

LEGAL

# THE WORLD'S GREATEST FAKE BOOK

## GREAT JAZZ AND FUSION COMPOSITIONS BY:

CHICK COREA  
GEORGE DUKE  
HERBIE HANCOCK  
WAYNE SHORTER  
FREDDIE HUBBARD  
McCOY TYNER

JOSEF ZAWINUL  
JACO PASTORIUS  
DAVE GRUSIN  
LEE RITENOUR  
ANGELA BOFILL  
ROBBEN FORD

JOHN COLTRANE  
BILL EVANS  
CHARLES MINGUS  
ERIC DOLPHY  
JIMMY HEATH  
JIM HALL

CANNONBALL ADDERLEY  
ORNETTE COLEMAN  
DEXTER GORDON  
DIZZY GILLESPIE  
OLIVER NELSON  
CHARLIE PARKER

MILTON NASCIMENTO  
JEFF LORBER  
JAY GRAYDON  
RUSS FERRANTE  
NEIL LARSEN  
ERNIE WATTS

WOODY SHAW  
JOHN SCOFIELD  
DAVE LIEBMAN  
GEORGE CABLES  
MIKE NOCK  
CHARLIE HADEN

RICHIE COLE  
NAT ADDERLEY  
JIMMY ROWLES  
LENNIE TRISTANO  
MAL WALDRON  
PHIL WOODS

RICHIE BEIRACH  
DENNY ZEITLIN  
STEVE KUHN  
CLARE FISCHER  
DAVE FRISHBERG  
JON HENDRICKS

BOBBY HUTCHERSON  
JOHN ABERCROMBIE  
JACK DeJOHNETTE  
PAUL McCANDLESS

RUSS FERRANTE





# The World's Greatest Fake Book

## Titles, alphabetically

(This index is not included in the original book but as some titles can't be read...)

### A

After The Love Has Gone (J. Graydon)	1
Aileron (John Scofield)	3
Aisha (McCoy Tyner)	4
All Across The City (Jim Hall)	5
Arcade (John Abercrombie)	6
And The Melody Still Lingers On (Dizzy Gillespie)	9

### B

The Beatles (John Scofield)	15
Bebop (Dizzy Gillespie)	18
Bebop Lives (Boblicity) (Miles Davis)	19
Big P (Jimmy Heath)	21
Birdland (Joe Zawinul)	23
The Blessing (Ornette Coleman)	27
Blues For Sarka (George Mraz)	28
Blue Dove (Jim Hall)	29
Brazilian Love Affair (George Duke)	31
A Brite Piece (Dave Liebmann)	35
Bullet Train (Lee Ritenour & Ernie Watts)	37
Burgundy & The Virgin Snow (Jim McNeely)	41

### C

Cannonball (Joe Zawinul)	45
Capuccino (Chick Corea)	49
Caravanessa (Joe Chambers)	53
Carole's Garden (Denny Zeitlin)	55
Cassidae (John Scofield)	57
Central Park (Chick Corea)	59
Champotch (Lennie Lasher)	65
Children Of The Night (Wayne Shorter)	67
City By The Bay (Vince Wallace)	69
Cloudburst (Jon Hendricks, et. al.)	73
Come Running To Me (Herbie Hancock)	75
Cool Aide (Phil Woods)	81
Cutting Edge (Ulf Wakenius)	82

### D

Daahoud (Clifford Brown)	83
Daisy Mae (George Duke)	85
A Dance For Your Thoughts (Dave Liebman)	89
Dark Lady (Richie Beirach)	91
Dark Light (Mike Nock)	93
D.C. Farewell (Richie Cole)	94
Del Sasser (Sam Jones)	95
Driftin' (Herbie Hancock)	97
Duquility (Mal Waldron)	100

**E**

Ebony Moonbeams (George Cables)	101
Elegant People (Wayne Shorter)	103
Elsa (Earl Zindars)	107
Everywhere (Bunny Brunel)	108
Exits And Flags (Milton Nascimento)	110

**F**

The Face I Love (Marcos Valle)	111
Festival (George Duke)	113
Flight (Larry Dunlop)	115
Fly With The Wind (McCoy Tyner)	117
Foolish Door (John Abercrombie)	120
4 A.M. (Herbie Hancock)	121
Frankenstein (Grachan Moncur III)	125
Free Cell Block F – 'Tis Nazi USA (Charles Mingus)	126
Freight Trane (Tommy Flanagan)	127
Fried Bananas (Dexter Gordon)	128

**G**

Gibraltar (Joe Zawinul)	129
Green St. Caper (Woody Shaw)	133

**H**

Harold's House Of Jazz (Richie Cole)	135
Highway One (Bobby Hutcherson)	138
High Wire – The Aerialist (Chick Corea)	139
Humpty Dumpty (Ornette Coleman)	143
Humpty Dumpty (Chick Corea)	144
Hungry Heart (Paul McIndless)	145

**I**

If You Went Away (Marcos Valle)	147
Images (Oliver Nelson)	149
I'm Home (Greg Mathiesen)	152
In Blossom (Kent Glenn)	153
Infant Eyes (Wayne Shorter)	154
Inner Space (Chick Corea)	155
In, Out & Around (Mike Nock)	160
In Search Of My Heart (McCoy Tyner)	161
I-Thou (Denny Zeitlin)	164
I Thought It Was You (Herbie Hancock)	165
I Wanna Stand Over There (Bobby Hutcherson)	170
I X Love (Charles Mingus)	171

**J**

Jeannine (Duke Pearson)	173
Jubilee (Bobby McFerrin)	175
Jungle Fever (Neil Larsen)	177

**K**

Katherine (Jeff Lorber)	179
-------------------------	-----

**L**

Las Pulgas Freeway (Eugenio Toussaint)	183
Leaving (Richie Beirach)	186
Lemme At It (George Duke)	187
Lennie's Pennies (Lennie Tristao)	189
Lester Left Town (Wayne Shorter)	190
Listen Here (Dave Frishberg)	191
Little One (Herbie Hancock)	195
The Littlest One Of All (Bobby Hutcherson)	197
Listen Now (Bunny Brunel)	193
A Little Taste (Dave Frishberg)	199
Looks Like Meringue (John Scofield)	201
Love Child (Mark Nock)	207
The Love Connection (Freddie Hubbard)	203
Love Reborn (George Duke)	208
Lusitanos (Wayne Shorter)	209

**M**

Magic Lady (Jeff Lorber)	213
Magic Sam (Roben Ford)	217
Man In The Moon (Russel Ferrante)	219
The Maze (Herbie Hancock)	222
Miss Ann (Eric Dolphy)	223
The Missing Link (Vince Wallace)	224
Monmouth College Fight Song (Russel Ferrante)	225
Moon And Mind (Paul McCandless)	229
Morning (Clare Fisher)	231
Motion (Jimmy Raney)	233

**N**

Neo Terra (Freddie Hubbard)	235
Never Say Yes (Natt Adderley)	239
A New Blue (Jimmy Heath)	241
New Breed (Dave Liebman)	243
New York Afternoon (Richie Cole)	245
Night Flower (Lennie Lasher)	248
Nippon Soul (Cannonball Adderley)	249
No Siree Bob (Bobby Hutcherson)	250
Nothing You Can Do About It (Jay Graydon)	251
Now He Sings, Now He Sobs (Chick Corea)	256

**O**

October 10 <sup>th</sup> (Richie Beirach)	261
Oliliqui Valley (Herbie Hancock)	263
One By One (Wayne Shorter)	265
One Coin (Milton Nascimento)	267
111-44 (Oliver Nelson)	271
One Of A Kind (Freddie Hubbard)	273
The One Step (Chick Corea)	276
Only Love (Angela Bofill)	281
On The Boulevard (Jay Graydon)	283
Osaka Express (Jim Hall)	289
Other Mansions (David Friesen)	291



**P**

Palladium (Wayne Shorter)	293
Pass It On (Russell Ferante)	297
Pathway (David Friesen)	301
The Peacocks (Jimmy Rowles)	303
Pensativa (Clare Fischer)	304
Peresina (McCoy Tyner)	307
Phantazia (Dave Grusin)	311
Pinocchio (Wayne Shorter)	314
The Plot Thickens (Jim McNeely)	315
Pools (Dan Grolnick)	317
Povo (Freddie Hubbard)	323
Punk Jazz (Jaco Pastorius)	327
Persuance (John Coltrane)	329

**Q**

Quasimodo (Charlie Parker)	330
Quiet Fire (George Cables)	331
Quiet Now (Denny Zeitlin)	333

**R**

Random Thoughts (Steve Kuhn)	335
A Remark You Made (Joe Zawinul)	337
Resolution (John Coltrane)	339
Return To Forever (Chick Corea)	340
Revelation 21:4 (Bob Magnusson)	343
Romaine (Jim Hall)	345
Rosewood (Woody Shaw)	347
Rough House (John Scofield)	349
Route Four (Teddy Charles)	351

**S**

Samba Song (Chick Corea)	353
Sareen Jurer (Earl Zindars)	359
A Sassy Samba (Jimmy Heath)	361
Scoochie (Booker Ervin)	364
Secrets Of Love (George Cables)	365
Senor Carlos (McCoy Tyner)	367
Serengeti (Mark Levine)	372
S.E.'s Dream (Mel Martin)	375
Shadowland (Sarah Cassey)	377
Share Your Love (Derrick Hoitsma)	381
Sicily (Chick Corea)	383
Silence (Charlie Haden)	387
Silver Hollow (Jack DeJohnette)	389
Smile Again (Jay Graydon)	391
Smooch (Charles Mingus)	393
Someday (George Duke)	395
Something Old, Something Blue (Mark Levine)	397

Something Everywhere (Steve Kuhn)	401
Something Sweet, Something Tender (Eric Dolphy)	402
Song For Che (Charlie Haden)	403
SOS (Wes Montgomery)	404
Soul Eyes (Mal Waldron)	405
A Sound For Some Ears (Jimmy Heath)	406
Spoons (John Scofield)	407
Straight Up And Down (Chick Corea)	408
Straight Street (John Coltrane)	411
Stray (Richie Beirach)	413
Summer Band Camp (Mick Goodrich)	414
Sunset At Sunset (Eugenio Toussaint)	415
Suspended Sentence (Wayne Shorter)	416
A Sweet And Sorrowful Fantasy (Susan Muscarella)	417

## **T**

Take Some Time To Walk With The One You Love (Bill Mays)	421
Teaneck (Nat Adderley)	424
Teen Town (Jaco Pastorius)	425
Tee Time For Eric (Robben Ford)	427
Tell Me A Bedtime Story (Herbie Hancock)	429
Thermo (Freddie Hubbard)	431
Think On Me (George Cables)	433
This Is For Albert (Wayne Shorter)	437
Time Is Right (Judy Singh)	441
Tomato Kiss (Larry Schneider)	444
Tones For Joan's Bones (Chick Corea)	445
True Or False (Ray Obiedo)	447
Twilight Tone (Jay Graydon)	451
Twelve Tone Tune (Bille Evans)	453

## **U**

Una Muy Bonita (Ornette Coleman)	454
Utopia (McCoy Tyner)	457

## **V**

V (John Scofield)	459
Vignette (Gary Peacock)	460

## **W**

Water Sign (Jeff Lorber)	461
What Does It Matter ? (George Mraz)	465
When It Was Now (Wayne Shorter)	467
Windflower (Sarah Cassey)	471
Witch Hunt (Wayne Shorter)	472
Woody I – On The New Ark (Woody Shaw)	473

## **Y**

Young And Fine (Joe Zawinul)	475
Young One (Jim Hall)	477







# Music Calligrapher's Foreword

Very often we grasp an idea by how it is presented as much as what is actually being stated. Similarly in notated music, the style of presentation can affect a musician's attitude toward a given work, especially at first sight. If the exacting presentation offered here mirrors the highly structured forms then the warmth of hand done calligraphy reflects the spirit of improvisation - the musician as "co-creator" & not simply as executant. (Indeed, one of the more important features of contemporary jazz is the development of both complex & loose forms, often found in the same piece.)

## Anecdote:

My first encounter with "The World's Greatest Fakebook" came when Chuck & I were at a session, & naturally, he suggested we read something from his then incomplete book. Now, I have always calligraphed my own compositions so my writing wasn't exactly foreign, so I thought. What was new was that I had never *sightread* music in this style, having been brought up on the "R--- Book." The first thing that came out of my mouth was "Jesus, there are *so many* straight lines." My eyes wandered aimlessly for signs of familiarity - as if trying to grok a map of the L.A. freeway system. Upon muttering my reaction again the other players looked at me in disbelief & burst out laughing; Chuck just kept shaking his head. Like the rest of humanity, jazz musicians are merely creatures of habit.

My primary aim as music calligrapher was to illustrate the music in the most clear & balanced form possible. To this end I felt that a combination of an "engraved style," used in printed music (thin ledger lines, straight-edged accidentals), and a "manuscript style," found in common practice & recording studios (new key & clef warning arches, non-traditional chord stacking with seconds) would be the most visually appealing. Balancing individual lines however, was often an illusive task and despite my parallel & proportional schemes many lines had to be redone (to the wild applause of the publisher).

When the music called for several parts within one system great pains were taken to line up the voices in a rhythmically accurate fashion (with a few exceptions due to lack of space). In doing so other musicians, especially drummers, could use this information to build ideas upon and eager band leaders looking for new material could sightread pieces more easily.

One of the most thorny issues that faced the Music Editor & myself concerned the spelling of many of the pieces as there are a variety of approaches to jazz nomenclature. On the one hand we wanted to present the music clearly and simply and on the other we tried to respect the work's basic tonality (or tonalities) and keep the harmony consistent with the melody - sharps with sharps and flats with flats (keeping the pedal chords consistent within themselves was also an issue.) This is due in large part because much of contemporary jazz harmony behaves more like roving tonalities than functional harmony & that this compositional intent should be reflected on paper. (I can recall many harmonic dialogues with Bob at 2:00 a.m.) The exceptions to the harmony *visa* *via* melody issue can be summed up here:

- 1) shifting harmony over a pedal point (i.e. "Lusitanos").
- 2) shifting harmony over a basic melodic mode (i.e. "Ebony Moonbeams" coda).
- 3) labeling which exceeds "common practice" (we ruled out the use of F<sup>b</sup> for any chords).
- 4) specific spelling requested by the composer.

## Technical Notes:

The choice of pen & ink came about after much experimentation (& frustration) and was not fully resolved until the book was two-thirds finished - hence some minor variation in style can be seen. In order to minimize this many of the pages were touched up with a technical pen. Things like wilted ledger lines, anemic noteheads & hopelessly deformed chord symbols were treated to painless cosmetic surgery.

The materials I found most useful were the following: Osmoroid Fountain Pen with italic medium point (for left-handers), Koh-I-Noor Rapidograph with .00 tip, Judy Green Special Blend Ink (Hollywood, CA), Valle Manuscript Paper (Hollywood, CA), & the Alvin-EE 325 Electric Eraser, my "second pen."

Many thanks to Atmika and Bob for their constant support, Chuck for his patience of Job, Randy Masters for his initial interest in my calligraphy, and my teachers Glen Rosecrans and Don Ontivero (calligraphy), and Shek Allaudin Mathieu (theory).

Special thanks to radio stations KPFA and KALW for entertaining me night after night after night. Enjoy the book, all things considered!



# General Rules For Using This Book

signatures will be found at the top of page one, and at the top of page three for tunes longer than two pages. Any change of key will be noted not only where it occurs but also at the start of the next line. The key signatures holds even if there is a change of clef.

Coda sign is to be taken only to end the tune unless otherwise stated. Some tunes have dual codas ( $\phi^1$  and  $\phi^2$ ) to make it possible to fit a complex tune on two pages.

cue on cue signifies dual endings for a section that repeats indefinitely. The 'till cue' ending is played until cue, at which point the 'on cue' ending is played in its place.

ords fall on the beat over which they are placed.

ords in parentheses are used for solos, or they may be used optionally. The context should make clear which way to treat them.

ten-out piano or guitar voicings are meant to be played as written. Chord symbols appearing with such voicings often will not describe the complete voicing; they are meant to be an aid to sight reading and to be used for solos.

multiple voices are separated by having their stems lie in opposite directions whenever possible.

'altered' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 and/or #5, and b9 and/or #9.

's4-3' signifies a chord with the suspended fourth resolving to the third.

'rally' and 'rubato' are used interchangeably.

'simple bass line' signifies a transcribed bass line which is played with variation. It is given as a point of reference.

Double bass lines are always written to be read by a bass player, i.e., one octave higher than they sound.

For sax and guitar lines are often written an octave higher than they sound to put them in a more readable range. There will be a verbal note to this effect in every case.





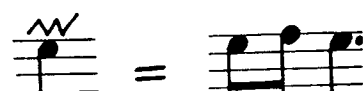
Horn and harmony parts are written in concert key (not transposed.)

In Chick Corea's charts, a letter by itself used as a chord symbol (e.g. C, or G) may signify a major triad with no notes added or may be used to signify a tonal center, open to interpretation. Similarly, 'Ma7' is used not only to indicate the major seventh of a chord voicing, but also to inform the player that, if additional notes are to be added, it is a major scale that is intended.

## Abbreviations

5 <sup>a</sup> a.	two octaves higher
5 <sup>a</sup> b.	two octaves lower
va	one octave higher
vb	one octave lower
s	bass
pl	with
resc.	crescendo
lec. pn.	electric piano
ug. (flugel.)	flugelhorn
.	flute
tr.	guitar
ndef	indefinite (vamp till cue)
J.C.	No Chord
pn	piano
rit.	ritard
sop.	soprano saxophone
synth.	synthesizer
trb	tenor saxophone
trb	trombone
trp	trumpet
trp	trumpets (sounding together)

## Ornamentation

	Slide into the note from a short distance below
	Slide into the note from a long distance below
	Fall away from the note
	A rapid variation of pitch upward, much like a trill
	



COMPOSER	COMPOSITION	(As recorded by)	PAGE
JOHN ABERCROMBIE	Arcade		6
	Foolish Door		120
CANNONBALL ADDERLEY	Nippon Soul		249
NAT ADDERLEY	Never Say Yes		239
	Teaneck		424
RICHIE BEIRACH	October 10th		261
	Dark Lady		91
	Leaving		186
	Stray		413
ANGELA BOFILL	Only Love		281
CLIFFORD BROWN	Daahoud		83
BUNNY BRUNEL	Listen Now		193
	Everywhere		108
GEORGE CABLES	Think On Me		433
	Ebony Moonbeams		101
	Quiet Fire		331
	Secrets Of Love		365
SARAH CASSEY	Windflower	(Mel Lewis)	471
	Shadowland	(Elvin Jones)	377
JOE CHAMBERS	Caravanessa		53
TEDDY CHARLES	Route Four	(John Coltrane)	351
RICHIE COLE	Harold's House Of Jazz		135
	New York Afternoon		245
	D. C. Farewell	(Mark Murphy)	94
ORNETTE COLEMAN	Una Muy Bonita		454
	The Blessing		27
	Humpty Dumpty		143
JOHN COLTRANE	Resolution		339
	Pursuance		329
	Straight Street		411
CHICK COREA	Samba Song		353
	Capuccino		49
	Now He Sings — Now He Sobs		256
	Sicily		383
	Tones For Joan's Bones		445
	High Wire — The Aerialist		139
	Return To Forever		340
	Inner Space		155
	Straight Up And Down		408
	Humpty Dumpty		144
	The One Step		276
Central Park		59	
MILES DAVIS	Bebop Lives (Boplicity)	(Mark Murphy)	19
	Smooch		393
JACK DeJOHNETTE	Silver Hollow		389
ERIC DOLPHY	Miss Ann		223
	Something Sweet, Something Tender		402
GEORGE DUKE	Brazilian Love Affair		31
	Love Reborn	(Flora Purim)	208
	Festival		113
	Someday		395
	Daisy Mae		85
Lemme At It		187	
LARRY DUNLAP	Flight		115

BOOKER ERVIN	Scoochie .....	364	
BILL EVANS	Twelve Tone Tune .....	453	
RUSSELL FERRANTE	Monmouth College Fight Song ... (The Yellowjackets) .....	225	
	Pass It On .....	297	
	Man In The Moon .....	219	
CLARE FISCHER	Morning .....	(Cal Tjader) .....	231
	Pensativa .....	(Art Blakey) .....	304
TOMMY FLANAGAN	Freight Trane .....	(John Coltrane) .....	125
ROBBEN FORD	Magic Sam .....	217	
	Tee Time For Eric .....	427	
DAVID FRIESEN	Pathway .....	301	
	Other Mansions .....	291	
DAVE FRISHBERG	A Little Taste .....	199	
	Listen Here .....	191	
DIZZY GILLESPIE	And The Melody Still Lingers On ... (Chaka Khan) .....	9	
	Bebop .....	18	
KENT GLENN	In Blossom .....	153	
MICK GOODRICK	Summer Band Camp .....	(Gary Burton) .....	414
DEXTER GORDON	Fried Bananas .....	128	
JAY GRAYDON	Twilight Tone .....	(Manhattan Transfer) .....	451
	Smile Again .....	( " " ) .....	391
	On The Boulevard .....	( " " ) .....	283
	Nothing You Can Do About It .....	( " " ) .....	251
	After The Love Has Gone .....	(Earth, Wind & Fire) .....	1
DON GROLNICK	Pools .....	(Steps Ahead) .....	317
DAVE GRUSIN	Phantazia .....	311	
CHARLIE HADEN	Song For Che .....	403	
	Silence .....	387	
JIM HALL	Osaka Express .....	289	
	Romaine .....	345	
	Blue Dove .....	29	
	Young One .....	477	
	All Across The City .....	5	
HERBIE HANCOCK	I Thought It Was You .....	165	
	Tell Me A Bedtime Story .....	429	
	4 A.M. .....	121	
	The Maze .....	222	
	Little One .....	195	
	Oliliqui Valley .....	263	
	Come Running To Me .....	75	
	Driftin' .....	97	
JIMMY HEATH	A Sound For Sore Ears .....	406	
	A Sassy Samba .....	361	
	Big P .....	21	
	A New Blue .....	241	
JON HENDRICKS, et. al.	Cloudburst .....	(Lambert, Hendricks & Ross) ..	73
DERRICK HOITSMA	Share Your Love .....	(Angela Bofil) .....	381
FREDDIE HUBBARD	The Love Connection .....	203	
	Neo Terra .....	235	
	Povo .....	323	
	One Of A Kind .....	273	
	Thermo .....	(Art Blakey) .....	431

	Highway One .....	158
	The Littlest One Of All .....	197
	I Wanna Stand Over There .....	170
	No Siree Bob .....	250
<hr/>		
SAM JONES	Del Sasser .....	(Cannonball Adderley) ..... 95
STEVE KUHN	Something Everywhere .....	401
	Random Thoughts .....	335
NEIL LARSEN	Jungle Fever .....	177
<hr/>		
LENNIE LASHER	Night Flower .....	248
	Champtonch .....	65
MARK LEVINE	Serengeti .....	(Cal Tjader) ..... 372
	Something Old, Something Blue .....	397
DAVE LIEBMAN	A Brite Piece .....	35
	A Dance For Your Thoughts .....	89
	New Breed .....	243
JEFF LORBER	Water Sign .....	461
	Katherine .....	179
	Magic Lady .....	213
BOB MAGNUSSON	Revelation 21:4 .....	343
MEL MARTIN	S.E.'s Dream .....	(Listen) ..... 375
GREG MATHIESON	I'm Home .....	(Al Jarreau) ..... 152
BILL MAYS	Take Some Time To Walk With The One You Love .....	421
PAUL McCANDLESS	Hungry Heart .....	(Oregon) ..... 145
	Moon and Mind .....	229
BOBBY McFERRIN	Jubilee .....	175
JIM McNEELY	The Plot Thickens .....	315
	Burgundy And The Virgin Snow .....	41
CHARLES MINGUS	Free Cell Block F— Tiz Nazi USA .....	126
	I X Love .....	171
	Smooch .....	(Miles Davis) ..... 393
GRACHAN MONCUR III	Frankenstein .....	(Jackie McLean) ..... 125
WES MONTGOMERY	SOS .....	404
GEORGE MRAZ	What, Does It Matter? .....	(N. Y. Jazz Quartet) ..... 465
	Blues For Sarka .....	28
SUSAN MUSCARELLA	A Sweet And Sorrowful Fantasy .....	417
MILTON NASCIMENTO	One Coin .....	267
	Exits And Flags .....	110
OLIVER NELSON	Images .....	149
	111-44 .....	271
MIKE NOCK	In, Out & Around .....	160
	Love Child .....	207
	Dark Light .....	93
RAY OBIEDO	True Or False .....	(Pete Escovedo) ..... 447
CHARLIE PARKER	Quasimodo .....	330
JACO PASTORIUS	Punk Jazz .....	(Weather Report) ..... 327
	Teen Town .....	( " " ) ..... 425
GARY PEACOCK	Vignette .....	460
DUKE PEARSON	Jeannine .....	(Cannonball Adderley) ..... 173
JIMMY RANEY	Motion .....	(Stan Getz) ..... 233
LEE RITENOUR & ERNIE WATTS	Bullet Train .....	37



COMPOSER	COMPOSITION	(As recorded by)	PAGE
JIMMY ROWLES	The Peacocks		303
LARRY SCHNEIDER	Tomato Kiss	(Bill Evans)	444
JOHN SCOFIELD	Rough House		349
	Looks Like Meringue		201
	Spoons		407
	V		459
	Cassidae		57
	Aileron		3
	The Beatles		15
WOODY SHAW	Rosewood		347
	Woody I— On The New Ark		473
	Green St. Caper		133
WAYNE SHORTER	Palladium	(Weather Report)	293
	Lusitanos	( " " )	209
	When It Was Now	( " " )	467
	Elegant People	( " " )	103
	Children Of The Night	(Art Blakey)	67
	This Is For Albert	( " " )	437
	One By One	( " " )	265
	Lester Left Town	( " " )	190
	Pinocchio	(Miles Davis)	314
	Suspended Sentence		416
	Witch Hunt		472
	Infant Eyes		154
JUDY SINGH	Time Is Right	(Woody Shaw)	441
EUGENIO TOUSSAINT	Sunset At Sunset	(SACBE)	415
	Las Pulgas Freeway	( " )	183
LENNIE TRISTANO	Lennie's Pennies		189
McCOY TYNER	Peresina		307
	Fly With The Wind		115
	Utopia	( " " )	457
	Senor Carlos		367
	In Search Of My Heart		161
	Aisha	(John Coltrane)	4
MARCOS VALLE	If You Went Away	(Sarah Vaughn)	147
	The Face I Love	( " " )	111
ULF WAKENIUS	Cutting Edge	(Mwendo Dawa)	82
MAL WALDRON	Soul Eyes	(John Coltrane)	405
	Duquility		100
VINCE WALLACE	City By The Bay		69
	The Missing Link		224
PHIL WOODS	Cool Aide		81
JOSEF ZAWINUL	A Remark You Made	(Weather Report)	337
	Birdland	( " " )	23
	Young And Fine	( " " )	475
	Cannonball	( " " )	45
	Gibraltar	( " " )	129
DENNY ZEITLIN	Quiet Now		333
	Carole's Garden		55
	I— Thou		164
EARL ZINDARS	Elsa	(Bill Evans)	107
	Sareen Jurer	( " " )	359
APPENDIX OF SAMPLE DRUM PARTS			479
PUBLISHER'S FOREWORD			i
MUSICAL EDITOR'S FOREWORD			ii
MUSIC CALLIGRAPHER'S FOREWORD			iii
GENERAL RULES FOR USING THIS BOOK			iv

# Funk Ballad

J=68

# After The Love Has Gone

David Foster  
Jay Graydon  
Bill Champlin

mp (pn.) (pn.) (unis.)

**A** mp

to love was all we could do, We were young and we knew in our eyes were a-live; Deep in-side,

we knew our love was true. For a while, we paid no mind to the past, We knew love would last, Ev-'ry

some-thing right would in-voke us to be-gin the dance. Some-thing hap-pened a - long the way, What And

used to be hap-py was sad; Some-thing hap-pened a-long the way, And yes-ter-day was all we had.

**C** f

Oh, Af-ter the love has gone, How could you lead me on and not let me stay

Oh, Af-ter the love has gone, What used to be right

can love that's lost be found? For a while

GMI7 F B9 BbMA7 F/A DMI7 GMI7 F B7sus

ter-day was all we had; Some-thing hap-pened a-long the way. What used to be hap-py was sad;

MI7 B/D# G#MI7 C#MI7 BMA7 CMI7 FMI7 (8va to end)

thing hap-pened a-long the way, And yes-ter-day was all we had. Oh, Af-ter the love has gone,

BbMI7 Eb7sus Eb7 AbMI7 Db7sus Db7 GbMA7 AbMI7 BbMI7

How could you lead me on and not let me stay a-round? Oh,

CMI7 FMI7 BbMI7 Eb7sus Eb7 AbMI7 Db7sus Db7

Af-ter the love has gone, What used to be right is wrong; can love that's lost be found?

GbMA7 AbMI7 BbMI7 CbMA7 DbMI7 EbMI7 (Funkier) FMI7 BbMI7

Oh, Oh, Oh, Af-ter the love has gone,

EbMI7 Ab7sus Ab7 DbMI7 Gb7sus Gb7 CbMA7 DbMI7 EbMI7

What used to be right is wrong; can love that's lost be found? Woh, Woh,

vamp & fade

SECOND VERSE

For a while,  
To love each other was all  
We would ever need,  
Love was strong  
For so long,  
Never knew that what was wrong (Oh, baby)

Wasn't right.  
We tried to find what we had  
Tears, sadness was all we shared,  
We were scared  
This affair would lead our love into  
Something happened along the way,  
And yesterday was all we had; (etc.)

As played on Earth, Wind and Fire's "I Am"

Letter A has a floaty feel (bass plays half notes, drums on cymbals)  
Letter B is in time, stronger, and letter C is stronger yet.

sample bass line at [C]

etc.

$\text{♩} = 132$

**A**  $BbMA7(\#5)$

$DbMA7(\#5)$

(Swing)

**B**  $Ama7$   $Cma7$   $Bma7$   $Abma7$   $Gma7$   $Bb7$   $Ebma7$   $F\#7$

$Bma7$   $Abma7$   $Fma7$   $D7$   $C\#7(alt)$   $F\#mi7$

(Samba)

$D7(alt)$

**C**  $BbMA7(\#5)$

break ---  $BbMA7(b5)$   $AbMA7(b5)$   $GbMA7(b5)$   $E7(alt)$  (End)

As played on John Scofield's "Rough House"  
Sounds one octave lower than written.

to solos - solo on AB (o)

# Aisha

Allad ♩ = 63

McCoy Tyner

N.C.

Ami<sup>9</sup> (D<sup>7</sup>) Gmi<sup>9</sup> (C<sup>7</sup>) Ami<sup>9</sup> (D<sup>7</sup>) Fmi<sup>9</sup> (B<sup>b</sup>7)

Gmi<sup>7</sup> C<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>) (on D.S.) Gmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> E<sup>b</sup>7(b<sup>9</sup>) Gmi<sup>7</sup> C<sup>7</sup> Bmi<sup>7</sup> E<sup>b</sup>7

*fine*

F#mi<sup>7</sup> D<sup>7</sup>(#11) DbF#mi<sup>7</sup> G<sup>b</sup>7(#11) F#mi<sup>7</sup> E<sup>7</sup>(#11) EbF#mi<sup>7</sup> G<sup>b</sup>F#mi<sup>7</sup> F#mi<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup>

D.S. al fine  
Solo on form (AABA)

F#mi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> B<sup>b</sup>7 EbF#mi<sup>7</sup> Ab<sup>7</sup> G<sup>b</sup>13

*rit.*

As played on John Coltrane's "Ole"  
Use chords in parenthesis for solos.



# All Across The City

Medium Ballad  $J=90$

Jim

**A**

$D_{MI}$   $D_{MI(MA7)}$   $D_{MI7}$   $D_{MI(MA7)}$   $C_{MI(MA7)}$   $C_{MI7}$   $F7$   $E7$   
 $A_{MI}$   $A_{MI(MA7)}$   $A_{MI7}$   $A_{MI(MA7)}$   $G_{MI(MA7)}$   $G_{MI7}$   $C7$   
 $F_{MA7}$   $F\sharp_{MI7(b5)}$   $B7$   $Bb7(b9)$   $E_{MI7(b5)}$   $A7$   
 $A_{b7(b9)}$   $D7(b5)$   $D_{MI7(b5)}$   $C\sharp_{MI7(b5)}$   $F\sharp7$   $B_{MA7}$   $B7$   $B_{bMI7}$   $A_{MI7}$

**B**

$D_{MI}$   $D_{MI(MA7)}$   $D_{MI7}$   $D_{MI(MA7)}$   $C_{MI(MA7)}$   $C_{MI7}$   $F7$   $E7$   
 $A_{MI}$   $A_{MI(MA7)}$   $A_{MI7}$   $A_{MI(MA7)}$   $G_{MI(MA7)}$   $G_{MI7}$   $C7$   
 $F_{MA7}$   $B7(b9)$   $Bb7$   $A_{MI}$   $D7$   
 $F_{MI7}$   $E_{bMI7}$   $A_{b7}$   $D_{bMA7}$   $C_{MI7}$   $B7(b5)$   
 $B_{MI7(b5)}$   $Bb7(b5)$   $E_{MI7(b5)}$   $A7$

$D_{bMA7}$   $F\sharp_{MI7(b5)}$   $B7$   $Bb7(b9)$   $E_{MI7(b5)}$   $A7$   $A_{b7(b9)}$   $D$   
 $E_{bMI7}$   $A_{b7}$   $D_{MI7(b5)}$   $G7$   $C_{MA7}$   $A_{MI7}$   $\text{fill}$

As played on Jim Hall and Bill Evans' "Intermodulation"

Medium  
Straight  $\frac{1}{8}$  s

# Arcade

John Abercro

$\text{♩} = 118$

(4x's) (Intro/Ending)

(guitar & piano fill)

1-3

4

Pn.

*mp*  
CMI 7(b13)

**A**

Gtr.

*mp* (*f* on D.S.)

(w/bass 8va) (end on cue)

Pn.

*mp*  
CMI 7(b13)

Bass

(*f* on D.S./8vb on D.S.)

1  
fine

2  
fine.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). A dynamic marking of *mp* is placed below the final note.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). A dynamic marking of *mp* is placed below the final note. Chord symbols are written above the staff: A/F, CMI7(b13), and G.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). A dynamic marking of *mp* is placed below the final note. Chord symbols are written above the staff: A/F, CMI7(b13), and G.

Guitar Solo)

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). A dynamic marking of *mp* is placed below the final note. Chord symbols are written above the staff: A/F, CMI7(b13), and G.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). A dynamic marking of *mp* is placed below the final note. Chord symbols are written above the staff: A/F, CMI7(b13), and G.

Guitar solo continues)

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). A dynamic marking of *mf* is placed below the first note. Chord symbols are written above the staff: A/F, CMI7(b13), and G.

D.S. al fine

los over intro vamp, becoming free. After solos, play intro, head (AABCA), then vamp and solo over intro. End on cue.

played on John Abercrombie's "Arcade"

# Arcade (Bass Part)

Medium

Straight  $\frac{1}{8}$  s (Intro) (Ending)

$\text{♩} = 118$

$C_{M1} 7(b13)$

(4x's)

*mp* (end on cue)

**A**

$C_{M1} 7(b13)$

(6x's)

*mp*

**B**

$A_{\text{F}}$

$C_{M1} 7(b13)$

*f* *mp*

**C**

$D_{bM1} 7(\#5)$

*mf*

**D**

(3x's)

$C_{M1} 7(b13)$

*f*

Solos over intro vamp, becoming free. After solos, play intro, head (ABCD then vamp and solo over intro. End on cue.

Letter D is written as a D.S. to letter A on the piano/guitar part.

# The Melody Still Lingers On

(Intro)  
Medium Funk  $\text{♩} = 96$

## (Night In Tunisia)

Music By Dizzy Gillespie & Frank Papic  
Lyrics By Arif Mardin & Chaka Khan  
Arrangement by Arif Mardin

(elec. pn.) (trp)

(synth. bass)

(rhythm figures continue for 3 more bars)

Chords:  $\text{Db}9$ ,  $\text{Cm}11/9$ ,  $\text{Db}9$ ,  $\text{Cm}11/9$

Chords:  $\text{Db}9$ ,  $\text{Cm}11/9$ ,  $\text{Db}9$ ,  $\text{Cm}11/9$ ,  $\text{Db}9$ ,  $\text{Cm}11/9$

(Swing) (Freely)

Chords:  $\text{Dm}7(\text{add } 11 \text{ no } 5)$ ,  $\text{D}^b/\text{G}$ ,  $\text{Cm}7$ ,  $\text{A}$ ,  $\text{G}7(\#9)$ ,  $\text{Cm}7$ ,  $\text{G}7(\#9)$ ,  $\text{Cm}7$

A long time a-go in the for-ties, Diz-zy and Bird gave us this song, They

Chords:  $\text{A}^b\text{m}7$ ,  $\text{D}^b7$ ,  $\text{Cm}7$ ,  $\text{Dm}7(\text{add } 11 \text{ no } 5)$ ,  $\text{D}^b/\text{G}$ ,  $\text{Fm}7$

(Medium Funk)  $\text{♩} = 96$  drum fill---

called it a night in Tu-ni-sia, And the mel-o-dy still lin-gers on.

N.C.

(synth. bass)

Chords:  $\text{Db}9$ ,  $\text{Cm}11/9$ ,  $\text{Db}9$ ,  $\text{Cm}11/9$

It was

Chords:  $\text{Db}9$ ,  $\text{Cm}11/9$ ,  $\text{Db}9$ ,  $\text{Cm}11/9$ ,  $\text{Db}9$ ,  $\text{Cm}11/9$

new and ver-y strange, Blew the squares right off the stage. Few could play a-long, But the

Chords:  $\text{Dm}7(\text{b}5)$ ,  $\text{G}7(\text{b}5)$ ,  $\text{B}^b/\text{C}$ ,  $\text{Db}9$ ,  $\text{Cm}11/9$ ,  $\text{Db}9$ ,  $\text{Cm}11/9$

mel-o-dy still lin-gers on. Max, Miles, to name just two, To -

As played on Chaka Kahn's "What Cha' Gonna Do For Me"



$D^{\flat}9$   $C_{MI}^{6/9}$   $D_{MI}^{7(b5)}$   $G^{7(b5)}$   $B^{\flat}/C$   $G_{MI}^{7(b5)}$   $C^{7(\sharp 9)}$

mu-sic was young and strong, And the mel-o-dy still lin-gers on. They paved the way for gen-er-a-tions from

$F_{MI}^7$   $F_{MI}^{7(b5)}$   $B^{\flat}7(\sharp 9)$   $E^{\flat}MA^7$   $D_{MI}^{7(b5)}$   $G^7$

Col-trane to Stev - ie; No one could stop the winds of change, with-out them, where would we be? The Duke and t

$D^{\flat}9$   $C_{MI}^{6/9}$   $D^{\flat}9$   $C_{MI}^{6/9}$   $D^{\flat}9$   $C_{MI}^{6/9}$

Pres were there be-fore, The past you can't ig-nore, The torch is lit, we'll keep the flame, And the

$D_{MI}^{7(b5)}$   $G^{7(b5)}$   $B^{\flat}/C$   $D^{\flat}7_{sus}$   $D^{\flat}/G$

(voice scats)

mel-o-dy re-mains the same.

$C_{MI}^9$   $F^{13(\sharp 11)}$   $B^{\flat}13(\sharp 11)$   $B^{\flat}13_{sus}$

$E^7(\sharp 9)$   $E^{\flat}MA^7$

break

(synth. solo)

$D^{\flat}13$   $C_{MI}^7$

(Solo continues)

$D_{MI}^{7(b5)}$   $G^{7(b5)}$   $B^{\flat}/C$   $G_{MI}^{7(b5)}$   $C^{7(b9)}$   $F_{MI}^7$

(continued on the following page)

$F_{MI}7(b5)$   $Bb7(\#9)$   $Eb_{MA}7$   $D_{MI}7(b9)$   $G7$   $Db13$  (Half-Time Feel)

$C_{MI}6/9$   $Db13$   $C_{MI}6/9$

$G_{MI}7(b5)$   $C7(b9)$   $F_{MI}9$   $C^b/D^b$   $Bb_{MI}7(\#5)$   $B^b/E^b$

$(B^b/E^b)$   $D_{MI}7(\text{add } \#1 \text{ no } 5)$   $C^b/D^b$   $Bb_{MI}7(\#5)$   $E7(\#9)$   $Db_{MI}7(\#5)$

(Original Feel)  
**E**  $E^b9$   $D_{MI}7$   $E_{MI}7(b5)$   $A7(b5)$   $D_{MI}7$   
 (voice solo)

The Duke and the

$E^b9$   $D_{MI}7$   $E^b9$   $D_{MI}7$   $E^b9$   $D_{MI}7$

Pres were there be-fore, The past you can't ig-nore, The torch is lit, we'll keep the flame, And the

$E_{MI}7(b5)$   $A7(b5)$   $D_{MI}7$   $F/E^b$   $A/E^b$   $C/D$   $D_{MI}7$   $F/E^b$

mel-o-dy re-mains the same. (voice scats)

$(F/E^b)$   $A/E^b$   $C/D$   $D_{MI}7$   $F/E^b$   $A/C\#$

$C/D$   $F/G$   $G/C$   $B_{MI}7$   $E/A$   $G^b/A^b$   $A^b/D^b$   $B^b/C$   $C/F$   $E7_{sus}$

(voice solos over background vocals)

**E<sup>b</sup>/A** **Dmi<sup>9</sup>** **G<sup>13</sup>(#11)**

**C<sup>13</sup>(#11)** **C<sup>13</sup>sus** **F#7(#9)** **FMA<sup>7</sup>**

break  
(synth. w/alto)

**F** **A<sub>mi</sub><sup>7(b5)</sup>** **D<sup>7(b9)</sup>** **G<sub>mi</sub><sup>7</sup>**  
(~~F~~) (voice) (drums fill during rests)

**G<sub>mi</sub><sup>7</sup>** **C<sup>7(b9)</sup>** **FMA<sup>7</sup>** **E<sub>mi</sub><sup>7(b5)</sup>** **A<sup>7(b5)</sup>**  
(synth.)

(synth. continues for 3 more bars) **E<sup>b</sup><sub>9</sub>** **D<sub>mi</sub><sup>6/9</sup>** **E<sup>b</sup><sub>9</sub>** **D<sub>mi</sub><sup>6/9</sup>**  
(trp)

**E<sup>b</sup><sub>9</sub>** **D<sub>mi</sub><sup>6/9</sup>** **E<sub>mi</sub><sup>7(b5)</sup>** **A<sup>7(b5)</sup>** **C/D** **E<sup>b</sup><sub>9</sub>** **D<sub>mi</sub><sup>6/9</sup>**

A long time a-go — in the for-ties,

**E<sup>b</sup><sub>9</sub>** **D<sub>mi</sub><sup>6/9</sup>** **E<sup>b</sup><sub>9</sub>** **D<sub>mi</sub><sup>6/9</sup>** **E<sub>mi</sub><sup>7(b5)</sup>** **A<sup>7(b5)</sup>** **C/D**

Diz-zy and Bird gave us this song; They called it a night — in Tu - ni - sia, And the mel-o-dy still lin-gers on. —

**G** **E<sup>b</sup><sub>9</sub>** **D<sub>mi</sub><sup>9</sup>** (Trumpet solos over voice)

In the for - ties

A Night in Tu - ni - sia.

vamp & fade

# And The Melody Still Lingers On (Bass and Synthesizer Bass Part)

Medium Funk

=96

Db9 Cm13/9

mf (synth.)

Db9 Cm13/9

Dm13(add 11) no 5 Db/G Cm13

**A** (Freely) (Tacet)

G7(#9) Cm13

Abm13 Db7 Cm13 Dm13(add 11) no 5 Db/G Fm13

(Medium Funk)

J=96

Play) N.C. > beb eb eb > beb eb eb

mf (synth.)

Db9 Cm13/9

Db9 Cm13/9

drum fill

Db9 Cm13/9

mf (synth.)

Db9 Cm13/9

Dm13(b5) G7(b5) Bb/C

(bass)

(unis)

(figure continue)

Db9 Cm13/9

(synth.)

(bass)

Dm13(b5) G7(b5) Bb/C

(unis)

**B** Gm13(b5) C7(b9) #5 Fm13 Fm13(b5) Bb7(b9) #5 EbMA7 Dm13(b5) G7

Db9 Cm13/9

(synth.)

(bass)

Dm13(b5) G7(b5) Bb/C

(unis)

D7sus Db/G Cm13 F13(#11)

Bb13(#11) Bb13sus E7(#9) EbMA7 (synth. solo break)

D.S. al Coda (synth. solo)

⊕ (Half-Time Feel)

8va

Db13 Cm13/9 Db13 Cm13/9 Gm13(b5) C7(b9) Fm13

(bass) mp

1.  $C^b/D^b$   $B^b_{Mi7(\#5)}$   $B^b/E^b$   $D_{Mi7(add 11)}$  (no 5) 2.  $C^b/D^b$   $B^b_{Mi7(\#5)}$   $E7(\#9)$   $D^b_{Mi7(\#5)}$

(Original Feel)

**E**

$E^b9$   $D_{Mi7}$   $E_{Mi7}$   $A7$   $D_{Mi7}$   $F/$

$E^b9$   $D_{Mi7}$   $E_{Mi7}$   $A7$   $D_{Mi7}$   $F/$

$(F/E^b)$   $A/E^b$   $C/D$   $D_{Mi7}$   $F/E^b$   $A/E^b$   $C/D$   $D_{Mi7}$   $F/$

$(F/E^b)$   $A/C\#$   $C/D$   $F/G$   $G/C$   $B_{Mi7}$   $E/A$   $G^b/A^b$   $A^b/D^b$   $B^b/C$   $C/F$

$(E7sus)$   $E^b/A$   $D_{Mi9}$   $G^{13(\#11)}$

$C^{13(\#11)}$   $C^{13sus}$   $G^b7(\#9)$   $F_{MA7}$

**F**

$A_{Mi7(b5)}$   $D7(b9)$   $G_{Mi7}$   $G_{Mi7}$   $C7(b9)$

$F_{MA7}$   $E_{Mi7(b5)}$   $A7(b5)$  (synth.)  $E^b9$   $D_{Mi6/9}$

$E^b9$   $D_{Mi6/9}$   $E_{Mi7(b5)}$   $A7(b5)$   $C/D$

**G**

$E^b9$   $D_{Mi9}$

vamp & fade

The sign on this part is the beginning of letter D on the concert

sounds one octave lower than written

Medium-Slow

# The Beatles

John Scott

Jazz Waltz

(sax & gtr)

$\text{♩} = 116$

Chord symbols:  $C_{MA}7(\#5)$ , (bass)

Chord symbols:  $B^{13}_{sus}$ , E,  $C\#7_{sus}(\text{dorian})$

Chord symbols:  $E^b_{MA}7(\#5)$ ,  $D/E$ ,  $F\#_{m1}/E$

Chord symbols:  $A_{m1}/E$ ,  $E(\text{add } 9)$ ,  $F\#_{m1}(\text{add } 11)$ ,  $C_{MA}7(\#11)$

Chord symbols:  $B^b_{MA}7(\#11)$ ,  $F\#_{m1}(\text{add } 11)$ ,  $C_{MA}7(\#11)$



Handwritten musical notation for guitar and bass. The top staff shows a melodic line with a 4-measure phrase. The bottom staff shows chords: A major 7th with a sharp 5th, F# minor 7th, and C major 7th with a sharp 11th. A bracket labeled '(gtr. w/ bs.)' spans the first two measures.

Handwritten musical notation for saxophone. The top staff is a whole rest labeled '(Sax Solo)'. The bottom staff shows chords: G major 7th with a flat 9th, G# minor 7th, A major, and B7 with a flat 9th and suspended. A 3-measure triplet is shown in the bottom staff. The piece ends with 'fine'.

As played on John Scofield's "Who's Who"



Paul Chambers, Miles Davis, Cannonball Adderley

# Bebop

t Bop  $\text{♩} = 320$

Dizzy Gillespie

N.C.

**A**  $F_{mi}$   $G_{mi7(b5)}$   $F_{mi}/Ab$   $Bb_{mi}6$

$F_{mi}/C$   $G_{mi7(b5)}$   $C7$   $F_{mi}$   $G_{mi7(b5)}$   $F_{mi}/Ab$   $Bb_{mi}6$

1.  $F_{mi}/C$   $G_{mi7(b5)}$   $C7$   $F_{mi}$  | 2.  $F_{mi}/C$   $G_{mi7(b5)}$   $C7$   $F_{mi}$

**B**  $F_{mi}7$   $F_{mi}7$   $Bb7(\#9)$   $Eb_{MA}7$

$Eb_{mi}7$   $Eb_{mi}7$   $Ab7(\#9)$   $Db_{MA}7$   $G_{mi7(b5)}$   $C7(b5)$

$F_{mi}$   $G_{mi7(b5)}$   $F_{mi}/Ab$   $Bb_{mi}6$   $F_{mi}/C$   $G_{mi7(b5)}$   $C7$

$F_{mi}$   $G_{mi7(b5)}$   $F_{mi}/Ab$   $Bb_{mi}6$   $F_{mi}/C$   $G_{mi7(b5)}$   $C7$   $F_{mi}$

$(C7(b5))$

Last Head: play from **A** down, then D.C. a Code

As played on Warner Bros. 6 Vol. Set "Charlie Parker"

# Bebop Lives (Boplicity)

Music by Miles D  
Lyrics by Ray Pas  
and Holli F

Arrangement by Bill

Medium Swing

**A**

Chords:  $F_{MI}^7$ ,  $G_{MI}^7$ ,  $A^b_{MA}^7$ ,  $B^b7$ ,  $E^b_{MA}^7$

It be - gan as an ex - per - i - ment, A lit - tle new, but with the

Chords:  $B^b_{MI}^7$ ,  $E^b7(\#9)$ ,  $A^b_{MA}^7$ ,  $F_{MI}^7$ ,  $E^b_{MA}^7/G$

time clev - er - ly spent It woke up mus - i - cal minds and, boy, it sure made a dent and so

Chords:  $A^b_{MA}^7$ ,  $B^b7_{sus}$ ,  $E^b_{MA}^7(\#11)$ ,  $F_{MI}^7$ ,  $G_{MI}^7$

we know that be - bop lives. Diz - zy, Bird and Miles, they

Chords:  $A^b_{MA}^7$ ,  $B^b7$ ,  $E^b_{MA}^7$ ,  $B^b_{MI}^7$ ,  $E^b7(\#9)$

did it their way, Swing - time peo - ple did - n't fig - ure it could stay, But

Chords:  $A^b_{MA}^7$ ,  $F_{MI}^7$ ,  $E^b_{MA}^7/G$ ,  $A^b_{MA}^7$ ,  $B^b7_{sus}$

they split would - n't you know be - cause the time was pas - se and so they know that be - bop lives

Chords:  $E^b_{MA}^7(\#11)$ ,  $B^b_{MI}^7$ ,  $E^b7(\#9)$ ,  $B^b_{MI}^7$ ,  $E^b7(\#9)$

And when there was a cat who then start - ed to scat, it

Chords:  $A^b_{MA}^7$ ,  $A^b_{MI}^7$ ,  $D^b7(\#9)$

made im - pres - sions that, es - tab - lish - ing a school, be - came a pop - u - lar pas - time, For

Chords:  $A^b_{MI}^7$ ,  $D^b7(\#9)$ ,  $G^b_{MA}^7$ ,  $G^b_{MI}^7$ ,  $F_{MI}^7$ ,  $B^b13(\#11)$

bop when in its prime would dif - fer - en - ti - ate the hot from the cool.

This is a condensation of a longer arrangement.  
As played on Mark Murphy's "Bop For Kerouac"

$F_{MI}^7$   $G_{MI}^7$   $A^b_{MA}^7$   $B^b7$   $E^b_{MA}^7$

Se - cond, third gen - er - a - tions still blow all the flat - ted fifths that

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

we cer - tain - ly know, Like 'Ko - ko,' don't for - get 'Four' and then there's 'Night in Tu - ni - sia,' so

$A^b_{MA}^7$   $B^b7_{sus}$   $E^b_{MA}^7(\#11)$

we know that be - bop lives.

**C**  $E^b_{MA}^7$   $C_{MI}^7$   $F_{MI}^7$   $B^b7$   $E^b_{MA}^7$   $B^b_{MI}^7$   $E^b7$

$A^b_{MA}^7$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $B^b7$   $E^b_{MA}^7$   $C^7$

$F_{MI}^7$   $G_{MI}^7$   $A^b_{MA}^7$   $B^b7$   $E^b_{MA}^7$   $B^b_{MI}^7$   $E^b7$

$A^b_{MA}^7$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $B^b7$   $E^b_{MA}^7$

**D**  $B^b_{MI}^7$   $E^b7$   $A^b_{MA}^7$

$A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $F_{MI}^7$   $B^b7$

$E^b_{MA}^7$   $C_{MI}^7$   $F_{MI}^7$   $B^b7$   $E^b_{MA}^7$   $B^b_{MI}^7$   $E^b7$

$A^b_{MA}^7$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $B^b7$   $E^b_{MA}^7$  ( $B^b7$ )

After solos - D.C. al Coda

$A^b_{MA}^7$   $B^b7_{sus}$   $E^b_{MA}^7(\#11)$

# Medium-Up Bounce

♩ = 188

# Big P

Jimmy Heath

(3x's)

1<sup>st</sup> x: bass only

2<sup>nd</sup> x: add piano & drums

3<sup>rd</sup> x: add melody

**A**

(trp) *p*

*mf*

Chords: D<sub>Mi</sub>6, F7, E7, E<sup>b</sup>7, D<sub>Mi</sub>6, D7(b9)

Chords: G<sub>Mi</sub>, B<sup>b</sup>7, A7, E<sup>b</sup>7, D<sub>Mi</sub>6, B<sub>Mi</sub>7(b5)

Chords: B<sup>b</sup>7(#11), A7(#9), D<sub>Mi</sub>6, A7(#9)

**B**

Chords: D<sub>Mi</sub>6, F7, E7, E<sup>b</sup>7, D<sub>Mi</sub>6, D7

Chords: G<sub>Mi</sub>7, B<sup>b</sup>7, A7, E<sup>b</sup>7, D<sub>Mi</sub>6, B<sub>Mi</sub>7(b5)

Chords: B<sup>b</sup>7(#11), A7(#9), D<sub>Mi</sub>6, A7(alt)

**(SOLOS)**

Chords: D<sub>Mi</sub>6, (E<sub>Mi</sub>7(b5) A7), D<sub>Mi</sub>6, D7

Chords: G<sub>Mi</sub>7, (A7), D<sub>Mi</sub>6

Chords: B<sup>b</sup>7(#11), A7(#9), D<sub>Mi</sub>6, (E<sub>Mi</sub>7(b5) A7)

(indef)

(On Cue)

**D** Eb<sup>b</sup>MA<sup>7</sup> D<sup>Mi</sup>11 A+ D<sup>Mi</sup>11 Eb<sup>b</sup>MA<sup>7</sup> D<sup>Mi</sup>11 A+ D<sup>Mi</sup>11 Ab<sup>b</sup>MA<sup>7</sup>

*mf*

G<sup>Mi</sup>11 D+ G<sup>Mi</sup>11 Eb<sup>b</sup>MA<sup>7</sup> D<sup>Mi</sup>11 A+ D<sup>Mi</sup>11 (trp) *f*

Bb<sup>b</sup>7(#11) A<sup>7</sup>(#9) D<sup>Mi</sup>7(add 11) <sup>1</sup>A<sup>7</sup>(alt) <sup>2</sup>A<sup>7</sup>(alt)

*mf*

D.C. al Coda (play **A** once only, with melody)

D<sup>Mi</sup>6 B<sup>Mi</sup>7(b5) Bb<sup>b</sup>7(#11) A<sup>7</sup>(#9)

*mf*

D<sup>Mi</sup>6 B<sup>Mi</sup>7(b5) Bb<sup>b</sup>7(#11) A<sup>7</sup>(#9) *f*

(D<sup>Mi</sup>6) G<sup>7</sup> C<sup>7</sup>(#9) F<sup>7</sup> E<sup>7</sup>(#9) A<sup>7</sup>(#5) break ----- Eb<sup>b</sup>7 D<sup>Mi</sup>6

(D<sup>Mi</sup>(MA<sup>7</sup>)) G<sup>7</sup>(#11)

As played on Jimmy Heath's "Really Big"



# Birdland

Josef Zawinul

Straight 1/8 s J=160

N.C. w/bass

1.2. 3.

**A** 8. G7 (8va 3rd & 4th x's) 1.2.3. 4. G

Chords: Gmi F/G F/Bb Eb/Bb Dmi7 F/C Cm7 F/B

Chords: F/B G6 Gmi/C F/Eb G Gmi/C F/C

6 pedal **B** G7 G7sus 1.-4.

5. Chords: G7 C/E G7/D G7

Chords: G7 C/E G7/B

bass fill G7 2 3

**C** Chords: G G/B Emi G/B Cma7 C#mi7 (bb) Bmi7 E7 Ami G/B C6 C/D G

G  $\frac{G}{B}$  E<sub>MI</sub> C<sup>6</sup> C<sup>#MI7</sup> (b5)  $\frac{G}{D}$   $\frac{G}{C}$   $\frac{G}{C}$  A<sub>MI7</sub> E<sub>MI7</sub>  $\frac{C}{D}$  G

G B<sub>MI</sub> E<sub>MI</sub>  $\frac{G}{D}$  C<sup>#MI7</sup> (b5) C<sup>7</sup> B<sub>MI7</sub> E<sup>7</sup> A<sub>MI</sub>  $\frac{G}{B}$  C<sup>6</sup>  $\frac{C}{D}$  G

2. A<sub>MI</sub>  $\frac{G}{B}$  C<sup>6</sup>  $\frac{C}{D}$  G (synth)

1.2. 3.

2's G<sup>7</sup> (b9) G<sup>7</sup> (b9) F<sup>7</sup> (b9) E<sup>7</sup> (b9) E<sup>7</sup> (b9) D<sup>7</sup> (b9) D<sup>7</sup> (b9) C<sup>7</sup> (b9) G<sup>7</sup> (b9) G<sup>7</sup> (Sax Solo) D.S. al Coda

G<sup>7</sup> G<sup>7sus</sup> 1. 2.

G  $\frac{G}{B}$  E<sub>MI</sub>  $\frac{G}{B}$  C<sup>MA7</sup> C<sup>#MI7</sup> (b5) B<sub>MI7</sub> E<sup>7</sup> A<sub>MI</sub>  $\frac{G}{B}$  C<sup>6</sup>  $\frac{C}{D}$  G

G  $\frac{G}{B}$  E<sub>MI</sub> C<sup>6</sup> C<sup>#MI7</sup> (b5)  $\frac{G}{D}$   $\frac{G}{C}$   $\frac{G}{C}$  A<sub>MI7</sub> E<sub>MI7</sub>  $\frac{C}{D}$  G

G B<sub>MI</sub> E<sub>MI</sub>  $\frac{G}{D}$  C<sup>#MI7</sup> (b5) C<sup>7</sup> B<sub>MI7</sub> E<sup>7</sup> A<sub>MI</sub>  $\frac{G}{B}$  C<sup>6</sup>  $\frac{C}{D}$  G

(synth. solo begins 3<sup>rd</sup> x)

Vamp & Fade

Straight  $\frac{1}{8}$ s  $\text{♩} = 160$

# Birdland (Bass)

The musical score is written for bass and includes the following elements:

- Staff 1:** N.C. (No Chords) line with a treble clef and a key signature of one sharp (F#).
- Section A:** Marked with a boxed 'A', it consists of four staves. The first staff has a treble clef and a key signature of one sharp. The second and third staves have bass clefs and a key signature of one sharp. The fourth staff is a grand staff with a bass clef and a key signature of one sharp. Chords are indicated above and below the notes.
- Staff 5:** Labeled "G pedal", it shows a single G note sustained across the measure.
- Section B:** Marked with a boxed 'B', it consists of five staves. The first staff has a treble clef and a key signature of one sharp. The second and third staves have bass clefs and a key signature of one sharp. The fourth and fifth staves are grand staves with bass clefs and a key signature of one sharp. Chords are indicated above and below the notes.
- Staff 6:** Labeled "bass fill", it shows a short melodic sequence in the bass clef.

Chords and markings include: N.C., G7, GMI, F/C, F/Bb, DMI7, CMI7, F/B, G6, GMI/C, F/Eb, G, GMI/C, F/C, G7, G7sus, G7/B, G7/D, C/E, G7/B, and bass fill.

G7 G7 3 G  
 G  $\frac{G}{B}$  E $\frac{mi}{7}$   $\frac{G}{B}$  C $\frac{ma}{7}$  C $\frac{\#mi}{7}$  (b5) B $\frac{mi}{7}$  E7 A $\frac{mi}{7}$   $\frac{G}{B}$  C $\frac{6}{6}$  C  $\frac{C}{D}$   $\frac{G}{D}$   
 G  $\frac{G}{B}$  E $\frac{mi}{7}$  C $\frac{6}{6}$  C $\frac{\#mi}{7}$  (b5)  $\frac{G}{D}$   $\frac{G}{C}$   $\frac{G}{C}$  A $\frac{mi}{7}$  E $\frac{mi}{7}$  C  $\frac{C}{D}$  G  
 G B $\frac{mi}{7}$  E $\frac{mi}{7}$   $\frac{G}{D}$  C $\frac{\#mi}{7}$  (b5) C7 B $\frac{mi}{7}$  E7 A $\frac{mi}{7}$   $\frac{G}{B}$  C $\frac{6}{6}$  C  $\frac{C}{D}$  G  
 (10x's) G  
 7x's G $\frac{7(b9)}$  F $\frac{7(b9)}$  F $\frac{7(b9)}$  E $\frac{7(b9)}$  E $\frac{7(b9)}$  D $\frac{7(b9)}$  D $\frac{7(b9)}$  C $\frac{7(b9)}$  G $\frac{7(b9)}$  G7  
 D.S. al Coda  
 G7 G7sus  
 $\frac{G7}{B}$   $\frac{G7sus}{C}$   
 G  $\frac{G}{B}$  E $\frac{mi}{7}$   $\frac{G}{B}$  C $\frac{ma}{7}$  C $\frac{\#mi}{7}$  (b5) B $\frac{mi}{7}$  E7 A $\frac{mi}{7}$   $\frac{G}{B}$  C $\frac{6}{6}$  (C/p)  $\frac{G}{D}$   
 G  $\frac{G}{B}$  E $\frac{mi}{7}$  C $\frac{6}{6}$  C $\frac{\#mi}{7}$  (b5)  $\frac{G}{D}$   $\frac{G}{C}$   $\frac{G}{C}$  A $\frac{mi}{7}$  E $\frac{mi}{7}$  C  $\frac{C}{D}$  G  
 G B $\frac{mi}{7}$  E $\frac{mi}{7}$   $\frac{G}{D}$  C $\frac{\#mi}{7}$  (b5) C7 B $\frac{mi}{7}$  E7 A $\frac{mi}{7}$   $\frac{G}{B}$  C $\frac{6}{6}$  C  $\frac{C}{D}$  G  
 Vamp & Fade

Note: On record, bass plays the melody using artificial harmonics for the 1st 16 bars of A. Bass line is played on synthesizer.

Medium Swing

# The Blessing

Omette Coleman

♩ = 148

**A**  $F\#m7$   $B7$   $(Gm7 \ C7 \ F\#m7 \ B7)$   
 $(F\#m7(b5) \ B7)$   
 (pn)  $(G6)$

$Em7$   $Am7$   $(trp)$   $D7$   $G6/D$   $D7/F\#$   $G6$   
 (ten)

**B**  $F\#m7(b5)$   $B7(b9)$   $Bm7(b5)$   $E7(b5)$

$Em7(b5)$   $A7(\#9)$   $Am7$   $D7$   $Gm7$   $C7$

$F\#m7$   $B7$   $(Gm7 \ C7 \ F\#m7 \ B7)$   
 $(F\#m7(b5) \ B7)$   
 (pn)  $(G6)$

$Em7$   $Am7$   $D7$   $G6/D$   $D7/F\#$   $G6$

*fine*

Use chords in parenthesis for solos.  
 As played on Omette Coleman's "Something Else"

Ballad  
♩ = 62

# Blues For Sarka

George Mraz

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb and Eb) and a common time signature. It contains a melodic line with a repeat sign at the beginning. The lower staff is in bass clef and contains a series of chords indicated by slanted lines. The chords are: Bb MA7, Gb 07, Bb7/F, Eb MA7, Eb MA7/D, C MI7, B MA7, and Bb MA7.

The second system of music consists of two staves. The upper staff continues the melodic line from the first system. The lower staff contains chords: A MI7(b5), D7, G MI7, and C# 07.

The third system of music consists of two staves. The upper staff continues the melodic line. The lower staff contains chords: C MI7(MA7), C MI7, C# 07, D MI7, Eb MA7, Eb MI7/F, and Ab7 sus.

The fourth system of music consists of two staves. The upper staff continues the melodic line, ending with a fermata. The lower staff contains chords: D MI7, Eb MA7, Eb MI7/F, Ab7 sus, D MI7, Eb MA7, Eb MI7/F, Ab7 sus, Bb, and Bb. A 'rit.' (ritardando) marking is placed above the staff, and a fermata is placed above the final Bb chord.

As played on Tommy Flanagan's "Blues And Ballads"

Freely (Intro)

# Blue Dove

Mexican Folk Song  
arr. by Jim Hall  
& Red Mitchell

Am7 Bb07 Bmi7 E7 Ama7

Ama7 Bb07 Bmi7 E7 Ama7 A7

D C#mi7 Bmi7 E7

Ama7 A7 D G#7 C#mi7 F#7 Bmi7 E7

**A** (Slow Latin) J=87

FMA7 F#07 Gmi7 C7(b9) FMA7

FMA7 F#07 Gmi7 C7(b9) FMA7 F7

Bb Ami7 Gmi7 C7 FMA7 F7

Bb E7(#9) Ami7 D7(#9) Gmi7 C7 FMA7

**B** (SOLOS)

FMA7 Gmi7 C7 FMA7

FMA7 Gmi7 C7 FMA7 F7

As played on "Jim Hall And Red Mitchell"

B $\flat$  A $M_i$  $^7$  G $M_i$  $^7$  C $^7$  F $M_A$  $^7$  F $^7$

B $\flat$  E $^7$  A $M_i$  $^7$  D $^7$  G $M_i$  $^7$  C $^7$  F $M_A$  $^7$

(Last Chorus of each solo)

F $M_i$  C $^7$ (b9) F $M_i$  *indef.*

F $M_i$  C $^7$ (b9) F $M_i$

B $\flat$  $M_i$  F $M_i$  C $^7$ (b9) F $M_i$

B $\flat$  $M_i$  F $M_i$  C $^7$ (b9) F $M_A$  $^7$  (Next solo begins at **B**)

After solos - D.S. al Cod

$\phi$  G $M_i$  $^7$  C $^7$  A $M_A$  $^7$  B $\flat$  $^{\circ}7$  B $M_i$  $^7$  E $^7$

A $M_A$  $^7$  B $\flat$  $^{\circ}7$  B $M_i$  $^7$  E $^7$  A $M_A$  $^7$  A $^7$

D C $\sharp$  $M_i$  $^7$  B $M_i$  $^7$  E $^7$  A $M_A$  $^7$  A $^7$

D G $\sharp$  $^7$  C $\sharp$  $M_i$  $^7$  F $\sharp$  $^7$  B $M_i$  $^7$  E $^7$  A

rit.



Medium

# Brazilian Love Affair

Samba/Funk (Intro)

N.C.

George Du

$\text{♩} = 126$

(perc.) (gtr. w/bass)

(4x's)

$D_{mi}^9$   $G_{mi}^9/D$  1,2,3 | 4.

**A**

$D_{mi}^9$   $B^b_{MA}7$

morn-ing, On the beach there, Peo-p

$D_{mi}^9$   $B^b_{MA}7$

gath-er To meet the sun-shine. With

$G_{mi}^9$   $E^b_{MA}7$   $D7(\#)$

pen arms Reach-ing for heav-en; With o-

$G_{mi}^9$   $C^9sus$   $A7(b9)/C\#$

pen hearts and o - pen minds. I found a

$D_{mi}^9$   $G_{mi}^9/D$

free!

(gtr.)

$D_{mi}^9$   $G_{mi}^9/D$

**B**

$D_{mi}^9$   $B^b_{MA}7$

hi - a And in Ri - o, In Sao

$D_{mi}^9$   $B^b_{MA}7$

Pau-lo, In Bra - zil - ia, Sand-y

Drums play on hi-hat alone 8 bars before letter B

SECOND VERSE AT A  
 Lover, by the seaside  
 With sexy brown skin and haunting eyes.  
 Time keeps passing, but no one cares.  
 Life for living is the thing there.  
 Be yourself, be free!

As played on George Duke's "Brazilian Love Affair"

# Brazilian Love Affair (Bass Part)

Medium Funk/Samba

$\text{♩} = 126$

N.C.

4

(perc.)

$D_{MI}^9$

$G_{MI}^9/D$

(3x's)

$D_{MI}^9$

$G_{MI}^9/D$

1,2

3

A

$D_{MI}^9$

$B^b_{MA}7$

etc.

$D_{MI}^9$

$B^b_{MA}7$

$G_{MI}^9$

$E^b_{MA}7$

$D7(\#9)$

$G_{MI}^9$

$C^9_{sus}$

$A7(b9)/C\#$

$\#0$

$D_{MI}^9$

$G_{MI}^9/D$

$D_{MI}^9$

$G_{MI}^9/D$

B

$D_{MI}^9$

$B^b_{MA}7$

etc.

$D_{MI}^9$

$B^b_{MA}7$

$G_{MI}^9$

$E^b_{MA}7$

$D7(\#9)$

$G_{MI}^9$

$C^9_{sus}$

$A7(b9)/C\#$

$\#0$

(4x's)  $D_{MI}^9$   $C^{13}_{sus}$   $A^7$   $C^{13}_{sus}$

A musical staff with a treble clef. It contains four measures of music. The first measure has a  $D_{MI}^9$  chord. The second measure has a  $C^{13}_{sus}$  chord. The third measure has an  $A^7$  chord. The fourth measure has a  $C^{13}_{sus}$  chord. A bracket above the last two measures is labeled '1,2,3' above the first measure and '4' above the second measure, indicating a first ending.

C  $A^6$   $A^{13}_{sus}$   $A^6$   $A^{13}_{sus}$  8va

A musical staff with a treble clef. It contains two measures of music. The first measure has an  $A^6$  chord and the second measure has an  $A^{13}_{sus}$  chord. The notes are eighth notes. The second measure of the second line has an '8va' marking above it. Below the staff, there are three measures of a bass line with chords  $A^{13}$ ,  $C^{13}$ , and  $A^{13}$ , each followed by a '(2)' indicating a double bar line.

(Tacet)  $A^{13}$   $C^{13}$   $D^{13}$  (Funkier)  $F^{13}$

A musical staff with a treble clef. It contains two measures of music. The first measure has an  $A^{13}$  chord and the second measure has a  $C^{13}$  chord. The notes are quarter notes. There is a double bar line between the two measures. The second measure has a  $D^{13}$  chord and the third measure has an  $F^{13}$  chord. The notes are quarter notes. The word '(Funkier)' is written above the  $D^{13}$  chord. Below the staff, the text 'Vamp till cue' is written under the first measure and 'Vamp till cue' is written under the second measure.

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

A musical staff with a treble clef. It contains two measures of music. The first measure has a  $D^{13}_{sus}$  chord and the second measure has an  $F^{13}_{sus}$  chord. The notes are quarter notes. Below the staff, the text '(Piano Solo)' is written under the first measure and 'Vamp & Fade' is written under the second measure.

Intro & Ending

A Brite Piece

Dave Lieb

Horns

Slow

Bs. + Pn.

Brite Swing

$\text{♩} = 232$

EMA<sup>7</sup> DMA<sup>7</sup>(#11) CMA<sup>7</sup>(#11) BMA<sup>7</sup>

EMA<sup>7</sup> DMA<sup>7</sup>(#11)

CMA<sup>7</sup>(#11) BMA<sup>7</sup>

**A** Horns

EMA<sup>7</sup> DMA<sup>7</sup>(#11)

Rhythm

CMA<sup>7</sup>(#11) BMA<sup>7</sup>

CMA<sup>7</sup>(#11) BMA<sup>7</sup>

CMA<sup>7</sup>(#11) B<sup>b</sup>/A<sup>b</sup>

(pn. & bs.)

B

rns

rn.

Cma7(#11)

bass 8va

Solos-AAB Ending-play intro 1

As played on Elvin Jones' "Merry-Go-Round"

The musical score is written for bass 8va. It begins with a solo section consisting of four systems of staves. The first system includes a treble clef staff with a melodic line and a grand staff with chords. The second and third systems are grand staves with chords. The fourth system is a grand staff with a melodic line and chords. The ending section consists of two systems of grand staves with chords and a melodic line. The key signature is C major with a Bb in the bass line.

Medium Funk

# Bullet Train

Lee Kien  
Ernie Watt

$\text{♩} = 138$  (drums fill)

(2)

Pn.  
(bass tacet)

8vb

8vb

**A**  
drums  
n time)

(bass, w/pn. 8vb)

piano 8vb

**B**

bass

$GMA^7$   $F^\#mi^7$   $Emi^7$   $F^\#/B$   $A^\flat MA^7$   $A^\flat/D^\flat$   $B^\flat MA^7$

(sample bass line)

$D^\flat/E^\flat$   $B^\flat 13(b9)/E^\flat$   $D^\flat/E^\flat$   $E^\flat 13(b9)$   $D^\flat/A^\flat$   $A^\flat MA^7$

$(A^\flat MA^7)$  (pn)  $C^\#mi^9$   $F^\#mi^{11}$   $Bmi^{11}$

$C^\#mi^9$   $F^\#mi^{11}$   $Bmi^{11}$   $Emi^9$   $Ami^{11}$   $Dmi^{11}$  (pn.)

**C** (Latin, Half-Time Feel)

$GMA^7/A$   $C^\#7(\#9)$   $F^\#mi^7$

$A^\flat MA^7/B^\flat$   $Emi^9$   $A^9sus$

(continued on the following page)



(FUNKY!) (4x's)

(tenor)  
Dmi7 BbMA7 Gmi7 Bb/C C#o7

(bass)

(Solos/Original Funk Feel)

Dmi7 BbMA7 Gmi7 Bb/C C#o7 Dmi7 G7

Bmi7 D/G GMA7/F# Emi A7 Bmi7 E7

to D for more choruses; last soloist continues to E

Dmi7 BbMA7 Gmi7 Bb/C C#o7 Dmi7 G7

Dmi7 BbMA7 Gmi7 Bb/C C#o7 Dmi7 end solo

(drums fill)

Emi9 Ami7/F# D/F# GMA7 A/B Bmi Emi9 (2)

s et) piano 8vb

Emi9 F#7(b9)F#mi GMA7 A/B Bmi Emi9 (2)

dd) ss) piano 8vb

GMA7/A A13 Ami7 A13

$GMA^7/A$        $A^{13}$        $A_{mi}^7$        $A^{13}$

$GMA^7$     $F\#_{mi}^7$     $E_{mi}^7$        $F\#/B$     $A^b_{MA}^7$     $A^b/D^b$     $B^b_{MA}^7$

(sample bass line)

$D^b/E^b$        $B^b_{13}(b9)/E^b$        $D^b/E^b$        $E^b_{13}(b9)$        $D^b/A^b$        $A^b_{MA}^7$

$(A^b_{MA}^7)$        $C\#_{mi}^9$     $F\#_{mi}^{11}$     $B_{mi}^{11}$

(Tenor Solo)

$E_{mi}^9$     $D/F\#$        $GMA^7$     $A/B$     $B_{mi}$

vamp & fade

Tenor and guitar sound one octave lower than written

As played on Lee Ritenour's "Friendship"

Medium  
straight 1/8s

# Burgundy And The Virgin Snow

Jim McNeely

**A**  $\text{♩} = 186$

**B**

**Solos** (use Bb harmonic minor scale)

**C**

has been changed since the 1st printing.

A phrygian Indef.

**D** (On Cue)

E/A (A major scale)   D/G#   E/F#   D/E

E/D   D/C#   E/B   D/A

E/G#   D/F#   E   D

E/C#   D/B   E/A   D/G (G major scale)

F/Gb   Gb/F   (2)

F/Eb   Gb/Db   F/C   1   2 Gb/Bb

D.S. (2<sup>nd</sup> ending) al next so  
 After last solo - D.C. al Cod

As played on Jim McNeely's "The Plot Thickens"

# Straight 1/8 s Burgundy And The Virgin Snow (Bass Part)

**A**  $\text{♩} = 186$

$F/B^b$   $B^b_{MI}7$   $C^7/B^b$   
 $A^b7_{sus}$   $E/G^\#$   $D/F^\#$   $B^b/D$   $B^b/E^b$   
 $B^b/C$   $D7(\#5)$   $A^b7_{sus}$   $A^b/G^b$   $E_{MA}7(\#5)$   $E^7_{sus}$   
 $F^\#7/E$   $C/F$   $D/E$   $B^b/E$   
 $B^b/E^b$   $C/D$   $A^b/D^b$   $B^b/C$   $F^\#/B$

**B**

$A^b(\text{add } 9)$   $C_{MI}7$   $B^b(\text{add } 9)$   $G^b_{MA}7$   $F^7_{sus}$   $A^b/D$   $G_{MI}11$   
 $E_{MA}7$   $D^b_{MA}7(\#11)$   $B_{MA}7(\#11)$   $F^\#_{MA}7$   $E_{MA}7$   $D_{MA}7$   $E^b7_{sus}$   
 $B_{MA}7(\#11)$   $B^b/A^b$   $C/F$   $A^b/D$   $E^b_{MA}7$   $A^b_{MA}7$   $G^7_{sus}$   $F/G^b$

**C** (SOLOS) (use  $B^b$  harmonic minor scale)

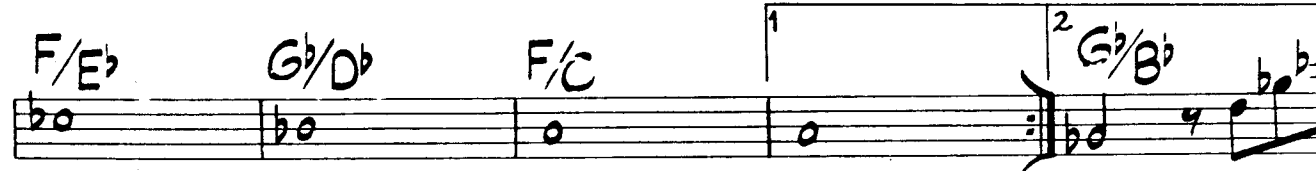
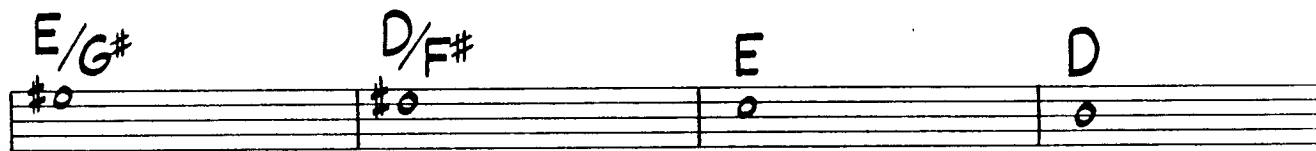
$*F/G^b$   $*G^b/F$   $F/G^b$   $G^b/F$   
 $F/E^b$   $G^b/D^b$   $F/C$   $G^b/B^b$

\*This has been changed from the original...

