

C-Vocal Version

# THE NEW REAL BOOK

## Volume Two



Sher Music Co. \$30

C - Vocal Version

# THE NEW REAL BOOK

## Volume Two

Created by Musicians for Musicians

Publisher and Editor - Chuck Sher

Musical Editor - Bob Bauer

Music Copying - Mansfield Music Graphics and Ann Krinitsky, Berkeley, CA

Cover Design - Blackburn Graphic Design, Petaluma, CA

Cover Art - ©1984 Jay Dunitz, "Pacific Light #10", 54x40 Cibachrome of stainless steel. Reproduced with permission from Jay Dunitz's book, Pacific Light, Beyond Words Publishing, Hillsboro, Oregon.

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ISBN 0-9614701-7-8

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## BRAZILIAN CLASSICS Exactly As Written Or Recorded By:

- |                       |  |                                |                             |
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| DORI CAYMMI . . . . . | Like A Lover (O Cantador)<br>Velho Piano                     | HAROLDO LOBO . . . . .         | Tristeza                    |
| DJAVAN . . . . .      | Capim<br>Asa   | EDU LOBO . . . . .             | Casa Forte                  |
|                       |  | ANTONIO CARLOS JOBIM . . . . . | Someone To Light Up My Life |
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|                       |  | LUIS BONFA . . . . .           | Manha De Carneval           |

## CHOICE STANDARDS Including Lyrics And Correct Changes

After You've Gone	I'm Glad There Is You	Rockin' Chair
Ain't Misbehavin'	In The Wee Small Hours Of The Morning	Rosetta
Baby, It's Cold Outside	It's Only A Paper Moon	September Song
Black And Blue	It's The Talk Of The Town	Spring Can Really Hang You Up The Most
Black Coffee	I've Never Been In Love Before	Stardust
Body and Soul	I've Got The World On A String	Sweet And Lovely
The Boy Next Door	I've Got Your Number	That's All
Bye Bye Blackbird	The Joint Is Jumpin' *	Them There Eyes
Cherokee	Let's Fall In Love	There Is No Greater Love
Day By Day	Lullaby Of The Leaves	Three Little Words
Exactly Like You	Mean To Me	'Til There Was You
Flamingo	Memories Of You	Unforgettable
Fly Me To The Moon	The Masquerade Is Over	What A Difference A Day Made
Get Happy	More Than You Know*	What A Little Moonlight Can Do
Harlem Nocturne	My Ship	While We're Young
Honeysuckle Rose	Never Will I Marry	Will You Still Be Mine?
I Believe In You	A Nightengale Sang In Berkeley Square	Without A Song *
I Hadn't Anyone Till You	No Moon At All *	Wrap Your Troubles In Dreams *
I'll Be Around	On The Sunny Side Of The Street	You Fascinate Me So
Ill Wind	Once In A While	You're My Everything
I'll Get By	Perdido	

## CONTEMPORARY JAZZ AND JAZZ/FUSION Exactly As Recorded By:

CHICK COREA . . . . .	Spain	BOB BERG . . . . .	Friday Night At The Cadillac Club
	Windows		Words
	Waltse For Dave		I Thought About You
	Friends	YELLOWJACKETS. . . . .	Geraldine
	You're Everything		Avance
	500 Miles High	JOHN ABERCROMBIE . . . . .	Still
	Sea Journey		Remember Hymn
	Time Track	MIKE STERN . . . . .	Loose Ends
	Got A Match?		Chromazone
	Eternal Child	RICHIE BEIRACH . . . . .	Veils
	T.B.C.(Terminal Baggage Claim)		Natural Selection
	Morning Sprite	JOHN SCOFIELD. . . . .	Time Marches On
MICHAEL BRECKER . . . . .	Dogs In The Wine Shop		Wabash III
	Peep	BOB MINTZER . . . . .	Truth
	Never Alone		Mine Is Yours
	Escher Sketch	ENRICO PIERANUNZI . . . . .	Dee Song
	Ode To The DooDa Day		Don't Forget The Poet
	Choices	AL JARREAU . . . . .	More Love
EDDIE GOMEZ . . . . .	Forever	CHAKA KHAN . . . . .	I'll Be Around
	Power Play	TAKE SIX . . . . .	A Quiet Place
	Delgado	RANDY BRECKER . . . . .	Moontide
	Loxodrome	GARY BURTON. . . . .	Will You Say You Will
BILLY CHILDS . . . . .	Quiet Girl	DAVE & DON GRUSIN . . . . .	Sailing At Night
	When All Is Said And Done	PAUL McCANDLESS . . . . .	Willow
	Like Father, Like Son	RAY OBIEDO . . . . .	Criss Cross
	Midland	SACBE . . . . .	Mozambique
JOHN PATITUCCI . . . . .	Growing	DAVE LIEBMAN . . . . .	Napanoch
	Baja Bajo	STEVE ERQUIAGA . . . . .	Three Hearts Dancing
	Wind Sprint	GERI ALLEN. . . . .	Little Wind
DAVE SANBORN . . . . .	Lisa	KEVYN LETTAU . . . . .	Whenever Your Heart Wants To Sing
	It's You		
SCOTT HENDERSON . . . . .	Tunnel Vision		
	The Necessary Blonde		
FRED HERSCH . . . . .	Rain Waltz		
ARMEN DONELIAN . . . . .	Stargazer		

(\* = U.S. Supplement)

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## PUBLISHER'S FOREWORD

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

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

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

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

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

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

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

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

**CHUCK SHER - Editor and Publisher**

## MUSICAL EDITOR'S FOREWORD

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

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

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

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

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

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

**BOB BAUER - Musical Editor**

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

# iii GENERAL RULES FOR USING THIS BOOK

## FORM

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

## CHORDS

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

## TERMS

15. An 'altered' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 &/or #5, and b9 &/or #9.
16. 'Freely' signifies the absence of a steady tempo.
17. During a 'break. . . . . 1' piano, bass and drums all observe the same rests. The last beat played is notated as  $\downarrow$  or  $\times$  to the left of the word 'break'.
18. A 'sample bass line', 'sample solo', or 'sample fill' is a transcribed line given as a point of reference.




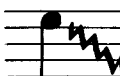


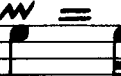
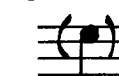


## TRANSPOSITIONS

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

## ABBREVIATIONS

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

## ORNAMENTS AND SYMBOLS

Slide into the note from a short distance below	Slide into the note from a greater distance below	Fall away from the note a short distance	Fall away from the note a greater distance	Top note of a complete voicing
				
A rapid variation of pitch upward, much like a trill	Mordent	A muted or optional pitch	Note with indeterminate pitch	Rhythm played by drums or percussion
				

CHORD SYMBOLS

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

Below are two groups of chord spellings:

- 1) The full range of chords normally encountered, given with a C root, and
- 2) Some more unusual chords, all of which appear in tunes in this book. (Note: some groups of notes below could be given different names, depending on context. See previous page for a definition of 'altered' chords).

(No Chord)

The image displays a series of musical staves, each representing a different chord or group of chords. Each staff begins with a chord symbol above the staff, and the notes of the chord are written on the staff. The chords are arranged in a grid-like fashion across the page. The first row starts with 'N.C.' (No Chord) and includes 'C bass', 'C', 'C6', 'C6/9', and 'C(add 9)'. The second row includes 'CMA7', 'CMA7(add 13)', 'CMA9', 'CMA13', 'C7', 'C9', and 'C13'. The third row includes 'CMI', 'CMI6', 'CMI6/9', 'CMI(add 9)', 'CMI7', 'CMI7(add 11)', and 'CMI7(add 13)'. The fourth row includes 'CMI9', 'CMI11', 'CMI13', 'CMI(MA7)', 'CMI9(MA7)', 'CMI7(b5)', 'CMI9(b5)', and 'CMI11(b5)'. The fifth row includes 'Cdim.', 'C°7', 'C°7(add MA7)', 'C+', 'CSUS', 'C7SUS', 'C9SUS', 'C13SUS', and 'C7SUS4-3'. The sixth row includes 'CMA7(b5)', 'CMA7(#5)', 'CMA7(#11)', 'CMA9(#11)', 'CMA13(#11)', 'C7(b5)', and 'C9(b5)'. The seventh row includes 'C7(#5)', 'C9(#5)', 'C7(b9)', 'C7(#9)', 'C7(b9)', 'C7(#9)', and 'C7(b9)'. The eighth row includes 'C7(#11)', 'C9(#11)', 'C7(#11)', 'C7(#11)', 'C13(b5)', 'C13(b9)', 'C13(#11)', 'C7SUS(b9)', and 'C13SUS(b9)'. The ninth row includes 'C/E', 'C/G', 'E/C', 'Bb/C', 'C(add 9)', 'C(add 9)(omit 3)', 'C7(omit 3)', and 'CMI7(omit 5)'. The tenth row includes 'C#MA7SUS(b5)', 'F#7SUS(add 3)', 'Bb(add b13)', 'A+(add #9)', and 'G#MI7(add 11)'. The eleventh row includes 'F/F#', 'E+/G', 'G7SUS/A', 'GMA7(#5)', 'EbMA7(#5)', and 'BMA7SUS/F#'. Each staff shows the notes of the chord on a five-line staff, with some chords having a key signature change indicated by a sharp or flat symbol at the beginning of the staff.

1 Med.-Up Swinging Afro Afro-Centric

Joe Henderson

$\text{♩} = 217$  (trp. & ten.) **A**

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

$\text{C}_{MI}^{11}$

(trp. & ten.)  $\wedge$

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

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

(unis.)

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

horn fill -----

FMI<sup>7</sup> G<sup>b</sup>MA<sup>7</sup>(#11) FMI<sup>7</sup> G<sup>b</sup>MA<sup>7</sup>(#11) GMI<sup>7</sup>(b5) CMA<sup>7</sup>(#11)

**B** (Solos)

DbMA<sup>7</sup>(#11) CM<sup>11</sup> (B<sup>b</sup>m<sup>11</sup>) DbMA<sup>7</sup>(#11) AbMA<sup>7</sup>(#11) G<sup>b</sup>MA<sup>7</sup>(#11)

FMI<sup>7</sup> G<sup>b</sup>MA<sup>7</sup>(#11) FMI<sup>7</sup> G<sup>b</sup>MA<sup>7</sup>(#11) GMI<sup>7</sup>(b5) CMA<sup>7</sup>(#11)

After solos, D.C. al Coda

DbMA<sup>7</sup>(#11)

Vamp, fill & fade

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

(Freely)

# After the Rain

John Coltrane

(Intro)

3/4

$E^{\flat 7}_{SUS} (b9)$

(ten.)

A

$B^{\flat}/A^{\flat}$   
(tremolo)

$G/A^{\flat}$

$A^{\flat}MA^7$

$D^{\flat}MA^7/E^{\flat}$

$E^{\flat 7(b9)}$

(pn. L.H.)

(etc.)

$A^{\flat}MA^7$

$D^{\flat}MA^7/E^{\flat}$

$E^{\flat 7(b9)}$

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

$G/E^{\flat}$

$D^{\flat}MI (MA^7)$

$E^{\flat 7}_{SUS} (b9)$

$A^{\flat}MA^7$

$D^{\flat(add \#11)}/A^{\flat}$

(pn., sample fill)

(pn. L.H.)

$A^{\flat}MA^7$

$D^{\flat(add \#11)}/A^{\flat}$

$A^{\flat}MA^7$

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

$A^bMA^7$

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

1. (ten.)  $A^bMA^7$

2. (ten.)  $A^bMA^7$

**B** tenor fill — indef. —

$E^b7_{\text{SUS}}(\text{b}9)$  — indef. —

D.S. al 2nd ending al Coda

$E^b7_{\text{SUS}}(\text{b}9)$

$A^bMA^7$

$E^b7_{\text{SUS}}(\text{b}9)$

$A^bMA^7$

$E^b7_{\text{SUS}}(\text{b}9)$

$A^bMA^7$

(sample fill)

$E^b7_{\text{SUS}}(\text{b}9)$

$(E^b9_{\text{SUS}})$   $A^bMA^7$

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

sample tenor fill at **B** :



# After You've Gone

Med. Ballad\*

Creamer & Layton

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

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

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

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

$F^9$   $B^b6$   $B^b7$

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

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

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

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

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

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

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

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

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

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

# Ain't Misbehavin'

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

Med.-Slow Swing

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Med. Swing

# Along Came Betty

Benny Golson

♩ = 110

(A<sub>Mi</sub>7)

**A**

B<sub>b</sub>Mi7

B<sub>Mi</sub>7 E7

B<sub>b</sub>Mi7

B<sub>Mi</sub>7 E7

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

A<sub>Mi</sub>7

G#7

G<sub>Mi</sub>7

F#7 (F#7) F#<sub>Mi</sub>7 (#5)

F#<sub>Mi</sub>7

G<sub>Mi</sub>7 C7

F#<sub>Mi</sub>7

G<sub>Mi</sub>7 C7

F<sub>Mi</sub>7

A7

D<sub>Mi</sub>7

G7 C<sub>Mi</sub>9

**B**

C<sub>Mi</sub>9

F7

A<sub>Mi</sub>7 (b5) D7

G<sub>Mi</sub>7

G<sub>Mi</sub>7 F

E<sub>Mi</sub>7 (b5)

A7

F<sub>Mi</sub>7

B<sub>b</sub>7

(A<sub>Mi</sub>7)

(trp. ten.)

**C**

B<sub>b</sub>Mi7

B<sub>Mi</sub>7 E7

B<sub>b</sub>Mi7

B<sub>Mi</sub>7 E7

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

C<sub>Mi</sub>7 (b5)

F7

B<sub>b</sub>Mi7 (b5)

⊕

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

Till cue

A<sub>b</sub>M<sub>A</sub>7

B<sub>Mi</sub>7 E7

On cue

A<sub>b</sub>M<sub>A</sub>7

B<sub>Mi</sub>7 E7

(trp. ten.)

(#4#)

(trp. ten.)

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

D

trp.

ten.

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

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

(bass walks -----)

$F^#MI^7$   $GMI^7$   $C^7$   $F^#MI^7$   $GMI^7$   $C^7$

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

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

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

(trp.)  
(ten.)

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

# ASA

(The Zoo Blues)

Djavan  
(As sung by Manhattan Transfer)

Med. Funk ♩=104

**(Intro)**  $D_{MI}^7$   $B^b13$   $A^{7(\#9)}$

(1st x tacet)

1.  $D_{MI}^7$   $B^b13$   $A^{7(\#9)}$  2.  $NC.$   $D_{bass}$   $F_{bass}$   $G_{bass}$   $A_{bass}$

(Melody)

**A**  $D_{MI}^7$   $B^b13$   $A^{7(\#9)}$

$D_{MI}^7$   $B^bMA^7$   $A^{7(\#9)}$   $D_{MI}^7$

$B^b13$   $A^{7(\#9)}$   $D_{MI}^7$   $B^bMA^7$   $A^{7(\#9)}$

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

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

$G_{MI}^7$   $C^9$   $D^{7(\#9)}$   $G_{MI}^7$   $G_{MI}^{11}$   $E_{MI}^{11(b5)}$   $A^{7(\#9)}$

**C**  $D_{MI}^9$   $B^b13$   $G_{MI}^7$

$B^b13$   $A^{7(\#9)}$   $D_{MI}^9$   $B^b13$

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

Intro on Manhattan Transfer version is twice as long.

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

Med. Funk (Intro)

Asa (Bass)

♩ = 104

Chords:  $D_{MI}^7$ ,  $B^b_{13}$ ,  $A^{7(\#9)}_{(\#5)}$

Chords:  $D_{MI}^7$ ,  $B^b_{13}$ ,  $A^{7(\#9)}_{(\#5)}$ ,  $NC_3$

**A** Chords:  $D_{MI}^7$ ,  $B^b_{13}$ ,  $A^{7(\#9)}_{(\#5)}$

Chords:  $D_{MI}^7$ ,  $B^b_{MA}^7$ ,  $A^{7(\#9)}_{(\#5)}$ ,  $D_{MI}^7$

Chords:  $B^b_{13}$ ,  $A^{7(\#9)}_{(\#5)}$ ,  $D_{MI}^7$ ,  $B^b_{MA}^7$ ,  $A^{7(\#9)}_{(\#5)}$

**B** Chords:  $G_{MI}^7$ ,  $C^9$ ,  $D^{7(\#9)}$

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

Chords:  $G_{MI}^7$ ,  $C^9$ ,  $D^{7(\#9)}$ ,  $G_{MI}^7$ ,  $G_{MI}^{11}$ ,  $E_{MI}^{11(b5)}$ ,  $A^{7(\#9)}_{(\#5)}$

**C** Chords:  $D_{MI}^9$ ,  $B^b_{13}$ ,  $G_{MI}^7$

Chords:  $B^b_{13}$ ,  $A^{7(\#9)}_{(\#5)}$ ,  $D_{MI}^9$

Chords:  $B^b_{13}$ ,  $G_{MI}^7$ ,  $E_{MI}^{7(b5)}$ ,  $A^{7(\#9)}_{(\#5)}$

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

Med. Bossa

# Avancé

Russell Ferrante

(As played by the Yellowjackets)

♩ = 154 (Intro)

(pn.)  
C<sup>(add #11)</sup> E  
B<sup>Mi</sup>9 E#  
C<sup>MA</sup>7 E  
E<sup>9</sup> sus E<sup>7(#9)</sup> (#5)  
(bs.)

(add alto)  
C<sup>(add #11)</sup> E  
B<sup>Mi</sup>9 E#  
C<sup>MA</sup>7 E  
C<sup>MA</sup>7 D D<sup>7(b9)</sup> (#5)

**A**

E<sup>b</sup>MA<sup>7</sup> G<sup>b</sup>  
F<sup>#</sup>o7  
F<sup>Mi</sup>7  
F<sup>Mi</sup>7 B<sup>b</sup> (B<sup>b</sup>13(#11)) 2nd x:  
(synth. counter-melody: 2nd x only)

F<sup>MA</sup>7 A  
G<sup>#</sup>o7  
D<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>MA<sup>7(#5)</sup> D<sup>b</sup>MA<sup>7(13)</sup> D<sup>b</sup>MA<sup>7</sup>

D<sup>Mi</sup>9(MA7) D<sup>Mi</sup>9  
B<sup>b</sup>MA<sup>7(#11)</sup> D  
B<sup>b</sup>Mi<sup>9(#5)</sup> B<sup>b</sup>Mi<sup>9</sup> 3  
A<sup>7</sup> B<sup>b</sup>

1. 2.

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

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

(pn. w/ synth.)

$E_{MA}^{7(b5)}$   $E_{b9}^{9sus}$   $E_{b7(b9)}$   $CMA^7$   $D$   $D^{7(\#9)}$   $D^{7(\#5)}$

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

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

(bs.)

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

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

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

(Alto solo) (Vamp, solo & fade)

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

(sample bass line)

Pn. may double bass line at Intro and C. Alto doubles melody at B for out head. Each bar is subdivided into 4 beats + 2 beats. Sample pn. comp rhythm at A: | 1 1 1 1 1 1 1 1 | (etc.)



# Baby, It's Cold Outside

Medium Slow Swing

Frank Loesser

$\text{♩} = 78$

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

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

— out - side, —

— out there, —

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

— out - side, —

— out there, —

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

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

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

1. fath - er will be pac - ing the floor, So real - ly I'd bet - ter hur - ry? Lis - ten to the fi - re - place roar, scur - ry, Well, may - be just a half a drink more. The Beau - ti - ful, please don't hur - ry, Put some re - cords on while I pour.

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

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

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

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

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

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

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

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

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

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

(horns)

Lyric for second verse:

She

He

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

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

Med.-Up Samba

$\text{♩} = 140$

# Baja Bajo

John Patitucci

Chick Corea

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

(piano)

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

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

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

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

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

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

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

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

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

D.S. al Coda One (♩)

①

NC  $G^{7(\#5)}$  F  $G^b$   $A^b$  E  
 B D  $B^b$  B  $C_{M1}^{(MA7)}$

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

②

NC

drum solo  
 $C_{M1}$   
 Vamp & fade

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

$C_{M1}^{7(11)}$   $A^b_{MA7}$   $B^b$   $G^b_{MA7}$   $A^b$   $G^7$   $G^b_{MA7}$   $E_{MA}^{7(b5)}$   $E^b_{MI}^{(MA7)}$

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

# Bass Blues

Med. Swing

$\text{♩} = 166$

John Coltrane

**A** (drums tacet)

(tenor)

NC.

(bass)

$A^{b7}$   
piano fill

NC.

$A^{b7}$   
pn. fill

NC.

(pn.)

(tenor)

$A^7$

(pn.)

(fine) (bs.)

**B** (add drums)

$A^{b7}$

$D^{b7}$

$A^{b7}$   
pn. fill

$D^{b7}$

$A^{b7}$   
pn. fill

Db7

Ab7

Eb7<sub>SUS</sub>

(Solos)

C

Ab6

(Db7)

Ab6

Ab7

Db7

Ab6

Ab6

B°7

BbMI7

BbMI7

Eb7

Ab6

BbMI7

Eb7

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

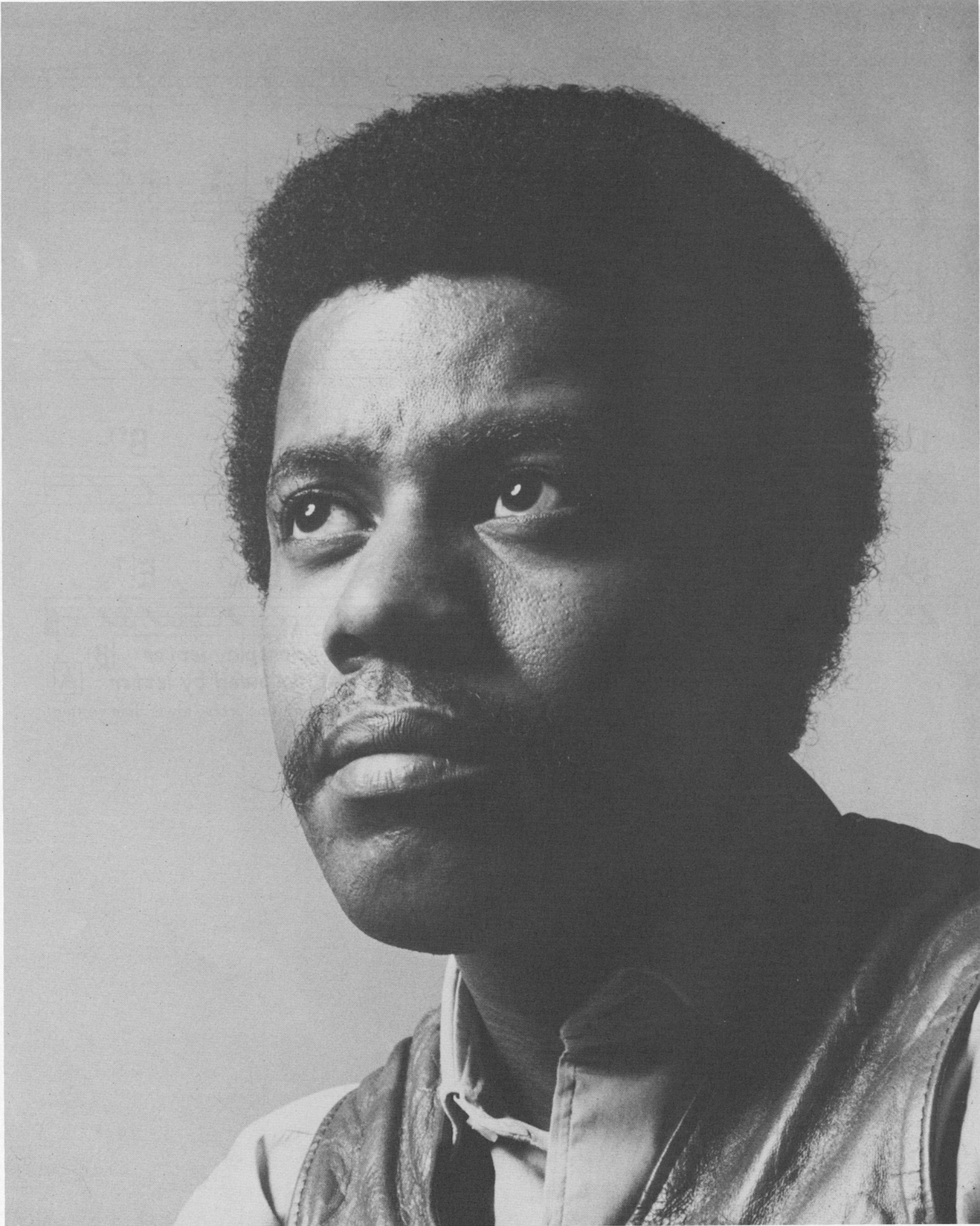


Photo by Chuck Stewart

WAYNE SHORTER

# Beauty and the Beast

Wayne Shorter

Med. Funk Ballad

$\text{♩} = 70$  (Intro)

(sample pn. comp)

1-3. 4.

(sop.)

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

(pn. L.H.) dr. tacet

**A**

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

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

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

(like Intro) dr. fill dr. tacet

**B**

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

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

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

(sample sax fill)

**C**

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

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

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

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

F13sus sections are funkier.  
Melodic rhythm is freely interpreted.



Med. Swing  
♩ = 184

# Bessie's Blues

John Coltrane

**A**

(tenor, 8va b.)

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

**B**

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

**C** (Solos)

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

After solos, D.C. al Coda

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

# Black and Blue

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

Med. Ballad

**A** *A*<sub>MI</sub> *D*<sub>MI</sub><sup>7</sup> *A*<sub>MI</sub> *D*<sup>9</sup> *D*<sup>b9</sup>

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

*C*<sup>6</sup> *A*<sup>7</sup> *D*<sub>MI</sub><sup>7</sup> *G*<sup>9</sup> *C*<sub>MA</sub><sup>7</sup> *B*<sub>MI</sub><sup>7(b5)</sup> *E*<sup>7</sup>

What did I do \_\_\_ to be so black and blue?

*A*<sub>MI</sub> *D*<sub>MI</sub><sup>7</sup> *A*<sub>MI</sub> *D*<sup>9</sup> *D*<sup>b9</sup>

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

*C*<sup>6</sup> *A*<sup>7</sup> *D*<sub>MI</sub><sup>7</sup> *G*<sup>7(#5)</sup> (*A*<sup>b7</sup> *G*<sup>7</sup>) *C*<sup>6</sup> *F*<sup>7</sup> *C*<sup>6</sup>

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

**B** *A*<sup>b7</sup> *C*<sup>6</sup> *D*<sub>MI</sub><sup>7</sup> *E*<sub>MI</sub><sup>7</sup> *C*<sup>6</sup>

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

*A*<sup>b7</sup> *C*<sup>6</sup> *F*<sup>7</sup> *B*<sub>MI</sub><sup>7(b5)</sup> *E*<sup>7</sup>

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

**C** *A*<sub>MI</sub> *D*<sub>MI</sub><sup>7</sup> *A*<sub>MI</sub> *D*<sup>9</sup> *D*<sup>b9</sup>

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

*C*<sup>6</sup> *A*<sup>7</sup> *D*<sub>MI</sub><sup>7</sup> *G*<sup>7(#5)</sup> (*A*<sup>b7</sup> *G*<sup>7</sup>) *C*<sup>6</sup> *F*<sup>7</sup> *C*<sup>6</sup> *B*<sub>MI</sub><sup>7(b5)</sup> *E*<sup>7</sup>

What did I do \_\_\_ to be so black and blue?

Second lyric

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

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

# Black Coffee

Slow Bluesy Ballad

Words and music by  
Paul Francis Webster and Sonny Burke

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

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

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

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

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

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

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

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

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

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

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

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

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

Since the blues caught my eye. — I'm

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

to may - be come a - round. \_\_\_\_\_

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



Photo by Herman Leonard

**CHARLIE PARKER**

# Blues For Alice

Med. Swing

Charlie Parker

(Intro)

(pn. w/ drums)

F A<sup>b</sup> D<sup>b</sup> G<sup>b</sup>7 (b5) (alto & muted trp.)

**A**

F<sup>6</sup> E<sup>M</sup>7 A<sup>7</sup> D<sup>M</sup>7 (G<sup>7</sup>) C<sup>M</sup>7 F<sup>7</sup>(#5)

(add bass)

B<sup>b</sup>6 B<sup>b</sup>M<sup>7</sup> E<sup>b</sup>7 F<sup>6</sup> A<sup>b</sup>M<sup>7</sup> D<sup>b</sup>7

G<sup>M</sup>7 C<sup>7</sup> A<sup>M</sup>7 D<sup>M</sup>7 G<sup>M</sup>7 C<sup>7</sup>

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

F<sup>6/9</sup> *decresc.*

optional Coda

A<sup>M</sup>7 D<sup>M</sup>7 G<sup>M</sup>7 C<sup>7</sup> F<sup>M</sup>A<sup>9</sup>

# Blues for Yna Yna

Gerald Wilson

Med. Jazz Waltz

$\text{♩} = 111$

(Intro)

(organ fills)

1.

2.

(trps. & saxes)

(brass bkgr. - top note of chord)

(bs.)

(etc.)

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

**A**

(bkg. brass)

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

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

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

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

Musical notation for the first system. The top staff shows a melody line with a slur over the first two measures and triplet markings in the last two. The bottom staff shows a bass line with chords **D7(#9)** and **C7(#9)**.

Musical notation for the second system. The top staff shows a melody line with a slur over the first two measures and triplet markings in the last two. The bottom staff shows a bass line with chords **GMI**, **GMI(MA7)**, **GMI7**, and **GMI6**.

**B**

Musical notation for section B. The top staff is labeled **(saxes)** and contains a wavy line representing a solo. The bottom staff shows a bass line with chords **GMI**, **GMI(MA7)**, **GMI7**, and **GMI6**.

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

Musical notation for the final system. The top staff is labeled **(saxes)** and contains a wavy line representing a solo. The bottom staff shows a bass line with chords **GMI**, **GMI(MA7)**, **GMI7**, and **GMI6**. The system concludes with the instruction **Vamp & fade**.

Bass walks for solos.



# Body and Soul

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

## Medium Ballad

**A**



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



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



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




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

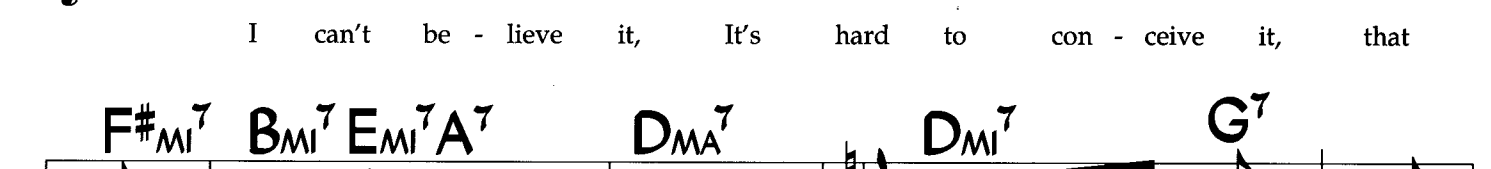


mean it, I'm all for you, bod - y and soul.

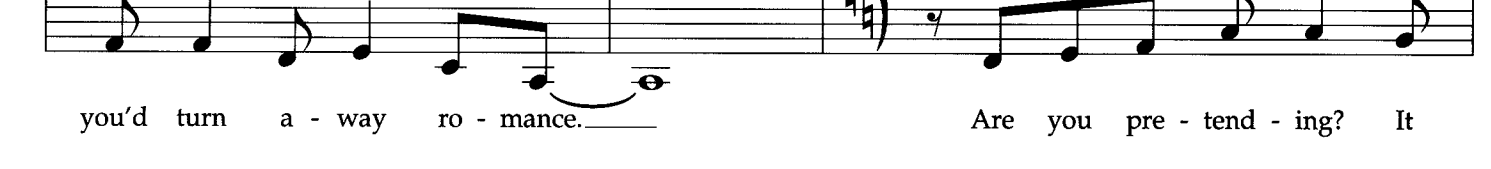
**B**



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



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



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

**C**

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

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

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

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

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

Med-Up Swing

# Bolivia

Cedar Walton

♩ = 222 (Intro)

(no comping)

**A**

(Latin)

(Swing)

(on repeat)

**B** 1st x: no comping  
(alto fills)

(bs. w/ pn.) (8)

(alto w/ pn.) (16)

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

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

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



Photo by Tom Copi

**JOHN PATITUCCI**

# The Boy Next Door

Hugh Martin

34

Ralph Blane

Med. Jazz Waltz

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

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

$B^bMA^7$   $GMI^9$   $C^9$

love him more than I can say.

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

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

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

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

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

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

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

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

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

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

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

boy next door.

# Bye Bye Blackbird

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

Med. Swing

♩ = 122 (Intro)

(add drums)

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of one flat and a common time signature. It features a melody with triplet eighth notes and a bass line with chords. Chords include GMI<sup>9</sup>. The second system continues the melody and bass line, with chords including A<sup>b</sup>MI<sup>9</sup>, AMI<sup>9</sup>, and B<sup>b</sup>MI<sup>9</sup>. A bracket labeled '(add drums)' spans the second system.

The second system of the piano introduction continues the melody and bass line. Chords include B<sup>b</sup>MI<sup>9</sup>, AMI<sup>9</sup>, A<sup>b</sup>MI<sup>9</sup>, GMI<sup>9</sup>, C<sup>9</sup> SUS, C<sup>13</sup> SUS, and C<sup>13</sup>(b9).

**A** FMA<sup>7</sup> (add bass) (GMI<sup>7</sup> C<sup>7</sup>) FMA<sup>7</sup> (GMI<sup>7</sup> C<sup>7</sup>) FMA<sup>7</sup> C<sup>9</sup> SUS

Section A is a single staff of music in treble clef with a key signature of one flat. It contains a melody with notes G4, A4, B4, C5, B4, A4, G4. Chords are indicated above the staff.

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

FMA<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup>(b9) GMI<sup>7</sup> D<sup>7</sup>(b9)

Section B is a single staff of music in treble clef with a key signature of one flat. It contains a melody with notes G4, A4, B4, C5, B4, A4, G4. Chords are indicated above the staff.

Bye, bye, black - bird.

GMI<sup>7</sup> (D<sup>7</sup>(#5)) GMI<sup>7</sup> C<sup>7</sup>

Section C is a single staff of music in treble clef with a key signature of one flat. It contains a melody with notes G4, A4, B4, C5, B4, A4, G4. Chords are indicated above the staff.

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

GMI<sup>7</sup> C<sup>13</sup> SUS C<sup>13</sup>(b9) F<sup>6</sup> GMI<sup>7</sup> C<sup>13</sup> SUS C<sup>7</sup>(b9)


Section D is a single staff of music in treble clef with a key signature of one flat. It contains a melody with notes G4, A4, B4, C5, B4, A4, G4. Chords are indicated above the staff.


Bye bye, black - bird,

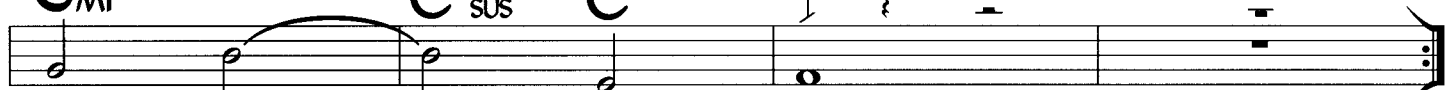
**B** (F<sup>9</sup> AMI<sup>7</sup>(b5)) E<sup>9</sup> E<sup>b</sup>9) D<sup>7</sup>(b9)

Section E is a single staff of music in treble clef with a key signature of one flat. It contains a melody with notes G4, A4, B4, C5, B4, A4, G4. Chords are indicated above the staff.


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


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

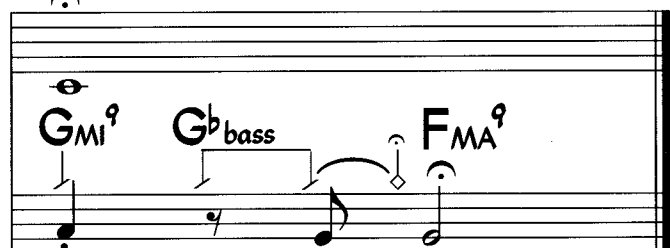
$C$   $FMA^7$   $GMI^7$   $C^7$   $FMA^7$   $AMI^{7(b5)}$   $D^{7(b9)}$   $\text{Coda}$   
  
 Make my bed and light the light, I'll ar - rive late to - night

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

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

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

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

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

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



# Café

Egberto Gismonti

Med. (Intro)  
Bossa

♩ = 100

$B^bMA^7$   
D

(gtr. comps, light fills)

$DMI^9$

(4x's)

(sample bs. line)

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

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

(1st x: voice)

$B^bMA^7$  D

$EMI^{11}$

(2nd x: sop.)

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

[B] 2. (sop.)

$DMI^9$

(gtr.)

$GMI^9$   $EMI^{11}$

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

**C**

*(sop.)*

Chords:  $DMA^7$ ,  $E^{(add 9)} / G^\#$ ,  $DMI^9$ ,  $C^\#MI^9$ ,  $AMI^7$ ,  $D^7$ ,  $G^\#MI^7(b5)$ ,  $F^\#MA^7(omit 3) / D$ ,  $GMI^7$ ,  $FMA^7(omit 3) / D^b$ ,  $F^\#MI^7$ ,  $EMA^7(omit 3) / C$ ,  $EMI^7$ ,  $DMA^7(omit 3) / B^b$ ,  $FMA^7(omit 3) / D^b$ ,  $A^bMA^7(omit 3) / E$ ,  $BMA^7(omit 3) / G$ ,  $BMA^7(omit 3) / G$ ,  $G^7(omit 5) / C$ ,  $G^7(omit 5) / C$ ,  $GMA^7(omit 5) / C$ ,  $G^7(omit 5) / C$ ,  $B^bMA^7(omit 5) / C$ ,  $B^bMA^7 / C$ ,  $G^7(omit 5) / C$

**D**

**E**

*(instr. fills)*

**(Vamp till cue)**

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

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

Guitar often comps with all 1/8's:

Chord in parentheses is optional.

# Capim

Djavan

(As sung by Manhattan Transfer)

Med.-Slow Samba

$\text{♩} = 85$

(Intro)

$E^b_{MA7}$   $B^b$   $G^b(\text{add } 9)$   $B^b$   $A^b_{MA7}$   $B^b$   $E$   $B^b$   
 (top note of synth. voicing)  
 (tenor fills)  $E^b_{MA7}$   $E^b_{\circ 7}(\text{add } MA7)$   $F_{MI7}$   $E^b$   $(B^b_{13})$   $E$   $B^b$  (4x's)

**A**

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

**B**

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

**G<sup>13</sup><sub>SUS</sub>** **A<sup>b</sup><sub>bass</sub> A<sub>bass</sub>** **B<sup>b</sup>M<sup>i</sup>9**  
**E<sup>b</sup>13** **A<sub>Mi</sub>7(b5)** **D7(#9)**  
**G<sup>13</sup>** **G<sup>9</sup>(#5)** **C<sup>13</sup><sub>SUS</sub>** **F<sub>MA</sub>7** **B<sup>b</sup>7** **⊕**  
**C** (tenor fills) **E<sup>b</sup><sub>MA</sub>7** **E<sup>b</sup>°7(add MA7)** **F<sub>Mi</sub>7** **(B<sup>b</sup>13)** **E/B<sup>b</sup>** (4x's)  
**E<sup>b</sup><sub>MA</sub>7** **B<sup>b</sup>** **G<sup>b</sup>(add 9)** **B<sup>b</sup>** **A<sup>b</sup><sub>MA</sub>7** **B<sup>b</sup>** **E/B<sup>b</sup>**  
 (top note of synth. voicing) **D.S. al Coda**

⊕ (tenor fills) **E<sup>b</sup><sub>MA</sub>7** **E<sup>b</sup>°7(add MA7)** **F<sub>Mi</sub>7** **(B<sup>b</sup>13)** **E/B<sup>b</sup>**  
**Vamp, fill & fade**

sample bass line,  
2nd line of Intro

sample bass line at **A**:  
 2 etc.

sample bass line  
at **B**:

etc.

sample bass line,  
**C** & Coda:

etc.

## Fast Samba

## Casa Forte

Edu Lobo

**A**

**E<sub>b</sub>MA<sup>9</sup>** **DMI<sup>6/9</sup>**

**E<sub>b</sub>MA<sup>9</sup>** **DMA<sup>9</sup>**

**C<sup>13</sup><sub>SUS</sub>** **B<sup>13</sup><sub>SUS</sub>**

1. **C<sup>13</sup><sub>SUS</sub>** **B<sup>13</sup><sub>SUS</sub>**

2. **C<sup>13</sup><sub>SUS</sub>** **E<sub>b</sub>MA<sup>7</sup>**

**B** **DMI** **A<sup>7(#5)</sup>/<sub>C#</sub>** **F/<sub>C</sub>** **BMI<sup>7</sup>(omit 5)**

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

**G<sub>SUS</sub>/<sub>D</sub>** **F<sub>SUS</sub>/<sub>D</sub>** **G<sub>SUS</sub>/<sub>D</sub>** **F<sub>SUS</sub>/<sub>D</sub>**

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

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

**D** (Solos)  $D_{MI}$

indef.

After solos, D.C. al Coda

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

dr. fill

alternate changes at **B**:

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

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

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

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

May also solo on Gsus (indef.).

# Central Park West

John Coltrane

Med. Ballad

$\text{♩} = 72$

**A**

$C\#MI^7 F\#^7$   $BMA^7$   $E MI^7 A^7$   $DMA^7$   $B\flat MI^7 E\flat^7$   $A\flat MA^7$   $G MI^7 C^7$

$FMA^7$   $C\#MI^7 F\#^7$   $BMA^7$   $E MI^7 A^7$   $DMA^7$   $C\#MI^7 F\#^7$

$BMA^7$   $C\#MI/B$   $BMA^7$   $C\#MI/B$   $C\#MI^7 F\#^7$

**B**  $BMA^7$   $E MI^7 A^7$   $DMA^7$   $B\flat MI^7 E\flat^7$   $A\flat MA^7$   $G MI^7 C^7$

$FMA^7$   $C\#MI^7 F\#^7$   $BMA^7$   $E MI^7 A^7$   $DMA^7$   $C\#MI^7 F\#^7$

$BMA^7$   $C\#MI/B$   $BMA^7$   $C\#MI/B$   $C\#MI^7 F\#^7$

sample fill

(Solos)

**C**  $BMA^7$   $E MI^7 A^7$   $DMA^7$   $B\flat MI^7 E\flat^7$   $A\flat MA^7$   $G MI^7 C^7$

$FMA^7$   $C\#MI^7 F\#^7$   $BMA^7$   $E MI^7 A^7$   $DMA^7$   $C\#MI^7 F\#^7$

$BMA^7$   $C\#MI/B$   $BMA^7$   $C\#MI/B$   $C\#MI^7 F\#^7$

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

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

(sample fill)

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



Med. Samba

# Charmed Circle

Cedar Walton

♩ = 120 (Intro)

(piano)

(E pedal)

(bs. w/ pn.)

(E pedal)

1. 3. 2.

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

(pn. w/ horns)

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

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

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

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

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

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

(pn.)

**D** (piano w/ horns)

(E pedal)

(bs. w/ pn.)

(E pedal)

1. 3. 2.

[ : ] fine

**E**  $C^{13}$   $B^b_{13(\#11)}$

(pn. w/ bs.)

$C^{13}$

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

$B^b_{13(\#11)}$

$C^{13}$   $B^b_{13(\#11)}$

(horns)

Solos on ABC.

After solos, play DCED al fine.

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

# Cherokee

Ray Noble

Fast Swing

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

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

**C**  $CMI^7$   $Bb^6$   $Bb^{13(\#11)}$   $(bass\ walks)$   $(trp.\ ten.)$

Chords in parentheses are optional

Waltz Ballad

# A Child Is Born

Thad Jones

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

$B^b_{MA}7$   $E^b_{MI}6 / B^b$   $B^b$   $A_{MI}7(b5)$   $D7(\#9)$

$G_{MI}$   $D7(b9)$   $G_{MI}$   $D7(b9)$

$G_{MI}7$   $C7$   $E^b_{MA}7 / F$   $F7$

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

$B^b_{MA}7$   $D7(\#9)$   $E^b_{MA}9$   $A^b9$   $C_{MI}7(b5) (/ G^b)$

$B^b_{MA}7 / F$   $E^b_{MI}6 / G^b$   $G_{MI}7$   $C7$

$E^b_{MA}7 / F$   $F7$   $\oplus$   $B^b_{MA}7$   $E^b_{MI}6 / B^b$

optional: 2 extra bars -----

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

Med. Straight 8th's

# Choices

Mike Stern

(As played by Michael Brecker)

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

**S** **A**

**NC.** **B/C**

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

**GMA<sup>7(+5)</sup>** **C**

**B<sup>b</sup>Mi<sup>7</sup>** **B<sup>b</sup>Mi<sup>7</sup>**

**(B<sup>b</sup>Mi<sup>7</sup>)**

**A<sup>b</sup>Mi<sup>7(+5)</sup>** **B<sup>b</sup>/A<sup>b</sup>** **F<sup>#</sup>7<sub>sus</sub>**

$E^7_{SUS}$   $E^b_{MI}(MA^7)$

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

**B**  $G_{MI}^7$   $B^b/G^b$   $F/D^b$   $G/E^b$

$G/E^b$   $F_{MA}^7$   $F^{\#}_{MI}^7$   $B_{MI}^7$

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

$C_{MA}^{7(\#11)}$   $(b^b)$

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

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

# Chromazone

Med. Funk

Mike Stern

$\text{♩} = 120$

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

(gtr. & ten.)

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

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

**D**  $B^b M I^7$

**E**  $A M I$

**F** F<sup>7</sup> G<sup>b7</sup> G<sup>7(#5)</sup> A<sup>b7</sup> F<sup>7</sup> G<sup>b7</sup> G<sup>7(#5)</sup> A<sup>b7</sup> F<sup>7</sup> G<sup>b7</sup> G<sup>7(#5)</sup> A<sup>b7</sup> MA<sup>7</sup>

A<sup>MA7</sup> B<sup>b7(#5)</sup> E<sup>b</sup> B F<sup>7</sup> G<sup>b7</sup> G<sup>7(#5)</sup> A<sup>b7</sup> F<sup>7</sup> G<sup>b7</sup> G<sup>7(#5)</sup> A<sup>b7</sup>

F<sup>7</sup> G<sup>b7</sup> G<sup>7(#5)</sup> A<sup>b7</sup> MA<sup>7</sup> A<sup>MA7</sup> B<sup>b7(#5)</sup> B<sup>7(#5)</sup> C<sup>7(#9)</sup> D<sup>b9</sup>

C<sup>7(#9)</sup> 8va D<sup>b9</sup> C<sup>7(#9)</sup>

D<sup>b9</sup> C<sup>7(#9)</sup> A<sup>b</sup>MI<sup>7</sup> G<sup>7(#9)</sup> G<sup>b13</sup> F<sup>7(#9)</sup> EMI<sup>7</sup>

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

**G** (Tenor solo)  
EMI<sup>7</sup> GMI<sup>7</sup> 1. GMI<sup>7</sup> 2. GMI<sup>7</sup> G<sup>b7</sup>

16 7 (end solo) (gtr. & ten.)

**H** F<sup>7</sup> G<sup>b7</sup> G<sup>7(#5)</sup> A<sup>b7</sup> F<sup>7</sup> G<sup>b7</sup> G<sup>7(#5)</sup> A<sup>b7</sup> F<sup>7</sup> G<sup>b7</sup> G<sup>7(#5)</sup> A<sup>b7</sup> MA<sup>7</sup>

A<sup>MA7</sup> B<sup>b7(#5)</sup> E<sup>b</sup> B F<sup>7</sup> G<sup>b7</sup> G<sup>7(#5)</sup> A<sup>b7</sup> F<sup>7</sup> G<sup>b7</sup> G<sup>7(#5)</sup> A<sup>b7</sup>

F<sup>7</sup> G<sup>b7</sup> G<sup>7(#5)</sup> A<sup>b7</sup> MA<sup>7</sup> A<sup>MA7</sup> B<sup>b7(#5)</sup> B<sup>7</sup>

**I** (Guitar solo)  
B<sup>b</sup>MI<sup>7</sup> C<sup>#</sup>MI<sup>7</sup> 1. C<sup>#</sup>MI<sup>7</sup> 2. C<sup>#</sup>MI<sup>7</sup> G<sup>b7</sup>

16 7 (end solo)

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

**⊕** E<sup>7(#9)</sup> B<sup>b</sup>MI<sup>7</sup>

4 (Vamp, solo & fade)



Med. Funk

♩ = 120

# Chromazone (Bass)

**A**

B<sup>b</sup>M<sup>i</sup>7

First line of musical notation for section A, starting with a B<sup>b</sup>M<sup>i</sup>7 chord. The staff contains eighth and sixteenth notes.

B<sup>b</sup>M<sup>i</sup>7

Second line of musical notation for section A, including first and second endings. The staff contains eighth and sixteenth notes.

