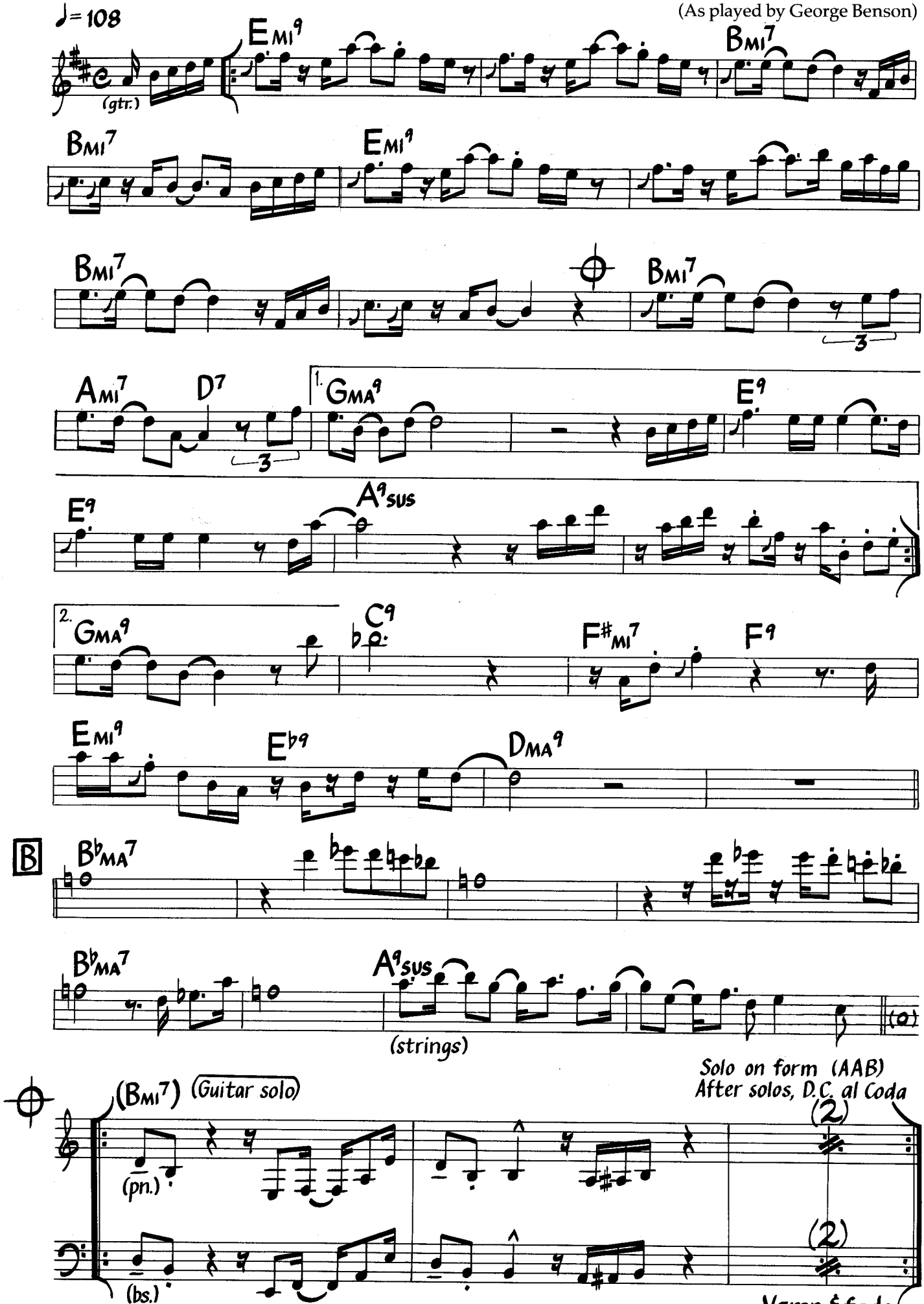
# Affirmation

Medium Funk/Rock

♩= 108

Jose Feliciano
(As played by George Benson)




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

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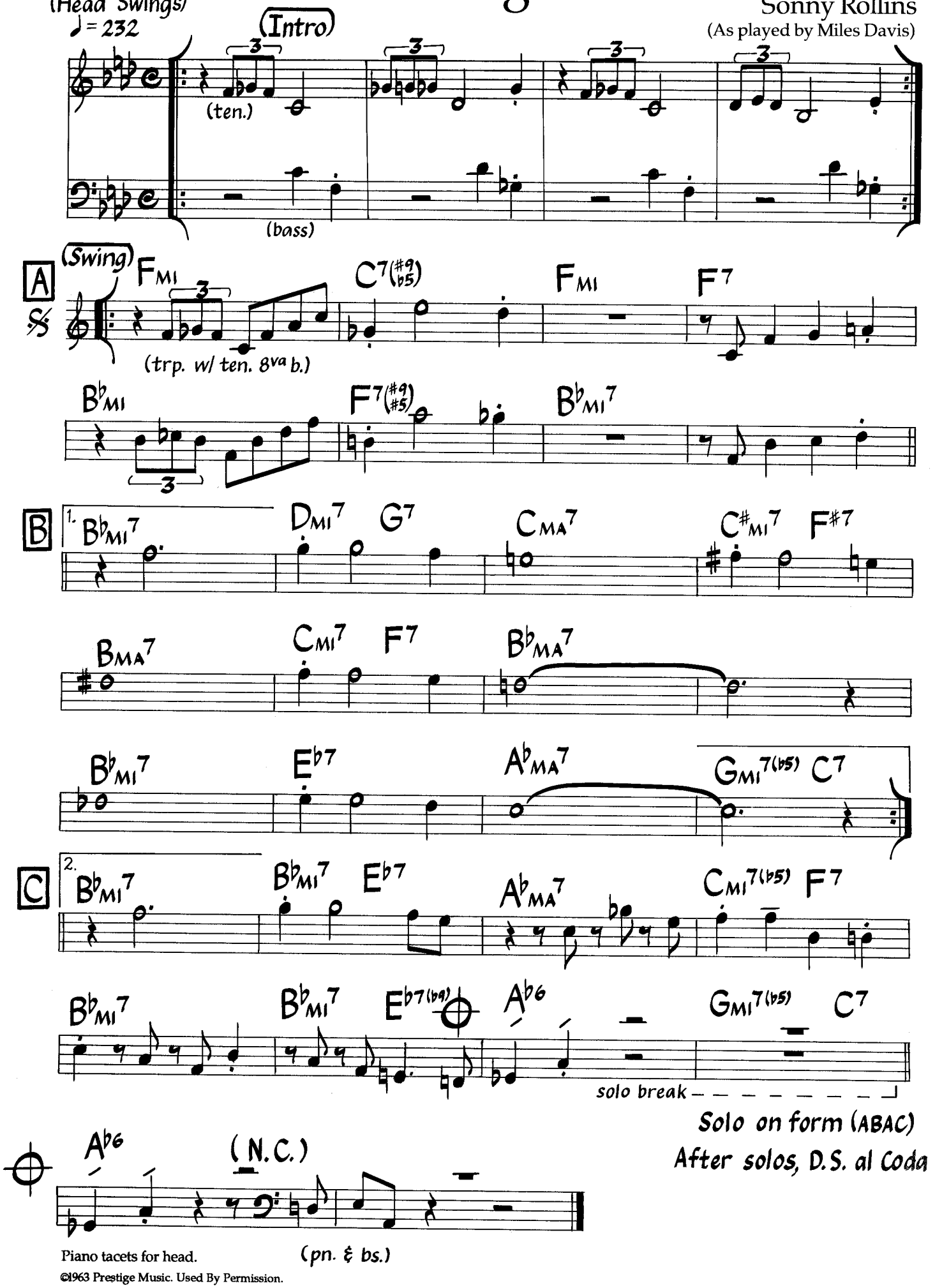
# Airegin

Sonny Rollins
(As played by Miles Davis)

Medium-Up Latin
(Head Swings)
♩ = 232




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

Piano tacets for head.

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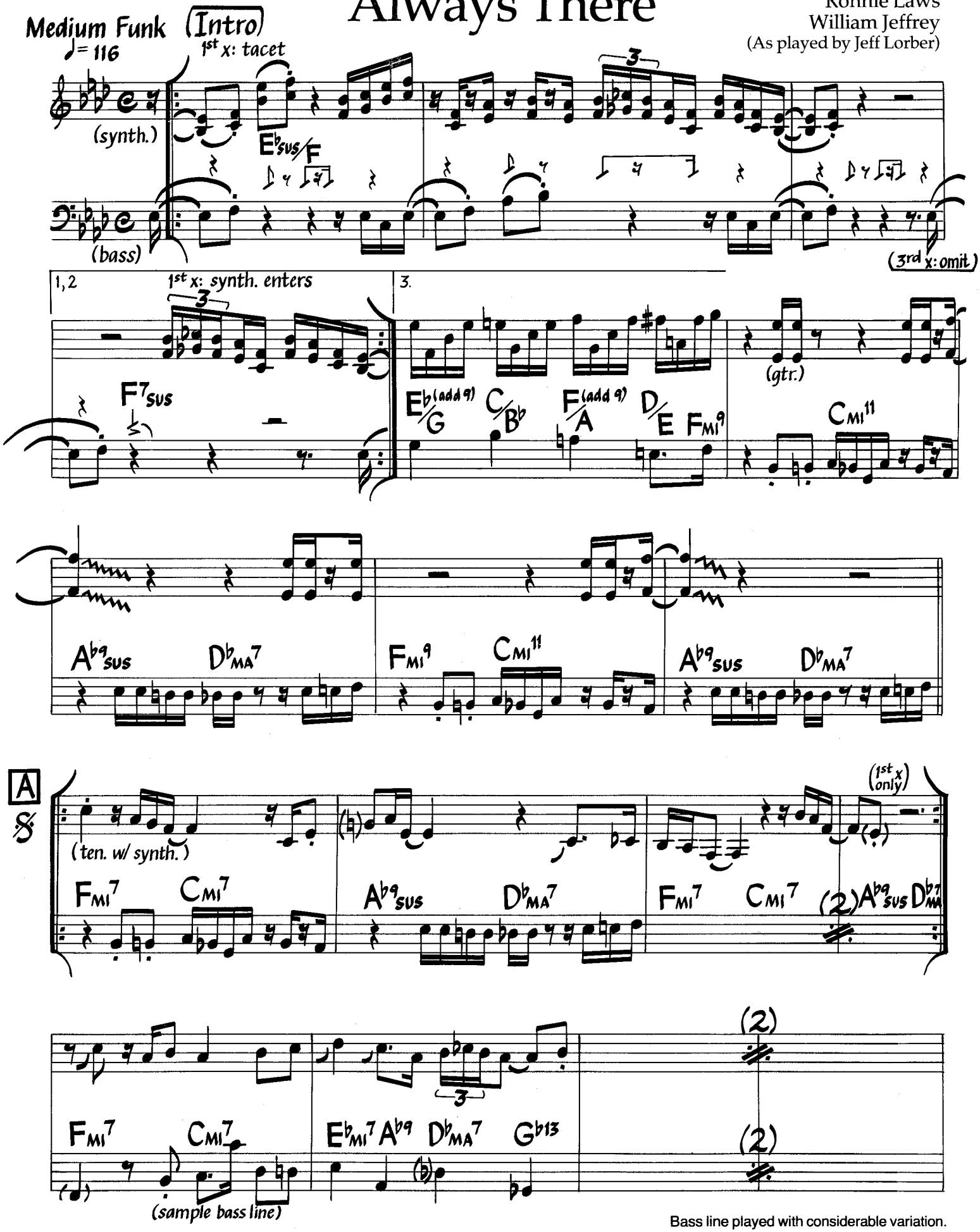
# Always There

Ronnie Laws
William Jeffrey
(As played by Jeff Lorber)




Bass line played with considerable variation.

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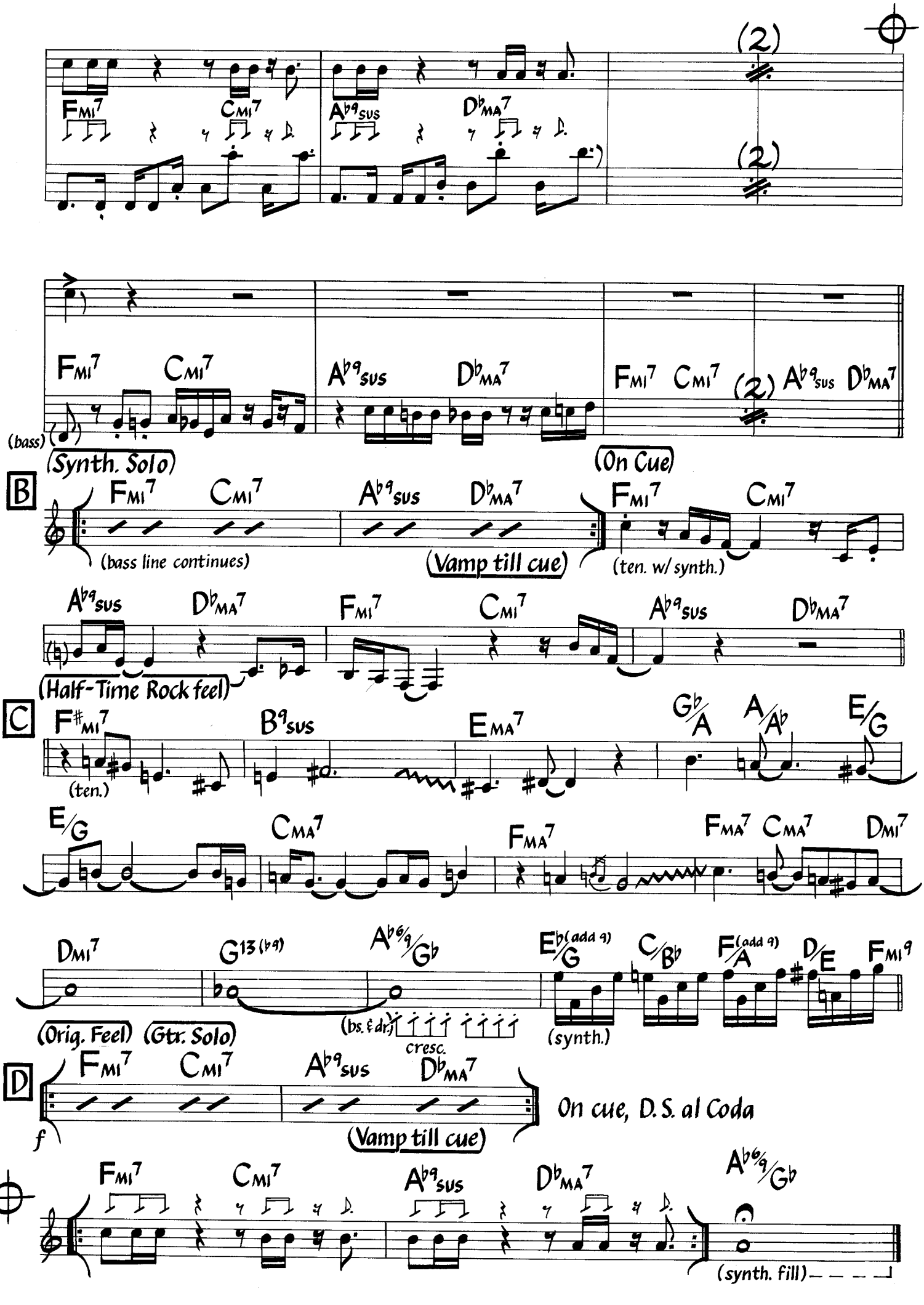
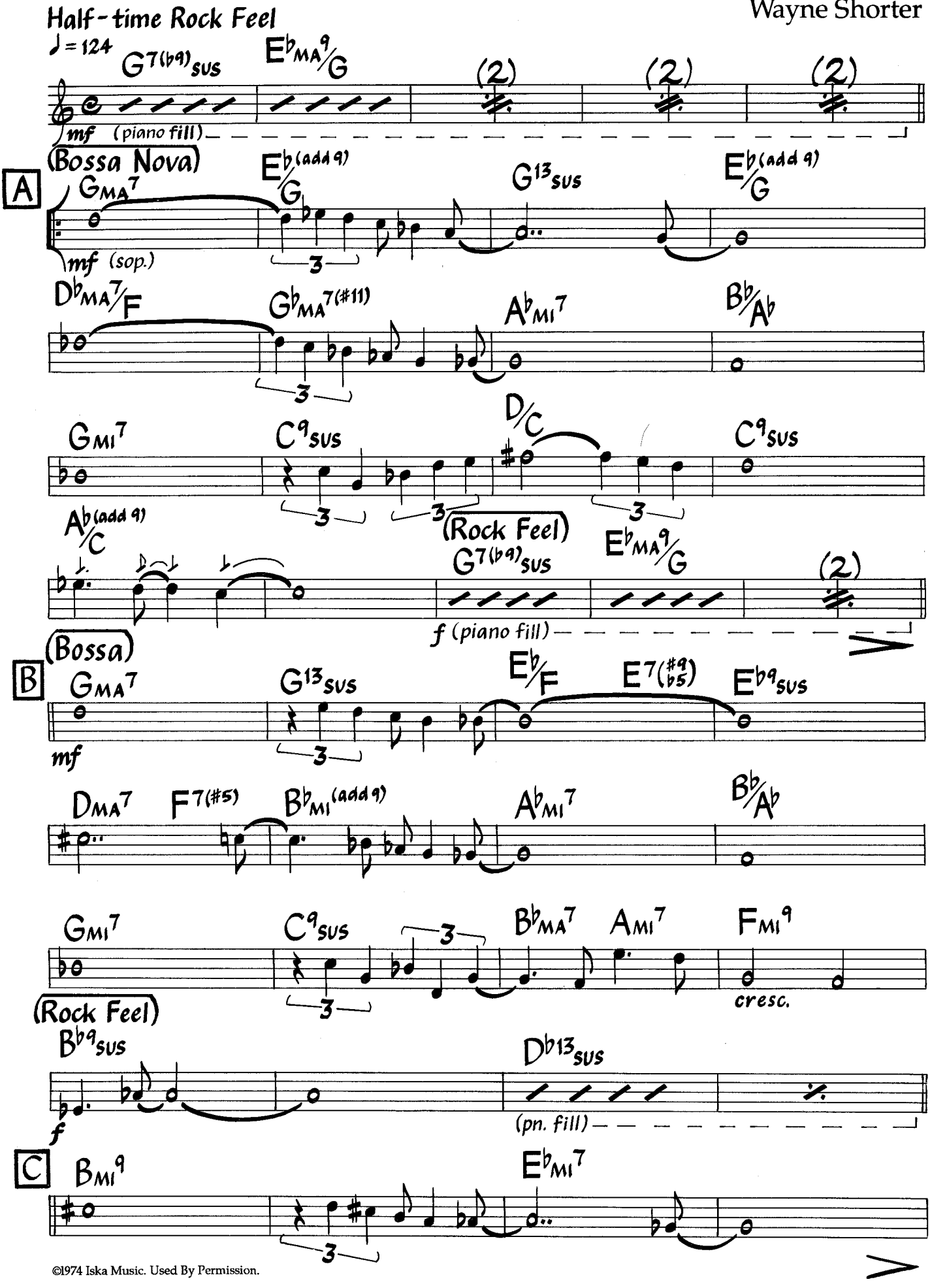

(2)
FMI7 CMI7 AB9SUS DBMA7
(2)
FMI7 CMI7 AB9SUS DBMA7
(bass)
FMI7 CMI7 AB9SUS DBMA7 FMI7 CMI7 (2) AB9SUS DBMA7
(Synth. Solo)
(On Cue)
B
FMI7 CMI7 AB9SUS DBMA7 FMI7 CMI7
(bass line continues)
(Vamp till cue)
(ten. w/ synth.)
AB9SUS DBMA7 FMI7 CMI7 AB9SUS DBMA7
(Half-Time Rock feel)
C
F#MI7 B9SUS EMA7 GB/A A/AB E/G
(ten.)
E/G CMA7 FMA7 FMA7 CMA7 DMI7
DMI7 G13(B9) AB6/9/GB EB(add 9)/G C/BB F(add 9)/A D/E FMI9
(Orig. Feel) (Gtr. Solo)
(bs. & dr.)
cresc.
(synth.)
D
FMI7 CMI7 AB9SUS DBMA7
f
(Vamp till cue)
On cue, D.S. al Coda
FMI7 CMI7 AB9SUS DBMA7 AB6/9/GB
(synth. fill)

# Ana Maria

Wayne Shorter

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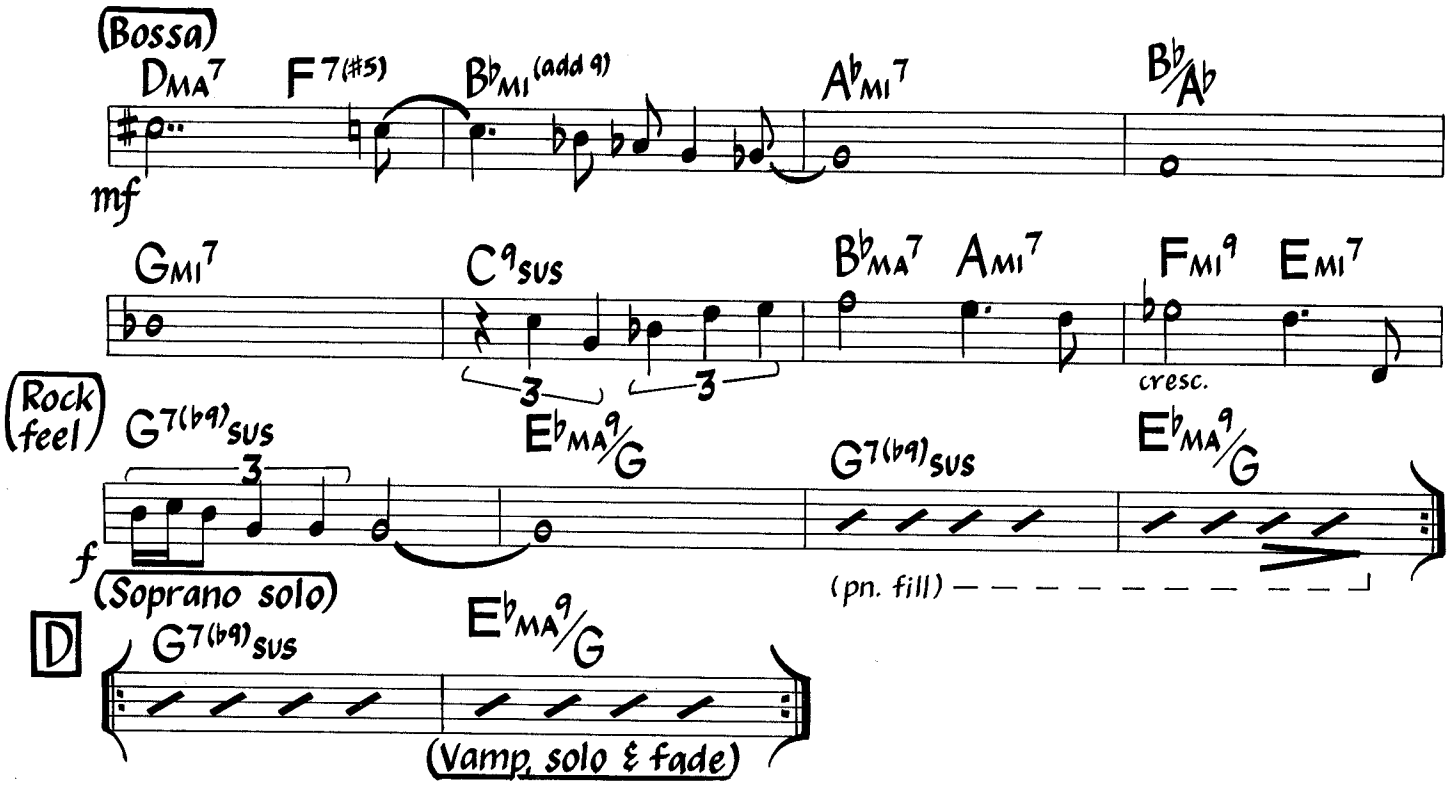
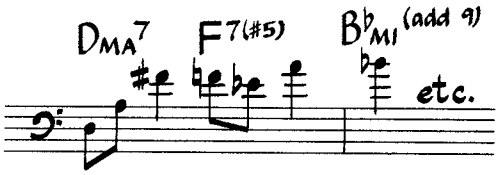



'Rock Feel' is half time each time it occurs (backbeat on beat 3 only).

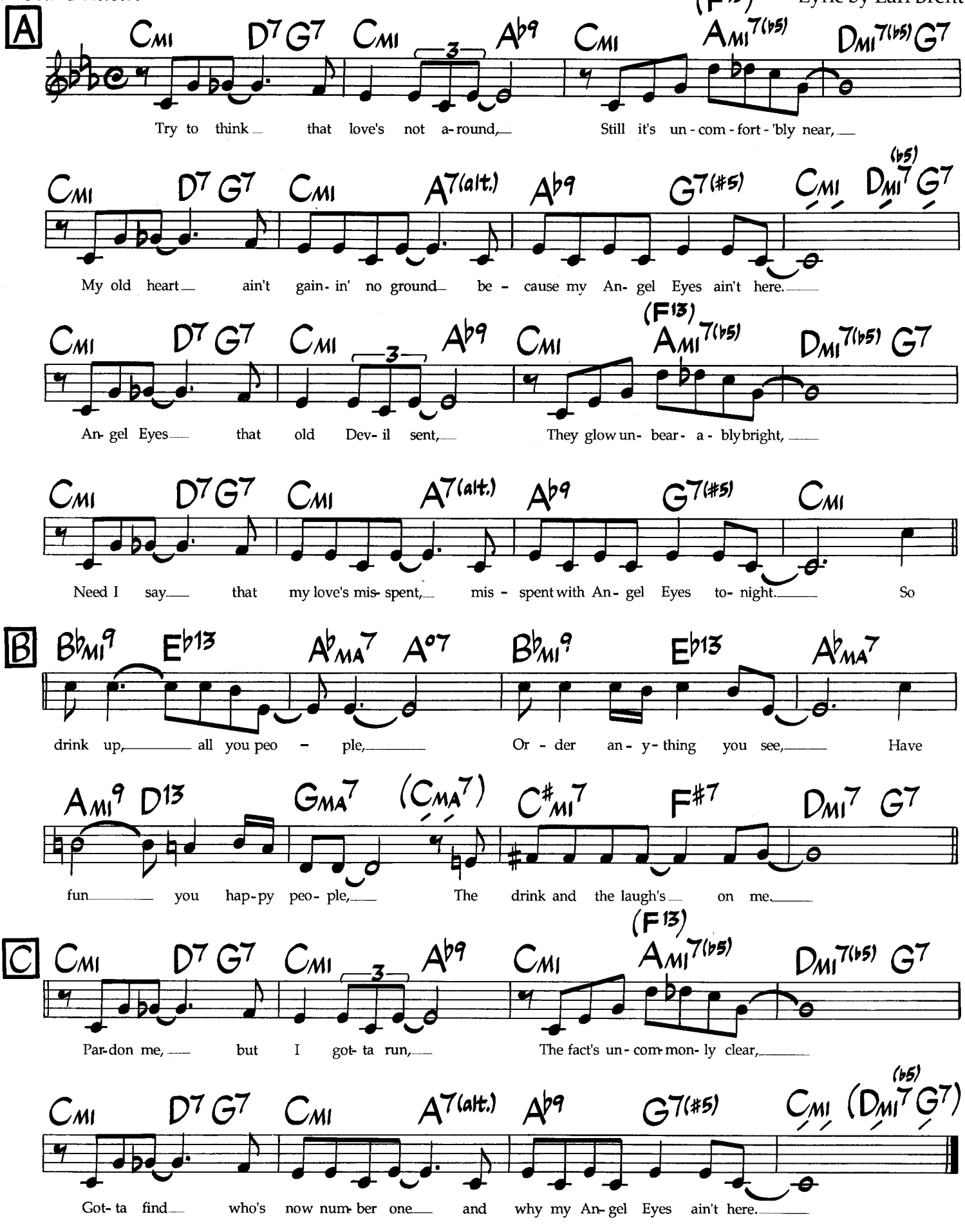



Bassline at 5th bar of letters B & C:

# Angel Eyes

Music by Matt Dennis
Lyric by Earl Brent

Med. Ballad

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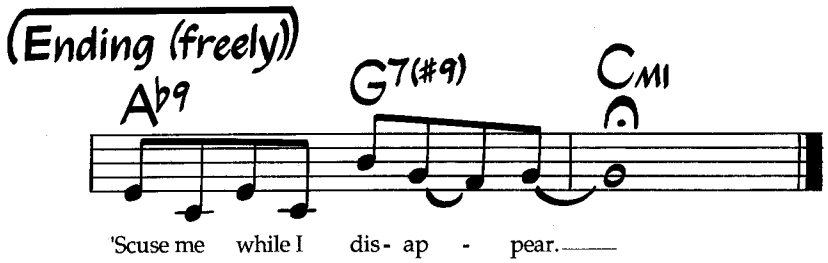
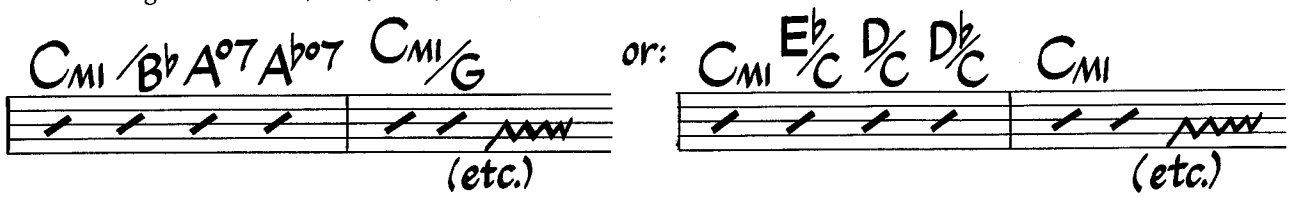


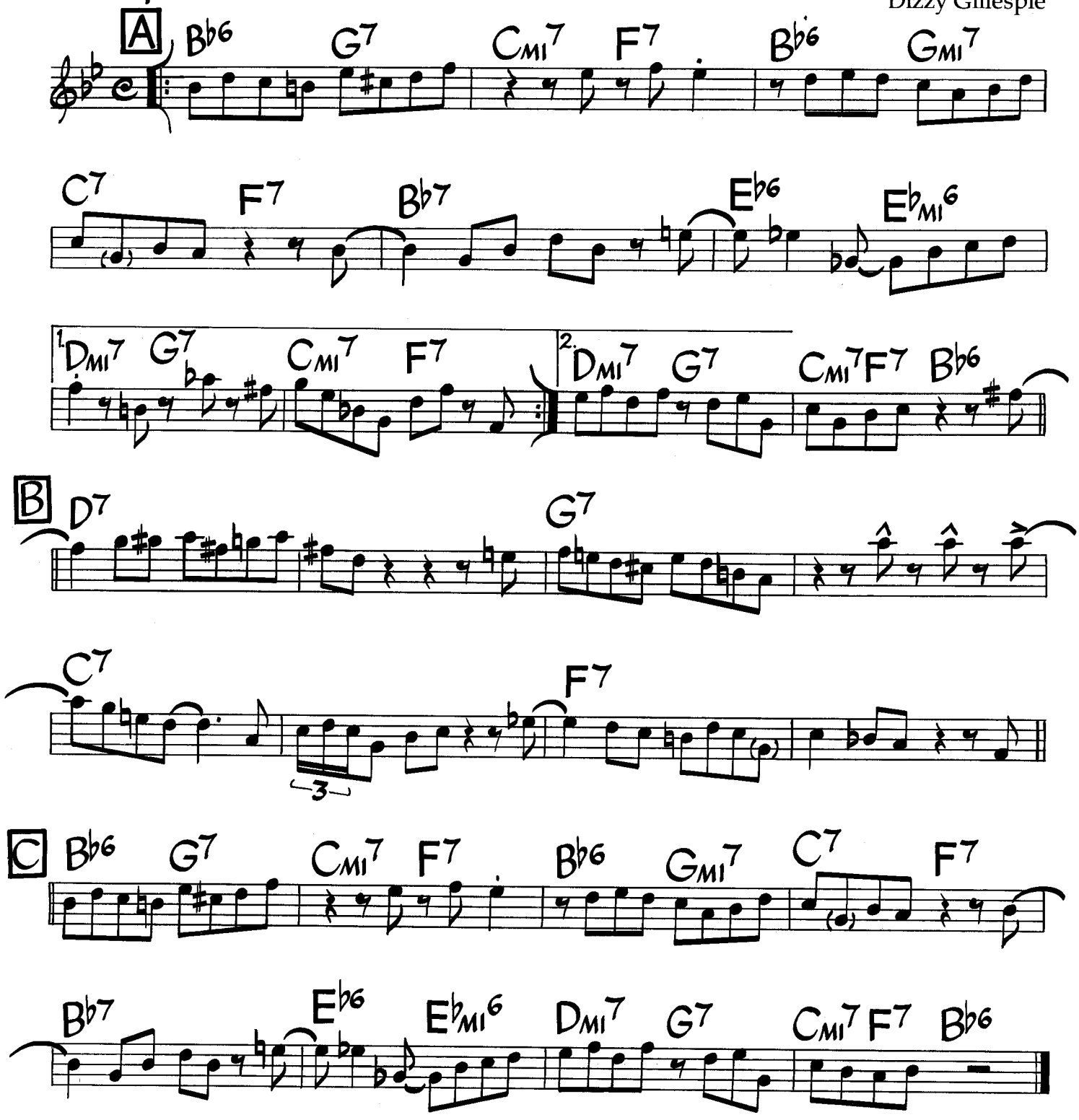

Alternate changes for bars 1 & 2, 5 & 6, 9 & 10, 13 & 14, 25 & 26, 29 & 30:



Fast Bebop

# Anthropology

Charlie Parker
Dizzy Gillespie

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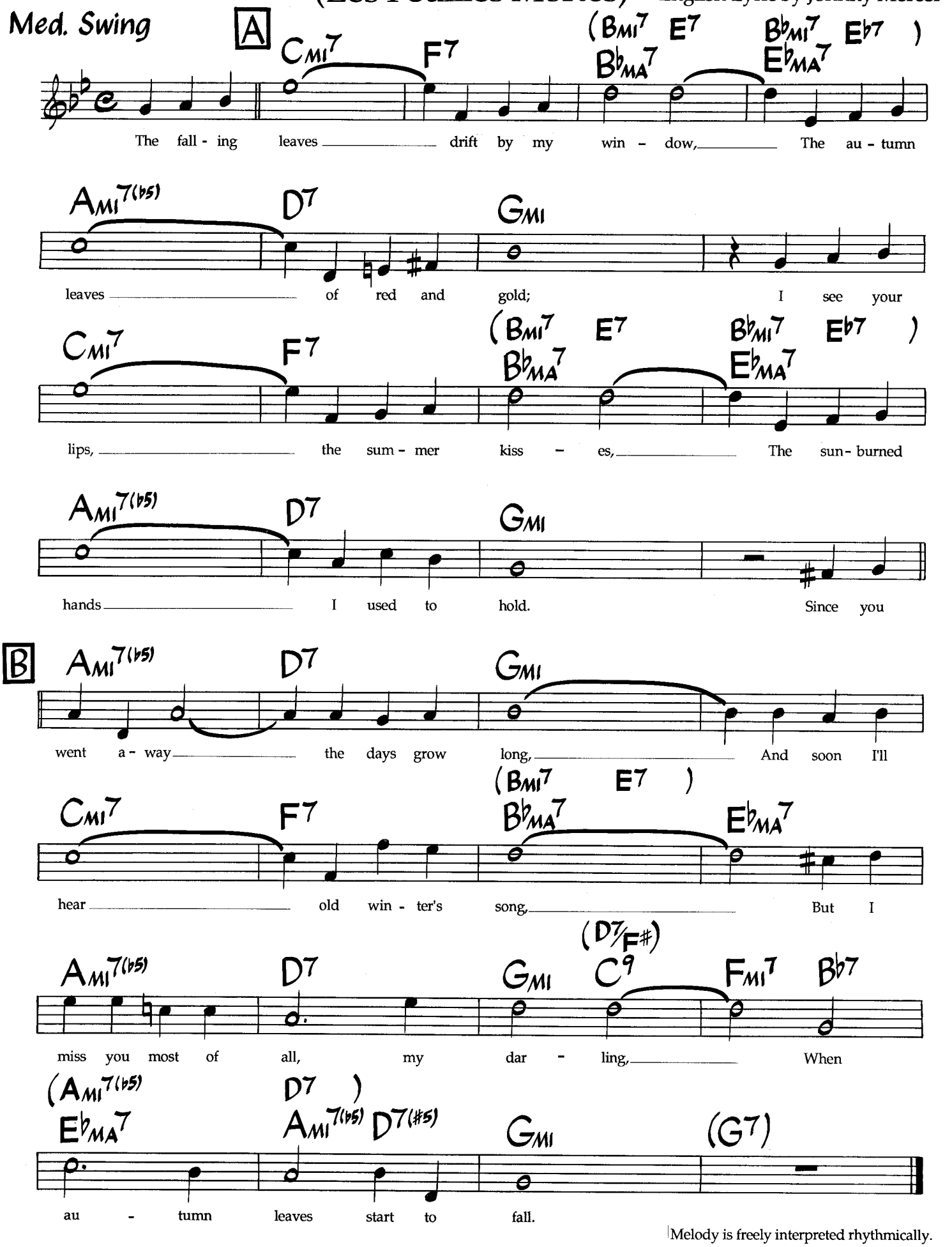
# Autumn Leaves

## (Les Feuilles Mortes)

Music by Joseph Kosma
English Lyric by Johnny Mercer




Melody is freely interpreted rhythmically.

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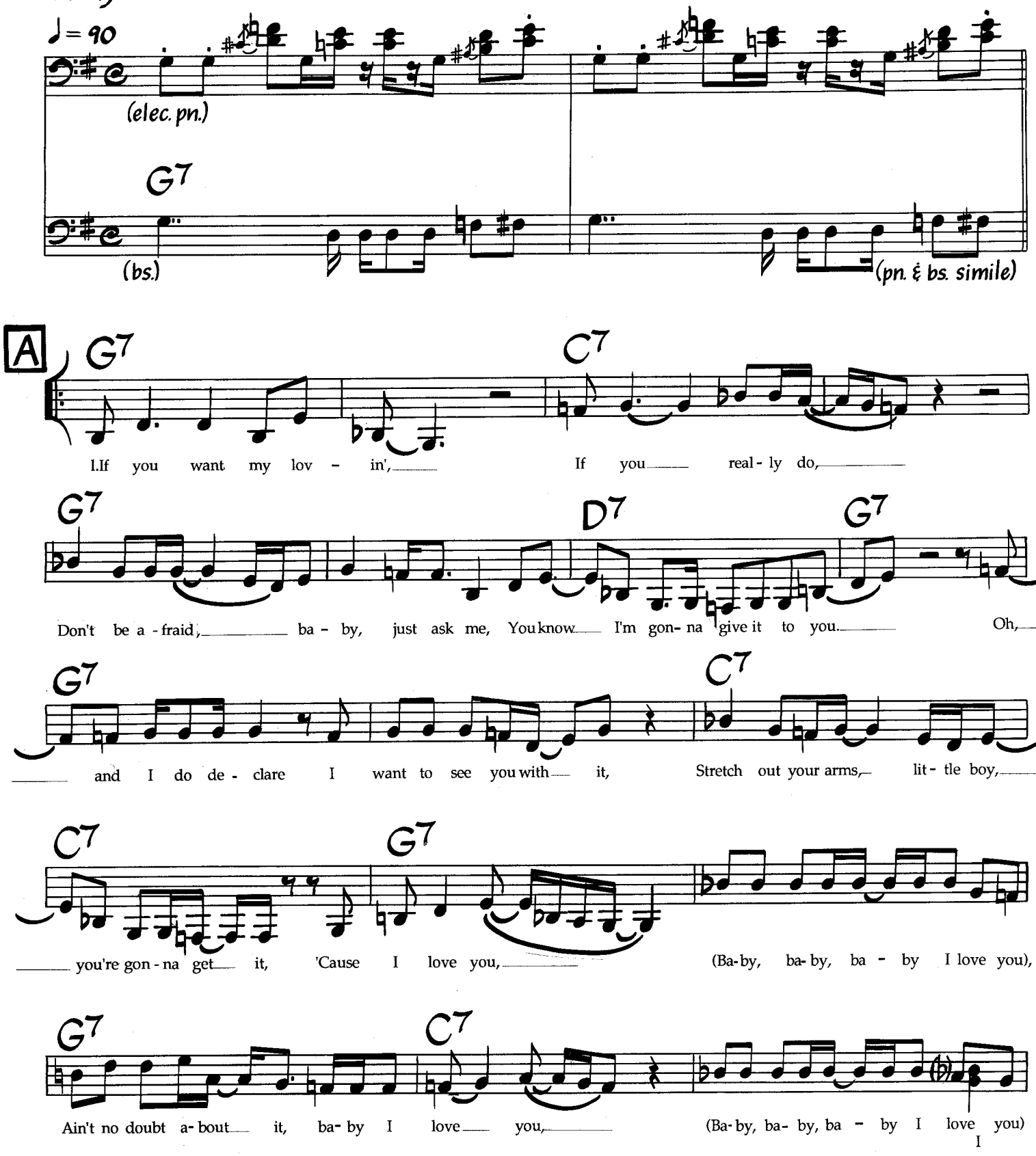
Med.-Slow
Funky Rock

# Baby, I Love You

Ronnie Shannon
(As sung by Aretha Franklin)

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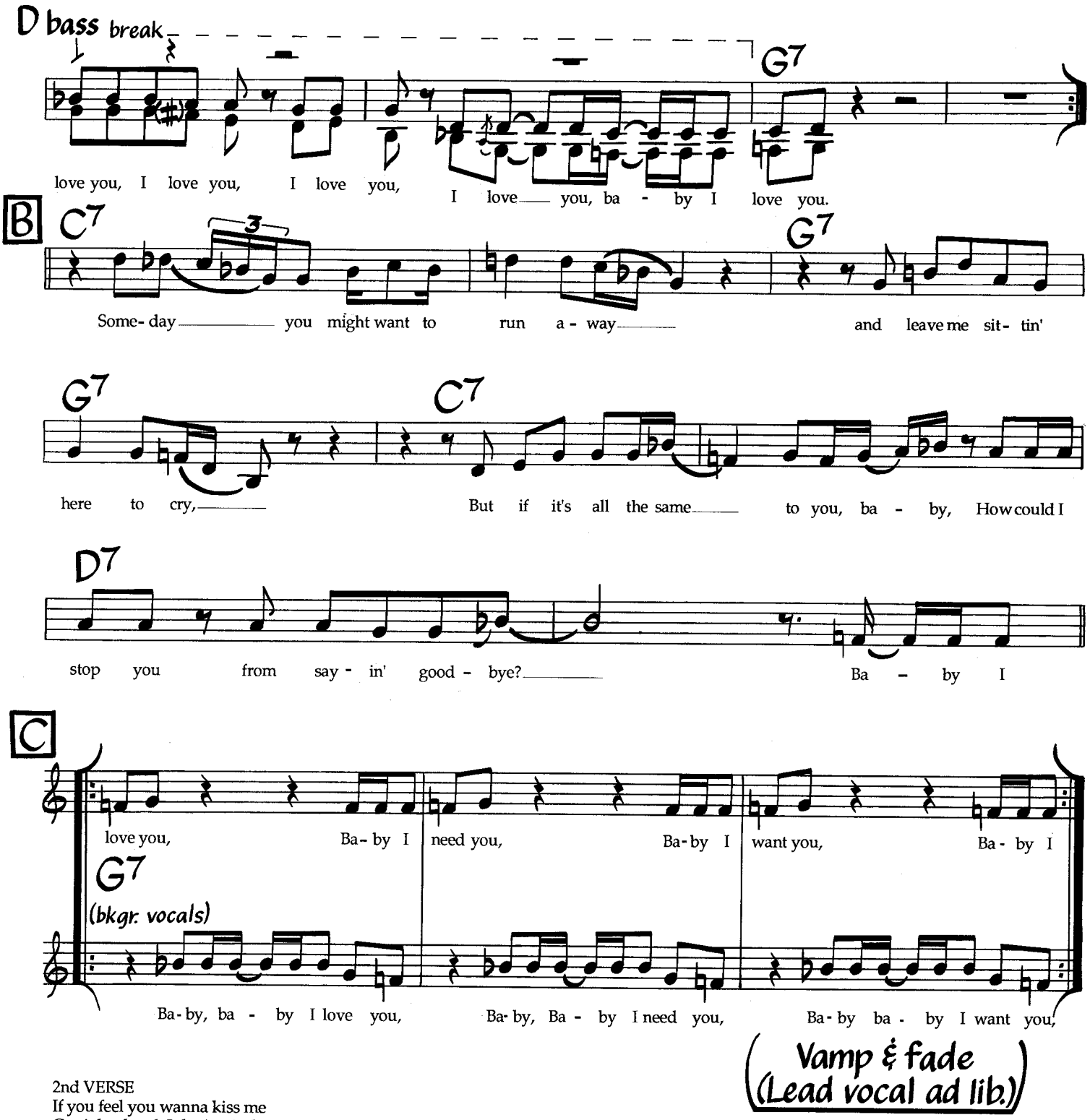


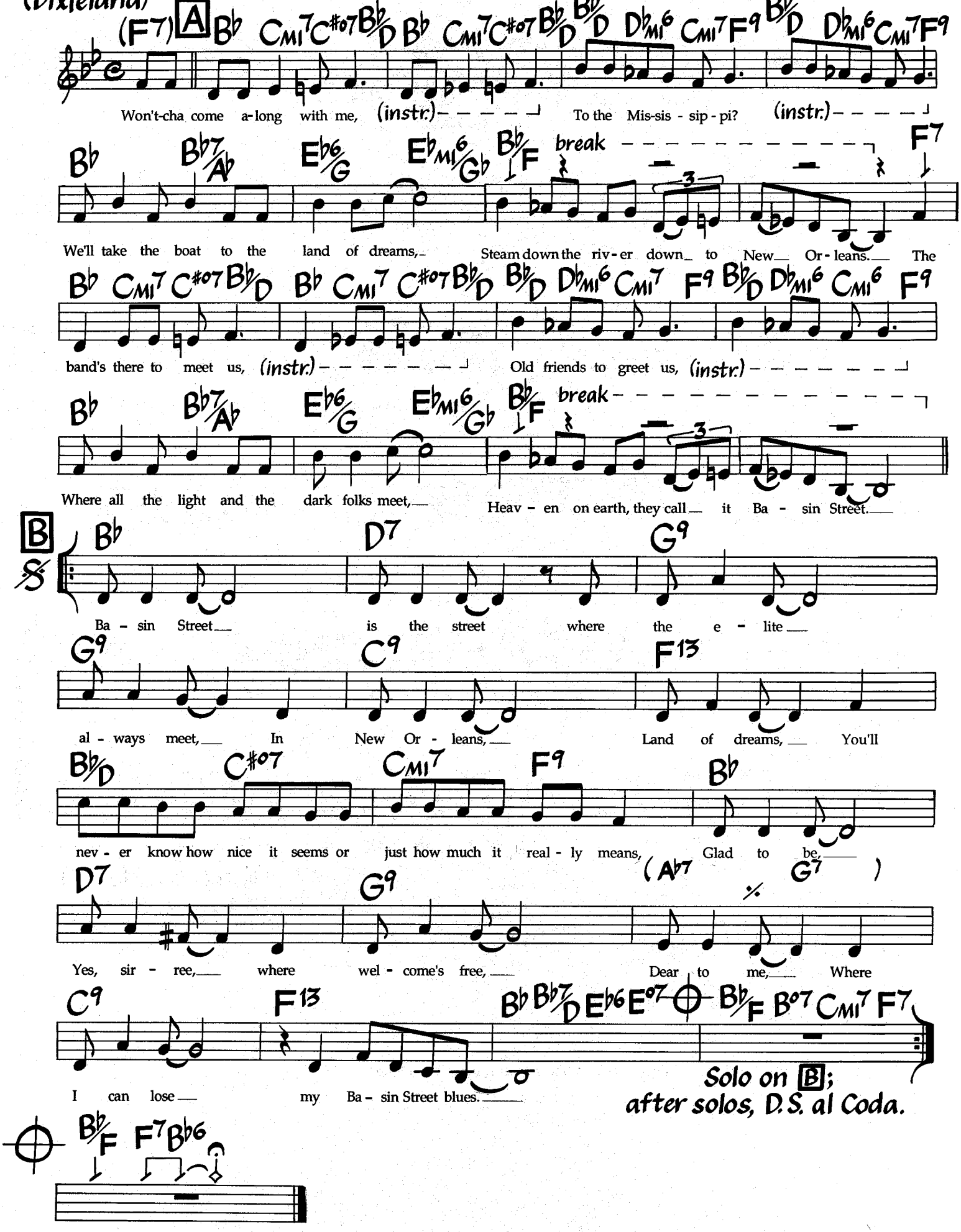

2nd VERSE
If you feel you wanna kiss me
Go right ahead, I don't mind.
All you got to do is snap your fingers
And I'll come a-runnin', I ain't lyin'.
Ah, oh, what you want, little boy, you know you got it.
I'd deny my own self before I see you without it
'Cause I love you (etc.)

Melody is freely interpreted. Piano riff (like intro) is out at letter B, back in at letter C.

# Basin Street Blues

Spencer Williams

Med.- Slow Swing
(Dixieland)

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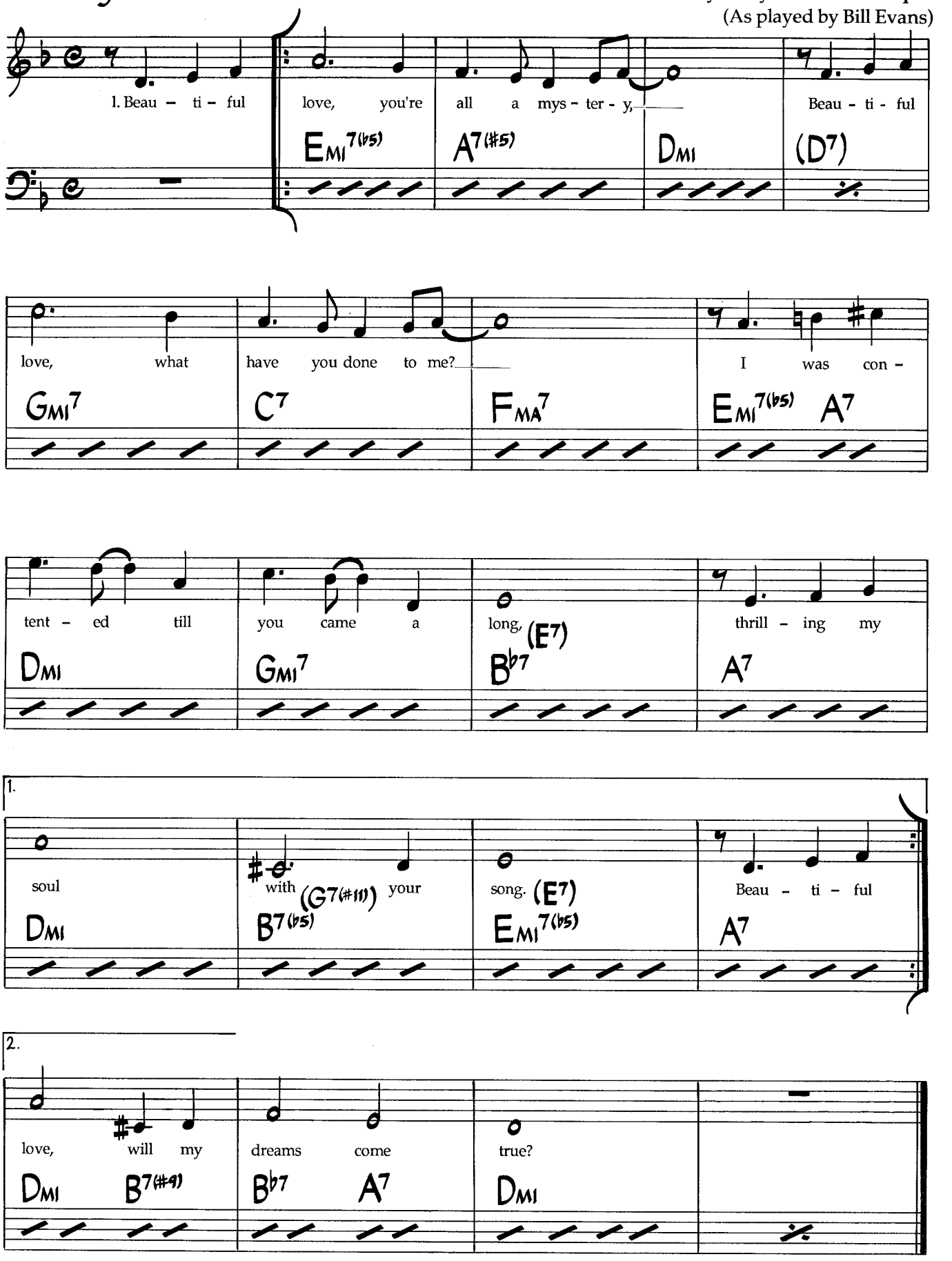
# Beautiful Love

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

Medium Swing




2nd VERSE
(Beautiful) love, I've roamed your paradise;
Searching for love, my dreams to realize.
Reaching for heaven, depending on you.
Beautiful love, will my dreams come true?

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

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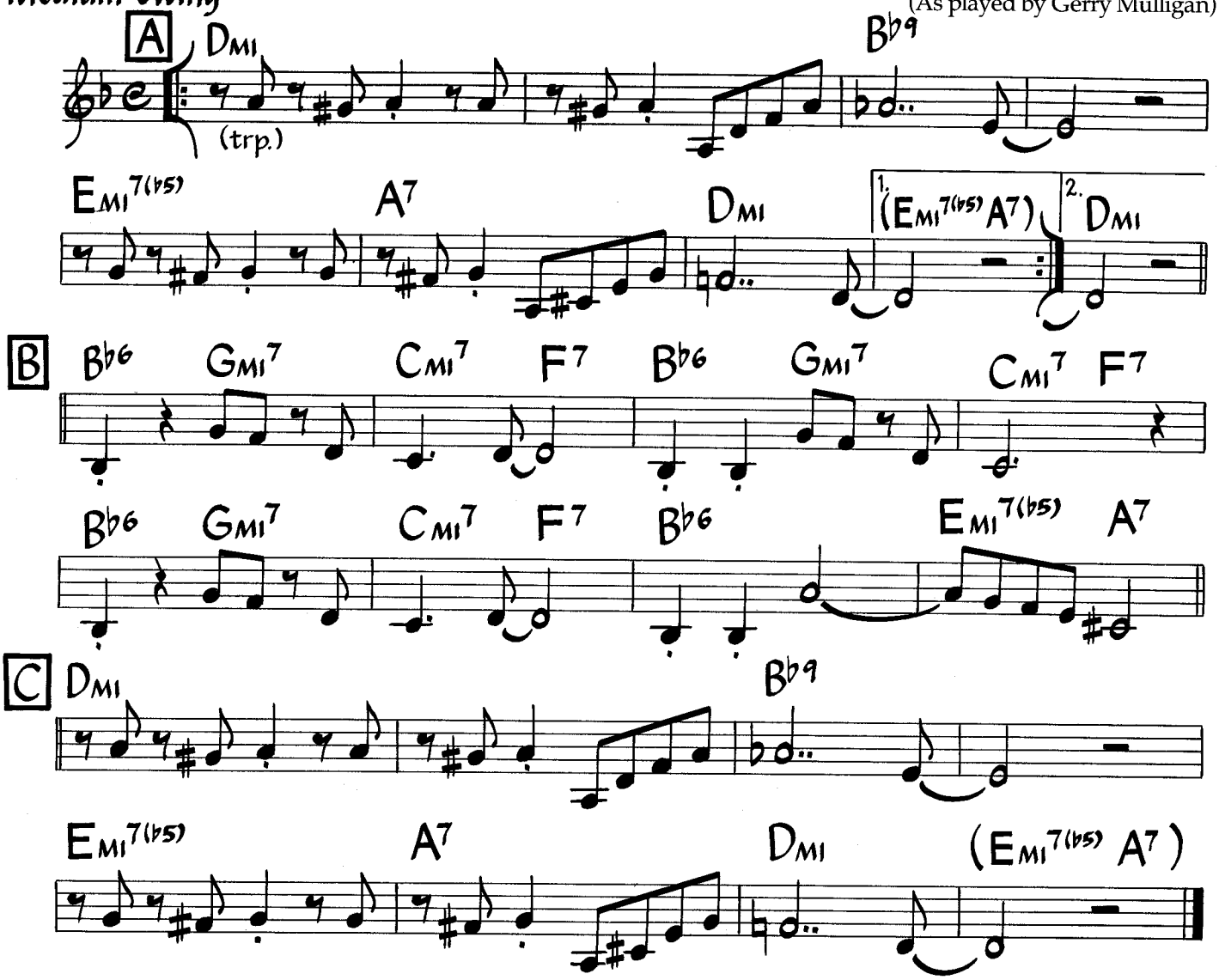
# Bernie's Tune

Bernie Miller
(As played by Gerry Mulligan)

Medium Swing




Chords in parentheses are used for solos.

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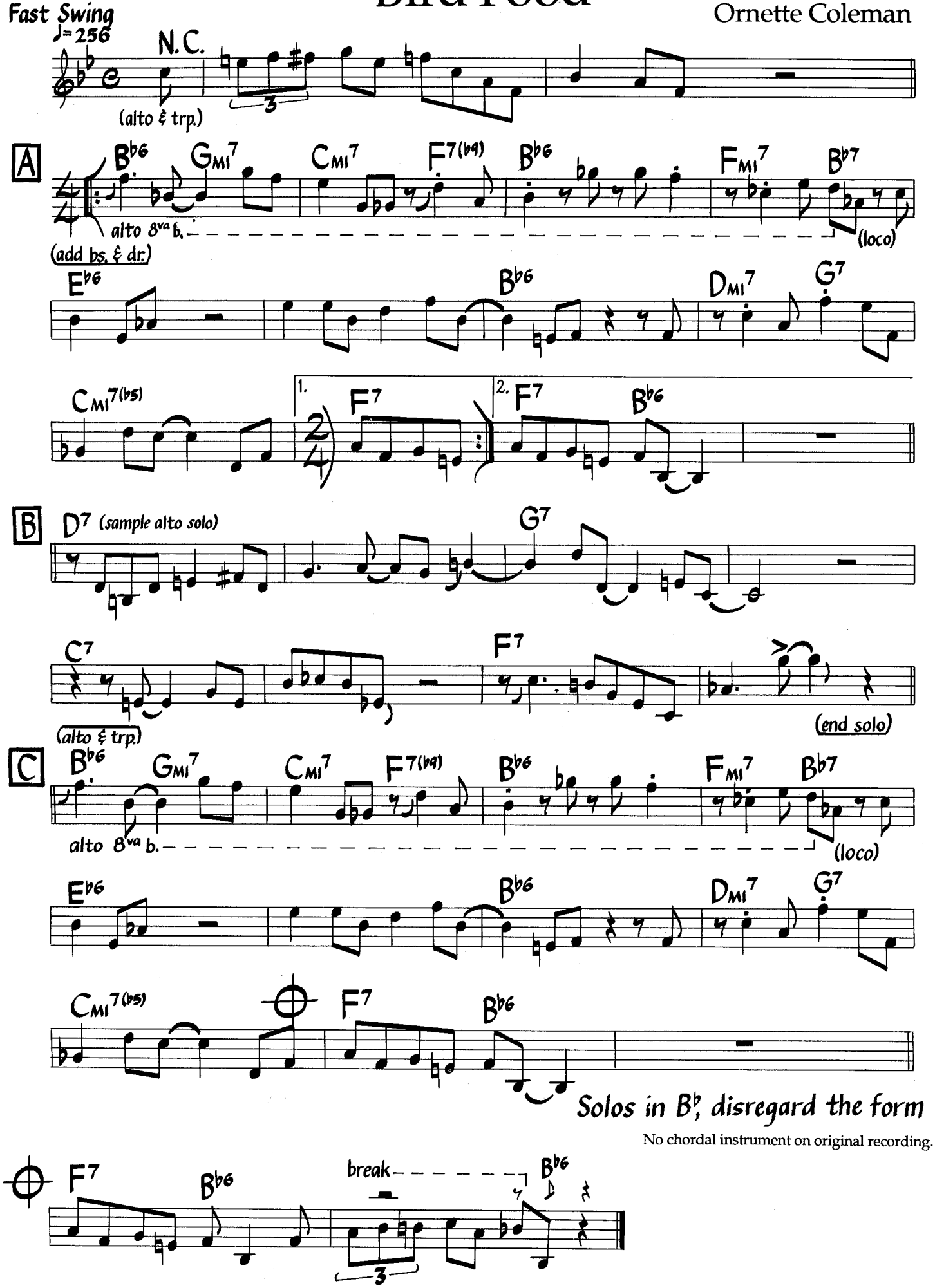
# Bird Food

Ornette Coleman

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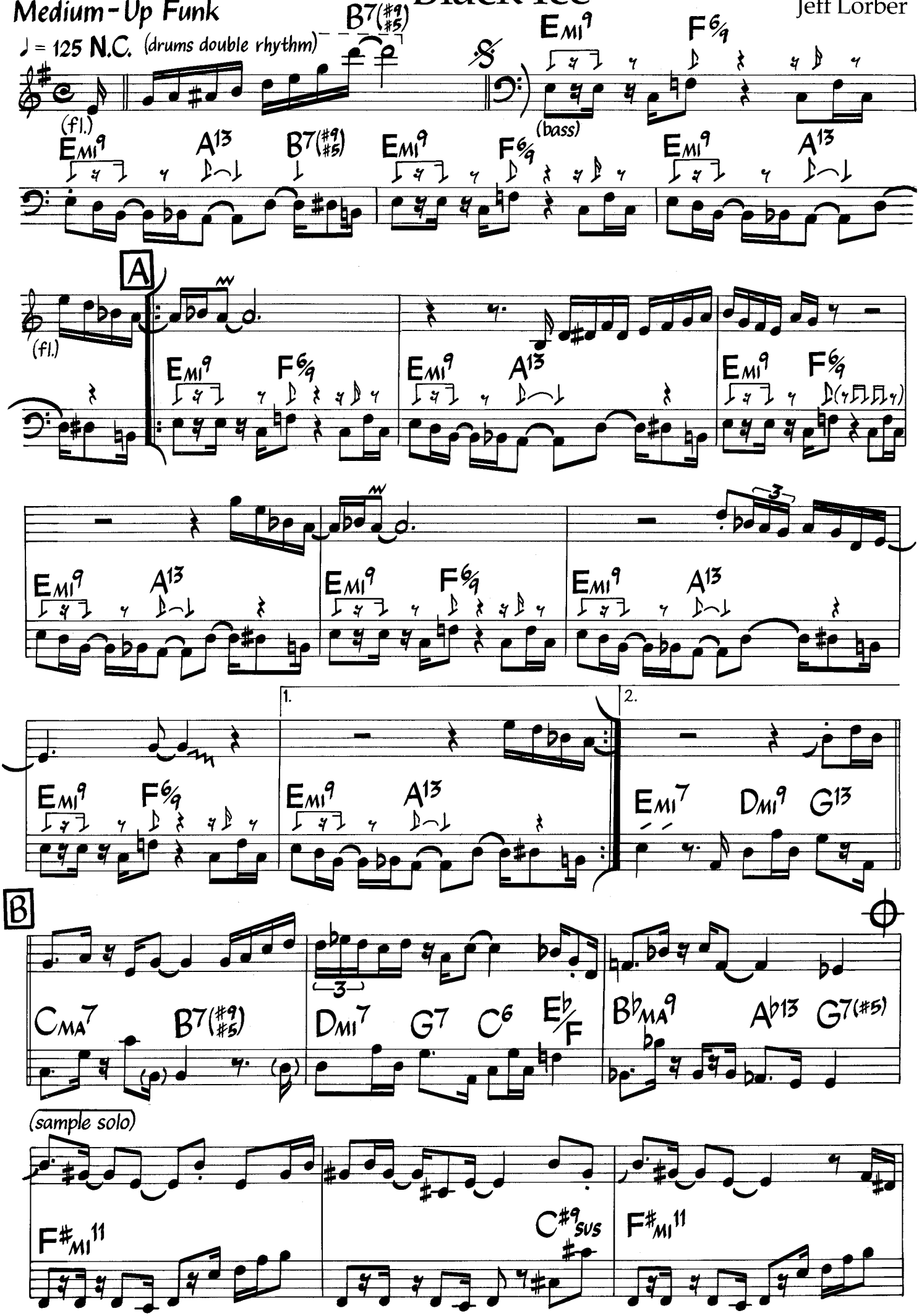
# Black Ice

Jeff Lorber

Medium-Up Funk

♩ = 125 N.C. (drums double rhythm)

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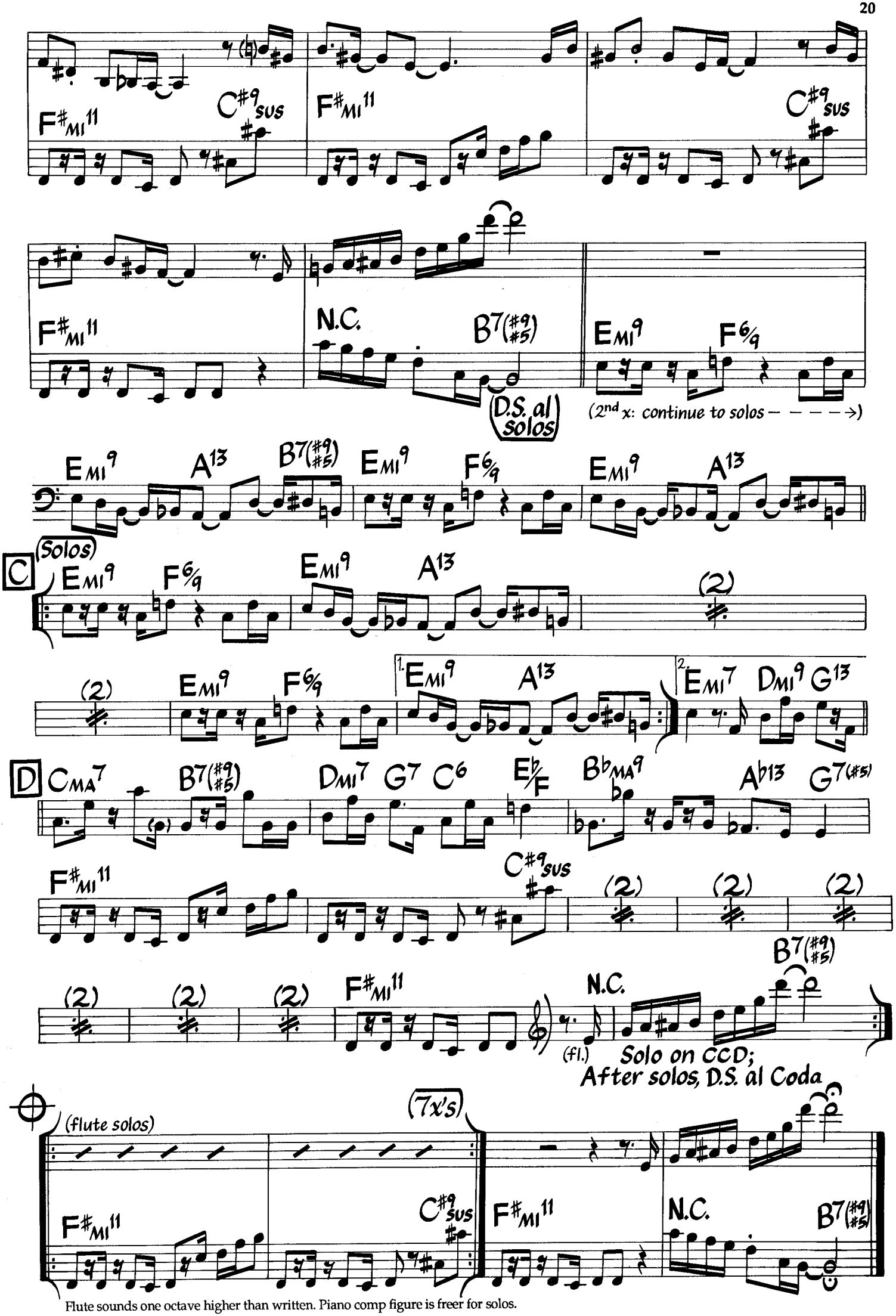


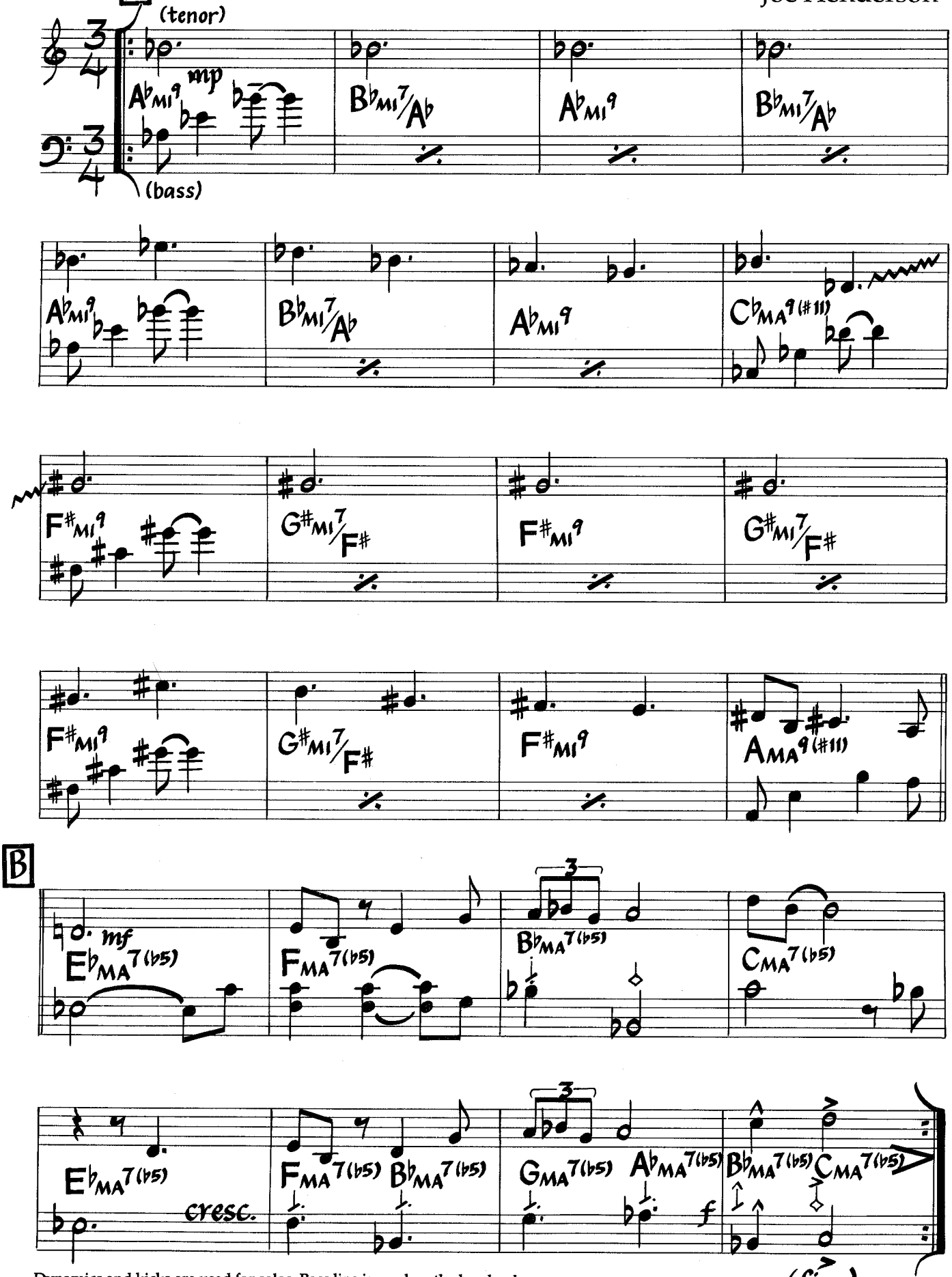

Flute sounds one octave higher than written. Piano comp figure is freer for solos.

Medium Jazz Waltz

♩ = 130

# Black Narcissus

Joe Henderson




Dynamics and kicks are used for solos. Bass line is used on the head only.
Head is played twice before and after solos.

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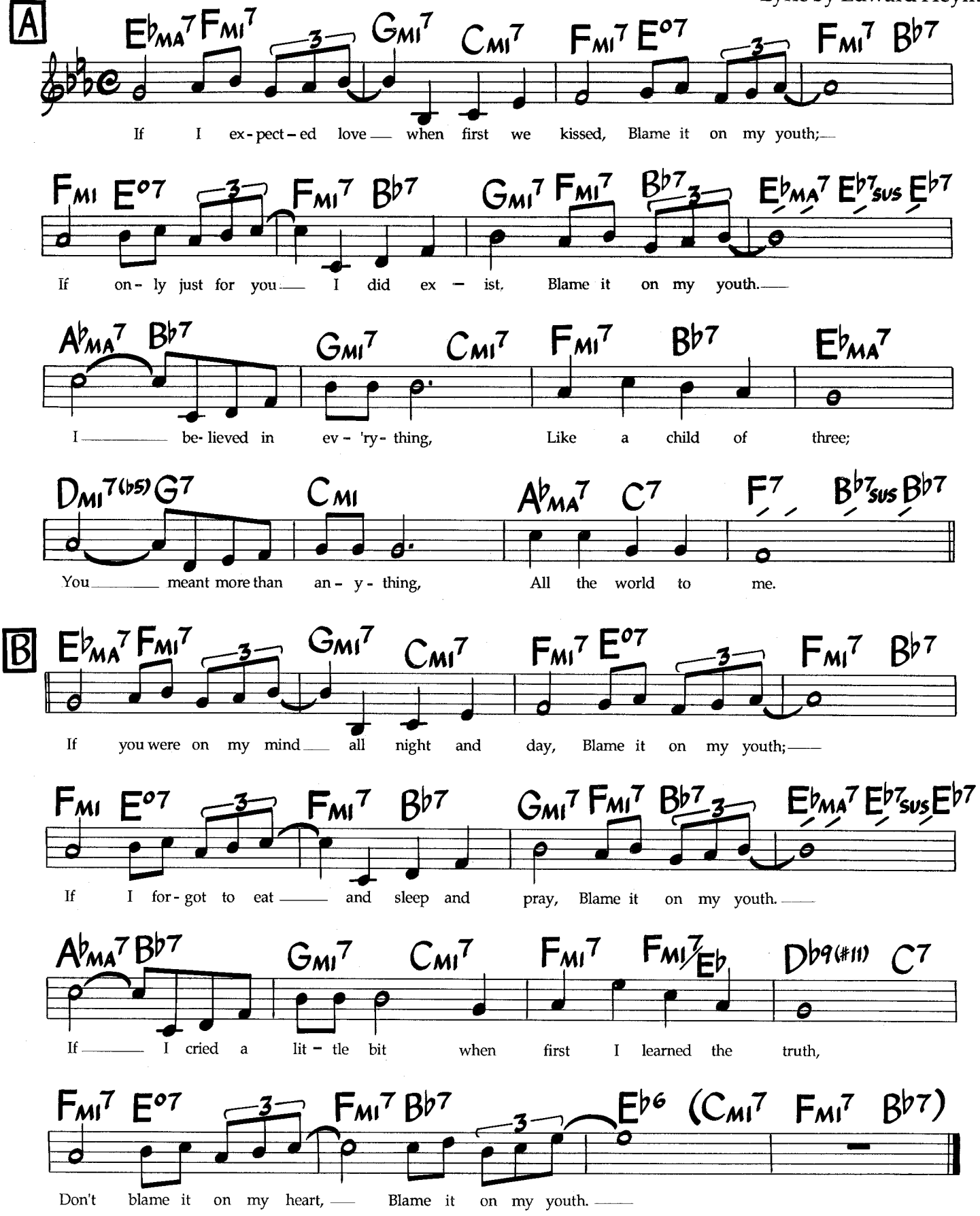
Med. Ballad

# Blame It On My Youth

Music by Oscar Levant
Lyric by Edward Heyman

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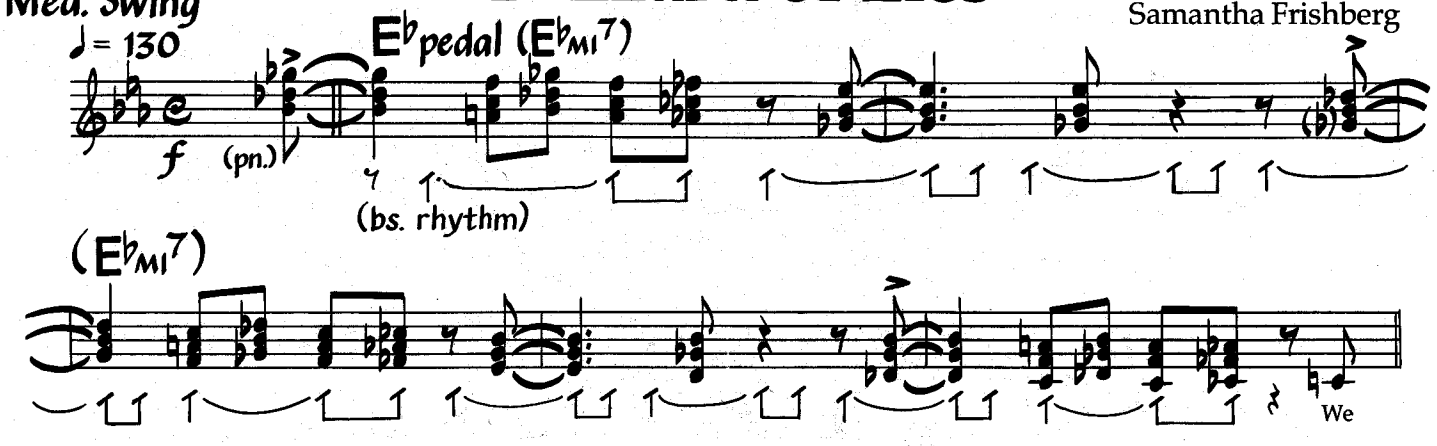
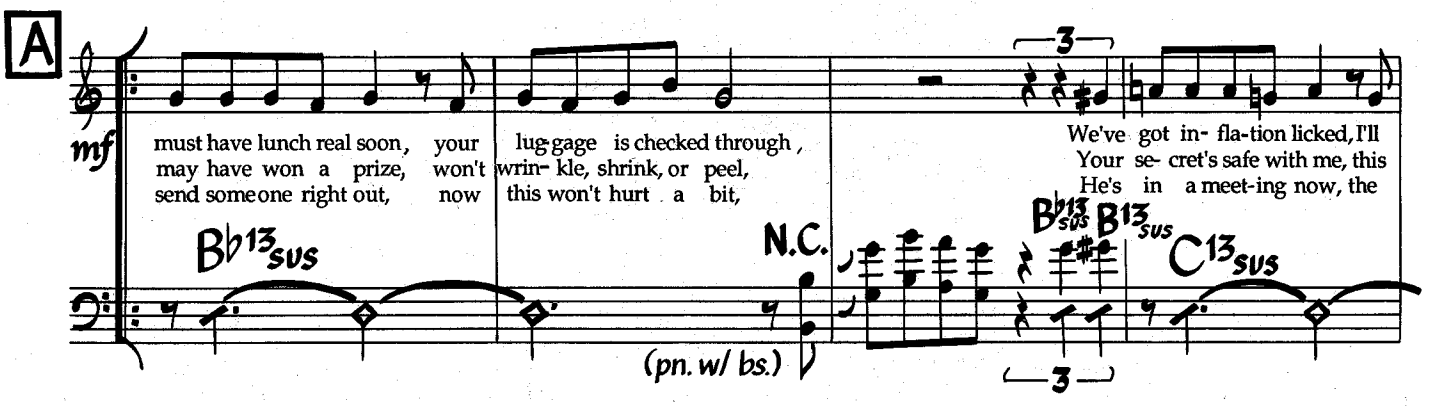
# Blizzard of Lies

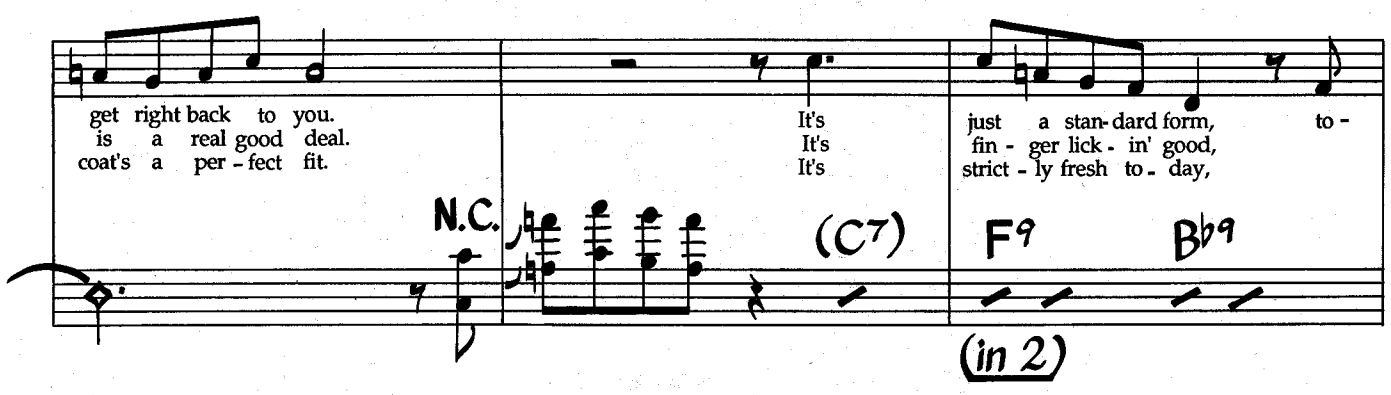
Dave Frishberg
Samantha Frishberg

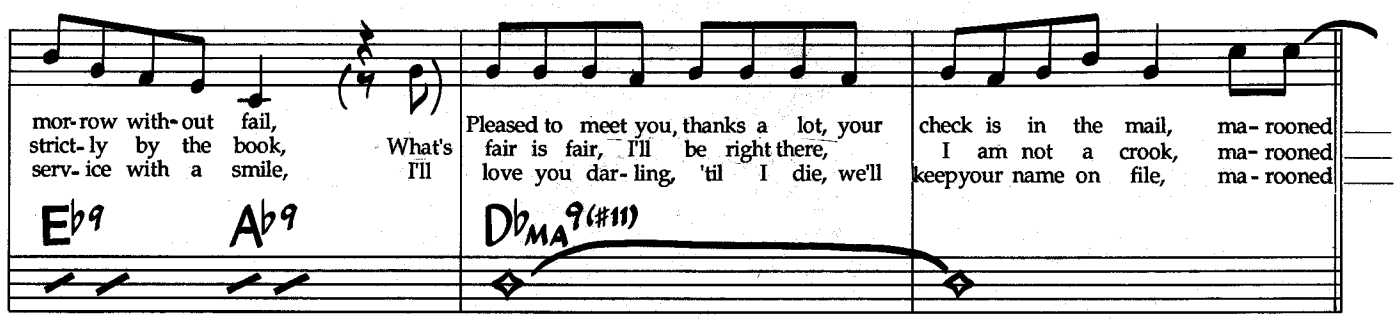
Med. Swing
♩ = 130



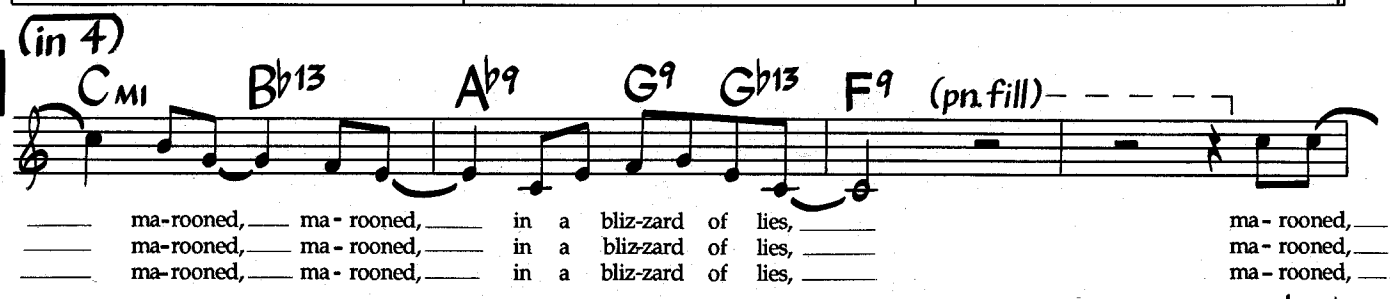

A

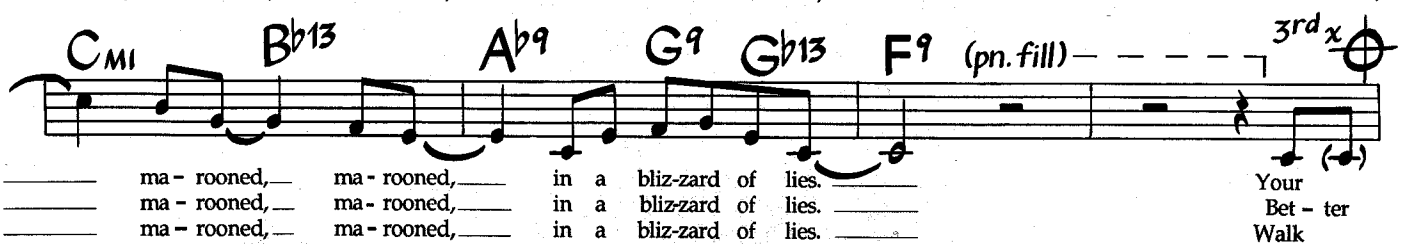



B

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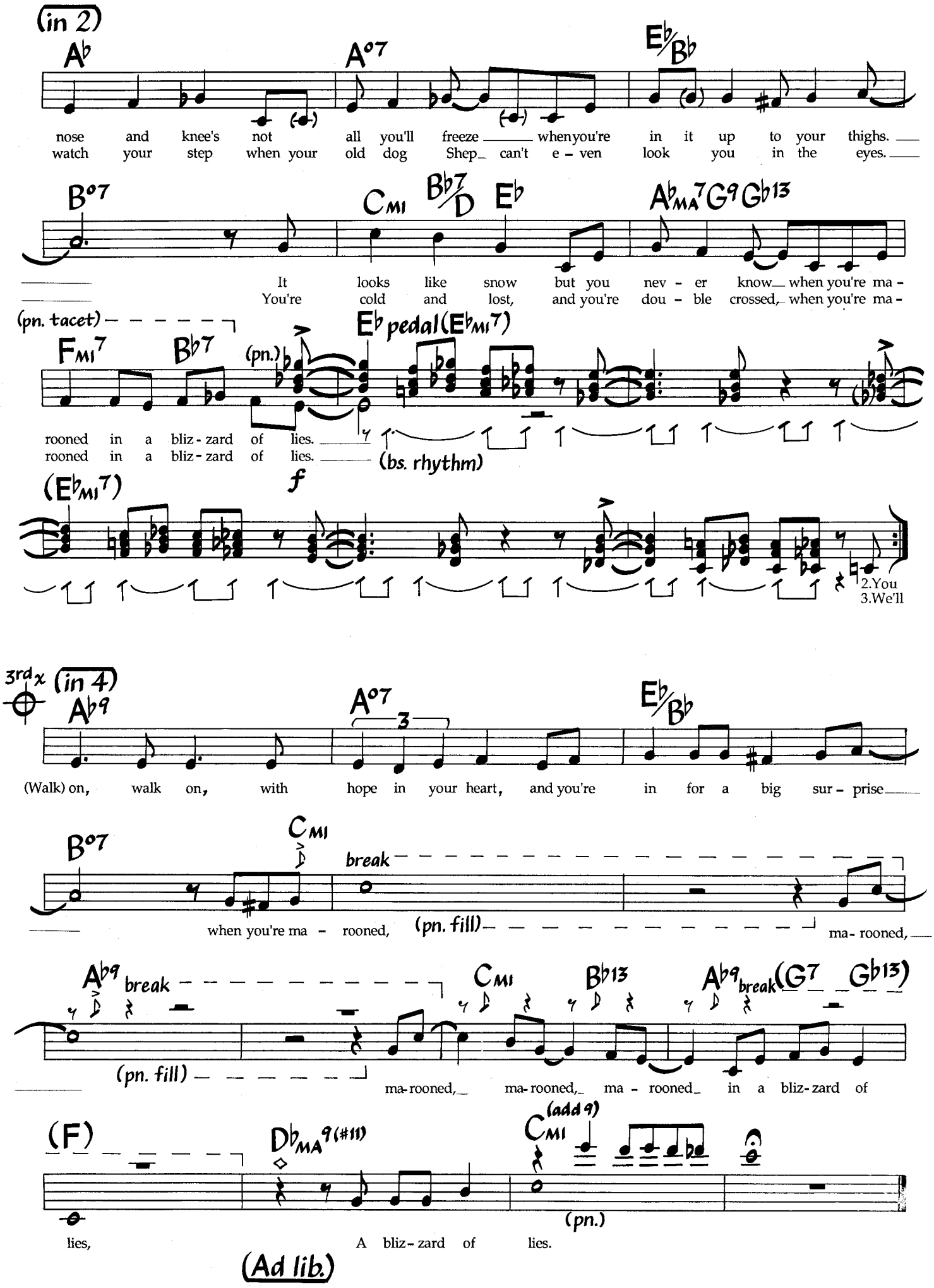

(in 2)
A♭
A°7
E♭/B♭
nose and knee's not all you'll freeze when you're in it up to your thighs.
watch your step when your old dog Shep can't e - ven look you in the eyes.
B°7
C MI
B♭7/D
E♭
A♭MA7 G9 G♭13
It looks like snow but you nev - er know when you're ma -
You're cold and lost, and you're dou - ble crossed, when you're ma -
(pn. tacet)
F MI7
B♭7
(pn.)
E♭ pedal (E♭MI7)
rooned in a bliz - zard of lies.
rooned in a bliz - zard of lies.
(bs. rhythm)
(E♭MI7)
f
2.You
3.We'll
3rd x
(in 4)
A♭9
A°7
3
E♭/B♭
(Walk) on, walk on, with hope in your heart, and you're in for a big sur - prise
B°7
C MI
break
when you're ma - rooned,
(pn. fill)
ma - rooned,
A♭9
break
C MI
B♭13
A♭9
break
(G7 G♭13)
(pn. fill)
ma - rooned, ma - rooned, ma - rooned in a bliz - zard of
(F)
D♭MA9(#11)
C MI
(add 9)
(pn.)
lies,
A bliz - zard of lies.
(Ad lib.)

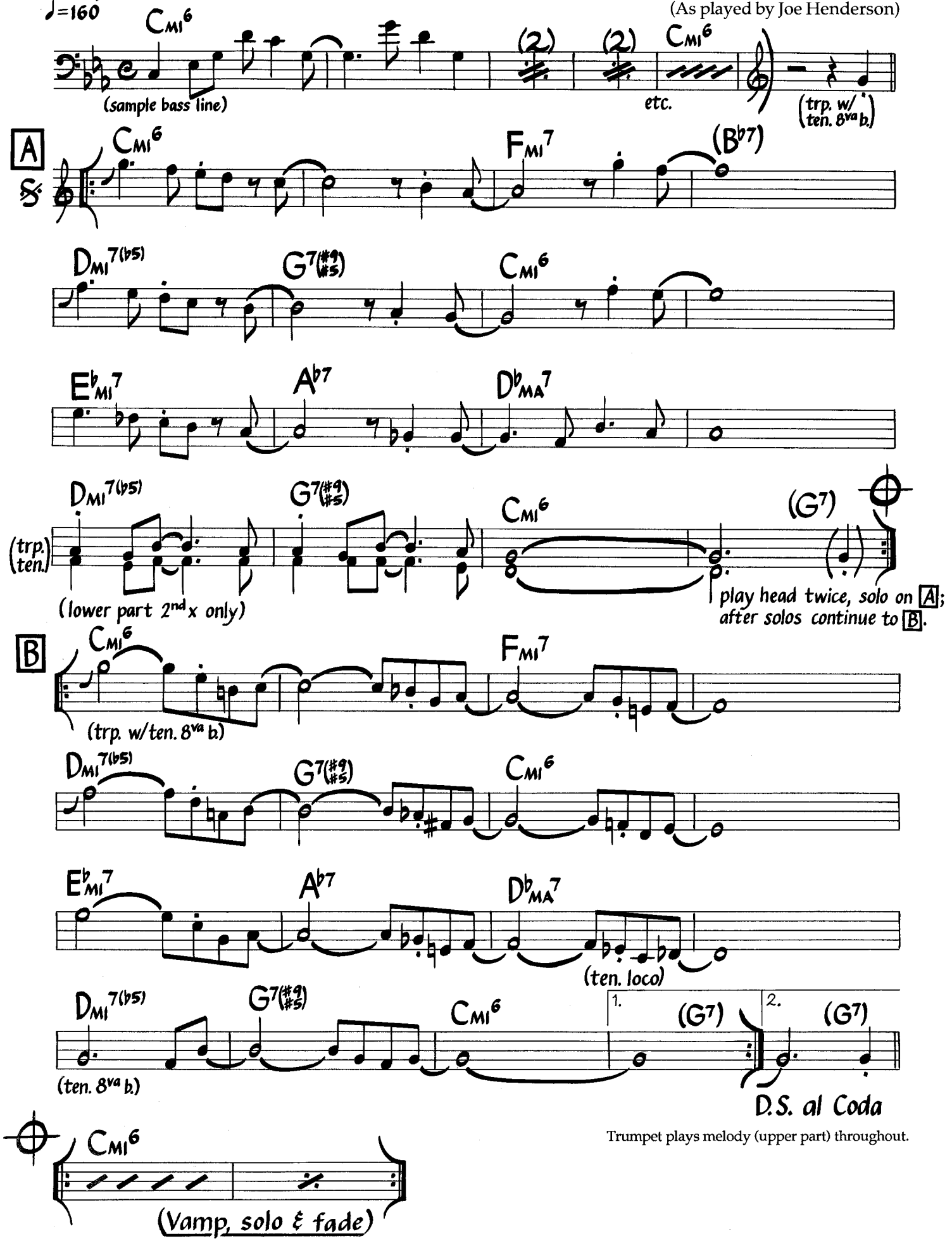
# Blue Bossa

Kenny Dorham

(As played by Joe Henderson)

Medium-Up Bossa

♩=160




Trumpet plays melody (upper part) throughout.

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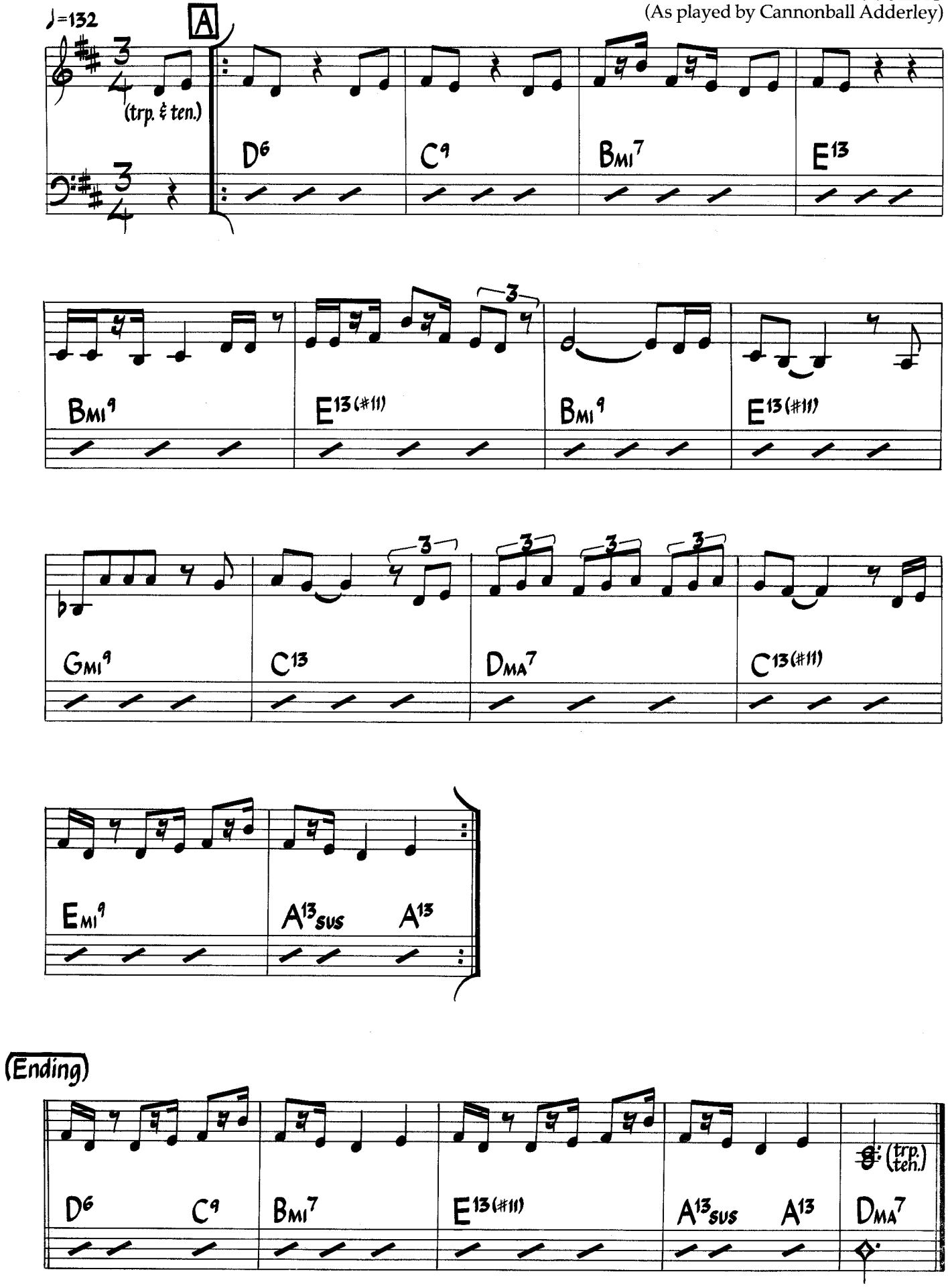
# Blue Daniel

Medium Jazz Waltz

Frank Rosolino
(As played by Cannonball Adderley)

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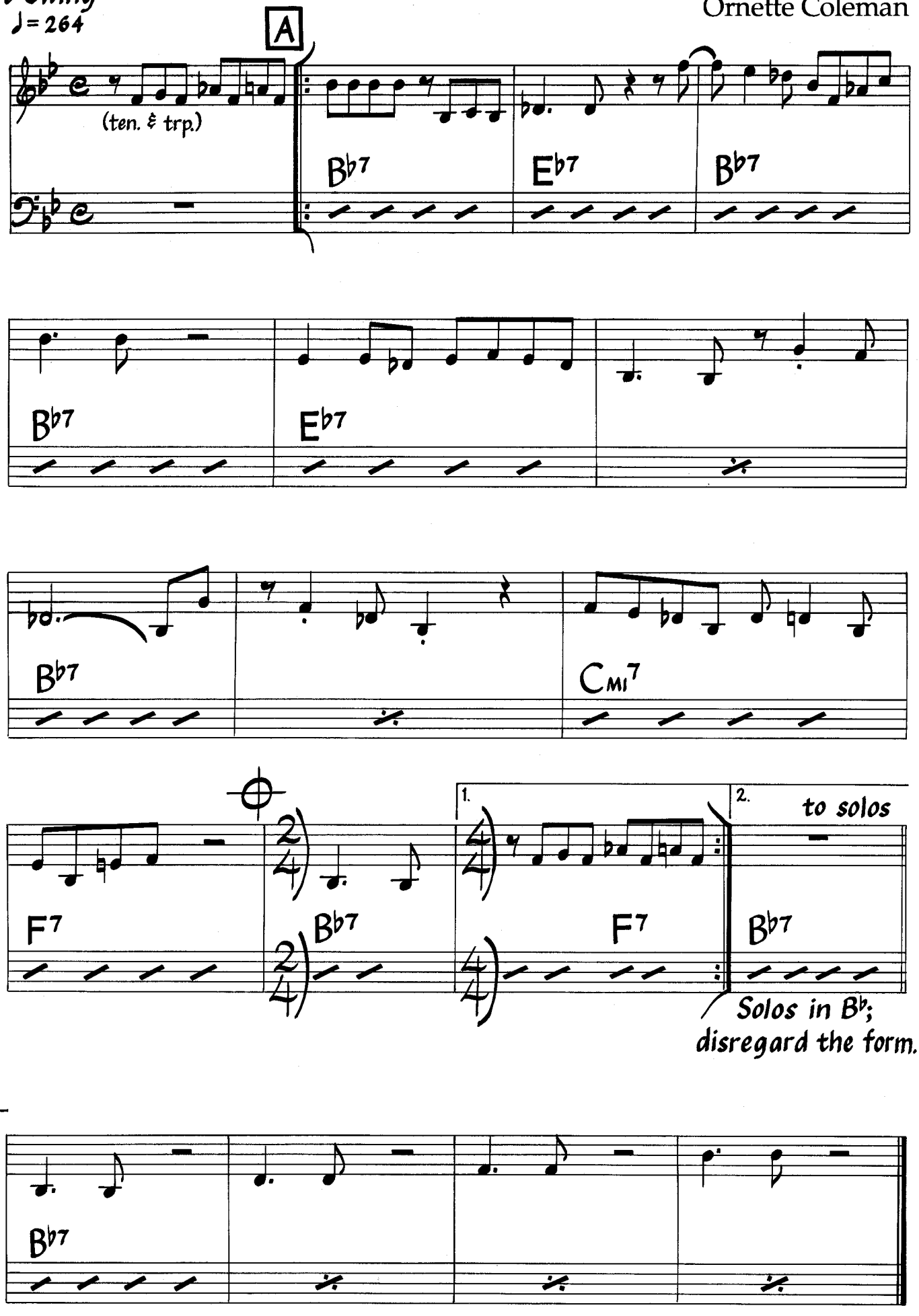
# Blues Connotation

Ornette Coleman

Fast Swing
♩= 264




Chords suggested only (no chordal instrument on recording).

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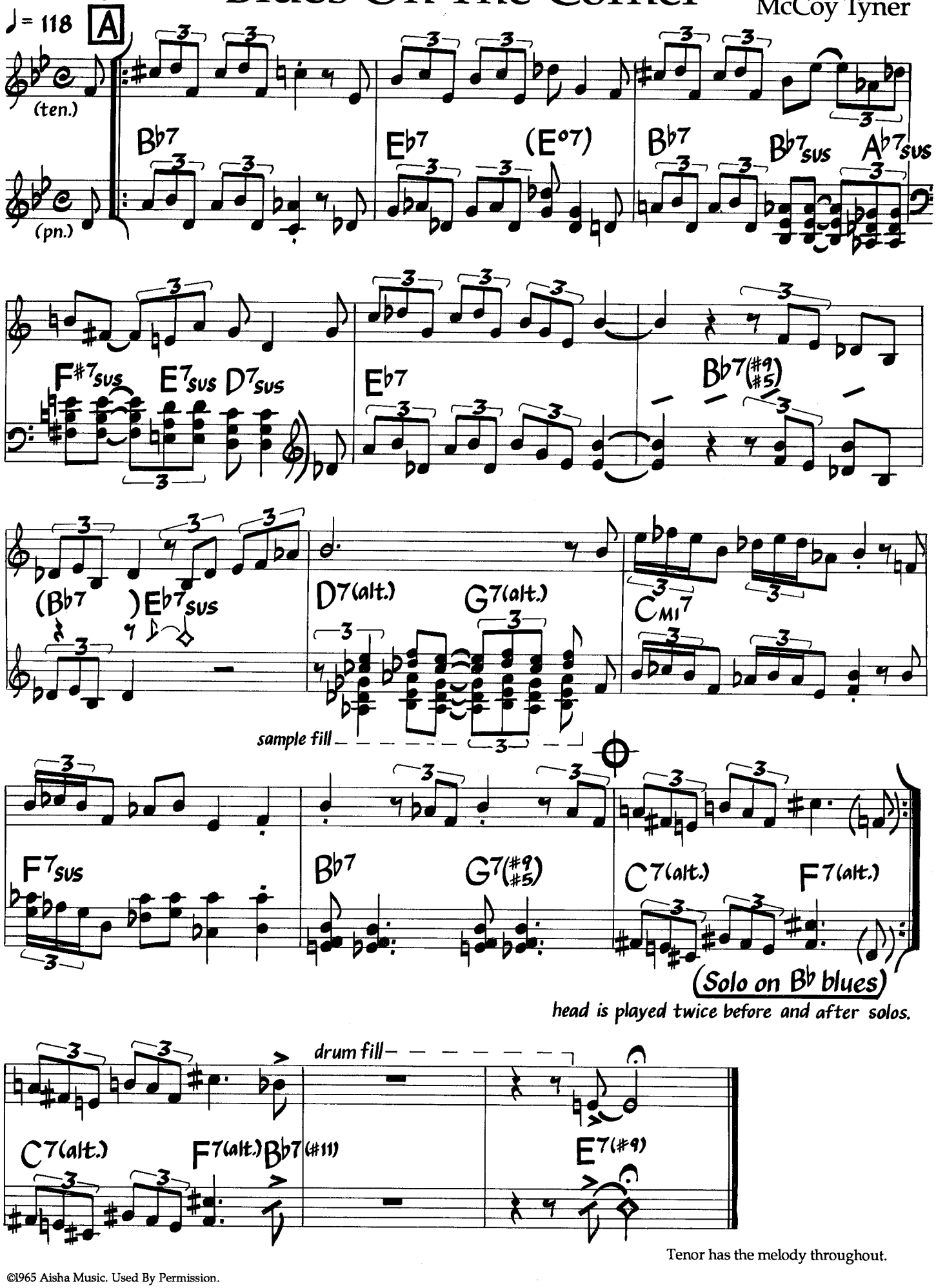
Med. Swing

# Blues On The Corner

McCoy Tyner

♩= 118 A




Tenor has the melody throughout.

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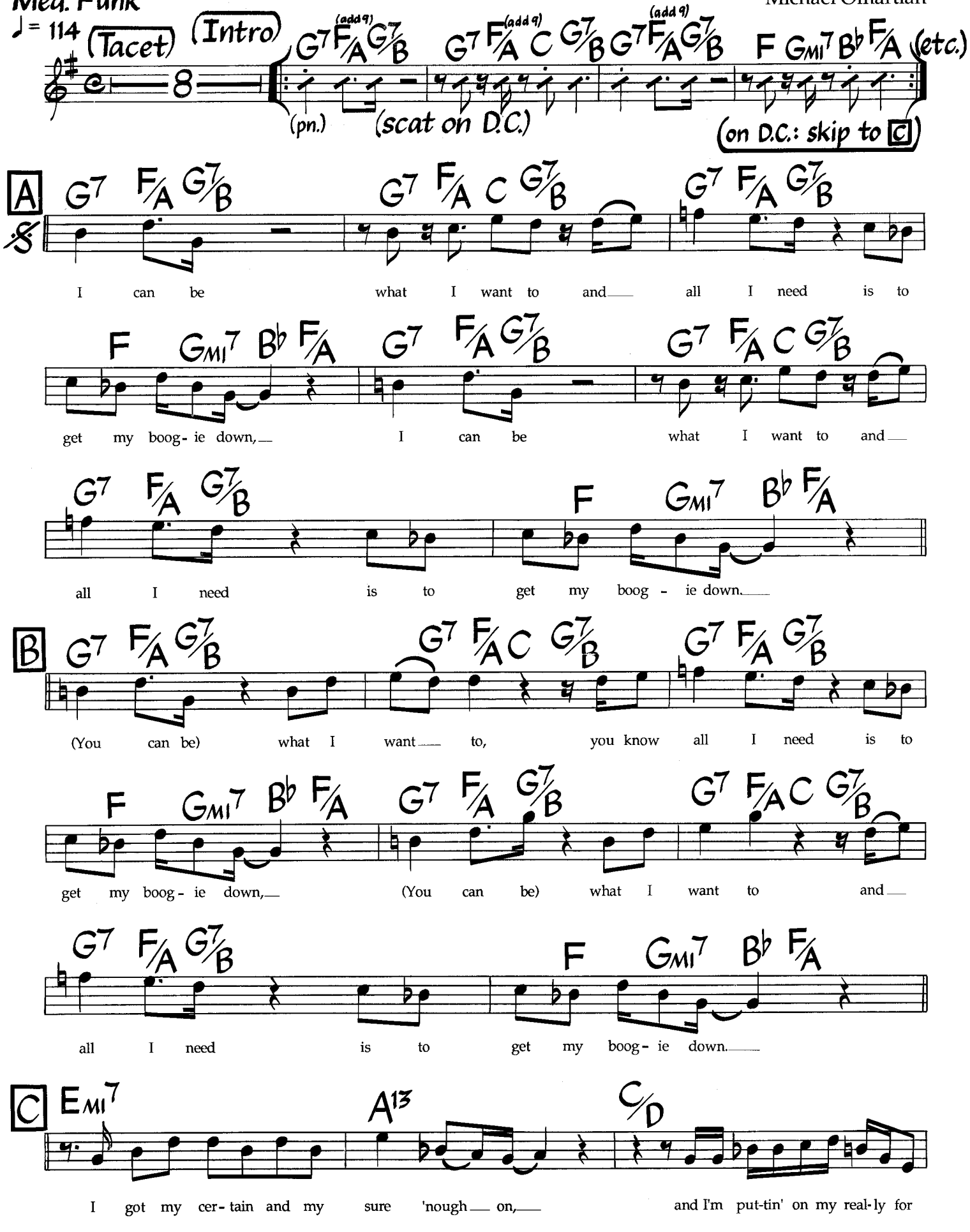
# Boogie Down

Al Jarreau
Michael Omartian

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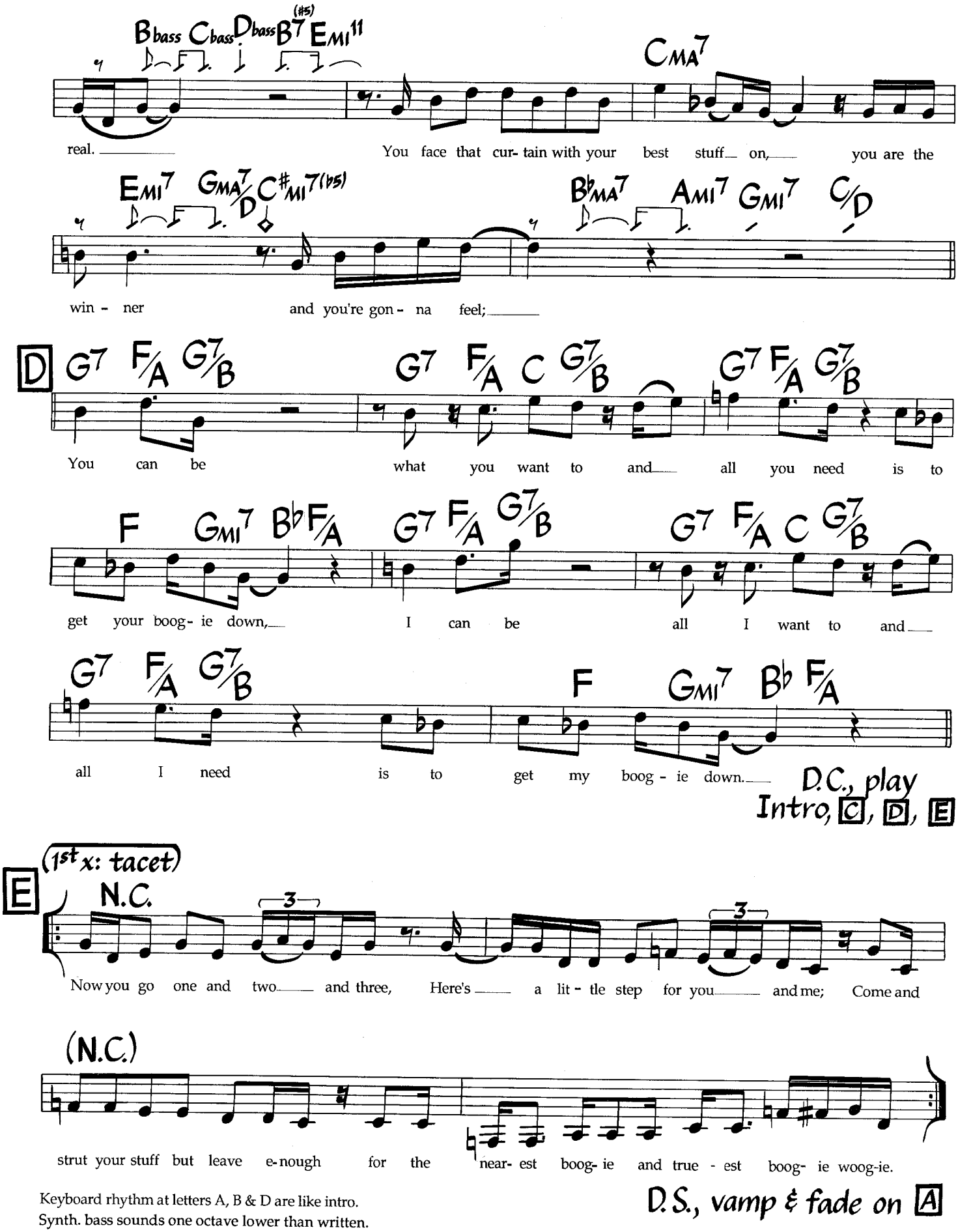
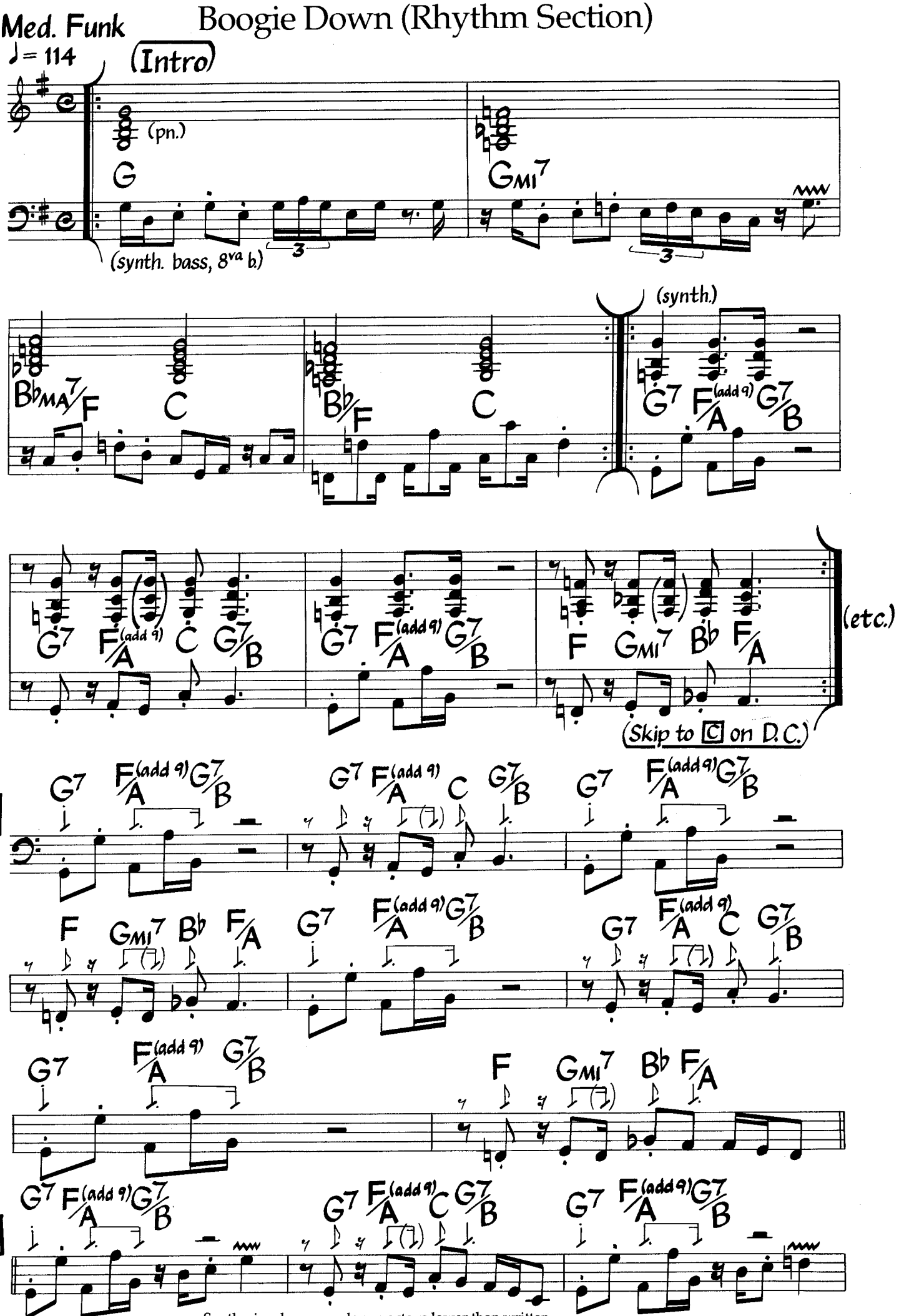
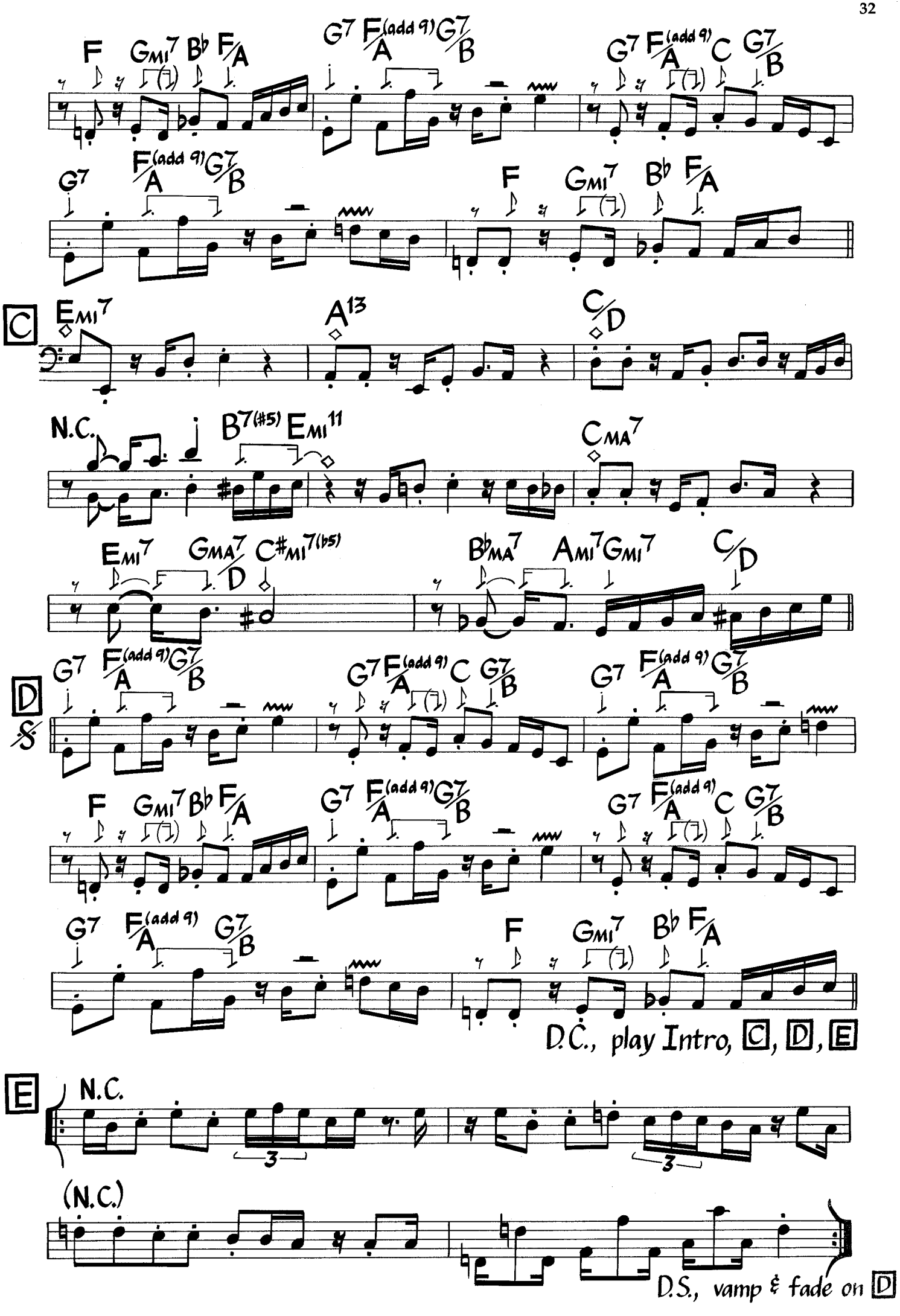



Keyboard rhythm at letters A, B & D are like intro.
Synth. bass sounds one octave lower than written.

# Boogie Down (Rhythm Section)




F GMI7 B♭ F/A
G7 F/A (add 9) G7/B
G7 F/A (add 9) C G7/B
G7 F/A (add 9) G7/B
F GMI7 B♭ F/A
C
EMI7
A13
C/D
N.C.
B7(#5) EMI11
CMA7
EMI7 GMA7/D C#MI7(b5)
B♭MA7 AMI7 GMI7 C/D
D
𝄋
G7 F/A (add 9) G7/B
G7 F/A (add 9) C G7/B
G7 F/A (add 9) G7/B
F GMI7 B♭ F/A
G7 F/A (add 9) G7/B
G7 F/A (add 9) C G7/B
G7 F/A (add 9) G7/B
F GMI7 B♭ F/A
D.C., play Intro, C, D, E
E
N.C.
3
3
(N.C.)
D.S., vamp & fade on D

# Boogie Down (Brass)

Med. Funk (Intro)
♩ = 114

(1st x: tacet)
(trps. w/ trbs. 8va b.)
omit on D.C.

(1st x: tacet)
(on D.C.)
omit on D.C.

A Tacet 8 B

(Skip to C on D.C.)

C

D

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

E Tacet 4

D. S., vamp & fade on D

Optional line at D for final vamp
(starts 3rd x)

(very straight rhythms, sempre staccato)

1, 3...

2, 4...



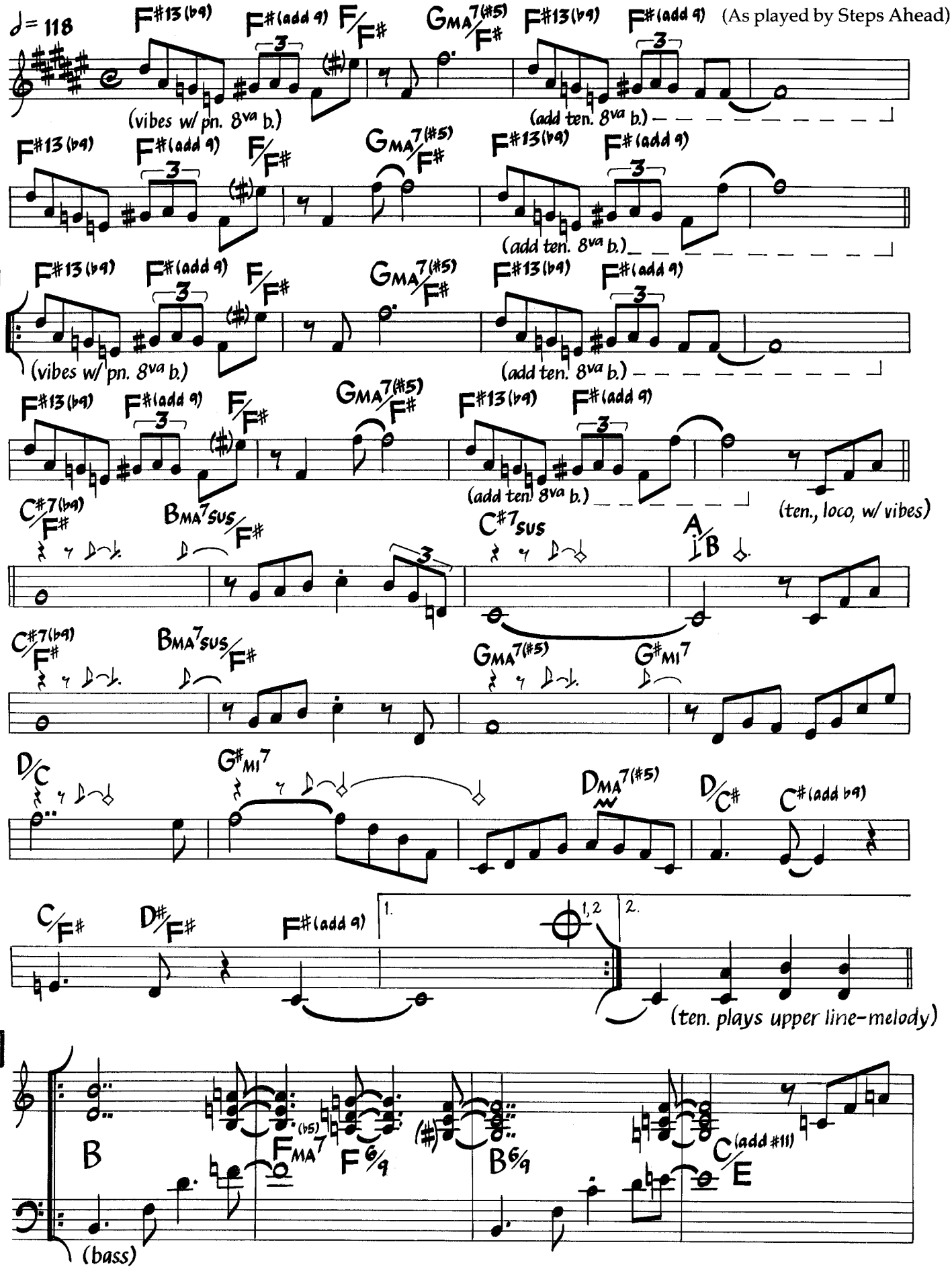
Photo by Tom Copi ©1988

MICHAEL BRECKER

# Both Sides Of The Coin

Bright Latin/Rock

Michael Brecker
(As played by Steps Ahead)




Tenor trills the melody notes while marimba (vibes)tremolos during the lst 7 bars of letter C.
Bass plays whole notes through much of the head; bass plays where chord symbols lie (usually on first beat). Piano plays kicks.

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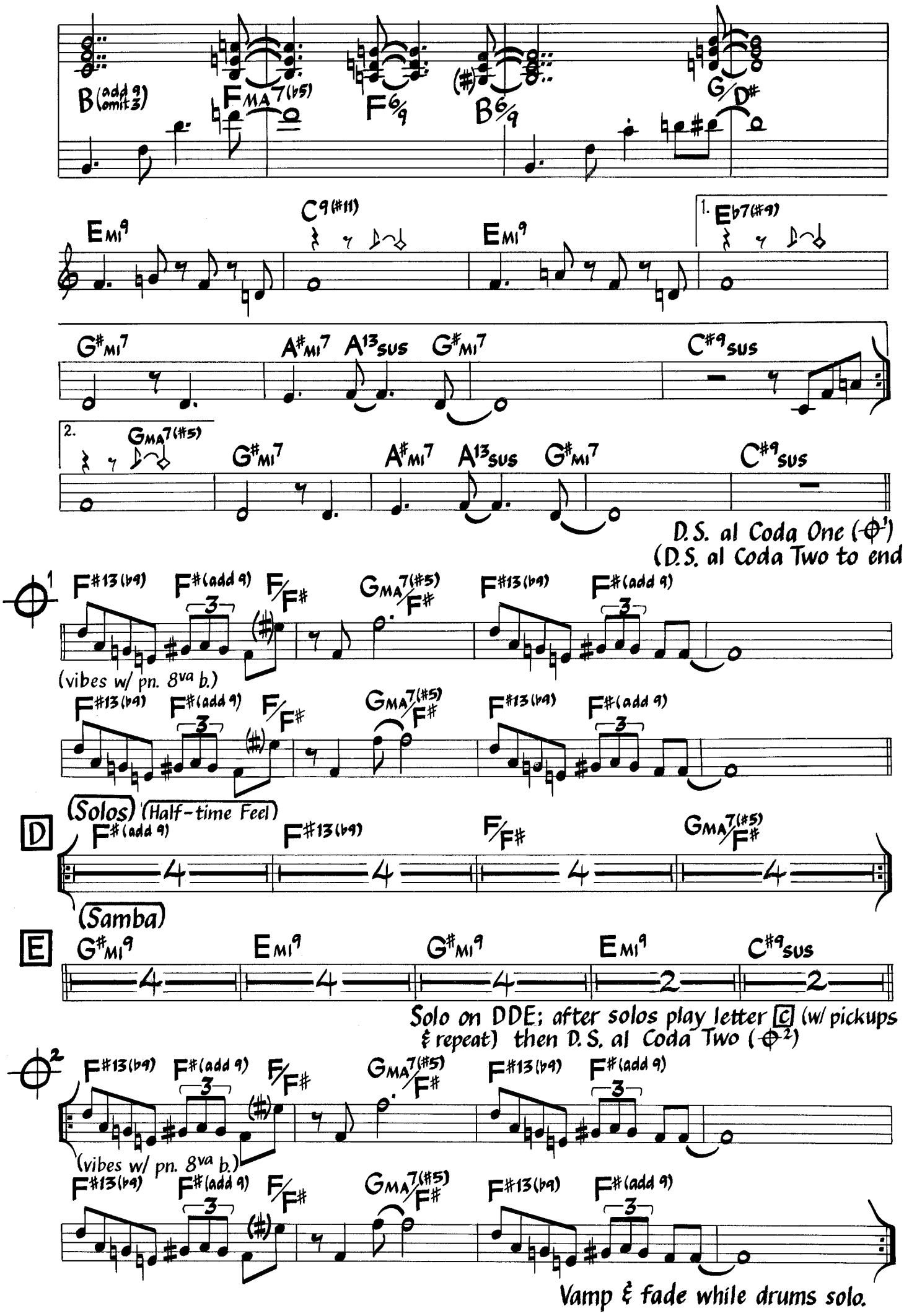
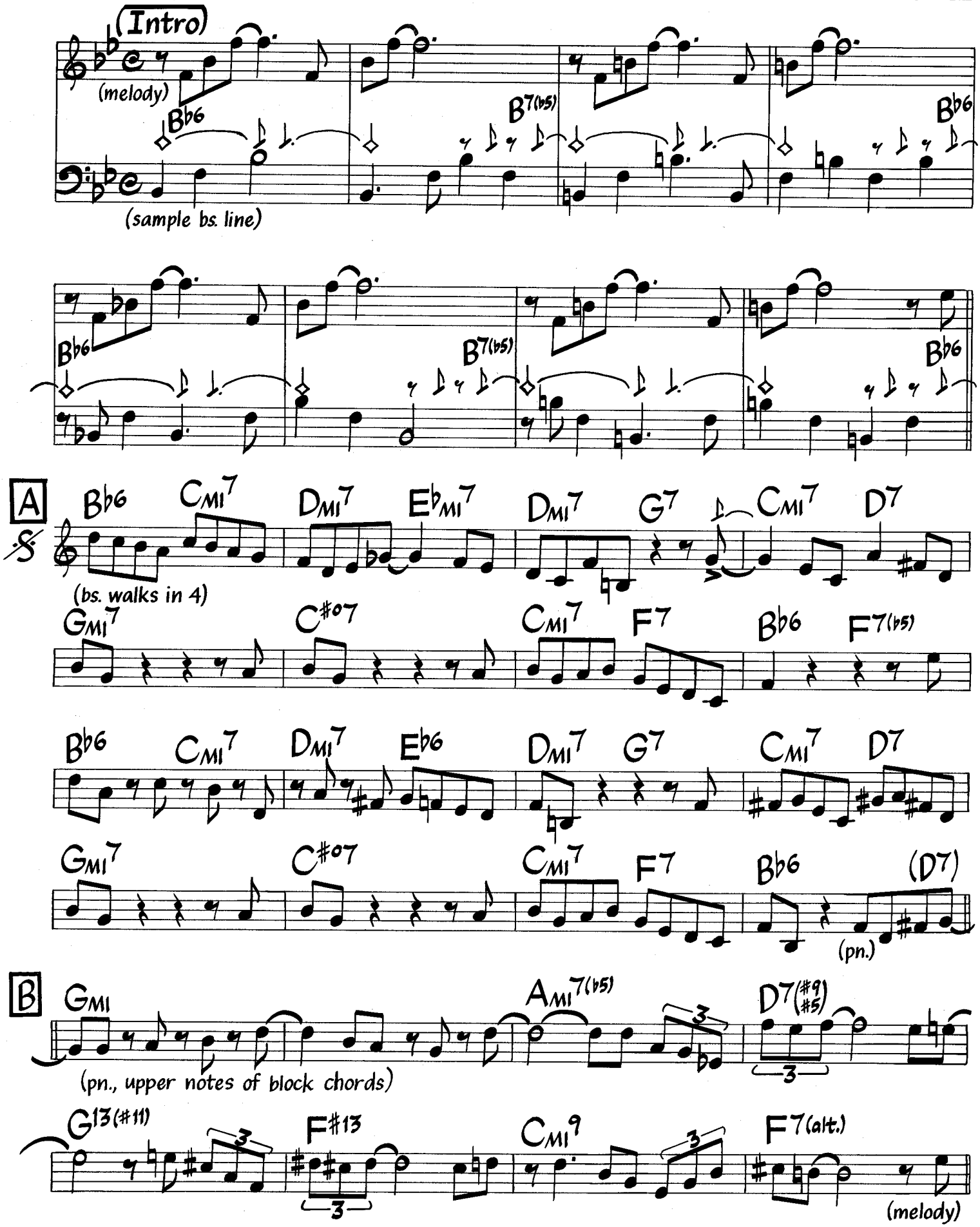

B(add 9)(omit 3)
FMA7(b5)
F6/9
B6/9
G/D#
EMI9
C9(#11)
EMI9
1.
Eb7(#9)
G#MI7
A#MI7
A13SUS
G#MI7
C#9SUS
2.
GMA7(#5)
G#MI7
A#MI7
A13SUS
G#MI7
C#9SUS
D.S. al Coda One (⊕1)
(D.S. al Coda Two to end)
1
F#13(b9)
F#(add 9)
F/F#
GMA7(#5)/F#
F#13(b9)
F#(add 9)
(vibes w/ pn. 8va b.)
(Solos)
(Half-time Feel)
D
(Samba)
E
G#MI9
EMI9
G#MI9
EMI9
C#9SUS
Solo on DDE; after solos play letter [c] (w/ pickups & repeat) then D.S. al Coda Two (⊕2)
2
Vamp & fade while drums solo.

# Bouncin' With Bud

Med. (-Up) Swing

Bud Powell

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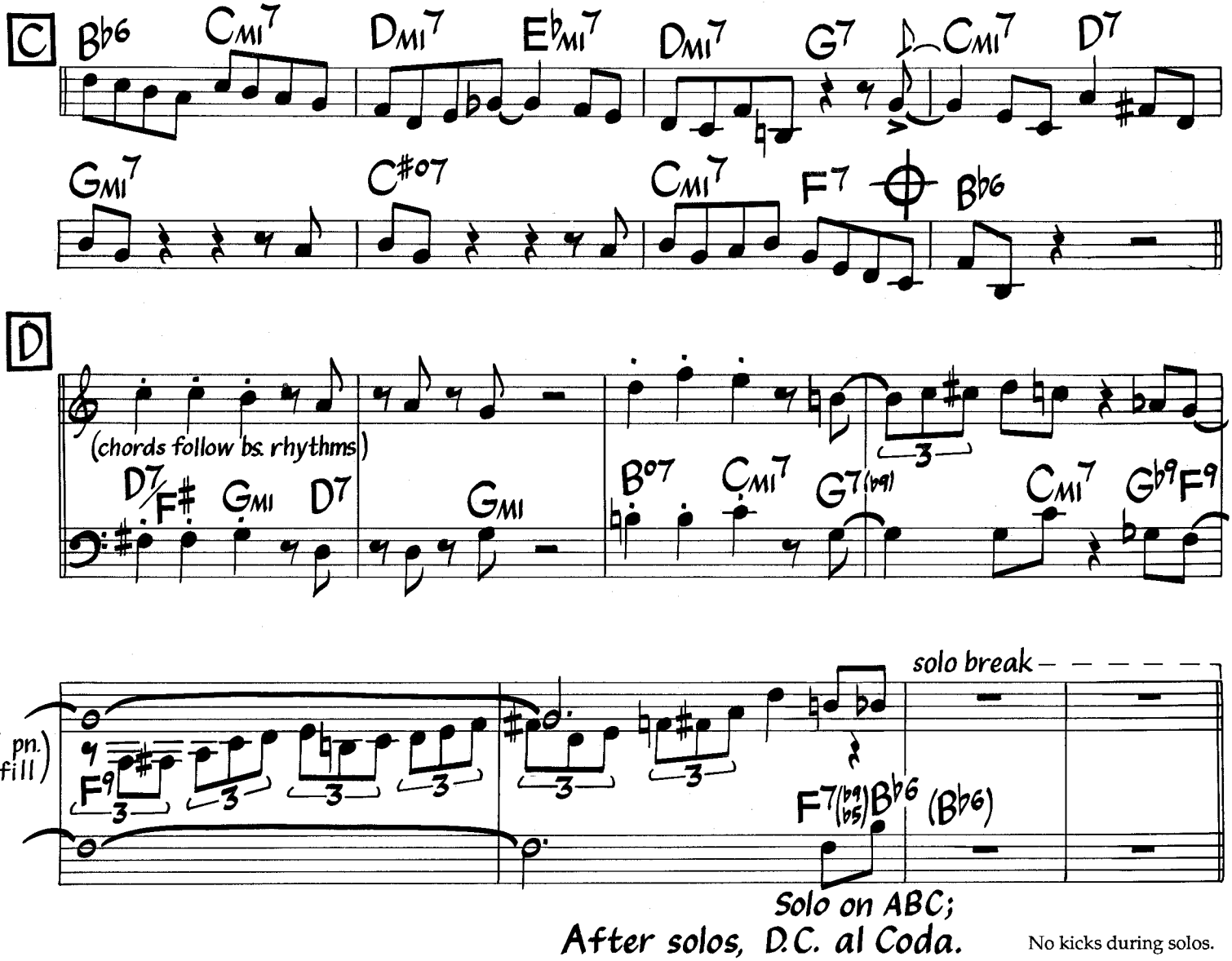
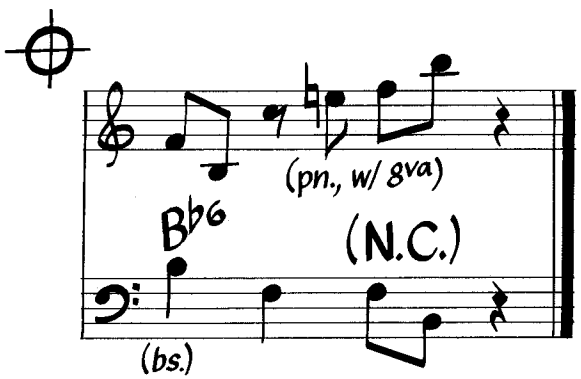
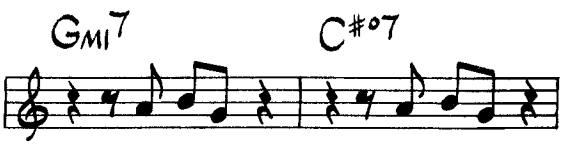



Solo on ABC;
After solos, D.C. al Coda.

No kicks during solos.

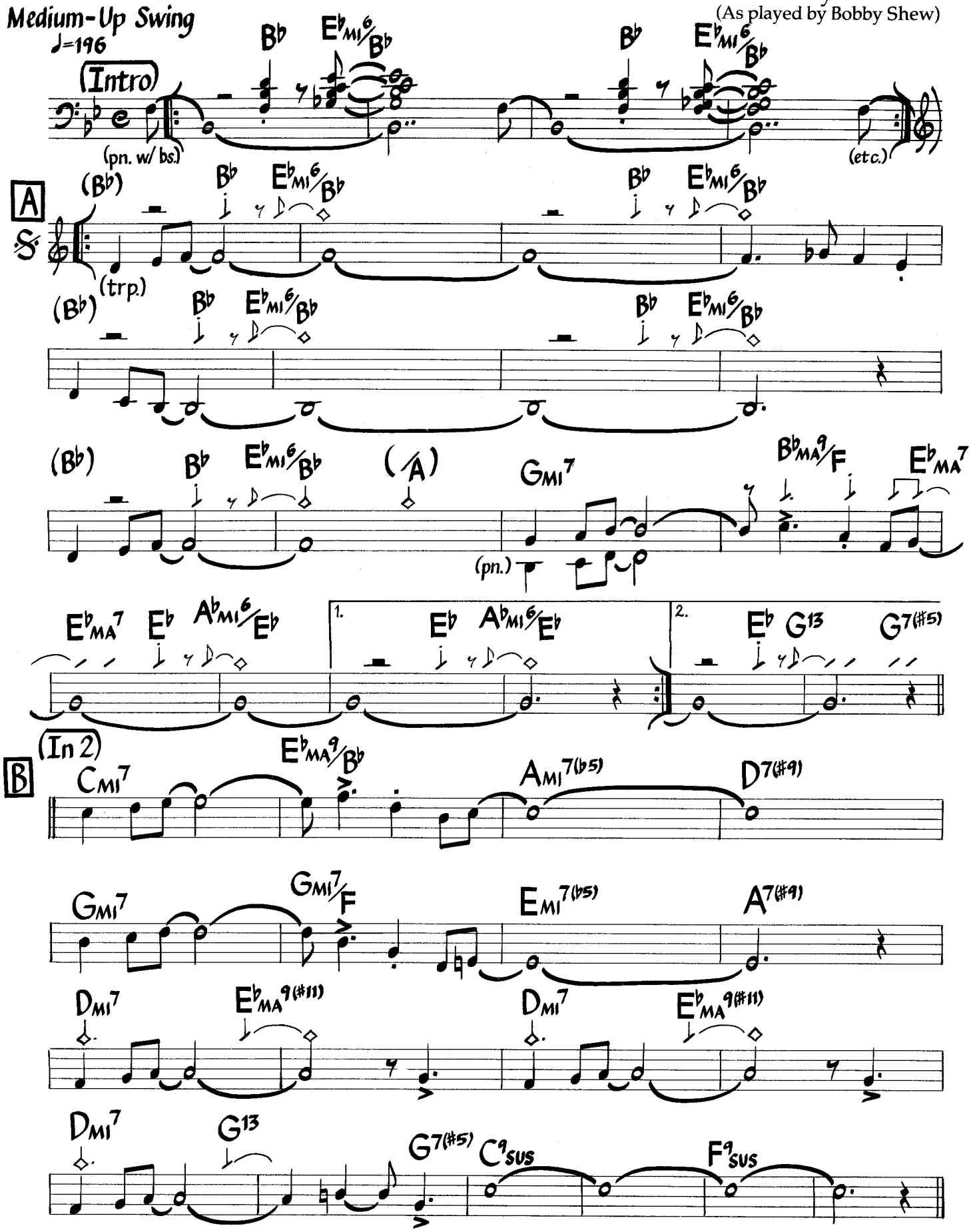



background echoes at 5 & 6 and 13 & 14 of letter A and bars 5 & 6 of letter C:



# Breakfast Wine

Randy Aldcroft
(As played by Bobby Shew)

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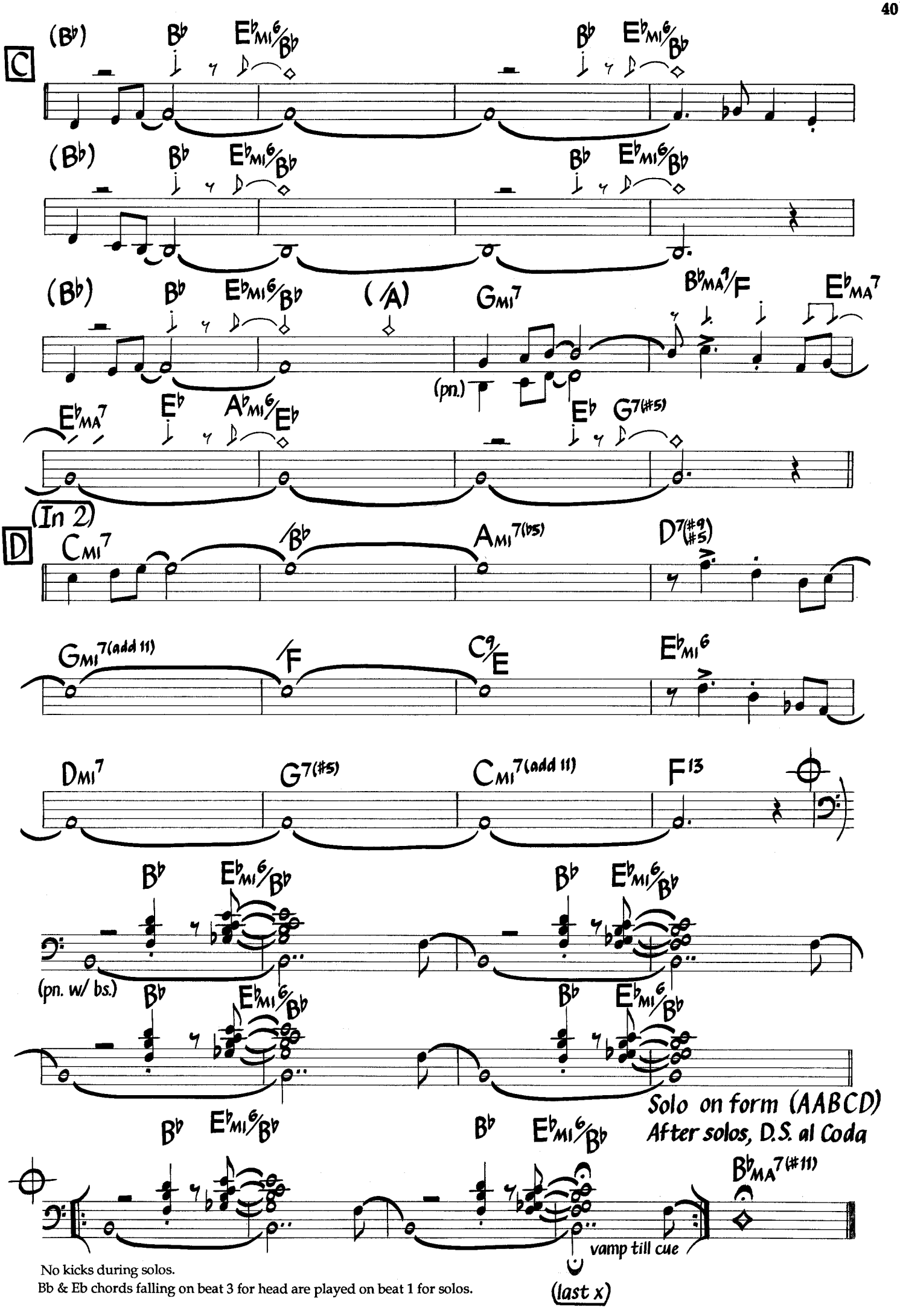


No kicks during solos.
Bb & Eb chords falling on beat 3 for head are played on beat 1 for solos.

# Breakin' Away

Al Jarreau
Tom Canning
Jay Graydon

Half-time Funk Shuffle

♩ = 144 (back beat on 3)

mf (trb.)

(pn.) $F^{13}_{sus}$ $E^{13}_{sus}$ (etc.)

(bs. w/ pn. LH in octaves)

(pn.)

$F^{13}_{sus}$ $E^{13}_{sus}$

(unis.)

A

mf trp., tacet 1st x

$A_{MA}{}^{9}$

Well, look what you've done for me,

$D_{MA}{}^{9}$ $F^{\#}_{MI}{}^{7}$ $F^{\#}_{MI}{}^{7}/E$ $(A_{MA}{}^{9})$

(on repeat)

1st x: no lyric

trp., tacet 1st x

You're mak-in' more fun for me.

$A_{MA}{}^{9}$ $D_{MA}{}^{9}$ $F^{\#}_{MI}{}^{7}$ $F^{\#}_{MI}{}^{7}/E$

trp., tacet 1st x

Trou - ba - dour me, Dest- ined to be,

$D_{MA}{}^{7}$ $A_{MA}{}^{7}/C^{\#}$ $B_{MI}{}^{7}$ $A^{(add\ 9)}/C^{\#}$

(bs.)

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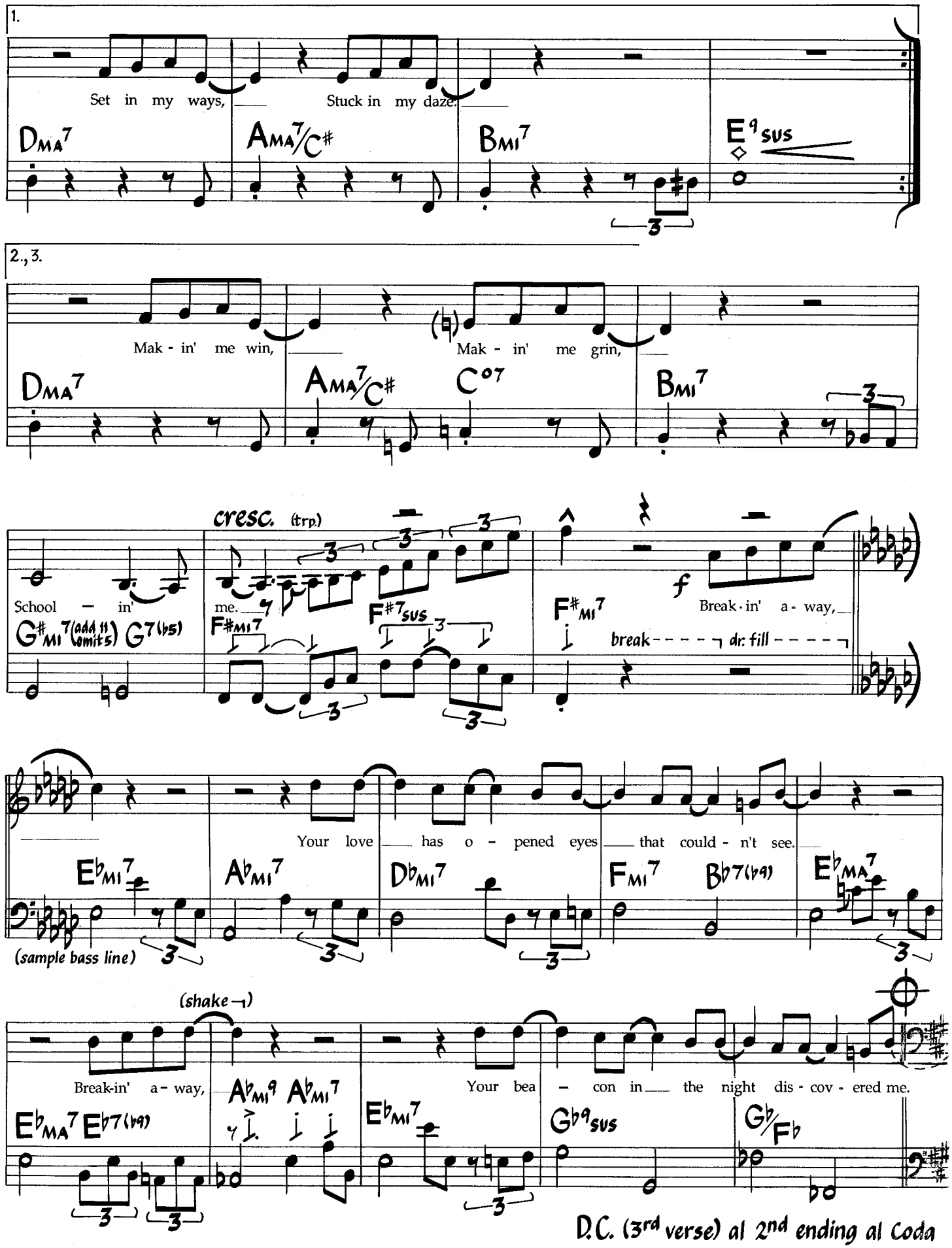


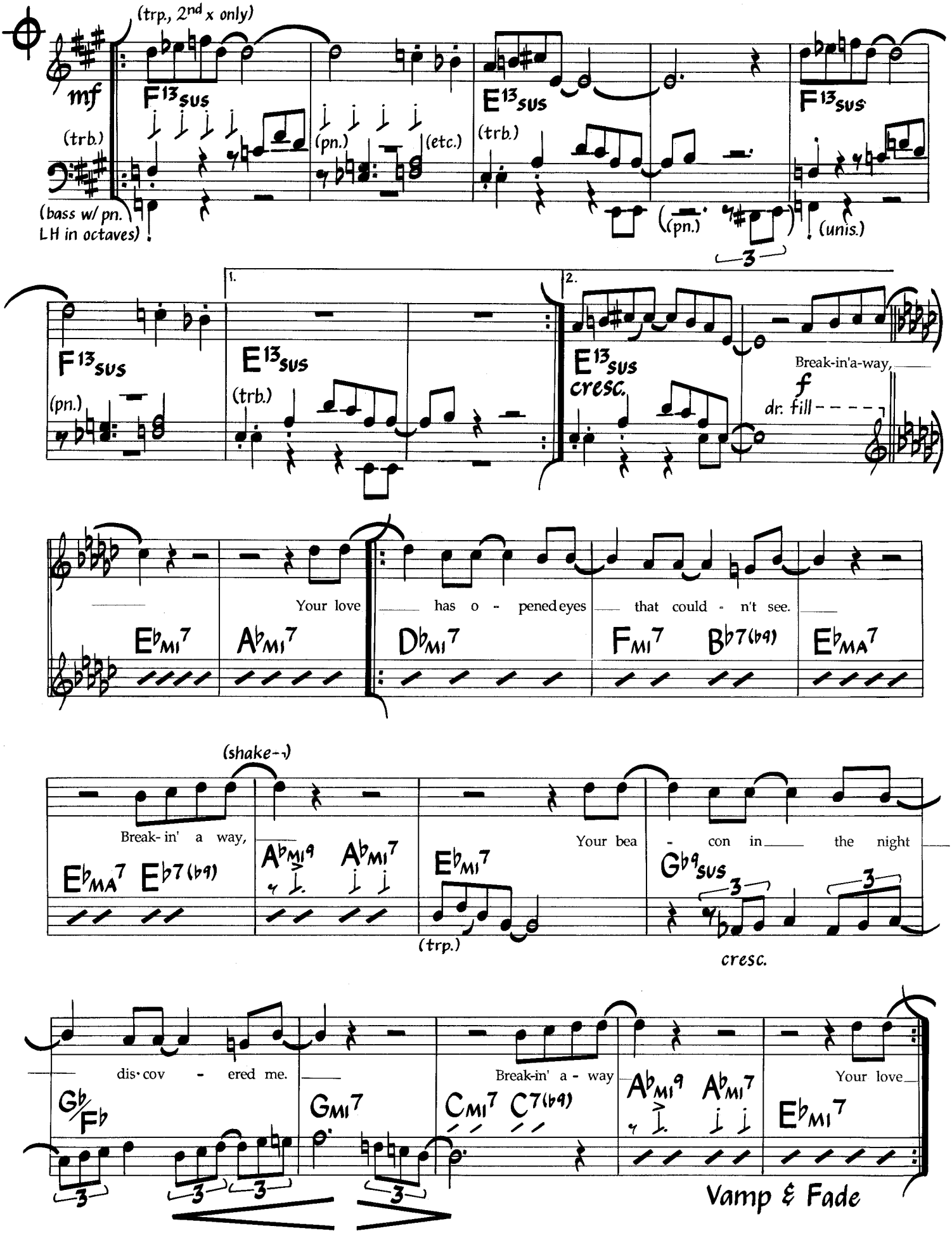

D.C. (3rd verse) al 2nd ending al Coda

2nd VERSE
You were the butterfly, winkin' at me.
Makin' my fires fly.
Brought me romance, taught me to dance.
Makin' me win, makin' me grin. Schoolin' me.

3rd VERSE
Show me some parachutes (Away, today, sail away).
As long as I'm here, bring me some climbing boots.
Open the door, give me some more.
Fasten me in, loosen the pin. Pull for me.

(Continued on next page)

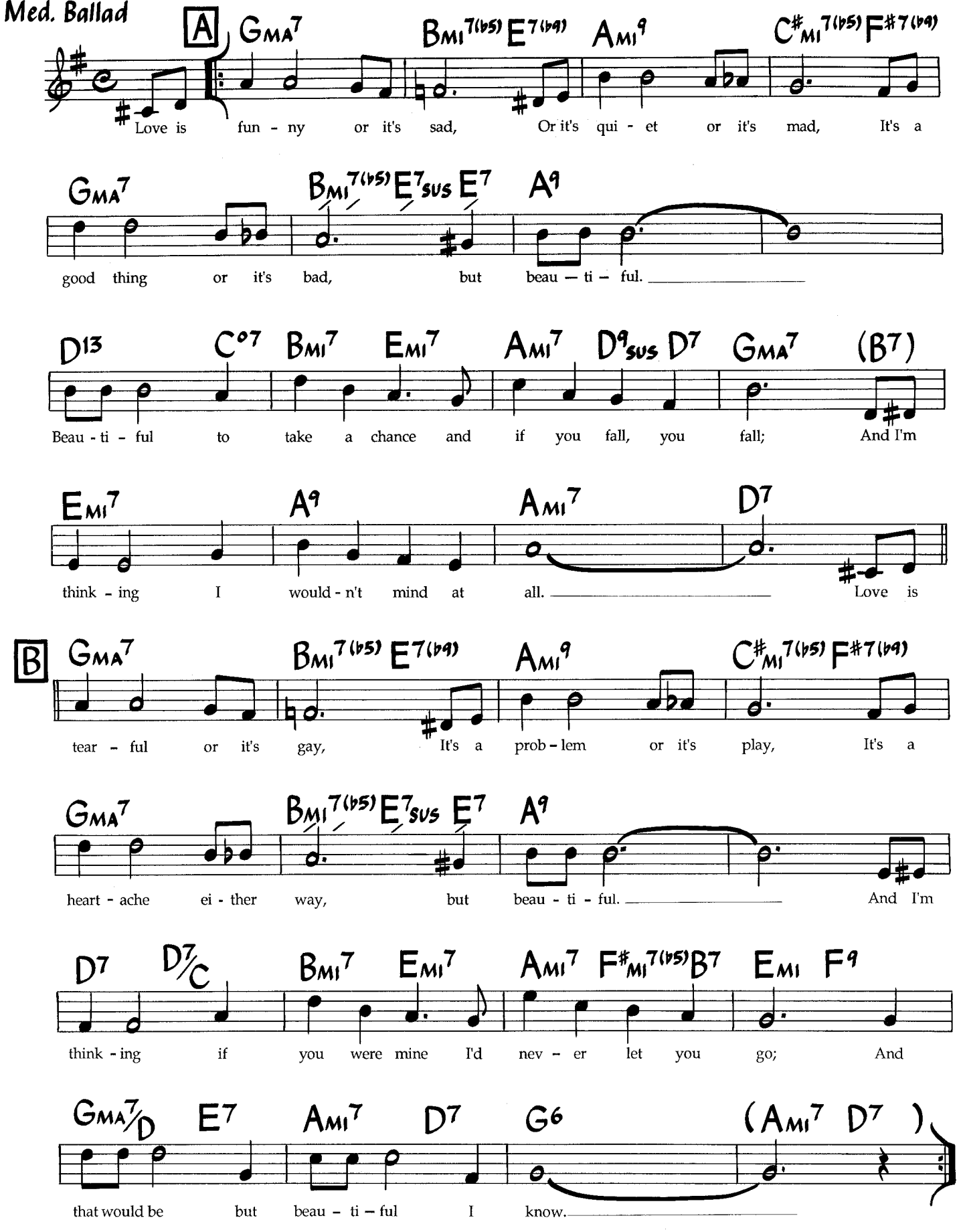
V.S.


(trp., 2nd x only)
mf
F13sus
(trb.)
(pn.)
(etc.)
E13sus
(trb.)
F13sus
(bass w/ pn. LH in octaves)
(pn.)
(unis.)
3
1.
2.
F13sus
(pn.)
E13sus
(trb.)
E13sus
cresc.
Break-in'a-way,
f
dr. fill
Your love has o - pened eyes that could - n't see.
EbMI7
AbMI7
DbMI7
FMI7
Bb7(b9)
EbMA7
(shake-)
Break- in' a way,
EbMA7
Eb7(b9)
AbMI9
AbMI7
EbMI7
Your bea - con in the night
Gb9sus
(trp.)
cresc.
dis- cov - ered me.
Gb
Fb
GMI7
Break-in' a - way
CMI7
C7(b9)
AbMI9
AbMI7
Your love
EbMI7
Vamp & Fade

# But Beautiful

Music by Jimmy Van Heusen
Lyric by Johnny Burke

Med. Ballad

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# Chain Of Fools

Don Covay
(As sung by Aretha Franklin)

Med. Rock ♩ = 114 (Intro) N.C. Cmi7 Cmi

Chain, chain, chain, chain, chain, chain, chain, chain, chain,

Cmi7 Cmi

Chain of fools. For five long years

A Cmi

I thought you were my man, But I found

Cmi

out, love, I'm just a link in your chain. You got me where you

Cmi

want me, I ain't noth- in' but your fool, You treat-ed me mean,

Cmi

You treat-ed me cruel. Chain, chain, chain,

B Cmi7 Cmi

Chain of fools. Ev - er - y chain

C Cmi

has got a weak link, I might be weak,

break - - - - (hand claps)

Cmi

child, But I'll give you strength. You told

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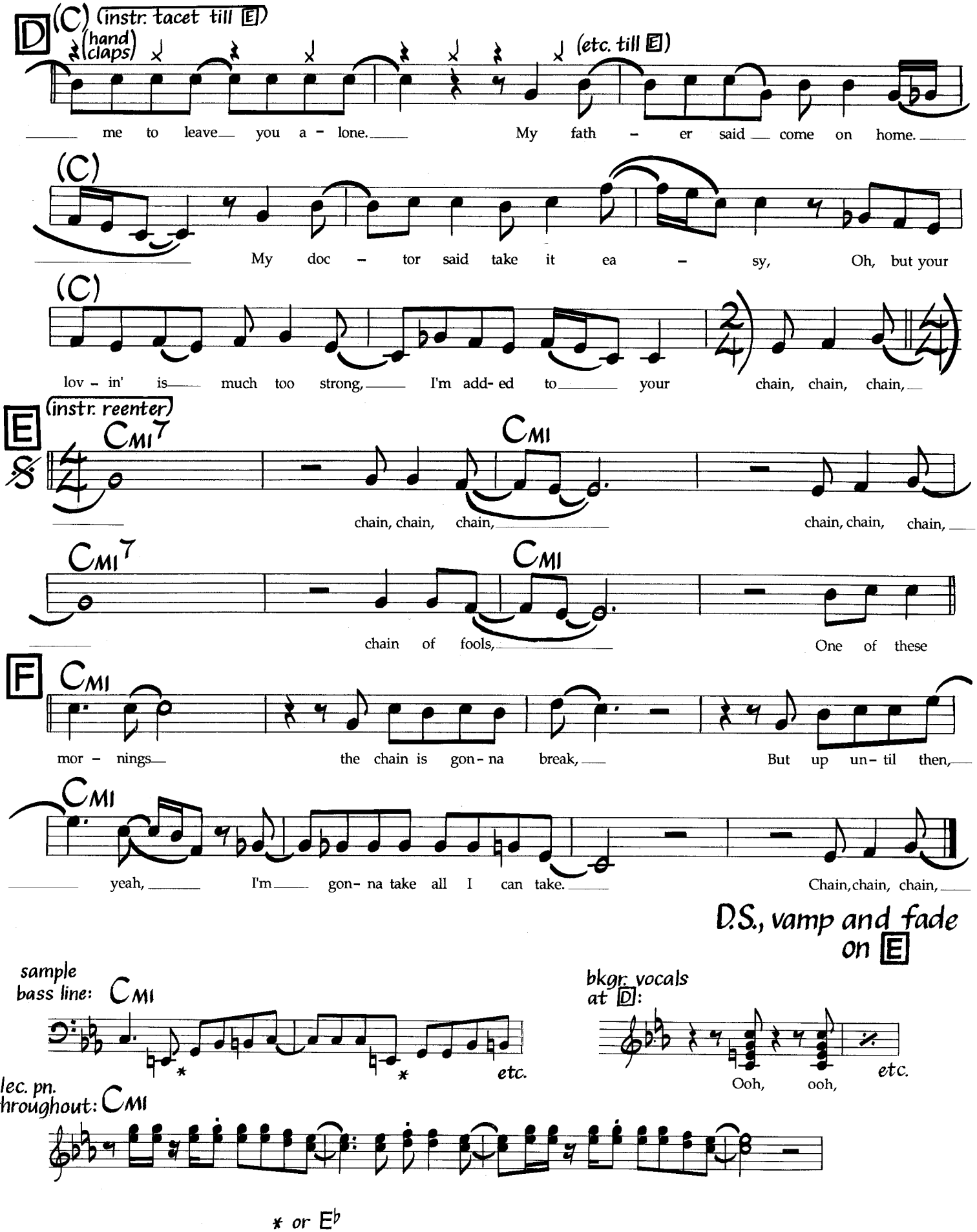
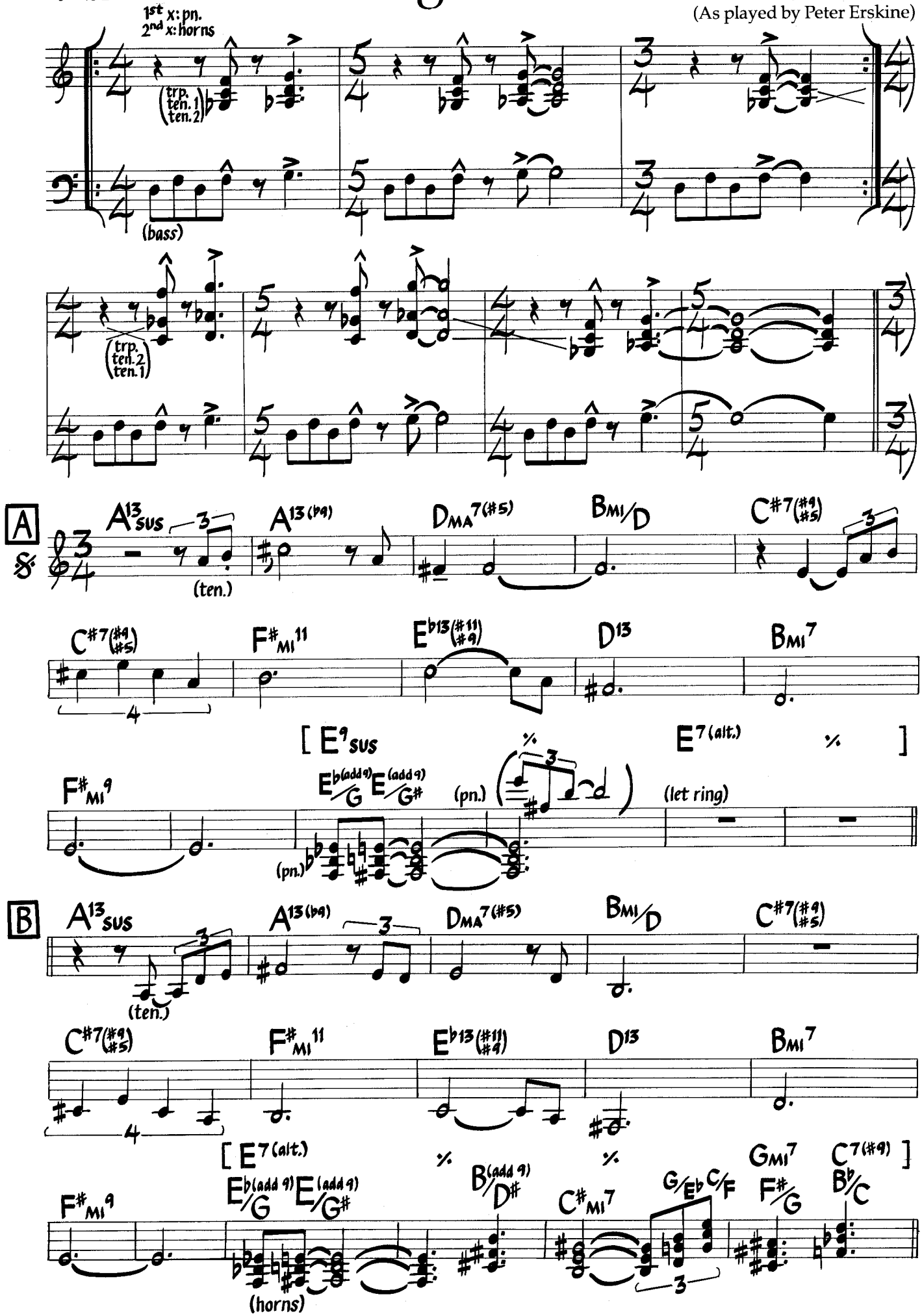

D
(C) (instr. tacet till E)
(hand claps)
(etc. till E)
me to leave you a - lone. My fath - er said come on home.
(C)
My doc - tor said take it ea - sy, Oh, but your
(C)
lov - in' is much too strong, I'm add- ed to your chain, chain, chain,
E
(instr. reenter)
CMI7
CMI
chain, chain, chain, chain, chain, chain,
CMI7
CMI
chain of fools, One of these
F
CMI
mor - nings the chain is gon- na break, But up un- til then,
CMI
yeah, I'm gon- na take all I can take. Chain, chain, chain,
D.S., vamp and fade on E
sample bass line: CMI
etc.
bkgr. vocals at D:
Ooh, ooh,
etc.
elec. pn. throughout: CMI
* or Eb

Medium Swing
♩= 132

# Change Of Mind

Bob Mintzer
(As played by Peter Erskine)

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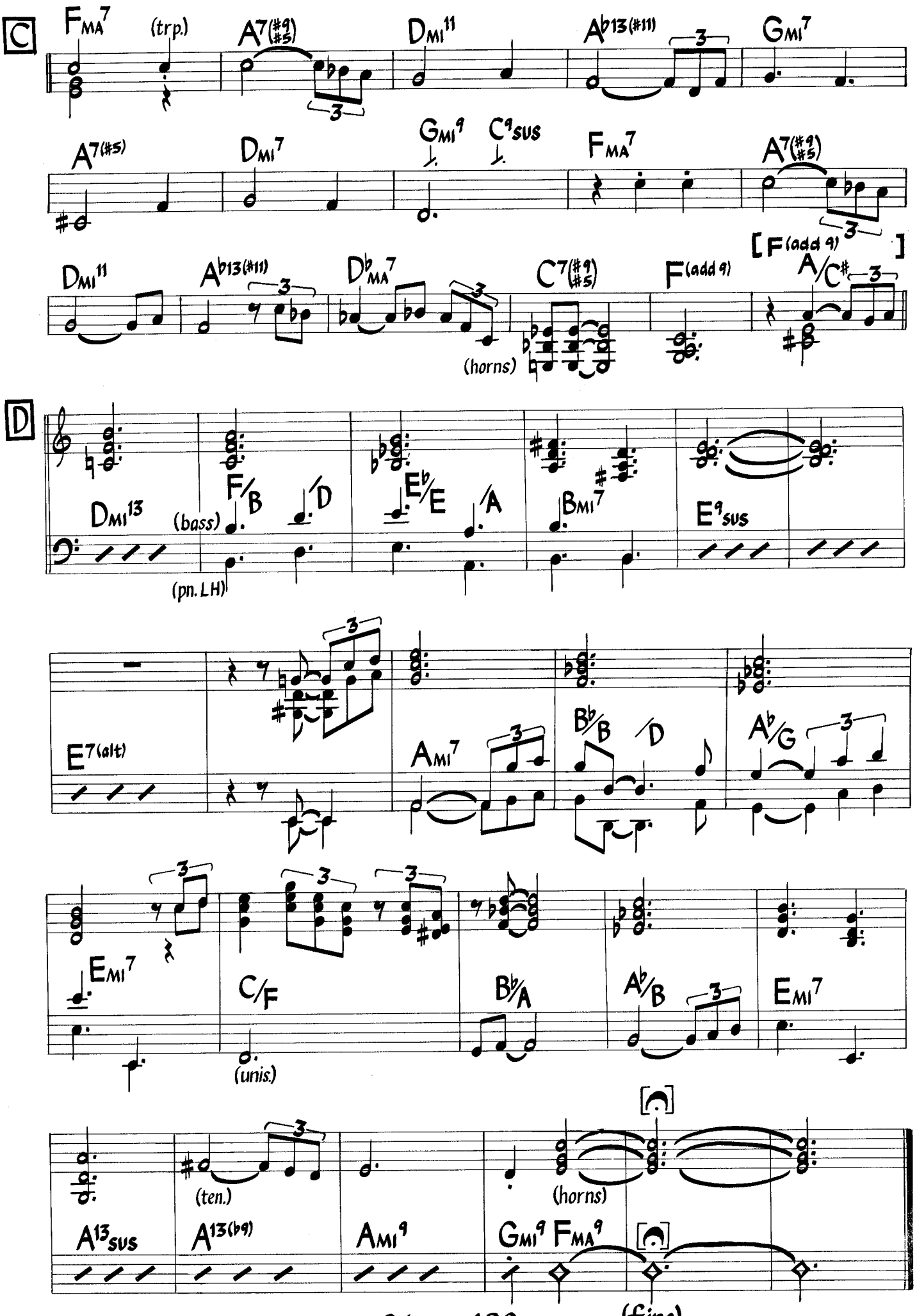
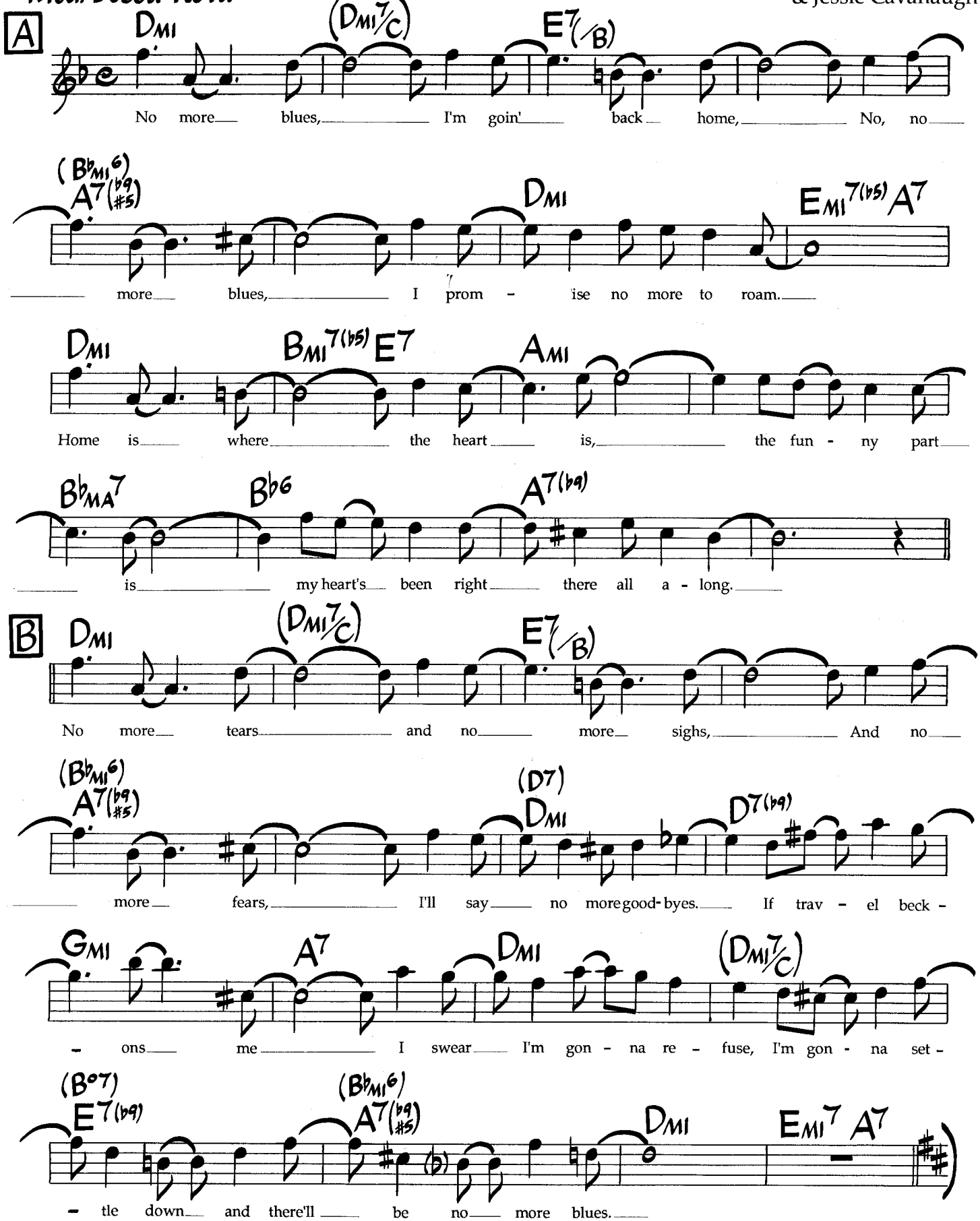



Chords in brackets are used for solos.

# Chega De Saudade
## (No More Blues)

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

Med. Bossa Nova

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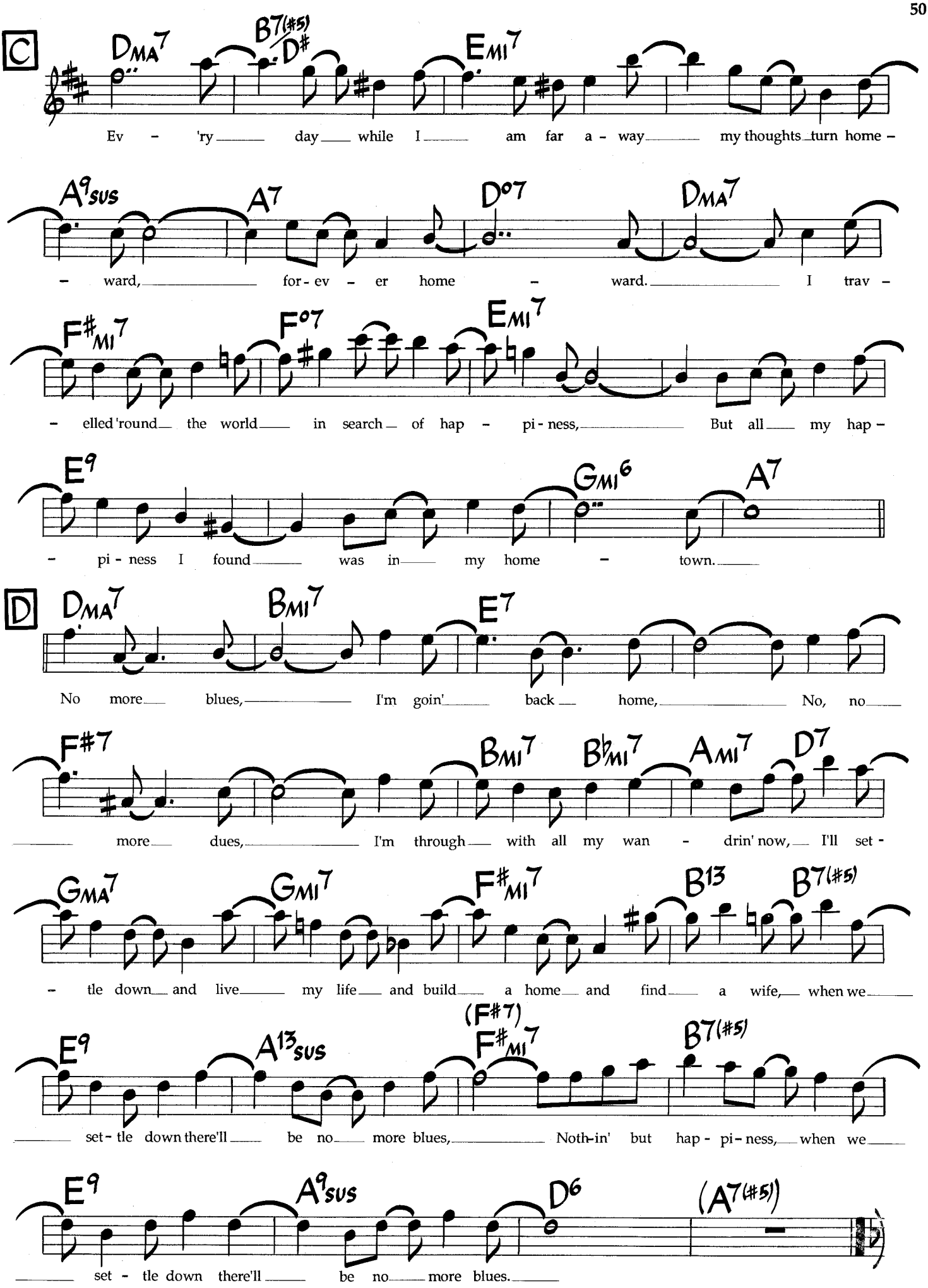
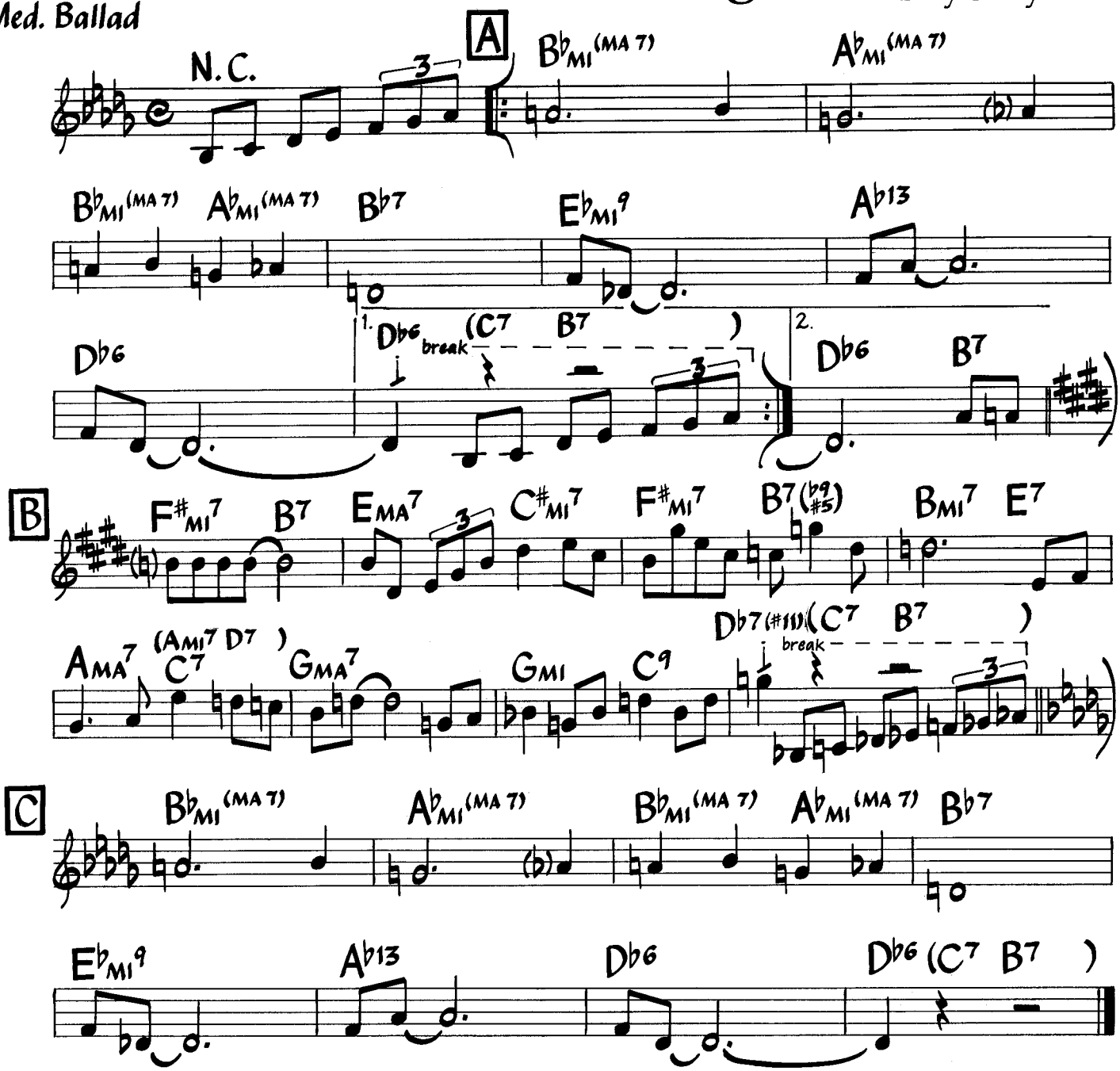



Chords in parentheses are optional.

# Chelsea Bridge

Billy Strayhorn

*Med. Ballad*




*E♭9(♯11) may be substituted for B♭MI(MA 7) and D♭9(♯11) for A♭MI(MA 7) throughout, in which case bar 8 of A, B and C may be played:* D♭ C7 B7 B♭7

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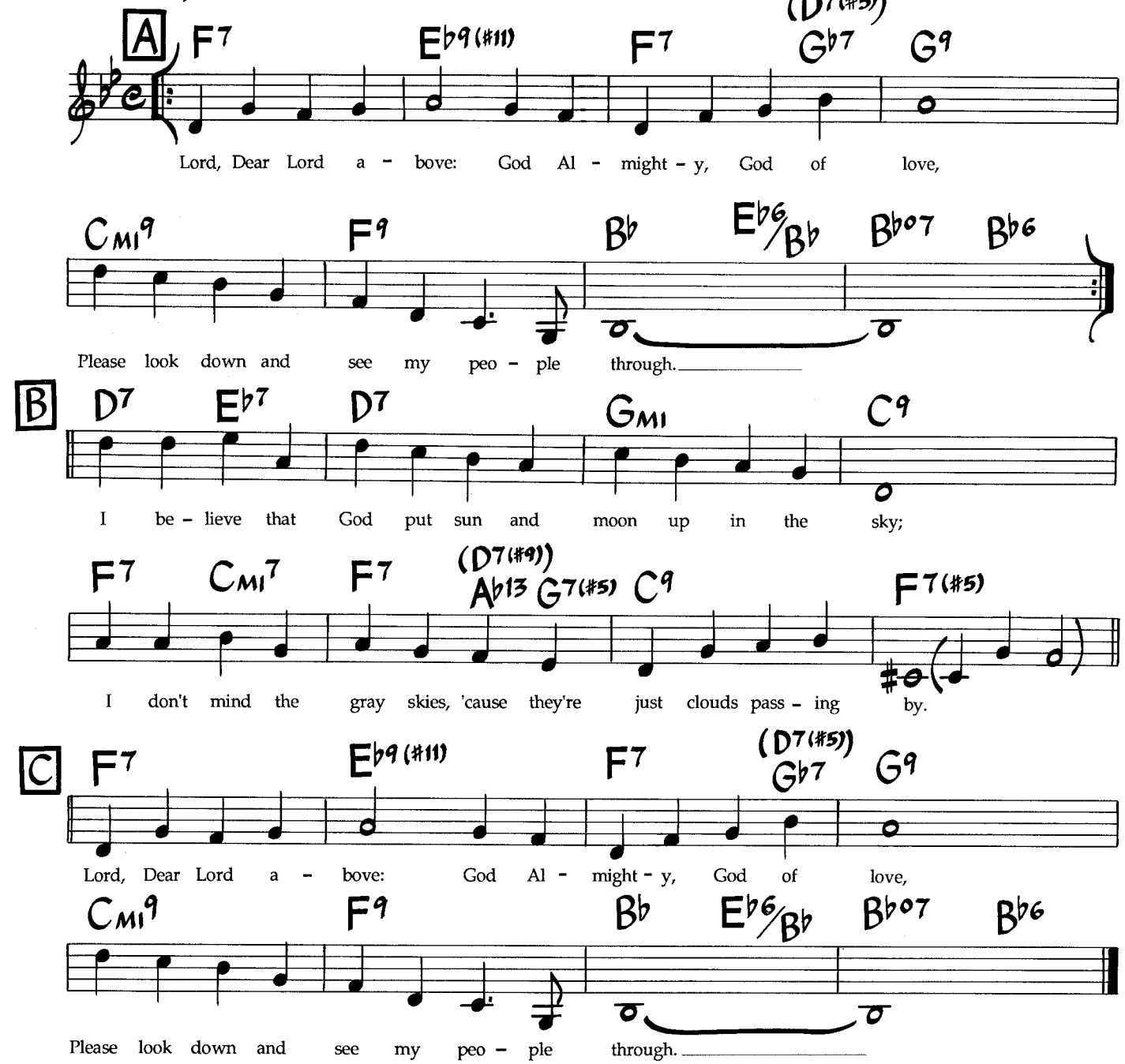
# Come Sunday

Med.-Slow Gospel Ballad

Duke Ellington




ALTERNATE LYRICS

Optional changes in parentheses.

A (2nd x)
Up and down 'til sunset,
Man work hard all the day.
Come Sunday, oh, come Sunday,
That's the day.

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

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

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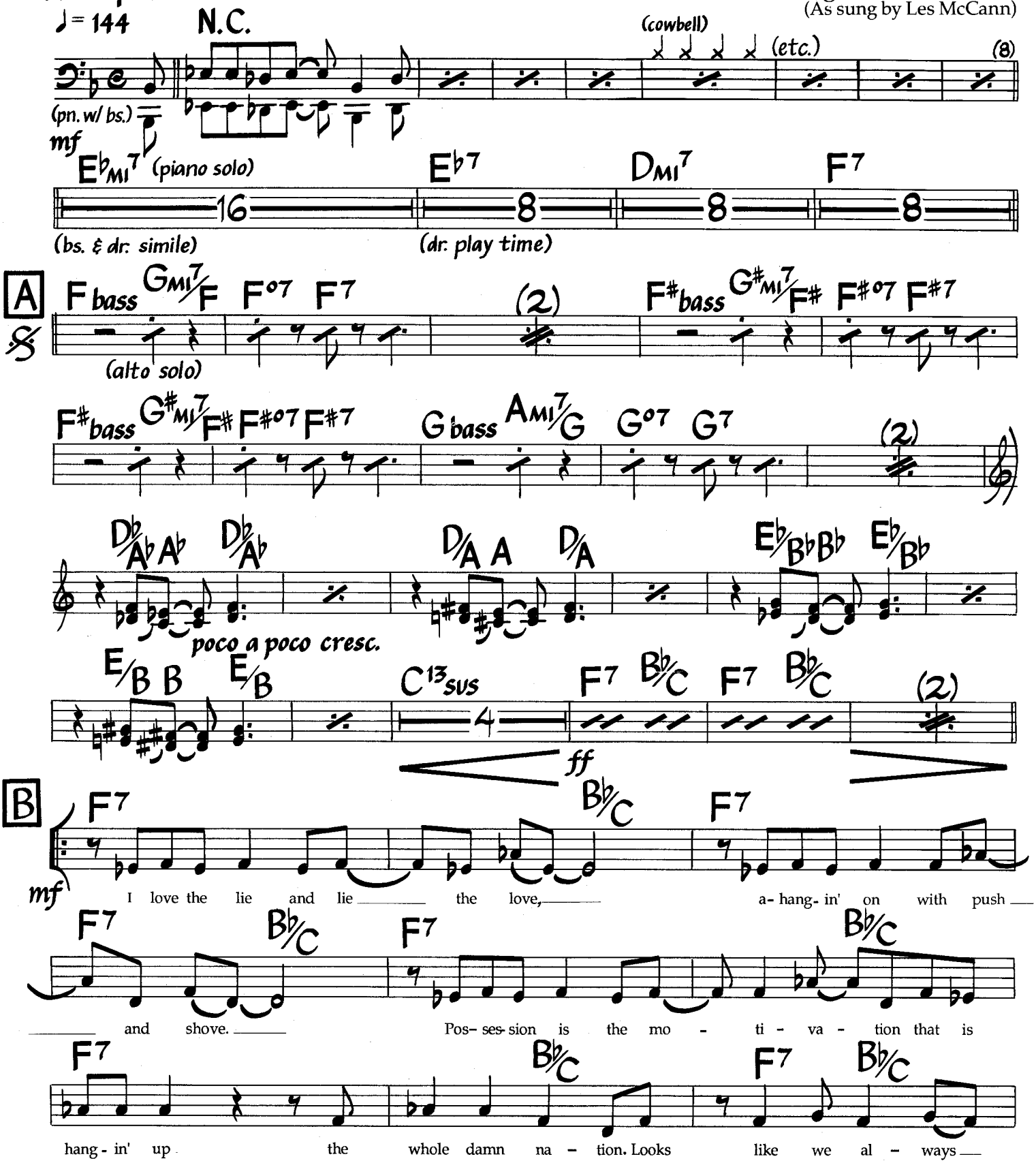
# Compared To What

Med. Gospel/Rock

Eugene McDaniels
(As sung by Les McCann)




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

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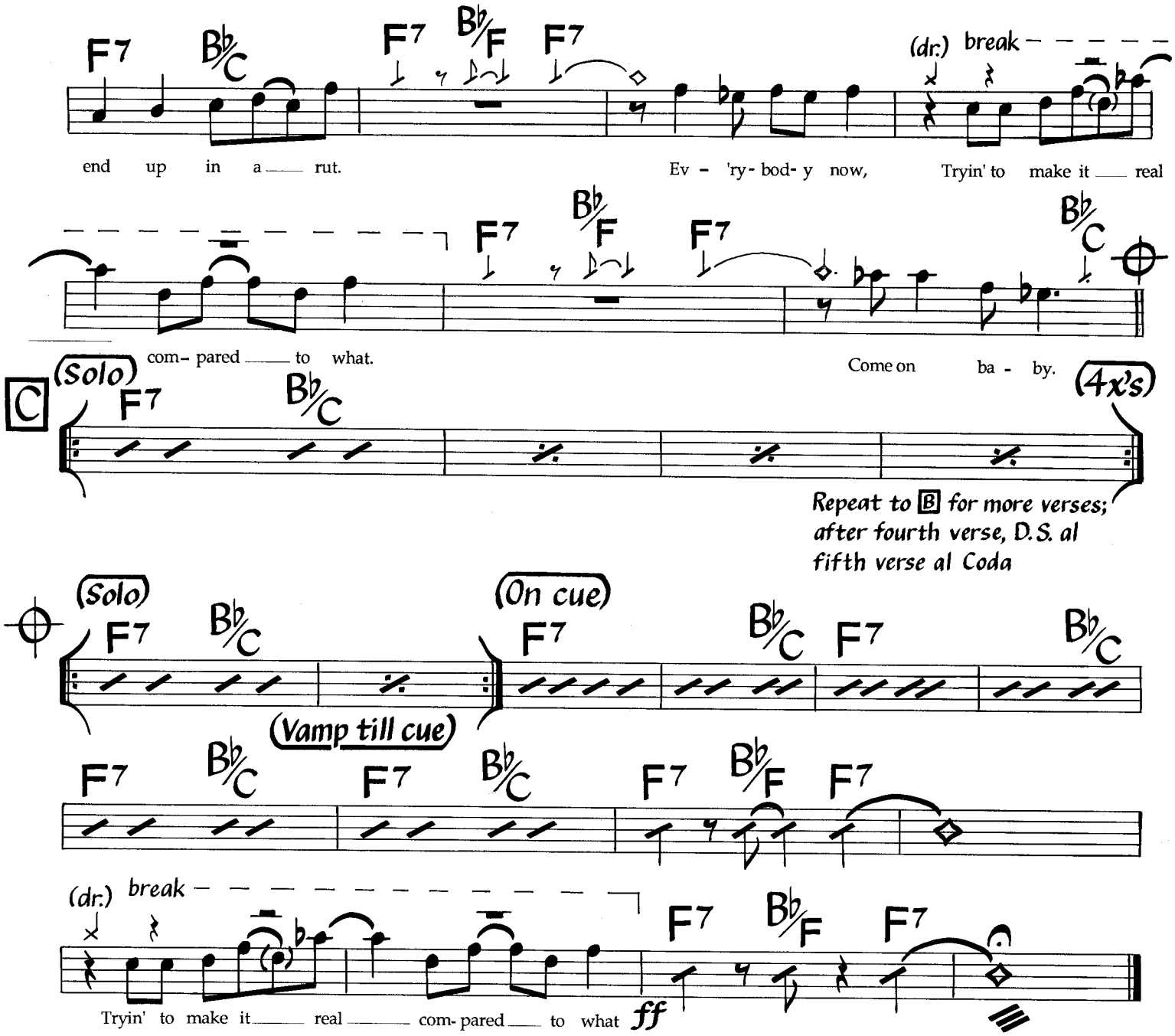



2nd VERSE
Slaughterhouses are killin' hogs; twisted children are killin' frogs;
Poor dumb rednecks rollin' logs; tired old ladies kissin' dogs.
I hate the human love of that stinkin' mutt. I can't use it.
Tryin' to make it real compared to what. (Come on baby, now).

3rd VERSE
The President he's got his war; folks don't know just what it's for.
Nobody gives us rhyme or reason; have one doubt, they call it treason.
We're chicken feathers all without one gut. God damn it.
Tryin' to make it real compared to what. (Sock it to me).

4th VERSE
Church on Sunday, sleep and nod; tryin' to duck the wrath of God.
Preachers fillin' us with fright; they all tryin' to teach us what they think is right.
They really got to be some kind of nut. I can't use it.
Tryin' to make it real compared to what.

5th VERSE
Where's that bee and where's that honey? Where's my God and where's my money?
Unreal values, crass distortion; unwed mothers need abortions.
Kind of brings to mind old young King Tut. He did it now.
Tryin' to make it real compared to what.

Melody is freely interpreted and varies with each verse.

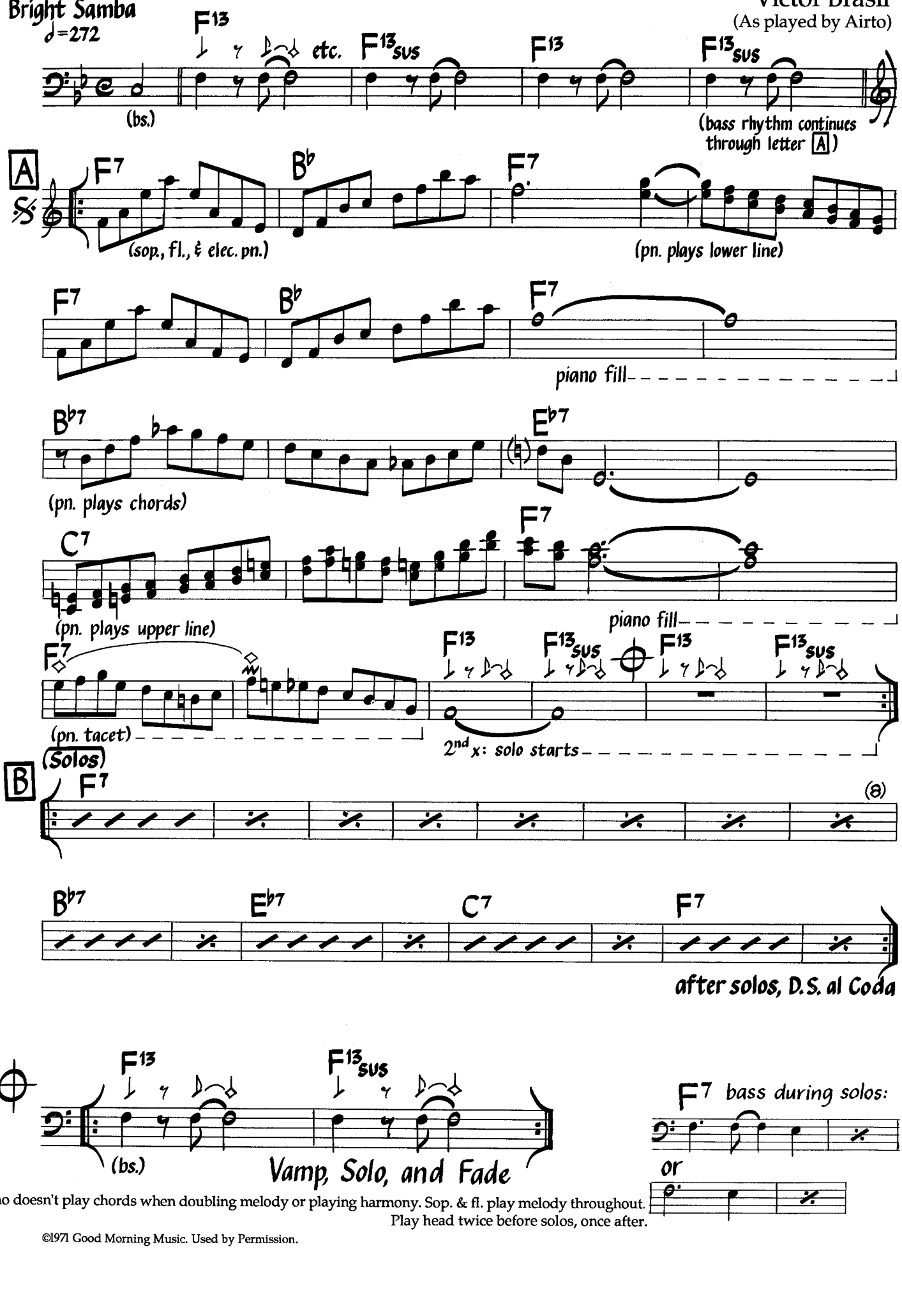


AIRTO

# Creek

Victor Brasil
(As played by Airto)

Bright Samba
♩=272




Piano doesn't play chords when doubling melody or playing harmony. Sop. & fl. play melody throughout.
Play head twice before solos, once after.

