

1 Med.-Up Swinging Afro Afro-Centric

Joe Henderson

$\text{♩} = 217$ (trp. & ten.) **A**

$\text{Db}_{MA}^{7(\#11)}$

C_{MI}^{11}

(trp. & ten.) \wedge

(Bb_{MI}^{11})
 $\text{Db}_{MA}^{7(\#11)}$

$\text{Ab}_{MA}^{7(\#11)}$

(unis.)

$\text{Ab}_{MA}^{7(\#11)}$

$\text{Gb}_{MA}^{7(\#11)}$

horn fill -----

Chords: F_{MI}^7 , $G^b_{MA} 7(\#11)$, F_{MI}^7 , $G^b_{MA} 7(\#11)$, $G_{MI} 7(b5)$, $C_{MA} 7(\#11)$

B (Solos)

Chords: $D^b_{MA} 7(\#11)$, C_{MI}^{11} , $(B^b_{MI}^{11})$, $D^b_{MA} 7(\#11)$, $A^b_{MA} 7(\#11)$, $G^b_{MA} 7(\#11)$

Chords: F_{MI}^7 , $G^b_{MA} 7(\#11)$, F_{MI}^7 , $G^b_{MA} 7(\#11)$, $G_{MI} 7(b5)$, $C_{MA} 7(\#11)$

After solos, D.C. al Coda

Chord: $D^b_{MA} 7(\#11)$

Vamp, fill & fade

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

(Freely)

After the Rain

John Coltrane

(Intro)

3/4 4

$E_b^7_{SUS} (b9)$

(ten.)

A

B_b / A_b
(tremolo)

G / A_b

$A_b MA^7$

$D_b MA^7 / E_b$

$E_b^7 (b9)$

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

$A_b MA^7$

$D_b MA^7 / E_b$

$E_b^7 (b9)$

A_b / E_b

G / E_b

$D_b MI (MA^7)$

$E_b^7_{SUS} (b9)$

$A_b MA^7$

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

(pn., sample fill)

(pn. L.H.)

$A_b MA^7$

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

$A_b MA^7$

$D^b(\text{add } \#11)$
 A^b

$A^b M A^7$

$D^b(\text{add } \#11)$
 A^b

1. (ten.) $A^b M A^7$

2. (ten.) $A^b M A^7$

B tenor fill — indef. —

$E^b 7_{SUS} (\text{b}9)$ — indef. —

D.S. al 2nd ending al Coda

$E^b 7_{SUS} (\text{b}9)$

$A^b M A^7$

$E^b 7_{SUS} (\text{b}9)$

$A^b M A^7$

$E^b 7_{SUS} (\text{b}9)$

$A^b M A^7$

(sample fill)

$E^b 7_{SUS} (\text{b}9)$

$(E^b 9_{SUS})$ $A^b M A^7$

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

sample tenor fill at **B** :

After You've Gone

Med. Ballad*

Creamer & Layton

A E^bMA^7 E^bMI^6 A^b9

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

B^bMA^7 DMI^7 G^9 C^9

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

F^9 B^b6 B^b7

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

B E^bMA^7 E^bMI^6 A^b9 B^bMA^7

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

DMI^7 G^9 CMI^7 G^7 CMI^7 E^bMI^6 A^b9

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

B^bMA^7 AMI^7 D^7 GMI^7 F E^o7 B^b6 F G^7

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

CMI^7 F^7 B^b6 (B^b7)

Af - ter you've gone a - way. _____
 Af - ter I'm gone a - way. _____

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

Ain't Misbehavin'

Music: Thomas "Fats" Waller and Harry Brooks
Lyric: Andy Razaf 6

Med.-Slow Swing

A C^6 A^7 D_{MI}^7 G^7 C^6 (C^7) $E^7(\#5)$ F^6 F_{MI}^6

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

C^6 E A^7 D_{MI}^7 G^7 E^7 A^7 D^9 G^7

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

C^6 A^7 D_{MI}^7 G^7 C^6 (C^7) $E^7(\#5)$ F^6 F_{MI}^6

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

C^6 E A^7 D_{MI}^7 G^7 C^6 F^6 F_{MI}^6 C^6 E^7

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

B A_{MI} F^7 D^7 A^7

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

G^6 (E^7) A_{MI}^7 D^7 G^7 A^7 D^9 G^7

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

C C^6 A^7 D_{MI}^7 G^7 C^6 (C^7) $E^7(\#5)$ F^6 F_{MI}^6

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

C^6 E A^7 D_{MI}^7 G^7 C^6 $(A_{MI}^7 D_{MI}^7 G^7)$

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

Med. Swing

Along Came Betty

Benny Golson

♩ = 110

(A_{Mi}⁷)

A

B^bMi⁷

B_{Mi}⁷ E⁷

B^bMi⁷

B_{Mi}⁷ E⁷

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

A_{MA}⁷

G^{#7}

G_{MA}⁷

F^{#7} (F^{#7}) F[#]Mi⁷ (#5)

F[#]Mi⁷

G_{Mi}⁷ C⁷

F[#]Mi⁷

G_{Mi}⁷ C⁷

F_{MA}⁷

A⁷

D_{Mi}⁷

G⁷ C_{Mi}⁹

B

C_{Mi}⁹

F⁷

A_{Mi}⁷ D⁷ (b5)

G_{Mi}⁷

G_{Mi}⁷ F

E_{Mi}^{7(b5)}

A⁷

F_{Mi}⁷

B^{b7}

(A_{Mi}⁷)

(trp. ten.)

C

B^bMi⁷

B_{Mi}⁷ E⁷

B^bMi⁷

B_{Mi}⁷ E⁷

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

C_{Mi}^{7(b5)}

F⁷

B^bMi^{7(b5)}

⊕ E^{b7}(#9)

Till cue

A^bMA⁷

B_{Mi}⁷ E⁷

On cue

A^bMA⁷

B_{Mi}⁷ E⁷

(trp. ten.) (#4#)

(trp. ten.)

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

D

trp.

ten.

B^bMI^7 BMI^7 E^7 B^bMI^7 BMI^7 E^7

AMA^7 G^7 GMA^7 F^7

(bass walks -----)

$F^{\#}MI^7$ GMI^7 C^7 $F^{\#}MI^7$ GMI^7 C^7

FMA^7 A^7 DMI^7 G^7 CMI^9

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

$E^b7(\#9)$ A^bMA^7

(trp.)
(ten.)

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

ASA

Med. Funk $\text{♩} = 104$

(The Zoo Blues)

Djavan
(As sung by Manhattan Transfer)

(Intro) DMI^7 B^b13 $\text{A}^{7(\#9)}$

(1st x tacet)

1. DMI^7 B^b13 $\text{A}^{7(\#9)}$ 2. NC Dbass Fbass Gbass Abass

(Melody)

A DMI^7 B^b13 $\text{A}^{7(\#9)}$

DMI^7 B^bMA^7 $\text{A}^{7(\#9)}$ DMI^7

B^b13 $\text{A}^{7(\#9)}$ DMI^7 B^bMA^7 $\text{A}^{7(\#9)}$

B GMI^7 C^9 $\text{D}^{7(\#9)}$ GMI^7 C^9 $\text{D}^{7(\#9)}$ GMI^7 C^9 $\text{D}^{7(\#9)}$

GMI^7 C^9 $\text{D}^{7(\#9)}$ GMI^7 C^9 $\text{D}^{7(\#9)}$ GMI^7 C^9 $\text{D}^{7(\#9)}$

GMI^7 C^9 $\text{D}^{7(\#9)}$ GMI^7 GMI^{11} $\text{E}^{\text{MI}^{11}(\text{b}5)}$ $\text{A}^{7(\#9)}$

C DMI^9 B^b13 GMI^7

B^b13 $\text{A}^{7(\#9)}$ DMI^9 B^b13

GMI^7 $\text{E}^{\text{MI}^{7(\text{b}5)}}$ $\text{A}^{7(\#9)}$

Intro on Manhattan Transfer version is twice as long.

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

Med. Funk (Intro)

Asa (Bass)

♩ = 104

Chords: DMI^7 , B^b13 , $A^{7(\#9)}$, B^bMA^7 , GMI^7 , C^9 , $D^{7(\#9)}$, GMI^{11} , $EMI^{11(b5)}$, DMI^9 , $EMI^{7(b5)}$.

Section A: DMI^7 , B^b13 , $A^{7(\#9)}$, NC_3 .

Section B: GMI^7 , C^9 , $D^{7(\#9)}$.

Section C: DMI^9 , B^b13 , $A^{7(\#9)}$, DMI^9 , B^b13 , GMI^7 , $EMI^{7(b5)}$, $A^{7(\#9)}$.

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

Med. Bossa

Avancé

Russell Ferrante

(As played by the Yellowjackets)

♩ = 154 (Intro)

(pn.)
C^(add #11) E
B^{Mi}9 E#
C^{MA}7 E
E⁹ sus E^{7(#9)} (#5)
(bs.)

(add alto)
C^(add #11) E
B^{Mi}9 E#
C^{MA}7 E
C^{MA}7 D D^{7(b9)} (#5)

A

E^bMA⁷ G
F#^o7
F^{Mi}7
F^{Mi}7 B^b (B^b13(#11))
(synth. counter-melody: 2nd x only)

F^{MA}7 A
G#^o7
D^bMA⁷ D^bMA^{7(#5)} D^bMA⁷⁽¹³⁾ D^bMA⁷

D^{Mi}9(MA⁷) D^{Mi}9
B^bMA^{7(#11)} D
B^bMi^{9(#5)} B^bMi⁹
A⁷ B^b

1. 2.

$A^{13(b9)}$ $A^{13(b9)}$ $A^{7(b9)}$ CMA^7/D $D^{7(b9)}$ $D^{7(b9)(\#5)}$

B $E_{MA}^{7(\#11)}$ $G^\#$ $G^\#MI^{\frac{6}{9}}$

(pn. w/ synth.)

$E_{MA}^{7(b5)}$ $E^{\flat 9}_{SUS}$ $E^{\flat 7(b9)}$ CMA^7/D $D^{7(\#9)}$ $D^{7(\#5)}$

FMA^7/G $G^{7(\#5)}$ $E_{MA}^7/F^\#$ $F^\#7(\#9)$ $F^\#7(\#5)$ B^9_{SUS} $B^{7(\#9)}$

C (alto w/ pn.) $C^{(add \#11)}$ E BMI^9 $E^\#$ CMA^7 E E^9_{SUS} $E^{7(\#9)}$

(bs.)

$C^{(add \#11)}$ E BMI^9 $E^\#$ CMA^7 E CMA^7/D $D^{7(b9)}$ $D^{7(\#5)}$

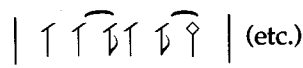
D.S. al Coda (piano solos on AA, melody returns at **B**).

E^9_{SUS} $E^{7(\#9)}$ $C^{(add \#11)}$ E BMI^9 E CMA^7 E E^9_{SUS} $E^{7(\#9)}$

(Alto solo) (Vamp, solo & fade)

(sample bass line)

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



Baby, It's Cold Outside

Medium Slow Swing

Frank Loesser

$\text{♩} = 78$

(she) I real - ly can't stay, neigh - bors might think, I've got to go 'way, Say, what's in that drink?

(he) But ba by, it's cold out - side. But ba - by, it's bad out there, —

— out - side, —

— out there, —

This eve - ning has been so ve - ry nice. I wish I knew how to break the spell.

— out - side, —

— out there, —

Been hop - ing that you'd drop in, — I'll hold your hands Your eyes are like star - light now, — I'll take your hat.

My moth - er will start to wor - ry and I ought to say, "No, no, no, sir." At

— they're just like ice. Beau - ti - ful, what's your your hair looks swell. Mind if I move in

1. fath - er will be pac - ing the floor, So real - ly I'd bet - ter hur - ry? Lis - ten to the fi - re - place roar,

scur - ry, Well, may - be just a half a drink more. The Beau - ti - ful, please don't hur - ry, Put some re - cords on while I pour.

2. C_{MI}^7 F^7 F_{MI}^7 B^b7 E^b6 $\text{\textcircled{O}}$

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

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

$G_{MI}^{7(b5)}$ C^7 F^7 B^b7 E^b6 (B^b7)

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

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

$\text{\textcircled{O}}$ $G_{MI}^{(b5)C^7}$ F^7 $A^b_{MI}^6$ D^b9 E^b6

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

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

F_{MI}^7 $F^{\#o7}$ F_{MI}^7 $D^7(\#9)\#5$ G^{13} $C^7(\#9)\#5$ F^{13} $B^b7(\#9)\#5$ $E^b6/9$

(horns)

Lyric for second verse:

She

He

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

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

Med.-Up Samba

$\text{♩} = 140$

Baja Bajo

John Patitucci

Chick Corea

(Intro) (2nd x) CMI (MA7) CMI^{11} A^7 $\text{A}^{\flat 7}$ G^7

(piano)

CMI A^{13} $\text{A}^{\flat 13}$ G^{13}

A CMI (Stop time) A^{13} $\text{D}^{7(\#9)}$ $\text{G}^{7(\#9)}$

(Samba) $\text{CMI}^{7(11)}$ $\text{A}^{\flat \text{MA}^7}$ B^{\flat} $\text{G}^{\flat \text{MA}^7}$ A^{\flat}

G^7 $\text{G}^{\flat \text{MA}^7}$ $\text{E}^{\text{MA}^7(\flat 5)}$ $\text{E}^{\flat \text{MI}^7(\text{MA}^7)}$

$\text{D}^{7(\#9)}$ G^{MI^7} D^{\flat} E^{\flat} G^{\sharp}

F^{\sharp} G E F F^{\sharp} E CMI

B (1st x only) CMI $\text{A}^{13(\#11)}$ N.C. CMI

(bass) (1st x only) (on repeat) CMI $\text{A}^{13(\#11)}$ N.C. CMI

(bass w/ pn.) (on repeat) CMI $\text{A}^{13(\#11)}$ N.C. CMI

D.S. al Coda One (♩)

①

NC G^{7(#5)} F G^b A^b E

B D B^b B C_{MI}(MA⁷)

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

②

NC

drum solo

C_{MI}

Vamp & fade

melody for bars 7-13 of A (1st x only):

C_{MI}⁷⁽¹¹⁾ A^bM^A7 B^b G^bM^A7 A^b G⁷ G^bM^A7 E M^A7^(b5) E^bM_I(MA⁷)

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

Bass Blues

Med. Swing

$\text{♩} = 166$

John Coltrane

A (drums tacet)

(tenor)
NC.
(bass)
 $A^{\flat 7}$ piano fill

NC.
 $A^{\flat 7}$ pn. fill

NC.
(pn.)
(tenor) A^7
(pn.) (fine) (bs.)

B (add drums)

$A^{\flat 7}$
 $D^{\flat 7}$
 $A^{\flat 7}$ pn. fill

$D^{\flat 7}$
 $A^{\flat 7}$ pn. fill

D^b7 A^b7 E^b7_{SUS}

(Solos)

C

A^b6 (D^b7) A^b6 A^b7

D^b7 A^b6 A^b6 $B^{\circ7}$

$B^b_{MI}7$ $B^b_{MI}7$ E^b7 A^b6 $B^b_{MI}7$ E^b7

After solos, play letter **B** first, followed by letter **A**.
 Tenor sounds one octave lower than written.

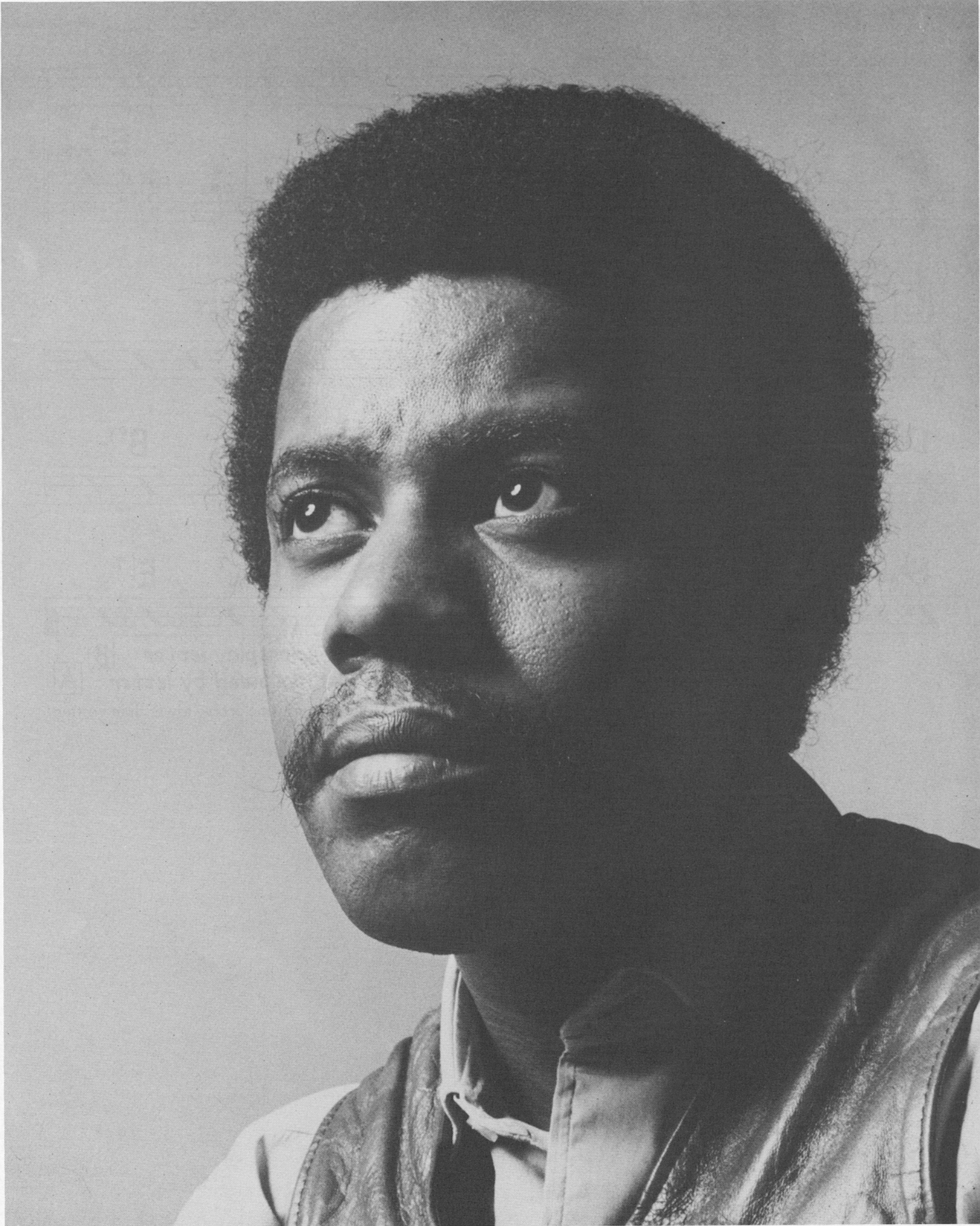


Photo by Chuck Stewart

WAYNE SHORTER

Beauty and the Beast

Wayne Shorter

Med. Funk Ballad

$\text{♩} = 70$ (Intro)

(sample pn. comp)

1-3. 4.

(sop.)

F^{13}_{sus} F^{13} $E^{7(\#9)}$

(pn. L.H.) dr. tacet

A

A_{MI}^7 $B^{7(\#9)}$ $E^{7(\#9)}$ A_{MI}^7 G_{MI}^7 C^{13}

F_{MI}^7 $E^b_{MI}^7$ A^b_{13} $D^b_{MA}^9$ $C^{7(alt.)}$

F^{13}_{sus} F^{13} $E^{7(\#9)}$

(like Intro) dr. fill dr. tacet

B

A_{MI}^7 $B^{7(\#9)}$ $E^{7(\#9)}$ A_{MI}^7 G_{MI}^7 C^{13}

F_{MI}^7 $E^b_{MI}^7$ A^b_{13} $D^b_{MA}^9$ $C^{7(alt.)}$

$B_{MI}^{7(11)}$ E^7 $A_{MI}^{7(11)}$ D^7 $G_{MI}^{9(b5)}$ $C^{7(alt.)}$

(sample sax fill)

C

F^{13}_{sus} (Sop. solo)

(On cue) F^{13}_{sus} F^{13} $E^{7(\#9)}$

Vamp & solo till cue (end solo) dr. tacet

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

F13sus sections are funkier.
Melodic rhythm is freely interpreted.

Med. Swing
♩ = 184

Bessie's Blues

John Coltrane

A

(tenor, 8va b.)

Chords: Eb7, Ab7, Eb7, Ab7, Eb7, Db7, C7, Bb7, Ab7, Eb7, Eb7, Bb7

B

Chords: Eb7, Ab7, Eb7, Ab7, Eb7, Db7, C7, Bb7, Ab7, Eb7, Eb7, Bb7

C (Solos)

Chords: Eb7, Ab7, Eb7, Ab7, Eb7, Db7, C7, Bb7, Ab7, Eb7, Eb7, Bb7

After solos, D.C. al Coda

Chords: Ab7, Eb7/G, Ab6, A°7, Eb7/Bb, Eb9

Black and Blue

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

Med. Ballad

A *A*_{MI} *D*_{MI}⁷ *A*_{MI} *D*⁹ *D*^{b9}

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

*C*⁶ *A*⁷ *D*_{MI}⁷ *G*⁹ *C*_{MA}⁷ *B*_{MI}^{7(b5)} *E*⁷

What did I do ___ to be so black and blue?

*A*_{MI} *D*_{MI}⁷ *A*_{MI} *D*⁹ *D*^{b9}

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

*C*⁶ *A*⁷ *D*_{MI}⁷ *G*^{7(#5)} *(A*^{b7} *G*⁷)

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

B *A*^{b7} *C*⁶ *D*_{MI}⁷ *E*_{MI}⁷ *C*⁶

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

A^{b7} *C*⁶ *F*⁷ *B*_{MI}^{7(b5)} *E*⁷

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

C *A*_{MI} *D*_{MI}⁷ *A*_{MI} *D*⁹ *D*^{b9}

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

*C*⁶ *A*⁷ *D*_{MI}⁷ *G*^{7(#5)} *(A*^{b7} *G*⁷)

What did I do ___ to be so black and blue?

Second lyric

Just 'cause you're black, folks think you lack,
They laugh at you and scorn you, too,
What did I do to be so black and blue?
When you are near they laugh & sneer,
Set you aside, and you're denied,
What did I do to be so black and blue?

How sad I am, each day I feel worse,
My mark of being dark seems to be a curse.
How will it end, ain't got no friend,
My only sin is in my skin,
What did I do to be so black and blue?

Black Coffee

Slow Bluesy Ballad

Words and music by
Paul Francis Webster and Sonny Burke

A $D^b7(\#9)$ $D7(\#9)$ $\%$

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

$D^b7(\#9)$ $D7(\#9)$ $D^b7(\#9)$ G^{13} G^b7

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

G^b7 $D^b7(\#9)$ $D7(\#9)$ $D^b7(\#9)$ $B^b7(\#9)$

Love's a hand - me - down broom. — I'll

E^bM^7 A^b9_{sus} $D^b7(\#9)$ $D7(\#9)$ $\%$

nev - er know a Sun - day in this week - day room. — I'm

B $D^b7(\#9)$ $D7(\#9)$ $D^b7(\#9)$ $D7(\#9)$

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

$D^b7(\#9)$ $D7(\#9)$ $D^b7(\#9)$ G^{13} G^b7

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

G^b7 $D^b7(\#9)$ $D7(\#9)$ $D^b7(\#9)$ $B^b7(\#9)$

Since the blues caught my eye. — I'm

E^bM^7 A^b9_{sus} $D^b7(\#9)$ $D7(\#9)$ $D^b7(\#9)$ $G^9(\#11)$

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

C $G^b_{MI}7$ B^9 D^b_{MI} $E^b_{MI}7(b5)$ $A^b7(\#5)$

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

$D^b_{MA}7$ $E_{MI}7$ $A7$ $D_{MA}7$ $B_{MI}7$

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

$E_{MI}7$ $A7$ $E^b_{MI}7$ A^b7

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

D $D^b7(\#9)$ $D7(\#9)$ $\%$ $\%$

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

$D^b7(\#9)$ G^{13} G^b7 $\%$ $\%$

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

$D^b_{MA}7$ $E^b_{MI}7$ $F_{MI}7$ $B^b7(\#5)$ $E^b_{MI}7$

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

A^b9_{SUS} $D^b7(\#9)$ $D7(\#9)$ $D^b7(\#9)$ $(D7(\#9))$

to may - be come a - round. _____

Comp figure for $D^b7(\#9)$ $D7(\#9)$ bars: | 7 ♭. 7 ♭. | (etc.)



Photo by Herman Leonard

CHARLIE PARKER

Blues For Alice

Med. Swing

Charlie Parker

(Intro)

(pn. w/ drums)

F A^b D^b G^b7 (b5) (alto & muted trp.)

A

F⁶ E^M7 A⁷ D^M7 (G⁷) C^M7 F⁷(#5)

(add bass)

B^b6 B^bM⁷ E^b7 F⁶ A^bM⁷ D^b7

G^M7 C⁷ A^M7 D^M7 G^M7 C⁷

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

F^{6/9} *decresc.*

optional Coda

A^M7 D^M7 G^M7 C⁷ F^{MA}9

Blues for Yna Yna

Gerald Wilson

Med. Jazz Waltz

$\text{♩} = 111$

(Intro)

(organ fills)

1.

2.

(trps. & saxes)

(brass bkgr. - top note of chord)

(bs.)

(etc.)

Chords: GMI , $GMI^{(MA7)}$, GMI^7 , $GMI^{(MA7)}$, $GMI^{(MA7)}$

A

(bkg. brass)

Chords: GMI , $GMI^{(MA7)}$, GMI^7 , GMI^6

Chords: GMI , $GMI^{(MA7)}$, GMI^7 , GMI^6

$C^{7(\#9)}$

Chords: GMI , $GMI^{(MA7)}$, GMI^7 , GMI^6

Musical notation for the first system. The top staff contains a melody line with a half note, a quarter note, and a dotted quarter note, followed by a triplet of eighth notes. The bottom staff contains a bass line with a half note and a dotted quarter note, followed by a triplet of eighth notes. Chords are indicated as $D7(\#9)$ and $C7(\#9)$.

Musical notation for the second system. The top staff contains a melody line with a half note, a quarter note, and a dotted quarter note, followed by a triplet of eighth notes. The bottom staff contains a bass line with a half note and a dotted quarter note, followed by a triplet of eighth notes. Chords are indicated as GMI , $GMI(MA7)$, $GMI7$, and $GMI6$.

B

Musical notation for section B. The top staff is labeled "(saxes)" and contains a wavy line representing a solo. The bottom staff contains a bass line with a half note and a dotted quarter note, followed by a triplet of eighth notes. Chords are indicated as GMI , $GMI(MA7)$, $GMI7$, and $GMI6$.

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

Musical notation for the final system. The top staff is labeled "(saxes)" and contains a wavy line representing a solo. The bottom staff contains a bass line with a half note and a dotted quarter note, followed by a triplet of eighth notes. Chords are indicated as GMI , $GMI(MA7)$, $GMI7$, and $GMI6$.

Vamp & fade

Bass walks for solos.

Body and Soul

Lyric by Edward Heyman,
Robert Sour and Frank Eyton
Music by Johnny Green

Medium Ballad

A



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



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



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




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

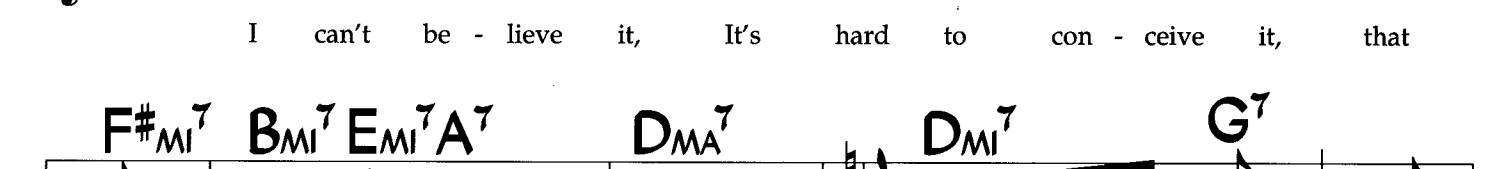


mean it, I'm all for you, bod - y and soul.

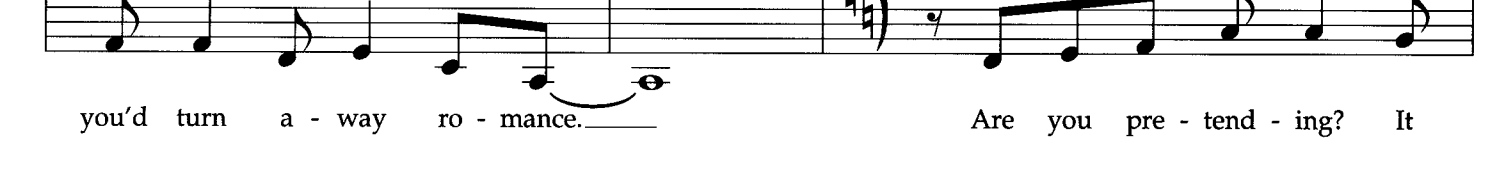
B



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



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



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

C

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

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

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

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

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

Med-Up Swing

Bolivia

Cedar Walton

♩ = 222 (Intro)

(no comping)

1, 2, 3. 4. (alto w/ pn.)

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

A

E^b7MA^7 (B^b13_{sus}) A^{13}_{sus} A^{13} D^7MA^7 $A^b13(b9)$

(Latin)

G^7MA^7 $F^\#7(\#9)(\#5)$ B^7MI^7 $C^7MA^9(\#11)$

(Swing)

B^7MI^7 B^7MI^7/A $G^\#7MI^7(b5)$ $G^7MI^7 C^7$

(on repeat)

F^7MA^7 $B^{13(b9)}$ B^b7MA^9 $A^7(alt)$ break

B 1st x: no comping
(alto fills)

(bs. w/ pn.) (8)

(alto w/ pn.) (16)

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

alto fills (bs. w/ pn.) Vamp till cue (On cue) fill E MA7 Eb MA7

- Head is played twice before and after solos.
- Solos are swing throughout.
- Kicks are not played for solos.
- Chords in parentheses are not used for solos.
- Letter B is modal for solos (D Dorian/G Mixolydian).



Photo by Tom Copi

JOHN PATITUCCI

The Boy Next Door

Hugh Martin

Ralph Blane

Med. Jazz Waltz

A B^bMA^7 $G^7(alt.)$ CMI^7 $F^{13}(\#11)$




How can I ig - nore the boy next door? I

B^bMA^7 GMI^9 C^9



love him more than I can say.

CMI^7 F^9 B^bMA^7 GMI^9 F



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

$EMI^7(b5)$ $A^7(b9)(\#5)$ $(DMI^7 C\#^7)$ $D^7(\#9)$ $G^7(\#5)$ C^9 F^{13}



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

B B^bMA^7 $G^7(alt.)$ CMI^7 $F^{13}(\#11)$




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

B^bMA^7 $F\#^{\circ 7}$ GMI^9 C^{13} $C\#^{\circ 7}$



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

B^bMA^7 F (C^9) $EMI^7(b5)$



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

G^b13 F^{13} B^b6 $(G^7(\#9)(\#5))$ CMI^7 F^7



boy next door.

Bye Bye Blackbird

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

Med. Swing

♩ = 122 (Intro)

(add drums)

The piano introduction consists of two systems of music. The first system has a treble clef staff with a key signature of one flat and a common time signature. It features a melody with triplet eighth notes and a bass line with chords. Chords include GMI⁹. The second system continues the melody and bass line, with chords including A^bMI⁹, A^bMI⁹, and B^bMI⁹. A bracket labeled '(add drums)' spans the second system.

The second system of the piano introduction continues the melody and bass line. Chords include B^bMI⁹, A^bMI⁹, A^bMI⁹, GMI⁹, GMI⁹, C⁹ SUS, C¹³ SUS, and C¹³(b⁹).

A FMA⁷ (add bass) (GMI⁷ C⁷) FMA⁷ (GMI⁷ C⁷) FMA⁷ C⁹ SUS

Section A is a single staff of music in treble clef with a key signature of one flat. It contains the lyrics 'Pack up all my care and woe, Here I go sing - ing low,'. Chords are indicated above the staff: FMA⁷ (add bass), (GMI⁷ C⁷), FMA⁷, (GMI⁷ C⁷), FMA⁷, and C⁹ SUS.

Pack up all my care and woe, Here I go sing - ing low,

FMA⁷ A^bMI⁷ D⁷(b⁹) GMI⁷ D⁷(b⁹)

This system contains the lyrics 'Bye, bye, black - bird.' with a long note for 'bird.'. Chords are FMA⁷, A^bMI⁷, D⁷(b⁹), GMI⁷, and D⁷(b⁹).

Bye, bye, black - bird.

GMI⁷ (D⁷(#5)) GMI⁷ C⁷

This system contains the lyrics 'Where some - bod - y waits for me, Sug - ar's sweet, so is she,'. Chords are GMI⁷, (D⁷(#5)), GMI⁷, and C⁷.

Where some - bod - y waits for me, Sug - ar's sweet, so is she,

GMI⁷ C¹³ SUS C¹³(b⁹) F⁶ GMI⁷ C¹³ SUS C⁷(b⁹)

This system contains the lyrics 'Bye bye, black - bird,' with a long note for 'bird.'. Chords are GMI⁷, C¹³ SUS, C¹³(b⁹), F⁶, GMI⁷, C¹³ SUS, and C⁷(b⁹).

Bye bye, black - bird,

B (F⁹ A^bMI⁷(b5)) E⁹ E^b9) D⁷(b⁹)

Section B is a single staff of music in treble clef with a key signature of one flat. It contains the lyrics 'No one here can love and un - der - stand me,'. Chords are (F⁹ A^bMI⁷(b5)), E⁹, E^b9), and D⁷(b⁹).

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

GMI^7 $\frac{3}{4}$ (D^b9) $GMI^{7(b5)}$ C^{13}_{SUS} $C^{7(b9)}$
 Oh, what hard luck sto - ries they all hand me.

C FMA^7 GMI^7 C^7 FMA^7 $AMI^{7(b5)}$ $D^{7(b9)}$ Coda
 Make my bed and light the light, I'll ar - rive late to - night

GMI^7 C^9_{SUS} $C^{7(b9)}$ FMA^7 solo break $(GMI^7 C^7)$
 black - bird, _____ bye bye.

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

Coda GMI^7 C^7 $AMI^{7(b5)}$ $D^{7(b9)}$ GMI^7
 (sample trp. line)

$C^{13(b9)}$ (MA^7) CMI^9 (MA^7) BMI^9 (MA^7) B^bMI^9 (MA^7) AMI^9 A^bMI^9
 (top note of pn. voicing)

GMI^9 G^b_{bass} FMA^9

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

Café

Egberto Gismonti

Med. (Intro)
Bossa

♩ = 100

B^bMA^7
D

(gtr. comps, light fills)

DMI^9

(4x's)

(sample bs. line)

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

[A] B^bMA^7 D DMI^9

(1st x: voice)
2nd x: sop.)

B^bMA^7 D EMI^{11}

C^9_{sus} A/C A/F A/B^b 1. B^bMA^7 D

[B] 2. (sop.)

DMI^9

(gtr.)

GMI^9 EMI^{11}

A/E^b A/B^b $C^{\#}/D$ (D/E^b) $D^{(add\ b9)}$ A^bMA^7 AMI^7

C

(sop.)

$E^{(add 9)}$
 $G^\#$

DMA^7 $C^\#MI^9$

AMI^7 D^7 $G^\#MI^7(b5)$ $F^\#MA^7(omit 3)$
 D

GMI^7 $FMA^7(omit 3)$ $F^\#MI^7$ $EMA^7(omit 3)$ EMI^7
 D^b C

D

$DMA^7(omit 3)$ $FMA^7(omit 3)$ $A^bMA^7(omit 3)$ $BMA^7(omit 3)$ $BMA^7(omit 3)$ $G^7(omit 5)$
 B^b D^b E G G $G^7(omit 5)$

E

$GMA^7(omit 5)$ $G^7(omit 5)$ $GMA^7(omit 5)$ $G^7(omit 5)$ $B^bMA^7(omit 5)$ $B^bMA^7(omit 5)$
 C C C C C C

(instr. fills)

(Vamp till cue)

On cue, D.S.
Solo on **A** (take 2nd ending)
B (bass line optional)
C
D
E

Letter **D** is indefinite and gets more free and wild for each solo.
After solos, D.S., play head (ABCD) and fade (form on record is very open).

Guitar often comps with all 1/8's:

Chord in parentheses is optional.

Capim

Djavan

(As sung by Manhattan Transfer)

Med.-Slow Samba

♩ = 85

(Intro)

E^b_{MA7} B^b $G^b_{(add 9)}$ B^b A^b_{MA7} B^b E B^b
 (top note of synth. voicing)

(tenor fills) E^b_{MA7} $E^b_{\circ 7(add MA 7)}$ F_{MI7} E^b (B^b_{13}) E B^b (4x's)

A

E^b_{MA7} $E^b_{\circ 7(add MA 7)}$ F_{MI7}
 B^b_{7} (voice) E^b_{MA7} $E^b_{\circ 7(add MA 7)}$
 F_{MI7} B^b_{7} E^b_{MA7}
 $E^b_{\circ 7(add MA 7)}$ F_{MI7} B^b_{7}
 E^b_{MA7} $E^b_{\circ 7(add MA 7)}$ F_{MI7} B^b_{7}

B

E^b_{MA7} $E^b_{\circ 7(add MA 7)}$ F_{MI7} B^b_{7}
 $D^b_{9(\#11)}$ C^9_{SUS} C^9 F_{MA7} B^b_{7}
 E^b_{MA7} F_{MI7} G_{MI7} (C_{MI7}) $A_{MI7(11)}$ A^b_{13}

G¹³_{SUS} 3 3 A^b_{bass} A_{bass} 3 **B^bMⁱ9** 3

E^b13 3 **A_{Mi}7(b5)** **D7(#9)**

G¹³ **G⁹(#5)** **C¹³_{SUS}** **F_{MA}7** **B^b7**

C (tenor fills) **E^b_{MA}7** **E^b°7(add MA7)** **F_{Mi}7** **(B^b13)** **E/B^b** (4x's)

E^b_{MA}7 **B^b** **G^b(add 9)** **B^b** **A^b_{MA}7** **B^b** **E/B^b**

(top note of synth. voicing) D.S. al Coda

(tenor fills) **E^b_{MA}7** **E^b°7(add MA7)** **F_{Mi}7** **(B^b13)** **E/B^b**

Vamp, fill & fade

sample bass line,
2nd line of Intro

2 sample bass line at [A]:

etc.

sample bass line
at [B]:

etc.

sample bass line,
[C] & Coda:

Fast Samba

Casa Forte

Edu Lobo

A

E_bMA⁹ **DMI^{6/9}**

E_bMA⁹ **DMA⁹**

C¹³_{SUS} **B¹³_{SUS}**

1. **C¹³_{SUS}** **B¹³_{SUS}**

2. **C¹³_{SUS}** **E_bMA⁷**

B **DMI** **A^{7(#5)}/C[#]** **F/C** **Bmi⁷(omit 5)**

B^b7 **Gmi/B^b**

G_{SUS}/D **F_{SUS}/D** **G_{SUS}/D** **F_{SUS}/D**

C D_{MI} (voice) $A_{7(5)} / C\#$ F / C $B_{MI} 7(11 \text{ omit } 5)$ A^7

D_{MI} (instr.) $A_{7(5)} / C\#$ F / C $B_{MI} 7(11 \text{ omit } 5)$ A^7 \oplus

D (Solos) D_{MI}

indef.

After solos, D.C. al Coda

\oplus D_{MI} (voice) $A_{7(5)} / C\#$ F / C $B_{MI} 7(11 \text{ omit } 5)$ A^7

dr. fill

alternate changes at **B**:

B $D_{MI}^{(add 9)}$ $C^{(add 9)} / E$ $B_{b}^{(add 9)} / F$ $A_{MI}^{(add 9)} / G$ $G_{MI}^{(add 9)} / A$

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

alternate changes at **C** (and \oplus):

C $D_{MI}^{(add 9)}$ $C^{(add 9)} / D$ $B_{b}^{(add 9)} / D$ $A_{MI}^{(add 9)} / D$ 4

May also solo on Gsus (indef.).

Central Park West

John Coltrane

Med. Ballad

♩ = 72

A

C#MI7 F#7 BMA7 EMI7 A7 DMA7 BbMI7 Eb7 AbMA7 GMI7 C7

FMA7 C#MI7 F#7 BMA7 EMI7 A7 DMA7 C#MI7 F#7

BMA7 C#MI/B BMA7 C#MI/B C#MI7 F#7

B BMA7 EMI7 A7 DMA7 BbMI7 Eb7 AbMA7 GMI7 C7

FMA7 C#MI7 F#7 BMA7 EMI7 A7 DMA7 C#MI7 F#7

BMA7 C#MI/B BMA7 C#MI/B C#MI7 F#7

sample fill

(Solos)

C BMA7 EMI7 A7 DMA7 BbMI7 Eb7 AbMA7 GMI7 C7

FMA7 C#MI7 F#7 BMA7 EMI7 A7 DMA7 C#MI7 F#7

BMA7 C#MI/B BMA7 C#MI/B C#MI7 F#7

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

The image shows two staves of musical notation. The first staff begins with a treble clef and a common time signature. The melody consists of eighth and quarter notes, with several triplet markings. Above the staff, chords are written: BMA7, C#m/B (etc.), BMA7, C#m/B, and BMA7. The second staff continues the melody with similar rhythmic patterns and triplet markings. Chords above this staff include BMA7, C#m/B, BMA7, C#m/B, and BMA7. The notation includes various note values, rests, and triplet brackets.

(sample fill)

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

Med. Samba

Charmed Circle

Cedar Walton

♩ = 120 (Intro)

(piano)

(E pedal)

(bs. w/ pn.)

(E pedal)

1. 3. 2.

A $F_{MA}^{7(b5)}$ E^7_{sus} E^7

(pn. w/ horns)

D/E E^b/F C/D A/B B^b/C

$A^{13(\#11)}$ $B^b^{13(\#11)}$ $G^{13(\#11)}$ $E^{13(\#11)}$ F^{13}_{sus}

B $B^b_{MA}^{7(b5)}$ A^7_{sus} A^7

$A^{13(\#11)}$ $B^b^{13(\#11)}$ $G^{13(\#11)}$ $E^{13(\#11)}$ F^{13}_{sus}

D/E E^b/F C/D A/B B^b/C

C $F_{MA}^{7(b5)}$ E^7_{SUS} E^7

(pn.)

D (piano w/ horns)

(E pedal)

(bs. w/ pn.)

(E pedal)

1. 3 2.

[:] fine

E C^{13} $B^b_{13}(+11)$

(pn. w/ bs.)

C^{13}

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

$B^b_{13}(+11)$

$B^b_{13}(+11)$

C^{13}

C^{13} $B^b_{13}(+11)$

(horns)

Solos on ABC.

After solos, play DCED al fine.

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

Cherokee

Ray Noble

Fast Swing

A Bb^6 Bb^7 E^bMA^7 E^bMA^7 Ab^9 Bb^6 $(DMI^7 G^7)$ C^9 CMI^7 $G^{7(b9)}$ CMI^7 $F^{7(\#5)}$ CMI^7 F^7 Bb^6 $C\#MI^7$ $F\#^7$ BMA^7 BMI^7 E^7 AMA^7 AMI^7 D^7 GMA^7 GMI^7 C^7 CMI^7 $F^{7(\#5)}$

B Bb^6 Bb^7 E^bMA^7 E^bMA^7 Ab^9 Bb^6 $(DMI^7 G^7)$ C^9 CMI^7 F^7 Bb^6 $(CMI^7 F^7)$

C CMI^7 Bb^6 $Bb^{13(\#11)}$

solo break

break CMI^7 Bb^6 $Bb^{13(\#11)}$

(bass walks) (trp. ten.)

Chords in parentheses are optional

Waltz Ballad

A Child Is Born

Thad Jones

A $B^b_{MA^7}$ $E^b_{MI^6}/B^b$ $B^b_{MA^7}$ $E^b_{MI^6}/B^b$

$B^b_{MA^7}$ $E^b_{MI^6}/B^b$ B^b $A_{MI^7(b5)}$ $D^{7(\#9)}$

G_{MI} $D^{7(b9)}$ G_{MI} $D^{7(b9)}$

G_{MI^7} C^7 $E^b_{MA^7}/F$ F^7

B $B^b_{MA^7}$ $E^b_{MI^6}/B^b$ $B^b_{MA^7}$ $E^b_{MI^6}/B^b$

$B^b_{MA^7}$ $D^{7(\#9)}$ $E^b_{MA^9}$ A^b_9 $C_{MI^7(b5)}/G^b$

$B^b_{MA^7}/F$ $E^b_{MI^6}/G^b$ G_{MI^7} C^7

$E^b_{MA^7}/F$ F^7 $B^b_{MA^7}$ $E^b_{MI^6}/B^b$

optional: 2 extra bars -----

$B^b_{MA^7}$ $E^b_{MI^6}/B^b$ $B^b_{MA^7}$ $E^b_{MI^6}/B^b$ $B^b_{MA^7}$

Med. Straight 8th's

Choices

Mike Stern

(As played by Michael Brecker)

$\text{♩} = 89$
(tenor & gtr., 8va b.)

S **A**

NC. **B/C**

(bs. w/ pn. L.H.)

GMA^{7(b5)} **C**

B^bMⁱ7 **B^Mi7**

(B^Mi7)

A^Mi^{7(b5)} **B^b/_{A^b}** **F[#]7_{sus}**

Staff 1: Treble clef, key signature of one sharp (F#), common time. Chords: E⁷_{SUS}, E^b_{MI} (MA⁷). The melody features a triplet of eighth notes in the final measure.

Staff 2: Treble clef, key signature of one sharp (F#), common time. Chord: D⁷(#9). The staff shows a first ending (1.) and a second ending (2.) with repeat signs.

Staff 3: Treble clef, key signature of one sharp (F#), common time. Chords: G_{MI}⁷, B^b/_{G^b}, F/_{D^b}, G/_{E^b}.

Staff 4: Treble clef, key signature of one sharp (F#), common time. Chords: G/_{E^b}, F_{MA}⁷, F[#]_{MI}⁷, B_{MI}⁷.

Staff 5: Treble clef, key signature of one sharp (F#), common time. Chord: C_{MA}⁷(#11). The staff shows a melodic line with a slur over the first two measures.

Staff 6: Treble clef, key signature of one sharp (F#), common time. Chord: C_{MA}⁷(#11). The staff ends with a double bar line, a circled 'fine' marking, and a '(b2)' marking above the final measure.

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

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

Chromazone

Med. Funk

Mike Stern

$\text{♩} = 120$

A N.C. ($B^b M I^7$)

(gtr. & ten.)

B N.C. ($B^b M I^7$)

C $C^{\#} M I^7$

D $B^b M I^7$

E $A M I$

F F⁷ G^{b7} G^{7(#5)} A^{b7} F⁷ G^{b7} G^{7(#5)} A^{b7} F⁷ G^{b7} G^{7(#5)} A^{b7} MA⁷

A^{MA7} B^{b7(#5)} E^b B F⁷ G^{b7} G^{7(#5)} A^{b7} F⁷ G^{b7} G^{7(#5)} A^{b7}

F⁷ G^{b7} G^{7(#5)} A^{b7} MA⁷ A^{MA7} B^{b7(#5)} B^{7(#5)} C^{7(#9)} D^{b9}

C^{7(#9)} 8va D^{b9} C^{7(#9)}

D^{b9} C^{7(#9)} A^bMI⁷ G^{7(#9)} G^{b13} F^{7(#9)} EMI⁷

On D.S., D.S.S. al Coda

G (Tenor solo)
EMI⁷ GMI⁷ 1. GMI⁷ 2. GMI⁷ G^{b7}

(end solo) (gtr. & ten.)

H F⁷ G^{b7} G^{7(#5)} A^{b7} F⁷ G^{b7} G^{7(#5)} A^{b7} F⁷ G^{b7} G^{7(#5)} A^{b7} MA⁷

A^{MA7} B^{b7(#5)} E^b B F⁷ G^{b7} G^{7(#5)} A^{b7} F⁷ G^{b7} G^{7(#5)} A^{b7}

F⁷ G^{b7} G^{7(#5)} A^{b7} MA⁷ A^{MA7} B^{b7(#5)} B⁷

I (Guitar solo)
B^bMI⁷ C[#]MI⁷ 1. C[#]MI⁷ 2. C[#]MI⁷ G^{b7}

(end solo)

D.S., play **F**, **B**, **C**, **D** al Coda

⊕ E^{7(#9)} B^bMI⁷

(Vamp, solo & fade)

Med. Funk

♩ = 120

Chromazone (Bass)

A

B^bMⁱ7

First line of musical notation for section A, starting with a B^bMⁱ7 chord. The staff shows a sequence of eighth and sixteenth notes in a bass clef.

B^bMⁱ7

Second line of musical notation for section A, including first and second endings. The first ending leads back to the start of the section, and the second ending leads to the next section.

B

B^bMⁱ7

First line of musical notation for section B, starting with a B^bMⁱ7 chord. The staff shows a sequence of eighth and sixteenth notes.

B^bMⁱ7

Second line of musical notation for section B, including first and second endings.

C

C[#]Mⁱ7

First line of musical notation for section C, starting with a C[#]Mⁱ7 chord. The staff shows a sequence of eighth and sixteenth notes.

C[#]Mⁱ7

Second line of musical notation for section C, including first and second endings.

D

B^bMⁱ7

B^bMⁱ7 E^b7 A^b7 G7

First line of musical notation for section D, starting with a B^bMⁱ7 chord. The staff shows a sequence of eighth and sixteenth notes.

G^b7 F7 E7(#9)

Second line of musical notation for section D, including a double bar line and a circled cross symbol. The staff shows a sequence of eighth and sixteenth notes.

E

A^M

G⁹ C⁹ A^b G¹³ D^b G^b F7 E7(#5)

First line of musical notation for section E, starting with an A^M chord. The staff shows a sequence of eighth and sixteenth notes.

A^M

G⁹ C⁹ A^b A^M7 B^b7 B7 C7

Second line of musical notation for section E, starting with an A^M chord. The staff shows a sequence of eighth and sixteenth notes.

F

F7 G^b7 G7(#5) A^b7 F7 G^b7 G7(#5) A^b7 F7 G^b7 G7(#5) A^b7 A^M7 A^M7 B^b7 E^b(#5) B

First line of musical notation for section F, starting with an F7 chord. The staff shows a sequence of eighth and sixteenth notes.

F7 G^b7 G7(#5) A^b7 F7 G^b7 G7(#5) A^b7 F7 G^b7 G7(#5) A^b7 A^M7 A^M7 B^b7 B7 C7(#9)

Second line of musical notation for section F, starting with an F7 chord. The staff shows a sequence of eighth and sixteenth notes.

Db9 C7(#9) Db9 C7(#9)

Db9 C7(#9) AbMI7 G7(#5) Gb13 F7(#5) (EMI7)

on D.S., D.S.S. al Coda

G (Tenor solo) EMI7 EMI7

(sample bass line) (etc.)

GMI7 GMI7 1. GMI7 2. GMI7 Gb7

(etc.)

H F7 Gb7 G7(#5) Ab7 F7 Gb7 G7(#5) Ab7 F7 Gb7 G7(#5) AbMA7

AMA7 Bb7(#5) Eb/B F7 Gb7 G7(#5) Ab7 F7 Gb7 G7(#5) Ab7

F7 Gb7 G7(#5) AbMA7 AMA7 Bb7(#5) B7

I (Guitar solo) BbMI7 BbMI7

(etc.)

C#MI7 C#MI7 1. C#MI7 2. C#MI7 Gb7

(etc.)

D.S., play **F**, **B**, **C**, **D** al Coda

E7(#9) BbMI7

(Vamp & fade)

At letter I, the 1/16th-note F's are Eb's on recording

Clockwise

Med. Jazz Waltz

Cedar Walton

A E_{MA}^7 $B_{b13(b9)}$ E_{bMA}^7 $A_{13(b9)}$

D_{MA}^7 $A_{b13(b9)}$ D_{bMA}^7 $F_{MI}^7(b5)$ $B_{b7(b5)}$

A_{MA}^7 $G\#^7$ $C\#_{MI}^7$ $F\#_{13(b9)}$

F_{MA}^7 E_{bMI}^7 A_{b7} D_{bMA}^7 $F\#_{MI}^7$ B^7

2. $C\#_{MI}$ $C\#_{MI/B}$ B_{bMI}^7 E_{b7} $A_{MI}^7(b5)$

D^7 G_{MA}^7 F_{MA}^7

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

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

(Ending)

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

At letter B, Fma7 may be played as F13. Melody is freely interpreted.

Sample embellishment of melody at **A**

etc.

Med. Rock/Gospel

Cold Duck Time

Eddie Harris

$\text{♩} = 150$

(Intro)

(2nd x)

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

(alto & trp.)

S: [A]

(on repeat)

^

DbMA7 EbMA9 F7

(piano fill/solo break) - - - - -

Solo on [A].
After solos, D.S. al Coda
(repeat before taking Coda).

DbMA7 EbMA9 F7

pn. fill - - - - -

DbMA7

DbMA7 EbMA9 F7

pn. fill - - - - -

DbMA7 F7

f

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

♩ = 126

Criss Cross

Ray Obiedo

(Intro)
 Bass line: $D_{MI}^{7(11)}$, C , $B^b6/9$, C
 Treble line: $(gtr.)$ (2nd x)

A (bs.)
 Treble line: D_{MI} , C^7
 Bass line: B^b7 , C^7
 (2nd x)

B
 Treble line: D_{MI} , C^7
 Bass line: B^b7 , C^7 , D_{MI}
 (flute)

C
 Treble line: G_{MI}^7 , A_{MI}^7 , G_{MI}^7
 Bass line: A_{MI}^7 , G_{MI}^7 , A_{MI}^7

B^bMA^7 \oplus 1. C^7_{sus} $A^7/C^\#$ 2. C^7_{sus} B^{13}

D
 Treble line: B^bMA^7 , $A^7(\#9)(\#5)$
 Bass line: G^bMA^7 A^b (fl.), FMA^7/G , $F^\#7(\#5)$

F^{6/4} **E^bMA⁷**

B^b/C **1. B^b/C C/D** **D/E E F# G#** **2. B^b/C C/D D/E A⁷(#5)**

(fine) (gtr.)

E **D^{MI}** **C⁷** **B^{b7}**

B^{b7} **1. C⁷** **2. A⁷(#5)** **D^{MI}**

(1st & 2nd x: solo pn.)

F **D^{MI}** **C** **B^b** **1-4. C** **5. A^{MI} A⁷(#9) D^{MI}**

(pn.)

G **(Solos)** **D^{MI}** **C⁷** **B^{b7}** **Till cue C⁷** **On cue A⁷**

Vamp & solo till cue. After solos, D.S. al Coda. (flute)

E⁷(#9) **A⁷(#5)** **D^{MI}6/4** **C**

(brass) **(Percussion solo)** **(On cue)** **D^{MI}** **C** **D^{MI}** **C** **D^{MI}** **C**

(Vamp till cue) (brass)

D^{MI} **C** **D^{MI}** **C** **NC.** (gliss.)

(pn.)

Percussion plays through the breaks at letter D.

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

sample bass line

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

sample bass line at **C**:



Photo by Herman Leonard

SARAH VAUGHAN

Day By Day

Words and music by
Sammy Cahn, Axel Stordahl, Paul Weston

Medium Swing*

A (D^9) A_{MI}^9 A_{MI}^7 D^7

Day by day I'm fall - ing more in love with you, and

G_{MA}^7 C^9 B_{MI}^7 E^9

day by day my love seems to grow. There

A_{MI}^7 B^7 E_{MI} $E_{MI}^{(MA7)}$ E_{MI}^7

is - n't an - y end to my de - vo - tion, It's

E_{MI}^7 A^9 A_{MI}^7 (F^7) B_{MI}^7 E^7

deep - er, dear, by far, than an - y o - cean. I find that

B (D^9) A_{MI}^9 A_{MI}^7 D^7

day by day you're mak - ing all my dreams come true, So

G_{MA}^7 C^9 $B_{MI}^{7(b5)}$ E^7

come what may I want you to know I'm

A_{MI}^7 C_{MI}^7 F^7 G_{MA}^7 $F^9(\#11)$ E^7

yours a - lone, and I'm in love to stay, As

A_{MI}^7 D^7 G_{MA}^7 $(B_{MI}^7 E^7)$

we go through the years day by day.

* also played as a samba

Med. Swing
(w/ triplet undercurrent)

Dear Lord

John Coltrane

$\text{♩} = 96$

(in 2)

A D_{MA}^7

Musical staff 1: Treble clef, key signature of one sharp (F#), common time signature. Starts with a tenor saxophone articulation mark "(ten.)". The melody begins with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A triplet of eighth notes (G4, A4, B4) is marked with a bracket and the number 3. The staff ends with a quarter rest.

Musical staff 2: Continuation of the melody. Starts with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A triplet of eighth notes (G4, A4, B4) is marked with a bracket and the number 3. The staff ends with a quarter rest.

Musical staff 3: Continuation of the melody. Starts with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A triplet of eighth notes (G4, A4, B4) is marked with a bracket and the number 3. The staff ends with a quarter rest.

Musical staff 4: Continuation of the melody. Starts with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A triplet of eighth notes (G4, A4, B4) is marked with a bracket and the number 3. The staff ends with a quarter rest.

Musical staff 5: Continuation of the melody. Starts with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A triplet of eighth notes (G4, A4, B4) is marked with a bracket and the number 3. The staff ends with a quarter rest.

Musical staff 6: Continuation of the melody. Starts with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A triplet of eighth notes (G4, A4, B4) is marked with a bracket and the number 3. The staff ends with a quarter rest.

Musical staff 7: Continuation of the melody. Starts with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A triplet of eighth notes (G4, A4, B4) is marked with a bracket and the number 3. The staff ends with a quarter rest.

Musical staff 8: Continuation of the melody. Starts with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A triplet of eighth notes (G4, A4, B4) is marked with a bracket and the number 3. The staff ends with a quarter rest.

Musical staff 9: Continuation of the melody. Starts with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A triplet of eighth notes (G4, A4, B4) is marked with a bracket and the number 3. The staff ends with a quarter rest.

Musical staff 10: Continuation of the melody. Starts with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A triplet of eighth notes (G4, A4, B4) is marked with a bracket and the number 3. The staff ends with a quarter rest.

DMA⁷

GMA⁷

GMA⁷

F#MI⁷ **GMA⁷**

EMI⁷ **F#MI⁷** **GMA⁷** **A⁹SUS**

BbMA⁷ **DMA⁷** **A⁹SUS**

(tenor fill)

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

(Freely)
A⁹SUS **A⁷** **BbMA⁷**

(rit.)

DMA⁷

(sample tenor fill)

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

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

Sample pn.
comp. at **A**:

(etc.)

Dee Song

Enrico Pieranunzi

♩ = 170

A

(pn. R.H. sample voicings)

Treble clef, common time. Chords: $D_{MI}^{7(b5)}$ (triple), G_{SUS}^7 , $G^{7(b9)}$, CMA^7 .
 Bass clef, common time. (pn. L.H. w/ bass)

Treble clef, common time. Chords: $G\#MI^7$, $C\#13$, $C\#MI^7$ (triple), $F\#^7$.
 Bass clef, common time.

Treble clef, common time. Chords: A_{MI}^7 , D^7 , B_{MI}^7 , E_{MI}^7 .
 Bass clef, common time.

Treble clef, common time. Chords: $C\#MI^7$, $F\#^7$, F_{MI}^7 , Bb^7 .
 Bass clef, common time.

Treble clef, common time. Chords: A_{MI}^7 , D^7 , D_{MI}^7 (triple), G^7 .
 Bass clef, common time.

B (Solos)

$D_{MI}^{7(b5)}$ G^7 C_{MA}^7 $B^b_{MI}^7$ E^b7
 $A^b_{MI}^7$ D^9 $C^{\#}_{MI}^7$ $F^{\#9}$
 A_{MI}^7 D^9 B_{MI}^7 E_{MI}^7 D_{MI}^7
 $C^{\#}_{MI}^7$ $F^{\#7}$ $B^b_{MI}^7$ E^b7
 A_{MI}^7 D^7 D_{MI}^7 G^7

After solos, D.C. al Coda

⊕ (Freely)

D_{MI}^7 G^7 $C^{\#}_{MI}^{7(b5)}$ $F^{\#7}$
 (bs.)
 $C^b_{MI}^{7(b5)}$ F^7 B_{MI}^{11}
 (rit.)

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

♩ = 170

A

Chords: $D_{MI}^{7(b5)}$, $G_{SUS}^{7(b9)}$, $G^{7(b9)}$, C_{MA}^7 , $G\#_{MI}^7$, $C\#^{13}$, $C\#_{MI}^7$, $F\#^7$, A_{MI}^7 , D^7 , $B_{MI}^7\#$, E_{MI}^7 , $C\#_{MI}^7$, $F\#^7$, F_{MI}^7 , $B\flat^7$, A_{MI}^7 , D^7 , D_{MI}^7 , G^7

(w/ piano)

B (Solos)

Chords: $D_{MI}^{7(b5)}$, G^7 , C_{MA}^7 , $B\flat_{MI}^7$, $E\flat^7$, $A\flat_{MI}^7$, $D\flat^7$, $C\#_{MI}^7$, $F\#^7$, A_{MI}^7 , D^7 , B_{MI}^7 , E_{MI}^7 , D_{MI}^7 , $C\#_{MI}^7$, $F\#^7$, $B\flat_{MI}^7$, $E\flat^7$, A_{MI}^7 , D^7 , D_{MI}^7 , G^7

After solos, D.C. al Coda

⊕ D_{MI}^7 , G^7 , $C\#_{MI}^{7(b5)}$, $F\#^7$, $C_{MI}^{7(b5)}$, F^7 , $B_{MI}^{11}\#$

(Freely)

(rit.)

Delgado

Eddie Gomez

Med. Bossa (Intro)

$\text{♩} = 99$

Chords: CMA^9 , $B7(\#9)$, Bb^{13}_{SUS} , $B7(\#9)$, $B7(\#9)$

(synth.)

A Chords: $EMI(MA7)$, $B/D\#$, $AbMI(MA7)$, G/Ab , $A7(b9)$, $A7_{SUS}(b9)$, $B+/Bb$, G/Bb

(tenor)

Chords: $C\#+/B$, F/B , AMI/B , $B7(b9)$, $E(add9)$, $EMA7(\#5)$, DMI/E , $E7(b9)$

Chords: F/A , $E/G\#$, F/G , $G7(b9)$, $CMA7$, E/C , E

Chords: $AMI(MA7)$, $AMI7$, Ab/Bb , $Bb7$, $Bb7(\#5)$, $EbMA7$, $(B7(\#9))$, $EbMA7$, $B7(\#9)$

B Chords: $EMI(MA7)$, $B/D\#$, $AbMI(MA7)$, G/Ab , $A7(b9)$, $A7_{SUS}(b9)$, $B+/Bb$, G/Bb

Chords: $C\#+/B$, F/B , AMI/B , $B7(b9)$, $E(add9)$, $EMA7(\#5)$, DMI/E , $E7(b9)$

Chords: $AMA^9(\#11)$, $G\#9_{SUS}$, G^{13}_{SUS} , $G^{13}(b9)$, $C\#MI(MA7)$, $C\#MI7$, $A7_{SUS}(b9)$, $A7(b9)$

Chords: $DMI(MA7)$, $DMI7$, F/G , $G^{13}(b9)$, CMA^9 , FMI^6/C , CMA^9 , $B7(\#9)$

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

Chords: CMA^9 , $B7(\#9)$, Bb^{13}_{SUS} , $B7(\#9)$

(synth., behind fills)

Vamp, trade 4-bar fills, & fade

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



Photo courtesy of Helene LaFaro-Hernandez

SCOTT LaFARO

Detour Ahead

Lou Carter-Herb Ellis-
John Frigo

(As played by Bill Evans)

Med. Ballad

A CMA^7 $F\#13$ $B7(\#9)$ FMA^7 EMI^7 AMI D^7 DMI^7 G^7

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

GMI^7 C^7 FMA^7 $Bb13$ CMA^7 AMI^7 $Ab13$ DMI^7 G^7

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

CMA^7 $F\#13$ $B7(\#9)$ FMA^7 EMI^7 AMI D^7 DMI^7 G^7

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

GMI^7 C^7 FMA^7 $Bb13$ CMA^7 AMI^7 (GMI^7) $F\#MI^7$ B^7

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

B EMI $B^7(alt)$ EMA^7 $F\#MI^7$ B^7

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

EMI $B^7(alt)$ EMA^7 $Db13$

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

C CMA^7 $F\#13$ $B7(\#9)$ FMA^7 EMI^7 AMI

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

D^7 DMI^7 G^7 GMI^7 C^7 FMA^7 $Bb13$

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

CMA^7 $E7(\#9)$ AMI^7 Eb^9 D^7 G^7_{sus} G^7 CMA^7 $(G^7(\#5))$

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

Changes from Bill Evans' "Waltz for Debby" album.

Solos on this recording are double-time (and head very slow).

Devil May Care

T. P. Kirk
Bob Dorough

Med. Swing

A

No cares for me, I'm hap - py as I can be, I've learned to

love and to live, Dev-il may care.

No blues or woes, What - ev - er comes lat - er goes, That's how I

take and I give, Dev - il may care. When the

B

day is through I suf - fer no re - grets, I know that

he who frets los - es the night. For

on - ly a fool dreams he can hold back the dawn, He who is

wise nev - er tries to re - vise what's past and gone.

C

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

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

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

Django

John Lewis

(As played by the MJQ)

Slow 4 (Straight 1/8's)

A $\text{♩} = 76$

(pn. w/ vibes)

Med. Swing
 $\text{♩} = 110$ (Solos)

B

F_{MI} $D_{MI}^{7(b5)}$ G^7 C^7 $F^{7(b9)}$ $B^b_{MI}^7$ E^b7 A^b7

1. D^b7 G^7 C^7 2. D^b7 C^7 F_{MI}^6

C

$F^{7(b9)}$ $B^b_{MI}^6$ F $F^{7(b9)}$ $B^b_{MI}^6$ F

(F pedal)

$F^{7(b9)}$ $B^b_{MI}^6$ F F^7 B^b7 F $F^{7(b9)}$

D B^b_{MI} G_{MI}^{7(b5)} C⁷ F⁷ B^b⁷ E^b_{MI}⁷ A^b⁷ D^b⁷

G^b⁷ D^b⁷ G^b⁷ D^b⁷ (C⁷)

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

(Double Time (♩ = ♪))

E F_{MI}^{9(MA7)} F_{MI} F_{MI}⁷/B^b B^b_{MI} C⁺ C⁷ B^b^{o7}/F F_{MI}

to **B** for next solo.

bass line at

C:

etc.

bass line for bars 5-12
of **D**:

etc.

Where the melody falls on beat 2, the chord does also
(but the bass plays roots on beat 1).
Melody at A is top note.

Med. Pop Ballad

Doce Presença

Ivan Lins

♩ = 62 (Intro)

(elec. pn.)

(bass)

(etc.)

Chords: F#MI⁷, AMA⁷/B, B⁹, EMA⁷, C#MI⁷

A

(vocal)

Chords: F#MI⁹, AMA⁷/B, B⁹, EMA⁹, C#MI⁷

Chords: F#MI⁹, AMA⁷/B, B⁹, EMA⁹, D#MI¹¹, G#7(b9), C#MI⁹, C#MI⁹, F#13^{SUS}, F#13(b5)

Chords: C#MI⁹, G# C#MI⁹, F#13^{SUS}, F#13(b5), AMA⁷, G#MI⁷, F#MI⁷ B^{SUS}, EMA⁷, C#7(b9)

B

Chords: AMI⁹, D⁷, G¹³^{SUS}, G¹³, CMA⁷, BMI⁷⁽¹¹⁾, E^{7(b9)}

Chords: AMI, AMI^(MA7), AMI⁷, F#MI⁷⁽¹¹⁾, CMI⁶, B^{7(b9)}, EMA⁷, G#7(b5), C#MI⁷

Chords: G#MI^{7(b5)}, C#⁹^{SUS}, C#13(b9), C#7(b9)

C

Chords: F#MI⁹, AMA⁷/B, B⁹, EMA⁹, E/D, C#7(b9)

F#MI⁹ A^{MA7} B B⁹ E^{MA9} D#MI¹¹ G#7(^{b9}) C#MI⁹ C#MI⁹ F#13^{SUS} F#13(^{b5})

C#MI⁹ G# C#MI⁹ F#13^{SUS} F#13(^{b5}) A^{MA7} G#MI⁷ F#MI⁷ B⁹_{SUS} E^{MA7} E¹³_{SUS} E¹³(^{b5})

(Guitar solo)

D A B A

E^(add 9) G# C#MI¹¹ E⁹ A^{MA7} D⁹ E^{MA9} E¹³_{SUS} E¹³(^{b5})

(brass)

2. E^{MA9} B^(add 9) E D C#7(^{#11})

(end solo)

D.S. al Coda

E^{MA7} E¹³_{SUS} E¹³(^{b5}) A^{MA7} G#MI⁷ F#MI⁷ B⁹_{SUS} E^{MA7} A^{MA7} D^{MA7} G^{MA7}

poco rit.

C^{MA7} F^{MA7} E^{MA13}(^{#11})

Dogs in the Wine Shop

Don Grolnick

(As played by Michael Brecker)

Med. Latin/Straight 1/8's

♩ = 202 (bass tacet)

A $A^7_{sus} (b9)$ $A^{7(\#9)}$ $G^{7(\#9)}$ $C^7(alt.)$

(add bass) (synth.)

E^9_{sus} E^{MI}^9 $B_{sus} (add 9)$ E^{MI}^{11}

B^{MI}^{11} $D^{MI} (add 9)$ A^7_{sus} D^{MI}^7

A^{MI}^9 $G^{(add 9)}$ A $D^b_{MI}^{11}$ $E^b_{MI}^{11}$

B $E^b_{MI}^{7(11)}$ $E^b_{MI}^{6/9}$ B^b_{7sus} E^b

$E^b_{MI}^{7(11)}$ $F^{7(\#9)}$ E^b

$E^b_{MI}^{11}$ $E^b^{7(alt.)}$ G^b A B F^{MI}^{11}

A^b_{MI} E^{MI} $F^{\#MI}$

C $F^{MI}^{7(11)}$ $F^{MI}^{6/9}$ C^7_{sus} F

$F^{MI}^{7(11)}$ $G^{7(\#9)}$ F

$(G^{7(\#9)})$ F F^{MI}^{11}

$Bb_{MA}^{7(b5)} / A^{F(add 9)}$ G_{MI}^{11} B_{MI}^{11} $E / F\#_{MI}$
 (ten.) $E_{b_{MI}}^{11}$ $E_{b_{MI}}^{11}$ $E_{b_{MI}}^{7(11)} / Bb$

D (Solos) $A_{SUS}^{7(b9)}$ $A^{7(alt.)}$ $G^{7(alt.)}$
 (ten. fills)

$C^{7(alt.)}$ E_{MI}^9 B_{MI}^9

E_{MI}^9 B_{MI}^9 D_{MI}^9 A_{MI}^9

E $D_{b_{MI}}^{11}$ $E_{b_{MI}}^{11}$ $F^{7(alt.)} / E_b$ $E_{b_{MI}}^{11}$

$E_b^{7(alt.)}$ $G_b / A_{b_{MI}}$ A / E_{MI} $B / F\#_{MI}$
 (synth. & pn.)

F F_{MI}^{11} $G^{7(alt.)} / F$ F_{MI}^{11} $Bb_{MA}^{7(b5)} / A^{F(add 9)}$ G_{MI}^{11}

B_{MI}^{11} $E / F\#_{MI}$ $E_{b_{MI}}^{11}$ $E_{b_{MI}}^{7(11)} / Bb$
 (synth. & pn.)

Solo on DEF; After solos, continue to G

G $E_{b_{MI}}^{11}$ $A_{SUS}^{7(b9)}$ $A^{7(\#9)} / G$ $G^{7(\#9)} / F$ $C^{7(alt.)} / E$
 (last solo continues) (synth.) D.S. al Coda

$Bb_{MA}^{7(b5)} / A^{F(add 9)}$ G_{MI}^{11} B_{MI}^{11} $E / F\#_{MI}$ $E_{b_{MI}}^{11}$
 Perc. plays 1/8-note undercurrent throughout. (ten. fills)

Med. Straight 8th's

Don't Forget the Poet

Enrico Pieranunzi

♩ = 118

(Intro)

F#MI¹¹ C#MI⁹ F#MI¹¹ C#MI⁹

(pn. w/ bs. 8va)

A

F#MI¹¹ C#MI⁹ F#MI⁹ G#MI⁷ F#MI⁷ C#MI⁹

(bs., 8va)

F#^(#9)7 F^(#9)7 F^(b9)13 B^bMI⁹ F^(#9)7 E^{7(#9)} E^(b9)13 A^{MI}9

4

C^{MI} G^{MI} B^{MI} F#^{MI}

3 4

A^bMI^{7(b5)} D^b7^(#11) G^{MI}7^(b5) D^bMA⁷ C^{13(b9)}

4

B

F^{MI}9 D^bMA^{7(#11)} G^{MI}7^(b5) C^{sus} C F^{MA}9 A^b13

3

D^bMA⁷ C^{sus} C A^{MI}7 E^{MI}7 A^bMI⁷ E^bMI⁷

3

C^{MI}7^(add 11) C^bMA^{7(b5)} G^bMA⁷ B^b E^{MA}7/G#

3 4

C EbMA7 G DMI9 EbMA7 G DMI9 EbMA7 G DMI9 EbMA7 G DMI9

F#MI11 C#MI9 F#MI11 C#MI9

D (Solos) F7(#9) BbMI11 E7(#9) AMI11 CMI7 GMI9

BMI7 F#MI9 AbMI9(b5) Db7(alt.) GMI9(b5) C7(alt.)