**B**

B<sup>b</sup>M<sup>i</sup>7

First line of musical notation for section B, starting with a B<sup>b</sup>M<sup>i</sup>7 chord. The staff contains eighth and sixteenth notes.

B<sup>b</sup>M<sup>i</sup>7

Second line of musical notation for section B, including first and second endings. The staff contains eighth and sixteenth notes.

**C**

C<sup>#</sup>M<sup>i</sup>7

First line of musical notation for section C, starting with a C<sup>#</sup>M<sup>i</sup>7 chord. The staff contains eighth and sixteenth notes.

C<sup>#</sup>M<sup>i</sup>7

Second line of musical notation for section C, including first and second endings. The staff contains eighth and sixteenth notes.

**D**

B<sup>b</sup>M<sup>i</sup>7

First line of musical notation for section D, starting with a B<sup>b</sup>M<sup>i</sup>7 chord. The staff contains eighth and sixteenth notes.

B<sup>b</sup>M<sup>i</sup>7 E<sup>b</sup>7 A<sup>b</sup>7 G7

Second line of musical notation for section D, including chords G<sup>b</sup>7, F7, E7(#9) and a circle symbol. The staff contains eighth and sixteenth notes.

**E**

A<sup>M</sup>

First line of musical notation for section E, starting with an A<sup>M</sup> chord. The staff contains eighth and sixteenth notes.

G<sup>9</sup> C<sup>sus</sup> A<sup>b</sup> G<sup>13</sup> D<sup>b</sup> G<sup>b</sup> F7 E7(#5)

Second line of musical notation for section E, continuing the melody. The staff contains eighth and sixteenth notes.

A<sup>M</sup>

G<sup>9</sup> C<sup>sus</sup> A<sup>b</sup> A<sup>M</sup>7 B<sup>b</sup>7 B7 C7

**F**

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

F7 G<sup>b</sup>7 G7(#5) A<sup>b</sup>7 F7 G<sup>b</sup>7 G7(#5) A<sup>b</sup>7 F7 G<sup>b</sup>7 G7(#5) A<sup>b</sup>7 A<sup>M</sup>7 A<sup>M</sup>7 B<sup>b</sup>7 E<sup>b</sup>(#5) B

Second line of musical notation for section F, continuing the melody. The staff contains eighth and sixteenth notes.

F7 G<sup>b</sup>7 G7(#5) A<sup>b</sup>7 F7 G<sup>b</sup>7 G7(#5) A<sup>b</sup>7 A<sup>M</sup>7 A<sup>M</sup>7 B<sup>b</sup>7 B7 C7(#9)

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

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

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

**G** (Tenor solo) EMI7 EMI7 14

(sample bass line) (etc.)

GMI7 GMI7 1. GMI7 2. GMI7 Gb7

(etc.)

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

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

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

2) 4) 1) 4)

**I** (Guitar solo) BbMI7 BbMI7 14

(etc.)

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

(etc.)

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

E7(#9) BbMI7

(Vamp & fade)

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

# Clockwise

Med. Jazz Waltz

Cedar Walton

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

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

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

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

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

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

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

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

(Ending)

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

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

Sample embellishment of melody at **A**

etc.

Med. Rock/Gospel

# Cold Duck Time

Eddie Harris

$\text{♩} = 150$

(Intro)

(2nd x)

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

(alto & trp.)

S: **A**

(on repeat)

$\Delta$

$\text{DbMA}^7$   $\text{EbMA}^9$   $\text{F}^7$

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

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

$\text{DbMA}^7$   $\text{EbMA}^9$   $\text{F}^7$  pn. fill - - - - -  $\text{DbMA}^7$

$\text{DbMA}^7$   $\text{EbMA}^9$   $\text{F}^7$  pn. fill - - - - -  $\text{DbMA}^7$   $\text{F}^7$

*f*

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

♩ = 126

# Criss Cross

Ray Obiedo

(Intro)

Intro (Bass):  $D_{MI}^{7(11)}$ , C,  $Bb^6/9$ , C, (2nd x)

Intro (Guitar): (gtr.)

A (Bass):  $D_{MI}$ ,  $C^7$

A (Guitar):  $Bb^7$ ,  $C^7$ , (2nd x)

B (Bass):  $D_{MI}$ ,  $C^7$

B (Guitar):  $Bb^7$ ,  $C^7$ ,  $D_{MI}$

B (Guitar):  $C^7$ ,  $Bb^7$ ,  $A_{sus}$ , A (flute)

C (Bass):  $G_{MI}^7$ ,  $A_{MI}^7$ ,  $G_{MI}^7$

C (Guitar):  $A_{MI}^7$ ,  $G_{MI}^7$ ,  $A_{MI}^7$

C (Guitar):  $Bb_{MA}^7$ ,  $C^7_{sus}$ ,  $A^7/C\#$ ,  $C^7_{sus}$ ,  $B^{13}$

D (Bass):  $Bb_{MA}^7$ ,  $A^7(\#9)(\#5)$  (gtr.)

D (Guitar):  $G_{bMA}^7$ ,  $Ab$ ,  $F_{MA}^7/G$ ,  $F\#^7(\#5)$

**F**<sup>6/4</sup> **E<sup>b</sup>MA<sup>7</sup>**

**B<sup>b</sup>/C** **1. B<sup>b</sup>/C C/D** **D/E E F# G#** **2. B<sup>b</sup>/C C/D D/E A<sup>7</sup>(#5)**

(fine) (gtr.)

**E** **D<sup>M</sup>I** **C<sup>7</sup>** **B<sup>b</sup>7**

**B<sup>b</sup>7** **1. C<sup>7</sup>** **2. A<sup>7</sup>(#5)** **D<sup>M</sup>I**

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

**F** **D<sup>M</sup>I** **C** **B<sup>b</sup>** **1-4. C** **5. A<sup>M</sup>I A<sup>7</sup>(#9) D<sup>M</sup>I**

(pn.)

**G** **(Solos)** **D<sup>M</sup>I** **C<sup>7</sup>** **B<sup>b</sup>7** **Till cue C<sup>7</sup>** **On cue A<sup>7</sup>**

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

**E<sup>7</sup>(#9)** **A<sup>7</sup>(#5)** **D<sup>M</sup>I<sup>6/4</sup>** **C**

**(brass)** **(Percussion solo)** **(On cue)** **D<sup>M</sup>I** **C** **D<sup>M</sup>I** **C** **D<sup>M</sup>I** **C**

(Vamp till cue) (brass)

**D<sup>M</sup>I** **C** **D<sup>M</sup>I** **C** **NC.** (gliss.)

(pn.)

Percussion plays through the breaks at letter D.

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

sample bass line

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

sample bass line at **C**:



Photo by Herman Leonard

SARAH VAUGHAN

# Day By Day

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

Medium Swing\*

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

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

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

day by day my love seems to grow. There

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

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

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

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

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

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

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

come what may I want you to know I'm

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

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

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

we go through the years day by day.

\* also played as a samba



Med. Swing  
(w/ triplet undercurrent)

# Dear Lord

John Coltrane

$\text{♩} = 96$

(in 2)

**A**  $D_{MA}^7$

**B**  $D_{MA}^7$

DMA7  
 GMA7  
 GMA7  
 F#MI7 GMA7  
 EMI7 F#MI7 GMA7 A<sup>9</sup><sub>SUS</sub>  
 B<sup>b</sup>MA7 DMA7 A<sup>9</sup><sub>SUS</sub>  
 (tenor fill)  
 Solo on form (AB);  
 After solos, D.C. al Coda  
 (Freely)  
 A<sup>9</sup><sub>SUS</sub> A7 B<sup>b</sup>MA7  
 (rit.)  
 DMA7  
 (sample tenor fill)

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

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

Sample pn.  
 comp. at A:

(etc.)

# Dee Song

♩ = 170

**A**

(pn. R.H. sample voicings)

Chord progression:  $D_{MI}^{7(b5)}$  (triple),  $G_{SUS}^7(b9)$ ,  $G^{7(b9)}$ ,  $CMA^7$  (triple).

Chord progression:  $G\#MI^7$ ,  $C\#13$  (triple),  $C\#MI^7$  (triple),  $F\#7$ .

Chord progression:  $A_{MI}^7$ ,  $D^7$ ,  $B_{MI}^7$  (triple),  $E_{MI}^7$  (triple).

Chord progression:  $C\#MI^7$ ,  $F\#7$ ,  $F_{MI}^7$ ,  $B^b7$ .

Chord progression:  $A_{MI}^7$ ,  $D^7$ ,  $D_{MI}^7$  (triple),  $G^7$ .

**B** (Solos)

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

After solos, D.C. al Coda

⊕ (Freely)

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

$C^b_{MI}^{7(b5)}$        $F^7$        $B_{MI}^{11}$   
 (rit.)

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

♩ = 170

**A**

**B** (Solos)

After solos, D.C. al Coda

# Delgado

Eddie Gomez

Med. Bossa (Intro)

$\text{♩} = 99$

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

(synth.)

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

(tenor)

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

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

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

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

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

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

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

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

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

(synth., behind fills)

Vamp, trade 4-bar fills, & fade

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



Photo courtesy of Helene LaFaro-Hernandez

**SCOTT LaFARO**

# Detour Ahead

Lou Carter-Herb Ellis-  
John Frigo

(As played by Bill Evans)

Med. Ballad

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

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

$GMI^7$   $C^7$   $FMA^7$   $Bb13$   $CMA^7$   $AMI^7$   $A^b13$   $DMI^7$   $G^7$

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

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

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

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

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

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

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

$EMI$   $B^7(alt)$   $EMA^7$   $D^b13$

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

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

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

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

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

$CMA^7$   $E7(\#9)$   $AMI^7$   $E^b9$   $D^7$   $G^7_{sus}$   $G^7$   $CMA^7$   $(G^7(\#5))$

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

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

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



# Devil May Care

T. P. Kirk  
Bob Dorough

Med. Swing

**A**

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

love and to live, Dev-il may care.

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

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

**B**

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

he who frets los - es the night. For

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

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

**C**

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

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

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

## Django

John Lewis

(As played by the MJQ)

Slow 4 (Straight 1/8's)

**A**  $\text{♩} = 76$

(pn. w/ vibes)

Med. Swing  
 $\text{♩} = 110$  (Solos)

**B**

**C**

(F pedal)

**D** B<sup>b</sup><sub>MI</sub> G<sub>MI</sub><sup>7(b5)</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b</sup><sub>MI</sub><sup>7</sup> A<sup>b7</sup> D<sup>b7</sup>

G<sup>b7</sup> D<sup>b7</sup> G<sup>b7</sup> D<sup>b7</sup> (C<sup>7</sup>)

Solo on BB<sup>b</sup>CD; Play **E** between solos.  
After last solo, D.C. al fine

(Double Time (♩ = ♩))

**E** F<sub>MI</sub><sup>9(MA7)</sup> F<sub>MI</sub> F<sub>MI</sub><sup>7</sup>/<sub>B<sup>b</sup></sub> B<sup>b</sup><sub>MI</sub> C<sup>+</sup> C<sup>7</sup> B<sup>b</sup><sup>o7</sup>/<sub>F</sub> F<sub>MI</sub>

F<sub>MI</sub><sup>9(MA7)</sup> F<sub>MI</sub> F<sub>MI</sub><sup>7</sup>/<sub>B<sup>b</sup></sub> B<sup>b</sup><sub>MI</sub> C<sup>+</sup> C<sup>7</sup> B<sup>b</sup><sup>o7</sup>/<sub>F</sub> F<sub>MI</sub>

to **B** for next solo.

bass line at

**C**:

etc.

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

etc.

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

## Med. Pop Ballad

## Doce Presença

Ivan Lins

♩ = 62 (Intro)

(elec. pn.)

(bass)

(etc.)

Chords: F#MI<sup>7</sup>, A<sup>MA</sup>7/B, B<sup>9</sup>, E<sup>MA</sup>7, C#MI<sup>7</sup>

**A**

(vocal)

Chords: F#MI<sup>9</sup>, A<sup>MA</sup>7/B, B<sup>9</sup>, E<sup>MA</sup>9, C#MI<sup>7</sup>

Chords: F#MI<sup>9</sup>, A<sup>MA</sup>7/B, B<sup>9</sup>, E<sup>MA</sup>9, D#MI<sup>11</sup>, G#7(b9), C#MI<sup>9</sup>, C#MI<sup>9</sup>, F#13<sup>SUS</sup>, F#13(b5)

Chords: C#MI<sup>9</sup>, G# C#MI<sup>9</sup>, F#13<sup>SUS</sup>, F#13(b5), A<sup>MA</sup>7, G#MI<sup>7</sup>, F#MI<sup>7</sup> B<sup>SUS</sup>, E<sup>MA</sup>7, C#7(b9)

**B**

Chords: A<sup>MI</sup>9, D<sup>7</sup>, G<sup>13</sup><sup>SUS</sup>, G<sup>13</sup>, C<sup>MA</sup>7, B<sup>MI</sup>7(11), E<sup>7(b9)</sup>

Chords: A<sup>MI</sup>, A<sup>MA</sup>7, A<sup>MI</sup>7, F#MI<sup>7</sup>(11), C<sup>MI</sup>6, B<sup>7(b9)</sup>, E<sup>MA</sup>7, G#7(b5), C#MI<sup>7</sup>

Chords: G#MI<sup>7(b5)</sup>, C#9<sup>SUS</sup>, C#13(b9), C#7(b9)

**C**

Chords: F#MI<sup>9</sup>, A<sup>MA</sup>7/B, B<sup>9</sup>, E<sup>MA</sup>9, E/D, C#7(b9)

F#MI<sup>9</sup> A<sup>MA7</sup> B B<sup>9</sup> E<sup>MA9</sup> D#MI<sup>11</sup> G#7(<sup>b9</sup>) C#MI<sup>9</sup> C#MI<sup>9</sup> F#13<sup>SUS</sup> F#13(<sup>b5</sup>)

C#MI<sup>9</sup> G# C#MI<sup>9</sup> F#13<sup>SUS</sup> F#13(<sup>b5</sup>) A<sup>MA7</sup> G#MI<sup>7</sup> F#MI<sup>7</sup> B<sup>9</sup><sub>SUS</sub> E<sup>MA7</sup> E<sup>13</sup><sub>SUS</sub> E<sup>13</sup>(<sup>b5</sup>)

**(Guitar solo)**  
**D** A B A E<sup>(add 9)</sup> G# C#MI<sup>11</sup> A<sup>MA7</sup> D<sup>9</sup> E<sup>MA9</sup> E<sup>13</sup><sub>SUS</sub> E<sup>13</sup>(<sup>b5</sup>)  
 (brass)

2. E<sup>MA9</sup> B<sup>(add 9)</sup> D# E D C#7(<sup>#11</sup>)  
 (end solo)

D.S. al Coda

E<sup>MA7</sup> E<sup>13</sup><sub>SUS</sub> E<sup>13</sup>(<sup>b5</sup>) A<sup>MA7</sup> G#MI<sup>7</sup> F#MI<sup>7</sup> B<sup>9</sup><sub>SUS</sub> E<sup>MA7</sup> A<sup>MA7</sup> D<sup>MA7</sup> G<sup>MA7</sup>  
 poco rit.

C<sup>MA7</sup> F<sup>MA7</sup> E<sup>MA13</sup>(<sup>#11</sup>)

# Dogs in the Wine Shop

Don Grolnick

(As played by Michael Brecker)

Med. Latin/Straight 1/8's

♩ = 202 (bass tacet)

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

(add bass) (synth.)

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

(ten.) (pn.)

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

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

(ten. & synth. fills)

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

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

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

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

(ten. & synth. fills) (ten. & synth. fills)

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

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

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

(synth.) (ten. fills) (synth., ten. doubles bottom voice)

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

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

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

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

**E**  $D^b_{MI}^{11}$   $E^b_{MI}^{11}$   $F^7(alt.) / E^b$   $E^b_{MI}^{11}$

$E^b 7(alt.)$   $G^b / A^b_{MI}$   $A / E_{MI}$   $B / F^{\#}_{MI}$   
 (synth. & pn.)

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

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

Solo on DEF; After solos, continue to G

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

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



Med. Straight 8th's

# Don't Forget the Poet

Enrico Pieranunzi

♩ = 118

(Intro)

Chords:  $F\#MI^{11}$ ,  $C\#MI^9$

(pn. w/ bs. 8va)

**A**

Chords:  $F\#MI^{11}$ ,  $C\#MI^9$

(bs., 8va)

Chords:  $F\#7^{(\#9)}$ ,  $F7^{(\#9)}$ ,  $F^{13(b9)}$ ,  $BbMI^9$ ,  $F7^{(\#9)}$ ,  $E7^{(\#9)}$ ,  $E^{13(b9)}$ ,  $AMI^9$

Chords:  $CMI$ ,  $GMI$ ,  $BMI$ ,  $F\#MI$

Chords:  $A^bMI7^{(b5)}$ ,  $D^b7^{(\#11)}$ ,  $GMI7^{(b5)}$ ,  $D^bMA7$ ,  $C^{13(b9)}$

**B**

Chords:  $FMI^9$ ,  $D^bMA7^{(\#11)}$ ,  $GMI7^{(b5)}$ ,  $C_{sus}$ ,  $C$ ,  $FMA^9$ ,  $A^b13$

Chords:  $D^bMA7$ ,  $C_{sus}$ ,  $C$ ,  $AMI7$ ,  $EMI7$ ,  $A^bMI7$ ,  $E^bMI7$

Chords:  $CMI7^{(add\ 11)}$ ,  $C^bMA7^{(b5)}$ ,  $G^bMA7$ ,  $B^b$ ,  $EMA7/G\#$

**C**  $E^b_{MA}7$   $G$   $D_{MI}9$   $E^b_{MA}7$   $G$   $D_{MI}9$   $E^b_{MA}7$   $G$   $D_{MI}9$   $E^b_{MA}7$   $G$   $D_{MI}9$   $E^b_{MA}7$   $G$   $D_{MI}9$   $\Phi$

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

**D** (Solos)  $F7(\#9)$   $B_{MI}^{11}$   $E7(\#9)$   $A_{MI}^{11}$   $C_{MI}7$   $G_{MI}9$

$B_{MI}7$   $F\#_{MI}9$   $A^b_{MI}9(b5)$   $D^b7(alt.)$   $G_{MI}9(b5)$   $C7(alt.)$

**E**  $F_{MI}9$   $D^b_{MA}7(\#11)$   $G_{MI}9(b5)$   $C7(alt.)$   $F_{MA}9$   $A^b13$   $D^b_{MA}9$   $G_{MI}7(b5)$   $C7$

$A_{MI}9$   $E_{MI}^{11}$   $A^b_{MI}9$   $E^b_{MI}^{11}$   $C_{MI}7(add 11)$   $C^b_{MA}7(b5)$   $G^b_{MA}7/B^b$   $E_{MA}7/G\#$

**F**  $E^b_{MA}7/G$   $D_{MI}^{11}$

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

(play to end each solo)

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

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

(rall.)

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

# The Duke

Dave Brubeck

Med. Swing

(in 2) **A** CMA7 FMA7 F#bass EMI7 A MI7 B7 EMI7 (G/A) A MI7 DMI9 FMI7 Bb7

EbMA7 DbMA7 CMI7 B MI7 BbMI7 Eb7 AbMA7 1. D7 Db7 2. D7 G7 CMA7

**B** FMA7 EMI7 D7 CMA7 BbMI7 AbMA7 G7(b9) FMI7

DMI7 G7 CMI7 CMI7 F7 BbMI7 Ab C BbMI7 Ab6 GMI7 FMI9 Eb9sus Dbb13(#11)

**C** CMA7 FMA7 F#bass EMI7 A MI7 B7 EMI7 (G/A) A MI7 DMI9 FMI7 Bb7

EbMA7 DbMA7 CMI7 B MI7 BbMI7 Eb7 AbMA7 D7 G7 CMA7

**D** (Solos- In 4) CMA7 F9(#11) CMA7 F#MI7 B7 EMI7 A MI7 FMI7 Bb7

EbMA7 DbMA7 CMI7 B MI7 BbMI7 Eb7 AbMA7 1. DMI7 G7 2. DMI7 G7 CMA7

**E** FMA7 EMI7 DMI7 G CMA7 DbMA7 CMI7 BbMI7 Eb AbMA7

DMI7 G7 CMI7 CMI7 F7 BbMI7 AbMA7 C Ab6 FMI7 DMI7 G7

**F** C<sub>MA</sub><sup>7</sup> F<sup>9(#11)</sup> C<sub>MA</sub><sup>7</sup> F<sup>#MI</sup><sup>7</sup>B<sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>b7</sup>

E<sub>bMA</sub><sup>7</sup> D<sub>bMA</sub><sup>7</sup> C<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7</sup> B<sub>bMI</sub><sup>7</sup>E<sub>b7 A<sub>bMA</sub><sup>7</sup> D<sub>MI</sub><sup>(b5)</sup>G<sup>7</sup> C<sub>MA</sub><sup>7</sup></sub>

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

(top note of pn. voicing)

(bs.)

8va

alternate melody,

bars 5-8 of **B**:

(chord rhythms follow melody)

sample bass line at

**A** & **C**:

Chords in parentheses are optional.

Med. Mambo

# Ecaroh

Horace Silver

$\text{♩} = 173$  (Intro)

(pn.)

(bs.) (etc.)

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

**A** (Mambo)

(trp.)

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

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

(Swing)

(bass walks)

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

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

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

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

**B**

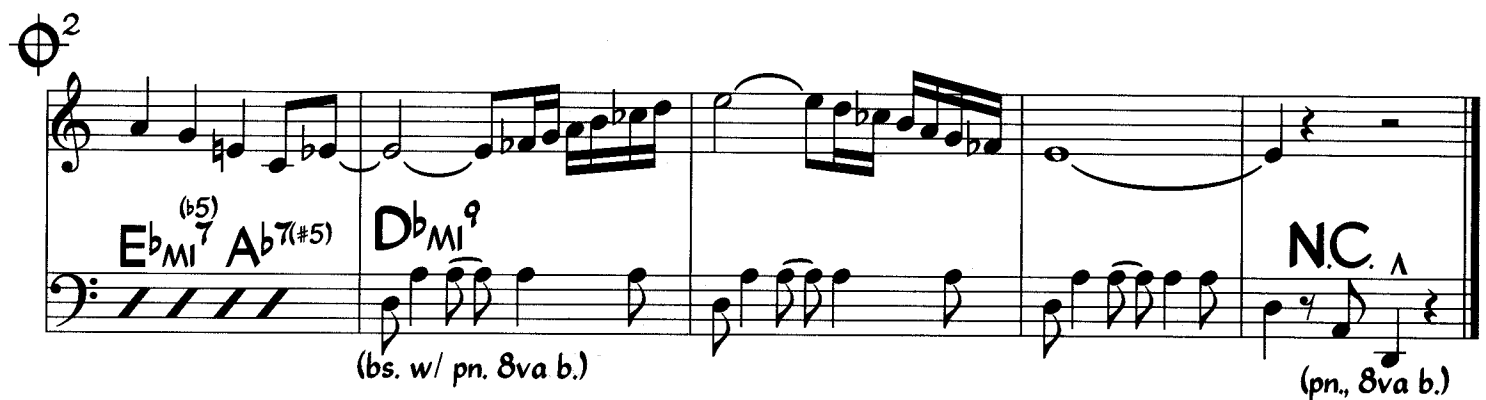
(p)

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

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



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



Mambo swings slightly.

Med. Mambo

Ecaroh (Harmony)

♩ = 173

(Intro)

Tacet

4

A (Mambo)

**f**  
(ten.)

(Swing)

1. 2.

**B**  $D^bMA^7$   $G^b7(\#11)$   $D^bMA^7$   $G^7(\#11)$

$G^bMA^7$   $GMI^7$   $C^7$   $F^\#MI^7$   $B^7$   $EMA^7$   $E^bMI^7$   $A^b7$

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

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

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

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

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

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

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

$\Phi^1$   $E^b_{MI}7(b5)$   $A^b7(\#5)$   $D^b_{MA}7$  Tacet (drum fill)  $\Phi^2$

(end solo) D.S. al Coda Two ( $\Phi^2$ )

$\Phi^2$

Mambo swings slightly.



# Equinox

John Coltrane

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

$J = 118$

(piano)

(bass)

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

**A**

(tenor)

(piano)

(bass)

N.C.(C#MI)

(add #11)

F#MI<sup>9</sup> F#MI<sup>6/9</sup> D/F# N.C.(C#MI)

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

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

**B**

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

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

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

Head is played twice before and after solos.



Photo by Joe LaRusso,  
©1987

**MICHAEL BRECKER**

# Escher Sketch

(A Tale of Two Rhythms)

Michael Brecker

Med. Swing (Intro)

$\text{♩} = 155$  (dr.)

(ten., 8va b, sample fill)

(F\_M1)

(F\_M1) (snare)

Med. Funk

**A**  $\text{♩} = \text{♩}$

(ten., loco, melody) ten. fill-

ten. fill-

(ten.) (synth.)

(unis.) (synth.) dr. fill-

V.S. (turn page)

**B**

*S* 

(synth.)

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

2nd x



2nd x, drums:

2nd x



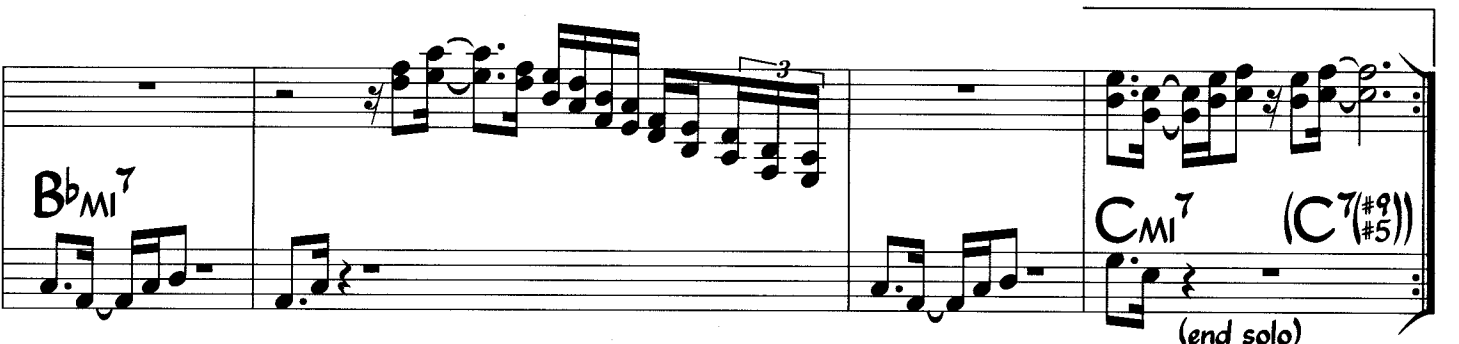
1.

**C** (Tenor Solo)



$B^b M I^7$

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



$B^b M I^7$

$C M I^7$  ( $C^7(\#9)$ )

(end solo)

2.

tenor solo continues

Chord progression:  $CMA^7$   $BMI^7$   $E^7$   $A_{SUS}$   $A/B^b$   $C/A^b$   $G_{SUS}$   $A/E^b$   $D^7$   $D^7(\#9)$

(Solos)  
**D**  $GMI^7$

Till cue

Chord progression:  $CMA^7$   $BMI^7$   $E^7$   $A_{SUS}$   $A/B^b$   $C/A^b$   $G_{SUS}$   $A/E^b$   $D^7$   $D^7(\#9)$

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

On cue

Chord progression:  $B^bMA^7$   $AMI^7$   $D^7$   $G_{SUS}$   $G/A^b$   $B^b/G^b$   $F_{SUS}$   $G/D^b$   $C^7$   $C^7(\#9)$

(end solo)

D.S. al Coda

(Tenor solo continues)

$B^bMI^7$

(synth.) 8va b.

Med. Swing

**E**  $(F^6)$   $DMI^7$   $GMI^7$   $C^7_{SUS}$   $F^6$   $D^7$   $GMI^7$   $C^7$

$(F^6)$   $F^7$   $B^b6$   $B^o7$   $F^6/C$   $D^7$   $GMI^7$   $C^7$   $FMA^7$

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

$(AMI^7)$   $A^bMI^7$   $GMI^7$   $GMI^7$   $C^7$

(fade out)

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

# Escher Sketch (Keyboard)

Med. Swing (Intro)

♩ = 155

Tacet

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

(Med. Funk)

**A**

♩ = ♩

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

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

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

(gtr., 8va b.)

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

Musical staff for section A, fifth line, showing a treble clef, key signature of three flats, and a melodic line with chord symbols (CMA<sup>7</sup>, CMi<sup>7</sup>) and a 2-measure rest.

or:

12/8

Musical staff for section A, sixth line, showing a treble clef, key signature of three flats, and a melodic line with chord symbols (CMA<sup>7</sup>, CMi<sup>7</sup>).

2

**B**

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

Musical staff for section B, second line, showing a treble clef, key signature of three flats, and a melodic line with chord symbol (E<sup>13</sup>).

(gtr., 8va b.)

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

1.

**C** (B<sup>b</sup>Mi<sup>7</sup>) B<sup>b</sup>Mi<sup>7</sup>(add 11)

B<sup>b</sup>Mi<sup>7</sup>(add 11) C Mi<sup>7</sup>(add 11) (C<sup>7</sup>(#9))

2. (G<sup>b</sup>D D<sup>7</sup>(#9)) C Mi<sup>7</sup>(add 11)

or: CMA<sup>7</sup> B Mi<sup>7</sup>(b5) E MA<sup>7</sup>(b5) A sus A/B C/A<sup>b</sup> G sus G sus D<sup>7</sup> D<sup>7</sup>(#9)

**D** G Mi<sup>7</sup> (Solos) G Mi<sup>7</sup>

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

Till cue (CMA<sup>7</sup>(#11) B Mi<sup>7</sup>(b5) E<sup>7</sup>(b9) A sus A/B C/A<sup>b</sup> G sus G sus D<sup>7</sup> D<sup>7</sup>(#9))

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

On cue (B<sup>b</sup>MA<sup>9</sup>) A Mi<sup>7</sup>D<sup>7</sup>(#5) G sus G A/B B<sup>b</sup> G<sup>b</sup> F sus F sus C<sup>7</sup> C<sup>7</sup>(#9)

D.S. al Coda

**C** B<sup>b</sup>Mi<sup>7</sup>(add 11)

**E** Med. Swing Tacet till end

4) indef.



# Escher Sketch (Bass)

Med. Swing (Intro)

♩ = 155

Tacet

(F<sub>M</sub>)

(F<sub>M</sub>)

(Med. Funk)

A

♩ = ♪

B

C (B<sup>b</sup><sub>M</sub>)

(B<sup>b</sup>Mi<sup>7</sup>) C<sup>M</sup>Mi<sup>7</sup> (C<sup>7</sup>(#9) (#5))

2. (C<sup>M</sup>Mi<sup>7</sup>)

C<sup>M</sup>A<sup>7</sup> B<sup>M</sup>Mi<sup>7</sup>(b5) E<sup>M</sup>A<sup>7</sup>(b5) A/B<sup>b</sup> G<sup>SUS</sup> A E<sup>b</sup>D<sup>7</sup>(#5) D<sup>7</sup>(#9) (#5)

(Solos) **D** G<sup>M</sup>Mi<sup>7</sup>

(sample bass line)

G<sup>M</sup>Mi<sup>7</sup> (etc.)

Till cue C<sup>M</sup>A<sup>7</sup> B<sup>M</sup>Mi<sup>7</sup>(b5) E<sup>7</sup> A<sup>SUS</sup> A/B<sup>b</sup> C/A<sup>b</sup> G<sup>SUS</sup> A E<sup>b</sup> D<sup>7</sup> D<sup>7</sup>(#9) (#5)

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

On cue B<sup>b</sup>M<sup>b</sup>A<sup>7</sup> A<sup>M</sup>Mi<sup>7</sup>(b5) D<sup>7</sup> G<sup>SUS</sup> G/A<sup>b</sup> B<sup>b</sup>/G<sup>b</sup> F<sup>SUS</sup> G D<sup>b</sup> C<sup>7</sup> C<sup>7</sup>(#9) (#5)

D.S. al Coda

⊕ (B<sup>b</sup>Mi<sup>7</sup>) **E** Med. swing Tacet till end Indef.

# Eternal Child

Chick Corea

Med. Latin

$\text{♩} = 128$

**A**

**B**

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

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

(gtr. & sax)  $G^7/B$   $B^b_{MI}/D^b$   $G^7/D$   $B^b_{MI}$   $E^b7/G$

**C**  $D_{MI}/F$   $A^7/E$   $C_{MI}/E^b$   $G/D$   $G_{MI}/D$   $A^7/C^{\#}$   $F_{MI}^{(MA7)}/C$   $G/B$

$G_{MI}^{7/B^b}$   $A^7$   $G_{MI}^7$  (pn.)

$G^{\#o7}$   $B^o7$   $G_{MI}^{7/B^b}$   $A^7$  (gtr. & sax)

**D**  $D_{MI}$   $B^b_{MA}^7/D$  (pn.)

$D_{MI}$   $C_{MA}^7/D$  (add sax)

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

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

Piano accompaniment:  $G_{MI}^{7/B^b}$   $A^7$   $E$   $F^{\#}$   $G$   $A$   $B^b$   $C$   $D_{MI}^{(MA7)}$

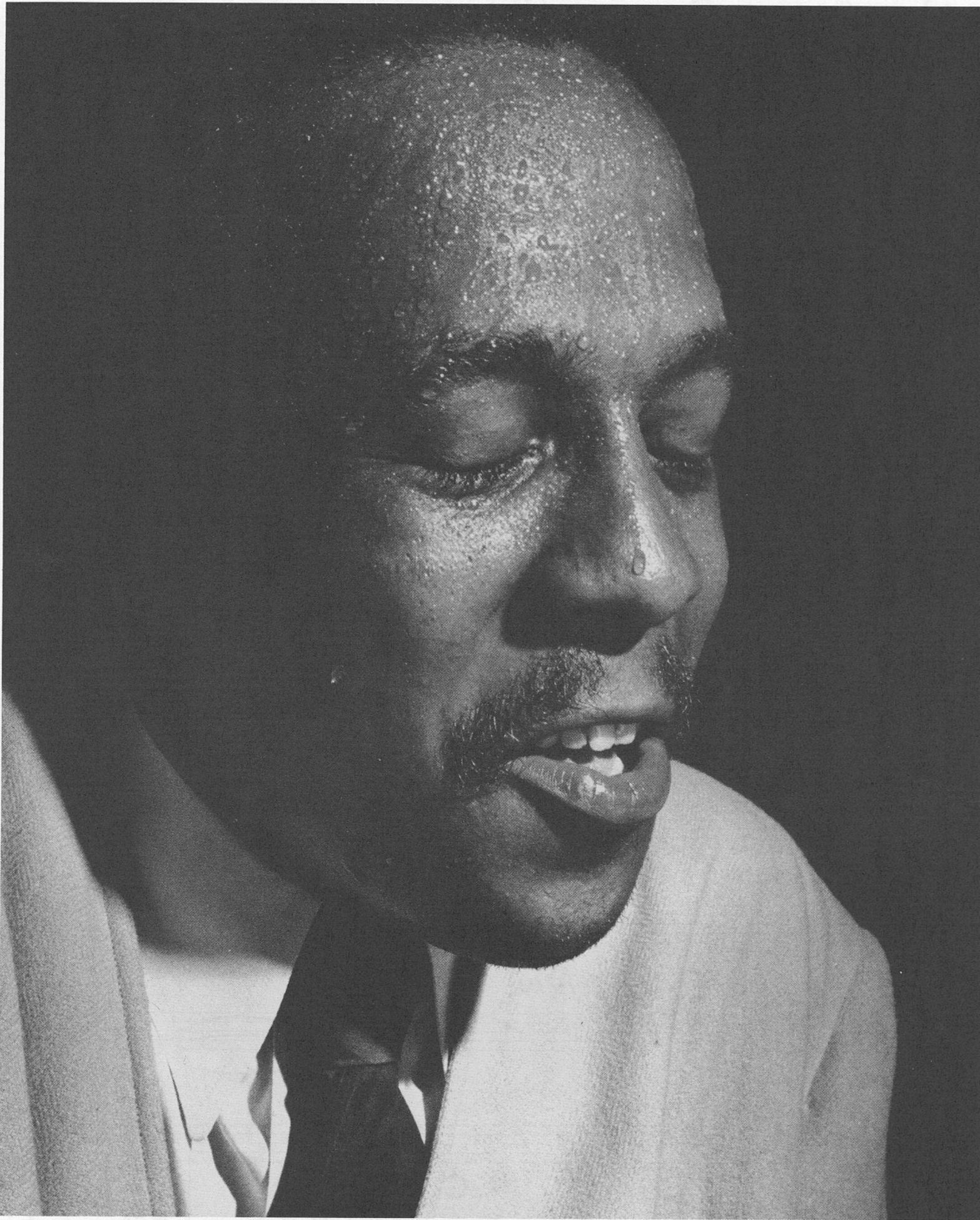


Photo by Herman Leonard

**BUD POWELL**

# Exactly Like You

Lyric: Dorothy Fields  
Music: Jimmy McHugh

Med. Swing

**A**  $C^6$   $D^9$

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

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

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

$C^6$   $D^9$

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

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

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

**B**  $F_{MA}^7$   $Bb^9$   $C^6$   $(A_{MI}^{\circ 9})$

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

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

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

**C**  $C^6$   $D^9$

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

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

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

# Expression

John Coltrane

**(Freely)**

**A**

Chord voicings for Section A:  
 Row 1:  $A^{\flat}MA^7$  (ten.),  $E^{\flat}MA^7$ ,  $E^{\flat}MA^7$   
 Row 2:  $GMA^7(b5)$ ,  $BMA^7$ ,  $CMI^7$ ,  $G^7(b9)(\#5)$   
 Row 3:  $CMI^7$ ,  $G^{\flat}MA^7(\#11)$ ,  $A^{\flat}MA^7$   
 Row 4:  $B^{\flat}MA^7$ ,  $GMA^7$ ,  $B^{\flat}MA^7$ ,  $GMA^7$ ,  $BMI^7$ ,  $F\#13$   
 Row 5:  $A^{\flat}MA^7$ ,  $A^7_{SUS}$

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

**B**

Chord voicings for Section B:  
 Row 1:  $DMA^7$ ,  $B^{\flat}MA^7$ ,  $DMI$   
 Row 2:  $B^{\flat}MA^7$ ,  $E^{\flat}MA^7$ ,  $A^{\flat}MA^7$ ,  $E^{\flat}MA^7$ ,  $FMI$   
 Row 3:  $CMA^7$ ,  $A^{\flat}MA^7$ ,  $G^{\flat}MA^7(b5)$ ,  $B^{\flat}MA^7$   
 Row 4:  $F^7_{SUS}$ ,  $F^{(add 9)}(omit 3)$

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

**C (Solos open)**

Section C includes the text "After solos, D.C. al fine."

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

# Falling Grace

Medium Swing (in 2)

Steve Swallow

**A**

$A^bMA^7$   $D^7$   $F^\#$   $GMI$   
 $FMI^7$   $B^b7$   $E^bMA^7/G$   $D^7$   $F^\#$   $GMI$   $F$   
 $C$   $E$   $FMA^7$   $F^\#MI^{7(b5)}$   
 $B^7$   $E MI$   $AMI^7$   $D^7$   $GMA^7$

**B**

$CMI^7$   $C^\#o7$   $B^bMA^7/D$   $E^bMA^7$   
 $E MI^{7(b5)}$   $A^7$   $DMI^7$   $D^b7$   
 $CMI^7$   $F^7$   $B^bMA^7$   $E^bMA^7$

**(Ending)**

$A^bMA^7$   $D^bMA^7$   
 rit.



Med. Swing (Intro)

# Filthy McNasty

Horace Silver

$\text{♩} = 184$

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

stop time

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

(top note of piano voicing)

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

**A** (Time)

$B^{\flat}7$

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

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

break

(trp. ten.)

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

break

**B** (Solos)  $B^b7$   $E^b7$

Till cue  $F^7$  On cue  $B^b7$  (trp. 8va b.)

Take 'On cue' ending to end last solo.

**C**  $B^b7$   $E^b7$   $B^b7$   $F^7$   $E^b7$   $B^b7$   $D$   $E^b6$   $E^o7$   $B^b6$   $F$  break

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

D.S. al Coda

$A^b13$   $A^{13}$   $B^b13$   $E^{13}$   $F^{13}$   $G^b13$

(top note of piano voicing)

$D^{MI} 7^{(b5)}$   $G 7^{(b9) \#5}$   $C^{MI} 7^{(b5)}$   $F^7_{SUS} (b9)$   $B^b 7^{(\#9)}$   $A^b13$   $A^{13}$   $B^b13$   $A^b13$   $A^{13}$   $B^b13$   $B^b 7^{(\#11) \#9}$

(trp. ten. 8va b.)

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

# 500 Miles High

Music: Chick Corea  
Lyric: Neville Potter

Med. Latin

$\text{♩} = 148$

**(B7(#9))** **A** **E<sub>MI</sub>7** **G<sub>MI</sub>7**

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

**G<sub>MI</sub>7** **B<sup>b</sup>MA7**

then there'll be no good - byes, and

**B<sub>MI</sub>7(b5)** **E7(#9)** **A<sub>MI</sub>7**

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

**F#<sub>MI</sub>7(b5)** **F<sub>MI</sub>7**

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

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

**(F<sub>MI</sub>7)** **NC.** **C<sub>MI</sub>11** **B7(#9)**

(bs.)

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

**(2nd x: Slowly)**

high. **C<sub>MI</sub>11** **A<sup>b</sup>MA7** **(instr.) NC.** **C<sub>MI</sub>11**

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

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

(2nd verse)

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

(3rd verse)

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

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

# Flamingo

Music: Ted Grouya  
Lyric: Ed Anderson

Med. Ballad

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

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

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

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

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

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

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

dy - ing and a love that is true. The

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

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

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

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

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

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

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

lov - er and hast - en to me.

# Fly Me to the Moon

Bart Howard

Med. Swing

**A**

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

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

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

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

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

oth - er words: hold my hand, In

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

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

**B**

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

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

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

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

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

oth - er words: please be true, In

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

oth - er words: I love you.

Chords:  $(\emptyset)$   $E_{MI}^7$   $A^7$   $D_{MI}^7$   $G^7$   $C^6$

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

Originally in 3/4.

Med. Ballad (Intro)

# Forever

Eddie Gomez

♩. = 54

F<sub>M</sub>I<sup>(add 9)</sup>

D<sup>b</sup>M<sub>A</sub>7<sup>(#11)</sup>

(strings)

**A**

**B**

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

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

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

Till cue On cue

**(D.S. al Coda)**

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

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

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

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

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

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

**(Vamp & fade)**

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





Photo by Tom Copi

**MILES DAVIS**

Med. Funk/Rock

# Freedom Jazz Dance

Eddie Harris

**A**

(bass-optional; or play on B<sup>b</sup>7) (bs.)

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

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

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

Solos over B<sup>b</sup> pedal (B<sup>b</sup>7), indef.  
After solos, D.C. al Coda (take Coda after repeat)

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

Alternate changes for bars 9-12

- 1) A<sup>b</sup><sub>sus</sub> B<sup>b</sup> A<sub>sus</sub> B<sup>b</sup><sub>sus</sub> B<sub>sus</sub> C<sub>sus</sub> D<sup>b</sup><sub>sus</sub> D<sub>sus</sub> E<sup>b</sup><sub>sus</sub> F<sub>sus</sub> G

- 2) F<sub>M11</sub> F<sup>#</sup><sub>M11</sub> G<sub>M11</sub> A<sup>b</sup><sub>M11</sub> C<sub>M11</sub> F B<sup>b</sup> F<sup>7</sup> B<sup>b</sup>

Head is played twice before and after solos.

Chord in bars 1-8 may be played as: B<sup>b</sup>7<sup>(alt.)</sup>, B<sup>b</sup>13<sup>(#11)</sup>, B<sup>b</sup>7<sub>sus</sub>, or B<sup>b</sup>7<sub>sus</sub><sup>(#9)</sup>

# Friday Night at the Cadillac Club

Bob Berg

Med.-Up Shuffle

♩ = 190

(organ comp figure)

**(Intro)**

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

## A

(ten.)

C13 Bb13 SUS Bb13 C13 SUS C13

Db13 SUS Db13 C13 SUS C13 Bb13 SUS Bb13

C13 SUS C13 Gb13 SUS Gb13 F13 SUS F13

Eb13 SUS Eb13 D13 SUS D13 Db13 SUS Db13 C13 SUS

Chords: C<sup>13</sup>, B<sup>13</sup> sus, B<sup>13</sup>, B<sup>b13</sup> sus, B<sup>b13</sup>

Chords: A<sup>7(#9)(#5)</sup>, F<sup>MA7</sup> G

Chords: A<sup>bMA7(#5)</sup> G, G<sup>7(#9)(#5)</sup>, C<sup>13</sup>

Chords: B<sup>b13</sup> sus, B<sup>b13</sup>, E<sup>b13</sup> sus, E<sup>b13</sup>, D<sup>b13</sup> sus, D<sup>b13</sup>, C<sup>13</sup> sus

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

Figures written  are played 

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

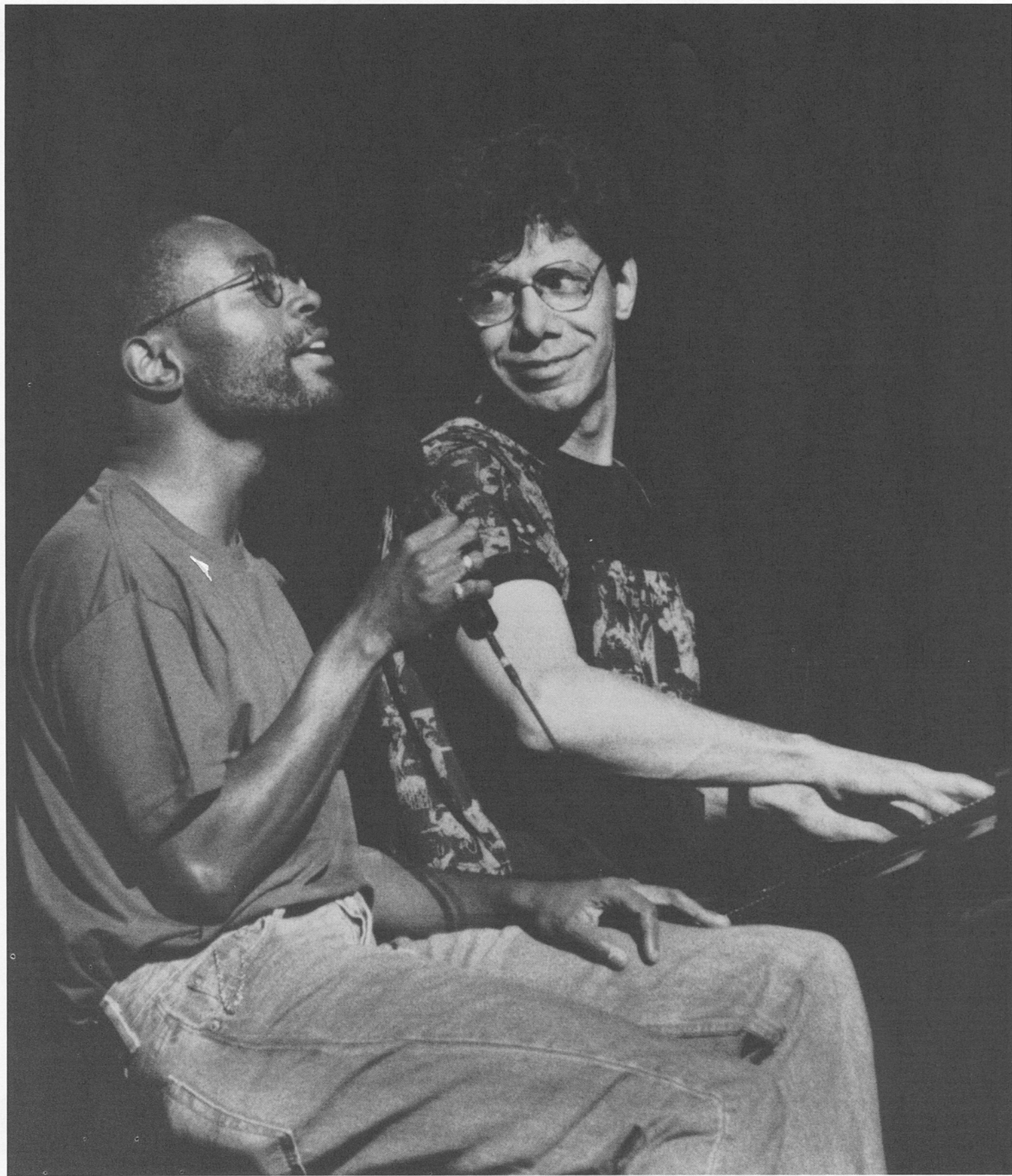


Photo by R. Andrew Lepley

**BOBBY McFERRIN & CHICK COREA**

Med. Latin

# Friends

Chick Corea

$\text{♩} = 94$

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

**Intro**

(electric pn.-sample fill, 8va)

**A**

(flute)

**B**

(# #8)

**C**

susp. time feel

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

Vamp, fill & fade

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

# Geraldine

Russell Ferrante  
(As played by the Yellowjackets)

Rubato (alto & pn. only)

$\text{♩} \approx 56$

Chord progression:  $A^{bMA7}$   $C^{b13}$   $A^b$   $E^b/G$   $FMI^9$   $E^b^{(add 9)}/G$   $A^bMA^9$   $A^b$

(alto)

Chord progression:  $D^bMA^7$   $F$   $C^{(add 9)}/F$   $G^7/F$   $E^{MI}$   $C/E$   $F^{\#sus}$   $E^b$   $F^{sus}/E^b$   $F^{7(\#5)}/E^b$   $F^7/E^b$   $D^{MI7}$   $B^b$  (omit 5)

Chord progression:  $A^bMA^7$   $C$   $D^{(add 11)}/C$   $E^bMA^7$   $G$   $B^b^{(add 9)}/D$   $CMA^7$   $E$   $A^bMA^7$   $C$   $BMI^9$   $A^{(add 9)}/C^{\#}$

Chord progression:  $D^+BMI$   $D$   $E^{MI7}$   $FMA^7$   $A$   $E^bMA^7$   $G$   $E^bMA^{7(\#5)}$   $A^b$   $B^b$   $E^bMA^7$   $G$   $E^bMA^{7(\#5)}$   $A^b$   $B^b$

rit.

