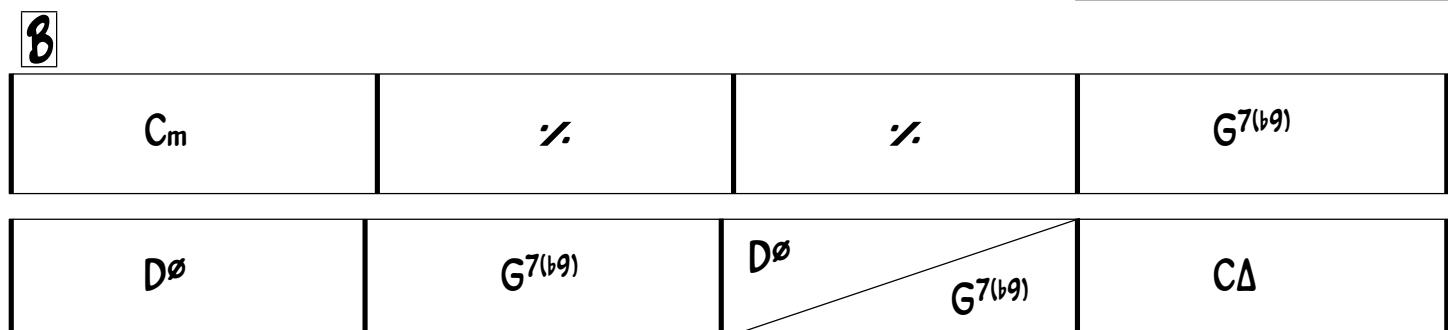
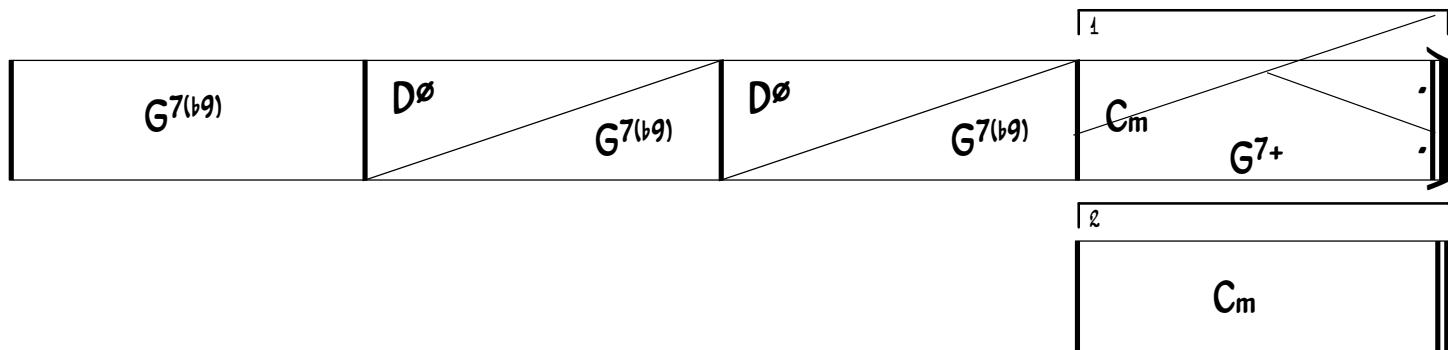
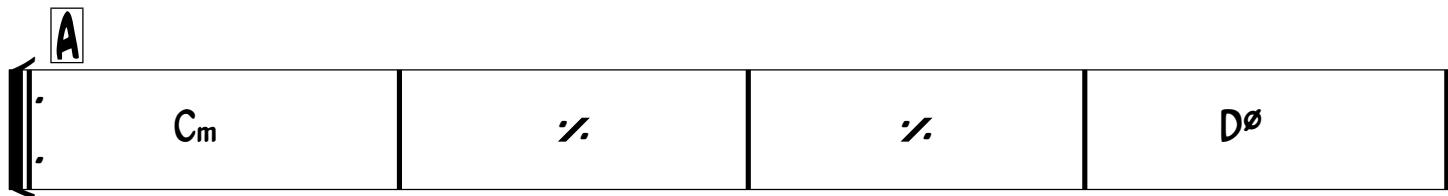
WANT TO WARN YOU LAO-DIE THOUGH I KNOW THAT YOU'RE PER-FECT-LY SWELL THAT MY  
Fm<sup>7</sup> CΔ Dø G7(b9) Cm (G7(b9))

HEART BE-LONGS TO DAD - OY CAUSE MY DAD-OY HE TREATS IT SO WELL

(MEDIUM SWING)

MY HEART BELONGS TO DADDY

COLE PORTER



(BALLAD)

# NAIMA

JOHN COLTRANE

(AS PLAYED BY JOHN COLTRANE)

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

**B** B<sub>A</sub>/B<sub>b</sub> B<sub>b</sub>7<sup>alt</sup> B<sub>A</sub>/B<sub>b</sub> B<sub>b</sub>7<sup>alt</sup>

D<sub>A</sub><sup>#5</sup>/B<sub>b</sub> B<sub>A</sub>/B<sub>b</sub> A<sub>b</sub>D/B<sub>b</sub> G<sub>b</sub>7<sup>#11 13</sup>/B<sub>b</sub>

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

**ENDING**

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

A<sub>b</sub>D/E<sub>b</sub> G<sub>A</sub>/E<sub>b</sub> A<sub>b</sub>D D<sub>b</sub>D A<sub>b</sub>D D<sub>b</sub>D A<sub>b</sub>D9

**A**

**B**

**A**

(MED. UP SWING)

# NAROIS

MILES DAVIS

(AS PLAYED BY BILL EVANS)

The musical score consists of three staves. The top staff shows a bass line with a treble clef, followed by a treble clef, and then a bass clef. Chords labeled include E<sub>m</sub><sup>7</sup>, FΔ, B<sup>7</sup>, CΔ, A<sub>m</sub><sup>7</sup>, FΔ, EΔ<sub>b</sub>, E<sub>m</sub><sup>7</sup>, and E<sub>m</sub><sup>7</sup>. The middle staff shows a bass line with a treble clef, followed by a bass clef. Chords labeled include A<sub>m</sub><sup>7</sup>, FΔ(<sup>#11</sup>), A<sub>m</sub><sup>7</sup>, FΔ(<sup>#11</sup>), D<sub>m</sub><sup>7</sup>, G<sup>7</sup>, CΔ, and FΔ(<sup>#11</sup>). The bottom staff shows a bass line with a bass clef, followed by a treble clef. Chords labeled include E<sub>m</sub><sup>7</sup>, FΔ, B<sup>7</sup>, CΔ, A<sub>m</sub><sup>7</sup>, FΔ, EΔ<sub>b</sub>, and E<sub>m</sub><sup>7</sup>.

**A**

E <sub>m</sub> <sup>7</sup>	FΔ	B <sup>7</sup>	CΔ
-----------------------------	----	----------------	----

A <sub>m</sub> <sup>7</sup>	FΔ	EΔ	E <sub>m</sub> <sup>7</sup>
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**B**

A <sub>m</sub> <sup>7</sup>	FΔ( <sup>#11</sup> )	A <sub>m</sub> <sup>7</sup>	FΔ( <sup>#11</sup> )
-----------------------------	----------------------	-----------------------------	----------------------

D <sub>m</sub>	G <sup>7</sup>	CΔ	FΔ( <sup>#11</sup> )
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**A**

E <sub>m</sub> <sup>7</sup>	FΔ	B <sup>7</sup>	CΔ
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A <sub>m</sub> <sup>7</sup>	FΔ	EΔ	E <sub>m</sub> <sup>7</sup>
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# NATURE BOY

(MED. BALLAD)

EDEN AHREZ

**Key Signature:** B-flat major (two flats)

**Time Signature:** Common time (indicated by a 'C')

**Chords:**

- 1st Chorus: D<sub>m</sub>, E<sup>Ø</sup>, A<sup>7</sup>, D<sub>m</sub>, E<sup>Ø</sup>, A<sup>7</sup>
- 2nd Chorus: D<sub>m</sub>, D<sub>m</sub><sup>Δ</sup>, D<sub>m</sub><sup>7</sup>, D<sub>m</sub><sup>6</sup>, G<sub>m</sub><sup>6</sup>, D<sub>m</sub>, E<sup>Ø</sup>
- 3rd Chorus: A<sup>7</sup>, D<sub>m</sub>, (B<sup>Ø</sup>)
- 4th Chorus: E<sup>7(b9)</sup>, A<sup>7</sup>
- 5th Chorus: E<sup>7(b9)</sup>, A<sup>7+</sup>, D<sub>m</sub>, (E<sup>Ø</sup>, A<sup>7</sup>)
- 6th Chorus: D<sub>m</sub>, E<sup>Ø</sup>, A<sup>7</sup>, D<sub>m</sub>, E<sup>Ø</sup>, A<sup>7</sup>
- 7th Chorus: D<sub>m</sub>, D<sub>m</sub><sup>7</sup>, D<sub>m</sub><sup>6</sup>, D<sub>m</sub>, E<sup>Ø</sup>
- 8th Chorus: A<sup>7</sup>, ✕, D<sub>m</sub>, (B<sup>Ø</sup>)
- 9th Chorus: E<sup>7(b9)</sup>, ✕, A<sup>7</sup>, ✕
- 10th Chorus: E<sup>7(b9)</sup>, A<sup>7+</sup>, D<sub>m</sub>, E<sup>Ø</sup>, A<sup>7</sup>

**Lyrics:**

1. THERE WAS A BOY  
THEN ONE DAY  
VE - BY FAR  
MA - NY THINGS  
VE - BY FAR  
FOOLS AND KINGS  
O - VER LAND  
THIS HE SAID  
AND SEA  
TO ME  
A THE  
LIT - TLE SHY  
GREA - TEST THING  
AND YOU'LL  
SAD E - OF  
EYE LEARN  
BUT IS

2. VE - BY WISE  
WAS HE  
AND

3. JUST TO LOVE AND BE LOVED IN RE - TURN

**Performance Notes:**

- 1st Chorus: Measure 1: D<sub>m</sub> (quarter note), E<sup>Ø</sup> (eighth note), A<sup>7</sup> (eighth note). Measure 2: D<sub>m</sub> (quarter note), E<sup>Ø</sup> (eighth note), A<sup>7</sup> (eighth note).
- 2nd Chorus: Measure 1: D<sub>m</sub> (quarter note), D<sub>m</sub><sup>Δ</sup> (eighth note), D<sub>m</sub><sup>7</sup> (eighth note). Measure 2: D<sub>m</sub><sup>6</sup> (quarter note), G<sub>m</sub><sup>6</sup> (eighth note), D<sub>m</sub> (eighth note). Measure 3: E<sup>Ø</sup> (quarter note), A<sup>7</sup> (eighth note).
- 3rd Chorus: Measure 1: A<sup>7</sup> (quarter note), D<sub>m</sub> (eighth note), (B<sup>Ø</sup>) (eighth note). Measure 2: D<sub>m</sub> (quarter note), E<sup>Ø</sup> (eighth note), A<sup>7</sup> (eighth note).
- 4th Chorus: Measure 1: E<sup>7(b9)</sup> (quarter note), A<sup>7</sup> (eighth note). Measure 2: E<sup>7(b9)</sup> (quarter note), A<sup>7</sup> (eighth note).
- 5th Chorus: Measure 1: E<sup>7(b9)</sup> (quarter note), A<sup>7+</sup> (eighth note). Measure 2: D<sub>m</sub> (quarter note), (E<sup>Ø</sup>, A<sup>7</sup>) (eighth note).
- 6th Chorus: Measure 1: D<sub>m</sub> (quarter note), E<sup>Ø</sup> (eighth note), A<sup>7</sup> (eighth note). Measure 2: D<sub>m</sub> (quarter note), E<sup>Ø</sup> (eighth note), A<sup>7</sup> (eighth note).
- 7th Chorus: Measure 1: D<sub>m</sub> (quarter note), D<sub>m</sub><sup>7</sup> (eighth note), D<sub>m</sub><sup>6</sup> (eighth note). Measure 2: D<sub>m</sub> (quarter note), E<sup>Ø</sup> (eighth note).
- 8th Chorus: Measure 1: A<sup>7</sup> (quarter note), ✕ (eighth note). Measure 2: D<sub>m</sub> (quarter note), (B<sup>Ø</sup>) (eighth note).
- 9th Chorus: Measure 1: E<sup>7(b9)</sup> (quarter note), ✕ (eighth note). Measure 2: A<sup>7</sup> (quarter note), ✕ (eighth note).
- 10th Chorus: Measure 1: E<sup>7(b9)</sup> (quarter note), A<sup>7+</sup> (eighth note). Measure 2: D<sub>m</sub> (quarter note), E<sup>Ø</sup> (eighth note), A<sup>7</sup> (eighth note).

(BALLAD)

# NEFERTITI

WAYNE SHORTER

(AS PLAYED BY MILES DAVIS)

Musical score for Nefertiti, featuring two staves of handwritten musical notation. The top staff starts with a key signature of one flat (BΔ9), followed by a section in C major (A♭Δ♭5). The bottom staff starts with a key signature of one sharp (EΔ). Chords labeled below the staff include: BΔ9, A♭Δ♭5, D♭sus, G∅, C♭5⁹, EΔ, DΔ/A, B♭∅, E♭7(♭⁹), A♭7(♯¹¹), E/F#, E⁹sus, B♭mΔ⁹, and E♭7(♭⁹). The score concludes with a repeat sign and a final measure.

TRITONE SUBSTITUTIONS MAY BE USED

A♭Δ♭5	D♭sus	G∅	C♭5⁹
BΔ9	A♭Δ♭5	B♭∅	E♭7(♭⁹)
EΔ	DΔ/A	A♭7(♯¹¹)	E/F#
E⁹sus	E♭7(♭⁹)	B♭mΔ⁹	E♭7(♭⁹)

(MED. LATIN)

# NIGERIAN MARKETPLACE

OSCAR PETERSON

(AS PLAYED BY OSCAR PETERSON)

INTRO  
PIANO



**A** A<sup>9</sup>

**B** Ab<sup>11</sup> Bb<sup>7</sup> CbΔ      Ab<sup>11</sup> Bb<sup>7</sup> CbΔ      EbΔ(F<sub>m</sub><sup>7</sup> EbΔ/G EbΔ)G<sup>7(Alt)</sup>      Gb<sup>13</sup>

F<sub>m</sub><sup>7</sup>(G<sub>m</sub><sup>7</sup> AbΔ A<sup>ø</sup>)Bb<sup>9sus</sup>      Bb<sup>13(b9)</sup> EbΔ

This section contains two solo parts, A and B. Part A starts with a melodic line over Am<sup>9</sup>, followed by a harmonic line over Gm<sup>9</sup>, then Fm<sup>9</sup>, and finally Eb<sup>9(#11)</sup>. Part B features a more complex harmonic progression involving Ab<sup>11</sup>, Bb<sup>7</sup>, CbΔ, and various substitutions like F<sub>m</sub><sup>7</sup>, G<sub>m</sub><sup>7</sup>, and Gb<sup>13</sup>.

**A** A<sup>9</sup>

G<sub>m</sub><sup>9</sup>

F<sub>m</sub><sup>9</sup>

Eb<sup>9(#11)</sup>

This section continues solo part A, featuring a melodic line over Am<sup>9</sup>, followed by a harmonic line over Gm<sup>9</sup>, then Fm<sup>9</sup>, and finally Eb<sup>9(#11)</sup>. The piano part consists of eighth-note patterns.

SOLOS ON AABBA THEN D.S. AL FINE

FINE

(MEO. LATIN)

NIGERIAN MARKETPLACE

OSCAR PETERSON

(AS PLAYED BY OSCAR PETERSON)

**A**A<sub>m</sub><sup>9</sup>

/.

/.

/.

G<sub>m</sub><sup>9</sup>

/.

/.

/.

F<sub>m</sub><sup>9</sup>

/.

/.

E<sup>9(#11)</sup>E<sub>b</sub><sup>9(#11)</sup>

/.

/.

/.

**B**A<sub>b</sub><sub>m</sub><sup>9</sup>

/.

E<sub>b</sub> $\Delta$ G<sub>m</sub><sup>7</sup>C<sup>7+</sup>F<sub>m</sub><sup>9</sup>B<sub>b</sub><sup>13</sup>E<sub>b</sub> $\Delta$ 

/.

**A**A<sub>m</sub><sup>9</sup>

/.

/.

/.

G<sub>m</sub><sup>9</sup>

/.

/.

/.

F<sub>m</sub><sup>9</sup>

/.

/.

E<sup>9(#11)</sup>E<sub>b</sub><sup>9(#11)</sup>

/.

/.

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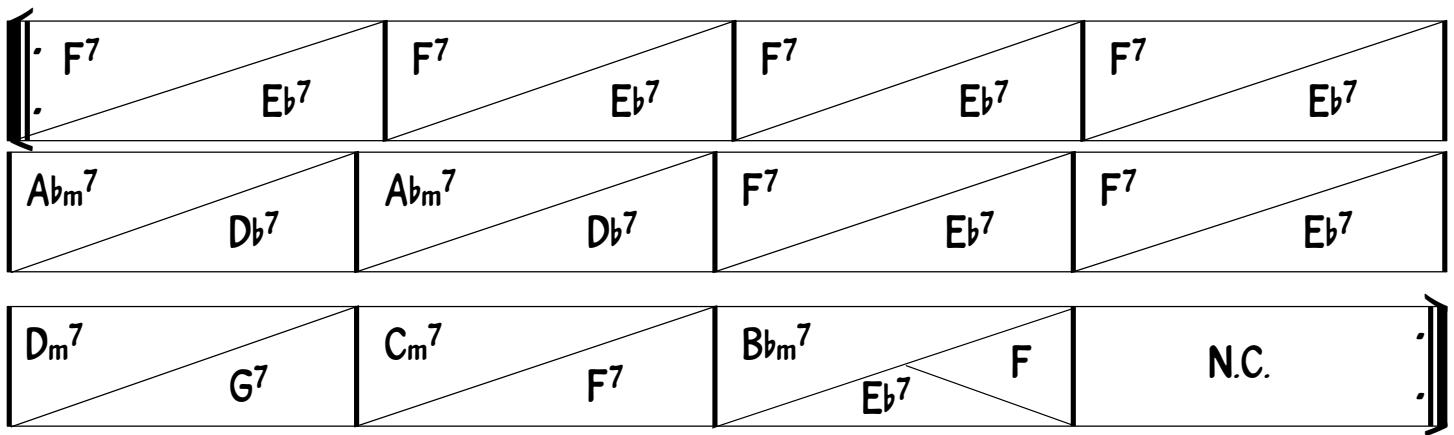
(MED. SWING)

# NOSTALGIA IN TIME SQUARE

CHARLES MINGUS

(AS PLAYED BY CHARLES MINGUS)

Musical score for "Nostalgia in Time Square" by Charles Mingus. The score consists of three staves of music. The top staff uses a bass clef, a common time signature, and a key signature of one flat. It features a series of chords: F<sup>7</sup>, Eb<sup>7</sup>, F<sup>7</sup>, Eb<sup>7</sup>, F<sup>7</sup>, Eb<sup>7</sup>, F<sup>7</sup>, Eb<sup>7</sup>. The middle staff also uses a bass clef and common time. It includes chords: Ab<sub>m</sub><sup>7</sup>, Db<sup>7</sup>, Ab<sub>m</sub><sup>7</sup>, Db<sup>7</sup>, F<sup>7</sup>, Eb<sup>7</sup>, F<sup>7</sup>, Eb<sup>7</sup>. The bottom staff uses a bass clef and common time. It includes chords: D<sub>m</sub><sup>7</sup>, G<sup>7</sup>, C<sub>m</sub><sup>7</sup>, F<sup>7</sup>, Bb<sub>m</sub><sup>7</sup>, Eb<sup>7</sup>, F<sup>7</sup>, N.C. (No Chord). The score concludes with a "FINE" marking and a "SOLO BREAK" instruction.



(BRIGHT SWING)

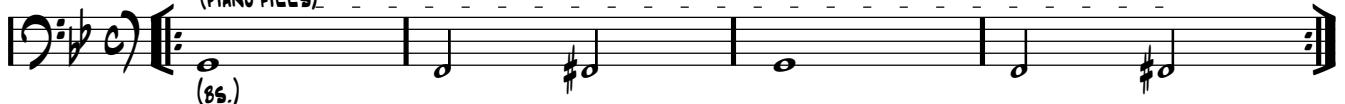
# NOTHING PERSONAL

DON GRODNICK

(AS PLAYED BY MICHAEL BRECKER)

INTRO

G<sub>m</sub>  
(PIANO FILLS)



C<sup>7</sup>

G<sub>m</sub>

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



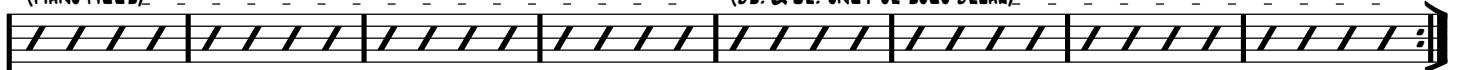
E<sub>b</sub><sup>7</sup>

(PIANO FILLS)

D<sup>7</sup>

G<sub>m</sub>

(BS. & DR. ONLY OR SOLO BREAK)



(BS. WALKS IN 4)



(BRIGHT SWING)

NOTHING PERSONAL

DON GRODNICK

(AS PLAYED BY MICHAEL BRECKER)

G <sub>m</sub>	/	/	/
G <sub>m</sub>	/	/	/
C <sup>7</sup>	/	/	/
G <sub>m</sub>	/	/	F <sup>7</sup> E <sup>7</sup>
E <sub>b</sub> <sup>7</sup>	/	D <sup>7</sup>	/
G <sub>m</sub>	/	/	/

(MED. BALLAD)

# ONE FOR MY BABY

(AND ONE MORE FOR THE ROAD)

HAROLD ARLEN

**A** EbΔ Bbm<sup>7</sup> EbΔ Fm<sup>7</sup> Bb<sup>7</sup> EbΔ Bbm<sup>7</sup> EbΔ Bbm<sup>7</sup>

It's QUARTER TO THREE THERE'S NO ONE IN THE PLACE EX - CEPT YOU AND ME SO

EbΔ Bbm<sup>7</sup> EbΔ Fm<sup>7</sup> Bb<sup>7</sup> EbΔ Bbm<sup>7</sup> Eb<sup>7</sup>

SET 'EM UP, JOE I GOT A LIT-TLE STO - BY YOU OUGHT-A KNOW WE'RE

AbΔ GΔ AbΔ D<sup>13</sup> EbΔ Fm<sup>7</sup> Gm<sup>7</sup> Fm<sup>7</sup> EbΔ

DRIN-KIN' MY FRIENDS TO THE END OF A BRIEF E - PI - SODE MAKE IT

G<sup>7+</sup> C<sup>7 #9 \$11</sup> Fm<sup>7</sup> Gm<sup>7</sup> Ab<sup>6</sup> Bb<sup>9sus</sup> Eb<sup>6</sup> A<sup>0</sup> D<sup>7</sup>

ONE FOR MY BA - BY AND ONE MORE FOR THE ROAD |

**B** GΔ Dm<sup>7</sup> GΔ Am<sup>7</sup> D<sup>7</sup> GΔ Dm<sup>7</sup> GΔ Dm<sup>7</sup>

GOT THE ROU - TINE SO DROP A - NO - THEIR NIC - KEL IN THE MA - CHINE I'M  
THAT'S HOW IT GOES AND JOE, I KNOW YOU'RE GET - TIN' AN - XIOUS TO CLOSE SO

GΔ Dm<sup>7</sup> GΔ Am<sup>7</sup> D<sup>7</sup> GΔ Dm<sup>7</sup> G<sup>7</sup>

FEE - LIN' SO BAD I WISH YOU'D MAKE THE MU - SIC DREA - MY AND SAD COULD  
THANKS FOR THE CHEER I HOPE YOU DI - ON'T MIND MY BEN - DING YOUR EAR THIS

CΔ BbΔ CΔ F<sup>13</sup> GΔ Am<sup>7</sup> Bm<sup>7</sup> Am<sup>7</sup> GΔ

TELL YOU A LOT BUT YOU'VE GOT TO BE TRUE TO YOUR CODE MAKE IT  
TOUCH THAT I'VE FOUND GOT - TA BE DROWNED OR IT SOON MIGHT EXPLODE MAKE IT

B<sup>7+</sup> E<sup>7 #9 \$11</sup> Am<sup>7</sup> Bm<sup>7</sup> C<sup>6</sup> D<sup>9sus</sup> G<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup>

ONE FOR MY BA - BY AND ONE MORE FOR THE ROAD YOU'D

ONE FOR MY BA - BY AND ONE MORE FOR THE ROAD

**C** C<sup>9sus</sup> C<sup>9</sup> C<sup>9sus</sup> C<sup>9</sup> B<sup>7+</sup> E<sup>7</sup> A<sup>7</sup> D<sup>9sus</sup> G<sup>6</sup> G<sup>7</sup>

NE - VER KNOW IT BUT SUD-OY, I'M A KIND OF PO - ET AND I'VE GOT A LOT OF THINGS TO SAY AND

C<sup>9sus</sup> C<sup>9</sup> C<sup>9sus</sup> C<sup>9</sup> A<sup>7</sup> Eb<sup>7 b9 \$11</sup> D<sup>7+</sup>

WHEN I'M GLOO-MY YOU SIM-PLY GOTTA LIS-TEN TO ME UN - TILL IT'S TALKED A - WAY. WELL

2. B<sup>7+</sup> E<sup>7</sup> A<sup>7</sup> D<sup>9sus</sup> D<sup>13sus4</sup> D<sup>13</sup> G<sup>6</sup> (F<sup>9</sup> Bb<sup>13</sup>)

ROAD THAT LONG, LONG ROAD.

# ON GREEN DOLPHIN STREET

(MEO. UP LATIN / SWING)

BRONISLAW KAPER

## LATIN

E $\flat$ Δ      Eb $m^7$       FΔ/E $\flat$     EΔ/E $\flat$ ,    EbΔ    (E $\flat$ Δ A $\flat^9$  G7 $^{alt}$ )  
 EbΔ    G $m^7$  C $7$

LO - VER,  
THROUGH THESE  
ONE LOVE-LY  
MOMENTS A - PART

F $m^7$     B $b^9sus$     B $b7^{alt}$  (B $b^m7$     Eb $\Delta$ )    Ab $m^7$     D $b^9sus$     D $b7^{alt}$     G $b\Delta$     F $m^7$  B $b^7$

GREEN DOLPHIN STREET SUPPLIED THE SET - TING      THE SETTING FOR NIGHTS BEY-OND FOR - GET - TING      AND

## SWING

F $m^7$  F $m/Eb$  D $\emptyset$  G $7^{(b9)}$  C $m^7$  C $m/Bb$  F $7$  (A $\flat^9$ )    F $\sharp^o$  G $m^7$  C $7$  F $7^{alt}$  B $b^{13}$  B $b7/Ab$  E $b6/9$  (F $m^7$  B $b^7$ )

WHEN I RE - CALL THE LOVE I FOUND ON      I COULD KISS THE GROUND ON      GREEN DOL - PHIN STREET

INTRO ET CODA ÉVENTUELLES SUR LA PARTIE LATINE. SOLO SUR LES PARTIES LATINES ET SWING.