E FMI9 DbMA7(#11) GMI9(b5) C7(alt.) FMA9 Ab13 DbMA9 GMI7(b5) C7

AMI9 EMI11 AbMI9 EbMI11 CMI7(add 11) CbMA7(b5) GbMA7/Bb EMA7/G#

F EbMA7/G DMI11

F#MI11 C#MI9

(play to end each solo)

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

EbMA7/G DMI9 EbMA7/G DMI9 EbMA7/G DMI9 F#MI9

(rall.)

Melody at the Coda is rather freely interpreted. Last 4 bars of F are played like the Intro and each solo.

The Duke

Dave Brubeck

Med. Swing

(in 2) **A** CMA⁷ FMA⁷ F[#]bass EMI⁷ A MI⁷ B⁷ EMI⁷ A MI⁷ (G/A) DMI⁹ FMI⁷ B^{b7}

E^bMA⁷ D^bMA⁷ CMI⁷ B MI⁷ B^bMI⁷ E^b7 A^bMA⁷ 1. D⁷ D^{b7} 2. D⁷ G⁷ CMA⁷

B FMA⁷ EMI⁷ (E7(+9)) D⁷ CMA⁷ B^bMI⁷ A^bMA⁷ G⁷(b9) FMI⁷

DMI⁷ G⁷ (b5) CMI⁷ CMI⁷ F⁷ (b5) B^bMI⁷ A^b C B^bMI⁷ A^b6 GMI⁷ (b5) FMI⁹ E^b9sus D^b13(+11)

C CMA⁷ FMA⁷ F[#]bass EMI⁷ A MI⁷ B⁷ EMI⁷ A MI⁷ (G/A) DMI⁹ FMI⁷ B^{b7}

E^bMA⁷ D^bMA⁷ CMI⁷ B MI⁷ B^bMI⁷ E^b7 A^bMA⁷ D⁷ G⁷ CMA⁷ ⊕

D (Solos- In 4) CMA⁷ F⁹(+11) CMA⁷ F[#]MI⁷ B⁷ EMI⁷ A MI⁷ FMI⁷ B^{b7}

E^bMA⁷ D^bMA⁷ CMI⁷ B MI⁷ B^bMI⁷ E^b7 A^bMA⁷ 1. DMI⁷ G⁷ (b5) 2. DMI⁷ G⁷ CMA⁷ (b5)

E FMA⁷ EMI⁷ DMI⁷ G CMA⁷ D^bMA⁷ CMI⁷ (B^bMI⁷ A^bMA⁷ G⁷ FMI⁷) B^bMI⁷ E^b A^bMA⁷

DMI⁷ G⁷ (b5) CMI⁷ CMI⁷ F⁷ (b5) B^bMI⁷ A^bMA⁷ C A^b6 FMI⁷ DMI⁷ G⁷ (b5)

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

E_{bMA}⁷ D_{bMA}⁷ C_{MI}⁷ B_{MI}⁷ B_{bMI}⁷ E_{b7 A_{bMA}⁷ D_{MI}^(b5) G⁷ C_{MA}⁷}

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

(top note of pn. voicing)

(bs.)

alternate melody,
bars 5-8 of **B**:

(chord rhythms follow melody)

sample bass line at

A & **C**:

Chords in parentheses are optional.

Med. Mambo

Ecaroh

Horace Silver

$\text{♩} = 173$ (Intro)

(pn.)

(bs.) (etc.)

Chords: $B^b7(\#9)(\#5)$, $E^b7(\#9)$, $B^b7(\#9)(\#5)$, $E^b7(\#9)$, $B^b7(\#9)(\#5)$, $E^b7(\#9)$, $B^b7(\#9)(\#5)$, $E^b7(\#9)$

A (Mambo)

(trp.)

Chords: $B^b7(\#9)(\#5)$, $E^b7(\#9)$, $B^b7(\#9)(\#5)$, $E^b7(\#9)$, $B^b7(\#9)(\#5)$, $E^b7(\#9)$, $B^b7(\#9)(\#5)$, $E^b7(\#9)$

Chords: $B^7(\#9)(\#5)$, $E^7(\#9)$, $B^7(\#9)(\#5)$, $E^7(\#9)$, $B^7(\#9)(\#5)$, $E^7(\#9)$, $B^7(\#9)(\#5)$, $E^7(\#9)$

(Swing)

(bass walks)

Chords: A^7 , $D^7(\#11)$

Chords: D^bMA^7 , D^MI^7 , $G^7(\#9)(\#5)$, C^MA^7 , C^MI^7 , $F^7(\#9)$, $F^{\#7}(\#9)$

Chords: $F^{\#7}(\#9)$, $G^7(\#9)$, $E^7(\#9)$, $F^7(\#9)$, $D^7(\#9)$, $E^b7(\#9)$, $C^7(\#9)$, $C^{\#7}(\#9)$, $B^b7(\#9)$

Chords: $B^b7(\#9)$, $B^7(\#9)$, $G^{\#7}(\#9)$, $A^7(\#9)$, $F^{\#7}(\#9)$, $G^7(\#9)$, $E^7(\#9)$, $F^7(\#9)$, $D^7(\#9)$, $D^7(\#9)$, D^bMA^7

B

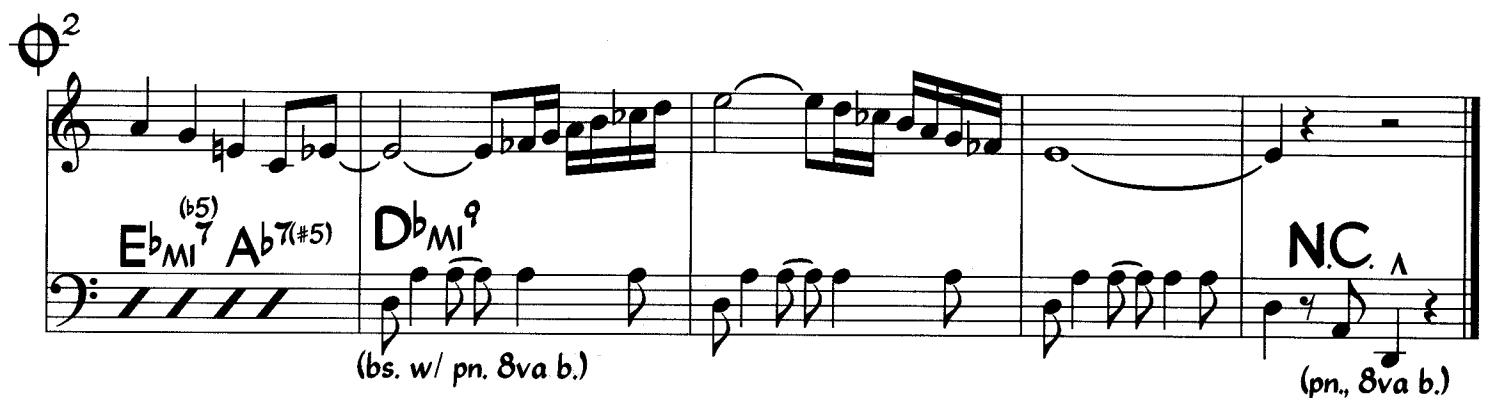
(p)

Chords: D^bMA^7 , $G^b7(\#11)$, D^bMA^7 , $G^7(\#11)$

Chords: G^bMA^7 , G^MI^7 , C^7 , $F^{\#MI}^7$, B^7 , E^MA^7 , E^bMI^7 , A^b7



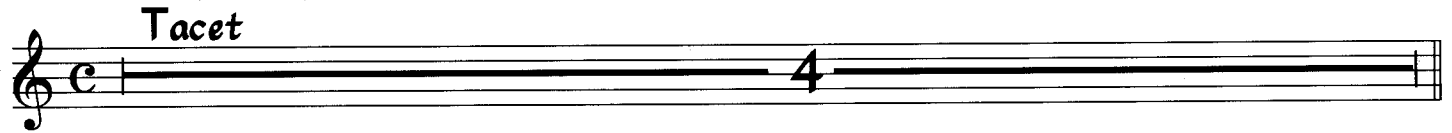
Solo on BCD
Take Coda One (Φ^1) to end last solo.



Mambo swings slightly.

Med. Mambo
 ♩ = 173 (Intro)

Ecaroh (Harmony)



A (Mambo)



(Swing)



$G^b_{MA}7$ $F_{MI}7(b5)$ $B^b7(\#9)$ $E^b_{MI}7(b5)$ $A^b7(\#5)$ $D^b_{MA}7$

C $A^b_{MI}7$ $D^b7(b9)$ $G^b_{MA}7$ $A^b7(b5)$ $B^b7(b5)$ $E^b_{MI}7$

$B_{MI}7$ $E7(b9)$ $A_{MA}7$ $A^b7(alt.)$

D $D^b_{MA}7$ $G^b7(\#11)$ $D^b_{MA}7$ $G7(\#11)$

$G^b_{MA}7$ $F_{MI}7(b5)$ $B^b7(\#9)$ $\Phi^{1,2}$ $E^b_{MI}7(b5)$ $A^b7(\#5)$ $D^b_{MA}7$ $E^b_{MI}7$ A^b7

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

Φ^1 $E^b_{MI}7(b5)$ $A^b7(\#5)$ $D^b_{MA}7$ Tacet (drum fill)

(end solo) D.S. al Coda Two (Φ^2)

Φ^2

Mambo swings slightly.

Equinox

John Coltrane

Med. Latin (Intro) Intro (3x's) Swinging Latin (till end) (4x's)

$J = 118$

(piano)

(bass)

N.C. (C#MI) (F#MI) N.C. (C#MI) (tenor, 4th x)

S. A

(tenor)

(piano)

(bass)

N.C.(C#MI)

(add #11)

F#MI⁹ F#MI^{6/9} D/F# N.C.(C#MI)

A^{13} $G\#7_{sus}^{(b9)}$ $G\#7^{(b9)(\#5)}$ N.C. ($C\#_{MI}$)

(Solos) $C\#_{MI}^{13}$

B

$F\#_{MI}^{11}$ $C\#_{MI}^{13}$ A^{13}_{sus} $G\#^{13(b9)}$ $C\#_{MI}^{13}$

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

N.C. ($C\#_{MI}$) A^{13} $G\#7_{sus}^{(b9)}$ $G\#7^{(b9)(\#5)}$ $F\#_{C\#}$ $G\#_{MI}$ $C\#_{MI}^{13}$ ($C\#_{MI}^{13}$ add 9)

Head is played twice before and after solos.



Photo by Joe LaRusso,
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MICHAEL BRECKER

Escher Sketch

(A Tale of Two Rhythms)

Michael Brecker

Med. Swing (Intro)

$\text{♩} = 155$ (dr.)

Med. Funk

A $\text{♩} = \text{♩}$

V.S. (turn page)

B

S 

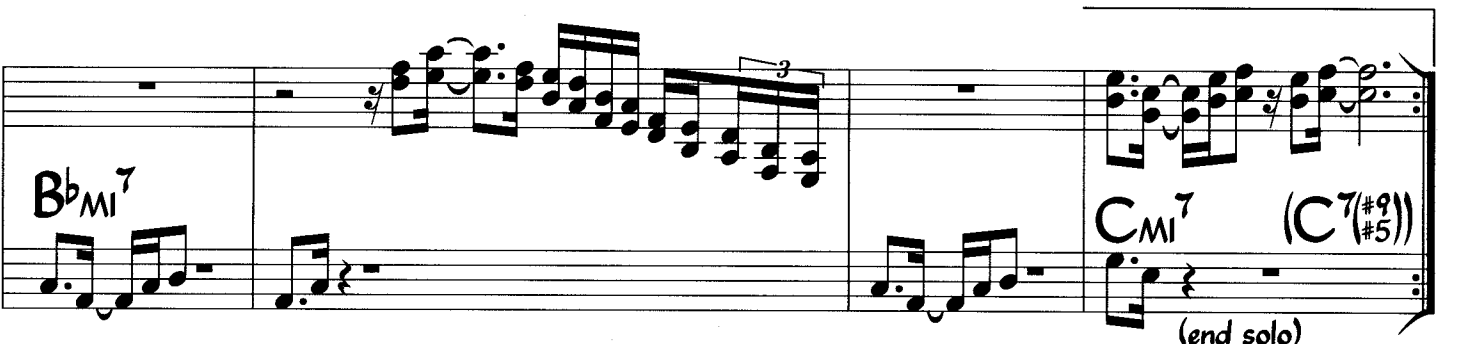




C (Tenor Solo)



(drums play heavier backbeat for **C**)



(end solo)

2.

tenor solo continues

Chord progression: CMA7, BMI7(b5), EMA7(b5), ASUS, A/Bb, C/Ab, GSUS, A/Eb, D7, D7(#9)

(Solos) D GMI7

Till cue

Chord progression: CMA7, BMI7(b5), E7, ASUS, A/Bb, C/Ab, GSUS, A/Eb, D7, D7(#9)

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

On cue

Chord progression: BbMA7, AMI7(b5), D7, GSUS, G/Ab, Bb/Gb, F#sus, G/Db, C7, C7(#9)

(end solo)

D.S. al Coda

(Tenor solo continues)

BbMI7

(synth.) 8va b.

Med. Swing

E

Chord progression: (F6), DMI7, GMI7, C7sus, F6, D7, GMI7, C7

(tenor 8va b., sample fill) (begin to fade)

Chord progression: (F6), F7, Bb6, B07, F6/C, D7, GMI7, C7, FMA7

Chord progression: (AMI7), AbMI7, GMI7, GMI7, C7

(fade out)

Tune can be heard equally well as 6/4 funk or 12/8 swing (♩ = ♩).
 Time signatures in the chart follow the drum pattern. Solos may shift in and out of the two times.
 Parts marked '2nd x' at B are also played on the D.S. (except drum break).
 On the recording, letter D is in Ab minor the second time and is 8 bars instead of 16.

Escher Sketch (Keyboard)

Med. Swing (Intro)

♩ = 155

Tacet

Musical staff for the Intro section, showing a treble clef, key signature of three flats, and a 12-measure rest followed by a 4-measure rest.

(Med. Funk)

A

♩ = ♩

Musical staff for section A, first line, showing a treble clef, key signature of three flats, and a 4-measure rest followed by a melodic line.

Musical staff for section A, second line, showing a treble clef, key signature of three flats, and a melodic line.

Musical staff for section A, third line, showing a treble clef, key signature of three flats, and a melodic line.

(gtr., 8va b.)

Musical staff for section A, fourth line, showing a treble clef, key signature of three flats, and a melodic line with chord symbols (FMI^{7(b5)}, G, B^b, EMI^{7(b5)}).

Musical staff for section A, fifth line, showing a treble clef, key signature of three flats, and a melodic line with chord symbols (CMA⁷, CMi⁷) and a 2-measure rest.

or:

12/8

Musical staff for section A, sixth line, showing a treble clef, key signature of three flats, and a melodic line with chord symbols (CMA⁷, CMi⁷).

2

B

Musical staff for section B, first line, showing a treble clef, key signature of three flats, and a melodic line.

Musical staff for section B, second line, showing a treble clef, key signature of three flats, and a melodic line with chord symbol (E¹³).

(gtr., 8va b.)

Musical staff for section B, third line, showing a treble clef, key signature of three flats, and a melodic line.

1.

C (B^bMi⁷) B^bMi⁷(add 11)

B^bMi⁷(add 11) C Mi⁷(add 11) (C⁷(#9))

2. (G^bD D⁷(#9)) C Mi⁷(add 11)

or: CMA⁷ B Mi⁷(b5) E MA⁷(b5) A sus A/B^b C/A^b G^{sus} A G^{sus} E^b D⁷ D⁷(#9)

D G Mi⁷ (Solos) G Mi⁷

(sample gtr. comp, 8va b.) (etc.)

Till cue (C MA⁷(#11) B Mi⁷(b5) E⁷(b9) A sus A/B^b C/A^b G^{sus} A G^{sus} E^b D⁷ D⁷(#9))

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

On cue (B^bMA⁹) A Mi⁷D⁷(#5) G^{sus} G/A^b B^b/G^b F^{sus}/G F^{sus}/G D^b C⁷ C⁷(#9)

D.S. al Coda

C B^bMi⁷(add 11)

E Med. Swing Tacet till end

4) indef.

Escher Sketch (Bass)

Med. Swing (Intro)

♩ = 155

Tacet

(F_M)

(F_M)

(Med. Funk)

A

♩ = ♪

B

C (B^b_M)⁷

(B^bMi⁷) C^MMi⁷ (C⁷(#9))

2. (C^MMi⁷)

C^MA⁷ B^MMi⁷(b5) E^MA⁷(b5) A/B^b G^{SUS} A E^bD⁷(#5) D⁷(#9)

(Solos)

D G^MMi⁷

(sample bass line)

G^MMi⁷ (etc.)

Till cue

C^MA⁷ B^MMi⁷(b5) E⁷ A^{SUS} A/B^b C/A^b G^{SUS} A E^b D⁷ D⁷(#9)

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

On cue

B^bM^A A^MMi⁷(b5) D⁷ G^{SUS} G/A^b B^b/G^b F^{SUS} G D^b C⁷ C⁷(#9)

D.S. al Coda

E Med. swing Tacet till end

(B^bMi⁷) Indef.

Eternal Child

Chick Corea

Med. Latin

$\text{♩} = 128$

A

Chords in Section A: D_{MI} , B^b , D , D_{MI}^7 , $B^b_{MA}^7$, A^9_{sus} , A^7 , A^7/G , D_{MI} , F , A^7/E , B^b/D , F_{MA}^7/C , E^7/B , E^7/B , G_{MI} , B^b , A^7 , B^b_{Ab} , G_{MI}^7 , $G^{\#07}$, F_{MA}^7/A , B^b_{MI} , G^7/B , B^b_{MI}/D^b , G^7/D , A^7/G , E^b/G .

Chords in Section B: D_{MI} , F , A^7/E , C_{MI} , E^b , G/D , G_{MI} , D , $A^7/C^{\#}$, $F_{MI}^{(MA7)}/C$, G/B , G_{MI}/B^b , A^7 , D_{MI} , B^b_{MI}/D .

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

G_{MI}^{7} B^b A^7 B^b7 A^b G_{MI}^7 $G^{\#o7}$ F_{MA}^7 A B^b_{MI}

G^7 B B^b_{MI} D^b G^7 D B^b_{MI} E^b7 G

(gtr. & sax)

D_{MI} F A^7 E C_{MI} E^b G/D G_{MI} D A^7 $C^{\#}$ F_{MI} (MA^7) C G/B

C

G_{MI} B^b A^7 G_{MI}^7

$G^{\#o7}$ B^o7 G_{MI} B^b A^7

(gtr. & sax)

D_{MI} $B^b_{MA}^7$ D

D

D_{MI} C_{MA}^7 D

(pn.)

D_{MI} $B^b_{MA}^7$ D

(add sax)

D_{MI} $A^b_{MA}^7(\#5)$ A B^b

rit.

G A^b E $F^{\#}$ G A B^b C D_{MI} (MA^7)

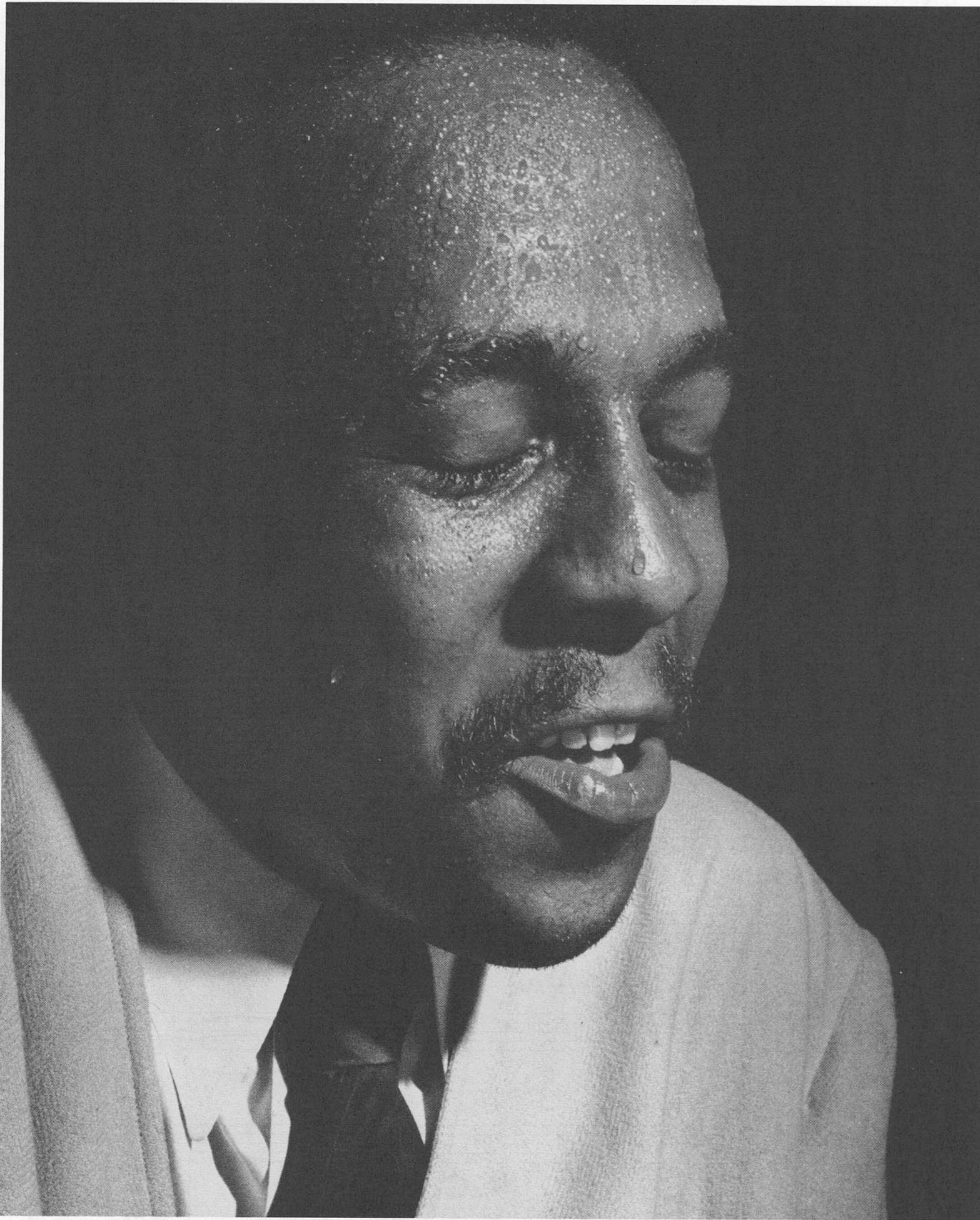


Photo by Herman Leonard

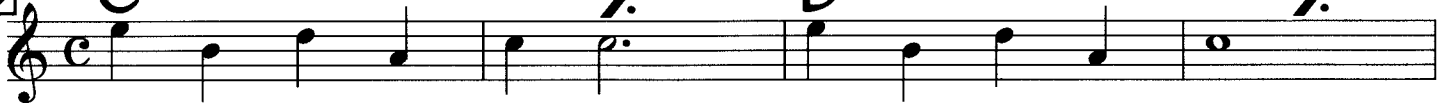
BUD POWELL

Exactly Like You

Lyric: Dorothy Fields
Music: Jimmy McHugh

Med. Swing

A C^6 D^9



I know why I've wait - ed, Know why I've been blue,

G^7 $C\#^{\circ 7}$ D_{MI}^7 G^7 C^6 D_{MI}^7 G^7



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

C^6 D^9



Why should we spend mon - ey on a show or two?

G^7 $C\#^{\circ 7}$ D_{MI}^7 G^7 C^6 C^7



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

B F_{MA}^7 $B^b 9$ C^6 $(A_{MI}^6 9)$



feel so grand, I want to hand the world to you, You seem to

D_{MI}^7 F_{MI}^6 G^7 E_{MI}^7 $E^b \circ 7$ D_{MI}^7 G^9



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

C C^6 D^9



Now I know why moth - er taught me to be true,

G^7 $C\#^{\circ 7}$ D_{MI}^7 G^7 C^6 $(D_{MI}^7$ $G^7)$



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

Expression

John Coltrane

(Freely)

A

Chord voicings for section A:
 Row 1: A^bMA^7 (ten.), E^bMA^7 , E^bMA^7
 Row 2: $G^bMA^7(b5)$, BMA^7 , CMI^7 , $G^7(b9)(\#5)$
 Row 3: CMI^7 , $G^bMA^7(\#11)$, A^bMA^7
 Row 4: B^bMA^7 , GMA^7 , B^bMA^7 , GMA^7 , BMI^7 , $F\#13$
 Row 5: A^bMA^7 , A^7sus

Section A includes markings for "fill", "extended fill", and "fine".

B

Chord voicings for section B:
 Row 1: DMA^7 , B^bMA^7 , DMI
 Row 2: B^bMA^7 , E^bMA^7 , A^bMA^7 , E^bMA^7 , FMI
 Row 3: CMA^7 , A^bMA^7 , $G^bMA^7(b5)$, B^bMA^7
 Row 4: F^7sus , $F^{(add 9)(omit 3)}$

Section B includes markings for "extended fill" and "fine".

C (Solos open)

indef. ———

After solos, D.C. al fine.

Tenor line written as played-- rhythms approximate only (no steady time).
 Tenor sounds one octave lower than written.
 Rhythm of melody on D.C. is rather different (highly interpreted.).

Falling Grace

Medium Swing (in 2)

Steve Swallow

A A^bMA^7 D^7 $F^\#$ GMI

FMI^7 B^b7 E^bMA^7 G D^7 $F^\#$ GMI F

C E FMA^7 $F^\#MI^{7(b5)}$

B^7 EMI AMI^7 D^7 GMA^7

B CMI^7 $C^\#o7$ B^bMA^7 D E^bMA^7

$EMI^{7(b5)}$ A^7 DMI^7 D^b7

CMI^7 F^7 B^bMA^7 E^bMA^7

(Ending) A^bMA^7 D^bMA^7

rit.

Med. Swing (Intro)

Filthy McNasty

Horace Silver

$\text{♩} = 184$

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

stop time

$A^{\flat}13$ $A^{13}B^{\flat}13$ E^{13} F^{13} $G^{\flat}13$

(top note of piano voicing)

$D^{MI} 7^{(\flat 5)}$ $G 7^{(\flat 9 \# 5)}$ $C^{MI} 7^{(\flat 5)}$ $F 7_{SUS}^{(\flat 9)}$ $B^{\flat} 7^{(\# 9)}$ $A^{\flat}13$ $A^{13}B^{\flat}13$ $A^{\flat}13$ $A^{13}B^{\flat}13$

A (Time)

$B^{\flat}7$

$B^{\flat}7$ $E^{\flat}7$

$B^{\flat}7$ $G^{\flat}13$ F^{13} E^{13}

break

(trp. ten.)

$E^{\flat}13$ $N.C.$

break

B (Solos) B^b7 E^b7

B^b7 $F7$ E^b7 B^b7 $F7$ B^b7 (trp. 8va b.)

Take 'On cue' ending to end last solo.

C B^b7 E^b7 B^b7 $F7$ E^b7 B^b7 D E^b6 E^o7 B^b6 F break

(ten. 8va b.) D E^b6 E^o7 B^b6 F break

D.S. al Coda

A^b13 $A13$ B^b13 $E13$ $F13$ G^b13

(top note of piano voicing)

$D^{MI} 7^{(b5)}$ $G 7^{(b9) \#5}$ $C^{MI} 7^{(b5)}$ $F7_{SUS}^{(b9)}$ $B^b 7^{(\#9)}$ A^b13 $A13$ B^b13 A^b13 $A13$ B^b13 $B^b 7^{(\#11) \#9}$

(trp. 8va b.)

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

500 Miles High

Music: Chick Corea
Lyric: Neville Potter

Med. Latin

$\text{♩} = 148$

(B7(#9)) **A** **E_{MI}7** **G_{MI}7**

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

G_{MI}7 **B^bMA7**

then there'll be no good - byes, and

B_{MI}7(b5) **E7(#9)** **A_{MI}7**

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

F#_{MI}7(b5) **F_{MI}7**

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

Five hun - dred miles high. 2.You'll

(F_{MI}7) **NC.** **C_{MI}11** **B7(#9)**

(bs.)

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

(2nd x: Slowly)

high. **C_{MI}11** **A^bMA7** **(instr.) NC.** **C_{MI}11**

sample bass line
for bars 1-6 of **A**:

The musical notation consists of two staves in bass clef. The first staff contains six measures of music. Above the first measure is the chord symbol $E M I^7$, and above the fifth measure is $G M I^7$. The second staff continues the bass line for another six measures, starting with the chord symbol $B^b M A^7$ above the first measure.

(2nd verse)

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

(3rd verse)

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

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

Flamingo

Music: Ted Grouya
Lyric: Ed Anderson

Med. Ballad

A F_{MA}^7 (D_{MI}^7) G_{MI}^7 C^7 F_{MI}^7 B^b9

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

D^b9 G_{MI}^7 C^7 F_{MA}^7 D^7 G_{MI}^7 C^7

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

F_{MA}^7 (D_{MI}^7) G_{MI}^7 C^7 F_{MI}^7 B^b9

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

D^b9 G_{MI}^7 C^7 F^6 $B^b_{MI}^6$ F_{MA}^7 (B^{13})

dy - ing and a love that is true. The

B $B^b_{MI}^7$ E^b9 $A^b_{MA}^7$ A^{o7} (G^b_{13}) F^7

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

$B^b_{MI}^7$ E^b9 G_{MI}^7 (11) C^7

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

C F_{MA}^7 (D_{MI}^7) G_{MI}^7 C^7 F_{MI}^7 B^b9

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

D^b9 G_{MI}^7 C^7 F_{MA}^7 $(D_{MI}^7$ G_{MI}^7 $C^7)$

lov - er and hast - en to me.

Fly Me to the Moon

Bart Howard

Med. Swing

A A_{MI}^7 D_{MI}^7 G^7 $(C\#_{MI}^7 F\#^7)$
 $C_{MA}^7 C^7$

Fly me to the moon and let me play a - mong the stars, $(A^7 G)$

F_{MA}^7 $B_{MI}^7(b5)$ E^7 $A_{MI}^7 A^7$

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

$(D_{F\#})$ D_{MI}^7 G^7 C_{MA}^7 $E_{MI}^7 A^7$

oth - er words: hold my hand, In

D_{MI}^7 G^7 C_{MA}^7 $B_{MI}^7(b5) E^7$

oth - er words: dar - ling kiss me. $(C\#_{MI}^7 F\#^7)$
 $C_{MA}^7 C^7$

B A_{MI}^7 D_{MI}^7 G^7 $(C\#_{MI}^7 F\#^7)$
 $C_{MA}^7 C^7$

Fill my heart with song and let me sing for - ev - er more, $(A^7 G)$

F_{MA}^7 $B_{MI}^7(b5)$ E^7 $A_{MI}^7 A^7$

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

$(D_{F\#})$ D_{MI}^7 G^7 \emptyset $E_{MI}^7 A^7$

oth - er words: please be true, In

D_{MI}^7 G^7 C^6 $(B_{MI}^7(b5) E^7)$

oth - er words: I love you.

\emptyset $E_{MI}^7 A^7$ $D_{MI}^7 G^7$ C^6

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

Originally in 3/4.

Med. Ballad (Intro)

Forever

Eddie Gomez

♩ = 54

F_MI^(add 9)

D^bM_A7^(#11)

(strings)

A

B

$F_{MI}^{7(b5)}$ $Bb^{7(b9)}_{SUS}$ $Bb^{7(\#5)}$ E^{b9}_{SUS} E^{b9} F/G $G^{7(b9)}$

C A_{MI}^9 $A_{MI}^{9(MA7)}$ A_{MI}^9 E_{MI}^7 $A^{7(b9)}$

$D_{MI}^{(MA7)}$ D_{MI}^7 $G^{7(b9)}$ $F_{MI}^{9(MA7)}$ F_{MI}^9 F/G $G^{7(b9)}$ Bb^{13}_{SUS} $Bb^{13(b9)}$

Till cue On cue

(D.S. al Coda)

Solo on ABC;
Take 'On cue' ending to last solo.

Bb^{13}_{SUS} $Bb^{13(b9)}$ **D** C_{MI}^9 $C_{MI}^{9(MA7)}$ C_{MI}^9 G_{MI}^7 $C^{7(b9)}$

$F_{MI}^{(MA7)}$ F_{MI}^7 $Bb^{7(b9)}$ $Ab_{MI}^{9(MA7)}$ Ab_{MI}^9 Bb^{13}_{SUS} $Bb^{13(b9)}$

C_{MI}^9 $C_{MI}^{9(MA7)}$ C_{MI}^9 G_{MI}^7 $C^{7(b9)}$

F_{MA}^9 $D_{MI}^{(MA7)}$ D_{MI}^7 Bb_{MA}^9 D_{bMA}^7 / Ab D_{b6} / Ab

$F_{MI}^{(MA7)}$ F_{MI}^7 $Bb^{7(b9)}$ $Ab_{MI}^{9(MA7)}$ Ab_{MI}^9 Bb^{13}_{SUS} $Bb^{13(b9)}$

(Vamp & fade)

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



Photo by Tom Copi

MILES DAVIS

Med. Funk/Rock

Freedom Jazz Dance

Eddie Harris

A

(bass-optional; or play on B \flat 7) (bs.)

(bs.-opt.) (bs.) (opt.)

(b \wedge) (#9)

B \flat 7(#9)

Solos over B \flat pedal (B \flat 7), indef.
After solos, D.C. al Coda (take Coda after repeat)

B \flat 7(#9)

Alternate changes for bars 9-12

1) A \flat _{SUS} A_{SUS} B \flat _{SUS} B_{SUS} C_{SUS} D \flat _{SUS} D_{SUS} E \flat _{SUS} F_{SUS} G

2) F MI 11 F \sharp MI 11 G MI 11 A \flat MI 11 C MI F B \flat F T B \flat

Head is played twice before and after solos.

Chord in bars 1-8 may be played as: B \flat 7(alt), B \flat 13(#9), B \flat 7_{SUS}, or B \flat 7_{SUS}(#9)

Friday Night at the Cadillac Club

Bob Berg

Med.-Up Shuffle

♩ = 190

(organ comp figure)

(Intro)

(bs.) (sample bass line) (4x's)

A

(ten.)

C¹³ B^{b13}_{SUS} B^{b13} C¹³_{SUS} C¹³

D^{b13}_{SUS} D^{b13} C¹³_{SUS} C¹³ B^{b13}_{SUS} B^{b13}

C¹³_{SUS} C¹³ G^{b13}_{SUS} G^{b13} F¹³_{SUS} F¹³

E^{b13}_{SUS} E^{b13} D¹³_{SUS} D¹³ D^{b13}_{SUS} D^{b13} C¹³_{SUS}

Chords: C¹³, B¹³ sus, B¹³, B^{b13} sus, B^{b13}

Chords: A^{7(#9)(#5)}, F^{MA7}/G

Chords: A^{bMA7(#5)}/G, G^{7(#9)}, C¹³

Chords: B^{b13} sus, B^{b13}, E^{b13} sus, E^{b13}, D^{b13} sus, D^{b13}, C¹³ sus

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

Figures written  are played 

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

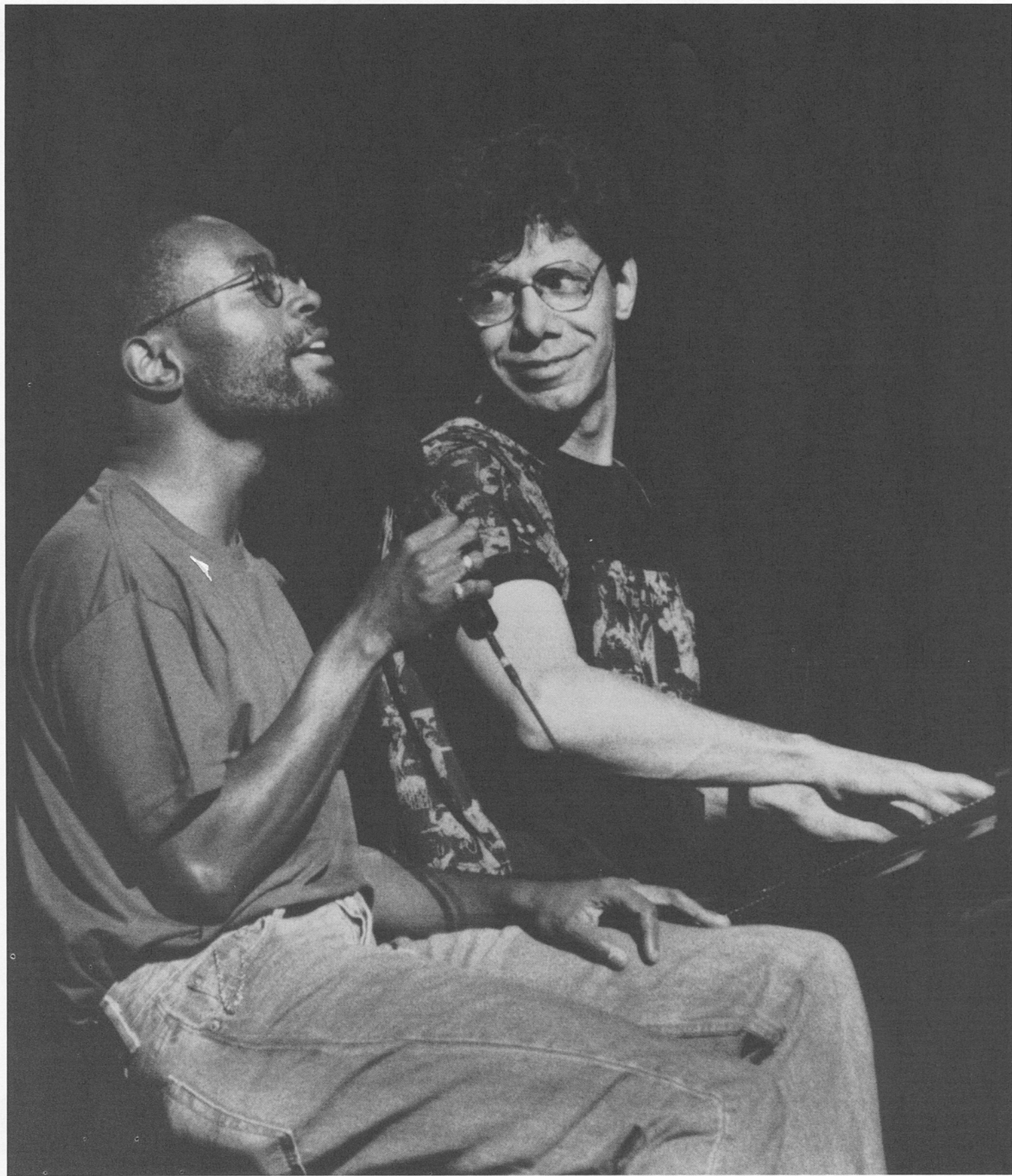


Photo by R. Andrew Lepley

BOBBY McFERRIN & CHICK COREA

Med. Latin

Friends

Chick Corea

♩ = 94

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

Intro

(electric pn.-sample fill, 8va)

A

(flute)

B

(# #8)

C

susp. time feel

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

Vamp, fill & fade

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

Geraldine

Russell Ferrante
(As played by the Yellowjackets)

Rubato (alto & pn. only)

$\text{♩} \approx 56$

$A^{b}MA^{7}$ $C^{b}B^{13}$ A^{b} E^{b}/G FMI^{9} $E^{b(add 9)}/G$ $A^{b}MA^{9}$ A^{b}
 $D^{b}MA^{7}$ F $C^{(add 9)}/F$ G^{7}/F E^{MI} C/E $F^{#sus}$ E^{b} F^{sus}/E^{b} $F^{7(+5)}/E^{b}$ F^{7}/E^{b} $D^{MI^{7}(omit 5)}/B^{b}$
 $A^{b}MA^{7}/C$ $D^{(add 11)}/C$ $E^{b}MA^{7}/G$ $B^{b(add 9)}/D$ CMA^{7}/E $A^{b}MA^{7}/C$ BMI^{9} $A^{(add 9)}/C^{#}$
 $D^{+}B^{MI}/D$ $E^{MI^{7}}$ FMA^{7}/A $E^{b}MA^{7}/G$ $E^{b}MA^{7(+5)}/G$ A^{b}/B^{b} $E^{b}MA^{7}/G$ $E^{b}MA^{7(+5)}/G$ A^{b}/B^{b}

Med. Latin (drums enter)

$\text{♩} = 91$

$(E^{b}MI)$ $(3x's) (E^{b}MI)$
 (marimba patch, 8va b.) *marimba continues to end of [B] w/ slight variation bars 21-24* (alto w/ pn. 8va)

B $A^{b}MI^{11}$ (1st x: melody 2nd x: alto solo)

(bs. & keyboards enter)

$E^{b}MI^{9}$ $A^{b}MI^{11}$ $E^{b}MI^{9}$ $A^{b}MI^{11}$ $E^{b}MI^{9}$ $A^{b}MI^{11}$
 $B^{b13(+9)}/A^{b}$ $F^{#}MI^{9(MA7)}$ $B^{13(+11)}$ $E^{b}MI^{9}$ $E^{b}MI^{9}$

C

(alto)

$A^b_{MA}7$ E^b $A^b_{(add 9)}$ F_{MI}^{11} B^b E^b $A^b_{MI}^{11}$

$B^b_{13(+9)}$ $D^b_{MA}7$ $C^{(add 9)}$ G^7 $F^{\#}_{SUS}$ E^b F_{SUS} E^b $F^{7(+5)}$ E^b

$B^b_{MI}^{11}$ $A^b_{MA}7$ $D^{(add 11)}$ $E^b_{MA}7$ $B^b_{(add 9)}$ $C_{MA}7$ E $A^b_{MA}7$ C B_{MI}^9

B_{MI}^9 $A^{(add 9)}$ D^+ B_{MI} D E_{MI}^7 $F_{MA}^{7(+5)}$ F_{MA}^7 $E^b_{MA}7$ G

$E^b_{MA}7$ $E^b_{MA}^{7(+5)}$ A^b $A^b_{MA}7$ E^b $A^b_{(add 9)}$ F_{MI}^{11} B^b E^b

$A^b_{MI}^{11}$ $B^b_{13(+9)}$ $F^{\#}_{MI}^9(MA7)$

(sample fill)

$B^{13(+11)}$ $E^b_{MI}^9$

(melody)

$E^b_{MI}^9$

(alto w/ pn. 8va)

D

$A^b_{MI}^{11}$ $E^b_{MI}^9$

(piano fills)

Vamp & fade

sample bass line
at **B**:

A single staff of bass clef music showing a rhythmic bass line with eighth and sixteenth notes, primarily in the lower register.

Fast Bop

Gertrude's Bounce

Richie Powell

(As played by Clifford Brown)

$\text{♩} = 244$ (Intro)
(piano tacet)

(trp.)

C C⁷ F⁶ F^{Mi}6 C D⁷ G⁷

(ten.)

♩^2 (add piano)

C C⁷ F⁶ F^{Mi}6 C C G^{#dim} A^{Mi} A^{Mi} G F^{#Mi}7(b5) E^b7

C^(add 9) E C E D^{Mi}7 G⁷ C^{Mi}7 F⁷

A B^b6 C^{Mi}7 F⁷ D^{Mi}7 G^{Mi}7 C^{Mi}7 F⁷

(unis.)

B^b9 sus B^b7 E^bMA⁷ A^b9 D^b6

1. C^{Mi}7 F⁷ 2. C^{Mi}7 B^b6

(pn.) (pn.)

B G^bMA⁷ E^MMA^{7(#11)} E^bMA^{7(#11)} D^MMA^{7(#11)} D^bMA^{7(#11)} C^MMA^{7(#11)} B^MMA⁷

G^MMA⁷ F^MMA^{7(#11)} E^MMA^{7(#11)} E^bMA^{7(#11)} D^MMA^{7(#11)} D^bMA^{7(#11)} B^MMA⁷

(horns)

C B^b6 $C_{MI}7$ $F7$ $D_{MI}7$ $G_{MI}7$ $C_{MI}7$ $F7$

B^b9_{SUS} B^b7 $E^b_{MA}7$ A^b9 D^b6 \oplus^1 $C_{MI}7$ B^b6

D (Solos) B^b6 $C_{MI}7$ $C^{\#o}7$ $D_{MI}7$ $G7$ $C_{MI}7$ $F7$

B^b9_{SUS} B^b7 $E^b_{MA}7$ A^b9 $D^b_{MA}7$ $C_{MI}7$ $F7$ $C_{MI}7$ B^b6

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

$G_{MA}7$ $C_{MA}7$ $F7$

F B^b6 $C_{MI}7$ $C^{\#o}7$ $D_{MI}7$ $G7$ $C_{MI}7$ $F7$

B^b9_{SUS} B^b7 $E^b_{MA}7$ A^b9 $D^b_{MA}7$ $C_{MI}7$ B^b6

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

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

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

\oplus^2 (pn.)

C

(Vamp & fade)

piano at bar 4 of **B** :

$B_{MA}7$

Get Happy

Lyric: Ted Koehler
Music: Harold Arlen

Med (-Up) Swing

A F^6 $GMI^7 C^7$ F^6 $D^7(\#5)$

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

$GMI^7 C^7$ F^6 Bb^6 $B^{\circ 7}$

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

F^6 C^7 F^6 F^7 Bb^6

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

CMI^7 F^7 Bb^6 $G^7(\#5)$ CMI^7 F^7

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

Bb^6 Eb^6 $E^{\circ 7}$ Bb^6 F F^7 Bb^6 C^7

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

B CMI^7 F^7 $BbMI^7$ Eb^7 AMI^7 D^7 GMI^7 C^7

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

CMI^7 F^7 $BbMI^7$ Eb^7 AMI^7 D^7 GMI^7 C^7

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

C F⁶ G^{M1} C⁷ F⁶ D^{7(#5)}

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

G^{M1} C⁷ F⁶ B^{b6} B^{o7}

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

F⁶ C⁷ F⁶ (G^{M1} C⁷)

- y for the judge - ment day. —

Alternate versions

of **B**:

1) F⁷ B^{b7} E⁷ A⁷ D⁷ G⁷ C⁷ 4

2) C^{M1} F⁷ B^{bM1} E^{b7} A^{bM1} D^{b7} G^{M1} C⁷

C^{M1} F⁷ B^{bM1} E^{b7} A^{bM1} D^{b7} G^{M1} C⁷

3) F¹³ E^{b13} D^{b13} C¹³ 4

(for solos only)

Fast Swing

♩ = 286

Giant Steps

John Coltrane

(tenor)

BMA⁷ D⁷ GMA⁷ B^{b7} E^bMA⁷ A^{MI}⁷ D⁷

(sample bass line)

GMA⁷ B^{b7} E^bMA⁷ F^{#7} BMA⁷ F^{MI}⁷ B^{b7}

E^bMA⁷ A^{MI}⁷ D⁷ GMA⁷ C[#]MI⁷ F^{#7}

⊙

2nd x: solo break

BMA⁷ F^{MI}⁷ B^{b7} E^bMA⁷ C[#]MI⁷ F^{#7}

⊙

tenor fill

F^{MI}⁷ B^{b7} E^bMA⁷

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

Fast Swing Got a Match?

Chick Corea

Fast Swing

$\text{♩} = 302$

A

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

Musical notation for the first system, including treble and bass staves with notes and chords. Chords: D_{MI} , A^7 , D_{MI} , (D^7) . Bass line includes the instruction "(bs., 2nd x)".

Musical notation for the second system, including treble and bass staves with notes and chords. Chords: G_{MI} , D^7 , G_{MI} .

Musical notation for the third system, including treble and bass staves with notes and chords. Chords: E_{MI}^7 , A^7 , F_{MI}^7 , B^b7 , E^b , E_{MI}^7 , A^7 . Includes the instruction "(sample walking line)".

Musical notation for the fourth system, including treble and bass staves with notes and chords. Chords: D_{MI} , $E_{MI}^7(b5)$, A^7 , D_{MI} , (A^7) . Includes a fermata over the final (A^7) .

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

(Ending)

Musical notation for the ending, including treble and bass staves with notes and chords. Chords: D_{MI} , $E_{MI}^7(b5)$, A^7 , D_{MI} , (A^7) . Includes piano fill (pn. fill) and a *rall.* instruction. Final chords: $C^{(add 9)}_{(omit 3)}$, $D^{(add 9)}_{(omit 3)}$, (D_{MI}) .

Med. Latin

♩ = 168

Gregory Is Here

Horace Silver

A

(trp.)
(dr.)
B¹³(#11)
C_M1¹¹
(top note of pn. voicing)

B¹³(#11)
C_M1¹¹

A_MI⁷(¹¹_{b5})
D⁷(^{b9})
G_MI⁷
C⁹(^{Bb}_D)
E^b_MI
C⁷
(w/ ten.)
(pn.)

C_MI⁹
B⁷(#9)
B^b_MA⁹
(top note)
1.
2.

B
(trp.)
E^b_MI⁷
A^b7
D^b_MA⁷
B^b_MI⁷
E^b_MI⁷
A^b7
C_MI¹¹
F¹³
dr. fill

C

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

B^{13(#11)} **CM¹¹**

AMI^{7(b5)} **D^{7(b9)}** **GM¹⁷** **C⁹ (B^b E^b MI C⁷)**
 (w/ ten.) (pn.)

CM⁹ **B^{7(#9)}**
 (top note)

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

(Ending)

CBMA⁷ **B^bMA⁷** **CBMA⁷** **B^bMA⁷** **CBMA⁷** **AMA⁷ B^bMA⁷**
 (trp.) (rit.)

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

Gregory Is Here (Harmony)

Med. Latin

$\text{♩} = 168$

A $B^{13(\#11)}$ C_{MI}^{11}

(ten.)

$B^{13(\#11)}$ C_{MI}^{11}

$A_{MI}^{7(\#11)}$ $D^{7(b9)}$ G_{MI}^7 C^9

(8va b.)

C_{MI}^9 $B^{7(\#9)}$ $B^b_{MA}^9$ 1. 2.

(loco) (loco)

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

$E^b_{MI}^7$ A^b7 C_{MI}^{11} F^{13}

C $B^{13(\#11)}$ C_{MI}^{11}

$B^{13(\#11)}$ C_{MI}^{11}

$A_{MI}^{7(\#11)}$ $D^{7(b9)}$ G_{MI}^7 C^9

(8va b.)

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

(Ending)

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

$C^b_{MA}^7$ $B^b_{MA}^7$ $C^b_{MA}^7$

(8va b.)

$B^b_{MA}^7$ $C^b_{MA}^7$ A_{MA}^7 $B^b_{MA}^7$

(rit.)

♩ = 100 (Intro) C#MI7 (6-string bass fills) (F#13) C#MI7

(sample bass line)

C#MI7 (F#13) C#MI7 C#MI7 (6-string bass) (etc.) (melody)

S. A BMI7(b5) BbMA7 F(add 9) A Ab13 GMI7 BbMA7 C AbMA7 Bb

FMI7 C D7(alt.) EbMA9(b5) C D Bb C F G C7(#9)

EbMA7 F EMA13(#11) F G#7 E G#7 C#MI7 (6-string bass fills) (funky)

2. C#MI7 (6-string bass fills) (funky) C#MI7 (add voice)

B BMA7 CMI7(b5) F7(#9) BbMI11 E9sus AMA7 (Latin feel)

1. AMA7 D9sus GMA7 C#MI7 F#7

2. AMA7 D#7(b9) G#7(#9) C#MI7 (fill) (funky)

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

sample bass line at letter A:

A

sample bass line at letter B:

B

Harlem Nocturne

Lyric by Dick Rogers
Music by Earle Hagen

Medium Swing Ballad

(GMI) A GMI^(MA7) GMI⁷ CMI⁷

Deep mu - sic fills the night _____ deep in the heart of Har - lem, _____

CMI⁷ CMI^(MA7) Eb¹³ A⁷ D⁷

And though the stars are bright, _____ the dark - ness is taunt - ing me. _____

(GMI⁶ Eb⁹) GMI⁶ break GMI^(MA7) GMI⁷

Oh, what a sad re - frain, _____ a noc - turne born in Har -

CMI⁷ CMI^(MA7)

lem, _____ That mel - an - cho - ly strain _____

Eb¹³ A⁷ D⁷ (GMI⁶ Eb⁹ GMI⁶) F⁹

for - ev - er is haunt - ing me. _____ The

B Bb⁹ B⁹ Bb⁹ B⁹ Bb⁹ B⁹

mel - o - dy clings _____ a - round my heart strings, _____ It won't let me go _____ when I'm

Bb⁹ Eb⁹ E⁹ Eb⁹ E⁹

lone - ly; _____ I hear it in dreams, _____ and some - how it seems _____ it

F7 *break* **F7** **B^b9** **B⁹**

makes me weep and I can't sleep. An in - di - go tune, — it

B^b9 **B⁹** **B^b9** **B⁹** **B^b9**

sings to the moon, — the lone - some re - frain — of a lov - er; — The

E^b9 **E⁹** **E^b9** **E⁹** **F7** *break*

mel - o - dy sighs, — it laughs and it cries, — A moan in blue that

GMI⁶ *break*

wails the long night through. Though with the dawn it's gone. —

C **GMI^(MA7)** **GMI⁷** **CM⁷**

— the mel - o - dy lives ev - er, — for lone - ly hearts to learn —

CM^(MA7) **E^b13** **A⁷** **D⁷** **GMI⁶** **(D⁷)**

— of love in a Har - lem noc - turne. —

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

Alternate changes at bar 8 of B:

| **A⁷/_G** **D⁷/_{F#}** **G⁷/_F** **C⁷/_E** **F⁷/_{E^b} |**

Alternate changes at bar 15-16 of B:

| **F¹³** **E^b13** **D^b13** **B¹³** | **A¹³** **G¹³** **F¹³** **E^b13** |

Hi-Fly

Randy Weston
(As played by Cannonball Adderley)

Med. Swing

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

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

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

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

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

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

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

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

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

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

C_{MI}^7 F^7 $B^{b6/9}$ $1. NC.$ $2. D_{MI}^{7(b5)}$ $G^{7(b9)}$

E (bass solo)
 C_MI^{7(b5)} F⁷ D_MI⁷ G^{7(b9)}

C_MI^{7(b5)} F⁷ E_MI⁷ A⁷ E^b_MI⁷ A^{b7}

(end solo)

F D_MI⁷ G⁷ C_MA⁷ F⁷ E^{7(#9)}

dr. fill

C_MI⁷ F⁷ B^{b6/4} B¹³

bs. fill

D.C. al Coda

⊕ F⁹ B^{b6/4} (straight 1/8's) B¹³

(rit.)

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

B^{b6/4} B¹³

alternate melody, letter **B** :

C_MI^{7(b5)} F⁷ D_MI⁷ G^{7(b9)}

(trp. w/ alto 8va b.)

C_MI^{7(b5)} F⁷ E_MI⁷ A⁷ E^b_MI⁷ A^{b7}

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

Chords in parentheses may be used for solos.

Bass walks in 4 for solos.

Hi-Fly (Harmony)

Med. Swing

A (in 2) *(alto)*

B

(piano solo)

C *(loco)*

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

D

(bass solo)

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

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

F

D.C. al Coda

C

(straight 1/8's)

(rit.)

B^{13}

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Photo by Herman Leonard

ART BLAKEY

Honeysuckle Rose

Lyric by Andy Razaf
Music by Thomas Waller

Medium (-Up) Swing

A GMI^7 C^7 $\%$ $\%$ $\%$

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

F^6 F^7/A Bb^6 C^7 F^6 Bb^7 AMI^7 D^7

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

GMI^7 C^7 $\%$ $\%$ $\%$

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

F^6 F^7/A Bb^6 C^7 F^6 (C^7) F^6

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

B F^7 CMI^7 F^7 Bb^6

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

G^7 C^7

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

C GMI^7 C^7 $\%$ $\%$ $\%$ $(AbMI^7)$ (Db^7)

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

F^6 F^7/A Bb^6 C^7 F^6 (AMI^7) D^7

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

Chords in parenthesis are optional.

Horace Scope

Horace Silver

Med. Swing

♩ = 186

(Intro)

Chords: $D^{\flat}7(\#9)$, $B^{\flat}7(\#9)$, $A7$, $F^{\sharp}MI7$, $B^{\flat}7(\#9)$

(trp. & ten.)

Chords: $B^{\flat}7(\#9)$, $A7$, $F^{\sharp}MI$, A^{\flat} , $D^{\flat}7(\#9)$ NC.

dr. fill

A (in 2)

Chords: $D^{\flat}MA7$, $E MI7$, $A7$, $E^{\flat}MI7$, $A^{\flat}MI7$, $D^{\flat}7$

Chords: $D^{\flat}MI7$, $A^{\flat}7(\#5)$, G^{13} , G^{13} , $G^{\flat}13$

(trp. ten.) (unis.)

Chords: $D^{\flat}(\text{add } 9)$, F , $B^{\flat}MI7$, $E^{\flat}MI7$, $A^{\flat}7(\#5)$, $D^{\flat}7(\#9)$

1. Chords: $D^{\flat}7(\#9)$, $B^{\flat}7(\#9)$, $A7$, $A^{\flat}7(\#9)$

2. Chords: $D^{\flat}7(\#9)$, $B^{\flat}7(\#9)$, $A7$, $F^{\sharp}MI$, A^{\flat} , $D^{\flat}7(\#9)$ NC. ($D^{\flat}6$)

solo break

B (in 4) (Solos)

Chords: $D^{\flat}MA7$, $E MI7$, $A7$, $E^{\flat}MI7$, $A^{\flat}MI7$, $D^{\flat}7$

Chords: $D^{\flat}MI7$, $A^{\flat}7(\#9)$, G^{13} , $G^{\flat}13$

Chords: $D^{\flat}(\text{add } 9)$, F , $B^{\flat}7(\#9)$, $E^{\flat}MI7$, $A^{\flat}7(\#9)$, $D^{\flat}7(\#9)$

1. $D^b7(\#9)$ $B^b7(\#9)$ A^7 $A^b7(\#9)$

2. $D^b7(\#9)$ $B^b7(\#9)$ A^7 $F\#_{MI}/A^b$ (last x) $(D^b_{MA}^7)$

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

C

(trp.) $D^b_{MA}^7$ E_{MI}^7 A^7 $E^b_{MI}^7$ A^b7 $A^b_{MI}^7$ $D^b7(\#11)$ $D^b_{MI}^7$

(ten.)

$D^b_{MI}^7$ $A^b7(\#5)$ G^{13} G^b13

$D^b(\text{add } 9)$ F $B^b7(\#9)$ $E^b_{MI}^7$ $A^b7(\#9)$

$D^b(\text{unis.})$ $B^b7(\#9)$ A^7 1. $A^b7(\#9)$ $D^b_{MA}^7$ 2. $A^b7(\#9)$

D.S. al Coda

A^7 $F\#_{MI}^7$ $B^b7(\#9)$ A^7 $F\#_{MI}/A^b$

$F\#_{MI}/A^b$ $D^b7(\#9)$

(trp. ten.)

I Believe in You

Frank Loesser

Medium-Up Swing

(E⁷) A A^{MI} E⁷/_{G#} A^{MI}⁷

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

F^{#7}(^{#9}) B^{MI}⁷ C^{MA}⁷ B^{MI}⁷ E⁷

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

A^{MI} E⁷/_{G#} A^{MI}⁷ F^{#7}(^{#9})

up - turned chin and the grin of im - pet - u - ous
bold brave spring of the ti - ger that quick - ens your

B^{MA}⁷ C^{#MI}⁷ F^{#7} B^{MA}⁷ A^{MI}⁷ D⁷

youth. Oh, I be - lieve in
walk.

G^{MA}⁷ B^{MI}⁷ E⁷ A^{MI}⁷ D⁷

you, I be - lieve in

1. G⁶ E⁷ 2. G⁶ B^{bMI}⁷ E^{b7}

you. 2. I hear the you.

B A^{bMA}⁷ B^{bMI}⁷ E^{b7} A^{bMA}⁷ B⁹

And when my faith in my fel - low man

B^{bMI} E^{b7} A^{bMA}⁷ C^{MI}⁷ F⁷

all but falls a - part,

B^bMA⁷ **CMI⁷** **F⁷** (**E^bMA⁷** **DMI⁷** **CMI⁷** **B^bMA⁷**) **B^bMA⁷** **∴**

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

C⁷ **∴** **AMI⁷** **D⁷** **BMI⁷** **E⁷**

heart, _____ I take heart. To see the

C **AMI** **E⁷/G[#]** **AMI⁷** **F^{#7}(#9)**

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

BMI⁷ **CMA⁷** **BMI⁷** **E⁷** **AMI** **E⁷/G[#]**

truth, Yet there's that slam bang

AMI⁷ **F^{#7}(#9)** **BMA⁷** **CMA⁷** **BMA⁷**

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

AMI⁷ **D⁷** **GMA⁷** **BMI⁷** **E⁷**

Oh, I be - lieve in you, _____

AMI⁷ **D⁷** **G⁶** (**BMI⁷** **E⁷**)

I be - lieve in you.

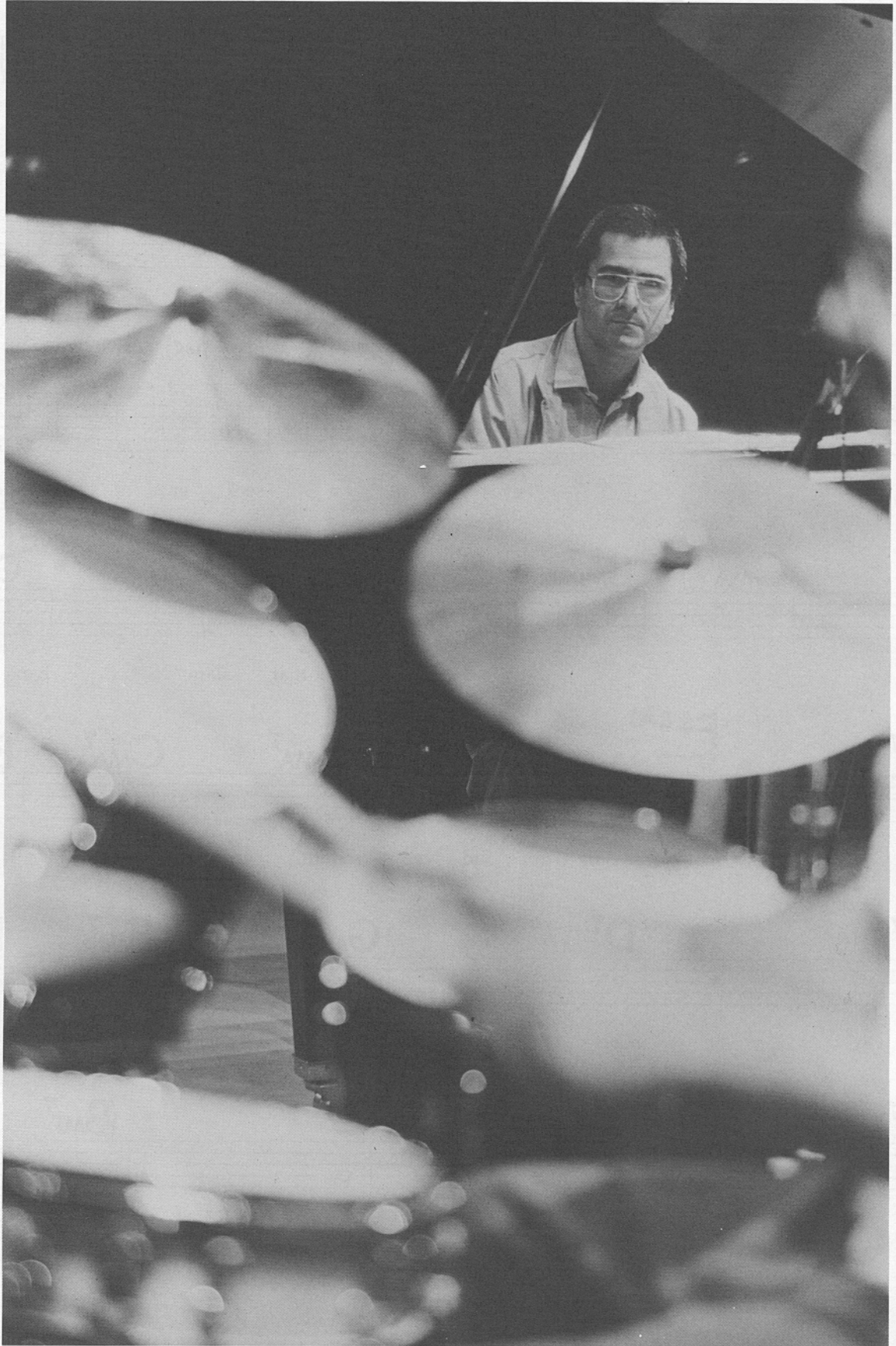


Photo by W. Patrick Hinely

ENRICO PIERANUNZI

I Hadn't Anyone Till You

Ray Noble

Med. Ballad

A

GMI⁷

C¹³

F⁶

(B^{b7} AMI⁷ DMI⁷)

∕

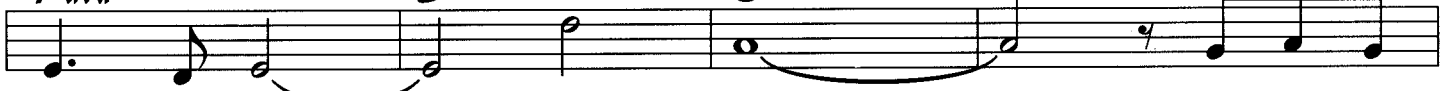


I had - n't an - y - one _____ till you, _____ I was a

AMI⁷

D⁹

G⁹



lone - ly one _____ till you. _____ I used to

GMI⁷

C⁷

EMI^{7(b5)} A⁷

DMI⁷

A⁷

DMI⁷ BMI^{7(b5)} E^{7(b9)}



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

AMA⁷

F^{#MI}⁷

BMI⁷

E⁷

A⁷

D⁹

G⁷

C⁷



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

B

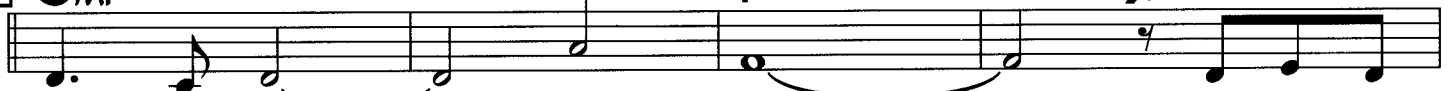
GMI⁷

C¹³

F⁶

(B^{b7} AMI⁷ DMI⁷)

∕



save my love _____ for you, _____ I nev - er

AMI⁷

D⁹

G⁹

CMI⁷

F⁷



gave my love _____ till you. _____ And through my

B^{bMA}⁷

(B^{o7} E^{b9} sus

E^{b9}

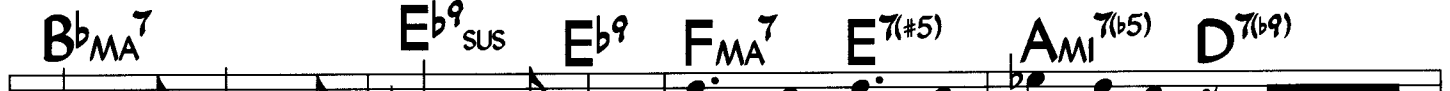
F^{MA}⁷

C^{9(#5)}

E^{7(#5)}

AMI^{7(b5)}

D^{7(b9)}



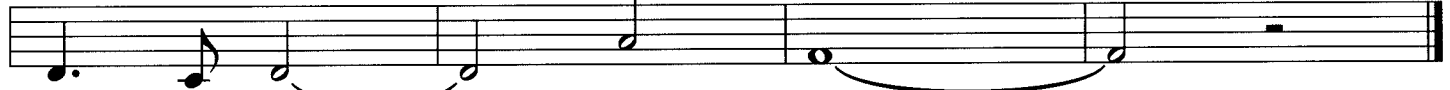
lone - ly heart de - mand - ing it, Cu - pid took a hand in it, I had - n't

GMI⁷

C¹³

F⁶

(D⁷)



an - y - one _____ till you. _____

I Thought About You

Music by:
Jimmy Van Heusen
Arr. by Jim Beard
(As played by Bob Berg)

Med. Funk/Latin

$\text{♩} = 80$ (Intro)

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

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

(bass & dr. only) (pn. fills) (tenor fills till [A])

(synth.)

C_{MI}^9 $D^{\flat}MA^7$ C CMA^7 $B^{\flat}MA^7$ C $C_{MI}^{(add 9)}$

A $C_{MI}^{7(11)}$ F_{MI}^7 C C_{MI}^7 $C^{7(\#9)}$

(ten.)

F_{MI}^7 $D_{MI}^{7(\flat 5)}$ $G^{7(\flat 9)}$ C_{MI}^9 $C^{7(\#9)}$

1. $F_{MI}^{7(11)}$ B^{13}_{SUS} E^6 $G^{7(\flat 9)}$ C_{MI}^{11}

$A^{\flat 6}$ G_{MI}^9 F_{MI}^9 $E^{\flat}MA^9$ C_{MI}^9 $G^{7(\#5)}$ $G^{13(\#9)}$

(tenor fill) --

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

4

2. ($A^{\flat}MA^9$ on D.S.)

F_{MI}^{11} B^{13}_{SUS} E_{MA}^7 $G^{7(\#5)}$ C_{MI}^7 $B^{\flat}MI^9$ $A^{\flat}MA^7$ $G^{\flat 13}$ F^7 B^7 $A^{\flat 7}$ D^7

G_{MI}^7 $A^{\flat}MA^9$ $D_{MI}^{7(\flat 5)}$ $G^{7(\#5)}$ $C_{MI}^{7(11)}$ (Piano starts solo)

tenor fill ----

(Piano solo)

B CMI^9 D^bMA^7 CMA^7 B^bMA^7 $CMI^{(add\ 9)}$ Till cue On cue

(synth.) $CMI^{(add\ 9)}$ $E^b7(\#9)$

Vamp & solo till cue D.S. al Coda

(Tenor solo)

CMI^{11} Till cue $(G^{7(b9)})$ On cue CMI^{11} CMI^{11} NC

(synth.) Vamp & solo till cue (ten., 8va b., sample fill) rit.

Melody is freely interpreted.

Chords are sustained throughout (whole and half notes.)

I Thought About You (Bass)

Med. Funk/Latin

$\text{♩} = 80$

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

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

(sample bass line)

$C_{MI}^{7(11)}$ C_{MI}^9 $D^b_{MA}^7$ C

C_{MA}^7 $B^b_{MA}^7$ C $C_{MI}^{(add\ 9)}$

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

$C^{7(\#9)}$ F_{MI}^7 $D_{MI}^{7(11)}$ $G^{7(b9)}$

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

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

A^b_6 G_{MI}^9 F_{MI}^9 $E^b_{MA}^9$ C_{MI}^9

$G^{7(\#5)}$ $G^{13(\#9)}$ $C_{MI}^{7(11)}$ **2**

2. (A^bMA^9 on D.S.)

The musical score consists of five staves of music. The first staff begins with a treble clef and a common time signature. The chords are: FMI^{11} , B_{SUS}^{13} , $E MA^7$, $G^{7(\#5)}$, CMi^7 , B^bMI^9 , A^bMA^7 , and G^b13 . The second staff continues with: F^7 , B^7 , A^b7 , D^7 , GMI^7 , A^bMA^9 , $DMI^7(\flat5)$, and $G^{7(\#5)}$. The third staff starts with $CMi^{7(11)}$. The fourth staff is marked with a 'B' in a box and contains: CMi^9 , D^bMA^7/C , CMA^7 , B^bMA^7/C , $CMI^{(add\ 9)}$, $CMi^{(add\ 9)}$, and $E^b7(\#9)$. Below this staff are the instructions 'Vamp till cue' and 'D.S. al Coda'. The fifth staff starts with a Coda symbol and contains: CMi^{11} , $G^{7(\flat9)(\flat5)}$, and CMi^{11} . Above this staff are the instructions 'Vamp till cue', 'Till cue', and 'On cue'.

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

I'll Be Around

Alec Wilder
arr. Dave Grusin

(As sung by Chaka Khan)

Med. Ballad (1/8th notes swing)

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

A

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

B

Your lat - est love can nev - er last, and when it's
past, I'll be a - round when she's
gone. Good -

C

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

The score is written in G major, 4/4 time, with a swing feel. It includes an instrumental introduction, a vocal melody with piano accompaniment, and three sections of music (A, B, and C) with corresponding lyrics. Chord charts are provided for both piano and vocal parts throughout the piece.

B^bMA^7 $D^7(\#9)$ $F\#MI^7$ B^bF $E^MI^7(b5)$ $A^7(\#9)$

mine, just now and then,

A^7 E D^MI D^MI^7 C $B^MI^7(b5)$ C^9 SUS $A^{13(\#9)}$ B^b B^bMI^6

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

D A^MI^7 D^MI^7 B^bMA^7 $A^7(\#9)$ D^MI^7 C^MI^7

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

$B^bMI^7(b5)$ $E^7(\#9)$ $A^7(\#9)$ $D^7(\#9)$ G^MI^7 C^{13} SUS $(b9)$ Coda

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

(synth.)
gone.
 F^MA^7 C B^bMA^7 C D^bMA^7 C $E^b(add 9)$ C

(bs.)