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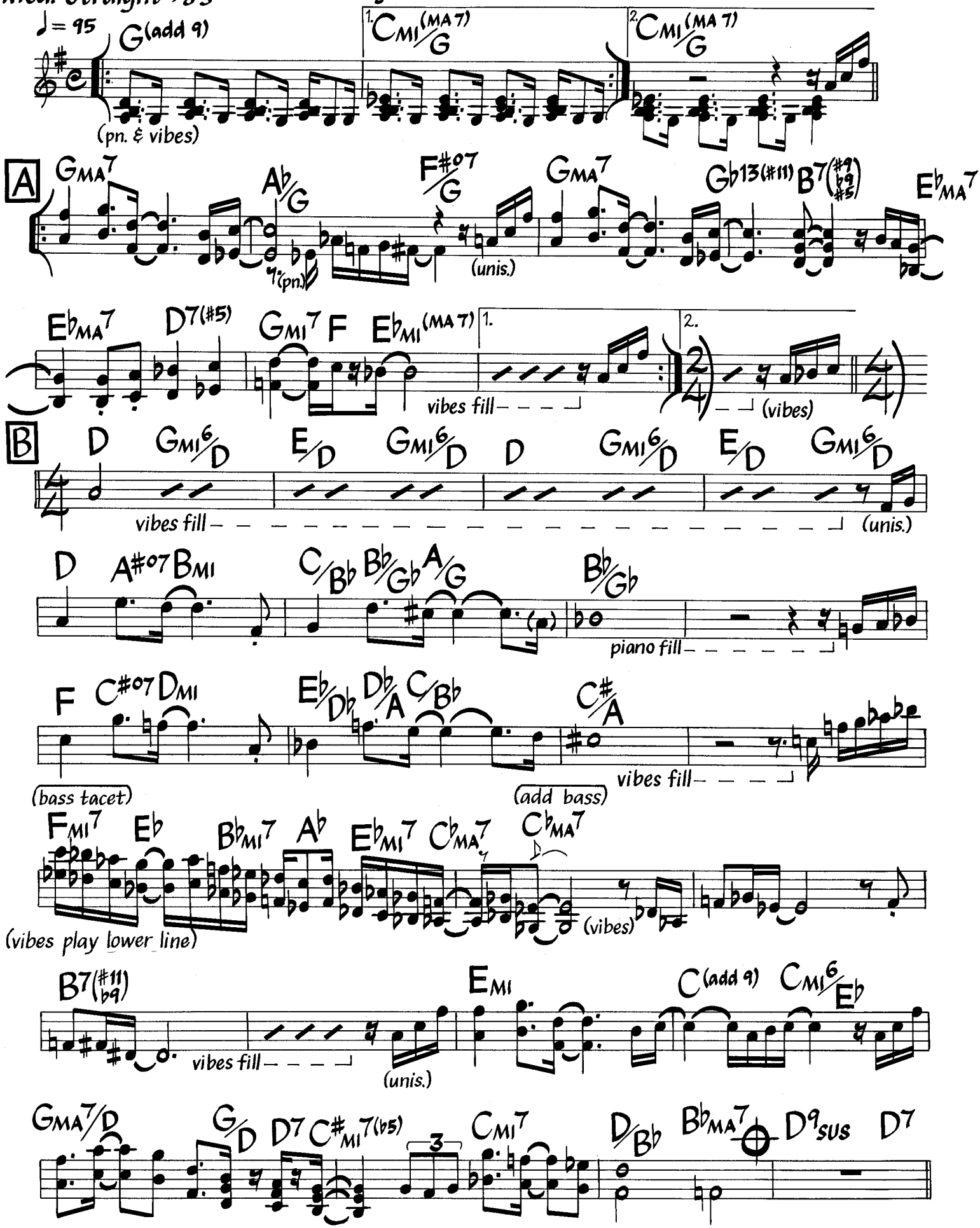
# Crystal Love

Makoto Ozone

Med. Straight 1/8's

♩ = 95

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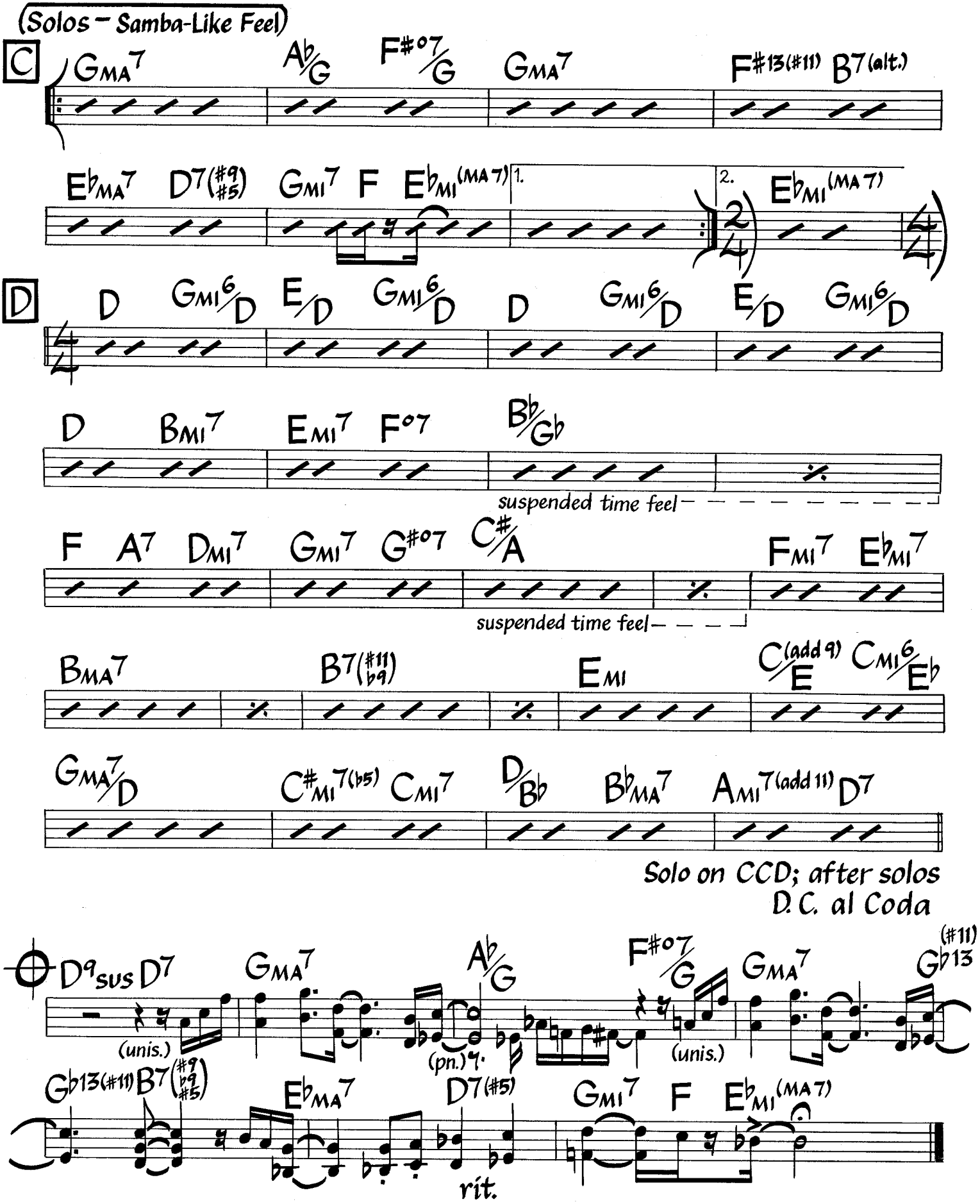
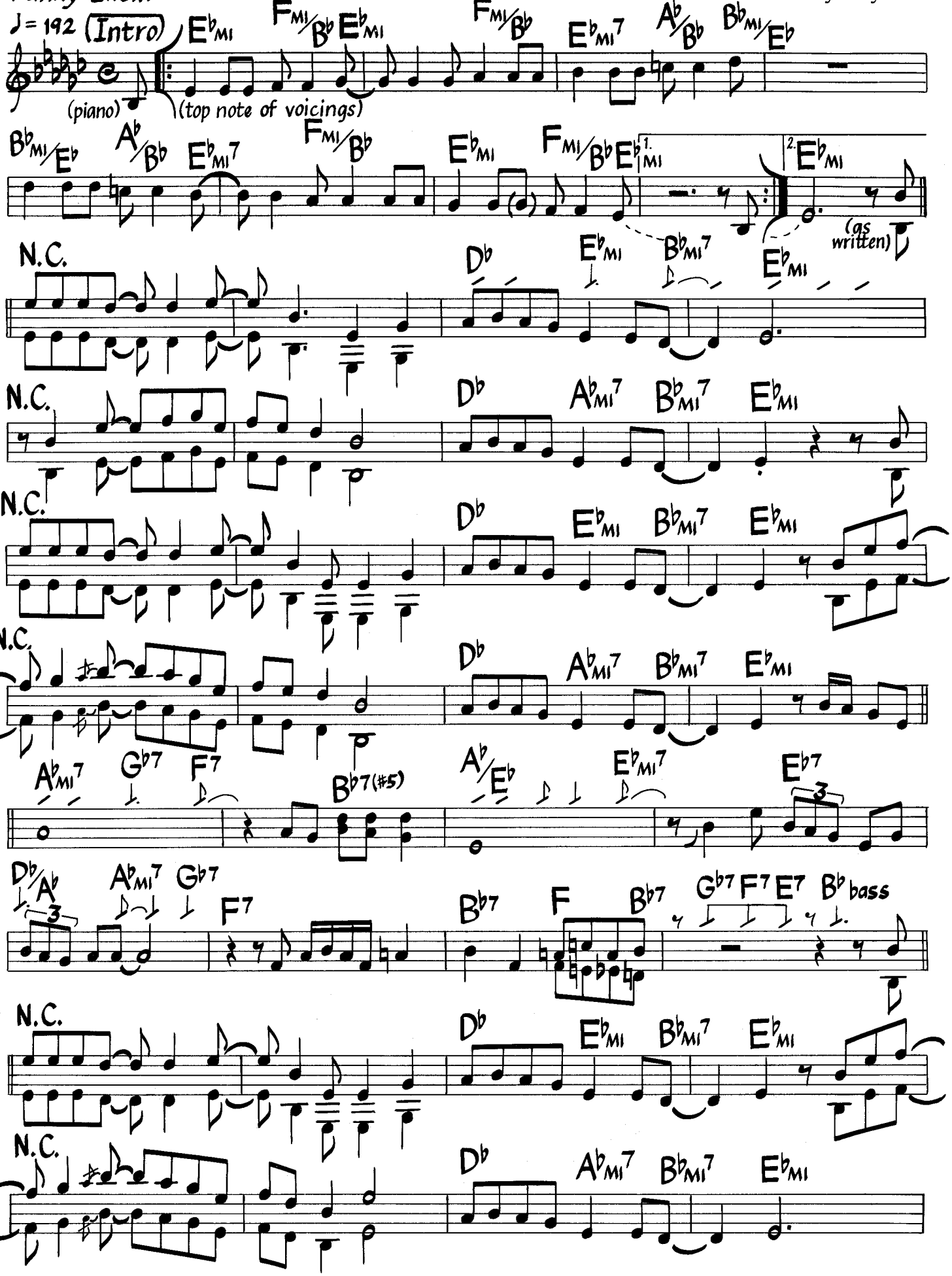

(Solos – Samba-Like Feel)
C
GMA7 Ab/G F#07/G GMA7 F#13(#11) B7(alt.)
Eb MA7 D7(#9 #5) GMI7 F Eb MI(MA7) 1. 2. Eb MI(MA7)
D
D GMI6/D E/D GMI6/D D GMI6/D E/D GMI6/D
D BMI7 EMI7 F07 Bb/Gb
suspended time feel
F A7 DMI7 GMI7 G#07 C#/A FMI7 Eb MI7
suspended time feel
BMA7 B7(#11 b9) EMI C(add 9)/E CMI6/Eb
GMA7/D C#MI7(b5) CMI7 D/Bb Bb MA7 AMI7(add 11) D7
Solo on CCD; after solos
D.C. al Coda
D9sus D7 GMA7 Ab/G F#07/G GMA7 Gb13(#11)
(unis.) (pn.) (unis.)
Gb13(#11) B7(#9 b9 #5) Eb MA7 D7(#5) GMI7 F Eb MI(MA7)
rit.

# Cubano Chant

Ray Bryant

Medium-Up
Funky Latin
♩= 192 (Intro)

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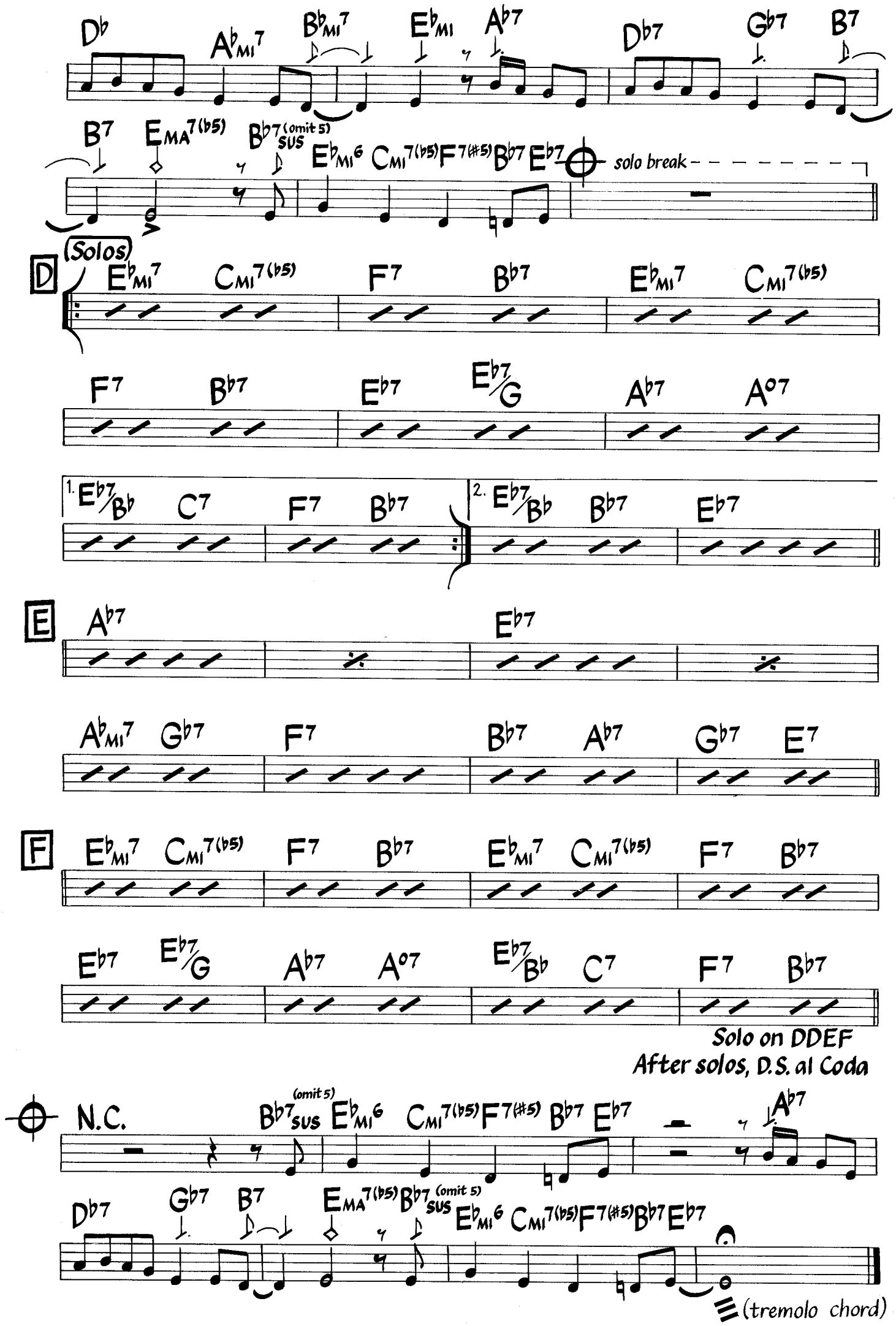
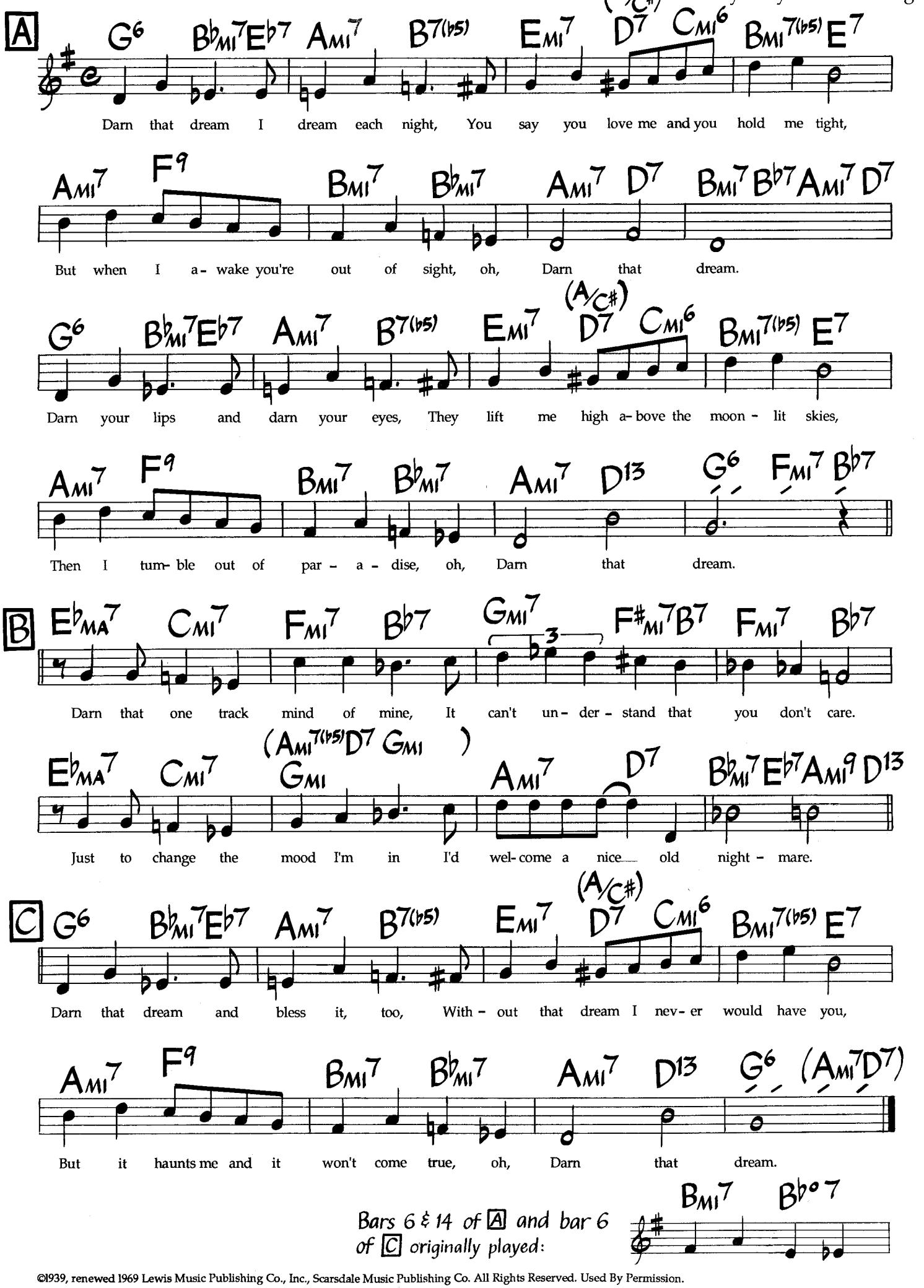

D♭ A♭MI7 B♭MI7 E♭MI A♭7 D♭7 G♭7 B7
B7 EMA7(♭5) B♭7SUS(omit 5) E♭MI6 CMI7(♭5) F7(♯5) B♭7 E♭7 solo break
D (Solos) E♭MI7 CMI7(♭5) F7 B♭7 E♭MI7 CMI7(♭5)
F7 B♭7 E♭7 E♭7/G A♭7 A°7
1. E♭7/B♭ C7 F7 B♭7 2. E♭7/B♭ B♭7 E♭7
E A♭7 E♭7
A♭MI7 G♭7 F7 B♭7 A♭7 G♭7 E7
F E♭MI7 CMI7(♭5) F7 B♭7 E♭MI7 CMI7(♭5) F7 B♭7
E♭7 E♭7/G A♭7 A°7 E♭7/B♭ C7 F7 B♭7
Solo on DDEF
After solos, D.S. al Coda
N.C. B♭7SUS(omit 5) E♭MI6 CMI7(♭5) F7(♯5) B♭7 E♭7 A♭7
D♭7 G♭7 B7 EMA7(♭5) B♭7SUS(omit 5) E♭MI6 CMI7(♭5) F7(♯5) B♭7 E♭7
(tremolo chord)

# Darn That Dream

Med. Ballad

Music by Jimmy Van Heusen
Lyric by Eddie DeLange

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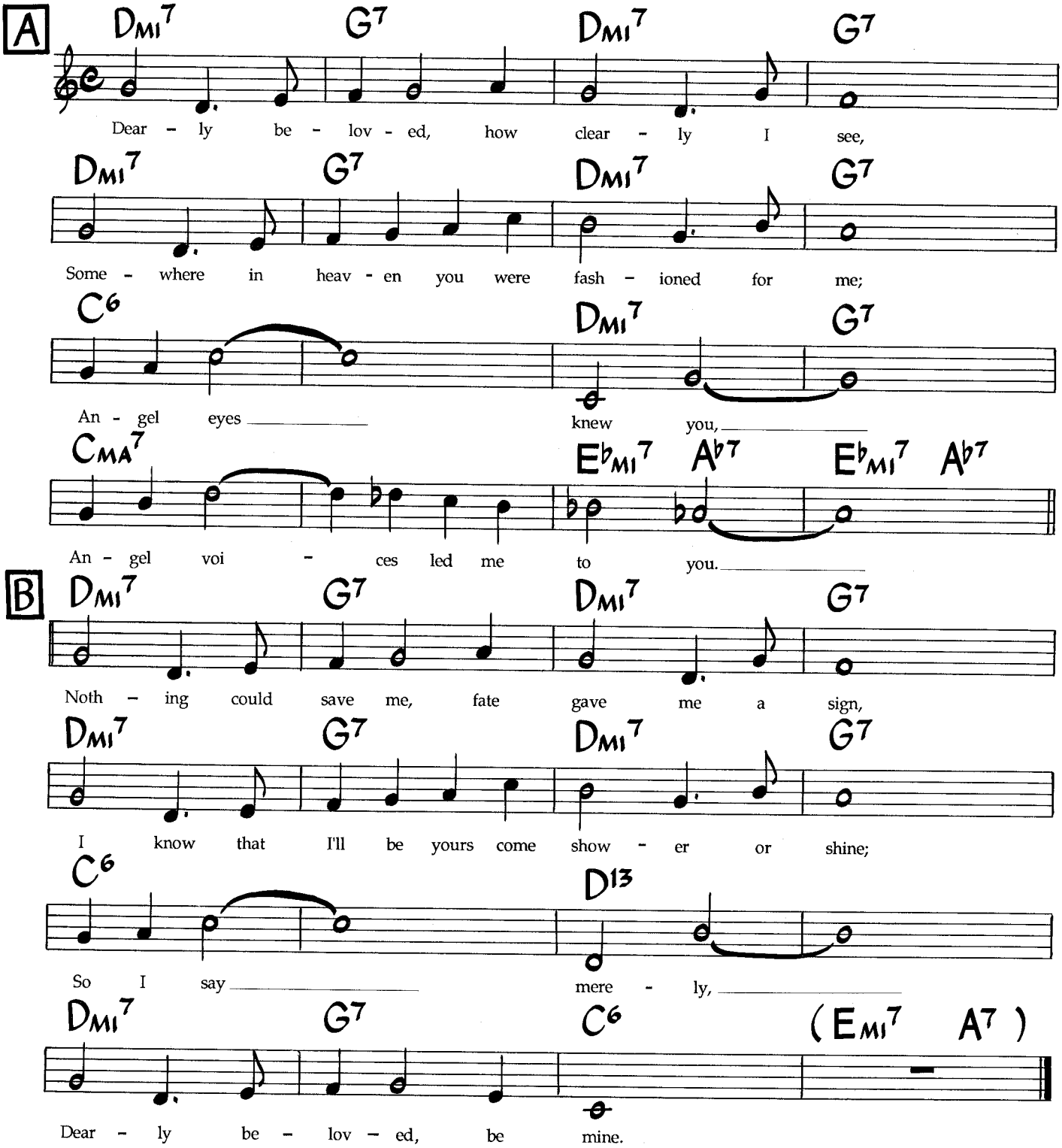
# Dearly Beloved

Med. Swing

Music by Jerome Kern
Lyric by Johnny Mercer




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

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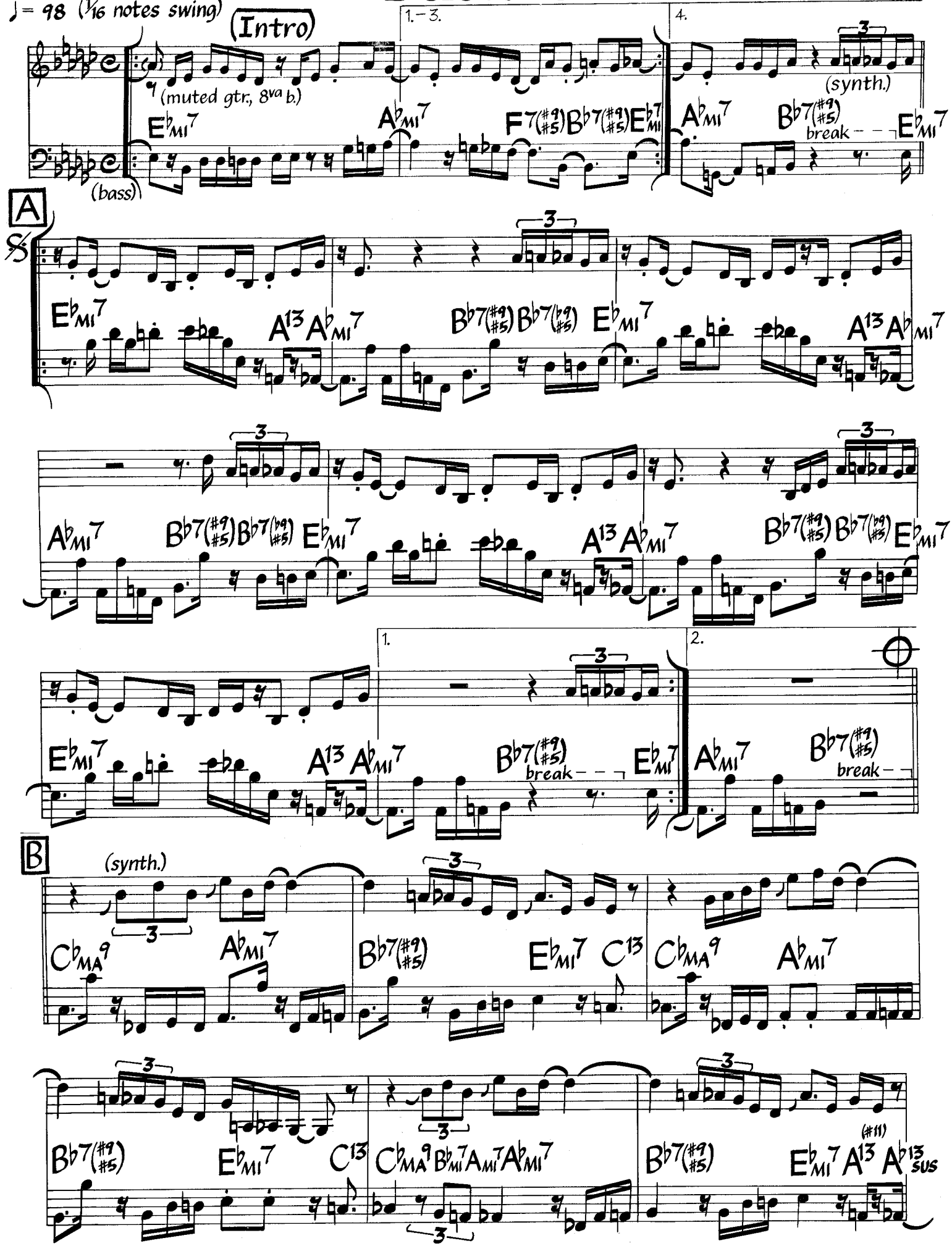
# Delevans

Jeff Lorber

Med. Funk Shuffle

♪ = 98 (1/16 notes swing)

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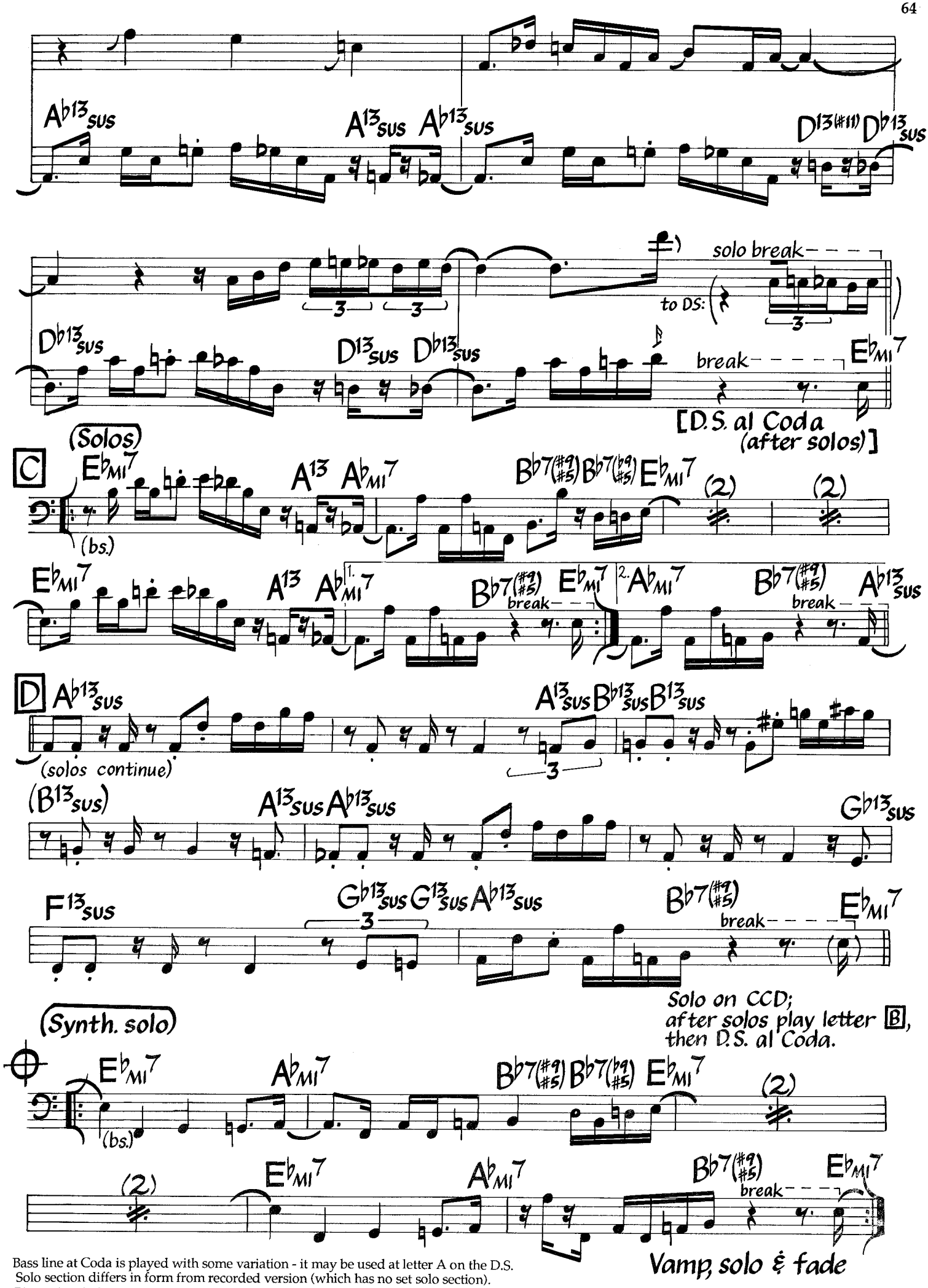
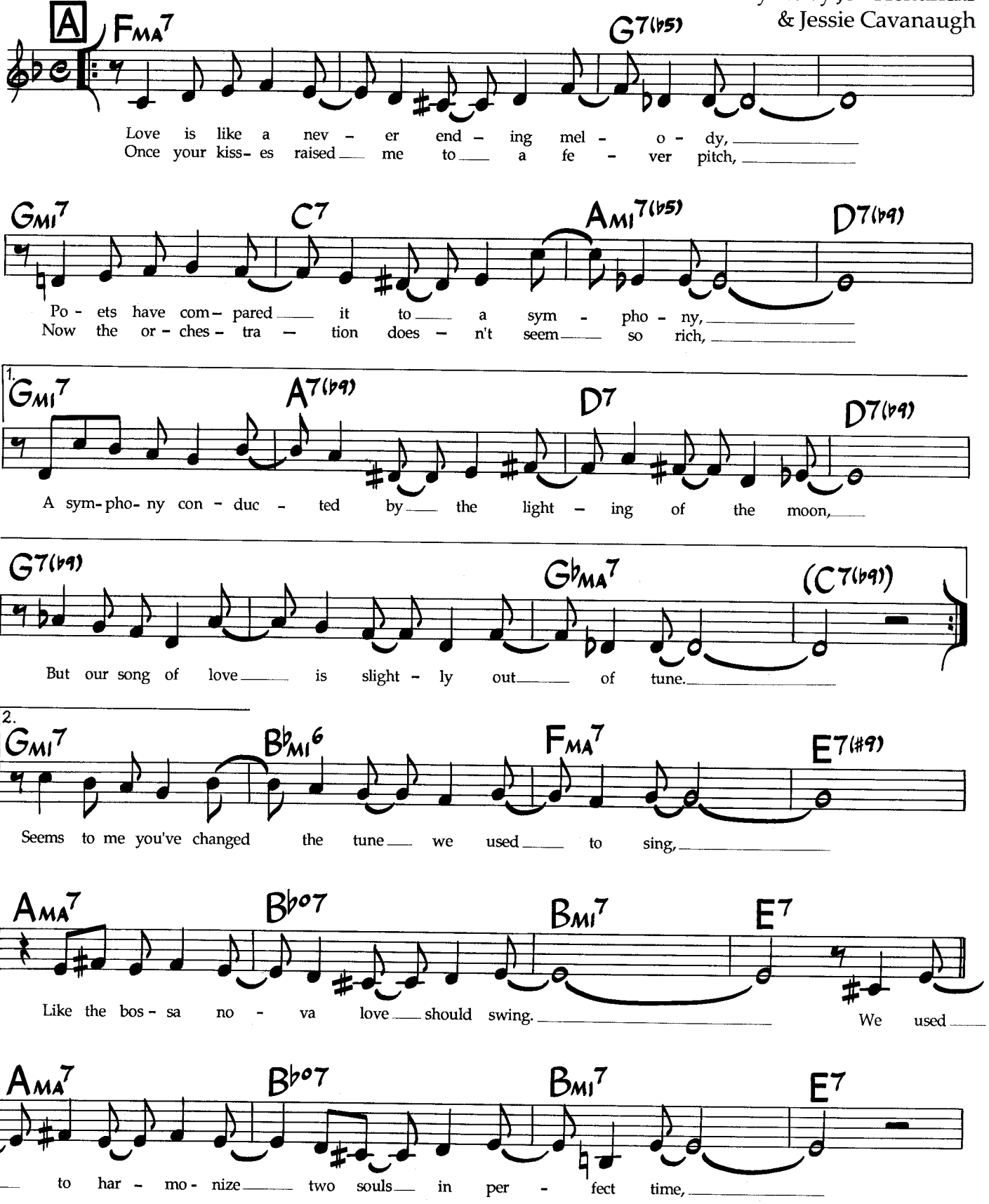



Bass line at Coda is played with some variation - it may be used at letter A on the D.S.
Solo section differs in form from recorded version (which has no set solo section).
Piano chords follow bass rhythm and syncopations (where written above bass notes).

# Desafinado

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

**Med. Bossa Nova**

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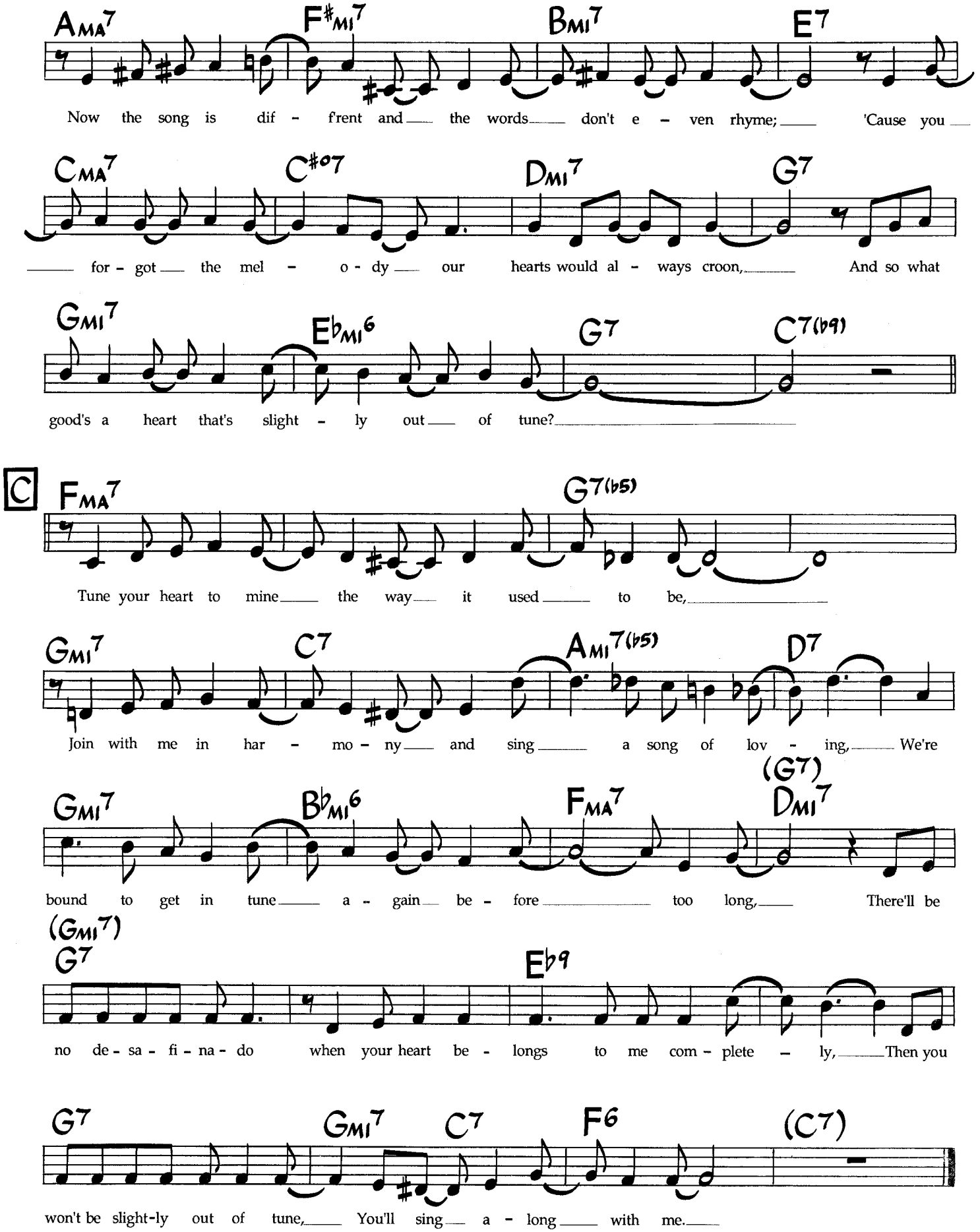
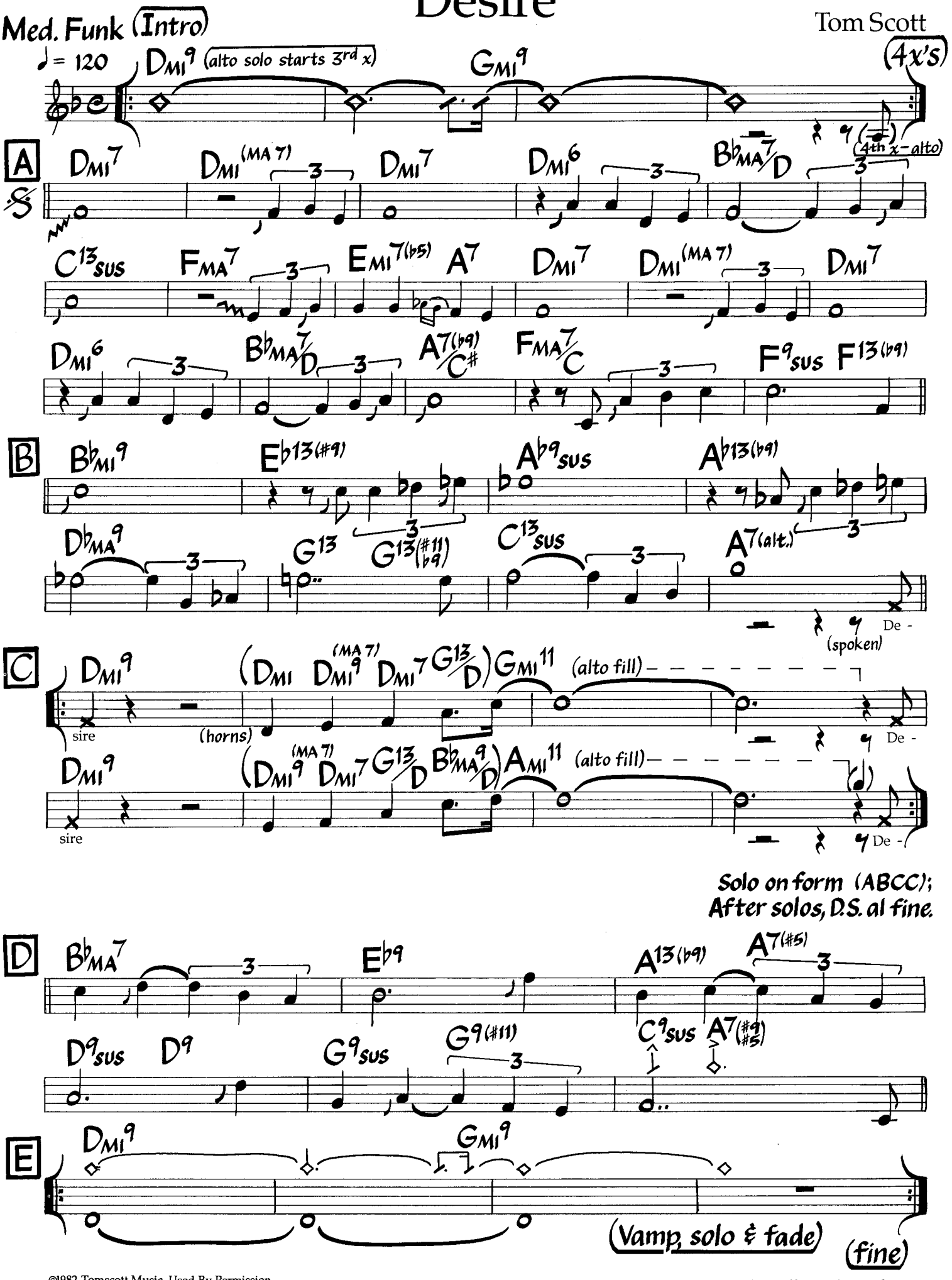

AMA7 F#MI7 BMI7 E7
Now the song is dif - frent and the words don't e - ven rhyme; 'Cause you
CMA7 C#07 DMI7 G7
for - got the mel - o - dy our hearts would al - ways croon, And so what
GMI7 EbMI6 G7 C7(b9)
good's a heart that's slight - ly out of tune?
C
FMA7 G7(b5)
Tune your heart to mine the way it used to be,
GMI7 C7 AMI7(b5) D7
Join with me in har - mo - ny and sing a song of lov - ing, We're
GMI7 BbMI6 FMA7 (G7) DMI7
bound to get in tune a - gain be - fore too long, There'll be
(GMI7) G7 Eb9
no de - sa - fi - na - do when your heart be - longs to me com - plete - ly, Then you
G7 GMI7 C7 F6 (C7)
won't be slight-ly out of tune, You'll sing a - long with me.

# Desire

Tom Scott

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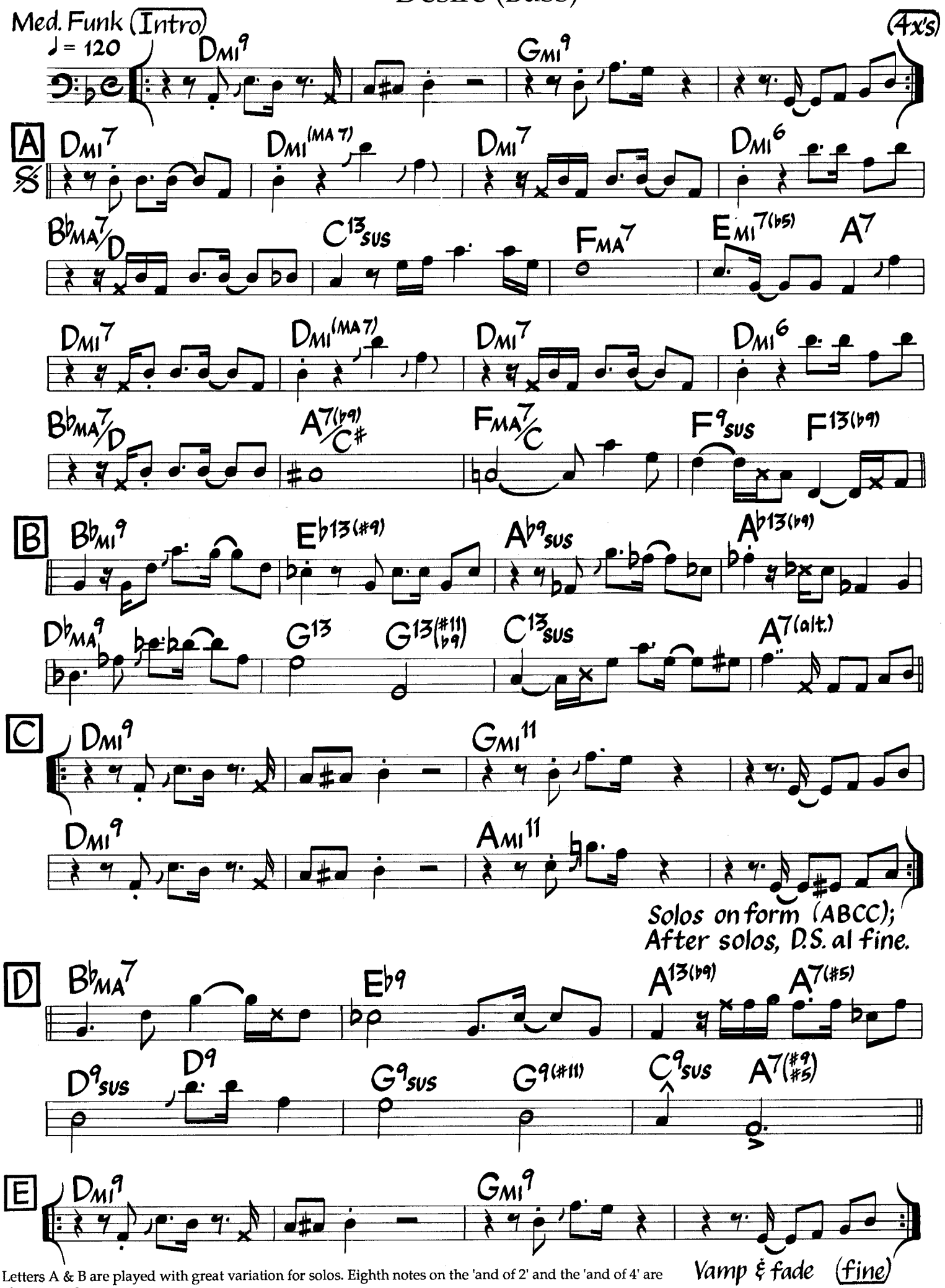
Use G above the staff as pickup to letter D.

# Desire (Bass)




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



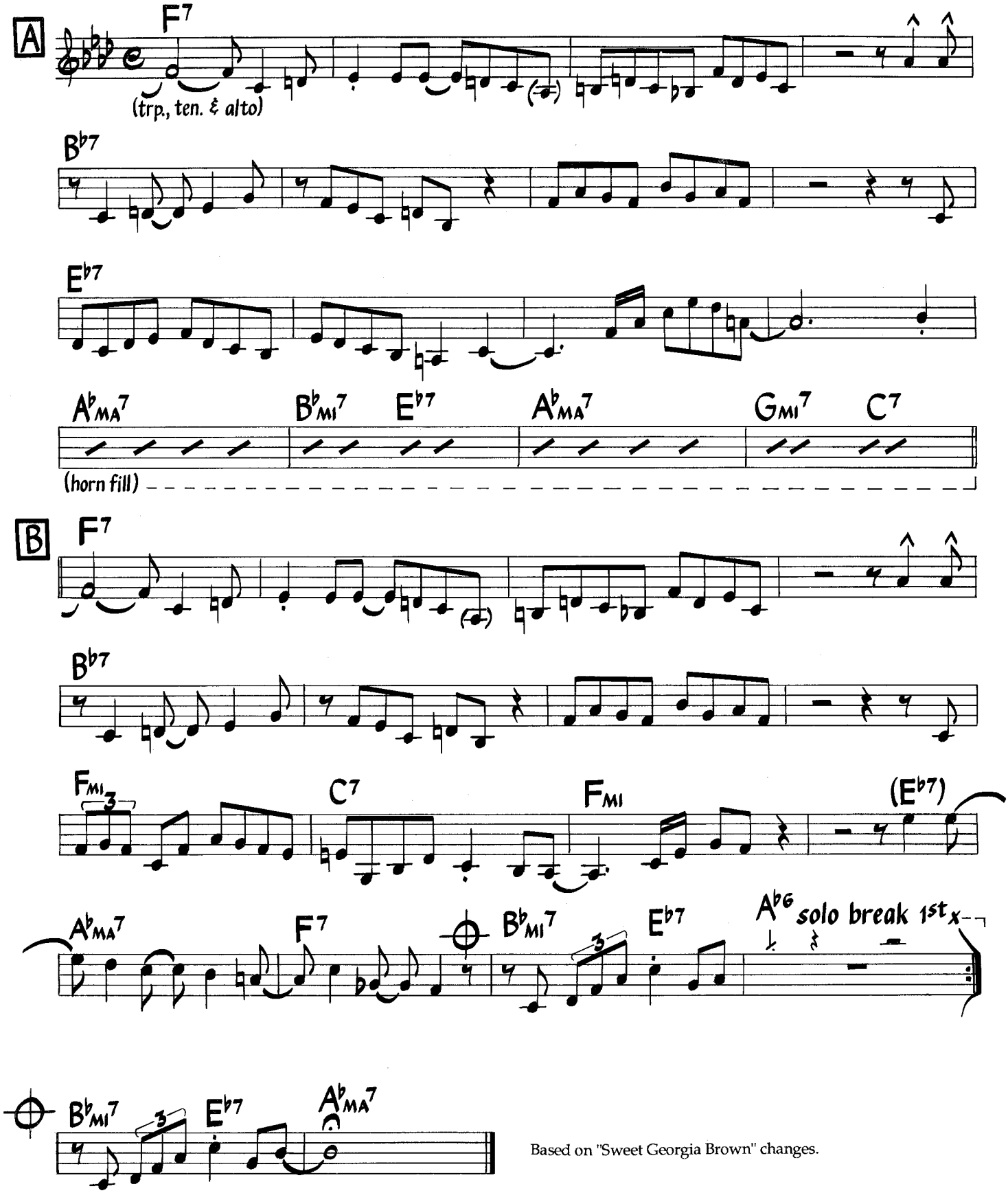
Photo by Jim Marshall ©1988

MILES DAVIS

# Dig

Medium-Up Swing
♩=240

Miles Davis




Based on "Sweet Georgia Brown" changes.

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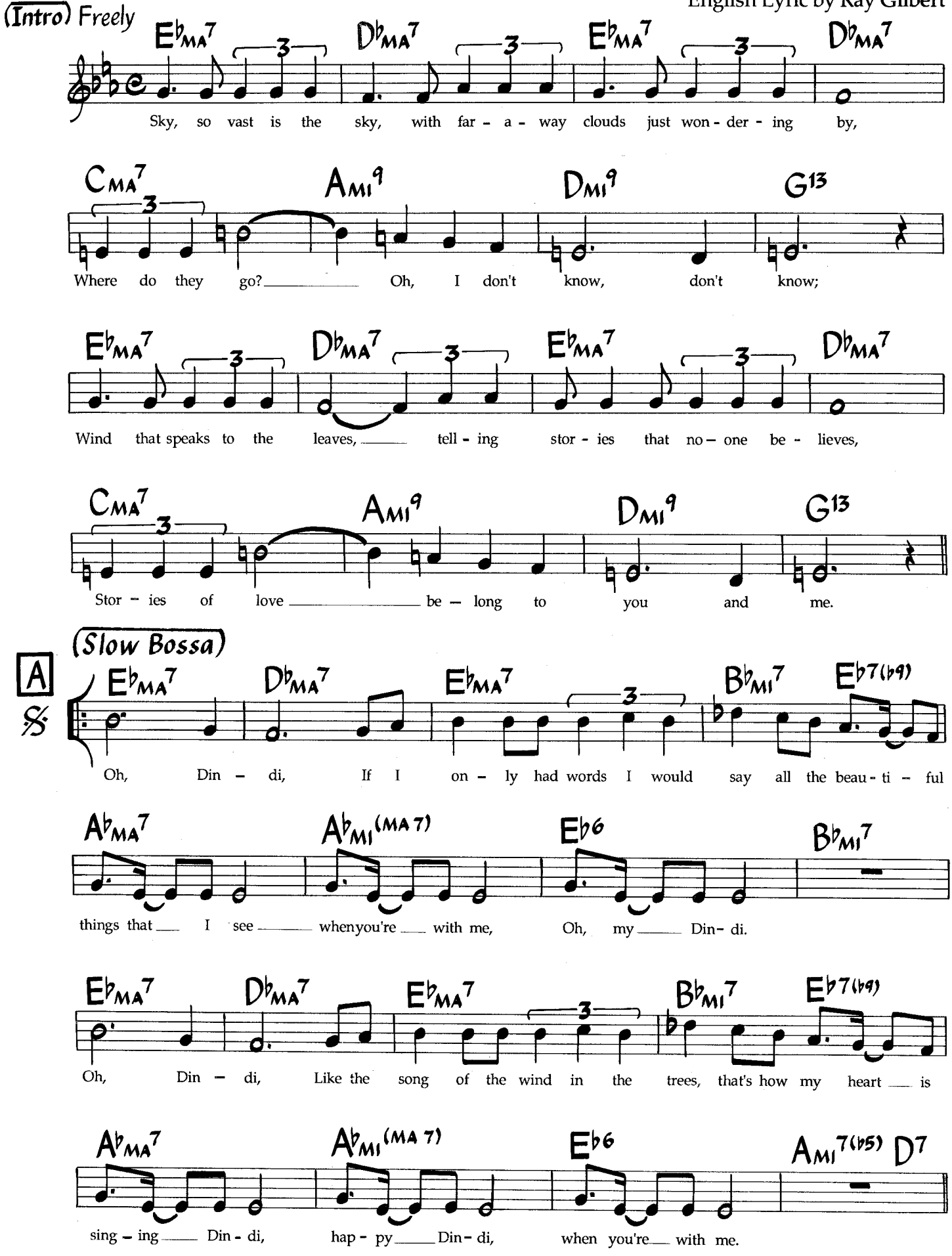
# Dindi

Music by Antonio Carlos Jobim
English Lyric by Ray Gilbert

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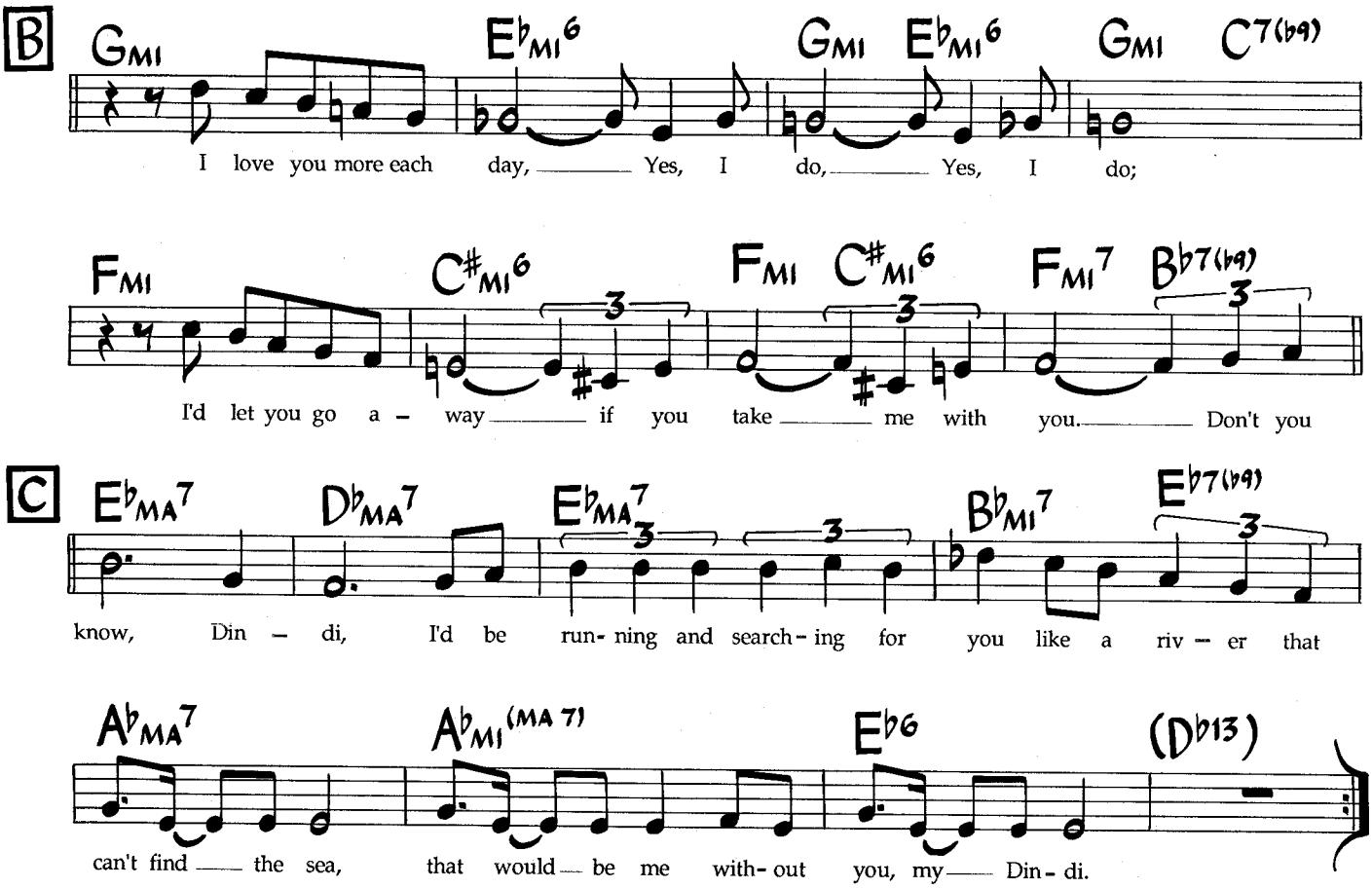
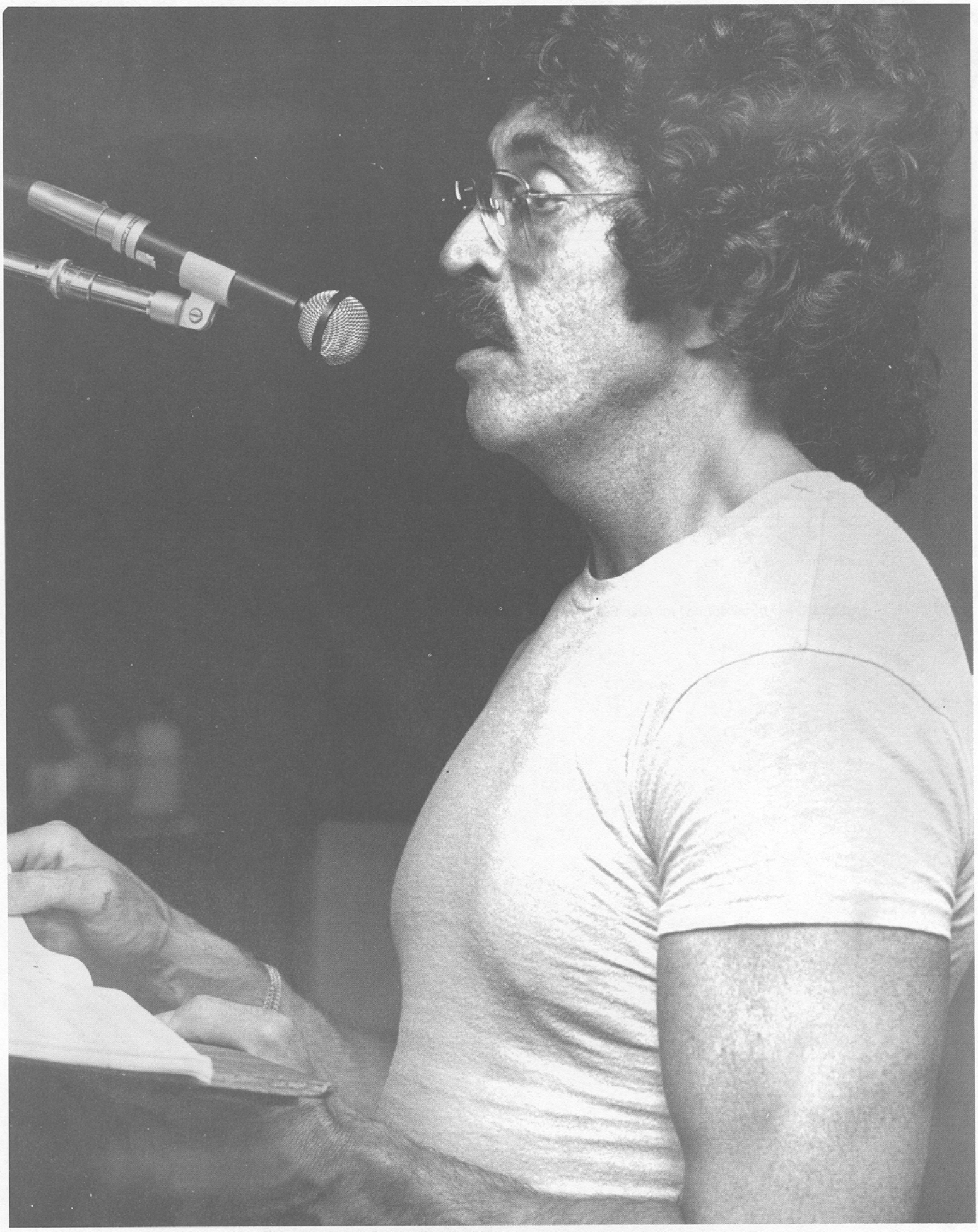



Db13(#11) may be substituted for Abmi(ma7) in letters A and C.

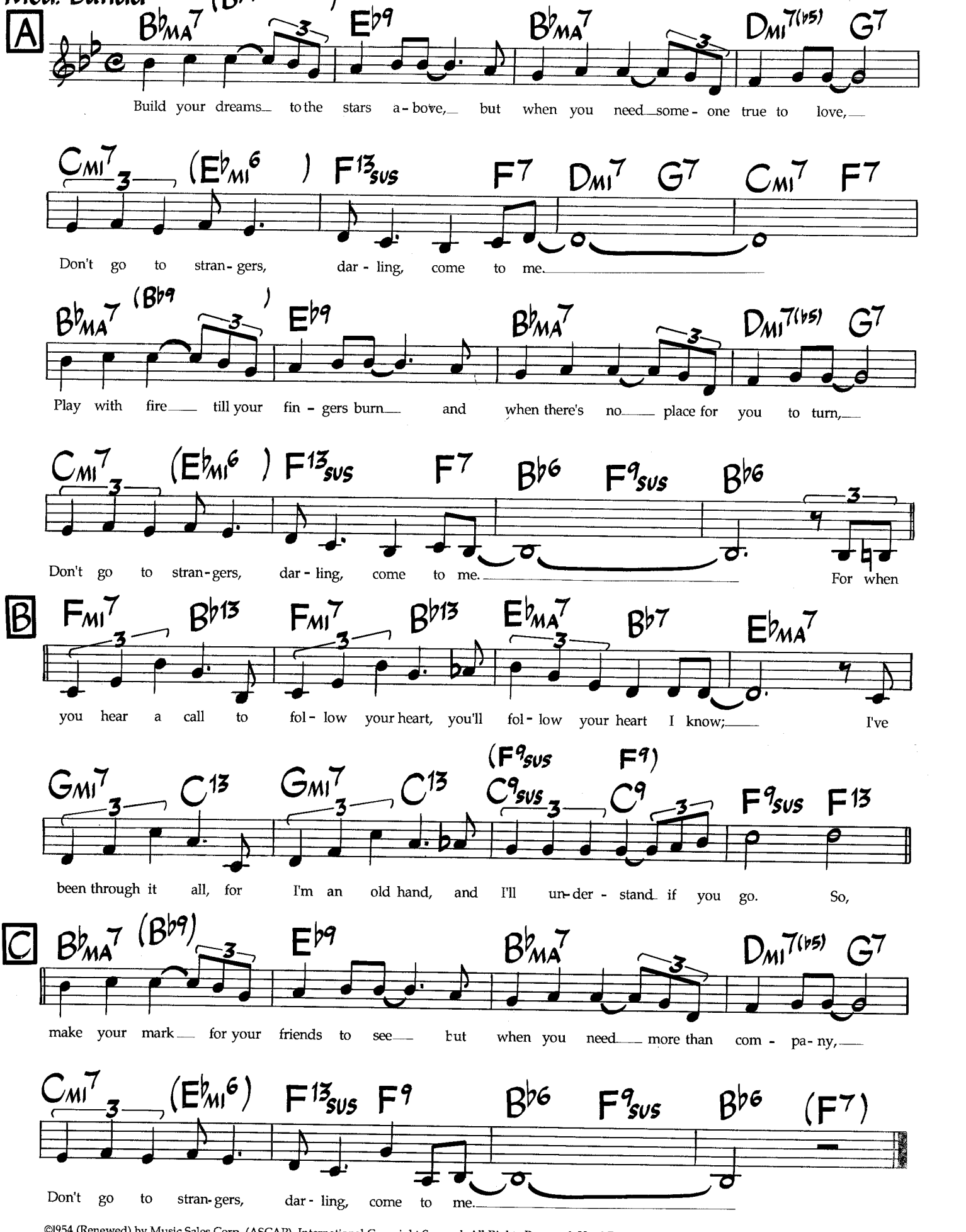


MARK MURPHY

Photo by Tom Copi ©1982

# Don't Go To Strangers

Music by Arthur Kent
and Dave Mason
Lyric by Redd Evans

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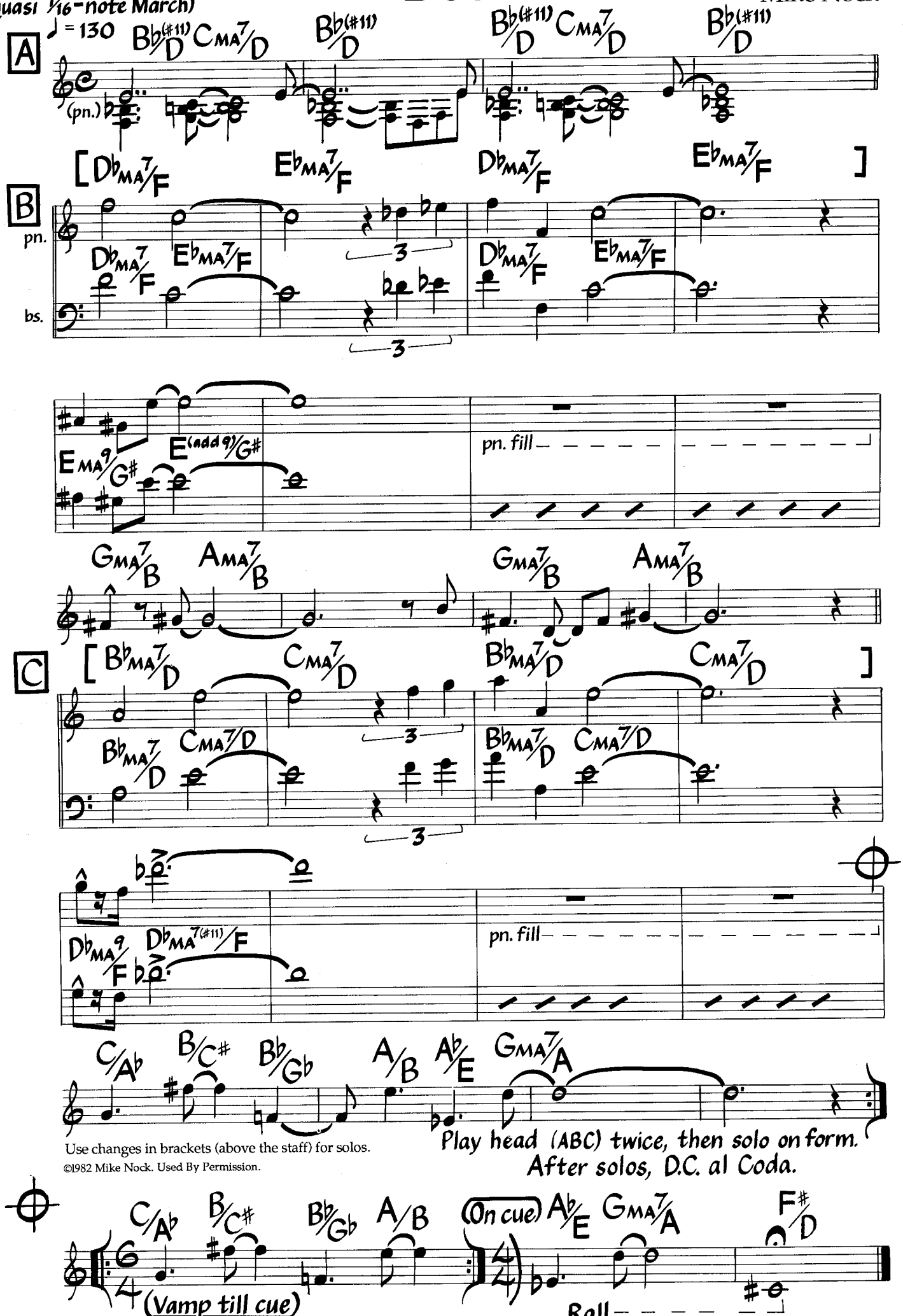
# Doors

Mike Nock

Med. Straight 1/8's
(quasi 1/16-note March)
♩ = 130




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

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

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

Letter A may be played as B♭(♯11)/D throughout for solos.

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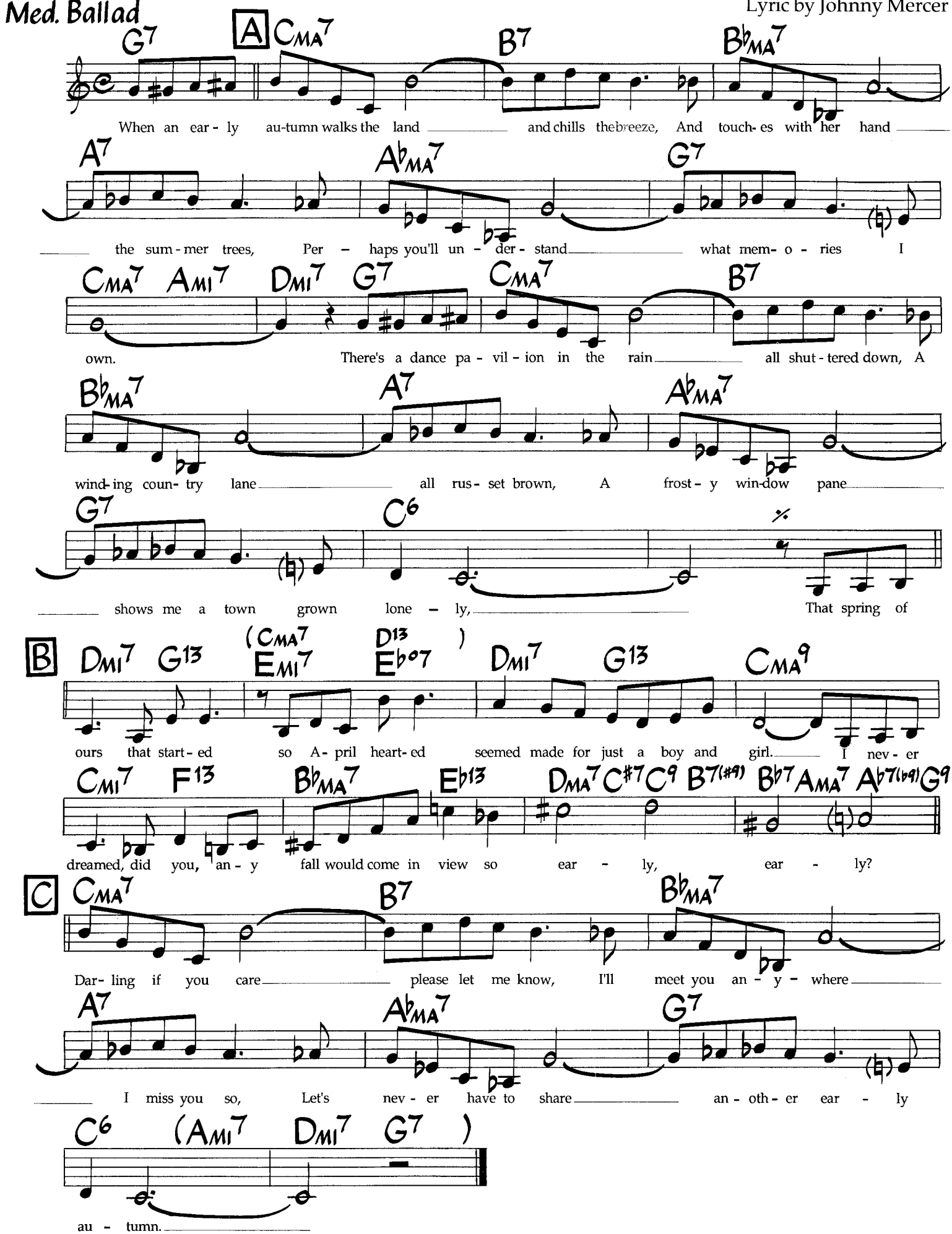
# Early Autumn

Music by Ralph Burns
& Woody Herman
Lyric by Johnny Mercer

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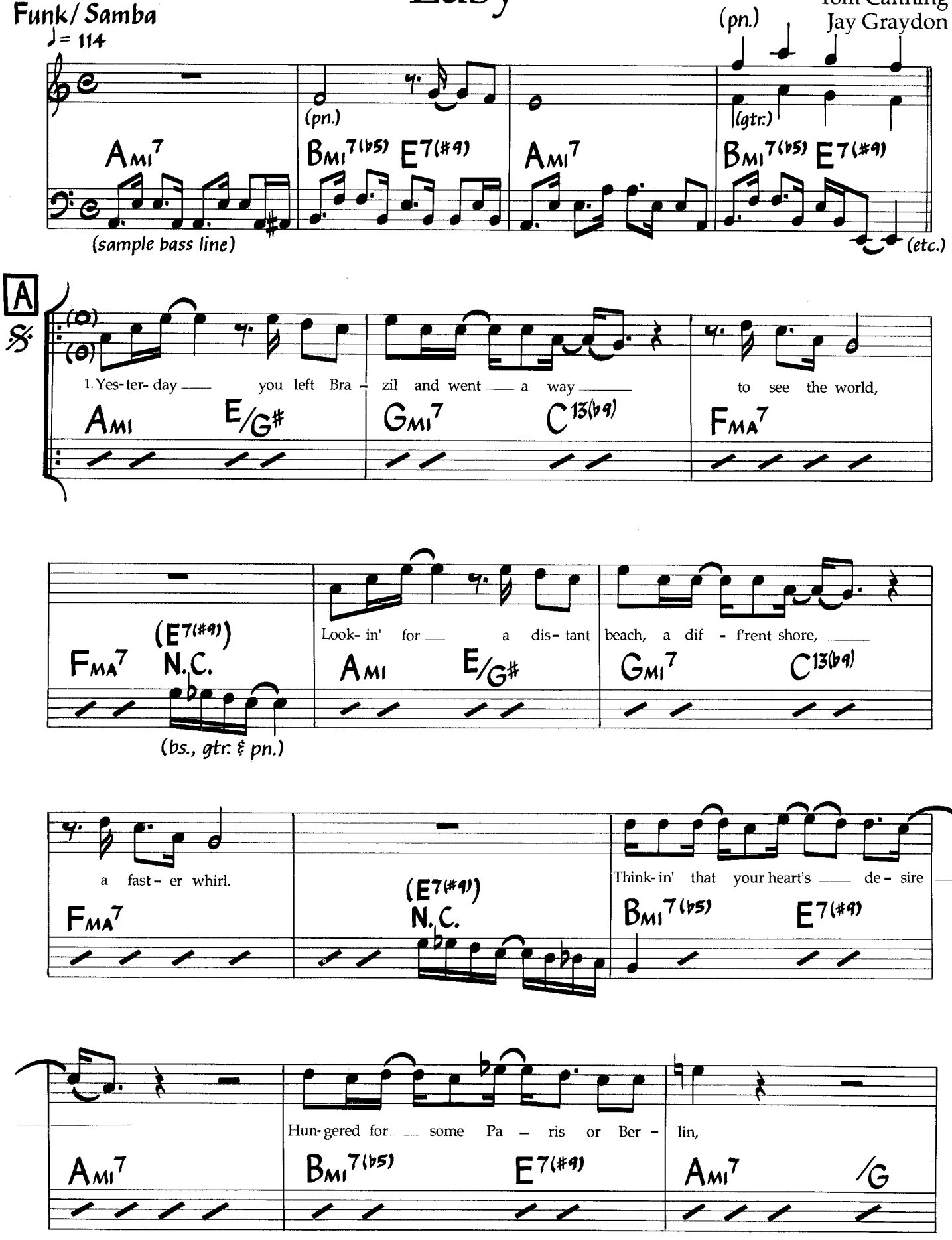
# Easy

Al Jarreau
Tom Canning
Jay Graydon

Medium
Funk/ Samba
♩= 114

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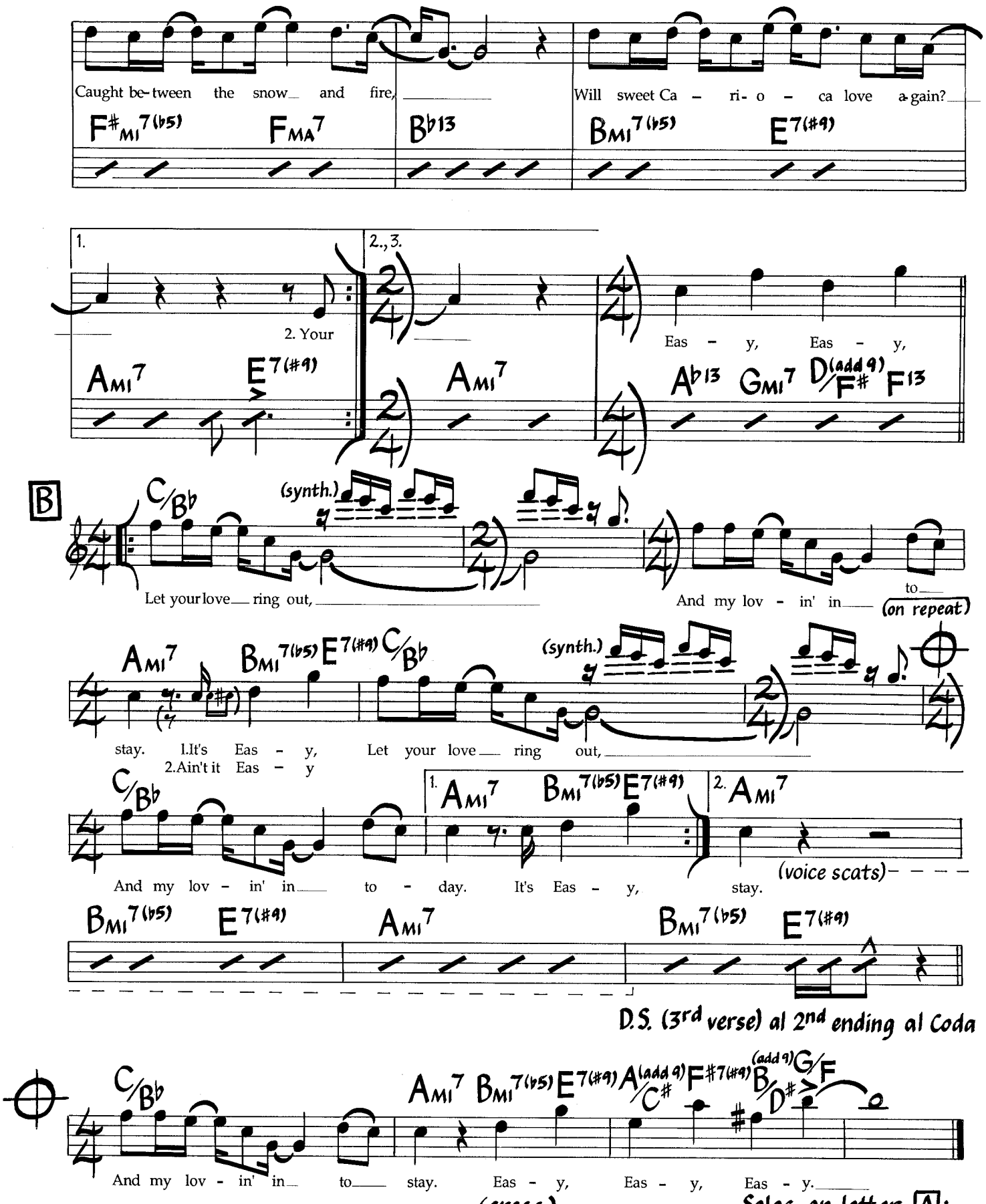


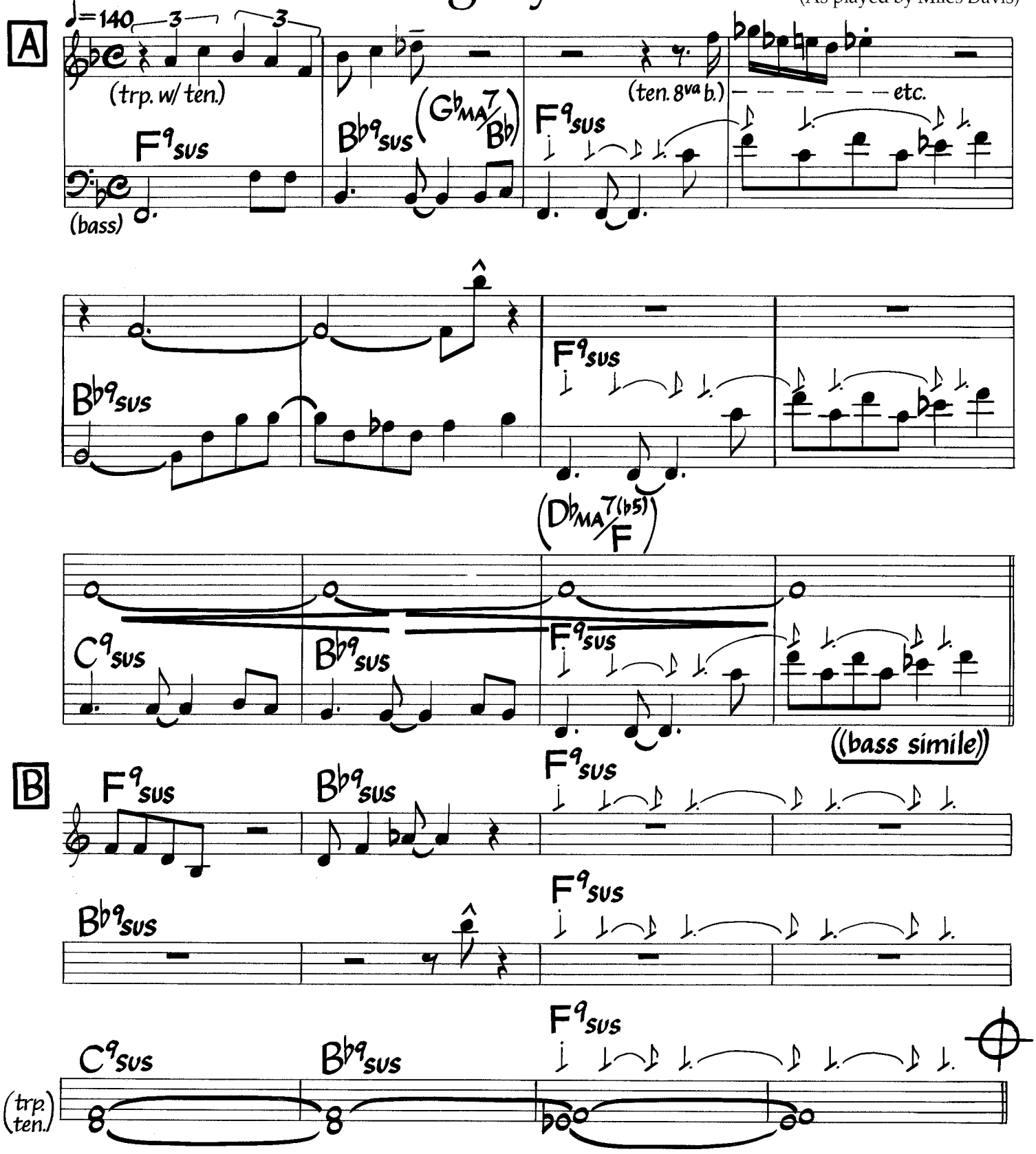

2nd VERSE
Your superman gonna do the super--best he can
To free the pearl.
Giving you the superness that he can do.
Believe me, girl.
That everyday your need is higher.
But love is not Chicago or L.A.
Home is where the heart's on fire
And where that restless snowbird melts away.

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

# Eighty One

Ron Carter
(As played by Miles Davis)

Med. Latin/Rock

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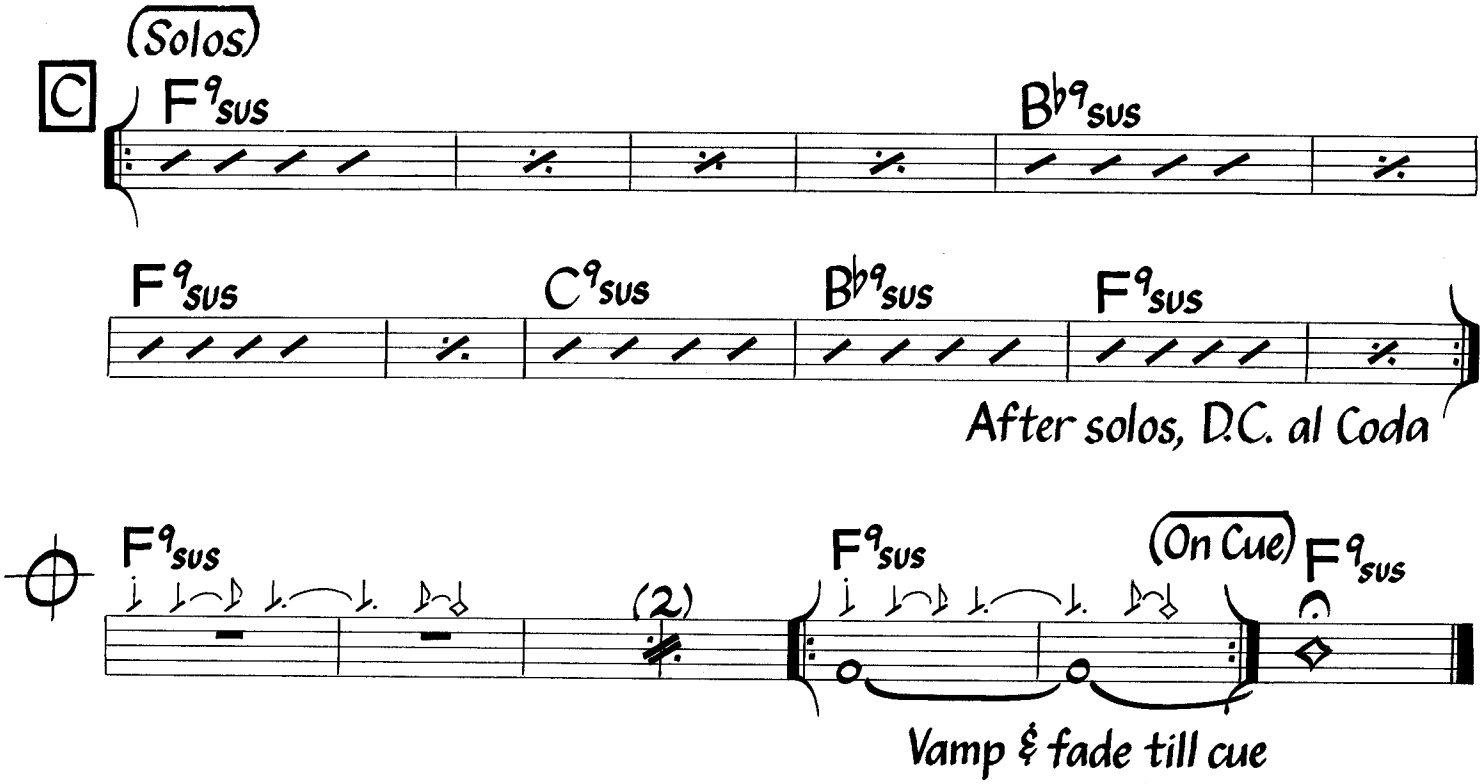




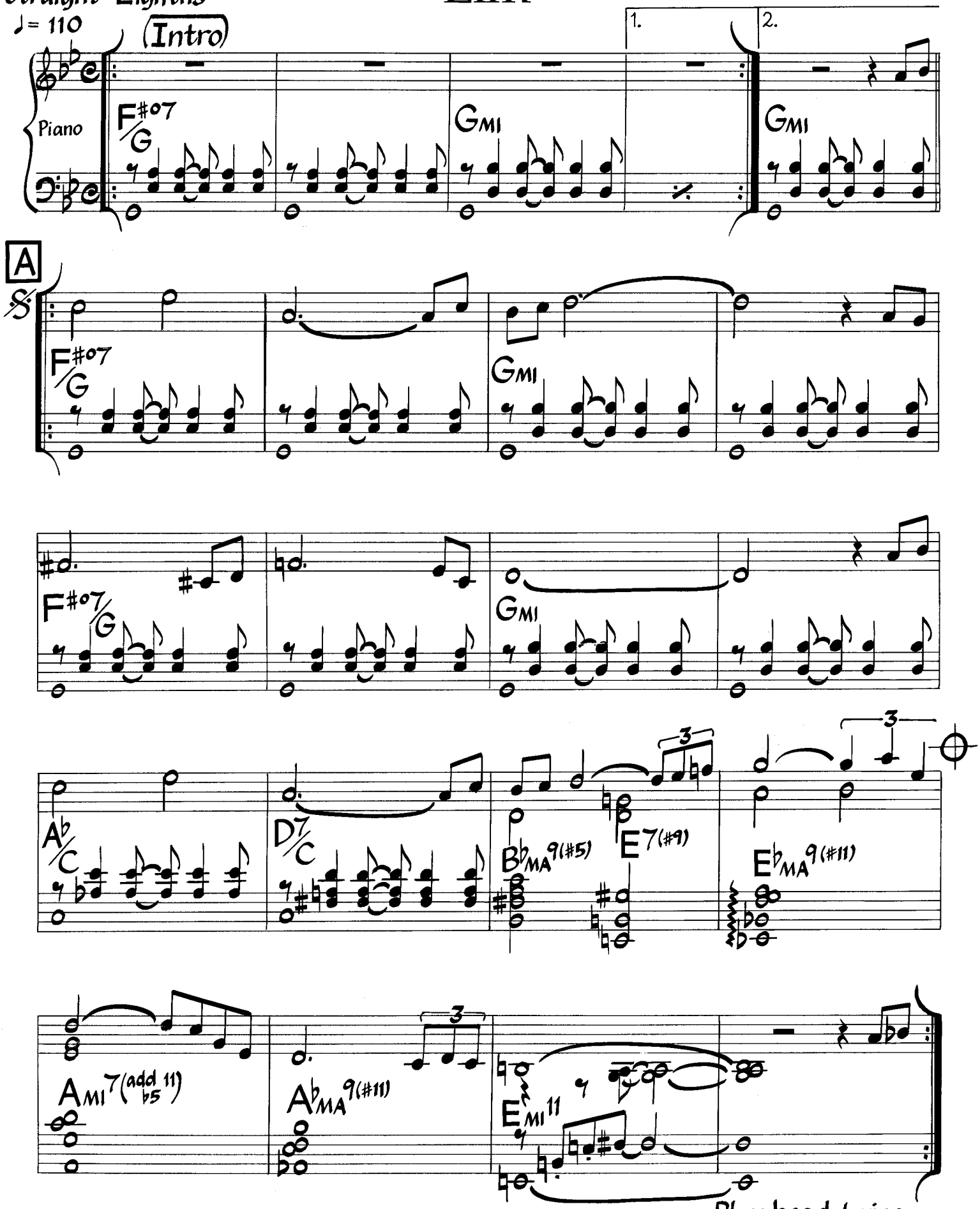


Bass line is played with great variation (especially for solos). Each solo progresses from Latin to swing feel. 'Sus' chords are sometimes played as dominant 9th chords (with 3rd). Chords in parentheses are optional. Chord rhythms suggested only.

Med.- Slow
Straight-Eighths
♩= 110

# Elm

Richie Beirach

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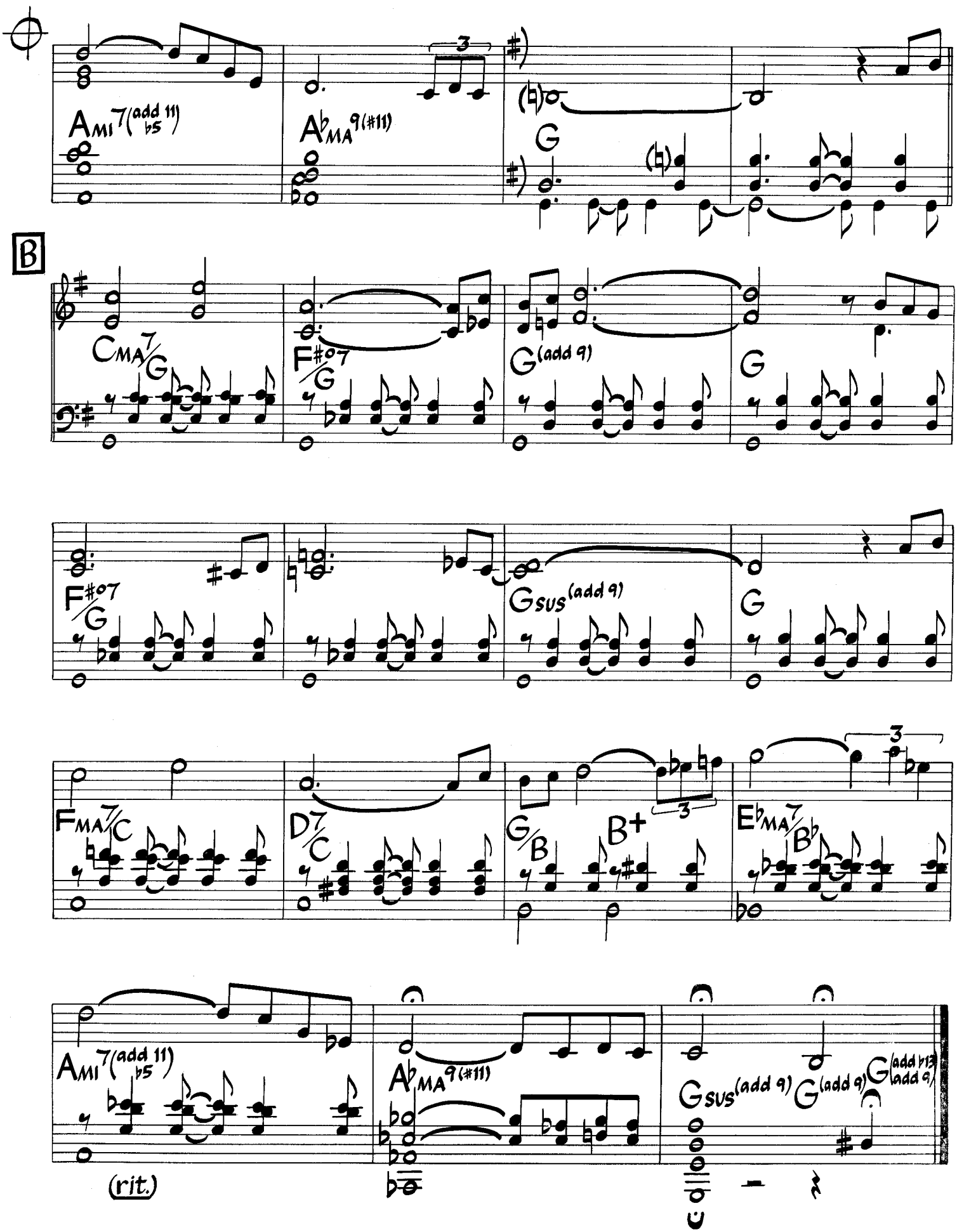
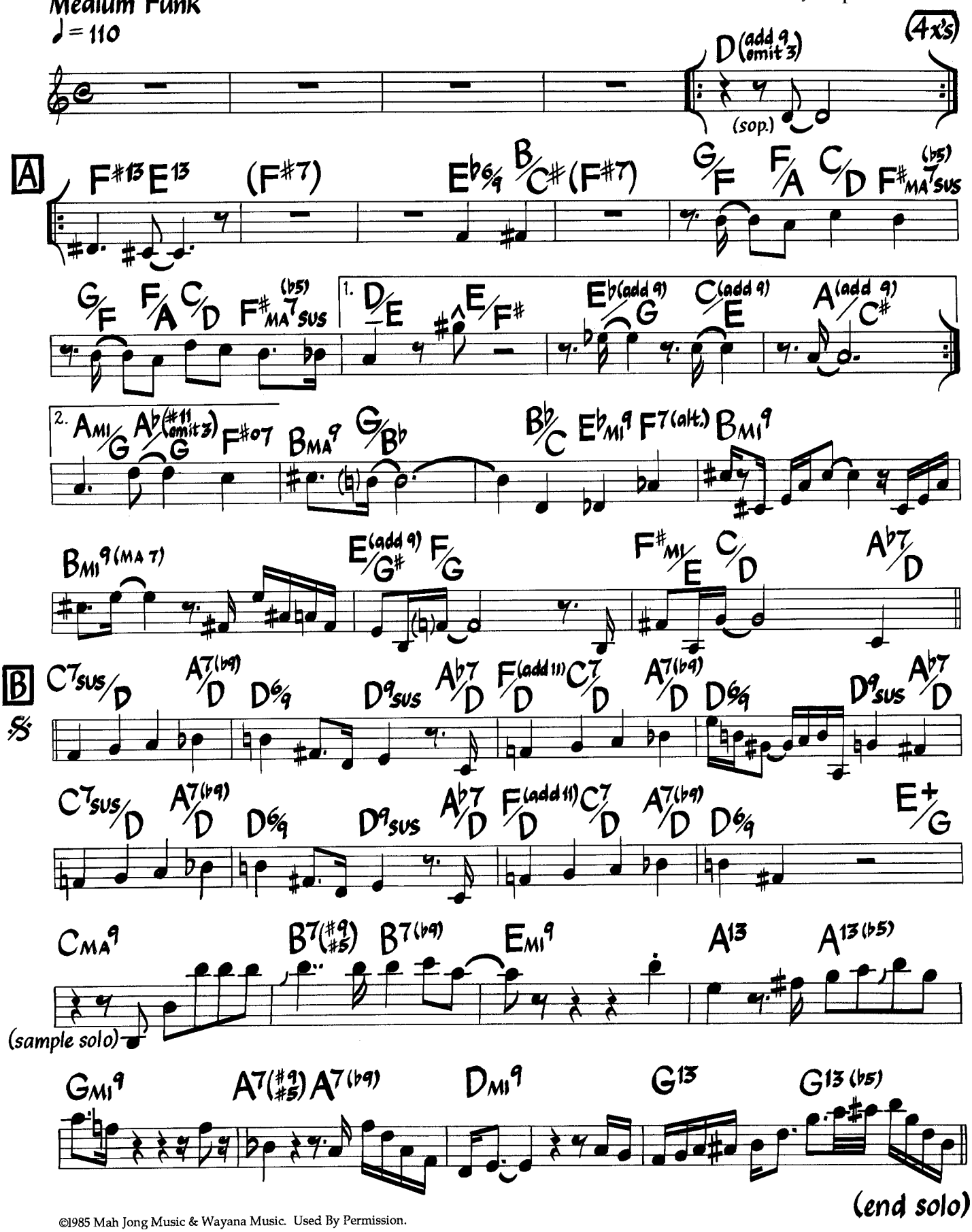

B
AMI7(add 11 b5)
A♭MA9(#11)
G
CMA7/G
F#o7/G
G(add 9)
G
F#o7/G
GSUS(add 9)
G
FMA7/C
D7/C
G/B
B+
E♭MA7/B♭
AMI7(add 11 b5)
A♭MA9(#11)
GSUS(add 9)
G(add 9)
G(add b13 add 9)
(rit.)

# Endangered Species

Wayne Shorter
Joseph Vitarelli

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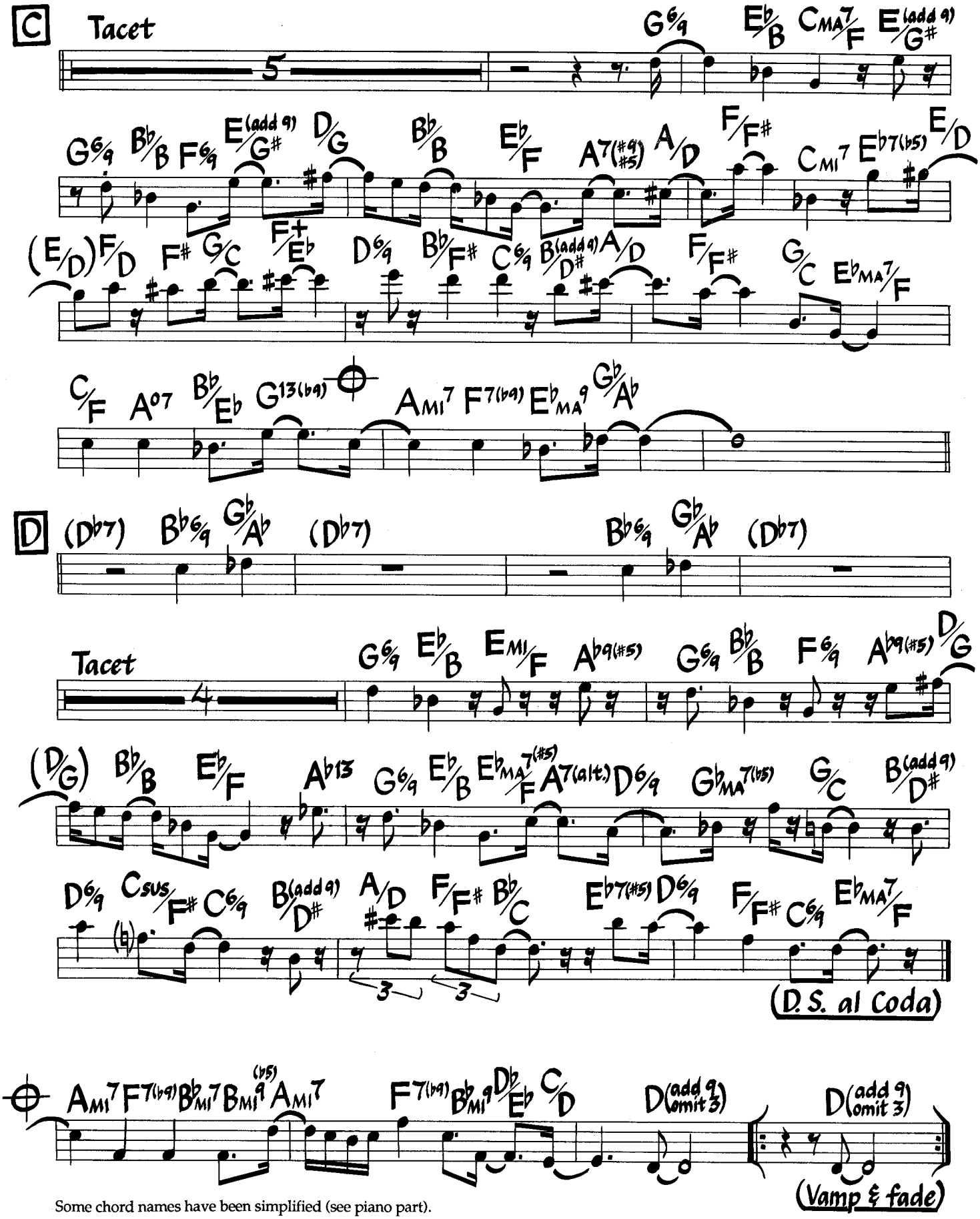
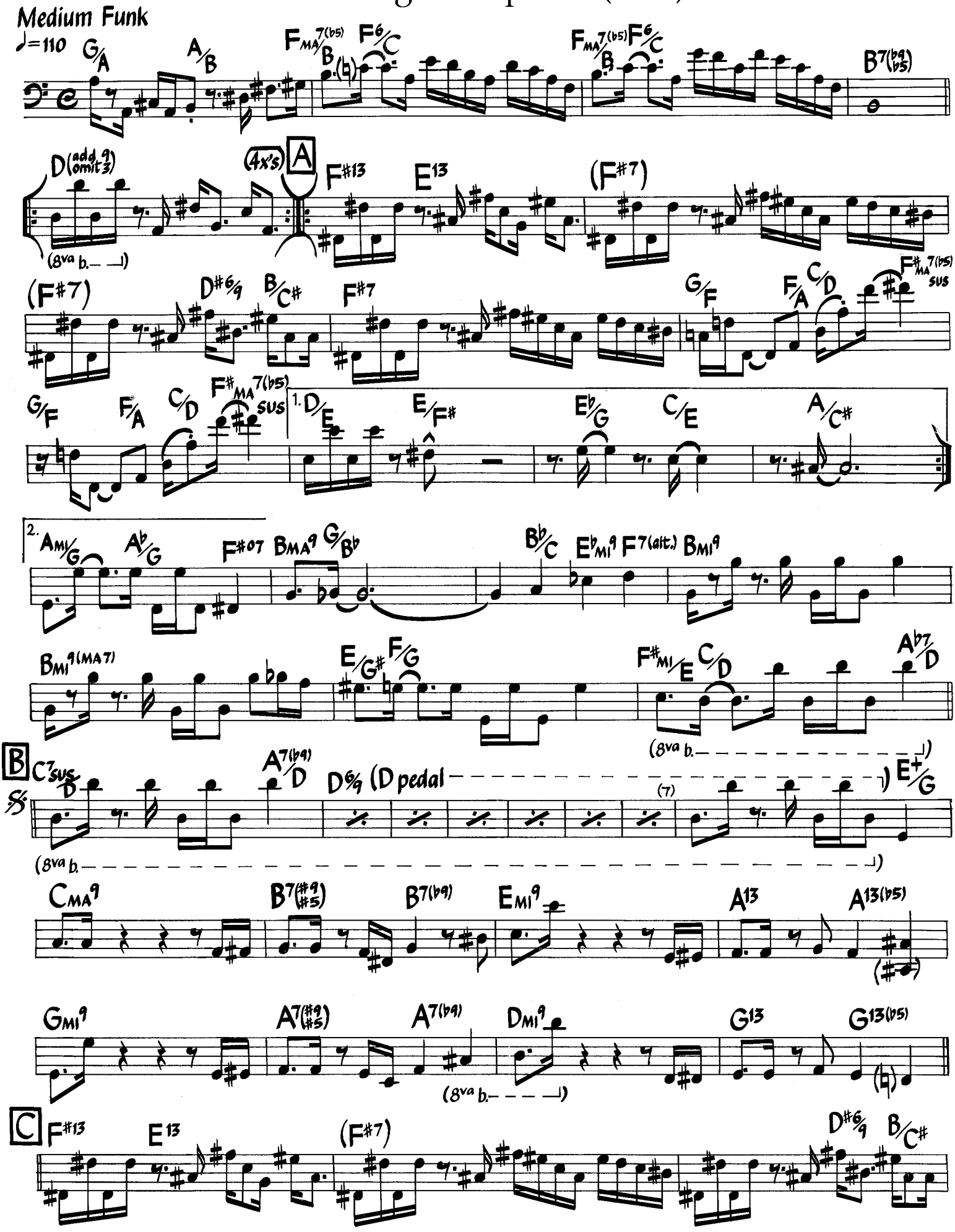
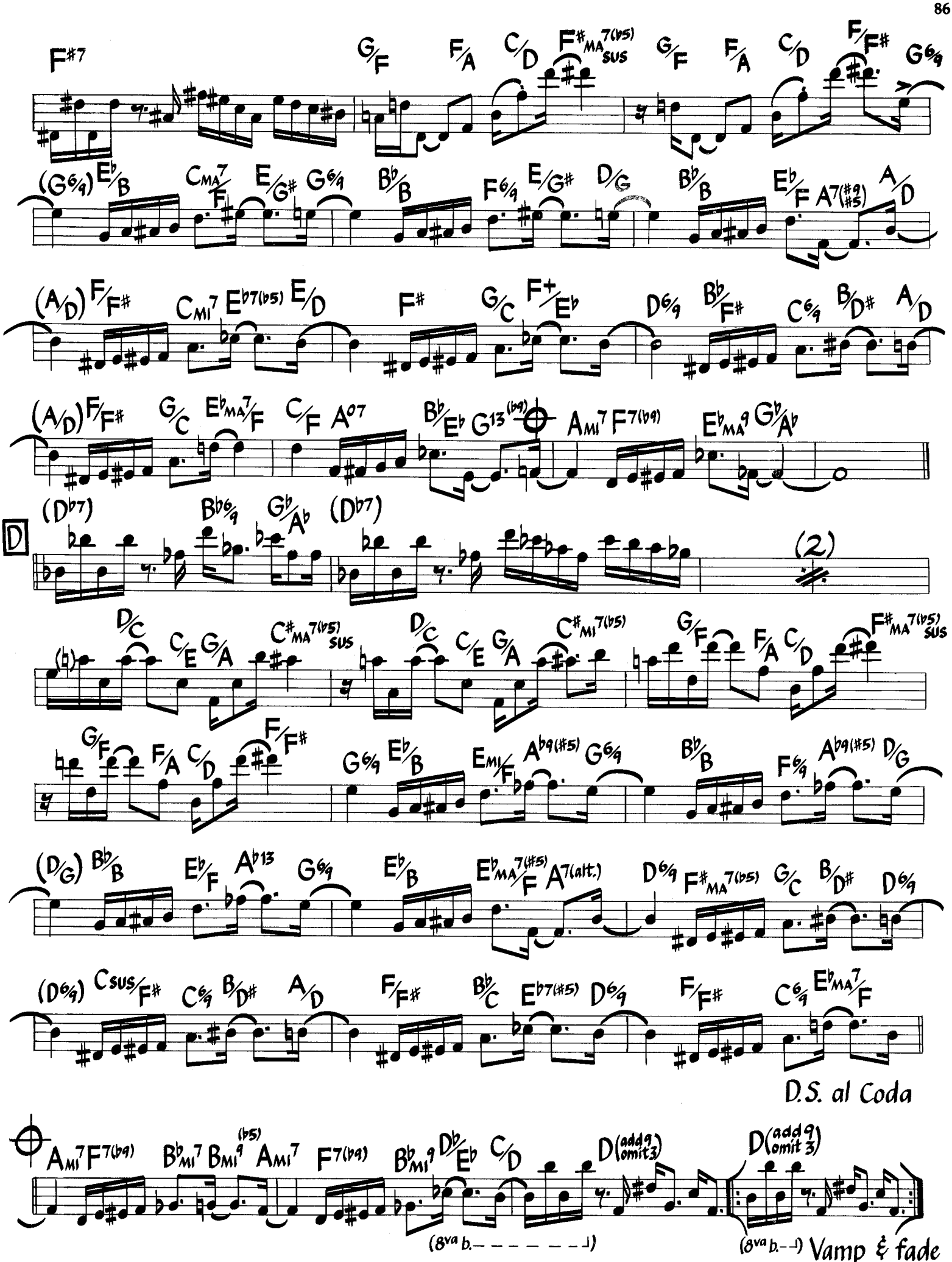



Some chord names have been simplified (see piano part).

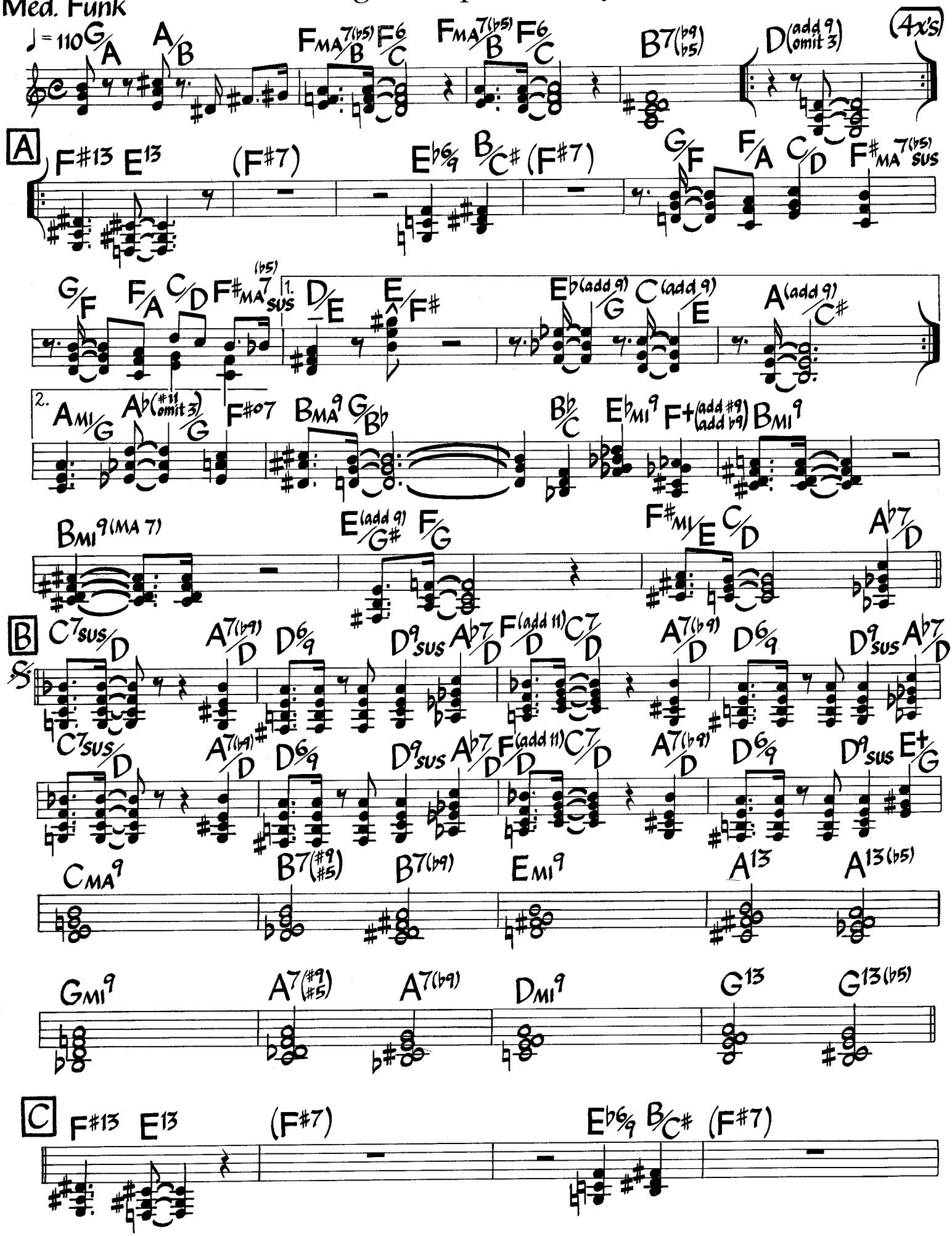
# Endangered Species (Bass)






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

# Endangered Species (Keyboard)



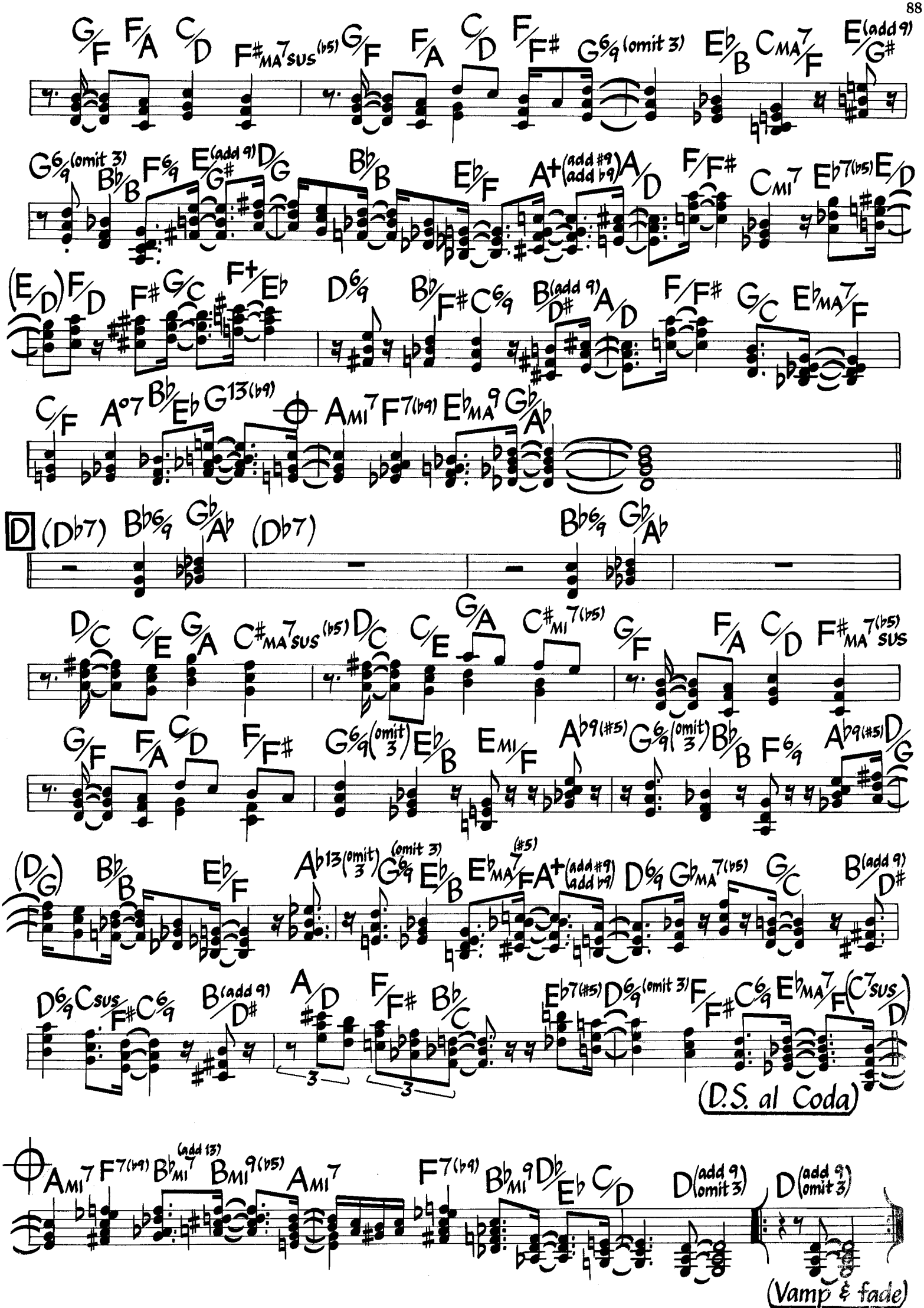

G/F F/A C/D F#MA7SUS(b5) G/F F/A C/D F/F# G6/9(omit 3) Eb/B CMA7/F E(add 9)/G#
G6/9(omit 3) Bb/B F6/9 E(add 9)/G# D/G Bb/B Eb/F A+(add #9)(add b9)/A D/F F/F# CMI7 Eb7(b5)/D E
(E/D)F/D F#/G C/F#+ Eb/D D6/9 Bb/F#C6/9 B(add 9)/D#A/D F/F# G/C EbMA7/F
C/F A°7 Bb/Eb G13(b9) AMI7 F7(b9) EbMA9 Gb/Ab
D (Db7) Bb6/9 Gb/Ab (Db7) Bb6/9 Gb/Ab
D/C C/E G/A C#MA7SUS(b5) D/C C/E G/A C#MI7(b5) G/F F/A C/D F#MA7(b5)SUS
G/F F/A C/D F/F# G6/9(omit 3) Eb/B EMI/F Ab9(#5) G6/9(omit 3) Bb/B F6/9 Ab9(#5) D/G
(D/G) Bb/B Eb/F Ab13(omit 3) G6/9(omit 3) Eb/B EbMA7(#5) FA+(add #9)(add b9) D6/9 GbMA7(b5) G/C B(add 9)/D#
D6/9 Csus F#/C6/9 B(add 9)/D# A/D F/F# Bb/C Eb7(#5) D6/9(omit 3) F/F# C6/9 EbMA7/F (C7sus/D)
(D.S. al Coda)
AMI7 F7(b9) Bb(add 13)MI7 BMI9(b5) AMI7 F7(b9) BbMI9 Db/Eb C/D D(add 9)(omit 3) D(add 9)(omit 3)
(Vamp & fade)



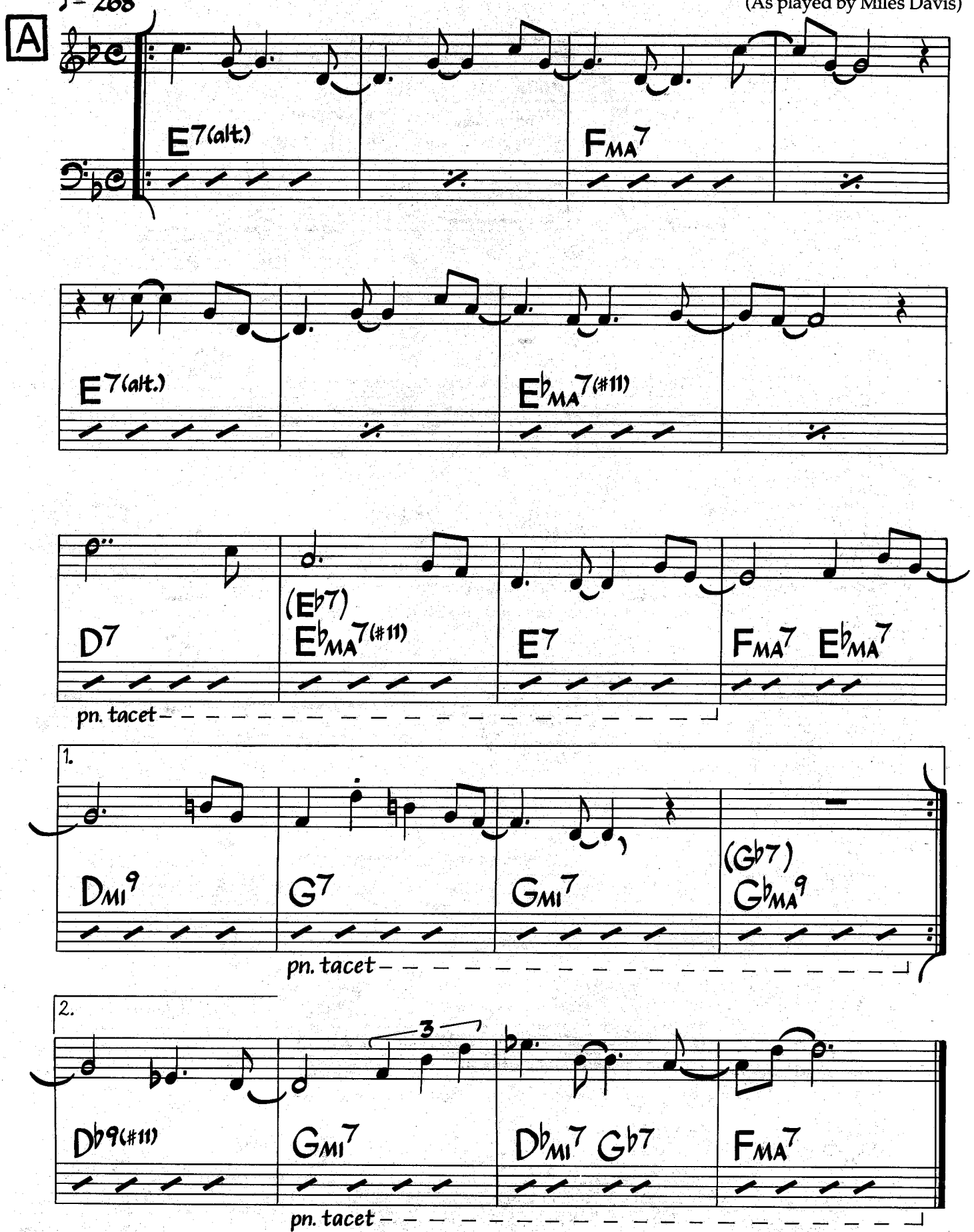
Photo by Jim Marshall ©1988

WAYNE SHORTER

# E.S.P.

Wayne Shorter
(As played by Miles Davis)

Fast Swing
♩ = 268




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

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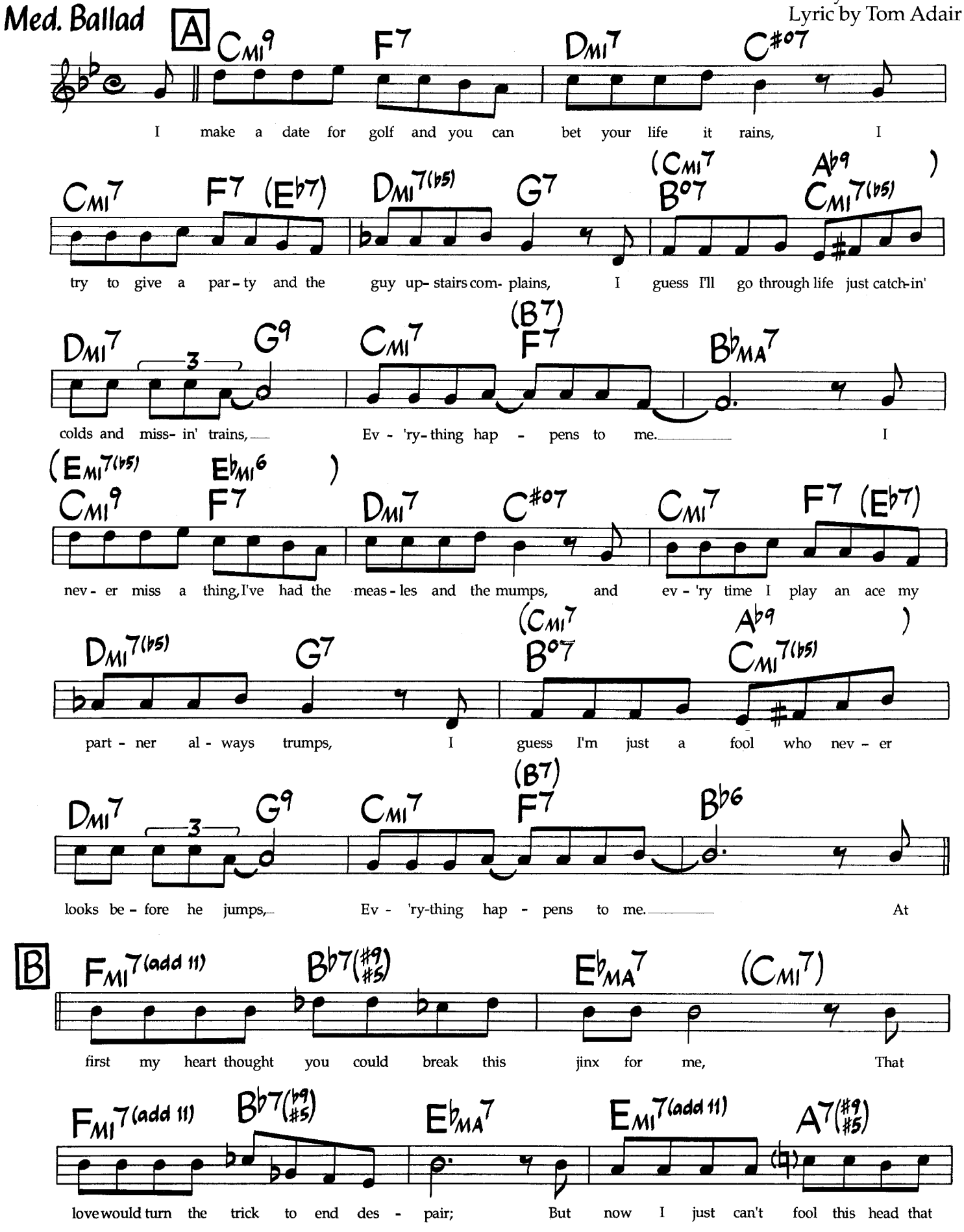
# Everything Happens To Me

Music by Matt Dennis
Lyric by Tom Adair

Med. Ballad

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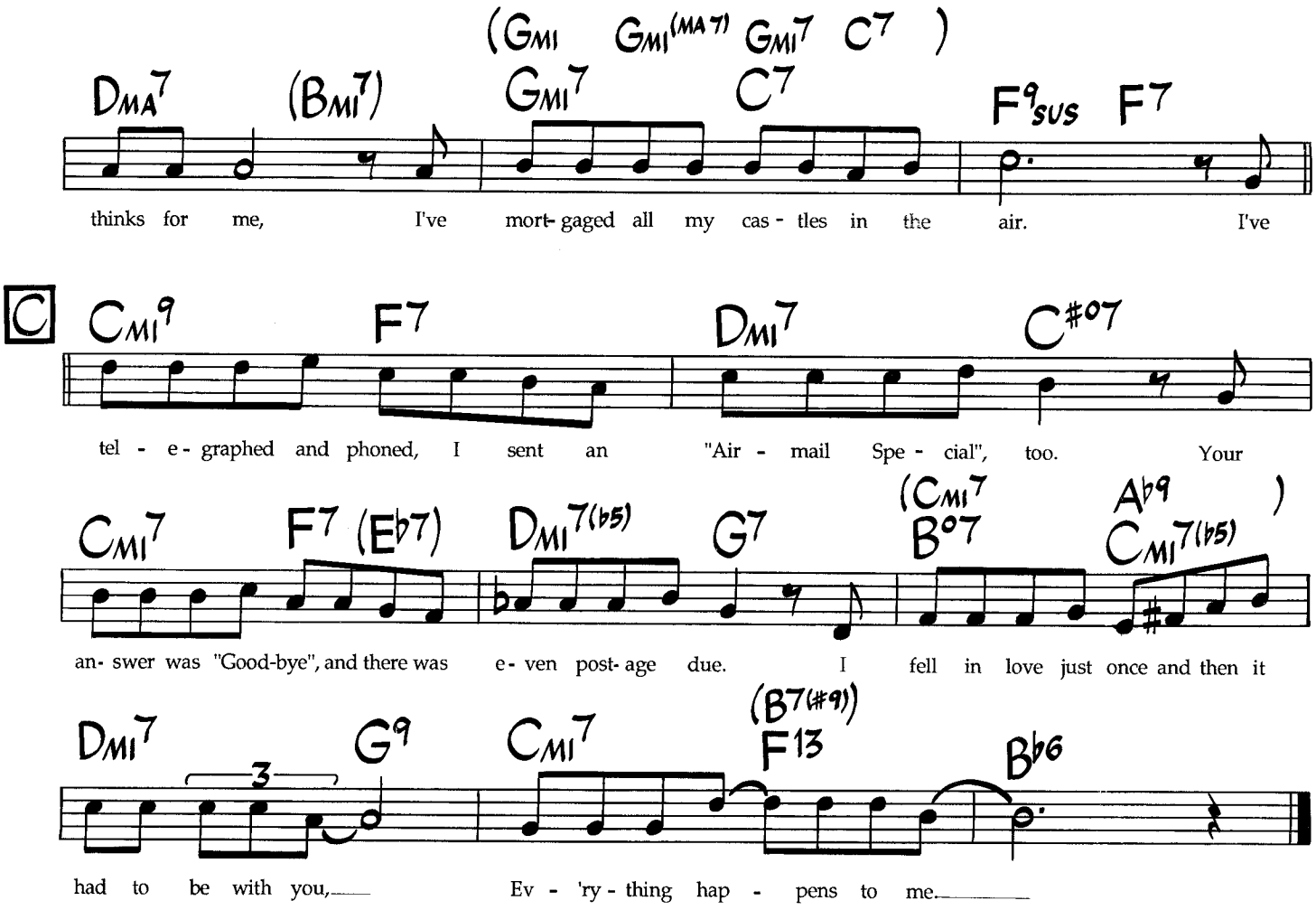
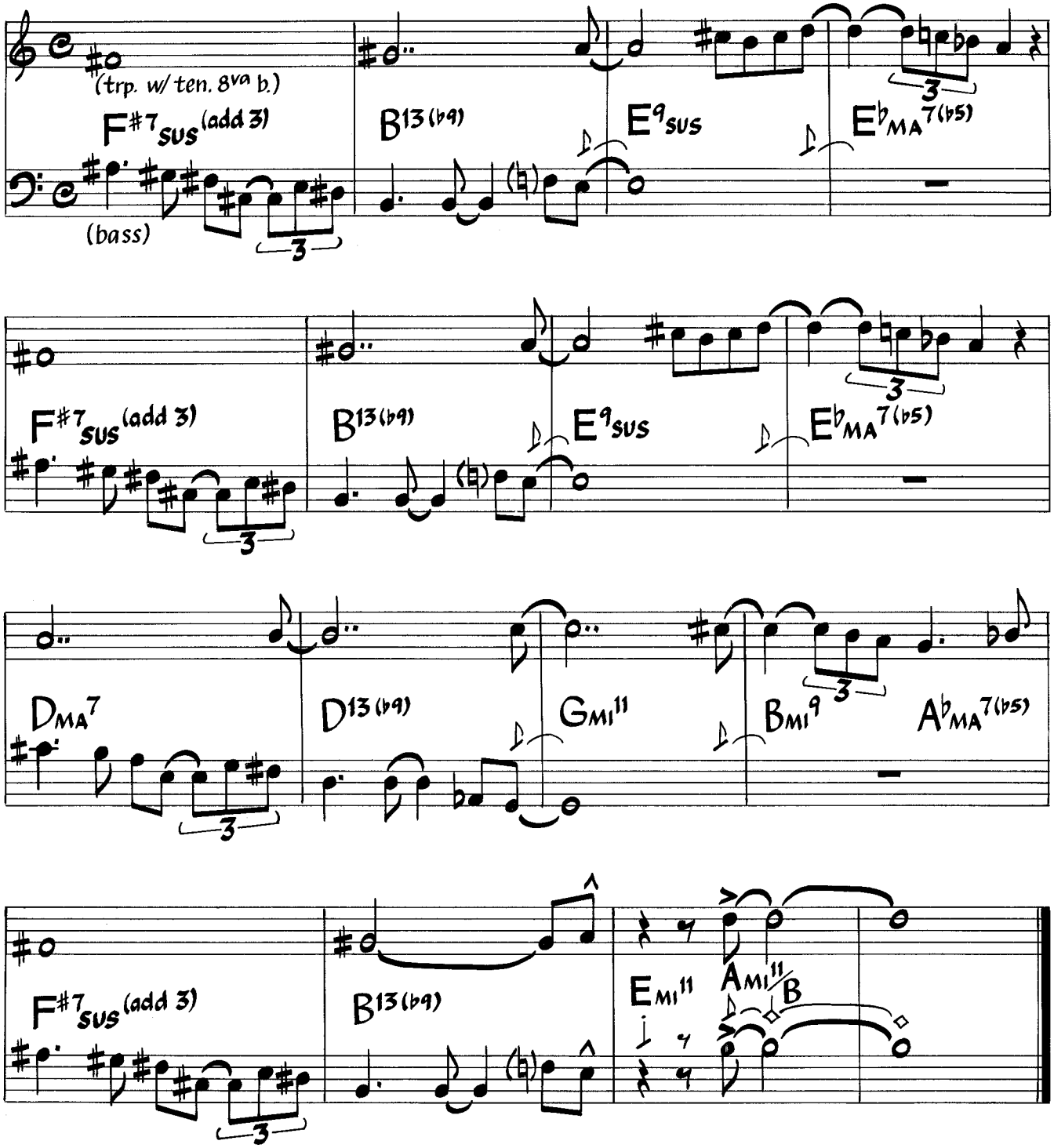

(GMI GMI(MA7) GMI7 C7 )
DMA7 (BMI7) GMI7 C7 F9SUS F7
thinks for me, I've mort- gaged all my cas - tles in the air. I've
C
CMI9 F7 DMI7 C#07
tel - e - graphed and phoned, I sent an "Air - mail Spe - cial", too. Your
CMI7 F7 (Eb7) DMI7(b5) G7 (CMI7 B07 Ab9 CMI7(b5) )
an- swer was "Good-bye", and there was e- ven post- age due. I fell in love just once and then it
DMI7 3 G9 CMI7 (B7(#9)) F13 Bb6
had to be with you, Ev - 'ry - thing hap - pens to me.

# Fall

*Medium Ballad*
*(with triplet undercurrent)*
♩ = 82

Wayne Shorter
(As played by Miles Davis)




Bass has melody; it is played with great variation. Treble line continues underneath solos.

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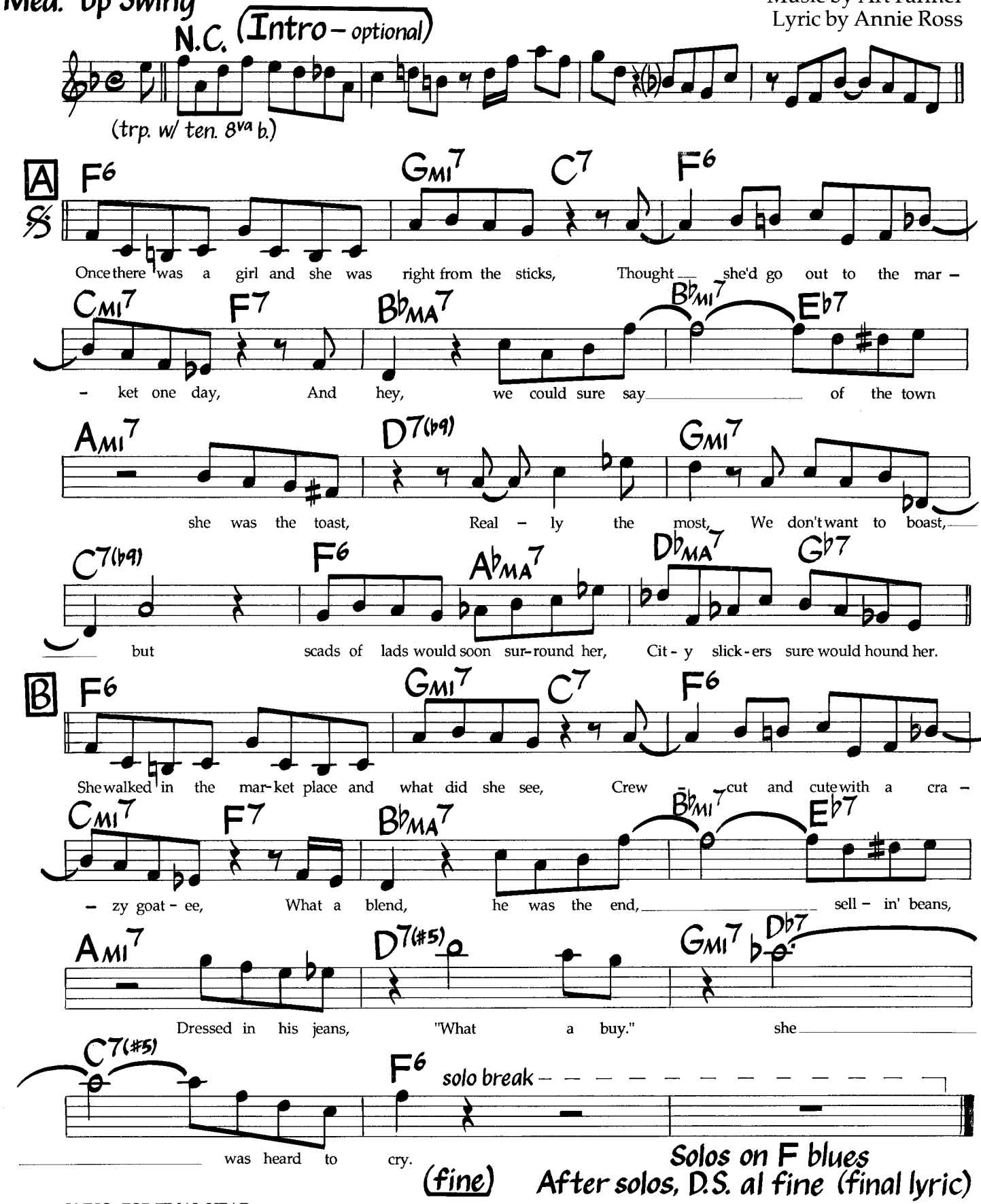
# Farmer's Market

Med.-Up Swing

Music by Art Farmer
Lyric by Annie Ross




LYRIC FOR FINAL HEAD
Once there was a drummer who was straight from New York,
Tourin' the country with Wardell Gray
And hey, we could sure say of the drums, he was the toast,
Really the most, We don't wanna boast, but
All the crazy chicks would hound him, all the swingin' bands would sound him.
Then one day he saw the one that made his head whirl,
He met and married the same little girl,
What a blend, they are the end, they're real cool, house with a pool,
Crazy scenes, blame it on the beans.'

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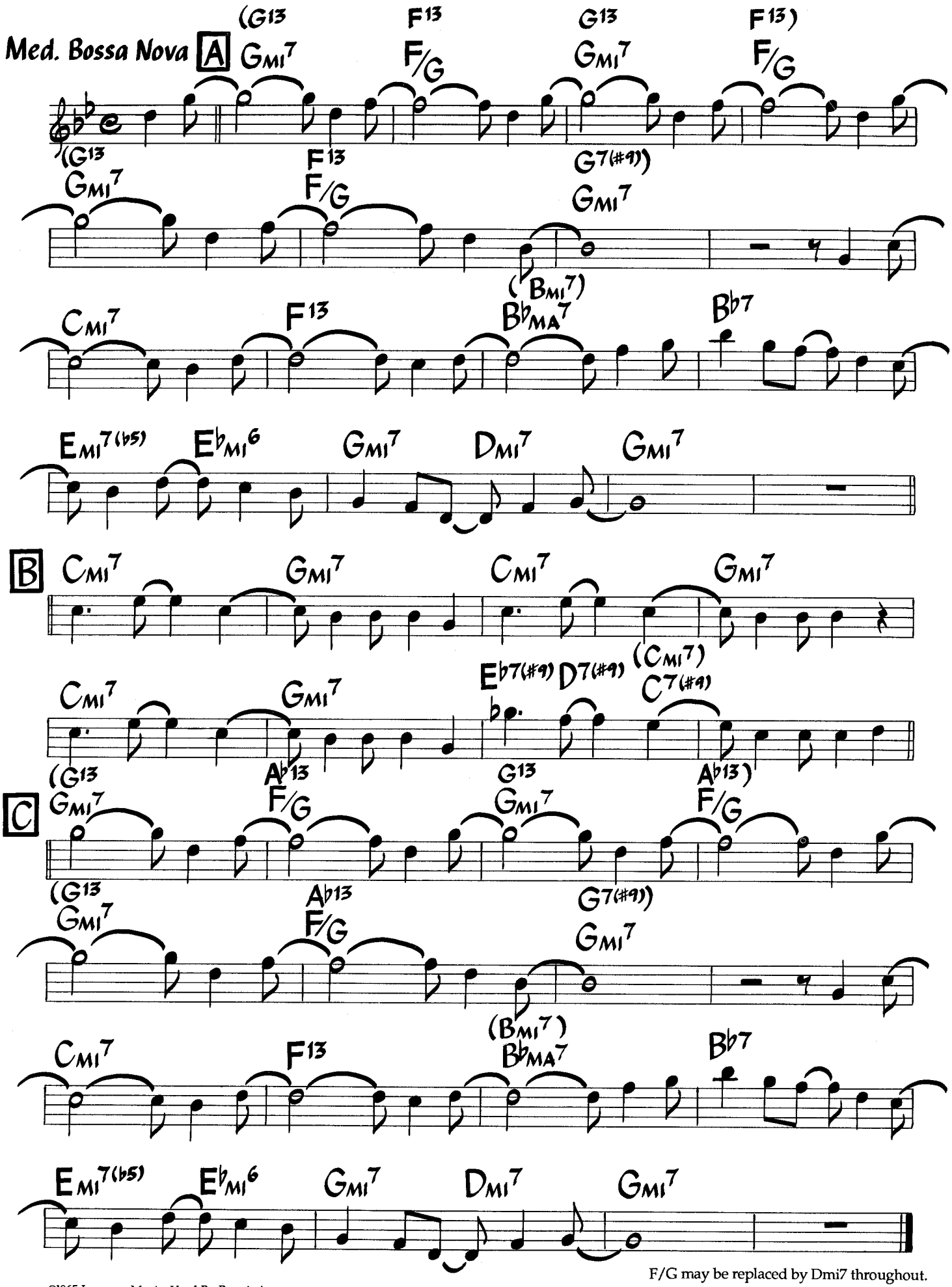
# Favela

Antonio Carlos Jobim




F/G may be replaced by Dmi7 throughout.

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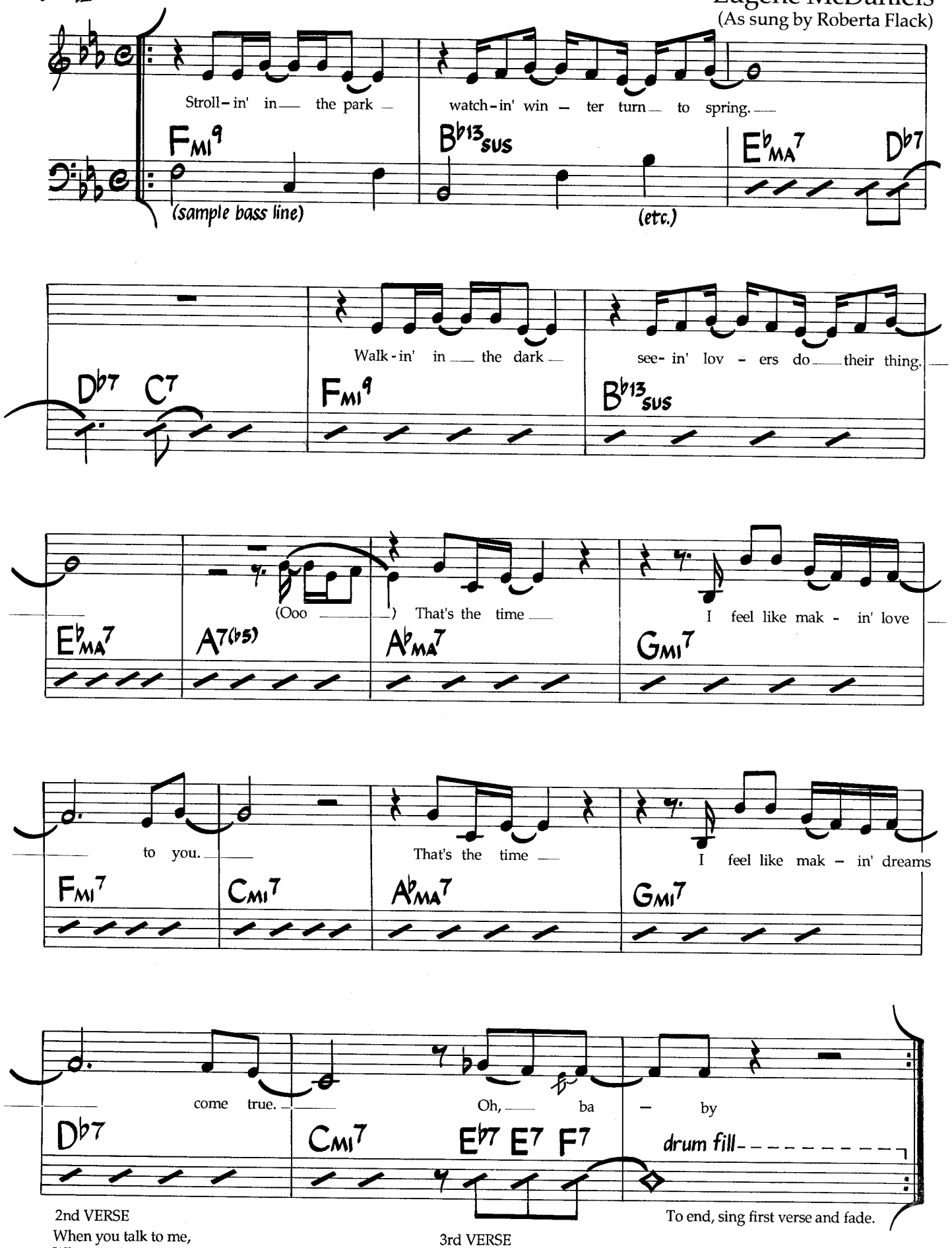
# Feel Like Makin' Love

Medium Latin/Rock
♩= 92

Eugene McDaniels
(As sung by Roberta Flack)




2nd VERSE
When you talk to me,
When you're moanin' sweet and low.
When you're touchin' me,
And my feelings start to show. That's the time.....(etc.)

3rd VERSE
In a restaurant, holding hands by candlelight.
When I'm touchin' you, wanting you with all my might.
That's the time...(etc.)

To end, sing first verse and fade.

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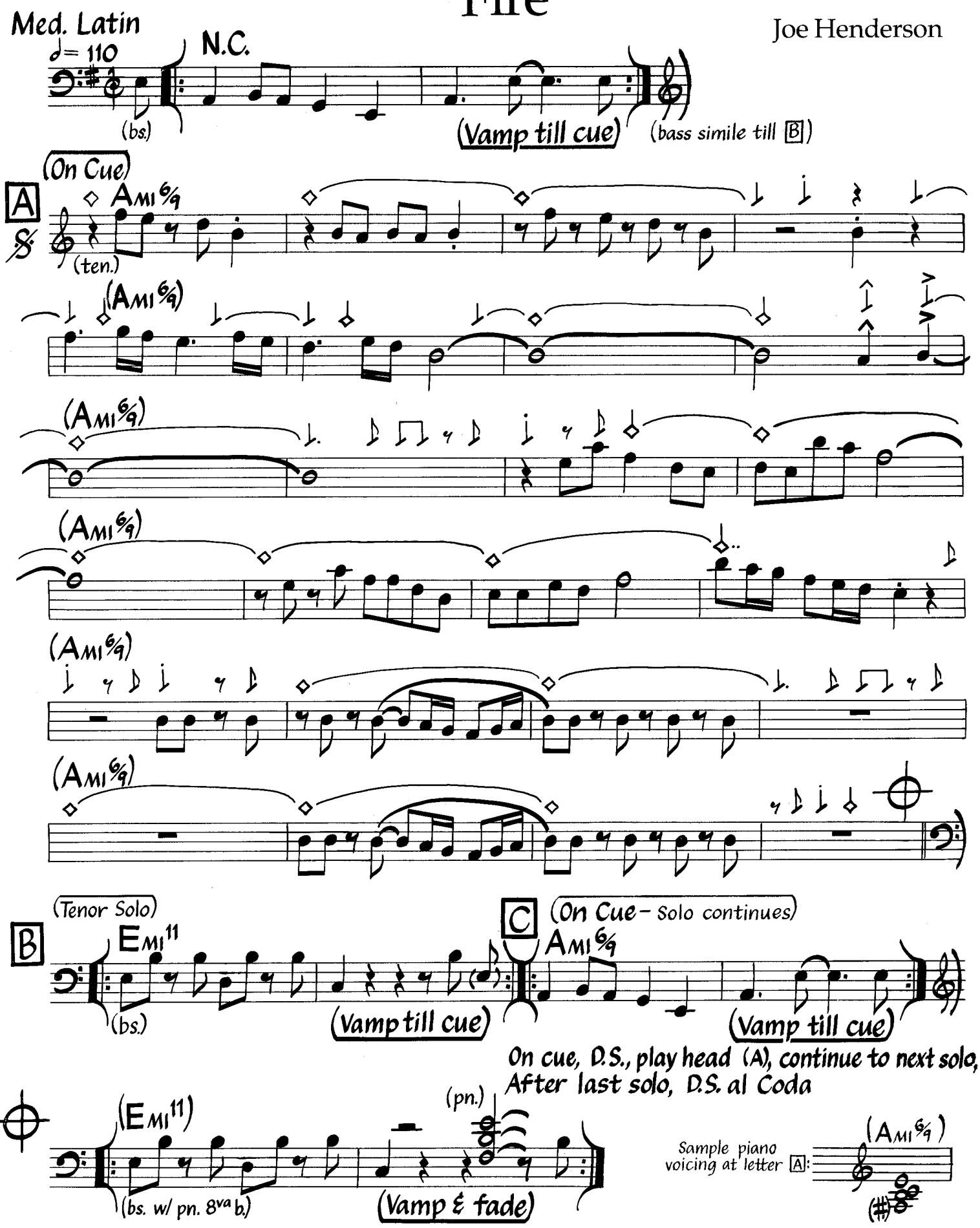
# Fire

Joe Henderson




Piano comp figure at letter A is suggested only. Vamp at letter B is long, vamp at letter C much shorter.
Tenor sounds one octave lower than written. Melody may be doubled by other instruments.

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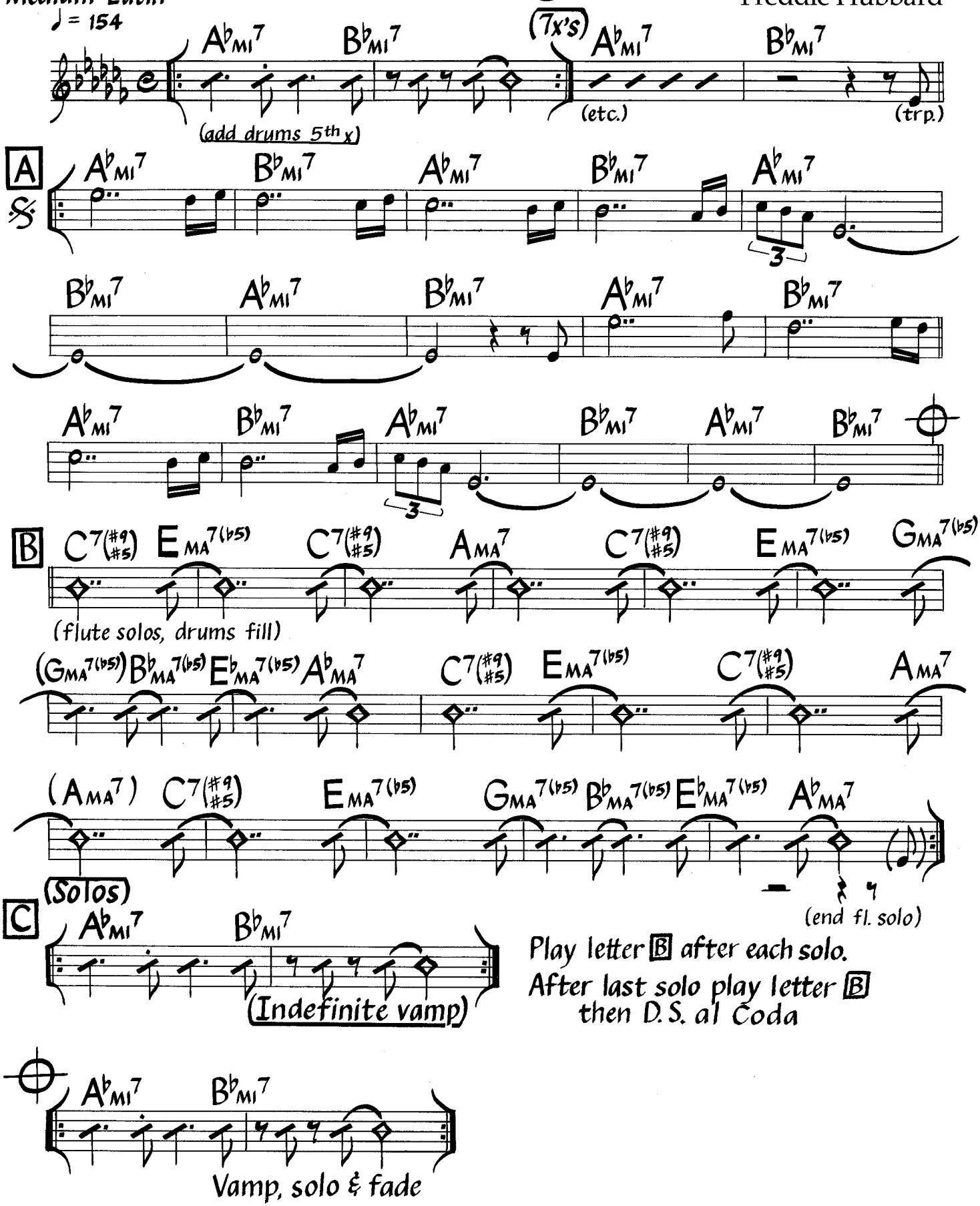
# First Light

Medium Latin

♩ = 154

Freddie Hubbard

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Medium-Up Funky Latin

♩= 174 (Intro)

# Foolkiller

Mose Allison

E♭7 A♭7

(piano solo)

E♭7 B♭7 E♭7 1. 2. E♭7

I was

A E♭7

walk- in' down a back street just the oth - er night, I got a fun - ny feel in' that

E♭7

things weren't right, I heard some heav - y foot - steps right be - hind, and I

E♭7 break A7(♭5) A♭7

know it was - n't just in my mind. The fool - kil - ler's com - in',

E♭7 A♭7

get - tin' clos - er ev - 'ry day. Oh, yes the fool - kil - ler's com - in',

A♭7 F7 break B♭7 E♭7 1. E♭7 B♭7

I got to try to make my get - a - way. pn. fill 2.I've been

B 2. E♭7 A♭7 B♭7

(pn. solo)

A♭7 B♭7 E♭7 B♭7

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

E♭7 B♭7 E♭7

pn. fill

Melody varies with each verse. The word 'fool' can be held longer than notated.

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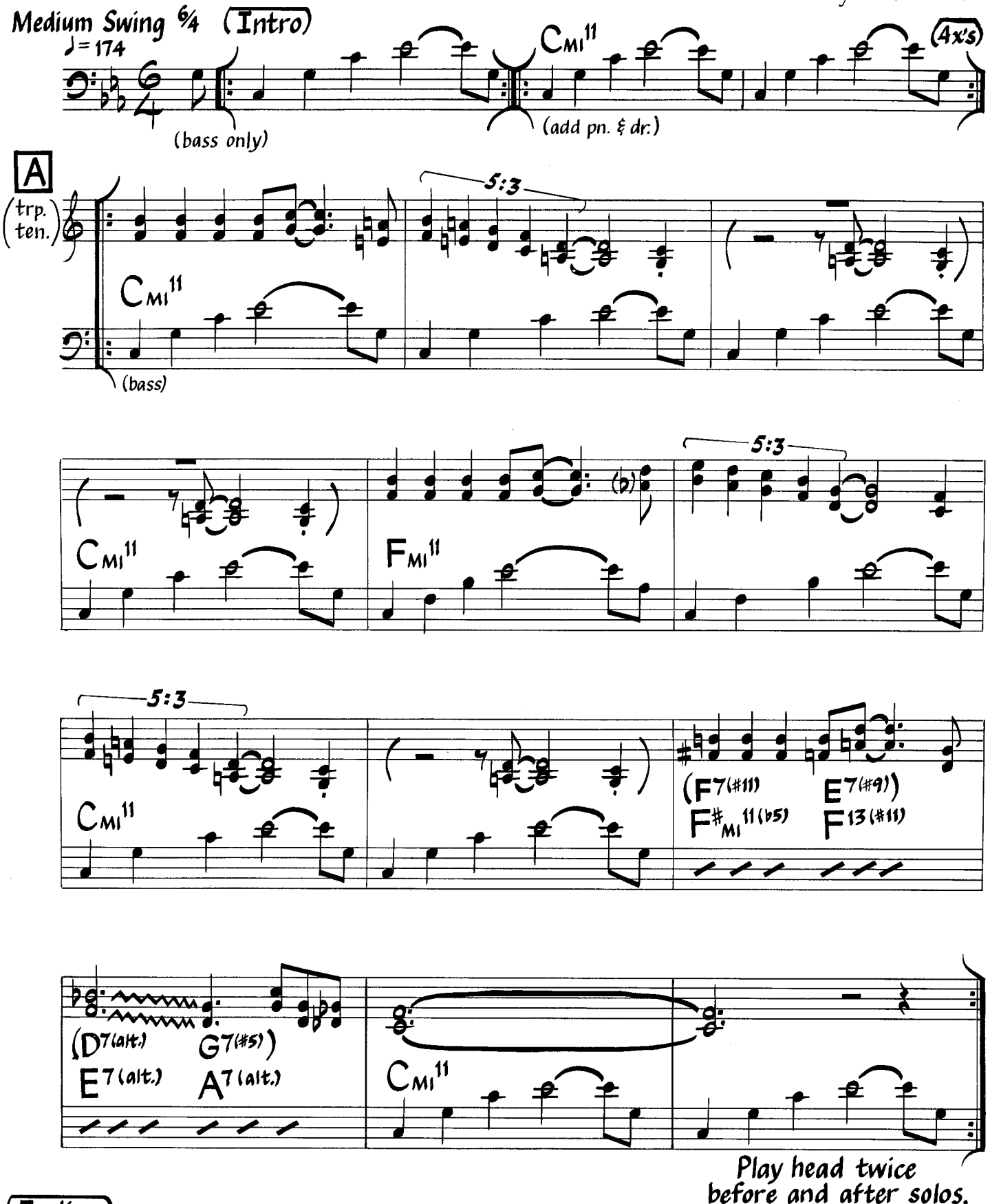
2nd VERSE
(I've been) livin' in this country eight years,
Scrapin' and a scrappin' for that dollar bill.
Eight million people livin' on the make,
Waitin' for that one big break.
The foolkiller's comin', I do believe it's true.
Well, the foolkiller's comin',
I think he's got his eye on me and you.

3RD VERSE
(If you've) never been a fool then you don't have to worry;
You know you have, better get in a hurry.
Just to be on the safe side, get yourself a place to hide.
'Cause the foolkiller's comin', gettin' closer every day.
The foolkiller's comin', I got to try to make my getaway.

# Footprints

Wayne Shorter




Upper line is melody. Harmony line is optional.

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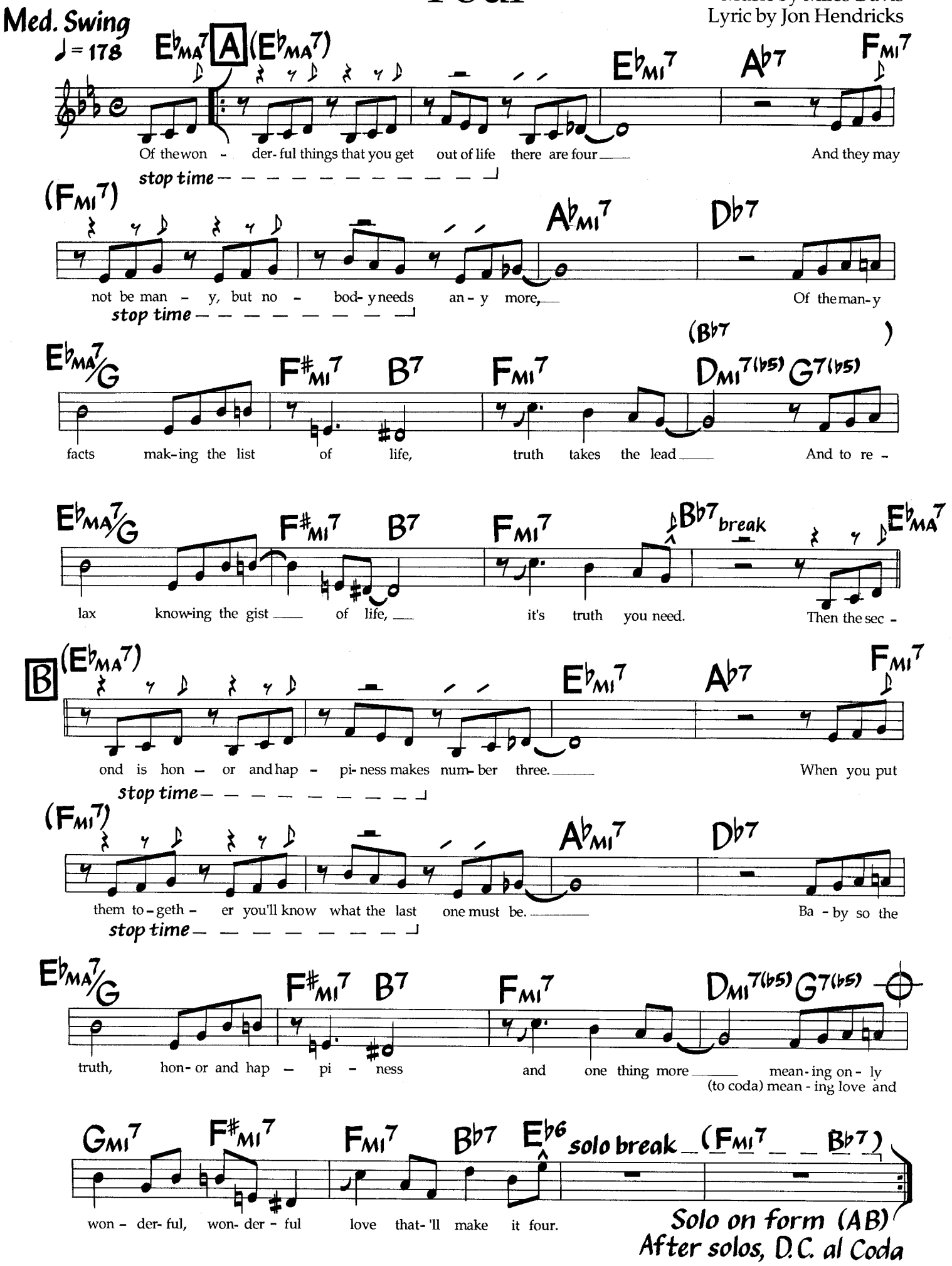
# Four

Music by Miles Davis
Lyric by Jon Hendricks


Med. Swing


Of the won - der- ful things that you get out of life there are four And they may
stop time

not be man - y, but no - bod- y needs an - y more, Of the man- y
stop time

facts mak- ing the list of life, truth takes the lead And to re -

lax know- ing the gist of life, it's truth you need. Then the sec -

ond is hon - or and hap - pi- ness makes num- ber three. When you put
stop time

them to - geth - er you'll know what the last one must be. Ba - by so the
stop time

truth, hon- or and hap - pi - ness and one thing more mean- ing on - ly
(to coda) mean - ing love and

won - der- ful, won- der - ful love that- 'll make it four.
Solo on form (AB)
After solos, D.C. al Coda

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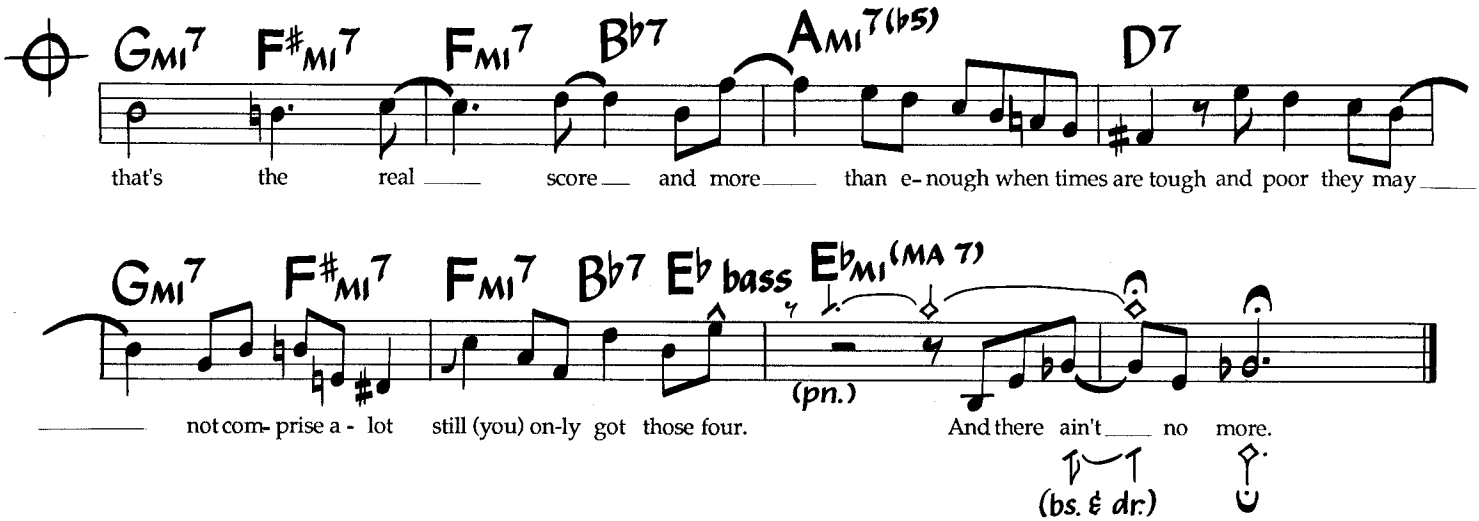
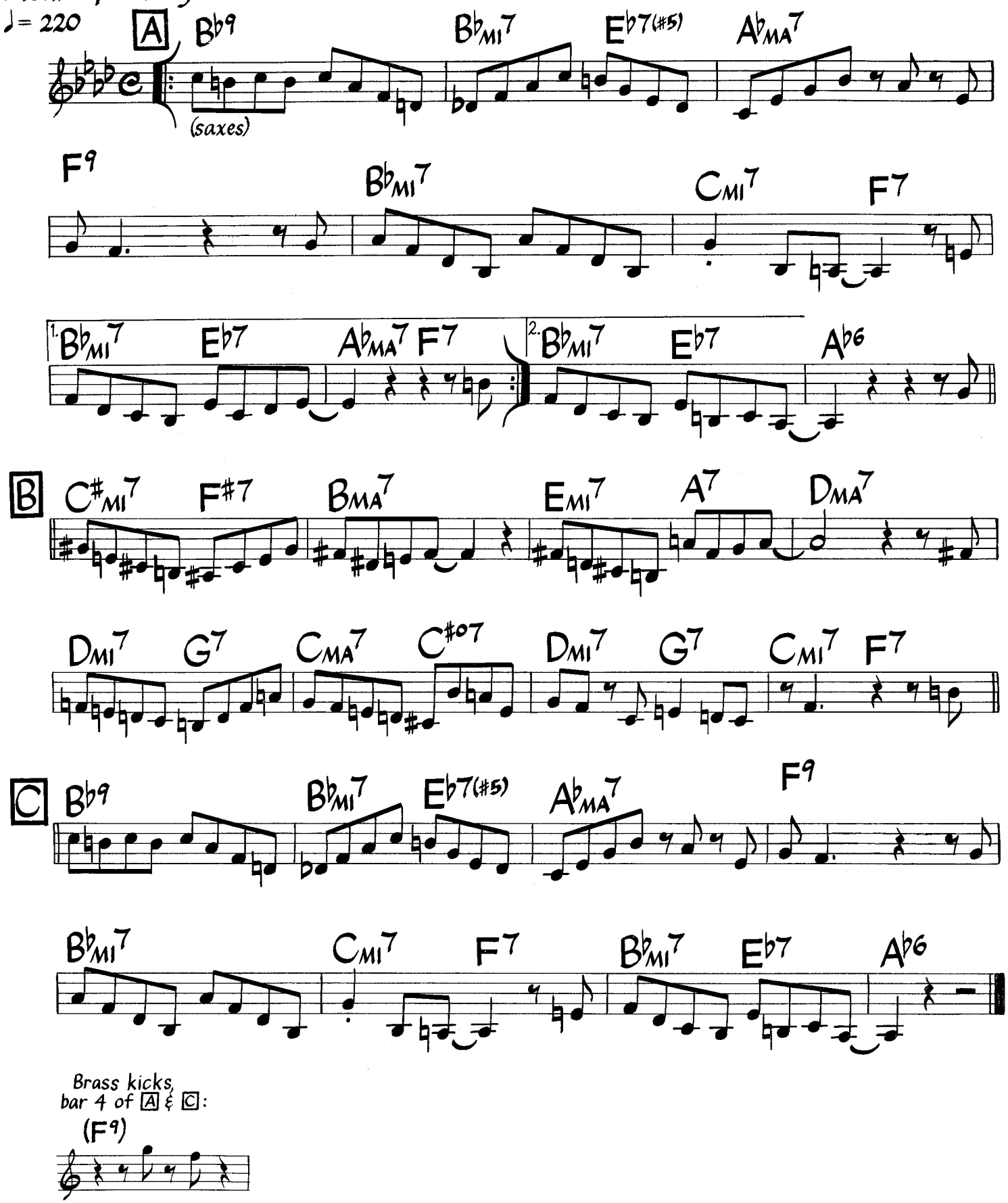
Melody played oginally on trumpet.




Chords in parentheses are used for solos. Solos are straight ahead (no breaks or stop-time) except for solo break before each solo. Bass may play notes other than roots during stop time.

# Four Brothers

Jimmy Giuffre
(As played by Woody Herman)




Brass kicks,
bar 4 of A & C:

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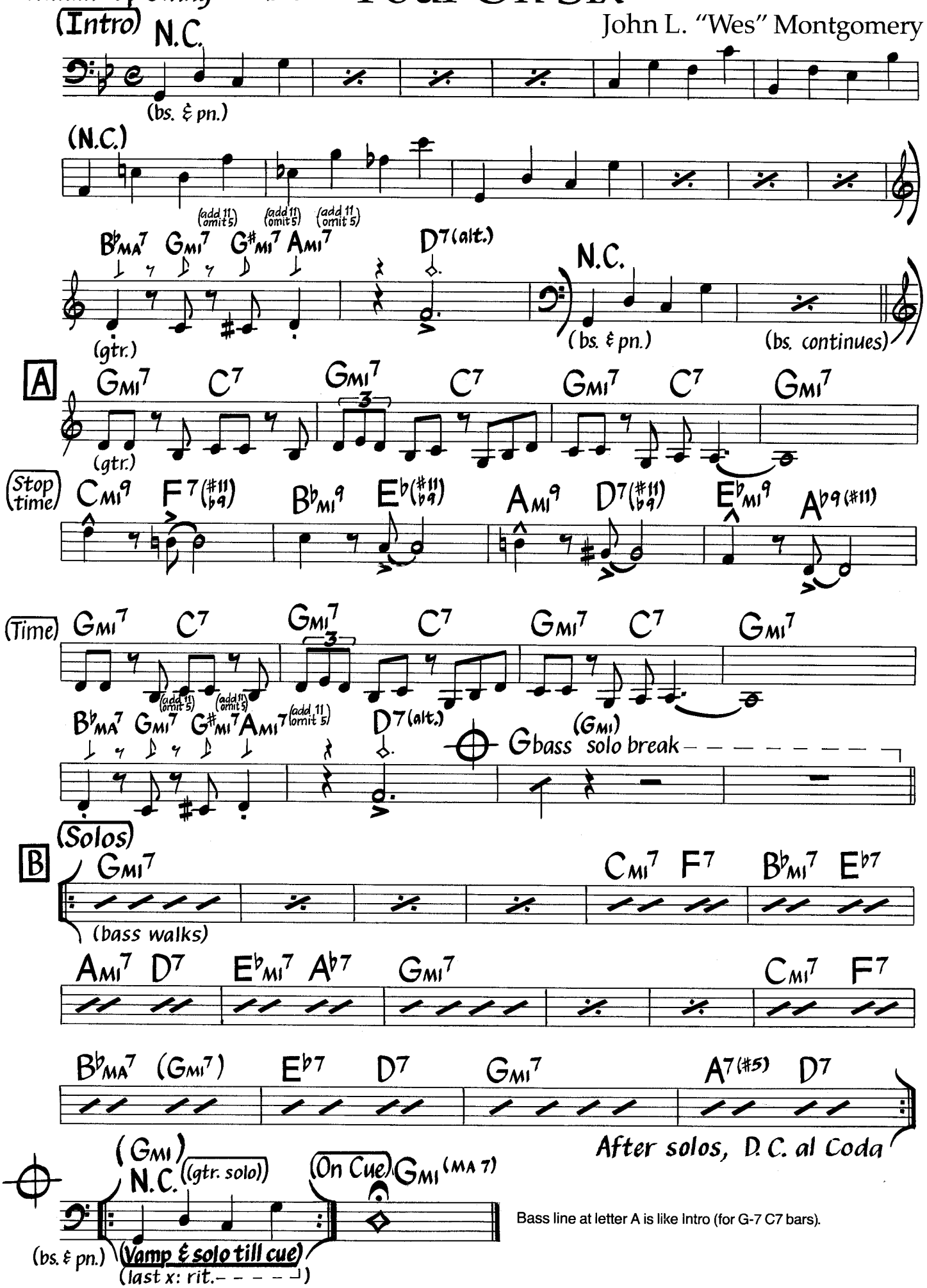
# Four On Six

Medium-Up Swing ♩= 230

John L. "Wes" Montgomery




Bass line at letter A is like Intro (for G-7 C7 bars).

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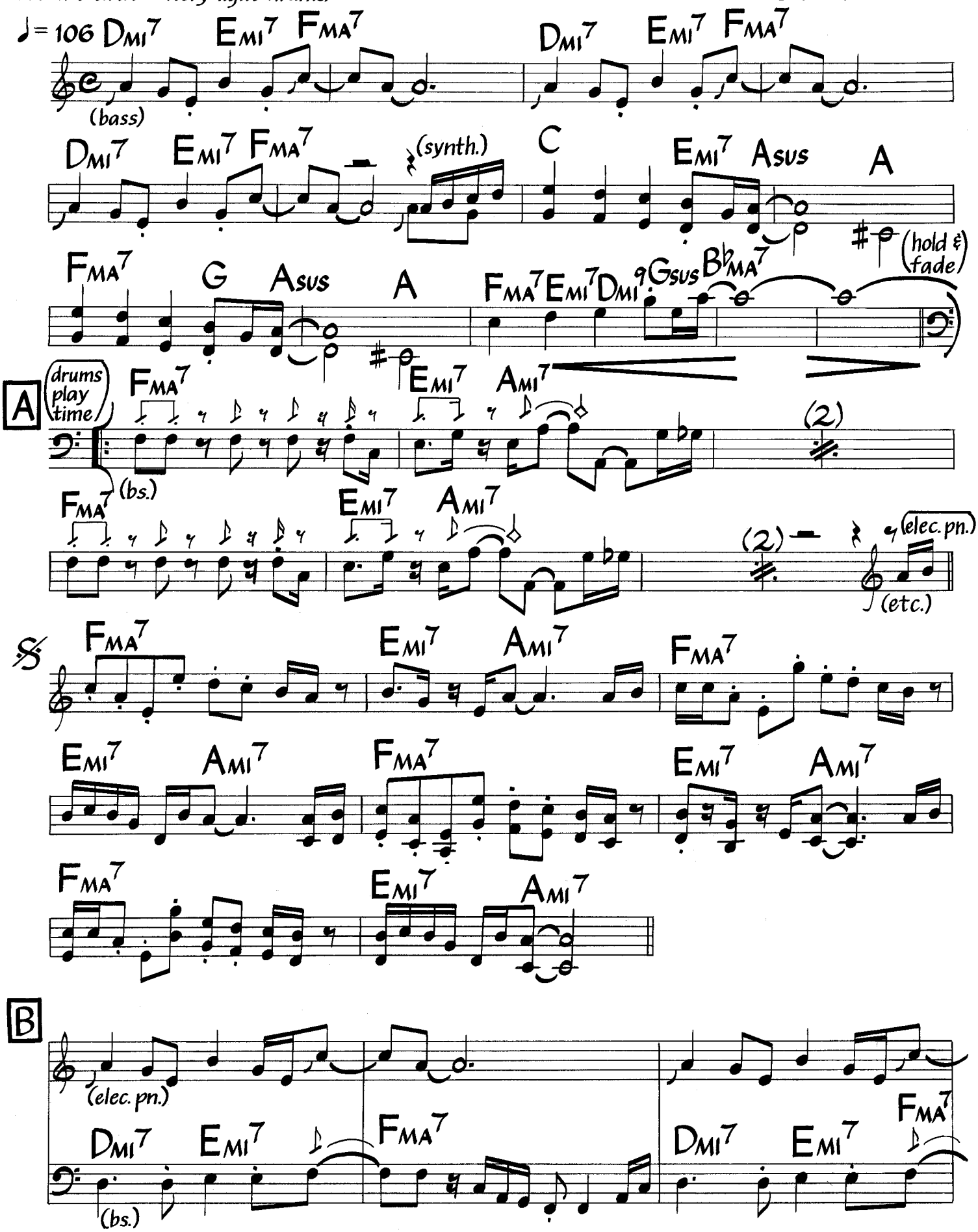
# Friends And Strangers

William Jeffrey
(As played by Dave Grusin)

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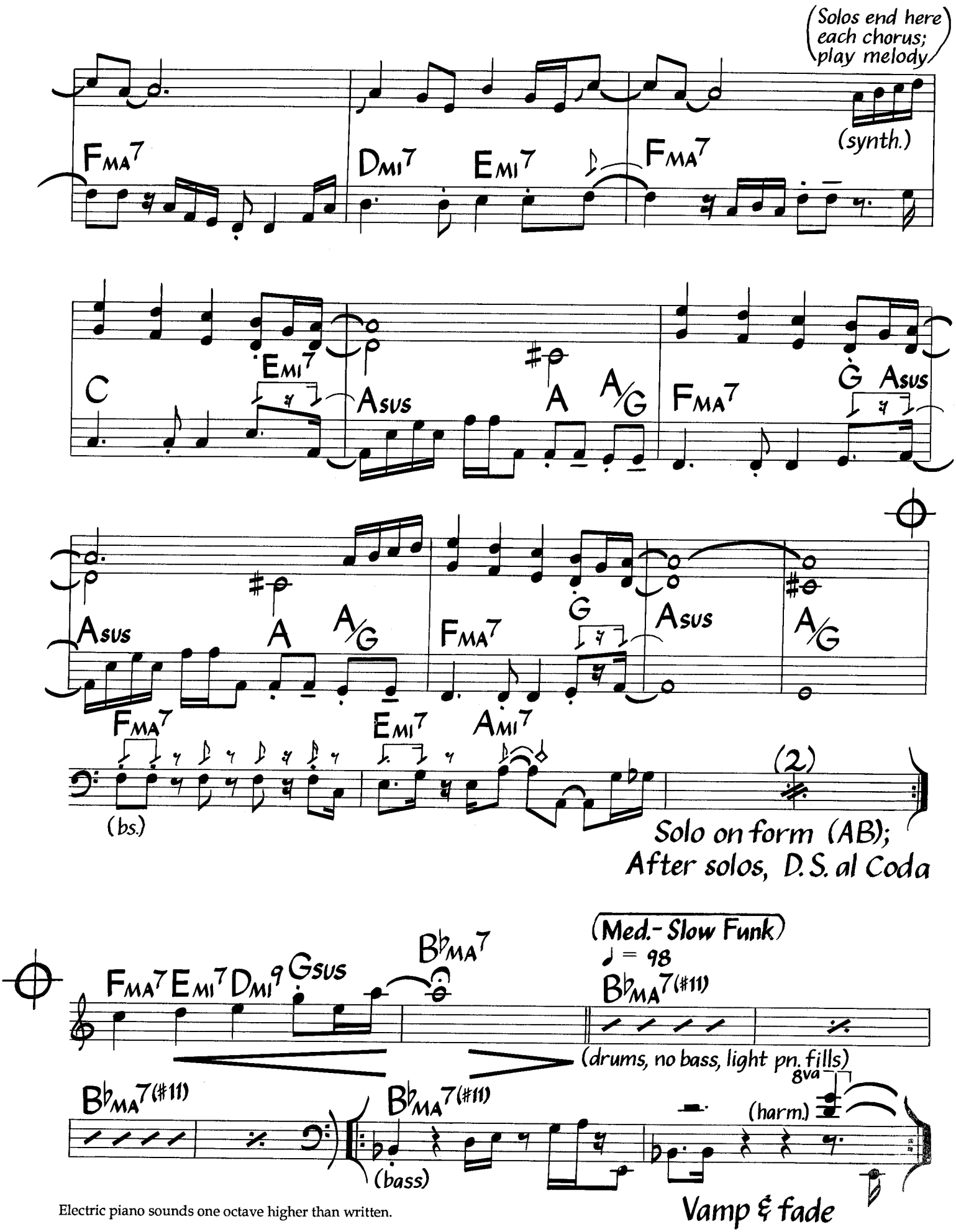



Electric piano sounds one octave higher than written.



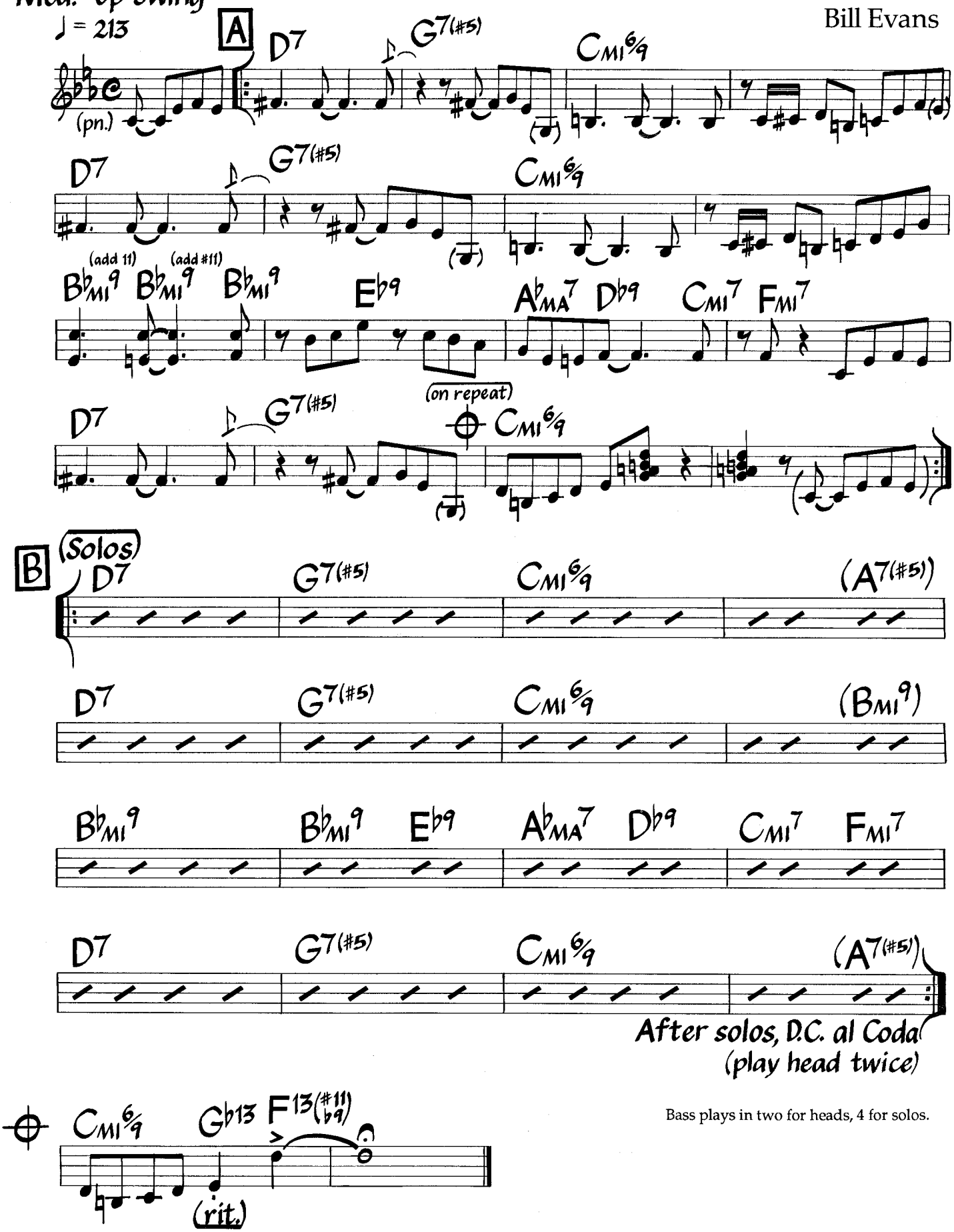
Photo by Tom Copi ©1988

BILL EVANS

# Funkallero

Bill Evans

Med.-Up Swing
♩ = 213




Bass plays in two for heads, 4 for solos.

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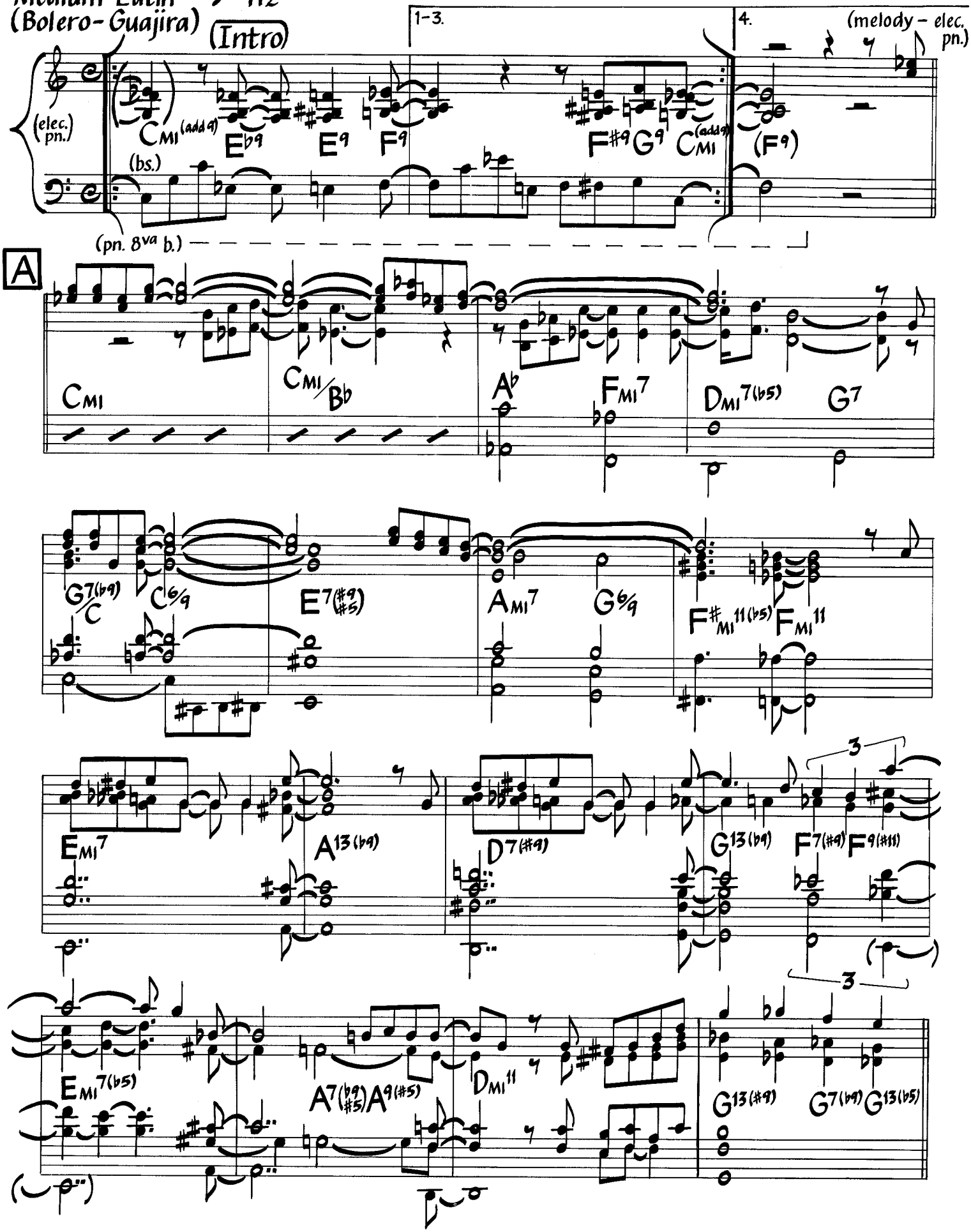
# Gaviota

Clare Fischer

Medium Latin (Bolero-Guajira) ♩= 112

(Intro)

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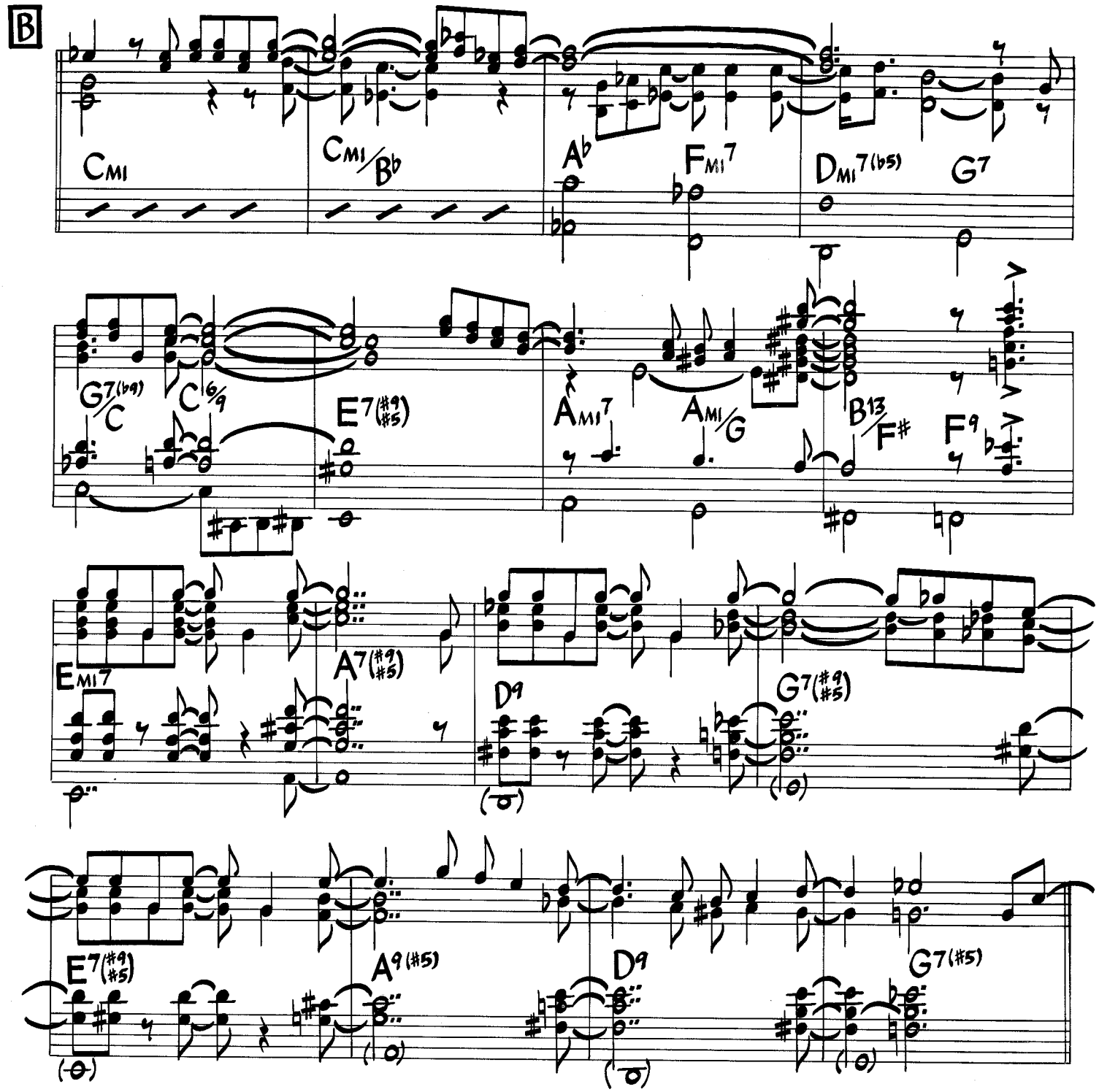
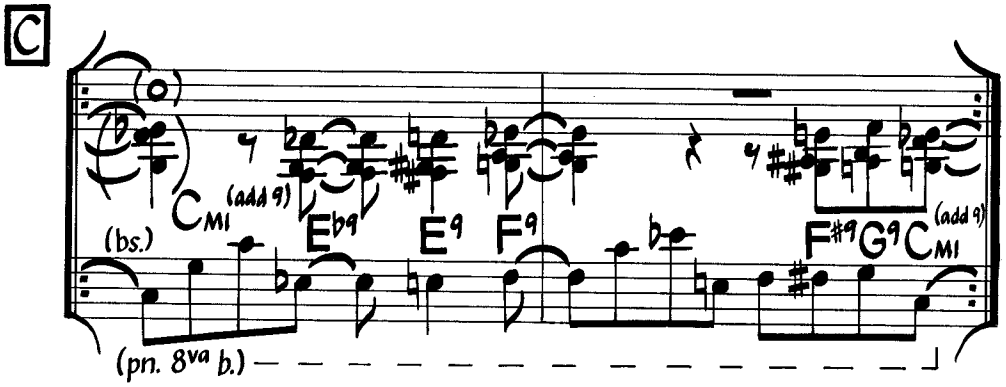



1st solo on letter C (indef.)
2nd solo on ABC

After solos, play head (AB); vamp, solo & fade on letter C

Melody has stems up throughout.

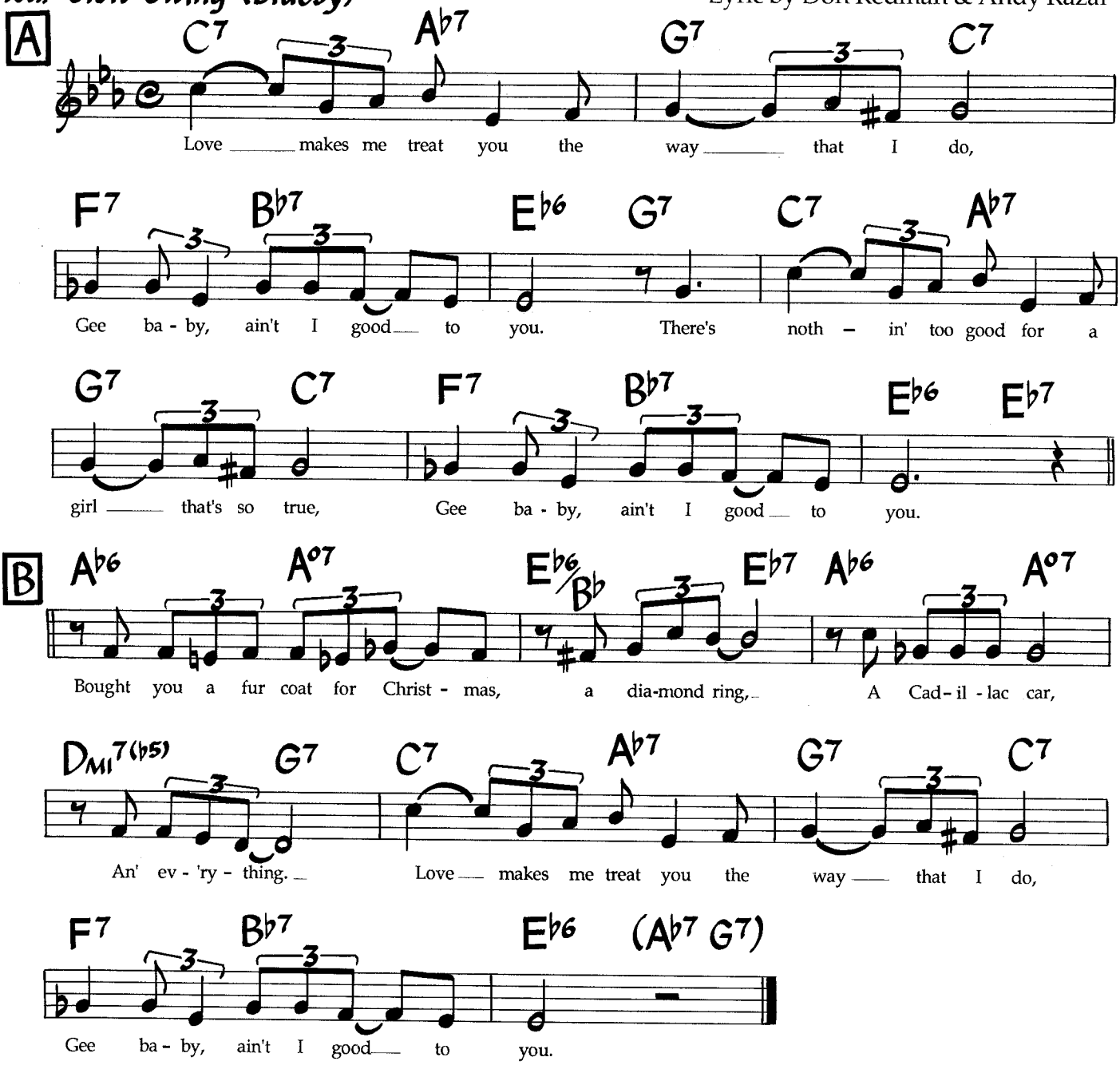


LOUIS ARMSTRONG & CARMEN McCRAE

# Gee Baby, Ain't I Good To You

Music by Don Redman
Lyric by Don Redman & Andy Razaf

**Med.- Slow Swing (Bluesy)**




Melody is freely interpreted, in a blues style.

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# Gemini (Horn Parts)

Bright Jazz Waltz

♩ = 220

Tacet 8 𝄋 Tacet 7

(flute, 8va)

A

(fl.) (trp. alto)

E♭ D♭ E♭ D♭

E♭ D♭ E♭ D♭ E♭MI7

A♭13 E♭MI7 A♭13 E♭ D♭

E♭ G7(#9 #5) C7(#9) F7(♭9) B♭7(#9 #5)

E♭ D♭ E♭ D♭ (fl.)

D.S. al solos; solo form is A (once) B (indef.). After solos, D.S. al Coda.

B

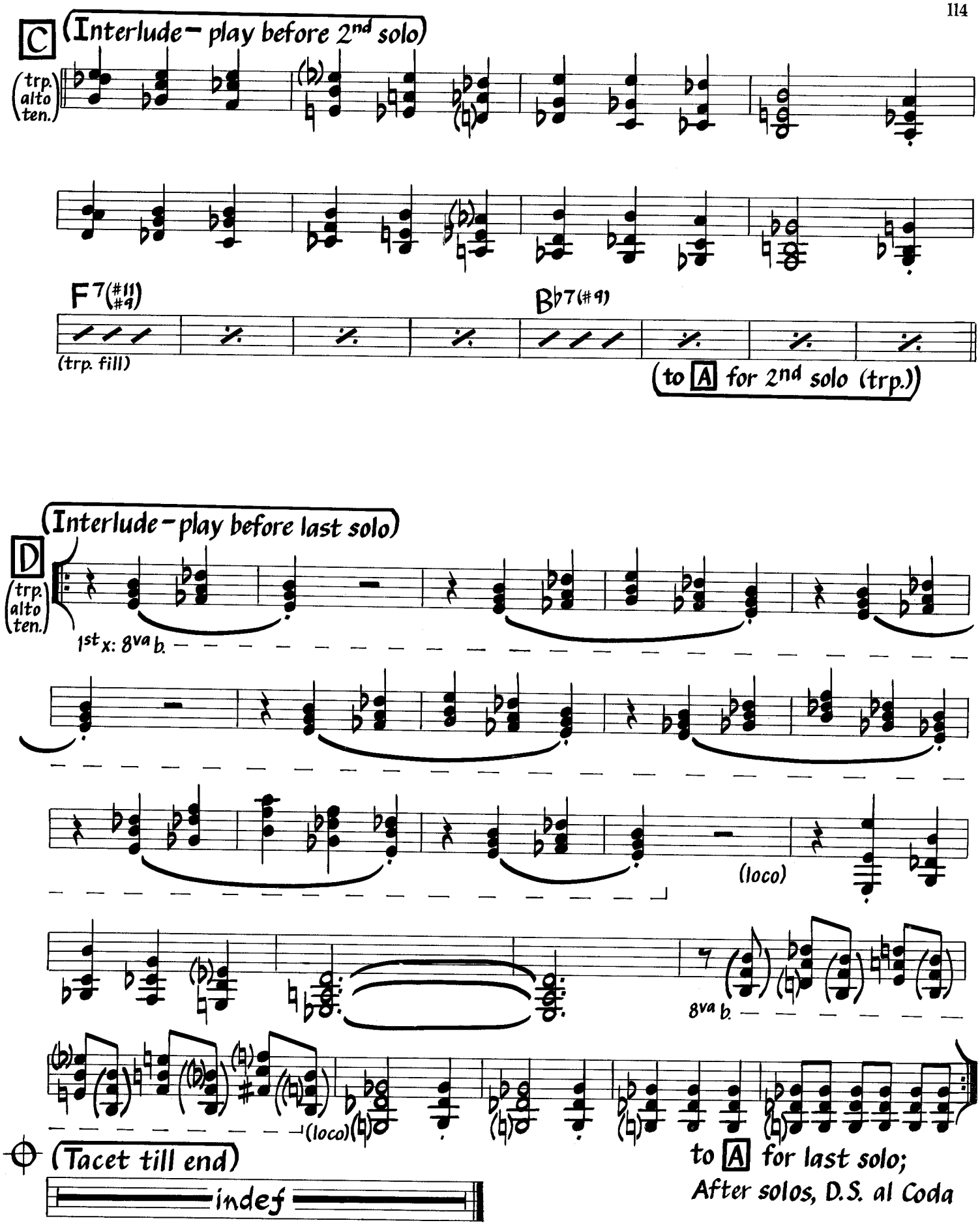
E♭7 (E♭7(#9)) (8)

A♭7 (A7 A♭7) (E♭7(#9)) E♭7 C7(#9)

F7(#11 #9) B♭7(#9) (E♭7(#9)) E♭7

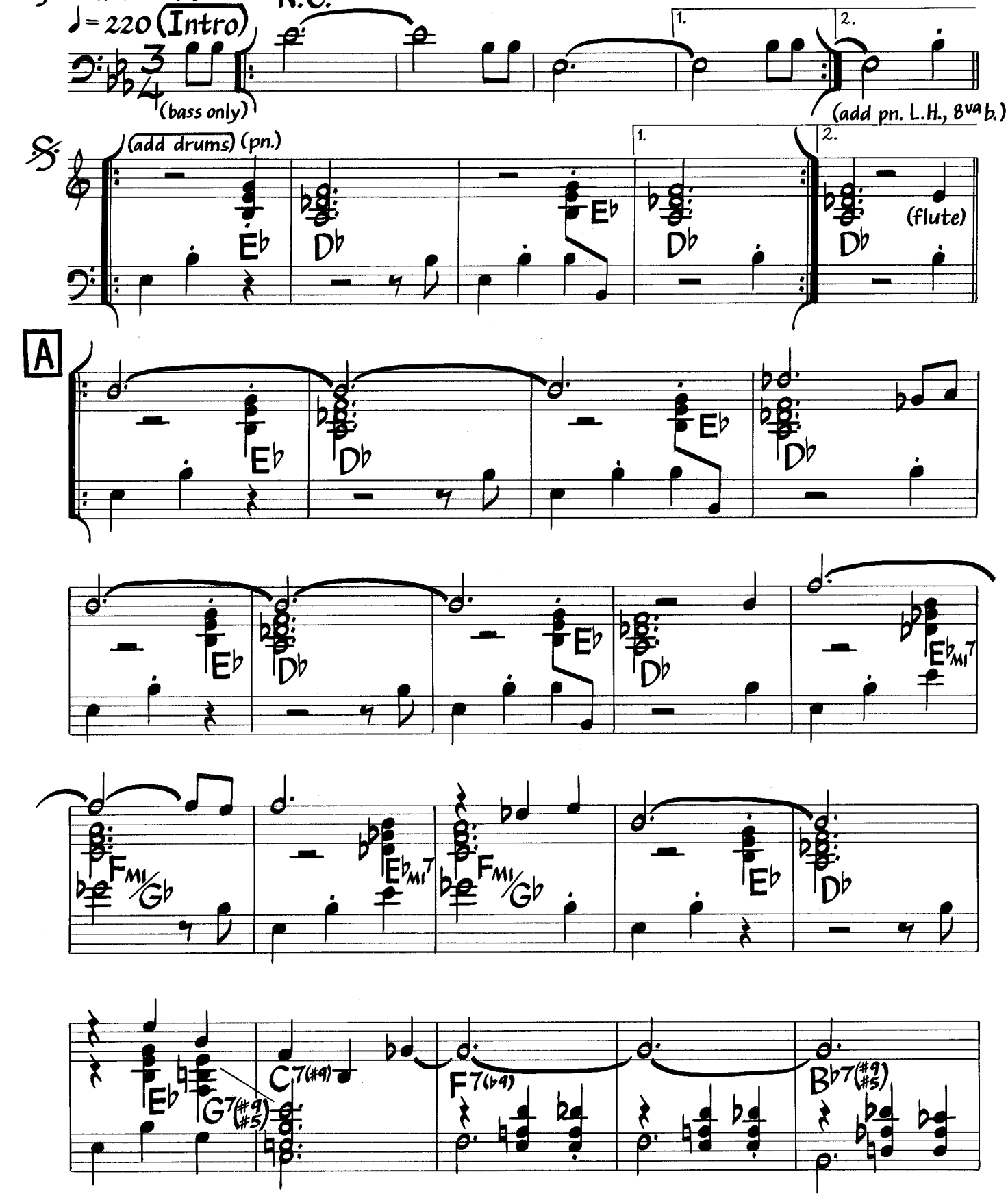
(solo till cue)

play letter C before 2nd solo and letter D before last solo; D.S. before other solos.