## LATIN

E $\flat$ Δ	⋮	E $b^m7$	⋮
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FΔ/E $\flat$	EΔ/E $\flat$	E $\flat$ Δ	G $m^7$ C $7$
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## SWING

F $m^7$	B $b7^{(Alt)}$	E $\flat$ Δ	(E $\flat^7$ )
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A $b^m7$	D $b7^{(Alt)}$	G $b\Delta$	F $m^7$ B $b^7$
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## SWING

F $m^7$ F $m/Eb$	D $\emptyset$ G $7^{(b9)}$	C $m^7$ C $m/Bb$	F $7$ F $\sharp^o 7$
G $m^7$ C $7$	F $m^7$ B $b^7$	E $\flat$ Δ	F $m^7$ B $b^7$

# OPUS OF FUNK

(BRIGHT SWING)

HORACE SILVER

(AS PLAYED BY HORACE SILVER)

**[INTRO]**

**N.C.**

**A**  $F^6$   $G_m^7$   $C^7$   $F^6$   $B_b^7$   $B^7$   $C_m^7$   $F^7$

**N.C.**

**B**  $F^6$   $A^7$   $D_m^7$   $D_b^{7+}$   $C_m^7$   $F^7$

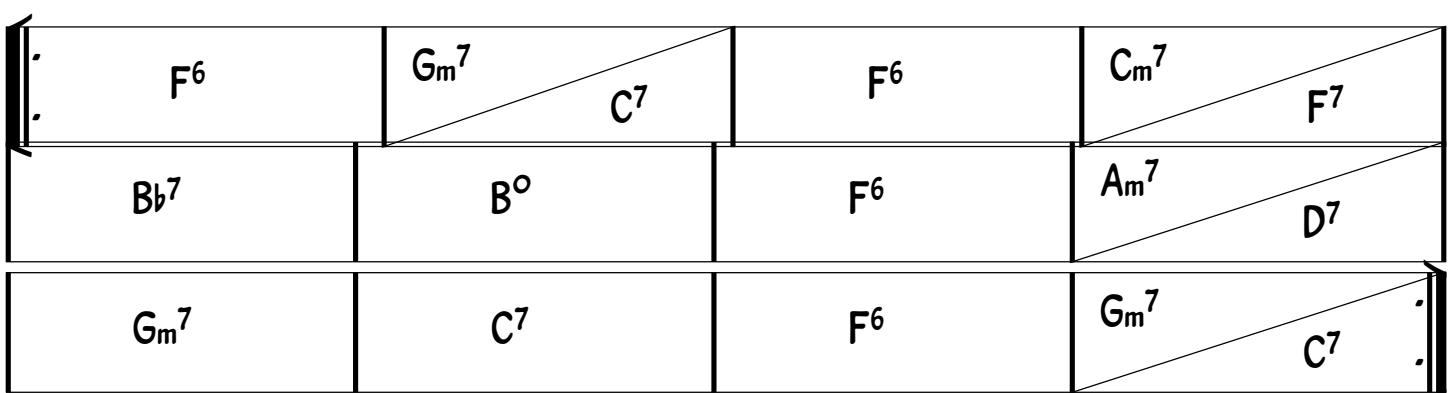
**N.C.**

**CHORUS SUR GRILLE BLUES PUIS A-B-INTRO-CODA**

**SOLO PICK UP**

**F7(b5)**

**BLUES EN FA**



# PAPA LIPS

BOB MINTZER

(AS PLAYED BY BOB MINTZER)

(CALypso) INTRO

B<sub>b</sub>13 A<sub>b</sub>13 G<sup>7</sup> D<sub>b</sub>9(#11) C<sup>9</sup> F<sup>7</sup> E<sub>b</sub>13 D<sup>7(Alt)</sup> G<sup>7(Alt)</sup> C<sup>9</sup> E<sub>b</sub>/F

A B<sub>b</sub>13 A<sub>b</sub>13 G<sup>7</sup> D<sub>b</sub>9(#11) C<sup>9</sup> F<sup>9sus</sup> A<sub>b</sub>13 G<sup>7(Alt)</sup> D<sub>b</sub>m<sup>7</sup> G<sub>b</sub>13 C<sub>m</sub><sup>7</sup> F<sup>13</sup>

B<sub>b</sub>13 A<sub>b</sub>13 G<sup>7</sup> D<sub>b</sub>9(#11) C<sup>9</sup> F<sup>9sus</sup> B<sub>b</sub>m<sup>13</sup> E<sub>b</sub>13 D<sup>7(Alt)</sup> G<sup>7(Alt)</sup>

C<sup>9</sup> F<sup>9sus</sup> G<sub>b</sub>13 F<sup>13</sup> C<sup>9</sup> F<sup>9sus</sup> F<sub>m</sub><sup>11</sup> B<sub>b</sub>13 sus4 B<sub>b</sub>13

8 E<sub>b</sub>Δ9 C<sub>m</sub><sup>11</sup> D<sup>7(Alt)</sup> G<sup>7(Alt)</sup> C<sup>7(Alt)</sup> F<sup>9sus</sup>

A<sub>b</sub>13 sus4 A<sub>b</sub>7 b<sup>9</sup> #11 13 D<sub>b</sub>Δ9/A<sub>b</sub> A<sup>6</sup>/<sub>b</sub> D<sub>b</sub>Δ9/A<sub>b</sub> F<sup>7(Alt)</sup>

B<sub>b</sub>13 A<sub>b</sub>13 G<sup>7</sup> D<sub>b</sub>9(#11) C<sup>9</sup> F<sup>9sus</sup> B<sub>b</sub>m<sup>13</sup> E<sub>b</sub>13 D<sup>7(Alt)</sup> G<sup>7(Alt)</sup>

C<sup>9</sup> F<sup>9sus</sup> D<sup>7(Alt)</sup> G<sup>7(Alt)</sup> C<sup>9</sup> F<sup>9sus</sup> D<sup>7(Alt)</sup> G<sup>7(Alt)</sup>

C<sup>9</sup> F<sup>9sus</sup> F<sub>bass</sub> F<sup>9sus</sup>

C<sub>m</sub><sup>7</sup> D<sup>Ø</sup> G<sup>7(Alt)</sup> E<sup>7(#9)</sup> E<sub>b</sub>Δ9 D<sub>b</sub>7(Alt) D<sub>m</sub><sup>11</sup> E<sup>7+</sup> A<sub>m</sub><sup>7</sup> D<sup>7(Alt)</sup> A<sub>b</sub>13/D D<sup>7(Alt)</sup> G<sup>9/B</sup> C<sub>m</sub><sup>11</sup> F<sub>bass</sub> B<sub>bb</sub>bass

SOLOS ON THE 1ST 8 BARS OF A AND ALL C THEN D.S. AL CODA

# POINCIANA

(MED. LATIN)

NAT SIMON

[INTRO]

D<sup>9sus</sup>

D<sup>9</sup>      G<sup>6/9</sup>      1.      2.      D<sup>9sus</sup>

A GΔ      G<sup>9sus</sup>      G<sup>9</sup>

F<sup>9sus</sup>      F<sup>9</sup>      GΔ      1.      D<sup>9sus</sup>      2. GΔ

B E♭Δ      DΔ

E♭Δ      DΔ

Cm<sup>7</sup>      A♭m<sup>7</sup>      D<sup>7</sup>

A GΔ      G<sup>9sus</sup>      G<sup>9</sup>

F<sup>9sus</sup>      F<sup>9</sup>      GΔ

D<sup>9sus</sup>

D<sup>9</sup>      G<sup>6/9</sup>

(MEO. LATIN)

POINCIANA

NAT SIMON

**INTRO**D<sup>9sus</sup>

✓.

✓.

✓.

D<sup>9sus</sup>D<sup>9</sup>G<sup>69</sup>G<sup>69</sup>**A**

GΔ

✓.

G<sup>9sus</sup>G<sup>9</sup>F<sup>9sus</sup>F<sup>9</sup>

GΔ

D<sup>9sus</sup>**B**

E♭Δ

✓.

DΔ

✓.

C<sub>m</sub><sup>7</sup>

✓.

A<sub>m</sub><sup>7</sup>D<sup>7</sup>**A**

GΔ

✓.

G<sup>9sus</sup>G<sup>9</sup>F<sup>9sus</sup>F<sup>9</sup>

GΔ

✓.

# PRELUDÉ N°4

MED. LATIN

FÉDÉRIC CHOPIN

**A**

E<sub>m</sub>      F#<sup>o</sup>7      F<sub>m</sub><sup>6</sup>      E<sub>m</sub><sup>7</sup>

F#<sup>ø</sup>/C      F#<sup>o</sup>7      D<sup>7</sup>      D<sup>ø</sup>

C<sup>6</sup>      B<sup>7</sup>      A<sub>m</sub>      B<sup>7</sup>      A<sub>m</sub>      B<sup>7</sup>

**B**

E<sub>m</sub>      F#<sup>o</sup>7      F<sub>m</sub><sup>6</sup>      C<sup>7</sup> *Solo.*

B<sup>7(b9)</sup>      E<sub>m</sub><sup>Δ</sup>      A<sub>m</sub>      F#<sup>ø</sup>      E<sub>m</sub><sup>7/B</sup>      A<sub>m</sub>      B<sup>7</sup>

C<sup>7</sup>      E<sub>m</sub><sup>7</sup>      C<sup>7</sup>      B<sup>7sus</sup>      B<sup>7</sup>

E<sub>m</sub>

LAST X ONLY

<b>A</b>			
E <sub>m</sub>	F# <sup>o</sup> 7	F <sub>m</sub> <sup>6</sup>	E <sub>m</sub> <sup>7</sup>
F# <sup>ø</sup> /C	F# <sup>o</sup> 7	D <sup>7</sup>	D <sup>ø</sup>
C <sup>6</sup>	B <sup>7</sup>	A <sub>m</sub>	B <sup>7</sup>
<b>B</b>			
E <sub>m</sub>	F# <sup>o</sup> 7	F <sub>m</sub> <sup>6</sup>	C <sup>7</sup>
B <sup>7(b9)</sup>	A <sub>m</sub>	E <sub>m</sub> <sup>7/B</sup>	B <sup>7</sup>
C <sup>7</sup>	E <sub>m</sub> <sup>7</sup>	C <sup>7</sup>	B <sup>7sus</sup>
LAST X ONLY			
E <sub>m</sub> <sup>6</sup>			

(MOD. BALLAD)

# PRELUDIO TO A KISS

DUKE ELLINGTON

**A** D<sup>9</sup> G<sup>9</sup> C<sup>7</sup> FΔ B<sup>9</sup> E<sup>9</sup> A<sup>7</sup> Dm<sup>7</sup>

IF YOU HEAR A SONG IN BLUE LIKE A FLOW - WER CRY - ING FOR THE DEW -  
IF YOU HEAR A SONG THAT GROWS FROM MY TEN - DER SEN - TI - MEN - TAL WOES -

Dm<sup>11</sup> G<sup>7</sup> G#<sup>07</sup> Am<sup>7</sup> D<sup>13</sup> Dm<sup>7</sup> G<sup>7(b9)</sup> CΔ Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7(b9)</sup> CΔ F#∅ B<sup>7</sup>

THAT WAS MY HEART SE-RE - NA-DING YOU - MY PRELUDE TO A KISS -  
THAT WAS MY HEART TRYING TO COM-POSE - A PRELUDE TO A KISS -

**B** EΔ C#m<sup>7</sup> F#∅ B<sup>7</sup> EΔ C#m<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup>

THOUGH IT'S JUST A SIM - PLE ME - LO - DY WITH NO-THING FAN - CY, NO-THING MUCH

EΔ C#m<sup>7</sup> F#∅ B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> Dm<sup>11</sup> Eb<sup>11</sup> Em<sup>11</sup> Eb<sup>9</sup>

YOU COULD TURN IT TO A SYM-PHO NY A SCHUBERT TUNE WITH A GER - SHWIN TOUCH OH!

**A** D<sup>9</sup> G<sup>9</sup> C<sup>7</sup> FΔ B<sup>9</sup> E<sup>9</sup> A<sup>7</sup> Dm<sup>7</sup>

HOW MY LOVE SONG GEN - TLY CRIES FOR THE TEN - DER - NESS WITH - IN YOUR EYES - MY

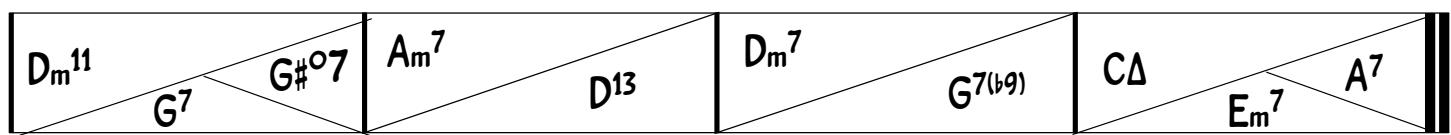
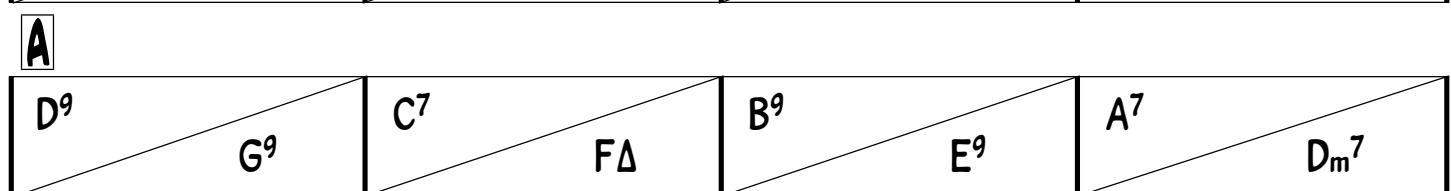
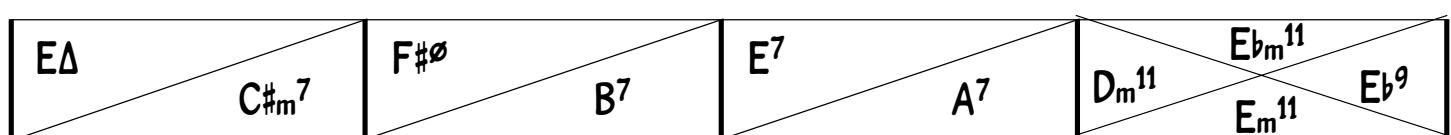
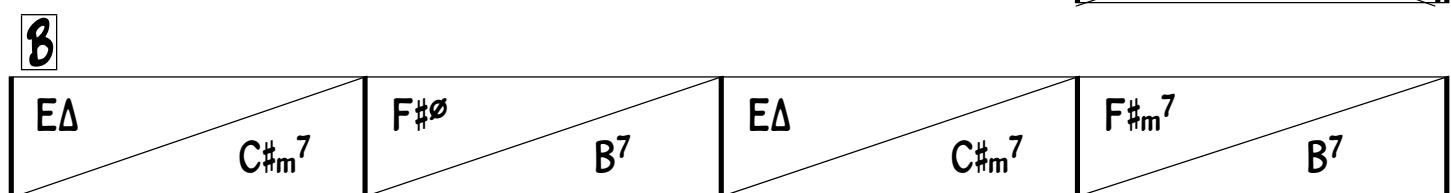
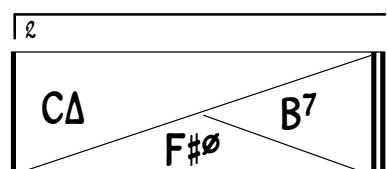
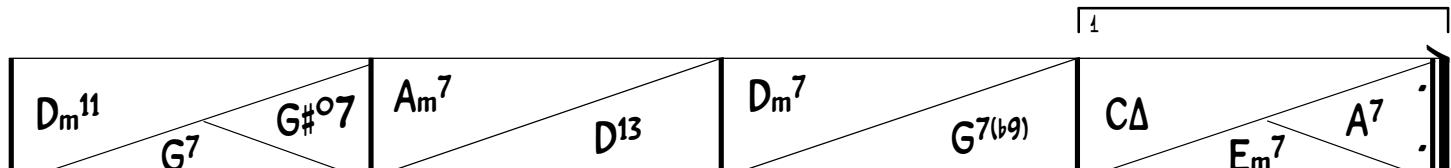
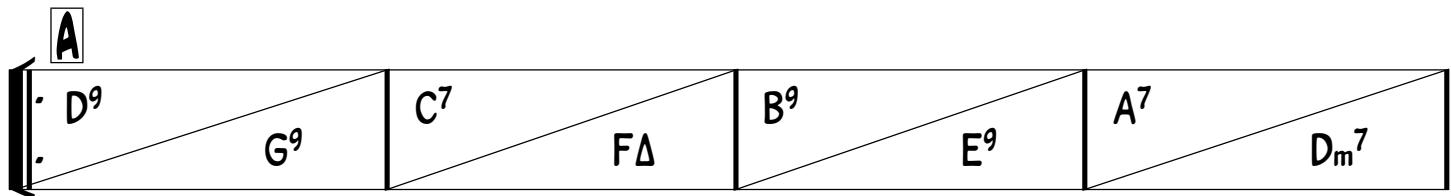
Dm<sup>11</sup> G<sup>7</sup> G#<sup>07</sup> Am<sup>7</sup> D<sup>13</sup> Dm<sup>7</sup> G<sup>7(b9)</sup> CΔ (Em<sup>7</sup> A<sup>7</sup>)

LOVE IS A PRE - LUDE THAT NE - VER DIES - A PRELUDE TO A KISS -

(MOD. BALLAD)

PRELUDER TO A KISS

DUKE ELLINGTON



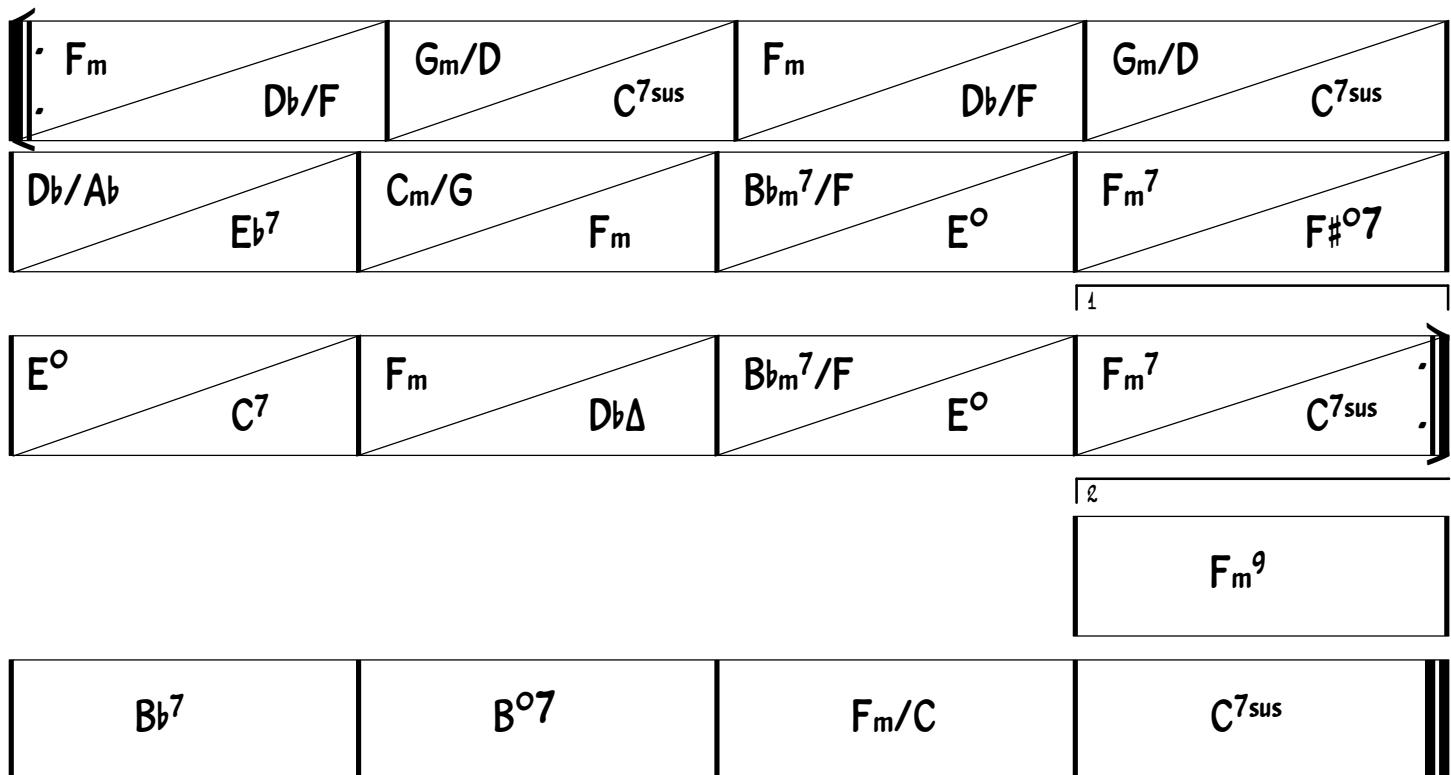
(MED. LATÍN)

PUEBLO UNIDO JAMÁS SERÁ VENCIDO

SERGIO ORTEGA

6 6 C) [

F<sub>m</sub> D<sub>b</sub>/F G<sub>ø</sub>/D<sub>b</sub> C<sup>7sus</sup> F<sub>m</sub> D<sub>b</sub>/F G<sub>ø</sub>/D<sub>b</sub> C<sup>7sus</sup>  
 D<sub>b</sub>/A<sub>b</sub> E<sub>b</sub><sup>7</sup> C<sub>m</sub>/G F<sub>m</sub> B<sub>b<sub>m</sub></sub><sup>7</sup>/F E<sup>o</sup> F<sub>m</sub><sup>7</sup> F<sup>#o</sup>  
 E<sup>o</sup> C<sup>7</sup> F<sub>m</sub> D<sub>b</sub> $\Delta$  B<sub>b<sub>m</sub></sub><sup>7</sup>/F E<sub>ø</sub> | 1. F<sub>m</sub><sup>7</sup> C<sup>7sus</sup>/F | 2. F<sub>m</sub><sup>9</sup> F<sub>m</sub>  
 B<sub>b</sub><sup>7</sup> B<sup>o</sup> F<sub>m</sub>/C C<sup>7sus</sup>



# Pussy Cat Blues

(MED. SWING)

CHARLES MINGUS

(AS PLAYED BY CHARLES MINGUS)

[INTRO]

**PIANO**

**BASSE**

**CLARINETTE**

**SAX TENOR**

**TROMBONE**

**CL.**

**ST.**

**T.D.**

**CL.**

**ST.**

**T.D.**

**THEME**

D<sup>7</sup> B<sub>b</sub><sup>7</sup> D<sup>7</sup> B<sub>b</sub><sup>7</sup> D<sup>7</sup> B<sub>b</sub><sup>7</sup> D<sup>7</sup>

G<sup>7</sup> C<sup>7</sup> D<sup>7</sup> B<sub>b</sub><sup>7</sup> D<sup>7</sup> E<sup>7/G#</sup>

E<sup>Ø</sup> A<sup>7(#9)</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub> A<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>7</sup>

**SOLO**

**SOLO**

CHORUS SUR LA GRILLE DE MI  $\flat$  BLUES DONT LES 4 PREMIÈRES MESURES DE CHAQUE SOLOS SONT ALTÉRÉES PAR LA RYTHMIQUE SELON LA PROGRESSION SUIVANTE :

E<sub>b</sub><sup>9</sup> D<sup>9</sup> D<sub>b</sub><sup>9</sup> C<sup>9</sup> B<sup>9</sup> B<sub>b</sub><sup>9</sup> A<sup>9</sup> A<sub>b</sub><sup>9</sup> E<sub>b</sub><sup>9</sup> D<sup>9</sup> D<sub>b</sub><sup>9</sup> C<sup>9</sup> B<sup>9</sup> B<sub>b</sub><sup>9</sup> A<sup>9⁵⁹</sup>

LES RIFFS SUIVANTS SONT RÉPÉTÉS SUR TOUT LE 2ÈME CHORUS DE CHAQUE SOLOS. RIFFS 3 ET 4 : ALTÉRER OU NON LE SOL ( $\flat$ ) EN FONCTION DES BESOINS

**1**

**2**

**3**

**4**

(MED. SWING)

QUE RESTE-T-IL DE NOS AMOURS ?

CHARLES TINET

**[INTRO]**

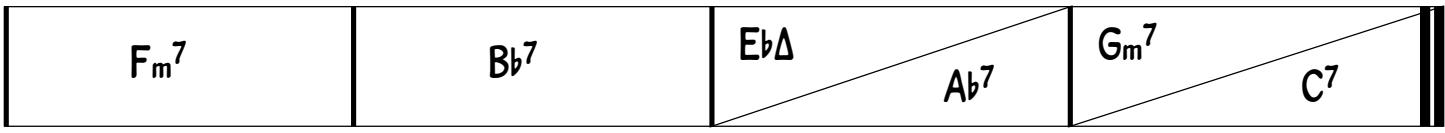
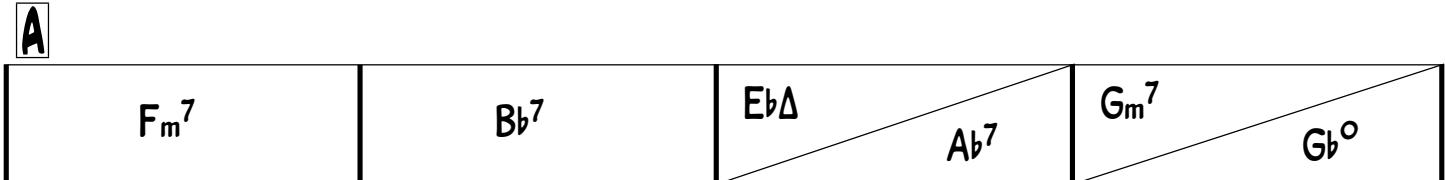
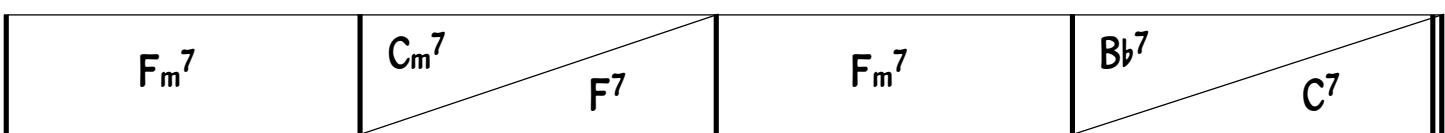
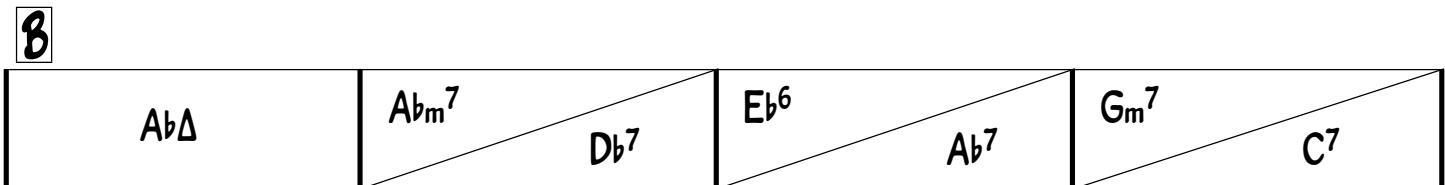
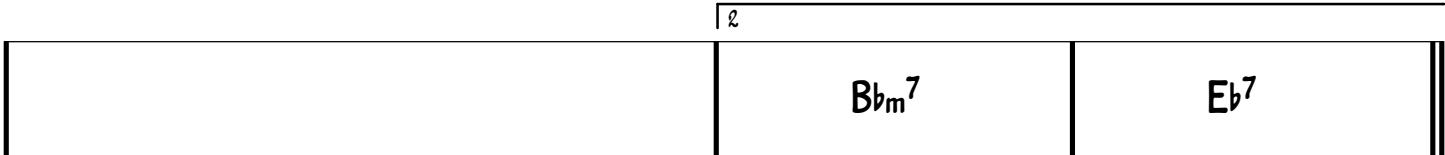
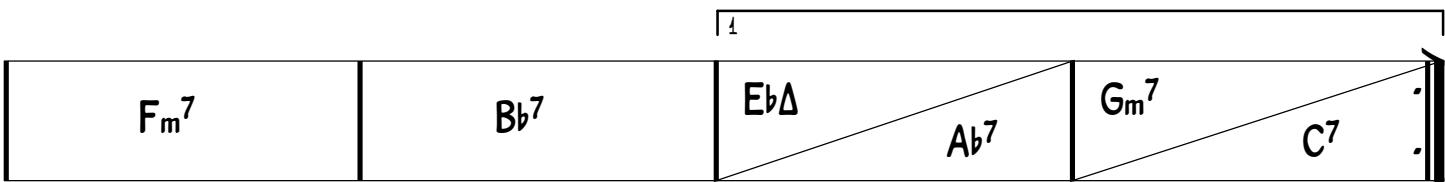
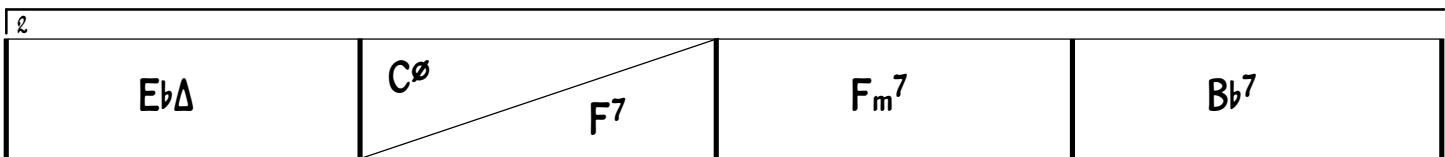
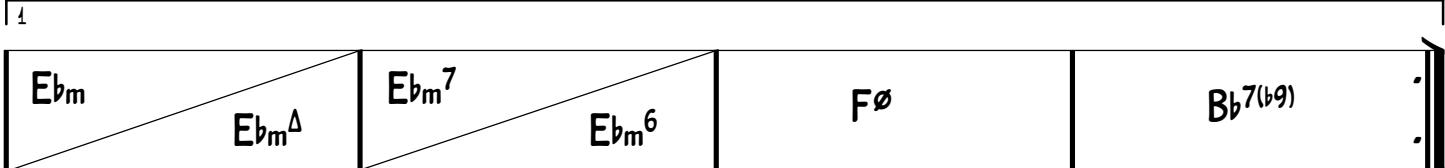
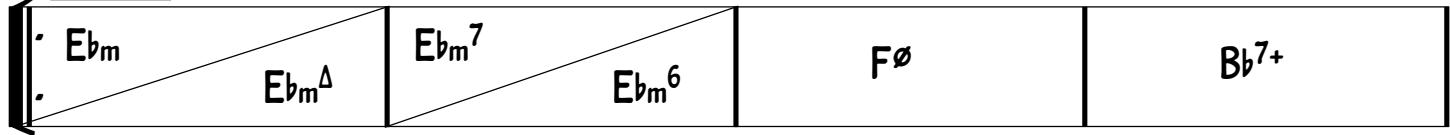
E<sub>b</sub>m E<sub>b</sub>m<sup>Δ</sup> E<sub>b</sub>m<sup>7</sup> E<sub>b</sub>m<sup>6</sup> FØ B<sub>b</sub>9 b13  
 CE SOIR LE VENT QUI FRAPPE À MA PORTE ME PAR - LE DES AMOURS  
 E<sub>b</sub>m E<sub>b</sub>m<sup>Δ</sup> E<sub>b</sub>m<sup>7</sup> E<sub>b</sub>m<sup>6</sup> FØ B<sub>b</sub>7(b9)  
 MORTES DEVANT LE FEU QUI S' É - TEINT CE  
 E<sub>b</sub>m E<sub>b</sub>m<sup>Δ</sup> E<sub>b</sub>m<sup>7</sup> E<sub>b</sub>m<sup>6</sup> FØ B<sub>b</sub>9 b13  
 SOIR C'EST UNE CHAN - SON D' AU - TOMNE DANS LA MAI - SON QUI FRAIS -  
 EbΔ CØ F7 F7sus Bb9  
 SONNE ET JE PENSE AUX TOUFS LOIN - TAINS QUE RES - TE  
**A** Fm<sup>7</sup> Bb7 EbΔ Ab7 Gm<sup>7</sup> Gb<sup>Δ</sup>  
 T-IL DE NOS A - MOURS QUE RES - TE T-IL DE CES BEAUX TOUFS UNE PHO - TO,  
 T-IL DES BIL - LETS DOUX DES MOIS D'AV - RIL, DES REN - DEZ - VOUS UN SOU - VE -  
 LAGE, UN VIEUX CLO - CHEZ UN PA - Y - SAGE SI BIEN CA - CHÉ ET DANS UN  
 Fm<sup>7</sup> Bb7 EbΔ Ab7 Gm<sup>7</sup> C<sup>7</sup>  
 VIEIL - LE PHO - TO DE MA JEU - NES - SE QUE RES - TE  
 NUDE QUI ME POUR - - - - -  
 NUAGE LE CHEZ VI - - - - -  
**1.** Bb7 Bb<sup>7</sup> Eb<sup>7</sup> **B** AbΔ Abm<sup>7</sup> Db<sup>7</sup> Eb<sup>6</sup> Ab<sup>7</sup>  
 SUIT SANS CES - SE BONHEUR FA - NÉ, CHEVEUX AU VENT BAISERS VO - LÉS, RÉ - VES MOU -  
 Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> C<sup>7</sup> Bb<sup>7</sup> EbΔ (Ab<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>)  
 VANTS QUE RESTE T-IL DE TOUT CE - LA DITES LE MOI UN P'TIT VIL  
 - - - - - SAGE DEMON PAS - SÉ - - - - -

(MEO SWING)

QUE RESTE-T-IL DE NOS AMOURS ?