$D^bMA^7(\#5)$ C B^bMA^7 C D^bMA^7 E^bb F^{13}

D.S. al Coda

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

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

(a tempo) (synth.)
gone.
 $D^bMA^7(\#5)$ C B^bMA^7 C D^bMA^7 C $E^b(add 9)$ C D^bMA^7 C $E^7(\#9)$

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

(bs.)

Vamp & fade

bass, bar 14 of **A**

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

I'll Be Around

Alec Wilder

Med. Ballad

A CMA^7 DMI^7 EMI^7 FMA^7 G^{13} $G\#^{\circ 7}$ F^6/A G^7

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

CMA^7 (E^b13) AMI^7 DMI^7 $G^{13(b9)}$ C^6 B^bMI^7 E^b7 A^bMA^7 DMI^7 G^7

I'll be a - round from now on.

CMA^7 DMI^7 EMI^7 FMA^7 G^{13} $G\#^{\circ 7}$ F^6/A G^7

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

CMA^7 AMI^7 DMI^7 $G^{13(b9)}$ C^6 DMI^7 D^b9 CMA^7

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

B $(F\#MI^7)$ D^b7/A^b GMI^7 C^{13} $(F\#MI^7)$ D^b7/A^b GMI^7 C^9_{SUS} $C^{7(b9)}$ FMA^7

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

$(C\#MI^7)$ A^b7/E^b DMI^7 DMI^9 G^{13} CMA^7 (E^b13) AMI^7 DMI^7 $G^{13(b9)}$

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

C CMA^7 DMI^7 EMI^7 FMA^7 G^{13} $G\#^{\circ 7}$ $(E/G\#)$ GMI^7 $(F\#MI^7(b5))$ F^{13} F^6/A G^7

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

(EMI^7) CMA^7 AMI^7 DMI^7 $G^{13(b9)}$ C^6 (B^bMI^7) E^b7 A^bMA^7 DMI^7 G^7

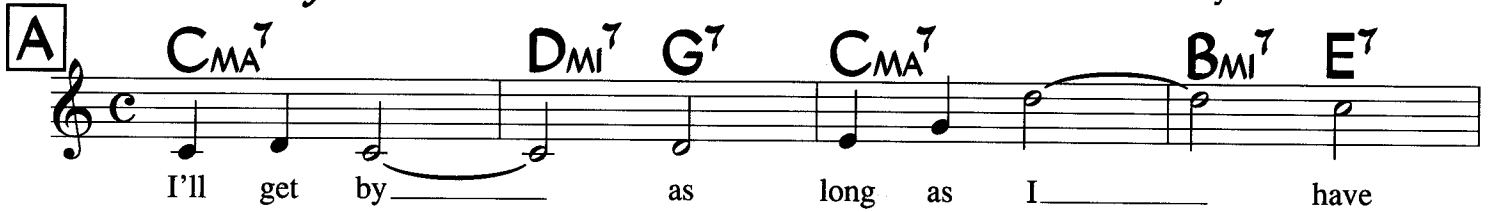
I'll be a - round when he's gone.

I'll Get By


Lyric by Roy Turk
Music by Fred E. Ahlert

Medium Swing


A



I'll get by as long as I have

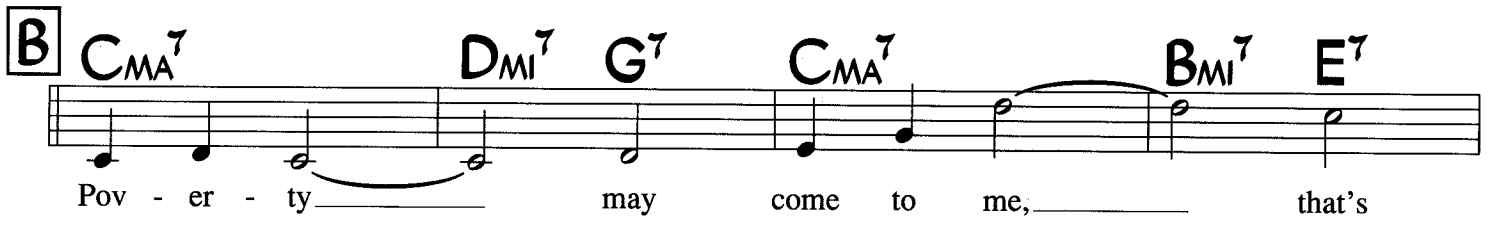


you. Though there be rain and dark - ness, too,




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


B



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



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



as long as I have you.



Photo by Paul Hoeffler

BILLIE HOLIDAY

Ill Wind

Lyric by Ted Koehler

Music by Harold Arlen

Med. Ballad

A B^b6 $A_{MI}7$ $D^{7(b5)}$ $D_{MI}7$ $G7$ $E^b_{MI}7$ A^b9

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

$D_{MI}7$ $G7$ $C_{MI}7(b5)$ $F^{7(b9)}$ B^b6 $G^{7(b9)}$ $C_{MI}7$ $F7$

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

B^b6 $A_{MI}7$ $D^{7(b5)}$ $D_{MI}7$ $G7$ $E^b_{MI}7$ A^b9

Go, ill wind, go a - way, Skies are, oh, so

$D_{MI}7$ $G7$ $C_{MI}7(b5)$ $F^{7(b9)}$ B^b6 A^b13 B^b6

gray a - round my neigh - bor - hood, and that's no good. You're

B $D7$ $E_{MI}7$ $F^{\circ7}$ D^7 $F^{\#}$ G^{13}_{SUS} G^{13} $(D_{MI}7 G^7 B^b_{MI}7 E^b7)$

on - ly mis - lead - in' the sun - shine I'm need - in', Ain't that a shame? It's

$D7$ $E_{MI}7$ $F^{\circ7}$ D^7 $F^{\#}$ $G7$ $D^b9(\#11)$ $C_{MI}7(b5)$ $F7$

so hard to keep up with trou - bles that creep up from out of no - where, when love's to blame.

C B^b6 $A_{MI}7$ $D^{7(b5)}$ $D_{MI}7$ $G7$ $E^b_{MI}7$ A^b9

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

$D_{MI}7$ $G7$ $C_{MI}7(b5)$ $F^{7(b9)}$ B^b6 A^b13 B^b6 $(C_{MI}7 F7)$

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

Illuminados

Ivan Lins

Med. Pop Ballad

♩ = 97

Chords: BMA^7 $G\#MI^7$ EMI^7 $F\#^7_{SUS}$ BMA^7 $G\#MI^7$ EMI^7 $F\#^7_{SUS}$

(bass tacet until [A]) (synth.)

[A] Chords: BMA^7 $G\#MI^7$ EMI^7 $F\#^7_{SUS}$ BMA^7 $G\#MI^7$ EMI^7 $F\#^7_{SUS}$

(vocal)

Chords: BMA^7 $G\#MI^7$ $C\#MI^7$ $E_{F\#}$ $F\#$ E $D\#MI^{11}$ EMI^{11} $C\#MI^{7(11)}$ $F\#^7_{SUS}$

[B] Chords: $F\#MI^7$ B^7 EMA^7 $C\#MI^7$ EMI^7 A^7 DMA^7 BMI^7

(bs.)

Chords: DMI^7 G^7 CMA^7 $C\#MI^7$ $F\#^7_{SUS}$ B $F\#B$ $C\#D\#$

2. Chords: BMA^7 $G\#MI^7$ EMI^7 $F\#^7_{SUS}$ B^7 Bb^7 A^7 $G\#^7$ $C\#^9$ $F\#^{13}_{SUS}$

voice scats

Chords: BMA^7 $G\#MI^7$ EMI^7 $F\#^7_{SUS}$ BMA^7 $G\#MI^7$ EMI^7 $F\#^7_{SUS}$

D.S. al Coda

⊕

B⁷ B^{b7}A⁷ G^{#7} C^{#9} F^{#13}_{SUS} 2 2

(Pn. fills)

B^{MA7} G^{#MI7} E^{MI7} F^{#7}_{SUS}

(bass bkgr. line) Vamp, fill & fade

I'm Glad There Is You

Words & music by
Jimmy Dorsey
& Paul Madeira

Med. Ballad

A FMA^7 FMI^7 (B^b13)

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

GMI^7 C^7 A^b13 D^bMA^7 $G^b9(\#11)$ D^7 GMI^7 C^7

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

FMA^7 GMI^7 AMI^7 $G\#o^7$ GMI^7 C^9

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

FMA^7 $E^b9(\#11)$ $D^7(b9)$ G^{13} C^9 F^9 SUS F^7

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

B B^bMA^9 B^bMI^7 E^b9 FMA^7 $EMI^7(b5)$ $A^7(\#5)$

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

DMI^7 G^{13} GMI^7 C^7

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

C FMA^7 FMI^7 (B^b13)

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

GMI^7 C^7 C^7 $(E^b13$ SUS E^b13 D^9 SUS $D^7(b9)$) $AMI^7(b5)$ D^7

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

GMI^7 C^{13} SUS C^{13} FMA^7 $(DMI^7$ GMI^7 $C^7)$

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

Impressions

John Coltrane

Fast Swing

A D_{MI}^7

(tenor)

B $E^b_{MI}^7$

C D_{MI}^7

Solo on form (ABC)

\emptyset D_{MI}^7

alternate melody, bars 6 & 14 of **A** and bar 6 of **C**:

piano comp rhythm for head:

etc.

Melody is played with variation. Tenor sounds one octave lower than written.



Photo by Herman Leonard

CLIFFORD BROWN

In the Wee Small Hours of the Morning

David Mann
& Bob Hilliard

Medium Ballad

A C_{MA}^7 C^7 $A_{MI}^{\flat/C}$ C^+

In the wee, small hours of the morn - ing, While the

C_{MA}^7 C^+ D_{MI}^7 G^7 D_{MI}^7 G^7

whole wide world is fast a - sleep, You lie a - wake and

$E_{MI}^{7(b5)}$ A^7 $F\#_{MI}^7$ B^7 $E_{MI}^7 A^7 D_{MI}^7 G^7$

think a - bout the girl, and nev - er ev - er think of count - ing sheep. When your

B C_{MA}^7 C^7 $A_{MI}^{\flat/C}$ C^+ C_{MA}^7 $E_{MI}^{7(b5)}$

lone - ly heart has learned its les - son, You'd be hers if on - ly she would

(F_{MA}^7) A^7 (D_{MI}^7) $F\#_{MI}^{7(b5)}$ $E_{b^{\circ}7}$ F_{MI}^6 E_{MI}^7 A^7

call; In the wee, small hours of the morn - ing, that's the

D_{MI}^7 $A_{b^9(\#11)}$ G^{13} C_{MA}^7 $(D_{MI}^7 G^7)$

time you miss her most of all.

Alternate changes for first two bars of **A** & **B**:

- | | | | |
|----|---------------|----------------------------------|--|
| 1) | $C^{(add 9)}$ | $F_{MI}^{\flat 9}/C$ | ∕ |
| 2) | C_{MA}^7 | B_{bMA}^9 | ∕ |
| 3) | C_{MA}^7 | G^9_{SUS} | ∕ |
| 4) | C_{MA}^7 | $F\#^7$ F_{MA}^7 $B^{\flat 7}$ | A_{MI}^7 A_{b^7} G^9_{SUS} G^7 |

Last 4 bars of B may be played as 2 bars (rhythmic values are all halved).

In Your Own Sweet Way

Dave Brubeck

Med. Swing

(As played by Dave Brubeck)

A ^{(A_{Mi}7(b5))}
 (E^b6) A_{Mi}7 D7 G_{Mi}7 C7 C_{Mi}7 F7 B^b7 E^bMA7

A^bMi7 D^b7 G^bMA7 BMA7 F7(alt.) B7 1. B^b7 E^b6 2. B^b7 E^b6

B E_{Mi}7 A7 D_{MA}7 E_{Mi}7 A7 D_{MA}7

D_{Mi}7 G7 E_{Mi}7 A7 (E^b7) D_{Mi}7(b5) A^b7 G7 C_{Mi}7

C ^{(A_{Mi}7(b5))}
 A_{Mi}7 D7 G_{Mi}7 C7 C_{Mi}7 F7 B^b7 E^bMA7

A^bMi7 D^b7 G^bMA7 BMA7 F7(alt.) B7 B^b7

E^bMi

E^bMi F/E^b E7/E^b E^b7(b9)

(straight eighths)

A^bMi B^b7 B^b9 A13 A^b13 G7(#9) G^bMA7 F7(#11 b9 #5) E_{MA}9(#11) E^bMi9

(rit.)

Head is in 2 or 4. Solos in 4. *f*
 Chords in parentheses optional.

In Your Own Sweet Way

Dave Brubeck

(As played by Miles Davis)

Med. Swing

$\text{♩} = 116$

(in 2) **A** $(A_{MI}^{7(b5)})$
 C_{MI}^6 D^7 G_{MI}^7 C_{MI}^7 F^7 $B^b_{MA}^7$ $E^b_{MA}^7$

(muted trp.)

$A^b_{MI}^7$ D^b7 $G^b_{MA}^7$ B_{MA}^7 $(F^7(alt.))$ B_{MA}^7 $D^\#$ B_{MA}^7 $B^b_{MA}^7$ $E^b_{MA}^7$

$(A_{MI}^{7(b5)})$
 C_{MI}^6 D^7 G_{MI}^7 C_{MI}^7 F^7 $B^b_{MA}^7$ $E^b_{MA}^7$

$A^b_{MI}^7$ D^b7 $G^b_{MA}^7$ B_{MA}^7 $(F^7(alt.))$ B_{MA}^7 $D^\#$ B_{MA}^7 $B^b_{MA}^7$

B $E_{MI}^{7(b5)}$ A^7 D_{MI}^6 $B_{MI}^{7(b5)}$ $E_{MI}^{7(b5)}$ A^7 D_{MA}^7

D_{MI}^7 G^7 C_{MA}^7 E^b7 A^b7 G^7

C $(A_{MI}^{7(b5)})$
 C_{MI}^6 D^7 G_{MI}^7 C_{MI}^7 F^7 $B^b_{MA}^7$ $E^b_{MA}^7$

$A^b_{MI}^7$ D^b7 $G^b_{MA}^7$ B_{MA}^7 $(F^7(alt.))$ B_{MA}^7 $D^\#$ B_{MA}^7 $B^b_{MA}^7$

D $G^b_{MA}^7$ A^b $G^b_{MA}^{7(\#5)}$ A^b $E^b_{MI}^{(add 9)}$ A^b $G^b_{MA}^{7(\#5)}$ A^b $G^b_{MA}^7$ A^b $G^b_{MA}^{7(\#5)}$ A^b $E^b_{MI}^{(add 9)}$ A^b $G^b_{MA}^{7(\#5)}$ A^b

bass: $G^b_{MA}^7$ A^b $G^b_{MA}^{7(\#5)}$ A^b $E^b_{MI}^{(add 9)}$ A^b $G^b_{MA}^{7(\#5)}$ A^b $G^b_{MA}^7$ A^b $G^b_{MA}^{7(\#5)}$ A^b $E^b_{MI}^{(add 9)}$ A^b $G^b_{MA}^{7(\#5)}$ A^b

(etc.)

Solo on form (ABCD)

(fine)

Bass walks in 4 for solos.
Chords in parentheses are optional.



Photo by Herman Leonard

JOHNNY HODGES

Isfahan

Duke Ellington
& Billy Strayhorn

Med. Ballad

A $D^{\flat}MA^7$ $B^{\flat}MA^7$ $B^{\flat}7(\#5)$ $E^{\flat}9$

$(E^{\flat}7(b9))$
 $D^{\flat}MI^6$ $A^{\flat}13(b9)$ $D^{\flat}MA^9$

$GMI^7(b5)$ $C7(b9)$ FMI^6 $AMI^7(b5)$ $D7(b9)$ GMI^6

$GMI^9(b5)$ $C7(b9)$ FMA^7 EMA^7 $E^{\flat}MA^7$ DMA^7

B $D^{\flat}MA^7$ $B^{\flat}MA^7$ $B^{\flat}7(\#5)$ $E^{\flat}9$

$(E^{\flat}7(b9))$
 $D^{\flat}MI^6$ $A^{\flat}13(b9)$ $D^{\flat}7(\#11)$

$G^{\flat}MA^7$ $C7(b9)$ $F7(\#11)$ $B^{\flat}7$ break

$E^{\flat}13$ $A^{\flat}13(b9)$ $A^{\flat}9(\#5)$ $D^{\flat}MA^{13}$ $\oplus (FMA^7EMA^7E^{\flat}MA^7DMA^7)$

\oplus $D^{\flat}MA^{13}$ $E^{\flat}13$ $A^{\flat}13(b9)$ $A^{\flat}9(\#5)$ $D^{\flat}MA^{13}$

Melody incorporates embellishments from the original recording.

It Don't Mean a Thing (If It Ain't Got That Swing)

Duke Ellington
Irving Mills

Fast Swing

A G_{MI} $G_{MI}^{(MA7)}$ G_{MI}^7 G_{MI}^6

It don't mean a thing if it ain't got that swing, —

C^7 F^7 B^b6 $D^{7(\#5)}$

doo wah, — doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah. It

G_{MI} $G_{MI}^{(MA7)}$ G_{MI}^7 G_{MI}^6

don't mean a thing, — all you got to do is sing,

C^7 F^7 B^b6

doo wah, — doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah. It

B F_{MI}^7 B^b7 E^b6

makes no diff - 'rence if — it's sweet or hot; — Just

G_{MI}^7 C^7 F^7 D^7

give that rhy - thm ev - 'ry thing you got. It

C G_{MI} $G_{MI}^{(MA7)}$ G_{MI}^7 G_{MI}^6

don't mean a thing if it ain't got that swing, — $(D^{7(\#5)})$

C^7 F^7 B^b6 B^b6

doo wah, — doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah.

alternate changes, letter **A**:

G_{MI} $F^\#$ G_{MI} F E E^b7 D^7 $G^{7(\#5)}$ $E_{MI}^{(b5)}$ $E^b_{MI}6$ B^b6 D C^7 F^7 B^b6 $(D^{7(\#5)})$

alternate changes, bars 5-8 of **C**:

C^7 $C^{\#o7}$ B^b6 D $G^{7(\#9)}$ C_{MI}^7 B_{MA}^7 B^b6 $(D^{7(\#5)})$

It's Only a Paper Moon

Lyric: Billy Rose
& E.Y. Harburg
Music: Harold

Arlen

Med. Swing

A GMA^7 E^7 AMI^7 D^7 AMI^7 D^7 GMA^7 $AMI^7 D^7$

Say, it's on - ly a pa - per moon, Sail - ing o - ver a card - board sea,

DMI^7 G^7 CMA^7 $AMI^{7(b5)}$ D^7 G^6 $AMI^7 D^7$

But it would - n't be make be - lieve if you be - lieved in me.

GMA^7 E^7 AMI^7 D^7 AMI^7 D^7 GMA^7 $AMI^7 D^7$

Yes, it's on - ly a can - vas sky, Hang - ing o - ver a mus - lin tree,

DMI^7 G^7 CMA^7 $AMI^{7(b5)}$ D^7 G^6 G^7

But it would - n't be make be - lieve if you be - lieved in me. With -

B CMA^7 $C\#^{\circ 7}$ GMA^7 D $E^{7(\#5)}$ $AMI^{7(11)}$ D^{13} G^6 G^7

out your love, it's a hon - ky - tonk pa - rade; With -

CMA^7 $C\#^{\circ 7}$ GMA^7 D $BMI^{7(b5)}$ E^7 AMI^7 D^9

out your love, it's a mel - o - dy played in a pen - ny ar - cade.

C GMA^7 E^7 AMI^7 D^7 AMI^7 D^7 GMA^7 $AMI^7 D^7$

It's a Bar - num and Bai - ley world, just as phon - y as it can be,

DMI^7 G^7 CMA^7 $AMI^{7(b5)}$ D^7 G^6 $(AMI^7 D^7)$

But it would - n't be make be - lieve if be - lieved in me.

It's the Talk of the Town

Lyric: Marty Symes &
Al J. Neiburg
Music:
Jerry Livingston

Med. Ballad

A

F_{MA}^7 $G^{\#o7}$ G_{MI}^7 C^7 F_{MA}^7 $C_{MI}^7 B^9$ ^{(11) (b5)}

I can't show my face, Can't go an - y place, Peo - ple stop and stare,

$B^b_{MA}^7$ E^b_9 F_{MA}^7 $B_{MI}^7(b5)$ E^7 $B^b_{MI}^7 E^b_7 A_{MI}^7 D^7$

It's so hard to bear, Ev - 'ry - bod - y knows you left me,

G^{13} G_{MI}^7 $C^{7(b9)}$ F_{MA}^7 $G^{\#o7}$

It's the talk of the town. Ev - 'ry time we meet

G_{MI}^7 C^7 F_{MA}^7 $C_{MI}^7 B^9$ $B^b_{MA}^7$ E^b_9

my heart skips a beat, We don't stop to speak, Though it's just a week,

F_{MA}^7 $B_{MI}^7(b5)$ E^7 $B^b_{MI}^7 E^b_7 A_{MI}^7 D^7$ G^{13} C^{13} $F_{MA}^7 C_{MI}^7 B^9$ ^{(11) (b5)}

Ev - 'ry - bod - y knows you left me, It's the talk of the town. We

B

$B^b_{MA}^7$ D^7 G_{MI}^7 $A_{MI}^7 D^7$ G_{MI}^6 $E^b_9 D^7$ ^(#11)

sent out in - vi - ta - tions to friends and re - la - tions an - nounc - ing our wed - ding day;

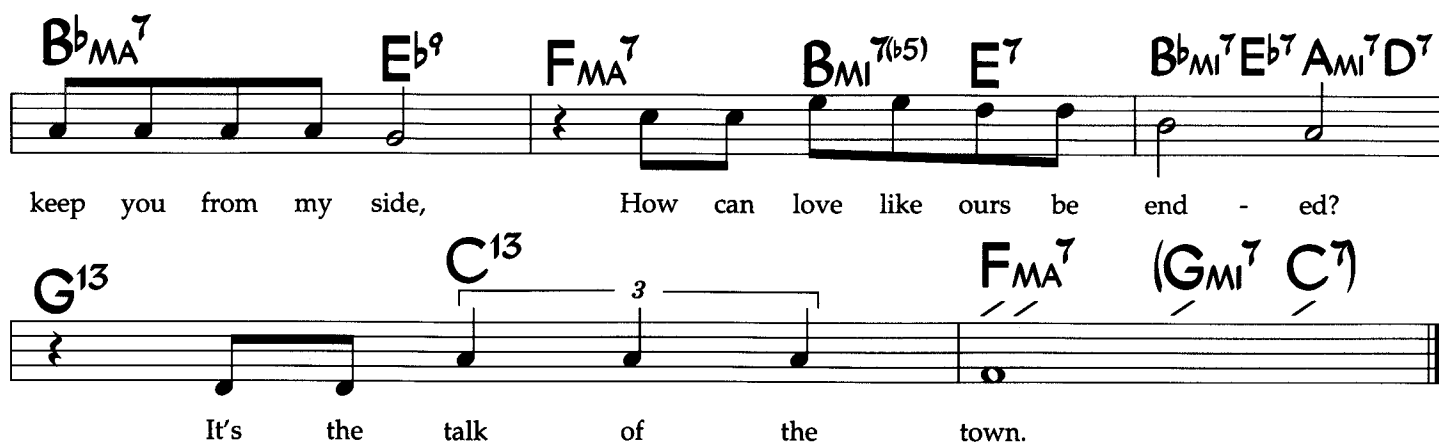
G^7 D_{MI}^7 G^7 D_{MI}^7 G^9 G_{MI}^7 C^9 ^(#5)

Friends and our re - la - tions gave con - grat - u - la - tions, How can you face them? What can you say?

C

F_{MA}^7 $G^{\#o7}$ G_{MI}^7 C^7 F_{MA}^7 $C_{MI}^7 B^9$ ^{(11) (b5)}

Let's make up sweet - heart, We can't stay a - part, Don't let fool - ish pride



B^bMA⁷ **E^b9** **FMA⁷** **Bmi^{7(b5)}** **E⁷** **B^bmi⁷E^b7** **A^bmi⁷D⁷**

keep you from my side, How can love like ours be end - ed?

G¹³ **C¹³** **FMA⁷** **(Gmi⁷ C⁷)**

It's the talk of the town.

It's You

Med. Bossa/Funk

1st & 2nd x: gtr. & dr.
3rd x: add pn. & bs, alto fills

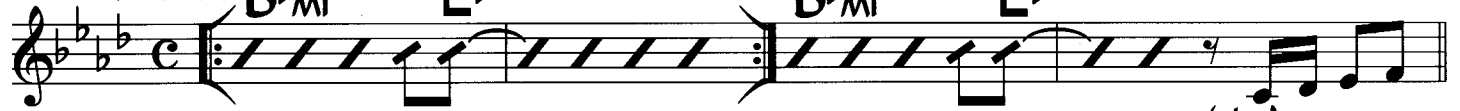
David Sanborn

♩ = 91

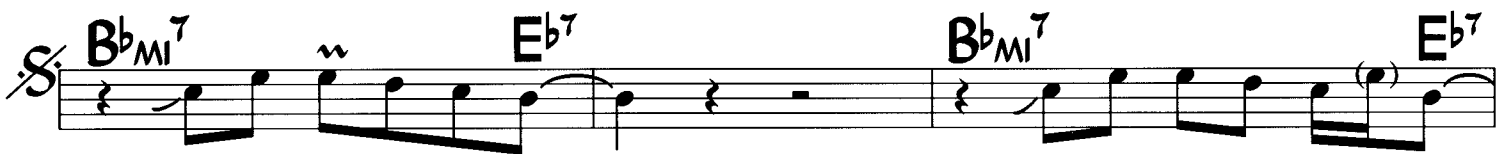
(Intro)

B^bMⁱ7E^b7

(3x's)

B^bMⁱ7E^b7

(alto)



C (Piano solo)

$B^b M I^7$ $E^b 7$

(sample bass line) (Vamp till cue)

On cue, D.S. al Coda
(alto solo till 5th bar of B).

(alto fills)

$B^b M I^7$ $E^b 7$ $B^b M I^7$ $E^b 7$

(piano fills)

$C M I^7$ $F 7$ $C M I^7$ $F 7$

(alto fills)

$D M I^7$ $G 7$ $D M I^7$ $G 7$

$E^b M I^7$ $A^b 7$ $E^b M I^7$ $G^b M A^7$ $F M I^7$

(sample fill)

$E^b M I^7$ $A^b 7$ $E^b M I^7$ $G^b M A^7$ $F M I^7$

Vamp & fade (piano & alto fill)

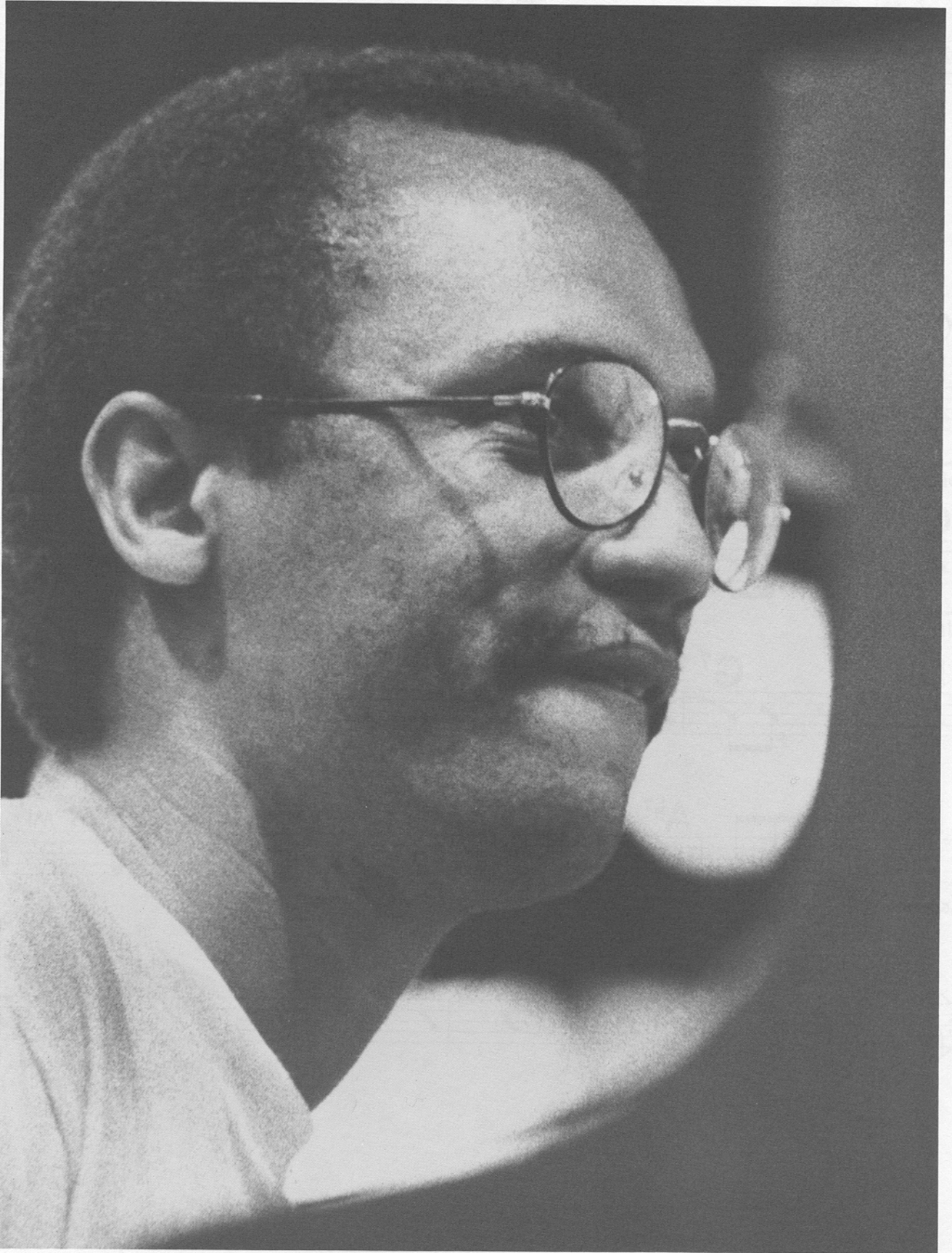


Photo by R. Andrew Lepley

BILLY CHILDS

I've Got the World on a String

Lyric: Ted Koehler

Music: Harold Arlen

Med.-Slow Swing

A F⁶ E^{b7} D⁷ (A^{b7}) G^{M7} B^{bM6} F^{MA7} B^{b9}(#11)

I've got the world on a string, — sit-tin' on a rain-bow, Got the string a-round my fin-

A^{M7} D⁹ A^{bM7} D^{b9} G^{M7} C⁷ F^{#o7} G^{M7} C¹³ A⁷(#5) D⁷(#9)

ger, What a world, what a — life, I'm in love.

G^{M7} C⁷ F⁶ E^{b7} D⁷ (A^{b7}) G^{M7} B^{bM6}

I've got a song that I sing, — I can make the rain go,

A^{M7} B^{b9}(#11) A^{M7} D⁹ A^{bM7} D^{b9} G^{M7} C⁷ F^{#o7}

an - y time I move my fin - ger, Luck - y me, can't you —

G^{M7} C¹³ F⁶ B^{b6} B^{o7} F⁶

— see, I'm in love. — Life is a beau - ti - ful thing, —

B E^{M7} A⁹ D¹³ %

— as long as I hold the string, — I'd be a sil - ly so - and -

G⁹ % G^{M9} C¹³

so if I should ev - er let go. — I've got the

C F⁶ E^{b7} D⁷ (A^{b7}) G^{M7} B^{bM6} A^{M7} B^{b9} A^{M7} D⁹ A^{bM7} D^{b9}

world on a string, — sit-tin' on a rain-bow, Got the string a-round my fin - ger,

G^{M7} D⁷ G^{M7} C¹³ F⁶ (D⁷(#9) G^{M7} C⁷)

What a world, What a — life, I'm in love. —

At faster tempos, changes falling on beats 2 & 4 may be omitted.

I've Got Your Number

Lyric by Carolyn Leigh

Music by Cy Coleman

Medium Swing

A G^7 Dm^7 G^7 Dm^7 G^7 Dm^7 G^7

I've got your num - ber,___ I know you in - side___ out,

C^7 Gm^7 C^7 Gm^7 C^7 Gm^7 C^7 Bb^7

You ain't no Ea - gle___ Scout, You're all at sea.

A^b7 D^bMA^7 B^bMI^7 E^b9_{sus} A^b6

Oh, yes, you'll brag a lot,___ wave your own___ flag a lot,___

E^7 A^MA^7 $(F\#MI^7)$ $D^9(\#11)$ B^9_{sus} $B^bMI^7(11)$ E^b9

But you're un - sure a lot,___ you're a lot___ like me. Oh,

B G^7 Dm^7 G^7 Dm^7 G^7 Dm^7 G^7

I've got your num - ber___ and what you're look - ing___ for,

C^7 Gm^7 C^7 Gm^7 C^7 Gm^7 C^7 Bb^7

And what you're look - ing___ for just suits me fine.

A^b7 D^bMA^7 B^bMI^7 E^b9_{sus} CMI^7 (A^b7) F^7

We'll break the rules a lot,___ We'll be damn___ fools a lot,___

(D^bMA^7) B^bMI^7 E^b9_{sus} A^b6 (FMI^7) B^bMI^7 E^b9_{sus} (B^b7) $E^bMI^7(11)$ A^b9

But then why should we not,___ How could we not___ com - bine, when

C **G⁷** **D_M⁷** **G⁷** **D_M⁷** **G⁷** **D_M⁷**

I've got your num - ber _____ and I've got the

G⁷ **D_M⁷** **G⁷** **D_M⁷** **G⁷** **D_M⁷**

glow you've _____ got, I've got your num - ber _____ and

G⁷ **D_M⁷** **G⁷** **C⁶** **(D_M⁷ G⁷)**

ba - by, you know you've _____ got mine.

Head is generally played in 2, solos in 4.



Photo by Frank Wolff

ART BLAKEY & CEDAR WALTON

I've Never Been in Love Before

Frank Loesser

Med. Swing

(F⁷) **A** B^{b6} G^{MI}⁷ C^{MI}⁷ F⁷ B^bMA⁷ E^b⁷ D^{MI}⁷ G⁷

I've nev - er been in love be - fore, Now all at once it's

C^{MI}⁷ C^{MI}⁷ F⁷ (B^bMA⁷ D^{b13} G^bMA⁷ B¹³)

you, It's you for - ev - er more. I've

B^{b6} G^{MI}⁷ C^{MI}⁷ F⁷ B^bMA⁷ E^b⁷ D^{MI}⁷ G⁷

nev - er been in love be - fore, I thought my heart was

C^{MI}⁷ C^{MI}⁷ F⁷ B^bMA⁷ F^{MI}⁷ B^b⁷

safe, I thought I knew the score. But this is

B E^bMA⁷ D C^{MI}⁷ F⁷ B^bMA⁷ A^{MI}^{7(b5)} D^{7(#5)}

wine that's all too strange and strong, I'm full of fool - ish

(G^{MI} G^{MI} F E^{MI}^{7(b5)})

G^{MI} C⁹ A⁷ D^{MA}⁷ C^{MI}⁷ F⁷

song, And out my song must pour. So please for -

C B^{b6} G^{MI}⁷ C^{MI}⁷ F⁷ B^bMA⁷ E^b⁷ D^{MI}⁷ G⁷

give this help - less haze I'm in, I've real - ly nev - er

C^{MI}⁷ C^{MI}⁷ F⁷ B^{b6} (C^{MI}⁷ F⁷)

been in love be - fore.

Jacob's Ladder

Cedar Walton

J = 178 **A**

(horns)
 DMI¹¹ CMI¹¹ DMI¹¹ DMI¹¹ CMI¹¹ DMI¹¹
 (bs.) (sample fill) (sample fill)

GMI¹¹ FMI¹¹ GMI¹¹ CMI¹¹ DMI¹¹ (2nd x)

B

(light piano comping)

(pn.)

DMI⁷ Eb EF⁷

C

F⁷ E⁷ A⁷(#5) D⁷(#9) GMI⁷ (EbMA⁹) DMI⁷

1.

2.

(horns)

D

DMI A/C# DMI/C G/B Bb AMI⁷ GMI⁷ FMA⁷ EbMA⁷

E^bMA^7 DM^7 (add 11) C^{13} $F^6_{9/4}$ DM^7 (11) CM^7 (11)

(solo pn.)

B^bMA^7 (b5) (horns, bkgr.) A^7 (b5) (horns, melody) GM^7 C^7 F^7 EM^7 (omit 5) E^bMA^7 DM^7

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

DM^7 (bs. like at [B]) DM^7 6

E DM^{11} CM^{11} DM^{11} DM^{11} CM^{11} DM^{11} GM^{11} FM^{11} GM^{11}

(horns) (bass like at [A]) bs. fill ----- bs. fill -----

CM^{11} DM^{11} DM^7 $E^b E F^7$

F (Solos) F^7 $E^{7(b9)}$ $A^{7(\#5)}$ DM^7 Till cue $E^b E F^7$ On cue DM^7

Vamp till cue (horns)

(Solo continues) F^7 E^7 A^7 1-3. DM^7 A^b7 G^7 C^7 4. DM^7

(horns, behind solo) (horns)

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

(Piano solo) F^7 E^7 A^7 DM^7 A^b7 G^7 C^7 4. E^7 A^7 DM^7

(horns, behind pn.)

DM^7 DM^7 4 pn. fill ----- (horns, w/ bs.) $E^b E F^7$ (horns)

(bs. like at [B]) F^7 E^7 $A^{7(\#5)}$ $D^{7(\#9)}$ GM^7 E^bMA^9 DM^7 (add 11)

Med. Swing

$\text{♩} = 140$

Jordu

Duke Jordan

(As played by Clifford Brown)

A (trp.) (ten.) (unis.)

(trp. & ten.) *mf* (dr.) x

$D^7 G^7 C M^6$ break

$F^7 B^b7 E^b M A^7$ break

3

1. 2.

(ten. 8va b.) *f*

$D^7 G^7 C M^6$ A^b7 break $A^b7 G^7$

(pn. w/ bs.) dr. fill

B

$G^7 C^7 F^7 B^b7 E^b7 A^b7 D^b6 F^7$

(unis.) *mf* break

$F^7 B^b7 E^b7 A^b7 D^b7 F^{\#7} B^6$

C (trp.) (ten.) (unis.)

$D^7 G^7 C M^6$ break $F^7 B^b7 E^b M A^7$ break

Chords: D⁷ G⁷ C^{Mi} A^{b7} A^{b7} dr. fill

D (Solos) (pn. w/ bs.)

Chords: D⁷ G⁷ C^{Mi}⁶ F⁷ B^{b7} E^bM^A⁷ D⁷ G⁷ C^{Mi}⁶ A^{b7}

E

Chords: G⁷ C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b6} F⁷ B^{b7} E^{b7} A^{b7} D^{b7} F^{#7} B⁶

F

Chords: D⁷ G⁷ C^{Mi}⁶ F⁷ B^{b7} E^bM^A⁷ D⁷ G⁷ C^{Mi}⁶ A^{b7}

Solo on DDEF
After solos, D.C. al Coda
(with pickups).

C (trp.)

Chords: A^{b7} G⁷ C F⁷ B^{b7} E^{b7} A^{b7} ^f D^b

Chords: D⁷ G^{7(b5)}} B C

Med. Funk/Pop Ballad

Juntos

Ivan Lins

$\text{♩} = 147$

(Intro)

(gtr., in octaves)

NC.

(bs.)

NC.

F_{E_b}

D^{7(#9)}

G^{9(#11)}

C¹³_{SUS}

NC.

A

F_{MA}⁷ (voice)

F⁶

C⁹_{SUS}

C⁹

F_{MA}⁷

F⁶

C⁹_{SUS}

C⁹

(etc.)

F_{MA}⁷

F⁶

F¹³_{SUS}

F⁹

B^b_{MA}⁷

B_{MI}^{7(b5)}

E^{7(#5)}

A_{MI}⁷

D_{MI}⁹

G_{MI}⁷

D⁹_{SUS}

Chord progression: GMI^7 D^9_{SUS} GMI^7 C^9_{SUS} C^9

Chord progression: F^9_{SUS} F^9 Bb^{13}_{SUS} Bb^{13} E^9_{SUS} E^9

B FMA^7 DMI^7 $BbMA^7$ C^{13}_{SUS} $BbMI^9$

Chord progression: AMI^7 DMI^7 C BMI^7 E^9_{SUS} E^9

Chord progression: AMA^7 $A^bMI^{7(11)}$ D^b7 G^bMA^7 Bb^{13}_{SUS} Bb^{13}

Chord progression: E^bMA^7 CMI^7 B^bMI^7 AMI^7

Chord progression: D^{13} DMI^7 G^7 GMI^7 C^7

Solo on AAB (fine)
 After solos, D.S. al fine, then
 vamp & fade on Intro
 (first 8 bars, guitar fills)

sample bass line
 at **B**:

bass fill,
 bar 10 of **A**:

Killer Joe

Benny Golson

Med.-Slow Swing

(Intro) (pn.) (piano simile till **B**)

(sample bass line)

A

(horns)

(Half-Time Feel)

B

(Orig. Feel)

C

(piano as in Intro)

Solo on AABC
Solos swing throughout.

(Ending)

Vamp, fill & fade

Let's Fall in Love

Lyric: Ted Koehler
Music: Harold Arlen

Med. Swing

A C⁶ A_{MI}⁷ D_{MI}⁷ G⁷ C⁶ A_{MI}⁷ D_{MI}⁷ G⁷ (F_{MI}⁶)

Let's fall in love, Why should - n't we fall in love? Our heart are made

E_{MI}⁷ A_{MI}⁷ D_{MI}⁷ G⁷ E⁷ A⁷ D⁹ G¹³

of it, let's take a chance, Why be a - fraid of it?

C⁶ A_{MI}⁷ D_{MI}⁷ G⁷ C⁶ A_{MI}⁷ D_{MI}⁷ G⁷ (F_{MI}⁶)

Let's close our eyes and make our own par - a - dise, Lit - tle we know

E_{MI}⁷ A_{MI}⁷ D_{MI}⁷ G⁷ B_{MI}⁷⁽¹¹⁾ E⁷ B_{MI}⁷⁽¹¹⁾ E⁷

of it, Still we can try to make a go of it.

B A_{MI} A_{MI}^(MA7) A_{MI}⁷ 3 (D¹³ A_{MI}⁹ D¹³) D^{#07}

We might have been meant for each oth - er, to

E_{MI}⁷ A_{MI}⁷ D_{MI}⁷ 3 G⁷ E_{MI}⁷ A^(E_bMI⁷ A^{b7}) 7(b9) D_{MI}⁷ G⁷

be or not to be, let our hearts dis - cov - er.

C C⁶ A_{MI}⁷ D_{MI}⁷ G⁷ C⁶ A_{MI}⁷ D_{MI}⁷ G⁷ (F_{MI}⁶)

Let's fall in love, Why should - n't we fall in love? Now is the time

E_{MI}⁷ A_{MI}⁷ 3 D_{MI}⁷ G⁷ C⁶ (A_{MI}⁷ D_{MI}⁷ G⁷)

for it, while we are young, Let's fall in love.

Like a Lover

Music: Dori Caymmi

Lyric: N. Motta

English lyric: Alan & Marilyn Bergman

Med. Bossa

(O Cantador)

A

1. Like a lov - er, the morn - ing sun — slow - ly ris - es and

kiss - es you — a - wake. — Your smile is soft — and drow -

sy as you let it play — up - on — your face. — Oh, how I dream —

— I might be like the morn - ing sun — to you. —

B

How I en - vy a cup that knows — your lips, — Let it be me, —

— my love, — And a ta - ble that feels your fin - ger tips, —

— Let it be me, — Let me be your love, — Bring an end to the

Ami⁷ Gmi⁷ D^(add 9) F# G⁷ SUS

end - less days and nights with - out you.

C CMA⁷ G⁷ SUS CMA⁷

Like a lov - er, the vel - vet moon shares your pil - low and

D/C Bmi⁷ Emi⁷ A¹³ SUS A⁹

watch - es while you sleep. Its light ar - rives on tip -

(Ab^{7(b5)}) G⁹ SUS FMA⁷ C/E Dmi⁷ G^{7(#5)})
 DMA⁷ G¹³ G^{7(#5)} FMA⁷ G/F

toe, gent - ly tak - ing you in its em - brace. Oh, how I dream

CMA⁷ G⁷ SUS CMA⁷ G⁷ SUS

I might be like the vel - vet moon to you.

Alternate changes,
 bars 1-4 of **A** & **C**:

CMA⁷ C⁷ C⁶ Fmi⁶/C A^{mi}⁹ F#⁷/A#

2nd verse:

Like a lover, the river wind
 Sighs and ripples its fingers through your hair.
 Upon your cheek it lingers,
 Never having known a sweeter place.
 Oh, how I dream
 I might be like the river wind to you.

Bright 6/8 Swing
(16th's swing)

Like Father, Like Son

Billy Childs

♩ = 87

(Intro)

(3x's)

mf (pn.)

E_{MI}^{11} E_{MI}^{11} $F7^{(b9)}_{(5)}$

(bass doubles lowest pn. notes)

A

$B^b_{MI}^9$ $B^b_{MI}^6$ $B^b_{MI}^9$ $B^b_{MI}^6$ A_{MI}^9 A_{MI}^6 A_{MI}^9 $D^{13(\#11)}_{(b9)}$

$A^b_{MA} 7(\#11)$ E_{MI}^7 $G^b_{MA} 7(\#11)$ $B^b_{MA} 7(\#11)$ B_{MI}^7 $E^b_{MA}^7$ $G_{MA} 7(\#11)$ B_{MA}^9

(3x's)

$B^b_{MI}^{11}$ $B^b_{MI}^{11}$ $B7(\#9)_{(5)}$

B

E_{MI}^9 E_{MI}^6 E_{MI}^9 E_{MI}^6 $E^b_{MI}^9$ $E^b_{MI}^6$

$E^b_{MI}^9$ $A^b_{13(\#11)}_{(b9)}$ $D_{MA} 7(\#11)$ $B^b_{MI}^7$ $C_{MA} 7(\#11)$ $E_{MA} 7(\#11)$

(cresc.)

G^b A^b A^b G^b F^{13}_{sus}

B_{MA}^7 E $C^{\#}_{MA}^7$ $F^{\#}$ $E^b_{MA}^7$ A^b $A^b_{MA}^7$ D^b

G_{MA}^7 C_{MA}^7 D $B^b_{MA}^7$ F_{MA}^7 G

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

5/8 $B_{m11}^{(add\ 9)}$ $G^{\#sus}$ A_{m1} $F^{\#m1} (omit\ 5)$

E/F $F^{\#9(b5)}$ $B^9(\#11)$ E^7 E^b F B^b_{m1} $B_{m1}^{(b13)}$

E_{m11} $F^7(b9) (\#5)$

C (Solos)

B^b_{m9} A_{m9} A_{m9} D^7 A^b_{MA7} E_{m7} G^b_{MA7} $B^b_{m7} (\#11)$

B_{m7} E^b_{MA7} G_{MA7} B_{MA7} B^b_{m9} $B^b_{m7} (\#9)$

D

E_{m7} E^b_{m7} E^b_{m7} A^b7 $D_{MA7} (\#11)$ B^b_{m7} $C_{MA7} (\#11)$ $E_{MA7} (\#11)$

G^b/A^b A^b/G^b F^{13}_{sus} F^{13}_{sus} G^b/A^b A^b/G^b F^{13}_{sus} $A^7(\#9)$

E

D_{m7} F_{m7} G_{m7} A_{m7} B_{m7} C_{m7} F^7 (B^7 last x)

(bass walks)

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

E_{m11} G_{m6}/A

(Vamp & fade)

Med. Bossa

J = 154

Like Sonny

John Coltrane

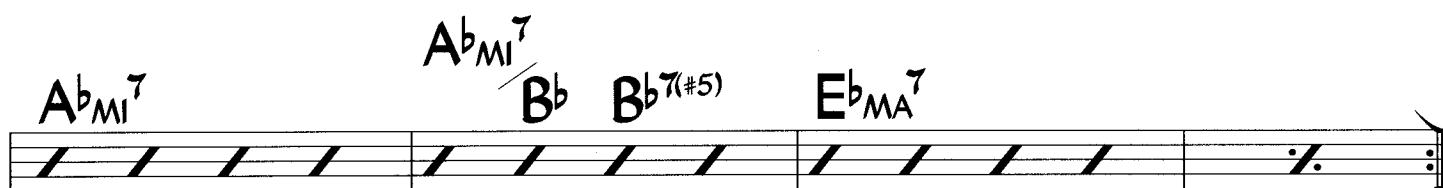
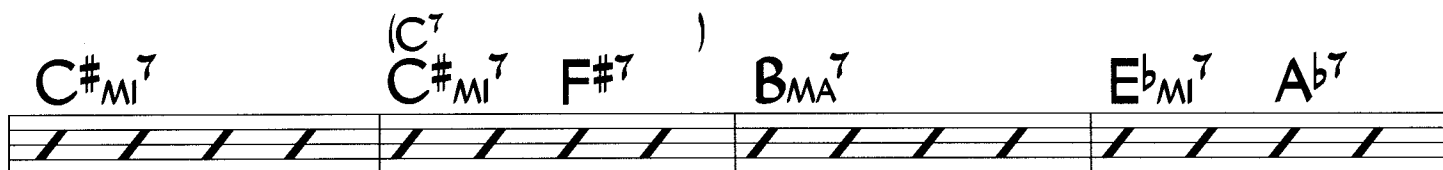
A

(tenor)

Chord progressions for section A:
 DMI⁷ FMI⁷
 FMI⁷ AbMI⁷ AbMI⁷ Bb⁷(#5)
 EbMA⁷ AMI⁷
 AMI⁷ FMI⁷
 C#MI⁷ (C⁷ C#MI⁷ F#⁷) BMA⁷
 EbMI⁷ Ab⁷ DMI⁷
 FMI⁷ AbMI⁷
 AbMI⁷ Bb Bb⁷(#5) ⊕ EbMA⁷

B (Solos - Swing)

Chord progressions for section B:
 DMI⁷ FMI⁷
 AbMI⁷ AbMI⁷ Bb Bb⁷(#5) EbMA⁷



After solos, D.C. al Coda





Photo by Joe LaRusso,
©1985

DAVE SANBORN

Lisa

David Sanborn

Med. Funk Ballad

♩ = 92

(Intro) E_{MA}⁷ (alto fills)

E/D B^b_{MA}^{7(b5)} A/F C/G[#]

(sample bass line)

A E_{MA}⁷ (alto) D[#]_{MI}⁷ D⁷ C[#]_{MI}⁷

C[#]_{MI}⁷ F^{#7}

A_{MA}⁷ 1. F^{#7}

A_{MA}⁷ F^{#9} F[#]_{MI}⁹ F⁷⁽⁺⁹⁾ E_{MA}⁷ D[#]_{MI}⁷

2. F^{#7} A_{MA}⁷ F^{#9} F⁷⁽⁺⁹⁾ B^b_{MA}^{7(b5)}

B^b_{MA}^{7(b5)} A/F C/G[#] B^b_{MA}^{7(b5)} A/F C/G[#] C[#]₇₍₊₉₎

B C[#]₇₍₊₉₎ (alto fills) 1-3. F^{#7}

4. F^{#7} F[#]_{MI}⁹ F⁷⁽⁺⁹⁾ E_{MA}⁷ D[#]_{MI}⁷

D.S. al 2nd ending al Coda

(Alto solo) C[#]₇₍₊₉₎ F^{#7}

Vamp, solo, & fade

Melody is freely interpreted.

Little Wind

Gerri Allen

$\text{♩} = 195$

A (2nd x only)

(synth.)

(pn.)

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

(bass w/ pn. L.H.)

$B^b(\text{add } 9)$ $C(\text{add } 9)$ G^7_{SUS} $A\text{MI}^7$ $F^{\#}\text{MA}^7_{\text{SUS}}$ F $E\text{MA}^7_{\text{SUS}}$ $F^{\#}$

B (Piano solo)

(synth.)

(bass)

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

$B^b(\text{add } 9)$ $C(\text{add } 9)$ G^7_{SUS} $A\text{MI}^7$ $F^{\#}\text{MA}^7_{\text{SUS}}$ F $E\text{MA}^7_{\text{SUS}}$ $F^{\#}$

Vamp & solo till cue;
On cue continue to **C**

(1st & 2nd x's: as written)

3rd & following x's: piano solo, indef.

C

F#MA⁷SUS / D# EMA⁷SUS / G# AMA⁷SUS / D# EMA⁷SUS / F#

(after 1st x: F, tied) (bass w/pn. L.H.)

F#MA⁷SUS / D# EMA⁷SUS / G# AMA⁷SUS / D# EMA⁷SUS / F

(synth.)

F#MA⁷SUS / D# EMA⁷SUS / G# AMA⁷SUS / D# EMA⁷SUS / F#

F#MA⁷SUS / D# EMA⁷SUS / G# AMA⁷SUS / D# BMA⁷SUS / F

Bass line continues for solos (with slight variation). Piano does not double bass lines during piano solos. Chord names are suggested for solos. On recording, first 4 bars of C are omitted just before the D.C. Synth. part at

Vamp till cue; On cue, D.C., play **A**, vamp & fade on **B**

Med. Funk Shuffle

Loose Ends

Mike Stern

(♩ = $\overset{\frown}{\underset{\frown}{\text{3}}}$)
 ♩ = 75

A

Chords: $A_{MA}^7 E^b$, $A^b_{MA}^7 E^b$, $G^b_{MA}^7 E^b$, $E^b_{MA}^7$, $D^b_{MI}^7$

(gtr. - add ten. on repeat & D.C.)

Chords: $E^b_{(add 9)}$, G , F^9_{SUS} , $A_{MA}^7 E^b$, $A^b_{MA}^7 E^b$, $G^b_{MA}^7 E^b$, $E^b_{MA}^7$, C_{MI}^7 , B_{MA}^7

Chords: $F^{\#}_{MI}^7$, $F^{7(\#5)}$, E_{MI}^7 , $E^b_{7(\#5)}$

(gtr. fills)

(1st x only: D_{MI}^9)

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

1. $C^{\#}_{MI}^9$, $C^{7(\#11)}$, B^9_{SUS} , $B^b_{MI}^{7(11)}$

D.C. al 2nd ending

B 2. $C^{\#}_{MI}^9$, $C^{7(\#11)}$, B^9_{SUS} , E^{13}_{SUS}

[G# pedal on D.C. (lower notes on D.C. only)]

Chords: $B^b_{MI}^{7(b5)}$, A_{MA}^7 , $A^b_{MI}^{7(11)}$, $F^{7(\#5)}$, G_{MA}^7

Chords: B_{MI}^7 , B , G_{MA}^7 , $F^{\#}_{MI}^{7(b5)}$, F_{MI}^7 , E_{MI}^7 , $E^b_{7(\#5)}$, D_{MI}^9 , $A^b_{7(\#5)}$

(gtr. fills)

G_{MI}^9

(1st x only)

C **F# bass**
 (gtr. w/ ten.)
 F#7 SUS F7(#9 #5) E7 SUS Eb7(#9 #5) D9 SUS C#7(#9) C7(b9) B7 SUS
 F#7 SUS F7(#9 #5) E7 SUS Eb7(#9 #5) D9 SUS C#7(#9) C7(b9) B7 SUS

D **EMI9**
 (bs.)
 A9 SUS F#MI7 G F#MI7 A9 SUS C#7(#9) F#MI7

Solo on **D**; To end last solo, continue on to **E**

E **Solo continues**
EMI9
 (bs.) (8) (end solo)

D pedal
 D.C. al 2nd ending al Coda (no repeat of DMI9 section)

(tenor solos)
GMI9
 (8)

(On cue)
CMA7 **BMA7** **AMA7** **F#MA7** **EMI9** **(Vamp till cue)**
 (gtr. w/ ten.) (rit.)



Photo by Tom Copi

EDDIE GOMEZ

Bright Swing

♩ = 248

Loxodrome

Eddie Gomez
(As played by Steps Ahead)

A

(tenor)

Chords: GMI^7 , $E^{7(\#5)}$, E/F , B/G , C , CMA^7 , $Bb^7_{sus} (^{b9})$ fill, $B^{(add 9)}$, D , $EMA^{7(b5)}$, $B^{(add 9)}$, $D\#$, $F\#^{7(\#9)}$, D , B/G , $GMA^{7(b5)}$, CMI^7 fill, $AMI^{7(b5)}$, CMI^7 , $F^{7(\#5)}$, BMI^7 , CMI^7 , $F^{7(\#5)}$, $BbMI^{(MA7)}$, $BbMI^{(MA7)}$, $BbMI^7$, G (last x: rit. to end), Ab

B

(Solos) (fine)

Chords: GMI^7 , $E^{7(\#5)}$, FMA^7 , B/G , CMA^7 , $Bb^7_{sus} (^{b9})$, DMI^7 , $EMA^{7(b5)}$, $B^{(add 9)}$, $D\#$, $F\#^{7(\#9)}$, D , GMA^7 , CMI^7 , $AMI^{7(b5)}$, CMI^7 , $F^{7(\#5)}$, BMI^7 , CMI^7 , $F^{7(\#5)}$, $BbMI^7$, G/Ab

After solos, D.C. al fine

Intro on record is one chorus played rubato (bass plays fills).
 Bass plays one note per change on head (except for 8-bar fill sections, where bass walks). Bass walks for solos.

Lullaby of the Leaves

Med. Swing

Lyric: Joe Young
Music: Bernice Petkere

A C_{MI} $A_{MI}^{7(b5)}$ D^7 $G^{7(\#5)}$ G_{MI}^7 C^7 F_{MI}^7 E^b9

Crad - le me where south - ern skies can watch me with a mil - lion eyes, Oh

$D_{MI}^{7(b5)}$ $G^{7(\#5)}$ C_{MI} A^b7 G^7

sing me to sleep, Lul - la - by of the leaves.

C_{MI} $A_{MI}^{7(b5)}$ D^7 $G^{7(\#5)}$ G_{MI}^7 C^7 F_{MI}^7 E^b9

Cov - er me with heav - en's blue and let me dream a dream or two, Oh

$D_{MI}^{7(b5)}$ $G^{7(\#5)}$ C_{MI} $\%$

sing me to sleep, Lul - la - by of the leaves. I'm

B (F_{MI}^7) A^b7

breez - ing a - long, a - long with the breeze, I'm hear - ing a song, a song through the trees, Ooh

C^6 G^9_{SUS} C^6 C^7 (F_{MI}^7) A^b7

ooh, ooh ooh, ooh ooh. That pine mel - o - dy car - ess - ing the shore, Fa -

(F_{MI}^7) A^b7 C^6 A^7 $D_{MI}^{7(b5)}$ $G^{7(\#5)}$

mil - iar to me, I've heard it be - fore, Ooh ooh, ooh ooh. That's south - land.

C C_{MI} $A_{MI}^{7(b5)}$ D^7 $G^{7(\#5)}$ G_{MI}^7 C^7 F_{MI}^7 E^b9

Don't I feel it in my soul, and don't I know I've reached my goal, Oh

$D_{MI}^{7(b5)}$ $G^{7(\#5)}$ C_{MI} $(D_{MI}^{7(b5)})$ G^7

sing me to sleep, Lul - la - by of the leaves.

Med. Afro/Latin

Mahjong

Wayne Shorter

$\text{♩} = 164$

(Intro) F^7_{SUS} $E^b6/9$ $(8x's)$

(sample bass line) (bass simile)

A F^7_{SUS} $E^b6/9$ F^7_{SUS} $E^b6/9$

(ten.)

F^7_{SUS} $E^b6/9$ F^7_{SUS} $E^b6/9$

D^bMA^{13} $E^b6/9$ D^bMA^{13} $E^b6/9$

D^bMA^{13} $E^b6/9$ D^bMA^{13} $E^b6/9$

(Swing) $D^7(\#9)$ E^bMI^7 $A^b7(b9)$ D^bMA^7 $C\#MI^7$ $F\#^7$

(Afro/Latin) F^7_{SUS} $E^b6/9$ F^7_{SUS} $E^b6/9$

F^7_{SUS} $E^b6/9$ F^7_{SUS} $E^b6/9$

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

F^7_{SUS} $E^b6/9$

Vamp, fill & fade

Head is played twice before and after solos.

Manha de Carnaval

(A Day in the Life of a Fool)

Medium Bossa Nova

Music by Luis Bonfá

Lyric by Carl Sigmand

A G_{MI} $A_{MI}^{7(b5)}$ D^7 G_{MI} $A_{MI}^{7(b5)}$ D^7

A day _____ in the life _____ of a fool, _____ A

G_{MI} C_{MI}^7 F^7 $B^b_{MA}^7$ $G^{7(b9)}$

sad _____ and a long, _____ lone - ly day. _____ I walk the

C_{MI}^7 F^7 $B^b_{MA}^7$ ($F_{MI}^7 B^b^7$) $E^b_{MA}^7$

a - ve - nue, _____ hop - ing to run in - to _____ the wel - come

$A_{MI}^{7(b5)}$ D^7 G_{MI} $A_{MI}^{7(b5)}$ D^7

sight of you _____ com - ing my way. _____ I'll

B G_{MI} $A_{MI}^{7(b5)}$ D^7 G_{MI}

stop _____ just a - cross _____ from your door, _____ But

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

you're _____ nev - er there _____ an - y more. _____ So

C_{MI}^7 $A_{MI}^{7(b5)}$ D^7 G_{MI}^7 ($F_{MI}^7 B^b^7$) $E^b_{MA}^7$

back _____ to my room _____ and here in the gloom I

$A_{MI}^{7(b5)}$ D^7 G_{MI} ($A_{MI}^{7(b5)}$ D^7)

cry _____ tears of good - bye. _____ Till you

A musical staff with a treble clef. The notation consists of a sequence of chords and triplets. The chords are: CMI⁷, GMI, CMI⁷, GMI, CMI⁷, DMI⁷, and GMI (D⁷). Each chord is followed by a triplet of notes. A box containing the letter 'C' is positioned at the beginning of the staff.

come back to me, that's the way it will be, Ev - 'ry day in the life of a fool.

Letter C may be repeated. Letter C is omitted for solos (but may be used as an interlude).

The Masquerade Is Over

Lyric: Herb Magidson

Music: Allie Wrubel

Med. Ballad*

A $E^b_{MA}7$ $D_{MI}7$ G^7 $C_{MI}7$ F^9 $B^b_{MI}7$ E^b9

Your eyes don't shine like they used to shine, And the

$A^b_{MA}7$ $G_{MI}7(b5)$ C^7 F^7 $F_{MI}7$ B^b7

thrill is gone when your lips meet mine, I'm a -

$E^b_{MA}7$ $B^b_{MI}7$ E^b7 $A^b_{MA}7$ D^b9

fraid the mas - que - rade is o - ver, And so is

$G_{MI}7$ C^7 $F_{MI}7$ B^b7

love, and so is love. Your

B $E^b_{MA}7$ $D_{MI}7(b5)$ G^7 $C_{MI}7$ F^9 $B^b_{MI}7$ E^b9

words don't mean what they used to mean, They were

$A^b_{MA}7$ $G_{MI}7(b5)$ C^7 F^7 $F_{MI}7$ B^b7

once in - spired, now they're just rou - tine, I'm a -

$E^b_{MA}7$ $B^b_{MI}7$ E^b7 $A^b_{MA}7$ D^b9

fraid the mas - que - rade is o - ver, and so is

* also played with a medium swing feel.

G_{MI}^7 C^7 F_{MI}^7 B^b_{13} E^b_6 D^b_9 E^b_6 $C^{7(\#5)}$
 love, and so is love. I

C F_{MI}^7 B^b_7 G_{MI}^7 C^7 F_{MI}^7 B^b_7 $E^b_{MA}^7$
 guess I'll have to play Pag - liac - ci, and get my - self a clown's dis - guise; And

$A_{MI}^{7(b5)}$ D^7 G_{MI}^7 C^9 C_{MI}^7 F^7 F_{MI}^7 B^b_7
 learn to laugh like Pag - liac - ci, with tears in my eyes. You

D $E^b_{MA}^7$ $D_{MI}^{7(b5)}$ G^7 C_{MI}^7 F^9 $B^b_{MI}^7$ E^b_9
 look the same, you're a lot the same, But my

$A^b_{MA}^7$ $G_{MI}^{7(b5)}$ C^7 F^7 F_{MI}^7 B^b_7
 heart says "No, no you're not the same." I'm a -

$E^b_{MA}^7$ $B^b_{MI}^7$ E^b_7 $A^b_{MA}^7$ D^b_9
 fraid the mas - que - rade is o - ver, And so is

G_{MI}^7 C^7 F_{MI}^7 B^b_9 E^b_6 $(F_{MI}^7 B^b_7)$
 love, and so is love.

alternate changes for bars 5-7 of

A, **B**, & **D**: A_{MI}^7 D^7 G_{MI}^7 C^7 $F^{\#}_{MI}^7$ B^7

Mean to Me

Roy Turk
Fred E. Ahlert

Med. Swing

A F_{MA}^7 $F^{\#o7}$ G_{MI}^7 C^7 $(G^{\#o7})$ F_{MA}^7 $C_{MI}^7 F^7$ $B^b_{MA}^7$ E^b9

Mean to me, — Why must — you be mean to me? — Gee, hon - ey it

F_{MA}^7 D^7 G_{MI}^7 C^7 F^6 $D_{MI}^7 G^7$ C^7

seems to me — you love to see — me cry - in'. I don't know why. —

F_{MA}^7 $F^{\#o7}$ G_{MI}^7 C^7 $(G^{\#o7})$ F_{MA}^7 $C_{MI}^7 F^7$ $B^b_{MA}^7$ E^b9

I stay home — each night — when you say you'll phone, — You don't — and I'm

F_{MA}^7 D^7 G_{MI}^7 C^7 F^6 B^b6 F^6 $C_{MI}^7 F^7$

left a - lone, — Sing - in' the blues — and sigh - in'. You treat me

B B^b6 C^9 F^7 B^b6 E^b7 D^7

cold - ly each day — in the year; — You al - ways

G_{MI} E^b7 D^7 G^9 C^7 $C^7(\#5)$

scold me when - ev - er some - bod - y is near, dear.

C F^6 $F^{\#o7}$ G_{MI}^7 C^7 $(G^{\#o7})$ F_{MA}^7 $C_{MI}^7 F^7$ $B^b_{MA}^7$ E^b9

It must be — great fun — to be mean to me, — You should - n't for

F_{MA}^7 D^7 G_{MI}^7 C^7 F^6 $(D_{MI}^7 G_{MI}^7 C^7)$

can't you see — what you mean to me. —

Memories of You

Lyric: Andy Razaf
Music: Eubie Blake

Med. Ballad

A $E^b_{MA}7$ $E^{\circ}7$ $F_{MI}7$ $F^{\# \circ}7$ $E^b_{MA}7/G$ $C_{MI}7$ $A_{MI}7(b5)$ $A^b_{MI}6$

Wak - ing skies at sun - rise, Ev - 'ry sun - set, too,

$E^b_{MA}7$ $D7$ D^b13 $C^{7(b9)}$ $F7$ B^b9 E^b6 $F_{MI}7$ B^b7

Seems to be bring - ing me mem - o - ries of you.

$E^b_{MA}7$ $E^{\circ}7$ $F_{MI}7$ $F^{\# \circ}7$ $E^b_{MA}7/G$ $C_{MI}7$ $A_{MI}7(b5)$ $A^b_{MI}6$

Here and there, ev - 'ry - where, Scenes that we once knew,

$E^b_{MA}7$ $D7$ D^b13 $C^{7(b9)}$ $F7$ B^b9 E^b6 $D_{MI}7$ $G7^{(b5)}$

And they all just re - call mem - o - ries of you.

B C_{MI} A^b9 C_{MI} $F9$ $G7$

How I wish I could for - get those hap - py yes - ter - years

C_{MI} F^9_{SUS} $F9$ $F_{MI}7$ B^b7

that have left a ro - sa - ry of tears.

C $E^b_{MA}7$ $E^{\circ}7$ $F_{MI}7$ $F^{\# \circ}7$ $E^b_{MA}7/G$ $C_{MI}7$ $A_{MI}7(b5)$ $A^b_{MI}6$

Your face beams in my dreams, Spite of all I do,

$E^b_{MA}7$ $D7$ D^b13 $C^{7(b9)}$ $F7$ B^b9 E^b6 $F_{MI}7$ B^b7

Ev - 'ry - thing seems to bring mem - o - ries of you.

Med. Straight 8th's

Midland

Billy Childs

$\text{♩} = 136$

(Intro)

(2nd x:)

(sop.)

(pn.)

C_{MI}^7

$A^b_{MA} 7(\#11)$

(sample bass line)

A

S

C_{MI}^7

$A^b_{MA} 7(\#11)$

(pn.)

C_{MI}^7

$A^b_{MA} 7(\#11)$

1.

F_{MI}^7

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

$D_{MI} 7(\#11)$

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

$D_{MI} 7(\#11)$

D^b_7/G

2.

F_{MI}^7 $B^b_{MI}^7$

$F^{\#}_{MI}^{11}$ $F_{MA}^{7(\#11)}$ $C_{MA}^{7(\#11)}$ B

B (Bossa)

D_{MI}^9 $B^b_{MI}^9$ E^b_{13}

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

$F_{13(b9)}$ $F_{7(\#5)}^7$ $B^b_{7(\#5)}$ $E^b_{MI}^7$ (pn.) E_{MI}^9

B_{MI}^9 E_{MI}^9 B_{MI}^9 $G^{\#7(\#5)}$

$C^{\#7(\#5)}$ G_{MI}^9 F $E^b_{MA}^{7(\#11)}$ $D_{MI}^{11(b5)}$ $G_{7(\#11)}$

C (Orig. feel)

C_{MI}^7 $A^b_{MA}^{7(\#11)}$

C_{MI}^7 (pn.) $A^b_{MA}^{7(\#11)}$ $(G^{\#7(\#5)})$

Anticipated chords are played on beat 1 for solos.

Solo on form (AABC)
After solos, D.S., play melody,
comp & fade on **C** (drums fill)

Med. Funk

Mine Is Yours

Bob Mintzer

$\text{♩} = 186$

(Intro)

Chords: (pn.) C^(add b13), F^{Mi}₆, C^(add b13)

(bs.) (bs. simile until bar 7 of **A**)

A

Chords: (ten. & flugel.) C^(add b13), F^{Mi}₆ C^(add b13)

(pn.)

Chords: C^(add b13), E^(add 9) G[#], G^{Mi} 7^(add 13), C^(add b13)

Chords: F^{Mi}₆ C^(add b13), E^(add 9) G[#], A^{7(b9)} (#5)

B

Chords: D^{Mi}¹¹, B^bMⁱ¹¹, E^b7^(#11) (#9 b9), A^b13^{SUS}

$A\flat^{13}(\#11)$ $D\flat^{13}/A\flat$
 $F\#\text{MI}^9$ $E\flat^9(\#11)$ $A\flat^{13}_{\text{SUS}}$
 $A\flat^{13}(\#11)$ $D\flat^{13}/A\flat$ $F\#\text{MI}^9$ $E\flat^9(\#11)$

C

(pn.)
NC.
 (bs.)

1.

NC.

2. (flugel.)

(pn., ten.)
NC.
 $C^7(\text{alt.})$
 solo break
 (fine)

D (Solos) (On cue)

C pedal C_{MA}^7 F_{MI}^6/C C_{MI}^7 $A\flat_{MA}^7/C$

Vamp till cue

C pedal (On cue)

$A\flat_{MA}^7$ F_{MI}^9 $C_{D\flat}$ $B\flat_{MI}^{11}$

Vamp till cue

Solo on **D**; After solos, D.S. al fine

Chords at letter B are very sustained

Fast Swing

♩ = 260

Mo' Joe

Joe Henderson

(trp.) $G^bMA7(b5)$ FMI $G^bMA7(b5)$ FMI
 (bs.)

$G^bMA7(b5)$ FMI $E^b6/9$ D^bMA7 B^b/C A^b/B^b B^b/C A^b/B^b B^b/C

A^b/B^b B^b/C A^b/B^b B^b/C A^b/B^b B^b/C D^b *mf*
 (fine)

A *S* FMI $E^bMA7(b5)$ $D^b6/9$ $C7sus$ B^bMI7 $GMI7(b5)$

B^bMI7 E^b7 A^bMA7 D^bMA7 $GMA7(b5)$ $DMA7(b5)$ $D^bMA7(b5)$

$B^b M I^7$ $E^b 7$ $A^b M A^7$ $D^b M A^7$ $G M i^{7(b5)}$ $C^{7(\#5)}$ $D M i^{7(b5)}$

$B^b M I^7$ A^{13} $A^b M A^7$ $D^{13(\#11)}$ $(D^{13(\#11)})$

drum fill

on D.S.- D.C. al fine

B (Solos)

$F M I$ $B^b M I^7$

$B^b M I^7$ $E^b 7$ $A^b M A^7$ $(D^b M A^7)$ $G M A^7$ $D^b M A^7$

$B^b M I^7$ $E^b 7$ $A^b M A^7$ $(D^b M A^7)$ $G M i^{7(b5)}$ C^7 $D M i^{7(b5)}$

$B^b M I^7$ A^{13} $A^b M A^7$ (D^7) $G M i^{7(b5)}$ C^7 $F M I$

After solos, D.S., play AA, then D.C. al fine

Chords in parentheses are optional.