Med. Latin (drums enter)

$\text{♩} = 91$

Chord:  $(E^bMI)$

(marimba patch, 8va b.)

(3x's)  $(E^bMI)$

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

(alto w/ pn. 8va)

[B]  $A^bMI^{11}$  (1st x: melody 2nd x: alto solo)

(bs. & keyboards enter)

Chord progression:  $E^bMI^9$   $A^bMI^{11}$   $E^bMI^9$   $A^bMI^{11}$

Chord progression:  $E^bMI^9$   $A^bMI^{11}$

Chord progression:  $B^b13(b9)/A^b$   $F^{\#MI}{}^9(MA^7)$   $B^{13(\#11)}$

Chord progression:  $E^bMI^9$   $E^bMI^9$

**C**

*Ab*MA7 *Eb* *C* *G* *Ab*(add 9) *F*MI11 *Bb* *D* *Eb* *Ab*MI11

*Bb*13(+9) *Ab* *Db*MA7 *C*(add 9) *F* *F* *G*7 *F* *F#*SUS *Eb* *F*SUS *Eb* *F*7(#5) *Eb*

*Bb*MI11 *Ab*MA7 *C* *D*(add 11) *C* *Eb*MA7 *Bb*(add 9) *D* *C*MA7 *E* *Ab*MA7 *C* *B*MI9

*B*MI9 *A*(add 9) *C#* *D+* *B*MI *D* *E*MI7 *F*MA7(+5) *A* *F*MA7 *A* *Eb*MA7 *G*

*Eb*MA7 *G* *Eb*MA7(+5) *G* *Ab* *Bb* *Ab*MA7 *Eb* *C* *G* *Ab*(add 9) *F*MI11 *Bb* *D* *Eb*

*Ab*MI11 *Bb*13(+9) *Ab* *F#*MI9(MA7)

(sample fill)

*B*13(+11) *Eb*MI9

(melody)

*Eb*MI9

(alto w/ pn. 8va)

**D** *Ab*MI11 *Eb*MI9

(piano fills)

Vamp & fade

sample bass line  
at **B**:

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



Fast Bop

# Gertrude's Bounce

Richie Powell

(As played by Clifford Brown)

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

(trp.)

C C<sup>7</sup> F<sup>6</sup> F<sup>Mi</sup>6 C D<sup>7</sup> G<sup>7</sup>

(ten.)

$\text{♩}^2$  (add piano)

C C<sup>7</sup> F<sup>6</sup> F<sup>Mi</sup>6 C C<sup>9</sup> G<sup>dim</sup> A<sup>Mi</sup> A<sup>Mi</sup> G F<sup>#Mi</sup>7(b5) E<sup>b</sup>7

C<sup>(add 9)</sup> E C<sup>9</sup> E D<sup>Mi</sup>7 G<sup>7</sup> C<sup>Mi</sup>7 F<sup>7</sup>

**A** B<sup>b</sup>6 C<sup>Mi</sup>7 F<sup>7</sup> D<sup>Mi</sup>7 G<sup>Mi</sup>7 C<sup>Mi</sup>7 F<sup>7</sup>

(unis.)

B<sup>b</sup>9 sus B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>9 D<sup>b</sup>6

1. C<sup>Mi</sup>7 F<sup>7</sup> 2. C<sup>Mi</sup>7 B<sup>b</sup>6

(pn.) (pn.)

**B** G<sup>b</sup>MA<sup>7</sup> E<sup>M</sup>A<sup>7(#11)</sup> E<sup>b</sup>MA<sup>7(#11)</sup> D<sup>M</sup>A<sup>7(#11)</sup> D<sup>b</sup>MA<sup>7(#11)</sup> C<sup>M</sup>A<sup>7(#11)</sup> B<sup>M</sup>A<sup>7</sup>

G<sup>M</sup>A<sup>7</sup> F<sup>M</sup>A<sup>7(#11)</sup> E<sup>M</sup>A<sup>7(#11)</sup> E<sup>b</sup>MA<sup>7(#11)</sup> D<sup>M</sup>A<sup>7(#11)</sup> D<sup>b</sup>MA<sup>7(#11)</sup> B<sup>M</sup>A<sup>7</sup>

(horns)

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

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

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

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

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

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

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

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

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

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

D.C. al Coda Two ( $\Phi^2$ )

$\Phi^2$  (pn.)

**C**

(Vamp & fade)

piano at bar 4 of **B** :

$B_{MA}^7$

# Get Happy

Lyric: Ted Koehler  
Music: Harold Arlen

Med (-Up) Swing

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

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

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

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

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

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

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

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

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

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

**B**  $CMi^7$   $F^7$   $BbMi^7$   $Eb^7$   $AMi^7$   $D^7$   $GMI^7 C^7$

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

$CMi^7$   $F^7$   $BbMi^7$   $Eb^7$   $AMi^7$   $D^7$   $GMI^7 C^7$

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

**C** **F<sup>6</sup>** **G<sup>M</sup>**M**<sup>7</sup>** **C<sup>7</sup>** **F<sup>6</sup>** **D<sup>7</sup>(#5)**

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

**G<sup>M</sup>**M**<sup>7</sup>** **C<sup>7</sup>** **F<sup>6</sup>** **B<sup>b</sup>6** **B<sup>o</sup>7**

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

**F<sup>6</sup>** **C<sup>7</sup>** **F<sup>6</sup>** **(G<sup>M</sup>**M**<sup>7</sup> C<sup>7</sup>)**

- y for the judge - ment day. —

Alternate versions

of **B**:

1) **F<sup>7</sup>** **B<sup>b</sup>7** **E<sup>7</sup>** **A<sup>7</sup>** **D<sup>7</sup>** **G<sup>7</sup>** **C<sup>7</sup>** **4**

2) **C<sup>M</sup>**M**<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>**M**<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>**M**<sup>7</sup>** **D<sup>b</sup>7** **G<sup>M</sup>**M**<sup>7</sup>** **C<sup>7</sup>**

**C<sup>M</sup>**M**<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>**M**<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>**M**<sup>7</sup>** **D<sup>b</sup>7** **G<sup>M</sup>**M**<sup>7</sup>** **C<sup>7</sup>**

3) **F<sup>13</sup>** **E<sup>b</sup>13** **D<sup>b</sup>13** **C<sup>13</sup>** **4**

(for solos only)

## Fast Swing

♩ = 286

## Giant Steps

John Coltrane

(tenor)

(sample bass line)

Chords: B<sup>MA</sup>7 D<sup>7</sup> G<sup>MA</sup>7 B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup> A<sup>MI</sup>7 D<sup>7</sup>

Chords: G<sup>MA</sup>7 B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup> F<sup>#</sup>7 B<sup>MA</sup>7 F<sup>MI</sup>7 B<sup>b</sup>7

Chords: E<sup>b</sup>MA<sup>7</sup> A<sup>MI</sup>7 D<sup>7</sup> G<sup>MA</sup>7 C<sup>#</sup>MI<sup>7</sup> F<sup>#</sup>7

⊙

2nd x: solo break

Chords: B<sup>MA</sup>7 F<sup>MI</sup>7 B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup> C<sup>#</sup>MI<sup>7</sup> F<sup>#</sup>7

⊙

tenor fill

Chords: F<sup>MI</sup>7 B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup>

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

# Fast Swing Got a Match?

Chick Corea

Fast Swing

$\text{♩} = 302$

**A** (1st x: synth. w/ bs.)  
2nd x: synth.

Musical notation for the first system, featuring a treble and bass clef staff. The key signature has one flat (Bb). The time signature is common time (C). The first measure is marked with a repeat sign and a box containing the letter 'A'. The bass line includes the instruction '(bs., 2nd x)'. Chord symbols are placed below the bass staff:  $D_{MI}$ ,  $A^7$ ,  $D_{MI}$ , and  $(D^7)$ .

Musical notation for the second system, continuing the treble and bass clef staff. Chord symbols are placed below the bass staff:  $G_{MI}$ ,  $D^7$ , and  $G_{MI}$ .

Musical notation for the third system, continuing the treble and bass clef staff. Chord symbols are placed below the bass staff:  $E_{MI}^7$ ,  $A^7$ ,  $F_{MI}^7$ ,  $B^b7$ ,  $E^b$ , and  $E_{MI}^7$ ,  $A^7$ . The first measure of the bass line is marked with a sample walking line.

Musical notation for the fourth system, continuing the treble and bass clef staff. Chord symbols are placed below the bass staff:  $D_{MI}$ ,  $E_{MI}^7(b5)$ ,  $A^7$ ,  $D_{MI}$ , and  $(A^7)$ . The first measure of the bass line includes a piano (p) dynamic marking.

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

**(Ending)**

Musical notation for the ending, featuring a treble and bass clef staff. The first measure of the treble staff is marked with a piano fill (pn. fill). Chord symbols are placed below the bass staff:  $D_{MI}$ ,  $E_{MI}^7(b5)$ ,  $A^7$ ,  $D_{MI}$ , and  $(A^7)$ . The final measure of the bass staff includes a piano fill (pn. fill) and a *rall.* (rallentando) instruction. Additional chord symbols  $C^{(add 9)}_{(omit 3)}$  and  $D^{(add 9)}_{(omit 3)}$  are shown above the final measure of the bass staff.

Med. Latin

♩ = 168

# Gregory Is Here

Horace Silver

**A**

(trp.)  
(dr.)  
B<sup>13</sup>(#11)  
C<sub>M</sub>1<sup>11</sup>  
(top note of pn. voicing)

B<sup>13</sup>(#11)  
C<sub>M</sub>1<sup>11</sup>

A<sub>M</sub>I<sup>7</sup>(<sup>b</sup>5)  
D<sup>7</sup>(<sup>b</sup>9)  
G<sub>M</sub>I<sup>7</sup>  
C<sup>9</sup>(<sup>B</sup><sup>b</sup>)  
E<sup>b</sup><sub>M</sub>I  
C<sup>7</sup>  
(w/ ten.)  
(pn.)

C<sub>M</sub>I<sup>9</sup>  
B<sup>7</sup>(#9)  
B<sup>b</sup>MA<sup>9</sup>  
(top note)

**B**  
(trp.)  
E<sup>b</sup><sub>M</sub>I<sup>7</sup>  
A<sup>b</sup>7  
D<sup>b</sup>MA<sup>7</sup>  
B<sup>b</sup><sub>M</sub>I<sup>7</sup>  
E<sup>b</sup><sub>M</sub>I<sup>7</sup>  
A<sup>b</sup>7  
C<sub>M</sub>I<sup>11</sup>  
F<sup>13</sup>  
dr. fill

**C**

**B<sup>13(#11)</sup>** **CM<sup>11</sup>**  
 (top note of pn. voicing)

**B<sup>13(#11)</sup>** **CM<sup>11</sup>**

**AMI<sup>7(b5)</sup>** **D<sup>7(b9)</sup>** **GM<sup>17</sup>** **C<sup>9</sup>(B<sup>b</sup> E<sup>b</sup> MI C<sup>7</sup>)**  
 (w/ ten.) (pn.)

**CM<sup>9</sup>** **B<sup>7(#9)</sup>**  
 (top note) Solo on form (AABC)  
 After solos, D.S. al Ending

**(Ending)**

**C<sup>b</sup>MA<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>** **C<sup>b</sup>MA<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>** **A<sup>b</sup>MA<sup>7</sup>**  
 (trp.) (rit.)

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



# Gregory Is Here (Harmony)

Med. Latin

$\text{♩} = 168$

**A**  $B^{13(\#11)}$   $C_{MI}^{11}$

(ten.)

$B^{13(\#11)}$   $C_{MI}^{11}$

$A_{MI}^{7(\#11)}$   $D^{7(b9)}$   $G_{MI}^7$   $C^9$

(8va b.)

$C_{MI}^9$   $B^{7(\#9)}$   $B^b_{MA}^9$  1. 2.

(loco) (loco)

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

$E^b_{MI}^7$   $A^b7$   $C_{MI}^{11}$   $F^{13}$

**C**  $B^{13(\#11)}$   $C_{MI}^{11}$

$B^{13(\#11)}$   $C_{MI}^{11}$

$A_{MI}^{7(\#11)}$   $D^{7(b9)}$   $G_{MI}^7$   $C^9$

(8va b.)

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

**(Ending)**  $C^b_{MA}^7$   $B^b_{MA}^7$   $C^b_{MA}^7$

(8va b.)

$B^b_{MA}^7$   $C^b_{MA}^7$   $A_{MA}^7$   $B^b_{MA}^7$

(rit.)

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

♩ = 100 (Intro) C#MI7 (6-string bass fills) (F#13) C#MI7

(sample bass line)

C#MI7 (F#13) C#MI7 C#MI7 (6-string bass) (etc.) (melody)

S. A BMI7(b5) BbMA7 F(add 9) A Ab13 GMI7 BbMA7 C AbMA7 Bb

FMI7 C D7(alt.) EbMA9(b5) C D Bb C F G C7(#9)

EbMA7 F EMA13(#11) F G#7 E G#7

1. C#MI7 (6-string bass fills) (funky)

2. C#MI7 (6-string bass fills) (funky)

C#MI7 (add voice)

B BMA7 CMI7(b5) F7(#9) BbMI11 E9sus AMA7

(Latin feel)

1. AMA7 D9sus GMA7 C#MI7 F#7

2. AMA7 D#7(b9) G#7(#9) C#MI7 (fill) (funky)

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

sample bass line at letter A:

A

sample bass line at letter B:

B

# Harlem Nocturne

Lyric by Dick Rogers  
Music by Earle Hagen

Medium Swing Ballad

(GMI) A GMI<sup>(MA7)</sup> GMI<sup>7</sup> CMI<sup>7</sup>

Deep mu - sic fills the night \_\_\_\_\_ deep in the heart of Har - lem, \_\_\_\_\_

CMI<sup>7</sup> CMI<sup>(MA7)</sup> Eb<sup>13</sup> A<sup>7</sup> D<sup>7</sup>

And though the stars are bright, \_\_\_\_\_ the dark - ness is taunt - ing me. \_\_\_\_\_

(GMI<sup>6</sup> Eb<sup>9</sup>) GMI<sup>6</sup> break GMI<sup>(MA7)</sup> GMI<sup>7</sup>

Oh, what a sad re - frain, \_\_\_\_\_ a noc - turne born in Har -

CMI<sup>7</sup> CMI<sup>(MA7)</sup>

lem, \_\_\_\_\_ That mel - an - cho - ly strain \_\_\_\_\_

Eb<sup>13</sup> A<sup>7</sup> D<sup>7</sup> (GMI<sup>6</sup> Eb<sup>9</sup> GMI<sup>6</sup>) F<sup>9</sup>

for - ev - er is haunt - ing me. \_\_\_\_\_ The

B Bb<sup>9</sup> B<sup>9</sup> Bb<sup>9</sup> B<sup>9</sup> Bb<sup>9</sup> B<sup>9</sup>

mel - o - dy clings \_\_\_\_\_ a - round my heart strings, \_\_\_\_\_ It won't let me go \_\_\_\_\_ when I'm

Bb<sup>9</sup> Eb<sup>9</sup> E<sup>9</sup> Eb<sup>9</sup> E<sup>9</sup>

lone - ly; \_\_\_\_\_ I hear it in dreams, \_\_\_\_\_ and some - how it seems \_\_\_\_\_ it

**F7** *break* **F7** **B<sup>b</sup>9** **B<sup>9</sup>**

makes me weep and I can't sleep. An in - di - go tune, — it

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

sings to the moon, — the lone - some re - frain — of a lov - er; — The

**E<sup>b</sup>9** **E<sup>9</sup>** **E<sup>b</sup>9** **E<sup>9</sup>** **F7** *break*

mel - o - dy sighs, — it laughs and it cries, — A moan in blue that

**GMI<sup>6</sup>** *break*

wails the long night through. Though with the dawn it's gone. —

**C** **GMI<sup>(MA7)</sup>** **GMI<sup>7</sup>** **CM<sup>7</sup>**

the mel - o - dy lives ev - er, — for lone - ly hearts to learn —

**CM<sup>(MA7)</sup>** **E<sup>b</sup>13** **A<sup>7</sup>** **D<sup>7</sup>** **GMI<sup>6</sup>** **(D<sup>7</sup>)**

of love in a Har - lem noc - turne. —

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

Alternate changes at bar 8 of B:

| **A<sup>7</sup>/<sub>G</sub>** **D<sup>7</sup>/<sub>F#</sub>** **G<sup>7</sup>/<sub>F</sub>** **C<sup>7</sup>/<sub>E</sub>** **F<sup>7</sup>/<sub>E<sup>b</sup></sub> |**

Alternate changes at bar 15-16 of B:

| **F<sup>13</sup>** **E<sup>b</sup>13** **D<sup>b</sup>13** **B<sup>13</sup>** | **A<sup>13</sup>** **G<sup>13</sup>** **F<sup>13</sup>** **E<sup>b</sup>13** |

# Hi-Fly

Randy Weston  
(As played by Cannonball Adderley)

Med. Swing

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

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

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

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

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

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

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

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

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

**D** (in 4) *(trp.)*  $D_{MI}^7$   $G^7$   $C_{MA}^7$   $F^7$   $E^{7(\#9)}$

$C_{MI}^7$   $F^7$   $B^{b6/9}$   $1. NC.$   $2. D_{MI}^{7(b5)}$   $G^{7(b9)}$

dr. fill - - - - - pn. fill - - - - -

**E** (bass solo)  
 C<sub>M</sub>I<sup>7(b5)</sup> F<sup>7</sup> D<sub>M</sub>I<sup>7</sup> G<sup>7(b9)</sup>

C<sub>M</sub>I<sup>7(b5)</sup> F<sup>7</sup> E<sub>M</sub>I<sup>7</sup> A<sup>7</sup> E<sup>b</sup><sub>M</sub>I<sup>7</sup> A<sup>b7</sup>

(end solo)

**F** D<sub>M</sub>I<sup>7</sup> G<sup>7</sup> C<sub>M</sub>A<sup>7</sup> F<sup>7</sup> E<sup>7(#9)</sup>

dr. fill

C<sub>M</sub>I<sup>7</sup> F<sup>7</sup> B<sup>b6/4</sup> B<sup>13</sup>

bs. fill D.C. al Coda

**⊕** F<sup>9</sup> B<sup>b6/4</sup> (straight 1/8's) B<sup>13</sup>

(rit.)

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

B<sup>b6/4</sup> B<sup>13</sup>

alternate melody, letter **B** :

C<sub>M</sub>I<sup>7(b5)</sup> F<sup>7</sup> D<sub>M</sub>I<sup>7</sup> G<sup>7(b9)</sup>

(trp. w/ alto 8va b.)

C<sub>M</sub>I<sup>7(b5)</sup> F<sup>7</sup> E<sub>M</sub>I<sup>7</sup> A<sup>7</sup> E<sup>b</sup><sub>M</sub>I<sup>7</sup> A<sup>b7</sup>

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

Chords in parentheses may be used for solos.

Bass walks in 4 for solos.

# Hi-Fly (Harmony)

Med. Swing

**A** (in 2) *(alto)*

**B**

*(piano solo)*

**C** *(loco)*

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

**D**

(bass solo)

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

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

**F**

D.C. al Coda

$\oplus$

(straight 1/8's)

(rit.)

$B^{13}$



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Photo by Herman Leonard

**ART BLAKEY**

# Honeysuckle Rose

Lyric by Andy Razaf  
Music by Thomas Waller

Medium (-Up) Swing

**A**  $GMI^7$   $C^7$   $\%$   $\%$   $\%$

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

$F^6$   $F^7/A$   $Bb^6$   $C^7$   $F^6$   $Bb^7$   $AMI^7$   $D^7$

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

$GMI^7$   $C^7$   $\%$   $\%$   $\%$

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

$F^6$   $F^7/A$   $Bb^6$   $C^7$   $F^6$   $(C^7)$   $F^6$

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

**B**  $F^7$   $CMI^7$   $F^7$   $Bb^6$

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

$G^7$   $C^7$

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

**C**  $GMI^7$   $C^7$   $\%$   $\%$   $\%$   $(AbMI^7)$   $(Db^7)$

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

$F^6$   $F^7/A$   $Bb^6$   $C^7$   $F^6$   $(AMI^7)$   $D^7$

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

Chords in parenthesis are optional.

# Horace Scope

Horace Silver

Med. Swing

♩ = 186

**(Intro)**

Chords:  $D^{\flat}7(\#9)$ ,  $B^{\flat}7(\#9)$ ,  $A^7$ ,  $F^{\#}MI^7$ ,  $B^{\flat}7(\#9)$

(trp. & ten.)

Chords:  $B^{\flat}7(\#9)$ ,  $A^7$ ,  $F^{\#}MI^7$ ,  $A^{\flat}$ ,  $D^{\flat}7(\#9)$  NC.

dr. fill

**A** (in 2)

Chords:  $D^{\flat}MA^7$ ,  $E MI^7$ ,  $A^7$ ,  $E^{\flat}MI^7$ ,  $A^{\flat}MI^7$ ,  $D^{\flat}7$

Chords:  $D^{\flat}MI^7$ ,  $A^{\flat}7(\#5)$ ,  $G^{13}$ ,  $G^{13}$ ,  $G^{\flat}13$

(trp. ten.) (unis.)

Chords:  $D^{\flat}(\text{add } 9)$ ,  $F$ ,  $B^{\flat}MI^7$ ,  $E^{\flat}MI^7$ ,  $A^{\flat}7(\#5)$ ,  $D^{\flat}7(\#9)$

1. Chords:  $D^{\flat}7(\#9)$ ,  $B^{\flat}7(\#9)$ ,  $A^7$ ,  $A^{\flat}7(\#9)$

2. Chords:  $D^{\flat}7(\#9)$ ,  $B^{\flat}7(\#9)$ ,  $A^7$ ,  $F^{\#}MI^7$ ,  $A^{\flat}$ ,  $D^{\flat}7(\#9)$  NC. ( $D^{\flat}6$ )

solo break

**B** (in 4) (Solos)

Chords:  $D^{\flat}MA^7$ ,  $E MI^7$ ,  $A^7$ ,  $E^{\flat}MI^7$ ,  $A^{\flat}MI^7$ ,  $D^{\flat}7$

Chords:  $D^{\flat}MI^7$ ,  $A^{\flat}7(\#9)$ ,  $G^{13}$ ,  $G^{\flat}13$

Chords:  $D^{\flat}(\text{add } 9)$ ,  $F$ ,  $B^{\flat}7(\#9)$ ,  $E^{\flat}MI^7$ ,  $A^{\flat}7(\#9)$ ,  $D^{\flat}7(\#9)$

1.  $D^b7(\#9)$   $B^b7(\#9)$   $A^7$   $A^b7(\#9)$

2.  $D^b7(\#9)$   $B^b7(\#9)$   $A^7$   $F\#_{MI}/A^b$  (last x)  $(D^bMA^7)$

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

**C**

(trp.)  $D^bMA^7$   $E_{MI}^7$   $A^7$   $E^b_{MI}^7$   $A^b7$   $A^b_{MI}^7$   $D^b7(\#11)$   $D^b_{MI}^7$

(ten.)

$D^b_{MI}^7$   $A^b7(\#5)$   $G^{13}$   $G^b13$

$D^b(\text{add } 9)$   $F$   $B^b7(\#9)$   $E^b_{MI}^7$   $A^b7(\#9)$

$D^b(\text{unis.})$   $B^b7(\#9)$   $A^7$  1.  $A^b7(\#9)$   $D^bMA^7$  2.  $A^b7(\#9)$

D.S. al Coda

$A^7$   $F\#_{MI}^7$   $B^b7(\#9)$   $A^7$   $F\#_{MI}/A^b$

$F\#_{MI}/A^b$   $D^b7(\#9)$

(trp. ten.)

# I Believe in You

Frank Loesser

Medium-Up Swing

(E<sup>7</sup>) A A<sup>MI</sup> E<sup>7</sup>/<sub>G#</sub> A<sup>MI</sup><sup>7</sup>

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

F<sup>#7</sup>(<sup>#9</sup>) B<sup>MI</sup><sup>7</sup> C<sup>MA</sup><sup>7</sup> B<sup>MI</sup><sup>7</sup> E<sup>7</sup>

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

A<sup>MI</sup> E<sup>7</sup>/<sub>G#</sub> A<sup>MI</sup><sup>7</sup> F<sup>#7</sup>(<sup>#9</sup>)

up - turned chin and the grin of im - pet - u - ous  
bold brave spring of the ti - ger that quick - ens your

B<sup>MA</sup><sup>7</sup> C<sup>#MI</sup><sup>7</sup> F<sup>#7</sup> B<sup>MA</sup><sup>7</sup> A<sup>MI</sup><sup>7</sup> D<sup>7</sup>

youth. Oh, I be - lieve in  
walk.

G<sup>MA</sup><sup>7</sup> B<sup>MI</sup><sup>7</sup> E<sup>7</sup> A<sup>MI</sup><sup>7</sup> D<sup>7</sup>

you, I be - lieve in

1. G<sup>6</sup> E<sup>7</sup> 2. G<sup>6</sup> B<sup>bMI</sup><sup>7</sup> E<sup>b7</sup>

you. 2. I hear the you.

B A<sup>bMA</sup><sup>7</sup> B<sup>bMI</sup><sup>7</sup> E<sup>b7</sup> A<sup>bMA</sup><sup>7</sup> B<sup>9</sup>

And when my faith in my fel - low man

B<sup>bMI</sup> E<sup>b7</sup> A<sup>bMA</sup><sup>7</sup> C<sup>MI</sup><sup>7</sup> F<sup>7</sup>

all but falls a - part,

**B<sup>b</sup>MA<sup>7</sup>** **CMI<sup>7</sup>** **F<sup>7</sup>** (**E<sup>b</sup>MA<sup>7</sup>** **DMI<sup>7</sup>** **CMI<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>**) **B<sup>b</sup>MA<sup>7</sup>** **∴**

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

**C<sup>7</sup>** **∴** **AMI<sup>7</sup>** **D<sup>7</sup>** **BMI<sup>7</sup>** **E<sup>7</sup>**

heart, \_\_\_\_\_ I take heart. To see the

**C** **AMI** **E<sup>7</sup>/G<sup>#</sup>** **AMI<sup>7</sup>** **F<sup>#7</sup>(#9)**

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

**BMI<sup>7</sup>** **CMA<sup>7</sup>** **BMI<sup>7</sup>** **E<sup>7</sup>** **AMI** **E<sup>7</sup>/G<sup>#</sup>**

truth, Yet there's that slam bang

**AMI<sup>7</sup>** **F<sup>#7</sup>(#9)** **BMA<sup>7</sup>** **CMA<sup>7</sup>** **BMA<sup>7</sup>**

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

**AMI<sup>7</sup>** **D<sup>7</sup>** **GMA<sup>7</sup>** **BMI<sup>7</sup>** **E<sup>7</sup>**

Oh, I be - lieve in you, \_\_\_\_\_

**AMI<sup>7</sup>** **D<sup>7</sup>** **G<sup>6</sup>** (**BMI<sup>7</sup>** **E<sup>7</sup>**)

I be - lieve in you.

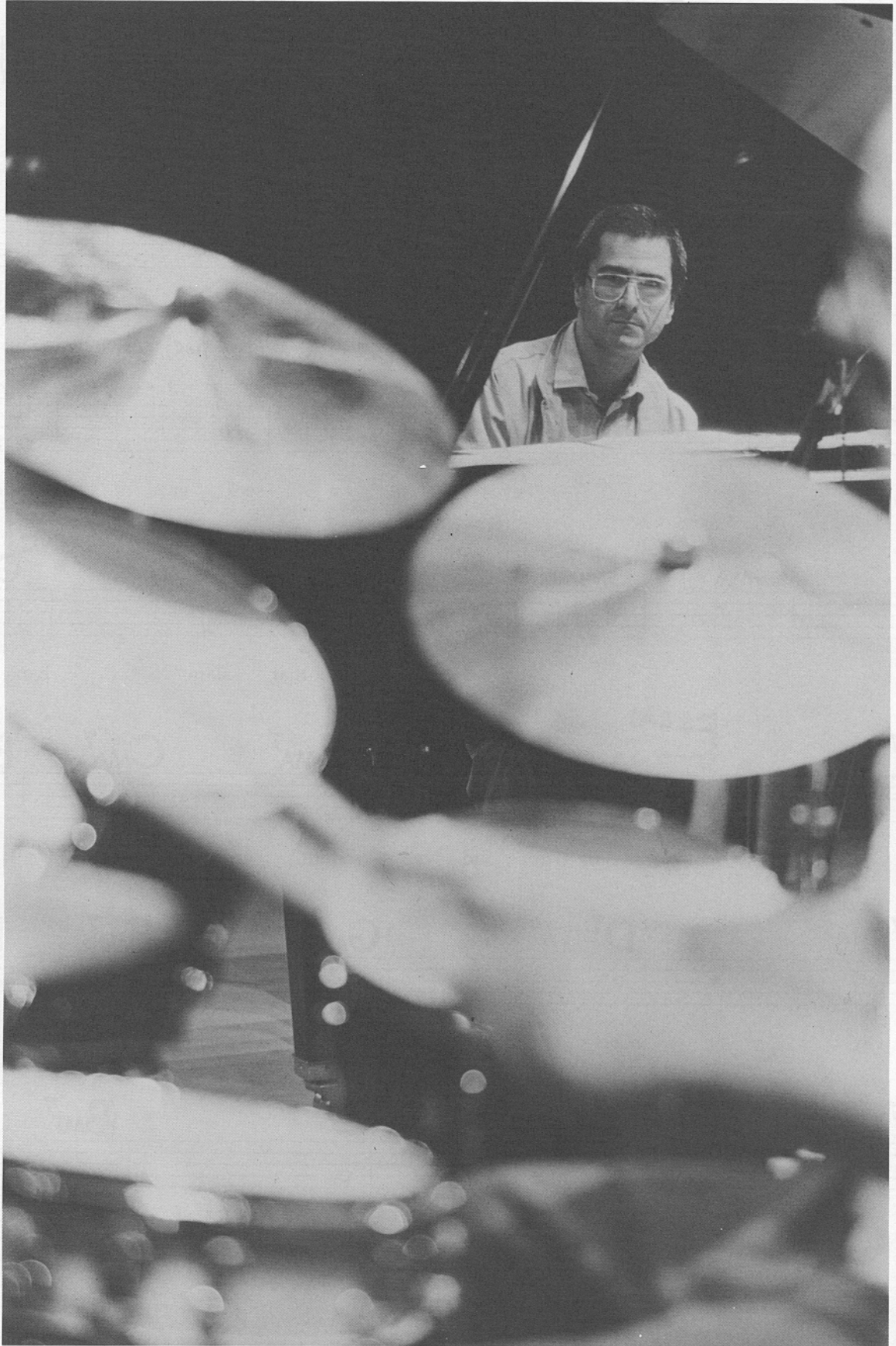


Photo by W. Patrick Hinely

**ENRICO PIERANUNZI**

# I Hadn't Anyone Till You

Ray Noble

Med. Ballad

**A**

GMI<sup>7</sup>

C<sup>13</sup>

F<sup>6</sup>

(B<sup>b7</sup> AMI<sup>7</sup> DMI<sup>7</sup>)

∕

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

AMI<sup>7</sup>

D<sup>9</sup>

G<sup>9</sup>

lone - ly one \_\_\_\_\_ till you. \_\_\_\_\_ I used to

GMI<sup>7</sup>

C<sup>7</sup>

EMI<sup>7(b5)</sup> A<sup>7</sup>

DMI<sup>7</sup>

A<sup>7</sup>

DMI<sup>7</sup> BMI<sup>7(b5)</sup> E<sup>7(b9)</sup>

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

AMA<sup>7</sup>

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

BMI<sup>7</sup>

E<sup>7</sup>

A<sup>7</sup>

D<sup>9</sup>

G<sup>7</sup>

C<sup>7</sup>

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

**B**

GMI<sup>7</sup>

C<sup>13</sup>

F<sup>6</sup>

(B<sup>b7</sup> AMI<sup>7</sup> DMI<sup>7</sup>)

∕

save my love \_\_\_\_\_ for you, \_\_\_\_\_ I nev - er

AMI<sup>7</sup>

D<sup>9</sup>

G<sup>9</sup>

CMI<sup>7</sup>

F<sup>7</sup>

gave my love \_\_\_\_\_ till you. \_\_\_\_\_ And through my

B<sup>bMA</sup><sup>7</sup>

(B<sup>o7</sup> E<sup>b9</sup> sus)

E<sup>b9</sup>

F<sup>MA</sup><sup>7</sup>

C<sup>9(#5)</sup>

E<sup>7(#5)</sup>

AMI<sup>7(b5)</sup>

D<sup>7(b9)</sup>

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

GMI<sup>7</sup>

C<sup>13</sup>

F<sup>6</sup>

(D<sup>7</sup>)

an - y - one \_\_\_\_\_ till you. \_\_\_\_\_



# I Thought About You

Music by:  
Jimmy Van Heusen  
Arr. by Jim Beard  
(As played by Bob Berg)

Med. Funk/Latin

$\text{♩} = 80$  (Intro)

Tacet ( $CMI^{7(11)}$ )

$CMI^{7(11)}$

(bass & dr. only) (pn. fills) (tenor fills till [A])

(synth.)

$CMI^9$   $D^bMA^7$   $CMA^7$   $B^bMA^7$   $CMI^{(add 9)}$

[A]  $CMI^{7(11)}$   $FMI^7$   $CMI^7$   $C^{7(\#9)}$

(ten.)

$FMI^7$   $DMI^{7(b5)}$   $G^{7(b9)}$   $CMI^9$   $C^{7(\#9)}$

1.  $FMI^{7(11)}$   $B^{13}_{SUS}$   $E^6$   $G^{7(b9)}$   $CMI^{11}$

$A^b6$   $GMI^9$   $FMI^9$   $E^bMA^9$   $CMI^9$   $G^{7(\#5)}$   $G^{13(\#9)}$

(tenor fill) --

$CMI^{7(11)}$

4

2. ( $A^bMA^9$  on D.S.)  $FMI^{11}$   $B^{13}_{SUS}$   $E^bMA^7$   $G^{7(\#5)}$   $CMI^7$   $B^bMI^9$   $A^bMA^7$   $G^b13$   $F^7$   $B^7$   $A^b7$   $D^7$

$GMI^7$   $A^bMA^9$   $DMI^{7(b5)}$   $G^{7(\#5)}$   $CMI^{7(11)}$  (Piano starts solo)

tenor fill ----

**(Piano solo)**

**B**  $CMI^9$   $D^bMA^7$   $CMA^7$   $B^bMA^7$   $CMI^{(add\ 9)}$  Till cue On cue

(synth.)  $CMI^{(add\ 9)}$   $E^b7(\#9)$

Vamp & solo till cue D.S. al Coda

**(Tenor solo)**

$CMI^{11}$  Till cue  $(G^{7(b9)})$  On cue  $CMI^{11}$   $CMI^{11}$   $NC$

(synth.) Vamp & solo till cue (ten., 8va b., sample fill) rit.

Melody is freely interpreted.

Chords are sustained throughout (whole and half notes.)

# I Thought About You (Bass)

Med. Funk/Latin

$\text{♩} = 80$

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

(bs.)

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

(sample bass line)

$C_{MI}^{7(11)}$   $C_{MI}^9$   $D^b_{MA}^7$   $C$

$C_{MA}^7$   $B^b_{MA}^7$   $C$   $C_{MI}^{(add 9)}$

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

$C^{7(\#9)}$   $F_{MI}^7$   $D_{MI}^{7(11)}$   $G^{7(b9)}$

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

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

$A^b_6$   $G_{MI}^9$   $F_{MI}^9$   $E^b_{MA}^9$   $C_{MI}^9$

$G^{7(\#5)}$   $G^{13(\#9)}$   $C_{MI}^{7(11)}$  **2**

2. ( $A^bMA^9$  on D.S.)

The musical score consists of five staves of music. The first staff begins with a treble clef and a common time signature. The second staff continues the melody. The third staff shows a change in rhythm. The fourth staff is marked with a 'B' in a box and includes performance instructions: 'Vamp till cue' and 'D.S. al Coda'. The fifth staff is marked with a circled 'C' and includes 'Vamp till cue' and 'On cue' instructions. Chords are written above the notes, including  $FMI^{11}$ ,  $B^{13}_{SUS}$ ,  $EMA^7$ ,  $G^{7(\#5)}$ ,  $CMi^7$ ,  $B^bMI^9$ ,  $A^bMA^7$ ,  $G^b13$ ,  $F^7$ ,  $B^7$ ,  $A^b7$ ,  $D^7$ ,  $GMI^7$ ,  $A^bMA^9$ ,  $DMI^7(\flat5)$ ,  $G^{7(\#5)}$ ,  $CMi^{7(11)}$ ,  $CMi^9$ ,  $D^bMA^7$ ,  $CMA^7$ ,  $B^bMA^7$ ,  $C$ ,  $CMI^{(add\ 9)}$ ,  $CMi^{(add\ 9)}$ ,  $E^b7(\#9)$ ,  $CMi^{11}$ ,  $(G^{7(\flat9)(\flat5)})$ , and  $CMi^{11}$ .

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

## I'll Be Around

Alec Wilder  
arr. Dave Grusin

(As sung by Chaka Khan)

Med. Ballad (1/8th notes swing)

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

**A**

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

**B**

Your lat - est love can nev - er last, and when it's  
past, I'll be a - round when she's  
gone. Good -

**C**

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

The score is written in 4/4 time with a swing feel. It includes an instrumental introduction with two endings. Section A contains the first two lines of the vocal melody with piano accompaniment. Section B contains the next two lines. Section C is the final line. Chords are indicated above the notes, and lyrics are written below the vocal line. The piano part includes various voicings and techniques like triplets and slurs.

$B^bMA^7$   $D^7(\#9)$   $F\#MI^7$   $B^bF$   $E^MI^7(b5)$   $A^7(\#9)$

mine, just now and then,

$A^7$   $E$   $D^MI$   $D^MI^7$   $C$   $B^MI^7(b5)$   $C^9$   $SUS$   $A^{13(\#9)}$   $B^b$   $B^bMI^6$

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

**D**  $A^MI^7$   $D^MI^7$   $B^bMA^7$   $A^7(\#9)$   $D^MI^7$   $C^MI^7$

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

$B^bMI^7(b5)$   $E^7(\#9)$   $A^7(\#9)$   $D^7(\#9)$   $G^MI^7$   $C^{13}$   $SUS$   $(b9)$   $\text{C}$

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

(synth.)  
gone.  
 $F^MA^7$   $C$   $B^bMA^7$   $C$   $D^bMA^7$   $C$   $E^b(add 9)$   $C$

(bs.)

$D^bMA^7(\#5)$   $C$   $B^bMA^7$   $C$   $D^bMA^7$   $E^bb$   $F^{13}$

D.S. al Coda

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

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

(a tempo) (synth.)  
gone.  
 $D^bMA^7(\#5)$   $C$   $B^bMA^7$   $C$   $D^bMA^7$   $C$   $E^b(add 9)$   $C$   $D^bMA^7$   $C$   $E^7(\#9)$

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

(bs.)

Vamp & fade

bass, bar 14 of **A**

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

## I'll Be Around

Alec Wilder

Med. Ballad

**A**  $CMA^7$   $DMI^7$   $EMI^7$   $FMA^7$   $G^{13}$   $G\#^{\circ 7}$   $F^6/A$   $G^7$

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

$CMA^7$   $(E^b13)$   $AMI^7$   $DMI^7$   $G^{13(b9)}$   $C^6$   $B^bMI^7$   $E^b7$   $A^bMA^7$   $DMI^7$   $G^7$

I'll be a - round from now on.

$CMA^7$   $DMI^7$   $EMI^7$   $FMA^7$   $G^{13}$   $G\#^{\circ 7}$   $F^6/A$   $G^7$

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

$CMA^7$   $AMI^7$   $DMI^7$   $G^{13(b9)}$   $C^6$   $DMI^7$   $D^b9$   $CMA^7$

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

**B**  $(F\#MI^7)$   $D^b7/A^b$   $GMI^7$   $C^{13}$   $(F\#MI^7)$   $D^b7/A^b$   $GMI^7$   $C^9_{SUS}$   $C^{7(b9)}$   $FMA^7$

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

$(C\#MI^7)$   $A^b7/E^b$   $DMI^7$   $DMI^9$   $G^{13}$   $CMA^7$   $(E^b13)$   $AMI^7$   $DMI^7$   $G^{13(b9)}$

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

**C**  $CMA^7$   $DMI^7$   $EMI^7$   $FMA^7$   $G^{13}$   $G\#^{\circ 7}$   $(E/G\#)$   $GMI^7$   $(F\#MI^7(b5))$   $F^{13}$   $F^6/A$   $G^7$

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

$(EMI^7)$   $CMA^7$   $AMI^7$   $DMI^7$   $G^{13(b9)}$   $C^6$   $(B^bMI^7)$   $E^b7$   $A^bMA^7$   $DMI^7$   $G^7$

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

# I'll Get By

Lyric by Roy Turk  
Music by Fred E. Ahlert

Medium Swing

**A**

I'll get by as long as I have

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

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

**B**

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

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

as long as I have you.





Photo by Paul Hoeffler

**BILLIE HOLIDAY**

# Ill Wind

Lyric by Ted Koehler

Music by Harold Arlen

Med. Ballad

**A**  $B^b6$   $A_{MI}7$   $D^{7(b5)}$   $D_{MI}7$   $G7$   $E^b_{MI}7$   $A^b9$

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

$D_{MI}7$   $G7$   $C_{MI}7(b5)$   $F^{7(b9)}$   $B^b6$   $G^{7(b9)}$   $C_{MI}7$   $F7$

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

$B^b6$   $A_{MI}7$   $D^{7(b5)}$   $D_{MI}7$   $G7$   $E^b_{MI}7$   $A^b9$

Go, ill wind, go a - way, Skies are, oh, so

$D_{MI}7$   $G7$   $C_{MI}7(b5)$   $F^{7(b9)}$   $B^b6$   $A^b13$   $B^b6$

gray a - round my neigh - bor - hood, and that's no good. You're

**B**  $D7$   $E_{MI}7$   $F^{\circ7}$   $D^7$   $F^{\#}$   $G^{13}_{SUS}$   $G^{13}$   $(D_{MI}7 G^7 B^b_{MI}7 E^b7)$

on - ly mis - lead - in' the sun - shine I'm need - in', Ain't that a shame? It's

$D7$   $E_{MI}7$   $F^{\circ7}$   $D^7$   $F^{\#}$   $G7$   $D^b9(\#11)$   $C_{MI}7(b5)$   $F7$

so hard to keep up with trou - bles that creep up from out of no - where, when love's to blame.

**C**  $B^b6$   $A_{MI}7$   $D^{7(b5)}$   $D_{MI}7$   $G7$   $E^b_{MI}7$   $A^b9$

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

$D_{MI}7$   $G7$   $C_{MI}7(b5)$   $F^{7(b9)}$   $B^b6$   $A^b13$   $B^b6$   $(C_{MI}7 F7)$

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

# Illuminados

Ivan Lins

Med. Pop Ballad

♩ = 97

Chords:  $BMA^7$   $G\#MI^7$   $EMI^7$   $F\#7_{SUS}$   $BMA^7$   $G\#MI^7$   $EMI^7$   $F\#7_{SUS}$

(bass tacet until [A]) (synth.)

[A] Chords:  $BMA^7$   $G\#MI^7$   $EMI^7$   $F\#7_{SUS}$   $BMA^7$   $G\#MI^7$   $EMI^7$   $F\#7_{SUS}$

(vocal)

Chords:  $BMA^7$   $G\#MI^7$   $C\#MI^7$   $E_{F\#}$   $F\#$   $E$   $D\#MI^{11}$   $EMI^{11}$   $C\#MI^{7(11)}$   $F\#7_{SUS}$

[B] Chords:  $F\#MI^7$   $B^7$   $EMA^7$   $C\#MI^7$   $EMI^7$   $A^7$   $DMA^7$   $BMI^7$

(bs.)

Chords:  $DMI^7$   $G^7$   $CMA^7$   $C\#MI^7$   $F\#7_{SUS}$   $B$   $F\#B$   $C\#D\#$

2. Chords:  $BMA^7$   $G\#MI^7$   $EMI^7$   $F\#7_{SUS}$   $B^7$   $Bb^7$   $A^7$   $G\#^7$   $C\#^9$   $F\#13_{SUS}$

voice scats

Chords:  $BMA^7$   $G\#MI^7$   $EMI^7$   $F\#7_{SUS}$   $BMA^7$   $G\#MI^7$   $EMI^7$   $F\#7_{SUS}$

D.S. al Coda

⊕

B<sup>7</sup> B<sup>b7</sup>A<sup>7</sup> G<sup>#7</sup> C<sup>#9</sup> F<sup>#13</sup><sub>SUS</sub> 2 2

(Pn. fills)

B<sup>MA7</sup> G<sup>#MI7</sup> E<sup>MI7</sup> F<sup>#7</sup><sub>SUS</sub>

(bass bkgr. line) Vamp, fill & fade

# I'm Glad There Is You

Words & music by  
Jimmy Dorsey  
& Paul Madeira

Med. Ballad

**A**  $F_{MA}^7$   $F_{MI}^7$   $(B^b13)$

In this world \_\_\_\_\_ of or - di - na - ry peo - ple, \_\_\_\_\_ ex - tr'or - di - na - ry

$G_{MI}^7$   $C^7$   $A_{MI}^7$   $D^7$   $G_{MI}^7$   $C^7$   $(A^b13)$   $D^b_{MA}^7$   $G^b9(\#11)$

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

$F_{MA}^7$   $G_{MI}^7$   $A_{MI}^7$   $G^{\#o7}$   $G_{MI}^7$   $C^9$

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

$F_{MA}^7$   $E^b9(\#11)$   $D^{7(b9)}$   $G^{13}$   $C^9$   $F^9_{sus}$   $F^7$

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

**B**  $B^b_{MA}^9$   $B^b_{MI}^7$   $E^b9$   $F_{MA}^7$   $E_{MI}^{7(b5)}$   $A^{7(\#5)}$

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

$D_{MI}^7$   $G^{13}$   $G_{MI}^7$   $C^7$

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

**C**  $F_{MA}^7$   $F_{MI}^7$   $(B^b13)$

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

$G_{MI}^7$   $C^7$   $(E^b13_{sus})$   $E^b13$   $D^9_{sus}$   $D^{7(b9)}$   $A_{MI}^{7(b5)}$   $D^7$

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

$G_{MI}^7$   $C^{13}_{sus}$   $C^{13}$   $F_{MA}^7$   $(D_{MI}^7)$   $G_{MI}^7$   $C^7$

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

# Impressions

John Coltrane

Fast Swing

**A**  $D_{MI}^7$

(tenor)

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

**C**  $D_{MI}^7$

Solo on form (ABC)

$\emptyset$   $D_{MI}^7$

alternate melody, bars 6 & 14 of **A** and bar 6 of **C**:

piano comp rhythm for head:

etc.

Melody is played with variation. Tenor sounds one octave lower than written.



Photo by Herman Leonard

**CLIFFORD BROWN**

# In the Wee Small Hours of the Morning

David Mann  
& Bob Hilliard

Medium Ballad

**A** C<sup>MA7</sup> C<sup>7</sup> A<sup>MI</sup>/C C<sup>+</sup>

In the wee, small hours of the morn - ing, While the

C<sup>MA7</sup> C<sup>+</sup> D<sup>MI7</sup> G<sup>7</sup> D<sup>MI7</sup> G<sup>7</sup>

whole wide world is fast a - sleep, You lie a - wake and

E<sup>MI</sup> 7(b5) A<sup>7</sup> F<sup>#MI7</sup> B<sup>7</sup> E<sup>MI7</sup> A<sup>7</sup> D<sup>MI7</sup> G<sup>7</sup>

think a - bout the girl, and nev - er ev - er think of count - ing sheep. When your

**B** C<sup>MA7</sup> C<sup>7</sup> A<sup>MI</sup>/C C<sup>+</sup> C<sup>MA7</sup> E<sup>MI</sup> 7(b5)

lone - ly heart has learned its les - son, You'd be hers if on - ly she would

(F<sup>MA7</sup>) A<sup>7</sup> (D<sup>MI7</sup>) F<sup>#MI</sup> 7(b5) E<sup>b7</sup> F<sup>MI</sup> 6 E<sup>MI7</sup> A<sup>7</sup>

call; In the wee, small hours of the morn - ing, that's the

D<sup>MI7</sup> A<sup>b9</sup>(#11) G<sup>13</sup> C<sup>MA7</sup> (D<sup>MI7</sup> G<sup>7</sup>)

time you miss her most of all.