C
(Interlude – play before 2nd solo)
(trp. alto ten.)
F7(#11 #9)
B♭7(#9)
(trp. fill)
(to A for 2nd solo (trp.))
(Interlude – play before last solo)
D
(trp. alto ten.)
1st x: 8va b.
(loco)
8va b.
(loco)
(Tacet till end)
indef
to A for last solo;
After solos, D.S. al Coda

# Gemini

Jimmy Heath
(As played by Cannonball Adderley)

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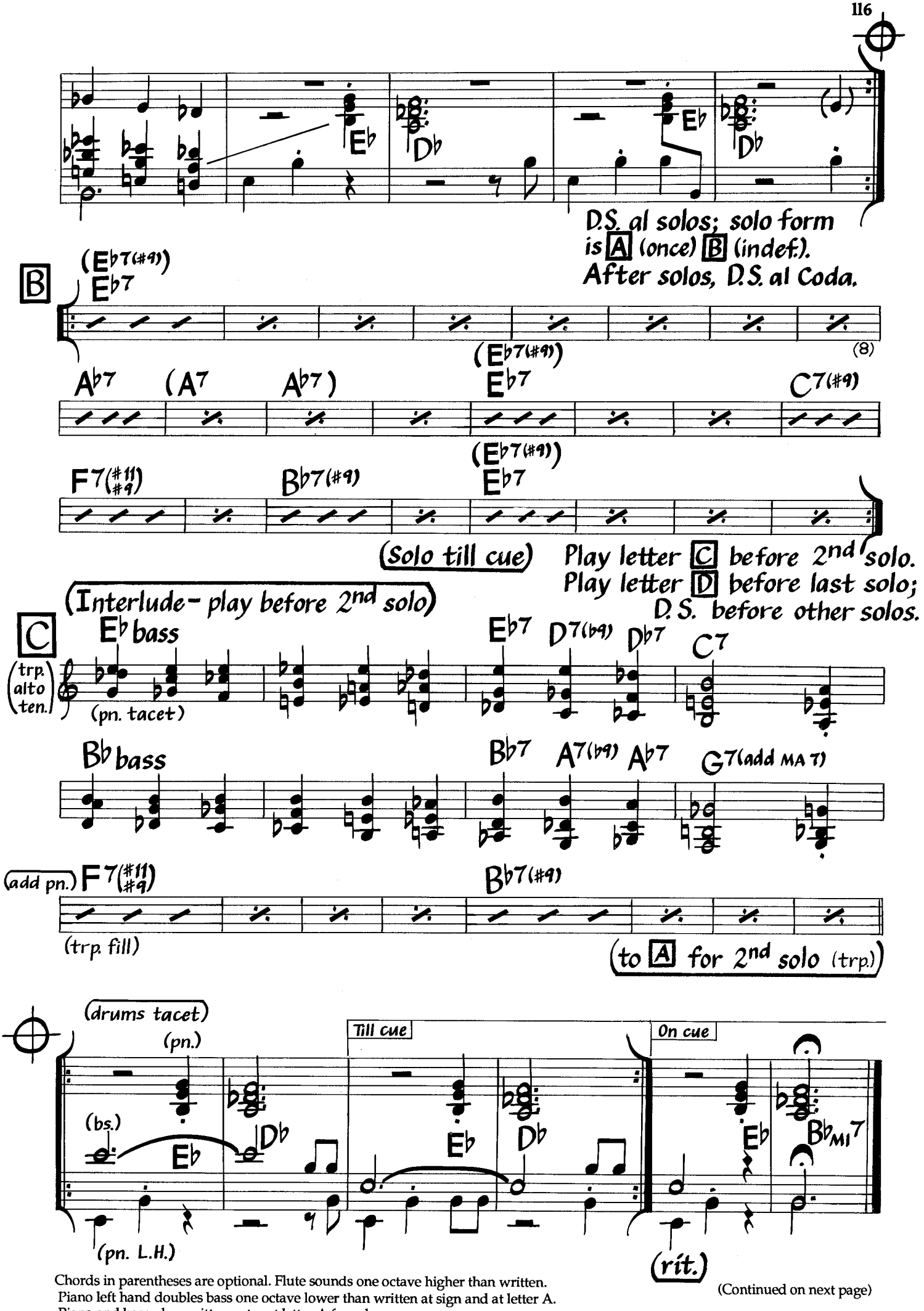
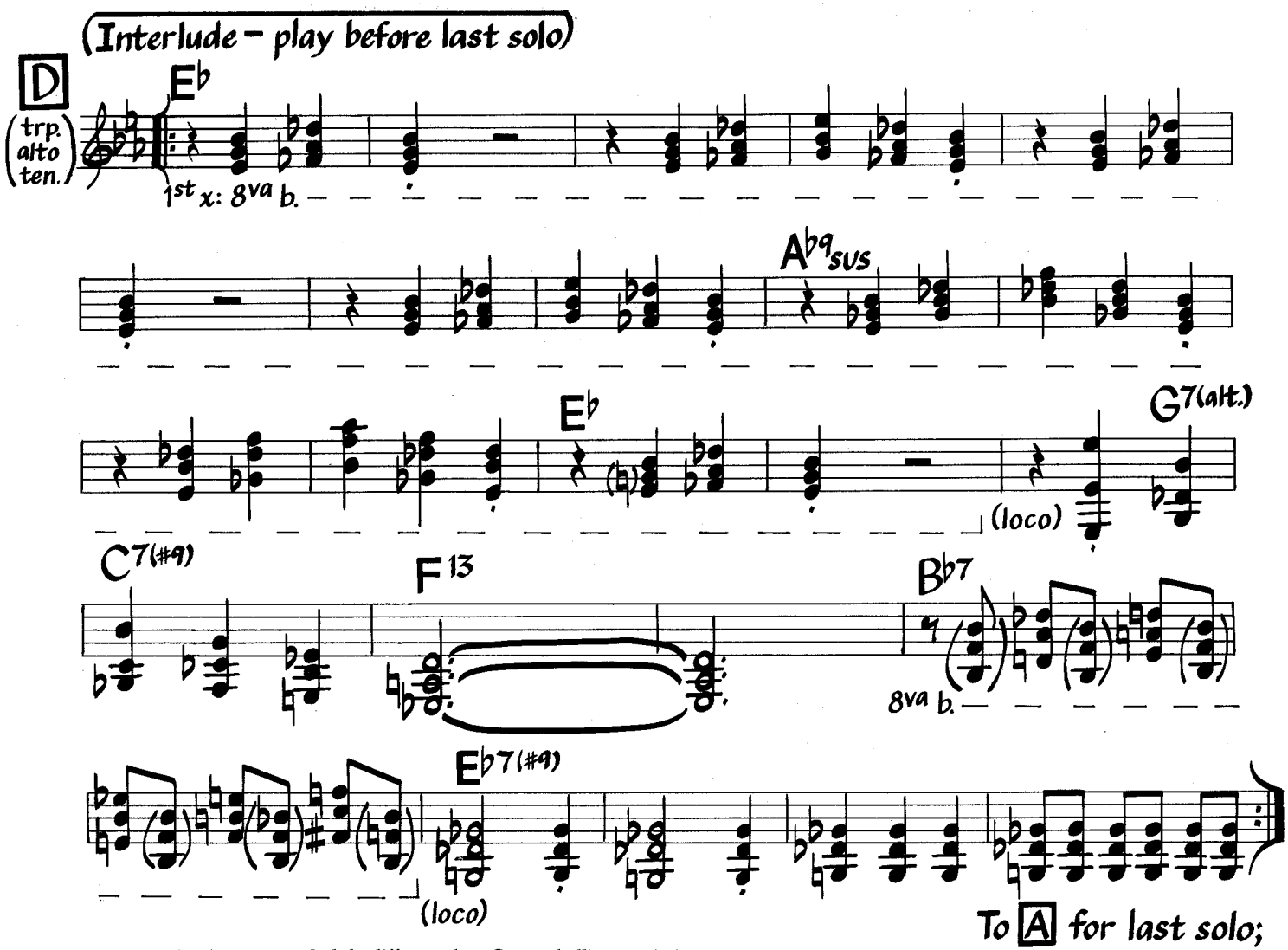



Chords in parentheses are optional. Flute sounds one octave higher than written.
Piano left hand doubles bass one octave lower than written at sign and at letter A.
Piano and bass play written notes at letter A for solos.

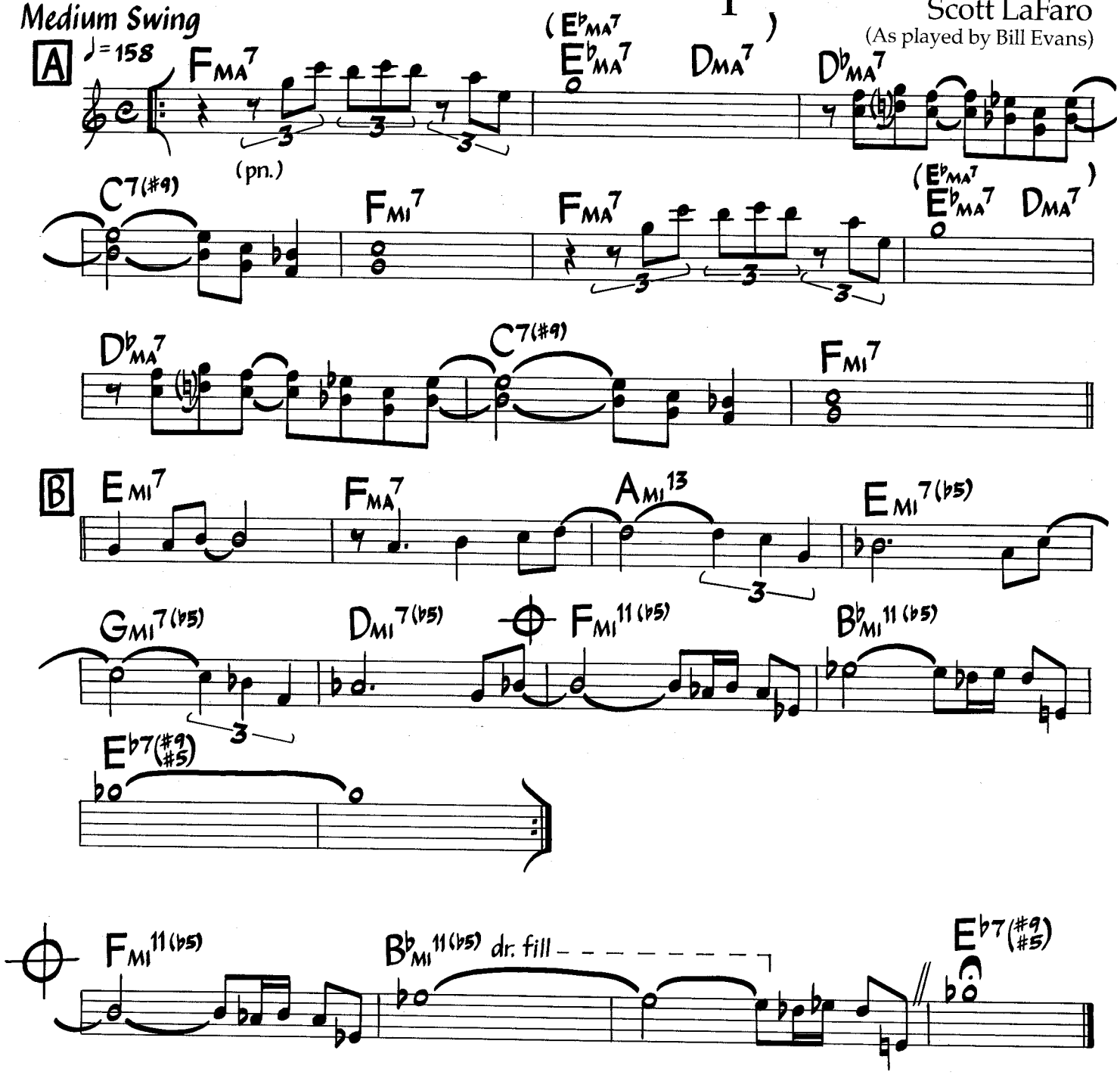
(Continued on next page)




Melody in bars 16-18 of letter D is slightly different than Cannonball's recorded version.

# Gloria's Step

Scott LaFaro
(As played by Bill Evans)

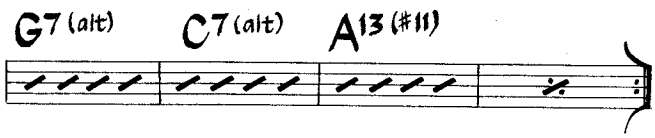






Chords in parentheses are used for solos.

last 4 bars of tune
may also be played:




(These differ from the given changes only by the root being played)

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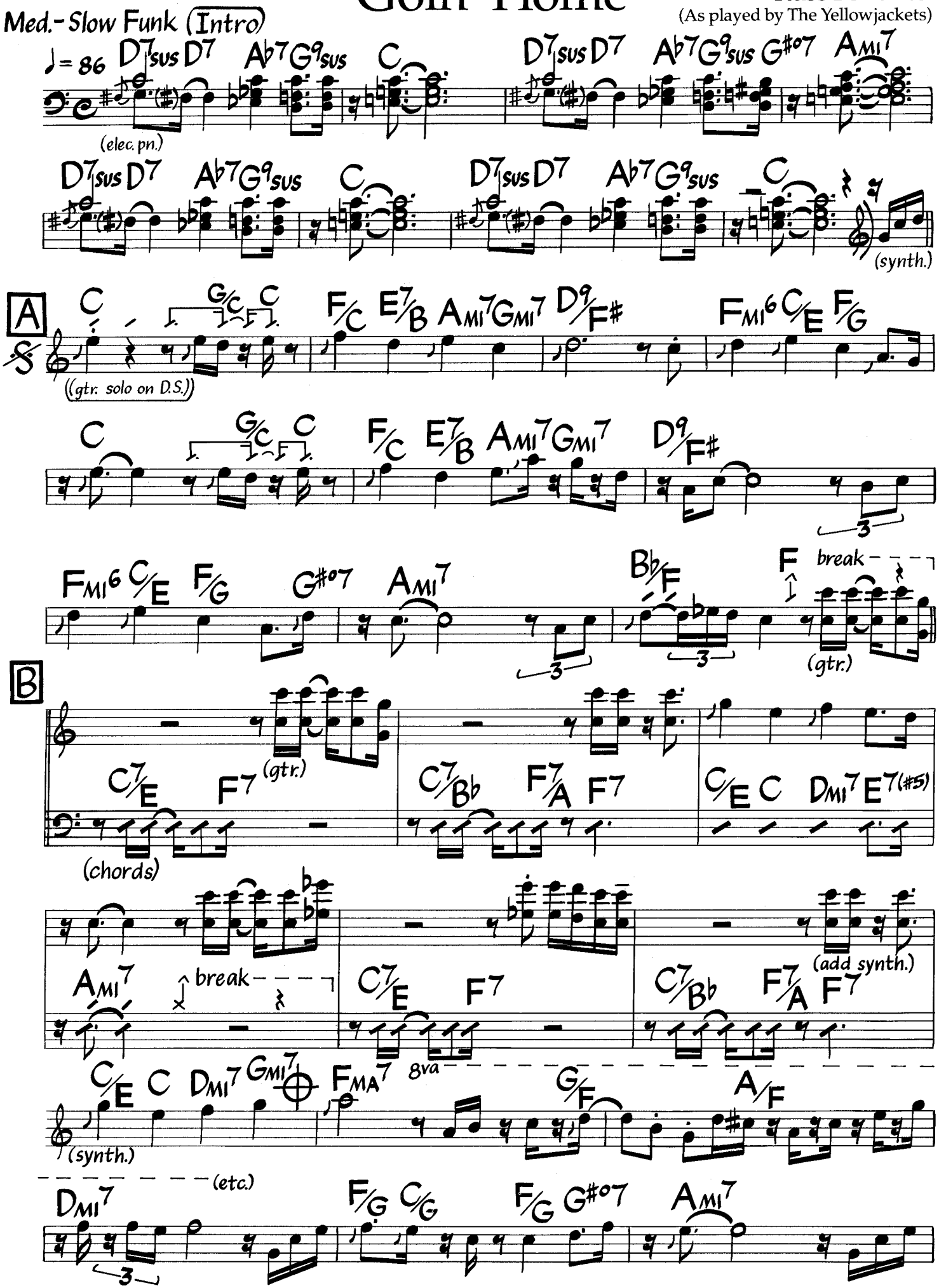
# Goin' Home

Russ Ferrante
(As played by The Yellowjackets)

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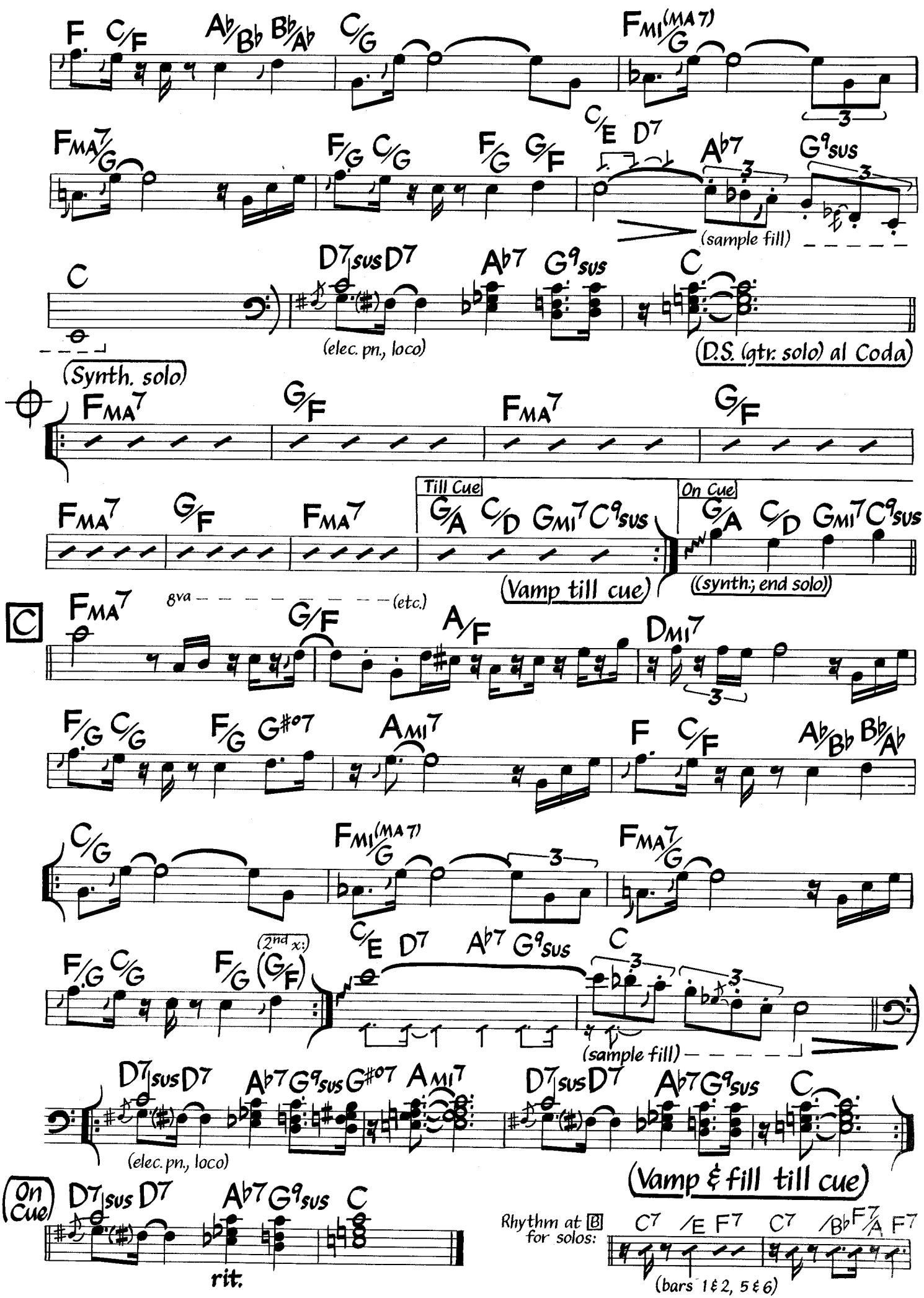
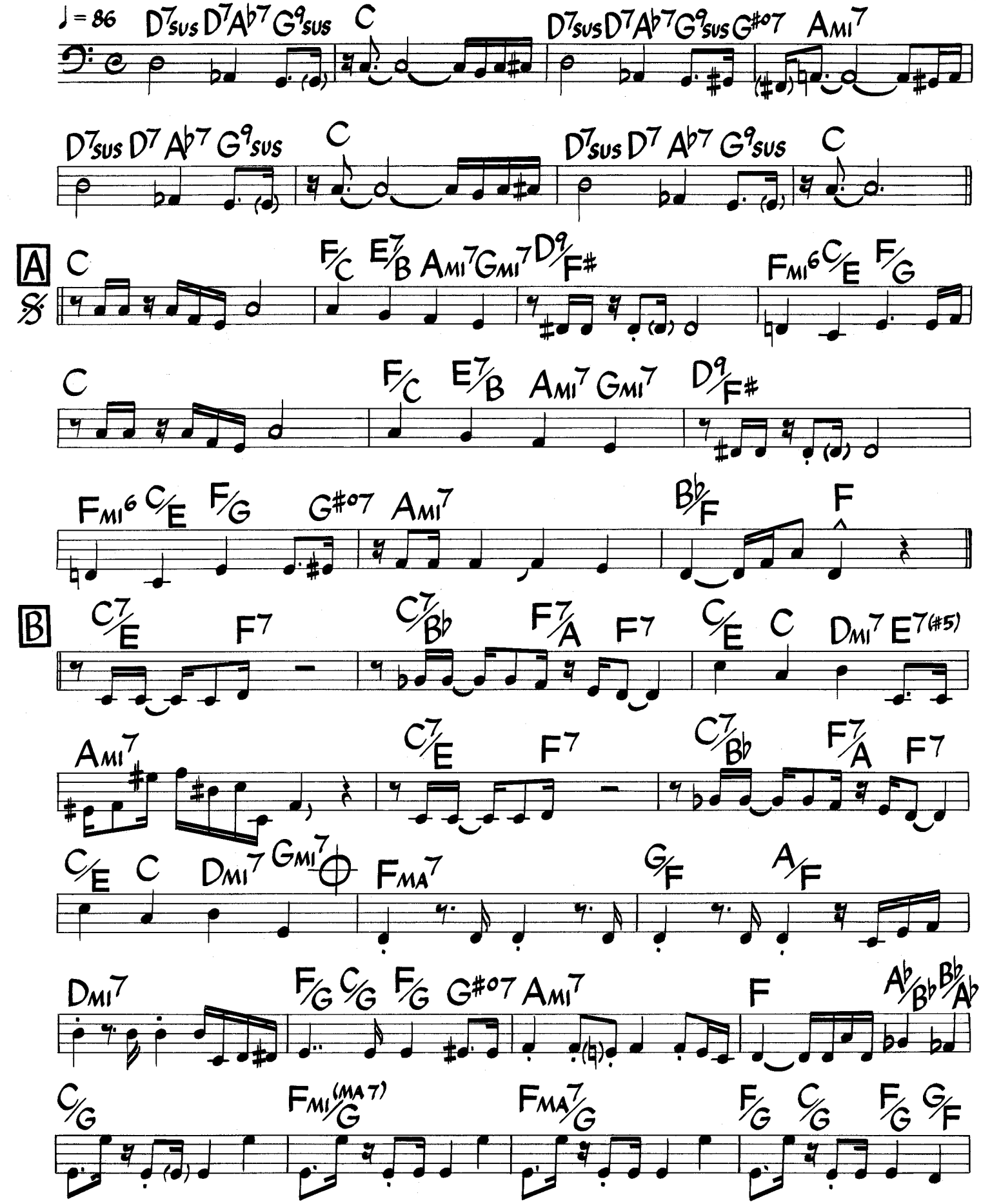
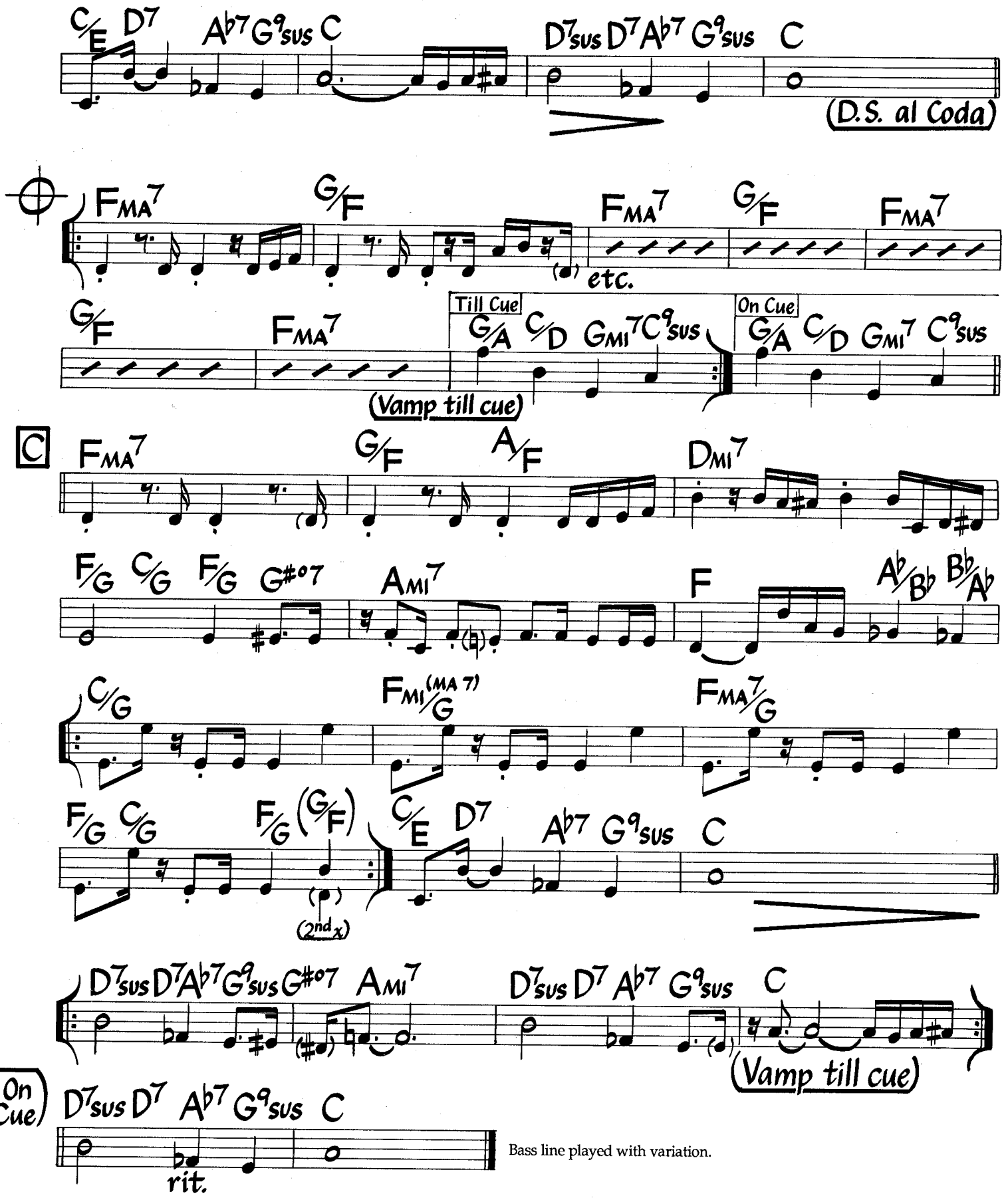

F C/F Ab/Bb Bb/Ab C/G FMI(MA7)/G
FMA7/G F/G C/G F/G G/F C/E D7 Ab7 G9sus
(sample fill)
C D7sus D7 Ab7 G9sus C
(elec. pn., loco)
(D.S. (gtr. solo) al Coda)
(Synth. solo)
FMA7 G/F FMA7 G/F
Till Cue
On Cue
G/A C/D GMI7 C9sus
(Vamp till cue)
((synth.; end solo))
C
8va (etc.)
A/F DMI7
AMI7
(2nd x:)
(sample fill)
(elec. pn., loco)
(Vamp & fill till cue)
On Cue
rit.
Rhythm at B for solos:
C7 /E F7 C7 /Bb F7/A F7
(bars 1 & 2, 5 & 6)

# Goin' Home (Bass)

Med.- Slow Funk (Intro)




C/E D7 Ab7 G9sus C
D7sus D7 Ab7 G9sus C
(D.S. al Coda)
FMA7 G/F FMA7 G/F FMA7
etc.
G/F FMA7 Till Cue G/A C/D GMI7 C9sus
On Cue G/A C/D GMI7 C9sus
(Vamp till cue)
C
FMA7 G/F A/F DMI7
F/G C/G F/G G#07 AMI7 F Ab/Bb Bb/Ab
C/G FMI(MA 7)/G FMA7/G
F/G C/G F/G (G/F) C/E D7 Ab7 G9sus C
(2nd x)
D7sus D7 Ab7 G9sus G#07 AMI7 D7sus D7 Ab7 G9sus C
(Vamp till cue)
On Cue
D7sus D7 Ab7 G9sus C
rit.
Bass line played with variation.
Bassline at B for solos:
C7 F7 C7 F7
(bars 1 & 2, 5 & 6)

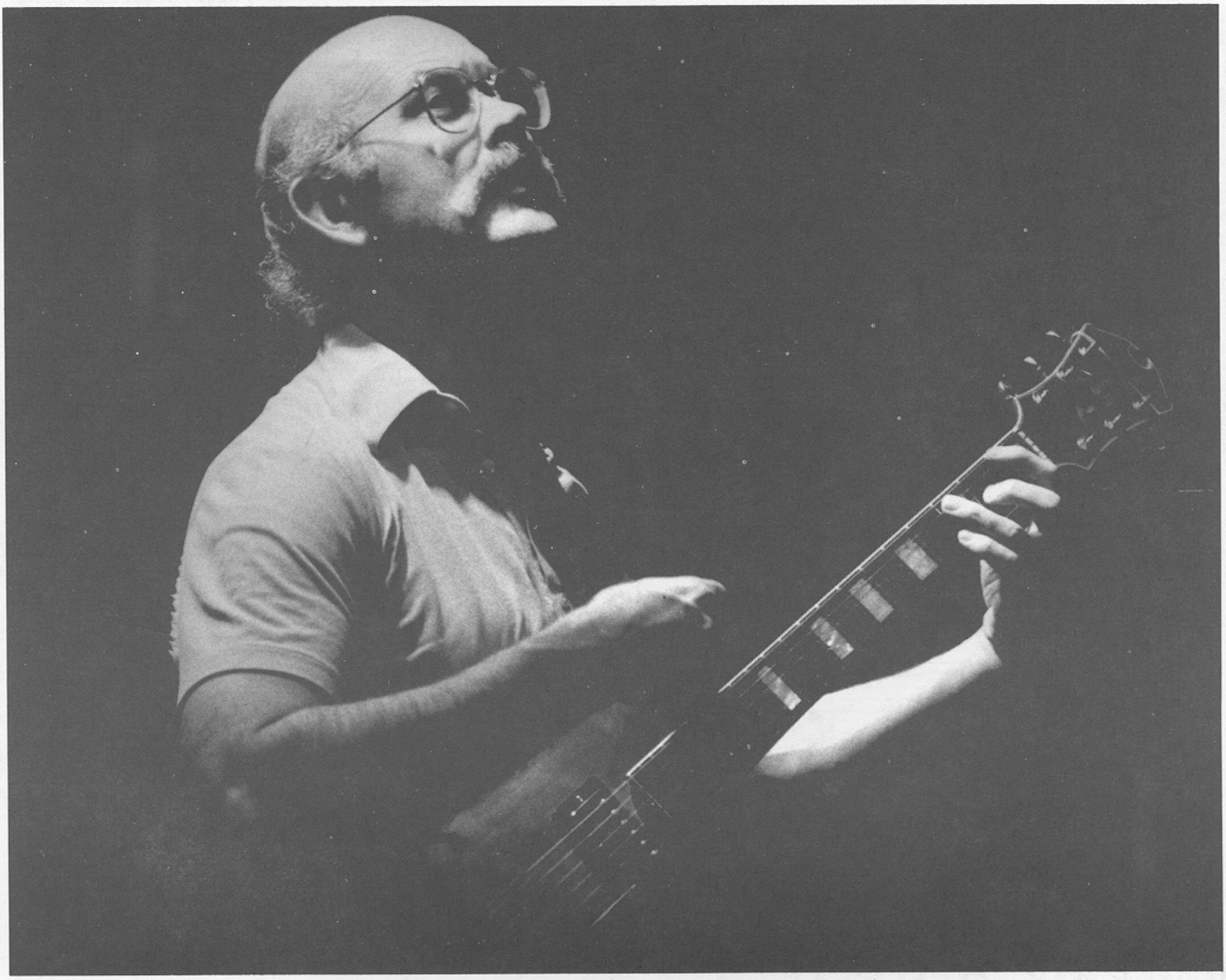
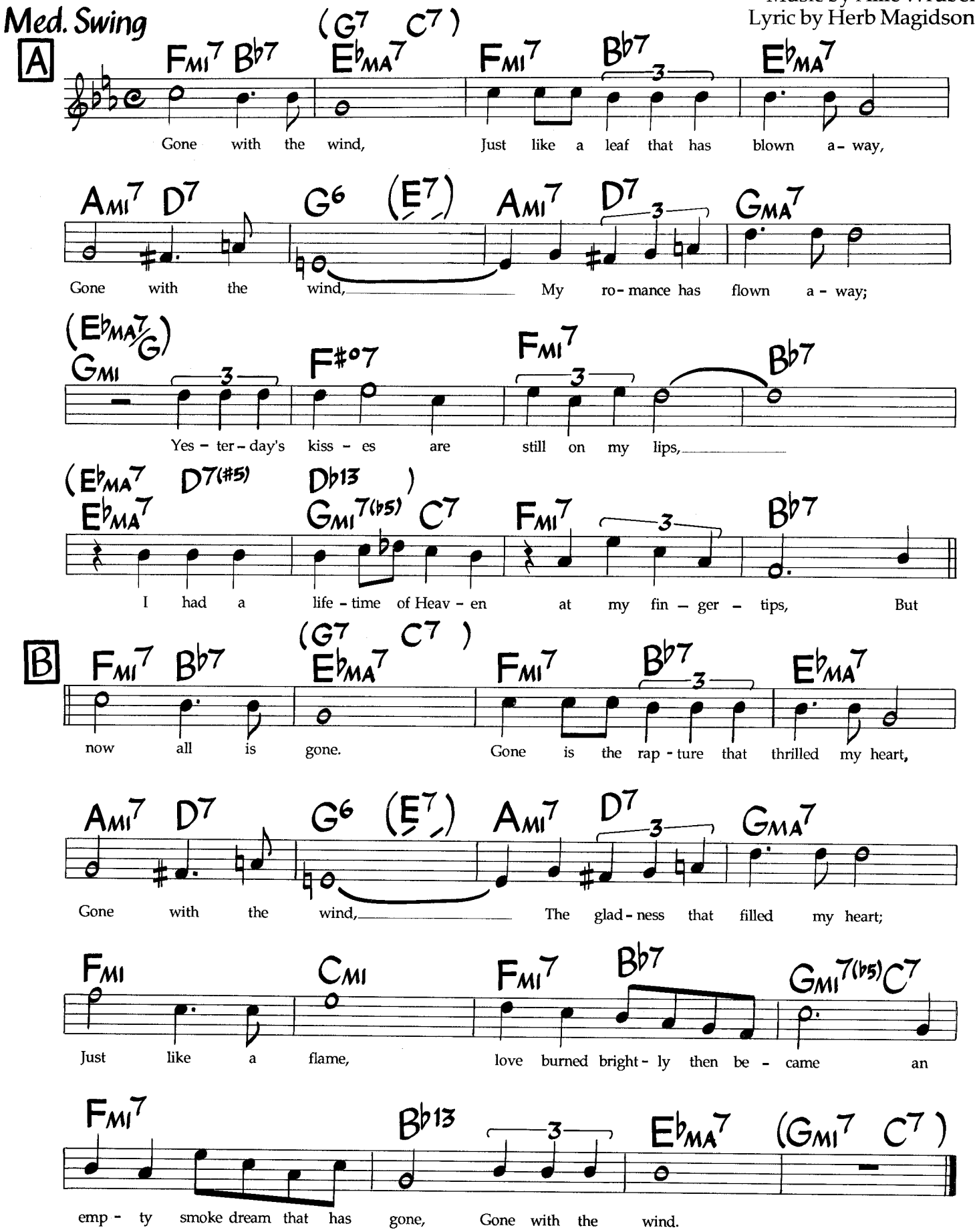


Photo by Brian McMillian ©1988

JIM HALL

# Gone With The Wind

Music by Allie Wrubel
Lyric by Herb Magidson

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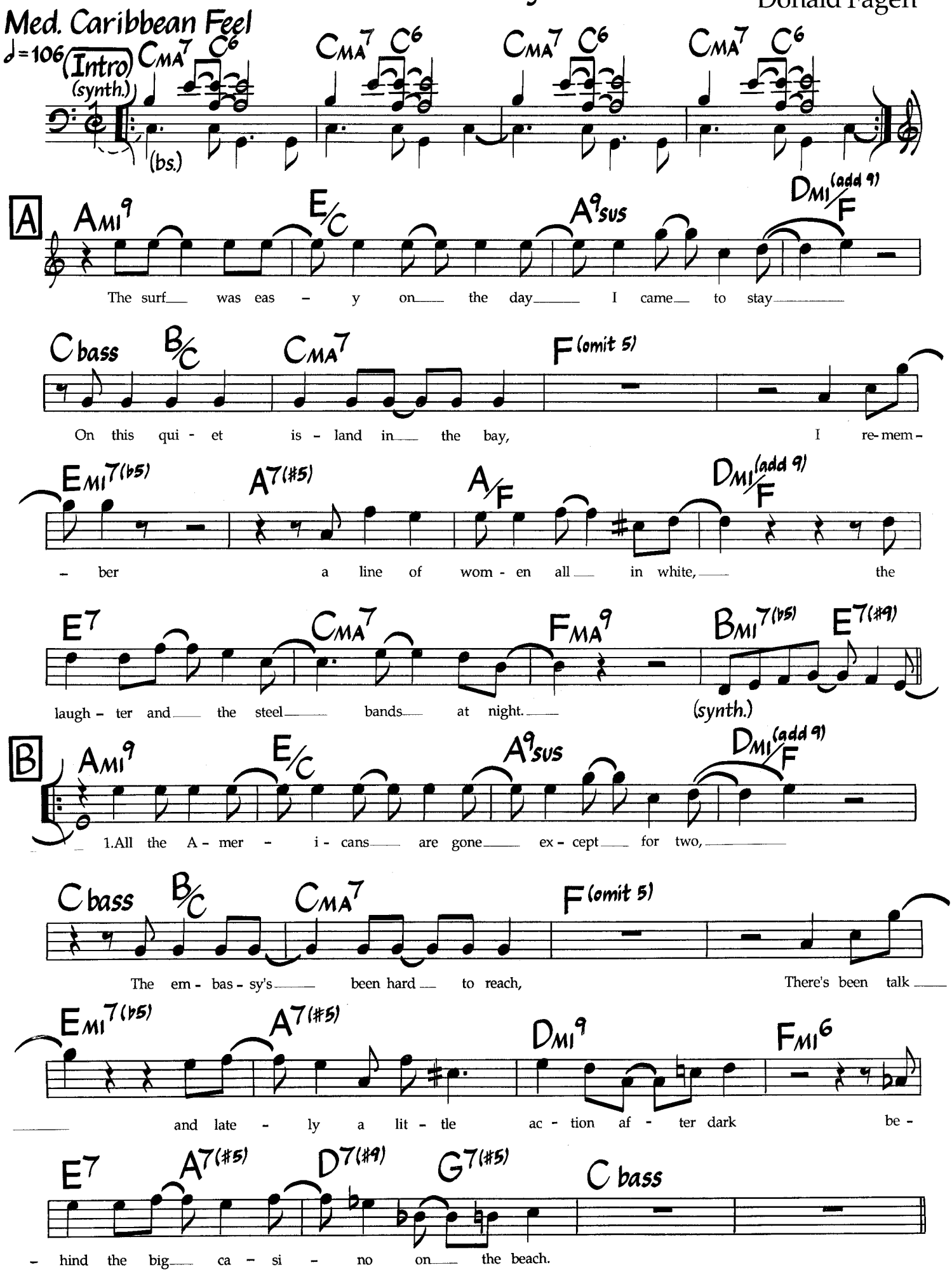
# The Goodbye Look

Donald Fagen

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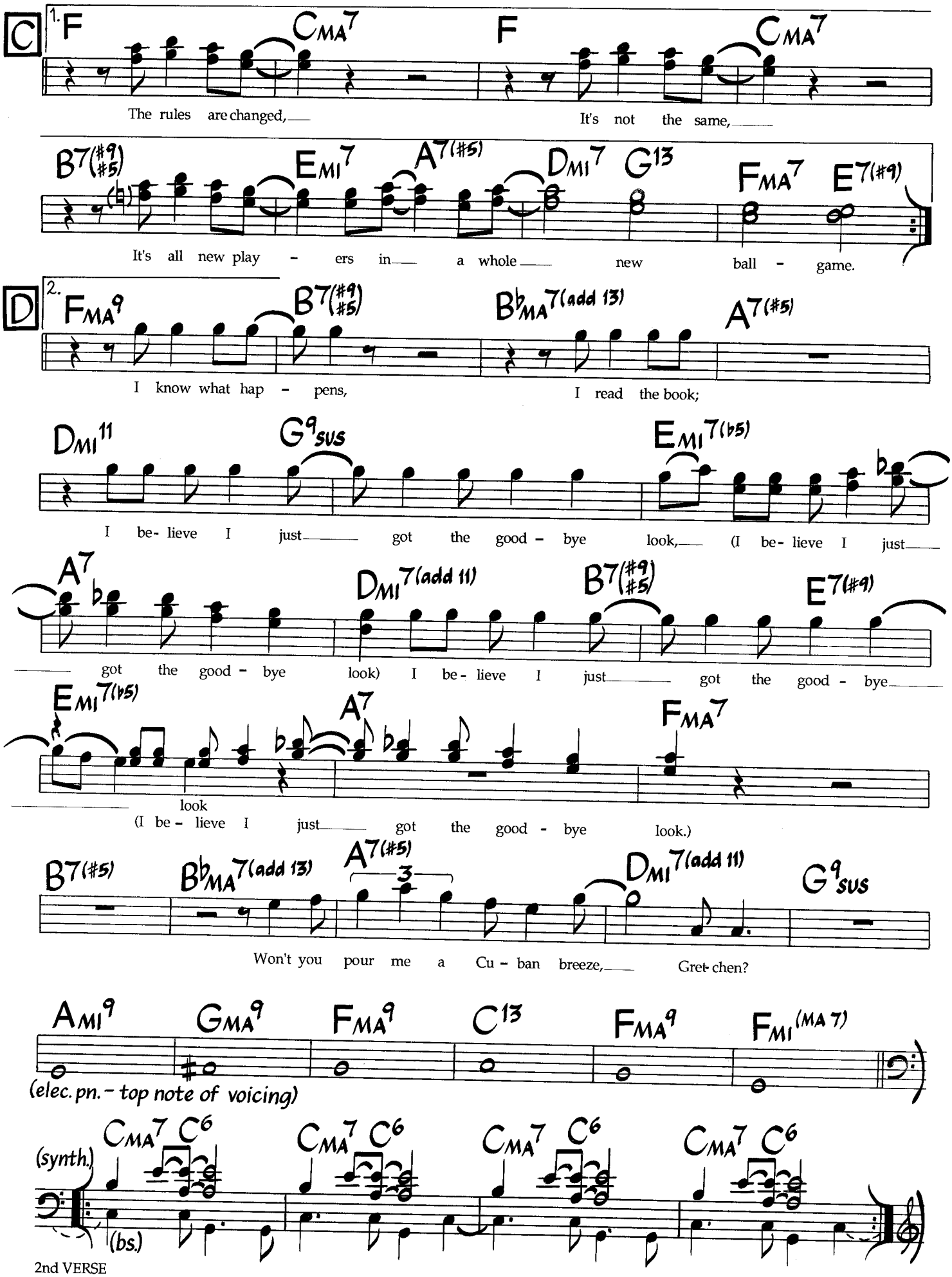
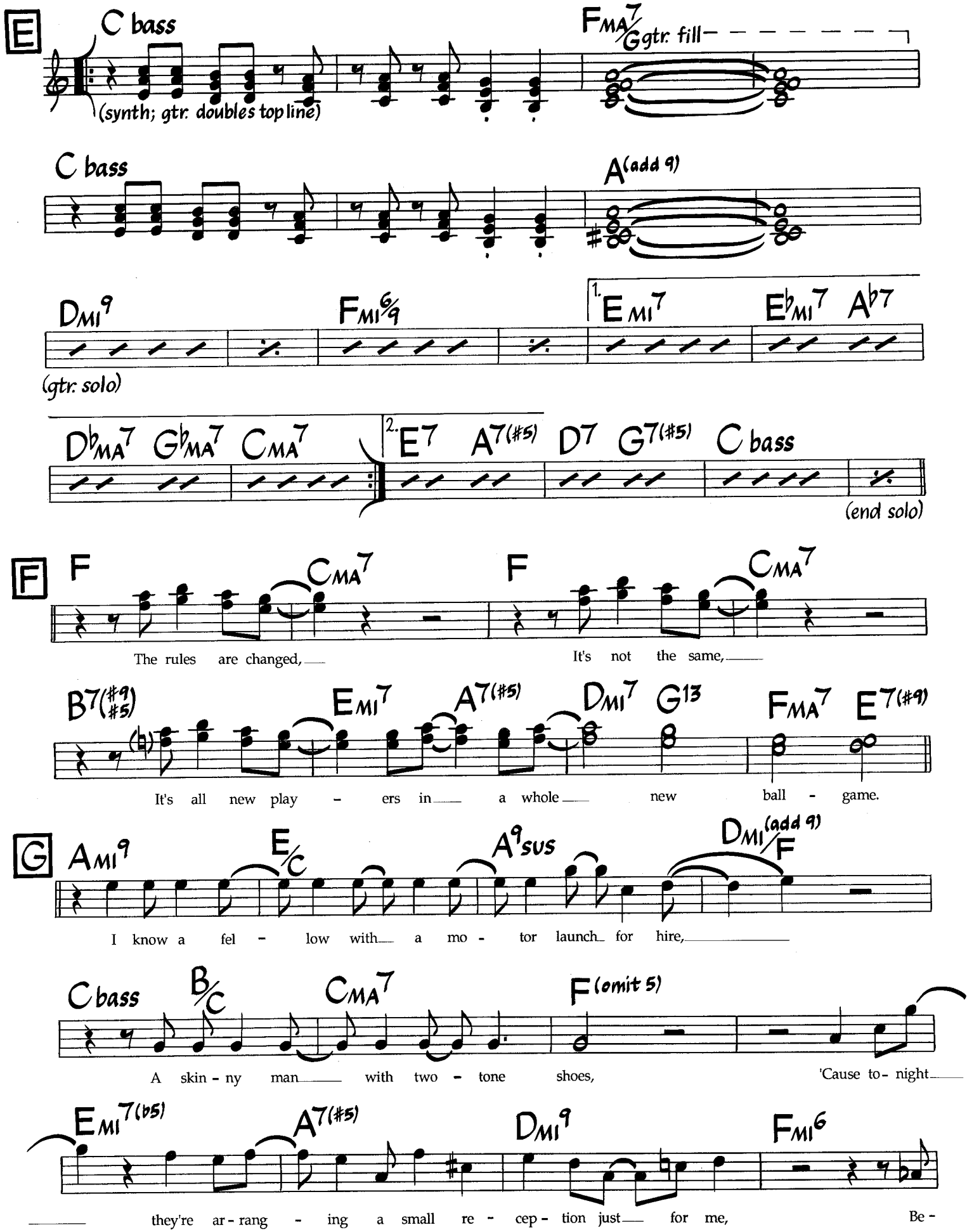
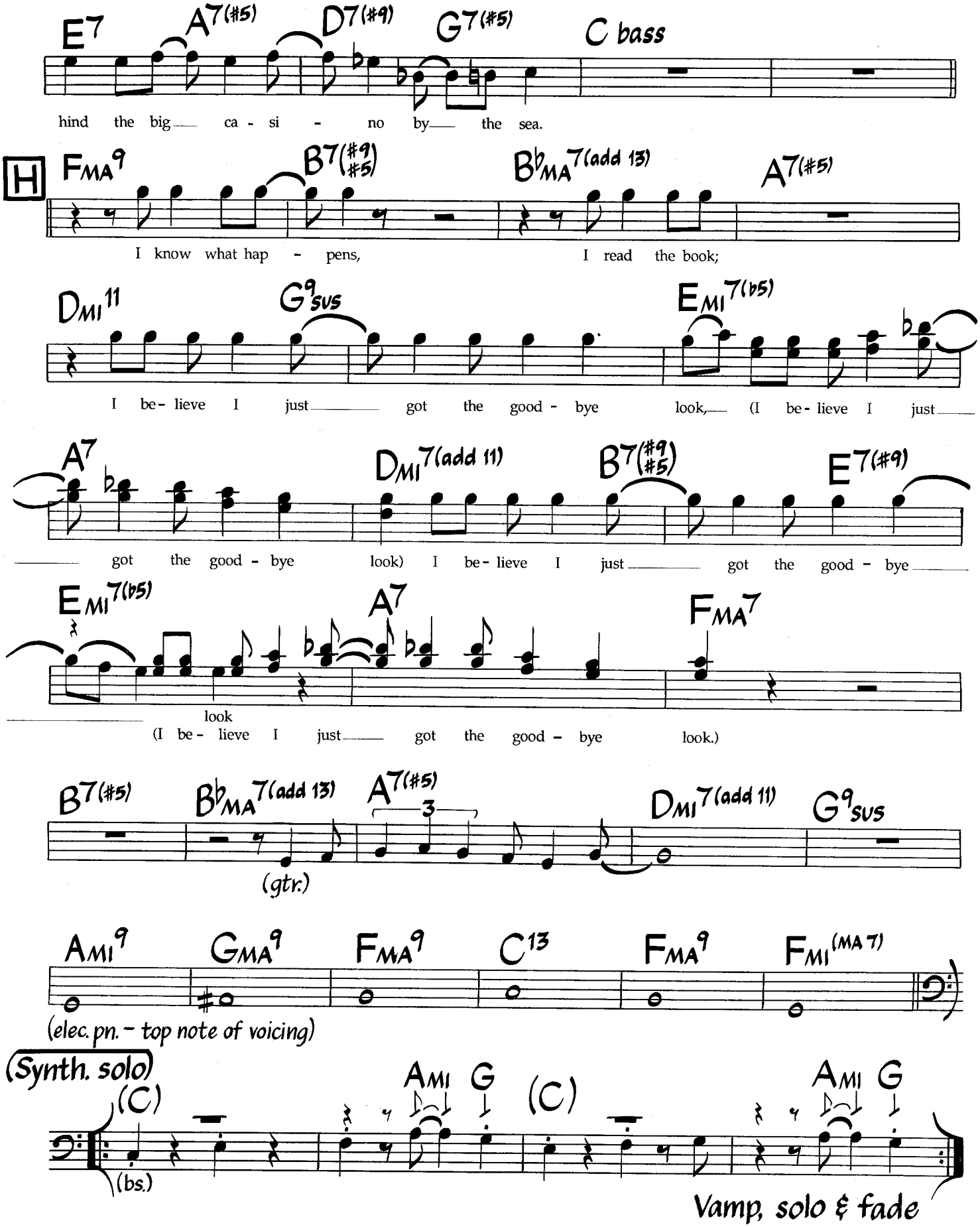



2nd VERSE
Last night I dreamed of an old lover dressed in gray.
I've had this fever now since yesterday.
Wake up, darling, they're knocking, the Colonel's standing in the sun,
With his stupid face, the glasses and the gun.

(Continued on next page)

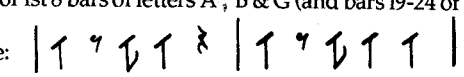
V. S.


E
C bass
(synth; gtr. doubles top line)
FMA7/G
gtr. fill
C bass
A(add 9)
DMI9
FMI6/9
1. EMI7
EbMI7
Ab7
(gtr. solo)
DbMA7
GbMA7
CMA7
2. E7
A7(#5)
D7
G7(#5)
C bass
(end solo)
F
CMA7
F
CMA7
The rules are changed,
It's not the same,
B7(#9 #5)
EMI7
A7(#5)
DMI7
G13
FMA7
E7(#9)
It's all new play - ers in a whole new ball - game.
G
AMI9
E/C
A9sus
DMI(add 9)/F
I know a fel - low with a mo - tor launch for hire,
C bass
B/C
CMA7
F(omit 5)
A skin - ny man with two - tone shoes,
'Cause to - night
EMI7(b5)
A7(#5)
DMI9
FMI6
they're ar - rang - ing a small re - cep - tion just for me,
Be -

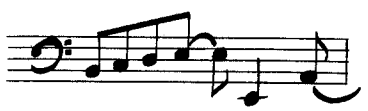



Recorded version has a longer intro. Lyrics in parentheses are sung by background vocalists. Synth. uses a marimba-like patch throughout. Bass plays mostly whole notes for lst 8 bars of letters A , B & G (and bars l9-24 of letters D & H).

Sample bass rhythm elsewhere:

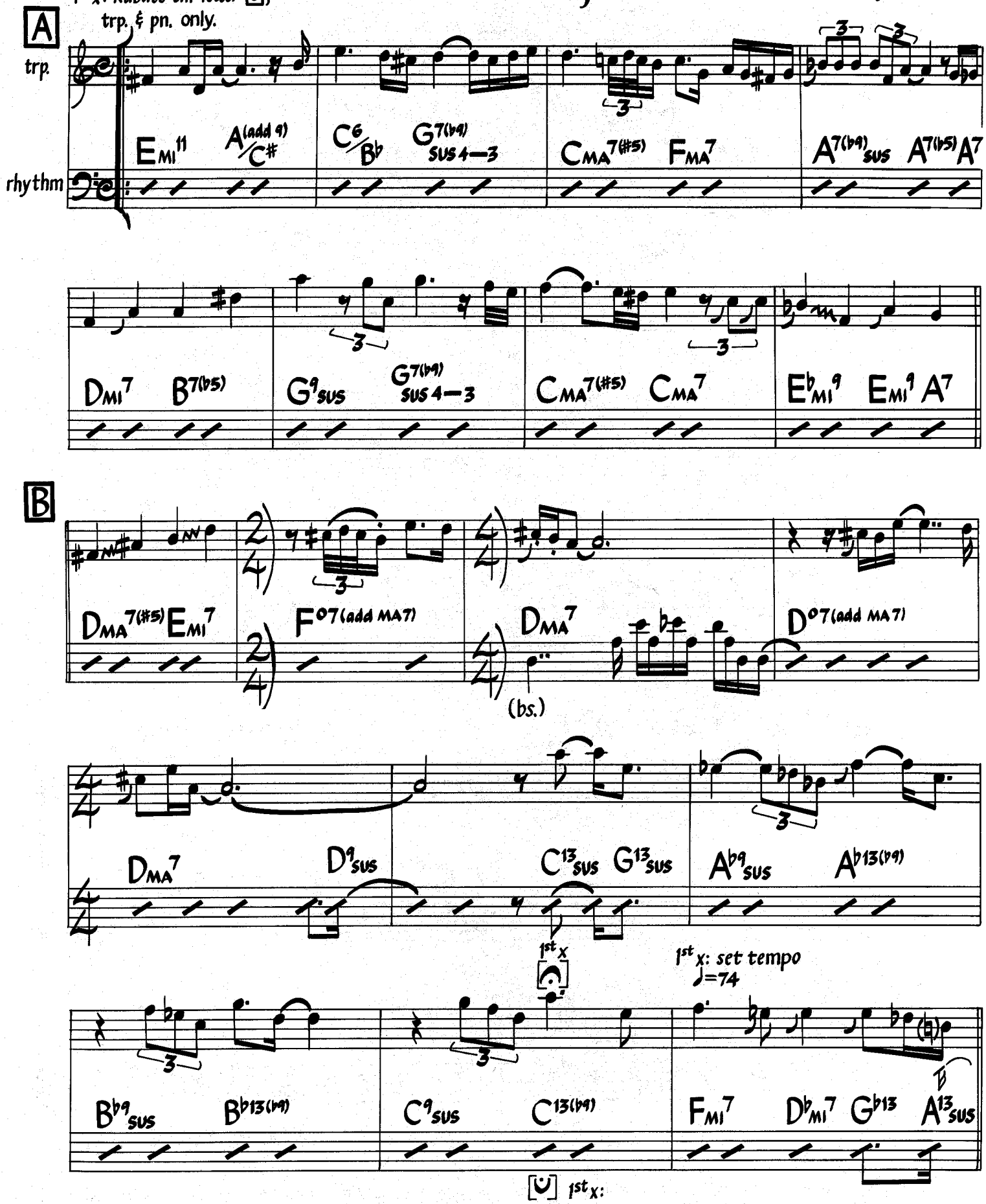


Bass one bar before letter B:



# Guarujá

Randy Brecker

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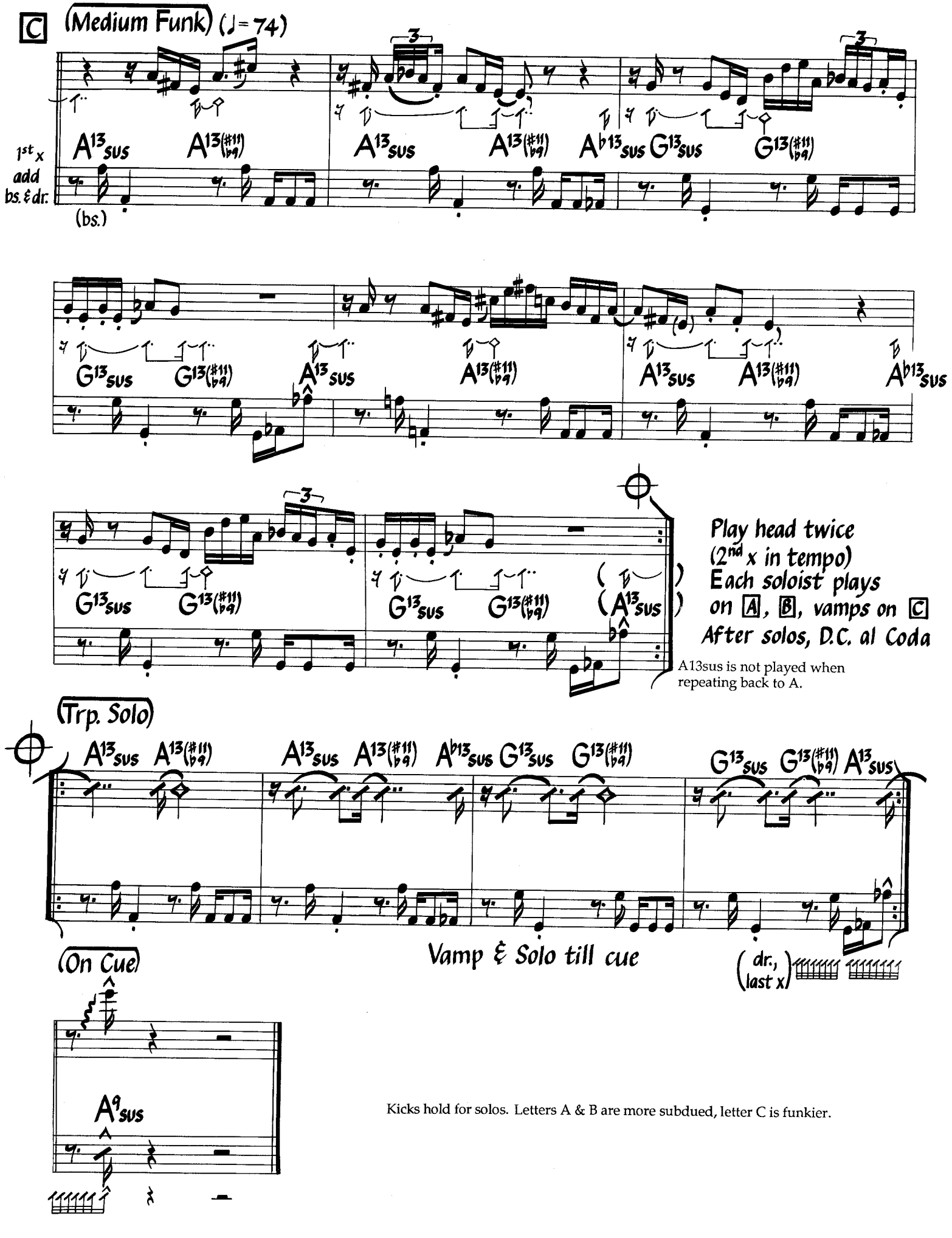
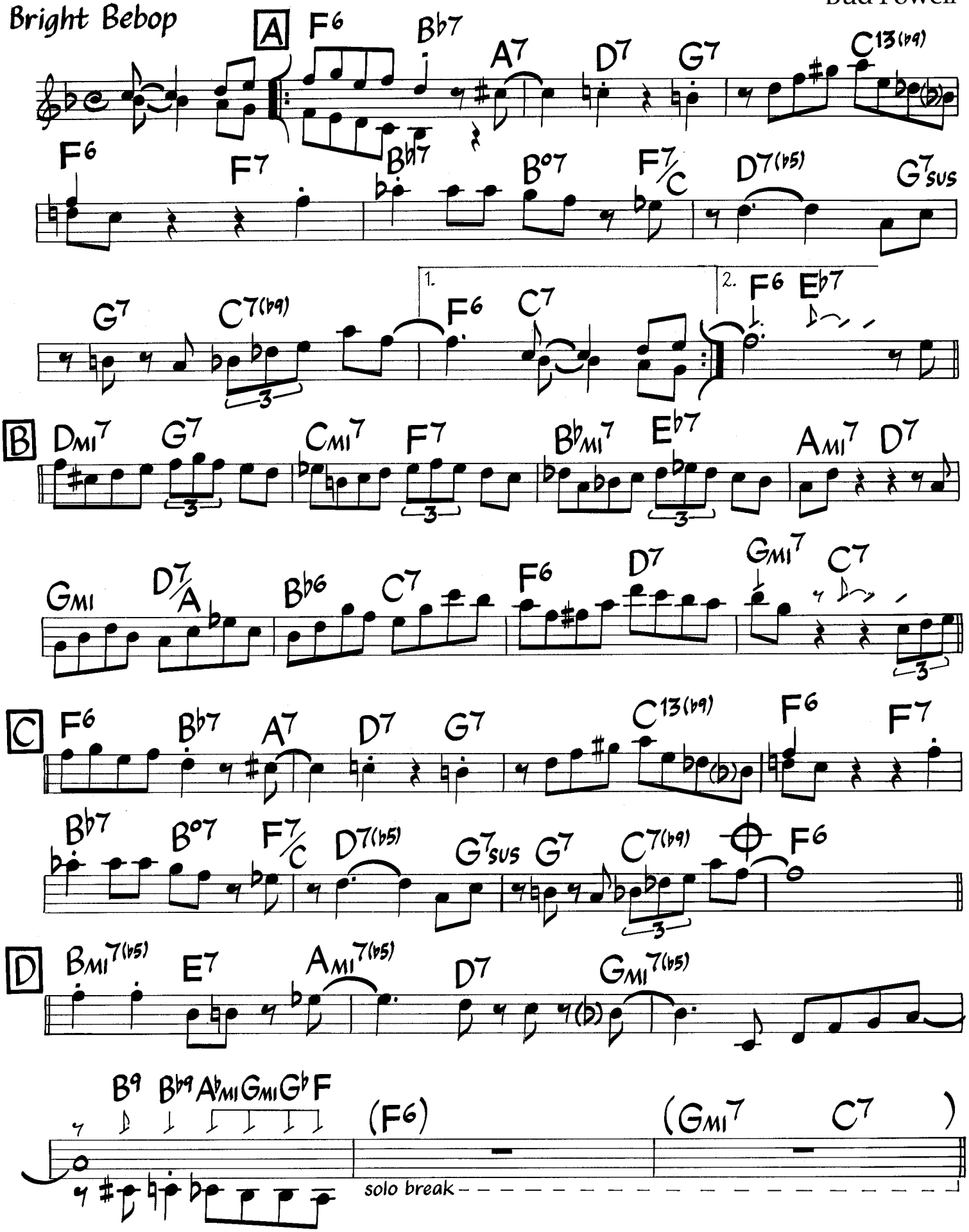



Kicks hold for solos. Letters A & B are more subdued, letter C is funkier.

# Hallucinations

Bud Powell

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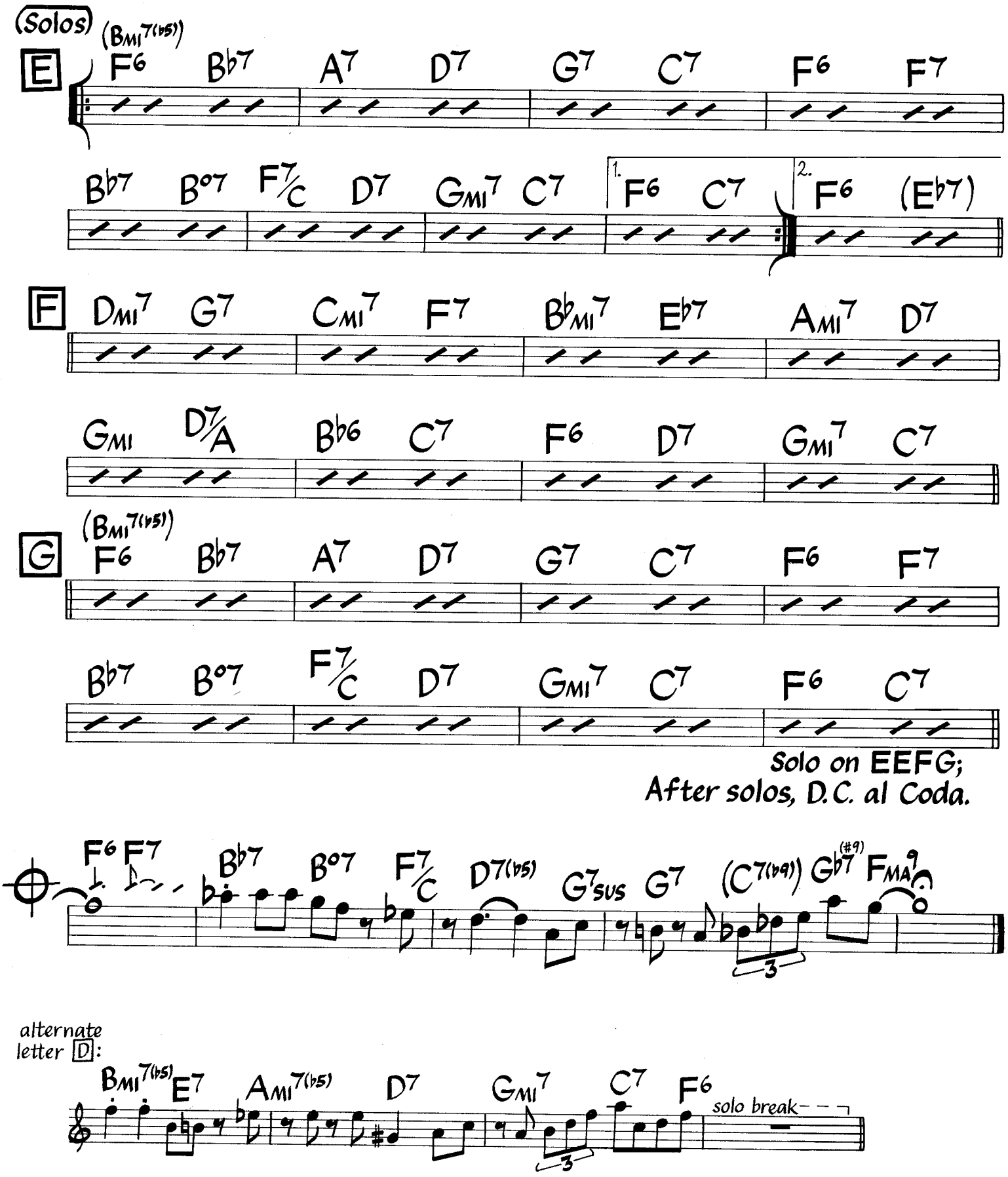



Melody may be played one octave lower.

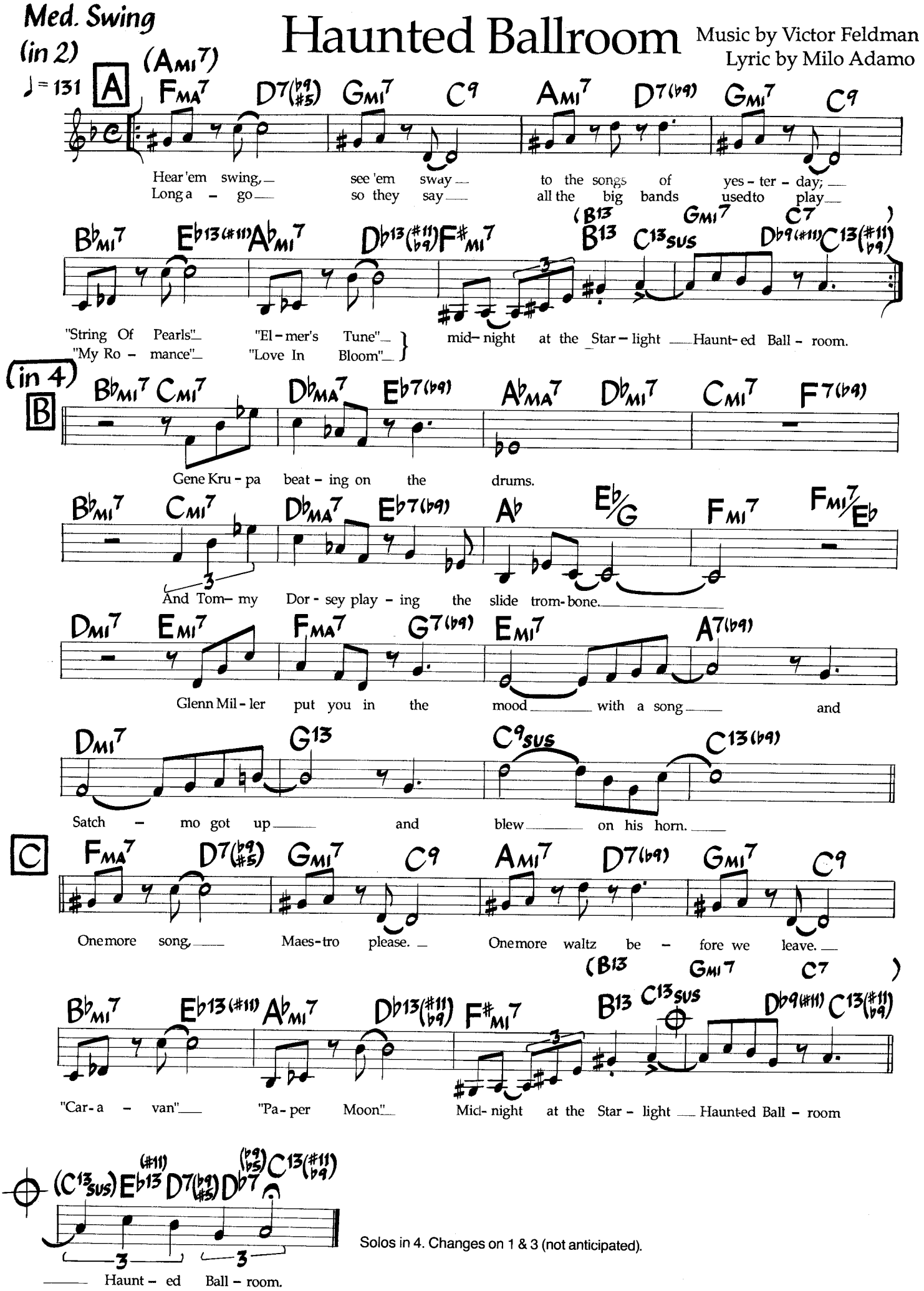


Photo by Jim Marshall ©1988

DUKE ELLINGTON

# Haunted Ballroom

Music by Victor Feldman
Lyric by Milo Adamo


Med. Swing
(in 2)


Hear 'em swing, see 'em sway to the songs of yes - ter - day;
Long a - go so they say all the big bands used to play
"String Of Pearls" "El - mer's Tune" mid - night at the Star - light Haunt - ed Ball - room.
"My Ro - mance" "Love In Bloom"
(in 4)

Gene Kru - pa beat - ing on the drums.
And Tom - my Dor - sey play - ing the slide trom - bone.
Glenn Mil - ler put you in the mood with a song and
Satch - mo got up and blew on his horn.

One more song, Maes - tro please. One more waltz be - fore we leave.
"Car - a - van" "Pa - per Moon" Mid - night at the Star - light Haunt - ed Ball - room
Haunt - ed Ball - room.

Solos in 4. Changes on 1 & 3 (not anticipated).

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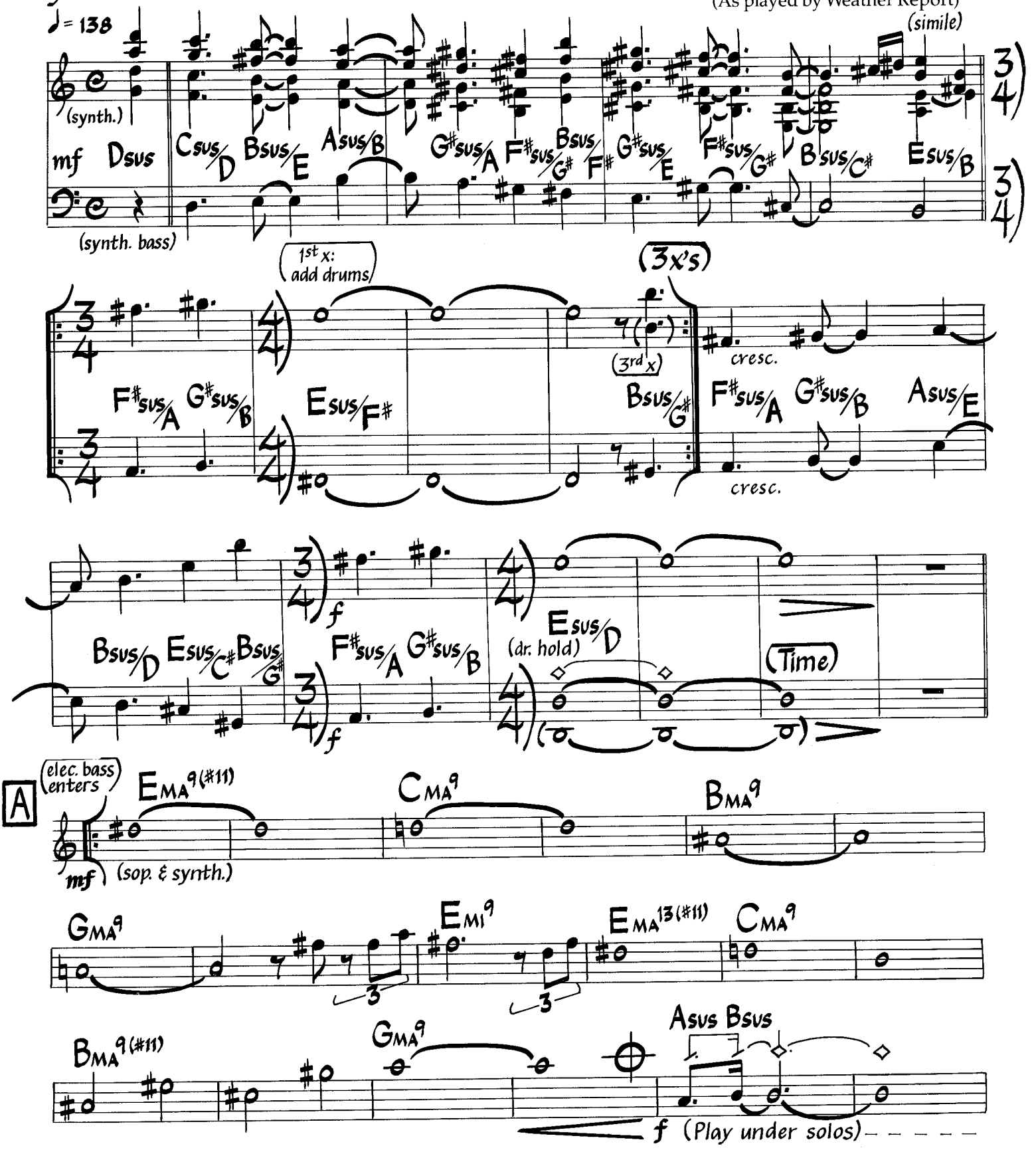
# Havona

Bright Funk/Samba

Jaco Pastorius
(As played by Weather Report)

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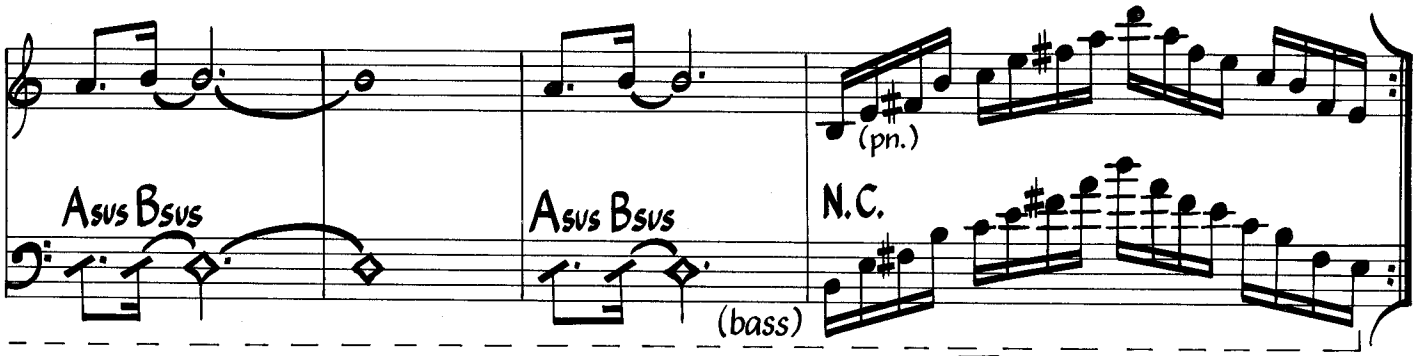
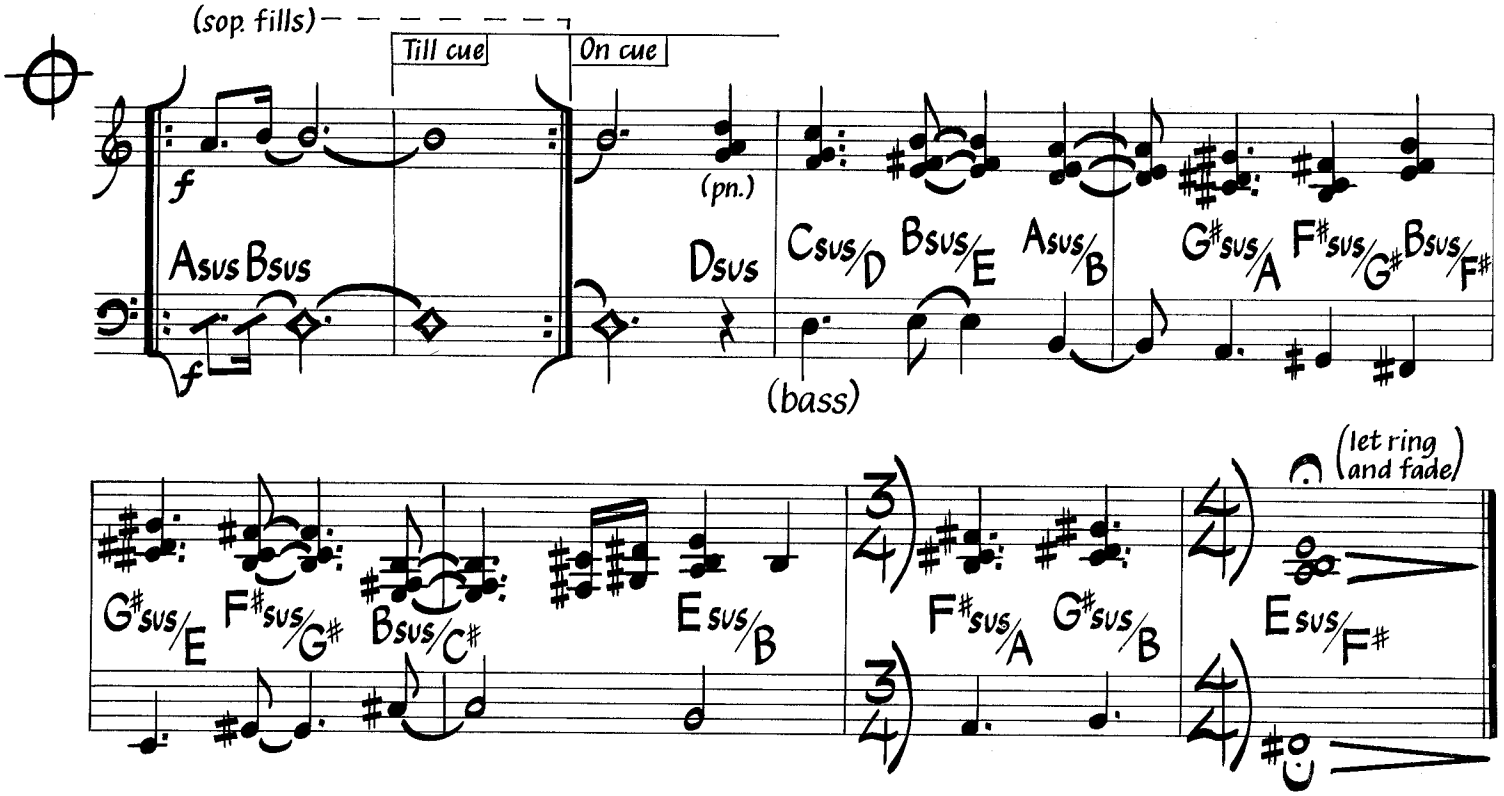
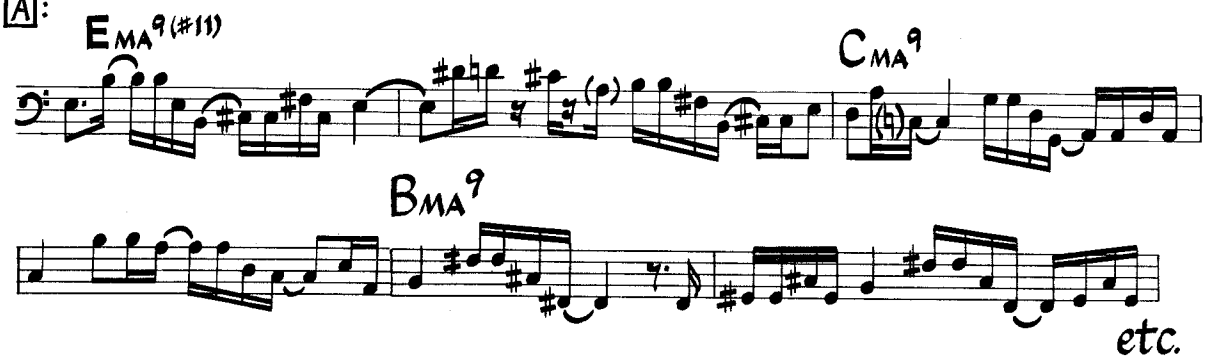



Solo on A; after solos play melody at A twice, take Coda 2nd x.




Sample bass line at letter A:




etc.



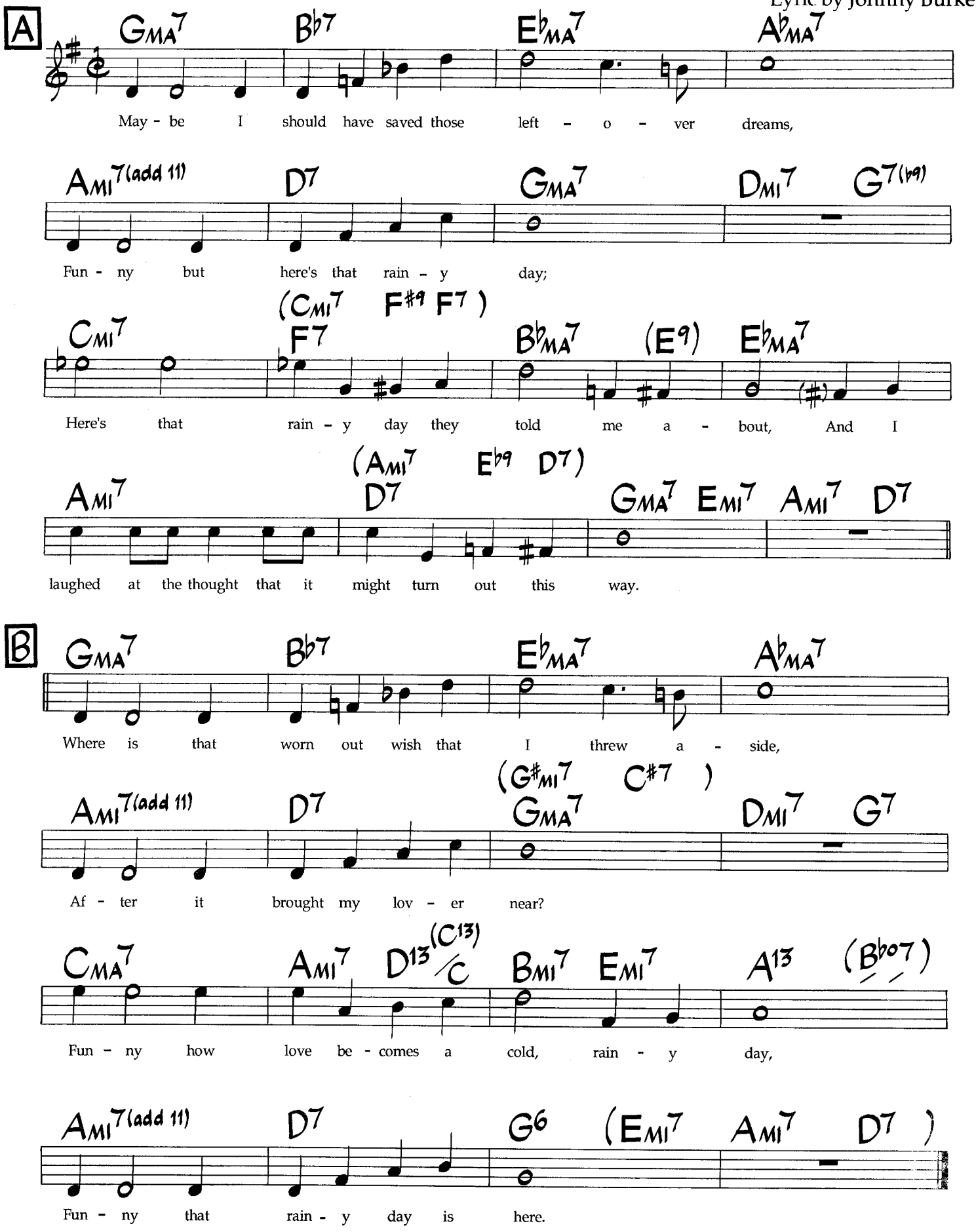
Photo by Tom Copi ©1988

SARAH VAUGHN

# Here's That Rainy Day

Med. Ballad

Music by Jimmy Van Heusen
Lyric by Johnny Burke

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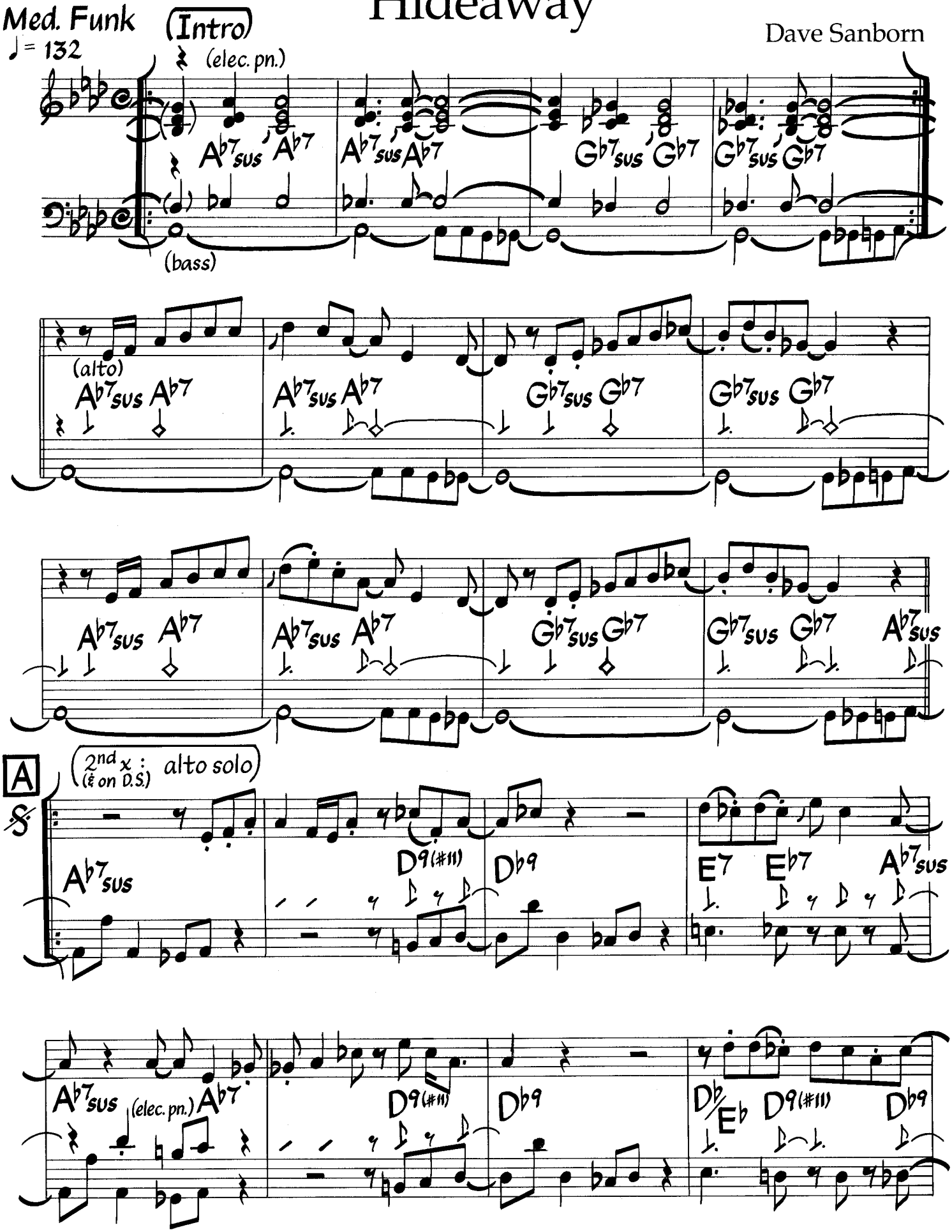
# Hideaway

Dave Sanborn

Med. Funk
♩ = 132

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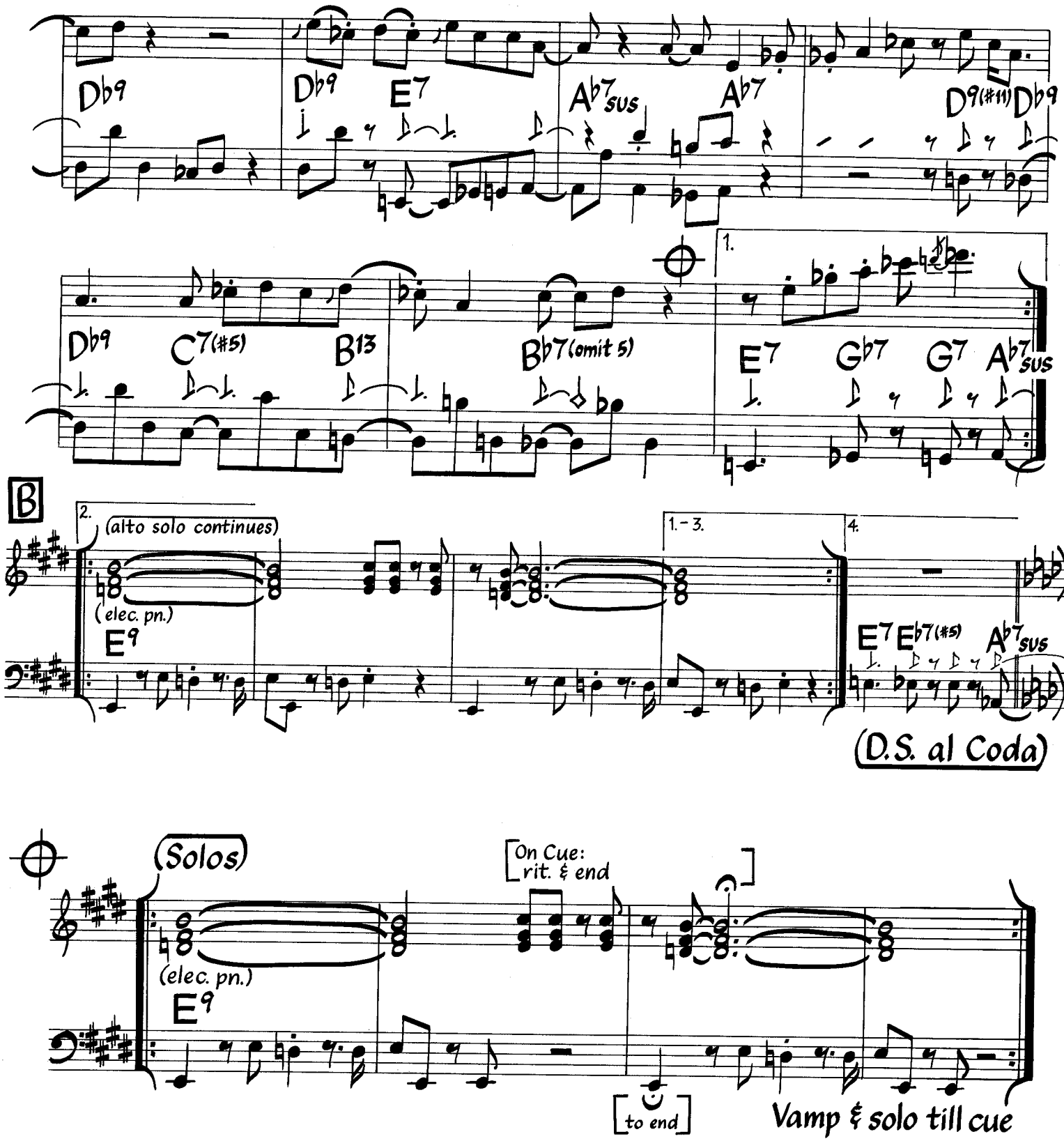


Bass line is played with some variation. Elec. pn. comp figure at Coda may be dispensed with for extended solos. Drums play lighter during intro, heavier starting at letter A.



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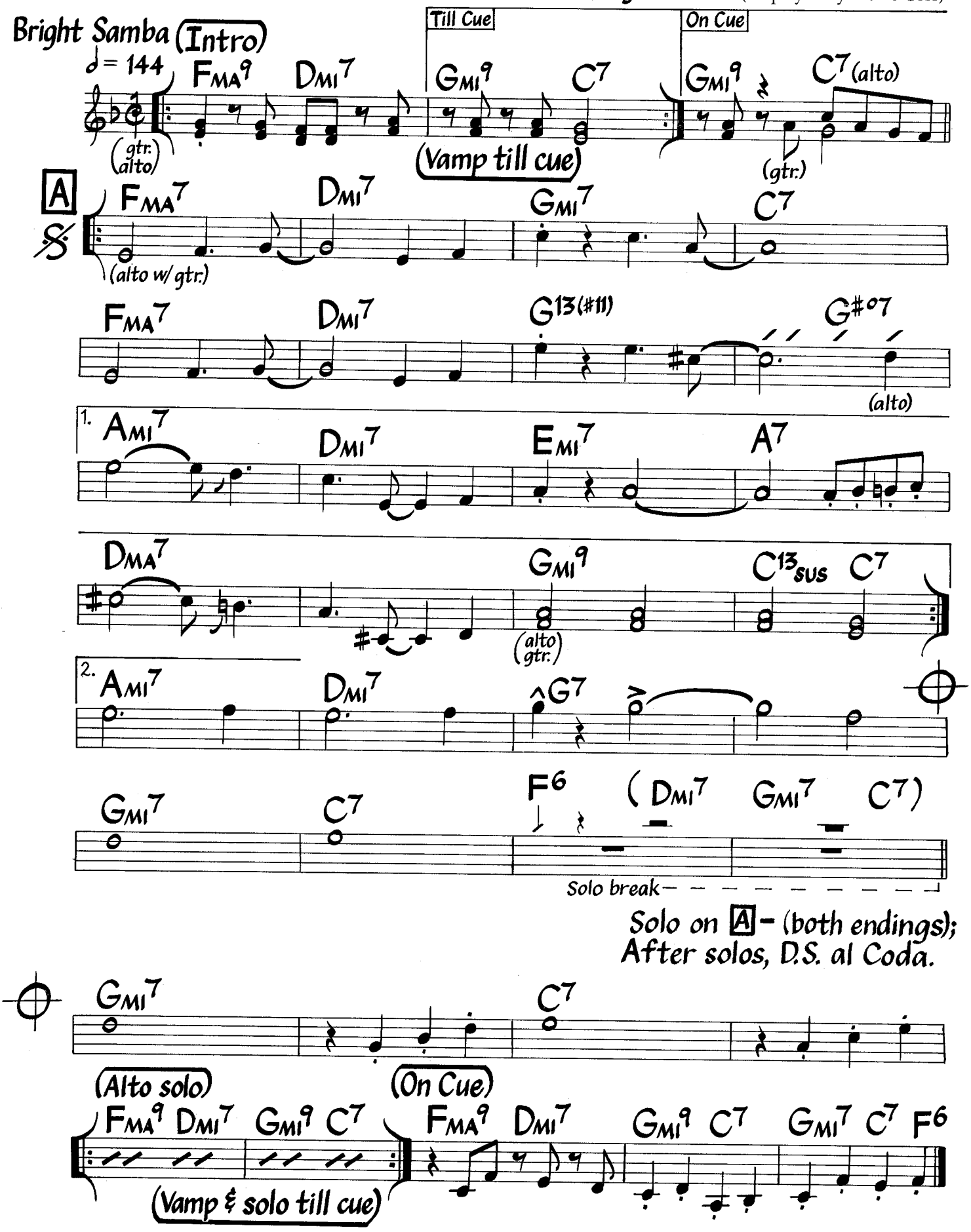
SCOTT LaFARO & ORNETTE COLEMAN

# I Love Lucy

Eliot Daniel
(As played by Richie Cole)

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# I Mean You

Thelonious Monk
Coleman Hawkins

Med. Swing

♩= 162 (Intro)

(solo pn.) (E♭7sus) (E♭13)

A

(add bs. & dr.)

(2nd x: w/ bari sax 8va b.)

(F6) (D♭7)

(bass walks)

(D7) (GMI7) (C7sus)

1. (AMI7 D7 GMI7 C7 ) 2. (F6) (bari, 8va b.)

B

(E♭9) D♭7 F6

D♭7 G♭7 (GMI7 C7)

(pn. w/ bari 8va b.)

C

(F6) (D♭7) (D7)

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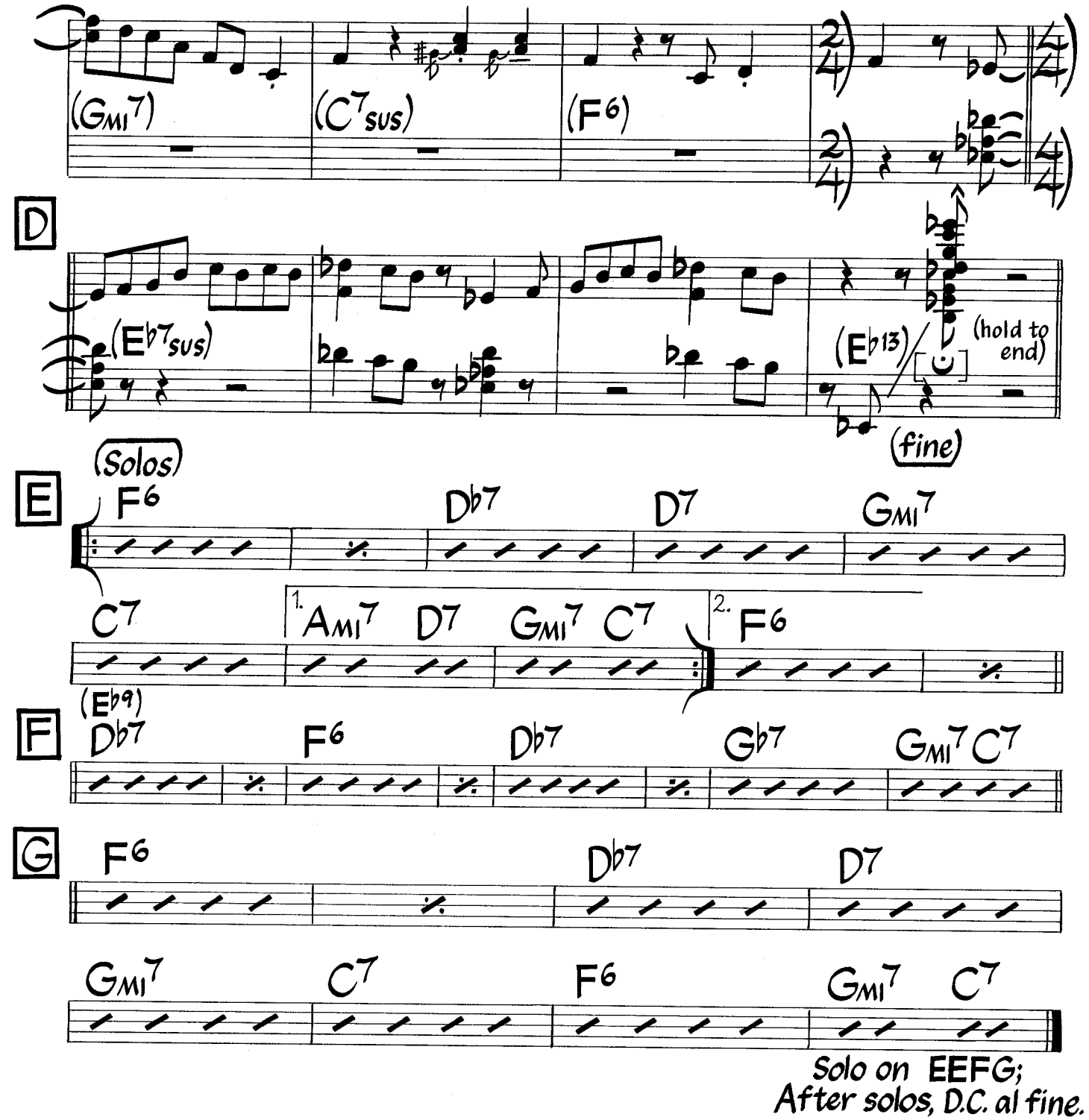
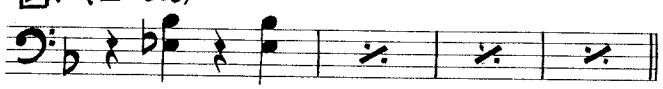



Bass at letter D: (Eb7sus)

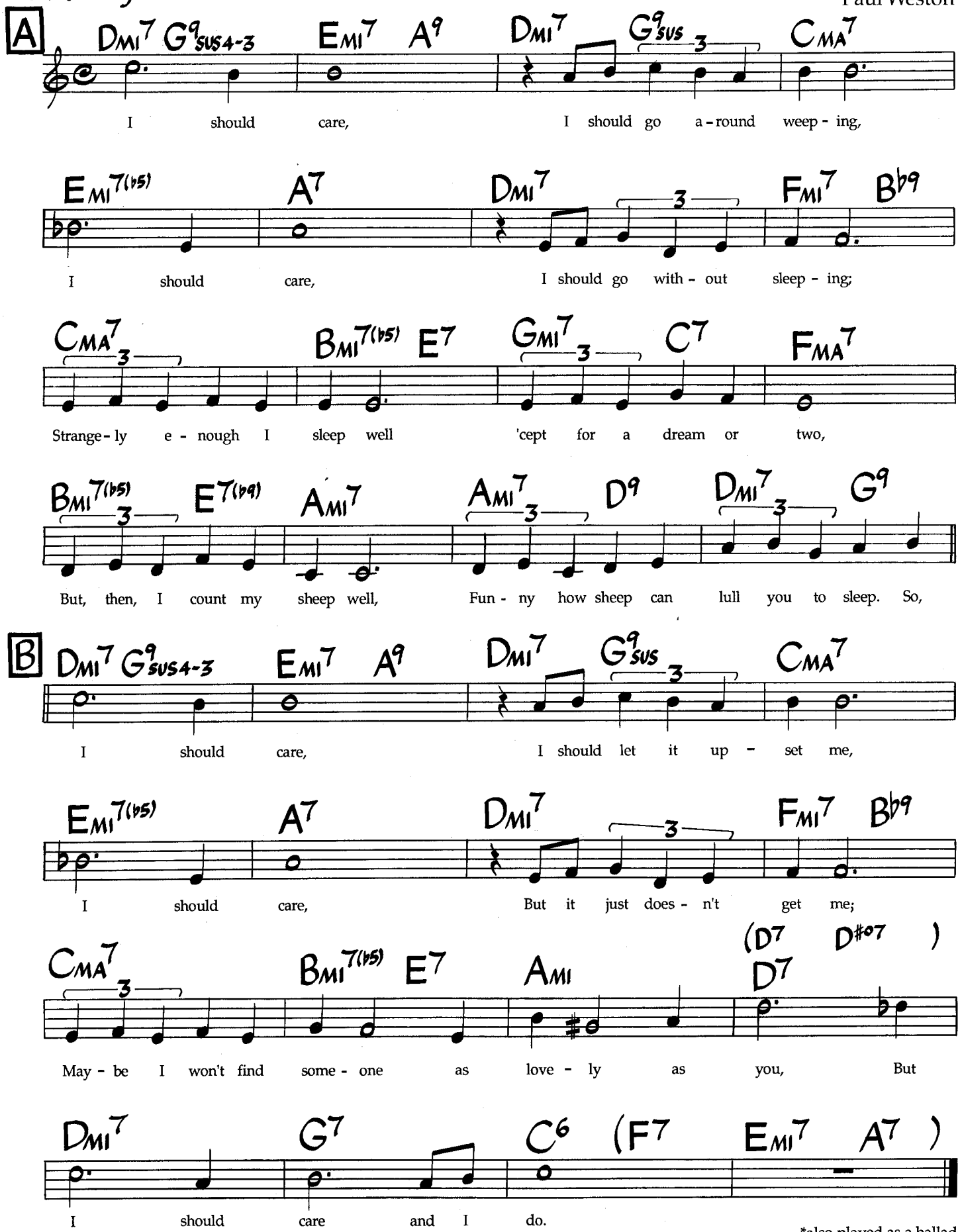


Bass walks in 4 for head and solos. (Alternatively, bass may play pedal on 2 & 4 for first 6 bars of letters A & C during head).
Chords at letters A & C are for bass (during head, piano plays written notes only).

# I Should Care

Sammy Cahn
Axel Stordahl
Paul Weston

Med. Swing *




*also played as a ballad

Alternate changes for first four bars of letters A & B:

| F#7(#11)(#9) B13(b9) | E7(#9) A13 | D7(#9) G13 | CMA7 F13(#11) |

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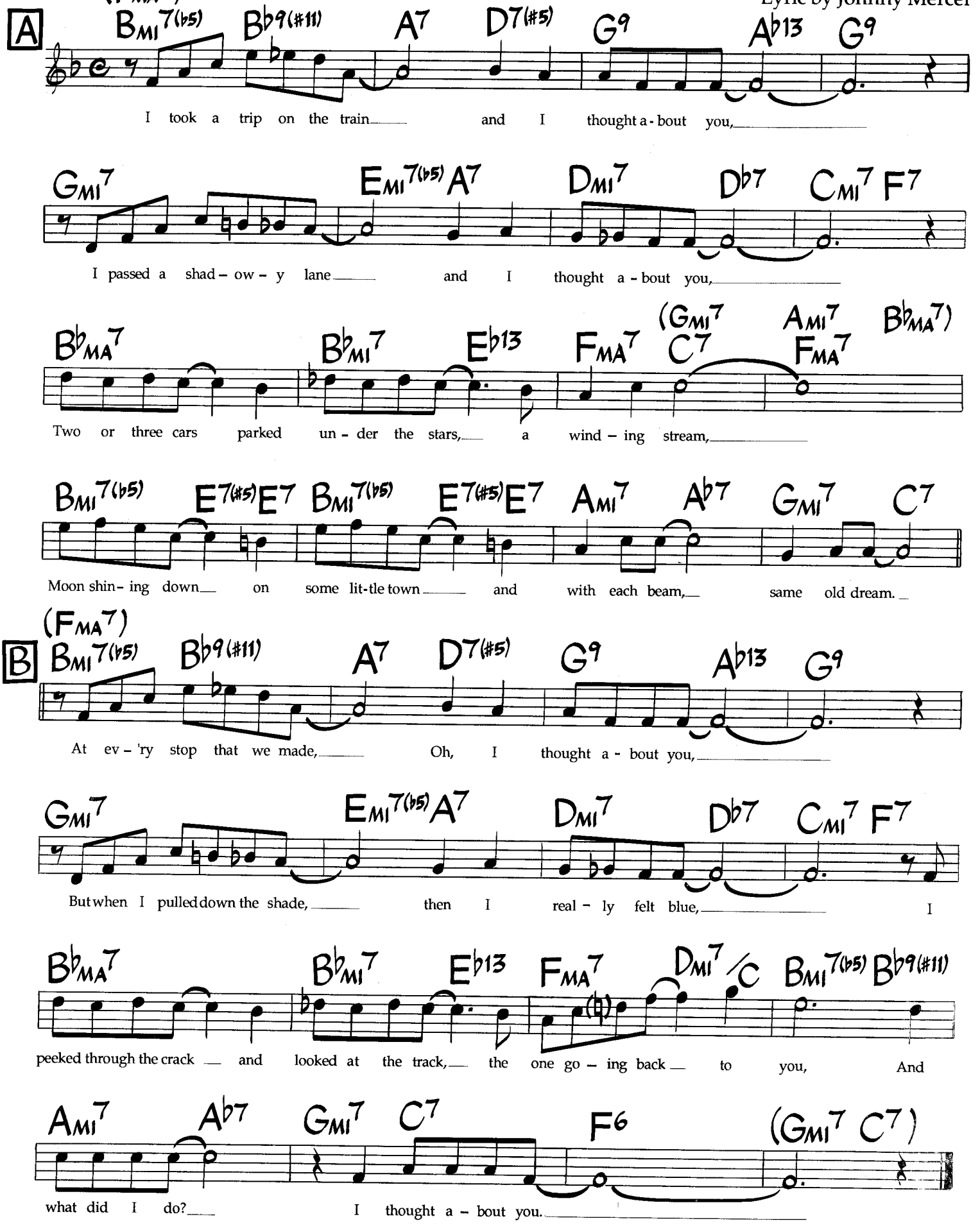
Med. Ballad

# I Thought About You

Music by Jimmy Van Heusen
Lyric by Johnny Mercer

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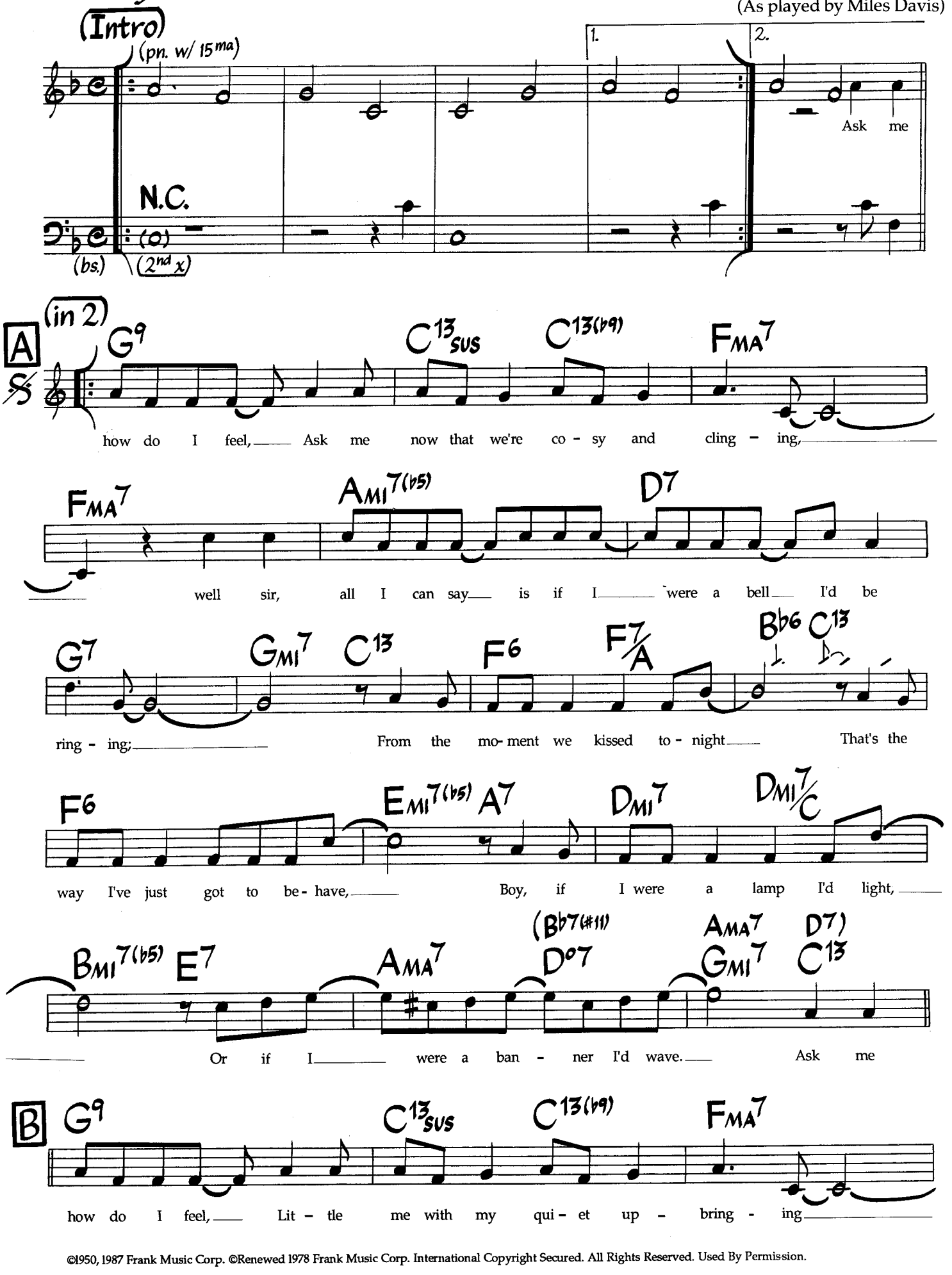
Med. Swing

# If I Were A Bell

Frank Loesser
(As played by Miles Davis)

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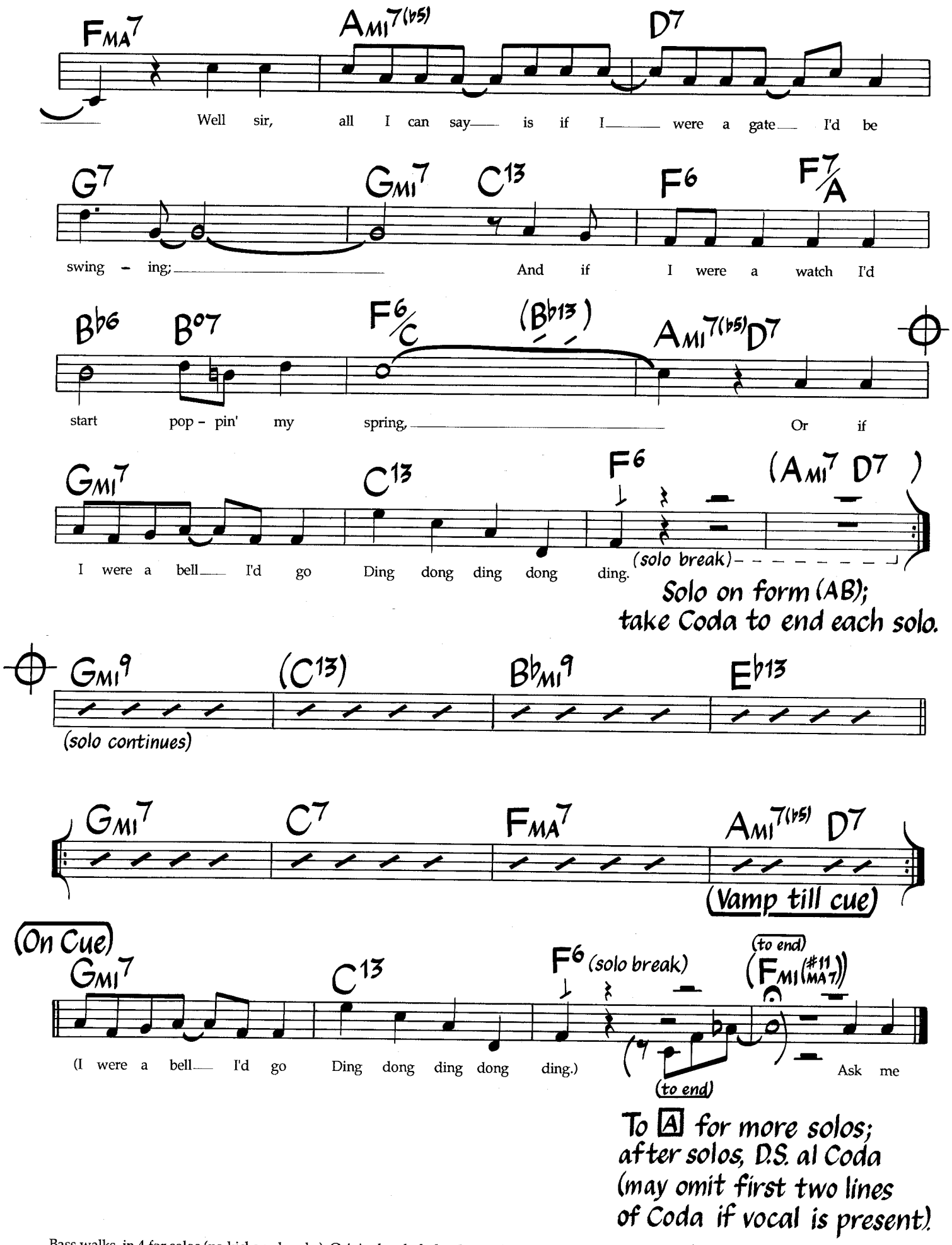



Bass walks in 4 for solos (no kicks or breaks). Original melody has been slightly altered to conform to common practice.
Last line of Coda is played by each soloist to cue end of vamp.



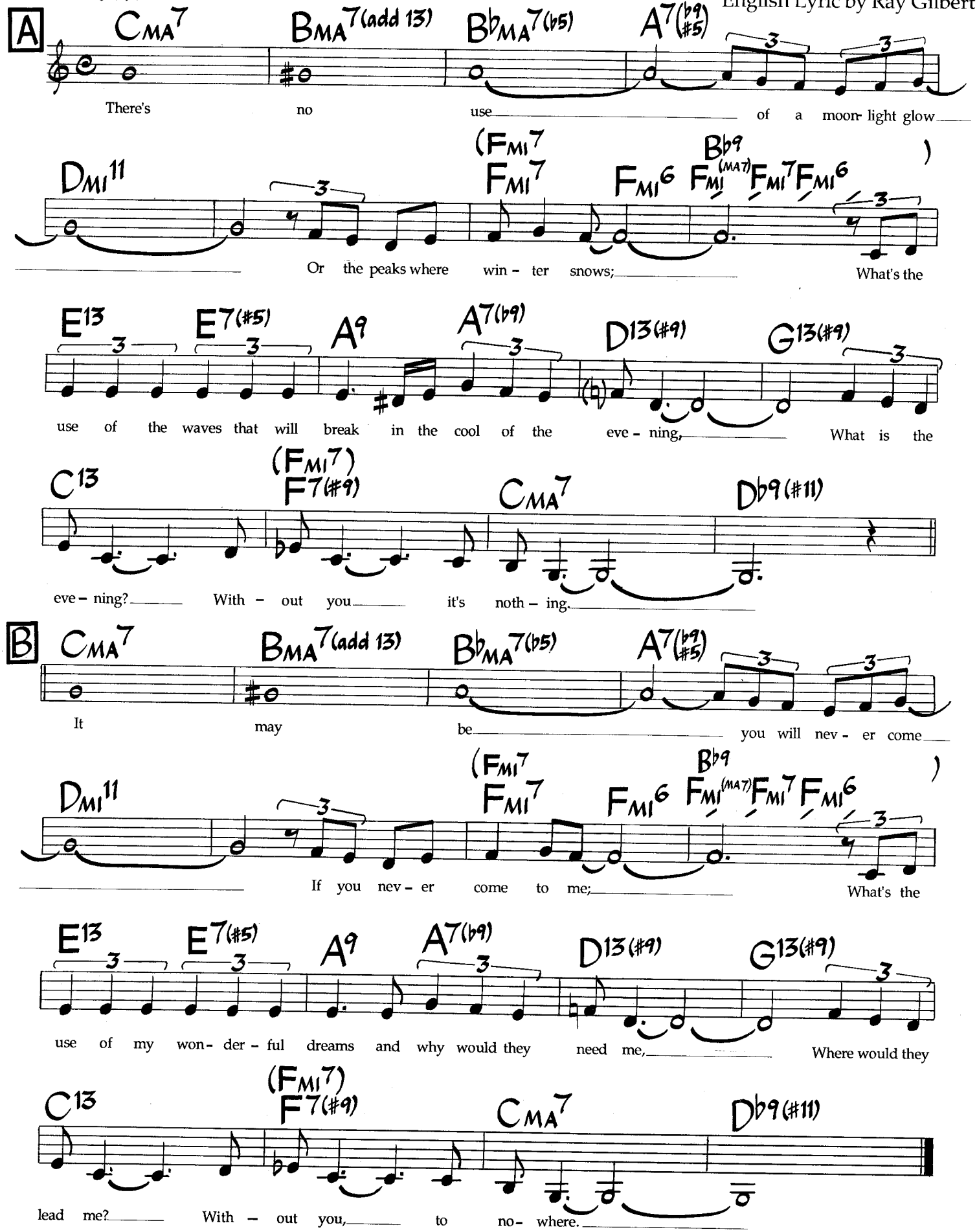
Photo by Tom Copi © 1988

ANTONIO CARLOS JOBIM

Med.-Slow
Bossa Nova

# If You Never Come To Me

Music by
Antonio Carlos Jobim
English Lyric by Ray Gilbert

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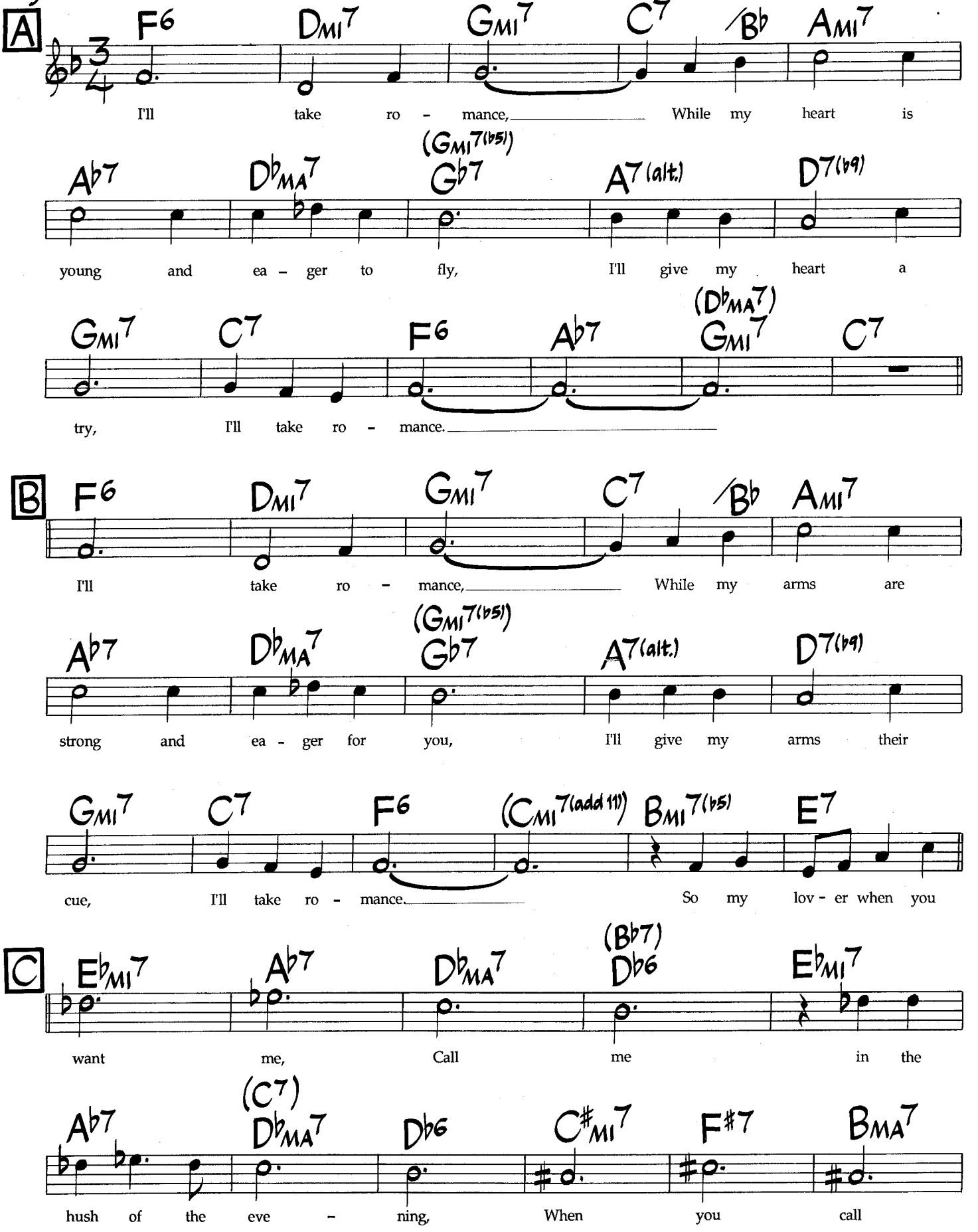
# I'll Take Romance

Music by Ben Oakland
Lyric by Oscar Hammerstein II

*Bright Jazz Waltz*

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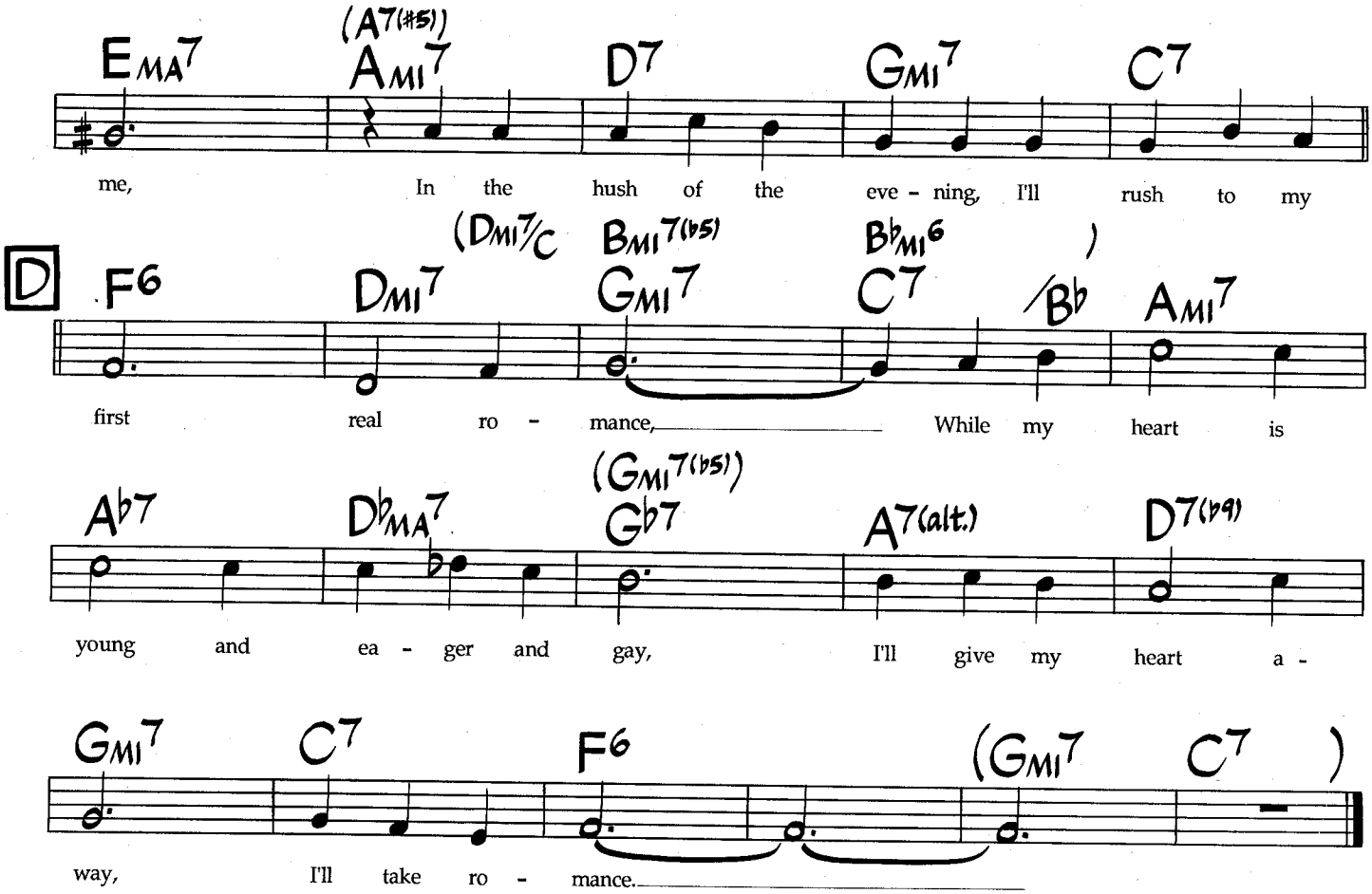
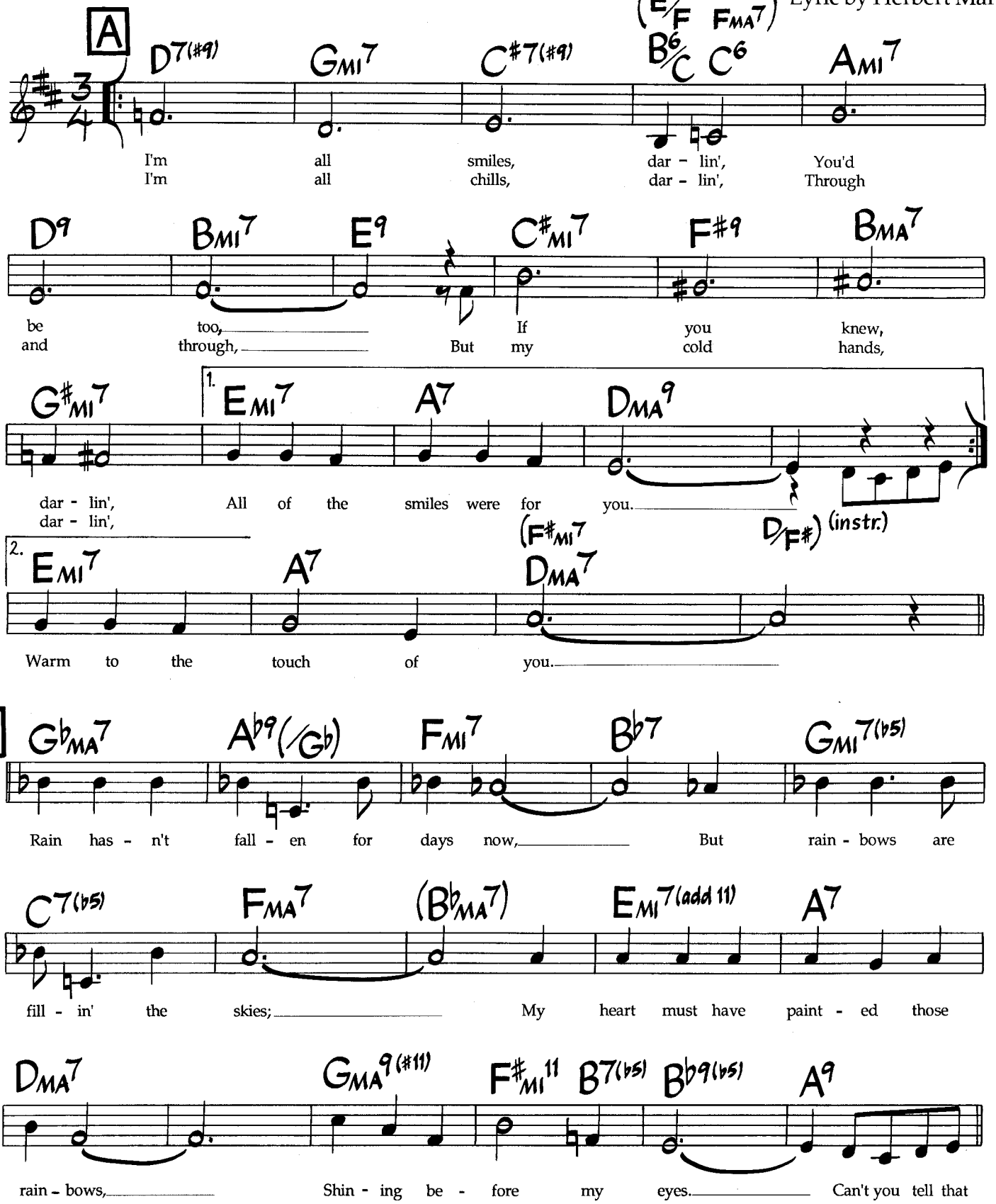

EMA7
(A7(#5))
AMI7
D7
GMI7
C7
me, In the hush of the eve - ning, I'll rush to my
D
F6
(DMI7/C
BMI7(b5)
BbMI6 )
DMI7
GMI7
C7
/Bb
AMI7
first real ro - mance, While my heart is
Ab7
DbMA7
(GMI7(b5)
Gb7
A7(alt.)
D7(b9)
young and ea - ger and gay, I'll give my heart a -
GMI7
C7
F6
(GMI7
C7 )
way, I'll take ro - mance.

# I'm All Smiles

Med. Jazz Waltz

Music by Michael Leonard
Lyric by Herbert Martin

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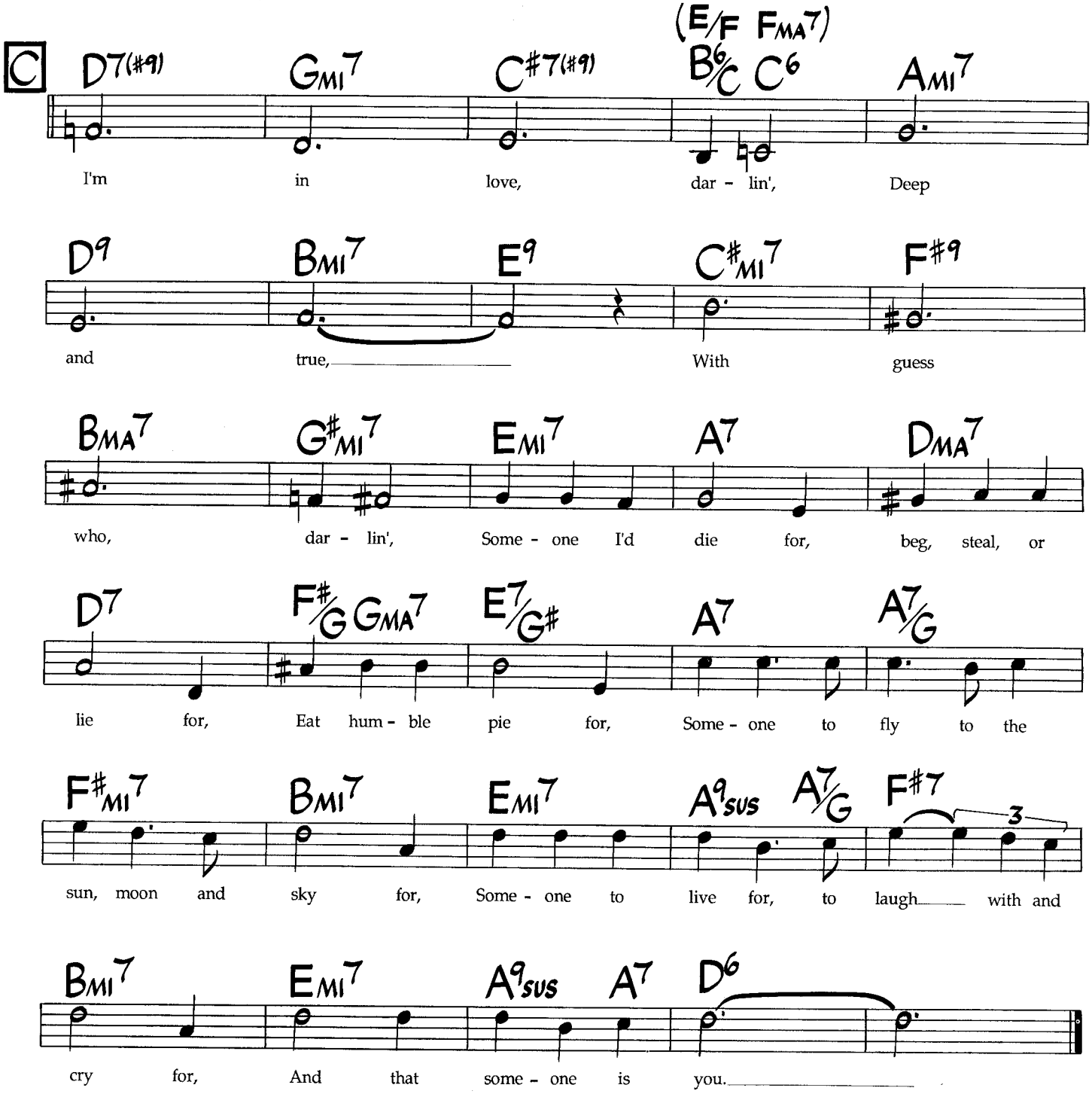
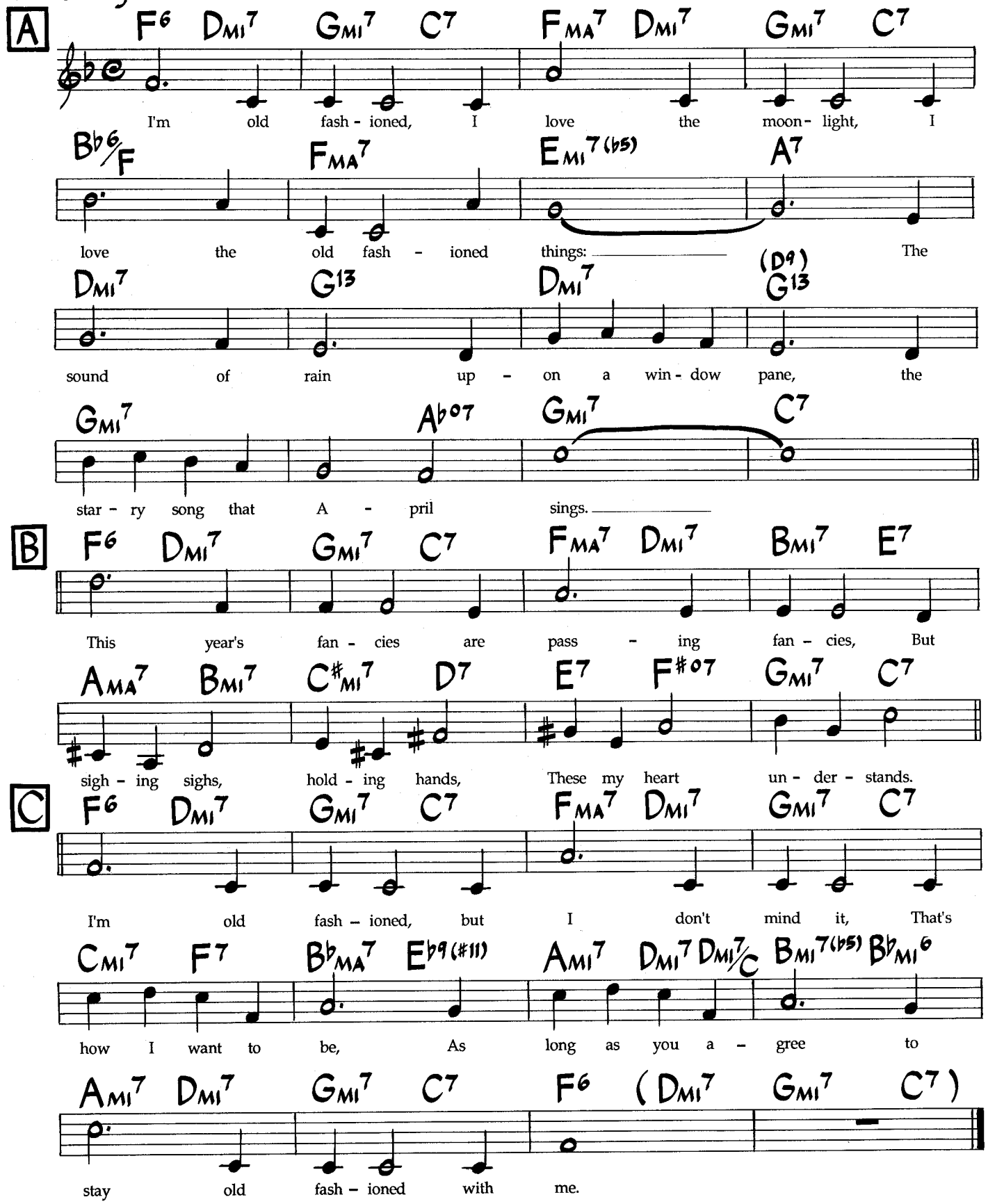

C
D7(#9)
Gmi7
C#7(#9)
B6/C C6
(E/F FMA7)
Ami7
I'm in love, dar - lin', Deep
D9
Bmi7
E9
C#mi7
F#9
and true, With guess
BMA7
G#mi7
Emi7
A7
DMA7
who, dar - lin', Some - one I'd die for, beg, steal, or
D7
F#/G GMA7
E7/G#
A7
A7/G
lie for, Eat hum - ble pie for, Some - one to fly to the
F#mi7
Bmi7
Emi7
A9sus
A7/G
F#7
3
sun, moon and sky for, Some - one to live for, to laugh with and
Bmi7
Emi7
A9sus
A7
D6
cry for, And that some - one is you.

# I'm Old Fashioned

Music by Jerome Kern
Lyric by Johnny Mercer

*Med. Swing*

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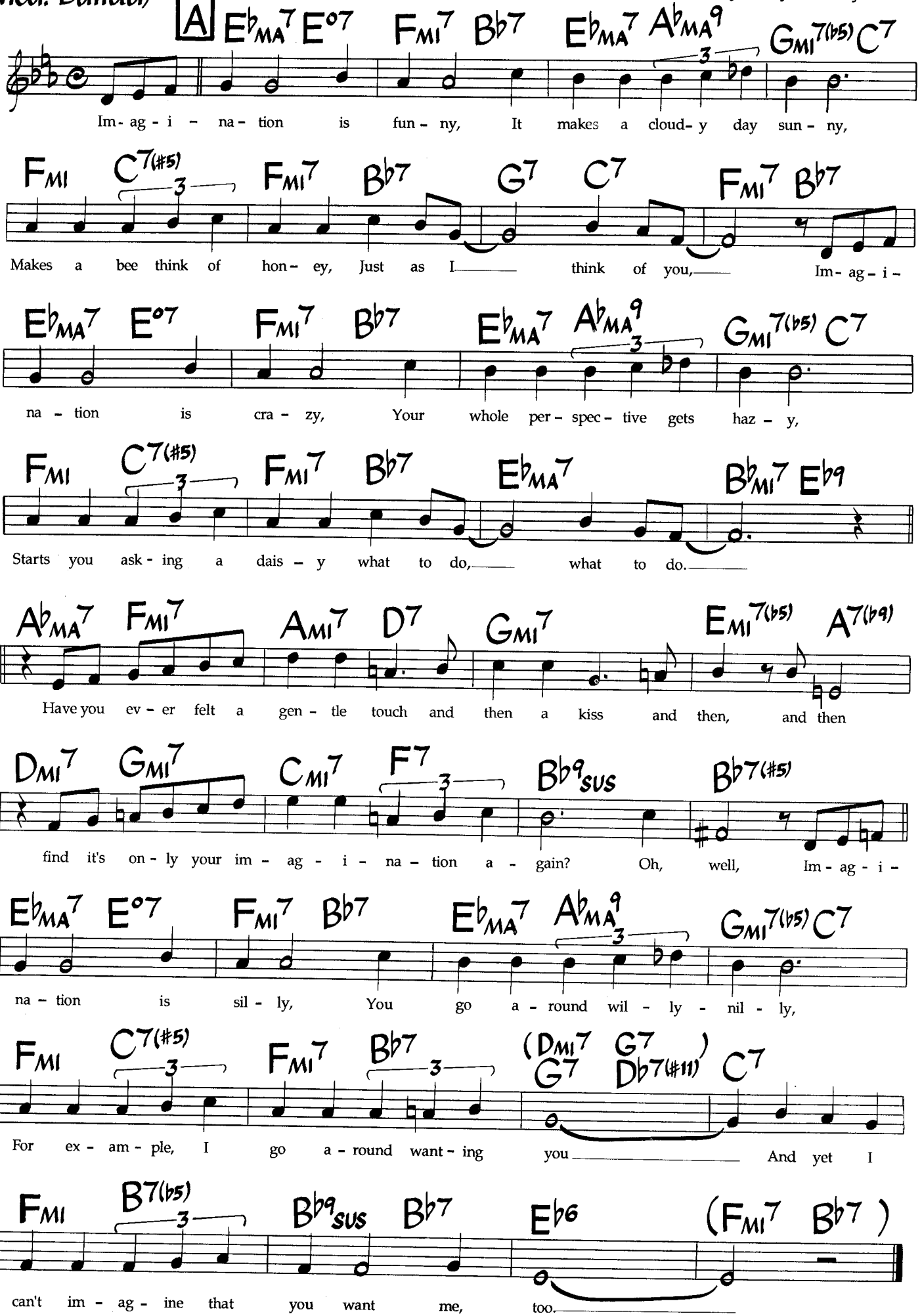
# Imagination

Music by Jimmy Van Heusen
Lyric by Johnny Burke

(Med. Ballad)

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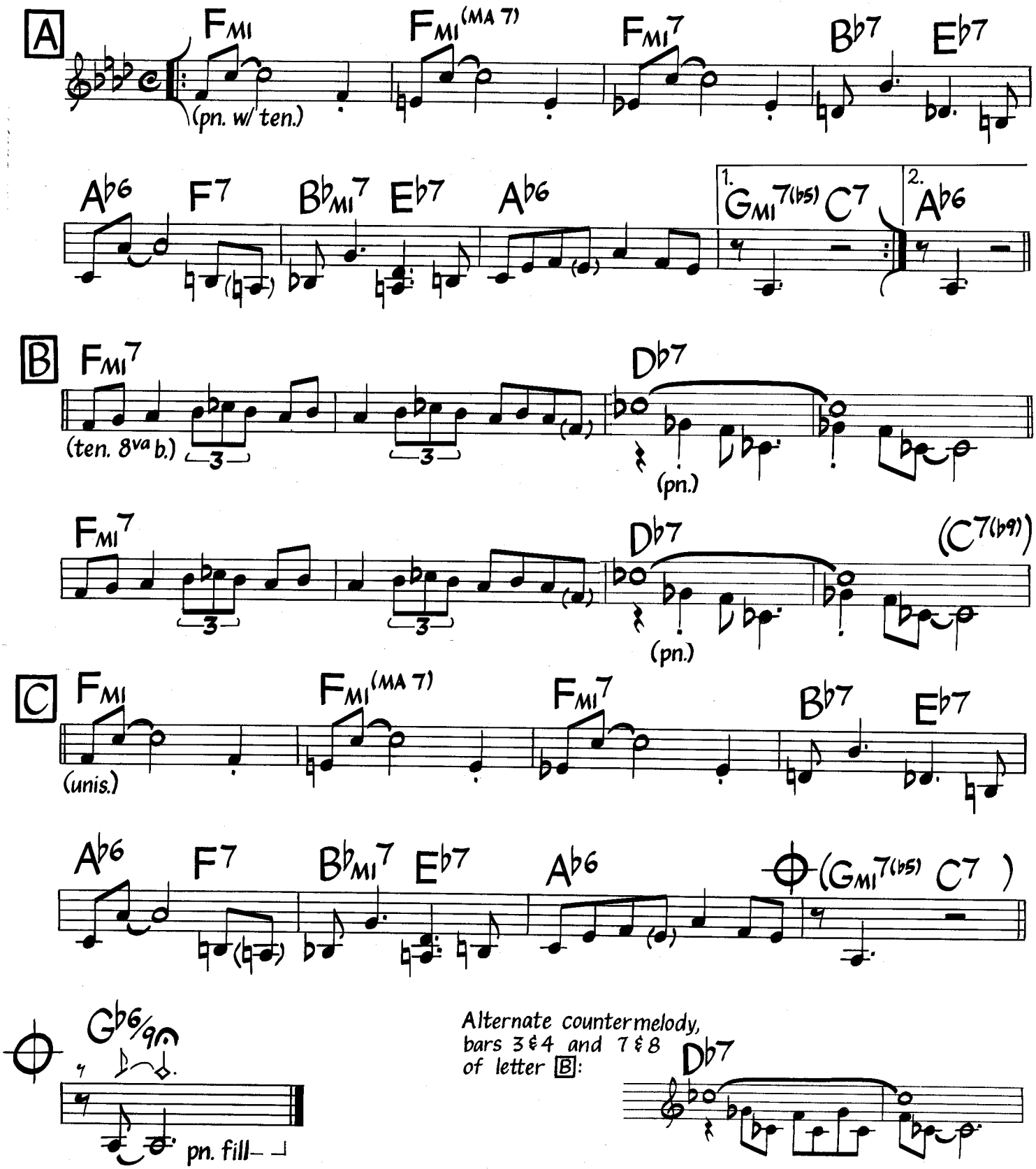
THELONIOUS MONK & DIZZY GILLESPIE

# In Walked Bud

Med. Swing

Thelonious Monk




No chords during head (except at letter B). Tenor plays the A natural in bar 6 of letters A & C.

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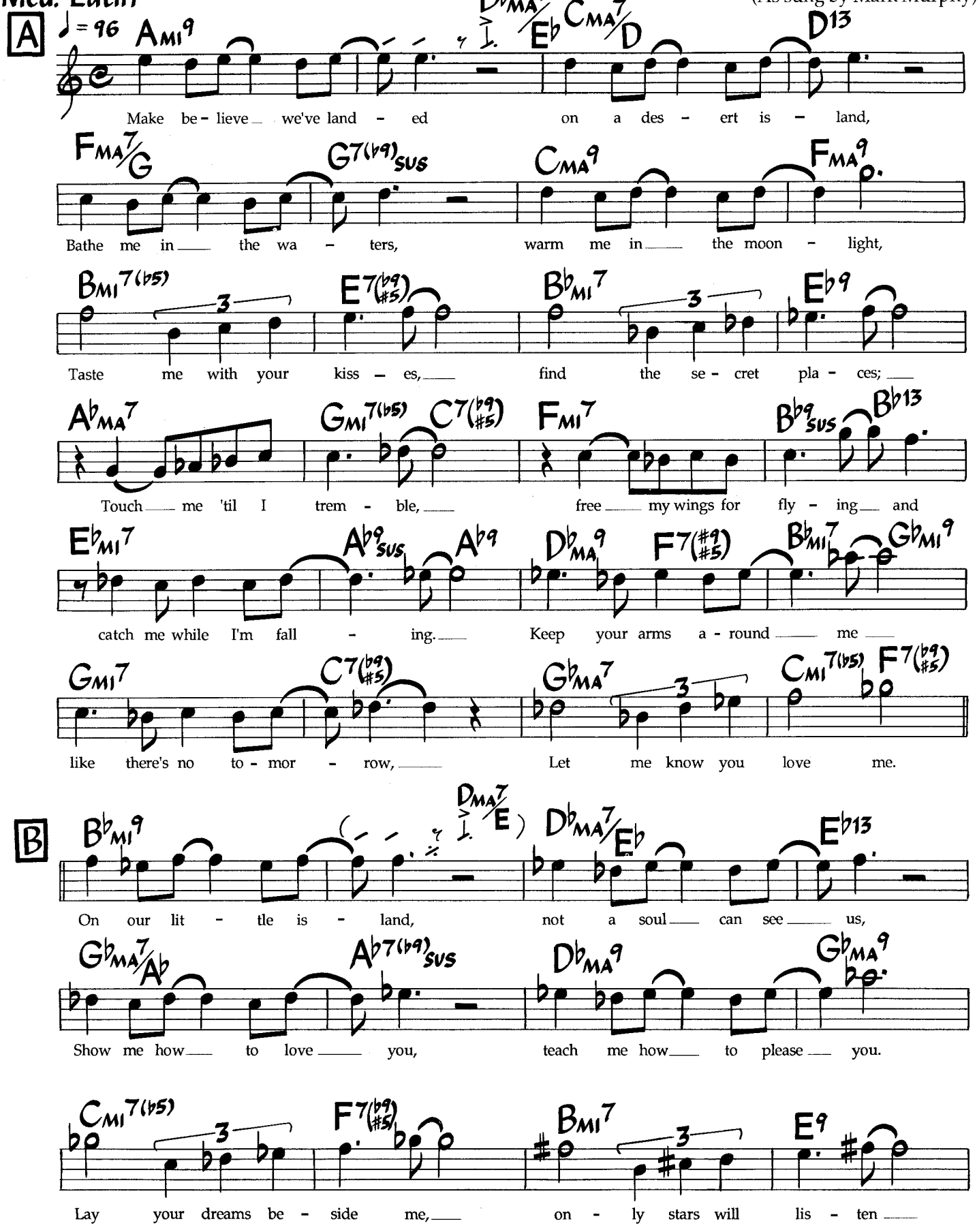
# The Island

Music by Ivan Lins
& Vitor Martins
English Lyric by
Alan & Marilyn Bergman
(As sung by Mark Murphy)

Med. Latin

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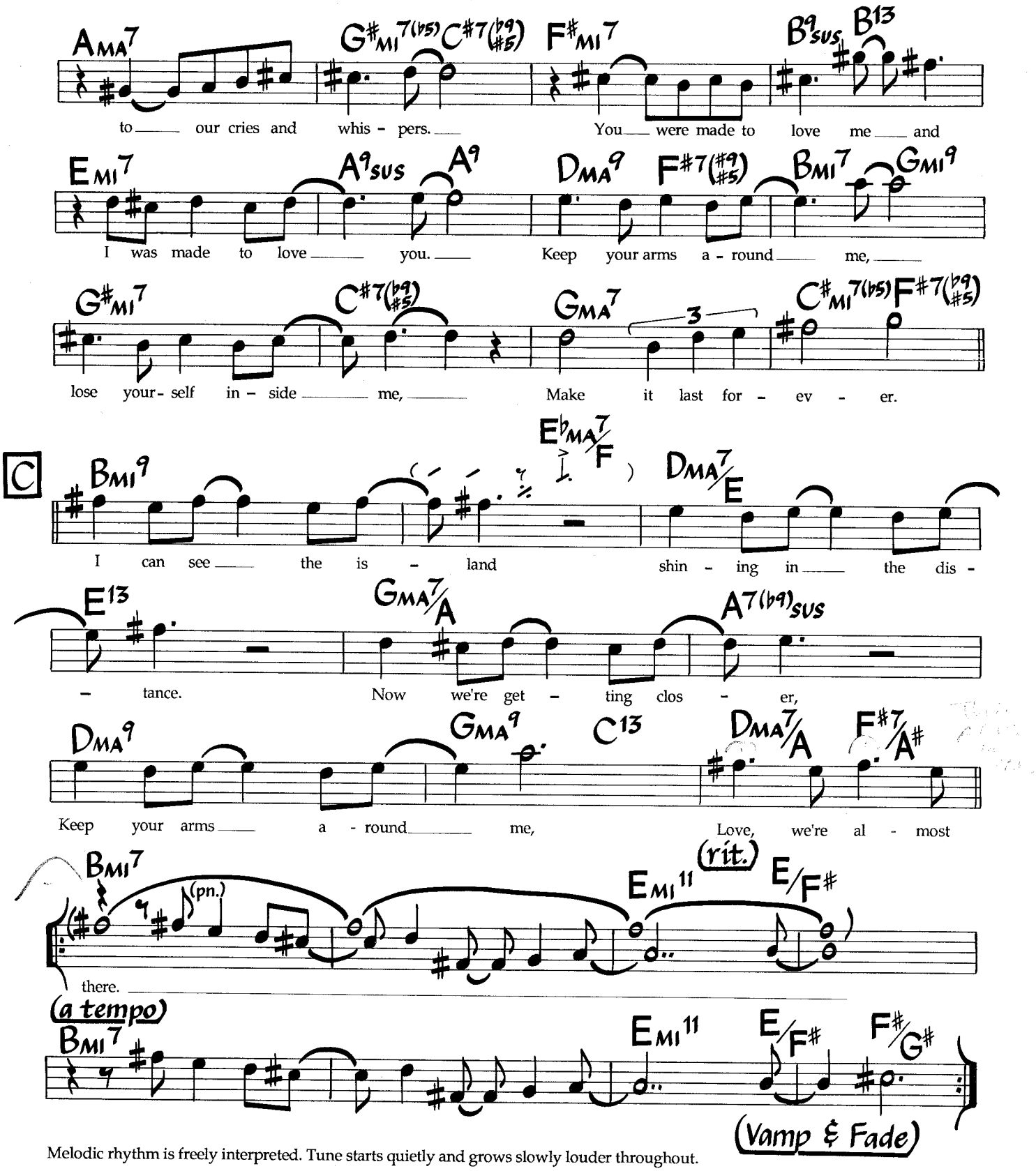
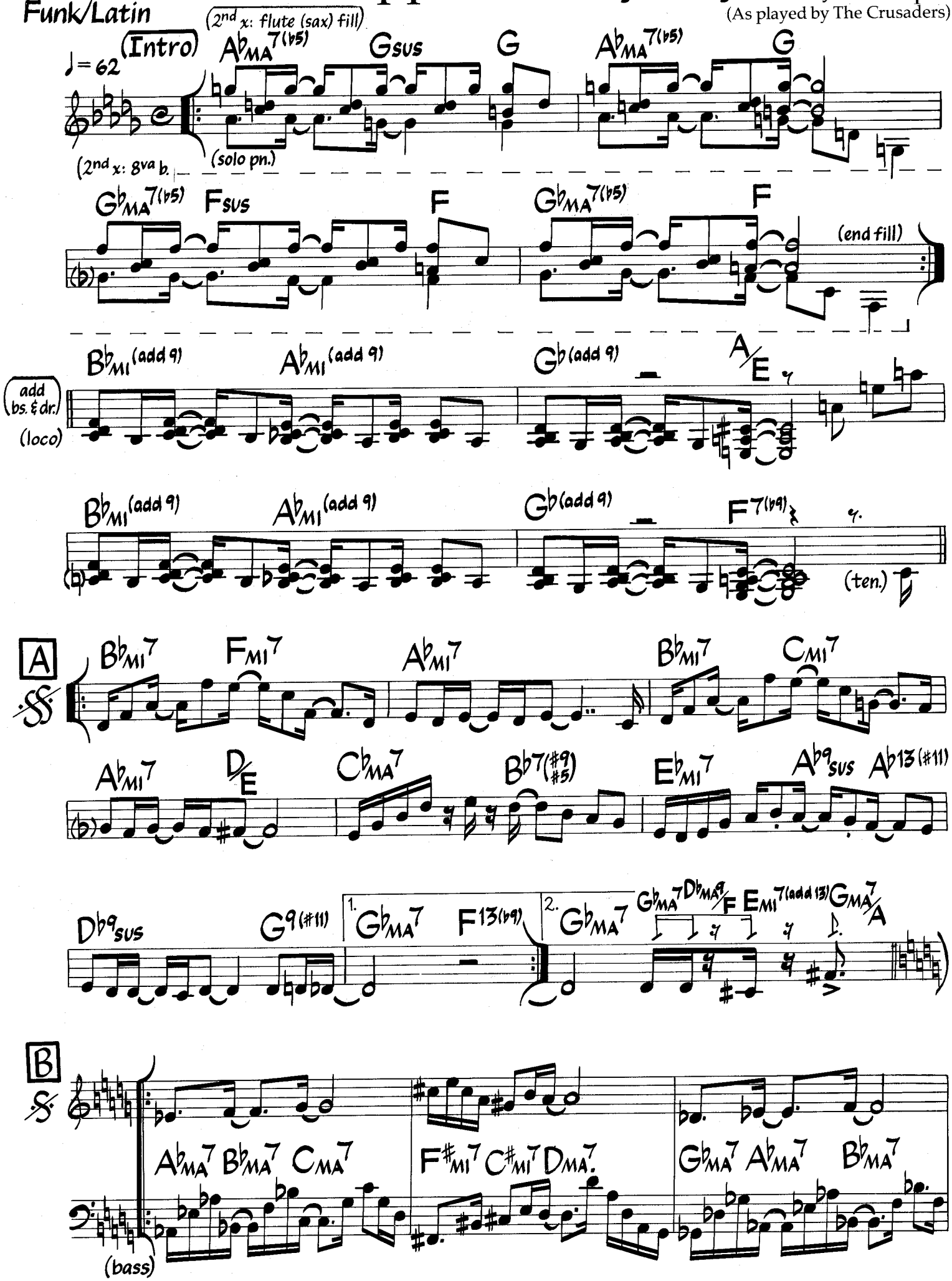



Melodic rhythm is freely interpreted. Tune starts quietly and grows slowly louder throughout.

# It Happens Every Day

Med-Slow Funk/Latin

Joe Sample
(As played by The Crusaders)

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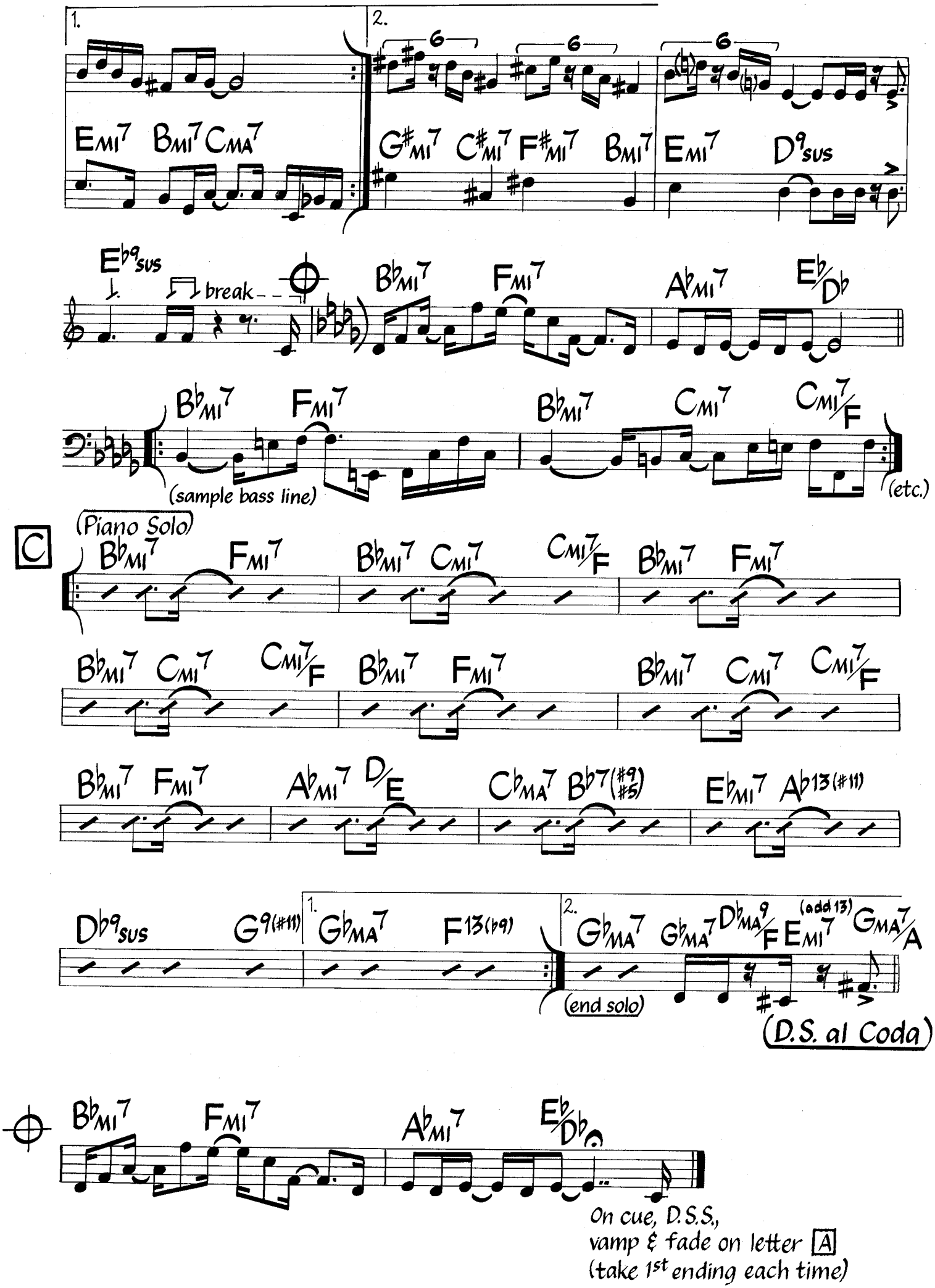


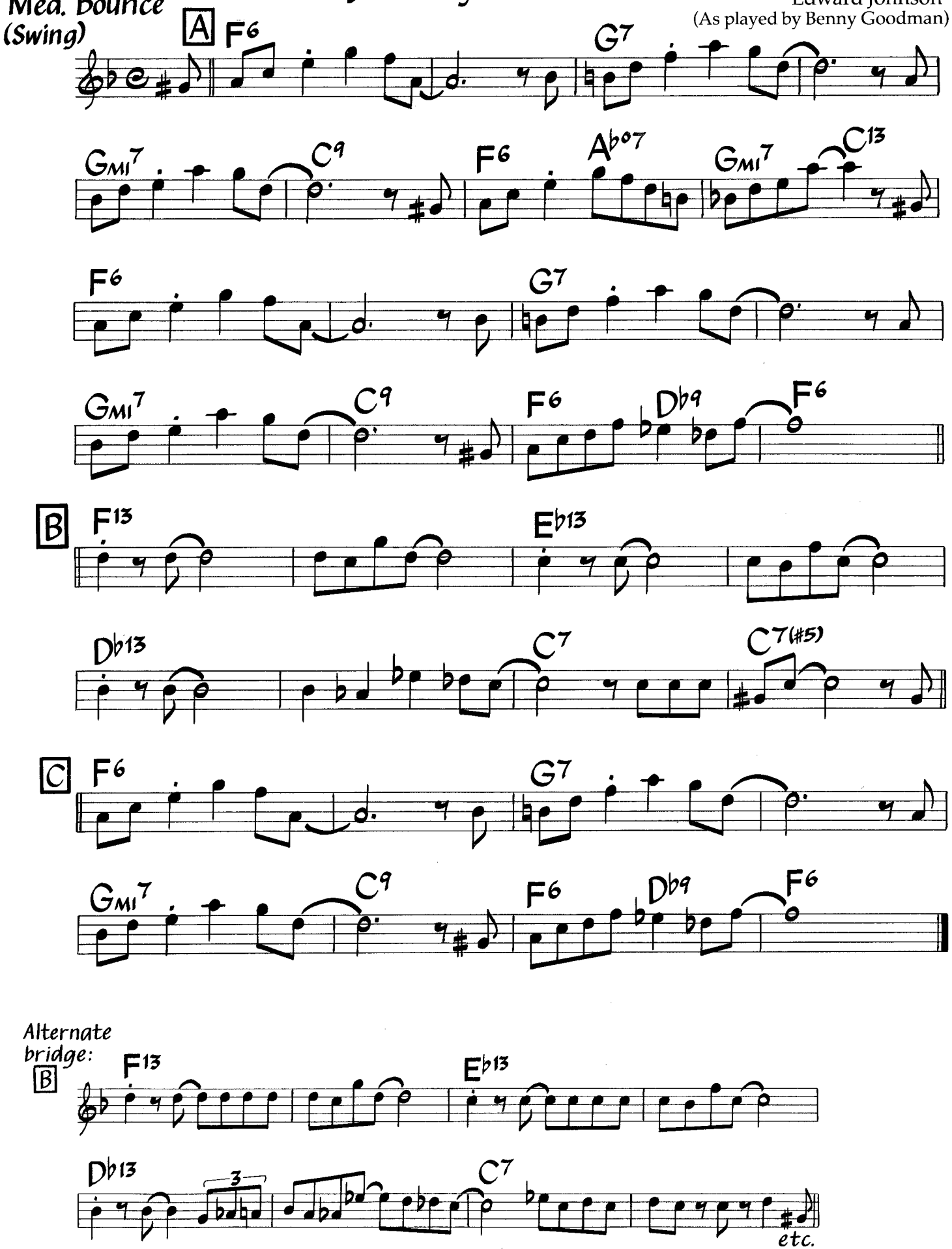

Tenor sounds one octave lower than written. Melody may be doubled by piano and guitar. Intro is from Hubert Laws' "Say It With Silence."



TEDDY WILSON, JO JONES & LESTER YOUNG (At recording session playback)

# Jersey Bounce

Bobby Plater
Tiny Bradshaw
Edward Johnson
(As played by Benny Goodman)

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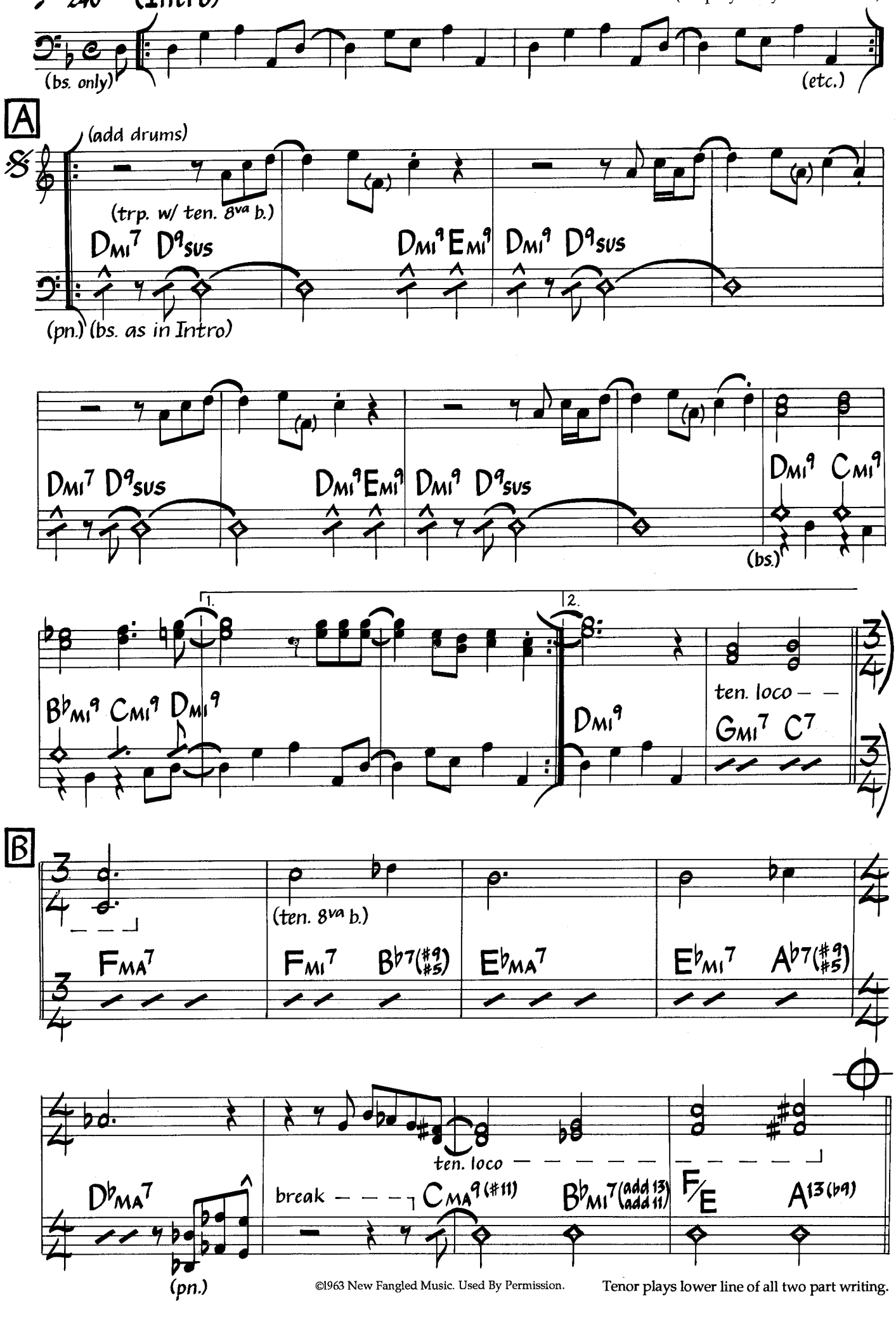
# Joshua

Victor Feldman
(As played by Miles Davis)

Fast Swing
♩ = 240

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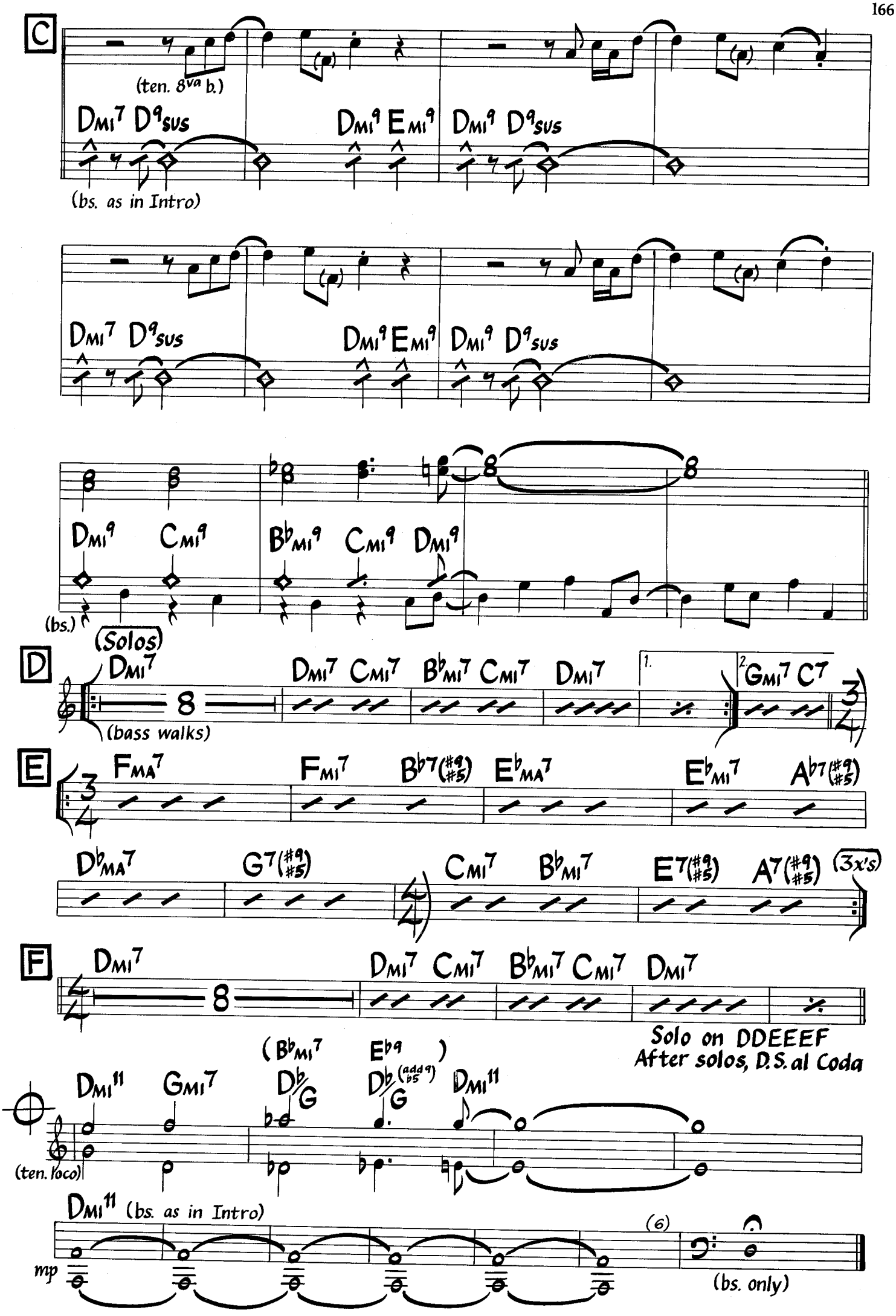
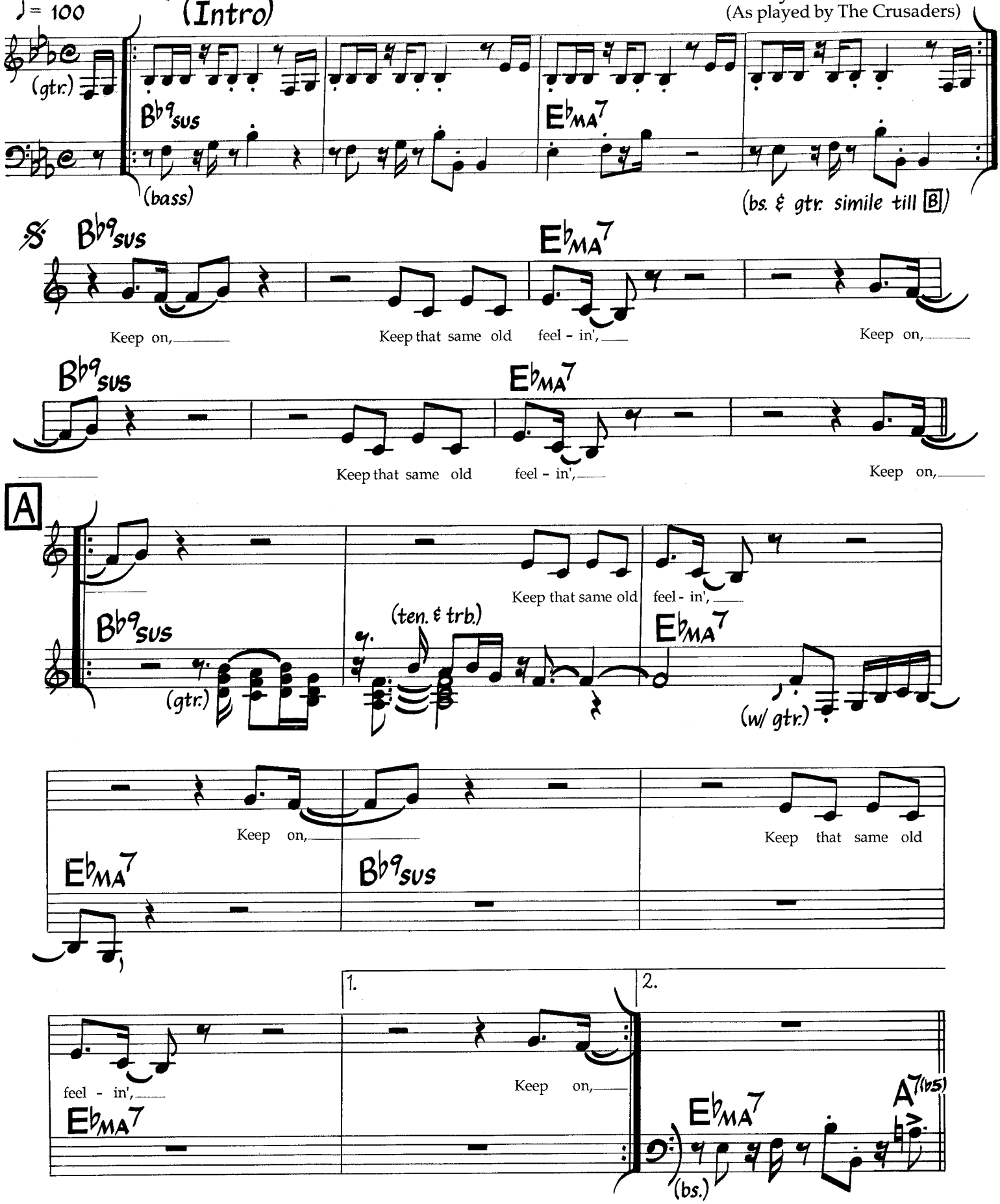
Tenor plays lower line of all two part writing.


C
(ten. 8va b.)
DMI7 D9SUS
DMI9 EMI9
DMI9 D9SUS
(bs. as in Intro)
DMI7 D9SUS
DMI9 EMI9
DMI9 D9SUS
DMI9 CMI9
BbMI9 CMI9 DMI9
(bs.)
(Solos)
D
DMI7
DMI7 CMI7 BbMI7 CMI7 DMI7
1.
2
GMI7 C7
(bass walks)
E
FMA7
FMI7
Bb7(#9 #5)
EbMA7
EbMI7
Ab7(#9 #5)
DbMA7
G7(#9 #5)
CMI7
BbMI7
E7(#9 #5)
A7(#9 #5)
(3x's)
F
DMI7
DMI7 CMI7 BbMI7 CMI7 DMI7
Solo on DDEEEF
After solos, D.S. al Coda
(BbMI7 Eb9)
DMI11
GMI7
Db/G
Db/G (add9 b5)
DMI11
(ten. loco)
DMI11 (bs. as in Intro)
(6)
mp
(bs. only)

# Keep That Same Old Feeling

Med. Funk
(sixteenths swing)
♩ = 100

Wayne Henderson
(As played by The Crusaders)

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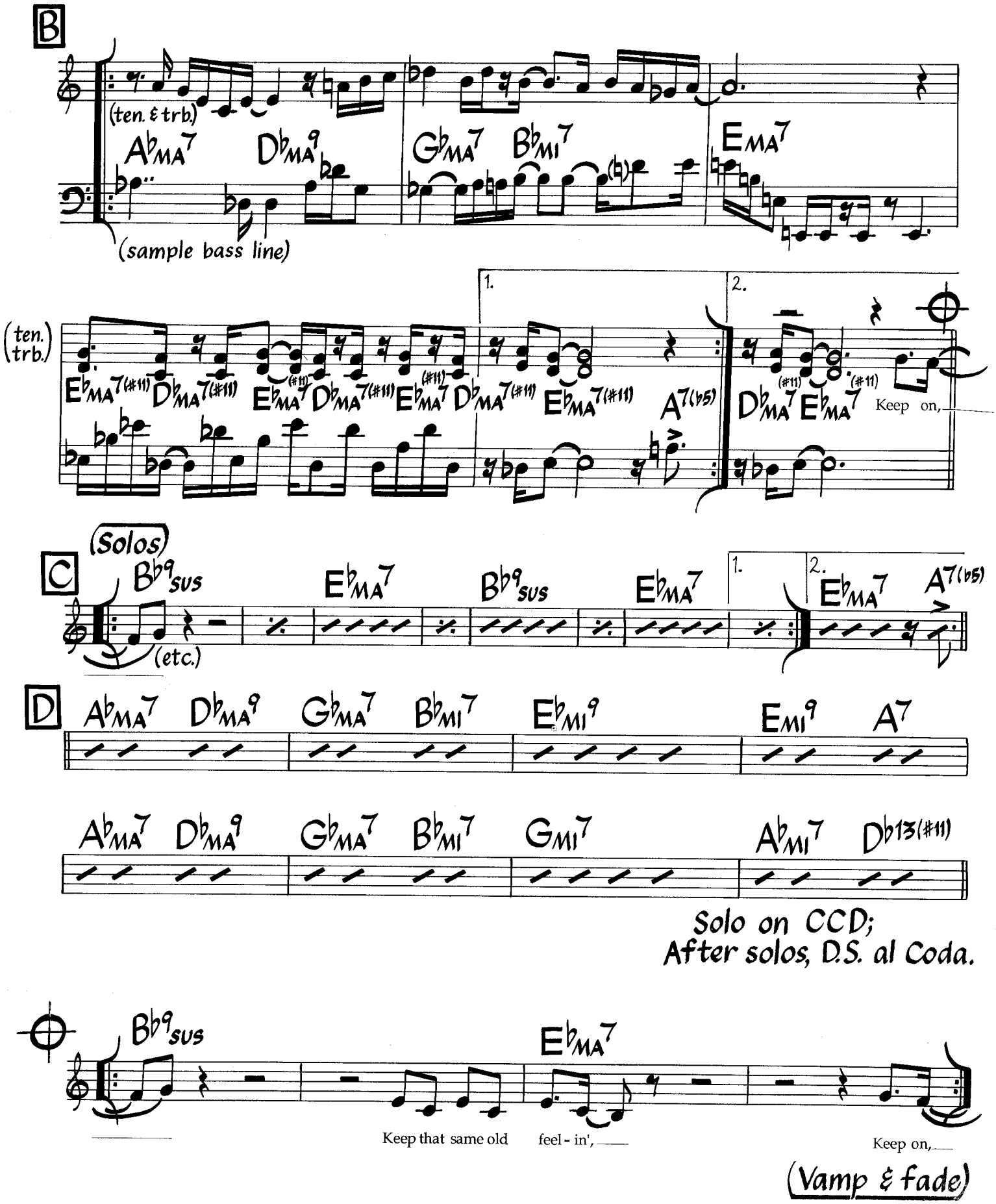



Chord rhythms follow horns at bars 4 & 5 of letter B. Vocals under solos optional. Horns may play riff from letter A during Coda.



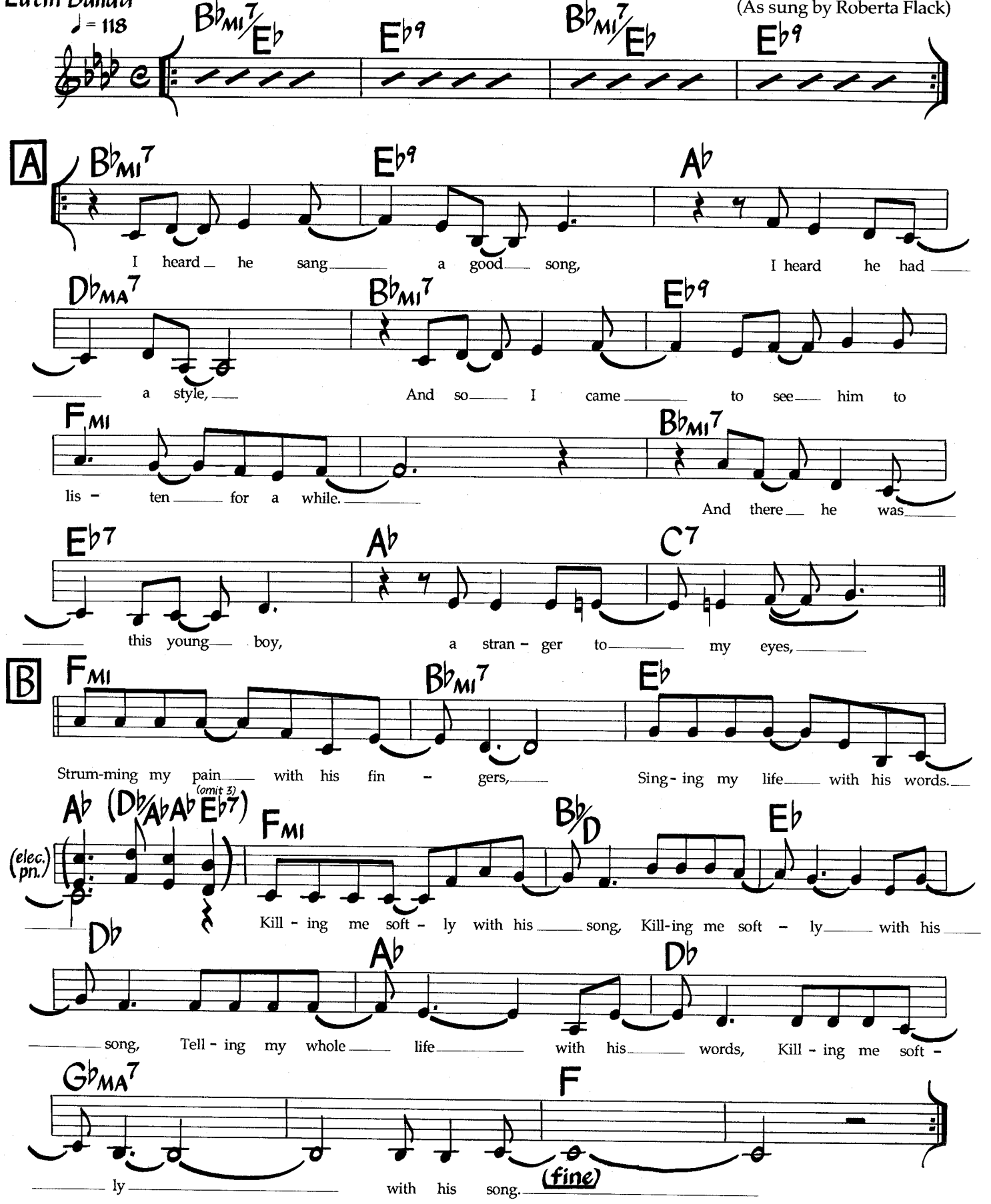
Photo by Jim Marshall ©1988

SARAH VAUGHN, ROBERTA FLACK & ARETHA FRANKLIN

# Killing Me Softly With His Song

Med. Rock/
Latin Ballad
♩ = 118

Music by Charles Fox
Lyric by Norman Gimbel
(As sung by Roberta Flack)




2nd VERSE
I felt all flushed with fever, embarassed bythe crowd,
I felt he found my letters and read each one out loud.
I prayed that he would finish but he just kept right on. (Strumming, etc.)

3rd VERSE
He sang as if he knew me, in all my dark despair.
And then he looked right through me as if I wasn't there.
But he was there this stranger singing clear and strong. (Strumming, etc.)

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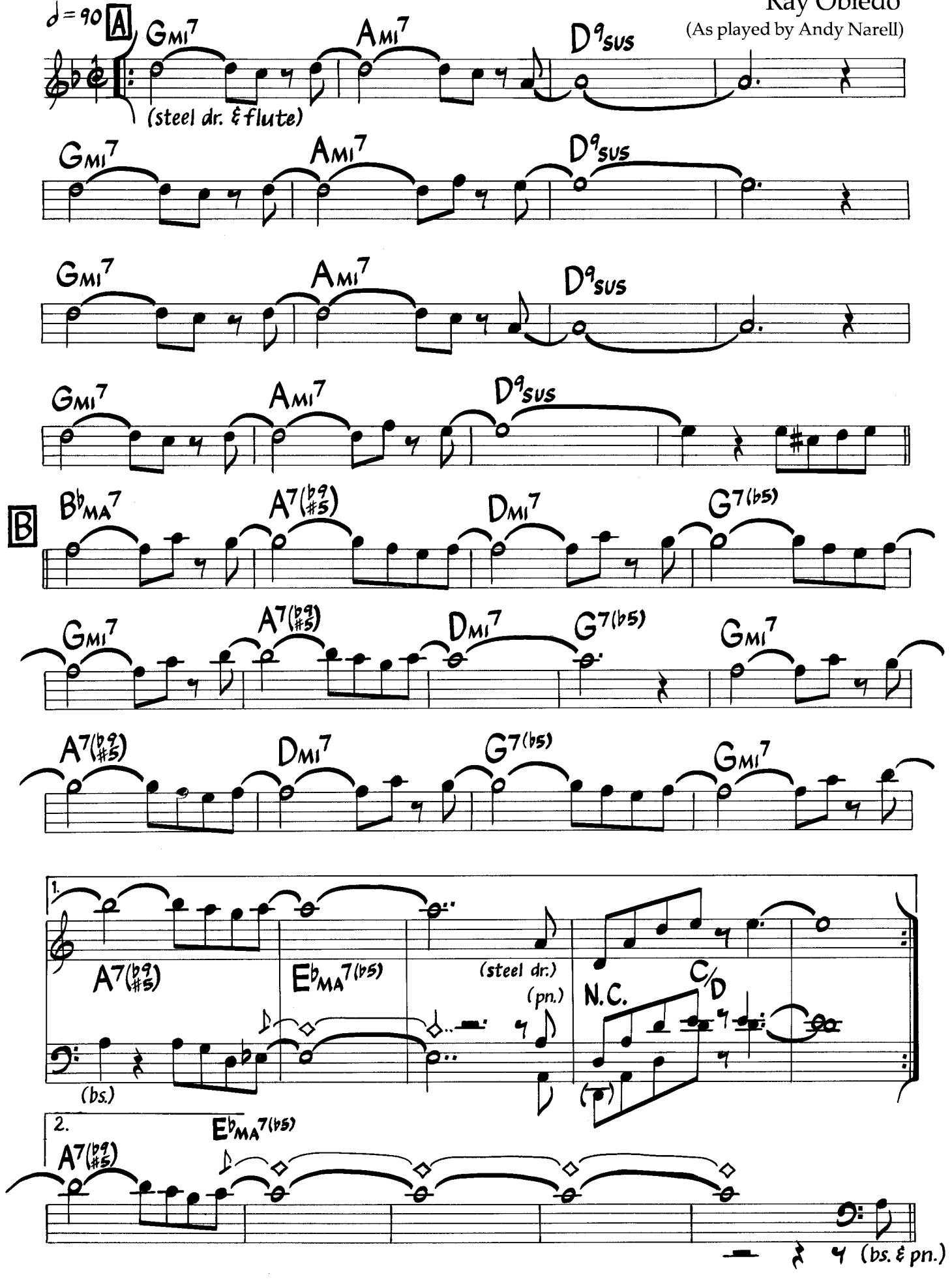
Medium–Slow Samba

# La Samba

Ray Obiedo
(As played by Andy Narell)

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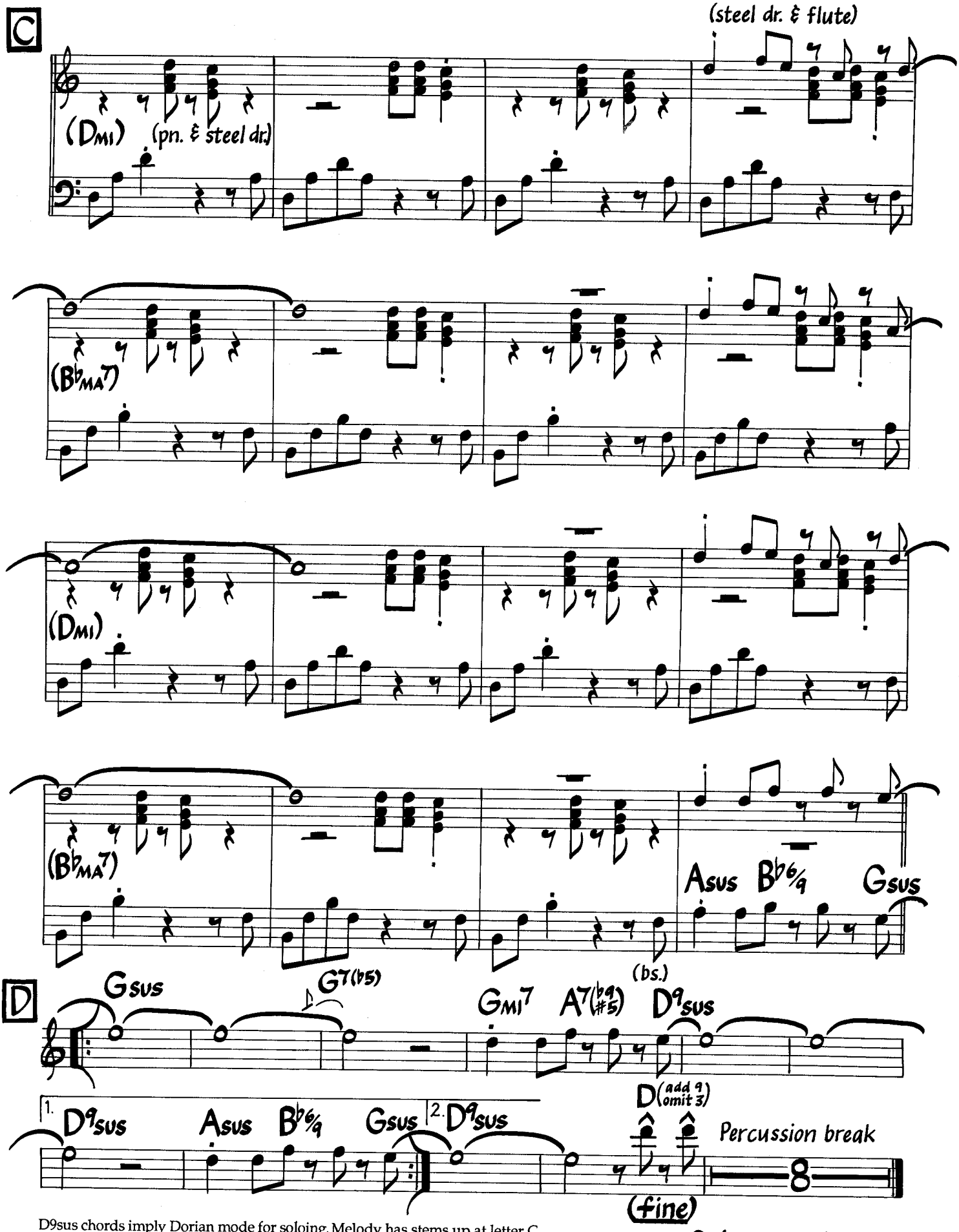
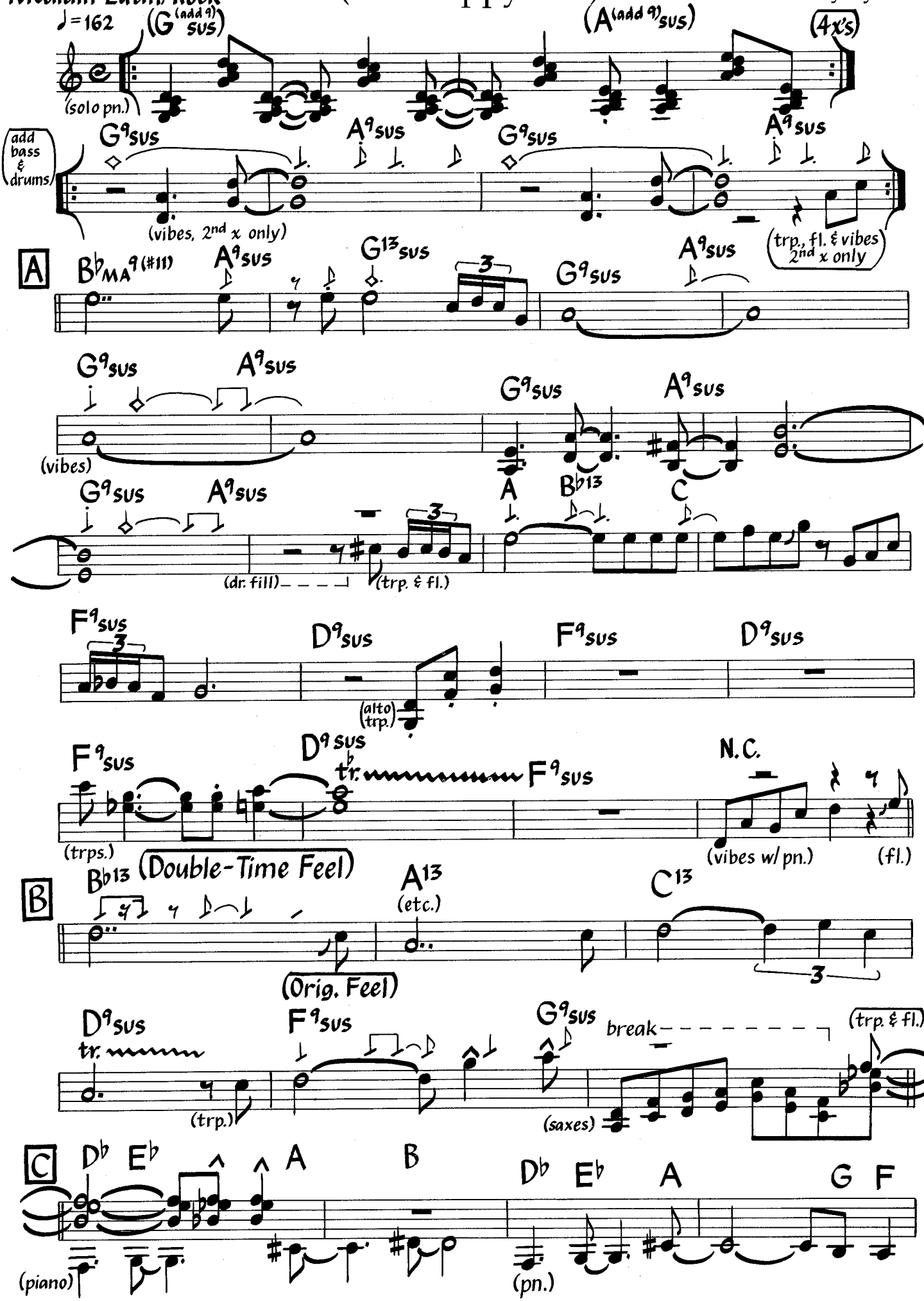



D9sus chords imply Dorian mode for soloing. Melody has stems up at letter C.

Solo on AB
(use 2nd ending each time).
After solos, D.C. al fine.