Fast Swing

$\text{♩} = 260$

Mo' Joe (Harmony)

First system of musical notation. The top staff is for the trumpet, labeled "(trb.)", and the bottom staff is for the tenor saxophone, labeled "(ten.)". Both parts are in 2/4 time with a key signature of three flats (B-flat major/D-flat minor). The music consists of eighth and quarter notes.

Second system of musical notation, continuing the instrumental parts from the first system.

Third system of musical notation. It includes dynamic markings: *sfz* (sforzando) and *mf* (mezzo-forte). A *(fine)* marking is present at the end of the system. There are also some bracketed markings above the notes.

Fourth system of musical notation, starting with a section marker "A" and a repeat sign. It continues the instrumental parts.

Fifth system of musical notation, continuing the instrumental parts.

on D.S.- D.C. al fine

B (Solos)

After solos, D.S., play AA,
then D.C. al fine

Tenor sounds one octave lower than written.
Chords in parentheses are optional.

Fast swing

Moment's Notice

John Coltrane

$\text{♩} = 236$

A

Chords: E_{MI}^7 A^7 F_{MI}^7 B^b7 $E^b_{MA}7$ $A^b_{MI}7$ D^b7

Chords: $D_{MI}7$ G^7 $E^b_{MI}7$ A^b7 $D^b_{MA}7$ $D_{MI}^{7(b5)}$ G^7

Chords: $C_{MI}7$ $B^b_{MI}7$ E^b7 $A^b_{MA}7$ D^b9

Chords: G^7 C^7 $F_{MI}7$ B^b7 E^b/B^b F_{MI}/B^b

pedal: ♩ ♪ ♫ ♪

Chords: G_{MI}/B^b F_{MI}/B^b E^b/B^b F_{MI}/B^b G_{MI}/B^b F_{MI}/B^b E^b *pn. fill*

B

Chords: $E_{MI}7$ A^7 $F_{MI}7$ B^b7 $E^b_{MA}7$ $A^b_{MI}7$ D^b7

Chords: $D_{MI}7$ G^7 $E^b_{MI}7$ A^b7 $D^b_{MA}7$ $D_{MI}^{7(b5)}$ G^7

Chords: $C_{MI}7$ $B^b_{MI}7$ E^b7 $A^b_{MA}7$ D^b9

(bass walks)

Chords: G^7 $C^{7(\#5)}$ $A^b_{MI}7$ D^b7 $G^b_{MA}7$ $F_{MI}7$ B^b7

C E_{MI}^7 A^7 F_{MI}^7 Bb^7 E_{bMA}^7 A_{bMI}^7 D_{b7}

D_{MI}^7 G^7 E_{bMI}^7 A_{b7} D_{bMA}^7 $D_{MI}^{7(b5)}$ G^7

C_{MI}^7 B_{bMI}^7 E_{b7} A_{bMA}^7 D_{b9}

G^7 C^7 F_{MI}^7 Bb^7 $E_{b/B}$ F_{MI}/B_{b}

pedal: ♩ ♩ ♩ ♩ ♩ ♩

G_{MI}/B_{b} F_{MI}/B_{b} $E_{b/B}$ F_{MI}/B_{b} G_{MI}/B_{b} F_{MI}/B_{b} E_{b} solo break

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

$E_{b7(\#9)}$

Kicks are not played for solos except for the pedal and the solo break (which are played every chorus).
Melodic rhythm is somewhat freely interpreted.

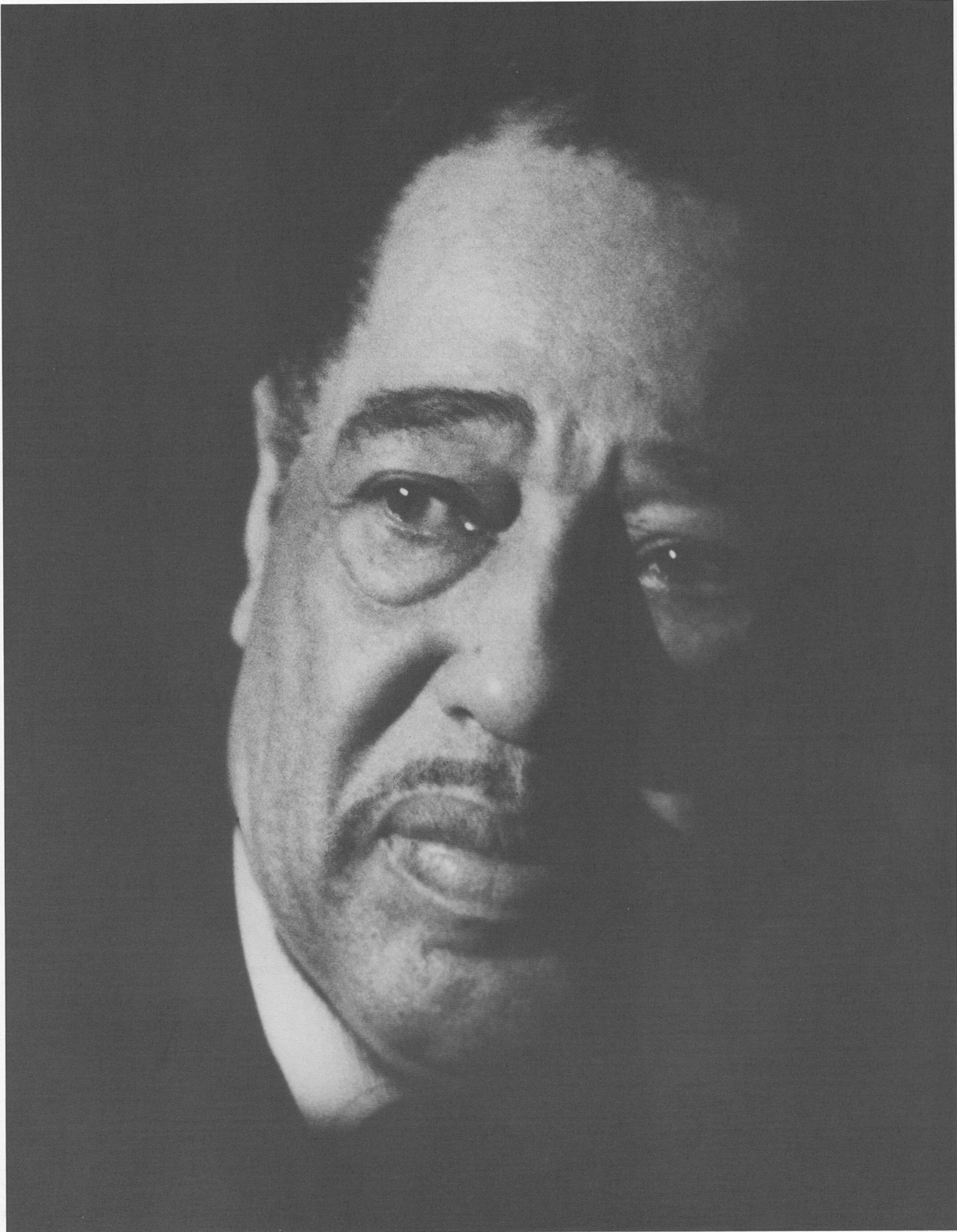


Photo by Paul Hoeffler

DUKE ELLINGTON

Mood Indigo

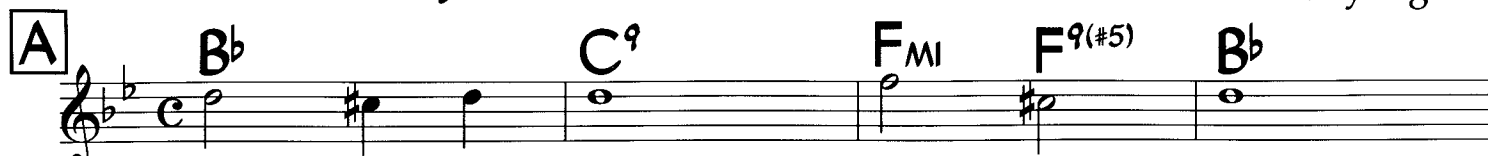
Duke Ellington²¹⁴

Irving Mills

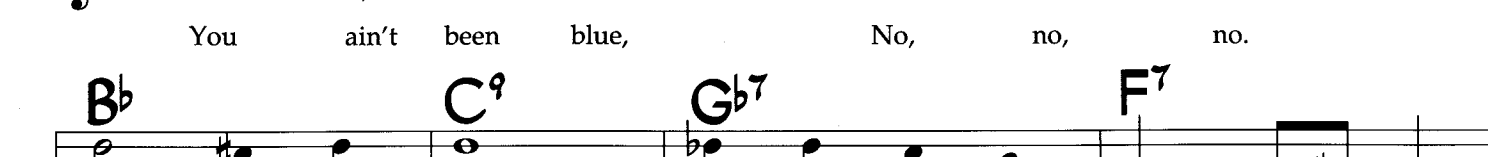
Albany Bigard

Med. Ballad (1/8's swing)

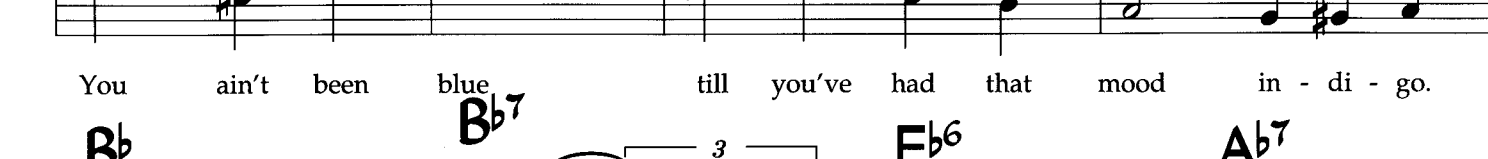
A



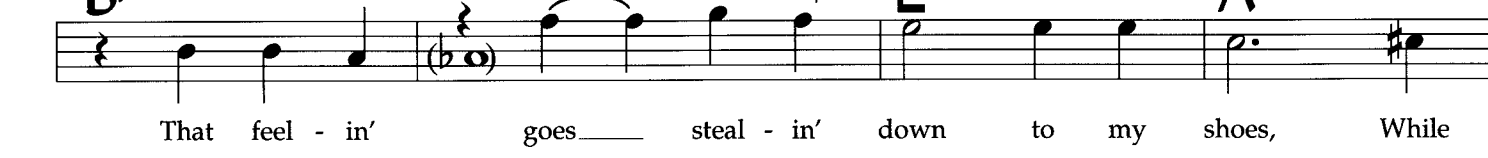
You ain't been blue, No, no, no.



You ain't been blue till you've had that mood in - di - go.



That feel - in' goes — steal - in' down to my shoes, While



I sit and sigh: "Go 'long blues." (fine)

Chords: B^b, C⁹, F_{M1}, F⁹(#5), B^b, B^b, C⁹, G^{b7}, F⁷, B^b, B^{b7}, E^{b6}, A^{b7}, B^b, C⁹, F_{M1}, F⁹(#5), B^b, (F⁷)

B



Al - ways get that mood in - di - go — since my ba - by said good -



bye, In the eve - ning when lights are low, —



I'm so lone - some I could cry. 'Cause there's no - bod - y who



cares a - bout me, — I'm just a soul who's blu - er than blue — can be.



When I get that mood in - di - go, — I could lay me down and die.

Chords: B^{b6}, G⁷, C⁹, C_{M1}⁷, F⁷, B^{b6}, (C_{M1}⁷ F⁷), B^{b6}, G⁷, C⁹, G^{b7}, F⁷, B^b, B^{b7}, E^{b6}, A^{b7}, B^{b6}, G⁷, C⁹, C_{M1}⁷, F⁷, B^{b6}, (F⁷)

original melody, bar 7 of **A**:



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

Moon Rays

Horace Silver

Med. Latin

$\text{♩} = 134$

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

(trp. ten.) $A^{\flat}MA^7/B^{\flat}$ $A^{\flat}MA^7/B^{\flat}$

$A^{\flat}MA^7/B^{\flat}$ $A^{\flat}MI^7$ $A^{\flat(MA^7)MI}$ $D^{\flat 7}/A^{\flat}$ $A^{\flat}MI$ $GMI^7(b5)$ $C^7(b9)(\#5)$

FMI^9 $B^7(b9)(\#5)$ $E^{\flat}MA^9$ $A^{\flat 13(\#11)}$ 1. $E^{\flat}MA^9$ $A^{\flat}bass$ 2. $E^{\flat}MA^9$ $A^{\flat}bass$

B CMA^7/D $C^{\circ 7}/D$ $B^{\flat\circ 7}/D$ GMA^7/D

$D^{\flat}MA^7/D$ CMA^7/D

CMA^7/D $C^{\#MI^7(b5)}$ $CMI^7(MA^7)$ F^7/C CMI $BMI^7(b5)$ $E^7(b9)(\#5)$

AMI^9 $D^7(b9)(\#5)$ GMI^9 C^{13} FMI^9 $B^{\flat 13}$

C $A^{\flat}MA^7/B^{\flat}$ $A^{\flat\circ 7}/B^{\flat}$ $F^{\#\circ 7}/B^{\flat}$ $E^{\flat}MA^7/B^{\flat}$

$A^{\flat}MA^7/B^{\flat}$ $A^{\flat}MA^7/B^{\flat}$

$A^{\flat}MA^7/B^{\flat}$ $A^{\flat}MI^7(b5)$ $A^{\flat(MA^7)MI}$ $D^{\flat 7}/A^{\flat}$ $A^{\flat}MI$ $GMI^7(b5)$ $C^7(b9)(\#5)$

(Swing)

F_{Mi}⁹ B^{b7}(^b9) E^bMA⁹ A^b13(#11) E^bMA⁹ A^bbass

D (Solos) (Swing)
 F_{Mi}⁷ B^{b7} E^bMA⁷ (F_{Mi}⁷ G_{Mi}⁷ C⁷)
 (1st x only)
 F[#]MI⁷ B⁷ F_{Mi}⁷ B^{b7}

F_{Mi}⁷ A_{Mi}^{7(b5)} A^bMI⁷ G_{Mi}⁷ F[#]MI⁷ B⁷

F_{Mi}⁷ B^{b7} E^bMA⁷ A^b13(#11) E^bMA⁷ A^b13(#11) (G_{Mi}⁷)

E A_{Mi}⁷ D⁷ G_{MA}⁷ (A_{Mi}⁷ B_{Mi}⁷ E⁷)

B^bMI⁷ E^{b7} A_{Mi}⁷ D⁷

A_{Mi}⁷ C[#]MI^{7(b5)} C_{Mi}⁷ B_{Mi}⁷ B^bMI⁷ E^{b7}

A_{Mi}⁷ D⁷ G_{Mi}⁷ C⁷ F_{Mi}⁷ B^{b7}

F F_{Mi}⁷ B^{b7} E^bMA⁷ (F_{Mi}⁷ G_{Mi}⁷ C⁷)

F[#]MI⁷ B⁷ F_{Mi}⁷ B^{b7}

F_{Mi}⁷ A_{Mi}^{7(b5)} A^bMI⁷ G_{Mi}⁷ F[#]MI⁷ B⁷

F_{Mi}⁷ B^{b7} E^bMA⁷ A^b13(#11) E^bMA⁷ A^b13(#11) (last x)

Solo on DDEF
 After solos continue to letter **G** (V.S) turn page

(Shout Chorus)

G

(unis.)

(trp. ten.)

(ten. 8va b.)

Chord progression: F_{MI}^{11} , $B^b7(\#5)$, E^bMA^7 , F_{MI}^7 , G_{MI}^7 , C^7 , $F^{\#MI}7$, B^7 , $F^{\#MI}7$, B^7 , F_{MI}^{11} , B^b13 , F_{MI}^7 , $A_{MI}^{7(b5)}$, $A^b_{MI}^7$, D^b7_{Ab} , G_{MI}^7 , $G_{MI}^{7(b5)}$, $F^{\#MI}7$, B^7 , F_{MI}^{11} , $B^b7(\#5)$, E^bMA^9 , $A^b13(\#11)$, E^bMA^9 , $A^b13(\#11)$, E^bMA^9 , $A^b13(\#11)$.

H

(trp. ten.)

(unis.)

(D.S. al Coda)

Chord progression: A_{MI}^9 , D^{13}_{SUS} , GMA^7 , $B^b_{MI}^9$, E^b13_{SUS} , A_{MI}^9 , D^{13} , A_{MI}^7 , $C^{\#MI}7(b5)$, C_{MI}^7 , F^7_C , B_{MI}^7 , $B_{MI}^{7(b5)}$, $B^b_{MI}^7$, E^b7 , A_{MI}^9 , $D^{7(\#5)}$, G_{MI}^9 , C^{13} , F_{MI}^9 , B^b13 .

(Latin)

I

Chord progression: E^bMA^9 , $A^b13(\#11)$, CMA^7 , D , D^bMA^7 , D , $C^{\circ7}_D$, $B^b^{\circ7}_D$, GMA^7_D , D , CMA^7_D , D .

bass for first 8 of A, C & J (swing 1/8's):
 (w/ pn. 8va b.) (etc.)

bass for first 8 of B & I:
 (w/ pn. 8va b.) (etc.)

bass for last 2 bars of A & C (also end of J);
 (w/ pn. 8va b.) straight 1/8's, staccato:

Drums and piano play very lightly for head (Letters A, B, C, I & J).
 Trumpet plays melody throughout.

Moontide

Randy Brecker

Med. Straight 8th's/Latin

$\text{♩} = 144$

(add 9) (omit 5)
 $C_{MI} B C_{\#7} C_{MA} 7(omit 5) B^{(add 9)} G_{MA} 7(b5) G_{\#} A$
 (trp.)

$G_{\#} A B^{(add 9)} B_{MI}^{(add 9)}$

3 3

(add 9) (omit 5)
 $C_{MI} B C_{\#7} C_{MA} 7(omit 5) B^{(add 9)} D E E_{bMI}^{11}$

$F_{\#sus} D F_{\#} G B^{(add 9)}$

C $D_{MA} 7(\#5) G F_{\#} F_{\#} C$

$D^{+(add 9)} E_{MA} 7(b5)$

$B_{b7}(b9) A_{MA} 7(b5) D E_{b}$
 (ten. trp.) tr

$D_{MA} 7 A_{b} C_{\#} A C_{MA} 7(b5) G_{MA} 13(\#11) B_{MI}^{(add 9)}$
 (trp.) 3 3

D $B_{MI}^{(add 9)} C_{MI}^{(add 9)} B C_{\#7}^{(omit 5)} C_{MA} 7(omit 5) B^{(add 9)} D E E_{bMI}^{11}$

$F_{\#sus} D F_{\#} G B^{(add 9)}$

E (Solos)
 B_{MI}^9 $C\#7(omit\ 5)$ B B_{MI}^9 B_{MI}^9 $C\#7(omit\ 5)$ B $B^{(add\ 9)}$ $(B^9(\#5))$

F $D_{MA}^7(\#5)$ $B^b7(b9)$ $A_{MA}^7(b5)$ D/E $E/F\#$ G^b/A^b

G B_{MI}^9 $C\#7(omit\ 5)$ B B_{MI}^9 B_{MI}^9 $C\#7(omit\ 5)$ B $B^{(add\ 9)}$

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

$B^{(add\ 9)}$

Vamp, fill & fade

Suggested scales for soloing:
 $C\#7(omit\ 5)B$ -- B Locrian #2 | $B9(\#5)$ -- B Mixolydian b6

Med. Straight 8th's

Moontide (Rhythm)

Latin ♩ = 144 **A**

Chords: $B_{mI}^{(add\ 9)}$, $C_{mI}^{(add\ 9)}$, $C\#7$, C_{MA} , B , $B^{(add\ 9)}$, $G_{MA}^{7(b5)}$

(bs.- pn. doubles most)

Chords: $G_{MA}^{7(b5)}$, $G\#A$, $B^{(add\ 9)}$, $B_{mI}^{(add\ 9)}$

B

Chords: $B_{mI}^{(add\ 9)}$, $C_{mI}^{(add\ 9)}$, $C\#7$, C_{MA} , B , $B^{(add\ 9)}$, D , E , $E_b mI^{11}$

Chords: $F\#_{sus}$, D , $F\#G$, $B^{(add\ 9)}$

C

Chords: $D_{MA}^{7(\#5)}$, G , $F\#C$

(bs. w/ pn.)

Chords: $D^{+(add\ 9)}$, $E_{MA}^{7(b5)}$

B^b7(b9) **A_{MA}7(b5)** **D_{E^b}**

(b₂ - b₃)

D_{MA}7_{A^b} **D^b_A** **C_{MA}7(b5)** **G_{MA}13(#11)** **B_{MI}(add 9)**

D

B_{MI}(add 9) **C_{MI}(add 9)_B** **C[#]7_B** **C_{MA}7_B** **B_(add 9)** **D_E** **E^b_{MI}11**

(pn.) **F[#]_{SUS}_D** **F[#]_G** **B_(add 9)**

E (Solos)

B_{MI}9 **C[#]7(omit 5)_B** **B_{MI}9** **B_{MI}9** **C[#]7(omit 5)_B** **B_(add 9)** **(B9(#5))**

F

D_{MA}7(#5) **B^b7(b9)** **A_{MA}7(b5)** **D_E** **E_{F[#]}** **G^b_{A^b}**

G

B_{MI}9 **C[#]7(omit 5)_B** **B_{MI}9** **B_{MI}9** **C[#]7(omit 5)_B** **B_(add 9)**

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

B_(add 9)

Vamp, fill, & fade

Suggested scales for soloing:
C[#]7(omit 5)/B -- B Locrian #2 | B9(#5) -- B Mixolydian b6

Bass notes in parentheses are below the normal range of the instrument.

Moontide (Harmony)

Med. Straight 8th's/Latin

♩ = 144

A



B



C



D



E (Solos)
 B_{Mi}⁹ C#^{7(omit 5)}/_B B_{Mi}⁹ B_{Mi}⁹ C#^{7(omit 5)}/_B B^(add 9) (B^{9(#5)})

F D_{MA}^{7(#5)} B^{b7(b9)} A_{MA}^{7(b5)} D/E E/F# G^b/_{A^b}

G B_{Mi}⁹ C#^{7(omit 5)}/_B B_{Mi}⁹ B_{Mi}⁹ C#^{7(omit 5)}/_B B^(add 9)

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

⊕ B^(add 9)

(Vamp, fill, & fade)

Suggested scales for soloing:
 C#7(omit 5)/B -- B Locrian #2 | B9(#5) -- B Mixolydian b6

More Love

Jack Segal

(As sung by Al Jarreau)

Med. Pop Ballad

$\text{♩} = 69$

F_{MI}^7 (Intro)

mp (synth. fill)

Bb^{13}_{SUS} Bb^{13} $Bb^9(\#5)$

A $E^b_{MA}^9$ E^b_6 $D_{MI}^7(\#5)$ $G^7(\#5)$ C_{MI}^9 $F^7(\#5)$

mp lis - tened more and lis - tened well, I should have been shel - ter in the rain;

Bb_{MI}^9 $E^b_7(\#5)$ $A^b_{MA}^9$ A^b_6 $G_{MI}^7(\#5)$ $C^7(\#5)$

I should have touched you more and held you clo - ser, till I felt it melt your qui - et

F_{MI}^9 E^9 $E^b_{MI}^9$ $D^9(\#11)$ $D^b_{MA}^7$

pain.

Should have had more time to

$C_{MI}^7(\#5)$ $F^7(\#5)$ Bb_{MI}^{11} $E^b_7(\#11)$ $A^b_{MI}^9$ $D^b_7(\#11)$

spare for you, Should have been there for you to care for you with

1. $G^b_{MA}^7$ $F_{MI}^7(\#5)$ $Bb^7_{SUS}(\#9)$ Bb^{13} $Bb^9(\#5)$

more _____ love,

more _____ love.

2. I could have

2. $G^b_{MA}^7$ $G_{MI}^7(\#5)$ C^9 $A_{MI}^7(\#5)$ $D^7(\#9)$

more _____ love,

more _____ love,

more _____ love.

B G_{MI}^9 C^{13}_{SUS}

What would it have tak - en if I on - ly could have tak - en my

B^b_F F_{MA}^7 $B^b_{MA}^7$ B^b_7 $E^b_{MA}^7$ E^b_6

eyes off of me for a while?

I'd have seen the hurt - in' hid - ing

$D_{MI}^{7(b5)}$ $G^{7(b9)(\#5)}$ C_{MI}^9 F^{13}_{SUS} $F\#_{MI}^9$ B^{13}_{SUS} $B^9(\#5)$
 just be-hind the cur-tain of your smile. **(cresc.)** I swore I

C E_{MA}^9 E^6 $D\#_{MI}^{7(b5)}$ $G\#^{7(b9)(\#5)}$ $C\#_{MI}^9$ $F\#^9(\#5)$
mf did - n't know, which goes to show how long it takes a man to be a man;

B_{MI}^9 $E^9(\#5)$ A_{MA}^9 A^6 $G\#_{MI}^{7(b5)}$ $C\#^{7(b9)(\#5)}$
 But if I say e-nough and try e-nough, and pray e-nough and cry e-nough I

$F\#_{MI}^9$ F^9 E_{MI}^9 $A^9(b5)$ A^9 D_{MA}^7
 can. Have more time to

$C\#_{MI}^{7(b5)}$ $F\#^7(b5)$ $F\#^7$ B_{MI}^9 $E^{7(b5)}$ E^7 A_{MI}^9 $D^{7(b5)}$ D^7
 spare for you, Al-ways be there for you to care for you with

G_{MA}^7 $G\#_{MI}^{7(b5)}$ $C\#^{7(\#9)}$ $F\#_{MA}^7$ $B^{13(\#11)}$
 more love, more love, more love

$B^b_{MA}^7$ **(cresc.)**
f (fill) **(rit.)**

2nd verse 2. I could have given you the gifts I threw
 to total strangers passing through my nights;
 I could have cuddled near your gentle flame,
 been warmer there than in these glaring lights.

Should have had more time (etc.)

Melody is sung with rhythmic freedom.

More Love (Counter-melody)

Med. Pop Ballad

$\text{♩} = 69$

F_{MI}^7 (Intro)

mp

A $E^b_{MA}^9$ E^b_6 $D_{MI}^7(b5)$ $G^7(b9)(\#5)$ C_{MI}^9 $F^7(b9)(\#5)$ $B^b_{MI}^9$ $E^b_7(b9)(\#5)$

mp

$A^b_{MA}^9$ A^b_6 $G_{MI}^7(b5)$ $C^7(b9)(\#5)$ F_{MI}^9 E^9 $E^b_{MI}^9$ $D^9(\#11)$

$D^b_{MA}^7$ $C_{MI}^7(b5)$ $F^7(b9)(\#5)$ (2nd x:) $B^b_{MI}^{11}$ $E^b_7(\#11)(b9)$ $A^b_{MI}^9$ $D^b_7(\#11)(b9)$

1. $G^b_{MA}^7$ $F_{MI}^7(b5)$ $B^b_7(b9)(b9)$ B^b_{13} $B^b_9(\#5)$

2. $G^b_{MA}^7$ $G_{MI}^7(b5)$ C^9 $A_{MI}^7(b5)$ $D^7(b9)$

(cresc.) (decresc.)

B G_{MI}^9 C^{13}_{SUS} B^b/F F_{MA}^7 $B^b_{MA}^7$ B^b_7

$E^b_{MA}^7$ E^b_6 $D_{MI}^7(b5)$ $G^7(b9)(\#5)$ C_{MI}^9 F^{13}_{SUS} $F^{\#}_{MI}^9$ B^{13}_{SUS} $B^9(\#5)$

(cresc.)

C E_{MA}^9 E^6 $D^{\#}_{MI}^7(b5)$ $G^{\#7}(b9)(\#5)$ $C^{\#}_{MI}^9$ $F^{\#9}(\#5)$ B_{MI}^9 $E^9(\#5)$

mf

A_{MA}^9 A^6 $G^{\#}_{MI}^7(b5)$ $C^{\#7}(b9)(\#5)$ $F^{\#}_{MI}^9$ F^9 E_{MI}^9 $A^9(b5)$ A^9

Chord progression: D_{MA}^7 $C\#_{MI}^7(b5)$ $F\#^7(b5)$ $F\#^7$ B_{MI}^9 $E^7(b5)$ E^7 A_{MI}^9 $D^7(b5)$ D^7

A musical staff in G major with a treble clef. The notes are: D4 (quarter), C#4 (quarter), F#4 (quarter), B4 (quarter), E4 (quarter), E4 (quarter), A4 (quarter), D5 (quarter), D5 (quarter). Chord symbols are placed above the staff: D_{MA}^7 above the first measure, $C\#_{MI}^7(b5)$ above the second measure, $F\#^7(b5)$ above the third measure, $F\#^7$ above the fourth measure, B_{MI}^9 above the fifth measure, $E^7(b5)$ above the sixth measure, E^7 above the seventh measure, A_{MI}^9 above the eighth measure, $D^7(b5)$ above the ninth measure, and D^7 above the tenth measure. A fermata is placed over the first measure.

Chord progression: G_{MA}^7 $G\#_{MI}^7(b5)$ $C\#^7(\#9)$ $F\#_{MA}^7$ $B^{13(\#11)}$ $B^b_{MA}^7$

A musical staff in G major with a treble clef. The notes are: G4 (quarter), G#4 (quarter), C#4 (quarter), F#4 (quarter), B4 (quarter), Bb4 (quarter), Bb4 (quarter), Bb4 (quarter), Bb4 (quarter), G4 (quarter). Chord symbols are placed above the staff: G_{MA}^7 above the first measure, $G\#_{MI}^7(b5)$ above the second measure, $C\#^7(\#9)$ above the third measure, $F\#_{MA}^7$ above the fourth measure, $B^{13(\#11)}$ above the fifth measure, and $B^b_{MA}^7$ above the sixth measure. Dynamics include *(cresc.)* under the fourth measure, *f* under the fifth measure, and *(rit.)* under the sixth measure. A fermata is placed over the final G4 note. A double bar line is at the end of the staff.

Morning Sprite

Bright Latin/Samba (1st x: pn. only
2nd x: add bass & drums)

Chick Corea

$\text{♩} = 268$

(Intro) E/B $F\#MI/C\#$ $B7/D\#$ $F\#MI/E$ $F\#MI7(B)$ $EMA7$ E/B $F\#MI/C\#$ $B7/D\#$

(sample pn. fill)

$F\#MI/E$ $F\#MI7(B)$ $EMA7$ $F\#MI7(B)$ $EMA7$

A $EbmI7/Bb$ $BbMA7/D$ $C\#MI7$ $CMI7$

(pn.)

$BMI7$ $BbMI7$ $A7$ $Ab7$

$AbMI7/Db$ $AMA7/D$ Ab/D G/D Gb/D

Gb/D $F\#MI/D$ $Db+$ $Db6(b5)$

(w/ bs.)

B **(Swing)** $CMI7$ Bb/D $EbmI7$ $EMI7$ $FMI7$ $BbMI7$

(Latin) $A7$ $Ab7$ $G7$ $DbMA7$ $CMMA7$ $FMI7/Bb$

(w/ bs.)

$FMI7/Bb$ $AMA7$ $FMA7/A$ $G\#MI7$ $G7(\#11)$

$G7(\#11)$ $F\#7(b9)$ D C $C7/Bb$ $B7(b9)$

C E/B F#MI C# B7 D# F#MI E F#MI7 (B) EMA7

(piano solos around melody)

(4th x)

(4x's on D.S. only)

D (Solos) (Swing) EbMI7 BbMA7 D DbMI7 CMI7 BMI7 BbMI7

A7 Ab7 AbMI7 Db AMA7 Db Ab Db G Db

Gb Db F#MI Db Db+ Db6(b5)

E CMI7 Bb D EbMI7 EMI7 FMI7 BbMI7

A7 Ab7 G7 DbMA7 CMA7

FMI7 Bb AMA7 FMA7 A G#MI7

G7(#11) F#7(b9) D (Latin) C C7 Bb B7(b9)

F (Latin) E/B F#MI C# B7 D# F#MI E F#MI7 (B) EMA7 (4x's)

(sample piano L.H.)

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

F#MI7 EMA7

Time feel at A and B is organized around kicks & anticipations. Sample piano L.H. at F may also be used for Intro and letter C. Drums may solo at F (indef.).

Med. Latin/Funk

Mozambique

Eugenio Toussaint
(As Played by SACBE)

$\text{♩} = 104$

(Intro) **D**⁷ **M** **A** (no chords till **A**)

(sample bass line)

A (flute)

D major scale till **B**

(bass)

kalimba fill

kalimba fill

[on D.S.: All tacet -----]

(tacet on D.S. -----)

B (Synth. Solo) $A^b6/9$ (On cue- Sax solo) $F^6/9$

(sample bass) Vamp till cue Vamp till cue On cue- D.S. al Coda

D major kalimba fill

(Vamp & fade)

Bass line is a sample only; it is radically different on the D.S.
Solo sections are each 24 bars long on recording.

Mozambique (Keyboard)

♩ = 104

(Intro) Tacet

A D major scale till **B**

kalimba fill

kalimba fill

kalimba fill

kalimba fill

kalimba fill

kalimba fill

kalimba fill

kalimba fill

B (Synth. Solo) $A\flat^6/9$ $F^6/9$

Vamp till cue Vamp till cue On cue, D.S. al Coda

kalimba fill (D major)

(Vamp and fade)

Top line of keyboard voicing doubles melody

Fast Swing

Mr. P.C.

John Coltrane

$\text{♩} = 252$

A

(ten.)

C_{MI} C_{MI} G_{MI} C_{MI}

F_{MI} C_{MI} G_{MI} C_{MI}

A_{b7} $G^{7(\#5)}$ C_{MI} G_{MI} C_{MI}

B

(Solos)

C_{MI}^6 C^7

F_{MI}^6 C_{MI}^6

A_{b7} $G^{7(\#5)}$ C_{MI}^6 $G^{7(\#5)}$

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

C_{MI} G_{MI} C_{MI} A_{b7} $G^{7(\#5)}$

C_{MI} G_{MI} C_{MI}

(Shout Chorus (use between solos))

$(G^{7(\#5)})$ C_{MI}^7 F/C C_{MI}^7 F/C C_{MI}^7 (C^7) F_{MI}^7

(bass walks)

F_{MI}^7 F_{MI}^6 F_{MI}^7 C_{MI}^7 F/C C_{MI}^7

A_{b7} $G^{7(\#5)}$ $NC.$ (sample fill) $(G^{7(\#5)})$

drum fill

My Ship

Lyric: Ira Gershwin
Music: Kurt Weill

Med. Ballad

A $F^{6/9}$ $D^{7(b9)}$ G^{13} C^9_{SUS} C^9 $F^{6/9}$ $D^{7(\#9)}$ $C_{MI}^{7(b5)}$ $B_{MI}^{7(b5)}$ B^b7

My ship has sails that are made of silk, The decks are trimmed with gold, And of

$A_{MI}^{7(11)}$ $D^{7(\#9)}$ G_{MI}^{11} $B^b_{MI}^{(MA7)}$ $E^b9(\#11)$ D_{MI}^{11} $A^b_{MI}^{(MA7)}$ G_{MI}^7 $C^{7(b9)}$

jam and spice there's a par - a - dise in the hold. My

$F^{6/9}$ $D^{7(b9)}$ G^{13} C^9_{SUS} C^9 $F^{6/9}$ $D^{7(\#9)}$ $C_{MI}^{7(b5)}$ $B_{MI}^{7(b5)}$ B^b7

ship's a - glow with a mil - lion pearls, and ru - bies fill each bin. The

$A_{MI}^{7(11)}$ $D^{7(\#9)}$ G_{MI}^{11} $B^b_{MI}^{(MA7)}$ $E^b9(\#11)$ D_{MI}^{11} $A^b_{MI}^{(MA7)}$ C^9_{SUS} F

sun sits high in a sap - phire sky when my ship comes in. I can

B C^9_{SUS} G_{MI}^7 $B^b_{MI}^6$ F_{MA}^7 $B_{MI}^{7(b5)}$ $E^{7(b9)}$

wait the years till it ap - pears, One fine day one spring; But the

A_{MI} D_{MI}^7 A_{MI} D_{MI}^7 $A_{MI}^{(11)}$ D^{13} G^9_{SUS} G^{13} C^9_{SUS} $C^{7(\#5)}$

pearls and such, They won't mean much if there's miss - ing just one thing. I

C $F^{6/9}$ $D^{7(b9)}$ G^{13} C^9_{SUS} C^9 $F^{6/9}$ $D^{7(\#9)}$ $C_{MI}^{7(b5)}$ $B_{MI}^{7(b5)}$ B^b7

do not care if that day ar - rives, That dream need nev - er be if the

$A_{MI}^{7(11)}$ $D^{7(\#9)}$ G_{MI}^{11} $B^b_{MI}^{(MA7)}$ $E^b9(\#11)$ D_{MI} C^7

ship I sing does - n't al - so bring my own true love to

F_{MA}^7 $F^{\#o7}$ G_{MI}^7 C^7 F_{MA}^9 $(B^{7(b5)})$ D_{MI} $B^b_{MA}^9$ E^b_{13} SUS E^b_9

me, If the ship I sing does - n't al - so bring my

A_{MI}^7 A^b_{13} $(G_{MI}^{7(b5)})$ G_{MI}^7 $C^{7(b9)}$ F^6 $(G_{MI}^7$ $C^7)$

own true love to me.

alternate changes bars 6 & 14 of **A** , bar 6 of **C** :

$G_{MI}^{7(11)}$ $F_{MI}^{7(11)}$ $E_{MI}^{7(11)}$ $A^{7(b9)}$

alternate changes, bars 3-5 of **C** :

F^6_9 $D^{7(\#9)}$ G^{13}_{SUS4-3} C^{13}_{SUS4-3} $B_{MI}^{7(b5)}$ B^b_{13} A_{MI}^{11} $A^b_{13(\#11)}$

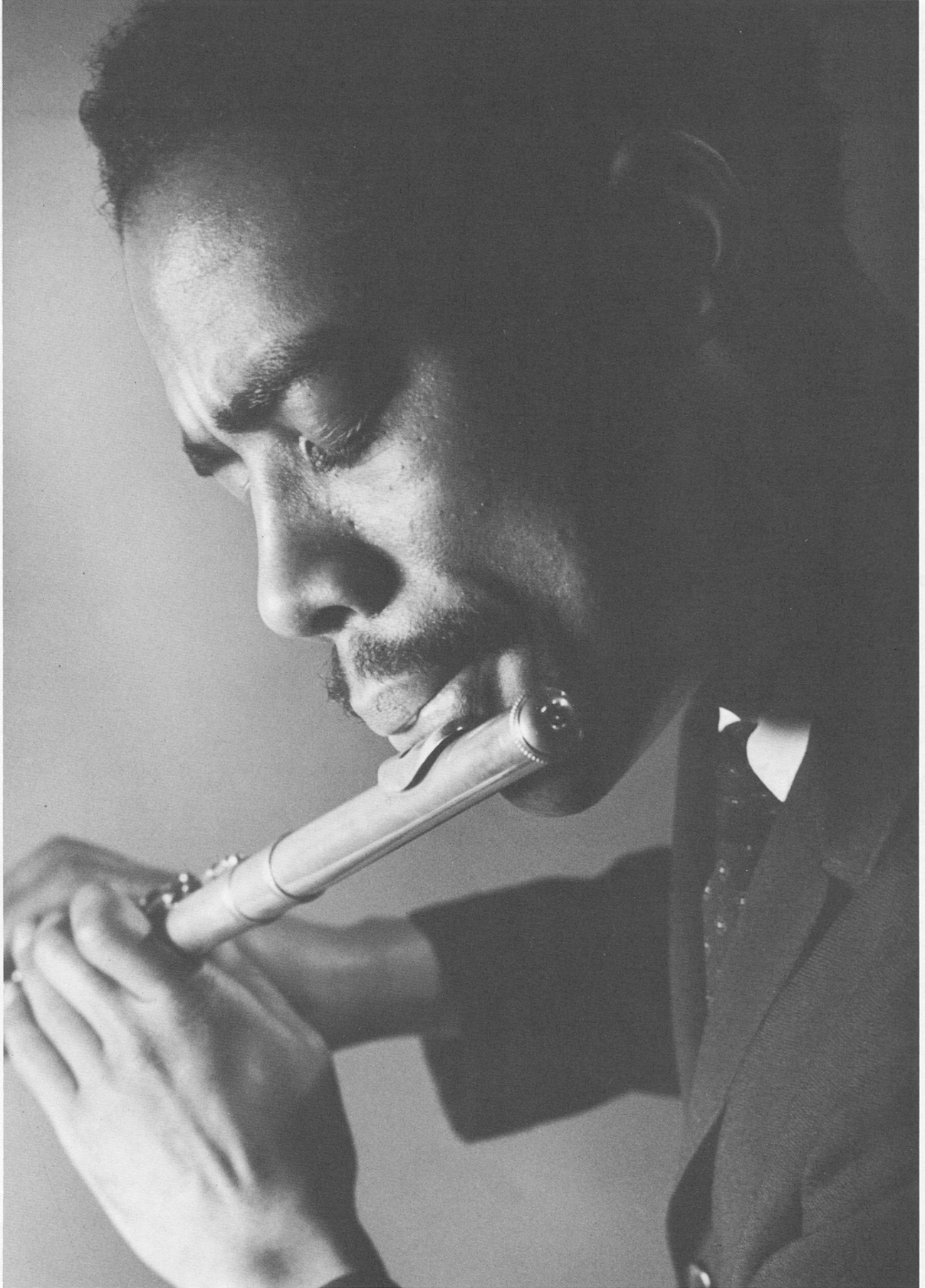


Photo by Paul Hoeffler

ERIC DOLPHY

A

$\text{♩} = 57$

(ten.)

D^bMA^7 E^b E^bMI^9 A^bMA^7 E^b GMA^7 E^b A^bMA^7

(bass)

B

BMA^7 B^b $B^b13(b9)$ BMA^7 B^b $B^b13(b9)$

$DMA^7(\#5)$ B^b BMA^7 B^b A^bMA^7 B^b $E^b_{SUS}(addb9)$ $(EMA^7 B^b)$

C

D^bMA^7 E^b E^bMI^9 A^bMA^7 E^b GMA^7 E^b A^bMA^7

Solo on form (AABC)

(Ending)

A^bMA^7 E^b GMA^7 E^b A^bMA^7 A^bMA^7 E^b GMA^7 E^b A^bMA^7

A^bMA^7 E^b GMA^7 E^b A^bMA^7 D^bMA^7 A^bMA^7 D^bMA^7 A^bMA^7 D^bMA^7 A^bMA^7

Chord in parentheses is optional. Gma7/Eb may also be played as Gma7(#5)/Eb. Bass line continues for solos.

Napanoch

Dave Liebman

Fast Swing (Intro)

$\text{♩} = 284$

(pn.)

$F\#_{MI} 7(11)$ G^9_{SUS}

(bs.)

$F\#_{MI} 7(11)$ F^9_{SUS}

A

F $F\#$ ($F\#$ pedal) E^b E_{MI}

(sax w/ pn.)

F $F\#$ ($F\#$ pedal) E^b E_{MI}

F $F\#$ ($F\#$ pedal) E^b E_{MI}

F $F\#$ ($F\#$ pedal) E^b E_{MI}

B

$F\#_{MI} 7(11)$ G^9_{SUS}

(sample sax fill)

$F\#_{MI} 7(11)$ F^9_{SUS} (etc.)

$F\#m7(11)$ G^9_{SUS}
 $F\#m7(11)$ F^9_{SUS}

Head is played twice.
 Solo on **A**; **B** may be inserted
 on cue. After solos, D.S. al Coda
 (repeat before taking Coda).

(Slowly)
 (pn. & sax.)
 N.C.
 (bs.)
 3 3 3

sample piano comp
 voicings at **A**:

Melody is freely interpreted. Solos may also be over an $F\#$ minor tonality till cue.
 $E^b|E^m$ chord is optional for solos.

The Natives Are Restless Tonight

Horace Silver

Fast Swing

$\text{♩} = 280$

(Intro)

Introductory musical notation for the piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The bass staff begins with a (GMI) chord and is marked "(pn. w/ bs. 8va)". The treble staff has a whole rest for the first three measures, followed by a measure with a dotted quarter note G4 and a half note B4, marked "(trp.)" and "mf".

Section A, first system. It consists of two staves. The bass staff starts with a (GMI) chord and "mf" dynamic. The treble staff has a melodic line with a slur over the first four measures. The fifth measure has a (pn.) marking. The system ends with an $(E^b_{MA} 7^{(b5)})$ chord.

Section A, second system. It consists of two staves. The bass staff has a (GMI) chord and "mf" dynamic. The treble staff has a melodic line with two triplet markings (3) over the first two measures. The system ends with an $(A 7^{(b5)})$ chord. Below the staff is a circled "1" with the text "(on repeat)".

Section A, third system. It consists of two staves. The bass staff has a (GMI) chord and "mf" dynamic. The treble staff has a melodic line with a slur over the first four measures. The system ends with a (trp.) (ten.) marking. Below the staff is a circled "2".

Section A, fourth system. It consists of two staves. The bass staff has a (GMI) chord and "mf" dynamic. The treble staff has a melodic line with a slur over the first four measures. The system ends with a (trp.) (ten.) marking. Below the staff is a circled "2".

(pn. doubles)

$E^b_{MA}7$ G_{MI} $A^{7(b5)}$ $A^b_{7(b5)}$ G_{MI}

(First solo begins)

B (Solos) G_{MI} $E^b_{MA}7$

G_{MI} $A^{7(b5)}$ $A^b_{7(b5)}$ G_{MI}

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

(G_{MI}) $(A^{7(b5)})$ $(A^b_{7(b5)})$ $G_{MI}7$ *f*

(Slowly) $G_{MI}7$ (trp.) (ten.) $G_{MI}6$

The Natives Are Restless Tonight (Harmony)

Fast Swing

$\text{♩} = 280$

(Intro)

A

(on repeat)



1.

2.

$E^b M A^7$ $G M I$ $A^{7(b5)}$ $A^b 7(b5)$ $G M I$

(First solo begins)

B (Solos)

$G M I$ $E^b M A^7$

$G M I$ $A^{7(b5)}$ $A^b 7(b5)$ $G M I$

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

(Slowly)

Natural Selection

Richie Beirach
(As played by Quest)

Med. Swing

A (in 2) $B^b_{MI} 7(11)$ (1st x: pn. / 2nd x: sop.) $A 7(\#9)$ $A^b_{13} SUS$ $F 7(\#9)$

$G^b_{MA} 7(b5)$ $D^b_{MA} 7(\#5)$ C A/F $E 7(\#9)$

$A_{MI} (add 9)$ $G\# 7(\#9)$ $C_{MA} 9 / G$ $F\#_{MI} 7(b5)$

$F_{MI} (MA7)$ $E_{MA} 7(b5)$ $E^b_{MI} 7(11)$ $A^9 SUS$

B $A^b_{MA} 7$ E^b / G D^b / F $A^b_{MA} 7 / E^b$

$D^b_{MA} 7$ $C 7(\#9)$ $G^b_{13} SUS$

$F_{MI} 9(MA7) / \#5$ A^b / E $F_{MI} 9(MA7) / \#5$ $E 7(\#9)$

$F_{MI} 9(MA7) / \#5$ $E 7(\#9)$ (Slowly) $B^b_{MI} 7(11)$ $A 7(\#9)$

Last 4 bars of B may be vamped to end solos.
For out head, soprano plays melody at B.
Head is played twice before solos, once after.
Fmi9(MA7,#5) may also be played as Fmi(add9).

Med. Straight 1/8's The Necessary Blonde

Gary Willis
 (As played by
 Scott Henderson,
 Gary Willis and
 Tribal Tech)

♩ = 177

(Intro) $E^b M I^{7(b5)}$ D_{A^b} $E^b M A^{7(b5)}$

(bs., harmonics, w/ pn.)

$A M A^{7(\#5)}$ $G^\#$ $E^b M I^9$ $A^b 13(\#11)$ $E^b M I^9$ $A^b 13(\#11)$

(pn. comps)

A $E^b M I^{7(b5)}$ D_{A^b} $E^b M A^{7(\#11)}$

$A M A^{7(\#5)}$ $G^\#$ $E^b M I^9$ $A^b 13(\#11)$

(bs. w/ gtr.)

$G^b 13_{SUS}$ $D^b 6/9$ F $A M I^{(add 9)}$ E $G M I^{11}$ $B^b M A^{7(\#5)}$ E $E^b M I^9$

$A^b 13(\#11)$ $E^b M I^9$ $A^b 13(\#11)$

(gtr.)

B $F^\# M I^9$ $B^b M I^9$ $E^b 7(\#9)$

$E M I^9$ $G^\# M I^9$ $A M I^{11}$

$C^\# M I^{11}$ $C M A^7$ $A M A^7$ B $A M A^{7(\#5)}$ B

C₁ $E M I^9$ $F^\# 7^{(add b9)}$ $G M A^9$ $A 13(b9)$ $B 7(\#9)$ $C^\#_{SUS}^{(add b9)}$

(gtr. 8va b.)

* Drums accent dotted quarters through much of tune.

$E^b M I^{11}$ gtr. fill -----: $E M I^9$ $D M I^{11}$ $C\#^7(\#9)$ $B M I^9$ $A M I^{11}$

$D M A^7(\#5)$ $G\#$ $F\# M I^9$ $E M I^{11}$ $D M I^6/9$ $A^{(add 11)}$ $C\#$ $B M I^6$ $B^b 13(\#11)$

C₂ $E^b M I^9$ $A^b 13(\#11)$ $E^b M I^9$ $A^b 13(\#11)$

gtr. fills -----

D $C M I^{11}$ $F^7(\#9)$

(gtr., loco)

$F\# M I^9$ $E^7(\#9)$ $D M I^9$

$C\#^7(\#9)$ $C M I^9$ $F M I^{11}(b5)$ $B^b 7(\#9)$

E (Solos) $E^b M I^9$ $A^b 13(\#11)$ (4x's)

F $F\# M I^9$ $B^b M I^9$ $E^b 7(\#9)$ $E M I^9$

$G\# M I^9$ $A M I^{11}$ $C\# M I^{11}$ $C M A^7$

Till cue $F M A^7(\#11)$ Solo on E (4x's), F (indef.) On cue-- first solo $A M A^7$ B $A M A^7(\#5)$ B

On cue --2nd solo $F M A^7$ G $F M A^7(\#5)$ G (pn.) Play **C**₁ before 2nd solo

$E^b M I^9$ $A^b 13(\#11)$ (On cue) $F M I$ $E^b 0^7$

The Necessary Blonde (Piano)

Med. Straight 1/8's

$\text{♩} = 177$

(Intro) $E^b_{MI} 7(b5)$ D_{Ab} $E^b_{MA} 7(b5)$

(melody, w/ bs.)

$A_{MA} 7(\#5)$ $G^\#$ $E^b_{MI} 9$ $A^b_{13}(\#11)$ $E^b_{MI} 9$ $A^b_{13}(\#11)$

(sample comp rhythm)

A $E^b_{MI} 7(b5)$ D_{Ab} $E^b_{MA} 7(\#11)$

(melody, w/ bs.)

$A_{MA} 7(\#5)$ $G^\#$ $E^b_{MI} 9$ $A^b_{13}(\#11)$

$G^b_{13} \text{ sus}$ $D^b_{6/9}$ F $A_{MI} \text{ (add } 9)$ E $G_{MI} 11$ $B^b_{MA} 7(\#5)$ E $E^b_{MI} 9$

$A^b_{13}(\#11)$ $E^b_{MI} 9$ $A^b_{13}(\#11)$

B $F^\#_{MI} 9$ $B^b_{MI} 9$ $E^b 7(\#5)$

$E_{MI} 9$ $G^\#_{MI} 9$ $A_{MI} 11$

$C^\#_{MI} 11$ $C_{MA} 7$ $A_{MA} 7$ B $A_{MA} 7(\#5)$ B

C $E_{MI} 9$ $F^\# 7(\text{add } b9)$ $G_{MA} 9$ $A 13(b9)$ $B 7(\#5)$ $C^\# \text{ sus (add } b9)$ $E^b_{MI} 11$

EMI⁹ DMI¹¹ C#7^(#9) BMI⁹ AMI¹¹ DMA^{7(#5)} G#

F#MI⁹ EMI¹¹ DMI^{6/9} A^(add 11) C# BMI⁶ Bb13^(#11)

C2 EbMI⁹ Ab13^(#11) EbMI⁹ Ab13^(#11)

D CMI¹¹ F7^(#9) F#MI⁹ E7^(#9) DMI⁹

C#7^(#9) CMI⁹ FMI^{11(b5)} Bb7^(#9)

E (Solos) EbMI⁹ Ab13^(#11) (4x's)

F F#MI⁹ BbMI⁹ Eb7^(#9) EMI⁹

G#MI⁹ AMI¹¹ C#MI¹¹ CMA⁷

Till cue FMA^{7(#11)} Solo on E (4x's), F (indef.) On cue-- 1st solo AMA⁷ B AMA^{7(#5)} B

On cue-- 2nd solo FMA⁷ G FMA^{7(#5)} G Play C1 before 2nd solo

Play letter **D**, then D.S. al Coda

⊕ EbMI⁹ Ab13^(#11) (On cue) FMI Eb^{o7}

Vamp till cue

The Necessary Blonde (Bass)

Med. Straight 1/8's

$\text{♩} = 177$

(Intro) $E^b_{MI} 7(b5)$ D/A^b $E^b_{MA} 7(b5)$

$A_{MA} 7(\#5)$ (melody--artificial harmonics) $G^\#$

$(E^b_{MI} 9)$ $A^b_{13}(\#11)$ $E^b_{MI} 9$ $A^b_{13}(\#11)$

A $E^b_{MI} 7(b5)$ D/A^b $E^b_{MA} 7(\#11)$

(melody, w/ pn.) (bass does not play melody on D.S.)

$A_{MA} 7(\#5)$ $G^\#$ $(E^b_{MI} 9)$ $A^b_{13}(\#11)$

$G^b_{13} SUS$ $D^b_{6/9}$ F $A_{MI} (add 9)$ E $G_{MI} 11$ $B^b_{MA} 7(\#5)$ E $E^b_{MI} 9$ (w/ gtr.)

$A^b_{13}(\#11)$ $E^b_{MI} 9$ $A^b_{13}(\#11)$ (sample bs. line)

B $F^\#_{MI} 9$ $B^b_{MI} 9$ $E^b 7(\#9)$

$E_{MI} 9$ $G^\#_{MI} 9$ $A_{MI} 11$

$C^\#_{MI} 11$ $C_{MA} 7$ $A_{MA} 7/B$ $A_{MA} 7(\#5)/B$

C1 $E_{MI} 9$ $F^\# 7(add b9)$ $G_{MA} 9$ $A 13(b9)$ $B 7(\#9)$ $C^\#_{SUS} (add b9)$ $E^b_{MI} 9$

E_{MI}^9 D_{MI}^{11} $C\#7(\#5)$ B_{MI}^9 A_{MI}^{11} $D_{MA}^{7(\#5)} / G\#$

$F\#_{MI}^9$ E_{MI}^{11} $D_{MI}^{6/9}$ $A^{(add 11)} / C\#$ B_{MI}^6 $B\flat^{13(\#11)}$

C₂ $E\flat_{MI}^9$ $A\flat^{13(\#11)} / b9$ \emptyset $E\flat_{MI}^9$ $A\flat^{13(\#11)} / b9$

D C_{MI}^{11} $F7(\#9) / \#5$ $F\#_{MI}^9$ $E7(\#9) / \#5$ D_{MI}^9

$C\#7(\#9) / \#5$ C_{MI}^9 $F_{MI}^{11(b5)}$ $B\flat7(\#9) / \#5$

E (Solos) $E\flat_{MI}^9$ $A\flat^{13(\#11)} / b9$ (4x's)

F $F\#_{MI}^9$ $B\flat_{MI}^9$ $E\flat7(\#9) / \#5$ E_{MI}^9

$G\#_{MI}^9$ A_{MI}^{11} $C\#_{MI}^{11}$ C_{MA}^7

Till cue $F_{MA}^{7(\#11)}$ Solos on E (4x's), F (indef.) On cue-- first solo A_{MA}^7 / B $A_{MA}^{7(\#5)} / B$

On cue-- 2nd solo F_{MA}^7 / G $F_{MA}^{7(\#5)} / G$ Play **C₁** before 2nd solo

Play letter **D**, then D.S. al Coda

\emptyset $E\flat_{MI}^9$ $A\flat^{13(\#11)} / b9$ (On cue) $F_{MI} / E\flat^{o7}$

Vamp till cue

Slow Ballad
(1/16's swing)

Never Alone

Michael Brecker

$\text{♩} = 49$

(Intro)

Ab bass
(keybd.- inner voice)
(ten.)

A

Ab Bb/Ab C/Ab Gb(add 9)/Bb Eb(add 9)/G C/Ab FMI/Ab

Ab(sus) (add 9) AMA7(b5)/Ab Ab13(b9) DbMI6/9 (add 11)/Ab/Db Gb13(sus) EbMI7 (11)/EMI7 (11)

Db bass Db13(sus) G13(#9) CM11 G13 CM11 G13

EbMI (MA7) D7(#9) GM17(13) G(add 9)/B GbMA7(b5)/Bb Eb (add 9)/G C G A7(b5)
(bass)

Ab D^b/A^b G/A^b F/A^b E^bM^I7(11) E^bM^A7(11) E^b7(11)

(kybd.)

A^b bass

B (Tenor Solo)

A^b B^b/A^b C/A^b G^b(add 9)/B^b E^b(add 9)/G C/A^b F^MI/A^b

(keybd.- inner voice, behind solo)

A^b_{SUS} (add 9) A^MA⁷(b5) A^b13(b9) D^bM^I9^(add 11) D^b G^b13_{SUS} E^bM^I7⁽¹¹⁾ E^bM^I7⁽¹¹⁾ D^b13_{SUS} G13(#9)

C^MI¹¹ G¹³ E^b(M^A7)/M^I B^b7(#9) E^b(M^A7)/M^I D⁷(#9) G^MI¹¹ D⁷(#9)

G^MI¹¹ G⁷(#9) C^MI¹¹ G¹³ E^b(M^A7)/M^I B^b7(#9) E^b(M^A7)/M^I D⁷(#9)

D.S. al Coda (end solo)

A^b bass E^b(add 9)/G E^bM^I6 F^MI7 A^b E^b D⁷(b5) C/D E^b C C⁷(#9)

(tenor keybd.) A^MA⁷(11) G^b(add 11)/B^b D^bM^A7(13) E^bM^I7 A^b bass

Vamp, fill & fade

Bass line is mostly whole notes and half notes.

Never Will I Marry

Frank Loesser

Med. Swing

A E^bMA^7 DMI^7

Ne - er, nev - er _____ will I mar - ry, _____

E^bMA^7 DMI^7 E^bMA^7

Ne - er, nev - er _____ will I wed,

A^bMA^7 AMI^7 D^7 GMI^7

Born to wan - der sol - i - tar - y, _____

EMI^7 A^7 DMA^7 B^7 EMI^7 A^7 DMA^7 (FMI^7 B^b7)

Wide my world, nar - row my bed. Nev - er,

E^bMA^7 DMI^7 GMI^7

nev - er, nev - er _____ will I mar - ry,

CMI^7 F^9_{sus} B^b6

Born to wan - der till I'm dead.

B E^bMA^7 DMI^7

No bur - dens to bear, _____ no con - science nor care, _____

E^bMA^7 DMI^7 GMI^7

No mem - 'ries to mourn, _____ No turn - ing, For I was

A^bMA^7 A^MI^7 D^7 G^MI^7

born to wan - der sol - i - tar - y, —

E^MI^7 A^7 D^MA^7 B^7 E^MI^7 A^7 D^MA^7 (F^MI^7 B^b7)

Wide my world, nar - row my bed. Nev - er,

E^bMA^7 D^MI^7 G^MI^7

nev - er, nev - er — will I mar - ry,

C^MI^7 F^9_{sus} B^b6

Born to wan - der till I'm dead.

Nica's Dream

Horace Silver

Med.-Up Latin (Intro)

♩ = 124

Chord progression for Intro: $E^b_{MI}{}^9$ (trp.), $C^{\#}_{MI}{}^9$ (dr. fill), $B_{MI}{}^9$ (dr. fill), $F^{7(\#5)}$ (break)

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

Chord progression for bass/piano: $B^b_{MI}{}^{(MA7)}$, $A^b_{MI}{}^{(MA7)}$, $B^b_{MI}{}^{(MA7)}$, $A^b_{MI}{}^{(MA7)}$

A (Latin) $B^b_{MI}{}^{(MA7)}$, $A^b_{MI}{}^{(MA7)}$

bs.: ↑ ↓ ↑ (etc.)

Chord progression for saxophone: $B^b_{MI}{}^{(MA7)}$, $A^b_{MI}{}^7$, Db^7

Chord progression for saxophone: $A^b_{MI}{}^7$, Db^7 , $G^b_{MA}{}^7$, Db^9 , $C^{7(\#9)}$ (dr. fill)

Chord progression for saxophone: B/F , $F^{7(\#5)}$, $B^b_{MI}{}^{(MA7)}$ (1.), $B^b_{MI}{}^{(MA7)}$ (2.)

B (Swing) $A^b_9{}^{sus}$, $A^b_7{}^{sus(b9)}$, $G^b_0{}^7$, $F_{MI}{}^7$, $E^b_{MI}{}^7$, $Db_{MA}{}^7$, $F_{MI}{}^7$, $B^b_{13(b9)}$, $B^b_7(\#5)$

Chord progression for saxophone: E^b_9 , $A^b_9{}^{sus}$, $A^b_7(\#9)$, $Db_{MI}{}^9(MA7)_{b5}$, $E_{MI}{}^9$, A^{13}

Chord progression for saxophone: $A^b_9{}^{sus}$, $A^b_7{}^{sus(b9)}$, $G^b_0{}^7$, $F_{MI}{}^7$, $E^b_{MI}{}^7$, $Db_{MA}{}^7$, $F_{MI}{}^7$, $B^b_{13(b9)}$, $B^b_7(\#5)$

Chord progression for saxophone: E^b_9 , $A^b_9{}^{sus}$, $A^b_7(\#9)$, $Db_{MI}{}^9(MA7)_{b5}$, $F^{7(\#9)}$ (break)

D.S. al 3rd ending

3. $B^b_{MI}{}^{(MA7)}$, C $B^b_{MI}{}^{(MA7)}$, $A^b_{MI}{}^{(MA7)}$, $G^b_{MA}{}^7$, $C_{MI}{}^{7(b5)}$

B/F B^b_{MI} solo break

D (Solos) (Latin)

$B^b_{MI} (MA7)$ $A^b_{MI} (MA7)$ $B^b_{MI} (MA7)$ $A^b_{MI} 7$ $D^b 7$

$A^b_{MI} 7$ $D^b 7$ $G^b_{MA} 7$ $C 7(\#9)$ $F 7(\#5)$ $B^b_{MI} (MA7)$

E (Swing)

$A^b 9_{SUS}$ $A^b 9_{SUS}$ $A^b 7_{SUS} (b9)$ $D^b_{MA} 7$ $F_{MI} 7(b5)$ $B^b 7(\#5)$

bs.: $E^b 9$ $A^b 9_{SUS}$ $A^b 7_{SUS} (b9)$ $D^b_{MA} 9$ $E_{MI} 7$ $A 7$

$A^b 9_{SUS}$ $A^b 9_{SUS}$ $A^b 7_{SUS} (b9)$ $D^b_{MA} 7$ $F_{MI} 7(b5)$ $B^b 7(\#5)$

bs.: $E^b 9$ $A^b 9_{SUS}$ $A^b 7_{SUS} (b9)$ $D^b_{MA} 9$ $F 7(\#5)$ break

F (Latin)

$B^b_{MI} (MA7)$ $A^b_{MI} (MA7)$ $B^b_{MI} (MA7)$ $A^b_{MI} 7$ $D^b 7$

$A^b_{MI} 7$ $D^b 7$ $G^b_{MA} 7$ $C 7(\#9)$ $F 7(\#5)$ $B^b_{MI} (MA7)$

Solo on DDEF. Play letter **C** between solos. After solos, D.S. play head (AABA), take Coda

$B^b_{MI} (MA7)$ $E^b_{MI} 7$ $A^b 7$ $D^b_{MA} 7$ $C_{MI} 7(b5)$

B/F $C_{MI} 7(b5)$ B/F B bass break

$B^b_{MI} 11$

(bs. & pn.) f (trp.)

Med.-Up Latin

Nica's Dream (Harmony)

$\text{♩} = 124$

(ten.) Tacet

A (Latin)

S

1. 2.

B

D.S. al 3rd ending

3. **C**

Tenor sounds one octave lower than written.

Musical staff with notes and a **B^bM_I** chord above. A dashed line indicates a **solo break**.

D **B^bM_I^(MA7)** **A^bM_I^(MA7)** **B^bM_I^(MA7)** **A^bM_I⁷** **D^b7**
A^bM_I⁷ **D^b7** **G^bM_A⁷** **C⁷(#9)(#5)** **F⁷(#5)** **B^bM_I^(MA7)**

E **(Swing)** **A^b9_{SUS}** **A^b9_{SUS}** **A^b7_{SUS}(b9)** **D^bM_A⁷** **F_{M_I}^{7(b5)}** **B^b7(#5)**
E^b9 **A^b9_{SUS}** **A^b7^(b9)(#5)** **D^bM_A⁹** **E_{M_I}⁷** **A⁷**
A^b9_{SUS} **A^b9_{SUS}** **A^b7_{SUS}(b9)** **D^bM_A⁷** **F_{M_I}^{7(b5)}** **B^b7(#5)**
E^b9 **A^b9_{SUS}** **A^b7^(b9)(#5)** **D^bM_A⁹** **F⁷(b9)(#5)**

F **(Latin)** **B^bM_I^(MA7)** **A^bM_I^(MA7)** **B^bM_I^(MA7)** **A^bM_I⁷** **D^b7**
A^bM_I⁷ **D^b7** **G^bM_A⁷** **C⁷(#9)(#5)** **F⁷(#5)** **B^bM_I^(MA7)**

Solo on DDEF. Play letter **C** between solos. After solos, D.S., play head (AABA), take Coda.

Musical staff with notes and a **C** chord above. A circled **C** symbol is also present.



Photo by W. Patrick Hinely

JOHN SCOFIELD

Night Dreamer

Wayne Shorter

(Intro) E_{MI}^{11} G_{MI}^{11} $D^{7(alt.)}$

(solo pn. fill) (pn. L.H.)

Med. Jazz Waltz

$\text{♩} = 128$

(add bs. & dr.)

(pn.) G_{MA}^7 F_{MI}^7 $E^b_{MA}^7$ $D^{7(\#9)}$

(etc.)

A G_{MA}^7 F_{MI}^7 $E^b_{MA}^7$ $D^{7(\#9)}$ G_{MA}^7 F_{MI}^7 $E^b_{MA}^7$ $D^{7(\#9)}$

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

G_{MA}^7 F_{MI}^7 $E^b_{MA}^7$ $D^{7(\#9)}$ $E^b_{MI}^7$ A^b9

E^{13}_{SUS} F^{13}_{SUS}

G_{MA}^7 F_{MI}^7 $E^b_{MA}^7$ $D^{7(\#9)}$ G_{MA}^7 F_{MI}^7 $E^b_{MA}^7$ $D^{7(\#9)}$

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

G_{MA}^7 F_{MI}^7 $E^b_{MA}^7$ $D^{7(\#9)}$

Head is played twice before and after solos.

sample bass line at Intro:

Vamp, fill & fade

(etc.)

A Nightingale Sang in Berkeley Square

Lyric: Eric Maschwitz

Music: Manning Sherwin

Med. Ballad

A E^bMA^7 CMi^7 GMI^7 $B^bMi^7E^b7$ A^bMA^7 $D^bMi^7G^7$ G^7

That cer - tain night, the night we met, There was mag - ic a - broad in the

CMi A^bMi^6 E^bMA^7 B^b FMI^7 E^bMA^7 G A^bMi^7 D^b9

air, There were an - gels din - ing at the Ritz, and a

E^bMA^7 CMi^7 FMI^7 B^b7 E^bMA^7 CMi^7 FMI^7 B^b7

night - in - gale sang in Ber - k'ley Square. I

E^bMA^7 CMi^7 GMI^7 $B^bMi^7E^b7$ A^bMA^7 D^bMi^7 G^7 G^7

may be right, I may be wrong, But I'm per - fect - ly will - ing to

CMi A^bMi^6 E^bMA^7 B^b FMI^7 E^bMA^7 G A^bMi^7 D^b9

swear that when you turned and smiled at me a

E^bMA^7 CMi^7 FMI^7 B^b7 E^bMA^7 $AMI^7(b5)$ D^7

night - in - gale sang in Ber - k'ly Square.

B GMA^7 EMI^7 AMI^7 D^7 BMI^7 B^b7 AMI^7 D^7

The moon that lin - gered o - ver Lon - don town, — poor puz - zled moon, he wore a frown;

GMA^7 EMI^7 AMI^7 D^7 BMI^7 (CMi^7) EMI^7 FMI^7 B^b7

How could he know we two were so in love, — The whole darn world seemed up - side down. The

C E^b_{MA7} C_{MI7} G_{MI7} $B^b_{MI7} E^b7$ A^b_{MA7} $D_{MI7}^{(b5)} G7$

streets of town were paved with stars, It was such a ro - man - tic af -

C_{MI} A^b_{MI6} E^b_{MA7}/B^b F_{MI7} E^b_{MA7}/G $A^b_{MI7} D^b9$

fair, And as we kissed and said "good - night" a

E^b_{MA7} C_{MI7} F_{MI7} B^b7 $E^b_{MA7} (C_{MI7} F_{MI7} B^b7)$

night - in - gale sang in Ber - k'ly Square.

Nightmood

Med. Ballad*

Music: Ivan Lins
Eng. lyric: David Richardson

A C_{MA}^7 B_{MI}^7 E^7 A_{MI}^7

1. Night - mood, _____ a time for words too long un - spo - ken, _____

$F\#_{MI}^7$ B^7 E_{MI}^7 A^9_{SUS} $A^9(\#5)$

for keep - ing prom - is - es un - bro - ken, _____ a time for se - cret hearts to

D^9_{SUS} D^9 G^{13}_{SUS} $G^9(\#5)$

o - pen, _____ hop - ing. _____

B C^9_{SUS} $C^9(\#5)$ F_{MI}^7

Love me, _____ for just as long as love can take us, _____

B^b9_{SUS} $B^b9(\#5)$ $E^b_{MI}^7$ A^b9_{SUS} $A^b9(\#5)$

be - fore the night - mood can for - sake us, _____ be - fore the sun comes up to

$D^b_{MA}^7$ $D_{MI}^7(b5)$ $G^7(alt)$

wake us, _____ I've nev - er been this close to

C C_{MA}^7 B_{MI}^7 E^7 A_{MI}^7

heav - en, _____ we can be there and back by sev - en, _____

$F\#_{MI}^7$ B^7 E_{MI}^7 A^9_{SUS} $A^9(\#5)$

un - less the night should last for - ev - er. _____ with just the two of us to -

D^9_{SUS} D^9 G^{13}_{SUS} $G^9(\#5)$

geth - er, _____ for - ev - er. _____

* May also be played as a bossa nova.

(Ending)

Night - mood, ___

Night - mood. ___

Second verse at A: Nightmood,
 The way the shadows always find me,
 A single spark of love can blind me,
 Erasing memories behind me,
 Finally.

Alternate lyric at B: Morning,
 And still beside me is the reason
 I draw each breath that I am breathing,
 Now I have someone to believe in.

Fast Latin

Nutville

Horace Silver

(trp. doubles top notes)

♩ = 290

Musical notation for the first system. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The first measure contains a whole rest in the treble and a quarter note G2 in the bass, with the chord label (CMI) above the bass staff. The second and third measures contain whole rests in both staves. The fourth measure contains a quarter note G2 in the bass and a dotted quarter note G4 in the treble, with the chord label (pn.) above the treble staff. The bass staff has a slash through the bar line in the second and third measures, indicating a continuation of the bass line.

(CMI)

(pn.)

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

A

Musical notation for the first system of section A. The top staff is a treble clef with a key signature of two sharps (F#, C#) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The first measure contains a whole rest in the treble and a quarter note G2 in the bass, with the chord label (CMI) above the bass staff. The second and third measures contain whole rests in both staves. The fourth measure contains a quarter note G2 in the bass and a dotted quarter note G4 in the treble, with the chord label (pn.) above the treble staff. The bass staff has a slash through the bar line in the second and third measures.

(CMI)

Musical notation for the second system of section A. The top staff is a treble clef with a key signature of two sharps (F#, C#) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The first measure contains a whole rest in the treble and a quarter note G2 in the bass. The second and third measures contain whole rests in both staves. The fourth measure contains a quarter note G2 in the bass and a dotted quarter note G4 in the treble. The bass staff has a slash through the bar line in the second and third measures.

Musical notation for the third system of section A. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The first measure contains a whole rest in the treble and a quarter note G2 in the bass, with the chord label (FMI) above the bass staff. The second and third measures contain whole rests in both staves. The fourth measure contains a quarter note G2 in the bass and a dotted quarter note G4 in the treble, with the chord label (Db) above the treble staff. The bass staff has a slash through the bar line in the second and third measures.