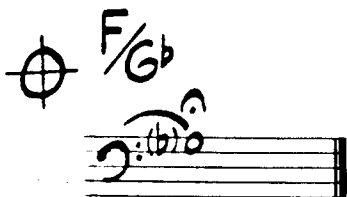
A phrygian



(On Cue)



D.S. (2<sup>nd</sup> ending) al next  
After last solo - D.C. al



Funk Ballad

# Cannonball

Josef Zawinul

$\text{♩} = 66$

The musical score is written for a funk ballad in 4/4 time with a tempo of 66 beats per minute. It features a variety of instruments and complex harmonic structures. The score is organized into several systems:

- System 1:** Bass line with chords  $E\flat MA7$ ,  $A\flat/E\flat$ , and  $E\flat MA7$ .
- System 2:** Trumpet (8va) and Bass Solo. Chords include  $E\flat MA7$ ,  $A\flat/E\flat$ , and  $E\flat MA7$ .
- System 3:** Synth line. Chords include  $E\flat MA7$ ,  $A\flat/E\flat$ , and  $E\flat MA7$ .
- System 4:** Piano line with complex chords like  $D MA13(\sharp 11)$ ,  $D\flat MA13(\sharp 11)$ , and  $C MI7$ . Includes a 3/2 time signature change.
- System 5:** Drum fill and piano accompaniment. Chords include  $A\flat MA7$ ,  $G MI7$ ,  $F MI7$ ,  $E\flat MA7$ ,  $C MI7$ ,  $F MI7$ , and  $F MI7/6$ .
- System 6:** Piano accompaniment with chords  $G MI7$ ,  $F MI7$ ,  $E\flat MA7$ ,  $F MI7$ ,  $C MI7$ , and  $B\flat 7_{sus}(b9)$ .
- System 7:** Section A, piano accompaniment. Chords include  $E\flat$ ,  $E\flat/D\flat$ ,  $C MI7$ ,  $A\flat MI7$ ,  $B\flat MI7$ , and  $A9(b5)$ .
- System 8:** Piano accompaniment. Chords include  $E\flat$ ,  $E\flat/D\flat$ ,  $C MI7$ ,  $E\flat MI7/B\flat$ , and  $A\flat 7$ .
- System 9:** Piano accompaniment. Chords include  $E\flat$ ,  $A\flat/C$ ,  $F MI7$ , and  $E\flat MI7/B\flat$ .
- System 10:** Piano accompaniment. Chords include  $E\flat MI7/B\flat$  and a triplet.

2. N.C.

(bass)

(Synth.)

(Synth. Solo)

(Sax Solo)

(Sax Solo)

$E_b$   $A_b/E_b$   $E_b7$   $E_b$   $A_b/E_b$   
 $E_b$   $A_b/E_b$   $E_b7$   $E_b$   $A_b/E_b$

D.S. al Coda



drum fill

$E_bMA7$   $A_b/E_b$   $E_bMA7$

(bass solo)

$E_bMA7$   $A_b/E_b$   $A_b/B_b$

$Fm7$   $E_bMA7$

(Latin)

$Dm9$   $E_bMA7$

vamp & fade

As played on Weather Report's "Black Market"



Funk Ballad

Cannonball (Bass)

$\text{♩} = 66$

The musical score is written in bass clef with a 4/4 time signature. It features the following elements:

- Staff 1:** Chords EbMA7, Ab/Eb, EbMA7. Rhythmic pattern of eighth notes.
- Staff 2:** Chords EbMA7, Ab/Eb, EbMA7. Includes a triplet of eighth notes.
- Staff 3:** Chords EbMA7, Ab/Eb, EbMA7. Includes a triplet of eighth notes and an 8va marking.
- Staff 4:** Chords EbMA7, Ab/Eb, EbMA7. Rhythmic pattern of eighth notes.
- Staff 5:** Chords EbMA7, Ab/Eb, EbMA7. Rhythmic pattern of eighth notes.
- Staff 6:** Chords DMA13(#11), D7MA13(#11), CMi7. Includes a 3/2 time signature change.
- Staff 7:** Chords Fmi7, Fmi7/6. Includes a drum fill marking.
- Staff 8:** Chords CMi7, Bb7sus(B9).
- Staff 9:** Chords Eb, Eb/Db, CMi7, Abmi7, Bbmi7, A9(b9). Includes a section marker 'A' and a forte 'f' dynamic.
- Staff 10:** Chords Eb, Eb/Db, CMi7, Ebmi7/Bb, Ab7.
- Staff 11:** Chords Eb, Ab/C, Fmi7, Ebmi7/Bb.
- Staff 12:** Chords Ebmi7/Bb.

2. N.C.

**B** Eb7

(sample line)

D.S. al Coda

drum fill

(Latin) Dmi9

(sample line)

Vamp & Fade

Medium-Up  
Swing  $\text{♩} = 227$

# Capuccino

Chick Corea

(Piano Solo)  
 $E_{MI}7(b9)$

Chord progression:  $E_{MI}7(b9)$ ,  $E_{bMI}7$ ,  $D_{MI}7$

Chord progression:  $D_{bMI}7$ ,  $C_{MI}7$ ,  $F\#_{MI}7$ ,  $B7$

Chord:  $A_{bMI}/B_{b7}$  (7)  
Instruction: *suspended time feel*  
Instruction: *break* (3)

**A**  $A_{MA}7$   $A_{b7}$  (add sop)

Chord progression:  $A_{MA}7$ ,  $A_{b7}$

Chord progression:  $G7$ ,  $C_{MI}7(b5)$ ,  $F7$

Chord:  $A_{bMI}/B_{b7}$  (7)  
Instruction: *suspended time feel*  
Instruction: *break* (3)

**B**  $A_{MA}7$   $D_{MI}7$   $B_{bMI}7$

Chord progression:  $A_{MA}7$ ,  $D_{MI}7$ ,  $B_{bMI}7$

Chord:  $B_{bMI}/A$  (7)  
Instruction: (Piano Solo)  
Chord:  $B_{bMI}/A$  (6)  
Chord progression:  $F/D_{b7}$ ,  $G_{b}/D$ ,  $A_{b}/E$

**C**  $b_{b}D7$   $B_{MI}$

Chord progression:  $b_{b}D7$ ,  $B_{MI}$

All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer. In addition, musical sections enclosed in brackets do not appear on the original score and have been derived from the original score and the original recording by the editor with approval of the composer.

Gm7 (pn) Em7  
 D (8x's) (add sop.)  
 Sop. (Sop. - Tacet first 4x's)  
 Pn. EbMA7(b9) DMA7(b9) GbMA7(b9) AbMA7(b9) BbMA7(b9) FMA7(b9) EMA7(b9)

EbMA7(b9) DMA7(b9) [Db Eb F Db Bb G E] (dr.)

CMA7(b9) BMA7(b9) [Bb C D Bb G E Db] (dr.) V.S.

(continued on the following page)

**E**

Pn

$A\flat_{MI}/B\flat$

(with bass)

**F** (SOLOS)

$A\flat_{MI}/B\flat$  8  $B\flat_{MI}/A$  8

(On Cue)  $A\flat_{MI}/B\flat$  7 break

suspended time feel

**G**  $A_{MA}^7$   $A\flat^7$  (pnt+sop)

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

$A\flat_{MI}/B\flat$  (Piano Solo) 7 break

suspended time feel

**H**  $A_{MA}^7$   $D_{MI}^7$   $B\flat_{MI}^7$

$B\flat_{MI}/A$  (Piano Solo)  $B\flat_{MI}/A$   $F/\flat$   $G/\flat$   $A\flat/E$

**I**  $b\flat$   $D^7$   $B_{MI}$

suspended time feel

Handwritten musical score for guitar and bass, featuring various chords and performance instructions. The score is organized into several systems:

- System 1:**
  - Staff 1:  $G_{mi}^7$  (pn),  $E_{mi}^7$ . Includes instruction: (add sop)
  - Staff 2:  $E_{bmi}^7$ ,  $D^7$ . Includes instruction: (unis)
  - Staff 3:  $B/G$ ,  $C^7$
  - Staff 4:  $E_{mi}^9(MA^7)/A$ ,  $C_{mi}^7$
- System 2:**
  - Staff 5: (sop. tacet)
  - Staff 6:  $A_{bmi}/B_b$ . Includes instruction: (with bass)
  - Staff 7:  $D^7$ ,  $E_{bmi}^7$
  - Staff 8:  $E_{bmi}^7$ ,  $F_{mi}$ ,  $E_{bmi}^7$ . Includes instruction: (3x's)
  - Staff 9:  $F_{mi}$ . Includes instruction: (bass in 2)
  - Staff 10:  $F_{mi}$ . Includes instruction: (sop. tacet)
  - Staff 11:  $F_{mi}$ . Includes instruction: (with drums/bass tacet)
  - Staff 12:  $F_{mi}$ . Includes instruction: (add bass)

As played on Chick Corea's "Friends"

Medium Samba

# Caravanessa

Joe Chamberlain

$\text{d}=138$  (Intro)

(On Cue)  $\text{E}^{\flat}$

$\text{E}/\text{E}^{\flat}$

(7x)

Percussion Indef. (bass) (add gtr. 4<sup>th</sup> x)

(flute)  $\text{E}^{\flat}$   $\text{E}/\text{E}^{\flat}$

$\text{E}^{\flat}$   $\text{D}^{\flat}\text{m}/\text{E}^{\flat}$

$\text{E}^{\flat}$   $\text{E}/\text{E}^{\flat}$

**B**

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

$\text{G}^{13}\text{sus}$

$\text{A}^{13}\text{sus}$

$\text{B}^{13}\text{sus}$

$\text{D}^{\flat}13\text{sus}$

$\text{B}^{13}\text{sus}$

$\text{B}^{\flat}13\text{sus}$

$\text{A}^{\flat}13\text{sus}$

$\text{G}^{13}\text{sus}$

$\text{F}(\text{add } 9)$   
 $\text{no } 3$

D.S. al Coda

As played on Ray Mantilla's "Mantilla"

$D\flat^{13}_{sus}$   $D\flat^{13}$   $D\flat^{13}(\flat 9)$

$G\flat^{13}_{sus}$   $F\sharp 7(\sharp 5)$

$BMA7$   $AMA7$

$B\flat_{mi}7$   $B\flat_{mi}(MA7)$   $B\flat_{mi}7$   $E\flat 7(\flat 9)$

$A\flat_{mi}7$   $A\flat_{mi}(MA7)$   $A\flat_{mi}7$   $D\flat 7(\flat 9)$

$G\flat 7_{sus}$   $G\flat 7$

$E_{mi}7/B$

$B(\flat 9)$

$E_{mi}7$

$B(\text{add } \flat 9)$  *tr*

ending)  $C7(\sharp 9)$

D.S. for solos Solos on full form (take D.S. and Coda)  
 After solos, D.C., play head, play letter  $\square$   
 (w/repeat) and end



Up Swing (Folk-Like)

# Carole's Garden

Denny Zeit

$\text{♩} = 284$  **A**

Piano

D C D (bass)

D C D (bass)

G F G (bass)

D C D (bass)

G<sup>7</sup>sus C<sup>MA7</sup> F<sup>7</sup>sus B<sup>b</sup>MA<sup>7</sup> G<sup>7</sup> C F

1. 2.

(F#9) B7(#9) Eb D Eb D

*fine*

(block chords)

Bb9

(Bb9)

Bbmi7(b9)

A13 A13sus A7

As played on Denny Zeitlin's "Carnival"

alternate changes on last 8 of A during solos

D.C. al fine  
Solos AABA

F#13 2 Bbm9/Eb 2 Gmi7/C 2 Emi7(b9) 1 A7(#9) 1

This has been changed since the 1st printing.

Medium-Up Samba

Cassiac

John Stone

(4x's)

$\text{♩} = 144$

Intro)

Musical notation for the Intro section, featuring a treble and bass staff with chords  $D^{\flat}/D$  and  $A^{\flat} \text{ sus}/G$ .

A

Musical notation for the first system of the main section, featuring a treble and bass staff with chords  $D^{\flat}/D$  and  $A^{\flat} \text{ sus}/G$ .

Musical notation for the second system of the main section, featuring a treble and bass staff with chords  $D^{\flat}/D$ ,  $E^{\flat}/D^{\flat}$ , and  $C \text{ mi}^7$ .

Musical notation for the third system of the main section, featuring a treble and bass staff with chords  $G^{\flat} \text{ mi}^7 (\#11)$ ,  $C \text{ mi}^7$ ,  $D^{\flat} \text{ mi}^7$ ,  $B^{\flat}/A$ ,  $G/E^{\flat}$ , and  $A^{\flat}/D$ .

Musical notation for the fourth system of the main section, featuring a treble and bass staff with chords  $D^{\flat}/C$ ,  $B^{\flat}/G^{\flat}$ ,  $B/F$ ,  $A^{\flat}/E$ , and  $A^{\flat} 13 \text{ sus}$ .

fine

to solos on D.S.

**B**

Handwritten musical notation for section B. It consists of two staves. The top staff contains the melody with chords: (Cmi<sup>7</sup> Bma<sup>7</sup> Bbma<sup>7</sup>) in the first measure, Ama<sup>7</sup>(#11) in the second, and (Ami<sup>7</sup> Abma<sup>7</sup> Gma<sup>7</sup>) Gbma<sup>7</sup>(#11) in the third. The bottom staff contains a drum fill indicated by a dashed line.

Handwritten musical notation for section A. It consists of two staves. The first ending (marked '1.') ends with a double bar line. The second ending (marked '2.') continues the melody and includes a series of chords: A/Bb, Bb/B, B/C, C/Db, Db/D. The section concludes with the instruction 'D.S. al fine'.

**C**

Db/D (SOLOS)

Ab<sup>7</sup> sus/G

Handwritten musical notation for section C, showing a solo section. The staff contains several measures with diagonal slash marks indicating the solo. The notation ends with 'indef.' (indefinite).

As played on John Scofield's "Who's Who"

Play **A** between solo  
After solos, play head (AABA)

Medium - Up Latin

# Central Park

d = 138

1st & 2nd x's: synthesizer only

Chick Corea

**A** (4x's) 3rd x: add brass & drums

(4x's) (strings) (brass) 1, 2, 3 (strings) (brass)

4. break N.C. (tutti) D/F# G

G (strings) A/G (add piano)

(brass) (pn) (synth)

**B** (3x's) 1st x: melody 2nd & 3rd x's: synth. solo

EMI7 F#MI7 EMI7 F#MI7

GMI7 Ami7 GMI7 Ami7

GMI7 C7 FMA7 BbMA7 F#7(#5) B7 EMA7

**C** EMA7 F#MI7 EMA7 F#MI7

EMA7 F#MI7 EMA7 F#MI7

Handwritten musical notation on a single staff. Chords:  $A_{MI}^7$ ,  $C_{MI}^7$ ,  $F\#_{MI}^7$ ,  $B^7(\#5)$ .

Handwritten musical notation on a single staff. Chords:  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ .  
 (synth. solo)

Handwritten musical notation on a single staff. Chords: N.C.,  $C^7$ ,  $B^7(\#5)$ .  
 (play all 3x's) (strings)

Handwritten musical notation on a single staff. Chords:  $E_{MI}$ ,  $D$ ,  $C$ ,  $B$ .  
 (Bass Solo begins 3<sup>rd</sup> x)

Handwritten musical notation on a single staff. Chords:  $A_{MI}$ ,  $D^{13}$ ,  $G$ ,  $G_{MI}$ ,  $C^{13}$ ,  $F$ ,  $A_{MI}$ ,  $B$ .  
 (indef)

Handwritten musical notation on a single staff. Chords:  $E_{MI}$ ,  $F\#_{MI}^7$ ,  $E_{MI}$ ,  $F\#_{MI}^7$ .  
 (On Cue)

Handwritten musical notation on a single staff. Chords:  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ .  
 (3x's) (synth) (Double-Time Feel) (voices on 'la')

Handwritten musical notation on a single staff. Chords:  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ .  
 fill

Handwritten musical notation on a single staff. Chords:  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ .  
 fill

Handwritten musical notation on a single staff. Chords:  $E_{MA}^7$ ,  $F\#_{MI}^7$ ,  $E_{MA}^7$ ,  $F\#_{MI}^7$ .  
 fill

Handwritten musical notation on a single staff. Chords:  $E_{MA}^7$ ,  $F\#_{MI}^7$ ,  $E_{MA}^7$ ,  $F\#_{MI}^7$ ,  $E_{MA}^7$ ,  $F\#_{MI}^7$ .  
 fill

Handwritten musical notation on a single staff. Chords:  $E_{MA}^7$ ,  $F\#_{MI}^7$ ,  $E_{MA}^7$ ,  $F\#_{MI}^7$ .  
 fill

\* Last four chords of C are held as whole notes each time

Different soloist takes fills on each repeat

H

EMI<sup>7</sup> F#MI<sup>7</sup> EMI<sup>7</sup> F#MI<sup>7</sup>

(brass)

EMI<sup>7</sup> F#MI<sup>7</sup> EMI<sup>7</sup> F#MI<sup>7</sup>

(synth fill)

EMI<sup>7</sup> F#MI<sup>7</sup> EMI<sup>7</sup> F#MI<sup>7</sup>

Esus (synth fill)

AMI<sup>7</sup> N.C. CMI<sup>7</sup> N.C. F#MI<sup>7</sup> N.C. B<sup>7</sup> A

I

(March-Like)  
A pedal

AMI<sup>7</sup> N.C. CMI<sup>7</sup> N.C. F#MI<sup>7</sup> N.C. B<sup>7</sup> A

G bass F bass F bass

F bass N.C. ff (unis)

Opening vamp may also be used on parts of letters D, G and H. 'Piano' refers to elec

This chart has been condensed from the original score by the editor with approval of the composer. It was originally scored for two pianos, bass, sax, two trumpets, two trombones and string quartet.

All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.

As played on Chick Corea's "Secret Agent"



Chick Corea



**A** Tacet

Musical staff with notes and chords: E<sub>MI</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup>, E<sub>MI</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup> (5x)

Musical staff with notes and chords: E<sub>MI</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup>, N.C.

Musical staff with notes and chords: D/F<sub>#</sub>, G

**A**

Musical staff with notes and rests

**3** (3x's)

Musical staff with notes and chords: E<sub>MI</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup>, (2)

Musical staff with notes and chords: E<sub>MI</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup>, G<sub>MI</sub><sup>7</sup>, A<sub>MI</sub><sup>7</sup>, (2)

Musical staff with notes and chords: G<sub>MI</sub><sup>7</sup>, C<sup>7</sup>, F<sub>MA</sub><sup>7</sup>, B<sub>bMA</sub><sup>7</sup>, F<sub>#7</sub>(#9), B<sup>7</sup>

**3**

Musical staff with notes and chords: E<sub>MA</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup>, (2)

Musical staff with notes and chords: (2), A<sub>MI</sub><sup>7</sup>, C<sub>MI</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup>, B<sup>7</sup>

**D**

Musical staff with notes and chords: E<sub>MI</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup>, E<sub>MI</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup>

Musical staff with notes and chords: (2), N.C., C<sup>7</sup>, B<sup>7</sup>(#5)

**E**

Musical staff with notes and chords: E<sub>MI</sub>, D, C, B

(Bass solo begins 3<sup>rd</sup>x)

Ami D7 G Gmi C7 F Ami B (indef.)  
 F EMI F#MI EMI F#MI  
 G (3x's) EMI7 (Double-Time Feel) F#MI7 (2) (2) (2)  
 (voices)  
 (2) (2) (2) (2) (16)  
 EMA7 F#MI7 (2) (2) (2)  
 (2) (2) (2) (2) (16)  
 H EMI7 F#MI7 (2) (2) (2)  
 (brass)  
 EMA7 F#MI7 (2) Esus  
 (Esus) Ami7 Cmi7 F#MI7 B7 A  
 I A pedal (8)  
 F pedal  
 N.C.  
 ff

Detailed description of the musical score: The score is written on a grand staff with five systems. System 1: Treble clef with chords Ami, D7, G, Gmi, C7, F, Ami, B. Bass clef with notes EMI, F#MI, EMI, F#MI. System 2: Bass clef with notes EMI7, F#MI7, and three measures with a double bar line and a circled '2'. System 3: Bass clef with notes EMA7, F#MI7, and three measures with a double bar line and a circled '2'. System 4: Bass clef with notes EMI7, F#MI7, and three measures with a double bar line and a circled '2'. System 5: Bass clef with notes EMA7, F#MI7, and three measures with a double bar line and a circled '2'. System 6: Treble clef with notes Ami7, Cmi7, F#MI7, B7, A. System 7: Bass clef with notes A pedal and eight measures with a double bar line and a circled '8'. System 8: Bass clef with notes F pedal and eight measures with a double bar line and a circled '8'. System 9: Bass clef with notes N.C. and eight measures with a double bar line and a circled '8'. The piece ends with a fortissimo (ff) dynamic marking.

This bass part has been derived from the original score and the original recording by the editor with approval of the composer.

Medium Swing

# Champtonch

Lennie Lash

♩=156

Piano (top note of voicing)

Intro E<sub>mi</sub><sup>7</sup> G/D C<sub>mi</sub><sup>7(b5)</sup> B<sub>mi</sub><sup>7</sup> A<sub>mi</sub><sup>7</sup> G<sub>mi</sub><sup>7(b5)</sup> F<sub>mi</sub><sup>7</sup> G<sub>MA</sub><sup>7</sup>

Bass

C<sup>7</sup> F<sub>MA</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sub>MA</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> D<sub>MA</sub><sup>7</sup> F<sub>MA</sub><sup>7</sup>

A

E<sub>mi</sub><sup>7</sup> G/D C<sub>mi</sub><sup>7(b5)</sup> B<sub>mi</sub><sup>7</sup> A<sub>mi</sub><sup>7</sup> G<sub>mi</sub><sup>7(b5)</sup>

F<sub>mi</sub><sup>7</sup> G<sub>MA</sub><sup>7</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sub>MA</sub><sup>7</sup>

A<sub>b</sub><sup>7</sup> D<sub>MA</sub><sup>7</sup> F<sub>MA</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup> G/D F<sub>MA</sub><sup>7</sup>/C B<sub>b</sub><sub>MA</sub><sup>7</sup>

$CMA^7$   $Dmi^7$   $E_{mi}^7$   $F\#^7$   $B_{mi}^7$   $G_{mi}(MA^7)$   $F\#_{mi}^7$   $F^7$

$E_{mi}^7$   $G/D$   $F\#_{mi}^7/C\#$   $E_{mi}^7$   $B_{mi}^7$   $AMA^7$   $GMA^7$   $FMA^7$

(top note of voicing)

$E_{mi}^7$   $G/D$   $C\#_{mi}^7(b5)$   $E_{mi}^7$   $B_{mi}^7$   $AMA^7$   $GMA^7$   $FMA^7$

$E^b$   $D\#MA^7$   $BMA^7$   $A\#MA^7(\#11)$   $A^bMA^{13}(\#11)$

rit

maintain swing feel throughout melody  
 e.g. - bar 2 of **A** :

As played on George Muribus' "Trio 77"

# Children Of The Night

Medium-Up Swing  
♩ = 236

Wayne Shorter

Piano and Bass staves. Chords:  $D_{MI7}$ ,  $C$ ,  $C_{MI7}$ .

Section A. Chords:  $A$ ,  $D_{MI7}$ ,  $C$ ,  $C_{MI7}$ .  
(rhythm figure continues)

(bass walks) Chords:  $E_{MA7}$ ,  $E_{bMI7}$ ,  $A_{b7}$ ,  $D_{bMA7}$ ,  $C_{MI7}$ ,  $F7$ .

Chords:  $B_{bMA7}$ ,  $A_{bMA7}$ ,  $G_{MI7}$ ,  $C7$ ,  $F_{MI7}$ ,  $B_{b7}$ .

Chords:  $E_{bMA7}$ ,  $D_{MI7}$ ,  $G7$ ,  $C_{MA7}$  (last x).

Section B. Chords:  $E_{bMI6}$ ,  $F\#_{MI6}$ ,  $E_{bMI7}$ ,  $C_{MI7(b5)}$ ,  $F7(\#5)$ .  
Solo - - - - - fine

Chords:  $B_{bMI7}$ ,  $A_{b7}$ ,  $F\#_{MI7}$ ,  $B7$ ,  $E_{MA7}$ ,  $D_{MI7}$ ,  $G7$ .

As played on Art Blakey's "Mosaic"

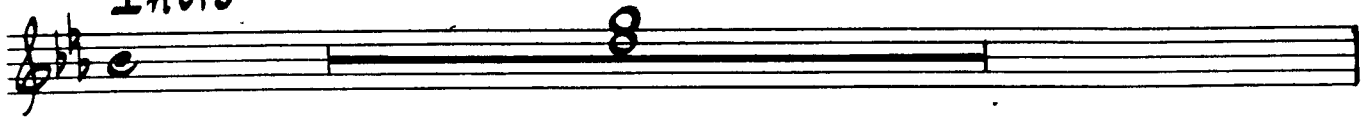
D.S. al fin  
Solos on form (ABA)

# Children Of The Night (Harmony Parts)

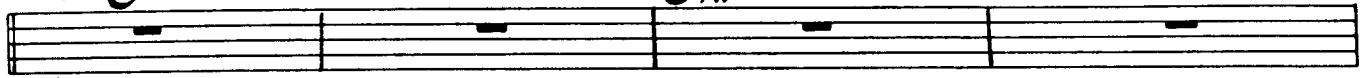
Medium - Up Swing

$\text{♩} = 236$

Intro

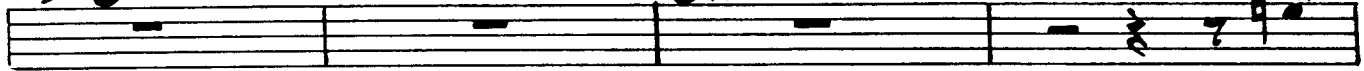


A  $\text{DMI}^7/\text{C}$



(Sax)

$\text{DMI}^7/\text{C}$



$\text{CMI}^7$

$\text{CMI}^7$

(trp.)

(trb.)

$\text{E}^{\flat}\text{MA}^7$

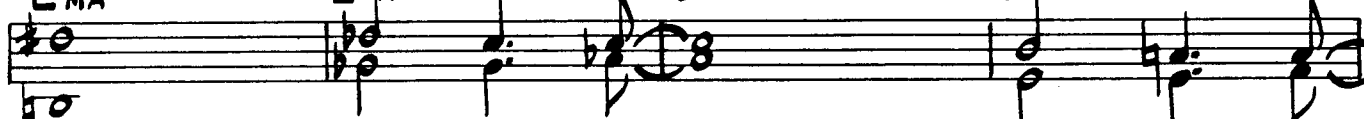
$\text{E}^{\flat}\text{MI}^7$

$\text{A}^{\flat}7$

$\text{D}^{\flat}\text{MA}^7$

$\text{CMI}^7$

$\text{F}7$



$\text{B}^{\flat}\text{MA}^7$

$\text{A}^{\flat}\text{MA}^7$

$\text{GMI}^7$

$\text{C}7$

$\text{FMI}^7$

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



$\text{E}^{\flat}\text{MA}^7$

$\text{DMI}^7$

$\text{G}7$

$\text{C}^{\text{MA}7}$   
(last x)



]

$\text{E}^{\flat}\text{MI}^6$

$\text{F}^{\sharp}\text{MI}^6$

$\text{E}^{\flat}\text{MI}^7$

$\text{CMI}^7(\text{b}9)$

$\text{F}7(\sharp 9)$



$\text{B}^{\flat}\text{MI}^7$

$\text{A}^{\flat}7$

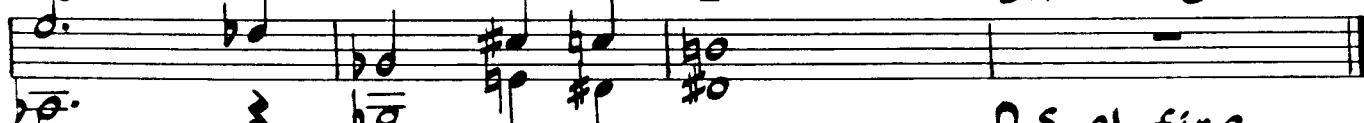
$\text{F}^{\sharp}\text{MI}^7$

$\text{B}7$

$\text{E}^{\flat}\text{MA}^7$

$\text{DMI}^7$

$\text{G}7$



D.S. al fine  
Solo on form (ABA)

Fast Swing  
♩ = 284

# City By The Bay

Vince Wallace

## Intro

stop  
time

Handwritten musical notation for the Intro section. It consists of two staves of music. The first staff begins with a treble clef and a common time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Chords above the staff are F#m7 (over G4-A4), Gb7(b5) (over B4-C5), and Gb7(b5) (over B4-C5). The second staff continues with notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Chords above the staff are G6 (over G4-F#4), F#m7 (over E4-D4), and B7 (over C4-B3).

## A

stop  
time

Handwritten musical notation for the main section, starting with a first ending bracket labeled 'A'. The first staff has notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Chords above are Em7 (over G4-A4) and A7 (over B4-C5). The second staff has notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Chords above are DMA7 (over G4-F#4), C#7 (over A4-B4), F#m7 (over E4-D4), A7 (over C4-B3), and DMA7 (over G4-F#4). A first ending bracket covers the last two notes of this staff. The third staff has notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Chords above are Cm7 (over G4-F#4), F7 (over A4-B4), Dm7 (over E4-D4), and G7 (over C4-B3). The fourth staff has notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Chords above are Em7(b5) (over G4-F#4), A7(b9) (over B4-C5), Dm7 (over E4-D4), G7 (over C4-B3), Ebm7 (over G4-F#4), and Ab7 (over A4-B4). The fifth staff has notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Chords above are DMA7 (over G4-F#4), Cm7 (over A4-B4), F7 (over C4-B3), Dm7 (over E4-D4), and G7(#9) (over G4-F#4). The sixth staff has notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Chords above are Cm7 (over G4-F#4), F7 (over A4-B4), Dm7 (over E4-D4), and G7 (over C4-B3). The seventh staff has notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Chords above are Cm7 (over G4-F#4), F7 (over A4-B4), F#m7 (over E4-D4), and Gb7(b5) (over B4-C5). The eighth staff has notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Chords above are Gb7(b5) (over B4-C5), G6 (over G4-F#4), and G6 (over G4-F#4).

As played on "Vince Wallace Plays Vince Wallace"

Musical staff with notes and chords:  $F\#mi7$   $B7$

3] (SOLOS)

$Emi7$   $A7$   $Dmi7$

$Dmi7$   $C\#7$   $F\#ma7$   $A7$   $Dmi7$

1.

$Cmi7$   $F7$   $Dmi7$   $G7$

$Emi7(b5)$   $A7(b9)$   $Dmi7$   $G7$   $Ebmi7$   $Ab7$

2.

$Cmi7$   $F7$   $Dmi7$   $G7$

$Cmi7$   $F7$   $Bbma7$

After solos - D.S. al Coda

$G6$   $Dma7(b5)$   $Gma7(b5)$   $Cma7(b5)$   $Fma7(b5)$

rit.

alternate bars 5-8 used on out head

$Dmi7$   $C\#7$   $F\#ma7$   $A7$   $Dmi7$  break (dr)

Sounds one octave lower than written.



1st Swing

=284

(Intro)

# City By The Bay (Harmony Part)

F<sub>M</sub>A<sup>7</sup> G<sup>b</sup>7(b5)  
 (trb)

G<sup>6</sup> F<sup>#</sup>M<sub>1</sub><sup>7</sup> B<sup>7</sup>

**A** S. E<sub>M</sub><sup>7</sup> A<sup>7</sup> D<sub>M</sub>A<sup>7</sup>

D<sub>M</sub><sup>7</sup> C<sup>#</sup>7 F<sup>#</sup>M<sub>A</sub><sup>7</sup> A<sup>7</sup> D<sub>M</sub>A<sup>7</sup> | 1.

C<sub>M</sub><sup>7</sup> F<sup>7</sup> D<sub>M</sub><sup>7</sup> G<sup>7</sup>

E<sub>M</sub><sup>7</sup>(b5) A<sup>7</sup>(b5) D<sub>M</sub><sup>7</sup> G<sup>7</sup> E<sub>M</sub><sup>7</sup> A<sup>b</sup>7 | 2. D<sub>M</sub>A<sup>7</sup>

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

C<sub>M</sub><sup>7</sup> F<sup>7</sup> D<sub>M</sub><sup>7</sup> G<sup>7</sup>

C<sub>M</sub><sup>7</sup> F<sup>7</sup> F<sub>M</sub>A<sup>7</sup>

G<sup>b</sup>7(b5) G<sup>6</sup>

Detailed description: This is a handwritten musical score for the harmony part of 'City By The Bay'. It consists of ten staves of music. The first two staves are an introduction. The third staff is marked with a boxed 'A' and 'S.' (Solo). The music features various chords such as F<sub>M</sub>A<sup>7</sup>, G<sup>b</sup>7(b5), G<sup>6</sup>, F<sup>#</sup>M<sub>1</sub><sup>7</sup>, B<sup>7</sup>, E<sub>M</sub><sup>7</sup>, A<sup>7</sup>, D<sub>M</sub>A<sup>7</sup>, D<sub>M</sub><sup>7</sup>, C<sup>#</sup>7, F<sup>#</sup>M<sub>A</sub><sup>7</sup>, A<sup>7</sup>, D<sub>M</sub>A<sup>7</sup>, C<sub>M</sub><sup>7</sup>, F<sup>7</sup>, D<sub>M</sub><sup>7</sup>, G<sup>7</sup>, E<sub>M</sub><sup>7</sup>, A<sup>b</sup>7, D<sub>M</sub>A<sup>7</sup>, C<sub>M</sub><sup>7</sup>, F<sup>7</sup>, D<sub>M</sub><sup>7</sup>, G<sup>7</sup>(b9), C<sub>M</sub><sup>7</sup>, F<sup>7</sup>, F<sub>M</sub>A<sup>7</sup>, G<sup>b</sup>7(b5), and G<sup>6</sup>. There are first and second endings indicated by '1.' and '2.'. The notation includes notes, rests, and articulation marks.

F#<sub>Mi</sub>7 B7

**B** (SOLOS)  
E<sub>Mi</sub>7 A7 D<sub>MA</sub>7

D<sub>Mi</sub>7 C#7 F#<sub>MA</sub>7 A7 D<sub>MA</sub>7

<sup>1.</sup> C<sub>Mi</sub>7 F7 D<sub>Mi</sub>7 G7

E<sub>Mi</sub>7(b5) A7(b9) D<sub>Mi</sub>7 G7 E<sub>b</sub><sub>Mi</sub>7 A<sub>b</sub>7

<sup>2.</sup> C<sub>Mi</sub>7 F7 D<sub>Mi</sub>7 G7

C<sub>Mi</sub>7 F7 B<sub>b</sub><sub>MA</sub>7

After solos - D.S. al Coda

⊕ D<sub>MA</sub>7(b5) G<sub>MA</sub>7(b5) C<sub>MA</sub>7(b5) F<sub>MA</sub>7(b5)  
rit.

alternate bars 5-8 used on out head

D<sub>Mi</sub>7 C#7 F<sub>MA</sub>7 A7 D<sub>MA</sub>7

Sounds one octave lower than written.

♩ = 318

# Cloudburst

Lyrics by Jon Hendricks

Music by Lerov Kirkland & Jimmy H

(Intro) N.C.

**A**

(piano only)

(drums)

I was blue and I was al-ways wear - in' a frown

cause my love had turned me down;

Then we met, and you can bet I knew from the first you

were my love 'cause that's when the old gray cloud burst.

**B**

My heart real-ly flew the day you caught my eye,

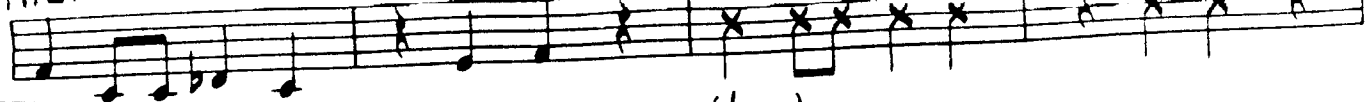
I hope that we two will nev-er say good-bye.

**C**

Clouds of gray have sil-ver lin-ings when they're re-vers'd,

found your love and that's when the old gray cloud burst.

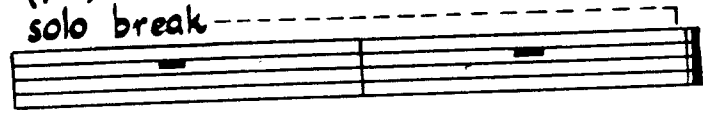
As played on "The Best Of Lambert, Hendricks & Ross"



(piano only)

(drums)

(F6)  
solo break



Solos on F rhythm changes  
w/ 'Honeysuckle' bridge (like B)  
after solos - D.S. al Coda



that's when the old gray

cloud burst.

(drums)

N.C.

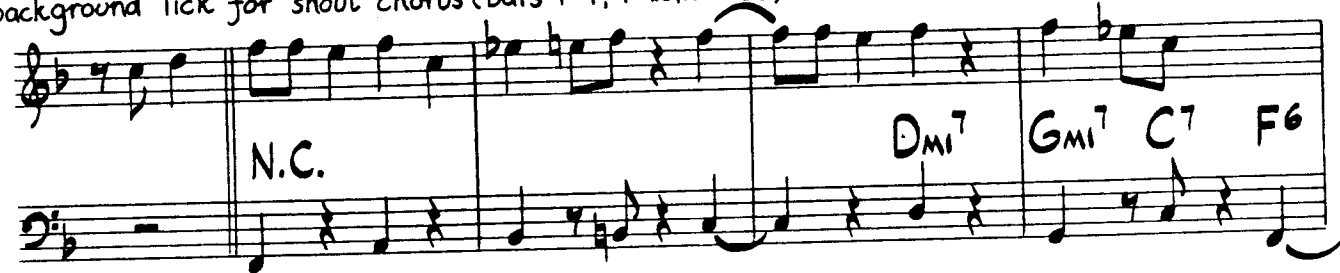
C7 F6



That's when the old gray

cloud burst.

background lick for shout chorus (bars 1-4, 9-12, 25-28)



N.C.

Dmi7

Gmi7

C7

F6

LYRICS DURING SOLO

**Lead Vocal:** Hey! Ba-by!  
 I'm gonna tell you 'bout your loving  
 And your kissing and your hugging  
 And your sweet turtle-doving.  
 Pretty baby, I won't be satisfied  
 Till I hear 'em play "Here comes the bride."  
 Listen to me, baby, and I don't mean maybe.  
 Listen to my story, it's terrifically true.  
 I wanna find a way of telling that  
 I really go for you;  
 I hope you really believe me, baby,  
 'cause I certainly do.  
 'Cause you're thrilling me; really, really thrilling.  
 When you tell me that you probably got  
 A kind of crush on me,  
 It moves me, grooves me,  
 How divine can one woman be!  
 Oh, little darling, I'm really falling,  
 You got me goofy and gay,  
 I'm gonna get carried away.  
 Just think you gonna be mine some day!  
 Oh, let's spin a little, park a little, stop a little,  
 Spark a little, live a little, love a little,  
 Maybe turtle-dove a little, baby!  
 Every time you hold me so near,  
 Nobody loves me like you, dear.  
 Let's stop a little, tease a little, later maybe  
 squeeze a little, try a little, sigh a little,  
 Never have to cry a little bit!  
 No denying that you're mighty pretty and that's it!  
 'Cause I love you, baby; love you, baby;

Love you, baby, with all my heart.  
 Ooh, listen to me while I say  
 I let a lot of ladies get away  
 Because I know; I know, pretty baby, I know;  
 I know, pretty baby, I know you're the one,  
 yes, you're the one!  
 I knew it when I metcha; what a break to getcha!  
**Chorus:** When it's cloudy and grey  
 and that's the worst,  
 How do you cause clouds to burst?  
**Lead Vocal:** You find a lover, find a lover,  
 Find a lover, find a lover — "Sold American!"  
**Chorus:** If it's silvery under clouds of grey  
 How do you chase grey away?  
**Lead Vocal:** You gotta find a little girl  
 And make her love you a lot.  
 Don't ever leave unless you're flippin' your lid  
 And really wanna ruin the plot!  
**Chorus:** Sounds easy, does it?  
**Lead Vocal:** Light as a breeze through the trees, b  
**Chorus:** How pleasant was it?  
**Lead Vocal:** Pleasant as one summer breeze, girl!  
**Chorus:** It's so wonderful  
 what a lover can do;  
 Look at what love did for you!  
**Lead Vocal:** Yeah, I'm a lucky lover, a lucky lover.  
 I've got the love you'll soon discover!  
 Take a look at me, boy,  
 Take another look, take another look,  
 take another look,  
 Take another good long look at me —  
 Love opened my eyes and now I see!

# Junk Ballad ♩ = 124

music by Herbie Hancock  
lyrics by Allee Willis

Intro)  $G^9_{sus}$   $G^{13}$  -  $G^7(\#5)$   $F^9_{sus}$

(flute)

$G^9_{sus}$   $G^{13}$  -  $G^7(\#5)$   $F^9_{sus}$   $B^9_{sus}$   $F\#7(alt)$

3

$B^9_{sus}$   $B^{13}$   $C\#^9_{sus}$   $\#^{\hat{2}}$

$B^9_{sus}$   $C\#^9_{sus}$   $\#^{\hat{2}}$  N.C.  $G^9_{sus}$

(brass)

$G^9_{sus}$   $G^{13}$   $F^9_{sus}$   $G^9_{sus}$

(fl.)

$G^9_{sus}$   $G^{13}$   $G^9_{sus}$   $G^{13}$   $F^9_{sus}$

(fl.)

Tears at night

$G^9_{sus}$   $G^{13}$  -  $G^7(\#5)$   $F^9_{sus}$

(fl.)

— 'cause you're scared, —

Lit-tle girl

$G^9_{sus}$   $G^{13}$  -  $G^7(\#5)$   $F^9_{sus}$   $B^9_{sus}$   $F\#7(a)$

3

— all a - afraid, —

Stuck be -

een night and day, \_\_\_\_\_ (f1.) Ba-by fell down, \_\_\_\_\_

lost her way; \_\_\_\_\_ (f1.) But now we're here all a-lone, \_\_\_\_\_

look and see, \_\_\_\_\_ (trp) Come \_\_\_\_\_

run - ning to me, just come

run - ning to me, \_\_\_\_\_ (Run - ning to me) Ba - by come run -

ning to me, \_\_\_\_\_ (Run - ning to me) (elec. pn.)

Come run - ning, Come

run to me.

(continued on the following page)

2. (C<sup>MA7</sup>/E) :S: **B** C<sup>MA7</sup> A<sup>MI7</sup> A<sup>b</sup>MA<sup>7</sup>

With - out the songs, you nev - er heard of

F<sup>MI9</sup> E<sup>b</sup>MA<sup>7</sup> C<sup>MI9</sup> B<sup>MA7</sup>

love, With - out the books, you nev - er learned e-

A<sup>b</sup>MI<sup>9</sup> b.o. G<sup>MI9</sup> E<sup>b9</sup> sus D<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) E<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) D/F G<sup>MI9</sup> E<sup>b9</sup> sus

nough. (fl.)

D<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) E<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) B<sup>9</sup> sus F<sup>#7</sup>(alt) (4x's) (Funkier) B<sup>9</sup> sus B<sup>13</sup> B<sup>9</sup> sus B<sup>13</sup> 1,2,3

Just come run-ning to me. Just come

4 B<sup>13</sup> N.C. **C** (Piano Solo) G<sup>MI9</sup> E<sup>b</sup>13(#11) D<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) E<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) D/F

(elec. pn.) indef.

(On Cue) G<sup>MI9</sup> E<sup>b</sup>13(#11) D<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) E<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) E7(#9) N.C.

(end solo) (trp) ff mp

E<sup>MI9</sup> A<sup>MI7</sup> B<sup>MI7</sup> **D** (8x's) E<sup>MI</sup> D/E (brass) 1,2,4,5,6,8 C/E B<sup>MI/E</sup> A<sup>MI7</sup> B<sup>MI7</sup>

Just come run - ning to me. Just come

3,7 D<sup>b</sup>/E C/E B<sup>MI7</sup>

to me. Come

after 8<sup>th</sup>x - D.S. al Coda

Handwritten musical score for guitar and voice. The score is in 4/4 time and consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The first measure is marked with a forte dynamic (f) and contains a whole note chord Gmi9. The second staff includes vocal lines with lyrics: "doo-wah dit doo-wah doot doot doot doo-wah dit". The third staff continues the vocal lines with lyrics: "doo-wah dit doo-wah doot doot doot". The fourth staff concludes with lyrics: "wah dit doo-wah doo-wah". The score is heavily annotated with handwritten guitar chords and fingering instructions. Chords include Gmi9, Eb9sus, Dbmi7(11), Ebmi7(11), D/F, Eb9sus, Dbmi7(11), Ebmi7(11), Ebma7/F, Dma7/F#, Gmi9, and Eb9sus. Fingering is indicated by numbers in parentheses above notes, such as (1) for the first finger. There are also markings like "x's" and "4x's" above certain notes. The score ends with a double bar line and repeat dots.

hold & fade while percussion vamps out

(11) & Ebmi7(11) may also be voiced with raised fifths

Handwritten guitar chord diagrams for Dbmi7(11) and Ebmi7(11) with raised fifths. The diagrams are shown in both treble and bass clefs. The treble clef diagrams show the following fingerings: Dbmi7(11) with fingers 1, 2, 3, 4, 5 on strings 1, 2, 3, 4, 5 respectively, and Ebmi7(11) with fingers 1, 2, 3, 4, 5 on strings 1, 2, 3, 4, 5 respectively. The bass clef diagrams show the following fingerings: Dbmi7(11) with fingers 1, 2, 3, 4, 5 on strings 6, 5, 4, 3, 2 respectively, and Ebmi7(11) with fingers 1, 2, 3, 4, 5 on strings 6, 5, 4, 3, 2 respectively. The diagrams are enclosed in a rectangular box.

VOCAL ADLIB AT D (Starts 5th x)

You don't have to be afraid,  
 Not anymore.  
 Turn within now.  
 I'll be there with you, baby  
 I'm yours, I'm yours.

As played on Herbie Hancock's "Sunlight"



UNK Ballad Come Running to Me (Bass Part)

1st x: Intro  $\text{♩} = 124$

2nd x: Vocal (letter A)

Chords:  $G^9sus$ ,  $G^{13}$ ,  $G7(\#5)$ ,  $F^9sus$

Chords:  $(F^9sus)$ ,  $G^9sus$ ,  $G^{13}$ ,  $G7(\#5)$ ,  $F^9sus$

Chords:  $(F^9sus)$ ,  $B^9sus$ ,  $F\#7(alt)$ ,  $B^9sus$ ,  $B^{13}$ ,  $C\#^9sus$

Chords:  $(C\#^9sus)$ ,  $B^9sus$ ,  $C\#^9sus$

Chords:  $(C\#^9sus)$ , N.C.,  $G^9sus$ ,  $G^{13}$ ,  $F^9sus$

Chords:  $F^9sus$ ,  $G^9sus$ ,  $G^{13}$ ,  $G^9sus$ ,  $G^{13}$ ,  $F^9sus$

Chords:  $F^9sus$ ,  $B^9sus$ ,  $F\#7(alt)$ ,  $B^9sus$ ,  $B^{13}$

Chords:  $C\#^9sus$ ,  $B^9sus$ , N.C.,  $(E_{mi}^7)$ ,  $C_{MA}^7/E$ ,  $D_{MA}^7/E$

Chords:  $D_{b/E}$ ,  $C_{MA}^7/E$ ,  $D_{MA}^7/E$ ,  $D_{b/E}$ ,  $C_{MA}^7/E$

Chords:  $F_{MI}^9$ ,  $E_{bMA}^7$ ,  $C_{MI}^9$ ,  $B_{MA}^7$ ,  $A_{bMI}^9$

1. fill ----- 2.  $\text{♩} = 8$  (Half-Time Feel)  $C_{MA}^7$ ,  $A_{MI}^7$ ,  $A_{bMA}^7$

Chords:  $F_{MI}^9$ ,  $E_{bMA}^7$ ,  $C_{MI}^9$ ,  $B_{MA}^7$ ,  $A_{bMI}^9$

(Original Feel)

Handwritten musical notation for the first system, including notes and chords:  $Gm^9$ ,  $Eb^9sus$ ,  $Dbm^7$ ,  $Ebm^7(m)$ ,  $D/F$ ,  $Gm^9$ ,  $Eb^9sus$ ,  $Dbm^7$ ,  $Ebm^7(m)$ ,  $B^9sus$ ,  $F\#7$ ,  $B^9sus$  (Funkier),  $B^{13}$ ,  $B^9sus$ ,  $B^{13}$ ,  $N.C.$

(Piano Solo)

Handwritten musical notation for the piano solo section, including notes and chords:  $Gm^9$ ,  $Eb^{13}(\#11)$ ,  $Dbm^7$ ,  $Ebm^7(m)$ ,  $D/F$ ,  $indef.$

(On Cue)

Handwritten musical notation for the on cue section, including notes and chords:  $Gm^9$ ,  $Eb^{13}(\#11)$ ,  $Dbm^7$ ,  $Ebm^7$ ,  $E7(\#9)$ ,  $N.C.$ ,  $E_{mi}^9$ ,  $A_{mi}^7$ ,  $B_{mi}^7$ ,  $D$ ,  $E_{mi}$ ,  $D/E$ ,  $mp$

Handwritten musical notation for the piano accompaniment, including notes and chords:  $C/E$ ,  $B_{mi}/E$ ,  $A_{mi}^7$ ,  $B_{mi}^7$ ,  $D^b/E$ ,  $C/E$ ,  $B_{mi}^7$ ,  $1,2,4,5,6,8$ ,  $3,7$

after 8<sup>th</sup> x - D.S. al Coda



Handwritten musical notation for the first part of the coda, including notes and chords:  $Gm^9$ ,  $Eb^9sus$ ,  $Dbm^7$ ,  $Ebm^7(m)$ ,  $D/F$ ,  $(2)$

Handwritten musical notation for the second part of the coda, including notes and chords:  $Gm^9$ ,  $Eb^9sus$ ,  $Dbm^7$ ,  $Ebm^7(m)$ ,  $Ebm^7$ ,  $Dm^7/F$ ,  $Dm^7/F\#$ ,  $Gm^9$ ,  $Eb^9sus$ ,  $(7x's)$

Handwritten musical notation for the third part of the coda, including notes and chords:  $Dbm^7$ ,  $Ebm^7$ ,  $Dbm^7$ ,  $Ebm^7$ ,  $D/F$ ,  $(4x's)$ ,  $Gm^9$ ,  $Eb^9sus$ ,  $Dbm^7$ ,  $Ebm^7(m)$ ,  $Ebm^7$ ,  $Dm^7/F$

Handwritten musical notation for the fourth part of the coda, including notes and chords:  $Gm^9$ ,  $Eb^9sus$ ,  $Dbm^7$ ,  $Ebm^7$ ,  $Dbm^7$ ,  $Ebm^7$ ,  $D/F$ ,  $1-3$ ,  $4$ ,  $Dbm^7$ ,  $Ebm^7$ ,  $Dbm^7$ ,  $Ebm^7(m)$ ,  $D$

# Cool Aide

Phil Woods

Medium-Up Swing

=222

**A** F<sub>M1</sub> F<sub>M1/E</sub> F<sub>M1/Eb</sub> D<sub>M17(b5)</sub> D<sub>b7</sub> C<sub>M17</sub> F<sub>7</sub> B<sub>7(b5)</sub> B<sub>bM17</sub> E<sub>b7(b9)</sub>

Ab<sup>6</sup> D<sub>bM19</sub> Eb<sup>7</sup> B<sub>M19</sub> B<sub>bM19</sub> A<sub>M17</sub> Ab<sup>6</sup> drum break

**B** (Solo) stop time

C<sub>M1</sub> Ab/C C<sub>M16</sub> Ab/C

(bass) C<sub>M1</sub> Ab/C C<sub>M16</sub> C<sup>7</sup> (end solo)

F<sub>M1</sub> F<sub>M1/E</sub> F<sub>M1/Eb</sub> D<sub>M17(b5)</sub> D<sub>b7</sub> C<sub>M17</sub> F<sub>7</sub> B<sub>7(b5)</sub> B<sub>bM17</sub> E<sub>b7(b9)</sub>

Ab<sup>6</sup> D<sub>bM19</sub> Eb<sup>7</sup> B<sub>M19</sub> B<sub>bM19</sub> A<sub>M17</sub> Ab<sup>6</sup> (Ab<sup>6</sup> solo break G<sub>M17(b5)</sub> C<sup>7</sup>)

**C** (SOLOS) fine

F<sub>M1</sub> C<sup>7(b9)</sup> F<sub>M1</sub> B<sub>bM17</sub> Eb<sup>7</sup>

Ab<sup>6</sup> F<sub>7</sub> B<sub>bM17</sub> Eb<sup>7</sup> Ab<sup>6</sup> 1. G<sub>M17(b5)</sub> C<sup>7</sup> 2. Ab<sup>6</sup>

**D**

C<sub>M1</sub> Ab/C C<sub>M16</sub> Ab/C

C<sub>M1</sub> Ab/C C<sub>M16</sub> C<sup>7</sup>

F<sub>M1</sub> C<sup>7(b9)</sup> F<sub>M1</sub> B<sub>bM17</sub> Eb<sup>7</sup>

Ab<sup>6</sup> F<sub>7</sub> B<sub>bM17</sub> Eb<sup>7</sup> Ab<sup>6</sup> G<sub>M17(b5)</sub> C<sup>7</sup>

As played on Phil Woods "Altology"

after solos - D.C. al fine

(Fast Swing)

$\text{♩} = 280$

Cutting

Ulf Wakenius

**A** (gtr. w/ten.)

Chords:  $C\#9$ ,  $E\flat 6/4$ ,  $G\flat 6/4$ ,  $A 6/4$ ,  $G13\text{ sus}$ ,  $G13(\#11)$ ,  $G13(\flat 9)$

(stop time)

fine

**B**  $D\flat 7/B\flat$  (Floaty Feel)

$D\flat 7/B\flat$  (mf)

$E13(\#11)$

$G13\text{ sus}$

$F\#11^9$  (Fast Swing)

$f$   $E13\text{ sus}$

$E\#11^7$ ,  $A\#11^7$ ,  $C\#11^11$ ,  $B\#11^7$

Solos on letter **B**; may be floaty, fast swing, Latin. D.C. al *f*  
 After solos, D.C., play entire head (AABBAA) & end at fine.

Up Bebop  $\text{♩} = 250$

# Daahoud

Clifford Brown

(dr.)  $\text{♩}$  (trp)

**A**  $\text{E}^{\flat}\text{m}7$   $\text{A}^{\flat}7$   $\text{D}^{\flat}\text{m}7$   $\text{G}^{\flat}7$   $\text{C}^{\flat}\text{m}7$

N.C.

$\text{A}^{\flat}\text{m}7$   $\text{G}^{\flat}7$   $\text{F}7$   $\text{E}^{\flat}\text{m}7$   $\text{E}^{\flat}\text{m}7$  (pn.)

1. break 2. break

**B**  $\text{B}^{\flat}\text{m}7$   $\text{E}^{\flat}7$

$\text{A}^{\flat}\text{m}7$   $\text{A}^{\flat}\text{m}7$   $\text{D}^{\flat}7$

$\text{G}^{\flat}\text{m}7$   $\text{B}^{\flat}7$  break  $\text{E}^{\flat}\text{m}7$   $\text{A}^{\flat}7$   $\text{D}^{\flat}\text{m}7$   $\text{G}^{\flat}7$

$\text{C}^{\flat}\text{m}7$  N.C.  $\text{A}^{\flat}\text{m}7$   $\text{G}^{\flat}7$   $\text{F}7$   $\text{E}^{\flat}\text{m}7$   $\text{E}^{\flat}\text{m}7$

drum fill (pn.)  $\text{A}^{\flat}\text{m}7$   $\text{D}^{\flat}7$   $\text{G}^{\flat}\text{m}7$   $\text{E}^{\flat}\text{m}7$   $\text{A}^{\flat}7$

$\text{C}^{\flat}\text{m}7(\text{b}9)$   $\text{B}7$   $\text{B}^{\flat}7$   $\text{♩}$  solo break

**C** (SOLOS)  $\text{E}^{\flat}\text{m}7$   $\text{A}^{\flat}7$   $\text{D}^{\flat}\text{m}7$   $\text{G}^{\flat}7$   $\text{C}^{\flat}\text{m}7$   $\text{B}^{\flat}7(\#9)$

**D**  $\text{E}^{\flat}\text{m}7$   $\text{G}^{\flat}7$   $\text{C}^{\flat}\text{m}7$   $\text{B}^{\flat}7(\#5)$   $\text{E}^{\flat}\text{m}7$  1.  $\text{B}^{\flat}7(\#5)$  2.  $\text{E}^{\flat}\text{m}7$

$\text{B}^{\flat}\text{m}7$   $\text{E}^{\flat}7$   $\text{A}^{\flat}\text{m}7$

$\text{A}^{\flat}\text{m}7$   $\text{D}^{\flat}7$   $\text{G}^{\flat}\text{m}7$   $\text{F}^{\flat}\text{m}7(\text{b}5)$   $\text{B}^{\flat}7$

$\text{♩}$  (drum solo) 3 break  $\text{E}^{\flat}\text{m}7$

D.S. al 1<sup>st</sup> ending (AABA) after solos - D.C. al Coda

As played on "Clifford Brown & Max Roach"



Medium Funk

# Daisy Mae

George Duke

=132

(5x's)

1<sup>st</sup>x: clavinet only

2<sup>nd</sup>x: add bass & drums

The musical score for "Daisy Mae" is written in 4/4 time with a key signature of two flats (Bb, Eb). It begins with an 8-measure "Intro" for the clavinet, marked with a "5x's" bracket. The main melody is played by the clavinet, with a trumpet solo (trb) starting at measure 9. The score includes a guitar solo section (marked "1.") with the following chord progression: Ebm7, C7(#9), F7sus, Gbm7, Bb7sus, and Bbm7. Performance instructions include "(Intro)", "(clavinet)", "(trb 5th)", and "(trb)".

As played on Raul De Souza's LP "Don't Ask My Neighbors"

© 1978 Mycenae Music. Used By Permission.

2.

Handwritten musical notation for the first system. The treble clef staff contains chords and melodic lines. The bass clef staff contains a rhythmic pattern of eighth notes. Chords are labeled as  $E^b_{MI}7$ ,  $C7(\#9)$ ,  $F7sus$ ,  $G^b_{MA}7$ ,  $E^b_{MI}7$ , and  $A^b7$ .

Handwritten musical notation for the second system. The treble clef staff contains chords and melodic lines. The bass clef staff contains a rhythmic pattern. Chords are labeled as  $D^b_{MA}7$ ,  $G^b_{MA}7$ ,  $E^b_{MI}7$ ,  $A^b7$ ,  $D^b7sus$ , and  $E^6/9$ .

Handwritten musical notation for the third system. The treble clef staff contains chords and melodic lines. The bass clef staff contains a rhythmic pattern. Chords are labeled as  $(E^6/9)$ ,  $A^b9sus$ , and  $B^b_{MI}7$ .

**B**

Handwritten musical notation for the fourth system. The treble clef staff contains chords and melodic lines. The bass clef staff contains a rhythmic pattern. A box labeled "(SOLOS)" is placed over the first two measures.

Handwritten musical notation for the fifth system. The treble clef staff contains chords and melodic lines. The bass clef staff contains a rhythmic pattern. Chords are labeled as  $B^b_{MI}7$  and "indef.".

play 2<sup>nd</sup> ending between solos

after last solo - D.S. al 2<sup>nd</sup> ending al Coda

Handwritten musical notation for the sixth system. The treble clef staff contains chords and melodic lines. The bass clef staff contains a rhythmic pattern. Chords are labeled as  $A^b9sus$  and  $B^b9sus$ .



Easy Walk (Bass Part) Medium Funk (Intro) (3x's)

$\text{♩} = 132$

$B^{\flat}M_7$  1<sup>st</sup>x: Tacet 2<sup>nd</sup>x: } 3<sup>rd</sup>x: } Fill

$B^{\flat}M_7$

2.  $B^{\flat}M_7$  A  $B^{\flat}M_7$

$B^{\flat}M_7$

$E^{\flat}7$  1.  $E^{\flat}M_7$   $C7(\#9)$   $F^7_{sus}$   $G^{\flat}M_7$   $B^{\flat}7_{sus}$

$B^{\flat}M_7$  fill

2.  $E^{\flat}M_7$   $C7(\#9)$   $F^7_{sus}$   $G^{\flat}M_7$   $E^{\flat}M_7$   $A^{\flat}7$

$D^{\flat}M_7$   $G^{\flat}M_7$   $E^{\flat}M_7$   $A^{\flat}7$  2)  $D^{\flat}7_{sus}$   $E^{\flat}9$

$A^{\flat}9_{sus}$   $B^{\flat}M_7$  (fill sparsely)

3]  $B^{\flat}M_7$  (SOLOS) (2) indef.

ay different bass line during 2<sup>nd</sup> solo

play 2<sup>nd</sup> ending between solos after solos - D.S. al 2<sup>nd</sup> ending al Coda

$A^{\flat}9_{sus}$   $B^{\flat}9_{sus}$



John Coltrane

# Medium Funk A Dance For your Thoughts

1-79 Intro-8x's

Dave Liebman

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It begins with an 8-measure introduction consisting of two measures of eighth-note chords (Cmi7 and AbMA7(#5)) and six measures of rests. Section A, marked with a square 'A' and a 'Bass Solo' label, spans 10 measures. It features a melodic bass line with various chords: Cmi7, AbMA13(#11), DbMA13(#11), Cmi7, AbMA13(#11), EbMA7, GbMA7, EbMA7, DbMA7, A MA7(#11), DbMA7(#5)/F, /Db, and /Gb. Section B, marked with a square 'B', contains two staves of bass lines with chords: Abmi9, Bbmi7, Abmi9, Bbmi7, Abmi9, bBbmi7, Abmi9, Bbmi7, Eb7(#9), Abmi9, Bbmi7, Abmi9, Bbmi7, Abmi9, bBbmi7, Abmi9, Bbmi7, Eb7(#9). A 'Sax Solo' section follows, marked with a square 'S' and a 'Sax Solo' label, consisting of two measures of eighth-note chords (Abmi9, Bbmi7) and two measures of rests. An 'On Cue' section, marked with a square 'C' and 'On Cue' label, contains two staves of bass lines with chords: Abmi9, Bbmi7, Abmi9, Bbmi7, Abmi9, bBbmi7, Abmi9, Bbmi7, Eb7(#9). A 'Piano Solo' section, marked with a square 'P' and 'Piano Solo' label, consists of two measures of eighth-note chords (Cmi9, AbMA7). The score concludes with a final staff of eighth-note chords: DbMA7, Cmi9, AbMA7, GbMA7, EbMA7, DbMA7.

Ama7(#11) F#b

3/4 DbMA7 AbMA7 FMA7 AbMA7 EMA7 BMA7 Bbmi9 A

D 5/4 Abmi9 Bbmi7 6/4 Abmi9 Bbmi7 Eb7(#9) (vamp till cue)

On Cue 5/4 Abmi9 Bbmi7 Abmi9 Bbmi7 Abmi9 Bbmi7 1. Abmi9 Bbmi7 Eb7(#9)

2. Abmi9 Bbmi7 Eb7(#9) D.S. al Coda

(Solo over melody)

5/4 Abmi9 Bbmi7 Abmi9 Bbmi7 Abmi9 Bbmi7 6/4 Abmi9 Bbmi7 Eb7(#9) Vamp & Fade

Bass line at B & D

As played on Dave Liebman's "What It Is"

# Dark Lady

Richie Beirach

Free Piano Intro

straight 8s Ballad

$\text{♩} = 92$

The musical score is written for saxophone and piano. It begins with a 'Free Piano Intro' section. The main piece is in 8/4 time, labeled as a 'straight 8s Ballad' with a tempo of 92 beats per minute. The saxophone part is marked '(sax)' and the piano part is marked '(pn)'. The score consists of 11 staves of music. The first staff shows the saxophone melody starting with a G# major chord over an A bass note. The piano accompaniment follows with a series of chords: A minor 9, G minor 9, C7(b9) sus, Bb minor 7, Eb major over E, D major over Eb, and B minor 9. The second staff continues with B minor 9, A7 sus, A minor 7, F#7 over A#, and B minor 7. The third staff features Bb major 7, D major over A, G# minor 7 (add 11), G# minor 7 (add 11), F# minor 7, and F# minor 9 sus. The fourth staff includes Eb major over E, Eb major 7, C major over Db, F# major over D, B minor 7 over D, C major over Db, C major 7, and F# minor 7 sus. The fifth staff has F# minor 7 sus, G major 7, G minor 7, Bb minor 7, B minor 7 (major 7), D major over A, G major 7, and B major over G. The sixth staff contains A major over G, F# minor 7, E13, G minor 7, Eb minor 7 (major 7), D (add 9), and B (add 9 no 3). The seventh staff shows C major over Ab, C major over F, and B major over G. The eighth staff is a saxophone solo marked '(sax)' with a 5/4 time signature. The ninth staff is a piano solo marked '(pn)' with a 5/4 time signature. The score concludes with a final chord voicing.

Handwritten musical notation for the first system, including a treble clef staff with a key signature of one flat and a 4/4 time signature. The bass line is written in the bass clef. Chord symbols  $(B/G)$  and  $(E^bMA^7)$  are written above the bass line.

Handwritten musical notation for the second system, starting with the instruction "Bass line continues) (sax)". It features a treble clef staff with a saxophone part and a bass clef staff with a piano accompaniment marked "(pn)".

Handwritten musical notation for the third system, showing a treble clef staff with a saxophone part and a bass clef staff with a piano accompaniment.

Handwritten musical notation for the fourth system, showing a treble clef staff with a saxophone part and a bass clef staff with a piano accompaniment.

Handwritten musical notation for the fifth system, starting with the instruction "(SOLOS) (solo over bass line using G, B, & E<sup>b</sup> tonalities)". It features a treble clef staff with a saxophone solo and a bass clef staff with a piano accompaniment. The instruction "vamp till cue" is written at the end of the system.

Handwritten musical notation for the sixth system, starting with the instruction "(on cue) (sax)". It features a treble clef staff with a saxophone part and a bass clef staff with a piano accompaniment. Chord symbols  $E^7/A$ ,  $FMA^7(\#11)$ ,  $D_{MI}^6$ ,  $E/C$ , and  $E^7/B$  are written above the bass line. The instruction "D.S. al Coda" is written at the end of the system.

Handwritten musical notation for the seventh system, starting with the instruction "8va" and "(pn)". It features a treble clef staff with a piano accompaniment marked "(pn)" and a bass clef staff with a piano accompaniment.

As played on Dave Liebman's "Sweet Hand"

ody  
-aight Eighths  
J=128

# Dark Light

Mike Nock

Handwritten musical score for "Dark Light" by Mike Nock. The score is written on ten staves in 3/4 time with a tempo of 128. It features various chords such as  $A_{mi} 9(b13)$ ,  $B^b/A$ ,  $E^b/D$ ,  $D_{mi} 9(b13)$ ,  $A^b/G$ ,  $D^b/C$ ,  $G/A^b$ ,  $B/B^b$ ,  $B^b7_{sus}$ ,  $D13_{sus}$ ,  $D_{ma} 7(\#11)$ , and  $E/A$ . The notation includes eighth notes, quarter notes, and rests, with some notes beamed together and marked with "4" for eighth notes. The piece concludes with a double bar line and the word "fine".

*fine*

As played on Mike Nock's "In, Out And Around"

© 1973 Edith Way, Music Head B, Permission

Slow Swing

# D.C. Farewell

Richie Cole

$\text{♩} = 68$

**A**  $E_{MA7}(\#11)$   $F_{MI7}$   $B_{bMI7}$   $E_{b13}(b9)$   $A_{bMA7}$   $E_{b13}(b9)$   $E_{MA7}(\#11)$   $F_{MI7}$   $B_{bMI7}$   $E_{b13}(b9)$

Time to hit the high way, Time to move on my  
 Nine - ty five will take me From this town of D.

$A_{bMA7}$   $E_{bMI7}$   $A_{b7}$   $D_{bMA7}$   $D_{bMI7}$   $A_{bMA7}$   $B_{bMI7}$

way, This dream has passed, the road beck-ons and I'll fol-low.  
 C. The jazz I've played shall re-main as I go roam-in'.

$C_{MI7}$   $F7(\#9)$   $B_{bMI7}$   $C_{MI7}$   $F7(\#9)$   $B7(\#9)$   $B_{bMI7}$

D. C., You've been so fine, I'll re-turn a-gain  
 Fu-tures are hard to tell, But for now, D. C.

$E_{MA7}$   $A_{MA7}$   $A_{bMA7}$   $B_{bMI7}$   $E_{b7}(\#11)$

a new place and a new time. Travel - in'  
 I must bid a fond fare - well.

Solo on changes  
 After solos - take Cod

**B**  $A_{bMA7}$   $E_{MA7}$   $F_{MA7}(\#11)$   $F_{MI7}$   $B_{MI7}$   $E_{13}(b9)$   $A_{MA7}$   $E_{13}(b9)$   $F_{MA7}(\#11)$   $F_{MI7}$   $B_{MI7}$   $E_{13}(b9)$   $A_{MA7}$

Nine - ty five will take me From this town of D.

$A_{MA7}$   $E_{MI7}$   $A7$   $D_{MA7}$   $D_{MI7}$   $A_{MA7}$   $B_{MI7}$

C. The jazz I've played shall re-main as I go roam-in'.

$C_{MI7}$   $F7(\#9)$   $B_{MI7}$   $C_{MI7}$   $F7(\#9)$   $C7(\#11)$   $B_{MI7}$

Fu-tures are hard to tell, But for now, D. C.,

$F_{MA7}$   $B_{bMA7}$   $A_{MA7}$   $B_{MI7}$   $E7(b9)$   $F_{MA7}(\#11)$   $D_{MA7}$   $C_{MA7}$   $F_{MA7}$   $A_{MA7}$

I must bid a fond fare - well un - til then.

As played on Mark Murphy's "Stolen Moments"



Medium - Up Swing

# Del Sasser

Sam Jones

♩ = 252

(Intro)  $F_{MA}^7$   $E^7$   $D_{MI}^7$   $D_{MI}^7/C$   $B_{MI}^7(b5)$   $Bb_{MI}^6$

$A_{MI}^7$   $D^7$   $G_{MI}^7$   $C^7$   $F_{MA}^7$  (horns) break

Horns  $G_{MI}^7$   $C^7$   $F_{MA}^7$

Piano

$G_{MI}^7$   $C^7$   $F_{MA}^7$

$C^7_{sus}$

$F_{MA}^7$   $E^7$   $D_{MI}^7$   $D_{MI}^7/C$   $B_{MI}^7(b5)$   $Bb_{MI}^6$

$A_{MI}^7$   $D^7$   $G_{MI}^7$   $C^7$   $F^6$   $(D^7)$

1. 2.

fine

8

Handwritten musical notation for the first system, consisting of four staves. The first staff is in treble clef and contains a trumpet part with notes and rests, with a *(ten)* marking below. Chords above the staff include  $C_{mi}^7$ ,  $F^7$ , and  $B^b_{MA}^7$ . A triplet of eighth notes is marked with a '3' above it. The second staff continues the melody with chords  $C_{mi}^7$ ,  $F^7$ , and  $B^b_{MA}^7$ . The third staff is in bass clef and contains a bass line with chords  $A_{mi}^7$ ,  $D^7$ , and  $G_{MA}^7$ , also featuring a triplet. The fourth staff continues the bass line with chords  $G_{mi}^7$ ,  $C^7$ ,  $A_{mi}^7$ , and  $D^7$ , ending with a *break* instruction.

D.S. al fin

Solos AABA after solos - play head (AABA), take coo

Handwritten musical notation for the second system, consisting of four staves. The first staff begins with a circled cross symbol and contains a melody with chords  $A_{mi}^7$ ,  $D^7$ ,  $G_{mi}^7$ ,  $C^7$ ,  $A_{mi}^7$  (labeled *In 2*), and  $D^7$ . A *(tenor solo)* marking is below. The second staff is a vamp line with chords  $G_{mi}^7$ ,  $C^7$ ,  $A_{mi}^7$ , and  $D^7$ , with the instruction *vamp till cue* below. The third staff is in bass clef and contains a melodic line with chords  $G_{mi}^7$ ,  $C^7$ , and  $A_{mi}^7$ , with a *(unis)* marking on the left. The fourth staff continues the melody with chords  $G_{mi}^7$ ,  $C^7$ ,  $A_{mi}^7$ , and  $D^7$ . The fifth staff is in bass clef and contains a bass line with chords  $G_{mi}^7$ ,  $C^7$ ,  $E^b_{MA}^7$ ,  $E_{MA}^7$ , and  $F_{MA}^7$ , ending with a *rit.* marking.

As played on Cannonball Adderley's "Them Dirty Blues"

Medium Swing

# Dimin

Herbie Hancock

$\text{♩} = 122$

**A**

Horns

Piano

$E^{\flat 13}$   $E^{\flat 7}$   $G^7$   $A^{\flat 7}$   $G^7$   $C_{mi}^7$   $B^{\flat}_{mi}^7$   $A_{mi}^7(b9)$   $A^{\flat 7}$

$G_{mi}^7$   $C^7$   $F_{mi}^7$  break  $(B^{\flat 7}(b9))$

$E^{\flat 7}$   $G^7$   $A^{\flat 7}$   $G^7$   $C_{mi}^7$   $B^{\flat}_{mi}^7$   $A_{mi}^7(b9)$   $A^{\flat 7}$

$G_{mi}^7$   $C^7$   $F_{mi}^7$   $B^{\flat 7}$   $E^{\flat}$   $A^{13}(\#)$

$A^{\flat 7}$   $E^{\flat 7}$   $(G^7)$

(Cmi7) Cmi7 Cmi7(MA7) Cmi7 F7 Fmi7 B7 Bb7 break Eb7

Eb7 G7 Ab7 G7 Cmi7 Bbmi7 Ami7(b5) Ab7

Gmi7 C7 (trp) (ten, 8vb) Fmi7 Bb7 Eb Bb7

solo on changes

Eb C7 Fmi7 Bb7 Eb C7 Vamp & Fade

Kicks on head are played by piano and drums only; bass walks in 2. Solos are in 4.

Use chords in parenthesis for solos.

As played on Herbie Hancock's "Takin' Off"



Duke Ellington

# Duquility

Ballad  
♩ = 54

Mal Waldron

(cello)

F<sub>mi</sub><sup>11</sup> F<sub>#mi</sub><sup>11</sup> A<sub>ma</sub><sup>7(b5)</sup> G<sub>#mi</sub> F<sub>mi</sub><sup>11</sup> F<sub>#mi</sub><sup>11</sup> A<sub>ma</sub><sup>7(b5)</sup> A<sub>b7</sub><sup>(#9)</sup>

G<sup>7(b5)</sup> A<sub>b7</sub> F<sup>7(#9)</sup> B<sub>b7(b5)</sub> E<sub>bma</sub><sup>7(b5)</sup> E<sub>mi</sub><sup>13</sup>

F<sub>mi</sub><sup>(ma7)</sup> A<sub>bmi</sub><sup>7</sup> D<sub>b7sus</sub> G<sub>bma</sub><sup>7</sup> F<sup>7(#9)</sup> B<sub>b7</sub>

E<sub>bma</sub><sup>7(b5)</sup> E<sub>ma</sub><sup>7(b5)</sup> B<sub>bmi</sub><sup>11</sup> A<sub>mi</sub><sup>11</sup> F<sub>ma</sub><sup>7(b5)</sup>

*fine*

(saxes)

D<sub>mi</sub><sup>7</sup> B<sub>bma</sub><sup>7</sup> G<sub>bma</sub><sup>7</sup> E<sub>bma</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup>

(piano figure for mm. 15-16)

F<sub>ma</sub><sup>7(b5)</sup>

As played on Eric Dolphy's "Fire Wa

♩ = 140

**(Guitar Solo)**

Chords: Eb7, D7/Ab, Db7, E7/Bb, Eb7, D7/Ab, Db7, E7/Bb

**(vibes)**

Chords: C9sus, G9sus, E9sus, DMI9

Chords: DbMI7(add 11), Bb7(#9), Eb7sus, A7(#11)

Chords: AbMI9, GbMI9, EMA7(#11), EbMI11

**(Slowly)**

Chords: DMA7, CMA7(#11), B7sus, G/A, AbMI7(add 11), G/F, EMA7

**(A Tempo)**

Chords: Eb7sus, Db7sus

**(Guitar Solo)**

Chords: Eb7sus, Db7sus

**(vibes)**

Chords: Eb7sus, Db7sus

Drums play lightly throughout head, heavier on solos.