Alternate changes for first two bars of **A** & **B**:

- |    |                      |  |  |
|----|----------------------|--|--|
| 1) | C <sup>(add 9)</sup> | F <sup>MI</sup> 6/C                              | ∕  |
| 2) | C <sup>MA7</sup>     | B <sup>bMA</sup> 9                               | ∕  |
| 3) | C <sup>MA7</sup>     | G <sup>9</sup> SUS                               | ∕  |
| 4) | C <sup>MA7</sup>     | F <sup>#7</sup> F <sup>MA7</sup> B <sup>b7</sup> | A <sup>MI7</sup> A <sup>b7</sup> G <sup>9</sup> SUS G <sup>7</sup> |

Last 4 bars of B may be played as 2 bars (rhythmic values are all halved).



# In Your Own Sweet Way

Dave Brubeck

Med. Swing

(As played by Dave Brubeck)

**A** <sup>(A<sub>Mi</sub>7(b5))</sup>  
 (E<sup>b</sup>6) A<sub>Mi</sub>7 D7 G<sub>Mi</sub>7 C7 C<sub>Mi</sub>7 F7 B<sup>b</sup>7 E<sup>b</sup>MA7

A<sup>b</sup>Mi7 D<sup>b</sup>7 G<sup>b</sup>MA7 BMA7 F7(alt.) B7 1. B<sup>b</sup>7 E<sup>b</sup>6 2. B<sup>b</sup>7 E<sup>b</sup>6

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

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

**C** <sup>(A<sub>Mi</sub>7(b5))</sup>  
 A<sub>Mi</sub>7 D7 G<sub>Mi</sub>7 C7 C<sub>Mi</sub>7 F7 B<sup>b</sup>7 E<sup>b</sup>MA7

A<sup>b</sup>Mi7 D<sup>b</sup>7 G<sup>b</sup>MA7 BMA7 F7(alt.) B7 B<sup>b</sup>7

E<sup>b</sup>Mi

E<sup>b</sup>Mi F/E<sup>b</sup> E7/E<sup>b</sup> E<sup>b</sup>7(b9)

(straight eighths)

A<sup>b</sup>Mi B<sup>b</sup>7 B<sup>b</sup>9 A13 A<sup>b</sup>13 G7(#9) G<sup>b</sup>MA7 F7(#11 b9 #5) E<sub>MA</sub>9(#11) E<sup>b</sup>Mi9

(rit.)

Head is in 2 or 4. Solos in 4. *f*  
 Chords in parentheses optional.

# In Your Own Sweet Way

Dave Brubeck

(As played by Miles Davis)

Med. Swing

$\text{♩} = 116$

(in 2) **A**  $(A_{MI}^{7(b5)})$   
 $C_{MI}^6$   $D^7$   $G_{MI}^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b_{MA}^7$

(muted trp.)

$A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $B_{MA}^7$   $(F^7(alt.))$   $B_{MA}^7$   $D^\#$   $B_{MA}^7$   $B^b_{MA}^7$   $E^b_{MA}^7$   $B^b_{9(b5)}$

$(A_{MI}^{7(b5)})$   
 $C_{MI}^6$   $D^7$   $G_{MI}^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b_{MA}^7$

$A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $B_{MA}^7$   $(F^7(alt.))$   $B_{MA}^7$   $D^\#$   $B_{MA}^7$   $B^b_{MA}^7$   $E^b_{MA}^7$   $B^b_{9(b5)}$

**B**  $E_{MI}^{7(b5)}$   $A^7$   $D_{MI}^6$   $B_{MI}^{7(b5)}$   $E_{MI}^{7(b5)}$   $A^7$   $D_{MA}^7$

$D_{MI}^7$   $G^7$   $C_{MA}^7$   $E^b7$   $A^b7$   $G^7$

**C**  $(A_{MI}^{7(b5)})$   
 $C_{MI}^6$   $D^7$   $G_{MI}^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b_{MA}^7$

$A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $B_{MA}^7$   $(F^7(alt.))$   $B_{MA}^7$   $D^\#$   $B_{MA}^7$   $B^b_{MA}^7$   $E^b_{MA}^7$   $B^b_{9(b5)}$

**D**  $G^b_{MA}^7$   $A^b$   $G^b_{MA}^{7(\#5)}$   $A^b$   $E^b_{MI}^{(add 9)}$   $A^b$   $G^b_{MA}^{7(\#5)}$   $A^b$   $G^b_{MA}^7$   $A^b$   $G^b_{MA}^{7(\#5)}$   $A^b$   $E^b_{MI}^{(add 9)}$   $A^b$   $G^b_{MA}^{7(\#5)}$   $A^b$

bass:  $G^b_{MA}^7$   $A^b$   $G^b_{MA}^{7(\#5)}$   $A^b$   $E^b_{MI}^{(add 9)}$   $A^b$   $G^b_{MA}^{7(\#5)}$   $A^b$   $G^b_{MA}^7$   $A^b$   $G^b_{MA}^{7(\#5)}$   $A^b$   $E^b_{MI}^{(add 9)}$   $A^b$   $G^b_{MA}^{7(\#5)}$   $A^b$

(etc.)

Solo on form (ABCD)

(fine)

Bass walks in 4 for solos.  
Chords in parentheses are optional.



Photo by Herman Leonard

**JOHNNY HODGES**

# Isfahan

Duke Ellington  
& Billy Strayhorn

Med. Ballad

**A**  $D^{\flat}MA^7$   $B^{\flat}MA^7$   $B^{\flat}7(\#5)$   $E^{\flat}9$   
 $(E^{\flat}7(\#9))$   
 $A^{\flat}MA^7$   $D^{\flat}MI^6$   $A^{\flat}$   $A^{\flat}13(\#9)$   $D^{\flat}MA^9$   
 $GMI^7(\#5)$   $C7(\#9)$   $FMI^6$   $AMI^7(\#5)$   $D7(\#9)$   $GMI^6$   
 $GMI^9(\#5)$   $C7(\#5)$   $FMA^7$   $EMA^7$   $E^{\flat}MA^7$   $DMA^7$   
**B**  $D^{\flat}MA^7$   $B^{\flat}MA^7$   $B^{\flat}7(\#5)$   $E^{\flat}9$   
 $(E^{\flat}7(\#9))$   
 $A^{\flat}MA^7$   $D^{\flat}MI^6$   $A^{\flat}$   $A^{\flat}13(\#9)$   $D^{\flat}7(\#11)$   
 $G^{\flat}MA^7$   $C7(\#5)$   $F7(\#11)$   $B^{\flat}7$  break  
 $E^{\flat}13$   $A^{\flat}13(\#9)$   $A^{\flat}9(\#5)$   $D^{\flat}MA^{13}$   $\oplus (FMA^7 EMA^7 E^{\flat}MA^7 DMA^7)$   
 $\oplus$   $D^{\flat}MA^{13}$   $E^{\flat}13$   $A^{\flat}13(\#9)$   $A^{\flat}9(\#5)$   $D^{\flat}MA^{13}$

Melody incorporates embellishments from the original recording.

# It Don't Mean a Thing (If It Ain't Got That Swing)

Duke Ellington  
Irving Mills

Fast Swing

**A**  $G_{MI}$   $G_{MI}^{(MA7)}$   $G_{MI}^7$   $G_{MI}^6$

It don't mean a thing if it ain't got that swing, —

$C^7$   $F^7$   $B^b6$   $D^{7(\#5)}$

doo wah, — doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah. It

$G_{MI}$   $G_{MI}^{(MA7)}$   $G_{MI}^7$   $G_{MI}^6$

don't mean a thing, — all you got to do is sing,

$C^7$   $F^7$   $B^b6$

doo wah, — doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah. It

**B**  $F_{MI}^7$   $B^b7$   $E^b6$

makes no diff - 'rence if — it's sweet or hot; — Just

$G_{MI}^7$   $C^7$   $F^7$   $D^7$

give that rhy - thm ev - 'ry thing you got. It

**C**  $G_{MI}$   $G_{MI}^{(MA7)}$   $G_{MI}^7$   $G_{MI}^6$

don't mean a thing if it ain't got that swing, —  $(D^{7(\#5)})$

$C^7$   $F^7$   $B^b6$   $B^b6$

doo wah, — doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah.

alternate changes, letter **A**:

$G_{MI}$   $F^{\#}$   $G_{MI}$   $F$   $E$   $E^b7$   $D^7$   $G^{7(\#5)}$   $E_{MI}^{(b5)}$   $E^b_{MI}6$   $B^b6$   $D$   $C^7$   $F^7$   $B^b6$   $(D^{7(\#5)})$

alternate changes, bars 5-8 of **C**:

$C^7$   $C^{\#o7}$   $B^b6$   $D$   $G^{7(\#9)}$   $C_{MI}^7$   $B_{MA}^7$   $B^b6$   $(D^{7(\#5)})$

# It's Only a Paper Moon

Lyric: Billy Rose  
& E.Y. Harburg  
Music: Harold

Arlen

Med. Swing

**A**  $GMA^7$   $E^7$   $AMI^7$   $D^7$   $AMI^7$   $D^7$   $GMA^7$   $AMI^7D^7$

Say, it's on - ly a pa - per moon, Sail - ing o - ver a card - board sea,

$DMI^7$   $G^7$   $CMA^7$   $AMI^{7(b5)}$   $D^7$   $G^6$   $AMI^7D^7$

But it would - n't be make be - lieve if you be - lieved in me.

$GMA^7$   $E^7$   $AMI^7$   $D^7$   $AMI^7$   $D^7$   $GMA^7$   $AMI^7D^7$

Yes, it's on - ly a can - vas sky, Hang - ing o - ver a mus - lin tree,

$DMI^7$   $G^7$   $CMA^7$   $AMI^{7(b5)}$   $D^7$   $G^6$   $G^7$

But it would - n't be make be - lieve if you be - lieved in me. With -

**B**  $CMA^7$   $C\#^{\circ 7}$   $GMA^7$   $D$   $E^{7(\#5)}$   $AMI^{7(11)}$   $D^{13}$   $G^6$   $G^7$

out your love, it's a hon - ky - tonk pa - rade; With -

$CMA^7$   $C\#^{\circ 7}$   $GMA^7$   $D$   $BMI^{7(b5)}$   $E^7$   $AMI^7$   $D^9$

out your love, it's a mel - o - dy played in a pen - ny ar - cade.

**C**  $GMA^7$   $E^7$   $AMI^7$   $D^7$   $AMI^7$   $D^7$   $GMA^7$   $AMI^7D^7$

It's a Bar - num and Bai - ley world, just as phon - y as it can be,

$DMI^7$   $G^7$   $CMA^7$   $AMI^{7(b5)}$   $D^7$   $G^6$   $(AMI^7D^7)$

But it would - n't be make be - lieve if be - lieved in me.

# It's the Talk of the Town

Lyric: Marty Symes &  
Al J. Neiburg  
Music:  
Jerry Livingston

Med. Ballad

**A**

$F_{MA}^7$   $G^{\#o7}$   $G_{MI}^7$   $C^7$   $F_{MA}^7$   $C_{MI}^7 B^9$  <sup>(11) (b5)</sup>

I can't show my face, Can't go an - y place, Peo - ple stop and stare,

$B^b_{MA}^7$   $E^b_9$   $F_{MA}^7$   $B_{MI}^7(b5)$   $E^7$   $B^b_{MI}^7 E^b_7 A_{MI}^7 D^7$

It's so hard to bear, Ev - 'ry - bod - y knows you left me,

$G^{13}$   $G_{MI}^7$   $C^{7(b9)}$   $F_{MA}^7$   $G^{\#o7}$

It's the talk of the town. Ev - 'ry time we meet

$G_{MI}^7$   $C^7$   $F_{MA}^7$   $C_{MI}^7 B^9$   $B^b_{MA}^7$   $E^b_9$

my heart skips a beat, We don't stop to speak, Though it's just a week,

$F_{MA}^7$   $B_{MI}^7(b5)$   $E^7$   $B^b_{MI}^7 E^b_7 A_{MI}^7 D^7$   $G^{13}$   $C^{13}$   $F_{MA}^7$   $C_{MI}^7$   $B^9$  <sup>(11) (b5)</sup>

Ev - 'ry - bod - y knows you left me, It's the talk of the town. We

**B**

$B^b_{MA}^7$   $D^7$   $G_{MI}^7$   $A_{MI}^7 D^7$   $G_{MI}^6$   $E^b_9 D^7$  <sup>(#11)</sup>

sent out in - vi - ta - tions to friends and re - la - tions an - nounc - ing our wed - ding day;

$G^7$   $D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^9$   $G_{MI}^7$   $C^9$  <sup>(#5)</sup>

Friends and our re - la - tions gave con - grat - u - la - tions, How can you face them? What can you say?

**C**

$F_{MA}^7$   $G^{\#o7}$   $G_{MI}^7$   $C^7$   $F_{MA}^7$   $C_{MI}^7 B^9$  <sup>(11) (b5)</sup>

Let's make up sweet - heart, We can't stay a - part, Don't let fool - ish pride

$B^bMA^7$   $E^b9$   $FMA^7$   $BMI^{7(b5)}$   $E^7$   $B^bMI^7E^b7$   $AMI^7D^7$

keep you from my side, How can love like ours be end - ed?

$G^{13}$   $C^{13}$   $FMA^7$   $(GMI^7 C^7)$

It's the talk of the town.



# It's You

Med. Bossa/Funk

1st & 2nd x: gtr. & dr.  
3rd x: add pn. & bs, alto fills

David Sanborn

$\text{♩} = 91$  (Intro)  $B^b M I^7$   $E^b 7$  (3x's)  $B^b M I^7$   $E^b 7$

**A**  $B^b M I^7$   $E^b 7$   $B^b M I^7$   $E^b 7$  (alto)

$A^b M A^7$   $D^b 13(\#11)$   $F M I^7$   $E^b 7(\#9 \#5)$

$B^b M I^7$   $E^b 7$   $B^b M I^7$   $E^b 7$

$E^b 7$   $A^b M A^7$   $D^b 13(\#11)$   $E^b 7(\#9 \#5)$   $C^{13}_{SUS}$

$C^{13}_{SUS}$   $E M I^{11}$

**B**  $G M I^7$   $D^b 9(\#11)$

$G^b M A^7$   $B^{13}(\#11)$   $G^b M A^7$   $B^{13}(\#11)$  (alto fill)

$G^b M A^7$   $B^{13}(\#11)$   $G^b M A^7$   $F 7(b9)$

**C** (Piano solo)

$B^b M I^7$   $E^b 7$

(sample bass line) (Vamp till cue)

On cue, D.S. al Coda  
(alto solo till 5th bar of B).

(alto fills)

$B^b M I^7$   $E^b 7$   $B^b M I^7$   $E^b 7$

(piano fills)

$C M I^7$   $F 7$   $C M I^7$   $F 7$

(alto fills)

$D M I^7$   $G 7$   $D M I^7$   $G 7$

$E^b M I^7$   $A^b 7$   $E^b M I^7$   $G^b M A^7$   $F M I^7$

(sample fill)

$E^b M I^7$   $A^b 7$   $E^b M I^7$   $G^b M A^7$   $F M I^7$

Vamp & fade (piano & alto fill)

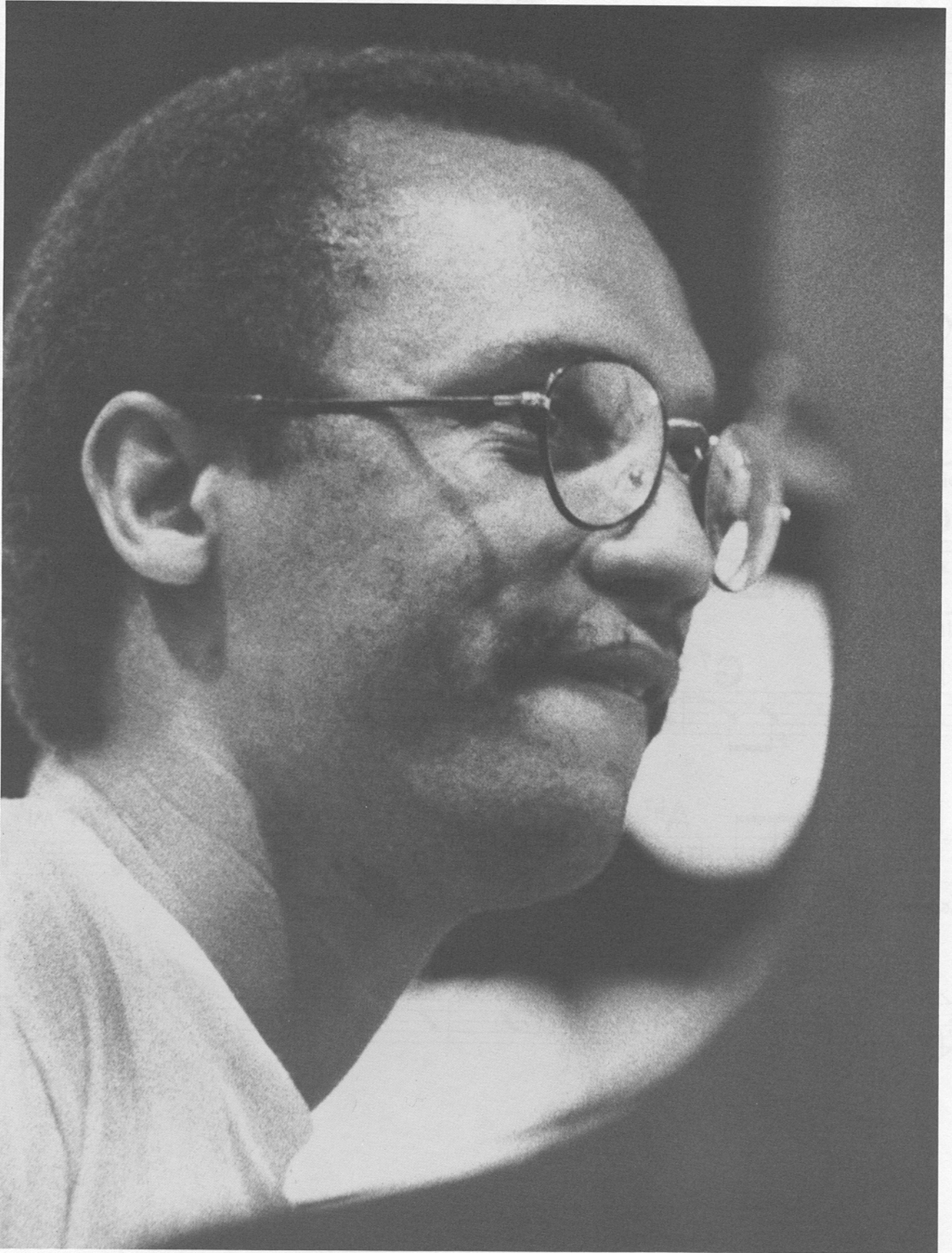


Photo by R. Andrew Lepley

**BILLY CHILDS**

# I've Got the World on a String

Lyric: Ted Koehler

Music: Harold Arlen

Med.-Slow Swing

**A** F<sup>6</sup> E<sup>b7</sup> D<sup>7</sup> (A<sup>b7</sup>) G<sup>M7</sup> B<sup>bM6</sup> F<sup>MA7</sup> B<sup>b9(#11)</sup>

I've got the world on a string, — sit-tin' on a rain-bow, Got the string a-round my fin-

A<sup>M7</sup> D<sup>9</sup> A<sup>bM7</sup> D<sup>b9</sup> G<sup>M7</sup> C<sup>7</sup> F<sup>#o7</sup> G<sup>M7</sup> C<sup>13</sup> A<sup>7(#5)</sup> D<sup>7(#9)</sup>

ger, What a world, what a — life, I'm in love.

G<sup>M7</sup> C<sup>7</sup> F<sup>6</sup> E<sup>b7</sup> D<sup>7</sup> (A<sup>b7</sup>) G<sup>M7</sup> B<sup>bM6</sup>

I've got a song that I sing, — I can make the rain go,

A<sup>M7</sup> B<sup>b9(#11)</sup> A<sup>M7</sup> D<sup>9</sup> A<sup>bM7</sup> D<sup>b9</sup> G<sup>M7</sup> C<sup>7</sup> F<sup>#o7</sup>

an - y time I move my fin - ger, Luck - y me, can't you —

G<sup>M7</sup> C<sup>13</sup> F<sup>6</sup> B<sup>b6</sup> B<sup>o7</sup> F<sup>6</sup>

— see, I'm in love. — Life is a beau - ti - ful thing, —

**B** E<sup>M7</sup> A<sup>9</sup> D<sup>13</sup> %

— as long as I hold the string, — I'd be a sil - ly so - and -

G<sup>9</sup> % G<sup>M9</sup> C<sup>13</sup>

so if I should ev - er let go. — I've got the

**C** F<sup>6</sup> E<sup>b7</sup> D<sup>7</sup> (A<sup>b7</sup>) G<sup>M7</sup> B<sup>bM6</sup> A<sup>M7</sup> B<sup>b9</sup> A<sup>M7</sup> D<sup>9</sup> A<sup>bM7</sup> D<sup>b9</sup>

world on a string, — sit-tin' on a rain-bow, Got the string a-round my fin - ger,

G<sup>M7</sup> D<sup>7</sup> G<sup>M7</sup> C<sup>13</sup> F<sup>6</sup> (D<sup>7(#9)</sup>) G<sup>M7</sup> C<sup>7</sup>

What a world, What a — life, I'm in love. —

At faster tempos, changes falling on beats 2 &amp; 4 may be omitted.

# I've Got Your Number

Lyric by Carolyn Leigh

Music by Cy Coleman

Medium Swing

**A**  $G^7$   $D^{\flat}MI^7$   $G^7$   $D^{\flat}MI^7$   $G^7$   $D^{\flat}MI^7$   $G^7$

I've got your num - ber,\_\_\_ I know you in - side\_\_\_ out,

$C^7$   $G^{\flat}MI^7$   $C^7$   $G^{\flat}MI^7$   $C^7$   $G^{\flat}MI^7$   $C^7$   $B^{\flat}7$

You ain't no Ea - gle\_\_\_ Scout, You're all at sea.

$A^{\flat}7$   $D^{\flat}MA^7$   $B^{\flat}MI^7$   $E^{\flat}9_{sus}$   $A^{\flat}6$

Oh, yes, you'll brag a lot,\_\_\_ wave your own\_\_\_ flag a lot,\_\_\_

$E^7$   $A^{\flat}MA^7$   $(F^{\sharp}MI^7)$   $D^9(\sharp 11)$   $B^9_{sus}$   $B^{\flat}MI^7(11)$   $E^{\flat}9$

But you're un - sure a lot,\_\_\_ you're a lot\_\_\_ like me. Oh,

**B**  $G^7$   $D^{\flat}MI^7$   $G^7$   $D^{\flat}MI^7$   $G^7$   $D^{\flat}MI^7$   $G^7$

I've got your num - ber\_\_\_ and what you're look - ing\_\_\_ for,

$C^7$   $G^{\flat}MI^7$   $C^7$   $G^{\flat}MI^7$   $C^7$   $G^{\flat}MI^7$   $C^7$   $B^{\flat}7$

And what you're look - ing\_\_\_ for just suits me fine.

$A^{\flat}7$   $D^{\flat}MA^7$   $B^{\flat}MI^7$   $E^{\flat}9_{sus}$   $C^{\flat}MI^7$   $(A^{\flat}7)$   $F^7$

We'll break the rules a lot,\_\_\_ We'll be damn\_\_\_ fools a lot,\_\_\_

$(D^{\flat}MA^7)$   $B^{\flat}MI^7$   $E^{\flat}9_{sus}$   $A^{\flat}6$   $(F^{\flat}MI^7)$   $B^{\flat}MI^7$   $E^{\flat}9_{sus}$   $(B^{\flat}7)$   $E^{\flat}MI^7(11)$   $A^{\flat}9$

But then why should we not,\_\_\_ How could we not\_\_\_ com - bine, when

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

I've got your num - ber\_\_\_\_\_ and I've got the

**G<sup>7</sup>** **D<sub>M</sub><sup>7</sup>** **G<sup>7</sup>** **D<sub>M</sub><sup>7</sup>** **G<sup>7</sup>** **D<sub>M</sub><sup>7</sup>**

glow you've\_\_\_\_\_ got, I've got your num - ber\_\_\_\_\_ and

**G<sup>7</sup>** **D<sub>M</sub><sup>7</sup>** **G<sup>7</sup>** **C<sup>6</sup>** **(D<sub>M</sub><sup>7</sup> G<sup>7</sup>)**

ba - by, you know you've\_\_\_\_\_ got mine.

Head is generally played in 2, solos in 4.



Photo by Frank Wolff

**ART BLAKEY & CEDAR WALTON**

# I've Never Been in Love Before

Frank Loesser

Med. Swing

(F<sup>7</sup>) **A** B<sup>b6</sup> G<sup>M7</sup> C<sup>M7</sup> F<sup>7</sup> B<sup>bMA7</sup> E<sup>b7</sup> D<sup>M7</sup> G<sup>7</sup>  
 I've nev - er been in love be - fore, Now all at once it's  
 C<sup>M7</sup> C<sup>M7</sup> F<sup>7</sup> B<sup>bMA7</sup> D<sup>b13</sup> G<sup>bMA7</sup> B<sup>13</sup> C<sup>M7</sup> F<sup>7</sup>  
 you, It's you for - ev - er more. I've  
 B<sup>b6</sup> G<sup>M7</sup> C<sup>M7</sup> F<sup>7</sup> B<sup>bMA7</sup> E<sup>b7</sup> D<sup>M7</sup> G<sup>7</sup>  
 nev - er been in love be - fore, I thought my heart was  
 C<sup>M7</sup> C<sup>M7</sup> F<sup>7</sup> B<sup>bMA7</sup> F<sup>M7</sup> B<sup>b7</sup>  
 safe, I thought I knew the score. But this is  
**B** E<sup>bMA7</sup> D C<sup>M7</sup> F<sup>7</sup> B<sup>bMA7</sup> A<sup>M7</sup>(<sup>b5</sup>) D<sup>7</sup>(<sup>#5</sup>)  
 wine that's all too strange and strong, I'm full of fool - ish  
 (G<sup>M7</sup> G<sup>M7</sup> F E<sup>M7</sup>(<sup>b5</sup>) C<sup>9</sup> A<sup>7</sup> D<sup>MA7</sup> C<sup>M7</sup> F<sup>7</sup>  
 song, And out my song must pour. So please for -  
**C** B<sup>b6</sup> G<sup>M7</sup> C<sup>M7</sup> F<sup>7</sup> B<sup>bMA7</sup> E<sup>b7</sup> D<sup>M7</sup> G<sup>7</sup>  
 give this help - less haze I'm in, I've real - ly nev - er  
 C<sup>M7</sup> C<sup>M7</sup> F<sup>7</sup> B<sup>b6</sup> (C<sup>M7</sup> F<sup>7</sup>)  
 been in love be - fore.



# Jacob's Ladder

Cedar Walton

J = 178 **A**

(horns)  
 DMI<sup>11</sup> CMI<sup>11</sup> DMI<sup>11</sup> DMI<sup>11</sup> CMI<sup>11</sup> DMI<sup>11</sup>  
 (bs.) (sample fill) (sample fill)

GMI<sup>11</sup> FMI<sup>11</sup> GMI<sup>11</sup> CMI<sup>11</sup> DMI<sup>11</sup> (2nd x)

**B**

(light piano comping)

(pn.)

DMI<sup>7</sup> Eb EF<sup>7</sup>

**C**

F<sup>7</sup> E<sup>7</sup> A<sup>7</sup>(#5) D<sup>7</sup>(#9) GMI<sup>7</sup> (EbMA<sup>9</sup>) DMI<sup>7</sup>

1.

2.

1. 2. (horns)

**D**

DMI A/C# DMI/C G/B Bb AMI<sup>7</sup> GMI<sup>7</sup> FMA<sup>7</sup> EbMA<sup>7</sup>

$E^bMA^7$   $DM^7$  (add 11)  $C^{13}$   $F^6_{9/4}$   $DM^7$  (11)  $CM^7$  (11)

(solo pn.)

$B^bMA^7$  (b5) (horns, bkgr.)  $A^7$  (b5) (horns, melody)  $GM^7$   $C^7$   $F^7$   $EM^7$  (omit 5)  $E^bMA^7$   $DM^7$

(bs. w/ pn.)

(bs.)

$DM^7$  (bs. like at [B])  $DM^7$  6

**E**  $DM^{11}$   $CM^{11}$   $DM^{11}$   $DM^{11}$   $CM^{11}$   $DM^{11}$   $GM^{11}$   $FM^{11}$   $GM^{11}$

(horns) (bass like at [A])

bs. fill

bs. fill

$CM^{11}$   $DM^{11}$   $DM^7$   $E^b E F^7$

**F** (Solos)  $F^7$   $E^7$  (b9)  $A^7$  (#5)  $DM^7$   $E^b E F^7$   $DM^7$

Till cue

On cue

Vamp till cue (horns)

(Solo continues)  $F^7$   $E^7$   $A^7$   $DM^7$   $A^b7$   $G^7$   $C^7$   $DM^7$

(horns, behind solo)

(horns)

Play [D] between solos  
After solos, D.S. al Coda

(Piano solo)  $F^7$   $E^7$   $A^7$   $DM^7$   $A^b7$   $G^7$   $C^7$   $E^7$   $A^7$   $DM^7$

(horns, behind pn.)

$DM^7$   $DM^7$   $E^b E F^7$

pn. fill

(horns, w/ bs.)

(horns)

(bs. like at [B])

$F^7$   $E^7$   $A^7$  (#5)  $DM^7$  (#9)  $GM^7$   $E^bMA^9$   $DM^7$  (add 11)

Med. Swing

$\text{♩} = 140$

# Jordu

Duke Jordan

(As played by Clifford Brown)

**A** (trp.) (ten.) (unis.)

(trp. & ten.)  
mf  
(dr.)

$D^7 G^7 C M^6$  break  
 $F^7 B^b 7 E^b M A^7$  break

$D^7 G^7 C M$   $A^b 7$   $A^b 7$   $G^7$

break break

(ten. 8va b.)  
f  
dr. fill

**B**

$G^7 C^7 F^7 B^b 7 E^b 7 A^b 7 D^b 6 F^7$

$F^7 B^b 7 E^b 7 A^b 7 D^b 7 F^{\#} 7 B^6$

break break

**C** (trp.) (ten.) (unis.)

(trp.) (ten.) (unis.)

(trp. & ten.)  
mf  
(dr.)

$D^7 G^7 C M^6$  break  
 $F^7 B^b 7 E^b M A^7$  break

Chords: D<sup>7</sup> G<sup>7</sup> C<sup>Mi</sup> A<sup>b7</sup> A<sup>b7</sup> dr. fill

**D** (Solos) (pn. w/ bs.)

Chords: D<sup>7</sup> G<sup>7</sup> C<sup>Mi</sup><sup>6</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>M<sup>A</sup><sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>Mi</sup><sup>6</sup> A<sup>b7</sup>

**E**

Chords: G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup> D<sup>b6</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup> D<sup>b7</sup> F<sup>#7</sup> B<sup>6</sup>

**F**

Chords: D<sup>7</sup> G<sup>7</sup> C<sup>Mi</sup><sup>6</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>M<sup>A</sup><sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>Mi</sup><sup>6</sup> A<sup>b7</sup>

Solo on DDEF  
After solos, D.C. al Coda  
(with pickups).

**C** (trp.)

Chords: A<sup>b7</sup> G<sup>7</sup> C F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup> <sup>f</sup> D<sup>b</sup>

(ten., 8va b.)

Chords: D<sup>7</sup> G<sup>7(b5)}</sup> B C

break

# Med. Funk/Pop Ballad

# Juntos

Ivan Lins

$\text{♩} = 147$  (Intro)

(gtr., in octaves)

NC.

(bs.)

NC.

$F/E_b$

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

$G^{9(\#11)}$

$C^{13}_{sus}$

NC.

**A**

$F_{MA}^7$  (voice)

$F^6$

$C^9_{sus}$

$C^9$

$F_{MA}^7$

$F^6$

$C^9_{sus}$

$C^9$

(etc.)

$F_{MA}^7$

$F^6$

$F^{13}_{sus}$

$F^9$

$B^b_{MA}^7$

$B_{MI}^{7(b5)}$

$E^{7(\#5)}$

$A_{MI}^7$

$D_{MI}^9$

$G_{MI}^7$

$D^9_{sus}$

GMI<sup>7</sup> D<sup>9</sup><sub>SUS</sub> GMI<sup>7</sup> C<sup>9</sup><sub>SUS</sub> C<sup>9</sup>

F<sup>9</sup><sub>SUS</sub> F<sup>9</sup> B<sup>b13</sup><sub>SUS</sub> B<sup>b13</sup> E<sup>b9</sup><sub>SUS</sub> E<sup>b9</sup>

**B** F<sup>MA7</sup> DMI<sup>7</sup> B<sup>bMA7</sup> D C<sup>13</sup><sub>SUS</sub> B<sup>bMI</sup><sup>9</sup>

A<sup>MI7</sup> DMI<sup>7</sup> C B<sup>MI7</sup> E<sup>9</sup><sub>SUS</sub> E<sup>9</sup>

A<sup>MA7</sup> A<sup>bMI</sup><sup>7(11)</sup> D<sup>b7</sup> G<sup>bMA7</sup> B<sup>b13</sup><sub>SUS</sub> B<sup>b13</sup>

E<sup>bMA7</sup> C<sup>MI7</sup> B<sup>bMI7</sup> A<sup>MI7</sup>

D<sup>13</sup> DMI<sup>7</sup> A G<sup>7</sup> D GMI<sup>7</sup> C<sup>7</sup>

Solo on AAB (fine)  
 After solos, D.S. al fine, then  
 vamp & fade on Intro  
 (first 8 bars, guitar fills)

sample bass line  
 at **B**:

bass fill,  
 bar 10 of **A**:

# Killer Joe

Benny Golson

Med.-Slow Swing

**(Intro)** (pn.) (piano simile till **B**)

(sample bass line)

**A**

(horns)

**(Half-Time Feel)**

**B**

**(Orig. Feel)**

**C**

(piano as in Intro)

Solo on AABC  
Solos swing throughout.

**(Ending)**

Vamp, fill & fade

# Let's Fall in Love

Lyric: Ted Koehler  
Music: Harold Arlen

Med. Swing

**A** C<sup>6</sup> A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> (F<sub>MI</sub><sup>6</sup>)

Let's fall in love, Why should - n't we fall in love? Our heart are made

E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>9</sup> G<sup>13</sup>

of it, let's take a chance, Why be a - fraid of it?

C<sup>6</sup> A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> (F<sub>MI</sub><sup>6</sup>)

Let's close our eyes and make our own par - a - dise, Lit - tle we know

E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> B<sub>MI</sub><sup>7(11)</sup> E<sup>7</sup> B<sub>MI</sub><sup>7(11)</sup> E<sup>7</sup>

of it, Still we can try to make a go of it.

**B** A<sub>MI</sub> A<sub>MI</sub><sup>(MA7)</sup> A<sub>MI</sub><sup>7</sup> 3 (D<sup>13</sup> A<sub>MI</sub><sup>9</sup> D<sup>13</sup>) D<sup>#07</sup>

We might have been meant for each oth - er, to

E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> 3 G<sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>(E<sub>b</sub>MI<sup>7</sup> A<sup>b7</sup>)</sup> 7(b9) D<sub>MI</sub><sup>7</sup> G<sup>7</sup>

be or not to be, let our hearts dis - cov - er.

**C** C<sup>6</sup> A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> (F<sub>MI</sub><sup>6</sup>)

Let's fall in love, Why should - n't we fall in love? Now is the time

E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> 3 D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup> (A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>)

for it, while we are young, Let's fall in love.



# Like a Lover

Music: Dori Caymmi

Lyric: N. Motta

English lyric: Alan & Marilyn Bergman

Med. Bossa

(O Cantador)

**A**

1. Like a lov - er, the morn - ing sun — slow - ly ris - es and

kiss - es you — a - wake. — Your smile is soft — and drow -

sy as you let it play — up - on — your face. — Oh, how I dream —

— I might be like the morn - ing sun — to you. —

**B**

How I en - vy a cup that knows — your lips, — Let it be me, —

— my love, — And a ta - ble that feels your fin - ger tips, —

— Let it be me, — Let me be your love, — Bring an end to the

Ami<sup>7</sup> Gmi<sup>7</sup> D<sup>(add 9)</sup> F# G<sup>7</sup> SUS

end - less days and nights with - out you.

**C** CMA<sup>7</sup> G<sup>7</sup> SUS CMA<sup>7</sup>

Like a lov - er, the vel - vet moon shares your pil - low and

D/C Bmi<sup>7</sup> Emi<sup>7</sup> A<sup>13</sup> SUS A<sup>9</sup>

watch - es while you sleep. Its light ar - rives on tip -

(Ab<sup>7(b5)</sup>) G<sup>9</sup> SUS FMA<sup>7</sup> C/E Dmi<sup>7</sup> G<sup>7(#5)</sup> )  
 DMA<sup>7</sup> G<sup>13</sup> G<sup>7(#5)</sup> FMA<sup>7</sup> G/F

toe, gent - ly tak - ing you in its em - brace. Oh, how I dream

CMA<sup>7</sup> G<sup>7</sup> SUS CMA<sup>7</sup> G<sup>7</sup> SUS

I might be like the vel - vet moon to you.

Alternate changes,  
 bars 1-4 of **A** & **C**:

CMA<sup>7</sup> C<sup>7</sup> C<sup>6</sup> Fmi<sup>6</sup>/C A<sup>mi</sup><sup>9</sup> F#<sup>7</sup>/A#

2nd verse:

Like a lover, the river wind  
 Sighs and ripples its fingers through your hair.  
 Upon your cheek it lingers,  
 Never having known a sweeter place.  
 Oh, how I dream  
 I might be like the river wind to you.

Bright 6/8 Swing  
(16th's swing)

# Like Father, Like Son

Billy Childs

♩ = 87

(Intro)

(3x's)

mf (pn.)

$E_{MI}^{11}$   $E_{MI}^{11}$   $F^{7(b9)}_{(#5)}$

(bass doubles lowest pn. notes)

**A**

$B^b_{MI}^9$   $B^b_{MI}^6$   $B^b_{MI}^9$   $B^b_{MI}^6$   $A_{MI}^9$   $A_{MI}^6$   $A_{MI}^9$   $D^{13(\#11)}_{(b9)}$

$A^b_{MA}^{7(\#11)}$   $E_{MI}^7$   $G^b_{MA}^{7(\#11)}$   $B^b_{MA}^{7(\#11)}$   $B_{MI}^7$   $E^b_{MA}^7$   $G_{MA}^{7(\#11)}$   $B_{MA}^9$

(3x's)

$B^b_{MI}^{11}$   $B^b_{MI}^{11}$   $B^{7(\#9)}_{(#5)}$

**B**

$E_{MI}^9$   $E_{MI}^6$   $E_{MI}^9$   $E_{MI}^6$   $E^b_{MI}^9$   $E^b_{MI}^6$

$E^b_{MI}^9$   $A^b_{13(\#11)}_{(b9)}$   $D_{MA}^{7(\#11)}$   $B^b_{MI}^7$   $C_{MA}^{7(\#11)}$   $E_{MA}^{7(\#11)}$

(cresc.)

$G^b$   $A^b$   $A^b$   $G^b$   $F^{13}_{sus}$

$B_{MA}^7$   $E$   $C^{\#}_{MA}^7$   $F^{\#}$   $E^b_{MA}^7$   $A^b_{MA}^7$   $D^b$

$G_{MA}^7$   $C_{MA}^7$   $D$   $B^b_{MA}^7$   $F_{MA}^7$   $G$

$E^b_{MI}^{7(add\ MA\ 7)}$

Chords:  $B_{m11}^{(add\ 9)}$ ,  $G^{\#sus}$ ,  $A_{m1}$ ,  $F^{\#m1}^{(omit\ 5)}$

Chords:  $E/F$ ,  $F^{\#9(b5)}$ ,  $B^9(\#11)$ ,  $E^7$ ,  $E^b$ ,  $F$ ,  $B^b_{m1}$ ,  $B_{m1}^{(b13)}$

Chords:  $E_{m11}$ ,  $F^7(b9\ \#5)$

**C** (Solos)

Chords:  $B^b_{m1}^9$ ,  $A_{m1}^9$ ,  $A_{m1}^9 D^7$ ,  $A^b_{MA}^7 E_{m1}^7$ ,  $G^b_{MA}^7 B^b_{MA}^7$ ,  $B_{m1}^7$ ,  $E^b_{MA}^7$ ,  $G_{MA}^7$ ,  $B_{MA}^7$ ,  $B^b_{m1}^9$ ,  $B^b_{m1}^9 B^{7(\#9)}$

**D**

Chords:  $E_{m1}^7$ ,  $E^b_{m1}^7$ ,  $E^b_{m1}^7 A^b7$ ,  $D_{MA}^7$ ,  $B^b_{m1}^7$ ,  $C_{MA}^7$ ,  $E_{MA}^7$ ,  $E_{MA}^7$

Chords:  $G^b/A^b$ ,  $A^b/G^b$ ,  $F^{13}_{sus}$ ,  $F^{13}_{sus}$ ,  $G^b/A^b$ ,  $A^b/G^b$ ,  $F^{13}_{sus}$ ,  $A^{7(\#9)}$

**E**

Chords:  $D_{m1}^7$ ,  $F_{m1}^7$ ,  $G_{m1}^7$ ,  $A_{m1}^7$ ,  $B_{m1}^7$ ,  $C_{m1}^7$ ,  $F^7$

(bass walks)

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

Chords:  $E_{m11}$ ,  $G_{m1}^6$

(Vamp & fade)

Med. Bossa

J = 154

# Like Sonny

John Coltrane

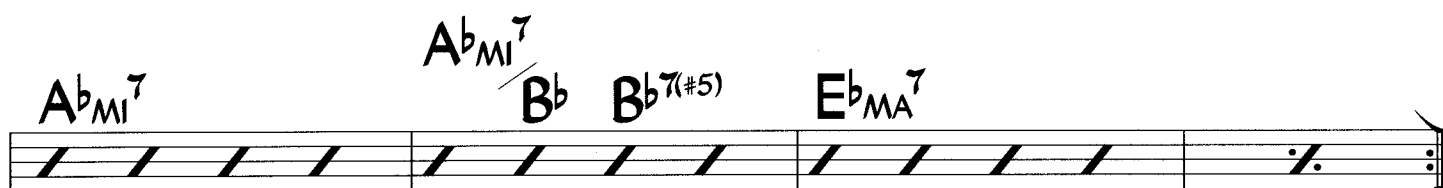
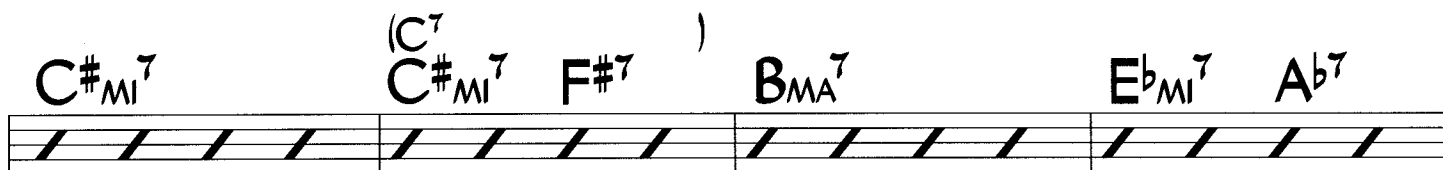
**A**

Chord changes for Section A:  
 DMI<sup>7</sup> FMI<sup>7</sup>  
 FMI<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> B<sup>b</sup>7(#5)  
 E<sup>b</sup>MA<sup>7</sup> AMI<sup>7</sup>  
 AMI<sup>7</sup> FMI<sup>7</sup>  
 C<sup>#</sup>MI<sup>7</sup> (C<sup>7</sup> C<sup>#</sup>MI<sup>7</sup> F<sup>#</sup>7 ) BMA<sup>7</sup>  
 E<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>7 DMI<sup>7</sup>  
 FMI<sup>7</sup> A<sup>b</sup>MI<sup>7</sup>  
 A<sup>b</sup>MI<sup>7</sup> B<sup>b</sup> B<sup>b</sup>7(#5) ⊕ E<sup>b</sup>MA<sup>7</sup>

(Solos - Swing)

**B**

Chord changes for Section B:  
 DMI<sup>7</sup> FMI<sup>7</sup>  
 A<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> B<sup>b</sup> B<sup>b</sup>7(#5) E<sup>b</sup>MA<sup>7</sup>



After solos, D.C. al Coda





Photo by Joe LaRusso,  
©1985

**DAVE SANBORN**

# Lisa

David Sanborn

Med. Funk Ballad

♩ = 92

(Intro) E<sup>MA</sup>7 (alto fills)

E/D

B<sup>b</sup>MA<sup>7(b5)</sup>

A/F

C/G<sup>#</sup>

Intro musical notation in bass clef, 4/4 time. Chords: E<sup>MA</sup>7 (alto fills), E/D, B<sup>b</sup>MA<sup>7(b5)</sup>, A/F, C/G<sup>#</sup>. Includes a "sample bass line" annotation.

Section A musical notation in treble clef. Chords: E<sup>MA</sup>7, D<sup>#</sup>MI<sup>7</sup>, D<sup>7</sup>, C<sup>#</sup>MI<sup>7</sup>. Includes an "(alto)" annotation.

Musical notation line with chords: C<sup>#</sup>MI<sup>7</sup>, F<sup>#</sup>7.

Musical notation line with chords: A<sup>MA</sup>7, F<sup>#</sup>7 (first ending).

Musical notation line with chords: A<sup>MA</sup>7, F<sup>#</sup>9, F<sup>#</sup>MI<sup>9</sup>, F<sup>7(+9)</sup>, E<sup>MA</sup>7, D<sup>#</sup>MI<sup>7</sup>.

Musical notation line with chords: F<sup>#</sup>7 (second ending), A<sup>MA</sup>7, F<sup>#</sup>9, F<sup>7(+9)</sup>, B<sup>b</sup>MA<sup>7(b5)</sup>.

Musical notation line with chords: B<sup>b</sup>MA<sup>7(b5)</sup>, A/F, C/G<sup>#</sup>, B<sup>b</sup>MA<sup>7(b5)</sup>, A/F, C/G<sup>#</sup>, C<sup>#</sup>7(+9).

Section B musical notation in bass clef. Chords: C<sup>#</sup>7(+9), F<sup>#</sup>7 (1-3). Includes an "(alto fills)" annotation.

Musical notation line with chords: F<sup>#</sup>7, F<sup>#</sup>MI<sup>9</sup>, F<sup>7(+9)</sup>, E<sup>MA</sup>7, D<sup>#</sup>MI<sup>7</sup>.

D.S. al 2nd ending al Coda

(Alto solo) musical notation in bass clef. Chords: C<sup>#</sup>7(+9), F<sup>#</sup>7. Includes a "Vamp, solo, & fade" annotation.

Melody is freely interpreted.



# Little Wind

Gerri Allen

$\text{♩} = 195$

**A** (2nd x only)

(synth.)

(pn.)

$B^b(\text{add } 9)$   $C(\text{add } 9)$   $G^7_{\text{SUS}}$   $A\text{MI}^7$   $F^{\#}\text{MA}^7_{\text{SUS}}$   $D^{\#}$   $E\text{MA}^7_{\text{SUS}}$   $D^{\#}$

(bass w/ pn. L.H.)

$B^b(\text{add } 9)$   $C(\text{add } 9)$   $G^7_{\text{SUS}}$   $A\text{MI}^7$   $F^{\#}\text{MA}^7_{\text{SUS}}$   $F$   $E\text{MA}^7_{\text{SUS}}$   $F^{\#}$

**B** (Piano solo)

(synth.)

(bass)

$B^b(\text{add } 9)$   $C(\text{add } 9)$   $G^7_{\text{SUS}}$   $A\text{MI}^7$   $F^{\#}\text{MA}^7_{\text{SUS}}$   $D^{\#}$   $E\text{MA}^7_{\text{SUS}}$   $D^{\#}$

$B^b(\text{add } 9)$   $C(\text{add } 9)$   $G^7_{\text{SUS}}$   $A\text{MI}^7$   $F^{\#}\text{MA}^7_{\text{SUS}}$   $F$   $E\text{MA}^7_{\text{SUS}}$   $F^{\#}$

Vamp & solo till cue;  
On cue continue to **C**

(1st & 2nd x's: as written)

3rd & following x's: piano solo, indef.