(FMI)

(Db)

Musical notation for the fourth system of section A. The top staff is a treble clef with a key signature of two sharps (F#, C#) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The first measure contains a whole rest in the treble and a quarter note G2 in the bass, with the chord label (CMI) above the bass staff. The second and third measures contain whole rests in both staves. The fourth measure contains a quarter note G2 in the bass and a dotted quarter note G4 in the treble, with the chord label (trp.) above the treble staff. The bass staff has a slash through the bar line in the second and third measures. The system ends with a quarter note G2 in the bass and a dotted quarter note G4 in the treble, with the chord label Ab13 above the treble staff and (bs.) below the bass staff.

(CMI)

(trp.)

Ab13

(bs.)

(Swing)

Ab¹³ G¹³ G^{b13} F¹³ Ab¹³

(Latin)

Ab¹³ G^{7(#5)} (CMI) break (bs. w/ pn. 8va b.)

(Solos)

B CMI (bs.) (8)

F^{MI} D^{b7} C^{MI}

(Swing)

Ab⁷ G⁷ G^{b7} F⁷

(bass walks)

Ab⁷ G^{7(#5)} break CMI (Latin)

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



(pn.- trp. doubles top note)

C^{MI} G^b F D^b C^{MI7} C^{MI7} B^{bMI7} A^{bMI7}

G^{7(#5)} C^{MI11} dr. fill

Fast Latin

$\text{♩} = 290$

Nutville (Harmony)

(ten.)

(trb.)

A

8va

(loco)

Musical notation for the first system, featuring a treble and bass staff with a Coda symbol at the end.

(Solos)
B C_MI

Musical notation for the second system, a single staff with a treble clef, containing a series of slashes and repeat signs. (8)

F_MI D^b7 C_MI

Musical notation for the third system, a single staff with a treble clef, containing a series of slashes and repeat signs.

(Swing)
 A^b7 G7 G^b7 F7

Musical notation for the fourth system, a single staff with a treble clef, containing a series of slashes.

A^b7 G⁷(#5) **(Latin)**
 ^ C_MI

Musical notation for the fifth system, a single staff with a treble clef, containing a series of slashes and a repeat sign.

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

Musical notation for the sixth system, featuring a treble and bass staff with a Coda symbol at the end.

Musical notation for the seventh system, featuring a treble and bass staff.

Tenor sounds one octave lower than written.

Ode to the Doo Da Day

Jim Beard

Med. Funk

(As played by Michael Brecker)

Intro

$\text{♩} = 112$

(gtr.) (light pn. fills)

Chords: $GMI^{7(11)}$, $CMI^{7(11)}/G$, $GMI^{7(11)}$, $CMI^{7(11)}/G$, $F\#\#^{7(9)}/D$

A

(ten. w/ synth.)

(on repeat)

Chords: $GMI^{7(11)}$, $CMI^{7(11)}/G$, $F\#\#^{7(9)}/D$

B

(ten. fills)

Chords: $G^{7(\#9)}$, $F\#\#^{7(9)}/G$, $G^{7(\#9)}$, $A^b^{7(\#9)}/G$, $F\#\#^{7(9)}/D$

D.S. al Coda (repeat before taking Coda)

C

(pn.) (light ten. fills)

Chords: $CMI^{7(11)}$, $F\#\#^{7(9)}/C$, $E^{\circ 7}$, $D^b_{MA}^9$, $A^b_{MI}^6/9$, C^b/D^b , $D^{\circ 7}$, $B^{\circ 7}$, $A^b_{MA}^9(\#11)$, $F\#\#_{MI}^6/9$, $D^{7(\#9)}/\#5$

D

(Piano solo)

Chords: $GMI^{7(11)}$, $G^b_{(add 9)}/B^b$, $E^b_{MI}^{11}$, $GMI^{7(11)}$, $A^b_{13}(\#11)/\#9$, $D^b_{MA}^9$

1. 3.

Chords: $GMI^{7(11)}$, A^{13} , D_{MA}^9 , $GMI^{7(11)}$, $F\#\#^{7(9)}/D$

2. 4.

Chords: B^{13} , E_{MA}^9 , $A^b_{MI}^{7(11)}$, $G^{7(\#9)}/E^b$, $F\#\#^{7(9)}/D$

E $B^b_{MA}7$ D $D^b_{MI}(MA7)$ $C^b_{MA}7$ E^b
 (pn.)

D^b_{13} $G^9(\#11)$ A_{MA}^9 A^b_{13} D $C^\#$

F (Tenor solo)
 $E^b_{MA}^9$ $E^b_{MI}^9$ $B^b^{\circ 7}(add MA 7)$ $F^\#_{MI}^{11}$ $E^b_{MA}^9$

$E^b_{MI}^9$ $B^b^{\circ 7}(add MA 7)$ $B^b_{MA}^9$ $B^b_{MA}^9$ C_{MI}^7 B^b D $B^b_{MA}^9$ E^b D_{MI}

Till cue On cue

Vamp & solo till cue

G $G^7(\#9)$ $F^\#^7(\#9)$ G $G^7(\#9)$ $A^b^7(\#9)$ G $F^\#^7(\#9)$ D

(ten. fills)

D.S., vamp & fade on **B** (tenor fills)

Ode to the Doo Da Day (Piano & Guitar)

Med. Funk

$\text{♩} = 112$ (Intro)

Introductory musical notation for guitar and piano. The guitar part (gtr.) features a rhythmic pattern of eighth notes in the key of G major. The piano part (pn.) provides harmonic support with chords: $GMI^{7(11)}$, $CMI^{7(11)} / G$, and $F\#^{7(\#9)} / D$. A note indicates "(light pn. & gtr. fills)".

A

Section A musical notation. The guitar part (gtr., 2nd time) features a melodic line with a dotted quarter note and eighth notes. The piano part (pn.) features a rhythmic accompaniment of eighth notes. Chords include $GMI^{7(11)}$ (staccato), $CMI^{7(11)} / G$, and $F\#^{7(\#9)} / D$. A circled "C" symbol indicates a repeat sign.

B

Section B musical notation for piano. The piano part (pn.) features a rhythmic accompaniment of eighth notes. Chords include $G^{7(\#9)}$ and $F\#^{7(\#9)} / G$.

Continuation of section B musical notation for piano. The piano part (pn.) features a rhythmic accompaniment of eighth notes. Chords include $G^{7(\#9)}$, $A^b^{7(\#9)} / G$, and $F\#^{7(\#9)} / D$.

D.S. al Coda (repeat before taking Coda)

Coda musical notation for piano. The piano part (pn.) features a final chord progression: $CMI^{7(11)}$, $F\#^{7(\#9)} / C$, E^{o7} , $D^b_{MA}^9$, $A^bMI^6 / 9$, and C^b / D^b . A note indicates "(no melody)".

D^{o7} B^{o7} $\overset{3}{\text{---}}$ A^bMA^{9(#11)} G $\overset{3}{\text{---}}$ F[#]MI^{6/9} D^{7(#9)}

D (Piano solo)
 GMI⁷⁽¹¹⁾ G^{b(add 9)} B^b E^bMI¹¹ GMI⁷⁽¹¹⁾ A^b13^(#11) D^bMA⁹ GMI⁷⁽¹¹⁾
 (gtr., 3rd & 4th X's only)

1, 3. A¹³ D^{MA⁹} GMI⁷⁽¹¹⁾ GMI⁷⁽¹¹⁾ F[#]7^(#9) D 2, 4. B¹³ E^{MA⁹} A^bMI⁷⁽¹¹⁾ G^{7(#9)} E^b F[#]7^(#9) D

E B^bMA⁷ D D^bMI^(MA7) C^bMA⁷ E^b D^b C^b B^b A^b
 (pn., melody)

D^b13 G^{9(#11)} $\overset{3}{\text{---}}$ A^{MA⁹} A^b13 D C[#]

F (Tenor solo)
 E^bMA⁹ E^bMI⁹ B^b^{o7(add MA7)} F[#]MI¹¹ E^bMA⁹
 (synth. voicings)

E^bMI⁹ B^b^{o7(add MA7)} B^bMA⁹ Till cue B^bMA⁹ CMI⁷ B^b D On cue B^bMA⁹ E^b DMI
 Vamp & solo till cue

G (pn.) G^{7(#9)} F[#]7^(#9) G

G^{7(#9)} A^b7^(#9) G F[#]7^(#9) D
 D.S., vamp & fade on **B**

Med. Funk Ode to the Doo Da Day (Bass)

♩ = 112 (Intro)

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

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

$G_{MI}^{7(11)}$ $C_{MI}^{7(11)}$ $F\#^{7(\#9)}$
G D

A $G_{MI}^{7(11)}$ $C_{MI}^{7(11)}$ G

$G_{MI}^{7(11)}$ $C_{MI}^{7(11)}$ (on repeat) $F\#^{7(\#9)}$
G D

B $G^{7(\#9)}$ $F\#^{7(\#9)}$ $G^{7(\#9)}$ $A\flat^{7(\#9)}$ $F\#^{7(\#9)}$
G D

D.S. al Coda
(repeat before taking Coda)

$C_{MI}^{7(11)}$ $F\#^{7(\#9)}$ **C** $E^{\circ 7}$ $D\flat_{MA}^9$ $A\flat_{MI}^{\flat 9}$ $C\flat$ $D\flat$

$D^{\circ 7}$ $B^{\circ 7}$ $A\flat_{MA}^9(\#11)$ G $F\#_{MI}^{\flat 9}$ $D^{7(\#9)}$

D $G_{MI}^{7(11)}$ $G\flat^{(add 9)}$ $E\flat_{MI}^{11}$ $G_{MI}^{7(11)}$ $A\flat^{13(\#11)}$ $D\flat_{MA}^9$
(sample bass line)

1., 3. $G_{MI}^{7(11)}$ A^{13} D_{MA}^9 $G_{MI}^{7(11)}$ $F\#^{7(\#9)}$
D

2., 4. B^{13} E_{MA}^9 $A\flat_{MI}^{7(11)}$ $G^{7(\#9)}$ $F\#^{7(\#9)}$
 $E\flat$ D

Med. Jazz Waltz

Olé

John Coltrane

♩ = 176

first 4x's: bass only
5th x: add piano & drums
9th x: add soprano sax, fills

(Intro)

(B)
(sample pn. comp)

(sample bs. line)

(last x)
(sop.)

(Vamp till cue)

A **(On cue)**

B **C** **B**

D **B** **C** **B** **B**

B **C** **B** **B**

C **B** **D** **B** **C** **B** **⊕**

B **(B)** (sop. fills)
(sample pn. comp)

(etc.)

B

(sop.)

C **Solos**
B (phrygian add 3) **(Vamp indefinite)**

After solos, D.S., play AB, short solo on **C**; then D.S. al Coda

(B) **(On cue) B**

(sample pn. comp) (Vamp till cue)

sample piano comp figures for solos:

- 1)
- 2)
- 3)

Piano comps in 16-bar phrases for solos. Melody is played with variation.

sample bass line for head:

(etc.)

On the Sunny Side of the Street

Lyric: Dorothy Fields

Music: Jimmy McHugh

Med. Swing

(G⁷) **A** C⁶ E⁷ F^{MA}⁷ B^{MI}^{7(b5)} E⁷

Grab your coat and get your hat, Leave your wor - ry on the door - step,

A^{MI}⁷ D⁷ (E^b^{o7}) D^{MI}⁷ G⁷ E^{MI}⁷ A⁷ D^{MI}⁷ G⁷

Just di - rect your feet to the sun - ny side___ of the street. Can't you

C⁶ E⁷ F^{MA}⁷ B^{MI}^{7(b5)} E⁷

hear a pit - ter pat? And that hap - py tune is your step,

A^{MI}⁷ D⁷ (E^b^{o7}) D^{MI}⁷ G⁷ C⁶

Life can be so sweet on the sun - ny side___ of the street. I used to

B G^{MI}⁷ C⁷ F^{MA}⁷ C⁷ F⁶ (F⁷ C⁷ E⁷ E^{b7})

walk in the shade___ with those blues on pa - rade,___ But

A^{MI}⁷ D⁷ D^{MI}⁷ G⁹_{SUS} G⁷

I'm not a - fraid,___ This Ro - ver crossed o - ver. If I

C C⁶ E⁷ F^{MA}⁷ B^{MI}^{7(b5)} E⁷

nev - er have a cent, I'll be rich as Rock - e - fel - ler,

A^{MI}⁷ D⁷ (E^b^{o7}) D^{MI}⁷ G⁷ C⁶ (G⁷)

Gold dust at my feet on the sun - ny side___ of the street.

Once in a While

Lyric: Bud Green

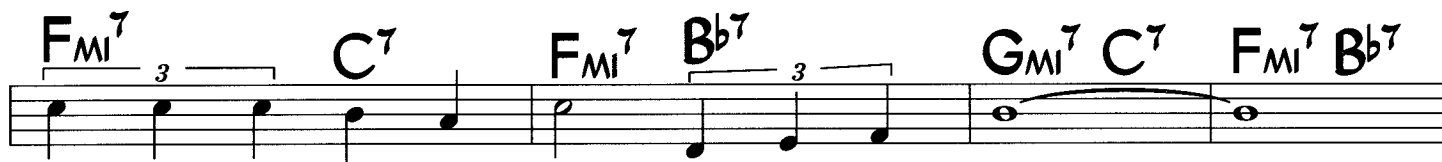
Music: Michael Edwards

Med. Ballad

A



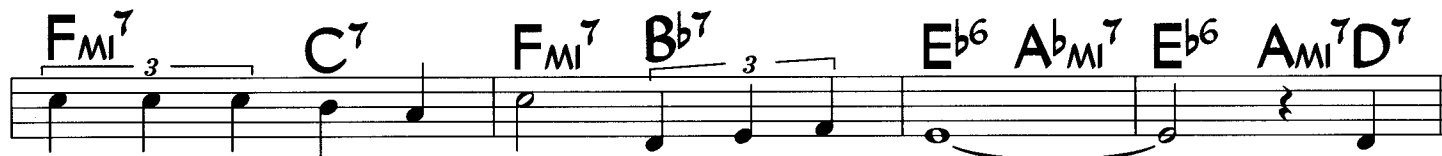
Once in a while, _____ will you try to give one lit - tle thought to me?



Though some - one else may be near - er your heart. _____



Once in a while, _____ will you dream of the mo - ments I shared with you?



Mo - ments be - fore we two drift - ed a - part. _____ In

B



love's smol - der - ing em - ber, One spark may re - main if



love still can re - mem - ber, The spark may burn a - gain.

C



I know that I'll _____ be con - ten - ted with yes - ter - day's mem - o - ry,



Know - ing you think of me once in a while.

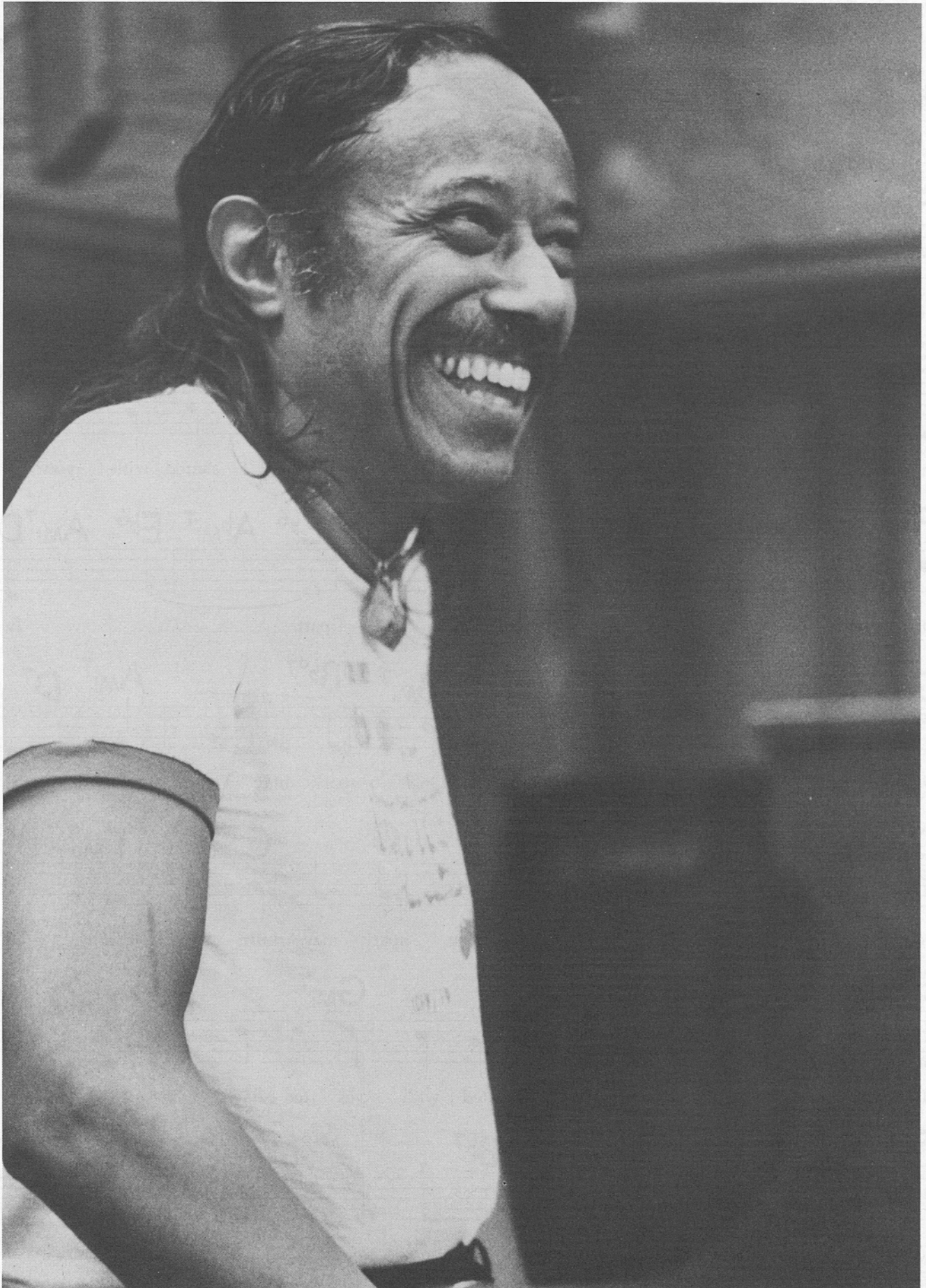


Photo by Tom Copi

HORACE SILVER

Med. Ballad

Peace

Horace Silver

♩ = 50

A

(trp.) 3

3 3

$A_{MI}^{7(b5)}$ A_{b7} G_{MI}^7 $C^{7(b9)}$ B_{MA}^7 $C_{MI}^{7(b5)}$ $F^{7(\#9)(\#5)}$

3 3 3

B_{bMA}^7 B_{MI}^7 E^7 A_{MA}^7 F_{MI}^7

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

3 3

$E_{bMI}^{7(b5)}$ A_{b13} $A_{b7(\#5)}$ D_{bMA}^9 $(C^{9(\#11)} B^{9(\#11)})$ $C^{7(\#11)}$ $C^{9(\#11)}$ $B^{7(\#11)}$ $B^{9(\#11)}$ B_{bMA}^9

(pn. w/ ten.) (fine)

(harmony) **A**

(ten.)

Play head twice before solos, once after.
 Bass line at bar 6 is not played during solos.
 Chords in parentheses are used for solos.

Fast Swing

$\text{♩} = 306$

Peep

Michael Brecker

A $D^b_{MA} 7(\#11)$ C $C_{MI} 6/9(MA7)$ $C_{MI} 9(MA7)_{b5}$

(tenor)

$A^b_{MA} 9$ C B/C $A^b_{MA} 7(\#5)$ C $C_{MI} 6/9(MA7)$

$C_{MI} 6/9(MA7)$ $C_{MI} 9(MA7)_{b5}$ $C_{MI} 11$

$B 7(\#9)_{(\#5)}$ $B^b_{MI} 13$ $F^{(add 9)}$ A

$B^b_{MI} 11$ $B 7(\#9)_{(\#5)}$ $B^b_{MI} 13$

G_{sus} A $B^b_{MI} 11$ $E^b 9_{sus}$

tenor fills-----!

(Swing)

B $D^b_{MA} 7(\#11)$ C $C_{MI} 6/9(MA7)$ $C_{MI} 9(MA7)_{b5}$

$A^b_{MA} 9$ C B/C $A^b_{MA} 7(\#5)$ C $C_{MI} 6/9(MA7)$

$C_{MI} 6/9(MA7)$ $C_{MI} 9(MA7)_{b5}$ $C_{MI} 11$

$B 7(\#9)_{(\#5)}$ $B^b_{MI} 13$ $F^{(add 9)}$ A

B^bM₁₁ **B⁷(#9)** **B^bM₁₁¹³**

G_{SUS} **A** **B^bM₁₁** **E^b9_{SUS}**

(Half-Time Funk) (no fills) (fine)

C **G bass** **E^b(add #11)** **E^bM_A⁷(#5)** **F⁷_{SUS}** **C** **E^b** **B**

E^b13(#9) *tr* **A^b13_{SUS}**

G^b(add 9) **B^b** **D^b13(#11)** **E^b13(#9)** **NC.** 1. *break*

D.S. al fine. Tenor solo on **B**, indef.
To end solo, continue to **C** & take 2nd ending

2. **NC.** 3 **D** **E^b9_{SUS}** *indef.*

(bass walks in 4) After solo, D.S. al Coda

E^b13(#9) **A^b13_{SUS}** **G^b(add 9)** **B^b** **D^b13(#11)**

(ten. fills till end)

E^b13(#9) **A^b13_{SUS}** **G^b(add 9)** **B^b** **D^b13(#11)** (12) (8)

E^b13(#9) **A^b13_{SUS}** **G^b(add 9)** **B^b** **D^b13(#11)** **E^b13(#9)** (12) (8)

See keyboard part for piano comp rhythms. On the recording, top of the tune is preceded

Vamp, fill & fade

Peep (Keyboard, Guitar)

Fast Swing (Swing on D.S.)

$\text{♩} = 306$

S: **A** **B** $D^bMA^{7(\#11)}$ **C** $CM^{6/9}(MA7)$ $CM^9(MA7)$ $CM^9(MA7)$ $CM^9(MA7)$ $CM^9(MA7)$ $CM^9(MA7)$

A^bMA^9 *(synth., tacet 1st x.)* **B** $A^bMA^{7(\#5)}$ $CM^{6/9}(MA7)$

$CM^9(MA7)$ CM^{11}

$B^{7(\#9)}$ B^bM^{13} $F^{(add 9)}$ **A**

(gtr., tacet 1st x.)

B^bM^{11} $B^{7(\#9)}$ B^bM^{13}

G^{sus} **A** B^bM^{11} $E^b^9_{sus}$

(sparse comping) **(fine)**

(Half-Time Funk)

C $\text{♩} = \text{♩}$ (synth.)

Chords: G bass, G , G , $E_b^{(\#11)}$, $E_b^{MA7(\#5)}$, F^7_{SUS} , E_b , B , $E_b^{13(\#9)}$, $A_b^{13}_{SUS}$

(pn. L.H. w/ bs.)

1st x: 1.

Chords: $G^{b(add9)}$, B^b , $D^b^{13(\#11)}$, $E_b^{13(\#9)}$, N.C.

2) 4)

D.S. al fine. Tenor solo on **B**, indef.;
After solo, continue on to **C**
& take 2nd ending.

2. **D** (Piano Solo, Swing) $\text{♩} = \text{♩}$ $E_b^9_{SUS}$

Chords: N.C., $E_b^{13(\#9)}$, $A_b^{13}_{SUS}$, $G^{b(add9)}$, B^b , $D^b^{13(\#11)}$

(bass walks in 4) indef.

After solo, D.S. al Coda (no repeat)

$\text{♩} = \text{♩}$ $E_b^{13(\#9)}$ (3x's) $A_b^{13}_{SUS}$ $G^{b(add9)}$ B^b $D^b^{13(\#11)}$

(pn. L.H. w/ bs.)

$E_b^{13(\#9)}$ $A_b^{13}_{SUS}$ $G^{b(add9)}$ B^b $D^b^{13(\#11)}$

12) 8)

$\text{♩} = \text{♩}$ $E_b^{13(\#9)}$ $A_b^{13}_{SUS}$ $G^{b(add9)}$ B^b $D^b^{13(\#11)}$ $E_b^{13(\#9)}$

12) 8)

Vamp & fade

On the recording, top of the tune is preceded by 32 bars (16 bars drums, 16 bars with synth fills and bass)

Peep (Bass)

Fast Swing

♩ = 306

A

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

$C_{MI} 6/9(MA7)$

$C_{MI} 9(MA7)$
 $b5$

(legato) $E^b 9_{SUS}$

(6)

(Swing)

B

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

$C_{MI} 6/9(MA7)$

$C_{MI} 9(MA7)$
 $b5$

B^{7(#9)}_(#5) **B^bM¹³** **F^(add 9)_A**

F^(add 9)_A **B^bM¹¹** **B^{7(#9)}_(#5)**

B^bM¹³ **G^{SUS}_A** **B^bM¹¹**

B^bM¹¹ **E^b⁹_{SUS}**

(legato) fine (6)

(Half-Time Funk)

C **E^b_(#11)_G** **E^b_{MA}^{7(#5)}_G** **F⁷_{SUS}_C** **E^b_B** **E^b_b^{13(#9)}**

(legato)

A^b_{SUS}¹³ **G^b_{B^b}^(add 9)** **D^b_{B^b}^{13(#11)}** **E^b_{B^b}^{13(#9)}** **1. NC.** **2. NC.**

D.S. al fine
 Tenor solo on **B**, indef.; continue to **C** and take 2nd ending to end solo.

(Swing - Piano Solo)

D **E^b_{SUS}⁹**

(bass walks in 4) After solo, D.S. al Coda

E^b_b^{13(#9)} **(3x's)** **A^b_{SUS}¹³** **G^b_{B^b}^(add 9) ^(#11)** **D^b_{B^b}¹³**

E^b_b^{13(#9)} **A^b_{SUS}¹³** **G^b_{B^b}^(add 9) ^(#11)** **D^b_{B^b}¹³** **12)** **8)**

E^b_b^{13(#9)} **A^b_{SUS}¹³** **G^b_{B^b}^(add 9) ^(#11)** **D^b_{B^b}¹³** **E^b_b^{13(#9)}**

Vamp & fade

On the recording, top of the tune is preceded by 32 bars (16 bars drums, 16 bars with synth fills and bass)

Perdido

Music: Juan Tizol
 Lyric: H.J. Lengsfelder
 Ervin Drake

Med. Swing

A C_{MI}^7 F^7 B^b6 D_{MI}^7 G^7

Per - di-do, I look for my heart, it's per - di-do, I lost it way down in Tor -

C_{MI}^7 F^7 B^b6 D_{MI}^7 G^7

ri - do while chanc - ing a dance fi - es - ta. Bo -

C_{MI}^7 F^7 B^b6 D_{MI}^7 G^7

le - ro, She glanced as she danced a Bo - le - ro, I said, tak - ing off my som -

C_{MI}^7 F^7 B^b6

bre - ro, "Let's meet for a sweet si - es - ta."

B D^7 G^7

High was the sun when we first came close;

C^7 C_{MI}^7 F^7 (G^7)

Low was the moon when we said "A - dios," Per -

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

di - do, Since then has my heart been per - di - do, I know I must go to Tor -

C_{MI}^7 F^7 B^b6 $(D_{MI}^7 G^7)$

ri - do, That yearn - ing to lose per - di - do.

Peri's Scope

Bill Evans

Med.-Up Swing

A

D_{MI}^7 G^7 C_{MA}^7 A_{MI}^7 D_{MI}^7 G^7 C_{MA}^7 A_{MI}^7
 D_{MI}^7 G^7 C_{MA}^7 E^7
 F^6 G^7 E_{MI}^7 A_{MI}^7 D_{MI}^7 G^7 C^9_{SUS} C^9
 F_{MA}^7 B^7 $B^b7(\#5)$ $A^7(\#5)$
 D_{MI}^7 G^7 E_{MI}^7 A_{MI}^7 D_{MI}^7 G^7 $E_{MI}^7(\#5)$ $A^7(\#5)$
 D_{MI}^7 / E F^6 G^{13}_{SUS} C_{MA}^9 solo break

(Solos)

B

D_{MI}^7 G^7 E_{MI}^7 $A^7(\#5)$ D_{MI}^7 G^7 C_{MA}^7 $A^7(\#5)$ D_{MI}^7 G^7 C_{MA}^7
 $E^7(\#5)$ F_{MA}^7 G^7 E_{MI}^7 $A^7(\#5)$ D_{MI}^7 G^7 C^9_{SUS} C^9
 F_{MA}^7 $B^7(\#5)$ B^b13 $A^7(\#5)$ D_{MI}^7 G^7 E_{MI}^7 $A^7(\#5)$
 D_{MI}^7 G^7 (B^b13) $E_{MI}^7(\#5)$ $A^7(\#5)$ D_{MI}^7 G^7 C_{MA}^7 C_{MA}^7 $A^7(\#5)$

After solos, D.C. al Coda

F^6 G^{13}_{SUS} C_{MA}^9

C_{MA}^7 and E_{MI}^7 are interchangeable throughout.

Med. Funk

Power Play

Eddie Gomez

LeeAnn Ledgerwood

♩ = 120

(Intro)

(4th x)

(4x's)

bass fills, starting E_{MI}^9 2nd x

(bass) (staccato)

(E_{MI}^9)
 $A^{(add 9)}$
 E

(ten. w/ bs.)

A

G^b E^b F G A A^bMA^7 B^b C^9_{SUS} E^7_{SUS} (dorian)

G^b E^b F G A A^bMA^7 B^b C^9_{SUS} E^7_{SUS} (dorian)

NC. drum fill - 4 - C^9/B^b $D^b9(b5)$ G^b E^b A E_{MI}^7 NC. drum fill - 2 -

C^9/B^b $D^b9(b5)$ (ten. & bs.) A^bMA^7 B^b NC. drum fill - 2 -

B

(Sax solo)

E_{MI}^9 2 B^b13_{SUS} 2 B^b13 2

(bs.) (Vamp & solo till cue)

(On cue)

(Piano solo)

(On cue)

A^{13}_{SUS} E_{MI}^9

(sample bass line) (Vamp & solo till cue)

D.S. al Coda

EMI⁷ FSUS^(MA7) F#^{7(b5)} F^{MA7}/G G#^{7(#9)} G^{7(#9)} F#^{7(#9)} B^{7(#9)} EMI⁷

EMI⁷ FSUS^(MA7) F#^{7(b5)} F^{MA7}/G EMI⁷ FSUS^(MA7) F#^{7(b5)} F^{MA7}/G

G#^{7(#9)} G^{7(#9)} F#^{7(#9)} B^{7(#9)} EMI⁷ FSUS^(MA7) F#^{7(b5)} F^{MA7}/G

(Bass solo)

(bkg. synth., ten. &/or bs.)

EMI⁷ FSUS^(MA7) F#^{7(b5)} F^{MA7}/G EMI⁷ FSUS^(MA7) F#^{7(b5)} F^{MA7}/G

Vamp, solo & fade

Chord rhythms follow bass line at Coda.

bass overdub at **B**:



Photo by Jo Ann Kriven

BOB MINTZER

The Promise

John Coltrane

Med. Afro/Swing

$\text{♩} = 160$

A

Musical notation for section A, including treble clef, key signature (two flats), and various chords: GMI^7 , Ami^7/G , F^{13} , $D^{7(\#9)}$.

Musical notation for section A, including treble clef and various chords: F^{13} , $D^{7(\#9)}$.

B

Musical notation for section B, including treble clef, key signature (two flats), and various chords: GMI^7 , Ami^7/G , F^{13} , $D^{7(\#9)}$. Includes triplet markings.

C

Musical notation for section C, including treble clef, key signature (two flats), and various chords: GMI^7 , Ami^7/G . Includes "Solos" marking and slash notation.

D

Musical notation for section D, including treble clef, key signature (two flats), and various chords: F^{13} , $D^{7(\#9)}$. Includes slash notation.

E

Musical notation for section E, including treble clef, key signature (two flats), and various chords: GMI^7 , Ami^7/G . Includes slash notation and the number 2.

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

Musical notation for the final section, including treble clef, key signature (two flats), and various chords: Ami^7/G , GMI^7 , Ami^7/G , $GMI^9(MA^7)$. Includes "rit." and "tenor fill" markings.

Pn. comp rhythm on GMI^7 Ami^7/G sections:

Melody is played with great variation.

Musical notation for piano accompaniment rhythm and melody variation, including treble clef, key signature (two flats), and various chords: GMI^7 , Ami^7/G . Includes "etc." marking.

Quicksilver

Horace Silver

Fast Bop

$\text{♩} = 268$

A $A\flat^6$ $G\text{MI}^7$ C^7

(trp. & alto)

$F\text{MI}$ $(D^{\circ 7} B\flat^7)$ $E\flat^7(\#9)$

$A\flat^6$ $C\text{MI}^7$ F^7 $B\flat\text{MI}^7$ $E\flat^7$

1. $A\flat^6$ $B\flat\text{MI}^7$ $E\flat^7$ $C\text{MI}^7$ F^7 $B\flat\text{MI}^7$ $E\flat^7$

2. $A\flat^6$ $B\flat\text{MI}^7$ $E\flat^7$ $A\flat^6$ $G\text{MI}^7$ C^7

B (Solo) $F\text{MI}$ $G\text{MI}^7$ C^7 $F\text{MI}$

$G\text{MI}^7$ C^7 $A\flat\text{MI}^7$ $D\flat^7$ $G\text{MI}^7$ C^7

$F\text{MI}$ $G\text{MI}^7$ C^7 $F\text{MI}$

$F\text{MI}^7$ $B\flat^7$ $B\flat\text{MI}^7$ $E\flat^7$

C A^b6 GMI^7 C^7

FMI $A^{\circ7}$

B^bMI^7 CMI^7 F^7 B^bMI^7 E^b7

A^b6 B^bMI^7 E^b7 \oplus A^b6 B^bMI^7 E^b7

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

\oplus

A^b6 $NC. (A^b)$

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

Chord in parentheses is used for solos.
Based on the changes to "Lover Come Back to Me".

Quiet Girl

Billy Childs

(Intro) ♩ = 136

piano *mf*

Ab Db CMI Db Cb Db Ddb6/9

Ab Db CMI Db Cb Db Ddb6/9

3) 4) 4)

A (sop. doubles top note of piano)

AMA7 #.D# AMA7 (omit 3) G# C#MI9 Gb(add 9) Bb EbMI11 C7(+9) FMI9 Ab Bb Db Gb

Db Gb AbMA7(+11) D Bb Eb(add 9) (omit 3) Eb Ab Bb C F G(add 9) B

(no sop.) ---

1.

E pedal

BbMA7(+5) A

(no sop.) ---

BbMA7(+5) A D Eb GbMA7(+5) D G#MI7 D/C Gb Ab

(no sop.) ---

Ab Db CMI Db Cb Db Ddb6/9 Ab Db CMI Db Cb Db Ddb6/9

3) 4) 4)

2.

Chords: E_{MI} , D , A , E , C_{MI} , G_{MI} , B^b , B^b_{MI} , $F^{\#dim}$, A , $B^b_{MA} 7(\#5)$, E^b

(no sop.)

Chords: $B^b_{MA} 7(\#5)$, E^b , $G_{MI} 9(MA7)$, A , $A_{MA} 7(\#5)$, D , $G^{\#MI} 7$, D , C , G^b , A^b

(no sop.)

Chords: A^b , D^b , C_{MI} , D^b , C^b , D^b , $D^b 6/9$, A^b , D^b , C_{MI} , D^b , C^b , D^b , $D^b 6/9$

(cresc.)

B (sop. 8va)

f

Chords: $F_{MA} 7$, G_{MI} , D_{MI} , A , B^b , B^b , C , D , G , $F^{\#}$, A , D , A , B , $F^{\#MI} 7$

mf

Chords: $F^{\#MI} 7$, $C^{\#MI} 7$, $G^{\#MI} 7$, $E_{MA} 9$, $E_{MA} 9$, A , G^b , A^b

(no sop.)

Chords: A^b , B^b , C_{MI} , B^b , C^b , B^b , B^b_{sus} , A^b , B^b , C_{MI} , B^b , C^b , B^b , B^b_{sus}

V.S. (turn page)

C (Solos)

mf $E^b_{MI} 7(b5)$ $A^b 7(\#5)$ $D^b_{MI} 7$ $B^b 7(\#9)$ $E^b_{MI} 7$ $C 7(\#9)$ $F_{MI} 7$ $B^b 7_{SUS} (G_{MA} 7)$

$G^b_{MA} 7$ $D 7(\#9)$ $G_{MI} 7$ $E^b_{MA} 7$ $A^b_{MA} 7$ $C 7_{SUS}$ $F_{MA} 7$ $B 7(\#9)$

$E_{MI} 7$ $A_{MI} 7$ E $E_{MI} 7$ $A_{MI} 7$ E

D_{Eb} $A 7(\#9)$ $D_{MA} 7$ $G^{\#}_{MI} 7$ $C_{MA} 7(\#11)$ $A^b 7_{SUS}$

$D^b_{MA} 7$ $D^b 7_{SUS}$ $D^b_{MA} 7$ $D^b 7_{SUS}$

(2nd x: cresc. -----)

D

f $F_{MA} 7$ $B^b_{MA} 7$ $C 7_{SUS}$ $D 7_{SUS}$ $A 7_{SUS} (A 7(\#5))$ $D_{MA} 7$ $B_{MI} 7$

mf $F^{\#}_{MI} 7$ $C^{\#}_{MI} 7$ $G^{\#}_{MI} 7$ $E_{MA} 7$ $A_{MA} 7$ $A^b 7_{SUS}$

$B^b 7_{SUS}$ $B_{MA} 7$ B^b $B^b 7_{SUS}$ $B_{MA} 7$ B^b

Solo on CCD. After solos, continue on to **E**

E (sop. doubles top note of piano)

$A_{MA} 7$ $A_{MA} 7(\text{omit } 3)$ $C^{\#}_{MI} 9$ $G^b(\text{add } 9)$ $E^b_{MI} 11$ $C 7(\#9)$ $F_{MI} 9$ A^b D^b

$\# \cdot D^{\#}$ $G^{\#}$ B^b B^b B^b B^b B^b B^b G^b

(no sop.) - -

D^b $A^b_{MA} 7(\#11)$ B^b $E^b(\text{add } 9)$ E^b B^b C F $G(\text{add } 9)$

G^b D C A^b B^b C F B

EMI D A F E CMI GMI Bb BbMI F#dim BbMA^{7(#5)}

(no sop.) -----

BbMA^{7(#5)} Eb GMI^{9(MA7)} A AMA^{7(#5)} D G#MI⁷ D C Gb Ab

(no sop.) -----

Ab Db CMI Db Cb Db Db^{6/9} Ab Db CMI Db Cb Db Db^{6/9}

(cresc.)

F (sop. & va) -----

FMA⁷ GMI DMI A C Bb Bb C C D G F# A D A B F#MI⁷

mf

F#MI⁷ C#MI⁷ G#MI⁷ EMA⁹ EMA⁹ A Gb Ab

(pn.)

Ab Bb CMI Bb Cb Bb Bb^{sus} Ab Bb CMI Bb Cb Bb Bb^{sus}

On bass part letter E is a D.S. to letter A, and the final vamp is a Coda.

(Vamp, fill, & fade)

Med. Straight 8th's/Bossa Quiet Girl (Bass)

♩ = 136

(Intro)

mf (sample bass line)

Ab Db CMI Db Db Db6/9 Ab Db CMI Db Db Db6/9

A AMA7 D# AMA7 G# C#MI9 Gb(add 9) Bb EbMI11 C7(#9) FMI9 Ab Bb Db Gb

AbMA7(#11) D Bb C Eb(add 9) (omit 3) Eb Ab Bb C F

G(add 9) B | 1. E pedal BbMA7(#5) A

BbMA7(#5) A D Eb Fb AMA7(#5) G#MI7 D/C Gb Ab

Ab Db CMI Db Db Db6/9 Ab Db CMI Db Db Db6/9

2. EMI D A F E CMI G GMI Bb BbMI F#dim A BbMA7(#5) E

BbMA7(#5) Eb GMI9(MA7) A AMA7(#5) G#MI7 D/C Gb Ab

Ab Db CMI Db Db Db6/9 Ab Db CMI Db Db Db6/9

B FMA7 GMI DMI A C Bb Bb C C D (cresc.) G F# A D A B F#MI7

f *mf*

(Solos)

C *mf* $E^b_{MI} 7^{(b5)}$ $A^b 7^{(\#5)}$ $D^b_{MI} 7$ $B^b 7^{(\#9)}$ $E^b_{MI} 7$ $C 7^{(\#9)}$ $F_{MI} 7$ $B^b 7_{SUS}^{(\#9)}$ $(G_{MA} 7)$

$G^b_{MA} 7$ $D 7^{(\#9)}$ $G_{MI} 7$ $E^b_{MA} 7$ G $A^b_{MA} 7$ $C 7_{SUS}$ $F_{MA} 7$ $B 7^{(\#9)}$

$E_{MI} 7$ $A_{MI} 7$ E $E_{MI} 7$ $A_{MI} 7$ E

D_{E^b} $A 7^{(\#9)}$ $D_{MA} 7$ $G^b_{MI} 7$ $C_{MA} 7^{(\#11)}$ $A^b 7_{SUS}$

$D^b_{MA} 7$ $D^b 7_{SUS}$ $D^b_{MA} 7$ $D^b 7_{SUS}$

D $F_{MA} 7$ $B^b_{MA} 7$ $C 7_{SUS}$ $D 7_{SUS}$ $A 7_{SUS}^{(\#5)}$ $(A 7^{(\#5)})$ $(2nd\ x:\ cresc. \dots -)$ $D_{MA} 7$ $B_{MI} 7$ $F^b_{MI} 7$ $C^b_{MI} 7$

f $G^b_{MI} 7$ $E_{MA} 7$ $A_{MA} 7$ $A^b 7_{SUS}$ $B^b 7_{SUS}$ $B_{MA} 7$ B^b *mf* **2**

Solo on CCD.
After solos, D.S. al
2nd ending al Coda.

A^b/B^b C_{MI}/B^b C^b/B^b B^b_{SUS}

(Vamp & fade)

On melody part the D.S. is letter E.
Chords in parentheses are optional.

A Quiet Place

Ralph Carmichael
(As sung by Take 6)

Medium Ballad

There is a quiet place far from the
 rap - id pace where God can soothe my
 trou - bled mind. Shel - tered by
 tree and flow'r, there in my quiet hour with
 Him my cares are left be - hind.

B Whe - ther a gar - den small or on a moun - tain tall, new
 strength and cour - age there I find.
 Then from this quiet place I go pre -

Chords: $D^{(add\ 9)}$, D , $F\#^{(add\ 9)}$, $F\#^9$, B_{MI}^7 , $C\#_{MI}^7$, B_{MI}^7 , $F\#^{(add\ 9)}$, $A\#$, A_{MI}^7 , $G\#^7(\#5)$, $B^{(add\ 9)}$, G , $G_{MA}^7(13)$, A^{13} , $F\#_{MI}^7$, B_{MI}^7 , A , $E^{(add\ 9)}$, $G\#$, A^{13}_{SUS} , A^{13} , A_{MI}^7 , F^9 , A , D^{13}_{SUS} , $F\#^7(alt.)$, G_{MA}^9 , E_{MI}^{11} , E_{MI}^7 , C_{MA}^9 , $B_{MI}^{(add\ 9)}$, A , $G\#_{MI}^{11}$, $C\#^7(alt.)$, $F\#$, $C\#$, A^{13}_{SUS} , $A^9(\#11)$, A_{MI}^7 , $A^6/9$, $C\#_{MI}^7(b5)$, $F\#^7(alt.)$, B_{MI}^7 , A_{MI}^7 , $A^b9(\#11)$, G_{MA}^9 , $F\#^9_{SUS}$, $F\#^7(b9)$, B_{MI}^9 , $A_{MI}^7(11)$, D^9 , A , $C^9(\#11)$, G , G_{MA}^9 , $C^{13(\#11)}$, B^{13}_{SUS}

B¹³_{SUS} **B**⁹ **E**_{MI}⁷⁽¹¹⁾ **A**⁹_{SUS4-3-4} **A**^{7(b9)}

pared to face a new day with love for all man -

C **B**^b_{MA}⁹ **C** **B**^b **A**¹³_{SUS} **F**¹³ **E**^b₉ **D**_{MI}⁹ **F**⁹_{SUS} **F**¹³

kind. (Ooh)

B^b_{MA}⁹ **E**^b_{6/9} **G**_{MI} **A** **A**⁷ **D**^b/**A**^b **G**⁹_{SUS} **G**^{7(b9)}

(Ah) *cresc.*

D **G**^b_{MA}⁹ **B**^{13(#11)} **B**^b¹³_{SUS}

Then from this quiet place I go pre -

B^b¹³_{SUS} **A**¹³_{SUS} **A**^b¹³_{SUS} **G**^b_{SUS} **G**^b_{MA}⁷ **F**_{MI}⁷⁽¹¹⁾ **F**[#]_{MI}⁷⁽¹¹⁾ **A**^b/**B**^b **A**/**B** **E**^b_{7(alt.)}

pared to face a new day with love for all man -

D^{13(#11)} **C**[#]_{SUS} **C**[#]_{7(alt.)} **F**[#]_{MI}⁷ **D**_{MA}⁷ **F**[#] **G**_{MA}⁹ **A**⁹_{SUS} **E**^(add 9)

kind. (for all man - kind.)

(molto rit.)

Rain Waltz

Med. Jazz Waltz

Fred Hersch

$\text{♩} = 102$

Intro $E^b_{MI} 13$ (piano fills) $E^b_{MA} 7(\#11)$ E^b (4x's)

(bs., 8va)

A $E^b_{MI} 9$ $E^b_{MI} 9(MA7)_{b5}$

(harmonica)

$E^b_{MI} 9$ $D^7(\#9)_{\#5}$

$D^b 13_{sus}$ $D^b 7(\#9)_{b5}$

$B^b 13_{sus}$ $B^b 13(b5)$

B $E^b_{MI} 9$ $B 13(\#11)_{b9}$

$A^b 13_{sus}$ $A^b 13(b5)$

$D^b 13_{sus}$ $D^b 7(\#9)_{b5}$

$G^b_{MA} 7(\#11)$ $(G^b_{MA} 7(\#11))$ $B 13(\#11)$ $C^{\#}_{MI} 7(\#11)$ $C_{MI} 7$ $B_{MA} 7$ $B^b_{MI} 7$ $A 13_{sus}$

C $A^{\flat 13}_{SUS}$ $C^{(add \flat 9)}_{A^{\flat}}$

$D^{\flat}_{MA} 9_{A^{\flat}}$ $B^{\flat 13(\flat 9)}$ A^{13}_{SUS} $A^{\flat 7 \text{ alt}}$ $D^{\flat}_{MI} 13$ $D^{\flat}_{MA} 7(\sharp 11)_{D^{\flat}}$

$D^{\flat}_{MI} 13$ $D^{13(\flat 5)}$

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

$D^{\flat}_{MI} 13$ $D^{\flat}_{MA} 7(\sharp 11)_{D^{\flat}}$ (Vamp & fade till cue) (On cue) $D^{\flat}_{MI} 13$

(harmonica fills) (last x: rit.)

Chords in parentheses are used for solos.

Rain Waltz (Bass)

Med. Jazz Waltz

$\text{♩} = 102$

(Intro)

$E^b_{MI}13$

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

E^b

(4x's)

A $E^b_{MI}9$ $E^b_{MI}9(MA7)$

$E^b_{MI}9$ $D7(\#9)$

D^b13_{SUS} $D^b7(b9)$

B^b13_{SUS} $B^b13(b5)$

B $E^b_{MI}9$ $B13(\#11)$

A^b13_{SUS} $A^b13(b5)$

D^b13_{SUS} $D^b7(b9)$

$G^b_{MA}7(\#11)$ $(G^b_{MA}7(\#11) B13(\#11))$
 $C^{\#}_{MI}7 C_{MI}7$ $B_{MA}7 B^b_{MI}7 A^{13}_{SUS}$

C $A^b_{13}_{SUS}$ $C^{(add\ b9)}_{A^b}$ $D^b_{MA^9}_{A^b}$

$B^b_{13(b9)}$ $A^b_{13}_{SUS}$ $A^b_{7(alt)}$

$D^b_{MI}_{13}$ $D_{MA^7(\#11)}_{D^b}$

$D^b_{MI}_{13}$ $D_{13(b5)}$

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

$D^b_{MI}_{13}$ $D_{MA^7(\#11)}_{D^b}$ (On cue) $D^b_{MI}_{13}$

(Vamp & fade till cue)

(last x: rit.)

Bass line may be used for solos (with variation).
Chords in parentheses are used for solos.



Photo by W. Patrick Hinely

TAKE 6

Med. Ballad

Remember Hymn

John Abercrombie

A *rubato*
♩ ≈ 65 (ten., 8va b.)

(gtr.)

B (2nd x:) 8va

(bass)

C

(gtr.)

Guitar arpeggiates most chords during head.
Guitar lines sound one octave lower than written.

Solo on form (AABBC). (fine)
After solos, D.C. al fine (no repeats).

Rockin' Chair

Hoagy Carmichael

Med. (Slow) Swing

A E_b^6 E_b^9 A_b^{MA7} D_b^9

Old rock - in' chair's got me, Cane by my side,

E_b^6 C^7 F^7 B_b^7

Fetch me that gin, son 'fore I tan your hide,

E_b^6 G^7 C^{MI} $A_{MI}^{7(b5)}$ D^7 G^{MI}

Can't get from this cab - in, Goin' no - where;

F^7 F^7 B_b^7 E_b^6

Just sit me here grab - bin' at the flies 'round this rock - in' chair.

B A_b^9 E_b^6

My dear old Aunt Har - ri - et, In hea - ven she be,

$A_{MI}^{7(b5)}$ D^7 G^{MI} F^9 B_b^7

Send me sweet cha - ri - ot, for the end of the trou - ble I see.

C E_b^6 E_b^9 A_b^{MA7} D_b^9

Old rock - in' chair gets it, Judg - ment day is here,

E_b^6 F^7 (E_{MA}^7) B_b^9 SUS E_b^6 (F_{MI}^7) $B_b^7(\#5)$

Chained to my rock - in' chair.

Rosetta

Words and Music by
Earl Hines and Henri Wood

310

Medium-Up Swing

A F⁶ E⁷ E^{b7} D⁷

Ro - set - ta, My Ro - set - ta, In my

G⁷ C⁷ A^{M7} D⁷ G^{M7} C⁷

heart, dear, there's no one but you. You

F⁶ E⁷ E^{b7} D⁷

told me that you loved me. Nev - er

G⁷ C⁷ F⁶ B^{M7(b5)} E⁷

leave me for some - bod - y new.

B A^{M7} B^{M7(b5)} E⁷ A^{M7} (D^{M7(b5)} D^{M7} G⁷)

You've made my whole life a dream;

C^{M7} A^{M7} D^{M7} G⁷ G^{M7} C⁷

I pray you'll make it come true. Ro -

C F⁶ E⁷ E^{b7} D⁷

set - ta, My Ro - se - ta, Please say

G⁷ C⁷ F⁶ (G^{M7} C⁷)

I'm just the one, dear, for you.

Sailing at Night

Don Grusin

Med. Funk Ballad

(Intro)

♩ = 122

GMI¹¹(MA7) **GMI¹¹** **C¹³** **D7^(#9 #5)** **GMI¹¹(MA7)**
 (synth.)
GMI¹¹ **C¹³** **E^b/F** **F/E^b** **G^b/D**
A **GMI¹¹(MA7)** **GMI¹¹** **C¹³** **F¹³_{SUS}** **F¹³(#11)**
B^b₁₃_{SUS} **A^b₁₃** **B^bMA⁹(#5)** **E^bMA⁹** **D7^(#9 #5)**
GMI¹¹(MA7) **GMI¹¹** **C¹³** **G^b7** **F¹³_{SUS}** **F¹³(#11)** **B^b₁₃_{SUS}**
B^b₁₃_{SUS} **A^b₁₃** **B^bMA⁹(#5)** **E^bMA⁹**
B **A^b₁₃_{SUS}** **D7^(#9)** **GMI⁹** **B^b₁₃_{SUS}** **B^b₁₃(b9)**
A^b₁₃_{SUS} **D7^(#9)** **GMI⁹** **B^b₁₃_{SUS}** **B^b₁₃(b9)**
B¹³_{SUS} **F7^(#9)** **B^bMI⁹** **D^b₁₃_{SUS}** **D^b₁₃**
A^b₁₃_{SUS} **D7^(#9)** **GMI⁹** **D⁹_{SUS}** **D7^(#9)**
 (After solos, D.S. al Coda)

C (Piano Solo - Half-time Feel)

C $A^b_{MI} 7(11)$ $D^b 7$ $B^b_{MI} 7(11)$ $E^b 7$

$C^{\#}_{MI} 7(11)$ $F^{\#} 7$ $B_{MA} 7$ $A^{13(\#11)}$

$A^b_{MI} 7(11)$ $D^b 7$ $B^b_{MI} 7(11)$ $E^b 7$

$C^{\#}_{MI} 7(11)$ B^b/D A^b_6 E^b E^b $D^{7(\#9)}$

D.S., solo on AB,
then D.S. al Coda

$A^b_{13} SUS$ $D^{7(\#9)}$ $G_{MI} 9$ $B^b_{13} SUS$ $B^b_{13(b9)}$

pn. fill-----

$A^b_{13} SUS$ $D^{7(\#9)}$ $G_{MI} 9$ $B^b_{13} SUS$ $B^b_{13(b9)}$

pn. fill-----

Vamp & fade

sample bass line

at **A**:

etc.

sample bass line

at **B**:

etc.

bass line 1 bar

before **C**:

Melody is played with some variation.

Med. Latin (Intro)

Sea Journey

Chick Corea
(As played by Stanley Clarke)

$\text{♩} = 132$ $F^{6/9}_{\text{add } \#11}$

A_{MI} (add 11)
(add 9)

mp - mf (flute)

mp

cresc. mf

(gtr.) (pn.) (flute)

E_{MI}^7 F_{MA}^7 F_{MA}^7/G

(bs. w/ pn.)

pn. fill (vocal)

$F^{6/9}_A$ A_{MI} 2 2 $F^{6/9}_A$ A_{MI}

(bs.) (bs. simile)

A $F^{6/9}_A$ A_{MI} $F^{6/9}_A$ A_{MI}

$F^{6/9}_A$ A_{MI} $F^{6/9}_A$ A_{MI}

D_{SUS} E_{SUS} A_{SUS}

F_{MA}^7/G $F\#_{MI}^{7(b5)}$

Musical staff with notes and chords: F_{MA}^7 , $E^{7(b9)}$

B Musical staff with notes and chords: $F_{6/9}^{\flat}$, A , A_{MI} , $F_{6/9}^{\flat}$, A , A_{MI}

Musical staff with notes and chords: $F_{6/9}^{\flat}$, A , A_{MI} , $F_{6/9}^{\flat}$, A , A_{MI}

Musical staff with notes and chords: D_{MI}^7 , $C_{MA}^{7(\#5)}$, F_{MA}^7 , $E^{7(b9)}$, F_{MA}^7

Musical staff with notes and chords: E^7 , F_{MA}^7

Musical staff with notes and chords: E_{MI}^7 , A^7 , D_{MA}^7 , $C\#_{MI}^7$, $B_{MI}^{9(b5)}$, $E^{7(b9)}$

C Musical staff with notes and chords: A_{MI} , D_{MI}^6 , A , A_{MI} (last x). Includes markings: (Samba), (Solo), $\text{♩} = \text{♩}$, (bs.), (etc.), Vamp till cue (flute, gr. & pn.)

D Musical staff with notes and chords: A_{MI} , D_{MI}^6 , A . Includes marking: (On cue), (4th x)

Musical staff with notes and chords: D_{MI}^6 , A , A_{MI} . Includes marking: 1-3.

Musical staff with notes and chords: D_{MI}^6 , A , $F_{6/9}^{\flat(\#11)}$, A , A_{MI} (add 11), A_{MI} (add 9). Includes markings: (Orig. Tempo), $\text{♩} = \text{♩}$, f , D.S. al Coda

NC. Musical staff with notes and chords: E^7 , A_{MI} (Slower), D_{MI}^7 , E_{MI}^7 , A_{MI} . Includes markings: $\text{♩} = 188$, ff

Señor Blues

Horace Silver

Med. Latin $\frac{6}{8}$ (1st & 2nd x: bs. only; 3rd x: add chords & drums)

♩. = 100

(Intro)

 $E^b M^6 \frac{6}{8}$

(3x's)

$E^b M^6 \frac{6}{8}$ (pn. w/ bs. 8va)

break

A (trp.)
ten.

$E^b M^6 \frac{6}{8}$

(pn. w/ bs. 8va)

$E^b M^6 \frac{6}{8}$

(chord rhythm simile)

B $9(\#11)$

$E^b M^6 \frac{6}{8}$

B $b7$

A $b13$

(trp. ten., 8va b.)

$E^b M I \frac{6}{9}$

(pn. & bs. simile)

B $E^b M I \frac{6}{9}$

$E^b M I \frac{6}{9}$ $B^9(\#11)$

$E^b M I \frac{6}{9}$ $B^b 7$

(ten. loco)

$A^b 13$ $E^b M I \frac{6}{9}$

[3]

Solo on **A**; After solos, D.S. al Ending
(last solo ends w/ break and pickup, like end of Intro)

(Ending)

C $E^b M I \frac{6}{9}$

$E^b M I \frac{6}{9}$

$E^b M I \frac{6}{9}$

$E^b M I \frac{6}{9}$

1.

2. NC. break----- break-----

(pn./bs.) 8va b.

Pn./bs. figure at A continues at B and throughout solos. Pn./bs. figure at C is the same as first four bars of A.

Med. Latin 6/8

Señor Blues (Bass)

J. = 100

(Intro)

E^bM¹6/9

(3x's)

(w/ pn.)

A **B**

E^bM¹6/9

B⁹(#11)

E^bM¹6/9

B^b7

A^b13

(last solo chorus: break)

E^bM¹6/9

Solo on **A**. After solos, D.S. al Ending

C

(Ending)

E^bM¹6/9

(E^bM¹6/9)

4

4

E^bM¹6/9

2. (E^bM¹)

Bass line continues throughout solos.

Lyric by

Maxwell Anderson

Music by Kurt Weil

September Song

Med. Ballad

A

E^b9

G^bMA⁷ C^bMA⁷

B^bMA⁷ CMI⁷ DMI⁷ GMI⁷

Oh, it's a long, long while from May to De - cem - ber, But the days grow

C⁹_{SUS} C⁹ F⁷_{SUS} (b9) F⁷

B^bMA⁷ F⁹_{SUS} B^bMA⁷

short when you reach Sep - tem - ber. When the au - tumn

E^b9

G^bMA⁷ C^bMA⁷ B^bMA⁷ CMI⁷ DMI⁷ GMI⁷

wea - ther turns the leaves to flame. One has - n't got

C⁹_{SUS} C⁹ F⁷_{SUS} (b9) F⁷

B^bMA⁷ F⁹_{SUS} (B^b7) B^bMA⁷

time for the wait - ing game. Oh, the

B

E^bMi⁶

E^o7

days dwin - dle down to a pre - cious few, Sep -

E^bMi⁶

E^o7

B^bMA⁷ F break

tem - ber, No - vem - ber. And these few

C

E^b9

G^bMA⁷ C^bMA⁷ B^bMA⁷ CMI⁷ DMI⁷ GMI⁷

pre - cious days I'll spend with you, These pre - cious

C⁹_{SUS} C⁹ E^bMi⁷ C^bMA⁷ B^b6 (F⁹_{SUS} B^bMA⁷ B^b7)

days I'll spend with you.

Seven Steps to Heaven

Victor Feldman
Miles Davis
(As played by Miles Davis)

Fast Swing

$\text{♩} = 278$

(Intro)

2nd x: add drums

A (Stop Time)

B (Bass walks)

C (Stop Time)



ten. 8va b. E^b6 E^6 F^6 dr. fill

D F^{13} (pn.) E^b13 2 2 F^{13} solo break

(bs. like Intro)

E (Solos) F_{MA}^7 E_{MI}^7 A^7 D_{MI}^7 (A^b7) G^7

G_{MI}^7 C^7 E^b6 E^6 F^6

F C_{MA}^7 D_{MI}^7 G^7 C_{MA}^7 F_{MI}^7 B^b7

$E^b_{MA}^7$ $A^b_{MI}^7$ D^b7 $G^b_{MA}^7$ G_{MI}^7 C^7

G F_{MA}^7 E_{MI}^7 A^7 D_{MI}^7 (A^b7) G^7

G_{MI}^7 C^7 E^b6 E^6 F^6

Solo on EEFG. Play **D** between solos. After solos, play **D**, then D.S. al Coda.

ten. 8va b. dr. fill (4x's) (pn.) F^{13} E^b13 F^{13} (On cue) F^{13}

Vamp till cue

Bass walks for solos. Chords in parentheses are optional.

Med. Swing (in 2)

Silver's Serenade

Horace Silver

♩ = 144

D¹³ A EMI⁹ FMI⁹ EMI⁹ CMI⁹ B^bMI⁹
 AMI⁹ B^bMI⁹ AMI⁹ FMI⁹ E^bMI⁹ A^bMI⁹ AMI⁹
 AMI⁹ B^bMI⁹ B^bMI⁹ CMI⁹ B⁹
 B^bMA⁹ CMI⁹ DMI⁹ E^bMA⁹ AMI⁷ D^{7(b9)} (D¹³)

(Solos) B EMI⁹ B^bMI⁹
 (1st x only)

AMI⁹ E^bMI⁹

AMI⁹ CMI⁹ CMI⁹ B⁹

B^bMA⁹ CMI⁹ DMI⁹ E^bMA⁹ AMI⁹ D¹³

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

D^{7(b9)} G^{6/9} (Freely)

Silver's Serenade (Bass)

Med. Swing

(in 2)

♩ = 144

A D^{13} E_{MI}^9 F_{MI}^9 E_{MI}^9 C_{MI}^9 $B^b_{MI}^9$

A_{MI}^9 $B^b_{MI}^9$ A_{MI}^9 F_{MI}^9 $E^b_{MI}^9$ $A^b_{MI}^9$ A_{MI}^9

A_{MI}^9 $B^b_{MI}^9$ B_{MI}^9 C_{MI}^9 B^9

$B^b_{MA}^9$ C_{MI}^9 D_{MI}^9 $E^b_{MA}^9$ A_{MI}^7 $D^{7(b9)}$ (D^{13})
(1st x only)

B (Solos) (in 2)

E_{MI}^9 $B^b_{MI}^9$

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

A_{MI}^9 C_{MI}^9 C_{MI}^9 B^9

$B^b_{MA}^9$ C_{MI}^9 D_{MI}^9 $E^b_{MA}^9$ A_{MI}^9 D^{13}

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

$D^{7(b9)}$ $G^6_{/9}$ (Freely)

Bass plays in 2 throughout.

Med Swing
(in 2)

Silver's Serenade (Piano)

A

$\text{♩} = 144$

Chords: D^{13} , E_{MI}^9 , F_{MI}^9 , E_{MI}^9 , C_{MI}^9 , $B^b_{MI}^9$

Chords: A_{MI}^9 , $B^b_{MI}^9$, A_{MI}^9 , F_{MI}^9 , $E^b_{MI}^9$, $A^b_{MI}^9$, A_{MI}^9

Chords: A_{MI}^9 , $B^b_{MI}^9$, B_{MI}^9 , C_{MI}^9 , B^9

Chords: $B^b_{MA}^9$, C_{MI}^9 , D_{MI}^9 , $E^b_{MA}^9$, A_{MI}^7 , $D^{7(b9)(b5)}$, (D^{13}) (1st, x) only

B (Solos)

Chords: E_{MI}^9 , $B^b_{MI}^9$

Chords: A_{MI}^9 , $E^b_{MI}^9$

A_{MI}^9 C_{MI}^9 C_{MI}^9 B^9

$B^b_{MA}^9$ C_{MI}^9 D_{MI}^9 $E^b_{MA}^9$ A_{MI}^9 D^{13}

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

(Freely)

$D^{7(b9, b5)}$ $G^{6/9}$

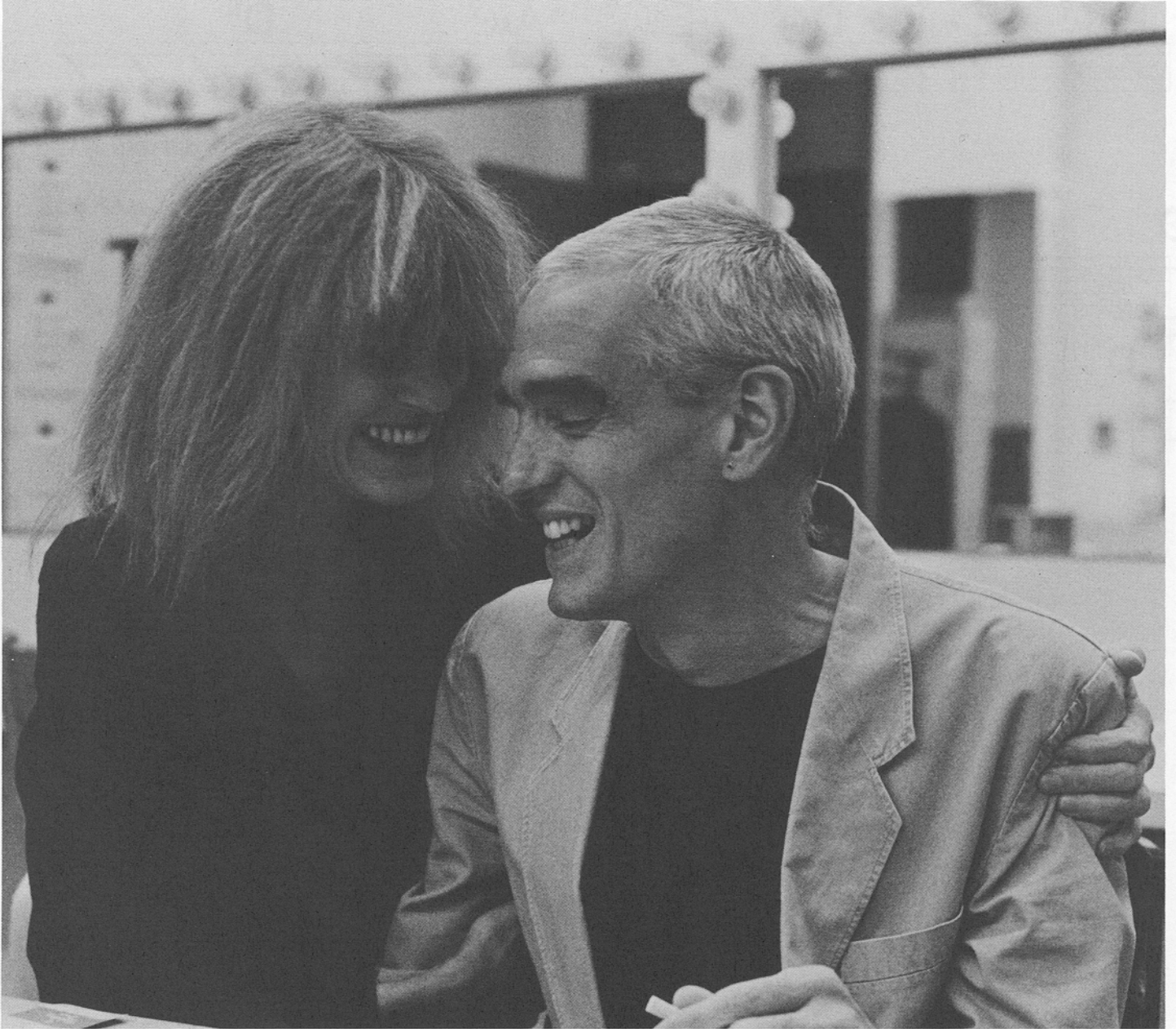


Photo by W. Patrick Hinely

CARLA BLEY & STEVE SWALLOW

Med. Ballad Sing Me Softly of the Blues

Carla Bley

(Intro)

Chords: F^7 , B^7 , F^7 , E^9_{SUS} , E^7

A

Chords: A^7 , D^7 , A^7 , D^7

Chords: C^7 , $G^b7(b5)$, F^7 , B^7 , F^7 , E^9_{SUS} , E^7

Chords: A^7 , D^7 , D^7C , B^7 , F^7 , E^7 , B^b7

(Ending)

Chords: A^7 , G^7 , F^7 , E^7 , A^7 , D^7 , B^7 , B^b7 , A^7

Solo on **A**; After solos, play head to Ending **(rit.)**

Notes in parentheses in bar 1 of letter A are the end of the head (start of solos).

Med.-Fast Swing

Skippy-ing

Denny Zeitlin

A (in 2)

(pn.)

E_{MI}^7 $D_{6/9}^A$ E_{MI}^7 G^A $A^{13(\#11)}$

(bs. & pn.)

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

C_{MA}^9 $F^{13(\#11)}$ $B^b_{13(\#11)}$ A^9 D_{MI}^9 $A^b_{9(\#5)}$

(pn.)

$\text{O}^{1,2}$

$A^b_{9(\#5)}$ G^9_{SUS} 1. C_{MA}^7 $F^{\#}MI^7$ B_{MI}^7 2. C_{MA}^7 $B_{MI}^7(b5)$ $E^{7(\#5)}$ $A_{MI}^9(MA^7)$

B (in 4)

$A_{MI}^9(MA^7)$ B^b_{13} B^b_{13} $E^b_{MA}^7$

$E^b_{MI}^7$ A^b_7 $D^b_{MA}^9$ $D^{7(\#9)}$ $F^{\#}$ $G^b_{MA}^9$

B_{MI}^9 D^b_{13} F G^b $G^b_{MA}^7$

$G^b_{MA}^7$ $F^{\#}MI^7$ F_{MI}^7 E_{MI}^7

(pn.) (pn. & bs.)

D.C. al Coda One

♩¹ DMI⁹ A^{b9}(#5) G⁹_{SUS} CMA⁷ solo break

C (Solos) EMI⁹ A¹³(#11) DMI⁹ G⁷(alt.)

CMA⁷ F⁹ B^{b13} A⁷(alt.) D⁷(alt.)

G⁷(alt.) 1. CMA⁷ F#MI⁷ B⁷ 2. CMA⁷ BMI⁷(b5) E⁷(alt.)

D AMI⁷ FMI⁷ B^{b7} E^bMA⁷ E^bMI⁷ A^{b7}

D^bMA⁷ (D⁷(#11) F# G^bMA⁹) BMI⁷ D^{b7} G^bMA⁷

F#MI⁷ B⁷ FMI⁷ B^{b7}

E EMI⁹ A¹³(#11) DMI⁹ G⁷(alt.)

CMA⁷ F⁹ B^{b13} A⁷(alt.)

D⁷(alt.) G⁷(alt.) CMA⁷ F#MI⁷ B⁷

Solo on CCDE
After solos, D.C. al Coda Two
Play AABA before taking Coda

♩² DMI⁹ G¹³_{SUS} G⁹_{SUS} B^bMI⁷ E^{b7} A^bMA⁷ E^b D^b D^b

EMI⁷ E^{b7} DMI⁷(11) G⁹_{SUS} CMA⁹(#11)

Figures written are played

So Many Stars

Music: Sergio Mendez

Lyric: Alan &

Marilyn Bergman

Med. Bossa

A G^b_{MA7}/A^b $A^b_{13(b9)}$

The dawn is filled with dreams, so man - y

A^b_{MI7} $(A^b_{MI7(b5)})$ D^b_{13} D^b_{13} G^b_{MA7}

dreams, Which one is mine? One must be right for me.

B^{13} F_{MI} D^b/F F_{MI6} F_{MI7}

Which dream of all the dreams, when there's a

$F_{MI(MA7)}$ F_{MI7} $B^b_{7(\#9)(\#5)}$ G^b_{MA7}/A^b

dream for ev - 'ry star? And there are oh, so man - y

$A^b_{13(b9)}$ $D^b_{6/9}$ (B^b_{9SUS}) $B^b_{7(\#5)}$

stars, So man - y stars. The

B G^b_{MA7}/A^b $A^b_{13(b9)}$

wind is filled with songs, so man - y

A^b_{MI7} $(A^b_{MI7(b5)})$ D^b_{13} D^b_{13} G^b_{MA7}

songs, Which one is mine? One must be right for me.

B^{13} F_{MI} D^b/F F_{MI6} F_{MI7}

Which song of all the songs, when there's a

$F_{MI}^{(MA7)}$ F_{MI}^7 $Bb^7(\#9)(\#5)$ G^b_{MA7}/A^b

song for ev - 'ry star? And there are oh, so man - y

$A^b_{13(b9)}$ $D^b_{6/9}$ (G^b_{MA7})

stars, So man - y stars. A -

C G_{MI}^{11} $G^b_{13(\#11)}$

lone, the count - less days, the end - less

F_{MI}^{11} $B^b_{13(b9)}$ $E^b_{MI}^{11}$

nights that I have searched so man - y eyes, So man - y

(G^b/A^b) (A^b/G^b) $A^b_{13(b9)}$ F^{13} $F^{7(\#5)}$ B^b_{9sus} $B^b_{7(\#5)}$

hearts, So man - y smiles. Which one to

D G^b_{MA7}/A^b $A^b_{13(b9)}$

choose? Which way to go? How can I

F_{MI}^9 $B^b_{7(\#5)}$ (G^b_{MA7}/A^b) $E^b_{MI}^9$

tell? How can I know? Out of oh, so man - y

$A^b_{13(b9)}$ $D^b_{6/9}$ $(C^b_{6/9})$

stars, So man - y stars.

To end, last 2 bars may be vamped.
Chords in parentheses are optional.