**(Slowly)**

Chords: B7sus, G/A, AbMI7(add 11), G/F, EMA7

**(A Tempo/Vibes Solo)**

Chords: E7/Bb, Eb7, D7/Ab, Db7, E7/Bb

Vamp till cue - on cue  
D.S. al fine

**(Slowly)**

Chords: B7sus, G/A, AbMI7(add 11), G/F, EMA7

**(A Tempo/Samba, double-time feel/Piano Solo)**

Chords: Eb7sus, Db7sus

Vamp till cue - on cue  
D.S. al fine

Medium Latin  
♩ = 140

# Ebony Moonbeams (Bass)

Chords: Eb7, D7/Ab, Db7, E7/Bb

**A**

Chords: C9sus, G9sus, E9sus, Dmi9, Dbmi7(add 11), Bb7(#9), Eb7sus, A7(#11), Abmi9, Gbmi9, EMA7(#11), Ebmi11, DMA7, CMA7(#11), B7sus, G/A, Abmi7(add 11), G/F, EMA7

**B**

Tempo Eb7sus, Db7sus

fine

D.S. al  $\phi^1$

$\phi^1$  (Slowly) B7sus, G/A, Abmi7(add 11), G/F, EMA7

(A Tempo) Eb7, D7/Ab, Db7, E7/Bb

Vamp till cue - on cue D.S. al  $\phi^2$

(Slowly)  $\phi^2$  B7sus, G/A, Abmi7(add 11), G/F, EMA7

(A Tempo) - Samba, double-time feel  
Eb7sus, Db7sus

As played on Bobby Hutcherson's "Un Poco Loco"

Vamp till cue - on cue D.S. al Fine



**A** *GMI7* *GMI7* *GMI7*

*BbMA7* (synth.) *EbMA7* (elect. piano) *GMI7* *GMI7* *GMI7*

*BbMA7* *EbMA7* *GMI7* *GMI7*

Synth Solo

*BbMA7* *EbMA7* *Dm*

(w/bass) N.C.

(2) (3) (4) (5)

**B** (pn.) *Ab* *Bb* *C* *F#o7* *E* *G7sus* *F#o7*

*G* pedal *E* *F#* *G#MI* *DMA7(b9)* *N.C.* *B* *D#*

*F* pedal *DMI* *Eb* *F* *N.C.* *B* *D#* *DMI* *Eb* *F*

(w/bass)

*AMI9* *E7sus* *CM16/9* *Bb7sus*

*D7* *Eb7* *F7* *Eb7* (2)

(ten) **C** *D7* *Eb7* *E7* *F7* *F7(#5)* *Bbmi7* *Bbmi7/A*

2. (Sax Solo) Vamp till cue

(End of Solo)

1., 2. 3.

As played on Weather Report's "Black Market"

Vamp & Fade

# Liegeant People (bass)

## A Funk Ballad J=98

The musical score is written on ten staves. The first staff is the treble clef with a key signature of one flat (Bb) and a tempo of J=98. The second staff is the bass clef. The piece is divided into sections A and B. Section A (measures 1-12) features a melodic line in the treble and a bass line in the bass clef. Chords are indicated above and below the notes. Section B (measures 13-24) continues the melodic and bass lines with more complex chordal structures. Section C (measures 25-32) is a final section with a different melodic and bass line. The score includes various chord types such as triads, dyads, and complex chords like G13(b9) and D7(#9). Some measures are marked with 'N.C.' (No Chords) or 'N.C.' (No Chords). The piece ends with a double bar line and repeat dots.

Chords and markings include:  $G_{mi}^7$ ,  $G_{mi}^7$ ,  $Bb_{mi}^7$ ,  $D_{mi}$ ,  $N.C.$ ,  $A_b$ ,  $C$ ,  $F\#^7$ ,  $G^7_{sus}$ ,  $F\#^7$ ,  $E$ ,  $G\#_{mi}$ ,  $D_{MA}^7(b5)$ ,  $D_{MA}^7(b5)$ ,  $N.C.$ ,  $B/D\#$ ,  $D_{mi}$ ,  $E_b$ ,  $F_{mi}$ ,  $N.C.$ ,  $B/D\#$ ,  $D_{mi}$ ,  $E_b$ ,  $F_{mi}$ ,  $E7_{sus}$ ,  $C_{mi}^6/9$ ,  $Bb^7_{sus}$ ,  $E_b^7$ ,  $F^7$ ,  $E_b^7$ ,  $(2)$ ,  $E_b^7$ ,  $E^7$ ,  $F^7$ ,  $Bb_{mi}^7$ ,  $Bb_{mi}^7$ ,  $Bb_{mi}^7$ ,  $E_b_{MA}^7$ ,  $F$ ,  $E_b^7$ ,  $D^7(\#9)$ ,  $D^7(\#9)$ ,  $F\#$ ,  $G^{13}(b9)$ ,  $D_{MA}^7$ ,  $C_{MA}^7$ ,  $N.C.$ ,  $(D_{mi} F+)$

2.

D7 E♭7 F7 E♭7 D7 E♭7 F7 E♭7

5x's

Vamp till cue

D7 E♭7 E7 F7

D B♭m7 B♭m

B♭m/Ab B♭m/G E♭m7/F E♭7 D7(♯9) D7(♯9)/F♯

G13(b9) G13(b9)/F Dm7/E Cm7/D 1,2. N.C. (Dm F+ - -)

3.

D7 D7(b9)sus

Vamp & Fade

Detailed description: This is a handwritten musical score for guitar, consisting of five staves of music. The first staff is a double bar line with a '2.' above it, indicating a second ending. It contains a sequence of chords: D7, E♭7, F7, E♭7, D7, E♭7, F7, and E♭7. A bracket under the first four chords is labeled '5x's'. The second staff continues with D7, E♭7, E7, and F7, followed by a double bar line and a circled 'D' chord. The third staff contains B♭m7/Ab, B♭m7/G, E♭m7/F, E♭7, D7(♯9), and D7(♯9)/F♯. The fourth staff contains G13(b9), G13(b9)/F, Dm7/E, Cm7/D, a first ending bracket labeled '1,2. N.C.', and a second ending bracket labeled '(Dm F+ - -)'. The fifth staff is a double bar line with a '3.' above it, containing D7 and D7(b9)sus. The piece concludes with the instruction 'Vamp & Fade'.

♩ = 118  
Intro (optional)

# Elsa

Earl Zindars

Intro (optional)

Chords:  $E^bMA^7$ ,  $DbMA^7$ ,  $E^bmi^7$ ,  $Fmi^7$

Pedals:  $B^b$  pedal,  $A^b$  pedal

**A**

Chords:  $E^bmi^7$ ,  $A^b7$ ,  $E^bmi^7$ ,  $A^b7$ ,  $Dbmi^7$ ,  $G^b7$ ,  $Dbmi^7$ ,  $G^b7$ ,  $Bmi^7$ ,  $E^7$ ,  $B^bmi^7$ ,  $E^b7$ ,  $Ami^7$ ,  $D^7$ ,  $F^7$ ,  $Bmi^7$ ,  $E^7$ ,  $B^b7$

**3**

Chords:  $E^bMA^7$ ,  $DbMA^7$ ,  $BMA^7$ ,  $AMA^7$ ,  $B^b7(alt)$

Rests: (2), (2), (2)

Instruction: break

**3**

Chords:  $BMA^7$ ,  $AMA^7$

Instruction: rit.

Pedal:  $A^b$  pedal

D.S. al fine  
Solo on form (ABA)  
after solos - D.S. al Coda

Ballad  $\text{♩} = 55$

# Everywhere

Bunny Brunel  
Daniel Goyone

Intro

Chords:  $G_{MI}^7$ ,  $G_{MI}^6$ ,  $F_{MI}^7$ ,  $F_{MI}^6$

The intro consists of two staves of music. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It features a melodic line with eighth notes and quarter notes. The bottom staff is in bass clef and features a bass line with eighth notes and quarter notes. Chords are indicated above the staves:  $G_{MI}^7$ ,  $G_{MI}^6$ ,  $F_{MI}^7$ , and  $F_{MI}^6$ . Fingerings (6) and triplets (3) are also shown.

**A**

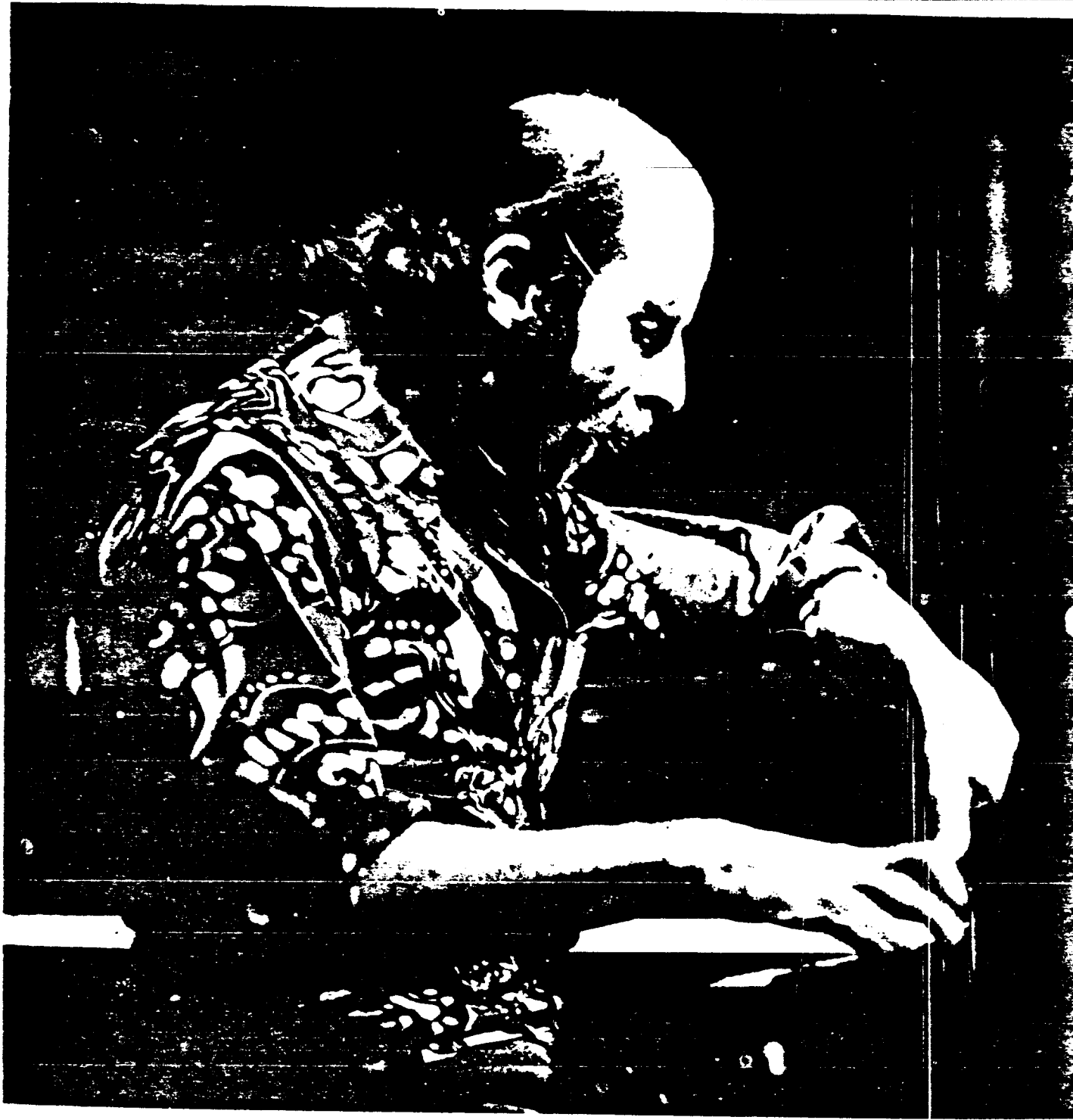
Chords:  $G_{MI}^9$ ,  $A_{MI}^7$ ,  $A_{b13}$ ,  $G_{MI}^9$ ,  $A_{MI}^7$ ,  $D_{b9}$ ,  $C_{MI}^9$ ,  $F7$ ,  $B_{b6/9}$ ,  $A_{MI}^7(b5)$ ,  $A_{b7}$ ,  $G_{MI}^9$ ,  $A_{MI}^7$ ,  $G_{b9}$ ,  $F_{MI}^7$ ,  $B_{b7}$ ,  $A_{MI}^7(b5)$ ,  $A_{b7}$ ,  $G_{MI}^7$ ,  $D7(alt)$ ,  $G_{MI}^7$ ,  $A_{bMA}^7/B_{b}$ ,  $G_{MI}^7/B_{b}$ ,  $E_{b6}/B_{b}$ ,  $G_{MA}^7/A$ ,  $D_{MA}^9$ ,  $D_6$ ,  $B_{bMA}^7/C$ ,  $F_{MA}^9$ ,  $F_6$ ,  $A_{MA}^7/B$ ,  $A_{bMA}^7/B_{b}$ ,  $G_{MA}^7/A$ ,  $A_{b7}(\#11)$ ,  $G_{MI}^9$ ,  $A_{MI}^7$ ,  $A_{b13}$ ,  $G_{MI}^9$ ,  $A_{MI}^7$ ,  $D_{b9}$ ,  $C_{MI}^9$ ,  $F7$ ,  $B_{b6/9}$ ,  $A_{MI}^7(b5)$ ,  $A_{b7}$ ,  $G_{MI}^9$ ,  $A_{MI}^7$ ,  $G_{b9}$ ,  $F_{MI}^7$ ,  $B_{b7}$ ,  $A_{MI}^7(b5)$ ,  $A_{b7}$ ,  $G_{MI}(MA7)$

The main body of the piece is divided into three sections: A, B, and C. Section A (measures 1-12) features a melodic line with triplets and a bass line with triplets. Section B (measures 13-16) includes a first ending (1) and a second ending (2). Section C (measures 17-24) continues the melodic and bass lines. Chords are indicated above the staves, and fingerings (3) and triplets (3) are shown throughout.

As played on Bunny Brunel's "Touch"

© 1978 Brunel Music SACEM. Used By Permission.

Strings play sixteenth-note background lines at letter B

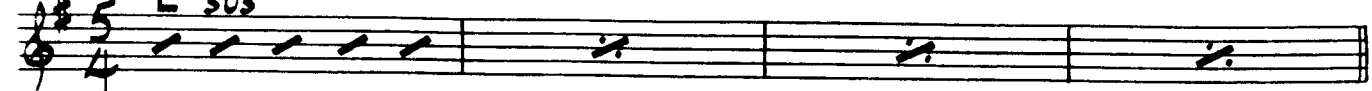


Josef Zawinul

# (Saidas e Bandeiras)

Milton Nascimento and Fernando Brant

(Intro)  $\text{♩} = 130$   
 $E^9_{sus}$

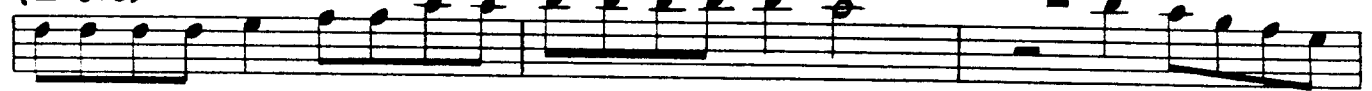


A (3x's)  $E^9_{sus}$



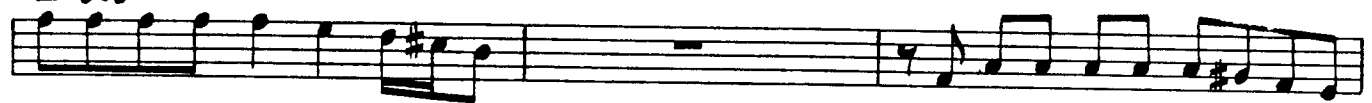
O que vo-ces di - ri - am des - sa coi - sa que não dá mais pé? O que vo - ces fa - ri - am pra sa -

( $E^9_{sus}$ )  $A_{mi}^9/E$   $A_{mi}^6/E$



ir des - sa ma - ré? O que e - ra so - nho vi - ra ter - ra Quem vai ser o pri -

$E^9_{sus}$



mei - ro a me re - spon - der? Sa - ir des - sa ci - da - de, ter a

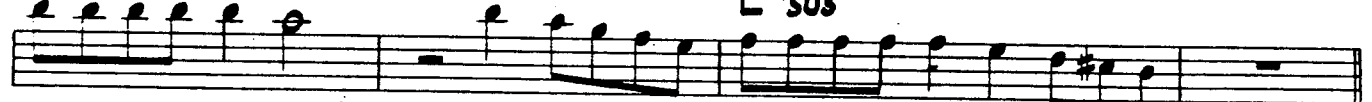
( $E^9_{sus}$ )



vi - da on - de e - la é Su - bir no - vas mon - ta - nhas di - a - man - tes pro - cu - rar, No fim da es -

$A_{mi}^9/E$

$E^9_{sus}$



tra - da e da poei - ra Um ri - o com seus fru - tos me a - li - men - tar.

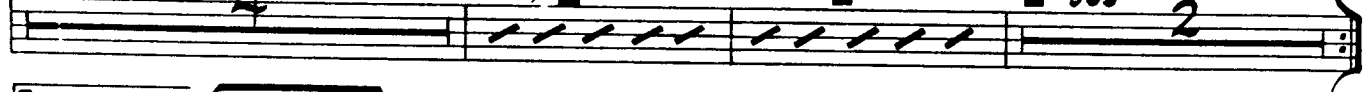
1,2

$E^9_{sus}$

$A_{mi}^9/E$

$A_{mi}^6/E$

$E^9_{sus}$



3

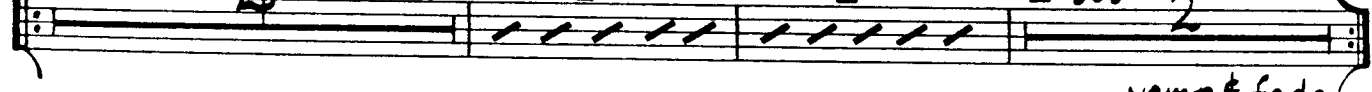
$E^9_{sus}$

(Sax Solo)

$A_{mi}^9/E$

$A_{mi}^6/E$

$E^9_{sus}$



vamp & fade

sample bass line at A:



## SECOND AND THIRD VERSES

As played on Milton Nascimento's "Milton"

O que voces diriam dessa coisa que não dá mais pé?  
O que voces fariam pra sair dessa maré?  
O que era terra vira pedra  
Quem vai ser o segundo a me responder?  
Beber minha cerveja numa ilha com minha mulher  
Tirar todas as roupas e esperar o sol nascer  
Respirar as formas da pureza  
Aos ventos e às águas quero me entregar

O que voces diriam dessa coisa que não dá mais pé?  
O que voces fariam pra sair dessa maré?  
O que era pedra vira corpo  
Quem vai ser o terceiro a me responder?  
Andar por avenidas enfrentando o que não dá mais pé?  
Juntar todas as forças pra vencer essa maré?  
O que era pedra vira homem  
E um homem é mais sólido que a maré.



Medium - Bright  
Jazz Waltz

# The Face I Love

Music by Marcos Valle  
Lyrics by Ray Gilbert

♩ = 172

Handwritten musical notation for the first line. It starts with a treble clef, a 3/4 time signature, and a key signature of two flats. The tempo is marked as ♩ = 172. The first measure has a whole note chord EbMA7. The second measure has a half note chord Fmi7. The third measure has a half note chord Gmi7. The fourth measure has a half note chord Bb13sus. The fifth measure has a half note chord Bb13sus. The line ends with a double bar line and a repeat sign.

(voice) Just

**A**

Handwritten musical notation for the first line of the verse. It starts with a treble clef and a key signature of two flats. The first measure has a whole note chord EbMA7. The second measure has a half note chord Ab7. The third measure has a half note chord EbMA7. The fourth measure has a half note chord Ab7. The fifth measure has a half note chord Ebmi7. The line ends with a double bar line.

think of things like daf - fo - dils and peace - ful

Handwritten musical notation for the second line of the verse. It starts with a treble clef and a key signature of two flats. The first measure has a half note chord Ab7. The second measure has a half note chord Ebmi7. The third measure has a half note chord Ab7. The fourth measure has a half note chord DbMA7. The fifth measure has a half note chord Gb7. The line ends with a double bar line.

sheep on clo - vered hills, The morn - ing song of

Handwritten musical notation for the third line of the verse. It starts with a treble clef and a key signature of two flats. The first measure has a half note chord DbMA7. The second measure has a half note chord Dbmi7. The third measure has a half note chord Gb7. The fourth measure has a half note chord Cmi7. The line ends with a double bar line.

whip - poor - wills and you'll see the face that I love.

Handwritten musical notation for the fourth line of the verse. It starts with a treble clef and a key signature of two flats. The first measure has a half note chord Fmi7. The second measure has a half note chord Bbmi9. The third measure has a half note chord D7(#9). The fourth measure has a half note chord DbMA7. The fifth measure has a half note chord C7(#9). The line ends with a double bar line.

Think of an - y old sky get - ting read - y to cry,

Handwritten musical notation for the fifth line of the verse. It starts with a treble clef and a key signature of two flats. The first measure has a half note chord Fmi7. The second measure has a half note chord Gmi7. The third measure has a half note chord AbMA7. The fourth measure has a half note chord A7. The fifth measure has a half note chord Bb7. The line ends with a double bar line.

Down comes the rain but it's rain - ing con - fet - ti. Then

**B**

Handwritten musical notation for the first line of the chorus. It starts with a treble clef and a key signature of two flats. The first measure has a whole note chord EbMA7. The second measure has a half note chord Ab7. The third measure has a half note chord EbMA7. The fourth measure has a half note chord Ab7. The fifth measure has a half note chord Ebmi7. The line ends with a double bar line.

think of things like far off isles, Two blue - green

Handwritten musical notation for the second line of the chorus. It starts with a treble clef and a key signature of two flats. The first measure has a half note chord Ab7. The second measure has a half note chord Ebmi7. The third measure has a half note chord Ab7. The fourth measure has a half note chord DbMA7. The fifth measure has a half note chord Gb7. The line ends with a double bar line.


eyes and sun - lit smiles, And in your hand a


  
 wish - ing star, The one you thought too far a - bove.


  
 Ev - 'ry love - ly view in - tro - du - ces you


  
 to the face I love.


  
 (Voice) Just


  
 love (voice scats) vamp & fade

As played on Sarah Vaughn's "I Love Brazil"

# Festival

George Duke

Latin/Funk

$\text{♩} = 116$

**A**  $A^7_{sus}(\text{dorian})$   $B^b13$   $A^7_{sus}$   $B^b13$

(dr.) (gtr.)

$B^7_{sus}$   $CMA^7$   $D^9$   $F\#mi^9$   $E^bMA^7$   $B^b/Ab$

$E^bMA^7$   $E^9_{sus}$   $D/C$   $E/D$   $E^b/A$   $F/B$   $E_{mi}^{11}$   $E^b/A$   $F/B$

**3**  $C^9_{sus}$   $F^9_{sus}$

(voice)

$C^9_{sus}$   $F^9_{sus}$

$B^b9_{sus}$   $B^b9_{sus}$  (Solo)

vamp till cue

(On Cue)

$G^b/Ab$   $G/A$   $Ab/Bb$   $G^b/Ab$   $G/A$   $Ab/Bb$   $D^b7_{sus}$   $G^b/Ab$   $G/A$   $Ab/Bb$   $G^b/Ab$   $G/A$   $Ab/Bb$   $E^{13}(\#9)$

*fine*

$G^b/Ab$   $G/A$   $Ab/Bb$   $G^b/Ab$   $G/A$   $Ab/Bb$   $D^b7_{sus}$   $G^b/Ab$   $G/A$   $Ab/Bb$   $G^b/Ab$   $G/A$   $Ab/Bb$   $B^9_{sus}$

(Faster) ♩ = 112

Indef.

(percussion break)

$G^b/A^b$   $G/A$   $A^b/B^b$   $G^b/A^b$   $G/A$   $A^b/B^b$   $D^b7_{sus}$      $G^b/A^b$   $G/A$   $A^b/B^b$   $G^b/A^b$   $G/A$   $A^b/B^b$   $E^{13}(\#9)$

$G^b/A^b$   $G/A$   $A^b/B^b$   $G^b/A^b$   $G/A$   $A^b/B^b$   $D^b7_{sus}$      $G^b/A^b$   $G/A$   $A^b/B^b$   $G^b/A^b$   $G/A$   $A^b/B^b$   $B^9_{sus}$

(Original Tempo/Guitar Solo)

= 116

$A^7_{sus}(\text{dorian})$      $B^b13$      $A^7_{sus}$      $B^b13$

$B^7_{sus}$      $CMA^7$      $D^9$      $F\#_{MI}^9$      $E^b_{MA}^7$      $B^b/A^b$      $E^b_{MA}^7$      $E^9_{sus}$

$D/C$      $E/D$      $^1E^b/A$   $F/B$      $E_{MI}^{11}$      $^2E^b/A$   $F/B$

D.S. al fine

As played on George Duke's "Follow The Rainbow"

Double Time Feel ♩=114

Intro

piano alone 1stx

(bass - piano L.H. 8vb)

add bass & drums

**A**

(comp)

Think-ing he found the way, \_\_\_\_\_ Light was his on - ly guide;  
 Sun shin-ing on the sea, \_\_\_\_\_ Wind thru his hair a song;  
 Life can be like the night, \_\_\_\_\_ Dark-ness up - on the ground;

Fly-ing high - er \_\_\_\_\_ than he'd ev - er flown be -  
 Leav-ing home - lands, \_\_\_\_\_ Free - ly soar - ing toward the  
 Dreams of fly - ing \_\_\_\_\_ car - ry you \_\_\_\_\_ in - to the

1. Bb9(#11) 2,3 Bb9(#11) E7(#9) EbMA9

fore. sun. \_\_\_\_\_ Wings \_\_\_\_\_ are grow - ing strong -  
 light. \_\_\_\_\_ Fly \_\_\_\_\_ just like a love -

er now, \_\_\_\_\_ Sky \_\_\_\_\_ is home \_\_\_\_\_ at last;  
 ly bird, \_\_\_\_\_ Leave \_\_\_\_\_ the earth \_\_\_\_\_ be - low;

As played on Bobbi Norris "Close Up"

GMI<sup>9</sup> FMI<sup>9</sup> D<sup>9</sup>sus D<sup>9</sup> EMI<sup>9</sup> A<sup>9</sup>(#9)

Dream \_\_\_\_\_ of reach - ing for \_\_\_\_\_ the sky \_\_\_\_\_ in flight. \_\_\_\_\_ It's  
Sing \_\_\_\_\_ the sweet - est song \_\_\_\_\_ you'll ev - er know. \_\_\_\_\_

D<sup>9</sup>sus E<sup>b</sup>MA<sup>9</sup> D<sup>9</sup>sus A<sup>b</sup>13(#11)

here \_\_\_\_\_ to - day. \_\_\_\_\_

**B**

GMI<sup>9</sup> A<sup>b</sup>9(#11) GMI<sup>9</sup> E7(#9)

Trav-el-ing on the wind, \_\_\_\_\_ Sail-ing a-bove the sea; \_\_\_\_\_

E<sup>b</sup>MA<sup>9</sup> D7(#5) B<sup>b</sup>9sus G<sup>b</sup>/F GMI<sup>9</sup> D<sup>b</sup>9(b5)

Flight is a dream come true \_\_\_\_\_ in \_\_\_\_\_ the sun. \_\_\_\_\_

CMI<sup>9</sup> F7(#9) B<sup>b</sup>MI<sup>9</sup> E<sup>b</sup>7(#9)

Life is a breath of air \_\_\_\_\_ If you can leave the ground \_\_\_\_\_ and

Fly G<sup>b</sup>/A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> G<sup>b</sup>/A<sup>b</sup> G<sup>b</sup>/E A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>/D<sup>b</sup> G<sup>b</sup>/A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup>

(bass-piano L.H. 8vb)

G<sup>b</sup>/A<sup>b</sup> E<sup>b</sup>sus B<sup>9</sup>sus B<sup>b</sup>9sus

D.S. al 2<sup>nd</sup> ending  
al Coda

A/B D/A G<sup>b</sup>/A<sup>b</sup>

sample bass line (5<sup>th</sup> bar of **A**)

A<sup>b</sup>MI<sup>7</sup> CMI<sup>9</sup> B<sup>b</sup>MA<sup>9</sup>(#11)

lowly & Freely

McCoy Tyner

(Intro)  $C_{mi}^7$   $F^7$   $B_{mi}^7$   $E_{b13}(b9)$   $A_{bMA}^7$   $G^7_{sus}$   $C_{mi}^{11}$  (fl. & strings)  $G^7_{sus}(b9)$

(cello, 8vb.)

$A_{bMA}^7$   $F^7$   $D_{mi}^7(b9)$   $A^{\circ 7}$   $A_{bMA}^7$   $G^7_{sus} 4-3$   $C_{mi}^{11}$  flute fill---

Medium Afro/Latin (♩=140)

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

1<sup>st</sup> x: piano  
2<sup>nd</sup> x: add strings

$C^7_{sus}$   $F^7_{sus}$   $B_{mi}^7$   $E_{b13}(b9)$   $A_{bMA}^7$   $C^7(\#9)$   $F_{mi}^7$   $B_{b7}_{sus} 4-3$

$E_{bMA}^7$   $A_{b7}_{sus}$   $D_{bMA}^7$   $G_{13}(b9)$   $C^7_{sus}$   $D_{bMA}^7(\#11)$

1.  $C^7_{sus}$   $D_{bMA}^7(\#11)$

2.  $C^7_{sus}$   $D_{bMA}^7(\#11)$  N.C. (add cellos)

(strings)  $C^7_{sus}$   $E_{b}(add 9)$   $F^7_{sus}$   $G_{mi}^7$   $C^7_{sus}$  (add 11) N.C.

drum fill

$F7_{sus}$   $A\flat6$   $E\flat^{(odd9)}_{(no3)}$   $F_{sus}$  N.C.

(Piano Solo)  $C$  (2<sup>nd</sup> x only) tr

E dorian

$F$   $G$   $E\flat$   $F$   $F$   $G$   $D\flat$   $E\flat$

tr (play 1<sup>st</sup> x only)

$F$   $G$   $E\flat$   $F$   $F$   $G$   $D\flat$   $E\flat$  (f.)

(piano & strings)

$C7_{sus}$   $F7_{sus}$   $B\flat_{MI}7$   $E\flat^{13(b9)}$   $A\flat_{MA}7$   $C7(\#9)$   $F_{MI}7$   $B\flat7_{sus}$  4-3

$E\flat_{MA}7$   $A\flat7_{sus}$   $D\flat_{MA}7$   $G^{13(b9)}$   $C7_{sus}$   $D\flat_{MA}7(\#11)$

Solo on form (AABCD)  
after solos - D.S. al Coda

$C7_{sus}$   $D\flat_{MA}7(\#11)$

Vamp & Fade

Melody is played throughout solos (except first A) and soloist plays around it (especially at

As played on McCoy Tyner's "Fly With The Wind"



Intro) Tacet C<sub>Mi</sub>7 F7 B<sup>b</sup><sub>Mi</sub>7 E<sup>b</sup>13(b9) A<sup>b</sup><sub>MA</sub>7 G<sup>7</sup><sub>sus</sub> (play) C<sub>Mi</sub>11 G<sup>7</sup><sub>sus</sub>(b9)

(arco)

Medium  
of Latin  
140

**A** (pizz.)  
C<sup>7</sup><sub>sus</sub> F<sup>7</sup><sub>sus</sub> B<sup>b</sup><sub>Mi</sub>7 E<sup>b</sup>13(b9) A<sup>b</sup><sub>MA</sub>7 C<sup>7</sup>(#9) F<sub>Mi</sub>7 B<sup>b</sup>7<sub>sus</sub> 4-3  
f  
E<sup>b</sup><sub>MA</sub>7 A<sup>b</sup>7<sub>sus</sub> D<sup>b</sup><sub>MA</sub>7 G<sup>13</sup>(b9) C<sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub>7(#11)

1. C<sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub>7(#11) 2. C<sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub>7(#11) N.C.

**B** C<sup>7</sup><sub>sus</sub> E<sup>b</sup>(add 9 no 3) F<sup>7</sup><sub>sus</sub> G<sub>Mi</sub>7 C<sup>7</sup><sub>sus</sub> N.C.  
F<sup>7</sup><sub>sus</sub> A<sup>b</sup>6 E<sup>b</sup>(add 9 no 3) F<sub>sus</sub> N.C.

(Piano Solo) **C** F G E<sup>b</sup> F F G D<sup>b</sup> E<sup>b</sup>  
(E Dorian)  
F G E<sup>b</sup> F F G D<sup>b</sup> E<sup>b</sup>

**D** C<sup>7</sup><sub>sus</sub> F<sup>7</sup><sub>sus</sub> B<sup>b</sup><sub>Mi</sub>7 E<sup>b</sup>13(b9) A<sup>b</sup><sub>MA</sub>7 C<sup>7</sup>(#9) F<sub>Mi</sub>7 B<sup>b</sup>7<sub>sus</sub> 4-3  
E<sup>b</sup><sub>MA</sub>7 A<sup>b</sup>7<sub>sus</sub> D<sup>b</sup><sub>MA</sub>7 G<sup>13</sup>(b9) C<sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub>7(#11)

C<sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub>7(#11)

Vamp & Fade

Solo on form (AABCD)  
after solos - D.S. al Coda

# Foolish Door

John Abercrombie

Swing Ballad

$\text{♩} = 172$

$B\flat/D$

Chords:  $E\flat_{MA}7$ ,  $C_{MI}7/F$ ,  $B_{MA}7(b5)$ ,  $A\flat_{MI}7$ ,  $D\flat_{MI}7(b13)$ ,  $D_{MI}7(b5)$ ,  $G7(b13)$ ,  $C_{MI}$ ,  $C_{MI}/B\flat$ ,  $A_{MI}7(b5)$ ,  $G_{MA}7(\#5)$ ,  $C/E$ ,  $E\flat/D$ ,  $D7(\#9)$

Chords:  $G_{MI}$ ,  $E_{MA}7(\#5)$ ,  $A_{MI}7$ ,  $B\flat/A$ ,  $F\sharp_{MI}7(b13)$ ,  $G/F\sharp$ ,  $B_{MI}7(b13)$ ,  $E_{MI}7$ ,  $A\flat_{MA}7(b5)$ ,  $G7(b13)$ ,  $A\flat_{MA}7(b5)$ ,  $G7(b13)$

Chords:  $A\flat_{MA}7(b5)$ ,  $G7(b13)$ ,  $(On Cue) F\flat7$ ,  $E7(b13)$

rit.

(vamp till cue - solo around melody)

On record, the first head is rubato.

Listed on recording as "Foolish Dog".

As played on John Abercrombie's "Abercrombie Quartet"

Intro) N.C.

$C^7$   $(G^7(\#11))$   $B^bMA^7/C$

(elec. pn.)

(comp)

$B^bMA^7/C$

$B^bMA^7/C$   $A_{MI}^7$   $B_{MI}^7$   $B^bMA^7/C$   $(A_{MI}^7 B_{MI}^7)(\text{synth.})$

$B^bMA^7/C$   $A_{MI}^7$   $B_{MI}^7$   $G^bMA^7/Ab$   $F_{MI}^9$   $B^b_{MI}^7$   $G^7(\#9)$

$G^7(\#9)$   $E^7(b9)$   $B^bMA^7/C$   $G^bMA^7/Ab$   $F_{MI}^9$   $B^b_{MI}^7$   $G^7(\#9)$

3/4 6/4 (elec. pn.) (synth.)

$B^bMA^7/C$   $D_{MI}^7$   $B^7(\#9)$   $E^6/a$   $\Phi$   $E_{MI}^9$

$B/D\#$   $E^b_{MI}^9$   $B^b_{13}/D$   $E_{MI}^9$

fine

$B/D\#$   $G^bMA^7/Ab$   $F_{MI}^9$   $B^b_{MI}^7$   $G^7(\#9)$   $E_{MI}^9$

tr

$B/D\#$   $E^b_{MI}^9$   $B^b_{13}/D$   $E_{MI}^9$

(elec. pn.)

3/4 e# e b e.

$G^{\flat}MA^{\flat}/Ab$   $F_{MI}^{\flat}9$   $B^{\flat}MI^{\flat}7$   $G^{\flat}(\#9)$

(synth.)

$E7(b9)$   $BMA^{\flat}/C^{\sharp}$

(elec. pn.) (synth)

D.S. al 2<sup>nd</sup> ending al Coda

$E^{\flat}9$  solo break

**C** (Elec. Pn. Solo)

$C^7sus$   $A^7$   $B^7$   $C^7sus$   $A^7$   $B^7$

$C^7sus$   $A^7$   $B^7$   $G^{\flat}MA^{\flat}/Ab$   $F_{MI}^{\flat}9$   $B^{\flat}MI^{\flat}7$   $G^7(\#9)$   $C^7sus$

$A^7$   $B^7$   $C^7sus$   $A^7$   $B^7$   $C^7sus$   $A^7$   $B^7$

$G^{\flat}MA^{\flat}/Ab$   $F_{MI}^{\flat}9$   $B^{\flat}MI^{\flat}7$   $G^7(\#9)$   $B^{\flat}MA^{\flat}/C$   $D_{MI}^{\flat}7$   $B^7(\#9)$   $E^{\flat}9$

$E_{MI}^{\flat}9$   $B/D^{\sharp}$   $E^{\flat}MI^{\flat}9$   $B^{\flat}13/D$  (4) (4)

$E_{MI}^{\flat}9$   $B/D^{\sharp}$   $G^{\flat}MA^{\flat}/Ab$   $F_{MI}^{\flat}9$   $B^{\flat}MI^{\flat}7$   $G^7(\#9)$  play 2. then

$C^7sus$   $A^7$   $B^7$   $C^7sus$   $A^7$   $B^7$   $C^7sus$   $A^7$   $B^7$

(solo continues)

$G^{\flat}MA^{\flat}/Ab$   $F_{MI}^{\flat}9$   $B^{\flat}MI^{\flat}7$   $G^7(\#9)$   $B^{\flat}MA^{\flat}/C$   $D_{MI}^{\flat}7$   $B^7(\#9)$   $E^{\flat}9$   $BMA^{\flat}/C^{\sharp}$

As played on Herbie Hancock's "Mr. Hands"

D.S. al 2<sup>nd</sup> ending al fine

m Funk (Intro) 4 A.M. (Bass Part)

117 N.C. C7

(G7(#9)) B<sup>b</sup>MA<sup>7</sup>/C

B<sup>b</sup>MA<sup>7</sup>/C# A<sup>b</sup> B<sup>b</sup>MA<sup>7</sup>/C

A<sup>b</sup>MI<sup>7</sup> B<sup>b</sup>MI<sup>7</sup> B<sup>b</sup>MA<sup>7</sup>/C (A<sup>b</sup>MI<sup>7</sup> B<sup>b</sup>MI<sup>7</sup>) B<sup>b</sup>MA<sup>7</sup>/C#

B<sup>b</sup>MA<sup>7</sup>/C A<sup>b</sup>MI<sup>7</sup> B<sup>b</sup>MI<sup>7</sup> 1. G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>b</sup>MI<sup>9</sup> B<sup>b</sup>MI<sup>7</sup> G7(#9)

G7(#9) E7(b9) 8va B<sup>b</sup>MA<sup>7</sup>/C# 2. G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>b</sup>MI<sup>9</sup> B<sup>b</sup>MI<sup>7</sup> G7(#9)

B<sup>b</sup>MA<sup>7</sup>/C D<sup>b</sup>MI<sup>7</sup> B7(#9) E<sup>b</sup>9

B/D# E<sup>b</sup>MI<sup>9</sup> B<sup>b</sup>13/D fine EMI<sup>9</sup>

B/D# G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>b</sup>MI<sup>9</sup> B<sup>b</sup>MI<sup>7</sup> G7(#9) EMI<sup>9</sup>

B/D# E<sup>b</sup>MI<sup>9</sup> B<sup>b</sup>13/D EMI<sup>9</sup>

G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>b</sup>MI<sup>9</sup> B<sup>b</sup>MI<sup>7</sup> G7(#9) E7(b9) 8va B<sup>b</sup>MA<sup>7</sup>/C#

D.S. al 2<sup>nd</sup> ending al Coda

(Elec. Pn. Solo)

**C** E<sup>6</sup>/<sub>9</sub> C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup> C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup>

C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup> G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>M</sup>I<sup>9</sup> B<sup>b</sup>M<sup>7</sup> G<sup>7</sup>(#9) C<sup>7</sup><sub>sus</sub>

A<sup>7</sup> B<sup>7</sup> C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup> C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup>

G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>M</sup>I<sup>9</sup> B<sup>b</sup>M<sup>7</sup> G<sup>7</sup>(#9) B<sup>b</sup>MA<sup>7</sup>/C D<sup>M</sup>I<sup>7</sup> B<sup>7</sup>(#9) E<sup>6</sup>/<sub>9</sub>

E<sup>M</sup>I<sup>9</sup> # B/D# # E<sup>b</sup>M<sup>7</sup> B<sup>b</sup>13/D

E<sup>M</sup>I<sup>9</sup> # B/D# # E<sup>b</sup>M<sup>7</sup> B<sup>b</sup>13/D

E<sup>M</sup>I<sup>9</sup> # B/D# # E<sup>b</sup>M<sup>7</sup> B<sup>b</sup>13/D

E<sup>M</sup>I<sup>9</sup> # B/D# # G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>M</sup>I<sup>9</sup> B<sup>b</sup>M<sup>7</sup> G<sup>7</sup>(#9)

play 2x then

**E** C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup> C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup> C<sup>7</sup><sub>sus</sub>

A<sup>7</sup> B<sup>7</sup> G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>M</sup>I<sup>9</sup> B<sup>b</sup>M<sup>7</sup> G<sup>7</sup>(#9) B<sup>b</sup>MA<sup>7</sup>/C D<sup>M</sup>I<sup>7</sup> B<sup>7</sup>(#9) E<sup>6</sup>/<sub>9</sub> B<sup>MA</sup><sup>7</sup>/C#

D.S. al 2<sup>nd</sup> ending al fine

Bass line on intro and letter A can be considerably altered. They are given to establish a point of reference for the feeling of the tune.

lium Swing  $J=134$

# Frankenstein

Grachan Moncur III

**A**

(trb & alto)  
AbM7 AM7 AbM7 AM7

(bass)  
AbM7 AM7 AbM7 AM7

AbM7 AM7

AbM7 AM7

*fine*

**B**

C#M7 BbM7

C#M7 BbM7

C#M7 BbM7

C#M7 BbM7

AM7

AM7

D.C. al fine (AABA)

During solos, it is a jazz waltz except for a 9/8 feel on the first 8 bars of B.

Drums on head:

**A**

etc.

**B**

$\frac{9}{8}$  feel 8 Swing  $\frac{3}{4}$

As played on Jackie McLean's "One Step Beyond"

# Free Cell Block F - 'Tis Nazi USA

m Swing

Charles Mingus

6  $G^bMA^7$   $B^{13}$   $G^bMA^7$

(trp & ten) (ten) (unis)

$B^{13}$   $E^bMA^7$   $A^{13}$   $D^bMA^7$

$G^7$   $C^bMA^7$   $C^bMi^7$

$E^bMA^7(\#11)$   $A^bMA^7(\#11)$   $D^bMA^7(b5)$

$MA^7$  (Latin)  $A^{13}$

$MA^7$   $D^bMi^7$

7 (Swing)  $C^bMA^7$

$D^bMA^7$   $G^b13$   $D^bMA^7$

(ten)

$G^b13$   $E^bMi^7(b5)$   $A^b7$   $D^bMA^7$   $B^bMi^7$   $E^bMi^7$   $A^b7$

$MA^7$   $E^bMA^7$   $D^bMA^7$   $D^b6$   $G^7(\#11)$

solo on changes

played on Charles Mingus' "Changes—Vol. 2"

*fine*



# Freight Train

Fast Boy  
♩ = 236

Tommy Flanagan

Chords:  $A^{\flat}M^{\flat}A^{\flat}7$   $G^{\flat}M^{\flat}7(b5)$   $C7$   $F^{\flat}M^{\flat}7$   $E^{\flat}7(\#5)$   $E^{\flat}M^{\flat}7$   $A^{\flat}7$

Chords:  $D^{\flat}M^{\flat}A^{\flat}7$   $D^{\flat}M^{\flat}7$   $(G^{\flat}7)$   $C^{\flat}M^{\flat}7$   $(F^{\flat}7)$   $B^{\flat}M^{\flat}7$   $(E^{\flat}7)$

Chords:  $B^{\flat}M^{\flat}7$   $E^{\flat}7$   $A^{\flat}M^{\flat}A^{\flat}7$   $F7$   $B^{\flat}M^{\flat}7$   $E^{\flat}7$

Chords: N.C.  $E^{\flat}7(\#9)$   $A^{\flat}7$  (pn.) N.C.  $E^{\flat}7(\#9)$   $A^{\flat}7$  (horns)

As played on "Kenny Burrell and John Coltrane"

Chords: N.C.  $E^{\flat}7(\#9)$   $A^{\flat}7(\#11)$

Medium Swing

Fried Ballinas

Dexter Gordon

$\text{♩} = 180$

$E_bMA^7$   $GMi^7(b5)$   $C^7$   $Fmi^7$   
 $Ami^7(b5)$   $D^7$   $E_bMA^7$   $AbMA^7$   $G^7(\#5)$   $C^7(b9)$   
 $Fmi^7$   $Abmi^7$   $Db^7$   $E_bMA^7$   $Dmi^7$   $G^7$   
 $Cmi^7$   $F^7(\#11)$   $Fmi^7$   $Bb^{13}$  break  
 $C^7(b9)$   $Fmi^7$   $Abmi^7$   $E_bMA^7$   
 $GMi^7(b5)$   $C^7$   $Fmi^7$   $\phi$   $Fmi^7$   $Bb^7(b9)$   $E_bMA^7$   $Fmi^7$   $Bb^7$   
 $Fmi^7$   $Bb^7(b9)$   $GMi^7$   $C^7(b9)$   $Fmi^7$   
 $Fmi^7$   $Bb^7(b9)$   $GMi^7$   $C^7$   $F\#^{\circ}7$   
 $Bb^7$   $E_bMA^7$   $Bb^7$   $E_bMA^7$  (w/bass+piano)  
 break

Based on "It Could Happen To You"  
As played on Dexter Gordon's "Pow"

# Gibraltar

Josef Zawinul

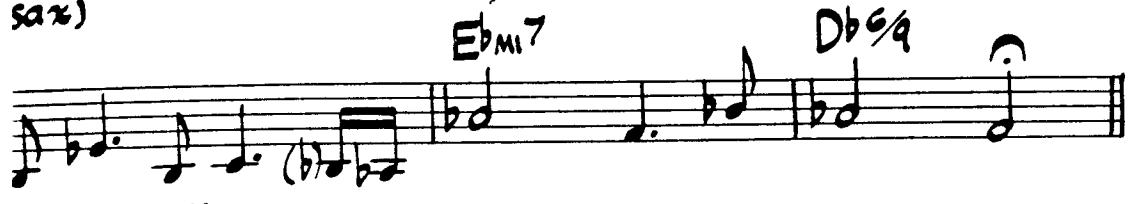
Freely  
(G $\flat$ M $\flat$ 7)

C $\flat$ M $\flat$ 7 / C $\flat$ M $\flat$ 7 / B $\flat$

sax)



E $\flat$ M $\flat$ 7 Db9



J=110 F $\flat$ M $\flat$ 7 / B $\flat$  E $\flat$ M $\flat$ 7 (comp)



E $\flat$ M $\flat$ 7 [piano comp figure]



E $\flat$ M $\flat$ 7 (sax w/synth.)



1.



E $\flat$ M $\flat$ 7 2.



synth.)



is played on Weather Report's "Black Market"

Musical staff with notes and a chord symbol  $E\flat_{MI}7$  above the staff. A measure rest is marked with the number 12.

Musical staff with notes and a circled measure rest marked with the number (2). Below the staff is the text "(w/ bass)".

Musical staff with notes and a circled measure rest.

Musical staff with notes and chord symbols  $F_{MI}7/B\flat$  and  $F_{MI}7/B\flat$ . Below the staff is the text "(sax-melody played freely)".

Musical staff with notes and chord symbols  $C\flat_{MA}7/B\flat$  and  $B\flat_{MI}7$ .

Musical staff with notes and chord symbols  $A\flat_{MI}9/B\flat$ ,  $A\flat_{MI}9$ , and  $E\flat_{MI}7$ .

Musical staff with notes and chord symbols  $A\flat_{MI}9$  and  $E\flat_{MI}7$ .

Musical staff with notes and the text "(synth.)" below the staff.

Musical staff with notes, a circled measure rest marked with the number 2, and a circled section labeled "C" with the text  $E\flat_{MI}7$  (SOLOS) above it.

Musical staff with notes, a circled section labeled "D" with the text "(Gx's/On Cue)" above it, a circled section labeled "E" with the text "(Sax Solo)" above it, and the text "vamp till cue" and  $E\flat_{MI}7$  below the staff. Below the staff is the text "(vamp as line continues)".

Musical staff with notes, a circled section labeled "E" with the text "(Gx's/On Cue)" above it, and the text "fine" at the end of the staff.

# Gibraltar (Bass Part)

Freely (follow sax)

Tacet

(Bass Enters)

Cmi7 Bb

(sax only)

Ebm7

D9

(Funk)

♩=110

Fmi7 Bb

Ebm7

4x's

A

Ebm7

Musical staff with notes and rests.

Musical staff with notes and rests.

1. Ebm7 4 2.

Musical staff with notes and rests.

4x's Ebm7 16

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Fmi7 Bb

Musical staff with notes and rests.

(2)

**B**  $F_{MI}7 / Bb$   $Cb_{MA}7 / Bb$   $Bb_{MI}7$

$Bb_{MI}7$   $Ab_{MI}9 / Bb$   $Ab_{MI}9$

$Eb_{MI}7$   $Ab_{MI}9$  3

$Eb_{MI}7$   $Eb_{MI}7$  6 **C** (SOLOS)  $Eb_{MI}7$

Vamp till cue

**D** (Gx's/On Cue) (2)

Vamp till cue

**E** (Gx's/On Cue)

fine

atin  
l=160

# Green St. Capel

Woody Shaw

## (Intro)

Chords: EbMA7, Ebmi9, FMA7/Eb, EbMA7/Eb

## A (Latin)

8 (trp) Chords: EbMA7, Ebmi9, FMA7/Eb, EbMA7/Eb, EbMA7

## (Swing)

Chords: Fmi7, Fmi7, Bb7, EbMA7, EbMA7, A13(#11)

## (Bass Solo)

Chords: Abmi7, Abmi7, Db7, GbMA7, Fmi7, Bb7

## (Latin)

(end solo)

Chords: EbMA7, Ebmi9, GMAT, AmAT, FMA7, GMAT, EbMA7, D7(alt), Db7, C7

## (Swing)

Chords: Fmi7, Dmi7(b5), G7, Cmi7, F7

## (Bass Solo)

(end solo)

Chords: Gmi7, C7, Fmi7, Bb7, Gmi7, C7, Fmi7, Bb7, Gmi7, C7, Fmi7, Bb7, EbMA7

solo break

b Bvb

As played on Woody Shaw's "United"

# — SOLOS —

(Latin)

E<sup>b</sup>MA<sup>7</sup>

E<sup>b</sup>Mi<sup>9</sup>

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

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

E<sup>b</sup>MA<sup>7</sup>

(Swing)

F<sub>Mi</sub><sup>7</sup>

F<sub>Mi</sub><sup>7</sup>

B<sup>b7</sup>

E<sup>b</sup>MA<sup>7</sup>

E<sup>b</sup>MA<sup>7</sup>

A<sup>13</sup>(#11)

A<sup>b</sup>Mi<sup>7</sup>

A<sup>b</sup>Mi<sup>7</sup>

D<sup>b7</sup>

G<sup>b</sup>MA<sup>7</sup>

F<sub>Mi</sub><sup>7</sup>

B<sup>b7</sup>

(Latin)

E<sup>b</sup>MA<sup>7</sup>

E<sup>b</sup>Mi<sup>9</sup>

G<sup>MA7</sup>

A<sup>MA7</sup>

F<sup>MA7</sup>

G<sup>MA7</sup>

E<sup>b</sup>MA<sup>7</sup>

D<sup>7</sup>(alt)

D<sup>b7</sup>

C<sup>7</sup>

(Swing)

F<sub>Mi</sub><sup>7</sup>

D<sub>Mi</sub><sup>7</sup>(b5)

G<sup>7</sup>

C<sub>Mi</sub><sup>7</sup>

F<sup>7</sup>

G<sub>Mi</sub><sup>7</sup>

C<sup>7</sup>

F<sub>Mi</sub><sup>7</sup>

B<sup>b7</sup>

1.2...  
E<sup>b</sup>MA<sup>7</sup>

C<sup>7</sup>

F<sub>Mi</sub><sup>7</sup>

B<sup>b7</sup>

last chorus of each solo

G<sub>Mi</sub><sup>7</sup>

C<sup>7</sup>

F<sub>Mi</sub><sup>7</sup>

B<sup>b7</sup>

G<sub>Mi</sub><sup>7</sup>

C<sup>7</sup>

F<sub>Mi</sub><sup>7</sup>

B<sup>b7</sup>

E<sup>b</sup>MA<sup>7</sup>

solo break

after solos - D.S. al Coda



E<sup>b</sup>MA<sup>7</sup>(#11)

(P) Vamp & Fade

Trumpet plays around the melody on last 8 bars of



# Medium-Up Swing

Music by Richie Cole  
Lyrics by David Lahm

Intro)  $\text{J} = 220$   $\text{Bb}6$   $\text{Bb}07$   $\text{Cm}7/\text{Bb}$   $\text{B}7/\text{Bb}$   $\text{Bb}6$  vocal fill

$\text{Bb}7$   $\text{Fm}7$   $\text{Bb}7$

Lis - ten to that be - bop mu - sic groov - in' me out, mov - in' me out  
Rhy - thm sec - tion burn - in', smok - in', up on the stand, dig on the band

$\text{E}7$   $\text{E}7$   $\text{A}7$

Ev' - ry night, to a lit - tle club on N Street;  
Do their thing, and you know their thing is swing - in';

$\text{Bb}7$   $\text{C}7$  1.

The band is close e - nough to touch'em at your ta - ble peo - ple what a rap - port, Walk  
So come and find a seat, take off your coat, feel in the beat and or - der a bite,

$\text{Cm}7$   $\text{G}7$   $\text{Cm}7$   $\text{F}7$  (#5)

down the stairs and o - pen the door and ba - by you're in Har - old's House of Jazz.

2.  $\text{C}7$   $\text{Cm}7$   $\text{F}7$  (#5)  $\text{Bb}7$

They're gon - na be romp - in', they're gon - na be stomp - in' to - night.

$\text{C}7$   $\text{F}7$   $\text{B}7$

Real jazz is for the folks who feel jazz,

$\text{B}7$   $\text{E}7$   $\text{A}7$

Real jazz is what the band is doin'.

$\text{A}7$   $\text{D}7$   $\text{G}7$

And now if you think you hear'em play - in' a Char - lie Par - ker tune,

*Gmi7 C7 Cmi7 F7*

I'm al-most cer-tain that you would-n't be wrong, \_\_\_ folks, 'Cause "Don-na Lee" is Har-old's fav-o-rite song, \_\_\_ folks.

*Bbma7 Fmi7 Bb7*

If you want to take me where the mu-sic is hot, who do ya got?

*Ebma7 Ebmi7 Ab7*

Pull my coat and I'll make a note to be there; \_\_\_\_\_

*Bbma7 C7*

We'll stick a-round and dig the sound un - til it gives us ev'-ry-thing that it has, \_\_\_\_\_ Stick

*Cmi7 omit on solos F7 Dmi7 G7*

with me a-round quar-ter to four, \_ Then af - ter hours we'll bang on the door down in

*Cmi7 F7sus (Bb6) Bbma7*

Har - old's House of Jazz. fine

*solo break after solos - D.S. al fine (alternate lyrics)*

LYRICS FOR OUT HEAD

As played on Richie Cole's "Keeper Of The Flame"

Meet me down on N Street, They are wrappin' it tight, every night,  
Come along if you want to hear some bebop;  
The band is close enough to touch 'em at your table, people what a rapport,  
Walk down the stairs and open the door and baby you're in Harold's House of Jazz.

We've got jazz in D.C., baby, where you been at? listen to that!  
Stick around, 'cause you've gone and found some bebop;  
I see a table over there so let's sit down, relax and order a bite,  
We're gonna be rompin', we're gonna be stompin' tonight.

Real jazz is for the folks who feel jazz; Real jazz is what the band is doin'.  
You tell me you think you hear 'em playin' a Charlie Parker tune,  
I know what you mean, in fact I thought the same, folks,  
But I'll be damned if I can think of the name, folks.

Let's go tell the boss he's got a hell of a place, buy him a taste,  
And I hope that he's open after hours;  
I know he's gonna understand that we appreciate the music he has,  
Bebop and swing, the service is boss, say would you believe you find it in Washington, Harold's House of Jazz.

These lyrics are a transcription of the lyrics from the original recording as sung by Cal. 4/1/68. Real Jazz For The Folks Who Feel Jazz"

PHOTO BY HENRI MONTAGNER



Bobby Hutcherson

Medium African

# Highway One

Bobby Hutcherson

(Intro)  $\text{♩} = 160$

$E^7_{sus}$

**A**

$E^9_{sus}$   $D_{MI}^{6/9}$   $E^9_{sus}$   $F_{MI}^7$

$E^9_{sus}$   $D_{MI}^{6/9}$   $E^9_{sus}$   $F_{MI}^7$

$E^7_{sus}$   $G^{13}(\#11)$   $F\#^7_{sus}$   $A^{13}(\#11)$

$A^b7_{sus}$   $B^{13}(\#11)$   $B^b7_{sus}$   $D^b13(\#11)$

$C^7_{sus}$   $A^7_{sus}$   $F\#^7_{sus}$   $E^b7_{sus}$

$E^9_{sus}$

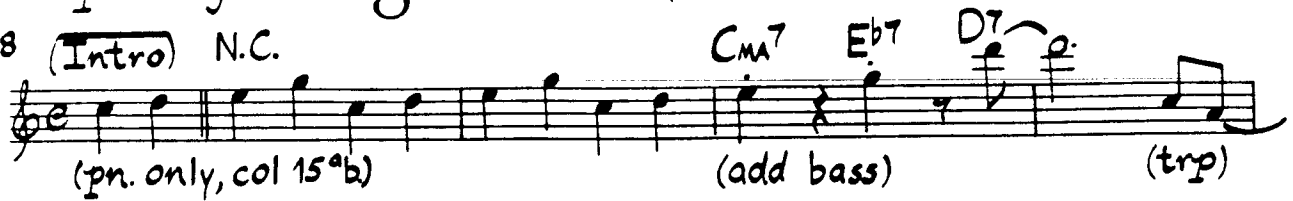
(trps) (trbs) (trps) (trb)

$\phi$

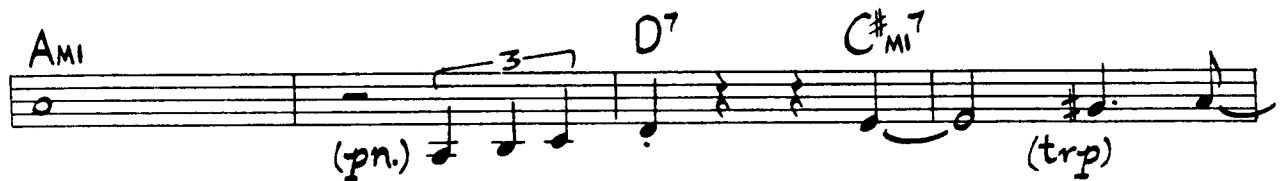
$E^9_{sus}$  Vamp & Solo

(trps) (trbs) (On Cue)  $E^9_{sus}$  (trps) (trb)

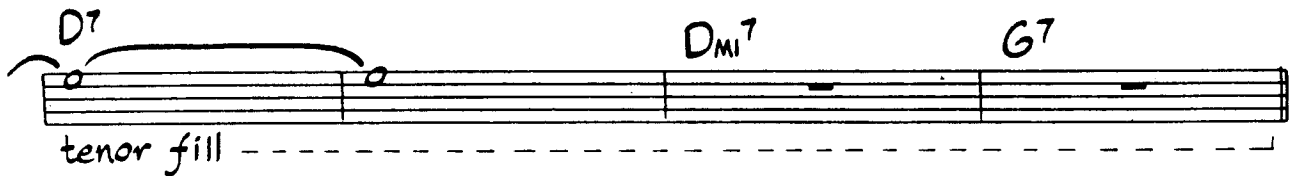
As played on Bobby Hutcherson's "Highway One"

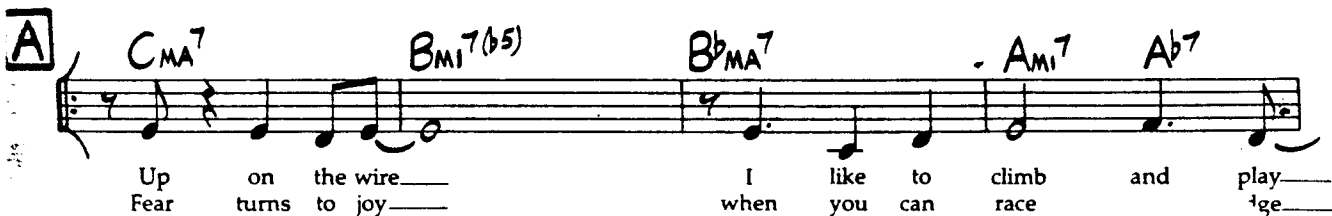




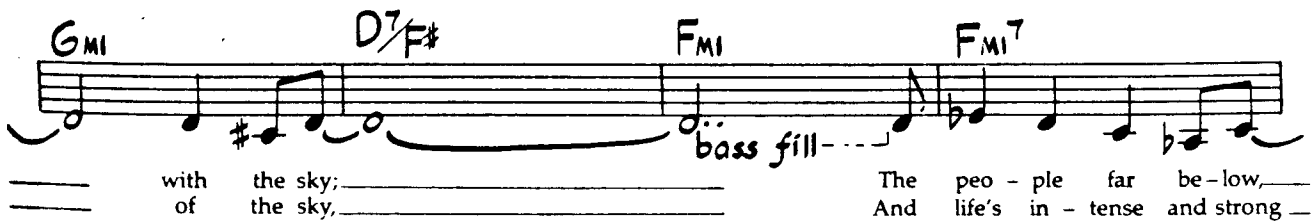






**A**


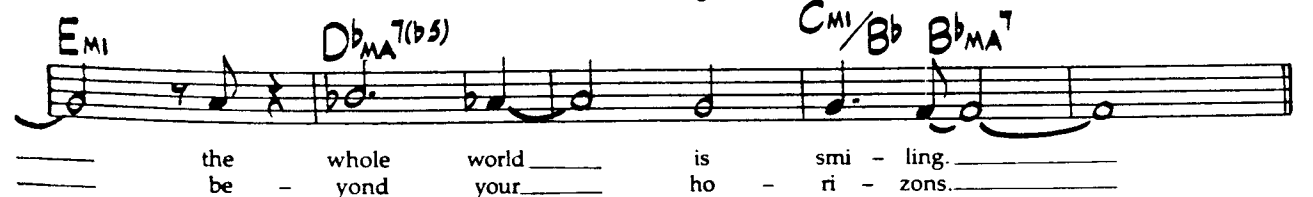
Up on the wire I like to climb and play  
 Fear turns to joy when you can race and play



with the sky; The peo - ple far be - low,  
 of the sky, And life's in - tense and strong



The air is clear, and I can per - ceive  
 It's not so long be - fore you will run



the whole world is smi - ling.  
 be - yond your ho - ri - zons.

The Intro and Coda did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer. All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.

**B** *CMA7* *E7* *FMA7* *F#07*

Life is sub-lime, and when you dare to go up in the  
Up on the wire, the line is thin and you must bal - ance

*CMA7/G* *G#07* *Ami* *D7* *Eb07*

air and leave the earth far be - hind you; As I  
earth a - gainst the sky so pre - cise - ly; But the

*CMA7/E* *FMA7* *CMA7/G* *G#07* *Ami7* *Eb7* *D7*

step and dip and leap in - to a space be - yond, Up high,  
sky seems to go on as far as you can see Up high.

*G13sus* *Fmi(MA7)* *Bb7*

Just for a mo - ment A - live  
Just for this mo - ment A - live

*Ami* *D7* *C#mi7*

and so a - fraid, But a - live  
and so a - fraid, But a - live

*F#mi* *F7* *E7* *Eb7*

as I push a - gainst the sky and my heart has bro - ken free.  
and the wire has dis - ap - peared, and you've fin - ally bro - ken free.

*D7* *Dmi7* *G7*

Arrangement on record: Chorus 1 - vocal (1st verse) 4 - trumpet solo  
2 - horn line/piano solo 5 - tenor solo  
3 - vocal (2nd verse) 6 - vocal (1st verse), Coda out.

Bass plays in 2 for vocals, in 4 for horn line and solos.

*D7* *Fmi* *E7*

(free.) Bro - ken free.

*Eb7* *D7* *C#mi11* *C13sus*

Bro - ken free, Up high.

As played on Griffith Park Collection's "Echoes Of An Era"

# High Wire (Harmony Parts)

Alto- Up Swing

Intro  $\text{♩} = 198$

The score consists of ten staves. The first staff is the tenor saxophone part, starting with a 3-measure rest, followed by notes with tenor saxophone (ten) and trumpet (trp) markings. The second staff is the piano accompaniment, featuring chords such as  $B^b7$ ,  $A_{mi}$ ,  $D7$ , and  $C\#_{mi}7$ . The third staff continues the piano accompaniment with chords like  $F\#_{mi}$ ,  $F7$ ,  $E7$ , and  $E^b7$ , along with a triplet of eighth notes. The fourth staff shows a tenor saxophone fill with chords  $D7$ ,  $D_{mi}7$ , and  $G7$ . The fifth staff is another tenor saxophone part with chords  $C_{MA}7$ ,  $B_{mi}7(b5)$ ,  $B^b_{MA}7$ ,  $A_{mi}7$ , and  $A^b7$ . The sixth staff continues the piano accompaniment with chords  $G_{mi}$ ,  $D7/F\#$ ,  $F_{mi}$ , and  $F_{mi}7$ . The seventh staff features piano accompaniment with chords  $E^b_{MA}7$ ,  $D7$ ,  $G_{MA}7$ , and  $C_{MA}7$ . The eighth staff shows piano accompaniment with chords  $B7$ ,  $E_{mi}$ ,  $D^b_{MA}7(b5)$ , and  $B^b_{MA}7$ . The ninth staff is a tenor saxophone part with chords  $C_{MA}7$ ,  $E7$ ,  $F_{MA}7$ , and  $F\#^o7$ . The tenth staff is a piano accompaniment with chords  $C_{MA}7/G$ ,  $G\#^o7$ ,  $A_{mi}$ ,  $D7$ , and  $E^b^o7$ , including a triplet of eighth notes. The eleventh staff continues the piano accompaniment with chords  $C_{MA}7/E$ ,  $F_{MA}7$ ,  $C_{MA}7/G$ ,  $G\#^o7$ ,  $A_{mi}7$ ,  $E^b7$ , and  $D7$ . The final staff shows piano accompaniment with chords  $G^{13}_{sus}$ ,  $F_{mi}(MA7)$ , and  $B^b7$ .

AMI D7 CMI

F#mI F7 E7 Eb7

D7 DmI7 G7 (To Solos On D.S.)

CMA7 BmI7(b5) BbMA7 AmI7 Ab7

(unis)

GmI D7/F# FmI FmI7 (trp) (ten)

EbMA7 D7 (unis) GMA7 CMA7

B7 EmI7 DbMA7(b5) Tacet 2

(piano solo)

Tacet 28

Tacet 28

D.S. al Solos (AB)

D7 (unis) FmI E7 Eb7 (ten)

D7 C#mI11 C13sus (trp)

Tenor sounds one octave lower than written.

Arrangement on record: Chorus 1 - vocal (1st verse) Chorus 4 - trumpet solo  
 2 - horn line/piano solo 5 - tenor solo  
 3 - vocal (2nd verse) 6 - vocal (1st verse), Coda out.

The original score contains no harmony part. This part has been derived from the original score and the original recording by the editor with the approval of the composer.



Medium-Up Swing  
♩ = 192

# Humpty Dumpty

Ornette Coleman

**A** break -----  $A_{mi7}$   $B7(\#5)$  E  $A_{mi7}$  E

$F\#_{mi7}$   $B7_{sus}(b9)$  E 1. break ----- 2.

**B**  $F_{mi7}$   $Bb7$   $Eb_{mi7}$   $Ab7$

$Db_{mi7}$   $Gb7$   $B_{mi7}$   $E7$  break -----

**C** -----  $A_{mi7}$   $B7(\#5)$  E  $A_{mi7}$  E

$F\#_{mi7}$   $B7_{sus}(b9)$  E

*fine*

Bass makes the changes at B and in bars 2, 3 and 7 of A and C. Elsewhere, the bass walks through the E major scale. For head, A and last 8 are in 2, B is in 4. Solos are free (around E), in 4. Chords suggested only (no chordal instrument on original recording).

As played on Ornette Coleman's "This Is Our Music"

# Humpty Dumpty

Fast Swing  
♩ = 256

Chick Corea

The first system of musical notation consists of five staves. The first staff is in treble clef and contains the first four measures, with chords EbMA7, DMA7, GbMA7, and FMA7. The second staff continues with A7, BbMA7, Bbmi7, and Bb7. The third staff includes a 'break' section indicated by a dashed line, with chords Bbmi7, Dmi7, and Bmi7. The fourth staff contains Abmi7, Fmi7, and Abmi7. The fifth staff is a bass clef line with chords GbMA7 and Bb7.

Kicks are not played during solos

The second system of musical notation consists of two staves. The first staff is in treble clef and contains the first four measures, with chords Abmi7, GbMA7, EMA7, D7, Dbmi7, and Gb7. The second staff continues with BMA7, Bb7, Ebmi7, Cmi7, and Ami7.

As played on Chick Corea's "The Mad Hatter"

All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.

# Hungry Heart

Paul McCandless

Intro) D(add 9)  
no 3

D(add 9)  
no 3

(oboe)

D(add 9)  
no 3

E<sub>mi</sub>9

B<sub>mi</sub>9

A<sup>9</sup>sus

G<sub>mi</sub>9

C7(#11)

B<sup>13</sup>sus

B<sup>b</sup>MA7

E<sub>b</sub>mi(#11)

E<sub>b</sub>/D

F<sub>MA</sub>7/G

D<sub>mi</sub>7(b5)

B<sub>b</sub>mi7

C/A<sub>b</sub>

B/G

A/G

C<sup>#</sup>/G

D/G

F/D<sub>b</sub>

E<sub>b</sub>/D<sub>b</sub>

C/D<sub>b</sub>

C/D<sub>b</sub>

D/C

E<sup>9</sup>sus

E<sub>b</sub>mi(#11)/G

B<sub>mi</sub>9

(Guitar Solo)

D(add 9)  
no 3

oboe fill

G<sup>9</sup>sus

D(add 9)  
no 3

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

As played on Oregon's "Roots In The Sky"

Handwritten guitar chord chart with five staves:

- Staff 1:  $E_{MI}^9$ ,  $B_{MI}^9$ ,  $A^9_{sus}$ ,  $G_{MI}^9$
- Staff 2:  $C7(\#11)$ ,  $B^9_{sus}$ ,  $B^b_{MA}7$ ,  $\text{trill}$
- Staff 3:  $E^b_{MI}(\#11)/G$ ,  $E^b/D$ ,  $F_{MA}7/G$ ,  $D_{MI}7(b5)$
- Staff 4:  $B^b_{MI}7$ ,  $C/A^b$ ,  $C\#/G$ ,  $C/D^b$ ,  $D/C$ ,  $\text{trill}$
- Staff 5:  $E^9_{sus}$ ,  $E^b_{MI}(\#11)/G$ ,  $B_{MI}^9$  (gtr & oboe solo together),  $\text{Indef.}$

Musical score for Oboe and Guitar:

- Oboe Part:**
  - Starts with a cue: (On Cue)
  - Notes:  $B/G$ ,  $A/G$ ,  $C\#/G$ ,  $D/G$ ,  $F/D^b$ ,  $E^b/D^b$ ,  $C/D^b$
  - Ends with:  $B_{MI}^9$  (Oboe Solo),  $\text{Vamp \& Fade}$
- Guitar Part:**
  - Accompanies the oboe with chords:  $D/C$ ,  $G_{MA}7/D$ ,  $B^b_{MA}7(\#11)$ ,  $G7(\#11)$ ,  $E^b(\#11)/G$ ,  $E_{MI}^9$ ,  $B_{MI}^9$ ,  $A^9_{sus}$ ,  $G_{MI}^9$ ,  $C7(\#11)$ ,  $B^{13}_{sus}$ ,  $B^b_{MA}7$ ,  $E^b_{MI}(\#11)/G$
  - Includes triplets and slurs.

Guitar doubles much of the melody while chording as well.

Medium Ballad

# If You Went Away

Music by Marcos Valle

Lyrics by Ray Gilbert

$\text{♩} = 59$

Intro

$D^{13}_{sus}$

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

$D^6$

$D^{MA^9}$

$D^9_{sus}$

$B^b_{MI^7}$

$A^b_{MI}$

(guitar)

(strings)

A  $GMA^7$

$C^{\#}_{MI^7}$

$F^{\#7}$

$GMA^7$

$G^{13}_{sus}$

$G^{13}(b9)$

Oh, \_\_\_\_\_ if I could just make your heart un - der - stand \_\_\_\_\_ the way I feel when you're hold - ing my

$CMA^7$

$E_{MI^9}$

$A^{13}$

$D^{13}_{sus}$

$A^b_{13}$

hand \_\_\_\_\_ My world is safe and it's worth liv - ing for. E - ven more, with

$GMA^7$

$C^{\#}_{MI^7}$

$F^{\#7}$

$GMA^7$

$G^{13}_{sus}$

$G^{13}(b9)$

you \_\_\_\_\_ I learned to trea - sure each mo - ment of time, \_\_\_\_\_ You e - ven taught me how high love can

$CMA^7$

$E_{MI^9}$

$A^{13}$

$D^{13}_{sus}$

$D^7(\#9)$

climb, \_\_\_\_\_ The ver - y thought of your kiss and I soar. E - ven more

3]  $G_{MI^7}$

$D^7(\#9)$

$D^7$

$GMA^7$

$D_{MI^9}$

$G^{13}(b9)$

\_\_\_\_\_ My heart is burst - ing to say e - ven more. \_\_\_\_\_ You are my \_\_\_\_\_ smil - ing

$CMA^7$

$B_{MI^7}$

$B^b_{07}$

$A_{MI^7}$

$D^{13}_{sus}$

$D^7(b9)$

$GMA^7$

sky, \_\_\_\_\_ You are my sun and my rain, my blos - som in snow, and so, \_\_\_\_\_ can you in

$C\#m7$   $F\#7$   $GMA7$   $G^{13}_{sus}$   $G^{13}(b9)$   $CMA7$

Handwritten musical notation on a single staff. It features a sequence of chords:  $C\#m7$ ,  $F\#7$ ,  $GMA7$ ,  $G^{13}_{sus}$ ,  $G^{13}(b9)$ , and  $CMA7$ . The first two chords are marked with a '3' and a bracket, indicating triplets. The notes are mostly eighth and quarter notes.

a-gine if you went a - way? \_\_\_\_\_ If I should lose you for one pre-cious day \_\_\_\_\_ I think I'd

$C\#m7(b5)$   $Cm6$   $Bm7$   $Bb07$   $A7$   $D^{13}_{sus}$   $D7(b9)$   $GMA7$

Handwritten musical notation on a single staff. It features a sequence of chords:  $C\#m7(b5)$ ,  $Cm6$ ,  $Bm7$ ,  $Bb07$ ,  $A7$ ,  $D^{13}_{sus}$ ,  $D7(b9)$ , and  $GMA7$ . The first three chords are marked with a '3' and a bracket, indicating triplets. The notes are mostly eighth and quarter notes.

cry the big - gest tear-drops the whole wide world has e - ver known.

(Guitar Solo)

$E^bMA7$   $Cm9$   $A7$   $D7(\#9)$

Handwritten musical notation for a guitar solo on a single staff. The staff contains four measures, each with a slash mark indicating a solo. Above the staff are the chords:  $E^bMA7$ ,  $Cm9$ ,  $A7$ , and  $D7(\#9)$ .

$E^bMA7$   $Cm9$   $A^{13}(b9)$   $(b13)$   $D7(\#9)$

Handwritten musical notation for a guitar solo on a single staff. The staff contains four measures. The first three measures have slash marks, and the fourth measure has notes. Above the staff are the chords:  $E^bMA7$ ,  $Cm9$ ,  $A^{13}(b9)$ , and  $D7(\#9)$ . A line connects  $A^{13}(b9)$  to  $(b13)$  with the text "end solo -".

E - ven more, \_\_\_\_\_

D.S. al Coda

$D^{13}_{sus}$  (elec. piano)  $D^9_{sus}$   $GMA7(\#11)$

Handwritten musical notation on a single staff. It features a sequence of chords:  $D^{13}_{sus}$  (elec. piano),  $D^9_{sus}$ , and  $GMA7(\#11)$ . The notes are mostly eighth and quarter notes.

seen. \_\_\_\_\_

As played on Sarah Vaughn's "I Love Brazil"

Medium - Slow  
Swing ♩ = 88

(Intro)

# Images

Oliver Nelson

(bass only)

**A**  
no pn.  
or drums

(alto)  
N.C.  
(bass)

In 2/2

add pn.  
& drums

B7(b9) Bb7(b9) A7(b9) Ab7(b9) Db7(b9) C7(b9) B7(b9) Bb7(b9)

E7(b9) A7(b9) D7(b9) G7(b9) C pedal

**B**

(pn.)  
(bass as at **A**)

As played on Oliver Nelson's "Images"

$B7(b9)$   $Bb7(b9)$   $A7(b9)$   $Ab7(b9)$   $Db7(b9)$   $C7(b9)$   $B7(b9)$   $Bb7(b9)$

$E7(b9)$   $A7(b9)$   $D7(b9)$   $G7(b9)$   $C$  pedal-

(SOLOS)

$FMA7$   $CMI7$

$BbMA7$   $FMI7$   $FMA7$   $CMI7$

$B7(b9)$   $Bb7(b9)$   $A7(b9)$   $Ab7(b9)$   $Db7(b9)$   $C7(b9)$   $B7(b9)$   $Bb7(b9)$

$E7(b9)$   $A7(b9)$   $D7(b9)$   $G7(b9)$   $FMA7$   $CMI7$

after solos - D.S. al Coda

$C$  pedal *rit.*  $FMI^{11}$



rum - Slow Swing Images (Harmony Part)

88 Tacet 4

**A** N.C. (bass)

(bs. clar.)