CHARLES TRENET

## INTRO



# RAPTURE

(MED. LATIN)

HAROLO LAND

(AS PLAYED BY PONCHO SANCHEZ)

**INTRO** N.C.

**A** D<sub>b</sub>Δ

**FΔ**

**B**

**Chords:**

- A 13(b9)
- D7 alt
- G13(b9)
- C7 alt
- F<sub>m</sub><sup>9</sup>
- B<sub>b</sub>13 sus2
- F<sub>m</sub><sup>9</sup>
- B<sub>b</sub>13(b9)
- E<sub>b</sub>Δ9
- G7 alt
- CΔ9
- C7 alt
- CΔ9

**Red markings:**

- A red circle with a slash over the first CΔ9 chord.
- A red circle with a plus sign over the CΔ9 chord in the bass line.
- The word "SUS" in red above the FΔ section.
- The word "D.S. AL CODA" in red at the end of the score.

SOLOS ON AAB THEN D.S. AL CODA

(MEO. LATIN)

RAPTURE

HAROLO LAND

(AS PLAYED BY PONCHO SANCHEZ)

**A**D $\flat$  $\Delta$ 

/.

/.

/.

F $\Delta$ 

/.

/.

/.

A $^{13(b9)}$ D7<sup>alt</sup>G $^{13(b9)}$ C7<sup>alt</sup>**B**F $m^9$ 

/.

B $\flat$  $^{13\ sus2}$ 

/.

F $m^9$ 

/.

B $\flat$  $^{13\ sus2}$ 

/.

TO CODA

E $\flat$  $\Delta 9$ G7<sup>alt</sup>C $\Delta 9$ 

/.

C7<sup>alt</sup>

/.

C $\Delta 9$ 

/.

/.

/.

# ROAD SONG

(MED. LATIN)

WES MONTGOMERY

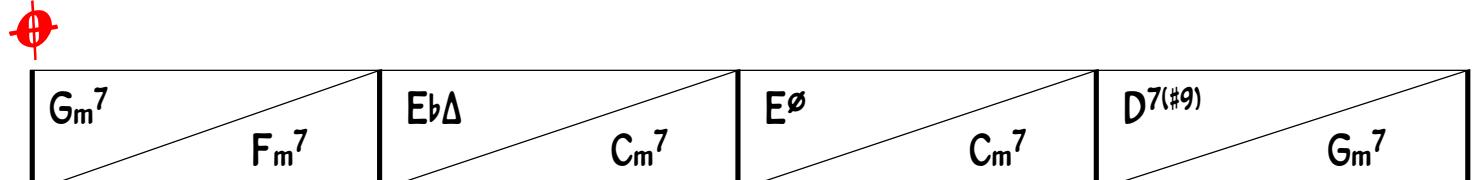
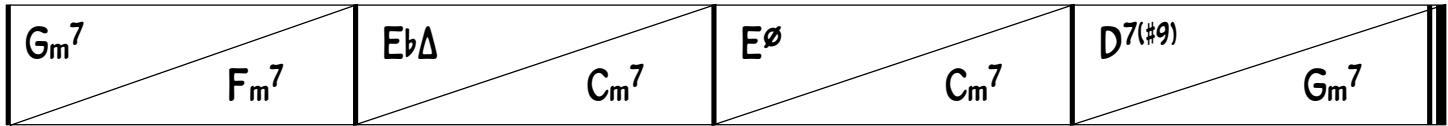
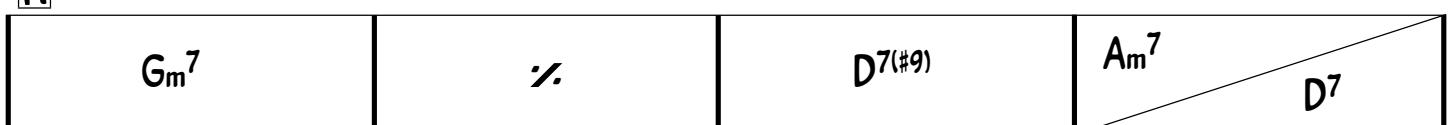
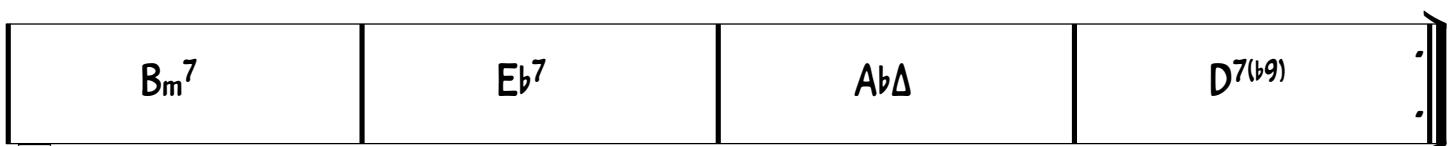
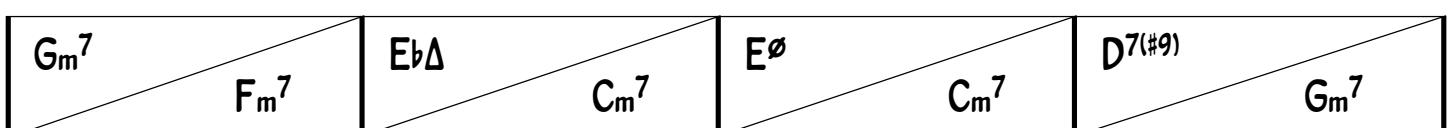
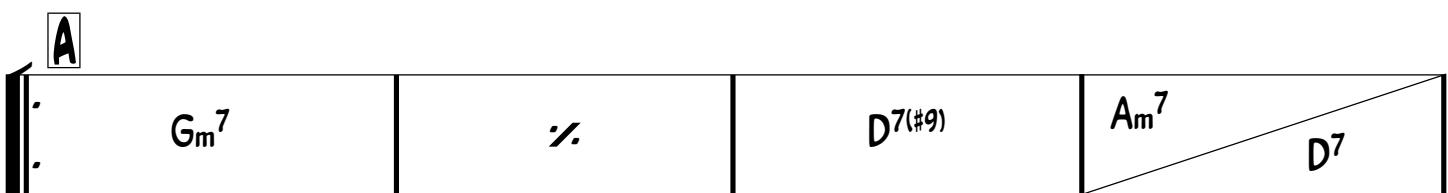
(AS PLAYED BY)

**Staff 1:**

- Measure 1: A G<sub>m</sub><sup>7</sup>
- Measure 2: D<sup>7(#9)</sup>
- Measure 3: A<sub>m</sub><sup>7</sup> D<sup>7</sup>
- Measure 4: G<sub>m</sub><sup>7</sup> F<sub>m</sub><sup>7</sup> E<sub>b</sub>Δ C<sub>m</sub><sup>7</sup>
- Measure 5: E<sup>ø</sup> C<sub>m</sub><sup>7</sup>
- Measure 6: **To CODA** (red circle)
- Measure 7: 1. & 3. D<sup>7(#9)</sup> G<sub>m</sub><sup>7</sup>
- Measure 8: 2. D<sup>7(#9)</sup> G<sub>m</sub><sup>7</sup> **FINE** (red circle)

**Staff 2:**

- Measure 1: B C<sub>m</sub><sup>7</sup> F<sup>7</sup> F<sup>7/E<sub>b</sub></sup> B<sub>b</sub>Δ/D B<sub>b</sub>Δ/C B<sub>m</sub><sup>7</sup> E<sup>7</sup>
- Measure 2: B<sub>b</sub><sub>m</sub><sup>7</sup> E<sub>b</sub><sup>7</sup> A<sub>b</sub>Δ D<sup>7(b9)</sup>
- Measure 3: D<sup>7(#9)</sup> G<sub>m</sub><sup>7</sup> F<sub>m</sub><sup>7</sup> E<sub>b</sub>Δ C<sub>m</sub><sup>7</sup> E<sup>ø</sup> C<sub>m</sub><sup>7</sup> D<sup>7(#9)</sup> G<sub>m</sub><sup>7</sup>



# RUBY, MY DEAR

(STRAIGHT BALLAD)

THELONIOUS MONK

(AS PLAYED BY THELONIOUS MONK & JOHN COLTRANE)

INTRO

The score consists of six staves of handwritten musical notation. The top staff is for the bass (B-flat clef), followed by two staves for the piano (two octaves, C-clef). The fourth staff is for the bass, and the fifth staff is for the piano. The bottom staff is for the bass.

**INTRO:**

- Bass: Starts with a single note, followed by a measure of E<sub>b</sub>△<sup>#9</sup><sub>11</sub>, then a measure of E<sup>11</sup>.
- Piano: Starts with a measure of F#<sup>6</sup><sub>9</sub>, then B<sup>7(b9)</sup>, and B<sub>b</sub><sup>7(b9)</sup>.

**A:**

- Bass: Measures include F<sub>m</sub><sup>7</sup>, B<sub>b</sub><sup>7(b9)</sup>, E<sub>b</sub>Δ, F<sub>m</sub><sup>7</sup>, F#<sub>m</sub><sup>7</sup>, G<sub>m</sub><sup>7</sup>, A<sub>b</sub><sup>6</sup>, G<sub>b/B</sub>, G<sub>m</sub><sup>7</sup>, C<sup>7(b9)</sup>, FΔ, G<sub>m</sub><sup>7</sup>, A<sub>b/m</sub><sup>7</sup>, A<sub>m</sub><sup>7</sup>.
- Piano: Measures include B<sub>b/m</sub><sup>7</sup>, E<sub>b</sub><sup>7(b9)</sup>, A<sub>b</sub>Δ, B<sub>b/m</sub><sup>7</sup>, B<sub>m</sub><sup>7</sup>, C<sub>m</sub><sup>7</sup>, B<sub>b/m</sub><sup>7(add 11)</sup>, A<sup>add9</sup>, E<sup>7sus</sup>, B<sub>b</sub><sup>7(b5)</sup>, B<sub>m</sub><sup>7(add 11)</sup>, B<sub>b</sub><sup>7(b5)</sup>.

**B:**

- Bass: Measures include AΔ, B<sub>m</sub>, E<sup>7(b9)</sup>, A<sub>6</sub><sub>9</sub>, B<sub>b</sub><sup>6</sup>, B<sup>7</sup>.
- Piano: Measures include C<sub>m</sub>, C<sub>m</sub>Δ, C<sub>m</sub><sup>7</sup>, D<sub>m</sub><sup>7</sup>, E<sub>b/m</sub><sup>7</sup>, A<sub>bb5</sub><sup>13</sup>, E<sub>b</sub>.

**A:**

- Bass: Measures include F<sub>m</sub><sup>7</sup>, B<sub>b</sub><sup>7(b9)</sup>, E<sub>b</sub>Δ, F<sub>m</sub><sup>7</sup>, F#<sub>m</sub><sup>7</sup>, G<sub>m</sub><sup>7</sup>, A<sub>b</sub><sup>6</sup>, G<sub>b/B</sub>, G<sub>m</sub><sup>7</sup>, C<sup>7(b9)</sup>, FΔ, G<sub>m</sub><sup>7</sup>, A<sub>b/m</sub><sup>7</sup>, A<sub>m</sub><sup>7</sup>.
- Piano: Measures include B<sub>b/m</sub><sup>7</sup>, E<sub>b</sub><sup>7(b9)</sup>, A<sub>b</sub>Δ, B<sub>b/m</sub><sup>7</sup>, B<sub>m</sub><sup>7</sup>, C<sub>m</sub><sup>7</sup>, B<sub>b/m</sub><sup>7</sup>, E<sup>11</sup>, F#<sup>6</sup><sub>9</sub>, B<sup>7(b9)</sup>, B<sub>b</sub><sup>7(b9)</sup>.

**Final Measures:**

- Bass: F#<sub>6</sub><sub>9</sub>, B<sup>7(b9)</sup>, B<sub>b</sub><sup>7(b9)</sup>, A<sup>7(b5)</sup>, A<sub>bb5</sub><sup>13</sup>, D<sub>b</sub>Δ<sub>9</sub>.
- Piano: Measures end with a red circle containing a '0' and the text "TO CODA".

(MED. SWING)

# SCOTCH AND WATER

JOE ZAWINUL

(AS PLAYED BY CANNONBALL ADDERLEY)

The musical score consists of two staves of jazz-style music. The top staff features a bass line with eighth-note patterns and harmonic chords (F<sup>7</sup>, (F#<sup>o</sup>), C<sup>7</sup>, D<sub>m</sub><sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, D<sub>m</sub><sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>). The bottom staff shows a melodic line with various note heads and rests, divided into sections labeled A, B, and A. Chords marked above the staff include CΔ(<sup>#11</sup>) and CΔ(<sup>#11</sup>). The music is set in 6/8 time with a key signature of one flat.

(MEO. SWING)

SCOTH AND WATER

JOE ZAWINUL

(AS PLAYED BY CANNONBALL ADDERLEY)

<b>A</b>			
C <sup>7</sup>	/.	/.	/.

F <sup>7</sup>	F# <sup>o7</sup>	C <sup>7</sup>	/.
1			

D <sub>m</sub> <sup>7</sup>	G <sup>7</sup>	C <sup>7</sup>	D <sub>m</sub> <sup>7</sup>
G <sup>7</sup>			

1	C <sup>7</sup>
2	

**B**

CΔ <sup>(#11)</sup>	/.	/.	/.
---------------------	----	----	----

CΔ <sup>(#11)</sup>	/.	/.	/.
---------------------	----	----	----

**A**

C <sup>7</sup>	/.	/.	/.
----------------	----	----	----

F <sup>7</sup>	F# <sup>o7</sup>	C <sup>7</sup>	/.
----------------	------------------	----------------	----

D <sub>m</sub> <sup>7</sup>	G <sup>7</sup>	C <sup>7</sup>	D <sub>m</sub> <sup>7</sup>
G <sup>7</sup>			

(UP TEMPO SWING)

# SEVEN STEPS TO HEAVEN

MILES DAVIS & V. FELDMAN

(AS PLAYED BY MILES DAVIS)

INTRO  
INTERLUDE

CHORDS TOP NOTES

B

A

INTRO / INTERLUDE

1

A

2

B

A

(MED. SOUL / FUNKY)

# SIDEWINDER

LEE MORGAN

(AS PLAYED BY LEE MORGAN)

ONE OCTAVE LOWER

(CONT. SIMILE)

Eb <sup>7</sup>	✓.	✓.	✓.
Ab <sup>7</sup>	✓.	✓.	✓.
Eb <sup>7</sup>	✓.	✓.	✓.
Fm <sup>7</sup>	✓.	Bb <sup>7</sup>	

Eb <sup>7</sup>	✓.	✓.	✓.
Ab <sup>7</sup>	✓.	✓.	✓.
Eb <sup>7</sup>	✓.	✓.	✓.
Fm <sup>7</sup>	✓.	✓.	Bb <sup>7</sup>

Eb <sup>7</sup>	✓.	✓.	✓.
Ab <sup>7</sup>	✓.	✓.	✓.
Eb <sup>7</sup>	✓.	✓.	✓.
Eb <sup>7</sup>	✓.	✓.	✓.

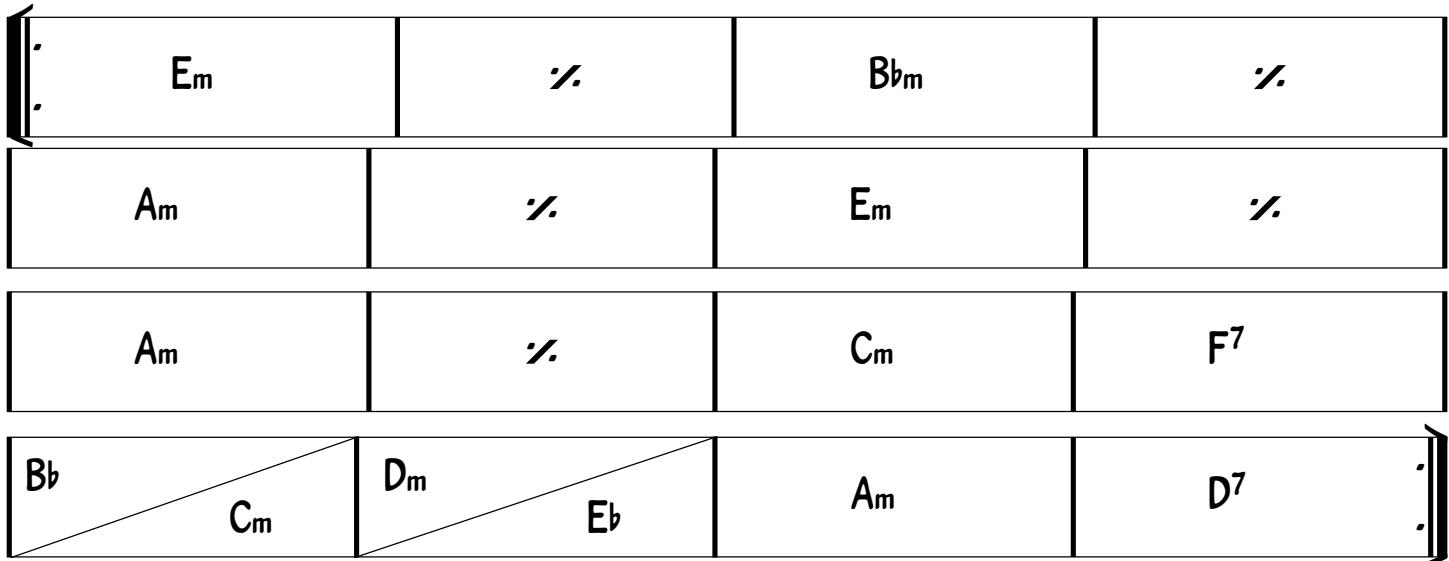
(MED. SWING)

# SILVER'S SERENADE

HORACE SILVER

(AS PLAYED BY HORACE SILVER)

Musical score for "Silver's Serenade" featuring four staves of music. The top staff is in bass clef, the second in alto clef, the third in tenor clef, and the bottom in bass clef. Chords labeled include E<sub>m</sub>, B<sub>b</sub><sub>m</sub>, A<sub>m</sub>, E<sub>b</sub><sub>m</sub>, C<sub>m</sub>, F<sup>7</sup>, B<sub>b</sub>, C<sub>m</sub>, D<sub>m</sub>, E<sub>b</sub>, A<sub>m</sub>, D<sup>7</sup>, and D<sup>7</sup>. The music consists of measures with various note heads and stems.



# SISTER SADIE

(MED. UP SWING)

HORACE SILVER

(AS PLAYED BY HORACE SILVER)

Handwritten musical score for "Sister Sadie" by Horace Silver. The score consists of two staves of jazz-style notation.

**Staff 1:** Features a treble clef, a key signature of one sharp (F#), and a tempo marking of "MEDIUM UP SWING". The music begins with a series of eighth-note patterns. Chords labeled include (Ab<sup>13</sup>) A, G<sup>13</sup>, G<sup>13</sup>, (Ab<sup>13</sup>) G<sup>13</sup>, (Ab<sup>13</sup>), G<sup>13</sup>, (Ab<sup>13</sup>), G<sup>13</sup>, C<sup>13</sup>, B<sub>b</sub><sup>13</sup>, C<sup>13</sup>, B<sub>b</sub><sup>13</sup>, A<sup>13</sup>, and Ab<sup>13</sup>. The section ends with a return to the initial G<sup>13</sup> chord.

**Staff 2:** Features a bass clef, a key signature of one sharp (F#), and a tempo marking of "MEDIUM UP SWING". The music continues with eighth-note patterns. Chords labeled include A G<sup>13</sup>, (Ab<sup>13</sup>) G<sup>13</sup>, (Ab<sup>13</sup>), G<sup>13</sup>, G<sup>13</sup>, (Ab<sup>13</sup>), G<sup>13</sup>, (Ab<sup>13</sup>), C<sup>7</sup>, B<sup>7</sup>, B<sub>b</sub><sup>7</sup>, A<sup>7</sup>, B<sub>b</sub><sup>7</sup>, A<sup>7</sup>, Ab<sup>7</sup>, and G<sup>7</sup>. A red circle with a slash is placed over the first G<sup>13</sup> chord, and a red circle with a plus sign is placed over the last G<sup>7</sup> chord. A red annotation "TO CODA" with a red circle and a plus sign is placed above the B<sub>b</sub><sup>7</sup> chord.

VOICING CHORUS

Handwritten musical score for the "VOICING CHORUS" of "Sister Sadie". The score consists of three staves of jazz-style notation.

**Staff 1:** Features a treble clef, a key signature of one sharp (F#), and a tempo marking of "MEDIUM UP SWING". The music consists of eighth-note patterns. Chords labeled include G<sup>13</sup>, C<sup>13</sup>, B<sub>b</sub><sup>13</sup>, C<sup>13</sup>, B<sub>b</sub><sup>13</sup>, A<sup>13</sup>, and Ab<sup>13</sup>.

**Staff 2:** Features a bass clef, a key signature of one sharp (F#), and a tempo marking of "MEDIUM UP SWING". The music consists of eighth-note patterns. Chords labeled include G<sup>13</sup>, C<sup>13</sup>, B<sub>b</sub><sup>13</sup>, C<sup>13</sup>, B<sub>b</sub><sup>13</sup>, A<sup>13</sup>, and Ab<sup>13</sup>.

**Staff 3:** Features a bass clef, a key signature of one sharp (F#), and a tempo marking of "MEDIUM UP SWING". The music consists of eighth-note patterns. Chords labeled include G<sup>13</sup>, C<sup>13</sup>, B<sub>b</sub><sup>13</sup>, C<sup>13</sup>, B<sub>b</sub><sup>13</sup>, A<sup>13</sup>, and Ab<sup>13</sup>.