# La Vida Feliz
## (The Happy Life)

McCoy Tyner

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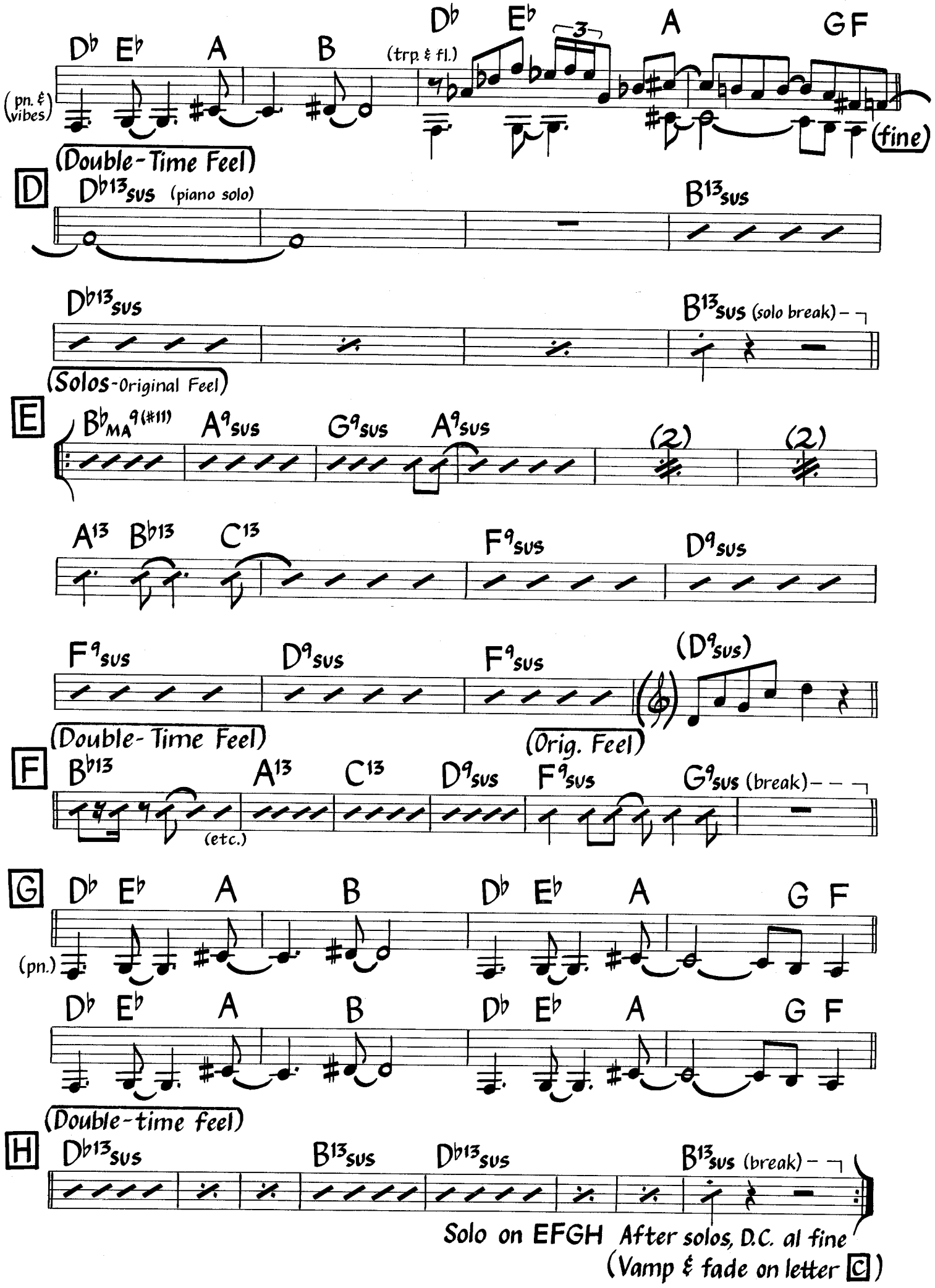
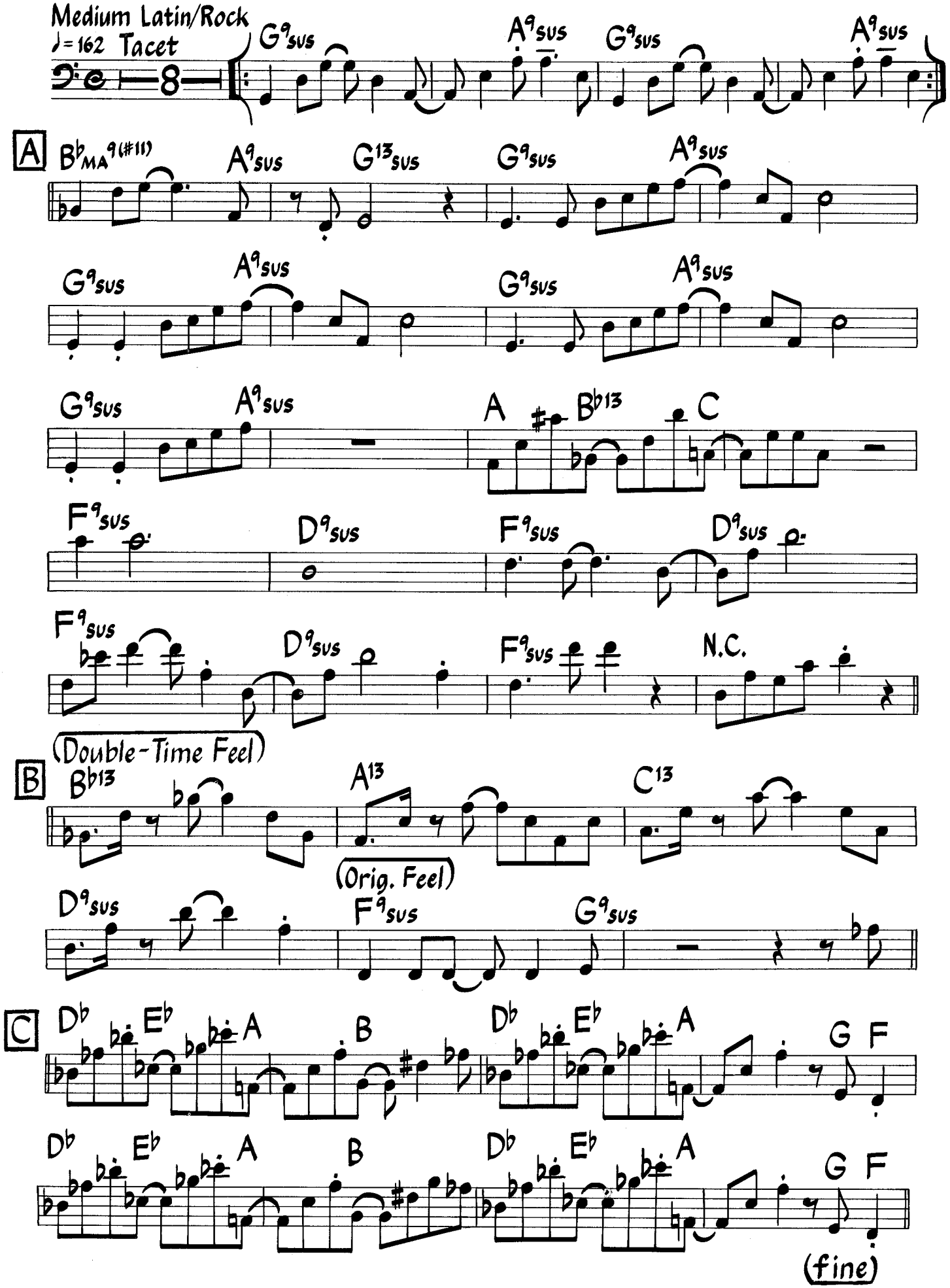
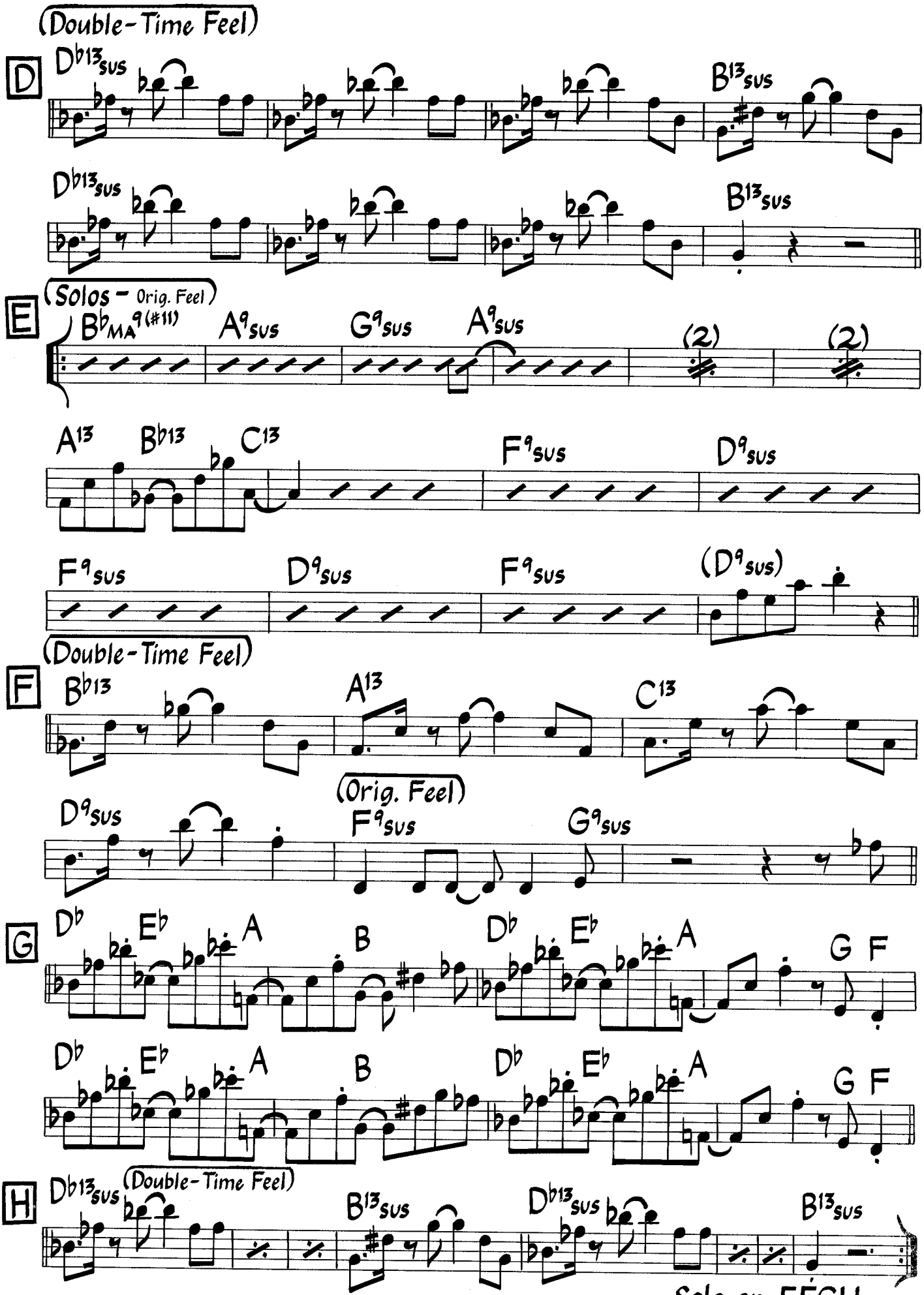

(pn. & vibes)
D♭ E♭ A B
(trp. & fl.)
D♭ E♭ 3 A G F
(fine)
(Double-Time Feel)
D
D♭13sus (piano solo)
B13sus
D♭13sus
B13sus (solo break)
(Solos-Original Feel)
E
B♭MA9(#11) A9sus G9sus A9sus
(2)
(2)
A13 B♭13 C13
F9sus D9sus
F9sus D9sus F9sus
(D9sus)
(Double-Time Feel)
(Orig. Feel)
F
B♭13 A13 C13 D9sus F9sus G9sus (break)
(etc.)
G
D♭ E♭ A B D♭ E♭ A G F
(pn.)
D♭ E♭ A B D♭ E♭ A G F
(Double-time feel)
H
D♭13sus B13sus D♭13sus B13sus (break)
Solo on EFGH After solos, D.C. al fine
(Vamp & fade on letter C)

# La Vida Feliz (Bass)



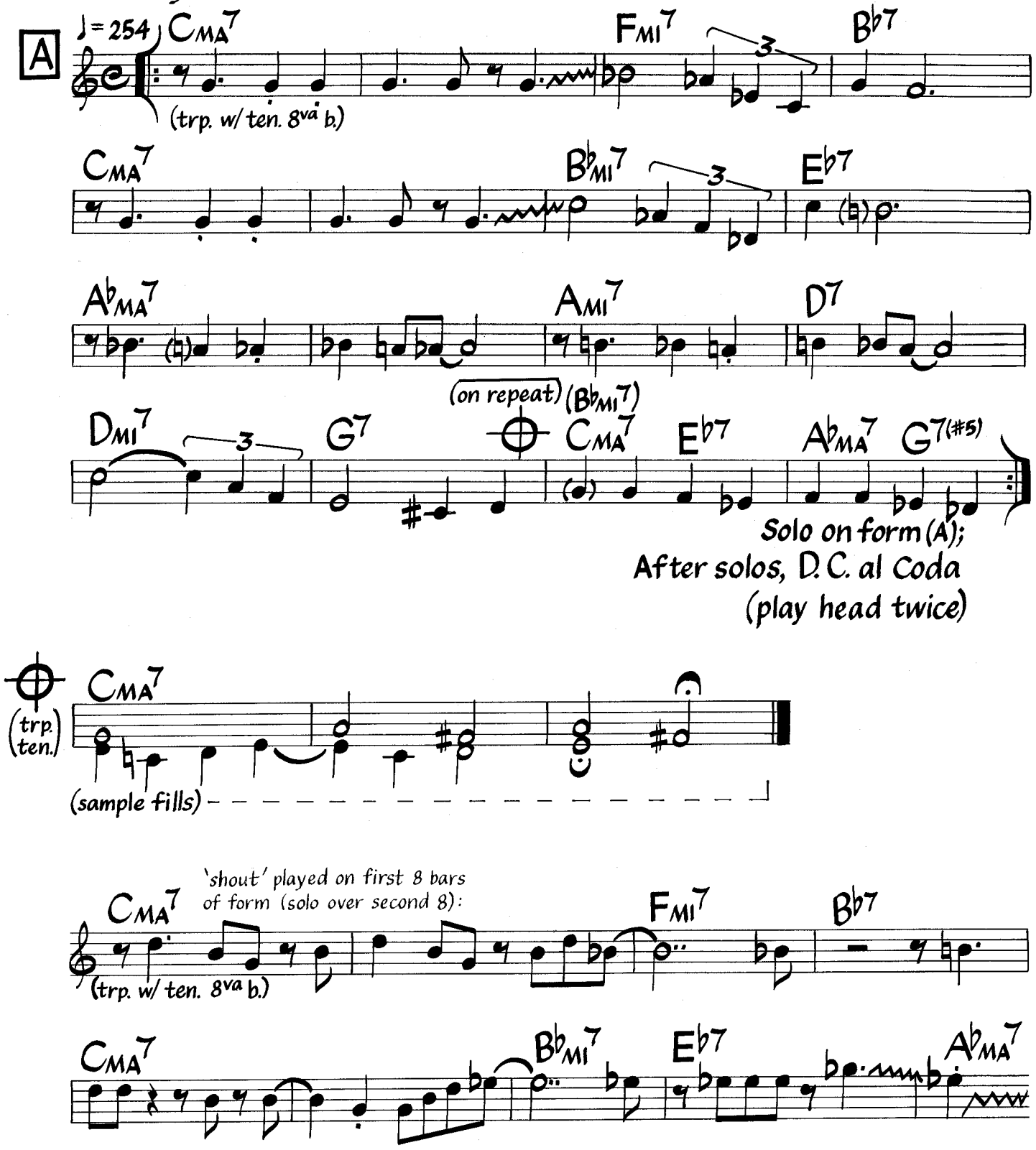



Bass line for bars 13-19 of letter A suggested only; played differently on last head.

Solo on EFGH;
After solos, D.C. al fine
(Vamp & fade on letter C)

# Lady Bird

Tadd Dameron
(As played by Miles Davis)

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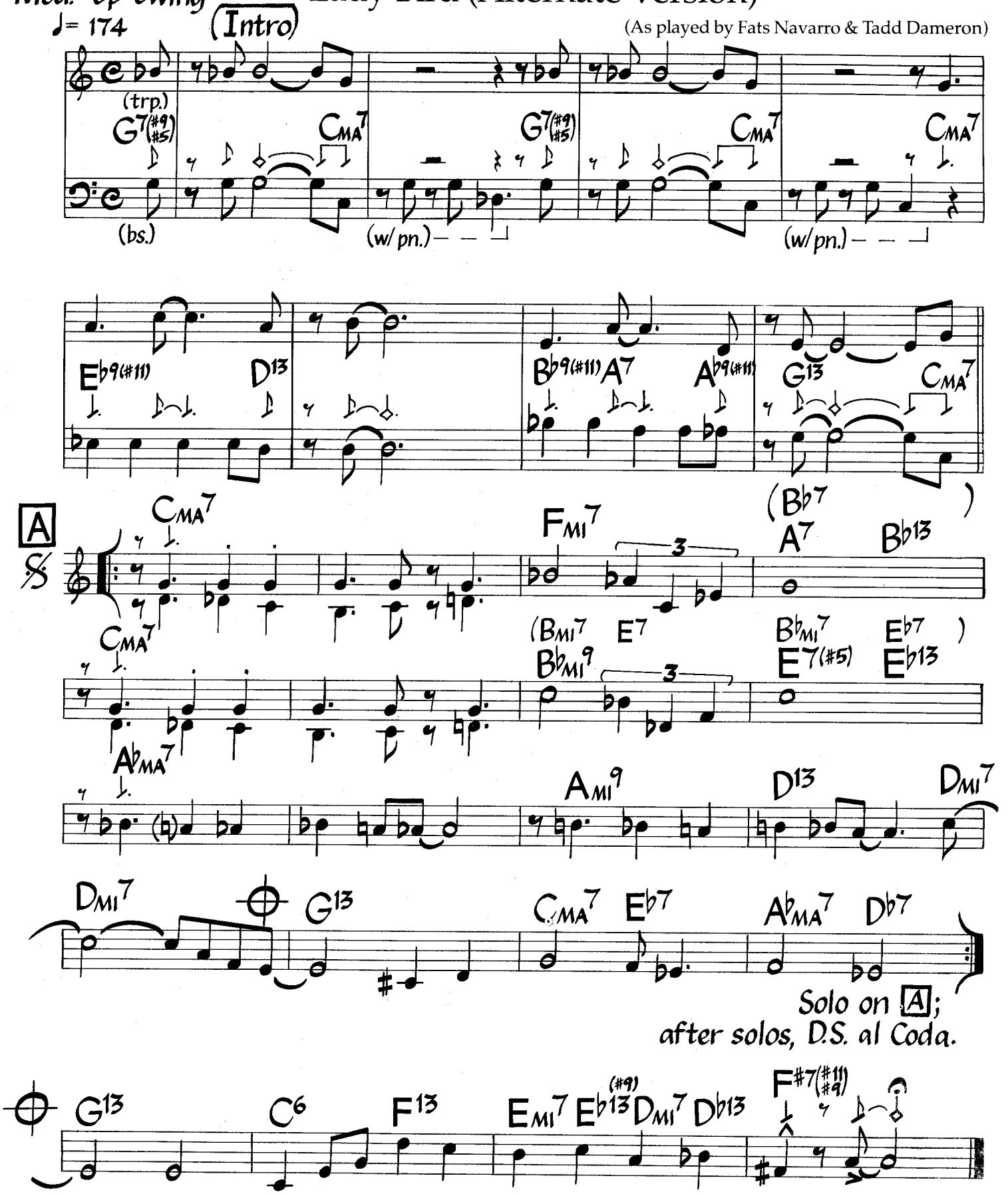
# Lady Bird (Alternate Version)

(As played by Fats Navarro & Tadd Dameron)

Med.-Up Swing ♩= 174

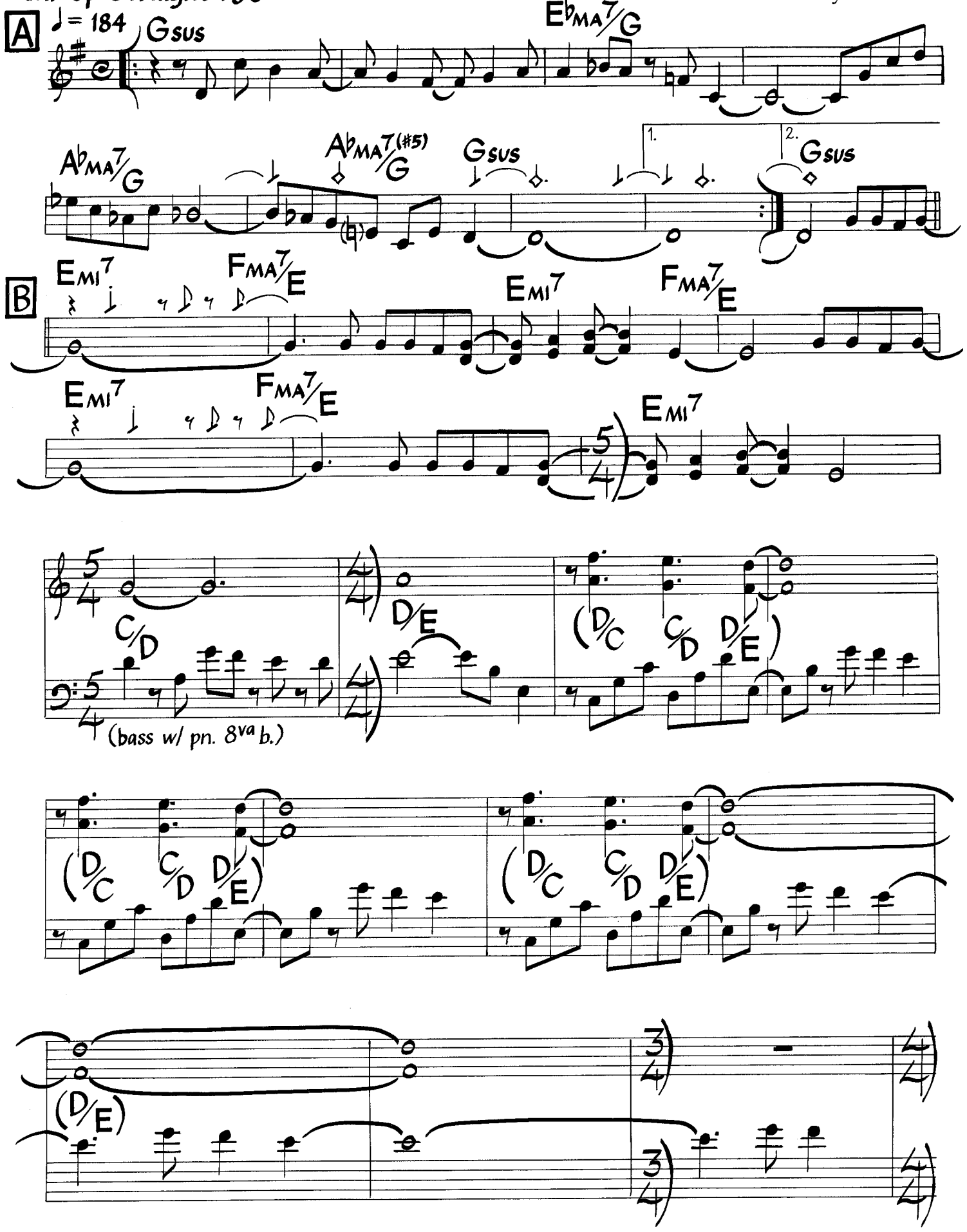



Use chords in parentheses for solos; no kicks during solos.

# Last First

Gary Peacock

Med.-Up Straight 1/8's

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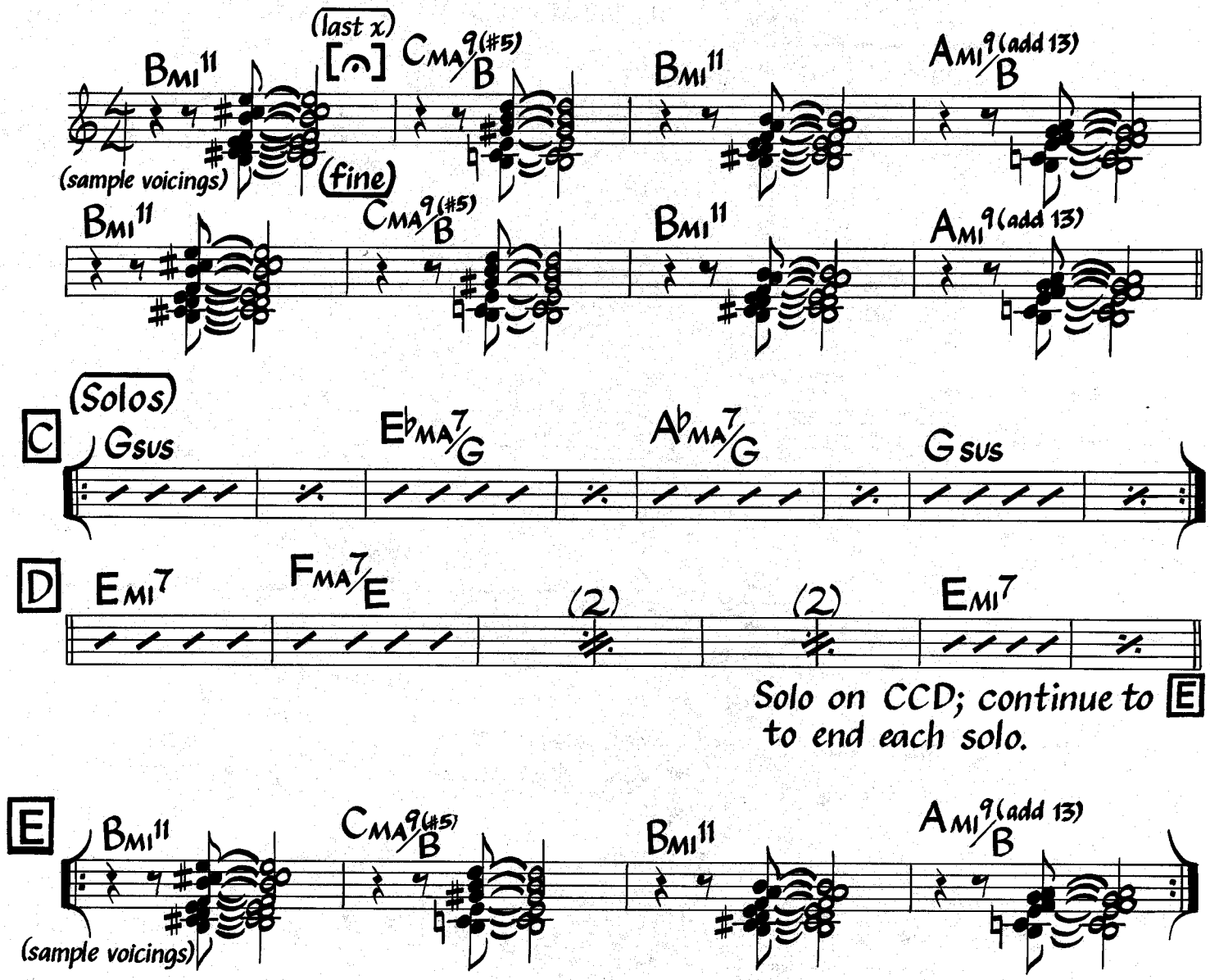
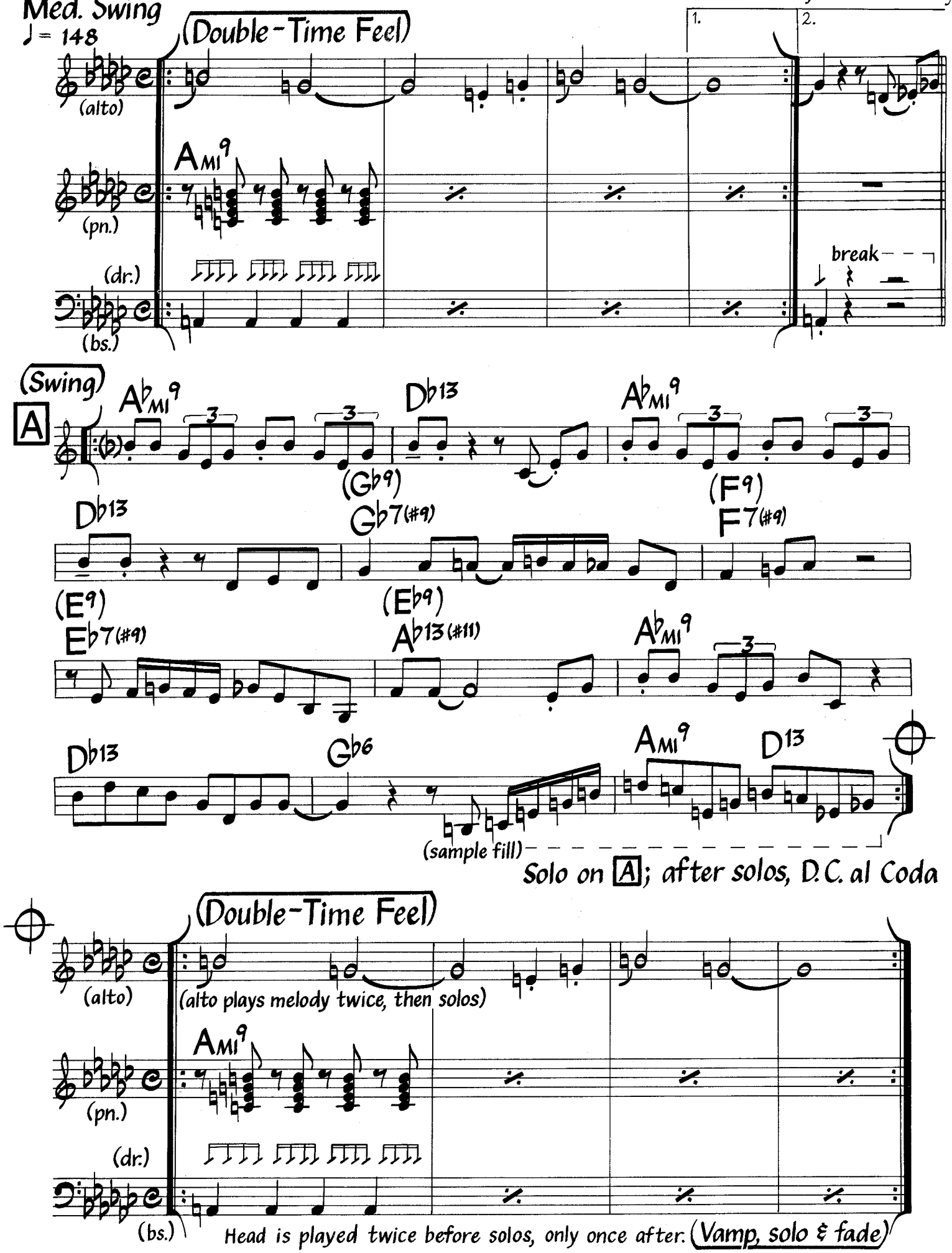



Bass plays on beat 1 for the last 8 bars of letter B and also at letter E.
Use G major scale on Gsus chord for solos.

# Last Train From Overbrook

James Moody

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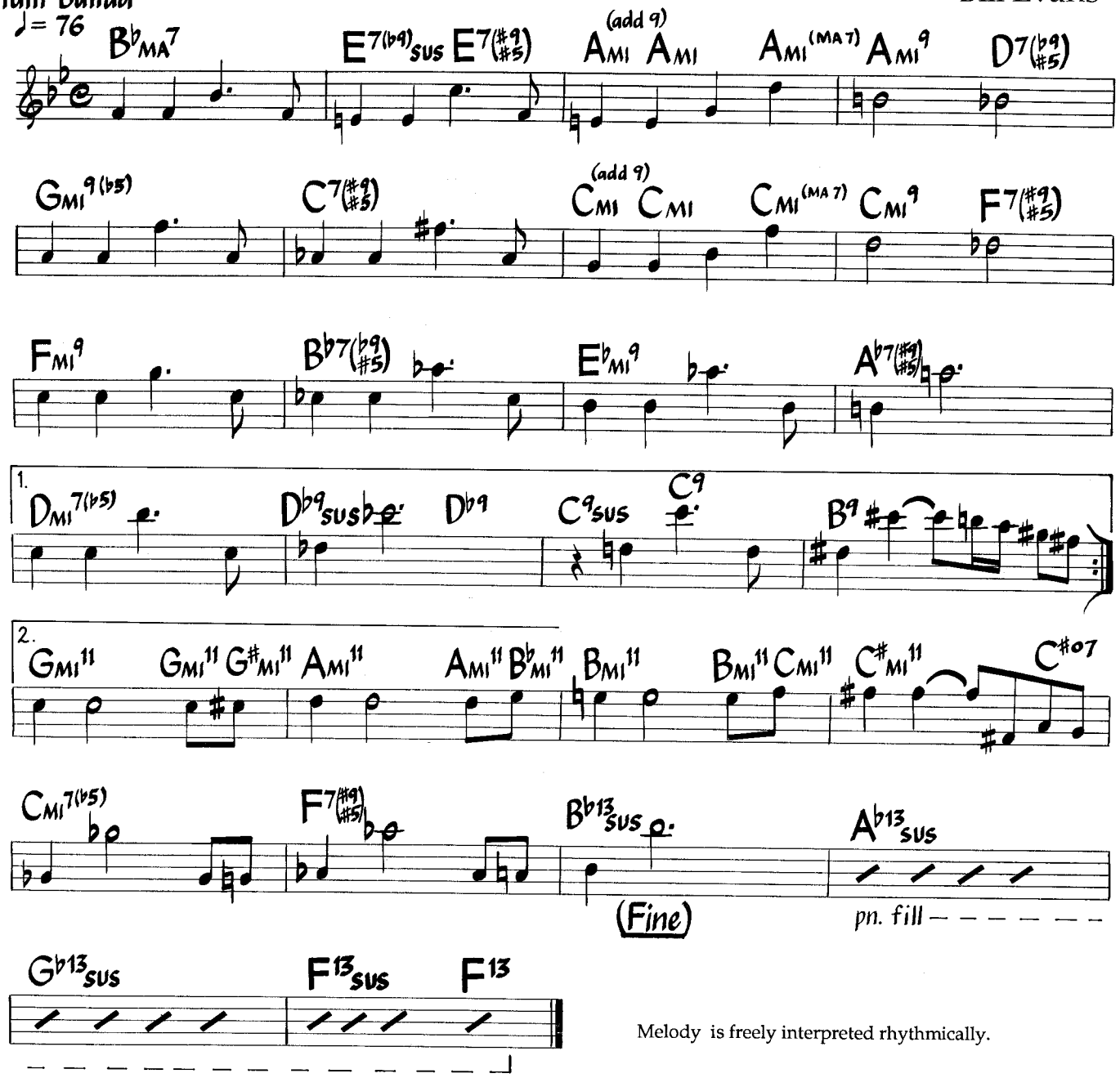
Chords in parentheses are used for solos.

# Laurie

Medium Ballad

♩= 76

Bill Evans




Melody is freely interpreted rhythmically.

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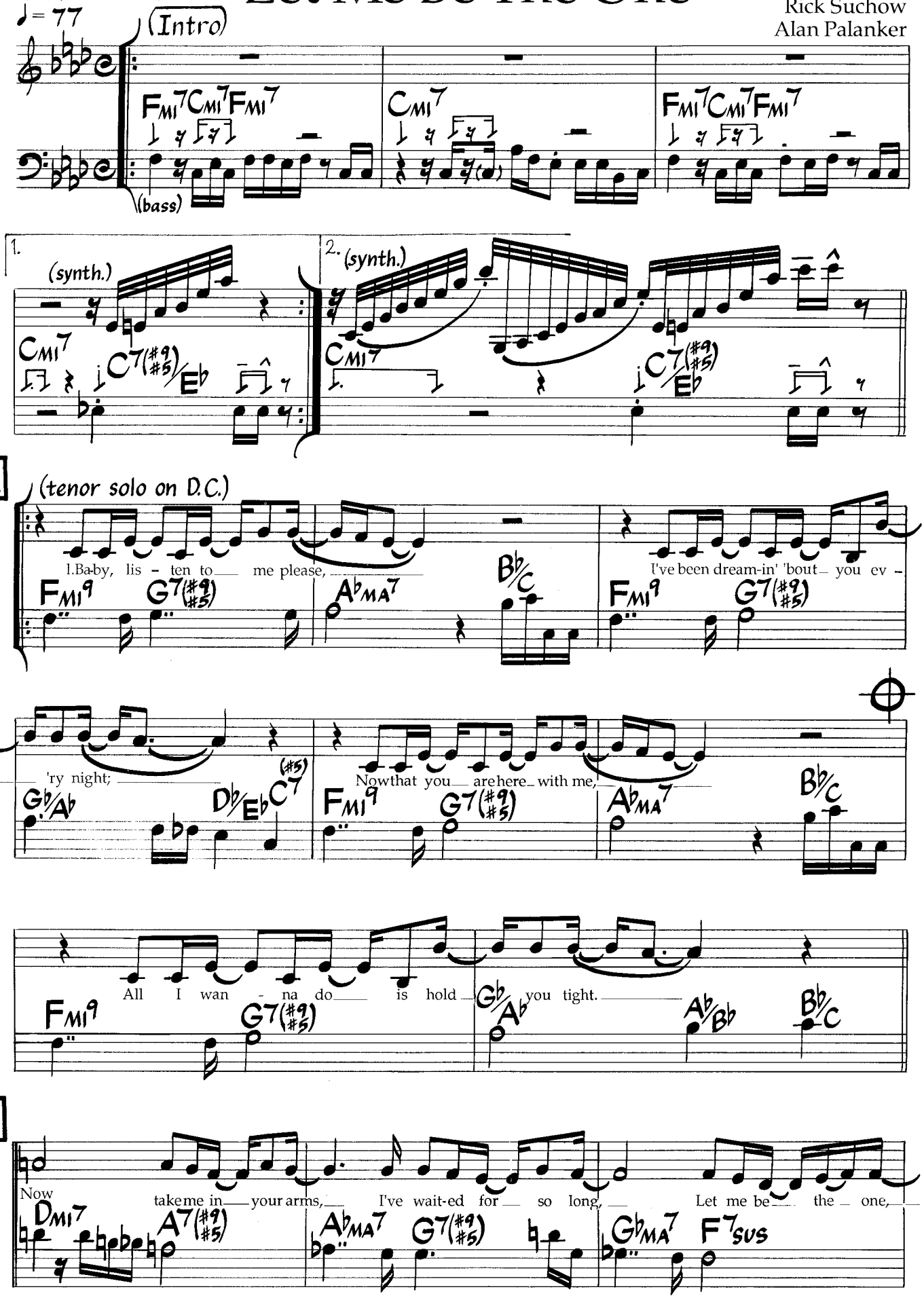
Medium
Funk Ballad

# Let Me Be The One

Angela Bofill
Rick Suchow
Alan Palanker

♩ = 77

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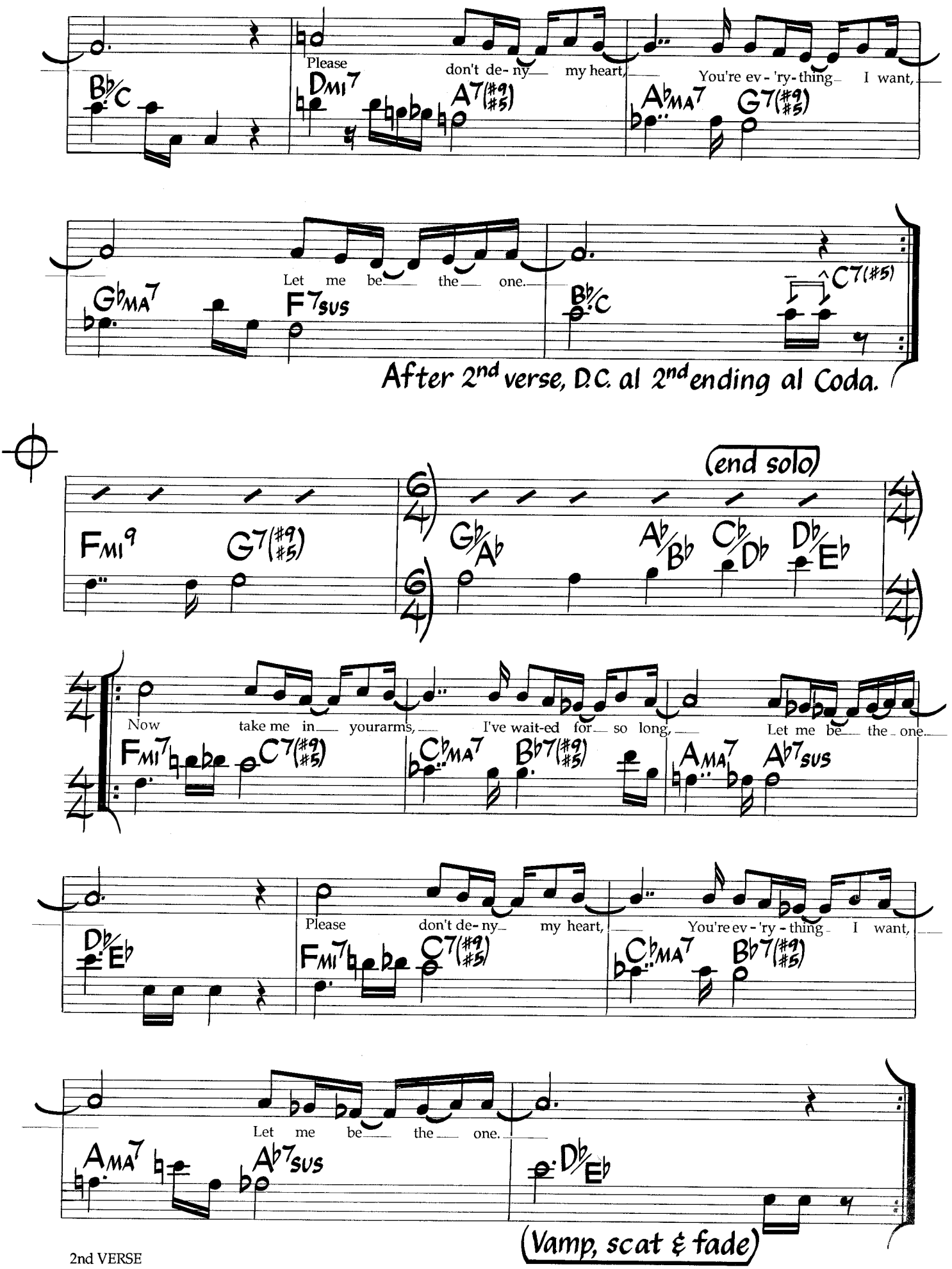
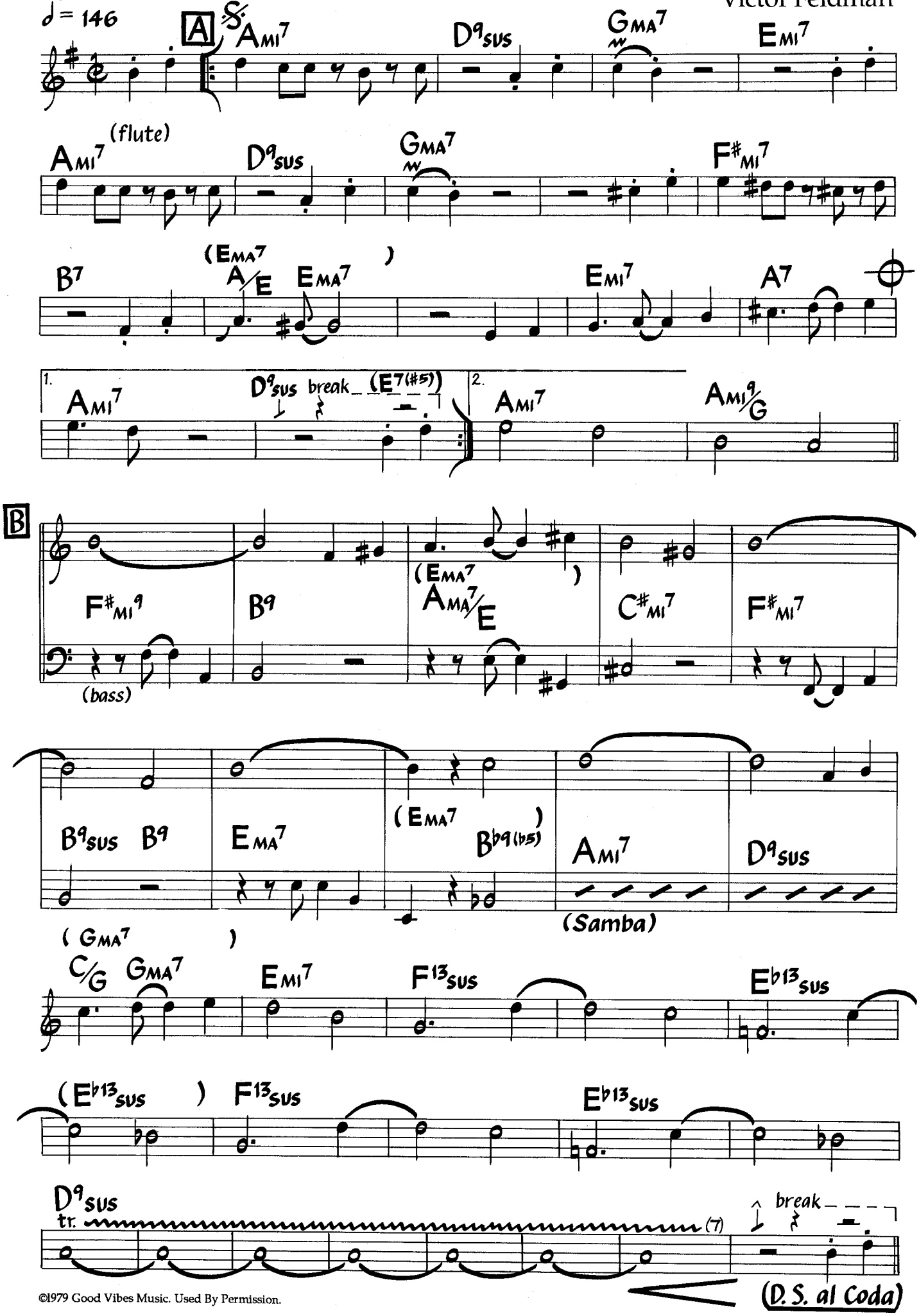



2nd VERSE
Baby, if you only knew
All the times I've loved you in my mind,
And if you let my dreams come true,
I promise you it's gonna feel allright.

# Let's Go Dancin'

Bright Samba

Victor Feldman

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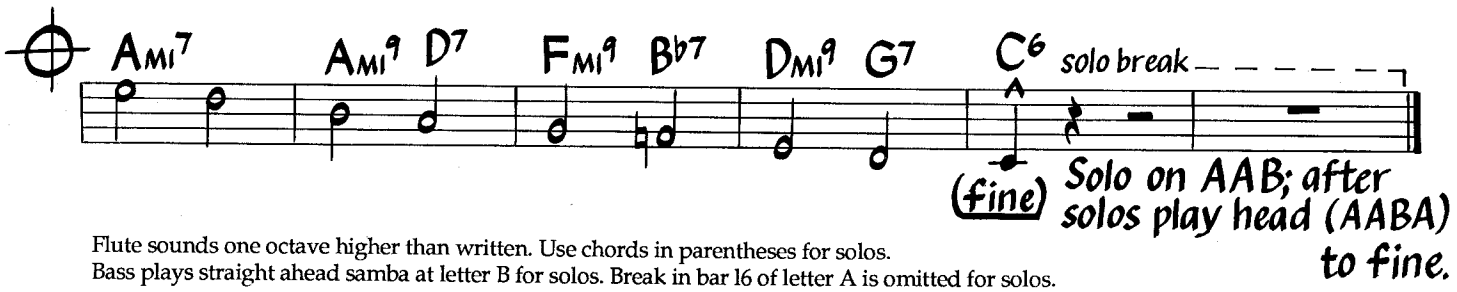
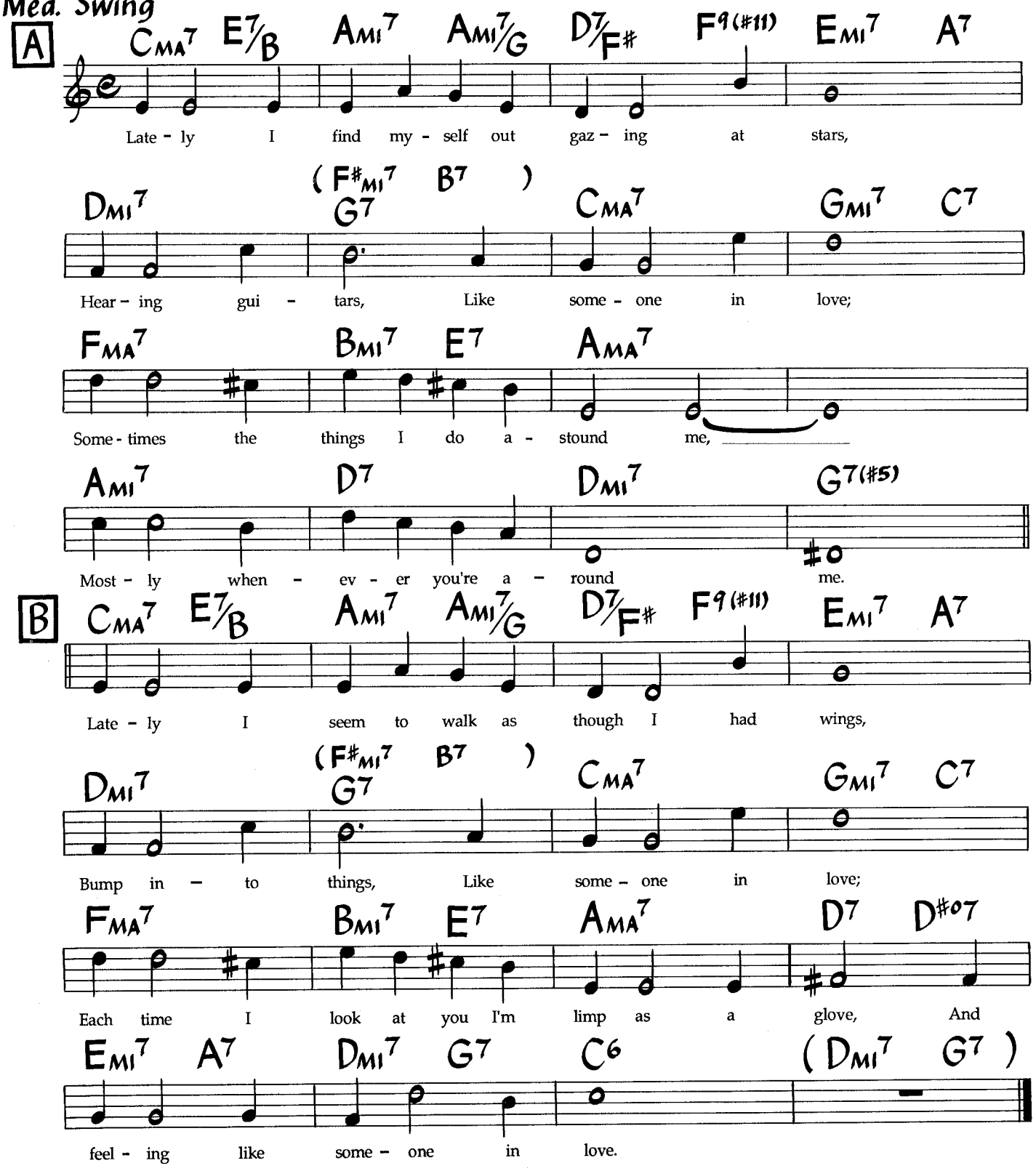



Flute sounds one octave higher than written. Use chords in parentheses for solos.
Bass plays straight ahead samba at letter B for solos. Break in bar 16 of letter A is omitted for solos.

# Like Someone In Love

Music by
Jimmy Van Heusen
Lyric by Johnny Burke

*Med. Swing*




All changes get 2 beats each when 2 to the bar.

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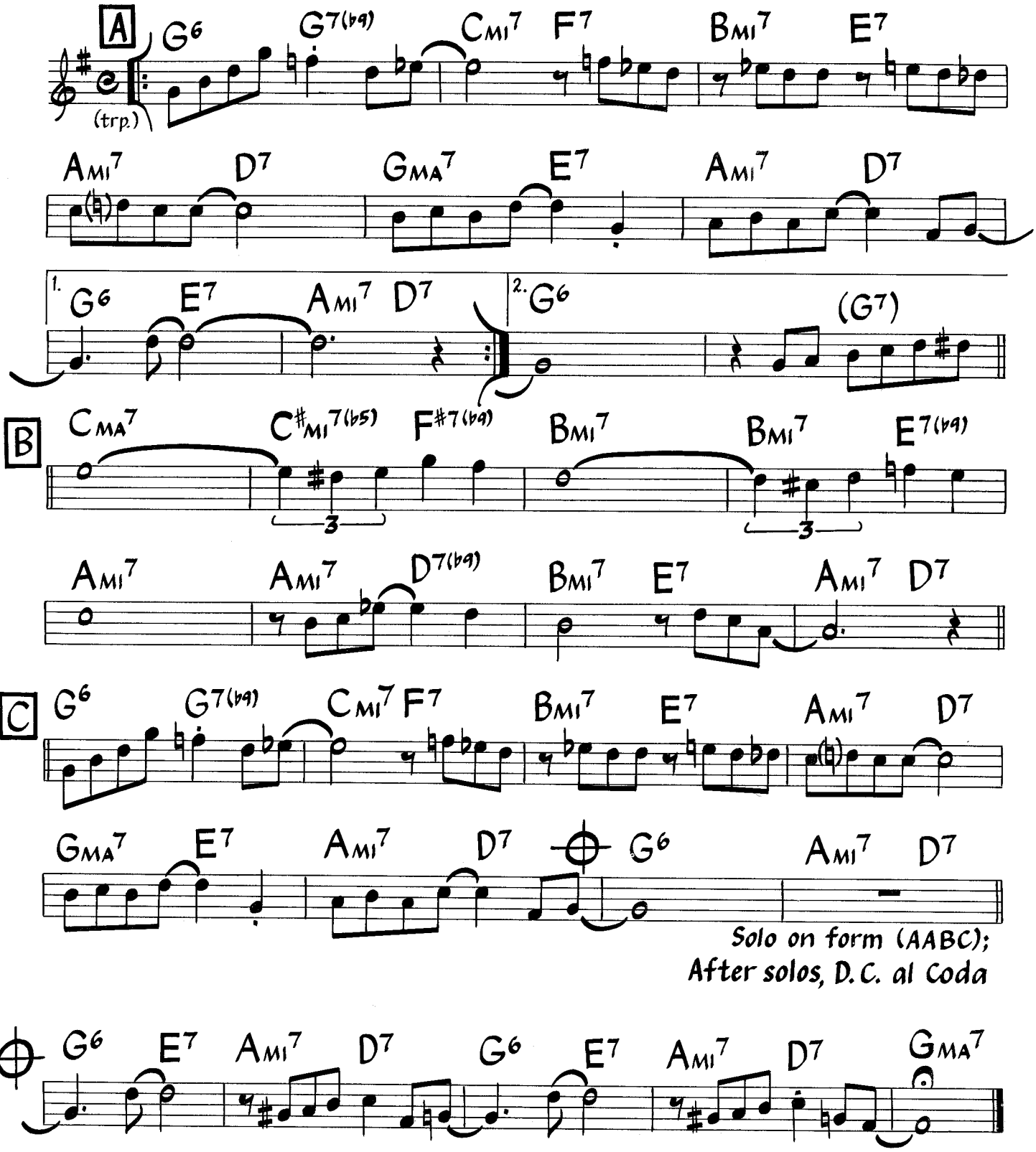
# Line For Lyons

Medium Swing

Gerry Mulligan




Head is in 2, solos are in 4. Sounds one octave lower than written.

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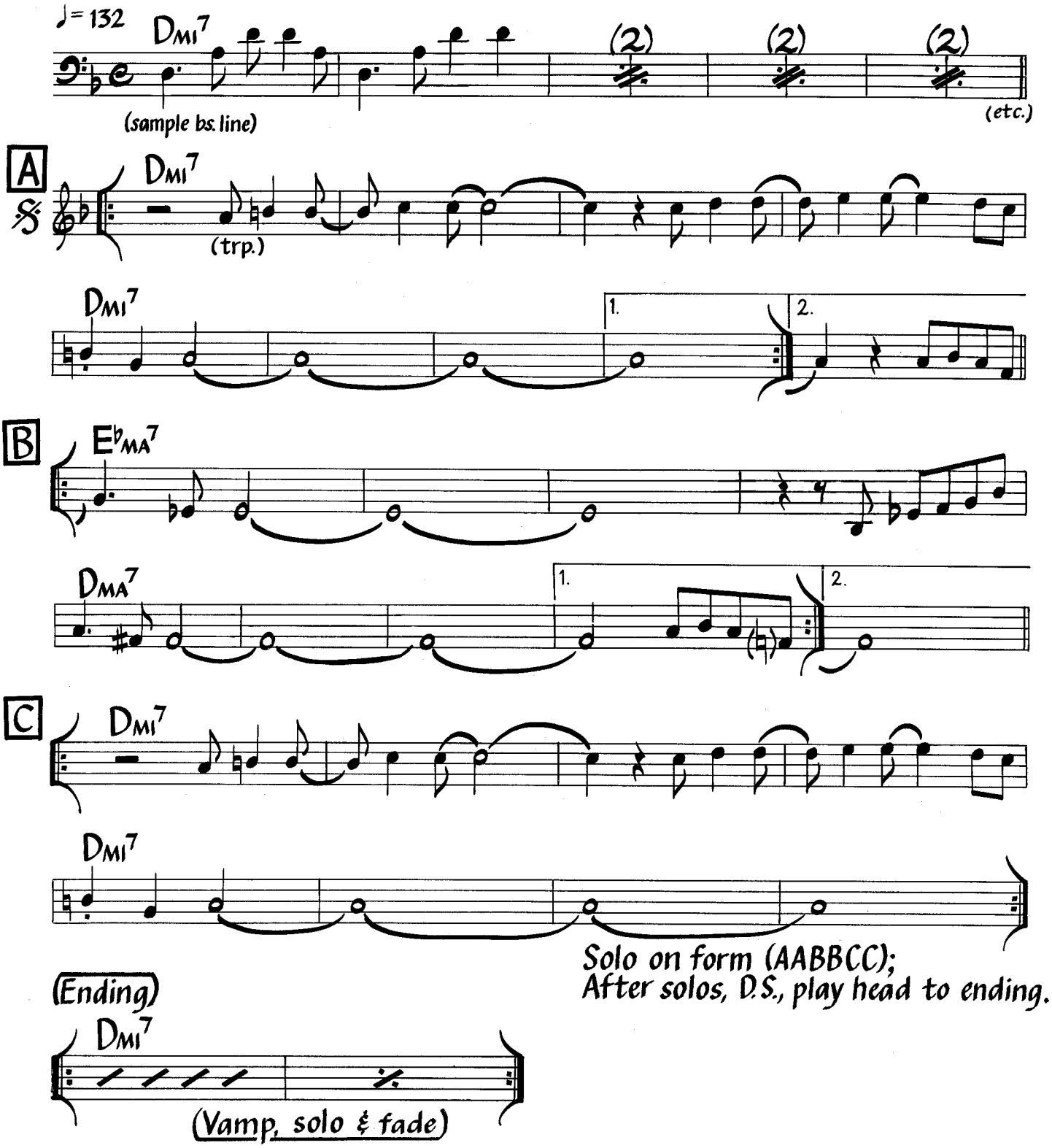
# Little Sunflower

Freddie Hubbard

Medium Latin




Letter B may be played as a double-time feel samba.

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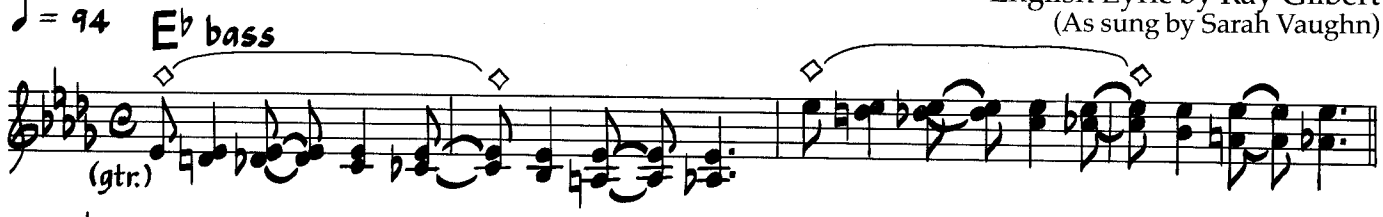
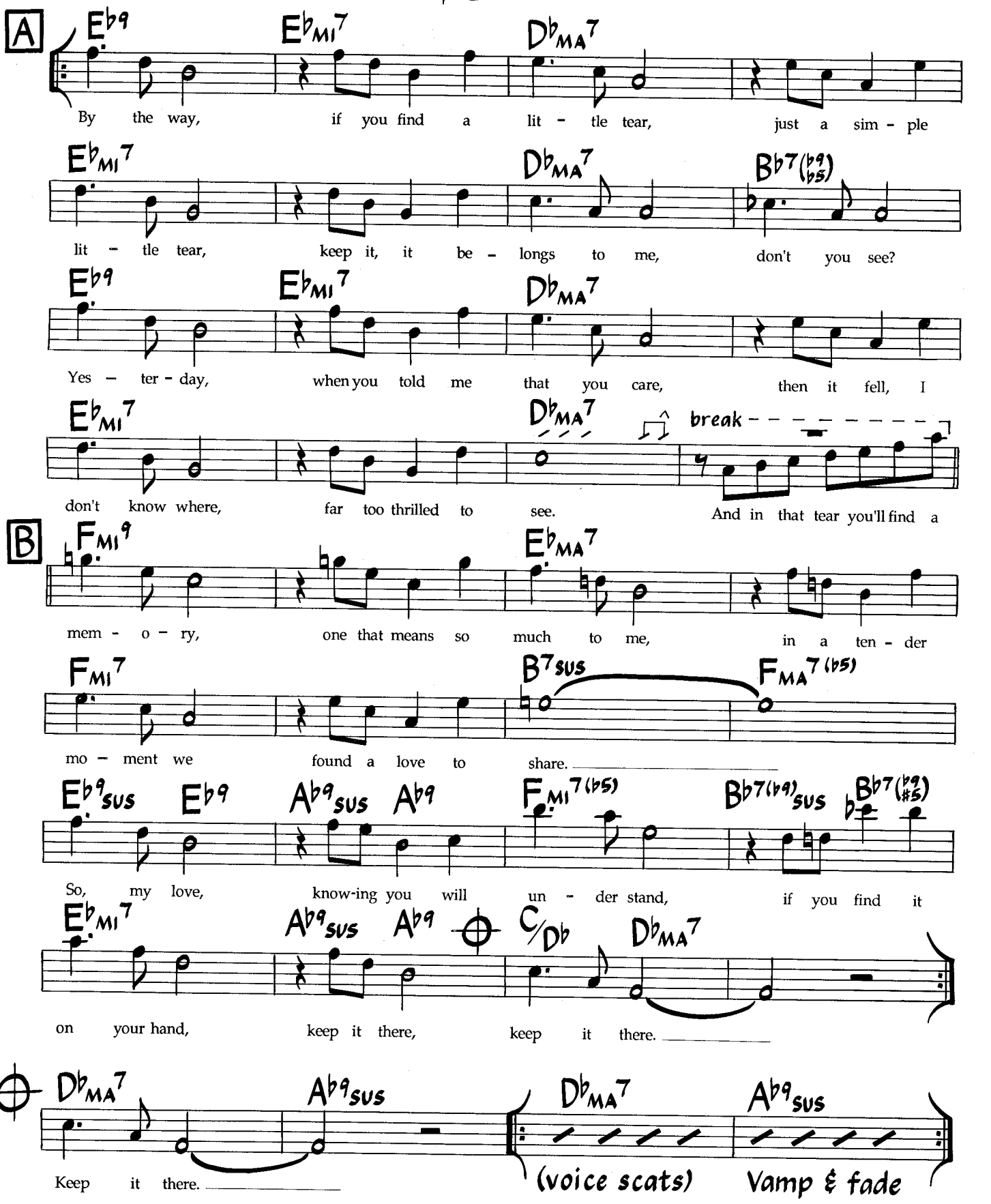
# A Little Tear

Med. Bossa Nova

♩ = 94

Music by
Eumir Deodato & Paulo Valle
English Lyric by Ray Gilbert
(As sung by Sarah Vaughn)

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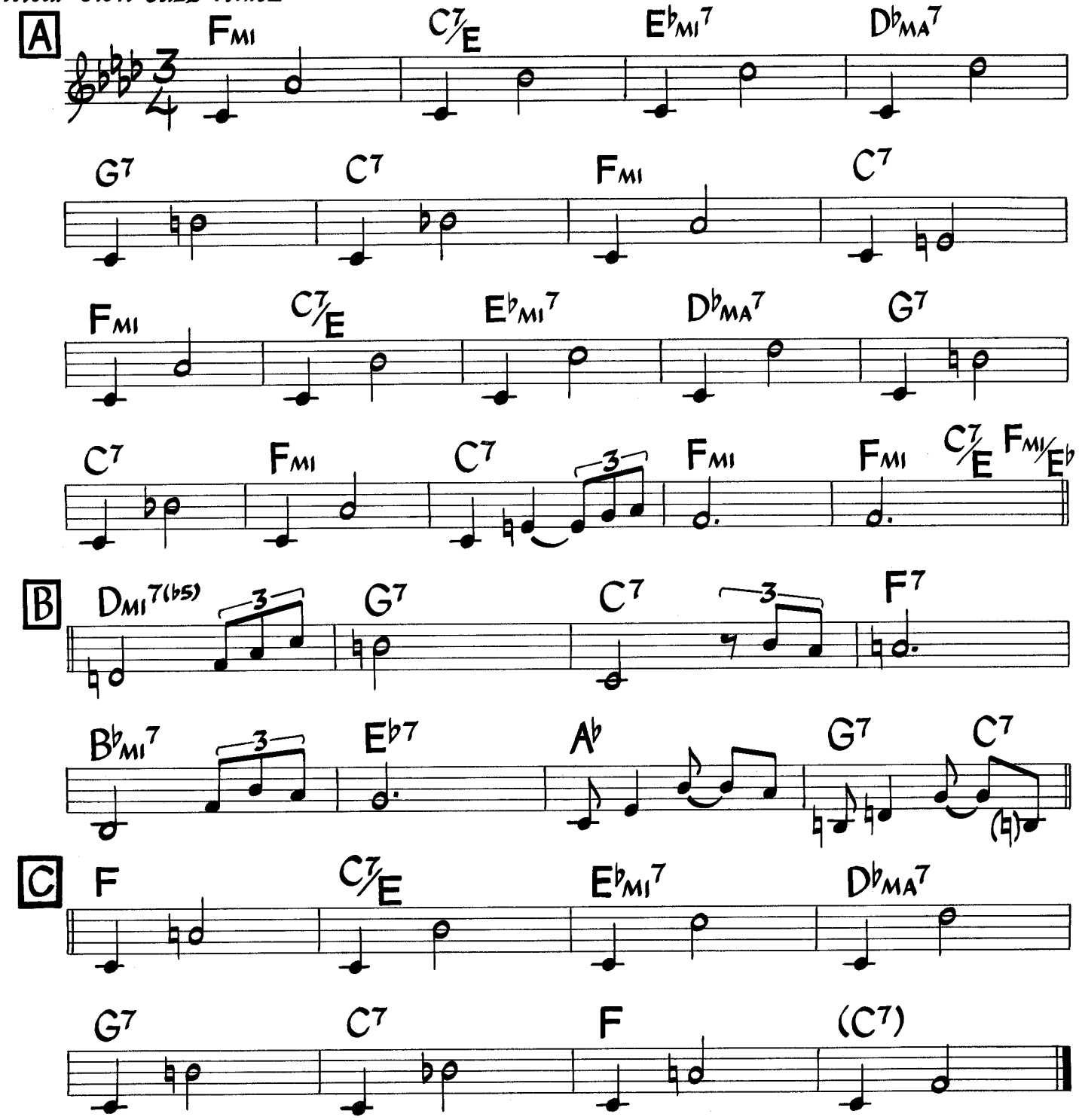
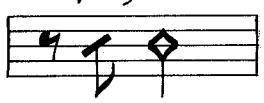
# Little Waltz

Ron Carter

Med.-Slow Jazz Waltz




Melody at A and C may
also be played with this rhythm:



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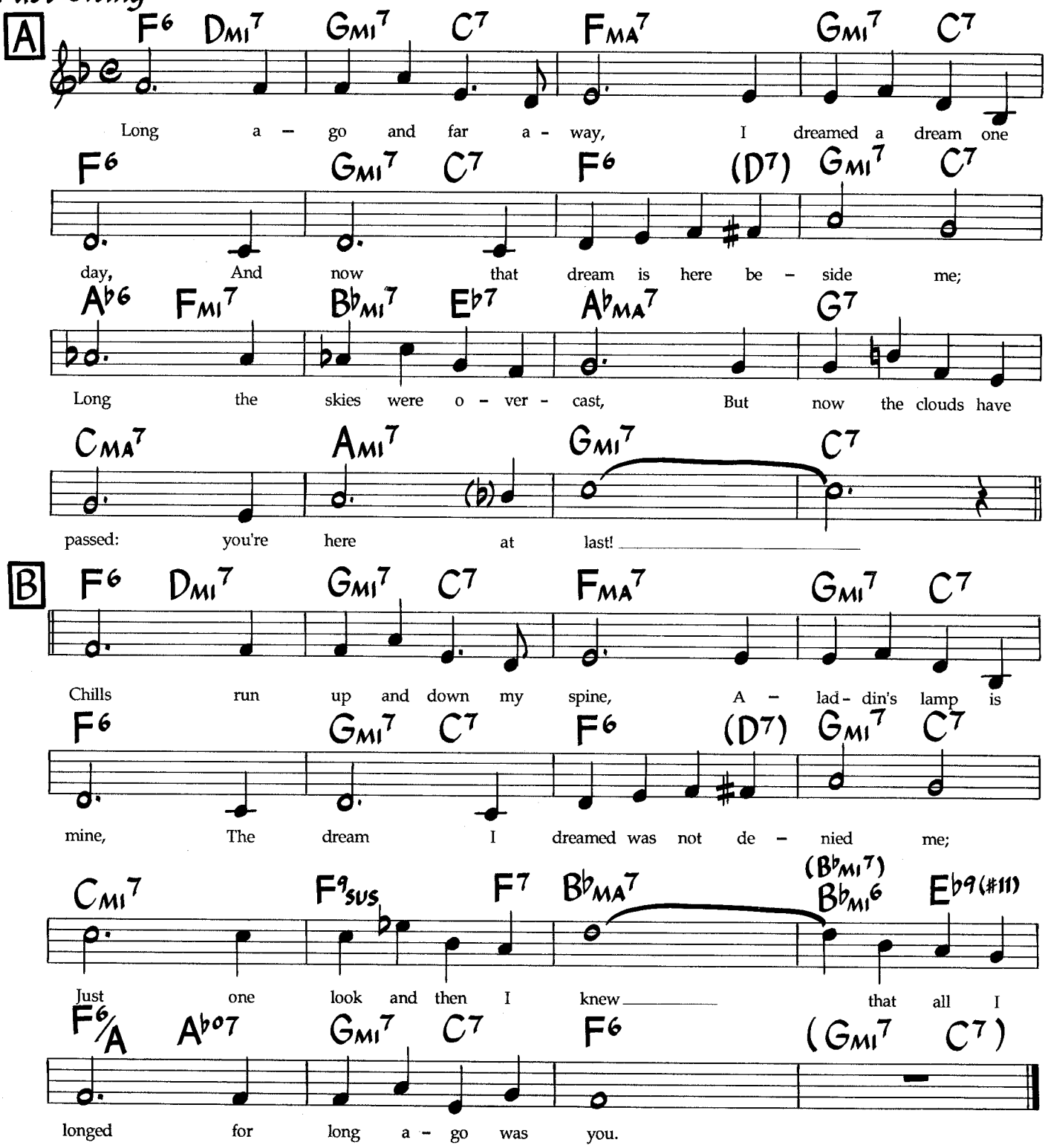
# Long Ago & Far Away

Music by Jerome Kern
Lyric by Ira Gershwin

Fast Swing *




* also played as a ballad

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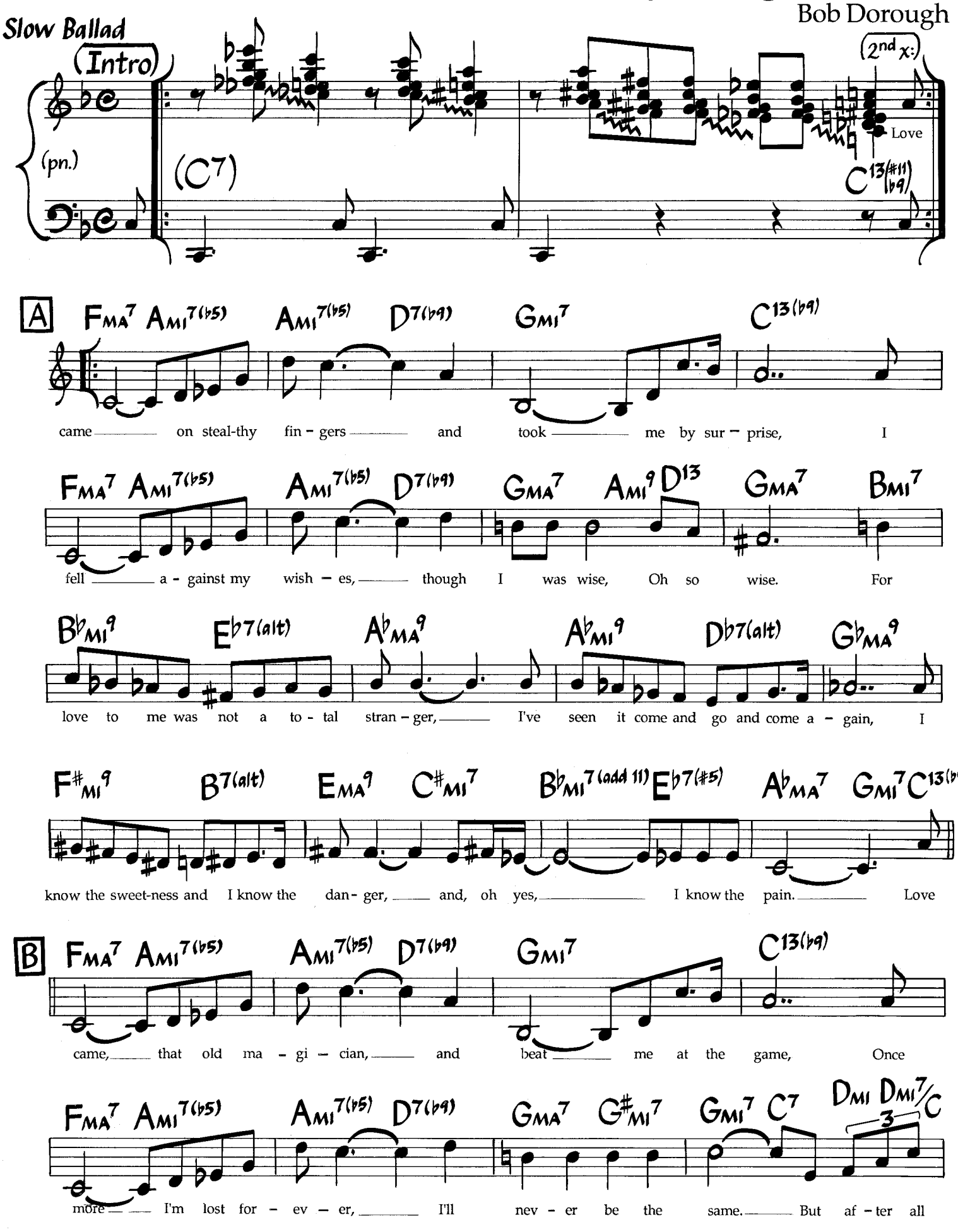
# Love Came On Stealthy Fingers

Bob Dorough

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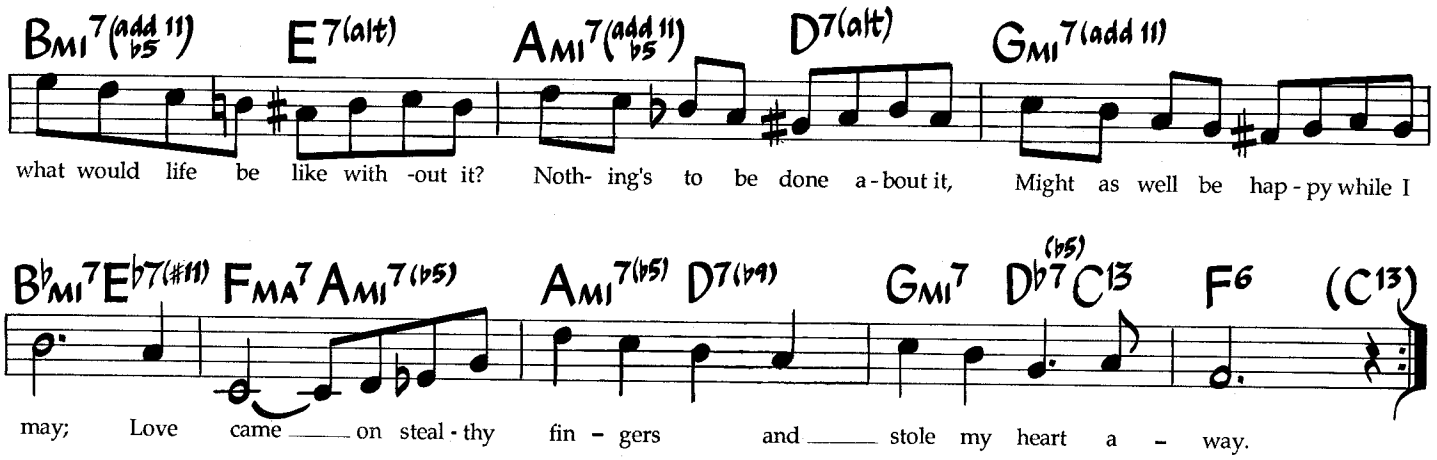
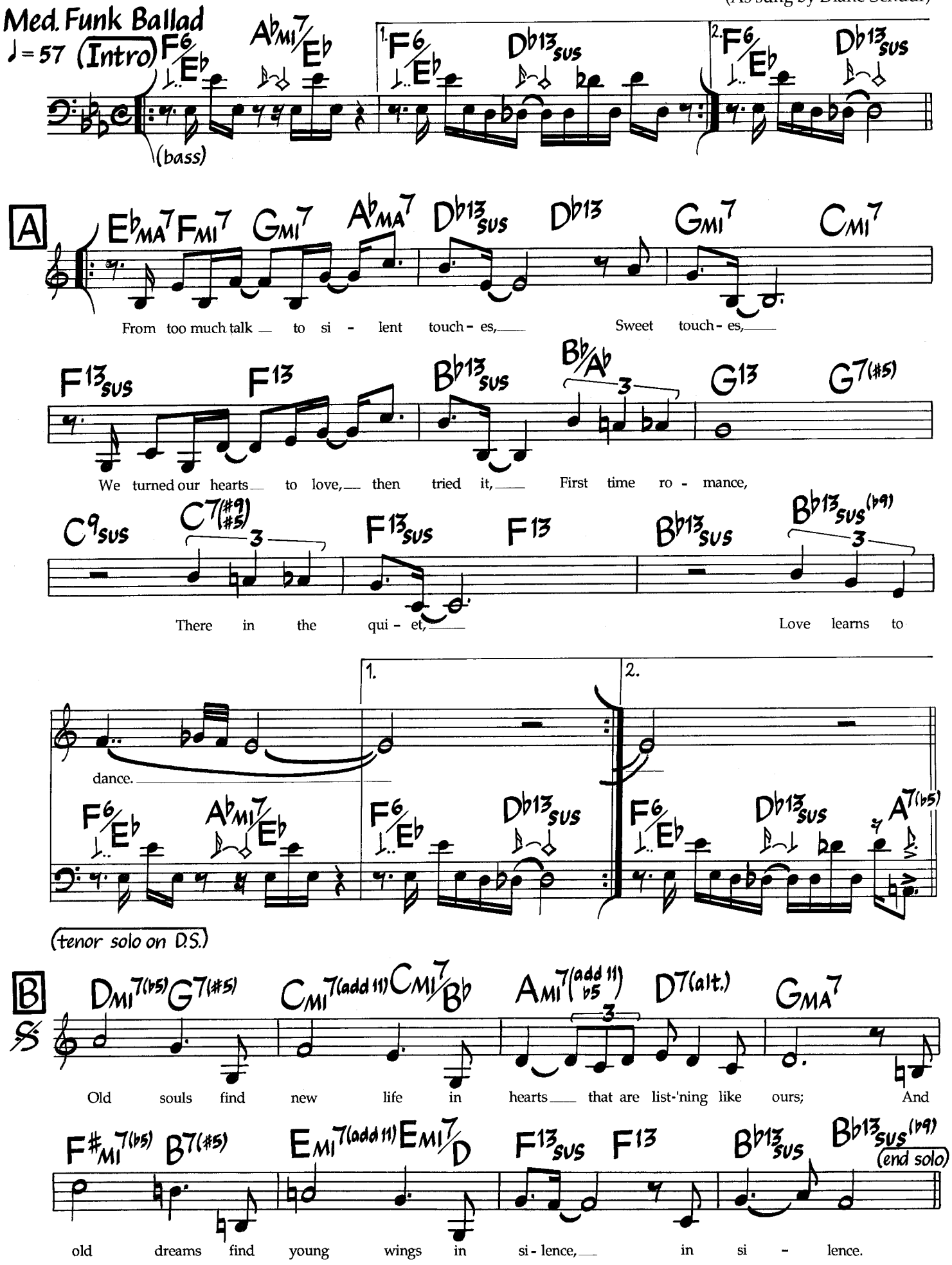

BMI7(add 11 b5) E7(alt) AMI7(add 11 b5) D7(alt) GMI7(add 11)
what would life be like with -out it? Noth- ing's to be done a - bout it, Might as well be hap - py while I
B♭MI7 E♭7(#11) FMA7 AMI7(b5) AMI7(b5) D7(b9) GMI7 D♭7(b5) C13 F6 (C13)
may; Love came on steal - thy fin - gers and stole my heart a - way.

# Love Dance

Music by Ivan Lins & Vitor Martins
English Lyric by Paul Williams
(As sung by Diane Schuur)

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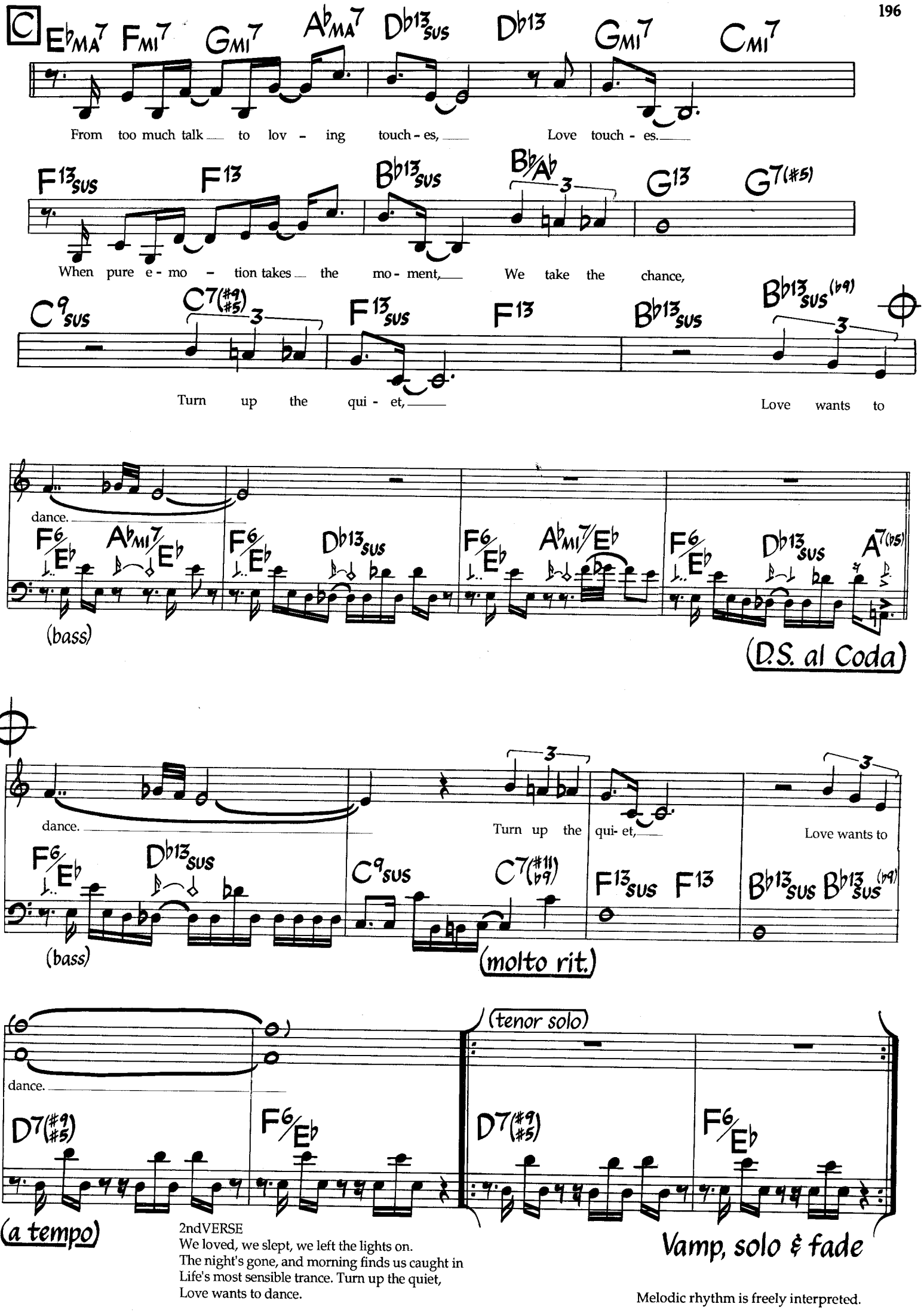
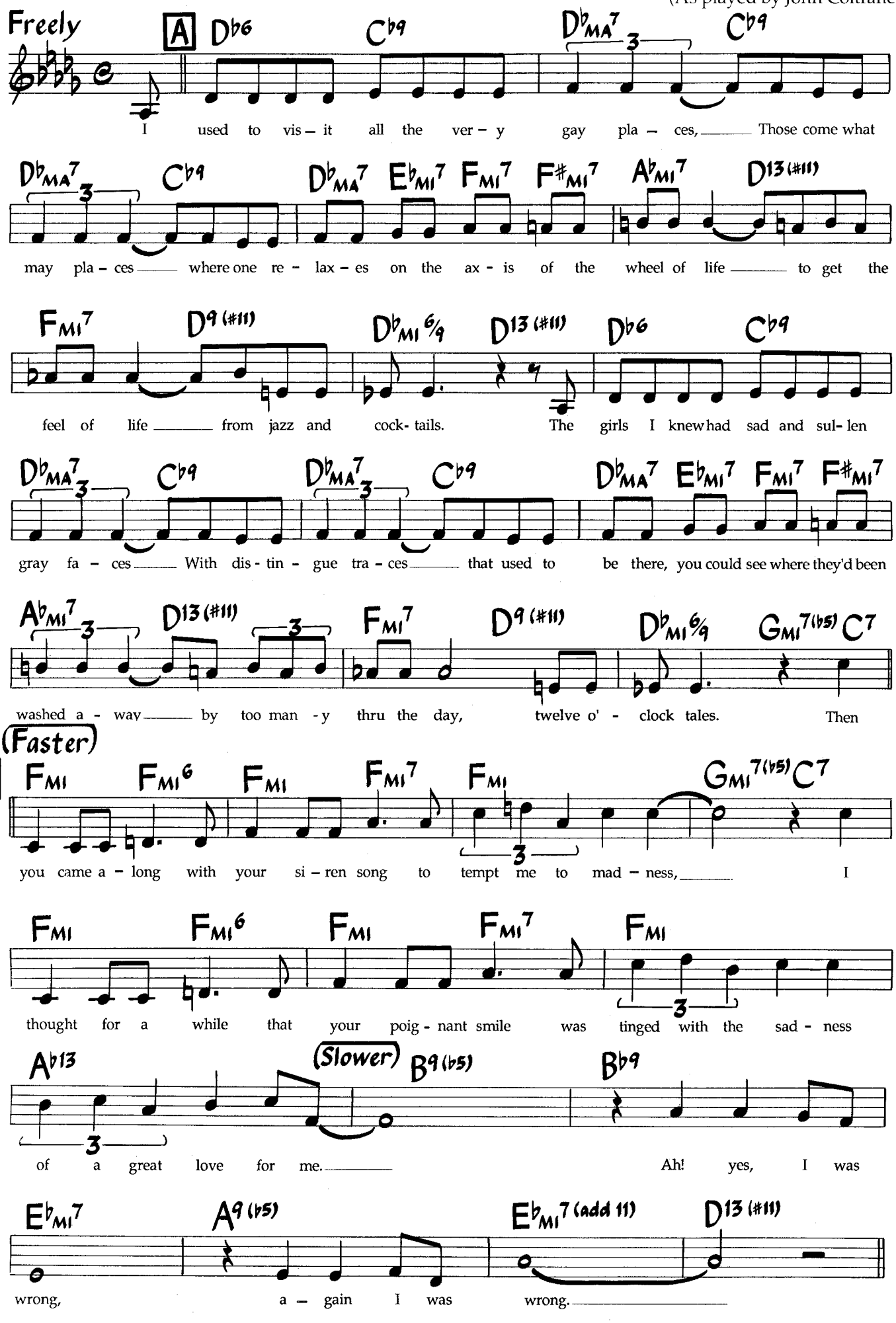



2nd VERSE
We loved, we slept, we left the lights on.
The night's gone, and morning finds us caught in
Life's most sensible trance. Turn up the quiet,
Love wants to dance.

Melodic rhythm is freely interpreted.

# Lush Life

Billy Strayhorn
(As played by John Coltrane)

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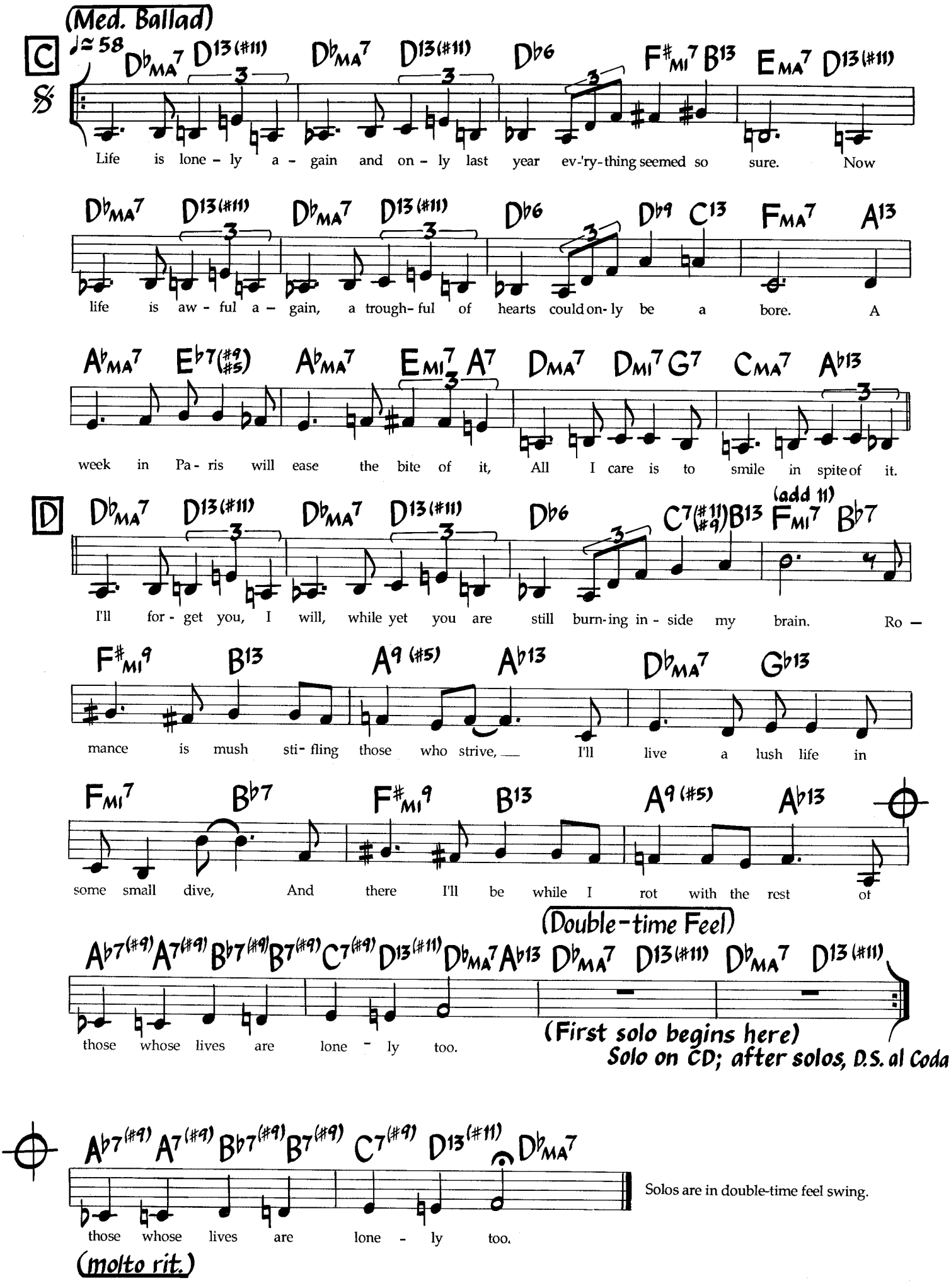
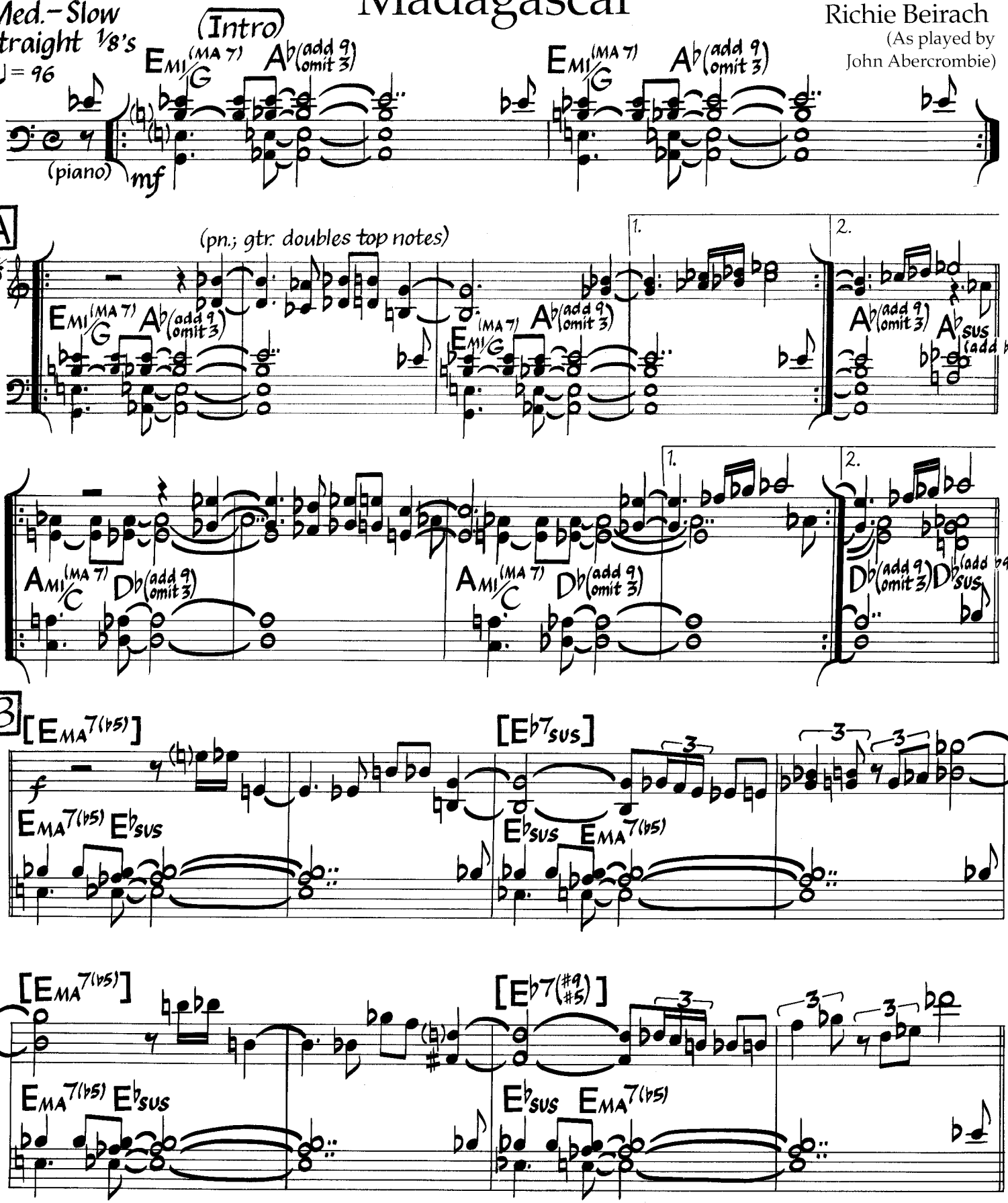

(Med. Ballad)
♩≃58
C
Life is lone - ly a - gain and on - ly last year ev-'ry-thing seemed so sure. Now
life is aw - ful a - gain, a trough- ful of hearts could on- ly be a bore. A
week in Pa - ris will ease the bite of it, All I care is to smile in spite of it.
D
(add 11)
I'll for - get you, I will, while yet you are still burn-ing in - side my brain. Ro -
mance is mush sti- fling those who strive, I'll live a lush life in
some small dive, And there I'll be while I rot with the rest of
(Double-time Feel)
those whose lives are lone - ly too.
(First solo begins here)
Solo on CD; after solos, D.S. al Coda
those whose lives are lone - ly too.
(molto rit.)
Solos are in double-time feel swing.

# Madagascar

Richie Beirach
(As played by
John Abercrombie)

Med.–Slow
Straight 1/8's
♩= 96

(Intro)

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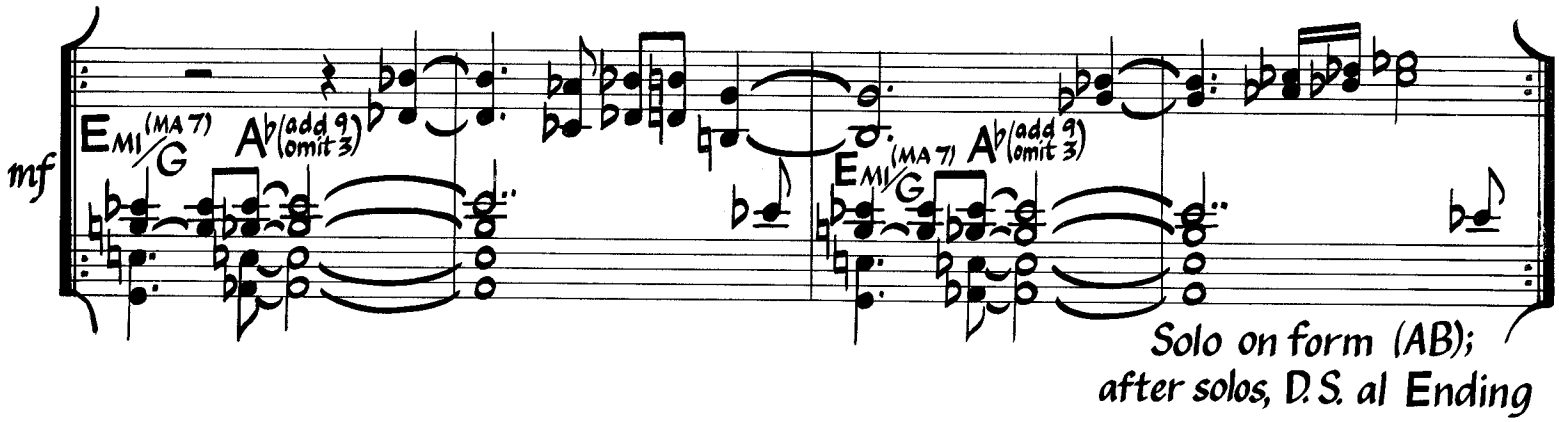


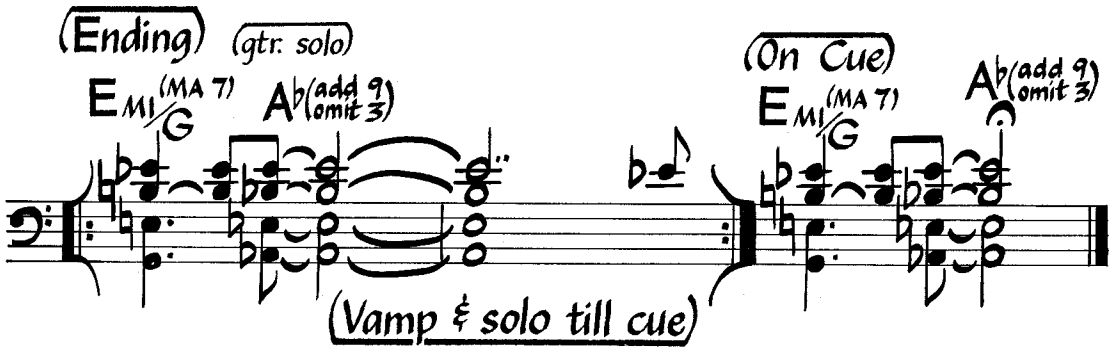


Changes in brackets above letter B are used for solos. Repeating piano figure is played throughout solos (with some variation).




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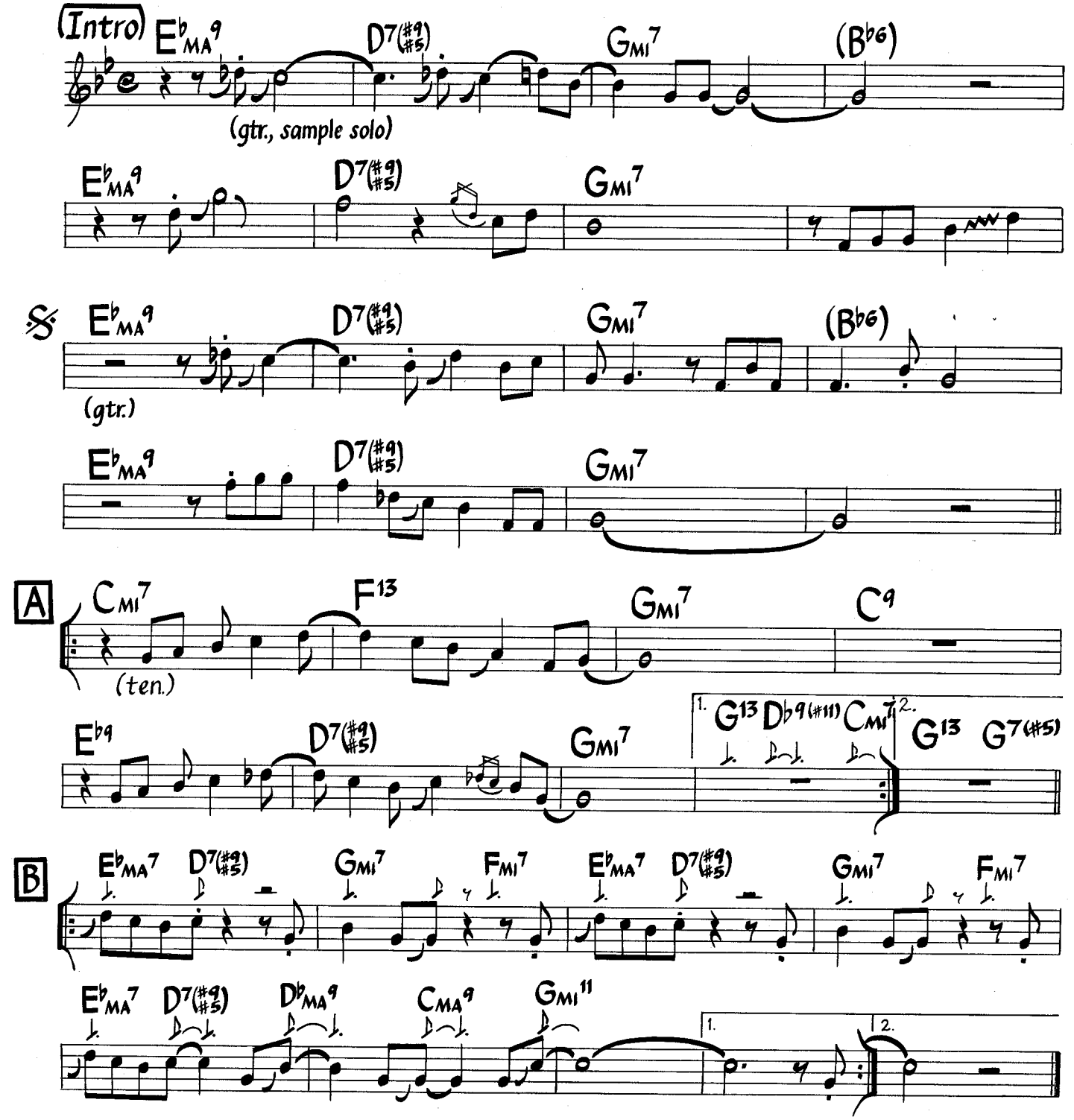
JOE HENDERSON

# Make Me A Memory

## (Sad Samba)

Grover Washington, Jr.

Medium Bossa ♩=120




Guitar sounds one octave lower than written. Kicks do not hold for solos.
Fmi7 may be played on the 'and of 2' instead of the 'and of 3' during solos at letter B.
Play head twice before solos.

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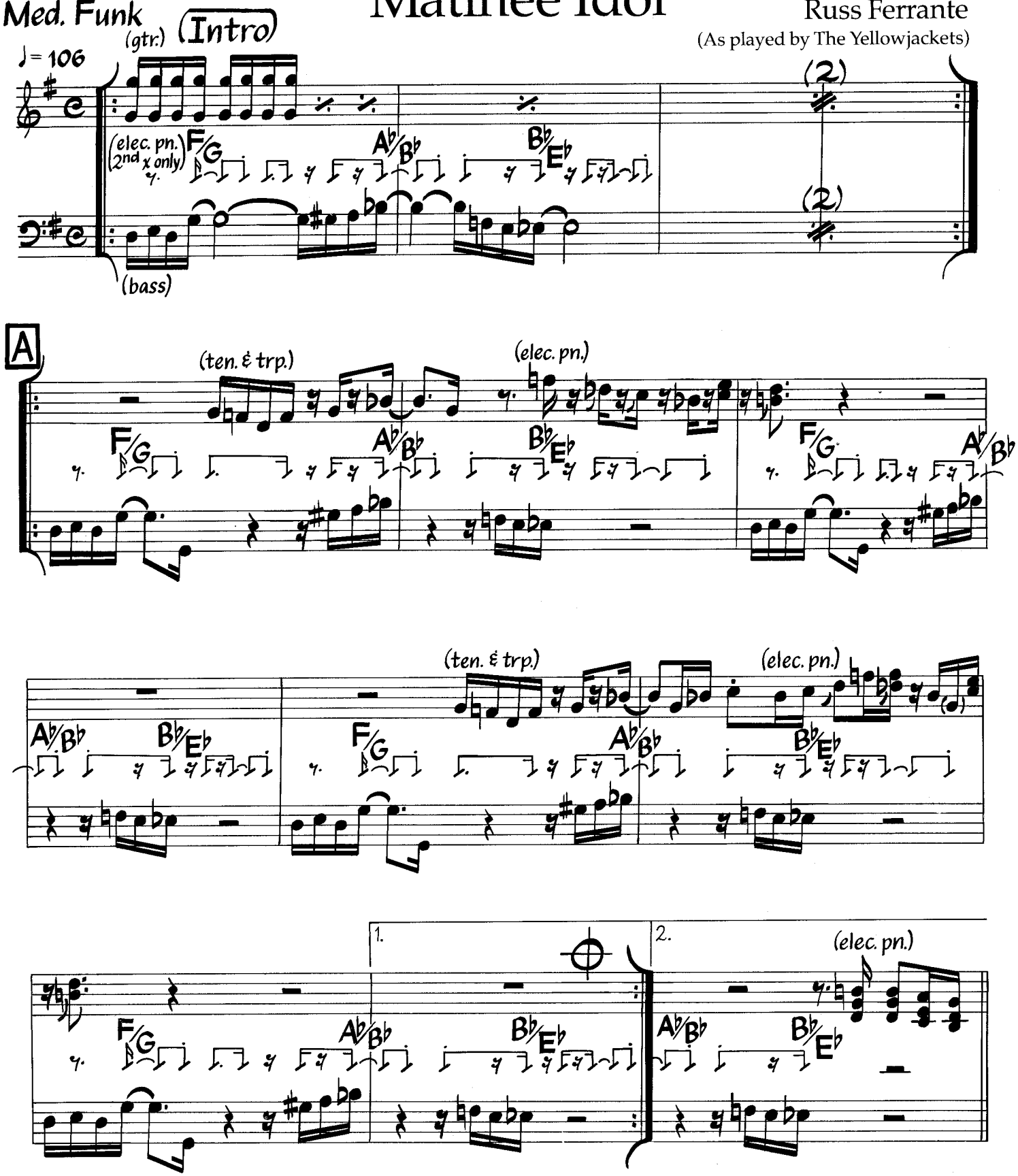
# Matinee Idol

Russ Ferrante
(As played by The Yellowjackets)

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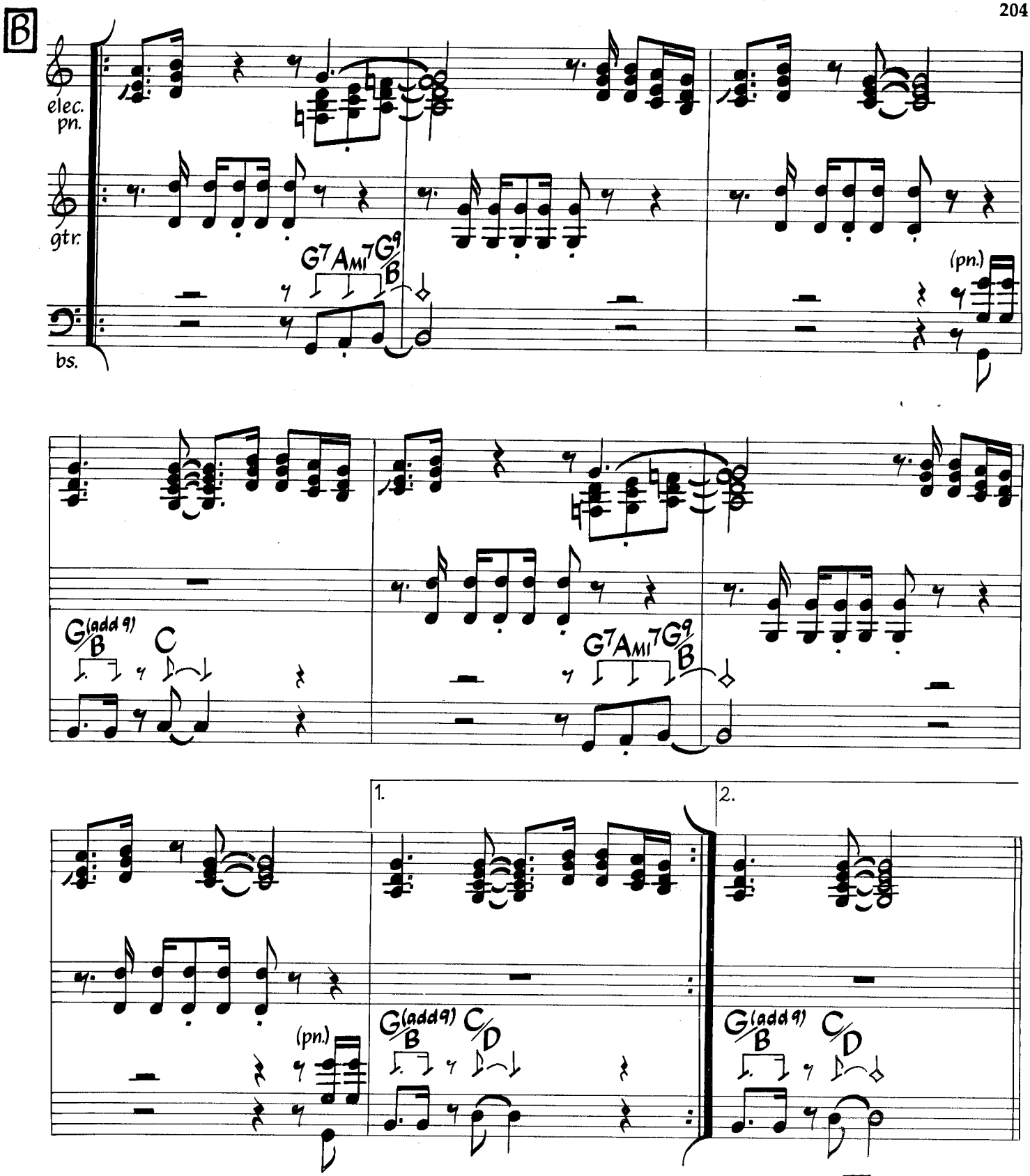
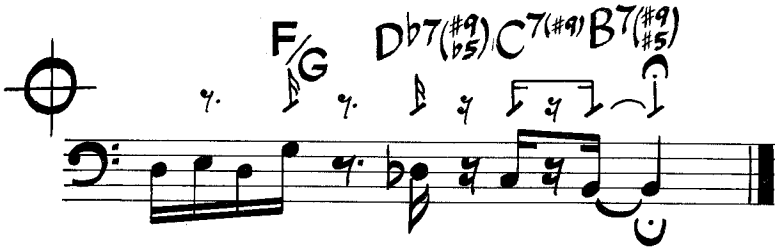


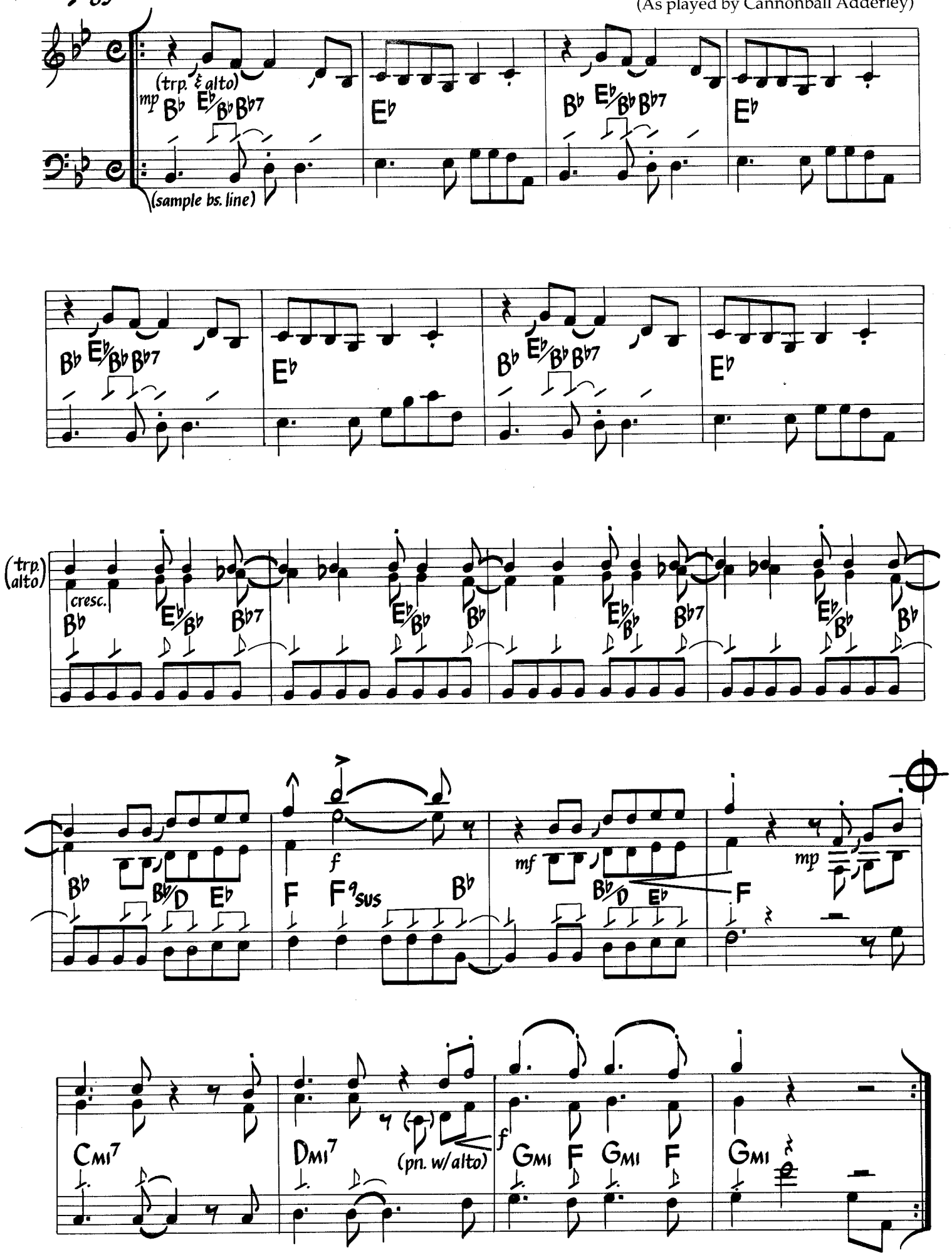

elec. piano solo on A, indef.
(take 1st ending each time).
On cue, take 2nd ending,
play melody at B (with repeat)
then vamp and fade on A
(play melody twice, then solo).
Optional: take Coda on cue to end.

# Mercy, Mercy, Mercy

Josef Zawinul

(As played by Cannonball Adderley)

Medium-Slow Funky Rock ♩=85

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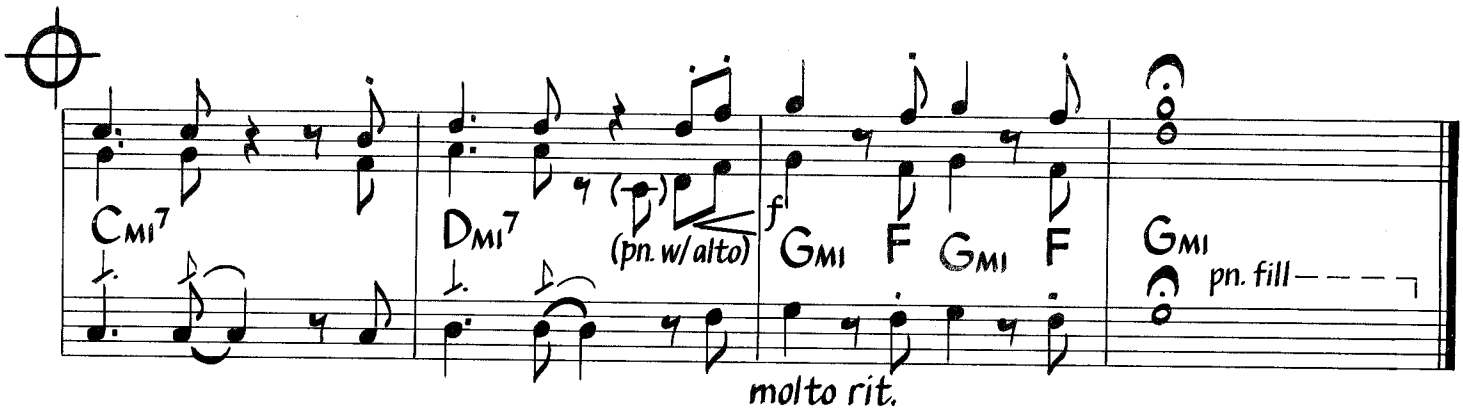
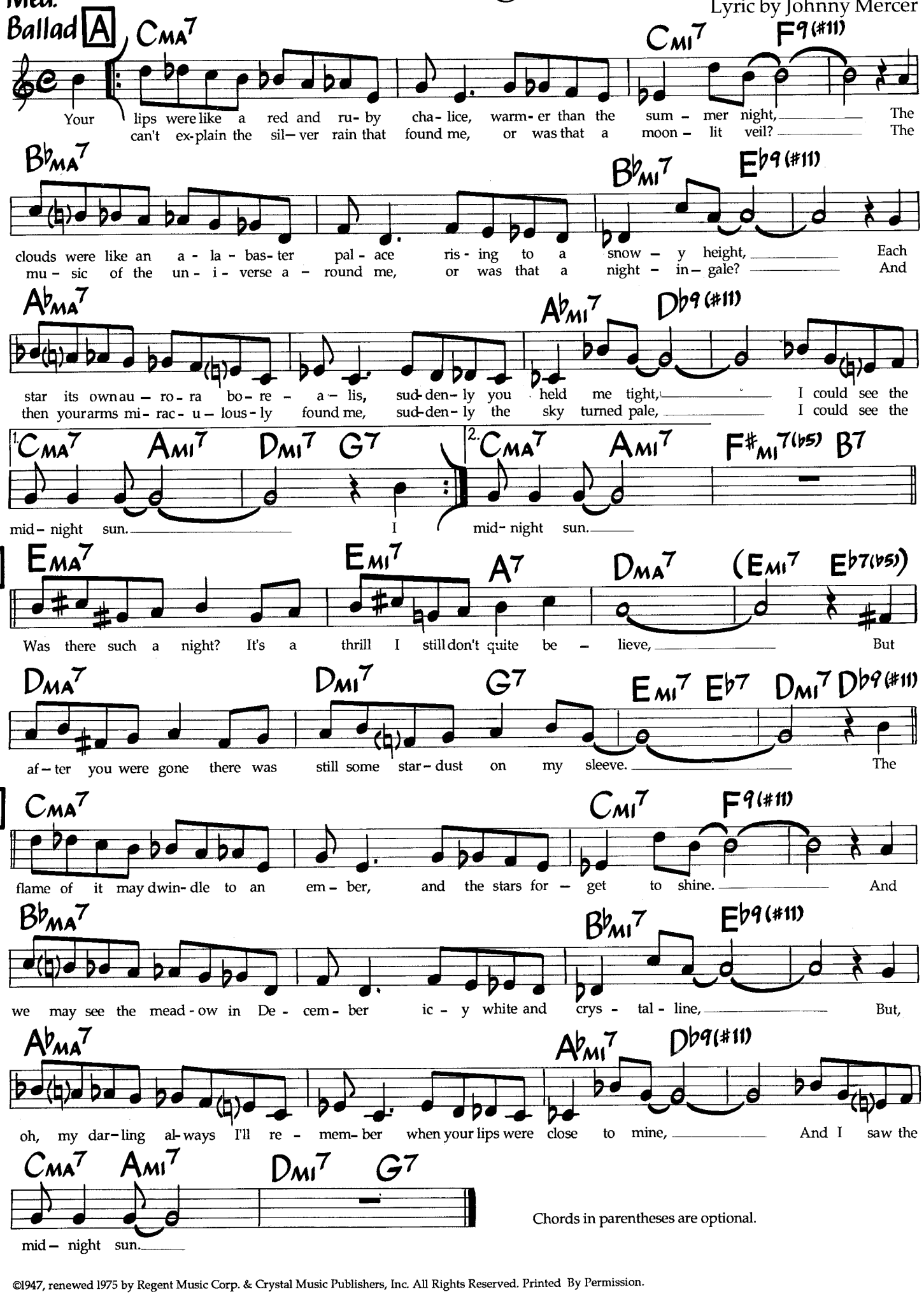



Alto phrasing follows trumpet.

# The Midnight Sun

Music by Lionel Hampton
& Sonny Burke
Lyric by Johnny Mercer

Med. Ballad




Chords in parentheses are optional.

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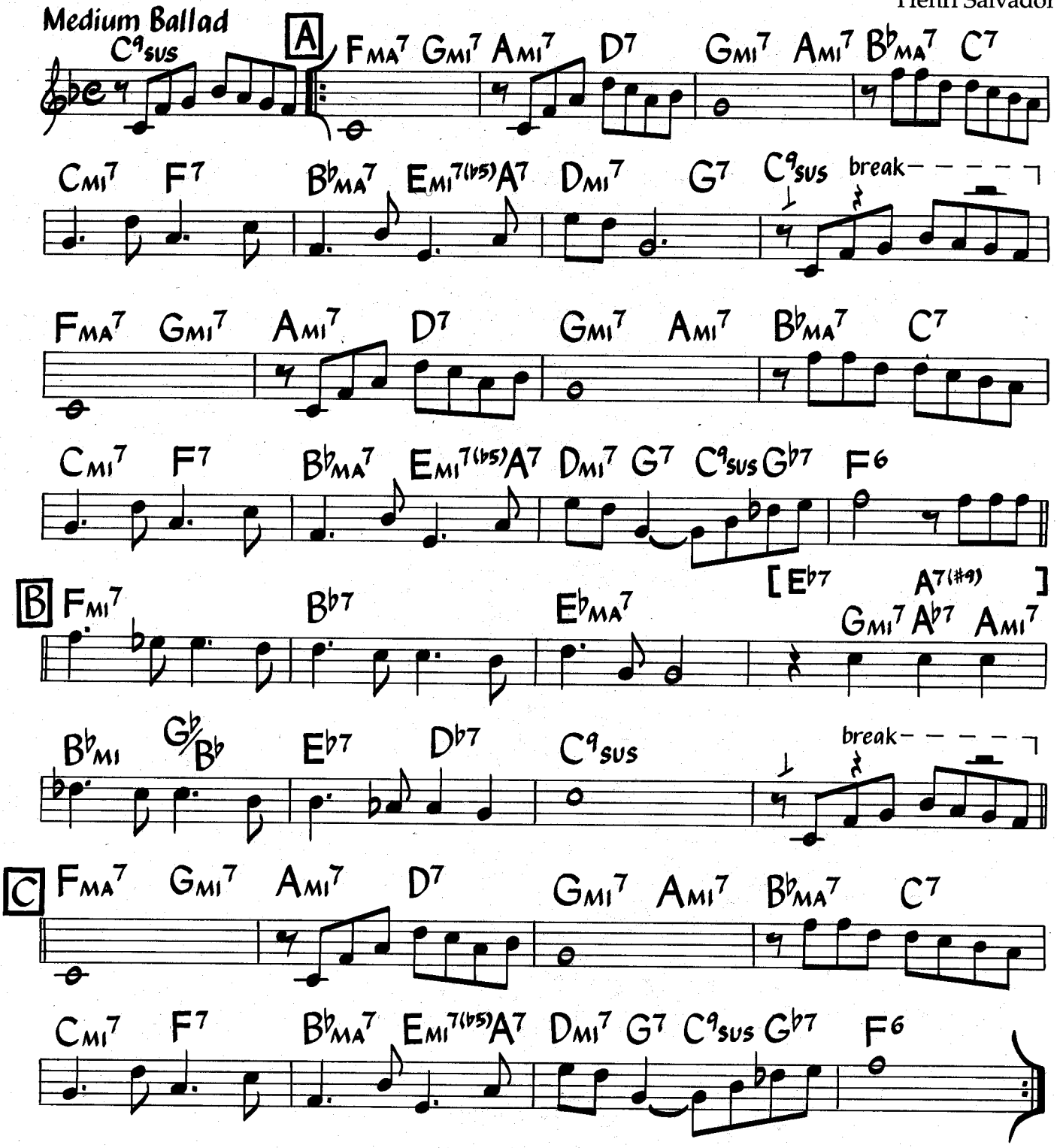
# The Midnight Sun Will Never Set

Quincy Jones
Henri Salvador




Melody is played with straight eighths, but rhythm is interpreted somewhat.
Alternate changes in brackets.

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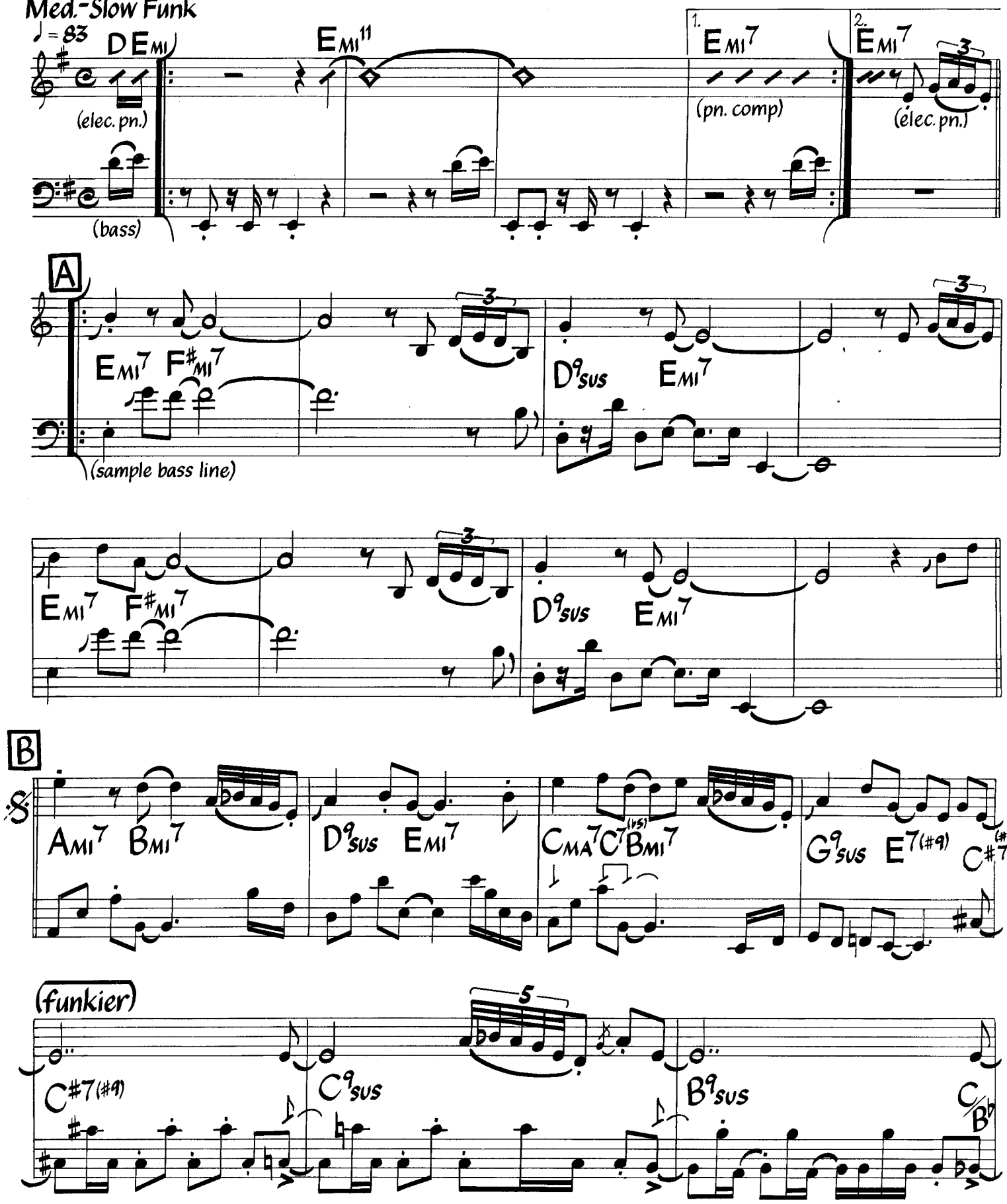
# Modadji

Dave Grusin

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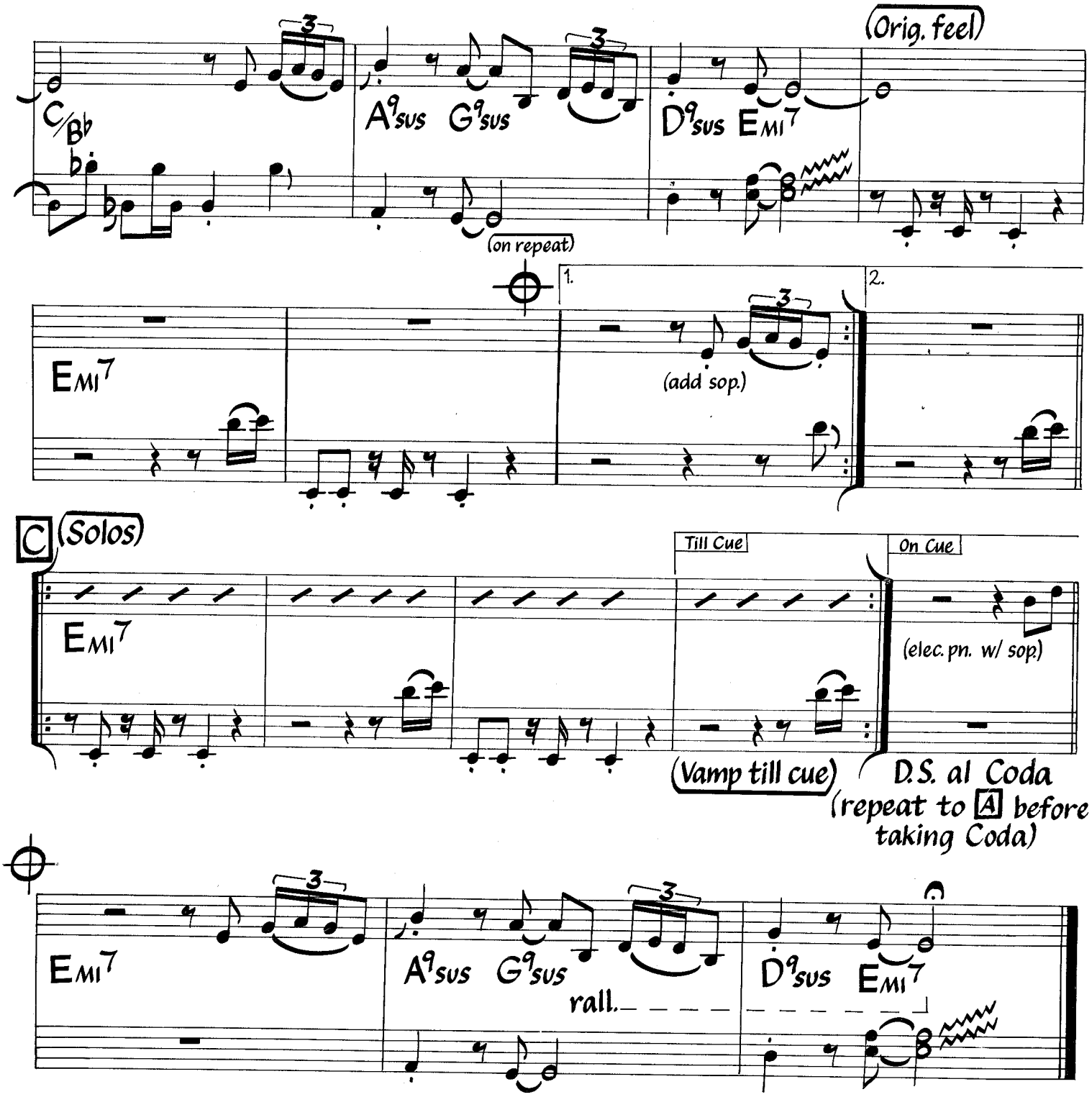



Letter C gets progressively louder and funkier.



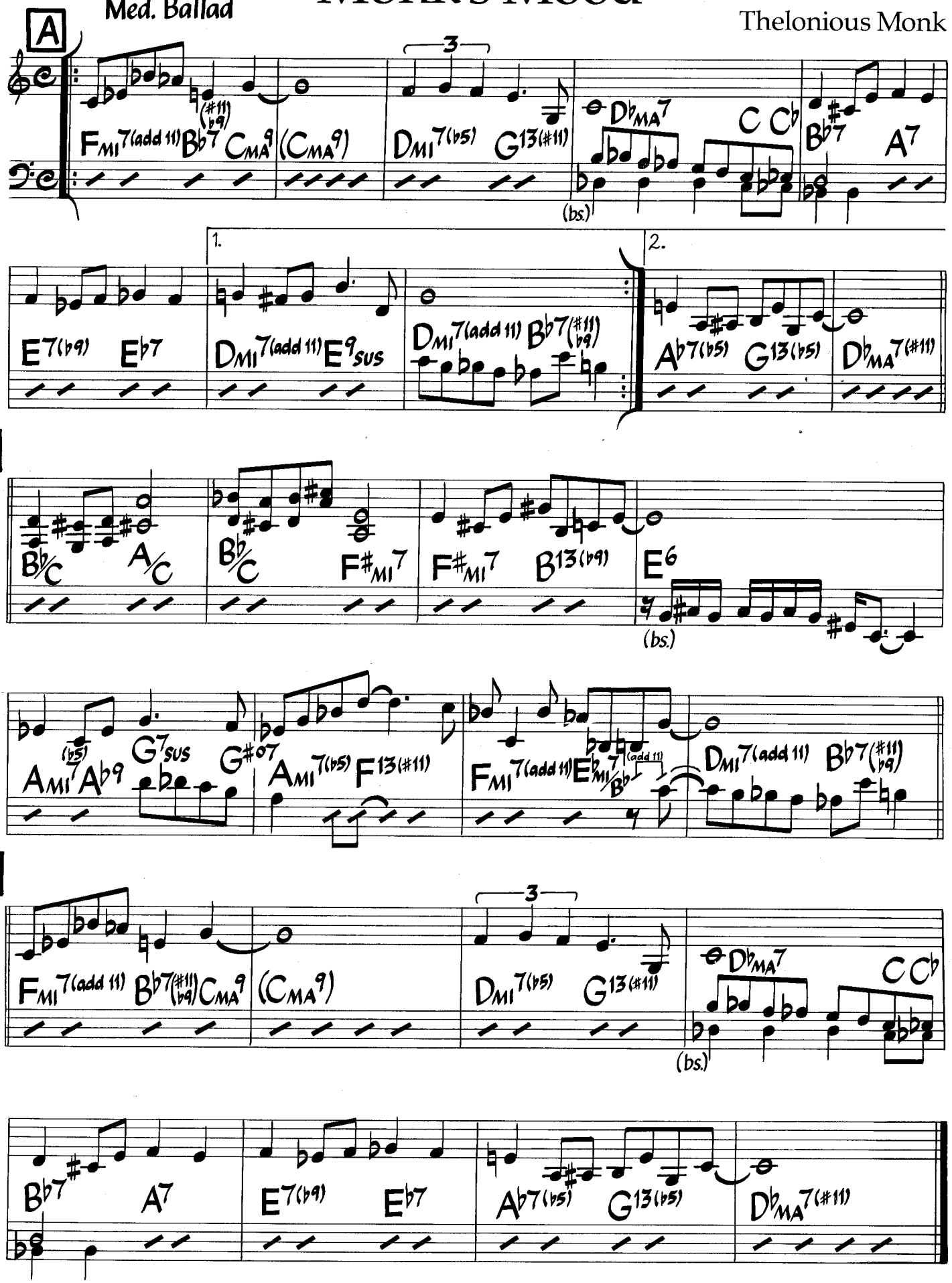
Photo by Jim Marshall ©1988

THELONIOUS MONK

# Monk's Mood

Thelonious Monk

Med. Ballad




Anticipated chords at letter B are played on the beat for solos. Melody is upper line at letter B. Written notes in bass clef are counter–melody. Bass plays written notes only where marked (4th & 5th bars of letters A & C, 4th bar of letter B).

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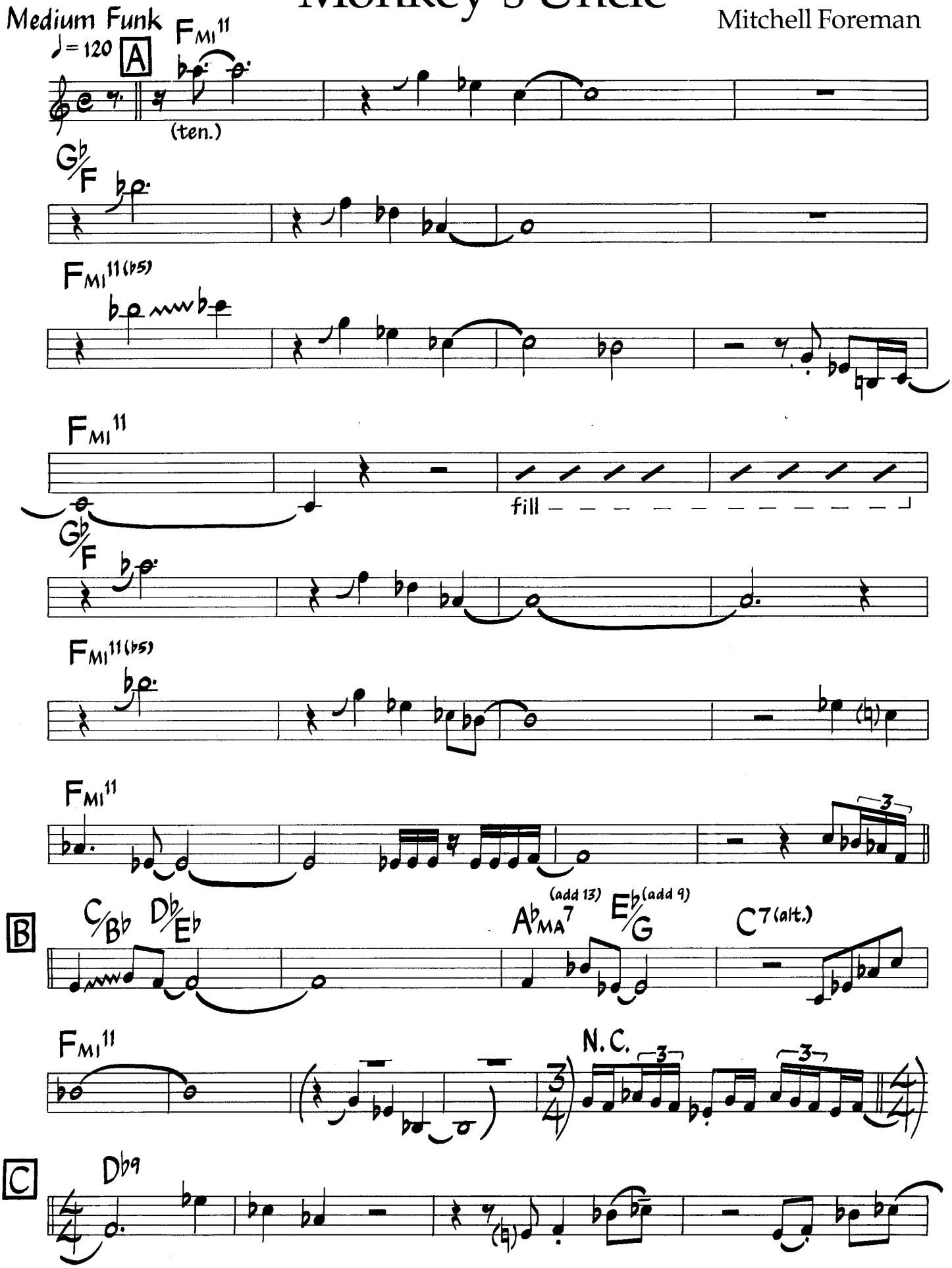
# Monkey's Uncle

Mitchell Foreman

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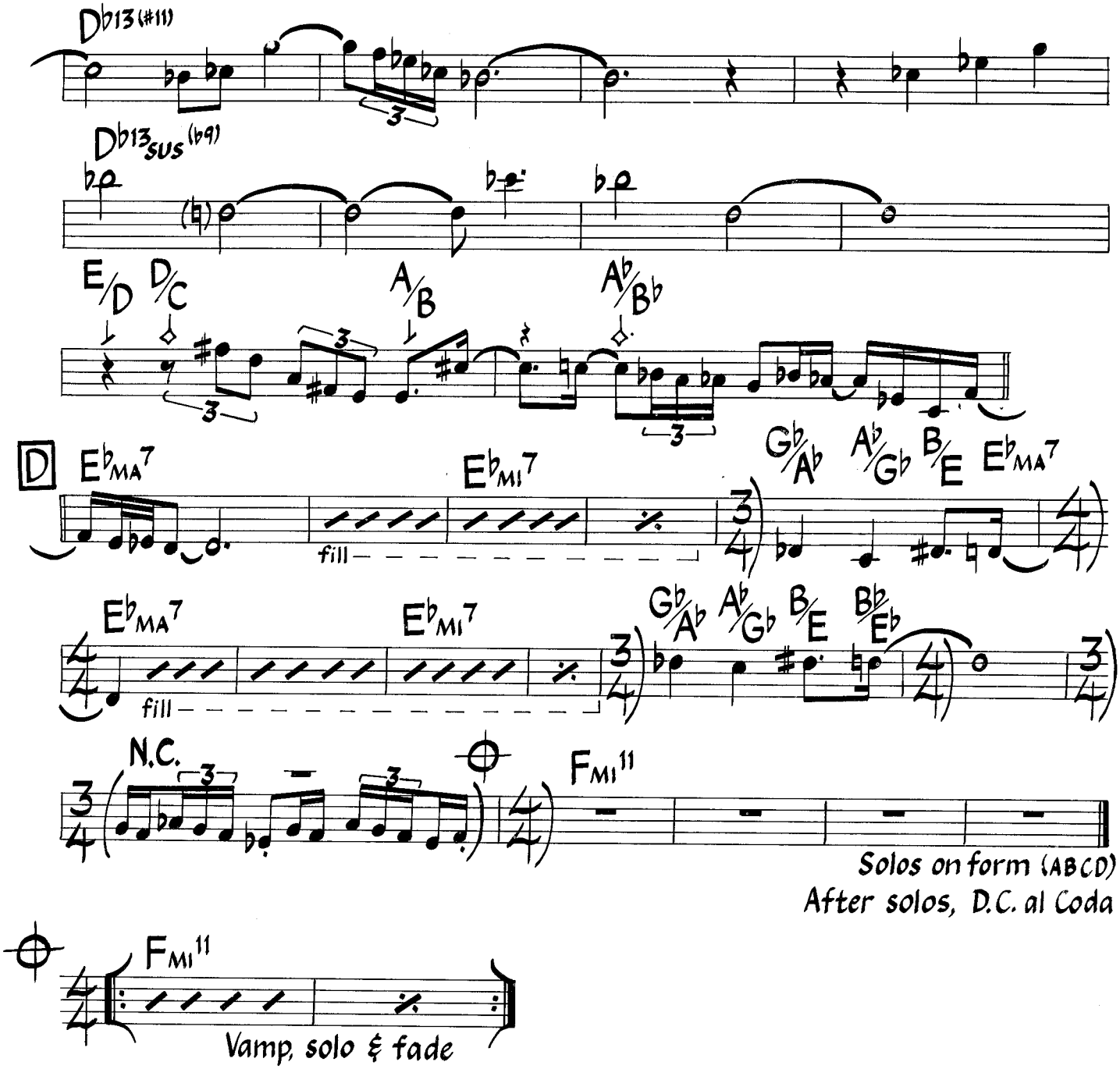
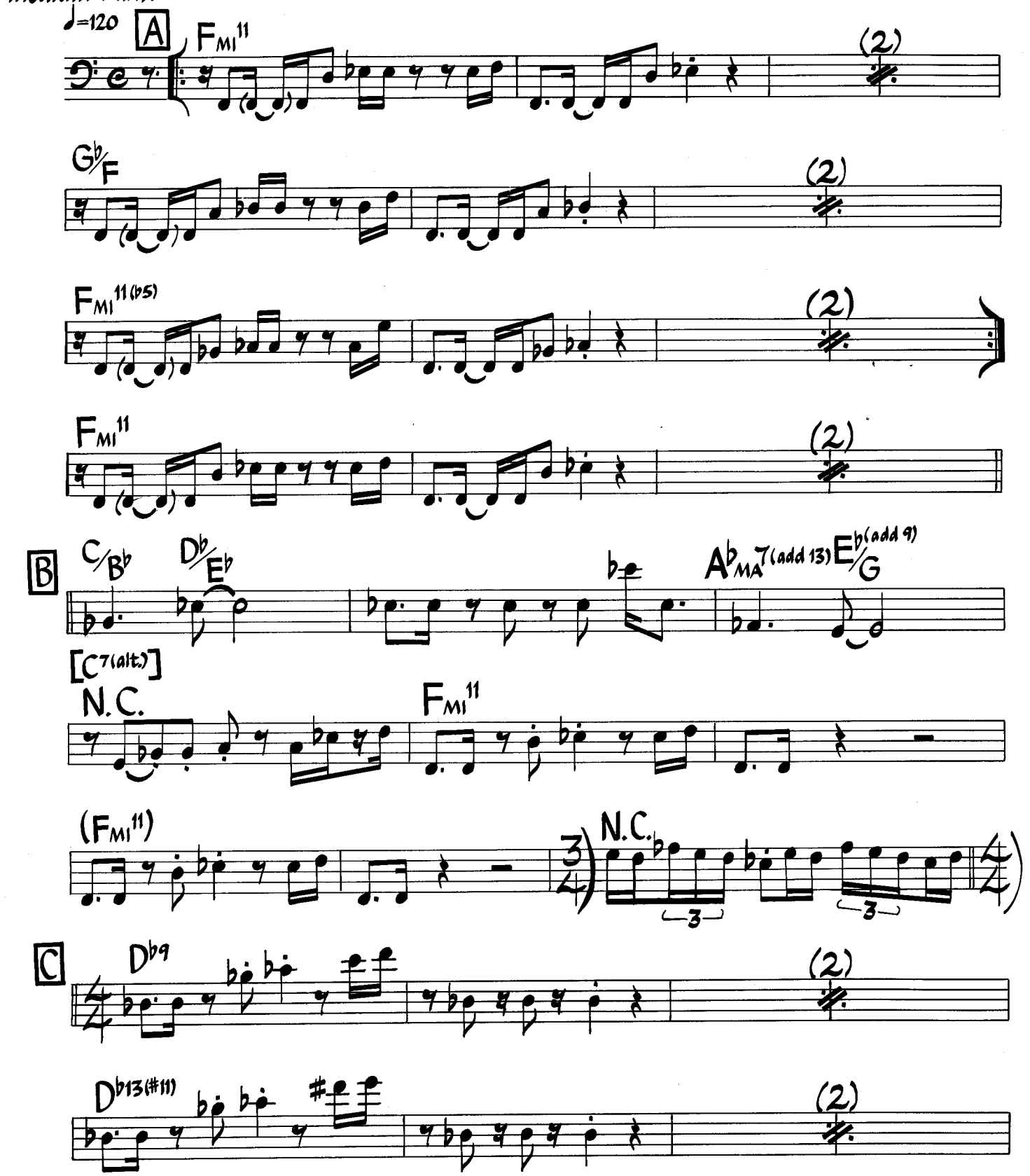


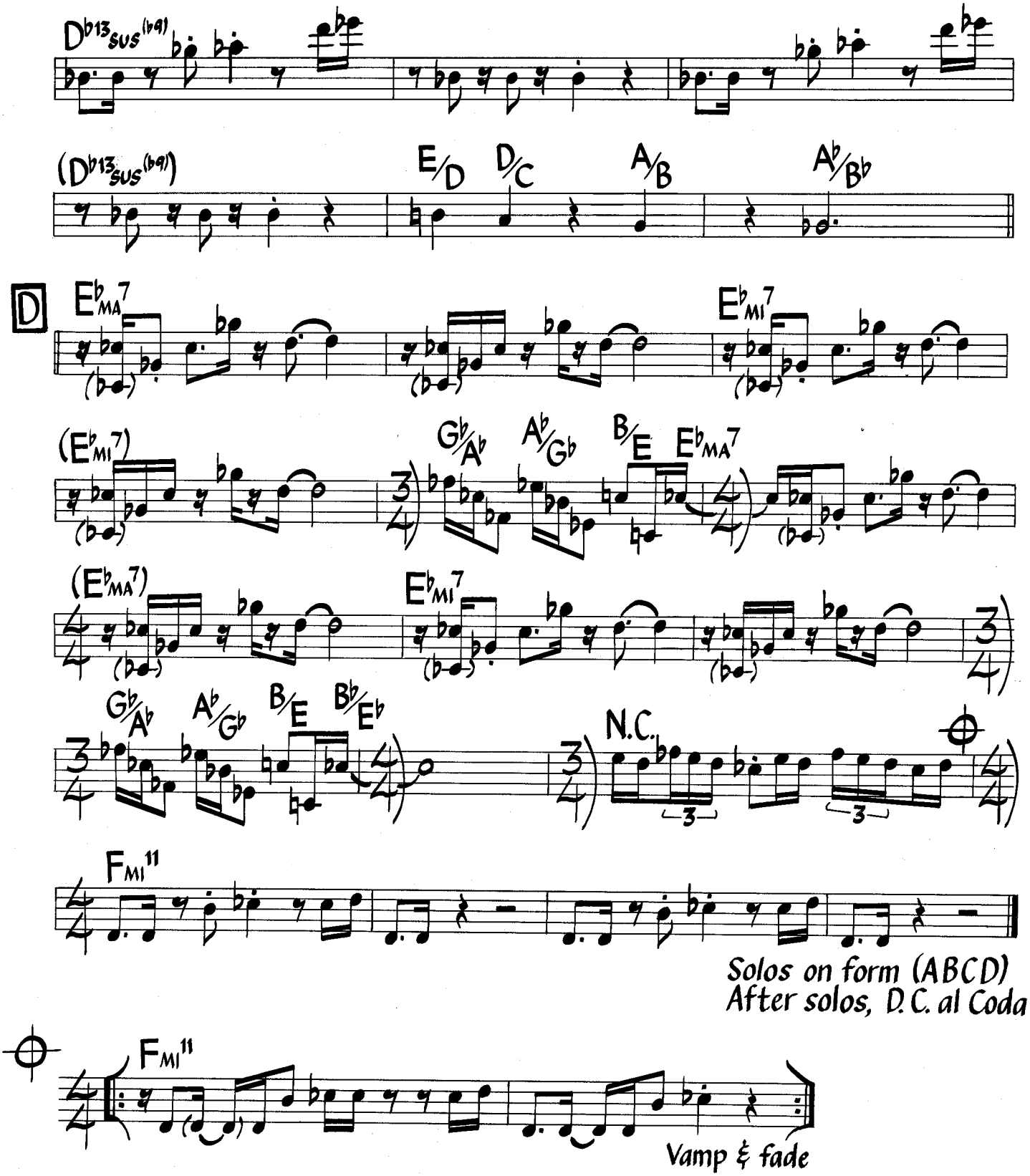

First 24 bars of letter A are written as 12 bars repeated in the keyboard and bass parts.

# Monkey's Uncle (Bass)

Medium Funk

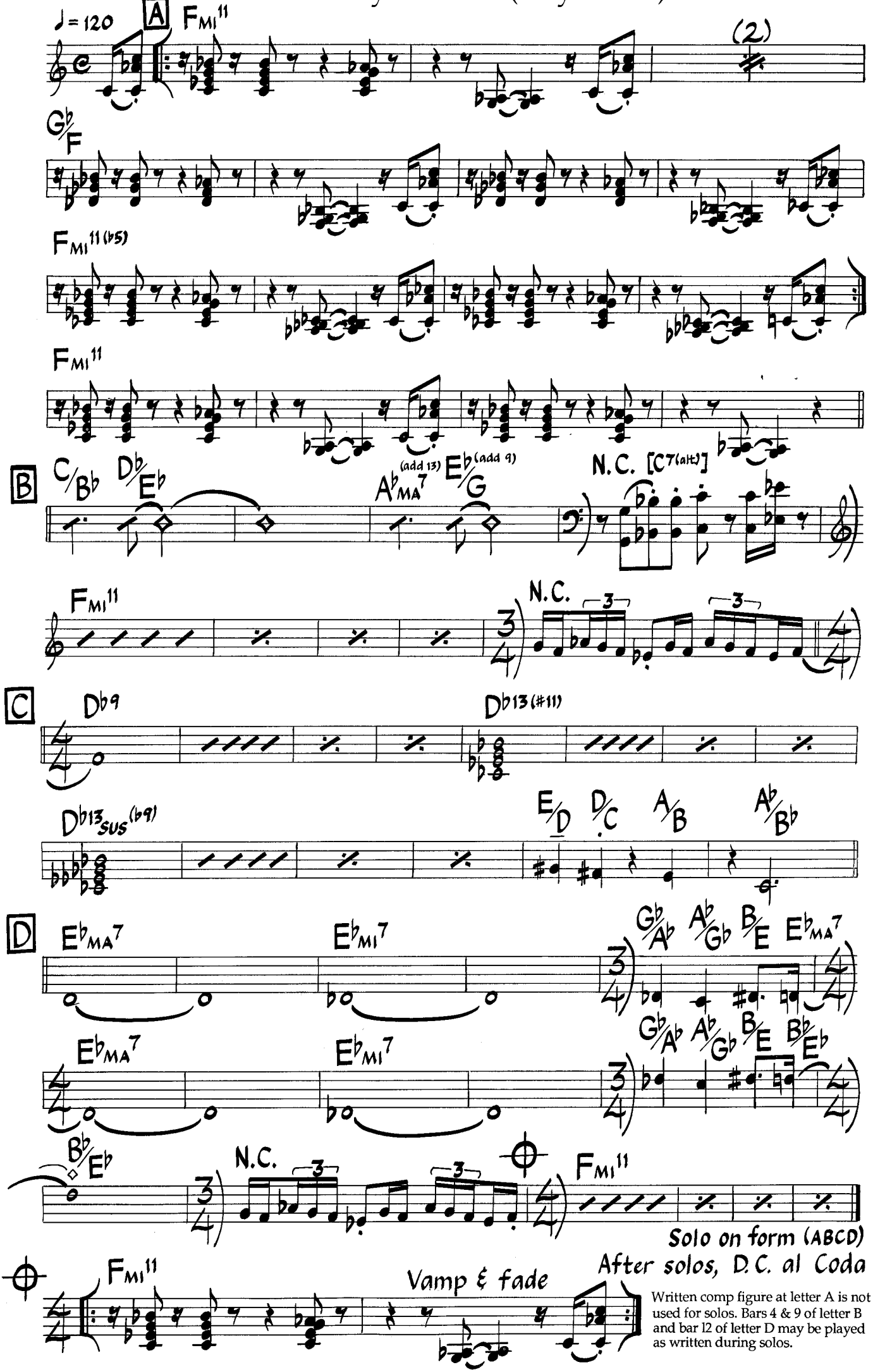
♩=120




D♭13SUS(♭9)
(D♭13SUS(♭9))
E/D
D/C
A/B
A♭/B♭
D
E♭MA7
E♭MI7
(E♭MI7)
G♭/A♭
A♭/G♭
B/E
E♭MA7
(E♭MA7)
E♭MI7
G♭/A♭
A♭/G♭
B/E
B♭/E♭
N.C.
FMI11
Solos on form (ABCD)
After solos, D.C. al Coda
FMI11
Vamp & fade

Medium Funk

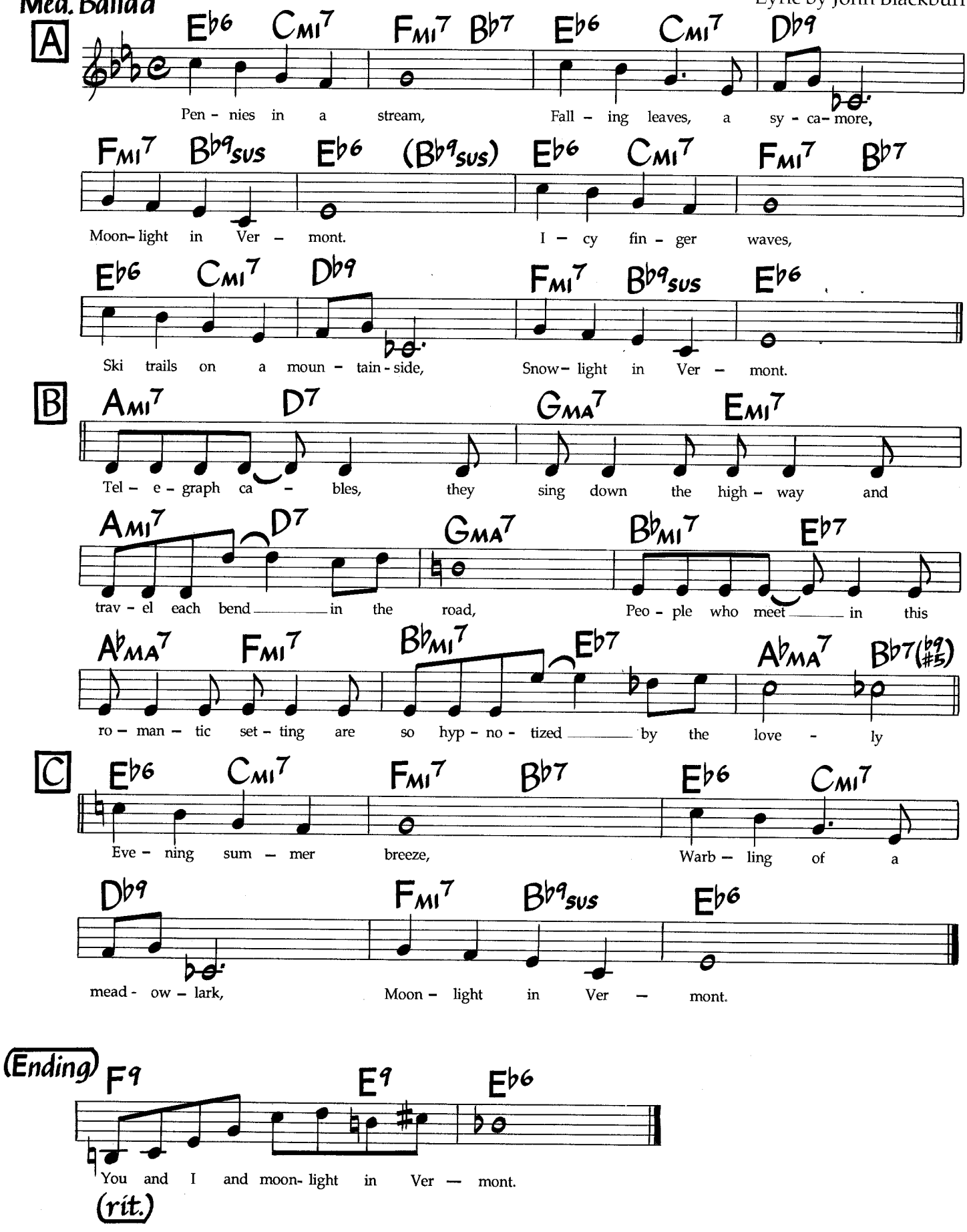
# Monkey's Uncle (Keyboard)




Written comp figure at letter A is not used for solos. Bars 4 & 9 of letter B and bar 12 of letter D may be played as written during solos.

# Moonlight In Vermont

Music by Karl Suessdorf
Lyric by John Blackburn

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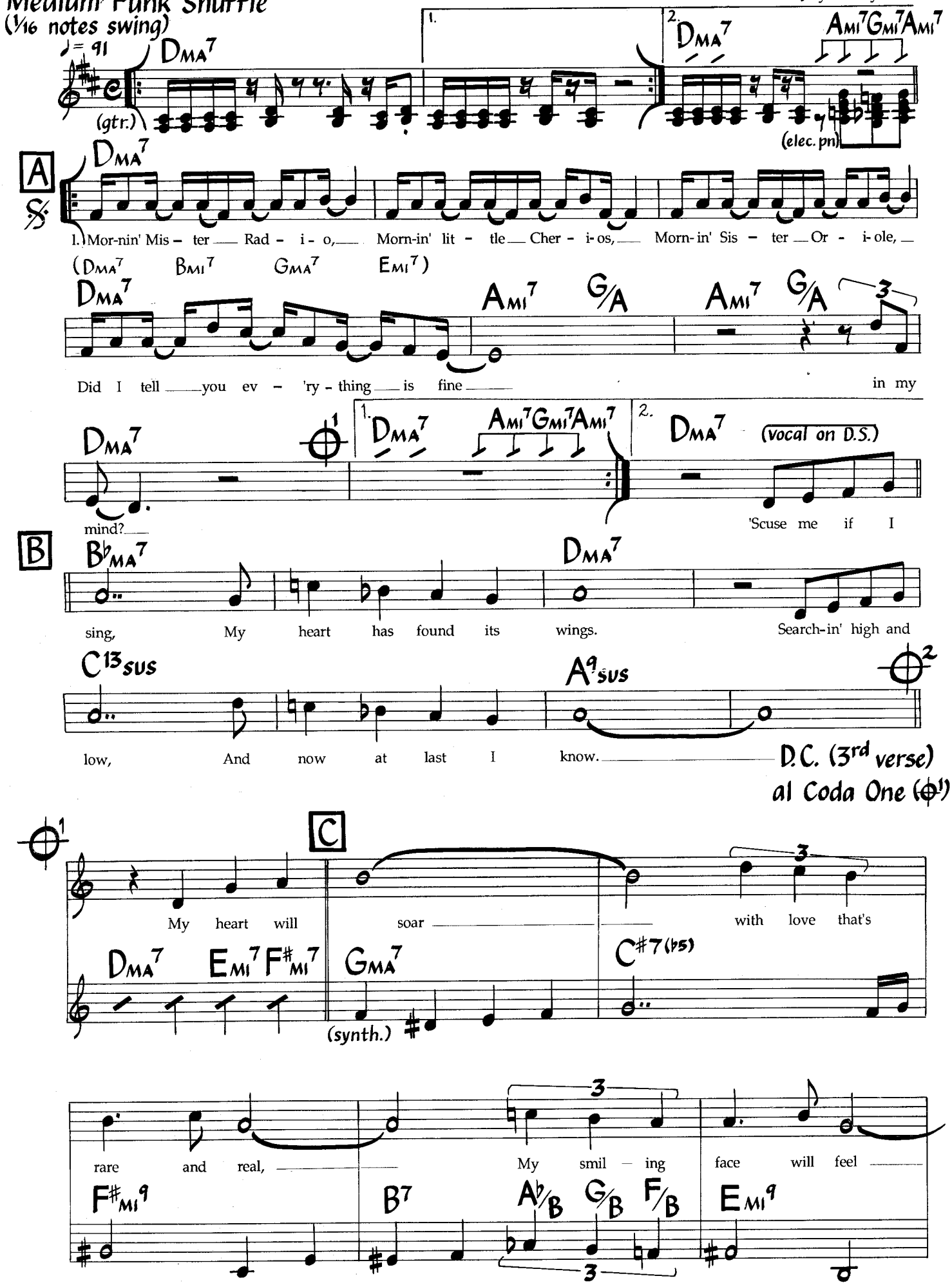
# Mornin'

Al Jarreau
David Foster
Jay Graydon

Medium Funk Shuffle
(1/16 notes swing)

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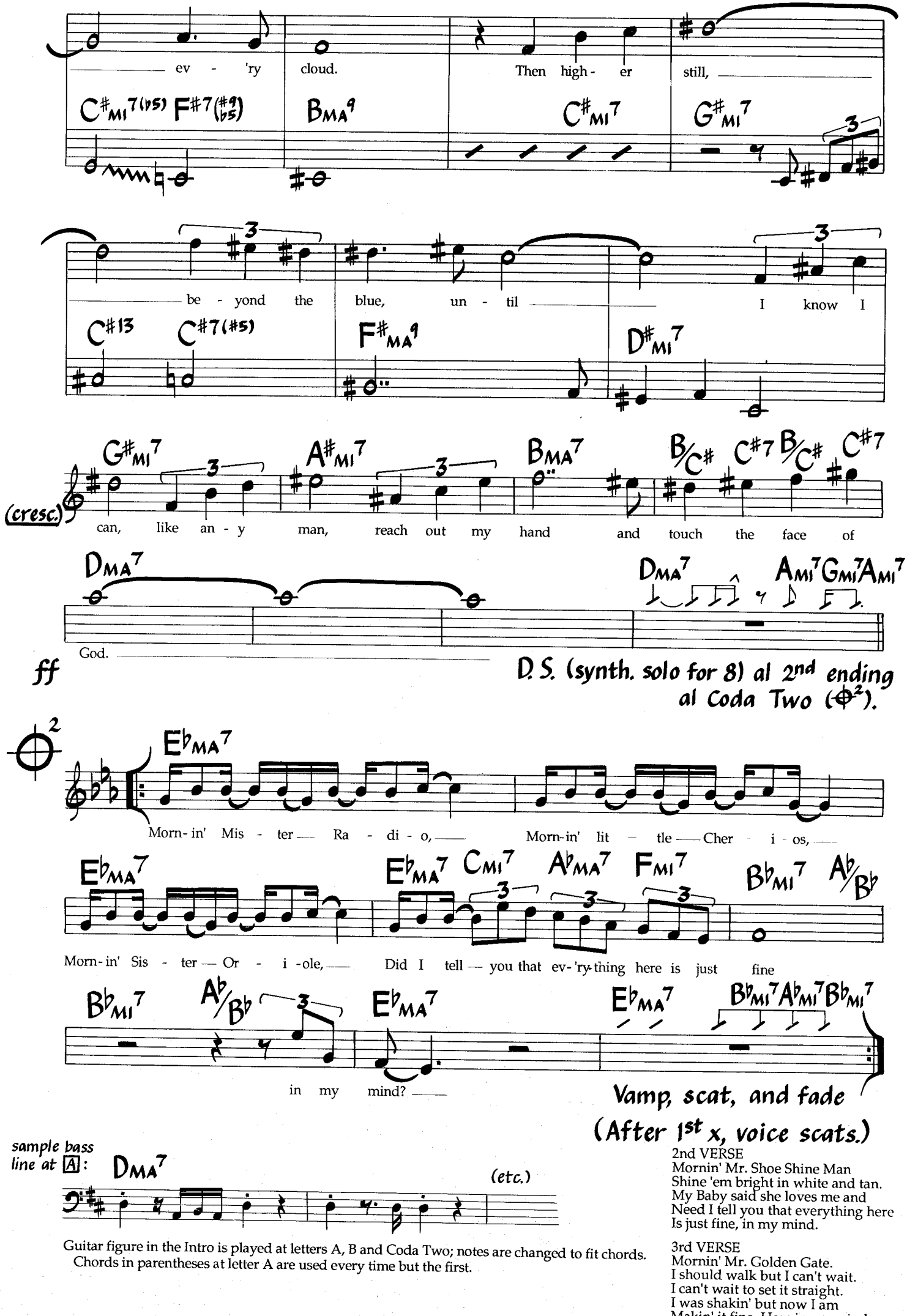



Guitar figure in the Intro is played at letters A, B and Coda Two; notes are changed to fit chords. Chords in parentheses at letter A are used every time but the first.

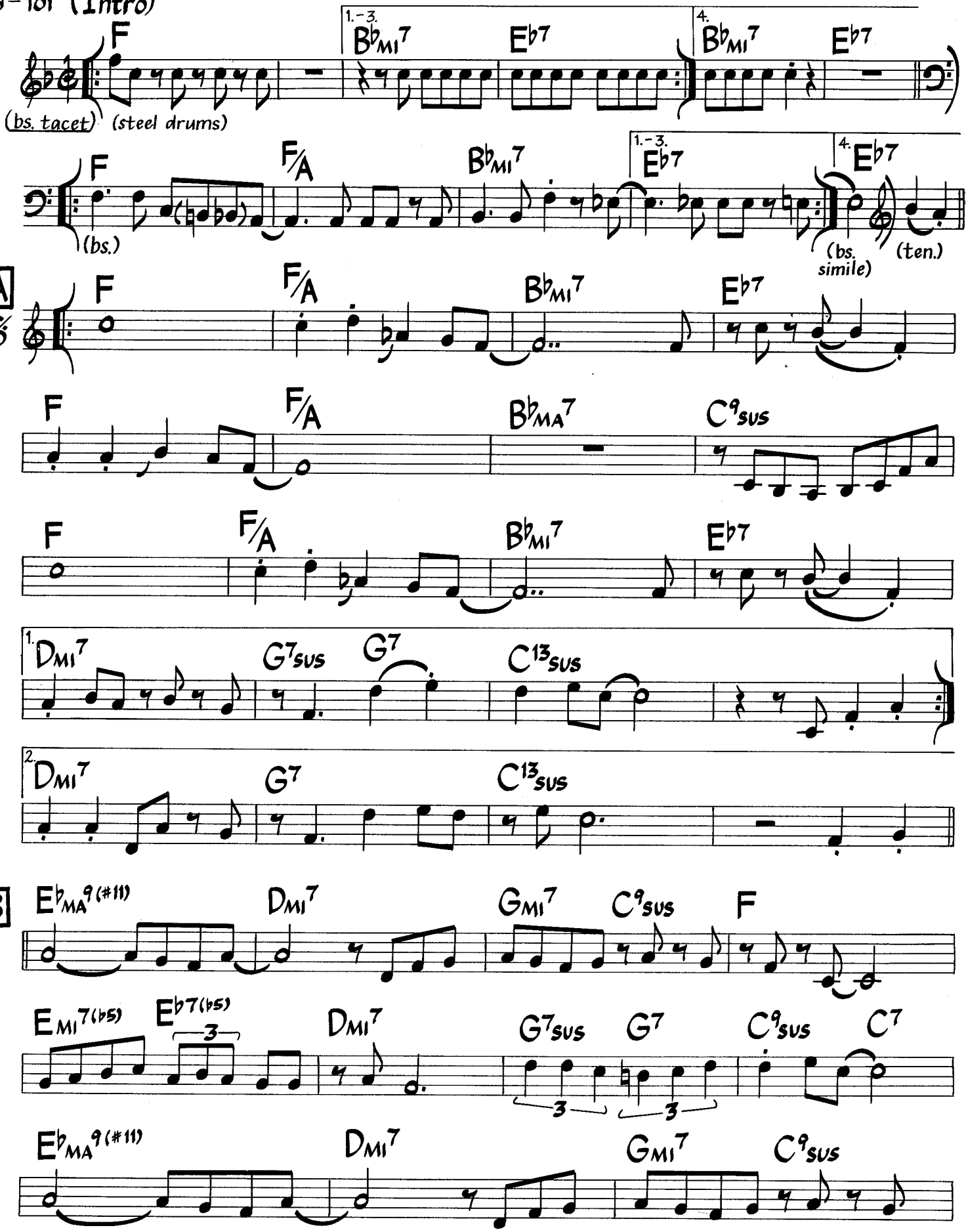
2nd VERSE
Mornin' Mr. Shoe Shine Man
Shine 'em bright in white and tan.
My Baby said she loves me and
Need I tell you that everything here
Is just fine, in my mind.

3rd VERSE
Mornin' Mr. Golden Gate.
I should walk but I can't wait.
I can't wait to set it straight.
I was shakin' but now I am
Makin' it fine, Here in my mind.

# Morning Dance

Jay Beckenstein
(As played by Spyro Gyra)

Med. Samba/Funk
♩= 101 (Intro)

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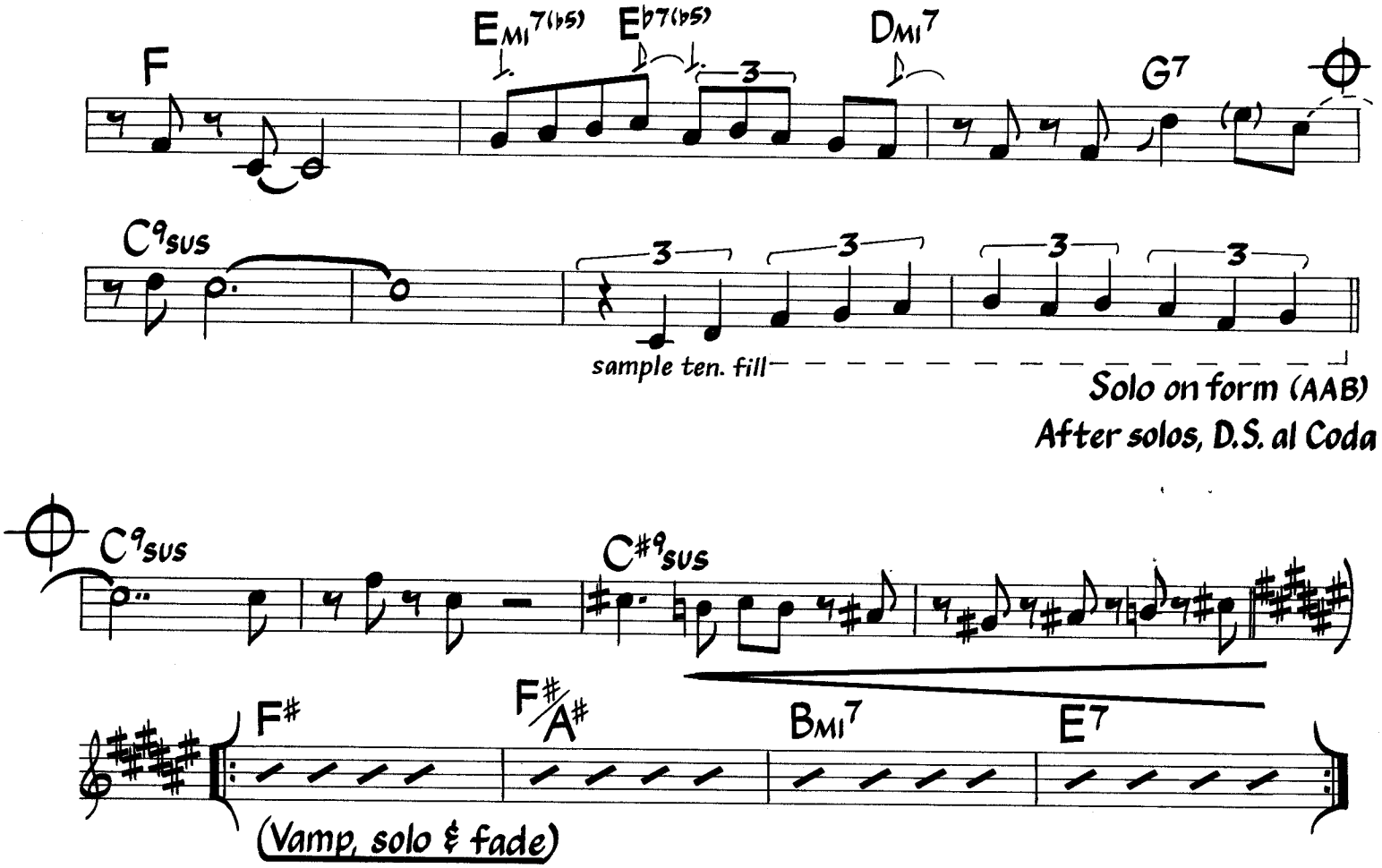


Melody is played with some variation.

# Mr. Clean

Weldon Irvine
(As played by Freddie Hubbard)

Half-Time Funk/Rock
♩ = 82

(bass)

FMI7

(7x's)

FMI7

(trp. & ten.)

A

FMI7

FMI7

Db dorian
F

FMI7

drums tacet

N.C.

(gtr.)

(last x)

(fine)

B

(Solos)

FMI7

(Vamp & solo till cue)

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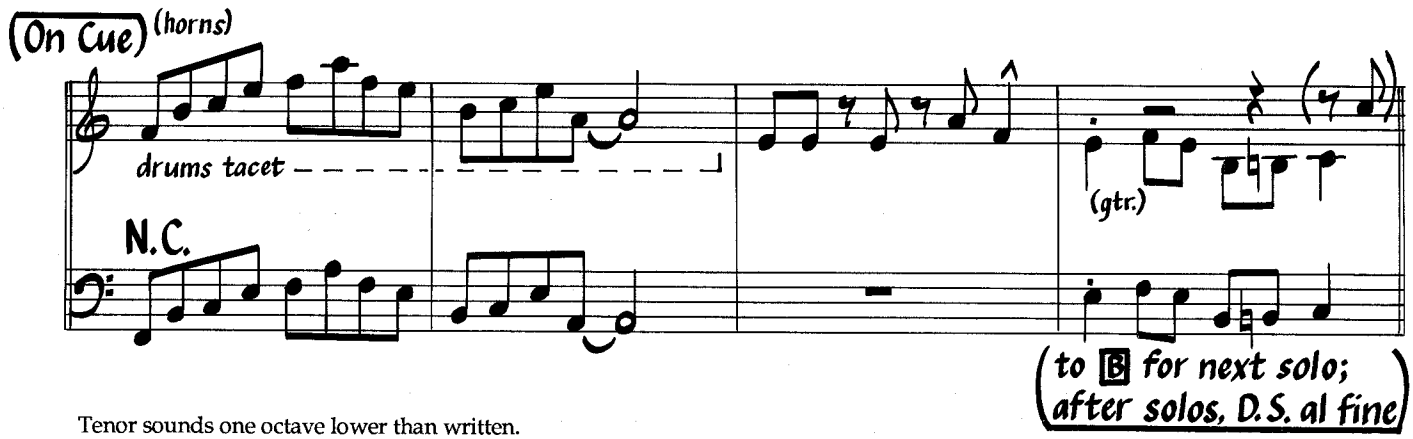
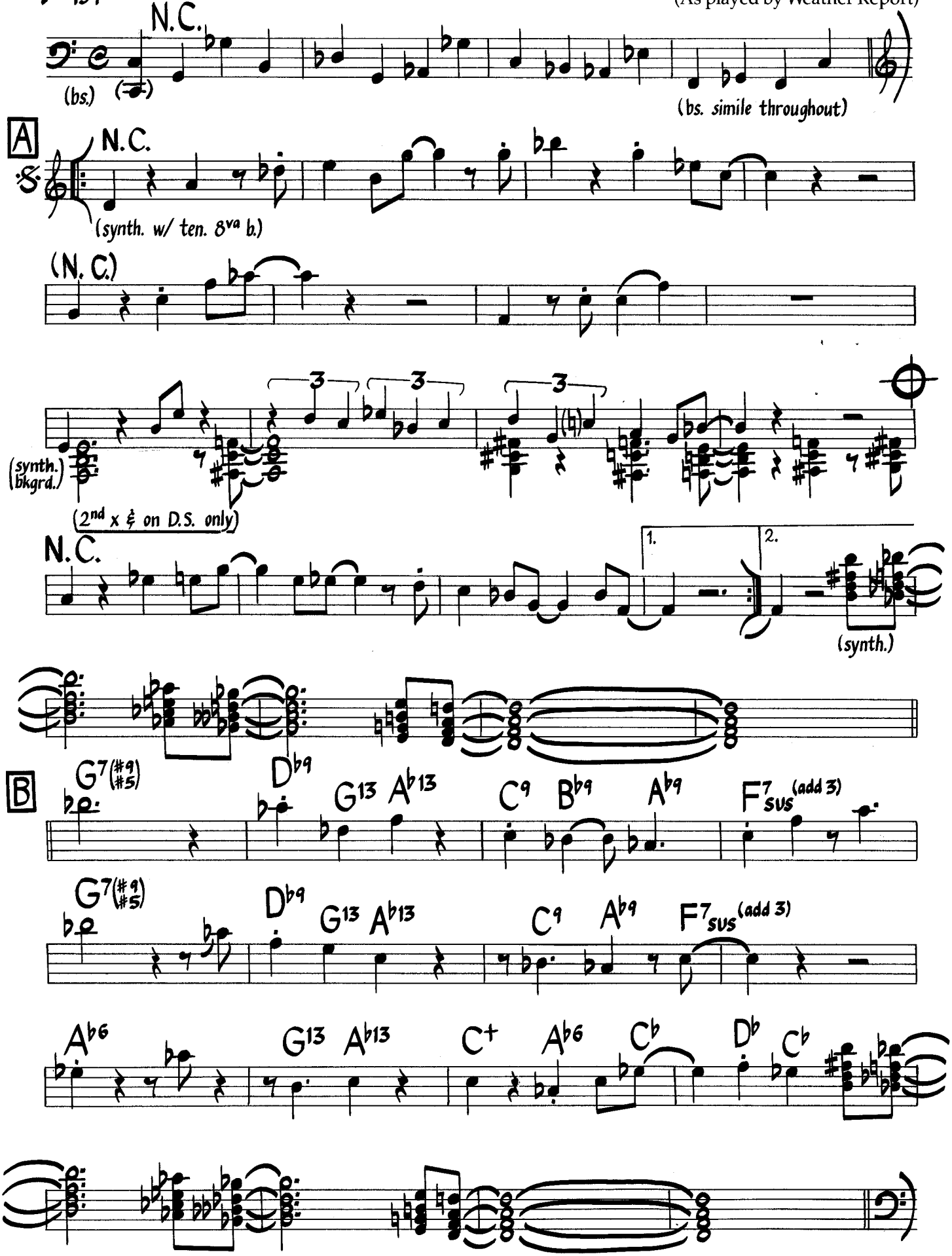



Tenor sounds one octave lower than written.
Note and chord on beat 4 of bar 5 of letter A may be played on the 'and of 4'.

# Mr. Gone

Josef Zawinul
(As played by Weather Report)

Medium Swing/Shuffle
♩=137

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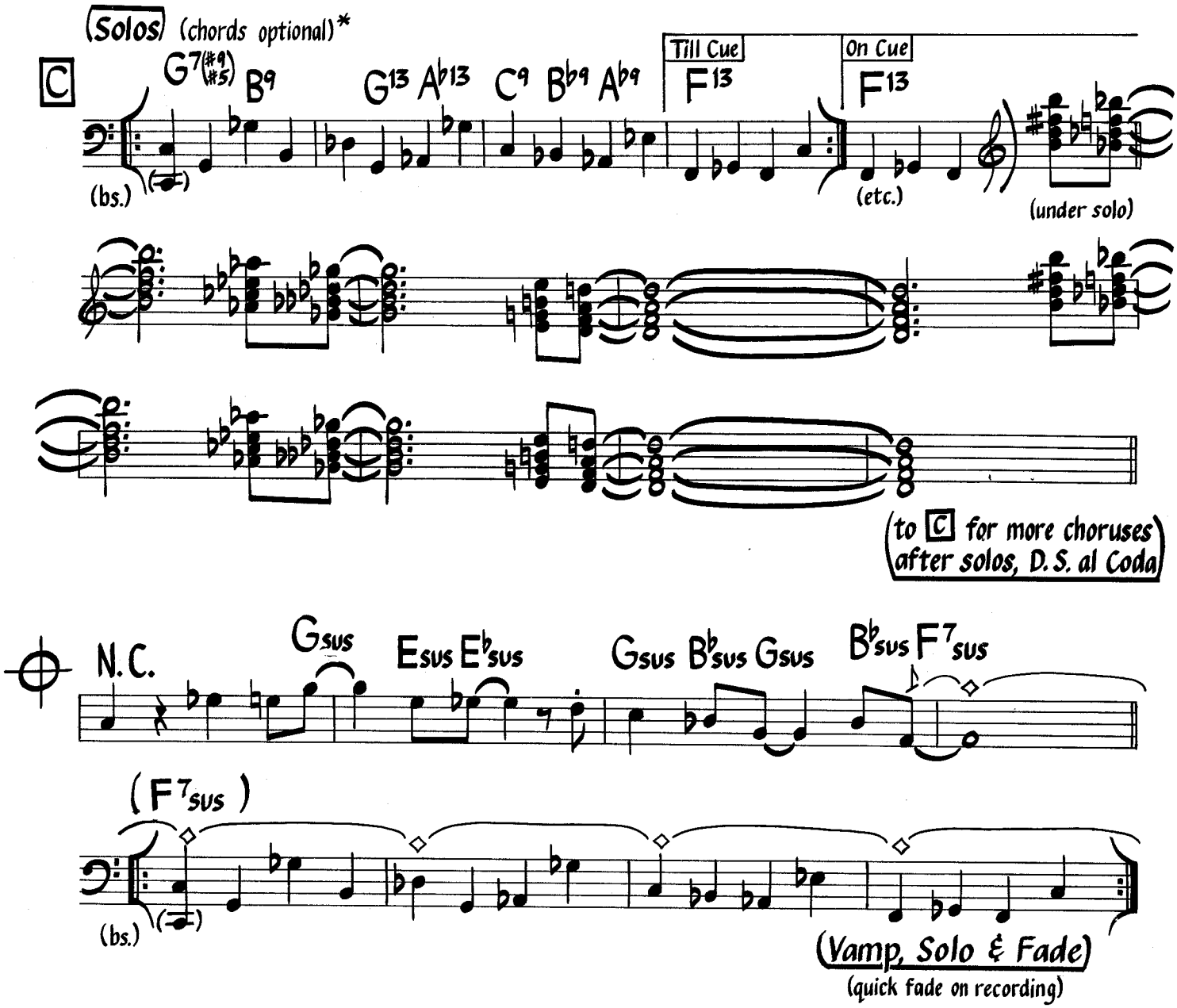


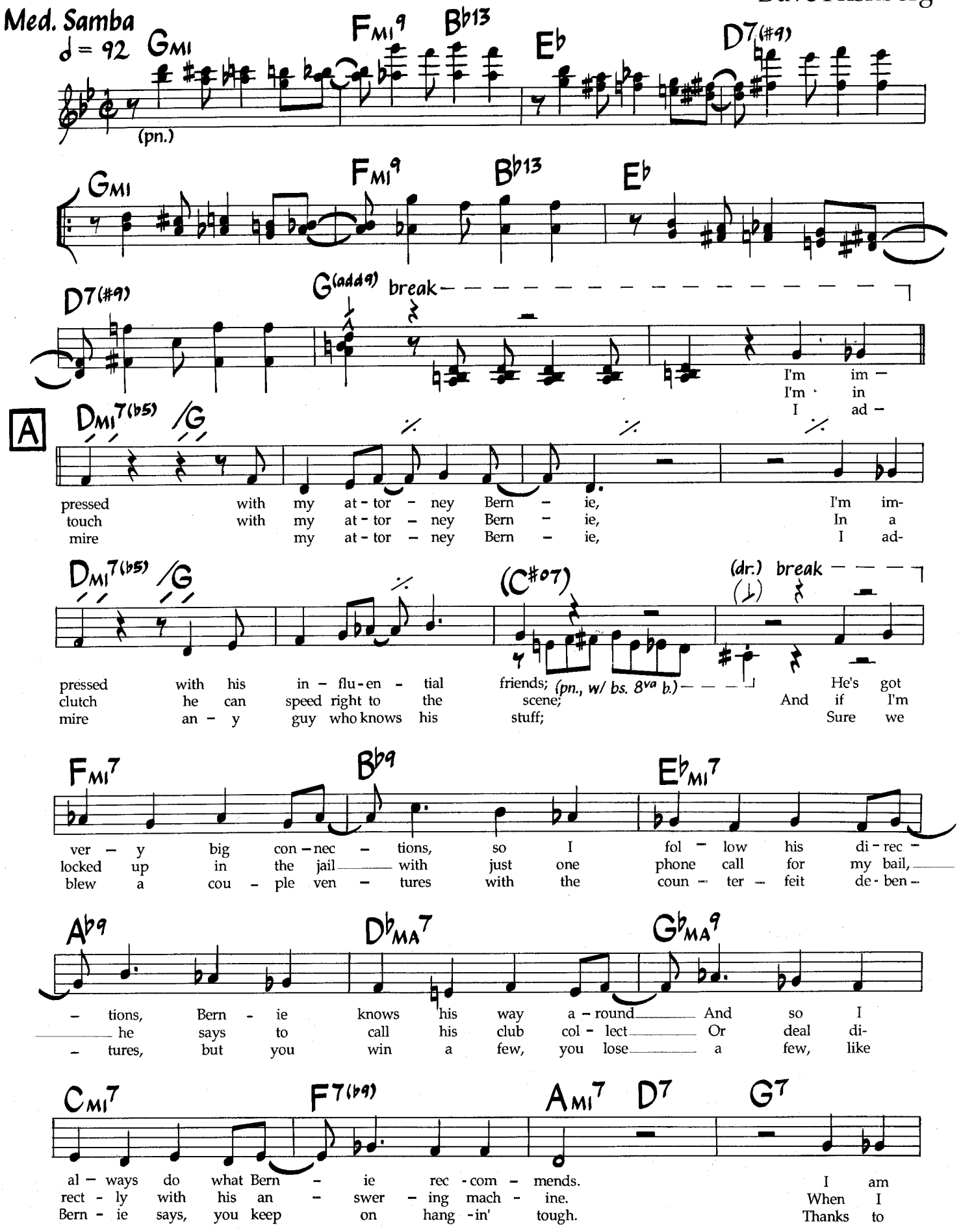

Chords at letter B follow the rhythm of the melody.

*may also solo around F7 (F mixolydian scale)

# My Attorney Bernie

Dave Frishberg

Med. Samba ♩ = 92

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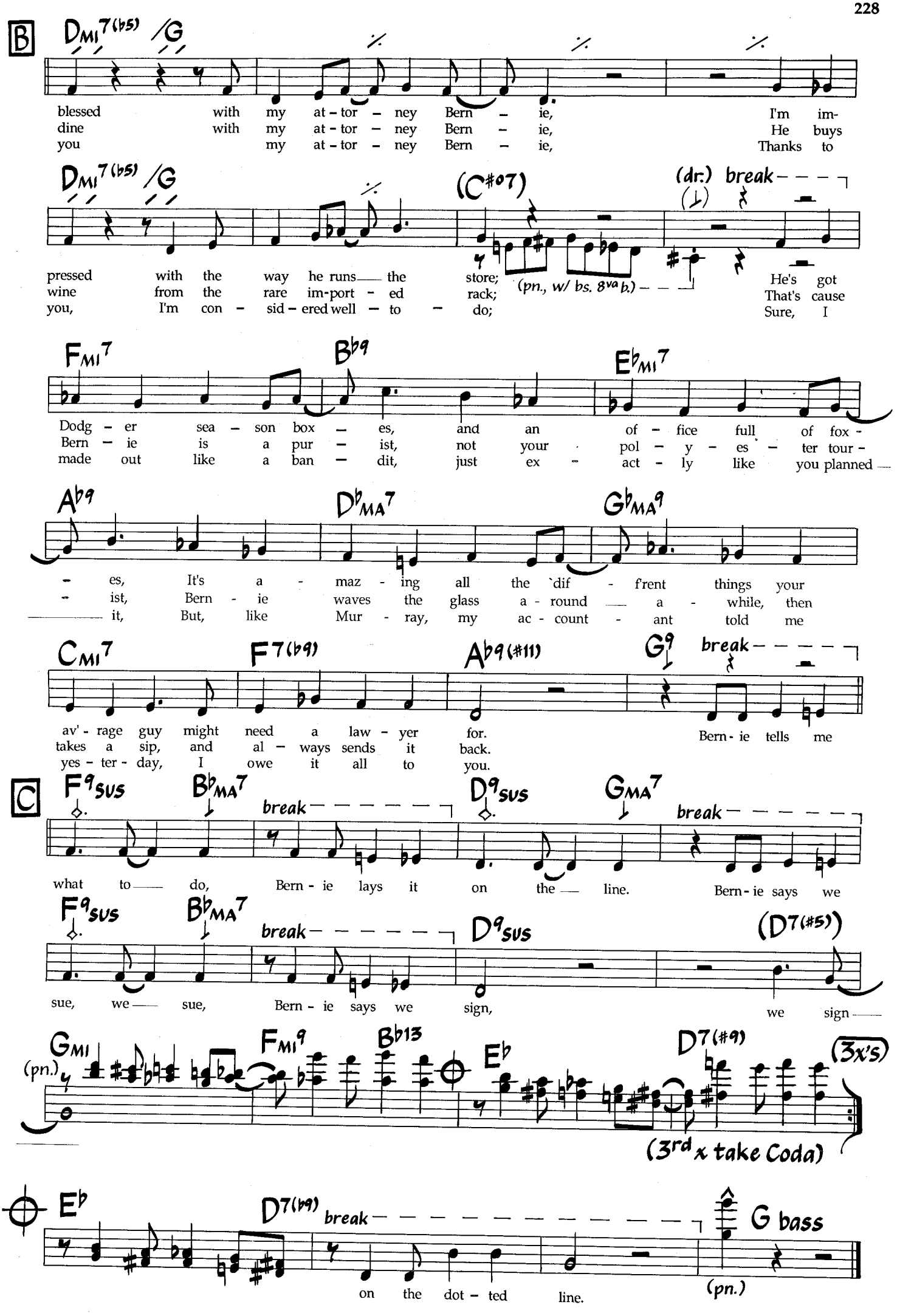
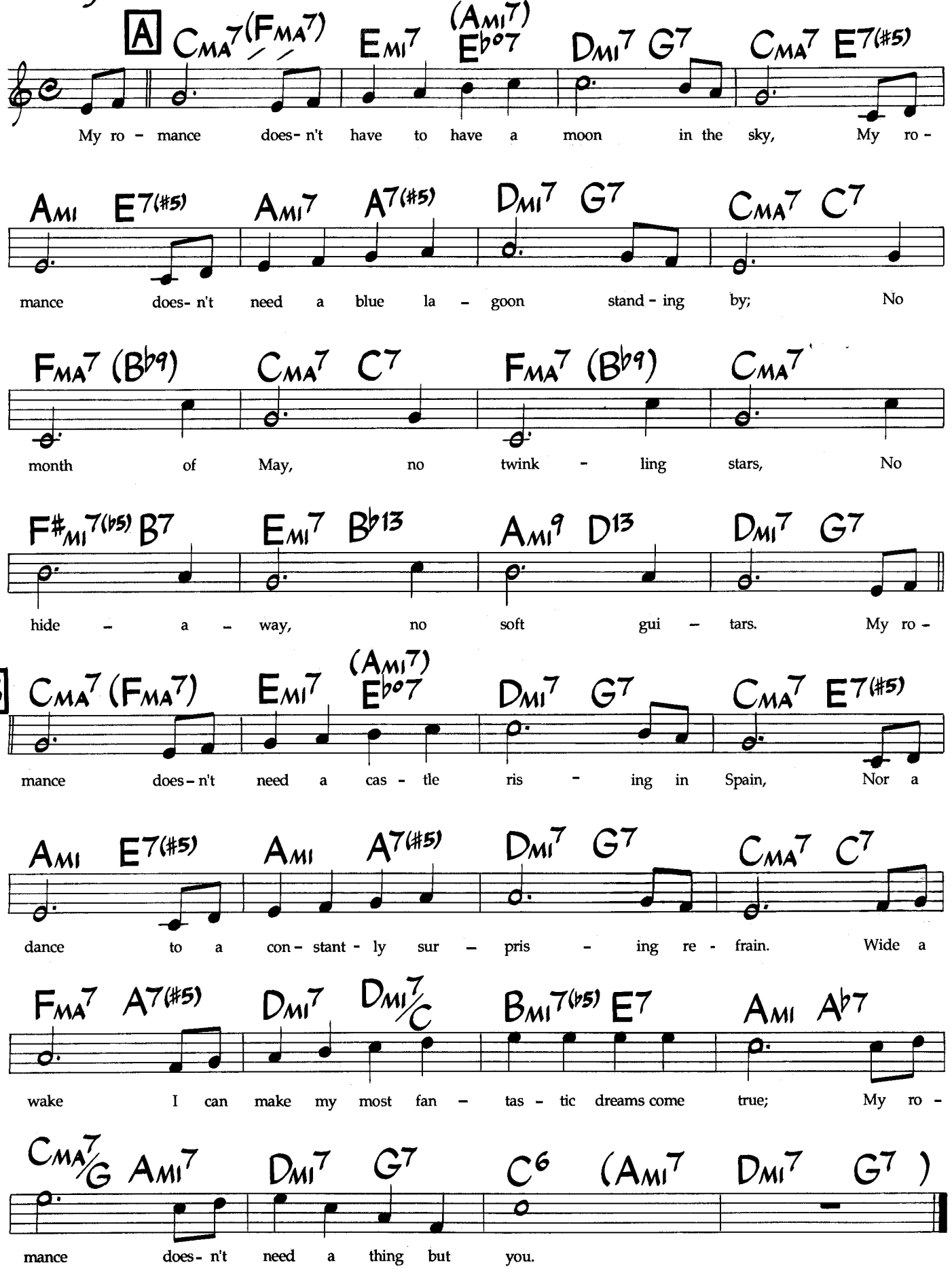

B
Dmi7(b5) /G
blessed with my at-tor-ney Bern-ie, I'm im-
dine with my at-tor-ney Bern-ie, He buys
you my at-tor-ney Bern-ie, Thanks to
Dmi7(b5) /G
(C#07)
(dr.) break
pressed with the way he runs the store;
wine from the rare im-port-ed rack;
you, I'm con-sid-ered well-to-do;
(pn., w/ bs. 8va b.)
He's got
That's cause
Sure, I
Fmi7 Bb9 Ebmi7
Dodg-er sea-son box-es, and an of-fice full of fox-
Bern-ie is a pur-ist, not your pol-y-es-ter tour-
made out like a ban-dit, just ex-act-ly like you planned
Ab9 Dbma7 Gbma9
-es, It's a-maz-ing all the 'dif-frent things your
-ist, Bern-ie waves the glass a-round a-while, then
it, But, like Mur-ray, my ac-count-ant told me
Cmi7 F7(b9) Ab9(#11) G9 break
av'-rage guy might need a law-yer for. Bern-ie tells me
takes a sip, and al-ways sends it back.
yes-ter-day, I owe it all to you.
C
F9sus Bbma7 break D9sus Gma7 break
what to do, Bern-ie lays it on the line. Bern-ie says we
F9sus Bbma7 break D9sus (D7(#5))
sue, we sue, Bern-ie says we sign, we sign
Gmi Fmi9 Bb13 Eb D7(#9) (3x's)
(pn.)
(3rd x take Coda)
Eb D7(b9) break G bass
on the dot-ted line. (pn.)

Med. Swing

# My Romance

Music by Richard Rodgers
Lyric by Lorenz Hart

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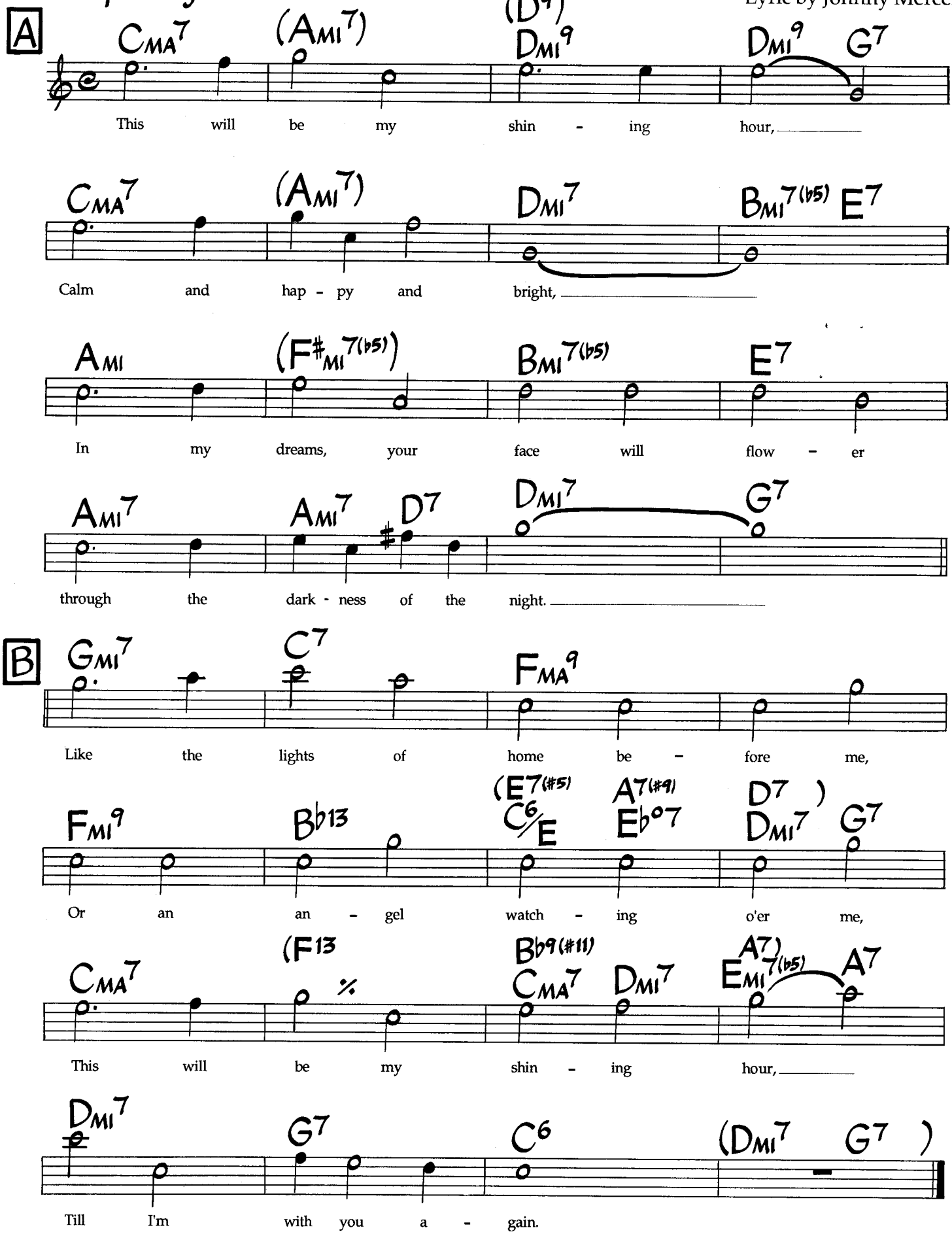
# My Shining Hour

Music by Harold Arlen
Lyric by Johnny Mercer

Med.-Up Swing

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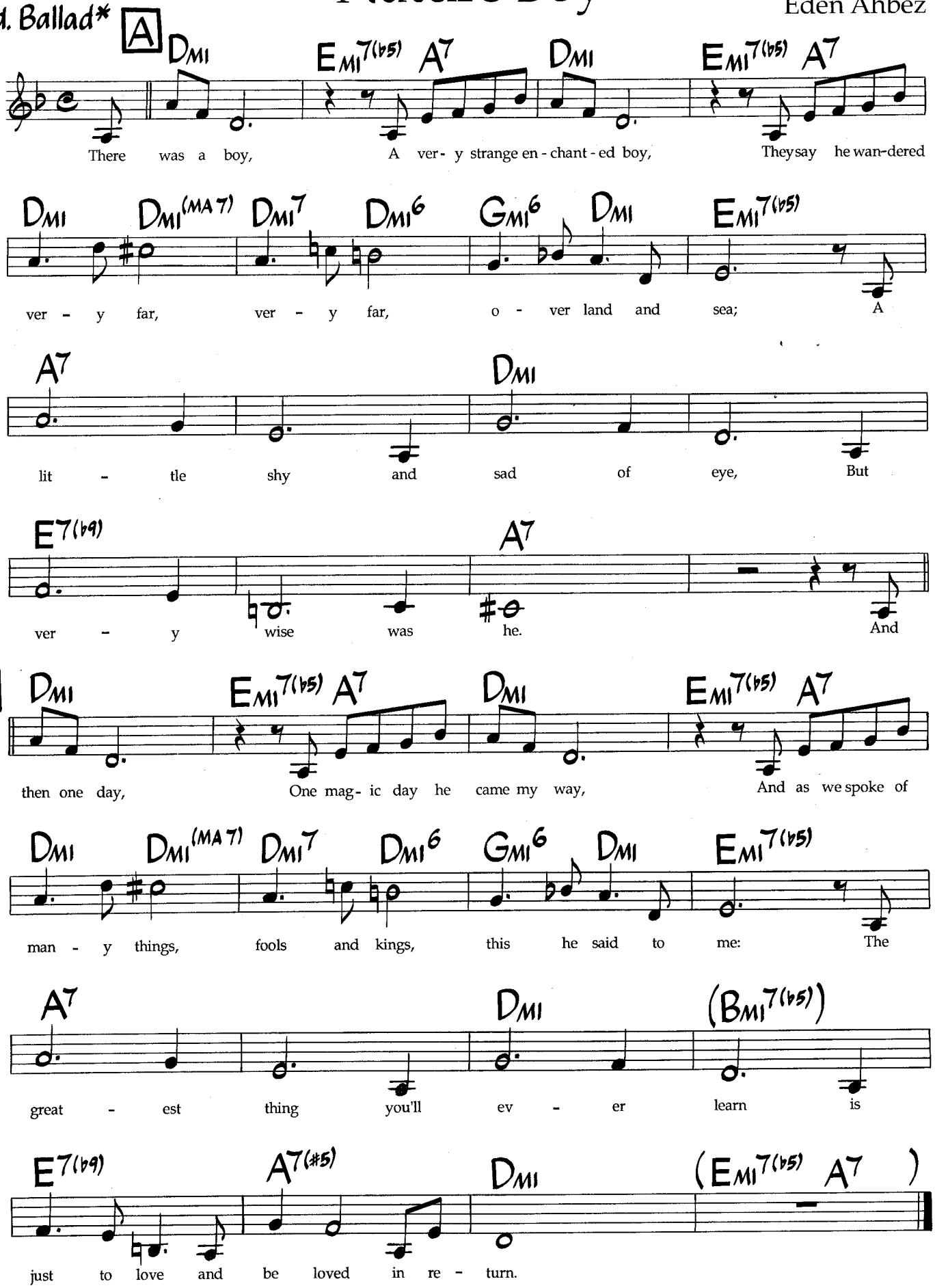
# Nature Boy

Eden Ahbez

Med. Ballad*




7th bar of letters A & B were originally 2 bars each. Melody is straight eights, though rather freely interpreted rhythmically.