**B**

**C** SOLOS

F<sub>M</sub>A<sup>7</sup> C<sub>M</sub>i<sup>7</sup>

B<sup>b</sup><sub>M</sub>A<sup>7</sup> F<sub>M</sub>i<sup>7</sup> F<sub>M</sub>A<sup>7</sup> C<sub>M</sub>i<sup>7</sup>

B<sup>7</sup>(b<sup>9</sup>) B<sup>b</sup>7(b<sup>9</sup>) A<sup>7</sup>(b<sup>9</sup>) A<sup>b</sup>7(b<sup>9</sup>) D<sup>b</sup>7(b<sup>9</sup>) C<sup>7</sup>(b<sup>9</sup>) B<sup>7</sup>(b<sup>9</sup>) B<sup>b</sup>7(b<sup>9</sup>)

E<sup>7</sup>(b<sup>9</sup>) A<sup>7</sup>(b<sup>9</sup>) D<sup>7</sup>(b<sup>9</sup>) G<sup>7</sup>(b<sup>9</sup>) F<sub>M</sub>A<sup>7</sup> C<sub>M</sub>i<sup>7</sup>

rit.

after solos - D.S. al Coda

Sounds one octave lower than written.

Rock Ballad

# I'm Home

music by Greg Mathieson  
lyrics by Dave Frishberg

♩ = 60

AbMA7 BbMI7/Ab (6) (7) AbMA7 BbMI7

I'm a

**A** AbMA7 BbMI7/Ab AbMA7 Gb7(#11) FMI7 B13(#11)

long way, I'm a long, long way from real - ly feel - ing

BbMI7 Eb7sus AbMA7 BbMI7/Ab

But it's a

AbMA7 BbMI7/Ab AbMA7 Gb7(#11) FMI7 B13(#11)

far cry, It's a far, far cry from where I used to

BbMI7 Eb7sus AbMA7 BbMI7/Ab

be.

I'm

**B** C#MI7 F#13 BMA7 A13(#11) G#MI G#MI/G G#MI/F# FMI7(b5)

on my way to un - der - stand that home's a lov - ing state of mind, When

EMA7 C#MI7 C7(#9) B13(#11) BbMI7 Eb7sus Eb7

I reach out and touch your hand I'll find I'm

AbMA7 BbMI7/Ab

home.

### SECOND VERSE

It's a long time,  
It's a long, long time  
Since I've been on my own

It's a hard climb,  
It's a long, hard climb  
When you make it all alone.

'Cause home is someplace sanctified  
The sweetest place I'll ever go,  
And when I see you by my side  
I'll know I'm home.

AbMA7 BbMI7/Ab AbMA7 Eb7sus AbMA7

Vamp till cue

I'm home.

As played on Al Jarreau's "All Fly Home"

Medium Latin

# IN DISCUSSIO

Kent Glenn

=150

*C*<sup>13</sup><sub>sus</sub> (Intro) 2

*A*<sup>13</sup><sub>sus</sub> 2

*C*<sup>13</sup><sub>sus</sub> 2

*A*<sup>13</sup><sub>sus</sub> 2

*G*<sub>mi</sub><sup>9</sup> *E*<sub>mi</sub><sup>9</sup>

*G*<sub>mi</sub><sup>9</sup>(ten) *E*<sub>mi</sub><sup>9</sup> *E*<sup>b</sup><sub>mi</sub><sup>9</sup>/*A*

*D*<sub>mi</sub><sup>9</sup> *G*<sup>13</sup> *G*<sup>7</sup>(<sup>b</sup><sub>9</sub>) *C*<sub>mi</sub><sup>9</sup> *F*<sup>13</sup> *F*<sup>7</sup>(<sup>b</sup><sub>9</sub>)

1. *D*<sub>mi</sub><sup>9</sup> *G*<sup>13</sup> *G*<sup>7</sup>(<sup>b</sup><sub>9</sub>) *C*<sub>mi</sub><sup>9</sup> *B*<sup>b</sup><sub>mi</sub><sup>9</sup> *A*<sub>mi</sub><sup>7</sup>(<sup>b</sup><sub>5</sub>) *D*<sup>7</sup>(<sup>#</sup><sub>9</sub>)

2. *D*<sub>mi</sub><sup>9</sup> *G*<sup>13</sup> *E*<sub>mi</sub><sup>7</sup>(<sup>b</sup><sub>5</sub>) *A*<sup>7</sup>(<sup>#</sup><sub>5</sub>)

*D*<sub>mi</sub><sup>6</sup> *G*<sup>9</sup>/*B* break *E*<sub>mi</sub><sup>7</sup>(<sup>b</sup><sub>5</sub>) *A*<sup>7</sup>(<sup>#</sup><sub>5</sub>)

*D*<sub>mi</sub><sup>6</sup> *G*<sup>9</sup>/*B* break *E*<sub>mi</sub><sup>7</sup>(<sup>b</sup><sub>5</sub>)/*B*<sup>b</sup> *A*<sup>7</sup>(<sup>#</sup><sub>5</sub>)

*D*<sub>mi</sub><sup>9</sup> *G*<sup>13</sup> *G*<sup>7</sup>(<sup>b</sup><sub>9</sub>) *C*<sub>mi</sub><sup>9</sup> *F*<sup>13</sup> *F*<sup>7</sup>(<sup>b</sup><sub>9</sub>)

*B*<sup>b</sup><sub>mi</sub><sup>9</sup> *E*<sup>b</sup><sub>7</sub>(<sup>#</sup><sub>5</sub>) *A*<sub>mi</sub><sup>7</sup>(<sup>b</sup><sub>5</sub>) *D*<sup>7</sup>(<sup>#</sup><sub>9</sub>)

D.S. al 3<sup>rd</sup> ending

3. *D*<sub>mi</sub><sup>9</sup> *G*<sup>13</sup> *G*<sup>7</sup>(<sup>b</sup><sub>9</sub>) *C*<sub>mi</sub><sup>9</sup> *B*<sup>b</sup><sub>mi</sub><sup>9</sup> *A*<sub>mi</sub><sup>7</sup>(<sup>b</sup><sub>5</sub>) *D*<sup>7</sup>(<sup>#</sup><sub>9</sub>)

Solo on form (AABA) After solos - D.S. al Coda

*A*<sub>mi</sub><sup>7</sup>(<sup>b</sup><sub>5</sub>) *D*<sup>7</sup>(<sup>#</sup><sub>9</sub>) *G*<sub>mi</sub><sup>9</sup>

Piano doubles melody on bars 9-16 of letter B.  
 Tenor sounds one octave lower than written.  
 As played on Kent Glenn's "Good For The Garden"

# Infant Eyes

Wayne Shorter

Ballad

$\text{♩} = 53$

**A**  $G_{mi}^7$   $F_{mi}^7$   $E_{bMA}^7$   
 $A^{13(b9)}$  (ten)  $G_{bMA}^7$   $F^9_{sus}$   $E_{bmi}^7$   
 $B_{b9sus}$   $B_{b7(alt)}$  **B**  $E_{bMA}^7$   $EMA^7/D\#$   
 $E_{bMA}^7(\#11)$   $EMA^7$   $B_{MA}^7$   $B_{b9sus}$   
 $A_{bmi}^7$   $E_{b9sus}$   $D^7(alt)$  **C**  $G_{mi}^7$   
 $F_{mi}^7$   $E_{bMA}^7$   $A^{13(b9)}$   $G_{bMA}^7$   
 $F^9_{sus}$   $E_{bmi}^7$   $B_{b9sus}$   
*fine*

As played on Wayne Shorter's "Speak No Evil"

Medium-Up Swing

# Inner Space

Chick Corea

= 226 (Intro)

(trp) N.C.  $A_{MA}7(b5)$   $C_{MA}7(b5)$

$D^b_{MA}7(b5)$   $E_{MA}7(b5)$   $E^b_{MA}7(b5)$   $D_{MA}7(b5)$

(p)  $D^b_{MI}$   $D_{MA}7(b5)$   $D^b_{MI}$   $C_{MA}7(b5)$   $A_{MA}7(b5)$

(trp)  $D^b_{MI}$   $D_{MA}7(b5)$   $D^b_{MI}$

$C_{MA}7(b5)$   $A_{MA}7(b5)$   $E^b$   $E_{MA}7(b5)$   
break

$G^b_{MA}7$   $E^b_{MA}7$   $(E^b13 E^b13)$

V.S. to Coda

**B**

$A_{MA}7(b5)$        $C_{MA}7(b5)$        $D^b_{MA}7(b5)$        $E_{MA}7(b5)$

$E/F$       (pn.)       $E^b_{M1}$

$E^b_{M1}$        $E_{MA}7(b5)$

(trp)       $D_{MA}7(b5)$        $E_{MA}7(b5)$

**C**

$D^b_{M1}$  (SOLOS)       $E^b$        $E_{MA}7(b5)$

$G^b_{MA}7$        $E_{MA}7(b5)$        $E^b_{MA}7$

**D**

$A_{MA}7(b5)$        $C_{MA}7(b5)$        $D^b_{MA}7(b5)$        $E_{MA}7(b5)$

$E/F$        $E^b_{M1}$        $D_{MA}7(b5)$

(continued on the following page) after solos - D.S. al Coda (take repeat)

N.C.

AMA7(b5)

CMA7(b5)

3

DbMA7(b5)

EMA7(b5)

EbMA7(b5)

DMA7(b5)

FMA7(b5)

EMA7(b5)

EbMA7(b5)

DMA7(b5)

FMA7(b5)

EMA7(b5)

EbMA7(b5)

DMA7(b5)

rit.

As played on Chick Corea's "Inner Space"

Rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.  
 Rehearsals C D and the Coda did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer.

♩ = 226

# Inner Space (Horn Parts)

(ten)  
Intro  
(trp)

Tacet

Tacet

(unis)  
(trp)

(ten)



(SOLOS)

$D^{\flat}MI$   $E^{\flat}$   $E_{MA}7(b5)$

$G^{\flat}MA7$   $E_{MA}7(b5)$   $E^{\flat}MA7$

$A_{MA}7(b5)$   $C_{MA}7(b5)$   $D^{\flat}MA7(b5)$   $E_{MA}7(b5)$

$E/F$   $E^{\flat}MI$   $D_{MA}7(b5)$

after solos - D.S. al Coda (take repeat)

rit.

Tenor sounds one octave lower than written.

The original score contained no horn part. This part has been derived from the original score and the original recording by the editor with approval of the composer.

Fast Swing ♩=280

Mike Nock

**A** B $\flat$ 7 (Stop time till **B**)

(sax w/piano) [pn. only] etc.

**B** Time) G $\flat$ /A $\flat$  F/D $\flat$  E/F# E $\flat$ /B D/E D $\flat$ /E $\flat$  B $\flat$ 7sus

(unison)

B $\flat$ 7 (blow) 8

(SOLOS) B $\flat$ 7 16 G $\flat$ /A $\flat$  F/D $\flat$  E/F# E $\flat$ /B D/E D $\flat$ /E $\flat$  B $\flat$ 7sus

G $\flat$ /A $\flat$  F/D $\flat$  E/F# E $\flat$ /B D/E D $\flat$ /E $\flat$  B $\flat$ 7sus B $\flat$ 7 8

⊕ NC

(unison)

after solos - D.C. al Coda

As played on Mike Nock's "In, Out And Around"

# In Search Of My Heart

McCoy Tyner

(3x's) **A**

ice

Solo piano  
Add voice,  
flight

I look back in time, \_\_\_\_\_  
I gazed in-to space, \_\_\_\_\_

In search \_\_\_\_\_ of my heart; \_\_\_\_\_  
A smile \_\_\_\_\_ on my face; \_\_\_\_\_

I  
I'm

*mp*  
G Gsus E<sup>b</sup>M<sup>7</sup>/B<sup>b</sup> C/G

know \_\_\_\_\_ there's a love \_\_\_\_\_ to re - mem - ber. \_\_\_\_\_  
reach \_\_\_\_\_ ing your love \_\_\_\_\_ so ten der, \_\_\_\_\_ re -

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

1, 2 3

mem - ber. \_\_\_\_\_

F/G G(add 9) F/G G (add horns) C<sup>M</sup>7 B<sup>b</sup>M<sup>7</sup> F<sup>M</sup>7

**B**

Voice

*mf*  
B<sup>b</sup>/C C<sup>6</sup> G<sup>M</sup>7/C G/C C(add 9)

May - be life has rea - son, \_\_\_\_\_

(strings)

There's no time for teas - in',

$Bb^6/C$   $C^6$   $Gm^7/C$   $C^6/9(no 3)$

(flutes)

Love is back in sea - son,

$Bb^6/C$   $C^6$   $Gm^7/C$   $G/C$   $C(add 9)$

(strings)

Let's re - joice and sing love's prais - es high.

$Bb^6/C$   $C^6$   $Gm^7/C$   $B/C$   $C/D$   $D^b/Eb$   $B^b/C$   $F(add 9 no 3)$

cresc.

$f$   $F(add 9 no 3)$   $Em^7/F$   $E^b/F$   $F(add 9 no 3)$   $Em^7/F$   $E^b/F$

$mf$  We'll sur - vive.

$D^b/Eb$   $A^b/B^b$   $B^b/C$   $D^7sus$   $D^7sus$   $D^7sus$   $D^7sus$

$mp$

Tacet 2

$D^7sus$  (piano fill) 2

D.C. (as if 3<sup>rd</sup> x) al Coda One (♯<sup>1</sup>)

♯<sup>1</sup> N.C. drum fill - - -

(-ber. - - -)

$f$  voice fills

$F/G$   $G$   $F/G$   $G$   $E^b/G$   $F/G$   $E^b/G$   $F/G$

vamp till cue

$Gm^7$  (Solos/On Cue)  $Gm^7 9(b13)$

vamp till cue

on cue, D.C., play entire head (AAABA) & take Coda Two (♯<sup>2</sup>)

♯<sup>2</sup>  $F/G$   $G(add 9)$   $F/G$   $G(add 9)$

voice fill. vamp & fade

In Search Of My Heart (Bass Part)

=139 **A** (3x's) Tacet 1<sup>st</sup>x

*G* *G<sup>sus</sup>* *E<sup>b</sup>M<sup>7</sup>/B<sup>b</sup>* *C/G*  
*C<sup>M</sup>/G<sup>b</sup>* *G<sup>M</sup>7* *D<sup>M</sup>7* *F/G* *G(add 9)*  $\Phi^2$   
<sup>12</sup>*F/G* *G(add 9)* <sup>3</sup>*F/G* *G*  $\Phi^1$  *C<sup>M</sup>7* *B<sup>b</sup>M<sup>7</sup>* *F<sup>M</sup>7*  
*B<sup>b</sup>/C* *G<sup>M</sup>7/C* *G/C* *C(add 9)*  
*B<sup>b</sup>/C* *G<sup>M</sup>7/C* *C<sup>6</sup>/9 (no 3)* etc.  
*B<sup>b</sup>/C* *G<sup>M</sup>7/C* *G/C* *C(add 9)*  
*B<sup>b</sup>/C* *G<sup>M</sup>7/C* *B<sup>b</sup>/C* *C/D* *D<sup>b</sup>/E<sup>b</sup>* *B<sup>b</sup>/C* *F(add 9 no 3)*  
*F(add 9 no 3)* *E<sup>M</sup>/F* *E<sup>b</sup>/F* *F(add 9 no 3)* *E<sup>M</sup>/F* *E<sup>b</sup>/F*  
*D<sup>b</sup>/E<sup>b</sup>* *A<sup>b</sup>/B<sup>b</sup>* *B<sup>b</sup>/C* *D<sup>7</sup> sus* *annw* **Tacet** 3

D.C. al 3<sup>rd</sup> ending al Coda One ( $\Phi^1$ )

$\frac{3}{4}$  N.C. *F/G* *G* *F/G* *G* *E<sup>b</sup>/G* *F/G* *E<sup>b</sup>/G* *F/G*  
*G<sup>M</sup>7* (sample bass line) *G<sup>M</sup>7(b13)* **vamp till cue**

cue, D.C., play entire head (AAABA), take Coda Two ( $\Phi^2$ ) **vamp till cue**

$\frac{3}{4}$  *F/G* *G(add 9)* *F/G* *G(add 9)*  
**vamp & fade**

alternate bass line at **B**  
 etc.

Letter A is played as written. Letter B is played with much variation.

# I - Thou

Medium Jazz Waltz

Denny Zeitlin

$\text{♩} = 138$

**A**

8va 2<sup>nd</sup>x  
 $E^b_{MA^9}$

$F_{MI^7}$   $B^b7$   $E^b_{MA^9}$   $G^6$   $C_{MA^7}$

$A_{MA^7}$   $G^b_{MA^9}$   $A^b_{MI^9}$   $G_{MI^9}$   $C^7$   $F_{MA^7}$   $F^{\#}_{MI^9}$   $B^7(b9)$

**B**  
 $E_{MA^9}$   $F^{\#}_{MI^9}$   $F_{MI^9}$   $B^7(b9)$   $F_{MI^9}$   $B^7$   $E^b_{MI^{11}}$   $E_{MA^{13}(\#11)}$   $F^7(\#3)$   $E^9$   $E^b9$

solo changes:  
 $E^b9$   $A^b_{13}(\#11)$   $(C^{\#}_{MI^7})$   $F^{\#7}$   $B_{MI^7}$   $E^7$   $A_{MI^7}$   $D^7$   $G_{MI^7}$   $C^7$

$F_{MI^{11}}$   $E^b_{MI^{11}}$   $G^7$   $C^{\#}_{MI^7}$   $F^{\#13}$

$B^{13}$   $E^7(\#9)$   $A^{13}$   $D^{13}$

**C**

$G_{MA^9}$   $D^7_{sus}$   $D^7$   $G_{MA^9}$   $B_{MA^7}$   $G^{\#}_{MA^7}$

$D^b_{MA^7}$   $B^b_{MA^7}$   $C_{MI^7}$   $B_{MI^9}$   $E^7(b9)$   $A_{MA^7}$   $B^b_{MI^9}$   $E^b7$

$A^b_{MA^7}$   $B^b_{MI^9}$   $A_{MI^9}$   $D^7$   $G_{MA^7}$   $F_{MA^9}$   $E^b_{MA^9}$

(rit. last x) fine  
Denny generally plays  $p$   $p$  as  $p$   $p$

Solos on form (AABC)  
After solos - D.C. al fine

As played on Denny Zeitlin's "Cathexis"

# I thought it was you

and Melvin Ragin  
Lyrics by Jeffrey Cohen

=119

Intro N.C. *GMA7 GbMA7/Ab GMA7/A*

ec. pn.) *Ab13 Eb7(#3) Ab13 Ab13 Ab13 Eb7(#3) Ab13 Ab13 fill*

*Ab13 Eb7(#3) Ab13 Ab13 Ab13 Eb7(#3) Ab13 F7sus*

*BbMA7 (o) Eb7sus AbMA7*

glance from be - hind, Hap - pened by chance

*AbMA7 Fmi9 DbMA7 F7(b5)*

or de - sign; The per - fume she

*F#7sus BMA7 G#mi9*

wore took me back through a door.

*G#mi9 EMA7 A7sus*

I had closed long a - go.

*A13sus A7sus B DMA7*

Sud - den - ly, I thought it was you,

*DMA7 Bmi7 GMA7*

Thought it was you, Thought it was you,

*GMA7 EMI7 F#mi/A EMI/A D/A EMI/A DMA7*

Thought it was you. Re - mem - ber what we knew. I

*EMI/D Bmi7 GMA7*

thought it was you, thought it was you, thought it was you,

EMI7 F#MI/A EMI/A U/A EMI/A ⊕ EMI/A DMA7 A♭sus (elec. pn.) GMA7/A

Re-mem - ber when I thought it was you.

C

GMA7/A♭

(brass)

f A♭13 Eb7(#9) A♭13

(Funkier)

A♭13 pn. fill - - - - - pn. fill - - - - - A♭13

(piano solo) (2)

(horns-background to solo) (2)

A♭13 Eb7(#9) (end solo) (brass w/piano) A♭13

(A♭13) Eb7(#9) A♭13 A♭7(#9) F7sus

We were D.S. al Coa

EMI/A DMA7

drum fill drums (time)

E7sus (light drums) GMA7/A♭ break

(gtr) (elec. pn.)

A♭13 Eb7(#9) A♭13 A♭13 Eb7(#9) A♭13

(elec. pn.) (voice scats) GMA7/A GMA7/A♭ extended vamp

(last x only)

SECOND VERSE:

We were young, love was new,  
Warm as the sun shining through,  
In your arms it seemed

I went back to a dream  
I had seen long ago.  
Suddenly, I thought it was you. (etc.)

vamp, fill, & fade



# I Thought It Was You (Bass Part)

lium Funk (GMA<sup>7</sup>/A) G<sup>b</sup>MA<sup>7</sup>/Ab

=119

Musical staff 1: Bass line in 4/4 time. Chords: GMA<sup>7</sup>/A, G<sup>b</sup>MA<sup>7</sup>/Ab. Measure 2 has a double bar line and a (2) above the staff.

Musical staff 2: Bass line. Chords: Eb7(#9) Ab13, Ab13. Measure 4 has a double bar line and a (2) above the staff. Measure 5 has a double bar line and a (2) above the staff.

Musical staff 3: Bass line. Chords: Eb7(#9) Ab13, F7sus, A<sup>b</sup>7, B<sup>b</sup>MA<sup>7</sup>. Measure 2 has a double bar line.

Musical staff 4: Bass line. Chords: A<sup>b</sup>7sus, A<sup>b</sup>MA<sup>7</sup>. Measure 2 has a double bar line.

Musical staff 5: Bass line. Chords: D<sup>b</sup>MA<sup>7</sup>, F7(b5). Measure 2 has a double bar line.

Musical staff 6: Bass line. Chords: BMA<sup>7</sup>. Measure 2 has a double bar line.

Musical staff 7: Bass line. Chords: EMA<sup>7</sup>. Measure 2 has a double bar line.

Musical staff 8: Bass line. Chords: A<sup>7</sup>sus, A<sup>13</sup>sus, A<sup>7</sup>sus. Measure 2 has a double bar line. Measure 4 has a double bar line and a (2) above the staff. Measure 5 has a double bar line and a (4) below the staff.

Musical staff 9: Bass line. Chords: DMA<sup>7</sup>, Bmi<sup>7</sup>. Measure 2 has a double bar line.

Musical staff 10: Bass line. Chords: 3mi<sup>7</sup>, GMA<sup>7</sup>, EMI<sup>7</sup>. Measure 2 has a double bar line.

$\frac{E_{mi}/A}{A}$   $\frac{E_{mi}/A}{A}$   $\frac{D}{A}$   $\frac{E_{mi}/A}{A}$   $\frac{D_{ma}7}{A}$   $\frac{E_{mi}/D}{D}$

$B_{mi}7$   $G_{ma}7$

$E_{mi}7$   $\frac{F\#_{mi}/A}{A}$   $\frac{E_{mi}/A}{A}$   $\frac{D}{A}$   $\frac{E_{mi}/A}{A}$   $\emptyset$   $\frac{E_{mi}/A}{A}$   $\frac{D_{ma}7}{A}$

$A_{b7}^{sus}$  **C**  $\frac{G_{bma}7}{A_{b}}$  (2)

$A_{b13}$  (2) (2) (2) (2) (2) (2)  
(funkier) (piano solo)

(2) (2) (2) (2) (2) (2)  
(horns background to solo)

(2) (2) (2)  $A_{b13}$   $F_{7}^{sus}$   
piano w/horns) D.S. al Coda

$\frac{E_{mi}/A}{A}$   $\frac{D_{ma}7}{A}$  Drums 3

$E_{7}^{sus}$   $\frac{G_{bma}7}{A_{b}}$

$A_{b13}$   $E_{b7}^{(sus)} A_{b13}$   $A_{b13}$  (2)  $\frac{G_{bma}7}{A_{b}}$  (On Cue) (2)  
indef. Vamp & Fade



Jack DeJohnette

# I Wanna Stand Over There

Fast Swing  
♩ = 256

Bobby Hutcherson

(vibes & gtr)  
Gb7

(bs & pn)  
Eb7

C7(alt)  
Db7

Bb7  
C13(b9)

DbMA7  
Eb9

*fine*

(no chords on head except last four bars)

As played on Bobby Hutcherson's "Un Poco Loco"

dium Ballad ♩=63

Charles Mingus

Handwritten musical score for Charles Mingus's "Dium Ballad". The score is in 4/4 time with a tempo of ♩=63. It features a key signature of one sharp (F#) and includes parts for trumpet (trp), baritone saxophone (bari), alto saxophone (alto), guitar, and oboe. The score is divided into several systems, each with a key signature change indicated by a double bar line and a sharp sign. The first system is in G major. The second system changes to C major. The third system changes to F major. The fourth system changes to Bb major. The fifth system changes to Eb major. The sixth system changes to Ab major. The score includes various chord voicings such as GMA7, D13, C#Mi7(b5), F#7, B13(#9), E7(#9), A7(#9), D7, Gmi7, C7, F7(#9), Bb7, A13, D7(#9), GMA7/B, D13, GMA7, Emi7, A13, D13, GMA7, D7, C#Mi7(b5), F#7(#9), B7(#9), E7(#9), A7, D13(b9), GMA7, C7, F7(#9), Bb7, A13, D7(#9), AbMA7/C, Eb13, AbMA7, Fmi7, Bb13, Eb13, AbMA7, Eb13, Dmi7(b5), Db7(#11), G7(#9), C7(#9), F7(#9), Bb7(#9), Eb7(#9), Abmi7, Db7(#9), Gb7(#9), F9, B7(#5), Bb13, Eb7(#9), AbMA7/C, Eb13, AbMA7, Fmi7, Bb13, Eb13, AbMA7, Eb7(#9). The score also includes performance instructions like "guitar fill", "2nd x: alto solo", "muted trp", and "oboe".

$D_{mi}7(b5)$   $D_{b7}(\#11)$   $G7(\#9)$   $C7(\#9)$   $F7(\#9)$   $B_{b13}$   $E_{b7}$   $A_{bmi}7$

$D_{b7}(\#9)$   $G_{b7}(\#9)$   $C7(b9)$   $F7(b9)$   $B_{b13}$   $E_{b7}(\#5)$

1.  $A_{bMA}7$   $D_{mi}7$   $D_{bMA}7$   $D_{b7}$   $E_{b}$  pedal

clar.)

$B_{bmi}7$   $G$   $E_{b7}(\#5)$   $A_{bMA}7$   $E_{b7}^{sus}(b9)$  (trp) (ten)

(brass) (bs. clar.)

2.  $A_{bMA}7/C$   $E_{b13}$   $A_{bMA}7$   $F_{mi}7$   $B_{b13}$   $E_{b13}$   $A_{bMA}7$   $E_{b13}$

(clar.) (trp)

$D_{mi}7(b5)$   $D_{b7}(\#11)$   $G7(\#9)$   $C7(\#9)$   $F7(\#9)$   $B_{b7}(\#9)$   $E_{b7}(\#5)$   $A_{bmi}7$

$D_{b7}(\#9)$   $G_{b7}(\#9)$   $C7(\#9)$   $F7(\#5)$  alto fill  $B_{b13}$   $E_{b7}(b9)$  (alto)

$A_{bMA}7/C$   $E_{b13}$   $A_{bMA}7$   $F_{mi}7$   $B_{b13}$   $E_{b13}$   $A_{bMA}7$   $E_{b7}(b9)$

ed trp.)

$D_{mi}7(b5)$   $D_{b7}(\#11)$   $G7(\#9)$   $C7(\#9)$   $F7(\#9)$   $B_{b13}$   $E_{b7}$   $A_{bmi}7$

$D_{b7}(\#9)$   $G_{b7}(\#9)$   $C7(b9)$   $F7(\#9)$   $B_{b13}$   $E_{b7}(\#9)$  (clar. 8va)

$E_{b}^{(add 9)}$   $F^{(add 9)}$   $A_{b}^{(add 9)}$   $G^{(add 9)}$   $E_{b}$   $E_{b}^{(add 9)(\#11)}$  alto cadenza  $B_{bmi}7$   $A_{b}$   $G/A_{b}$   $A_{bMA}7(\#11)$

(muted trp.)

As played on Charles Mingus' "Mingus, Mingus, Mingus, Mingus"

dium Swing

# Jeannine

Duke Pearson

206

**A**

Abmi7

(4)

(trp)

(8)

F#mi7 B13 Ema7 A13

Bbmi7 Eb7 1. Abma7

2. Abma7 Ebmi7 Ab7 B Dbma7 Gmi7 C7

Fma7 Fmi7 Bb7

Bbmi7 Eb7

D.S. al 1st ending Solos AABA

3. Abmi7

vamp & quickly fade

As played on "Cannonball Adderley's Greatest Hits"

# Jeannine (Harmony Part)

Medium Swing  
=206

Handwritten musical score for the harmony part of "Jeannine". The score is written on seven staves. The first staff begins with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The tempo is marked "Medium Swing" and the tempo number is "=206". The first staff has a chord annotation  $A^b_{MI}7$  above the first measure and "(ten)" below the first measure. The second staff has a chord annotation  $F\#_{MI}7$  above the first measure,  $B^{13}$  above the second measure,  $E_{MA}7$  above the third measure, and  $A^{13}$  above the fourth measure. The third staff has a chord annotation  $B^b_{MI}7$  above the first measure,  $E^b7$  above the second measure, and  $A^b_{MA}7$  above the third measure. The fourth staff has a chord annotation  $A^b_{MA}7$  above the first measure,  $E^b_{MI}7$  above the second measure,  $A^b7$  above the third measure,  $D^b_{MA}7$  above the fourth measure,  $G_{MI}7$  above the fifth measure, and  $C7$  above the sixth measure. The fifth staff has a chord annotation  $F_{MA}7$  above the first measure,  $F_{MI}7$  above the second measure, and  $B^b7$  above the third measure. The sixth staff has a chord annotation  $B^b_{MI}7$  above the first measure and  $E^b7$  above the second measure. The seventh staff is a double bar line with the instruction "D.S. al 1<sup>st</sup> ending Solos AABA".

Handwritten musical score for the solo part of "Jeannine". The score is written on three staves. The first staff begins with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The first staff has a chord annotation  $A^b_{MI}7$  above the first measure. The second staff has a chord annotation  $A^b_{MI}7$  above the first measure. The third staff has a chord annotation  $A^b_{MI}7$  above the first measure. The instruction "vamp & quickly fade" is written below the third staff.



# Jubilee

Bobby McFerrin

Freely~Spacy

$\text{♩} = 130$

(voice starts till **A**)

E pedal

Indef.  $E_{MI7}$  (electric piano) Vamp till cue

(Samba)

130  $\text{♩}$   $C\#9/4$   $D_{MI7}/C$  (4x's)

**A**  $C_{MA9}$   $E_{MI7}$   $A^{13}(b9)$   $D_{MI7}$   $B_{MI7}(b5)$   $E7$

There's ex - cite - ment in the air, And ev - 'ry - where there's mu -  
Here's more than you will need, Take a joy pill, feed

$A_{MI7}$   $D7$   $D_{MI7}$   $G7$

sic and love to share, Ev - 'ry - one is free,  
on some hap - py fuel, Feel how - ev - er you

$C_{MA7}$   $E_{bMA7}$   $A_{bMA7}$   $D_{MI7}$   $G7$

With ev - 'ry - thing we're pleased, It's great to feel the  
feel your feel - ings through, And to thee be

1.  $E_{MI7}$   $A7(b9)$   $D_{MI7}$   $G7$

tease, Wel - come in this eve the Ju - bi - lee.

2.  $E_{MI7}$   $A7(b9)$   $D_{MI7}$   $G7$

true, Wel - come in the new. Where

**B**  $E_{bMA7}$   $D_{bMA7}$   $C_{MA7}$

hap - pi - ness a - bounds,

$E_{bMA7}$   $D_{bMA7}$   $C_{MA7}$

There it can be found. Here,

$B_{MI7}(b5)$   $B_{MI7}(b5)$   $B_{b7}(b5)$   $A_{MI7}$   $A_{b7}(b5)$   $G_{MI7}$   $G_{b7}(b5)$

Here in - side the heart, And where no - thing comes a - part.

MA7  $\text{\textcircled{C}}$  Ami7 Dmi7 G7

There's a brand - new star a - ris - ing.

CMA7 EMI7 A13(b9) Dmi7 Bmi7(b5) E7

ere, danc - ing on the sea, Not im - poss - i - bly,

Ami7 D7 Dmi7 G7

Mir - a - cles the rule. Smile and change your mind,

CMA7 EbMA7 AbMA7 Dmi7 G7

You don't have that much time, Was - ted life's a crime.

EMI7 A7(b9) Dmi7 G7

Life guar - an - tees you'll find the Ju - bi - lee.

Cmi 32

(voice scats "Jubilee")

D.S. al coda

Ami7 Dmi7 G7 EbMA7 (voice scats)

here's a brand - new star a - ris - ing. (background vocals (on "la"))

(EbMA7) DbMA7 CMA7 EbMA7 DbMA7

CMA7 Bmi7(b5) Bb7(b5) Ami7 Ab7(b5)

Gmi7 Gb7(b5) FMA7 Ami7 Dmi7 G7

Vamp & Fade

played on Bobby McFerrin's LP "Bobby McFerrin"

(light drums, bass tacet)

(Intro)  $F/A$   $B^bMA^7/A$   $FMA^7/A$   $Gmi^7$   $FMA^7$   $B^bMA^7$

*mp* (elec. piano)

$F/A$   $B^bMA^7/A$   $FMA^7/A$   $Gmi^7$  (synth.)  $FMA^7$   $B^bMA^7$

$Dmi^7$   $B^b/D$   $Dmi^7$   $E^bMA^7$  (synth.)  $Gmi^7$   $Ami^7$  (el. pn.)  $B^bMA^7/C$   $Ami^7$

(unis.) (pn.)

$Gmi^7$   $Ami^7$   $B^bMA^7$   $Ami^7$  N.C. (elec. pn. col 8 vb)

2 break  $Gmi^7$   $Ami^7$   $B^bMA^7/A$   $Ami^7$   $Gmi^7$   $Ami^7$   $Ami^7$   $Gmi^7$

$B^b$  (add bass) (A pedal)

$F$   $C$   $B^b$   $Ami^7$   $Gmi^7$   $Ami^7$   $Gmi^7$   $Ami^7$   $B^bMA^7$   $Ami^7$   $Gmi^7$   $A$

$Ami^7$   $Gmi^7$   $F$   $C$   $B^b$   $Ami^7$   $Gmi^7$   $Ami^7$

$F/A$   $B^bMA^7/A$   $FMA^7/A$   $Gmi^7$   $FMA^7$   $B^bMA^7$

$Dmi^7$   $B^b/D$   $Dmi^7$   $E^bMA^7$   $Gmi^7$   $Ami^7$   $B^bMA^7/C$   $Ami^7$

$Gmi^7$   $Ami^7$   $B^bMA^7$   $Ami^7$  break  $Gmi^7$   $Ami^7$   $B^bMA^7$   $Ami^7$  N.C. (w/bass)

(Suspended Time Feel)

$B^b_{MA} 13(\#11)$   $B^b_{MA} 13(\#11)$

fill

$B^b_{MA} 13(\#11)$   $B^b_{MA} 13(\#11)$   $B^b_{MA} 7/A$  (SOLOS)  $A_{MI} 7$

(in time) indef.

Before each new solo play letter **C** (take 2<sup>nd</sup> ending)

After solos - continue to **D**

$F/A$   $B^b_{MA} 7/A$   $F_{MI} 7/A$   $G_{MI} 7$   $F_{MA} 7$   $B^b_{MA} 7$

$D_{MI} 7$   $B^b/D$   $D_{MI} 7$   $E^b_{MA} 7$   $G_{MI} 7$   $A_{MI} 7$   $B^b_{MA} 7/C$   $A_{MI} 7$

$G_{MI} 7$   $A_{MI} 7$   $B^b_{MA} 7$   $A_{MI} 7$  break  $G_{MI} 7$   $A_{MI} 7$

D.S. al Coda  
(repeat **B** before taking Coda)

Fills before the solo section are played by the upcoming soloist.

$B^b_{MA} 7$   $A_{MI} 7$

As played on Neil Larsen's "Jungle Fever"

sample bass line at **B** :

etc

# elaxed Funk

=100

Jeff Lorber

(Intro)

DMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> (3x's) DMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

(no drums) (sax w/piano)

The intro consists of two measures of music. The first measure has a treble clef and a key signature of one sharp (F#), with a common time signature. It contains a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note. The bass line has a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note. The second measure is identical to the first but includes a saxophone and piano accompaniment. Above the staff, the chords DMA<sup>7</sup>, GMI<sup>7</sup> C<sup>7</sup> (3x's), DMA<sup>7</sup>, and GMI<sup>7</sup> C<sup>7</sup> are written. Below the first measure, it says "(no drums)".

## A

(drums enter)

DMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> DMA<sup>7</sup>

The first system of the main section starts with a treble clef and a key signature of one sharp. It begins with a saxophone line that has a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note. The bass line has a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note. Above the staff, the chords DMA<sup>7</sup>, GMI<sup>7</sup> C<sup>7</sup>, and DMA<sup>7</sup> are written. Below the first measure, it says "(drums enter)".

GMI<sup>7</sup> C<sup>7</sup> DMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

The second system of the main section continues the saxophone and bass lines. Above the staff, the chords GMI<sup>7</sup> C<sup>7</sup>, DMA<sup>7</sup>, and GMI<sup>7</sup> C<sup>7</sup> are written.

B<sup>b</sup>MA<sup>7</sup> AMI<sup>7</sup> GMI<sup>7</sup> Eb7(#11) DMA<sup>7</sup>

The third system of the main section continues the saxophone and bass lines. Above the staff, the chords B<sup>b</sup>MA<sup>7</sup>, AMI<sup>7</sup>, GMI<sup>7</sup>, Eb7(#11), and DMA<sup>7</sup> are written.

GMI<sup>7</sup> C<sup>7</sup> DMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

The fourth system of the main section continues the saxophone and bass lines. Above the staff, the chords GMI<sup>7</sup> C<sup>7</sup>, DMA<sup>7</sup>, and GMI<sup>7</sup> C<sup>7</sup> are written.

(Funkier)

B<sub>Mi</sub>7(b5) F7(b5) EMI<sup>7</sup> C<sup>7</sup>sus C<sup>#7</sup>sus D<sup>7</sup>sus Ab<sup>7</sup> G<sup>7</sup>

The fifth system of the main section continues the saxophone and bass lines. Above the staff, the chords B<sub>Mi</sub>7(b5), F7(b5), EMI<sup>7</sup>, C<sup>7</sup>sus, C<sup>#7</sup>sus, D<sup>7</sup>sus, Ab<sup>7</sup>, and G<sup>7</sup> are written. The word "(Funkier)" is written above the staff.

B<sup>b</sup>7 C<sup>7</sup>sus C<sup>#7</sup>sus D<sup>7</sup>sus Ab<sup>7</sup> G<sup>7</sup> B<sup>b</sup>7 C<sup>7</sup>sus C<sup>#7</sup>sus

The sixth system of the main section continues the saxophone and bass lines. Above the staff, the chords B<sup>b</sup>7, C<sup>7</sup>sus, C<sup>#7</sup>sus, D<sup>7</sup>sus, Ab<sup>7</sup>, G<sup>7</sup>, B<sup>b</sup>7, C<sup>7</sup>sus, and C<sup>#7</sup>sus are written.

D<sup>7sus</sup> A<sup>7</sup> G<sup>7</sup> B<sup>b7</sup> C<sup>7sus</sup> C<sup>#7sus</sup> D<sup>7sus</sup> A<sup>7</sup> G<sup>7</sup> B<sup>b7</sup> C<sup>7sus</sup> C<sup>#7sus</sup> break

2. break B<sup>b7</sup> C<sup>7sus</sup> C<sup>#7sus</sup> E<sup>b9sus</sup> F<sup>9sus</sup>  
(piano w/ bass)

(F<sup>9sus</sup>) A<sup>b9sus</sup> break A<sup>9sus</sup>

(Piano Solo) (On Cue) D<sup>MA7</sup> G<sup>M7</sup> C<sup>7</sup> F<sup>MA7</sup> B<sup>bMA7</sup> E<sup>M7</sup> A<sup>7</sup>  
(Sax Solo) (indef.) (2) (2)

B<sup>bMA7</sup> A<sup>M7</sup> G<sup>M7</sup> E<sup>b7(#11)</sup> D<sup>MA7</sup> G<sup>M7</sup> C<sup>7</sup>  
D<sup>MA7</sup> G<sup>M7</sup> C<sup>7</sup> B<sup>M7(b5)</sup> F<sup>7(b5)</sup> E<sup>M7</sup> C<sup>7sus</sup> C<sup>#7sus</sup>

D<sup>7sus</sup> A<sup>7</sup> G<sup>7</sup> B<sup>b7</sup> C<sup>7sus</sup> C<sup>#7sus</sup> (2)  
D<sup>7sus</sup> A<sup>7</sup> G<sup>7</sup> B<sup>b7</sup> C<sup>7sus</sup> C<sup>#7sus</sup> D<sup>7sus</sup> A<sup>7</sup> G<sup>7</sup> B<sup>b7</sup> C<sup>7sus</sup> C<sup>#7sus</sup> end solo

(Floaty) D<sup>MA7</sup> G<sup>M7</sup> C<sup>7</sup> (3x's) D<sup>MA7</sup> G<sup>M7</sup> C<sup>7</sup> D<sup>MA7</sup> sax fills  
D.S. al 2<sup>nd</sup> ending al Coda

Relaxed Funk (Intro)

♩=100

Chords:  $DMA^7$ ,  $Gm^7$ ,  $C^7$  (4x's)

A

Chords:  $DMA^7$ ,  $Gm^7$ ,  $C^7$ ,  $DMA^7$ ,  $Gm^7$ ,  $C^7$ ,  $B^bMA^7$ ,  $A^m^7$ ,  $Gm^7$ ,  $E^b7(\#11)$ ,  $DMA^7$ ,  $Gm^7$ ,  $C^7$ ,  $DMA^7$ ,  $Gm^7$ ,  $C^7$ ,  $B^m^7(b5)$ ,  $F^7(b5)$ ,  $E^m^7$ ,  $C^7sus$ ,  $C^{\#7}sus$ ,  $D^7sus$ ,  $A^b7$ ,  $G^7$ ,  $B^b7$ ,  $C^7sus$ ,  $C^{\#7}sus$ ,  $D^7sus$ ,  $A^b7$ ,  $G^7$ ,  $D^7sus$ ,  $A^b7$ ,  $G^7$ ,  $B^b7$ ,  $C^7sus$ ,  $C^{\#7}sus$ ,  $D^7sus$ ,  $A^b7$ ,  $G^7$ ,  $B^b7$ ,  $C^7sus$ ,  $C^{\#7}sus$ ,  $D^7sus$ ,  $A^b7$ ,  $G^7$ ,  $E^b9sus$ ,  $F^9sus$

Tempo/Style: Funkier

B

Chords:  $E^b9sus$ ,  $F^9sus$

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

*DMA<sup>7</sup>* (Piano Solo) *GMI<sup>7</sup>* *C<sup>7</sup>* *On Cue* *FMA<sup>7</sup>* *BbMA<sup>7</sup>* *EM<sup>7</sup>* *A<sup>7</sup>*

(indef.)

*DMA<sup>7</sup>* (Sax Solo) *GMI<sup>7</sup>* *C<sup>7</sup>* *DMA<sup>7</sup>*

*GMI<sup>7</sup>* *C<sup>7</sup>* *DMA<sup>7</sup>* *GMI<sup>7</sup>* *C<sup>7</sup>*

*BbMA<sup>7</sup>* *AM<sup>7</sup>* *GMI<sup>7</sup>* *Eb<sup>7</sup>(#11)* *DMA<sup>7</sup>*

*GMI<sup>7</sup>* *C<sup>7</sup>* *DMA<sup>7</sup>* *GMI<sup>7</sup>* *C<sup>7</sup>*

*BMI<sup>7</sup>(b5)* *F<sup>7</sup>(b5)* *EM<sup>7</sup>* *C<sup>7</sup>sus* *C#<sup>7</sup>sus* *D<sup>7</sup>sus* *Ab<sup>7</sup>* *G<sup>7</sup>*

*Bb<sup>7</sup>* *C<sup>7</sup>sus* *C#<sup>7</sup>sus* *D<sup>7</sup>sus* *Ab<sup>7</sup>* *G<sup>7</sup> (Funkier)* *Bb<sup>7</sup>* *C<sup>7</sup>sus* *C#<sup>7</sup>sus*

*D<sup>7</sup>sus* *Ab<sup>7</sup>* *G<sup>7</sup>* *Bb<sup>7</sup>* *C<sup>7</sup>sus* *C#<sup>7</sup>sus* *D<sup>7</sup>sus* *Ab<sup>7</sup>* *G<sup>7</sup>*

*Bb<sup>7</sup>* *C<sup>7</sup>sus* *C#<sup>7</sup>sus*

D.S. al  
2nd ending  
al Coda

*DMA<sup>7</sup> (Floaty)* *GMI<sup>7</sup>* *C<sup>7</sup> (4x's)* *DMA<sup>7</sup>*

(rit. 4th x)



# Double-Time Samba

# Las Vegas Freeway

Eugenio Toussaint

$\text{♩} = 152$

Handwritten musical notation for the piano introduction in bass clef. It features a series of chords and eighth notes, with some notes beamed together.

(el. pn. only)

Handwritten musical notation for the piano introduction in treble clef. It continues the bass clef part and includes a G7 chord and a melodic line with a wavy line indicating a tremolo effect.

(add bass)

**A**

Handwritten musical notation for Section A, first staff. It starts with a treble clef and includes chords C6/9 and G13/C. The melody consists of eighth and quarter notes.

add drums (sop. & synth.)

Handwritten musical notation for Section A, second staff. It continues the melody from the first staff and includes chords C6/9, G13/C, and C6/9.

AbMA7/Bb

Handwritten musical notation for Section A, third staff. It features a melodic line with triplets and a chord AbMA7/Bb.

FMA7/G

EmI7/G3

FMA7/G

ynth.  
sop.)

Handwritten musical notation for Section A, fourth staff. It features a melodic line with triplets and chords FMA7/G, EmI7/G3, and FMA7/G.

C6/9 G7/C

ynth.  
(sop.)

Handwritten musical notation for Section A, fifth staff. It features a melodic line with triplets and chords C6/9 and G7/C. It includes first and second endings and a 'break' section.

break---

**B**

Handwritten musical notation for Section B, first staff. It features a melodic line with triplets and a treble clef.

N.C.

(bass)

Handwritten musical notation for Section B, second staff. It features a bass line with triplets and a bass clef.

The musical score is divided into two systems. The first system has two staves. The top staff has a treble clef and a 7/8 time signature. The bottom staff also has a treble clef and a 7/8 time signature. The music consists of eighth and sixteenth notes, with several triplet markings. The second system also has two staves. The top staff has a treble clef and a 7/8 time signature. The bottom staff also has a treble clef and a 7/8 time signature. The music consists of eighth and sixteenth notes, with several triplet markings. The second system ends with a 'fine' marking and a chord progression: F6 G13 C9#.

As played on SACBE's LP "SACBE"

Drums fill spaces at B.

Solo on form (AAB);  
**B** is played as written each time  
 after solos - D.S. al fine



Richie Beirach

# Leaving

Richie Beirach

Straight eighths

**A**

*gtr.*  
♩ = 98  
D7 E<sup>b</sup>MA7 D7(b9) GMI

G<sup>b</sup>MA7(b5) F7 D7(b9) GMI

*(bass)*

CMI7 A<sup>b</sup>7sus B<sup>b</sup> B<sup>b</sup>/A A<sup>b</sup>7(#11) G7

CMI B/F# BMA7 D/B<sup>b</sup> D7

**B** (Solos) D 'flamenco' scale

extended vamp; on cue solo on **A** (once only)

As played on John Scofield's "John Scofield Live"

D7 CMI6 F# D7 G/E<sup>b</sup> D7 GMI7

*codenza*

# Lemme At It

George Duke

Rock (Intro)

54

B<sup>b</sup>(add 9)<sub>no 3</sub> B<sup>b</sup>mi<sup>7</sup>

B<sup>b</sup>(add 9)<sub>no 3</sub> Abmi<sup>7</sup>/B<sup>b</sup> 1. 2.

B<sup>b</sup>(add 9)<sub>no 3</sub> Fmi<sup>9</sup>/B<sup>b</sup>

B<sup>b</sup>(add 9)<sub>no 3</sub> Fmi<sup>9</sup>/B<sup>b</sup>

8. G<sup>b</sup>MA<sup>7</sup>(#11) Fmi<sup>7</sup> E<sup>6</sup>/<sub>9</sub>

G<sup>b</sup>MA<sup>7</sup>(#11) Fmi<sup>7</sup> E<sup>MA</sup>9(b5)

8va C<sup>#</sup>mi<sup>9</sup> E<sup>mi</sup>7(add 11) Bmi<sup>9</sup>

As played on George Duke's "Reach For It"

8  
 Dmi7(add11) F#mi7(add11) D/E Cma7/D N.C.  
 (bass)

Fmi7/Bb Bbmi7

Bb(add 9 no 3) Abmi7/Bb

**C** (SOLOS) - 4x's

Bb(add 9 no 3) Fmi9/Bb  
 Bb(add 9 no 3) Abmi7/Bb

Play **B** after each solo  
 After solos - D.S. al Coda

D  
 N.C.

Written for guitar (sounds one octave lower than written).

Fast Swing  
2/2

# Lennie's Pennies

Lennie Tristano

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

(alto)

C<sub>mi</sub><sup>6</sup> D<sup>7</sup> G<sup>7</sup>

G<sub>mi</sub><sup>7(b5)</sup> C<sup>7</sup> F<sub>mi</sub><sup>6</sup>

C<sub>mi</sub><sup>6</sup> D<sup>7</sup> D<sub>mi</sub><sup>7(b5)</sup>

G<sup>7</sup> **B** C<sub>mi</sub><sup>6</sup> D<sup>7</sup>

G<sup>7</sup> C<sup>7</sup>

F<sub>mi</sub><sup>6</sup> F<sub>mi</sub><sup>6</sup> D<sub>mi</sub><sup>7(b5)</sup>

C<sub>mi</sub><sup>6</sup> A<sup>7</sup> D<sub>mi</sub><sup>7(b5)</sup>

G<sup>7</sup> C<sub>mi</sub><sup>6</sup> ⊕ (G<sup>7</sup>)

⊕ C<sup>7</sup>(add 9) (add MA7) b<sup>2</sup>

Solos on changes  
after solos - D.C. al Coda

As played on Clare Fischer's "Clare Fischer And EX-4"

Medium-Up Swing

# Lester Leitch

Wayne Shorter

$\text{♩} = 204$

**A**

Chords:  $D_{MI}7(b5)$ ,  $G7$ ,  $C_{MI}7$ ,  $A_{MI}7(b5)$

Chords:  $D_{MI}7(b5)$ ,  $G7$ ,  $C_{MI}7$ ,  $A_{MI}7(b5)$

Chords:  $F_{MI}7$ ,  $B_{MI}7$ ,  $E7$ ,  $E_{bMI}7$ ,  $D7(\#9)$ ,  $A_{bMA}7$

Chords:  $E7(\#9)$ ,  $A7(b5)$ ,  $B_{bMI}7$ ,  $E_{b7}$ ,  $A_{bMA}7$

Chords:  $F_{MI}7$ ,  $B_{b7}$ ,  $E_{bMA}7$ , **B**,  $F_{MI}7$ ,  $B_{b7}$

Chords:  $E_{bMA}7$ ,  $D_{bMA}7$ ,  $C_{MI}7$ ,  $B_{bMI}7$ ,  $A_{MI}7$ ,  $D7$

Chords:  $G_{MI}7$ ,  $E_{MI}7(b5)$ ,  $E_{b7}$ ,  $D7$ ,  $C_{\#MI}7$ ,  $F_{\#7}$

Chords:  $B_{MA}7$ ,  $B_{bMI}7$ ,  $E_{b7}$ ,  $A_{bMA}7$ ,  $G_{MI}7(b5)$ ,  $C7$

Chords:  $F_{MI}7$ ,  $B_{b7}$ ,  $E_{bMI}7$ ,  $A_{b7}$

(cym. choke)      (cym. choke)

D.C. al 2<sup>nd</sup> ending  
Solo on form (AABA)

As played on Art Blakey's "The Big Beat"



# Listen Here

Medium Ballad

Dave Frishberg

$\text{♩} = 66$

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), time signature of common time (C). The staff contains a melody with several triplet markings. Chord symbols above the staff are: Ab7sus, DbMA7, GbMA7, DbMA7, GbMA7.

When you're still, do you hear one small voice, crystal clear, say-ing,

Musical staff 2: Continuation of the melody from staff 1. Chord symbols above the staff are: Cmi7, F7, Cmi7, F7(#5), DbMA7, GbMA7.

"Lis-ten Here, my friend, Lis-ten Here"? Well, that voice is your own, And it

Musical staff 3: Continuation of the melody. Chord symbols above the staff are: DbMA7, GbMA7, Cmi7, F7, BbMA7.

speaks to you a-lone, "You can count on me," it says, "So Lis-ten Here." This is

Musical staff 4: Continuation of the melody. Chord symbols above the staff are: EbMA7, Bb7sus, Eb, G7(#5), Cmi9, Gb.

you, This is real, This is tru-ly the way you feel. You can

Musical staff 5: Continuation of the melody. Chord symbols above the staff are: Gb/Bb, F7/A, DbMA7/Ab, Gmi7(b5), FMA7, C13.

run, You can hide, Oh, but some time, some place, We

Musical staff 6: Continuation of the melody. Chord symbols above the staff are: FMA7, C13, Dmi7(b5), Db9(#11), Cmi7, F7(#5).

each of us wind up face to face with that lit-tle voice in-side. So we

Musical staff 7: Continuation of the melody. Chord symbols above the staff are: DbMA7, GbMA7, DbMA7, GbMA7, Cmi7, F7.

hope and we yearn, and we live and some-times learn from the lit-tle voice that whis-pers crystal

C<sub>M</sub>7    F7(#5)    D<sub>b</sub>M<sub>A</sub>7    G<sub>b</sub>M<sub>A</sub>7    D<sub>b</sub>M<sub>A</sub>7    G<sub>b</sub>M<sub>A</sub>7

clear;            And we    each \_\_\_\_\_ hear the call,    'Cause it's call-ing \_\_\_\_\_ to us    all    "Fo-l-low

C<sub>M</sub>7    F7    D<sub>M</sub>7    G7(b5)    G<sub>b</sub>M<sub>A</sub>7

me," it    says,            "Nev-er    fear,            Lis-ten    Here, old friend,            Lis-ten

B<sub>M</sub>7(b5)    B<sub>b</sub>M<sub>A</sub>7    E<sub>b</sub>M<sub>A</sub>7    B<sub>b</sub>M<sub>A</sub>7

Here, dum-my, \_\_\_\_\_ Lis-ten    Here." \_\_\_\_\_

As played on "The Dave Frishberg Songbook, Vol. I"

# Listen NOW

sa ♩ = 116

Bunny Brunel

dal

*Chords in Treble Clef (System 1):* CMA<sup>9</sup>, B<sup>b</sup>MA<sup>7</sup>, CMA<sup>9</sup>, A<sup>b</sup>MA<sup>7</sup>, CMA<sup>9</sup>, G<sup>b</sup>MA<sup>7</sup>, CMA<sup>9</sup>, E<sup>b</sup>MA<sup>7</sup>

*Chords in Treble Clef (System 2):* CMA<sup>9</sup>, D<sup>b</sup>MA<sup>7</sup>, B<sup>b</sup>MA<sup>7</sup>, CMA<sup>9</sup>

*Chords in Treble Clef (System 3):* CMA<sup>7</sup>, B<sup>b</sup>MA<sup>7</sup>, CMA<sup>7</sup>, A<sup>b</sup>MA<sup>7</sup>

*Chords in Treble Clef (System 4):* CMA<sup>7</sup>, G<sup>b</sup>MA<sup>7</sup>(#11), F<sup>b</sup>MA<sup>7</sup>(#11), E<sup>b</sup>MA<sup>7</sup>(#11)

*Chords in Treble Clef (System 5):* CMA<sup>7</sup>(#11), D<sup>b</sup>MA<sup>7</sup>, CMA<sup>7</sup>, B<sup>b</sup>MA<sup>7</sup>

*Chords in Treble Clef (System 6):* CMA<sup>7</sup>, B<sup>b</sup>MA<sup>7</sup>, CMA<sup>7</sup>, B<sup>b</sup>MA<sup>7</sup>

*Chords in Treble Clef (System 7):* CMA<sup>9</sup>, B<sup>b</sup>MA<sup>7</sup>, CMA<sup>9</sup>, A<sup>b</sup>MA<sup>7</sup>, CMA<sup>9</sup>, G<sup>b</sup>MA<sup>7</sup>, CMA<sup>9</sup>, E<sup>b</sup>MA<sup>7</sup>

*Chords in Treble Clef (System 8):* CMA<sup>9</sup>, D<sup>b</sup>MA<sup>7</sup>, B<sup>b</sup>MA<sup>9</sup>, CMA<sup>9</sup>

(2)

(bass)

*Chords in Bass Clef (System 1):* CMA<sup>9</sup>, B<sup>b</sup>MA<sup>7</sup>, CMA<sup>9</sup>, G<sup>b</sup>MA<sup>7</sup>, CMA<sup>9</sup>, E<sup>b</sup>MA<sup>7</sup>

*Chords in Bass Clef (System 2):* CMA<sup>9</sup>, D<sup>b</sup>MA<sup>7</sup>, B<sup>b</sup>MA<sup>7</sup>, CMA<sup>9</sup>

*Chords in Bass Clef (System 3):* CMA<sup>7</sup>, B<sup>b</sup>MA<sup>7</sup>, CMA<sup>7</sup>, A<sup>b</sup>MA<sup>7</sup>

*Chords in Bass Clef (System 4):* CMA<sup>7</sup>, G<sup>b</sup>MA<sup>7</sup>(#11), F<sup>b</sup>MA<sup>7</sup>(#11), E<sup>b</sup>MA<sup>7</sup>(#11)

*Chords in Bass Clef (System 5):* CMA<sup>7</sup>(#11), D<sup>b</sup>MA<sup>7</sup>, CMA<sup>7</sup>, B<sup>b</sup>MA<sup>7</sup>

*Chords in Bass Clef (System 6):* CMA<sup>7</sup>, B<sup>b</sup>MA<sup>7</sup>, CMA<sup>7</sup>, B<sup>b</sup>MA<sup>7</sup>

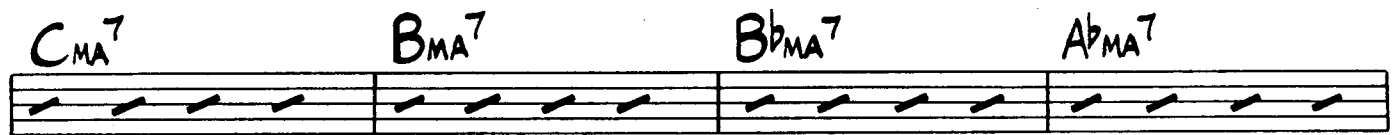
*Chords in Bass Clef (System 7):* CMA<sup>9</sup>, B<sup>b</sup>MA<sup>7</sup>, CMA<sup>9</sup>, A<sup>b</sup>MA<sup>7</sup>, CMA<sup>9</sup>, G<sup>b</sup>MA<sup>7</sup>, CMA<sup>9</sup>, E<sup>b</sup>MA<sup>7</sup>

*Chords in Bass Clef (System 8):* CMA<sup>9</sup>, D<sup>b</sup>MA<sup>7</sup>, B<sup>b</sup>MA<sup>9</sup>, CMA<sup>9</sup>

(2)

*fine*

## (SOLOS)



after solos - D.C. al fine

As played on Bunny Brunel's "Touch"

lowly &

'ery freely

# Little One

Herbie Hancock

**A** ♩ ≈ 60

(trp)

(ten 8vb)

F<sup>7</sup> sus

E<sup>b</sup>13 / F

(ten)

D<sup>M</sup>/E

D<sup>M</sup>/E<sup>b</sup>

E<sup>b</sup>M<sup>7</sup>

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

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

(ten 8vb)

M<sup>7</sup>(b9) / E<sup>b</sup>

(D<sup>M</sup>7(b9))

F<sup>#7</sup> sus

(bass)

F<sup>7</sup> sus

(pn)

G<sup>M</sup>7 / F

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

(trp)

(ten 8vb)

E<sup>b</sup>13 / F

A<sup>6</sup>(#9) / F

B<sup>7</sup>(b9) sus

(no bass)

(ten 8vb)  
B<sub>b</sub> MI 7(b5) G/B<sub>b</sub>

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

*fine*

um Jazz Waltz ♩=124

F<sup>7</sup> sus      E<sub>b</sub><sup>13</sup>/F      F<sup>7</sup> sus      E<sub>b</sub><sup>13</sup>/F

(SOLOS)  
F<sup>7</sup> sus      E<sub>b</sub><sup>13</sup>/F      F<sup>7</sup> sus      E<sub>b</sub><sup>13</sup>/F

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

E MA 7(b5) / E<sub>b</sub>      F<sup>#7</sup> sus

F MI 7      G MI 7 / F      G<sub>b</sub> MA 7(b5) / F

E<sub>b</sub><sup>13</sup>/F      A G (#9) / F      B<sup>7</sup> (b9) sus

B<sub>b</sub> MI 7(b5)      G/B<sub>b</sub>      G<sub>b</sub> MA 7/B<sub>b</sub>

Play **B** between solos ; after last solo-play **B** then D.C. al fine

As played on Herbie Hancock's "Maiden Voyage"

# The Littlest One Of All

Medium Latin  
♩ = 133

Bobby Hutcherson

Musical notation for the first system, measures 1-3. The top staff is in treble clef with a key signature of two flats (Bb, Eb). The bottom staff is in bass clef. Measure 1 contains a vibraphone part with triplets and a chord of Dmi7. Measure 2 contains a guitar part with a G7 chord. Measure 3 contains a vibraphone part with triplets and a chord of Cmi7.

Musical notation for the second system, measures 4-6. The top staff continues the vibraphone part with triplets. Measure 4 has an F7 chord. Measure 5 has a Bbmi7 chord. Measure 6 has an Eb7 chord. The bottom staff shows the bass line.

Musical notation for the third system, measures 7-10. The top staff has a vibraphone part with triplets and a piano (pn.) marking. Measure 7 has an Abmi7 chord. Measure 8 has a Db7 chord. Measure 9 has Cmi7 and Dmi7 chords. Measure 10 has a vibraphone part with triplets. The bottom staff shows the bass line.

Musical notation for the fourth system, measures 11-13. The top staff has a vibraphone part with triplets. Measure 11 has a G7 chord. Measure 12 has a Cmi7 chord. Measure 13 has an F7 chord. The bottom staff shows the bass line.

Musical notation for the fifth system, measures 14-16. The top staff has a vibraphone part with triplets. Measure 14 has a Bbmi7 chord. Measure 15 has an Eb7 chord. Measure 16 has Abma7 and Dbmi7 chords. The bottom staff shows the bass line.

Handwritten musical notation for a drum set. The top staff shows a melody of quarter notes: G4, F4, E4, D4, C4. The bottom staff shows a bass line of quarter notes: G2, F2, E2, D2, C2. Chord symbols are written below the bass line:  $D\flat_{MI7}$ ,  $A\flat/C$ ,  $B13$ ,  $C_{MI7}$ ,  $D_{MI7}$ . A double bar line is at the end of the piece.

Handwritten musical notation for a drum set. The top staff shows a melody of quarter notes: G4, F4, E4, D4, C4. The bottom staff shows a bass line of quarter notes: G2, F2, E2, D2, C2. Chord symbols are written below the bass line:  $C_{MI7}$ ,  $D_{MI7}$ . A "rit." marking is below the first two notes of the bass line. A "fill" marking is above the last note of the melody. A double bar line is at the end of the piece.

Kicks hold for solos

As played on Freddie Hubbard's "Keystone Bop"



# A Little Taste

Dave Frishberg  
Johnny Hodges

Medium Swing

$\text{♩} = 118$

Handwritten musical notation for the first system. The piano staff starts with an  $F_{MI}^7$  chord. The bass staff has  $Bb^7_{sus}$  and  $G_{MI}^7$  chords. A piano solo instruction "(piano solo on D.S.)" is written above the piano staff. The system ends with a  $C^7$  chord. A "break" is indicated in the bass staff.

A lit-tle taste might hit the spot,\_\_\_\_  
A lit-tle taste might pave the way.\_\_\_\_

A lit-tle taste might help a - lot,\_\_\_\_  
It has been known to save the day.\_\_\_\_

Handwritten musical notation for the second system. The piano staff has  $Bb^7_{sus}$  and  $G_{MI}^7$  chords. The bass staff has  $Bb^7$  and  $Eb^7$  chords. A "break" is indicated in the bass staff. The system ends with a  $C^7$  chord. A "(bass fill)" instruction is written above the bass staff.

It may be nice and may-be not,\_\_\_\_  
The lit-tle taste might be o-kay.\_\_\_\_

In my con-di-tion, this is a risk-y prop-o - si - tion.  
It's a se - da-tion good for a stick-y sit - u - a - tion.

Handwritten musical notation for the third system. The piano staff has  $F^7$  and  $F^7$  chords. The bass staff has  $F^7$  and  $F^7$  chords.

Why not \_\_\_\_\_ spare my-self a lit - tle pain?\_\_\_\_  
Who knows? \_\_\_\_\_ may-be it would ease the bite.\_\_\_\_

(It would-n't hurt)  
(It nev-er ends).

Handwritten musical notation for the fourth system. The piano staff has  $Bb^7$  and  $Eb^7$  chords. The bass staff has  $Eb^7$ ,  $Ab_{MI}^7$ , and  $Db^7$  chords.

Why lock \_\_\_\_\_ my ap-pe-tite out in the rain?\_\_\_\_  
The taste \_\_\_\_\_ could help me make it thru the night.\_\_\_\_

(With-out a shirt)  
(Good eve-ning, friends).

Handwritten musical notation for the fifth system. The piano staff has  $F^7$  and  $F^7$  chords. The bass staff has  $F^7$  and  $F^7$  chords.

Who said \_\_\_\_\_ self de - ni-al's all that great?\_\_\_\_  
Why let \_\_\_\_\_ good in-ten-tions get my goat.\_\_\_\_

(It was-n't me)  
(And bring me down),

'Cause  
When

Musical staff with notes and chords: **Bb7**, **Eb7 break**, and triplets.

I've found \_\_\_\_\_ it of-ten pays to dis - si-pate. One lit-tle taste could make a whole lot of dif - fer-ence.  
 I know \_\_\_\_\_ a great po-ten-tial an - ti-dote. One lit-tle taste could change my whole dis-po-si - tion.

*D.S. al Coda*

Musical staff with notes and chords: **Fmi7**, **Bb7 sus**, **Gmi7**, **C7**.

A lit-tle taste might break the ice, \_\_\_\_\_ And make the nas - ty seem like nice, \_\_\_\_\_

Musical staff with notes and chords: **Fmi7**, **Bb7**, **Eb7 break**, and triplets.

A lit-tle taste just once or twice, \_\_\_\_\_ It's an en-hanc-er, \_\_\_\_\_ one lit-tle taste could be the an - swer.

Musical staff with notes and chords: **C7**, **F7**.

And so \_\_\_\_\_ it should-n't be a to - tal waste, \_\_\_\_\_

Musical staff with notes and chords: **Fmi7**, **Bb7**, **Eb9/4 break**, **E9/4**, **Eb9/4**.

Wait-er, \_\_\_\_\_ I think I'll have a lit - tle taste, Put it on her tab. \_\_\_\_\_

Bass fills breaks during piano solo  
 As played on "The Dave Frishberg Songbook, Vol. I"

# Half-Time Rock Feel Looks Like Meringue

John Scofield

d=82 (4x's) gtr solo

(Intro)

bass

Chords: D, A(add 9) (no 3), GMI<sup>6/9</sup>, D/F#, GMI, AbMA7(#11)

gtr

Chords: D, A(add 9) (no 3), GMI<sup>6/9</sup>, D/F#, GMI, AbMA7(#11)

Chords: D, A(add 9) (no 3), GMI<sup>6/9</sup>, D/F#, GMI, AbMA7(#11)

Chords: EbMA7(#5), DMI7(add 11), Bb13, G13, GbMA7(#11) (pn)

8vb, GbMA7(#11), A phrygian

A phrygian, Eb<sup>9</sup> sus

$E_b9(\#11)$   $E_b9sus$   $E_b9(\#11)$   $G13$   $A_b13$   $A13$

$A7sus$   $A7$   $8vb$

Solo on form (AB)

(SOLO)  
 $D$   $A(\text{add } 9 \text{ no } 3)$   $GMI \ 9/9$   $D/F\#$   $GMI$   $A_bma7(\#11)$

Vamp & Fade

(gtr. solo on Intro)

$8vb$

All kicks hold during solos, except bar 9 ( $E_bma7 +5$ ).

As played on John Scofield's "Who's Who"

# The Love Connection

um Latin

Freddie Hubbard

1<sup>st</sup>x: elec. piano  
2<sup>nd</sup>x: add horns

**(Intro)** *mf*  $B^b_{MI}$   $G^b_{MA7(b5)}$

$B^b_{MI}$   $E^b_{MI9}$  1. N.C.  $B^b_{sus}$  2. N.C.  $C_{MI7}$  (tr-p)

$C_{MI7}$   $C_{MI7}$   $D_{MI7}$   $E^b_{MI7}$   $F_{MI7}$   $B^b_{MI7}$

3)  $B^b_{MI7}$

$C_{MI7}$  (2<sup>nd</sup>x:  $C_{MI7}$   $D_{MI7}$   $E^b_{MI7}$ )  $C_{MI7}$   $D_{MI7}$   $E^b_{MI7}$   $F_{MI7}$   $G^b_{MA7(b5)}$

( $G^b_{MA7(b5)}$ )

$D7(\#9)$   $G^b/A$   $A^b13$

$G/G$   $G^b_{MA7(b5)}$   $E(\#11 \text{ add } 9 \text{ no } 3)$   $G^b/E$   $E^b(\text{add } 9 \text{ no } 3)$   $G^b/D$   $D^b_{MA7}$   $C^7_{sus}$   $B^13$

( $B^13$ )  $A^b/B$   $B^b/A$   $C^b/A^b$   $D/G$   $E/F\#$   $F$

*cresc.*  $G/E^b$   $A^b/D^b$   $C_{MI11}$   $D_{MI7}$

*ff*  $C$   $D7(\#9)$   $E^b_{MI7}(\text{add } 11)$   $F_{MI7}(\text{add } 11)$   $D7(\#9)$  *mf*  $B^b_{MI7}(\text{add } 11)$

2.  $A^b_{MI7}(\text{add } 11)$   $G7(b5)$   $G^b_{MA7}$   $E^b_{MI7}(\text{add } 11)$

C<sub>M</sub>7 D<sub>M</sub>7 C<sub>M</sub>7 D<sub>M</sub>7  
 C<sub>M</sub>7 D<sub>M</sub>7 G<sup>b</sup>M<sub>A</sub>7(b5)

(SOLOS)

C<sub>M</sub>7 D<sub>M</sub>7 E<sup>b</sup>M<sub>7</sub> F<sub>M</sub>7 B<sup>b</sup>M<sub>7</sub> 4  
 C<sub>M</sub>7 D<sub>M</sub>7 E<sup>b</sup>M<sub>7</sub> F<sub>M</sub>7 G<sup>b</sup>M<sub>A</sub>7(b5) 4

1. D7(#9) G/A G<sup>b</sup>/G  
 B<sup>13</sup> 4 A/B<sup>b</sup> B/A C/A<sup>b</sup> D/G E/F# F G/E<sup>b</sup> A/D<sup>b</sup>

C<sub>M</sub>11 D<sub>M</sub>7

2. D7(#9) E<sup>b</sup>M<sub>7</sub> F<sub>M</sub>7 B<sup>b</sup>M<sub>7</sub>(add 11)

A<sup>b</sup>M<sub>7</sub>(add 11) G7(b5) G<sup>b</sup>M<sub>A</sub>7 E<sup>b</sup>M<sub>7</sub>(add 11) C<sub>M</sub>7 D<sub>M</sub>7

C<sub>M</sub>7 D<sub>M</sub>7 C<sub>M</sub>7 D<sub>M</sub>7 G<sup>b</sup>M<sub>A</sub>7(b5)

after solos - D.S. al Coda

1<sup>st</sup>x: trp. plays melody  
 2<sup>nd</sup>x: add horns

B<sup>b</sup>M<sub>7</sub> G<sup>b</sup>M<sub>A</sub>7(b5)  
 B<sup>b</sup>M<sub>7</sub> E<sup>b</sup>M<sub>7</sub> 9 1. N.C. B<sup>b</sup>sus 2. N.C. B<sup>b</sup>sus

# The Love Connection (Bass Part)

=90

(Intro)

Handwritten musical score for 'The Love Connection (Bass Part)'. The score is written on ten staves, including a double bass staff at the bottom. It features various musical notations such as notes, rests, and dynamics (mf, ff, cresc.). Chord symbols are written above the staves, including Bbm7, Ebm9, Gbm7(b5), Cm7, Dm7, Ebm7, Fm7, Bbm7, Bbm7(b5), D7(#9), Gb/A, Ab13, Gb/G, Gbm7(b5), E(add9 no 3), Gb/E, Eb(add9 no 3), Gb/D, Dbm7, C7sus, B13, A/Bb, Bb/A, C/Ab, D/G, E/F#, F, G/Eb, Ab/D, Cm11, Dm7, Cm7, D7(#9), Ebm7, Fm7, D7(#9), Bbm7(add 11), Abm7, G7(b5), Gbm7, and Ebm7(add 11). Performance instructions include '1. N.C.', '2. N.C.', and '2. max: Cm7 Dm7 Ebm7'. The tempo is marked as '=90' and the style is 'Medium Latin'. The score begins with an '(Intro)' section.

C<sub>M</sub>7 D<sub>M</sub>7 C<sub>M</sub>7 D<sub>M</sub>7

C<sub>M</sub>7 D<sub>M</sub>7 G<sup>b</sup><sub>M</sub>A<sup>7</sup>(<sup>b</sup>5)

(SOLOS)  
]

C<sub>M</sub>7 D<sub>M</sub>7 E<sup>b</sup><sub>M</sub>7 F<sub>M</sub>7 B<sup>b</sup><sub>M</sub>7

C<sub>M</sub>7 D<sub>M</sub>7 E<sup>b</sup><sub>M</sub>7 F<sub>M</sub>7 G<sup>b</sup><sub>M</sub>A<sup>7</sup>(<sup>b</sup>5)

<sup>1</sup> D<sup>7</sup>(<sup>#</sup>9) G<sup>b</sup>/A G<sup>b</sup>/G

B<sup>13</sup> A/B<sup>b</sup> B<sup>b</sup>/A C/A<sup>b</sup> D/G E/F<sup>#</sup> F G/E<sup>b</sup> A<sup>b</sup>/D<sup>b</sup>

C<sub>M</sub>11 D<sub>M</sub>7

<sup>2</sup> D<sup>7</sup>(<sup>#</sup>9) E<sup>b</sup><sub>M</sub>7 F<sub>M</sub>7 B<sup>b</sup><sub>M</sub>7(add 11)

A<sup>b</sup><sub>M</sub>7(add 11) G<sup>7</sup>(<sup>b</sup>5) G<sup>b</sup><sub>M</sub>A<sup>7</sup> E<sup>b</sup><sub>M</sub>7<sup>(add 11)</sup> C<sub>M</sub>7 D<sub>M</sub>7

C<sub>M</sub>7 D<sub>M</sub>7 C<sub>M</sub>7 D<sub>M</sub>7 G<sup>b</sup><sub>M</sub>A<sup>7</sup>(<sup>b</sup>5)

after solos - D.S. al Coda

B<sup>b</sup><sub>M</sub> G<sup>b</sup><sub>M</sub>A<sup>7</sup>(<sup>b</sup>5)

B<sup>b</sup><sub>M</sub> E<sup>b</sup><sub>M</sub>9 <sup>1</sup> N.C. B<sup>b</sup><sub>sus</sub> <sup>2</sup> N.C. B<sup>b</sup><sub>sus</sub>

Bar 4 (after solos) - G<sup>b</sup><sub>M</sub>A<sup>7</sup>(<sup>b</sup>5) - 1st bar of G<sup>b</sup><sub>M</sub>A<sup>7</sup>(<sup>b</sup>5)



# Love Child

Mike Nock

Intro

$CMA^7$

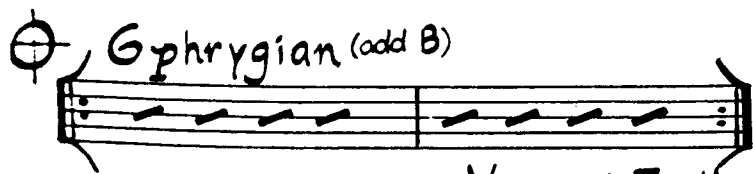
(8)



(8)



Solo on form (AAB)



Vamp & Fade

Kicks are not played during solos  
As played on Mike Nock's "Succubus"

On recording, first head is played AABA  
Last 4 bars of letter B may be played 8va

Medium Bossa ♩=110

# LOVE REBORN

George Duke

$E^b_{MA^9}$        $A^b_{MI^9/9}/E^b$        $D^b_{MA^7}/E^b$        $A^b_{MI^9/9}/E^b$

**A**

$E^b_{MA^7}$     $D^7(alt)$     $D^b_9sus$     $G^b7(b9)$     $G^7(alt)$     $E^7(\#9)$     $B_{MA^9}$

$B_{MI^7(add 11)}$        $B^b7$        $E^b_{MA^7}$        $F^{\#}_{MI^7(add 11)}$

It was  
 ver - y blue, and I re-call so well, Stand-ing in front of  
 you.      Some-thing had hap-pened then, I

$D^b_{MA^7}/E^b$        $E^b_{MA^7}/F$        $D_{MI^9}$     $G_{MI^7(add 11)}$        $G_{MI^7(add 11)}$

smiled to you, You held me tight, You kissed me, Nev-er felt like

$D_{MI^9}$        $G_{MI^9}$        $D_{MI^9}$     $G_{MI^7(add 11)}$     $B^b_{MA^7}$

this be - fore, All that love came back to us. Then I saw a

$E^b_{MA^9}$        $A^b_{MI^9/9}/E^b$        $D^b_{MA^7}/E^b$        $A^b_{MI^9/9}/E^b$

mil - lion stars, Love is here to stay.