(MED. LATIN)

SKY DIVE

FREDDIE HUBBARD

(AS PLAYED BY FREDDIE HUBBARD)

**1st Voice**

( $\text{G} \Delta \text{C}$ ) **A**  $\text{G}_m^9$   $\text{C}_m/\text{F}$   $\text{G}_m^9$   $\text{D}_b\Delta^{\flat 5}$

$\text{G}_m^{11}$   $\text{D}_b^9(\#11)$   $\text{C}_m^{11}$   $\text{G}_b\Delta^{\flat 5}$   $\text{E}\Delta^{\flat 5}$   $\text{A}\Delta^{(\#11)}$   $\text{B}_b^6$   $\text{B}^6$   $\text{C}^7\text{sus}$

$\text{B}_{b_m}^{11}$   $\text{C}_m^{11}$   $\text{B}_{b_m}^{11}$   $\text{C}_m^{11}$   $\text{B}_{b_m}^{11}$   $\text{C}_m^{11}$   $\text{I}$   $\text{I} 2,3$

**B**

$\text{A}_m^{11}$   $\text{C}_m^7$   $\text{F}^7$   $\text{A}_m^{11}$   $\text{C}_m^7$   $\text{F}^{7(\flat 9)}$

$\text{B}_{b_m}^{\Delta}$   $\text{A}_{b_m}^{\Delta}$   $\text{G}_b\Delta^{\flat 5}$   $\text{E}\Delta^{\flat 5}$   $\text{D}\Delta^{\flat 5}$   $\text{C}\Delta^{\flat 5}$

**2nd Voice**  
OCTAVE LOWER

( $\text{G} \Delta \text{C}$ ) **A**  $\text{G}_m^9$   $\text{C}_m/\text{F}$   $\text{G}_m^9$   $\text{D}_b\Delta^{\flat 5}$

$\text{G}_m^{11}$   $\text{D}_b^9(\#11)$   $\text{C}_m^{11}$   $\text{G}_b\Delta^{\flat 5}$   $\text{E}\Delta^{\flat 5}$   $\text{A}\Delta^{(\#11)}$   $\text{B}_b^6$   $\text{B}^6$   $\text{C}^7\text{sus}$

$\text{B}_{b_m}^{11}$   $\text{C}_m^{11}$   $\text{B}_{b_m}^{11}$   $\text{C}_m^{11}$   $\text{B}_{b_m}^{11}$   $\text{C}_m^{11}$   $\text{I}$   $\text{I} 2,3$

**B**

$\text{A}_m^{11}$   $\text{C}_m^7$   $\text{F}^7$   $\text{A}_m^{11}$   $\text{C}_m^7$   $\text{F}^{7(\flat 9)}$

$\text{B}_{b_m}^{\Delta}$   $\text{A}_{b_m}^{\Delta}$   $\text{G}_b\Delta^{\flat 5}$   $\text{E}\Delta^{\flat 5}$   $\text{D}\Delta^{\flat 5}$   $\text{C}\Delta^{\flat 5}$

(MEO. LATIN)



A

SKY DIVE

FREDDIE HUBBARD

(AS PLAYED BY FREDDIE HUBBARD)

$G_m^9$	✗	$C_m/F$	✗
---------	---	---------	---

$G_m^9$	✗	$D_b\Delta^{b5}$	✗
---------	---	------------------	---

$G_m^{11}$	$D_b^9(\#11)$	$G_b\Delta^{b5}$	$E\Delta^{b5}$
------------	---------------	------------------	----------------

$A\Delta^{(\#11)}$	$B_b^6$	$C^7sus$	$B_{b_m}^{11}$	$C_m^{11}$
--------------------	---------	----------	----------------	------------

$B_{b_m}^{11}$	$C_m^{11}$	$B_{b_m}^{11}$	$C_m^{11}$	.
----------------	------------	----------------	------------	---

B

$A_m^{11}$	✗	$C_m^7$	$F^7$
------------	---	---------	-------

$A_m^{11}$	✗	$C_m^7$	$F^{7(b9)}$
------------	---	---------	-------------

$B_{b_m}\Delta$	✗	$A_{b_m}\Delta$	✗
-----------------	---	-----------------	---

$G_b\Delta^{b5}$	$E\Delta^{b5}$	$D\Delta^{b5}$	$C\Delta^{b5}$
------------------	----------------	----------------	----------------

A

$G_m^9$	✗	$C_m/F$	✗
---------	---	---------	---

$G_m^9$	✗	$D_b\Delta^{b5}$	✗
---------	---	------------------	---

$G_m^{11}$	$D_b^9(\#11)$	$G_b\Delta^{b5}$	$E\Delta^{b5}$
------------	---------------	------------------	----------------

$A\Delta^{(\#11)}$	$B_b^6$	$C^7sus$	$B_{b_m}^{11}$	$C_m^{11}$
--------------------	---------	----------	----------------	------------

$B_{b_m}^{11}$	$C_m^{11}$	$B_{b_m}^{11}$	$C_m^{11}$	.
----------------	------------	----------------	------------	---

(MED. BALLAD)

SOLITUDE

DUKE ELLINGTON

**A**  $B_{b7}^+$   $E_b\Delta$   $(C_m7$   $E_b7$   $A_b\Delta$   $F^9_{sus}$   $(D_b7(\#11)$   $C7)$

IN MY SO - LI - TUDE \_\_\_\_\_ YOU HAUNT ME WITH  
SO - LI - TUDE \_\_\_\_\_ YOU TAUNT ME ME WITH

$F_m7$   $B_{b7}$   $E_b\Delta$   $(F_m7)$   $B_{b7}^+$   $E_b7$

RE - VE - RIES \_\_\_\_\_ OF DAYS GONE BY \_\_\_\_\_ IN MY  
ME - MO - RIES \_\_\_\_\_ THAT NE - VER DIE \_\_\_\_\_

**B**  $A_b6$   $A^07$   $E_b6/B_b$   $B_{bm7}$   $E_b9$

SIT IN MY CHAIR I'M FILLED WITH DES - PAIR NO - SO - DAY COULD BE SO SAD WITH

$A_b6$   $A^07$   $E_b6/B_b$   $G_m7$   $G_b^07$   $F_m7$   $B_{b7}^+$

GLOOM EV - 'RY - WHERE I SIT AND I STARE I KNOW THAT I'LL SOON GO MAD IN MY

**A**  $E_b\Delta$   $E_b7$   $A_b\Delta$   $(D_b7(\#11)$   $C7)$

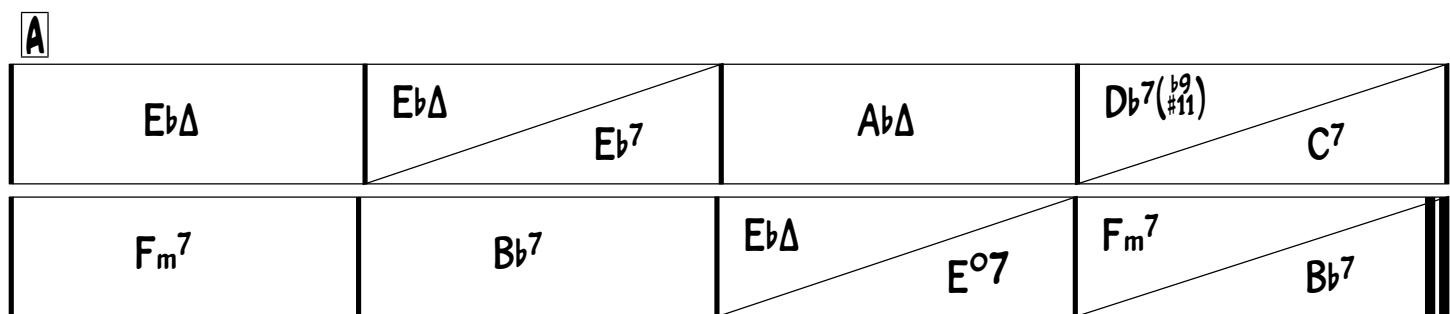
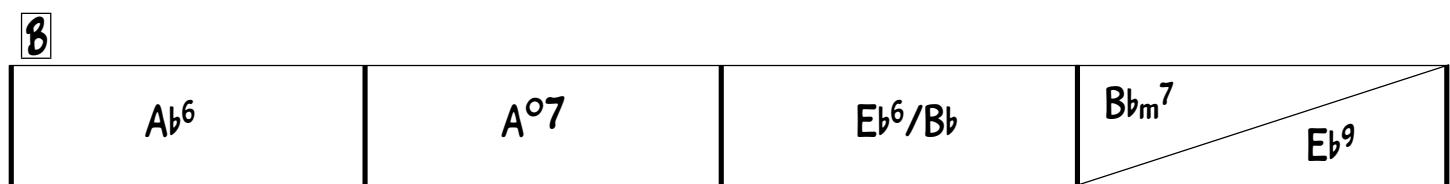
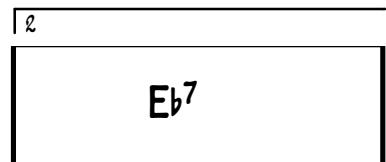
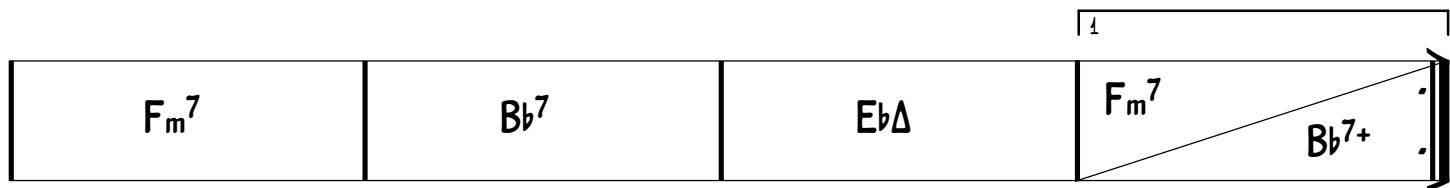
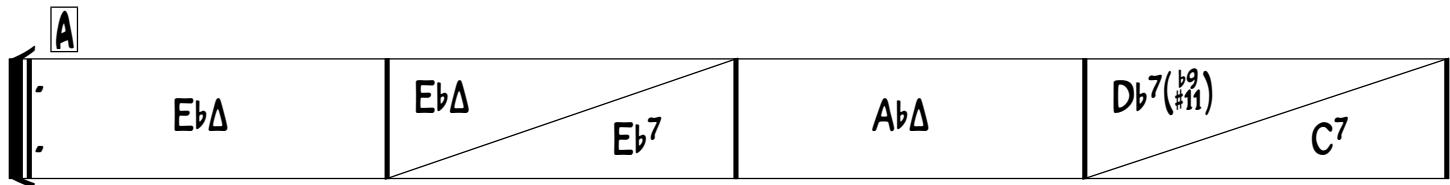
SO - LI - TUDE \_\_\_\_\_ I'M PRAY - - ING DEAR  
\_\_\_\_\_  
 $F_m7$   $B_{b7}$   $E_b\Delta$   $(E^07$   $F_m7$   $B_{b7})$

LOWD A - ABOVE \_\_\_\_\_ SEND BACK MY LOVE

(MEO. BALLAD)

SOLITUDE

DUKE ELLINGTON



(MED. BOSSA)

# SONG FOR MY FATHER

HORACE SILVE

(AS PLAYED BY HORACE SILVER)

[INTRO]

N.C.

**A** F<sub>m</sub><sup>9</sup> E<sub>b</sub><sup>9</sup> D<sub>b</sub><sup>9</sup> C<sup>7</sup> F<sub>m</sub><sup>9</sup> F<sub>m</sub><sup>9</sup> E<sub>b</sub><sup>9</sup> D<sub>b</sub><sup>9</sup> C<sup>7</sup> F<sub>m</sub><sup>9</sup>

**B** E<sub>b</sub><sup>9</sup> F<sub>m</sub><sup>9</sup> E<sub>b</sub><sup>9</sup> D<sub>b</sub><sup>9</sup> C<sup>7</sup> F<sub>m</sub><sup>9</sup>

**A**

F <sub>m</sub> <sup>9</sup>	//	E <sub>b</sub> <sup>9</sup>	//
D <sub>b</sub> <sup>9</sup>	C <sup>7</sup>	F <sub>m</sub> <sup>9</sup>	//

**B**

E <sub>b</sub> <sup>9</sup>	//	F <sub>m</sub> <sup>9</sup>	//
E <sub>b</sub> <sup>9</sup>	//	F <sub>m</sub> <sup>9</sup>	//

(MED. BALLAD)

# SOPHISTICATED LADY

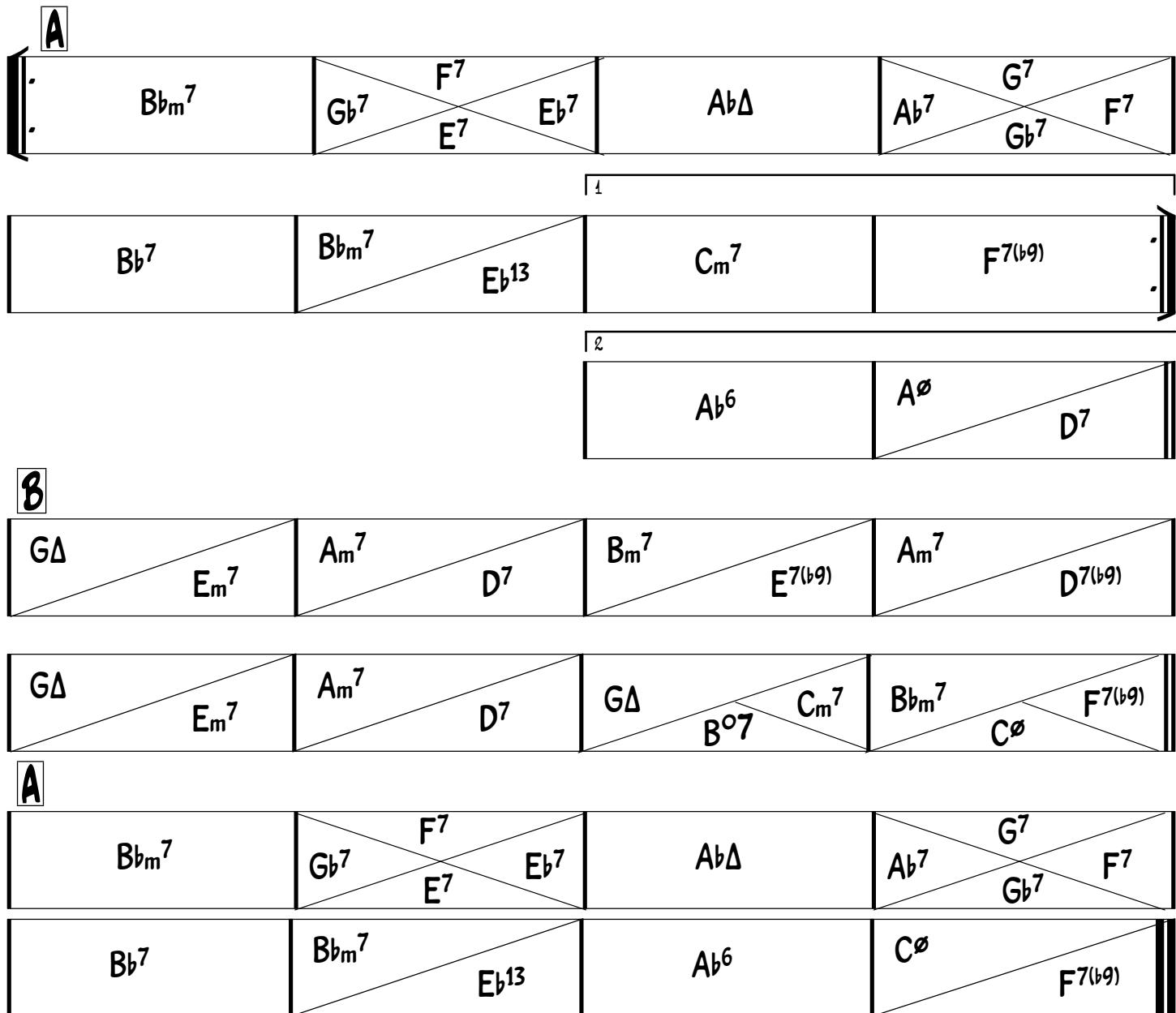
DUKE ELLINGTON

The musical score consists of three staves of music. Staff 1 (top) starts with a bass clef, a key signature of two flats, and a common time signature. It features a bass line and a vocal line with lyrics. Chords include B<sub>m</sub><sup>7</sup>, B<sub>b</sub><sub>m</sub>, B<sub>b</sub><sub>m</sub><sup>Δ</sup>, B<sub>b</sub><sub>m</sub><sup>7</sup>, G<sub>b</sub><sup>7</sup>, F<sup>7</sup>, E<sup>7</sup>, E<sub>b</sub><sup>7</sup>, A<sub>b</sub><sup>Δ</sup>, A<sub>b</sub><sup>7</sup>, G<sup>7</sup>, G<sub>b</sub><sup>7</sup>, and F<sup>7</sup>. Staff 2 (middle) starts with a bass clef, a key signature of one flat, and a common time signature. It features a bass line and a vocal line with lyrics. Chords include B<sub>b</sub><sup>7</sup>, B<sub>b</sub><sub>m</sub><sup>7</sup>, E<sub>b</sub><sup>13</sup>, C<sub>m</sub><sup>7</sup>, F<sup>7(b9)</sup>, A<sub>b</sub><sup>6</sup>, A<sub>ø</sub>, and D<sup>7</sup>. Staff 3 (bottom) starts with a bass clef, a key signature of one flat, and a common time signature. It features a bass line and a vocal line with lyrics. Chords include G<sub>Δ</sub>, E<sub>m</sub><sup>7</sup>, A<sub>m</sub><sup>7</sup>, D<sup>7</sup>, B<sub>m</sub><sup>7</sup>, E<sup>7(b9)</sup>, A<sub>m</sub><sup>7</sup>, D<sup>7(b9)</sup>, G<sub>Δ</sub>, E<sub>m</sub><sup>7</sup>, A<sub>m</sub><sup>7</sup>, D<sup>7</sup>, G<sub>Δ</sub>, B<sup>ø7</sup>, C<sub>m</sub><sup>7</sup>, B<sub>b</sub><sub>m</sub><sup>7</sup>, C<sub>ø</sub>, and F<sup>7(b9)</sup>. The vocal line includes lyrics such as "Bb m Bb m Δ Bb m 7", "G b 7 F 7 E 7 E b 7 A b Δ", "A b 7 G 7 G b 7 F 7", "Bb 7 Bb m 7 E b 13 C m 7 F 7(b9)", "A b 6 A ø D 7", "G Δ E m 7 A m 7 D 7 B m 7 E 7(b9) A m 7 D 7(b9)", "G Δ E m 7 A m 7 D 7 G Δ B ø7 C m 7 Bb m 7 C ø F 7(b9)", and "(C ø F 7(b9))". The score is labeled with sections A, B, and A.

(MEO. BALLAD)

SOPHISTICATED LADY

DUKE ELLINGTON



(JAZZ WALTZ)

# Sous le ciel de Paris

HUBERT GIRAUD

**A** F<sub>m</sub><sup>7</sup>      B<sub>b</sub>m<sup>7</sup> B<sub>b</sub>m<sup>7</sup>/A<sub>b</sub> B<sub>b</sub>m<sup>6</sup>/G B<sub>b</sub>m<sup>7</sup>/F

Sous le ciel de Pa - ris s'en - vo - l'u - ne chan - son HUM HUM  
Sous le ciel de Pa - ris marchent des a - mou - reux HUM HUM

C<sup>7</sup>      F<sub>m</sub> F<sub>m</sub>/E<sub>b</sub> B<sub>b</sub>m<sup>7</sup>/D<sub>b</sub> C<sup>7</sup>      B<sub>b</sub>m<sup>7</sup> F<sub>m</sub> N.C.

ELLE EST NÉE D'AU-TOUR-D'HUI DANS LE COEUR D'UN GAR - CON  
LEUR BONHEUR SE CONS-TRUIT SUR UN AIR FAIT POUR EUX      SOUS LE PONT

**B** B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub><sup>7</sup>      A<sub>b</sub><sup>6</sup>  
DE BER - CY UN PHI - LO - SOPHE AS - SIS DEUX MU - SI -  
D<sub>b</sub> B<sub>b</sub>m<sup>7</sup> G<sup>7(b5)</sup> C<sup>7</sup> C<sup>7</sup>/B<sub>b</sub> F<sub>m</sub>/A<sub>b</sub> C<sup>7</sup>/G

CIENS QUEL - QUES SA - DAUDS PUIS LES GENS PAR MIL - LIERS

**A** F<sub>m</sub><sup>7</sup>      B<sub>b</sub>m<sup>7</sup> B<sub>b</sub>m<sup>6</sup>/G B<sub>b</sub>m<sup>7</sup>/F

Sous le ciel de Pa - ris jusqu'au SOIR VONT CHAN - TER HUM HUM

C<sup>7</sup>      A<sup>6</sup>  
L'HYM - NE D'UN PEUPL' É - PRIS DE SA VIEIL - LE CI - TÉ

**C** C<sup>7</sup> F<sub>m</sub> B<sub>b</sub>m<sup>7</sup> F<sub>m</sub>  
VIEIL - LE CI - TÉ

SOUS LE CIEL DE PARIS

HUBERT GIRAUD

**A**F<sub>m</sub><sup>7</sup>

/

/

/

B<sub>b</sub>m<sup>7</sup>B<sub>b</sub>m/A<sub>b</sub>B<sub>b</sub>m/GB<sub>b</sub>m<sup>7</sup>/FC<sup>7</sup>

/

/

/

1

F<sub>m</sub>F<sub>m</sub>/E<sub>b</sub>B<sub>b</sub>m<sup>7</sup>/D<sub>b</sub>C<sup>7</sup>

2

F<sub>m</sub>B<sub>b</sub>m<sup>7</sup>F<sub>m</sub>

N.C.

**B**B<sub>b</sub>m<sup>7</sup>

/

E<sub>b</sub>m<sup>7</sup>

/

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

/

/

/

D<sub>b</sub>B<sub>b</sub>m<sup>7</sup>G<sup>7(b5)</sup>

/

C<sup>7</sup>C/B<sub>b</sub>F<sub>m</sub>/A<sub>b</sub>C<sup>7</sup>/G

3

C<sup>7</sup>A<sup>6</sup>

/

/

4

F<sub>m</sub>B<sub>b</sub>m<sup>7</sup>F<sub>m</sub>

/

(MED. SWING)

# SO WHAT

MILES DAVIS

(AS PLAYED BY MILES DAVIS)

N.C.                    E<sub>m</sub><sup>7</sup> D<sub>m</sub><sup>7</sup> N.C.                    E<sub>m</sub><sup>7</sup> D<sub>m</sub><sup>7</sup> N.C.

E<sub>m</sub><sup>7</sup> D<sub>m</sub><sup>7</sup> N.C.                    E<sub>m</sub><sup>7</sup> D<sub>m</sub><sup>7</sup> N.C.                    [1.]                    [2.]

F<sub>m</sub><sup>7</sup>                    E<sub>b m</sub><sup>7</sup> N.C.                    F<sub>m</sub><sup>7</sup>                    E<sub>b m</sub><sup>7</sup> N.C.

F<sub>m</sub><sup>7</sup>                    E<sub>b m</sub><sup>7</sup> N.C.                    F<sub>m</sub><sup>7</sup>                    E<sub>b m</sub><sup>7</sup> N.C.

E<sub>m</sub><sup>7</sup>                    D<sub>m</sub><sup>7</sup> N.C.                    E<sub>m</sub><sup>7</sup>                    D<sub>m</sub><sup>7</sup> N.C.

E<sub>m</sub><sup>7</sup>                    D<sub>m</sub><sup>7</sup> N.C.                    E<sub>m</sub><sup>7</sup>                    D<sub>m</sub><sup>7</sup> N.C.

(MEO. SWING)

SO WHAT

MILES DAVIS

(AS PLAYED BY MILES DAVIS)

A

D<sub>m</sub><sup>7</sup>

X.

X.

X.

D<sub>m</sub><sup>7</sup>

X.

X.

X.

.

B

E♭<sub>m</sub><sup>7</sup>

X.

X.

X.

E♭<sub>m</sub><sup>7</sup>

X.

X.

X.

A

D<sub>m</sub><sup>7</sup>

X.

X.

X.

D<sub>m</sub><sup>7</sup>

X.

X.

X.

||

# SPEAK NO EVIL

(MED. SWING)

WAYNE SHORTER

(AS PLAYED BY WAYNE SHORTER)

**A**

**B**

**A**

(MEO SWING)

SPEAK NO EVIL

WAYNE SHORTER

(AS PLAYED BY WAYNE SHORTER)

A

C<sub>m</sub><sup>11</sup>D<sub>b</sub>ΔC<sub>m</sub><sup>11</sup>D<sub>b</sub>ΔC<sub>m</sub><sup>11</sup>D<sub>b</sub>ΔC<sub>m</sub><sup>11</sup>D<sub>b</sub>ΔE<sub>b</sub><sub>m</sub><sup>11</sup>E<sub>m</sub><sup>11</sup>C<sub>m</sub><sup>11</sup>D<sub>m</sub><sup>11</sup>B<sub>b</sub><sub>m</sub><sup>11</sup>A<sub>b</sub><sup>7(Alt)</sup>B<sub>b</sub><sub>m</sub><sup>11</sup>A<sub>b</sub><sup>7(Alt)</sup>B<sub>b</sub><sub>m</sub><sup>11</sup>

B

A∅

A<sub>b</sub><sup>7</sup>G<sub>m</sub><sup>7</sup>G<sub>b</sub><sup>13</sup>F<sub>m</sub><sup>7</sup>B<sub>b</sub><sup>7</sup>E<sub>b</sub>△<sup>#9 #11</sup>D<sub>b</sub>Δ<sup>(#11)</sup>

A

C<sub>m</sub><sup>11</sup>D<sub>b</sub>ΔC<sub>m</sub><sup>11</sup>D<sub>b</sub>ΔC<sub>m</sub><sup>11</sup>D<sub>b</sub>ΔC<sub>m</sub><sup>11</sup>D<sub>b</sub>ΔE<sub>b</sub><sub>m</sub><sup>11</sup>E<sub>m</sub><sup>11</sup>C<sub>m</sub><sup>11</sup>D<sub>m</sub><sup>11</sup>B<sub>b</sub><sub>m</sub><sup>11</sup>A<sub>b</sub><sup>7(Alt)</sup>B<sub>b</sub><sub>m</sub><sup>11</sup>A<sub>b</sub><sup>7(Alt)</sup>B<sub>b</sub><sub>m</sub><sup>11</sup>

(MED. SWING)

STELLA BY STARLIGHT

VICTOR YOUNG

**A** E∅ A<sup>7(b9)</sup> Cm<sup>7</sup> F<sup>7</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> EbΔ Ab<sup>7</sup>

THE SONG — A 20-BIN SINGS, — THROUGH YEARS — OF ENDLESS SPRINGS, — THE

B<sub>b</sub><sup>Δ</sup> E∅ A<sup>7(b9)</sup> D<sub>m</sub><sup>7</sup> B<sub>b</sub>m<sup>7</sup> Eb<sup>7</sup> FΔ E∅ — EbΔ<sup>(#11)</sup> D<sup>7(b9)</sup>

MURMUR OF A BROOK AT EV'-NING TIDES. — THAT RIPPLES THROUGH A NOOK WHERE TWO LO-VERS HIDE. — THAT

**B** G<sup>7+</sup> Cm<sup>7</sup> Ab<sup>9(#11)</sup> B<sub>b</sub><sup>Δ</sup>

GREAT — SYM-PHO-NIC THEME, — THAT'S STELLA BY STAR - LIGHT, — AND NOT A DREAM, — MY

**C** E∅ A<sup>7(b9)</sup> D∅ G<sup>7(b9)</sup> C∅ F<sup>7(b9)</sup> B<sub>b</sub><sup>Δ</sup>

HEART — AND I A - GREE, — SHE'S EV' - 2Y - THING — ON EARTH TO ME. —

**A**

E∅	A <sup>7(b9)</sup>	Cm <sup>7</sup>	F <sup>7</sup>
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F <sub>m</sub> <sup>7</sup>	B <sub>b</sub> <sup>7</sup>	EbΔ	Ab <sup>7</sup>
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B <sub>b</sub> <sup>Δ</sup>	E∅	D <sub>m</sub> <sup>7</sup>	B <sub>b</sub> m <sup>7</sup>
	A <sup>7(b9)</sup>		Eb <sup>7</sup>

FΔ	E∅	EbΔ <sup>(#11)</sup>	D <sup>7(b9)</sup>
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**B**

G <sup>7+</sup>	✗	Cm <sup>7</sup>	✗
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Ab <sup>7(#11)</sup>	✗	B <sub>b</sub> <sup>Δ</sup>	✗
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**C**

E∅	A <sup>7(b9)</sup>	D∅	G <sup>7(b9)</sup>
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C∅	F <sup>7(b9)</sup>	B <sub>b</sub> <sup>Δ</sup>	✗
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(SLOW BLUES)

# ST. JAMES INFIRMARY

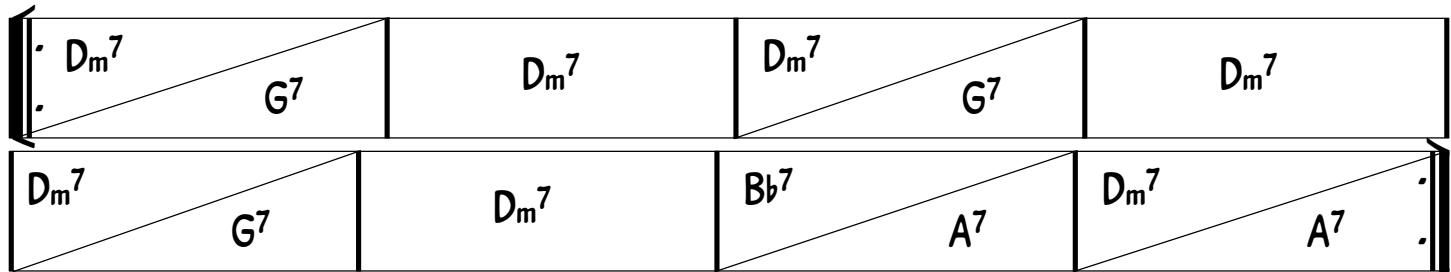
JIM PRIMOSE

(AS PLAYED BY LOUIS ARMSTRONG)

I WENT DOWN TO ST. JAMES IN - FIRMARY I SAW MY BA - BY THERE\_ STRECHED  
OUT ON A COLD WHITE TA - BLE SO SWEET, SO COLD, SO FAIR\_ ET - HER

2. LET HER GO, LET HER GO, GOD BLESS HER  
WHEREVER SHE MAY BE  
SHE CAN SEARCH THIS WIDE WORLD OVER  
BUT SHE'LL NEVER FIND ANOTHER MAN LIKE ME

3. WHEN I DIE, BURY ME  
IN A BLACK SUIT AND A STETSON HAT  
PUT A 20 DOLLAR GOLD PIECE ON MY WATCH CHAIN  
LET THE FELLOWS KNOW I DIED STANDIN' PAT



(MED. SWING)

# STOLEN MOMENTS

OLIVER NELSON

(AS PLAYED BY OLIVER NELSON)

[INTRO]

The musical score consists of four staves of music. The top staff shows a bass line with a key signature of one flat. The second staff, labeled 'A', shows a melodic line with a key signature of one flat. The third staff, labeled 'B', shows another melodic line with a key signature of one flat. The bottom staff shows a bass line with a key signature of one flat. Chords indicated include Cm<sup>7</sup>, Dm<sup>7/C</sup>, Eb<sub>m</sub><sup>A/C</sup>, Dm<sup>7/C</sup>, Cm<sup>7</sup>, Cm<sup>6</sup>, Fm<sup>7</sup>, Fm<sup>6</sup>, Cm<sup>7</sup>, Cm<sup>6</sup>, Dm, Eb<sub>m</sub>, Em, Fm, F#m, Fm, Em, Eb<sub>m</sub>, Dm<sup>7</sup>, Eb<sup>o</sup>, C<sup>7/E</sup>, Fm, Cm, and G<sup>7</sup>. The score is in 4/4 time.