**C**

F#MA<sup>7</sup>SUS / D#    EMA<sup>7</sup>SUS / G#    AMA<sup>7</sup>SUS / D#    EMA<sup>7</sup>SUS / F#

(after 1st x: F, tied) (bass w/pn. L.H.)

F#MA<sup>7</sup>SUS / D#    EMA<sup>7</sup>SUS / G#    AMA<sup>7</sup>SUS / D#    EMA<sup>7</sup>SUS / F

(synth.)

F#MA<sup>7</sup>SUS / D#    EMA<sup>7</sup>SUS / G#    AMA<sup>7</sup>SUS / D#    EMA<sup>7</sup>SUS / F#

F#MA<sup>7</sup>SUS / D#    EMA<sup>7</sup>SUS / G#    AMA<sup>7</sup>SUS / D#    BMA<sup>7</sup>SUS / F

Bass line continues for solos (with slight variation). Piano does not double bass lines during piano solos. Chord names are suggested for solos. On recording, first 4 bars of C are omitted just before the D.C. Synth. part at

Vamp till cue; On cue, D.C., play **A**, vamp & fade on **B**

Med. Funk Shuffle

# Loose Ends

Mike Stern

(♩ =  $\frac{3}{4}$ )  
♩ = 75

**A**

Chords:  $A_{MA}^7 E_b$ ,  $A_{bMA}^7 E_b$ ,  $G_{bMA}^7 E_b$ ,  $E_{bMA}^7$ ,  $D_{bMI}^7$

(gtr. - add ten. on repeat & D.C.)

Chords:  $E_{b(add 9)} G$ ,  $F^9_{SUS}$ ,  $A_{MA}^7 E_b$ ,  $A_{bMA}^7 E_b$ ,  $G_{bMA}^7 E_b$ ,  $E_{bMA}^7$ ,  $C_{MI}^7$ ,  $B_{MA}^7$

Chords:  $F_{\#MI}^7$ ,  $F^{7(\#5)}$ ,  $E_{MI}^7$ ,  $E_{b7(\#9)(\#5)}$

(gtr. fills)

(1st x only:  $D_{MI}^9$ )

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

1.  $C_{\#MI}^9$ ,  $C^{7(\#11)(\#9)}$ ,  $B^9_{SUS}$ ,  $B_{bMI}^{7(11)}$

D.C. al 2nd ending

**B** 2.  $C_{\#MI}^9$ ,  $C^{7(\#11)(\#9)}$ ,  $B^9_{SUS}$ ,  $E^{13}_{SUS}$

[ G# pedal on D.C. (lower notes on D.C. only) ]

Chords:  $B_{bMI}^{7(b5)}$ ,  $A_{MA}^7$ ,  $A_{bMI}^{7(11)}$ ,  $F^{7(\#5)}$ ,  $G_{MA}^7$

Chords:  $B_{MI}^7$ ,  $B$ ,  $G_{MA}^7$ ,  $F_{\#MI}^{7(b5)}$ ,  $F_{MI}^7$ ,  $E_{MI}^7$ ,  $E_{b7(\#9)(\#5)}$ ,  $D_{MI}^9$ ,  $A_{b7(\#9)(\#5)}$

(gtr. fills)

(1st x only)

Chord:  $G_{MI}^9$

**C** **F# bass**  
 (gtr. w/ ten.)  
 F#7 SUS F7(#9 #5) E7 SUS Eb7(#9 #5) D9 SUS C#7(#9) C7(b9) B7 SUS  
 F#7 SUS F7(#9 #5) E7 SUS Eb7(#9 #5) D9 SUS C#7(#9) C7(b9) B7 SUS

**D** **EMI9**  
 (bs.)  
 A9 SUS F#MI7 G F#MI7 A9 SUS C#7(#9) F#MI7

Solo on **D**; To end last solo, continue on to **E**

**E** **Solo continues**  
**EMI9**  
 (bs.) (8) (end solo)

**D pedal**  
 D.C. al 2nd ending al Coda (no repeat of DMI9 section)

**(tenor solos)**  
**GMI9**  
 (8)

**(On cue)**  
**CMA7** **BMA7** **AMA7** **F#MA7** **EMI9** **(Vamp till cue)**  
 (gtr. w/ ten.) (rit.)



Photo by Tom Copi

**EDDIE GOMEZ**

# Bright Swing

♩ = 248

# Loxodrome

Eddie Gomez  
(As played by Steps Ahead)

**A**

(tenor)

Chords:  $GMI^7$ ,  $E^{7(\#5)}$ ,  $E/F$ ,  $B/G$ ,  $C$ ,  $CMA^7$ ,  $Bb^7_{sus} (^{b9})$  fill,  $B^{(add 9)}$ ,  $D$ ,  $EMA^{7(b5)}$ ,  $B^{(add 9)}$ ,  $D\#$ ,  $F\#^{7(\#9)}$ ,  $D$ ,  $B/G$ ,  $GMA^{7(b5)}$ ,  $CMI^7$  fill,  $AMI^{7(b5)}$ ,  $CMI^7$ ,  $F^{7(\#5)}$ ,  $BMI^7$ ,  $CMI^7$ ,  $F^{7(\#5)}$ ,  $BbMI^{(MA7)}$ ,  $BbMI^{(MA7)}$ ,  $BbMI^7$ ,  $G$  (last x: rit. to end),  $Ab$

**B**

(Solos) (fine)

Chords:  $GMI^7$ ,  $E^{7(\#5)}$ ,  $FMA^7$ ,  $B/G$ ,  $CMA^7$ ,  $Bb^7_{sus} (^{b9})$ ,  $DMI^7$ ,  $EMA^{7(b5)}$ ,  $B^{(add 9)}$ ,  $D\#$ ,  $F\#^{7(\#9)}$ ,  $D$ ,  $GMA^7$ ,  $CMI^7$ ,  $AMI^{7(b5)}$ ,  $CMI^7$ ,  $F^{7(\#5)}$ ,  $BMI^7$ ,  $CMI^7$ ,  $F^{7(\#5)}$ ,  $BbMI^7$ ,  $G/Ab$

After solos, D.C. al fine

Intro on record is one chorus played rubato (bass plays fills).  
 Bass plays one note per change on head (except for 8-bar fill sections, where bass walks). Bass walks for solos.

# Lullaby of the Leaves

Lyric: Joe Young

Music: Bernice Petkere

Med. Swing

**A**  $C_{MI}$   $A_{MI}^{7(b5)}$   $D^7$   $G^{7(\#5)}$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $E^b9$

Crad - le me where south - ern skies can watch me with a mil - lion eyes, Oh

$D_{MI}^{7(b5)}$   $G^{7(\#5)}$   $C_{MI}$   $A^b7$   $G^7$

sing me to sleep, Lul - la - by of the leaves.

$C_{MI}$   $A_{MI}^{7(b5)}$   $D^7$   $G^{7(\#5)}$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $E^b9$

Cov - er me with heav - en's blue and let me dream a dream or two, Oh

$D_{MI}^{7(b5)}$   $G^{7(\#5)}$   $C_{MI}$   $\%$

sing me to sleep, Lul - la - by of the leaves. I'm

**B**  $(F_{MI}^7)$   $A^b7$

breez - ing a - long, a - long with the breeze, I'm hear - ing a song, a song through the trees, Ooh

$C^6$   $G^9_{SUS}$   $C^6$   $C^7$   $(F_{MI}^7)$   $A^b7$

ooh, ooh ooh, ooh ooh. That pine mel - o - dy car - ess - ing the shore, Fa -

$(F_{MI}^7)$   $A^b7$   $C^6$   $A^7$   $D_{MI}^{7(b5)}$   $G^{7(\#5)}$

mil - iar to me, I've heard it be - fore, Ooh ooh, ooh ooh. That's south - land.

**C**  $C_{MI}$   $A_{MI}^{7(b5)}$   $D^7$   $G^{7(\#5)}$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $E^b9$

Don't I feel it in my soul, and don't I know I've reached my goal, Oh

$D_{MI}^{7(b5)}$   $G^{7(\#5)}$   $C_{MI}$   $(D_{MI}^{7(b5)})$   $G^7$

sing me to sleep, Lul - la - by of the leaves.

Med. Afro/Latin

# Mahjong

Wayne Shorter

$\text{♩} = 164$

**(Intro)**  $F^7_{\text{SUS}}$   $E^b6/9$   $(8x's)$

(sample bass line) (bass simile)

**A**  $F^7_{\text{SUS}}$   $E^b6/9$   $F^7_{\text{SUS}}$   $E^b6/9$

(ten.)

$F^7_{\text{SUS}}$   $E^b6/9$   $F^7_{\text{SUS}}$   $E^b6/9$

$D^bMA^{13}$   $E^b6/9$   $D^bMA^{13}$   $E^b6/9$

$D^bMA^{13}$   $E^b6/9$   $D^bMA^{13}$   $E^b6/9$

**(Swing)**  $D^7(\#9)$   $E^bMI^7$   $A^b7(b9)$   $D^bMA^7$   $C\#MI^7$   $F\#^7$

**(Afro/Latin)**  $F^7_{\text{SUS}}$   $E^b6/9$   $F^7_{\text{SUS}}$   $E^b6/9$

$F^7_{\text{SUS}}$   $E^b6/9$   $F^7_{\text{SUS}}$   $E^b6/9$

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

$F^7_{\text{SUS}}$   $E^b6/9$

Vamp, fill & fade

Head is played twice before and after solos.



# Manha de Carnaval

(A Day in the Life of a Fool)

Medium Bossa Nova

Music by Luis Bonfá

Lyric by Carl Sigmand

**A**  $G_{MI}$   $A_{MI}^{7(b5)}$   $D^7$   $G_{MI}$   $A_{MI}^{7(b5)}$   $D^7$

A day \_\_\_\_\_ in the life \_\_\_\_\_ of a fool, \_\_\_\_\_ A

$G_{MI}$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $G^{7(b9)}$

sad \_\_\_\_\_ and a long, \_\_\_\_\_ lone - ly day. \_\_\_\_\_ I walk the

$C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $(F_{MI}^7 B^b^7)$   $E^b_{MA}^7$

a - ve - nue, \_\_\_\_\_ hop - ing to run in - to \_\_\_\_\_ the wel - come

$A_{MI}^{7(b5)}$   $D^7$   $G_{MI}$   $A_{MI}^{7(b5)}$   $D^7$

sight of you \_\_\_\_\_ com - ing my way. \_\_\_\_\_ I'll

**B**  $G_{MI}$   $A_{MI}^{7(b5)}$   $D^7$   $G_{MI}$

stop \_\_\_\_\_ just a - cross \_\_\_\_\_ from your door, \_\_\_\_\_ But

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

you're \_\_\_\_\_ nev - er there \_\_\_\_\_ an - y more. \_\_\_\_\_ So

$C_{MI}^7$   $A_{MI}^{7(b5)}$   $D^7$   $G_{MI}^7$   $(F_{MI}^7 B^b^7)$   $E^b_{MA}^7$

back \_\_\_\_\_ to my room \_\_\_\_\_ and here in the gloom I

$A_{MI}^{7(b5)}$   $D^7$   $G_{MI}$   $(A_{MI}^{7(b5)})$   $D^7$

cry \_\_\_\_\_ tears of good - bye. \_\_\_\_\_ Till you

A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a sequence of chords and triplets. The chords are: CMI<sup>7</sup>, GMI, CMI<sup>7</sup>, GMI, CMI<sup>7</sup>, DMI<sup>7</sup>, and GMI (D<sup>7</sup>). Each chord is followed by a triplet of notes. A box containing the letter 'C' is positioned at the beginning of the staff.

come back to me, that's the way it will be, Ev - 'ry day in the life of a fool.

Letter C may be repeated. Letter C is omitted for solos (but may be used as an interlude).

# The Masquerade Is Over

Lyric: Herb Magidson

Music: Allie Wrubel

Med. Ballad\*

**A**  $E^b_{MA}7$   $D_{MI}7$   $G^7$   $C_{MI}7$   $F^9$   $B^b_{MI}7$   $E^b9$

Your eyes don't shine like they used to shine, And the

$A^b_{MA}7$   $G_{MI}7(b5)$   $C^7$   $F^7$   $F_{MI}7$   $B^b7$

thrill is gone when your lips meet mine, I'm a -

$E^b_{MA}7$   $B^b_{MI}7$   $E^b7$   $A^b_{MA}7$   $D^b9$

fraid the mas - que - rade is o - ver, And so is

$G_{MI}7$   $C^7$   $F_{MI}7$   $B^b7$

love, and so is love. Your

**B**  $E^b_{MA}7$   $D_{MI}7(b5)$   $G^7$   $C_{MI}7$   $F^9$   $B^b_{MI}7$   $E^b9$

words don't mean what they used to mean, They were

$A^b_{MA}7$   $G_{MI}7(b5)$   $C^7$   $F^7$   $F_{MI}7$   $B^b7$

once in - spired, now they're just rou - tine, I'm a -

$E^b_{MA}7$   $B^b_{MI}7$   $E^b7$   $A^b_{MA}7$   $D^b9$

fraid the mas - que - rade is o - ver, and so is

\* also played with a medium swing feel.

$G_{MI}^7$   $C^7$   $F_{MI}^7$   $B^b_{13}$   $E^b_6$   $D^b_9$   $E^b_6$   $C^{7(\#5)}$

love, and so is love. I

**C**  $F_{MI}^7$   $B^b_7$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $B^b_7$   $E^b_{MA}^7$

guess I'll have to play Pag - liac - ci, and get my - self a clown's dis - guise; And

$A_{MI}^{7(b5)}$   $D^7$   $G_{MI}^7$   $C^9$   $C_{MI}^7$   $F^7$   $F_{MI}^7$   $B^b_7$

learn to laugh like Pag - liac - ci, with tears in my eyes. You

**D**  $E^b_{MA}^7$   $D_{MI}^{7(b5)}$   $G^7$   $C_{MI}^7$   $F^9$   $B^b_{MI}^7$   $E^b_9$

look the same, you're a lot the same, But my

$A^b_{MA}^7$   $G_{MI}^{7(b5)}$   $C^7$   $F^7$   $F_{MI}^7$   $B^b_7$

heart says "No, no you're not the same." I'm a -

$E^b_{MA}^7$   $B^b_{MI}^7$   $E^b_7$   $A^b_{MA}^7$   $D^b_9$

fraid the mas - que - rade is o - ver, And so is

$G_{MI}^7$   $C^7$   $F_{MI}^7$   $B^b_9$   $E^b_6$  ( $F_{MI}^7$   $B^b_7$ )

love, and so is love.

alternate changes for bars 5-7 of

**A**, **B**, & **D**:  $A_{MI}^7$   $D^7$   $G_{MI}^7$   $C^7$   $F^{\#}_{MI}^7$   $B^7$

# Mean to Me

Roy Turk  
Fred E. Ahlert

Med. Swing

**A**  $F_{MA}^7$   $F^{\#o7}$   $G_{MI}^7$   $C^7$   $(G^{\#o7})$   $A_{MI}^7$   $F_{MA}^7$   $C_{MI}^7 F^7$   $B^b_{MA}^7$   $E^b9$

Mean to me, — Why must — you be mean to me? — Gee, hon - ey it

$F_{MA}^7$   $D^7$   $G_{MI}^7$   $C^7$   $F^6$   $D_{MI}^7 G^7$   $C^7$

seems to me — you love to see — me cry - in'. I don't know why. —

$F_{MA}^7$   $F^{\#o7}$   $G_{MI}^7$   $C^7$   $(G^{\#o7})$   $A_{MI}^7$   $F_{MA}^7$   $C_{MI}^7 F^7$   $B^b_{MA}^7$   $E^b9$

I stay home — each night — when you say you'll phone, — You don't — and I'm

$F_{MA}^7$   $D^7$   $G_{MI}^7$   $C^7$   $F^6$   $B^b6$   $F^6$   $C_{MI}^7 F^7$

left a - lone, — Sing - in' the blues — and sigh - in'. You treat me

**B**  $B^b6$   $C^9$   $F^7$   $B^b6$   $E^b7$   $D^7$

cold - ly each day — in the year; — You al - ways

$G_{MI}$   $E^b7$   $D^7$   $G^9$   $C^7$   $C^7(\#5)$

scold me when - ev - er some - bod - y is near, dear.

**C**  $F^6$   $F^{\#o7}$   $G_{MI}^7$   $C^7$   $(G^{\#o7})$   $A_{MI}^7$   $F_{MA}^7$   $C_{MI}^7 F^7$   $B^b_{MA}^7$   $E^b9$

It must be — great fun — to be mean to me, — You should - n't for

$F_{MA}^7$   $D^7$   $G_{MI}^7$   $C^7$   $F^6$   $(D_{MI}^7 G_{MI}^7 C^7)$

can't you see — what you mean to me. —

# Memories of You

Lyric: Andy Razaf  
Music: Eubie Blake

Med. Ballad

**A**  $E^b_{MA}7$   $E^{\circ}7$   $F_{MI}7$   $F^{\# \circ}7$   $E^b_{MA}7/G$   $C_{MI}7$   $A_{MI}7(b5)$   $A^b_{MI}6$

Wak - ing skies at sun - rise, Ev - 'ry sun - set, too,

$E^b_{MA}7$   $D7$   $D^b13$   $C^{7(b9)}$   $F7$   $B^b9$   $E^b6$   $F_{MI}7$   $B^b7$

Seems to be bring - ing me mem - o - ries of you.

$E^b_{MA}7$   $E^{\circ}7$   $F_{MI}7$   $F^{\# \circ}7$   $E^b_{MA}7/G$   $C_{MI}7$   $A_{MI}7(b5)$   $A^b_{MI}6$

Here and there, ev - 'ry - where, Scenes that we once knew,

$E^b_{MA}7$   $D7$   $D^b13$   $C^{7(b9)}$   $F7$   $B^b9$   $E^b6$   $D_{MI}7$   $G7^{(b5)}$

And they all just re - call mem - o - ries of you.

**B**  $C_{MI}$   $A^b9$   $C_{MI}$   $F9$   $G7$

How I wish I could for - get those hap - py yes - ter - years

$C_{MI}$   $F^9_{SUS}$   $F9$   $F_{MI}7$   $B^b7$

that have left a ro - sa - ry of tears.

**C**  $E^b_{MA}7$   $E^{\circ}7$   $F_{MI}7$   $F^{\# \circ}7$   $E^b_{MA}7/G$   $C_{MI}7$   $A_{MI}7(b5)$   $A^b_{MI}6$

Your face beams in my dreams, Spite of all I do,

$E^b_{MA}7$   $D7$   $D^b13$   $C^{7(b9)}$   $F7$   $B^b9$   $E^b6$   $F_{MI}7$   $B^b7$

Ev - 'ry - thing seems to bring mem - o - ries of you.

Med. Straight 8th's

# Midland

Billy Childs

$\text{♩} = 136$

(Intro)

(2nd x:)

(sop.)

(pn.)

$C_{MI}^7$

$A^b_{MA} 7(\#11)$

(sample bass line)

**A**

*S*

$C_{MI}^7$

$A^b_{MA} 7(\#11)$

(pn.)

$C_{MI}^7$

$A^b_{MA} 7(\#11)$

1.

$F_{MI}^7$

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

$D_{MI} 7(11)$

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

$D_{MI} 7(11)$

$D^b_7/G$

2.

**F<sub>M</sub>I<sup>7</sup>** **B<sup>b</sup><sub>M</sub>I<sup>7</sup>**

**F<sup>#</sup><sub>M</sub>I<sup>11</sup>** **F<sub>M</sub>A<sup>7(#11)</sup>** **C<sub>M</sub>A<sup>7(#11)</sup>** **B**

**(Bossa)**

**B** **D<sub>M</sub>I<sup>9</sup>** **B<sup>b</sup><sub>M</sub>I<sup>9</sup>** **E<sup>b</sup>13**

**C<sup>#</sup><sub>M</sub>I<sup>9</sup>** **F<sup>#</sup>7** **B<sub>M</sub>A<sup>7</sup>** **G<sup>#</sup><sub>M</sub>I<sup>7</sup>**

**F<sup>13(b9)</sup>** **F<sup>7(b9)</sup>(#5)** **B<sup>b</sup>7(#9)** **E<sup>b</sup><sub>M</sub>I<sup>7</sup> (pn.)** **E<sub>M</sub>I<sup>9</sup>**

**B<sub>M</sub>I<sup>9</sup>** **E<sub>M</sub>I<sup>9</sup>** **B<sub>M</sub>I<sup>9</sup>** **G<sup>#</sup>7(#9)**

**C<sup>#</sup>7(#9)** **G<sub>M</sub>I<sup>9</sup>** **G<sub>M</sub>I<sup>9</sup>** **F<sub>3</sub>** **E<sup>b</sup><sub>M</sub>A<sup>7(#11)</sup>** **D<sub>M</sub>I<sup>11(b5)</sup>** **G<sup>7(#11)</sup>(b9)**

**(Orig. feel)**

**C<sub>M</sub>I<sup>7</sup>** **A<sup>b</sup><sub>M</sub>A<sup>7(#11)</sup>**

**C<sub>M</sub>I<sup>7</sup> (pn.)** **A<sup>b</sup><sub>M</sub>A<sup>7(#11)</sup>** **(G<sup>7(#5)</sup>)**

Anticipated chords are played on beat 1 for solos.

Solo on form (AABC)  
After solos, D.S., play melody,  
comp & fade on **C** (drums fill)



Med. Funk

# Mine Is Yours

Bob Mintzer

$\text{♩} = 186$

**(Intro)**

Chords: (pn.)  $C^{(add\ b13)}$ ,  $F\ M_i^6$ ,  $C^{(add\ b13)}$   
 Bass: (bs.)  
 (bs. simile until bar 7 of **A**)

**S. A**

Saxophone: (ten. & flugel.)  $C^{(add\ b13)}$ ,  $F\ M_i^6$ ,  $C^{(add\ b13)}$   
 Piano: (pn.)

Chords:  $C^{(add\ b13)}$ ,  $E^{(add\ 9)}$ ,  $G^\#$ ,  $G\ M_i^7$ ,  $C^{(add\ b13)}$

Chords:  $F\ M_i^6$ ,  $C^{(add\ b13)}$ ,  $E^{(add\ 9)}$ ,  $G^\#$ ,  $A^7$ ,  $(\#5)$

**B**

Saxophone:  $D\ M_i^{11}$ ,  $B\ b\ M_i^{11}$   
 Piano:  $E\ b^7$ ,  $(\#11)$ ,  $(\#9)$ ,  $(b9)$ ,  $A\ b^{13}$ , sus

$A\flat^{13}(\#11)$   $D\flat^{13}/A\flat$   
 $F\#\text{MI}^9$   $E\flat^9(\#11)$   $A\flat^{13}_{\text{SUS}}$   
 $A\flat^{13}(\#11)$   $D\flat^{13}/A\flat$   $F\#\text{MI}^9$   $E\flat^9(\#11)$

**C**

(pn.)  
N.C.

(bs.)

1.

N.C.

2. (flugel.)

(pn., ten.)  
N.C.

$C^7(\text{alt.})$   
solo break

(fine)

**D** (Solos) (On cue)

C pedal  $C_{MA}^7$   $F_{MI}^6/C$   $C_{MI}^7$   $A\flat_{MA}^7/C$

Vamp till cue

C pedal (On cue)

$A\flat_{MA}^7$   $F_{MI}^9$   $C_{D\flat}$   $B\flat_{MI}^{11}$

Vamp till cue

Solo on **D**; After solos, D.S. al fine

Chords at letter B are very sustained

# Fast Swing

♩ = 260

# Mo' Joe

Joe Henderson

(trp.)  $G^bMA^{7(b5)}$   $FMI$   $G^bMA^{7(b5)}$   $FMI$   
 (bs.)

$G^bMA^{7(b5)}$   $FMI$   $E^b6/9$   $D^bMA^7$   $B^b/C$   $A^b/B^b$   $B^b/C$   $A^b/B^b$   $B^b/C$

$A^b/B^b$   $B^b/C$   $A^b/B^b$   $B^b/C$   $A^b/B^b$   $B^b/C$   $sfz$   $C/Db$   $mf$   
 (fine)

**A**

$FMI$   $E^bMA^{7(b5)}$   $D^b6/9$   $C^7sus$   $B^bMI^7$   $GMI^{7(b5)}$

$B^bMI^7$   $E^b7$   $A^bMA^7$   $D^bMA^7$   $GMA^{7(b5)}$   $DMA^{7(b5)}$   $D^bMA^{7(b5)}$

$B^b M I^7$   $E^b 7$   $A^b M A^7$   $D^b M A^7$   $G M i^{7(b5)}$   $C^{7(\#5)}$   $D M I^{7(b5)}$

$B^b M I^7$   $A^{13}$   $A^b M A^7$   $D^{13(\#11)}$   $(D^{13(\#11)})$

drum fill

on D.S.- D.C. al fine

**B** (Solos)

$F M I$   $B^b M I^7$

$B^b M I^7$   $E^b 7$   $A^b M A^7$   $(D^b M A^7)$   $G M A^7$   $D^b M A^7$

$B^b M I^7$   $E^b 7$   $A^b M A^7$   $(D^b M A^7)$   $G M i^{7(b5)}$   $C^7$   $D M I^{7(b5)}$

$B^b M I^7$   $A^{13}$   $A^b M A^7$   $(D^7)$   $G M i^{7(b5)}$   $C^7$   $F M I$

After solos, D.S., play AA, then D.C. al fine

Chords in parentheses are optional.

Fast Swing  
♩ = 260

# Mo' Joe (Harmony)

(trb.)

(ten.)

(trb.)

(ten.)

[ ]

[ ]

*sfz*

*mf*

*sfz*

*mf*

**(fine)**

**A**

on D.S.- D.C. al fine

**B** (Solos)

After solos, D.S., play AA,  
then D.C. al fine

Tenor sounds one octave lower than written.  
Chords in parentheses are optional.

Fast swing

# Moment's Notice

John Coltrane

$\text{♩} = 236$

**A**

Chords:  $E_{MI}^7$   $A^7$   $F_{MI}^7$   $B^b7$   $E^b_{MA}7$   $A^b_{MI}7$   $D^b7$

Chords:  $D_{MI}7$   $G^7$   $E^b_{MI}7$   $A^b7$   $D^b_{MA}7$   $D_{MI}^{7(b5)}$   $G^7$

Chords:  $C_{MI}7$   $B^b_{MI}7$   $E^b7$   $A^b_{MA}7$   $D^b9$

Chords:  $G^7$   $C^7$   $F_{MI}7$   $B^b7$   $E^b/B^b$   $F_{MI}/B^b$

pedal: ♩ ♪ ♫ ♪

Chords:  $G_{MI}/B^b$   $F_{MI}/B^b$   $E^b/B^b$   $F_{MI}/B^b$   $G_{MI}/B^b$   $F_{MI}/B^b$   $E^b$  *pr. fill*

**B**

Chords:  $E_{MI}7$   $A^7$   $F_{MI}7$   $B^b7$   $E^b_{MA}7$   $A^b_{MI}7$   $D^b7$

Chords:  $D_{MI}7$   $G^7$   $E^b_{MI}7$   $A^b7$   $D^b_{MA}7$   $D_{MI}^{7(b5)}$   $G^7$

Chords:  $C_{MI}7$   $B^b_{MI}7$   $E^b7$   $A^b_{MA}7$   $D^b9$

(bass walks)

Chords:  $G^7$   $C^{7(\#5)}$   $A^b_{MI}7$   $D^b7$   $G^b_{MA}7$   $F_{MI}7$   $B^b7$

**C**

Staff 1:  $E_{mi}^7$   $A^7$   $F_{mi}^7$   $B^b7$   $E^b_{MA}^7$   $A^b_{mi}^7$   $D^b7$   
 Staff 2:  $D_{mi}^7$   $G^7$   $E^b_{mi}^7$   $A^b7$   $D^b_{MA}^7$   $D_{mi}^{7(b5)}$   $G^7$   
 Staff 3:  $C_{mi}^7$   $B^b_{mi}^7$   $E^b7$   $A^b_{MA}^7$   $D^b9$   
 Staff 4:  $G^7$   $C^7$   $F_{mi}^7$   $B^b7$   $E^b_{/B^b}$   $F_{mi}/B^b$   
 Staff 5:  $G_{mi}/B^b$   $F_{mi}/B^b$   $E^b_{/B^b}$   $F_{mi}/B^b$   $G_{mi}/B^b$   $F_{mi}/B^b$   $E^b$  solo break  
 Staff 6:  $E^b7(\#9)$

pedal: 7 8 9 10

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

Kicks are not played for solos except for the pedal and the solo break (which are played every chorus).  
Melodic rhythm is somewhat freely interpreted.



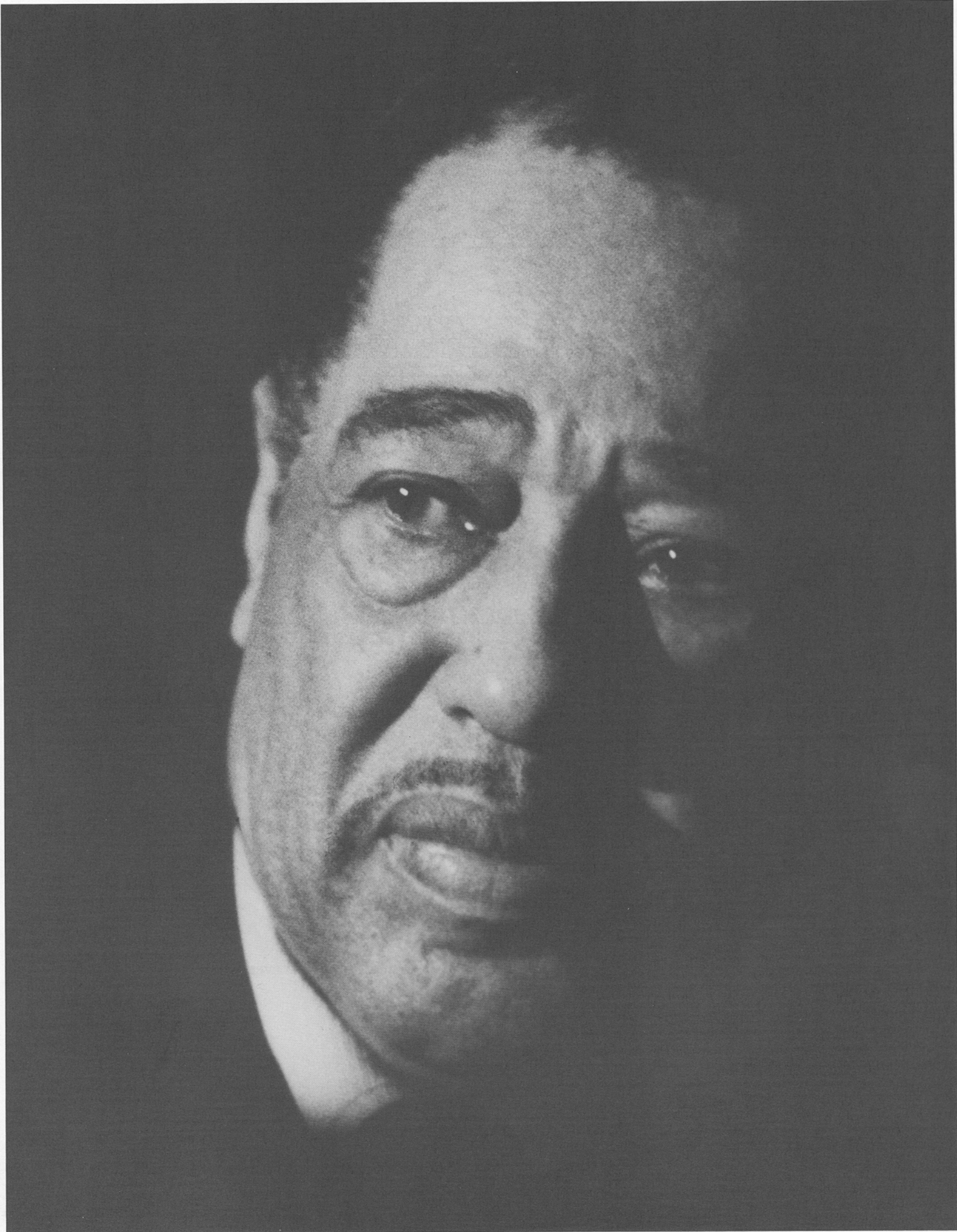


Photo by Paul Hoeffler

**DUKE ELLINGTON**

# Mood Indigo

Duke Ellington<sup>214</sup>

Irving Mills

Albany Bigard

Med. Ballad (1/8's swing)

**A**

You ain't been blue, No, no, no.

You ain't been blue till you've had that mood in - di - go.

That feel - in' goes steal - in' down to my shoes, While

I sit and sigh: "Go 'long blues." **(fine)**

**B**

Al - ways get that mood in - di - go since my ba - by said good -

bye, In the eve - ning when lights are low,

I'm so lone - some I could cry. 'Cause there's no - bod - y who

cares a - bout me, I'm just a soul who's blu - er than blue can be.

When I get that mood in - di - go, I could lay me down and die.

original melody, bar 7 of **A**:

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

# Moon Rays

Horace Silver

Med. Latin

$\text{♩} = 134$

**A**  $A^{\flat}MA^7/B^{\flat}$   $A^{\flat\circ 7}/B^{\flat}$   $F^{\#\circ 7}/B^{\flat}$   $E^{\flat}MA^7/B^{\flat}$

(trp. ten.)  $A^{\flat}MA^7/B^{\flat}$   $A^{\flat}MA^7/B^{\flat}$

$A^{\flat}MA^7/B^{\flat}$   $A^{\flat}MI^7$   $A^{\flat(MA^7)MI}$   $D^{\flat 7}/A^{\flat}$   $A^{\flat}MI$   $GMI^{7(b5)}$   $C^{7(b9)/(\#5)}$

$FMI^9$   $B^{7(b9)/(\#5)}$   $E^{\flat}MA^9$   $A^{\flat 13(\#11)}$  1.  $E^{\flat}MA^9$   $A^{\flat}bass$  2.  $E^{\flat}MA^9$   $A^{\flat}bass$

**B**  $CMA^7/D$   $C^{\circ 7}/D$   $B^{\flat\circ 7}/D$   $GMA^7/D$

$D^{\flat}MA^7/D$   $CMA^7/D$

$CMA^7/D$   $C^{\#MI^7(b5)}$   $CMI^{(MA^7)}$   $F^7/C$   $CMI$   $BMI^{7(b5)}$   $E^{7(b9)/(\#5)}$

$AMI^9$   $D^{7(b9)/(\#5)}$   $GMI^9$   $C^{13}$   $FMI^9$   $B^{\flat 13}$

**C**  $A^{\flat}MA^7/B^{\flat}$   $A^{\flat\circ 7}/B^{\flat}$   $F^{\#\circ 7}/B^{\flat}$   $E^{\flat}MA^7/B^{\flat}$

$A^{\flat}MA^7/B^{\flat}$   $A^{\flat}MA^7/B^{\flat}$

$A^{\flat}MA^7/B^{\flat}$   $A^{\flat}MI^7(b5)$   $A^{\flat(MA^7)MI}$   $D^{\flat 7}/A^{\flat}$   $A^{\flat}MI$   $GMI^{7(b5)}$   $C^{7(b9)/(\#5)}$

(Swing)

F<sub>Mi</sub><sup>9</sup> B<sup>b7</sup>(<sup>b9</sup>/<sub>#5</sub>) E<sup>b</sup>MA<sup>9</sup> A<sup>b13</sup>(<sup>#11</sup>) E<sup>b</sup>MA<sup>9</sup> A<sup>b</sup><sub>bass</sub> ↑

**D** (Solos) (Swing)  
 > F<sub>Mi</sub><sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> (F<sub>Mi</sub><sup>7</sup> G<sub>Mi</sub><sup>7</sup> C<sup>7</sup> )  
 (1st x only)  
 F<sup>#</sup>MI<sup>7</sup> B<sup>7</sup> F<sub>Mi</sub><sup>7</sup> B<sup>b7</sup>

F<sub>Mi</sub><sup>7</sup> A<sub>Mi</sub><sup>7(b5)</sup> A<sup>b</sup>MI<sup>7</sup> G<sub>Mi</sub><sup>7</sup> F<sup>#</sup>MI<sup>7</sup> B<sup>7</sup>

F<sub>Mi</sub><sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> A<sup>b13</sup>(<sup>#11</sup>) E<sup>b</sup>MA<sup>7</sup> A<sup>b13</sup>(<sup>#11</sup>) (G<sub>Mi</sub><sup>7</sup>)

**E** A<sub>Mi</sub><sup>7</sup> D<sup>7</sup> G<sub>MA</sub><sup>7</sup> (A<sub>Mi</sub><sup>7</sup> B<sub>Mi</sub><sup>7</sup> E<sup>7</sup> )

B<sup>b</sup>MI<sup>7</sup> E<sup>b7</sup> A<sub>Mi</sub><sup>7</sup> D<sup>7</sup>

A<sub>Mi</sub><sup>7</sup> C<sup>#</sup>MI<sup>7(b5)</sup> C<sub>Mi</sub><sup>7</sup> B<sub>Mi</sub><sup>7</sup> B<sup>b</sup>MI<sup>7</sup> E<sup>b7</sup>

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

**F** F<sub>Mi</sub><sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> (F<sub>Mi</sub><sup>7</sup> G<sub>Mi</sub><sup>7</sup> C<sup>7</sup> )

F<sup>#</sup>MI<sup>7</sup> B<sup>7</sup> F<sub>Mi</sub><sup>7</sup> B<sup>b7</sup>

F<sub>Mi</sub><sup>7</sup> A<sub>Mi</sub><sup>7(b5)</sup> A<sup>b</sup>MI<sup>7</sup> G<sub>Mi</sub><sup>7</sup> F<sup>#</sup>MI<sup>7</sup> B<sup>7</sup>

F<sub>Mi</sub><sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> A<sup>b13</sup>(<sup>#11</sup>) E<sup>b</sup>MA<sup>7</sup> A<sup>b13</sup>(<sup>#11</sup>) (last x)

Solo on DDEF

After solos continue to letter **G** (V.S) turn page

(Shout Chorus)

**G**

*(unis.)*

*(trp. ten.)*

*(ten. 8va b.)*

Chord progression:  $F_{MI}^{11}$ ,  $B^b7(\#5)$ ,  $E^bMA^7$ ,  $F_{MI}^7$ ,  $G_{MI}^7$ ,  $C^7$ ,  $F^{\#MI}7$ ,  $B^7$ ,  $F^{\#MI}7$ ,  $B^7$ ,  $F_{MI}^{11}$ ,  $B^b13$ ,  $F_{MI}^7$ ,  $A_{MI}^{7(b5)}$ ,  $A^b_{MI}^7$ ,  $D^b7_{Ab}$ ,  $G_{MI}^7$ ,  $G_{MI}^{7(b5)}$ ,  $F^{\#MI}7$ ,  $B^7$ ,  $F_{MI}^{11}$ ,  $B^b7(\#5)$ ,  $E^bMA^9$ ,  $A^b13(\#11)$ ,  $E^bMA^9$ ,  $A^b13(\#11)$ ,  $E^bMA^9$ ,  $A^b13(\#11)$ .

**H**

*(trp. ten.)*

*(unis.)*

**(D.S. al Coda)**

Chord progression:  $A_{MI}^9$ ,  $D^{13}_{SUS}$ ,  $GMA^7$ ,  $B^b_{MI}^9$ ,  $E^b13_{SUS}$ ,  $A_{MI}^9$ ,  $D^{13}$ ,  $A_{MI}^7$ ,  $C^{\#MI}7(b5)$ ,  $C_{MI}^7$ ,  $F^7_C$ ,  $B_{MI}^7$ ,  $B_{MI}^{7(b5)}$ ,  $B^b_{MI}^7$ ,  $E^b7$ ,  $A_{MI}^9$ ,  $D^{7(\#5)}$ ,  $G_{MI}^9$ ,  $C^{13}$ ,  $F_{MI}^9$ ,  $B^b13$ .

**(Latin)**

**I**

Chord progression:  $E^bMA^9$ ,  $A^b13(\#11)$ ,  $CMA^7$ ,  $D$ ,  $D^bMA^7$ ,  $D$ ,  $C^o7_D$ ,  $B^b^o7_D$ ,  $GMA^7_D$ ,  $D$ ,  $CMA^7_D$ ,  $D$ .

bass for first 8 of A, C & J (swing 1/8's):  
 (w/ pn. 8va b.) (etc.)

bass for first 8 of B & I:  
 (w/ pn. 8va b.) (etc.)

bass for last 2 bars of A & C (also end of J);  
 (w/ pn. 8va b.) straight 1/8's, staccato:

Drums and piano play very lightly for head (Letters A, B, C, I & J).  
 Trumpet plays melody throughout.

# Moontide

Randy Brecker

Med. Straight 8th's/Latin

♩ = 144

(add 9) (omit 5)  $C_{MI} B C_{\#7} C_{MA} 7(omit 5) B B^{(add 9)} G_{MA} 7(b5) G_{\#} A$   
 (trp.) **A**

$G_{\#} A B^{(add 9)} B_{MI}^{(add 9)} C_{MI}^{(add 9)} C_{\#7}^{(omit 5)} C_{MA} 7(omit 5) B B^{(add 9)} D E E_{\flat} MI^{11}$

$F_{\#} sus D F_{\#} G B^{(add 9)}$

**C**  $D_{MA} 7(\#5) G F_{\#} F_{\#} C$

$D^{+(add 9)} E_{MA} 7(b5)$

$B_{\flat} 7(b9) A_{MA} 7(b5) D E_{\flat}$   
 (ten. trp.)

$D_{MA} 7 A_{\flat} C_{\#} A C_{MA} 7(b5) G_{MA} 13(\#11) B_{MI}^{(add 9)}$   
 (trp.)

**D**  $B_{MI}^{(add 9)} C_{MI}^{(add 9)} C_{\#7}^{(omit 5)} C_{MA} 7(omit 5) B B^{(add 9)} D E E_{\flat} MI^{11}$

$F_{\#} sus D F_{\#} G B^{(add 9)}$

**E** (Solos)  
 $B_{MI}^9$   $C\#7(\text{omit } 5)$   $B$   $B_{MI}^9$   $B_{MI}^9$   $C\#7(\text{omit } 5)$   $B$   $B^{(\text{add } 9)}$   $(B^9(\#5))$

**F**  $D_{MA}^7(\#5)$   $B^b7(\#9)$   $A_{MA}^7(\#5)$   $D/E$   $E/F\#$   $G^b/A^b$

**G**  $B_{MI}^9$   $C\#7(\text{omit } 5)$   $B$   $B_{MI}^9$   $B_{MI}^9$   $C\#7(\text{omit } 5)$   $B$   $B^{(\text{add } 9)}$

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

$B^{(\text{add } 9)}$

Vamp, fill & fade

Suggested scales for soloing:  
 $C\#7(\text{omit } 5)B$  -- B Locrian #2 |  $B9(\#5)$  -- B Mixolydian b6



Med. Straight 8th's

Moontide (Rhythm)

Latin ♩ = 144 **A**

(pn.)  $B_{mI}^{(add 9)}$   $C_{mI}^{(add 9)}$   $C\#7 B$   $C_{MA} B$   $B^{(add 9)}$   $G_{MA}^{7(b5)} B$

(bs.- pn. doubles most)

$G_{MA}^{7(b5)} B$   $G\# A$   $B^{(add 9)}$   $B_{mI}^{(add 9)}$

**B**

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

(pn.)  $F\#_{sus} D$   $F\# G$   $B^{(add 9)}$

**C**

(pn.)  $D_{MA}^{7(\#5)}$   $G F\#$   $F\# C$

(bs. w/ pn.)

$D^{+(add 9)}$   $E_{MA}^{7(b5)}$

**D**

**E** (Solos)

**F**

**G**

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

Vamp, fill, & fade

Suggested scales for soloing:  
C#7(omit 5)/B -- B Locrian #2 | B9(#5) -- B Mixolydian b6

Bass notes in parentheses are below the normal range of the instrument.

# Moontide (Harmony)

Med. Straight 8th's/Latin

♩ = 144

**A**



**B**



**C**



**D**



**E** (Solos)  $B_{MI}^9$   $C\#7(omit\ 5)/B$   $B_{MI}^9$   $B_{MI}^9$   $C\#7(omit\ 5)/B$   $B^{(add\ 9)}$   $(B^9(\#5))$

**F**  $D_{MA}^{7(\#5)}$   $Bb^{7(b9)}$   $A_{MA}^{7(b5)}$   $D/E$   $E/F\#$   $Gb/Ab$

**G**  $B_{MI}^9$   $C\#7(omit\ 5)/B$   $B_{MI}^9$   $B_{MI}^9$   $C\#7(omit\ 5)/B$   $B^{(add\ 9)}$

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

$B^{(add\ 9)}$

(Vamp, fill, & fade)

Suggested scales for soloing:  
 $C\#7(omit\ 5)/B$  -- B Locrian #2 |  $B9(\#5)$  -- B Mixolydian b6

# More Love

Jack Segal

(As sung by Al Jarreau)

Med. Pop Ballad

$\text{♩} = 69$

$F_{MI}^7$  (Intro)

mp (synth. fill)

$Bb^{13}_{SUS}$   $Bb^{13}$   $Bb^9(\#5)$

**A**  $E^b_{MA}^9$   $E^b_6$   $D_{MI}^7(b5)$   $G^7(b9)(\#5)$   $C_{MI}^9$   $F^7(b9)(\#5)$

mp lis - tened more and lis - tened well, I should have been shel - ter in the rain;

$Bb_{MI}^9$   $E^b_7(b9)(\#5)$   $A^b_{MA}^9$   $A^b_6$   $G_{MI}^7(b5)$   $C^7(b9)(\#5)$

I should have touched you more and held you clo - ser, till I felt it melt your qui - et

$F_{MI}^9$   $E^9$   $E^b_{MI}^9$   $D^9(\#11)$   $D^b_{MA}^7$

pain.

Should have had more time to

$C_{MI}^7(b5)$   $F^7(b9)(\#5)$   $Bb_{MI}^{11}$   $E^b_7(\#11)(b9)$   $A^b_{MI}^9$   $D^b_7(\#11)(b9)$

spare for you, Should have been there for you to care for you with

1.  $G^b_{MA}^7$   $F_{MI}^7(b5)$   $Bb^7_{SUS}(b9)$   $Bb^{13}$   $Bb^9(\#5)$

more \_\_\_\_\_ love,

more \_\_\_\_\_ love.

2. I could have

2.  $G^b_{MA}^7$   $G_{MI}^7(b5)$   $C^9$   $A_{MI}^7(b5)$   $D^7(b9)$

more \_\_\_\_\_ love,

more \_\_\_\_\_ love,

more \_\_\_\_\_ love.

**B**  $G_{MI}^9$   $C^{13}_{SUS}$

What would it have tak - en if I on - ly could have tak - en my

$B^b_F$   $F_{MA}^7$   $B^b_{MA}^7$   $B^b_7$   $E^b_{MA}^7$   $E^b_6$

eyes off of me for a while?

I'd have seen the hurt - in' hid - ing

just be-hind the cur-tain of your smile. **(cresc.)** I swore I

**C** *mf* did - n't know, which goes to show how long it takes a man to be a man; \_\_\_\_\_

But if I say e-nough and try e-nough, and pray e-nough and cry e-nough I

can. Have more time to

spare for you, Al-ways be there for you to care for you with

more \_\_\_\_\_ love, more \_\_\_\_\_ love, more \_\_\_\_\_ love \_\_\_\_\_

**(cresc.)**

*f* (fill) **(rit.)**

2nd verse 2. I could have given you the gifts I threw  
to total strangers passing through my nights;  
I could have cuddled near your gentle flame,  
been warmer there than in these glaring lights.

Should have had more time (etc.)

Melody is sung with rhythmic freedom.

# More Love (Counter-melody)

Med. Pop Ballad

$\text{♩} = 69$

$F_{MI}^7$  (Intro)

*mp*

**A**

*mp*

1.

2.

**B**

**C**

*mf*

Chord progression:  $D_{MA}^7$   $C\#_{MI}^7(b5)$   $F\#^7(b5)$   $F\#^7$   $B_{MI}^9$   $E^7(b5)$   $E^7$   $A_{MI}^9$   $D^7(b5)$   $D^7$

A musical staff in G major with a treble clef. The notes are: D4 (quarter), C#4 (quarter), F#4 (quarter), B4 (quarter), E4 (quarter), E4 (quarter), A4 (quarter), D5 (quarter), D5 (quarter). Chord symbols are placed above the notes:  $D_{MA}^7$  above D4,  $C\#_{MI}^7(b5)$  above C#4,  $F\#^7(b5)$  above F#4,  $F\#^7$  above F#4,  $B_{MI}^9$  above B4,  $E^7(b5)$  above E4,  $E^7$  above E4,  $A_{MI}^9$  above A4,  $D^7(b5)$  above D5, and  $D^7$  above D5. A fermata is placed over the first D4 note.