(Ending)

$D^b_{MA^7}/E^b$        $A^b_{MI^9/9}/E^b$

Vamp & Fade

Kicks are played during solos

As played on Flora Purim's "Butterfly Dreams"

SECOND VERSE:  
 Morning came again,  
 Together, here we are,  
 Sharing the afterthoughts  
 And all the time we lost.  
 I smiled to you,  
 You held me tight,  
 You kissed me,  
 Never felt like this before,  
 And that love came back to us.  
 Then I saw a million stars,  
 Love is here to stay.

# Lusitanos

Wayne Shorter

Sw Funk  
♩ = 74

Abmi9 (Db pedal till [B])

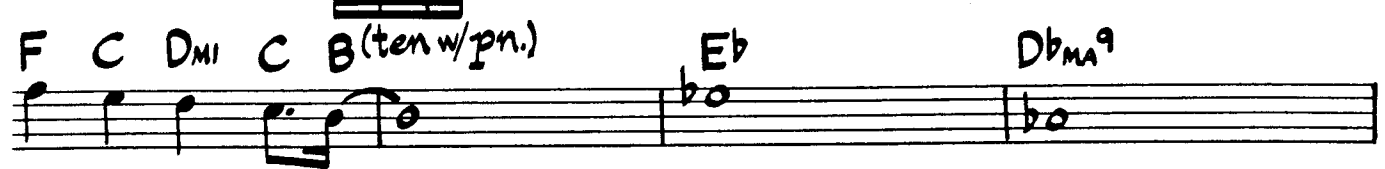


Tacet 4

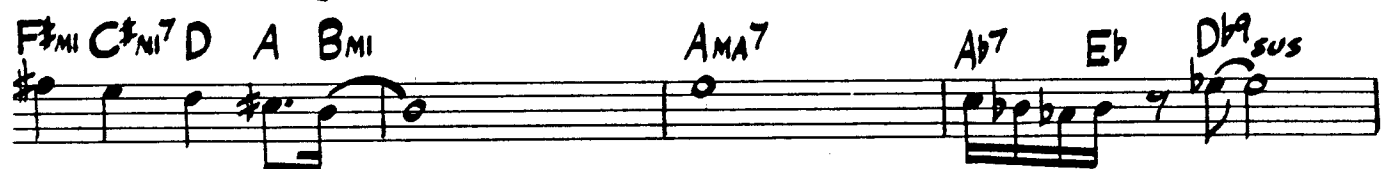
A Ab7 Eb Db9sus Db7(b9)



F C Dmi C B (ten w/pn.) Eb Dbma9



F#mi C#mi7 D A Bmi AMA7 Ab7 Eb Db9sus



N.C. (ten) B F#mi7 (sax solo over melody) AM13(11)



(end Db pedal) 1. Db7sus Eb Db DMA7 Db Db9sus (end solo)



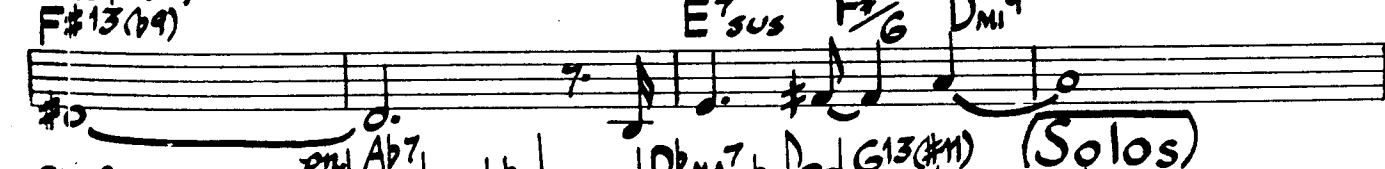
2. Db7sus Eb E Bmi11 N.C. (Piano w/Bass)



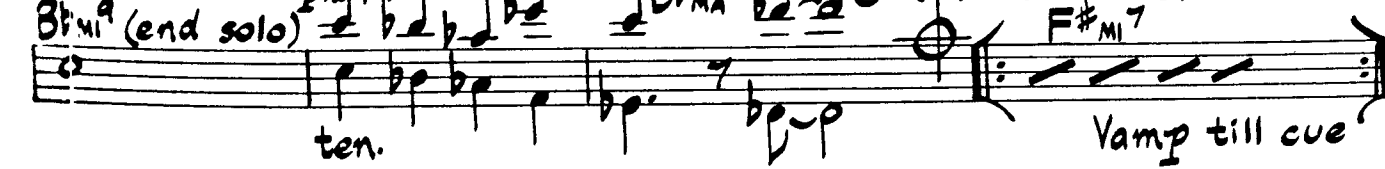
Ab7sus E7sus E C Ami7 (sax solo over melody)



en w/synth.) F#13(b9) E7sus F#6 Dmi9



Bmi9 (end solo) ten. Ab7 Dbma7 G13(#11) (Solos) F#mi7 Vamp till cue



**(On Cue) (Solo Continues)**

*(piano w/bass)*

1. *F#m7*

2. *Ab7sus E7sus*

*(ten w/synth.)*

D.S. al coda

Detailed description: This block contains two staves of musical notation. The top staff is in bass clef and starts with a *F#m7* chord. The bottom staff is in treble clef and starts with *Ab7sus* and *E7sus* chords. The notation includes various note values and rests, with a first ending bracket and a double bar line with repeat dots. The instruction "D.S. al coda" is written to the right of the second staff.

**Sax Solo**

*(On Cue) (Db pedal till end)*

*F#m7*

*Ab7 Eb Db9sus*

Vamp till cue

*(ten w/pn.)*

*(synth)*

*(piano)*

*B Eb DbMA9 F#m7 C#m7 D A Bm*

*Bm AMA7 Ab7 Eb (sax solo till end)*

*Ab13 DbMA9 Ab Ab7*

Vamp & Fade

Detailed description: This block contains five staves of musical notation. The top staff is in bass clef and starts with a *F#m7* chord. The second staff is in bass clef and contains notes with chords *Ab7*, *Eb*, and *Db9sus*. The third staff is in bass clef and contains notes with chords *B*, *Eb*, *DbMA9*, *F#m7*, *C#m7*, *D*, *A*, and *Bm*. The fourth staff is in bass clef and contains notes with chords *Bm*, *AMA7*, *Ab7*, and *Eb*. The fifth staff is in bass clef and contains notes with chords *Ab13*, *DbMA9*, *Ab*, and *Ab7*. The notation includes various note values, rests, and slurs. The instruction "Vamp & Fade" is written at the end of the fifth staff.

As played on Weather Report's LP "Tale-Spinnin' "

# Lusitanos (Bass)

Slow Funk

$\text{♩} = 74$

**A**

Wah-Wah)

Handwritten bass line for measures 1-4. Measure 1 starts with a flat sign and an accent (^) over the first note. Measure 2 has a flat sign and an accent (^) over the first note. Measure 3 has a flat sign and an accent (^) over the first note. Measure 4 has a flat sign and an accent (^) over the first note. Chords:  $A\flat M11^9$  /  $D\flat$

Handwritten bass line for measures 5-8. Measure 5 has a flat sign and an accent (^) over the first note. Measure 6 has a flat sign and an accent (^) over the first note. Measure 7 has a flat sign and an accent (^) over the first note. Measure 8 has a flat sign and an accent (^) over the first note. Chords:  $A\flat 7$ ,  $E\flat$ ,  $D\flat 9sus$

Handwritten bass line for measures 9-12. Measure 9 has a flat sign and an accent (^) over the first note. Measure 10 has a flat sign and an accent (^) over the first note. Measure 11 has a flat sign and an accent (^) over the first note. Measure 12 has a flat sign and an accent (^) over the first note. Chords:  $A\flat 9sus$ ,  $D\flat 7(b9)$ ,  $F$ ,  $C$ ,  $D M11$ ,  $C$

Handwritten bass line for measures 13-16. Measure 13 has a flat sign and an accent (^) over the first note. Measure 14 has a flat sign and an accent (^) over the first note. Measure 15 has a flat sign and an accent (^) over the first note. Measure 16 has a flat sign and an accent (^) over the first note. Chords:  $(4) E\flat$ ,  $D\flat M A^9$ ,  $F\# M11$ ,  $C\# M11$ ,  $D$ ,  $A$ ,  $B M11$ ,  $(8)$

Handwritten bass line for measures 17-20. Measure 17 has a flat sign and an accent (^) over the first note. Measure 18 has a flat sign and an accent (^) over the first note. Measure 19 has a flat sign and an accent (^) over the first note. Measure 20 has a flat sign and an accent (^) over the first note. Chords:  $A M A^7$ ,  $A\flat 7$ ,  $E\flat$ ,  $D\flat 9sus$ ,  $N.C.$

Chordal accompaniment for measures 17-20. Measure 17:  $F\# M11^7$ . Measure 18:  $A\flat 13(b9)$ . Measure 19:  $A\flat 13(b9)$ . Measure 20:  $A\flat 13(b9)$

Handwritten bass line for measures 21-24. Measure 21 has a flat sign and an accent (^) over the first note. Measure 22 has a flat sign and an accent (^) over the first note. Measure 23 has a flat sign and an accent (^) over the first note. Measure 24 has a flat sign and an accent (^) over the first note. Chords:  $1. D\flat 7sus$ ,  $E\flat / D\flat$ ,  $D M A^7 / D\flat$ ,  $D\flat 9sus$

Handwritten bass line for measures 25-28. Measure 25 has a flat sign and an accent (^) over the first note. Measure 26 has a flat sign and an accent (^) over the first note. Measure 27 has a flat sign and an accent (^) over the first note. Measure 28 has a flat sign and an accent (^) over the first note. Chords:  $D\flat 7sus$ ,  $E\flat / E$ ,  $B M11$ ,  $N.C.$

Handwritten bass line for measures 29-32. Measure 29 has a flat sign and an accent (^) over the first note. Measure 30 has a flat sign and an accent (^) over the first note. Measure 31 has a flat sign and an accent (^) over the first note. Measure 32 has a flat sign and an accent (^) over the first note. Chords:  $A\flat 7sus$ ,  $E 7sus$ ,  $S.C.$ ,  $A M11^7$

Chordal accompaniment for measures 29-32. Measure 29:  $F\# 13(b9)$ . Measure 30:  $E 7sus$ . Measure 31:  $F\# / G$ . Measure 32:  $D M11^9$

BbMI9                      Ab7                      DbMA7                      G13(11)

F#MI7                      (On Cue) F#MI7

(Vamp till cue)

1.

2. Ab7sus                      E7sus

D.S. al Coda

(On Cue)

F#MI7                      Ab7                      Eb                      Db9sus

(Vamp till cue)

F C DMI C B                      Eb                      DbMA9                      F#MI C#MI7 D A

BMI                      AMA7                      Ab7                      Eb

Ab13                      DbMA9                      Ab                      Ab7

Vamp & Fade

# Magic Lady

dium Funk  $\text{♩} = 116$

Jeff Lorber

(Intro)  $E/D A^{(add 9)}$   $C\#/B F\#/A\#$   $E/D A^{(add 9)}$   $C\#/B F\#/A\#$   $B_{MI}^7$

(sample solo)

Synth.  $B_{MI}^7$   $C\#7(\#9)$   $F\#_{MI}^7$   $B^7$   $B_{MI}^7$   $C\#7(\#9)$   $F\#_{MI}^7$   $C^{13}(\#11)$

Rhythm

$B_{MI}^7$   $C\#7(\#9)$   $D_{MA}^7$   $G\#7(alt)$   $C\#7(\#9)$   $F\#_{MI}^7$  end solo

(semi-staccatto)

$B_{MI}^7$   $C\#7(\#9)$   $F\#_{MI}^7$   $B^{13}$   $B_{MI}^7$   $C\#7(\#9)$

$F\#_{MI}^7$   $C^{13}(\#11)$   $B_{MI}^7$   $C\#7(\#9)$   $D_{MA}^7$

$G\#7(alt)$   $C\#7(\#9)$   $F\#_{MI}^7$   $B_{MI}^7$   $C\#7(\#9)$   $F\#_{MI}^7$

As played on Jeff Lorber's "Galaxian"

F#<sub>mi</sub>7 B<sup>13</sup>    B<sub>mi</sub>7 C#7(#9)    F#<sub>mi</sub>7 C<sup>13</sup>(#11) B<sub>mi</sub>7  
 B<sub>mi</sub>7 C#7(#9) D<sub>ma</sub>7    G#7(alt) C#7(#9)    F#<sub>mi</sub>7

**B**

B<sub>mi</sub>9    (C<sup>13</sup>) C#<sup>13</sup> sus

(C#<sup>13</sup> sus)    C<sup>13</sup> B<sub>mi</sub>7    C#<sup>13</sup> sus

(SOLOS)    D.S. al Coda One (♩<sup>1</sup>)

B<sub>mi</sub>7 C#7(#9) F#<sub>mi</sub>7 B<sup>13</sup> B<sub>mi</sub>7 C#7(#9) F#<sub>mi</sub>7 C<sup>13</sup>(#11)  
 B<sub>mi</sub>7 C#7(#9) D<sub>ma</sub>7 G#7(alt) C#7(#9) F#<sub>mi</sub>7 (2x only)

Play **B** before each new solo    After solos - D.S. al Coda Two (♩<sup>2</sup>)

**2**

B<sub>mi</sub>9    (C<sup>13</sup>) C#<sup>13</sup> sus

(C#<sup>13</sup> sus)    C<sup>13</sup>

Rhythmic kicks at A are closely followed, those at B and Coda2 less so.  
 String synthesizer at letter B crescendoes from mf to f over each chord change

... & Coda



# Magic Lady (Bass Part)

dium Funk

116 (Intro) E/D A/C# C# B F#(add 9) A#

E/D A/C# C# B F#(add 9) Bmi7

Bmi7 C#7(#9) F#mi7 B7 Bmi7 C#7(#9) F#mi7 C13(#11)

Bmi7 C#7(#9) Dma7 G#7(alt) C#7(#9) F#mi7

Bmi7 C#7(#9) F#mi7 B13 Bmi7 C#7(#9) F#mi7 C13(#11)

Bmi7 C#7(#9) Dma7 G#7(alt) C#7(#9) F#mi7 Bmi7

Bmi7 C#7(#9) F#mi7 B13 Bmi7 C#7(#9) F#mi7 C13(#11) Bmi7

Bmi7 C#7(#9) Dma7 G#7(alt) C#7(#9) F#mi7  $\phi^{12}$

3] Bmi9 (C13) C#13sus

(C#13sus) C13 Bmi7 (C13) C#13sus

D.S. al Coda One ( $\phi^1$ )

(SOLOS)

Bmi7 C#7(#9) F#mi7 B13 Bmi7 C#7(#9) F#mi7 C13(#11)

Bmi7 C#7(#9) Dma7 G#7(alt) C#7(#9) F#mi7 (2x only)

Play [B] before each new solo After solos - D.S. al Coda Two ( $\phi^2$ )

Bmi7 (C13) C#13sus C13



Photo by Tom Copi

Angela Bofill

Medium-Slow Funk  
♩ = 94

# Magic Sam

Robben Ford

Guitar

(Intro)

(2)

E7(#9) E7(#9) drum fill-----

Bass

A 8

(guitar figure continues till [B])

E7

(synth.)

E7

E7

[3]

(guitar)

D<sup>9</sup> sus

E<sup>m</sup>7

F<sup>#</sup>7(#5)

B<sup>m</sup>7

D<sup>9</sup> sus

C<sup>7</sup>(#11)

A<sup>b</sup>9(b5)

(sample bass line)

D<sup>9</sup> sus E<sup>m</sup>7 F<sup>#</sup>7(#5) B<sup>m</sup>7 D<sup>9</sup> sus C<sup>7</sup>(#11) A<sup>b</sup>9(b5)

G<sup>m</sup>9

F<sup>#</sup>7(#9)  
(#5)

D<sup>9</sup> sus

E<sup>m</sup>7

F<sup>#</sup>7(#5)

B<sup>m</sup>7

A<sup>m</sup>7

D<sup>7</sup>

G<sup>m</sup>9 F<sup>#</sup>7(#9) (#5) D<sup>9</sup> sus E<sup>m</sup>7 F<sup>#</sup>7(#5) B<sup>m</sup>7 A<sup>m</sup>7 D<sup>7</sup>

$GMA^7$   $Ab^9(b5)$   $A_{mi}^7 C^9_{sus}$

guitar solos on AB (indef.) after solo, continue to C

nth. Solo)  $Ab^9(b5)$   $G_{mi}^9$   $F\#7(\#5)$   $A^{13}_{sus}$

(sample bass line)

Till Cue  $Ab^9(b5)$   $G_{mi}^9$   $F\#7(\#5)$   $A^{13}_{sus}$

$B^b13_{sus}$   $D^bMA^7(b5)$   $C_{mi}^9$   $A^{13}_{sus}$

vamp till cue  $B^b13_{sus}$   $D^bMA^7(b5)$   $C_{mi}^9$   $B^7(\#9)$

D.S. al Coda

$D^9_{sus}$   $E_{mi}^7$   $F\#7(\#5)$   $B_{mi}^7$   $D^9_{sus}$   $C^7(\#11)$   $Ab^9(b5)$

As played on Robben Ford's "The Inside Story"

$G_{mi}^9$   $F\#7(\#9)$

vamp & fade

9 Medium-Up  
Funk Shuffle

# Man In The Moon

Jimmy Haslip  
Russell Ferrante

$\text{♩} = 94$   $F_{MA}7(b5)$  (guitar solo on D.S. - till [A])

**[Intro]**

(bass)  $F_{MA}7(b5)$

**[A]**

(sample bass line)

$C/F$  (chords w/ bass)  $F/Bb$   $F/A$  (N.C.)  $Am7/D$   $G/C$   $F/Bb$

$C/F$   $F/Bb$   $F/A$  (N.C.)  $Am7/D$   $G/C$   $Bb/C$

**[B]**

(piano solo on D.S. - till [D]) (synth.) (rhythm figure continues)

$C/F$   $F/Bb$   $F/A$   $Am7/D$   $G/C$   $F/Bb$  etc.

$C/F$   $F/Bb$   $F/A$   $Am7/D$   $G/C$   $Bb/C$

$C/F$   $F/Bb$   $F/A$   $Am7/D$   $G/C$   $F/Bb$

$Am7$   $D7sus$   $D7$   $G13sus$   $C9sus$

**[C]**

$C/F$   $F/Bb$   $F/A$   $Am7/D$   $G/C$   $F/Bb$

$C/F$   $F/Bb$   $F/A$   $Am7/D$   $G/C$   $Bb/C$

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

A<sup>m</sup>7 D<sup>7</sup>sus D<sup>7</sup> G<sup>13</sup>sus B<sup>b</sup>13sus

(B<sup>b</sup>13sus) A<sup>b</sup>13 F/G (melody on D.S.) break

(synth) (rhythm) F/G C/G break G<sup>#</sup>7 A<sup>m</sup>7 break

B<sup>b</sup>7 C/F D<sup>9</sup>/F<sup>#</sup> C/G C/E F

(piano w/guitar)

F B<sup>b</sup>13 A<sup>b</sup>M<sup>7</sup>(b5) G<sup>13</sup>sus

(Guitar Solo) E A/D B<sup>m</sup>7 F<sup>#</sup>M<sup>7</sup> E/G<sup>#</sup> A (8x's)

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

D.C. al Coda  
 (guitar solo on intro, piano solo on [B] & [C])  
 Rhythmic figure at A continues thru B and C unless otherwise notated.  
 As played on The Yellowjackets' LP "Mirage A Trois"



Dexter Gordon & Jon Hendricks

# The Maze

Herbie Hancock

**(Intro)**

Emi A/E Emi7 A/E

(solo pn.)

**A** (add bs. & dr.)

rp. & ten.

piano

Emi A/E Emi7 A/E

Ami7 Gmi7 F#mi7(b5) F13

**B** (SOLOS)

Emi7 A7 Emi7 A7

Ami7 Gmi7 F#mi7(b5) B7(b9)

On the head, bass plays whole note first time, half notes on repeat. Before each solo, rhythm section plays two choruses with an angular two-beat feel (see drum appendix). Solos in 4/4.



FMA7

As played on Herbie Hancock's "Takin' Off"



um-Up Swing  
1=196

# Miss Ann

Eric Dolphy

First system of musical notation. Treble clef, key signature of one sharp (F#), common time. The melody starts with a triplet of eighth notes. Chords are F#7 and B7.

Second system of musical notation. Treble clef. Chords are (B7) and 8vb. The melody continues with eighth notes.

Third system of musical notation. Treble clef. Chords are F#m7, B7, and F7. The melody continues with eighth notes.

Fourth system of musical notation. Treble clef. Chords are A7(b5), Em7, and B6/9(b5). The melody continues with eighth notes. A circled cross symbol is at the end of the system.

Fifth system of musical notation. Treble clef. Chord is F#m7(add 11). The system ends with a circled cross symbol.

As played on Eric Dolphy's "Last Date"



Sixth system of musical notation. Treble clef. Chord is F#m7(add 11). The system ends with a circled cross symbol.

t. Swing  
♩ = 252

# The Missing Link

Vince Wallace

**(Intro)** F#m7(b5) B7(#5) Em7(b5) A7(b5) Dm7(b5) G7(#5)

(trb) (ten)

(Drums) 3

1. 2. break --- unis.

Cm7 F7 Bbm7 Eb7 Em7 A7(b5) Dm7 G7(b5)

Cm7 F7 Bbm7 Eb7 1. Gm7 C7

Fm7 Fm7 Bb7 Em7 A7(alt)

D7 Dm7 G7

2. Gm7 C7 Fm7 Fm7 Bb7

Em7 (trb 8vb) A7 (ten) Dm7 G7

Cm7 Eb7 Abm7 Db7 B Db7 Cm7

Cm7 (ten) fine

solo break

Solos on **A** (omit **B**)

If only one horn is used, play upper harmonies (except on last two bars of first ending)

5  
edium

# Monmouth College Fight Song

Russell Ferrante

mk  
ruffle

$\text{♩} = 146$

(Intro)

(4x's) C pedal

The musical score is written for piano and guitar. It begins with an introduction marked '(Intro)' and '(4x's) C pedal'. The tempo is set at  $\text{♩} = 146$ . The score is divided into several systems, each containing a piano line and a guitar line. The piano line features complex rhythmic patterns with many triplets and slurs. The guitar line provides harmonic support with a variety of chords, including triads and dyads. Key annotations include 'C/F', 'C/D', 'F/G', 'Gmi7', 'Bb/C', 'D/E', 'E', 'E/F', 'FMA7', 'F6/9', 'Bmi7(b5)', 'Bb6/9', 'C6/9', 'DMA7(#11)', 'Ebm11', 'Fm11', 'Gmi11', 'G/C break', 'Ami7', 'Bbmi7', 'Db/Eb', 'Dbmi7/Eb', 'Dbmi7(E)', 'D#MA7', 'Eb/Db', 'A/Db', 'G/C break', 'Ami7', 'log-Time Feel', '(Ami7) Dmi7 Gmi7 C Bb Eb/Ab E/F# G/E Ab/Db Gmi7(b5)', '(G) Shuffle', 'solo break', and 'Solo'. The score concludes with a final system of chords: C/F, C/D, Dmi7, Gmi7, Bb/C, C/Bb, Ami7, and Dmi7.

D/E E13 FMA7 Bmi7(b5) Bb9 C9

DMA7(#11) Ebmi11 Fmi11 Gmi11 B/C C/Bb Ami7 C/D Dmi7

Gmi11 B/C 1. Bbmi7 Db/Eb Eb/Ob B/C

2. Bbmi7 Db/Eb Dbmi(MA7)/Eb Dbmi(MA7)/E

DbMA7 Eb/Ob A/Db Gb/C break Ami7

(Stop-Time Feel) (Ami7) Dmi7 Gmi7 C Bb Eb/Ab E/F# G/E A/Db Gmi7(b5)/C

(Gmi7(b5)/C) (Shuffle) Gb/C (synth.)

D C pedal

2. C7 (Piano Solo) Bbmi7/C Till Cue Bbmi7/C On Cue

(4x's) C pedal 4thx: (b) 1,2,3 break C/F D.S. al Coda

break Ami7 (Stop-Time Feel) Dmi7 Gmi7 C Bb C/Ab F/Db

(F/Db) Bb/Gb C/E Bb/D Eb/Ob E/B Gb/Bb Ab Gmi7(b5)

(Shuffle) (Gmi7(b5)) Gb/C break Ebmi7/4 C/F

# m Funk Monmouth College Fight Song (Bass Part)

e J=146

Intro (4x's) C pedal

1,2,3

mp line)

etc.

tar Solo)

$D_{MA}^7(\#11)$   $E^b_{MI}{}^{11}$   $F_{MI}{}^{11}$   $G_{MI}{}^{11}$   $B^b/C$   $C/B^b$   $A_{MI}^7$   $C/D$   $D_{MI}^7$

$G_{MI}{}^{11}$   $B^b/C$   $B^b_{MI}^7$   $D^b/E^b$   $E^b/D^b$   $B^b/C$

$B^b_{MI}^7$   $D^b/E^b$   $D^b_{MI}(MA^7)/E^b$   $D^b_{MI}(MA^7)/E$

$D^b_{MA}^7$   $E^b/D^b$   $A/D^b$   $G^b/C$   $A_{MI}^7$

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

$(G_{MI}^7(b9)/C)$   $G^b/C$

**D** C pedal

1.  $C^7$  (Piano Solo)  $B^b_{MI}^7/C$

On Cue C pedal (4x's)

2.  $C^7$  (Piano Solo)  $B^b_{MI}^7/C$  *vamp till cue*

$A_{MI}^7$   $D_{MI}^7$   $G_{MI}^7$   $C$   $B^b$   $C/A^b$   $F/D^b$   $B^b/G^b$   $C/E$

$B^b/D$   $E^b/D^b$   $E/B$   $G^b/G^b$   $A^b$   $G_{MI}^7(b9)$

$(G_{MI}^7(b9))$   $G^b/C$   $E^b_{MI}{}^9$   $C/F$

D.S. al Coda

# Moon And Mind

Paul McCandless

Medium  
Straight 1/8s

$\text{♩} = 79$  N.C.

(oboe)

$\text{♩}$  (add 9) / C

$\text{♩}$  (ob)  $\text{F}^{\#}\text{MA}^9$

$\text{♩}$  (pn)

$\text{♩}$   $\text{GMI}^9(\text{MA}^7)(\text{b}5)$   $\text{G}^9\text{sus}$

$\text{♩}$  (add 9) / C  $\text{AbMA}^7(\#5)$   $\text{D}^9\text{sus}$

$\text{♩}$   $\text{C}^{\#}\text{MI}/\text{E}$   $\text{F}^{\#9}\text{sus}$

$\text{♩}$   $\text{F}^{\#9}\text{sus}$  (hold)  $\text{F}^{\#9}\text{sus}$   $\text{GMA}^7(\text{b}5)$

$\text{♩}$   $\text{D}^9\text{sus}$   $\text{GMA}^7/\text{D}$   $\text{Bb}^9\text{sus}$   $\text{C}^9\text{sus}$

(fuller)  $\text{C}^9\text{sus}$   $\text{C}/\text{Bb}$   $\text{G}/\text{Ab}$   $\text{Asus}$

$\text{♩}$   $\text{F}^{\#}\text{MA}^7(\#5)$   $\text{F}^{\#9}\text{sus}$   $\text{AbMI}^9(\text{MA}^7)$   $\text{Bbdim}/\text{Ab}$

( $\text{Bbdim}/\text{Ab}$ )  $\text{AbMI}$   $\text{Eb}(\text{add } 9)(\text{no } 3)$

$\text{♩}$   $\text{D}^7/\text{Eb}$   $\text{DbMI}^7/\text{Eb}$   $\text{DbMA}^7/\text{Eb}$   $\text{BMA}^7/\text{Eb}$

(vibes & oboe solo together)

**C** (Vibes Solo)

D<sup>9</sup><sub>sus</sub> GMA<sup>7</sup>/D B<sup>b9</sup><sub>sus</sub> C<sup>9</sup><sub>sus</sub>

C/B<sup>b</sup> G/A<sup>b</sup> A<sub>sus</sub> F<sup>#</sup>MA<sup>7</sup>(#5) F<sup>#9</sup><sub>sus</sub>

A<sup>b</sup><sub>MI</sub> 9(MA7) B<sup>b</sup>dim/A<sup>b</sup> A<sup>b</sup><sub>MI</sub> E<sup>b</sup> (add 9 no 3)

B<sup>b</sup> (add 9 no 3) **D** B<sup>b</sup> Lydian Indef.

(Freely-against time)

(Oboe Solo)

B<sup>b</sup> Lydian

(oboe)

D<sub>MI</sub><sup>9</sup> F G A (add 9 no 3)

B<sub>MI</sub><sup>9</sup> 2 CMA<sup>7</sup>(#M) 2 D<sup>9</sup><sub>sus</sub> 4

(Piano Solo)

E<sub>MI</sub><sup>9</sup> 2 G/F 2 A<sub>MI</sub><sup>9</sup> 4 G/F<sup>#</sup> 2 GMA<sup>7</sup>(b5) 2

A<sup>9</sup><sub>sus</sub> 2 B<sup>b</sup>MA<sup>7</sup>(#5) 2 B<sub>MI</sub><sup>9</sup>

D.S. al Coda



B<sub>MI</sub><sup>9</sup> F<sup>#9</sup><sub>sus</sub> GMA<sup>7</sup>(b5) G(add 9)/C

Vibes generally double the oboe at A and B.

As played on Paul McCandless' "All The Mornings Bright"



Medium - Slow Latin

# Morning

Clare Fischer

♩ = 111

(Intro)

1st x: elec. pn. w/bs  
2nd x: add dr. & gtr.

Chords: Cmi7(b9), F7(#9), Bbm7, Eb7, Cmi7(b9), F7(#9), Bbm7, Eb7

Chords: Ebm7, Ab7, Dbm7, Gbm7, Cmi7(b9), F7(#9), Bbm7, Eb7, Bbm7, Eb7

Chords: Cmi7(b9), F7(#9), Bbm7, Eb7, Cmi7(b9), F7(#9), Bbm7, Eb7

*piano simile*

Chords: Ebm7, Ab7, Dbm7, Gbm7, Cmi7(b9), F7(#9), Bbm7, Eb7, Bbm7, Eb7

Chords: Ab7, Dbm7, Gbm7, Fmi7, Bb7(#9)

Chords: Ab7, B7, Bb7/F

C

*Cm7(b9) F7(#5) | Bbm7 Eb7 | Cm7(b9) F7(#5) | Bbm7 Eb7*

*Ebm7 Ab7 | DbMA7 GbMA7 | Cm7(b9) F7(#5) | Bbm7 Eb7*

Solo on form (AABC)

*(On Cue)*  
*fill* ----- *fill* -----  
*Cm7(b9) F7(#5) | Bbm7 Eb7 | BMA7 | Bbm7*  
*vamp & solo till cue*

Piano figure and kicks are played during solos

As played on Cal Tjader's "Here"

LYRICS (Not present on this recorded version)

What of a morning  
 That brings a day so gently,  
 And bathes the leaves  
 Of memories  
 That fell so long ago.  
 I still recall you  
 In all these early hours,  
 Though I were there  
 Once more to share  
 A love lost long ago.  
 Crassness of youth,  
 Concluding only half of the truth,  
 Exuding only one small percent  
 Of what I surely felt for you.  
 And then one morning  
 That brought a day so gently,  
 We set apart  
 Things of the heart  
 And lost love long ago.

## Medium-Up Bop

## Motion

Jimmy Raney

=220

**A**  $DMA^7$   $E^bMA^7$   
 (ten & gtr)

$CMI^7$   $F^7$   $B^bMA^7$

$AMI^7$   $D^7$   $GMA^7$

$GMI^7$   $C^7$   $FMI^7$   $B^b7$   $EMI^7$   $A^7$

$DMA^7$   $E^bMA^7$

$CMI^7$   $F^7$   $DMI^7(b5)$   $G^7(b5)$

$EMI^7(b5)$   $A^7(\sharp 9)$   $DMA^7$   $GMA^7$   $F^{\sharp}MI^7$   $F^{\circ}7$

$EMI^7$   $A^7$   $DMA^7$  break

As played on Stan Getz' "Early Getz"

(SOLOS)

DMA7 solo break ----- EbMA7

Cmi7 F7 BbMA7

Ami7 D7 GMA7

Gmi7 C7 Fmi7 Bb7 Emi7 A7

DMA7 EbMA7

Cmi7 F7 Dmi7(b5) G7

Emi7(b5) A7(#9) DMA7 Emi7 F#mi7 F7

Emi7 A7 DMA7 (Emi7 A7)

D6

Solo break occurs on first chorus of first solo only.  
 Guitar plays lower harmony where written, unison otherwise.  
 Based on "You Stepped Out Of A Dream".

# Neo Terra

dium Latin/Funk

Freddie Hubbard

$\text{♩} = 118$

$D_{\text{sus}}(b9)$

(add light drums 5<sup>th</sup> x, then flutes & strings)

Staff 1: Chordal accompaniment for guitar and strings. Chord:  $D_{\text{sus}}(b9)$ . Includes a "vamp till cue" instruction.

Staff 2: Trumpet (trp) and flute (fl.) parts. Includes instruction: (fl. - tacet 1<sup>st</sup> x).

Staff 3: Bass line. Chords:  $D_{\text{mi}}^9(b5)$  and  $D_{\text{mi}}^9$ .

Staff 4: Chordal accompaniment. Chord:  $D_{\text{sus}}(b9)$ . Includes first ending notation (1).

Staff 5: Flute fill (flutes fill) and trumpet (trp) part. Includes second ending notation (2).

Staff 6: Chordal accompaniment. Chords:  $C_{\text{mi}}^7$ ,  $D_{\text{mi}}^7$ ,  $E^b_{\text{ma}}^7$ .

Staff 7: Chordal accompaniment. Chords:  $C_{\text{mi}}^7$ ,  $B^b_{\text{ma}}^7$ ,  $A^7(\#9)$ ,  $D_{\text{ma}}^7$ .

Staff 8: Chordal accompaniment. Chords:  $G_{\text{mi}}^7$ ,  $F_{\text{ma}}^7$ ,  $E^b_{\text{mi}}^9$ ,  $C_{\text{mi}}^9$ .

Staff 9: Trills (tr) for various notes. Includes dynamics markings:  $mf$  and  $f$ .

(Trumpet Solo)

♯<sup>1</sup> D phrygian 48      E<sup>b</sup> phrygian 32      D phrygian 16

end solo---

C Cm7      Dmi7      E<sup>b</sup>MA7

(fl.) Cm7      B<sup>b</sup>MA7      A7(#9)      DMA7

Gmi7      FMA7      E<sup>b</sup>mi9      Cm9

A7sus(b9) tr      tr      tr      tr

mf      f

D.S. al Coda Two (♯<sup>2</sup>)

(Trumpet Solo)

♯<sup>2</sup> Dsus(b9) (phrygian) vamp & fade

Harmony at A is only part of a denser harmony. Flute, where marked, sounds one octave higher than written.

As played on Freddie Hubbard's "Windjammer"

Medium Latin/Funk

# Neo Terra (Bass Part)

$\text{♩} = 118$

*Dsus(b9)*

vamp till cue

**A**

*Dsus(b9)*

*(Dsus(b9))* (4) *Dmi9(b5)* *Dmi9* (4)

*Dsus(b9)* (4) 1.  $\text{⊕}^{1,2}$  (4)

*(Dsus(b9))* (4) 2.

**B**

*Cmi7* *Dmi7* *EbmA7*

etc.

*Cmi7* *BbmA7* *A7(#9)* *DmA7*

*Gmi7* *FmA7* *Ebm9* *Cmi9*

*A7sus(b9)*

*mf*

*f* D.S. al Coda One ( $\text{⊕}$ )

(Trumpet Solo)

$\text{⊕}^1$  *D phrygian*

2x's

3x's) E<sup>b</sup> phrygian

4x's) D phrygian

C CMI<sup>7</sup> DMI<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> etc.

CMI<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> A<sup>7</sup>(#9) DMA<sup>7</sup>

GMI<sup>7</sup> FMA<sup>7</sup> E<sup>b</sup>MI<sup>9</sup> CMI<sup>9</sup>

A<sup>7</sup>sus(b9)

mf f

D.S. al Coda Two (C)

⊕<sup>2</sup> Dsus(b9)

vamp & fade



Medium Swing

# Never Say Yes

Nat Adderley

198

(Intro) N.C.

Bass line: G, A, B, C, D, E, F, G  
 Treble line: G, A, B, C, D, E, F, G

**A** (bass)

Chords: GMA7, AMI7, D7(#9)

(piano tacet)

Chords: GMI7, AMI7(b5), D7(#9)

Chords: Bmi7, Bbmi7, Eb7, AMI7, F#mi7(b5), B7

Chords: GMA7, EMI7, AMI7, D7(alte)

**B** (piano enters)

Chords: GMA7, AMI7, D7(#9)

Chords: GMI9, AMI7(b5), D7(#9)

$B_{mi}^7$        $B_{bmi}^7$   $E_{b7}$        $A_{mi}^7$        $F\#_{mi}^7(b5)$   $B^7$

solo break -----

$G_{MA}^7/B$   $E_{mi}^7$        $A_{mi}^7$   $D^7$        $G_{MA}^7$

**C** (SOLOS)

$G_{MA}^7$        $A_{mi}^7$        $D^7$

$G_{mi}^7$        $A_{mi}^7(b5)$        $D^7$

1.

$B_{mi}^7$        $B_{bmi}^7$   $E_{b7}$        $A_{mi}^7$        $F\#_{mi}^7(b5)$   $B^7$

$G_{MA}^7/B$        $E^7(b9)$        $A_{mi}^7$        $A_{mi}^7$   $D^7$

2.

$B_{mi}^7$        $B_{bmi}^7$   $E_{b7}$        $A_{mi}^7$        $F\#_{mi}^7(b5)$   $B^7$

$G_{MA}^7/B$   $E_{mi}^7$        $A_{mi}^7$   $D^7$        $G_{MA}^7$        $(A_{mi}^7 D^7)$

after solos - D.S. al Coda

$G_{MA}^7/B$   $E_{mi}^7$        $A_{mi}^7$   $D^7$       (Trumpet Solo)  $(N.C.) G_{MA}^7$

on cue (C)

Bass figure rhythm is matched by piano and drums. Piano plays at letter A on the out head, bass plays Figure for 8, walks in 2 for 8.

# A New Blue

Freely Intro  
follow tenor)

Jimmy Heath

Musical notation for the first system, including tenor saxophone and piano parts. Chords: F7, Ab7, F7, Ab7, B7 (ten), D7, F7, Ab7, A7(#9), Bb7, B7(b9), C7.

Funky Swing)  $\text{♩} = 130$

Musical notation for the electric piano part, starting with a **F7** chord and a **(elec. piano)** marking.

**A**

Musical notation for the first staff of section A, starting with a **F7** chord and a **(F7#9)** marking.

Musical notation for the second staff of section A, including a **F7** chord and a triplet marking.

Musical notation for the third staff of section A.

Musical notation for the fourth staff of section A, including a **F7** chord and a triplet marking.

**B** (Swing)

Musical notation for the first staff of section B, including chords **Bb7**, **Eb7**, **Ab7**, and **Db7**.

(Funky)

Musical notation for the second staff of section B, including chords **C7** and **Bb7**.

Musical notation for the third staff of section B, including chords **Ab7**, **Ebm7**, **Ab7**, **Gb7**, **Dbm7**, **Gb7**, and **C7**.

Musical notation for the fourth staff of section B, including a **F7** chord and a repeat sign.

**C**

Musical notation for the solo section, starting with a **F7** chord.

Solo, Vamp & Fade

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

As played on The Heath Brothers' "Passin' Thru"

NEW Blue (Bass Part)

Freely  
(follow tenor)

Chords: F7, Ab7, F7, Ab7

Chords: B7 (tenor cue), D7, F7, (play) Ab7 A7(#9) Bb7 B7 C7

(Funky Swing)  $\text{♩} = 130$

Chords: F7

**A**

**B**

Chords: Bb7, Eb7, Ab7, Db7

(Walk)

Chords: C7, Bb7, C7

Chords: Ab7 Ebmi7 Ab7, Gb7 Dbmi7 Gb7 C7

Chords: F7

Bass line continues throughout solos.

Solos on form (AB) after solos - D.S. al Co

Chords: F7

Vamp & Fade

Medium Swing

# New Breed

Dave Liebman

$\text{♩} = 222$

*B*7(b5) *A*bM7(#5) *A*13(b9)

(two tenors)

*D*M7 *D*bM7 *G*7(b5)

*A*bM11 *F*M11 *D*M11(MA7)

*A*7(#5) *E*M11(MA7) *G*M7(#5) *E*M11(MA7) *F*M7(#5) *G*M7(#5) *F*M7(#5)

*D*b *D*b *D* *D* *D*b

1. fine

2. **B** (*D*b pedal throughout) **B**

*F*/D *D*bM7 *F*D**b**

3

*F* *D*b *F* *D*b

*F*/D *D*bM7 *F*/D**b**

3

D.C. at 1<sup>st</sup> ending  
melody 8va on D.C.

# SOLOS

$B\flat 7(b5)$   $A13(b9)$   $DMA7$   $D\flat MA7$

$G7(b9)$   $A\flat MI$   $F MI 7(b5)$   $D MI (MA7)$

$E MI (MA7)$   $G MA 13(b9)$   $F/D\flat$  8

after solos - play head (AABA), ritard last 4

## Bass Line at 2<sup>nd</sup> ending

2.  $\overbrace{b_2 \ e \ b_2}^3 \ \overbrace{b_2 \ e \ b_2}^3$  [B]

$\overbrace{b_2 \ e \ b_2}^3$   $\overbrace{b_2 \ e \ b_2}^3$  (F/D $\flat$ )

$\overbrace{b_2 \ e \ b_2}^3$   $\overbrace{b_2 \ e \ b_2}^3$  (F/D $\flat$ )

As played on Elvin Jones' "Mr. Jones"

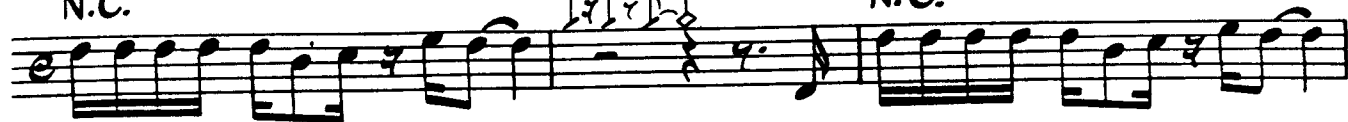
# dium Samba New York Afternoon

tro)  $\text{♩} = 116$   
N.C.

$D^9_{sus}$

N.C.

Richie Cole



Groov-in' on a New York af - ter-noon,

We're groov-in' on a New York af - ter-noon.



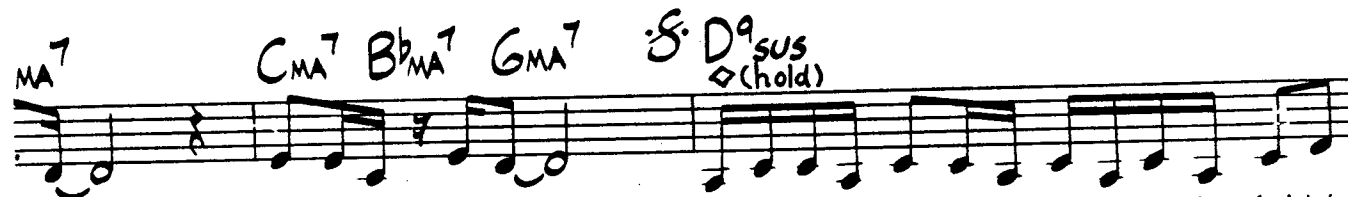
On a Sun-day,\_\_\_

Went to the cit - y hop - ing this would be the one day,\_\_\_



York af - ter-noon.\_\_\_ Took a sub-way,\_\_\_

went to the vill-age, Chi-na-town and walked down



-way,\_\_\_

On a day in June.\_\_\_

Stroll-in' thru the park, what a love-ly, love-ly feel-in',



I looked at you and my heart be-gan a-reel-in'. This is our day,\_\_\_

Here in Man-hat-tan ev -ry-one is part of



play,\_\_\_

New York af - ter-noon.\_\_\_ Walked through the art show in Wash - ing - ton



are, Heard some jazz on the low - er east side.

We'll re -



em-ber\_\_\_

when skies are gray and snow is fall-ing in De - cem-ber,\_\_\_ 'twas a New York af - ter-noon.---

**Funk)**

(voice scats)  
N.C.

**OS) - Samba Feel**  
 $\text{E}^{\flat}\text{MA}^7$   $\text{CMA}^7$   
 (indef.)

after solos - D.S. al Coda

$\text{E}^{\flat}\text{MA}^7$   $\text{E}^{\flat}\text{MA}^7$   $\text{E}^{\flat}\text{MA}^7$   $\text{E}^{\flat}\text{MA}^7$   
 $\text{E}^{\flat}\text{9sus}$   $\text{E}^{\flat}\text{9sus}$   $\text{E}^{\flat}\text{9sus}$   $\text{E}^{\flat}\text{9sus}$

like a jewel. Our

$\text{AbMA}^7$   $\text{E}^{\flat}\text{9sus}$  (indef.)  $\text{AbMA}^7$   $\text{E}^{\flat}\text{9sus}$  (indef.)  
 (Sax Solo) (Last x only)

love has come, start-ing on a New York af - ter-noon. My It's such a love-ly feel-ing

$\text{AbMA}^7$   $\text{E}^{\flat}\text{9sus}$

-in' on a New York af - ter-noon. It's such a love-ly feel-ing

Vamp & Fade

**LYRIC ON D.S.**

There's a little rule that you'll find New Yorkers do share,  
 May be true or not, but they say when you leave New York  
 you've gone nowhere.  
 All that I know, it's given us these memories to share,  
 Not to get back soon.  
 Watching the sun set across Central Park  
 As the skyline glows just like a jewel.

is played on Richie Cole's "Keeper Of The Flame"





Bill Evans

**A** CMA7 EMI7 BMA7 GMA7

C#MI7 F#7sus 4-3 BMA7 EMA7

EbMI7 DMI7 Bb7(#11) AMI7

AbMA7 GbMA7 CMA7 **B** C#MI7(b5)

F7(#11) BbMA7 AbMA7 DMA7

G7(#11) AMA7 C#MI7 G#MI7

EMA7 D7(#11) C#MI7 DMI7

F7(#11) CMA7 BbMA7 F#7(#11)

BMA7

As played on George Muribus' "Brazilian Tapestry"

BbMA7 F#7(#11) BMA7 CMA7

# No Siree Bob

Medium Swing  
♩ = 168

Bobby Hutcherson

Handwritten musical score for "No Siree Bob" by Bobby Hutcherson. The score is in 4/4 time with a tempo of 168 bpm. It consists of three systems of music. The first system has a treble clef staff with a repeat sign and a bass clef staff with a repeat sign. The second system has a treble clef staff and a bass clef staff. The third system has a treble clef staff and a bass clef staff. Chords are written in the bass staff. The score ends with a "fine" marking and a "play head 4x's" instruction.

Chords in the first system:  $E^7_{sus}$ ,  $D_{MI}^7$ ,  $E^7_{sus}$  (with *tr mw* above).

Chords in the second system:  $F_{MA}^7$ ,  $A_{MI}^7$ ,  $C^{\sharp}_{MI}^7$ ,  $A_{MI}^7$ .

Chords in the third system:  $C^{\sharp}_{MI}^7$ ,  $A_{MI}^7$ ,  $C^7(\sharp 11 / \sharp 9)$ ,  $B_{MI}(MA^7)$ ,  $C_{MI}(MA^7)$  (with *fine* above).

As played on Bobby Hutcherson's "Conception: The Gift Of Love"

play head 4x's

# Nothing You Can Do About It

Rock Shuffle  
50

Words and Music by  
Jay Graydon, David Foster  
& Steven Kipner

(Intro) (CMI<sup>11</sup>) (B<sup>b</sup>M<sup>7</sup>)

(synth., bass, & drums) (solo piano)

It has—

**A**

Vocal

be - gun, There's noth - ing in the world to stop it now;

Piano (add bass & drums)

(CMI<sup>9</sup>) (FM<sup>7</sup>) (B<sup>b</sup>13(#11) FM<sup>7(b5)/Cb</sup>)

It's in—

(CMI<sup>9</sup>) (FM<sup>7</sup>) (B<sup>b</sup>13(#11) FM<sup>7(b5)/Cb</sup>)

con - trol, We might as well just try to stop the wind.

(CMI<sup>9</sup>) (FM<sup>7</sup>) (B<sup>b</sup>13(#11) FM<sup>7(b5)/Cb</sup>)

So give up,

(CMI<sup>9</sup>) (D<sup>b</sup>13sus) (E<sup>b</sup>9sus)

As played on The Manhattan Transfer's LP "Extensions"

3

*A<sup>b</sup>M<sup>a</sup>7* *G7(#5)* *G<sup>b</sup>13* *G<sup>b</sup>M<sup>a</sup>7* *F7(#9)* *B13*

o rhythm continues) Give in, \_\_\_\_\_ You lose, \_\_\_\_\_ Love \_\_\_\_\_ will al - ways win, \_\_\_\_\_

*B<sup>b</sup>M<sup>a</sup>7* *E<sup>b</sup>M<sup>a</sup>7* *D<sup>M</sup>7(b5)*

Start \_\_\_\_\_ sur - ren - der - in', \_\_\_\_\_ Woh, \_\_\_\_\_

*G7* *C<sup>M</sup>7* *F7* *G<sup>b</sup>M<sup>a</sup>7* *F7(#9)* *B7* *D<sup>M</sup>7(b5)*

Stop re - sist - ing. Ba - ba-doo-dot ba - doo-dot

*A<sup>M</sup>7* *A<sup>b</sup>9* *G7(#5)* drums tacet: \_\_\_\_\_ drum fill \_\_\_\_\_

ba-doo-dot ba - yu - da \_\_\_\_\_ ba - yu - da \_\_\_\_\_ ba - yu - da

C

Noth - ing you can do a-bout it, It's too strong to be de-nied; Noth - ing you can

*C<sup>M</sup>7* *B<sup>b</sup>M<sup>7</sup>* *G7(#5)* *C<sup>M</sup>7*

do a-bout it, Re-lax - en - joy the ride.

*(C<sup>M</sup>7)* *B<sup>b</sup>M<sup>7</sup>* *(C<sup>M</sup>7)* (synth.)

(bass & drums TACET)

*B<sup>b</sup>M<sup>7</sup>*

(continued on the following page)

drum fill - - - - -

2.

Re-lax en - joy the ride. Don't you try to un - der-stand it,

$B^b M I^7$   $G^7(\#5)$   $C M^{11}$

Leave it as a mys - ter-y; Big - ger than the both of us, We're

$B^b M I^7$   $G^7(\#5)$   $C M^{11}$

each oth - er's his - tor-y.

$B^b M I^7$   $F/G$   $A^b6$   $F^7/A$   $B^b_{sus}(add\ 9)$

synth. solo - - - - -

**D**  $B^{13}_{sus}$   $D^{13}_{sus}$   $F^{13}_{sus}$

$E^b^{13}_{sus}$   $F/G$   $G/A$   $B^b^{13}_{sus}$   $D^b^{13}_{sus}$

$E^{13}_{sus}$   $D^{13}_{sus}$  (end solo) N.C. (un/s.)

**E** (3x's) 1<sup>st</sup> x: solo piano  
2<sup>nd</sup> x: add voice

*mf* Noth - ing you can do a - bout it, It's too strong - - to be de - nied; -  
Don't - you try to un - der - stand it, Leave - - it as a mys - ter - y; -

*Cm<sup>11</sup>* *B<sup>b</sup>Mi<sup>7</sup>*

Noth - ing you can do a - bout it, Re - lax - - en - joy the ride.  
Big - ger than the both of us, We're each oth - er's his - tor - y.

*Cm<sup>11</sup>* *B<sup>b</sup>Mi<sup>7</sup>*

**F**

*f* Noth - ing you can do a - bout it, It's too strong to be de - nied; - *G<sup>7</sup>(#)*

*Cm<sup>11</sup>* *B<sup>b</sup>Mi<sup>7</sup>*

(add bass & drums)

Noth - ing you can do a - bout it, Re - lax - - en - joy the ride. *>G<sup>7</sup>(#)*

*Cm<sup>11</sup>* *B<sup>b</sup>Mi<sup>7</sup>*

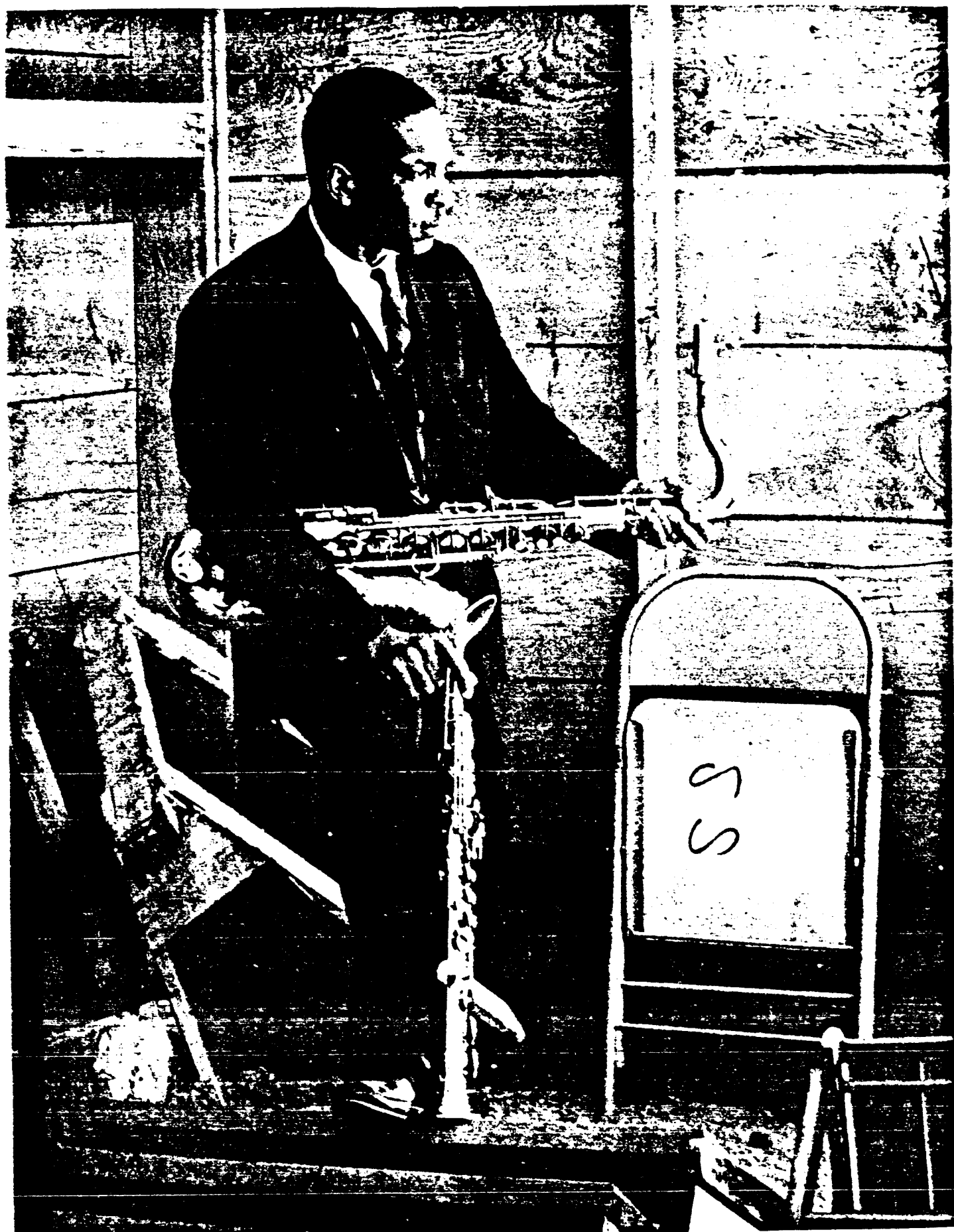
vamp & fade

**SECOND VERSE**

Destiny,  
We are what fate intended us to be,  
Can't you see,  
We're all a part of some eternal plan.  
So give up, (etc.)

sample bass line at **A**

etc.



John Coltrane



# March-Like Now He Sings, Now He Sobs

=210

Chick Corea

1 (Intro) N.C. G/Ab B<sub>sus</sub>

B<sub>sus</sub> C<sub>MA7</sub> F<sub>MA7</sub>

F E<sub>MI11</sub> D<sub>MA13</sub> B<sub>MA13</sub> A<sub>BMA9</sub> G<sub>b13</sub> E C<sub>MA7</sub>

N.C. G/Ab B<sub>sus</sub>

## (Jazz Waltz)

fill B<sub>sus</sub> C<sub>MA7</sub> B<sub>MI(MA7)</sub> C<sub>MA7</sub> (2) (2)

(continued on the following page)

Handwritten musical notation for the first system, featuring a treble and bass staff. The chords are:  $B_m(MA7)$ ,  $CMA7$ ,  $B_m(MA7)$ , and  $CMA7$ .

Handwritten musical notation for the second system, featuring a treble and bass staff. The chords are:  $B_{sus}$ ,  $B^b_{sus}$ ,  $A_{sus}$ ,  $A^b_{sus}$ ,  $G_{sus}$ , and  $F^{\#}_{sus}$ .

Handwritten musical notation for the third system, featuring a treble and bass staff. The chords are:  $B_m(MA7)$ ,  $CMA7$ ,  $B_m(MA7)$ , and  $CMA7$ .

Handwritten musical notation for the fourth system, featuring a treble and bass staff. The chords are:  $B_m$ ,  $A^b$ ,  $F$ ,  $D$ ,  $C^9(no3)$ , and  $B_{sus}$ .

Handwritten musical notation for the fifth system, featuring a treble and bass staff. The chords are:  $B_m^{11}$ ,  $A^{6/9}$ ,  $G_m^{11}$ ,  $F^{6/9}$ ,  $E^b_{7sus}$ ,  $D^b_{6/9}$ ,  $F^{\#}_{7sus}$ , and  $A^b_{7sus}$ .

Handwritten musical notation for the sixth system, featuring a treble and bass staff. The chords are:  $A^b_{13}$ ,  $A_{13}$ ,  $A^b_{13}$ , and  $A_{13}$ .

Treble staff:  $B^{13}$ ,  $A^{\flat 13}$ ,  $F^{13}$ ,  $F^{\# 7}(\#9)$   
 Bass staff:  $B^{13}$ ,  $A^{\flat 13}$ ,  $F^{13}$ ,  $F^{\# 7}(\#9)$

1. fill

Treble staff:  $B_{mi}$ ,  $C_{MA7}$ ,  $D/B$ ,  $E/B$ ,  $F^{\#}/B$ ,  $E/B$ ,  $D/B$ ,  $C_{MA7}/F^{\#}$   
 Bass staff:  $B_{mi}$ ,  $C_{MA7}$ ,  $D/B$ ,  $E/B$ ,  $F^{\#}/B$ ,  $E/B$ ,  $D/B$ ,  $C_{MA7}/F^{\#}$

2.  $B_{mi}^{11}$  (SOLOS)

Treble staff:  $F^{\# 7}(\#9)$ ,  $B_{mi}^{11}$ ,  $C_{MA7}$ ,  $B_{mi}^{11}$   
 Bass staff:  $F^{\# 7}(\#9)$ ,  $B_{mi}^{11}$ ,  $C_{MA7}$ ,  $B_{mi}^{11}$

Treble staff:  $B^{13}$ ,  $A^{\flat 13}$ ,  $F^{13}$ ,  $F^{\# 7}(\#9)$   
 Bass staff:  $B^{13}$ ,  $A^{\flat 13}$ ,  $F^{13}$ ,  $F^{\# 7}(\#9)$

(On Cue)

Treble staff:  $B_{mi}$ ,  $C_{MA7}$ ,  $D/B$ ,  $E/B$ ,  $F^{\#}/B$ ,  $E/B$ ,  $D/B$ ,  $C_{MA7}/F^{\#}$   
 Bass staff:  $B_{mi}$ ,  $C_{MA7}$ ,  $D/B$ ,  $E/B$ ,  $F^{\#}/B$ ,  $E/B$ ,  $D/B$ ,  $C_{MA7}/F^{\#}$

piano fill ----- D.S. al Coda (w/repeat)

Treble staff:  $B_{mi}$ ,  $C_{MA7}$ ,  $D/B$ ,  $E/B$ ,  $F^{\#}/B$ ,  $E/B$ ,  $D/B$ ,  $C_{MA7}$ ,  $B(\text{add no.})$   
 Bass staff:  $B_{mi}$ ,  $C_{MA7}$ ,  $D/B$ ,  $E/B$ ,  $F^{\#}/B$ ,  $E/B$ ,  $D/B$ ,  $C_{MA7}$ ,  $B(\text{add no.})$

6x's

Treble staff:  $B_{mi}$ ,  $C_{MA7}$ ,  $D/B$ ,  $E/B$ ,  $F^{\#}/B$ ,  $E/B$ ,  $D/B$ ,  $C_{MA7}$ ,  $B(\text{add no.})$   
 Bass staff:  $B_{mi}$ ,  $C_{MA7}$ ,  $D/B$ ,  $E/B$ ,  $F^{\#}/B$ ,  $E/B$ ,  $D/B$ ,  $C_{MA7}$ ,  $B(\text{add no.})$

(6<sup>th</sup> x: rit./straight 1/8s throughout)

As played on Chick Corea's "Now He Sings, Now He Sobs"

This chart has been derived from the original score and the original recording by the editor with approval of the composer.

© 1994 by the editor. All rights reserved. No part of this chart may be reproduced without the written permission of the editor.

# ch-Like Now He Sings; Now He Sobs (Bass Part)

10

(Intro) N.C. G/Ab B<sub>sus</sub>

B<sub>sus</sub> C<sub>MA7</sub> F<sub>MA7</sub> F E<sub>MI11</sub>

(E<sub>MI11</sub>) D<sub>MA7</sub> B<sub>MA7</sub> Ab<sub>MA7</sub> Gb<sup>7</sup>/E C<sub>MA7</sub>

N.C. G/Ab 3/4

## Fazz Waltz

B<sub>MI(MA7)</sub> C<sub>MA7</sub> B<sub>MI(MA7)</sub> C<sub>MA7</sub> B<sub>MI(MA7)</sub> C<sub>MA7</sub> B<sub>MI(MA7)</sub> C<sub>MA7</sub>

B<sub>MI(MA7)</sub> C<sub>MA7</sub> B<sub>MI(MA7)</sub> C<sub>MA7</sub>

B<sub>sus</sub> B<sup>b</sup><sub>sus</sub> A<sub>sus</sub> Ab<sub>sus</sub> G<sub>sus</sub> F<sup>#</sup><sub>sus</sub>

B<sub>MI(MA7)</sub> C<sub>MA7</sub> B<sub>MI(MA7)</sub> C<sub>MA7</sub>

B<sub>MI</sub> Ab F D C<sup>6</sup>/<sub>9</sub>(no 3) B<sub>sus</sub>

B<sub>MI11</sub> A<sup>6</sup>/<sub>9</sub> G<sub>MI11</sub> F<sup>6</sup>/<sub>9</sub> E<sup>b7</sup><sub>sus</sub> D<sup>b6</sup>/<sub>9</sub> F<sup>#7</sup><sub>sus</sub> Ab<sup>7</sup><sub>sus</sub>

Ab<sup>13</sup>                      A<sup>13</sup>                      Ab<sup>13</sup>                      A<sup>13</sup>

B<sup>13</sup>                      Ab<sup>13</sup>                      F<sup>13</sup>                      F#7 (#9)                      ⊕

1. B<sub>Mi</sub>    C<sub>MA7</sub>    D/B    E/B    F#/B    E/B    D/B    C<sub>MA7</sub>/F#

(SOLOS)  
2. B<sub>Mi</sub><sup>11</sup>

C<sub>MA7</sub>                      B<sub>Mi</sub><sup>11</sup>                      F#7 (#9)

B<sub>Mi</sub><sup>11</sup>

B<sup>13</sup>                      Ab<sup>13</sup>                      F<sup>13</sup>                      F#7 (#9)

(On Cue)  
B<sub>Mi</sub>    C<sub>MA7</sub>    D/B    E/B    F#/B    E/B    D/B    C<sub>MA7</sub>/F#

D.S. al Coda (take repeat)

B<sub>Mi</sub>    C<sub>MA7</sub>    D/B    E/B    F#/B    E/B    D/B    C<sub>MA7</sub>

6x's B (add 9 no 3)

(6<sup>th</sup> x: rit./straight 1/8s throughout)

1.-5.                      6.

1ad ♩ = 66

# October 10th

Richie Beirach

Chords:  $G_{MI}(MA7)$   $F\#MA7(\#5)$   $E_bMI(MA7)$   $D_bMA7$   $A_b/C$   $B^\circ7$   $A_{MA7}$   $A_b7/A$

Chords:  $B_bMI(add\ 9)$   $F7/A$   $D_bMA7/A_b$   $G_bMA7$   $GMI7(b5)$   $E_{MA7}/B$

Chords:  $B^9_{sus}$   $E_{MA7}/B$   $A_{MA}^{13}$   $A_bMI7(add\ 11)$   $D_b7_{sus}$

Chords:  $C_{MA7}(b5)$   $B_{MI}^9$   $A_{MI7}$   $A_{MI7}/G$   $F\#MI7(b5)$   $F_{MA7}(\#11)$   $E_{MA7}$

(SOLOS)

Chords:  $E_{MA7}$   $G_{MA7}$   $A_{MA7}$   $C_{MA7}(\#11)$

vamp till cue

(Cue)

EMA7 GMA7 AMA7

CMA7(#11) rit. a tempo EMA7 EMA7/D# C#mi(add 9) EMA7/B

AMA7(#11) F#mi7 D#mi7(b5) DMA7 CMA13 EMA7/B AMA13

CMA7/G G/B C(add 9) GMA9/B Ami7 Ami7/G F#mi7(b5) FMA7(#11)  
D.C. al Coda

BbMA7/Ab GbMA7 Gmi7(b5) Ab7sus Ab/Gb Fmi7 Bb7sus Bb7 Ebmi Ebmi(MA7) Ab7sus Ab7 rit.

faster

Bbmi Bbmi(b13) Bbmi GbMA7 AMA7/E DMA7 C#sus B(add 9) no 3 Bbmi(add 9)

As played on Richie Bairach and Dana Liebman's "Excursion Excursion"

# Oliloqui Valley

Herbie Hancock

(Intro) (2<sup>nd</sup>x: add drums)

(bass)

(Latin)

(Swing)

F<sub>M1</sub> (#11 MA7) E<sub>M1</sub> (#11 MA7)

(Trumpet Solo) - (sample solo)

E<sub>M1</sub> (#11 MA7)

(bass walks)

(Latin)



Musical notation for piano accompaniment, showing chords and melodic lines. The key signature has two sharps (F# and C#). The notation includes a treble clef and a bass clef. Chords are indicated by letters: Fmi9 and Emi9.

(Trumpet Solo) - (sample solo)  $\text{C}$

Musical notation for trumpet solo and bass walks. The key signature has two sharps. The notation includes a treble clef and a bass clef. Chords are indicated by letters: Emi9, Ama7, Emi9, Ama7. The bass line is marked with slanted lines and the text "(bass walks)".

Musical notation for piano accompaniment, showing chords and melodic lines. The key signature has two sharps. The notation includes a treble clef and a bass clef. Chords are indicated by letters: Emi9, Ama7, Emi9, A6/9, Dma7. The text "(pn)" is written above the final chord.

(SOLOS)

Musical notation for solos, showing chords and a swing throughout. The key signature has two sharps. The notation includes a treble clef and a bass clef. Chords are indicated by letters: Fmi7, Abmi7, Emi7. The text "(swing throughout)" is written below the notation.

Musical notation for solos, showing chords and a swing throughout. The key signature has two sharps. The notation includes a treble clef and a bass clef. Chords are indicated by letters: Fmi7, Abmi7.

Musical notation for solos, showing chords and a swing throughout. The key signature has two sharps. The notation includes a treble clef and a bass clef. Chords are indicated by letters: Emi7, Ama7, (2), (2), (2). The text "(2)" is written above the final three chords.

after solos - D.C. al Coda

As played on Herbie Hancock's "Empyrean Isles"

Musical notation for trumpet solo and vamp & fade. The key signature has two sharps. The notation includes a treble clef and a bass clef. Chords are indicated by letters: Emi9, Ama7. The text "(trp. solo continues)" is written below the first chord, and "Vamp & Fade" is written below the second chord.

# One By One

Wayne Shorter

Shuffle  
♩ = 144

(Intro)  
G<sup>M</sup>11

Horns

*mf*  
A<sup>M</sup>7(b5) D7(#9) A<sup>b</sup>7 G<sup>M</sup>7 F<sup>M</sup> B<sup>b</sup>7 E<sup>b</sup>M<sup>A</sup>7 C<sup>M</sup>7 F<sup>7</sup> B<sup>b</sup>M<sup>A</sup>7 (drums)

Rhythm

*f*  
A<sup>M</sup>7(b5) A<sup>b</sup>7 G<sup>M</sup>7 B<sup>b</sup>7/F E<sup>M</sup>7(b5) D7(#9) G<sup>M</sup>11

*f*  
E7(#9) A7(#9) D<sup>M</sup>7 B<sup>M</sup>7(b5) E<sup>M</sup>7(b5) A7(#9) D<sup>M</sup>7

*mf*  
A<sup>M</sup>7(b5) A<sup>b</sup>7 G<sup>M</sup>7 B<sup>b</sup>7/F E<sup>M</sup>7(b5) D7(#9) G<sup>M</sup>11

As played on Art Blakey's "Thermo"

Chords:  $A_{MI}^{7(b5)}$   $D^{7(\#9)}$   $A^{b7}$   $G_{MI}^7$   $F_{MI}^7$   $B^{b7}$   $E_{MA}^b$   $C_{MI}^7$   $F^7$   $B_{MA}^b$  (drums)

Drum notation:  $(x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x)$  with triplets indicated by '3' under groups of three notes.

Chords:  $A_{MI}^{7(b5)}$   $A^{b7}$   $G_{MI}^7$   $B^{b7}/F$   $E_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^{11}$

Dynamic:  $f$

Ending: *fine*

(SOLOS)

**C**  $A_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^7$   $B^{b7}/F$   $C_{MI}^7$   $F^7$   $B_{MA}^b$

$A_{MI}^{7(b5)}$   $A^{b7}$   $G_{MI}^7$   $B^{b7}/F$   $E_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^7$

**D**  $E^{7(\#9)}$   $A^{7(\#9)}$   $D_{MI}^7$   $B_{MI}^{7(b5)}$   $E_{MI}^{7(b5)}$   $A^{7(\#9)}$   $D_{MI}^7$

$A_{MI}^{7(b5)}$   $A^{b7}$   $G_{MI}^7$   $B^{b7}/F$   $E_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^7$

$A_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^7$   $B^{b7}/F$   $C_{MI}^7$   $F^7$   $B_{MA}^b$

$A_{MI}^{7(b5)}$   $A^{b7}$   $G_{MI}^7$   $B^{b7}/F$   $E_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^7$

to **C** for more solos After solos-D.S. al fine

Medium Latin  $\frac{3}{4}$   
 $\text{♩} = 162$

# One Coin

Milton Nascimento and  
 Matthew Moore

Intro)  $E^b MA^7/D$

*p* (guitar)

$D(\text{add } 9)$   $D^9_{sus}$   $D(\text{add } 9)$   $D^9_{sus}$

*mf* (voices scat)

$D(\text{add } 9)$   $E/D$   $D(\text{add } 9)$   $D^9_{sus}$   $D(\text{add } 9)$

$G/A$   $D/A$   $A$   $E/A$  (4x's)

One coin hard - ly is worth an - y - thing,  
 A lone, cov - ered in the shad - ows.  
 Un - til, re - flect - ing the sun shin - ing,  
 More come, fol - low - ing and join - ing in.

$D(\text{add } 9)$   $D^{13}_{sus}$   $D MA^9$   $D^{13}_{sus}$

(voices scat)

$D(\text{add } 9)$   $E/D$   $D(\text{add } 9)$   $D^9_{sus}$

$D(\text{add } 9)$   $D^{13}_{sus}$   $D MA^9$   $D^{13}_{sus}$

$E/D$   $D^{13}_{sus}$   $D(\text{add } 9)$

G/A D/A A E/A (4x's)

One man, try - ing to find some mean - ing,  
 A lone, wish - ing to share some feel - ing,  
 Un til, com - ing to know one true friend,  
 More come. Fol - low - ing and join - ing they

G/A (piano rhythm) D/A A E/A (4x's)

f grow. Gath - er - ing to - geth - er we  
 show. Gath - er - ing to - geth - er we  
 know. Gath - er - ing to - geth - er we  
 grow. Gath - er - ing to - geth - er

E<sup>b</sup>M<sup>7</sup>/D

mf (voices scat w/guitar 8va) D.S. al Coda

G D A E

(voices scat) vamp & fade  
 (voices scat 5x's, tacet 3x's, etc.)

As played on Milton Nascimento's "Milton"

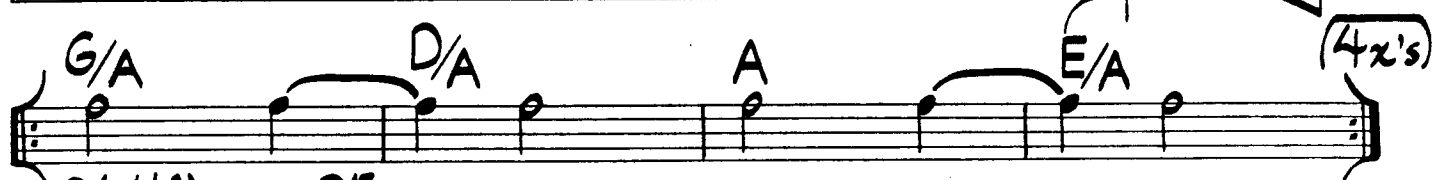
ium Latin 3/4 Eb Ma7/D One Coin (Bass Part)

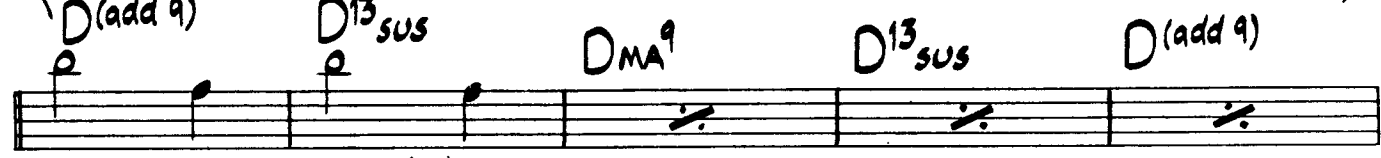
62 



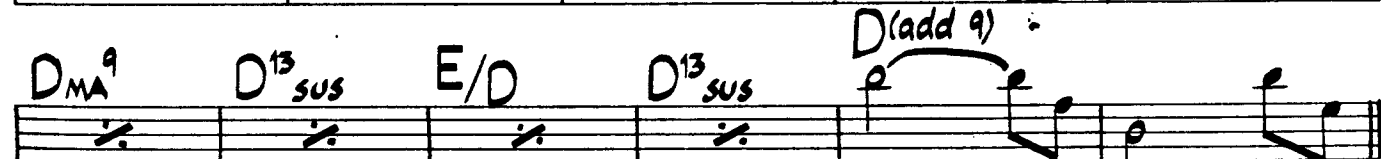
D(add 9) D<sup>9</sup> sus D(add 9) D<sup>9</sup> sus 

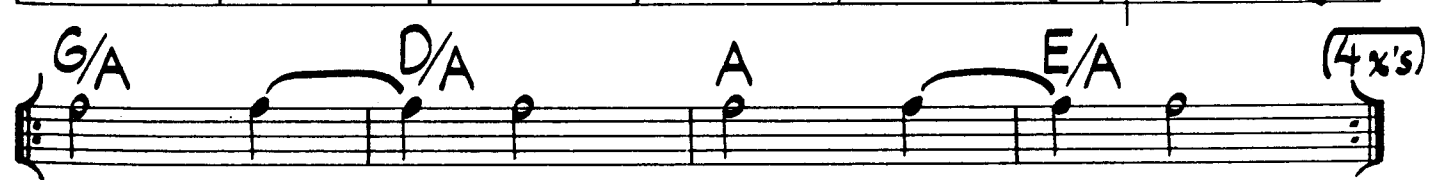
D(add 9) D<sup>9</sup> sus D(add 9) 1. D<sup>9</sup> sus 2. D(add 9) 

G/A D/A A E/A (4x's) 

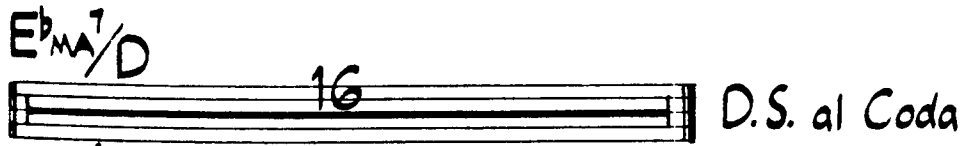
D(add 9) D<sup>13</sup> sus DMA<sup>9</sup> D<sup>13</sup> sus D(add 9) 

E/D D(add 9) D<sup>9</sup> sus D(add 9) D<sup>13</sup> sus 

DMA<sup>9</sup> D<sup>13</sup> sus E/D D<sup>13</sup> sus D(add 9) 

G/A D/A A E/A (4x's) 

G/A D/A A E/A (4x's) 

E<sup>b</sup> Ma<sup>7</sup>/D 16  D.S. al Coda

*mf* G D A E 



Charles Mingus

# 111-44

Oliver Nelson

lium-Up Swing  
♩ = 212

**A** F#mi7(b9) B7      Emi7 (A7)      Gmi7 C7      Fma7 Bb7

Emi7    A7(alt)    Dmi7    G7(alt)    Cma7    [Bbma7 Cma7] (Cma7) break

Bmi7(b9) E7      Ama7 break      Bbmi7 Eb7      Abma7 D7

Gma7    G#o7    Ami7    D7    G7    C7    F7    Bb7

Ebma7    Eo7    Fmi7    Bb7    Ebma7    A7    Abmi7    Db7 (#11)

Gbma7    Go7    Abmi7    Db7    F#mi7    B7    [G7] (Dmi7 G7) break

F#mi7(b9) B7      Emi7 (A7)      Gmi7 C7      Fma7 Bb7

\* on head only



Em7 A7(alt) Dmi7 G7(alt) CMA7 <sup>\*</sup> [BbMA7 CMA7] (CMA7 solo break)

CMA7 (bs. clar.) Cmi7 G pedal (Ab/C)

Ab/C G7(alt) (suspended time feel)

G7(alt)

As played on Oliver Nelson's "Images"

Use chords in parenthesis for solos.