CHORUS : BLUES EN DO MINEUR

(BALLAD)

STORMY WEATHER

HAROLD ARLEN

**A** EbΔ C<sup>7(b9)</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>7(b9)</sup> F<sub>m</sub><sup>7</sup> F<sub>m</sub><sup>7/Bb</sup>

DON'T KNOW WHY THERE'S NO SUN UP IN THE SKY STORMY WEATHER— SINCE MY MAN AND I AIN'T TO-  
BARE GLOOM AND MIS'-RY EV'-RY WHERE STORMY WEATHER— JUST CAN'T GET MY POOR SELF TO-

G<sub>m</sub><sup>7</sup> F<sup>#7</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7+</sup> **EbΔ** C<sup>7(#9)</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7(b9)</sup> **EbΔ** A<sup>7(b9)</sup>

GE-THER— KEEPS RAINING ALL— THE TIME— LIFE IS  
GE-THER— I'M WEA-RY ALL— THE TIME, THE TIME—

**B** AbΔ A<sup>07</sup> Eb/Bb AbΔ A<sup>07</sup> Eb/Bb Eb<sup>7</sup>

WHEN HE WENT A-WAY THE BLUES WALKED IN AND MET ME IF HE STAYS A-WAY, OLD ROCKING CHAIR WILL GET ME

AbΔ A<sup>07</sup> Eb/G C<sub>m</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> C<sub>m</sub><sup>7</sup> F<sup>7</sup> B<sub>b</sub><sup>7(b9)</sup>

ALL I DO IS PRAY THE LORD A-BOVE WILL LET ME WALK IN THE SUN ONCE MORE CAN'T GO

**A** EbΔ C<sup>7(b9)</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>7(b9)</sup> F<sub>m</sub><sup>7</sup> F<sub>m</sub><sup>7/Bb</sup>

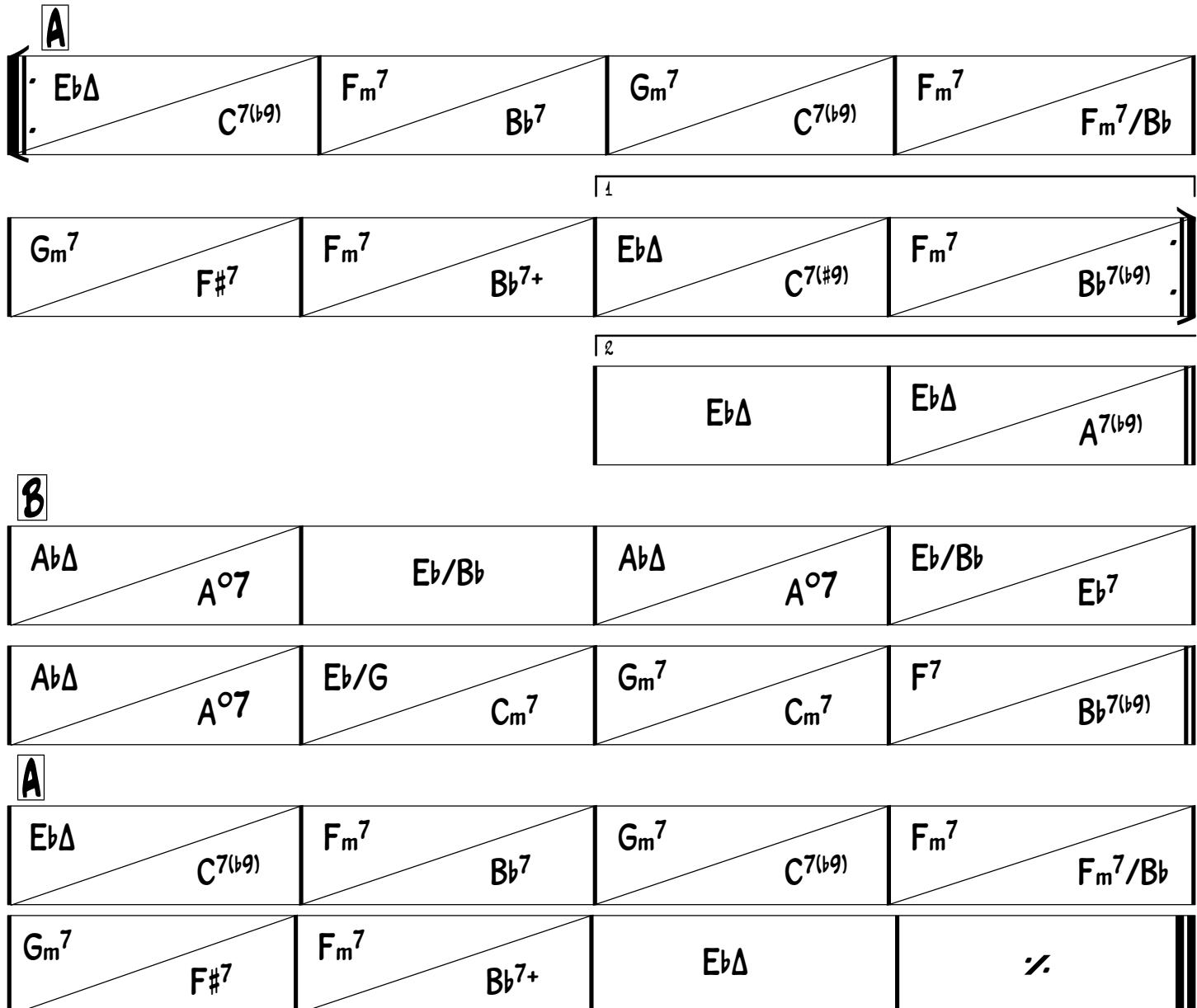
ON E'-RY-THING I HAD IS GONE STORMY WEATHER— SINCE MY MAN AND I AIN'T TO-  
G<sub>m</sub><sup>7</sup> F<sup>#7</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7+</sup> EbΔ

GE-THER— KEEPS RAINING ALL— THE TIME—

(BALLAD)

STORMY WEATHER

HAROLD ARLEN



(MEO. FUNK)

# STRASBOURG - SAINT DENIS

ROY HAROGLOVE

(AS PLAYED BY ROY HARGROVE)

**RHYTHM**

B<sub>b</sub>m<sup>7</sup> C<sub>m</sub><sup>7</sup> D<sub>b</sub>Δ C<sub>m</sub><sup>7</sup> B<sub>b</sub>m<sup>7</sup> C<sub>m</sub><sup>7</sup> D<sub>b</sub>Δ F<sup>7</sup>(<sub>b</sub>13)

B<sub>b</sub>m<sup>7</sup> C<sub>m</sub><sup>7</sup> D<sub>b</sub>Δ E<sub>b</sub><sup>7sus</sup> A<sub>b</sub>Δ G<sup>7</sup> A<sub>b</sub><sup>7</sup>/G<sub>b</sub> F<sup>7(b9)</sup>

**HEAD**

B<sub>b</sub>m<sup>7</sup> C<sub>m</sub><sup>7</sup> D<sub>b</sub>Δ C<sub>m</sub><sup>7</sup> B<sub>b</sub>m<sup>7</sup> C<sub>m</sub><sup>7</sup> D<sub>b</sub>Δ F<sup>7</sup>(<sub>b</sub>13)

B<sub>b</sub>m<sup>7</sup> C<sub>m</sub><sup>7</sup> D<sub>b</sub>Δ E<sub>b</sub><sup>7sus</sup> A<sub>b</sub>Δ G<sup>7</sup> A<sub>b</sub><sup>7</sup>/G<sub>b</sub> F<sup>7(b9)</sup>

# ST. THOMAS

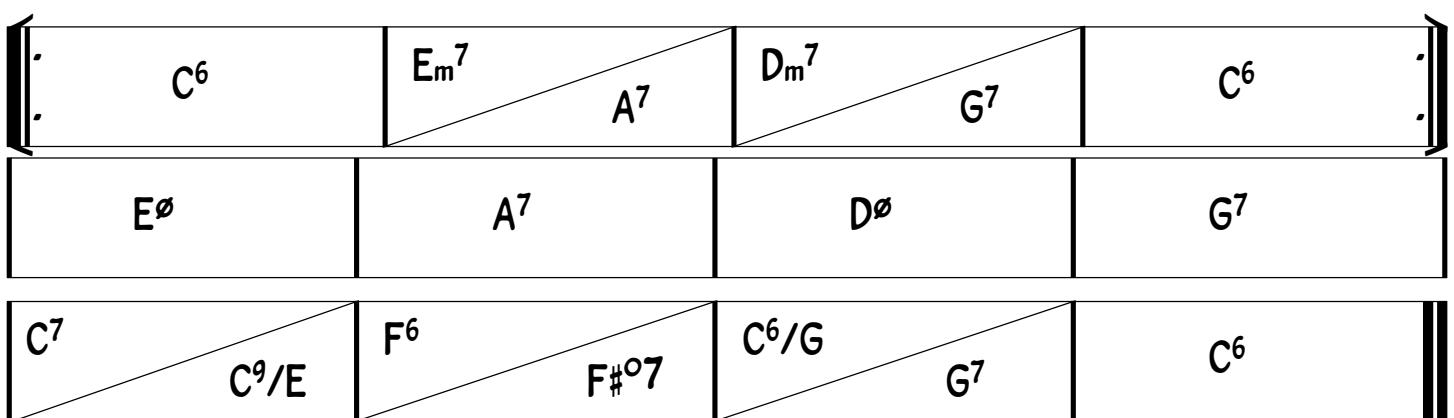
(MED. LATIN)

SONNY ROLLINS

(AS PLAYED BY SONNY ROLLINS)

Music staff with three staves:

- Top staff: Bass clef, 6/8 time, key signature of one sharp. Notes include C<sup>6</sup>, E<sub>m</sub><sup>7</sup>, A<sup>7</sup>, D<sub>m</sub>, G<sup>7</sup>, C<sup>6</sup>.
- Middle staff: Notes include E<sup>Ø</sup>, B<sub>b</sub><sup>7</sup>, A<sup>7</sup>, D<sup>Ø</sup>, A<sub>b</sub><sup>7+</sup>, G<sup>7</sup>.
- Bottom staff: Notes include C<sup>7</sup>, C<sup>9/E</sup>, F<sup>6</sup>, F<sup>#</sup><sup>ø7</sup>, C<sup>6/G</sup>, G<sup>7</sup>, C<sup>6</sup>.



(MED. SWING)

SUMMERTIME

GEORGE GERSHWIN

**A** D<sub>m</sub><sup>7</sup> (D<sup>7(#9)</sup>) G<sub>m</sub><sup>7</sup> EØ A<sup>7(b9)</sup>

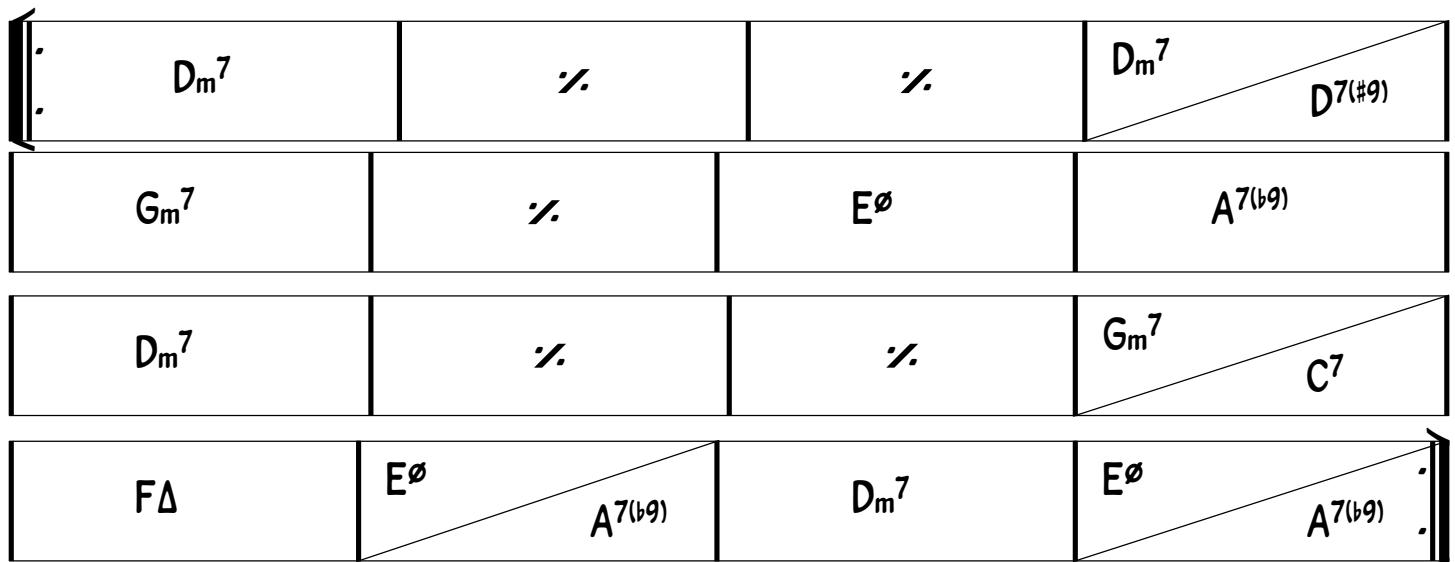
SUMMER-TIME, AND THE LIVING IS EA-SY.— FISH ARE JUMPING,— AND THE COTTON IS HIGH.— OH, YOUR  
D<sub>m</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup> FΔ EØ A<sup>7(b9)</sup> D<sub>m</sub><sup>7</sup> EØ A<sup>7(b9)</sup>

DADDY'S RICH, AND YOUR MA IS GOOD-LOO-KING.— SO, HUSH, LITTLE BABY, DON'T YOU CRY. ONE OF THESE  
**B**

D<sub>m</sub><sup>7</sup> (D<sup>7(#9)</sup>) G<sub>m</sub> EØ A<sup>7(b9)</sup>

MORNINGS YOU GOING TO RISE UP SIN-GING.— THEN YOU'LL SPREAD YOUR WINGS AND YOU'LL TAKE TO THE SKY.— BUT 'TIL THAT  
D<sub>m</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup> FΔ EØ A<sup>7(b9)</sup> D<sub>m</sub><sup>7</sup> (EØ A<sup>7(b9)</sup>)

MORNING, THERE'S A NOTHING CAN HARM YOU.— WITH DAD-OY AND MAM-MY STAN-DING BY.—



(MED. SWING)

# SWEET AND LOVELY

GUS ARNHEIM

**A** G<sub>m</sub><sup>7</sup> C<sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup>

SWEET AND LOV' - LY SWEETER THAN THE RO - SES IN MAY  
SKIES A - BOVE ME NE - VER WERE AS BLUE AS HIS EYES

F<sup>7</sup> B<sub>b</sub>Δ E<sub>b</sub><sup>9</sup> CΔ D<sub>m</sub><sup>7</sup> G<sup>7</sup> CΔ

SWEET AND LOV' - LY HEA - VEN MUST HAVE SENT HIM MY WAY  
AND SHE LOVES ME WHO WOULD WANT A SWEETER SUR - PRISE?

**B** F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>9</sup> CΔ F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>9</sup> CΔ

WHEN SHE NEST-LES IN MY ARMS SO TENDER-LY THERE'S A THRILL THAT WORDS CAN-NOT EX - PRESS

A<sub>b</sub><sup>m</sup><sup>7</sup> D<sub>b</sub><sup>9</sup> E<sub>b</sub>Δ E<sub>b</sub><sup>m</sup><sup>7</sup> A<sub>b</sub><sup>9</sup> D<sub>m</sub><sup>7</sup> G<sup>7</sup>

IN MY HEART A SONG OF LOVE IS TAUNTING ME ME - LO - OY HAUN - TING ME

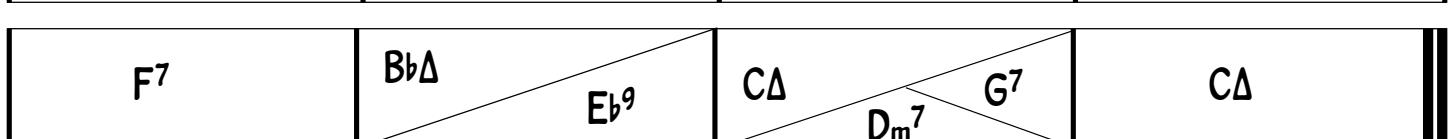
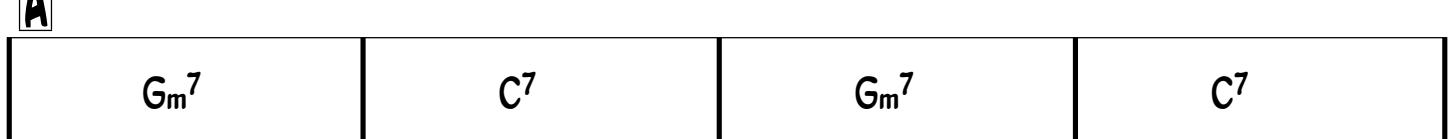
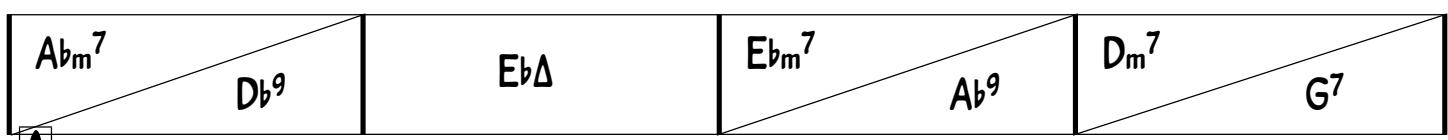
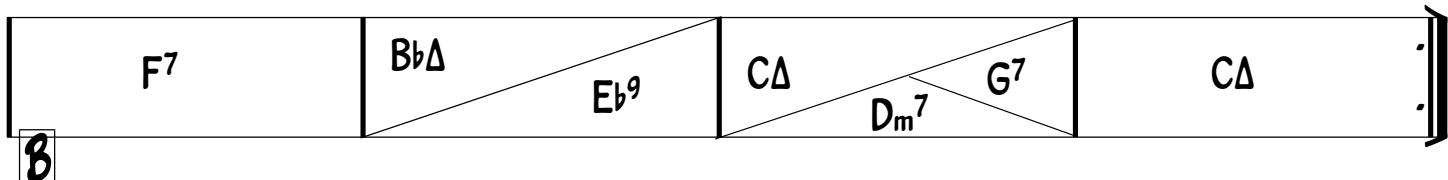
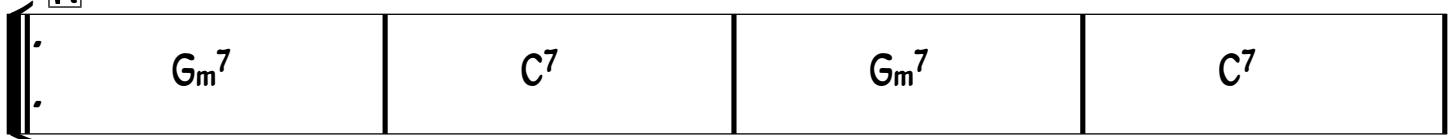
G<sub>m</sub><sup>7</sup> C<sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup>

SWEET AND LOV' - LY SWEETER THAN THE RO - SES IN MAY

F<sup>7</sup> B<sub>b</sub>Δ E<sub>b</sub><sup>9</sup> CΔ D<sub>m</sub><sup>7</sup> G<sup>7</sup> CΔ

AND HE LOVES ME THERE IS NO - THING MORE I CAN SAY

**A**



(BALLAD)

# SWEET SORROW

JOSHUA REDMAN

(AS PLAYED BY JOSHUA REDMAN)

INTRO

G<sub>m</sub><sup>Δ</sup>

PN. CONT. SIMILE

A G<sub>m</sub><sup>Δ</sup>

B E<sub>b</sub><sup>7</sup> A<sub>b</sub><sup>m6</sup>/E<sub>b</sub> E<sub>b</sub><sup>7</sup> A<sub>b</sub><sup>m6</sup>/E<sub>b</sub> E<sub>b</sub><sup>7</sup> A<sub>b</sub><sup>m6</sup>/E<sub>b</sub> E<sub>b</sub><sup>7</sup> A<sub>b</sub><sup>m6</sup>/E<sub>b</sub>

E<sub>b</sub><sup>7</sup> A<sub>b</sub><sup>m6</sup>/E<sub>b</sub> E<sub>b</sub><sup>7</sup> A<sub>b</sub><sup>m6</sup>/E<sub>b</sub> E<sub>b</sub><sup>7</sup> A<sub>b</sub><sup>m6</sup>/E<sub>b</sub> E<sub>b</sub><sup>7</sup> A<sub>b</sub><sup>m6</sup>/E<sub>b</sub>

C E<sub>b</sub><sup>7</sup> A<sub>b</sub><sup>m6</sup>/E<sub>b</sub> E<sub>b</sub><sup>7</sup> A<sub>b</sub><sup>m6</sup>/E<sub>b</sub> E<sub>b</sub><sup>7</sup> A<sub>b</sub><sup>m6</sup>/E<sub>b</sub> E<sub>b</sub><sup>7</sup> A<sub>b</sub><sup>m6</sup>/E<sub>b</sub>

D<sub>b</sub><sup>9(#11)</sup> C<sub>m</sub><sup>7</sup> B<sup>7+</sup> E<sub>b</sub>/B<sub>b</sub> To COOA A<sup>ø</sup> D<sup>7(#9)</sup>

SUBATO

2

**G<sub>m</sub>Δ**

**A TEMPO**

**AØ D7(⁹)**

**G<sub>m</sub>Δ**

tr.

Φ

AØ D7(⁹) G<sub>m</sub>Δ

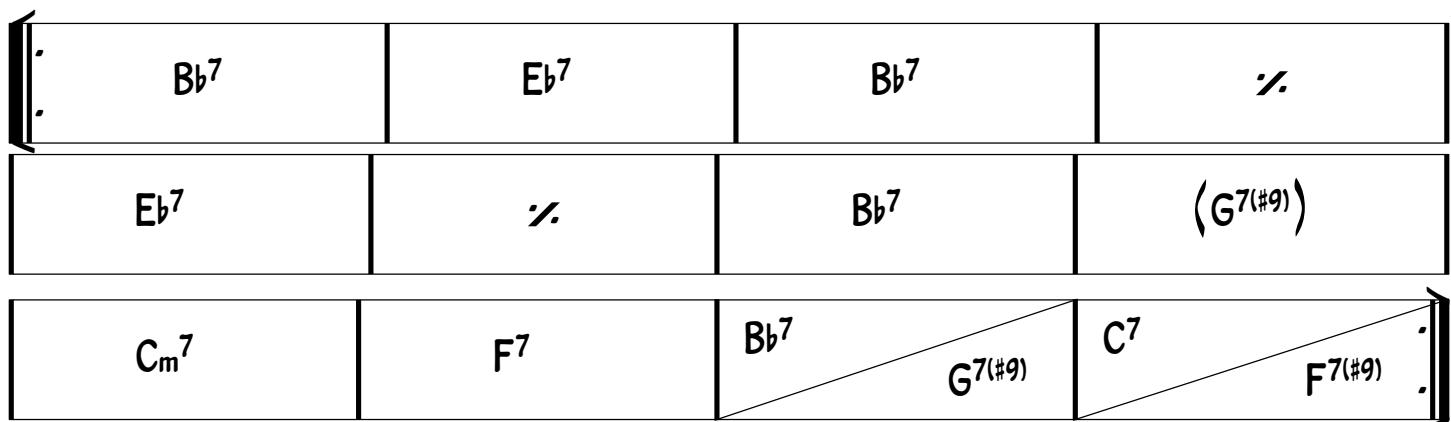
(MED. SWING)

# TENOR MADNESS

SONNY ROLLINS

(AS PLAYED BY SONNY ROLLINS)

Musical score for Tenor Madness. The score consists of two staves. The top staff is for tenor saxophone, showing a continuous line of notes with various dynamics and articulations. The bottom staff is for piano, indicating chords. The chords are labeled as follows: Eb7, Bb7, Eb7, Bb7, Cm7, F7, Bb7, (G7(#9)), C7, F7(#9). The score is in 6/8 time.



(MED. SWING)

THAT OLD FEELING

LEW BROWN &amp; SAMMY FAIN

**A** E<sub>b</sub><sup>6/9</sup> E<sub>b</sub>/D E<sub>b</sub>/C E<sub>b</sub>/B<sub>b</sub> A<sub>b</sub>m<sup>7</sup> D<sub>b</sub><sup>7</sup> G<sup>Ø</sup> C<sup>7(b9)</sup>  
 I SAW YOU LAST NIGHT AND GOT THAT OLD FEE - LING

F<sub>m</sub><sup>7</sup> C<sup>7+</sup> F<sub>m</sub><sup>7</sup> F#<sub>m</sub><sup>7</sup> B<sup>7</sup> B<sub>b</sub><sup>7</sup> G<sup>7</sup>  
 WHEN YOU CAME IN SIGHT, I GOT THAT OLD FEE - LING

**B** C<sub>m</sub><sup>7</sup> G<sup>7/B</sup> E<sub>b</sub>/B<sub>b</sub> A<sup>7</sup> A<sub>b</sub><sup>Δ</sup>  
 THE MO-MENT THAT YOU DANCED BY, I FELT A THRILL

C<sub>m</sub><sup>7</sup> F<sup>7</sup> F<sub>m</sub><sup>7</sup> B<sup>9(#11)</sup> B<sub>b</sub><sup>7</sup>  
 AND WHEN YOU CAUGHT MY EYE, MY HEART STOOD STILL

**C** E<sub>b</sub><sup>6/9</sup> E<sub>b</sub>/D E<sub>b</sub>/C E<sub>b</sub>/B<sub>b</sub> A<sub>b</sub>m<sup>7</sup> D<sub>b</sub><sup>7</sup> G<sup>Ø</sup> C<sup>7(b9)</sup>  
 ONCE A - GAIN I SEEMED TO FEEL THAT OLD YEAR - NING

F<sub>m</sub><sup>7</sup> C<sup>7+</sup> F<sub>m</sub><sup>7</sup> F<sub>m</sub><sup>7/E<sub>b</sub></sup> A<sup>Ø</sup> D<sup>7(b9)</sup>  
 AND I KNEW THE SPARK OF LOVE WAS STILL SUR - NING

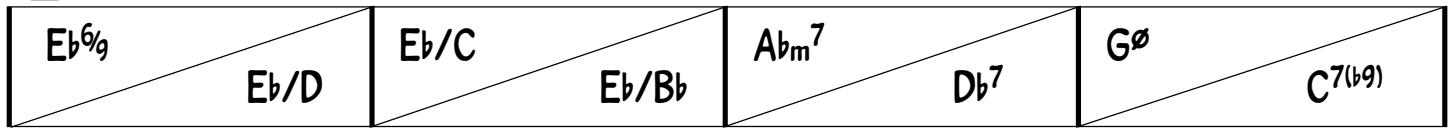
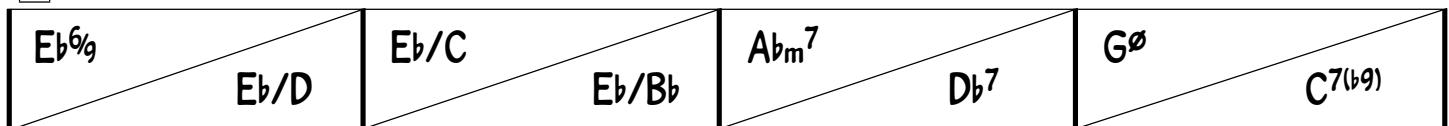
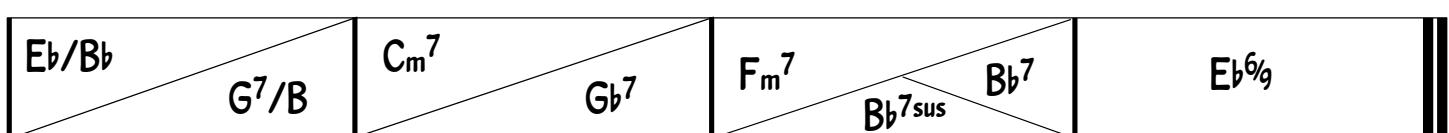
**D** G<sup>Ø</sup> C<sup>7(b9)</sup> F<sub>m</sub> A<sub>b</sub>m<sup>7</sup> D<sub>b</sub><sup>7</sup>  
 THERE'LL BE NO NEW RO - MANCE FOR ME, IT'S FOOLISH TO START FOR THAT

E<sub>b</sub>/B<sub>b</sub> G<sup>7/B</sup> C<sub>m</sub><sup>7</sup> G<sub>b</sub><sup>7</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7sus</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>6/9</sup>  
 OLD FEE - LING IS STILL IN MY HEART

(MEO SWING)

THAT OLD FEELING

LEW BROWN &amp; SAMMY FAIN

**A****B****C****D**

# THE CHICKEN

(MEDIUM FUNK)

PEE WEE ELLIS

BASS LINE

BASS CONT. SIMILE

E♭7                      D7                      G7  
C7                      N.C.