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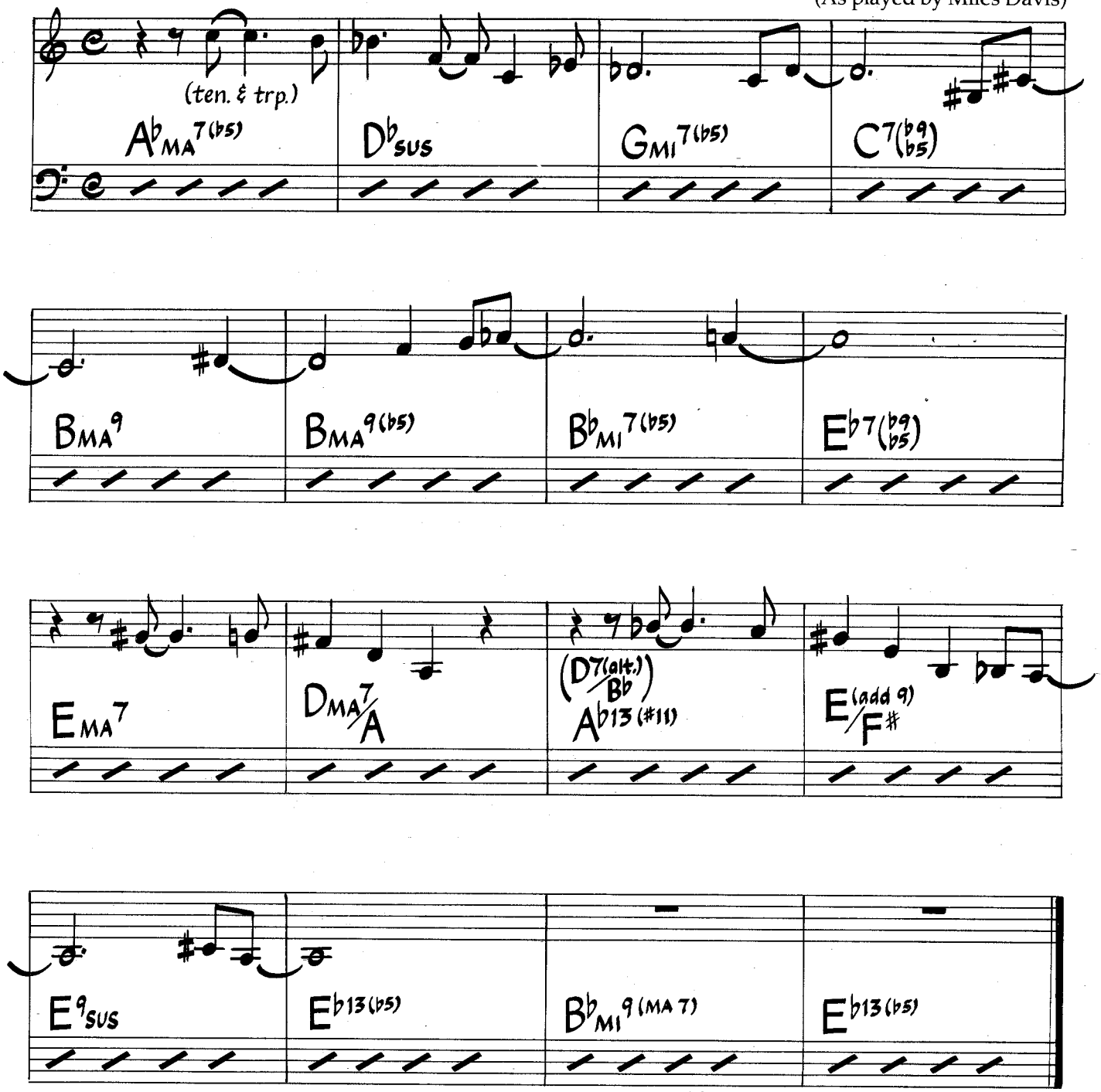
*may be played rubato, in time, or as a bossa nova.

# Nefertiti

Medium Swing
♩= 108

Wayne Shorter
(As played by Miles Davis)




No solos; melody is repeated many times; fade on cue to end.

Tritone substitutions may be used for certain chords: $A^{\flat 13(\sharp 11)} \rightarrow D^{7(alt.)}$
$E^{\flat 13(\flat 5)} \rightarrow A^{7(alt.)}$

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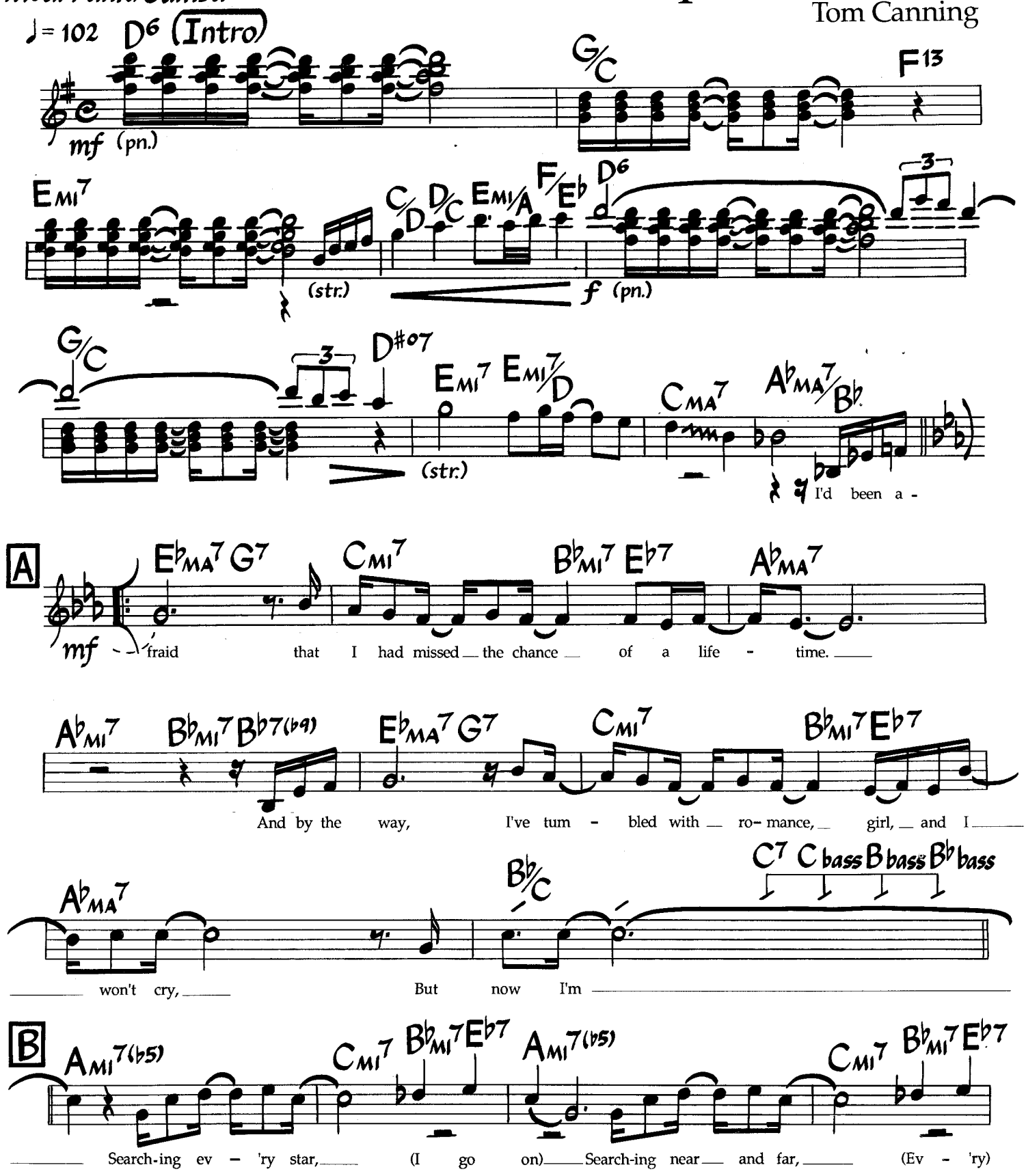
# Never Givin' Up

Al Jarreau
Tom Canning

Med. Funk/Samba

♩= 102

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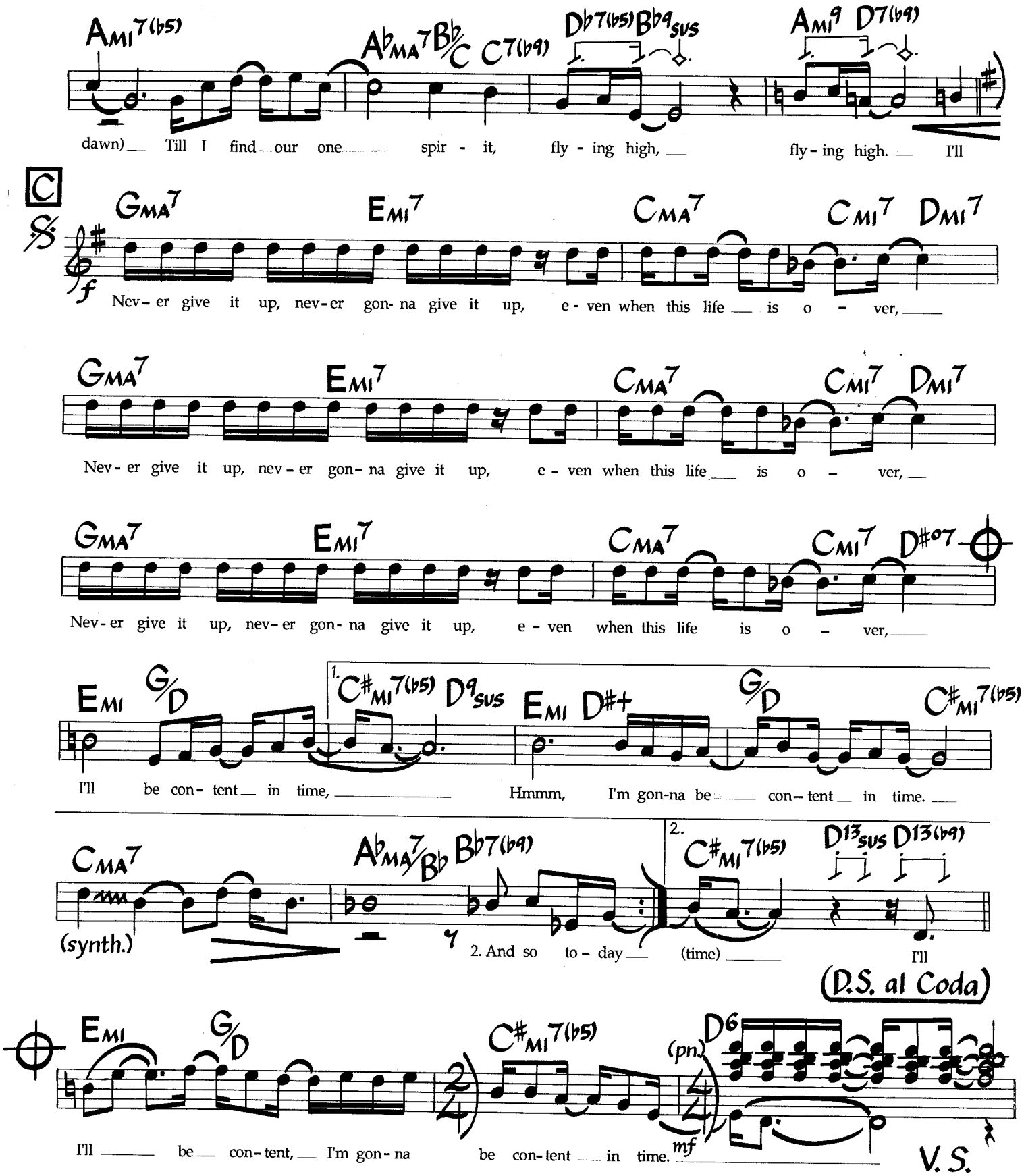
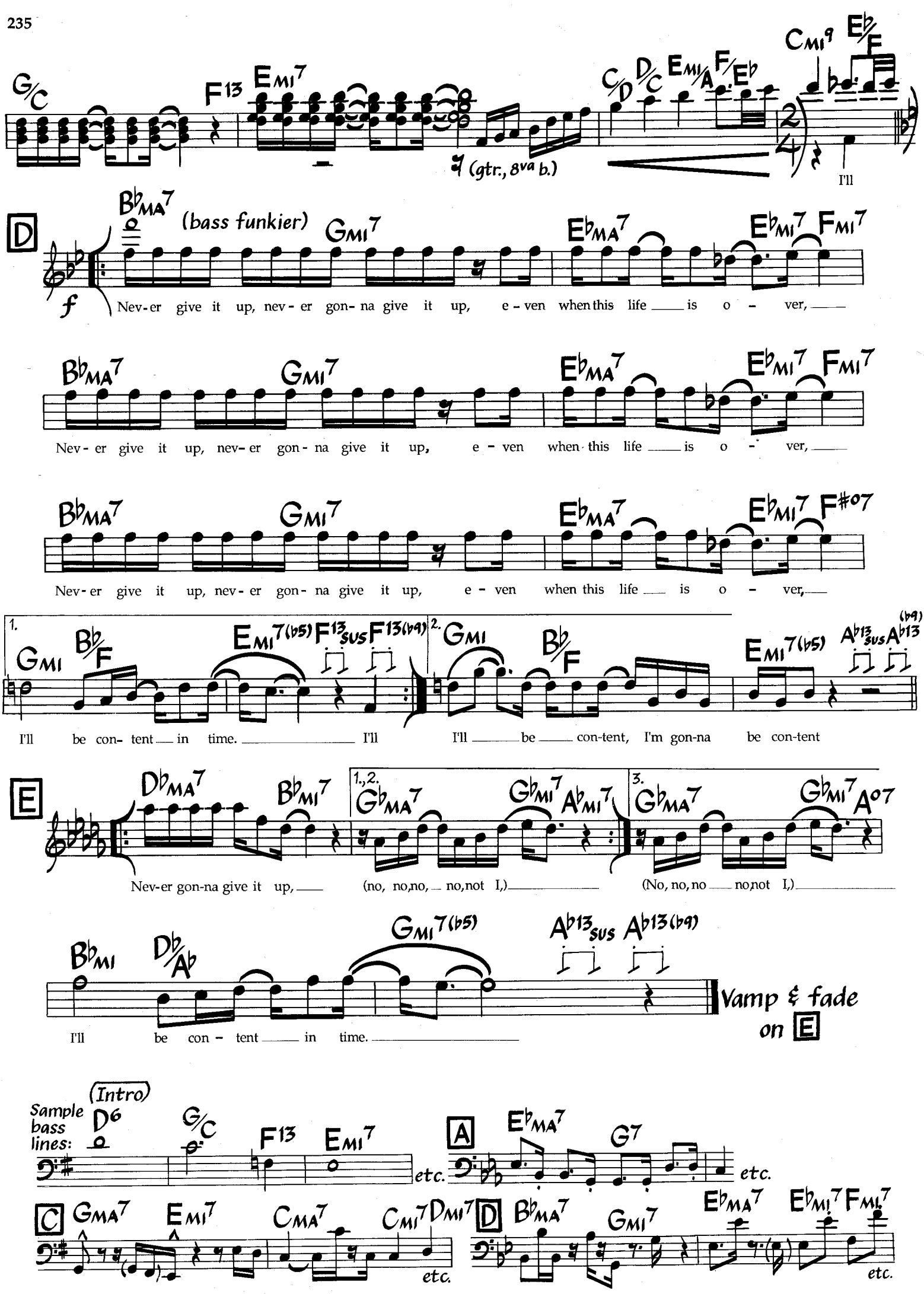



2ND Verse
I think I'll take the chance of a life time. And by the way, I'm falling for romance, girl, and I don't mind how much I cry
See I'm reaching for the sun (Angels sing). Love has just begun (Who would think) Two could turn to one.

Lyrics in parentheses are background vocals.

(Continued on next page)


G/C
F13
Emi7
(gtr., 8va b.)
C/D
D/C
Emi/A
F/Eb
Cmi9
Eb/F
I'll
D
(bass funkier)
Bbma7
Gmi7
Ebma7
Ebmi7
Fmi7
f
Nev-er give it up, nev-er gon-na give it up, e-ven when this life is o-ver,
Nev-er give it up, nev-er gon-na give it up, e-ven when this life is o-ver,
F#07
Nev-er give it up, nev-er gon-na give it up, e-ven when this life is o-ver,
1.
2.
Gmi
Bb/F
Emi7(b5)
F13sus
F13(b9)
Ab13sus
Ab13(b9)
I'll be con-tent in time. I'll
I'll be con-tent, I'm gon-na be con-tent
E
Dbma7
Bbmi7
1.,2.
Gbma7
Gbmi7
Abmi7
3.
A07
Nev-er gon-na give it up,
(no, no,no, no,not I,)
(No, no, no no,not I,)
Bbmi
Db/Ab
Gmi7(b5)
Ab13sus
Ab13(b9)
I'll be con-tent in time.
Vamp & fade on E
Sample bass lines:
(Intro)
D6
G/C
F13
Emi7
etc.
A
Ebma7
G7
etc.
C
Gma7
Emi7
Cma7
Cmi7
Dmi7
D
Bbma7
Gmi7
Ebma7
Ebmi7
Fmi7
etc.

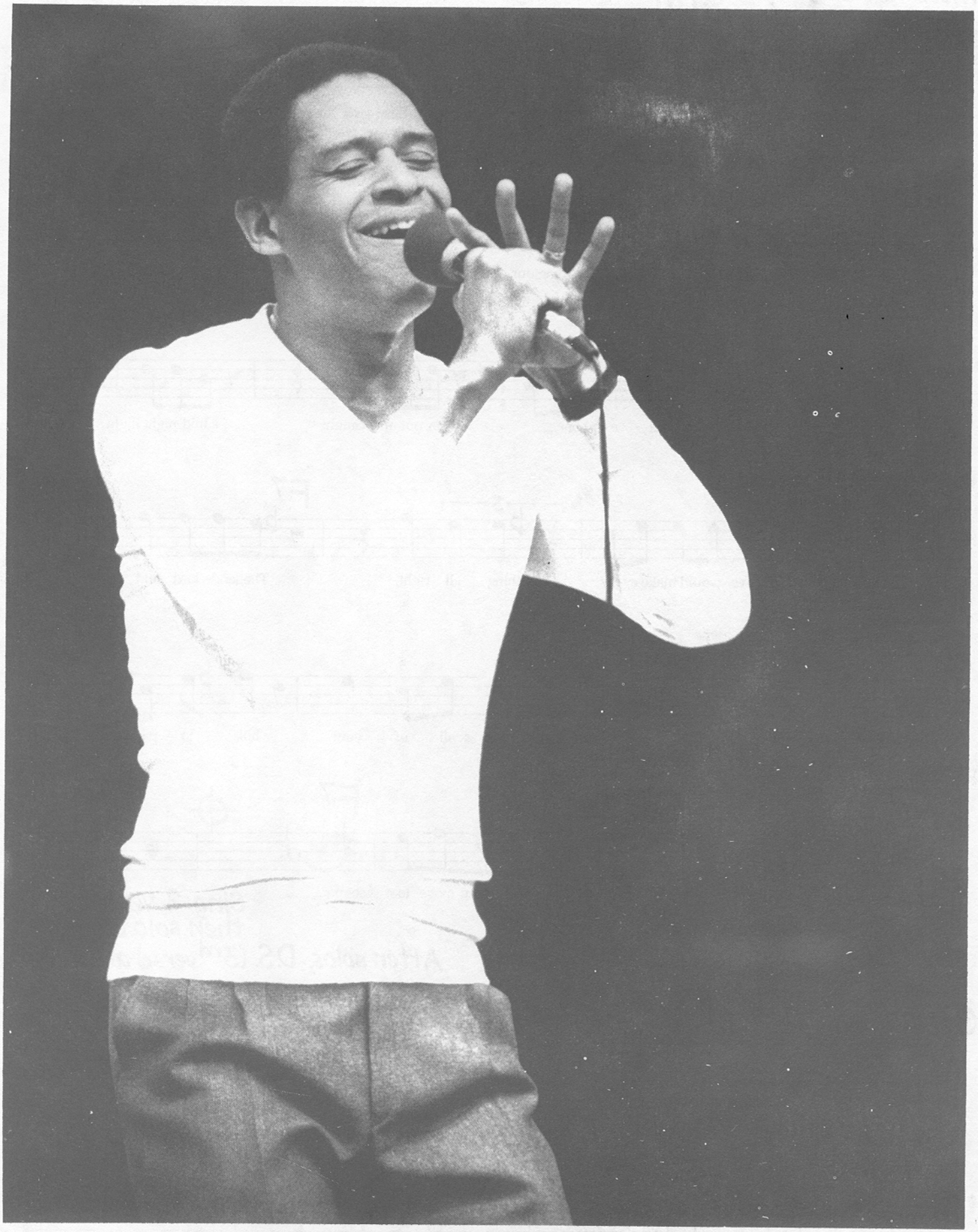
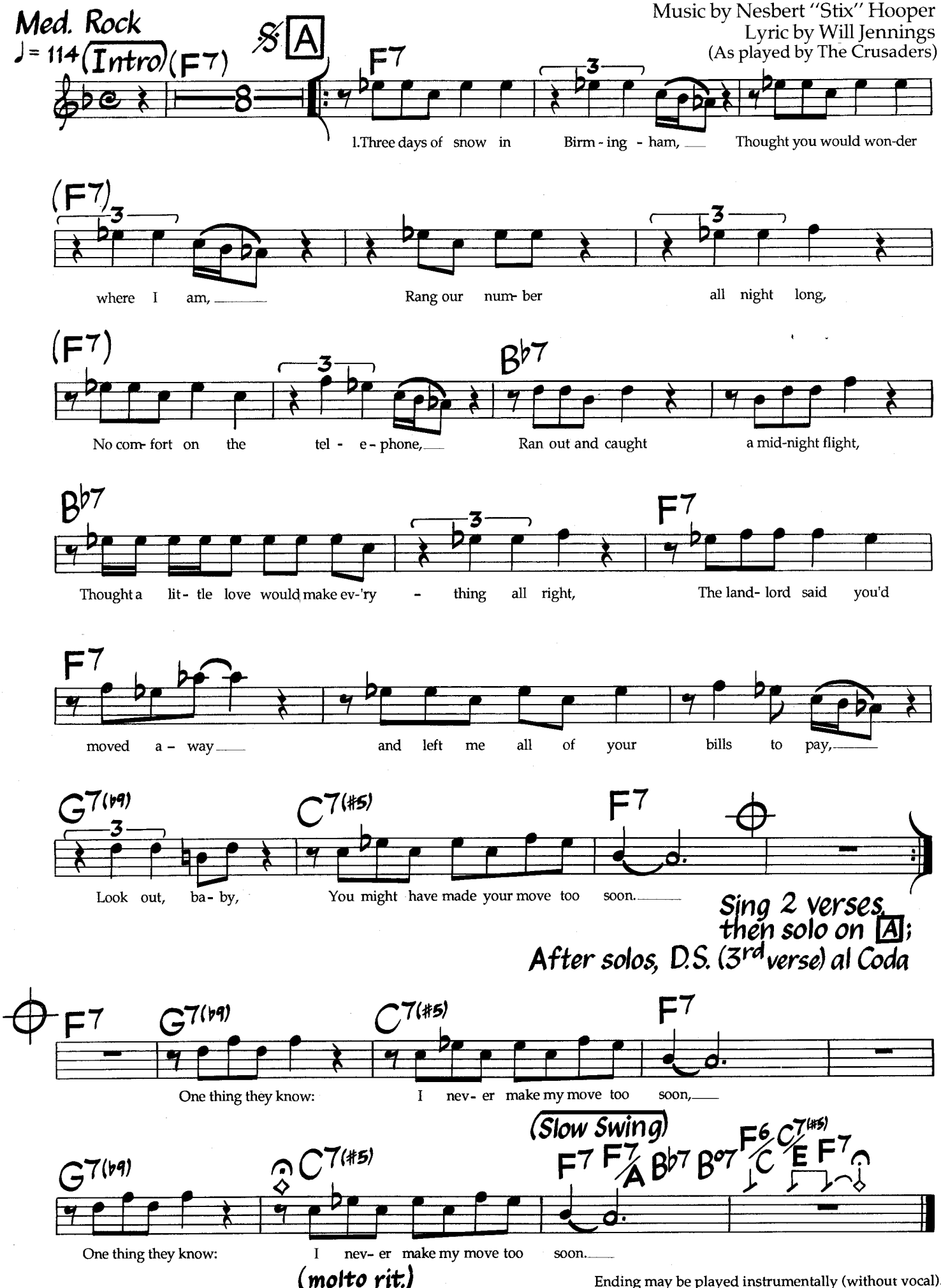


Photo by Tom Copi ©1988

AL JARREAU

# Never Make Your Move Too Soon

Music by Nesbert "Stix" Hooper
Lyric by Will Jennings
(As played by The Crusaders)




Ending may be played instrumentally (without vocal).
Melody is freely interpreted and varies with each verse.

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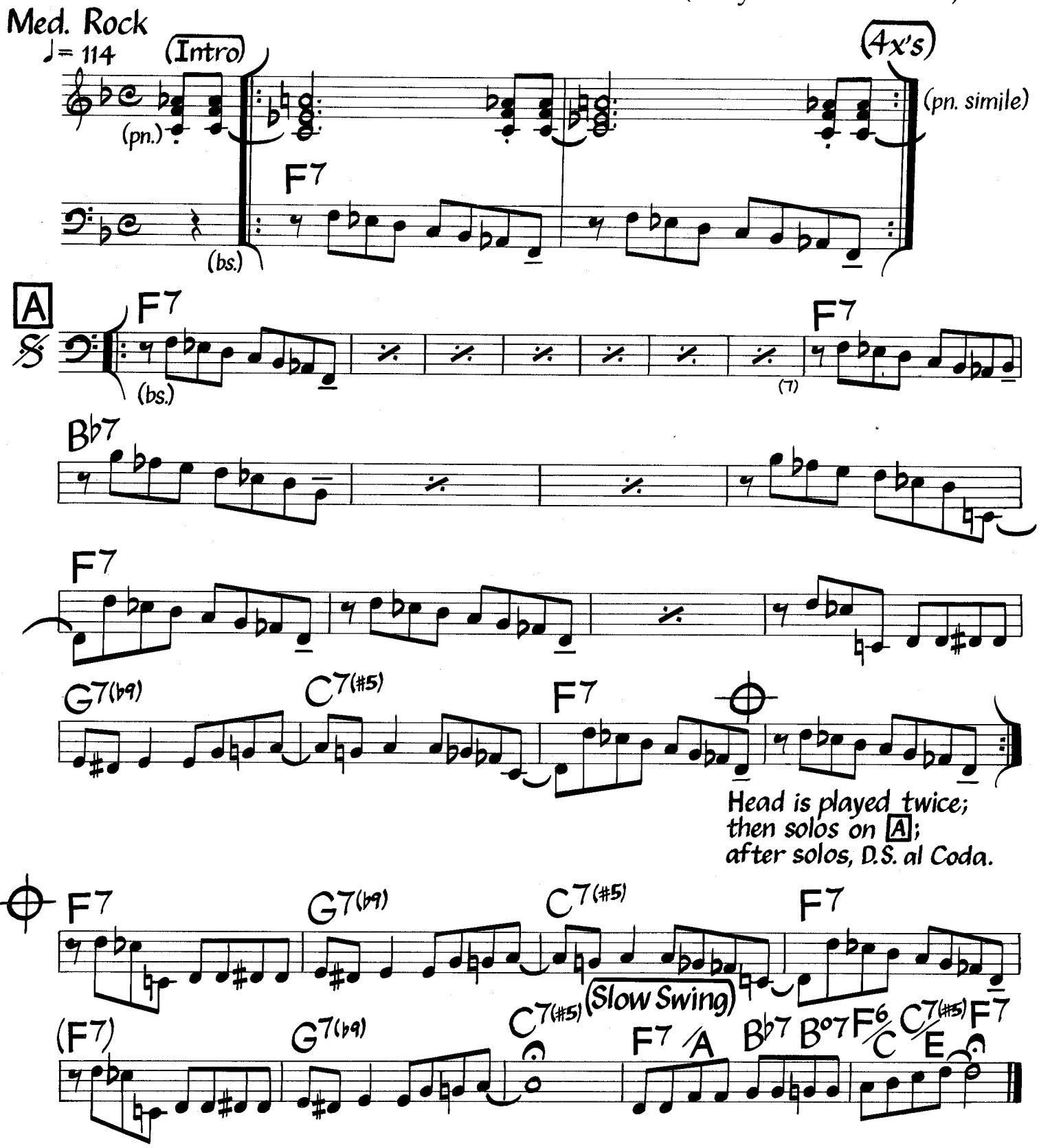
# Never Make Your Move Too Soon (Rhythm Section)




2ndVERSE
You left me with a Keno card,
This life in Vegas sure ain't hard,
I ran it up to fifty grand,
Cashed in and held it in my hand,
That kind of word can get around
And make a lost love turn up found,
I hear you knockin' at my door
But you know you ain't livin' here no more,
It's too bad, baby, I think you made your move too soon.

3rd VERSE
I've been from Spain to Tokyo,
From Africa to Ohio,
I never try to make the news,
I'm just a man who plays the blues,
I take my loving everywhere,
I come back and they still care,
One love ahead, one love behind,
One in my arms and one on my mind,
One thing they know: I never make my move too soon.

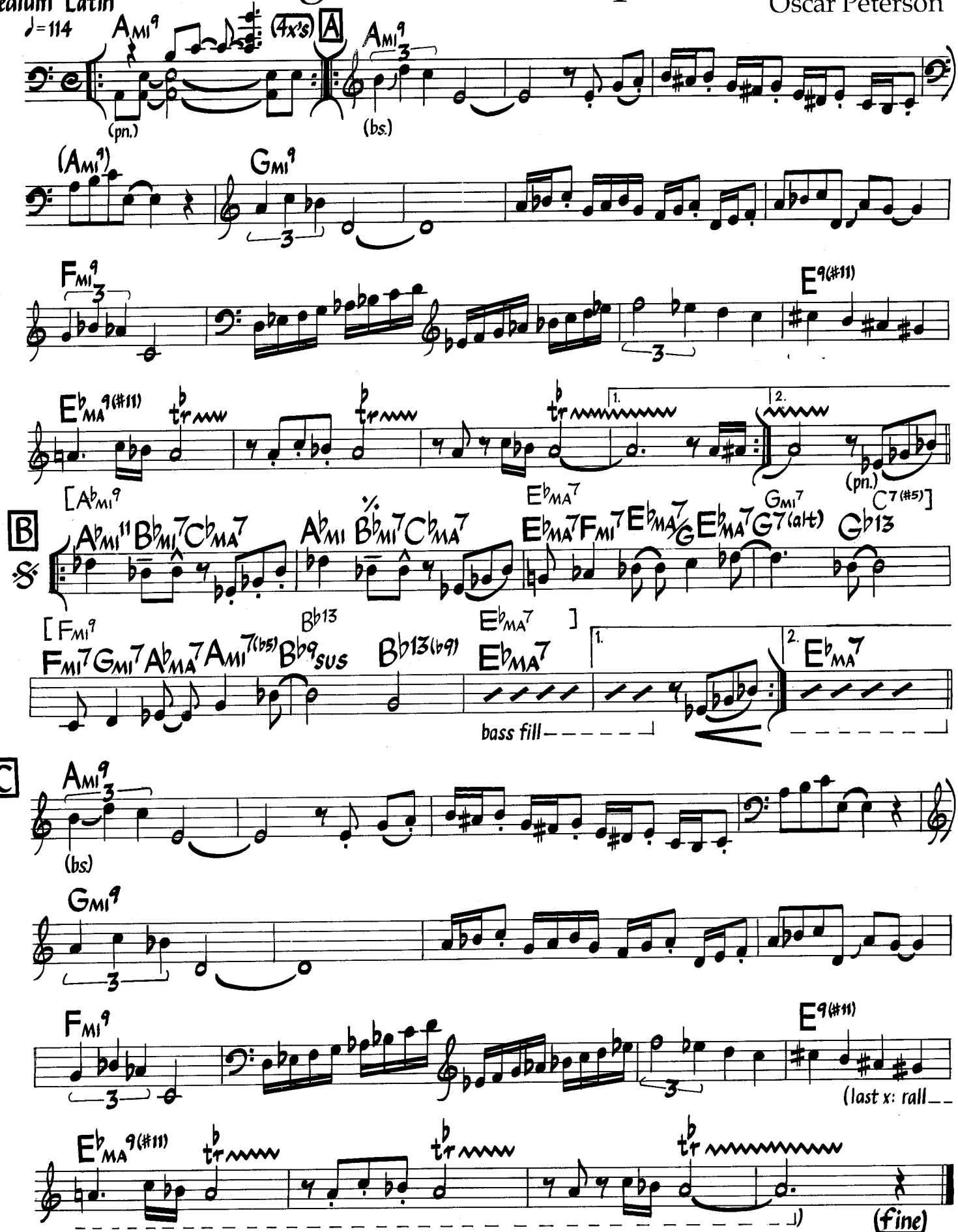
Bass line varies somewhat for solos.
Played as a shuffle on Ernestine Anderson's LP of the same name. Bass & piano play shuffle instead of written line.

# Nigerian Marketplace

Medium Latin

♩=114

Oscar Peterson




Solo on form (AABBC) after solos, D.S. al Fine

Use chords in brackets for solos at letter B. Solos evolve into a funky boogaloo feel.

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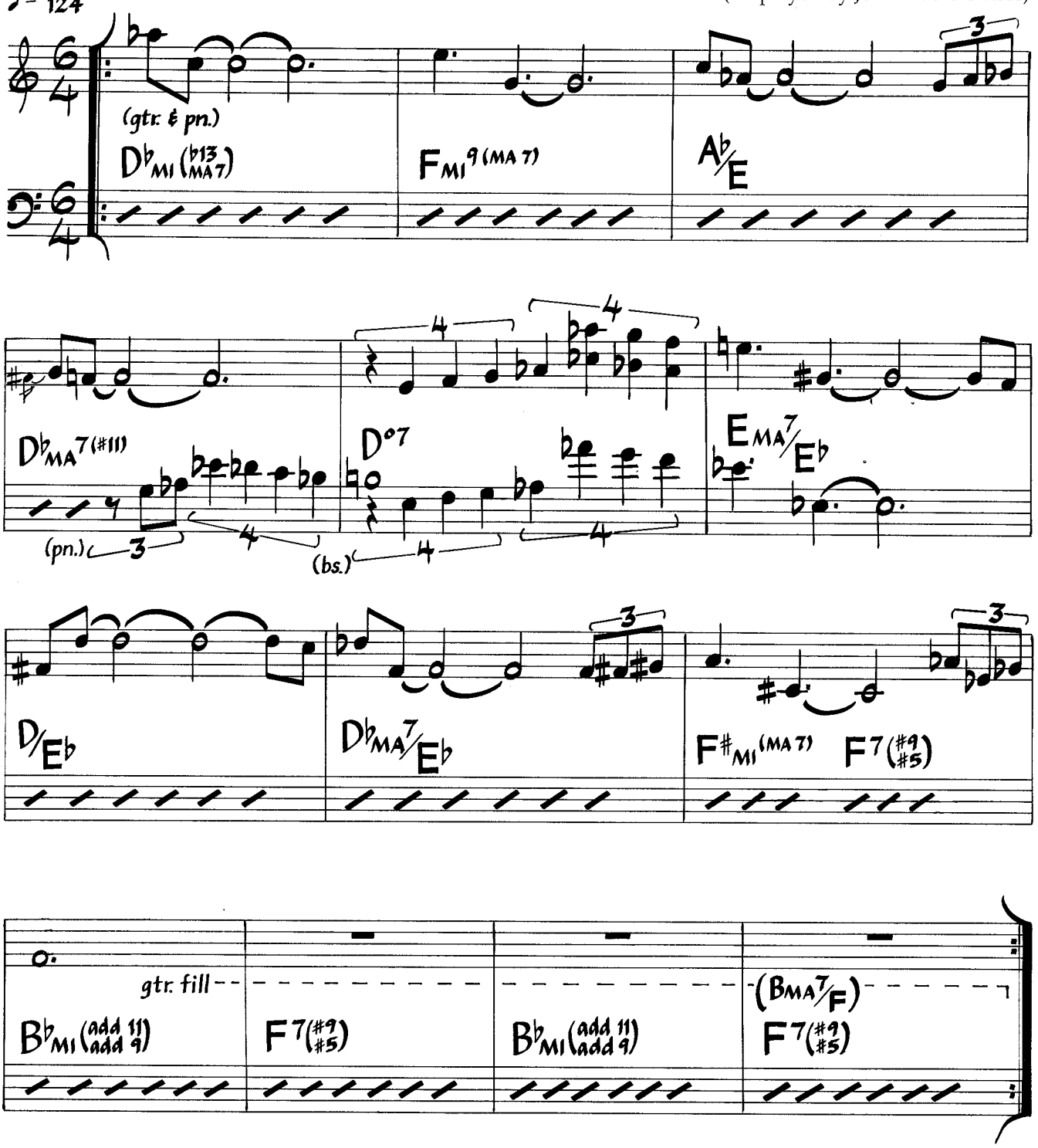
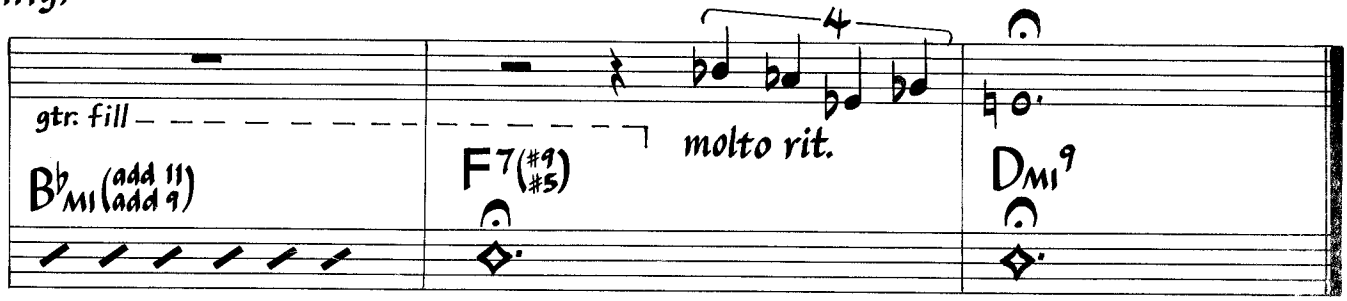
# Nightlake

Richie Beirach
(As played by John Abercrombie)

Med. Swing 6/4
♩ = 124




(Ending)




Chord in parenthesis is alternate change.

*Head is played twice before and after solos*

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# No Me Esqueca

Joe Henderson

Med. Samba (Intro)

♩ = 114

(alto trb. ten.) (2nd x only)

(pn. tacet till A)

(1st x: bs. w/ trb.
2nd x: bs. alone)

(ten. & trb. 8va b.)

1. 2.

(ten.)

break

break

(fine)

A

D13SUS (time) AMI7

F13SUS (time) CMI7 (F13 )

BbMA7 BbMI7 Eb7 AbMA7 AbMI7 Db7

(GMI7 C7 )

GbMA7 Gb7(#11 #9) FMA7 E7(#9 #5)

1. 2.

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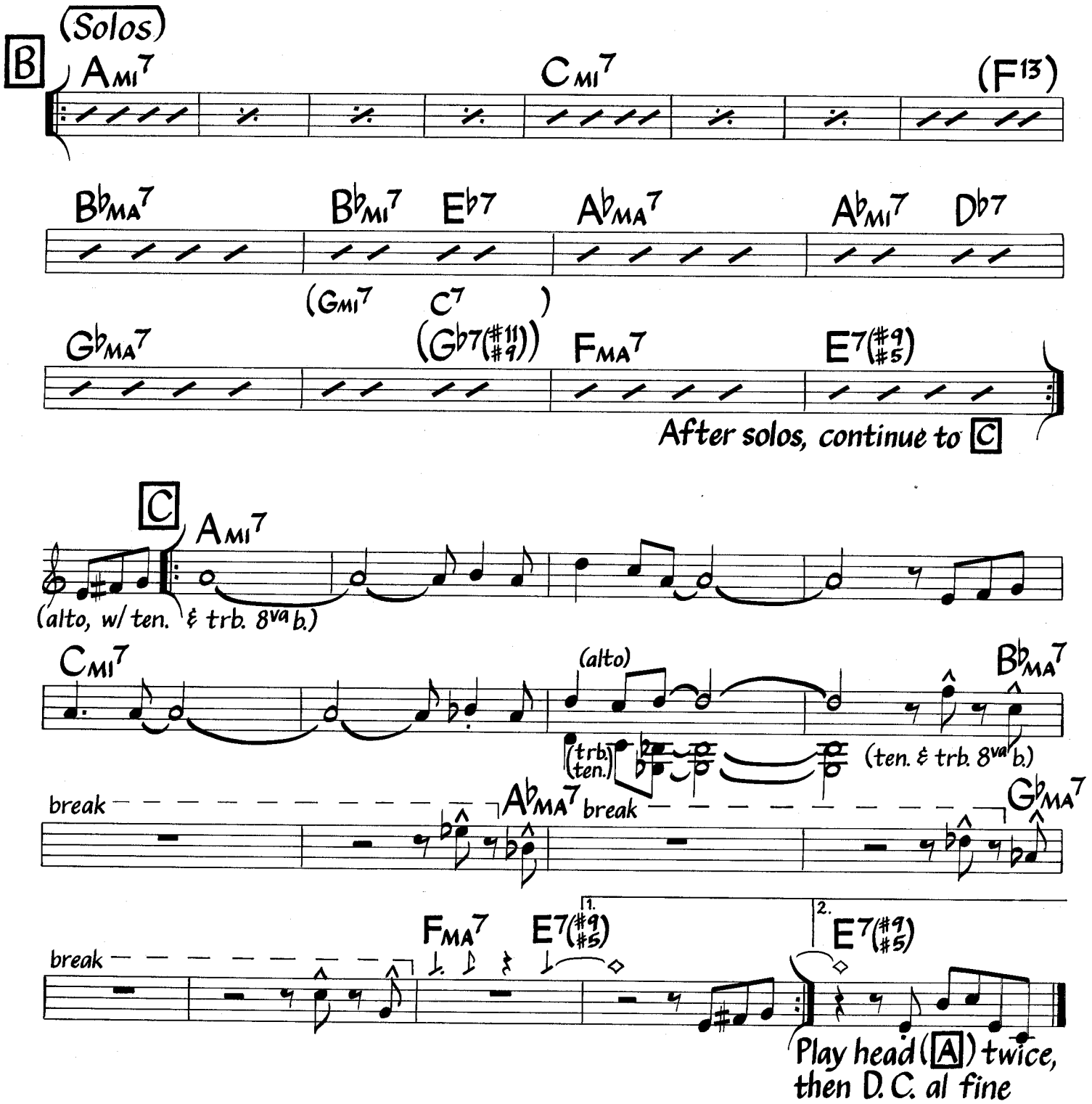
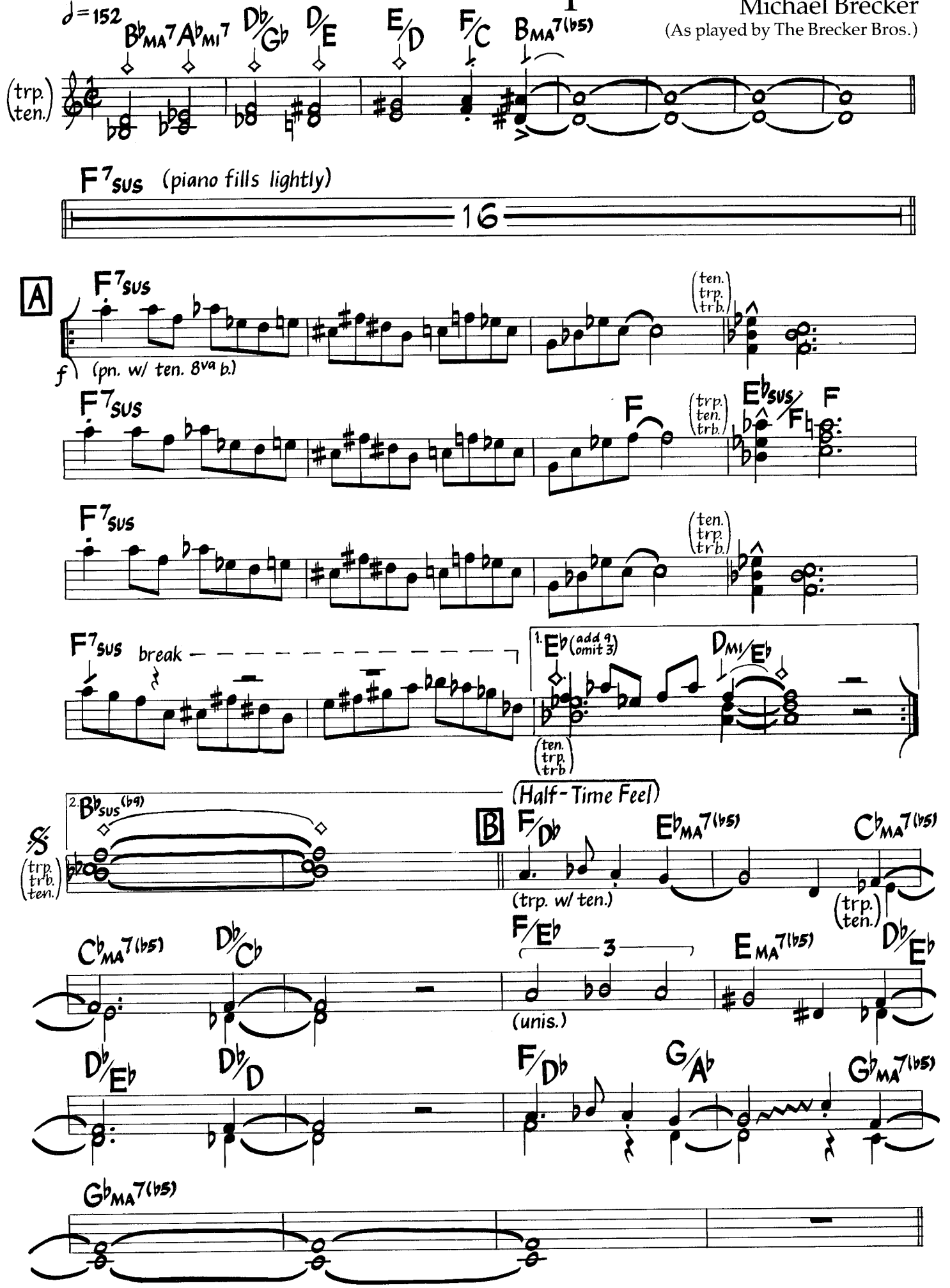

(Solos)
B
Ami7
Cmi7
(F13)
Bb MA7
Bbmi7
Eb7
Ab MA7
Abmi7
Db7
(Gmi7
C7
)
Gb MA7
(Gb7(#11 #9))
F MA7
E7(#9 #5)
After solos, continue to C
C
Ami7
(alto, w/ ten. & trb. 8va b.)
Cmi7
(alto)
Bb MA7
(trb. ten.)
(ten. & trb. 8va b.)
break
Ab MA7
break
Gb MA7
break
F MA7
E7(#9 #5)
1.
2.
E7(#9 #5)
Play head (A) twice,
then D.C. al fine

# Not Ethiopia

Fast Samba/Funk

Michael Brecker
(As played by The Brecker Bros.)

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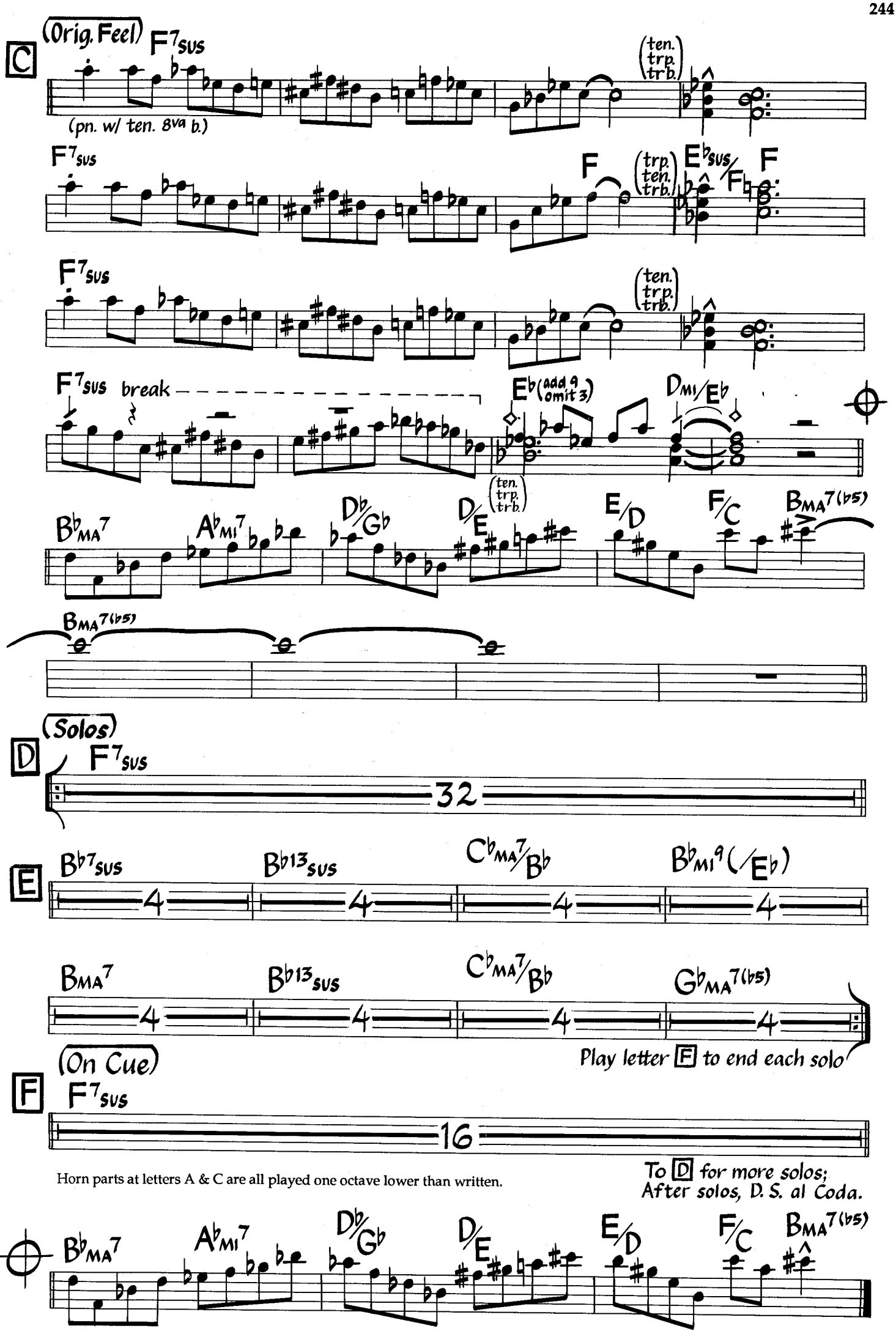
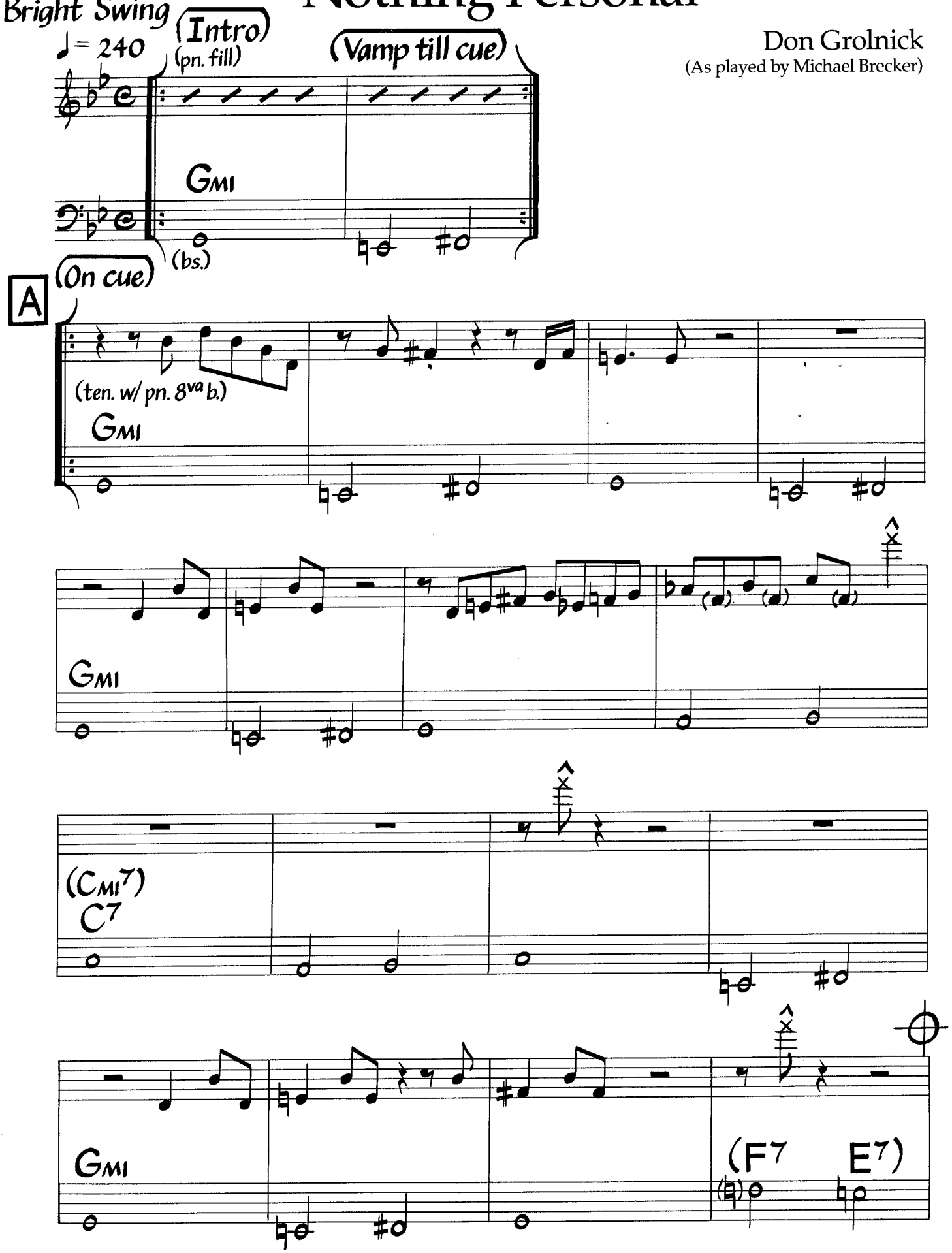

C
(Orig. Feel)
F7sus
(pn. w/ ten. 8va b.)
(ten. trp. trb.)
F7sus
F
(trp. ten. trb.)
Eb sus/F
F7sus
(ten. trp. trb.)
F7sus
break
Eb (add 9 omit 3)
DMI/Eb
(ten. trp. trb.)
BbMA7
AbMI7
Db/Gb
D/E
E/D
F/C
BMA7(b5)
BMA7(b5)
D
(Solos)
F7sus
32
E
Bb7sus
Bb13sus
CbMA7/Bb
BbMI9(/Eb)
BMA7
Bb13sus
CbMA7/Bb
GbMA7(b5)
Play letter F to end each solo
F
(On Cue)
F7sus
16
Horn parts at letters A & C are all played one octave lower than written.
To D for more solos;
After solos, D. S. al Coda.
BbMA7
AbMI7
Db/Gb
D/E
E/D
F/C
BMA7(b5)

# Nothing Personal

Don Grolnick
(As played by Michael Brecker)

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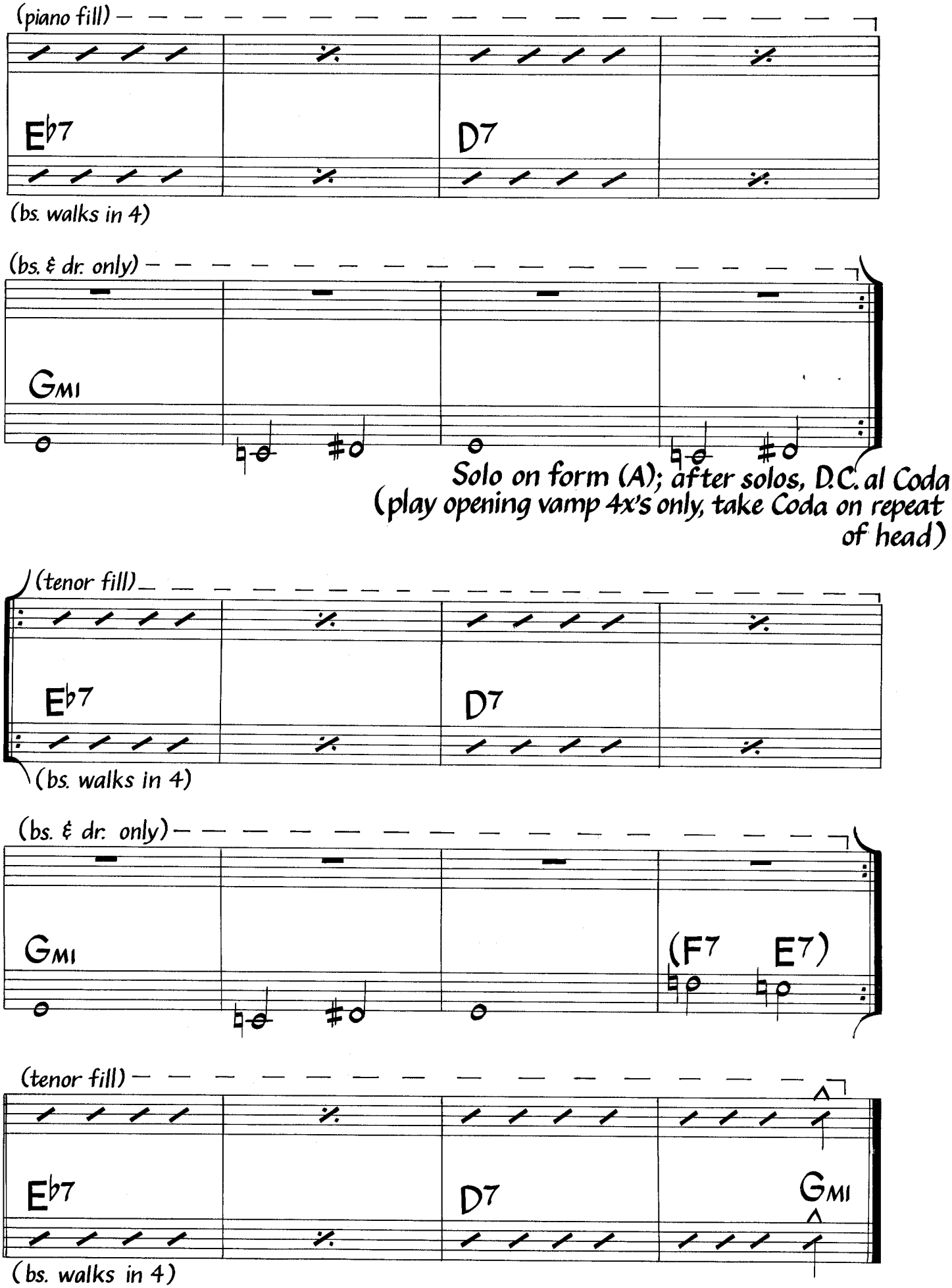
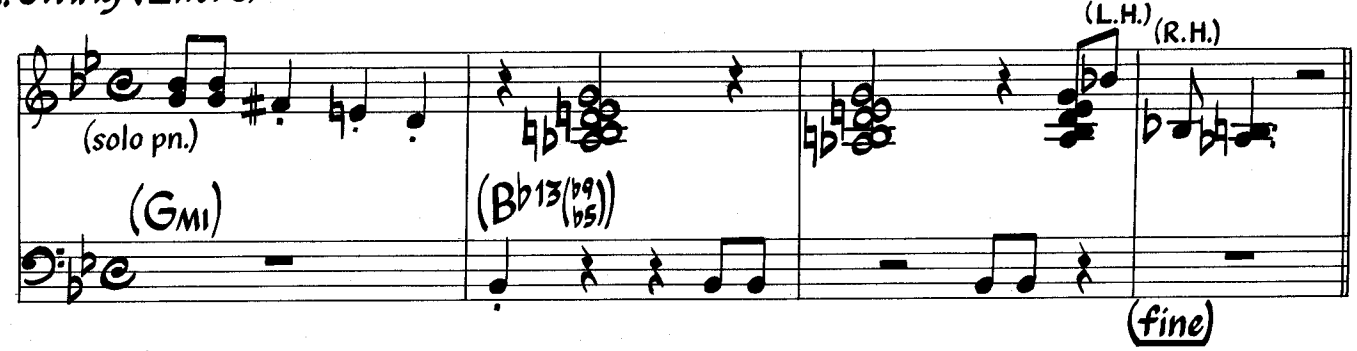


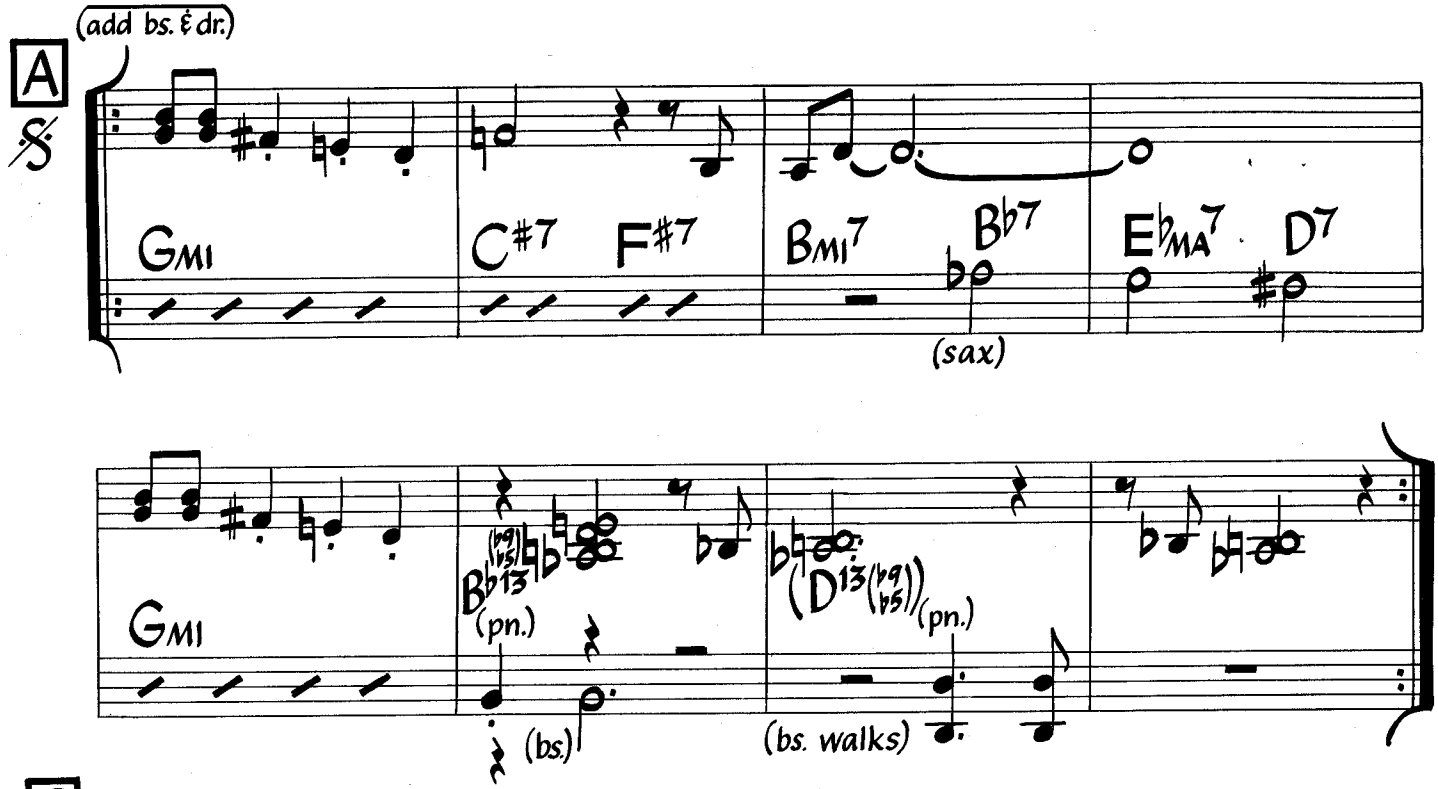

No chords on Gmi sections during head. Chords in parentheses are for solos (optional).Bass plays written line for first chorus of each solo, then walks in 4 for subsequent choruses. Head is played twice before and after solos.
Indeterminate pitches (bars 8, 11, & 16 of letter A) are accompanied by drum and piano punches.

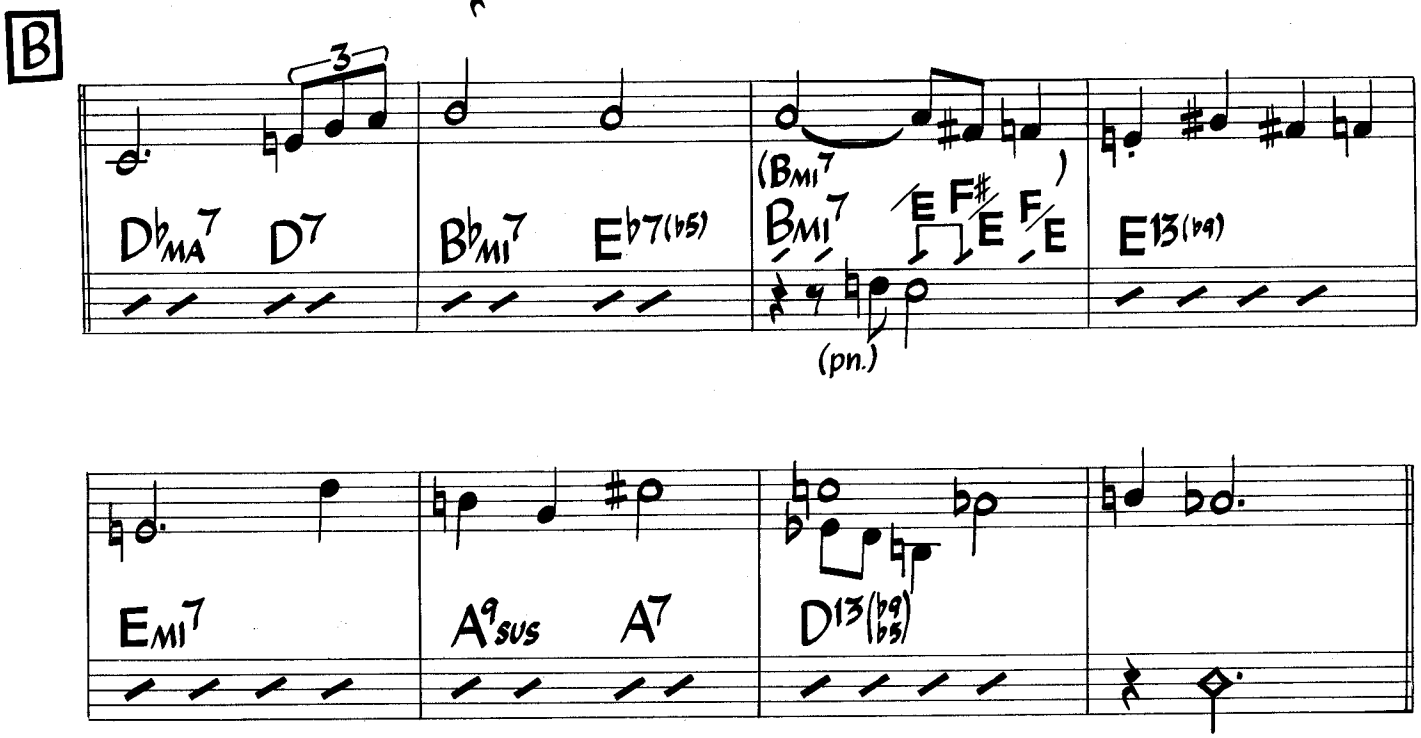
# Off Minor

Thelonious Monk

Med. Swing (Intro)

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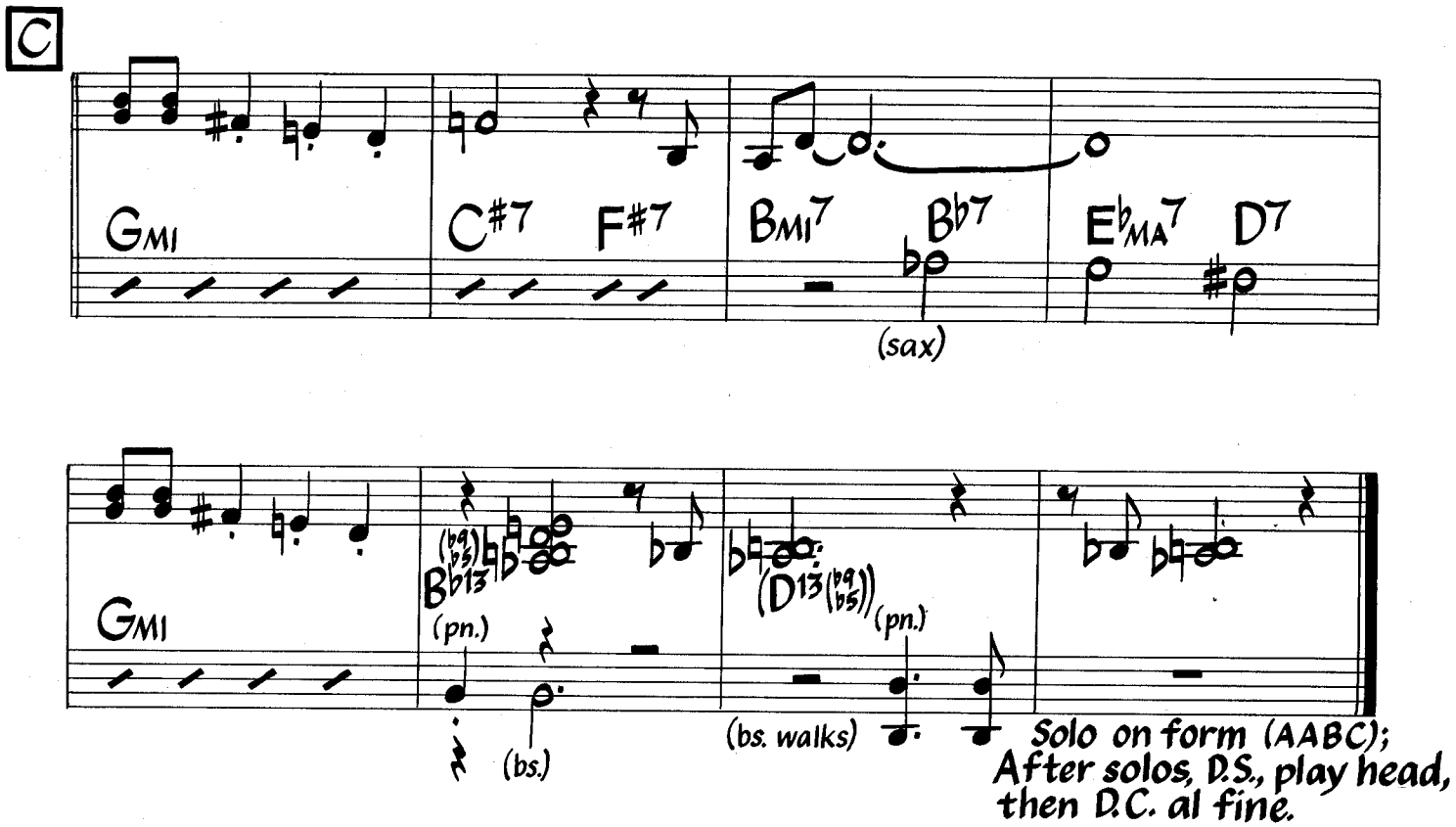
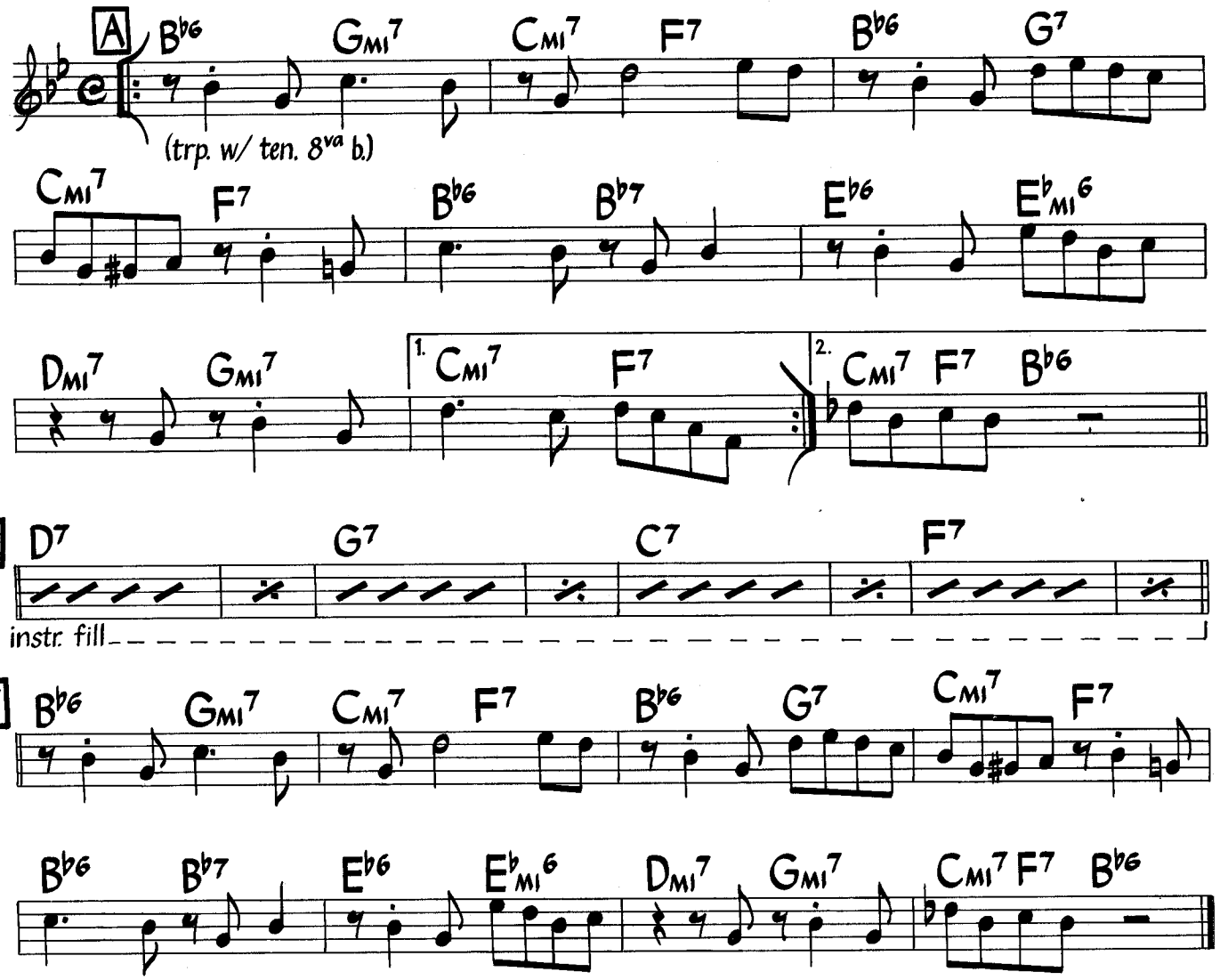



No kicks during solos. Bass and drums may play on D.C. al fine. First notes of letters A & C may be anticipated by an eighth note each time. Chords in parentheses are not played by piano during head.

# Oleo

Sonny Rollins
(As played by Miles Davis)

Medium-Up Swing
♩= 224

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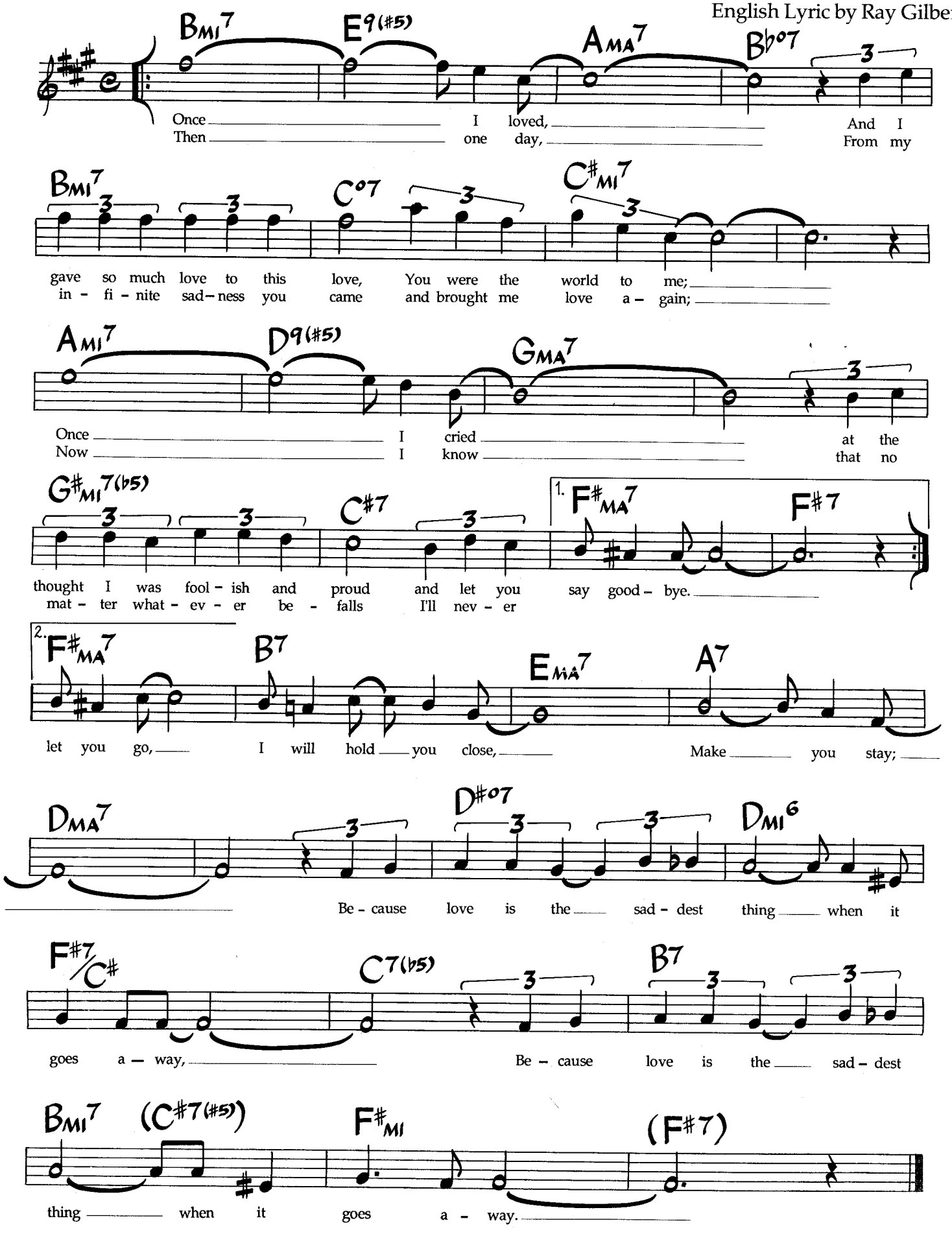
Solo on form (AABC)
("Rhythm Changes")

# Once I Loved

Med.-Slow Bossa Nova

Music by Antonio Carlos Jobim
English Lyric by Ray Gilbert

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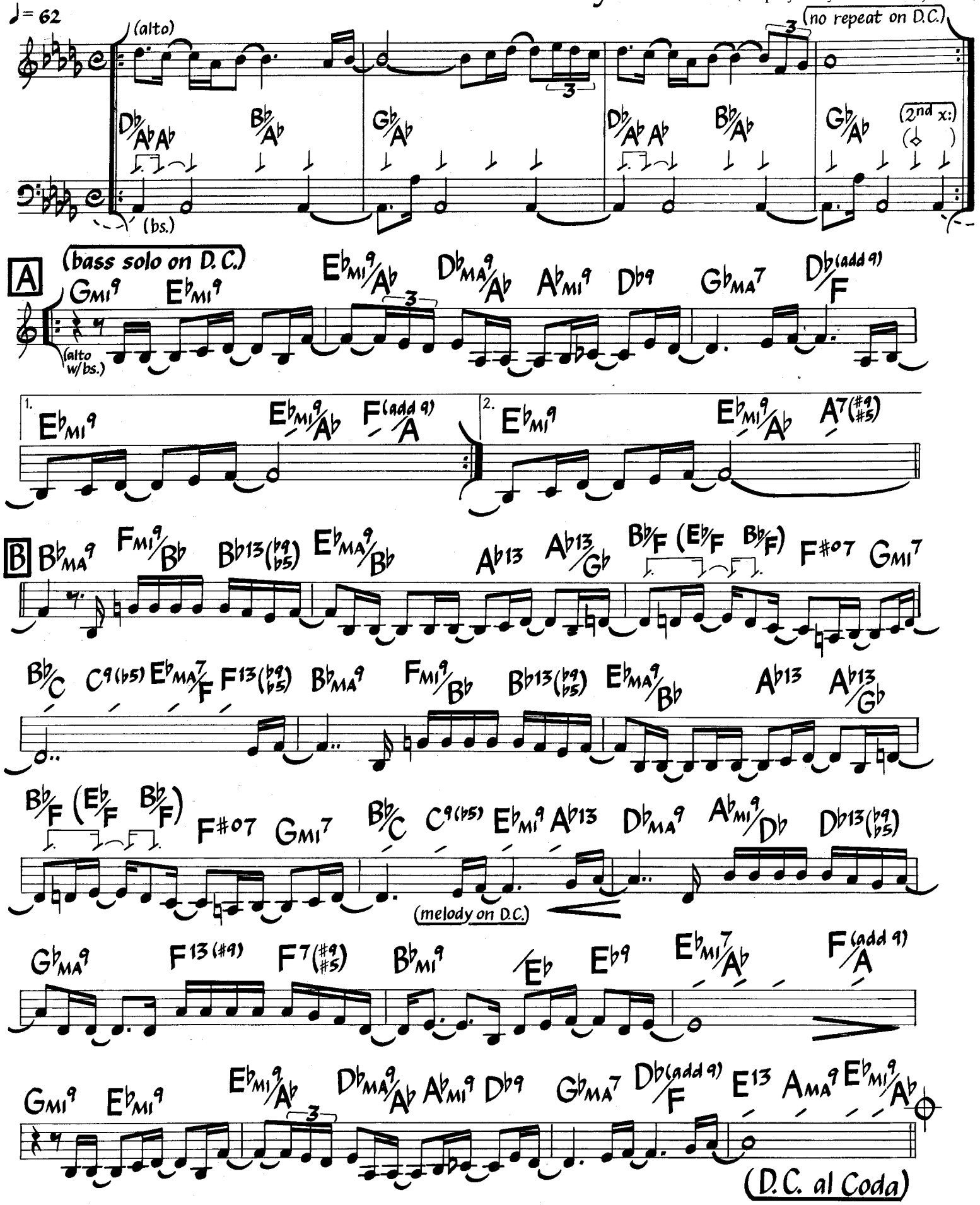
Med. Funk Ballad (Intro)

# One Family

Russell Ferrante
(As played by The Yellowjackets)

♩= 62

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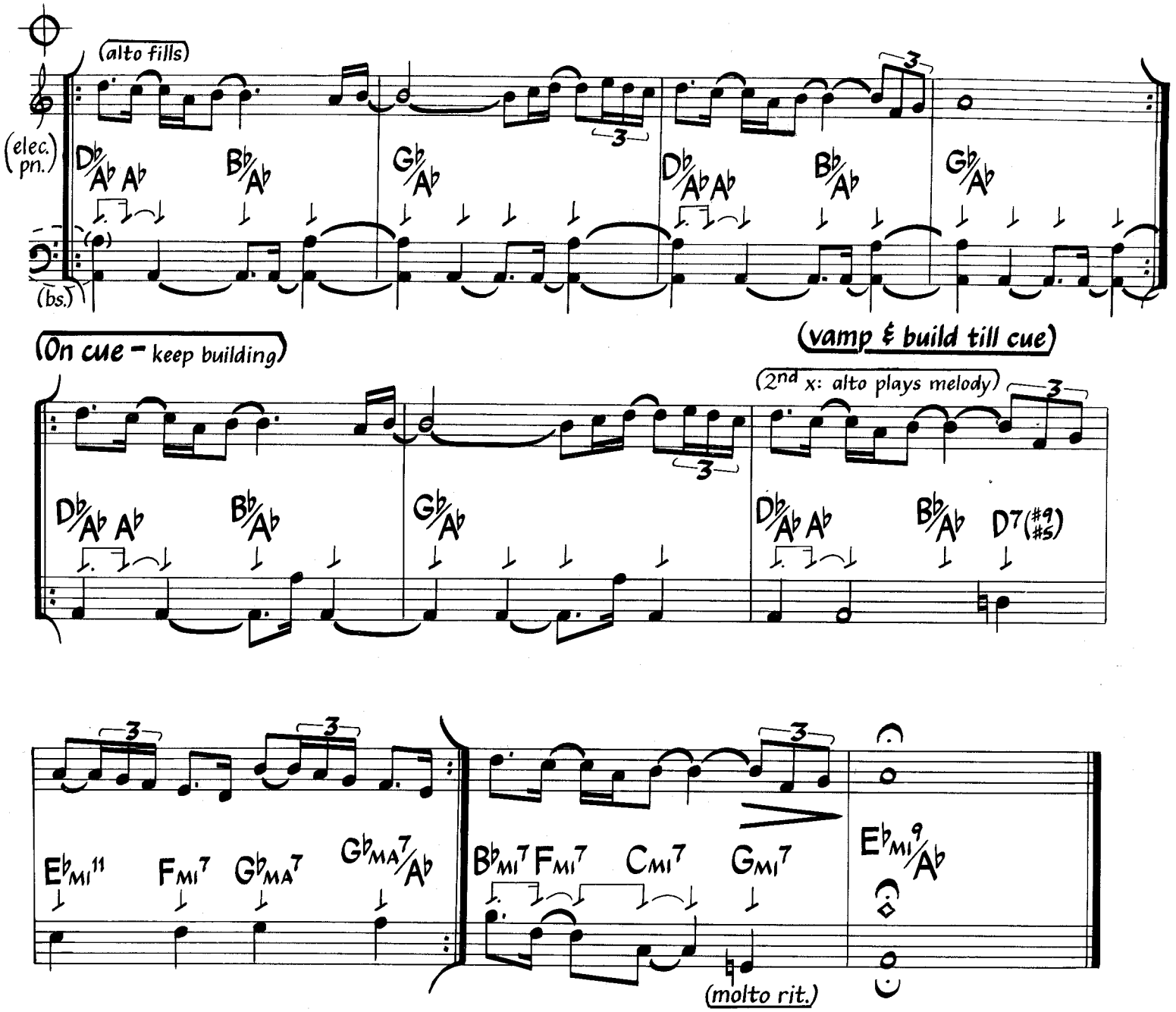
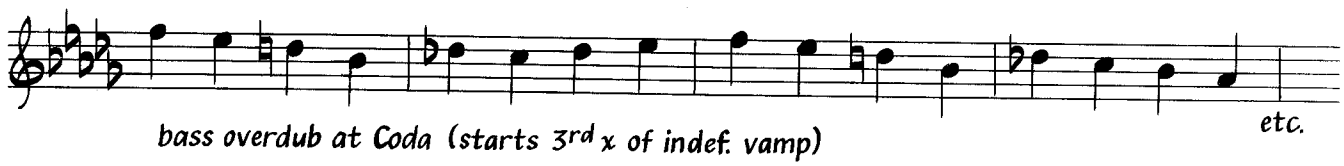


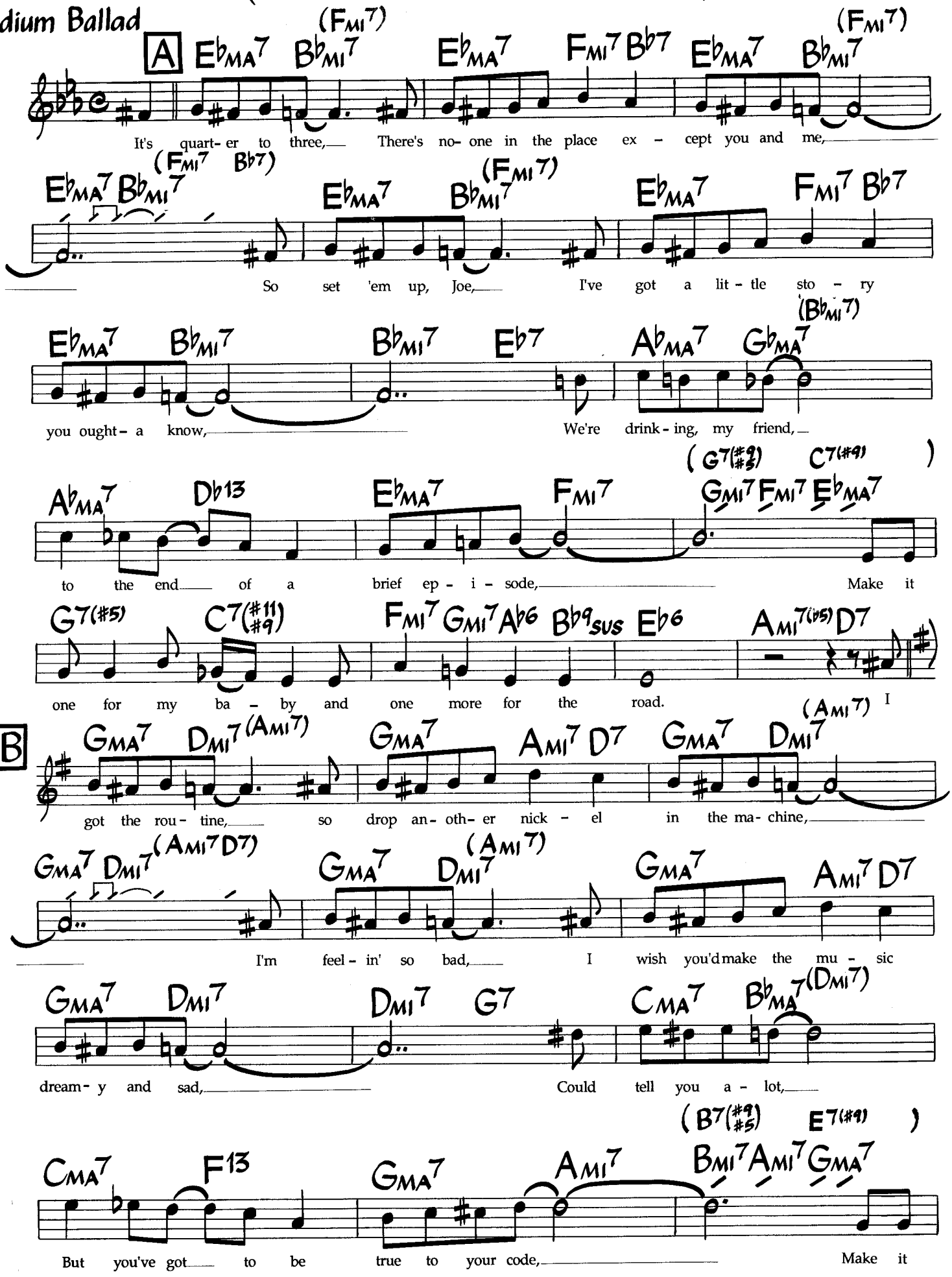

Bass lines at Intro and Coda played with variation.
Electric piano plays one chord per beat throughout head (except where otherwise marked).



# One For My Baby
## (And One More For The Road)

Music by Harold Arlen
Lyric by Johnny Mercer

Medium Ballad

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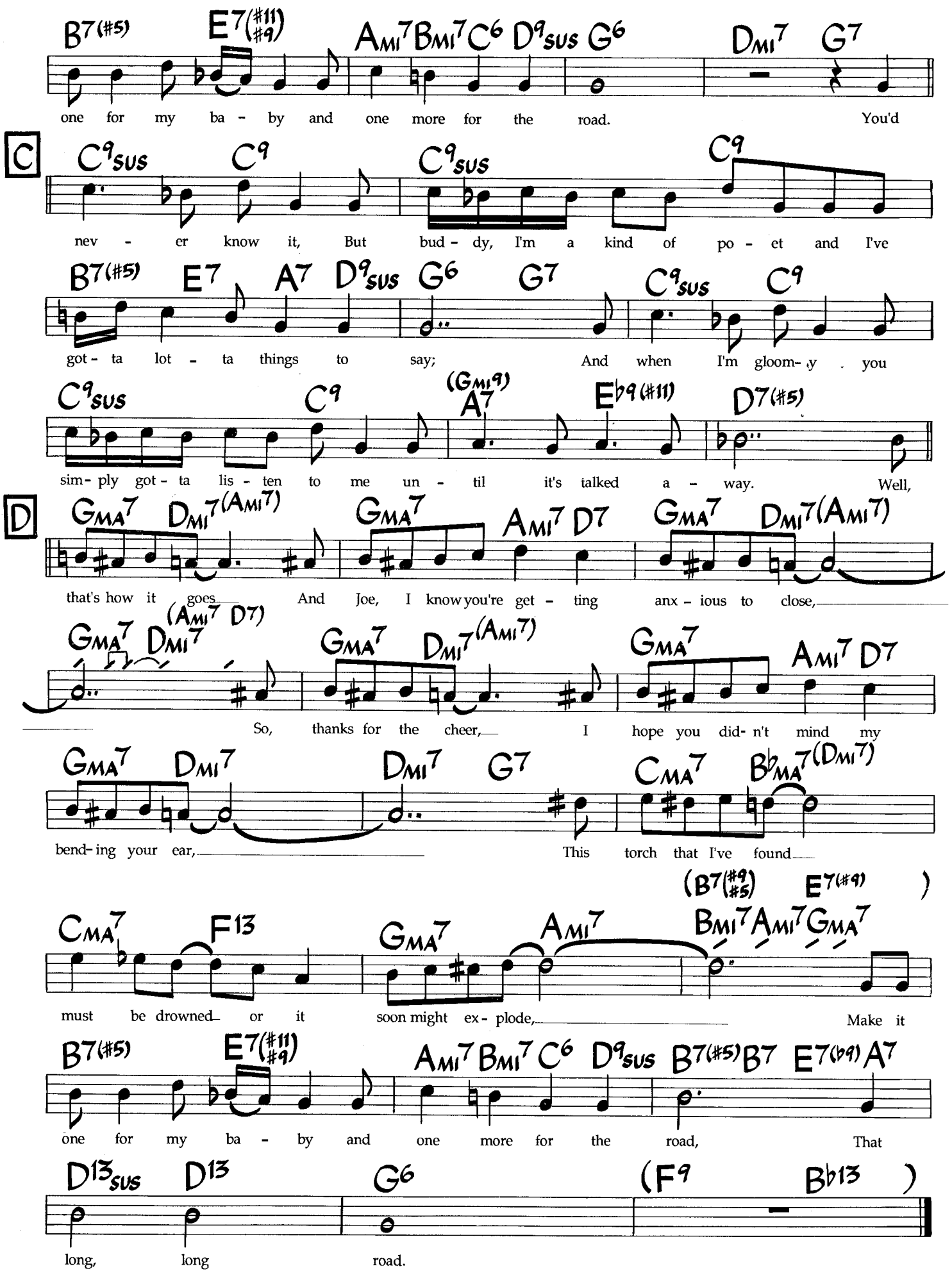
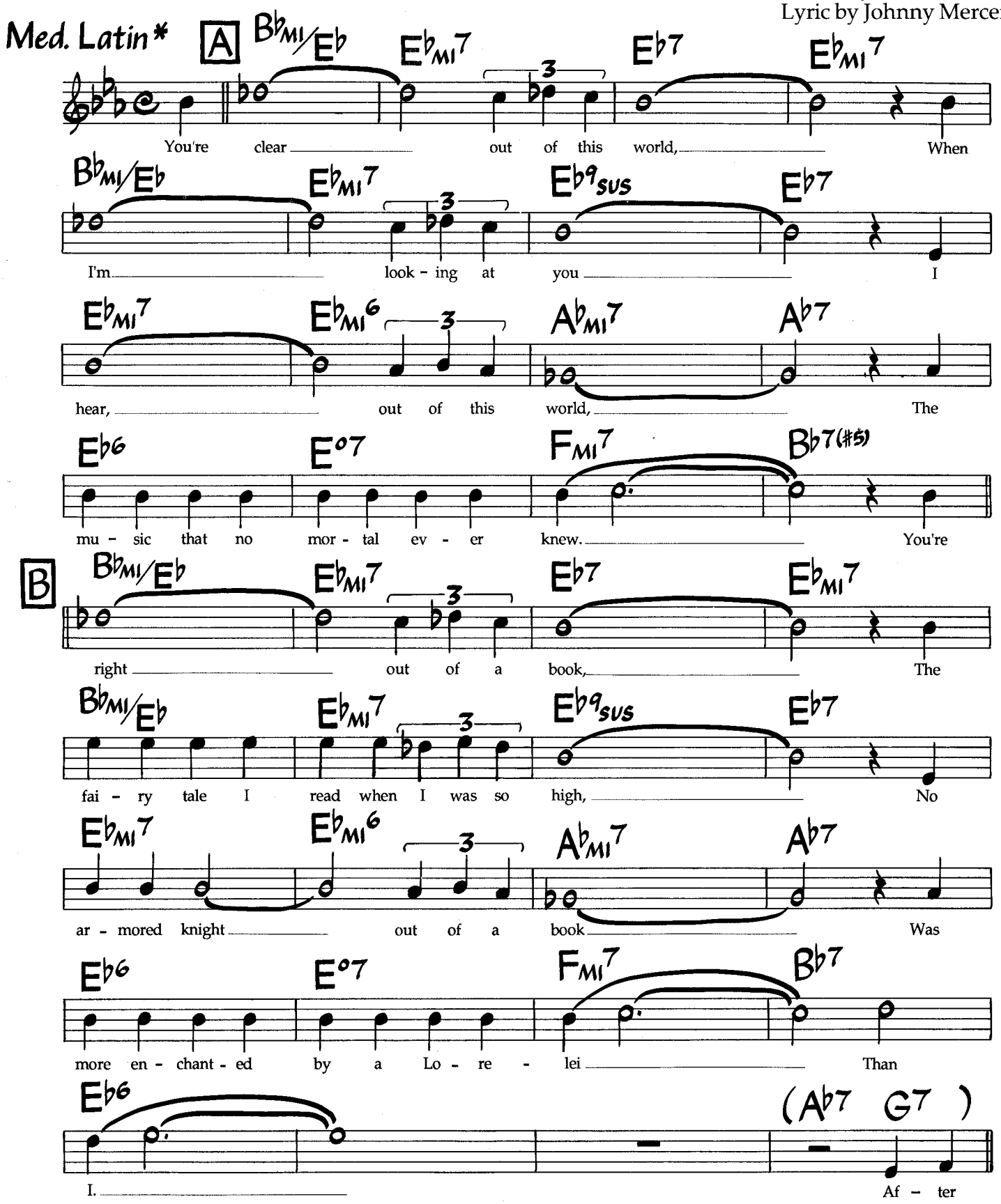



At letter C, Gmi11 may be substituted for C9sus. Alternate changes (in parentheses) are played on beat 3 (or beats 3 & 4) of the bars in which they appear.

# Out Of This World

Music by Harold Arlen
Lyric by Johnny Mercer




*may also be played as Med. Swing; or letter C and solos may swing.

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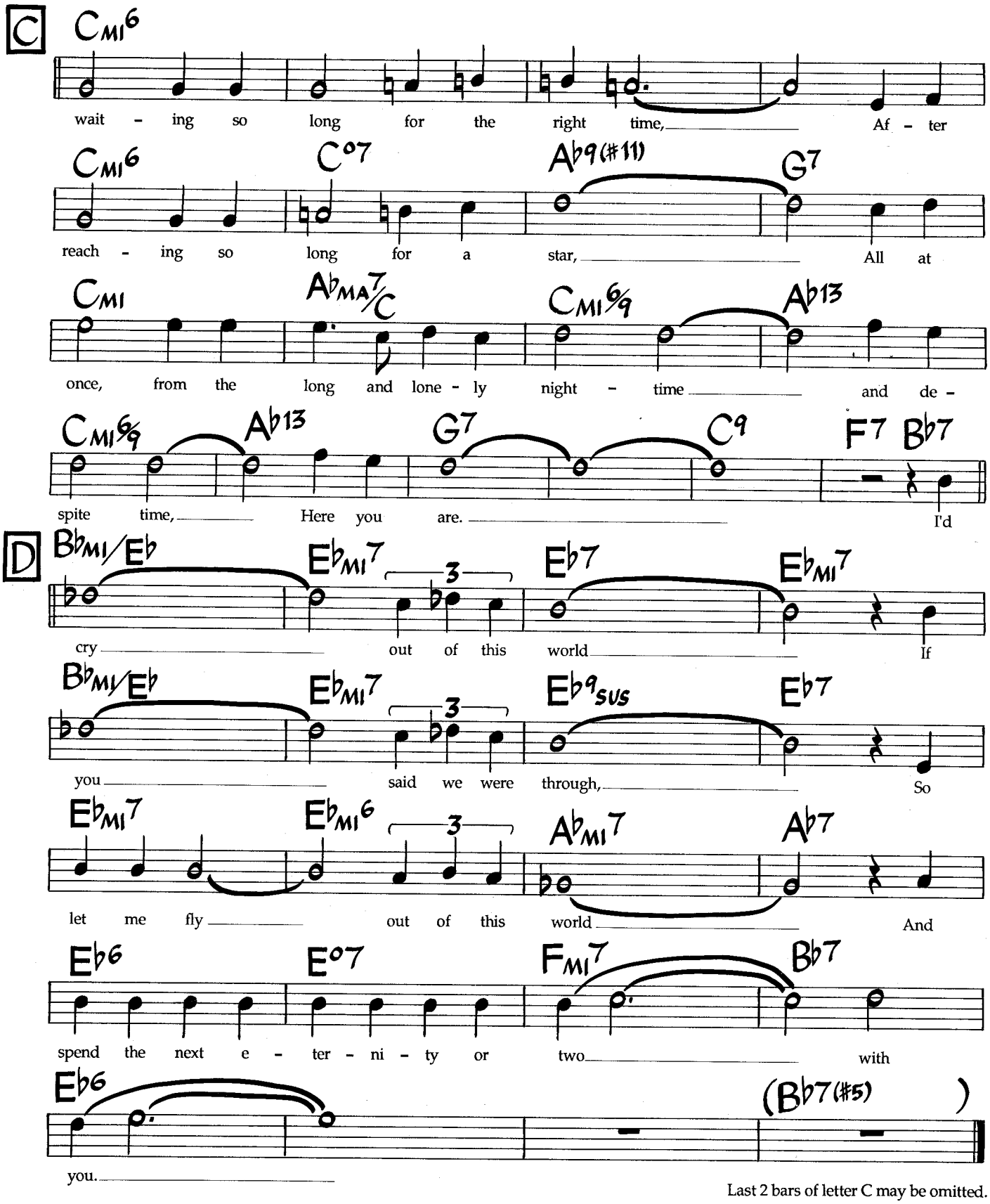


Last 2 bars of letter C may be omitted.

Medium-Up 3/4
(Straight 1/8's)

♩= 208

# Oz

Andy Narell

(Intro) Dmi (dorian)

(pn.)

(Dmi)

(Dmi)

1. 2.

(add steel drum)

A

Dmi Gmi9 E7(#9)

A7(#5) Dmi Dmi

Gmi9 Bb13 A13 Ab13 Eb9(b5) Dmi

B

Ebma7 F13 Gmi9 3 Emi7(b5)

A7(#5) Dmi Eb7(#9)

Dmi9 Bmi7(b5) E7(#9 #5) A9sus Eb13(b5)

C

Dmi Gmi9 E7(#9)

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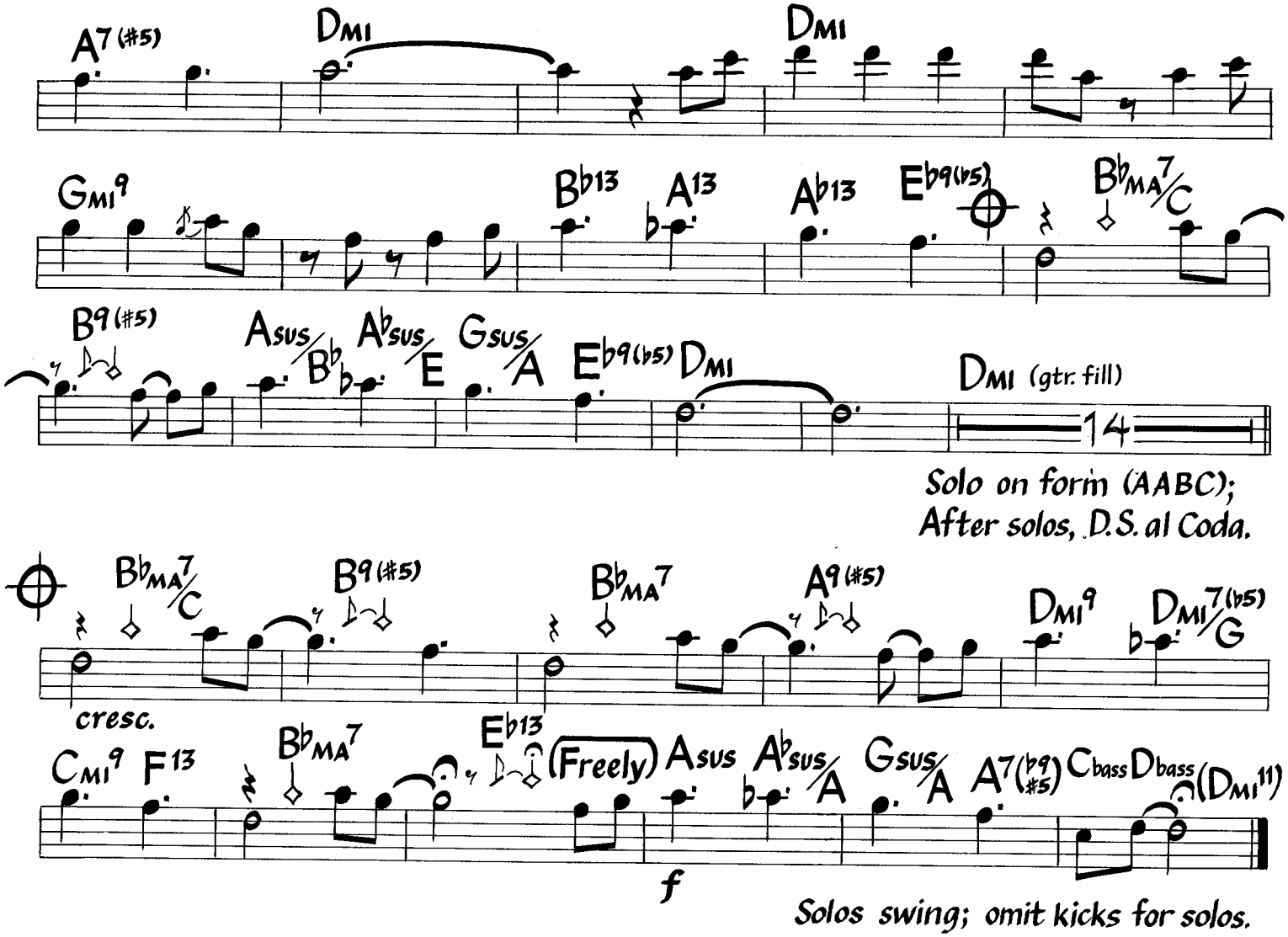
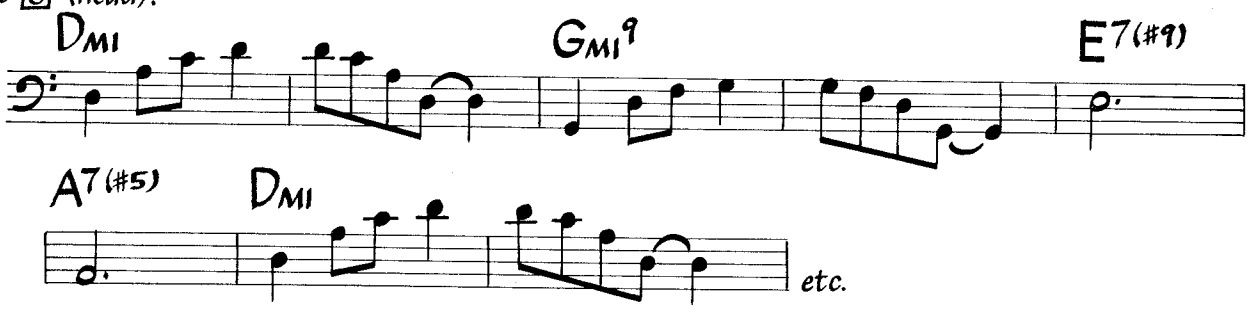



*sample bass line at C (head):*



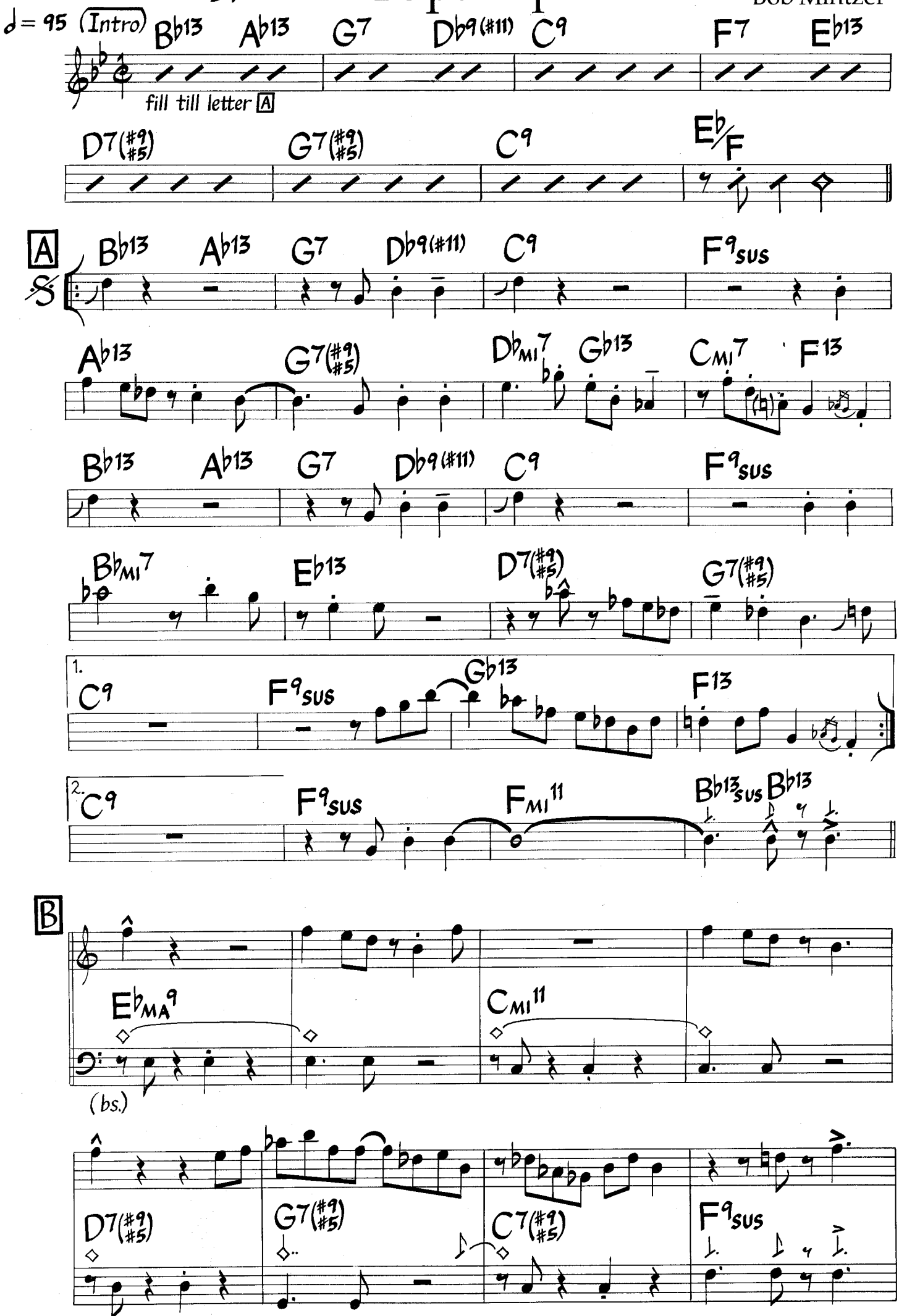

'D mi' may be played as any D chord from the D dorian scale (D mi7, D mi11, D7sus, etc.)
Bass plays one note per chord change for most of letters A and B during head, walks in 3 for solos.

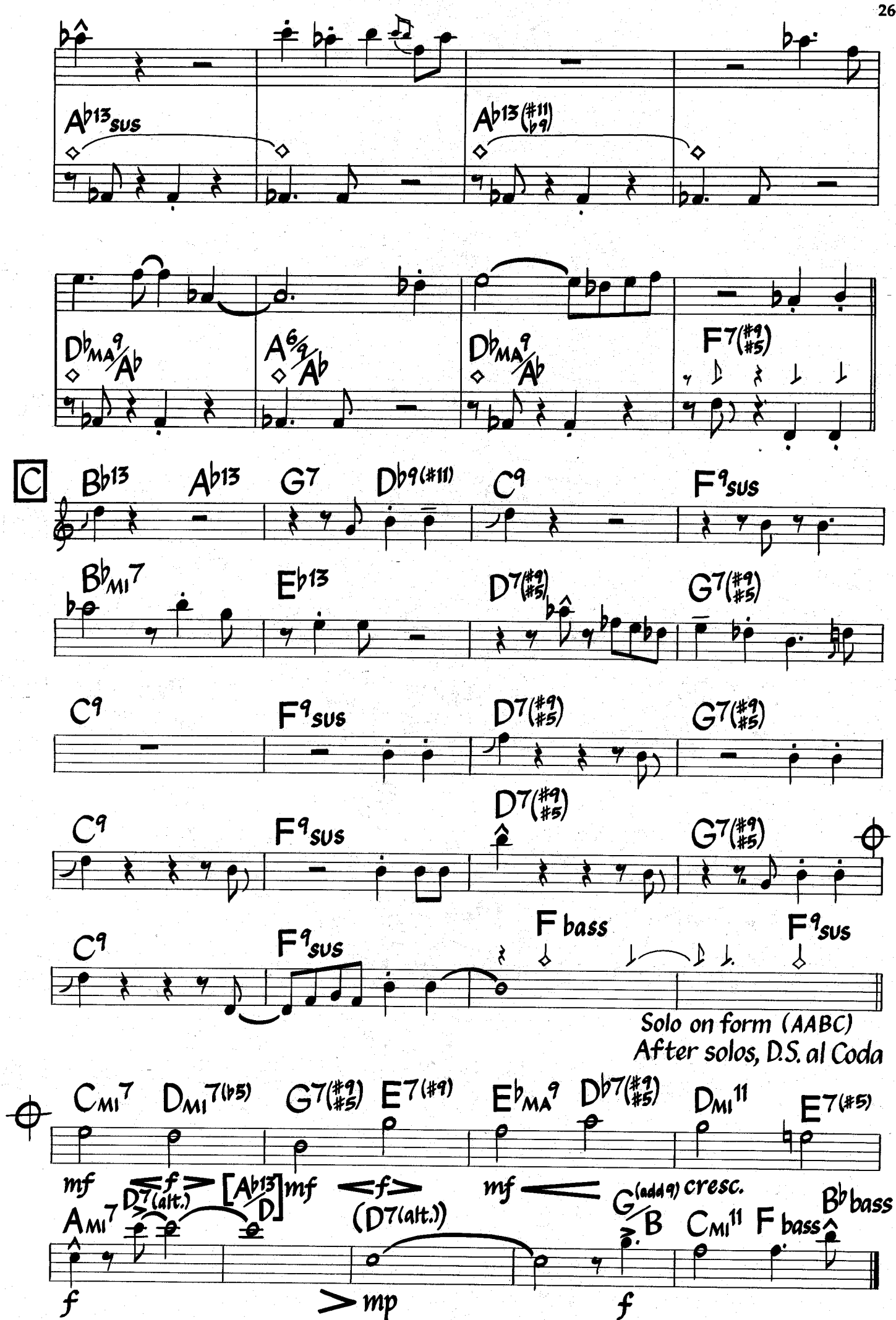
Medium Latin (Calypso)

# Papa Lips

Bob Mintzer

♩ = 95 (Intro)

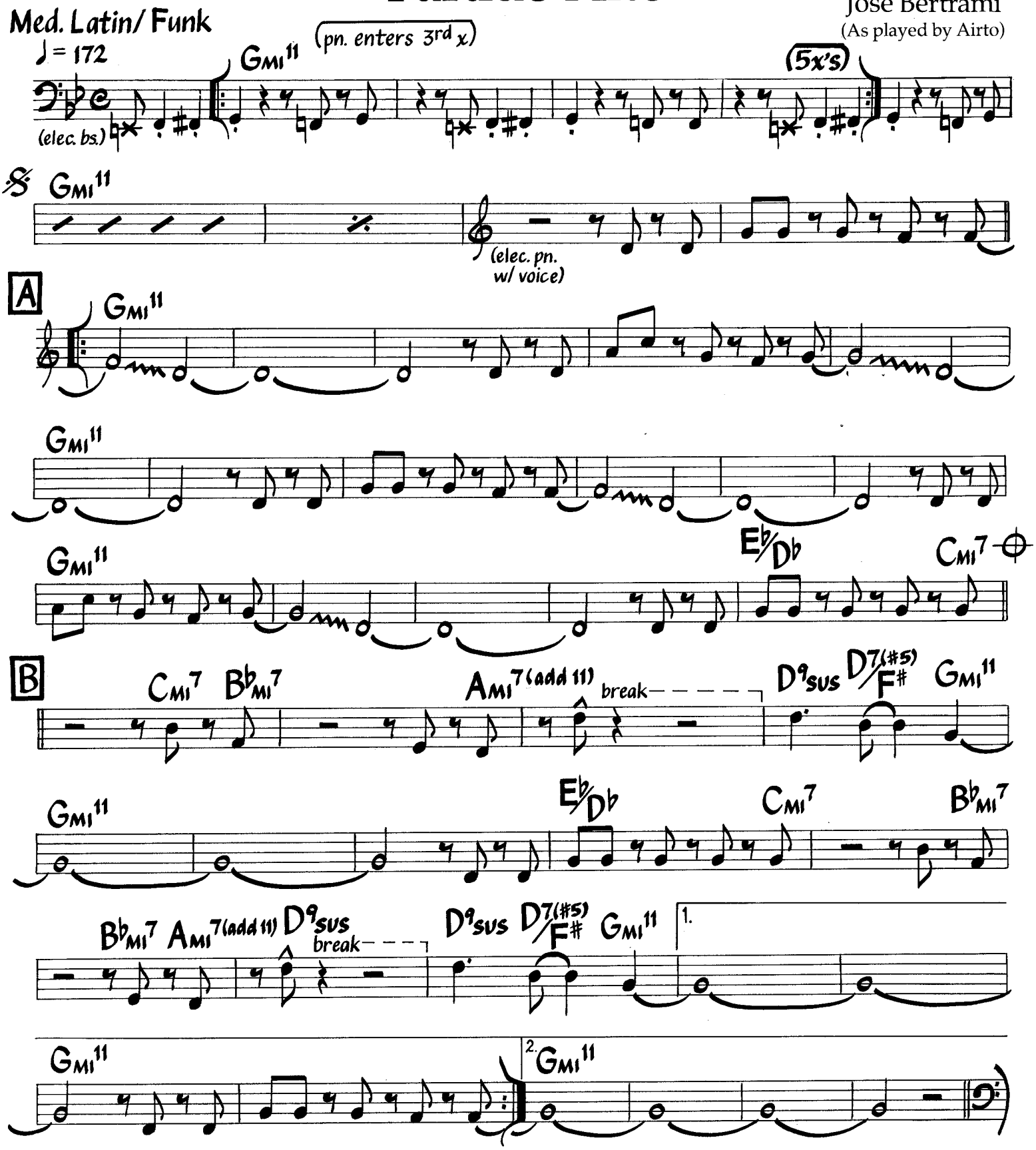





This is a shortened arrangement of the recorded version. On the recording, the solo section consists of the lst 8 bars of letter A, followed by all of letter C.

# Partido Alto

Jose Bertrami
(As played by Airto)

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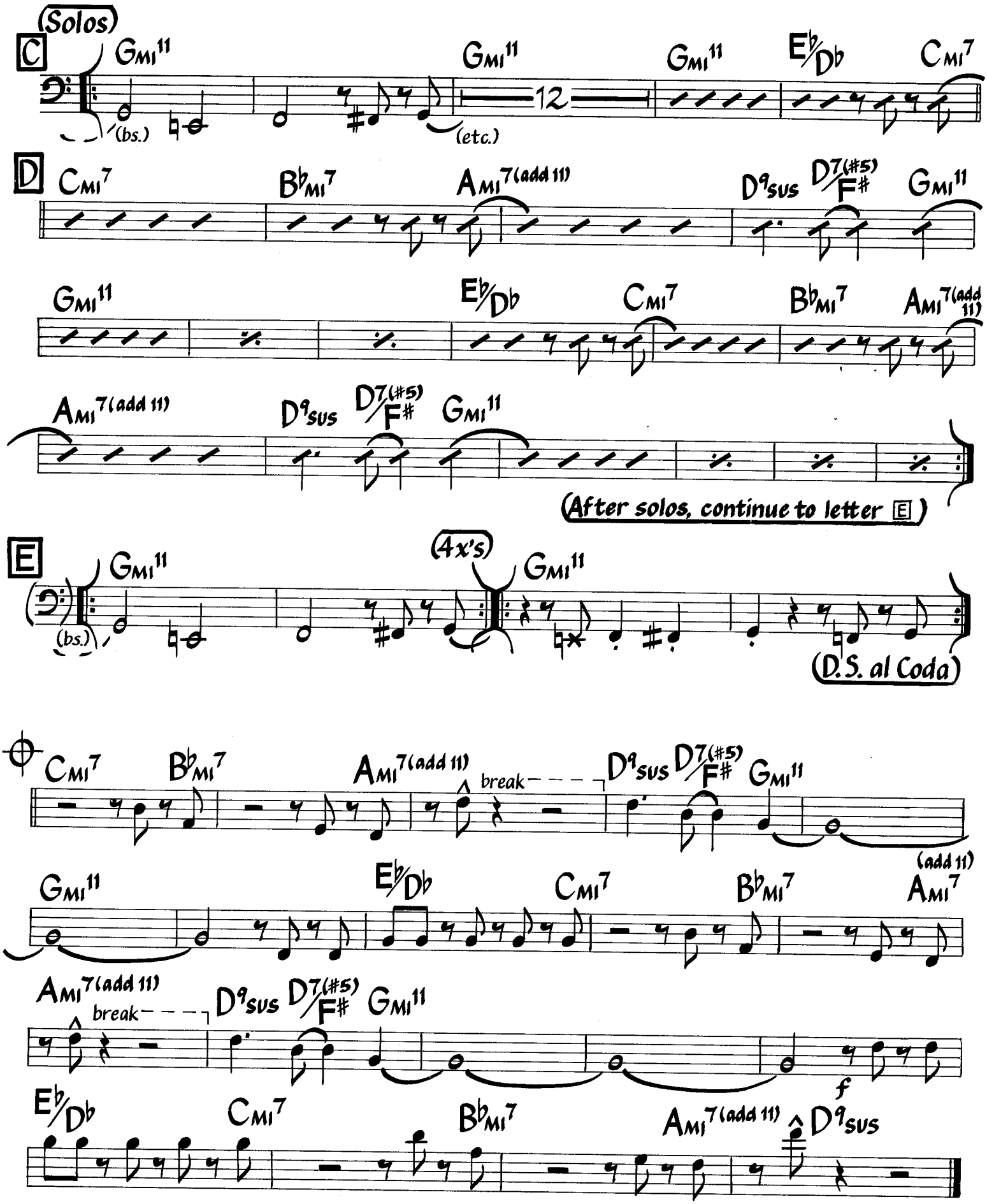
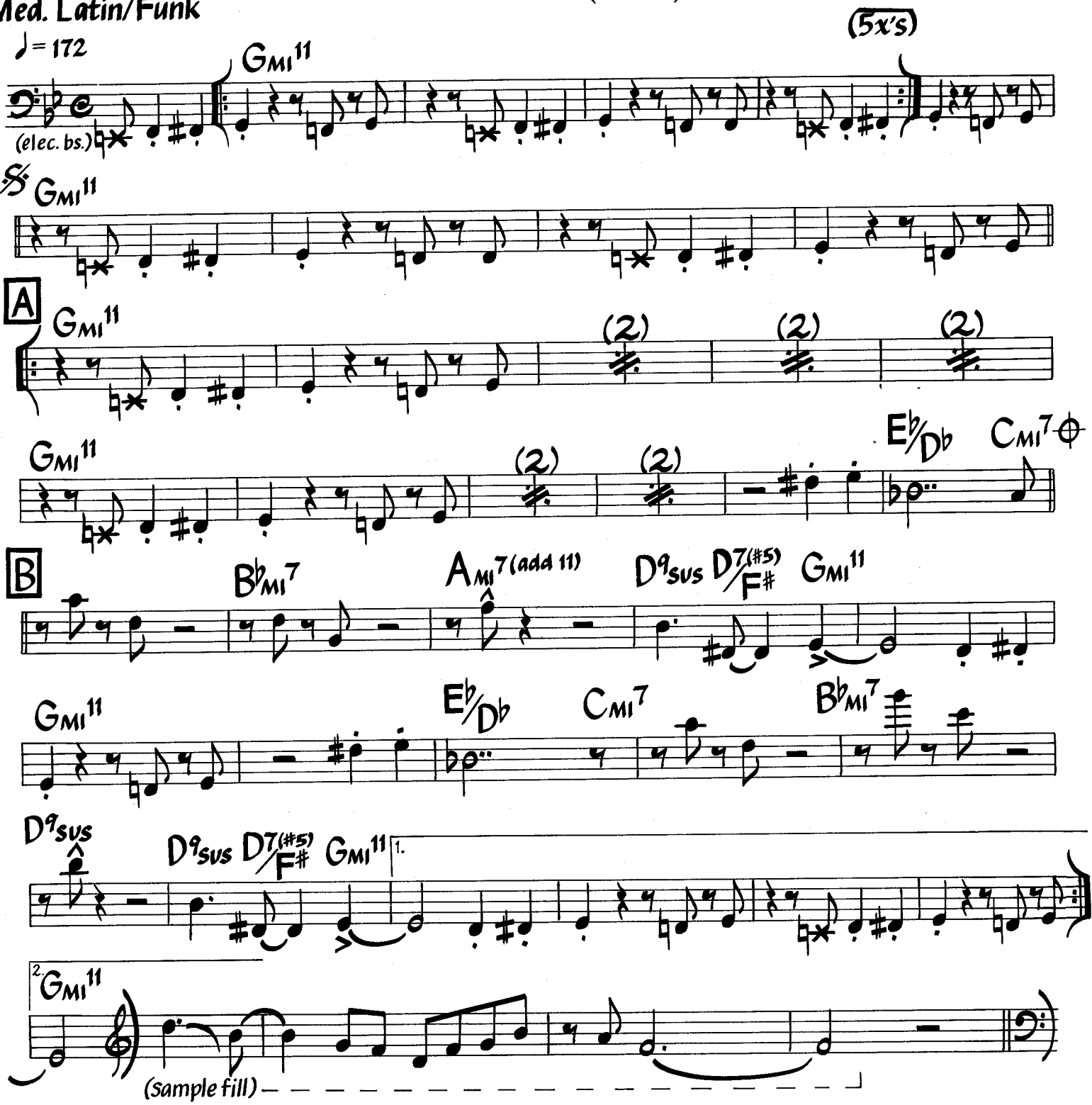
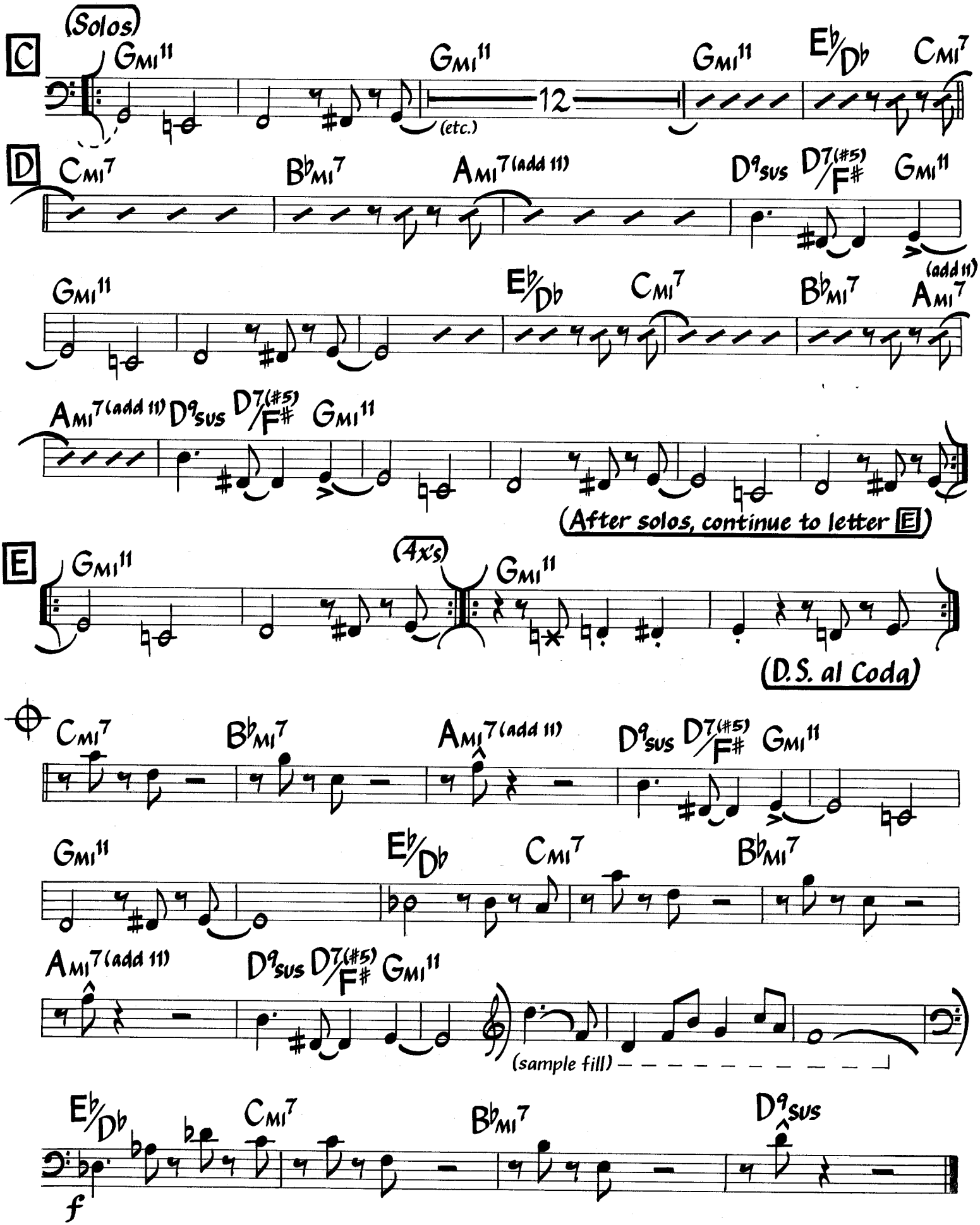

(Solos)
C
Gmi11
(bs.)
(etc.)
12
Eb/Db
Cmi7
D
Bbmi7
Ami7(add 11)
D9sus
D7(#5)/F#
(After solos, continue to letter E)
E
(4x's)
(D.S. al Coda)
break
(add 11)
f

# Partido Alto (Bass)

**Med. Latin/Funk**

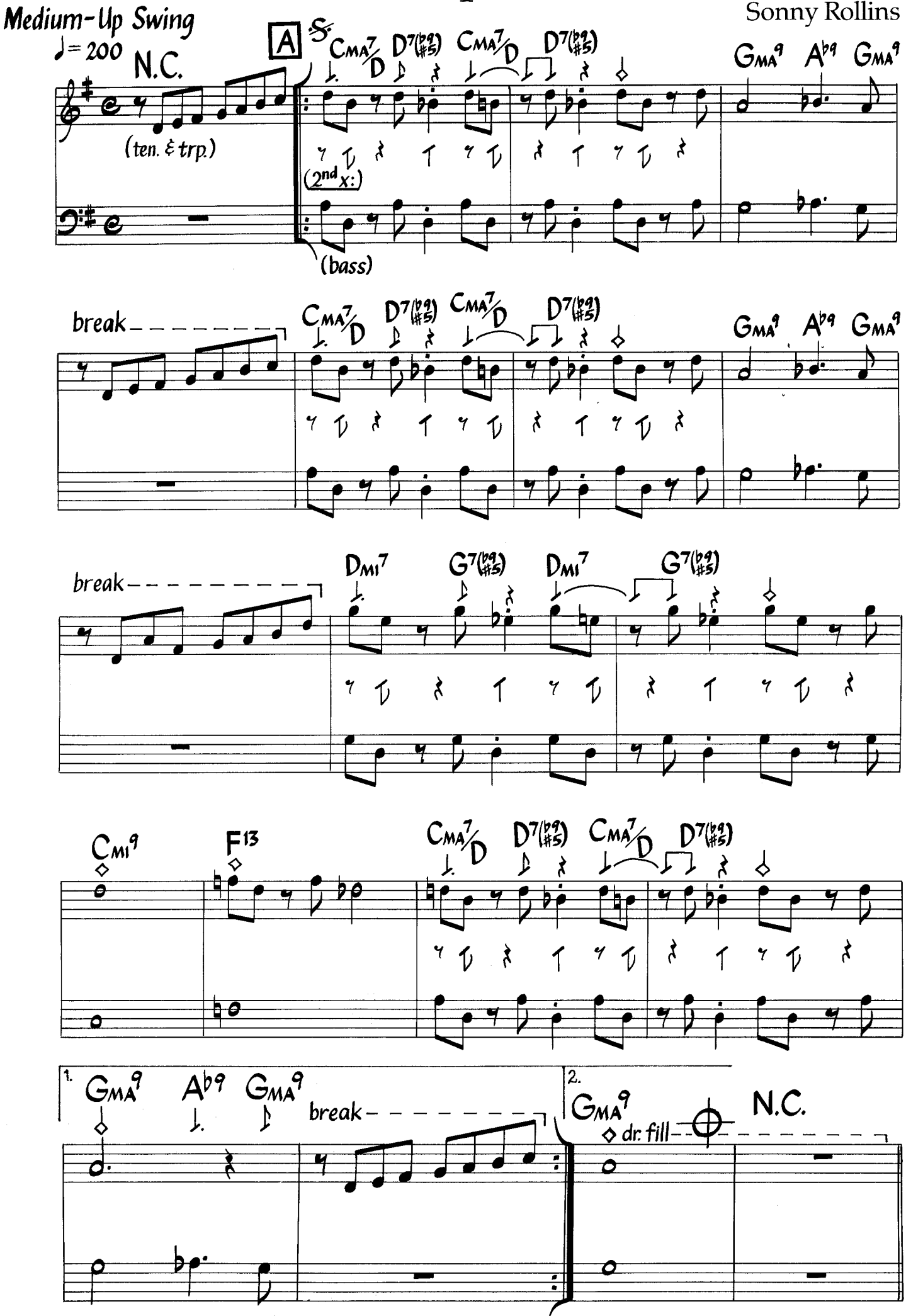
♩ = 172




(Solos)
C
Gmi11
Gmi11
Gmi11
Eb/Db
Cmi7
12
(etc.)
D
Cmi7
Bbmi7
Ami7(add 11)
D9sus
D7(#5)/F#
Gmi11
Gmi11
Eb/Db
Cmi7
Bbmi7
Ami7(add 11)
Ami7(add 11)
D9sus
D7(#5)/F#
Gmi11
(After solos, continue to letter E)
E
Gmi11
(4x's)
Gmi11
(D.S. al Coda)
Cmi7
Bbmi7
Ami7(add 11)
D9sus
D7(#5)/F#
Gmi11
Gmi11
Eb/Db
Cmi7
Bbmi7
Ami7(add 11)
D9sus
D7(#5)/F#
Gmi11
(sample fill)
Eb/Db
Cmi7
Bbmi7
D9sus
f

# Pent Up House

Sonny Rollins

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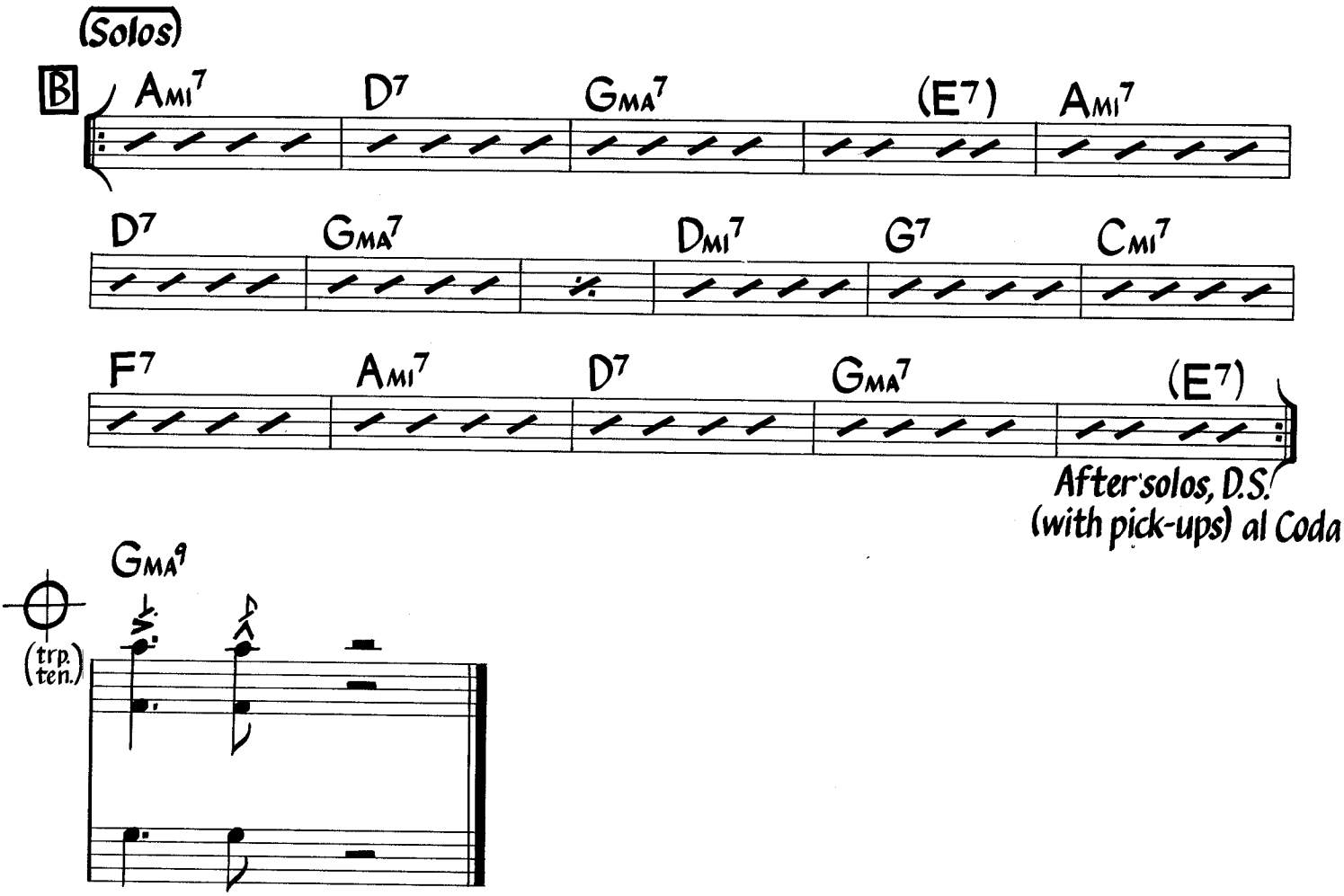
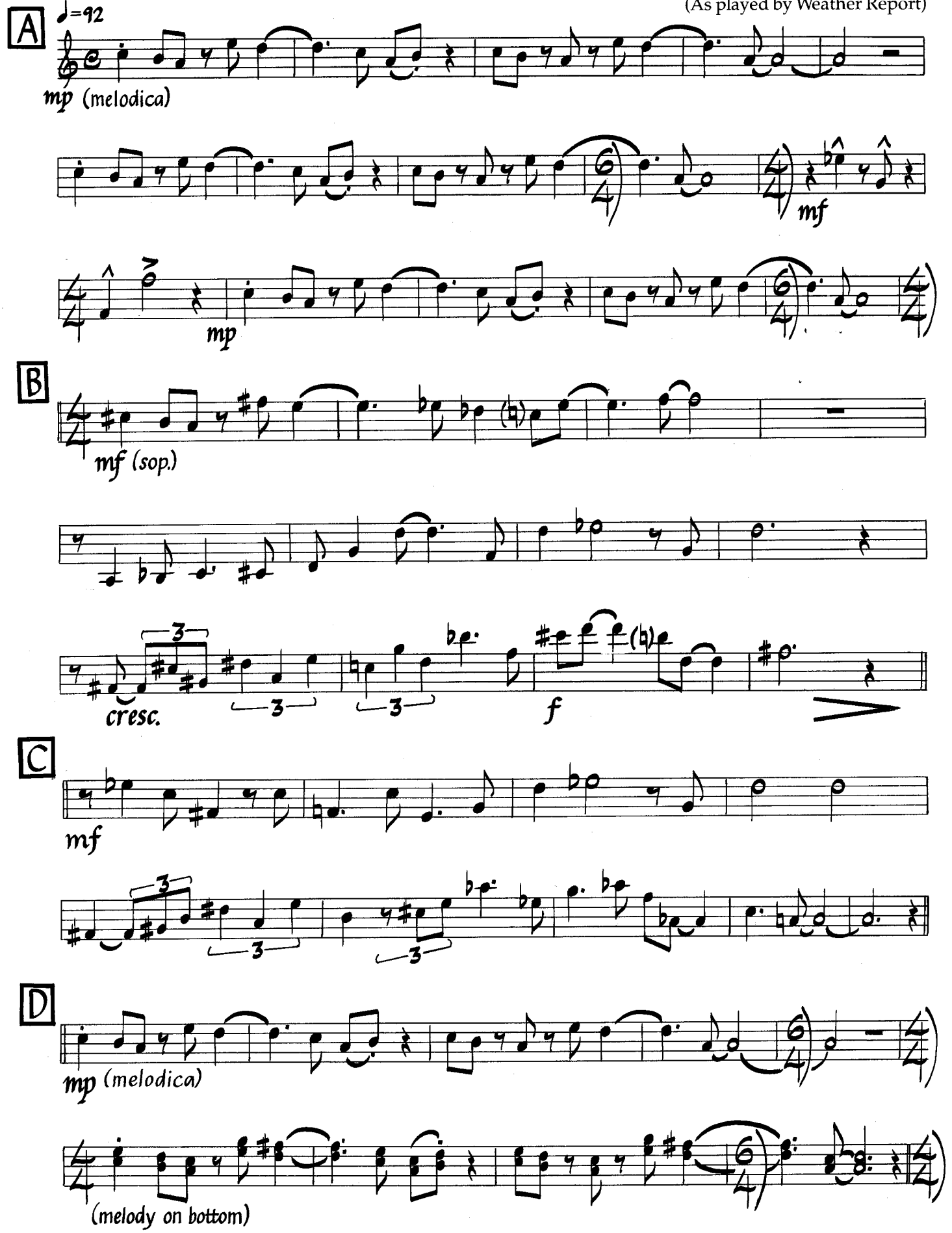



Head is played twice before and after solos.
Piano plays rhythmic figures above the melody first time through, those underneath on the repeat (same changes).
Tenor sounds one octave lower than written.
Drums play same rhythm as melody during head (except during breaks); solos are straight ahead.

# Plaza Real

Wayne Shorter
(As played by Weather Report)

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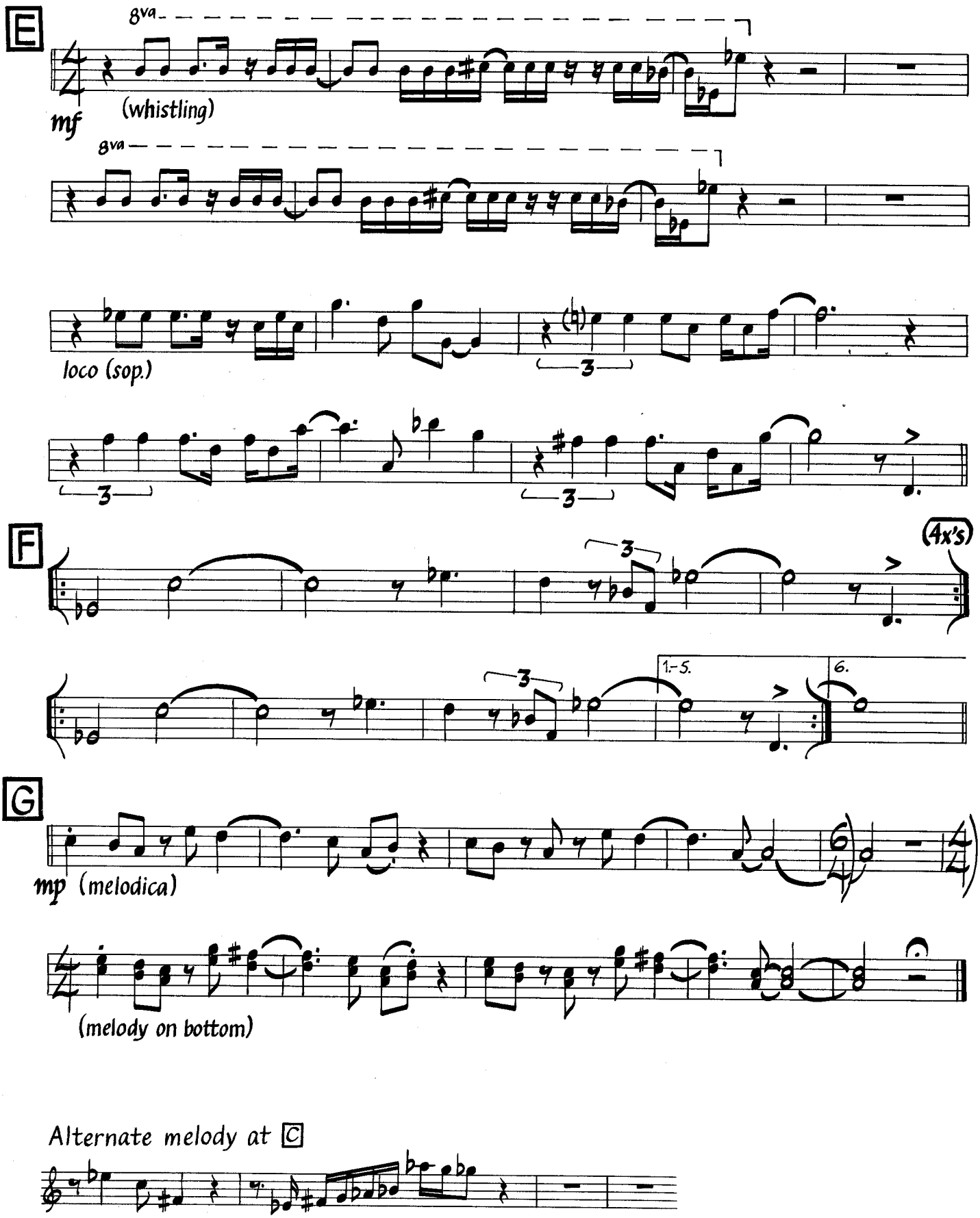
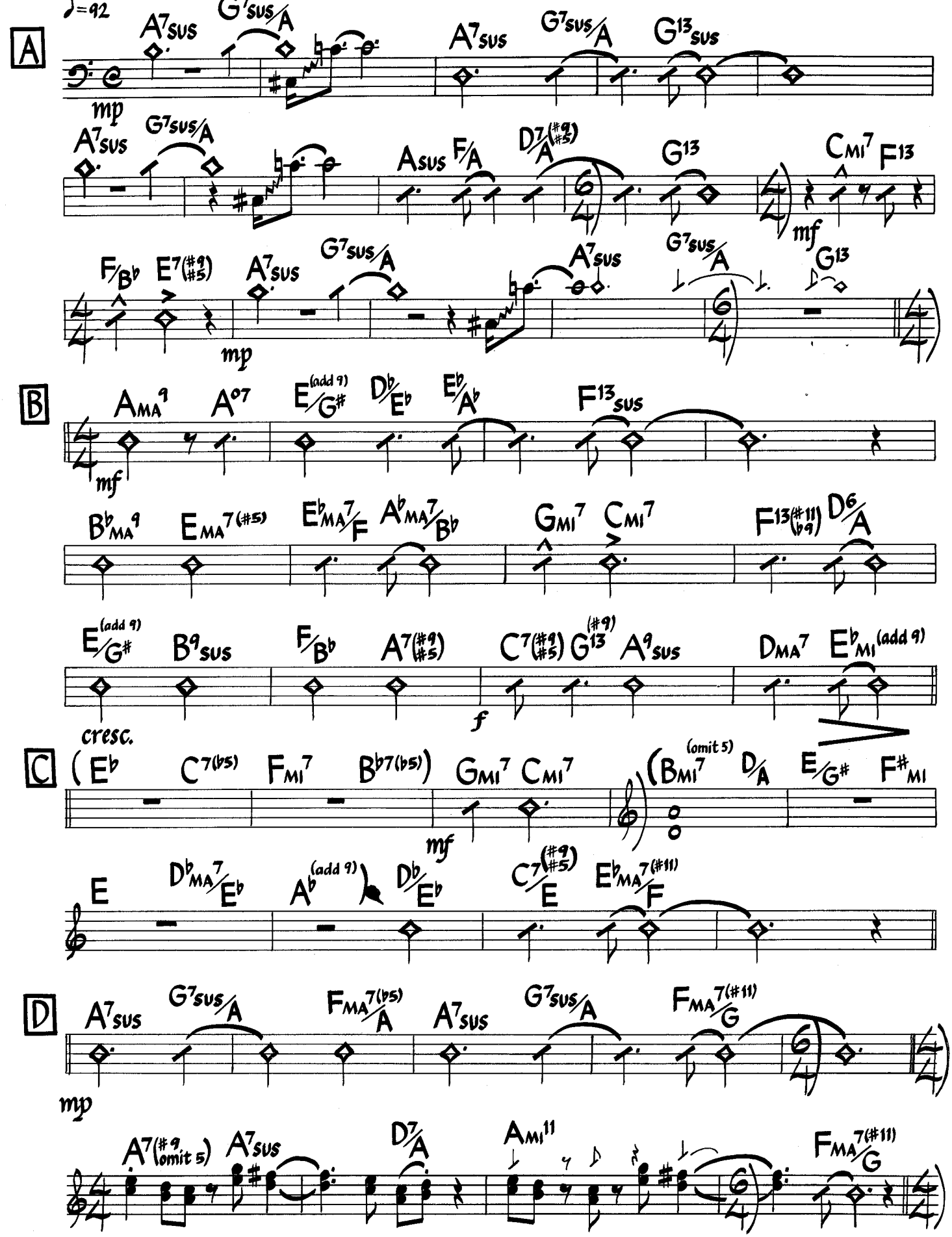
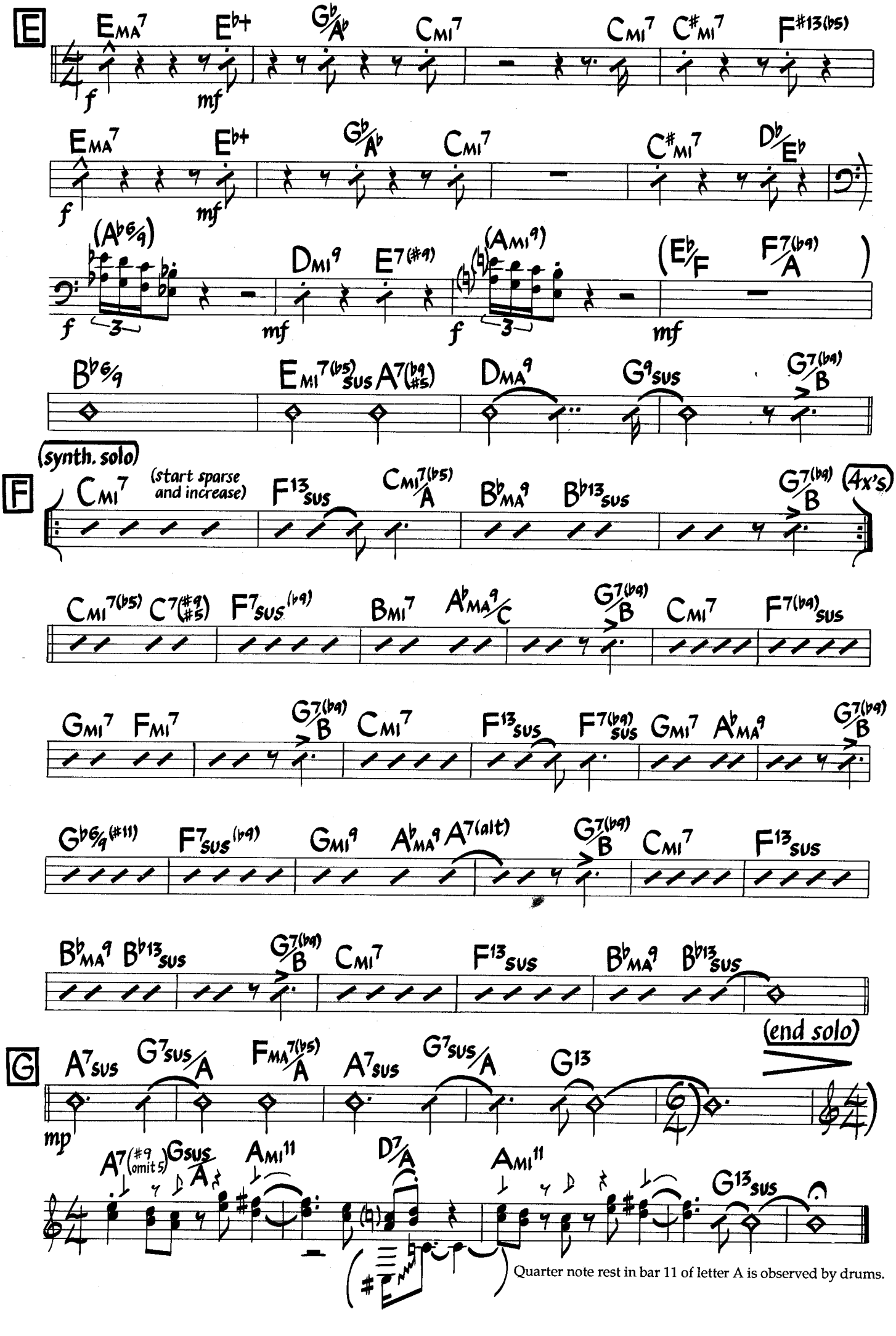

E
8va
mf
(whistling)
8va
loco (sop.)
3
3
3
F
(4x's)
3
3
1.-5.
6.
G
mp (melodica)
(melody on bottom)
Alternate melody at C

# Plaza Real (Keyboard)

Medium Funk Ballad

♩=92

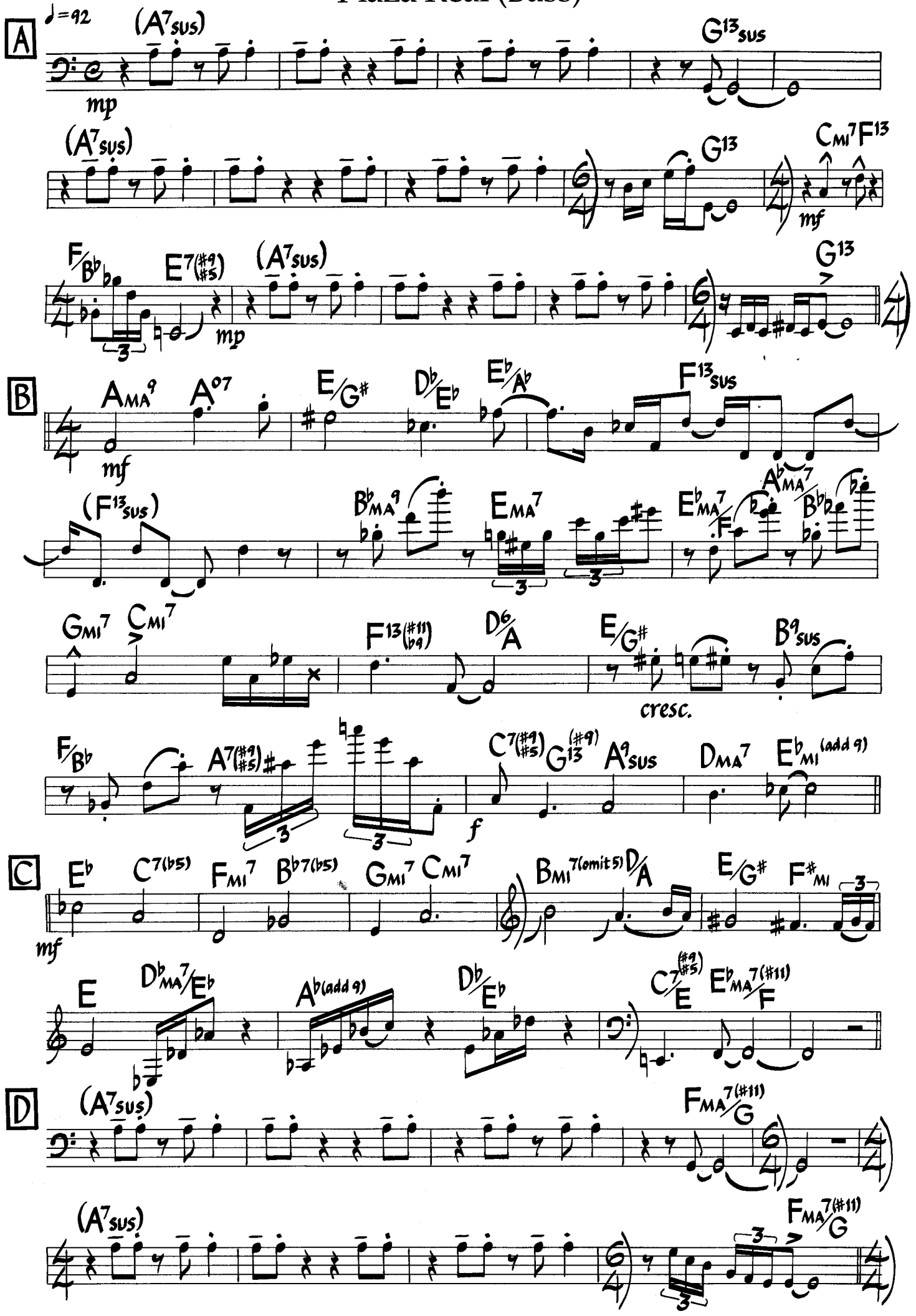


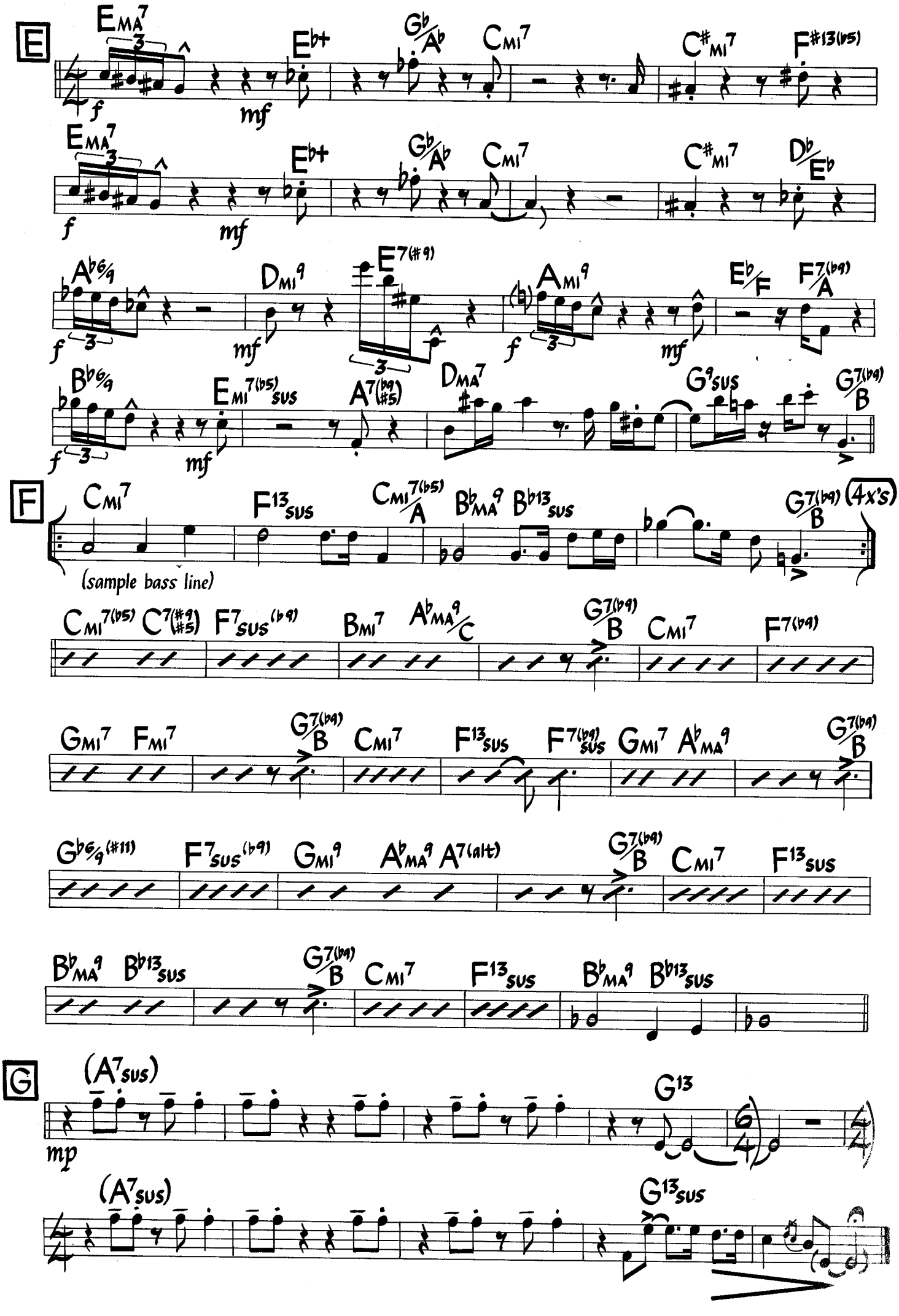



Quarter note rest in bar 11 of letter A is observed by drums.

Medium Funk Ballad

# Plaza Real (Bass)

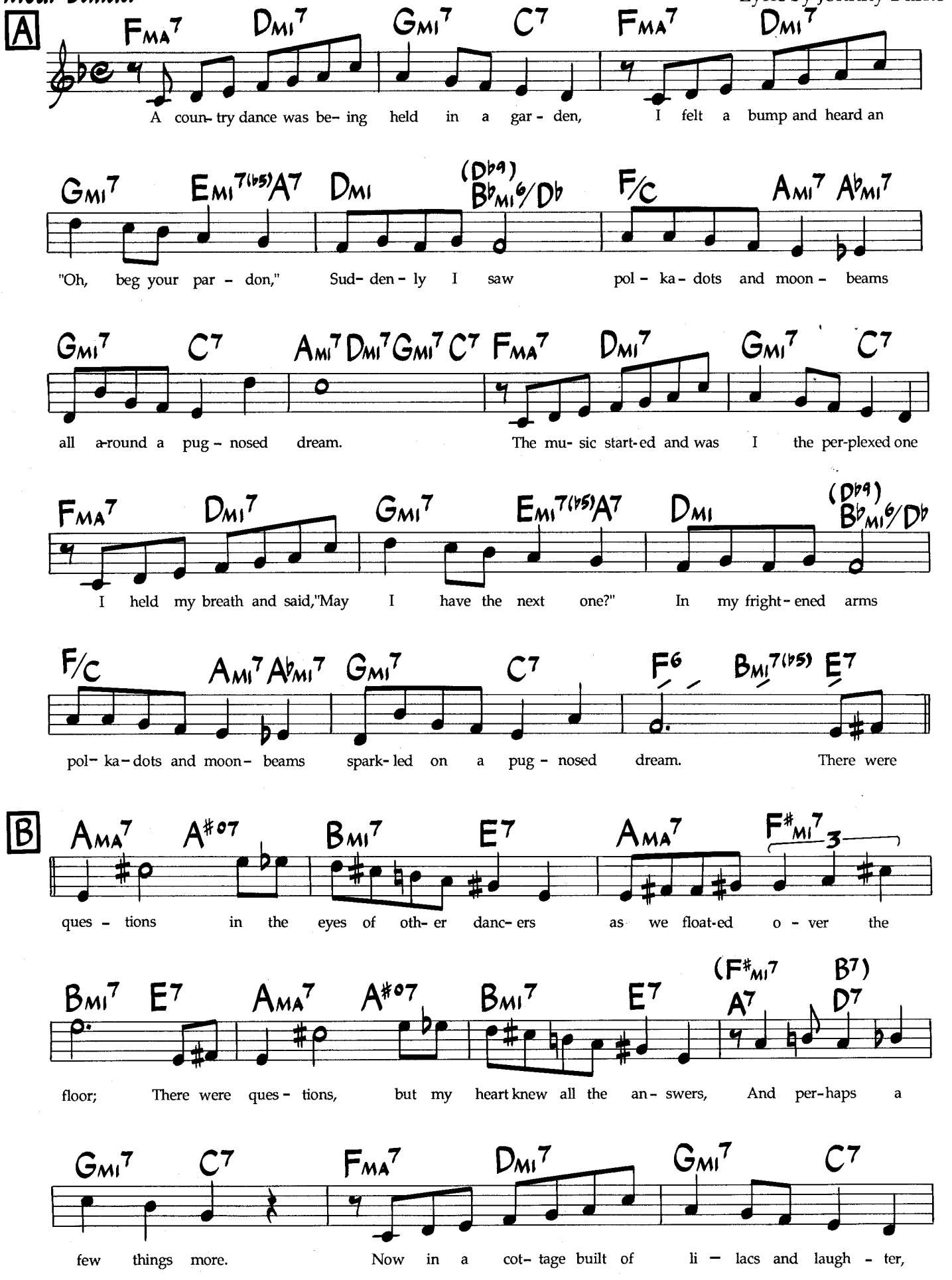



E
EMA7
Eb+
Gb/Ab
CMI7
C#MI7
F#13(b5)
f
mf
EMA7
Eb+
Gb/Ab
CMI7
C#MI7
Db/Eb
f
mf
Ab6/9
DMI9
E7(#9)
AMI9
Eb/F
F7(b9)/A
f
mf
f
mf
Bb6/9
EMI7(b5)sus
A7(b9)(#5)
DMA7
G9sus
G7(b9)/B
f
mf
F
CMI7
F13sus
CMI7(b5)/A
BbMA9
Bb13sus
G7(b9)/B
(4x's)
(sample bass line)
CMI7(b5)
C7(#9)(#5)
F7sus(b9)
BMI7
AbMA9/C
G7(b9)/B
CMI7
F7(b9)
GMI7
FMI7
G7(b9)/B
CMI7
F13sus
F7(b9)sus
GMI7
AbMA9
G7(b9)/B
Gb6/9(#11)
F7sus(b9)
GMI9
AbMA9
A7(alt)
G7(b9)/B
CMI7
F13sus
BbMA9
Bb13sus
G7(b9)/B
CMI7
F13sus
BbMA9
Bb13sus
G
(A7sus)
G13
mp
(A7sus)
G13sus

# Polkadots & Moonbeams

Music by Jimmy Van Heusen
Lyric by Johnny Burke

**Med. Ballad**

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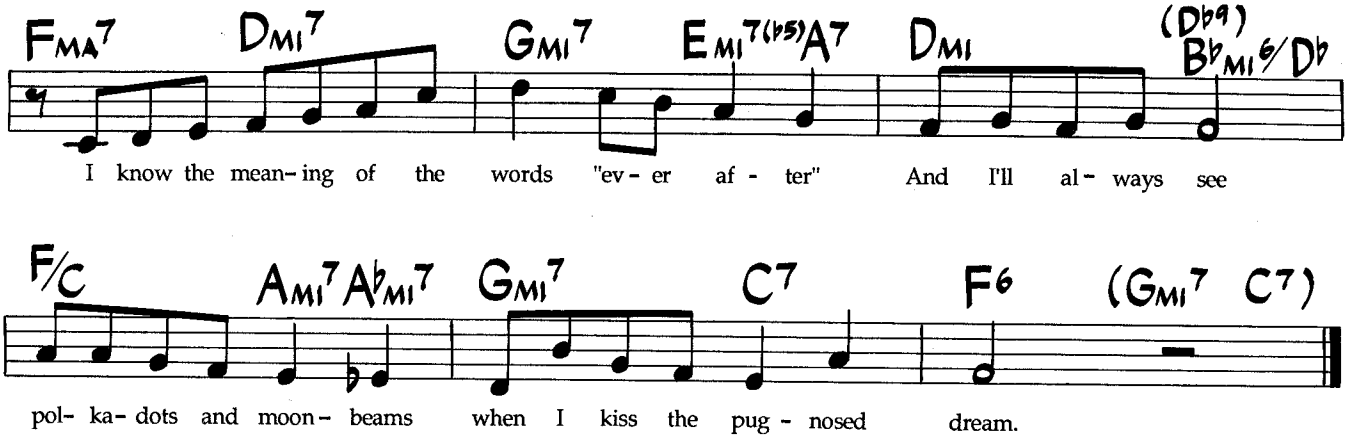
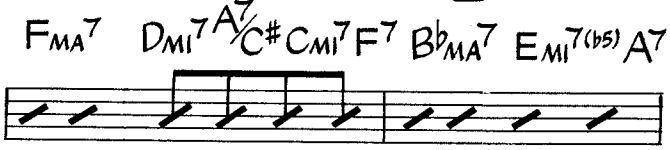
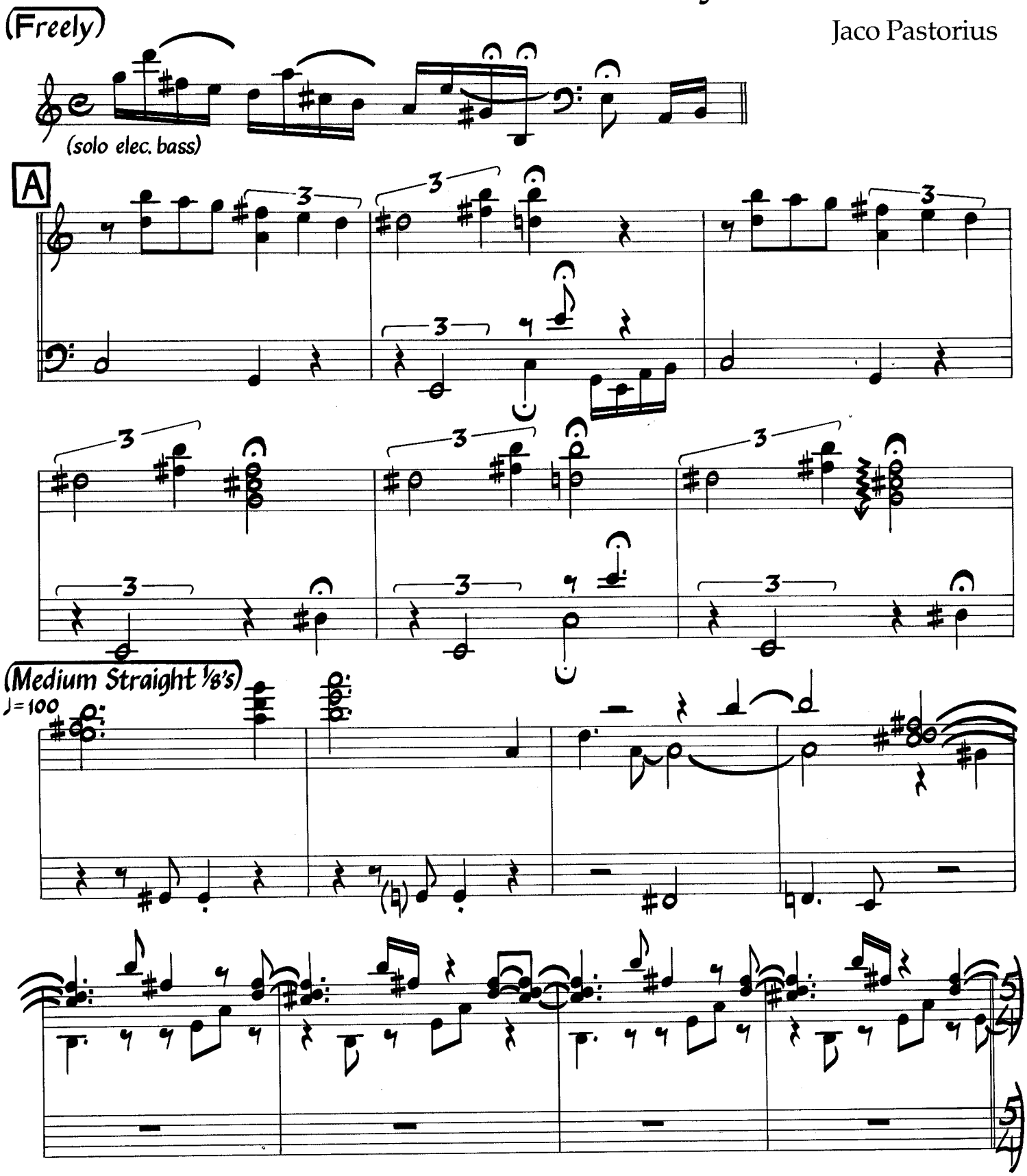



Alternate changes, bars 3-4 & 11-12 of [A] and bars 11-12 of [B]:



# Portrait Of Tracy

Jaco Pastorius

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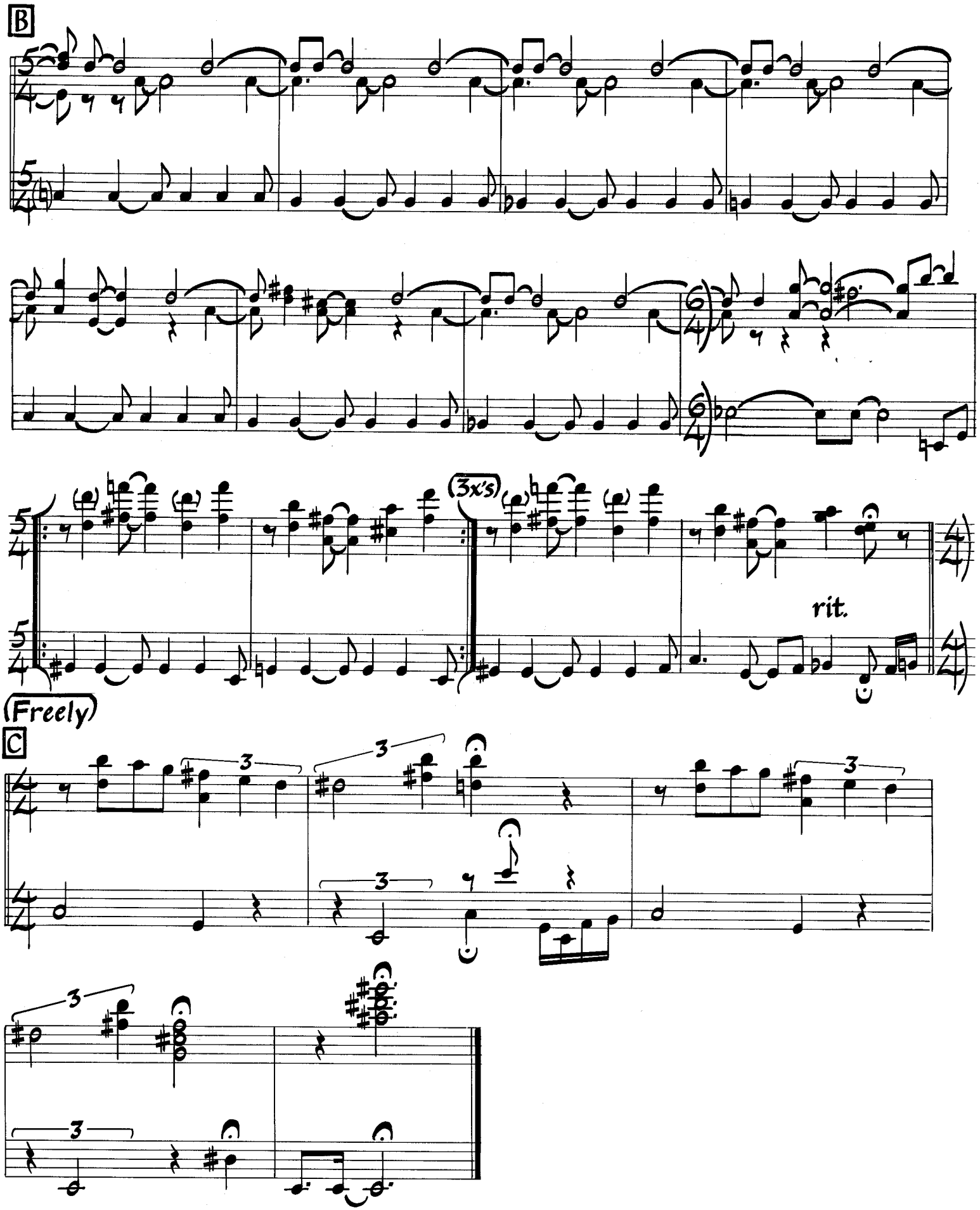
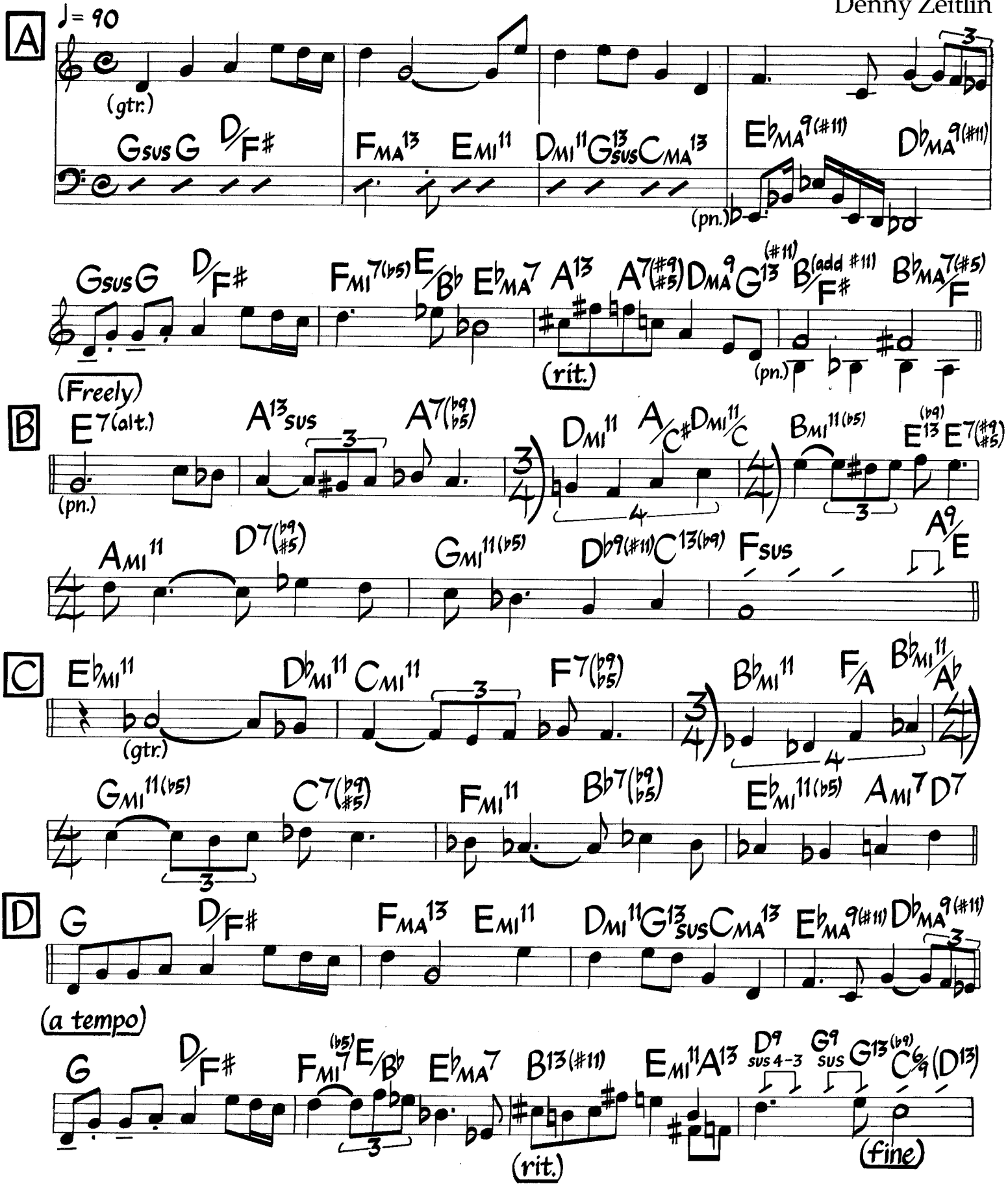



Sounds one octave lower than written. All notes are harmonics on the bass, except those notes below third space E in the bass clef. (D#s are produced by fretting D# and playing the harmonic up a 4th on the same string).

# Promenade

March-like

Denny Zeitlin

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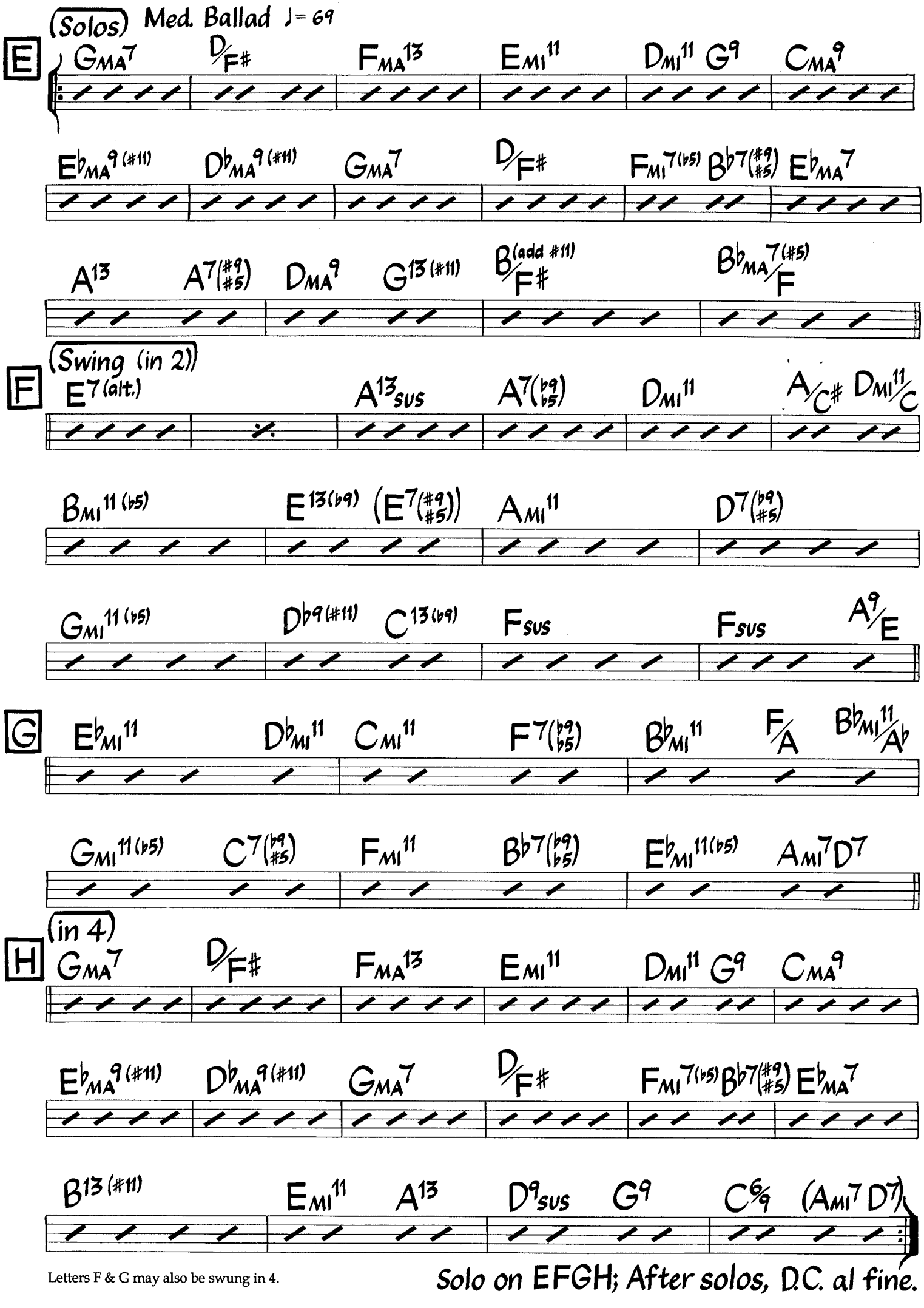
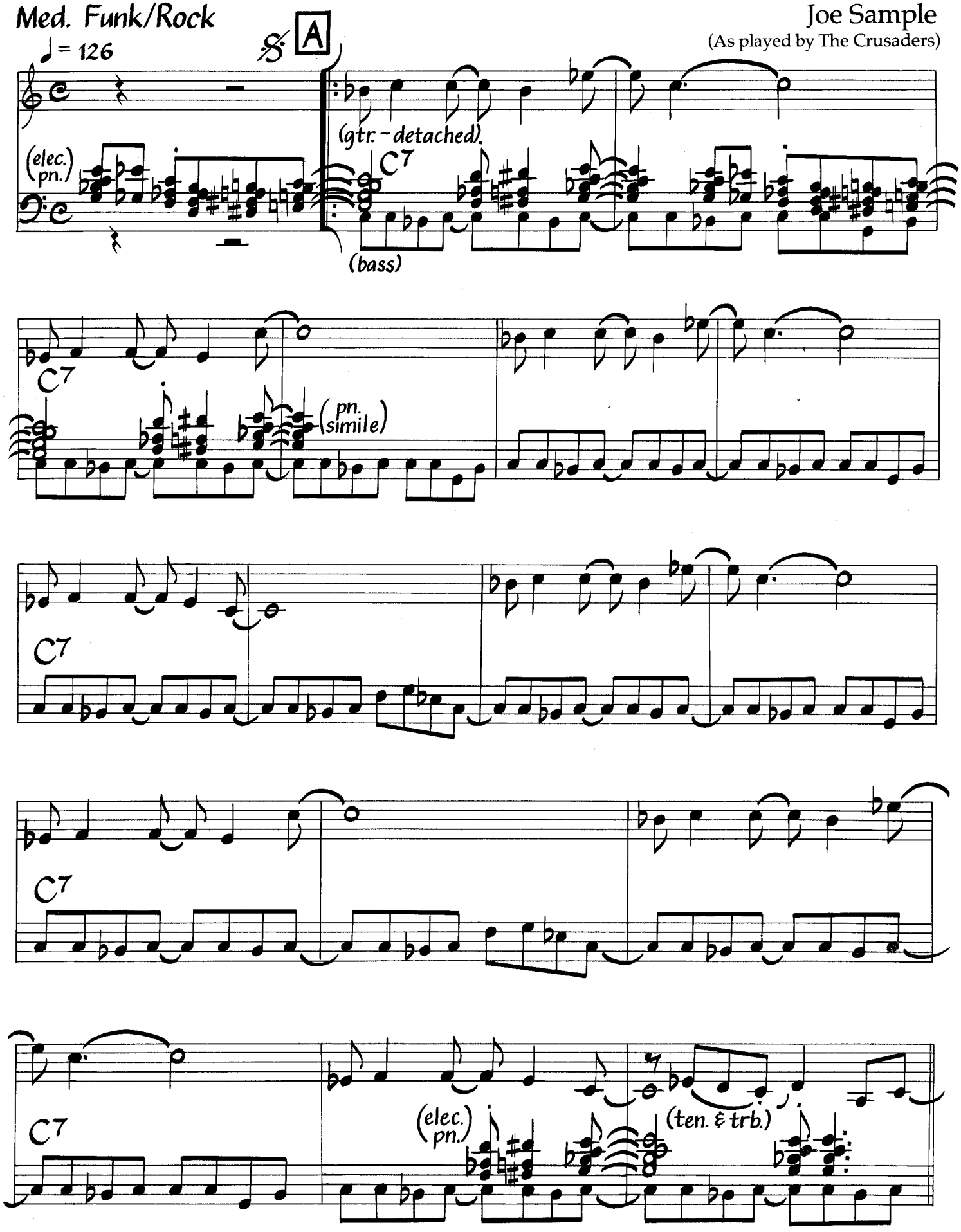

(Solos) Med. Ballad ♩= 69
E
GMA7 D/F# FMA13 EMI11 DMI11 G9 CMA9
EbMA9(#11) DbMA9(#11) GMA7 D/F# FMI7(b5) Bb7(#9 #5) EbMA7
A13 A7(#9 #5) DMA9 G13(#11) B(add #11)/F# BbMA7(#5)/F
F
(Swing (in 2))
E7(alt.) A13sus A7(b9 b5) DMI11 A/C# DMI11/C
BMI11(b5) E13(b9) (E7(#9 #5)) AMI11 D7(b9 #5)
GMI11(b5) Db9(#11) C13(b9) Fsus Fsus A9/E
G
EbMI11 DbMI11 CMI11 F7(b9 b5) BbMI11 F/A BbMI11/Ab
GMI11(b5) C7(b9 #5) FMI11 Bb7(b9 b5) EbMI11(b5) AMI7 D7
H
(in 4)
GMA7 D/F# FMA13 EMI11 DMI11 G9 CMA9
EbMA9(#11) DbMA9(#11) GMA7 D/F# FMI7(b5) Bb7(#9 #5) EbMA7
B13(#11) EMI11 A13 D9sus G9 C6/9 (AMI7 D7)
Letters F & G may also be swung in 4.
Solo on EFGH; After solos, D.C. al fine.

# Put It Where You Want It

Med. Funk/Rock

♩ = 126

Joe Sample
(As played by The Crusaders)

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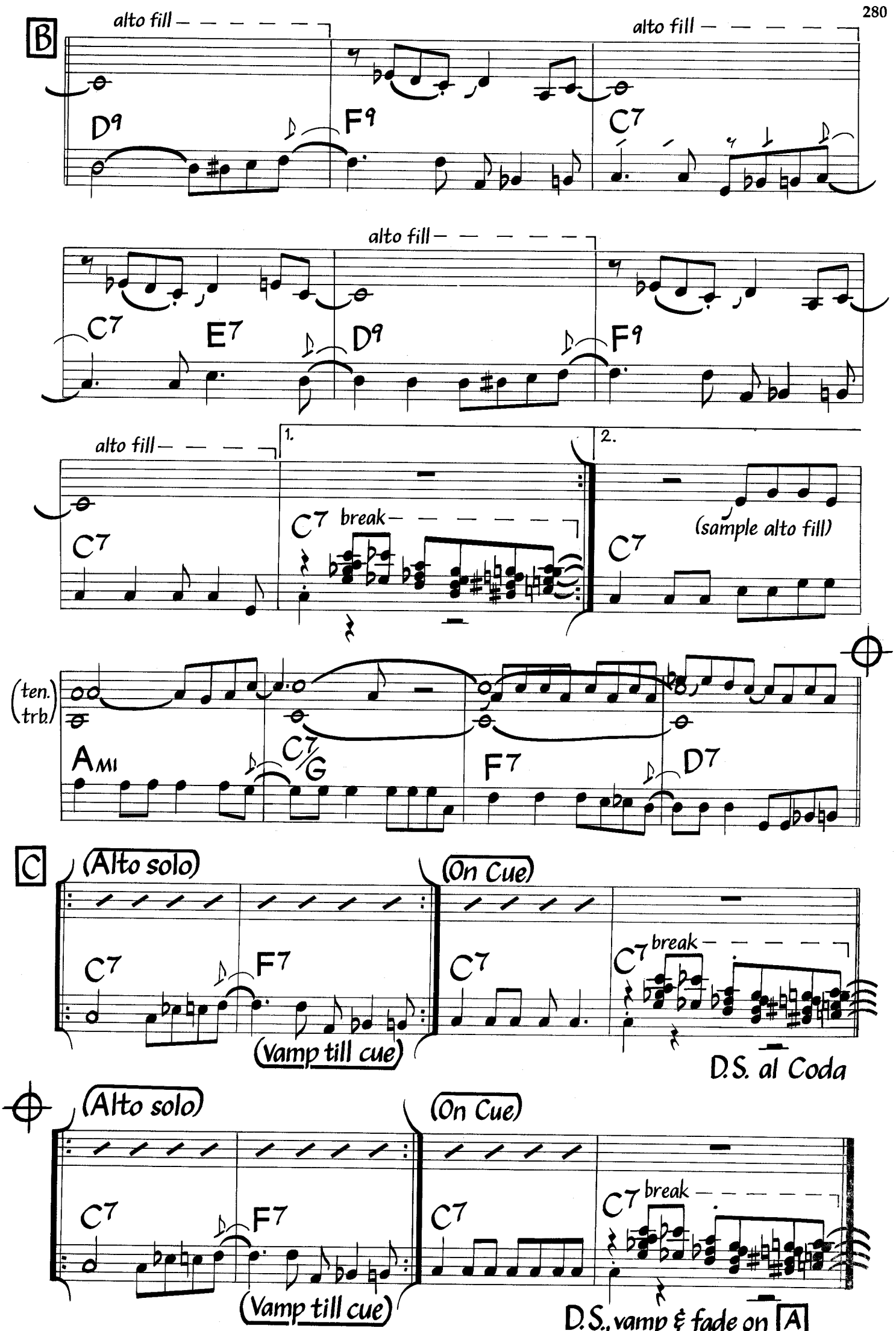

B
alto fill
D9
F9
alto fill
C7
alto fill
C7
E7
D9
F9
alto fill
1.
2.
C7
C7 break
C7
(sample alto fill)
(ten. trb.)
Ami
C7/G
F7
D7
C
(Alto solo)
C7
F7
(Vamp till cue)
(On Cue)
C7
C7 break
D.S. al Coda
(Alto solo)
C7
F7
(Vamp till cue)
(On Cue)
C7
C7 break
D.S., vamp & fade on A

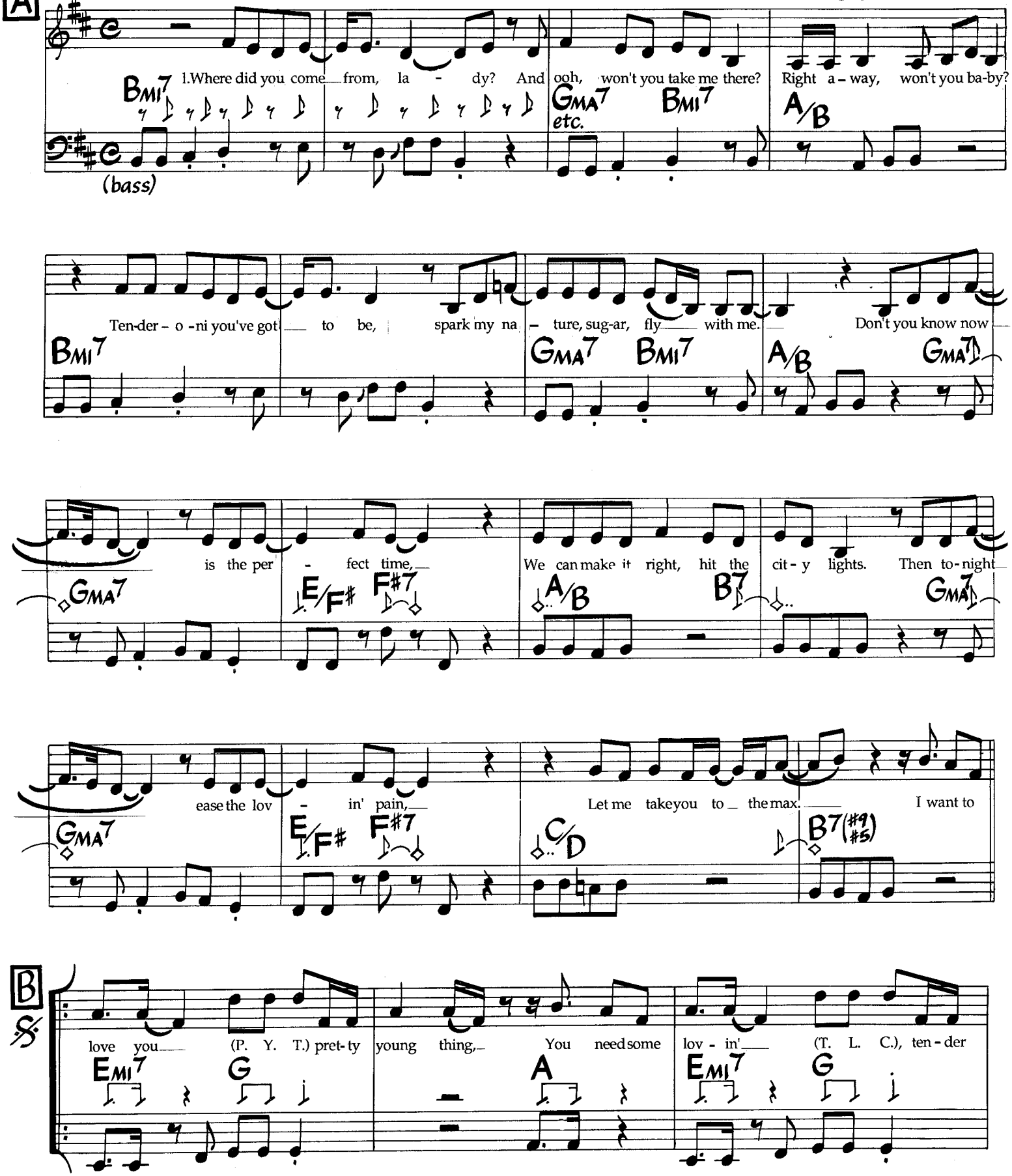
# P.Y.T. (Pretty Young Thing)

Quincy Jones
James Ingram
(As sung by Michael Jackson)

Med. Funk/Rock

♩= 127

A

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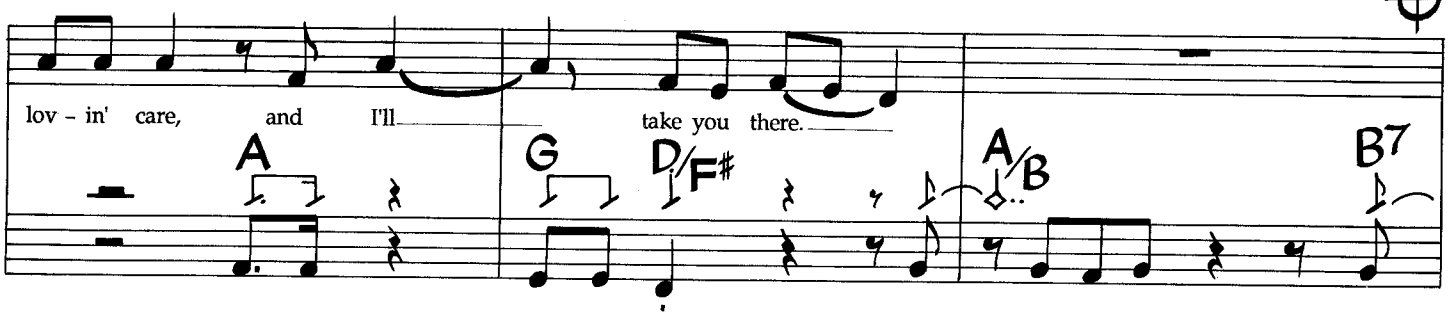
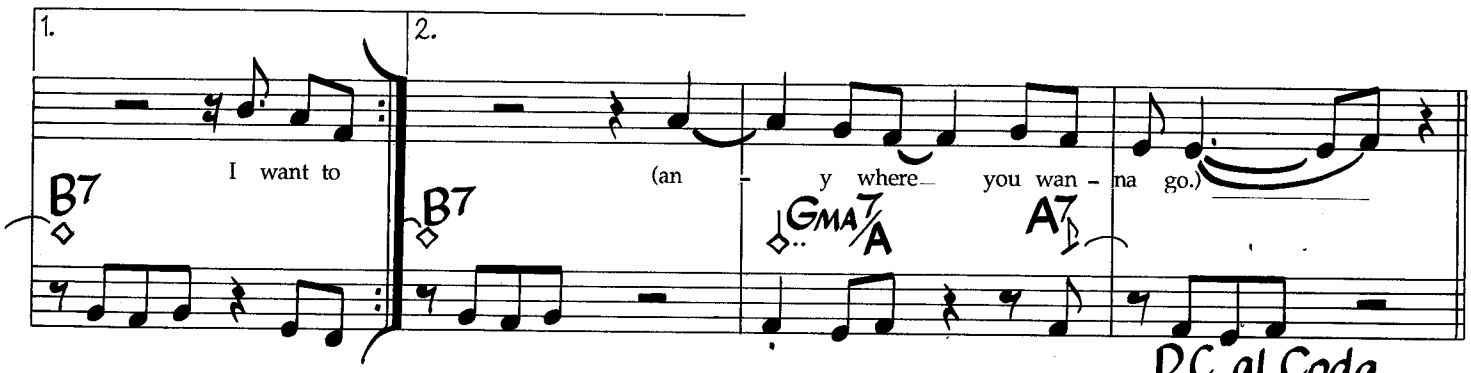
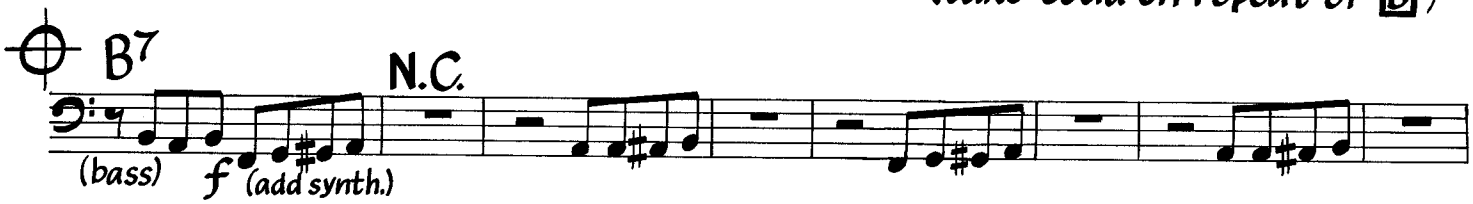
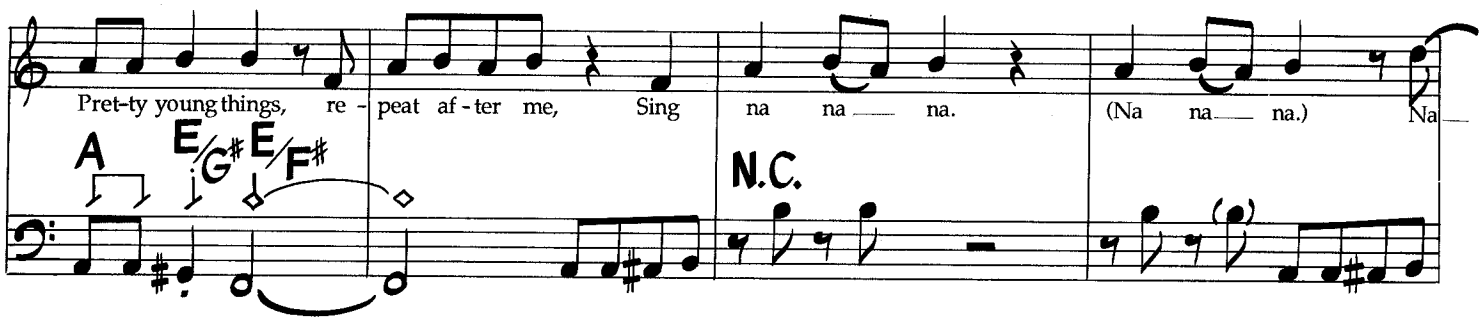
(on repeat)

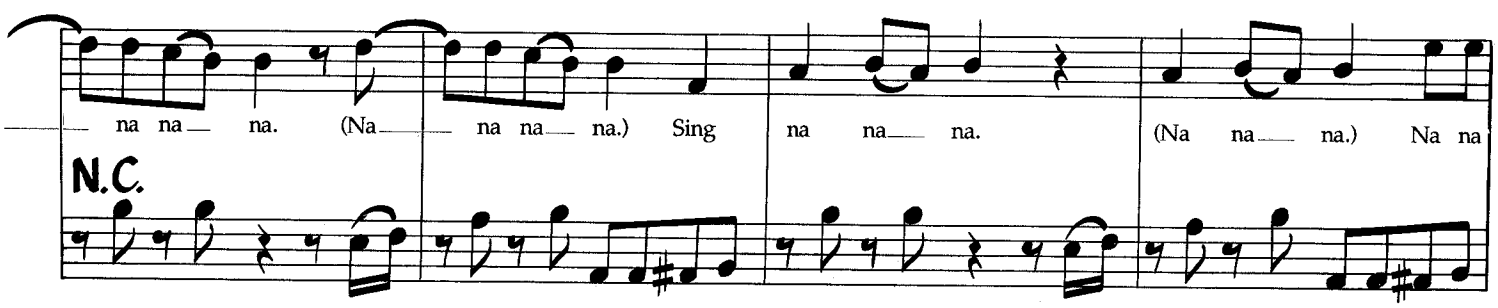


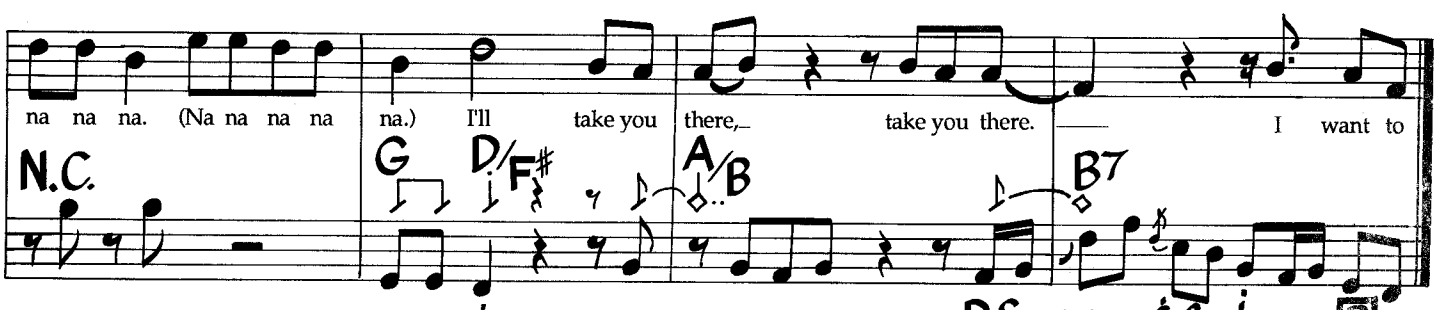




D.C. al Coda
(take Coda on repeat of B)



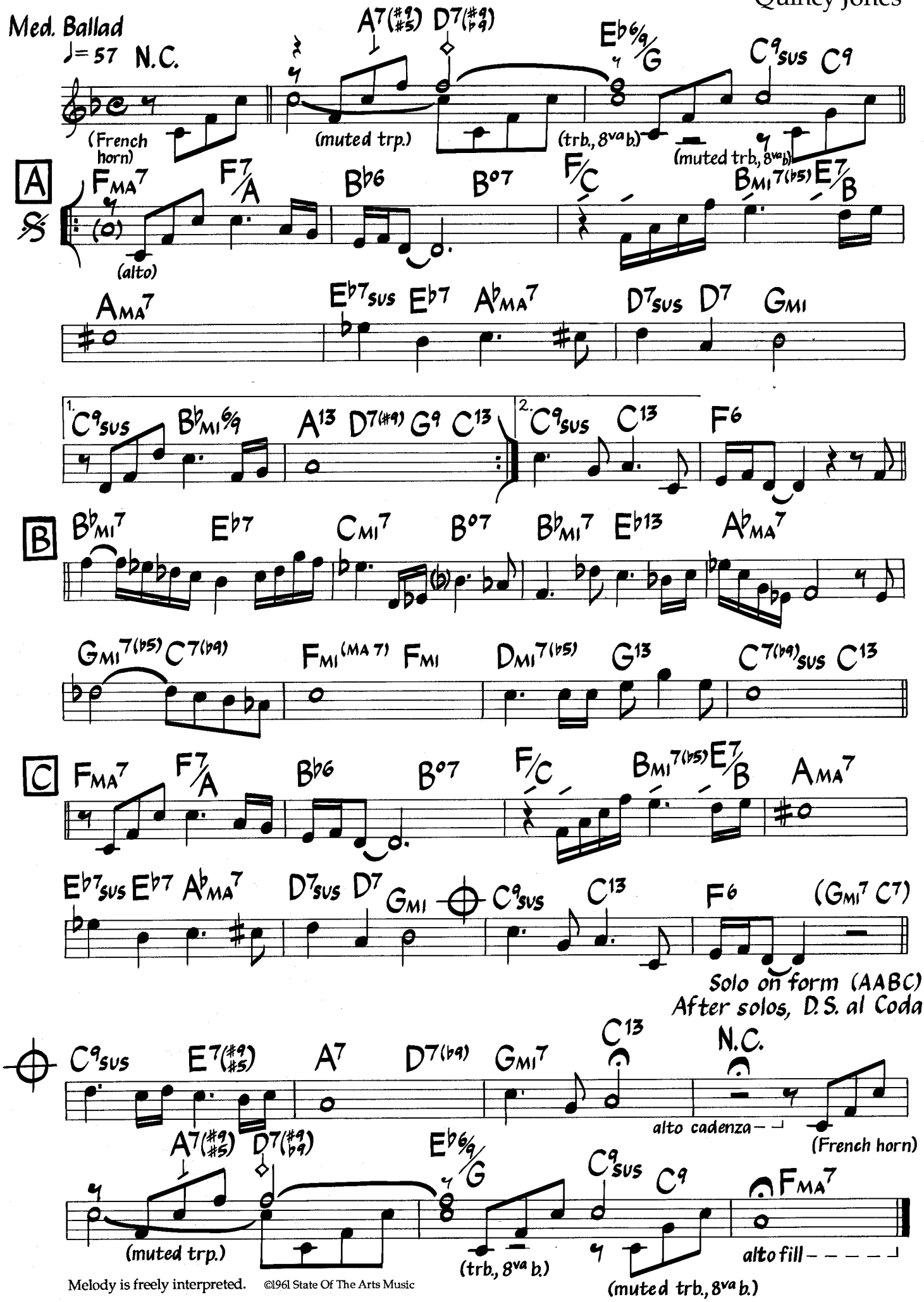




D.S., vamp & fade on B
(use first ending only)

2nd VERSE
Nothin' can stop this burnin'
desire to be with you,
Gotta get to you, baby.
Won't you come? It's emergency,
Cool my fire yearnin', honey, come set me free.
Don't you know now is the perfect time,
We can dim the lights just to make it right.
In the night, hit the lovin' spot,
I'll give you all that I've got.