Chord progression:  $G_{MA}^7$   $G\#_{MI}^7(b5)$   $C\#^7(\#9)$   $F\#_{MA}^7$   $B^{13(\#11)}$   $B^b_{MA}^7$

A musical staff in G major with a treble clef. The notes are: G4 (quarter), G#4 (quarter), C#4 (quarter), F#4 (quarter), B4 (quarter), B4 (quarter), B4 (quarter), B4 (quarter), B4 (quarter), B4 (quarter), B4 (quarter), B4 (quarter). Chord symbols are placed above the notes:  $G_{MA}^7$  above G4,  $G\#_{MI}^7(b5)$  above G#4,  $C\#^7(\#9)$  above C#4,  $F\#_{MA}^7$  above F#4,  $B^{13(\#11)}$  above B4, and  $B^b_{MA}^7$  above B4. Dynamics include *(cresc.)* under the first four notes, *f* under the fifth note, and *(rit.)* under the last four notes. A slur covers the last four notes, and a fermata is placed over the final B4 note.



# Morning Sprite

Bright Latin/Samba (1st x: pn. only  
2nd x: add bass & drums)

Chick Corea

$\text{♩} = 268$

**(Intro)**  $E/B$   $F\#MI/C\#$   $B7/D\#$   $F\#MI/E$   $F\#MI7(B)$   $EMA7$   $E/B$   $F\#MI/C\#$   $B7/D\#$

(sample pn. fill)

$F\#MI/E$   $F\#MI7(B)$   $EMA7$   $F\#MI7(B)$   $EMA7$

**A**  $EbmI7/Bb$   $BbMA7/D$   $C\#MI7$   $CMI7$

(pn.)

$BMI7$   $BbMI7$   $A7$   $Ab7$

$AbMI7/Db$   $AMA7/D$   $Ab/Db$   $G/Db$   $Gb/Db$

$Gb/Db$   $F\#MI/Db$   $Db+$   $Db6(b5)$

(w/ bs.)

**B** (Swing)  $CMI7$   $Bb/D$   $EbmI7$   $EMI7$   $FMI7$   $BbMI7$

(Latin)  $A7$   $Ab7$   $G7$   $DbMA7$   $CMMA7$   $FMI7/Bb$

(w/ bs.)

$FMI7/Bb$   $AMA7$   $FMA7/A$   $G\#MI7$   $G7(\#11)$

$G7(\#11)$   $F\#7(b9)$   $D$   $C$   $C7/Bb$   $B7(b9)$

**C** E/B F#MI C# B7 D# F#MI E F#MI7 (B) EMA7

(piano solos around melody)

(4th x)

(4x's on D.S. only)

**D** (Solos) (Swing) EbMI7 BbMA7 D DbMI7 CMI7 BMI7 BbMI7

A7 Ab7 AbMI7 Db AMA7 Db Ab Db G Db

Gb Db F#MI Db Db+ Db6(b5)

**E** CMI7 Bb D EbMI7 EMI7 FMI7 BbMI7

A7 Ab7 G7 DbMA7 CMA7

FMI7 Bb AMA7 FMA7 A G#MI7

G7(#11) F#7(b9) D (Latin) C C7 Bb B7(b9)

**F** (Latin) E/B F#MI C# B7 D# F#MI E F#MI7 (B) EMA7 (4x's)

(sample piano L.H.)

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

F#MI7 EMA7

Time feel at A and B is organized around kicks & anticipations. Sample piano L.H. at F may also be used for Intro and letter C. Drums may solo at F (indef.).

Med. Latin/Funk

# Mozambique

Eugenio Toussaint  
(As Played by SACBE)

$\text{♩} = 104$

(Intro) **D**<sup>7</sup>MA (no chords till **A**)

(sample bass line)

**A**

(flute)

D major scale till **B**

(bass)

kalimba fill

kalimba fill

[on D.S.: All tacet]

(tacet on D.S.)

**B** (Synth. Solo)  $A^b6/9$  (On cue- Sax solo)  $F^6/9$

(sample bass) Vamp till cue Vamp till cue On cue- D.S. al Coda

D major kalimba fill

(Vamp & fade)

Bass line is a sample only; it is radically different on the D.S.  
Solo sections are each 24 bars long on recording.

# Mozambique (Keyboard)

♩ = 104

(Intro) Tacet

The main body of the score consists of several staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff is marked with a box 'A' and contains a D major scale. Above the staff, it says "D major scale till B". The scale is played in a rhythmic pattern with triplets. Below the staff, there are two staves of music labeled "kalimba fill". The first kalimba fill is followed by a second kalimba fill. The music continues with more complex rhythmic patterns and triplets. The section ends with a treble clef, a key signature of one flat (Bb), and a common time signature (C).

Section B begins with a box 'B' and a treble clef. The key signature changes to one flat (Bb) and the time signature to 9/8. It is marked "(Synth. Solo)". The music consists of a series of chords and rests, indicated by diagonal lines. Below the staff, it says "Vamp till cue". The key signature changes to one sharp (F#) and the time signature to 9/8. It is marked "(On cue- Sax solo)". The music continues with a series of chords and rests, indicated by diagonal lines. Below the staff, it says "Vamp till cue On cue, D.S. al Coda".

The final section begins with a treble clef and a key signature of one sharp (F#). It is marked "kalimba fill (D major)". The music consists of a series of chords and rests, indicated by diagonal lines. Below the staff, it says "(Vamp and fade)".

Top line of keyboard voicing doubles melody

Fast Swing

Mr. P.C.

John Coltrane

$\text{♩} = 252$

**A**

(ten.)

$C_{MI}$   $C_{MI}$   $G_{MI}$   $C_{MI}$

$F_{MI}$   $C_{MI}$   $G_{MI}$   $C_{MI}$

$A_{b7}$   $G^{7(\#5)}$   $C_{MI}$   $G_{MI}$   $C_{MI}$

**B** (Solos)

$C_{MI}^6$   $C^7$

$F_{MI}^6$   $C_{MI}^6$

$A_{b7}$   $G^{7(\#5)}$   $C_{MI}^6$   $G^{7(\#5)}$

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

$C_{MI}$   $G_{MI}$   $C_{MI}$   $A_{b7}$   $G^{7(\#5)}$

$C_{MI}$   $G_{MI}$   $C_{MI}$

(Shout Chorus (use between solos))

$(G^{7(\#5)})$   $C_{MI}^7$   $F/C$   $C_{MI}^7$   $F/C$   $C_{MI}^7$   $(C^7)$   $F_{MI}^7$

(bass walks)

$F_{MI}^7$   $F_{MI}^6$   $F_{MI}^7$   $C_{MI}^7$   $F/C$   $C_{MI}^7$

$A_{b7}$   $G^{7(\#5)}$  **NC.** (sample fill)  $(G^{7(\#5)})$

drum fill

# My Ship

Lyric: Ira Gershwin

Music: Kurt Weill

## Med. Ballad

**A**  $F^{6/4}$   $D^{7(b9)}$   $G^{13}$   $C^9_{SUS}$   $C^9$   $F^{6/4}$   $D^{7(\#9)}$   $C_{MI}^{7(b5)}$   $B_{MI}^{7(b5)}$   $B^b7$

My ship has sails that are made of silk, The decks are trimmed with gold, And of

$A_{MI}^{7(11)}$   $D^{7(\#9)}$   $G_{MI}^{11}$   $B^b_{MI}^{(MA7)}$   $E^b9(\#11)$   $D_{MI}^{11}$   $A^b_{MI}^{(MA7)}$   $G_{MI}^7$   $C^{7(b9)}$

jam and spice there's a par - a - dise in the hold. My

$F^{6/4}$   $D^{7(b9)}$   $G^{13}$   $C^9_{SUS}$   $C^9$   $F^{6/4}$   $D^{7(\#9)}$   $C_{MI}^{7(b5)}$   $B_{MI}^{7(b5)}$   $B^b7$

ship's a - glow with a mil - lion pearls, and ru - bies fill each bin. The

$A_{MI}^{7(11)}$   $D^{7(\#9)}$   $G_{MI}^{11}$   $B^b_{MI}^{(MA7)}$   $E^b9(\#11)$   $D_{MI}^{11}$   $A^b_{MI}^{(MA7)}$   $C^9_{SUS}$   $F$

sun sits high in a sap - phire sky when my ship comes in. I can

**B**  $C^9_{SUS}$   $G_{MI}^7$   $B^b_{MI}^6$   $F_{MA}^7$   $B_{MI}^{7(b5)}$   $E^{7(b9)}$

wait the years till it ap - pears, One fine day one spring; But the

$A_{MI}$   $D_{MI}^7$   $A_{MI}$   $D_{MI}^7$   $A_{MI}^{(11)}$   $D^{13}$   $G^9_{SUS}$   $G^{13}$   $C^9_{SUS}$   $C^{7(\#5)}$

pearls and such, They won't mean much if there's miss - ing just one thing. I

**C**  $F^{6/4}$   $D^{7(b9)}$   $G^{13}$   $C^9_{SUS}$   $C^9$   $F^{6/4}$   $D^{7(\#9)}$   $C_{MI}^{7(b5)}$   $B_{MI}^{7(b5)}$   $B^b7$

do not care if that day ar - rives, That dream need nev - er be if the

$A_{MI}^{7(11)}$   $D^{7(\#9)}$   $G_{MI}^{11}$   $B^b_{MI}^{(MA7)}$   $E^b9(\#11)$   $D_{MI}$   $C^7$

ship I sing does - n't al - so bring my own true love to

$F_{MA}^7$   $F^{\#o7}$   $G_{MI}^7$   $C^7$        $F_{MA}^9$        $(B^{7(b5)})$   $D_{MI}$        $B^b_{MA}^9$        $E^b_{13}$   $SUS$   $E^b_9$

me,                      If the ship I sing does - n't al - so bring my

$A_{MI}^7$        $A^b_{13}$        $(G_{MI}^{7(b5)})$   $G_{MI}^7$        $C^{7(b9)}$        $F^6$        $(G_{MI}^7 C^7)$

own                      true                      love                      to                      me.

alternate changes bars 6 & 14 of **A** , bar 6 of **C** :

$G_{MI}^{7(11)}$   $F_{MI}^{7(11)}$   $E_{MI}^{7(11)}$   $A^{7(b9)}$

alternate changes, bars 3-5 of **C** :

$F^6_9$        $D^{7(\#9)}$        $G^{13}_{SUS4-3}$        $C^{13}_{SUS4-3}$        $B_{MI}^{7(b5)}$   $B^b_{13}$   $A_{MI}^{11}$   $A^b_{13(\#11)}$



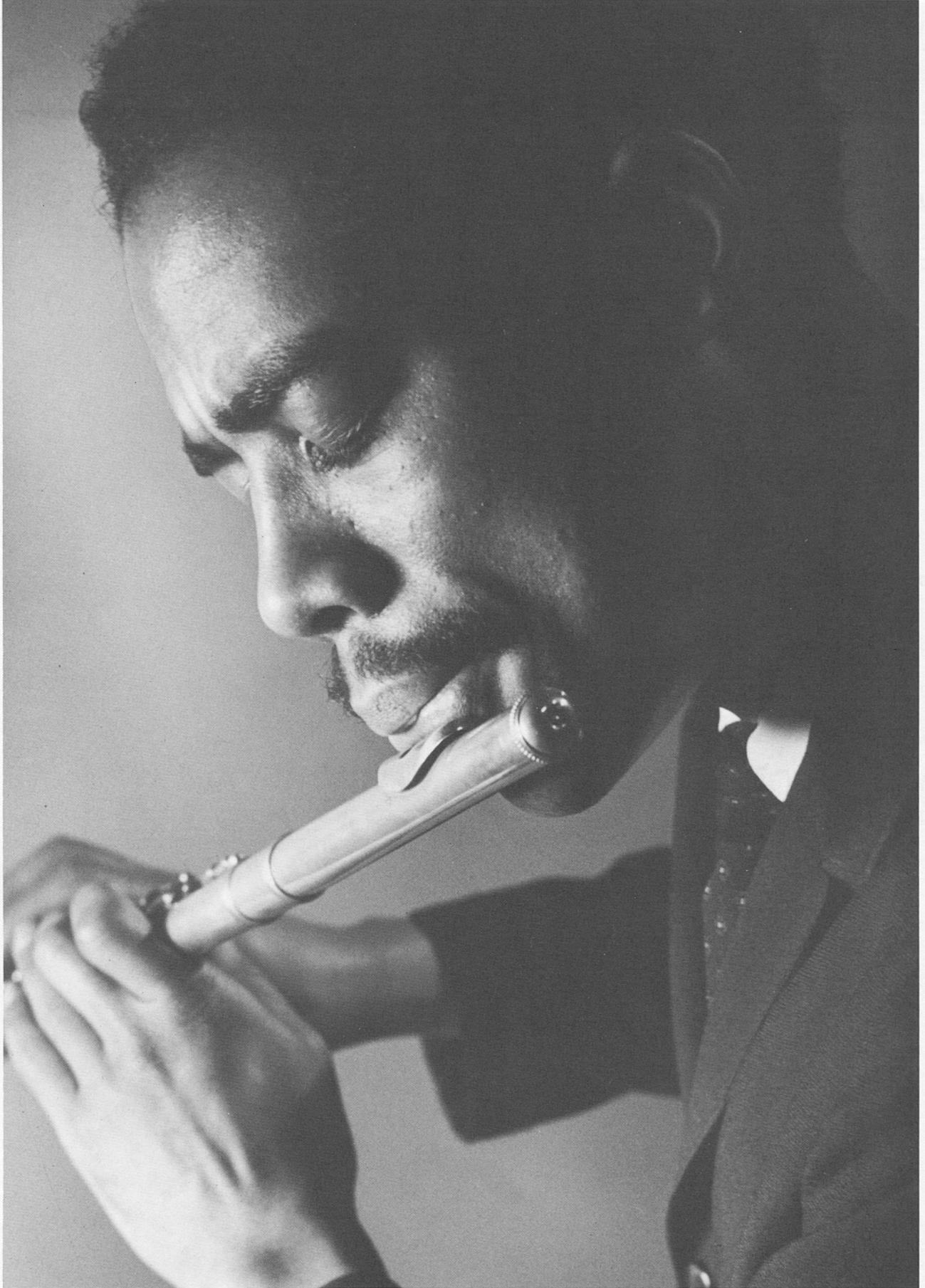


Photo by Paul Hoeffler

**ERIC DOLPHY**

**A**

$\text{♩} = 57$

(ten.)

(bass)

**B**

**C**

Solo on form (AABC)

(Ending)

Chord in parentheses is optional. Gma7/Eb may also be played as Gma7(#5)/Eb. Bass line continues for solos.

# Napanoch

Dave Liebman

Fast Swing (Intro)

$\text{♩} = 284$

(pn.)

The piano introduction consists of two staves. The treble clef staff features a series of chords and melodic fragments, with a circled chord in the second measure. The bass clef staff provides a rhythmic accompaniment with eighth notes and rests. Chord symbols  $F\#_{MI}^{7(11)}$  and  $G^9_{SUS}$  are placed below the bass staff.

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

(bs.)

The piano introduction continues with two staves. The treble clef staff has a circled chord in the second measure. The bass clef staff continues the rhythmic accompaniment. Chord symbols  $F\#_{MI}^{7(11)}$  and  $F^9_{SUS}$  are placed below the bass staff.

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

**A**

Saxophone part with piano accompaniment. The treble clef staff shows a melodic line starting with a circled  $F$  chord. A dashed line indicates a  $F\#$  pedal point. The bass clef staff has a circled  $E^b$  chord and an  $E_{MI}$  chord below it.

(sax w/ pn.)

$F$   $F\#$  ( $F\#$  pedal)  $E^b$   $E_{MI}$

Continuation of the saxophone part. The treble clef staff has a circled  $F$  chord and a dashed line for the  $F\#$  pedal. The bass clef staff has a circled  $E^b$  chord and an  $E_{MI}$  chord below it.

$F$   $F\#$  ( $F\#$  pedal)  $E^b$   $E_{MI}$

Continuation of the saxophone part. The treble clef staff has a circled  $F$  chord and a dashed line for the  $F\#$  pedal. The bass clef staff has a circled  $E^b$  chord and an  $E_{MI}$  chord below it. A circled  $\Phi$  symbol is at the end of the staff.

$F$   $F\#$  ( $F\#$  pedal)  $E^b$   $E_{MI}$   $\Phi$

Continuation of the saxophone part. The treble clef staff has a circled  $F$  chord and a dashed line for the  $F\#$  pedal. The bass clef staff has a circled  $E^b$  chord and an  $E_{MI}$  chord below it.

$F$   $F\#$  ( $F\#$  pedal)  $E^b$   $E_{MI}$

**B**

Sample saxophone fill. The treble clef staff shows a melodic line with a circled  $F\#_{MI}^{7(11)}$  chord and a dashed line. The bass clef staff has a circled  $G^9_{SUS}$  chord.

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

(sample sax fill)

Continuation of the sample saxophone fill. The treble clef staff has a circled  $F\#_{MI}^{7(11)}$  chord and a dashed line. The bass clef staff has a circled  $F^9_{SUS}$  chord and the text "(etc.)".

$F\#_{MI}^{7(11)}$   $F^9_{SUS}$  (etc.)

$F\#m7(11)$   $G^9_{SUS}$   
 $F\#m7(11)$   $F^9_{SUS}$

Head is played twice.  
 Solo on **A**; **B** may be inserted  
 on cue. After solos, D.S. al Coda  
 (repeat before taking Coda).

(Slowly)  
 (pn. & sax.)  
 N.C.  
 (bs.)  
 $E^b$   
 $E_{MI}$

sample piano comp  
 voicings at **A**:

Melody is freely interpreted. Solos may also be over an  $F\#$  minor tonality till cue.  
 $E^b|E_{MI}$  chord is optional for solos.

# The Natives Are Restless Tonight

Horace Silver

Fast Swing

$\text{♩} = 280$

(Intro)

Introductory musical notation. The top staff is a treble clef with a whole rest. The bottom staff is a bass clef with a whole note G, a half note A, and a whole note B. Chords are indicated as (GMI) and (trp.) mf.

**A**

First system of the main musical notation. The top staff has a melodic line starting with a quarter note G, followed by quarter notes A and B, and a half note C. The bottom staff has a bass line with a whole note G, a half note A, and a whole note B. Chords are (GMI) mf and (E<sup>b</sup>MA<sup>7(b5)</sup>).

Second system of the main musical notation. The top staff has a melodic line with eighth notes and triplets. The bottom staff has a bass line with a whole note G, a half note A, and a whole note B. Chords are (E<sup>b</sup>MA<sup>7(b5)</sup>), (GMI), and (A<sup>7(b5)</sup>). Includes a first ending symbol and the text "(on repeat)".

Third system of the main musical notation. The top staff has a melodic line with eighth notes and quarter notes. The bottom staff has a bass line with a whole note G, a half note A, and a whole note B. Chords are (A<sup>7(b5)</sup>), (A<sup>b</sup>7(b5)), (GMI), and (trp.) (ten.).

Fourth system of the main musical notation. The top staff has a melodic line with quarter notes. The bottom staff has a bass line with a whole note G, a half note A, and a whole note B. Chords are (GMI), (A<sup>M</sup>I<sup>7(b5)</sup>), (D<sup>7(#9)</sup>), and (GMI). Includes the text "(pn. doubles)".

$E^b_{MA}7$   $G_{MI}$   $A^{7(b5)}$   $A^b_{7(b5)}$   $G_{MI}$

(First solo begins)

**B** (Solos)  $G_{MI}$   $E^b_{MA}7$

$G_{MI}$   $A^{7(b5)}$   $A^b_{7(b5)}$   $G_{MI}$

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

$G_{MI}$   $A^{7(b5)}$   $(A^b_{7(b5)})$   $G_{MI}7$

*f*

(Slowly)

$G_{MI}7$  (trp.) (ten.)  $G_{MI}6$

# The Natives Are Restless Tonight (Harmony)

Fast Swing

$\text{♩} = 280$

(Intro)

**A**

(on repeat)



1.

2.

$E^bMA^7$   $GMI$   $A^{7(b5)}$   $A^b7(b5)$   $GMI$

(First solo begins)

**B**

(Solos)

$GMI$   $E^bMA^7$

$GMI$   $A^{7(b5)}$   $A^b7(b5)$   $GMI$

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



(Slowly)

# Natural Selection

Richie Beirach  
(As played by Quest)

Med. Swing

**A** (in 2)  $B^b_{MI} 7(11)$  (1st x: pn. / 2nd x: sop.)  $A 7(\#9)$   $A^b_{13} SUS$   $F 7(\#9)$

$G^b_{MA} 7(b5)$   $D^b_{MA} 7(\#5)$   $C$   $A/F$   $E 7(\#9)$

$A_{MI} (add 9)$   $G\# 7(\#9)$   $C_{MA} 9 / G$   $F\#_{MI} 7(b5)$

$F_{MI} (MA7)$   $E_{MA} 7(b5)$   $E^b_{MI} 7(11)$   $A^9 SUS$

**B**  $A^b_{MA} 7$   $E^b / G$   $D^b / F$   $A^b_{MA} 7 / E^b$

$D^b_{MA} 7$   $C 7(\#9)$   $G^b_{13} SUS$

$F_{MI} 9(MA7) / \#5$   $A^b / E$   $F_{MI} 9(MA7) / \#5$   $E 7(\#9)$

$F_{MI} 9(MA7) / \#5$   $E 7(\#9)$  (Slowly)  $B^b_{MI} 7(11)$   $A 7(\#9)$



Last 4 bars of B may be vamped to end solos.  
For out head, soprano plays melody at B.  
Head is played twice before solos, once after.  
Fmi9(MA7,#5) may also be played as Fmi(add9).



# Med. Straight 1/8's The Necessary Blonde

Gary Willis  
 (As played by  
 Scott Henderson,  
 Gary Willis and  
 Tribal Tech)

♩ = 177

**(Intro)**  $E^b M I^{7(b5)}$   $D_{A^b}$   $E^b M A^{7(b5)}$

(bs., harmonics, w/ pn.)

$A M A^{7(\#5)}$   $G^\#$   $E^b M I^9$   $A^b 13(\#11)$   $E^b M I^9$   $A^b 13(\#11)$

(pn. comps)

**A**  $E^b M I^{7(b5)}$   $D_{A^b}$   $E^b M A^{7(\#11)}$

$A M A^{7(\#5)}$   $G^\#$   $E^b M I^9$   $A^b 13(\#11)$

(bs. w/ gtr.)

$G^b 13_{SUS}$   $D^b 6/9$   $F$   $A M I^{(add 9)}$   $E$   $G M I^{11}$   $B^b M A^{7(\#5)}$   $E$   $E^b M I^9$

$A^b 13(\#11)$   $E^b M I^9$   $A^b 13(\#11)$

(gtr.)

**B**  $F^\# M I^9$   $B^b M I^9$   $E^b 7(\#9)$

$E M I^9$   $G^\# M I^9$   $A M I^{11}$

$C^\# M I^{11}$   $C M A^7$   $A M A^7$   $B$   $A M A^{7(\#5)}$   $B$

**C<sub>1</sub>**  $E M I^9$   $F^\# 7(add b9)$   $G M A^9$   $A 13(b9)$   $B 7(\#9)$   $C^\#_{SUS}(add b9)$

(gtr. 8va b.)

\* Drums accent dotted quarters through much of tune.

$E^b_{MI}^{11}$  gtr. fill -----:  $E_{MI}^9$   $D_{MI}^{11}$   $C\#^7(\#9)$   $B_{MI}^9$   $A_{MI}^{11}$

$D_{MA}^7(\#5)$   $G\#$   $F\#_{MI}^9$   $E_{MI}^{11}$   $D_{MI}^6$   $A^{(add 11)}$   $C\#$   $B_{MI}^6$   $B^b_{13}(\#11)$

**C<sub>2</sub>**  $E^b_{MI}^9$   $A^b_{13}(\#11)$   $E^b_{MI}^9$   $A^b_{13}(\#11)$

gtr. fills -----

**D**  $C_{MI}^{11}$   $F^7(\#9)$   $F\#_{MI}^9$   $E^7(\#9)$   $D_{MI}^9$

(gtr., loco)

$C\#^7(\#9)$   $C_{MI}^9$   $F_{MI}^{11}(b5)$   $B^b_7(\#9)$

**E** (Solos)  $E^b_{MI}^9$   $A^b_{13}(\#11)$  (4x's)

**F**  $F\#_{MI}^9$   $B^b_{MI}^9$   $E^b_7(\#9)$   $E_{MI}^9$

$G\#_{MI}^9$   $A_{MI}^{11}$   $C\#_{MI}^{11}$   $C_{MA}^7$

Till cue  $F_{MA}^7(\#11)$  Solo on E (4x's), F (indef.) On cue-- first solo  $A_{MA}^7$   $B$   $A_{MA}^7(\#5)$   $B$

On cue --2nd solo  $F_{MA}^7$   $G$   $F_{MA}^7(\#5)$   $G$  (pn.) Play **C<sub>1</sub>** before 2nd solo

$E^b_{MI}^9$   $A^b_{13}(\#11)$  (On cue)  $F_{MI}$   $E^b_{MI}^9$

# The Necessary Blonde (Piano)

Med. Straight 1/8's

$\text{♩} = 177$

**(Intro)**  $E^b_{MI} 7(b5)$   $D_{Ab}$   $E^b_{MA} 7(b5)$

$A_{MA} 7(\#5)$   $G^\#$  (melody, w/ bs.)  $E^b_{MI} 9$   $A^b_{13}(\#11)$   $E^b_{MI} 9$   $A^b_{13}(\#11)$

**A**  $E^b_{MI} 7(b5)$   $D_{Ab}$   $E^b_{MA} 7(\#11)$

(melody, w/ bs.)  $A_{MA} 7(\#5)$   $G^\#$   $E^b_{MI} 9$   $A^b_{13}(\#11)$

$G^b_{13} \text{ sus}$   $D^b_{6/9}$   $F$   $A_{MI} \text{ (add 9)}$   $E$   $G_{MI} 11$   $B^b_{MA} 7(\#5)$   $E$   $E^b_{MI} 9$

$A^b_{13}(\#11)$   $E^b_{MI} 9$   $A^b_{13}(\#11)$

**B**  $F^\#_{MI} 9$   $B^b_{MI} 9$   $E^b_{MI} 7(\#5)$

$E_{MI} 9$   $G^\#_{MI} 9$   $A_{MI} 11$

$C^\#_{MI} 11$   $C_{MA} 7$   $A_{MA} 7$   $B$   $A_{MA} 7(\#5)$   $B$

**C**  $E_{MI} 9$   $F^\# 7(\text{add } b9)$   $G_{MA} 9$   $A 13(b9)$   $B 7(\#5)$   $C^\# \text{ sus (add } b9)$   $E^b_{MI} 11$

(sample comp rhythm)

EMI<sup>9</sup> DMI<sup>11</sup> C#7<sup>(#9)</sup> BMI<sup>9</sup> AMI<sup>11</sup> DMA<sup>7(#5)</sup> G#

F#MI<sup>9</sup> EMI<sup>11</sup> DMI<sup>6/9</sup> A<sup>(add 11)</sup> C# BMI<sup>6</sup> Bb13<sup>(#11)</sup>

**C2** EbMI<sup>9</sup> Ab13<sup>(#11)</sup> EbMI<sup>9</sup> Ab13<sup>(#11)</sup>

**D** CMI<sup>11</sup> F7<sup>(#9)</sup> F#MI<sup>9</sup> E7<sup>(#9)</sup> DMI<sup>9</sup>

C#7<sup>(#9)</sup> CMI<sup>9</sup> FMI<sup>11(b5)</sup> Bb7<sup>(#9)</sup>

**E** (Solos) EbMI<sup>9</sup> Ab13<sup>(#11)</sup> (4x's)

**F** F#MI<sup>9</sup> BbMI<sup>9</sup> Eb7<sup>(#9)</sup> EMI<sup>9</sup>

G#MI<sup>9</sup> AMI<sup>11</sup> C#MI<sup>11</sup> CMA<sup>7</sup>

Till cue FMA<sup>7(#11)</sup> Solo on E (4x's), F (indef.) On cue-- 1st solo AMA<sup>7</sup> B AMA<sup>7(#5)</sup> B

On cue-- 2nd solo FMA<sup>7</sup> G FMA<sup>7(#5)</sup> G Play **C1** before 2nd solo

Play letter **D**, then D.S. al Coda

**G** EbMI<sup>9</sup> Ab13<sup>(#11)</sup> (On cue) FMI Eb<sup>o7</sup>

Vamp till cue

# The Necessary Blonde (Bass)

Med. Straight 1/8's

$\text{♩} = 177$

(Intro)  $E^b_{MI} 7(b5)$   $D/A^b$   $E^b_{MA} 7(b5)$

$A_{MA} 7(\#5)$  (melody--artificial harmonics)  $G^\#$

$(E^b_{MI} 9)$   $A^b_{13}(\#11)$   $E^b_{MI} 9$   $A^b_{13}(\#11)$

**A**  $E^b_{MI} 7(b5)$   $D/A^b$   $E^b_{MA} 7(\#11)$

(melody, w/ pn.) (bass does not play melody on D.S.)

$A_{MA} 7(\#5)$   $G^\#$   $(E^b_{MI} 9)$   $A^b_{13}(\#11)$

$G^b_{13} SUS$   $D^b_{6/9}$   $F$   $A_{MI} (add 9)$   $E$   $G_{MI} 11$   $B^b_{MA} 7(\#5)$   $E$   $E^b_{MI} 9$  (w/ gtr.)

$A^b_{13}(\#11)$   $E^b_{MI} 9$   $A^b_{13}(\#11)$  (sample bs. line)

**B**  $F^\#_{MI} 9$   $B^b_{MI} 9$   $E^b 7(\#9)$

$E_{MI} 9$   $G^\#_{MI} 9$   $A_{MI} 11$

$C^\#_{MI} 11$   $C_{MA} 7$   $A_{MA} 7/B$   $A_{MA} 7(\#5)/B$

**C1**  $E_{MI} 9$   $F^\# 7(add b9)$   $G_{MA} 9$   $A 13(b9)$   $B 7(\#9)$   $C^\#_{SUS} (add b9)$   $E^b_{MI} 9$

$E_{MI}^9$   $D_{MI}^{11}$   $C\#7(\#5)$   $B_{MI}^9$   $A_{MI}^{11}$   $D_{MA}^{7(\#5)} / G\#$

$F\#_{MI}^9$   $E_{MI}^{11}$   $D_{MI}^{6/9}$   $A^{(add 11)} / C\#$   $B_{MI}^6$   $B\flat^{13(\#11)}$

**C<sub>2</sub>**  $E\flat_{MI}^9$   $A\flat^{13(\#11)} / b9$   $\emptyset$   $E\flat_{MI}^9$   $A\flat^{13(\#11)} / b9$

**D**  $C_{MI}^{11}$   $F7(\#9) / \#5$   $F\#_{MI}^9$   $E7(\#9) / \#5$   $D_{MI}^9$

$C\#7(\#9) / \#5$   $C_{MI}^9$   $F_{MI}^{11(b5)}$   $B\flat7(\#9) / \#5$

**E** (Solos)  $E\flat_{MI}^9$   $A\flat^{13(\#11)} / b9$  (4x's)

**F**  $F\#_{MI}^9$   $B\flat_{MI}^9$   $E\flat7(\#9) / \#5$   $E_{MI}^9$

$G\#_{MI}^9$   $A_{MI}^{11}$   $C\#_{MI}^{11}$   $C_{MA}^7$

Till cue  $F_{MA}^{7(\#11)}$  Solos on E (4x's), F (indef.) On cue-- first solo  $A_{MA}^7 / B$   $A_{MA}^{7(\#5)} / B$

On cue-- 2nd solo  $F_{MA}^7 / G$   $F_{MA}^{7(\#5)} / G$  Play **C<sub>1</sub>** before 2nd solo

Play letter **D**, then D.S. al Coda

$\emptyset$   $E\flat_{MI}^9$   $A\flat^{13(\#11)} / b9$  (On cue)  $F_{MI} / E\flat^{o7}$

Vamp till cue

Slow Ballad  
(1/16's swing)

# Never Alone

Michael Brecker

$\text{♩} = 49$

(Intro)

Ab bass  
(keybd.- inner voice)  
(ten.)

**A**

Ab Bb/Ab C/Ab Gb(add 9)/Bb Eb(add 9)/G C/Ab FMI/Ab

AbSUS(add 9) AMA7(b5)/Ab Ab13(b9) DbMI6/9(add 11)/Ab/Db Gb13SUS EbMI7(11)/EMI7(11)

Db bass Db13SUS G13(#9) CM11 G13 CM11 G13

EbMI(MA7) D7(#9) GM17(13) G(add 9)/B GbMA7(b5)/Bb Eb(add 9)/G C G A7(b5)

(bass)

Ab Db/Ab G/Ab F/Ab EbMI7(11) E7MA(11) E7(b11)

(kybd.)

Ab bass

**B** (Tenor Solo)

Ab Bb/Ab C/Ab Gb(add 9)/Bb Eb(add 9)/G C/Ab FMI/Ab

(keybd.- inner voice, behind solo)

AbSUS(add 9) AMA7(b5) Ab13(b9) DbMI9(add 11) Db Gb13SUS EbMI7(11) EMI7(11) Db13SUS G13(#9)

CM11 G13 Eb(MA7)/MI Bb7(#9) Eb(MA7)/MI D7(#9) GM11 D7(#9)

GM11 G7(#9) CM11 G13 Eb(MA7)/MI Bb7(#9) Eb(MA7)/MI D7(#9)

D.S. al Coda (end solo)

Ab bass Eb(add 9)/G EbMI6 FMI7 Ab Eb D7(b5) C Db E C C7(#9)

(tenor keybd.) A7MA(11) Gb(add 11)/Bb DbMA7(13) EbMI7 Ab bass

(tenor fills)

Vamp, fill & fade

Bass line is mostly whole notes and half notes.



# Never Will I Marry

Frank Loesser

Med. Swing

**A**  $E^bMA^7$   $DMI^7$

Ne - ver, nev - er \_\_\_\_\_ will I mar - ry, \_\_\_\_\_

$E^bMA^7$   $DMI^7$   $E^bMA^7$

Ne - ver, nev - er \_\_\_\_\_ will I wed,

$A^bMA^7$   $AMI^7$   $D^7$   $GMI^7$

Born to wan - der sol - i - tar - y, \_\_\_\_\_

$EMI^7$   $A^7$   $DMA^7$   $B^7$   $EMI^7$   $A^7$   $DMA^7$  ( $FMI^7$   $Bb^7$ )

Wide my world, nar - row my bed. Nev - er,

$E^bMA^7$   $DMI^7$   $GMI^7$

nev - er, nev - er \_\_\_\_\_ will I mar - ry,

$CMI^7$   $F^9_{sus}$   $Bb^6$

Born to wan - der till I'm dead.

**B**  $E^bMA^7$   $DMI^7$

No bur - dens to bear, \_\_\_\_\_ no con - science nor care, \_\_\_\_\_

$E^bMA^7$   $DMI^7$   $GMI^7$

No mem - 'ries to mourn, \_\_\_\_\_ No turn - ing, For I was

$A^bMA^7$   $A^MI^7$   $D^7$   $G^MI^7$

born to wan - der sol - i - tar - y, —

$E^MI^7$   $A^7$   $D^MA^7$   $B^7$   $E^MI^7$   $A^7$   $D^MA^7$  ( $F^MI^7$   $B^b7$ )

Wide my world, nar - row my bed. Nev - er,

$E^bMA^7$   $D^MI^7$   $G^MI^7$

nev - er, nev - er — will I mar - ry,

$C^MI^7$   $F^9_{sus}$   $B^b6$

Born to wan - der till I'm dead.

# Nica's Dream

Horace Silver

## Med.-Up Latin (Intro)

♩ = 124

Chord progression for Intro:  $E^b_{MI}{}^9$  (trp.),  $C^{\#}_{MI}{}^9$  (dr. fill),  $B_{MI}{}^9$  (dr. fill),  $F^{7(\#5)}$  (break)

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

Chord progression for bass/piano:  $B^b_{MI}{}^{(MA7)}$ ,  $A^b_{MI}{}^{(MA7)}$ ,  $B^b_{MI}{}^{(MA7)}$ ,  $A^b_{MI}{}^{(MA7)}$

## A (Latin)

Chord progression for Section A:  $B^b_{MI}{}^{(MA7)}$ ,  $A^b_{MI}{}^{(MA7)}$ ,  $B^b_{MI}{}^{(MA7)}$ ,  $A^b_{MI}{}^{(MA7)}$ ,  $A^b_{MI}{}^7$ ,  $Db^7$ ,  $A^b_{MI}{}^7$ ,  $Db^7$ ,  $G^b_{MA}{}^7$ ,  $Db^9$ ,  $C^{7(\#9)}$  (dr. fill)

Chord progression for Section A continuation:  $B/F$ ,  $F^{7(\#5)}$ ,  $B^b_{MI}{}^{(MA7)}$  (1.),  $B^b_{MI}{}^{(MA7)}$  (2.)

## B (Swing)

Chord progression for Section B:  $A^b_{MI}{}^9_{SUS}$ ,  $A^b_{MI}{}^7_{SUS}{}^{(b9)}$ ,  $G^b_{MI}{}^0$ ,  $F_{MI}{}^7$ ,  $E^b_{MI}{}^7$ ,  $Db_{MA}{}^7$ ,  $F_{MI}{}^7$ ,  $B^b_{13(b9)}$ ,  $B^b_{MI}{}^{7(\#5)}$ ,  $E^b_{MI}{}^9$ ,  $A^b_{MI}{}^9_{SUS}$ ,  $A^b_{MI}{}^7{}^{(b9)}$ ,  $Db_{MI}{}^9{}^{(MA7)}_{b5}$ ,  $E_{MI}{}^9$ ,  $A^{13}$ ,  $A^b_{MI}{}^9_{SUS}$ ,  $A^b_{MI}{}^7{}^{(b9)}$ ,  $G^b_{MI}{}^0$ ,  $F_{MI}{}^7$ ,  $E^b_{MI}{}^7$ ,  $Db_{MA}{}^7$ ,  $F_{MI}{}^7$ ,  $B^b_{13(b9)}$ ,  $B^b_{MI}{}^{7(\#5)}$ ,  $E^b_{MI}{}^9$ ,  $A^b_{MI}{}^9_{SUS}$ ,  $A^b_{MI}{}^7{}^{(b9)}$ ,  $Db_{MI}{}^9{}^{(MA7)}_{b5}$ ,  $F^{7(\#5)}$  (break)

D.S. al 3rd ending

Chord progression for Section C:  $B^b_{MI}{}^{(MA7)}$ ,  $B^b_{MI}{}^{(MA7)}$ ,  $A^b_{MI}{}^{(MA7)}$ ,  $G^b_{MA}{}^7$ ,  $C_{MI}{}^{7(b5)}$

$B/F$   $B^b_{MI}$  solo break

**D** (Solos) (Latin)

$B^b_{MI} (MA7)$   $A^b_{MI} (MA7)$   $B^b_{MI} (MA7)$   $A^b_{MI} 7$   $D^b 7$

$A^b_{MI} 7$   $D^b 7$   $G^b_{MA} 7$   $C 7(\#9)$   $F 7(\#5)$   $B^b_{MI} (MA7)$

**E** (Swing)

$A^b 9_{SUS}$   $A^b 9_{SUS}$   $A^b 7_{SUS} (b9)$   $D^b_{MA} 7$   $F_{MI} 7(b5)$   $B^b 7(\#5)$

bs.:  $E^b 9$   $A^b 9_{SUS}$   $A^b 7_{SUS} (b9)$   $D^b_{MA} 9$   $E_{MI} 7$   $A 7$

$A^b 9_{SUS}$   $A^b 9_{SUS}$   $A^b 7_{SUS} (b9)$   $D^b_{MA} 7$   $F_{MI} 7(b5)$   $B^b 7(\#5)$

bs.:  $E^b 9$   $A^b 9_{SUS}$   $A^b 7_{SUS} (b9)$   $D^b_{MA} 9$   $F 7(b9) (\#5)$  break

**F** (Latin)

$B^b_{MI} (MA7)$   $A^b_{MI} (MA7)$   $B^b_{MI} (MA7)$   $A^b_{MI} 7$   $D^b 7$

$A^b_{MI} 7$   $D^b 7$   $G^b_{MA} 7$   $C 7(\#9)$   $F 7(\#5)$   $B^b_{MI} (MA7)$

Solo on DDEF. Play letter **C** between solos. After solos, D.S. play head (AABA), take Coda

$B^b_{MI} (MA7)$   $E^b_{MI} 7$   $A^b 7$   $D^b_{MA} 7$   $C_{MI} 7(b5)$

$B/F$   $C_{MI} 7(b5)$   $B/F$   $B$  bass break

$B^b_{MI} 11$

(bs. & pn.)  $f$  (trp.)

## Med.-Up Latin

## Nica's Dream (Harmony)

 $\text{♩} = 124$ 

(ten.) Tacet

**A** (Latin)

D.S. al 3rd ending

Tenor sounds one octave lower than written.

Musical staff with notes and a **B<sup>b</sup>M<sub>I</sub>** chord above. A dashed line indicates a **solo break**.

**D** **B<sup>b</sup>M<sub>I</sub><sup>(MA7)</sup>** **A<sup>b</sup>M<sub>I</sub><sup>(MA7)</sup>** **B<sup>b</sup>M<sub>I</sub><sup>(MA7)</sup>** **A<sup>b</sup>M<sub>I</sub><sup>7</sup>** **D<sup>b</sup>7**  
**A<sup>b</sup>M<sub>I</sub><sup>7</sup>** **D<sup>b</sup>7** **G<sup>b</sup>M<sub>A</sub><sup>7</sup>** **C<sup>7(#9)</sup>(#5)** **F<sup>7(#5)</sup>** **B<sup>b</sup>M<sub>I</sub><sup>(MA7)</sup>**

**E** **(Swing)** **A<sup>b</sup>9<sub>SUS</sub>** **A<sup>b</sup>9<sub>SUS</sub>** **A<sup>b</sup>7<sub>SUS</sub><sup>(b9)</sup>** **D<sup>b</sup>M<sub>A</sub><sup>7</sup>** **F<sub>M<sub>I</sub></sub><sup>7(b5)</sup>** **B<sup>b</sup>7(#5)**  
**E<sup>b</sup>9** **A<sup>b</sup>9<sub>SUS</sub>** **A<sup>b</sup>7<sup>(b9)</sup>(#5)** **D<sup>b</sup>M<sub>A</sub><sup>9</sup>** **E<sub>M<sub>I</sub></sub><sup>7</sup>** **A<sup>7</sup>**  
**A<sup>b</sup>9<sub>SUS</sub>** **A<sup>b</sup>9<sub>SUS</sub>** **A<sup>b</sup>7<sub>SUS</sub><sup>(b9)</sup>** **D<sup>b</sup>M<sub>A</sub><sup>7</sup>** **F<sub>M<sub>I</sub></sub><sup>7(b5)</sup>** **B<sup>b</sup>7(#5)**  
**E<sup>b</sup>9** **A<sup>b</sup>9<sub>SUS</sub>** **A<sup>b</sup>7<sup>(b9)</sup>(#5)** **D<sup>b</sup>M<sub>A</sub><sup>9</sup>** **F<sup>7(b9)</sup>(#5)**

**F** **(Latin)** **B<sup>b</sup>M<sub>I</sub><sup>(MA7)</sup>** **A<sup>b</sup>M<sub>I</sub><sup>(MA7)</sup>** **B<sup>b</sup>M<sub>I</sub><sup>(MA7)</sup>** **A<sup>b</sup>M<sub>I</sub><sup>7</sup>** **D<sup>b</sup>7**  
**A<sup>b</sup>M<sub>I</sub><sup>7</sup>** **D<sup>b</sup>7** **G<sup>b</sup>M<sub>A</sub><sup>7</sup>** **C<sup>7(#9)</sup>(#5)** **F<sup>7(#5)</sup>** **B<sup>b</sup>M<sub>I</sub><sup>(MA7)</sup>**

Solo on DDEF. Play letter **C** between solos. After solos, D.S., play head (AABA), take Coda.

Musical staff with notes and a **C** chord above. A circled **C** symbol is also present.

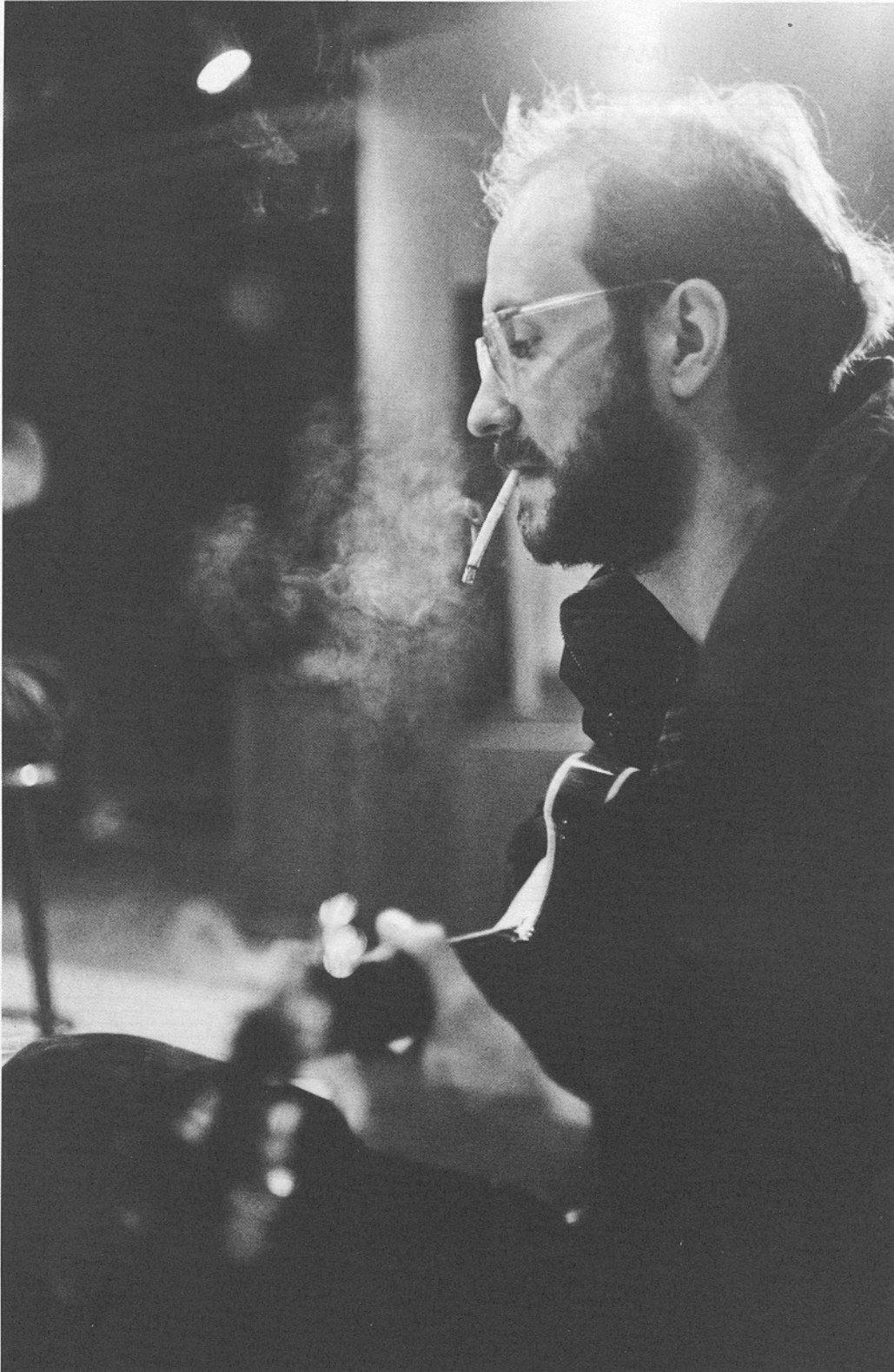


Photo by W. Patrick Hinely

**JOHN SCOFIELD**

# Night Dreamer

Wayne Shorter

(Intro)  $E_{MI}^{11}$   $G_{MI}^{11}$   $D^{7(alt.)}$

(solo pn. fill) (pn. L.H.)

## Med. Jazz Waltz

$\text{♩} = 128$

(add bs. & dr.)

(pn.)

$G_{MA}^7$   $F_{MI}^7$   $E^b_{MA}^7$   $D^{7(\#9)}$

(etc.)

**A**  $G_{MA}^7$   $F_{MI}^7$   $E^b_{MA}^7$   $D^{7(\#9)}$   $G_{MA}^7$   $F_{MI}^7$   $E^b_{MA}^7$   $D^{7(\#9)}$

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

$G_{MA}^7$   $F_{MI}^7$   $E^b_{MA}^7$   $D^{7(\#9)}$   $E^b_{MI}^7$   $A^b9$

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

$G_{MA}^7$   $F_{MI}^7$   $E^b_{MA}^7$   $D^{7(\#9)}$   $G_{MA}^7$   $F_{MI}^7$   $E^b_{MA}^7$   $D^{7(\#9)}$

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

$G_{MA}^7$   $F_{MI}^7$   $E^b_{MA}^7$   $D^{7(\#9)}$

Head is played twice before and after solos.

Vamp, fill & fade

sample bass line at Intro:

(etc.)