FINE

1ST X ONLY

B♭7

.	B♭7	✓.	✓.	✓.
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E♭7	✓.	D7	G7
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C7	✓.	✓.	N.C.
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(UP LATIN SWING)

# THE NIGHT HAS A THOUSAND EYES

B. BERNIER & J. BRAININ

(AS PLAYED BY JOHN COLTRANE)

**LATIN** **A** GΔ/D D<sup>7sus</sup> GΔ/D D<sup>7sus</sup> D<sup>7</sup>

**SWING** D<sub>m</sub><sup>7</sup> G<sup>7</sup> CΔ F<sup>7(11)</sup> **LATIN** GΔ/D D<sup>7sus</sup> GΔ/D D<sup>7sus</sup> GΔ/D

**SWING** **B** C<sub>m</sub><sup>7</sup> F<sup>7</sup> B<sub>b</sub>Δ B<sub>b</sub><sub>m</sub><sup>7</sup> E<sub>b</sub><sup>7</sup> A<sub>b</sub>Δ

A<sub>m</sub><sup>7</sup> D<sup>7sus</sup> GΔ/D E<sub>m</sub><sup>7</sup> GΔ/D D<sup>7sus</sup> GΔ/D D<sup>7sus</sup>

(UP LATIN SWING)

THE NIGHT HAS A THOUSAND EYES

B. BERNIER &amp; J. BRAININ

(AS PLAYED BY JOHN COLTRANE)

**A** LATIN

GΔ/D	✓.	D <sup>7sus</sup>	✓.
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GΔ/D

✓.

D<sup>7sus</sup>

✓.

**SWING**

D <sub>m</sub> <sup>7</sup>	G <sup>7</sup>	CΔ	F <sup>7(#11)</sup>
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**LATIN**

GΔ/D	D <sup>7sus</sup>	GΔ/D	D <sup>7sus</sup>
------	-------------------	------	-------------------

| 1

| 2

GΔ/D

**B** SWING

C <sub>m</sub> <sup>7</sup>	F <sup>7</sup>	B♭Δ	✓.
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B♭ <sub>m</sub> <sup>7</sup>	E♭ <sup>7</sup>	A♭Δ	✓.
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A <sub>m</sub> <sup>7</sup>	D <sup>7sus</sup>	G♭Δ/D	E <sub>m</sub> <sup>7</sup>
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**LATIN**

GΔ/D	D <sup>7sus</sup>	GΔ/D	D <sup>7sus</sup>
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(MEDIUM UP SWING)

**THERE WILL NEVER BE ANOTHER YOU**

HAPPY WARREN

(AS SUNG BY CHET BAKER)

**Key Signature:** B-flat major (two flats)

**Chords:**

- 1st Line: EbΔ, EbΔ, D∅, G7(#9)
- 2nd Line: Cm<sup>7</sup>, (F<sup>7</sup>), Bbm<sup>7</sup>, Eb<sup>7</sup>
- 3rd Line: AbΔ, Db<sup>9(#11)</sup>, EbΔ, Cm<sup>7</sup>, F<sup>7</sup>, Fm<sup>7</sup>, Bb<sup>7</sup>
- 4th Line: AbΔ, Eb<sup>6</sup>, Ab<sup>9(#11)</sup>, Gm<sup>7</sup>, C7(#9), Fm<sup>7</sup>, Bb<sup>7</sup>, EbΔ (Bb<sup>7</sup>)

**Lyrics:**

THERE WILL BE MANY OTHER NIGHTS LIKE THIS \_\_\_\_\_ AND BUT  
 WILL BE OTHER LIPS THAT I MAY KISS \_\_\_\_\_  
 THEY WONT THRILL ME LIKE YOURS USED TO DO \_\_\_\_\_ THERE YES  
 ILL BE STAN - DING HERE WITH SOME - ONE NEW \_\_\_\_\_  
 THEY WONT THRILL ME LIKE YOURS USED TO DO \_\_\_\_\_ THERE YES

WILL BE OTHER SONGS TO SING, A - OTHER FALL, A - OTHER SPRING, BUT THERE WILL NEVER BE AN - OTHER YOU THERE

1. A∅ D<sup>7</sup> Eb<sup>6</sup> Ab<sup>9(#11)</sup> Gm<sup>7</sup> C7(#9) Fm<sup>7</sup> Bb<sup>7</sup> EbΔ (Bb<sup>7</sup>)  
 MAY DREAM A MIL - LION DREAMS BUT HOW CAN THEY COME TRUE

EbΔ	⋮	D∅	G7(#9)
Cm <sup>7</sup>	(F <sup>7</sup> )	Bbm <sup>7</sup>	Eb <sup>7</sup>
1			
AbΔ	Db <sup>9(#11)</sup>	EbΔ	Cm <sup>7</sup>
F <sup>7</sup>	⋮	Fm <sup>7</sup>	Bb <sup>7</sup>
2			
A∅		D <sup>7</sup>	
Eb <sup>6</sup>	Ab <sup>9(#11)</sup>	Gm <sup>7</sup>	C7(#9)
Fm <sup>7</sup>		Bb <sup>7</sup>	EbΔ
Bb <sup>7</sup>		Bb <sup>7</sup>	

(MED. BOSSA)

THE SHADOW OF YOUR SMILE

JOHNNY MANDEL

**F#m<sup>7</sup> B<sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>9</sup> A<sub>m</sub><sup>7</sup> D<sup>7</sup> GΔ CΔ**

THE SHADOW OF YOUR SMILE WHEN YOU ARE GONE WILL COLOR ALL MY DREAMS AND LIGHT THE DAWN LOOK INTO MY

**F<sup>#</sup>Ø B<sup>7</sup> E<sub>m</sub><sup>7</sup> E<sub>m</sub><sup>7</sup>/D C<sup>#</sup>Ø F<sup>#</sup>7 F<sup>#</sup>Ø B<sup>7</sup>**

EYES MY LOVE AND SEE ALL THE LOVELY THINGS YOU ARE TO ME OUR WISTFUL LITTLE

**F<sup>#</sup>m<sup>7</sup> B<sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>9</sup> A<sub>m</sub><sup>7</sup> D<sup>7</sup>(C<sup>0</sup>) B<sup>Ø</sup> E<sup>7(b9)</sup>**

STAR WAS FAR TOO HIGH A TEARDROP KISSED YOUR LIPS AND SO DID I NOW WHEN I RE-

**A<sub>m</sub><sup>7</sup> C<sub>m</sub><sup>7</sup> F<sup>9</sup> B<sub>m</sub><sup>7</sup> E<sup>7</sup> A<sup>9</sup> D<sup>9sus</sup> D<sup>7(b9)</sup> G<sup>6</sup>**

MEM-BER SPRING ALL THE JOY THAT LOVE CAN BRING I WILL BE RE-MEM-BE-RING THE SHADOW OF YOUR SMILE

**A**

F <sup>#</sup> m <sup>7</sup>	B <sup>7</sup>	E <sub>m</sub> <sup>7</sup>	A <sup>9</sup>
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A <sub>m</sub> <sup>7</sup>	D <sup>7</sup>	GΔ	CΔ
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F <sup>#</sup> Ø	B <sup>7</sup>	E <sub>m</sub> <sup>7</sup>	E <sub>m</sub> <sup>7</sup> /D
------------------	----------------	-----------------------------	--------------------------------

C <sup>#</sup> Ø	F <sup>#</sup> 7	F <sup>#</sup> Ø	B <sup>7</sup>
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**B**

F <sup>#</sup> m <sup>7</sup>	B <sup>7</sup>	E <sub>m</sub> <sup>7</sup>	A <sup>9</sup>
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A <sub>m</sub> <sup>7</sup>	D <sup>7</sup>	B <sup>Ø</sup>	E <sup>7(b9)</sup>
-----------------------------	----------------	----------------	--------------------

A <sub>m</sub> <sup>7</sup>	C <sub>m</sub> <sup>7</sup>	B <sub>m</sub> <sup>7</sup>	E <sup>7</sup>
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A <sup>9</sup>	D <sup>9sus</sup>	G <sup>6</sup>	⋮
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(SLOW LATIN ROCK)

# THIS MASQUERADE

LEON RUSSEL

(AS SUNG BY GEORGE BENSON)

[INTRO]

**A** F<sub>m</sub> F<sub>m</sub><sup>Δ</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>13</sup>

ARE WE REAL-LY HAP - PY HERE WITH THIS LON' - LY GAME WE PLAY?—  
THOUGHTS OF LEA-VING DIS - AP - PEAR EV' - BY TIME I SEE YOUR EYES—

F<sub>m</sub><sup>7</sup> D<sub>b</sub><sup>9</sup> G<sub>m</sub><sup>11</sup> C<sub>7</sub><sup>alt</sup>

NO LOO-KING FOR WORDS TO SAY  
MAT - TER HOW HARD I TRY

F<sub>m</sub> F<sub>m</sub><sup>Δ</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>13</sup>

SEARCHING BUT NOT FIN - DING UN - DER - STAN - DING A - NY - WHERE WE'RE LOST  
TO UN - DERSTAND THE REA - SONS WHY WE CAR - BY ON THIS WAY WE'RE LOST

D<sub>b</sub><sup>7</sup> C<sub>7</sub><sup>+</sup> F<sub>m</sub><sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>7</sup>

IN A MAS QUER - ADE  
IN A MAS QUER - ADE

**B** E<sub>b</sub><sub>m</sub><sup>7</sup> A<sub>b</sub><sup>13(b9)</sup> D<sub>b</sub><sup>Δ</sup>

BOTH A - FRAID TO SAY WE'RE JUST TOO FAR A - WAY—

E<sub>b</sub><sub>m</sub><sup>7</sup> A<sub>b</sub><sup>13(b9)</sup> D<sub>b</sub><sup>Δ</sup>

FROM BE - ING CLOSE TO - GE - THER FROM THE START— WE

D<sub>m</sub><sup>7</sup> G<sup>13</sup> G<sup>7+</sup> C<sup>Δ</sup>

TRYED TO TALK IT O - VER BUT THE WORDS GOT IN THE WAY— WE'RE LOST

G<sub>m</sub><sup>7</sup> G<sup>13</sup> G<sup>7+</sup> C<sup>9sus</sup> G<sub>b</sub><sup>7 #11 13</sup>

IN - SIDE THIS LON' - LY GAME WE PLAY—

C<sub>7</sub><sup>+</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>13</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>13</sup>

**SOLO ON VAMP OR ABA**

(SLOW LATIN ROCK)

THIS MASQUERADE

LEON RUSSEL

(AS SUNG BY GEORGE BENSON)

## INTRO

F<sub>m</sub><sup>7</sup>B<sub>b</sub><sup>13</sup>F<sub>m</sub><sup>7</sup>B<sub>b</sub><sup>13</sup>

A

F<sub>m</sub>F<sub>m</sub><sup>Δ</sup>F<sub>m</sub><sup>7</sup>B<sub>b</sub><sup>13</sup>F<sub>m</sub><sup>7</sup>D<sub>b</sub><sup>9</sup>G<sub>m</sub><sup>11</sup>C7<sup>alt</sup>F<sub>m</sub>F<sub>m</sub><sup>Δ</sup>F<sub>m</sub><sup>7</sup>B<sub>b</sub><sup>13</sup>

F#

D<sub>b</sub><sup>7</sup>

C7+

F<sub>m</sub><sup>7</sup>E<sub>m</sub><sup>7</sup>

A7

B

E<sub>b</sub><sub>m</sub><sup>7</sup>A<sub>b</sub><sup>13(b9)</sup>D<sub>b</sub><sup>Δ</sup>

x

E<sub>b</sub><sub>m</sub><sup>7</sup>A<sub>b</sub><sup>13(b9)</sup>D<sub>b</sub><sup>Δ</sup>

x

D<sub>m</sub><sup>7</sup>G<sup>13</sup>G<sup>7+</sup>C<sup>Δ</sup>

x

G<sub>m</sub><sup>7</sup>G<sup>13</sup>G<sup>7+</sup>C<sup>9sus</sup>C<sup>9sus</sup>G<sub>b</sub><sup>7 #11 13</sup>

F#

D<sub>b</sub><sup>7</sup>

C7+

F<sub>m</sub><sup>7</sup>B<sub>b</sub><sup>13</sup>

SOLO VAMP OR ABA

F<sub>m</sub><sup>7</sup>B<sub>b</sub><sup>13</sup>F<sub>m</sub><sup>7</sup>B<sub>b</sub><sup>13</sup>

(MED. JAZZ WALTZ)

# THREE FLOWERS

MCCOY TYNNER

(AS PLAYED BY MCCOY TYNNER)

[INTRO]

The musical score consists of six staves of handwritten notation. The first staff starts with a bass clef and a 3/4 time signature, followed by a 2/4 section. It includes a 'HEAD' label and various chords: EbΔ, DbΔ, EbΔ, DbΔ, EbΔ, DbΔ, EbΔ, DbΔ, Am7, D7, GΔ, F7, GΔ, F7, EbΔ, D7, EbΔ, Fm7, Bb7. The second staff begins with a treble clef and a 2/4 time signature, with a 'HEAD' label. The third staff starts with a bass clef and a 2/4 time signature, with a 'HEAD' label. The fourth staff starts with a treble clef and a 2/4 time signature, with a 'HEAD' label. The fifth staff starts with a bass clef and a 2/4 time signature, with a 'HEAD' label. The sixth staff starts with a treble clef and a 2/4 time signature, with a 'HEAD' label. The score concludes with an 'INTERLUDE / END' section and a 'CHORUS BREAK' section.

(BALLAD)

TILL THERE WAS YOU

MEREDITH WILSON

**(C)** **A** EbΔ E°7 Fm<sup>7</sup> Db<sup>7</sup>

THERE WERE BELLS ON A HILL BUT I NE - VER HEARD THEM RIN - GING NO, I  
BIRDS IN THE SKY BUT I NE - VER SAW THEM WIN - GING NO, I

Gm<sup>7</sup> Gb° Fm<sup>7</sup> Bb<sup>7</sup> **EbΔ GbΔ BΔ EΔ** **EbΔ Abm<sup>7</sup> EbΔ**

NE - VER HEARD THEM AT ALL TILL THERE WAS YOU \_\_\_\_\_ THERE WERE  
NE - VER SAW THEM AT ALL TILL THERE WAS YOU THEN THERE WAS

**B** AbΔ A°7 EbΔ C<sup>7</sup>

MU - SIC AND THERE WAS WON - DER - FUL RO - SES THEY TELL ME IN  
Fm<sup>7</sup> F#A - GRANT MEA - DOWS OF DAWN AND DEW THERE WAS

**A** EbΔ E° Fm<sup>7</sup> Db<sup>7</sup>

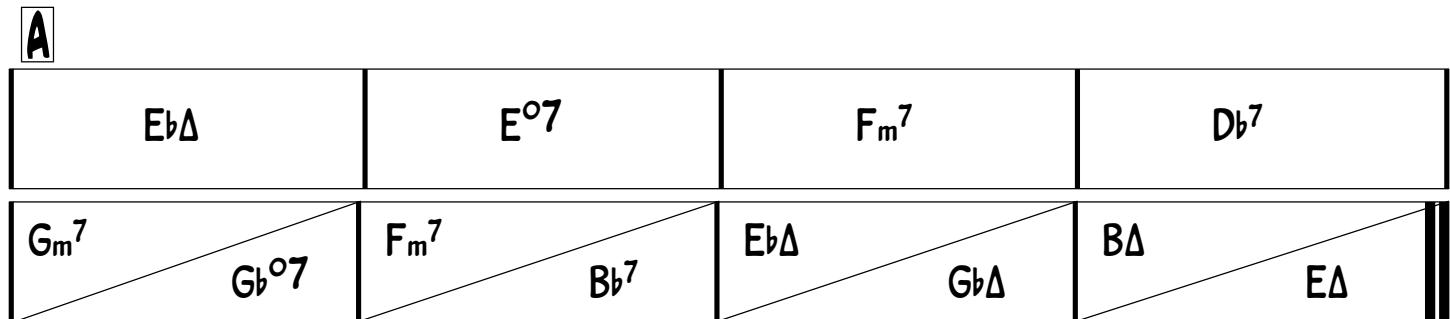
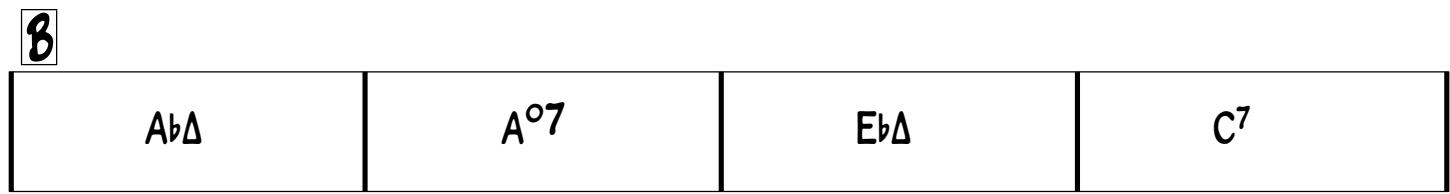
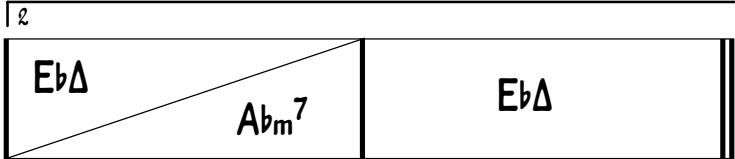
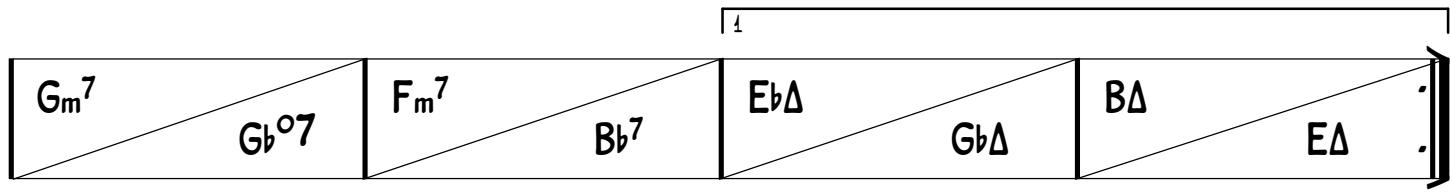
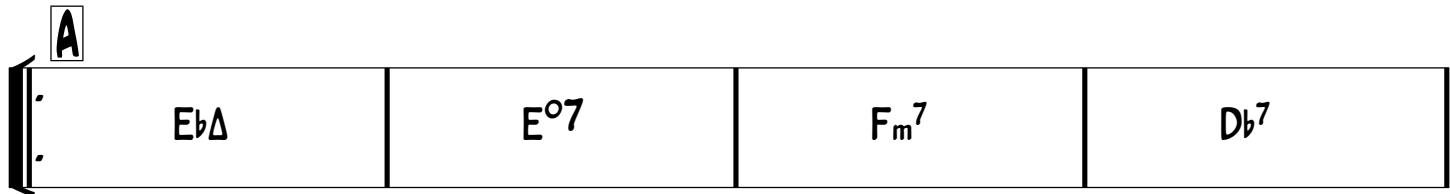
LOVE ALL A - ROUND BUT I NE - VER HEARD IT SIN - GING NO, I  
Gm<sup>7</sup> Gb° Fm<sup>7</sup> Bb<sup>7</sup> **EbΔ (GbΔ BΔ EΔ)**

NE - VER HEARD IT AT ALL TILL THERE WAS YOU

(BALLAD)

TILL THERE WAS YOU

MEREDITH WILSON



# TIN TIN DEO

(MED. AF20-SWING)

WALTER 'GIL' FULLER

(AS PLAYED BY DIZZY GILLESPIE)

[INTRO] PIANO TACET 1ST X

**AF20**

F<sub>m</sub><sup>Δ</sup> C<sup>7(#9)</sup> F<sub>m</sub><sup>Δ</sup> C<sup>7(#9)</sup> ON CLUE  
TILL CLUE

F<sub>m</sub><sup>6</sup> E<sub>b</sub><sub>m</sub><sup>6</sup> D<sub>b</sub><sub>Δ</sub><sup>9</sup> C<sup>7 alt</sup> F<sub>m</sub><sup>6</sup> D<sup>7 alt</sup> G<sup>Ø</sup> G<sup>b13(b9)</sup> F<sub>m</sub><sup>6</sup> E<sub>b</sub><sub>m</sub><sup>6</sup> D<sub>b</sub><sub>Δ</sub><sup>9</sup> C<sup>7 alt</sup> F<sub>m</sub><sup>9</sup> B<sub>b</sub><sup>9</sup> E<sub>b</sub><sup>9</sup> D<sup>7 alt</sup>

C<sup>7(#9)</sup> F<sub>m</sub><sup>Δ</sup> C<sup>7(#9)</sup> F<sub>m</sub><sup>Δ</sup> F<sub>m</sub><sup>Δ</sup>

**SWING**

B<sub>b</sub><sub>m</sub><sup>9</sup> B<sub>b</sub><sub>m</sub><sup>9</sup> C<sup>7/E<sub>b</sub></sup> A<sub>b</sub><sub>Δ</sub> D<sub>b</sub><sup>9(#11)</sup> C<sup>7 alt</sup> F<sup>7(b9)</sup> B<sub>b</sub><sub>m</sub><sup>9</sup> B<sub>b</sub><sub>m</sub><sup>9</sup> C<sup>7/E<sub>b</sub></sup> A<sub>b</sub><sub>Δ</sub><sup>9</sup> D<sup>Ø</sup> G<sup>7 alt</sup> D<sup>Ø</sup>

DRUM FILL ON HEAD

**AF20**

C<sup>7(#9)</sup> F<sub>m</sub><sup>Δ</sup> C<sup>7(#9)</sup> F<sub>m</sub><sup>Δ</sup> (F<sub>m</sub>)

(MED. AFRO-SWING)

TIN TIN DEO

WALTER 'GIL' FULLER

(AS PLAYED BY DIZZY GILLESPIE)

**INTRO**

$F_m^{\Delta 9}$	$C^{7(\#9)}$	$F_m^{\Delta 9}$	$C^{7(\#9)}$
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**AFRO**

$F_m^6$	$E_b m^6$	$D_b \Delta 9$	$C7^{\text{alt}}$	$F_m^6$	$D7^{\text{alt}}$	$G\emptyset$	$G_b 13(b9)$
---------	-----------	----------------	-------------------	---------	-------------------	--------------	--------------

$F_m^6$	$E_b m^6$	$D_b \Delta 9$	$C7^{\text{alt}}$	$F_m^9$	$B_b^9$	$E_b^9$	$D7^{\text{alt}}$
---------	-----------	----------------	-------------------	---------	---------	---------	-------------------

 $C^{7(\#9)}$ 

✓.

 $F_m^\Delta$ 

✓.

 $C^{7(\#9)}$ 

✓.

 $F_m^\Delta$ 

✓.

**SWING**

$B_m^9$	$B_m^9$	$C7/E_b$	$A_b \Delta$	$D_b 9(\#11)$	$C7^{\text{alt}}$	$F7(b9)$
---------	---------	----------	--------------	---------------	-------------------	----------

 $B_m^9$  $B_m^9$  $C7/E_b$  $A_b \Delta 9$  $D\emptyset$  $G7^{\text{alt}}$  $D\emptyset$ **AFRO**

$C^{7(\#9)}$	✓.	$F_m^\Delta$	✓.
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 $C^{7(\#9)}$ 

✓.

 $F_m^\Delta$ 

✓.

(BOSSA)

# TRISTE

TOM JOBIM

(AS PLAYED BY ELIS REGINA & TOM JOBIM)

**A**

B♭Δ B♭Δ G♭Δ B♭9(#11) B♭Δ E♭9(#11) Dm<sup>7</sup> G<sup>7</sup>

TRISTE É VI-VER NA SO - LI - DÃO \_\_\_\_\_  
SAD IS TO LIVE IN SO - LI - TUDE \_\_\_\_\_  
NA DOR CDO - EL DE U-MA PAI-XÃO \_\_\_\_\_  
FAIR FROM YOUR TRANQUIL AL - TI - TUDE \_\_\_\_\_

Cm<sup>7</sup> A<sup>m</sup><sup>7</sup> D<sup>7(#9)</sup> Gm<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

TRISTE É SA - BEZ QUE NIN - GUÉM PO - DE VI - VER O I-LUS - ÑO \_\_\_\_\_  
SAD IS TO KNOW THAT NO ONE E - VER CAN LIVE ON A DREAM. \_\_\_\_\_  
QUE NUN-  
- CA VAI SER, NUN - CA VAI DAR 0 SON-HA - DOR TEM QU A-COR - DAR \_\_\_\_\_  
- VER CAN BE, WILL NE - VER BE DREA - ME2 A - WAKE, WAKE UP AND SEE. \_\_\_\_\_

**B**

B♭Δ B♭m<sup>7</sup> B♭Δ Fm<sup>7</sup> B♭7

TU - A BE - LEZA É UM A - VI - ÑO \_\_\_\_\_  
YOUR BEAU - TY IS AN AER - O - PLANE \_\_\_\_\_  
DE - MAIS PRA UM PO - BRE CO - RA - CÃO \_\_\_\_\_  
SO HIGH MY HEART CAN'T BEAR THE STRAIN \_\_\_\_\_

E♭Δ Ab9(#11) Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

QUE PA - RA PRA TE VER PAS - SAR SÓ PRA ME MAL-TRA - TAR \_\_\_\_\_  
A HEART THAT STOPS WHEN YOU PASS BY ON LY TO CAUSE ME PAIN \_\_\_\_\_

Cm<sup>7</sup> F<sup>7</sup> B♭m<sup>7</sup> E♭7 B♭m<sup>7</sup> E♭7 B♭m<sup>7</sup> E♭7 B♭m<sup>7</sup> E♭7

TRISTE É VI - VER NA SO - LI - DÃO \_\_\_\_\_  
SAD IS TO LIVE IN SO - LI - TUDE \_\_\_\_\_

(BOSSA)

TRISTE

TOM JOBIM

(AS PLAYED BY ELIS REGINA &amp; TOM JOBIM)

A

B♭Δ	✗	G♭Δ	B⁹(#11)
-----	---	-----	---------

B♭Δ	E♭⁹(#11)	Dₘ⁷	G⁷
-----	----------	-----	----

Cₘ⁷	Aₘ⁷	D⁷(#⁹)	Eₘ⁷
-----	-----	--------	-----

DΔ	Eₘ⁷	A⁷	Dₘ⁷
			G⁷

B

B♭Δ	✗	B♭ₘ⁷	B♭ₘ⁷
-----	---	------	------

B♭Δ	✗	Fₘ⁷	B♭⁷
-----	---	-----	-----

E♭Δ	A♭⁹(#11)	Dₘ⁷	C⁷
-----	----------	-----	----

Cₘ⁷	F⁷	B♭ₘ⁷	E♭⁷
-----	----	------	-----

B♭ₘ⁷	E♭⁷	B♭ₘ⁷	E♭⁷
			E♭⁷

# TURNAROUND

(MED. SWING)

ORNETTE COLEMAN

(AS PLAYED BY JOSHUA REDMAN)

*1st x UNISON LOWER VOICE*

*TO CODA*

*Gsus*

*1.*      *2.*      *Bb C*

C <sup>7</sup>	F <sup>7</sup>	C <sup>7</sup>	⋮
F <sup>7</sup>	F# <sup>07</sup>	C <sup>7</sup>	E <sup>0</sup>
D <sub>m</sub> <sup>7</sup>	G <sup>7</sup>	E <sup>0</sup>	A <sup>7</sup>

# UNIT SEVEN

SAM JONES

(MED. UP SWING)

(AS PLAYED BY WES MONTGOMERY)

The musical score consists of two staves of jazz guitar solos. The top staff begins with a bass clef and a key signature of one flat. It features a solo line with various chords labeled above the notes: A, C7, F7, G7(9), C7, A7, D7, G7, G7(9), C, A7(9). The bottom staff begins with a treble clef and a key signature of one sharp. It features a solo line with chords labeled: Bm, Dm, Em, A7(9), Dm, G7. The score is divided into sections by measure lines and includes repeat signs with endings. The overall style is "Med. Up Swing" as indicated in the title.