Up Swing

# One Of A Kind

Freddie Hubbard

$\text{♩} = 234$

(Intro)

(piano fill)

rnsg

chm

$A^7_{sus}(b9)$

(bass)

vamp till cue

A

(trp w/ten)

mf

$GMA^7(\#5)$   $A^bMA^7(\#5)$   $A_{MI}^7$   $C_{MI}^7$   $D_{MI}^7$

b

tr

$D(\text{add } b9)$

(tenor 8vb)

$C_{MI}^7$   $D_{MI}^7$   $C_{MI}^7$   $D_{MI}^7$

(bass walks)

b

tr

$D(\text{add } b9)$

*Cm7* *Dm7* *Cm7* *Dm7*

(bass walks)

*BbMA7(#11)*

(bass floats)

(8va 2nd x)

*f* *F/Bb* *G/A*

*f* *Gb/A* *Ab/Gb*

Solos on changes (A) After solos - D.S. al Coda

*ff* *Gb/A* *Ab/Gb* (horns fill)

Bass walks for solos. Piano solos over intro vamp. D(b9) sections have a Latin inflection

As played on Freddie Hubbard's "Live At The Northsea Jazz Festival"

# Nippon Soul

Medium Blues

Julian Adderley

140

Chord progression for the first system: D7(alt) G7 C7 F#m7 E7(alt) Ebm7 Dm7(b9) Bb/C B13(b9)

Chord progression for the second system: Bb7 F7 Am7 D7

bass in 2)

Chord progression for the third system: Gm7 Bb/C (unis.) F7 D7 Gm7 C7

Solo on F blues  
with a kick in bar 4  
(like head)  
Solos start at bar 5

Each chorus builds from piano in bar 5 to forte in bar 4

Chord progression for the fourth system: F7 E7 A7 D7 G7 C7 F Eb7(#11) D7(alt)

played on Cannonball Adderley's "Nippon Soul"



McCoy Tyner

Medium-Slow Swing)

# The One Step

Chick Corea

=114)

**A**

CMA7 B<sup>b</sup>MA7 A<sup>b</sup>MA7 G<sup>b</sup>MA7

Dmi(#5) Dmi bass fill Dmi(#5) Dmi bass fill G7

**Piano Solo**

C/E F D<sup>7</sup>/F<sup>#</sup> C/G G<sup>#o</sup>7 Ami B<sup>b</sup>6 A7

Dmi7 D<sup>#o</sup>7 CMA<sup>7</sup>/E Fmi7 (suspended time feel)

GMA7 FMA7 E<sup>b</sup>MA7 D<sup>b</sup>MA7

E<sup>b</sup> F A<sup>b</sup> B<sup>b</sup> C

(continued on the following page)

3. B

pp.  
2x

CMA7 B<sup>b</sup>MA7 A<sup>b</sup>MA7 G<sup>b</sup>MA7

DmI(#5) DmI bass fill----- DmI(#5) DmI G7

(Piano Solo)

C/E F D<sup>7</sup>/F# C/G G<sup>#o7</sup> AmI B<sup>b</sup>6 A7

2/4 (suspended time feel)-----  
DmI7 D#o7 CMA7/E FmI7

All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer. In addition, musical sections enclosed in brackets do not appear on the original score and have been derived from the original score and the original recording by the editor with approval of the composer.

Handwritten musical score for the first system. The top staff contains a melody line with eighth and quarter notes. The bottom staff contains piano accompaniment with chords:  $GMA^7$ ,  $FMA^7$ ,  $EbMA^7$ , and  $DbMA^7$ .

Handwritten musical score for the second system. The top staff contains a melody line with quarter and eighth notes. The bottom staff contains piano accompaniment with chords:  $Eb$ ,  $F$ ,  $A^b$ ,  $B^b$ , and  $C$ .

Solos on **B**; after solos - D.S. al Coda

Handwritten musical score for the third system. The top staff contains a melody line with 'fill' markings. The bottom staff contains piano accompaniment with chords:  $Eb$ ,  $F$ ,  $A^b$ ,  $B^b$ , and  $C$ .

Solos in 4/4, but keep the suspended time feel on the  $Fmi^7$  chord and play the kicks in the last four bars as written.

Alternate kicks on last four bars of letter B (in parenthesis) may be used for double-time feel swing solo choruses.

Adapted to Chick Corea's "Friend"



# The One Step (Bass Part)

um-Slow Swing

♯

A

CMA7 BbMA7 AbMA7 GbMA7

Dmi7(#5) Dmi fill----- Dmi7(#5) Dmi fill----- G7

(Walk in 2)

C/E F D7/F# C/G G#o7 Ami Bb6 A7

Dmi7 D#o7 CMA7/E Fmi7 (suspended time feel)-----

GMA7 FMA7 EbMA7 DbMA7

Eb F Ab Bb C

CMA7 BbMA7 AbMA7 GbMA7

(Walk in 2)

Dmi7(#5) Dmi fill----- Dmi7(#5) Dmi fill----- G7

C/E F D7/F# C/G G#o7 Ami Bb6 A7

Dmi7 D#o7 CMA7/E Fmi7 (suspended time feel)-----

Solos on **B**; after last solo - D.S. al Coda

Solos in 4/4, but keep the suspended time feel on the Fmi7 chord and play the kicks in the last four bars as written.

These alternate kicks may be used for the last four bars of letter B during double-time feel swing solo choruses.

The original score contained no bass part. This part has been derived from the original score and original recording by the editor with approval of the composer.

Medium Funk/Latin

# Only Love

Angela Bofill

$\text{♩} = 94$

(Flute Solo)

Chords:  $A_{MA}^7$   $D^9_{sus}$   $G_{MA}^7$   $E^9_{sus}$

Chords:  $A_{MA}^7$   $D^9_{sus}$   $G_{MA}^7$   $E^9_{sus}$

In all the things

Chords:  $A_{MA}^7$   $E/D$   $G_{MA}^7$   $D/C$   $F\#_{MI}^9$   $B^9_{sus}$   $E^9_{sus}$

— you find are real — do you feel some-how — not right? — Well, don't you think —  
 — that pas - ses by we see the world — in hate — and war, — But if — we on —

Chords:  $A_{MA}^7$   $E/D$   $G_{MA}^7$   $D/C$   $F\#_{MI}^9$   $B^9_{sus}$   $E^9_{sus}$

— that we'd be bet - ter off with - out — the fuss — and fight? — In ev - 'ry heart —  
 — ly would let love walk in there'd be — an o - pen door. — Like the sweet —

Chords:  $A_{MA}^7$   $E/D$   $G_{MA}^7$   $D/C$   $F\#_{MI}^9$   $B^9_{sus}$   $E^9_{sus}$

— there is a beam of light that shines with-in — the soul, — And with-out —  
 — ness of the morn-ing dew, sweet love — will sing — her song, — And if your heart —

Chords:  $A_{MA}^7$   $E/D$   $G_{MA}^7$   $D/C$   $F\#_{MI}^9$   $B^9_{sus}$   $E^9_{sus}$  break

— it we could nev - er e - ven dream — to reach — the goal. — On - ly —  
 — is pure and sim - ple then she'll help — you sing — a-long. — On - ly —

Chords:  $A_{MA}^7$   $D^9_{sus}$   $G_{MA}^7$   $E^9_{sus}$

love will make it new, — On - ly love — will make it true; — On - ly love —

Chords:  $A_{MA}^7$   $D^9_{sus}$   $G_{MA}^7$   $E^9_{sus}$

— will keep it strong, — And it — won't take too long, — Won't take too long. — 2. In ev - 'ry day

As played on Angela Bofill's "Something About You"

**2** E<sup>9</sup><sub>SUS</sub> A<sup>MA</sup>7 D<sup>9</sup><sub>SUS</sub> G<sup>MA</sup>7 E<sup>9</sup><sub>SUS</sub>

On-ly love can make it real, On-ly love knows what you feel; On-ly love

A<sup>MA</sup>7 D<sup>9</sup><sub>SUS</sub> G<sup>MA</sup>7 E<sup>9</sup><sub>SUS</sub>

will make it nice, A gold - en par - a - dise, Par - a - dise. (voice scats with flute)

**C** A<sup>MA</sup>7 E/D G<sup>MA</sup>7 D/C F#<sup>MI</sup>7 B<sup>9</sup><sub>SUS</sub> E<sup>9</sup><sub>SUS</sub>

A<sup>MA</sup>7 E/D G<sup>MA</sup>7 D/C F#<sup>MI</sup>7 B<sup>9</sup><sub>SUS</sub> E<sup>9</sup><sub>SUS</sub> break

On-ly

**D** A<sup>MA</sup>7 D<sup>9</sup><sub>SUS</sub> G<sup>MA</sup>7 E<sup>9</sup><sub>SUS</sub>

love will make it new, On-ly love will make it true to you; On-ly love

A<sup>MA</sup>7 D<sup>9</sup><sub>SUS</sub> G<sup>MA</sup>7 E<sup>9</sup><sub>SUS</sub>

will keep it strong, And it won't take too long. I can feel the star - ry sky.

**E** A<sup>MA</sup>7 D<sup>9</sup><sub>SUS</sub> G<sup>MA</sup>7

I can kiss my fears good-bye; I can say I'm real - ly free, Real-ly free to be just me.

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

I can see a brand - new day, Know - ing love is on the way to make it

G<sup>MA</sup>7 E<sup>9</sup><sub>SUS</sub>

vamp & fade

right, To make it right. I can feel the star - ry sky.

# On The Boulevard

Blues Funk

3

Music by Jay Graydon & Richard Page

Lyrics by Marc Jordan

Locals  
and

Chords:  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $G_{mi}^9$

Dark - ness lights the lamps of old Bra-zil.  
Un - der-neath the star light lat - i - tude.

Chords:  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $C^{13}_{sus}$ ,  $C^{13}$

Deep in - side the jun - gle, hearts are still. Ti - gers  
Un - der-neath this tran - quil at - ti-tude, Oh, my

Chords:  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $C^{13}_{sus}$ ,  $C^{13}$ ,  $B^b_{MA}7$

side in - side al - ley - cats' eyes Wait - ing for you to walk

Chords:  $A_{mi}7(b5)$ ,  $D7(b9)$ ,  $G_{mi}7$ ,  $E_{mi}7(b5)$ ,  $A_{mi}7(b5)$ ,  $D7(b9)$

by. feel - ings are run - ning so high;

Chords:  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $G_{mi}^9$ ,  $A_{mi}7(b5)$ ,  $D7(b9)$ ,  $G_{mi}^9$ ,  $D/F\#$

Feel I could col - or the sky Am - a - zon blue. Oh, it's

$F_{MI}^7$   $B^b_{sus}$   $E_{MI}^7$   $C_{MA}^7$   $F^{\#}_{MI}^7$   $F^7$   $E_{MI}^7$   $D_{MI}^6$

**B** you \_\_\_\_\_ and it's me \_\_\_\_\_ on the Boul-e-ward.

$A/C^{\#}$   $D$   $G/B$   $C$   $F/A$   $B^b$   $F_{MA}^7/C$   $B^b$

You \_\_\_\_\_ and it's me \_\_\_\_\_ on the Boul-e-ward.

$A/C^{\#}$   $D$   $G/B$   $C$   $F/A$   $B^b$   $F_{MA}^7/C$   $B^b$   $F/A$   $B^b/F$   $A^b_{13}$

$G_{MI}^9$   $A_{MI}^9/G$   $G_{MI}^9$   $A_{MI}^9/G$   $G_{MI}^9$   $A_{MI}^9/G$   $G_{MI}^9$

D.S. al 2<sup>nd</sup> ending al Coda One ( $\Phi^1$ )

$\Phi^1$  Boul-e-ward. You, \_\_\_\_\_ Me, \_\_\_\_\_

$F/A$   $B^b$   $F_{MA}^7/C$   $B^b$   $A/C^{\#}$   $D/C$   $G/B$   $C/B^b$

Boul-e-ward.

$F/A$   $A^b_{13}(\#11)$

D.S. al 2<sup>nd</sup> ending al Coda Two ( $\Phi^2$ )

Guitar solos for 8 bars on second D.S.

2  
L

C

Boul-e-ward

You \_\_\_\_\_ and it's

F/A Bb FMA7/C Bb F/A Bb FMA7/C Bb F#m7 GMA7

me \_\_\_\_\_ on the Boul-e-ward.

Db7(b9) CMA7 F/A Bb FMA7/C Bb F/A Bb FMA7/C Bb

You \_\_\_\_\_ and it's me \_\_\_\_\_ on the Boul-e-ward.

A/C# D G/B C F/A Bb FMA7/C Bb F/A Bb FMA7/C Bb

Vamp & Fade

SECOND VERSE

Caught inside the spell, it's your parade.  
 Refugees from love, we masquerade.  
 Though your lover is waiting at home,  
 I have one of my own I must go to.  
 Oh, it's you (etc.)

Medium Funk

♩=113

Tacet (Intro)

8

A

Tacet

8

1.

4

2.

6

B

2

on D.S. only

On the Boul - e - vard, On the Boul - e - vard  
Don't you break my heart Bra-zil and

leave me here up-on the Boul - e - vard. D.S. al 2nd ending al Coda One

vard. On the Boul - e - vard, On the Boul - e - vard, Aah

Aah

D.S. al 2nd ending al Coda Two

vard. On the Boul - e - vard, On the Boul - e - vard

C

Tacet

2

On the Boul - e - vard, On the Boul - e - vard.  
Don't you break my heart Bra-zil and

leave me here up-on the Boul - e - vard.  
On the Boul - e - vard, On the Boul - e

vamp & fade



ium Funk

# On The Boulevard (Bass)

♩ = 113

Handwritten musical score for bass. The score is written in 4/4 time with a tempo of 113 bpm. It consists of several staves of music with various chord voicings and articulations. The key signature has one flat (Bb). The score includes first and second endings, and a coda section. Chords are written above the notes, and some notes have slurs or accents. The score ends with a double bar line and repeat signs.

D.S. al 2<sup>nd</sup> ending al Coda One (Φ<sup>1</sup>)

First ending musical notation. It consists of a single staff of music with a treble clef. The key signature has one flat. The notation includes various chords and notes, with a double bar line and repeat signs at the end. The tempo is 113 bpm.

D.S. al 2<sup>nd</sup> ending al Coda Two (Φ<sup>2</sup>)

Second ending musical notation. It consists of two staves of music with a treble clef. The key signature has one flat. The notation includes various chords and notes, with a double bar line and repeat signs at the end. The tempo is 113 bpm.



George Mraz

um Funk Groove

# Osaka Express

Jim Hall

$\text{♩} = 194$

**A**

$G\flat 7$   $G 7$

$G\flat 7$   $G 7$

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth and quarter notes. The bottom staff is in bass clef and contains a continuous eighth-note bass line.

The second system of musical notation consists of two staves. The top staff continues the eighth-note melody from the first system. The bottom staff continues the eighth-note bass line. A dashed line labeled '8va' indicates an octave shift for the bass line in the second measure.

The third system of musical notation consists of two staves. The top staff continues the eighth-note melody. The bottom staff continues the eighth-note bass line. A dashed line labeled '8va' indicates an octave shift for the bass line in the second measure.

The fourth system of musical notation consists of two staves. The top staff continues the eighth-note melody. The bottom staff continues the eighth-note bass line. A dashed line labeled '8va' indicates an octave shift for the bass line in the second measure.

$B 7(\# 9)$   $C 7(\# 9)$

$G\flat 7(\# 9)$   $G 7(\# 9)$

The fifth system of musical notation consists of two staves. The top staff continues the eighth-note melody. The bottom staff continues the eighth-note bass line. A dashed line labeled '8va' indicates an octave shift for the bass line in the second measure.

As played on "Jim Hall And Red Mitchell"

C7(alt)      Bb7(alt)      Ab7(alt)      Gb7(alt)

G13      Gb13      F13      Gb13

G pedal

G13      N.C.

(SOLOS)

C7      Bb7      Ab7      Gb7      G7

16      2      2      8

after solos - D.C. al Coda

Medium Latin

# Other Mansions

David Friesen

$\text{♩} = 188$

First system of musical notation. Treble clef (tr) and bass clef (ss). Chords:  $A6/9$ ,  $E7sus$ ,  $FMA7$ ,  $Db$ ,  $Eb$ ,  $AbMA7$ ,  $D6$ .

Second system of musical notation. Treble clef (tr) and bass clef (ss). Chords:  $D6/9$ ,  $E6/9$ ,  $GMA7$ ,  $AMA7$ ,  $AbMA7$ ,  $GMA7$ ,  $F\#$ ,  $B$ .

Third system of musical notation. Treble clef (tr) and bass clef (ss). Chords:  $C\#$ ,  $F\#$ ,  $GMA7$ ,  $CMA7$ ,  $D6$ ,  $E7MI$  (with  $add9$ ),  $C\#7sus$ ,  $B6/9$ ,  $Bb7-4-3$ ,  $B7sus$ .

Fourth system of musical notation. Treble clef (tr) and bass clef (ss). Chords:  $EbMA7$ ,  $A6/9$ ,  $E6/9$ ,  $F\#6/9$ ,  $EbMA7$ ,  $A6/9$ ,  $E6/9$ ,  $F\#6/9$ .

As played on David Friesen's "Other Mansions"

D.C. al Solos

**C** (SOLOS)

D dorian

**D**

(4-3)

E<sup>M</sup>I C<sup>#</sup>7<sup>sus</sup> B C<sup>#</sup>7<sup>sus</sup> A E F B<sup>7</sup><sup>sus</sup> 4-3

**E**

E<sup>b</sup>M<sup>A</sup>7 A<sup>6/9</sup> E<sup>6/9</sup> F<sup>#6/9</sup> E<sup>b</sup>M<sup>A</sup>7 A<sup>6/9</sup> E<sup>6/9</sup> F<sup>#6/9</sup>

repeat to **C** for solos  
after solos - D.C. al Coda

**⊕**

E<sup>b</sup>M<sup>A</sup>7 A<sup>6/9</sup> E<sup>6/9</sup> F<sup>#6/9</sup> E<sup>b</sup>M<sup>A</sup>7 A<sup>6/9</sup> E<sup>6/9</sup> F<sup>#6/9</sup> rit.

E<sup>b</sup>13(11)

# Palladium

Wayne Shorter

N.C.

(piano w/bass)

Fmi9 Gmi9 Abmi9 Fmi9 Fmi9 E13 BMA7 C# C13(b9)

(w/sax)

Fmi9 break

E7/D A13(b9) DMA7 Dmi9

(piano) (figure continues into B)

E7/D A13(b9) DMA7 Dmi9 E7/D A13(b9) DMA7 Dmi9

(sax)

E7/D A13(b9) DMA7 Dmi9 E7/D A13(b9) DMA7 Dmi9

omit on D.S.

E7/D A13(b9) DMA7 Dmi9

play 2x on D.S.

BbMA7/D A13 DMA7 E7/D A13(b9) DMA7 Dmi9

end piano figure

Dmi9 C F9sus 4

EbMA7/F E6/F FMA9 EbMA7/F

Handwritten musical notation for the first system, consisting of two staves. The first staff begins with a 2-measure rest and the instruction "omit on D.S.". The second staff concludes with the instruction "D.S. al Coda".

Chord symbols above the first staff:  $E^bMA7$ ,  $E^bMA7$ ,  $E^G$ ,  $FMA9$ ,  $B^bMi^{11}$ ,  $Dmi^9$ .

Chord symbols above the second staff:  $Dmi^9$ ,  $A^{13}(B^9)$ ,  $DMA7$ ,  $Dmi^9$ ,  $Dmi^9$ ,  $Dmi^9$ .

Instruction: "omit on D.S." (under the first staff).

Instruction: "D.S. al Coda" (under the second staff).

Handwritten musical notation for the second system, consisting of two staves. The first staff begins with a Coda symbol and a 2-measure rest. The second staff concludes with the instruction "Vamp & Fade (Solo over melody starting 2nd x)".

Chord symbols above the first staff:  $DMA7$ ,  $Bmi^9$ ,  $E^9sus$ ,  $AMA^9$ ,  $DMA^9$ ,  $Bmi^9$ ,  $E^9sus$ .

Chord symbols above the second staff:  $Ami^{11}$ ,  $Bmi^9$ ,  $E^9sus$ ,  $AMA^9$ ,  $F^{\#}mi^9$ ,  $E^bmi^9$ ,  $A^b7$ ,  $D^b9sus$ ,  $G^b7$ .

Instruction: "Vamp & Fade (Solo over melody starting 2nd x)" (under the second staff).

As played on Weather Report's LP "Heavy Weather"



atin Funk  
♩ = 118

# Palladium (Bass Part)

N.C. A  $F_{MI}^9$   $G_{MI}^9 / G_b$   $A_{bMI}^9 / D_b$   $F_{MI}^9 / B_b$

$F_{MI}^9$   $E^{13}$   $B_{MA}^7 / C\sharp$   $C^{13}(b9)$   $F_{MI}^7$

$E_{MI}^7 / D$   $A^{13}(b9)$   $D_{MA}^7$   $D_{MI}^9$

(2) (2) (2)

(2) (2) (2)  
omit on D.S.

(2)  $D_{MI}^9$  (2)

$B_{bMA}^7 / D$   $A^{13}$   $D_{MA}^7$   $E_{MI}^7 / D$  (2)  $A^{13}(b9)$  2x's on D.S.

$D_{MA}^7$   $D_{MI}^9$

$F_{sus}^9$

$E^b_{MA7}/F$   $E^6/F$   $F_{MA9}$   $E^b_{MA7}/F$   $E^b_{MA7}/F$  omit on D.S.

omit on D.S.  $E^b_{MA7}/F$   $E^6/F$   $F_{MA9}$   $B^b_{MI11}$

$D_{MI9}$   $A^{13}(b9)$   $D_{MA7}(b9)$   $D_{MI9}$   $D_{MI9}$

$(b9)$   $(=)$

D.S. al Coda

$D_{MA7}$   $B_{MI9}$   $E^9_{sus}$   $A_{MA9}$   $D_{MA9}$  etc.

(sample bass line)

$B_{MI9}$   $E^9_{sus}$   $A_{MI11}$   $B_{MI9}$   $E^9_{sus}$

$A_{MA9}$   $F^{\#}_{MI9}$   $E^b_{MI9}$   $A^b7$   $D^b9_{sus}$   $G^b7$

vamp & fade

Notes in parenthesis may be played in place of the high E in the bass line.

straight 1/8 s Ballad

# Pass It On

Russell Ferrante

$\text{♩} = 54$

(Intro)  $B^b/A^b$

$D^b/A^b$

$C/A^b$

$B^b/A^:$

$B^b/A^b$  (elec. piano)  $D^b/E^b$   $D^b_{mi}/E^b$

(synth.)  $E^b/A^b$   $A^b_{MA}7$   $D^b/A^b$   $A^b(\text{add } 9)$   $B^b/A^b$   $A^b/D^b$   $E^b/D^b$   $F^7/C$

$B^b_{mi}7$   $B^b_{mi}7/A^b$   $G^b9(b5)$   $F_{mi}7$   $A^b/B^b$   $B^b13$   $D^b/E^b$   $E^b7$

$E^b/A^b$   $A^b/G$   $D^b/F$   $A^b/E^b$   $B^b/D$   $A^b/D^b$   $E^b/D^b$   $F^7/C$

$B^b_{mi}7$   $A^b_{mi}7$   $G^b9(b5)$   $F_{mi}7$   $A^b/B^b$   $B^b13$   $E^b7_{sus}$   $E^b$   $E^b/D^b$

$(E^b/D^b)$   $A^b_{mi}11/D^b$   $G_{mi}11/C$   $C^7$   $C^7/E$   $F_{mi}7$   $A^b/G^b$   $G^b_{MA}7$   $F^7$

$E^b_{mi}7$   $F^7$   $F^7/A$   $B^b_{mi}7$   $F^7/E^b$   $D^b/E^b$

$E^b/A^b$   $A^b_{MA}7$   $D^b/A^b$   $A^b13_{sus}$   $D_{mi}7$   $G_{mi}7$   $C^7$

$E^b/D^b$   $D^b_{MA}7$   $E^b/D^b$   $D^b_{MA}7$   $A^b/C$   $D^b_{mi}6$

$D_{mi}7(b5)$   $C/F$   $F_{mi}7$   $A^b/B^b$

Musical staff with notes and chords:  $B^b9$ ,  $D^b/E^b$ ,  $D^b_{mi}/E^b$ . Includes a triplet of eighth notes.

(Piano Solo)

**C**

Chord progression for section C:

Row 1:  $E^b/A^b$   $A^b_{MA}7$   $D^b/A^b$   $A^b$   $B^b/A^b$   $A^b/D^b$   $E^b/D^b$   $F^7/C$

Row 2:  $B^b_{mi}7$   $B^b_{mi}7/A^b$   $G^b9(b5)$   $F_{mi}7$   $A^b/B^b$   $B^b13$   $D^b/E^b$   $E^b7$

Row 3:  $E^b/A^b$   $A^b/G$   $D^b/F$   $A^b/E^b$   $B^b/D$   $A^b/D^b$   $E^b/D^b$   $F^7/C$

Row 4:  $B^b_{mi}7$   $B^b_{mi}7/A^b$   $G^b9(b5)$   $F_{mi}7$   $A^b/B^b$   $B^b13$   $D^b/E^b$

Row 5:  $E^b/D^b$   $C7(\#9)$   $F_{mi}7$   $G^b9(b5)$   $F^7/C$

Row 6:  $E^b_{mi}7$   $F^7$   $B^b_{mi}7$   $D^b/E^b$

**D**

Chord progression for section D:

Row 1:  $E^b/A^b$   $A^b_{MA}7$   $D^b/A^b$   $A^b_{MA}7$   $D_{mi}7$   $G_{mi}7$   $C^7$

Row 2:  $D^b_{MA}7$   $A^b/C$   $D^b_{mi}6$

Row 3:  $D_{mi}7(b5)$   $F_{mi}(MA7)$   $A^b/B^b$

Row 4:  $B^b13$   $D^b/E^b$   $D^b_{mi}/E^b$

Row 5:  $E^b/A^b$   $A^b_{MA}7$   $D^b/A^b$   $A^b(add9)$   $B^b/A^b$   $D^b/A^b$   $A^b(add9)$

(synth.)

(continued on the following page)

(Funkier/Guitar Solo)

Chords and markings in the score include:  $B^b/A^b$ ,  $D^b/A^b$ ,  $C/A^b$ ,  $D^b_{mi}/A^b$ ,  $D^b_{mi}/E^b$ ,  $E^b/A^b$ ,  $A^b_{ma7}$ ,  $D^b/A^b$ ,  $A^b(add 9)$ ,  $B^b/A^b$ ,  $D^b/A^b$ ,  $A^b(add 9)$ ,  $G/A^b$ ,  $G^b/A^b$ ,  $(G^b/A^b)$ ,  $F/A^b$ ,  $A^b/D^b$ ,  $D^b_{ma7}$ ,  $G^b/D^b$ ,  $D^b_{13sus}$ ,  $G_{mi7}$ ,  $C_{mi7}$ ,  $F^7$ ,  $(F^7)$ ,  $A^b/G^b$ ,  $G^b_{ma7}$ ,  $A^b/G^b$ ,  $G^b_{ma7}$ ,  $D^b/F$ ,  $G^b_{mi6}$ ,  $(G^b_{mi6})$ ,  $G_{mi7(b5)}$ ,  $B^b_{mi7(b5)}$ ,  $B^b_{mi7}$ ,  $D^b/E^b$ ,  $E^b_9$ ,  $G^b/A^b$ ,  $G^b_{mi}/A^b$ ,  $A^b/D^b$ ,  $D^b_{ma7}$ ,  $C_{mi7}$ ,  $F_{mi7}$ ,  $B^b_9$ ,  $E^b_{7sus}$ ,  $A^b(add 9)$ , and *rit.*

The first five bars of letter F build and then release at bar 6.

Piano doubles much of the melody 8va throughout letters A and B.

As played on The Yellowjackets' LP "Mirage A Trois"

sample bass line at E

etc.



Jimmy Haslip

Russ Ferrante

Robben Ford

Ricky Lawson

## THE YELLOWJACKETS

# Pathway

Medium Latin  $\text{♩} = 150$

David Friesen

**A** (sop. sax)

(gtr. + flug.)

(flug.)

Ami7

**B** (Guitar Solo)

CMA7(b5) 2 Bmi7 2 BbMA7(#11) 2 Ami7 4

(flug.)

Musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff contains a sequence of notes including G4, A4, B4, C5, and various accidentals. The bass staff contains notes including G3, F3, E3, and D3, with some accidentals.

Musical notation for the second system. The top staff shows a guitar chord diagram for Am7 (x02020). Below it is a bass line with notes G3, F3, E3, and D3, with some accidentals.

(SOLOS)

Guitar solo notation with four measures. Measure 1: CMA7(b5) 2. Measure 2: Bmi7 2. Measure 3: BbMA7(#11) 2. Measure 4: Ami7 4.

Bass line notation with five measures. Measure 1: E/G#. Measure 2: E. Measure 3: G/B. Measure 4: G. Measure 5: E/G#.

Musical notation for the third system, consisting of a treble staff and a bass staff. The treble staff contains notes including G4, A4, B4, C5, and various accidentals. The bass staff contains notes including G3, F3, E3, and D3, with some accidentals.

after solos - D.C. al Coda

As played on David Friesen's "Storyteller"

Guitar chord diagram for Am7 (x02020).



# The Peacocks

Jimmy Rowles

11 ad  $\text{♩} = 52$

**A**  $B^b_{MI}$   $B^b_{MI}(MA7)$   $B^b_{MI}7$   $B^b_{MI}6$   $B^b_{MI}$  -  $B^b_{MI}(MA7)$   $F^{\#}_{MI}7$

$F_{MI}7$   $B^b13$   $E^b_{MI}7$

$C7(\#9)$   $F7(\#9)$   $B^b_{MI}$   $F7(alt)$   $B^b_{MI}$  **B**  $C_{MI}7(b5)$   $F7$

$B^b_{MI}$   $C_{MI}7(b5)$   $F7$   $B^b_{MI}$   $B^b_{MI}(MA7)$

$E^b_{MI}7(b5)$   $A^b7$   $D^b_{MI}(MA7)$   $E^b7(b5)$   $E^b7(b5)6$

$C7(\#9)$   $E^b7(b5)6$   $F7(alt)$   $F7(alt)$

$B^b_{MI}$   $C7(\#9)$   $F7(\#9)$   $B^b_{MI}(MA7)$

D.C. al 1<sup>st</sup> ending  
Solos on form - (AABA)

As played on Jimmy Rowles & Stan Getz's "The Peacocks"

drumming Latin (Intro)

# Pensativa

Clare Fischer

Arrangement By Freddie Hubbard

$\text{♩} = 176$

Chord symbols:  $DMA7(\#11)$ ,  $Abmi7(b9)$ ,  $GMA7(\#11)$ ,  $Emi7$ ,  $A7$

Chord symbols:  $DMA7$ ,  $Abmi7$ ,  $Db7(\#9)$ ,  $Gb6$

Chord symbols:  $GbMA7$ ,  $G7(\#11)$ ,  $GbMA7$ ,  $G7(\#11)$

Chord symbols:  $GbMA7$ ,  $Ebmi7$ ,  $DMA7$ ,  $Ab7(\#11)$

Chord symbols:  $GMA7$ ,  $F\#mi7$ ,  $B7$ ,  $Emi7$ ,  $A7$ ,  $DMA7$

(bass, w/pn. 8va)

Chord symbols:  $Abmi7$ ,  $G7(\#11)$ ,  $Gb6$ ,  $C7$ ,  $F7$ ,  $GbMA7$ ,  $GbMA7$

(bass w/pn 8va)

**B** (trb, 8yb)

$D^{\flat}M_i^7$   $G^{\flat 7}$   $CMA^7$   $BMI^7$   $AM_i^7$   $G^7$   $FMA^7$   $B^{\flat 7}(\#11)$

(trp w/ten)

$DMI^7$   $G^7$   $(trp)$   $CMA^7$   $BMI^7(\flat 9)$   $E^7(\#9)$

$AMA^7$   $G^{\#}MI^7$   $F^{\#}MI^7$   $BMI^7$   $E^7(\flat 9)$

$AMA^7$   $DMI^7$   $G^7(\#11)$

D.S. al 3<sup>rd</sup> ending

3.

$G^{\flat}MA^7$   $C^7$   $F^7$

Solo on form (AABA)  
after solos - D.S. al Coda  
(take Coda in place of 3<sup>rd</sup> ending)



(Piano Solo)

$G^{\flat}MA^7$   $G^7(\#11)$   $G^{\flat}MA^7$   $G^7(\#11)$

Vamp & Fade

Groove is semi-Latin, semi-swing

As played on Art Blakey's "Free For All"

Medium Latin

# Pensativa (Harmony Parts)

(Intro)  $\text{♩} = 176$

(ten)  $\text{DMA}^7(\#11)$   $\text{AbMI}^7(\text{trb})$   $\text{DMA}^7(\#11)$   $\text{EMI}^7(\text{trb})$   $\text{A}^7$

$\text{DMA}^7$   $\text{AbMI}^7$   $\text{Db}^7(\#9)$   $\text{Gb}^6$

**A**  $\text{GbMA}^7(\text{trb})$  (unis)  $\text{G}^7(\#11)$   $\text{GbMA}^7$   $\text{G}^7(\#11)$

(ten)  $\text{GbMA}^7$   $\text{EbMI}^7$   $\text{DMA}^7$   $\text{Ab}^7(\#11)$

(ten)  $\text{GMA}^7$  (unis)  $\text{F}\#^7\text{MI}^7$   $\text{B}^7$   $\text{EMI}^7$   $\text{A}^7$   $\text{DMA}^7$

$\text{AbMI}^7$   $\text{G}^7(\#11)$  (trb)  $\text{G}^6$   $\text{C}^7$   $\text{F}^7$   $\text{GbMA}^7$

$\text{DbMI}^7$   $\text{Gb}^7$  **B**  $\text{CMA}^7(\text{trb})$  (ten)  $\text{BMI}^7$   $\text{AMI}^7$   $\text{G}^7$   $\text{FMA}^7$   $\text{Bb}^7(\#11)$

$\text{Dmi}^7$   $\text{G}^7$   $\text{CMA}^7$   $\text{Bmi}^7$   $\text{E}^7(\#9)$

(tenor tacet)  $\text{Ama}^7$   $\text{G}\#^7\text{MI}^7$   $\text{F}\#^7\text{MI}^7$   $\text{Bmi}^7$   $\text{E}^7(\text{b}9)$  (trb)

$\text{Ama}^7$   $\text{Dmi}^7$   $\text{G}^7(\#11)$  (ten)

D.S. al 3<sup>rd</sup> ending

$\text{GbMA}^7$   $\text{C}^7$   $\text{F}^7$

solo on form (AABA)

after solos - D.S. al Coda  
(take Coda in place of 3<sup>rd</sup> ending)

$\text{GMA}^7$   $\text{G}^7(\#11)$   $\text{GbMA}^7(\text{trb})$   $\text{G}^7(\#11)$

(ten)

# Peresina

McCoy Tyner

Medium: Afro/Latin

(Piano Solo)

138

2n. (Intro) *mf* F(add 9 no 3) F7sus F dorian

*indef.*

(On Cue) (w/bass)

F(add 9 no 3) F7sus (2) (2) (2)

A (trp.)

*f* Eb/F Db/Eb Eb/F Gb/Ab Ab/Bb Gb/Ab Eb/F Db/Eb Db(add 9 no 3)

Db7sus Db(add 9 no 3) Db7sus

(pn) *mf* F(add 9 no 3) F7sus (2) (2)

*fine*

As played on McCoy Tyner's "Expansions"

(1st x: piano  
2nd x: trp.)

**B**

Musical staff with notes and chords: FMI<sup>9</sup>, Db<sup>7</sup><sub>sus</sub> Db<sup>7</sup>, AbMA<sup>7</sup>, GMI<sup>7</sup> C<sup>7</sup>

Musical staff with notes and chords: FMI<sup>9</sup>, Db<sup>7</sup><sub>sus</sub> Db<sup>7</sup>, AbMA<sup>7</sup>, GMI<sup>7</sup> C<sup>7</sup>

Musical staff with notes and chords: DMI<sup>7</sup> (trp.), G<sup>7</sup><sub>sus</sub> G<sup>7</sup>, DMI<sup>7</sup>, Ab<sup>7</sup> G<sup>7</sup>

(piano solo) -----

Musical staff with notes and complex chords: EbMA<sup>7</sup>(#11) Ab<sup>13</sup>(b9) A<sup>7</sup>(#9) BbMA<sup>7</sup> Bmi BbMA<sup>7</sup> EbMA<sup>7</sup>(#11) Ab<sup>13</sup>(b9) A<sup>7</sup>(#9) (GMI<sup>7</sup> C<sup>7</sup>) E<sup>7</sup>(#9) (trp.)

D.S. al fine  
Solos on **B**

after solos play entire  
head from 'on cue' (8 bars before **A**) & take Coda

Musical staff with notes and chords: P Db(add 9)<sub>no 3</sub> Db<sup>7</sup><sub>sus</sub>  
Vamp & Fade

Kicks are not played during solos  
Piano interprets the melody very freely at B.  
Changes on last 4 bars are played with a variety  
of different rhythms during solos.

# Medium Afro/Latin Peresina (Harmony Parts)

♩ = 138

Tacet (piano solo) (On Cue) Tacet 8

**A** (alto) f (ten) Tacet 4 fine

**B** (1st x: Tacet for 8 bars) (2nd x: Play) f FMI<sup>9</sup> Db<sup>7</sup> sus Db<sup>7</sup> AbMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

alto

enor

FMI<sup>9</sup> Db<sup>7</sup> sus Db<sup>7</sup> AbMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

Dmi<sup>7</sup> (alto) G<sup>7</sup> sus G<sup>7</sup> Dmi<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup> (GMI<sup>7</sup> C<sup>7</sup>)

mf (ten. 8vb)

tacet EbMA<sup>7</sup>(#11) Ab<sup>13</sup>(b9) A<sup>7</sup>(#9)(#5) BbMA<sup>7</sup> Bmi BbMA<sup>7</sup> EbMA<sup>7</sup>(#11) Ab<sup>13</sup>(b9) A<sup>7</sup>(#9)(#5) E<sup>7</sup>(#9) D. a fin

Solos on **B** after solos play entire head from 'on cue' (8 bars before **A**), take coda

Play bars 9-12 of **B** during solos (except 1st chorus of each solo)

**⊕** p Vamp & Fade

# Peresina (Bass Part)

Medium

Afro/Latin  $F^{(add\ 9)}_{no\ 3}$   $F^7_{sus}$  (Piano Solo) (2)  $\text{indef.}$

$\text{♩} = 138$

*mf*

(Cue)  $F^{(add\ 9)}_{no\ 3}$   $F^7_{sus}$  (2) (2) (2)

$E^b/F$   $D^b/E^b$   $E^b/F$   $G^b/A^b$   $A^b/B^b$   $G^b/A^b$   $E^b/F$   $D^b/E^b$   $D^b^{(add\ 9)}$

*f*

$D^b^7_{sus}$   $D^b^{(add\ 9)}$   $D^b^7_{sus}$

$F^{(add\ 9)}$   $F^7_{sus}$  (2)

*mf*  $F_{MI^9}$   $D^b^7_{sus}$   $D^b^7$   $A^b_{MA^7}$   $G_{MI^7}$   $C^7$  *fine*

$F_{MI^9}$   $D^b^7_{sus}$   $D^b^7$   $A^b_{MA^7}$   $G_{MI^7}$   $C^7$

$D_{MI^7}$   $G^7_{sus}$   $G^7$   $D_{MI^7}$   $A^b^7$   $G^7$

$E^b_{MA^7(\#11)}$   $A^b_{13}$   $A^7(\#9)$   $B^b_{MA^7}$   $B_{MI}$   $B^b_{MA^7}$   $E^b_{MA^7(\#11)}$   $A^b_{13}$   $A^7(\#9)$   $E^7(\#9)$  ( $G_{MI^7}$   $C^7$ )

D.S. al fine Solos on **B**

after solos play entire head from 'on cue' (8 bars before **A**), take coda

Changes on last 4 bars are played with a variety of different rhythms during solos

$D^b^{(add\ 9)}$   $D^b^7_{sus}$  Vamp & Fade



dium Funk  $\text{♩} = 112$

# Phantazia

Dave Grusin

(Intro)  $E_{m7}$  8

**A**

(elec. pn)  $E_{m7}(\text{add } 11)$   $G^{\flat}/6$   $E_{m7}(\text{add } 11)$   $C^{\sharp 7}(\#9)$  (2)

(violin) (2) (2) (2)

$B^{\flat}/6$   $B^{\flat}/A$   $A^{\flat}B$   $E^{\flat}/E$  N.C. (strings)

$G^{\flat}/6$

As played on Noel Pointer's "Phantazia"

Tacet 4

**B** (SOLOS)

Indef.

Emi7 4

Emi7

Indef.

**C**

Gb Csus (violin w/bass) Db Gsus B Fsus

(elec. pn.)

N.C. Ab Dsus Gb Csus

E Asus N.C. Gb/C Ab/B A/Bb

**D** (Guitar Solo)

Indef.

Emi7

Indef.

(Background strings go wild)

on cue - D.S. al Coda

⊕

3/4

4/4

B/G B/A A/Bb F/B E/C Eb/D Db/D D/Eb Eb/E

Hum Funk  $\text{♩} = 112$

# Phantazia (Bass Part)

$E_{MI}7$  8

$E_{MI}7(\text{add } 11)$   $G^b/G$   $E_{MI}7(\text{add } 11)$   $C^{\#}7(\text{add } 9)$

(2) (2) (2)

(melody enters)

(2) (2) (2)

$B/G$   $B^b/A$   $A/B^b$   $E^b/E$  N.C.

$G^b/G$   $E_{MI}7$  4

(SOLOS)  $E_{MI}7$  Indef.

$G^b$   $C^{\#}sus$   $D^b$   $G^{\#}sus$   $B$   $F^{\#}sus$

N.C.  $A^b$   $D^{\#}sus$   $G^b$   $C^{\#}sus$

$E$   $A^{\#}sus$  N.C.  $G^b/C$   $A^b/B$   $A/B^b$

$A/B^b$   $E_{MI}7$  (Guitar Solo) Indef.

on cue - D.S. al Coda

$B/G$   $B^b/A$   $A/B^b$   $F/B$   $E/C$   $E^b/D$   $D^b/D$   $D^{\#}/E^b$   $E^b/E$

# Pinocchio

Wayne Shorter

Medium Swing  
♩ = 226

Chords:  $G\flat MA7(b9)$ ,  $G7$ ,  $G\flat7$ ,  $G7$

Chords:  $E\flat MI(MA7)$ ,  $G MI(MA7)$

Chords:  $G MI6$ ,  $F7$ ,  $A7$ ,  $A\flat7$

Chords:  $C\sharp MI9$ ,  $E MI9$ ,  $G7$ ,  $F\sharp7$

fine  
Chord:  $F\sharp MI(MA7)$

Play head between solos

As played on Miles Davis' "Nefertiti"

Medium-Up Swing

# The Plot Thickens

Jim McNeely

$\text{♩} = 230$

(gtr) *Intro*  $A_{MA}^{7(\#5)}$   $G_{MA}^{7(\#5)}$   $E_{MA}^{7(\#5)}$  (pn)

(bs+pn)

(gtr+pn)

$F_{MA}^{7(\#5)}$   $D_{MA}^{7(\#5)}$   $B_{MA}^{7(\#5)}$   $E_{b/A}$   $E/A\#$   $F\#/C$   $G/C\#$

*4thx:*  $F/D$   $F/Bb$

*(sparse fills)*  $F/Eb$   $F/D$   $F/Bb$   $F/G$   $F/Eb$  **B**  $F/D$   $F/Bb$

$F/G$   $F/Eb$   $F/C$   $Bb/Ab$   $Eb/F$

$Ab/Db$   $F/Bb$   $F/Gb$   $F/Eb$   $F/B$

G/A  $A^b/E$  A/C#  $B^b/A$   $A^b7sus$   $G7sus$   
 [C]  $G7sus$   $F7sus/G$   
 $E^b7sus/G$  (gtr)  $BMA^7/D^{\#}$   $GMA^7/B$   $A^b7sus$   $G7sus$   
 $F7sus/G$   $D7sus/E$   
 2.  $D7sus/E$   $G/A^b$   $G^bMA^7(\#5)$   $EMA^7(\#5)$   $E^bMA^7(\#5)$   
 (Last x: D.C. al Coda)  $F/D$   $F/B^b$   $F/G$   $F/E^b$   
 fine

(SOLOS)  $F/D$   $F/B^b$   $F/G$   $F/E^b$   $G7sus$   $F7sus/G$   
 [D]  $E^b7sus/G$   $BMA^7/D^{\#}$   $GMA^7/B$   $A^b7sus$   $G7sus$   
 $F7sus/G$   $D7sus/E$   $D7sus/E$   $G/A^b$

On last chorus of each solo, play 2<sup>nd</sup> ending of [C] instead of 2<sup>nd</sup> ending of solo

[E]  $F/D$   $F/B^b$   $F/G$   $F/E^b$  indef.

After last solo, drums solo over this line. On cue, D.S. al fine, then D.C. al Coda

A/D#  $B^b/E$  C/F#  $D^b/G$   $E^b/A$   $Dmi^{11}$

Guitar plays upper line (sound one octave lower). piano plays bass  
 Bass rhythm thru A and B is given at letter E (though the notes change during B).  
 At C the bass walks in 2/2. The same pattern applies

# Pools

Don Grolnick

Relaxed Funk  $\text{♩} = 174$

Handwritten musical score for "Pools" by Don Grolnick. The score consists of ten staves of music. The first staff is in treble clef with a key signature of one flat and a 4/4 time signature. It features a melodic line with notes like G4, A4, Bb4, C5, and D5, with various chords such as C13(b9), Fmi11, and A7. A box labeled 'A' is placed above the first measure. The second staff is in bass clef, mirroring the first staff's notes. The third staff is in bass clef with notes like Gb3, Ab3, Bb3, and C4, with chords like Abmi7(add11), A13(b5), and Gbma7/Ab. The fourth staff is in bass clef with notes like Gb3, Ab3, Bb3, and C4, with chords like Gbma7/Ab, C13(b9), and Fmi11. The fifth staff is in bass clef with notes like Gb3, Ab3, Bb3, and C4, with chords like Gbma7/Ab, Cma7/D, D7(#9)/F#, and G9sus. A box labeled 'B' is placed above the first measure. The sixth staff is in bass clef with notes like Gb3, Ab3, Bb3, and C4, with chords like G9sus, Cma7/D, D7(#9)/F#, and A9(b13)/G. The seventh staff is in bass clef with notes like Gb3, Ab3, Bb3, and C4, with chords like A9(b13)/G, Cbma7/Db, Db7(#9)/F, and Gb7sus. The eighth staff is in bass clef with notes like Gb3, Ab3, Bb3, and C4, with chords like Eb7(#9), Abmi11, Cbma7/Db, C13(b9), and Fmi11. The ninth staff is in bass clef with notes like Gb3, Ab3, Bb3, and C4, with chords like Cbma7/Db and C13(b9). The tenth staff is in bass clef with notes like Gb3, Ab3, Bb3, and C4, with chords like Cbma7/Db and C13(b9).

D.S. al 2<sup>nd</sup> ending al Coda One (♩<sup>1</sup>)

As played on Steps Ahead's LP "Steps Ahead"  
Bass has the melody at letter A

(Tenor Solo)

D<sup>13</sup> A<sup>13</sup> (4x's)

x's) D<sup>13</sup> A<sup>13</sup> A<sup>13</sup> D<sup>13</sup>(b9) G<sub>M</sub>

(4x's) (Solos) G<sub>M</sub><sup>11</sup> G<sub>M</sub><sup>11</sup> D<sup>13</sup>(b9) G<sub>M</sub><sup>11</sup> G<sub>M</sub><sup>11</sup> C<sup>13</sup>(b9) F<sub>M</sub>

x's) F<sub>M</sub><sup>11</sup> F<sub>M</sub><sup>11</sup> C<sup>13</sup>(b9) F<sub>M</sub><sup>11</sup>

4 Till Cue F<sub>M</sub><sup>11</sup> D<sup>13</sup>(b9) G<sub>M</sub><sup>11</sup> 4 On Cue F<sub>M</sub><sup>11</sup> E<sup>13</sup>(b9) A<sub>M</sub><sup>11</sup> last solo only

(To [D] for more choruses)

(4x's) A<sub>M</sub><sup>11</sup> A<sub>M</sub><sup>11</sup> E<sup>13</sup>(b9) A<sub>M</sub><sup>11</sup> A<sub>M</sub><sup>11</sup> D<sup>13</sup>(b9) G<sub>M</sub>

(last solo continues)

(4x's) G<sub>M</sub><sup>11</sup> G<sub>M</sub><sup>11</sup> D<sup>13</sup>(b9) G<sub>M</sub><sup>11</sup> G<sub>M</sub><sup>11</sup> C<sup>13</sup>(b9) F<sub>M</sub>

(end solo) (pn. w/vibes)

D.S. al 2<sup>nd</sup> ending al Coda Two (♩<sup>2</sup>)

<sup>12</sup> C<sup>b</sup>M<sup>7</sup>/D<sub>b</sub> C<sup>13</sup>(b9) B<sup>13</sup>(b9)

piano R.H. voicings on head:

C<sup>13</sup>(b9) F<sub>M</sub><sup>11</sup> F<sup>13</sup>(b9) F<sup>7</sup>(#5) F<sup>7</sup> A<sub>M</sub><sup>7</sup>(add 11) A<sup>13</sup>(b5) G<sup>b</sup>M<sup>7</sup>/A<sub>b</sub> C<sup>M</sup><sup>7</sup>/D

D<sup>7</sup>(11) G<sup>9</sup><sub>sus</sub> A<sup>9</sup>(b13) G C<sup>b</sup>M<sup>7</sup>/D<sub>b</sub> D<sup>b</sup>7(#3) G<sup>b</sup>7<sub>sus</sub> E<sup>b</sup>7(#9) A<sub>M</sub><sup>11</sup> D<sup>13</sup> A<sup>13</sup>

at [C]:

Left hand plays roots and notes in parentheses.

Voicings for solos like first two transposed where necessary



**A** (Tacet 1<sup>st</sup> X)  
(ten, w/bass)

**B**

1.  
2.  
(ten)

D.S. al 2<sup>nd</sup> ending al Coda One (Φ')

(Tenor Solo)

Musical staff with notes and chords:  $D^{13}$ ,  $A^{13}$ , (4x's)

(4x's)

Musical staff with notes and chords:  $D^{13}$ ,  $A^{13}$ ,  $A^{13}$ ,  $D^{13}(b9)$ ,  $G_{mi}^{11}$

(4x's) (Solos)

Musical staff with notes and chords:  $G_{mi}^{11}$ ,  $G_{mi}^{11}$ ,  $D^{13}(b9)$ ,  $G_{mi}^{11}$ ,  $G_{mi}^{11}$ ,  $C^{13}(b9)$ ,  $F_{mi}^{11}$

(4x's)

Musical staff with notes and chords:  $F_{mi}^{11}$ ,  $F_{mi}^{11}$ ,  $C^{13}(b9)$ ,  $F_{mi}^{11}$

Musical staff with notes and chords:  $F_{mi}^{11}$ ,  $D^{13}(b9)$ ,  $G_{mi}^{11}$ ,  $F_{mi}^{11}$ ,  $E^{13}(b9)$ ,  $A_{mi}^{11}$

4 Till Cue, 4 On Cue, last solo only

(To D for more choruses)

(4x's)

Musical staff with notes and chords:  $A_{mi}^{11}$ ,  $A_{mi}^{11}$ ,  $E^{13}(b9)$ ,  $A_{mi}^{11}$ ,  $A_{mi}^{11}$ ,  $D^{13}(b9)$ ,  $G_{mi}^{11}$

(last solo continues)

(4x's)

Musical staff with notes and chords:  $G_{mi}^{11}$ ,  $G_{mi}^{11}$ ,  $D^{13}(b9)$ ,  $G_{mi}^{11}$ ,  $G_{mi}^{11}$

(end solo)

D.S. al 2<sup>nd</sup> ending al Coda Two ( $\Phi^2$ )

Musical staff with notes and chords:  $B^{13}(b9)$

Tenor sounds one octave lower than written.

# Pools (Bass Part)

Relaxed Funk

$\text{♩} = 174$

**A**

$F_{MI}^{11}$   $C^{13}(b9)$

$F_{MI}^{11}$   $C^{13}(b9)$

$F_{MI}^{11}$

$A_{MI}^{7(add 11)}$   $A^{13}(b5)$

$G_{MA}^7/A_{b}$   $C^{13}(b9)$

$G_{MA}^7/A_{b}$   $C_{MA}^7/D$   $D_7^{(\#9)/F\#}$  **B**  $G^9_{sus}$

$G^9_{sus}$   $C_{MA}^7/D$   $D_7^{(\#9)/F\#}$   $A^9(b13)/G$

$A^9(b9)/G$   $C_{bMA}^7/D_b$   $D_b7^{(\#9)/F}$   $G_b7_{sus}$

$E_b7^{(\#9)}$   $A_{MI}^{11}$   $C_{bMA}^7/D_b$   $C^{13}(b9)$

D.S. al 2<sup>nd</sup> ending al Coda One ( $\phi^1$ )

$C_{bMA}^7/D_b$   $C^{13}(b9)$

(4x's)

D<sup>13</sup> A<sup>13</sup>

x's)

D<sup>13</sup> A<sup>13</sup> A<sup>13</sup> D<sup>13</sup>(b<sup>9</sup>) G<sub>mi</sub><sup>11</sup>

(4x's) (Solos)

G<sub>mi</sub><sup>11</sup> G<sub>mi</sub><sup>11</sup> D<sup>13</sup>(b<sup>9</sup>) G<sub>mi</sub><sup>11</sup> G<sub>mi</sub><sup>11</sup> C<sup>13</sup>(b<sup>9</sup>) F<sub>mi</sub><sup>11</sup>

x's)

F<sub>mi</sub><sup>11</sup> F<sub>mi</sub><sup>11</sup> C<sup>13</sup>(b<sup>9</sup>) F<sub>mi</sub><sup>11</sup>

4 Till Cue

F<sub>mi</sub><sup>11</sup> D<sup>13</sup>(b<sup>9</sup>) G<sub>mi</sub><sup>11</sup> F<sub>mi</sub><sup>11</sup> E<sup>13</sup>(b<sup>9</sup>) A<sub>mi</sub><sup>11</sup>

4 On Cue last solo only

To [D] for more choruses)

(4x's)

A<sub>mi</sub><sup>11</sup> A<sub>mi</sub><sup>11</sup> E<sup>13</sup>(b<sup>9</sup>) A<sub>mi</sub><sup>11</sup> A<sub>mi</sub><sup>11</sup> D<sup>13</sup>(b<sup>9</sup>) G<sub>mi</sub><sup>11</sup>

(4x's)

G<sub>mi</sub><sup>11</sup> G<sub>mi</sub><sup>11</sup> D<sup>13</sup>(b<sup>9</sup>) G<sub>mi</sub><sup>11</sup> G<sub>mi</sub><sup>11</sup>

D.S. al 2<sup>nd</sup> ending at Coda Two (Φ<sup>2</sup>)

2<sup>2</sup> C<sup>7</sup>Ma<sup>7</sup>/D<sup>b</sup> C<sup>13</sup>(b<sup>9</sup>) B<sup>13</sup>(b<sup>9</sup>)

Bass has the melody at letter A

Medium  
Funk/Rock  
♩=174

# Povo

Freddie Hubbard

1<sup>st</sup> & 2<sup>nd</sup> x's: bs w/dr.  
3<sup>rd</sup> x: add piano  
5<sup>th</sup> x: add guitar solo

Cmi<sup>7</sup>

4

vamp till cue

Cmi<sup>7</sup>  
(trp)

Cmi<sup>7</sup>

Ab<sup>7</sup>

Cmi<sup>7</sup>

Bma<sup>7</sup>(b5)      A<sup>(b5)</sup>ma<sup>7</sup> Bma<sup>7</sup> Dma<sup>7</sup> Ema<sup>7</sup>      D<sup>(b5)</sup>ma<sup>7</sup> Bma<sup>7</sup> Abma<sup>7</sup> G<sup>(b5)</sup>ma<sup>7</sup> Ema<sup>7</sup> Bma<sup>7</sup>

Cmi<sup>7</sup>

LOS) Cmi<sup>7</sup> 8

Ab<sup>7</sup>

Cmi<sup>7</sup>

Bma<sup>7</sup>(b5) 2      A<sup>(b5)</sup>ma<sup>7</sup> 2      Cmi<sup>7</sup> 4

Melody is played very laid-back (behind the beat).

after solos - D.S. al Coda (take repeat)

Bma<sup>7</sup>(b5)      A<sup>(b5)</sup>ma<sup>7</sup> Bma<sup>7</sup> Dma<sup>7</sup> Ema<sup>7</sup>      D<sup>(b5)</sup>ma<sup>7</sup> Bma<sup>7</sup> Abma<sup>7</sup> G<sup>(b5)</sup>ma<sup>7</sup> Ema<sup>7</sup> Bma<sup>7</sup> Cmi<sup>7</sup>

molto rit.      fill

Medium Funk/Rock

# Povo (Harmony Part)

=174

$C_{MI}^7$  Tacet

vamp till cue

**A**

(flute)

(muted trp.)

(fl.)

(mut. trp.)

(fl.)

**SOLOS**

after solos - D.S. al Coda (take repeat)

memory copies the timing and inflection of the melody player.

(fl.)

memory copy

$C_{MI}^7$

fill

Medium Funk/Rock

Povo (Bass Part)

$\text{♩} = 174$

$C_{MI}^7$

(2)

vamp till cue

**A**

$C_{MI}^7$

(2)

(2)

(2)

$A_{b7}$

$C_{MI}^7$

(2)

$B_{MA}^7(b5)$   $A_{MA}^7(b5)$   $B_{MA}^7$   $D_{MA}^7$   $E_{MA}^7$   $D_{bMA}^7(b5)$   $B_{MA}^7$   $A_{bMA}^7$   $G_{bMA}^7$   $E_{MA}^7$   $B_{MA}^7$

$C_{MI}^7$

(2)

**B** (SOLOS)

$C_{MI}^7$  8  $A_{b7}$  4  $C_{MI}^7$  4

$B_{MA}^7(b5)$  2  $A_{MA}^7(b5)$  2  $C_{MI}^7$  4

after solos - D.S. al Coda (take repeat)

$B_{MA}^7(b5)$   $A_{MA}^7(b5)$   $B_{MA}^7$   $D_{MA}^7$   $E_{MA}^7$   $D_{bMA}^7(b5)$   $B_{MA}^7$   $A_{bMA}^7$   $G_{bMA}^7$   $E_{MA}^7$   $B_{MA}^7$   $C_{MI}^7$



Photo by Tom Copi

Wayne Shorter



Medium Ballad  $\text{♩} = 58$

# Punk Jazz

Jaco Pastorius

Dr  
 Tr  
 Bb7(#9) D<sup>MA</sup>7/A Bb<sub>MI</sub>9 Bb<sub>MI</sub>6/Ab Eb7(#9) Ab<sub>MI</sub>7  
 (bass & drums tacet) (bass)

G7/A Ab/Bb B<sub>MI</sub>7/A C<sup>O</sup>7(MA7 add 9) F<sub>MI</sub>7 Bb13(b9)

D<sub>MI</sub>11 C<sub>MI</sub>9 B<sub>MA</sub>7(#11) 8vb 3 Ab<sub>MI</sub>9 E13(#11) E13<sub>SUS</sub> E13(#11) E13<sub>SUS</sub>  
 (synth.) (top note of synth. voicings)  
 (add drums)

(Lite Swing, Double Time)  $\text{♩} = 116$

E13(#11) Bb13(b5) C13(#11) A13(#11) D7(#11) B13(#11) G13(#11) Bb7(#9)

E<sub>b</sub>MA7 E<sub>b</sub>MA7(#5) [G7(#9)] Ab<sub>MI</sub>11 F#<sub>MI</sub>11 F7(#9) Bb7(#9)

(Hard Swing-in 2)  
(2<sup>nd</sup> x only)

(synth.)  
 Eb13<sub>SUS</sub> (add 3) Eb7(#9)

(1<sup>st</sup>x only)

Db13(#11) Db sus(add 13)

fine

**D**

(ten)

E13(#11) Bb13 C13(#11) F#7(#9) D13(#11) Ab13 C13(#11) F#7(#9)

(Soprano Solo)

E13(#11) Bb13 C13(#11) F#7(#9) D13(#11) Ab13 C13(#11) F#7(#9)

(synth.)

vamp till cue

**E**

(Ballad Feel)

E13(#11) E13 sus E13(#11) E13 sus E13(#11) E13(#9) E13(#11) E13(#9) E13(#11) E13(#9) E13(#11) E13(#9)

E13(#11) E13(#9) E13(#11) E13(#9) E13(#11) E13(#9) E13(#11) E13(#9)

D.S. al fine (vamp on **C** & fade)

sample bass line at **D**

E13(#11) Bb13 C13(#11) F#7(#9) D13(#11) Ab13 C13(#11) F#7(#9)

As played on Weather Report's "Mr. Gone"

# Pursuance

John Coltrane

2nd Swing

-296

(1st Chorus)  $B^b_{MI} 11$

6  $E^b_{MI} 11$   $B^b_{MI} 11$

(sample solo)

2nd Chorus

$B^b_{MI} 11$

$E^b_{MI} 11$   $B^b_{MI} 11$

$E^b_{MI} 11$   $B^b_{MI} 11$

Solos on  $B^b_{MI}$  blues (modal)

to solos

3rd Chorus

$B^b_{MI} 11$

$E^b_{MI} 11$   $B^b_{MI} 11$

$E^b_{MI} 11$   $B^b_{MI} 11$  (out of time)

As played on John Coltrane's "A Love Supreme"

into extended drum solo →

# Quasimodo

Medium Swing

Charlie Parker

$\text{♩} = 146$

to solos

Based on "Embraceable You".  
As played on Warner Bros. 6 Vol. Set "Charlie Parker"

Medium Samba  
♩ = 132

# Quiet Fire

George Cables

EMi7 FMA7(#11) EMi7 FMA7(#11) (2)

(piano)

EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 break

EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 (vibes) break

EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 break

C7

A7

C7

C/D D/E Eb/F F/G Gb/Ab Eb/F F/G Gb/Ab

Ab/Bb A/B EMi7 FMA7(#11) EMi7 FMA7(#11) (2)

(2) EMi7 FMA7(#11) EMi7 break

# SOLOS

**C**  $C^7$   $A^7$   $C^7$

$C/D$   $D/E$   $E^b/F$   $F/G$   $G^b/A^b$   $G^b/A^b$

$E^b/F$   $F/G$   $G^b/A^b$   $A^b/B^b$   $A/B$   $A/B$

$E_{mi}^7$   $F_{MA}^7(\#11)$   $E_{mi}^7$   $F_{MA}^7(\#11)$  (2)

(2) (2) (4)

(2) (2) (6)

(2)  $E_{mi}^7$   $F_{MA}^7(\#11)$   $E_{mi}^7$  Solo break

to head

As played on Bobby Hutcherson's "Conception: The Gift Of Love"

break ----- D.S. al Coda (with repeat)

$E^b/F$   $F/G$   $G^b/A^b$   $A^b/B^b$   $A/F$

# Quiet Now

Denny Zeitlin

**A** Very slowly, rubato  
with tenderness

solo changes: A<sub>Mi</sub> F E<sup>7</sup> A<sub>Mi</sub><sup>7</sup> D<sub>Mi</sub><sup>7</sup> G<sup>7</sup> C<sub>M</sub>A<sup>7</sup> B<sup>b</sup>7(#11) A<sup>7</sup>(#3)

F<sub>Mi</sub><sup>6</sup>/A<sup>b</sup> G<sup>6</sup> E<sup>7</sup> A<sub>Mi</sub><sup>7</sup> D<sup>13</sup> E<sup>b</sup><sub>M</sub>A<sup>7</sup> A<sup>b</sup><sub>M</sub>A<sup>7</sup>

A<sup>b</sup><sub>Mi</sub>(M<sub>A</sub>7) B<sub>Mi</sub><sup>9</sup> G<sup>6</sup> F<sup>#</sup>7 B<sub>Mi</sub><sup>7</sup>

E<sub>Mi</sub><sup>7</sup> A<sup>7</sup> D<sub>M</sub>A<sup>7</sup> C<sup>7</sup>(#11) B<sup>7</sup>(#3) G<sub>Mi</sub><sup>6</sup>/B<sup>b</sup> A<sup>6</sup> F<sup>#</sup>7

B<sub>Mi</sub><sup>9</sup> E<sup>7</sup> F<sup>#</sup><sub>Mi</sub><sup>7</sup> B<sub>Mi</sub><sup>7</sup> E<sub>Mi</sub><sup>7</sup> A<sup>7</sup> A<sub>Mi</sub><sup>7</sup> D<sup>7</sup>

**B** G<sub>M</sub>A<sup>7</sup> C<sup>7</sup>(#11) B<sub>Mi</sub><sup>7</sup> B<sup>b</sup>7 A<sup>b</sup><sub>M</sub>A<sup>7</sup> C<sup>#</sup>7(#11)

Chords:  $Cm^7$ ,  $B^7$ ,  $Ama^7$ ,  $D^7$ ,  $C\#m^7$ ,  $Cma^7$

Chords:  $Bm^{11}/E$ ,  $E^7(alt)$

Triplet: 3

**C**

Chords:  $A_{mi}$ ,  $F$ ,  $G\#$ ,  $E^7(\#9)$ ,  $A_{mi}^7$ ,  $Dm^7$ ,  $G^7$ ,  $Cma^7$

Chords:  $Bb^7(\#11)$ ,  $A^7(b9)$ ,  $Fm^6/A^b$ ,  $G^6$ ,  $E^7$ ,  $A_{mi}^7$ ,  $D^{\#3}$

(ritard. e decresc. last x)

Chords:  $Em^7$ ,  $A_{mi}^7$ ,  $Dm^7$ ,  $G^7sus$ ,  $Em^7$ ,  $A_{mi}^7$ ,  $Fma^7$ ,  $B^7$ ,  $Em^7$ ,  $E^{\#9}$ ,  $A^bma^7$ ,  $D^bma^7$ ,  $Cma^7$ ,  $Bm^7(b9)$ ,  $E^7$

solo on changes

fermatas apply last time only

8va --- 15<sup>a</sup>a. - 7

Chord:  $Cma^7$

This chart is direct from the composer's lead sheet. Denny recorded it on "Live At The Trident".



# Random Thoughts

Steve Kuhn

**(Intro)**

$Db_{MA7}(\#5)$  Freely

Indef. (Solo Flute)

Med Jazz Waltz

$\text{♩} = 192$

$G_{bMA7}/Ab$

etc. (melody played freely)

16 (add bass & drums) (sax)

$C_{MI7}$   $E_{MA7}$   $A_{MI7}$

break (unis)

1. 2.  $A_{MI7}$   $F_{\#MI7}$   $F_{MI7}$

**(SOLOS)** 3  $E_{MI7}$   $E_{MA7}$   $F_{MI7}$   $F_{MA7}$  ind. def.

$A_{MI}^7$   $F\#_{MI}^7$   $F_{MI}^7$  C  $G_{bMA}^7/A_b$   $A_{MI}^7$   $F\#_{MI}^7$   $F_{MI}^7$   
 (bass solo) indef.

In Cue)  $G_{bMA}^7/A_b$  16  
 (bass solo continues)

D.S. al Coda (with repeat)

$G_{bMA}^7/A_b$   
 (Freely)  $D_{bMA}^7(\#5)$  ( $F^7(\#5)$ )  $B_{b7}(\#5)$   $E_{bMI}$   $A_{b7}$   
 $A_{07}$   $B_{b7}$   $E_{bMI}$  N.C.  
 bass & drums drop out (solo piano) rit.

8vb

piano comp figure at A:

etc.

As played on Steve Kuhn's "Non-Fiction"

# A Remark You Made

Josef Zawinul

Ballad  
= 54

Chord symbols and performance markings include: *(piano)*, *(sax)*, *(bass)*, *(synth.)*, *(piano)*, *(sax)*, *(bass)*, *(Sax Solo)*, and various chords such as  $E\flat MA7$ ,  $F m i 7 / E\flat$ ,  $B\flat 9 sus$ ,  $G 7 sus$ ,  $C m 11$ ,  $A\flat / C$ ,  $G / B$ ,  $E\flat MA7$ ,  $F m i 11$ ,  $A\flat / E\flat$ ,  $B\flat / D$ ,  $G / B$ ,  $C m 11$ ,  $C m 11 / B\flat$ ,  $A\flat G 7 sus$ ,  $C m 11$ ,  $E\flat MA7$ ,  $D\flat MA7$ ,  $B\flat 9 sus$ ,  $E\flat MA7$ ,  $B\flat 9 sus$ ,  $A\flat / C$ ,  $B\flat / D$ ,  $A\flat / E\flat$ ,  $G m 11$ ,  $C m 11$ ,  $C m 11 / B\flat$ ,  $A\flat$ ,  $B\flat / A\flat$ ,  $G 7 (9)$ ,  $C m 11$ ,  $A\flat / C$ ,  $G m 11$ ,  $C m 11$ ,  $C m 11 / B\flat$ ,  $A\flat G 9$ ,  $F / A$ ,  $B\flat 9 sus$ ,  $E\flat$ ,  $B\flat / D$ ,  $C m 11$ ,  $C m 11 / B\flat$ ,  $A\flat$ ,  $A\flat / G$ ,  $F m 11$ ,  $F m 11 / B\flat$ ,  $E\flat MA7$ ,  $B 9 sus$ ,  $B\flat 9 sus$ ,  $E\flat MA7$ ,  $C m 11$ ,  $A\flat / C$ ,  $B\flat / C$ ,  $C m 11$ .

Ab6 Bb9sus Eb Eb/D Eb/C Eb/Bb Ab Gb/Bb G7(b9)

G7(b9) Cm7 Ab6 Gm7 Fm7 Fm7/Bb

Fm7/Eb D Eb Eb/D Eb/C Eb/Bb AbMA7 G7(b9) Bb9sus AbMA7

Gm7 Cm7 Ab Fm7 Gm7 Cm7 Ab Ab6

Ab/Eb Bb/D Cm Fm7 Cm Fm7

Cm Fm7 Gm7 Cm7 (Synth. Solo) Eb6/9 (Vamp till cue)

Db6/9 end solo Cm Ab/C 3x's G/B Cm7/Bb F/A Bb/Ab Gm7 Cm Ab/C

G/B Cm7/Bb F/A Bb/Ab Gm7 Cm Db6/9

As played on Weather Report's "Heavy Weather"

Medium Swing  
♩ = 176

# Resolution

John Coltrane

Dmi11

Bb7sus

D pedal throughout head

E7(alt)

BbMA7

Dmi13

A7(#9)

Dmi11

Bb7sus

E7(alt)

A7(alt)

Dmi11

Bb7sus

E7(alt)

Dmi11

A7(#9)

Solos modal, centered around D minor

Dmi11

Bb7sus

Dmi7

Dmi(MA7)

Dmi11

A7(b9)

Dmi11

Bb7

Dmi11

(tenor fill)

Sounds one octave lower than written.  
 Chords on head indicate shifting modes rather than specific changes.  
 As played on John Coltrane's "A Love Supreme"

dy Straight 1/8s

# Return To Forever

Chick Corea

0 (Intro) (4x's)

*p*

(elec. pn. w/bass) (3x's) 1st x: piano only 2nd x: add voice 3rd x: add flute

(fl. & bs. fill)

E mi

(Latin 3) ♩=206 1st & 2nd x's: piano only 3rd x: add bass and drums

*mf*

(On Cue) vamp till cue

(2)

(fl. & bs. fill)

E mi

(2) (2)

Play melody 5 times (add flute and voice 2nd x), then flute solo on A mi; on cue, play melody 5 times and continue.

musical letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer. In some musical sections enclosed in brackets do not appear on the original score and have been derived from the original score and the original recording by

(Original Feel)  $\text{♩} = 120$  (4x's)

*p*  
(elec. pn. w/bass)

(3x's) 1st x: piano only 2nd x: add voice 3rd x: add flute

(f) (fl. & bs. fill)

*f*

(Medium Samba)  $\text{♩} = 118$  1st x: elec. piano only 2nd x: bass enters and drums sneak in.

*f*

(On Cue) vamp till cue (fl. & bs. fill)

*Cmi7*

*E<sub>mi</sub>*

Play melody til cue (add voice 2nd x, flute 3rd x), then piano solo on C mi: on cue, repeat melody and build until cue to continue.

D.S. al Coda

As played on Chick Corea's "Return To Forever"

(elec. pn. w/bass)

Vamp & Fade

no drums at A and E (light percussion fills)

Body Straight 1/8s  
♩=120

# Return To Forever (Bass Part)

Intro)  $\text{♩} = 120$  8va  (4x's)

A) (3x's) 8va  $p$   (4)

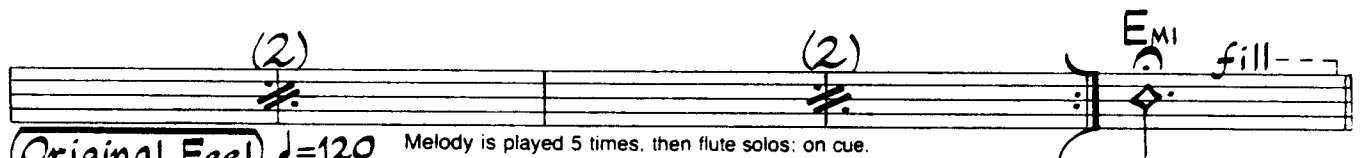
(8)  $E_{MI}$  fill 

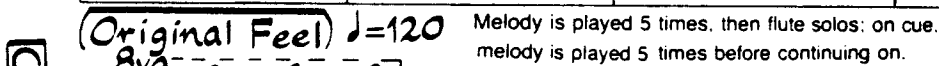
2nd x's: (Latin 3)  $\text{♩} = 206$   
Facet

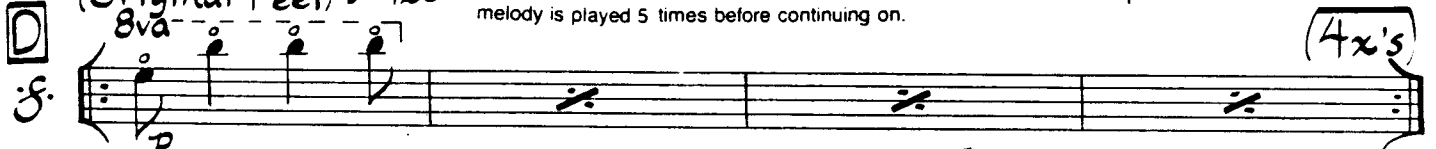
B)  $A_{MI}^7$   $mf$   vamp till cue

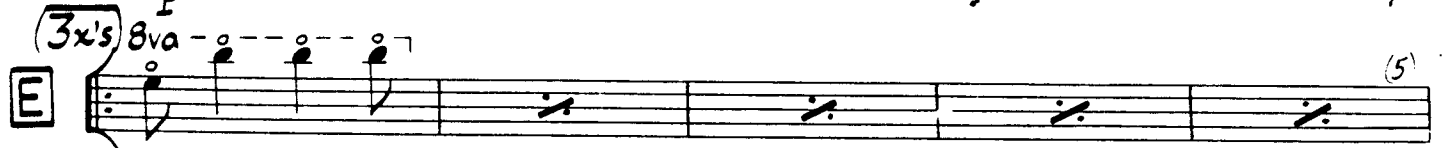
C)  $A_{MI}^7$   (2)

On Cue

(2)  $E_{MI}$  fill 

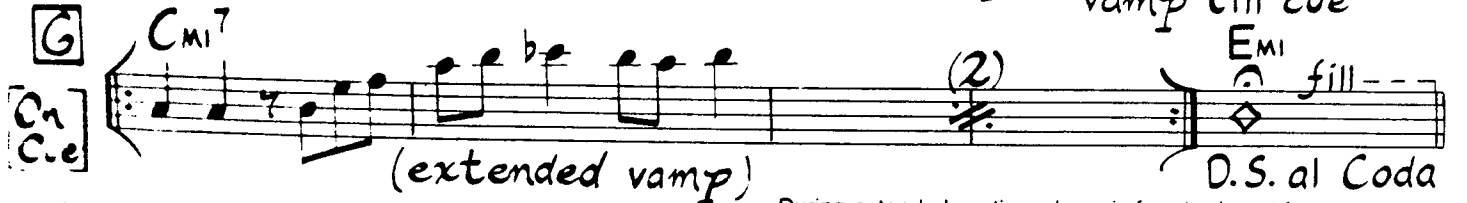
D) (Original Feel)  $\text{♩} = 120$   Melody is played 5 times, then flute solos: on cue.  
melody is played 5 times before continuing on.

8va  $p$   (4x's)

E) (3x's) 8va  $p$   (5)

(10)  $E_{MI}$  fill 

F) (Medium Samba)  $\text{♩} = 118$   $C_{MI}^7$   vamp till cue

G)  $C_{MI}^7$   $b$   (2)  $E_{MI}$  fill

On Cue

(extended vamp)

D.S. al Coda

During extended sections, bass is free to depart from written lines

$\text{♩} = 120$  8va 

Vamp & Fade



ight Ballad  
2/8 Feel) ♩=114

# Revelation 21:4

Bob Magnusson

Chords and markings in the score include:  
Staff 1: A major 7, (flute-8va), F major 7 with #11, triplet.  
Staff 2: F major 7 with #11, triplet, Ab major 7 with #11, triplet, triplet.  
Staff 3: F major 7 with #11 over B, triplet, triplet, triplet, triplet.  
Staff 4: E7 with b9, w/bass.  
Staff 5: A major 7, triplet, triplet, triplet.  
Staff 6: w/bass, C major 7, C major 7 with #11 over F#, triplet.  
Staff 7: F major 7, triplet, triplet, E7 with b9, triplet, triplet.  
Staff 8: A major 7, triplet, A major 7 with #11, triplet, triplet.  
Staff 9: Gb major 7 with #11, triplet, triplet, Ab major 7 with #11, triplet, triplet.