# A Nightingale Sang in Berkeley Square

Lyric: Eric Maschwitz

Music: Manning Sherwin

Med. Ballad

**A**  $E^bMA^7$   $CM^7$   $GM^7$   $B^bMI^7E^b7$   $A^bMA^7$   $D^bMI^7G^7$   $(b5)$

That cer - tain night, the night we met, There was mag - ic a - broad in the

$CM^7$   $A^bMI^6$   $E^bMA^7$   $B^b$   $FM^7$   $E^bMA^7$   $G$   $A^bMI^7$   $D^b9$

air, There were an - gels din - ing at the Ritz, and a

$E^bMA^7$   $CM^7$   $FM^7$   $B^b7$   $E^bMA^7$   $CM^7$   $FM^7$   $B^b7$

night - in - gale sang in Ber - k'ley Square. I

$E^bMA^7$   $CM^7$   $GM^7$   $B^bMI^7E^b7$   $A^bMA^7$   $D^bMI^7$   $G^7$   $(b5)$

may be right, I may be wrong, But I'm per - fect - ly will - ing to

$CM^7$   $A^bMI^6$   $E^bMA^7$   $B^b$   $FM^7$   $E^bMA^7$   $G$   $A^bMI^7$   $D^b9$

swear that when you turned and smiled at me a

$E^bMA^7$   $CM^7$   $FM^7$   $B^b7$   $E^bMA^7$   $AMI^7(b5)$   $D^7$   $\#$

night - in - gale sang in Ber - k'ly Square.

**B**  $GMA^7$   $EMI^7$   $AMI^7$   $D^7$   $BMI^7$   $B^b7$   $AMI^7$   $D^7$

The moon that lin - gered o - ver Lon - don town, — poor puz - zled moon, he wore a frown;

$GMA^7$   $EMI^7$   $AMI^7$   $D^7$   $BMI^7$   $(CM^7)$   $EMI^7$   $FM^7$   $B^b7$

How could he know we two were so in love, — The whole darn world seemed up - side down. The

**C**  $E^b_{MA7}$   $C_{MI7}$   $G_{MI7}$   $B^b_{MI7} E^b7$   $A^b_{MA7}$   $D_{MI7}^{(b5)} G7$

streets of town were paved with stars, It was such a ro - man - tic af -

$C_{MI}$   $A^b_{MI6}$   $E^b_{MA7}/B^b$   $F_{MI7}$   $E^b_{MA7}/G$   $A^b_{MI7} D^b9$

fair, And as we kissed and said "good - night" a

$E^b_{MA7}$   $C_{MI7}$   $F_{MI7}$   $B^b7$   $E^b_{MA7} (C_{MI7} F_{MI7} B^b7)$

night - in - gale sang in Ber - k'ly Square.

# Nightmood

Med. Ballad\*

Music: Ivan Lins  
Eng. lyric: David Richardson

**A**  $C_{MA}^7$   $B_{MI}^7$   $E^7$   $A_{MI}^7$

1. Night - mood, \_\_\_\_\_ a time for words too long un - spo - ken, \_\_\_\_\_

$F\#_{MI}^7$   $B^7$   $E_{MI}^7$   $A^9_{SUS}$   $A^9(\#5)$

for keep - ing prom - is - es un - bro - ken, \_\_\_\_\_ a time for se - cret hearts to

$D^9_{SUS}$   $D^9$   $G^{13}_{SUS}$   $G^9(\#5)$

o - pen, \_\_\_\_\_ hop - ing. \_\_\_\_\_

**B**  $C^9_{SUS}$   $C^9(\#5)$   $F_{MI}^7$

Love me, \_\_\_\_\_ for just as long as love can take us, \_\_\_\_\_

$B^b9_{SUS}$   $B^b9(\#5)$   $E^b_{MI}^7$   $A^b9_{SUS}$   $A^b9(\#5)$

be - fore the night - mood can for - sake us, \_\_\_\_\_ be - fore the sun comes up to

$D^b_{MA}^7$   $D_{MI}^7(b5)$   $G^7(alt)$

wake us, \_\_\_\_\_ I've nev - er been this close to

**C**  $C_{MA}^7$   $B_{MI}^7$   $E^7$   $A_{MI}^7$

heav - en, \_\_\_\_\_ we can be there and back by sev - en, \_\_\_\_\_

$F\#_{MI}^7$   $B^7$   $E_{MI}^7$   $A^9_{SUS}$   $A^9(\#5)$

un - less the night should last for - ev - er. \_\_\_\_\_ with just the two of us to -

$D^9_{SUS}$   $D^9$   $G^{13}_{SUS}$   $G^9(\#5)$

geth - er, \_\_\_\_\_ for - ev - er. \_\_\_\_\_

\* May also be played as a bossa nova.

(Ending)

Night - mood, \_\_\_

Night - mood. \_\_\_

Second verse at A: Nightmood,  
 The way the shadows always find me,  
 A single spark of love can blind me,  
 Erasing memories behind me,  
 Finally.

Alternate lyric at B: Morning,  
 And still beside me is the reason  
 I draw each breath that I am breathing,  
 Now I have someone to believe in.

# Fast Latin

# Nutville

Horace Silver

(trp. doubles top notes)

♩ = 290

Musical notation for the first system of 'Fast Latin'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb) and the time signature is common time (C). The bass staff begins with a (CMI) chord and contains a melodic line with a repeat sign. The treble staff has a whole rest in the first two measures and then a piano (pn.) chord in the third measure. A note below the piano chord indicates '(bs. w/ pn. 8va b.)'.

**A**

Musical notation for the first system of section 'A'. It consists of two staves. The bass staff begins with a (CMI) chord and contains a melodic line with a repeat sign. The treble staff contains a complex chordal texture with a slur over the first two measures and a repeat sign.

Musical notation for the second system of section 'A'. It consists of two staves. The bass staff contains a melodic line with a repeat sign. The treble staff contains a complex chordal texture with a slur over the first two measures and a repeat sign.

Musical notation for the third system of section 'A'. It consists of two staves. The bass staff begins with an (FMI) chord and contains a melodic line with a repeat sign. The treble staff contains a complex chordal texture with a slur over the first two measures and a repeat sign. The system ends with a (Db) chord in the bass staff.

Musical notation for the fourth system of section 'A'. It consists of two staves. The bass staff begins with a (CMI) chord and contains a melodic line with a repeat sign. The treble staff contains a complex chordal texture with a slur over the first two measures and a repeat sign. The system ends with a (trp.) chord in the treble staff and an Ab13 chord in the bass staff, with a note below it indicating '(bs.)'.

(Swing)

Ab<sup>13</sup> G<sup>13</sup> G<sup>b13</sup> F<sup>13</sup> Ab<sup>13</sup>

(Latin)

Ab<sup>13</sup> G<sup>7(#5)</sup> break (CMI)

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

(Solos)

**B** CMI (bs.) (8)

FMI Db<sup>7</sup> CMI

(Swing)

Ab<sup>7</sup> G<sup>7</sup> G<sup>b7</sup> F<sup>7</sup>

(bass walks)

Ab<sup>7</sup> G<sup>7(#5)</sup> break CMI (Latin)

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



(pn.- trp. doubles top note)

CMI G<sup>b</sup> F D<sup>b</sup> CMI<sup>7</sup> CMI<sup>7</sup> B<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>MI<sup>7</sup>

G<sup>7(#5)</sup> CMI<sup>11</sup>

dr. fill

Fast Latin

$\text{♩} = 290$

# Nutville (Harmony)

(ten.)

(trb.)

**A**

8va

(loco)

Musical notation for the first system, featuring a treble and bass staff with a Coda symbol at the end.

**(Solos)**  
**B** C<sub>M</sub>I

Musical notation for the second system, a single staff with a treble clef, containing a series of slashes and repeat signs. (8)

F<sub>M</sub>I                      D<sup>b</sup>7      C<sub>M</sub>I

Musical notation for the third system, a single staff with a treble clef, containing a series of slashes and repeat signs.

**(Swing)**  
A<sup>b</sup>7                      G7                      G<sup>b</sup>7                      F7

Musical notation for the fourth system, a single staff with a treble clef, containing a series of slashes.

A<sup>b</sup>7                      G<sup>7</sup>(#5)                      **(Latin)**  
   ^                      C<sub>M</sub>I

Musical notation for the fifth system, a single staff with a treble clef, containing a series of slashes and a repeat sign.

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

Musical notation for the sixth system, featuring a treble and bass staff with a Coda symbol at the end.

Musical notation for the seventh system, a single staff with a treble clef, containing a few notes.

Tenor sounds one octave lower than written.



# Ode to the Doo Da Day

Jim Beard

Med. Funk

(As played by Michael Brecker)

**Intro**

$\text{♩} = 112$

(gtr.)  $\text{GMI}^{7(11)}$   $\text{CMI}^{7(11)}$   $\text{GMI}^{7(11)}$   $\text{CMI}^{7(11)}$   $\text{F}\#\text{7}(\#9)$

(light pn. fills)

**A**

(ten. w/ synth.)

$\text{GMI}^{7(11)}$   $\text{CMI}^{7(11)}$   $\text{GMI}^{7(11)}$   $\text{F}\#\text{7}(\#9)$

(on repeat)

**B**

(ten. fills)

$\text{G}^{7(\#9)}$   $\text{F}\#\text{7}(\#9)$   $\text{G}^{7(\#9)}$   $\text{A}\flat^{7(\#9)}$   $\text{F}\#\text{7}(\#9)$

D.S. al Coda (repeat before taking Coda)

$\text{CMI}^{7(11)}$   $\text{F}\#\text{7}(\#9)$  **C**  $\text{E}^{\circ 7}$   $\text{D}\flat\text{MA}^9$   $\text{A}\flat\text{MI}^6/9$   $\text{C}\flat$   $\text{D}\flat$

(pn.) (light ten. fills)

$\text{D}^{\circ 7}$   $\text{B}^{\circ 7}$   $\text{A}\flat\text{MA}^9(\#11)$   $\text{F}\#\text{MI}^6/9$   $\text{D}^{7(\#9)}$

**D** (Piano solo)

$\text{GMI}^{7(11)}$   $\text{G}\flat^{(\text{add } 9)}$   $\text{E}\flat\text{MI}^{11}$   $\text{GMI}^{7(11)}$   $\text{A}\flat^{13}(\#11)$   $\text{D}\flat\text{MA}^9$

1. 3.  $\text{GMI}^{7(11)}$   $\text{A}^{13}$   $\text{D}\text{MA}^9$   $\text{GMI}^{7(11)}$   $\text{F}\#\text{7}(\#9)$

2. 4.  $\text{B}^{13}$   $\text{E}\text{MA}^9$   $\text{A}\flat\text{MI}^{7(11)}$   $\text{G}^{7(\#9)}$   $\text{F}\#\text{7}(\#9)$

**E**  $B^b_{MA7} / D$   $D^b_{MI} (MA7)$   $C^b_{MA7} / E^b$

(pn.)

$D^b_{13}$   $G^9(\#11)$   $A_{MA9}$   $A^b_{13} / D / C^\#$

**F** (Tenor solo)  
 $E^b_{MA9}$   $E^b_{MI9}$   $B^b_{7(add MA7)}$   $F^\#_{MI^{11}}$   $E^b_{MA9}$

$E^b_{MI9}$   $B^b_{7(add MA7)}$   $B^b_{MA9}$   $B^b_{MA9}$   $C_{MI7} / B^b / D$   $B^b_{MA9}$   $E^b / D_{MI}$

Till cue On cue

Vamp & solo till cue

**G**  $G^7(\#9)$   $F^\#^7(\#9) / G$   $G^7(\#9)$   $A^b^7(\#9) / G$   $F^\#^7(\#9) / D$

(ten. fills)

D.S., vamp & fade on **B** (tenor fills)

# Ode to the Doo Da Day (Piano & Guitar)

Med. Funk

♩ = 112 (Intro)

Introductory musical notation for guitar and piano. The guitar part (gtr.) features a rhythmic pattern of eighth notes in the key of G major. The piano part (pn.) provides harmonic support with chords: GMI<sup>7(11)</sup>, CMI<sup>7(11)</sup>/G, and F#<sup>7(#9)</sup>/D. A note indicates "(light pn. & gtr. fills)".

## A

Section A musical notation. The guitar part (gtr., 2nd time) plays a melodic line with a dotted quarter note followed by eighth notes. The piano part (pn.) plays a rhythmic accompaniment of eighth notes. Chords include GMI<sup>7(11)</sup> (staccato), CMI<sup>7(11)</sup>/G, and F#<sup>7(#9)</sup>/D. A circled "C" symbol is present below the piano part.

Continuation of section A musical notation. The piano part continues with eighth-note accompaniment. Chords shown are GMI<sup>7(11)</sup>, CMI<sup>7(11)</sup>/G, and F#<sup>7(#9)</sup>/D.

## B

Section B musical notation (piano part). The piano part (pn.) features a rhythmic accompaniment of eighth notes. Chords include G<sup>7(#9)</sup> and F#<sup>7(#9)</sup>/G.

Continuation of section B musical notation. The piano part continues with eighth-note accompaniment. Chords shown are G<sup>7(#9)</sup>, Ab<sup>7(#9)</sup>/G, and F#<sup>7(#9)</sup>/D.

D.S. al Coda (repeat before taking Coda)

Coda musical notation. The piano part (pn.) features a final chord progression: CMI<sup>7(11)</sup>, F#<sup>7(#9)</sup>/C, E<sup>o7</sup>, Db<sup>MA9</sup>, AbMI<sup>6/9</sup>, and C<sup>b</sup>/Db. A note indicates "(no melody)".

D<sup>o7</sup> B<sup>o7</sup>  $\overset{3}{\text{---}}$  A<sup>b</sup>MA<sup>9(#11)</sup> G  $\overset{3}{\text{---}}$  F<sup>#</sup>MI<sup>6/9</sup> D<sup>7(#9)</sup>

**D** (Piano solo)  
 GMI<sup>7(11)</sup> G<sup>b(add 9)</sup> B<sup>b</sup> E<sup>b</sup>MI<sup>11</sup> GMI<sup>7(11)</sup> A<sup>b</sup>13<sup>(#11)</sup> D<sup>b</sup>MA<sup>9</sup> GMI<sup>7(11)</sup>  
 (gtr., 3rd & 4th X's only)

1, 3. A<sup>13</sup> D<sup>MA9</sup> GMI<sup>7(11)</sup> GMI<sup>7(11)</sup> F<sup>#</sup>7<sup>(#9)</sup> D 2, 4. B<sup>13</sup> E<sup>MA9</sup> A<sup>b</sup>MI<sup>7(11)</sup> G<sup>7(#9)</sup> E<sup>b</sup> F<sup>#</sup>7<sup>(#9)</sup> D

**E** B<sup>b</sup>MA<sup>7</sup> D D<sup>b</sup>MI<sup>(MA7)</sup> C<sup>b</sup>MA<sup>7</sup> E<sup>b</sup> D<sup>b</sup> C<sup>b</sup> B<sup>b</sup> A<sup>b</sup>  
 (pn., melody)

D<sup>b</sup>13 G<sup>9(#11)</sup>  $\overset{3}{\text{---}}$  A<sup>MA9</sup> A<sup>b</sup>13 D C<sup>#</sup>

**F** (Tenor solo)  
 E<sup>b</sup>MA<sup>9</sup> E<sup>b</sup>MI<sup>9</sup> B<sup>b</sup><sup>o7(add MA7)</sup> F<sup>#</sup>MI<sup>11</sup> E<sup>b</sup>MA<sup>9</sup>  
 (synth. voicings)

E<sup>b</sup>MI<sup>9</sup> B<sup>b</sup><sup>o7(add MA7)</sup> B<sup>b</sup>MA<sup>9</sup> Till cue B<sup>b</sup>MA<sup>9</sup> CMI<sup>7</sup> B<sup>b</sup> D On cue B<sup>b</sup>MA<sup>9</sup> E<sup>b</sup> DMI  
 Vamp & solo till cue

**G** (pn.) G<sup>7(#9)</sup> F<sup>#</sup>7<sup>(#9)</sup> G

G<sup>7(#9)</sup> A<sup>b</sup>7<sup>(#9)</sup> G F<sup>#</sup>7<sup>(#9)</sup> D  
 D.S., vamp & fade on **B**

# Med. Funk Ode to the Doo Da Day (Bass)

♩ = 112 (Intro)

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

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

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

**A**  $G_{MI}^{7(11)}$   $C_{MI}^{7(11)}$  G

$G_{MI}^{7(11)}$   $C_{MI}^{7(11)}$  (on repeat)  $F\#^{7(\#9)}$   
G D

**B**  $G^{7(\#9)}$   $F\#^{7(\#9)}$   $G^{7(\#9)}$   $A\flat^{7(\#9)}$   $F\#^{7(\#9)}$   
G D

D.S. al Coda  
(repeat before taking Coda)

$C_{MI}^{7(11)}$   $F\#^{7(\#9)}$  **C**  $E^{o7}$   $D\flat_{MA}^9$   $A\flat_{MI}^{6/9}$   $C\flat$   $D\flat$

$D^{o7}$   $B^{o7}$   $A\flat_{MA}^{9(\#11)}$   $G$   $F\#_{MI}^{6/9}$   $D^{7(\#5)}$

**D**  $G_{MI}^{7(11)}$   $G\flat^{(add 9)}$   $E\flat_{MI}^{11}$   $G_{MI}^{7(11)}$   $A\flat^{13(\#11)}$   $D\flat_{MA}^9$   
(sample bass line)

1., 3.  $G_{MI}^{7(11)}$   $A^{13}$   $D_{MA}^9$   $G_{MI}^{7(11)}$   $F\#^{7(\#9)}$   
D

2., 4.  $B^{13}$   $E_{MA}^9$   $A\flat_{MI}^{7(11)}$   $G^{7(\#9)}$   $F\#^{7(\#9)}$   
E $\flat$  D

**E**  $B^b_{MA7}/D$   $D^b_{MI}(MA7)$   $C^b_{MA7}/E^b$

$D^b_{13}$   $G^9(\#11)$   $A_{MA9}$   $A^b_{13}$   $D/C^{\#}$

**F**  $E^b_{MA9}$   $E^b_{MI9}$   $B^b_{\circ 7}(\text{add } MA7)$

(sample bass line)

$F^{\#}_{MI11}$   $E^b_{MA9}$   $E^b_{MI9}$

Till cue On cue

$B^b_{\circ 7}(\text{add } MA7)$   $B^b_{MA9}$   $C_{MI7}$   $B^b/D$   $B^b_{MA9}$   $E^b$   $D_{MI}$

Vamp till cue

**G**  $G^{7(\#9)}$   $F^{\#7(\#9)}/G$   $G^{7(\#9)}$   $A^b_{7(\#9)}/G$   $F^{\#7(\#9)}/D$

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

Bass on recording plays below the normal range of the bass.

# Med. Jazz Waltz

# Olé

John Coltrane

♩ = 176

first 4x's: bass only  
5th x: add piano & drums  
9th x: add soprano sax, fills

**(Intro)**

**(B)**  
(sample pn. comp)

(sample bs. line)

**(last x)**  
(sop.)

**(Vamp till cue)**

**A** **(On cue)**

**B** **C** **B**

**D** **B** **C** **B** **B**

**B** **C** **B** **B**

**C** **B** **D** **B** **C** **B**

**B** (sop. fills)  
(sample pn. comp)

(etc.)

**B**

(sop.)

**(Solos)**  
**C** **B** (phrygian add 3) **(Vamp indefinite)**

After solos, D.S., play AB, short solo on **C**; then D.S. al Coda

**(B)** **(On cue) B**

(sample pn. comp) (Vamp till cue)

sample piano comp  
 figures for solos:

- 1)
- 2)
- 3)

Piano comps in 16-bar phrases for solos. Melody is played with variation.

sample bass line  
 for head:

(etc.)



# On the Sunny Side of the Street

Lyric: Dorothy Fields

Music: Jimmy McHugh

Med. Swing

(G<sup>7</sup>) **A** C<sup>6</sup> E<sup>7</sup> F<sup>MA</sup><sup>7</sup> B<sup>MI</sup><sup>7(b5)</sup> E<sup>7</sup>

Grab your coat and get your hat, Leave your wor - ry on the door - step,

A<sup>MI</sup><sup>7</sup> D<sup>7</sup> (E<sup>b</sup><sup>o</sup><sup>7</sup>) D<sup>MI</sup><sup>7</sup> G<sup>7</sup> E<sup>MI</sup><sup>7</sup> A<sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

Just di - rect your feet to the sun - ny side\_\_\_ of the street. Can't you

C<sup>6</sup> E<sup>7</sup> F<sup>MA</sup><sup>7</sup> B<sup>MI</sup><sup>7(b5)</sup> E<sup>7</sup>

hear a pit - ter pat? And that hap - py tune is your step,

A<sup>MI</sup><sup>7</sup> D<sup>7</sup> (E<sup>b</sup><sup>o</sup><sup>7</sup>) D<sup>MI</sup><sup>7</sup> G<sup>7</sup> C<sup>6</sup>

Life can be so sweet on the sun - ny side\_\_\_ of the street. I used to

**B** G<sup>MI</sup><sup>7</sup> C<sup>7</sup> F<sup>MA</sup><sup>7</sup> C<sup>7</sup> F<sup>6</sup> (F<sup>7</sup> C<sup>7</sup> E<sup>7</sup> B<sup>7</sup> E<sup>b</sup>)

walk in the shade\_\_\_ with those blues on pa - rade,\_\_\_ But

A<sup>MI</sup><sup>7</sup> D<sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>9</sup><sub>SUS</sub> G<sup>7</sup>

I'm not a - fraid,\_\_\_ This Ro - ver crossed o - ver. If I

**C** C<sup>6</sup> E<sup>7</sup> F<sup>MA</sup><sup>7</sup> B<sup>MI</sup><sup>7(b5)</sup> E<sup>7</sup>

nev - er have a cent, I'll be rich as Rock - e - fel - ler,

A<sup>MI</sup><sup>7</sup> D<sup>7</sup> (E<sup>b</sup><sup>o</sup><sup>7</sup>) D<sup>MI</sup><sup>7</sup> G<sup>7</sup> C<sup>6</sup> (G<sup>7</sup>)

Gold dust at my feet on the sun - ny side\_\_\_ of the street.

# Once in a While

Lyric: Bud Green

Music: Michael Edwards

Med. Ballad

**A**

Once in a while, \_\_\_\_\_ will you try to give one lit - tle thought to me?

Though some - one else may be near - er your heart. \_\_\_\_\_

Once in a while, \_\_\_\_\_ will you dream of the mo - ments I shared with you?

Mo - ments be - fore we two drift - ed a - part. \_\_\_\_\_ In

**B**

love's smol - der - ing em - ber, One spark may re - main if

love still can re - mem - ber, The spark may burn a - gain.

**C**

I know that I'll \_\_\_\_\_ be con - ten - ted with yes - ter - day's mem - o - ry,

Know - ing you think of me once in a while.

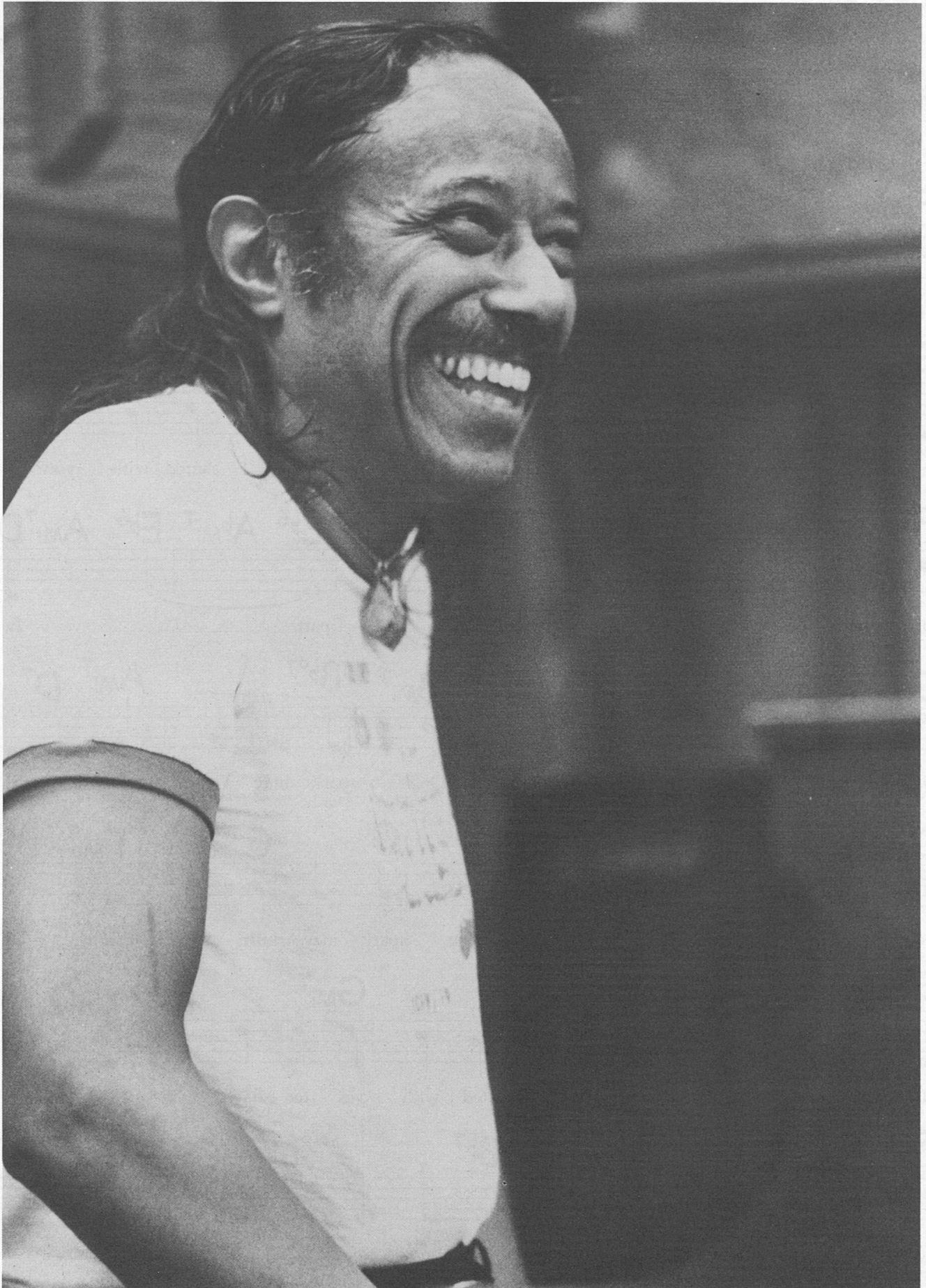


Photo by Tom Copi

**HORACE SILVER**

Med. Ballad

# Peace

Horace Silver

♩ = 50

**A**

(trp.) 3

3 3

$A_{MI}^{7(b5)}$   $A_{b7}$   $G_{MI}^7$   $C^{7(b9)}$   $B_{MA}^7$   $C_{MI}^{7(b5)}$   $F^{7(\#9)(\#5)}$

3 3 3

$B_{bMA}^7$   $B_{MI}^7$   $E^7$   $A_{MA}^7$   $F_{MI}^7$

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

3 3

$E_{bMI}^{7(b5)}$   $A_{b13}$   $A_{b7(\#5)}$   $D_{bMA}^9$   $(C^{9(\#11)} B^{9(\#11)})$   $C^{7(\#11)}$   $C^{9(\#11)}$   $B^{7(\#11)}$   $B^{9(\#11)}$   $B_{bMA}^9$

(pn. w/ ten.)

**(fine)**

(harmony) **A**

(ten.)

Play head twice before solos, once after.  
 Bass line at bar 6 is not played during solos.  
 Chords in parentheses are used for solos.

Fast Swing

$\text{♩} = 306$

# Peep

Michael Brecker

**A**  $D^b_{MA} 7(\#11)$   $C$   $C_{MI} 6/9(MA7)$   $C_{MI} 9(MA7)_{b5}$

(tenor)

$A^b_{MA} 9$   $C$   $B/C$   $A^b_{MA} 7(\#5)$   $C$   $C_{MI} 6/9(MA7)$

$C_{MI} 6/9(MA7)$   $C_{MI} 9(MA7)_{b5}$   $C_{MI} 11$

$B 7(\#9)_{(\#5)}$   $B^b_{MI} 13$   $F^{(add 9)}$   $A$

$B^b_{MI} 11$   $B 7(\#9)_{(\#5)}$   $B^b_{MI} 13$

$G_{sus}$   $A$   $B^b_{MI} 11$   $E^b 9_{sus}$

tenor fills-----!

**(Swing)**

**B**  $D^b_{MA} 7(\#11)$   $C$   $C_{MI} 6/9(MA7)$   $C_{MI} 9(MA7)_{b5}$

$A^b_{MA} 9$   $C$   $B/C$   $A^b_{MA} 7(\#5)$   $C$   $C_{MI} 6/9(MA7)$

$C_{MI} 6/9(MA7)$   $C_{MI} 9(MA7)_{b5}$   $C_{MI} 11$

$B 7(\#9)_{(\#5)}$   $B^b_{MI} 13$   $F^{(add 9)}$   $A$

**B<sup>b</sup>M<sub>11</sub>** **B<sup>7</sup>(#9)** **B<sup>b</sup>M<sub>11</sub><sup>13</sup>**

**G<sub>SUS</sub>** **A** **B<sup>b</sup>M<sub>11</sub>** **E<sup>b</sup>9<sub>SUS</sub>**

(Half-Time Funk) (no fills) (fine)

**C** **G bass** **E<sup>b</sup>(add #11)** **E<sup>b</sup>M<sub>A</sub><sup>7</sup>(#5)** **F<sup>7</sup><sub>SUS</sub>** **E<sup>b</sup>** **B**

**E<sup>b</sup>13(#9)** *tr* **A<sup>b</sup>13<sub>SUS</sub>**

**G<sup>b</sup>(add 9)** **B<sup>b</sup>** **D<sup>b</sup>13(#11)** **E<sup>b</sup>13(#9)** **NC.** 1. *break*

D.S. al fine. Tenor solo on **B**, indef.  
To end solo, continue to **C** & take 2nd ending

2. **NC.** **D** (Swing - Piano Solo) **E<sup>b</sup>9<sub>SUS</sub>** *indef.*

(bass walks in 4) After solo, D.S. al Coda

**E<sup>b</sup>13(#9)** **A<sup>b</sup>13<sub>SUS</sub>** **G<sup>b</sup>(add 9)** **B<sup>b</sup>** **D<sup>b</sup>13(#11)**

(ten. fills till end)

**E<sup>b</sup>13(#9)** **A<sup>b</sup>13<sub>SUS</sub>** **G<sup>b</sup>(add 9)** **B<sup>b</sup>** **D<sup>b</sup>13(#11)**

6 12 8

**E<sup>b</sup>13(#9)** **A<sup>b</sup>13<sub>SUS</sub>** **G<sup>b</sup>(add 9)** **B<sup>b</sup>** **D<sup>b</sup>13(#11)** **E<sup>b</sup>13(#9)**

12 4 12 8

See keyboard part for piano comp rhythms. On the recording, top of the tune is preceded

Vamp, fill & fade

# Peep (Keyboard, Guitar)

Fast Swing (Swing on D.S.)

$\text{♩} = 306$

**S:** **A** **B**  $D^{\flat}MA^{\flat 7(\#11)}$  **C**  $CM^{\flat 9}(MA^{\flat 7})$   $CM^{\flat 9}(MA^{\flat 7})$

$A^{\flat}MA^{\flat 9}$  *(synth., tacet 1st x.)*  $B/C$   $A^{\flat}MA^{\flat 7(\#5)}$   $CM^{\flat 9}(MA^{\flat 7})$

$CM^{\flat 9}(MA^{\flat 7})$   $CM^{\flat 11}$

$B^{\flat 7(\#9)}$   $B^{\flat}MI^{13}$   $F^{(add 9)}$  **A**

*(gtr., tacet 1st x.)*

$B^{\flat}MI^{11}$   $B^{\flat 7(\#9)}$   $B^{\flat}MI^{13}$

$G^{sus}$  **A**  $B^{\flat}MI^{11}$   $E^{\flat 9}_{sus}$

*(sparse comping)* **(fine)**

**(Half-Time Funk)**

**C**  $\text{♩} = \text{♩}$  (synth.)

$G$  bass  $E_b^{(\#11)}$   $E_b^{MA7(\#5)}$   $F^7_{SUS}$   $E_b$   $E_b^{13(\#9)}$   $A_b^{13}_{SUS}$

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

1st x: 1.

$G^{b(add9)}$   $B_b$   $D_b^{13(\#11)}$   $E_b^{13(\#9)}$  **NC.**

D.S. al fine. Tenor solo on **B**, indef.;  
 After solo, continue on to **C**  
 & take 2nd ending.

2. **D**  $\text{♩} = \text{♩}$  **(Piano Solo, Swing)**

**NC.**  $E_b^9_{SUS}$  *indef.*

(bass walks in 4) After solo, D.S. al Coda (no repeat)

$E_b^{13(\#9)}$   $A_b^{13}_{SUS}$   $G^{b(add9)}$   $B_b$   $D_b^{13(\#11)}$  (3x's)

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

$E_b^{13(\#9)}$   $A_b^{13}_{SUS}$   $G^{b(add9)}$   $B_b$   $D_b^{13(\#11)}$

$E_b^{13(\#9)}$   $A_b^{13}_{SUS}$   $G^{b(add9)}$   $B_b$   $D_b^{13(\#11)}$   $E_b^{13(\#9)}$

Vamp & fade

On the recording, top of the tune is preceded by 32 bars (16 bars drums, 16 bars with synth fills and bass)



# Peep (Bass)

Fast Swing

♩ = 306

**A**  $D^b_{MA}7(\#11)/C$   $C_{MI}6/9(MA7)$   $C_{MI}9(MA7)/b5$

$C_{MI}9(MA7)/b5$   $A^b_{MA}9/C$   $B/C$   $A^b_{MA}7(\#5)/C$  (etc.)

$C_{MI}6/9(MA7)$   $C_{MI}9(MA7)/b5$   $C_{MI}11$

$B7(\#9)/\#5$   $B^b_{MI}13$   $F^{(add 9)}/A$

$B^b_{MI}11$   $B7(\#9)/\#5$   $B^b_{MI}13$

$B^b_{MI}13$   $G_{SUS}/A$   $B^b_{MI}11$

(legato)  $E^b9_{SUS}$

(6)

**B**  $D^b_{MA}7(\#11)/C$   $C_{MI}6/9(MA7)$   $C_{MI}9(MA7)/b5$

$C_{MI}9(MA7)/b5$   $A^b_{MA}9/C$   $B/C$   $A^b_{MA}7(\#5)/C$  (etc.)

$C_{MI}6/9(MA7)$   $C_{MI}9(MA7)/b5$   $C_{MI}11$

**B<sup>7(#9)</sup><sub>(#5)</sub>** **B<sup>b</sup>M<sup>13</sup>** **F<sup>(add 9)</sup><sub>A</sub>**

**F<sup>(add 9)</sup><sub>A</sub>** **B<sup>b</sup>M<sup>11</sup>** **B<sup>7(#9)</sup><sub>(#5)</sub>**

**B<sup>b</sup>M<sup>13</sup>** **G<sup>SUS</sup><sub>A</sub>** **B<sup>b</sup>M<sup>11</sup>**

**B<sup>b</sup>M<sup>11</sup>** **E<sup>b</sup><sup>9</sup><sub>SUS</sub>**

(legato) fine (6)

**(Half-Time Funk)**

**C** **E<sup>b</sup><sub>(#11)</sub>** **E<sup>b</sup><sub>MA</sub><sup>7(#5)</sup>** **F<sup>7</sup><sub>SUS</sub>** **C** **E<sup>b</sup><sub>B</sub>** **E<sup>b</sup><sub>b</sub><sup>13(#9)</sup>**

**A<sup>b</sup><sub>SUS</sub><sup>13</sup>** **G<sup>b</sup><sub>B<sup>b</sup></sub><sup>(add 9)</sup>** **D<sup>b</sup><sub>B<sup>b</sup></sub><sup>13(#11)</sup>** **E<sup>b</sup><sub>B<sup>b</sup></sub><sup>13(#9)</sup>**

1. **NC.** 2. **NC.**

**D.S. al fine**  
 Tenor solo on **B**, indef.; continue to **C** and take 2nd ending to end solo.

**(Swing - Piano Solo)**

**D** **E<sup>b</sup><sub>SUS</sub><sup>9</sup>**

(bass walks in 4) After solo, D.S. al Coda

**E<sup>b</sup><sub>B<sup>b</sup></sub><sup>13(#9)</sup>** **(3x's)** **A<sup>b</sup><sub>SUS</sub><sup>13</sup>** **G<sup>b</sup><sub>B<sup>b</sup></sub><sup>(add 9)</sup> <sup>(#11)</sup>** **D<sup>b</sup><sub>B<sup>b</sup></sub><sup>13</sup>**

**E<sup>b</sup><sub>B<sup>b</sup></sub><sup>13(#9)</sup>** **A<sup>b</sup><sub>SUS</sub><sup>13</sup>** **G<sup>b</sup><sub>B<sup>b</sup></sub><sup>(add 9)</sup> <sup>(#11)</sup>** **D<sup>b</sup><sub>B<sup>b</sup></sub><sup>13</sup>**

**E<sup>b</sup><sub>B<sup>b</sup></sub><sup>13(#9)</sup>** **A<sup>b</sup><sub>SUS</sub><sup>13</sup>** **G<sup>b</sup><sub>B<sup>b</sup></sub><sup>(add 9)</sup> <sup>(#11)</sup>** **D<sup>b</sup><sub>B<sup>b</sup></sub><sup>13</sup>** **E<sup>b</sup><sub>B<sup>b</sup></sub><sup>13(#9)</sup>**

Vamp & fade

On the recording, top of the tune is preceded by 32 bars (16 bars drums, 16 bars with synth fills and bass)

# Perdido

Music: Juan Tizol  
 Lyric: H.J. Lengsfelder  
 Ervin Drake

Med. Swing

**A**  $C_{MI}^7$   $F^7$   $B^b6$   $D_{MI}^7$   $G^7$

Per - di-do, I look for my heart, it's per - di-do, I lost it way down in Tor -

$C_{MI}^7$   $F^7$   $B^b6$   $D_{MI}^7$   $G^7$

ri - do while chanc - ing a dance fi - es - ta. Bo -

$C_{MI}^7$   $F^7$   $B^b6$   $D_{MI}^7$   $G^7$

le - ro, She glanced as she danced a Bo - le - ro, I said, tak - ing off my som -

$C_{MI}^7$   $F^7$   $B^b6$

bre - ro, "Let's meet for a sweet si - es - ta."

**B**  $D^7$   $G^7$

High was the sun when we first came close;

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

Low was the moon when we said "A - dios," Per -

**C**  $C_{MI}^7$   $F^7$   $B^b6$   $D_{MI}^7$   $G^7$

di - do, Since then has my heart been per - di - do, I know I must go to Tor -

$C_{MI}^7$   $F^7$   $B^b6$   $(D_{MI}^7 G^7)$

ri - do, That yearn - ing to lose per - di - do.

# Med.-Up Swing Peri's Scope

Bill Evans

**A**  $D_{MI}^7$   $G^7$   $C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $A_{MI}^7$

$D_{MI}^7$   $G^7$   $C_{MA}^7$   $E^7$

$F^6$   $G^7$   $E_{MI}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $C^9_{SUS}$   $C^9$

$F_{MA}^7$   $B^7$   $B^b7(\#5)$   $A^7(\#5)$

$D_{MI}^7$   $G^7$   $E_{MI}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $E_{MI}^7(\#b5)$   $A^7(\#5)$

$D_{MI}^7$  /  $E$   $F^6$   $G^{13}_{SUS}$   $C_{MA}^9$  solo break

**(Solos)**

**B**  $D_{MI}^7$   $G^7$   $E_{MI}^7$   $A^7(\#5)$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $A^7(\#5)$   $D_{MI}^7$   $G^7$   $C_{MA}^7$

$E^7(\#5)$   $F_{MA}^7$   $G^7$   $E_{MI}^7$   $A^7(\#5)$   $D_{MI}^7$   $G^7$   $C^9_{SUS}$   $C^9$

$F_{MA}^7$   $B^7(\#5)$   $B^b13$   $A^7(\#5)$   $D_{MI}^7$   $G^7$   $E_{MI}^7$   $A^7(\#5)$

$D_{MI}^7$   $G^7$   $(B^b13)$   $E_{MI}^7(\#b5)$   $A^7(\#5)$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $C_{MA}^7$   $A^7(\#5)$

After solos, D.C. al Coda

$F^6$   $G^{13}_{SUS}$   $C_{MA}^9$

$C_{MA}^7$  and  $E_{MI}^7$  are interchangeable throughout.

Med. Funk

# Power Play

Eddie Gomez

LeeAnn Ledgerwood

♩ = 120

(Intro)

(4th x)

(4x's)

bass fills, starting  $E_{MI}^9$  2nd x

(bass) (staccato)

$(E_{MI}^9)$   
 $A^{(add 9)}$   
 $E$

(ten. w/ bs.)

**A**

$G^b$   $E^b$   $D$   $F$   $G$   $A$   $A^bMA^7$   $B^b$   $C^9_{SUS}$   $E^7_{SUS}$  (dorian)

$G^b$   $E^b$   $D$   $F$   $G$   $A$   $A^bMA^7$   $B^b$   $C^9_{SUS}$   $E^7_{SUS}$  (dorian)

NC. drum fill - 4 -  $C/B^b$   $D^b9(b5)$   $G^b$   $E^b$   $A$   $E_{MI}^7$  NC. drum fill - 2 -

$C/B^b$   $D^b9(b5)$  (ten. & bs.)  $A^bMA^7$   $B^b$  NC. drum fill - 2 -

**B** (Sax solo)

$E_{MI}^9$  2  $B^b13_{SUS}$  2  $B^b13$  2

(bs.) (Vamp & solo till cue)

(On cue) (Piano solo) (On cue)

$A^{13}_{SUS}$   $E_{MI}^9$

(sample bass line) (Vamp & solo till cue)

D.S. al Coda

EMI<sup>7</sup> F<sub>SUS</sub><sup>(MA7)</sup> F#<sup>7(b5)</sup> F<sup>MA7</sup>/<sub>G</sub> G#<sup>7(#9)</sup>/<sub>(#5)</sub> G<sup>7(#9)</sup>/<sub>(#5)</sub> F#<sup>7(#9)</sup>/<sub>(#5)</sub> B<sup>7(#9)</sup> EMI<sup>7</sup>

EMI<sup>7</sup> F<sub>SUS</sub><sup>(MA7)</sup> F#<sup>7(b5)</sup> F<sup>MA7</sup>/<sub>G</sub> EMI<sup>7</sup> F<sub>SUS</sub><sup>(MA7)</sup> F#<sup>7(b5)</sup> F<sup>MA7</sup>/<sub>G</sub>

G#<sup>7(#9)</sup>/<sub>(#5)</sub> G<sup>7(#9)</sup>/<sub>(#5)</sub> F#<sup>7(#9)</sup>/<sub>(#5)</sub> B<sup>7(#9)</sup> EMI<sup>7</sup> F<sub>SUS</sub><sup>(MA7)</sup> F#<sup>7(b5)</sup> F<sup>MA7</sup>/<sub>G</sub>

(Bass solo)  
EMI<sup>7</sup> F<sub>SUS</sub><sup>(MA7)</sup> F#<sup>7(b5)</sup> F<sup>MA7</sup>/<sub>G</sub> (bkg. synth., ten. &/or bs.) EMI<sup>7</sup> F<sub>SUS</sub><sup>(MA7)</sup> F#<sup>7(b5)</sup> F<sup>MA7</sup>/<sub>G</sub>  
Vamp, solo & fade

Chord rhythms follow bass line at Coda.

bass overdub at [B]:



Photo by Jo Ann Kriven

**BOB MINTZER**

# The Promise

John Coltrane

Med. Afro/Swing

♩ = 160

**A**  $GMI^7$   $A_{MI}^7/G$   $GMI^7$   $A_{MI}^7/G$

$F^{13}$   $D^{7(\#9)}$

**B**  $GMI^7$   $A_{MI}^7/G$   $GMI^7$   $A_{MI}^7/G$

**C**  $GMI^7$  (Solos)  $A_{MI}^7/G$  2

$GMI^7$   $A_{MI}^7/G$  2

**D**  $F^{13}$   $D^{7(\#9)}$   $F^{13}$   $D^{7(\#9)}$

**E**  $GMI^7$   $A_{MI}^7/G$  2 2 2

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

$A_{MI}^7/G$   $GMI^7$   $A_{MI}^7/G$   $GMI^9(MA^7)$

(rit.) tenor fill-----

Pn. comp rhythm on  $GMI^7$   $A_{MI}^7/G$  sections:

Melody is played with great variation.

(etc.)



# Quicksilver

Horace Silver

Fast Bop

$\text{♩} = 268$

**A**  $A\flat 6$   $G\text{MI}^7$   $C^7$

(trp. & alto)

$F\text{MI}$   $(D^{\circ 7} B\flat^7)$   $E\flat^7(\#9)$

$A\flat 6$   $C\text{MI}^7$   $F^7$   $B\flat\text{MI}^7$   $E\flat^7$

1.  $A\flat 6$   $B\flat\text{MI}^7$   $E\flat^7$   $C\text{MI}^7$   $F^7$   $B\flat\text{MI}^7$   $E\flat^7$

2.  $A\flat 6$   $B\flat\text{MI}^7$   $E\flat^7$   $A\flat 6$   $G\text{MI}^7$   $C^7$

**B** (Solo)  $F\text{MI}$   $G\text{MI}^7$   $C^7$   $F\text{MI}$

$G\text{MI}^7$   $C^7$   $A\flat\text{MI}^7$   $D\flat^7$   $G\text{MI}^7$   $C^7$

$F\text{MI}$   $G\text{MI}^7$   $C^7$   $F\text{MI}$

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

**C**  $A^b6$   $GMI^7$   $C^7$

$FMI$   $A^{\circ7}$

$B^bMI^7$   $CMI^7$   $F^7$   $B^bMI^7$   $E^b7$

$A^b6$   $B^bMI^7$   $E^b7$   $\oplus$   $A^b6$   $B^bMI^7$   $E^b7$

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

$\oplus$

$A^b6$   $NC. (A^b)$

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

Chord in parentheses is used for solos.  
Based on the changes to "Lover Come Back to Me".

# Quiet Girl

Billy Childs

(Intro) ♩ = 136

piano *mf*

Chords:  $A^b/D^b$ ,  $C^{\#}M^{\#}$ ,  $D^b$ ,  $C^b$ ,  $D^b$ ,  $D^b6/9$

Measure 1:  $A^b/D^b$ ,  $C^{\#}M^{\#}$ ,  $D^b$

Measure 2:  $A^b/D^b$ ,  $C^{\#}M^{\#}$ ,  $D^b$ ,  $C^b$ ,  $D^b$ ,  $D^b6/9$

Measure 3:  $A^b/D^b$ ,  $C^{\#}M^{\#}$ ,  $D^b$ ,  $C^b$ ,  $D^b$ ,  $D^b6/9$

Measure 4:  $A^b/D^b$ ,  $C^{\#}M^{\#}$ ,  $D^b$ ,  $C^b$ ,  $D^b$ ,  $D^b6/9$

**A** (sop. doubles top note of piano)

Chords:  $A^{\#}MA^{\#}7$ ,  $A^{\#}MA^{\#}7$  (omit 3),  $C^{\#}M^{\#}9$ ,  $G^b(add 9)$ ,  $E^bM^{\#}11$ ,  $C^{7(+9)}$ ,  $F^{\#}M^{\#}9$ ,  $A^b$ ,  $B^b$ ,  $D^b$ ,  $G^b$

Chords:  $D^b$ ,  $G^b$ ,  $A^bMA^{7(+11)}$ ,  $D$ ,  $B^b$ ,  $C$ ,  $E^b(add 9)$  (omit 3),  $E^b$ ,  $A^b$ ,  $B^b$ ,  $C$ ,  $F$ ,  $G^{(add 9)}$ ,  $B$

(no sop.)

1.

Chords:  $B^bMA^{7(+5)}$ ,  $A$ ,  $D$ ,  $E^b$ ,  $A^{\#}MA^{7(+5)}$ ,  $D$ ,  $G^{\#}M^{\#}7$ ,  $D$ ,  $C$ ,  $G^b$ ,  $A^b$

E pedal

(no sop.)

Chords:  $B^bMA^{7(+5)}$ ,  $A$ ,  $D$ ,  $E^b$ ,  $A^{\#}MA^{7(+5)}$ ,  $D$ ,  $G^{\#}M^{\#}7$ ,  $D$ ,  $C$ ,  $G^b$ ,  $A^b$

(no sop.)

Chords:  $A^b$ ,  $D^b$ ,  $C^{\#}M^{\#}$ ,  $D^b$ ,  $C^b$ ,  $D^b$ ,  $D^b6/9$ ,  $A^b$ ,  $D^b$ ,  $C^{\#}M^{\#}$ ,  $D^b$ ,  $C^b$ ,  $D^b$ ,  $D^b6/9$

2.