Photo by Chuck Stewart

JOHN COLTRANE

Some Other Blues

John Coltrane

Med.-Up Swing

$\text{♩} = 196$

(ten.)

F7 B^b9^{SUS} F7 B7

B^b7 E^b7 A^b7 D^b7

1.

C¹³ B^b13/C F7 (C7)

bs.

C¹³ B^b13/C F7 (C7)

(Solos)

B

F7 B^b7 F7

B^b7 F7

C7 F7 C7

After solos, D.C. al Coda

F7

Tenor sounds one octave lower than written.
Piano comping during the head follows tenor syncopations and kicks.

Someone to Light Up My Life

Music: Antonio Carlos Jobim

English lyric: Gene Lees

Med. Samba

(Intro)

Go on your way _____ with a cloud - less blue sky a - bove, _____

May all your days _____ be a won - der - ful

song of love, _____ O - pen your arms and

sing of all the hid - den hopes _____ you've ev - er trea - sured, _____

And live _____ out your life _____ in

peace. _____

Where _____ shall I look _____ for the love _____ to re -

place you? _____ Some - one to light _____ up my

life. _____ Some - one with strange lit - tle

Chords: E⁹, F#[#]/_E, E⁹, G#¹³, G#^{7(#5)}, A^{MA7}, D#^{MI7(b5)}, C#⁹, C#^{7(b9)}, F#^{MI(MA7)}, F#^{MI7}, D^{9(#5)}, D⁹, G^{MA7}, G#^{MI7(b5)}, C#^{7(b9)}, F#^{MA7}, G^{o7}, G#^{MI7}, B^{MI7}, E^{7(b9)}, A^{MA7}, G#^{MI7(b5)}, C#^{7(b9)}, F#^{MI(MA7)}, F#^{MI6}, E^{MI(MA7)}, A⁹, D^{MA7}, C#^{MI7(b5)}, F#^{7(b9)}, B^{MI7}, E⁹, E¹³

E^{9(#5)} **A^{MA7}** **(F#^{MI7})**

ways, _____ Eyes like a blue au - tumn haze, _____

D#^{MI7(b5)} **G#¹³** **G#^{7(#5)}**

Some - one with your laugh - ing style, _____ And a

C#^{MI7} **A^{MI6}** **G^{MA7}** **B** **E⁷**

smile that I know will keep haunt - ing me end - less - ly.

B **A^{MA7}** **G#^{MI7(b5)}** **C#^{7(b9)}** **F#^{MI(MA7)}** **(B⁹)** **F#^{MI6}**

Some - times in stars _____ or the swift _____ flight of

E^{MI(MA7)} **A⁹** **D^{MA7}** **C#^{MI7(b5)}** **F#^{7(b9)}**

sea - birds _____ I _____ catch a mo - ment of

D^{MA7} **D#^{MI7(b5)}**

you. _____ That's why I walk all a -

D^{MI6} **A^(add 9)** **C#** **C¹³_{SUS}** **C¹³**

lone, _____ Search - ing for some - thing un - known, _____

B⁷ **E⁹_{SUS}** **E^{7(b9)}**

Search - ing for some - thing or some - one to light up my

A^{MA7} **(B^{MI7})** **E^{7(b9)}**

life. _____

Alternate changes for bars 1-8 of **B**:

|| **A⁹_{SUS}** | **A^{7(b9)}** | **D⁹/_A** | **D⁹/_A** | **A^{MA7}** | **∕** | **A⁹_{SUS}** | **A⁹** |

Med. Bossa

Song For My Father

Horace Silver

J = 126 (Intro)

NC (F_MI)

(trp. & ten.)

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

A

(trp. ten.)

F_MI⁹

E^b₉

(bs.)

(unis.)

(B^b)C₇ break

D^b₉

1.

2.

(unis.)

F_MI⁹

B

E^b₉

F_MI⁹

Play head twice, solo on AAB,
After solos, D.S. al Coda

(piano fills)

(On cue)

(Vamp till cue) (pn.)

Chords in parentheses are optional.
Piano may double bass line.
Bass line continues for solos.
Breaks are observed during solos.

Sophisticated Lady

Duke Ellington
Irving Mills
Mitchell Parish

Medium Ballad

(G^{7(#9)} A^b A^bMA⁷)

They say _____ in - to your ear - ly life ro - mance came, _____ and in this

heart of yours burned a flame, _____ A flame that flick - ered one day and

died a - way. Then, _____ with dis - il -

lu - sion deep in your eyes, _____ you learned that fools in love soon grow

wise, _____ The years have changed you, some - how; I see you now...

Smok - ing, drink - ing, nev - er think - ing of _____ to - mor - row,

non - cha - lant, Dia - monds shin - ing danc - ing, din - ing with _____ some

man in a res - tau - rant, Is that all you real - ly want?

C $B^b_{MI} B^b_{MI}$ $(MA^7) B^b_{MI}^7$ G^b7 F^7 E^7 E^b7 $(G^{7(9)} / A^b)$ $A^b_{MA}^7$ $A^b_{MA}^7$)

No, _____ soph - is - ti - cat - ed la - dy, I know _____ you miss the

A^b7 G^7 G^b7 F^7 B^b7

love you lost long a - go, _____ And when no -

$B^b_{MI}^7$ E^b13 A^b6 $(C_{MI}^7(b5))$ $F^7(b9)$

bod - y is nigh you cry.

Alternate changes, bars
 1-4 and 9-13 of **A**, 1-4 of **C**:
 (tritone substitutions)

$B^b_{MI}^7$ $C^{7(9)}$ F^7 $B^b7(9)$ E^b7 $A^b_{MA}^7$ $D^{7(9)}$ G^7 $C^{7(9)}$ F^7 B^b7

Med. Samba

Spain

Chick Corea

♩ = 136 **A** (elec. pn. & flute 8va)

NC.
(elec. pn.)

EM11
(add bass)

(EM11) F#sus F#

G F#7

EM11 A7 DMA7 GMA7
(sample bass line)

C#7 F#7(#9) Bsus B B(add 9)

(last x: D.C. al Coda)

B NC.

(w/ bs. 8va b. & elec. pn. 15ma b.)

NC.

NC.

1. NC. B_{SUS} NC. G_{MA}⁷

C (Samba) G_{MA}⁷

(pn. & fl.)

F^{#7}

E_{MI}⁷

A⁷

D_{MA}⁷

G_{MA}⁷

(elec. pn.)

C^{#7}

F^{#7}

B_{MI}

B⁷

(elec. pn.)

D.S. al 2nd ending

Solos on **C**. To end each solo, play melody at **C** (use notes in parentheses), then D.S. al 2nd ending. To end last solo, play melody at **C**, D.S. for 8 bars, then D.C. al Coda.

G_{MA}⁷

D_B

B_{SUS} (add 9)

Spring Can Really Hang You Up the

Most

Lyric: Fran Landesman

Music: Tommy Wolf

Med. Ballad (Verse)
(Ad lib.)

CMA⁷ B^b13 CMA⁷ CMA⁷ B^b13 CMA⁷

Once I was a sen - ti - men - tal thing, Threw my heart a - way each Spring,

B^bMI⁷ A^bMA⁷ F[#]MI⁷ EMI⁷ DMI⁷ CMA⁷ AMI⁹

Now a Spring ro - mance has - n't got a chance, Pro - mised my first dance to Win - ter;

DMI⁹ G⁷ CMA⁷ A^{7(b9)} DMI⁷⁽¹¹⁾ A^{7(b9)} D⁹ G¹³

All I've got to show's a splin - ter for my lit - tle fling.

(In tempo)

A *CMA⁷ B^bMA⁹ CMA⁷ B^bMA⁹ CMA⁷ AMI⁷ DMI⁷ G⁷ EMI⁷ A^{7(b9)}*

Spring this year — has got me feel - ing like a horse that nev - er left the post; I
Spring is here, — there's no mis - tak - ing rob - ins build - ing nests from coast to coast; My

F[#]MI^{7(b5)} FMI⁷ EMI⁷ D⁷ DMI⁷ G⁷ CMA⁷ B^bMA⁷

lie in my room — star - ing up at the ceil - ing, Spring can real - ly hang you up the most.
heart tries to sing — so they won't hear it break - ing, Spring can real - ly hang you up the most.

CMA⁷ B^bMA⁹ CMA⁷ B^bMA⁹ CMA⁷ AMI⁷ DMI⁷ G⁷ EMI⁷ A^{7(b9)}

Morn - ing's kiss — wakes trees and flow - ers, And to them I'd like to drink a toast; I
Col - lege boys — are writ - ing son - nets, In the "ten - der pas - sion" they're en - grossed; But

F[#]MI^{7(b5)} FMI⁷ EMI⁷ D⁷ DMI⁷ G⁷ CMA⁷

walk in the park — just to kill lone - ly hours, — Spring can real - ly hang you up the most.
I'm on the shelf — with last years Eas - ter bon - nets, Spring can real - ly hang you up the most.

B *GMI⁷ CMA⁷ GMI⁷ CMA⁷*

All aft - er - noon those birds — twit - ter twit,
Love came my way, I hoped — it would last,

GMI⁷ CMA⁷ GMI⁷ CMA⁷ CMI⁷ FMA⁷

I know the tune, "This is love, this is it." Heard it be-fore and
 We had our day, now that's all in the past. Spring came a-long a

CMI⁷ FMA⁷ F#MI⁷ B⁷ EMA⁷ AMI⁷ D⁷

I know the score, And I've de-cid-ed that Spring is a bore.
 sea-son of song, Full of sweet pro-mise, but some-thing went wrong.

C GMA⁷ FMA⁹ CMA⁷ BbMA⁹ CMA⁷ AMI⁷ DMI⁷ G⁷

Love seemed sure a-round the New year, Now it's A-pril, love is just a
 Doc-tors once pre-scribed a ton-ic, Sul-phur and mo-las-ses was the

EMI⁷ A^{7(b9)} F#MI^{7(b5)} FMI⁷ EMI⁷ D⁷

ghost; Spring ar-rived on time, on-ly what be-came of you, dear?
 dose; did-n't help a bit, My con-

DMI⁷ G⁷ EMI⁷ A^{7(b9)} DMI⁷ G⁷ CMA⁷ BbMA⁷

Spring can real-ly hang you up the most; Spring can real-ly hang you up the most.

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

E^bMI⁷ Ab⁷ DMI⁷ G⁷ EMI⁷ A^{7(b9)}

di-tion must be chron-ic, Spring can real-ly hang you up the most.

DMI⁷ CMA⁷ DMI⁷ CMA⁷ BMI^{7(b5)} E^{7(b9)} AMI⁷ D¹³

All a-lone, the par-ty's o-ver, Old man Win-ter was a gra-cious host, But when
 (G pedal opt. -----) (Ad lib.)

DMI⁷ Bb⁹ EMI⁷ A⁷ DMI⁷⁽¹¹⁾ DbMA⁷ CMA⁷

you keep pray-ing for snow to hide the clo-ver, Spring can real-ly hang you up the most.

Med. Swing

Stablemates

Benny Golson

♩ = 162

A E_{MI}^7 A^7 E_{bMI}^7 A_{b7} D_{bMA}^7
 (trp. w/ ten. 8va b.)

$C^{7(\#5)}$ A_{bMI}^7 D_{b7}

G_{bMA}^7 $G_{MI}^{7(b5)}$ C^7 F_{MI}^7 $B_{b7(\#9)(\#5)}$ break

(Latin) E_{bMI}^7 $A_{b7(\#5)}$ D_{bMA}^7
 (trp.) 8 (ten.) 8

(Swing) B F_{MI}^7 G_{b13} $G^{7(\#5)}$ C^7
 (trp. w/ ten. 8va b.)

$(F_{\#MI}^7 B^7 F_{MI}^7 B_{b7} E_{MI}^7 A^7 E_{bMI}^7 A_{b7})$
 $B^7 B_{b7} A^7 A_{b7}$ break

C E_{MI}^7 A^7 E_{bMI}^7 A_{b7} D_{bMA}^7 $C^{7(\#5)}$ A_{bMI}^7

D_{b7} G_{bMA}^7 $G_{MI}^{7(b5)}$ C^7 F_{MI}^7 $B_{b7(\#9)(\#5)}$

$(B_{b7(\#9)(\#5)})$ break (Latin) E_{bMI}^7 $A_{b7(\#5)}$ D_{bMA}^7
 (trp.) 8 (ten.) 8 fine

Piano lays out for the head. Chords in parentheses at B are used for solos. Solos swing, no breaks.

The Star-Crossed Lovers

Duke Ellington & Billy Strayhorn

Medium Ballad

$G^{9(b5)}$ **A** G^{b7}_{MA} $G^{9(b5)}$ D^{b7}_{MA} B^{b7}_{MI} E^{b7}_{MI} A^{b13} D^{b7}_{MA} $G^{7(b5)}$

G^{b7}_{MA} $G^{9(b5)}$ D^{b7}_{MA} B^{b7}_{MI} $G^{MI7(b5)}$ $C^{7(b9)}$ F^{MI}

B E^{b7}_{MI} D^{b7}_{MA} E^{b7}_{MI} D^{b7}_{MA} $E^{b7}_{MI7(b5)}$ A^{b13} $E^{b7}_{MI7(b5)}$ A^{b13}

bass pedal: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

D^{b7}_{sus} D^{b9}_{sus} $D^{b13(b9)}$ G^{b7}_{MA} $G^{b7(\#9)}$ D $F^\#$ $F^\#_{MI}$ A^{b13}

C D^{b7}_{MA} $D^{b9(\#5)}$ G^{b7}_{MA} E^{b9} D^{b7}_{MA} A^{b9}_{sus} $E^{(add9)}$ $G^\#$

bass: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

D^{b7}_{MA} (B^{b7}) E^{b7} A^{b7} $G^{9(b5)}$

Star Dust

Lyric by Mitchell Parish
Music by Hoagy Carmichael

Medium Ballad

(Intro) $D^{\flat}MA^7$ $G^{\flat}9(\#11)$ $F^7(\flat 9)$

And now the pur - ple dusk of twi - light time steals a - cross the mea - dows of my

$B^{\flat}7$ $E^{\flat}MI^7$ $A^{\flat}7$ FMI^7 $B^{\flat}MI^7$

heart. High up in the sky the lit - tle stars climb,

GMI^7 C^7 $E^{\flat}MI^7$ $A^{\flat}7$ $D^{\flat}MA^7$

Al - ways re - mind - ing me that we're a - part. You wan - dered down the lane and

$G^{\flat}9(\#11)$ $F^7(\flat 9)$ $B^{\flat}7$

far a - way. Leav - ing me a song that will not die.

$E^{\flat}MI^7$ $A^{\flat}7$ FMI^7 $B^{\flat}MI^7$

Love is now the star dust of yes - ter - day.

$E^{\flat}MI^7$ $A^{\flat}7$ $D^{\flat}MA^7$ ($D^{\flat}7(\#5)$)

The mu - sic of the years gone by. Some - times I

A $G^{\flat}MA^7$ $G^{\flat}MI^7(MA^7)$ $F^{\sharp}MI^7$ B^7

won - der why I spend the lone - ly night dream - ing of a song, The

$D^{\flat}MA^7$ FMI^7 $B^{\flat}7$ $E^{\flat}MI^7$ $B^{\flat}7$

mel - o - dy haunts my rev - er - ie, And I am once a - gain with

E^bM¹7 **A^b7** **E^bM¹7** **A^b7**

you, When our love was new, and each kiss an in - spir -

D^bM^A7 **E^bM¹7** **E^o7** **F^M17** **B^bM¹7** **E^b9**

a - tion, But that was long a - go, now

B^bM¹7 **E^b7** **A^b7** **E^bM¹7** **A^b7** **D^b7**

my con - so - la - tion is in the star dust of a song. Be -

B **G^bM^A7** **G^bM¹(M^A7)** **F[#]M¹7** **B⁷**

side a gar - den wall, when stars are bright, you are in my arms. The

D^bM^A7 **F^M17** **B^b7** **E^bM¹7** **B^b7**

night - in - gale tells his fair - y tale of par - a - dise where ros - es

E^bM¹7 **(B¹³ F[#]M¹7)** **A¹³** **B¹³** **A¹³**

grew. Though I dream in vain, in my

D^bM^A7 **B^bM¹7** **F^M17** **B^b7** **E^bM¹7**

heart it will re - main: My star dust mel - o - dy,

A^b7 **D^bM^A7** **(A^bM¹7 D^b7)**

the mem - o - ry of love's re - frain. *fine* **Solo on AB**
After solos, D.S. al fine

Stargazer

Med.-Slow Jazz Waltz

Armen Donelian

A $\text{♩} = 86$ 3/4 *mp*

1st x: pn. 2nd x: sop.

B *(mp)* *(sop. trp.)*

C *f*

Chord symbols and performance markings include: $F^{7(alt.)}$, A , $G^bMA^7(b5)$, A^bMA^7 , E , D^bMI^7 (add b13), BMI^7 , B^o7 , $F\#MI$, G^bMA^7 , A^b7 (sus), B^bMI^7 (add 9)(omit 3), $B^b7(alt.)$, D , $C^bMA^7(b5)$, D^bMA^7 , A , $F\#MI$ (add b13), EmI^7 , E^o7 , BMA^7 , $D\#$, D^o7 (2), CMI^7 , $B7(b5)$, $G^bMA^7(b5)$, B^b , B^bMI^7 (add 9)(omit 3), DMI^6 , F , $E^{13(\#11)(b9)}$, CMI^6 , E^b , $D^{13(\#11)(b9)}$, B^bMI^6 , D^b , $C^{13(\#11)(b9)}$, C^bMA^7 , A , B^bMI^7 (add 9)(omit 3), E (omit 3), $F\#$ (omit 3), A^bMI^7 (add 9)(omit 3), A^bMI^7 (add b13), GMI , A^bMI^7 , G , $F\#MI^7$ (add 13), $G\#$, $C\#MI^6$, E , A^7 (omit 3), G , A^b , G^b , BMI^7 , $F\#$, B^bMI^7 , F , A^b , E , CMI^7 , E^b , D^o7 , D^b7 , D^b .

cresc.

D $F^{\#}MI^{(MA7)}$ F^7 $G^{\flat}MA^7$ GMI^7 $A^{\flat}o^7$ $B^{\flat}o^7$ CMI^7 $B^7(b5)$ $G^{\flat}MA^7$ B^{\flat} $B^{\flat}MI^{(add\ 9)}$

mp (sop.) (trp.)

$B^{\flat}MI^6$ D^{\flat} $C^{13}(\#11)$ $C^{\flat}MA^7$ $F^{7(alt.)}$ A $B^{\flat}MI^{(add\ 9)}$ **E** (Trp. solo) $B^{\flat}MI$

Vamp & solo till cue

On cue, D.C., pn. solo on **A** (indef.)

On cue, continue to **B**, 2nd ending, **C**, take Coda

mp (sop.) (trp.)

DMI^6 F $E^{13}(\#11)$ CMI^6 E^{\flat} $D^{13}(\#11)$

$B^{\flat}MI^6$ D^{\flat} $C^{13}(\#11)$ $C^{\flat}MA^7$ $F^{7(alt.)}$ A $B^{\flat}MI^{(add\ 9)}$

1. $C^{\flat}MA^7$ B^{\flat} B A $D^{\flat}MI^{(add\ 9)}$ A^{\flat} GMI^7 F G^{\flat} $E^{\flat}MI^6$

2. $C^{\flat}MA^7$ B^{\flat} B A $D^{\flat}MI^{(add\ 9)}$ A^{\flat} GMI^7 F G^{\flat} $E^{\flat}MI^6$

cresc. *rit.*

(Fast) ≈ 150 $B^{\flat}MI^{(add\ 9)}$ B^{\flat} B A $D^{\flat}MI^{(add\ 9)}$ A^{\flat} GMI^7 F G^{\flat} $E^{\flat}MI^6$

f (hold till fermata) (pn.) *accel. to fermata*

8va 15ma $B^{\flat}MI^{(omit\ 3)}$

mp (pn. fill)

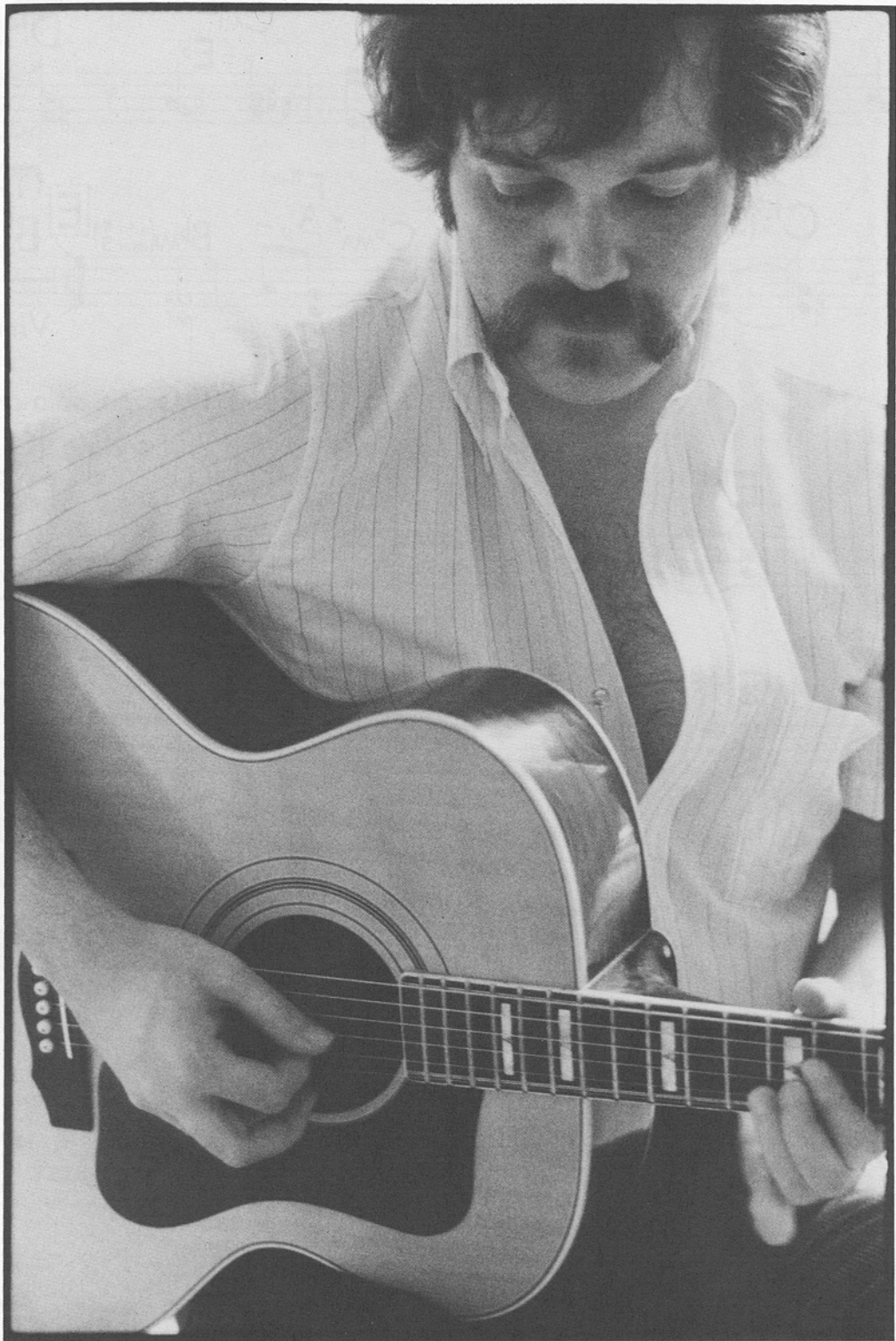


Photo by W. Patrick Hinely

JOHN ABERCROMBIE

Med. Straight 8th's Ballad

Still

John Abercrombie

♩ = 53

(gtr., melody)

A

First system of musical notation. The top staff shows the guitar melody with a box around the first measure labeled 'A'. The bottom staff shows the bass accompaniment with chords Bb^9_{sus} and G^bMA^9/Bb . The time signature is common time (C).

(gtr. synth.)

Second system of musical notation. The top staff shows the guitar synth melody. The bottom staff shows the bass accompaniment with chords Bb^9_{sus} and G^bMA^9/Bb .

fill

Third system of musical notation. It begins with a 'fill' indicated by a dashed line. The top staff shows the guitar melody. The bottom staff shows the bass accompaniment with chords $E MA^7$, $F\# MI^9(MA^7)$, Bb^9_{sus} , and G^bMA^9/Bb .

fill

Fourth system of musical notation. It begins with a 'fill' indicated by a dashed line. The top staff shows the guitar melody. The bottom staff shows the bass accompaniment with chords $A^b MA^7$, F/Db , Bb^9_{sus} , and G^bMA^9/Bb .

Form on record: indef. bass solo on **A**, melody, gtr. solo, melody, Ending

(Ending)

Ending section of musical notation. It shows a vamp, fill, and fade. The bottom staff shows the bass accompaniment with chords Bb^9_{sus} and G^bMA^9/Bb .

Vamp, fill, & fade

sample bass line for melody & gtr. solo:

Sample bass line for melody and guitar solo, shown in bass clef notation.

Melody sounds one octave lower than written. Melody is freely interpreted. Drums are sparse throughout.

Story Line

Bill Evans

Med. Ballad,
Ad lib. ♩ = 120-140

A

B

B[°]7(add G) **E^b6/9/B^b** **A_MI⁶** **F_MI⁶/A^b**

C_MA⁷/G **G^b7(b5)** **F_MI⁷** **F[#]°7**

C_MA⁷/G **(A_MI^(MA7))/G^b7(b5)** **(F_MI⁷/D)/F_MI⁷** **D^bM_A⁷/G**

Solo on AB.

Written melody is first of 3 improvised choruses; it is not repeated.
 Chords in parentheses are optional.

Med. Swing

Strollin'

Horace Silver

$\text{♩} = 132$ (in 2) **A**

(trp.)
 $D^{\flat}MA^7$ $E^{\flat}MI^7$ A^7 $E^{\flat}MI^7$ $A^{\flat}A^7$
 (bs.) (pn.) w/ 8va b.

$D^{\flat}MA^7$ $A^{\flat}MI^7$ $D^{\flat}A^7$ GMI^7 C^7
 w/ 8va b.

1.

FMI^7 $B^{\flat}A^7(\#9)$ $E^{\flat}MI^7$ $A^{\flat}13$ $A^{\flat}A^7(\#5)$ $D^{\flat}MA^7$

$D^{\flat}MA^7$ $B^{\flat}MI^{11}$ $B^{\flat}A^7(\#9)$ $E^{\flat}A^9(\#11)$ $D^7(\#9)$
 (bs.)

2.

FMI^7 $B^{\flat}MI^{11}$ $B^{\flat}A^7(\#9)$ $E^{\flat}A^9(\#11)$ $F^{\sharp}MI^7$ B^7
 (bs. w/ pn.)

⊕

F_{MI}^7 $B^b7(\#9)$ $E^b_{MI}7$ A^b9_{sus} $A^b13(b9)$ D^b6 $F_{MI}7$ $E^b_{MI}7(11)$ $A^b13(b9)$

B (Solos)

$D^b_{MA}7$ $E_{MI}7$ $A7$ $E^b_{MI}7$ A^b7

(bass walks in 4)

$D^b_{MA}7$ $A^b_{MI}7$ D^b7 $G_{MI}7$ $C7$

1.

$F_{MI}7$ $B^b7(\#9)$ $E^b_{MI}7$ A^b7

$D^b_{MA}7$ $B^b_{MI}7$ $E^b9(\#11)$ $D7(\#9)$

2.

$F_{MI}7$ $B^b_{MI}7$ $E^b9(\#11)$ $F\#_{MI}7$ $B7$

$F_{MI}7$ $B^b7(\#5)$ $E^b_{MI}7$ A^b7 $D^b_{MA}7$ $B^b7(\#5)$ $E^b_{MI}7$ A^b7

Solo on **B**; After solos, D.C. al Coda

⊕

D^b6 $G^b13(\#11)$ $F_{MI}7$ $B^b7(\#9)$ $E^b_{MI}7$ $A^b7(\#9)$ C D^b

Med. Swing
 ♩ = 132

Strollin' (Harmony)

A

(ten.)

1.

2.

⊕

B

(Solos)

$D^{\flat}MA^{\flat 7}$ $E_{MI}^{\flat 7}$ $A^{\flat 7}$ $E^{\flat}MI^{\flat 7}$ $A^{\flat 7}$ $D^{\flat}MA^{\flat 7}$

$A^{\flat}MI^{\flat 7}$ $D^{\flat 7}$ $G_{MI}^{\flat 7}$ $C^{\flat 7}$ $F_{MI}^{\flat 7}$ $B^{\flat 7(\#9)}$ $E^{\flat}MI^{\flat 7}$

$A^{\flat 7}$ $D^{\flat}MA^{\flat 7}$ $B^{\flat}MI^{\flat 7}$ $E^{\flat 9(\#11)}$ $D^{\flat 7(\#9)}$

2. $F_{MI}^{\flat 7}$ $B^{\flat}MI^{\flat 7}$ $E^{\flat 9(\#11)}$ $F^{\#}MI^{\flat 7}$ $B^{\flat 7}$

$F_{MI}^{\flat 7}$ $B^{\flat 7(\#5)}$ $E^{\flat}MI^{\flat 7}$ $A^{\flat 7}$ $D^{\flat}MA^{\flat 7}$ $B^{\flat 7(\#5)}$ $E^{\flat}MI^{\flat 7}$ $A^{\flat 7}$

Solo on **B**; After solos, D.C. al Coda

⊕

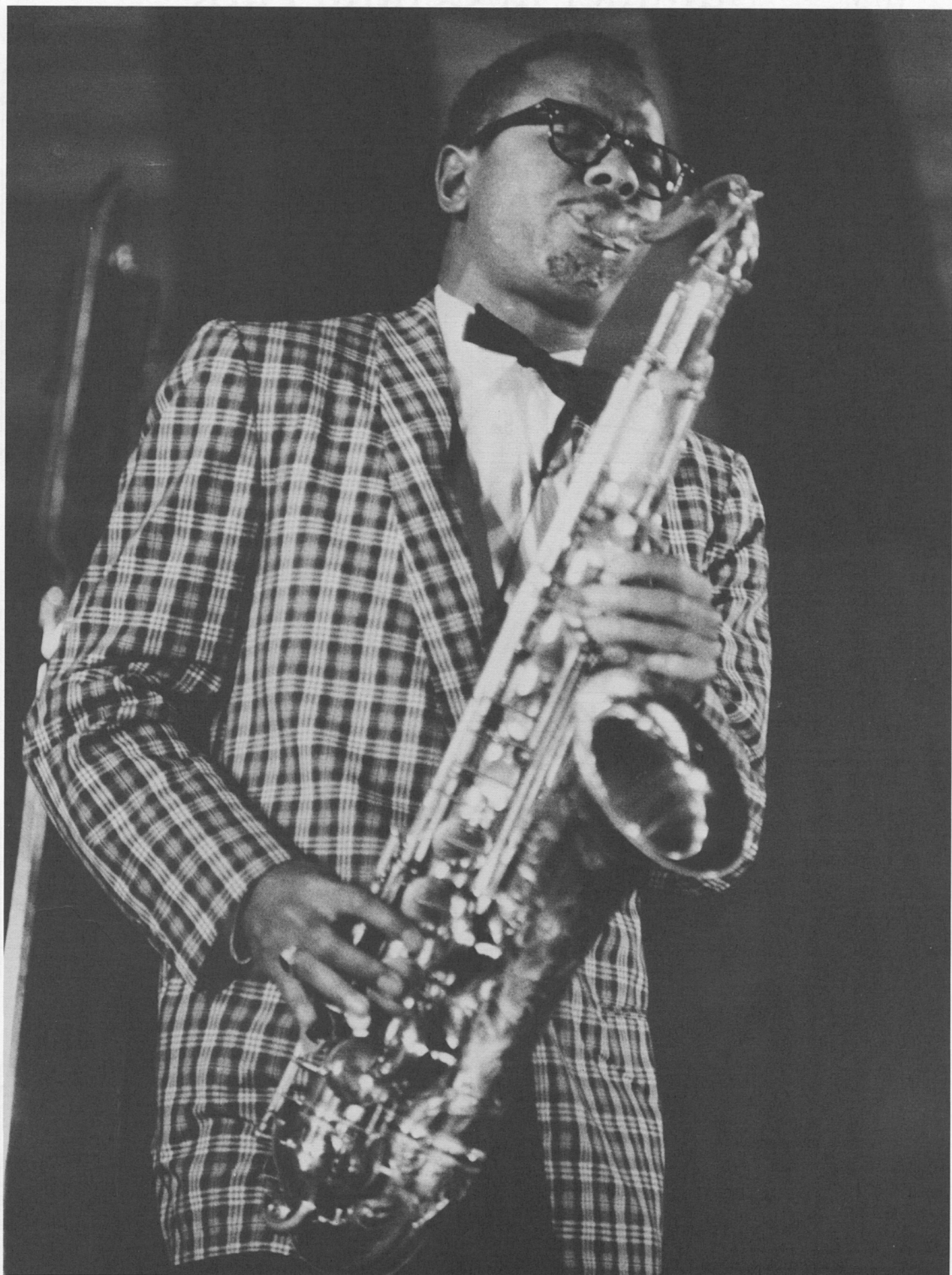


Photo by Chuck Stewart

BENNY GOLSON

Med.
Jazz Waltz

Summer in Central Park

Horace Silver

$\text{♩} = 134$

A

First system of section A. Treble staff contains a quarter rest followed by a melodic line. Bass staff contains a bass line with chords: $F^{6/9}$, $A^{7(b9)(\#5)}$, D^{MI9} , and G^{13} . A "(bs.)" marking is present below the first bass staff line.

Second system of section A. Treble staff continues the melodic line. Bass staff contains chords: $D^b6/9$, $G^b6/9$, G^{MI9} , and $A^{13(b9)}$.

B

First system of section B. Treble staff has a melodic line with a slur. Bass staff has chords: D^{MA9} and D^{MI9} . There are repeat signs in the bass staff.

Second system of section B. Treble staff continues the melodic line. Bass staff has chords: D^{MA9} and D^{MI9} . There are repeat signs in the bass staff.

Third system of section B. Treble staff continues the melodic line. Bass staff has chords: D^{MA9} and D^{MI9} . There are repeat signs in the bass staff.

Musical notation for the first system, showing a melody line and a piano accompaniment line. Chords indicated: Dma^9 , $F^\#$, Gmi^7 , and $Gb^7(C^9)$.

C
 Musical notation for the second system. Chords indicated: $F^{6/9}$, $A^7(b^9)(\#5)$, Dmi^9 , and G^{13} .

Musical notation for the third system. Chords indicated: $Db^{6/9}$, $Gb^{6/9}$, $A^{6/9}$, and $D^{6/9}$.

Musical notation for the fourth system. Chords indicated: $Db^{6/9}$, Gmi^7 , and $Gb^7(C^9)$. Instruction: (last x: rit.)

Musical notation for the fifth system. Chords indicated: $Ab^{6/9}$, $Gb^{6/9}$, $F^{6/9}$, Gmi^7 , and C^7 . Instruction: (fine) for solos:

Dma^9 chords are played as $D6/9$ for solos. Chords in parentheses are used for solos.
 Piano may double melody and/or bass line (8va b.). Bass line at B is played for solos.
 Piano chords land mostly on beat 2 for head.



Photo by Paul Hoeffler

JOE HENDERSON

Sweet and Lovely

Gus Arnheim
Harry Tobias
Jules Lemare

Medium Swing
(also played as a ballad)

A GMI^7 C^7 GMI^7 C^7

Sweet and love - ly, Sweet - er than the ros - es in May, —

F^7 B^bMA^7 E^b9 CMA^7 G^7 $C^{6/9}$

Sweet and love - ly, Heav - en must have sent her my way. —

GMI^7 C^7 GMI^7 C^7

Skies a - bove me nev - er were as blue as her eyes, —

F^7 B^bMA^7 E^b9 CMA^7 G^7 $C^{6/9}$

And she loves me, Who would want a sweet - er sur - prise? —

B FMI^7 B^b9 CMA^7 FMI^7 B^b9 CMA^7

When she nest - les in my arms so ten - der - ly — there's a thrill that words can - not ex - press.

$AbMI^7$ D^b9 E^bMA^7 E^bMI^7 $Ab9$ DMI^7 G^7

In my heart a song of love is taunt - ing me, — Mel - o - dy, haunt - ing me.

C GMI^7 C^7 GMI^7 C^7

Sweet and love - ly, Sweet - er than the ros - es in May, —

F^7 B^bMA^7 E^b9 CMA^7 G^7 $C^{6/9}$

And she loves me, There is noth - ing more I can say. —

T.B.C. (Terminal Baggage Claim)

Med. Straight 1/8's

Chick Corea

♩ = 160 (Intro) $A^b M I^7$

$D^b M A^7$
 A^b

$A^b M I^7$

$A^b M A^7$

(pn. only)

A (add drums)
(pn.)

(8x's)

(piano solos around melody)

$A^b M I^7$ $D^b M A^7$ A^b $A^b M I^7$ $A^b M A^7$

(bs.)

B

B^b/G C/G B^b/G C/G B^b/G

(bs. w/ pn.)

pn. fill

C/G B^b/G $E M I^7(11)$ $C D E M I^7 F^6_9 G M I^{11}$

(bs.)

C

$G M I^{11}$ (bs. fill) $C D E M I^7 F E^b M A^7 G$ (bs. fill)

$E^b M A^7 G$ $C D E M I^7 F^6_9 G M I^{11} G M I^{11} G/A$

A/B (add #11) $D^b M A^7$ $E M A^7(\#11)$ $E^b(b9)$ G/A

D (bass fills)

F_{MA}^7/A E_{MI}^7/A D_{MI}^7/A E_{MI}^7/A F/A G/B

(pn.) (end bs. fills)

E C B^b/C C F/C

C B^b/C A^b/C B^b/C

C B^b/C C F

D E^b E F F^7_{SUS}

F^7_{SUS} G^9_{SUS}

(On cue)

(piano fill) (piano fill)

15ma b.

D.S. al Coda

Play melody at E twice, solo indef. on E, then play letter E once & continue.

F_{MA}^7/A E_{MI}^7/A D_{MI}^7/A E_{MI}^7/A

Vamp, fill & fade

sample bass fills at **C**:

G_{MI}^{11} $E^b_{MA}^7/G$

G_{MI}^{11} $E^b_{MA}^7/G$ G_{MI}^{11}

Melody is freely interpreted at E. Letter E has a heavier, almost rock feel. Notes with '8' underneath are played 8va b

That's All

Words and music by
Alan Brandt and Bob Haymes

Medium Ballad

(F⁷) **A** B^bMA⁷ CMI⁷ DMI⁷ CMI⁷F⁷

I can on - ly give you love that lasts for - ev - er, _____ and the

B^bMA⁷ E^b9 DMI⁷ G⁷G⁷F EMI^{7(b5)} E^bMI⁷

prom - ise to be near each time you call; And the on - ly heart I own, for

B^b D G^{7(#9)}(#5) CMI⁷F⁷ DMI⁷G⁷CMI⁷F⁷ B^bMA⁷ CMI⁷

you and you a - lone, That's all, that's all. I can on - ly give you coun - try walks in

DMI⁷ CMI⁷F⁷ B^bMA⁷ E^b9 DMI⁷ G⁷G⁷F

Spring - time, _____ and a hand to hold when leaves be - gin to fall; And a

EMI^{7(b5)} E^bMI⁷ B^b D G^{7(#9)}(#5) CMI⁷F⁷ B^b6

love whose burn - ing light will warm the win - ter night, That's all, that's all. there are

B FMI⁷ B^b7 GMI⁷ CMI⁷ FMI⁷ B^b7 E^bMA⁷

those, I am sure, who have told you they would give you the world for a toy. All I

GMI⁷ C⁷ AMI⁷ DMI⁷ GMI⁷ C⁷ F⁹SUS F⁷

have are these arms to en - fold you and a love time can nev - er de - stroy. If you're

C $B^b_{MA}7$ $C_{MI}7$ $D_{MI}7$ $C_{MI}7$ $F7$

won - d'ring what I'm ask - ing in re - turn, dear, _____ you'll be

$B^b_{MA}7$ $(A^{7(\#5)})$ E^b9 A^b13 $D_{MI}7$ $G7$ $G7$ F $E_{MI}7(b5)$ $E^b_{MI}7$

glad to know that my de - mands are small: Say it's me that you'll a - dore for

B^b D $G7(\#9)$ $(\#5)$ $C_{MI}7$ $F7$ B^b6 $(C_{MI}7)$ $F7$

now and ev - er more, That's all, that's all.

Words and music by
Maceo Pinkard,
William Tracy,
and Doris Tauber

Them There Eyes

Medium-Up Swing

A $A^{\flat 6}$ $(A^{\flat 6} \quad E^{\flat 9})$

I fell in love with you first time I looked in - to them there eyes,

$A^{\flat 6}$ F^7 $B^{\flat 7}$

You've got a cer - tain lil' cute way of flirt - in' with them there eyes.

$B^{\flat} M^{\flat} I^7$ $E^{\flat 7}$ C^7 $F M^{\flat} I^7$

They make me feel hap - py, they make me blue;

$B^{\flat 7}$ $E^{\flat 7}$

No stall - in', I'm fall - in', Go - ing in a big way for sweet lit - tle you.

B $A^{\flat 6}$ $(A^{\flat 6} \quad E^{\flat 9})$

My heart is jump - in', you sure start - ed some - thin' with them there eyes,

$A^{\flat 7}$ $D^{\flat} M^{\flat} A^7$

You'd bet - ter watch them if you're wise.

$D^{\flat} M^{\flat} A^7$ $D^{\circ 7}$ $A^{\flat 6} / E^{\flat}$ $B^{\flat 7}$ $E^{\flat 7}$

They spar - kle, they bub - ble, They're gon - na get you in a whole lot of trou - ble.

$A^{\flat 6}$ (G^7) F^7 $G^{\flat 7}$ F^7 $B^{\flat 7}$ $E^{\flat 7}$ $A^{\flat 6} (E^{\flat 7})$

You're o - ver - work - in' 'em, There's dan - ger lurk - in' in them there eyes.

There Is No Greater Love

Medium Swing
(also played as a ballad)

Lyric by Marty Symes
Music by Isham Jones

(F⁷) A B^bMA⁷ E^b9 A^b9(#11)



There is no great - er love than what I feel for you,

G⁷ C⁹ CMI⁷ F⁷



No great - er love, No heart so true. There is no

B^bMA⁷ E^b9 A^b9(#11) G⁷



great - er thrill than what you bring to me, No sweet - er

C⁹ CMI⁷ F⁷ B^b6/9



song than what you sing to me.

B A_{MI}7(b5) D⁷ G_{MI}6 A_{MI}7(b5) D⁷ G_{MI}6



You're the sweet - est thing I have ev - er known,

A_{MI}7(b5) D⁷ G_{MI}7 C⁷ F⁷



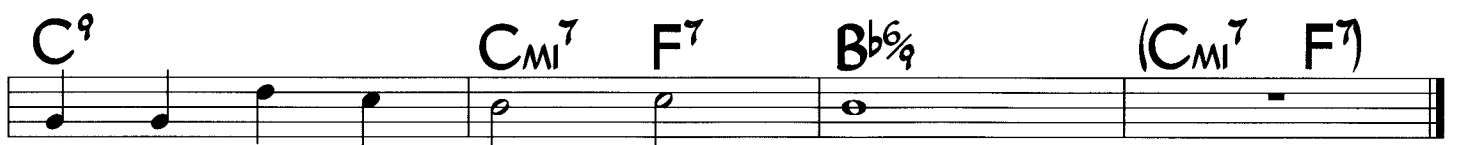
And to think that you are mine a - lone. There is no

C B^bMA⁷ E^b9 A^b9(#11) G⁷



great - er love in all the world, it's true, No great - er

C⁹ CMI⁷ F⁷ B^b6/9 (CMI⁷ F⁷)



love than what I feel for you.

Medium
Straight 1/8's

Three Hearts Dancing

Steve Erquiaga

A $\text{♩} = 106$ G_{MI}^9 G_{MI}^6 D D D_{MI}^{11} $B^b_{MA} A^7$ B^b

(gtr.) (Tacet 1st x)

G_{MI}^6 G_{MI} E^b_6 $E^b_{MA}^7$ C_{MI}^6 C_{MI}^7

(C_{MI}^7) $F^{(add 9)}$ A $A_{MI}^7(b5)$ $A^b_9(\#11)$

B G^9_{SUS} $G^{13(b9)}$ C_{MI}^{11}

$C_{MI}^9(omit 3)$ B^b $A^{13(b9)}$ $D^7(\#9)$ D^9

(D^9) G^9_{SUS} D^b G

C C_{MI}^{11} F^{13} $B^b_{MA}^7(\#5)$

E^b_6 $E^b_{MA}^7$ $F^{(add 9)}$ A $A_{MI}^7(b5)$ $A^b_9(\#11)$

G_{MI} F G F G G_{MI}

D N.C. (GMI)

N.C. (GMI)

N.C. (GMI)

2. N.C. (GMI)

(Guitar solo)

GMI⁷ F⁶ E^bMA⁹ DMI^(omit 3)

Sounds one octave lower than written.

D.C., solo on **A** (no repeat);
 Play **B**, **C**, vamp & fade on **D** (first ending).

Medium Three Hearts Dancing (Guitar synth.)

Straight 8th's

A $\text{♩} = 106$

Chords in Section A: GMI^9 , GMI^6 , D , DMI^{11} , $BbMA^7$, A^7 , Bb , GMI^6 , GMI , Eb^6 , $EbMA^7$, CMI^6 , CMI^7

Chords in Section B: G^9_{SUS} , $G^{13(b9)}$, CMI^{11} , $CMI^9(omit\ 3)$, Bb , $A^{13(b9)}$, $D^7(\#9)$, D^9 , (D^9) , G^9_{SUS} , Db , G , CMI^{11}

Chords in Section C: CMI^{11} , F^{13} , $BbMA^7(\#5)$, Eb^6 , $EbMA^7$, $F^{(add\ 9)}$, A , $AMI^7(b5)$, $Ab^9(\#11)$

GM1 F/G F/G GM1

D NC. (GM1)

(doubles melody)

NC. (GM1)

1.

NC. (GM1)

2.

NC. (GM1)

NC. (GM1)

GM1⁷

F⁶

E^bMA⁹

DM1 (omit 3)

D.C., Guitar solo on **A** (no repeat);

Play **B**, **C**, Vamp & fade on **D** (first ending)

Sounds one octave lower than written.

Medium

Straight 1/8's

Three Hearts Dancing (Bass)

A $\text{♩} = 106$

Chords: GMI^9 , GMI^6 , D , D , DMI^{11} , B^bMA^7 , A^7 , B^b , GMI^6 , GMI , E^b6 , E^bMA^7 , CMI^6 , CMI^7 , (CMI^7) , $F^{(add\ 9)}$, A , $AMI^{7(b5)}$, $A^b9(\#11)$

B

Chords: G^9_{sus} , $G^{13(b9)}$, CMI^{11} , $CMI^9(omit\ 3)$, B^b , $A^{13(b9)}$, $D^{7(\#9)}$, D^9 , (D^9) , G^9_{sus} , D^b/G

C

Chords: CMI^{11} , F^{13} , $B^bMA^{7(\#5)}$, E^b6 , E^bMA^7 , $F^{(add\ 9)}$, A , $AMI^{7(b5)}$, $A^b9(\#11)$, GMI , F/G , F/G , GMI

D (GMI)

1. (GMI)

2. (GMI)

F⁶ E^bMA⁹ DMI^(omit 3)

D.C., play **A** (no repeat),
B, **C**, vamp & fade on **D**
 (first ending)

Notes in parentheses are used on recording
 but are below the natural range of the bass.

Three Little Words

Lyric by Bert Kalmar
Music by Harry Ruby

Medium (Fast) Swing

A C_{MA}^7 $E^b_{MI}^7$ A^b_9

Three lit - tle words, _____ Oh, what I'd give for that

D_{MI}^7 G^7 D_{MI}^7 G^7

won - der - ful phrase, _____ To hear those

C_{MA}^7 $E^b_{MI}^7$ A^b_9

three lit - tle words, _____ That's all I'd live for the

D_{MI}^7 G^7 D_{MI}^7 G^7

rest of my days. _____ And what I

B G_{MI}^7 C^9_{SUS} C^7

feel in my heart _____ they tell sin - cere - ly,

F_{MA}^7 B^b_7 A^7 A^b_7 G^7

No oth - er words _____ can tell it half so clear - ly.

C C_{MA}^7 $E^b_{MI}^7$ A^b_9

Three lit - tle words, _____ Eight lit - tle let - ters which

D_{MI}^7 G^7 C^6 $(D_{MI}^7 G^7)$

sim - ply mean, "I _____ love you."

Till There Was You

Medium Ballad

Meredith Willson

(B^{b7}) **A** E^bMA⁷ E^{o7} FMI⁷ A^bMI⁷ D^{b9}

There were bells on the hill, but I nev - er heard them ring - ing, No, I

E^bMA⁷ F^{#o7} FMI⁷ B^{b7} GMI⁷ G^{b13} FMI⁷ B^{b7}

nev - er heard them at all till there was you. There were

E^bMA⁷ E^{o7} FMI⁷ A^bMI⁷ D^{b9}

birds in the sky, but I nev - er saw them wing - ing, No, I

E^bMA⁷ F^{#o7} FMI⁷ B^{b7} E^bMA⁷ A^bMI⁶ E^bMA⁷

nev - er saw them at all till there was you. And there was

B A^bMA⁷ A^{o7} E^bMA⁷ C⁷

mu - sic and there were won - der - ful ros - es, they tell me in

FMI⁷ F⁹ FMI⁷ B^{b7}(#5)

sweet fra - grant mea - dows of dawn, and dew, There was

C E^bMA⁷ E^{o7} FMI⁷ A^bMI⁷ D^{b9}

love all a - round, but I nev - er heard it sing - ing, No, I

E^bMA⁷ F^{#o7} FMI⁷ B^{b7} E^bMA⁷ (FMI⁷ B^{b7})

nev - er heard it at all till there was you.

Time Marches On

John Scofield

$\text{♩} = 87$

A (Guitar solo)

mf (top note of synth. voicing)

B_{M1} 7(b5) **B^{b9}** **A^{b9} B^{b9}**

(elec. bs.)

A 7(#5) **G⁷** **E 7(b9)**

D 7(#9) **F/G** **E (add 9) G#** **G A** **D^b M A 7(b5)**

(Vamp & solo till cue)

B (On cue - guitar solo continues) (Rock feel)

S (synth.)

D^b **E^b** **E 9(#11)** **D^b** **E^b**

(D^b E^b) **E 9(#11)** **D^b** **E^b** **E 9(#11)** **D^b** **E^b**



C (Bass solo, indef. After bass solo, play melody, indef.) (Original feel)

Vamp till cue
(On cue, D.S. al Coda)

Bass line is played with great variation.
Ab9 in bar 2 of A is optional after first repeat.
Intro on record is once through A on solo guitar.
Chords are whole notes unless otherwise marked.

Vamp, decrescendo and rallentando till cue

Vamp, rall. & decresc. to fade



Photo by Chuck Stewart

BILL EVANS

Time Remembered

Med. Ballad

Bill Evans

A B_{MI}^9 $C_{MA}^{7(\#11)}$ $F_{MA}^{7(\#11)}$ E_{MI}^9

A_{MI}^9 D_{MI}^9 G_{MI}^9 $E^b_{MA}^{7(\#11)}$ $A^b_{MA}^{7(\#11)}$

A_{MI}^9 D_{MI}^9 G_{MI}^9 C_{MI}^9

F_{MI}^{11} E_{MI}^9 B_{MI}^9

$E^b_{MI}^9$ A_{MI}^9 C_{MI}^9 $F^{\#}_{MI}^9$

B_{MI}^9 G_{MI}^9 $E^b_{MA}^{7(\#11)}$

D_{MI}^9 C_{MI}^9 (fine)

Solos swing (in 2).
 Abma7(#11) in bar 8 is not anticipated during solos.
 Melodic rhythm is rather freely interpreted.

Med. Funk (melody 8va on D.C.)

Time Track

Chick Corea

$\text{♩} = 121$

A (synth.)

B (funkier)

C

1.

2.

D (gtr.) (alto w/ pn.)

This musical score page contains the following elements:

- Staff 1:** Chord progression: A_{MI}^7 E, A_{MA}^7 , C_{MA}^7 , B^b_7 F.
- Staff 2:** Chord progression: B^b_7 F, $C^{\#}_{MI}^{11}$, $E^b_{MI}^{11}$, F_{MI}^{11} , $G^b_{MA}^7$, $A^b_{MI}^7$, $B^b_{MI}^{11}$.
- Staff 3:** Section **E**, $B^b_{MI}^{11}$ (Synth. solo), E^b F, $G^b_{MA}^7$ A^b $B^b_{MI}^{11}$, D^b_9 SUS, $C^9(b5)$, $B^9(b5)$, $B^b_{MI}^{11}$ (3x's). Includes instruction (bkgr. comp).
- Staff 4:** Chord progression: $B^b_{MI}^{11}$, E^b F, $G^b_{MA}^7$ A^b $B^b_{MI}^{11}$, $A^b_{MI}^7$, $G^b_{MA}^7$, $F^{7(b9)}$, B_{MI}^7 , E. Includes instruction (melody) (alto w/ pn.).
- Staff 5:** Section **F**, $B^b_{MI}^{11}$, E^b F, $G^b_{MA}^7$ A^b $B^b_{MI}^{11}$ 1.-7., D^b_9 SUS, $C^9(b5)$, $B^9(b5)$, $B^b_{MI}^{11}$. Includes instruction (Solos) and D.S. al Coda One.
- Staff 6:** Chord progression: $B^b_{MI}^{11}$, $A^b_{MI}^7$, $F^{\#}_{MI}^7$, B_{MI}^7 , B^b_9 SUS. Includes instruction last x:.
- Staff 7:** Chord progression: B^b_9 SUS, C, B. Includes instruction (gtr.) and D.C. al Coda Two.
- Staff 8:** Chord progression: D^b_9 SUS, C^9 , $B^9(b5)$, $B^b_{MI}^{11}$. Includes instruction (synth.).
- Staff 9:** Section **I**, $B^b_{MI}^{11}$, E^b F, $G^b_{MA}^7$ A^b $B^b_{MI}^{11}$, D^b SUS, E SUS. Includes instruction G SUS, B SUS, Dbass, Cbass.
- Staff 10:** Chord progression: C bass, $B^b_{MA}^7(\#5)$, $C_{MA}^7(\#5)$, A^b_{SUS} , $E_{MA}^7(\#5)$, $D_{MA}^7(\#5)$, A^b_{SUS} . Includes instruction (w/ synth.).

Med. Funk

Time Track (Bass)

A $J = 121$
Tacet

25

$C^{9(b5)}$ $B^{9(b5)}$ $B^b_{MI}^{11}$

B

$B^b_{MI}^{11}$ E^b F G^b_{MA7} $(b5)$ G^b A^b $B^b_{MI}^{11}$ D^b_9 $C^{9(b5)}$ $B^{9(b5)}$ $B^b_{MI}^{11}$ $C^{9(b5)}$ $B^{9(b5)}$

C

$B^b_{MI}^{11}$ E^b F G^b_{MA7} $(b5)$ G^b A^b $B^b_{MI}^{11}$ D^b_9 $C^{9(b5)}$ $B^{9(b5)}$ $B^b_{MI}^{11}$

1. $B^b_{MI}^{11}$ E^b F G^b_{MA7} $(b5)$ G^b A^b $B^b_{MI}^{11}$ D^b_9 $C^{9(b5)}$ $B^{9(b5)}$ $B^b_{MI}^{11}$

2. E^b F G^b_{MA7} $(b5)$ A^b $B^b_{MI}^{11}$ $A^b_{MI}^7$ G^b_{MA7} $F^{7(\#9)}$ B_{MI}^7 E

D B_{MI}^7 E $E_{MI}^7(b5)$ B_{MI}^7 E A_{MI}^7 E A_{MA}^7

C_{MA}^7 B^b_7 F $D^b_{MI}^{11}$ $E^b_{MI}^{11}$ F_{MI}^{11} $G^b_{MA}^7$ $A^b_{MI}^7$ $B^b_{MI}^{11}$

E $B^b_{MI}^{11}$ E^b F G^b_{MA7} $(b5)$ G^b A^b $B^b_{MI}^{11}$ D^b_9 $C^{9(b5)}$ $B^{9(b5)}$ $B^b_{MI}^{11}$ (3x's)

(synth. solo)

$B^b_{MI}^{11}$ E^b F G^b_{MA7} $(b5)$ G^b A^b $B^b_{MI}^{11}$ $A^b_{MI}^7$ G^b_{MA7} $F^{7(\#9)}$ B_{MI}^7 E

D.S. al Coda

⊕ (Solos)

F $B^b M I^{11}$ $E^b F G^b MA^{(b5)} A^b B^b M I^{11}$ $D^b 9_{SUS}$ $C^9(b5)$ $B^9(b5)$ $B^b M I^{11}$

8. $A^b M I^7$ $F^{\#} M I^7$ $B M I^7$ B^9_{SUS} C/B

G $E M I^7_{\#2}$ $C M A^7$ $C^{\#} M I^7$ C^7 $F M I^7$

$F M I^7$ $D^b M A^7$ $D M I^7$ $C^{\#7}$ $F^{\#} M I^7$

$F^{\#} M I^7$ $D M A^{7(b5)}$ $B M I^7$ $B M I^7/A$ $G M A^7$

$G M A^7$ $D/F^{\#}$ B^b/F $E M I^7$

H $E M I^7$ $E M A^{7(b5)}/E^b$ $D M I^7$

$D M I^7$ $D^b 9_{SUS}$ $C^9(b5)$ $B^9(b5)$ $B^b M I^{11}$

I $B^b M I^{11}$ $E^b F G^b MA^{(b5)} A^b B^b M I^{11}$ D^b_{SUS} E_{SUS} G_{SUS} B^b_{SUS} D_{bass}

C_{bass} $B^b M A^{7(\#5)}$ $C M A^{7(b5)}$ A^b_{SUS} $E M A^{7(\#5)}/C$ $D M A^{7(\#5)}$ A^b_{SUS}

Note that bass player often plays an F under B9(b5).

Togetherness

Jimmy Heath

Med. Swing

$\text{♩} = 220$

(3rd & 4th x's: sop. doubles melody 8va b.)

1-3.

4.

(pn.)

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

(bs.)

A

S

$G7(\#9)$ $B^b13(b9)$

$G7(\#9)$ $B^b13(b9)$ $E^b7(\#9)$

(etc.)

$C7(\#9)$ $E^b7(\#11)$

$C7(\#9)$ $E^b7(\#11)$

AbMA⁷ G^{7(#9)} CMi⁹

(bass walks in 4)

(sop.) (pn.)

F^{13(#11)} FMI⁷⁽¹¹⁾ B^{b9}_{sus}

B (sop. fills) (4x's)

E^bMA⁷ FMI⁷ B^b E^bMA⁷ FMI⁷ B^b

(bs.) Solo on AB

Kicks and melody at B are played for solos.

After solos, D.S.(with pickups) play **A**, vamp & fade on **B**.

Sample comp rhythm at A:

(etc.)



Photo by Paul Hoeffler, Toronto

RAY BROWN, OSCAR PETERSON & HERB ELLIS

Med. Samba

Tristeza

Haroldo Lobo/Niltinho

♩ = 116

A

G^{MA}7

G⁶

G^{MI}6

F#13(b9) F#7(#5) B⁹SUS B7(b9)(#5)

E13 E7(#5) A⁹SUS A7

1. D^{MA}7 D7 2. D^{MA}7 A13

B

D D+ B^{MI}/D

E^{MI} C/E E^{MI}6 E^{MI}7

F#^{MI}7 E^{MI}7 A7

D^{MA}7 D7

C

G^{MA}7 G⁶ G^{MI}6

F#13(b9) F#7(#5) B⁹SUS B7(b9)(#5)

E13 E7(#5) A⁹SUS A7

D^{MA}7 D7

Form is AABC
To end, vamp and fade on **A**
(take first ending only)

Truth

Bob Mintzer

Med. Ballad

♩ = 56

NC.

A

B^bMA⁷/_C

F dim.(add MA⁷)
C

F^(add 9)
C

B^bMA⁷/_C

G[#] dim.(add MA⁷)
C

B^bMA⁷/_C

G[#] dim.(add MA⁷)
C

B^bMA⁷/_C

G[#] dim.(add MA⁷)
C

G[#] dim.(add MA⁷)
C

(ten.)

F^{MA⁹}/_C D^{MI⁹}/_C B^bMA⁷/_C F dim.
C C A^{7(#9)} G^bMA⁷ F^{MA⁷} B^b(add 9) C D C_D

B^bMA⁷/_C F dim.(add MA⁷) F^(add 9)
C C B^bMA⁷/_C G[#] dim.(add MA⁷) F^{MA⁹}/_C F[#]MI⁷ G^{MI⁷} A^{MI⁷} D⁹_{SUS}

B^bMA⁷/_C F dim.(add MA⁷)
C C A^{7(#9)} D^{MI⁹}/_C G^(add 9) B^bMA⁷/_C F^(add 9) B^b13_{SUS}

B E^bMA⁹/_{B^b} B^(add #11)/_{B^b} E^bMA⁷/_{B^b} D_{B^b} E^bMA⁹ C^{7(#9)} C_{A^b} G^{7(#5)}

C^{MI⁷}/_B B¹³_{SUS} B¹³ E^{MA⁹}/_B C[#]MI⁷/_B F[#]MI⁷/_B B^{13(b9)}

(Tenor fill)

C_D D^{6/9}/_D C_D D^{6/9}/_D C_B B^{MI⁷}/_B A^{MI^(add 9)}/_B B^{MI⁷}/_B

bass rhythm:

E^b/_B B^{MI⁷}/_B B^{MI⁷}/_B B^{MI⁷}/_B E_{SUS} E^{MI}/_B (Freely) B^b(add 9)
D

C C^(add 9)/_E G^b/_{A⁷} A^{7(#5)}/_A D^{7(#9)}/_D G^{7(#5)}/_G B^b/_C B^b(add 9)
D C^(add 9)/_E G^b/_{A⁷} A^{7(#5)}/_A

D^{MI⁷}/_D D^{b7(#9)}/_D B^{13(#11)}/_B A^b13(#11)
A^b13(#11) B^b(add 9)
D C^(add 9)/_E A^{7(#5)}/_A

(Orig. tempo)

D_MI⁷ B^{13(#11)} B^{b13} A^{7(#9)}_(#5) D_MI⁷ G¹³_{SUS} G¹³ B^b/C C⁷ //) (trps.) C/D

D B^bMA⁷/C F^{dim.}/C F^(add 9)/C B^bMA⁷/C G[#]^{dim.}/C F^{MA}⁹/C F[#]MI⁷^(b5) G_MI⁷ A_MI⁷ D⁹_{SUS}

B^bMA⁷/C F^{dim.(add MA 7)}/C A^{7(#9)}_(#5) D_MI⁷A_MI⁷ G/B B^{b13(#11)} A_MI⁷ D^{7(#9)}_(#5)

(Double-time feel--Swing)

G_MI¹¹ A^{7(#5)} D_MI⁷ G¹³ ⊕ G^bMA^{7(b5)} F F^(add 9) A^bMA⁷/B^b B^{b13(b9)}

(ten.)

(Solos)

E^bMA⁹/B^b B^(add #11)/B^b E^bMA⁷/B^b D/B^b E^bMA⁹ C^{7(#9)} C/A^b G^{7(#5)}

Till cue

C_MI⁷ A_MA⁷/B E_MA⁹ C[#]MI⁹ F[#]MI⁹ B^{13(b9)} C/D D^{6/9}

Till cue

C/D D^{7(#9)} B^bMA⁷/C F^{dim.(add MA 7)}/C F^{MA}⁷/C B^bMA⁷/C G[#]^{dim.(add MA 7)}/C

F^{MA}⁷/C D^{7(#9)} B^bMA⁷/C F^{dim.(add MA 7)}/C A^{7(#9)}_(#5) D_MI⁷ G/B B^b/C F^(add 9) A^bMA⁷/B^b

On cue

C/D D^{6/9} C/D **(Orig. feel)**

(trps.) D.S. al Coda

⊕ G^bMA^{7(b5)} F N.C. F^(add 9)

tenor cadenza

Solos are in double-time feel (Swing 2) throughout. Melody at letter A is written as played. Melody on chart is similar to melody at letter D. Tenor fills at D first time.

Tunji

John Coltrane

Med. Swing

$\text{♩} = 110$

(Intro)

(pn.)

(4x's)

(B_{SUS} (add 9))

(bs.)

(etc.)

A

B_{SUS} (add 9)

(ten.)

Tenor solos on **A**.
After tenor solo, continue to **B** for other solos.

B

(Solos)

B⁷

(E⁷)

(8)

E⁷

B⁷

F^{#7}

E⁷

B⁷

A⁷

G⁷/_D

C⁷

After solos, continue to **C**.

C

The musical score for section C consists of two staves: a treble clef staff for piano (pn.) and a bass clef staff for tenor saxophone (ten.).

- Staff 1 (Piano):**
 - Measures 1-4: $(B_{sus}^{add 9})$ with a circled $(add 9)$ above it.
 - Measures 5-8: B_{MI}^{11}
 - Measures 9-12: $F\#7^{(\#9)_{\#5}}$
 - Measures 13-16: B^7
- Staff 2 (Tenor Saxophone):**
 - Measures 1-4: (bs.)
 - Measures 5-8: (ten.)
 - Measures 9-12: (ten.)
 - Measures 13-16: (ten.)

Performance instructions and annotations:

- (pn.)** and **(ten.)** are written above the first and second staves respectively.
- (drums solo around figure)** is written above the piano staff in measures 1-4.
- (On Cue)** is written above the piano staff in measure 5.
- (Vamp till cue)** is written below the piano staff in measures 1-4.

Bass may follow letter B changes (blues) at C. * Straight 1/8's. Bars 9-12 and 17-20 of letter A are an improvised elaboration of an unstated melody.

Med. Funk

Tunnel Vision

(As played by Scott Henderson, Gary Willis & Tribal Tech)

A F_{MI}^{11} G_{bMA}^{13} $C\#_{MI}^9$ $C_{7(\#9)(\#5)}$ A_{MI}^9 $C\#_{7(\#9)(\#5)}$ $D_{bMA}^{7(\#5)}$ G $C_{7(\#9)(\#5)}$ A_{b13}^{sus} D_{bMA}^{13}

(gtr.) (on repeat)

(D_{bMA}^{13}) $F_{7(\#9)(\#5)}$ E_{MA}^7 $F\#$ B A_{MI}^9 D_{MI}^9 D_{bMA}^9 E_{MI}^9 E_{bMA}^9

(E_{bMA}^9) $G_{7(\#9)(\#5)}$ A_{bMI}^9 A_{MI}^9 A_{bMI}^9 $C\#_{MI}^9$ E_{MI}^9 $C_{MA}^{7(\#5)}$ D C^{13}

(C^{13}) $A_{b7(\#9)(\#5)}$ G_{MI}^9 F_{MI}^9

B F_{MI}^9 G_{MA}^{13} D_{MI}^9 $C\#_{7(\#9)(\#5)}$ $D_{7(\#9)(\#5)}$ $F\#$ $G\#$

(bass)

$(F\#)$ $(G\#)$ $C\#_{7(\#9)(\#5)}$ A^{13sus} D_{MA}^{13} $F\#_{7(\#9)(\#5)}$ F_{MA}^7 G_{bMA}^7 C

B_{bMI}^{11} E_{bMI}^9 D_{MA}^9 F_{MI}^7 E_{MA}^9 $G_{7(\#9)(\#5)}$ A_{MI}^9

(A_{MI}^9) B_{bMI}^9 A_{MI}^9 B_{bMI}^9 D_{MI}^9 F_{MI}^9

(F_{MI}^9) E_{bMA}^{13} $D_{bMA}^{13(\#11)}$ $A_{7(\#9)(\#5)}$ G_{bMA}^7 A_{b} bass fills

C (Gtr. solo) (omit 3) $A_{b6/9}$ E_{b13} $A_{b13(b9)}$ E_{b13} $A_{b13(omit 3)}$ $A_{b7(\#9)(\#5)}$ $F\#_{MI}^{11}$

(synth. rhythms)

$(F\#_{MI}^{11})$ $F\#_{MI}^9$ $(omit 3) A_{b6/9}$ E_{b13} $A_{b13(b9)}$ $(omit 3) A_{b13}$

(omit 3) (A^b13) $A^b7(\#9)$ $C^{(add 9)}$ E GMA^7 A $G\#MI$ A B^bMI^9 $F\#MI^9$

$(F\#MI^9)$ $D^b6/9$ $B^bMI^6/9$ $A^b13(b9)$ $D^b6/9$ (add 11)

(add 11) $(D^b6/9)$ D^{13} G^{13} $C^6/9$ $CMA^7(\#11)$

D $B^7_{SUS}(b9)$ $E MI^7(11)$ $B^7(\#9)_{SUS}(b9)$ $E^{13}(omit 3)$ E^bMA^{13} DMA^9 $B MI^{11}$

(gtr. & synth.) 1st x: solo continues
2nd x: play line

$(B MI^{11})$ $B^7_{SUS}(b9)$ $E MI^{11}$ $D MI^{11}$ $B MI^{11}$ $B^7_{SUS}(b9)$

$E MI^{11}$ $D MI^{11}$ 1. $G MI^{11}$ 2. $G MI^{11}$ (End solo)

E $B^bMA^7(b5)$ D $E MA^7(b5)$ G^9 $D^{(add \#11)}$ $(add 9)$ $B^bMI^7(11)$ E^7_{SUS} $F MI^7(b5)$

(mallets) $B MI^7$ B^b E^{13} D $E^bMA^7(b5)$ $G F^{13}$ E^{13} B^b7_{SUS} $A^{13(b9)}$ $D^7(\#9)$ $F\#MI^{13}$

$(F\#MI^{13})$ $G\#$ A^b9_{SUS} $D^bMA^7(\#5)$ $F\#MI^9(13)$ $(MA7)$ $B^bMI^7(omit 5)$

D.C. al Coda
(Take Coda on repeat)

(E^bMA^9) $G^7(\#9)$ A^bMI^9 $A MI^9$ $B^b7(\#9)$ $(\#5)$ $C MI^{11}$ G $D^bMA^7(b5)$ F DMA^{13} $E^bMA^7(b5)$ G

$(E^bMA^7(\#5))$ G $E MI^7(omit 5)$ B^7_{SUS} $CMA^7(b5)$

Tunnel Vision (Keyboard)

Med. Funk

♩ = 102

A

F_{Mi}¹¹ G_{MA}¹³ C_{Mi}⁹ C^{7(#9)} A_{Mi}⁹ C^{7(#9)} D_{MA}^{7(#5)} C^{7(#9)} A_b¹³_{sus} D_{MA}¹³

(synth.)

(on repeat)

(D_{MA}¹³) F^{7(#9)} E_{MA}⁷ A_{MA}⁷ A_{Mi}⁹ D_{Mi}⁹ D_{MA}⁹ E_{Mi}⁹ E_b_{MA}⁹

(E_b_{MA}⁹) G^{7(#9)} A_b_{Mi}⁹ A_{Mi}⁹ A_b_{Mi}⁹ C_{Mi}⁹ E_{Mi}⁹ C_{MA}^{7(#5)} D C¹³

(C¹³) A_b^{7(#9)} G_{Mi}⁹ F_{Mi}⁹

B

F_{Mi}⁹ G_{MA}¹³ D_{Mi}⁹ C^{7(#9)} D^{7(#9)} F_# G_#

(F_#) C^{7(#9)} A¹³_{sus} D_{MA}¹³ F_#^{7(#9)} F_{MA}⁷ G B_{MA}⁷ C

B_b_{Mi}¹¹ E_b_{Mi}⁹ D_{MA}⁹ F_{Mi}⁷ E_{MA}⁹ G_#^{7(#9)} A_{Mi}⁹

(A_{Mi}⁹) B_b_{Mi}⁹ A_{Mi}⁹ B_b_{Mi}⁹ D_{Mi}⁹ F_{Mi}⁹

(F_{Mi}⁹) E_b_{MA}¹³ D_b_{MA}^{13(#11)} A^{7(#9)} G_b_{MA}⁷ A_b

C

(Gtr.) Solo A_b^{6/9} E_b¹³ A_b A_b^{13(b9)} A_b A_b^{13(omit 3)} A_b^{7(#9)} F_#_{Mi}¹¹

(synth.)

(F_#_{Mi}¹¹) F_#_{Mi}⁹ A_b^{6/9} E_b¹³ A_b A_b^{13(b9)} A_b^{13(omit 3)}

(omit 3)
 (A^b13) A^b7([#]9) C^(add 9) E G^{MA7} A G[#]Mi A B^bMi⁹ F[#]Mi⁹

(F[#]Mi⁹) D^b6/9 B^bMi^{6/9} A^b13(^b9) D^b6/9

(add 11) (D^b6/9) D¹³ G¹³ C^{6/9} C^{MA7}([#]11)

D (Guitar solo continues) B⁷_{SUS}(^b9) E^{Mi}7(¹¹) B⁷([#]9)_{SUS} E¹³(omit 3) E^bMA¹³ D^{MA}⁹ B^{Mi}¹¹

(B^{Mi}¹¹) B⁷_{SUS}(^b9) E^{Mi}¹¹ D^{Mi}¹¹ B^{Mi}¹¹ B⁷_{SUS}(^b9)

E^{Mi}¹¹ D^{Mi}¹¹ 1. G^{Mi}¹¹ 2. G^{Mi}¹¹ (End solo) indef.