$B^bMA7(\#11)$   $AMA7$

( $AMA7$ )

w/ bass

$FMA7(\#11)$

(SOLOS)

$AMA7$  2  $FMA7(\#11)$  2  $A^bMA7(\#11)/D$  2  $FMA7(\#11)/B$  2  $E7(b9)$  2

indef.

After solos - D.C. al Coda

(Canon) ( $AMA7$ )

vamp & fade

(flute starts, piano enters after one bar, bass one bar later)

Piano doubles much of the melody throughout the head.

As played on Bob Magnusson's "Revelation"

# Romaine

Jim Hall

Freely

**A**  $C_{M7}$   $E7$   $E_{M7}(b5)$   $A7$   
 (solo guitar)

$D_{M7}$   $Bb7$   $D_{M7}$   $G7$

$C_{M7}$   $D_{M7}$   $G7$   $E_{M7}(b5)$   $A7$

$D_{M7}$   $D_{M7}(b5)$   $G7$   $\Phi$  (Medium Samba)  $d=113$   
 $F_{M7}$   $D7(alt)$   
 2 (add bass & drums)

**B**  $G_{M7}$   $B7$   $B_{M7}(b5)$   $E7$

$A_{M7}$   $F7$   $A_{M7}$   $D7$

$G_{M7}$   $G_{M7}$  (solo)  $G$

$C_{M7}$   $A_{M7}(b5)$   $D7(\#5)$

$G_{M7}$  solo break ----- ( $G7$ )

(SOLOS) (add drums)

$C_{M7}$   $E7$   $E_{M7}(b5)$   $A7$

D<sub>Mi</sub><sup>7</sup> B<sup>b7</sup> D<sub>Mi</sub><sup>7</sup> G<sup>7</sup>

C<sub>MA</sub><sup>7</sup> D<sub>Mi</sub><sup>7</sup> G<sup>7</sup> E<sub>Mi</sub><sup>7(b5)</sup> A<sup>7</sup>

D<sub>Mi</sub><sup>7</sup> D<sub>Mi</sub><sup>7(b5)</sup> G<sup>7</sup> C<sub>MA</sub><sup>7</sup> (A<sub>Mi</sub><sup>7</sup> D<sup>7</sup>)

**D** G<sub>MA</sub><sup>7</sup> B<sup>7</sup> B<sub>Mi</sub><sup>7(b5)</sup> E<sup>7</sup>

A<sub>Mi</sub><sup>7</sup> F<sup>7</sup> A<sub>Mi</sub><sup>7</sup> D<sup>7</sup>

**E** G<sub>Mi</sub> 7 G<sup>7</sup> C<sub>Mi</sub>

A<sub>Mi</sub><sup>7(b5)</sup> D<sup>7</sup> G<sub>Mi</sub> 3 G<sup>7</sup>

after solos - D.C. (in time) al Coda

⊕ F<sub>Mi</sub><sup>7</sup> 4 E<sub>bMi</sub><sup>7</sup> 4

D<sub>bMA</sub><sup>7(#11)</sup>

dr: T r T & T

As played on Jim Hall's "It's Nice To Be With You"

# Rosewood

Woody Shaw

**A**

The musical score is written for three parts: Trumpet (trp), Tenor Saxophone (ten.), and Bass/Piano (bass + pn.). The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked as Medium Latin with a quarter note equal to 162 beats per minute.

**Chord Progression:**

- Measures 1-2: N.C. (Am11)
- Measures 3-4: (Am11) A6
- Measures 5-6: (A6 BbMA7)
- Measures 7-8: Bb7sus (Abmi9) AbMA7
- Measures 9-10: F#sus/G Ab9sus
- Measures 11-12: Gmi7 Fmi7 Gmi7 Fmi7
- Measures 13-14: Cmi11 Bbmi11 Gb6
- Measures 15-16: AbMA7
- Measures 17-18: Abmi7 Db7 G7
- Measures 19-20: GbMA7
- Measures 21-22: B9
- Measures 23-24: E9

**Performance Notes:**

- Measures 11-12 and 15-16 include the instruction "(+trb)".
- Measures 19-20 include the instruction "(bass)".
- Measures 21-22 and 23-24 include the instruction "(bass + pn.)".
- Measures 13-14 include the instruction "(Abmi9)".
- Measures 17-18 include the instruction "(bass)".
- Measures 21-22 and 23-24 include the instruction "(bass + pn.)".

**D**

*(G<sup>b</sup> - E E/D)*

*Cm7 Bbm7 Cm7 Bbm7 G<sup>b</sup>/G G<sup>b</sup>7sus E/D*

*(G<sup>b</sup> - E E/D)*

*Cm7 Bbm7 Cm7 Bbm7 G<sup>b</sup>/G G<sup>b</sup>7sus E/D*

1.

*Bm7 Am7 Bm7 Am7 Gm7 Fm7 Gm7 Fm7 Bb7sus*

*break*

*(w/trb)*

2.

*Bb6 Gb(add 9) Fsus/G Ab9sus Bb7sus Gb(add 9)*

*Fsus/G Ab9sus Bb6 Gb(add 9) Ab/G Ab7sus (to end)*

*fine*

D.S. for solos  
solo changes in parentheses

(rit. last time)

As played on Woody Shaw's "Rosewood"

Solos are BCD - 1<sup>st</sup> ending  
ABCD - 2<sup>nd</sup> ending

Kicks and breaks are not played during solos (except those in the 1st and 2nd endings).

# Rough House

John Scofield

Very Freely

Intro)  $G^7sus$

Musical notation for the Intro section, consisting of 11 staves. The notation includes various chords and melodic lines. Chords are labeled as follows:  $G^7sus$ ,  $Cm^7$  fill,  $AbMA^7(\#5)$ ,  $AbMA^7(\#5)$ ,  $Gm^7$ ,  $Em^7$ ,  $Cm^7$  fill,  $Cm^7$ ,  $E^b/B$ ,  $B^7sus$ ,  $B^{13}$ ,  $A^7(\#11)$  fill,  $A/G\#$ ,  $B/G$ ,  $G/F$ ,  $F\#m^7_3$ ,  $C^7(\#11)$  fill,  $E^b/D$ ,  $C/F$ ,  $D^b/G^b$ ,  $E/D\#$ ,  $E/D\#$ ,  $D^b/G^b$ ,  $Fm^7$ .

amba  
eel  
=130)

Musical notation for the first part of the main section, consisting of 8 staves. The notation includes various chords and melodic lines. Chords are labeled as follows:  $Fm^7$ ,  $Gm^7$ ,  $E^bm^7$ ,  $Fm^7$ ,  $Fm^7$ ,  $Gm^7$ ,  $E^bm^7$ ,  $Em^7$ ,  $Fm^7$ ,  $Gm^7$ ,  $E^bm^7$ ,  $Em^7$ ,  $Fm^7$ ,  $Gm^7$ ,  $E^bm^7$ ,  $Em^7$ .

Musical notation for the second part of the main section, consisting of 1 staff. The notation includes various chords and melodic lines. Chords are labeled as follows:  $G^7sus$ ,  $Cm^7$ , drum fill.

Musical notation for the third part of the main section, consisting of 1 staff. The notation includes various chords and melodic lines. Chords are labeled as follows:  $AbMA^7(\#5)$ ,  $Gm^7$ ,  $Em^7$ .

obs  
regin)

Handwritten musical score for guitar, featuring multiple staves with notes and chords. Chords include Cmi, E<sup>b</sup>/B, B<sup>13</sup>, A<sup>mi</sup>7(#11), A/G#, B/G, G/F, F#<sup>mi</sup>7, C<sup>mi</sup>7(#11), E<sup>b</sup>/D, C/F, D<sup>b</sup>/G<sup>b</sup>, E/D#, E/D#, D<sup>b</sup>/G<sup>b</sup>, F<sup>mi</sup>7, F<sup>mi</sup>7, G<sup>mi</sup>7, E<sup>b</sup><sub>mi</sub>7, F<sup>mi</sup>7, F<sup>mi</sup>7, G<sup>mi</sup>7, E<sup>b</sup><sub>mi</sub>7, E<sup>mi</sup>7, F<sup>mi</sup>7, G<sup>mi</sup>7, E<sup>b</sup><sub>mi</sub>7, E<sup>mi</sup>7, F<sup>mi</sup>7, G<sup>mi</sup>7, E<sup>b</sup><sub>mi</sub>7, E<sup>mi</sup>7.

D.S. to solos - solo form (ABC)

Handwritten musical notation for a solo section, starting with G<sup>7</sup>sus and C<sup>mi</sup>7, ending with an Indef. section. Includes a (Swing) tempo marking.

Handwritten musical notation for a bass line, starting with F<sup>mi</sup>7, G<sup>mi</sup>7, E<sup>b</sup><sub>mi</sub>7, F<sup>mi</sup>7, F<sup>mi</sup>7, G<sup>mi</sup>7, E<sup>b</sup><sub>mi</sub>7, E<sup>mi</sup>7.

D.S. for next solo (ABC)

After solos - D.S. al Coda

Handwritten musical notation for a final section, starting with G<sup>7</sup>sus and C<sup>mi</sup>7, ending with a rit. marking.

First four bars of A played as written every time. As played on John Scofield's "Rough House"



# Route Four

1st Swing  $\text{♩} = 292$

Teddy Charles

**A** (in 2)  $B^b_{MI}$   $B^b_{MI}/A$   $B^b_{MI}/A^b$   $B^b_{MI}/G$

(bari 1)

2<sup>nd</sup> x:

1.  $G^b_{MA}7$  (Play top line if no harmony)  $F_{MA}7(b5)$

2.  $G^b_{MA}7$   $F_{MA}7(b5)$  drum fill

(ten)

**B**  $E7(\#9)$  (in 4)  $A_{MI}7$

$E7(\#9)$   $A_{MA}7(b5)$

op time -  $D_{MI}7$  - - -  $D_{MI}7$  - -  $G7$  - - -  $C_{MA}7$  - - -  $G^b7$

2)  $F_{MA}7$   $F^{\#}_{MI}7$   $B7$

Sounds one octave lower than written.

solos on form (AAB) bass walks

$F^{\#}_{MI}7$   $F_{MA}7(b5)$  N.C.  $E_{MA}7(b5)$

# Route Four (Harmony Parts)

Fast Swing

$\text{♩} = 292$

**A** (ten)

Handwritten harmony for section A (ten).

Staff 1:  $B^{\flat}m_1$ ,  $B^{\flat}m_1/A$ ,  $B^{\flat}m_1/A^{\flat}$ ,  $B^{\flat}m_1/G$

Staff 2:  $B^{\flat}m_1$ ,  $A$ ,  $A^{\flat}$ ,  $G$  (2<sup>nd</sup>x only)

Staff 3:  $B^{\flat}m_1$ ,  $A$ ,  $A^{\flat}$ ,  $G$

First two lines of section B.

Line 1:  $G^{\flat}MA^7$ ,  $FMA^7(b5)$

Line 2:  $G^{\flat}MA^7$ ,  $FMA^7(b5)$

Section B in 4/4.

Staff 1: **B** (bari 1),  $E7(\#9)$ ,  $Am_1^7$

Staff 2:  $E7(\#9)$ ,  $Am_1^7(b5)$

Stop time section.

Staff:  $Dm_1^7$ ,  $Dm_1^7$ ,  $G^7$ ,  $CMA^7$ ,  $G^{\flat}7$

Section in 2/2.

Staff:  $FMA^7$ ,  $F^{\sharp}m_1^7$

solos on form(AAB)

Final line of harmony.

Staff:  $F^{\sharp}m_1^7$ ,  $FMA^7(b5)$ , N.C.,  $EMA^7(b5)$

Bright Samba

# Samba Song

Chick Corea

$\text{♩} = 136$

(pn)  $B^b$   $A_{MI}$  (add sop.)

The first system consists of two staves. The top staff is a soprano line with a treble clef, containing a melodic line with eighth and quarter notes. The bottom staff is a piano line with a bass clef, containing a bass line with chords and some melodic movement. Handwritten annotations include '(pn)' above the first measure,  $B^b$  and  $A_{MI}$  below the first two measures, and '(add sop.)' above the third measure.

$C_{MI}$   $E^b_{MI}/B^b$

The second system continues the piano and soprano parts. The piano part features chords and a bass line. The soprano part continues its melodic line. Handwritten annotations include  $C_{MI}$  below the first measure and  $E^b_{MI}/B^b$  below the second measure.

$G^b_{MA} 7(b9)$  (2)

The third system shows the piano part with a  $G^b_{MA} 7(b9)$  chord and a triplet of eighth notes. The soprano part has a measure with a circled '2' and a repeat sign. Handwritten annotations include  $G^b_{MA} 7(b9)$  below the first measure and '(2)' above the second measure.

(w/bass)  $A^b_{MI}(MA7)/B^b$

The fourth system features a piano part with a bass line and a soprano part with a melodic line. Handwritten annotations include '(w/bass)' below the first measure and  $A^b_{MI}(MA7)/B^b$  below the second measure.

$A^b_{MI}(MA7)/B^b$  tr

The fifth system shows the piano part with a bass line and a soprano part with a melodic line and a trill. Handwritten annotations include  $A^b_{MI}(MA7)/B^b$  below the first measure and 'tr' above the second measure.

(sop.) (piano figure continues though  $\square$ )

The sixth system features a piano part with a bass line and a soprano part with a melodic line. Handwritten annotations include '(sop.)' below the first measure and '(piano figure continues though  $\square$ )' below the second measure.

(w/pn.)

The seventh system shows the piano part with a bass line and a soprano part with a melodic line. Handwritten annotations include '(w/pn.)' below the first measure.

$f$

The eighth system features a piano part with a bass line and a soprano part with a melodic line. Handwritten annotations include ' $f$ ' below the first measure.

$f$

The ninth system shows the piano part with a bass line and a soprano part with a melodic line. Handwritten annotations include ' $f$ ' below the first measure.

(2)

The tenth system features a piano part with a bass line and a soprano part with a melodic line. Handwritten annotations include '(2)' above the second measure.

(2)

The eleventh system shows the piano part with a bass line and a soprano part with a melodic line. Handwritten annotations include '(2)' above the second measure.

(continued on the following page)

Solos/Samba Feel)

Dm7 4 Am 4 Fm7/Bb 4 Dm7/G 2 Em7/A 2 indef.

Dm7/A (On Cue)  
(tenor)

Am

Fm7/Bb

(pn)

Bb

Am

Cm

Ebm7/Bb

(2)

n.) (Indef. Drum Solo)

(Cue) GbMA7(b5)

(w/bass)

AbM(AA7)/Bb

**K**  $A\flat M1(MA7)/B\flat$  *tr*

(sop.) (piano figure continues through **K**)

(w/pn.) *tr*

**L**  
Pn. *f*

$E_{MA7}(\#5)$

As played on Chick Corea's "Friends"

vamp & fade

All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.

Letters F G and H did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer.

right Samba  
♩ = 136

# Samba Song (Bass)

**A**  $B^b$   $A_{MI}$

$C_{MI}$

**B**  $E^b_{MI}/B^b$

$G^b_{MA7}(b5)$

$A^b_{MI}(MA^7)/B^b$  **C**

$(A^b_{MI}(MA^7)/B^b)$  **D** N.C. *f*

**E**  $D_{MI^7}/A$  *mf*

$A_{MI}$   $F_{MI^7}/B^b$

$A_{MI}$

**F**  $D_{MI^7}/A$   $A_{MI}$

*A*<sub>MI</sub> *F*<sub>MI</sub><sup>7</sup>/<sub>Bb</sub>

(*F*<sub>MI</sub><sup>7</sup>/<sub>Bb</sub>) *D*<sub>MI</sub><sup>7</sup>/<sub>G</sub> *E*<sub>MI</sub><sup>7</sup>/<sub>A</sub>

**G** (Samba-Solos)  
*D*<sub>MI</sub><sup>7</sup> *A*<sub>MI</sub> *F*<sub>MI</sub><sup>7</sup>/<sub>Bb</sub> *D*<sub>MI</sub><sup>7</sup>/<sub>G</sub> *E*<sub>MI</sub><sup>7</sup>/<sub>A</sub>

**H** (On cue) *D*<sub>MI</sub><sup>7</sup>/<sub>A</sub> *A*<sub>MI</sub> *F*<sub>MI</sub><sup>7</sup>/<sub>Bb</sub> *A*<sub>MI</sub> (Indef.)

**I** (Sax melody) *Bb* *A*<sub>MI</sub>

*C*<sub>MI</sub>

**J** *E*<sub>b</sub><sub>MI</sub><sup>7</sup>/<sub>Bb</sub> (Indef. Drum Solo)

(On Cue) *G*<sub>b</sub><sub>MA</sub><sup>7</sup>(*b*<sub>5</sub>)

*A*<sub>b</sub><sub>MI</sub>(*MA*<sup>7</sup>)/<sub>Bb</sub> **K**

(*A*<sub>b</sub><sub>MI</sub>(*MA*<sup>7</sup>)/<sub>Bb</sub>) **L** N.C. *f*

*E*<sub>MA</sub><sup>7</sup>(*#*<sub>5</sub>)

let ring & fade



ium Swing  
♩ = 144

# Sareen Jurer

Earl Zindars

(G7) **A** Cmi7 G7(#5) C7sus FMA7

B7(#5) EMA7 Bb7sus 1. EbMA7 G7 2. EbMA7 **3**

DMA7 D7(#9) AMi7(b5) E7(#9) EbMA7 Eb7

Ab7 A13 Dmi7(b5) G7 **C** Cmi7 F7(b9)

BbMA7 AMi7 D7 GMA7 F#13

BMA7 Bb13 EbMA7 A7(b9)

DMA7 Ab7(b9) D1MA7 **3** G7sus

G7sus G7 to second head

G7sus G7 = Cmi13

rit.

played on Bill Evans' "Since We Met"

Handwritten musical score for "Sareen Jurer (Second Head)". The score is in 3/4 time and consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1: (G7) D, Cm7, G7(#5), C7sus, FMA7
- Staff 2: B7(#5), EMA7, Bb7sus, EbMA7, G7, EbMA7
- Staff 3: DMA7, D7(#9), Am7(b9), E7(#9), EbMA7, Eb7
- Staff 4: Ab7, A13, Dmi7(b9), G7, F, Cm7, F7
- Staff 5: BbMA7, Am7, D7, GMA7, F#13
- Staff 6: BMA7, Bb13, EbMA7, A7(b9)
- Staff 7: DMA7, Ab7(b9), DbMA7, G7sus
- Staff 8: G7sus, G7

Use first head as a rubato piano introduction, then play second head in time and solo on it. After solos, play first head in time, take coda.

Originally written entirely in 4/4.

# Relaxed Samba A Sassy Samba

Jimmy Heath

Relaxed Samba  
Intro)  $\text{♩} = 85$   
N.C.

$F\#7(\#9)$  (agogo bells w/cymbal)

$f$  (add piano, bass, & drums/guitar doubles melody)

$GMA7$   $CMI7$   $F7sus$   $F7$

(sax)

$BbMA7$   $BbMI7$   $Eb7sus$   $Eb7$

$AbMA7$   $AMI7(b5)$   $D7$  (pn)

(sax)

1.  $F\#7(\#9)$   $GMA7$

2.  $F\#7(\#9)$   $GMA7$

$C\#MI7(b5)$   $C7(\#11)$

As played on The Heath Brothers' "Live At The Public Theatre"

Handwritten musical score for guitar, consisting of seven staves. The notation includes chords and melodic lines. The chords are:  $B7(\#9)$ ,  $E7(\#9)$ ,  $G\#7$ ,  $A_{mi}7$ ,  $G/B$ ,  $C_{MA}7$ ,  $D7$ ,  $G_{MA}7$ ,  $C\#_{mi}7(b5)$ ,  $C7(\#11)$ ,  $B7(\#9)$ ,  $E7(\#9)$ ,  $G\#7$ ,  $A_{mi}7$ ,  $G/B$ ,  $C_{MA}7$ ,  $D7$ ,  $F\#7(\#9)$ ,  $G_{MA}7$ ,  $F\#7(\#9)$ , and  $G_{MA}7$ . The score concludes with a Coda symbol.

Solos on form (AAB); after solos - D.S. al Coda

Handwritten musical score for guitar, consisting of two staves. The notation includes chords and melodic lines. The chords are:  $F\#7(\#9)$ ,  $G_{MA}7$ ,  $F\#7(\#9)$ ,  $G_{MA}7$ , and  $G6$ . The score includes a Coda symbol and a double bar line.



Eric Dolphy

# Fast Swing ♩=326

# Scoochie

Booker Ervin

## Intro

Intro musical notation. Staff 1: (drums) ♩, EbMA7(b5), BbMA7(b5). Staff 2: EbMA7(b5), BbMA7(b5), (sax).

## A

Section A musical notation. Staff 1: Gmi7. Staff 2: Abmi7. Staff 3: Fmi7, Bb7(alt). Staff 4: EbMA7(#11), 1., 2., Coda symbol.

## B

Section B musical notation. Staff 1: BbMA7(#11), (4). Staff 2: (8). Staff 3: (12). Staff 4: (16).

As played on Roy Haynes & Booker Ervin's "Bad News Blues"

D.S. al 2<sup>nd</sup> ending Solos AABA  
After solos, play head (AABA) to Coda

Coda musical notation. Staff 1: Coda symbol, EbMA7(b5), BbMA7(b5). Staff 2: EbMA7(b5), BbMA7(b5).

straight Eighths  
♩ = 150

# Secrets of Love

George Cables

10  
Intro (E<sub>m</sub>7) E<sub>7</sub><sup>sus</sup> (4x's)

**A**  
(piano & bass figure continues)

Drums play 1/16ths on hi-hat.

As played on Bobby Hutcherson's "Highway One"

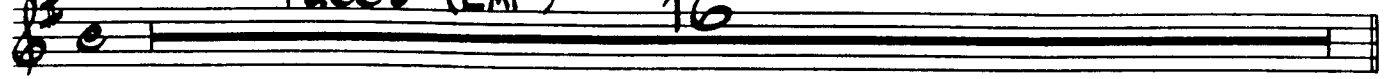
Solos on E Dorian  
Ending: vamp out on  
Intro

=150

(Intro)

Tacet (E<sub>m</sub><sup>7</sup>)

16



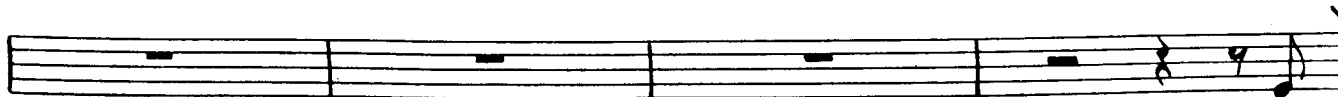
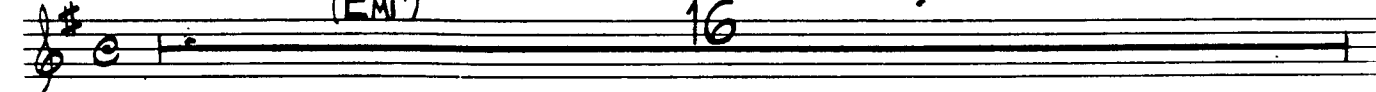
(Second Harmony Part)

(Intro)

Tacet

(E<sub>m</sub><sup>7</sup>)

16





# Señor Carlos

McCoy Tyner

(Intro) Freely

Introductory musical notation for 'Señor Carlos'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The tempo/style is 'Freely'. The bass line includes the following chords: BbMI13, Ab(add9)(no3)Bb, DbMA7, Bb/C, and FMI11. The treble staff contains a melodic line with various notes and rests.

Medium Latin/Funk d=94

Main musical notation for 'Señor Carlos'. It features two staves: a treble clef staff and a bass clef staff. The tempo is 'Medium Latin/Funk' with a drumming pattern 'd=94'. The treble staff includes dynamics 'dd' and 'ums', and a 'p' dynamic. The bass staff includes a 'p/bass)' label. The music is divided into two measures, labeled '1.' and '2.'. The treble staff has a 'f' dynamic. The bass staff has a 'p' dynamic.

(guitar doubles top note)

Musical notation for guitar doubling. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a 'p' dynamic and includes the instruction '(guitar doubles top note)'. The bass staff has a 'p' dynamic. The music is divided into two measures, labeled '1.' and '2.'. The treble staff has a 'p' dynamic. The bass staff has a 'p' dynamic.

Musical notation for guitar doubling. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a 'p' dynamic. The bass staff has a 'p' dynamic. The music is divided into two measures, labeled '1.' and '2.'. The treble staff has a 'p' dynamic. The bass staff has a 'p' dynamic.

Musical notation for guitar doubling. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a 'p' dynamic. The bass staff has a 'p' dynamic. The music is divided into two measures, labeled '1.' and '2.'. The treble staff has a 'p' dynamic. The bass staff has a 'p' dynamic.

Musical notation for guitar doubling. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a 'p' dynamic. The bass staff has a 'p' dynamic. The music is divided into two measures, labeled '1.' and '2.'. The treble staff has a 'p' dynamic. The bass staff has a 'p' dynamic.

*F7sus* drum fill-----  
*> fine* (V.S.)

1. *C* *Db/C* *Fm/C* *C*

*C* *Db/C* *Db/G* *C/G* *C* drum fill-----

*C* *Db/C* *Fm/C* *C*

*C* *Db/C* *Db/Eb* *Eb/G* *C* break----- drums-----

*ff* *DbMA7(#11)* *Csus* dr. fill----- *N.C.*  
 (bass)

(continued on the following page)

2 (no guitar)

mf N.C.

2. (Guitar Solo)

f (C phrygian)

C Db Eb Db C Db Eb Db

3 (SOLOS)

Fm7 Db7sus C9sus C7sus(b9) Fm7 Ab13

1. 2.

DbMA7 Bb/C Fm7 Db Eb Eb Db

2. (C phrygian)

C Db Eb Db C Db Eb Db

to **B** for more choruses after solos - D.S. al fine

# Señor Carlos (Bass Part)

**(Intro)** Tacet



Medium Latin/Funk  
♩ = 94



**A**

Chord annotations:  $F^7_{sus}$ ,  $F_{MI}$ ,  $D^b$ ,  $E^b$ ,  $F_{MI}$ ,  $F^7_{sus}$ ,  $D^b_{MA7}$ ,  $B^b^7_{sus}$ ,  $B^b^7$ ,  $D^b_{MA7}$ ,  $C_{MI7}$ ,  $F_{MI}$ ,  $F^7_{sus}$ ,  $C$ ,  $D^b/C$ ,  $F_{MI}/C$ ,  $(2) C$ ,  $C$ ,  $(2) D^b/C$ ,  $D^b/G$ ,  $E^b/G$ ,  $C$ ,  $D^b_{MA7}(\#11)$ ,  $C_{sus}$ ,  $ff$

Dynamic markings:  $f$ ,  $ff$ , *fine*

Repeat signs: 1., 2., (2)

N.C.

mf

2. N.C.

mf

1. 2.

rx's) C Db Eb Db C Db Eb Db

**B** Fm7 (SOLOS) Db7sus C9sus C7sus(b9) Fm7 Ab13

DbMA7 Bb/C Fm7 1. Db Eb 2. Eb Db

rx's) C Db Eb Db (2)

(C phrygian)

to **B** for more choruses  
 after solos - D.S. al fine  
 play 1<sup>st</sup> ending before observing fine

# Serengeti

J=220 Intro

Mark Levin

solo break

Musical notation for vibraphone solo break. The staff shows a melodic line with eighth notes. The bass line consists of chords: Ab7 (vibes), Gb7, and E/Eb G/F. A dashed line above the staff indicates the solo break.

Musical notation for piano introduction. The piece is in 8/8 time. The right hand plays a melodic line starting with a quarter rest, followed by eighth notes. The left hand plays a bass line with chords CMI and (w/bass). A box labeled 'A' is placed above the first measure.

Musical notation for piano introduction. The right hand continues the melodic line. The left hand plays a bass line with chords CMI.

Musical notation for piano introduction. The right hand continues the melodic line. The left hand plays a bass line with chords FMI.

Musical notation for piano introduction. The right hand continues the melodic line. The left hand plays a bass line with chords CMI.

(pn.)  
 EbMI7 DbMI7

CMI7

)] Gb7 (Piano Solo) [C] (SOLOS)

16 8 2 2

CMI7 4 Ab7 2 Gb7 2 CMI7 4

indef.

after solos - D.S. al Coda (omit [

)] (On Cue)

Ab7 break for next soloist Gb7 break E/Eb Gb/F

to [C] for more solos

solo break -

Ab7 Gb7 Gsus CMI7(add 11)

As played on Cal Tjader's "La Onda Va Bien"

Serengeti (Bass Part)

J=220

Ab7

Gb7

E/Eb Gb/F

Musical staff with notes and rests, corresponding to the chords above.

A 8

Cmi

Musical staff for section A, first line.

Cmi

Musical staff for section A, second line.

Fmi

Musical staff for section A, third line.

Cmi

Musical staff for section A, fourth line.

Ebm7

Dbm7

Musical staff for section A, fifth line, including chord changes.

Cmi

Musical staff for section A, sixth line, ending with a circled cross symbol.

B

(Piano Solo)

C (SOLOS)

Gb7

16

Cmi7

8

Bb7

2

Ab7

2

(mambo pattern continues)

Cmi7

4

Ab7

2

Gb7

2

Cmi7

4

indef.

D

(On Cue)

Ab7

after solos - D.S. al Coda (omit D)

Gb7

E/Eb Gb/F

Musical staff for section D, first line.

to C for more solos

⊕

Ab7

Gb7

G7sus Cmi7(add)

Musical staff for section D, second line.



# S.E.'s Dream

Mel Martin

Medium-Up Swing (Intro) (chords 2<sup>nd</sup> x only)

♩-2/6 NC-3-3 Dmi7 BbMA7 A7(alt) Dmi7  
 (piccolo)

E7 Bb13(#11)A7 C Dmi C Dmi 1. N.C. 2. C9sus C#9sus  
 (pn)

## 8 A (Straight 8s)

D9sus Eb9sus D9sus Db9sus C9sus Db9sus C9sus D9sus

D9sus Eb9sus E9sus E9sus

break BbMA7 A7(alt)  
 (A7(alt)) (unis)

(A7(alt)) BbMA7

A7(alt) BbMA7

(BbMA7) A7(alt) break (Eb7(#11))

**B** (Half-Time Feel) (d.=d.)

12  $D_{MI}^{11}$   $E_{MI}^{11}$

(Piccolo Solo)

$D_{MI}^{11}$   $E_{MI}^{11}$

$D_{MI}^{6/A}$   $E7(\#11)$   $\oplus E^b13(\#11)$

Solo on form (AAB) (breaks & time changes hold for solos)

after solos - D. S. (omit '1st x') al Coda

$\oplus$   $E^b13(\#11)$  (Swing)  $\text{♩} = \text{♩}$   $E^b13(\#11)$  break  $D_{MI}^7$   $B^b_{MA}^7$

$A^7(\text{alt})$   $D_{MI}^7$   $E^7$   $B^b13(\#11)$   $A^7$   $C$   $D_{MI}$

1.  $C$   $D_{MI}$   $N.C.$  2.  $C$   $D_{MI}$

Bass doubles melody on intro and coda. Drums imply swing at letter A (especially from bar 9 on).  
As played on Listen's LP "Growing"

# Shadowland

Sarah Cassey  
Arranged by Thad Jones

Medium Ballad

♩ = 60 (Intro)

Musical notation for the first system. The top staff is guitar, featuring a series of chords with a wavy line indicating a tremolo effect. The bottom staff is bass, starting with a pickup and playing eighth notes. A *(pizz.)* marking is present under the first bass note.

Musical notation for the second system. The top staff is guitar, with a *(w/flute)* marking. The bottom staff is bass, with a *(arco)* marking. A dashed line labeled *8va* indicates an octave shift for the flute part. Chord symbols are written below the bass staff:  $E^9sus$ ,  $F\#^9sus$ ,  $DMA^9(\#11)$ , and  $E^9sus$ .

Musical notation for the third system. The top staff is guitar, with a *(pizz.)* marking. The bottom staff is bass, with a *(arco)* marking. A dashed line labeled *8va* indicates an octave shift for the flute part. Chord symbols are written below the bass staff:  $E7(alt)$  and  $A7(alt)$ .

Musical notation for the fourth system. The top staff is guitar, with a *(pizz.)* marking. The bottom staff is bass, with a *(arco)* marking. A dashed line labeled *8va* indicates an octave shift for the piano and flute part. Chord symbols are written below the bass staff:  $D7(alt)$ ,  $G7(alt)$ ,  $F\#M^7(add 11)$ ,  $FMA^9(\#11)$ , and  $E_{MI}^{11}$ .

Musical notation for the fifth system. The top staff is guitar, with a *(pizz.)* marking. The bottom staff is bass, with a *(arco)* marking. A dashed line labeled *8va* indicates an octave shift for the piano and flute part. Chord symbols are written below the bass staff:  $E7(alt)$  and  $A7(alt)$ .

3 3 (alto) F#m7(add 11) FMA9(#11) pn. w/flute E9sus (arco)

1st X: flute solo  
2nd X: pn. solo

**C**

E7m A7 DMA7 F#m7 GMA7 A7 DMA7 Gm7 FMA7  
E7m A7 DMA7 F#m7 GMA7 A7 F#m7 B7(#9)  
E7m A7 DMA7 F#m7 GMA7 A7(#5) DMA7 Gm7 FMA7  
E7m A7(#5) DMA7 F#m7 GMA7 A7(#5) F#m7 B7(#9)

**D**

R.H. 8va (pn)  
bass (arco) 8va  
D7(alt) G7(alt) (alto) F#m7(add 11) FMA9(#11) (pn. w/flute) E9sus  
F#(add 9) no 3 DMA9(#11) E9sus rit.

Medium Ballad

# Shadowland (Harmony Parts)

60 (Intro) Tacet

4

The musical score is written for four staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Medium Ballad' and the time signature is '60'. The score begins with '(Intro) Tacet' and a measure rest. The first system contains the first four measures, with a treble clef on the top staff and a bass clef on the bottom staff. The second system contains measures 5-8, featuring a treble clef on the top staff and a bass clef on the bottom staff. The third system contains measures 9-12, with a treble clef on the top staff and a bass clef on the bottom staff. The fourth system contains measures 13-16, with a treble clef on the top staff and a bass clef on the bottom staff. The fifth system contains measures 17-20, with a treble clef on the top staff and a bass clef on the bottom staff. The sixth system contains measures 21-24, with a treble clef on the top staff and a bass clef on the bottom staff. The seventh system contains measures 25-28, with a treble clef on the top staff and a bass clef on the bottom staff. The eighth system contains measures 29-32, with a treble clef on the top staff and a bass clef on the bottom staff. The score includes various musical notations such as chords, eighth notes, sixteenth notes, triplets, and dynamic markings like '(p)' and '8vb (both parts)'. A large bracket on the right side of the score indicates a section of the music.

1st x: flute solo  
2nd x: pn. solo

Chord progression for guitar:

Line 1: E<sub>m</sub>7 A7 D<sub>m</sub>A7 F#<sub>m</sub>7 G<sub>m</sub>A7 A7 D<sub>m</sub>A7 G<sub>m</sub>7 F<sub>m</sub>A7

Line 2: E<sub>m</sub>7 A7 D<sub>m</sub>A7 F#<sub>m</sub>7 G<sub>m</sub>A7 A7 F#<sub>m</sub>7 B7(#9) (#5)

Musical score for flute and piano.

Flute part: (muted trp) (alto) (flute) (flute)

Piano part: (alto)

Tempo marking: rit.

# Share Your Love

Relaxed Samba (Intro) Half-Time Feel

Derrick Hoitsma

*J=88* **DMA<sup>7</sup>** **EMi<sup>9</sup>** **GMI<sup>7</sup>** **C<sup>13</sup>** **DMA<sup>7</sup>**

(vocal-hum)

**BMI<sup>7</sup>** **E<sup>13</sup>** **C<sup>13sus</sup>** **C<sup>13</sup>** **DMA<sup>7</sup>**

Oh, \_\_\_\_\_ share your love \_\_\_\_\_ with the world.

(Time) **F#MI<sup>9</sup>** **B<sup>13</sup>** **DMA<sup>7</sup>** **G<sup>13</sup>** **G<sup>b</sup>MA<sup>7</sup>** **A<sup>b</sup>MI<sup>7</sup>** **EMi<sup>9</sup>** **A<sup>13</sup>**

**A** *S.*

Is - n't \_\_\_\_\_ it strange \_\_\_\_\_ how ev - 'ry - thing's changed, when we have \_\_\_\_\_ been friends?

**F#MI<sup>9</sup>** **B<sup>13</sup>** **DMI<sup>9</sup>** **G<sup>13</sup>** **G<sup>b</sup>MA<sup>7</sup>** **BMA<sup>7</sup>** **EMi<sup>9</sup>** **A<sup>13</sup>**

All that \_\_\_\_\_ we cared \_\_\_\_\_ is up in \_\_\_\_\_ the air, \_\_\_\_\_ when we have \_\_\_\_\_ been friends.

(Half-Time Feel)

**B** **DMA<sup>7</sup>** **EMi<sup>9</sup>** **GMI<sup>7</sup>** **C<sup>13</sup>** **DMA<sup>7</sup>** **D/A** **B<sup>b5</sup>**

Oh, \_\_\_\_\_ share your love \_\_\_\_\_ with the world.

**BMI<sup>7</sup>** **E<sup>13</sup>** **C<sup>13sus</sup>** **C<sup>13</sup>** **DMA<sup>7</sup>** **G<sup>13</sup>**

Oh, \_\_\_\_\_ share your love \_\_\_\_\_ with the world. (It de-serves what you are)

(Time) **C** **F#MI<sup>9</sup>** **B<sup>13</sup>** **DMA<sup>7</sup>** **G<sup>13</sup>** **G<sup>b</sup>MA<sup>7</sup>** **A<sup>b</sup>MI<sup>7</sup>** **EMi<sup>9</sup>** **A<sup>13</sup>**

*sax solo 2<sup>nd</sup>x* *(o)*

\_\_\_\_\_ May-be \_\_\_\_\_ it's wrong \_\_\_\_\_ to think us \_\_\_\_\_ so strong \_\_\_\_\_ that we'd ne - ver end, \_\_\_\_\_

**F#MI<sup>9</sup>** **B<sup>13</sup>** **DMI<sup>9</sup>** **G<sup>13</sup>** **G<sup>b</sup>MA<sup>7</sup>** **BMA<sup>7</sup>** **EMi<sup>9</sup>** **A<sup>13</sup>**

Though what \_\_\_\_\_ it was \_\_\_\_\_ 's not near what \_\_\_\_\_ it does \_\_\_\_\_ to see you \_\_\_\_\_ a-gain. \_\_\_\_\_

(Time)  $F\#_{MI}^9$   $B^{13}$   $D_{MA}^7$   $G^{13}$   $G^b_{MA}^7$   $A^b_{MI}^7$   $E_{MI}^9$   $A^{13}$

You say \_\_\_ it's not \_\_\_ a prob-lem we've got \_\_\_ that's bring-ing you down. \_\_\_

$F\#_{MI}^9$   $B^{13}$   $D_{MI}^9$   $G^{13}$   $G^b_{MA}^7$   $B_{MA}^7$   $E_{MI}^9$   $A^{13}$

Say what \_\_\_ it is \_\_\_ so we can \_\_\_ for-give \_\_\_ and feel bet- ter now. — **D.S. al Coda**

$\phi$   $D_{MA}^7$  (Time)  $D_{MA}^7$   $E_{MI}^9$   $G_{MI}^7$   $C^{13}$   $D_{MA}^7$

world. Oh, \_\_\_\_\_ share your love \_\_\_\_\_ with the world.

(bkgr. vocals)

$B_{MI}^7$   $E^{13}$   $C^{13}_{sus}$   $C^{13}$   $D_{MA}^7$

Oh, \_\_\_\_\_ share your love \_\_\_\_\_ with the world

*voice & sax ad lib*

*vamp & fade*

**SECOND VERSE**

Where is the look  
That once I mistook  
For being in love?

It's not in your eyes,  
No, you can't disguise  
What you're thinking of.

**THIRD VERSE**

Drop the defense  
That's making you tense,  
It's just a mirage.

Loosen your sheath  
So what's underneath  
Can feel the massage.

As played on Angela Bofill's "Angie"



Medium-Up Samba

# Sicily

Chick Corea

$\text{♩} = 142$

8. **A** 1<sup>st</sup> x: flute + piano  
2<sup>nd</sup> x: flute 8va

(flute w/ piano)

$\text{AbMA}^7$

(piano-2<sup>nd</sup> x only)

$\text{D}^7/\text{F}\#$

$\text{G}^7/\text{F}$

$\text{C}^7(\text{b}9)/\text{E}$

$\text{E}^{\text{b}}\text{mi}^7$

$\text{D}^7$

$\text{Ab}/\text{G}$

$\text{G}^7$

1. break

2. break

(harmony enters)

**B**

C7(b9) (Half-Time Feel)

(fl. + pn.)

(pn.)

AbMi6

Bb7(b9)

EMA7 #0.. Eb

G7

solo break

**C**

AbMA7 (Samba)

D7/F#

G7/F

C7(b9)/E

Ebm7

D7

Ab/G

G7

(Half-Time Feel/ Indef. Bass Solo)

C7(b9)

Fmi

AbMi6

Bb7(b9)

EMA7

Eb

G7 (break)

3. break

(last x only) on cue - D.S. al 1st & 3rd endings

D

Cmi

D/C

Fmi/C

break

**E**

(Indef. Piano Solo)

Cmi

D/C

Dmi7(b5) Till Cue

G7/C

On Cue

Dmi7(b5)

Fmi/C

break

D.S. al 3rd ending al Coda

As played on Chick Corea's "Friends"

Fmi/C

break

Cmi

# Sicily (Bass)

Medium-Up Samba

$\text{d} = 142$

$\text{A}$   
 $\text{A}^{\flat}\text{M}^{\flat}\text{A}^{\flat}7$

$\text{D}^{\flat}\text{F}^{\sharp}$   
 $\text{G}^{\flat}\text{F}$   
 $\text{C}^{\flat}(\text{b}9)/\text{E}$   
 $\text{E}^{\flat}\text{M}^{\flat}7$   
 $\text{D}^{\flat}$   
 $\text{A}^{\flat}/\text{G}$

1. 2.

(Half-Time Feel)

$\text{C}^{\flat}(\text{b}9)$  4  $\text{F}^{\flat}\text{M}^{\flat}$  4  $\text{A}^{\flat}\text{M}^{\flat}6$  2  
 $\text{B}^{\flat}7(\text{b}9)$  2  $\text{E}^{\flat}\text{M}^{\flat}7$   $\text{E}^{\flat}$   $\text{G}^{\flat}$

(Samba/Flute Solo)

$\text{A}^{\flat}\text{M}^{\flat}7$  4  $\text{D}^{\flat}\text{F}^{\sharp}$  4  $\text{G}^{\flat}\text{F}$  4  $\text{C}^{\flat}(\text{b}9)/\text{E}$  4  
 $\text{E}^{\flat}\text{M}^{\flat}7$  4  $\text{D}^{\flat}$  4  $\text{A}^{\flat}/\text{G}$  4  $\text{G}^{\flat}$  4

# (Half-Time Feel/Bass Solo)

$C^7(b9)$  4  $F_{MI}$  4  $A^b_{MI}6$  2

$B^b7(b9)$  2  $E_{MA}7$   $E^b$   $G^7$

(Last x only) indef.  
on cue - D.S. at 1<sup>st</sup> & 3<sup>rd</sup> endings

3.  $D$   $C_{MI}$  (2)

$D/C$  (2)

$D_{MI}7(b9)/C$   $F_{MI}/C$   $\phi$

## **E** (Piano Solo)

$C_{MI}$   $D/C$

Till Cue

$D_{MI}7(b9)/C$   $G^7/C$

(Bass plays variations on this line)

vamp till cue

On Cue

$D_{MI}7(b9)/C$   $F_{MI}/C$

D.S. at 3<sup>rd</sup> ending at Cue

$F_{MI}/C$   $\phi$

3 3  $C_{MI}$

The original score contained no bass part. This part has been derived from the original score and original recording by the editor with approval of the composer.



Ornette Coleman & Charlie Haden

# Silence

A] Slow Ballad ♩ = 52

Charlie Haden

1. (Solo piano)

Chords:  $(D^b)$   $B^{\circ 7}$   $C_{sus}$   $C_{MI}$   $E^b_{MI}/B^b$   $F^7/A$   $B^b_{sus}$   $B^b_{MI}$

Chords:  $D^b_{MI}/A^b$   $E^b 7/G$   $A^b_{sus}$   $A^b_{MI}$   $C_{sus}/G$   $F_{MI}/A^b$   $G/B$   $C_{MI}$

*fine*

3] (alto doubles melody)

Chords:  $D^b$   $D^{\circ 7}$   $G^7/E^b$   $C_{MI}/E^b$   $C_{MI} 7(b5)$   $F^7/C$   $F^7/D^b$   $B^b_{MI}/D^b$

(bass doubles left hand)

Chords:  $B^b_{MI} 7(b5)$   $E^b 7/B^b$   $E^b 7/C^b$   $A^b_{MI}/C^b$   $G^7_{sus}/D$   $D_{MI} 7(b5)$   $G/E^b$   $C_{MI}/E^b$

Solos on **B**

after solos - D.C. al fine (solo piano)

Piano and bass play B as written throughout solos (except their own).

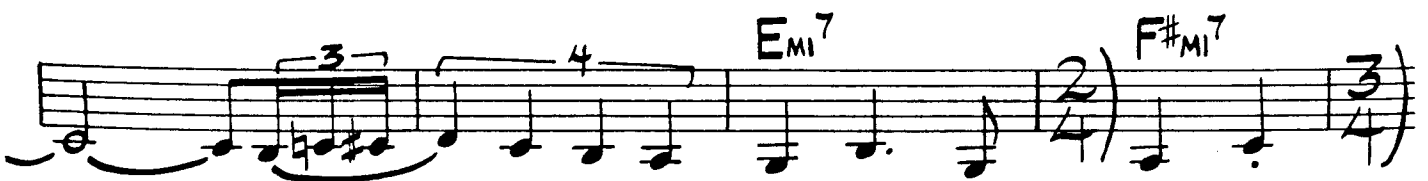
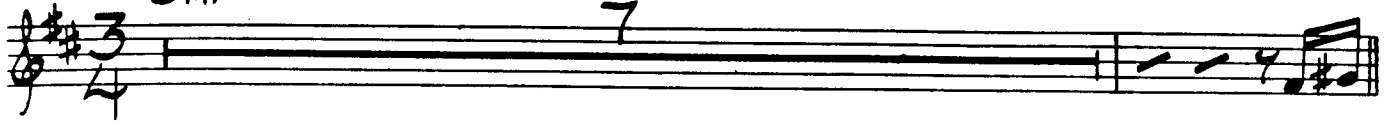
As played on Charlie Haden's "Magico"

# Silver Hollow

Jack DeJohnette

Flowing  
Straight  $\frac{3}{4}$ s

$\text{♩} = 160$   $B_{MI}^{11}$  (Intro)



Musical staff with notes and chords: G, A, F#m11, Bm11.

Musical staff with notes and the text "Solo on form".

Musical staff with notes and chords: (Bm11), Em7, F#m7.

Musical staff with notes and chords: G, A, F#m11, Bm11.

Musical staff with notes and chords: Em7, F#m7, rit.

Musical staff with notes and chords: G, A, F#m11, Bm11.

As played on Jack DeJohnette's "New Directions"



# Smile Again

Music by Jay Graydon & Bill Champlin  
Lyrics by Alan Paul

Rock Ballad **E<sub>M</sub>A<sup>7</sup>** (Intro)

$\text{♩} = 59$

(p.n.) *p*

**E<sub>M</sub>A<sup>7</sup>** **A<sub>M</sub>A<sup>7</sup>** **C<sub>M</sub>A<sup>7</sup>** **B<sup>9</sup><sub>sus</sub>**

(synth.)

**A** **E<sub>M</sub>A<sup>7</sup>** **F<sup>#</sup><sub>M</sub>7(add11)** **A<sub>M</sub>6**

End-less nights — I played sol-i-taire, im-ag-in-ing — that you — were here;

**E<sub>M</sub>A<sup>7</sup>** — **C<sub>M</sub>A<sup>7</sup>** **B<sup>9</sup><sub>sus</sub>** **E<sub>M</sub>A<sup>7</sup>** **F<sup>#</sup><sub>M</sub>7**

One-night flights, — such heart - less af-fairs,

**A<sub>M</sub>6** **E<sub>M</sub>A<sup>7</sup>/B** **E<sup>b</sup><sub>7</sub><sub>sus</sub>** **E<sup>b</sup><sub>7</sub>** **D<sup>b</sup>/F** **E<sup>b</sup><sub>7</sub>/G** **A<sub>7</sub>**

*mf*

They froze the hopes — of love — in me. — You sud-den-ly — ap-peared.

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

Mel-ted all — my fears, — Filled me with — the love — I need.

**A/B** **B<sup>9</sup>** **A/B** **B<sup>9</sup>** **A<sub>M</sub>6** **D<sup>13</sup>(<sup>#</sup>11)** **B<sub>M</sub>7** **C<sub>M</sub>A<sup>7</sup>**

You make me *f* smile — a-gain like a child — of three,

**F<sup>#</sup><sub>M</sub>7(b5)** **B<sup>13</sup>(b9)** **B<sup>7</sup>(<sup>#</sup>9)** **E<sub>M</sub>7** **A<sub>M</sub>7** **B<sub>M</sub>7** **A<sub>M</sub>7** **B<sub>M</sub>7** **C<sub>M</sub>9** **F<sup>13</sup>(<sup>#</sup>11)**

And I be-lieve it will turn out right. — Oh, you make me smile — a-gain,

3<sup>b</sup>MA<sup>7</sup> Gmi<sup>7</sup> CMA<sup>7</sup> - GMA<sup>7(b5)</sup> GMA<sup>7</sup> DMA<sup>7</sup> | 1. AMA<sup>7</sup>/B

old me in \_\_\_\_\_ your arms. You are \_\_\_\_\_ my love.

E<sup>b</sup>MA<sup>7</sup>/B AMA<sup>7</sup> B<sup>7</sup> | 2. C<sup>#</sup>9 sus C<sup>#</sup>9 B/C<sup>#</sup> C<sup>#</sup>9 B<sup>Mi</sup>9

*p* (pn.) love. drum fill You make me smile \_\_\_\_\_

B<sup>Mi</sup>9 E<sup>13</sup>(<sup>#</sup>11/<sup>b</sup>9) AMA<sup>7</sup> DMA<sup>7</sup> G<sup>#</sup>Mi<sup>7(b5)</sup> C<sup>#</sup>13(<sup>b</sup>9) C<sup>#</sup>7(<sup>#</sup>9/<sup>#</sup>5)

\_\_\_\_\_ a-gain like a child \_\_\_\_\_ of three. Oh, I be - lieve \_\_\_\_\_ we live a dream \_\_\_\_\_ for two. \_\_\_\_\_

F<sup>#</sup>Mi<sup>7</sup> B<sup>Mi</sup>7 C<sup>#</sup>Mi<sup>7</sup> B<sup>Mi</sup>7 C<sup>#</sup>Mi<sup>7</sup> D<sup>Mi</sup>9 G<sup>13</sup>(<sup>#</sup>11/<sup>b</sup>9) CMA<sup>7</sup> AMi<sup>7</sup>

\_\_\_\_\_ Oh, you make me smile \_\_\_\_\_ a-gain, Hold me in \_\_\_\_\_ your arms.

DMA<sup>7</sup> AMA<sup>7(b5)</sup> AMA<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>9 sus C<sup>9</sup> sus C<sup>#</sup>13 sus C<sup>#</sup>9 B/C<sup>#</sup> C<sup>#</sup>9 B<sup>Mi</sup>9

You are \_\_\_\_\_ my love. You make me smile \_\_\_\_\_

### Vamp & Fade

SECOND VERSE:  
 Heart to heart, our souls intertwined.  
 Make love and float away with me.  
 Twins of flame, A love so divine.  
 I want to spend my life around you.  
 Now, now I have the strength,  
 Now I have the hopes  
 You'll give me all I need  
 To make me smile again (etc.)

Drums are lighter at A, heavier at B and C.

As played on The Manhattan Transfer's LP "Mecca For Moderns"

# Smooch

Charles Mingus ar  
Miles Davis

Ballad  
♩ = 70

**A**  $D_{mi}(MA7)$   $Bb_{mi}7$   $A7(\#9)$   $Eb7$   $D_{mi}(MA7)$

$C_{mi}7$   $B_{mi}7(b9)$   $E7$   $Bb_{mi}7$   $Eb7(\#11)$   $Bb_{mi}(MA7)$   $Eb7(\#11)$   $D_{mi}(MA7)$   $Db7(\#11)$

<sup>1.</sup>  $E_{mi}7(b9)$   $A7$  <sup>2.</sup>  $E_{mi}7(b9)$   $A7$  **B**  $Bb_{mi}7$   $Eb7(\#11)$   $Bb_{mi}7$   $Eb7(\#11)$

$F_{MA}7$   $G_{mi}7$   $A7$   $D_{mi}7$   $Bb7(\#11)$   $A7(\#9)$   $Ab7(\#11)$   $G_{mi}7$

$E_{mi}7(b9)$   $A7(\#9)$   $Bb_{mi}(MA7)$   $Eb7(\#11)$   $D_{mi}(MA7)$   $Bb_{mi}7$   $A7(\#9)$   $Eb7$

$D_{mi}(MA7)$   $C_{mi}7$   $B_{mi}7(b9)$   $E7$   $Bb_{mi}7$   $Eb7(\#11)$   $Bb_{mi}(MA7)$   $Eb7(\#11)$

$D_{mi}(MA7)$   $Db7(\#11)$   $D_{mi}(MA7)$

*fine*

As played on Miles Davis' "Miles Plays For Lovers"



Miles Davis

# Someday

George Duke

Waltz

32

$FMA^7$   $GMI^7/F$   $FMA^7$   $GMI^7/F$

(voice - on 'na')

$FMA^7$   $GMI^7/F$   $FMA^7$   $E^9sus$

$A^7MA^7$   $F\#MI^9$   $B^bMA^7$   $GMI^9$

Sure - ly \_\_\_ you'll break \_\_\_ my heart, \_\_\_ But I'll \_\_\_ be there be - side \_\_\_ you \_\_\_ with

$E^bMA^7/F$   $GMA^7$   $E^bMA^7$

lots of love to give. \_\_\_\_\_ Love is not so

$CMi^9$   $GMI^7$   $BMI^7(add 11)$

ea - sy. \_\_\_\_\_ Love \_\_\_\_\_ can some-times be \_\_\_\_\_ just \_\_\_\_\_ like a cross

$EMI^7(add 11)$   $AMI^9$   $EMI^7(add 11)$


\_\_\_\_\_ to bear. \_\_\_\_\_ Some days it's so right, \_\_\_\_\_

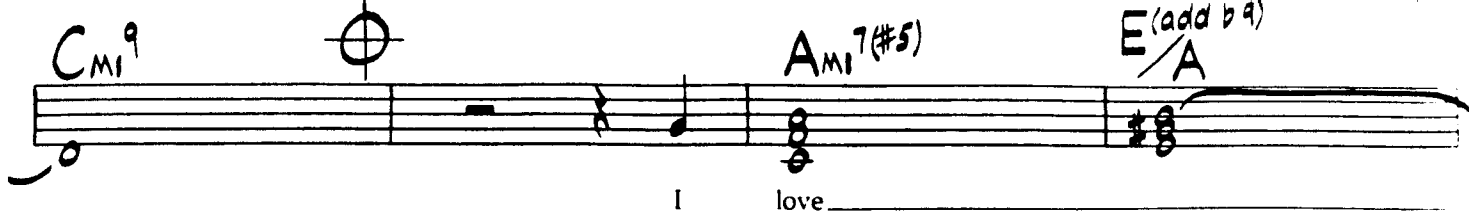
$B^bMA^7/C$   $C\#MI^7(\#5)$   $B^7(\#5)$  **B**  $A^bMA^7/B^b$

Some - times it's so hard \_\_\_\_\_ to bear, \_\_\_\_\_ But I still love you. \_\_\_\_\_

$(A^bMA^7/B^b)$   $A^bMA^7$   $FMI^9$

Oh, \_\_\_\_\_ some - day \_\_\_\_\_ you'll see my point of view

*C*<sub>M</sub>*I*<sup>9</sup>  *A*<sub>M</sub>*I*<sup>7(#5)</sup> *E*<sup>(add b9)</sup>/*A*

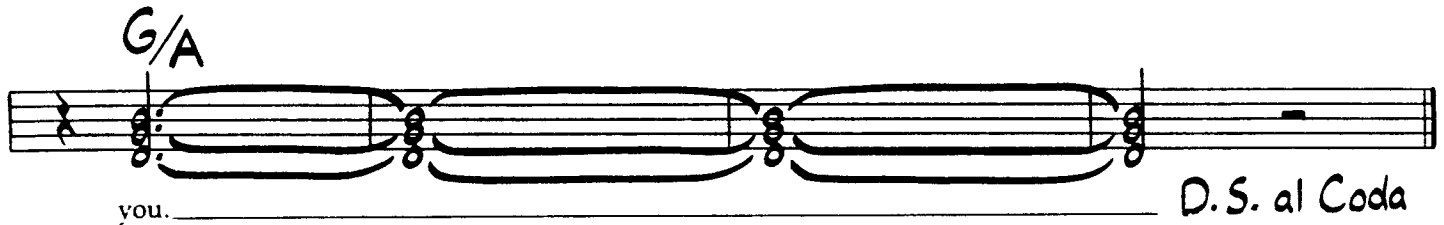


I love \_\_\_\_\_

*E*<sub>M</sub>*I*<sup>(add 9)</sup>/*A* *A*<sub>M</sub>*I*<sup>9(#5)</sup> *G*/*A* *E*/*A*



*G*/*A*



you. \_\_\_\_\_ *D.S. al Coda*

*C*<sub>M</sub>*I*<sup>9</sup> *A*<sup>b</sup>*M**A*<sup>7</sup> *F*<sub>M</sub>*I*<sup>9</sup> *C*<sub>M</sub>*I*<sup>9</sup>



Some - day you'll see my point of view, \_\_\_\_\_

(*C*<sub>M</sub>*I*<sup>9</sup>) *A*<sup>b</sup>*M**A*<sup>7</sup> *F*<sub>M</sub>*I*<sup>9</sup> *F*<sub>M</sub>*A*<sup>7</sup>



Then \_\_\_\_\_ both \_\_\_\_\_ our lives \_\_\_\_\_ will start a - new. \_\_\_\_\_

*G*<sub>M</sub>*I*<sup>7</sup>/*F* *F*<sub>M</sub>*A*<sup>7</sup> *G*<sub>M</sub>*I*<sup>7</sup>/*F* *F*<sub>M</sub>*A*<sup>7</sup>



(vice-on 'na') \_\_\_\_\_

*G*<sub>M</sub>*I*<sup>7</sup>/*F* *F*<sub>M</sub>*A*<sup>7</sup> *E*<sup>9</sup>*sus*



vamp & fade

As played on George Duke's "I Heard The Blues, She Heard My C-

SECOND VERSE:  
 I know you think I'm crazy  
 But I know my mind's not hazy,  
 Knowin' how I feel.  
 Though you don't want me now,  
 I know someday you'll take a look around.

Seeing where you've been,  
 Looking deep within,  
 You'll find you care for me.  
 Oh, then both our lives will start anew.  
 Someday you'll see my point of view,  
 Then both our lives will start anew.

# Something Old, Something Blue

Mark Levy

Medium Swing

(In 2)  $\text{♩} = 128$

**A**

Handwritten musical notation for section A, measures 1-10. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a 2/4 time signature. The melody is written on a single staff. Chord symbols are placed above the staff: EbMA7, Bb13(b9), EbMA7, Gb7sus, A7sus, DMA7, Fmi7, Bb7(#11), EbMA7, Bb13(b9), EbMA7, Bb13(b9), EbMA7, Gb7sus, A7sus, DMA7, Fmi7, Bb7(#11), D/Bb, Eb/Bb, Bbmi7, Eb13(#11). Performance markings include (trp.+fl.), (pn.), and (10).

**B**

Handwritten musical notation for section B, measures 11-26. The notation includes a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is written on a single staff. Chord symbols are placed above the staff: AbMA7, EbMA7, EbMA7, Dmi7, Cmi7, F7, F13(#11), Fmi7, Bb13(b9), EbMA7, Bb13(b9), EbMA7, Gb7sus, A7sus, DMA7, Fmi7, Bb7(#11), Gmi7, C7(b9), Bb7sus, D/Bb, Bb13(b9). Performance markings include (pn.), (trp.), (trp.+fl.), and (26).

**C** (SOLOS)

**D**

after solos - D.C. al Coda



bass at bars 2, 10, 426 (w/tenor): (on head only)

As played on Mark Levine's "Up Til Now"



# Something Old, Something Blue (Harmony Part)

Medium Swing

♩ = 128

Chord progressions and voicings shown in the score:

- Staff 1: EbMA7 (ten.), Bb13(b9), EbMA7, Gbsus, A7sus
- Staff 2: DMA7, Fmi7, Bb7(#11), EbMA7, Bb13(b9)
- Staff 3: EbMA7, Bb13(b9), EbMA7, Gbsus, A7sus
- Staff 4: DMA7, Fmi7, Bb7(#11), D/Bb, Eb/Bb, Bbmi7, Eb13(#11)
- Staff 5: AbMA7, EbMA7, Dmi7, Cmi7
- Staff 6: F7, F13(#11), Fmi7, Bb13(b9)
- Staff 7: EbMA7, Bb13(b9), EbMA7, Gbsus, A7sus
- Staff 8: Fmi7, Bb7(#11), Gmi7, C7(b9)
- Staff 9: Bb7sus, D/Bb, Bb13(b9)

(SOLOS)

C

Handwritten musical notation for section C, consisting of five staves of chords. The first staff begins with a treble clef and a common time signature. The chords are: EbMA7 (with a circled 0 below), Db13(#11), EbMA7, Gb13, and A13. The second staff contains: DMA7, Fmi7, Bb7, Gmi7, C7, Fmi7, and Bb7. The third staff contains: EbMA7, Db13(#11), EbMA7, Gb13, and A13. The fourth staff contains: DMA7, Fmi7, Bb7, D/Bb, Eb/Bb, Bbmi7, and Eb13(#11/b9).

D

Handwritten musical notation for section D, consisting of five staves of chords. The first staff contains: AbMA7, EbMA7, Dmi7(b5), and G7(alt). The second staff contains: Cmi7, F13(#11/b9), Fmi7, and Bb7. The third staff contains: EbMA7, Db13(#11), EbMA7, Gb13, and A13. The fourth staff contains: DMA7, Fmi7, Bb7, Gmi7, and C7(b9). The fifth staff contains: Bb7sus and Bb7(b9).

after solos - D.C. al Coda

Tenor sounds one octave lower than written.

Φ

Handwritten musical notation for a tenor part, consisting of a single staff with a treble clef and a common time signature. The notes are: Eb (quarter note), Db (quarter note), and B (quarter note).

# Something Everywhere

Steve Kuhn

(Intro)  
Freely N.C.

(solo elec. piano)

Medium Samba  $\text{♩} = 140$

(col 8vb)

$E^b_{mi}11$   $E^b_{mi}11$   $F_{mi}11$   $E^b_{mi}11$   $F_{mi}11$

(add bass & drums)

$F_{mi}11$   $F_{mi}7$   $C7(b9)$   $E^b_{mi}7$

$D7(alt)$   $D^b_{ma}7$   $C7$   $C\#7(\#9)$

$E^b_{ma}7(\#9)$   $B^{13}_{sus}$

$E_{mi}$   $D_{mi}9$   $C\#7(\#9)$

$D7(\#11)$   $G_{mi}11(b5)$   $A_{ma}7$   $D_{ma}7$   $B^b_{13sus}$

(SOLOS) (On Cue)  
indef.

D.S. al Coda

$E^b_{mi}7$   $E^b_{mi}7$   $D_{mi}7$   $E^b_{mi}7$   $D_{mi}7$   
(Piano Solo)  
indef.

$C\#_{mi}11$  (On Cue)

As played on Steve Kuhn's "Trance"

# Something Sweet, Something Tender

Ballad

Eric Dolphy

$\text{♩} = 62$

Musical score for 'Something Sweet, Something Tender'. The score is written in 4/4 time with a tempo of 62 beats per minute. It consists of four staves of music. The first staff begins with a 5-measure phrase in 4/4 time, marked with a  $B7(\#9)$  chord. This is followed by a 3-measure phrase in 4/4 time with a  $C_{mi}7(b5)$  chord, and a 5-measure phrase in 4/4 time with a  $Db7$  chord. The second staff continues with a 6-measure phrase in 4/4 time with an  $E7$  chord, followed by a 4-measure phrase in 4/4 time with a  $Db7(b9)$  chord, and a 6-measure phrase in 4/4 time with an  $F7$  chord. The third staff contains a 6-measure phrase in 4/4 time with an  $E_{bmi}7(add11)$  chord, a 6-measure phrase in 4/4 time with an  $E7$  chord, a 6-measure phrase in 4/4 time with a  $C\#7(b9)$  chord, and a 6-measure phrase in 4/4 time with a  $C7(\#11)$  chord. The fourth staff contains a 6-measure phrase in 4/4 time with a  $C7(\#11)$  chord, a 6-measure phrase in 4/4 time with an  $E7(b9)$  chord, a 6-measure phrase in 4/4 time with an  $F9$  chord, a 6-measure phrase in 4/4 time with a  $C7(\#9)$  chord, and a 6-measure phrase in 4/4 time with an  $F7(\#9)$  chord. The score concludes with a double bar line and repeat dots.

## Something Sweet, Something Tender (Harmony Part)

Harmony part musical score for 'Something Sweet, Something Tender'. This score is identical to the one above, providing the harmonic accompaniment. It features the same four staves of music, with chords and rhythmic markings as specified in the first score. The notation includes various chord symbols such as  $B7(\#9)$ ,  $C_{mi}7(b5)$ ,  $Db7$ ,  $E7$ ,  $Db7(b9)$ ,  $F7$ ,  $E_{bmi}7(add11)$ ,  $C\#7(b9)$ ,  $C7(\#11)$ ,  $C7(\#11)$ ,  $E7(b9)$ ,  $F9$ ,  $C7(\#9)$ , and  $F7(\#9)$ . The score is written in 4/4 time and concludes with a double bar line and repeat dots.

- 1st x: Freely, bs. clar. plays melody; bass accompanies
- 2nd x: In time, trp. plays melody, bs. clar. plays harmony, add vibes and drums.
- 3rd x: Bs. clar. solo
- 4th x: trp plays melody, bs. clar. plays harmony
- 5th x: bs. clar. cadenza, then bass and bs. clar. play melody freely, clar. cadenza & end

As played on Eric Dolphy's "Out To Lunch"

# Song For Che

Charlie Haden

Very Freely **A**

Musical staff for section A, first line. Chords: D7sus(b9), D7(b9), G/D, C#7/D.

(bass only) (chords on D.C. only)

Musical staff for section A, second line. Chords: Dmi(add 9), D, B, A7sus(b9), A7(b9), D.

Musical staff for section A, third line. Chords: D7, G, D.

Musical staff for section A, fourth line. Chords: A7, D.

fine D.C. al fine (add chords)

Solos free, around D After solos - continue to **C**

Very Freely **C**

Musical staff for section C, first line. Chords: D7sus(b9), D7(b9), G/D, C#7/D.

(tenor)

Musical staff for section C, second line. Chords: Dmi(add 9), D, D, A7sus(b9), A7(b9), D.

(add trp.)

Musical staff for section C, third line. Chords: D7, G, D.

Musical staff for section C, fourth line. Chords: A7, D.

bass takes it out alone

is played on Charlie Haden's "Liberation Music Orchestra"

Tenor sounds one octave lower than written.

John L. (Wes) Montgomery

# SOS

Fast Swing  
1=286 N.C.

The main musical score consists of ten staves of music. The first staff begins with a boxed 'A' and contains the following chords: CMI, BbMI7, Eb7, AbMA7, DMI7(b9), G7. The second staff contains: CMI, Ab7, G7 (1), CMA7, DMI7, G7. The third staff contains: CMI, BbMI7, Eb7, AbMA7, DMI7(b9), G7. The fourth staff contains: CMI, Ab7, G7, CMA7. The fifth staff contains: GMI7, (C7), C7, FMI7, FMI7, Bb7. The sixth staff contains: Bb7(#11), A7(#11), Ab7(#11), G7. The seventh staff contains: CMI, BbMI7, Eb7, AbMA7, DMI7(b9), G7. The eighth staff contains: CMI, Ab7, G7, CMA7, (gtr.), Bb7(#9), EbMA7, G7(#9), (ten.), CMI, Eb7, AbMA7. The ninth staff contains: N.C., G7(b9), (C) to end. The tenth staff contains: (unis.) and fine.

riff used on 2<sup>nd</sup> chorus of each solo (bars 1-4, 9-12, 25-28)

Solos on **A** & **B** (omit **C**)

The riff notation shows a sequence of chords: CMI, BbMI7, Eb7, AbMA7, DMI7(b9), G7, CMI.

# Soul Eyes

Ballad  
♩ = 76

Mal Waldron

Chords: Cmi9, G7, Cmi7, F7

Chords: Fmi7, Bb7(alt), Gmi7(b5), C7(b9)

1. Chords: AbMA7, Ami7(b5) D7, GMA7, Abmi7 Db7

Chords: GbMA7, Fmi7 Bb7, EbMA7, Dmi7(b5) G7

2. Chords: AbMA7, Ami7(b5) D7, Gmi7(b5), C7

Chords: Fmi7, Bb7(alt), EbMA7, Dmi7(b5) G7

Solo on form

Chords: EbMA7, BMA7, EbMA7

sax fill

As played on "The Best Of John Coltrane—His Greatest Years"

# Medium Swinging A Sound For Sore Ears

Latin  $\downarrow = 202$

Jimmy Heath

Intro

$AbMA7$   $G7(\#9)$   $C7(\#5)$   $FMA7$   $E7(\#9)$   $A7(\#5)$   
 (ten)

**A**  $Bb7sus$

$Bb7sus$   
 S: (pattern continues till **B**)

$G7sus$

$G7sus$

**B**  $Bm7$   $E7$   $Ama7$   $Bbm7$   $Eb7$   $AbMA7$

$AbMA7$   $FMA7$   $DMA7$   $BMA7$

Solos swing - form AB after solos D.S.(w/repeat) al Co.

As played on Jimmy Heath's "Jimmy"

$Bbm7$   $Eb7$   $AbMA7$

$Bbm7$   $Eb7$   $AbMA7$   
 rit. (tenor fill)

A: B bass plays the rhythm of the chords during the head (whole notes in the last 4 bars)



at Time Rock Feel

# Spoons

John Scofield

= 61

The main musical score consists of seven staves of music. The first staff begins with a key signature of one sharp (F#) and a 6/8 time signature. It features a guitar solo marked '(gtr)' and a boxed section 'A'. Chords include CMA7(#5) and B13sus. The second staff continues the solo with chords FMA7(#11), EMI7, and EbMA7(#5), including triplet markings. The third staff has chords DMI7, BMI7, and AbMI7. The fourth staff features a sequence of chords: BMA7(#5), Bbmi9, A7(#5), D7(#9), EbMA7, E7(#9), F7sus, and Gb7(b9). The fifth staff includes chords Ab/B, a whole rest, a boxed section 'B', EMI7, and C7. The sixth staff continues with EMI7, C7, EMI7, and C7. The seventh staff starts with EMI7 (pn) and G7. A final short staff shows G7 and CMA7(#5).

Kicks are played during solos

For solos at bar 7, play eight beats of Eb ma7 (+5) instead of six beats.

Last 4 bars have a suspended time feel on both the head and solos.

A section labeled '(Guitar Solo)' is shown on a single staff. It begins with a whole rest over the chord Ab/B. The solo starts with EMI7 (pn) and continues with C7. The instruction 'Vamp & Fade' is written below the staff.

As played on John Scofield's 'Who's Who'

1st Swing  
=296

# Straight Up And Down

Chick Corea

8va

**A**

R.

E $\text{MA}^7(\text{b}5)$

**B**

(add horns)

A $^7$  A $\text{b}^7$  G $^7$  G $\text{b}^7$  E $\text{b}^7$  D $^7$  D $\text{b}^7$  C $^7$

F $\text{MI}^7$  B $\text{bMI}^7$  G $\text{bMA}^7(\#11)$  F $\text{sus}$

A $^7$  A $\text{b}^7$  G $^7$  G $\text{b}^7$  F $^7$  E $^7$  E $\text{b}^7$

(horns tacet)

(add horns)

Musical notation for the first system, showing horn parts with chords  $G^bMA7(\#11)$  and  $F_{sus}$ .

C

(horns tacet)

Musical notation for section C, first system, with horn parts and chords  $A7$  and  $F\#7$ .

Musical notation for section C, second system, with horn parts and chords  $A7$  and  $F\#7$ .

D

Musical notation for section D, first system, with horn parts and chords  $Fmi7$  and  $G^bMA7$ .

(add horns)

Musical notation for section D, second system, with horn parts and chords  $Fmi7$ ,  $B^bmi7$ ,  $G^bMA7(\#11)$ , and  $F_{sus}$ .

*fine*

E

(SOLOS)

Diagram of solo lengths for  $F$  dorian (16),  $A$  mixolydian (4),  $F\#$  mixolydian (4), and  $F$  dorian (8).

On the head. bass walk at B. has a looser approach elsewhere.

As played on Chick Corea's "Inner Space"

after solos -  
D.C. al fine

All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer. In addition, musical sections enclosed in brackets do not appear on the original score and have been derived from the original score and the original recording by the editor with approval of the composer.

# 1st Swing Straight Up And Down (Horn Parts)

A)  $\text{♩} = 296$  Tacet

Musical staff with rests for 16 and 4 measures.

Musical staff with notes and dynamics (ten & trp).

Musical staff with notes and dynamics (trp) and (ten).

Musical staff with notes and dynamics (ten).

Musical staff with notes and dynamics (ten), and sections C and D.

Musical staff with notes and dynamics (unis) and (ten) fine.

(SOLOS)

F dorian      Amixolydian      F# mixolydian      F dorian

Musical staff with rests for 16, 4, 4, and 8 measures.

Tenor sounds one octave lower than written.

after solos -  
D.C. al fine

The original score contained no horn part. This part has been derived from the original score and the original recording by the editor with approval of the composer

# Straight Street

Medium Swing  
♩ = 194

John Coltrane

**A**

Chords:  $B\flat_{MI}7$   $B_{MI}7$  ( $B_{MI}7$   $E7$ )  $A_{MI}7$   $D7$   $G_{MI}7$  ( $G_{MI}7$   $C7$ )

Chords:  $F_{MI}7$   $B\flat7$   $E\flat_{MI}7$   $E7$   $G\flat_{MA}7$  [ $G\flat7$ ]\*

Chords:  $D7$   $A\flat_{MI}7$   $D\flat7$   $F_{MI}7$   $B\flat7$   $E\flat_{MI}7$

**B** (6 against 4 feel)

1. *p. fine*

Chords:  $E\flat_{MI}7$   $B\flat_{MI}7$   $B_{MI}7$   $E\flat_{MI}7$   $D\flat_{MI}7$   $G\flat7$

\*Not used on solos



# Stray

Richie Beirach

Medium Swing  
♩ = 132

Handwritten musical score for "Stray" by Richie Beirach. The score is written on six staves. The first staff is in 3/4 time and features a melodic line with chords:  $F\#m7$ ,  $A_{m7}(b5)$ ,  $C_{m9}$ , and  $E_{b_{m7}}(MA7)$ . The second staff continues the melody with chords:  $B_{b_{sus}}(add 9)$ ,  $G_{b_{MA7}}/B_{b}$ ,  $B_{b_{sus}}(add 9)$ , and  $G_{b_{MA7}}/B_{b}$ . A dashed line indicates a key change to Bb natural minor. The third staff continues with chords:  $E_{m9}$ ,  $A_{b_{m9}}$ , and  $B_{b_{sus}}(b9)$ . The fourth staff has a first ending (1.) and a second ending (2.) with chords:  $E_{b_6}/E_{b}$ ,  $E_{b7sus}(add 9)$ , and  $E_{b}$  natural minor. The fifth staff continues with chords:  $A_{m7}(b5)$ ,  $A_{b_{MA7}}(\#11)$ ,  $F\#_{m7}(b5)$ , and  $F_{MA7}(\#11)$ . The sixth staff is a simple bass line with the word "fine" written below it.

ending: play last 8 bars 3x's, ritard to fine

played on John Abercrombie's "Abercrombie Quartet"

Medium

# Summer Band Camp

Straight 1/8s

Mick Goodrick

$\text{♩} = 158$   $\text{CMA}^7/\text{G}$  (Intro)

$\text{AbMA}^7(\#11)/\text{G}$

$\text{G}^7_{\text{sus}}$

Musical staff 1: Intro with rhythmic notation and chord changes.

$\text{CMA}^7/\text{G}$

$\text{AbMA}^7(\#11)/\text{G}$

Musical staff 2: Melodic line with notes and accidentals.

$\text{GbMA}^7$

$\text{DMA}^7(\#11)/\text{F}\#$

Musical staff 3: Melodic line with notes and accidentals.

$\text{Bb}^7/\text{F}$

$\text{Bb}^7$

$\text{EMA}^7(\#11)/\text{G}\#$

Musical staff 4: Melodic line with notes and accidentals.

$\text{DbMA}^7/\text{Ab}$

$\text{F}^7/\text{A}$

$\text{F}^7$

Musical staff 5: Melodic line with notes and accidentals.

$\text{BMA}^7/\text{Bb}$

$\text{G}^7_{\text{sus}}$

Musical staff 6: Melodic line with notes and accidentals.

$\text{EbMA}^7/\text{G}$

$\text{A}^7/\text{G}$

Musical staff 7: Melodic line with notes and accidentals.

$\text{A}^7/\text{G}$

$\text{C}_{11}(\text{MA}^7)/\text{E}$

Musical staff 8: Melodic line with notes and accidentals.