# Quintessence

Quincy Jones




Melody is freely interpreted.

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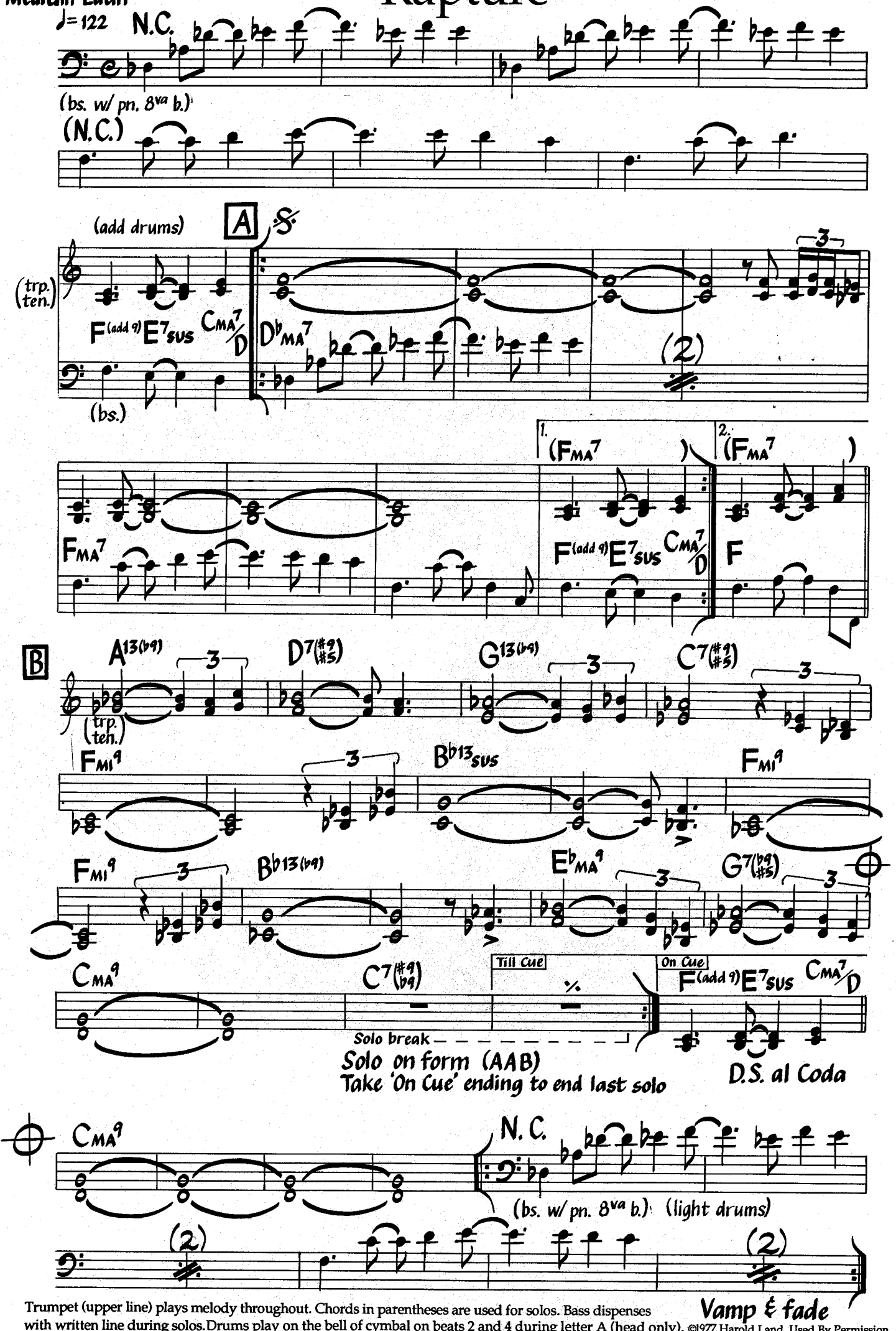
# Rapture

Harold Land

Medium Latin

♩= 122




Trumpet (upper line) plays melody throughout. Chords in parentheses are used for solos. Bass dispenses with written line during solos. Drums play on the bell of cymbal on beats 2 and 4 during letter A (head only).

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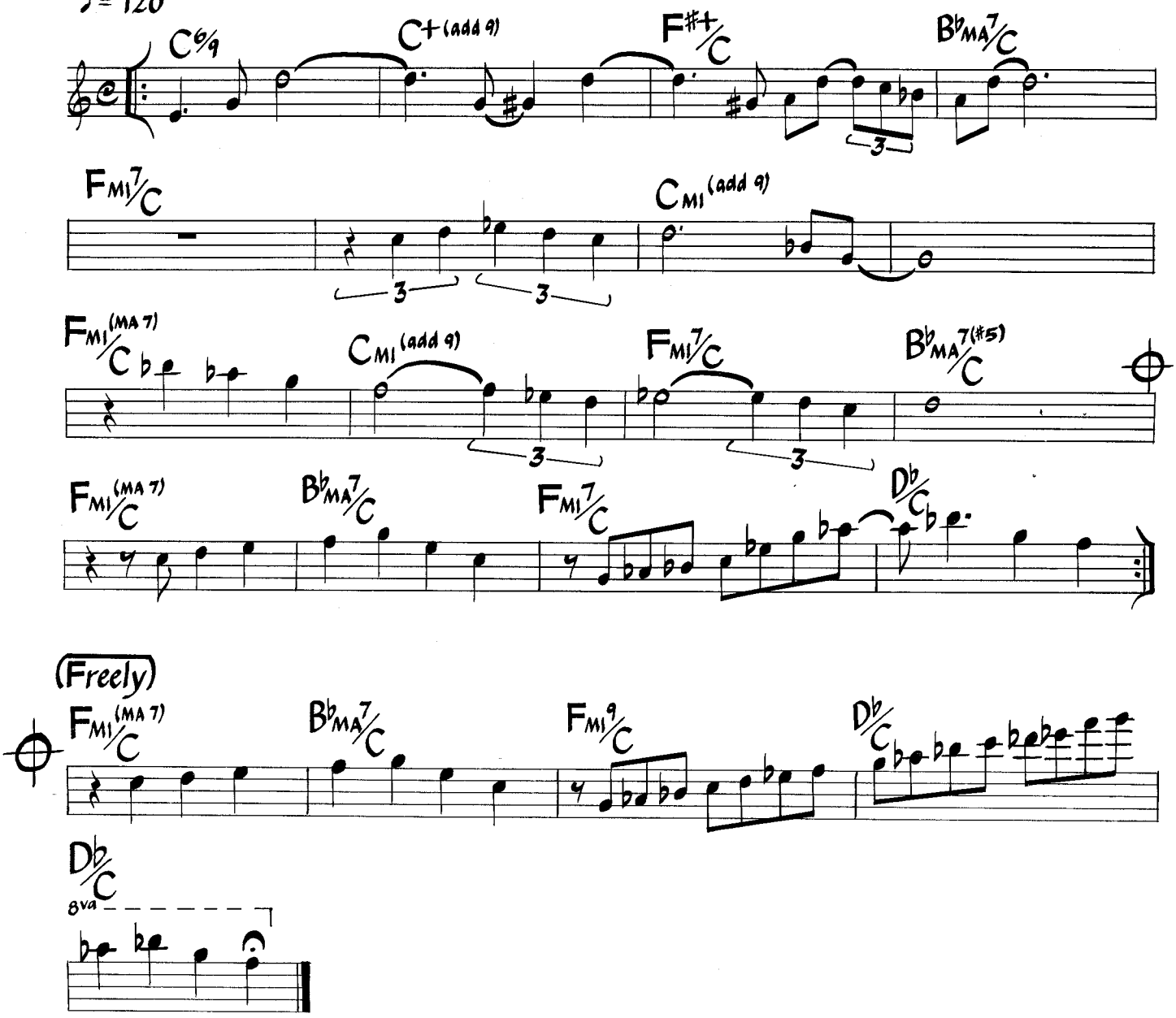
BILL EVANS

# Re: Person I Knew

Bill Evans

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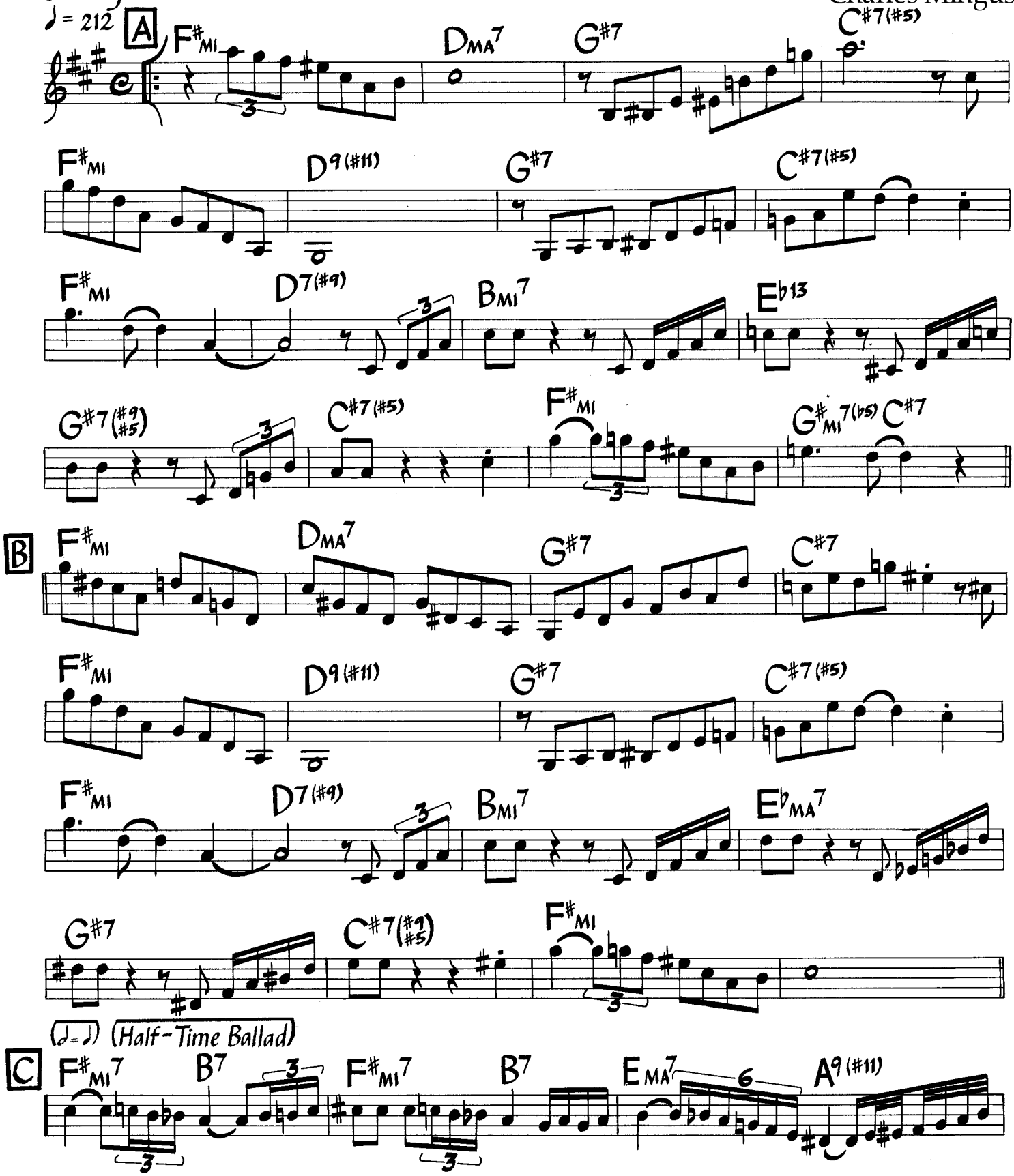
# Reincarnation Of A Lovebird

Medium-Up Swing

♩ = 212

Charles Mingus

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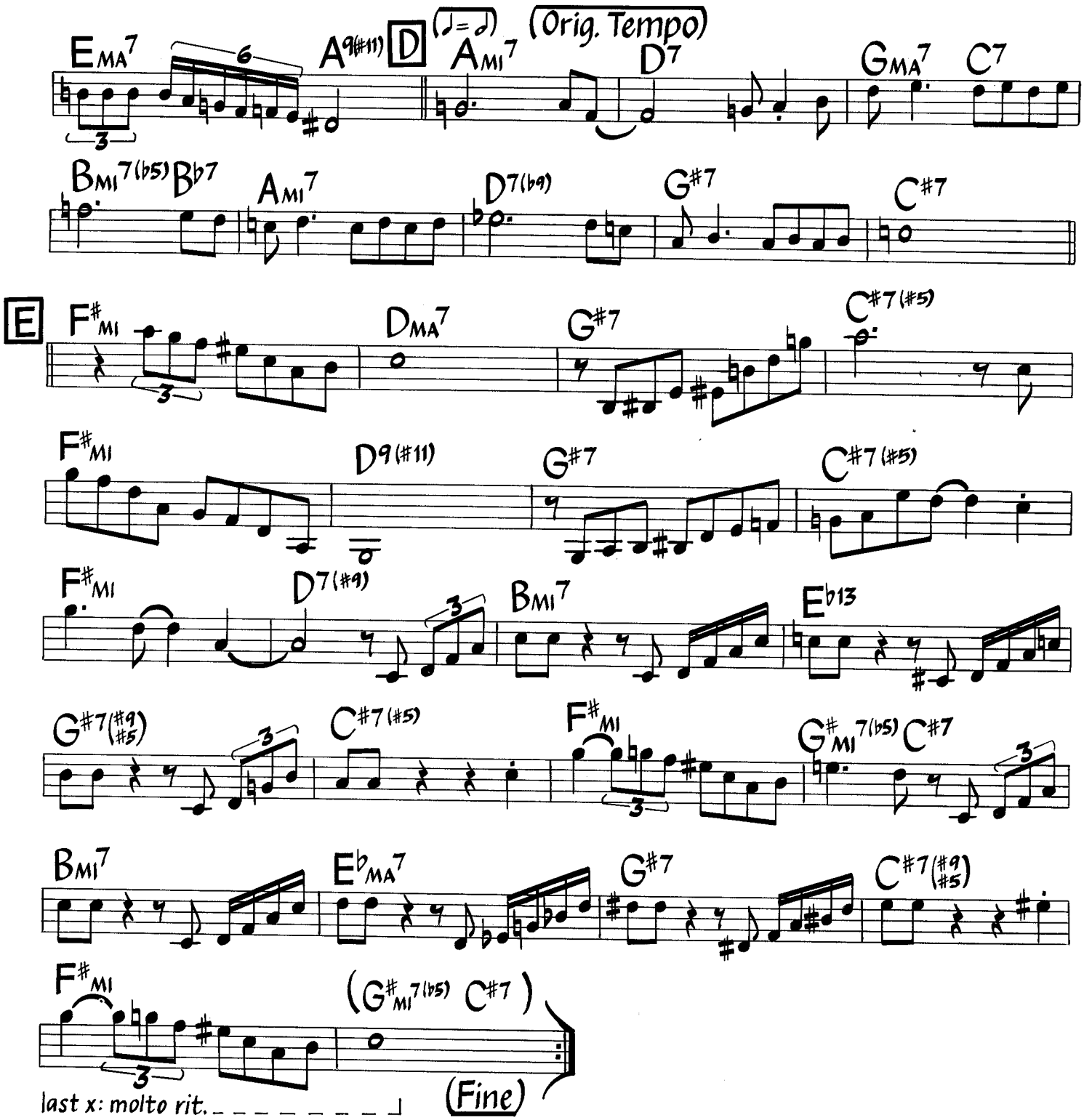

EMA7
A9(#11)
D
(♩=♩)
AMI7
(Orig. Tempo)
D7
GMA7
C7
BMI7(b5)
Bb7
AMI7
D7(b9)
G#7
C#7
E
F#MI
DMA7
G#7
C#7(#5)
F#MI
D9(#11)
G#7
C#7(#5)
F#MI
D7(#9)
BMI7
Eb13
G#7(#9 #5)
C#7(#5)
F#MI
G#MI7(b5)
C#7
BMI7
EbMA7
G#7
C#7(#9 #5)
F#MI
(G#MI7(b5) C#7)
(Fine)
last x: molto rit.

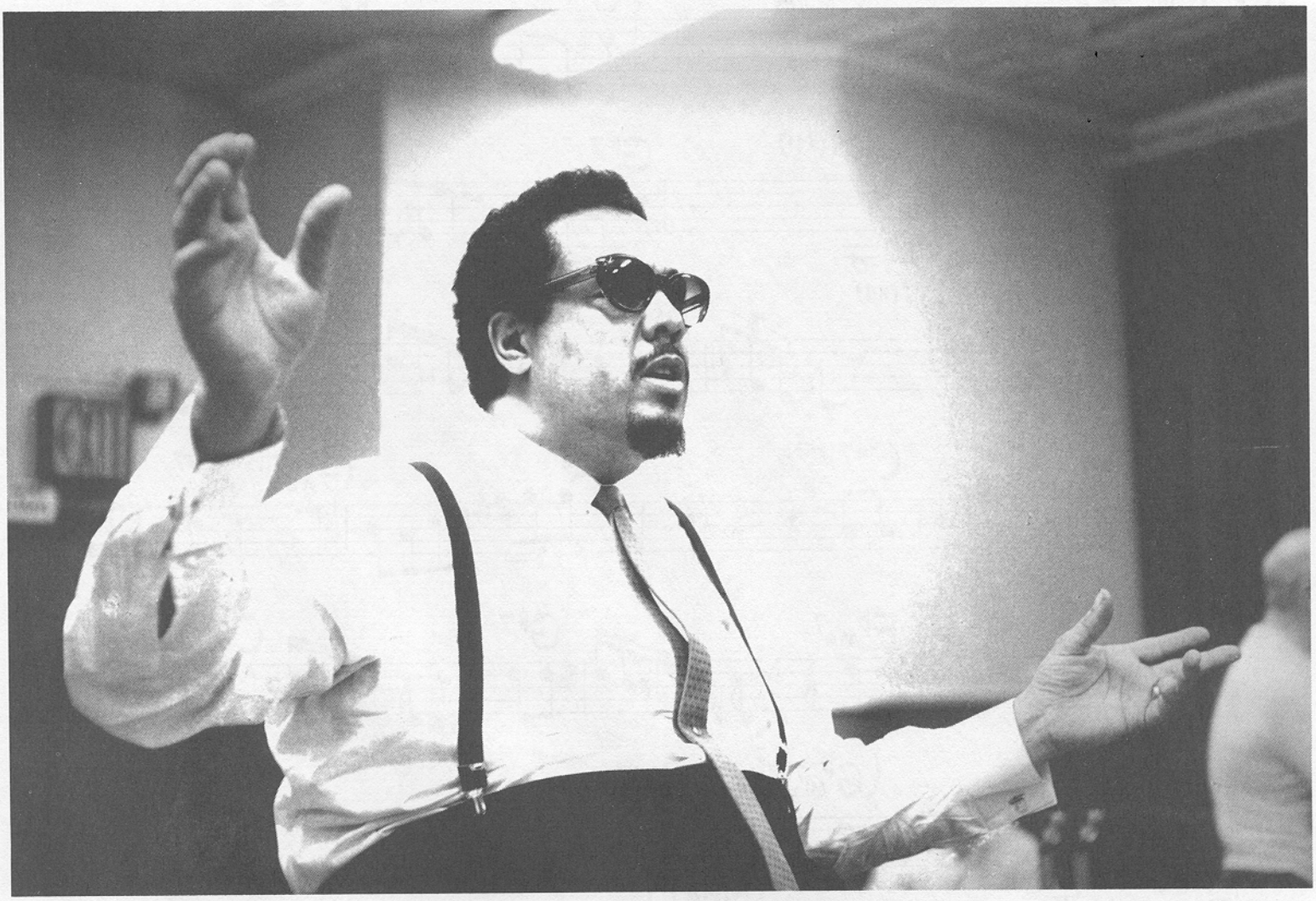


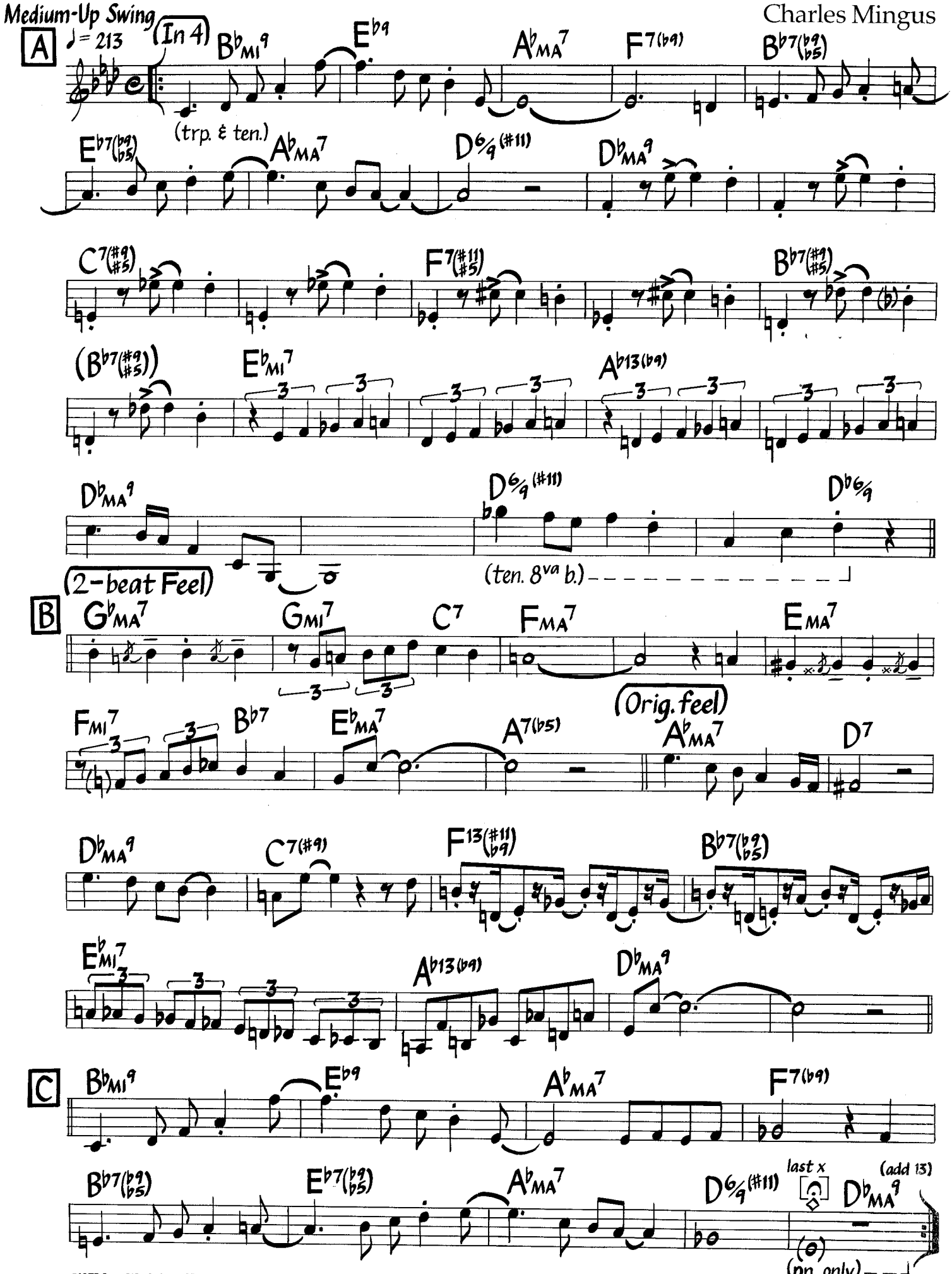
Photo by Jim Marshall ©1988

CHARLES MINGUS

# Remember Rockefeller At Attica

Charles Mingus

Medium-Up Swing ♩= 213

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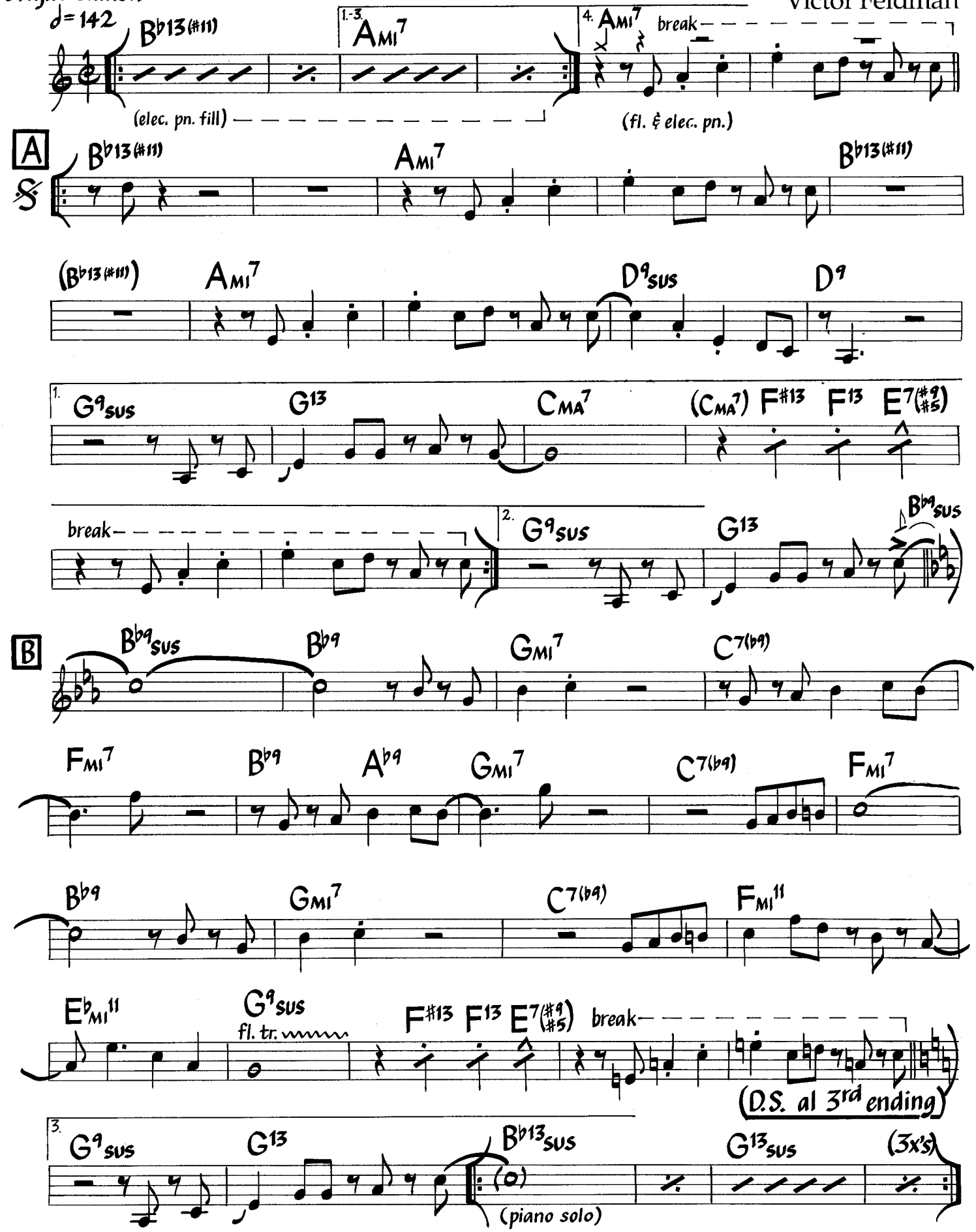
Last bar is piano only (every chorus).

# Rio

Victor Feldman

Bright Samba

♩= 142

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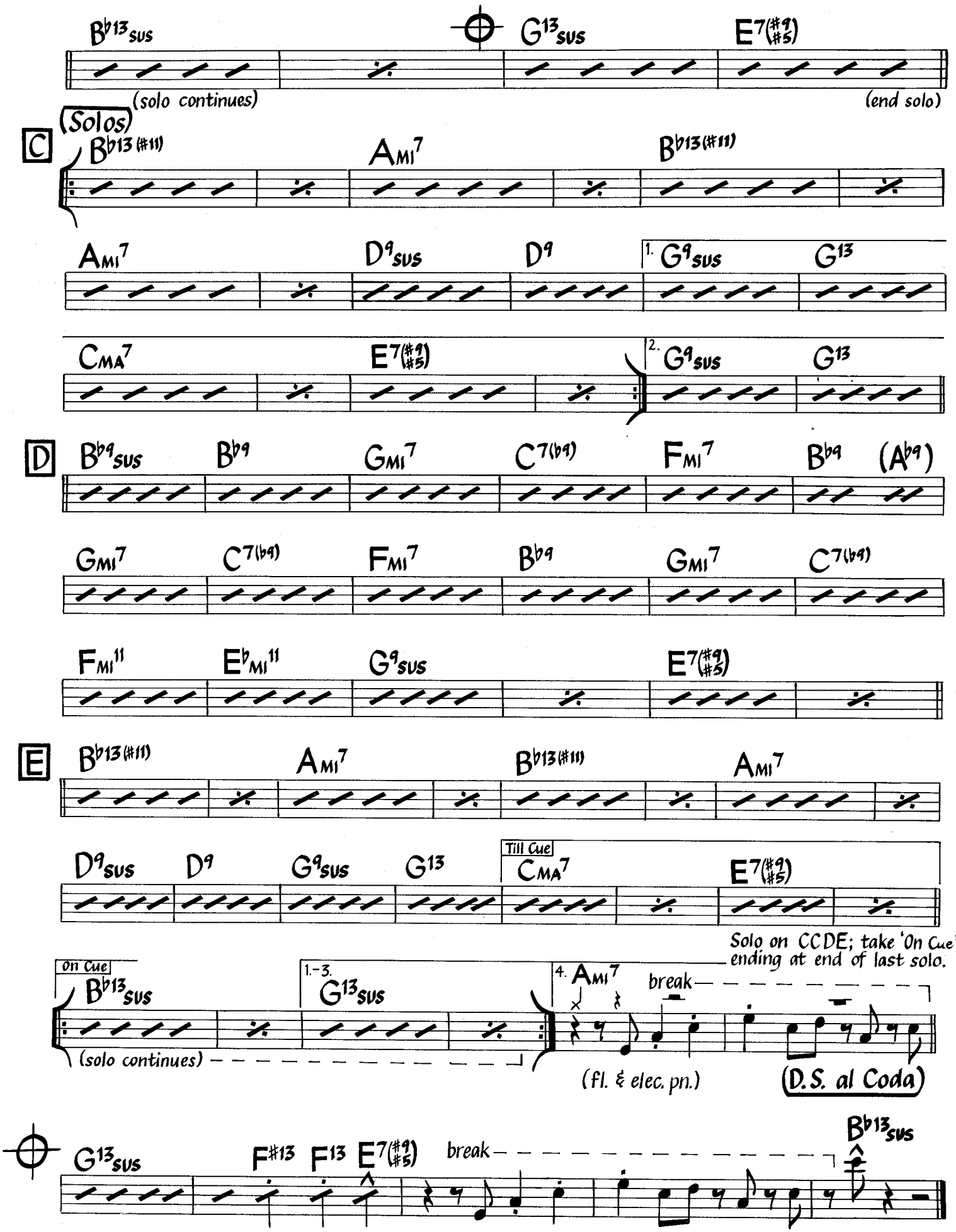

B♭13sus
G13sus
E7(♯9♯5)
(solo continues)
(end solo)
(Solos)
C
B♭13(♯11)
AMI7
B♭13(♯11)
AMI7
D9sus
D9
1. G9sus
G13
CMA7
E7(♯9♯5)
2. G9sus
G13
D
B♭9sus
B♭9
GMI7
C7(♭9)
FMI7
B♭9
(A♭9)
GMI7
C7(♭9)
FMI7
B♭9
GMI7
C7(♭9)
FMI11
E♭MI11
G9sus
E7(♯9♯5)
E
B♭13(♯11)
AMI7
B♭13(♯11)
AMI7
D9sus
D9
G9sus
G13
Till Cue
CMA7
E7(♯9♯5)
Solo on CCDE; take 'On Cue' ending at end of last solo.
On Cue
B♭13sus
(solo continues)
1.-3.
G13sus
4. AMI7
break
(fl. & elec. pn.)
(D.S. al Coda)
G13sus
F♯13
F13
E7(♯9♯5)
break
B♭13sus

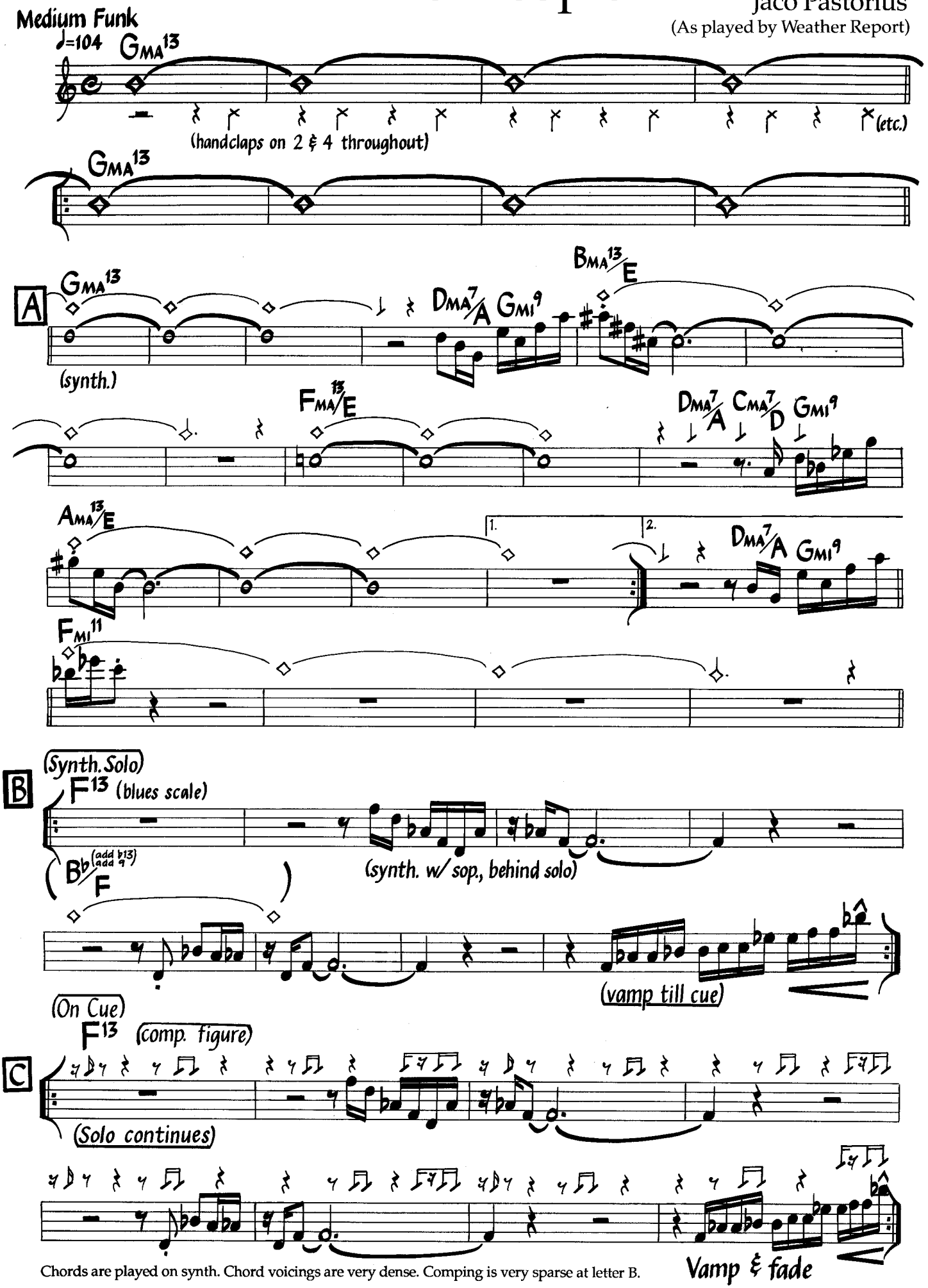


JACO PASTORIUS

Photo by Tom Copi ©1982

# River People

Jaco Pastorius
(As played by Weather Report)




Chords are played on synth. Chord voicings are very dense. Comping is very sparse at letter B.

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# River People (Bass)

Medium Funk

♩ = 104 GMA13

(2)

GMA13 (2)

A GMA13

GMA13 DMA7/A GMI9 BMA13/E

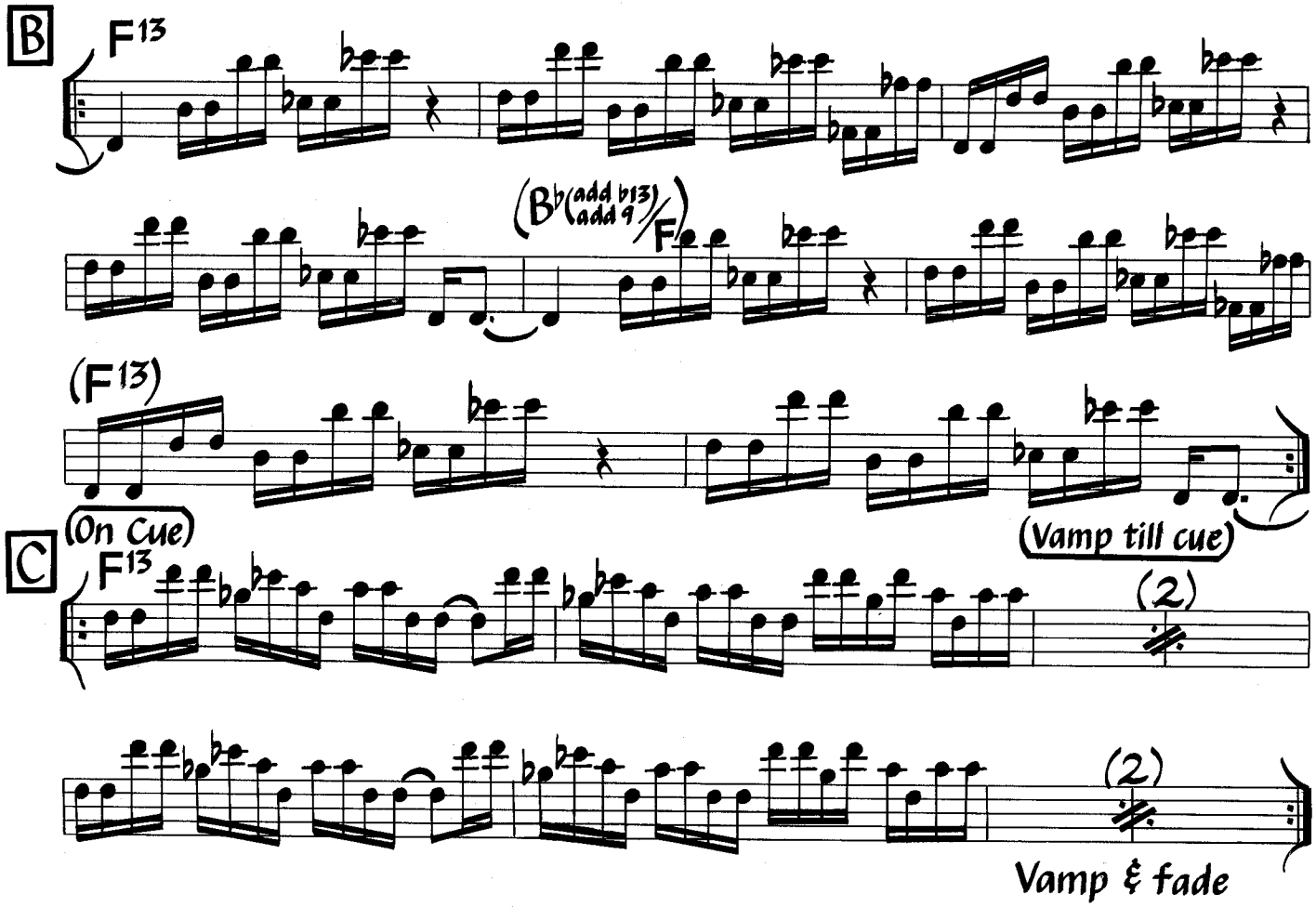
(BMA13/E) FMA13/E

(FMA13/E) DMA7/A CMA7/D GMI9

AMA13/E

1. AMA13/E 2. AMA13/E DMA7/A GMI9 FMI11

(FMI11)


B
F13
(B♭(add ♭13)(add 9)/F)
(F13)
(On Cue)
(Vamp till cue)
C
F13
(2)
(2)
Vamp & fade

# Robbin's Nest

"Illinois" Batiste Jacquet
Sir Charles Thompson

Med. Swing
♩= 104

(Intro)

D13 Db6 N.C.

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

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

A

Db6 A9

A9 Fmi7 E°7 Ebmi7 Ab13

1. Db6 Bb7 Ebmi7 Ab7

2. Db6

(ten.)

B

F7

(trp.)

Bb7

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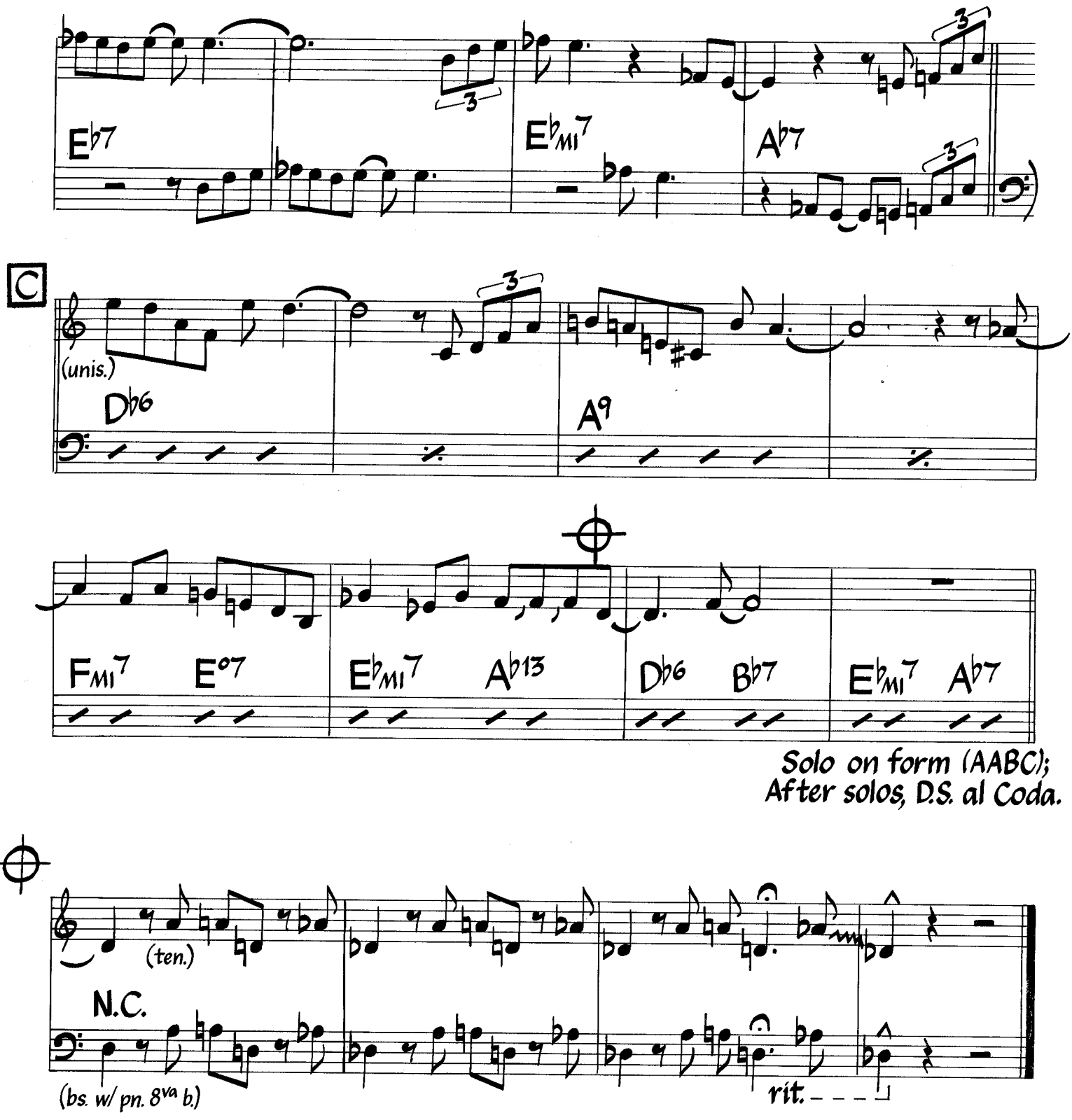
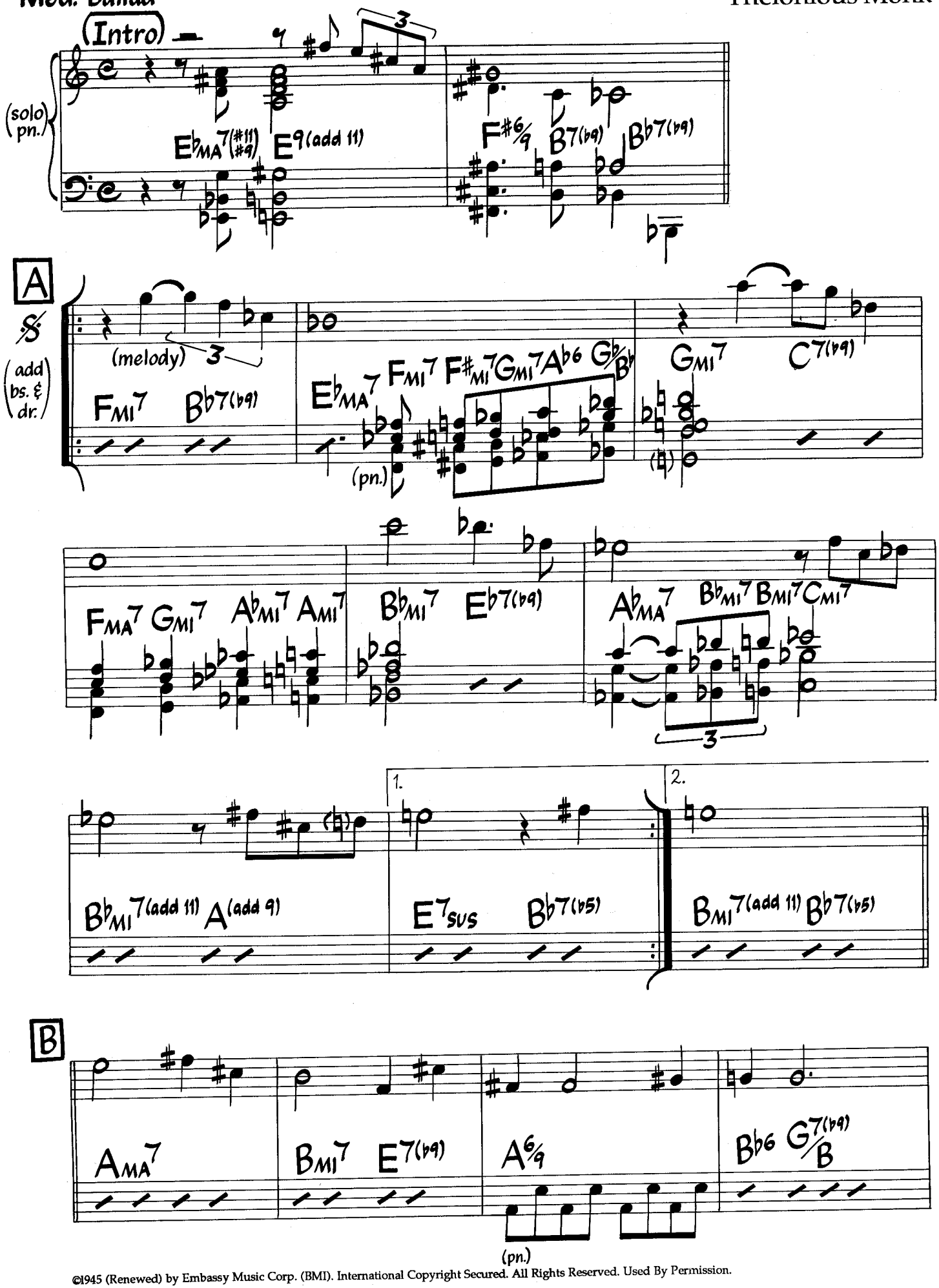



Tenor sounds one octave lower than written throughout.

# Ruby, My Dear

Med. Ballad

Thelonious Monk

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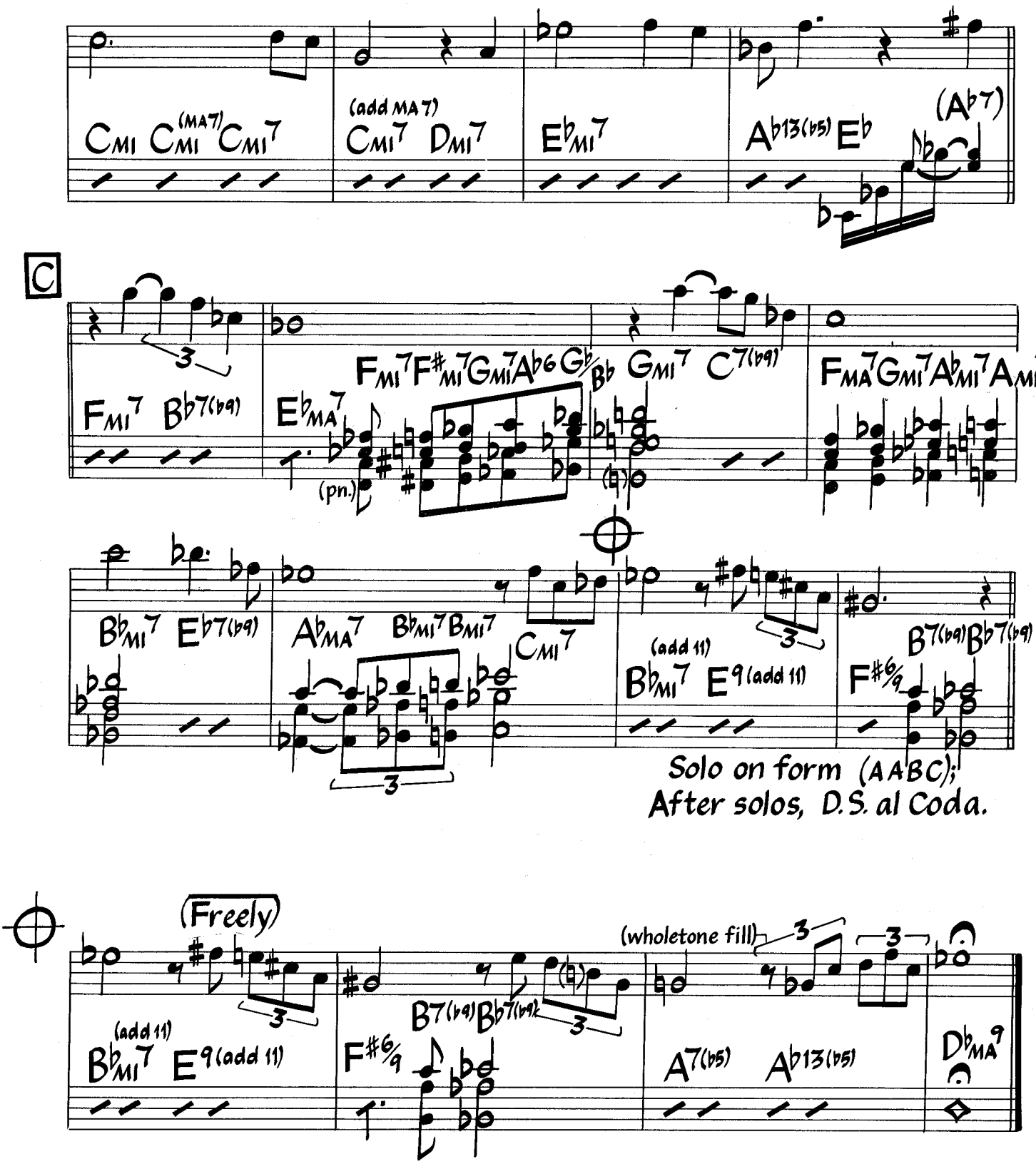


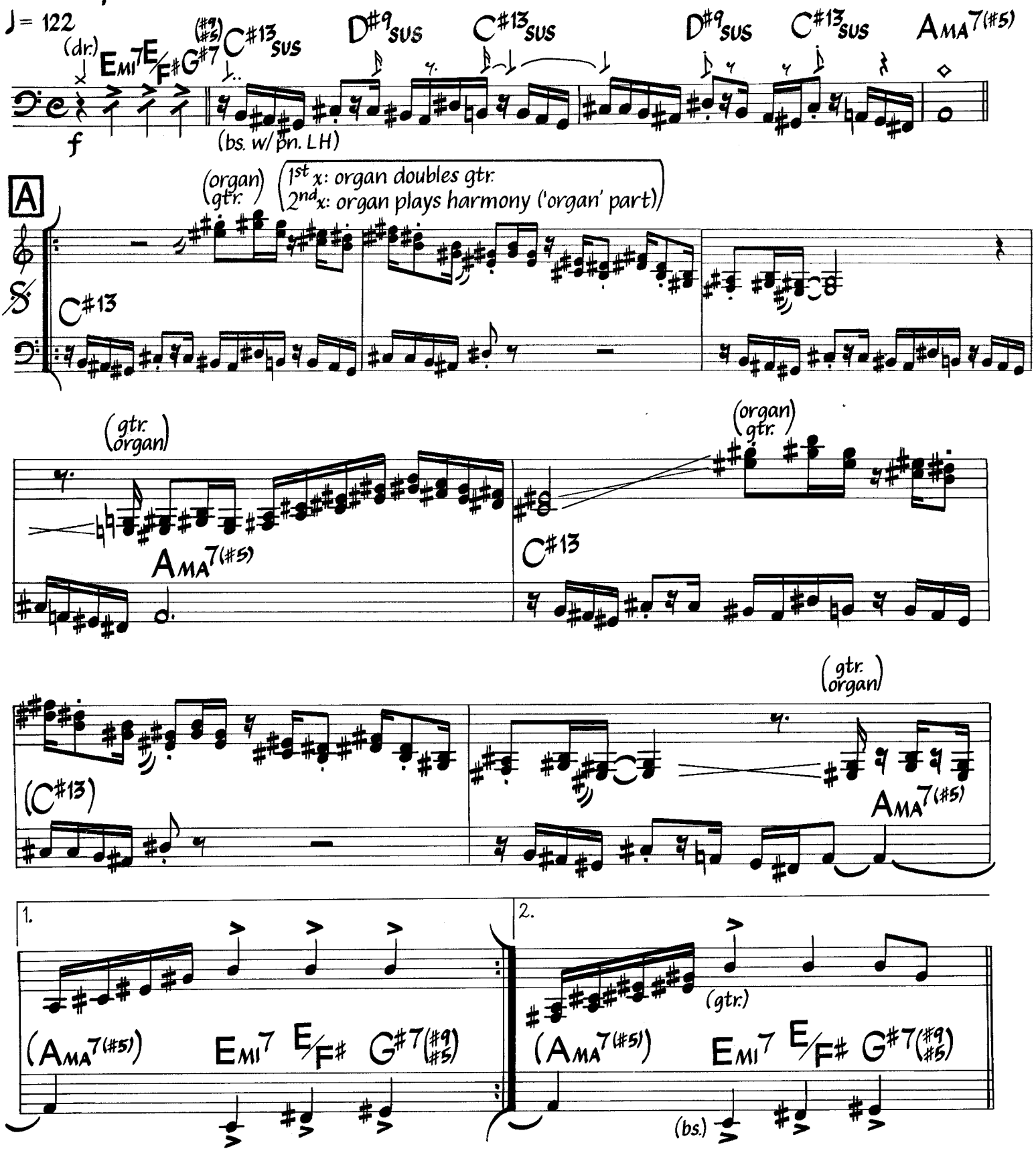

Melody is played with straight eighths.

# Rush Hour

Russell Ferrante
Robben Ford
(As played by The Yellowjackets)

Med.-Up Funk

♩ = 122




Chords are more sustained at letter B.

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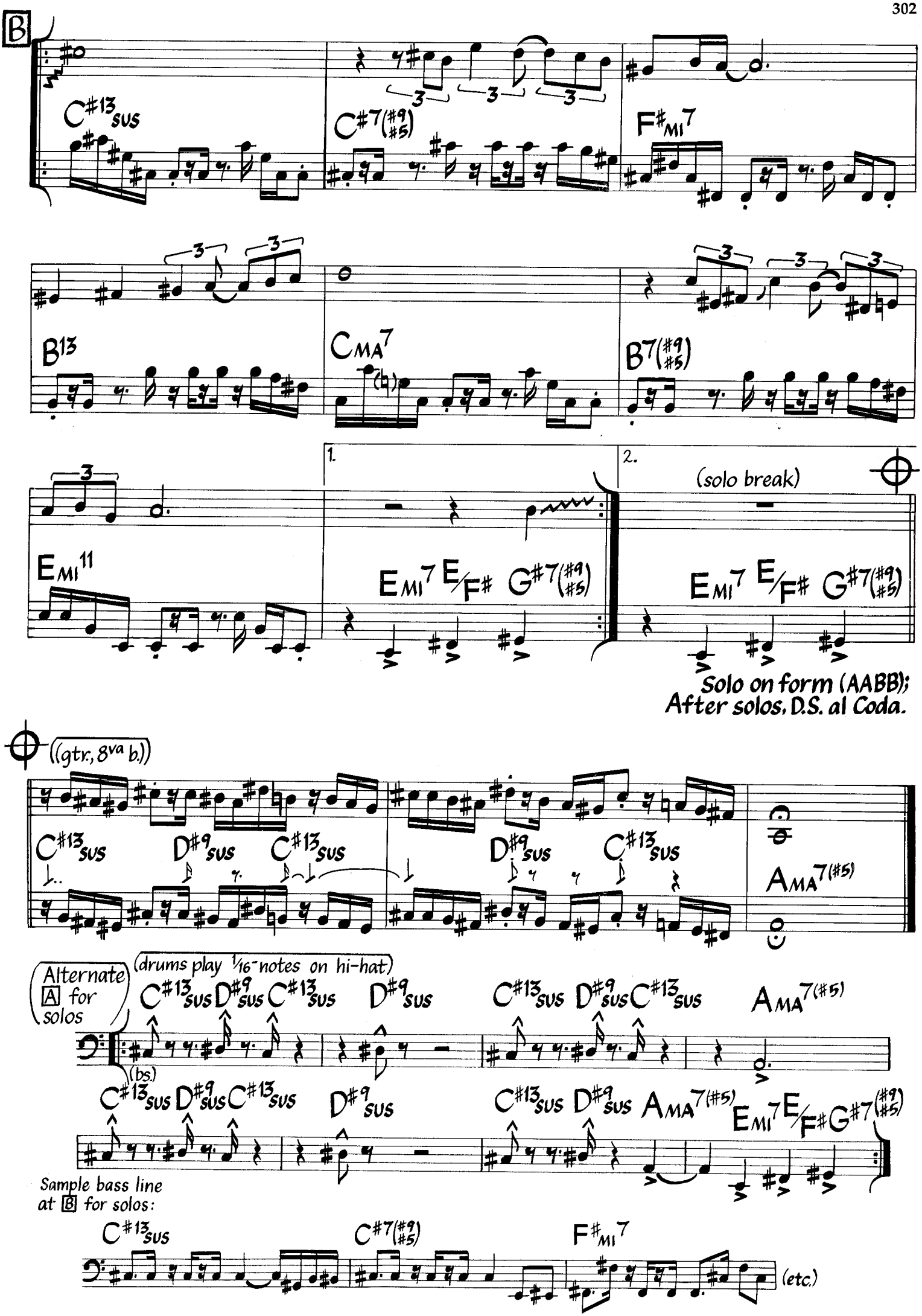
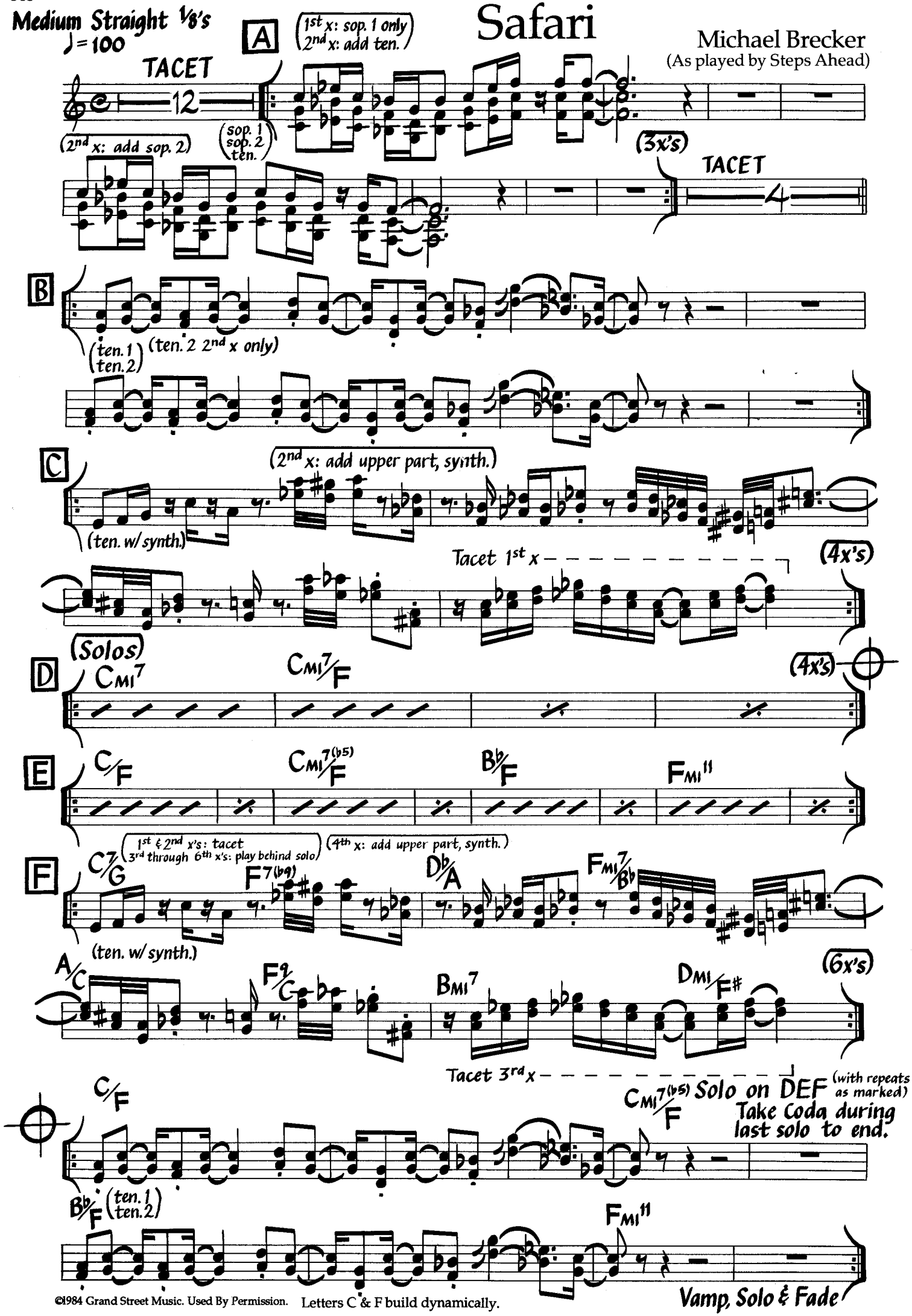

B
C#13sus
C#7(#9 #5)
F#mi7
B13
Cma7
B7(#9 #5)
Emi11
1.
2.
(solo break)
Emi7 E/F# G#7(#9 #5)
Solo on form (AABB);
After solos, D.S. al Coda.
((gtr., 8va b.))
C#13sus D#9sus C#13sus
D#9sus C#13sus
Ama7(#5)
Alternate A for solos
(drums play 1/16-notes on hi-hat)
(bs.)
Sample bass line at B for solos:
(etc.)

# Safari

Michael Brecker
(As played by Steps Ahead)

Medium Straight 1/8's
♩ = 100

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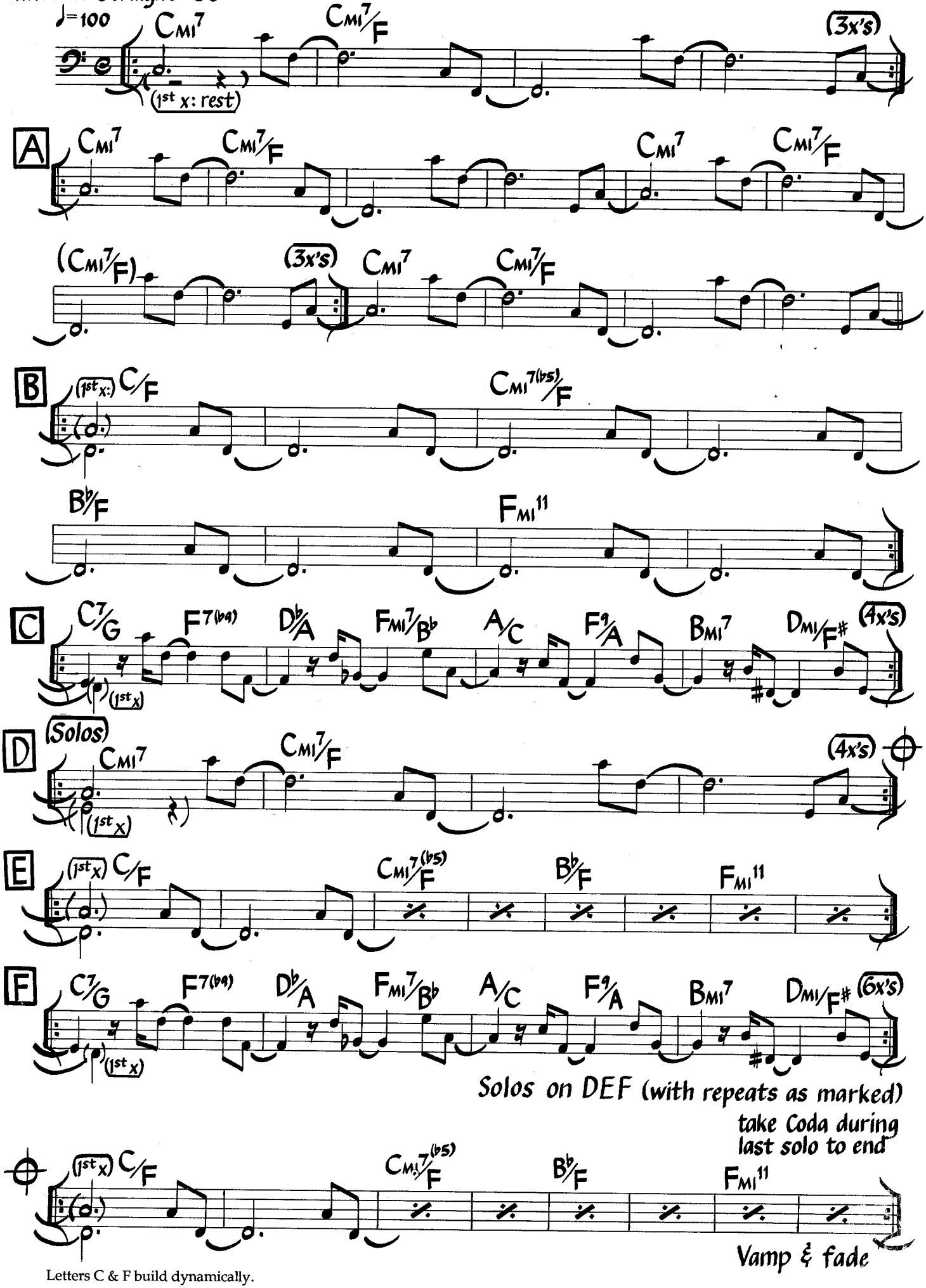
Letters C & F build dynamically.

# Safari (Bass)

Medium Straight 1/8's

♩=100

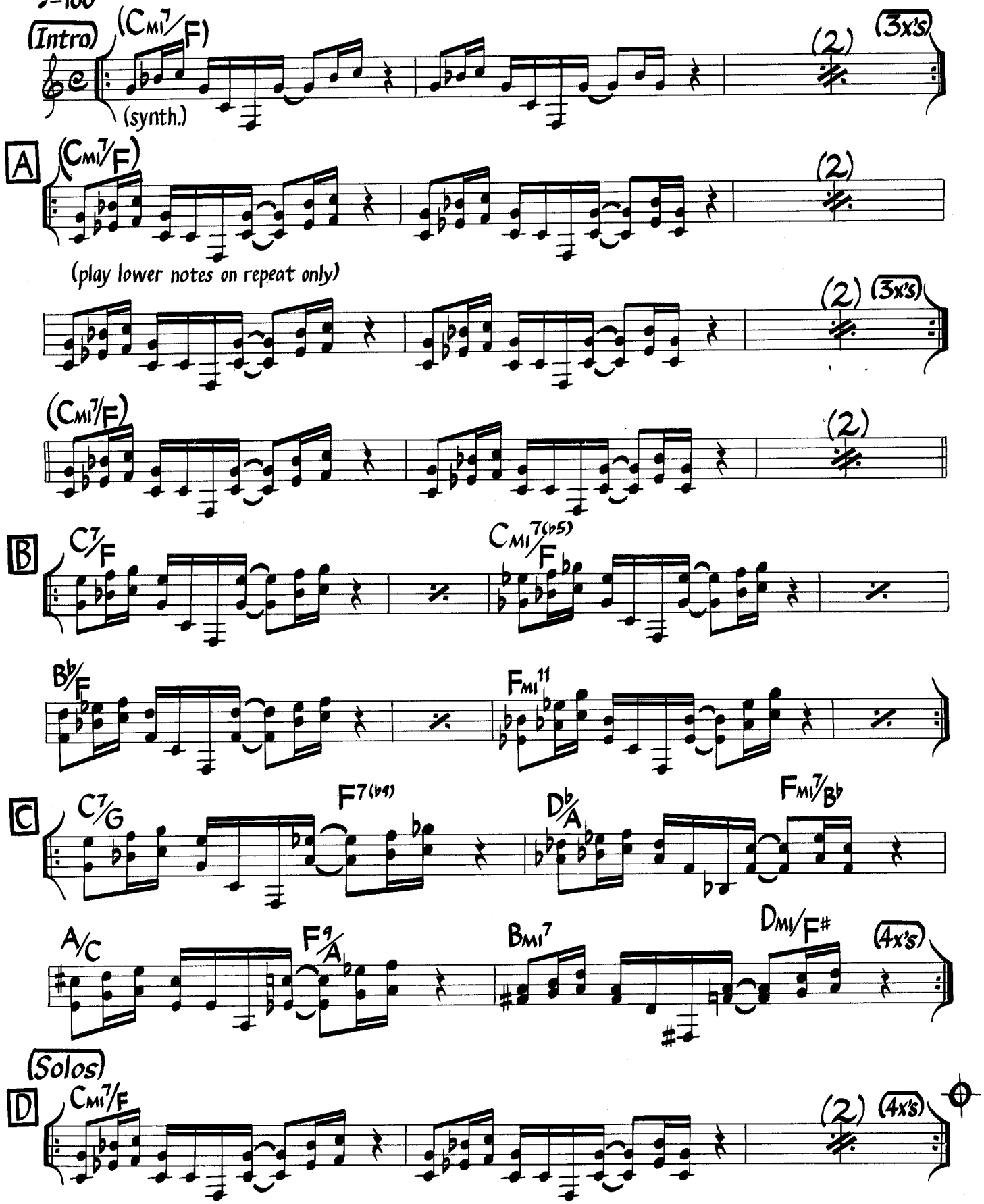



Letters C & F build dynamically.

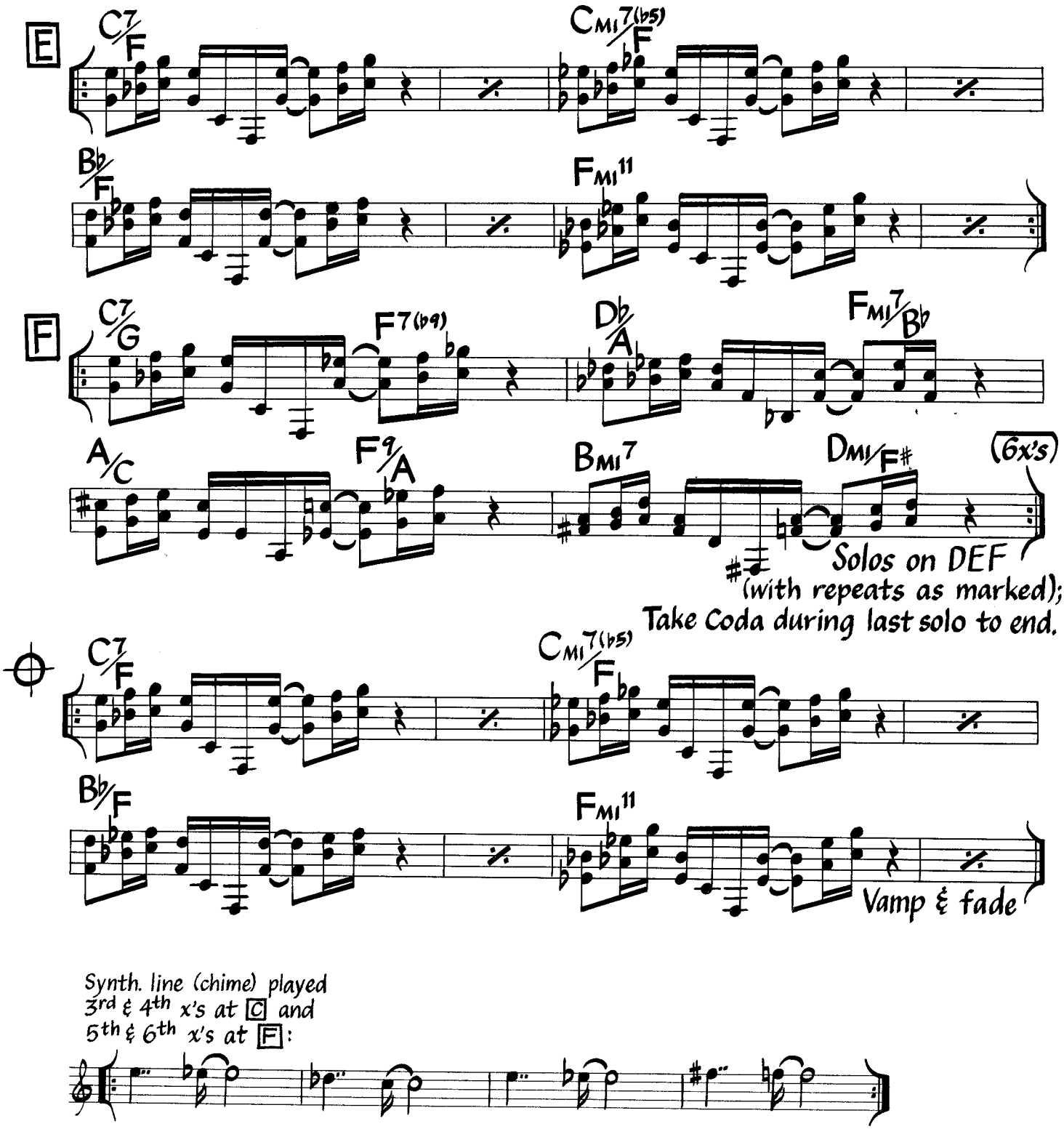
# Safari (Keyboard)

**Medium Straight 1/8's**

♩=100

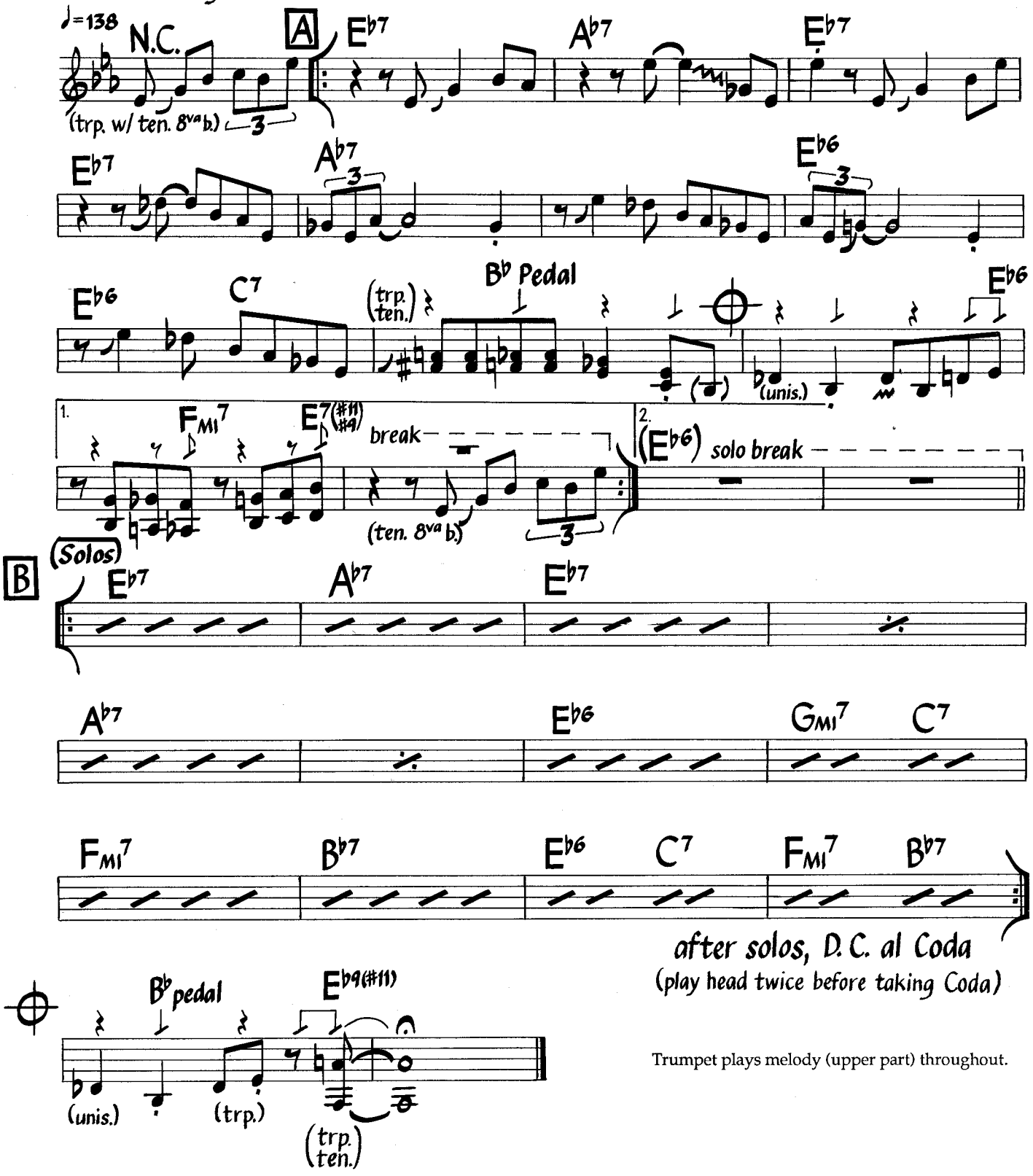



Letters C and F build dynamically.


E
C7/F
CMI7(b5)/F
B♭/F
FMI11
F
C7/G
F7(b9)
D♭/A
FMI7/B♭
A/C
F9/A
BMI7
DMI/F♯
(6x's)
Solos on DEF
(with repeats as marked);
Take Coda during last solo to end.
C7/F
CMI7(b5)/F
B♭/F
FMI11
Vamp & fade
Synth. line (chime) played
3rd & 4th x's at C and
5th & 6th x's at F:

# Sandu

Clifford Brown




Trumpet plays melody (upper part) throughout.

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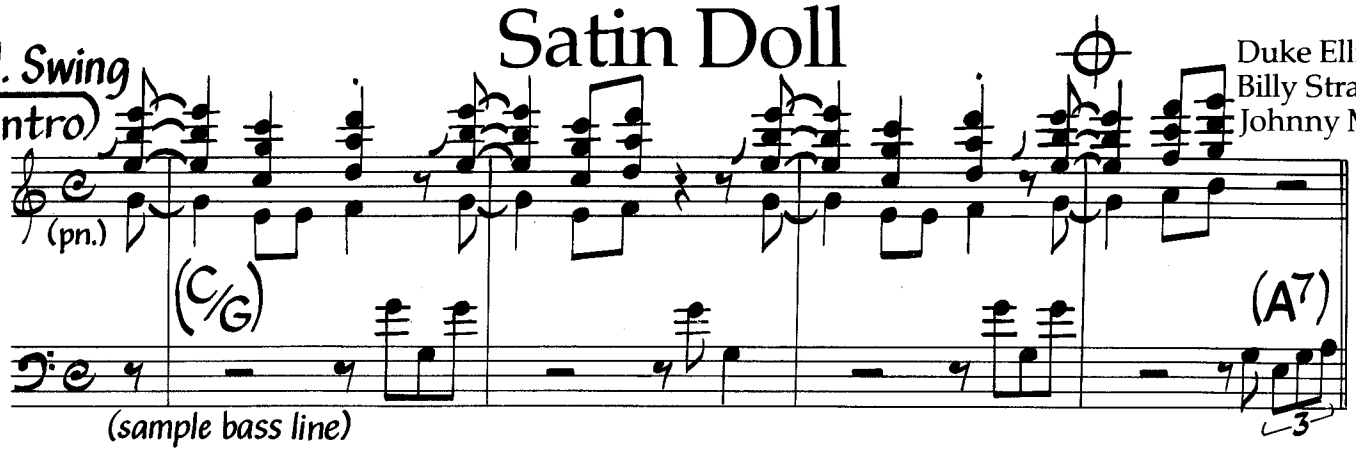
# Satin Doll

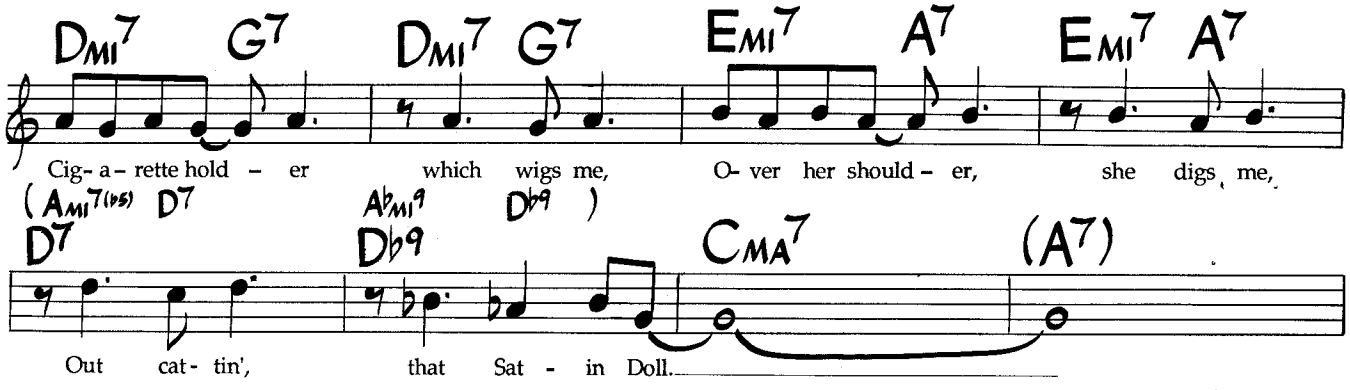
Duke Ellington
Billy Strayhorn
Johnny Mercer

Med. Swing

(Intro)

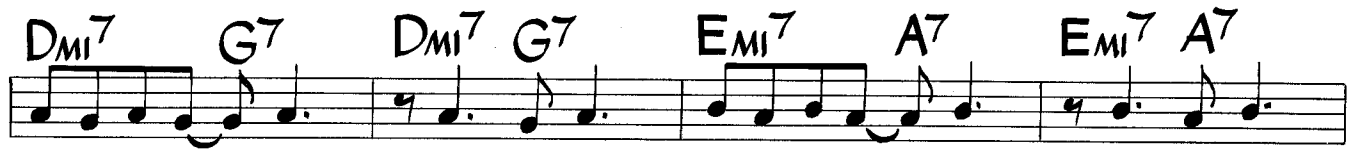


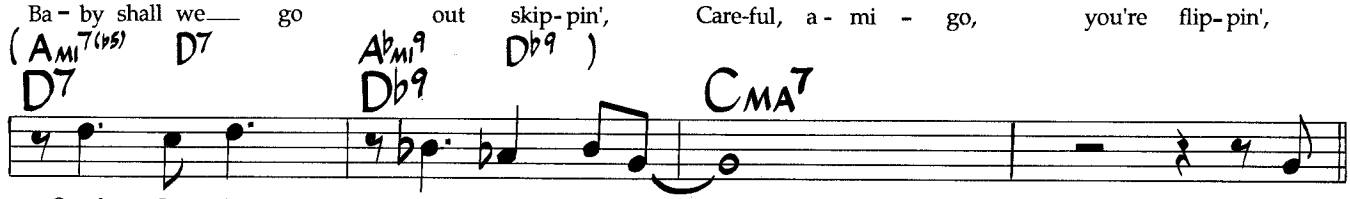

A



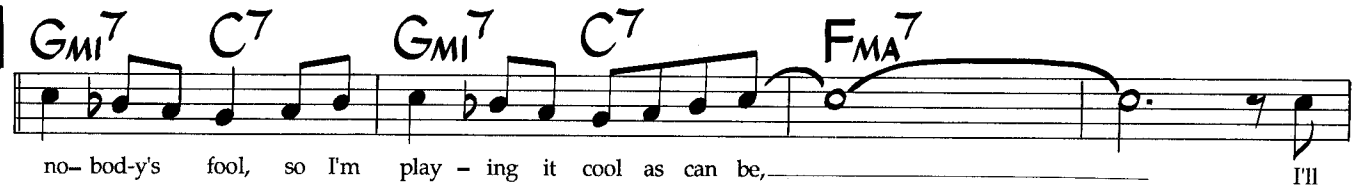


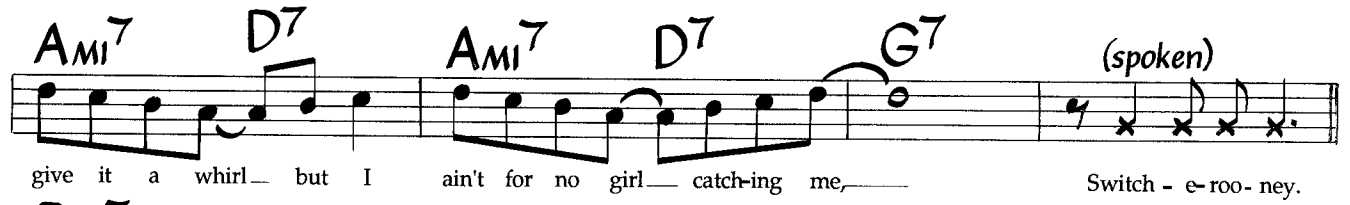





B

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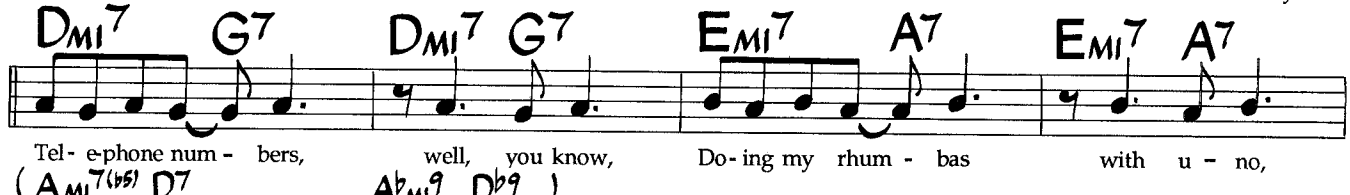


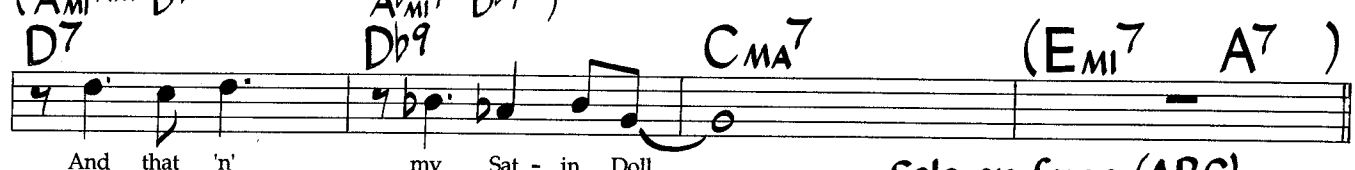


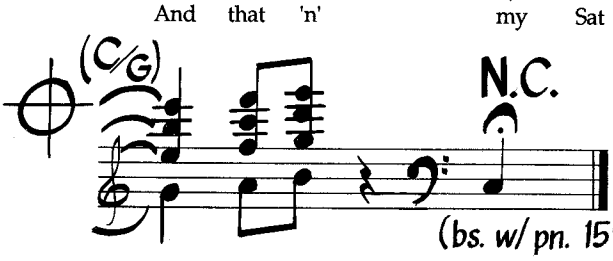


Solo on form (ABC)
After solos, play head (ABC)
then D.C. al Coda.

Ami7(b5) may be played as Ami7.
Bass plays in 2 for letters A and C of the head, walks in 4 for letter B and for solos.

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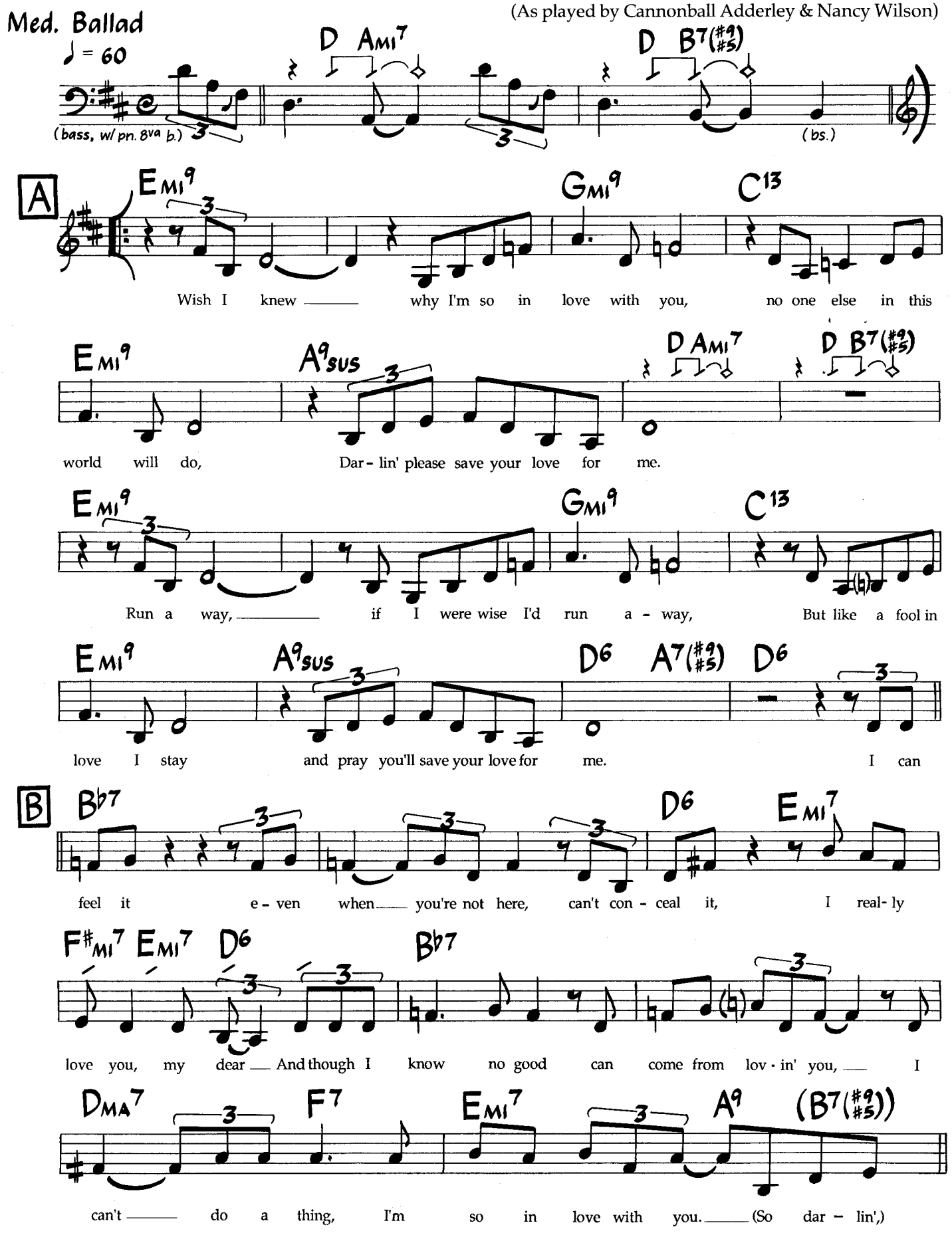
# Save Your Love For Me

Buddy Johnson

(As played by Cannonball Adderley & Nancy Wilson)

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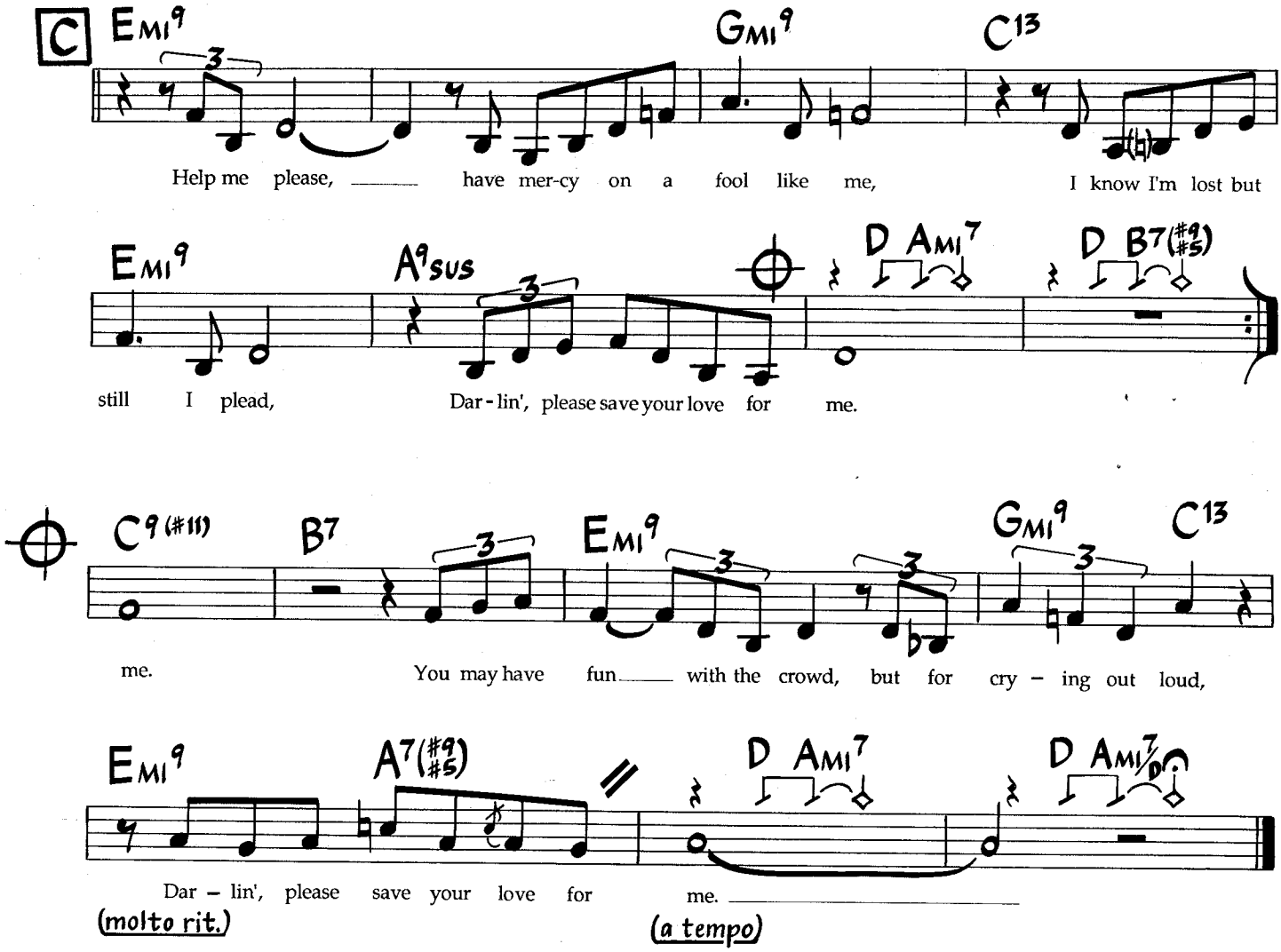



Recording is one chorus only (Coda taken first time). Melody as written uses straight eighths, but is freely interpreted.

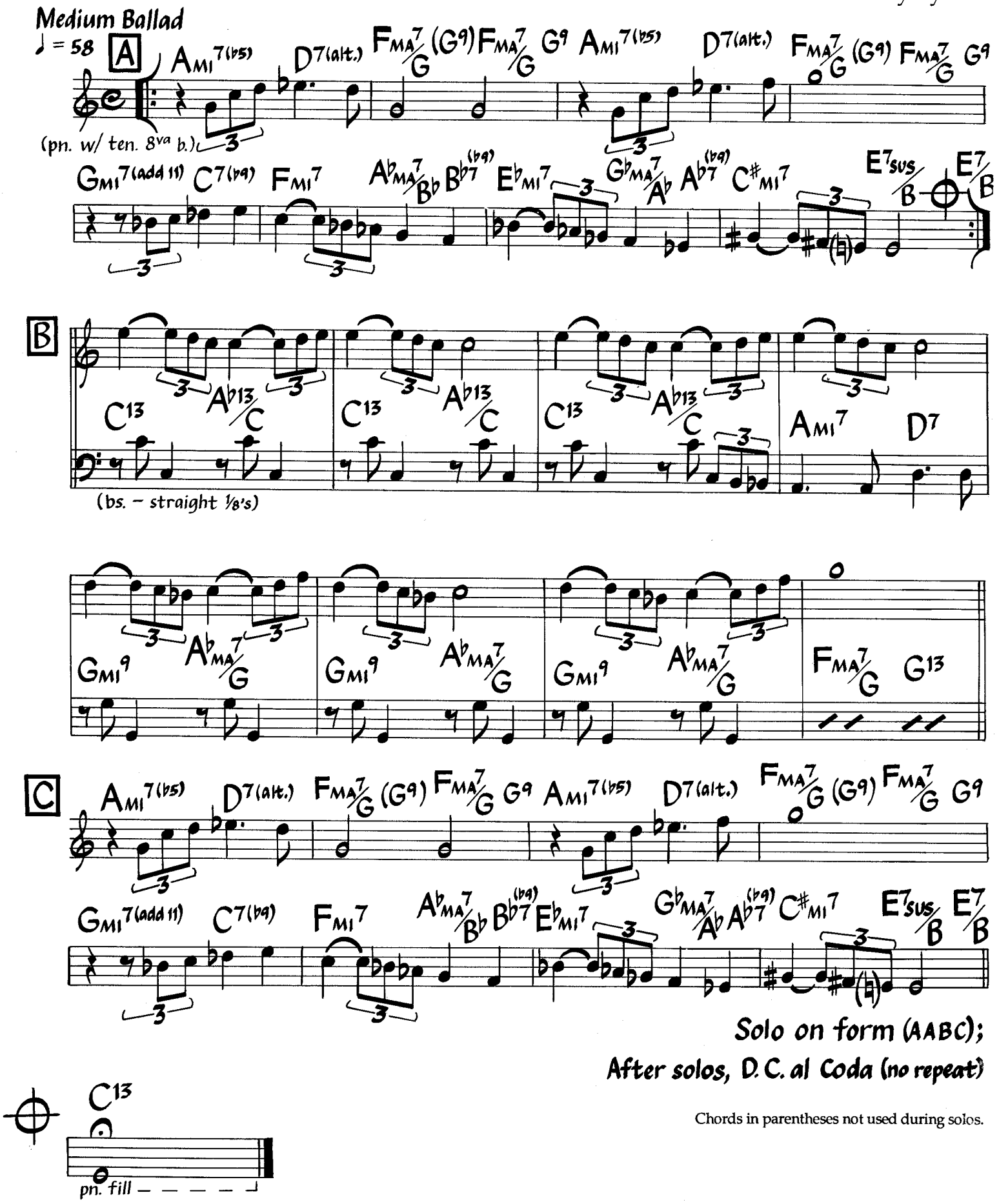


Photo by Jim Marshall ©1988

McCOY TYNER

# Search For Peace

McCoy Tyner




Chords in parentheses not used during solos.

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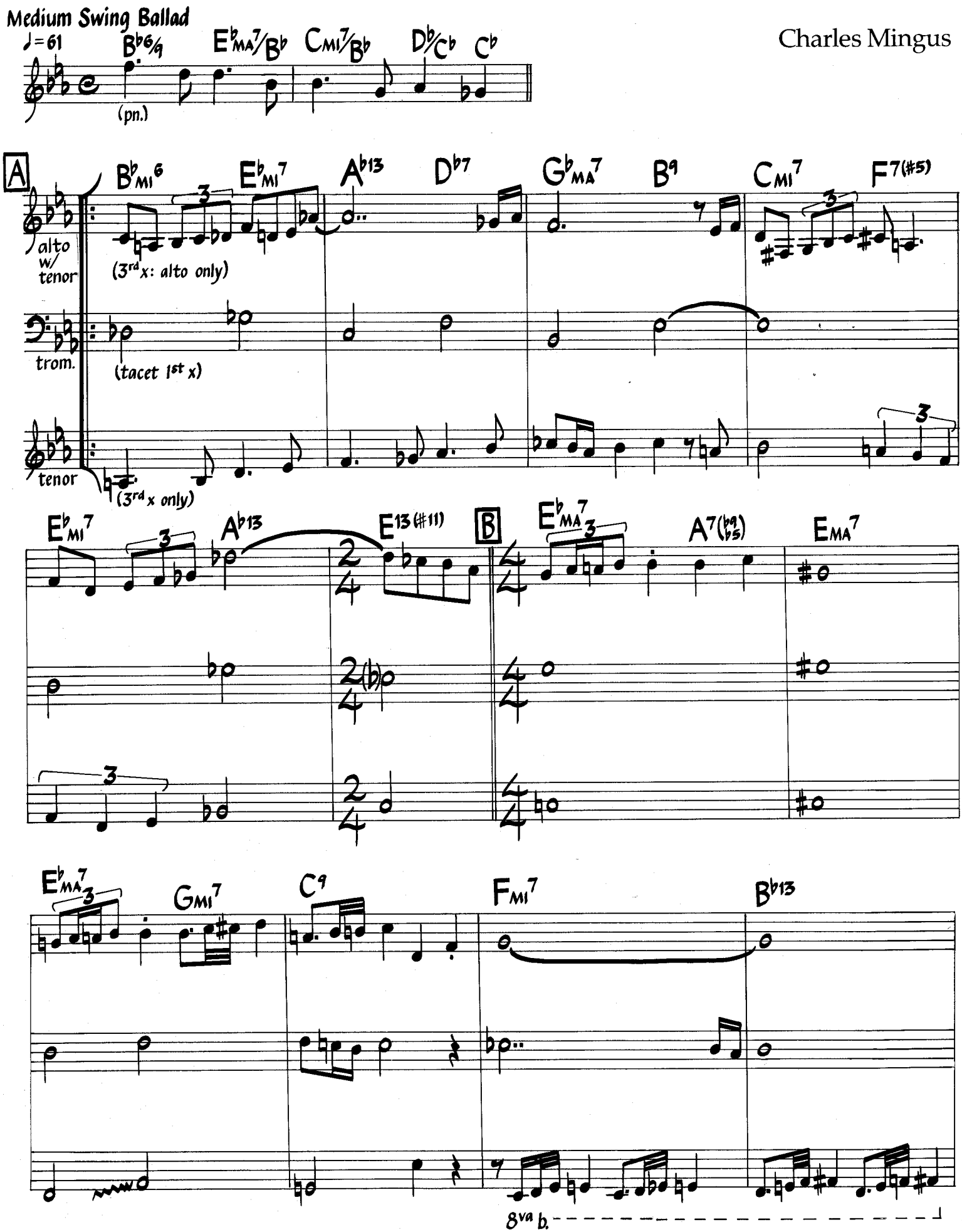
# Self Portrait In Three Colors

Charles Mingus

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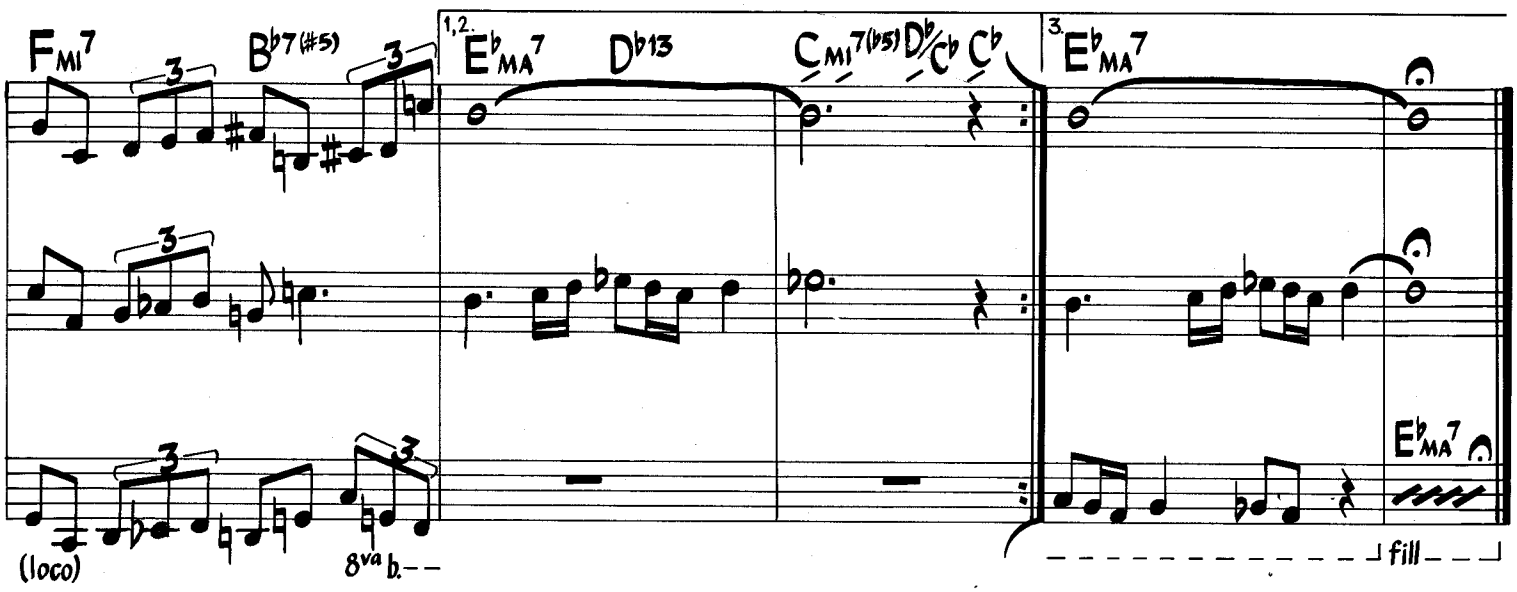
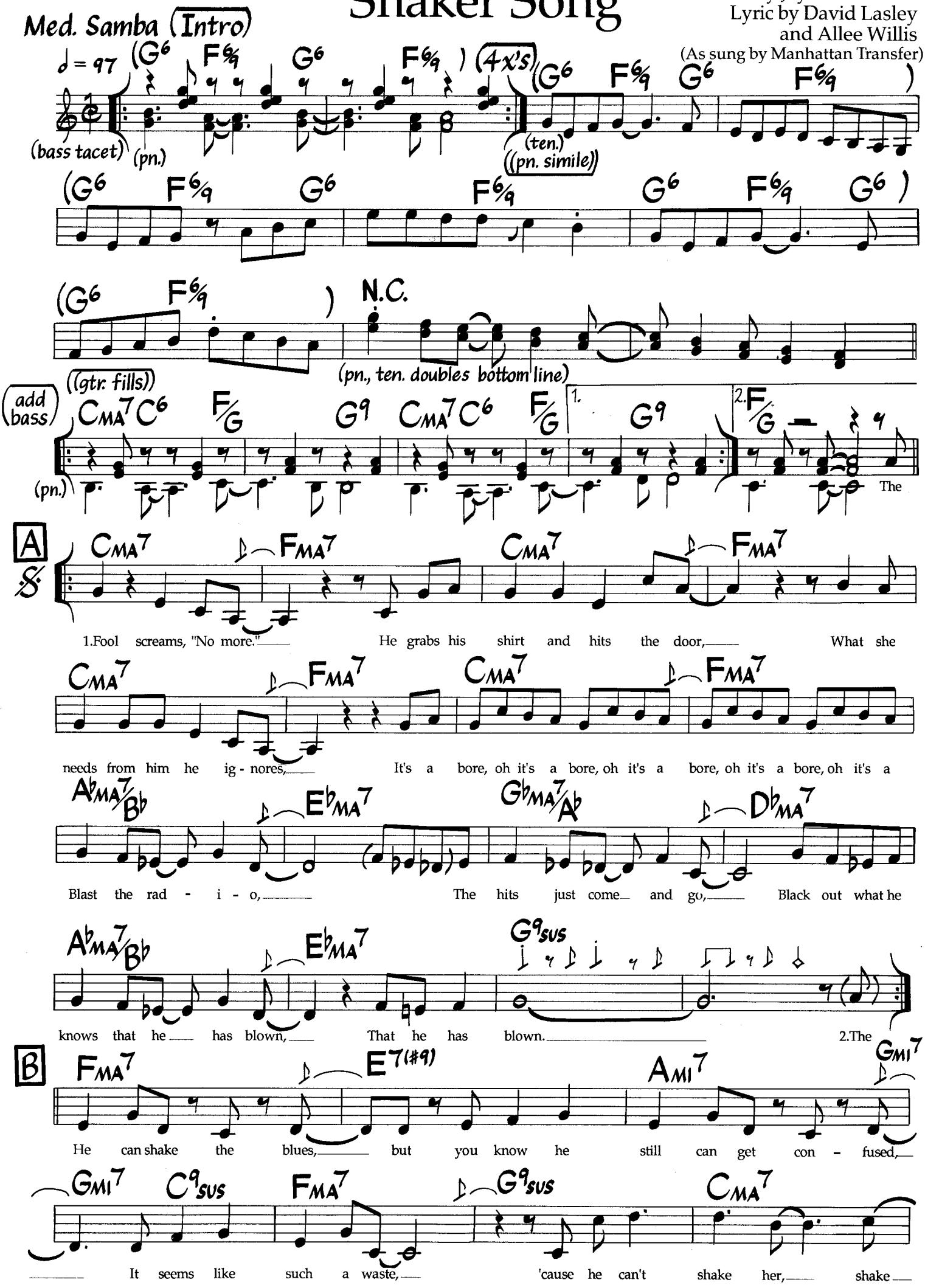



No solos on recording (3x's only).

# Shaker Song

Music by Jay Beckenstein
Lyric by David Lasley
and Allee Willis
(As sung by Manhattan Transfer)

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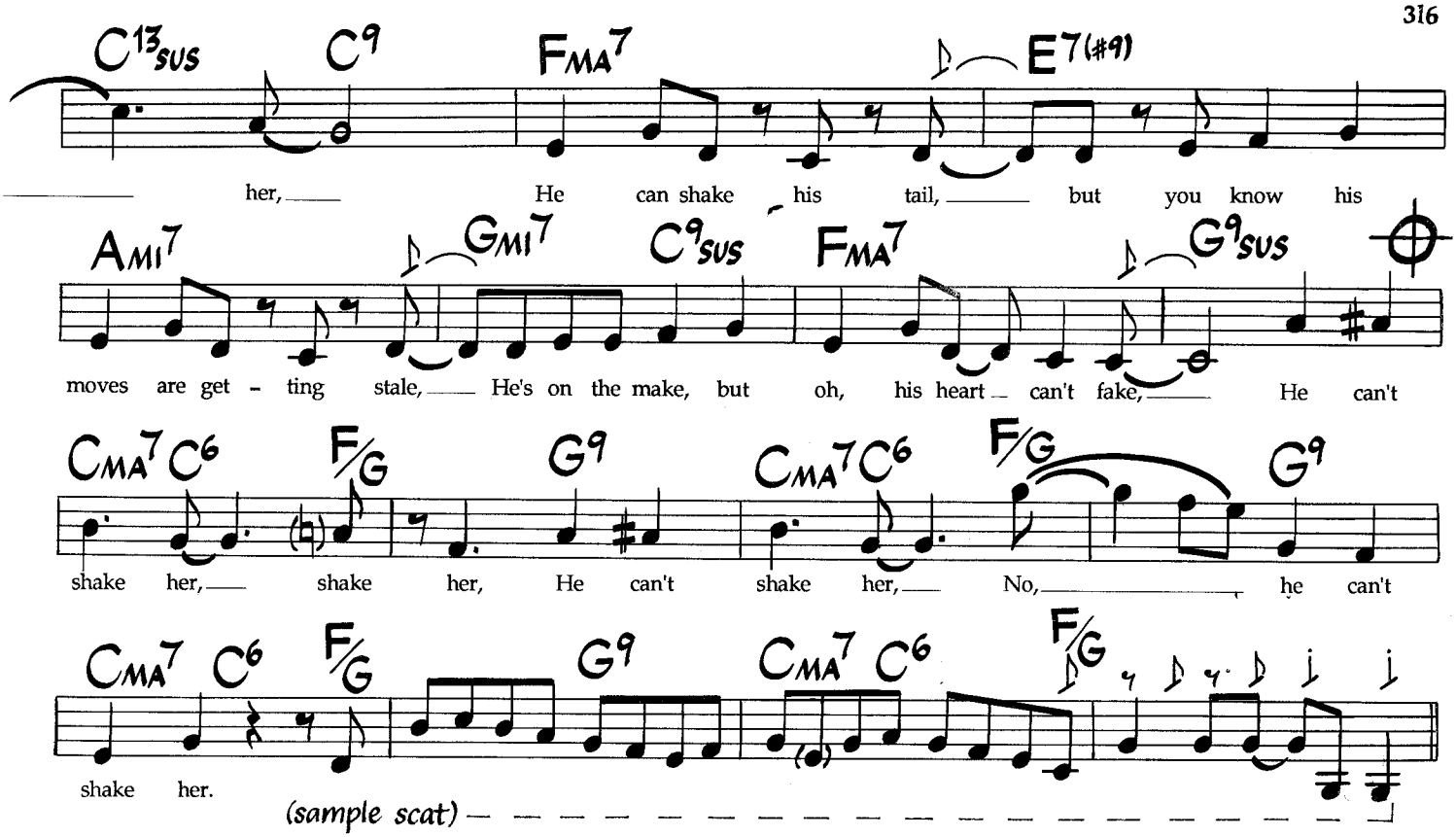
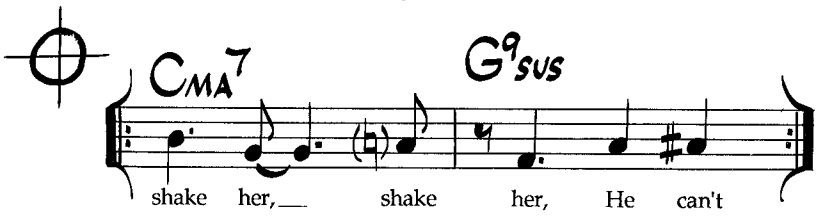
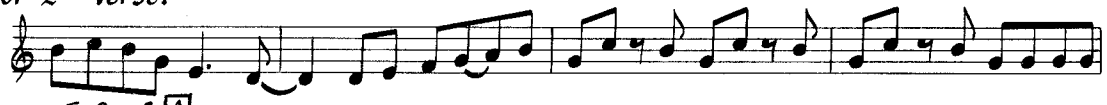


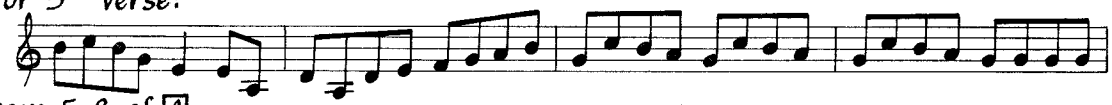

Solo on form (AAB);
After solos, D.S. al Coda
(sing 3rd & 4th verses)

(Vamp, solo (scat) and fade)

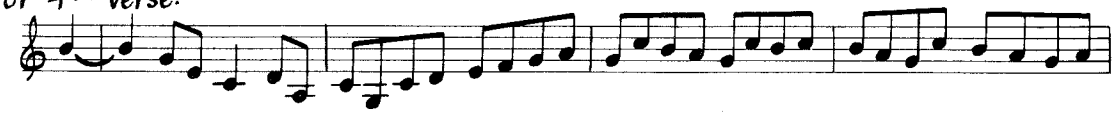
bars 5-8 of A
for 2nd verse:



bars 5-8 of A
for 3rd verse:



bars 5-8 of A
for 4th verse:



Piano lick at 8 before letter A is repeated the last 8 bars of letter B.

2nd VERSE
The night hangs its head
As the fool crawls into bed,
Still his hungry heart begs to be fed
All the words she once, that she said, that she said,

So then he grabs his Chevrolet
In one more attempt to get away
But thoughts of all the crimes of passion lay,
Lay in his way.

3rd VERSE
Romance falls like rain
But all the motives are insane
Every time that he plays the game he feels the pain,
He feels the pain, who is to blame, who is to blame, who is to blame?

And then he finds a joint that's jive,
Guys are spinning girls like 45's,
All of the live bait sinks for his lines,
They are so high.

4thVERSE
He knows he is beat
As his heart puts on the heat,
Run from the street that don't even fit his feet,
Don't fit his feet, now he can see, now he can really see, now he can

Tell him where's a telephone,
He can beg to let the fool come home,
He tells her that his life's a drag alone,
Can't be alone.

# Shaw 'Nuff

Charlie Parker
Dizzy Gillespie

Fast Bebop ♩= 278

N.C.

(Intro) drums (pn.)

(drums play time)

B♭MI (MA7) (trp. alto) (bs.)

C♭ E♭

B♭MI (MA7)

C♭7

B♭MI (hi-hat continues)

(N.C.)

(trp. w/ alto 8va b.)

(to end)

(drums)

(B♭6) break

(trp. & alto)

(fine)

(sample pn. fill)

A

B♭6 GMI7 CMI7 F7 B♭6 G7(#5) CMI7 F7(#5)

B♭7 E♭6 E°7 B♭6/F G7 CMI7 F7

(alto 8va b.)

(unis.)

B♭6 GMI7 CMI7 F7 B♭6 G7(#5) CMI7 F7(#5)

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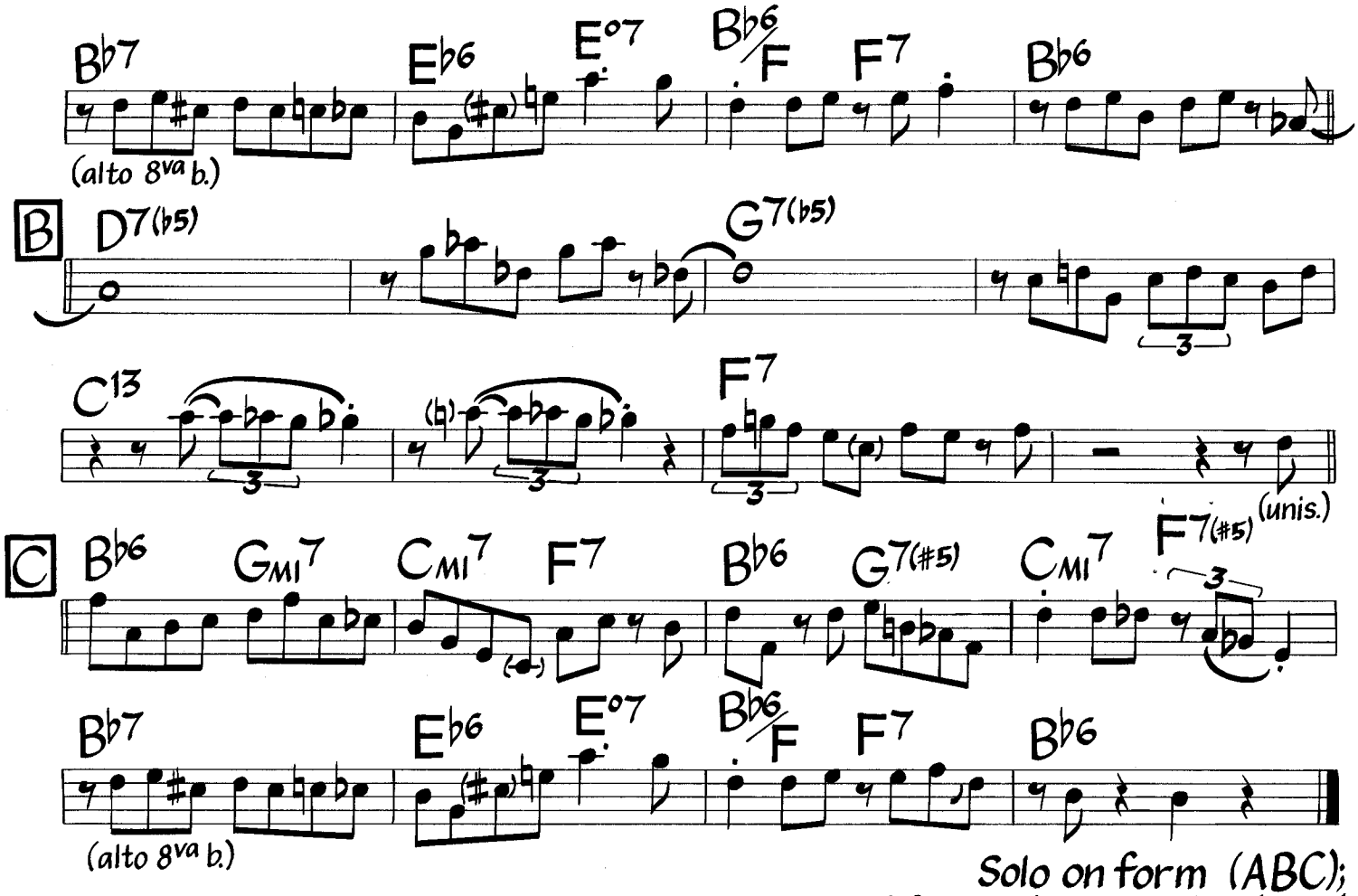


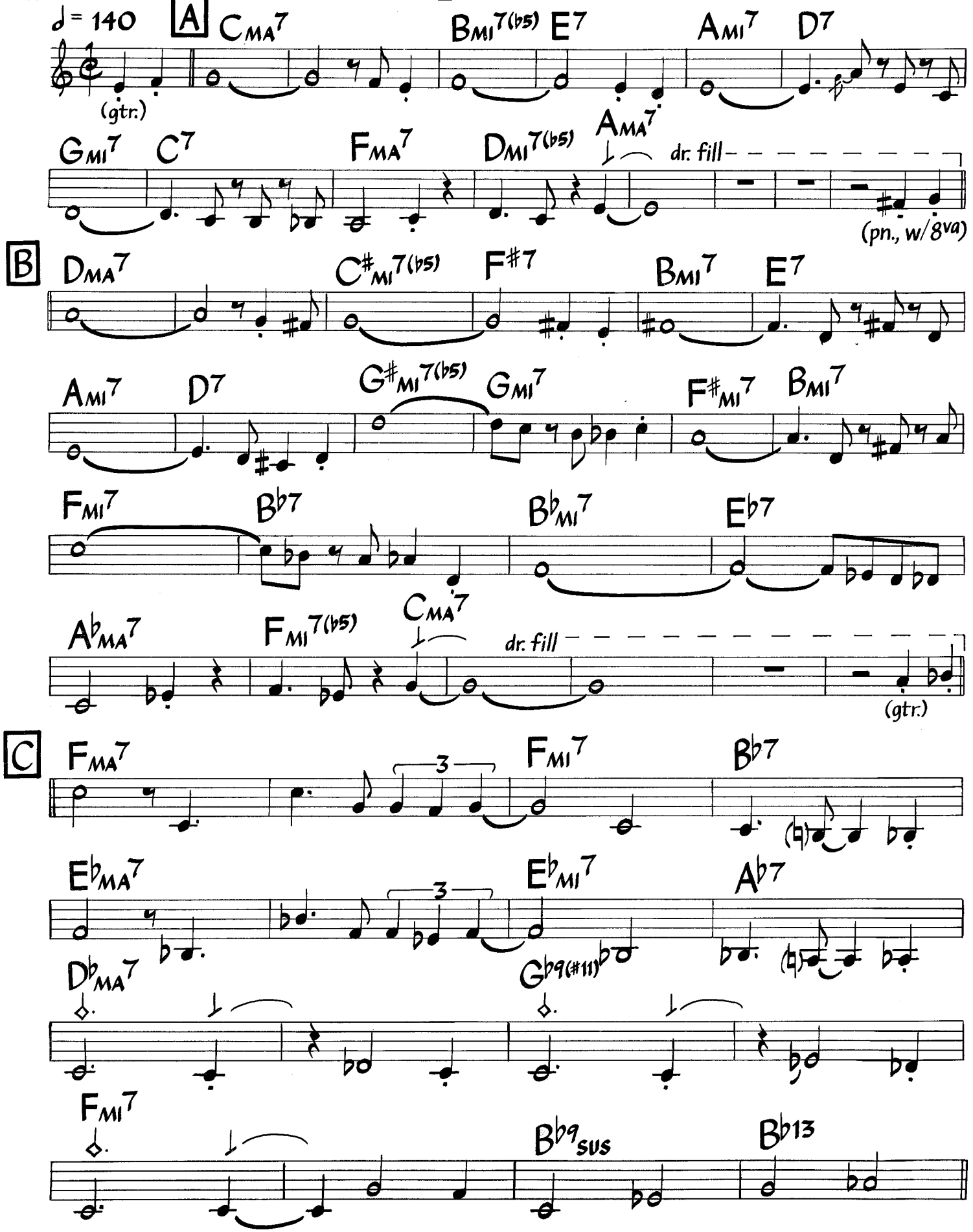

Solo on form (ABC);
After solos, D.S., play head,
then D.C. al fine.

# Simple Samba

Jim Hall

Fast Samba

♩ = 140

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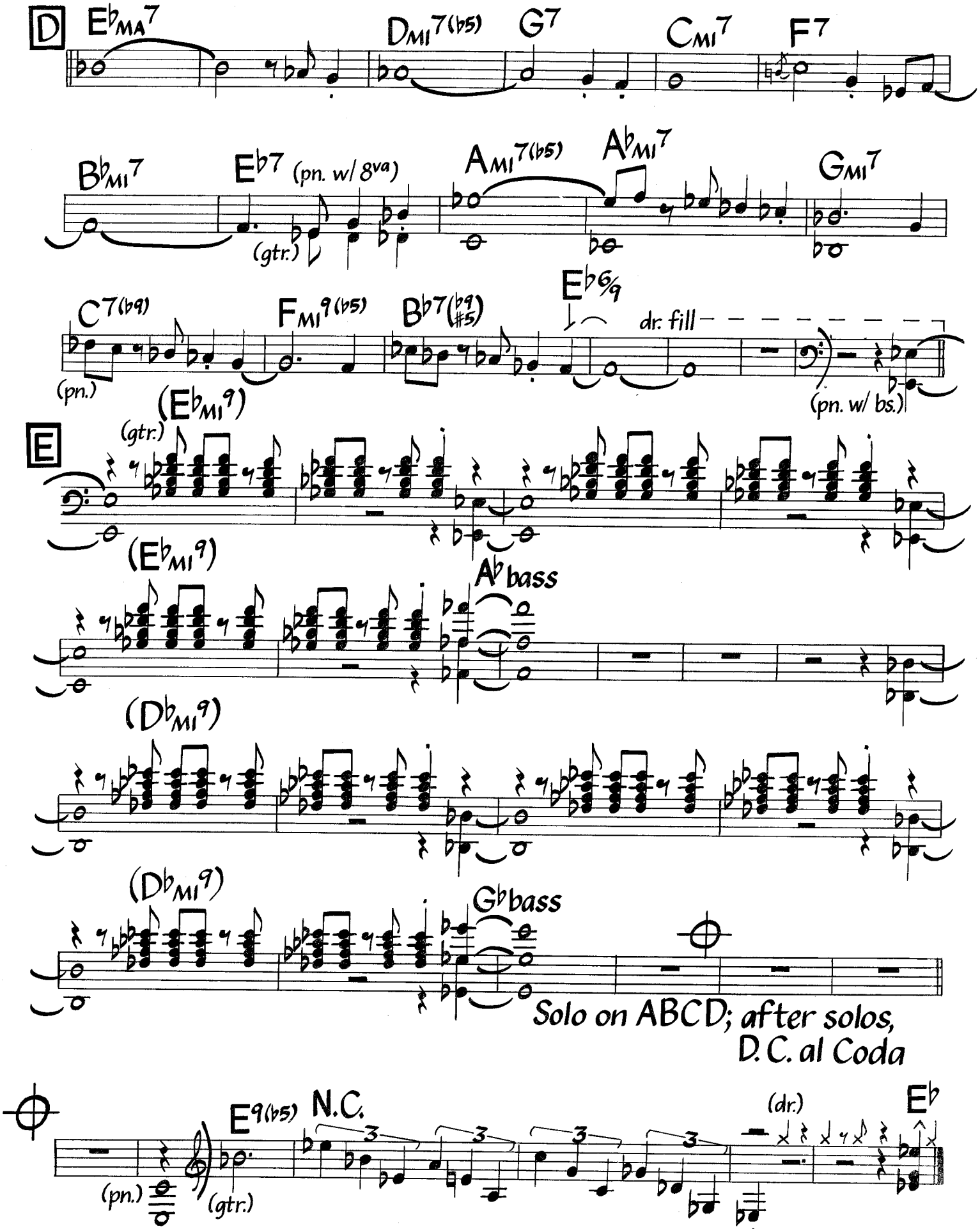
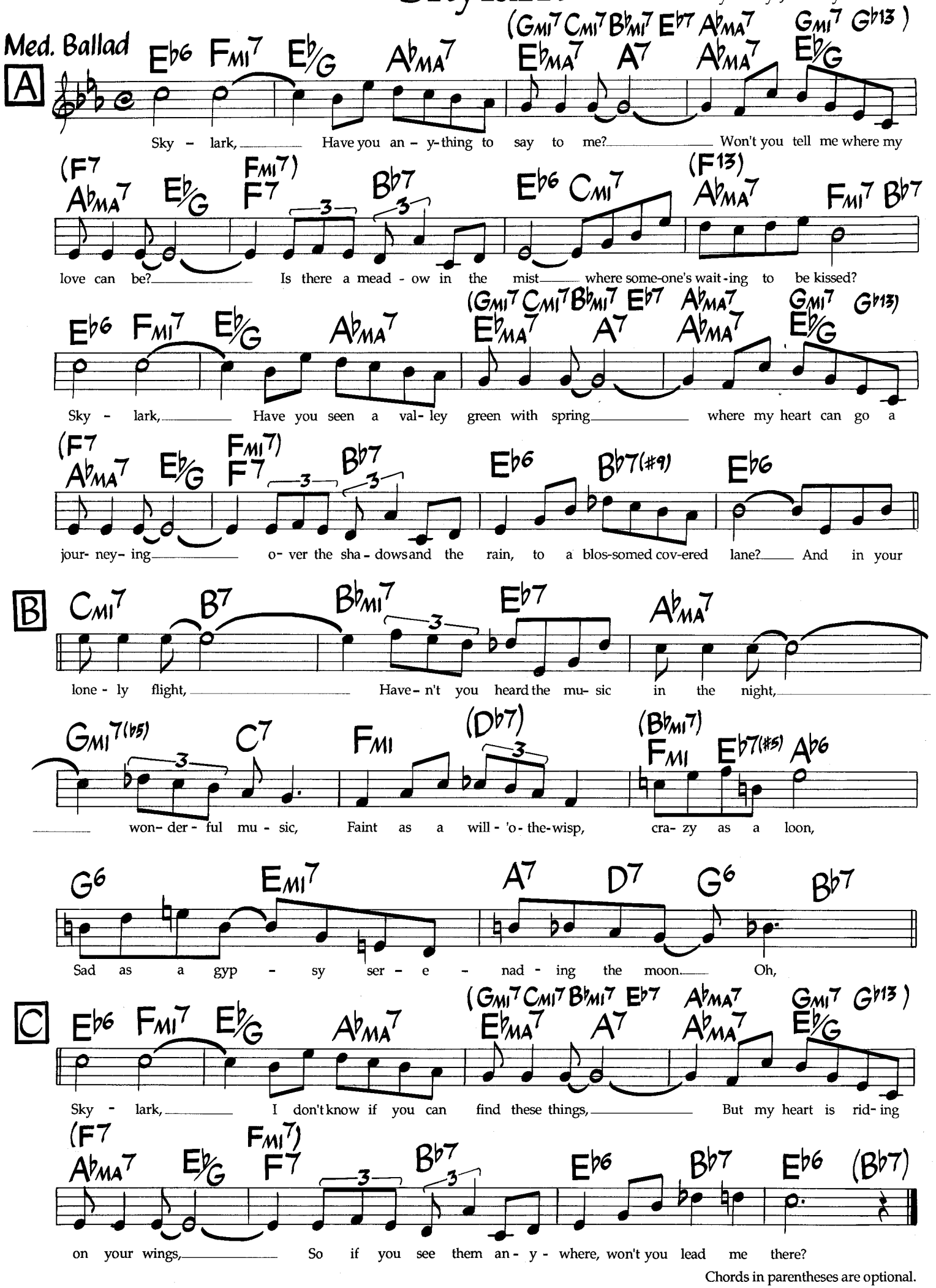



Play through 'dr. fill's' for solos. Kicks on beat 4 may be omitted for solos. Bass & piano tacet during drum fills for head.

# Skylark

Music by Hoagy Carmichael
Lyric by Johnny Mercer




Chords in parentheses are optional.

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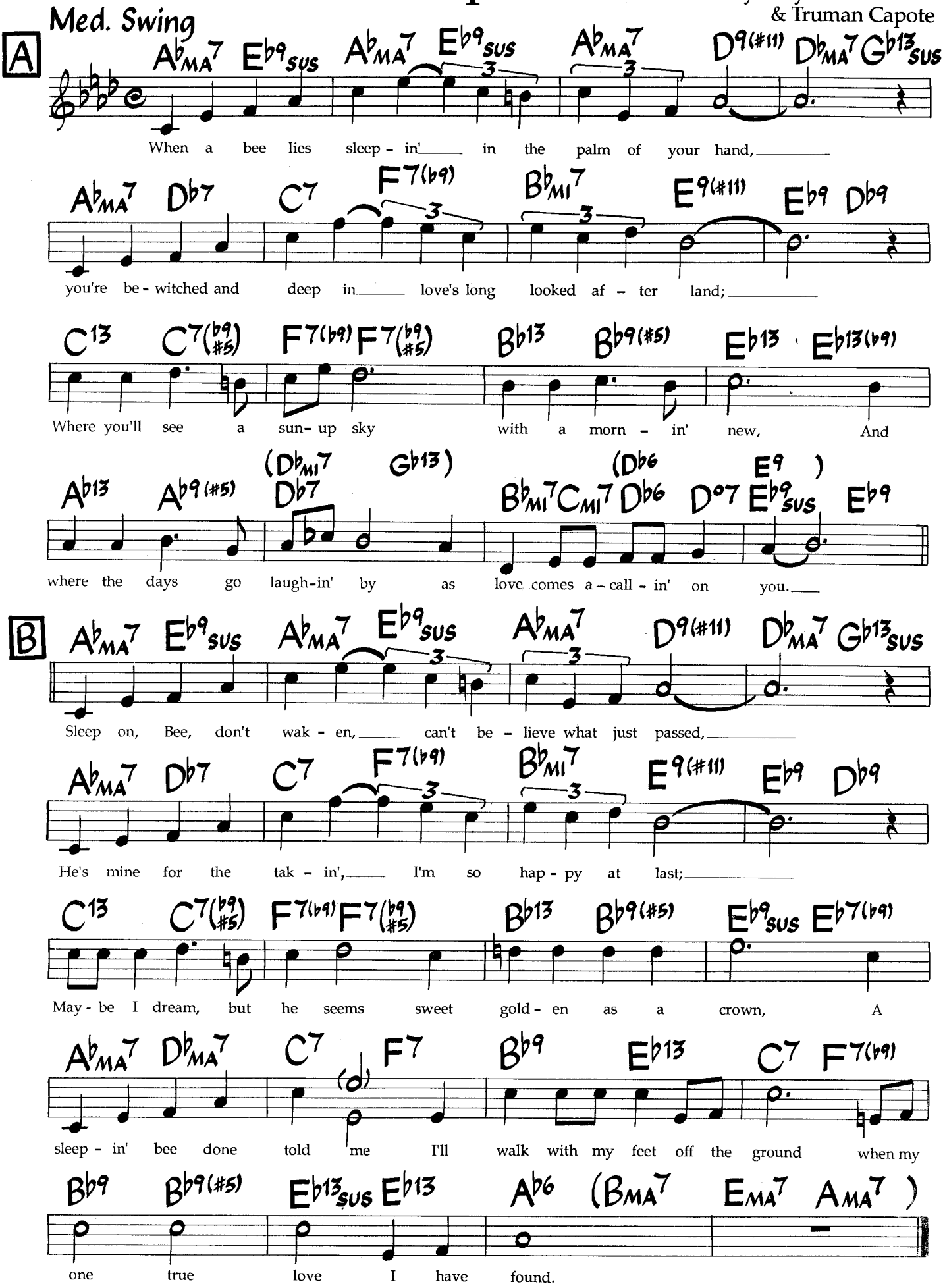
# A Sleepin' Bee

Music by Harold Arlen
Lyric by Harold Arlen
& Truman Capote

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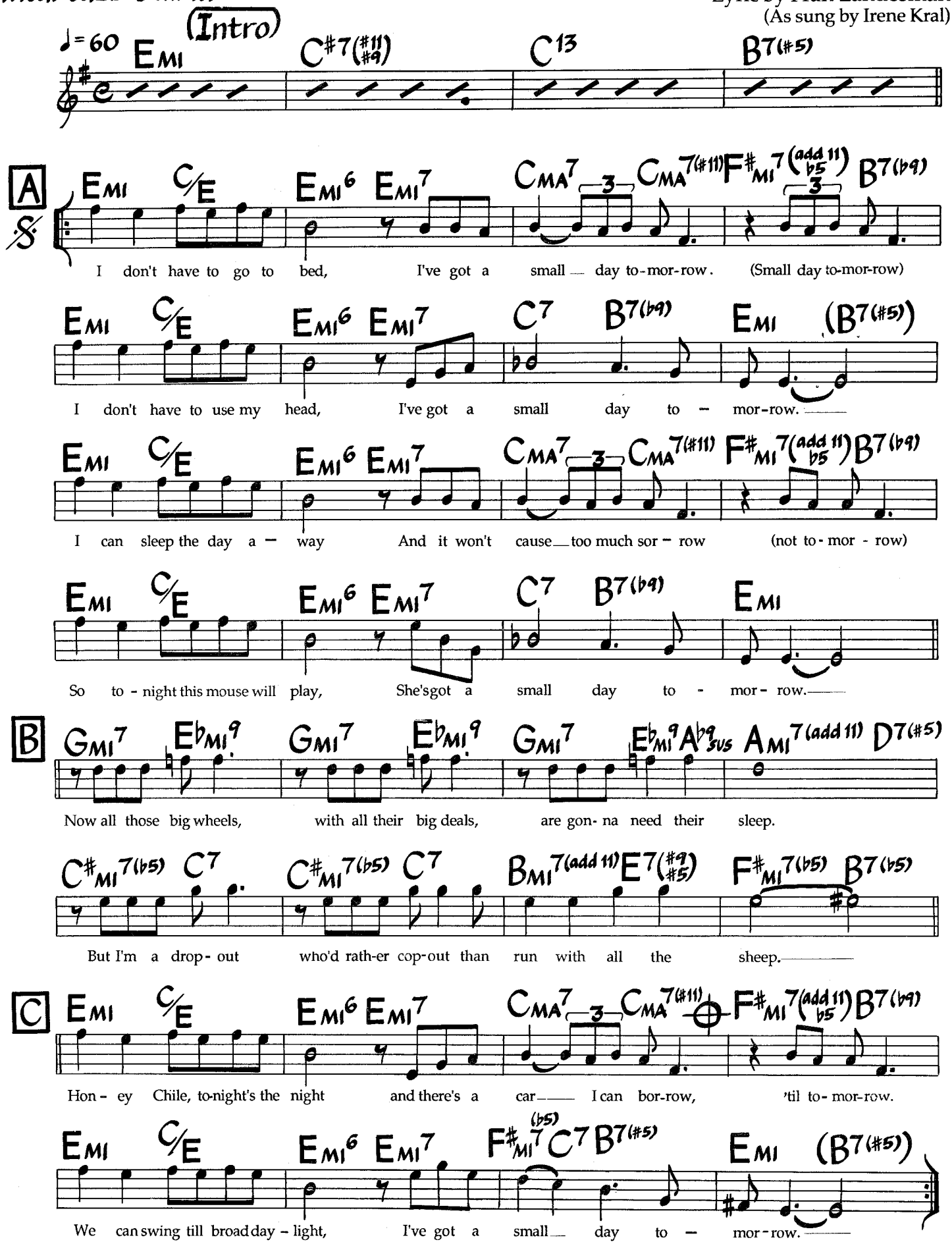
# Small Day Tomorrow

Music by Bob Dorough
Lyric by Fran Landesman
(As sung by Irene Kral)

Med. Jazz Ballad




Solos on AB
After solos, D.S. al Coda

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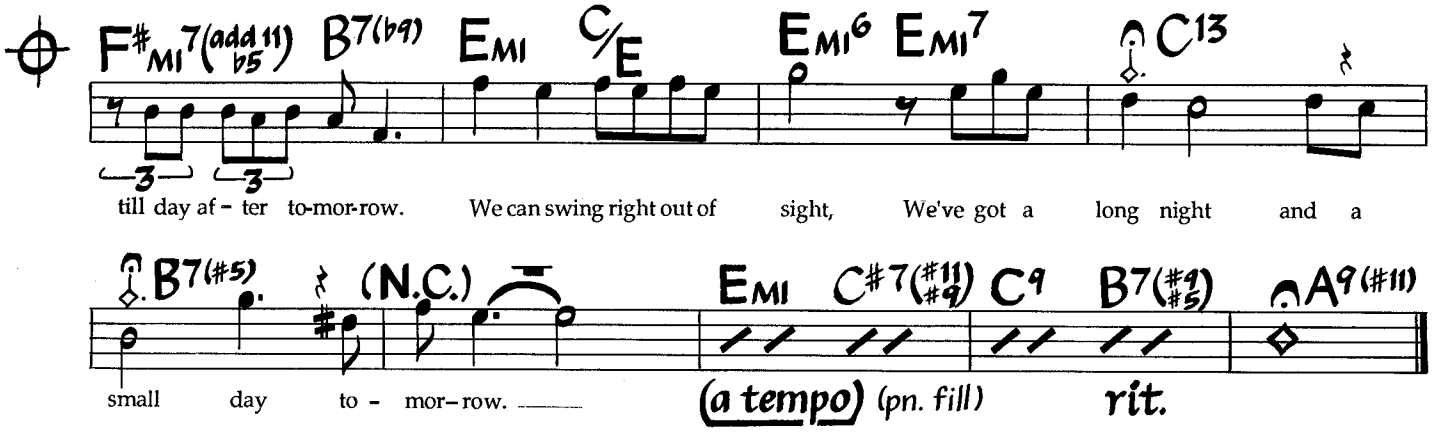
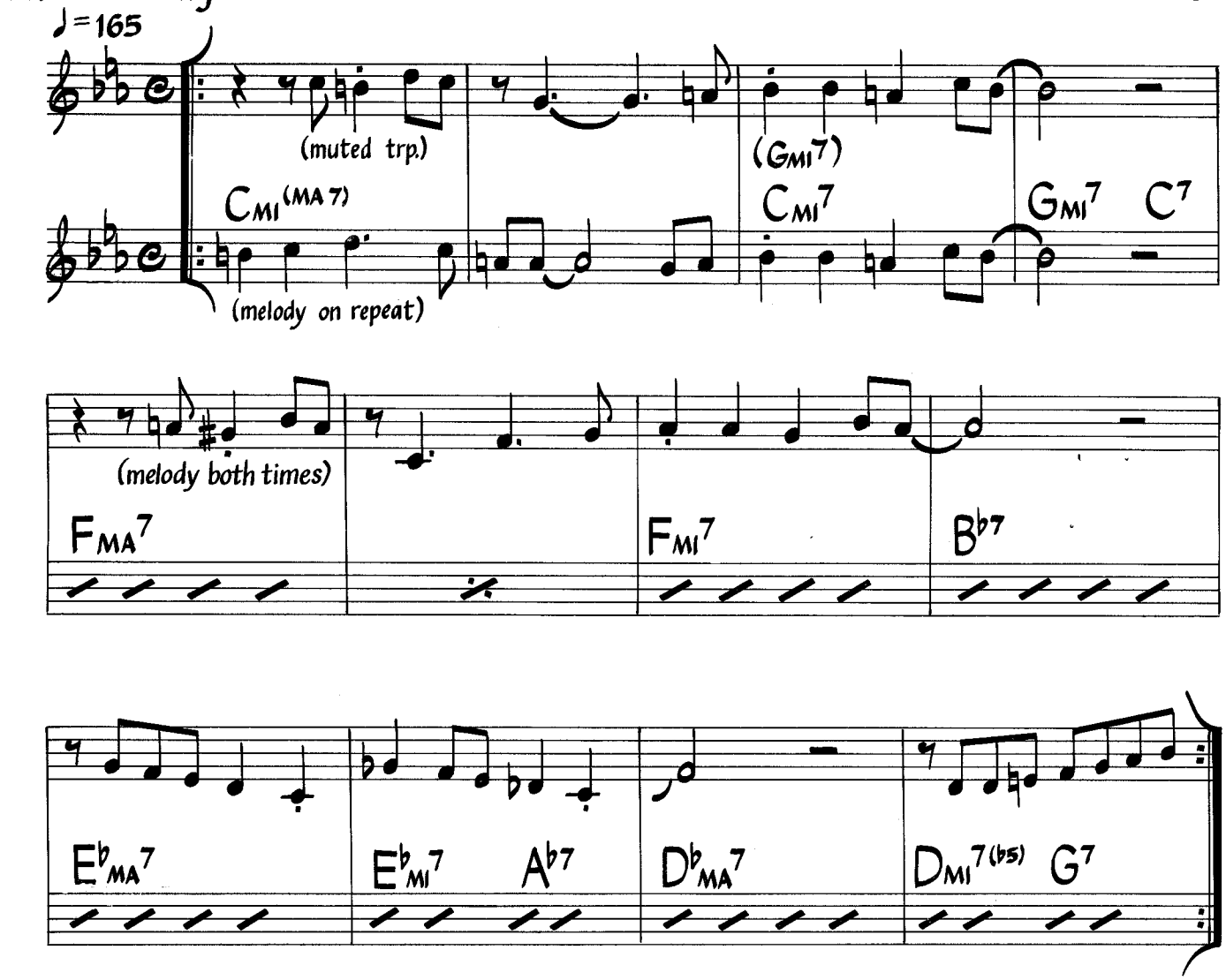



Bass may play F on 4th beat of bar 7 of letter B.

# Solar

Miles Davis




Head is played twice before and after solos. Melody is freely interpreted.

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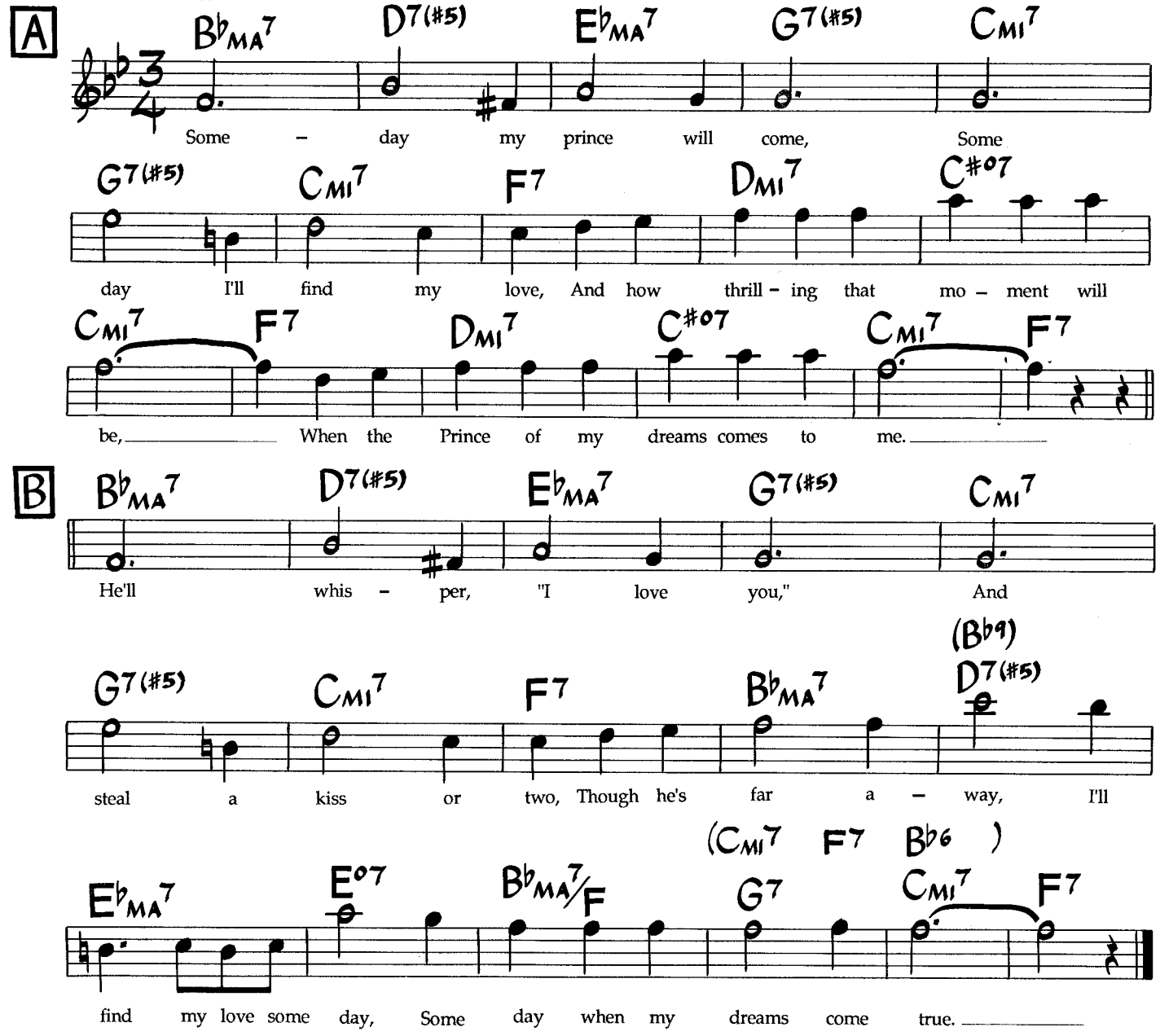
# Someday My Prince Will Come

Music by Frank Churchill
Lyric by Larry Morey

Med. Jazz Waltz




2nd VERSE
Some day I'll find my Love, Some one to call my own.
And I'll know her the moment we meet,
For my heart will start skipping a beat.
Some day we'll say and do, Things we've been longing to,
Though she's far away, I'll find my love some day,
Some day when my dreams come true.

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Med. Samba

# Song For Lorraine

Jay Beckenstein
(As played by Spyro Gyra)

♩ = 112 (FMA7)

(elec. pn.)

(Gb/C) Ab(add 9)

1. 2.

A

(sop.) FMA9

(elec. pn.)

FMA9 DbMA7/Gb

1. 2.

sop. fill

B

DMI9 G7(b9 #5)

(sop.)

CMA9 (sop.)

(elec. pn.)

DMI9 G7(b9 #5)

CMA9 DMI9 G7(b9 #5) CMA9 F7(#9 #5)

BbMA7 GbMA7(#11)

(sample fill)

D.S. al Coda One (𝄌1)

𝄌1

C FMA7 (Pn. solo) GbMA7 (4x's)

D (Swing) (♩=♩)

DMI7 G7(b9 #5) CMA7 EMI7 A7 DMI7 G7(b9 #5)

(solo continues)

CMA7 EbMI7 Ab7 DMI7 G7(b9 #5) CMA7 F7(#9 #5)

(Samba)

E BbMA7 GbMA7

D.S. al Coda Two (𝄌2)

𝄌2 (Sop. solo)

BbMA7 GbMA7

Vamp, solo & fade

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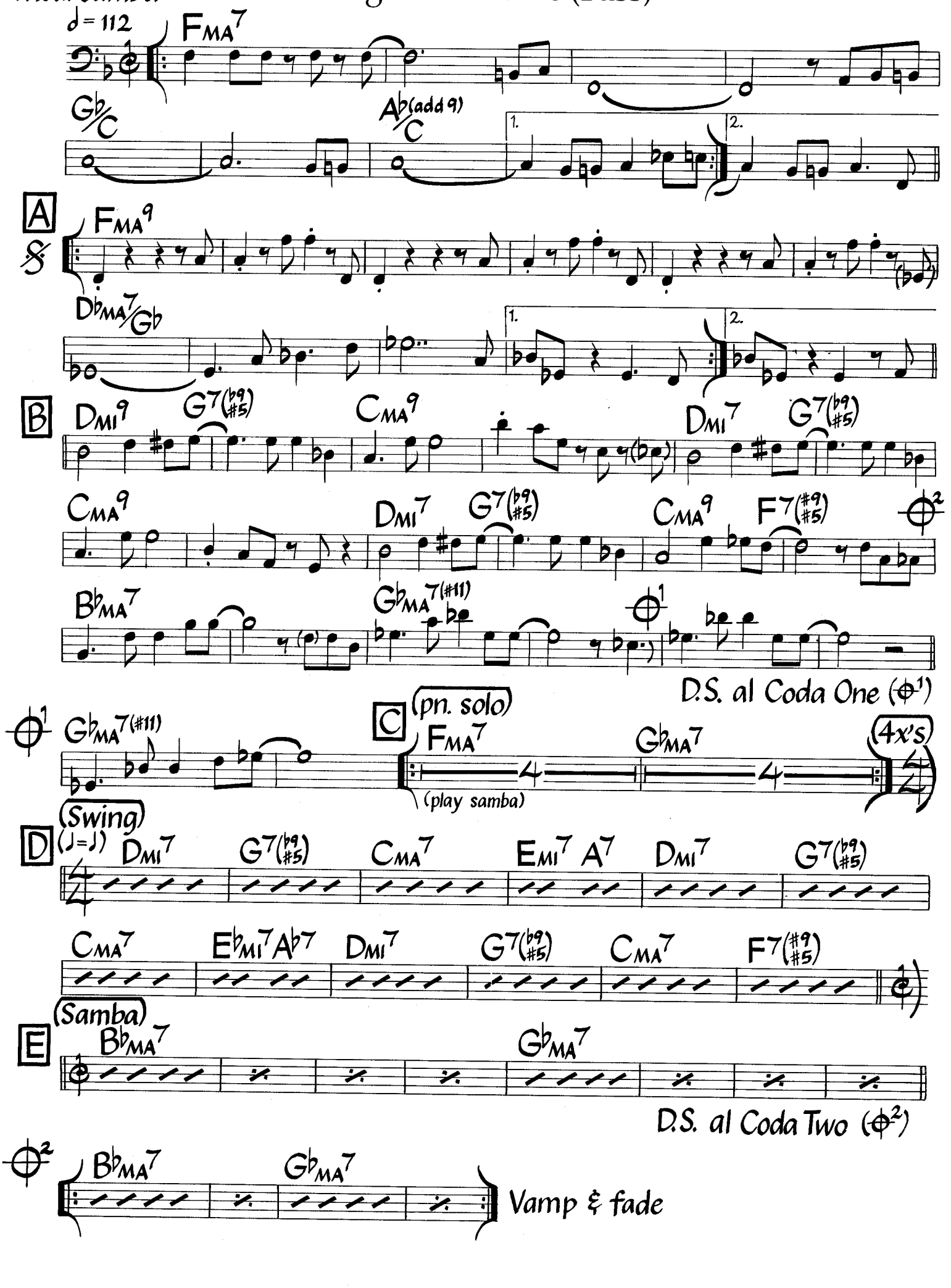
# Song For Lorraine (Bass)

Med. Samba

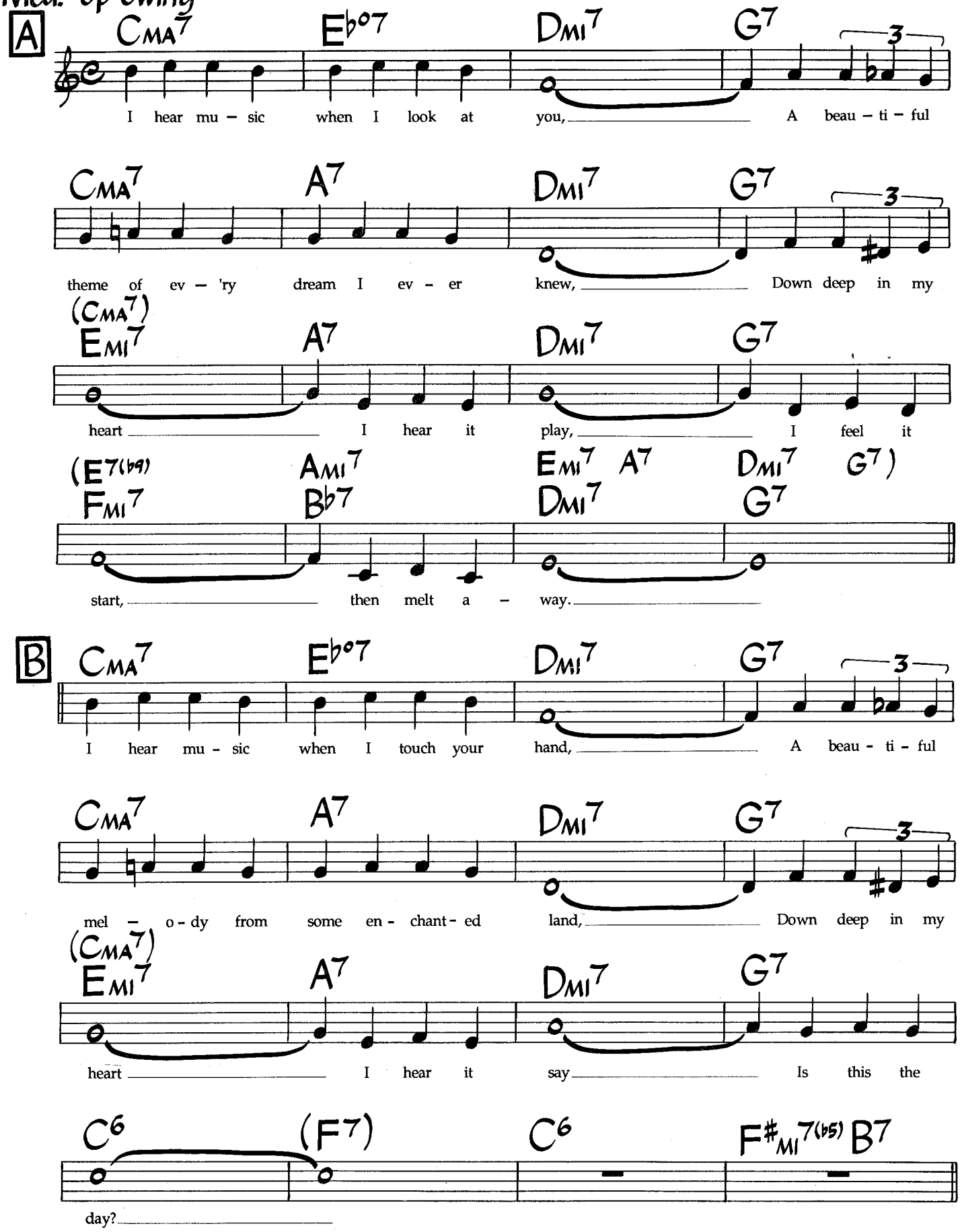
♩ = 112



# The Song Is You

Music by Jerome Kern
Lyric by Oscar Hammerstein II

Med.-Up Swing

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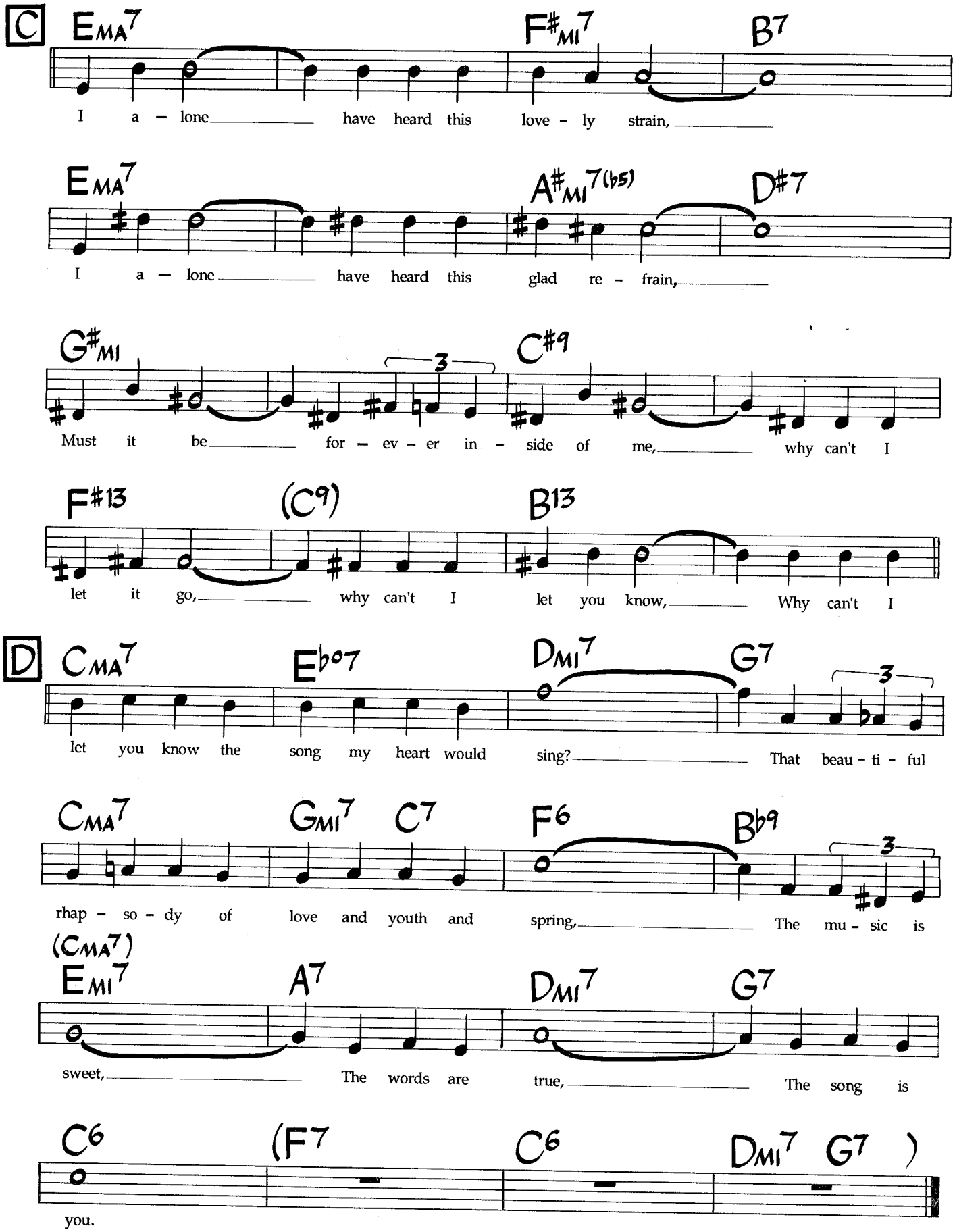
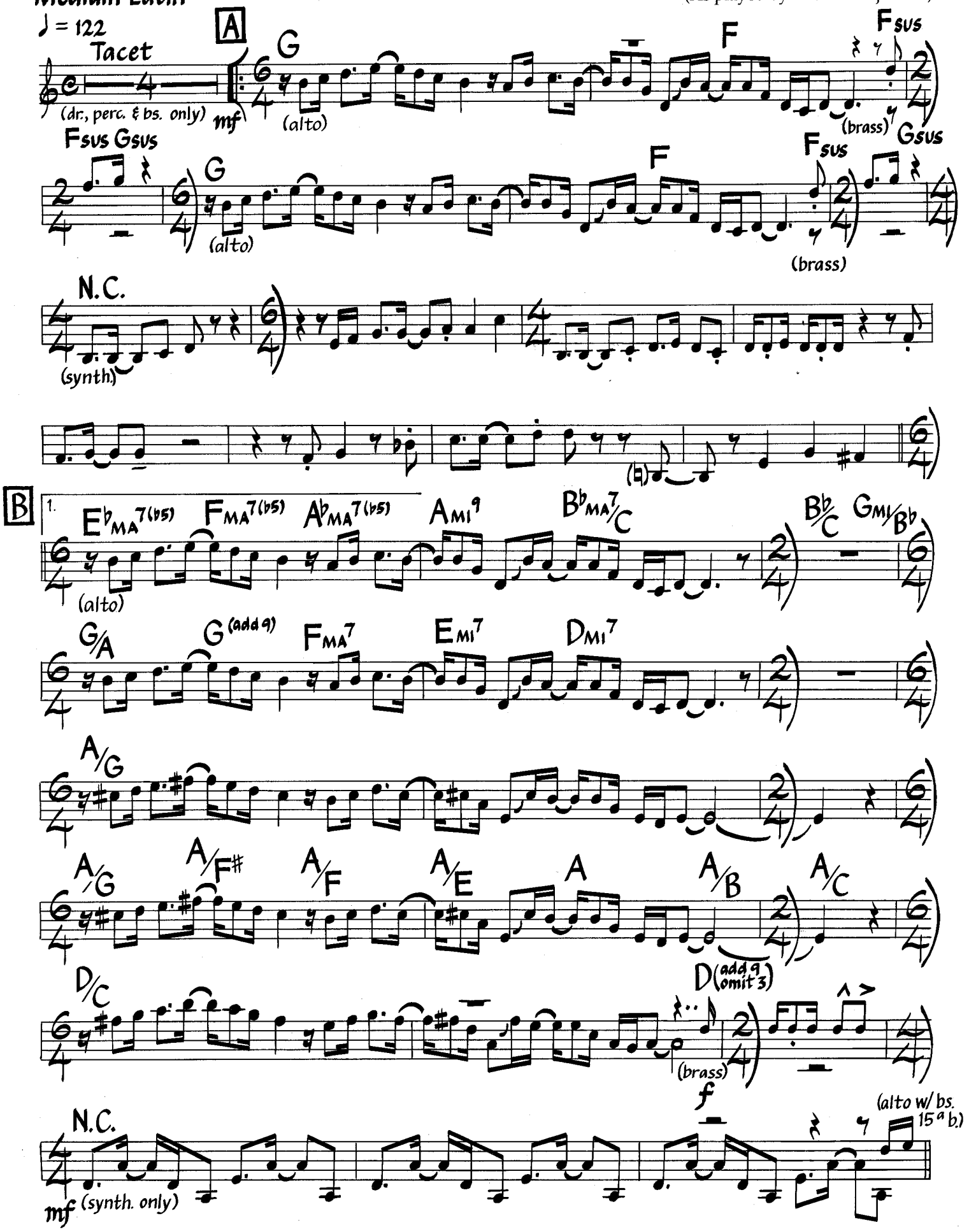

C
EMA7
F#MI7
B7
I a – lone have heard this love - ly strain,
EMA7
A#MI7(b5)
D#7
I a – lone have heard this glad re - frain,
G#MI
C#9
Must it be for – ev – er in - side of me, why can't I
F#13
(C9)
B13
let it go, why can't I let you know, Why can't I
D
CMA7
Eb07
DMI7
G7
let you know the song my heart would sing? That beau - ti - ful
CMA7
GMI7
C7
F6
Bb9
rhap - so - dy of love and youth and spring, The mu - sic is
(CMA7)
EMI7
A7
DMI7
G7
sweet, The words are true, The song is
C6
(F7
C6
DMI7
G7 )
you.

# Sonja's Sanfona

Jimmy Haslip
Bill Gable
(As played by The Yellowjackets)

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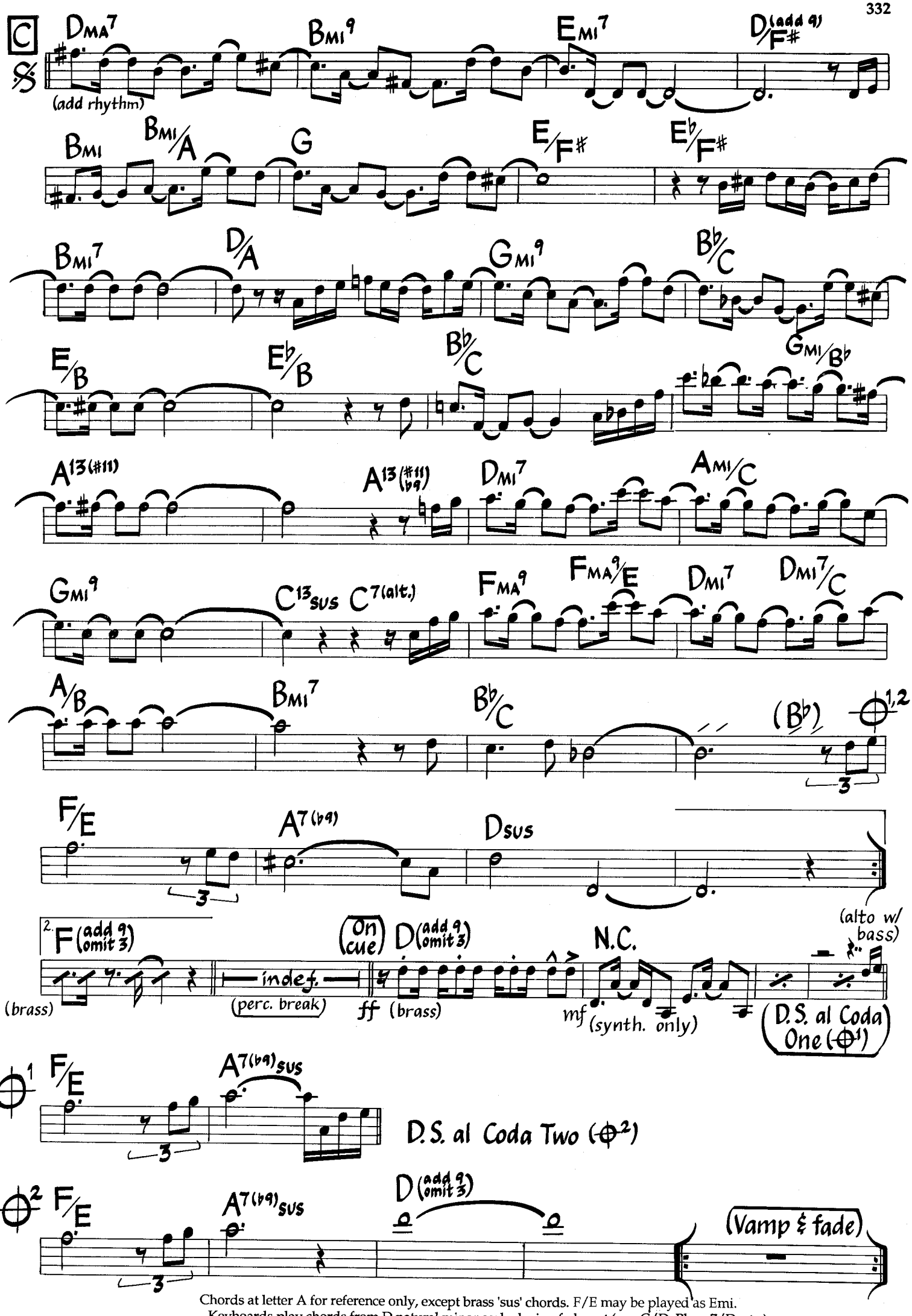
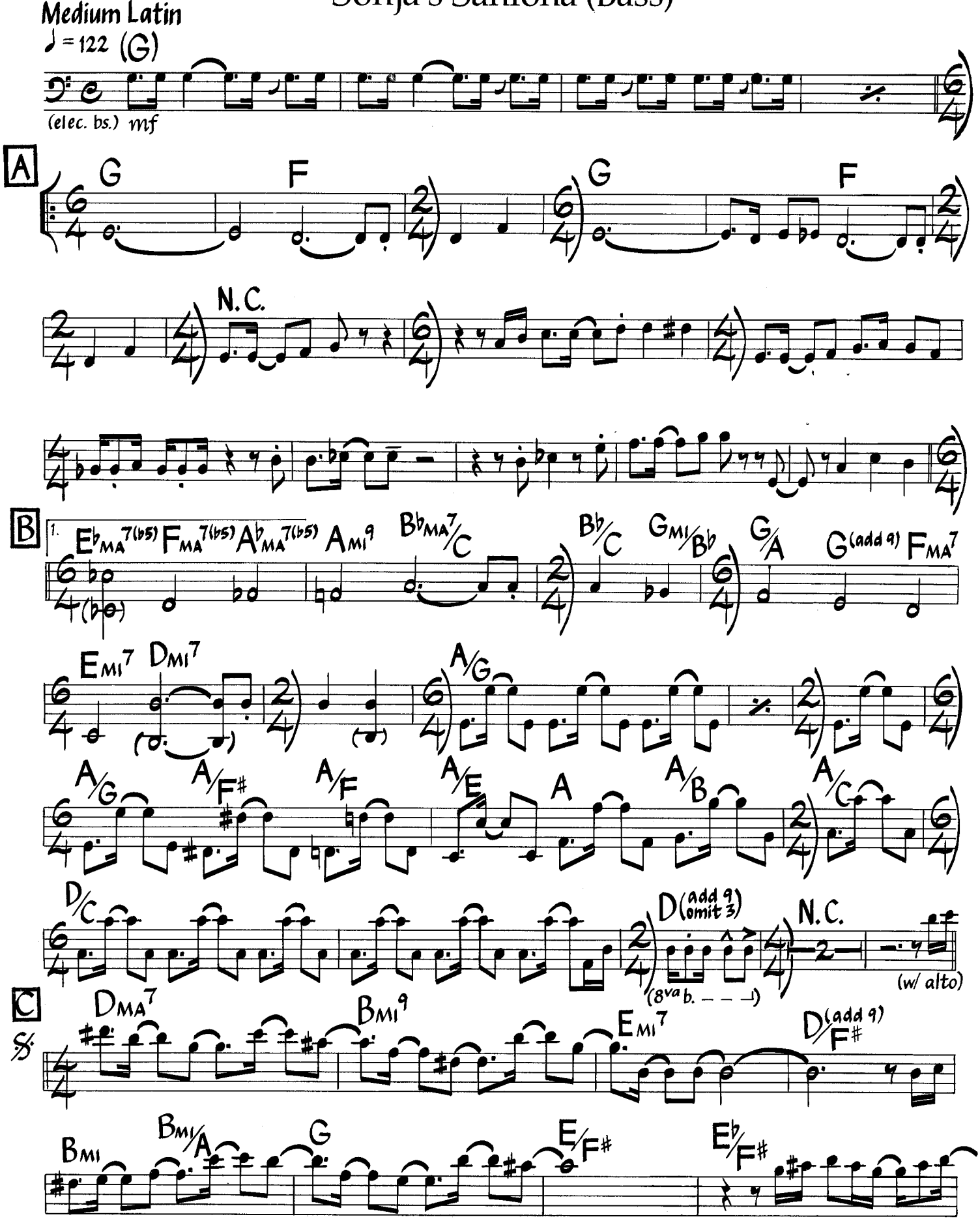
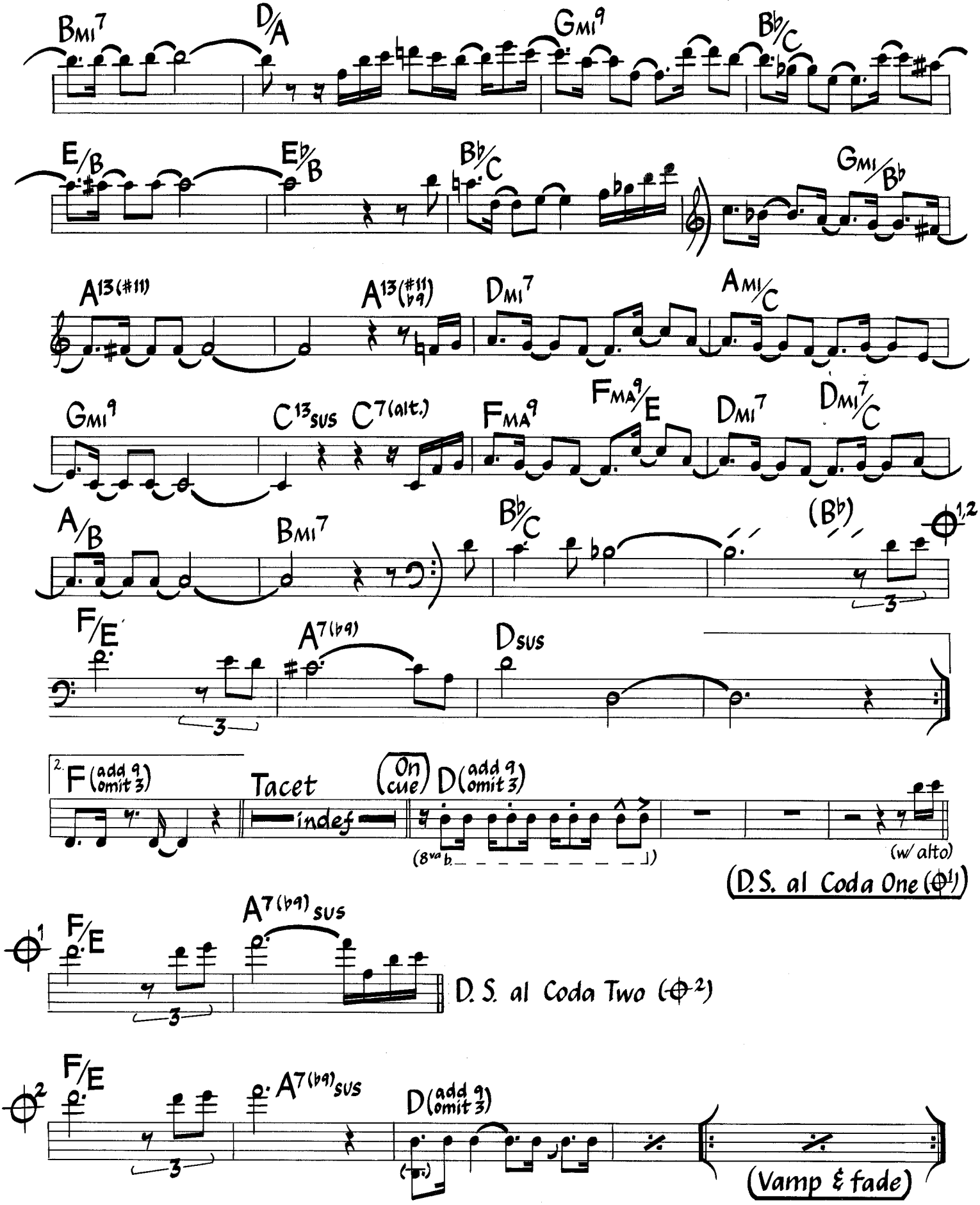



Chords at letter A for reference only, except brass 'sus' chords. F/E may be played as Emi.
Keyboards play chords from D natural minor scale during fade-out (e.g. C/D, Bbma7/D, etc.)
Chords for letters B & C are mostly sustained (half notes and whole notes).

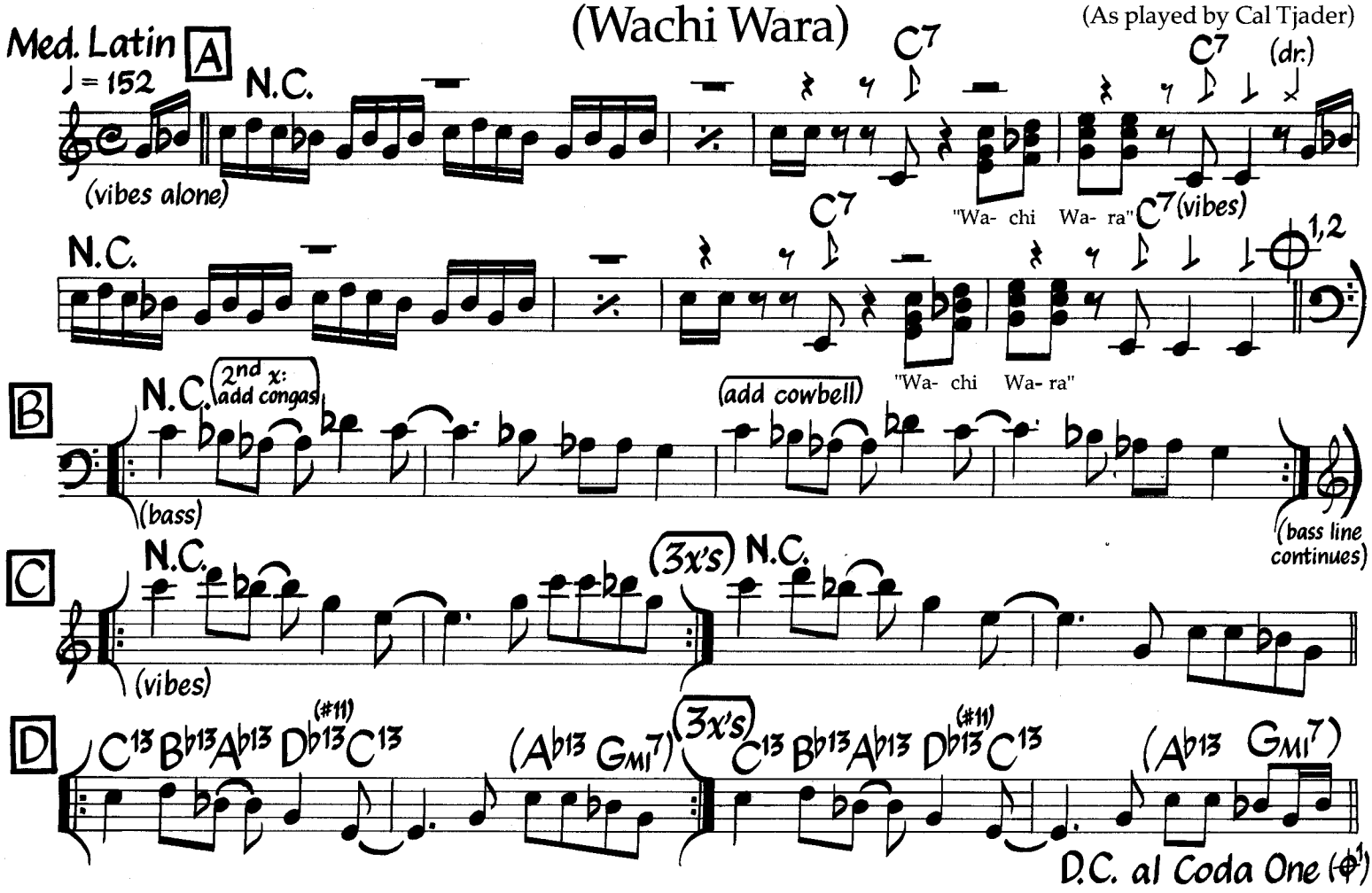
# Sonja's Sanfona (Bass)



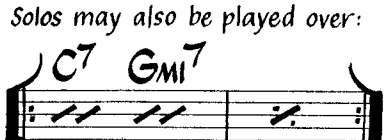

BMI7
D/A
GMI9
B♭/C
E/B
E♭/B
B♭/C
GMI/B♭
A13(#11)
A13(#11 ♭9)
DMI7
AMI/C
GMI9
C13SUS
C7(alt.)
FMA9
FMA9/E
DMI7
DMI7/C
A/B
BMI7
B♭/C
(B♭)
1,2
F/E
A7(♭9)
DSUS
2.
F(add 9 omit 3)
Tacet
indef
On cue
D(add 9 omit 3)
(8va b _ _ _

# Soul Sauce
## (Wachi Wara)

Dizzy Gillespie
Chano Pozo
(As played by Cal Tjader)




Solos may also be played over:




Bass and drums play downbeat (C bass) on first bar of letter A every time but the first.

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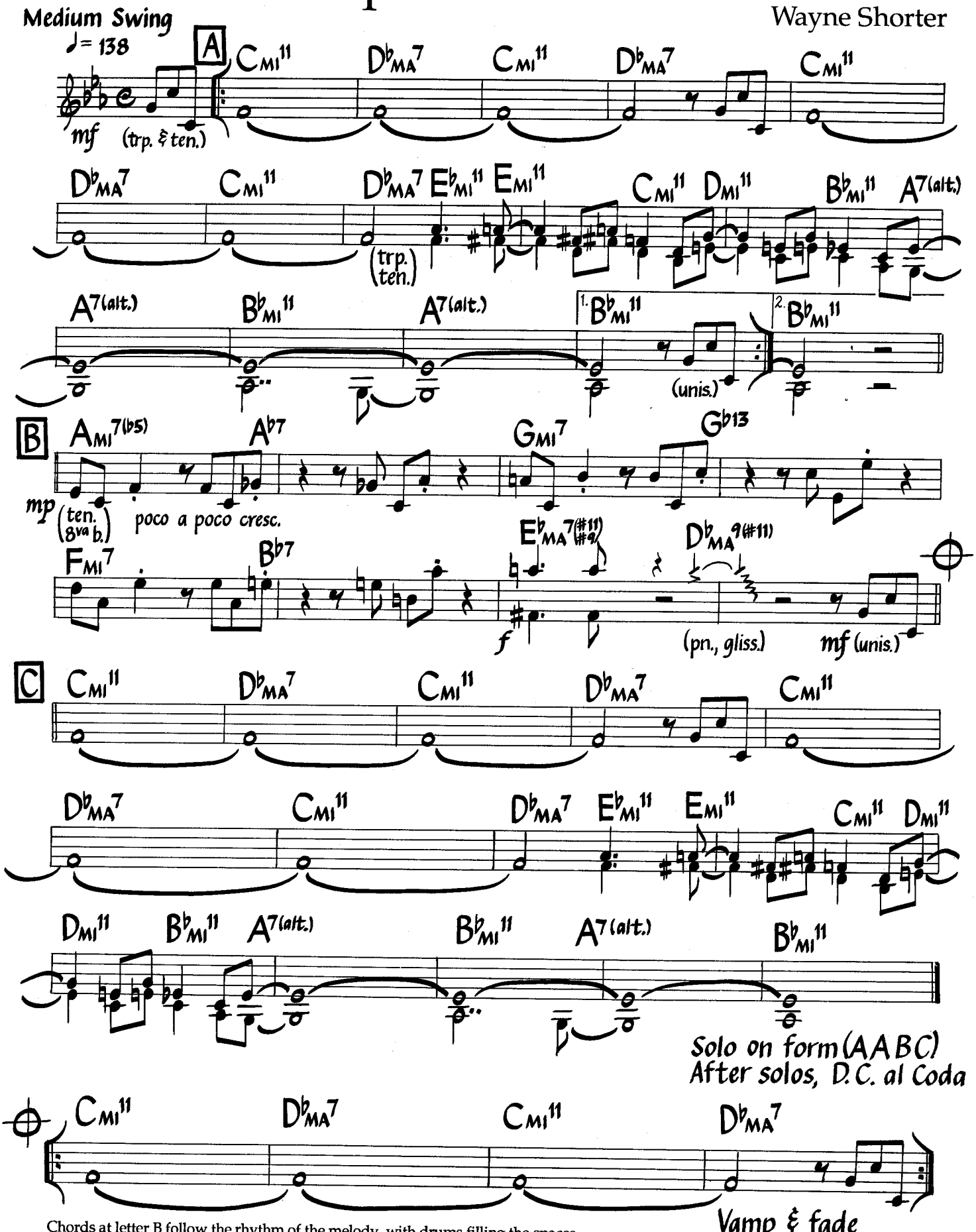
# Speak No Evil

Wayne Shorter




Chords at letter B follow the rhythm of the melody, with drums filling the spaces.
During solos, letter B is straight ahead.
The tied F's are started quietly and crescendoed each time.
Kicks and anticipated chords hold for solos. Dbma7 & Bbmi11 chords may also be anticipated for solos.

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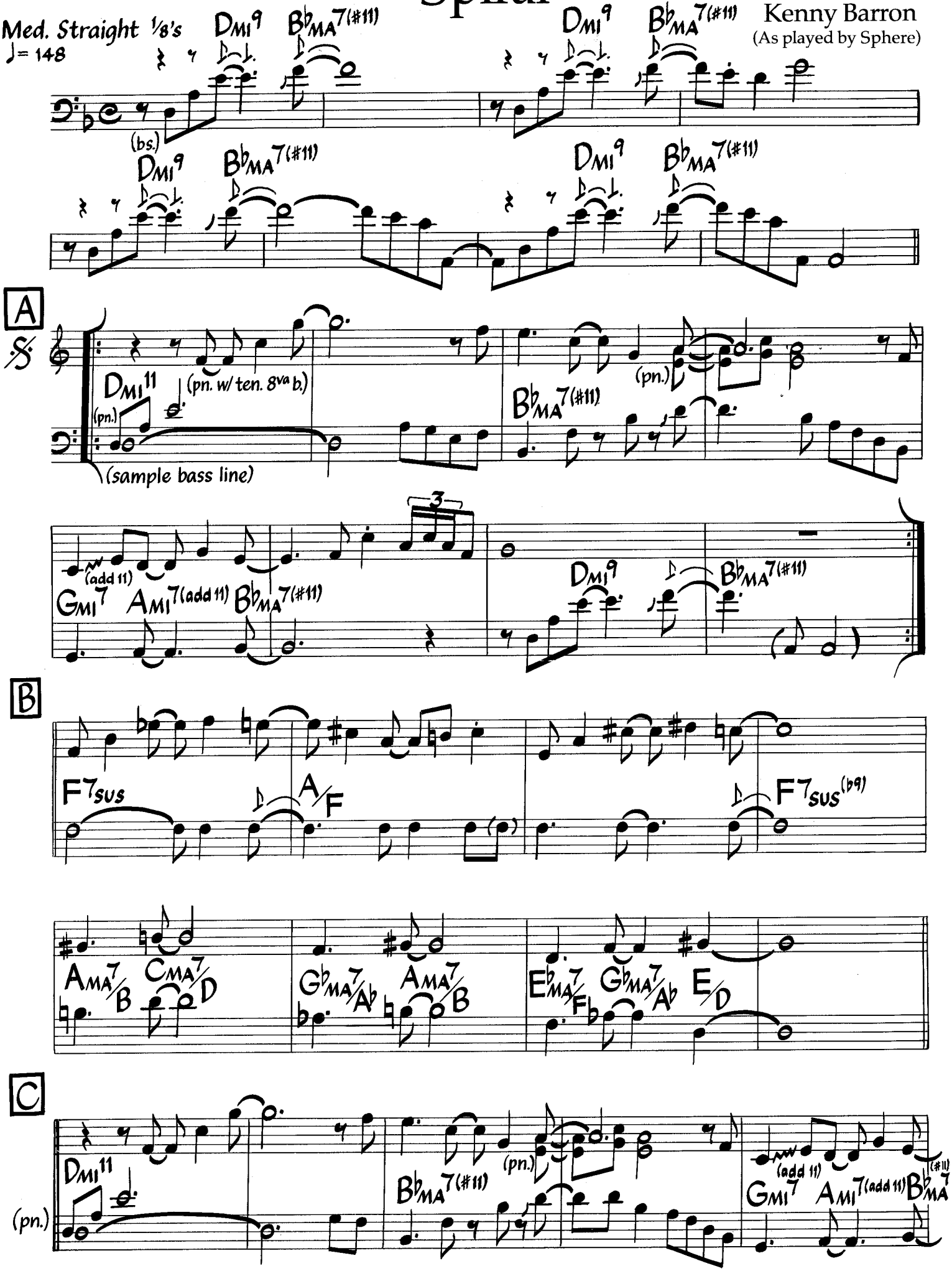
# Spiral

Kenny Barron
(As played by Sphere)

Med. Straight 1/8's
♩= 148

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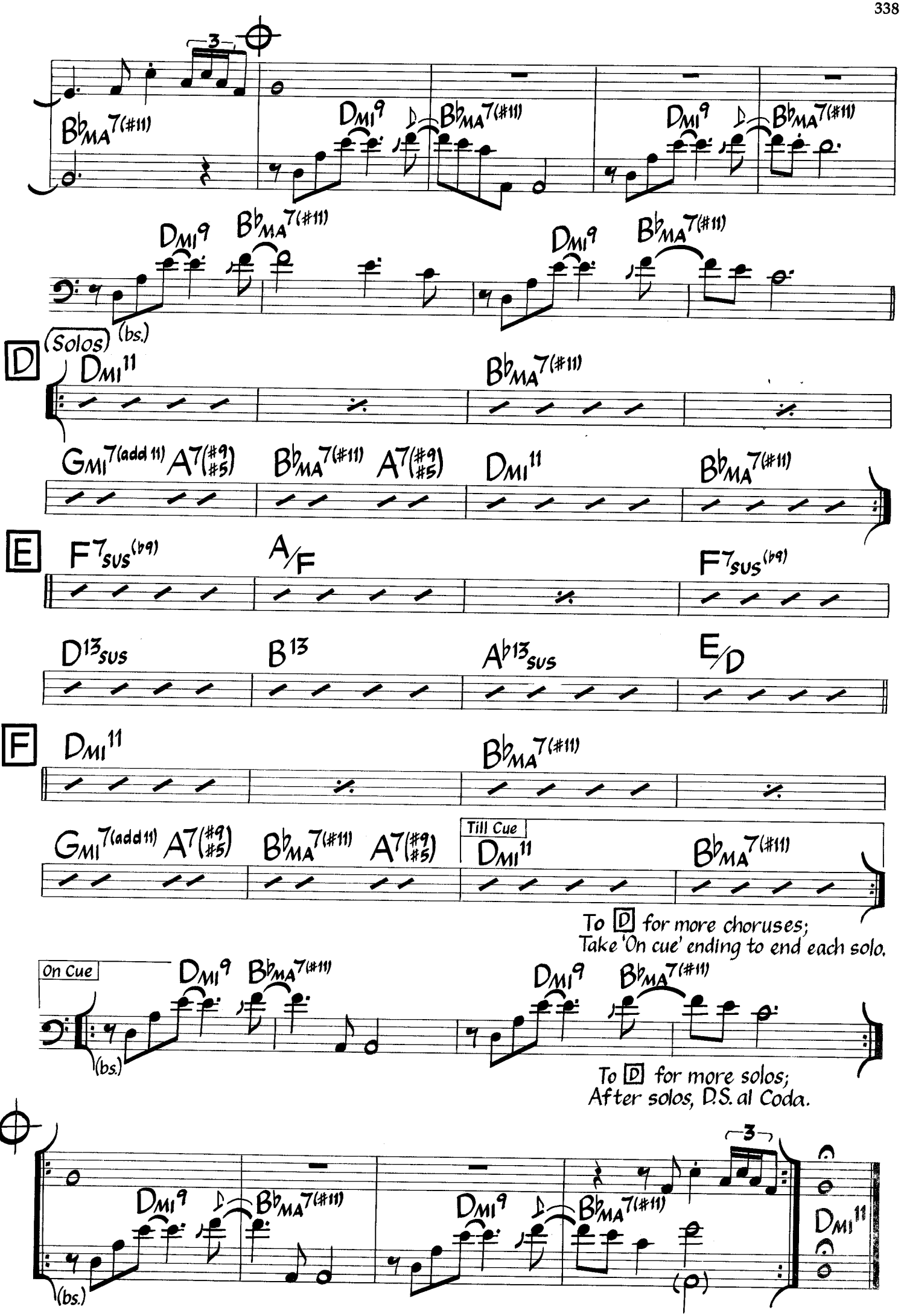

3
B♭MA7(#11)
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
(bs.)
D
(Solos)
DMI11
B♭MA7(#11)
GMI7(add 11)
A7(#9 #5)
B♭MA7(#11)
A7(#9 #5)
DMI11
B♭MA7(#11)
E
F7SUS(♭9)
A/F
F7SUS(♭9)
D13SUS
B13
A♭13SUS
E/D
F
DMI11
B♭MA7(#11)
GMI7(add 11)
A7(#9 #5)
B♭MA7(#11)
A7(#9 #5)
Till Cue
DMI11
B♭MA7(#11)
To D for more choruses;
Take 'On cue' ending to end each solo.
On Cue
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
(bs.)
To D for more solos;
After solos, D.S. al Coda.
3
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
DMI11
(bs.)