UNIT SEVEN

(MEDIUM UP SWING)

SAM JONES

(AS PLAYED BY WES MONTGOMERY)

<b>A</b>	C <sup>7</sup>	/	/	/
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F <sup>7</sup>	/	C <sup>7</sup>	A <sup>7(#9)</sup>
----------------	---	----------------	--------------------

A♭Δ	G <sup>7(#9)</sup>	C <sup>7</sup>	D <sup>7</sup>
-----	--------------------	----------------	----------------

CΔ	A <sup>7(#9)</sup>
----	--------------------

**B**

D <sub>m</sub> <sup>7</sup>	G <sup>7</sup>	E∅	A <sup>7(#9)</sup>
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D <sub>m</sub> <sup>7</sup>	G <sup>7</sup>	E <sub>m</sub> <sup>7</sup>	D <sub>m</sub> <sup>7</sup>
-----------------------------	----------------	-----------------------------	-----------------------------

**A**

C <sup>7</sup>	/	/	/
----------------	---	---	---

F <sup>7</sup>	/	C <sup>7</sup>	A <sup>7(#9)</sup>
----------------	---	----------------	--------------------

A♭Δ	G <sup>7(#9)</sup>	C <sup>7</sup>	D <sup>7</sup>
-----	--------------------	----------------	----------------

G<sup>7</sup>

# VALSE HOT

(MEDIUM JAZZ VALSE)

SONNY ROLLINS

(AS PLAYED BY SONNY ROLLINS)

## [INTRO / INTERLUDE]

## [HEAD]

AbΔ	x	Cm7	F7
Bbm7	Eb7	AbΔ	F7
Bbm7	Dbm7	Cm7	F7
Bbm7	Eb7	AbΔ	Eb7

# Voyage

KENNY BARRON

(BRIGHT SWING)

(AS PLAYED BY STAN GETZ & KENNY BARRON)

**A** F<sub>m</sub>6/9      F#<sub>m</sub>6/9      F7(b9)

Bb<sub>m</sub>7      GØ      C7(b9)      F<sub>m</sub>6/9      GØ      C7(b9)      F<sub>m</sub>6/9

D♭Δ      E<sub>m</sub>7      A<sup>7</sup>      DΔ      F<sub>m</sub>7      Bb<sup>7</sup>      E♭Δ

F#<sub>m</sub>7      B<sup>7</sup>      EΔ      GØ      C7(b9)

A F<sub>m</sub>6/9      F#<sub>m</sub>6/9      F7(b9)

Bb<sub>m</sub>7      GØ      C7(b9)      F<sub>m</sub>6/9      (GØ C7(b9))

**A**

F <sub>m</sub> 6/9	✗	F# <sub>m</sub> 6/9	F7(b9)
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**B**

Bb <sub>m</sub> 7	GØ	C7(b9)	GØ	C7(b9)
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**B**

D♭Δ	E <sub>m</sub> 7	A <sup>7</sup>	DΔ	F <sub>m</sub> 7	Bb <sup>7</sup>
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**A**

F <sub>m</sub> 6/9	✗	F# <sub>m</sub> 6/9	F7(b9)
--------------------	---	---------------------	--------

**B**

Bb <sub>m</sub> 7	GØ	C7(b9)	GØ	C7(b9)
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# VUELVO AL SUR

(TANGO)

ASTOR PIAZZOLLA

INTRO

**INTRO**

Staff 1: Bassoon

Staff 2: Double Bass

Staff 3: Piano (A section)

Staff 4: Piano (B section)

Staff 5: Piano (C section)

Staff 6: Drums

Harmonies:

- Staff 1: C<sup>#</sup>m<sup>9</sup>
- Staff 2: Dm<sup>9</sup>, Ebm<sup>9</sup>, Bbm<sup>9</sup>
- Staff 3: G<sub>m</sub><sup>9</sup>, G<sub>m</sub>/B<sub>b</sub>, C<sub>m</sub><sup>7</sup>, F<sup>7(b9)</sup>
- Staff 4: B<sub>b</sub>Δ, B<sub>b</sub><sup>6</sup><sub>9</sub>, E<sub>b</sub><sup>7</sup> (E<sub>b</sub>Δ), A<sup>Ø</sup>, D<sup>7sus</sup>, D<sup>7</sup>
- Staff 5: G<sub>m</sub><sup>9</sup>, G<sub>m</sub>/B<sub>b</sub>, C<sub>m</sub><sup>7</sup>, F<sup>7(b9)</sup>
- Staff 6: B<sub>b</sub>Δ, B<sub>b</sub><sup>6</sup><sub>9</sub>, E<sub>b</sub>Δ, A<sup>Ø</sup>, D<sup>7sus</sup>, D<sup>7</sup>

**TO CODA**

**G<sub>m</sub>**

(TANGO)

VUELVO AL SUR

ASTOR PIAZZOLLA

## INTRO

C#m <sup>9</sup>	/	Cm <sup>9</sup>	/
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Eb <sup>9</sup>	/	Dm <sup>9</sup>	/
-----------------	---	-----------------	---

C#m <sup>9</sup>	Bb <sup>9</sup>		
------------------	-----------------	--	--

A

Gm <sup>9</sup>	Gm/Bb	Cm <sup>7</sup>	F <sup>7(b9)</sup>
-----------------	-------	-----------------	--------------------

BbΔ	Bb <sup>6/9</sup>	Eb <sup>7</sup>	AØ	D <sup>7</sup>
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B

Gm <sup>9</sup>	Gm/Bb	Cm <sup>7</sup>	F <sup>7(b9)</sup>
-----------------	-------	-----------------	--------------------

BbΔ	Bb <sup>6/9</sup>	EbΔ	AØ	D <sup>7</sup>
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C

Gm	/	/	/
----	---	---	---

Gm	/	/	/
----	---	---	---

(MEO BOSSA)

WATCH WHAT HAPPENS

MICHEL LEGRANO

**A** EbΔ F<sup>9</sup>

LET SOME - ONE START BE - LIE-VING IN YOU LET HIM HOLD OUT HIS  
ONE SOME - ONE WHO CAN LOOK IN YOUR EYES AND SEE IN - TO YOUR

Fm<sup>9</sup> Bb13 sus4 Bb13 EbΔ EA FΔ EA FΔ GbΔ

HAND HEART LET HIM TOUCH YOU AND WATCH WHAT HAP - PENS  
LET HIM FIND YOU AND WATCH WHAT HAP - PENS

**B** GΔ Gm<sup>7</sup> C<sup>7</sup>

COLD, NO I WON'T BE - LIEVE YOUR HEART IS COLD MAY - BE  
JUST A - FRAID TO BE BRO - KEN A - GAIN

FΔ Fm<sup>7</sup> Bb<sup>7</sup>

**C** EbΔ F<sup>9</sup>

LET SOME - ONE WITH A DEEP LOVE TO GIVE GIVE THAT DEEP LOVE TO  
Fm<sup>9</sup> Bb13 sus4 Bb13 Eb<sup>6</sup> E<sup>6</sup> D<sup>6</sup> Eb<sup>6</sup>

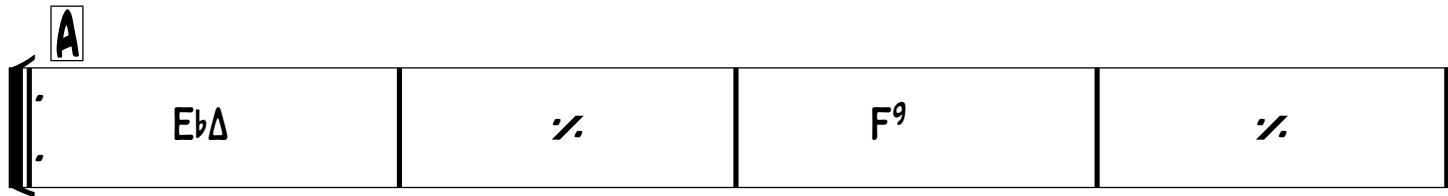
YOU AND WHAT MA - GIC YOU'LL SEE LET SOME - ONE GIVE HIS HEART  
Eb<sup>6</sup> E<sup>6</sup> D<sup>6</sup> Eb<sup>6</sup> (Fm<sup>7</sup> Bb<sup>7</sup>)

SOME - ONE WHO CARES LIKE ME

(MEO BOSSA)

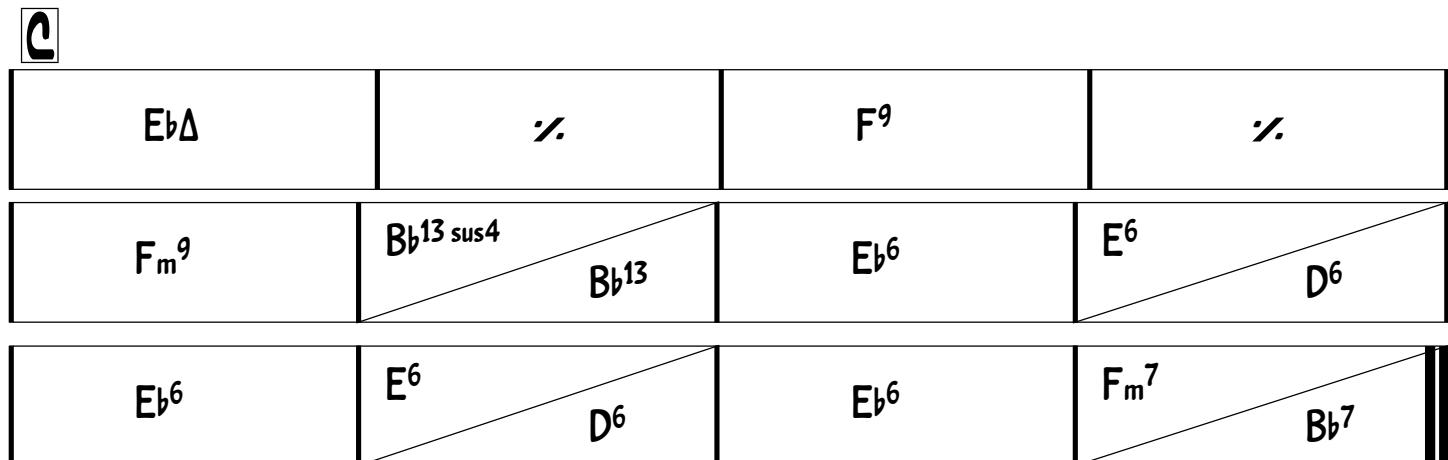
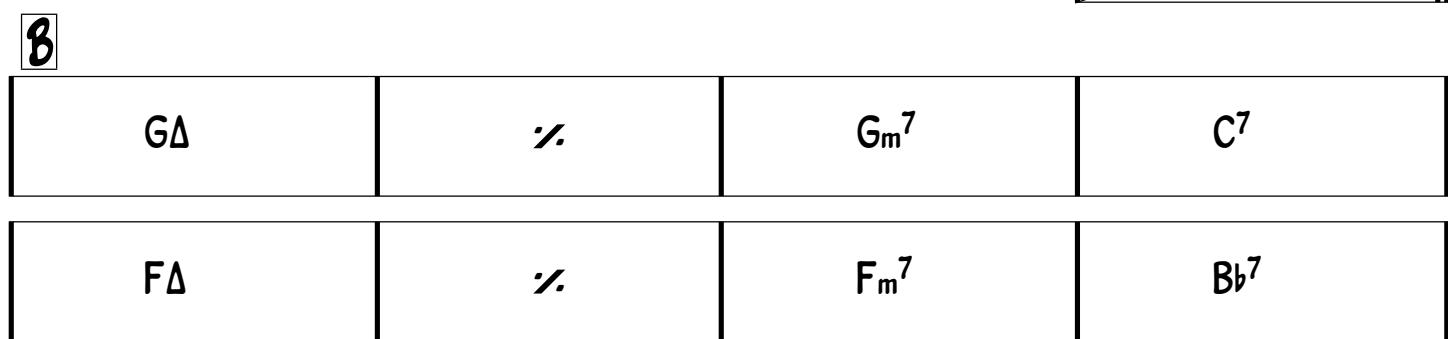
WATCH WHAT HAPPENS

MICHEL LEGRANO



1

2



(MED. ROCK)

# WATERMELON MAN

HERBIE HANCOCK

(AS PLAYED BY HERBIE HANCOCK)

[INTRO]

Musical notation for the intro of Watermelon Man, featuring two staves of bass clef notes. The first staff consists of eighth and sixteenth notes. The second staff consists of eighth notes.

HEAD RHYTHM CONT. SIM.

Musical notation for the head of Watermelon Man, showing four staves of bass clef notes. Above each staff, harmonic chords are indicated: F<sup>7</sup>, B<sub>b</sub><sup>7</sup>, C<sup>7</sup>, B<sub>b</sub><sup>7</sup>, C<sup>7</sup>, B<sub>b</sub><sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>7</sup>, F<sup>7</sup>.

Harmonic chart for Watermelon Man, showing four rows of chords corresponding to the four staves of music. The chords are: F<sup>7</sup>, B<sub>b</sub><sup>7</sup>, C<sup>7</sup>, B<sub>b</sub><sup>7</sup>, C<sup>7</sup>, B<sub>b</sub><sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>7</sup>, F<sup>7</sup>.

(MED. JAZZ WALTZ)

# WEST COAST BLUES

WES MONTGOMERY

(AS PLAYED BY WES MONTGOMERY)

B<sub>b</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> B<sub>m</sub> E<sup>7</sup>  
E<sub>b</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> F<sup>7</sup> E<sub>b</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> D<sub>b</sub><sup>7</sup> G<sub>b</sub>Δ B<sup>9(#11)</sup>  
B<sub>b</sub>Δ A<sub>b</sub><sub>m</sub> D<sub>b</sub><sup>7</sup> G<sub>b</sub>Δ B<sup>7</sup>  
B<sub>b</sub> A<sub>b</sub><sub>m</sub> D<sub>b</sub><sup>7</sup> G<sub>b</sub>Δ B<sup>7</sup> B<sub>b</sub>Δ

LA GRILLE DE CHORUS EST DIFFÉRENTE DE CELLE DU THÈME

B <sub>b</sub> <sup>7</sup>	B <sub>b</sub> <sup>7</sup>	A <sub>b</sub> <sup>7</sup>	A <sub>b</sub> <sup>7</sup>
B <sub>b</sub> <sup>7</sup>	B <sub>b</sub> <sup>7</sup>	B <sub>m</sub> <sup>7</sup>	E <sup>7</sup>
E <sub>b</sub> <sup>7</sup>	E <sub>b</sub> <sup>7</sup>	E <sub>b</sub> <sub>m</sub> <sup>7</sup>	A <sub>b</sub> <sup>7</sup>
D <sub>m</sub> <sup>7</sup>	G <sup>7</sup>	C <sub>#</sub> <sub>m</sub> <sup>7</sup>	F <sub>#</sub> <sup>7</sup>
C <sub>m</sub> <sup>7</sup>	C <sub>m</sub> <sup>7</sup>	C <sub>m</sub> <sup>7</sup>	F <sup>7</sup>
B <sub>b</sub> <sup>6</sup>	D <sub>b</sub> <sup>7</sup>	G <sub>b</sub> <sup>6</sup>	F <sup>7</sup>

(MUS. BALLAD)

WHAT ARE YOU DOING THE REST OF YOUR LIFE?

MICHEL LEGRANO

**A** Am Am<sup>Δ</sup> Am<sup>7</sup> Am<sup>6</sup> FΔ Em<sup>7</sup>

WHAT ARE YOU DOING THE REST OF YOUR LIFE? NORTH AND SOUTH AND EAST AND WEST OF YOUR LIFE I HAVE ON - LY ONE RE-  
TIMES OF YOUR DAYS ALL THE NIC-KELS AND THE DIMES OF YOUR DAYS LET THE SEASONS AND THE

Dm<sup>7</sup> BØ Bm<sup>7/E</sup> E<sup>7</sup> AΔ

QUEST OF YOUR LIFE THAT YOU SPEND IT ALL WITH ME ALL THE SEASONS AND THE  
RHYMES OF YOUR DAYS ALL BE - GIN AND END WITH ME I WANT TO

B BØ E<sup>7</sup> AΔ BØ E<sup>7</sup> AΔ

SEE YOUR FACE IN EVE-RY KIND OF LIGHT IN FIELDS OF DAWN AND FORESTS OF THE NIGHT AND WHEN YOU

Abm<sup>7</sup> Db<sup>7(b9)</sup> GbΔ Gm<sup>7</sup> C<sup>7(b9)</sup> FΔ

STAND BEFORE THE CANDLES ON A CAKE OH, LET ME BE THE ONE TO HEAR THE SILENT WISH YOU MAKE THOSE TO-MORROWS WAITING

A Am Am<sup>Δ</sup> Am<sup>7</sup> Am<sup>6</sup> FΔ Em<sup>7</sup>

DEEP IN YOUR EYES IN THE WORLD OF LOVE YOU KEEP IN YOUR EYES I'LL A - WA-KEN WHAT'S AS -

Dm<sup>7</sup> BØ Bm<sup>7/E</sup> E<sup>7</sup>

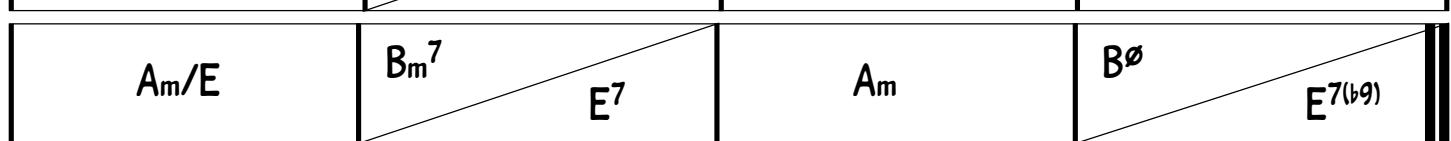
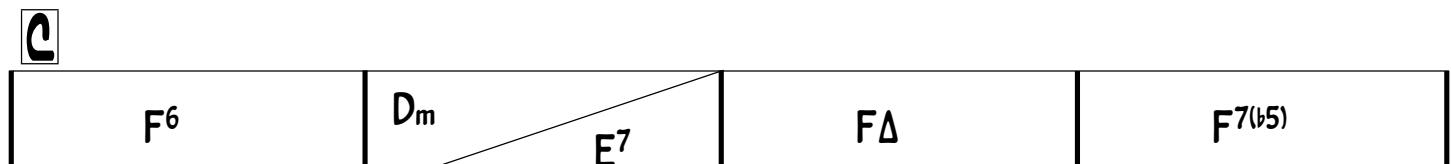
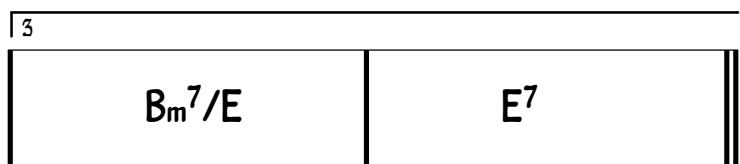
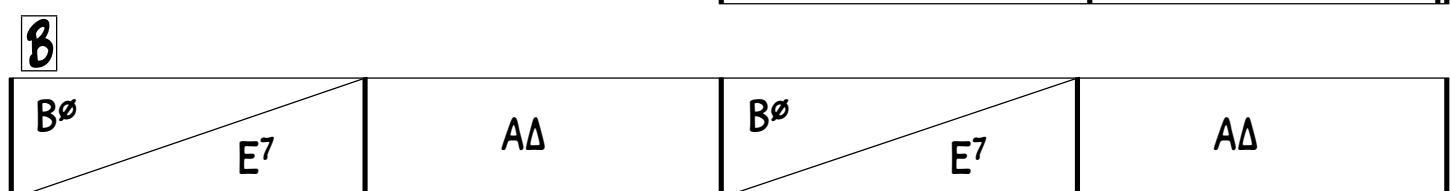
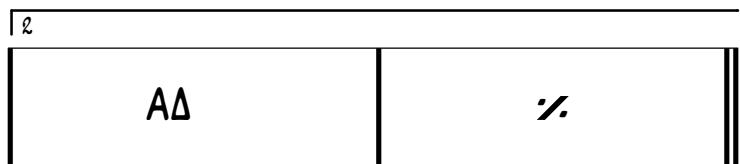
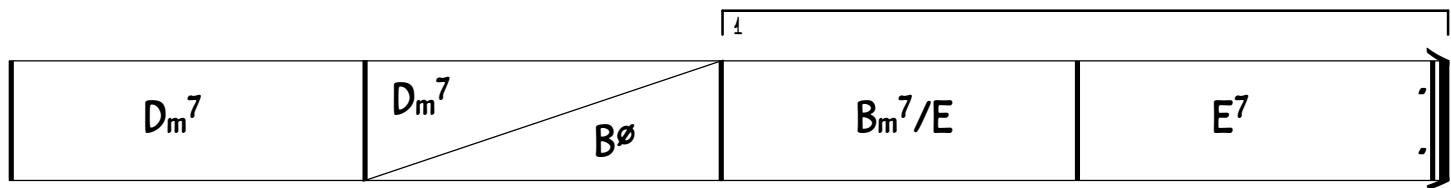
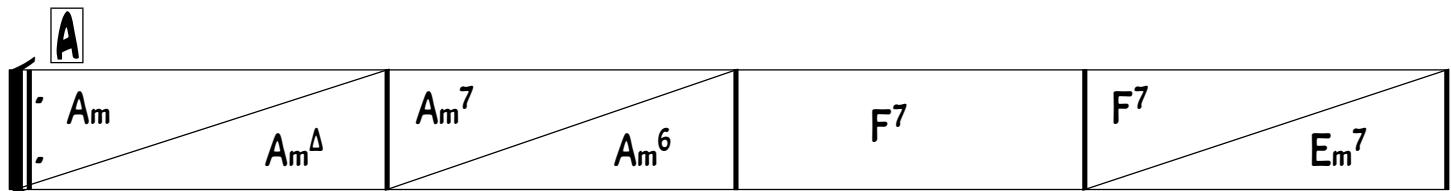
LEEP IN YOUR EYES IT MAY TAKE A KISS OR TWO THROUGH

C F<sup>6</sup> Dm E<sup>7</sup> FΔ F<sup>7(b5)</sup>

ALL OF MY LIFE SUMMER, WINTER, SPRING, AND FALL OF MY LIFE ALL I E - VER WILL RE -

Am/E Bm<sup>7</sup> E<sup>7</sup> Am BØ E<sup>7(b9)</sup>

CALL OF MY LIFE IS ALL OF MY LIFE WITH YOU ( E<sup>7(b9)</sup> )

WHAT ARE YOU DOING THE REST OF YOUR LIFE ?

(MEDIUM UP SWING)

WHAT IS THIS THING CALLED LOVE?

COLE PORTER

**A**

G $\emptyset$  C $7(b9)$  F $_m$  D $\emptyset$  G $7(Alt)$  C $\Delta$

WHAT IS THIS THING CALLED LOVE? THIS FUNNY THING CALLED LOVE? JUST

G $\emptyset$  C $7(b9)$  F $_m$  D $\emptyset$  G $7(Alt)$  C $\Delta$

WHO CAN SOLVE ITS MYS - TE - EY? WHY SHOULD IT MAKE A FOOL OF ME? I

**B**

C $m^7$  F $7$  B $b\Delta$  A $b7$  D $m^7$  G $7$

SAW YOU THERE ONE WONDERFUL DAY YOU TOOK MY HEART AND THREW IT A - WAY THAT'S WHY I

**A**

G $\emptyset$  C $7(b9)$  F $_m$  D $\emptyset$  G $7(Alt)$  C $6$

ASK THE LORD IN HEAVEN A - BOVE WHAT IS THIS THING CALLED LOVE? \_\_\_\_\_

<b>A</b>	G $\emptyset$	C $7(b9)$	F $_m$	/
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D $\emptyset$	G $7(Alt)$	C $\Delta$	/
---------------	------------	------------	---

<b>B</b>	C $m^7$	F $7$	B $b\Delta$	/
----------	---------	-------	-------------	---

A $b7$	/	D $m^7$	G $7$
--------	---	---------	-------

<b>A</b>	G $\emptyset$	C $7(b9)$	F $_m$	/
D $\emptyset$	G $7(Alt)$	C $\Delta$	/	/

# WHISPER NOT

(MED. SWING)

BENNY GOLSON

(AS PLAYED BY BENNY GOLSON)

**A** C<sub>m</sub><sup>7</sup> C<sub>m</sub>/B<sub>b</sub> Aø D<sup>7(b9)</sup> G<sub>m</sub><sup>7</sup> G<sub>m</sub>/F Eø A<sup>7(b9)</sup>

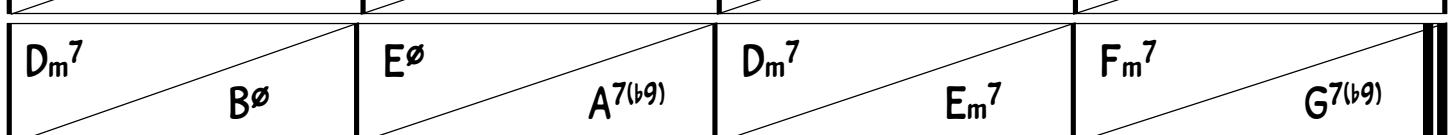
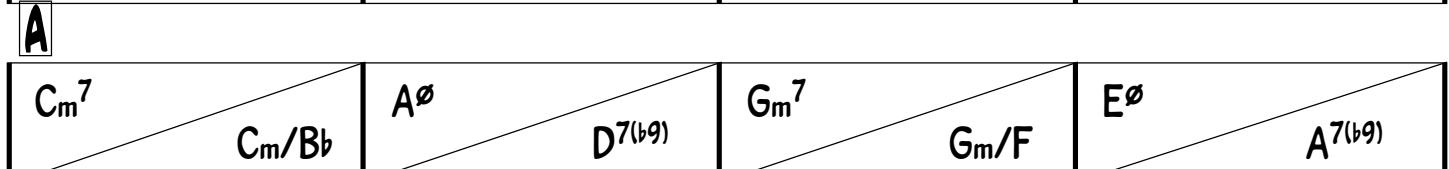
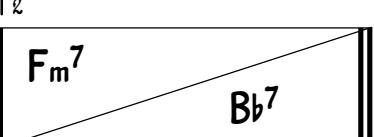
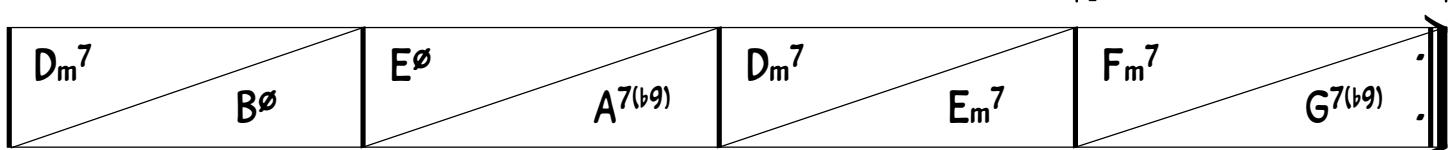
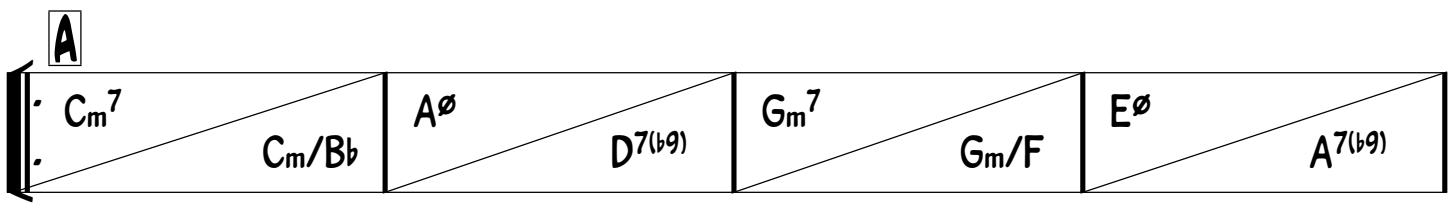
D<sub>m</sub><sup>7</sup> Bø Eø A<sup>7(b9)</sup> D<sub>m</sub><sup>7</sup> E<sub>m</sub><sup>7</sup> F<sub>m</sub><sup>7</sup> G<sup>7(b9)</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>

**B** Aø D<sup>7(b9)</sup> G<sub>m</sub><sup>7</sup> G<sub>m</sub>/F

Eø A<sup>7(b9)</sup> Dø G<sup>7(b9)</sup>

A C<sub>m</sub><sup>7</sup> C<sub>m</sub>/B<sub>b</sub> Aø D<sup>7(b9)</sup> G<sub>m</sub><sup>7</sup> G<sub>m</sub>/F Eø A<sup>7(b9)</sup>

D<sub>m</sub><sup>7</sup> Bø Eø A<sup>7(b9)</sup> D<sub>m</sub><sup>7</sup> E<sub>m</sub><sup>7</sup> F<sub>m</sub><sup>7</sup> G<sup>7(b9)</sup>



# WILD FLOWER

(6/4 JAZZ WALTZ)

WAYNE SHORTER

**A**

TREP. WITH TEN. 8VA B..