$\text{C}_{11}(\text{MA}^7)/\text{G}$

$\text{G}(\text{add } 9)$

Musical staff 9: Rhythmic notation with a diamond symbol.

rit. <sup>(6)</sup>

Chords and bass line follow the rhythm of the melody (especially in bars 13, 19, 20, 23 & 24).

As played on Gary Burton's "Easy As Pie"



Latin 5/4  $\text{♩} = 152$

# Sunset At Sunset

Eugenio Toussaint

**Intro** ( $B^b_{MI}7(b5)$   $E^b7(\#5)$   $A^b_{MI}7$   $D^b13$ )

(2) (2) (add bass & drums)

(elec. pn. only)

(2) (2)

*bass*)  $B^b_{MI}7(b5)$   $E^b7(\#5)$   $A^b_{MI}7$   $D^b13$   $B^b_{MI}7(b5)$   $E^b7(\#5)$   $A^b_{MI}7$   $D^b13$

**A**  $B^b_{MI}7(b5)$   $E^b7(\#5)$   $A^b_{MI}7$   $D^b13$   $B^b_{MI}7(b5)$   $E^b7(\#5)$   $A^b_{MI}7$   $D^b13$

*guitar*)  $B^b_{MI}7(b5)$   $E^b7(\#5)$   $A^b_{MI}7$   $D^b13$   $B^b_{MI}7(b5)$   $E^b7(\#5)$   $A^b_{MI}7$   $D^b13$

$F^{\#}MI7$   $B7$   $E^bMA7$   $B^b13_{sus}$   $E^bMA7$   $F^{\#}7_{sus}$   $BMA7$   $C7(\#9)$

$C^{\#}MI7$   $F^{\#}7(\#5)$   $BMI7$   $E7$   $A7_{sus}$   $A7(\#5)$   $DMA7$   $D7_{sus}$

$GMA7$   $F^{\#}13_{sus}$   $GMA7$   $A^b13_{sus}$

$GMA7$   $F^{\#}13_{sus}$   $GMA7$   $A^b13_{sus}$

$BMI7(b5)$   $E7(\#5)$   $AMI7$   $D13$   $B^bMI7(b5)$   $E^b7(\#5)$   $A^bMI7$   $D^b13$

Form on record: Intro, Head, Intro vamp for 4 bars, Piano solo on A, Drum solo on vamp, Out head, Vamp and fade.  
 During head and solos, bass plays on 1 and 4: only on vamp does it anticipate 1.  
 As played on SACBE's "Street Corner"

# Suspended Sentence

Medium Swing ♩=220

Wayne Shorter

(trp & ten)

$F_{mi}7(\text{add } 11)$

$(F\#_{mi}7(m))$   $F_{mi}7(\text{add } 11)$

$E_b_{mi}7$   $A_b7$

(ten)

$D_bMA7$

Time)

(unison)

(ten)

$C_{mi}7$   $F7$   $D_{mi}7$   $G7$

(ten)

$C_{mi}7$   $F7(\text{alt})$   $B_bMA7(\#11)$  fine

Solos in 4 (figure not played)

Chord in parenthesis used on head only.

Tenor sounds one octave lower than written.

As played on John Coltrane's "Trane Tracks"

# A Sweet And Sorrowful Fantasy

Susan Muscarella

rubato (Intro)

8va

C lydian

E lyd.

8va

Ab lyd.

C lyd.

E lyd.

Ab lyd.

C lyd.

E 6/4

8va 8vb

Medium Straight  $\frac{1}{8}$   $\text{♩} = 144$

A

E MA7

C lyd./E

1.

E MA7

C lyd./E

2.

E MA7

C lyd./E

**B**

EMA<sup>7</sup> Clyd./E

(pn. w/sop.)

1. EMA<sup>7</sup> Clyd./E tr

2. EMA<sup>7</sup> Clyd./E tr

EMA<sup>7</sup> Clyd./E

pn. 8va

1. EMA<sup>7</sup> Clyd./E

2. EMA<sup>7</sup> Clyd./E (pn. loco)

**C**

A<sub>M</sub>i<sup>9</sup> B<sup>7</sup>(b13)/A

1. A<sub>M</sub>i<sup>9</sup> B<sup>7</sup>(b13)/A

2. A<sub>M</sub>i<sup>9</sup> B<sup>7</sup><sub>sus</sub>

**D**

EMA<sup>7</sup> Clyd.

EMA<sup>7</sup>/B A<sub>M</sub>i<sup>9</sup>

EMA<sup>7</sup>/G<sup>#</sup> Clyd./G

F<sup>#</sup>Mi<sup>7</sup> Flyd.

**E** (Solos) (4x's)  $E_{MA}^7$  2  $Clyd./E$  2 (3x's)  $A_{MI}^9$  2  $B^7(b13)/A$  2

$A_{MI}^9$  2  $B^7_{sus}$  2  $E_{MA}^7$  2  $Clyd.$  2  $E_{MA}^7/B$  2

$A_{MI}^9$  2  $E_{MA}^7/G\#$  2  $Clyd./G$  2  $F\#_{MI}^7$  2  $F_{lyd.}$  2

after solos, continue to **F**

**F**  $E_{MA}^7$   $Clyd./E$

(pn. w/sop.)

<sup>1</sup>  $E_{MA}^7$   $Clyd./E$  tr

<sup>2</sup>  $E_{MA}^7$   $Clyd./E$  tr

$E_{MA}^7$   $Clyd./E$

<sup>1</sup>  $E_{MA}^7$   $Clyd./E$

<sup>2</sup>  $E_{MA}^7$   $Clyd./E$

**G**  $A_{MI}^9$   $B^7(b13)/A$  (pn. loco)

<sup>1</sup>  $A_{MI}^9$   $B^7(b13)/A$

2.  $A_{mi}^9$   $B^7_{sus}$

C lyd. E lyd. pn. 8va

8va (pn) (w/sop.) C lyd. E lyd. A lyd. C lyd. 8va

pn. 8va

E lyd. A lyd. C lyd. E lyd. A lyd. C lyd. C $^6/4$  D $^6/4$  E $^6/4$  (E MA $^7$  #11)

Half-time rock feel implied at letters C and G. Bass plays same rhythms as piano left hand for the last four bars of the tune.

# Take Some Time To Walk With The One You Love

Medium Swing, Bill Mays  
 70 (bass in 2) (Piano Solo)  
 Chords:  $B^b_{MA}7$ ,  $B^b_{MA}7(\#5)$ ,  $B^b_{MA}7$ ,  $B^b_{MA}7(\#5)$  (ten)

**A**

**B**

(piano-tenor doubles melody)

(G pedal)  $C7(\#9)$  B pedal

$B^b/A^b$   $B7(\#9)/F\#$   $A^b_{MA}7(b5)$   $F\#$  pedal  $G^9$  sus

break

$C_{MI}9$   $B^b7$   $C_{MI}7$   $E7$   $F7$

(pn) (ten)

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

$G$  pedal  $G^b_{MA}7(b5)$   $C$   $G^b_{MA}7(b5)$   $G^b_{MA}7(b5)/C$   $G^b_{MA}7(b5)$   $F7(b9)$

As played on Bob Magnusson's "Revelation"

(SOLOS)

$B^b_{MA}7$   $B^b_{MA}7(\#5)$   $B^b_{MA}7(add13)$   $B^b_{MA}7(\#5)$  (4)

$F_{MI}^9$   $F_{MI}^9(\#5)$   $F_{MI}^9$   $F_{MI}^9(\#5)$   $F_{MI}^9$   $F_{MI}^9(\#5)$

$F_{MI}^9$   $F_{MI}^9$   $B^b7$   $E^b_{MA}7$   $G7(\#9)$

$D^b_{MA}7(b5)/G$   $C7(\#9)$   $A^b_{MA}7(b5)$   $F\#^o7(add D)$   $A^b_{MA}7(b5)$

$(A^b_{MA}7(b5))$   $F\#^o7(add D)$   $G^9sus$   $G^9$   $C_{MI}7$   $F7$

$A^b_{MA}7(b5)$   $G^7sus$   $A^b_{MA}7(b5)$   $G^7sus$   $G^{13}$

$G^b_{MA}7(b5)/C$   $G^b_{MA}7(b5)$   $G^b_{MA}7(b5)/C$   $G^b_{MA}7(b5)$   $F7$

(Interlude/Drum Solo) After solos - continue to **D**

$B^b_{MA}7$   $B^b_{MA}7(\#5)$   $B^b_{MA}7(add13)$   $B^b_{MA}7(\#5)$

(rhythm & tenor play kicks together)

$B^b_{MA}7$   $B^b_{MA}7(\#5)$   $B^b_{MA}7(add13)$   $B^b_{MA}7(\#5)$

$F_{MI}^9$   $F_{MI}^9(\#5)$   $F_{MI}^9$   $F_{MI}^9(\#5)$

$F_{MI}^9$   $F_{MI}^9(\#5)$   $F_{MI}^9$   $B^b9sus$   $B^b13(\#11)$

V.S.

(continued on the following page)



$E^b_9$   $G^b_6$   $E^b_6$   $A^b_6$   $G^{13}(\#11)$

$Dm^{11}$   $A^b_{13}$   $Fm^{11}(b5)$   $B^{13}$   $C^{13}(\#11)$

$A^b_{MA7}(b5)$   $B^{7}(\#9)$   $A^b_{MA7}(b5)$   $B^{7}(\#9)$

$G^9_{sus}$   $G^9$  break  $Cm^9$   $B^0$   $Cm^7$   $E^7$   $F^7$  (pn.)

$B^b_{MA7}$   $B^b_{MA7}(\#5)$   $B^b_{MA7}(add13)$   $B^b_{MA7}(\#5)$  (ten) 3

$B^b_{MA7}$   $B^b_{MA7}(\#5)$   $B^b_{MA7}(add13)$   $B^b_{MA7}(\#5)$

$Fm^9$   $Fm^9(\#5)$   $Fm^9$   $Fm^9(\#5)$  3

$Fm^9$   $Fm^9(\#5)$   $Fm^9$   $Fm^9$   $Fm^9/B^b$   $B^b_9(\#5)$

$E^b_{MA7}/D$   $Cm^9/B^b$   $A^b_{MA7}(b5)$  D pedal G pedal

(G pedal)  $C^7(\#9)$  B pedal A pedal

$A^b_{MA7}(b5)$   $G_{sus}$   $G$   $A^b_{MA7}(b5)$  G pedal

$G^b_{MA7}(b5)/C$   $G^b_{MA7}(b5)$   $G^b_{MA7}(b5)/C$   $G^b_{MA7}(b5)$

(T... Sala) ... & ...

Fast Bop

# Teaneck

Nat Adderley

♩ = 250

Musical score for "Teaneck" by Nat Adderley. The score is in 4/4 time with a tempo of 250 bpm. It features a saxophone melody with various chord voicings and articulations. The key signature has one flat (Bb).

**Chord Progression:**  
 A<sub>mi</sub>7 D7 G<sub>mi</sub>7 F#<sub>mi</sub>7 F<sub>mi</sub>7 B<sub>b</sub>7  
 E<sub>b</sub>MA7 (trp & alto) E<sub>mi</sub>7(b5) A7 D<sub>mi</sub>7 G7(b9)  
 C<sub>mi</sub>7 F7 1. B<sub>b</sub>MA7  
 A<sub>mi</sub>7(b5) D7 G<sub>mi</sub> C7(#11) F7  
 2. B<sub>b</sub>MA7 G7 C<sub>mi</sub>7 F7(#9)  
 B<sub>b</sub>MA7  
 C<sub>mi</sub>7 F7(#9) B<sub>b</sub>MA7  
 E:G E:G B<sub>b</sub>MA7/F D<sub>mi</sub>7 G7  
 alt. trp C<sub>mi</sub>7 D<sub>mi</sub>7 G7 C<sub>mi</sub>7 F7sus B<sub>b</sub>6 (unis)

Performance markings include: (trp & alto), 1., 2., drum fill, and (unis).

As played on Cannonball Adderley's "Cannonball Adderley & Nancy Wilson"

Medium-Up

Tempo  $\text{♩} = 128$

# Teen Town

Jaco Pastorius

Chord progression:  $C^{13}$   $A^{13}$   $F^{13}$   $D^{13}$

(saxes) (no bass or piano) (synth.)

Chord progression:  $C^{13}$   $A^{13}$   $F^{13}$

Chord progression:  $D^{13}$  (bass)  $C^{13}$   $A^{13}$

Chord progression:  $F^{13}$   $D^{13}$   $C^{13}$

1.  $A^{13}$   $F^{13}$   $D^{13}$   $8va$

Chord progression:  $C^{13}$   $A^{13}$   $F^{13}$   $D^{13}$   $8va$

2.  $A^{13}$   $F^{13}$   $D^{13}$   $C^{13}$

Chord progression:  $A^{13}$   $F^{13}$   $D^{13}$   $B$   $C^{13}$

(saxes) (no bass or piano)

1.  $A^{13}$   $F^{13}$   $D^{13}$  2.  $D^{13}$   $B^{13}$

N.C.

(bass)

(synth.)

(bass)

E<sup>13</sup> C<sup>#13</sup> A<sup>13</sup> F<sup>#13</sup>

**C** (3x's) (P) E<sup>13</sup> C<sup>#13</sup> A<sup>13</sup> F<sup>#13</sup>

(synth.) (pn. & drums only, w/ light soprano fills)

(bass)

E<sup>13</sup> C<sup>#13</sup> A<sup>13</sup> F<sup>#13</sup>

E<sup>13</sup> C<sup>#13</sup> A<sup>13</sup> F<sup>#13</sup>

E<sup>13</sup> C<sup>#13</sup> A<sup>13</sup> F<sup>#13</sup>

E<sup>13</sup>

drum fill

f (saxes)

E<sup>7(#9)</sup> F<sup>#/A</sup> E/D G<sup>6</sup>

Chords from letter C on may have #11 added.  
 As played on Weather Report's "Heavy Weather"

# Tee Time For Eric

Robben Ford

Medium Funk

22

Rhythm Guitar

(Intro) (4x's)

Piano

Bass

Chords: C/D, D13(#9)/F#, G7

Annotations: (begin 3rd x), (begin 2nd x), 8vb, (4th x only), (sample fill)

(rhythm guitar figure continues)

Chords: C/D, D13(#9)/F#, G7

Annotations: (2), (2), fine

155 (rhythm)

Chords: G7, G#7, G/A, F/C, A7(b9)/C#, Dm7, Cma7, Bbma7, Em7(b5), A13(b9)

1. (4x's)

Chords: Dm7, Ab13/Gb, G7, Gm7, B/C, B/C#, C/D, D13(#9)/F#, G7

2.

$Gm^7$   $B^b/C$   $C/D$   $F^{13}_{sus}$

etc.

Tacet 2 Tacet 2

$D^{13}_{sus}$   $B^b/A^b$   $G^7$   $G^{\#07}$   $G/A$   $B^b/C$   $B/C^{\#}$

D.C. al Coda

⊕ (Guitar Solo)

$C/D$   $D^{13}(\#9)/F^{\#}$   $G^7$   $G^7$   $G^{\#07}$   $G/A$   $F/C$   $A^7(b9)/C^{\#}$

vamp till cue

$Dm^7$   $Cm^7$   $B^b m^7$   $E m^7(b5)$   $A^{13}(b9)$   $Dm^7$   $A^b^{13}/G^b$   $G^7$   $Gm^7$   $B^b/C$   $C/D$

1.

$F^{13}_{sus}$   $D^{13}_{sus}$   $B^b/A^b$   $G^7$   $G^{\#07}$   $G/A$   $B^b/C$   $B/C^{\#}$

to

(Piano Solo)

2.

$F^{13}_{sus}$   $D^{13}_{sus}$   $B^b/A^b$   $G^7_{sus}$   $G^b7_{sus}$

vamp till cue

On Cue

$G^7$   $G^{\#07}$   $G/A$   $B^b/C$   $B/C^{\#}$

D.C. al fine (vamp & fade on **A**)

Guitar written where it sounds.

As played on Robben Ford's "The Inside Story"

Medium  
Straight 1/8s

# Tell Me A Bedtime Story

Herbie Hancock

=124

GMA7(#11) (Intro)

F#m7

(flugel.)

GMA7(#11)

F#m7

(fl. w/ muted flugel.)

GMA7(#11)

F#m7

GMA7(#11)

F#m7

CMA7(#11)

BMA7

(flugel.)

BMA7

GMA7

EMA7

CMA7

BMA7

GMA7

EMA7

CMA7

(w/flute)

B9sus

B9(#5)

EMA7

E7(#9)

Eb7(#9)

DMA7

C#7(#9)

CMA7(#11)

BMA7

(elec. pn.) (flugel)

BMA7

GMA7

EMA7

CMA7

BMA7

GMA7

EMA7

CMA7

Handwritten musical score for a jazz piece, featuring five staves of music. The notation includes various chords and performance instructions:

- Staff 1:** Chords:  $B^7_{sus}$ ,  $A^7_{sus}$ ,  $G^{\#}m^7$ ,  $E m^7$ . Performance instructions: *(fl.)*, *(flugel.)*. A 5/4 time signature is indicated at the end.
- Staff 2:** Chords:  $D^b m^7$ ,  $E^b m^7$ ,  $E m^7$ ,  $F^{\#} m^7$ .
- Staff 3:** Chords:  $G m^7(\#11)$ ,  $F^{\#} m^7$ . Performance instruction: *(elec. pn.)*.
- Staff 4:** Chords:  $E m^7$ ,  $A^7$ ,  $D m^7$ ,  $C m^7$ ,  $B m^7$ .
- Staff 5:** Chords:  $B m^7$ ,  $G m^7$ ,  $E m^7$ ,  $C m^7$ ,  $B m^7$ ,  $G m^7$ ,  $E m^7$ ,  $C m^7$ .

Form on recording... melody. A B Piano solo. C melody. B C melody. coda. Drums play double-time feel except during the... with Bm7 (3 times) and the 5/4 section.

Handwritten musical score for a jazz piece, featuring a single staff of music. The notation includes various chords and performance instructions:

- Staff 1:** Chords:  $C m^7$ ,  $B m^7$ ,  $G m^7$ ,  $E m^7$ ,  $C m^7$ ,  $B m^7$ ,  $G m^7$ ,  $E m^7$ ,  $C m^7$ . Performance instruction: *rit.*

As played on Herbie... at Albert Rotunda"



1  
Medium Swing  
♩ = 200

# Thermo

Freddie Hubbard

(Intro) *B♭ pedal*

(drums) (trp)

**A** *Fm7* *B♭7* *E♭m7* *D7* *D♭m7* *Cm7(b5)* *F7(#9)*

*B♭7(#9)* *E♭m7* *B7* *B♭7* *A7* *Fm7* *B♭7(#9)* *E♭m7*

*E♭m7(b5)* *1.* *2.*

*3* *Dm9* *E♭m7* *A7* *A♭m7* *A7*

*D♭7* *D7* *E♭7(#11)*

Kicks are not played during solos.

*D.S. al 1<sup>st</sup> ending solo on form (AABA)*

*after solos - D.S., play head (AABA), take Co:*

Medium Swing  
♩ = 200

# Thermo (Harmony Parts)

**(Intro)** *B<sup>b</sup> pedal*  
(drums) *(ten)* *(trb)*

**A** *F<sub>Mi</sub>7* *B<sup>b</sup>7* *E<sup>b</sup><sub>Mi</sub>7* *D7* *D<sup>b</sup><sub>Mi</sub>7* *C<sub>Mi</sub>7(b9)* *F7(#9) (unis.)*  
*B<sup>b</sup>7(#9)* *E<sup>b</sup><sub>Mi</sub>7* *B7* *B<sup>b</sup>7* *A7* *F<sub>Mi</sub>7* *B<sup>b</sup>7(#9)* *E<sup>b</sup><sub>Mi</sub>7*  
*E<sub>Mi</sub>7(b9)* *1.* *2.* *(unis.)*

**B** *D<sup>b</sup><sub>Mi</sub>9* *E<sub>Mi</sub>7* *A7* *A<sup>b</sup><sub>Mi</sub>7* *A7*  
*D<sup>b</sup>7* *D7* *E<sup>b</sup>7(#11)* *(unis.)*

Parts sound one octave lower than written.

D.S. al 1<sup>st</sup> ending

solo on form (AABA)

after solos - D.S., play head (AABA), take Coo

*E<sub>Mi</sub>7(b9)* *2.* *(3)* *(4)*

3  
Medium Afro/Latin

# Think On Me

George Cables

$\text{♩} = 134$

First system of musical notation. Treble clef, 3/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' above it. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. Chord symbols are  $D^{13}_{sus}$  and  $F^9_{sus}$ .

Second system of musical notation. Treble clef, 3/4 time signature. The melody continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' above it. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. Chord symbols are  $D^{13}_{sus}$  and  $F^9_{sus}$ .

Third system of musical notation. Treble clef, 3/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. Chord symbols are  $B^7_{sus}(b9)$ ,  $B^7$ ,  $Bb^7_{sus}(b9)$ , and  $Bb^7$ .

Fourth system of musical notation. Treble clef, 3/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. Chord symbols are  $Bb^7_{mi7}$ ,  $A^7(b5)$ ,  $Ab^7_{mi}$ ,  $Ab^7_{mi}/Gb$ ,  $E^7_{mi}$ ,  $F^7_{mi}$ ,  $Bb^7(\#5)$ , and  $Eb^7_{mi}$ .

Fifth system of musical notation. Treble clef, 3/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. Chord symbols are  $Eb^7_{mi}$  and  $A^{13}(b9)$ .

Handwritten musical notation for the first system. The top staff contains the melody, and the bottom staff contains the bass line. Chord symbols are written below the bass line:  $A_{13}(\flat 9)$ ,  $D_{mi}7$ ,  $G^7$ ,  $E_{mi}7(\flat 5)$ ,  $A^7_{sus}$ , and  $D_{mi}(\text{add } 9)$ .

Handwritten musical notation for the second system. The top staff contains the melody, and the bottom staff contains the bass line. Chord symbols are written below the bass line:  $D_{mi}(\text{add } 9)$ ,  $B\flat MA^7$ ,  $E\flat MA^7(\flat 5)$ , and  $D^7_{sus}$ .

As played on Woody Shaw's "Blackstone Legacy"

# Think On Me (Harmony Parts)

Medium Afro/Latin

=134

The score is written for a medium Afro/Latin style in 4/4 time, marked with a tempo of 134. It features three main parts: a trumpet line, a tenor saxophone line, and a bass line.

**Trumpet Part:** The melody starts with a triplet of eighth notes (D4, E4, F4) followed by a half note (G4), then a quarter note (A4), and a dotted quarter note (B4). The final measure contains a half note (C5) and a quarter note (B4).

**Tenor Saxophone Part:** This part mirrors the trumpet's melody, starting with a triplet of eighth notes (D4, E4, F4), followed by a half note (G4), a quarter note (A4), and a dotted quarter note (B4). The final measure contains a half note (C5) and a quarter note (B4).

**Bass Line:** The bass line provides harmonic support with the following chord voicings:
 

- Measure 1:  $D^{13}_{sus}$
- Measure 2:  $D^{13}_{sus}$
- Measure 3:  $B^7_{sus}(b9)$
- Measure 4:  $B(add\ b9)$
- Measure 5:  $B^7_{sus}(b9)$
- Measure 6:  $B^7_{sus}(b9)$
- Measure 7:  $B^b(add\ b9)$
- Measure 8:  $B^b(add\ b9)$
- Measure 9:  $B^b_{MI}7$
- Measure 10:  $A^7(b5)$
- Measure 11:  $A^b_{MI}$
- Measure 12:  $A^b_{MI} / G^b$
- Measure 13:  $E^b_{MA}7$
- Measure 14:  $F_{MI}7$
- Measure 15:  $B^b7(\#5)$
- Measure 16:  $E^b_{MA}7$
- Measure 17:  $E^b_{MA}7$
- Measure 18:  $A^{13}(b9)$
- Measure 19:  $A^{13}(b9)$
- Measure 20:  $D_{MI}7$
- Measure 21:  $G^7$
- Measure 22:  $E_{MI}7(b5)$
- Measure 23:  $A^7_{sus}$
- Measure 24:  $D_{MI}(9)$
- Measure 25:  $D_{MI}(add\ 9)$
- Measure 26:  $B^b_{MA}7$
- Measure 27:  $E^b_{MA}7(b5)$
- Measure 28:  $D^7_{sus}$



photo by Vony Caplan

Woody Shaw

# This Is For Albert

Medium Swing  
♩ = 178

Wayne Shorter

*G pedal* *GMA7* *AbMA7/G* *Ami7/G* *G7(b9) sus 4-3*

(Intro - Solo) (Enter Piano/Drums)  
Bass

*Cmi7* *F7 (BMA7)* *BbMA7* *Eb7 (AMA7)* *AbMA7* *D7(#9)*

**A** *GMA7* *AbMA7/G* *Ami7/G* *G7(b9) sus 4-3*

(trp)

*Cmi7* *F7* *BbMA7* *Eb7* *AbMA7* *D7(alt)*

**B** *Db7sus* *GMA7/C#* break ---

*Bmi7* *E7(#5)* *Ami7* *D7(b9)*

*GMA7* *AbMA7/G* *Ami7/G* *G7(b9) sus 4-3*

*Cmi7* *F7* *BbMA7* *Eb7* *AbMA7* *D7(alt)*

As played on Art Blakey's "Thermo"

Solos on form

After Solos:

Chords:  $GMA7$ ,  $A\flat MA7 / G$ ,  $Ami7 / G$ ,  $G7(\flat 9)_{sus} 4-3$

Chords:  $Cmi7$ ,  $F7$ ,  $B\flat MA7$ ,  $E\flat 7$ ,  $A\flat MA7$ ,  $D7(alt)$

Chords:  $D\flat 7_{sus}$ ,  $GMA7 / C\sharp$

Chords:  $Bmi7$ ,  $E7(\sharp 5)$ ,  $Ami7$ ,  $D7(\flat 9)$

Chords:  $GMA7$ ,  $A\flat MA7 / G$ ,  $Ami7 / G$ ,  $G7(\flat 9)_{sus} 4-3$

Chords:  $Cmi7$ ,  $F7$ ,  $B\flat MA7$ ,  $E\flat 7$ ,  $A\flat MA7$ ,  $D7(alt)$

D.S. al Coda

Piano lays out at letters C and D.

Chords:  $D\flat 7_{sus}$ ,  $GMA7 / C\sharp$



# This Is For Albert (Harmony Parts)

Medium Swing  
♩ = 178

Intro 8 (Bass Only) 8 (With Piano & Drum)

**A**  $G_{MA7}$   $\frac{A_{bMA7}}{G}$   $\frac{A_{MI7}}{G}$   $G7_{sus}^{(b9)} 4-3$

1. (Unison)

$C_{MI7}$   $F7$   $B_{bMA7}$   $E_{b7}$   $A_{bMA7}$   $D7(alt)$

**B**  $D7_{sus}$   $G_{MA7}$  break

$B_{MI7}$   $E7(\#5)$   $A_{MI7}$   $D7(M)$

$G_{MA7}$   $\frac{A_{bMA7}}{G}$   $\frac{A_{MI7}}{G}$   $G7_{sus}^{(b9)} 4-3$

(Unison)

$C_{MI7}$   $F7$   $B_{bMA7}$   $E_{b7}$   $A_{bMA7}$   $D7(alt)$

Solo on form

After Solos:

Handwritten musical score for guitar, consisting of five systems of staves. Each system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Chords are indicated by letters above the staves. The notation includes various chord types such as major 7th, minor 7th, dominant 7th, and suspended chords, along with rhythmic values and articulation marks like accents and slurs.

Chords and markings in the first system:  
GMA7, AbMA7/G, Ami7/G, G7sus(b9) 4-3

Chords and markings in the second system:  
Cmi7, F7, BbMA7, Eb7, AbMA7, D7(alt)

Chords and markings in the third system:  
Db7sus, GMA7/C#, Bmi7, E7(#9), Ami7, D7(b9)

Chords and markings in the fourth system:  
GMA7, AbMA7/G, Ami7/G, G7sus(b9) 4-3

Chords and markings in the fifth system:  
Cmi7, F7, BbMA7, Eb7, AbMA7, D7(alt)

D.S. al Coda

Final musical staff with a treble clef, a melodic line, and a bass line. It features a triplet of eighth notes and ends with a double bar line. Chords GMA7/C# and Db7sus are indicated above the staff.

Chords and markings:  
Db7sus, GMA7/C#

# Time Is Right

Judy Singh

(Intro)  
Freely  $A\flat M I^9$

Fly - ing high, \_\_\_\_\_ with our heads up to the sky, \_\_\_\_\_ This

is no fan - ta - sy, \_\_\_\_\_ Sky is clear, \_\_\_\_\_ we cried \_\_\_\_\_

all our tears, \_\_\_\_\_ and we saved all our

smiles for this mo - ment.

Medium Latin  
=204

(bass only) etc.

Add band)  $A\flat M I^9$  (Trp. solos on D.S.)

Fly - ing high, \_\_\_\_\_ with our heads up to the sky, \_\_\_\_\_ This  
Time is right \_\_\_\_\_ for us to take a flight \_\_\_\_\_ to the

is no fan - ta - sy.  
land of ec - sta - sy.

1.

Sky is clear, \_\_\_\_\_ we cried \_\_\_\_\_ all our tears, \_\_\_\_\_ and we

\_\_\_\_\_

A<sub>MA</sub>7(#11) trp. fill

2.

A<sub>MA</sub>7

B/A

G<sub>MA</sub>7(#11)

(vocal enters on D.S.)

F<sub>MA</sub>7(#11)

F<sub>M1</sub>7(b5)

B7(#9)

E<sub>M1</sub>11 trp. fill

C<sup>13</sup><sub>sus</sub>

D<sup>13</sup><sub>sus</sub> F<sup>13</sup><sub>sus</sub>

E<sub>M1</sub>11

C<sup>13</sup><sub>sus</sub>

D<sup>13</sup><sub>sus</sub> F<sup>13</sup><sub>sus</sub>

**B** E<sub>MA</sub>7 (Swing)

It's not so hard to un - der - stand

F<sub>MA</sub>7

what is in the heart of a man.

A<sub>b</sub>7

F<sub>M1</sub>7

G/A A/B D/C

All he wish - es, All he dreams is to be free.

D/C

(hold)

D.S. al Coda

As played on Woody Shaw's "For Sure"



A<sub>b</sub>M<sub>1</sub>9

vamp & fade



John Scofield & John Abercrombie

# Tomato KISS

Larry Schn...

Medium Latin

$\text{♩} = 160$

**A**

$E^b_{sus}(\text{dorian})$   $B^7(b^5)/E^b$  (3x's)  $E^b_{sus}$   $B^7(b^5)$  break-  
 (bass)  $B^7(b^5)/E^b$   $E^b_{sus}$   $B^7(b^5)/E^b$  (sopr)

$E^b_{sus}$   $B^7(b^5)/E^b$   $F/G^b$   $F^\#/D$   $E^b_{sus}$   
 ( $E^b_{sus}$ )  $E^b7(\#9)$   $A^b_{mi}7$   $G^7(\#5)$   $B/G^b$   
 ( $B/G^b$ ) (elec. pn.)  $A^b/E$  (div.)  
 $G^b/D$  (sopranos) N.C.

1.  $E^b_{sus}$   $B^7(b^5)/E^b$   $E^b_{sus}$   $B^7(b^5)/E^b$   
 $E^b_{sus}$   $B^7(b^5)/E^b$   $E^b_{sus}$   $B^7(b^5)$  break-

**(SOLOS)**

**B**

2.  $E^b_{sus}$  2  $B^7(b^5)/E^b$  2 (4x's)  $F/G^b$  2  $F^\#/D$  2  
 $E^b_{sus}$  2  $E^b7(\#9)$  2  $A^b_{mi}7$  2  $G^7(\#5)$  2  
 $G^b_{MA}7(\#5)$  2  $*E_{MA}7(\#5)$  2  $D_{MA}7(\#5)$  3 N.C.

$E^b_{sus}$  implies the dorian mode throughout the tune.  
\*This has been changed since the 1st printing.

to **B** for more s  
after solos-D.C. al C

$G^b/D$   $E^b_{sus}$  tr

As played on Bill Evans' "Affinity"

Sentily (Slow Swing)

# Tones For Joan's Bones

Chick Corea

$\text{♩} = 80$  (Intro)

Chord progression for Intro:  $E_{MI}^9$ ,  $E_{MI}^7(b5)$ ,  $E_{bMA}^7$ . Includes triplets in both staves.

$\text{♩} = d$  (Medium Swing) Light & Lyrical \*

Chord progression for first system:  $D_{MA}^7$ ,  $B_{bMA}^7(b5)$ . Includes a triplet in the treble staff.

Chord progression for second system:  $F^7(b9)$ ,  $F^7$ ,  $B_{bMA}^7$ ,  $A_{bMI}^7$ ,  $G_{bMA}^7$ ,  $F^7$ . Includes a triplet in the treble staff.

Chord progression for third system:  $B_{bMI}^7(b5)$ ,  $E_{b7}(\#9)$ . Includes a triplet in the treble staff.

Chord progression for fourth system:  $A_{bMI}^7$ ,  $A_{bMI}^7/Gb$ ,  $E_{b7}(b9)$ ,  $E_{MA}^7(\#11)$ . Includes a triplet in the treble staff.

## B

$\text{♩} = d$ .

Chord progression for B section:  $E_{bMA}^7$ ,  $G_{bMA}^7(\#11)$ ,  $F_{MA}^7$ ,  $A_{bMA}^7$ . Includes a triplet in the treble staff.

*♩ = ♩*

Chords:  $C_{MA7}$ ,  $E^b_{MA7}(\#11)$ ,  $D^b_{MI}(\text{MA}7)$ ,  $A7(\#9)$

**C**

Chords:  $D_{MA7}$ ,  $B^b_{MA7}(b5)$

Chords:  $F7(b9)/D$ ,  $F7$ ,  $B^b_{MA7}$

Chords:  $E_{MI7}$ ,  $A7$ ,  $F\#7(b9)/A\#$ ,  $B_{MI7}$ ,  $E7(\#11)$

Chords:  $E_{MI7}$ ,  $F\#_{MI7}$ ,  $F_{MI7}$ ,  $B^b7$ ,  $E^b_{MA7}$ ,  $D_{MI7}$ ,  $C_{MI7}$ ,  $F7$

Chords:  $E_{MI7}$ ,  $F\#_{MI7}$ ,  $G_{MA7}$ ,  $A7(b9)$ ,  $E^b_{MA7}(\#11)$

fine

As played on Chick Corea's "Inner Space"

Solo on form (ABC)



# True or False

Ray Obiedo

$\text{♩} = 136$

Intro)  $D^7_{sus}$

$f$  (brass) (percussion)

$D^7_{sus}$   $C^7_{sus}$  break  $C^7_{sus}$  (brass) (sop.)

$D^7_{sus}$   $C^7_{sus}$  break  $mp$  (trb, 8vb)

$D^7_{sus}$   $C^7_{sus}$  break

$B^b_{MA7}$   $A^9_{sus}$   $D^9_{sus}$   $D^7(\#9)$

$B^b_{MA7}$   $A^9_{sus}$   $A^7(b9)$   $D^9_{sus}$   $G^{13}(\#11)$

$C^9_{sus}$   $E^b/A$   $G/F$   $E^b/F$   $B^b_{MA7}$   $A^7(\#9)$  *cresc.*

$D^9_{sus}$   $C^9_{sus}$   $A_{mi7}(add 11)$   $G_{mi7}$   $B^b_{mi7}$   $D^9_{sus}$   $C^9_{sus}$  (brass)

$C^9_{sus}$   $F^{13}$   $B^b_{MA7}$   $C^9_{sus}$

As played on Pete Escovedo's "The Island"

2.  $C^9_{sus}$   $F^{13}$   $B^b_{MA7}$   $C^7_{sus}$   $D^7_{sus}$   
 (brass)

**B** (SOLOS)  
 $D^7_{sus}$   $C^7_{sus}$   
 vamp till cue

**C** (On Cue)  
 $B^b_{MA7}$   $A7(\#9)$   $D_{MI9}$   $D^7(\#9)$   $B^b_{MA7}$

$A7(\#9)$   $D_{MI7}$   $C^{\#}_{MI7}$   $C_{MI7}$   $F7(b9)$   $B^b_{MA7}$   $A7(\#9)$

$D^9_{sus}$   $C^9_{sus}$   $A_{MI7}(add11)$   $G_{MI7}$   $B^b_{MI7}$   
 (bkgr. brass)

$D^9_{sus}$   $C^9_{sus}$   $F^{13}$   $B^b_{MA7}$   $D^7_{sus}$

to **B** for more solos After solos - D.S. al Cod

$D^9_{sus}$   $C^9_{sus}$   $A_{MI7}(add11)$   $G_{MI7}$   $B^b_{MI7}$   
 vamp till cue

(On Cue)  
 $D^9_{sus}$   $C^9_{sus}$  N.C.  $F/E^b$   
 (gtr., w/pn. 8vb)  $f$  fine

vamp for tenor solo:

$C$   $G/B$   $C$   $B^b$   $F/A$   $B^b$   
 continue to **C** on cue vamp till cue

Medium Latin

True or False (Bass Part)

♩ = 136 (Intro) Tacet

5. *D<sup>7</sup>sus* (percussion) *C<sup>7</sup>sus* 1. *C<sup>7</sup>sus* 2.

*D<sup>7</sup>sus* *C<sup>7</sup>sus*

*D<sup>7</sup>sus* *C<sup>7</sup>sus*

*B<sup>b</sup>MA<sup>7</sup>* *A<sup>9</sup>sus* *D<sup>9</sup>sus* *D<sup>7</sup>(#9)*

*B<sup>b</sup>MA<sup>7</sup>* *A<sup>9</sup>sus* *A<sup>7</sup>(b9)* *D<sup>9</sup>sus* *G<sup>13</sup>(#11)*

*C<sup>9</sup>sus* *E<sup>b</sup>/A* *G/F* *E<sup>b</sup>/F* *B<sup>b</sup>MA<sup>7</sup>* *A<sup>7</sup>(#9)* *cresc.*

*D<sup>9</sup>sus* *C<sup>9</sup>sus* *A<sub>Mi</sub><sup>7</sup>(add 11)* *G<sub>Mi</sub><sup>7</sup>* *B<sup>b</sup>Mi<sup>7</sup>*

*D<sup>9</sup>sus* *C<sup>9</sup>sus* 1. *F<sup>13</sup>* *B<sup>b</sup>MA<sup>7</sup>*

2. *C<sup>9</sup>sus* *F<sup>13</sup>* *B<sup>b</sup>MA<sup>7</sup>* *C<sup>7</sup>sus* *D<sup>7</sup>sus*

(SOLOS)

*D<sup>7</sup>sus* *C<sup>7</sup>sus*

vamp till cue

(On Cue)

$B^bMA^7$      $A^7(\#9)$      $Dmi^9$      $D^7(\#9)$      $B^bMA^7$   
 $A^7(\#9)$      $Dmi^7$      $C\#mi^7$      $Cmi^7$      $F^7(b9)$      $B^bMA^7$      $A^7(\#9)$   
 $D^9_{sus}$      $C^9_{sus}$      $A_{mi}^7(addM)$      $G_{mi}^7$      $B^b_{mi}^7$   
 $D^9_{sus}$      $C^9_{sus}$      $F^{13}$      $B^bMA^7$      $D^7_{sus}$

to **B** for more solos After solos - D.S. al Coda

$D^9_{sus}$      $C^9_{sus}$      $A_{mi}^7(add\ 11)$      $G_{mi}^7$      $B^b_{mi}^7$   
 $D^9_{sus}$      $C^9_{sus}$     N.C.     $F/E^b$   
*f*    *fine*  
 vamp till cue

vamp for tenor solo:

N.C.     $C$      $G/B$      $C$     N.C.     $B^b$      $F/A$      $B^b$     N.C.  
*f*  
 continue to **C** on cue    vamp till cue

# Twilight Tone

Music by Jay Graydon & Alan Paul  
Lyrics by Alan Paul

score  $\text{♩} = 126$  **A**  $D_{MI}^7$   $D_{MI}^{(MA7)}$   $D_{MI}^7$   $C$

(dr.) When I hear— this mel-o-dy, this strange il-lu - sion takes o-ver me, \_\_\_\_\_  
Un-pre-ten-tious girl from Mem-phus saw the fu - ture through her third eye, \_\_\_\_\_

$G^7/B$   $A$   $G$   $G^7$   $G_{MI}^7$   $A^7(\#5)$   $A^7$

through a tun-nel of the mind, per-haps a pre-sent or fu-ture time; \_\_\_\_\_  
Peo-ple came with scep-ti-ci - sm, pick-ing, test-ing her pre-ci-sion; oh \_\_\_\_\_

$D_{MI}^7$   $D_{MI}^{(MA7)}$   $D_{MI}^7$   $C$

Out of no-where comes this sound, this mel-o dy— that keeps spin-ning round and round, —  
Sud-den-ly they heard this sound, this mel-o-dy— that keeps spin-ning round and round, — **A**

$G^7/B$   $A$   $G$   $G_{MI}^7$   $A^7(\#5)$   $D_{MI}^7$   $F$   $G$   $A$   $D_{MI}^7$  break — — — — —  $C^2$

Pyr-a-mid-al lo-co-mo - tion from this mys-tic un - known zone.  
ign-post up a-head is call - ing from this mys-tic un - known zone.

Hear-in' the Twi -  
Hear-in' the Twi -

$B^b13$   $A^7$   $A_{MI}^7(\text{add } 11)$   $G_{MI}^9$   $A^7(\#5)$

light,

Hear-in' the Twi

light,

Twilight Tone.

$D_{MI}^7$   $B^b13$   $A^7$   $A_{MI}^7(\text{add } 11)$

light,

Hear-in' the Twi -

$A^b_{MA}^7$   $G^7_{sus}$   $G^7$   $F_{MI}^6/9$   $E^7(\#9)$   $A^7(\#5)$

light,

Hear-in' the Twi

light,

Twilight Tone.

N.C.  
(bass w/synth.)

N.C. at 2nd ending at Coda One (-)

*Dmi<sup>9</sup>*  
 (hold)

*Gx's* **B** *staccato*

*mp (gtr.)*  
*N.C.*

*(synth. - add 3rd x)*  
 (2)

(bass - add 3rd x)

(voice)

*N.C.*

*B<sup>b13</sup>* *A<sup>7</sup>* *A<sub>mi</sub><sup>7</sup> (add 11)* *A<sup>b</sup>MA<sup>7</sup>* *G<sup>7</sup> sus* *G<sup>7</sup>*

*D.C. al Coda Two* (♩<sup>2</sup>)

light Hear-in' the Twi-light, Hear-in' the Twi-

Vamp & Fade

**NARRATION AT C**

Submitted for your approval, one Mr. Miller who is about to take a trip into oddness and obsolescence through a zone whose boundaries are that of imagination. Accompanying him on this journey is the mesmerizing sound of the Twilight Tone.

Guitar solos for 15 bars on first D.C. 3rd vocal verse on second D.C.  
 As played on The Manhattan Transfer's LP "Extensions"

**THIRD VERSE**

On a cold and rainy night  
 One Mr. Miller had a rare flight  
 Glenn was up there boppin' a rhythm  
 Then the engine stopped to listen with him  
 Play that beat, oh, oh,  
 Suddenly he heard this sound,  
 This melody that keeps spinning round and round  
 Now he resides and plays trombone  
 In the mystic unknown zone.

# Twelve Tone Tune

Bill Evans

Medium-Up Swing

$\text{♩} = 200$

Chord progression for the first system:

- Measure 1:  $G_{MI} (MA^7)$
- Measure 2:  $C_{MI}^7$   $F_{MI}^7$
- Measure 3:  $B^b_{MI}^7$   $E^b7(\#11)$
- Measure 4:  $A_{MI}^7$   $D^7$

Chord progression for the second system:

- Measure 1:  $G_{MA}^7$
- Measure 2:  $G^b_{MA}^7$
- Measure 3:  $F_{MA}^7$   $E_{MI}^7$
- Measure 4:  $A_{MI}^7$   $D_{MI}^7$

Chord progression for the third system:

- Measure 1:  $G_{MI}^7$   $C_{MI}^7$
- Measure 2:  $F_{MI}^7$   $B^b_{MI}^7$
- Measure 3:  $A_{MI}^7$   $G^{\#07}$
- Measure 4:  $G^{\#07}$

*fine*

played on "The Bill Evans Album"

s doubles the melody.  
 ) changes in parentheses.

# Una Muy Bonita (Bass Part)

Medium Swing  
♩ = 218

G<sup>b</sup> (2)

**A** G<sup>b</sup> (no repeat on D.C.)

Ab<sup>7</sup> G<sup>b</sup> Ab

E<sup>b</sup>m<sub>7</sub>/B<sup>b</sup> D<sup>b</sup>/C D<sup>b</sup> 1. G<sup>b</sup> 2. D<sup>b</sup>

**B** G<sup>b</sup>6 D<sup>b</sup>/F G<sup>b</sup>6 D<sup>b</sup>/Ab Play Freely

(2) **C** (2)

G<sup>b</sup> Ab<sup>7</sup>

G<sup>b</sup> Ab E<sup>b</sup>m<sub>7</sub>/B<sup>b</sup> D<sup>b</sup>/C D<sup>b</sup> G<sup>b</sup> Ab E<sup>b</sup>m<sub>7</sub>/B<sup>b</sup> D<sup>b</sup>/C D<sup>b</sup> 4x's

**D** (SOLOS) D<sup>b</sup> major scale 16

Free 4 D<sup>b</sup> major scale 8

after solos - D.C. al Coda

(Double Time) G<sup>b</sup> Ab E<sup>b</sup>m<sub>7</sub>/B<sup>b</sup> D<sup>b</sup>/C G<sup>b</sup>/D<sup>b</sup>  
Vamp & Fade



# Una Muy Bonita

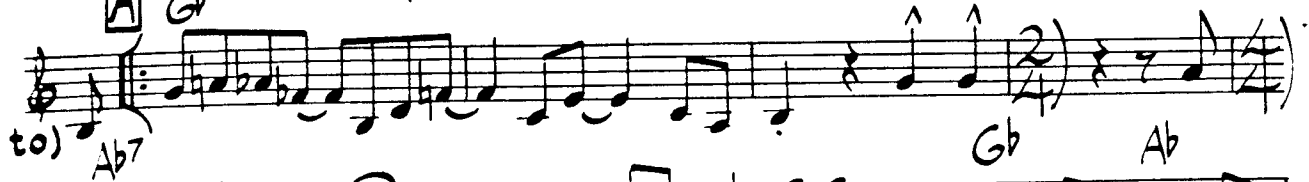
ium Swing Gb

Ornette Coleman

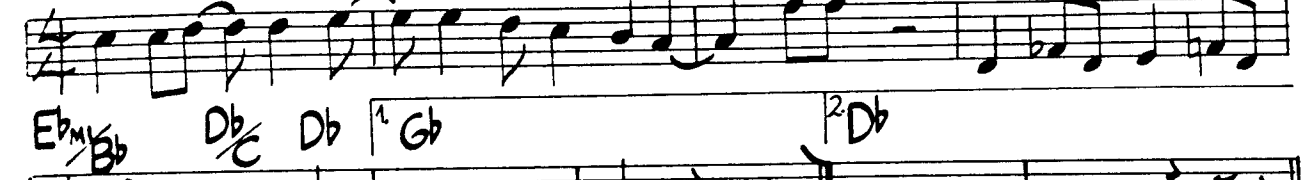
8 (bass only) (no repeat on D.C.)



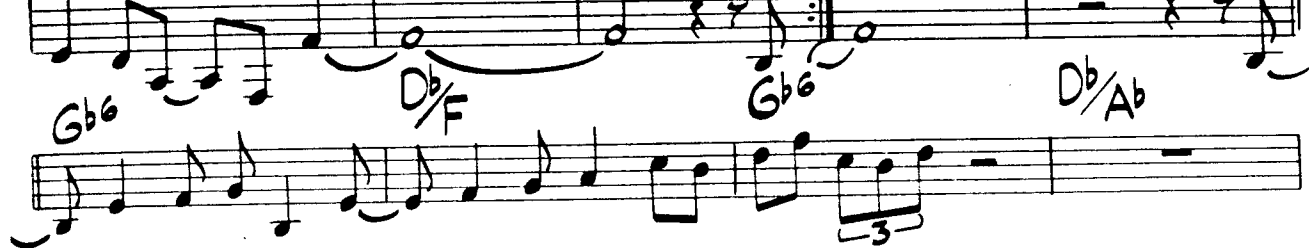
to) Ab7 Gb Ab



Ebm/Bb Db/C Db 1 Gb 2 Db



Gb6 Db/F Gb6 Db/Ab



Free Solo

4

Tacet

C Gb

(bass) Gb

Ab7



Gb Ab Db Gb Ab Ebm/Bb Db/C Db (4x's)



D (SOLOS) Db major scale 16

E

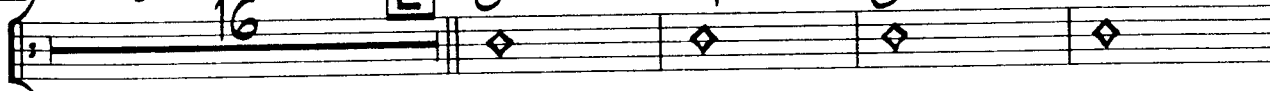
Gb6

alto & trp. fill -

Db/F

Gb6

Db/Ab

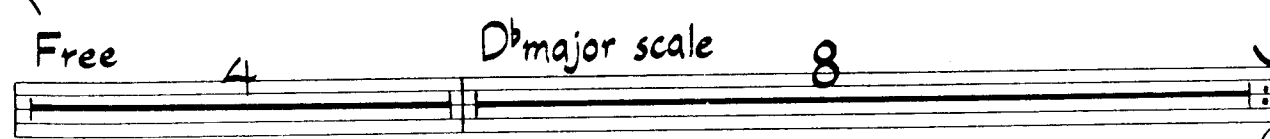


Free

4

Db major scale

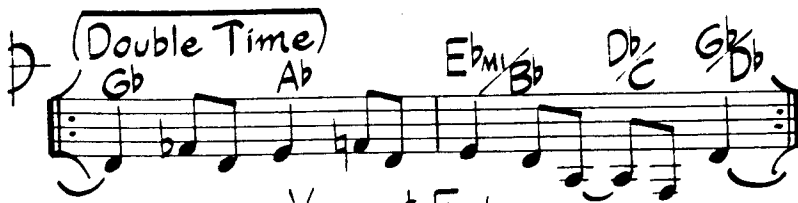
8



after solos - D.C. al Coda

As played on Ornette Coleman's "Change Of The Century"

(Double Time) Gb Ab Ebm/Bb Db/C G7b9



11. .... & Coda

# Una Muy Bonita (Harmony Part)

Medium Swing  $G^b$

$\text{♩} = 218$

(bass only) (no repeat on D.C.)

(trp.)  $G^b$   $A^b7$   $G^b$   $A^b$

$E^b_{m1}/B^b$   $D^b/C$   $D^b$   $G^b$   $D^b$

**B**  $G^b6$   $D^b/F$   $G^b6$   $D^b/A$   $A^b$

**C**  $G^b$

$G^b$   $A^b7$

$G^b$   $A^b$   $E^b_{m1}/B^b$   $D^b/C$   $D^b$   $G^b$   $A^b$   $E^b_{m1}/B^b$   $D^b/C$   $D^b$  (4x's)

**D** (SOLOS)  $D^b$  major scale  $G^b6$   $D^b/F$   $G^b6$   $D^b/A$

**E** Free 4  $D^b$  major scale 8

(Double Time)  $G^b$   $A^b$   $E^b_{m1}/B^b$   $D^b/C$   $G^b/D^b$

after solos - D.C. al Coda



C

Musical notation for section C, featuring two staves with chords and melodic lines. The first staff starts with an  $E^b/F$  chord.

Musical notation for section D, featuring two staves with chords and melodic lines. Chords include  $A^b/B^b$ ,  $A^b/G^b$ ,  $A/G^b$ ,  $G^b$ ,  $E$ ,  $E/D$ ,  $F$ , and  $D^b$ .

D

(SOLOS)

Guitar solo notation for section D, showing a sequence of chords:  $F^7_{sus4}$ ,  $B^b7$ ,  $A^b7$ ,  $G^b7$ ,  $E^7$ ,  $D^7$ , and  $C^7$ .

E

Guitar solo notation for section E, showing chords:  $B_{mi}^7$ ,  $D^b7$ , and  $E^7$ .

$\oplus$  (Piano Solo)  
 $F^7_{sus}$   
 Vamp & Fade

(solo form - DDE after solos - D.S. al Coda

As played on McCoy Tyner's "Tender Moments"

Bass at A & C:

Bass line notation for sections A and C, showing two staves of bass notes.

dium Swing

V

212

John Scofield

The musical score consists of eight staves of music. The first staff begins with a repeat sign and a key signature of one flat. The chords above the first staff are  $A\flat_{MA}7(\#11)$ ,  $G_{MI}7$ , and  $F7_{sus}$ . The second staff has chords  $E_{MI}7$ ,  $F_{MA}7$  (or  $A\flat$ ),  $E\flat_{MI}7$ ,  $D\flat_{MI}7$ , and  $B_{MI}7$ . The third staff has chords  $C_{MI}7$ ,  $B\flat_{MA}7$ ,  $D\flat_{MA}7$ ,  $A\flat_{MA}7$ , and  $B_{MA}7$ . The fourth and fifth staves feature a sequence of chords:  $A$ ,  $B\flat/A$ ,  $A$ , and  $B\flat/A$ . The sixth staff has chords  $A_{MA}7$ ,  $B\flat_{MA}7(\#11)$ ,  $E\flat^{13}_{sus}$ ,  $G^{13}_{sus}$ , and  $E^{13}_{sus}$ . The seventh staff is a solo section in  $C^{13}_{sus}$  with a '7' above the staff. The piece concludes with the word 'fine'.

As played on John Scofield's "John Scofield Live"

n Straight  $\frac{1}{8}$  s  $\text{♩} = 88$   
swinging  $\frac{1}{16}$  s'

# Vignette

Gary Peacock

## Intro

*mp* (solo piano)

*B<sub>M</sub>I*  
(add bass & drums)

*B<sub>M</sub>I*     *C*     *C<sup>+</sup>*     *C<sup>#</sup>M<sub>I</sub>*

*G<sup>#</sup>M<sub>I</sub>*     *B<sup>b</sup> phrygian*

The left hand part is played, with variations, throughout solos  
Chords are given for soloing (minor chords imply the natural minor scale). Bass pickups on the 'and of 4' are optional.

(On Cue)  
vamp & fade

As played on Gary Peacock's "Tales Of Another"

dium Funk  $\text{♩} = 118$

# Water Sign

Jeff Lorber

(tro) N.C.

(solo synth.)

$\text{DbMA}^7(\text{b9})/\text{C}$  **A**  $\text{DbMA}^7(\text{b9})/\text{C}$

(bass w/synth.)

(2)

N.C. **B**  $\text{F}^{13}$

(ten)

( $\text{F}^{13}$ )  $\text{Eb}^{13}$   $\text{E}^{13}$   $\text{F}^{13}$  (ten)

$\text{Eb}^{13}$   $\text{E}^{13}$   $\text{F}^{13}$

$\text{F}^{13}$   $\text{Gmi}^7$   $\text{AbMA}^7$  **C**  $\text{G}^7(\#9)$

$C_{MI}^7$   $E^b_{7sus}$   $A^b_{MA}^7$   $G^7(\#^9_5)$   $C_{MI}^7$  -  $B^b_{MI}^7$   $E^b_7$

$A^b_{MA}^7$   $G^7(\#^9_5)$   $C_{MI}^7$   $E^b_{7sus}$   $A^b_{MA}^7$   $G^7(\#^9_5)$   $\ominus$

$D^b_{MA}^7(b^9)/C$  N.C.

$F^{13}$   $E^b^{13}$   $E^{13}$   $F^{13}$

**D** (SOLOS)  $F^{13}$  15  $F^{13} G_{MI}^7 A^b_{MA}^7$   $G^7(\#^9_5)$

$C_{MI}^7$   $E^b_{7sus}$   $A^b_{MA}^7$   $G^7(\#^9_5)$   $C_{MI}^7$   $B^b_{MI}^7$   $E^b_7$   $A^b_{MA}^7$   $G^7(\#^9_5)$

$C_{MI}^7$   $E^b_{7sus}$   $A^b_{MA}^7$   $G^7(\#^9_5)$   $D^b_{MA}^7(b^9)/C$  8

after solos - D.S. al Coda

$D^b_{MA}^7(b^9)/C$   $D^b_{MA}^7(b^9)/C$  5 (synth. solo) N.C.  $F^7_{sus}$

As played on Jeff Lorber's "Water S"



# Water Sign (Bass Part)

Medium Funk

Intro J=118

C7sus(b9)



Intro staff with C7sus(b9) chord.



Staff with C7sus(b9) chord and (2) marking.



Staff with N.C. marking and (2) marking.



Staff with F13 chord.



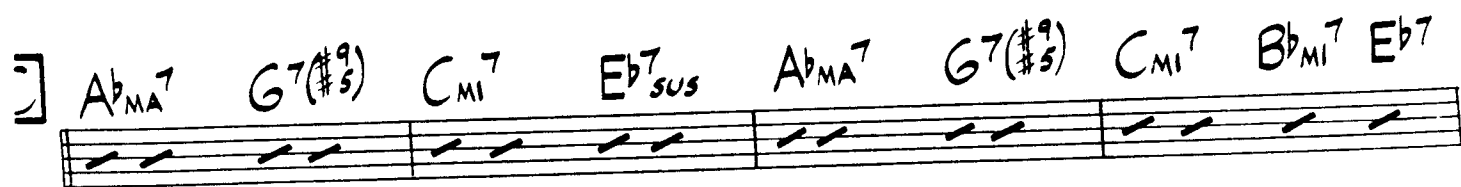
Staff with Eb13, E13, F13 chords.



Staff with Eb13, E13, F13 chords.



Staff with Eb13, E13, F13 chords.



Staff with AbMA7, G7(#9), Cm7, Eb7sus, AbMA7, G7(#9), Cm7, Bbmi7, Eb7 chords.



Staff with AbMA7, G7(#9), Cm7, Eb7sus, AbMA7, G7(#9), DbMA7(b5) chords.

F13 Eb13 E13 F13 etc.

F13 (SOLOS) 15 F13 GMI7 AbMA7 G7(#9) CMi7 Eb7sus

AbMA7 G7(#9) CMi7 BbMI7 Eb7 AbMA7 G7(#9) CMi7 Eb7sus

AbMA7 G7(#9) DbMA7(b5)/C D.C. al Coda

(2) (2) N.C. after solos - D.S. al Coda

DbMA7(b5)/C (2)

(2) N.C. F7sus

Medium Samba

# What, Does It Matter?

George Mraz

= 133

**(Intro)**  $G^{\flat}MA7(\#11)$  **(4x's)**

(bass) tenor solo

$B^{\flat}M7$   $A7(\#9)$

ten.)

$B7(w.tone)$   $B^{\flat}7(\#11)$

$G^{\flat}MA7(\#11)$   $D7(\#9)$

$D^{\flat}MA7(\#11)$

$E^{\flat}7sus$   $E^{\flat}7(\#9)$

$A^{\flat}13$   $A^{\flat}13(b9)$

$B^{\flat}M7(add 11)$   $B7(\#9) - b13$

As played on New York Jazz Quartet's "Surge"

$E_{MI}^9$   $B_{MI}^9$

$E_{MI}^9$   $B_{MI}^9$

$Bb13(b9)$   $A7(\#11)$   $Ab7(\#11)$

$(Ab7(\#11))$   $C7(\#11)$   $B13(\#11)$

$(B13(\#11))$   $Bb_{MI}^9$   $F_{MI}^9$

$DbMA7$   $AbMA7$   $GbMA7(\#11)$

$GbMA7(\#11)$   $(On Cue)$   $GbMA7(\#11)$

(Vamp & Solo till cue)

Chords played on beat 4 during head are played on beat 1 of next bar during solos.

# When It Was Now

Wayne Shorter

Slip Funk  
♩ = 124

N.C. (sax w/bass) Drums 2

Drums 2

Drums 2

AbMA7(#5)

D/A

Eb7 Fmi7 Emi7 Bb/C

Eb7 Fmi7 Emi7 Bb/C GA1. N.C.

2. N.C. Db9sus DbMA7

Db7sus A/C# DbMA7 EbMA7/F

G9sus A/G (synth.)

Handwritten musical score for tenor saxophone. The score consists of ten staves of music. The first staff contains a melodic line with triplets and slurs, with chords  $Db^9_{sus}$ ,  $DbMA^7$ ,  $Dbmi^7$ , and  $DbMA^7$  written above. The second staff continues the melody with chords  $AbMA^9$ ,  $Cmi^7$ ,  $AbMA^7/Bb$ ,  $Bb^7(\#9)$ , and  $Db^9_{sus}$ . The third staff features a melodic line with triplets and slurs, with chords  $Db^9$ ,  $Dbmi^9$ ,  $1. Db^9$ , and  $E^b/F$  written above. The fourth staff shows a rhythmic pattern with chords  $Gmi^7$ ,  $F\#mi^7$ ,  $Db/Eb$ ,  $Db/Eb$ , and  $D/E$ . The fifth staff continues the rhythmic pattern with chords  $E^b/F$ ,  $Gmi^7$ ,  $F\#mi^7$ , and  $Db/Eb$ . The sixth staff has a rhythmic pattern with chords  $Db/Eb$ ,  $Db^9_{sus}$ , and  $2. Db^9$ . The seventh staff shows a melodic line with chords  $Db^9_{sus}$ ,  $Db^9$ ,  $Dbmi^9$ , and  $Db^9$ . The eighth staff has a rhythmic pattern with chords  $Db^9_{sus}$ ,  $Db^9$ ,  $Dbmi^9$ , and  $Db^9$ . The ninth staff is a rhythmic pattern with chords  $(E^b/F)$ ,  $Gmi^7$ ,  $F\#mi^7$ , and  $Db/Eb$ . The tenth staff is a rhythmic pattern with the instruction *(fill sparsely)* and *Vamp & Fade*.

Tenor sounds one octave lower than written.

As played on Weather Report's "Weather Report."

Medium Funk

When It Was Now (Bass Part)

$\text{♩} = 124$

N.C. *Tacet* 2

*Tacet* 2

$\text{AbMA7}(\#5)$

$\text{D/A}$

$\text{Eb7}$   $\text{Fmi7}$   $\text{Emi7}$   $\text{Bb/C}$

$\text{Eb7}$   $\text{Fmi7}$   $\text{Emi7}$   $\text{Bb/C}$   $\text{G/A}$  N.C.

2. N.C.  $\text{C}\#9_{\text{sus}}$   $\text{Db}9_{\text{sus}}$  **B**  $\text{DbMA7}$

$\text{Db}7_{\text{sus}}$   $\text{A/C}\#$   $\text{DbMA7}$   $\text{EbMA7}$

$\text{G}9_{\text{sus}}$   $\text{A/G}$

$\text{Db}9_{\text{sus}}$   $\text{DbMA7}$   $\text{Dbmi7}$   $\text{DbMA7}$

AbMA9 Cm7 AbMA7/Bb Bb7(#9) Db9sus

Db9 Dbmi9 1. Db9 Eb/F

Gmi7 F#mi7 (H) Db/Eb b: D/E

Eb/F Gmi7 F#mi7 (H) Db/Eb b: 2) 4)

Db/Eb Db9sus | 2. Db9

Db9sus Db9 Dbmi9 Db9

Db9sus Db9 Dbmi9 Db9

(Eb/F Gmi7 F#mi7 (H) Db/Eb b: )

Vamp & Fade



# Windflower

Sarah Cassey

**A**

Piano

Bass

*fine*

*fine* (SOLOS)

F<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7(b5)</sup> C<sup>7</sup> F<sub>M1</sub><sup>7</sup> F<sup>7</sup>

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

D<sup>b</sup><sup>7</sup> C<sup>7</sup> F<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7(b5)</sup> C<sup>7</sup>

As played on Mel Lewis' "Mel Lewis & Friends"

After solos - D.C. al fine (take repeat)

# Witch Hunt

Wayne Shorter

$\text{♩} = 228$   
p Swing

Intro

Chords: N.C.,  $E\flat MA7$ ,  $F MA7$ , N.C.,  $G MA7$ ,  $D MA7$ , N.C.,  $A MA7$ ,  $B MA7$ ,  $G\flat MA7$ ,  $A\flat MA7$ ,  $D\flat MA7$ ,  $C MI11$

Tempo:  $\text{♩} = 146$  (Med. Swing)

Instrumentation: (trp), (ten)

Other markings: (Unison), (3), (3), (3), (3), (3), (3), (3)

**A**

Chords:  $C MI11$ ,  $E\flat 7$ ,  $C MI11$ ,  $G\flat 7$  ( $G\flat MA7$ ),  $F 7$ ,  $E MA7$ ,  $E\flat 7$ ,  $A\flat MI11$ ,  $A/G\sharp$ ,  $A\flat MI11$ ,  $\text{C} (G 7)$

Chord:  $A\flat MI11$

Tempo: rit.

solos on **A** As played on Wayne Shorter's "Speak No Evil"

# Woody I - On The New Ark

Woody Shaw

Medium Latin

$\text{♩} = 204$

$A(\text{add } 9 \text{ no } 3)$   $F\#(\text{add } 9 \text{ no } 3)$   $E\flat(\text{add } 9 \text{ no } 3)$  | 1.  $C^9\text{sus}$  | 2.  $C^9\text{sus}$

(trp.)

$A\text{MI}$   $F\#\text{MI}$   $E\flat\text{MI}$   $F^9\text{sus}$   $B\flat\text{MI}^9/C$

(bs)

$B\flat\text{MI}^{\text{II}}$  N.C. break

$E\flat\text{MI}(\text{MA}^7)$   $A\flat^7$   $B\flat^7$   $E\flat\text{MI}(\text{MA}^7)$   $A\flat^7$   $B\flat^7$  etc.

$E\flat\text{MI}(\text{MA}^7)$   $A\flat^7$   $B\flat^7$   $E\flat\text{MI}(\text{MA}^7)$   $A\flat^7$   $B\flat^7$

$B\text{MI}(\text{MA}^7)$   $E^7$   $F\#^7$   $B\text{MI}(\text{MA}^7)$   $E^7$   $F\#^7$

$B\text{MI}(\text{MA}^7)$   $E^7$   $F\#^7$   $G\text{MI}(\text{MA}^7)$  break

3 (Suspended Time)  $C/D\flat$  (pn. & trb.)

C/D $\flat$

D/E $\flat$  N.C.

(Time)  $\square$  C

F $7_{sus}$  / E / E $\flat$  / D / E $\flat$  / E / F $7_{sus}$

(F locrian during solos)

F $7_{sus}$  / E / E $\flat$  / D / E $\flat$  / E / F $7_{sus}$

trb.) s. trb.)

(trp.)

F $7_{sus}$  / E / E $\flat$  / D / E $\flat$  / E / F $7_{sus}$

F $7_{sus}$  / E / E $\flat$  / D / E $\flat$  / E / F $7_{sus}$  (end of locrian)

trb.) s. trb.)

A (add 9 no 3) F $\sharp$  (add 9 no 3) E $\flat$  (add 9 no 3) break

Solo on form (ABC),  
after last solo - D.S. a  
coda

As played on Woody Shaw's "Woody III"

E $\flat$  (add 9 no 3) = C $9_{sus}$

Breaks and kicks are not played during solos, but the suspended time at B is observed

Medium

# Young And Fine

Josef Zawinul

Latin/Funk  $\text{♩} = 102$

Chords:  $BbMi^9$   $Ami^9$   $Eb^{sus}G$   $Fmi^7$   $Eb/F$   $Db/Eb$   $C/D$   $BbMi^9$   $B/A$   $Eb/G$   $Db/F$

(Keyboards) (add drums)

Chords:  $Eb/F$   $Db/Eb$   $C/D$  **sparse sax solo**  $C/Bb$   $B/A$   $Eb/G$   $Db/F$   $Eb/F$   $Db/Eb$   $Dmi^7$

Chords:  $BbMi^9$   $Ami^9$   $Eb^{sus}G$   $Fmi^7$   $Eb/F$   $Db/Eb$   $C/D$   $BbMi^9$   $B/A$   $Eb/G$   $Db/F$

Chords:  $Eb/F$   $Db/Eb$   $C/D$   $BbMi^9$   $Ami^9$   $Eb^{sus}G$   $Fmi^7$   $Eb/F$   $Db/Eb$   $C/D$

Chords:  $BbMi^9$   $Ami^9$   $Eb/G$   $Fmi^7$   $Eb/F$   $Db/Eb$   $Dmi^7$  (end solo)  $BbMi^9$   $Ami^9$   $Eb^{sus}G$   $Fmi^7$

Chords:  $Eb/F$   $Db/Eb$   $C/D$  drum fill

**A** sax & synth  $EbMa^7$   $Dmi^7(b9)$   $G7$   $Cmi^7$   $Cmi^7$   $Bb$   $B/A$  (synth.)  $EbMa^7$   $Cmi$   $F13(\#11)$

(synth.)  $D$   $C/Bb$   $C/Bb$   $B/Bb$   $Gmi^7$   $Cmi^7$   $A13(\#11)$   $AbMa^7$   $AbMa^7$   $Fmi^7$   $Ab/Eb$

$D7(\#11)$   $G7$  **B**  $Cmi^7$   $Fmi^7/C$   $Cmi^7$   $AbMa^7$   $G7sus$  (w/sax)

$Cmi^7$   $Db/C$  (synth.)  $Cmi^7$   $C7$   $Fmi^7$   $Fmi^7/Eb$   $Dmi^7(b9)$   $G7(\#5)$   $Cmi^7$   $Cmi^7/Bb$   $F13(\#11)$

(Bb G/A) Gsus CMA7 Ab (add 9) C

C6/a F#MI7(b9) B7 EMI7 EMI7 CMI7

(synth.) (w/bass) (bass w/synth.)

**C** AbMA7 DbMA7 GMI7(b9) C7 FMI7 Eb E D AbMA7 FMI7 Bb13(#11)

(sex w/synth.)

G Eb F Eb E Eb CMI7 FMI7 D13(#11) DbMA7 CMI7

Ama7 (4x's) BbMI7 Ami9 Eb G FMI7 **SOLOS** BbMI9 Ami9 Eb G FMI7

(On Cue) Eb F Db Eb C D **drum fill** Vamp till cue

D.S. al Coda

**SOLOS** BbMI9 Ami9 Eb G FMI7 (On Cue) BbMI9 Ami9 Eb/sus G FMI7 BbMI9 Ami9 Eb/sus G FMI7

Vamp till cue (synth.)

BbMI9 B°7 CMI7 DbMA7 BbMI7 E7/B CMI7 F7(alb)

(bass)

sample bass line on solos:

BbMI9 Ami9 E7/G FMI7

As played on Weather Report's "Mr. Gone"

Medium Jazz Waltz  
♩ = 150

# Young One

Jim Hall

(Intro)

DMA7 A9sus (2) (2) (2)  
 DMA7 A9sus DMA7 A9sus  
 G#mi7(b5) Gmi7(MA7) F#mi7 Bmi7 Emi7 A7  
 DMA7 A9sus DMA7 A9sus  
 GMA7 Abmi7 Db7 GbMA7 Ebmi7  
 Abmi7 Db7 GbMA7 Ebmi7  
 Abmi7 F7/A Bbmi7 Ebmi7  
 Fmi7 Bb7 EbMA7 Cmi7

Handwritten musical score for guitar, consisting of seven staves of music. The notation includes various chords and melodic lines. The chords are as follows:

- Staff 1:  $F\#_{mi}7$ ,  $B7_{sus}$  4 - 3,  $E7_{sus}$
- Staff 2:  $E^9_{sus}$ ,  $A_{ma}7/E$ ,  $E^9_{sus}$  4,  $A_{ma}7/E$
- Staff 3:  $E^b_{mi}7$ ,  $A^b7$  (#5),  $D_{mi}7$ ,  $G7$  (#5)
- Staff 4:  $C\#_{mi}7$ ,  $D^o7$  (add MA 7),  $D\#_{mi}7$  4,  $E7$  (#9)
- Staff 5:  $A_{mi}7$ ,  $D7$ ,  $F\#_{mi}7$ ,  $B7$
- Staff 6:  $E_{mi}7$ ,  $A7$ ,  $D_{ma}7$ ,  $A^9_{sus}$
- Staff 7:  $D_{ma}7$ ,  $A^7_{sus}$ ,  $D_{ma}7$ ,  $A^7_{sus}$ ,  $D_{ma}7$

Additional markings include "Vamp till cue" and "rit." (ritardando) under the final staff.

As played on Jim Hall's "Impressions Of Japan"

Fermata on E7 (-9) holds for solos



# Appendix - Sample Drum Parts

Transcribed by Rick Latham, autho. of "Advanced Funk Studies"  
(Available from Rick at P.O. Box 12452, Dallas, TX 75225)

## Explanation Of Notation

Hi-Hat    open Hi-Hat    Bell of cymbal    Cowbell    Cymbal    Snare Drum

Small Tom    Middle Tom    Floor Tom    Bass Drum    Hi-Hat played w/foot

Bracket around note indicates note is sometimes played

## AND THE MELODY STILL LINGERS ON

## BIRDLAND

Stick on rim

Bass drum ad lib

## BRAZILIAN LOVE AFFAIR

Ago-go bells vamp

A    C

## BULLET TRAIN

Intro  
A  
olos

B

## CASSIDAE

Ad lib samba

## CENTRAL PARK

Samba ad lib

## DAISY MAE

## ELEGANT PEOPLE

A    B    C

fill

fill

get busy but still kick figures

FLY WITH THE WIND

**A** **D** **C**  
 Drums kick figures while filling on toms

4 A.M.

**A** **B** **D** **C** **E**

GIBRALTAR

HIGHWAY ONE

12 8 Stick on rim

IN SEARCH OF MY HEART

Ad lib cymbals light 1/2 x feel

**A** **B** **C**

**C** Kick figures with fills

I THOUGHT IT WAS YOU

Intro

**A**

JUNGLE FEVER

**B**

KATHERINE

LEMME AT IT

Intro

**A** **C** **B**

LUSITANOS

Intro Solos

**A**

**B** **C**

MAGIC LADY

MAGIC SAM

Musical notation for 'MAGIC SAM' on a single staff. It features a series of rhythmic patterns with 'x' marks above the notes. A boxed letter 'B' is placed above the fourth measure.

MAN IN THE MOON

Musical notation for 'MAN IN THE MOON' on a single staff, consisting of a series of rhythmic patterns with 'x' marks above the notes.

THE MAZE

Piano interlude between solos

r.s.

Musical notation for 'THE MAZE' on a single staff, featuring a melodic line with eighth notes and a bass line with eighth notes.

Continuation of the musical notation for 'THE MAZE' on a single staff, ending with the text 'etc. ad lib'.

MONMOUTH COLLEGE FIGHT SONG

Musical notation for 'MONMOUTH COLLEGE FIGHT SONG' on a single staff, featuring triplets of notes. A boxed letter 'B' is placed above the fourth measure.

NEO TERRA

Musical notation for 'NEO TERRA' on a single staff. It includes a boxed letter 'A' at the start and boxed letters 'B' and 'C' above the fourth measure.

NOTHING YOU CAN DO ABOUT IT

Musical notation for 'NOTHING YOU CAN DO ABOUT IT' on a single staff, featuring a series of rhythmic patterns with 'x' marks above the notes.

ONLY LOVE

Musical notation for 'ONLY LOVE' on a single staff. It includes boxed letters 'A', 'D', and 'E' above the fourth, fifth, and sixth measures respectively.

ON THE BOULEVARD

Musical notation for 'ON THE BOULEVARD' on a single staff. It includes boxed letters 'B' and 'C' above the fourth measure.

PALLADIUM

Musical notation for 'PALLADIUM' on a single staff. It includes boxed letters 'B' at the start and 'C' above the fourth measure.

PENSATIVA

Musical notation for 'PENSATIVA' on a single staff, featuring a series of rhythmic patterns with 'x' marks above the notes. The word 'Latin' is written to the right of the staff.

PERESINA

Ad lib bossa groove

PHANTAZIA

POOLS

SAMBA SONG

E and G are written in 4/4 for a better understanding of the part

S. E.'S DREAM

Latin

Ad lib on cym. much space

SHARE YOUR LOVE

A C D

SICILY

SOMEDAY

STRAIGHT STREET

Bridge groove 6 8 feel

TEEN TOWN

Ad lib snare and bass drum

TEE TIME FOR ERIC

ntro

A

C

B

Musical notation for 'TEE TIME FOR ERIC' featuring a guitar-like accompaniment with chords and a melody line. The piece is divided into sections A, C, and B. Section A consists of four measures of chords. Section C consists of four measures of chords with an 'x' over each note. Section B consists of four measures of chords with a melody line.

TIME IS RIGHT

1 2 x feel

A

Musical notation for 'TIME IS RIGHT' featuring a melody line with eighth notes and a bass line with quarter notes. Section A consists of four measures.

TWILIGHT TONE

Musical notation for 'TWILIGHT TONE' featuring a guitar-like accompaniment with chords and a melody line. The piece consists of four measures.

UTOPIA

All around these regions

Double x Latin feel

ntro

A

C

B

E

Musical notation for 'UTOPIA' featuring a guitar-like accompaniment with chords and a melody line. The piece is divided into sections A, C, B, and E. Section A consists of four measures of chords. Section C consists of four measures of chords with an 'x' over each note. Section B consists of four measures of chords with a melody line. Section E consists of four measures of chords with a melody line.

WATER SIGN

A

Musical notation for 'WATER SIGN' featuring a guitar-like accompaniment with chords and a melody line. The piece is divided into sections A and B. Section A consists of four measures of chords. Section B consists of four measures of chords with a melody line.

B

C

Musical notation for 'WATER SIGN' continuation, featuring a melody line with eighth notes and a bass line with quarter notes. Section B consists of four measures. Section C consists of four measures.

WHEN IT WAS NOW

ntro

A

Musical notation for 'WHEN IT WAS NOW' featuring a guitar-like accompaniment with chords and a melody line. The piece is divided into sections A and B. Section A consists of four measures of chords. Section B consists of four measures of chords with a melody line.

YOUNG AND FINE

ntro

A

Musical notation for 'YOUNG AND FINE' featuring a guitar-like accompaniment with chords and a melody line. The piece is divided into sections A and B. Section A consists of four measures of chords. Section B consists of four measures of chords with a melody line.