E B^bMA⁷(^b5) D E^{MA}7(^b5) G⁹ D^(add #11)(add 9) B^bMi⁷(¹¹) E⁷_{SUS} F^{Mi}7(^b5)

F^{Mi}7(^b5) B^{Mi} E¹³ D E^bMA⁷(^b5) G F¹³ B^b7_{SUS} E¹³ A¹³(^b9) D⁷([#]9) F[#]Mi¹³ G[#]

(F[#]Mi¹³ G[#]) A^b9_{SUS} D^bMA⁷([#]5) F[#]Mi⁹(¹³)_{MA7} B^bMi⁷(omit 5)

D.C. al Coda
 (Take Coda on repeat)

⊕ (E^bMA⁹) G⁷([#]5) A^bMi⁹ A^{Mi}⁹ B^b7([#]5) C^{Mi}¹¹ G D^bMA⁷(^b5) F D^{MA}¹³ E^bMA⁷([#]5) G

(E^bMA⁷([#]5) G) E^{Mi}7(omit 5) B⁷_{SUS} C^{MA}7(^b5)

Med. Funk

Tunnel Vision (Bass)

♩ = 102

A F_{MI}^{11} G_{bMA}^{13} $C_{\#MI}^9$ $C_{7(\#5)}^{7(\#9)}$ A_{MI}^9 $C_{\#7(\#5)}^{7(\#9)}$ $D_{bMA}^{7(\#5)}$ $C_{7(\#5)}^{7(\#9)}$ A_{b13}^{13} D_{bMA}^{13}

(D_{bMA}^{13}) $F_{7(\#5)}^{7(\#9)}$ E_{MA}^7 $F_{\#}$ A_{MA}^7 B A_{MI}^9 D_{MI}^9 D_{bMA}^9 E_{MI}^9 E_{bMA}^9 (on repeat) \oplus

(E_{bMA}^9) $G_{7(\#5)}^{7(\#9)}$ A_{bMI}^9 A_{MI}^9 A_{bMI}^9 $C_{\#MI}^9$ E_{MI}^9 $C_{MA}^{7(\#5)}$ D C^{13}

$A_{b7(\#5)}^{7(\#9)}$ G_{MI}^9 F_{MI}^9

B F_{MI}^9 G_{MA}^{13} D_{MI}^9 $C_{\#7(\#5)}^{7(\#9)}$ $D_{7(\#5)}^{7(\#9)}$ $F_{\#}$ $G_{\#}$

(bass melody - optional)

$(F_{\#})$ $(G_{\#})$ $C_{\#7(\#5)}^{7(\#9)}$ A^{13} D_{MA}^{13} $F_{7(\#5)}^{7(\#9)}$ F_{MA}^7 G_{bMA}^7 C

B_{bMI}^{11} E_{bMI}^9 D_{MA}^9 F_{MI}^7 E_{MA}^9 $G_{\#7(\#5)}^{7(\#9)}$ A_{MI}^9

(A_{MI}^9) B_{bMI}^9 A_{MI}^9 B_{bMI}^9 D_{MI}^9 F_{MI}^9

(F_{MI}^9) E_{bMA}^{13} D_{bMA}^{13} $A_{7(\#5)}^{7(\#9)}$ G_{bMA}^7 A_{b} bass fills

C $A_{b6/9}$ E_{b13} A_{b13} A_{b13} $A_{b7(\#5)}$ $F_{\#MI}^{11}$

(sample bass line)

$A^b6_{9/4}$ E^b13 A^b13 $A^b7(\#9)$ $C^{(add\ 9)}$ GMA^7 $G\#MI$ B^bMI^9 $F\#MI^9$

(bass plays around the chord rhythms)

$(F\#MI^9)$ $D^b6_{9/4}$ $B^bMI^6_{9/4}$ A^b13 $D^b6_{9/4}$ (add 11)

$D^b6_{9/4}$ (add 11) $D13$ $G13$ $C6_{9/4}$ $CMA^7(\#11)$

D $B^7(b9)_{SUS}$ $E MI^7(11)$ B^7_{SUS} $E13$ E^bMA^13 DMA^9 $B MI^11$ $B^7_{SUS}(b9)$ $E MI^11$ $D MI^11$

$D MI^11$ $B MI^11$ $B^7(b9)_{SUS}$ $E MI^11$ $D MI^11$ $G MI^11$ 1. $G MI^11$ 2. $G MI^11$

indef. :||

E $B^bMA^7(b5)$ D $E MA^7(b5)$ G^9 $D^{(add\ \#11)}$ $B^bMI^7(11)$ E^7_{SUS} $F MI^7(b5)$

$F MI^7(b5)$ $B MI^7$ $E13$ $E^bMA^7(b5)$ B^b7_{SUS} $A^{13(b9)}$ $D^7(\#9)$ $A^b7(b9)_{SUS}$

$A^b7(b9)_{SUS}$ A^b9_{SUS} $D^bMA^7(\#5)$ $F\#MI^9(MA^7)$ $B^bMI^7(11)$

D.C. al Coda
(Take Coda on repeat)

E^bMA^9 $G^7(\#9)$ A^bMI^9 $A MI^9$ $B^b7(\#9)$ $C MI^11$ $D^bMA^7(b5)$ DMA^13 $E^bMA^7(\#5)$

$E^bMA^7(\#5)$ $E MI^7(omit\ 5)$ B^7_{SUS} $CMA^7(b5)$

Bass line is played with some variation.

Turn Out the Stars

Bill Evans

A

$B_{MI}^{7(b5)}$ E^{13} A_{MI} ($A^{7(\#5)}$) D_{MI}^7 $G^{7(b9)}$ C_{MA}^7 (A_{MI}^7)

F_{MI}^7 B^b7 $E^b_{MA}^7$ C_{MI}^7 A_{MI}^7 D^7 G_{MA}^7 (E_{MI}^7)

$C^{\#}_{MI}^7$ $F^{\#7}$ ($D^{\#7(\#5)}$) B_{MA}^7 $G^{\#}_{MI}^7$ ($B^b_{MI}^{7(b5)}$) E^b7

$B^b_{MI}^{7(b5)}$ E^b7

$A^b_{MI}^7$ $F_{MI}^{7(b5)}$ $B^b7(\#9)$ $E^b_{MI}^7$ D^b $C^b_{MA}^7$ $E^b_{MI}^7$ B^b

(E_{MI}^7) ($F^{\#}_{MI}^7$ B_{MI}^7 E_{MI}^7 A^7 D_{MA}^7) D_{MA}^9

B

A^{13}_{SUS} $A^{13(b9)}$ D_{MA}^9 A A^9_{SUS} A

(D_{MI}^7) (C_{MA}^7 A_{MI}^7 D_{MI}^7) (C^{13}) D_{MA}^9

G^{13}_{SUS} $G^{13(b9)}$ C_{MA}^9 G G^9_{SUS} G^7 C_{MA}^7 G C^{13}

C

$B^{7(\#5)}$ E_{MI}^7 $B^b9(\#11)$ $A^{7(\#5)}$ D_{MI}^7 $A^b9(\#11)$

$G^{7(\#5)}$ C_{MI}^7 E^b9 $A^b_{MA}^7$ $C^{7(b9)}$ F_{MI}^9

$D_{MI}^{7(b5)}$ $G^{7(\#9)}$ C_{MI} E^b9_{SUS} $A^b_{MA}^7$ $G^{7(b9)}$ C_{MA}^7 ($D^b_{MA}^7$) ($F^{\#7(b5)}$)

$B_{MI}^{7(b5)}$ E^{13} A_{MI} $A^b_{13}_{SUS}$ $A^b_{13(b9)}$ ($C^{\#}_{MI}$) $C^{\#}_{MI}^7$ $F^{\#7}$

fine

Chords in parentheses are optional (those at B are used for solos only). Head may be played ad lib. Solos swing.

Med.-Up Swing

26-2

John Coltrane ³⁹⁸

$\text{♩} = 196$

A F_{MA}^7 A_{b7} D_{bMA}^7 E^7 A_{MA}^7 C^7 C_{MI}^7 F^7

(ten.)

B_{bMA}^7 D_{b7} G_{bMA}^7 A^7 D_{MI}^7 G^7 G_{MI}^7 C^7

F_{MA}^7 A_{b7} D_{bMA}^7 E^7 A_{MA}^7 C^7 C_{MI}^7 F^7

B_{bMA}^7 A_{b7} D_{bMA}^7 E^7 $F\#$ A_{MA}^7 C^7 F_{MA}^7

B C_{MI}^7 F^7 E_{MI}^7 A^7 D_{MA}^7 F^7 B_{bMA}^7

E_{bMI}^7 A_{b7} D_{bMA}^7 G_{MI}^7 C^7

C F_{MA}^7 A_{b7} D_{bMA}^7 E^7 A_{MA}^7 C^7 C_{MI}^7 F^7

B_{bMA}^7 A_{b7} D_{bMA}^7 E^7 $F\#$ A_{MA}^7 C^7 F_{MA}^7 (C^7)

Solo on form (ABC)
After solo, D.C. al Coda

C_{MI}^7 F^7 B_{bMA}^7 A_{b7} D_{bMA}^7 E^7 $F\#$ A_{MA}^7

A_{MA}^7 C^7 break

sax fill

Tenor sounds one octave lower than written. Out head is played on soprano sax.
Loosely based on Charlie Parker's "Confirmation".

Unforgettable

Irving Gordon

Medium Ballad
(also played as Medium Swing)

(C#MI⁷
Bb^{o7})

F#⁷)

A GMA⁷ % 3 %

Un - for - get - ta - ble, That's what you are,

CMA⁷ % 3 % EMI⁷ A⁹

Un - for - get - ta - ble, though near or far.

FMA⁷ Bb⁹ CMA⁷ F⁷ EMI⁷ A⁹

Like a song of love that clings to me, How the thought of you does things to me

D⁹ % % %

Nev - er be - fore has some - one been more

B GMA⁷ % 3 % (C#MI⁷ Bb^{o7}) F#⁷) %

Un - for - get - ta - ble, in ev - 'ry way,

CMA⁷ % 3 % EMI⁷ A⁹

And for - ev - er - more that's how you'll stay.

FMA⁷ Bb⁹ CMA⁷ F⁷ EMI⁷ A⁹

That's why, dar - ling it's in - cred - i - ble that some - one so un - for - get - ta - ble

(BbMI⁷ Eb⁷ AbMI⁷ Db⁷ AMI⁷ D⁷)
D⁹SUS D⁹ DMI⁷ G⁷ CMA⁷ (AMI⁷ D⁷)

thinks that I am un - for - get - ta - ble too.

Unless It's You

(a.k.a. Orbit)

Bill Evans

Med. Swing (in 2)

♩ = 148

(GMI⁷)

A

Chords: GMI⁷, E⁷(#5), AMI⁷, D⁷, GMA⁷, G⁷(#5), CMI⁷, F⁷, B^bMA⁷, B^b7(#5), E^bMI⁷, A^b7, D^bMA⁷, D^b7(#5), F[#]MI⁷, D⁷(#5), GMI⁷, B^b7, E^bMA⁷, F[#]7(#5), BMI⁷, E^b7(#5), A^bMI⁷, B⁷, E^bMA⁷, G⁷(#5), CMI⁷, E⁷(#5), AMI⁷, C⁷, FMA⁷, G[#]7(#5), C[#]MI⁷, F⁷(#5), B^bMI⁷, E^b7, A^bMA⁷, D^bMA⁷, G^bMA⁷, C⁷(#5), FMI⁷, B^b7, E^bMA⁷, A^bMA⁷, D^bMA⁷, G⁷(#9), (CMI⁷) CMI⁶, D⁷(#9)

Solo on **A**

(Ending)

Chords: GMI⁶, E⁷(#5), AMI⁷, D⁷, GMA⁷, G⁷(#5), CMI⁷, F⁷, B^bMA⁷, B^b7(#5), E^bMI⁷, A^b7, D^bMA⁷, D^b7(#5), F[#]MI⁷, EMI¹³, DMA⁷, CMI⁹, B^bMA⁷, A^bMA⁹(#11), GMI⁹, F[#]MI¹³, FMI⁷, E^bMI⁷, B^bMI¹¹

rit. al fine

(fine)

Melody is transcribed as played, the rhythm freely interpreted.
Bass walks in 4 for solos. Chords in parentheses are used for solos.

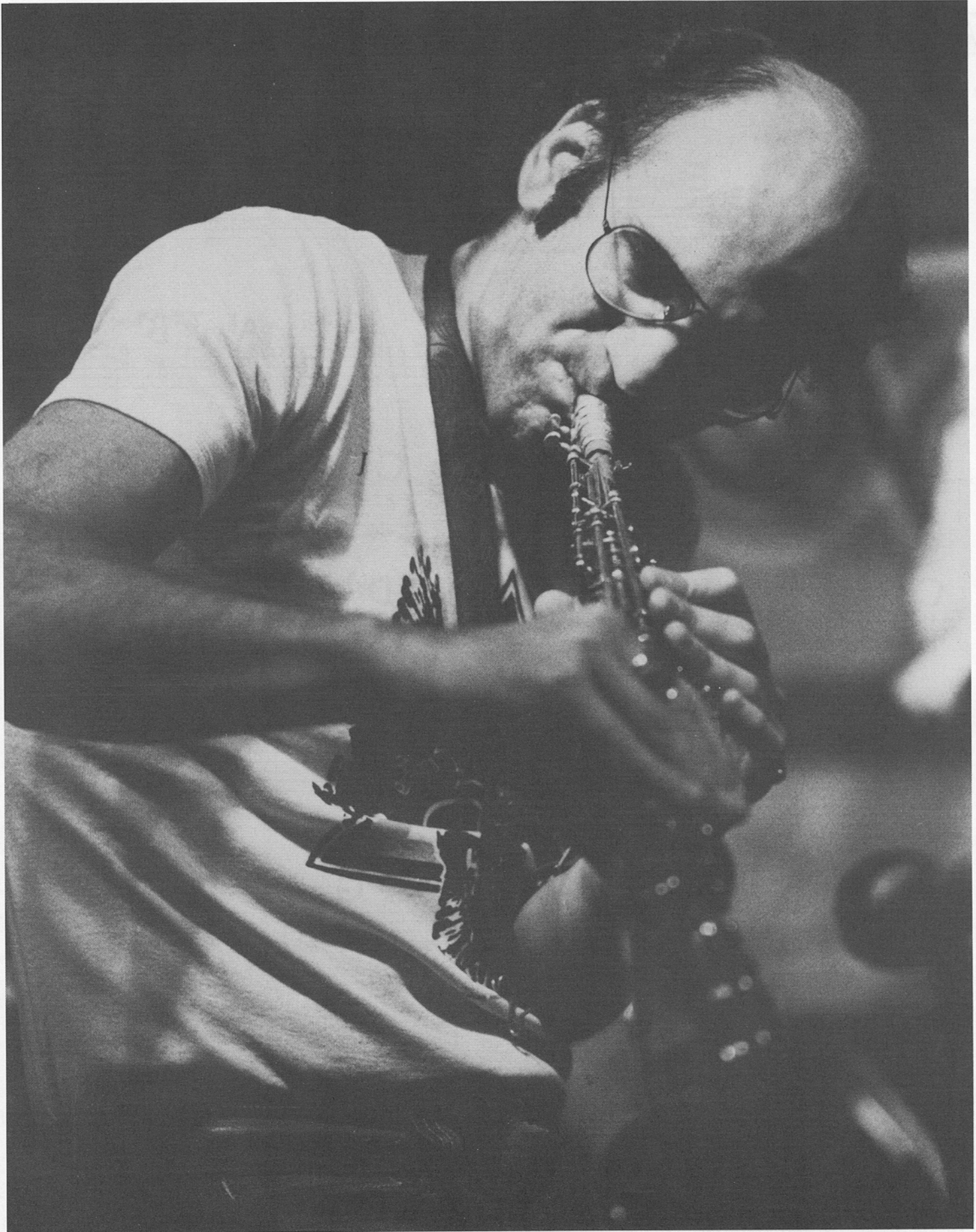


Photo by Tom Copi

DAVE LIEBMAN

Veils

Richie Beirach

(As played by John Abercrombie)

Med. Jazz Waltz

A

mf (gtr. w/ pn.)

2.

B

mp

cresc. *f*

last time: rit. to end

Velho Piano

Dori Caymmi
Paulo Cesar Pinheiro

Med.-Slow
Bossa (Intro)

♩ = 75

The musical score is written in 6/8 time and consists of several systems of music. The first system is an introduction for guitar, marked '(gtr.)', with chords A_{MI}^9 , $F^{(add 9)}$, D^7 , and $F^{(add 9)}$. The second system is for voice, marked '(voice)', and includes a boxed section 'A' with chords A_{MI}^9 , $E^{7(\#5)}$, A_{MI}^9 , $E^{7(\#5)}$, A_{MI}^9 , and $E^{7(\#5)}$. The third system continues with chords A_{MI}^9 , $F^{\#7(\#5)}$, B_{MI}^9 , $F^{\#7(\#5)}$, G_{MA}^7 , and $F^{\#MI}^7$. The fourth system has chords E_{MI}^9 , $F^{\#MI}^7$, G_{MA}^7 , $G^{\#o7}$, A_{MI}^9 , and $E^{7(\#5)}$. The fifth system includes A_{MI}^9 , $E^{7(\#5)}$, A_{MI}^9 , $E^{7(\#5)}$, A_{MI}^9 , and $F^{\#7(\#5)}$. The sixth system features B_{MI}^9 , $E^{7(\#5)}$, A_{MI}^9 , $D^{7(b9)}$, G_{MA}^7 , G^7 , G^6 , and G^+ . The seventh system is a boxed section 'B' with chords $C^{\#MI}^{11}$, $F^{\#7}_{SUS}$, $F^{\#7(b5)}$, B_{MA}^9 , $C^{\#MI}^9$, and $D^{\#MI}^7 G^{\#MI}^9$. The eighth system continues with C_{MI}^{11} , F^7_{SUS} , $F^{7(b5)}$, $B^b_{MA}^9$, E^b^9 , $A^b_{MI}^7$, and $E^b^{7(b9)}$. The ninth system is a boxed section 'C' with chords A_{MI}^9 , $E^{7(\#5)}$, A_{MI}^9 , $E^{7(\#5)}$, A_{MI}^9 , and $E^{7(\#5)}$. The final system includes A_{MI}^9 , $F^{\#7(\#5)}$, B_{MI}^9 , $F^{\#7(\#5)}$, G_{MA}^7 , and $F^{\#MI}^7$. The score also includes the instruction '(gtr. simile till B)' and various musical notations such as triplets and slurs.

E_{MI}^7 $F\#_{MI}^7$ G_{MA}^7 A^9_{SUS} D_{MA}^9 A^9_{SUS}

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

(Double-Time Samba)

D_{MA}^9 (synth., start 2nd x)

A^9_{SUS} (voice)

Vamp & fade

optional Coda, take first time (no solos)

D_{MA}^9 A^9_{SUS} D_{MA}^9 $C\#_{MI}^{7(b5)}$ $F\#^{7(\#5)}$

(synth.)

B_{MI}^9 $B_{MI}^{(MA7)}$ B_{MI}^9 E^9 G_{MA}^7 $F\#_{MI}^7$ E_{MI}^7 D_{MA}^7

E_{bMI}^{11} A_{b7}^{SUS} $A_{b7}^{(b5)}$ D_{bMA}^9 E_{bMI}^9 F_{MI}^7 B_{bMI}^9

(voice)

D_{MI}^{11} G^7_{SUS} $G^{7(b5)}$ C_{MA}^7 F^9 B_{bMI}^7 $F^{7(\#5)}$

B_{MI}^9 $F\#^{7(\#5)}$ B_{MI}^9 $F\#^{7(\#5)}$ B_{MI}^9 $F\#^{7(\#5)}$

B_{MI}^9 $G\#^{7(\#5)}$ $C\#_{MI}^9$ $G\#^{7(\#5)}$ A_{MA}^7 $G\#_{MI}^7$

$F\#_{MI}^7$ $G\#_{MI}^7$ A_{MA}^7 B^9_{SUS}

(Double-Time Samba)

E_{MA}^9 (synth., start 2nd x)

B^9_{SUS} (voice)

Vamp & fade

Melodic rhythm is freely interpreted.

Wabash III

John Scofield

Fast Swing

A J = 229

(tenor)

F7 Bb7

(gtr.)

C7 F7

B

F7 Bb7

C7 F7

C

Bb7 C7 sus4 C7

Musical notation for the first system, consisting of two staves. The top staff contains a melodic line with a long slur over the first two measures. The bottom staff contains a bass line with chords labeled D_{mi}^7 and C^7/E . The D_{mi}^7 chord is present in the first two measures, and the C^7/E chord is present in the last two measures.

D

Musical notation for the second system, marked with a **D** in a box. It consists of two staves. The top staff has a melodic line with triplets and a slur. The bottom staff has a bass line with chords labeled F^7 , B^b7 , C^7 , and F^7 . The F^7 chord is in the first measure, B^b7 in the third, C^7 in the fourth, and F^7 in the fifth. The system ends with a **[cresc.]** marking and the word **fine**.

alt. guitar line
at **A** 7 & 8:

Alternative guitar line for measures 7 and 8 of section A, shown in a single staff with a treble clef. The notation includes chords and melodic fragments.

alt. guitar line
at **D** 5 & 6:

Alternative guitar line for measures 5 and 6 of section D, shown in a single staff with a treble clef. The notation includes chords and melodic fragments.

Chords are for solos (no comping during the head).
Tenor and guitar sound one octave lower than written.

Waltze for Dave

Med. Jazz Waltz

Chick Corea

♩ = 140

A $B^{\flat}9(\#11)$ $A7(\#5)$ $Dm7$ $A^{\flat}9(\#11)$

(flute)

$Gm7$ $E7(\#9)$ $A7$ $A7$

$FMA7$ $Em7$ $D\#7$ $CMA7$ E

$FMA7$ $F13$ $E7(\#9)$ $A7(\#5)$ $A7(\#5)$

B $DMA7$ $A7$ $DMA7$ $A7$

$DMA7$ $A7$ $DMA7$ $A7$

$A^{\flat}m7$ $D^{\flat}7$ $Gm7(b5)$ $C7$

$Fm7(b5)$ $B^{\flat}13(b9)$ $Em7(b5)$ $A7$

C $Dm7$ $D^{\flat}MA7$ $Cm7$ $Bm7$

$B^{\flat}MA7$ $A7$ $A^{\flat}MA7$ $Gm7(11)$

Solo on form (AABC)

rall.

Flute sounds one octave higher than written.
 Melody is somewhat freely interpreted.
 Bass plays downbeat at bar 8 of letter C.

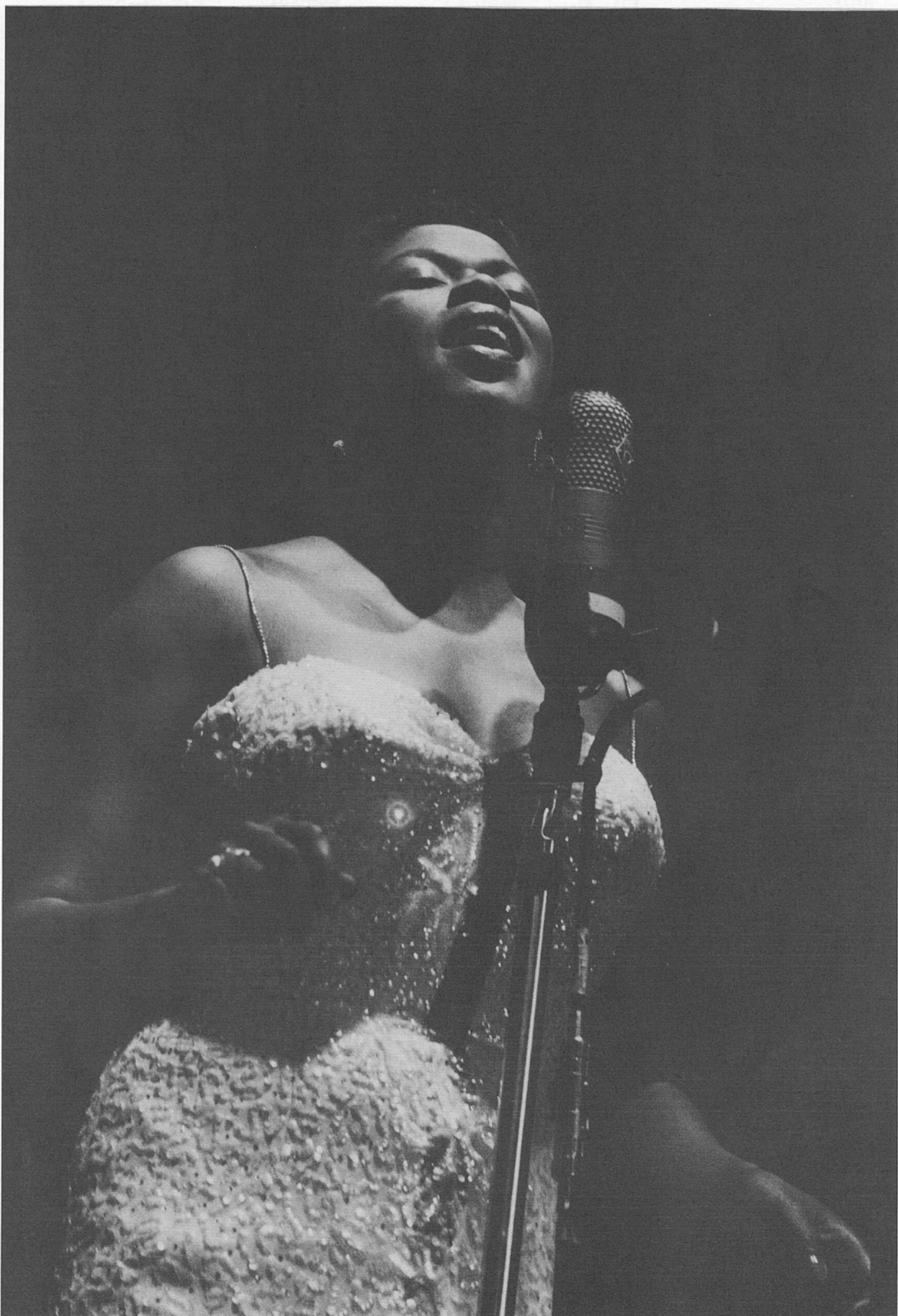


Photo by Paul Hoeffler

SARAH VAUGHAN

What a Difference a Day Made

Lyric by Stanley Adams

Music by Maria Grever

Medium Ballad

NC.

A F_{MI}^7 $B^{\flat 9}_{SUS}$ $B^{\flat 7}$ $E^{\flat}MA^7A^{\flat 9}$ G_{MI}^7 $C^{7(\sharp 9)}$ $(F^{\sharp 7})$

What a dif - f'rence a day made, Twen - ty - four lit - tle hours brought the sun and the

F_{MI}^7 $B^{\flat 9}_{SUS}$ $B^{\flat 7}$ $E^{\flat}MA^7$ $B^{\flat 9}_{SUS}$ $E^{\flat}MA^7$

flow - ers where there used to be rain. My yes - ter - day was

$D_{MI}^{7(b5)}$ G^7 C_{MI} $\%$

blue, dear, To - day I'm part of you, dear, My lone - ly nights are

C_{MI}^7 F^7 C_{MI}^7 F^7 F_{MI}^7 $B^{\flat 7}$ break

through, dear, since you said you were mine. What a dif - f'rence a

B F_{MI}^7 $B^{\flat 9}_{SUS}$ $B^{\flat 7}$ $E^{\flat}MA^7A^{\flat 9}$ G_{MI}^7 $C^{7(\sharp 9)}$ $(F^{\sharp 7})$

day makes, There's a rain - bow be - fore me, Skies a - bove can't be

F_{MI}^7 $B^{\flat 9}_{SUS}$ $B^{\flat 7}$ $E^{\flat 9}$ $B^{\flat}MI^7$ $E^{\flat 7}$

storm - y since that mo - ment of bliss, that thrill - ing kiss. It's heav - en

$A^{\flat}MA^7$ $D^{\flat 9}$ $E^{\flat}MA^7$ $F^{\sharp 7}$

when you find ro - mance on your men - u, What a dif - f'rence a

F_{MI}^7 $B^{\flat 7}$ $E^{\flat 6}$ $(G_{MI}^7 C^7)$

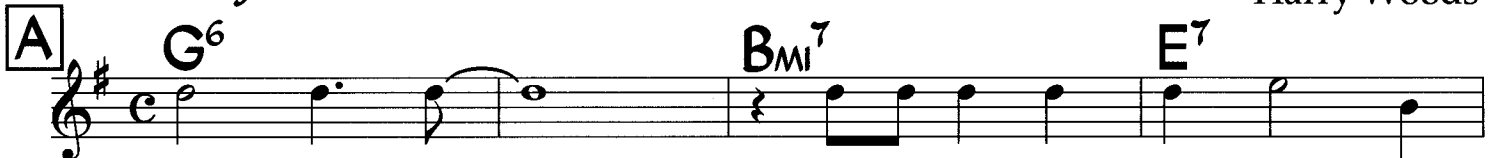
day made, and the dif - f'rence is you.

What a Little Moonlight Can Do

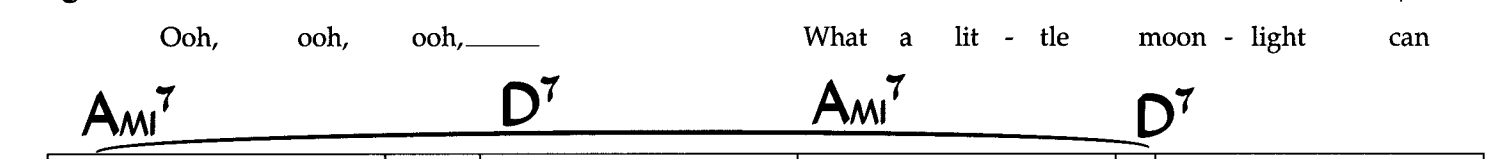
Fast Swing

Harry Woods


A



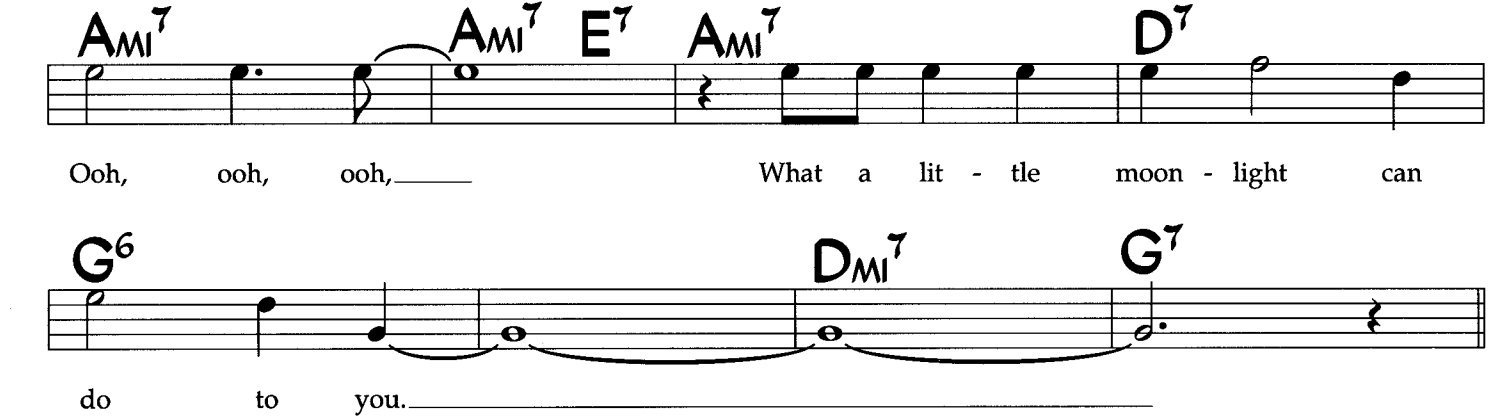
Ooh, ooh, ooh, _____ What a lit - tle moon - light can



do, _____

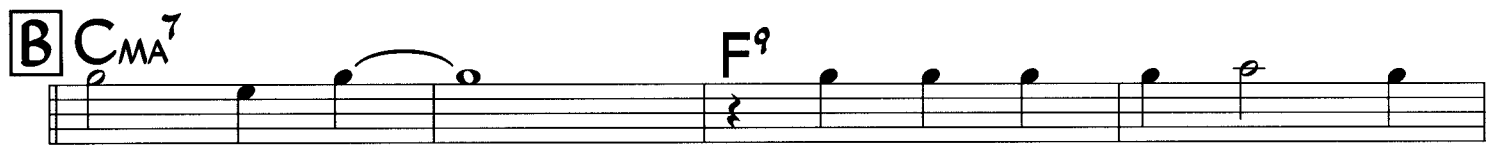


Ooh, ooh, ooh, _____ What a lit - tle moon - light can

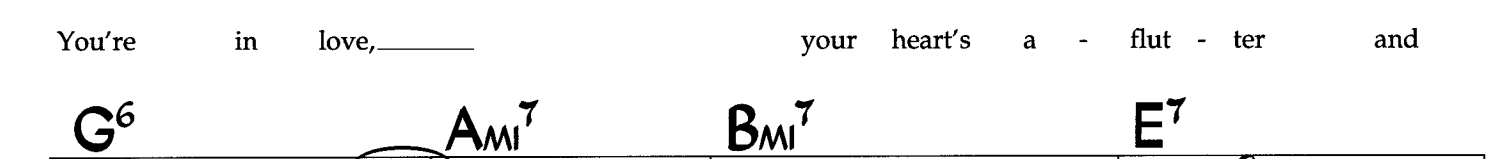


do to you. _____

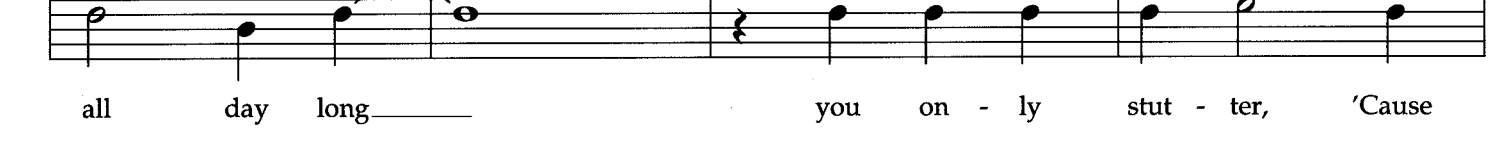
B



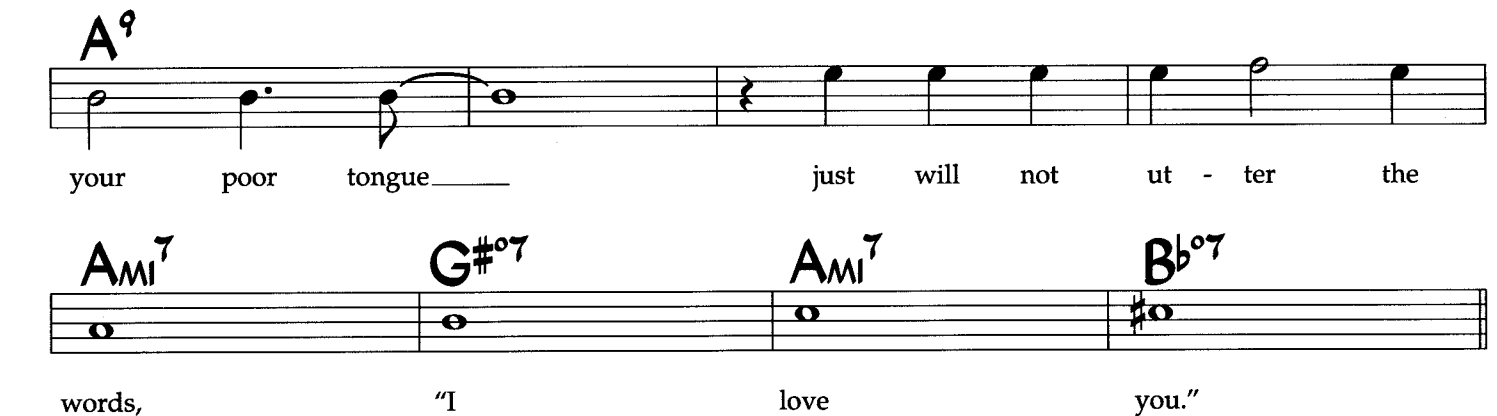
You're in love, _____ your heart's a - flut - ter and



all day long _____ you on - ly stut - ter, 'Cause



your poor tongue _____ just will not ut - ter the



words, _____ "I love you."

C G^6 B_{MI}^7 E^7

Ooh, ooh, ooh, _____ What a lit - tle moon - light can

A_{MI}^7 D^7 A_{MI}^7 D^7

do, _____

A_{MI}^7 $F\#_{MI}^{7(b5)}$ B^7

Wait a while, _____ till a lit - tle moon - beam comes

E_{MI}^7 E^b7 $D_{MI}^{7(11)}$ G^7

peep - ing through, _____

D C_{MA}^7 F^9

You'll get bold, _____ you can't re - sist her, And

G^6 $(F\#^{7(b5)})$ A_{MI}^7 F^7 B_{MI}^7 E^7

all you'll say _____ when you have kissed her is

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

ooh, ooh, ooh, _____ What a lit - tle moon - light can

G^6 (A_{MI}^7) D^7

do. _____

Bars 13-16 of B may have a D pedal.

Med. Funk
Ballad

When All Is Said and Done

Billy Childs

♩ = 58

(Intro)

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

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

mf (sample pn. comp.)

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

$FMA^7(\#11)$

$E^{\flat}MI^{11(b5)}$

$A^7(\#9)_{(\#5)}$

A

$B^{\flat}MA^7$

$B^{\flat}MI^{(MA7)}$

$A^{\flat}MA^7$

$E^{\flat}MA^9$

$A^{13(b9)}$

mf (sop.)

$A^{\flat}MI^{\frac{6}{9}(add MA^7)}$

$D^{\flat}7/G$

$G^{\flat}MA^7(\#11)$

$F^7(\#9)$

$B^{\flat}MI^{11}$

$GMI^{11(b5)}$

$C^7(\#9)_{(\#5)}$

$FMA^9(\#5)$

$E^{\flat}MI^{11(b5)}$

$E^{\flat}7/A$

$A^{\flat}MA^7(add 13)$

G^{13}_{SUS}

$G^{\flat}MA^7(\#11)$

F^{13}_{SUS}

$E^{\flat}MI^9(\#11)$

$D^7(\#9)_{(\#5)}$

$D^{\flat}13(\#11)$

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

CMA^7

B

FMI^9

B^{\flat}/C

FMI^9

B^{\flat}/C

DMI^7

$E^{\flat}MI^{11}$

$F^{\sharp}MI^{11}$

GMI^9

C/D

$A^{\flat}MI^7$

GMI^9

$B^{\flat}MA^7(\#11)$

$E^7(\#9)$

A^{13}_{SUS}

$E^{\flat}7/A$

decresc.

C $B^b MA^7$ D^3 $B^b MI^{(MA^7)}$ D^b $A^b MA^7$ C $E^b MA^9$ B^3 $B^b MA^9(\#5)$ $A^{13(b9)}$ $A^b MI^9_{(add MA^7)}$ $G^b MI^9_{(add MA^7)}$

mf

$D^b MA^7(\#11)$ $D MA^7(\#11)$ $D^b MA^7(\#11)$ **Till cue** $F MA^7(\#11)$ $E MI^{(b5)}$ $A^7(\#9)$ **On cue** $D^b MA^7(\#11)$

(pr.) *(last x)*

Solo on form (ABC); ***(fine)*** D.S. al fine
 To end last solo, take "On cue" ending.

sample bass lines at:

A

(etc.)

B

Whenever Your Heart Wants to Sing

Music by Yutaka Yokokura & Jose Marino

Words by Tracy Mann

(As sung by Kevyn Lettau, Arr'd by Dori Caymmi)

Medium Samba/Funk

♩ = 85 Half-Time Feel

(Intro) B^{13}_{SUS} A^{13}_{SUS} $D^{(add\ 9)}$ $F\#$ $E^{(add\ 9)}$ $G\#$ B^{13}_{SUS} A^{13}_{SUS} G^{13}_{SUS} $D^{(add\ 9)}$ $F\#$ $E^{(add\ 9)}$ $G\#$

(synth.) (bass tacets till **A**)

$E^{(add\ 9)}$ $G\#$ B^{13}_{SUS} C^{13}_{SUS} $E^b_{MA^9}$ F_{MA^9} A

(Half-Time Feel)

A F^{13} $B^b_{MA^9}$ $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MA^9} A^9 $G\#_{MI}^{11}$ $C\#^{7(b9)}$

I do sus - pect you know ex - act - ly how I feel,
One bird in flight draws a lone - ly cir - cle in the air,

C_{MI}^7 F^{13} $B_{MI}^{7(b5)}$ $E^{7(b9)}$ $F\#_{MI}^9$ $D_{MA}^{9(\#11)}$

Should I con - fess, my se - cret fan - ta - sy re - veal? Tell me if you're
May - be to - night when the spell of moon - light makes it clear. The touch of my

$E^b_{13}_{SUS}$ C^{13}_{SUS} B^{13}_{SUS} $A^{7(\#5)}$ D^{13}_{SUS}

hap - py to be on your own or read - y to try the un -
hand in your hand starts a flow, Look - ing for some - where to

B^{13}_{SUS} A^{13}_{SUS} $G^{13(b9)}$ **(Samba)** $A_{MI}^{9(b5)}$ D^9_{SUS} $D^{7(b9)}$ $F\#^7$ G G_{MA}^9

known, Don't let me play the fool if you don't be - lieve you need me.
go, Just come for the ride to see what's in - side of me, and be - lieve.

1. $F\#^9_{SUS}$ $F\#^{7(b9)}$ 2. B^9_{SUS} B A $E^{(add\ 9)}$ $G\#$ B^{13}_{SUS} A^{13}_{SUS}

When - ev - er your heart wants to sing, —

B A^{13}_{SUS} B^9_{SUS} B A $E^{(add\ 9)}$ $G\#$ B^{13}_{SUS} C^{13}_{SUS} (etc.) $B^{13(b9)}$ $B^{7(\#5)}$ E_{MA}^9

flow - ers I will bring. When - ev - er your heart wants to cry, find me by your side.

When-ev-er your heart wants to dance, give me half a chance, When-ev-er your heart wants to fly,

(synth. solo starts)

well then I'll be stand - ing by, Be your guide.

C (Synth. solo-- Samba)

Tell me if you're
D.S. al 2nd ending al Coda

When-ev-er your heart wants to sing, flow-ers I will bring, When-ev-er your heart wants to cry,

(synth. solo behind vocal, till end)

find me by your side, When-ev-er your heart wants to dance, give me half a chance,

When-ev-er your heart wants to fly, well then I'll be stand - ing by. When-ev-er your heart wants to sing,

Vamp & fade

Lyric at letter B on the D.S.:

Whenever your heart wants to play, carry me away.
Whenever your heart wants to dream, plan me in your scheme,
Whenever your heart wants to laugh, I'll provide romance,
Whenever your heart falls to me, I'll go happily.

Melodic rhythm at **A**
is freely interpreted.

Use top lyric on D.S.

Whenever Your Heart Wants to Sing (Guitar, optional)

Medium Samba/Funk

♩ = 85

(Intro) B¹³_{SUS} A¹³_{SUS} D^(add 9) F[#] E^(add 9) G[#] B¹³_{SUS} A¹³_{SUS} G¹³_{SUS} D^(add 9) F[#] E^(add 9) G[#]

E^(add 9) G[#] B¹³_{SUS} C¹³_{SUS} E^bMA⁹ F^{MA}9 G A fill

A F¹³ B^bMA⁹ B^{MI}7^(b5) E^{7(b9)} A^{MA}9 A⁹ fill

G[#]MI¹¹ C[#]7^(b9) C^{MI}7 F¹³ B^{MI}7^(b5) E^{7(b9)} fill

F[#]MI⁹ D^{MA}9^(#11) E^b13_{SUS} fill

C¹³_{SUS} B^b13_{SUS} A^{7(#5)} D¹³_{SUS} B¹³_{SUS} A¹³_{SUS} G^{13(b9)}

A^{MI}9^(b5) D⁹_{SUS} D^{7(b9)} F[#]7 G G^{MA}9

1. F[#]9_{SUS} F[#]7^(b9) 2. B⁹_{SUS} B A E^(add 9) G[#] B¹³_{SUS} A¹³_{SUS}

B A¹³_{SUS} B⁹_{SUS} B A E^(add 9) G[#] B¹³_{SUS} C¹³_{SUS} B^{13(b9)} B^{7(#5)} E^{MA}9

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a variety of complex chords including suspended 13ths, 9ths, 7ths, and 11ths. The piece includes an intro, a main section labeled 'A', and a section labeled 'B'. There are also 'fill' sections indicated by dashed lines. The tempo is marked as 'Medium Samba/Funk' with a quarter note equal to 85 beats per minute.

E MA⁹ B¹³_{SUS} A¹³_{SUS} B⁹_{SUS} B A E^(add 9) G# B¹³_{SUS} C¹³_{SUS}
 C¹³_{SUS} B¹³(b9) B⁷(+5) E MA⁹ A¹³(b9)
 fill

C (Synth. solo)

D⁶/₉ A⁹_{SUS} D⁶/₉ A^{b9}(+5) G MA⁹ F# MI⁷ G MA⁹ F# MI⁷ E MI⁹
 E MI⁹ A⁹_{SUS} D⁶/₉

D.S. al 2nd ending al Coda

E MA⁹ A¹³_{SUS} B B A E^(add 9) G# C¹³_{SUS}
 C¹³_{SUS} B¹³(b9) E MA⁹ A¹³_{SUS} B B E^(add 9) G#
 E^(add 9) G# C¹³_{SUS} B¹³(b9) E MA⁹ A¹³_{SUS}

Vamp & fade


Guitar sounds one octave lower than written. Repeated sections are played with considerable variation.

While We're Young

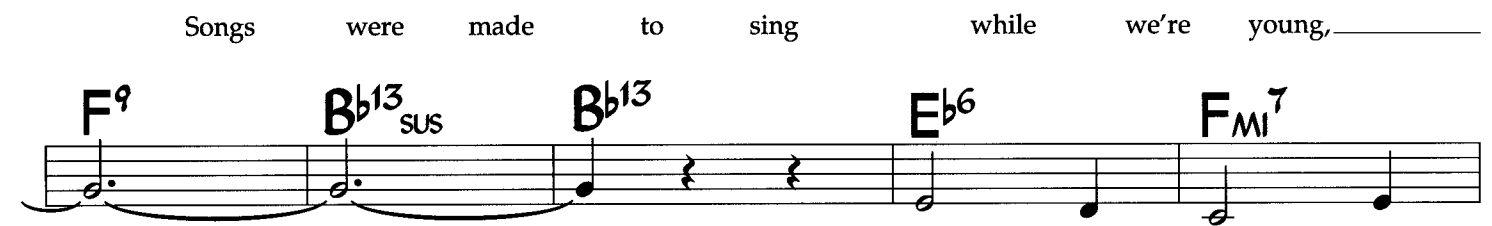
Music: Alec Wilder
and Morty Palitz
Lyric: William
Engvick

Medium Waltz

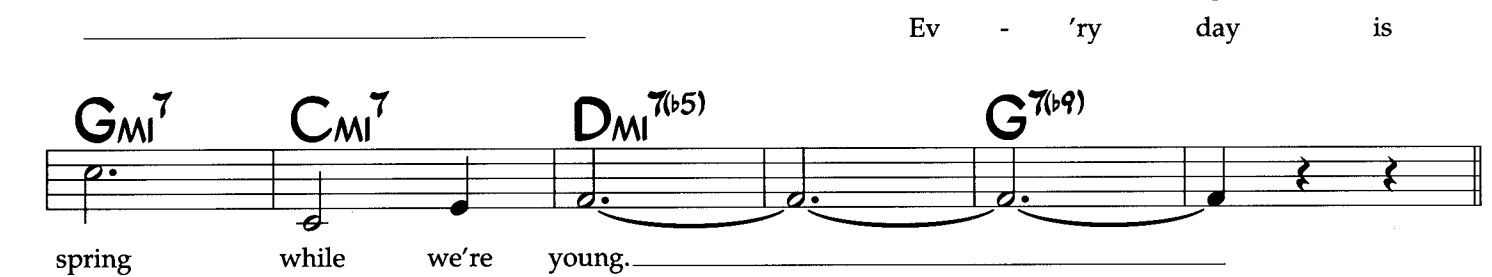
A



Songs were made to sing while we're young, _____




Ev - 'ry day is

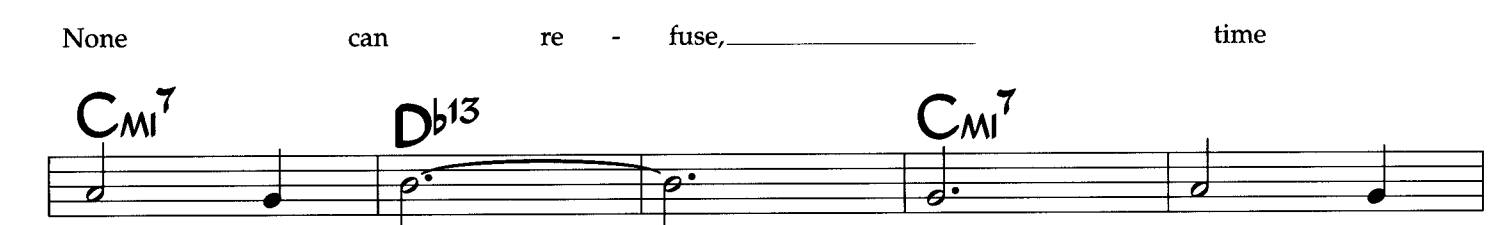


spring while we're young. _____


B



None can re - fuse, _____ time




flies so fast, _____ Too dear to

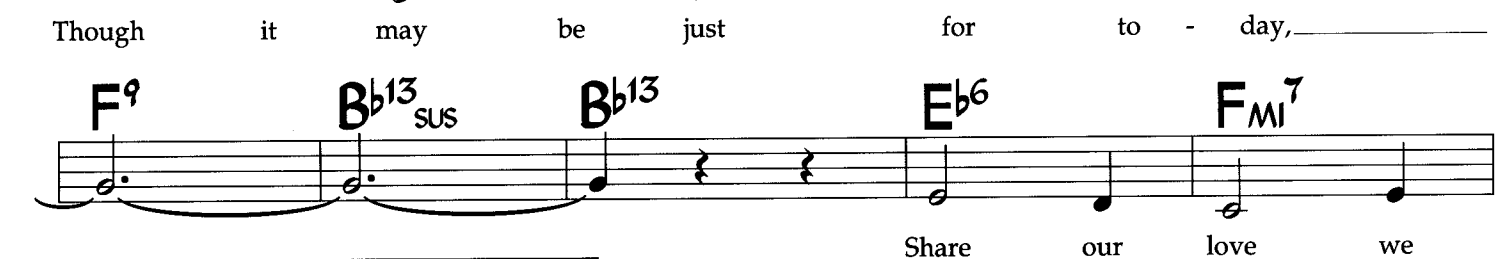


lose _____ and too sweet to last. _____

C



Though it may be just for to - day, _____



Share our love we

G_{MI}⁷ **C**_{MI}⁷ **D**_{MI}^{7(b5)} **G**^{7(b9)}

must, while we may.

D **C**_{MI}⁷ **B**_{MI}⁷ **B^b**_{MI}⁷ **E^b**⁷ **A^b**_{MA}⁷

So blue the skies, all

A^b_{MA}⁷ **D^b**⁹ **E^b**_{B^b}⁶ **E^b**_{B^b}⁷

sweet sur - prise shines be - fore our

B^b_{SUS}⁹ **B^b**⁷ **E^b**⁶ (**F**_{MI}⁷ **B^b**⁷)

eyes while we're young.

Whisper Not

Benny Golson

Medium Swing

(in 2) **A** C_MI⁷ C_MI⁷ B^b A_MI⁷ D^{7(b9)} G_MI⁷ F₃ E_MI⁷ A^{7(b9)} ₃

D_MI⁷ D_MI⁷ C₁ E_MI^{7(b5)} A^{7(b9)} D_MI⁷ E_MI⁷ F_MI⁷ G^{7(b9)}

2. E_MI^{7(b5)} A^{7(b9)} D_MI⁷ E_MI⁷ F_MI⁷ B^{b7}

B A_MI^{7(b5)} (D⁷) D⁷ C₁ E₁ F[#] G_MI⁷ (in 4) C⁷

E_MI^{7(b5)} A^{7(b9)} D_MI^{7(b5)} G^{7(b9)}

C (in 2) C_MI⁷ C_MI⁷ B^b A_MI⁷ D^{7(b9)} G_MI⁷ F₃ E_MI⁷ A^{7(b9)} ₃

D_MI⁷ D_MI⁷ C₁ E_MI^{7(b5)} A^{7(b9)} ⊕ D_MI⁷ D_MI⁷ C₁ A^{b7} G⁷

D (March-like) C_MI⁷ C_MI⁷ B^b A_MI^{7(b5)} D^{7(b9)} G_MI⁷ F₃

Solo on AABC
After solos, continue to **D**

EMI^{7(b5)} A⁷ DMI⁷ DMI⁷/_C EMI^{7(b5)} A⁷

1. DMI⁷ EMI⁷ FMI⁷ 3 DMI⁷ EMI⁷ FMI⁷ B^{b7}
 D.S. al Coda

DMI⁷ DMI⁷/_C G/B B^bMI⁶ 3 F/A A^{b13}

GMI⁷ A^{7(b9)} GMI⁷ DMI⁹

Counter-melody, bars 1-4 of [C] and [A] (2nd x)

Chord in parentheses is used for solos.
 Solos are in 4, no kicks.

Med. Funk

♩ = 114

D (Intro)

Will You Say You Will

Vince Mendoza

(As played by Gary Burton)

(bs.)

A (vibes & gtr.)

(synth.)

(bs.)

B

CMA^9
E

$EbMA^7$ $BbCM^{11}$ D^+ $EbMI^{(add\ 9)}$ FMI Ab $Bb^{(add\ 9)}$ $EbMA^7$ Bb

$EbMA^7$ Bb Eb B $G^{(add\ 9)}$ (omit 3) B

(last x)

fine

(Solos) CMA^9
E

EMI^9

(sample bass line)

CMA^9
E

EMI^9

CM^9 $Bb^{(add\ 9)}$ D $EbMI^9$ $Ab^{(add\ 9)}$ $Bb^{(add\ 9)}$ BMI^9

After solos, D.S. al fine

Final chord may be played Gsus/B.
Final fermata is short on recording.
Bass line is played with some variation.

Will You Still Be Mine?

Lyric: Tom Adair
Music: Matt Dennis

Fast Swing

A $E^b_{MA}7$ $G_{MI}7$ $C7$ $F_{MI}7$ B^b7

$E^b_{MA}7$ $G_{MI}7$ $C7$ $F_{MI}7$ $D_{MI}7(b5)$ $G7$

$C_{MI}7$ F^{13}

$F^{\#}_{MI}7$ $B7$ $B^b7(\#9)$ $E^b_{MA}7$ $C7$ $F_{MI}7$ B^b7

B $E^b_{MA}7$ $G_{MI}7$ $C7$ $F_{MI}7$ B^b7

$G7$ $C_{MI}7$

$C_{MI}7$ F^{13}

$F^{\#}_{MI}7$ $B7$ $B^b7(\#9)$ E^b9_{sus} E^b7

C $A^b_{MA}7$ D^b9

$E^b_{MA}7$ $F^{\#}_{MI}7$ $B7$ $F_{MI}7$ B^b7

D $E^b_{MA}7$ $G_{MI}7$ C^7 $F_{MI}7$ B^b7

$E^b_{MA}7$ $G_{MI}7$ C^7 $F_{MI}7$ $D_{MI}7(b5)$ G^7

$C_{MI}7$ F^{13}

$F_{MI}9$ B^b13 $E^b_{MA}7$ solo break (C^7) $F_{MI}7$ B^b7

Original melody is mostly quarter notes:

Original melody at C:

C

Letters B and D may be played like letter A (except for last two bars of B).

Lyric:

When lovers make no rendezvous
 To stroll along Fifth Avenue,
 When this familiar world is through
 Will you still be mine?

When cabs don't drive around the park,
 No windows light the summer dark,
 When love has lost its secret spark
 Will you still be mine?

When moonlight on the Hudson's not romancy
 And spring no longer turns a young man's fancy.

When glamour girls have lost their charms,
 When sirens just mean false alarms,
 When lovers heed no call to arms
 Will you still be mine?

Med. Straight 1/8's

Willow

Paul McCandless

$\text{♩} = 204$

F_{MI}^{11}

Piano introduction in 4/4 time, starting with an F_{MI}^{11} chord. The melody consists of eighth notes. The piece ends with a double bar line and the instruction "Vamp till cue".

A (On cue)
(vibes)

Section A begins with a vibraphone (vibes) part marked "(sop.)" and a piano (pn.) accompaniment. The piano part continues with the F_{MI}^{11} chord. The vibraphone part features a melodic line with a long note at the start.

Piano accompaniment for section A, showing the F_{MI}^{11} chord and a transition to a G_{Ab} chord. The piano part continues with eighth-note patterns.

Piano accompaniment for section A, showing the G_{Ab} chord and a return to the F_{MI}^{11} chord. The piano part continues with eighth-note patterns.

Piano accompaniment for section A, showing the F_{MI}^{11} chord and a transition to an A_{MI}^{11} chord. The piano part continues with eighth-note patterns.

Piano accompaniment for section A, showing the A_{MI}^{11} chord and a transition to a C/D^b chord. The piano part continues with eighth-note patterns.

Soprano solo on [A], indef.
After solo, continue to [B].

B (Vibes solo)

C

After solo, D.C. al Coda

Vamp & fill till cue

Melody is played by soprano (bottom line).
Last 4 bars of A. may be played as 4 bars of Gsus for the head.

Med. Funk

Wind Sprint

John Patitucci

$\text{♩} = 126$

(synth.)

1, 2.

3.

Musical notation for the first system. The top staff is a synth line with a complex, rhythmic pattern. The bottom staff is a bass line with a similar rhythmic pattern. The key signature has two flats (Bb, Eb). The time signature is common time (C).

Musical notation for the second system. The top staff is a synth line with sustained chords. The bottom staff is a bass line with a rhythmic pattern. The key signature has two flats (Bb, Eb). The time signature is common time (C). A double bar line with a repeat sign is present at the end of the system.

(bass line continues till [B])

Musical notation for the third system. The top staff is a synth line with a rhythmic pattern. The bottom staff is a bass line with a rhythmic pattern. The key signature has two flats (Bb, Eb). The time signature is common time (C).

Musical notation for the fourth system. The top staff is a tenor saxophone line with a rhythmic pattern. The bottom staff is a synth line with a rhythmic pattern. The key signature has two flats (Bb, Eb). The time signature is common time (C). A box labeled 'A' is placed at the beginning of the system.

(ten. & synth.)

Musical notation for the fifth system. The top staff is a synth line with a rhythmic pattern. The bottom staff is a bass line with a rhythmic pattern. The key signature has two flats (Bb, Eb). The time signature is common time (C). A box labeled 'B' is placed at the beginning of the system. Chord symbols are written above the staff: A7(#9), F, Eb, Eb, D, BbMA7, GbMA7, (F7 sus), and DbMA7.

(synth.)

Musical notation for the sixth system. The top staff is a synth line with sustained chords. The bottom staff is a bass line with a rhythmic pattern. The key signature has two flats (Bb, Eb). The time signature is common time (C).

Musical notation for the seventh system. The top staff is a tenor saxophone line with a rhythmic pattern. The bottom staff is a synth line with a rhythmic pattern. The key signature has two flats (Bb, Eb). The time signature is common time (C). A box labeled 'C' is placed at the beginning of the system.

(ten. & synth.)

D $A^{7(\#9)/\#5}$ $F_{E\flat}$ $E\flat/D$ $B\flat_{MA}^7/C$ $G\flat_{MA}^7(\#11)$

$F_{SUS}^{(MA7)}$ $G^{13(\#11)}$ $D\flat_{MA}^7(\#11)/C$ $F_{E\flat}$ $E\flat/A\flat$ C_{MI}^{11} $B\flat_{MI}^{11}$ $F^{(add 9)}/A$ $A\flat^{13(\#11)}$

G_{MI}^7 $F^{(add 9)}/A$ $G^{(add 9)}/B$ $G\flat_{MA}^7/A\flat$ $E\flat/F$ $D\flat_{E\flat}$ $D\flat_{6/9}^{(add MA7)}$

F/C $A/C\#$ $A^7/C\#$ D_{MI}^7 $E\flat/F$

$B\flat_{MA}^7$ $A^{7(\#9)/\#5}$ D_{MI}^7 $E\flat_{6/9}^{(add MA7)}$

E (Solos) $A^{7(\#9)/\#5}$ D_{MI}^7 **F** $A\flat_{MA}^7/B\flat$ $G\flat_{MA}^7/A\flat$

$E\flat_{MA}^7/F$ $D\flat_{MA}^7/E\flat$ $D\flat_{6/9}^{(add MA7)}$ $B_{MA}^7(\#11)$ $D\flat_{MA}^7(\#11)/C$

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

Coda (On cue) [drum fill]

$E\flat_{6/9}^{(add MA7)}$ (synth.) (bs.)

Vamp till cue (fermata)

Bass plays the same line whenever the chord is $Dbma7(\#11 \#5)/C$



Photo by Paul Hoeffler

STAN GETZ

Med. Jazz Waltz

Windows

Chick Corea

A B_{MI}^7 $G\#_{MI}^{7(b5)}$ $C\#^7$ $F\#_{MI}^7$ D^9_{SUS} $E_{MA}^{7(\#11)}$

(flute)

B A_{b7} A^7 A_{b7} A^7 A_{b7} A^7 A_{b7} A^7

C E_{MA}^7 $D\#_{MI}^7$ $C\#_{MI}^7$ $C\#_{MI}^7/B$ $B_{bMI}^{7(b5)}$ A_{b7}

E_{b7}/G E_{b7} A_{bMI} A_{bMI}^7/G_{b7} D_{b7}/F D_{b7}

E_{MA}^7 $D\#_{MI}^7$ $C\#_{MI}^7$ $C^9(\#11)$

Solo on form (ABC)

(Ending) B_{MA}^7 $C\#_{MI}^7/B$ B_{MA}^7 $C_{MA}^9(\#11)$ B_{MA}^7

(fill)

(3x's)

Alternate changes for solos at letter **C**:

C $C\#_{MI}^7$ $B_{bMI}^{7(b5)}$ E_{b7} A_{bMI}^7 D_{b7} $C\#_{MI}^7$ $C^9(\#11)$

Wise One

John Coltrane

(Freely)

(Intro)

(sample pn. fill)

Chords: E_{MI}^7 , $F\#_{MI}^7$, E , E_{MI}^7 , $F\#_{MI}^7$, E , E_{MI}^7 , $F\#_{MI}^7$, E , E_{MI}^7 , $F\#_{MI}^7$, E , E_{MI}^7 , $F\#_{MI}^7$, E

A

Chords: E_{MI}^7 , $F\#_{MI}^7$, E , E_{MI}^7 , $F\#_{MI}^7$, E , E_{MI}^7 , $F\#_{MI}^7$, E , E_{MI}^7 , $F\#_{MI}^7$, E , E_{MI}^7 , $F\#_{MI}^7$ (ten.), E

C $13(b9)$

B $7(\#9)$ $(\#5)$

Chords: E_{MI}^7 , $F\#_{MI}^7$, E , E_{MI}^7 , $F\#_{MI}^7$, E , E_{MI}^7 , $F\#_{MI}^7$, E , E_{MI}^7 , $F\#_{MI}^7$, E , $B7(\#9)(\#5)$

Chords: E_{MI}^7 , $F\#_{MI}^7$, E

(Latin) $\text{♩} = 128$

Chords: E_{MI}^7 , $F\#_{MI}^7$, E , 2 , $E7(\#9)(\#5)$

B (Solos)

Chords: A_{MI}^9 , $D7(\#9)(\#5)$, G_{MI}^9

Chords: $B7(\#9)(\#5)$, E_{MI}^9 , Till cue, $E7(\#9)(\#5)$

Solo on **B**, use 'Till cue' ending.
To end last solo, take 'On cue' ending.

On cue

E_{MI}^7 $F\#_{MI}^7$ E 1-3. E_{MI}^7 $F\#_{MI}^7$ E 4. E_{MI}^7 $F\#_{MI}^7$ E

(ten. fills)

molto rit.

(ten.)
D.S. al Coda

A musical staff with a treble clef. Above the staff, chord changes are indicated: E_{MI}^7 , $F\#_{MI}^7$, E , 1-3. E_{MI}^7 , $F\#_{MI}^7$, E , 4. E_{MI}^7 , $F\#_{MI}^7$, E . The staff contains several measures of music, some of which are filled with diagonal lines to indicate tenor fills. The tempo marking "molto rit." is placed below the staff. The instruction "(ten.) D.S. al Coda" is at the end.

E_{MI}^7 $F\#_{MI}^7$ E E_{MI}^7 $F\#_{MI}^7$ E E_{MI}^7

(sample tenor fill)

A musical staff with a treble clef and a circled C-clef. Above the staff, chord changes are indicated: E_{MI}^7 , $F\#_{MI}^7$, E , E_{MI}^7 , $F\#_{MI}^7$, E , E_{MI}^7 . The staff contains a sample tenor fill with eighth notes and triplets. The instruction "(sample tenor fill)" is below the staff.

sample bass line (played with a slight swing feel)

at \square : A_{MI}^9 $D^{7(\#9)}$

A musical staff with a bass clef and a key signature of one sharp (F#). Above the staff, chord changes are indicated: A_{MI}^9 , $D^{7(\#9)}$. The staff contains a sample bass line with eighth notes and triplets.

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

A musical staff with a bass clef and a key signature of one sharp (F#). Above the staff, chord changes are indicated: G_{MI}^9 , $B^{7(\#9)}$. The staff contains a sample bass line with eighth notes and triplets.

E_{MI}^9 $E^{7(\#9)}$

A musical staff with a bass clef and a key signature of one sharp (F#). Above the staff, chord changes are indicated: E_{MI}^9 , $E^{7(\#9)}$. The staff contains a sample bass line with eighth notes and triplets.

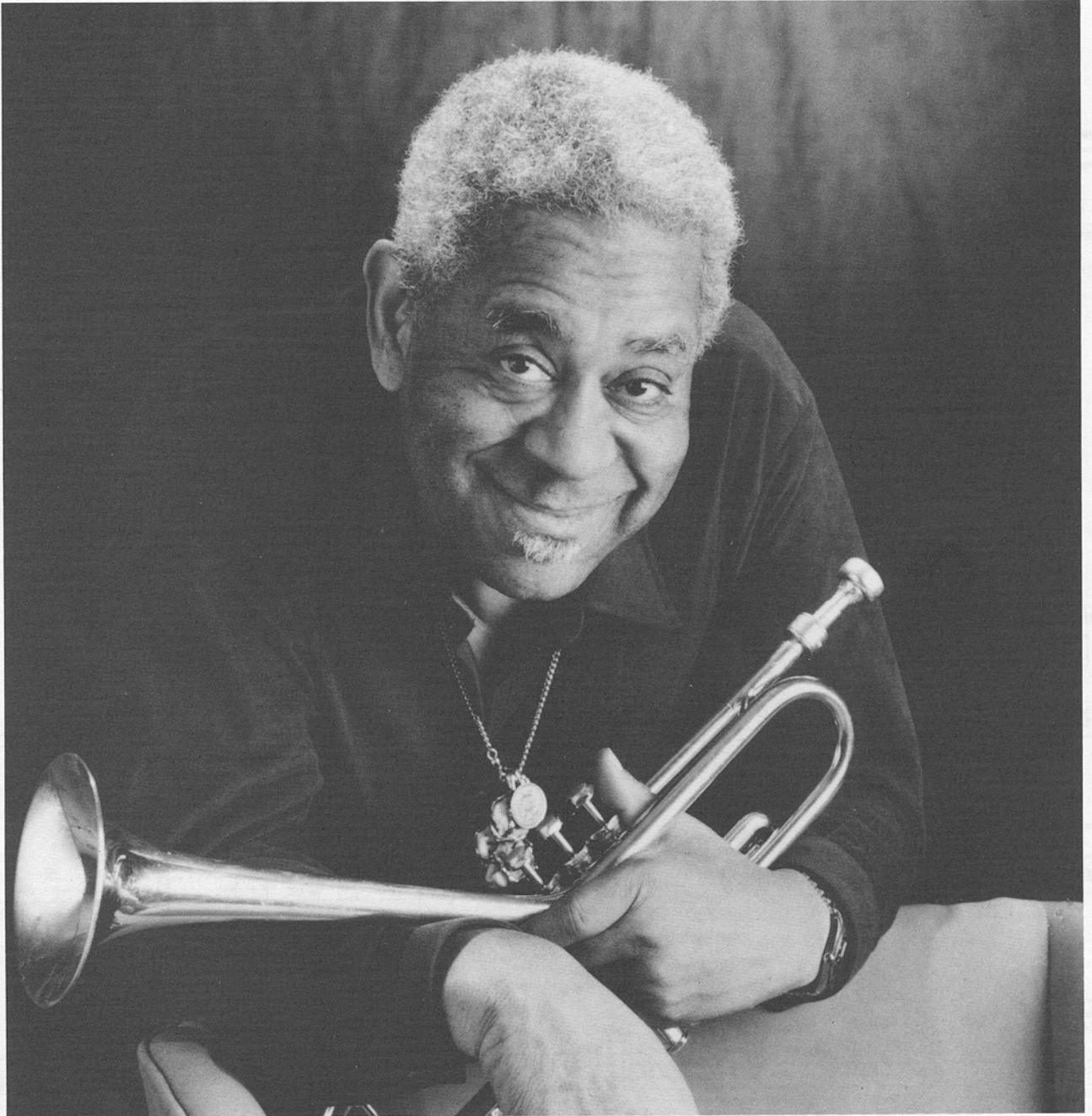


Photo by Gene Martin , © 1990 Gene Martin

DIZZY GILLESPIE

Woody 'n You

Dizzy Gillespie

Fast Bop

A $G_{MI}^{7(b5)}$ $C^{7(\#9)}$ $F_{MI}^{7(b5)}$ $Bb^{7(\#9)}$

$Eb_{MI}^{7(b5)}$ $Ab^{7(\#9)}$ Db_{MA}^7

B Ab_{MI}^7 Db^7 Ab_{MI}^7 Db^7 Ab_{MI}^7 Db^7 Gb_{MA}^7

Bb_{MI}^7 Eb^7 Bb_{MI}^7 Eb^7 Bb_{MI}^7 Eb^7 (Ab^7) Ab_{MA}^7

C $G_{MI}^{7(b5)}$ $C^{7(\#9)}$ $F_{MI}^{7(b5)}$ $Bb^{7(\#9)}$

$Eb_{MI}^{7(b5)}$ $Ab^{7(\#9)}$ Db_{MA}^7

Alternate changes for soloing at **B**:

Ab_{MI}^7 Db^7 Ami^7 D^7 Ab_{MI}^7 Db^7 Gb_{MA}^7

Bb_{MI}^7 Eb^7 B_{MI}^7 E^7 Bb_{MI}^7 Eb^7 Ab_{MA}^7

Chord in parentheses is optional.

Med. Straight 8th's

Words

Mike Stern

(As played by Bob Berg)

$\text{♩} = 61$

(Intro)

A^{MA}7

F^{#MI}7

Musical staff 1: Intro guitar part. Treble clef, 4/4 time. Chords: A^{MA}7, F^{#MI}7. Rhythm: quarter notes, eighth notes, and quarter rests.

E^{MA}7

G^{#MI}7

B^{bMI}7

B^{bMI}7

C^{MI}7

B^b

D

Musical staff 2: Tenor saxophone part. Treble clef, 4/4 time. Chords: E^{MA}7, G^{#MI}7, B^{bMI}7, B^{bMI}7, C^{MI}7, B^b, D. Rhythm: quarter notes, eighth notes, and quarter rests.

(tenor)

Musical staff 3: First guitar solo. Treble clef, 4/4 time. Chords: B^b, D, E^b, F⁷, C, B^b, B^b, D, E^b, F⁷, C, B^b, A^{o7}. Rhythm: quarter notes, eighth notes, and quarter rests.

Musical staff 4: Second guitar solo. Treble clef, 4/4 time. Chords: A^{o7}, D^b, E^{b7}, B^b, A^b, A^b, C, D^b, C^b, B^{bMI}7. Rhythm: quarter notes, eighth notes, and quarter rests.

Musical staff 5: Third guitar solo. Treble clef, 4/4 time. Chords: E^{b7}, B^b, G^b, B^b, A^b, G^{o7}, B, G^{#MI}7. Rhythm: quarter notes, eighth notes, and quarter rests.

Musical staff 6: Intro guitar part. Treble clef, 4/4 time. Chords: A^{MA}7, F^{#MI}7. Rhythm: quarter notes, eighth notes, and quarter rests.

Musical staff 7: Tenor saxophone part. Treble clef, 4/4 time. Chords: E^{MA}7, G^{#MI}7, B^{bMI}7, B^{bMI}7, C^{MI}7, B^b, D. Rhythm: quarter notes, eighth notes, and quarter rests.