**B**

BbΔ	Abm⁹ A7(⁹/₅)	D7 b⁹ sus4	/
BbΔ	Abm⁹ A7(⁹/₅)	D7(⁹)	/
G7 b⁹ sus4	Cm⁷ F¹³	BbΔ⁵ AbΔg(¹¹)	AbΔg(¹¹)
Gm¹¹	C¹³(b⁹)	Fm⁹	E⁷(⁹)

**B**

EbΔ Cm⁷	Abm⁹ A7(⁹/₅)	D7 b⁹ sus4	/
BbΔ	Abm⁹ A7(⁹/₅)	D7(⁹)	/
G7 b⁹ sus4	Cm⁷ F¹³	BbΔ⁵ Bbm¹¹	Bbm¹¹ Eb¹³
AbΔ DbΔ	Abm⁹ Eb⁹(¹¹)	D7(⁹)	/

(BALLAD 12/8 FEEL)

# WILLOW WEEP FOR ME

ANN RONNELL

**A**

G<sup>6</sup> C<sup>7</sup> G<sup>6</sup> C<sup>7</sup>

WIL - LOW WEEP FOR ME —  
GONE MY LOV' - LY DREAMS —  
WIL - LOW WEEP FOR ME —  
LOV' - LY SUM - MER DREAMS —

G<sup>6</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup> Am<sup>7</sup> B<sup>b7</sup> B<sup>m7</sup>

BENT YOUR BRAN - CHES DOWN A - LONG THE GROUND AND CO - VER ME —  
GONE AND LEFT ME HERE TO WEEP MY TEARS A - LONG THE STREAM —

C<sup>7</sup> A<sup>ø</sup> D<sup>7+</sup> G<sup>6</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup> D<sup>m7</sup> G<sup>7</sup>

LI - STEN TO MY PLEA HEAR ME WILLOW AND WEEP FOR ME —  
SAO AS I CAN BE HEAR ME WILLOW AND WEEP FOR ME —

**B**

C<sup>m7</sup> A<sup>ø</sup> D<sup>7(b9)</sup> G<sub>m</sub> G<sup>7(b9)</sup> G<sub>m</sub> C<sup>7</sup> F<sup>m7</sup> B<sup>b7</sup> E<sup>b<sub>m</sub></sup> A<sup>b7</sup> D<sup>ø</sup> G<sup>7(b9)</sup>

WHISPER TO THE WIND AND SAY THAT LOVE HAS SINNED TO LEAVE MY HEART A - BREAKING AND MA - KING THIS MOAN -

C<sup>m7</sup> A<sup>ø</sup> D<sup>7(b9)</sup> G<sub>m</sub> G<sup>7(b9)</sup> G<sub>m</sub> C<sup>7</sup> F<sup>m7</sup> B<sup>b7</sup> E<sup>b<sub>m</sub></sup> A<sup>b7</sup> A<sup>m7</sup> D<sup>7</sup>

MURMUR TO THE NIGHT TO HIDE HER STARRY LIGHT SO NONE WILL FIND ME SIGHING AND CRY - ING ALL A - LONE OH,

**A**

G<sup>6</sup> C<sup>7</sup> G<sup>6</sup> C<sup>7</sup> G<sup>6</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup> Am<sup>7</sup> B<sup>b7</sup> B<sup>m7</sup>

WEEPING WILLOW TREE, WEEP IN SYM - PA - THY - BEND YOUR BRANCHES DOWN A - LONG THE GROUND AND CO - VER ME —

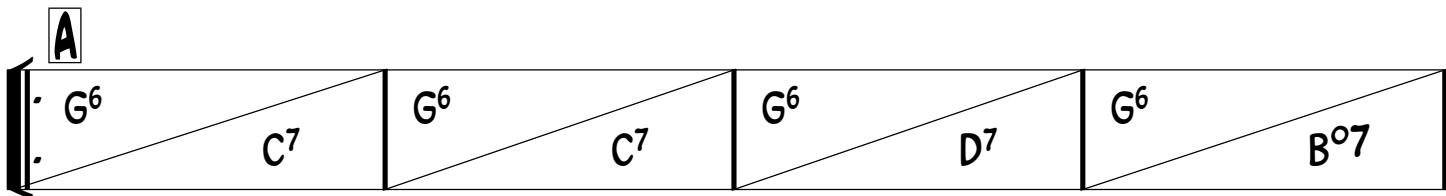
C<sup>7</sup> A<sup>ø</sup> D<sup>7+</sup> G<sup>6</sup> (D<sup>m7</sup> G<sup>7</sup>)

WHEN THE SHADOWS FALL, — BEND OH WIL - LOW AND WEEP FOR ME —

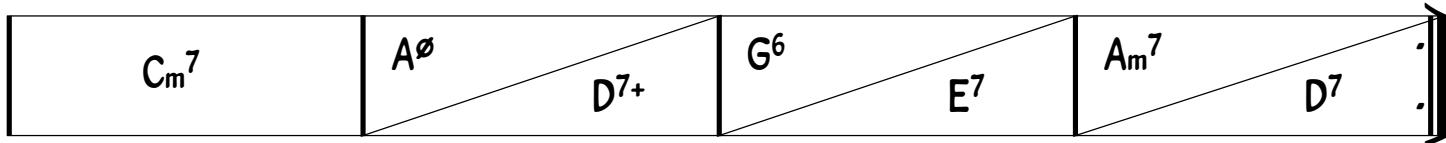
(BALLAD 12/8 FEEL)

WILLOW WEEP FOR ME

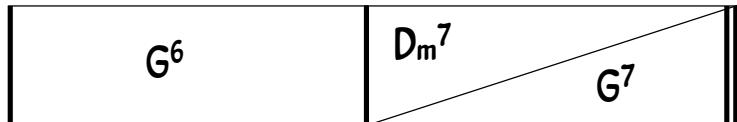
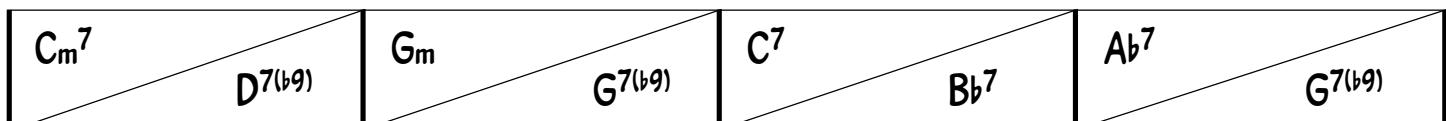
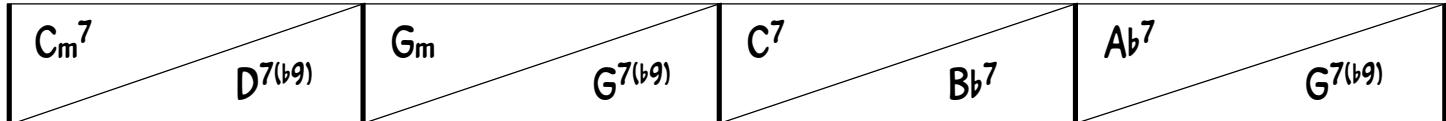
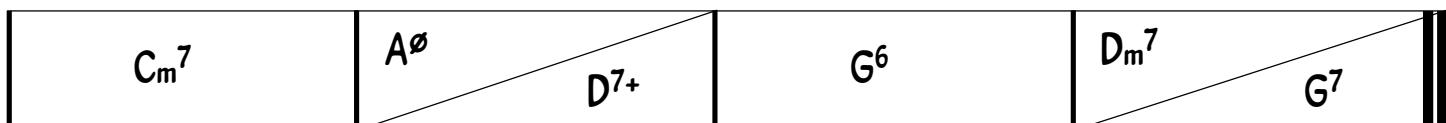
ANN RONNELL



1



2

**B****A**

# WITCHCRAFT

(MED. SWING)

CY COLEMAN

**A** FΔ      THOSE FIN - GERS IN MY HAIR      THAT SLY COME - HI-THER STARE  
 Gm C7      THAT STRIPS MY CONSCIENCE BARE IT'S WITCH - CRAFT

BbΔ      AND I'VE GOT NO DE - FENSE FOR IT      THE HEAT IS TOO IN-- TENSE FOR IT  
 DØ G7(#9)      WHAT GOOD WOULD COM - MON SENSE FOR IT DO?      'CAUSE IT'S

FΔ      WITCH - CRAFT      WIC - KED      WITCH - CRAFT      AND AL -  
 FΔ      THOUGH, I KNOW, IT'S STRI - CTLY TA - BOO

Am Amaug      WHEN YOU A - ROUSE THE NEED IN ME      MY HEART SAYS YES IN - DEED IN ME  
 Gm Gmaug      PRO - CEED WITH WHAT YOU'RE LEA - DING ME      TO

C FΔ      It's SUCH AN AN-CIENT PITCH      BUT ONE I WOULDN'T SWITCH  
 Gm C7      'CAUSE THERE'S NO NI - CER WITCH THAN YOU

Ab°

FΔ Cm F7

Bbm

C7 Gm C7

E7(#9)

Am6

(MEO. SWING)

WITCHCRAFT

BY COLEMAN

A

FΔ	✗	A♭°	✗
----	---	-----	---

Gm	C⁷	FΔ	Cm F⁷
----	----	----	----------

B♭Δ	✗	B♭m	✗
-----	---	-----	---

D∅	G⁷(#9)	C⁷	Gm C⁷
----	--------	----	----------

B

FΔ	✗	Gm	C⁷
----	---	----	----

FΔ	✗	B∅	E⁷(#9)
----	---	----	--------

Am	Am <sup>aug</sup>	Am⁶	Am <sup>aug</sup>
----	-------------------	-----	-------------------

Gm	Gm <sup>aug</sup>	Gm⁶	C⁷
----	-------------------	-----	----

C

FΔ	✗	A♭°	✗
----	---	-----	---

Gm	C⁷	F⁶	Cm F⁷
----	----	----	----------

(JAZZ WALTZ)

## WIVES AND LOVERS (HEY LITTLE GIRL)

BURT BACHARACH

**A**

**F<sub>m</sub>7**      **B<sub>b</sub>6**      **F<sub>m</sub>7**      **B<sub>b</sub>6**

HEY,      LIT-TLE      COMB YOUR      FIX YOUR  
DAY      GIRL      HAIR,  
AF-TER      DAY      THERE ARE      GIRLS

**F<sub>m</sub>7**      **B<sub>b</sub>6**      **F<sub>m</sub>7**      **B<sub>b</sub>6**

SOON      HE WILL      O - PEN      THE  
AND      MEN WILL      AL - WAYS      BE

**G<sub>m</sub>7**      **C<sup>7</sup>**      **G<sub>m</sub>7**      **C<sup>7</sup>**

DON'T      THINK BE - CAUSE      THERE'S A RING  
DON'T      SEND HIM OFF      WITH YOUR HAIR

**G<sub>m</sub>7**      **C<sup>7</sup>**      **G<sub>m</sub>7**      **C<sup>7</sup>**

YOU      NEE - ON'T TRY      A - NY      MORE  
YOU      MAY NOT SEE      HIM      A -

**C<sub>m</sub>7**      **F<sup>7</sup>**      **A<sup>ø</sup>**      **D<sup>7</sup>**      **E<sub>b</sub><sup>Δ</sup>**

WIVES      SHOULD      AL - WAYS      BE      LO - VERS,      TOO      RUN      TO HIS ARMS      THE MO-MENT  
WIVES      SHOULD      AL - WAYS      BE      LO - VERS,      TOO      RUN      TO HIS ARMS      THE MO-MENT

**A<sub>m</sub>7**      **D<sup>7</sup>**      **D<sub>b</sub><sup>Δ</sup>**      **C<sup>13 sus4</sup>**

HE      COMES HOME TO YOU      I'M      WAR - NING      YOU  
HE      COMES HOME TO YOU      HE'S      AL - MOST      HERE

**F<sub>m</sub>7**      **B<sub>b</sub>6**      **F<sub>m</sub>7**      **B<sub>b</sub>6**      **F<sub>m</sub>7**      **B<sub>b</sub>6**

**8**

HEY,      LIT-TLE GIRL      BET-TER WEAR      SOMETHING PRET - TY      SOME - THING YOU'D WEAR TO  
E<sub>b</sub><sup>6</sup>      E<sup>7</sup>      F<sub>m</sub><sup>7</sup>      B<sub>b</sub><sup>6</sup>      F<sub>m</sub><sup>7</sup>      B<sub>b</sub><sup>6</sup>

GO      TO THE CI - TY      AND      DIM      ALL THE LIGHTS      POUR THE WINE,      START THE MU - SIC  
F<sub>m</sub><sup>7</sup>      B<sub>b</sub><sup>6</sup>      E<sub>b</sub><sup>Δ</sup>      C<sup>7</sup>      F<sub>m</sub><sup>7</sup>      B<sub>b</sub><sup>6</sup>

TIME      TO GET REA - DY      FOR LOVE      OH, TIME      TO GET REA - DY  
F<sub>m</sub><sup>7</sup>      B<sub>b</sub><sup>6</sup>      F<sub>m</sub><sup>7</sup>      B<sub>b</sub><sup>6</sup>      F<sub>m</sub><sup>7</sup>      B<sub>b</sub><sup>6</sup>

TIME      TO GET REA - DY      TIME      TO GET REA - DY      FOR LOVE

**CHORUS SUR A PUIS REPRISE DU THÈME À B**

(JAZZ WALTZ)

WIVES AND LOVERS (HEY LITTLE GIRL)

BURT BACHARACH

**A**

F <sub>m</sub> <sup>7</sup>	B <sub>b</sub> <sup>6</sup>	F <sub>m</sub> <sup>7</sup>	B <sub>b</sub> <sup>6</sup>
F <sub>m</sub> <sup>7</sup>	B <sub>b</sub> <sup>6</sup>	F <sub>m</sub> <sup>7</sup>	B <sub>b</sub> <sup>6</sup>
G <sub>m</sub> <sup>7</sup>	C <sup>6</sup>	G <sub>m</sub> <sup>7</sup>	C <sup>6</sup>
G <sub>m</sub> <sup>7</sup>	C <sup>6</sup>	G <sub>m</sub> <sup>7</sup>	C <sup>6</sup>
C <sub>m</sub> <sup>7</sup>	F <sup>7</sup>	A <sup>ø</sup>	D <sup>7</sup>
E <sub>b</sub> Δ	✗	A <sub>m</sub> <sup>7</sup>	D <sup>7</sup>
D <sub>b</sub> Δ	C <sup>13 sus4</sup>	✗	✗

CHORUS SUR A PUIS B

**B**

.	F <sub>m</sub> <sup>7</sup>	B <sub>b</sub> <sup>6</sup>	F <sub>m</sub> <sup>7</sup>	B <sub>b</sub> <sup>6</sup>
.	.	.	1	.
F <sub>m</sub> <sup>7</sup>	B <sub>b</sub> <sup>6</sup>	E <sub>b</sub> Δ	E <sup>ø7</sup>	.
.	.	2	E <sub>b</sub> Δ	C <sup>7</sup>
F <sub>m</sub> <sup>7</sup>	B <sub>b</sub> <sup>6</sup>	F <sub>m</sub> <sup>7</sup>	B <sub>b</sub> <sup>6</sup>	
F <sub>m</sub> <sup>7</sup>	B <sub>b</sub> <sup>6</sup>	A <sub>b</sub> Δ	✗	

# WOODY 'N YOU

(FAST BOP)

DIZZY GILLESPIE

(AS PLAYED BY DIZZY GILLESPIE)

The musical score for "Woody 'N You" by Dizzy Gillespie is presented in two staves. The top staff features a solo section with chords A (G $\emptyset$ ), C7<sup>alt</sup>, F $\emptyset$ , and B $b7$ <sup>alt</sup>. The bottom staff shows harmonic progressions for sections A and B, including chords such as Ab $m7$ , Db $7$ , Ab $m7$ , Db $7$ , Ab $m7$ , Db $7$ , G $b\Delta$ , B $b_m7$ , Eb $7$ , B $b_m7$ , Eb $7$ , B $b_m7$ , Eb $7$ , and Ab $\Delta$ .

**A**

G $\emptyset$	C7 <sup>alt</sup>	F $\emptyset$	B $b7$ <sup>alt</sup>
Eb $\emptyset$	Ab $7$ <sup>alt</sup>	Db $\Delta$	

**B**

Ab $m7$	Db $7$		G $b\Delta$
B $b_m7$	Eb $7$		Ab $\Delta$

**A**

G $\emptyset$	C7 <sup>alt</sup>	F $\emptyset$	B $b7$ <sup>alt</sup>
Eb $\emptyset$	Ab $7$ <sup>alt</sup>	Db $\Delta$	

Ab $m7$	Db $7$		G $b\Delta$
B $b_m7$	Eb $7$		Ab $\Delta$

**A**

G $\emptyset$	C7 <sup>alt</sup>	F $\emptyset$	B $b7$ <sup>alt</sup>
Eb $\emptyset$	Ab $7$ <sup>alt</sup>	Db $\Delta$	

# WORK SONG

(MED. SWING)

NAT ADDERLEY

(AS PLAYED BY JULIAN CANONBALL ADDERLEY)

**6**

**ALTO** (B-flat) **TIMP.** (B-flat) **PIANO** (B-flat) **BASS** (B-flat)

**UPPER VOICE 1ST X, LOWER VOICE 2ND X**

**F<sub>m7</sub>** **G<sub>ø</sub>** **C<sub>7(9)</sub>** **F<sub>m7</sub>** **G<sub>ø</sub>** **C<sub>7(9)</sub>**

**F<sub>m7</sub>** **C<sub>7</sub> (C<sub>7(9)</sub>)**

**F<sub>m7</sub>**

**F<sub>7</sub>** **B<sub>b7</sub>** **D<sub>ø7</sub>** **C<sub>7(5)</sub>** **F<sub>m7</sub>**

# WORK SONG

(MED. SWING)

NAT ADDERLEY

(AS PLAYED BY JULIAN CANONBALL ADDERLEY)

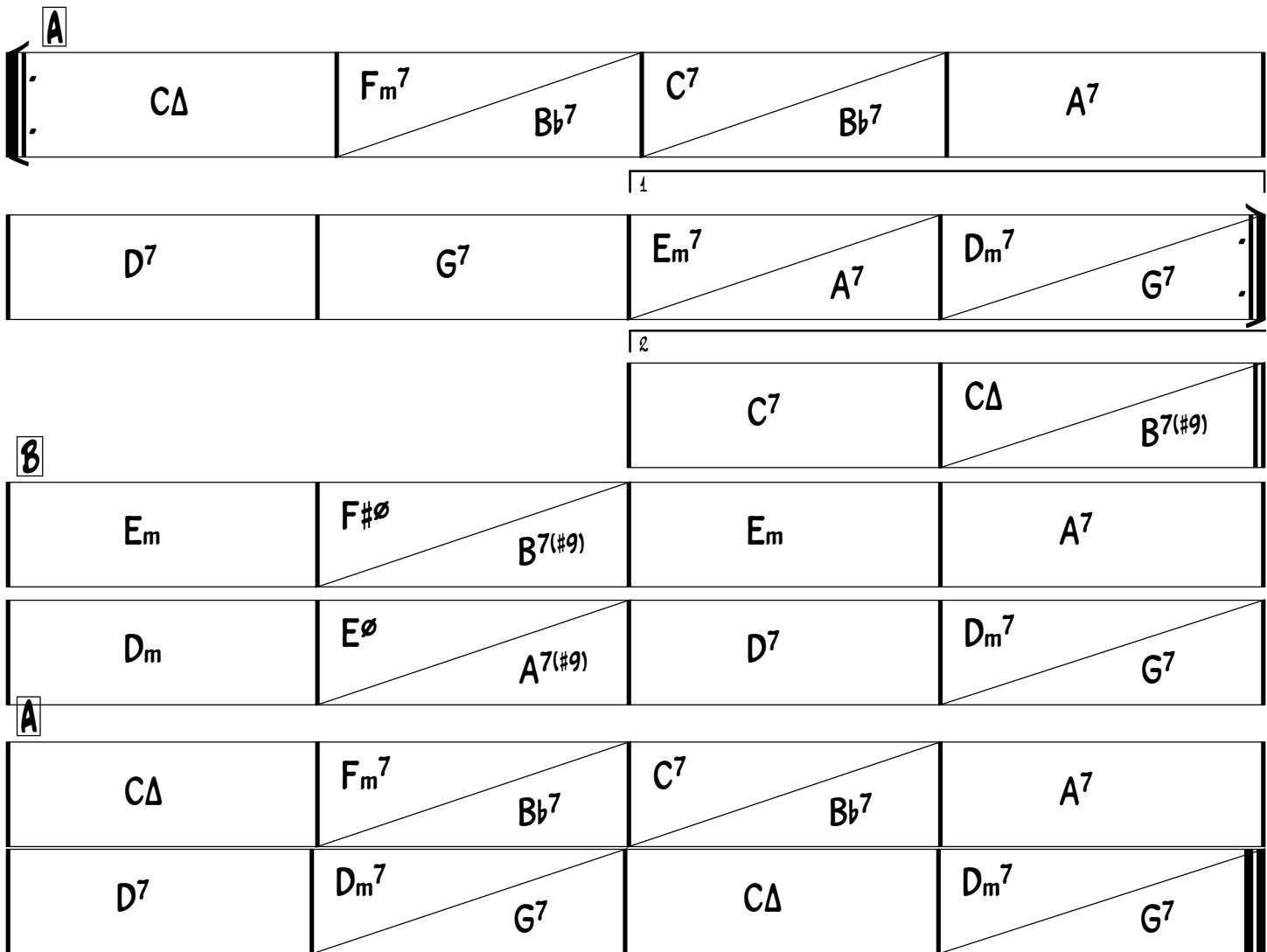
F <sub>m</sub> <sup>7</sup>	G <sup>ø</sup> C <sup>7(#9)</sup>	F <sub>m</sub> <sup>7</sup>	G <sup>ø</sup> C <sup>7(#9)</sup>
F <sub>m</sub> <sup>7</sup>	✗	C <sup>7</sup>	✗
F <sub>m</sub> <sup>7</sup>	✗	✗	✗
F <sup>7</sup>	B <sub>b</sub> <sup>7</sup>	D <sub>b</sub> <sup>7</sup> C <sup>7(#9)</sup>	F <sub>m</sub> <sup>7</sup>

(80)

CHARLIE PARKER  
CHARLIE PARKER SUITE

(AS PLAYED BY CHARLIE PARKER)

Musical score for Charlie Parker's "CHARLIE PARKER SUITE". The score consists of four staves of music. The first staff starts with a CΔ chord. The second staff starts with a D7 chord. The third staff starts with an E<sub>m</sub> chord. The fourth staff starts with a CΔ chord. Measures are labeled with letters (A, B) and numbers (1, 2). Chords include CΔ, F<sub>m</sub><sup>7</sup>, B<sub>b</sub><sup>7</sup>, C<sup>7</sup>, B<sub>b</sub><sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, E<sub>m</sub><sup>7</sup>, A<sup>7</sup>, D<sub>m</sub><sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, CΔ, B<sup>7(9)</sup>, E<sub>m</sub>, F<sup>#</sup><sub>ø</sub>, A<sup>7(9)</sup>, D<sub>m</sub>, E<sub>ø</sub>, A<sup>7(9)</sup>, D<sup>7</sup>, D<sub>m</sub><sup>7</sup>, G<sup>7</sup>, CΔ, F<sub>m</sub><sup>7</sup>, B<sub>b</sub><sup>7</sup>, C<sup>7</sup>, B<sub>b</sub><sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, D<sub>m</sub><sup>7</sup>, G<sup>7</sup>, CΔ, (D<sub>m</sub><sup>7</sup> - G<sup>7</sup>).



(MED. SWING)

YOU'D BE SO NICE TO COME HOME TO

COLE PORTER

**A** A<sub>m</sub><sup>6</sup> BØ E<sup>7(b9)</sup> A<sub>m</sub><sup>6</sup>

<img alt="Hand-drawn musical score for 'You'd Be So Nice To Come Home To' in 6/8 time. The score consists of four staves of music with lyrics written underneath each note. The first staff starts with a bass clef, a key signature of one sharp, and a 6/8 time signature. It includes chords Gm⁷, C⁷, FΔ, and BØ. The second staff starts with a bass clef, a key signature of one sharp, and a 6/8 time signature. It includes chords E⁷, BØ, E⁷(b9), and A<sub>m<sup>6</sup>. The third staff starts with a bass clef, a key signature of one sharp, and a 6/8 time signature. It includes chords B⁹, E⁷(b9), BØ, and E⁷(b9). The fourth staff starts with a bass clef, a key signature of one sharp, and a 6/8 time signature. It includes chords A<sub>m</sub><sup>6</sup>, BØ, E⁷(b9), and A<sub>m</sub><sup>6</sup>. The fifth staff starts with a bass clef, a key signature of one sharp, and a 6/8 time signature. It includes chords A<sub>m</sub><sup>6</sup>, BØ, E⁷(b9), and A<sub>m</sub><sup>6</sup>. The sixth staff starts with a bass clef, a key signature of one sharp, and a 6/8 time signature. It includes chords Gm⁷, C⁷, FΔ, and BØ. The seventh staff starts with a bass clef, a key signature of one sharp, and a 6/8 time signature. It includes chords E⁷(b9), BØ, E⁷(b9), and A<sub>m</sub><sup>6</sup>. The eighth staff starts with a bass clef, a key signature of one sharp, and a 6/8 time signature. It includes chords B⁹, E⁷(b9), BØ, and E⁷(b9). The ninth staff starts with a bass clef, a key signature of one sharp, and a 6/8 time signature. It includes chords A<sub>m</sub><sup>6</sup>, BØ, E⁷(b9), and A<sub>m</sub><sup>6</sup>. The tenth staff starts with a bass clef, a key signature of one sharp, and a 6/8 time signature. It includes chords Gm⁷, C⁷, FΔ, and BØ. The eleventh staff starts with a bass clef, a key signature of one sharp, and a 6/8 time signature. It includes chords E⁷(b9), BØ, E⁷(b9), and A<sub>m</sub><sup>6</sup>. The twelfth staff starts with a bass clef, a key signature of one sharp, and a 6/8 time signature. It includes chords B⁹, E⁷(b9), BØ, and E⁷(b9). The thirteenth staff starts with a bass clef, a key signature of one sharp, and a 6/8 time signature. It includes chords A<sub>m</sub><sup>6</sup>, BØ, E⁷(b9), and A<sub>m</sub><sup>6</sup>. The lyrics include: 'YOU'D BE SO NICE TO COME HOME TO YOU'D BE SO NICE BY THE FIRE WHILE THE BREEZE ON HIGH SANG A LUL LA BY YOU'D BE ALL THAT. COULD DE SI RE UN DER STARS CHILLED BY THE WIN TER UN DER AN AU GUST MOON SUR NING A BOVE YOU'D BE SO NICE, YOU'D BE PA RA DISE TO COME HOME TO AND LOVE (BØ E⁷(b9))'

(MED. SWING)

YOU'D BE SO NICE TO COME HOME TO

COLE PORTER

**A**

$A_m^6$	$B^\emptyset$	$E^{7(b9)}$	$A_m^6$	$\times$
$G_m^7$	$C^7$	$F\Delta$	$\times$	
$B^\emptyset$	$E^7$	$B^\emptyset$	$E^{7(b9)}$	$A_m^6$
$F^\# \emptyset$	$B^{7(b9)}$	$B^\emptyset$	$E^{7(b9)}$	

**B**

$A_m^6$	$B^\emptyset$	$E^{7(b9)}$	$A_m^6$	$\times$
$G_m^7$	$C^7$	$F\Delta$	$\times$	
$F^\# \emptyset$	$E_m^7$	$B^\emptyset$	$E^{7(b9)}$	$A_m^6$
$D^9$	$A_{b9}$	$G^{7(\frac{9}{b5})}$	$C^6$	$E^{7(b9)}$