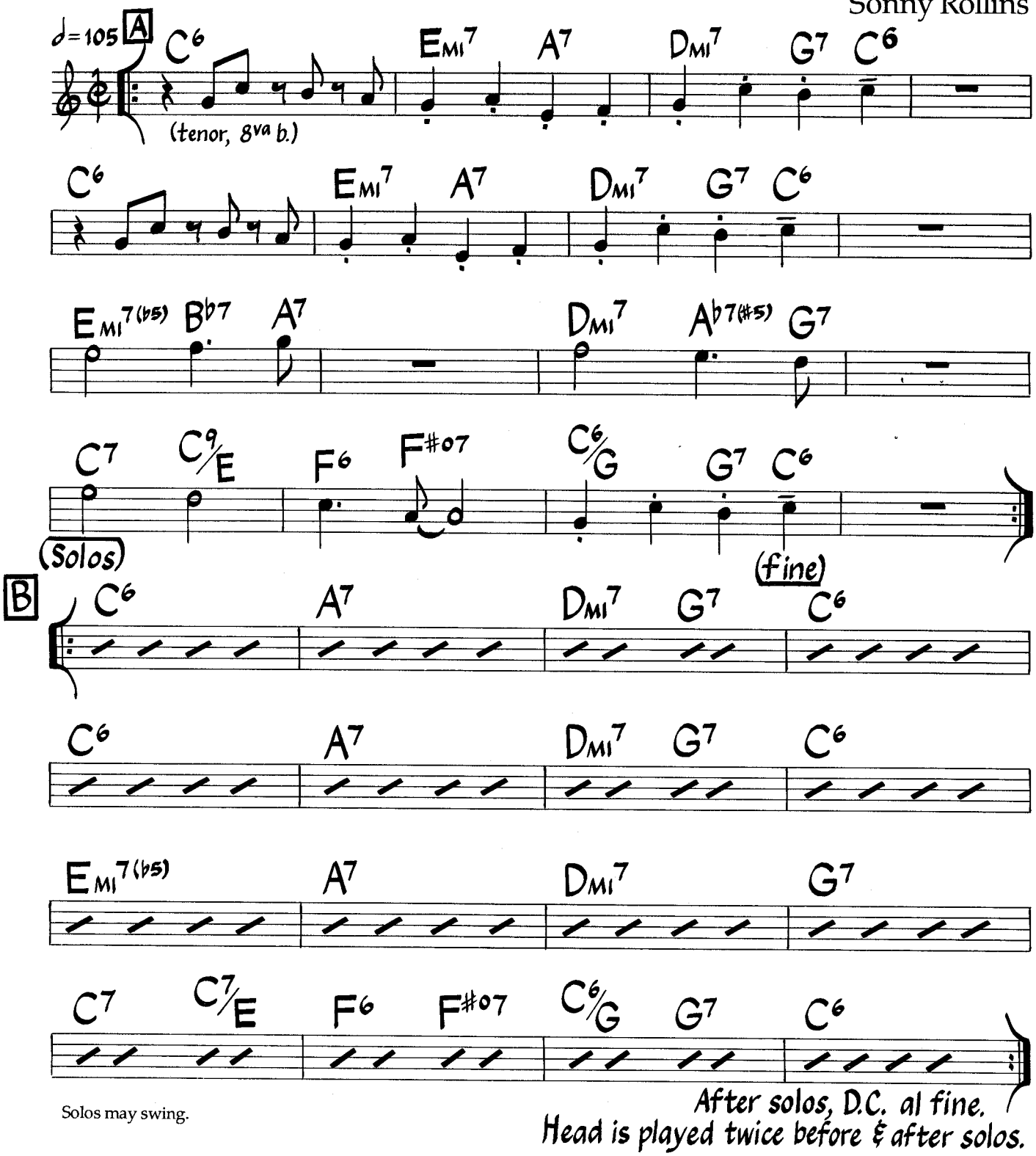
Photo by Jim Marshall ©1988

SONNY ROLLINS

Medium Swinging Latin

# St. Thomas

Sonny Rollins




Solos may swing.

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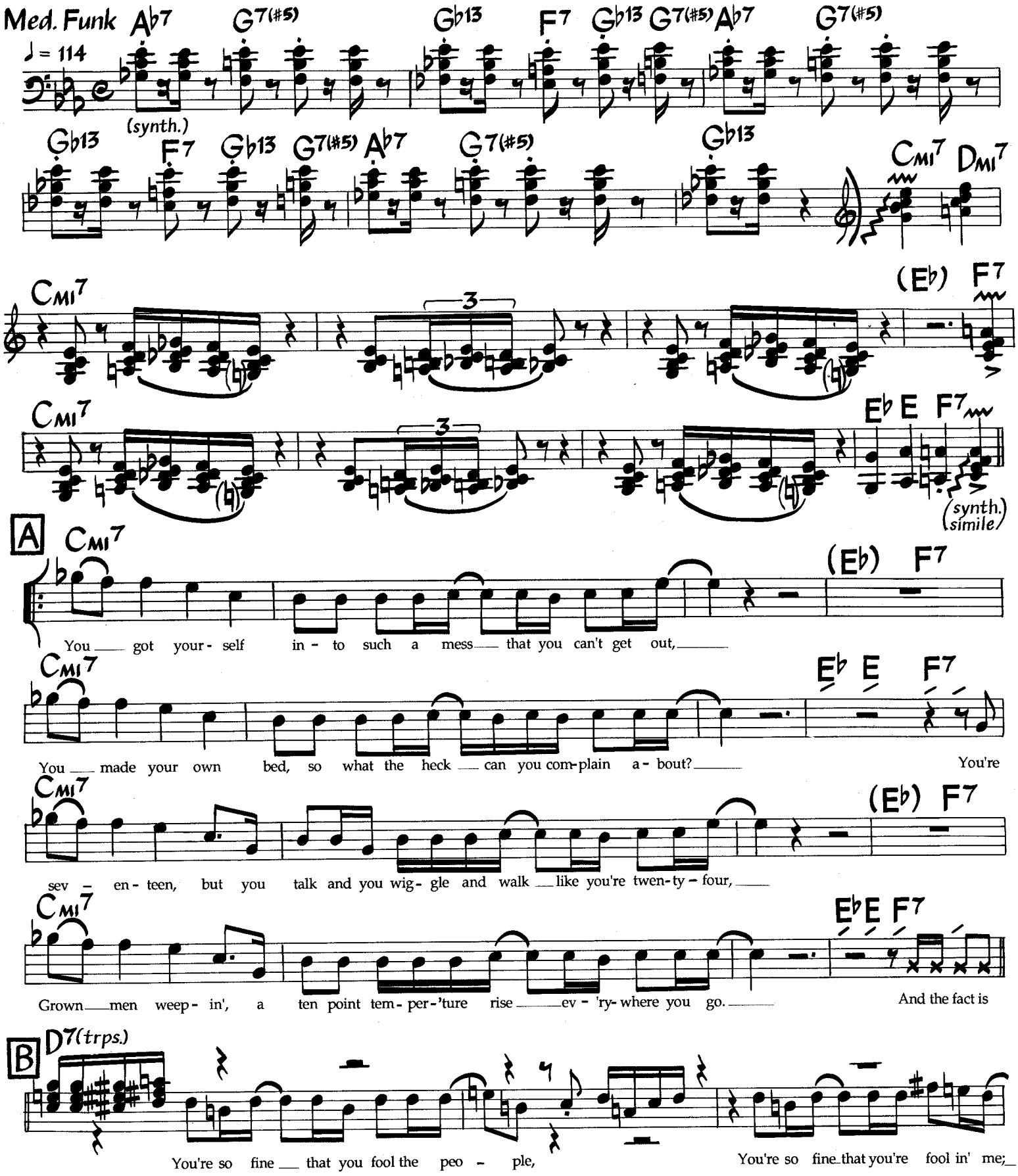
# Sticky Wicket

Al Jarreau
Jay Graydon
Greg Phillinganges




2nd VERSE
Seven-thirty, Morning Mr. Price what a day for school.
Bright and early, Perfect little disguise for the folks you fool.
Midnight passion, Ain't no surprise to me what you're comin' to.
There's red light flashin', Look out you're goin' too fast, what you gonna do.

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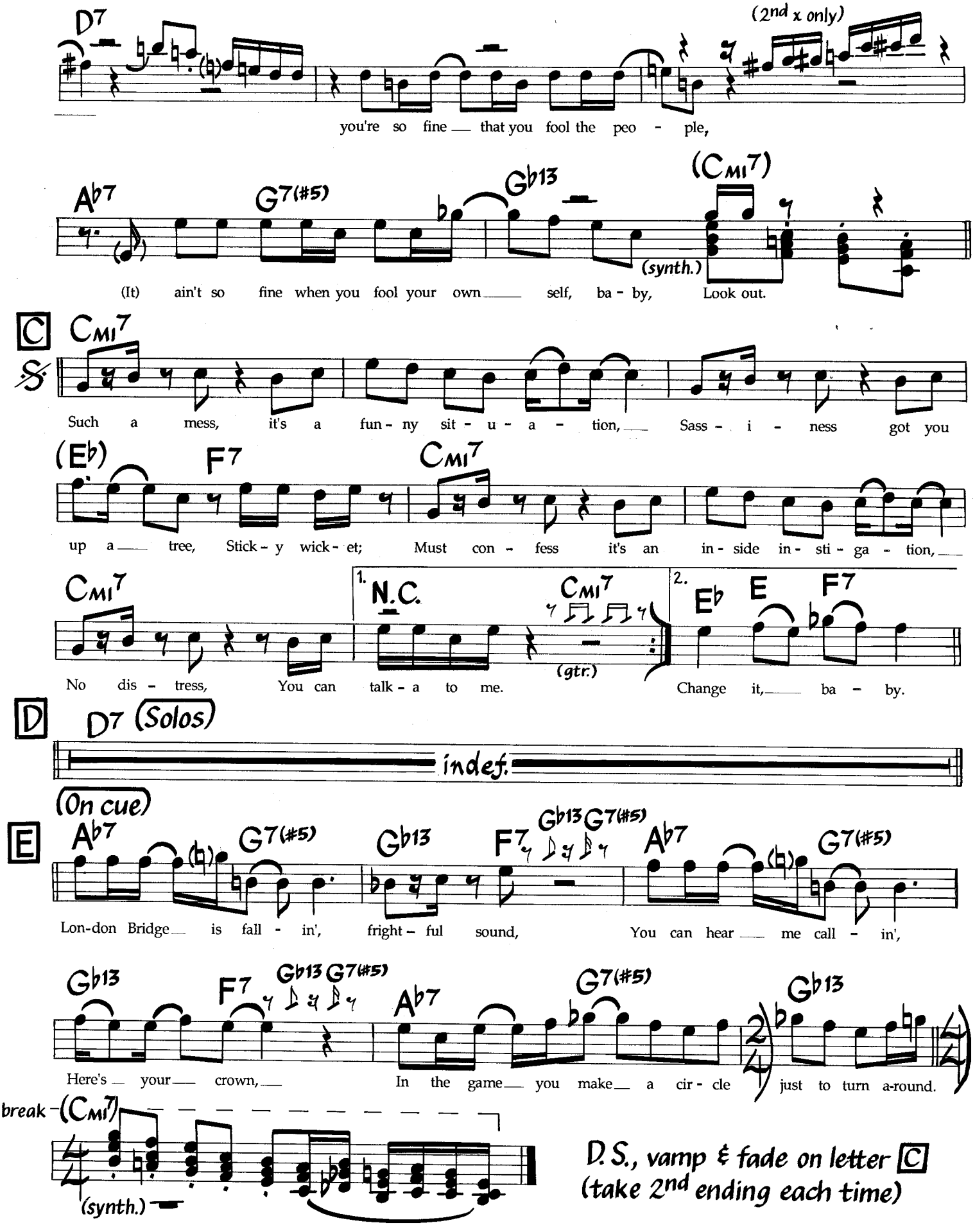
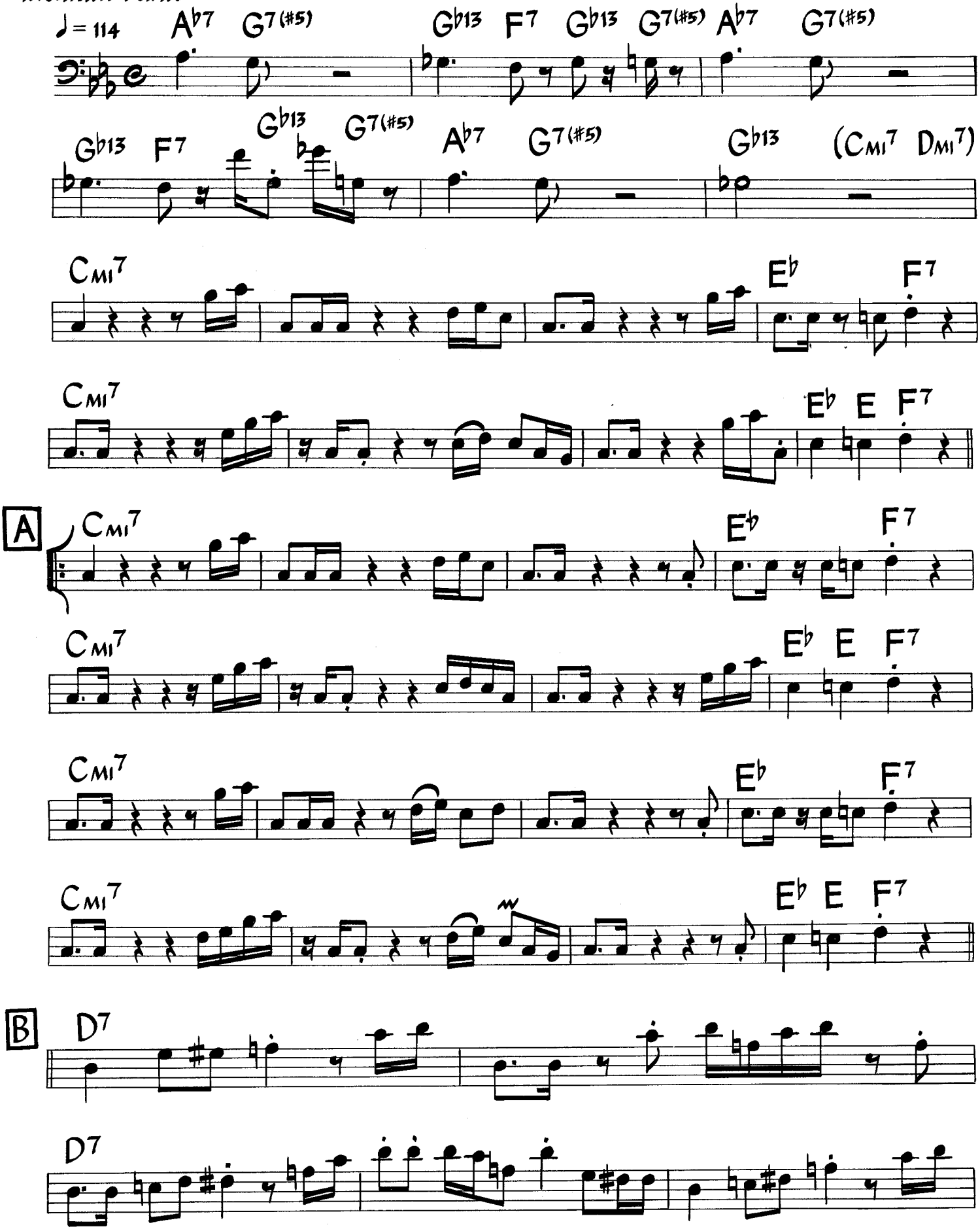
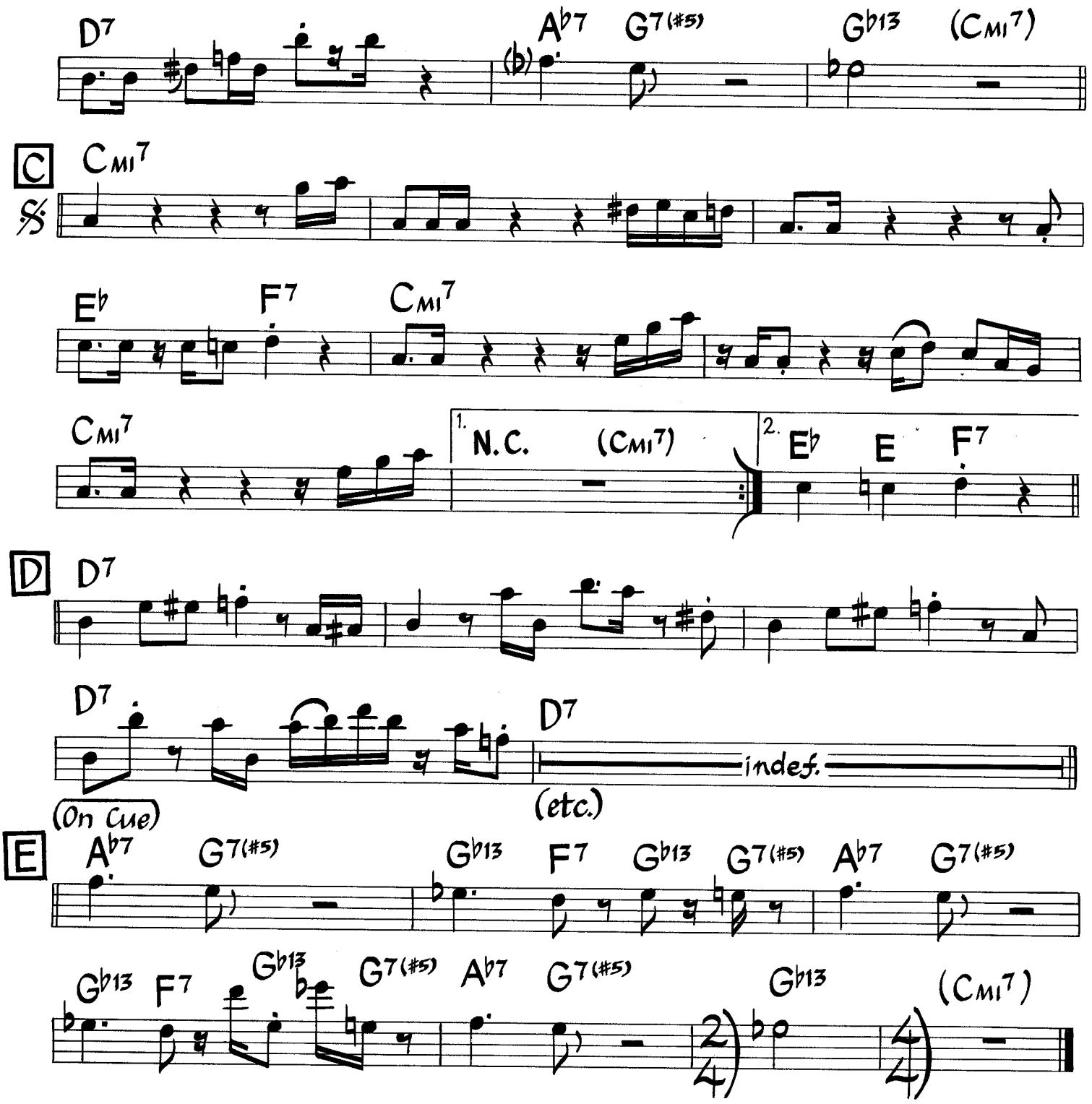

D7
(2nd x only)
you're so fine that you fool the peo - ple,
Ab7
G7(#5)
Gb13
(Cmi7)
(synth.)
(It) ain't so fine when you fool your own self, ba - by, Look out.
C
Cmi7
Such a mess, it's a fun - ny sit - u - a - tion, Sass - i - ness got you
(Eb)
F7
Cmi7
up a tree, Stick - y wick - et; Must con - fess it's an in - side in - sti - ga - tion,
Cmi7
1. N.C.
Cmi7
(gtr.)
2. Eb E F7
No dis - tress, You can talk - a to me.
Change it, ba - by.
D
D7 (Solos)
indef.
(On cue)
E
Ab7
G7(#5)
Gb13
F7
Gb13 G7(#5)
Ab7
G7(#5)
Lon-don Bridge is fall - in', fright - ful sound, You can hear me call - in',
Gb13
F7
Gb13 G7(#5)
Ab7
G7(#5)
Gb13
Here's your crown, In the game you make a cir - cle just to turn a-round.
break
(Cmi7)
(synth.)
D.S., vamp & fade on letter C
(take 2nd ending each time)

# Sticky Wicket (Bass)

Medium Funk






Sample bass line; played with some variation on repeat.

D.S., vamp & fade on letter C
(take 2nd ending each time)

# Street Life

Music by Joe Sample
Lyric by Will Jennings
(As played by The Crusaders)

Med. Ballad — 1st x: tenor solos around melody; 2nd x: vocal

A ♩= 59

(bs. & dr. tacet)

(2nd x) I still hang a - round— Nei-ther lost nor found,

Hear the lone- ly sound of mu- sic in the night,

Nights are al - ways bright, That's all that's left for me.

2.

(Med. Funk) ♩= 107

(add bs. & dr.)

mf (bs.) (etc.) I play the

B

(mf) 1.Street life be- cause there's no place I can go, Street life, it's the on-

- ly life I know. Street life, and there's a thou-sand parts to play,

Street life, un - til you play your life a - way. You

C

Let the peo - ple see just who you want to be, And ev - 'ry night you shine just

(fine)

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2nd VERSE
Street life, you can run away from time. Street life, for a nickel, for a dime.
Street life, but you better not get old. Street life, or you're gonna feel the cold.
There's always love for sale, A grown-up fairy tale,
Prince Charming always smiles, Behind a silver spoon.

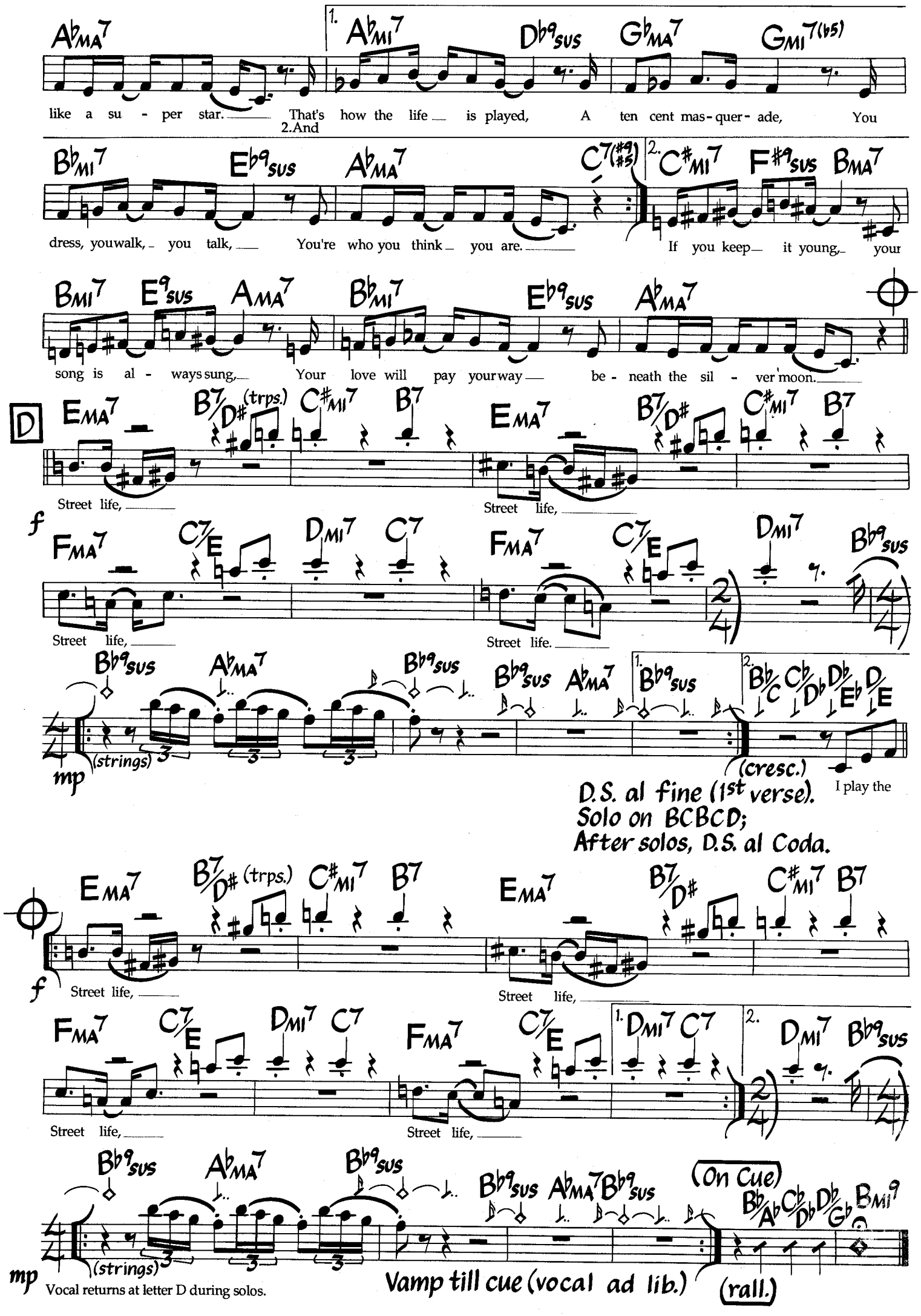

like a su - per star. That's how the life is played, A ten cent mas-quer- ade, You
2.And
dress, youwalk, you talk, You're who you think you are. If you keep it young, your
song is al - ways sung, Your love will pay yourway be - neath the sil - ver moon.
D
Street life,
Street life,
Street life,
Street life,
(strings)
(cresc.)
I play the
D.S. al fine (1st verse).
Solo on BCBCD;
After solos, D.S. al Coda.
Street life,
Street life,
Street life,
Street life,
(strings)
(On Cue)
Vamp till cue (vocal ad lib.)
(rall.)
Vocal returns at letter D during solos.



Photo by Jerry Stoll ©1988

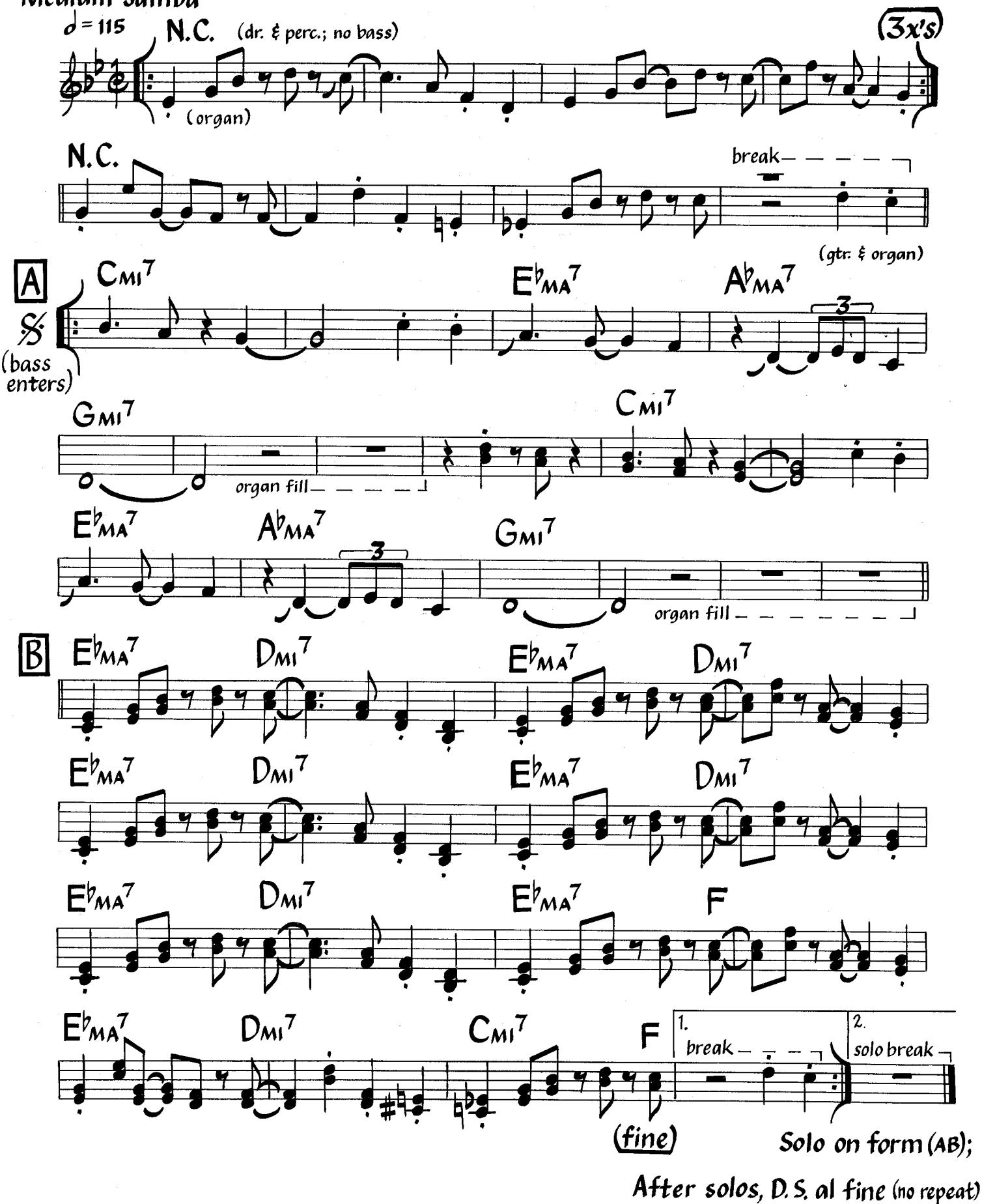
McCOY TYNER

# Sudden Samba

Neil Larsen

Medium Samba

♩ = 115




Break at end of letter B is used at end of each solo only. Dmi7 chords at letter B are not always anticipated during solos.

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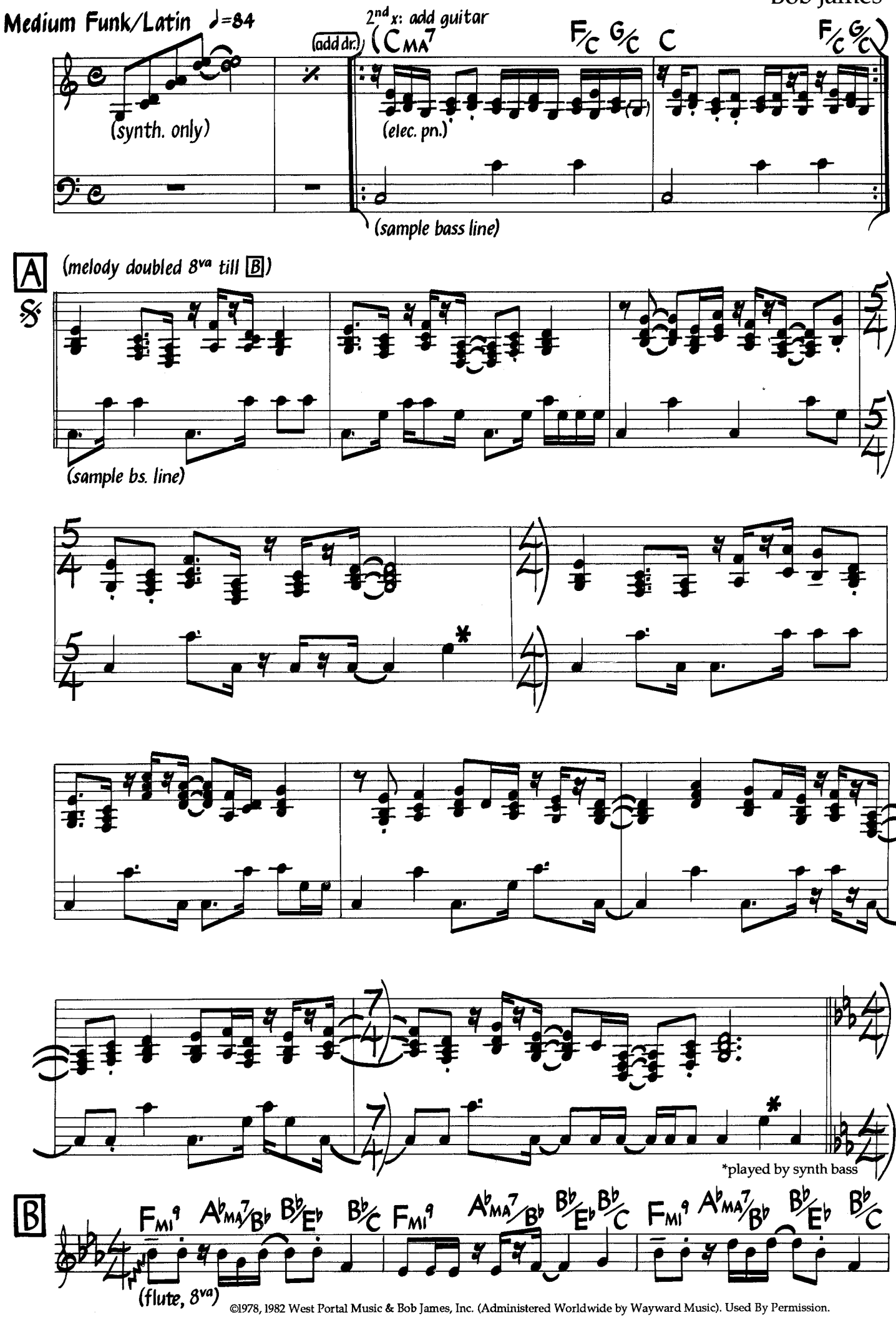
# Sunrunner

Bob James

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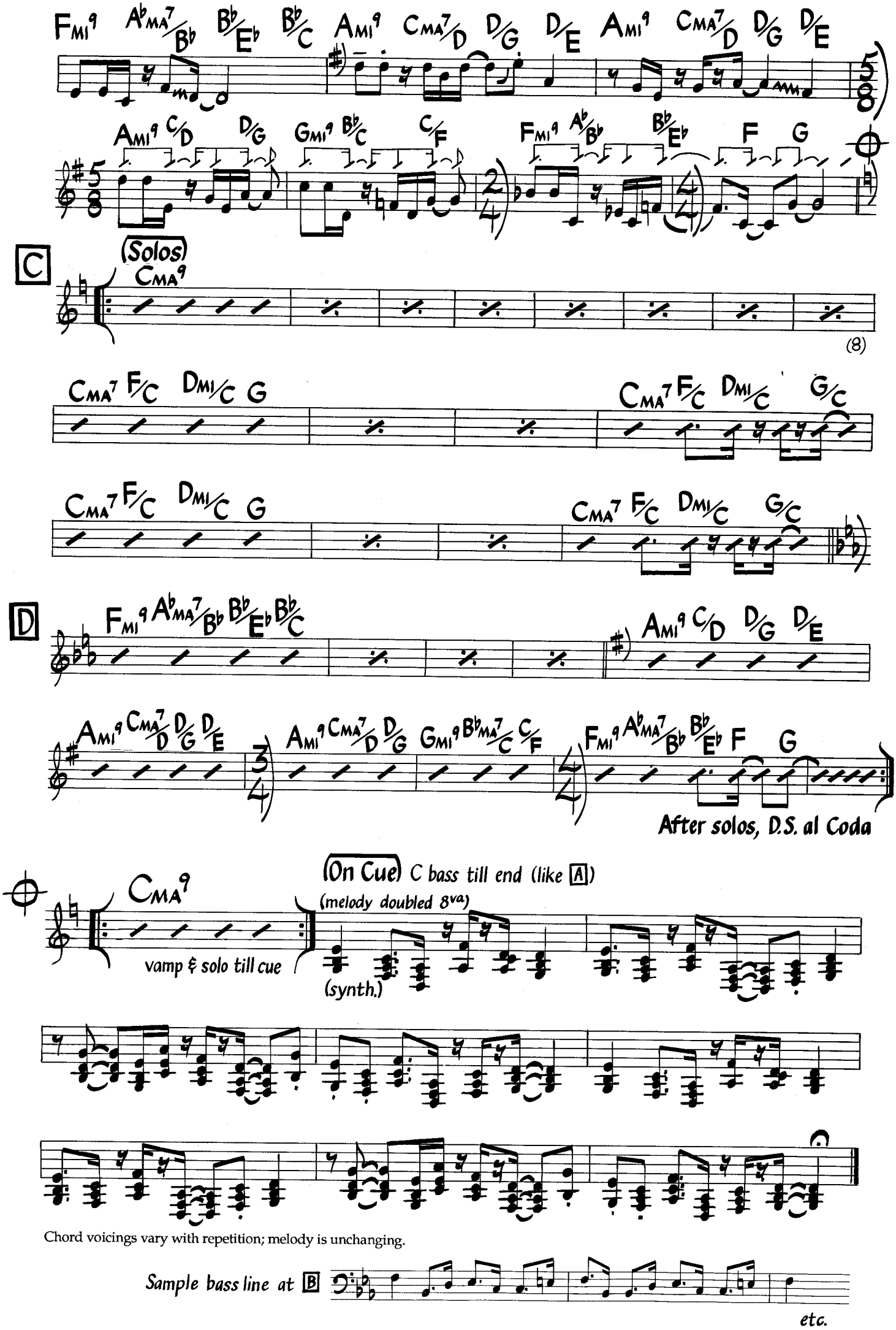
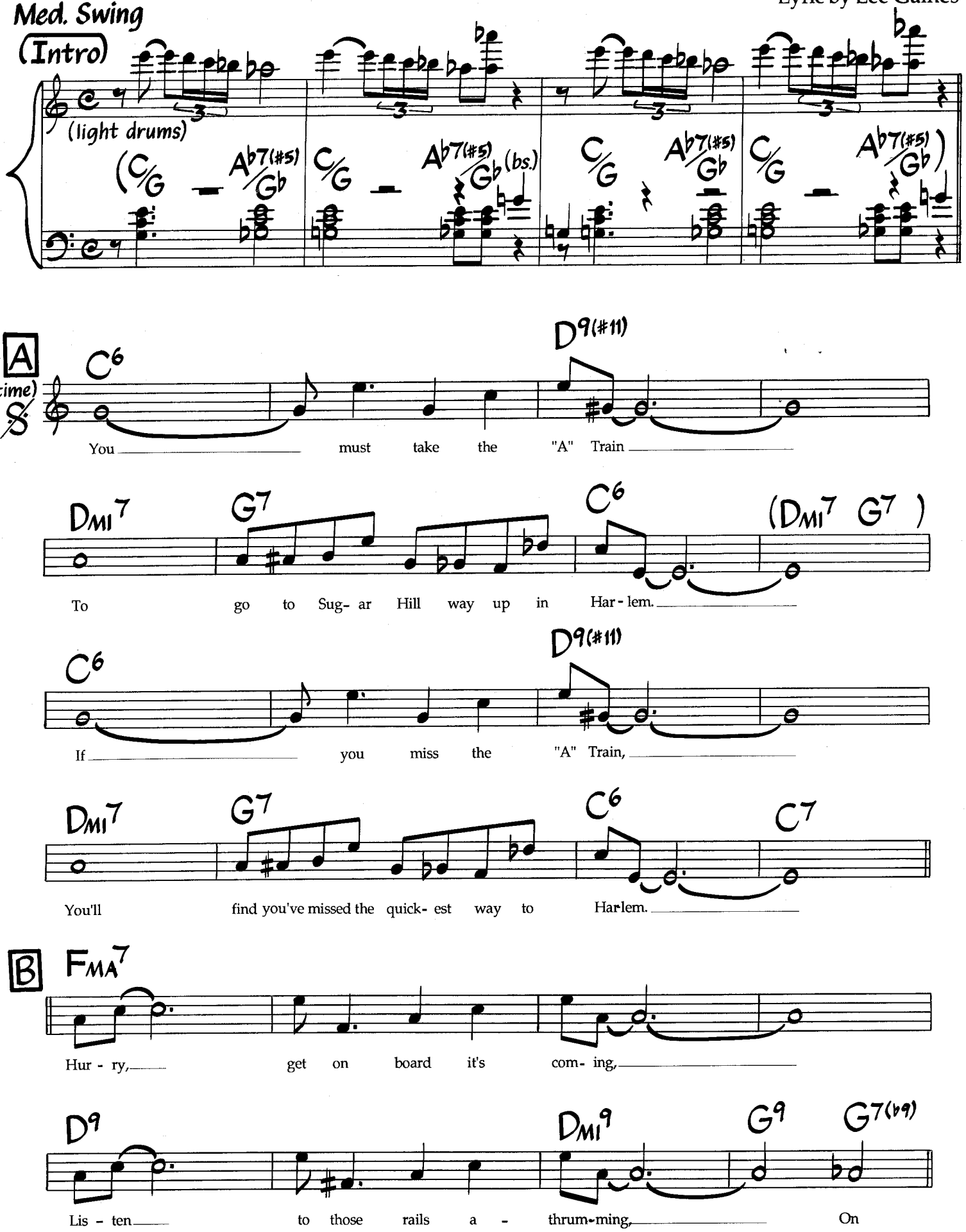

FMI9 AbMA7/Bb Bb/Eb Bb/C AMI9 CMA7/D D/G D/E AMI9 CMA7/D D/G D/E
AMI9 C/D D/G GMI9 Bb/C C/F FMI9 Ab/Bb Bb/Eb F G
C
(Solos)
CMA9
(8)
CMA7 F/C DMI/C G
CMA7 F/C DMI/C G/C
CMA7 F/C DMI/C G
CMA7 F/C DMI/C G/C
D
FMI9 AbMA7/Bb Bb/Eb Bb/C
AMI9 C/D D/G D/E
AMI9 CMA7/D D/G D/E
AMI9 CMA7/D D/G GMI9 BbMA7/C C/F
FMI9 AbMA7/Bb Bb/Eb F G
After solos, D.S. al Coda
CMA9
vamp & solo till cue
(On Cue) C bass till end (like A)
(melody doubled 8va)
(synth.)
Chord voicings vary with repetition; melody is unchanging.
Sample bass line at B
etc.

# Take The "A" Train

Music by Billy Strayhorn
Lyric by Lee Gaines

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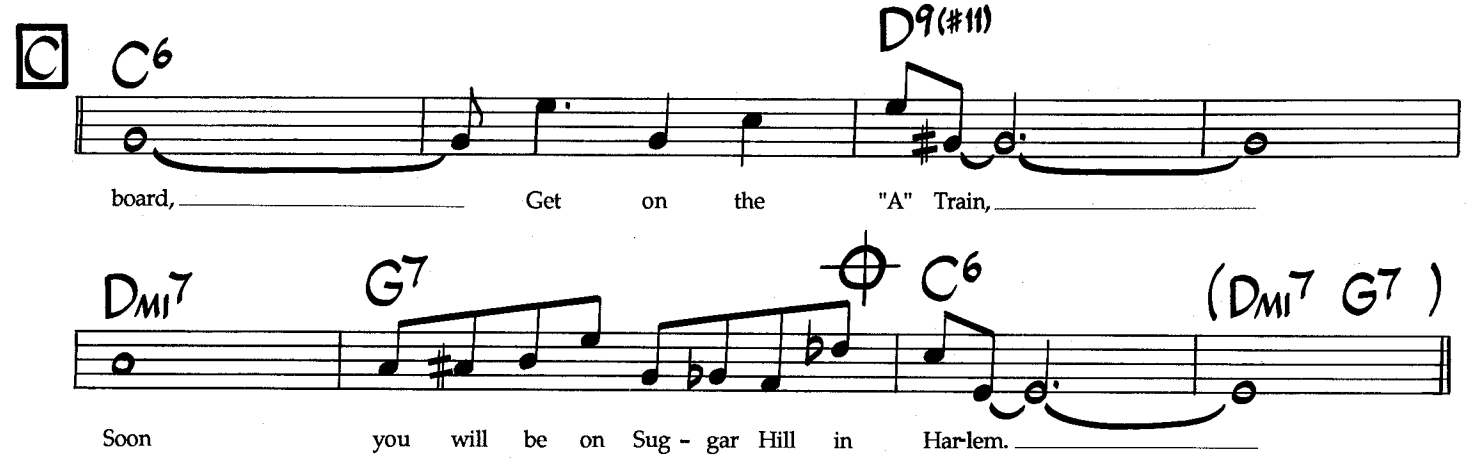
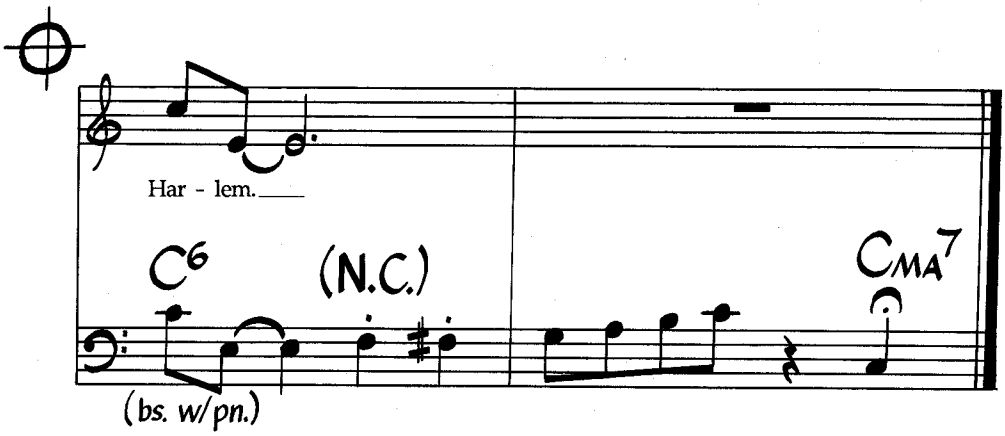
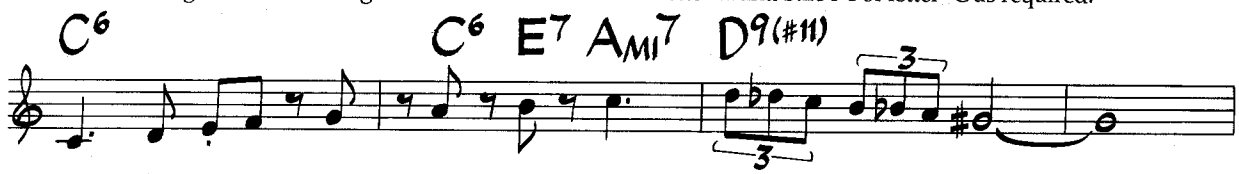



*Solo on form (ABC);*
*After solos, D.S. al Coda.*



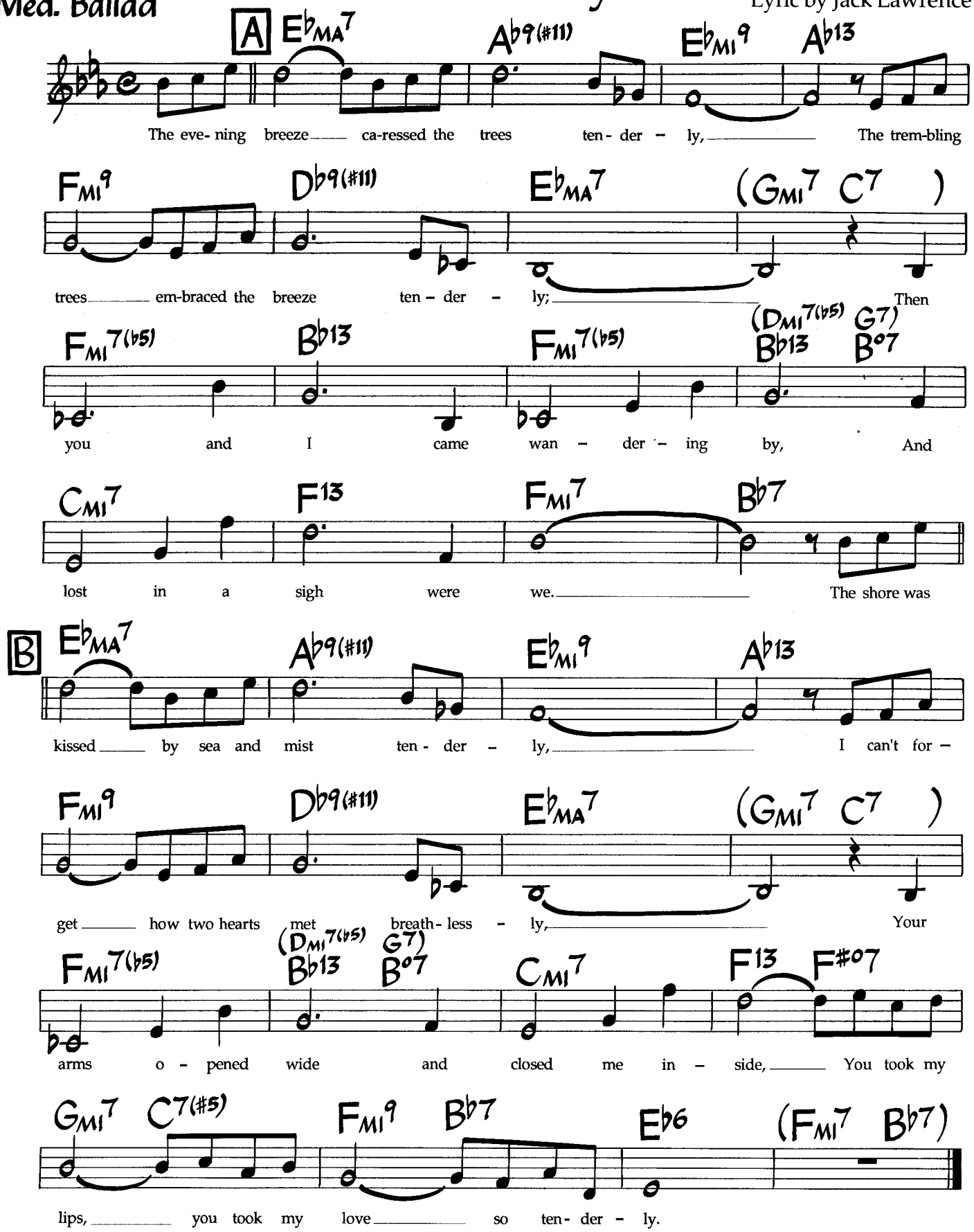

Instrumental background line during solos for bars 1-4 and 9-12 of letter A and bars 1-4 of letter C as required:



# Tenderly

Music by Walter Gross
Lyric by Jack Lawrence

Med. Ballad




May be played in 3/4 (subtract one beat from the first note in each bar).

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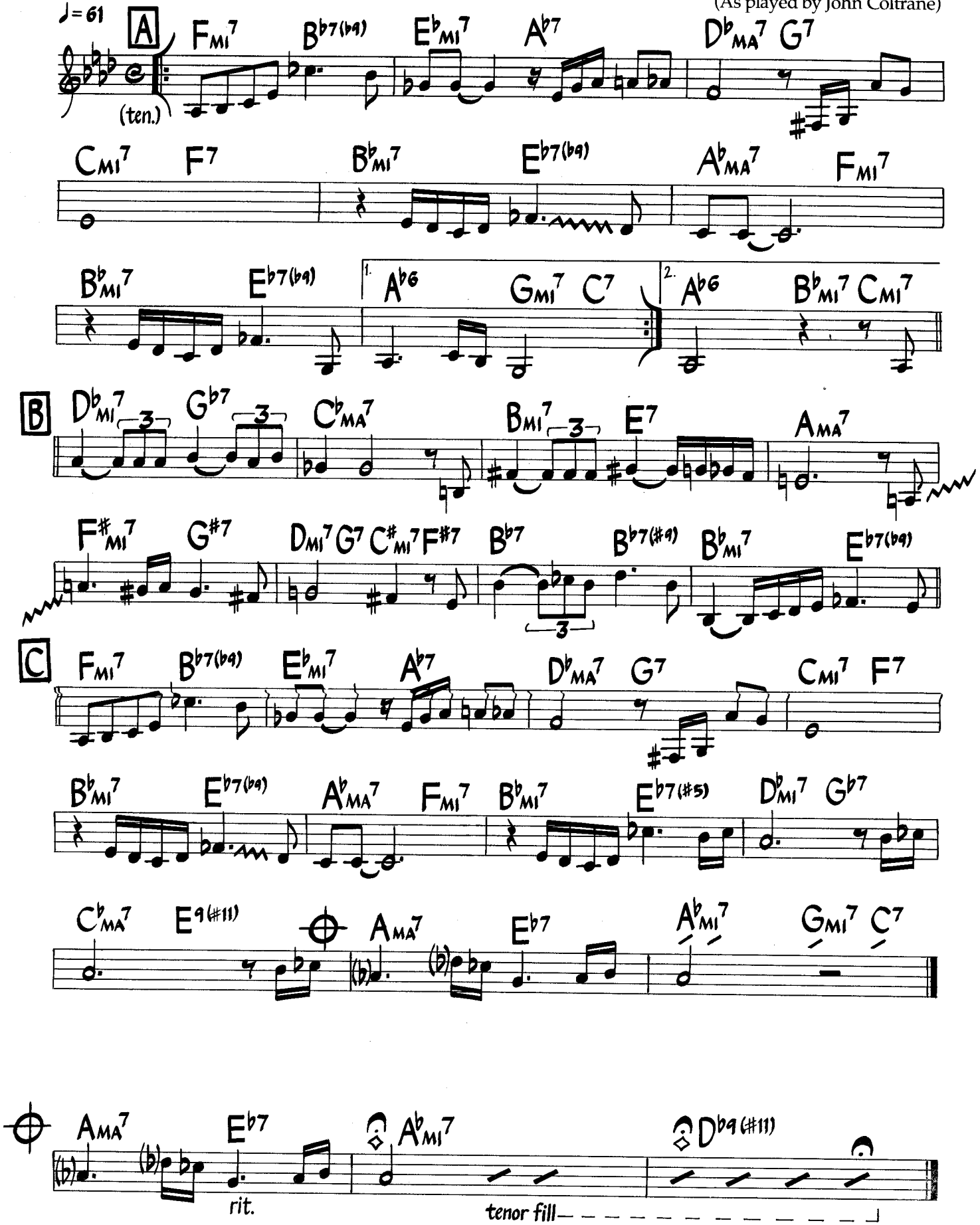
# Theme For Ernie

Fred Lacey
(As played by John Coltrane)

Medium Jazz Ballad
♩= 61




Melody is freely interpreted.

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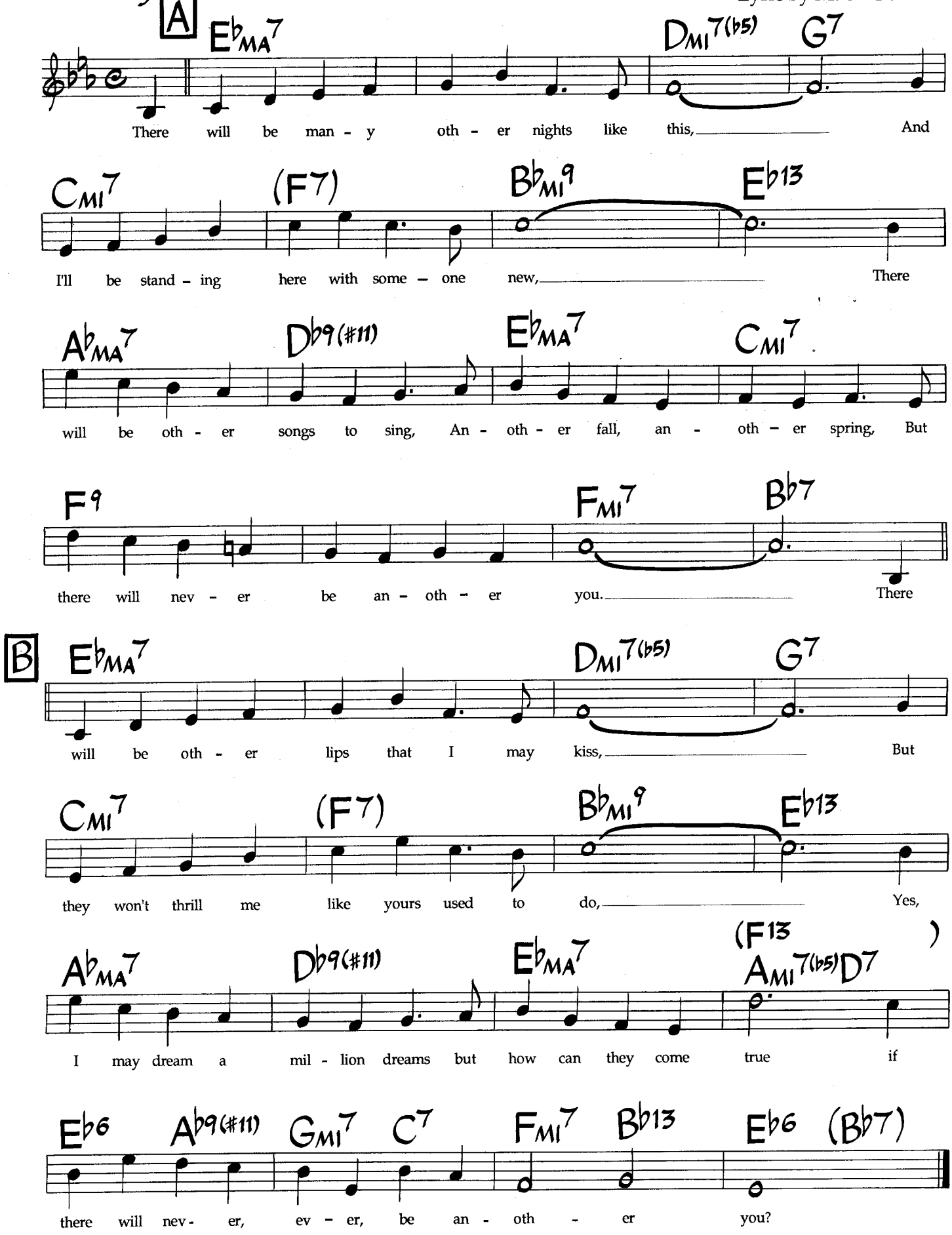
# There Will Never Be Another You

Music by Harry Warren
Lyric by Mack Gordon

Med. Swing

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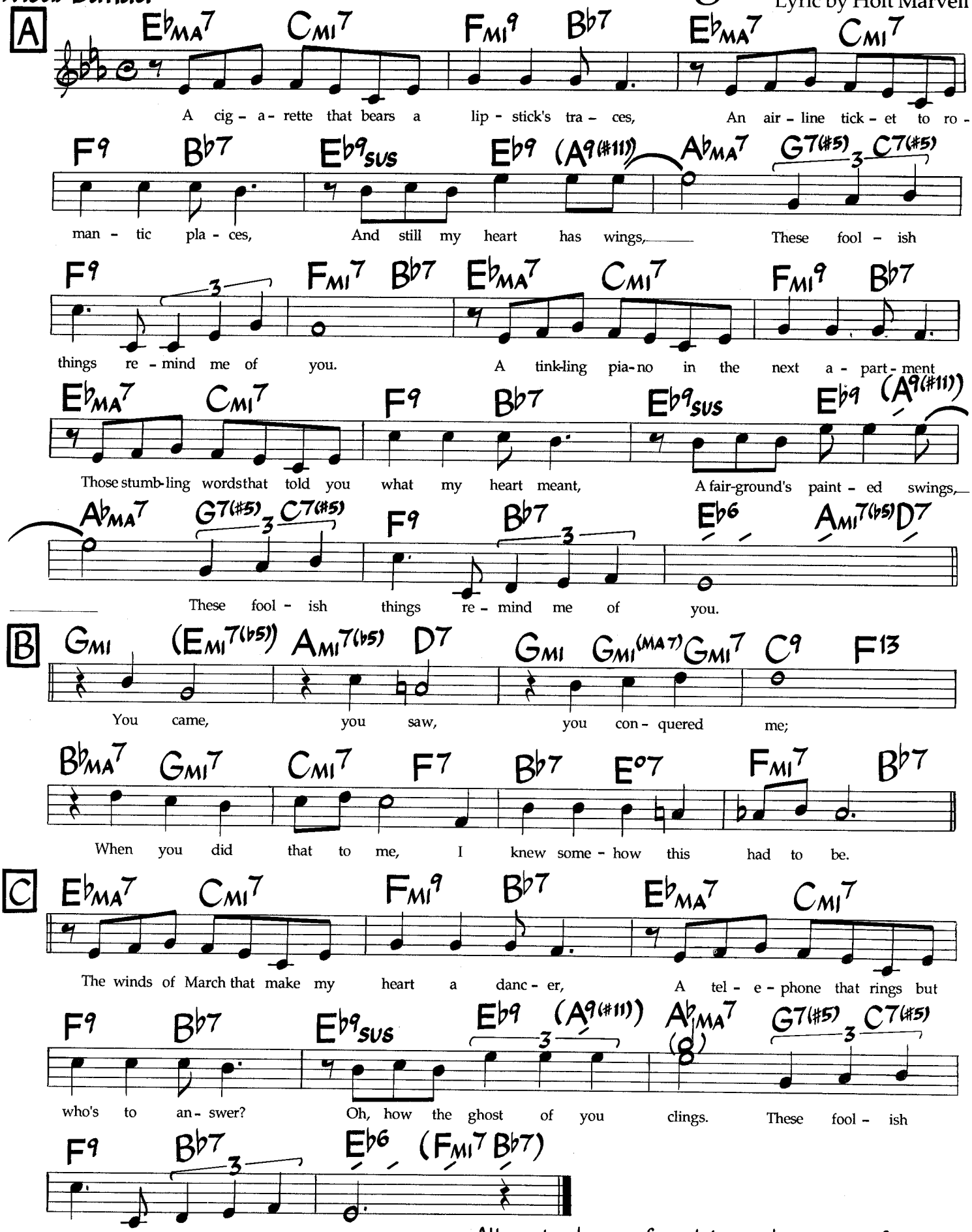
# These Foolish Things

Music by Jack Strachey
& Harry Link
Lyric by Holt Marvell

Med. Ballad




Alternate changes for soloing on bars 4 & 12 of letter A and bar 4 of letter C: |CMI9 F9 BMI9 E9|

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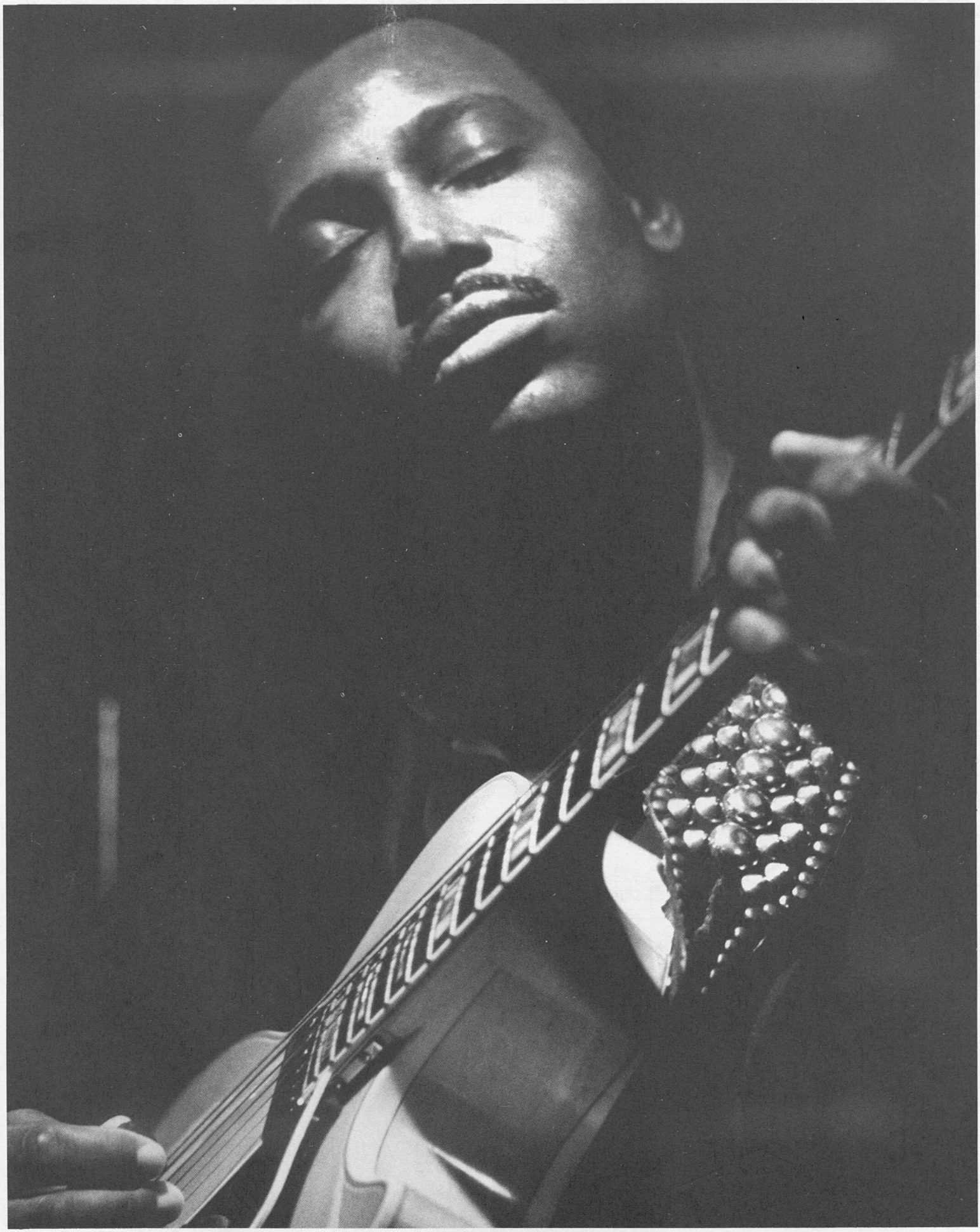


GEORGE BENSON

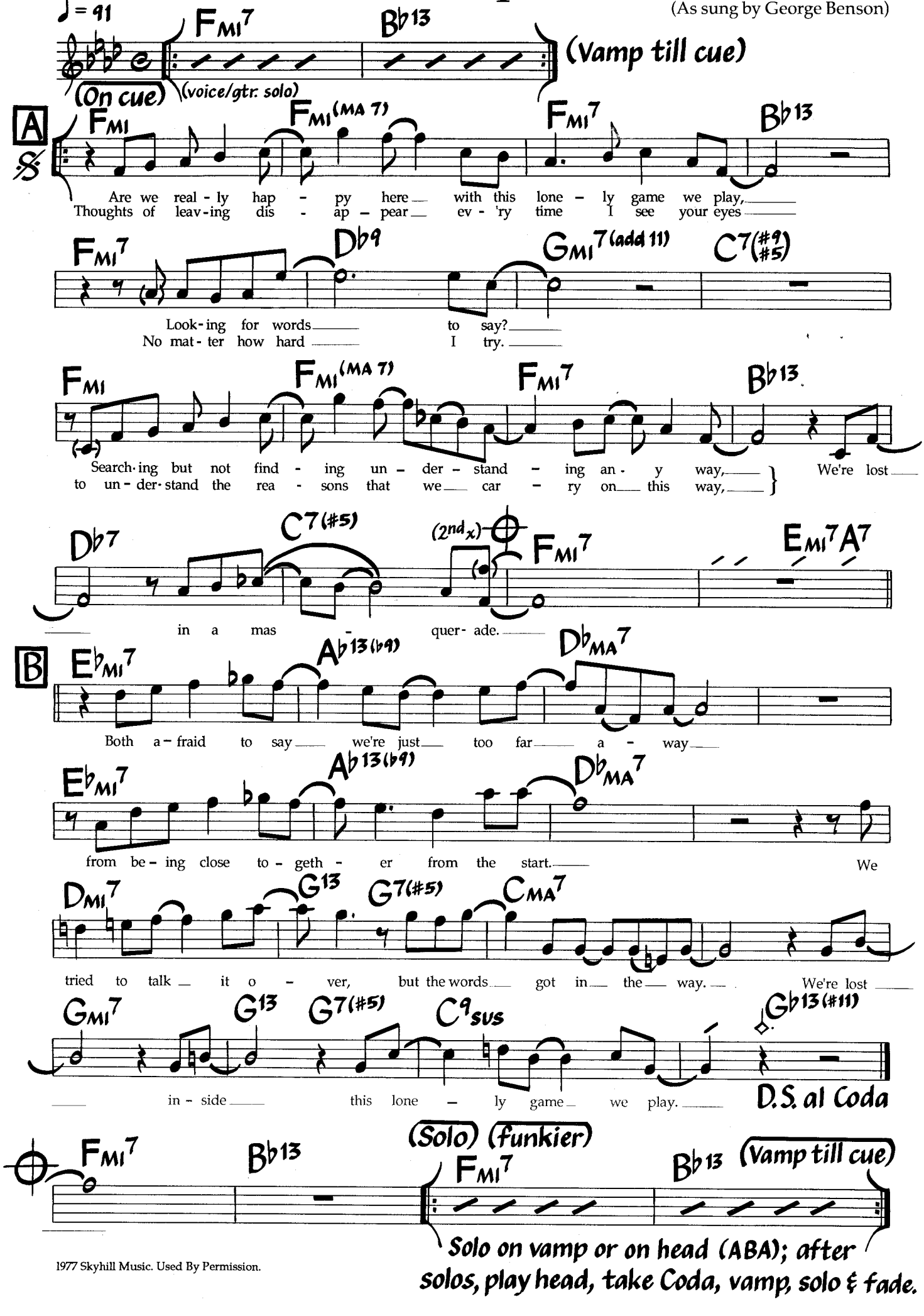
Photo by Tom Copi ©2008

# This Masquerade

Med.-Slow Latin/Rock

♩ = 91

Leon Russell
(As sung by George Benson)

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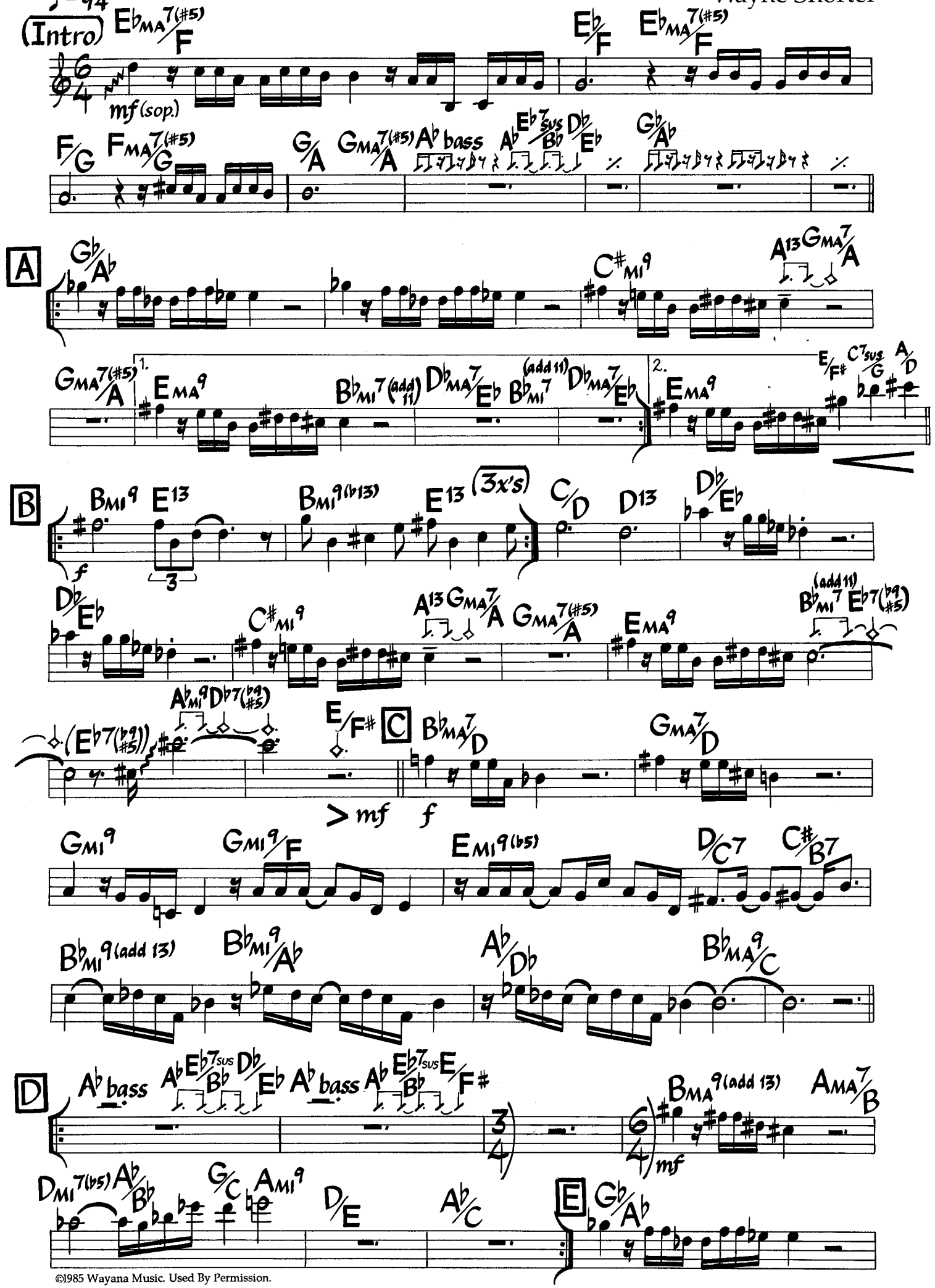
Med. Funk Ballad

# The Three Marias

Wayne Shorter

♩ = 94

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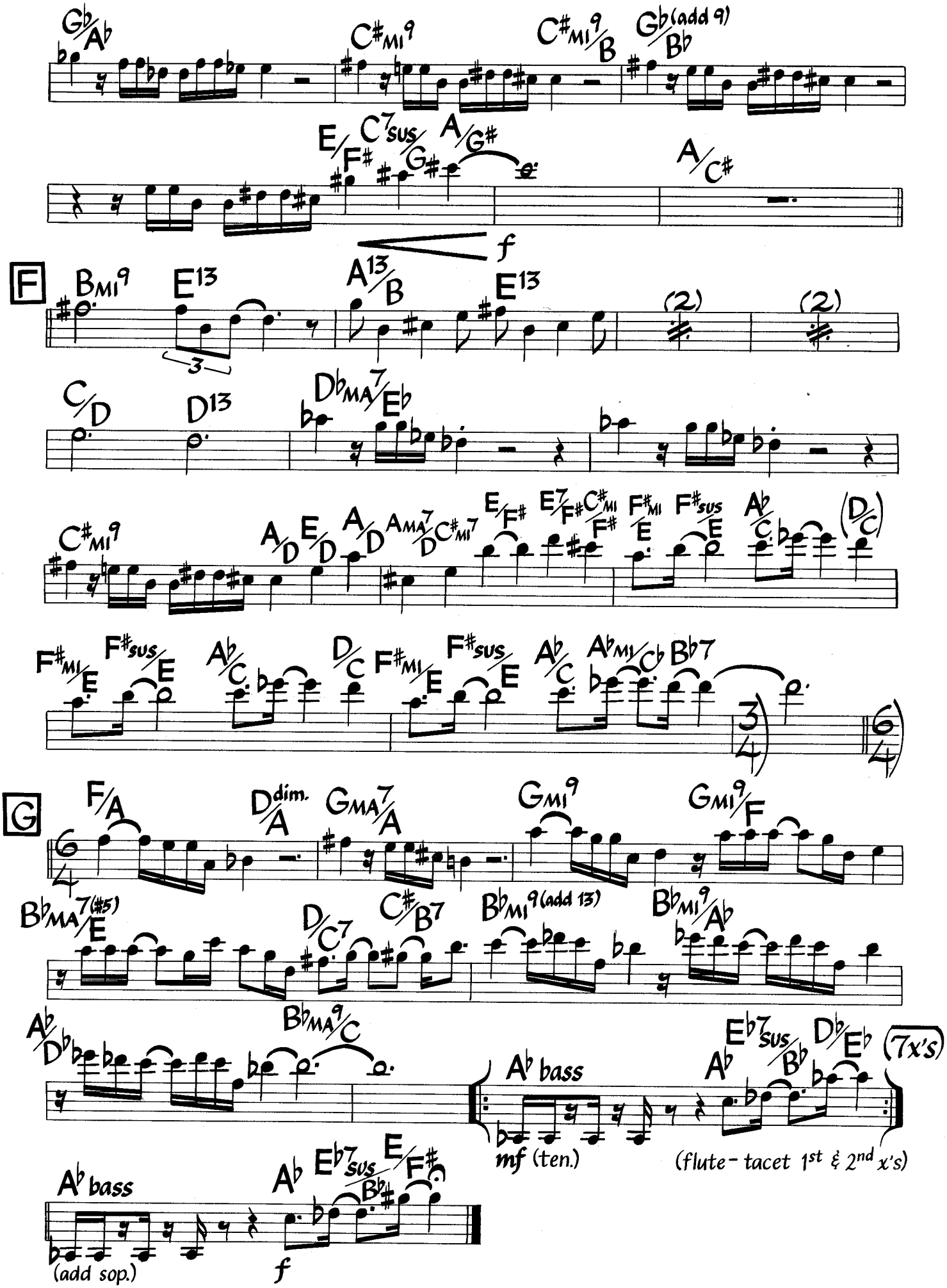
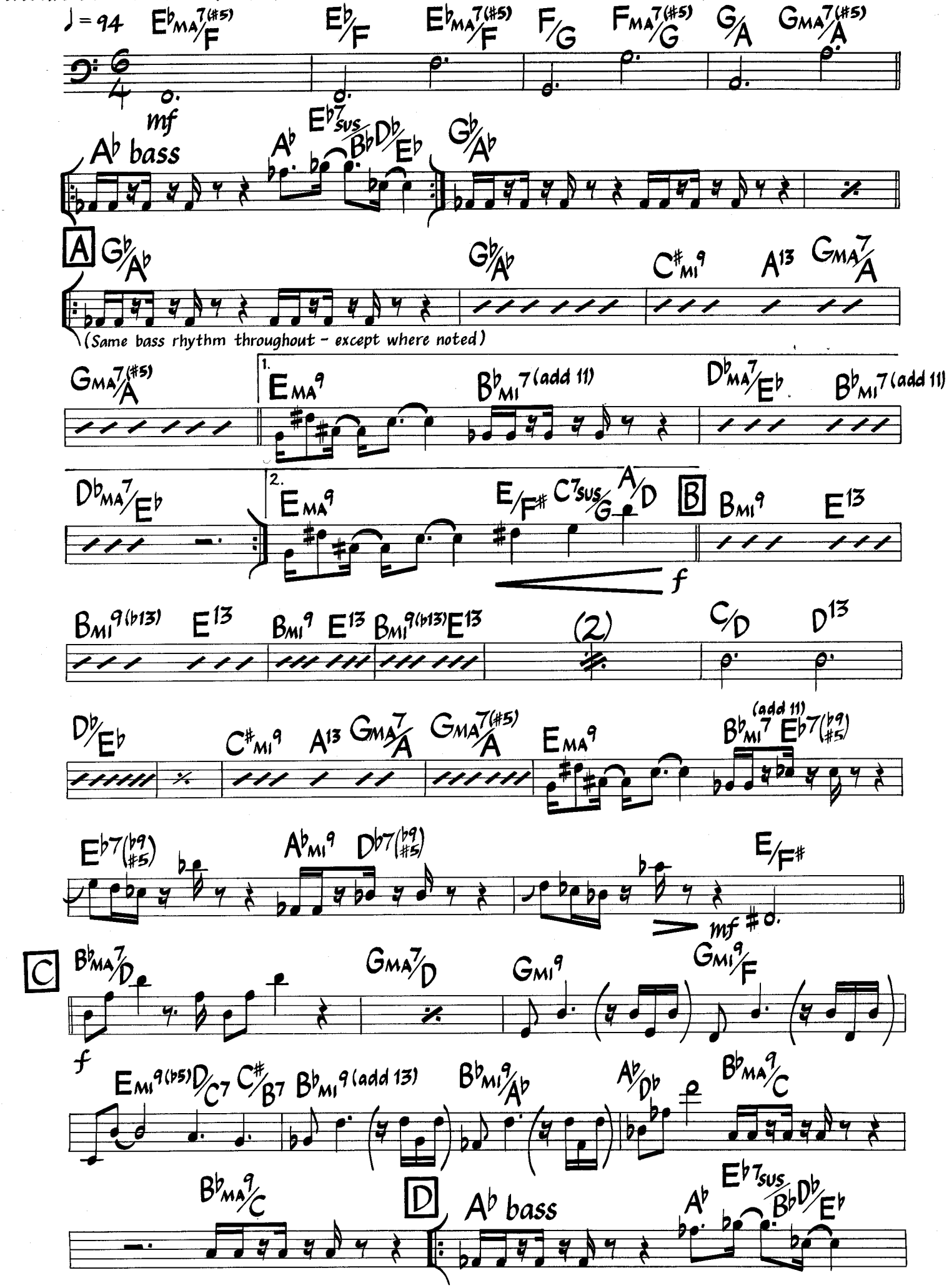
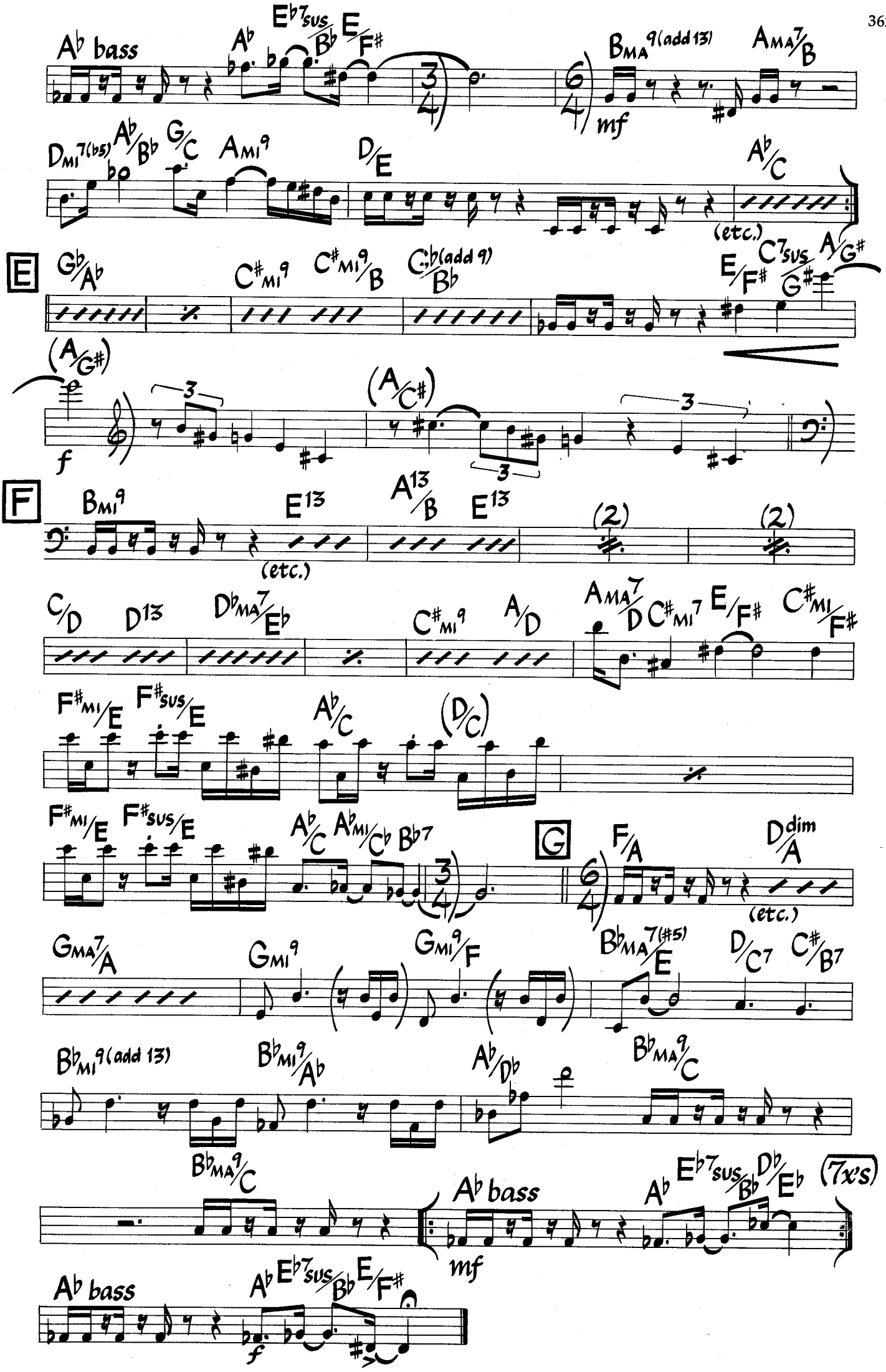

Gb/Ab
C#MI9
C#MI9/B
Gb(add 9)/Bb
E/F#
C7SUS/G#
A/G#
A/C#
f
F
BMI9
E13
A13/B
E13
(2)
(2)
3
C/D
D13
DbMA7/Eb
C#MI9
A/D
E/D
A/D
AMA7/D
C#MI7
E/F#
E7/F#
C#MI/F#
F#MI/E
F#SUS/E
Ab/C
(D/C)
F#MI/E
F#SUS/E
Ab/C
D/C
F#MI/E
F#SUS/E
Ab/C
AbMI/Cb
Bb7
3/4
6/4
G
6/4
F/A
Ddim./A
GMA7/A
GMI9
GMI9/F
BbMA7(#5)/E
D/C7
C#/B7
BbMI9(add 13)
BbMI9/Ab
Ab/Db
BbMA9/C
Ab bass
mf (ten.)
Ab
Eb7SUS/Bb
Db/Eb
(7x's)
(flute - tacet 1st & 2nd x's)
Ab bass
(add sop.)
f
Ab
Eb7SUS/Bb
E/F#

# The Three Marias (Bass)

Med. Funk Ballad (Intro)

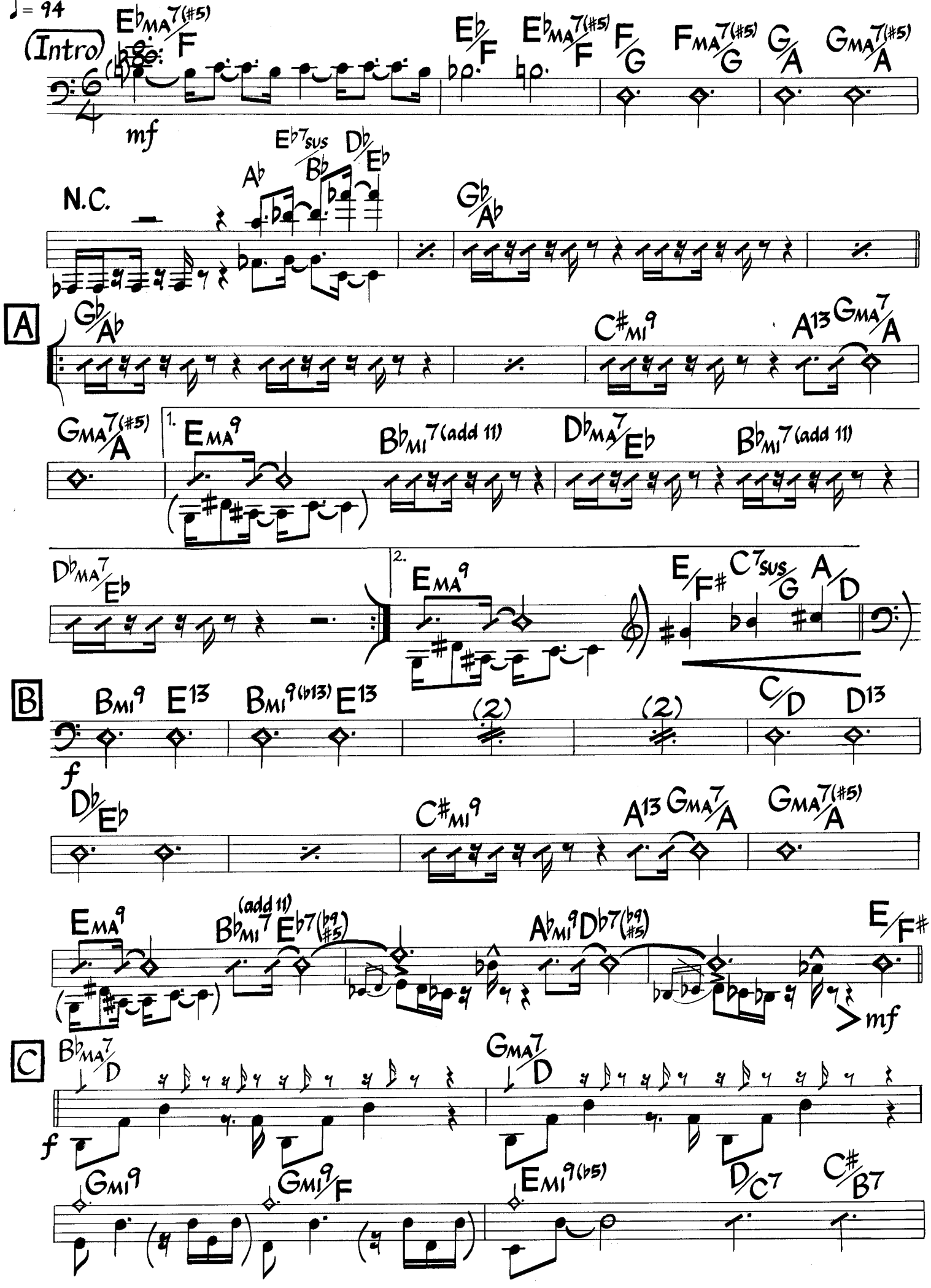


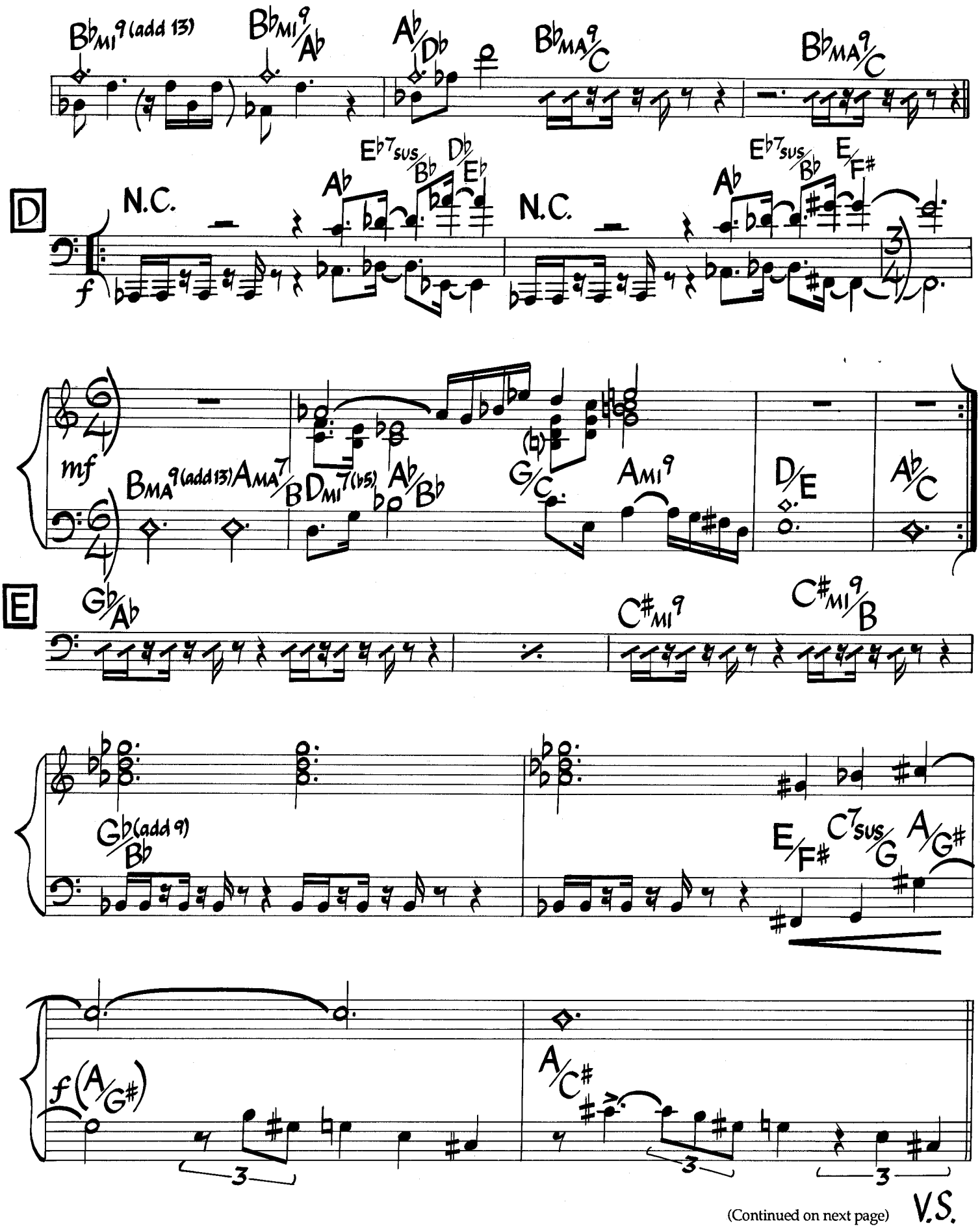

A♭ bass
E♭7sus/B♭ E/F♯
BMA9(add13) AMA7/B
mf
DMI7(♭5) A♭/B♭ G/C AMI9 D/E A♭/C
(etc.)
E
G♭/A♭ C♯MI9 C♯MI9/B C♭(add9)/B♭ E/F♯ C7sus/G♯ A/G♯
(A/G♯)
3
f
(A/C♯)
3
3
F
BMI9 E13 A13/B E13 (2) (2)
(etc.)
C/D D13 D♭MA7/E♭ C♯MI9 A/D AMA7/D C♯MI7 E/F♯ C♯MI/F♯
F♯MI/E F♯sus/E A♭/C (D/C)
F♯MI/E F♯sus/E A♭/C A♭MI/C♭ B♭7
G
F/A D dim/A
(etc.)
GMA7/A GMI9 GMI9/F B♭MA7(♯5)/E D/C7 C♯/B7
B♭MI9(add13) B♭MI9/A♭ A♭/D♭ B♭MA9/C
B♭MA9/C
A♭ bass
mf
A♭ E♭7sus/B♭ D♭/E♭
(7x's)
A♭ bass
A♭ E♭7sus/B♭ E/F♯
f

# The Three Marias (Keyboard)

Med. Funk Ballad

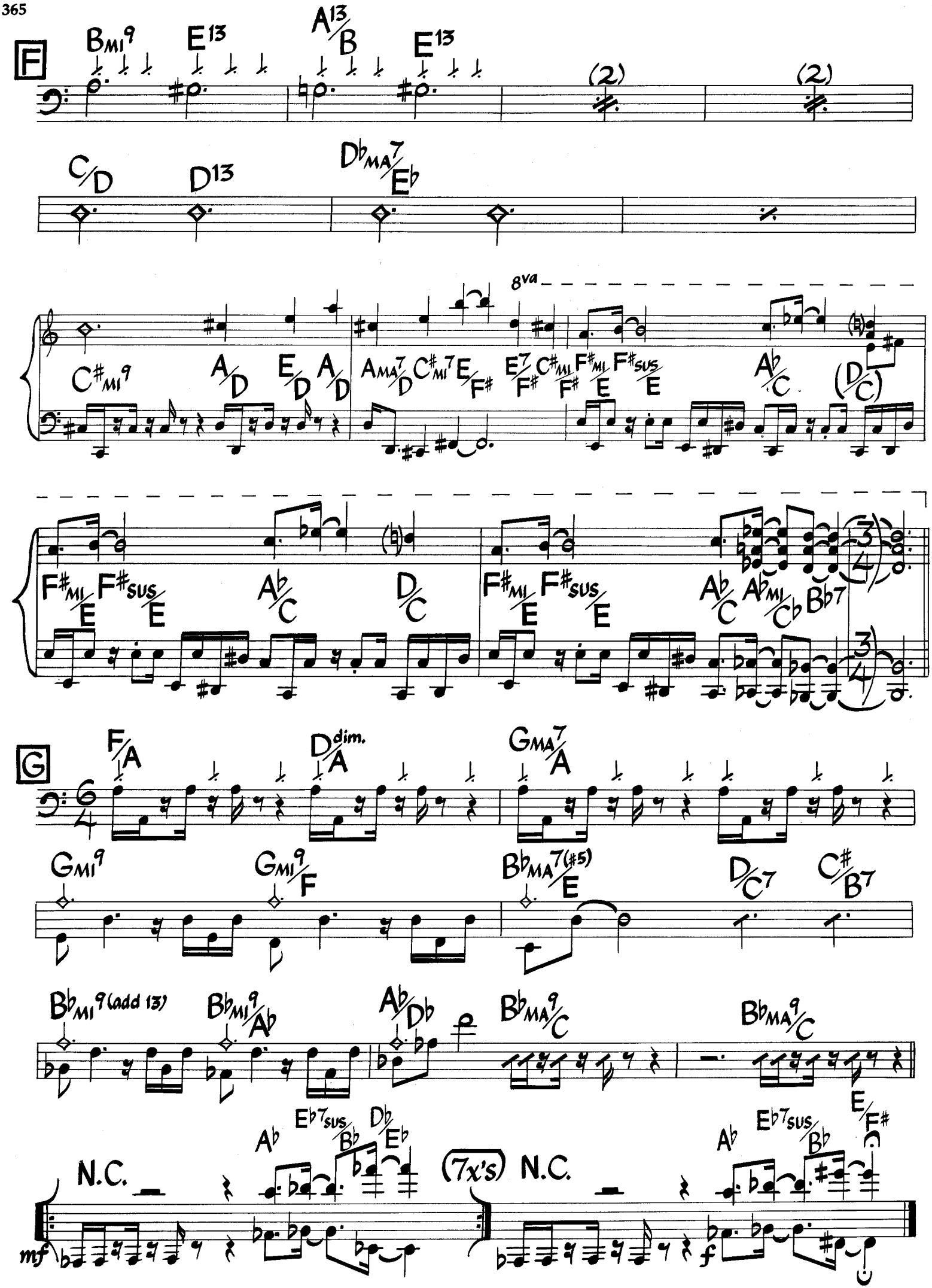
♩ = 94






(Continued on next page)

V.S.


F
BMI9
E13
A13/B
E13
(2)
(2)
C/D
D13
DbMA7/Eb
8va
C#MI9
A/D
E/D
A/D
AMA7/D
C#MI7
E/F#
E7
F#
C#MI
F#MI
F#SUS
Ab/C
(D/C)
F#MI/E
F#SUS/E
Ab/C
D/C
F#MI/E
F#SUS/E
Ab/C
AbMI/Cb
Bb7
G
F/A
Ddim./A
GMA7/A
GMI9
GMI9/F
BbMA7(#5)/E
D/C7
C#/B7
BbMI9(add 13)
BbMI9/Ab
Ab/Db
BbMA9/C
BbMA9/C
E/F#
Ab
Eb7SUS/Bb
Db/Eb
N.C.
(7x's)
N.C.
Ab
Eb7SUS/Bb
mf
f

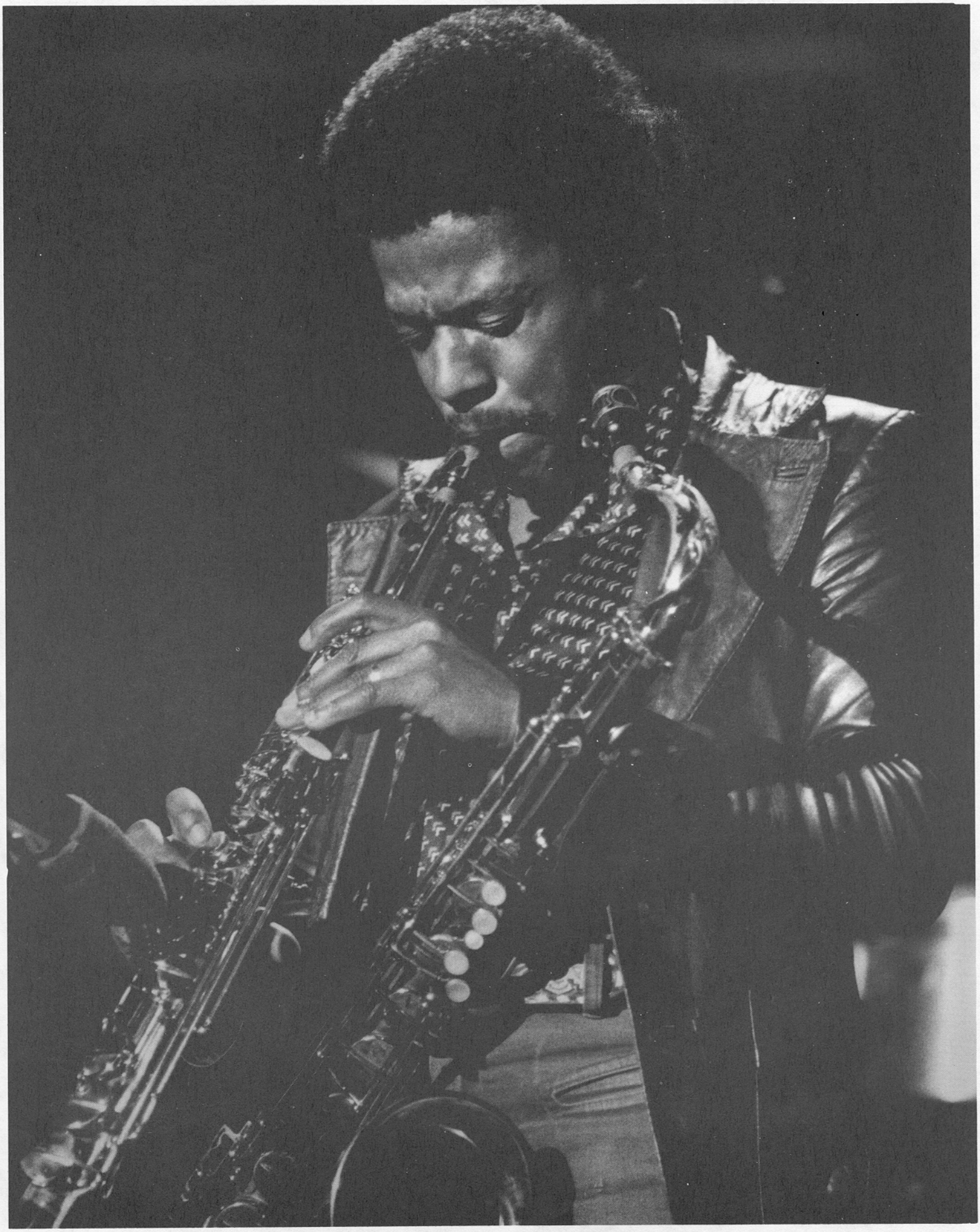


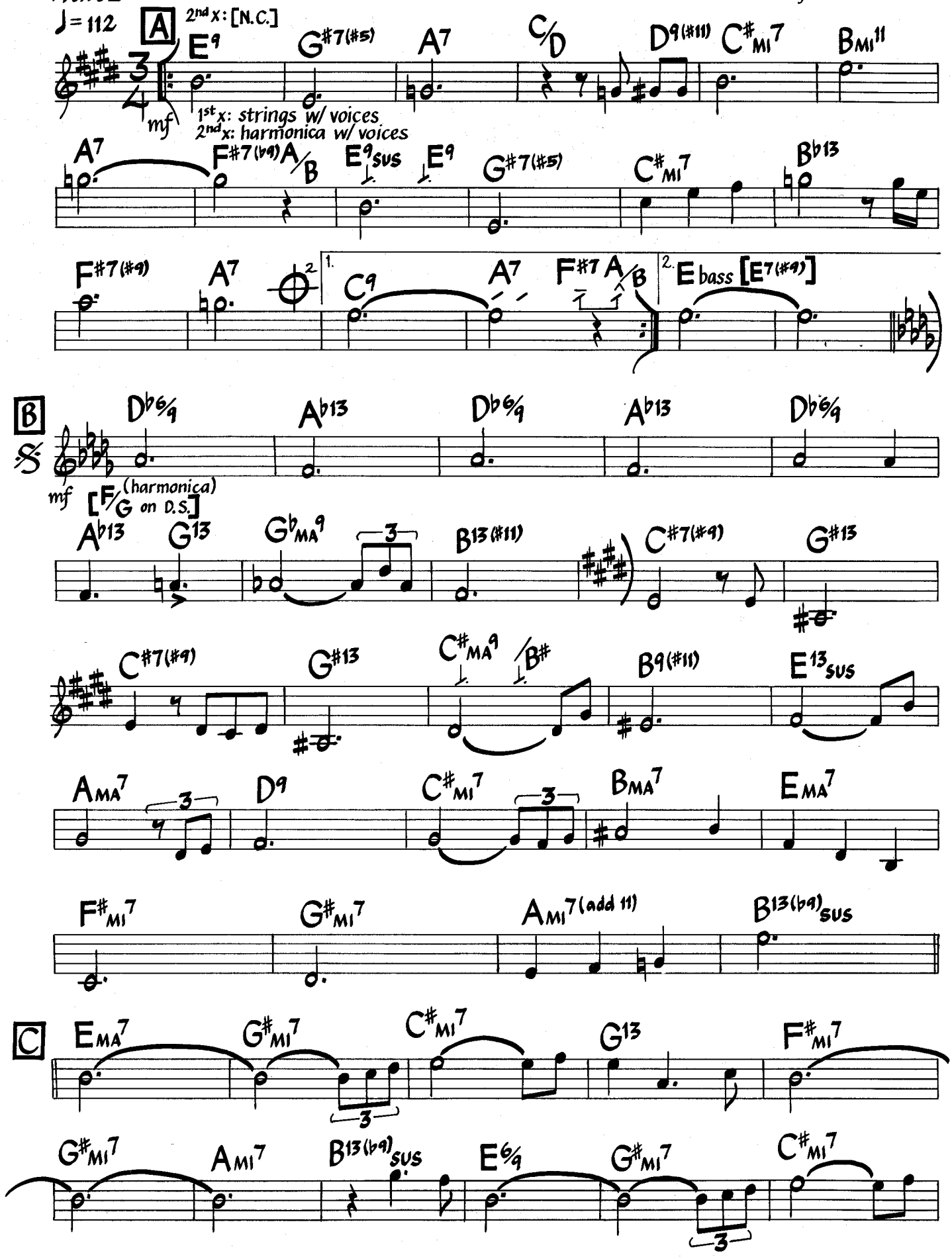
Photo by Tom Copi ©1988

WAYNE SHORTER

Medium Jazz Waltz

# Three Views Of A Secret

Jaco Pastorius

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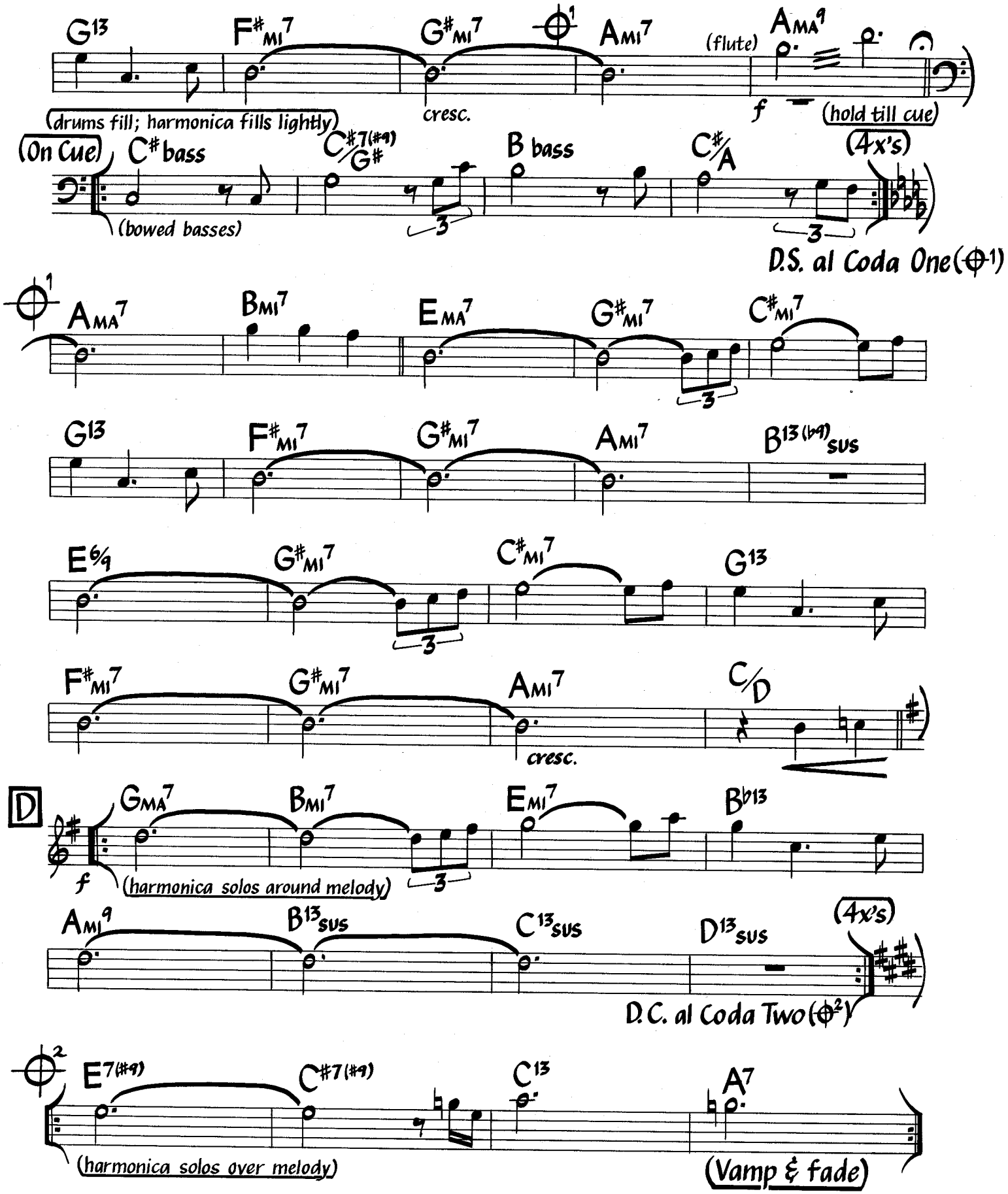
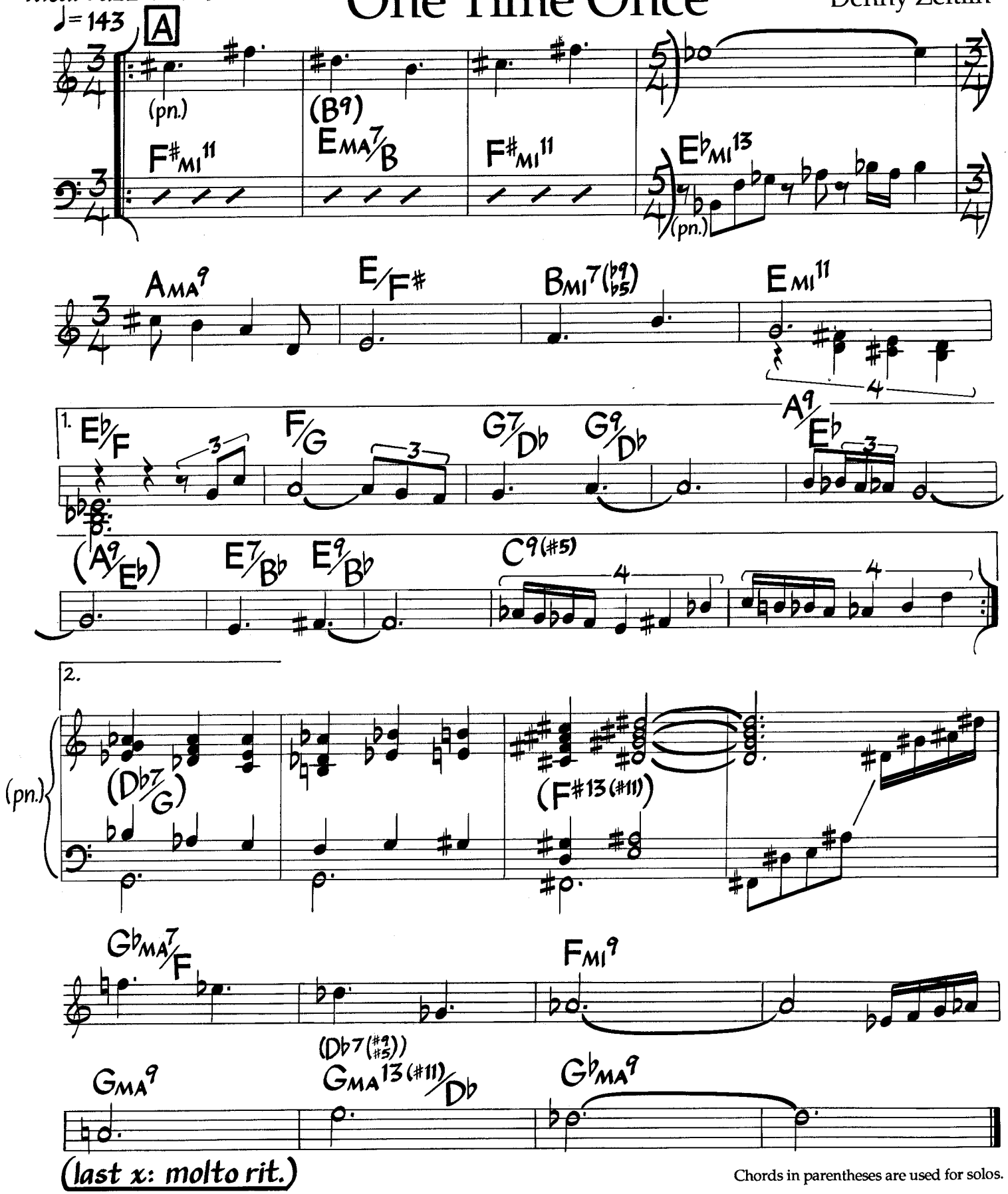



Harmonica sounds one octave higher than written. Melody is rather freely interpreted (except at letter A). Bass walks at letter D.

# Time Remembers One Time Once

Denny Zeitlin




Chords in parentheses are used for solos.

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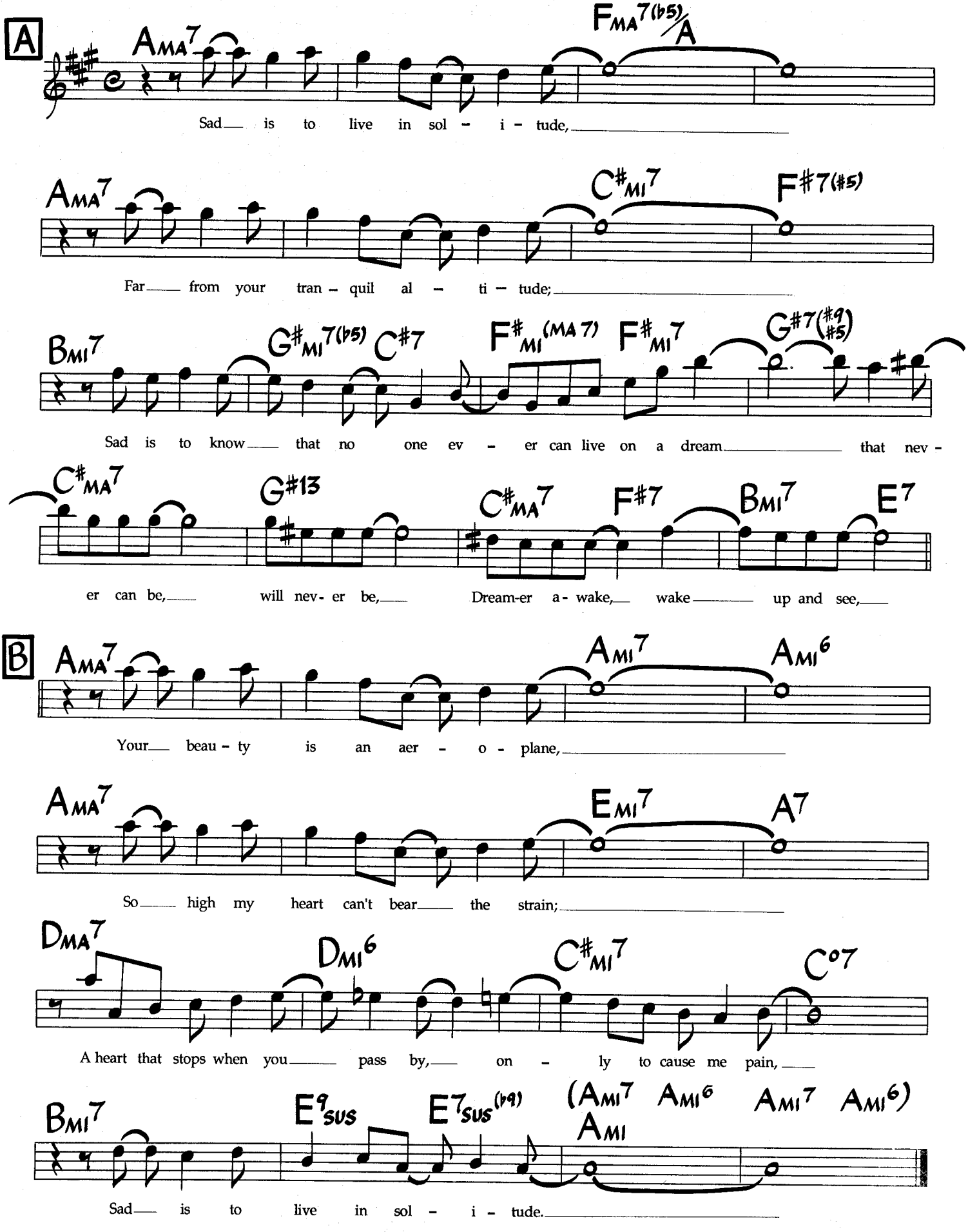
# Triste

Med. Bossa Nova

(FMA7) Antonio Carlos Jobim

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HERBIE HANCOCK, MILES DAVIS & RON CARTER

Photo by Jerry Stoll ©1988

# Tune Up

Miles Davis

Fast Swing ♩= 280

(Intro) N.C.

(pn. only)

A

(band enters)

(trp.)

EMI7 A7 DMA7

DMI7 G7 CMA7

CMI7 F7 BbMA7 GMI7

1. EMI7 F7 BbMA7 A7

2. EMI7 A7 DMA7

Solos on A

After solos, D.S. al Coda (w/ repeat)

trp.

rhythm

EMI7 A7 DMA9(#11)

(bs.) decresc.

DMA9(#11)

mp

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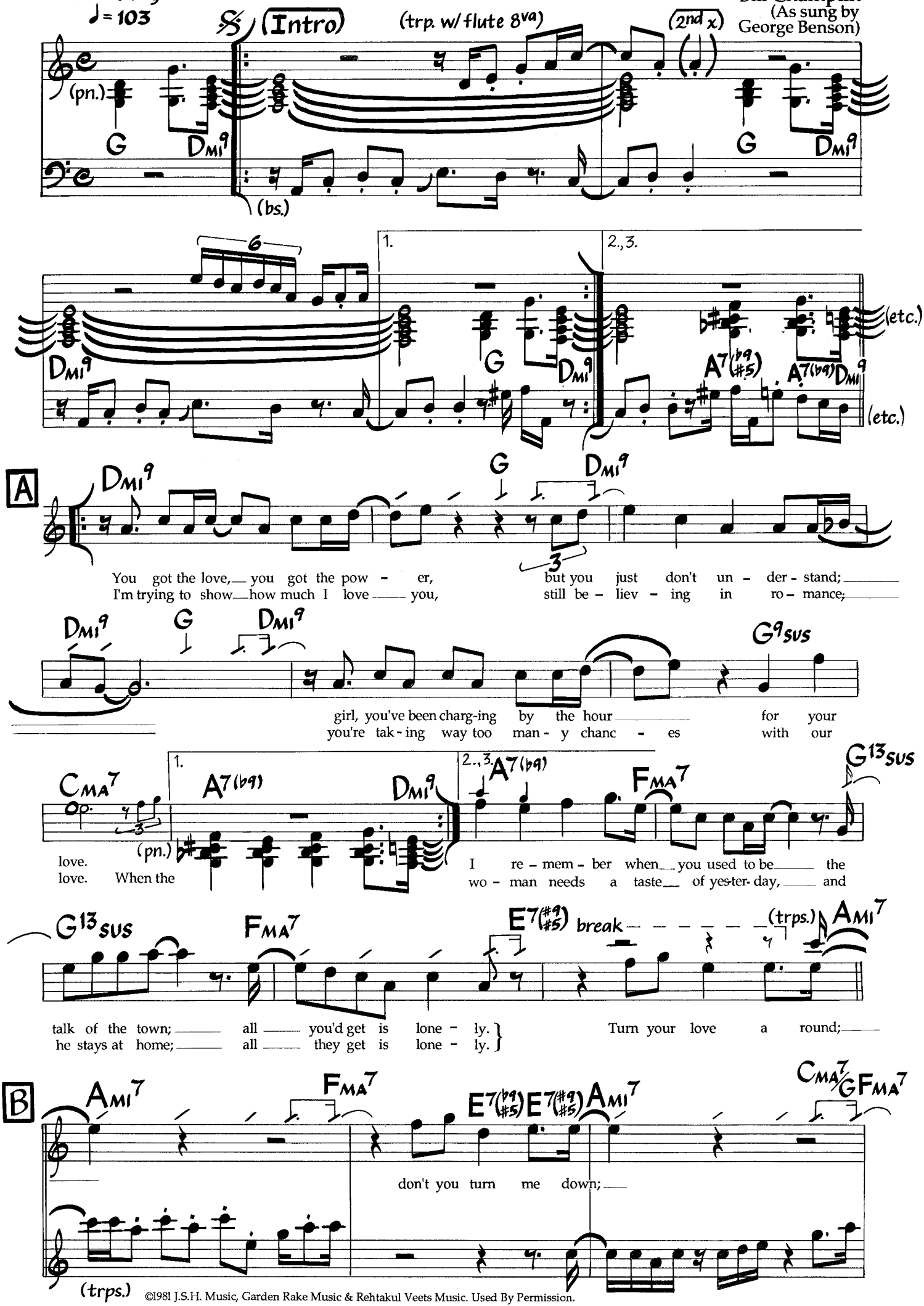
Med. Funk/
Rock Shuffle
(1/16's swing)
♩ = 103

# Turn Your Love Around

Jay Graydon
Steve Lukather
Bill Champlin
(As sung by
George Benson)

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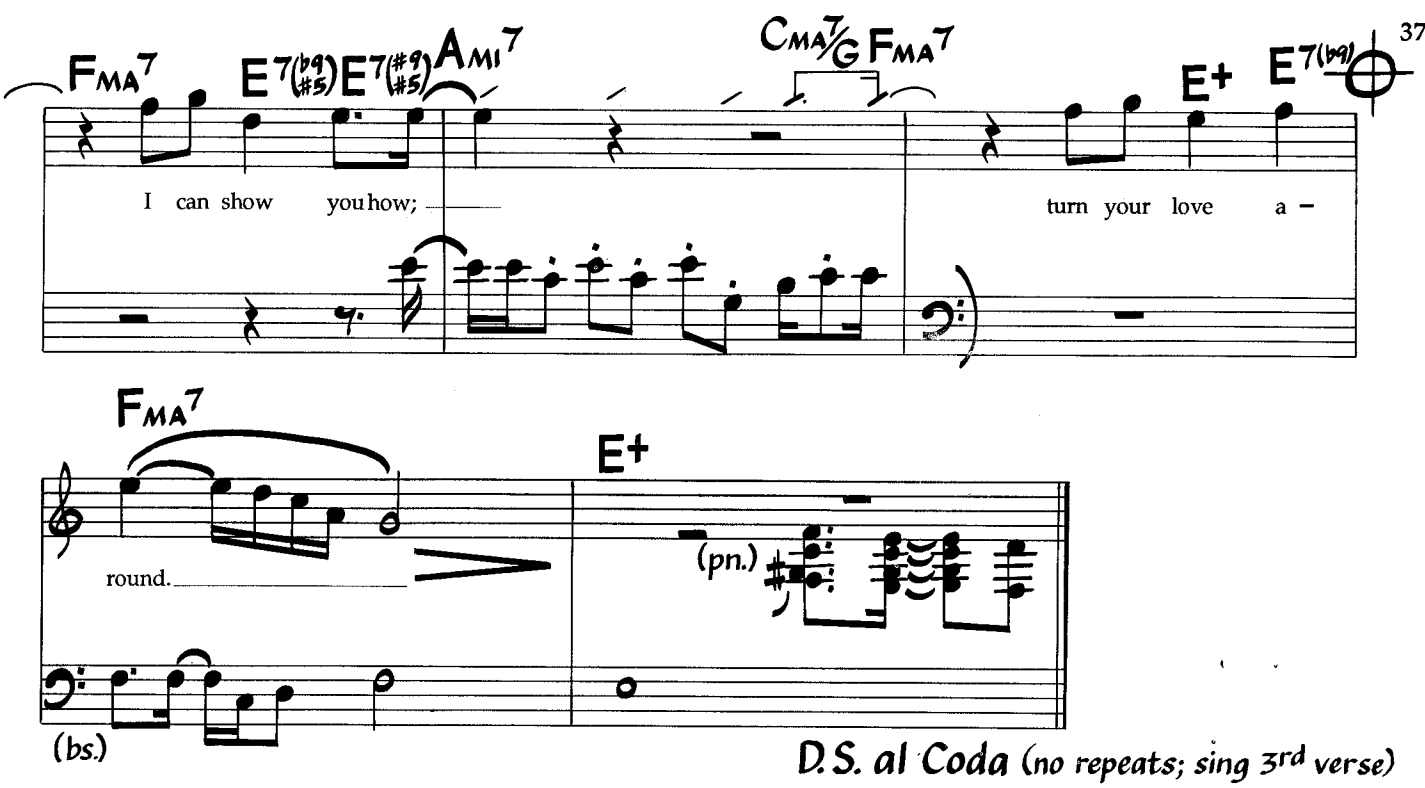
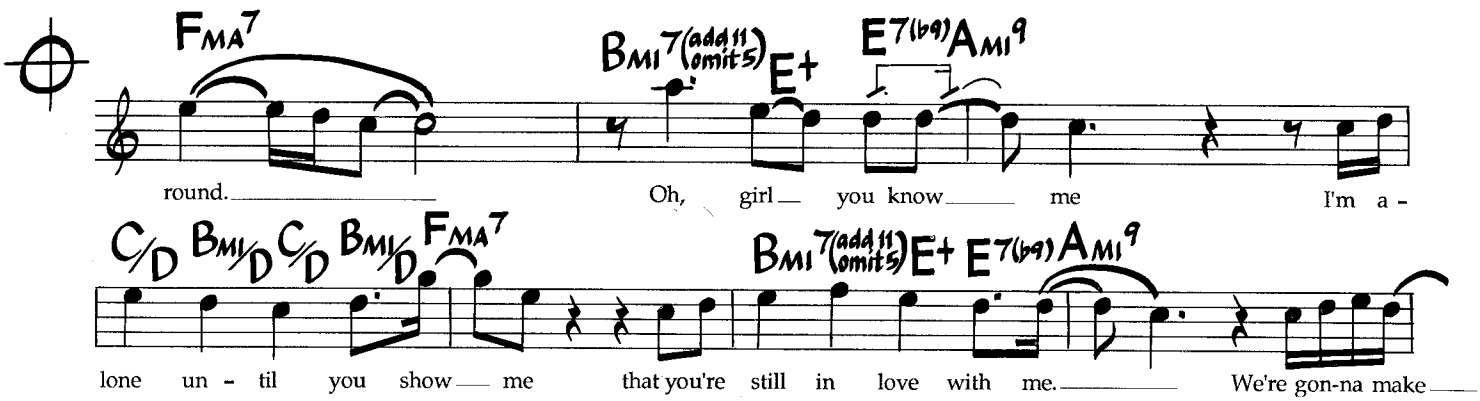
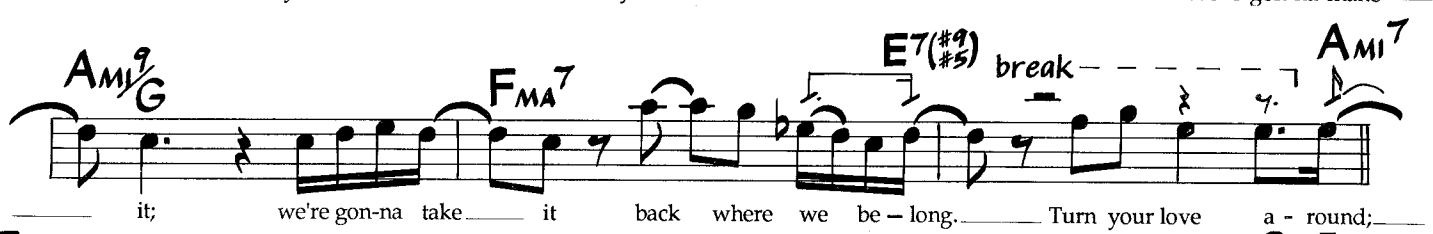
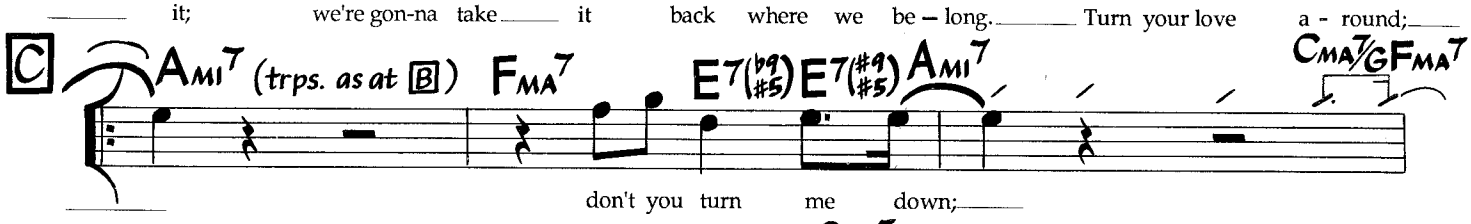
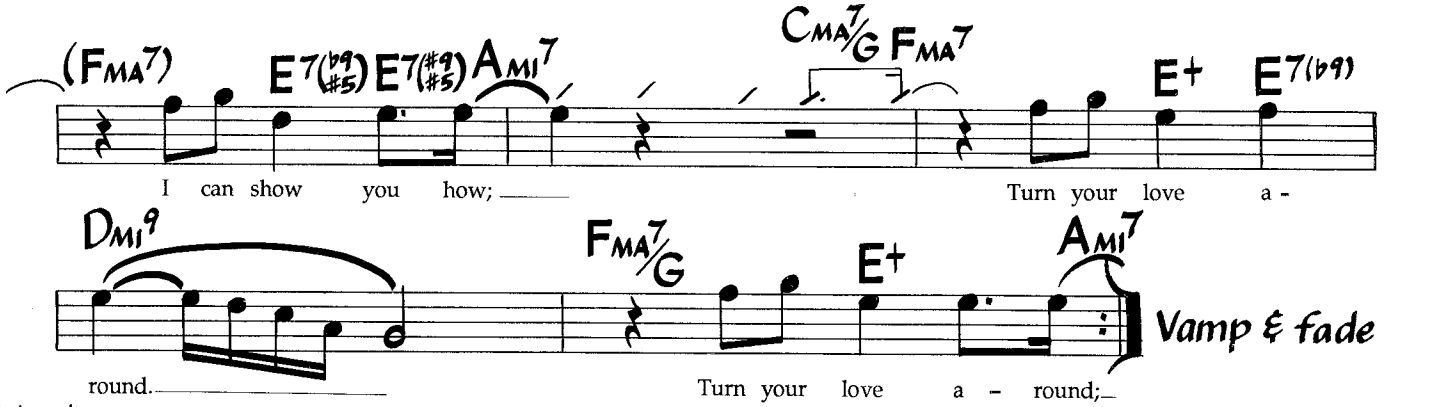



D.S. al Coda (no repeats; sing 3rd verse)

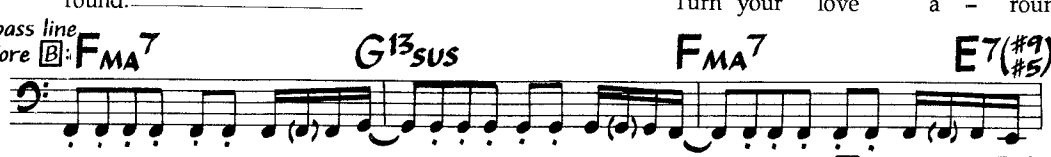



Sample bass line at 4 before B:



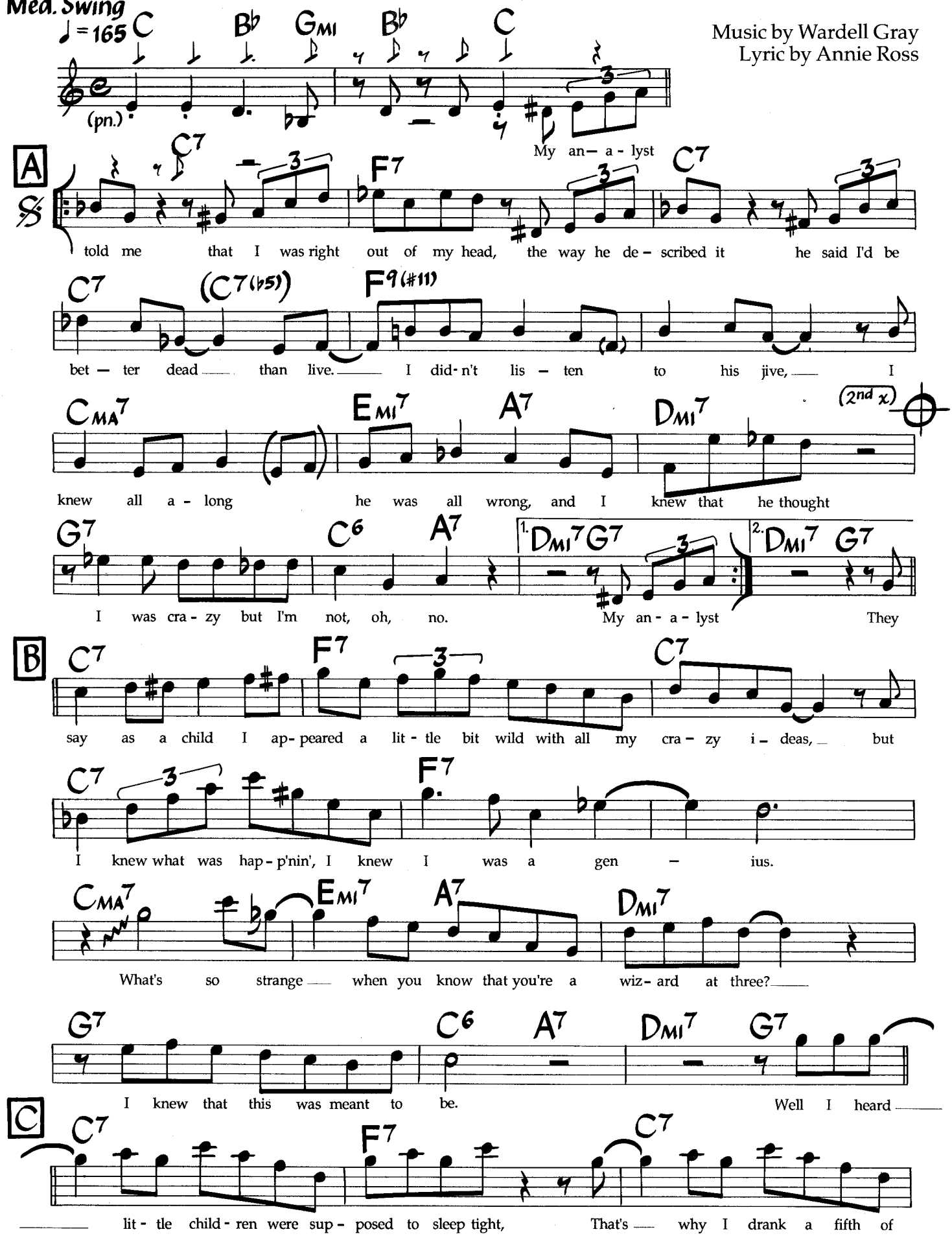

(simile through B, Coda, and C)

3rd VERSE
Without the woman I can make it,
But I need the girl to stay;
Ah, don't you let the lady take it all away.
When the (woman needs a taste)

# Twisted

Music by Wardell Gray
Lyric by Annie Ross

Med. Swing ♩=165

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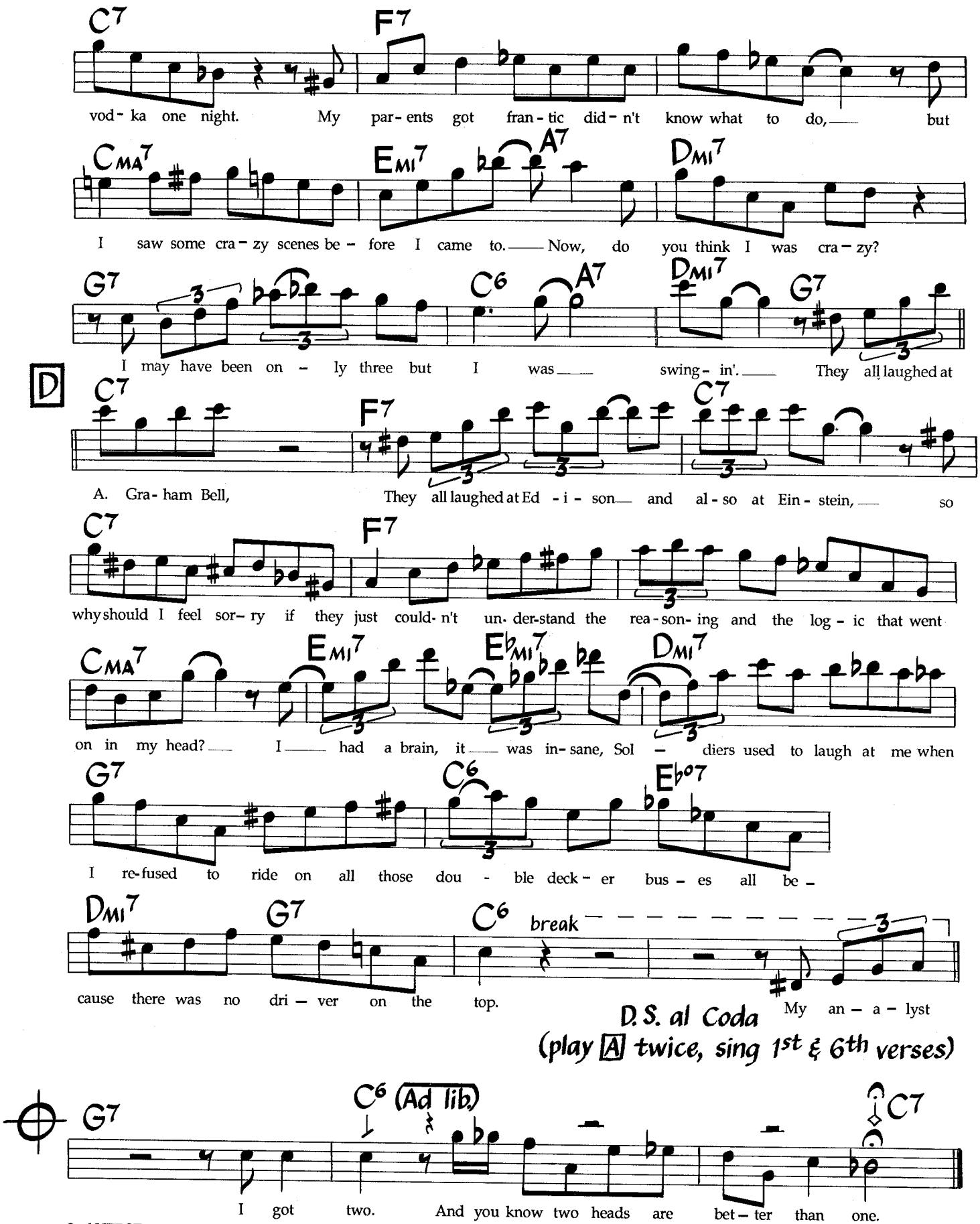


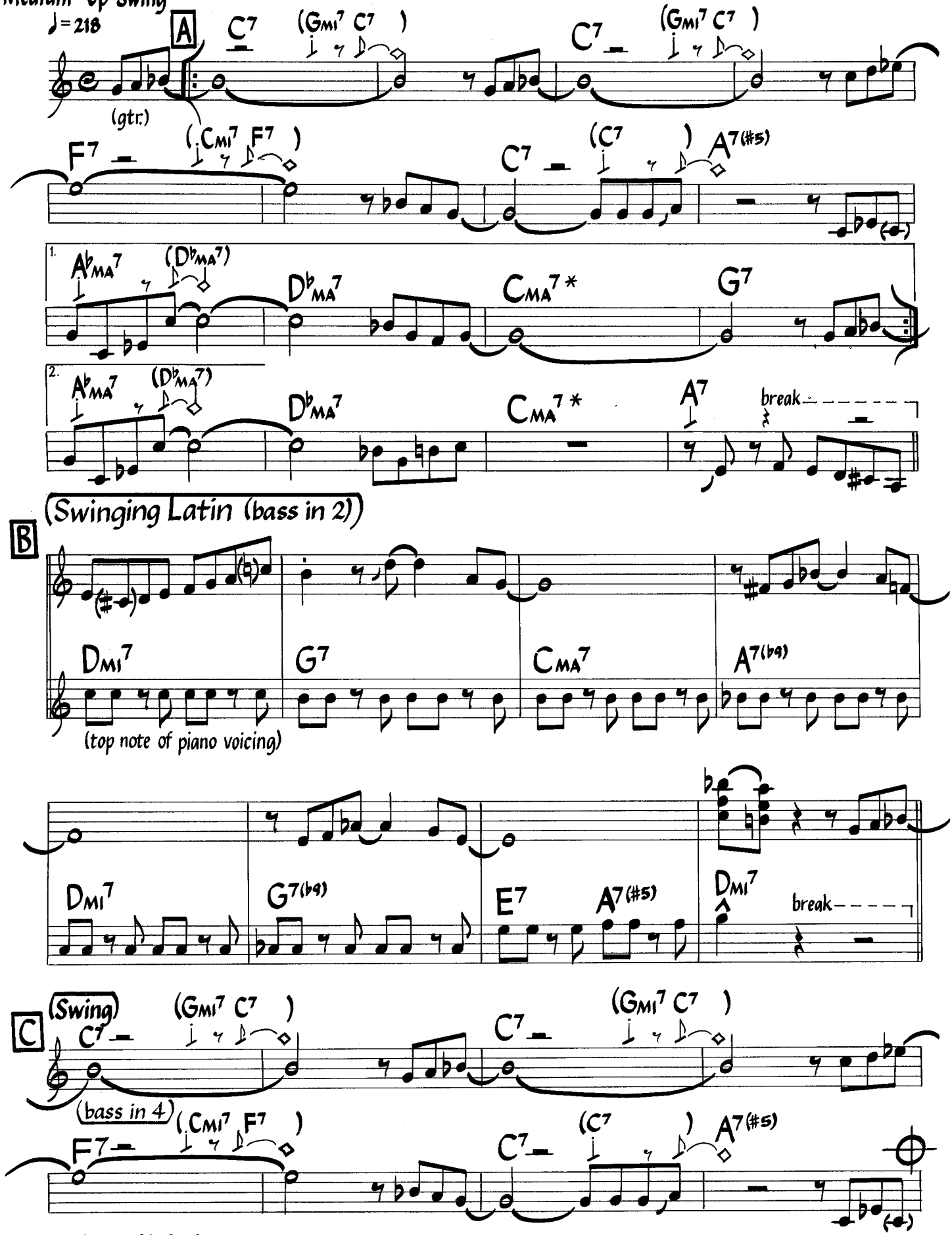

2nd VERSE
(My analyst) told me that I was right out of my head.
He said I'd need treatment but I'm not that easily led,
He said I was the type that was most inclined,
When out of his sight to be out of my mind and he thought
I was nuts, no more ifs or ands or buts, oh no.

6thVERSE
(My analyst) told me that I was right out of my head,
But I said "Dear Doctor, I think that it's you instead,"
'Cause I have got a thing that's unique and new.
It proves that I'll have the last laugh on you.
'Cause instead of one head..(to Coda)

# Unit Seven

Sam Jones

(As played by Wes Montgomery)




*no piano on this chord

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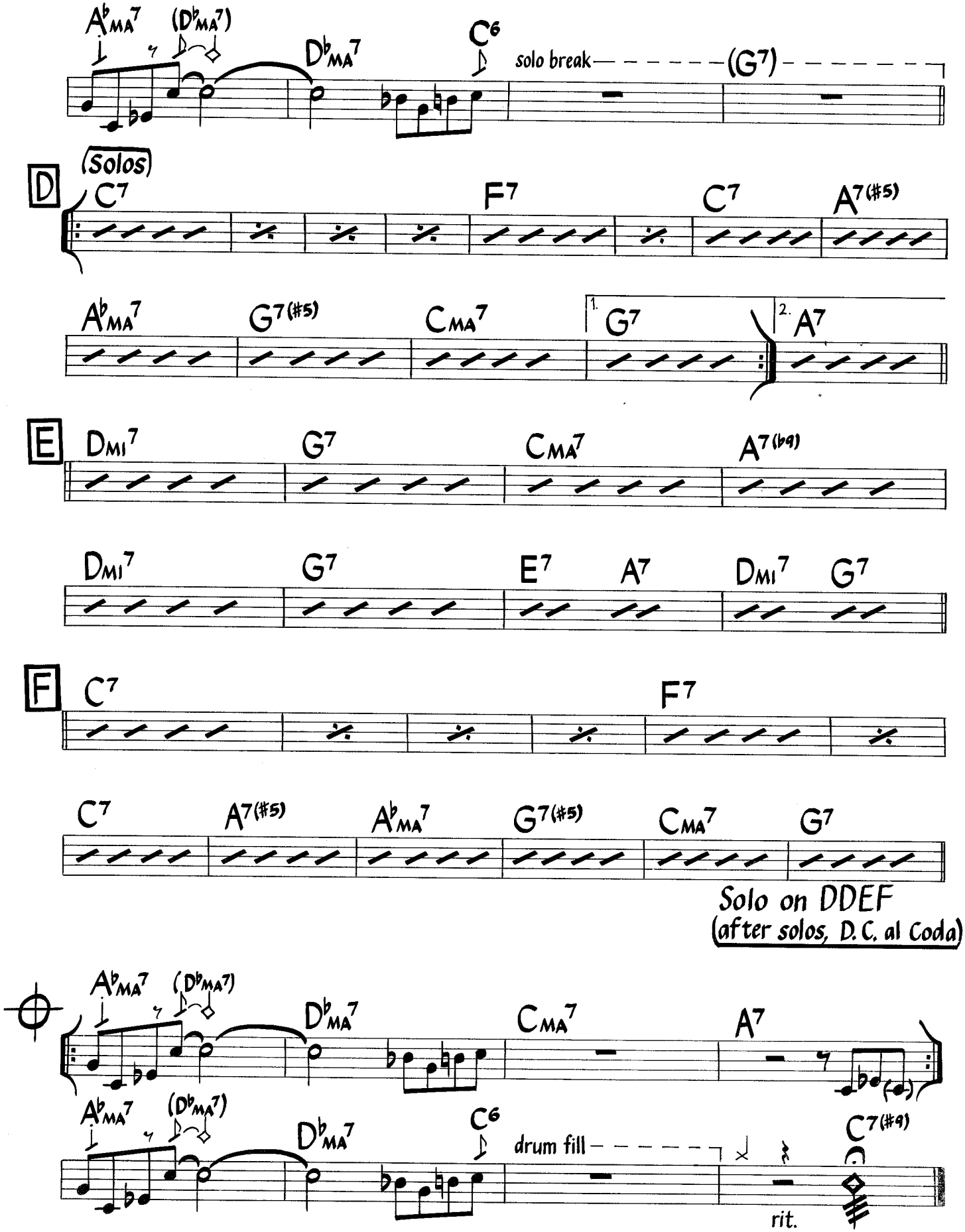



Solos in 4. Gtr. sounds one octave lower than written. Bass walks through head, ignoring kicks and chords in parentheses (but observing breaks).



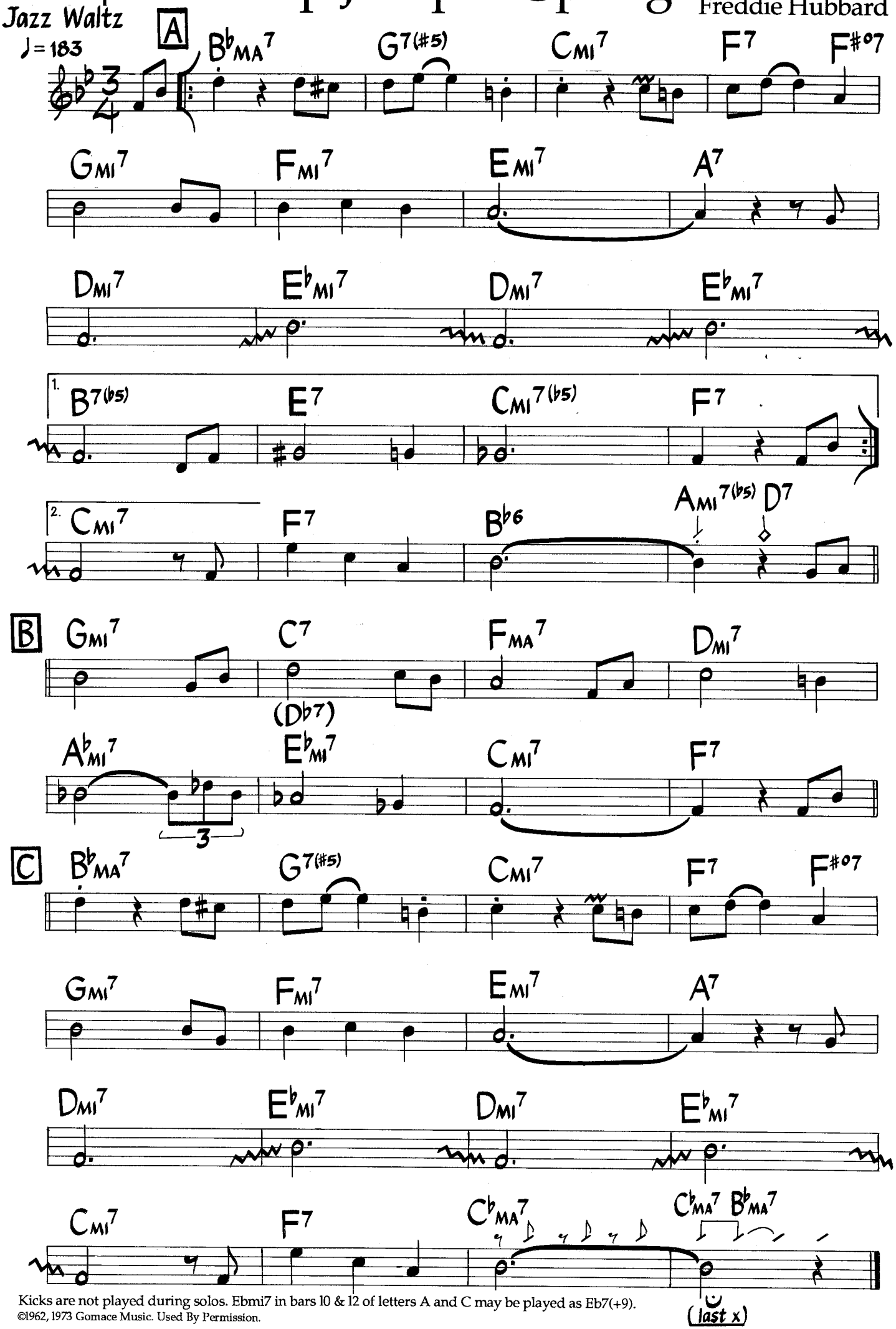
Photo by Tom Copi ©1988

FREDDIE HUBBARD

# Up Jumped Spring

Freddie Hubbard

Medium-Up
Jazz Waltz
♩ = 183




Kicks are not played during solos. Ebmi7 in bars 10 & 12 of letters A and C may be played as Eb7(+9).

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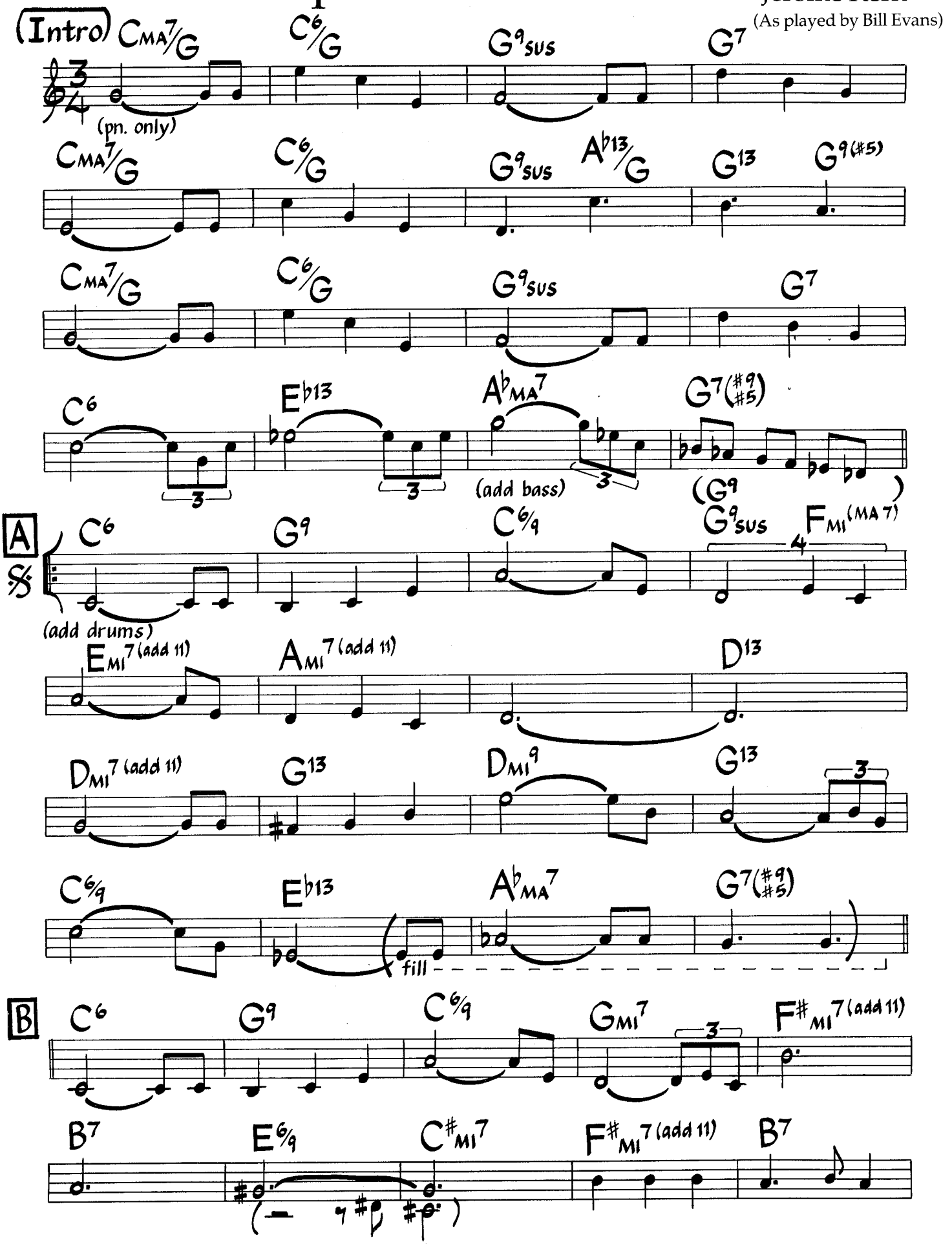
Medium Jazz Waltz
♩ = 163

# Up With The Lark

Jerome Kern
(As played by Bill Evans)

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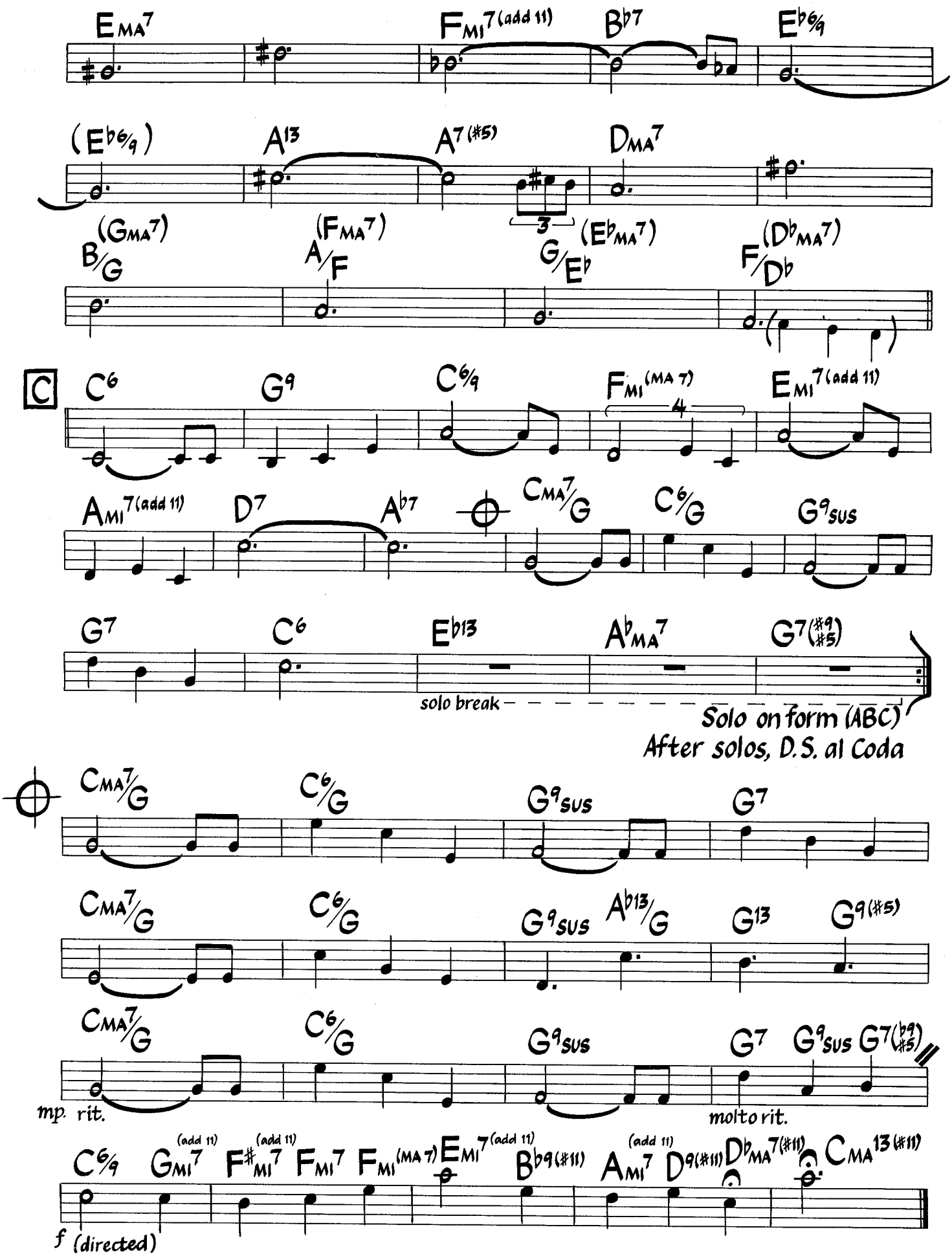



Use chords in parentheses for solos. Melody is rather freely interpreted.

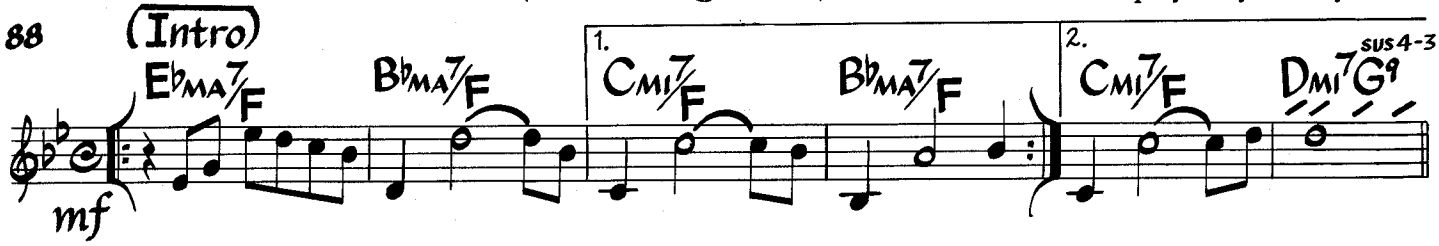
# Velas
## (Velas Içadas)

Ivan Lins
Vitor Martins
(As played by Quincy Jones)

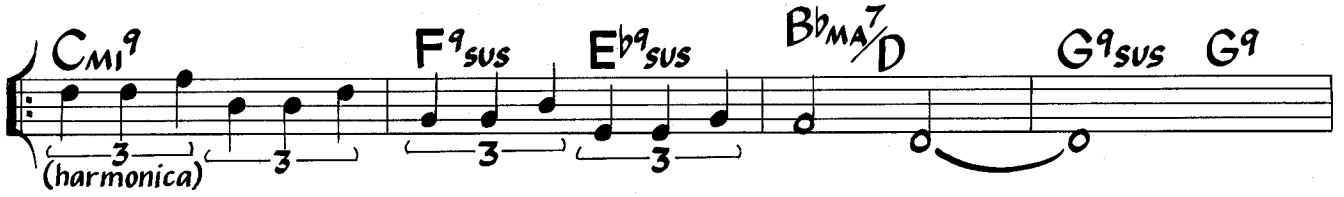
Med. - Slow Latin/Funk

♩ = 88

(Intro)

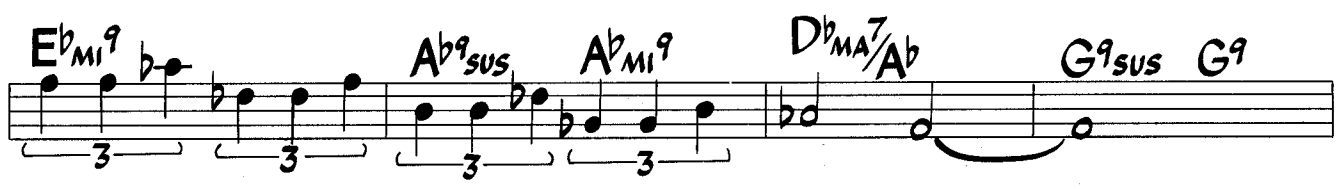


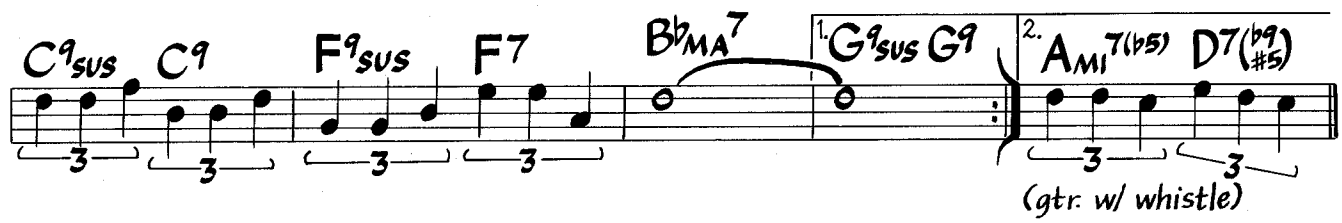

A



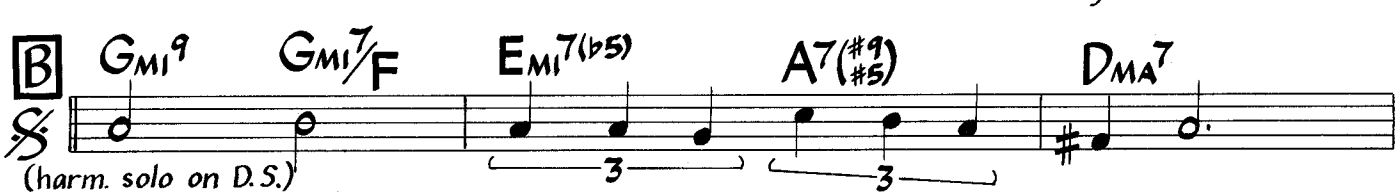


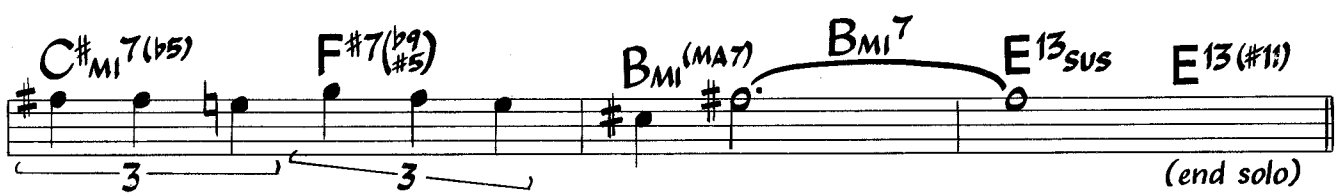




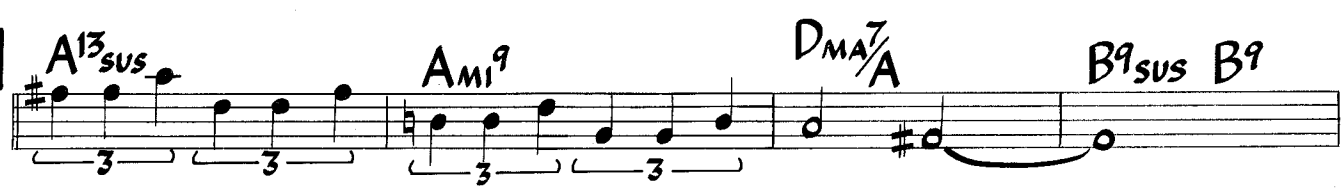



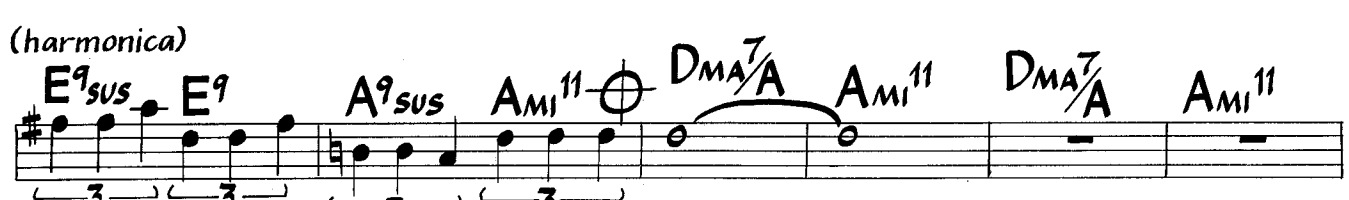

B




C

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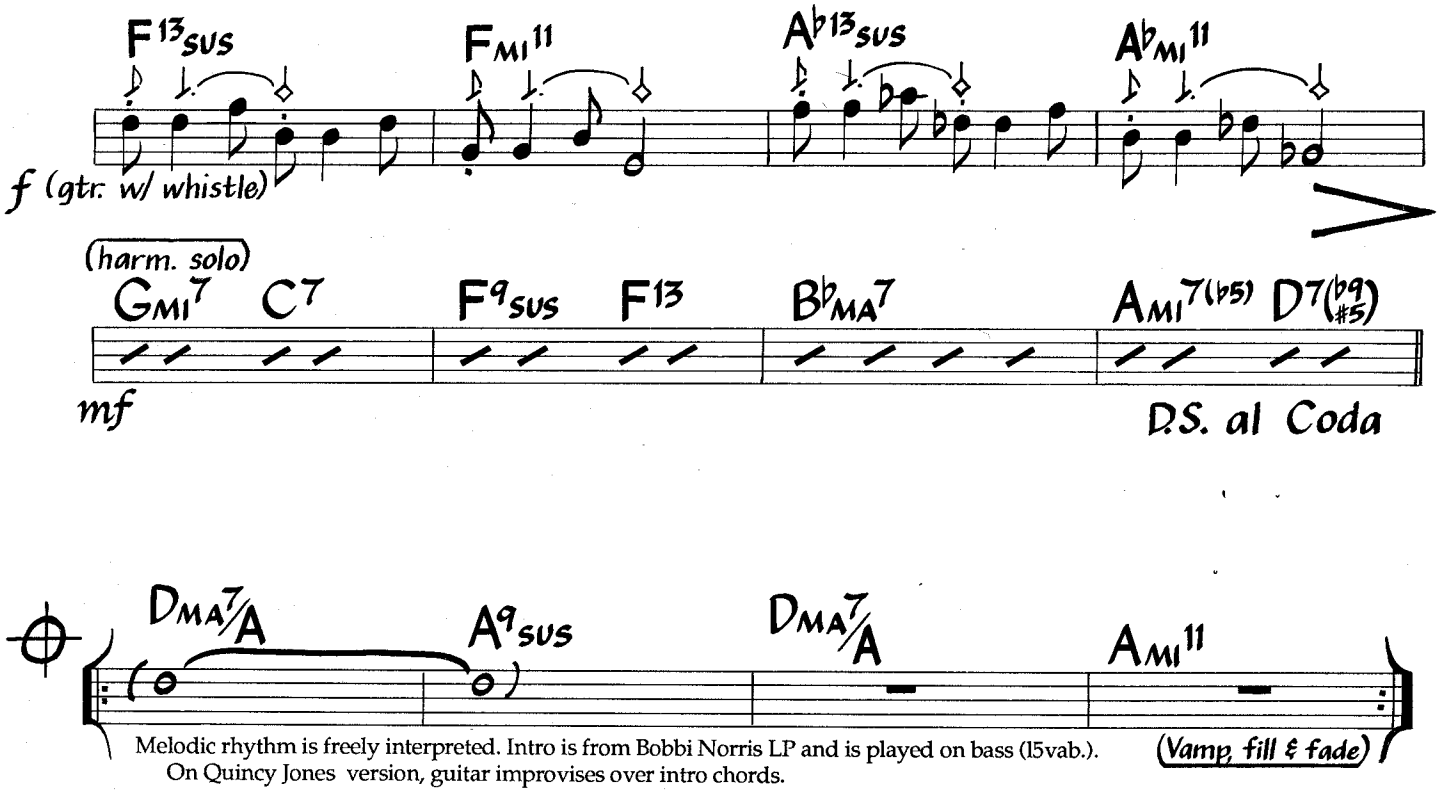
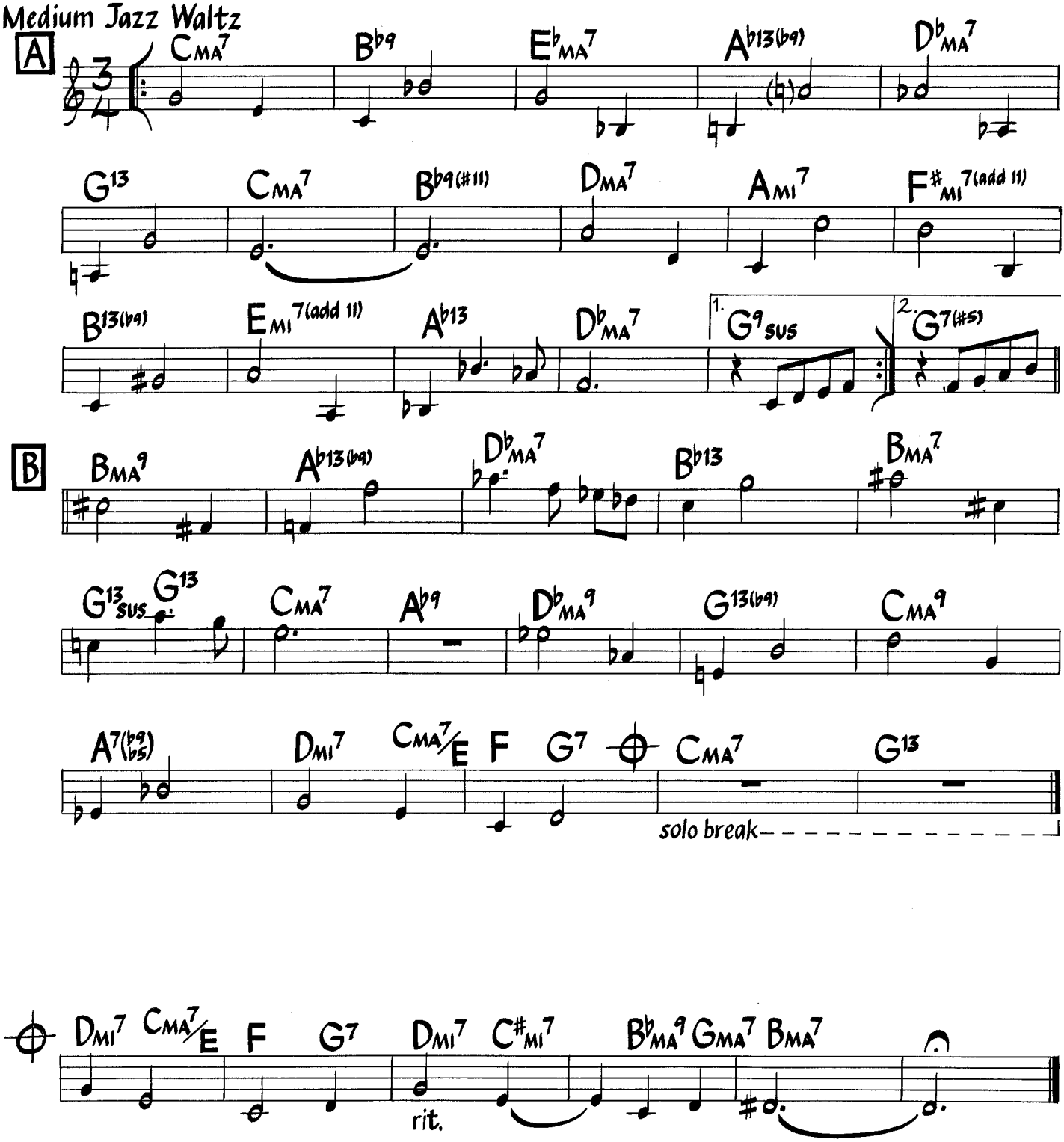



Melodic rhythm is freely interpreted. Intro is from Bobbi Norris LP and is played on bass (15vab.).
On Quincy Jones version, guitar improvises over intro chords.

# Very Early

Bill Evans




Melody is rather freely interpreted rhythmically.

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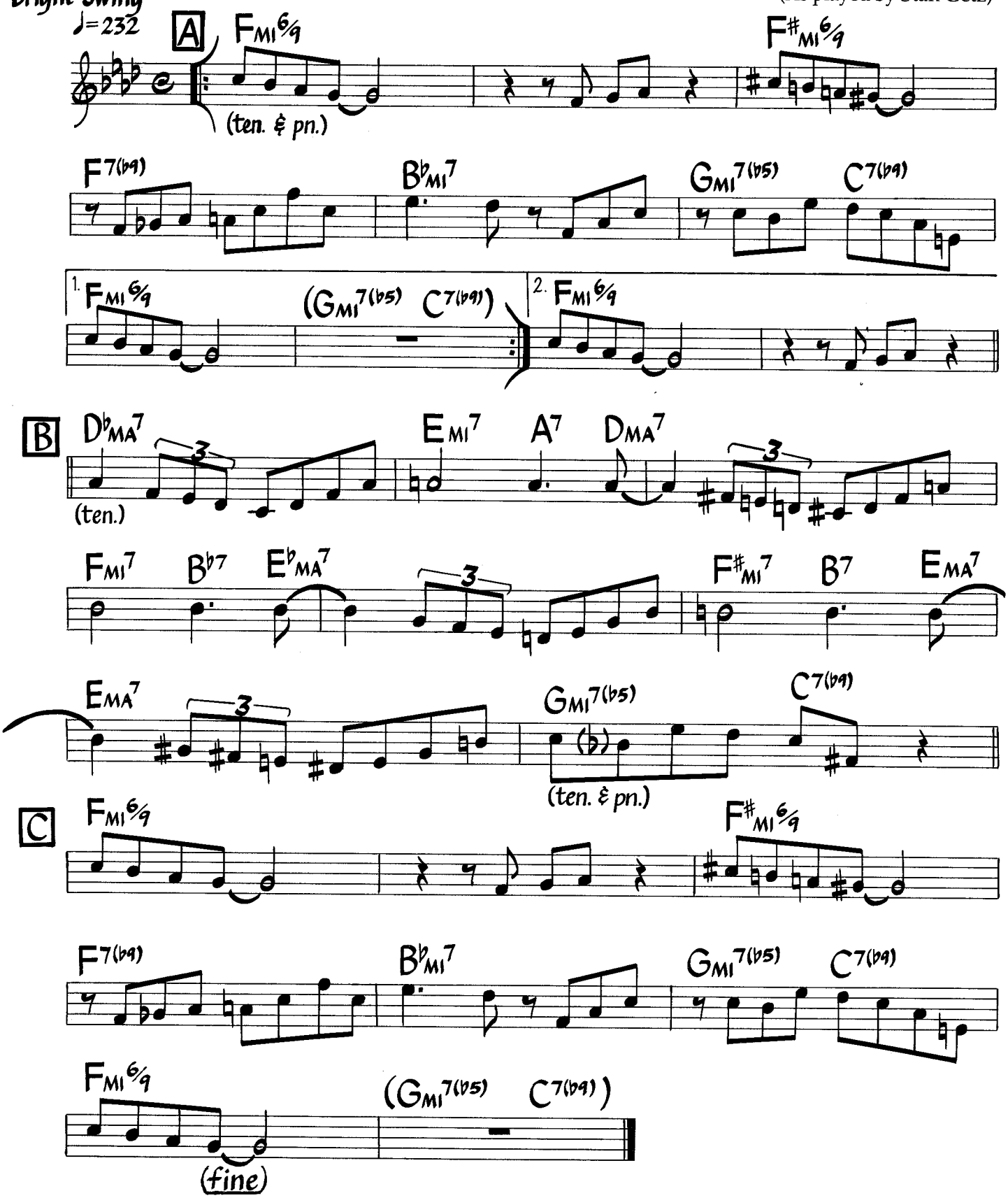
# Voyage

Kenny Barron
(As played by Stan Getz)




Chords in parentheses are used for solos.

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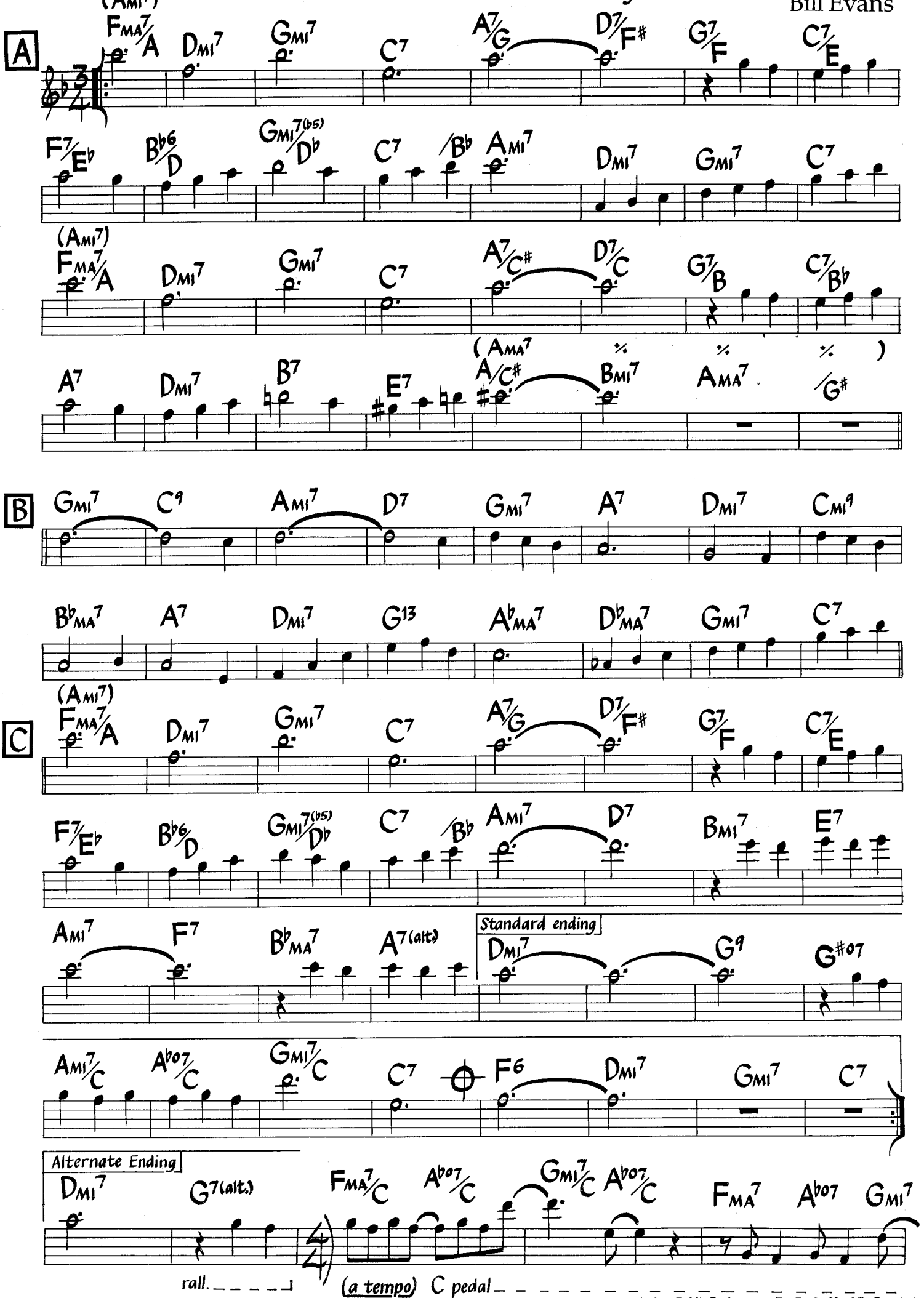
Medium Jazz Waltz

# Waltz For Debby

Bill Evans

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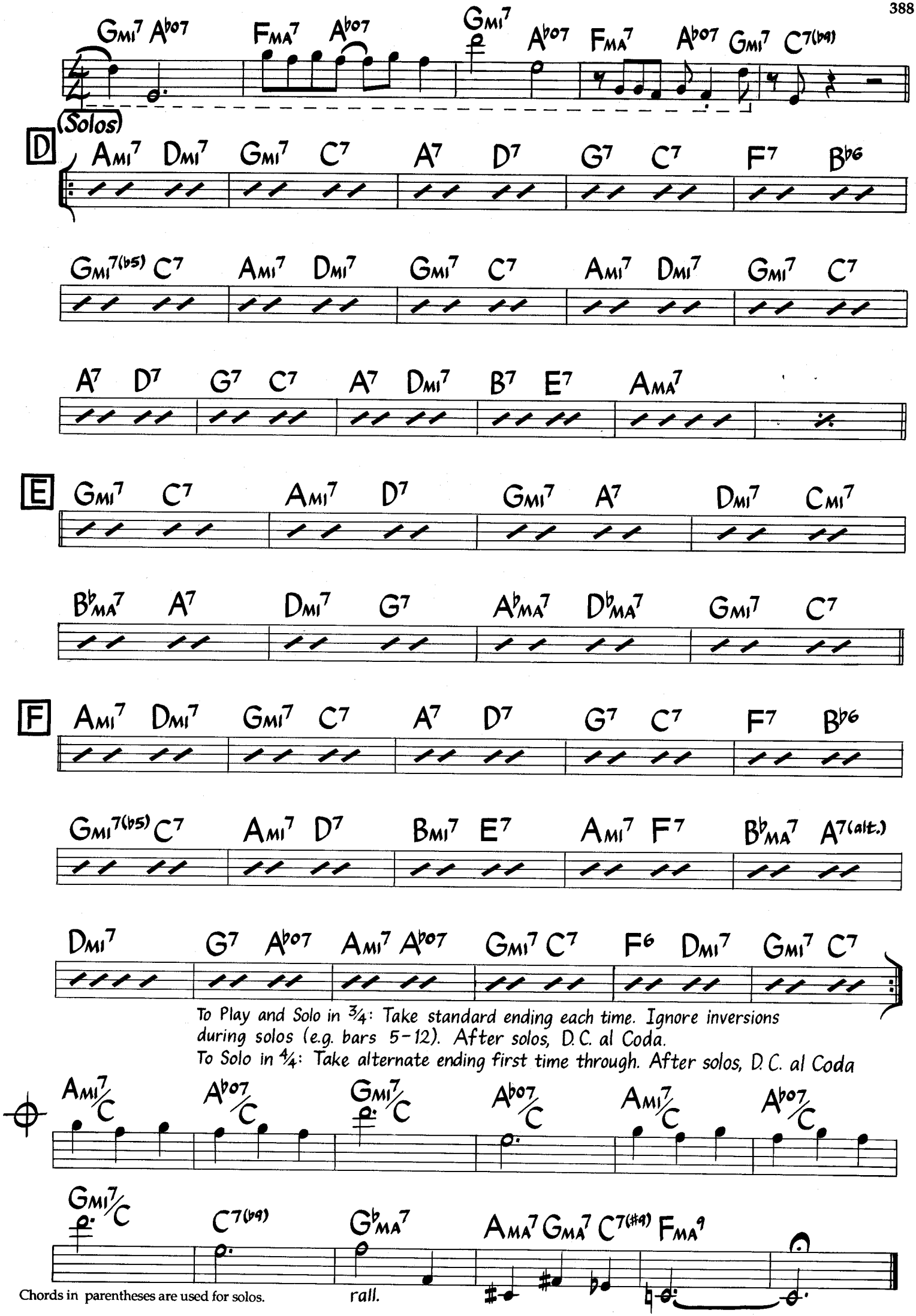
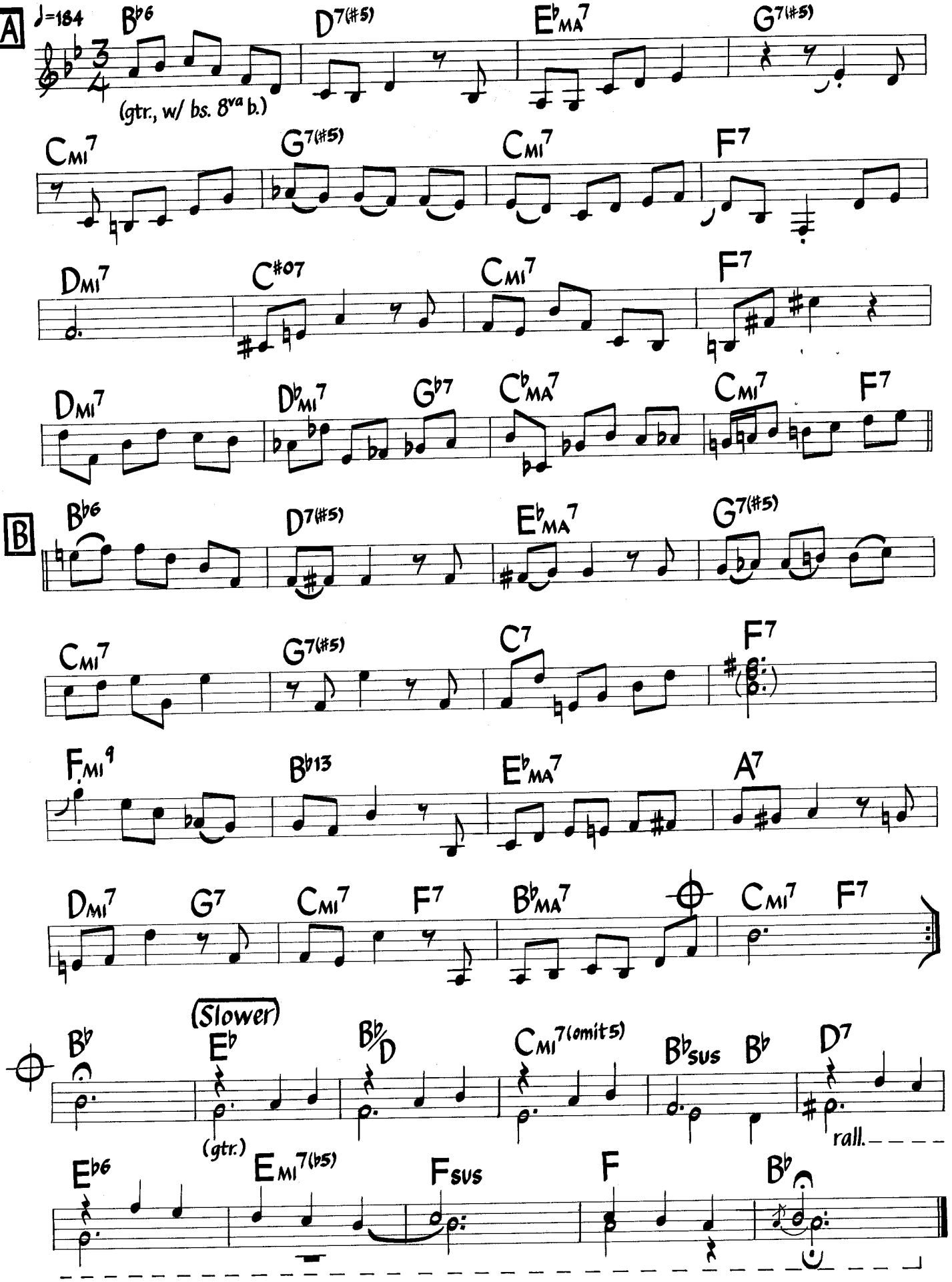

(Solos)
D
E
F
To Play and Solo in 3/4: Take standard ending each time. Ignore inversions during solos (e.g. bars 5-12). After solos, D.C. al Coda.
To Solo in 4/4: Take alternate ending first time through. After solos, D.C. al Coda
Chords in parentheses are used for solos.
rall.

# Waltz New

Medium-Up Straight 1/8's

Jim Hall




Guitar sounds one octave lower than written. Melody is played without chords.
Based on the chords of "Someday My Prince Will Come".

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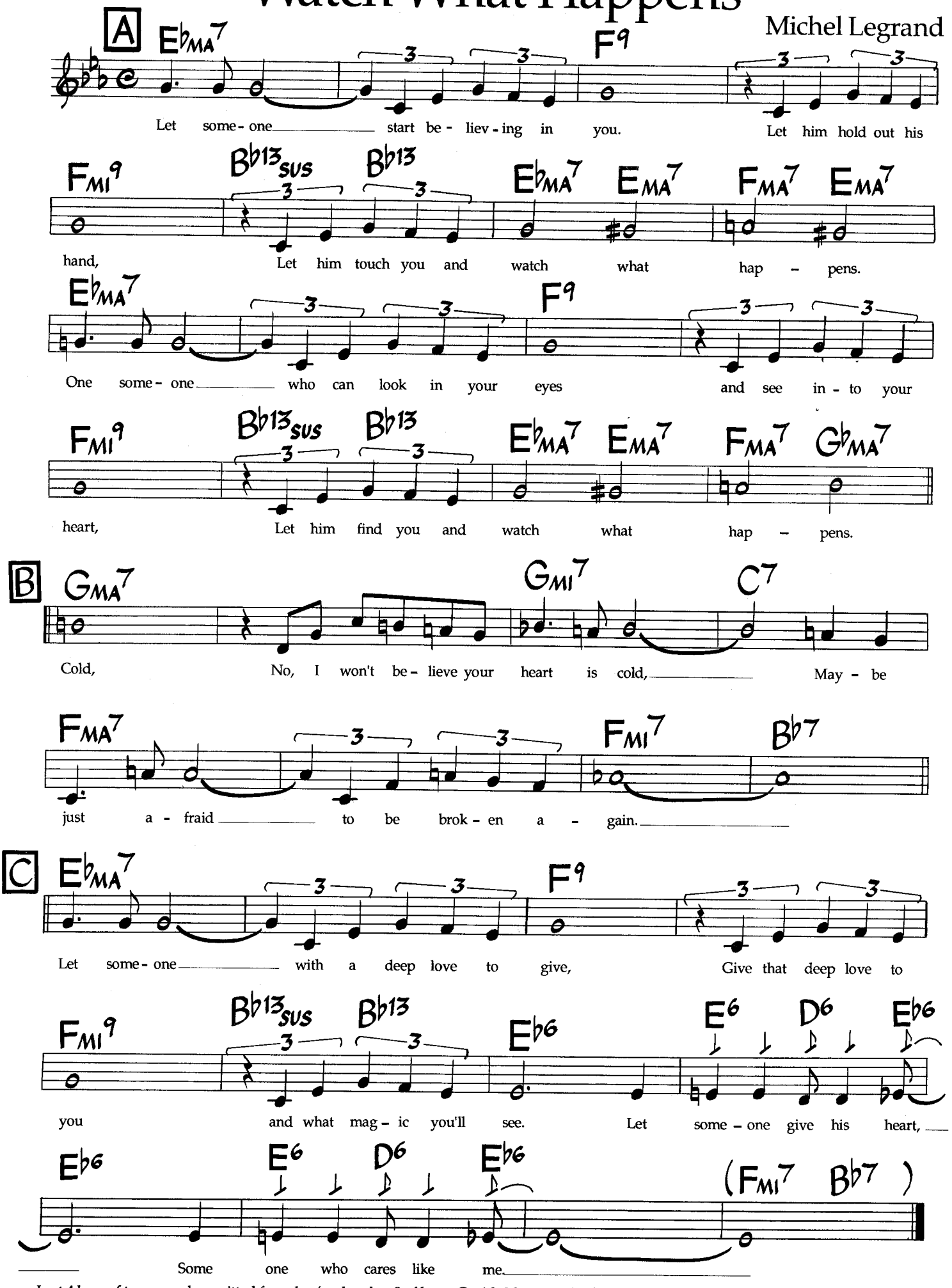
Med. Bossa Nova

# Watch What Happens

Michel Legrand




Last 4 bars of tune may be omitted for solos (replace bar 8 of letter C with 2 beats each of Fmi7 Bb7).
Alternate lyric for bars 5-8 of letter B: (Maybe) slow to warm from a long , lonely night.

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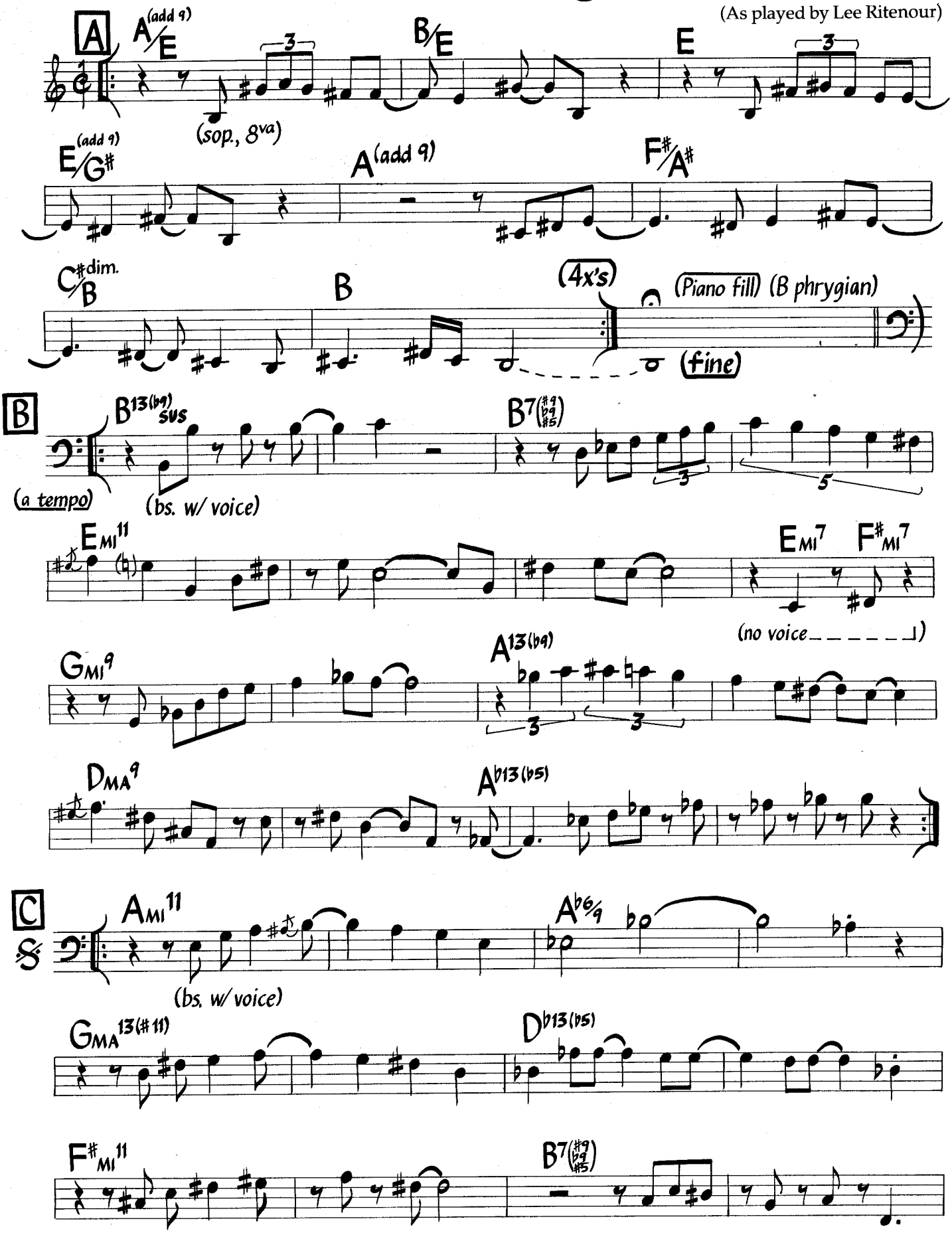
Medium-Up Latin/Funk
♩= 140

# Waterwings

Don Grusin
(As played by Lee Ritenour)

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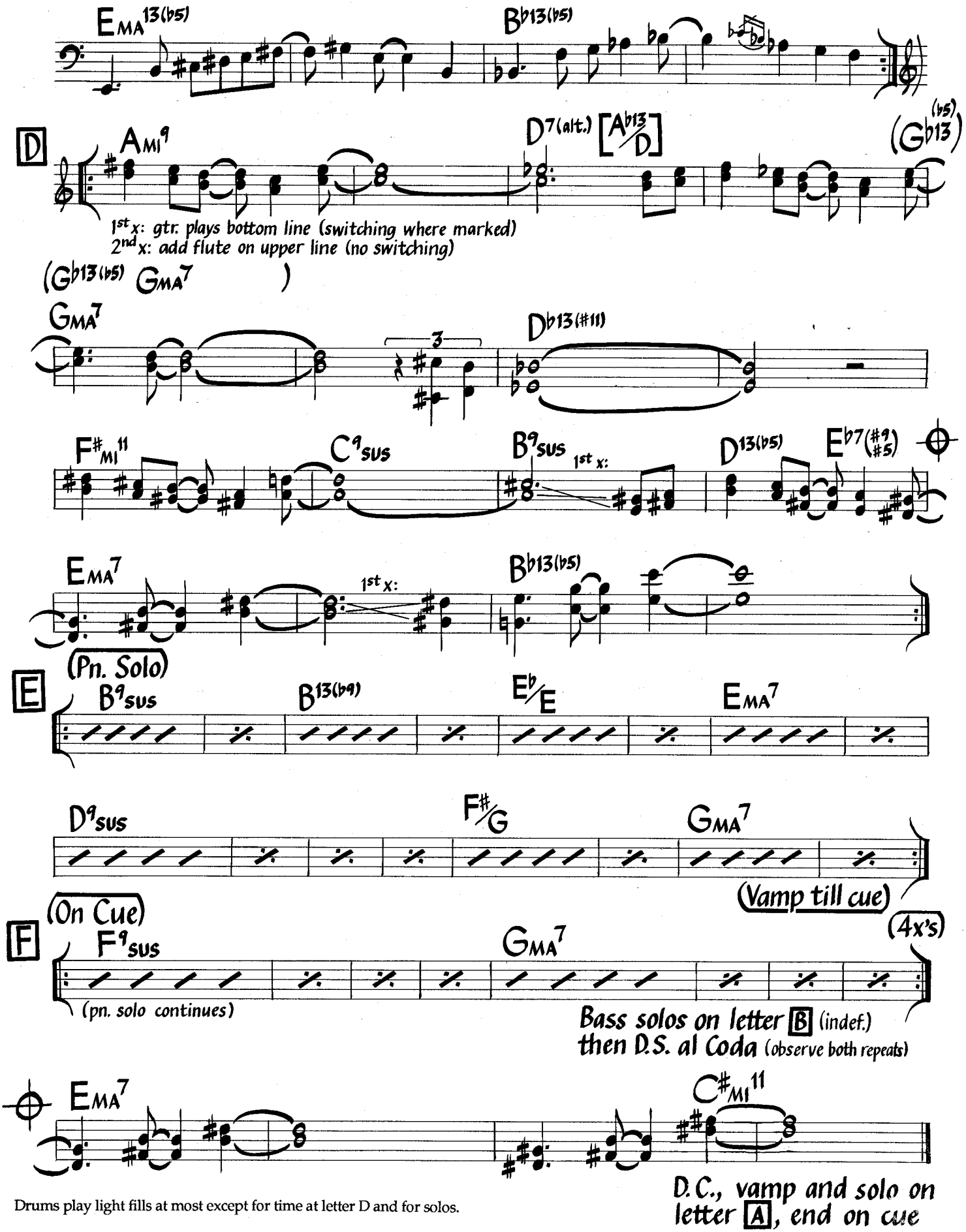


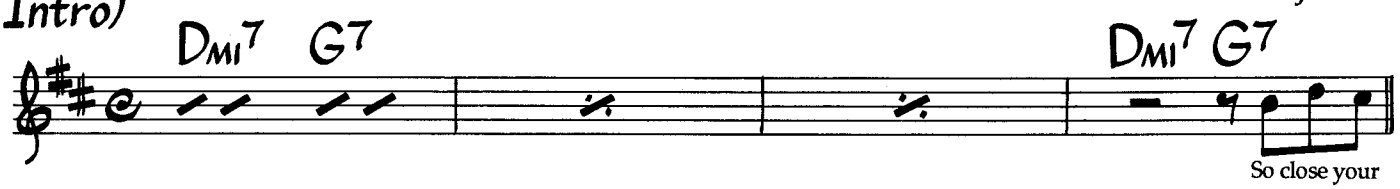

Drums play light fills at most except for time at letter D and for solos.