Musical staff 8: Second guitar solo. Treble clef, 4/4 time. Chords: E^{b7}, B^b, G^b, B^b, G^b, B^b, B, A, A^{bMI}7, G^{MI}7, G^b, A^{bMI}7, G^b. Rhythm: quarter notes, eighth notes, and quarter rests.

Musical staff 9: Third guitar solo. Treble clef, 4/4 time. Chords: E^{bMI}7, G^b, B^b, A¹³, B, C^{#MI}, B, G^{#MI}, E, C^{#MI}, B, A. Rhythm: quarter notes, eighth notes, and quarter rests.

Musical staff 10: Final guitar solo. Treble clef, 4/4 time. Chords: F[#], A[#], B, C^{#7}, G[#], F[#], E^{MA}7. Rhythm: quarter notes, eighth notes, and quarter rests.

E_{MA}^7

A_{MA}^7 $F\#_{MI}^7$ $B^b_{MI}^7$ C_{MI}^7

B B^b (Solo) D E^b F^7 C B^b

B^b D E^b F^7 C B^b

B^b D E^b F^7 C B^b

A^b C D^b E^b7 B^b A^b_{sus} A^b

A^b C D^b E^b7 B^b A^b_{sus} A^b

$F\#$ $A\#$ B $C\#7$ $G\#$ $F\#$

$F\#$ $A\#$ B $G\#_{MI}^7$

A_{MA}^7

(gtr., under solo)

$F\#_{MI}^7$

1. E_{MA}^7 $G\#_{MI}^7$ $B^b_{MI}^7$ $B^b_{MI}^7$ C_{MI}^7

2. E_{MA}^7

(end solo)
(turn page) V.S.

C

$A^{b6/9}$ $A^{bMA7(13)}$ $A^{bMA7(13)}$ $A^{b6/9}$ $A^{bMA7(13)}$ $A^{bMA7(13)}$
 (ten.) $G^{b6/9}$ $G^{bMA7(13)}$ $G^{bMA7(13)}$ $G^{b6/9}$ D^b C^b B^bMI^7
 E^b7/B^b G^b/B^b A^b G^{o7} $G^{\#MI^7}$
 A^{MA7} $F^{\#MI^7}$ B^bMI^7 C^{MI^7} B^b D
D B^b E^b F^7/C B^b B^b E^b F^7/C B^b A^{o7}
 A^{o7} D^b E^b7/B^b A^b A^b D^b E^b7/B^b G^b/B^b
 G^b B/A A^bMI^7 G^{MI^7} G^b A^bMI^7 G^b E^bMI^7 G^b/B^b A^{13}
 B $C^{\#MI}B$ $G^{\#MI}E$ $C^{\#MI}B/A$ $F^{\#}A^{\#}$ B $C^{\#7}G^{\#}$ $F^{\#}$
 E^{MA7} E^{MA7}
 (Vamp, fill & fade)

guitar voicing at **C** :

$A^{b6/9}$ $A^{bMA7(13)}$ 2 $G^{b6/9}$ $G^{bMA7(13)}$
 Guitar & tenor sound one octave lower than written.

You Fascinate Me So
Medium Latin

Lyrics: Carl Sigman



Photo by Tom Copi

BOB BERG

Medium Latin* You Fascinate Me So

Lyric by Carolyn Leigh

Music by Cy Coleman

A CMA^7

I have a feel - ing that be - neath that lit - tle ha - lo on your no - ble head

CMA^7

There lies a thought or two the dev - il might be in - t'rest - ed to

A^bMA^7

know, You're like the fin - ish of a

A^bMA^7

nov - el that I'll fin - 'ly have to take to bed,

(Swing) DMI^7 G^7 CMA^7 DMI^7 G^7

You fas - ci - nate me so.

B (Latin) CMA^7

I feel like Chris - to - pher Co - lum - bus when I'm near e - nough to con - tem - plate

CMA^7

The sweet ge - og - ra - phy de - scend - ing from your eye - brow to your

A^bMA^7

toe, The pos - si - bil - i - ties are

A^bMA^7 CMA^7 EMI^7 A^7

more than I can pos - si - bly e - nu - mer - ate That's why you

* may be played as Medium Swing throughout (especially for solos)

D_{MI}⁷ **G**⁷ **C**⁶ (Swing)

fas - ci - nate me so. So

C **A**^b**M**A⁷ **D**^b**9**

ser - mon - ize and preach to me,

CM^A⁷ **D**_{MI}⁷ **G**⁷

Make your sanc - ti - mon - i - ous lit - tle speech to me.

D **C**M^A⁷ (Latin)

But oh, my dar - ling, you'll for - give my in - a - bil - i - ty to con - cen - trate,

CM^A⁷

I think I'm deal - ing with a pow - der keg that's just a - bout to

A^b**M**A⁷ **A**^b**M**A⁷ (Swing)

blow, Will the end re -

A^b**M**A⁷ **C**M^A⁷ **F**M^A⁷ **B**M⁷(^b5) **E**⁷ ⊕

sult de - flate me, or will you an - ni - hi - late me?

AM⁷ **D**_{MI}⁷ **G**⁷ **C**⁶ (**D**_{MI}⁷ **G**⁷)

You fas - ci - nate me so. Solo on Form (ABCD)

⊕ **A**M⁷ **D**_{MI}⁷ **G**⁷ **A**M⁷ **D**_{MI}⁷ **G**⁷

You ag - gra - vate me, you ir - ri - tate me,

AM⁷ **D**_{MI}⁷ **G**⁷ **C**⁶

you fas - ci - nate me so

Med. Samba (Intro) You're Everything

Music: Chick Corea
Lyric: Neville Potter

$\text{♩} = 136$

A (add 9) **E_{MI}⁷**

A **S** **A_{MA}⁷** **A^b_{MI}⁶** **G_{MA}⁷** **F[#]⁷**

In my life, _____ noth - ing seems _____ so

E_{MI}⁷ **G_{MA}⁷** **G[#]_{SUS}⁹** **G_{MI}⁷**

right as to be _____ with you; _____ And

F[#]_{MI}⁷ **F_{MI}⁷** **B^b⁹** **E_{MI}⁷**

when I'm _____ with you I al - ways sing,

A⁷ **D_{MA}⁷** **D_{MI}⁷**

you're ev - 'ry - thing. _____ And as _____

B **A_{MA}⁷** **A^b_{MI}⁶** **G_{MA}⁷** **F[#]⁷**

time goes by, _____ float - ing like _____ a bird _____

B_{MI} **E^b_{MA}⁷/_{B^b}** **A_{MA}^{7(#5)}** **G[#]⁷**

_____ am I; e - ven song _____ birds

G¹³ **F[#]^{7(#9)}/_(#5)** **F⁹** **E^{7(b9)}**

seem all to sing, you're ev - 'ry -

A_{MA}⁷ **E_{MI}⁷** **A_{MA}⁷** **F_{MA}^{7(#5)}**

thing. Oh,

C E_{MA}^7 $D\#^7$ $G\#_{MI}$ $C\#_{MI}^7$

days are so much fun for those who know that in love all life's a

$G\#_{MI}$ $G^{7(\#9)}$ $G^{7(\#5)}$ C_{MA}^7 $B^{7(\#5)}$

game; And as we go

E_{MI}^7 A^7 D_{MA}^7 D_{MI}^7

danc - ing through the sun in love. And as

D A_{MA}^7 $A\flat_{MI}^6$ G_{MA}^7 $F\#^7$

time goes by, float - ing like a bird

B_{MI} $E\flat_{MA}^7$ $B\flat$ $A_{MA}^{7(\#5)}$ $G\#^7$

I; e - ven song birds

G^{13} $F\#^{7(\#5)}$ F^9 $E^{7(\#9)}$

I know all sing, you're ev - 'ry -

A_{MA}^7 E_{MI}^7 A_{MA}^7 E_{MI}^7

thing.

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

A_{MA}^7 E_{MI}^7 A_{MA}^7 E_{MI}^7 A_{MA}^7 E_{MI}^7

(On cue)
Vamp & scat till cue (pn. & fl.)

E_{MI}^7 A_{MA}^7 E_{MI}^7 A_{MA}^7 E_{MI}^{11}

(add voice on 'oh')

You're Everything (Instrumental)

Med. Samba

(Intro)

1st x: pn.

2nd x: add bs. & dr.

♩ = 136

(add 9)

2

A

(pn. & fl., melody)

B

(pn. & fl.-- behind vocal)

(flute)

(pn. & fl.-- behind vocal)

(flute-- behind vocal)

C

E_{MA}^7 $D\#^7$ $G\#_{MI}$ $C\#_{MI}^7$

$G\#_{MI}$ $G^{7(\#9)}$ $G^{7(\#5)}$ C_{MA}^7 $B^{7(\#5)}$

E_{MI}^7 A^7 D_{MA}^7 D_{MI}^7

(fl. pn.)

D

A_{MA}^7 $A^b_{MI}^6$ G_{MA}^7 $F\#^7$

(pn. & fl.-- behind vocal)

B_{MI} $E^b_{MA}^7$ / B^b $A_{MA}^{7(\#5)}$ $G\#^7$

G^{13} $F\#^{7(\#5)}$ F^9 $E^{7(b9)}$

(add pn.)

A_{MA}^7 E_{MI}^7 A_{MA}^7 E_{MI}^7

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

(On cue)

Vamp & fill till cue (piano w/ fl. 8va b.)

E_{MI}^7 A_{MA}^7 E_{MI}^7 A_{MA}^7 E_{MI}^{11}

Instrumental melody is played on the recording after the vocal melody, in place of solos; it is transcribed as played, and differs from vocal melody (see vocal chart)

You're My Everything

Lyric by Mort Dixon and Joe Young

Music by Harry Warren

Medium Swing

(A_{MI}⁷

G_{MI}⁷ C⁷

G⁷ A⁷ C_{MA}⁷ G_{MI}⁷ C⁷ F_{#MI}⁷ B⁷ E_{MI}⁷ A⁷

You're my ev - 'ry - thing un - der - neath the sun, You're my

D_{MI}⁷ G⁷ F_{MI}^(MA7)

ev - 'ry - thing rolled up in - to one. You're my

E_{MI}⁷ E_{bMI}⁷ A_b⁹ D_{MI}⁷ B_{MI}^{7(b5)} E⁷

on - ly dream my on - ly real re - al - i - ty, you're my

A_{MI}⁷ D⁹ D_{MI}⁷ G⁷

i - dea of a per - fect per - son - al - i - ty. You're my

(A_{MI}⁷ F_#⁷ F_{#MI}⁷ B⁷ E_{MI}⁷ A⁷)

B C_{MA}⁷ F_{#MI}⁷ B⁷ E_{MI}⁷ A⁷

ev - 'ry - thing, ev - 'ry - thing I need, You're the

D_{MI}⁷ B_{MI}^{7(b5)} E⁷

song I sing and the book I read. You're a -

A_{MI}⁷ A_b¹³ G_{MI}⁷ C⁷ F_{MA}⁷ B_b⁹

way be - yond be - lief, and just to make it brief, you're my

E_{MI}⁷ E_{bMI}⁷ D_{MI}⁷ G⁷ A_{bMA}⁷

win - ter, sum - mer, spring, my ev - 'ry - thing.

APPENDIX I - SAMPLE DRUM PARTS

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

Explanation Of Notation

Diagram showing notation for cymbal, bell of cymbal, crash cymbal, hi hat closed, and hi hat open on a five-line staff.

Diagram showing notation for snare drum, rim stick or cross stick, high tom, middle tom, and low tom on a five-line staff.

Diagram showing notation for bass drum, hand clap, hi hat with foot, and cowbell on a five-line staff.

AFRO CENTRIC

Latin - Jazz straight 1/8ths
Phrase with melody & bass

Musical notation for an Afro-centric phrase with melody and bass, featuring eighth notes and accents.

ASA

Med. Funk
Start w/ H.H. Add B.D. & S.D.

Musical notation for ASA, including an Intro and a main phrase that can be played throughout.

Musical notation for ASA variation A, marked with a boxed 'A'.

Musical notation for ASA variation B, marked with a boxed 'B'.

Musical notation for ASA variation C, marked with a boxed 'C'.

AVANCE

Med. 6/4 Bossa

Intro and **C**

A

B

C Like "Intro" with accents

BAJA BAJO

Fast Samba

Intro

A

"Ghosted" notes

sim. & catch accents

CAPIM

Samba - Funky

Intro

A (Vocal)

14 bars

B Djavan vocal

CASA FORTE

Fast Samba

Intro Brushes

A Brushes

For more contemp. feel play S.D. on H.H.

CHOICES

Light Straight 1/8th Rock

A

B.D. with L. Hand piano & fill sparsely

B

CHROMAZONE

Funk

A

B

C

CRISS CROSS

Fast Salsa

C

A

C

D

DOCE PRESENCA

Pop Ballad

B Light brushes!

DOGS IN THE WINE SHOP

Med. Latin (modified for drumset)

451 DON'T FORGET THE POET

Light Straight 1/8's

Intro

A like Intro & add H.H.
Play loosely around melody.

ESCHER SKETCH

Med. Swing

Med. Funk

Note:

ETERNAL CHILD

Quasi Military Funk

A

B

GERALDINE

Med. Latin

3/2 to **B**

B 1st x

2nd x

GOT A MATCH

Fast Funk

Musical notation for 'GOT A MATCH' in bass clef, common time. It features a series of eighth notes with accents and 'x' marks, indicating a fast funk style.

2nd **A**

Musical notation for the 2nd A section of 'GOT A MATCH', consisting of 3 bars of eighth notes with accents and 'x' marks.

Swing

Musical notation for the Swing section of 'GOT A MATCH', consisting of 3 bars of eighth notes with 'x' marks.

GROWING

Med. Funk

Musical notation for the Intro of 'GROWING' in bass clef, common time, featuring eighth notes with accents and 'x' marks.

A

Musical notation for the A section of 'GROWING', consisting of eighth notes with accents and 'x' marks.

Samba A Go-Go

B

Musical notation for the B section of 'GROWING', consisting of eighth notes with accents and 'x' marks.

I THOUGHT ABOUT YOU

Latin Jazz Funk Ballad

Intro

Musical notation for the Intro of 'I THOUGHT ABOUT YOU' in bass clef, common time, featuring eighth notes with accents and diamond-shaped marks.

softly ...

Solo

Musical notation for the Solo of 'I THOUGHT ABOUT YOU', consisting of eighth notes with accents and diamond-shaped marks.

ILLUMINADOS

Latin Ballad

A

Musical notation for the A section of 'ILLUMINADOS', consisting of eighth notes with accents and 'x' marks.

B

Musical notation for the B section of 'ILLUMINADOS', consisting of eighth notes with accents and 'x' marks.

IT'S YOU

Funky Rhumba or Bolero

Intro & **A**

B 1st 4 bars as **A**; 2nd 4

C solos as **A**

JUNTOS

Pop Latin Ballad

Intro

A

LIKE FATHER LIKE SON

Fast Light Jazz

Intro

A

LITTLE WIND

Med. Latin

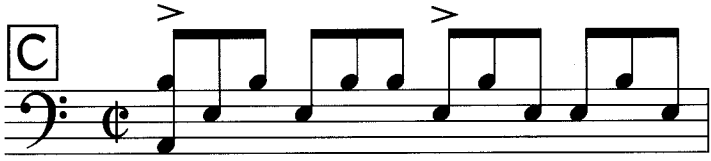
A **B**

C

LOOSE ENDS

Half-Time Shuffle

A  Heavy "1" & "3"

C  Heavy "1" & "3"

MIDLAND

Med. Straight 1/8ths Jazz

Intro & **A** 

B Bossa  Vary cym. pattern

MINE IS YOURS

Med. Funk

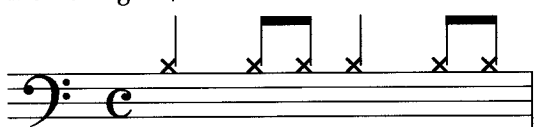
Intro & **A** 

 Catch accents

C 

MOONTIDE

Med. Straight 1/8th's Latin

 Play melodic accents

MORNING SPRITE

Latin Funk

Intro

C.B.

Musical notation for the 'Intro' section of 'Morning Sprite'. It consists of two staves of music in bass clef, common time (C). The first staff contains a sequence of eighth and sixteenth notes with accents and 'x' marks. The second staff continues the pattern with similar rhythmic values and accents.


Loose Half-Time Jazz Funk

Musical notation for the 'A' section of 'Morning Sprite'. It is a single staff in bass clef, common time. It features a mix of eighth and sixteenth notes with accents and 'x' marks, characteristic of a loose half-time jazz funk style.

Jazz Swing

Funky

Musical notation for the 'B' and 'C' sections of 'Morning Sprite'. The 'B' section is in bass clef, common time, with a 'Jazz Swing' feel. The 'C' section is marked 'Funky' and includes a 'Cym. Bell' (Cymbal/Bell) sound effect. The notation includes eighth notes, sixteenth notes, and 'x' marks.

() = Ghosted S.D. notes

MOZAMBIQUE

Latin

Musical notation for 'Mozambique'. It is a single staff in bass clef, common time. The notation features eighth notes with accents and 'x' marks, typical of a Latin funk style.

THE NECESSARY BLONDE

Intro

Musical notation for the 'Intro' of 'The Necessary Blonde'. It is a single staff in bass clef, 3/4 time. The notation consists of eighth notes with 'x' marks and accents, ending with 'etc.'.

Musical notation for the 'A' section of 'The Necessary Blonde'. It is a single staff in bass clef, 3/4 time. The notation includes eighth notes with 'x' marks and accents, with the instruction 'vary cym. & H.H. patterns'.

Musical notation for the 'B' section of 'The Necessary Blonde'. It is a single staff in bass clef, 3/4 time, with a '(6/8)' time signature change. The notation features eighth notes with 'x' marks and accents, with the instruction 'catch accents'.

Musical notation for the 'C' section of 'The Necessary Blonde'. It is a single staff in bass clef, 3/4 time. The notation features eighth notes with 'x' marks and accents, with the instruction 'catch accents'.

ODE TO THE DOO DAH DAY

Latin Med. Funk

Intro &

A **D** **F**

B

No bass drum

C

PEEP

Fast Jazz over Funk Bass

A **B**

3rd - 8th bar

Half-Time Funk

C

On \oplus

12/8 bars

POWER PLAY

Med. 1/16th Funk

Intro & **A**

QUIET GIRL

Straight 1/8ths Bossa

Intro

Open H.H.
with foot

A

Lite Bossa cym.
Follow melody &
accents.

Example

SAILING AT NIGHT

Med. Funk Ballad

Intro

A

B

▲ = cowbell

T.B.C.

Med. Straight 1/8ths

E

THREE HEARTS DANCING

Med. St. 1/8th's

A|B|C

D

Note: On record drums play **D** in 4/4 while rest of band plays in 3/4.

TIME MARCHES ON

Med. Funk

B

C

⊕ B.D. only Grad. decel. -----

TIME TRACK

A

B

C

TOGETHERNESS

Jazz

Intro vamp

TUNNEL VISION

Med. Funk

A

Musical notation for section A of 'Tunnel Vision'. It consists of a single staff in bass clef with a common time signature (C). The melody features a series of eighth notes with accents (>) and some beamed eighth notes. There are also some rests and a dotted quarter note.

B

Musical notation for section B of 'Tunnel Vision'. It consists of a single staff in bass clef with a common time signature (C). The melody features a series of eighth notes with accents (>) and some beamed eighth notes.

WHEN ALL IS SAID AND DONE

Med. Funk Ballad

Intro

Musical notation for the Intro of 'When All is Said and Done'. It consists of a single staff in bass clef with a common time signature (C). The melody starts with a quarter note, followed by a pair of beamed eighth notes, and then a series of eighth notes with accents (>).

Musical notation for a solo section of 'When All is Said and Done'. It consists of a single staff in bass clef with a common time signature (C). The melody features a series of eighth notes with accents (>) and some beamed eighth notes.

A

Musical notation for section A of 'When All is Said and Done'. It consists of a single staff in bass clef with a common time signature (C). The melody features a series of eighth notes with accents (>) and some beamed eighth notes.

B

Musical notation for section B of 'When All is Said and Done'. It consists of a single staff in bass clef with a common time signature (C). The melody features a series of eighth notes with accents (>) and some beamed eighth notes.

Catch accents w/ rhythm

WHENEVER YOUR HEART WANTS TO SING

Med. Samba/Funk

Half-Time Feel

Musical notation for the start of 'Whenever Your Heart Wants to Sing'. It consists of a single staff in bass clef with a common time signature (C). The melody starts with a quarter note, followed by a pair of beamed eighth notes, and then a series of eighth notes with accents (>).

A

Musical notation for section A of 'Whenever Your Heart Wants to Sing'. It consists of a single staff in bass clef with a common time signature (C). The melody features a series of eighth notes with accents (>) and some beamed eighth notes.

B Like **A**

Solo and Samba

WILL YOU SAY YOU WILL

Med. Funk

Intro

8 bars like Intro then catch accents on cym.

A

WIND SPRINT

Funk

Intro

1., 2. fill

3.

A

A B C

6

D

WORDS

Med. Straight 1/8ths

Intro

A

2nd A with S.D.

APPENDIX II - SOURCES

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

Sources on paper fall into four categories:

- 1) Published sheet music - usually a full piano/vocal arrangement, though only melody and chord symbols in some instances.
- 2) Published transcription - a literal transcription from a specific recorded version.
- 3) Publisher's lead sheet - an in-house document created by staff transcribers or an outside transcription service with or without the composer's input; it usually reflects a single recorded version.
- 4) Composer's lead sheet - an original lead sheet in the composer's own hand.

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

A number of other sources used are not listed here. These include fake books, legal and illegal, (never used as primary sources for chord progressions), composers' approval of lead sheets we sent them, and suggestions from local musicians who proofread the book.

1. AFRO-CENTRIC - Joe Henderson's "Foresight". Composer added alternate changes.
2. AFTER THE RAIN - John Coltrane's "Impressions". McCoy Tyner confirmed time signature.
3. AFTER YOU'VE GONE - Published sheet music; Ella Fitzgerald & Count Basie's "A Perfect Match", Teddy Wilson's "Live At Santa Tecla", Bill Holman's "Big Band In Jazz Orbit".
4. AIN'T MISBEHAVIN' - Published sheet music; Fats Waller's "Piano Solos, 1929-1941", Dizzy Gillespie's "Dizzy At Home And Abroad", Joe Williams on anthology "The World's Greatest Music - Jazz".
5. ALONG CAME BETTY - Art Blakey's "Art Blakey & The Jazz Messengers". Benny Golson/ Art Farmer & the Jazztet's "Another Get Together", Pat Martino's "Consciousness".
6. ASA - Manhattan Transfer's "Brasil", Djavan's "Meu Lado".
7. AVANCE - The Yellowjackets' "Politics". Composer's input.
8. BABY IT'S COLD OUTSIDE - Published sheet music; Ray Charles and Betty Carter's "Ray Charles & Betty Carter".
9. BAJA BAJO - Composer's lead sheet; John Patitucci's "John Patitucci".
10. BASS BLUES - John Coltrane's "John Coltrane" (Prestige double album).
11. BEAUTY AND THE BEAST - Composer's lead sheet; Wayne Shorter's "Native Dancer".
12. BESSIE'S BLUES - John Coltrane's "Crescent".
13. BLACK AND BLUE - Published sheet music. Carmen McRae's "Live At Birdland West", Dinah Washington's "Fats Waller Songbook".
14. BLACK COFFEE - Published sheet music; Sarah Vaughan's "Sassy Swings The Tivoli", Diane Schuur's "Pilot Of My Destiny", Sonny Criss' "This Is Criss".
15. BLUES FOR ALICE - Charlie Parker's "The Complete Dial Recordings", Roland Kirk's "We Free Kings".
16. BLUES FOR YNA YNA - Gerald Wilson's "You'd Better Believe It".
17. BODY AND SOUL - Published sheet music; Coleman Hawkins' "Body And Soul", Billie Holiday's "The Silver Collection", Stan Getz' "Stan Getz Plays", Bill Evans' "Affinity", Freddie Hubbard's "Here To Stay", John Coltrane's "Coltrane's Sound".
18. BOLIVIA - Cedar Walton's "Eastern Rebellion".
19. THE BOY NEXT DOOR - Published sheet music; Bill Evans' "Live At Shelly's Manne Hole", Bill Evans' "Explorations", "The Complete Bill Evans - Vol. 1", "Introducing Johnny Griffin".
20. BYE BYE BLACKBIRD - Published sheet music; Miles Davis' "Round Midnight", Miles Davis' "Friday Night At The Blackhawk - Vol. 1", Bill Henderson's "The Best Of Bill Henderson Sings".
21. CAFE - Composer's lead sheet; Egberto Gismonti's "Sol Do Meio Dia".
22. CAPIM - Manhattan Transfer's "Brasil", Djavan's "Luz".
23. CASA FORTE - Sergio Mendez' "Fool On The Hill", Elis Regina's "The Art Of Elis Regina", Flora Purim's "Stories To Tell".
24. CENTRAL PARK WEST - John Coltrane's "Coltrane's Sound".
25. CHARMED CIRCLE - Cedar Walton's "Animation".
26. CHEROKEE - Published sheet music; Clifford Brown's "Study In Brown", Charlie Parker's "First Recordings", Art Pepper's "Live At The Village Vanguard", Ron McCroby's "The Other Whistler", Wynton Marsalis' "Standard Time - Vol. 1".
27. A CHILD IS BORN - Thad Jones' "Mean What You Say", Jon Faddis' "Legacy", Stan Getz' "Poetry".
28. CHOICES - Composer's lead sheet; Michael Brecker's "Michael Brecker".
29. CHROMAZONE - Composer's lead sheet; Mike Stern's "Time In Place".
30. CLOCKWISE - Cedar Walton's "Piano Solos", Bobby Hutcherson's "Conception - The Gift Of Love".
31. COLD DUCK TIME - Eddie Harris and Les McCann's "Swiss Movement".
32. CRISS CROSS - Composer's lead sheet; Ray Obiedo's "Perfect Crime".
33. DAY BY DAY - Published sheet music; Frank Sinatra's "Come Swing With Me", Sarah Vaughan's "The Complete Sarah Vaughan On Mercury - Vol. 3", The Four Freshmen's "In Person", Eddie "Lockjaw" Davis' "Trackin'".
34. DEAR LORD - John Coltrane's "His Greatest Years".
35. DEE SONG - Composer's lead sheet; Enrico Pieranunzi's "Deep Down".
36. DELGADO - Eddie Gomez' "Discovery".
37. DETOUR AHEAD - Composer's lead sheet; Bill Evans' "The Village Vanguard Sessions", Billie Holiday's "Billie's Blues", Bob Brookmeyer's "Oslo".
38. DEVIL MAY CARE - Composer's lead sheet; Meredith D'Ambrosia's "It's Your Dance", Bob Dorough's "Yardbird Suite", Miles Davis' "Basic Miles".
39. DJANGO - Publisher's lead sheet; Modern Jazz Quartet's "Django", Michel Legrand & Miles Davis' "Legrand Jazz", Roland Kirk's "Talk With The Spirits".
40. DOCE PRESENCA - Ivan Lins' "Doce Presenca".

1. DOGS IN THE WINE SHOP - Composer's lead sheet and input; Michael Brecker's "Now You See It, Now You Don't".
2. DON'T FORGET THE POET - Composer's lead sheet; Enrico Pieranunzi's "Deep Down".
3. THE DUKE - Published sheet music, published transcription, composer's input; Dave Brubeck's "Newport '58", Miles Davis & Gil Evans' "Miles Ahead - Miles Davis Plus 19".
4. ECAROH - Composer's lead sheet; Art Blakey's "Art Blakey & The Jazz Messengers" (with Horace Silver).
5. EQUINOX - John Coltrane's "Coltrane's Sound".
6. ESCHER SKETCH - Composer's input; Michael Brecker's "Now You See It, Now You Don't".
7. ETERNAL CHILD - Composer's lead sheet; Chick Corea's "Eye Of The Beholder".
8. EXACTLY LIKE YOU - Published sheet music; Sarah Vaughan's "The Complete Sarah Vaughan on Mercury - Vol. 1", "Teddy Wilson Revisits the Goodman Years", Dizzy Gillespie's "Diz & Getz".
9. EXPRESSION - John Coltrane's "Expression".
10. FALLING GRACE - Published sheet music and composer's input; Chick Corea and Gary Burton's "Crystal Silence", Bill Evans' "Intuition", "Chick Corea & Gary Burton in Concert - Zurich, Oct. 29, 1979".
11. FILTHY McNASTY - Composer's lead sheet; "The Best Of Horace Silver".
12. FIVE HUNDRED MILES HIGH - Composer's lead sheet; Chick Corea's "Light As A Feather".
13. FLAMINGO - Published sheet music; Jimmy Smith's "The Sermon", Carmen McRae's "Birds Of A Feather", Oscar Peterson's "Oscar Peterson Featuring Stephane Grapelli".
14. FLY ME TO THE MOON - Published sheet music; "The Oscar Peterson Trio Plays", "Jim Hall & Red Mitchell", Frank Sinatra's "Sinatra At The Sands", "Hampton Hawes Live At The Great American Music Hall", Oscar Peterson's "Tristeza".
15. FOREVER - Eddie Gomez' "Power Play".
16. FREEDOM JAZZ DANCE - Eddie Harris' "Steps Up", Miles Davis' "Miles Smiles", Eddie Harris' "Playing With Myself", Woody Herman's "Giant Steps", Miroslav Vitous' "Mountain In The Clouds", Eddie Jefferson's "Main Man".
17. FRIDAY NIGHT AT THE CADILLAC CLUB - Bob Berg's "Short Stories", composer's input.
18. FRIENDS - Composer's lead sheet; Chick Corea's "Friends".
19. GERALDINE - The Yellowjackets' "The Spin", composer's input.
20. GERTRUDE'S BOUNCE - Publisher's lead sheet; Clifford Brown's "Clifford Brown & Max Roach at Basin Street".
21. GET HAPPY - Published sheet music; Clifford Brown's "Alternate Takes", "Tommy Flanagan Plays the Music of Harold Arlen", Bud Powell's "The Genius of Bud Powell", "Ella Fitzgerald Sings The Harold Arlen Songbook - Vol. 2".
22. GIANT STEPS - Published sheet music; John Coltrane's "Giant Steps".
23. GOT A MATCH? - Composer's lead sheet; Chick Corea's "Elektric Band".
24. GREGORY IS HERE - Composer's lead sheet; Horace Silver's "In Pursuit Of The 27th Man".
25. GROWING - Composer's lead sheet; John Patitucci's "John Patitucci".
26. HARLEM NOCTURNE - Published sheet music; Mel Torme's "Songs Of New York", Earl Bostic's "14 Original Greatest Hits", Sonny Stitt's "Symphony Hall Swing".
27. HI-FLY - Publisher's lead sheet; Cannonball Adderley's "Cannonball Adderley Quintet In San Francisco", Randy Weston's "Little Niles", Richie Cole's "Hollywood Madness".
28. HONEYSUCKLE ROSE - Published sheet music; Sarah Vaughan's "Sassy Swings The Tivoli", Duke Ellington's "The Private Collection - Vol. 6 Dance Dates, California 1958", Fats Waller's "The Complete Fats Waller, Vol. 1".
29. HORACESCOPE - Composer's lead sheet; Horace Silver's "Horacscope".
30. I BELIEVE IN YOU - Published sheet music; Frank Sinatra & Count Basie's "It Might As Well Be Spring", Bill Evans' "Empathy", Roland Kirk's "Domino".
31. I HADN'T ANYONE TIL YOU - Published sheet music; Billie Holiday's "Compact Jazz - Billie Holiday", "Mel Torme and the Mel-Tones", Sarah Vaughan's "Sassy Swings The Tivoli".
32. I THOUGHT ABOUT YOU - Arranger's lead sheet; Bob Berg's "In The Shadows".
33. ILL WIND - Published sheet music; Lee Morgan's "Cornbread", Horace Silver's "Further Explorations", Billie Holiday's "Compact Jazz - Billie Holiday", Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 2", "Tommy Flanagan Plays The Music Of Harold Arlen".
34. ILLUMINADOS - Ivan Lins' "Maos".
35. I'LL BE AROUND (1st version) - Chaka Khan's "C.K.". (Standard version) Published sheet music; Frank Sinatra's "In The Wee Small Hours Of The Morning", Billie Holiday's "Lady In Satin", Art Farmer's "Blame It On My Youth".
36. I'LL GET BY - Published sheet music; John Coltrane's "The Stardust Sessions", Billie Holiday's "The Quinessential Billie Holiday - Vol 4. "
37. I'M GLAD THERE IS YOU - Published sheet music; Stan Getz' "Stan Getz & The Oscar Peterson Trio", Sarah Vaughan's "The Complete Sarah Vaughan on Mercury - Vol. 1", Bobbe Norris' "Hoisted Sails", Mark Murphy's "Bridging A Gap".
38. IMPRESSIONS - Published sheet music; John Coltrane's "Impressions"; John Coltrane's "Live In Paris".
39. IN THE WEE SMALL HOURS OF THE MORNING - Art Blakey's "Caravan", Frank Sinatra's "In The Wee Small Hours Of The Morning", Wynton Marsalis' "Standard Time - Vol 3", "Ben Webster with the Pscar Peterson Trio", Joe Pass' "Sound Project".
40. IN YOUR OWN SWEET WAY - Published sheet music, published transcription; "The New Dave Brubeck Quartet Live At Montreux", "Dave Brubeck and J & K at Newport", Miles Davis' "Chronicle ", Bill Evans' "The Second Trio", Pharoah Sanders' "A Prayer Before Dawn".
41. ISFAHAN - Composer's lead sheet, publisher's lead sheet (from Smithsonian Ellington Collection); Duke Ellington's "The Far East Suite", Duke Ellington's "The Private Collection - Duke & Strayhorn, Vol. 4", Gary Burton's "Easy As Pie", Art Farmer's "Some thing To Live For".
42. IT DON'T MEAN A THING (If It Ain't Got That Swing) - Published sheet music; Ella Fitzgerald & Duke Ellington's "Ella Fitzgerald Sings The Duke Ellington Songbook", Duke Ellington & Louis Armstrong's "The Great Reunion", Ernestine Anderson's "Hello Like Before", Helen Merrill & Stan Getz' "Just Friends", Sarah Vaughan & Duke Ellington's "Sarah Vaughan Sings The Duke

83. IT'S ONLY A PAPER MOON - Published sheet music; Miles Davis' "Chronicles", Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 2", Oscar Peterson's "With Respect To Nat", Dexter Gordon's "The Other Side Of 'Round Midnight".
84. IT'S THE TALK OF THE TOWN - Published sheet music; Dizzy Gillespie & Stan Getz' "Diz & Getz", Houston Person's "It's The Talk Of The Town", "The Soulful Moods of Gene Ammons", Helen Humes' "It's The Talk Of The Town".
85. IT'S YOU - Published transcription; Dave Sanborn & Bob James' "Double Vision".
86. I'VE GOT THE WORLD ON A STRING - Published sheet music; "Oscar Peterson Plays The Harold Arlen Songbook", Teddy Wilson's "Three Little Words", Sarah Vaughan's "How Long Has This Been Going On", Ella Fitzgerald's "The Harold Arlen Songbook - Vol 1".
87. I'VE GOT YOUR NUMBER - Published sheet music; Jackie & Roy's "We Got It", Ella Fitzgerald's "Whisper Not", "The Roland Kirk Quartet Meets The Benny Golson Orchestra".
88. I'VE NEVER BEEN IN LOVE BEFORE - Published sheet music; Art Farmer's "Early Art", Frank Sinatra's "Sinatra '65", Kenny Burrell's "A La Carte", Oscar Peterson's "The Trio".
89. JACOB'S LADDER - Cedar Walton's "Animation", Cedar Walton's "The Trio".
90. THE JOINT IS JUMPIN' - Published sheet music; Fats Waller's "Golden Pieces of Fats Waller", Clark Terry's "Ain't Misbehavin'".
91. JORDU - Publisher's lead sheet; Clifford Brown's "The Immortal Clifford Brown".
92. JUNTOS - Publisher's lead sheet; Ivan Lins' "Juntos".
93. KILLER JOE - Published sheet music; Benny Golson's "Meet The Jazztet", Quincy Jones' "The Best Of Quincy Jones".
94. LET'S FALL IN LOVE - Published sheet music; Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 1", Frank Sinatra's "Round #1" "The Oscar Peterson Trio Plays".
95. LIKE A LOVER - Publisher's lead sheet; Sergio Mendez' "Look Around", Sarah Vaughan's "I Love Brazil", Dori Caymmi's "Dori Caymmi", Tuck & Patti's "Love Warriors".
96. LIKE FATHER, LIKE SON - Composer's lead sheet; Billy Childs' "Twilight Is Upon Us".
97. LIKE SONNY - Published sheet music; John Coltrane's "Coltrane Jazz", John Coltrane's "Exotica".
98. LISA - Published transcription; Dave Sanborn's "Straight To The Heart".
99. LITTLE WIND - Geri Allen's "Twilight".
100. LOOSE ENDS - Composer's lead sheet; Mike Stern's "Jigsaw".
101. LOXODROME - Steps Ahead's "Steps Ahead".
102. LULLABY OF THE LEAVES - Published sheet music; "Joe Pass Trio Live At Donte's", "Anita O'Day Sings Jazz", "Milt Jackson and the Gold Medal Winners", Pam Purvis' "Daydream".
103. MAHJONG - Published transcription; Wayne Shorter's "Juju".
104. MANHA DE CARNEVAL - Published sheet music; Luis Bonfá's "Non-stop to Brazil", "Vince Guaraldi's Greatest Hits", Dexter Gordon's "Gettin' Around", Stan Getz' "Compact Jazz - Stan Getz", "Ray Brown Live At The Concord Jazz Festival", Earl Coltrane's "Love Songs".
105. THE MASQUERADE IS OVER - Published sheet music; Kenny Burrell's "Stormy Monday", Keith Jarrett's "Standards - Vol. 1", Art Jarreau's "1965", "Red Garland", "Cannonball Adderley & Nancy Wilson", "The Complete Helen Merrill On Mercury".
106. MEAN TO ME - Published sheet music; Dizzy Gillespie and Sonny Stitt's "Dizzy Meets Sonny", Billie Holiday's "The Quintessence of Billie Holiday - Vol. 4", Ella Fitzgerald & Oscar Peterson's "Ella & Oscar".
107. MEMORIES OF YOU - Published sheet music; Clifford Brown's "Clifford Brown With Strings", Shirley Horn's "Close Enough For Love", "The Unique Thelonious Monk".
108. MIDLAND - Composer's lead sheet; Billy Child's "Twilight Is Upon Us".
109. MINE IS YOURS - Composer's lead sheet; Bob Mintzer's "Spectrum".
110. MO' JOE - Horace Silver's "Cape Verdean Blues", Joe Henderson's "The Kicker".
111. MOOD INDIGO - Published sheet music; Duke Ellington & Louis Armstrong's "Louis & Duke"; "Duke Ellington Meets Coleman Hawkins", Duke Ellington & Ella Fitzgerald's "Ella Fitzgerald Sings The Duke Ellington Songbook", Charles Mingus' "Mingus Mingus, Mingus, Mingus".
112. MOMENT'S NOTICE - John Coltrane's "Blue Train".
113. MOONRAYS - Composer's lead sheet; Horace Silver's "Further Explorations by the Horace Silver Quintet".
114. MOONTIDE - Composer's lead sheet; Randy Brecker's "In The Idiom", Randy Brecker's "Live At Sweet Basil".
115. MORE LOVE - Publisher's lead sheet; Al Jarreau's "Heart's Horizon".
116. MORE THAN YOU KNOW - Published sheet music; Dexter Gordon's "Nights At The Keystone, Vol. 2", "Mark Murphy Sings Nat King Cole's Choice", Ella Fitzgerald's "Ella & Oscar".
117. MORNING SPRITE - Composer's lead sheet; Chick Corea's "Akoustic Band".
118. MOZAMBIQUE - Composer's lead sheet; SACBE's "Dos Mundos". (Discovery/Trend records).
119. MR. P.C. - Published sheet music; John Coltrane's "Giant Steps", John Coltrane's "Live In Stockholm", John Coltrane's "The Paris Concert".
120. MY SHIP - published sheet music; Miles Davis & Gil Evans' "Miles Ahead - Miles Davis Plus 19", Peter Erskine's "Peter Erskine", Kenny Burrell's "Moon And Sand", Lena Horne's "A New Album".
121. NAIMA - Published sheet music; John Coltrane's "Giant Steps", John Coltrane's "Coltraneology - Vol. 1".
122. NAPANOCH - Composer's lead sheet, published transcription; Quest's "Quest", Dave Liebman's "Sweet Hands".
123. THE NATIVES ARE RESTLESS TONIGHT - Composer's lead sheet; Horace Silver's "Song For My Father".
124. NATURAL SELECTION - Composer's lead sheet; Quest's "Natural Selection".
125. THE NECESSARY BLONDE - Composer's lead sheet; Scott Henderson & Gary Willis' "Tribal Tech".
126. NEVER ALONE - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
127. NEVER WILL I MARRY - Published sheet music; "Cannonball Adderley & The Poll Winners", "Cannonball Adderley & Nancy Wilson", Bill Henderson's "Bill Henderson Sings".
128. NICA'S DREAM - Composer's lead sheet; Horace Silver's "Horoscope", "Art Blakey with the Original Jazz Messengers".

0. A NIGHTINGALE SANG IN BERKELEY SQUARE - Published sheet music; Stan Getz', Stephane Grappelli's "Shades Of Django", Roland Kirk Quartet Meets The Benny Golson Orchestra", Manhattan Transfer's "Mecca For Moderns".
1. NIGHTMOOD - Publisher's lead sheet; Mark Murphy's "Nightmood", Ivan Lins' "Daquila Que Eu Sei".
2. NO MOON AT ALL - Published sheet music; Ann Richards and Stan Kenton's "Two Much", Ella Fitzgerald's "Rhythm Is My Business", Anita O'Day's "This Is Anita".
3. NUTVILLE - Composer's lead sheet; Horace Silver's "Cape Verdean Blues".
4. OLE - John Coltrane's "Olé".
5. ODE TO THE DOO DA DAY - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
6. ON THE SUNNY SIDE OF THE STREET - Published sheet music; Dizzy Gillespie's "Pleyel Concert", Teddy Wilson's "I Got Rhythm", Ernestine Anderson's "A Perfect Match".
7. ONCE IN A WHILE - Published sheet music; Roland Kirk's "Rip, Rig & Panic", Art Blakey "A Night At Birdland" (w/ Clifford Brown), John Coltrane's "John Coltrane & Wilbur Hardin", Nat Cole's "Just One Of Those Things".
8. PEACE - Composer's lead sheet; Horace Silver's "Horace Silver" (Prestige 2-fer).
9. PEEP - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
0. PERDIDO - Published sheet music; Duke Ellington's "Studio Sessions 1957 & 1962", Duke Ellington's "Ellington Uptown", Charlie Parker's "Jazz At Massey Hall", "Ben Webster Plays Duke Ellington", "Ella Fitzgerald Sings The Duke Ellington Songbook".
1. PERI'S SCOPE - Composer's lead sheet; Bill Evans' "Montreux II", Bill Evans' "Portrait In Jazz".
2. POWER PLAY - Eddie Gomez' "Power Play".
3. THE PROMISE - Published sheet music; John Coltrane's "Live At Birdland".
4. QUICKSILVER - Composer's lead sheet; Art Blakey's "A Night At Birdland" (w/ Horace Silver).
5. QUIET GIRL - Composer's lead sheet; Billy Childs' "Take For Example This".
6. A QUIET PLACE - Published choral arrangement; Take 6's "Take 6".
7. RAIN WALTZ - Composer's lead sheet; Toots Thielman's "Only Trust Your Heart".
8. REMEMBER HYMN - John Abercrombie's "Getting There".
9. ROCKIN' CHAIR - Published sheet music; Louis Armstrong's "Pops - The 1940's Small Bands", Hoagy Carmichael's "Stardust & Much More", Ray Bryant's "Ray Bryant".
0. ROSETTA - Published sheet music; Joe Pass' "For Django", Teddy Wilson's "And Then They Wrote", Michel Legrand's "Legrande Jazz".
1. SAILING AT NIGHT - Composer's lead sheet; Dave & Don Grusin's "Sticks & Stones".
2. SEA JOURNEY - Composer's lead sheet; Stanley Clarke's "Children Of Forever".
3. SENOR BLUES - Composer's lead sheet; Horace Silver's "The Best Of Horace Silver".
4. SEPTEMBER SONG - Published sheet music; Sarah Vaughan's "The Complete Sarah Vaughan On Mercury - Vol. 1", Zoot Sims' "Waiting Game", "Mel Torme And The Rob McConnell Boss Brass".
5. SEVEN STEPS TO HEAVEN - Miles Davis' "Seven Steps To Heaven".
6. SILVER'S SERENADE - Composer's lead sheet; Horace Silver's "Silver's Serenade".
7. SING ME SOFTLY OF THE BLUES - Published sheet music; Gary Burton's "Duster", Carla Bley's "Dinner Music", Art Farmer's "Sing Me Softly Of The Blues".
8. SKIPPY-ING - Publisher's lead sheet, composer's input; Denny Zeitlin's "Carneval".
9. SO MANY STARS - Composer's lead sheet; Sergio Mendez' "Look Around", Sarah Vaughan's "Brazilian Romance", Jackie & Roy's "Star Sounds".
0. SOMEONE TO LIGHT UP MY LIFE - Published sheet music; Antonio Carlos Jobim's "Terra Brasilia", Mark Murphy's "Brasil Song", Sarah Vaughan's "O Som Brasileiro", Kenny Burrell's "Groovin' High".
1. SOME OTHER BLUES - Published sheet music; John Coltrane's "Coltrane Jazz".
2. SONG FOR MY FATHER - Composer's lead sheet; Horace Silver's "Song For My Father".
3. SOPHISTICATED LADY - Published sheet music; Duke Ellington's "The Private Collection, Vol. 2", Dexter Gordon's "At Montreux", Ella Fitzgerald & Duke Ellington's "Ella Fitzgerald Sings The Duke Ellington Songbook", "Mel Torme and Rob McConnell And The Boss Brass".
4. SPAIN - Composer's lead sheet; Chick Corea's "Light As A Feather".
5. SPRING CAN REALLY HANG YOU UP THE MOST - Published sheet music; Irene Kral's "Where Is Love?", Betty Carter's "The Audience", Dave Pike's "Pike's Groove", Stan Getz' "Poetry".
6. STABLEMATES - Published sheet music; Miles Davis' "Chronicle", Benny Golson's "Benny Golson & The Philadelphians".
7. STAR-CROSSED LOVERS - Composer's lead sheet, publisher's lead sheet (from Ellington Smithsonian Collection); Duke Ellington's "Duke In The Uncommon Market", Duke Ellington's "The Private Collection - Dance Dates; California 1958", Tommy Flanagan's "Montreux '77", Art Farmer's "To Duke With Love", Fred Hersch's "Horizon".
8. STARDUST - Published sheet music; Clifford Brown's "Clifford Brown With Strings", John Coltrane's "The Stardust Sessions", Dizzy Gillespie's "The Champ", Hoagy Carmichael's "Stardust And Much More", Nat Cole's "A Blossom Fell".
9. STARGAZER - Composer's lead sheet, composer's input; Armen Donelian's "The Wayfarer".
0. STILL - John Abercrombie's "Current Events".
1. STORY LINE - Composer's lead sheet, published transcription; "Bill Evans at Town Hall".
2. STROLLIN' - Composer's lead sheet; "Horace Silver" (Prestige 2-fer).
3. SUMMER IN CENTRAL PARK - Composer's lead sheet; Horace Silver's "In Pursuit Of The 27th Man".
4. SWEET AND LOVELY - Published sheet music; James Moody's "Sweet And Lovely", Bill Evans' "Portrait In Jazz", Bill Perkins' "Just Friends", Sonny Stitt's "The Champ", Erroll Garner's "Mambo Moves".
5. T.B.C. (Terminal Baggage Claim) - Composer's lead sheet; Chick Corea's "Akoustic Band".
6. THAT'S ALL - Published sheet music; "Scott Hamilton Is A Good Wind Who Is Blowing Us No Ill", "Ben Webster & Coleman Hawkins", Nat Cole's "A Blossom Fell", Gene Ammons' "The Big Sound", "The Complete Sarah Vaughan on Mercury - Vol. 3".

177. THEM THERE EYES - Published sheet music; Billie Holiday's "Billie's Blues", Ella Fitzgerald's "Lady Be Good", Carmen McRae's "Lover Man", "Oscar Peterson Featuring Stephane Grapelli".
178. THERE IS NO GREATER LOVE - Published sheet music; Miles Davis' "Chronicles", Dizzy Gillespie's "Have Trumpet, Will Excite", Dee Dee Bridgewater's "Live In Paris", Horace Parlan's "Pannonica".
179. THREE HEARTS DANCING - Composer's lead sheet; Steve Erquiaga's "Erkiology".
180. THREE LITTLE WORDS - Published sheet music; Sonny Rollins' "On Impulse", "The Complete Sarah Vaughan on Mercury - Vol. 3", Mel Torme's "Mel Torme", Teddy Wilson's "Three Little Words".
181. 'TIL THERE WAS YOU - Published sheet music; Sonny Rollins' "Freedom Suite", Gene Ammons' "The Gentle Jug", Etta Jones' "Something Nice".
182. TIME MARCHES ON - Composer's lead sheet; John Scofield's "Blue Matter".
183. TIME REMEMBERED - Composer's lead sheet; Bill Evans' "Time Remembered", Bill Evans' "Since We Met".
184. TIME TRACKS - Composer's lead sheet, published sheet music; Chick Corea's "Light Years", Anthology "GRP Super Live In Concert".
185. TOGETHERNESS - Publisher's lead sheet; Jimmy Heath's "New Picture".
186. TRISTEZA - Published sheet music; Sergio Mendez' "Look Around", Oscar Peterson's "Tristeza".
187. TRUTH - Composer's lead sheet; Bob Mintzer's "Camouflage".
188. TUNJI - John Coltrane's "Coltrane".
189. TUNNEL VISION - Composer's lead sheet; Scott Henderson & Tribal Tech's "Nomad".
190. TURN OUT THE STARS - Composer's lead sheet, published sheet music; Bill Evans' "Since We Met", "Bill Evans Live In Paris - Vol. 1", "Bill Evans At Town Hall", Bill Evans & Jim Hall's "Intermodulation".
191. 26-2 - Published sheet music; John Coltrane's "Coltrane Legacy".
192. UNFORGETTABLE - Published sheet music; "The Pepper Adams Quintet", Nat Cole's "Unforgettable", Oscar Peterson's "With Respect To Nat", Bobbe Norris' "You And The Night And The Music".
193. UNLESS IT'S YOU (a.k.a. Orbit) - Composer's lead sheet, published sheet music; Bill Evans' "A Simple Matter Of Conviction".
194. VEILS - Composer's lead sheet; John Abercrombie's "M".
195. VELHO PIANO - Composer's lead sheet; Dori Caymmi's "Dori Caymmi".
196. WABASH III - Composer's lead sheet; John Scofield's "Time On My Hands".
197. WALTSE FOR DAVE - Composer's lead sheet; Chick Corea's "Friends".
198. WHAT A DIFFERENCE A DAY MADE - Published sheet music; Wynton Kelly's "Full View", Dinah Washington's "What A Difference A Day Made", Houston Person's "Back ToBasics".
199. WHAT A LITTLE MOONLIGHT CAN DO - Published sheet music; Carmen McRae's "Carmen Sings Lover Man...", "The Essential Billie Holiday - Carnegie Hall Concert", "The Quintessential Billie Holiday, Vol. 1".
200. WHEN ALL IS SAID AND DONE - Composer's lead sheet; Billy Childs' "Twilight Is Upon Us".
201. WHENEVER YOUR HEART WANTS TO SING - Composer's lead sheet; Kevyn Lettau's "Kevyn Lettau".
202. WHILE WE'RE YOUNG - Published sheet music; Carol Sloane's "Love You Madly", Meredith D'Ambrosia's "Another Time", Morgana King's "Winter Of My Discontent", George Shearing's "Grand Piano".
203. WHISPER NOT - Published sheet music; Benny Golson & The Jazztet's "Here And Now", "Benny Golson's New York Scene", Dizzy Gillespie's "Night In Tunesia", Ella Fitzgerald's "Whisper Not", Jackie & Roy's "Bits & Pieces".
204. WILL YOU SAY YOU WILL - Composer's lead sheet; Gary Burton's "Reunion".
205. WILL YOU STILL BE MINE? - Published sheet music; Miles Davis' "Chronicle", Sonny Rollins' "Freedom Suite", "Art Farmer Quintet At Boomers", Ahmad Jamal's "Poinciana", Kenny Burrell's "A Night At The Village Vanguard".
206. WILLOW - Composer's lead sheet; "Art Lande, Paul McCandless & Dave Samuels" (on ECM), Paul McCandless' "Navigator".
207. WIND SPRINT - Composer's lead sheet; John Patitucci's "John Patitucci".
208. WINDOWS - Composer's lead sheet; Chick Corea's "Inner Space", Stan Getz' "Sweet Rain".
209. WISE ONE - John Coltrane's "Crescent".
210. WITHOUT A SONG - Published sheet music; Sonny Rollins' "The Bridge", Art Pepper's "The Art Of Pepper", George Benson's "Boss Band", "The Tommy Dorsey - Frank Sinatra Sessions", Mulgrew Miller's "Work".
211. WOODY 'N YOU - Miles Davis' "Chronicle", Bill Evans' "The Complete Riverside Recordings", Milt Jackson's "Bebop", Dizzy Gillespie's "Have Trumpet Will Excite", Tommy Flanagan's "Montreux '77", Dizzy Gillespie's "Dizziest".
212. WORDS - Composer's lead sheet; Bob Berg's "Short Stories".
213. WRAP YOUR TROUBLES IN DREAMS - Published sheet music; Bill Evans' "Interplay", Dizzy Gillespie's "Have Trumpet, Will Excite", Maxine Sullivan's "Swingin' Sweet".
214. YOU FASCINATE ME SO - Published sheet music; Mark Murphy's "Midnight Mood", Morgana King's "Wild Is Love", Peggy Lee's "Pretty Eyes".
215. YOU SAY YOU CARE - Published sheet music; John Coltrane's "John Coltrane" (Prestige 2-fer).
216. YOU'RE EVERYTHING - Composer's lead sheet; Chick Corea's "Light As A Feather".
217. YOU'RE MY EVERYTHING - Published sheet music; Wynton Marsalis' "Standard Time - Vol. 3", Freddie Hubbard's "Hub-Tones", Anita O'Day's "Mello'Day".

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About The Author

Concord Jazz recording artist, MARK LEVINE has been a jazz pianist for 35 years and jazz educator for 15 years. He has worked with such jazz greats as Woody Shaw, Bobby Hutcherson, Milt Jasckson, Art Pepper, Art Farmer, Sonny Stitt, Chet Baker, Mongo Santamaria, Blue Mitchell, Pancho Sanchez, and many others.

He was Cal Tjader's pianist on many of Cal's best recordings and has also appeared as the pianist on LPs by Joe Henderson, Carmen McRae, Richie Cole, Gabor Szabo, Mark Murphy, Houston Pearson and many others. MARK LEVINE also has three exceptional LPs released under his own name, the latest being "Smiley And Me" on Concord Jazz Records.

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Magic Lady

JAY GRAYDON

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On The Boulevard
Nothing You Can Do About It
Smile Again
After The Love Has Gone

ROBBEN FORD

Tee Time For Eric
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Romain
Blue Dove
All Across The City

RICHIE BEIRACH

Leaving
Dark Lady
October 10th
Stray

MILTON NASCIMENTO

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One Coin

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Quiet Now
Carole's Garden
I-Thou

JOHN SCOFIELD**BOBBY McFERRIN****JOHN ABERCROMBIE****RUSS FERRANTE****JACK DeJOHNETTE****WAYNE SHORTER**

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Infant Eyes
Children Of The Night
Lusitanos
Suspended Sentence
Elegant People
One By One
This Is For Albert
When It Was Now
Witch Hunt
Pinocchio

WOODY SHAW

Rosewood
Woody I — On The New Ark
Green St. Caper

LEE RITENOUR

Bullet Train

CLARE FISCHER

Morning
Pensativa

GEORGE DUKE

Brazilian Love Affair
Someday
Festival
Lemme At It
Daisy Mae

JACO PASTORIUS

Punk Jazz
Teen Town

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Tell Me A Bedtime Story
The Maze
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Little One
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Come Running To Me
Driftin'

CHARLES MINGUS

I X Love
Free Cell Block F
Smooch

ORNETTE COLEMAN

Una Muy Bonita
The Blessing
Humpty Dumpty

JIMMY HEATH

A Sound For Sore Ears
A New Blue
A Sassy Samba
Big P

DAVE FRISHBERG

Listen Here
I'm Home
A Little Taste

RICHIE COLE

N.Y. Afternoon
Harold's House Of Jazz

PAUL McCANDLESS

Hungry Heart
Moon And Mind

DAVE LIEBMAN

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The Joint is Jumpin'

Words: Andy Razaf

J.C. Johnson

Music: Thomas "Fats" Waller

Tempo di-sturb de neighbors

(Med. to
Bright
2-beat)

(Intro)

They have a new ex - pres - sion a - long old Har - lem way — that

tells you when a par - ty is ten times more — than gay. — To

say that things are jump - in' leaves not a sin - gle doubt — that

ev - 'ry - thing is in full swing — when you hear some - bod - y shout: Here 'tis. —

A This joint is jump - in', it's real - ly jump - in',

Come in cats — and check — your hats, — I mean — this joint — is jump - in'.

The pi - an - o's thump - in', the danc - ers bump - in',

This here spot — is more than hot, — in fact the joint is jump - in'.

B B^b7 E^b6

Check your weap - ons at the door, — be sure to pay your quar - ter;

$C7$ $F7$

Burn your leath - er on the floor, — grab an - y - bod - y's daugh - ter.

C B^b6 B^o7 $Cm7$ $F7$ B^b6 B^o7 $Cm7$ $F7$

The roof is rock - in', the neigh - bor's knock - in',

B^b7 B^b7/D E^b6 E^o7 B^b/F $F7$ B^b6 ($F7$)

We're all bums — when the wag - on comes, — I mean — this joint is jump - in'.

Bass plays in 2 throughout.

2nd lyric: This joint is jumpin', it's really jumpin',
Every Mose is on his toes, I mean the joint is jumpin'.
No time for talkin', it's time for walkin',
Grab a rug and cut the jug, I mean this joint is jumpin'.

Get your pig feet, beer and gin, there's plenty in the kitchen;
Who is that that just came in? Just look at the way he's switchin'.
Don't mind the hour, 'cause I'm in power,
I got bail if we go to jail, I mean this joint is jumpin'.

More Than You Know

Lyric: William Rose
& Edward Eliscu
Music: Vincent Youmans

Med. Ballad

(Verse) C_{MI}^6 $(B^7_{SUS} D_{MI}^7(b5) G^7 B^7(\#5) C_{MI}^6 A_{MI}^7(b5) A^{\flat 9} G^7(b9) (\#11))$

Wheth - er you are here or yon - der, wheth - er you are false or true,

$C_{MI}^7 E^{\flat 13}_{SUS} E^{\flat 9} A^{\flat} M A^7 C_{MI}^6 A_{MI}^7(b5) D_{MI}^7 G^7(b9) (b5)$

Wheth - er you re - main or wan - der, I'm grow - ing fon - der of you.

$C_{MI}^6 (B^7_{SUS} D_{MI}^7(b5) G^7 B^7(\#5) C_{MI}^6 A_{MI}^7(b5) A^{\flat 9} G^7(b9) (\#11))$

E - ven though your friends for - sake you, e - ven though you don't suc - ceed,

$C_{MI}^7 E^{\flat 13}_{SUS} E^{\flat 9} A^{\flat} M A^7 C_{MI}^6 D_{MI}^7(\#11) G^7$

Would - n't I be glad to take you, give you the break you need. More than you

A $C^{6/9} G^7(\#5) G_{MI}^9 C^7(b9) F_{MA}^7 E_{MI}^7 A^7(b9) D_{MI}^7 F_{MI}^7 B^{\flat 7}$

know, more than you know, man of my heart I love you so; Late - ly I

$D_{MI}^9 A^{\flat 9}(\#11) D_{MI}^9 G^7(b9) E_{MI}^7 A^7(b9) D_{MI}^7 G^7$

find you're on my mind, more than you know. _____ Wheth - er you're

$C^{6/9} G^7(\#5) G_{MI}^9 C^7(b9) F_{MA}^7 E_{MI}^7 A^7(b9) D_{MI}^7 F_{MI}^7 B^{\flat 7}$

right, wheth - er you're wrong, man of my heart I'll string a - long; You need me

$E_{MI}^7 A^7(b9) D_{MI}^7 G^7(b9) C^6 F^9 C^6 F^{\#} M^7(b5) B^7$

so, more than you'll ev - er know. _____ Lov - ing you the

B E_{MI}^7 $C\#_{MI}^{7(b5)}$ $F\#_{MI}^{7(b5)}$ $B^{7(\#9)}$ E_{MI}^7 $A_{MI}^{7(b5)}$ D^7

way that I do, there's noth - ing I can do a - bout it; Lov - ing may be

G_{MA}^7 E_{MI}^7 A^9_{SUS} A^9 D^9_{SUS} D^9 D_{MI}^9 G^{13}_{SUS} G^7

all you can give, but hon - ey I can't live with - out it. Oh, how I'd

C $C^{6/9}$ $G^{7(\#5)}$ G_{MI}^9 $C^{7(b9)}$ F_{MA}^7 E_{MI}^7 $A^{7(b9)}$ D_{MI}^7 F_{MI}^7 B^b7

cry, oh, how I'd cry if you got tired and said good - bye, More than I'd

E_{MI}^7 $A^{7(b9)}$ D_{MI}^7 $G^{13(b9)}$ C^6 $(A_{MI}^7 D_{MI}^7 G^7)$

show, more than you'd ev - er know.

Alternate changes, bar 16 of verse,
bar 8 of **B** & **C**:

E^b9 $D^9(\#11)$ $D^b9(\#5)$

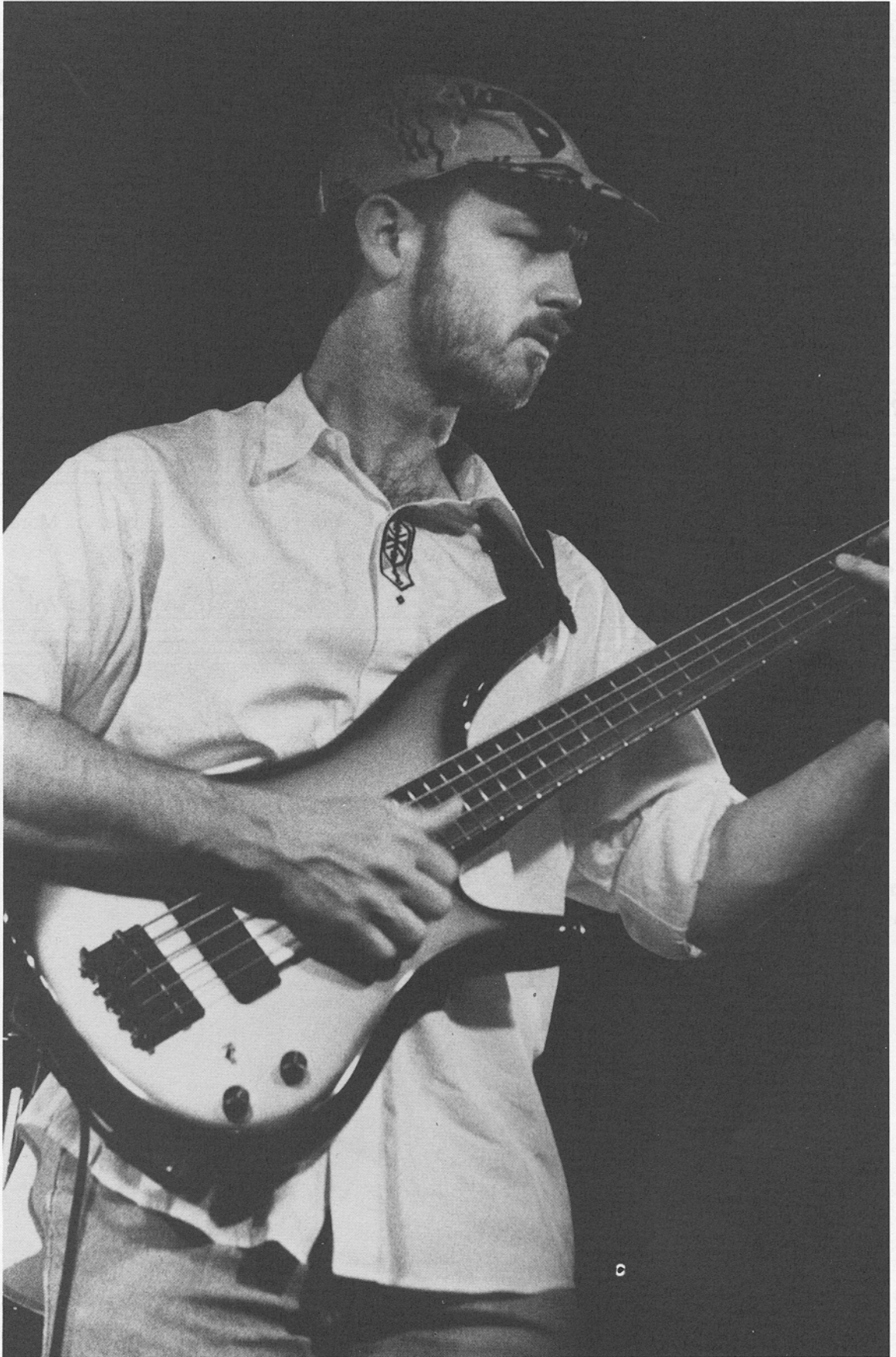


Photo by Nancy Ann Lee

GARY WILLIS

No Moon At All

Redd Evans
Dave Mann

Med.-Up Swing

A *D*_{MI} *A*⁷ *D*^{7(b9)} *G*⁶

No moon at all,___ what a night,___ E - ven light - nin' bugs have dimmed their light,___

*E*_{MI}^{7(b5)} *D*_{MI} *B*^{b7} *A*⁷ *D*_{MI} *B*^{b7} *A*⁷

Stars have dis - ap - peared from sight and there's no___ moon at all. ___

*D*_{MI} *A*⁷ *D*^{7(b9)} *G*⁶

Don't make a sound,___ it's so dark,___ E - ven Fi - do is a - fraid to bark,___

*E*_{MI}^{7(b5)} *D*_{MI} *B*^{b7} *A*⁷ *D*_{MI} %

What a per - fect chance to park, and there's no___ moon at all. ___

B *D*⁷ *G*⁷

Should we want at - mos - phere___ for in - spir - a - tion, dear,___

*C*⁷ *F*⁶ *E*_{MI}^{7(b5)} *A*⁷

one kiss will make___ it clear___ that to - night is right and bright moon - light might in - ter - fere. ___

C *D*_{MI} *A*⁷ *D*^{7(b9)} *G*⁶

No moon at all___ up a - bove,___ This is noth - ing like they told us of,___

*E*_{MI}^{7(b5)} *D*_{MI} *B*^{b7} *A*⁷ *D*_{MI} (*B*^{b7} *A*⁷)

Just to think we fell in love and there's no___ moon at all. ___

Alternate changes for bars
1-5 and 9-13 of A, 1-5 of C:

*D*_{MI} | *A*⁷/_{C#} | *D*^{7(b9)}/_C | *G*⁶/_B | *E*_{MI}^{7(b5)}/_{Bb} |

Without a Song

Music: Vincent Youmans
Lyric: William Rose and
Edward Eliscu

Medium-Up Swing

(B^{b7}) A E^bMA⁷ E^b7 A^bMA⁷ D^b9

With - out a song the day would nev - er end, With - out a

E^bMA⁷ E^b7 A^bMA⁷ D^b9

song the road would nev - er bend, When things go

E^bMA⁷ GMI⁷ C⁷ (F^{#o7}) FMI⁷ B^b7

wrong a man ain't got a friend with - out a

(E^bMA⁷ E^b6 A^bMA⁷ GMI⁷ FMI⁷ E^bMA⁷)
E^b6 FMI⁷ B^b7 GMI⁷ C⁷ FMI⁷ B^b7

song. _____ That field of

B E^bMA⁷ E^b7 A^bMA⁷ D^b9

corn would nev - er see a plow, That field of

E^bMA⁷ E^b7 A^bMA⁷ D^b9

corn would be de - sert - ed now, A man is

E^bMA⁷ GMI⁷ C⁷ (F^{#o7}) FMI⁷ B^b7

born, but he's no good, no - how with - out a

E^b6 A^b9 E^b6 E^b7

song. _____ I got my

C A^bMA^7 GMI^7 C^7 FMI^7 B^b7 E^bMA^7

trou - ble and woe, but sure as I know the Jor - dan will roll;

GMI^7 $AMI^7(b5)$ D^7 GMI^7 C^7 FMI^7 B^b7 $(F\#^o7)$

I'll get a - long as long as a song is strong in my soul. I'll nev - er

D E^bMA^7 E^b7 A^bMA^7 Db^9

know what makes the rain to fall, I'll nev - er

E^bMA^7 E^b7 A^bMA^7 Db^9

know what makes the grass so tall, I on - ly

E^bMA^7 GMI^7 C^7 FMI^7 B^b7 $(F\#^o7)$

know there ain't no love at all with - out a

E^b6 (CMI^7) FMI^7 B^b7

song.

Head is usually played in 2, solos in 4.

Wrap Your Troubles in Dreams

Lyric by Ted Koehler and Billy Moll

Music by Harry Barris

Medium Swing

(G⁷) A C^{MA}⁷ F⁷ E^{MI}⁷ A⁷(#5) D^{MI}⁷ E⁷ A^{MI}⁷ G^{MI}⁷ C⁷

When skies are cloud - y and gray, They're on - ly gray for a day, So

F^{MA}⁷ F^{#o}⁷ C^{MA}⁷ G A⁷(#5) D⁷ G⁷ C^{MA}⁷ G⁷

wrap your trou - bles in dreams and dream your trou - bles a - way. Un -

C^{MA}⁷ F⁷ E^{MI}⁷ A⁷(#5) D^{MI}⁷ E⁷ A^{MI}⁷ G^{MI}⁷ C⁷

til that sun - shine peeps through there's on - ly one thing to do, Just

F^{MA}⁷ F^{#o}⁷ C^{MA}⁷ G A⁷(#5) D⁷ G⁷ C^{MA}⁷

wrap your trou - bles in dreams and dream your trou - bles a - way. Your

B F^{#7} B⁷ E⁷ A⁷

cas - tles may tum - ble, that's fate, af - ter all, _____

D⁷ G⁷ C^{MA}⁷ F^{#7} B⁷

Life's real - ly fun - ny that way; No use to grum - ble, just

E⁷ A⁷ D⁷ G⁷ C^{MA}⁷ G⁷

smile as they fall, _____ Were - n't you king _____ for a day? Say,

C C^{MA}⁷ F⁷ E^{MI}⁷ A⁷(#5) D^{MI}⁷ E⁷ A^{MI}⁷ G^{MI}⁷ C⁷

Just re - mem - ber that sun - shine al - ways fol - lows the rain, So

F_{MA}^7 $F^{\#o7}$ C_{MA}^7 / G $A^{7(\#5)}$ D^7 G^7 C_{MA}^7 (G^7)

wrap your trou - bles in dreams and dream your trou - bles a - way.

You Say You Care

Leo Robin and Jule Styne
(As played by John Coltrane)

Medium-Up Swing

A GMI^7 C^7 GMI^7 C^7

You say you care, and all at once a mil - lion ros -

FMA^7 DMI^7 GMI^7 C^7 FMA^7 AMI^7 A^bMI^7

es pour their per - fume on the air.

GMI^7 C^7 GMI^7 C^7

You say you care, and you put words to what the whip -

FMA^7 DMI^7 GMI^7 C^7 F^6 GMI^7 $G^{\#o7}$ F^6 A^7

poor - wills are sing - ing ev - 'ry - where.

B DMI^6 B^b9 DMI^6 E^7

How sweet, how strange, that all my lone - li - ness should change

AMI^7 $\#D^7$ DMI^7 G^7 GMI^7 C^7

in - to the love - li - ness we share.

C GMI^7 C^7 GMI^7 C^7

If you were there, no hill would be too high, and dar -

FMA^7 DMI^7 GMI^7 C^7 $AMI^7(b5)$ D^7 C

ling I would e - ven fly the sea,

Musical notation for the first system. It features a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes. Above the staff, the chord G⁹(#11) is written above the first measure, C⁷ above the second measure, and F⁶ above the third measure. A dashed line labeled "solo break" spans the last two measures. Below the staff, the lyrics "Just to hear you say you care for me." are written. To the right of the staff, the text "Solo on Form (ABC)" is present.

Musical notation for the second system, consisting of two staves. The top staff has a treble clef and a key signature of one sharp. It includes a circled "C" time signature. Chords G⁹(#11), C⁷, and F_{MA}^{7(b5)} are indicated above the staff. The bottom staff has a bass clef and a key signature of one sharp. It includes a circled "C" time signature and a circled "A" section marker. Chords F_{MA}^{7(b5)} and F_{MA}^{7(b5)} are indicated above the staff. The notation includes various rhythmic values, slurs, and a triplet of eighth notes in the top staff.

Melody is based on Trane's interpretation.
 Original melody is all quarter notes and whole notes:

Musical notation for the original melody, starting with a circled "A" in a square box. It is written on a single staff with a treble clef and a common time signature (C). The melody consists of quarter and whole notes. The notation ends with "(etc.)".

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