Med. Bossa Nova

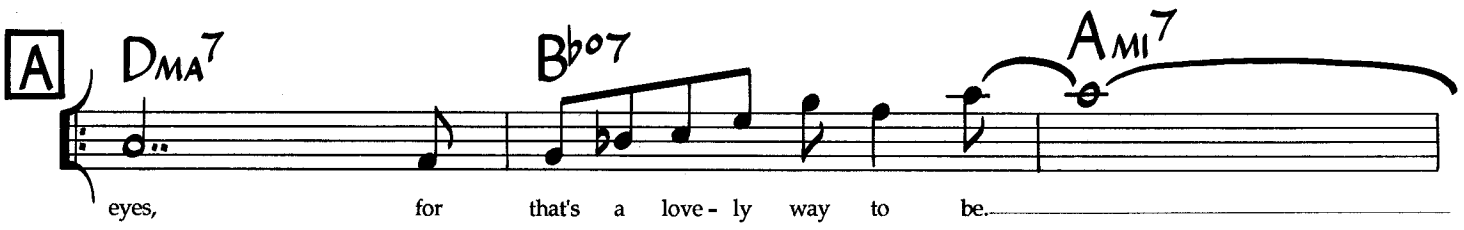
# Wave

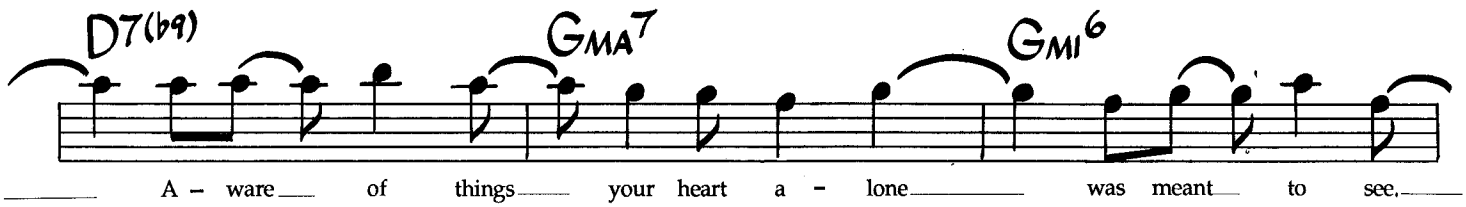
Antonio Carlos Jobim

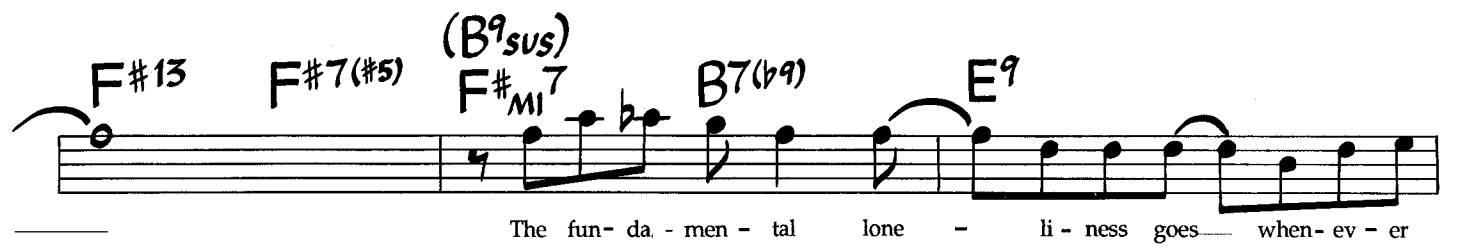
(Intro)

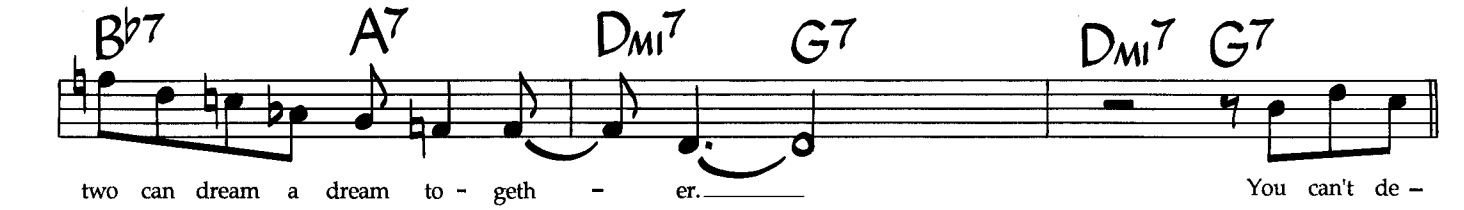



A

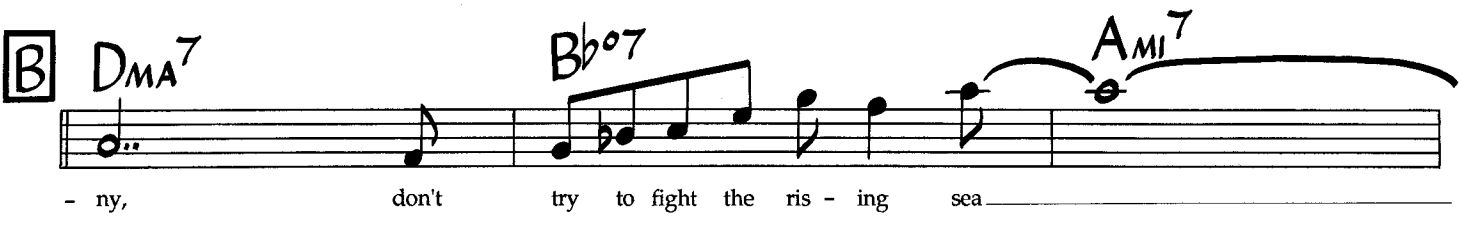


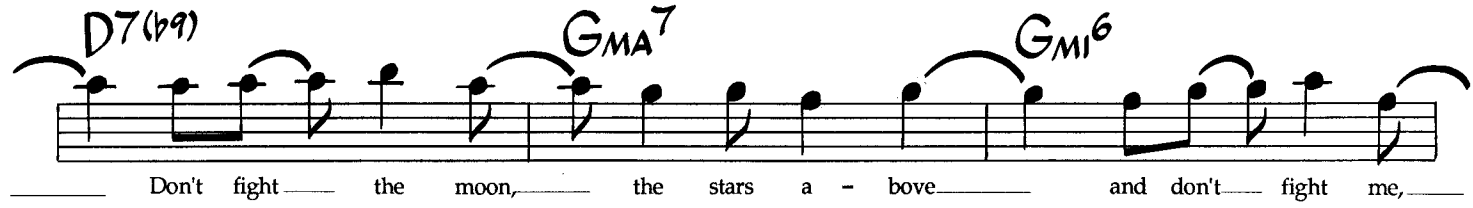




B

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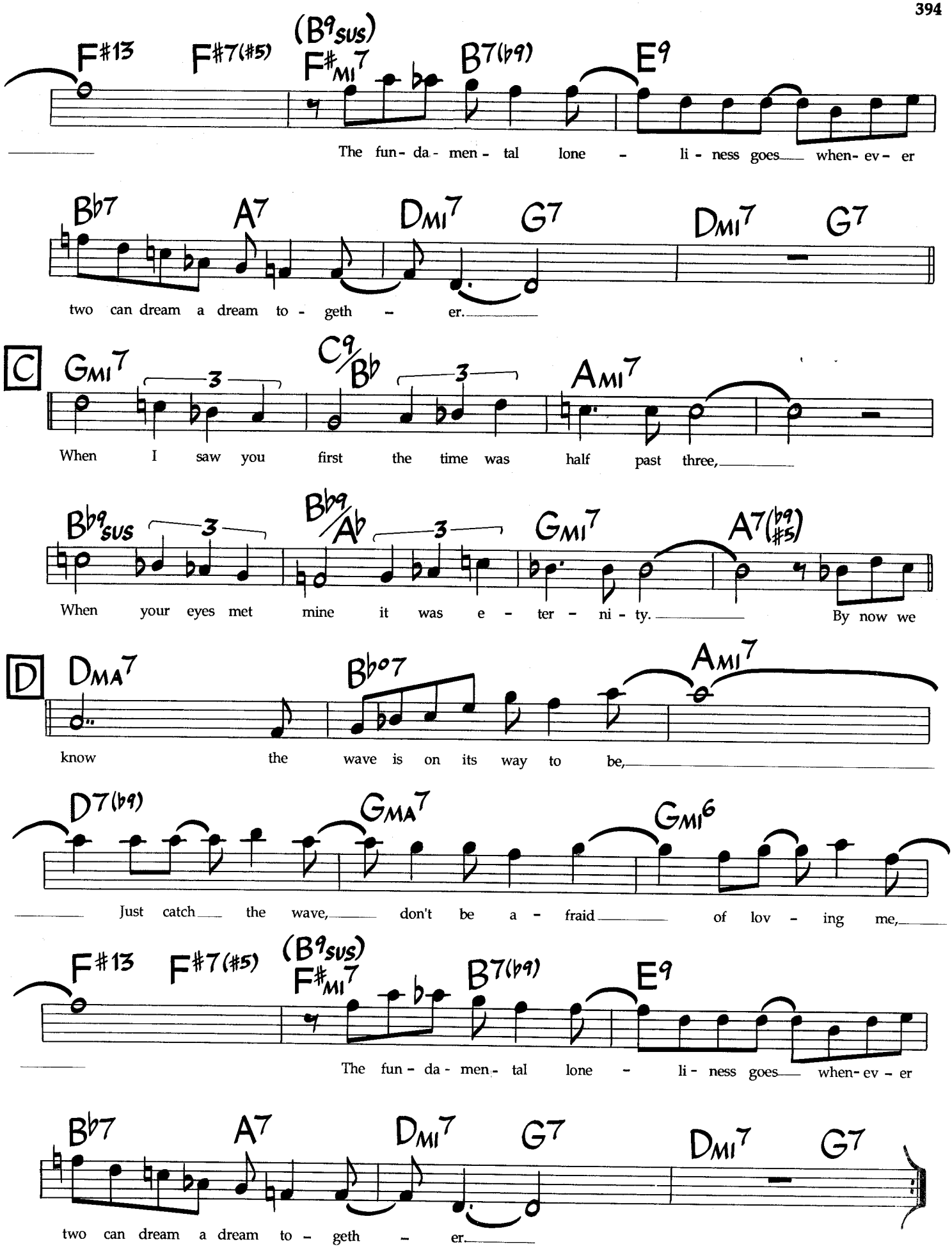
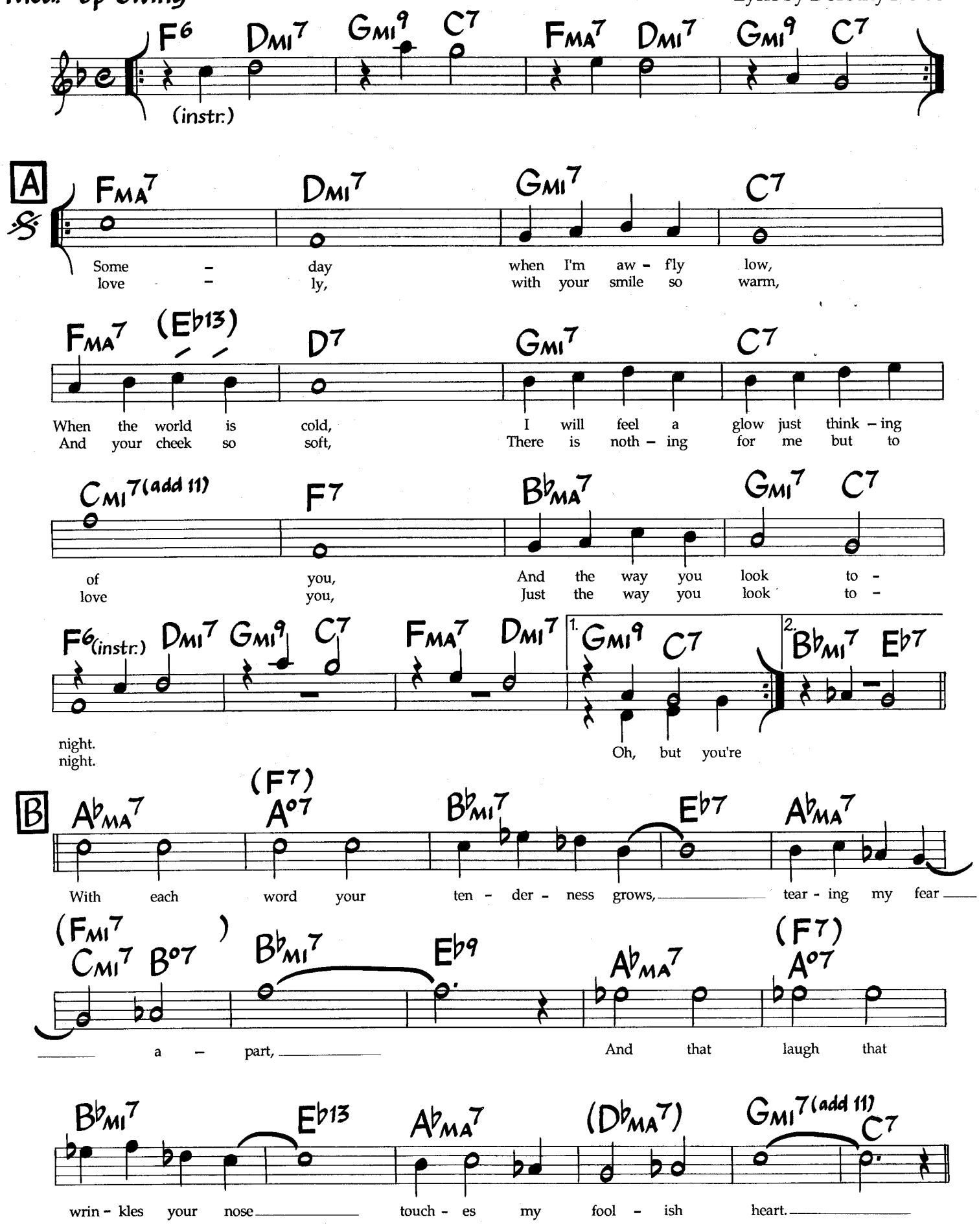

F#13 F#7(#5) (B9sus) F#mi7 B7(b9) E9
The fun- da- men- tal lone - li- ness goes when- ev- er
Bb7 A7 Dmi7 G7 Dmi7 G7
two can dream a dream to- geth - er.
C
Gmi7 C9/Bb Ami7
When I saw you first the time was half past three,
Bb9sus Bb9/Ab Gmi7 A7(b9 #5)
When your eyes met mine it was e- ter- ni- ty. By now we
D
DMA7 Bb07 Ami7
know the wave is on its way to be,
D7(b9) GMA7 Gmi6
Just catch the wave, don't be a- fraid of lov- ing me,
F#13 F#7(#5) (B9sus) F#mi7 B7(b9) E9
The fun- da- men- tal lone - li- ness goes when- ev- er
Bb7 A7 Dmi7 G7 Dmi7 G7
two can dream a dream to- geth - er.

# The Way You Look Tonight

Music by Jerome Kern
Lyric by Dorothy Fields

**Med.-Up Swing**

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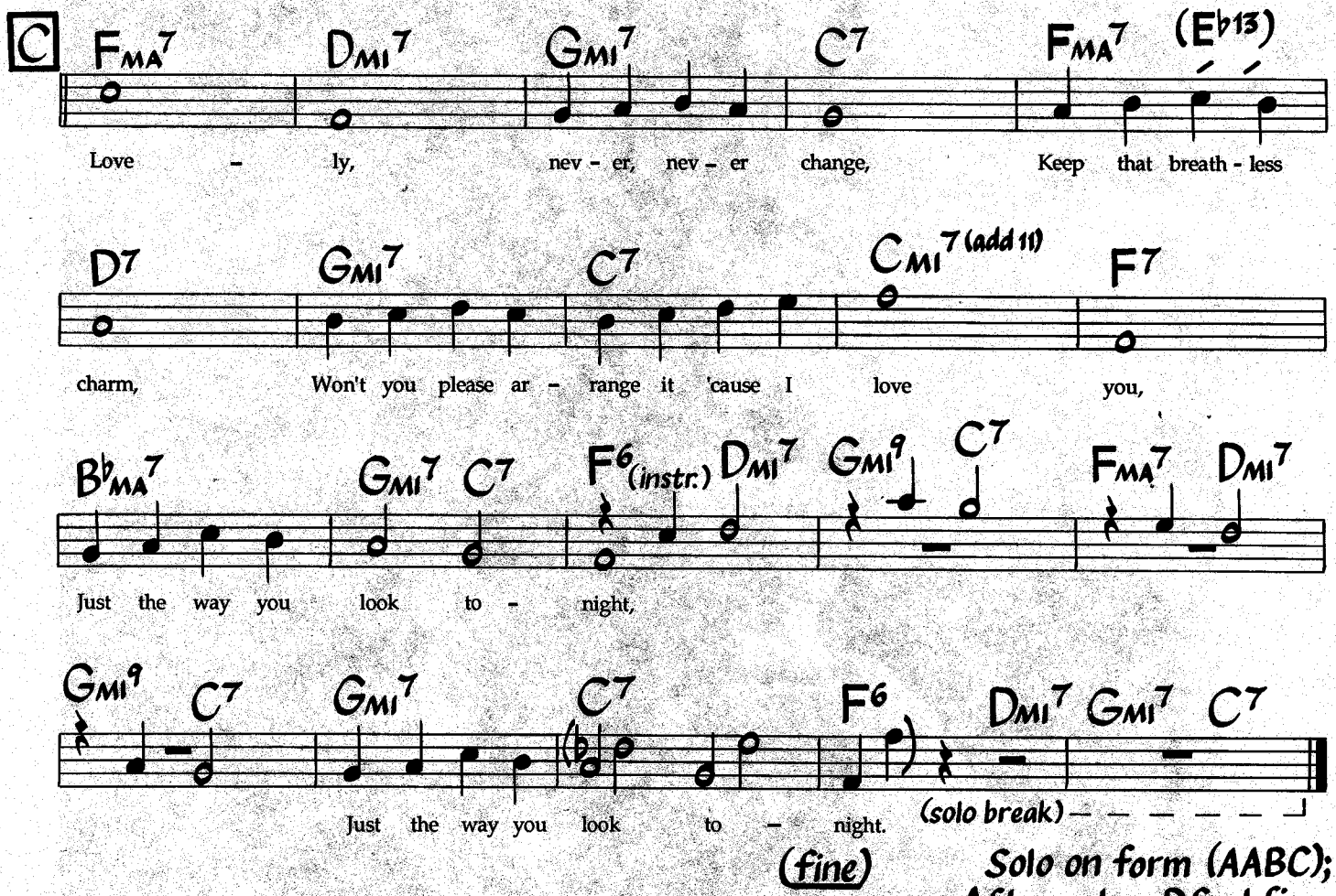



Solo on form (AABC);
After solos, D.S. al fine.

Chords in parentheses are optional. Last four bars of letter C may be omitted for solos.

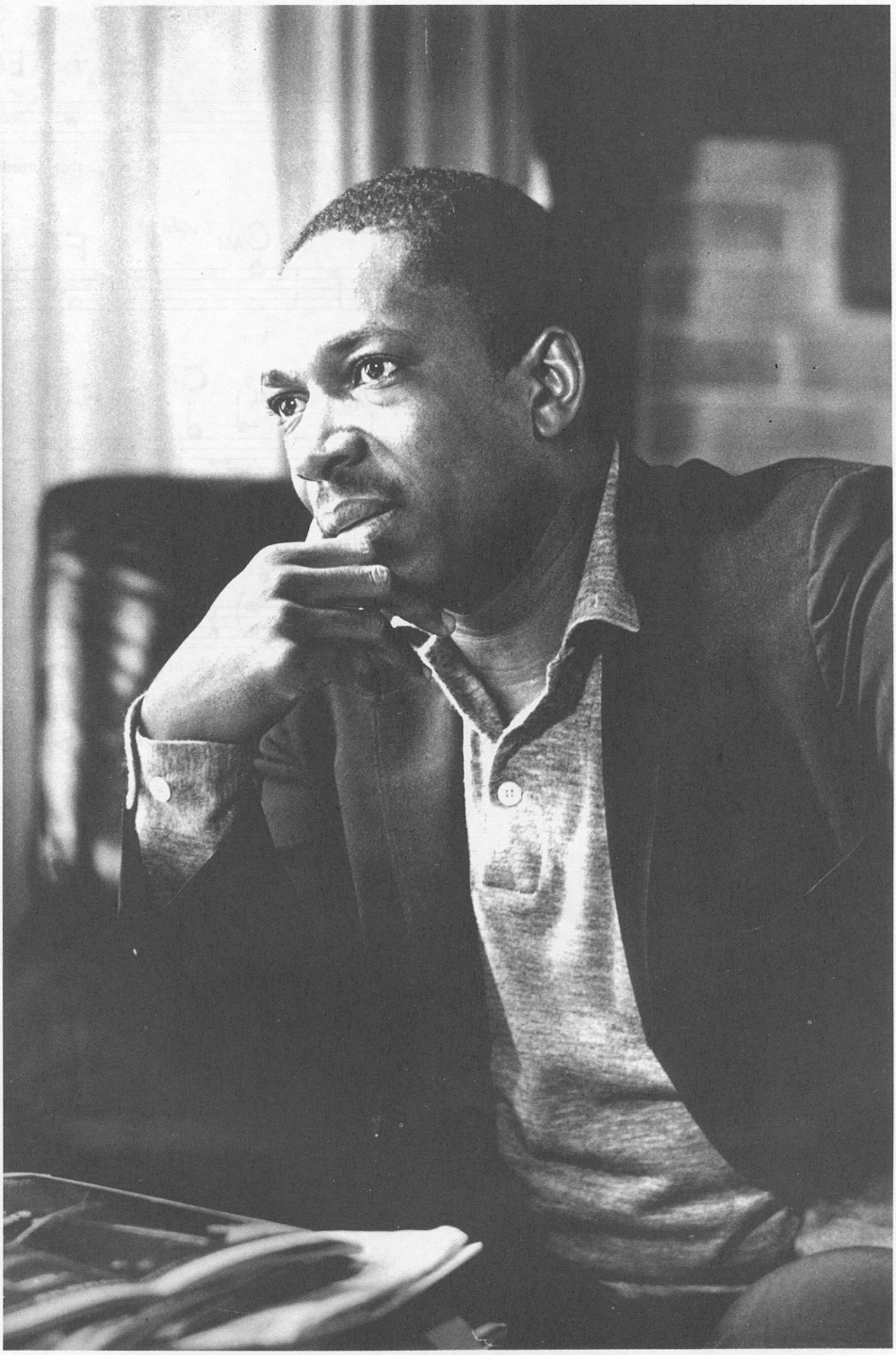


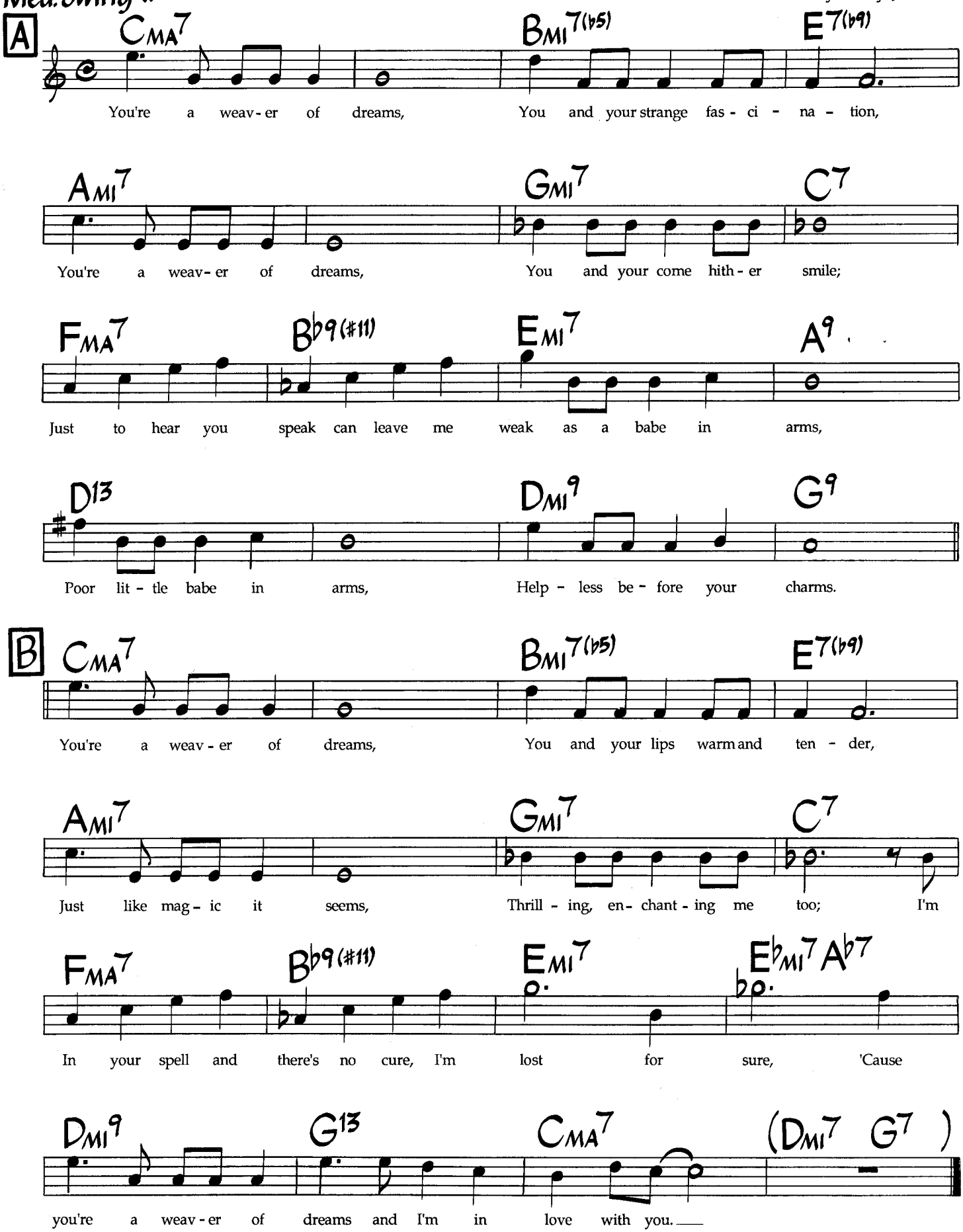
Photo by Jim Marshall ©1988

JOHN COLTRANE

# A Weaver Of Dreams

Music by Victor Young
Lyric by Jack Elliott

*Med. Swing* *




*also played as a ballad

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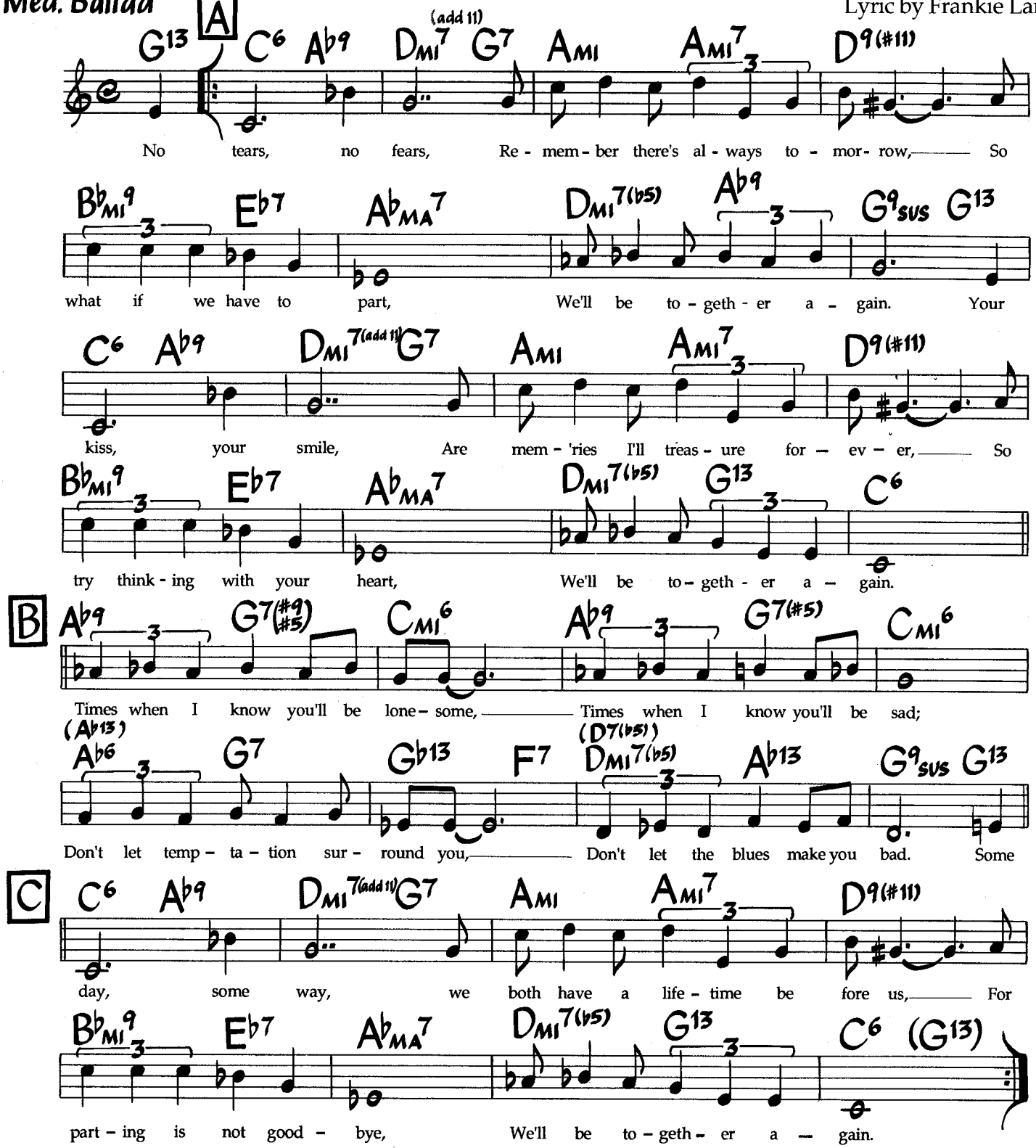
# We'll Be Together Again

Music by Carl Fischer
Lyric by Frankie Laine

*Med. Ballad*




Two changes in a bar get two beats apiece.

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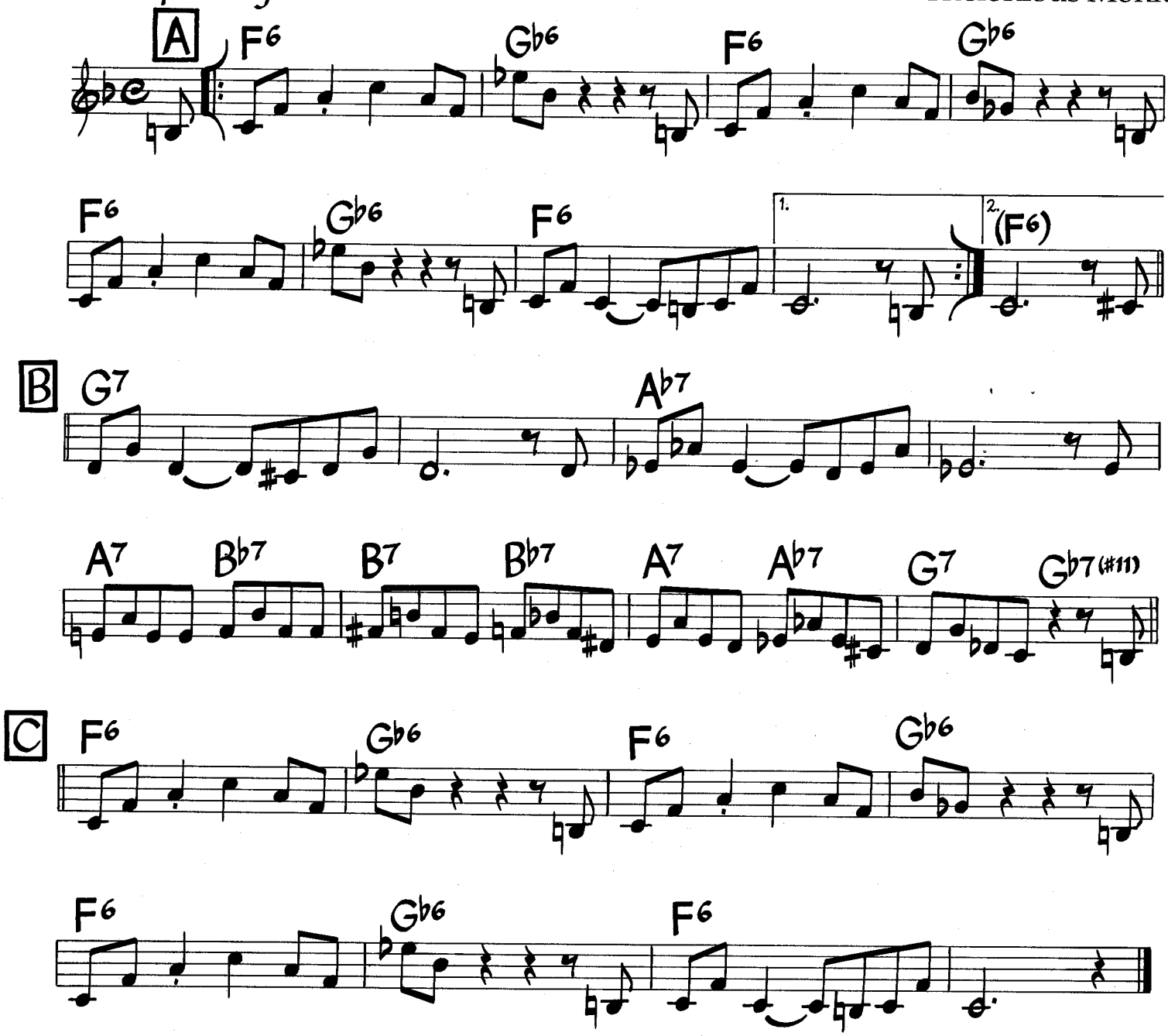
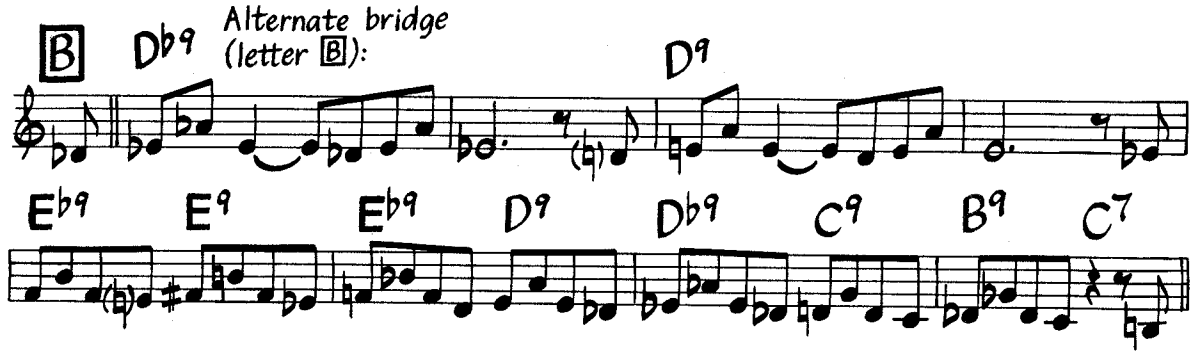
# Well You Needn't

Medium (~Up) Swing

Thelonious Monk




Gb6 may be replaced by Gb9 throughout.

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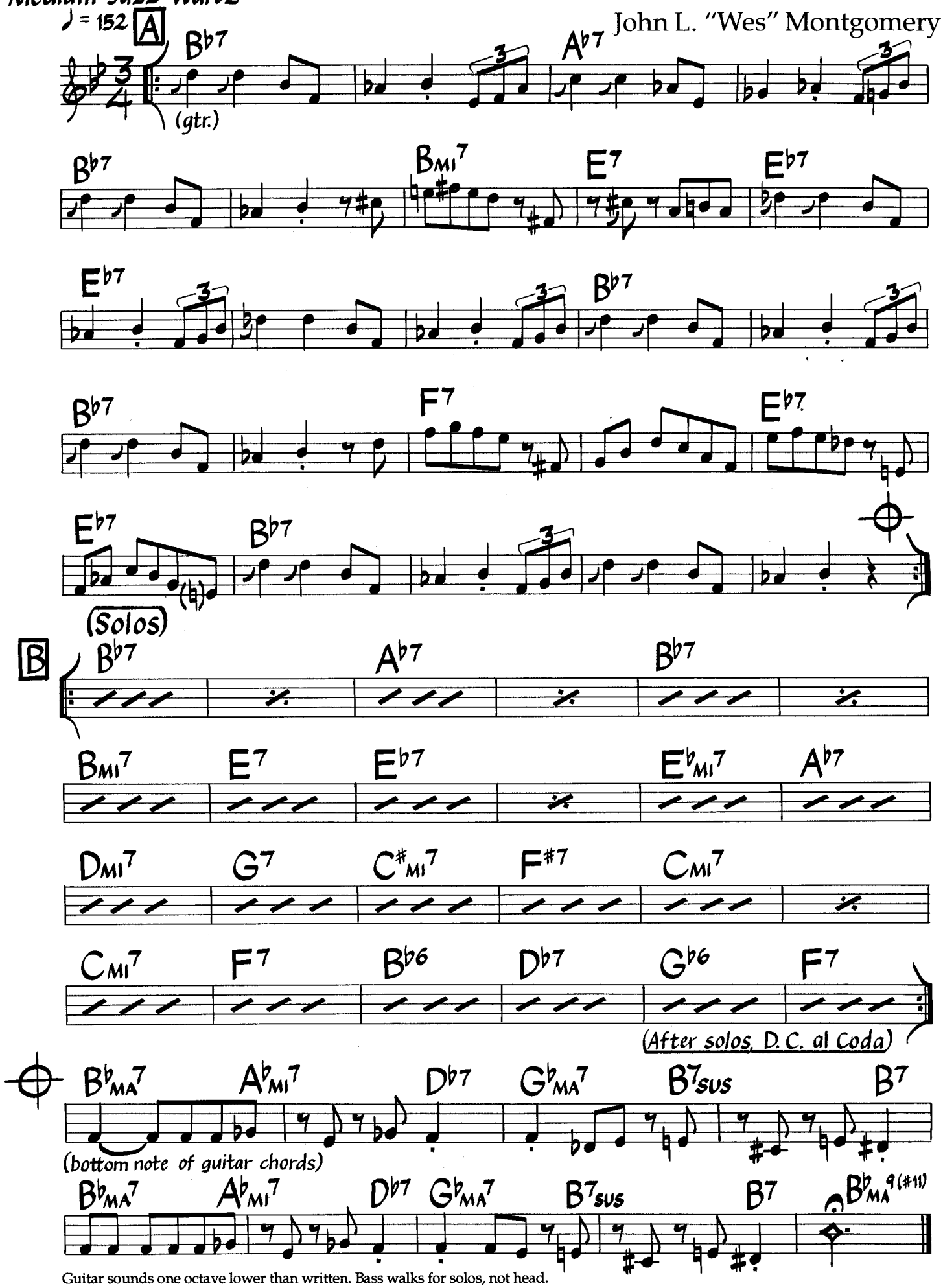
# West Coast Blues

John L. "Wes" Montgomery

Medium Jazz Waltz

♩ = 152




Guitar sounds one octave lower than written. Bass walks for solos, not head.

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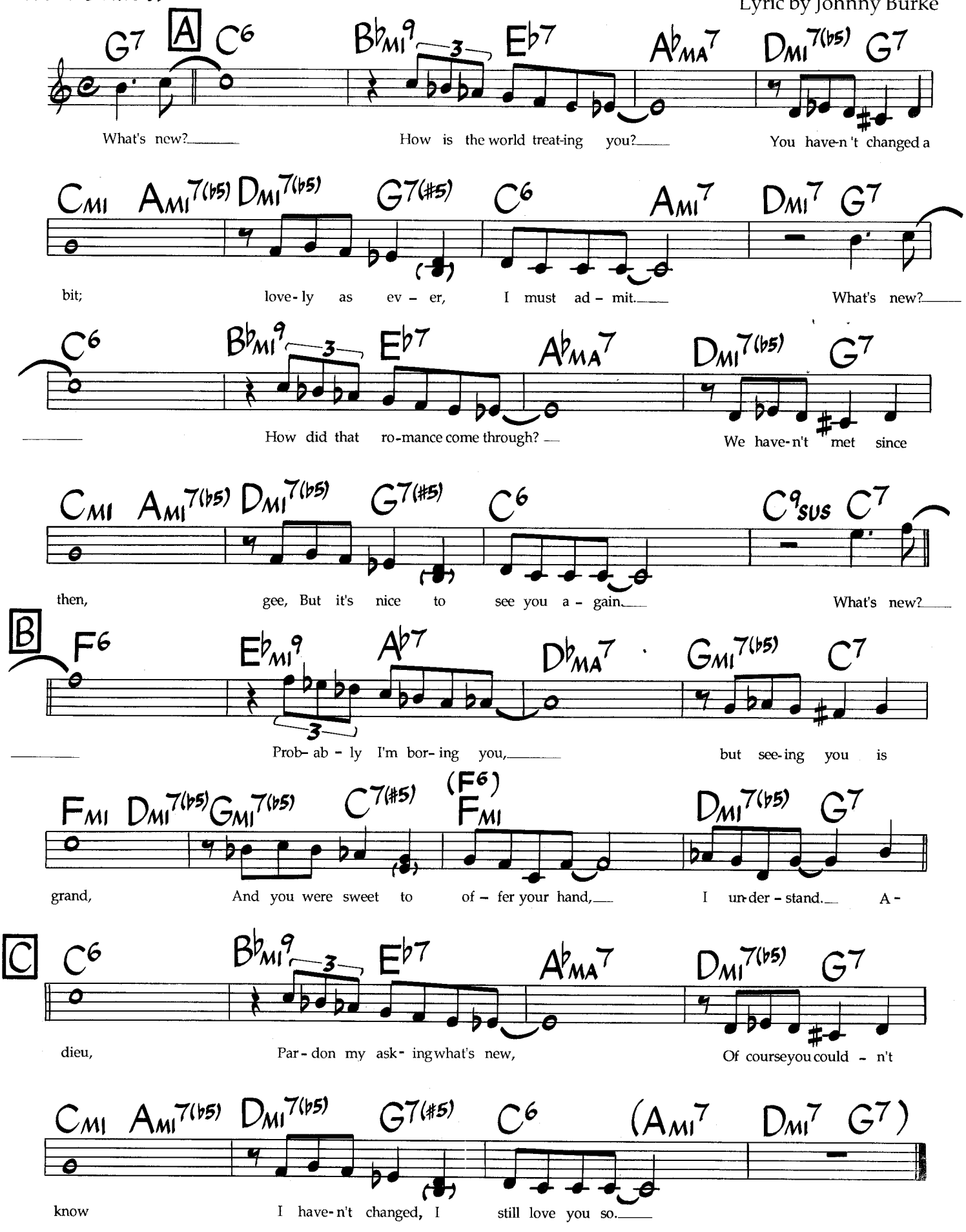
# What's New?

Med. Ballad

Music by Bob Haggard
Lyric by Johnny Burke




Melody notes in parentheses are optional.

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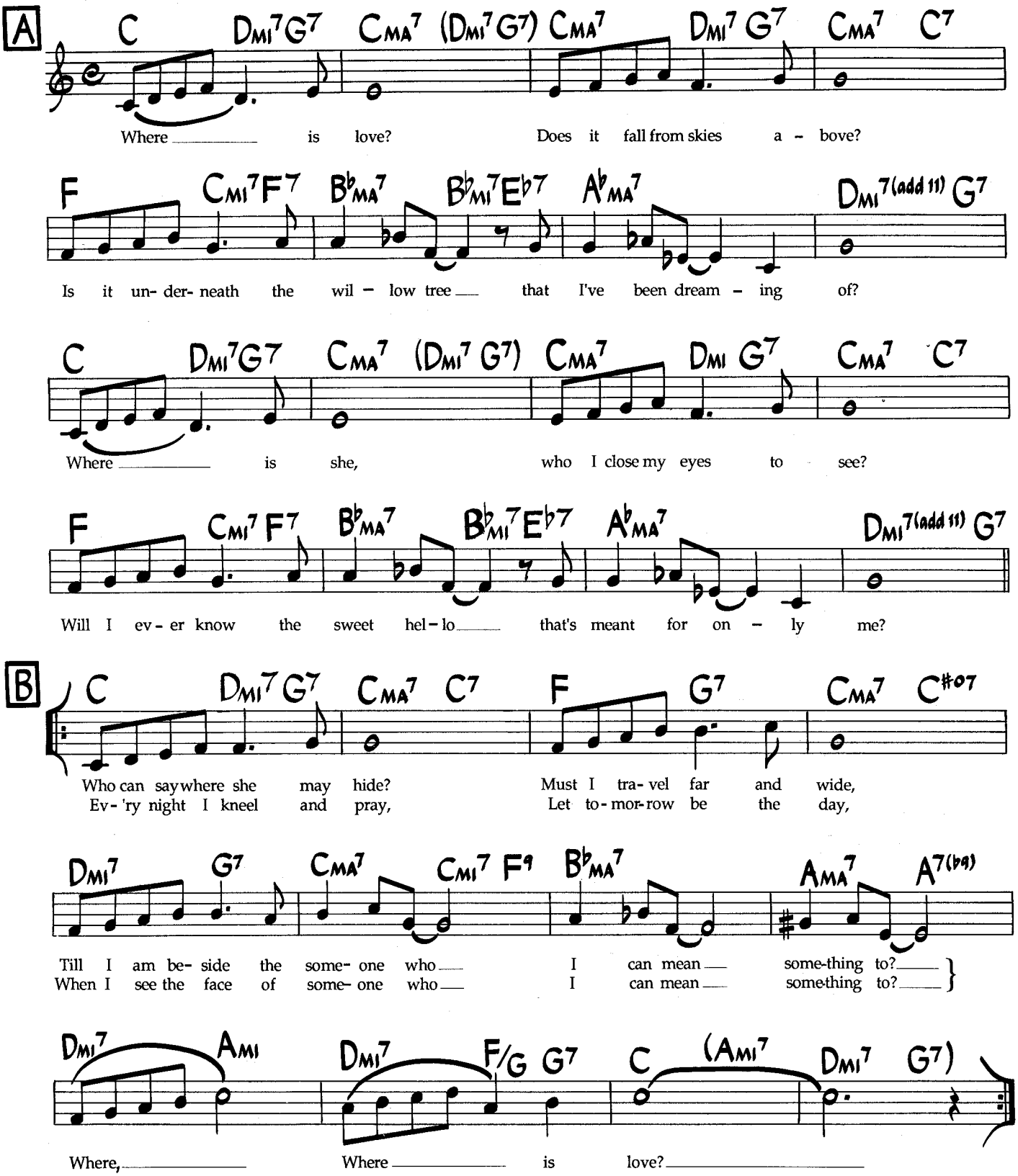
# Where Is Love?

Lionel Bart
(As sung by Irene Kral)

**Medium Ballad**

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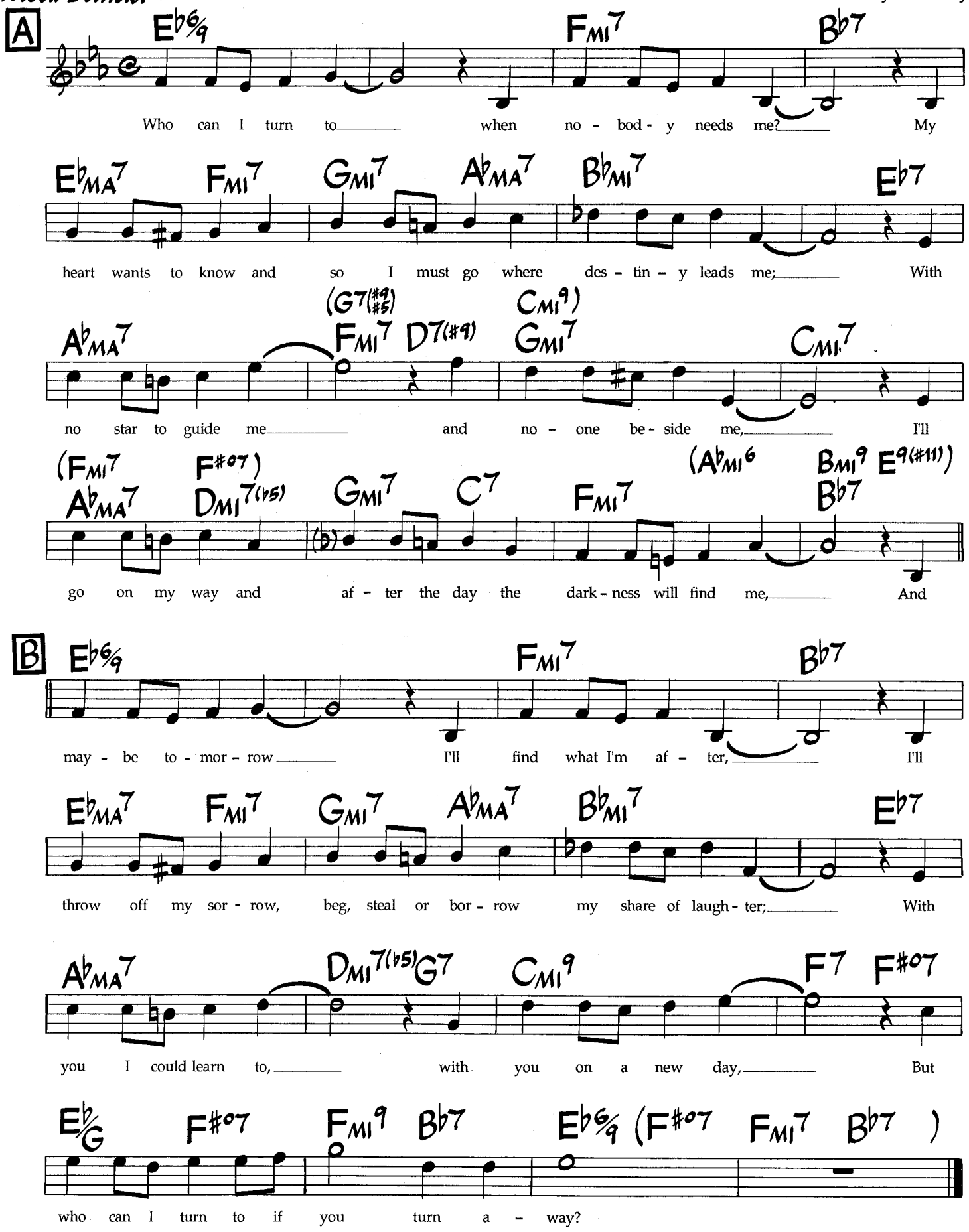
# Who Can I Turn To?

Leslie Bricusse
Anthony Newley

Med. Ballad*




*also played as Medium Swing.
First 4 bars of letters A & B and last 2 bars of letter B may be played over a Bb pedal. Play A natural instead of Ab in bar 13 of letter A when alternate changes are used.

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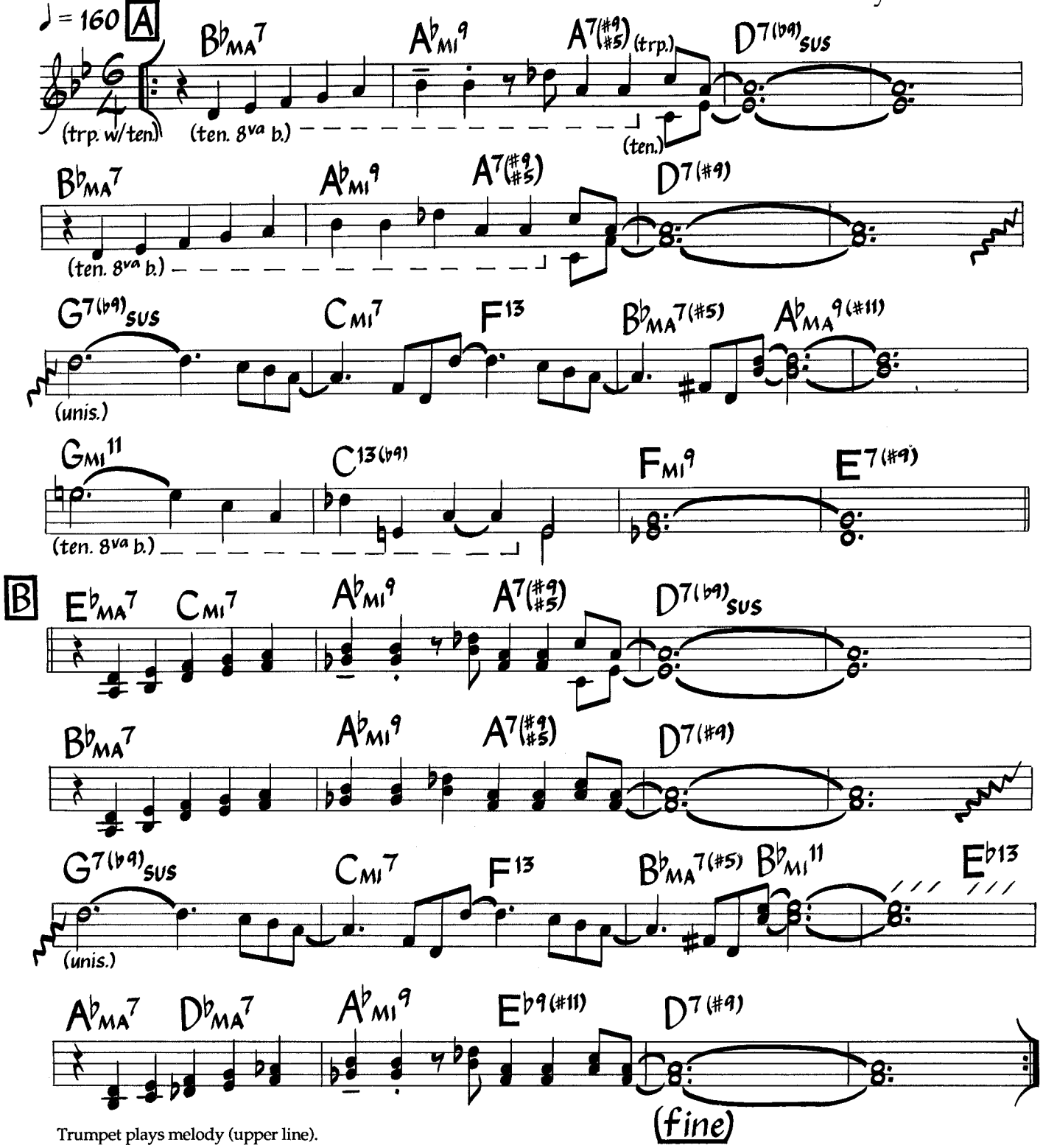
# Wildflower

Wayne Shorter




Trumpet plays melody (upper line).

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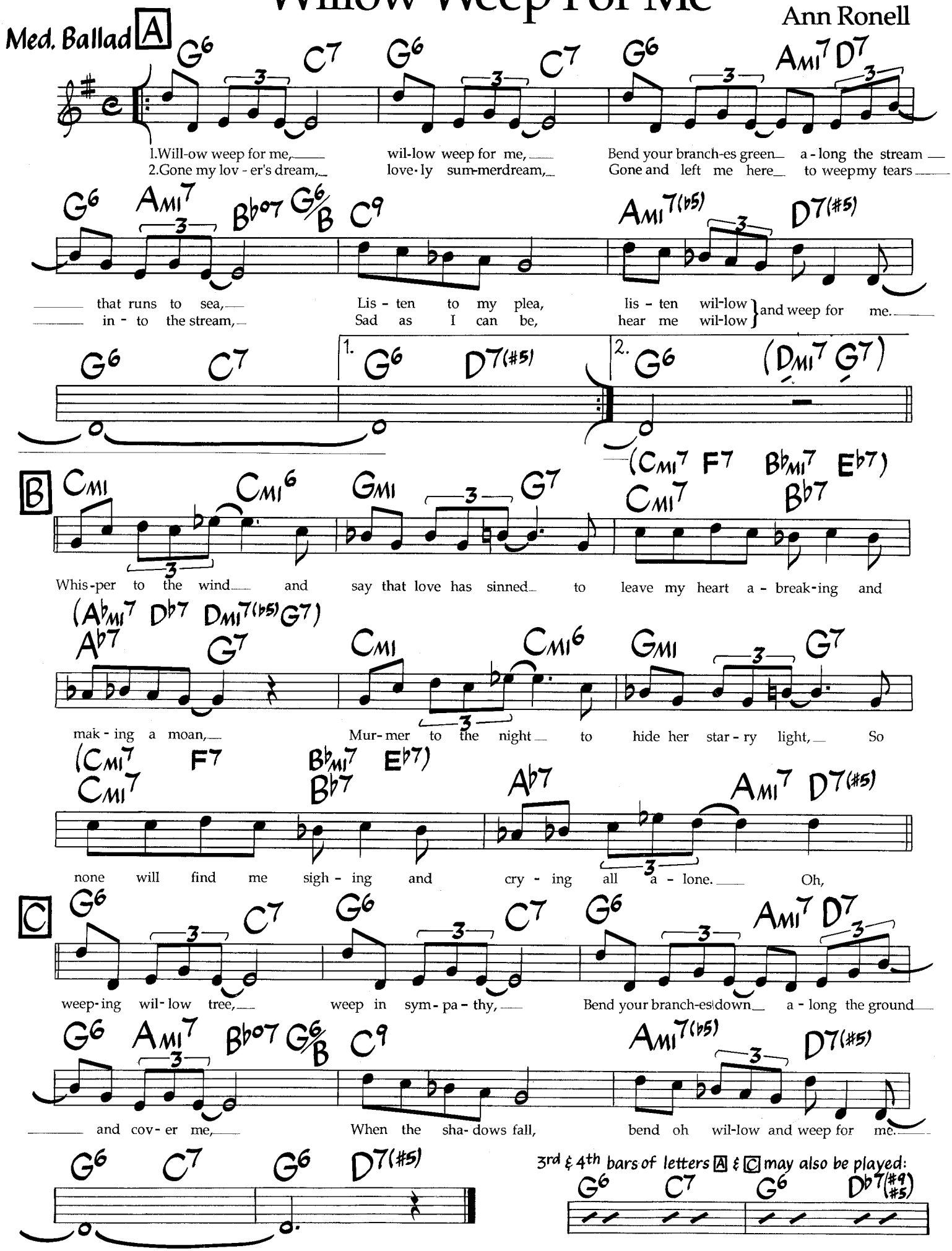
# Willow Weep For Me

Ann Ronell

Med. Ballad

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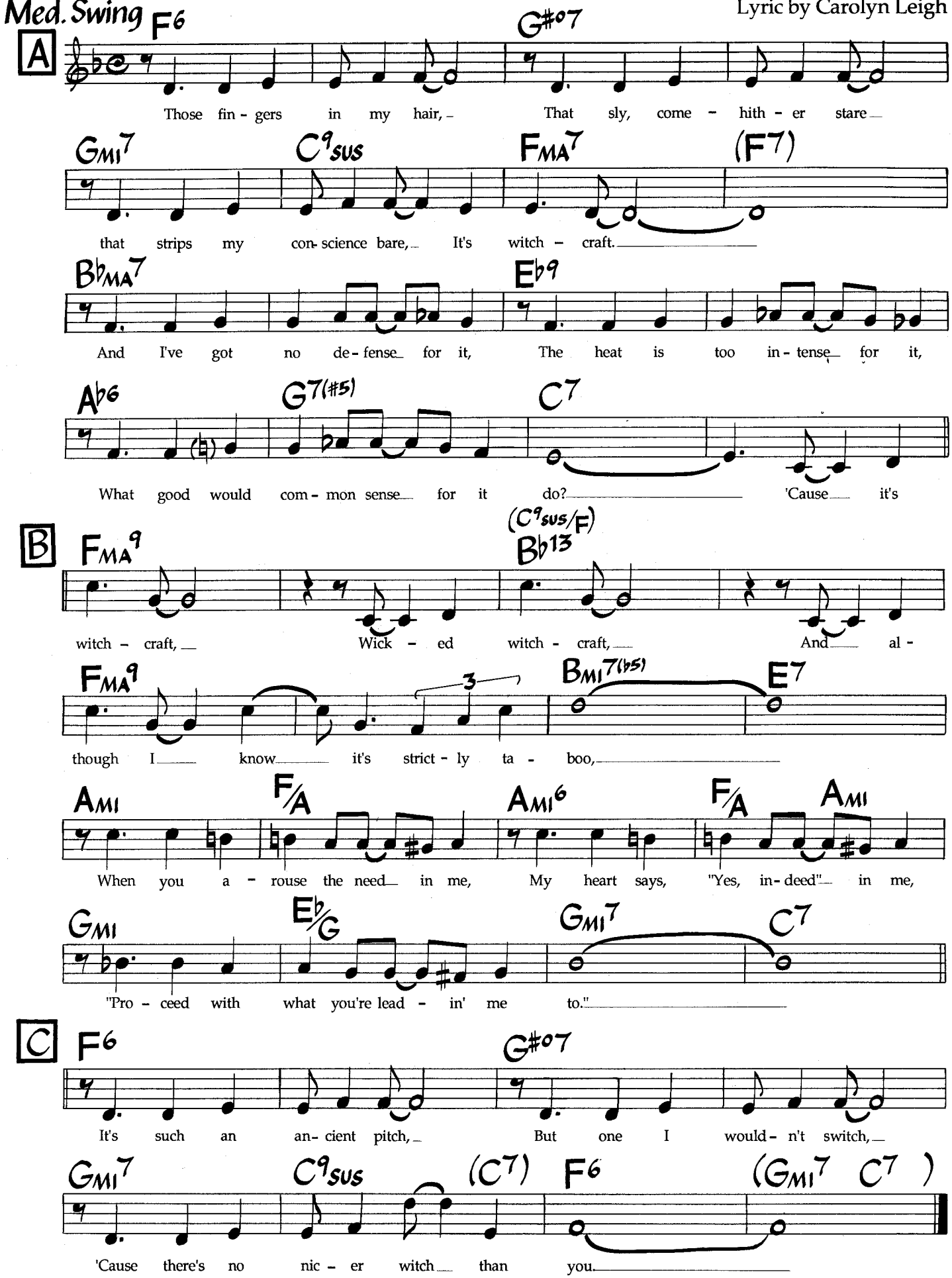
# Witchcraft

Music by Cy Coleman
Lyric by Carolyn Leigh




Head is played in 2 (letter B may be in 4); solos in 4.

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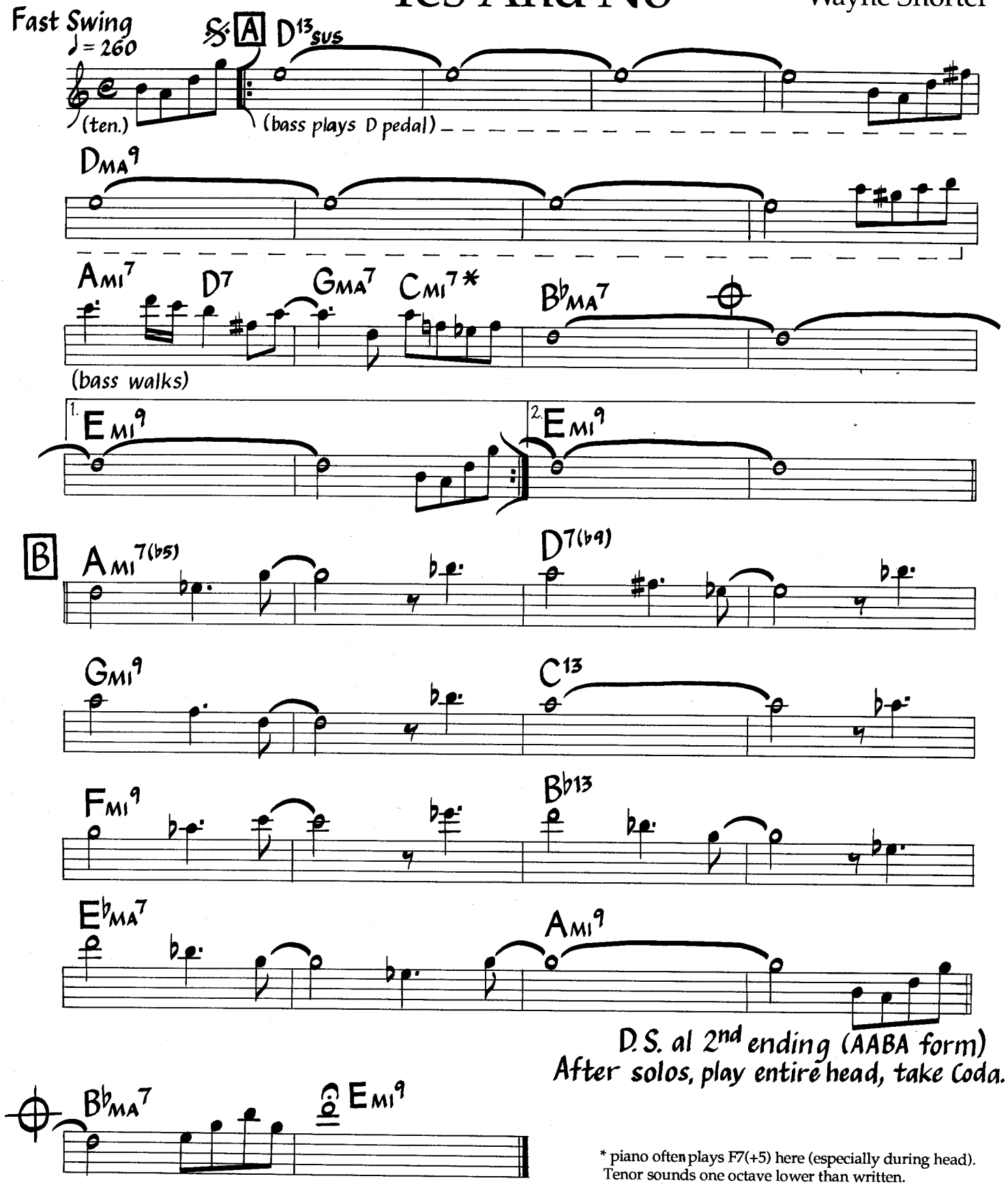
# Yes And No

Wayne Shorter




* piano often plays F7(+5) here (especially during head).
Tenor sounds one octave lower than written.

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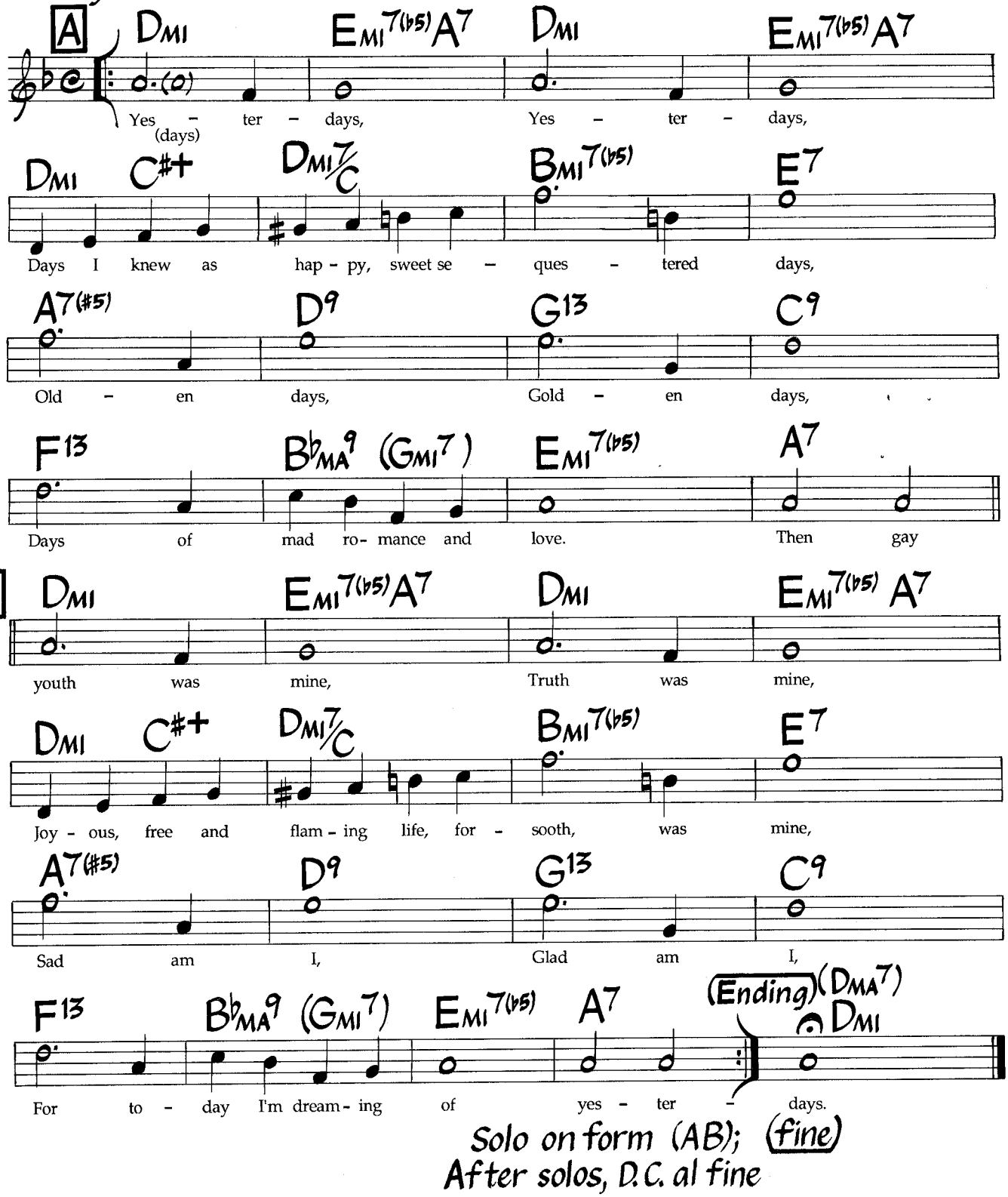
# Yesterdays

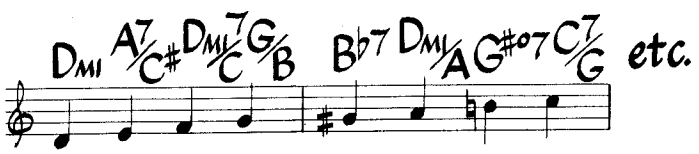
Med. Swing (or Ballad)

Music by Jerome Kern
Lyric by Otto Harbach




Last syllable of lyric ("days") is sung on the first bar of the first solo chorus.

Alternate changes for bars 5&6 of letters A & B:

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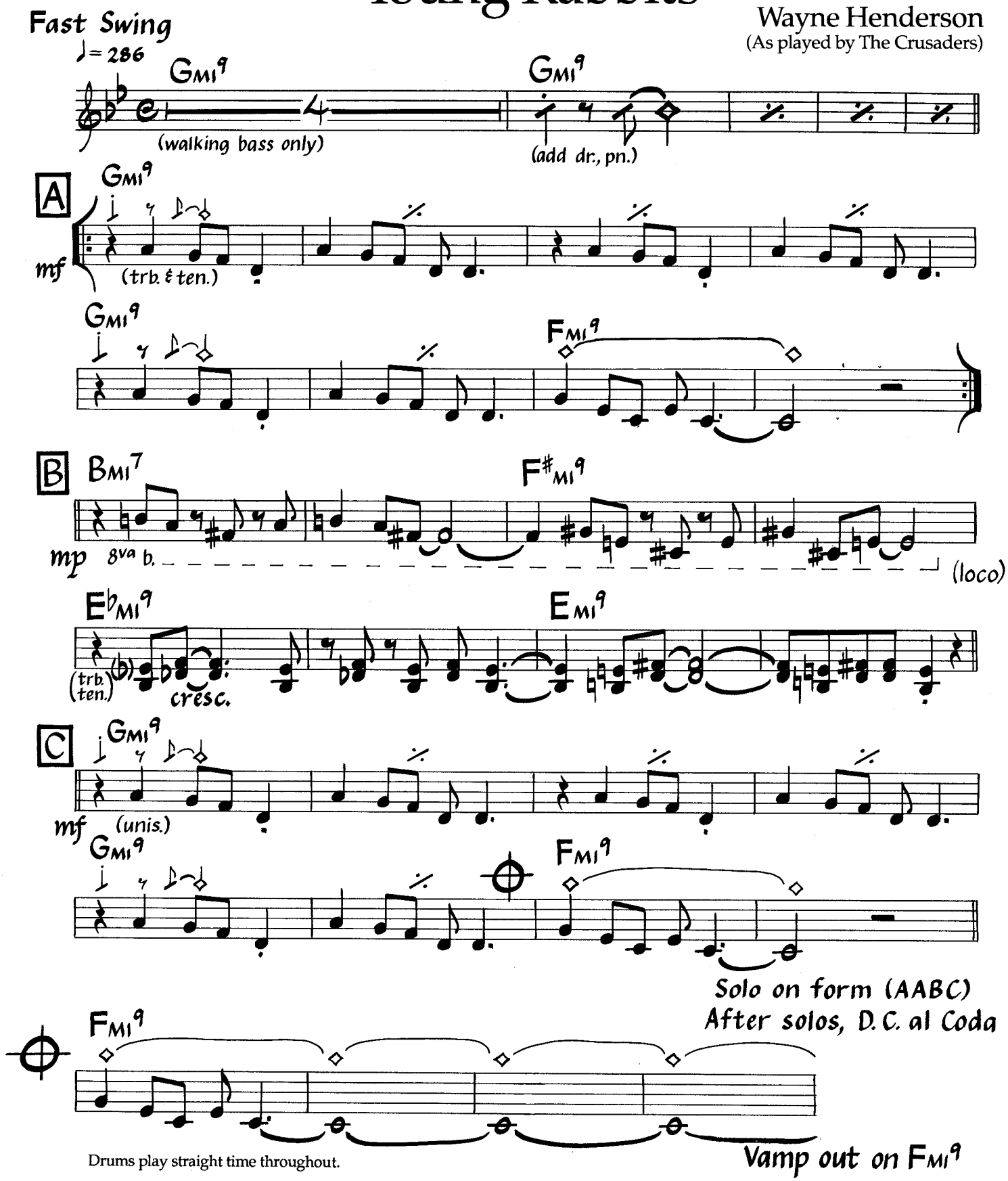
# Young Rabbits

Wayne Henderson
(As played by The Crusaders)

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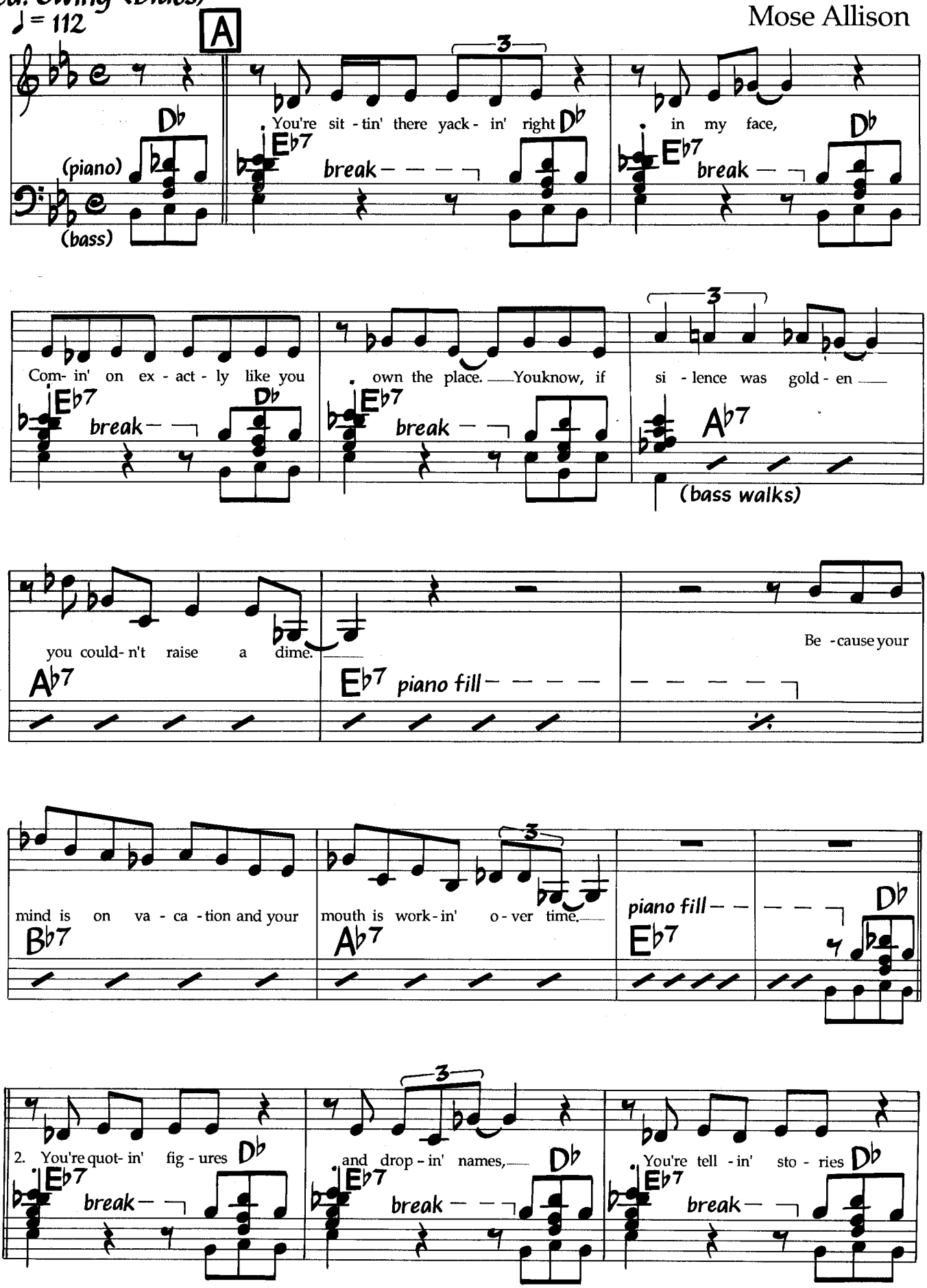
# Your Mind Is On Vacation

Med. Swing (Blues)

♩ = 112

Mose Allison




3RD VERSE
You know that life is short, talk is cheap.
Don't be makin' promises that you can't keep.
If you don't like this little song I'm singin',
Just grin and bear it; all I can say is if the shoe fits, wear it.
If you must keep talkin', please try to make it rhyme.
Because your mind is on vacation and your mouth is working overtime.

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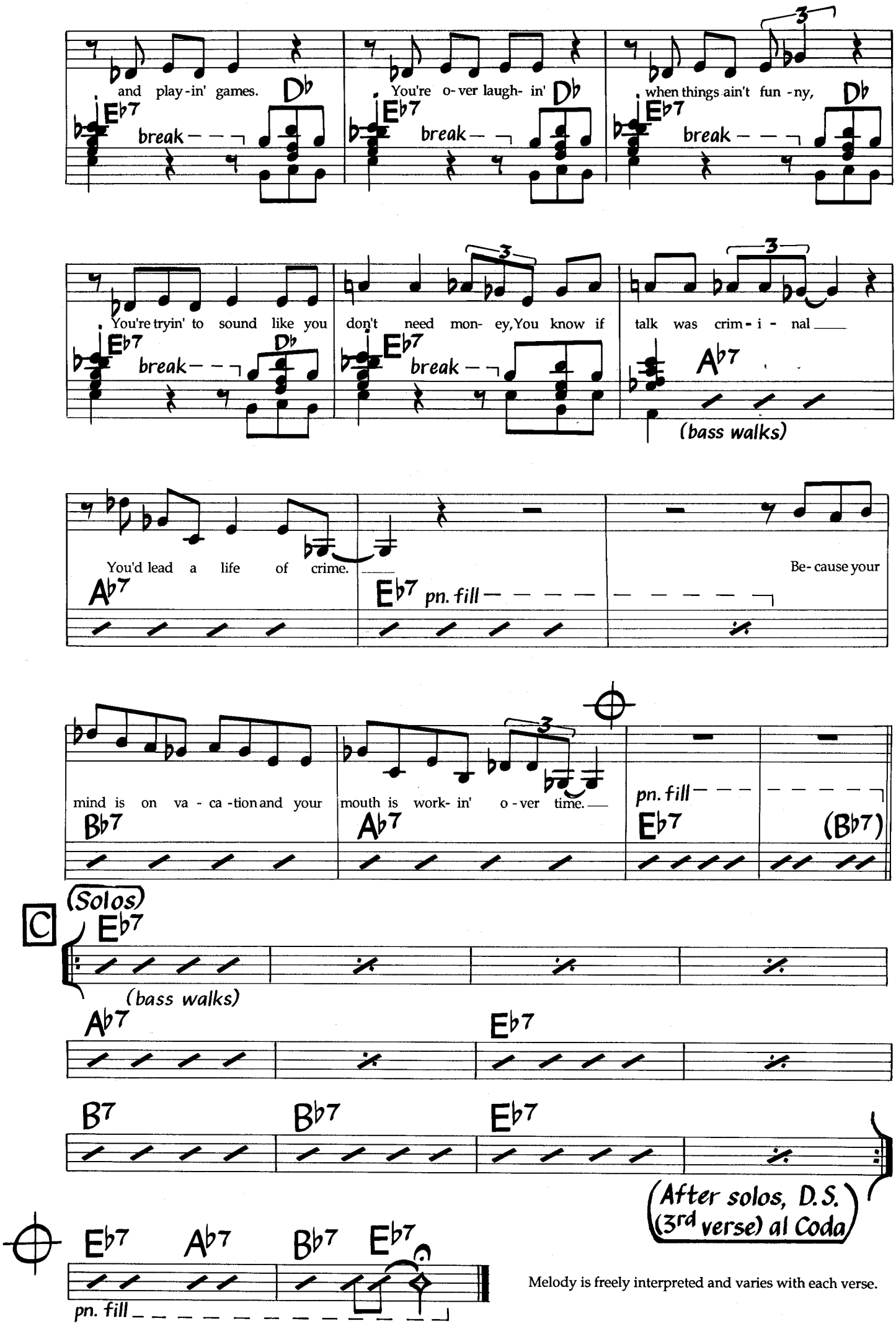
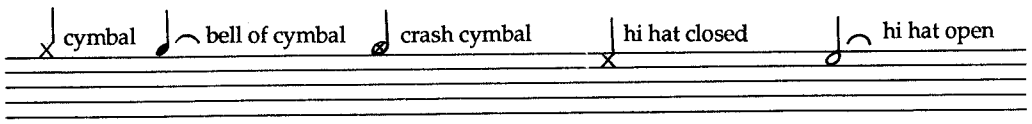


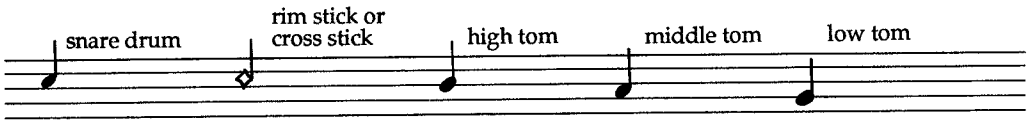

Melody is freely interpreted and varies with each verse.

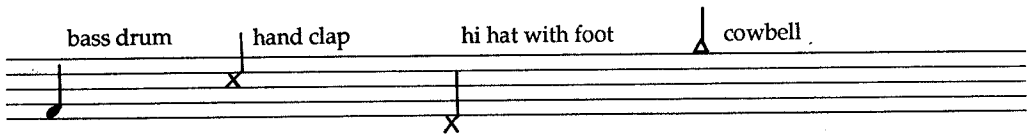
# APPENDIX I - Sample Drum Parts

This appendix was transcribed by Jim Zimmerman, Bay Area jazz drummer and vibist, staff percussionist with the American Conservatory Theater and the Circle Star Theater and drummer with Cleo Laine since 1982.

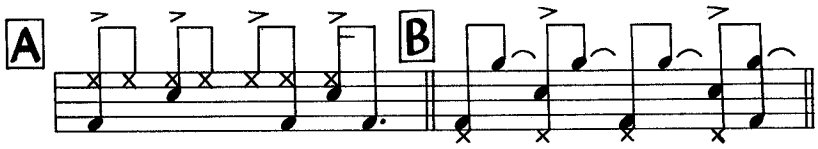
## Explanation Of Notation



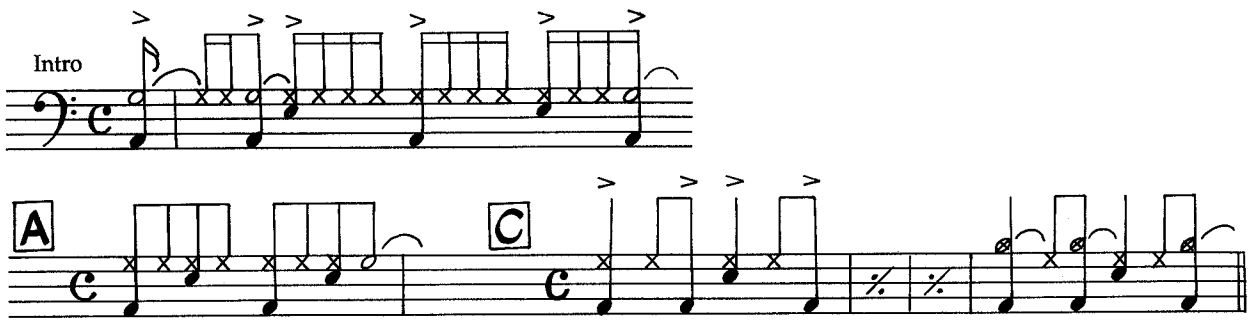



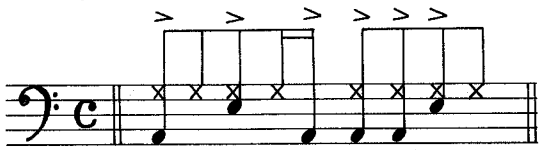

AFFIRMATION



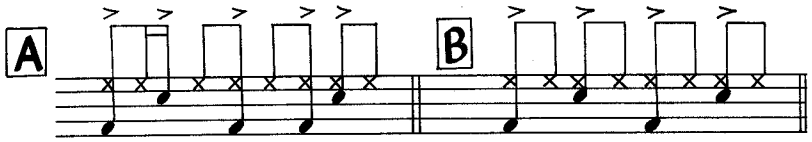

ALWAYS THERE



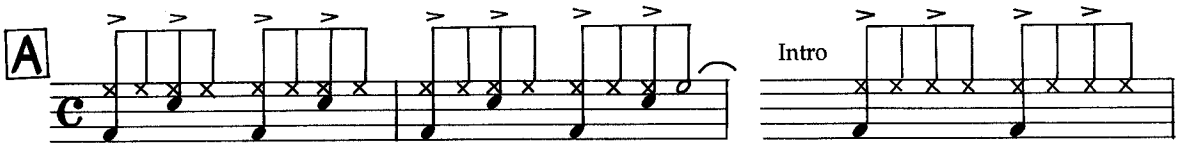

BABY, I LOVE YOU



BLACK ICE

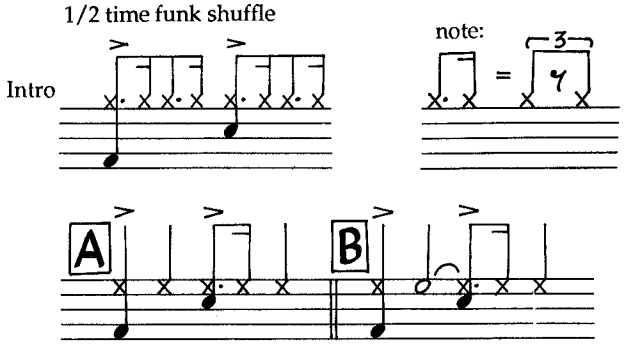



BOOGIE DOWN



BREAKIN' AWAY

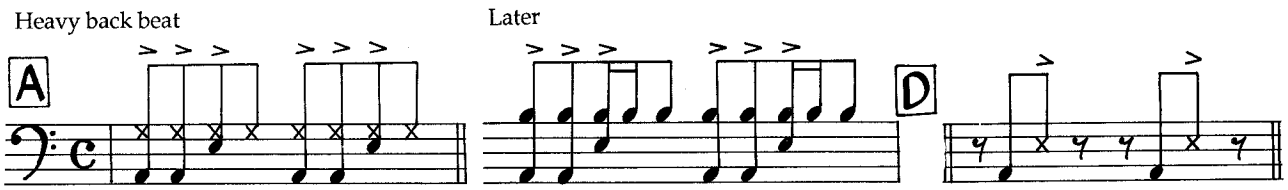
1/2 time funk shuffle



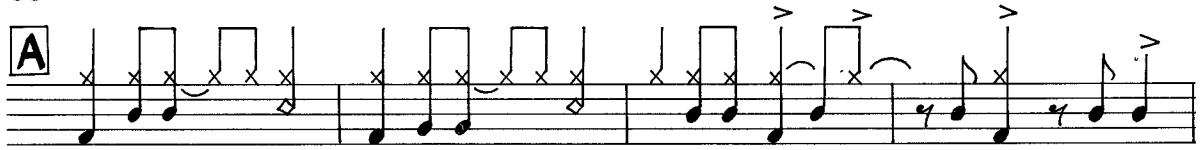




CHAIN OF FOOLS

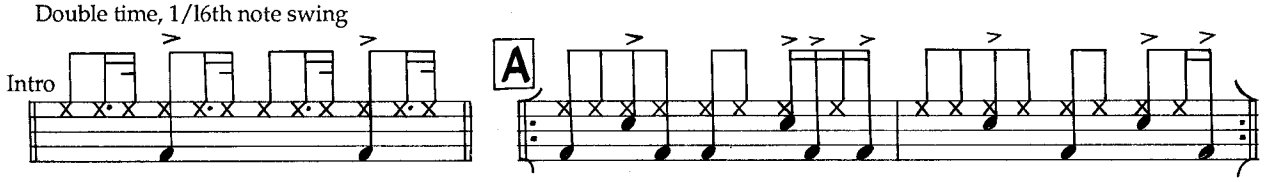


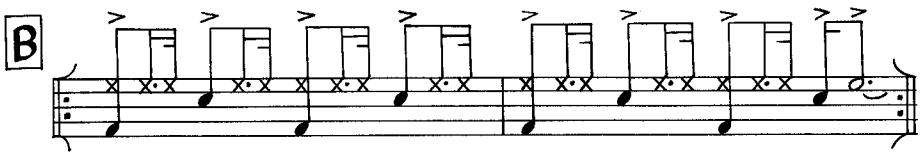

CUBANO CHANT



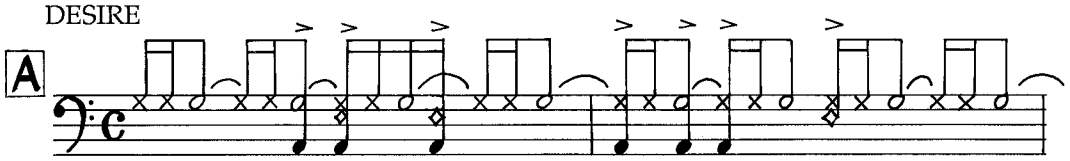

DELEVANS

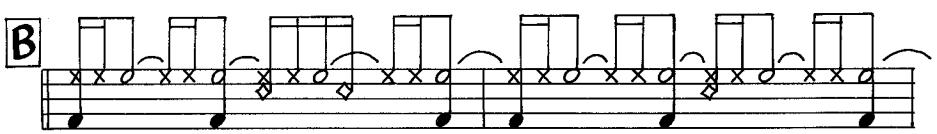
Double time, 1/16th note swing

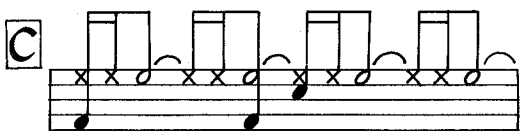


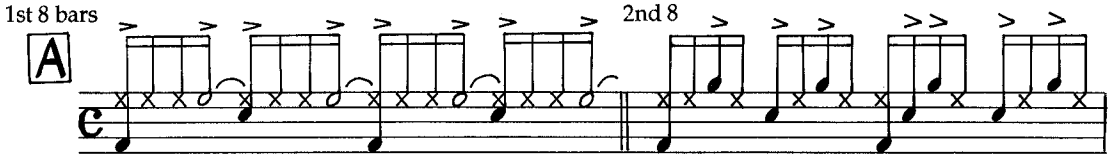

DESIRE

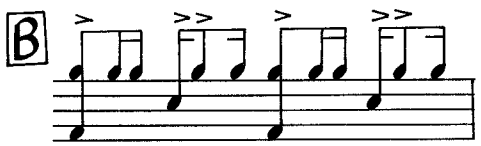


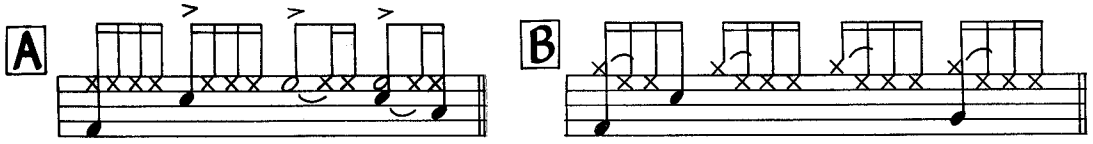




EASY

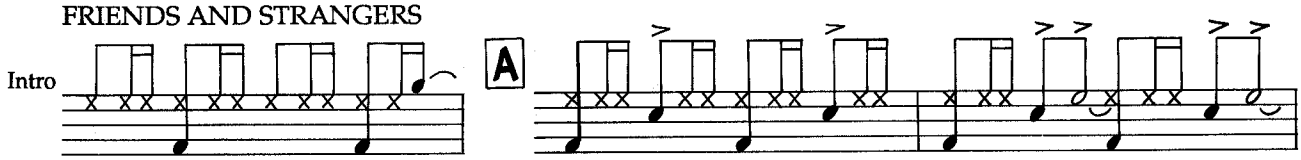


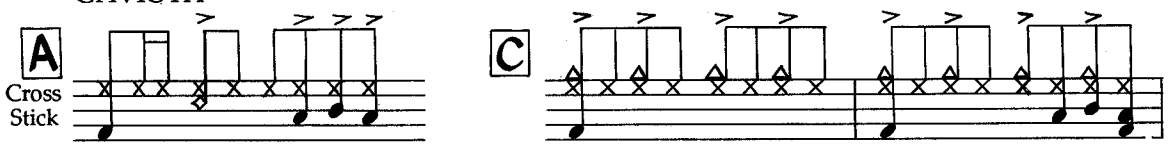
ENDANGERED SPECIES



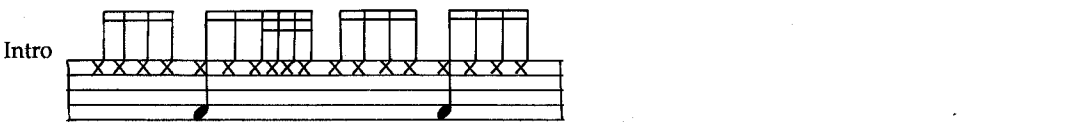

FRIENDS AND STRANGERS




GAVIOTA

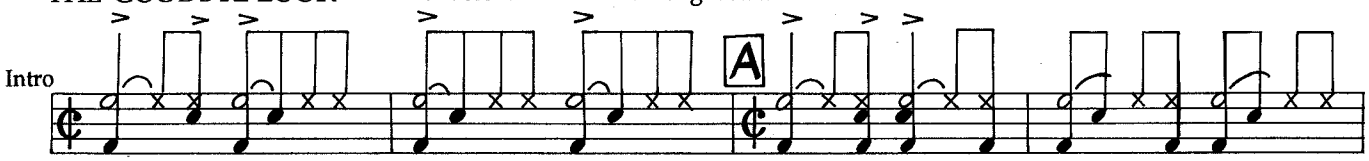



GOIN' HOME

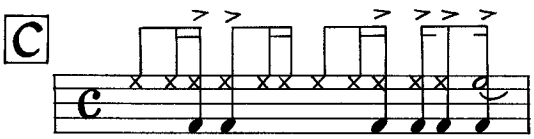



THE GOODBYE LOOK

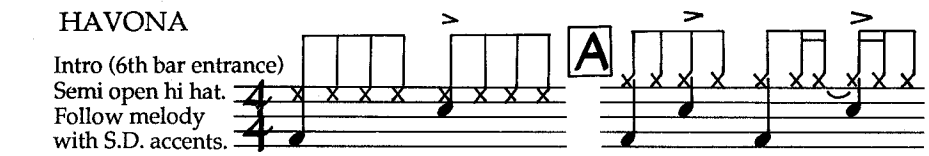
Unaccented S.D. beats are "ghosted".



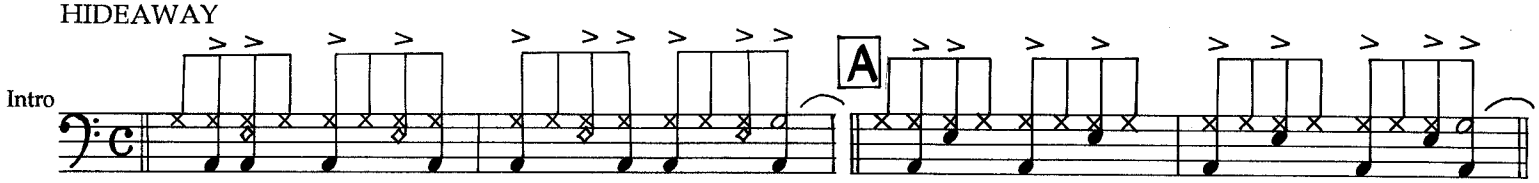

GUARUJA




HAVONA

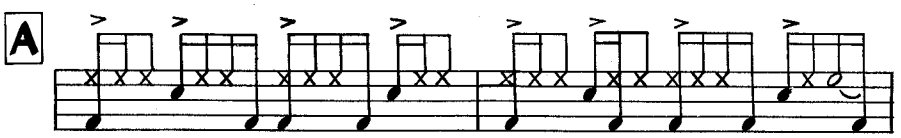


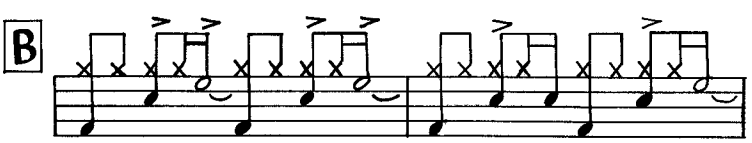

HIDEAWAY



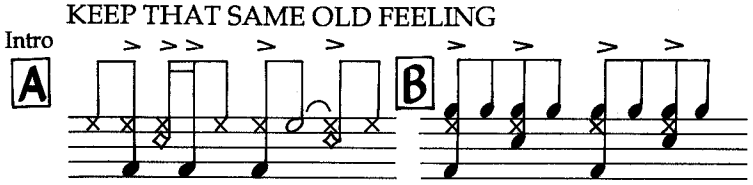

IT HAPPENS EVERY DAY



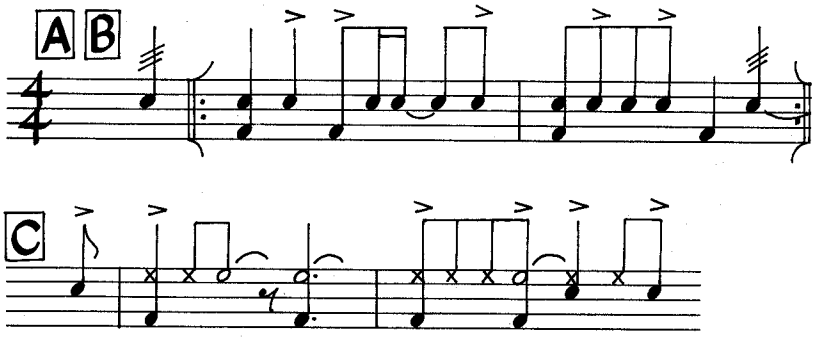



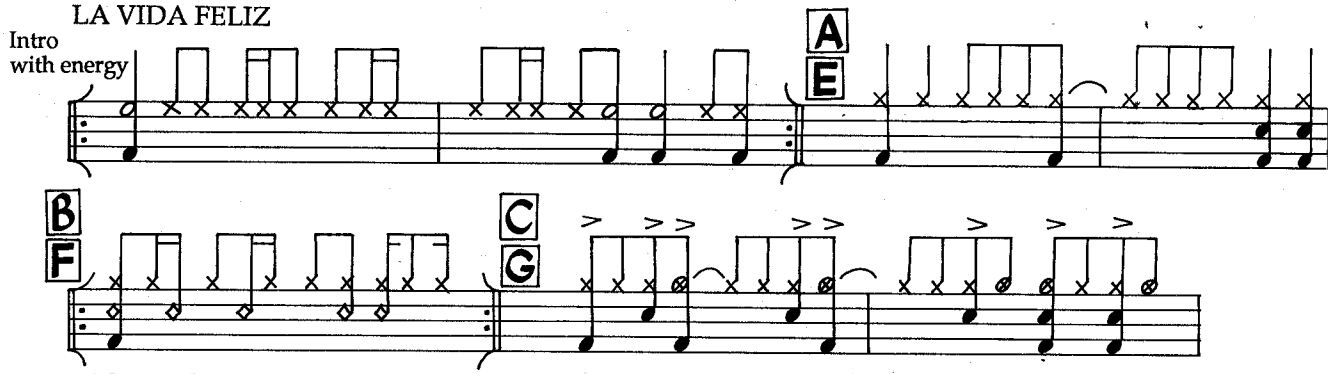
KEEP THAT SAME OLD FEELING



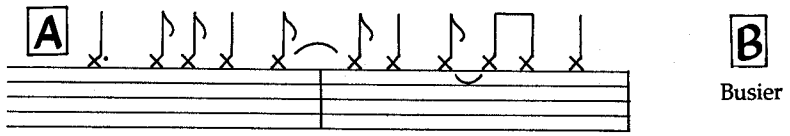

LA SAMBA



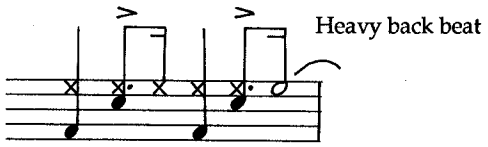

LA VIDA FELIZ



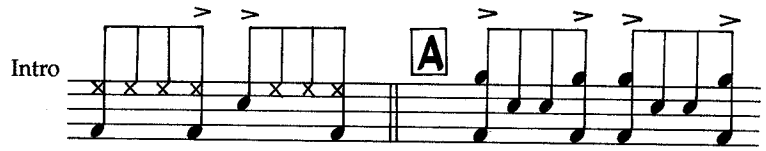

LAST FIRST Straight 1/8th Jazz/Latin



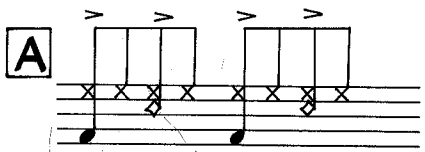

LET ME BE THE ONE



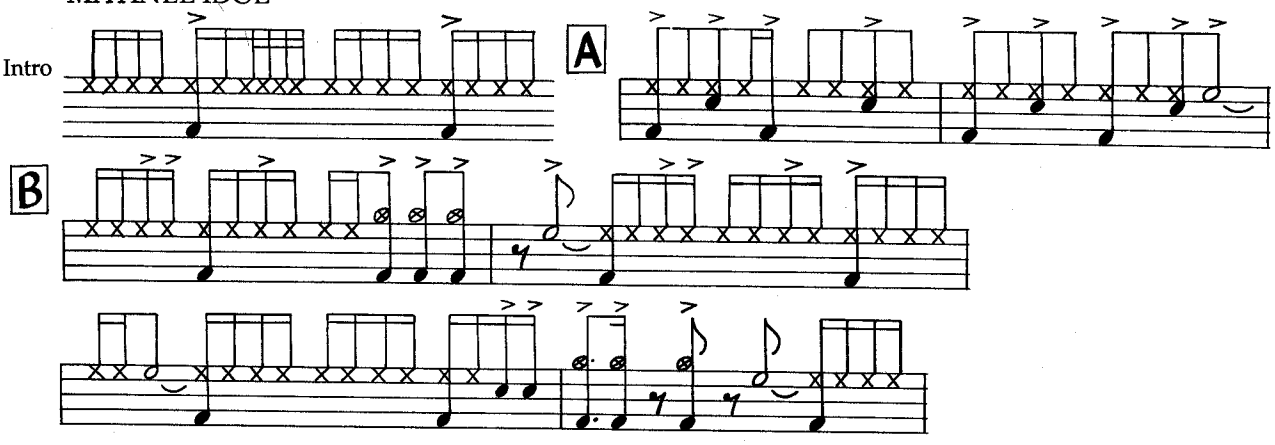

LET'S GO DANCIN'



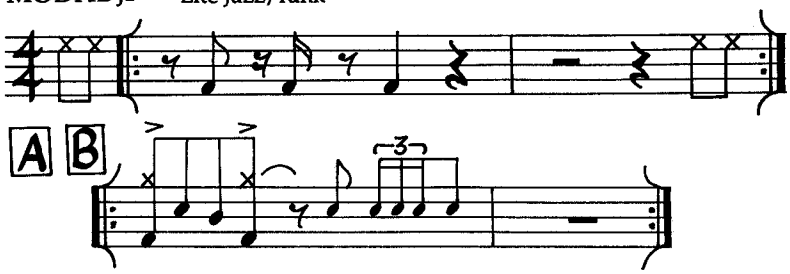

LOVE DANCE



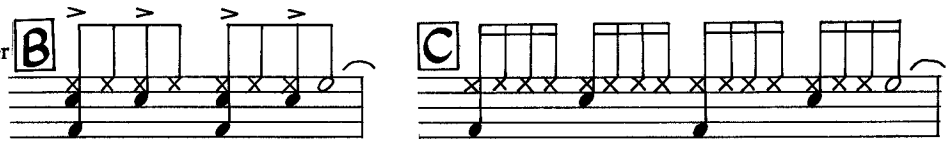

MATINEE IDOL



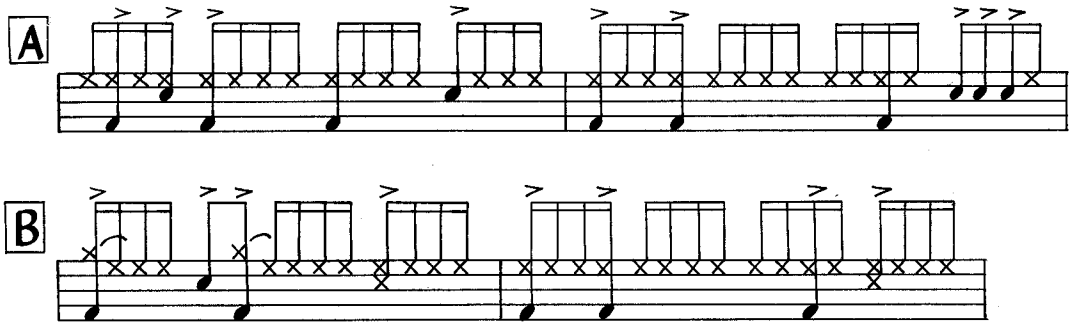
MODADJI Lite Jazz/funk



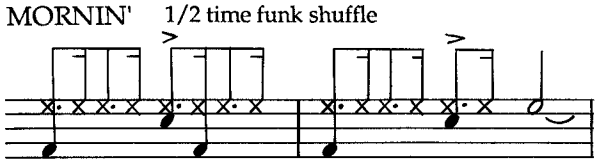

4 bars after



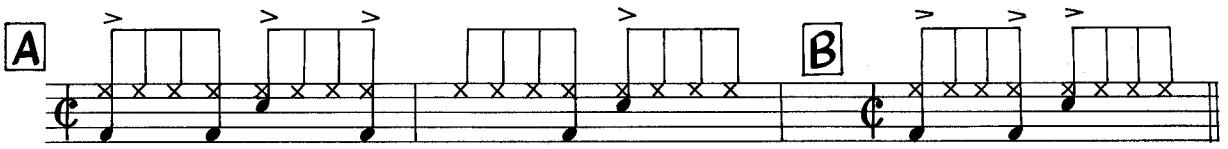

MONKEY'S UNCLE



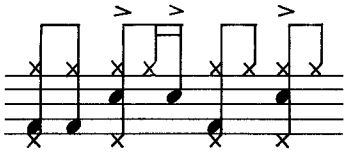

MORNIN' 1/2 time funk shuffle



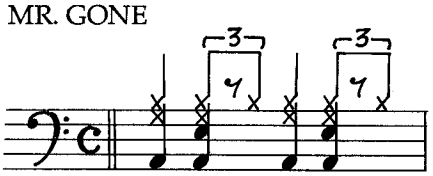
MORNING DANCE




MR. CLEAN Jazz Rock



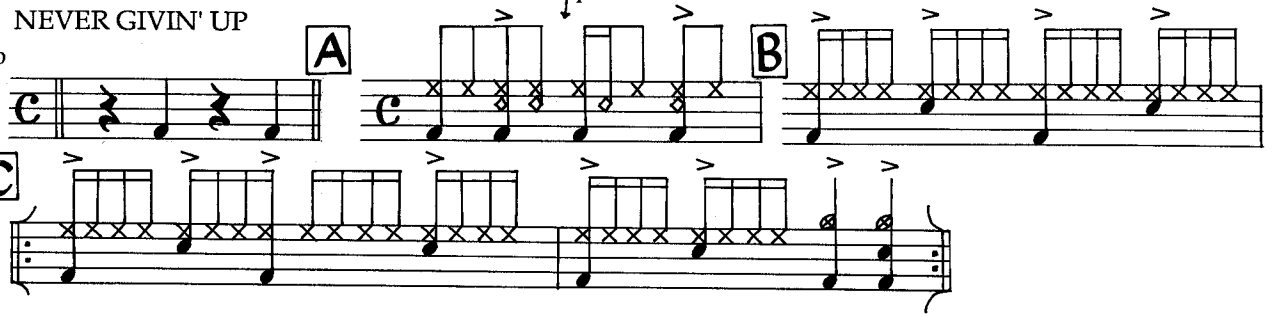
MR. GONE



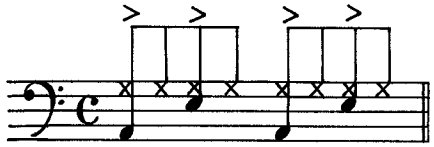

NEVER GIVIN' UP

implied 1/16th feel

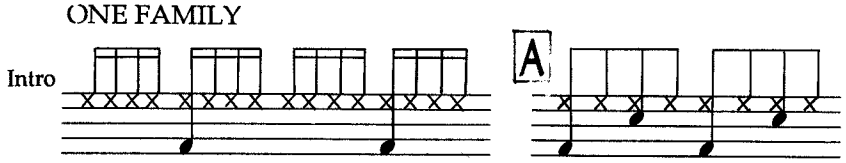
Intro



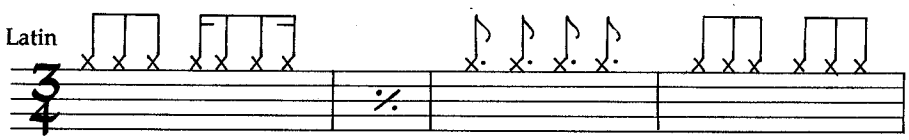
NEVER MAKE YOUR MOVE TOO SOON



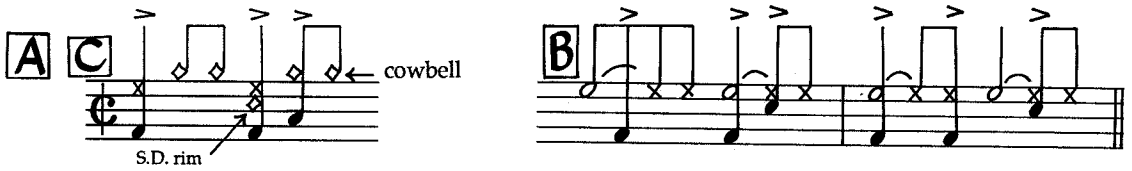
ONE FAMILY



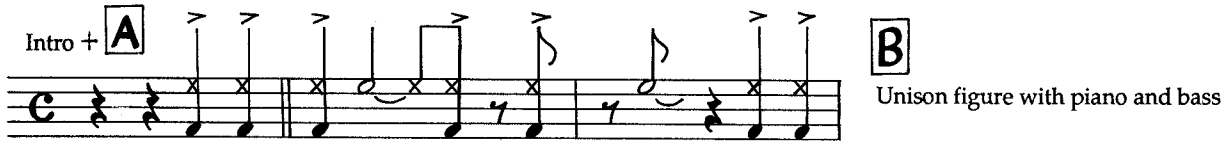

OZ



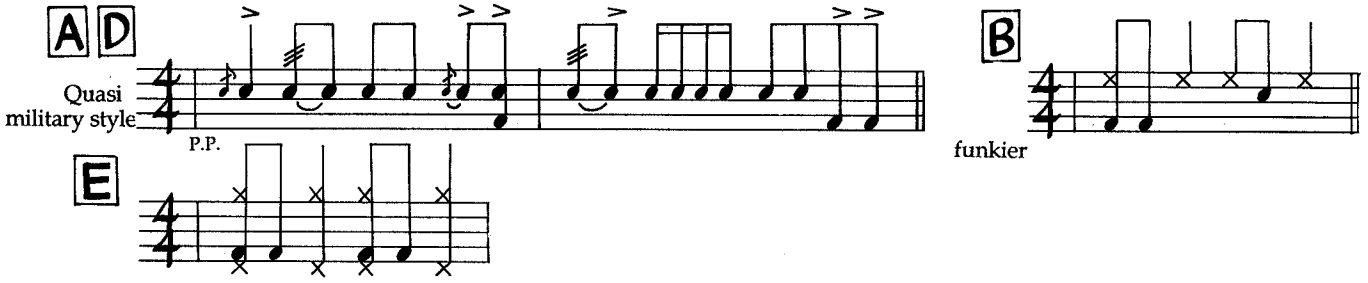

PAPA LIPS



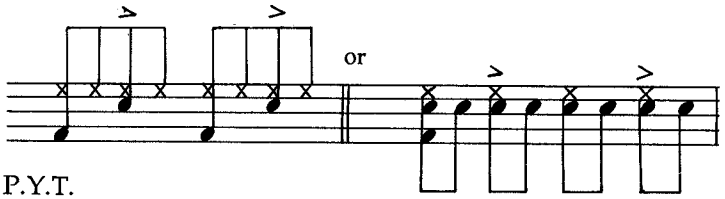

PARTIDO ALTO



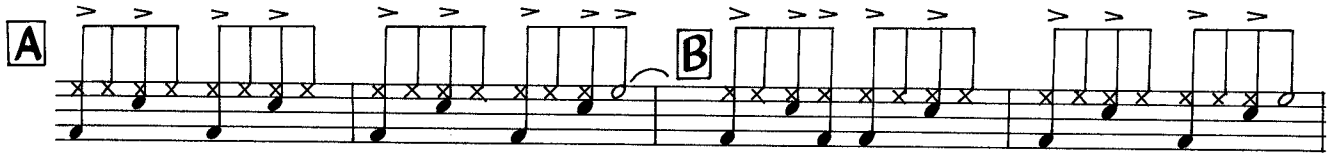

PLAZA REAL



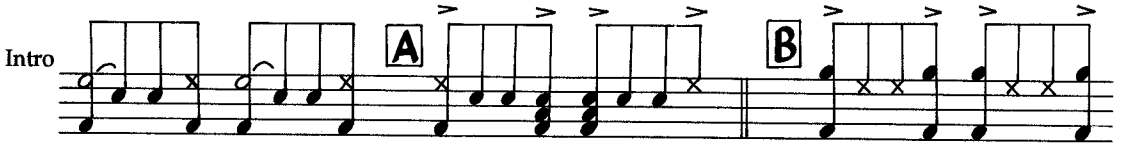

PUT IT WHERE YOU WANT IT



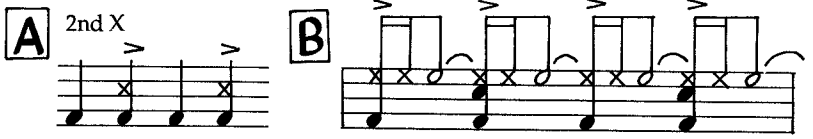

P.Y.T.



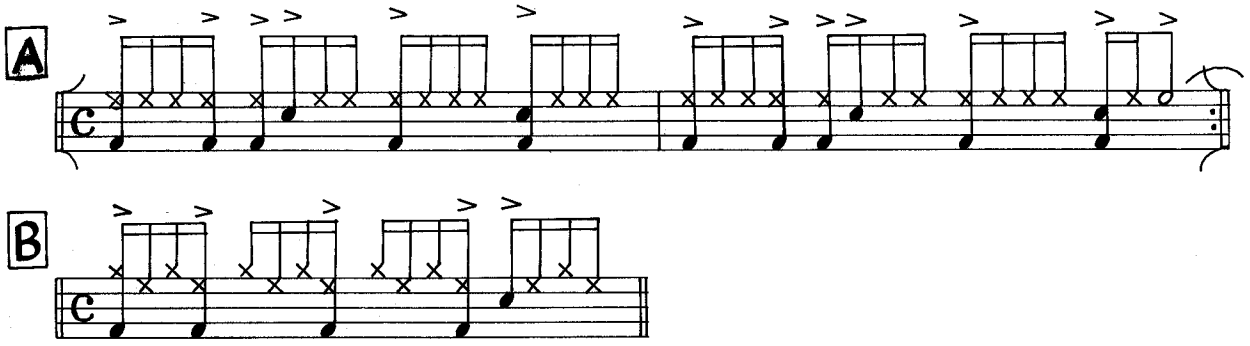

RIO



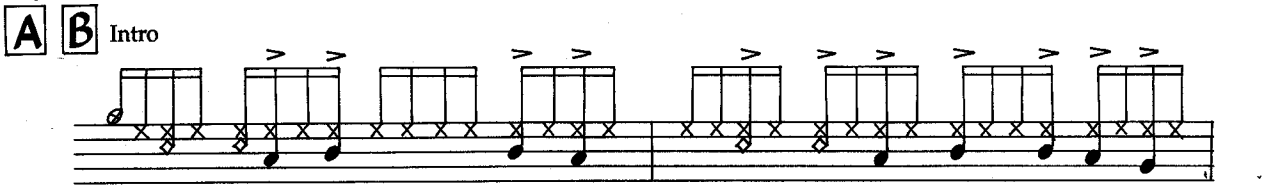

RIVER PEOPLE



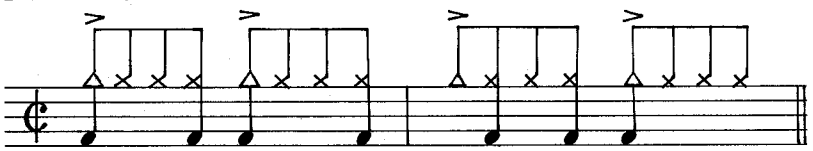
RUSH HOUR



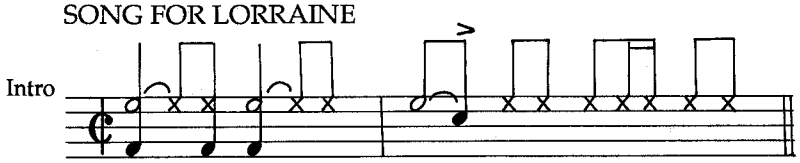

SAFARI

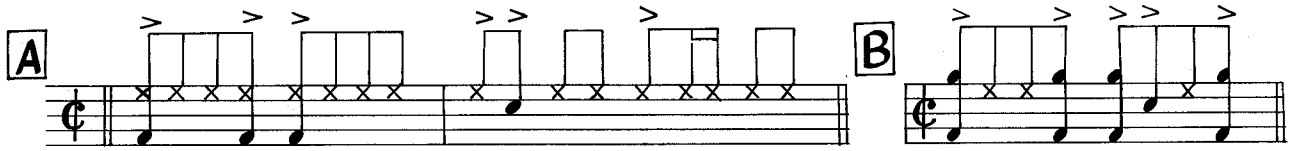



SHAKER SONG

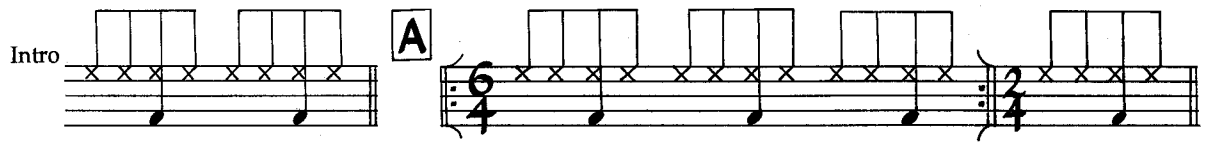


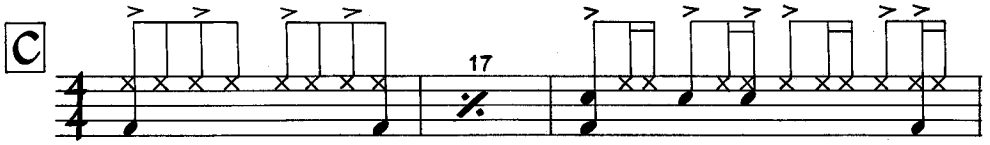
SONG FOR LORRAINE



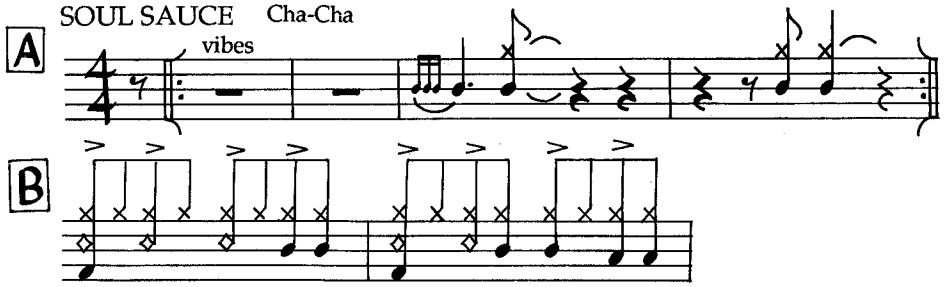




SONJA'S SANFONA




SOUL SAUCE Cha-Cha



STICKY WICKET

Electronic Funk

Handclap =

Intro

A

STREET LIFE

A

2.

C

D

SUNRUNNER

Intro

A

THE THREE MARIAS

Intro

A

TURN YOUR LOVE AROUND

A

2

B

WATERWINGS

B

C

# APPENDIX II - SOURCES

A wide selection of published music, manuscripts, records, and other sources was used in creating the charts in this book. Below is an alphabetical listing of tunes with the major sources used for each.

Sources on paper fall into four categories:

1) Published sheet music - usually a full piano/vocal arrangement, though only melody and chord symbols in some instances.

2) Published transcription - a literal transcription from a specific recorded version.

3) Publisher's lead sheet - an in-house document created by staff transcribers or an outside transcription service with or without the composer's input; it usually reflects a single recorded version.

4) Composer's lead sheet - an original lead sheet in the composer's own hand.

The recorded sources for each tune are listed in order of contribution - records listed first contributed more to the final chart than those records which follow. Often other recordings were listened to but are not listed if they added no new information to the charts.

A number of other sources used are not listed here. These include fake books (legal and illegal), feedback from the composers, and suggestions from local musicians who proofread the book.

1.AFFIRMATION - George Benson's "Breezin'".
2.AIREGIN - Published sheet music. Miles Davis' "Tallest Trees"; Manhattan Transfer's "Vocalese".
3.ALL OF ME - Published sheet music. Frank Sinatra's "Swing Easy"; Chick Corea's "Echoes Of An Era"; Benny Goodman's "The King"; Billie Holiday (from the Smithsonian collection of Classic Jazz).
4.ALL OR NOTHING AT ALL - Published sheet music. John Coltrane's "Ballads"; Sarah Vaughn's "Sarah Plus 2"; Billie Holiday's "All Or Nothing At All".
5.ALL THE THINGS YOU ARE - Published sheet music. Charlie Parker & Dizzy Gillespie's "In The Beginning"; Keith Jarrett's "Standards - Volume I"; Sarah Vaughn's "Send In The Clowns"; Bill Evans' "Intuition".
6.ALWAYS THERE - Published sheet music; Publisher's lead sheet. Jeff Lorber's "It's A Fact".
7.ANA MARIA - Composer's lead sheet. Wayne Shorter's "Native Dancer".
8.ANGEL EYES - Published sheet music. Frank Sinatra's "Sinatra Sings For Only The Lonely"; "Jim Hall Live"; Jackie & Roy's "Angel Eyes"; Gene Ammons' "Angel Eyes".
9.ANTHROPOLOGY - Dizzy Gillespie's "Dizziest"; "The Charlie Parker All-Stars".
10.AUTUMN LEAVES - Published sheet music. Miles Davis' "Miles In Europe"; Cannonball Adderley's "The Japanese Concerts"; Bill Evans' "Portrait In Jazz"; Stan Getz' "Live At Midem -'80"; McCoy Tyner's "Reevaluation - The Impulse Years"; Frank Sinatra's "The Night We Called It A Day".
11.BABY, I LOVE YOU - Publisher's lead sheet. "The Best Of Aretha Franklin".
12.BASIN STREET BLUES - Published sheet music. "The Legendary Sidney Bechet"; Louis Armstrong's "Chicago Concert"; Ella Fitzgerald's "The Best Of Ella".
13.BEAUTIFUL LOVE - Published sheet music. Bill Evans' "Spring Leaves"; Bill Evans' "The Best Of Bill Evans".
14.BERNIE'S TUNE - Published sheet music. "The Genius Of Gerry Mulligan"; Sue Raney & Bob Florance's "Ridin' High"; Clare Fischer's "Crazy Bird".
15.BIRD FOOD - Published sheet music. Ornette Coleman's "Change Of The Century"; Denny Zeitlin's "TimeRemembers One Time Once".
16.BLACK ICE - Jeff Lorber's "Soft Space"
17.BLACK NARCISSUS - Joe Henderson's "Foresight".
18.BLAME IT ON MY YOUTH - Published sheet music. Carmen McRae's "Second To None"; Gary Burton's "Easy As Pie".
19.BLIZZARD OF LIES - Published sheet music. "The Dave Frishberg Songbook - Volume 2".
20.BLUE DANIEL - "The Cannonball Adderley Quintet Live At The Lighthouse".
21.BLUE BOSSA - Joe Henderson's "Page One"; "Joe Henderson In Japan".
22.BLUES CONNOTATION - Published sheet music. Ornette Coleman's "This Is Our Music".
23.BLUES ON THE CORNER - Published transcription. McCoy Tyner's "The Real McCoy".
24.BOOGIE DOWN - Published sheet music. Al Jarreau's "Jarreau".
25.BOTH SIDES OF THE COIN - "Steps Ahead" (First American release).
26.BOUNCIN' WITH BUD - Bud Powell's "Alternate Takes" (two versions); Bud Powell's "Bouncin' With Bud"; Art Blakey's "Blakey In Paris"; Charles McPhearson's "Live In Tokyo".
27.BREAKFAST WINE - Composer's lead sheet. Bobby Shew's "Breakfast Wine".
28.BREAKIN' AWAY - Publisher's lead sheet. Al Jarreau's "Breakin' Away".
29.BUT BEAUTIFUL - Published sheet music. Bill Evans' Since We Met"; Art Pepper's "Live At The Village Vanguard - Volume 2"; Bobbe Norris' "Velas Icadas (Hoisted Sails)".
30.CHAIN OF FOOLS - Publisher's lead sheet. "The Best Of Aretha Franklin".
31.CHANGE OF MIND - Composer's lead sheet. "Peter Erskine".
32.CHEGA DE SAUDADE - Published sheet music. Antonio Carlos Jobim's "The Composer Of 'Desafinado' Plays"; Dizzy Gillespie's "Dizzy On The French Riviera"; Sue Raney & Bob Florence's "Ridin' High".
33.CHELSEA BRIDGE - Published sheet music. Duke Ellington's "Concert In The Virgin Islands"; Joe Henderson's "Foresight"; "Ella Fitzgerald Sings The Duke Ellington Songbook - Volume 2"; Sarah Vaughn's "The Duke Ellington Songbook - Volume 2".
34.COME SUNDAY - Published sheet music. Duke Ellington's "Carnegie Hall Concerts"; "Presenting Joe Williams And The Thad Jones/Mel Lewis Orchestra"; "Oscar Peterson With Nelson Riddle"; Cannonball Adderley's "The Japanese Concerts".

35.COMPARED TO WHAT - Les McCann's "Swiss Movement"; Roberta Flack's "First Take".
36.CREEK - Airto's "Free".
37.CRYSTAL LOVE - Makoto Ozone's "Crystal Love".
38.CUBANO CHANT - Ray Bryant's "Alone At Montreaux"; Ray Bryant's "It Was A Very Good Year".
39.DARN THAT DREAM - Published sheet music. Dexter Gordon's "After Hours"; Bill Evans & Jim Hall's "Undercurrant"; "Billie Holiday" (MGM Golden Archive Series); "The Chet Baker Big Band"; "George Shearing & The Montgomery Bros."; Dexter Gordon's "The Bethlehem Years".
40.DEARLY BELOVED -Published sheet music. Sonny Rollin's "The Freedom Suite Plus"; Wes Montgomery's "Yesterdays"; "Al Haig Plays The Music Of Jerome Kern".
41.DELEVANS - Jeff Lorber's "It's A Fact".
42.DESAFINADO - Published sheet music. Stan Getz' "The Girl From Ipanema - The Bossa Nova Years"; "Lambert, Hendricks And Bavan At BAsin Street East"; Antonio Carlos Jobim's "The Composer Of 'Desafinado' Plays"; Antonio Carlos Jobim's "Terra Brasilis"; Dizzy Gillespie's "Dizzy On The French Riviera".
43.DESIRE - Publisher's lead sheet. Tom Scott's "Desire".
44.DIG - Published sheet music. Miles Davis' "Dig".
45.DINDI - Publisher's lead sheet. "The Wonderful World Of Antonio Carlos Jobim"; Jackie & Roy's "Star Sounds"; Sarah Vaughn's "Copacabana".
46.DO NOTHING 'TIL YOU HEAR FROM ME - Published sheet music. Billie Holiday's "All Or Nothing At All"; Ben Webster's "Ballads"; "Duke Ellington's Greatest Hits"; Ernestine Anderson's "Live From Concord To London"; "Mose Allison Sings".
47.DON'T GET AROUND MUCH ANYMORE - Published sheet music. Ben Webster's "The King Of The Tenors"; "Duke Ellington's Greatest Hits"; "Johnny Hodges At The Sports Palace"; Kenny Burrell's "Ellington Is Forever"; Ernestine Anderson's "Live From Concord To London".
48.DON'T GO TO STRANGERS - Published sheet music. Mark Murphy's "Satisfaction Guaranteed"; Etta Jones' "Don't Go To Strangers".
49.DOORS - Composer's lead sheet. Mike Nock's "Ondas".
50.EARLY AUTUMN - Published sheet music. "Ella Fitzgerald Sings The Johnny Mercer Songbook"; Woody Herman's "Keeper Of The Flame".
51.EASY - Publisher's lead sheet. Al Jarreau's "Breakin' Away".
52.EIGHTY ONE - Published sheet music. Miles Davis' "E.S.P."
53.ELM - Composer's lead sheet. Richie Beirach's "Elm".
54.ENDANGERED SPECIES - Composer's lead sheet. Wayne Shorter's "Atlantis".
55.E.S.P. - Composer's lead sheet; published sheet music. Miles Davis' "E.S.P.".
56.EVERYTHING HAPPENS TO ME - Published sheet music. Billie Holiday's "Stormy Blues"; Bill Evans' "Trio '65"; "Matt Dennis Plays And Sings Matt Dennis"; Charlie Parker "The Verve Years - 1948-50".
57.FALL - Composer's lead sheet. Miles Davis'"Nefertiti".
58.FARMER'S MARKET - Publisher's lead sheet. Art Farmer's "Farmer's Market"; "The Wardell Gray Memorial Album"; "Lambert, Hendricks & Ross".
59.FAVELA - Publisher's lead sheet. Antonio Carlos Jobim's "The Composer Of 'Desafinado Plays"; Stan Getz & Luis Bonfa's "Jazz Samba - Encore"; "The Wonderful World Of Antonio Carlos Jobim"; "Vince Guaraldi & Bola Sete Live At El Matador"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook".
60.FEEL LIKE MAKIN' LOVE - Published sheet music. "The Best Of Roberta Flack".
61.FIRE - Joe Henderson's "The Elements".
62.FIRST LIGHT - Freddie Hubbard's "First Light".
63.FOOLKILLER - Mose Allison's "The Word From Mose".
64.FOOTPRINTS - Composer's lead sheet. Wayne Shorter's "Adam's Apple"; Miles Davis' "Miles Smiles"; Pat Martino's "Footprints".
65.FOUR - Published sheet music. Miles Davis' "Blue Haze"; Lambert, Hendricks & Ross' "The Swingers".
66.FOUR BROTHERS - Published sheet music. Woody Herman's "The Three Herds"; Ron McCroby's "The Other Whistler".
67.FOUR ON SIX - Wes Montgomery's "Smokin' At The Half Note".
68.FRIENDS AND STRANGERS - Publisher's lead sheet. Dave Grusin's "Mountain Dance"; Dave Grusin & The GRP All-Stars "Live In Japan".
69.FUNKALLERO - Published sheet music. "The Bill Evans Album".
70.GAVIOTA - Composer's lead sheet. Clare Fischer's "Machaca".
71.GEE BABY, AIN'T I GOOD TO YOU - Published sheet music. Billie Holiday's "The Unforgettable Lady Day"; "Joe Williams Presents Joe Williams And The Thad Jones/Mel Lewis Orchestra".
72.GEMINI - Published sheet music. "The Cannonball Adderley Sextet In New York"; Jimmy Heath's "Fast Company".
73.GLORIA'S STEP - Bill Evans' "The Village Vanguard Sessions"; Bill Evans' "From The 70's".
74.GOIN' HOME - Composer's lead sheet. The Yellowjackets' "Mirage A Trois".
75.GONE WITH THE WIND - Published sheet music. "The Complete Blue Note & Pacific Jazz Jazz Recordings Of Clifford Brown"; Bill Evans' "California, Here I Come"; Ella Fitzgerald's "Ella In Berlin".
76.GOOD MORNING HEARTACHE - Published sheet music. "The Magnificent Tommy Flanagan"; Billie Holiday's "All Or Nothing At All"; Charles McPhearson's "Siker Ya Bibi".
77.THE GOODBYE LOOK - Published sheet music. Donald Fagen's "Nightfly".
78.GUARUJA - Composer's lead sheet. Randy Brecker & Eliane Elias' "Amanda".

79.HALLUCINATIONS - Published transcription. "The Genius Of Bud Powell"; The Phil Woods Quartet "Live - Volume 1"; "Bobby McFerrin".
80.HAUNTED BALLROOM - Composer's lead sheet. Victor Feldman's "Artful Dodger".
81.HAVONA - Weather Report's "Heavy Weather".
82.HERE'S THAT RAINY DAY - Published sheet music. Ella Fitzgerald's "Ella In Hamburg"; Bill Evans' "Alone"; Gene Ammons' "The Boss Is Back"; "Stan Getz" (Verve boxed set).
83.HIDEAWAY - Dave Sanborn's "Straight To The Heart".
84.I LOVE LUCY - Published sheet music. Richie Cole's "Hollywood Madness"; Richie Cole & Reuben Brown's "Starburst".
85.I MEAN YOU - Published transcription. Thelonious Monk's "Mulligan Meets Monk"; Thelonious Monk's "Big Band Monk"; Thelonious Monk's "The Genius Of Modern Music".
86.I SHOULD CARE - Published sheet music. Bill Evans' "How My Heart Sings"; "Bill Evans At Town Hall"; "Mel Torme"; Hank Mobley's "Another Workout"; Etta Jones' "Love Me With All Your Heart".
87.I THOUGHT ABOUT YOU - Published sheet music. Miles Davis' "Someday My Prince Will Come"; Miles Davis' "Miles In Concert"; Billie Holiday's "Lady Sings The Blues"; Kenny Burrell & Coleman Hawkins' "Moonglow"; Jenny Ferris' "Not So Long Ago".
88.IF I WERE A BELL - Published sheet music. Miles Davis' "Relaxin'(="Chronicles"); Carmen McRae's "Recorded Live At Bubba's"; Bobby Hutcherson's "Four Seasons"; Ella Fitzgerald's "Ella Sings Broadway".
89.IF YOU NEVER COME TO ME - Published sheet music; Publisher's lead sheet. "The Wonderful World Of Antonio Carlos Jobim"; Frank Sinatra's "Sinatra Sings Antonio Carlos Jobim"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook".
90.I'LL TAKE ROMANCE - Published sheet music. Shelly Manne's "Double Piano Jazz Quartet"; Bud Shank & Bill Mays' "Crystal Comment"; Art Farmer's "Farmer's Market".
91.I'M ALL SMILES - Published sheet music. Hank Jones & Tommy Flanagan's "I'm All Smiles"; Bill Evans' "From Left To Right"; Barbra Streisand's "People".
92.I'M OLD FASHIONED - Published sheet music. John Coltrane's "Blue Train"; Shirley Horn's "A Lazy Afternoon"; "Al Haig Plays The Music Of Jerome Kern".
93.IMAGINATION - Published sheet music. Carmen McRae's "It Takes A Whole Lot Of Human Feeling"; "Rosemary Clooney Sings The Music Of Jimmy Van Heusen"; Maynard Ferguson's "Boy With Lots Of Brass".
94.IN WALKED BUD - Published transcription. Thelonious Monk's "The Genius Of Modern Music"; Thelonious Monk's "Mysterioso"; Thelonious Monk's "Underground".
95.THE ISLAND - Published sheet music. Mark Murphy's "Brazil Song"; Pete Escovedo's "The Island"; Ivan Lins' "Juntos".
96.IT HAPPENS EVERY DAY - Publisher's lead sheet. The Crusaders' "Free As The Wind". "The Best Of Hubert Laws".
97.JERSEY BOUNCE - Published sheet music. Benny Goodman's "Solid Gold Instrumental Hits"; Benny Goodman's "Live At Carnegie Hall".
98.JOSHUA - Miles Davis' "Seven Steps To Heaven"; Miles Davis' "Miles Davis In Europe".
99.KEEP THAT SAME OLD FEELING - The Crusaders' "Those Southern Knights".
100.KILLING ME SOFTLY WITH HIS SONG - Published sheet music. "The Best Of Roberta Flack".
101.LA SAMBA - Composer's lead sheet. Andy Narell's "Light In Your Eyes".
102.LA VIDA FELIZ - McCoy Tyner's "Le Leyunda de la Hora (The Legend Of The Hour)".
103.LADY BIRD - "Miles Davis & Jimmy Forrest - Live At The Barrel, Volume 2". Alternate Version - Fats Navarro's "The Prime Source" (=Tadd Dameron's selection in the Smithsonian collection of Classic Jazz); Dizzy Gillespie's "The Bop Session"; "Barry Harris Plays Tadd Dameron".
104.LAST FIRST - Composer's lead sheet. Gary Peacock's "Shift In The Wind".
105.LAST TRAIN TO OVERBROOK - Published sheet music; Publisher's lead sheet. James Moody's "Moody" (Prestige Two-fer); James Moody's "Last Train From Overbrook".
106.LAURIE - Published sheet music. Bill Evans' The Paris Concert - Edition Two".
107.LET ME BE THE ONE - "The Best Of Angela Bofill".
108.LET'S GO DANCIN' - Publisher's lead sheet. Victor Feldman's "Secret Of The Andes".
109.LIKE SOMEONE IN LOVE - Published sheet music. "Tommy Flanagan Trio & Sextet"; John Coltrane's "Lush Life"; Sarah Vaughn's "Live In Japan".
110.LINE FOR LYONS - Gerry Mulligan's "Mulligan & Baker At Carnegie Hall"; "The Complete Jazz Live Recording Of the Chet Baker Quartet"; Stan Getz & Chet Baker's "Line For Lyons".
111.LITTLE SUNFLOWER - Freddie Hubbard's "Backlash"; Milt Jackson's "Sunflower"; Freddie Hubbard's "The Love Connection".
112.A LITTLE TEAR - Publisher's lead sheet. Sarah Vaughn's "I Love Brazil".
113.LITTLE WALTZ - Published sheet music. VSOP's "The Quintet"; Ron Carter's "Piccolo".
114.LONG AGO AND FAR AWAY - Published sheet music. Art Pepper's "The Omega Man"; "The Hi-Lo's Under Glass".
115.LOVE CAME ON STEALTHY FINGERS - Composer's lead sheet; Publisher's lead sheet. Bob Dorough's "Devil May Care"; Irene Kral's "Where Is Love?".

116.LOVE DANCE - Publisher's lead sheet. Diane Schuur's "Schuur Thing"; Carol Fredata's "Love Dance"; Ivan Lins' "Daquila Que Eu Sei".
117.LUSH LIFE - Published sheet music. John Coltrane's "Lush Life"; "John Coltrane And Johnny Hartman".
118.MADAGASCAR - Composer's lead sheet. "The John Abercrombie Quartet".
119.MAKE ME A MEMORY (Sad Samba) - Published sheet music. Grover Washington Jr.'s "Winelight".
120.MATINEE IDOL - Composer's lead sheet. "The Yellowjackets".
121.MERCY, MERCY, MERCY - Cannonball Adderley's "Mercy, Mercy, Mercy".
122.THE MIDNIGHT SUN - Published sheet music. "The Best Of Sarah Vaughn"; "The Lionel Hampton Big Band".
123.THE MIDNIGHT SUN WILL NEVER SET - Published sheet music. Benny Carter's "Further Definitions"; Count Basie's "One More Time"; "The Music Of Quincy Jones".
124.MISTY - Published sheet music. "Erroll Garner Plays Misty"; Sarah Vaughn "Recorded Live"; Ella Fitzgerald's "Ella In Berlin".
125.MODADJI - Composer's lead sheet. "Dave Grusin's "One Of A Kind"; Dave Grusin & The GRP All-Stars "Live In Japan"; Hubert Laws' "The San Francisco Concert".
126.MONK'S MOOD - Published transcription. "The Thelonious Monk Orchestra At Town Hall"; Thelonious Monk's "The Genius Of Modern Music".
127.MONKEY'S UNCLE - Composer's lead sheet. Mitchell Foreman's "Train Of Thought".
128.MOONLIGHT IN VERMONT - Published sheet music. Ella Fitzgerald's "Lady Be Good -'57"; Stan Getz"Reflections".
129.MORNIN' -Published sheet music; Publisher's lead sheet. Al Jarreau's "Jarreau".
130.MORNING DANCE - Published sheet music. Spyro Gyra's "Morning Dance".
131.MR. CLEAN - Freddie Hubbard's "Straight Life".
132.MR. GONE -Published sheet music. Weather Report's "Mr. Gone".
133.MY ATTORNEY BERNIE - Published sheet music. "The Dave Frishberg Songbook - Volume 2".
134.MY ROMANCE - Published sheet music. Bill Evans' "The Village Vanguard Sessions"; Ernestine Anderson's "Live From Concord To London"; Ella Fitzgerald's "Ella Sings The Rodgers & Hart Songbook".
135.MY SHINING HOUR - Published sheet music. John Coltrane's "Coltrane Jazz"; Pepper Adams' "The Master"; Lorez Alexandria Sings Songs Of Johnny Mercer"; Ernestine Anderson's "Never Make Your Move Too Soon"; "Ella Fitzgerald Sings The Harold Arlan Songbook".
136.NATURE BOY - Composer's lead sheet; Published sheet music. Etta Jones' "Hollar"; "The Nat King Cole Story - Volume One"; Ella Fitzgerald & Joe Pass' "Again"; "Stan Getz"(Verve boxed set); Miles Davis' "Blue Moods".
137.NEFERTITI - Composer's lead sheet. Miles Davis' "Nefertiti"; VSOP's The Quintet".
138.NEVER GIVIN' UP - Al Jarreau's "This Time".
139.NEVER MAKE YOUR MOVE TOO SOON - Publisher's lead sheet. The Crusaders' "Royal Jam"; Ernestine Anderson's "Never Make Your Move Too Soon".
140.NIGERIAN MARKETPLACE - Oscar Peterson's "Nigerian Marketplace".
141.NIGHTLAKE - Composer's lead sheet. `John Abercrombie's "Arcade".
142.NO ME ESQUECA - Joe Henderson's "In Pursuit Of Blackness".
143.NOT ETHIOPIA - The Brecker Bros.' "Straphangin'"; Steps Ahead's "Smokin' In The Pit".
144.NOTHING PERSONAL - Composer's lead sheet. "Michael Brecker".
145.OFF MINOR - Published transcription. "The Thelonious Monk Orchestra At Town Hall"; Thelonious Monk's "The Genius Of Modern Music"; Thelonious Monk's "Monk's Music".
146.OLEO - Published sheet music. Neils Henning Orsted Peterson & Joe Pass' "Chops"; Red Garland's "Crossings"; Miles Davis' "Relaxin'"; Miles Davis' "Tallest Trees".
147.ONCE I LOVED - Publisher's lead sheet. Antonio Carlos Jobim's "The Composer Of 'Desafinado' Plays"; Frank Sinatra's "Sinatra Sings Antonio Carlos Jobim"; McCoy Tyner's "Trident".
148.ONE FAMILY - Composer's lead sheet. The Yellowjackets' "Shades".
149.ONE FOR MY BABY - Published sheet music. "Ella Fitzgerald Sings The Harold Arlan Songbook"; Frank Sinatra's "One More For The Road"; Joe Williams' "Something Old, New And Blue"; "Tommy Flanagan Plays The Music Of Harold Arlan".
150.OUT OF THIS WORLD - Published sheet music. "Ella Fitzgerald Sings The Harold Arlan Songbook"; "Tommy Flanagan Plays The Music Of Harold Arlan"; John Coltrane's "Coltrane"; George Shearing's "The Shearing Spell".
151. OZ - Composer's lead sheet. Andy Narell's "Stickman".
152.PAPA LIPS - Composer's lead sheet. Bob Mintzer's "Papa Lips".
153.PARTIDO ALTO - Airto's "Touching You, Touching Me".
154.PENT UP HOUSE - Published sheet music. Sonny Rollins' "Sonny" (Prestige Two-fer).
155.PLAZA REAL - Composer's lead sheet. Weather Report's "Procession".
156.POLKADOTS AND MOONBEAMS - Published sheet music. "The Complete Blue Note Recordings Of Bud Powell"; Bill Evans' "The Second Trio"; Sarah Vaughn's "Recorded Live".
157.PORTRAIT OF TRACY - "Jaco Pastorius".
158.PROMENADE - Composer's lead sheet. Denny Zeitlin's "Tidal Wave".
159.PUT IT WHERE YOU WANT IT - Publisher's lead sheet. "The Best Of The Crusaders".
160.P.Y.T. - Published sheet music. Michael Jackson's "Thriller".

160.QUINTESSENCE -Quincy Jones' "Quintessence".
161.RAPTURE - Harold Land & Blue Mitchell's "Mapenzi".
162.RE:PERSON I KNEW - Published sheet music. "The Bill Evans Album".
163.REINCARNATION OF A LOVEBIRD - Brian Priestly's "Mingus - A Critical Biography". Charles Mingus' "Reincarnation Of A Lovebird"; Charles Mingus' "The Clown".
164.REMEMBER ROCKEFELLER AT ATTICA - Charles Mingus' "Changes - Volume I".
165.RIO - Publisher's lead sheet. Victor Feldman's "In The Pocket".
166.RIVER PEOPLE - Weather Report's "Mr. Gone".
167.ROBBIN'S NEST - Published transcription. "Illinois Jacquet In Swinging Sweden"; "Illinois Jacquet Flies Again"; Lester Young's "Carnie Blues"; Tommy Flanagan & Hank Jones' "Our Delight"; Oscar Peterson's "Girl Talk".
168.RUBY MY DEAR - Publisher's lead sheet; Published sheet music; Published transcription. "Solo Monk"; "Thelonious Monk And John Coltrane"; "Monk's Music"; "Thelonious Monk's "The Genius Of Modern Music".
168.RUSH HOUR - "The Yellowjackets".
169.SAFARI - Steps Ahead's "Modern Times".
170.SANDU - Clifford Brown's "The Quintet - Volume 2".
171.SATIN DOLL - Published sheet music. Duke Ellington's "Duke - '66"; Duke Ellington's "All Star Road Band - Volume 2"; Ella Fitzgerald & Count Basie's "On The Sunny Side Of The Street"; "Ella Fitzgerald Sings The Duke Ellington Songbook"; Ernestine Anderson's "Sunshine".
172.SAVE YOUR LOVE FOR ME - "Cannonball Adderley & Nancy Wilson"; Cannonball Adderley & Nancy Wilson's "Together"; Etta Jones' "Save Your Love For Me".
173.SEARCH FOR PEACE - McCoy Tyner's "The Real McCoy".
174.SELF PORTRAIT IN THREE COLORS - Charles Mingus' "Mingus Ah Um".
175.SHAKER SONG - Publisher's lead sheet. Manhattan Transfer's "Ententions"; "Spyro Gyra".
176.SHAW 'NUFF - The Smithsonian Collection Of Classic Jazz (Side 9 - Charlie Parker & Dizzy Gillespie); Bud Powell's "Swinging With Bud".
177.SIMPLE SAMBA - Published transcription. Jim Hall's "Where Would I Be?'.
178.SKYLARK - Published sheet music."Ella Fitzgerald Sings The Johnny Mercer Songbook"; "Hoagy Sings Carmichael"; "The Greatest Of Carmen McRae"; Art Blakey's "Thermo"; Sonny Criss' "This Is Criss".
179.A SLEEPIN' BEE - Published sheet music. Bill Evans' "Trio 64"; "Tommy Flanagan Plays The Music Of Harold Arlan"; "Cannonball Adderley & Nancy Wilson"; "Bill Evans At The Montreaux Jazz Festival".
180.SMALL DAY TOMORROW - Publisher's lead sheet. Irene Kral's "Kral Space"; Bob Dorough's "Beginning To See The Light".
181.SOLAR - Published sheet music. Miles Davis' "Tune Up"; "Chet Baker In New York"; "The Shelly Manne Trio In Zurich"; Bill Evans' "The Village Vanguard Sessions".
182.SOMEDAY MY PRINCE WILL COME - Published sheet music. Miles Davis' "Someday My Prince Will Come"; Bill Evans' "Spring Leaves".
183.SONG FOR LORRAINE - Publisher's lead sheet. Spyro Gyra's "Morning Dance".
184.THE SONG IS YOU - Published sheet music. Gene Ammons & Dodo Marmorosa's "Jug & Dodo"; "Oscar Peterson Plays The Jerome Kern Songbook"; Joe Pass' "Virtuoso"; "Al Haig Plays The Music Of Jerome Kern".
185.SONJA'S SANFONA - Composer's lead sheet. The Yellowjackets' "Shades".
186.SOUL SAUCE (Wachi Wara) - Cal Tjader's "Soul Sauce"; Cal Tjader's "Good Vibes".
187.SPEAK LOW - Published sheet music. "The Magnificent Tommy Flanagan"; Bill Evans' "Crosscurrents"; Billie Holiday's "All Or Nothing At All"; Ahmed Jamal's "Happy Moods".
188.SPEAK NO EVIL - Composer's lead sheet. Wayne Shorter's "Speak No Evil".
189.SPIRAL - Sphere's "Sphere On Tour".
190.ST. THOMAS - Published sheet music. Sonny Rollins' "Saxophone Colossus"; Cedar Walton's "Eastern Rebellion".
191.STICKY WICKET - Publisher's lead sheet. Al Jarreau's "High Crime".
192.STORMY WEATHER - Published sheet music. Billie Holiday's "First Verve Sessions"; Lena Horne's "Stormy Weather"; "Ella Fitzgerald Sings The Harold Arlan Songbook"; Johnny Hodges' "Blue Pyramid".
193.STREET LIFE - Published transcription. The Crusaders' "Street Life".
194.SUDDEN SAMBA - Neil Larsen's "Jungle Fever".
195.SUNRUNNER - Published sheet music. Bob James' "Touchdown".
196.TAKE THE 'A' TRAIN - Published sheet music. "Duke Ellington & His Orchestra And Johnny Hodges & His Orchestra"; "Ella Fitzgerald Sings The Duke Ellington Songbook"; Duke Ellington's "1941 Classics"; Duke Ellington's "Washington DC Armory Concert"; Ernestine Anderson's "Live From Concord To London"; Mel Torme's "The Duke Ellington & Count Basie Songbook".
197.TENDERLY - Published sheet music. "Everybody Loves Bill Evans"; Duke Ellington's "Ellington Indigos"; Nat King Cole's "Love Is Here To Stay"; George Shearing's "Lullaby Of Birdland".
198.THEME FOR ERNIE - John Coltrane's "Soultrane".
199.THERE WILL NEVER BE ANOTHER YOU - Published sheet music. Art Pepper's "One September Afternoon"; Jackie & Roy's "Free And Easy"; Coleman Hawkins' "Body & Soul"; Nat King Cole's "Love Is Here To Stay"; "The Greatest - Count Basie Plays And Joe Williams Sings".
200.THESE FOOLISH THINGS - Published sheet music. Charles McPhearson's "Live In Tokyo"; Ella Fitzgerald's "Lady be Good - '57"; "Mark Murphy Sings The Nat Cole Songbook - Volume I"; Nat King Cole "Just One Of Those Things".

201.THIS MASQUERADE - Published transcription. George Benson's "Breezin"" Leon Russel's "Carney".
202.THE THREE MARIAS - Composer's lead sheet. Wayne Shorter's "Atlantis".
203.THREE VIEWS OF A SECRET - Jaco Pastorius' "Word Of Mouth"; Weather Report's "Night Passage".
204.TIME REMEMBERS ONE TIME ONCE - Composer's lead sheet. Denny Zeitlin's "Time Remembers One Time Once".
205.TRISTE - Publisher's lead sheet. Antonio Carlos Jobim's "Wave"; Brazil '66's "Equinox"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook"; Oscar Peterson's "Tristeza".
206.TUNE UP - Published sheet music. Miles Davis' "Tune Up" (="Blue Haze"); "Sonny Rollins" (Blue Note re-issue).
207.TURN YOUR LOVE AROUND - Published sheet music; Publisher's lead sheet. "The George Benson Collection".
208.TWISTED - "The Best Of Lambert, Hendricks & Ross"; "The Wardell Gray Memorial Album - Volume I".
209.UNIT SEVEN - Wes Montgomery's "Smokin' At The Half Note"; "Cannonball Adderley & Nancy Wilson".
210.UP JUMPED SPRING - Art Blakey's "Three Blind Mice"; Freddie Hubbard's "Backlash".
211.UP WITH THE LARK - Published sheet music. Bill Evans' "The Tokyo Concert".
212.VELAS - Published sheet music; Publisher's lead sheet. Quincy Jones' "The Dude"; Bobbe Norris' "Velas Icadas (Hoisted Sails)"; Mark Murphy's "Nightmood".
213.VERY EARLY - Composer's lead sheet; Publisher's lead sheet; Published sheet music; Published transcription. Bill Evans' "Montreaux II"; Bill Evans' "Spring Leaves".
214.VOYAGE - Publisher's lead sheet. Stan Getz' "Voyage".
215.WALTZ FOR DEBBY - Published transcriptions (Three versions). Cannonball Adderley & Bill Evans' "Know What I Mean?"; Bill Evans' "The Village Vanguard Sessions"; "The Bill Evans Album".
216.WALTZ NEW - Published sheet music; Published transcription. "Jim Hall & Red Mitchell".
217.WATCH WHAT HAPPENS - Published sheet music. Sergio Mendes' "Equinox"; Ella Fitzgerald's "Watch What Happens"; Oscar Peterson's "Tristeza"; Wes Montgomery's "A Day In The Life".
218.WATERWINGS - Composer's lead sheet. Lee Ritenour's "Friendship".
219.WAVE - Publisher's lead sheet. Antonio Carlos Jobim,'s "Wave"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook";
220.THE WAY YOU LOOK TONIGHT - Published sheet music. "The Complete Blue Note & Pacific Jazz Recordings Of Clifford Brown"; Tete Monteliu's "Tete a Tete"; "The Billie Holiday Story - Volume I"; Sonny Rollins' "Vintage Sessions"; "Ella Fitzgerald Sings The Jerome Kern Songbook".
221.A WEAVER OF DREAMS - "The Cannonball Adderley Quintet In Chicago" (featuring John Coltrane); Carmen McRae's "Ronnie Scott's Presents Carmen Live"; Bobbe Norris' "Velas Icadas (Hoisted Sails)"; Freddie Hubbard's "Ready For Freddie".
222.WE'LL BE TOGETHER AGAIN - Published sheet music. "The Tony Bennett/Bill Evans Album"; Bobbe Norris' "Velas Icadas (Hoisted Sails)".
223.WELL, YOU NEEDN'T - Published sheet music. "Miles Davis - Volume I"' Miles Davis' "Chronicle"; Thelonious Monk's "Misterioso"; Thelonious Monk's "The Genius Of Modern Music".
224.WEST COAST BLUES - Wes Montgomery's "While We're Young".
225.WHAT'S NEW? - Published sheet music. Billie Holiday's "All Or Nothing At All"; Wes Montgomery & Wynton Kelly's "Smokin' At The Half Note"; John Coltrane's "Ballads"; Frank Sinatra's "Sinatra Sings For Only The Lonely".
226.WHERE IS LOVE? - Published sheet music. Irene Kral's "Where Is Love?".
227.WHO CAN I TURN TO? - Published sheet music. Bill Evans' "Trio 65"; Carmen McRae's "Alfie"; "Bill Evans At Town Hall"; "The Best Of The Gerald Wilson Orchestra".
228.WILDFLOWER - Composer's lead sheet. Wayne Shorter's "Speak No Evil".
229.WILLOW WEEP FOR ME - Published sheet music. Billie Holiday's "Lady Sings The Blues"; "Tommy Flanagan Trio In Stockholm - '57"; "The Immortal Clifford Brown"; Wes Montgomery's "A Day In The Life"; Sarah Vaughn's "Live In Japan".
230.WITCHCRAFT - Published sheet music. Frank Sinatra's "All The Way"; Bill Evans' "Portrait In Jazz"; Oscar Peterson's "A Jazz Portrait Of Frank Sinatra"; Jackie & Roy's "We've Got It".
231.YES AND NO - Composer's lead sheet; Published sheet music. Wayne Shorter's "Ju Ju".
232.YESTERDAYS - Published sheet music. "Clifford Brown With Strings"; "Al Haig Plays The Music Of Jerome Kern"; George Shearing's "The Shearing Spell"; "Ella Fitzgerald Sings The Jerome Kern Songbook".
233.YOUNG RABBITS - The Jazz Crusaders' "Young Rabbits".
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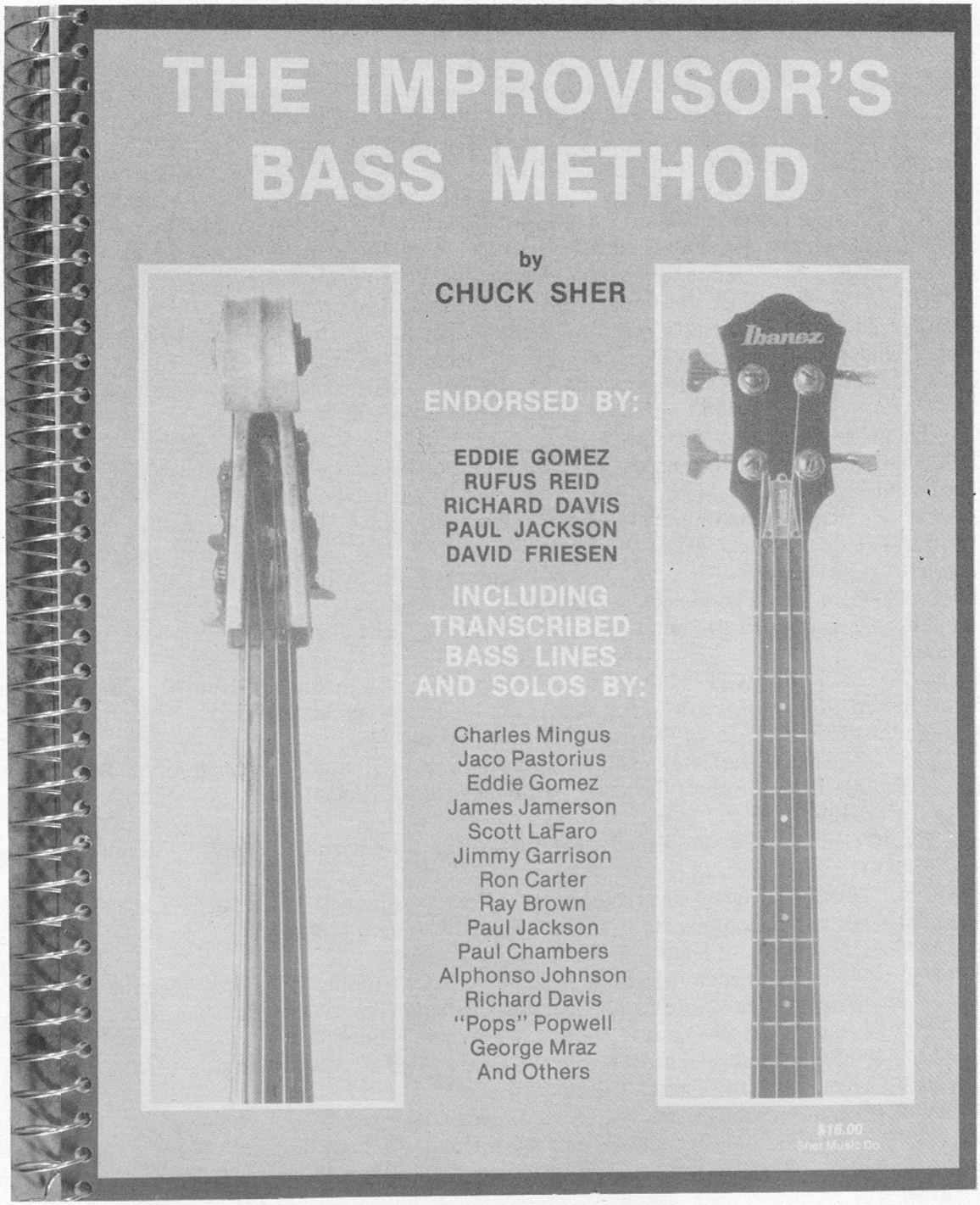


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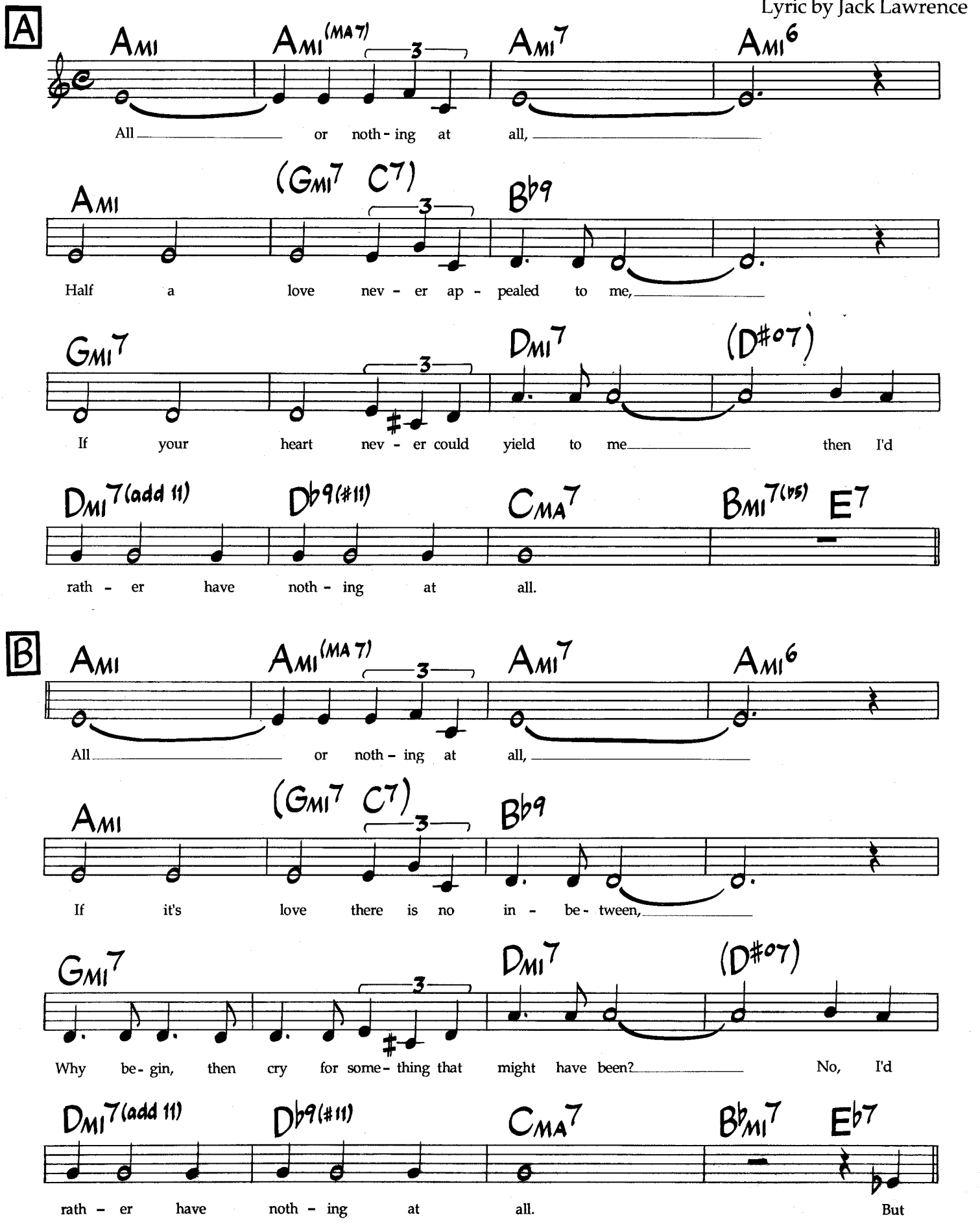
# All Or Nothing At All

Med. Swing

Music by Arthur Altman
Lyric by Jack Lawrence

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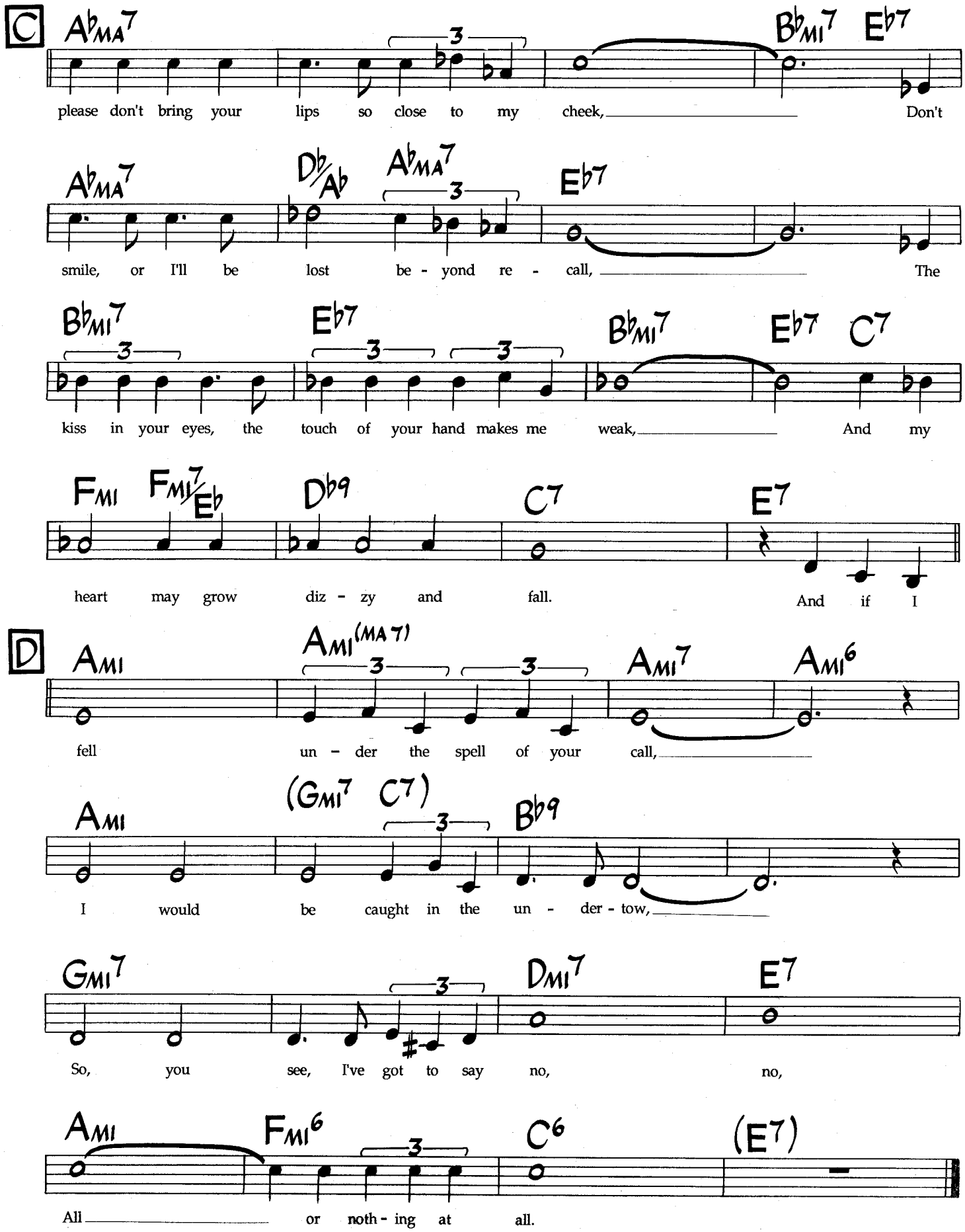
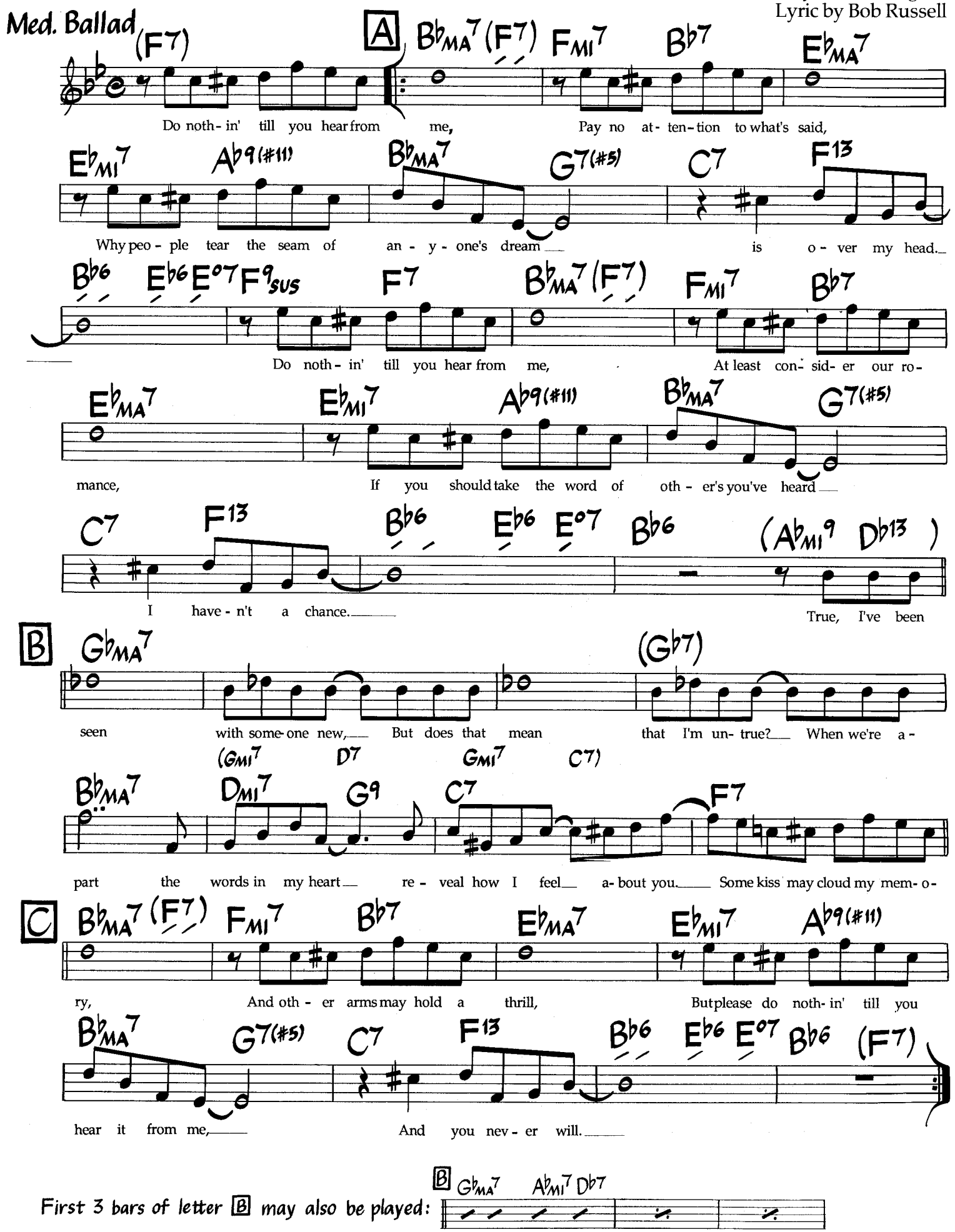

C
A♭MA7
B♭MI7 E♭7
please don't bring your lips so close to my cheek, Don't
A♭MA7 D♭/A♭ A♭MA7 E♭7
smile, or I'll be lost be - yond re - call, The
B♭MI7 E♭7 B♭MI7 E♭7 C7
kiss in your eyes, the touch of your hand makes me weak, And my
FMI FMI7/E♭ D♭9 C7 E7
heart may grow diz - zy and fall. And if I
D
AMI AMI(MA7) AMI7 AMI6
fell un - der the spell of your call,
AMI (GMI7 C7) B♭9
I would be caught in the un - der - tow,
GMI7 DMI7 E7
So, you see, I've got to say no, no,
AMI FMI6 C6 (E7)
All or noth - ing at all.
Alternate changes for first 4 bars of letter C: | A♭ A♭+ | A♭6 A♭+ | 2 |

# Do Nothing 'Til You Hear From Me

Music by Duke Ellington
Lyric by Bob Russell

Med. Ballad




First 3 bars of letter B may also be played:




Rhythm section may break on the first beat of bar 8 of letters A & B during the head.

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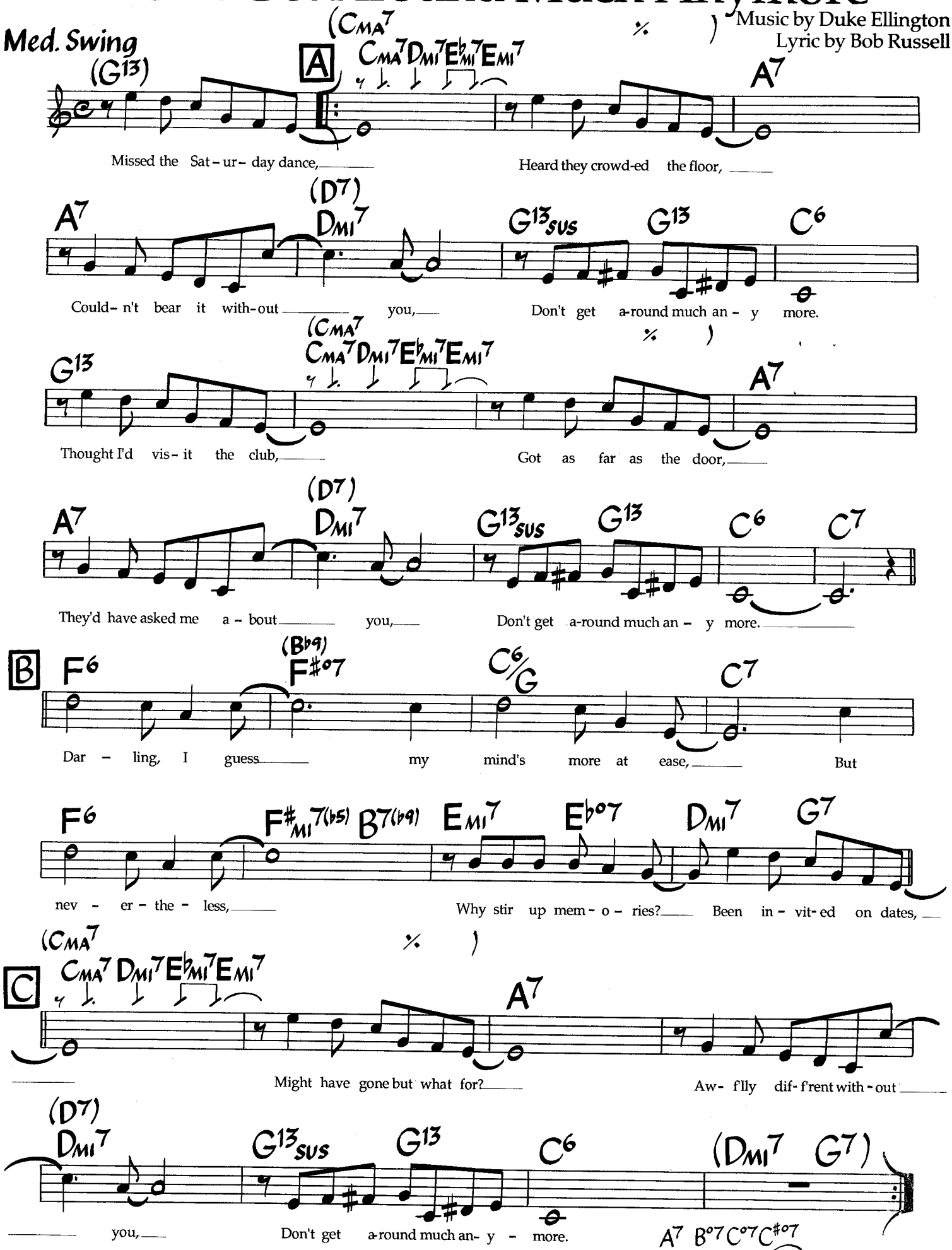
# Don't Get Around Much Anymore

Music by Duke Ellington
Lyric by Bob Russell

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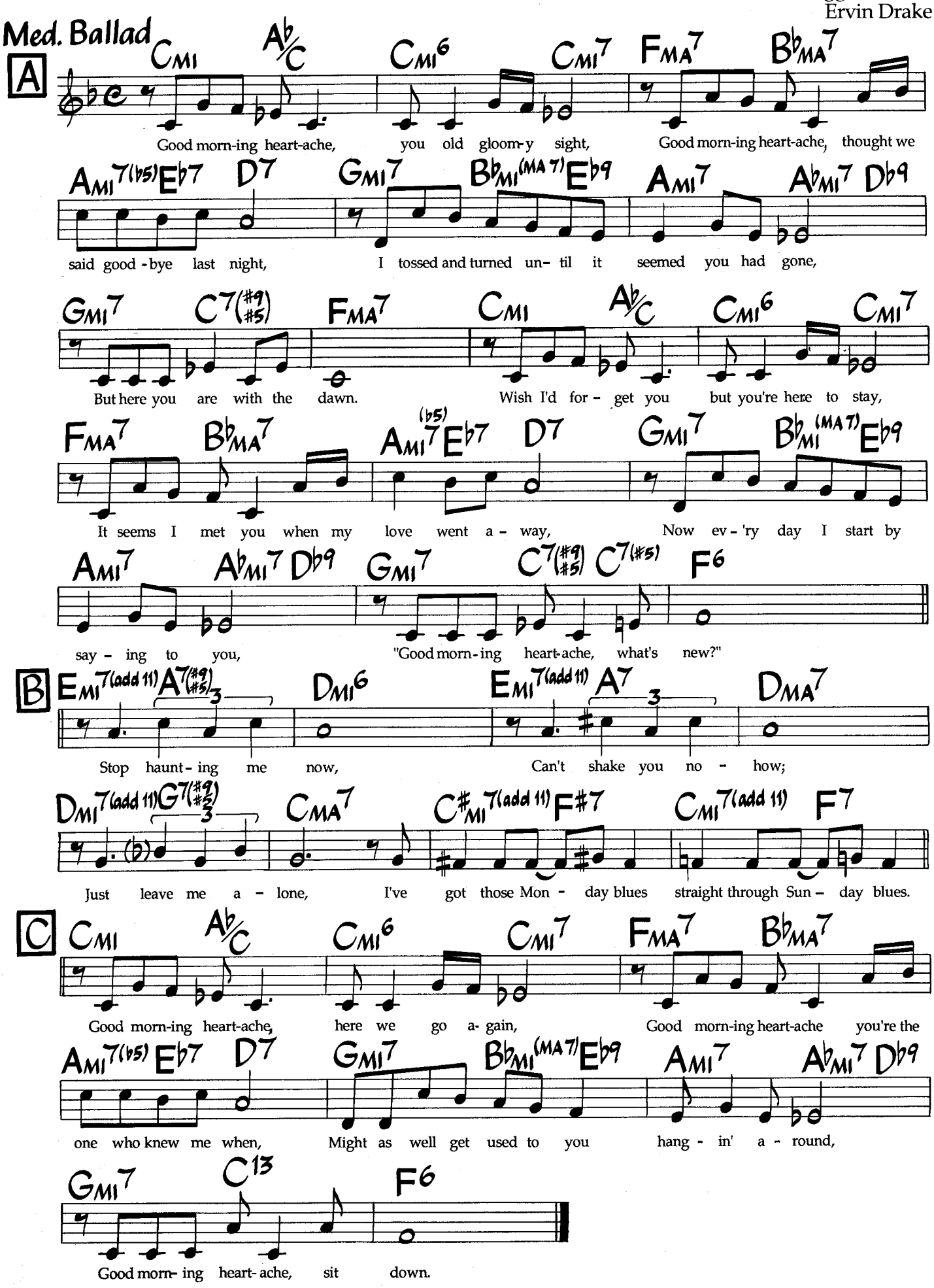
# Good Morning Heartache

Dan Fisher
Irene Higginbotham
Ervin Drake

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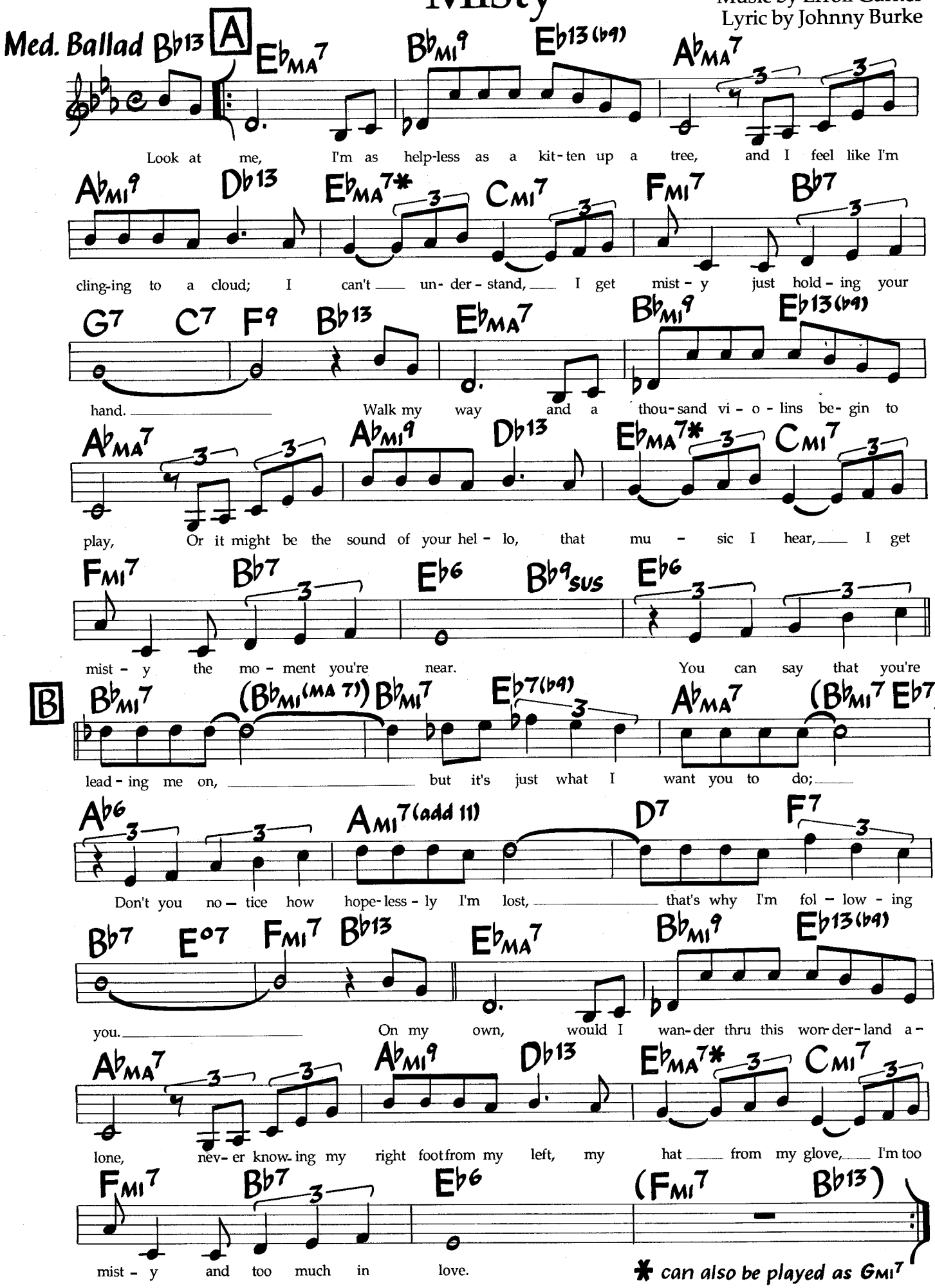
# Misty

Music by Erroll Garner
Lyric by Johnny Burke

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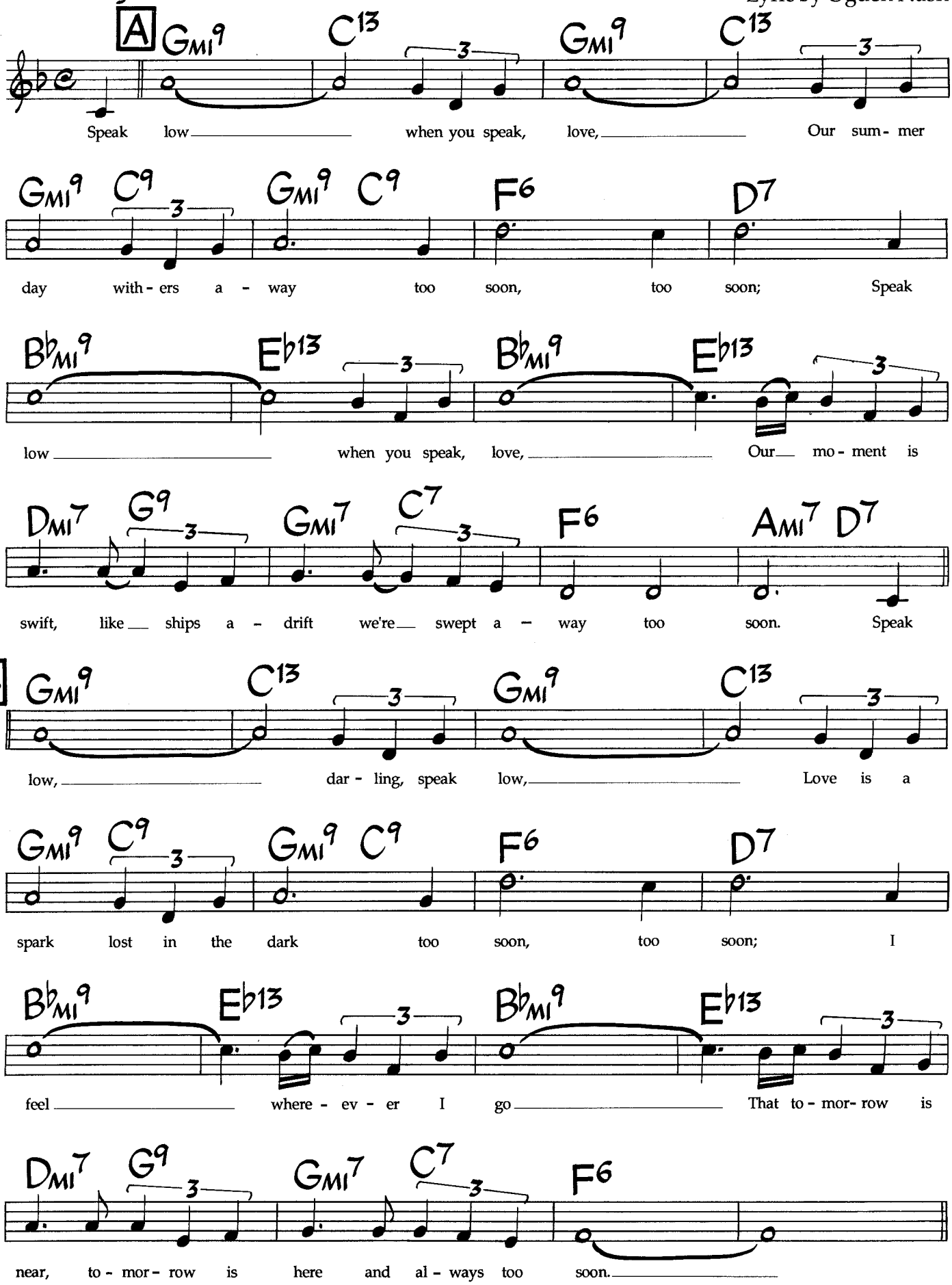
# Speak Low

Med. Swing*

Music by Kurt Weil
Lyric by Ogden Nash




* may be played as a medium Latin tune, with a swing feel at letter C.

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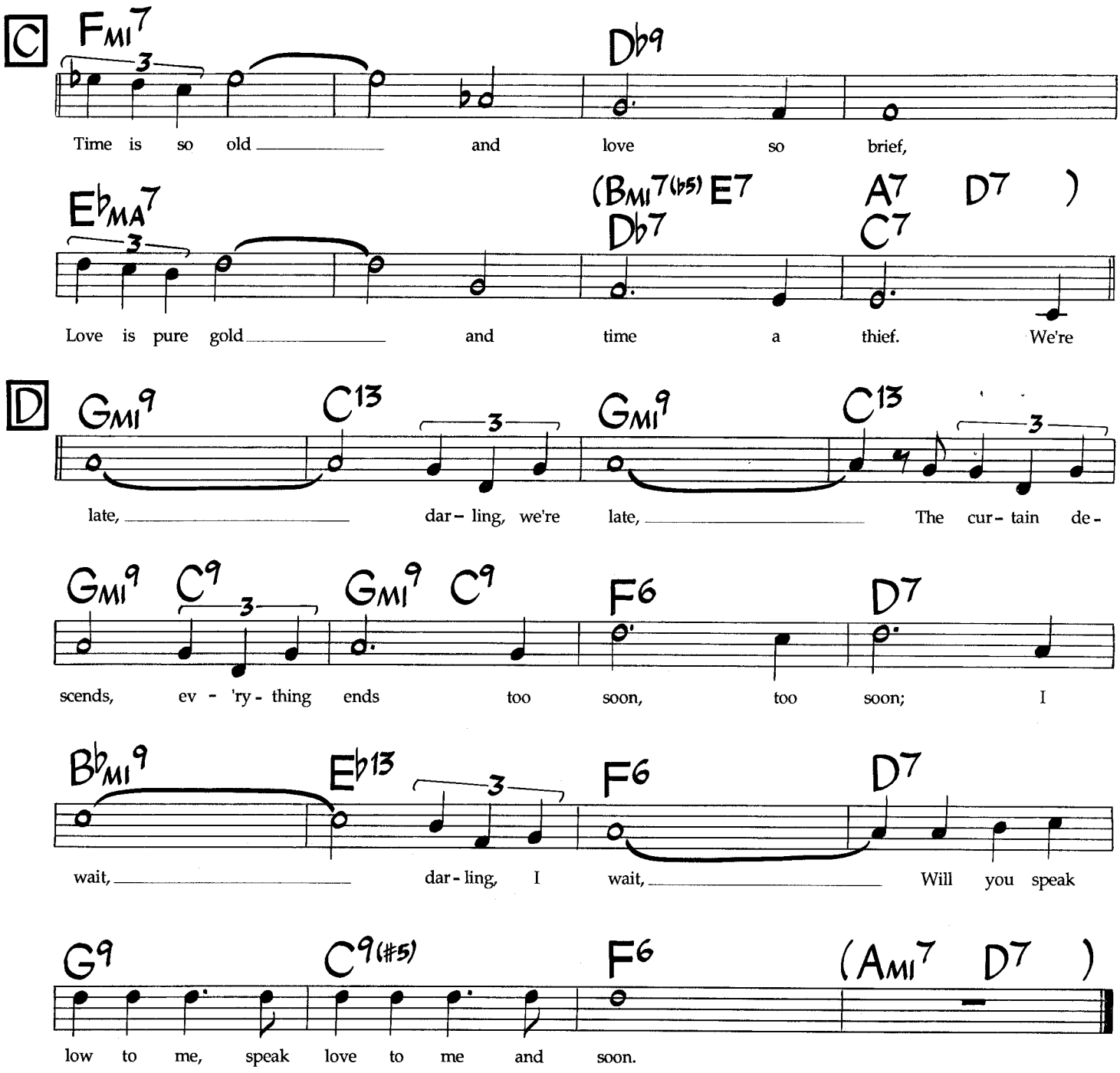
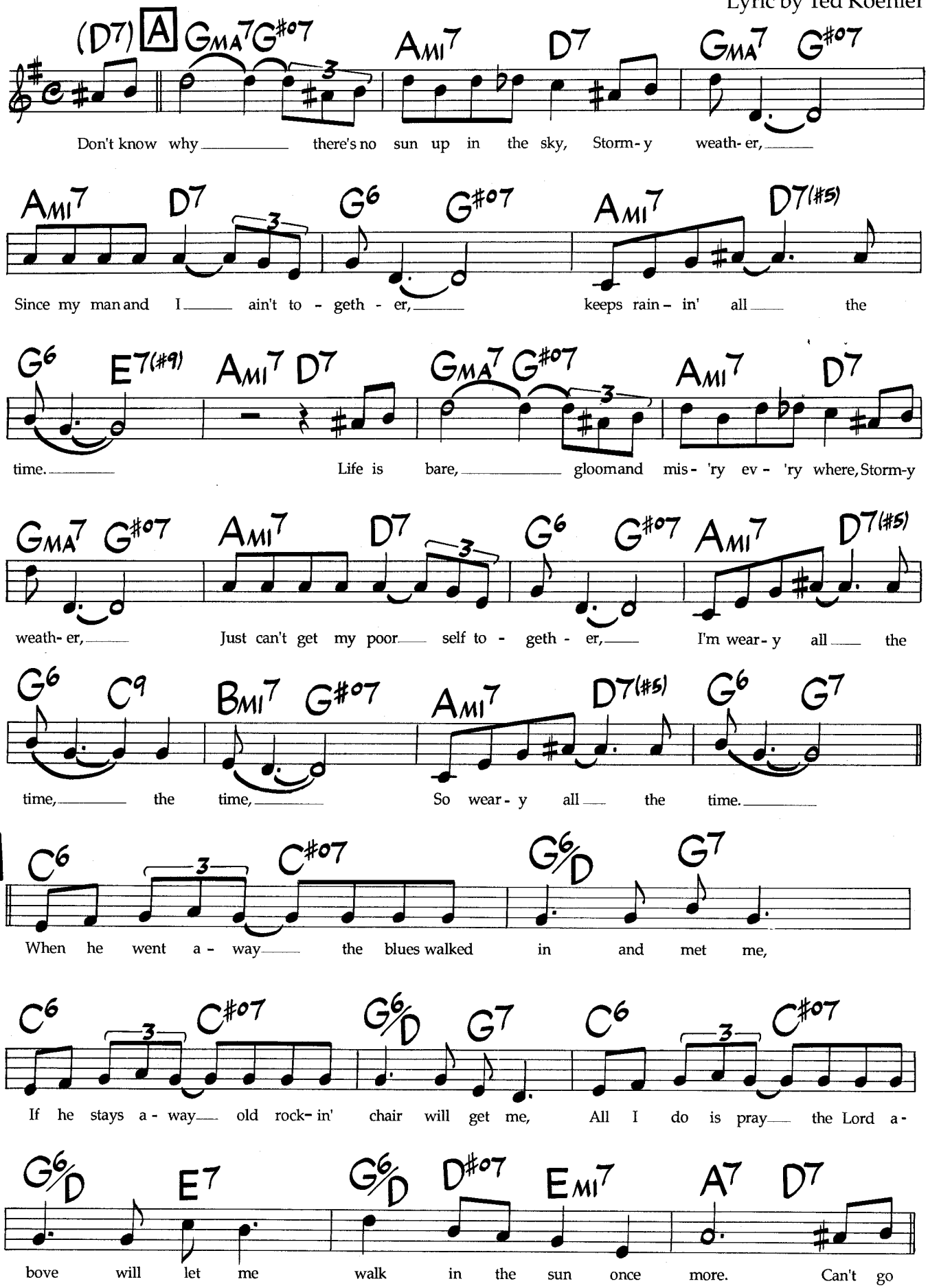

C
FMI7
DB9
Time is so old and love so brief,
EBMA7
(BMI7(B5) E7
DB7
A7 D7 )
C7
Love is pure gold and time a thief. We're
D
GMI9
C13
late, dar- ling, we're late, The cur- tain de-
C9
F6
D7
scends, ev - 'ry - thing ends too soon, too soon; I
BBMI9
EB13
wait, dar- ling, I wait, Will you speak
G9
C9(#5)
(AMI7 D7 )
low to me, speak love to me and soon.

Med. Ballad

# Stormy Weather

Music by Harold Arlen
Lyric by Ted Koehler

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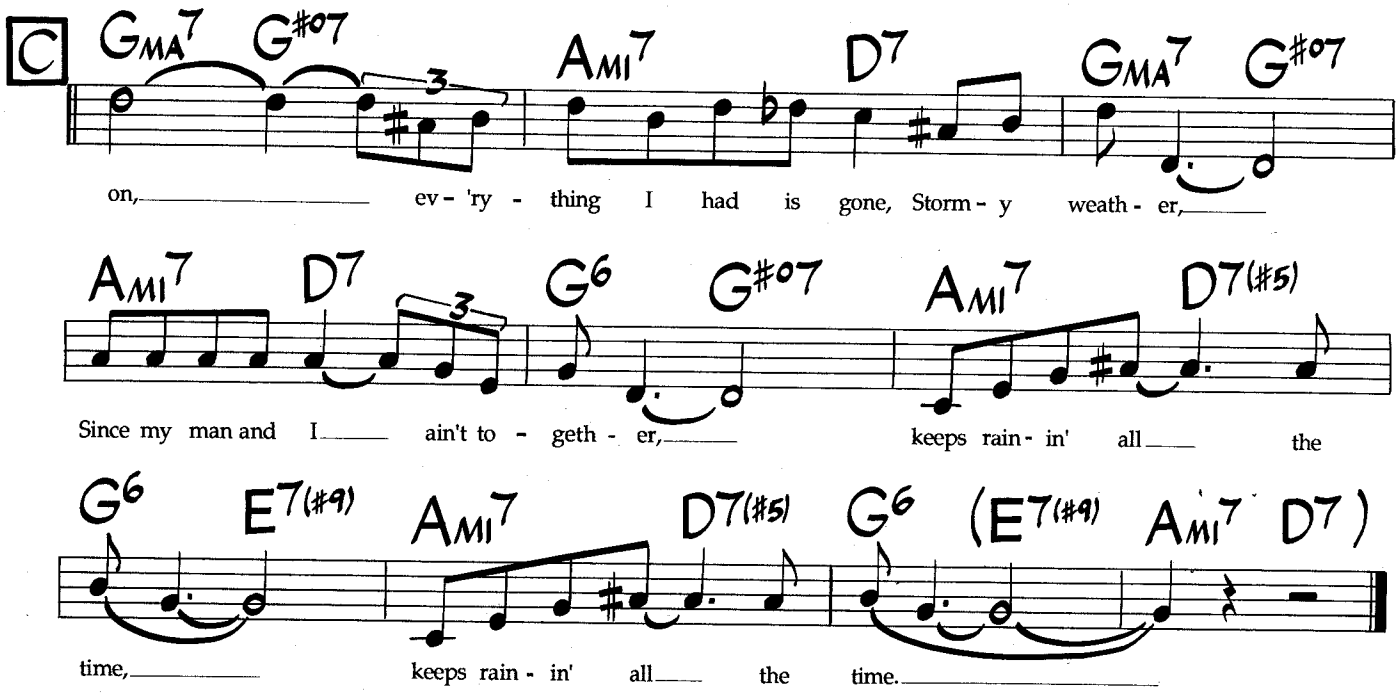
C
GMA7 G#07 AMI7 D7 GMA7 G#07
on, ev - 'ry - thing I had is gone, Storm - y weath - er,
AMI7 D7 G6 G#07 AMI7 D7(#5)
Since my man and I ain't to - geth - er, keeps rain - in' all the
G6 E7(#9) AMI7 D7(#5) G6 (E7(#9) AMI7 D7)
time, keeps rain - in' all the time.

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Solar
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Tune Up
Fall
Joshua
Lady Bird
If I Were A Bell
Dig

BILL EVANS..... Waltz For Debby
Very Early
Gloria's Step
Re: Person I Knew
Laurie
Funkallero
Up With The Lark

THELONIOUS MONK..... Well, You Needn't
Ruby, My Dear
I Mean You
Monk's Mood
Off Minor
In Walked Bud

WAYNE SHORTER..... Footprints
Speak No Evil
Wildflower
Yes And No
Ana Maria
The Three Marias
Endangered Species

FREDDIE HUBBARD..... Little Sunflower
Up Jumped Spring
First Light
Mr. Clean

SONNY ROLLINS..... St. Thomas
Oleo
Airegin
Pent Up House

JOE HENDERSON..... Blue Bossa
Black Narcissus
No Me Esqueca
Fire

CANNONBALL ADDERLEY.... Mercy, Mercy, Mercy
Gemini
Save Your Love For Me
Blue Daniel

McCOY TYNER..... Search For Peace
Blues On The Corner
La Vida Feliz

CHARLES MINGUS..... Reincarnation Of A Lovebird
Remember Rockefellar At Attica
Self Portrait In Three Colors

WES MONTGOMERY..... West Coast Blues
Four On Six
Unit Seven

STAN GETZ..... Voyage

JOHN COLTRANE..... Lush Life
Theme For Ernie

CHARLIE PARKER &
DIZZY GILLESPIE..... Anthropology
Shaw 'Nuff

BUD POWELL..... Bouncin' With Bud
Hallucinations

DUKE ELLINGTON..... Chelsea Bridge
Come Sunday

WOODY HERMAN..... Early Autumn
Four Brothers

QUINCY JONES..... Quintessence
The Midnight Sun Will Never Set

ORNETTE COLEMAN..... Bird Food
Blues Connotation

GERRY MULLIGAN..... Line For Lyons
Bernie's Tune

JIM HALL..... Waltz New
Simple Samba

JOHN ABERCROMBIE..... Madagascar
Nightlake

DENNY ZEITLIN..... Promenade
Time Remembers One Time Once

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Farmer's Market

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Foolkiller

DAVE FRISHBERG..... Blizzard Of Lies
My Attorney Bernie

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Love Came On Stealthy Fingers

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JAMES MOODY..... Last Train From Overbrook
HAROLD LAND..... Rapture
ILLINOIS JACQUET..... Robbin's Nest
MAKOTO OZONE..... Crystal Love
GARY PEACOCK..... Last First
MIKE NOCK..... Doors
SPHERE..... Spiral
BOBBY SHEW..... Breakfast Wine
PETER ERSKINE..... Change Of Mind

## LATIN & BRAZILIAN CLASSICS As Written Or Recorded By:

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Desafinado
Triste
Once I Loved
Dindi
Chega De Saudade
Favela
If You Never Come To Me

CAL TJADER..... Soul Sauce (Wachi Wara)

SARAH VAUGHN..... A Little Tear

AIRTO..... Partido Alto
Creek

IVAN LINS..... The Island
Velas
Love Dance

CLARE FISCHER..... Gaviota

RICHIE COLE..... I Love Lucy

RAY BRYANT..... Cubano Chant

# CHOICE STANDARDS Including Lyrics And Correct Changes:

All Of Me
All Or Nothing At All*
All The Things You Are
Angel Eyes
Autumn Leaves
Beautiful Love
Basin St. Blues
Blame It On My Youth
But Beautiful
Darn That Dream
Dearly Beloved
Do Nothing Til You Hear From Me*
Don't Get Around Much Anymore*
Don't Go To Strangers
Everything Happens To Me
Gee Baby, Ain't I Good To You
Gone With The Wind
Good Morning Heartache*
Here's That Rainy Day
I Should Care
I Thought About You
If I Were A Bell
I'll Take Romance
I'm All Smiles
I'm Old Fashioned
Imagination
Like Someone In Love
Long Ago And Far Away
The Midnight Sun
Misty*
Moonlight In Vermont
My Romance
My Shining Hour
Polkadots And Moonbeams
Nature Boy
One For My Baby
Out Of This World
Satin Doll
Skylark
Someday My Prince Will Come
A Sleepin' Bee
Speak Low*
Stormy Weather*
Take The 'A' Train
Tenderly
There Will Never Be Another You
These Foolish Things
Watch What Happens
The Way You Look Tonight
A Weaver Of Dreams
We'll Be Together Again
What's New?
Where Is Love?
Who Can I Turn To?
Willow Weep For Me
Witchcraft
Yesterdays

* = STANDARDS SUPPLEMENT - U.S.A. Only

# POP-FUSION CLASSICS Exactly As Recorded By:

AL JARREAU..... Boogie Down
Breakin' Away
Mornin'
Sticky Wicket
Easy
Never Givin' Up

GEORGE BENSON..... This Masquerade
Turn Your Love Around
Affirmation

THE CRUSADERS..... Street Life
Put It Where You Want It
Never Make Your Move Too Soon
Keep That Same Old Feeling
It Happens Everyday
Young Rabbits

THE YELLOWJACKETS..... Matinee Idol
Rush Hour
Goin' Home
Sonja's Sanfona
One Family

WEATHER REPORT..... Mr. Gone
Havona
River People
Plaza Real

SPYRO GYRA..... Morning Dance
Shaker Song
Song For Lorraine

JEFF LORBER..... Always There
Black Ice
Delevans

VICTOR FELDMAN..... Let's Go Dancin'
Rio
Haunted Ballroom

DAVE GRUSIN..... Modadji
Friends And Strangers

JACO PASTORIUS..... Portrait Of Tracy
Three Views Of A Secret

STEPS AHEAD..... Safari
Both Sides Of The Coin

MICHAEL BRECKER..... Nothing Personal
BRECKER BROS..... Not Ethiopia

ARETHA FRANKLIN..... Baby, I Love You
Chain Of Fools

ROBERTA FLACK..... Feel Like Makin' Love
Killing Me Softly With His Song

MICHAEL JACKSON..... P.Y.T. (Pretty Young Thing)

DAVE SANBORN..... Hideaway

ANGELA BOFILL..... Let Me Be The One

BOB JAMES..... Sunrunner

GROVER WASHINGTON JR..... Make Me A Memory (Sad Samba)

TOM SCOTT..... Desire

DONALD FAGEN..... The Goodbye Look

RANDY BRECKER &
ELAINE ELIAS..... Guaruja

LEE RITENOUR..... Waterwings

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

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

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

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

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

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

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

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

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

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

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

CHUCK SHER - Publisher & Editor

# MUSICAL EDITOR'S FOREWORD

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

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

## SOURCES

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

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

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

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

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

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

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

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

## THE STANDARDS

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

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

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

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

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

common practice. Not wishing to be arbitrary, we have provided many alternate chords in addition to the common practice chords (examples abound; see "I Should Care", "One For My Baby", and "Polkadots And Moonbeams"). Certain alternate chords resulting from the most common chord substitutions have been generally omitted. These substitutions include: 1) iimi7 V7 for V7 or vice versa, 2) iiimi7 for Ima7, 3) bII7 for V7, and 4) secondary dominant substitutions at the tritone: bII7/V for V7/V, bII7/ii for V7/ii, etc.

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

## OTHER TUNES

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

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

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

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

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

## COMPLETENESS AND CLARITY

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

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

## THE OLD REAL BOOK

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

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

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

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

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

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

BOB BAUER - Musical Editor

# NOTES FROM THE MUSIC CALLIGRAPHERS

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

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

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

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

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

MICHAEL SMOLENS

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

ANN KRINITSKY

# GENERAL RULES FOR USING THIS BOOK

## FORM

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

## CHORDS

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

## TERMS

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

## TRANSPOSITIONS

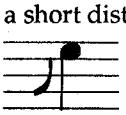
19. Bass lines are always written to be read by a bass player, i.e. one octave higher than they sound.
20. Tenor sax and guitar lines are often written an octave higher than they sound and flute lines an octave lower to put them in a more readable range. There will be a verbal note to this effect in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

## ABBREVIATIONS

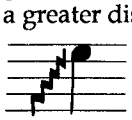
15ma . . . . . two octaves higher
15ma b. . . . . two octaves lower
8va . . . . . one octave higher
8va b. . . . . one octave lower
accel. . . . . accelerando
alt . . . . . altered
bari . . . . . baritone saxophone
bkgr. . . . . background
bs. . . . . bass
cresc. . . . . crescendo
decres. . . . . decrescendo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

## ORNAMENTS AND SYMBOLS

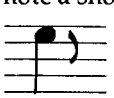
Slide into the note from a short distance below



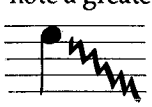
Slide into the note from a greater distance below



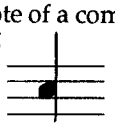
Fall away from the note a short distance



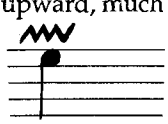
Fall away from the note a greater distance



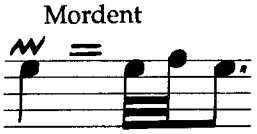
Top note of a complete voicing



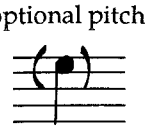
A rapid variation of pitch upward, much like a trill



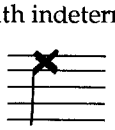
Mordent



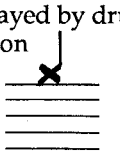
A muted or optional pitch



Note with indeterminate pitch



Rhythm played by drums or percussion



## CHORD SYMBOLS

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

Below are two groups of chord spellings:

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

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