Chords:  $E_{MI}$ ,  $D$ ,  $A$ ,  $E$ ,  $C_{MI}$ ,  $G_{MI}$ ,  $B^b$ ,  $B^b_{MI}$ ,  $F^{\#dim}$ ,  $A$ ,  $B^b_{MA}^{7(\#5)}$ ,  $E^b$

(no sop.)

Chords:  $B^b_{MA}^{7(\#5)}$ ,  $E^b$ ,  $G_{MI}^9(MA7)$ ,  $A$ ,  $A_{MA}^{7(\#5)}$ ,  $D$ ,  $G^{\#MI}7$ ,  $D/C$ ,  $G^b$ ,  $A^b$

(no sop.)

Chords:  $A^b$ ,  $D^b$ ,  $C_{MI}$ ,  $D^b$ ,  $C^b$ ,  $D^b$ ,  $D^b_{6/4}$ ,  $A^b$ ,  $D^b$ ,  $C_{MI}$ ,  $D^b$ ,  $C^b$ ,  $D^b$ ,  $D^b_{6/4}$

(cresc.)

**B** (sop. 8va)

*f*

Chords:  $F_{MA}^7$ ,  $G_{MI}$ ,  $D_{MI}$ ,  $A$ ,  $B^b$ ,  $B^b$ ,  $C$ ,  $D$ ,  $G$ ,  $F^{\#}$ ,  $A$ ,  $D$ ,  $A$ ,  $B$ ,  $F^{\#MI}7$

*mf*

Chords:  $F^{\#MI}7$ ,  $C^{\#MI}7$ ,  $G^{\#MI}7$ ,  $E_{MA}^9$ ,  $A$ ,  $E_{MA}^9$ ,  $A$ ,  $G^b$ ,  $A^b$

(no sop.)

Chords:  $A^b$ ,  $B^b$ ,  $C_{MI}$ ,  $B^b$ ,  $C^b$ ,  $B^b$ ,  $B^b_{sus}$ ,  $A^b$ ,  $B^b$ ,  $C_{MI}$ ,  $B^b$ ,  $C^b$ ,  $B^b$ ,  $B^b_{sus}$

V.S. (turn page)

**C** (Solos)

*mf*  $E^b_{MI} 7(b5)$   $A^b 7(\#5)$   $D^b_{MI} 7$   $B^b 7(\#9)$   $E^b_{MI} 7$   $C 7(\#9)$   $F_{MI} 7$   $B^b 7_{SUS} (G_{MA} 7)$

$G^b_{MA} 7$   $D 7(\#9)$   $G_{MI} 7$   $E^b_{MA} 7$   $A^b_{MA} 7$   $C 7_{SUS}$   $F_{MA} 7$   $B 7(\#9)$

$E_{MI} 7$   $A_{MI} 7$   $E$   $E_{MI} 7$   $A_{MI} 7$   $E$

$D_{Eb}$   $A 7(\#9)$   $D_{MA} 7$   $G^{\#}_{MI} 7$   $C_{MA} 7(\#11)$   $A^b 7_{SUS}$

$D^b_{MA} 7$   $D^b 7_{SUS}$   $D^b_{MA} 7$   $D^b 7_{SUS}$

(2nd x: cresc. -----)

**D**

*f*  $F_{MA} 7$   $B^b_{MA} 7$   $C 7_{SUS}$   $D 7_{SUS}$   $A 7_{SUS} (A 7(\#5))$   $D_{MA} 7$   $B_{MI} 7$

*mf*  $F^{\#}_{MI} 7$   $C^{\#}_{MI} 7$   $G^{\#}_{MI} 7$   $E_{MA} 7$   $A_{MA} 7$   $A^b 7_{SUS}$

$B^b 7_{SUS}$   $B_{MA} 7$   $B^b$   $B^b 7_{SUS}$   $B_{MA} 7$   $B^b$

Solo on CCD. After solos, continue on to **E**

**E** (sop. doubles top note of piano)

$A_{MA} 7$   $A_{MA} 7(\text{omit } 3)$   $C^{\#}_{MI} 9$   $G^b(\text{add } 9)$   $E^b_{MI} 11$   $C 7(\#9)$   $F_{MI} 9$   $A^b$   $D^b$

$\# \cdot D^{\#}$   $G^{\#}$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $G^b$

(no sop.) - -

$D^b$   $A^b_{MA} 7(\#11)$   $B^b$   $E^b(\text{add } 9)$   $E^b$   $B^b$   $C$   $F$   $G(\text{add } 9)$

$G^b$   $D$   $C$   $A^b$   $B^b$   $C$   $F$   $B$

EMI D A F E CMI GMI Bb BbMI F#dim A BbMA 7(#5) Eb

(no sop.) -----

BbMA 7(#5) Eb GMI 9(MA7) A AMA 7(#5) D G#MI7 D C Gb Ab

(no sop.) -----

Ab Db CMI Db Cb Db Db6/9 Ab Db CMI Db Cb Db Db6/9

(cresc.)

**F** (sop. & va) -----

f FMA7 GMI DMI A C Bb Bb C C D G F# A D A B F#MI7

mf

F#MI7 C#MI7 G#MI7 EMA9 EMA9 A Gb Ab

(pn.)

Ab Bb CMI Bb Cb Bb Bbsus Ab Bb CMI Bb Cb Bb Bbsus

On bass part letter E is a D.S. to letter A, and the final vamp is a Coda.

(Vamp, fill, & fade)

# Med. Straight 8th's/Bossa Quiet Girl (Bass)

♩ = 136

(Intro)

*mf* (sample bass line)

Ab Db CMI Db Db Db6/9 Ab Db CMI Db Db Db6/9

**A** AMA7 D# AMA7 G# C#MI9 Gb(add 9) Bb EbMI11 C7(#9) FMI9 Ab Bb Db Gb

AbMA7(#11) Bb Eb(add 9) (omit 3) Eb Ab Bb C F

G(add 9) B | 1. E pedal BbMA7(#5) A

BbMA7(#5) A D Eb Eb AMA7(#5) G#MI7 D/C Gb Ab

Ab Db CMI Db Db Db6/9 Ab Db CMI Db Db Db6/9

2. EMI D A F E CMI G GMI Bb BbMI F#dim A BbMA7(#5) E

BbMA7(#5) Eb GMI9(MA7) A AMA7(#5) G#MI7 D/C Gb Ab

Ab Db CMI Db Db Db6/9 Ab Db CMI Db Db Db6/9

**B** FMA7 GMI DMI A C Bb Bb C (cresc.) G F# A D A B F#MI7

*f* *mf*

(Solos)

**C** *mf*  $E^b_{MI} 7^{(b5)}$   $A^b 7^{(\#5)}$   $D^b_{MI} 7$   $B^b 7^{(\#9)}$   $E^b_{MI} 7$   $C 7^{(\#9)}$   $F_{MI} 7$   $B^b 7_{SUS}^{(\#9)}$   $(G_{MA} 7)$

$G^b_{MA} 7$   $D 7^{(\#9)}$   $G_{MI} 7$   $E^b_{MA} 7$   $G$   $A^b_{MA} 7$   $C 7_{SUS}$   $F_{MA} 7$   $B 7^{(\#9)}$

$E_{MI} 7$   $A_{MI} 7$   $E$   $E_{MI} 7$   $A_{MI} 7$   $E$

$D_{E^b}$   $A 7^{(\#9)}$   $D_{MA} 7$   $G^b_{MI} 7$   $C_{MA} 7^{(\#11)}$   $A^b 7_{SUS}$

$D^b_{MA} 7$   $D^b 7_{SUS}$   $D^b_{MA} 7$   $D^b 7_{SUS}$

**D** *f*  $F_{MA} 7$   $B^b_{MA} 7$   $C 7_{SUS}$   $D 7_{SUS}$   $A 7_{SUS}^{(\#5)}$   $(A 7^{(\#5)})$   $(2nd\ x:\ cresc. \dots -)$   $D_{MA} 7$   $B_{MI} 7$   $F^b_{MI} 7$   $C^b_{MI} 7$

*f*  $G^b_{MI} 7$   $E_{MA} 7$   $A_{MA} 7$   $A^b 7_{SUS}$   $B^b 7_{SUS}$   $B_{MA} 7$   $B^b$  *mf* **2**

Solo on CCD.  
After solos, D.S. al  
2nd ending al Coda.

$A^b/B^b$   $C_{MI}/B^b$   $C^b/B^b$   $B^b_{SUS}$

(Vamp & fade)

On melody part the D.S. is letter E.  
Chords in parentheses are optional.



## A Quiet Place

Ralph Carmichael  
(As sung by Take 6)

## Medium Ballad

There is a quiet place far from the

rap - id pace where God can soothe my

trou - bled mind. Shel - tered by

tree and flow'r, there in my quiet hour with

Him my cares are left be - hind.

**B** Whe - ther a gar - den small or on a moun - tain tall, new

strength and cour - age there I find.

Then from this quiet place I go pre -

**B**<sup>13</sup><sub>SUS</sub> **B**<sup>9</sup> **E**<sub>MI</sub><sup>7(11)</sup> **A**<sup>9</sup><sub>SUS4-3-4</sub> **A**<sup>7(b9)</sup>

pared to face a new day with love for all man -

**C** **B**<sup>b</sup><sub>MA</sub><sup>9</sup> **C** **B**<sup>b</sup> **A**<sup>13</sup><sub>SUS</sub> **F**<sup>13</sup> **E**<sup>b</sup><sub>9</sub> **D**<sub>MI</sub><sup>9</sup> **F**<sup>9</sup><sub>SUS</sub> **F**<sup>13</sup>

kind. (Ooh)

**B**<sup>b</sup><sub>MA</sub><sup>9</sup> **E**<sup>b</sup><sub>6/9</sub> **G**<sub>MI</sub> **A** **A**<sup>7</sup> **D**<sup>b</sup>/**A**<sup>b</sup> **G**<sup>9</sup><sub>SUS</sub> **G**<sup>7(b9)</sup>

*cresc.*

(Ah)

**D** **G**<sup>b</sup><sub>MA</sub><sup>9</sup> **B**<sup>13(#11)</sup> **B**<sup>b</sup><sup>13</sup><sub>SUS</sub>

Then from this quiet place I go pre -

**B**<sup>b</sup><sup>13</sup><sub>SUS</sub> **A**<sup>13</sup><sub>SUS</sub> **A**<sup>b</sup><sup>13</sup><sub>SUS</sub> **G**<sup>b</sup><sup>9</sup><sub>SUS</sub> **G**<sup>b</sup><sub>MA</sub><sup>7</sup> **F**<sub>MI</sub><sup>7(11)</sup> **F**<sup>#</sup><sub>MI</sub><sup>7(11)</sup> **A**<sup>b</sup>/**B**<sup>b</sup> **A**/**B** **E**<sup>b</sup><sub>7(alt.)</sub>

pared to face a new day with love for all man -

**D**<sup>13(#11)</sup> **C**<sup>#</sup><sub>SUS</sub><sup>9</sup> **C**<sup>#</sup><sub>7(alt.)</sub> **F**<sup>#</sup><sub>MI</sub><sup>7</sup> **D**<sub>MA</sub><sup>7</sup> **F**<sup>#</sup> **G**<sub>MA</sub><sup>9</sup> **A**<sup>9</sup><sub>SUS</sub> **E**<sup>(add 9)</sup>

kind. (for all man - kind.)

**(molto rit.)**

# Rain Waltz

Med. Jazz Waltz

Fred Hersch

$\text{♩} = 102$

**Intro**  $E^b_{MI} 13$  (piano fills)  $E^{MA} 7(\#11)$   $E^b$  (4x's)

(bs., 8va)

**A**  $E^b_{MI} 9$   $E^b_{MI} 9(MA7)$   $_{b5}$

(harmonica)

$E^b_{MI} 9$   $D 7(\#9)$   $_{\#5}$

$D^b 13_{sus}$   $D^b 7(\#9)$   $_{b5}$

$B^b 13_{sus}$   $B^b 13(b5)$  4

**B**  $E^b_{MI} 9$   $B 13(\#11)$   $_{b9}$

$A^b 13_{sus}$   $A^b 13(b5)$  3

$D^b 13_{sus}$   $D^b 7(\#9)$   $_{b5}$

$G^b_{MA} 7(\#11)$   $(G^b_{MA} 7(\#11))$   $B 13(\#11)$   $C^{\#}_{MI} 7(\#11)$   $C_{MI} 7$   $B_{MA} 7$   $B^b_{MI} 7$   $A 13_{sus}$

**C**  $A^{\flat 13}_{SUS}$   $C^{(add \flat 9)}_{A^{\flat}}$

$D^{\flat} MA^9 / A^{\flat}$   $B^{\flat} 13(b9)$   $A^{\flat} 7(alt)$   $D^{\flat} MI^{13}$   $D MA^7(\#11) / D^{\flat}$

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

$D^{\flat} MI^{13}$   $D MA^7(\#11) / D^{\flat}$  (Vamp & fade till cue) (On cue)  $D^{\flat} MI^{13}$

(harmonica fills) (last x: rit.)

Chords in parentheses are used for solos.

# Rain Waltz (Bass)

Med. Jazz Waltz

$\text{♩} = 102$

(Intro)

$E^b_{MI}{}^{13}$

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

$E^b$

(4x's)

**A**  $E^b_{MI}{}^9$   $E^b_{MI}{}^9(MA^7)$

$E^b_{MI}{}^9$   $D^{7(\#9)}$

$D^b_{13}{}_{SUS}$   $D^b7(\#9)$

$B^b_{13}{}_{SUS}$   $B^b_{13}(b5)$

**B**  $E^b_{MI}{}^9$   $B^{13(\#11)}$

$A^b_{13}{}_{SUS}$   $A^b_{13}(b5)$

$D^b_{13}{}_{SUS}$   $D^b7(\#9)$

$G^b_{MA}{}^{7(\#11)}$   $(G^b_{MA}{}^{7(\#11)})$   $B^{13(\#11)}$   $C^{\#}_{MI}{}^{7(\#11)}$   $C_{MI}{}^7$   $B_{MA}{}^7$   $B^b_{MI}{}^7$   $A^{13}{}_{SUS}$

**C**  $A^b_{13}_{SUS}$   $C^{(add\ b9)}_{A^b}$   $D^b_{MA^9}_{A^b}$

$B^b_{13(b9)}$   $A^b_{13}_{SUS}$   $A^b_{7(alt)}$

$D^b_{MI}_{13}$   $D_{MA^7(\#11)}_{D^b}$

$D^b_{MI}_{13}$   $D^b_{13(b5)}$

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

$D^b_{MI}_{13}$   $D_{MA^7(\#11)}_{D^b}$  (On cue)  $D^b_{MI}_{13}$

(Vamp & fade till cue)

(last x: rit.)

Bass line may be used for solos (with variation).  
Chords in parentheses are used for solos.



Photo by W. Patrick Hinely

**TAKE 6**

Med. Ballad

# Remember Hymn

John Abercrombie

**A** *rubato*  
♩ ≈ 65 (ten., 8va b.)

Chords: C<sub>MI</sub>, G<sub>MI</sub>/B<sup>b</sup>, F<sup>#</sup><sub>MI</sub>/A, C<sup>#</sup><sub>MI</sub>, A<sup>b</sup><sub>MI</sub>/C<sup>b</sup>, B<sup>b</sup><sub>MI</sub>

Chords: E<sup>b</sup><sub>MI</sub>, B<sup>b</sup><sub>MI</sub>/D<sup>b</sup>, A<sup>b</sup><sub>MI</sub>/C<sup>b</sup>, B<sup>b</sup><sub>MI</sub>, A<sup>b</sup><sub>MI</sub>, B<sup>b</sup><sub>MI</sub>, E<sup>b</sup>(omit 3)

**B** (2nd x:) 8va

Chords: F, C<sup>#</sup><sub>MI</sub>, A<sub>MI</sub>, F<sub>MI</sub>, B<sup>b</sup>/A, F<sup>#</sup><sub>MI</sub>/A, B<sup>b</sup>/A, F<sup>#</sup><sub>MI</sub>/A

(bass)

**C**

Chords: C<sub>MI</sub>, G<sub>MI</sub>/B<sup>b</sup>, F<sup>#</sup><sub>MI</sub> 9(MA<sup>7</sup>)/A, B<sub>MI</sub> 9, G<sub>MI</sub> 11, E<sup>b</sup>MA<sup>7</sup>/F, B<sub>MI</sub> 7/F

Chords: B<sup>b</sup><sub>MI</sub>, A<sup>13</sup>, C<sup>#</sup><sub>MI</sub>/D, C/D, C<sup>#</sup><sub>MI</sub>/D, C/D

(gtr.)

Guitar arpeggiates most chords during head.  
Guitar lines sound one octave lower than written.

Solo on form (AABBC). (fine)  
After solos, D.C. al fine (no repeats).



## Rockin' Chair

Hoagy Carmichael

Med. (Slow) Swing

**A**  $E_b^6$   $E_b^9$   $A_b^{MA7}$   $D_b^9$

Old rock - in' chair's got me, Cane by my side,

$E_b^6$   $C^7$   $F^7$   $B_b^7$

Fetch me that gin, son 'fore I tan your hide,

$E_b^6$   $G^7$   $C^{MI}$   $A_{MI}^{7(b5)}$   $D^7$   $G^{MI}$

Can't get from this cab - in, Goin' no - where;

$F^7$   $F^7$   $B_b^7$   $E_b^6$

Just sit me here grab - bin' at the flies 'round this rock - in' chair.

**B**  $A_b^9$   $E_b^6$

My dear old Aunt Har - ri - et, In hea - ven she be,

$A_{MI}^{7(b5)}$   $D^7$   $G^{MI}$   $F^9$   $B_b^7$

Send me sweet cha - ri - ot, for the end of the trou - ble I see.

**C**  $E_b^6$   $E_b^9$   $A_b^{MA7}$   $D_b^9$

Old rock - in' chair gets it, Judg - ment day is here,

$E_b^6$   $F^7$   $(E_{MA}^7)$   $B_b^9$   $SUS$   $E_b^6$   $(F_{MI}^7)$   $B_b^7(\#5)$

Chained to my rock - in' chair.

# Rosetta

Words and Music by  
Earl Hines and Henri Wood

310

Medium-Up Swing

**A** F<sup>6</sup> E<sup>7</sup> E<sup>b7</sup> D<sup>7</sup>

Ro - set - ta, My Ro - set - ta, In my

G<sup>7</sup> C<sup>7</sup> A<sup>MI7</sup> D<sup>7</sup> G<sup>MI7</sup> C<sup>7</sup>

heart, dear, there's no one but you. You

F<sup>6</sup> E<sup>7</sup> E<sup>b7</sup> D<sup>7</sup>

told me that you loved me. Nev - er

G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> B<sup>MI7(b5)</sup> E<sup>7</sup>

leave me for some - bod - y new.

**B** A<sup>MI</sup> B<sup>MI7(b5)</sup> E<sup>7</sup> A<sup>MI</sup> (D<sup>MI7(b5)</sup> D<sup>MI7</sup> G<sup>7</sup>)

You've made my whole life a dream;

C<sup>MA7</sup> A<sup>MI7</sup> D<sup>MI7</sup> G<sup>7</sup> G<sup>MI7</sup> C<sup>7</sup>

I pray you'll make it come true. Ro -

**C** F<sup>6</sup> E<sup>7</sup> E<sup>b7</sup> D<sup>7</sup>

set - ta, My Ro - se - ta, Please say

G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> (G<sup>MI7</sup> C<sup>7</sup>)

I'm just the one, dear, for you.

# Sailing at Night

Don Grusin

Med. Funk Ballad

(Intro)

♩ = 122

The musical score for "Sailing at Night" is presented in a single system with multiple staves. The first staff is a synth line, and the second staff is a guitar line. The score includes various chord voicings and musical notations such as slurs, ties, and dynamic markings. The key signature is one flat (F major), and the time signature is 4/4. The tempo is marked as Med. Funk Ballad with a quarter note equal to 122 beats per minute. The score is divided into sections A and B, with section B containing two guitar solos. The score concludes with the instruction "(After solos, D.S. al Coda)".

(After solos, D.S. al Coda)

(Piano Solo - Half-time Feel)

**C**  $A^b_{MI} 7(11)$   $D^b 7$   $B^b_{MI} 7(11)$   $E^b 7$

$C^{\#}_{MI} 7(11)$   $F^{\#} 7$   $B_{MA} 7$   $A^{13(\#11)}$

$A^b_{MI} 7(11)$   $D^b 7$   $B^b_{MI} 7(11)$   $E^b 7$

$C^{\#}_{MI} 7(11)$   $B^b/D$   $A^b_6 / E^b E^b$   $D^7(\#9)$

D.S., solo on AB,  
then D.S. al Coda

$A^b_{13} SUS$   $D^7(\#9)$   $G_{MI} 9$   $B^b_{13} SUS$   $B^b_{13(b9)}$

pn. fill-----

$A^b_{13} SUS$   $D^7(\#9)$   $G_{MI} 9$   $B^b_{13} SUS$   $B^b_{13(b9)}$

pn. fill----- Vamp & fade

sample bass line

at **A**:

etc.

sample bass line

at **B**:

etc.

bass line 1 bar

before **C**:

Melody is played with some variation.

# Sea Journey

Chick Corea

(As played by Stanley Clarke)

## Med. Latin (Intro)

$\text{♩} = 132$   $F^{6/9}_{\text{add } \#11}$

*mp - mf* (flute)

*mp*

*cresc.*

*mf*

(gtr.)

(pn.)

(flute)

(bs. w/ pn.)

pn. fill

(vocal)

(bs.)

(bs. simile)

**A**

$D_{\text{sus}}$   $E_{\text{sus}}$   $A_{\text{sus}}$

$F^{MA7}_{\text{G}}$   $F^{\#}MI^{7(b5)}$

Chord symbols:  $A$ ,  $F^{6/9}_{\text{add } \#11}$ ,  $A_{MI}$ ,  $F^{MA7}_{\text{G}}$ ,  $D$ ,  $E$ ,  $F$ ,  $E_{MI}^7$ ,  $F^{MA7}_{\text{G}}$ ,  $F^{6/9}_{\text{A}}$ ,  $A_{MI}$ ,  $D_{\text{sus}}$ ,  $E_{\text{sus}}$ ,  $A_{\text{sus}}$ ,  $F^{MA7}_{\text{G}}$ ,  $F^{\#}MI^{7(b5)}$ .

Musical staff with notes and chords:  $F_{MA}^7$ ,  $E^{7(b9)}$

**B** Musical staff with notes and chords:  $F_{6/9}^A$ ,  $A_{MI}$ ,  $F_{6/9}^A$ ,  $A_{MI}$

Musical staff with notes and chords:  $F_{6/9}^A$ ,  $A_{MI}$ ,  $F_{6/9}^A$ ,  $A_{MI}$

Musical staff with notes and chords:  $D_{MI}^7$ ,  $C_{MA}^{7(\#5)}$ ,  $F_{MA}^7$ ,  $E^{7(b9)}$ ,  $F_{MA}^7$

Musical staff with notes and chords:  $E^7$ ,  $F_{MA}^7$

Musical staff with notes and chords:  $E_{MI}^7$ ,  $A^7$ ,  $D_{MA}^7$ ,  $C\#_{MI}^7$ ,  $B_{MI}^{9(b5)}$ ,  $E^{7(b9)}$

**C** Musical staff with notes and chords:  $A_{MI}$ ,  $D_{MI}^6/A$ ,  $A_{MI}$  (last x). Includes markings: (Samba), (Solo), (bs.), (etc.), Vamp till cue (flute, gr. & pn.)

**D** Musical staff with notes and chords:  $A_{MI}$ ,  $D_{MI}^6/A$ . Includes marking: (On cue), (4th x)

Musical staff with notes and chords:  $D_{MI}^6/A$ ,  $A_{MI}$ . Includes marking: 1-3.

Musical staff with notes and chords:  $D_{MI}^6/A$ ,  $F_{6/9}^{(\#11)}$ ,  $A$ ,  $A_{MI}$  (add 11),  $A_{MI}$  (add 9). Includes markings: (Orig. Tempo),  $f$ , D.S. al Coda

**NC.** Musical staff with notes and chords:  $E^7$ ,  $A_{MI}$  (Slower),  $D_{MI}^7$ ,  $E_{MI}^7$ ,  $A_{MI}$ . Includes markings:  $\text{♩} = 188$ ,  $ff$

# Señor Blues

Horace Silver

Med. Latin  $\frac{6}{8}$  (1st & 2nd x: bs. only; 3rd x: add chords & drums)

$\text{♩} = 100$

(Intro)

$E^b M^6 \frac{6}{8}$

(3x's)

$E^b M^6 \frac{6}{8}$  (pn. w/ bs. 8va)

break

(trp.)  
(ten.)

**A** (trp.)  
(ten.)

$E^b M^6 \frac{6}{8}$

(pn. w/ bs. 8va)

$E^b M^6 \frac{6}{8}$

(chord rhythm simile)

$B^9(\#11)$

$E^b M^6 \frac{6}{8}$

$B^b 7$

$A^b 13$

(trp. ten., 8va b.)

**E<sub>b</sub>M<sub>I</sub><sup>6/9</sup>**

(pn. & bs. simile)

**B** **E<sub>b</sub>M<sub>I</sub><sup>6/9</sup>**

**E<sub>b</sub>M<sub>I</sub><sup>6/9</sup>** **B<sup>9(#11)</sup>**

**E<sub>b</sub>M<sub>I</sub><sup>6/9</sup>** **B<sup>b7</sup>**

(ten. loco)

**A<sup>b13</sup>** **E<sub>b</sub>M<sub>I</sub><sup>6/9</sup>**

Solo on **A**; After solos, D.S. al Ending (last solo ends w/ break and pickup, like end of Intro)

(Ending) **C** **E<sub>b</sub>M<sub>I</sub><sup>6/9</sup>**

**E<sub>b</sub>M<sub>I</sub><sup>6/9</sup>**

**E<sub>b</sub>M<sub>I</sub><sup>6/9</sup>**

**E<sub>b</sub>M<sub>I</sub><sup>6/9</sup>**

**2.** **NC. break** **break** **8va b.**

(pn./bs.)

Pn./bs. figure at A continues at B and throughout solos. Pn./bs. figure at C is the same as first four bars of A.



Med. Latin 6/8

# Señor Blues (Bass)

J. = 100

(Intro)

E<sup>b</sup>M<sup>1</sup>6/9

(3x's)

(w/ pn.)

**A**

E<sup>b</sup>M<sup>1</sup>6/9

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

E<sup>b</sup>M<sup>1</sup>6/9

B<sup>b</sup>7

A<sup>b</sup>13

(last solo chorus: break)

E<sup>b</sup>M<sup>1</sup>6/9

Solo on **A**. After solos, D.S. al Ending

**C**

(Ending)

E<sup>b</sup>M<sup>1</sup>6/9

(E<sup>b</sup>M<sup>1</sup>6/9)

4

4

E<sup>b</sup>M<sup>1</sup>6/9

2. (E<sup>b</sup>M<sup>1</sup>)

Bass line continues throughout solos.

Lyric by

Maxwell Anderson

Music by Kurt Weil

# September Song

Med. Ballad

**A**

E<sup>b</sup>9

G<sup>b</sup>MA<sup>7</sup> C<sup>b</sup>MA<sup>7</sup>

B<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup>

DMI<sup>7</sup>

GMI<sup>7</sup>

Oh, it's a long, long while from May to De - cem - ber, But the days grow

C<sup>9</sup><sub>SUS</sub> C<sup>9</sup>

F<sup>7</sup><sub>SUS</sub> (b9)

F<sup>7</sup>

B<sup>b</sup>MA<sup>7</sup>

F<sup>9</sup><sub>SUS</sub>

B<sup>b</sup>MA<sup>7</sup>

short when you reach Sep - tem - ber. When the au - tumn

E<sup>b</sup>9

G<sup>b</sup>MA<sup>7</sup> C<sup>b</sup>MA<sup>7</sup>

B<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup>

DMI<sup>7</sup>

GMI<sup>7</sup>

wea - ther turns the leaves to flame. One has - n't got

C<sup>9</sup><sub>SUS</sub> C<sup>9</sup>

F<sup>7</sup><sub>SUS</sub> (b9)

F<sup>7</sup>

B<sup>b</sup>MA<sup>7</sup>

F<sup>9</sup><sub>SUS</sub> (B<sup>b</sup>7)

B<sup>b</sup>MA<sup>7</sup>

time for the wait - ing game. Oh, the

**B**

E<sup>b</sup>Mi<sup>6</sup>

E<sup>o</sup>7

days dwin - dle down to a pre - cious few, Sep -

E<sup>b</sup>Mi<sup>6</sup>

E<sup>o</sup>7

B<sup>b</sup>MA<sup>7</sup> F break

tem - ber, No - vem - ber. And these few

**C**

E<sup>b</sup>9

G<sup>b</sup>MA<sup>7</sup> C<sup>b</sup>MA<sup>7</sup>

B<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup>

DMI<sup>7</sup>

GMI<sup>7</sup>

pre - cious days I'll spend with you, These pre - cious

C<sup>9</sup><sub>SUS</sub> C<sup>9</sup>

E<sup>b</sup>Mi<sup>7</sup>

C<sup>b</sup>MA<sup>7</sup>

B<sup>b</sup>6

(F<sup>9</sup><sub>SUS</sub>

B<sup>b</sup>MA<sup>7</sup>

B<sup>b</sup>7)

days I'll spend with you.

# Seven Steps to Heaven

Victor Feldman  
Miles Davis  
(As played by Miles Davis)

Fast Swing

$\text{♩} = 278$

(Intro)

2nd x: add drums

**A** (Stop Time)

**B** (Bass walks)

**C** (Stop Time)



ten. 8va b.  $E^b6$   $E^6$   $F^6$  dr. fill

**D**  $F^{13}$  (pn.)  $E^b13$  2 2  $F^{13}$  solo break

(bs. like Intro)

**E** (Solos)  $F_{MA}^7$   $E_{MI}^7$   $A^7$   $D_{MI}^7$  ( $A^b7$ )  $G^7$

$G_{MI}^7$   $C^7$   $E^b6$   $E^6$   $F^6$

**F**  $C_{MA}^7$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $F_{MI}^7$   $B^b7$

$E^b_{MA}^7$   $A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $G_{MI}^7$   $C^7$

**G**  $F_{MA}^7$   $E_{MI}^7$   $A^7$   $D_{MI}^7$  ( $A^b7$ )  $G^7$

$G_{MI}^7$   $C^7$   $E^b6$   $E^6$   $F^6$

Solo on EEFG. Play **D** between solos. After solos, play **D**, then D.S. al Coda.

ten. 8va b. dr. fill (4x's) (pn.)  $F^{13}$   $E^b13$   $F^{13}$  (On cue)  $F^{13}$

Vamp till cue

Bass walks for solos. Chords in parentheses are optional.

Med. Swing (in 2)

# Silver's Serenade

Horace Silver

♩ = 144

D<sup>13</sup> A EMI<sup>9</sup> FMI<sup>9</sup> EMI<sup>9</sup> CMI<sup>9</sup> B<sup>b</sup>MI<sup>9</sup>  
 AMI<sup>9</sup> B<sup>b</sup>MI<sup>9</sup> AMI<sup>9</sup> FMI<sup>9</sup> E<sup>b</sup>MI<sup>9</sup> A<sup>b</sup>MI<sup>9</sup> AMI<sup>9</sup>  
 AMI<sup>9</sup> B<sup>b</sup>MI<sup>9</sup> B<sup>b</sup>MI<sup>9</sup> CMI<sup>9</sup> B<sup>9</sup>  
 B<sup>b</sup>MA<sup>9</sup> CMI<sup>9</sup> DMI<sup>9</sup> E<sup>b</sup>MA<sup>9</sup> AMI<sup>7</sup> D<sup>7(b9)</sup> (D<sup>13</sup>)  
 (ten. 8va b.)

(Solos) B EMI<sup>9</sup> B<sup>b</sup>MI<sup>9</sup>  
 (1st x only)

AMI<sup>9</sup> E<sup>b</sup>MI<sup>9</sup>

AMI<sup>9</sup> CMI<sup>9</sup> CMI<sup>9</sup> B<sup>9</sup>

B<sup>b</sup>MA<sup>9</sup> CMI<sup>9</sup> DMI<sup>9</sup> E<sup>b</sup>MA<sup>9</sup> AMI<sup>9</sup> D<sup>13</sup>

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

D<sup>7(b9)</sup> G<sup>6/9</sup> (Freely)

# Silver's Serenade (Bass)

Med. Swing

(in 2)

♩ = 144

**A**  $D^{13}$   $E_{MI}^9$   $F_{MI}^9$   $E_{MI}^9$   $C_{MI}^9$   $B^b_{MI}^9$

$A_{MI}^9$   $B^b_{MI}^9$   $A_{MI}^9$   $F_{MI}^9$   $E^b_{MI}^9$   $A^b_{MI}^9$   $A_{MI}^9$

$A_{MI}^9$   $B^b_{MI}^9$   $B_{MI}^9$   $C_{MI}^9$   $B^9$

$B^b_{MA}^9$   $C_{MI}^9$   $D_{MI}^9$   $E^b_{MA}^9$   $A_{MI}^7$   $D^{7(b9)}$   $(D^{13})$   
(1st x only)

**B** (Solos) (in 2)

$E_{MI}^9$   $B^b_{MI}^9$

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

$A_{MI}^9$   $C_{MI}^9$   $C_{MI}^9$   $B^9$

$B^b_{MA}^9$   $C_{MI}^9$   $D_{MI}^9$   $E^b_{MA}^9$   $A_{MI}^9$   $D^{13}$

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

$D^{7(b9)}$   $G^6_{/9}$  (Freely)

Bass plays in 2 throughout.

Med Swing  
(in 2)

# Silver's Serenade (Piano)

**A**

$\text{♩} = 144$

Chords:  $D^{13}$ ,  $E_{MI}^9$ ,  $F_{MI}^9$ ,  $E_{MI}^9$ ,  $C_{MI}^9$ ,  $B^b_{MI}^9$

Chords:  $A_{MI}^9$ ,  $B^b_{MI}^9$ ,  $A_{MI}^9$ ,  $F_{MI}^9$ ,  $E^b_{MI}^9$ ,  $A^b_{MI}^9$ ,  $A_{MI}^9$

Chords:  $A_{MI}^9$ ,  $B^b_{MI}^9$ ,  $B_{MI}^9$ ,  $C_{MI}^9$ ,  $B^9$

Chords:  $B^b_{MA}^9$ ,  $C_{MI}^9$ ,  $D_{MI}^9$ ,  $E^b_{MA}^9$ ,  $A_{MI}^7$ ,  $D^{7(b9)(b5)}$ ,  $(D^{13})$  (1st, x) only

**B** (Solos)

Chords:  $E_{MI}^9$ ,  $B^b_{MI}^9$

Chords:  $A_{MI}^9$ ,  $E^b_{MI}^9$

$A_{MI}^9$   $C_{MI}^9$   $C_{MI}^9$   $B^9$

$B^b_{MA}^9$   $C_{MI}^9$   $D_{MI}^9$   $E^b_{MA}^9$   $A_{MI}^9$   $D^{13}$

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

(Freely)

$D^{7(b9)}$   $G^{6/9}$



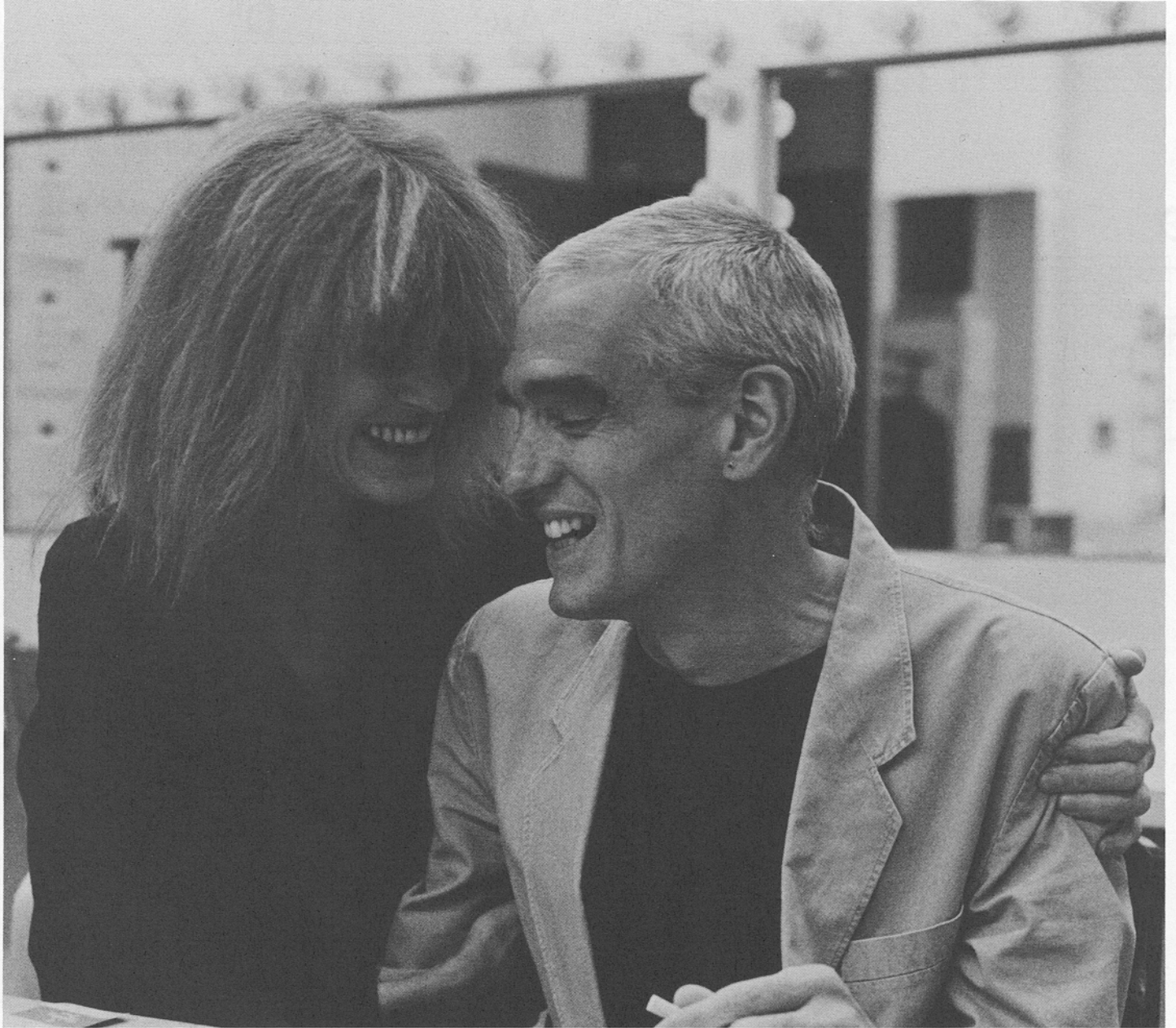


Photo by W. Patrick Hinely

**CARLA BLEY & STEVE SWALLOW**

# Med. Ballad Sing Me Softly of the Blues

Carla Bley

**(Intro)**

F<sup>7</sup> B<sup>7</sup> F<sup>7</sup> E<sup>9</sup><sub>SUS</sub> E<sup>7</sup>

**A**

A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

C<sup>7</sup> G<sup>b</sup>7(b5) F<sup>7</sup> B<sup>7</sup> F<sup>7</sup> E<sup>9</sup><sub>SUS</sub> E<sup>7</sup>

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

**(Ending)**

A<sup>7</sup> G<sup>7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> B<sup>7</sup> B<sup>b</sup>7 A<sup>7</sup>

Solo on **A**; After solos, play head to Ending (rit.)

Notes in parentheses in bar 1 of letter A are the end of the head (start of solos).

Med.-Fast Swing

# Skippy-ing

Denny Zeitlin

**A** (in 2)

(pn.)

(bs. & pn.)

(pn.)

1. 2.

**B** (in 4)

(pn.)

(pn. & bs.)

D.C. al Coda One

♩<sup>1</sup> DMI<sup>9</sup> A<sup>b9</sup>(#5) G<sup>9</sup><sub>SUS</sub> CMA<sup>7</sup> solo break

**C** (Solos) EMI<sup>9</sup> A<sup>13</sup>(#11) DMI<sup>9</sup> G<sup>7</sup>(alt.)

CMA<sup>7</sup> F<sup>9</sup> B<sup>b13</sup> A<sup>7</sup>(alt.) D<sup>7</sup>(alt.)

G<sup>7</sup>(alt.) 1. CMA<sup>7</sup> F#MI<sup>7</sup> B<sup>7</sup> 2. CMA<sup>7</sup> BMI<sup>7</sup>(b5) E<sup>7</sup>(alt.)

**D** AMI<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>MI<sup>7</sup> A<sup>b7</sup>

D<sup>b</sup>MA<sup>7</sup> (D<sup>7</sup>(#11) F# G<sup>b</sup>MA<sup>9</sup>) B<sup>MI</sup><sup>7</sup> D<sup>b7</sup> G<sup>b</sup>MA<sup>7</sup>

F#MI<sup>7</sup> B<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup>

**E** EMI<sup>9</sup> A<sup>13</sup>(#11) DMI<sup>9</sup> G<sup>7</sup>(alt.)

CMA<sup>7</sup> F<sup>9</sup> B<sup>b13</sup> A<sup>7</sup>(alt.)

D<sup>7</sup>(alt.) G<sup>7</sup>(alt.) CMA<sup>7</sup> F#MI<sup>7</sup> B<sup>7</sup>

Solo on CCDE  
After solos, D.C. al Coda Two  
Play AABA before taking Coda

♩<sup>2</sup> DMI<sup>9</sup> G<sup>13</sup><sub>SUS</sub> G<sup>9</sup><sub>SUS</sub> B<sup>b</sup>MI<sup>7</sup> E<sup>b7</sup> A<sup>b</sup>MA<sup>7</sup> E<sup>b</sup> D<sup>b</sup> D<sup>b</sup>

EMI<sup>7</sup> E<sup>b7</sup> DMI<sup>7</sup>(11) G<sup>9</sup><sub>SUS</sub> CMA<sup>9</sup>(#11)

Figures written are played

# So Many Stars

Music: Sergio Mendez

Lyric: Alan &

Marilyn Bergman

Med. Bossa

**A**  $G^b_{MA7}/A^b$   $A^b_{13(b9)}$

The dawn is filled with dreams, so man - y

$A^b_{MI7}$   $(A^b_{MI7(b5)})$   $D^b_{13}$   $D^b_{13}$   $G^b_{MA7}$

dreams, Which one is mine? One must be right for me.

$B^{13}$   $F_{MI}$   $D^b/F$   $F_{MI6}$   $F_{MI7}$

Which dream of all the dreams, when there's a

$F_{MI(MA7)}$   $F_{MI7}$   $B^b_{7(\#9)(\#5)}$   $G^b_{MA7}/A^b$

dream for ev - 'ry star? And there are oh, so man - y

$A^b_{13(b9)}$   $D^b_{6/9}$   $(B^b_{9SUS})$   $B^b_{7(\#5)}$

stars, So man - y stars. The

**B**  $G^b_{MA7}/A^b$   $A^b_{13(b9)}$

wind is filled with songs, so man - y

$A^b_{MI7}$   $(A^b_{MI7(b5)})$   $D^b_{13}$   $D^b_{13}$   $G^b_{MA7}$

songs, Which one is mine? One must be right for me.

$B^{13}$   $F_{MI}$   $D^b/F$   $F_{MI6}$   $F_{MI7}$

Which song of all the songs, when there's a

**F<sub>M</sub>I<sup>(MA7)</sup>** **F<sub>M</sub>I<sup>7</sup>** **B<sup>b</sup>7<sup>(#9)</sup>** **G<sup>b</sup>M<sup>A</sup>7 / A<sup>b</sup>**

song for ev - 'ry star? And there are oh, so man - y

**A<sup>b</sup>13<sup>(b9)</sup>** **D<sup>b</sup>6/9** **(G<sup>b</sup>M<sup>A</sup>7)**

stars, So man - y stars. A -

**C** **G<sub>M</sub>I<sup>11</sup>** **G<sup>b</sup>13<sup>(#11)</sup>**

lone, the count - less days, the end - less

**F<sub>M</sub>I<sup>11</sup>** **B<sup>b</sup>13<sup>(b9)</sup>** **E<sup>b</sup>M<sub>I</sub><sup>11</sup>**

nights that I have searched so man - y eyes, So man - y

**(G<sup>b</sup> / A<sup>b</sup> A<sup>b</sup> / G<sup>b</sup>)** **A<sup>b</sup>13<sup>(b9)</sup>** **F<sup>13</sup>** **(B<sup>9</sup>) F<sup>7</sup>(#5)** **B<sup>b</sup>9<sub>SUS</sub>** **B<sup>b</sup>7<sup>(#5)</sup>**

hearts, So man - y smiles. Which one to

**D** **G<sup>b</sup>M<sup>A</sup>7 / A<sup>b</sup>** **A<sup>b</sup>13<sup>(b9)</sup>**

choose? Which way to go? How can I

**F<sub>M</sub>I<sup>9</sup>** **B<sup>b</sup>7<sup>(#5)</sup>** **(G<sup>b</sup>M<sup>A</sup>7 / A<sup>b</sup>)** **E<sup>b</sup>M<sub>I</sub><sup>9</sup>**

tell? How can I know? Out of oh, so man - y

**A<sup>b</sup>13<sup>(b9)</sup>** **D<sup>b</sup>6/9** **(C<sup>b</sup>6/9)**

stars, So man - y stars.

To end, last 2 bars may be vamped.  
Chords in parentheses are optional.



Photo by Chuck Stewart

**JOHN COLTRANE**

# Some Other Blues

John Coltrane

Med.-Up Swing

$\text{♩} = 196$

(ten.)

Chords:  $F^7$ ,  $B^{\flat 9}_{SUS}$ ,  $F^7$ ,  $B^7$

Chords:  $B^{\flat 7}$ ,  $E^{\flat 7}$ ,  $A^{\flat 7}$ ,  $D^{\flat 7}$

1.

Chords:  $C^{13}$ ,  $B^{\flat 13}/C$ ,  $F^7$ ,  $(C^7)$

bs.

Chords:  $C^{13}$ ,  $B^{\flat 13}/C$ ,  $F^7$ ,  $(C^7)$

(Solos)

**B**

Chords:  $F^7$ ,  $B^{\flat 7}$ ,  $F^7$

Chords:  $B^{\flat 7}$ ,  $F^7$

Chords:  $C^7$ ,  $F^7$ ,  $C^7$

After solos, D.C. al Coda

$\text{⊕}$

Chord:  $F^7$

Tenor sounds one octave lower than written.  
Piano comping during the head follows tenor syncopations and kicks.



# Someone to Light Up My Life

Music: Antonio Carlos Jobim

English lyric: Gene Lees

Med. Samba

(Intro)

Go on your way \_\_\_\_\_ with a cloud - less blue sky a - bove, \_\_\_\_\_

May all your days \_\_\_\_\_ be a won - der - ful

song of love, \_\_\_\_\_ O - pen your arms and

sing of all the hid - den hopes \_\_\_\_\_ you've ev - er trea - sured, \_\_\_\_\_

And live \_\_\_\_\_ out your life \_\_\_\_\_ in

peace.

Where \_\_\_\_\_ shall I look \_\_\_\_\_ for the love \_\_\_\_\_ to re -

place you? \_\_\_\_\_ Some - one to light \_\_\_\_\_ up my

life. \_\_\_\_\_ Some - one with strange lit - tle

Chords: E<sup>9</sup>, F#<sup>#</sup>/<sub>E</sub>, A<sup>MA7</sup>, D#<sup>#</sup>MI<sup>7(b5)</sup>, G#<sup>#</sup>13, G#<sup>#</sup>7(#5), C#<sup>#</sup>9, C#<sup>#</sup>7(b9), F#<sup>#</sup>MI<sup>(MA7)</sup>, F#<sup>#</sup>MI<sup>7</sup>, D<sup>9</sup>(#5), D<sup>9</sup>, G<sup>MA7</sup>, G#<sup>#</sup>MI<sup>7(b5)</sup>, C#<sup>#</sup>7(b9), F#<sup>#</sup>MA<sup>7</sup>, G<sup>o7</sup>, G#<sup>#</sup>MI<sup>7</sup>, B<sup>MI7</sup>, E<sup>7(b9)</sup>, A<sup>MA7</sup>, G#<sup>#</sup>MI<sup>7(b5)</sup>, C#<sup>#</sup>7(b9), F#<sup>#</sup>MI<sup>(MA7)</sup>, F#<sup>#</sup>MI<sup>6</sup>, E<sup>MI(MA7)</sup>, A<sup>9</sup>, D<sup>MA7</sup>, C#<sup>#</sup>MI<sup>7(b5)</sup>, F#<sup>#</sup>7(b9), B<sup>MI7</sup>, E<sup>9</sup>, E<sup>13</sup>

**E<sup>9(#5)</sup>** **A<sup>MA7</sup>** **(F#<sup>MI7</sup>)**

ways, \_\_\_\_\_ Eyes like a blue au - tumn haze, \_\_\_\_\_

**D#<sup>MI7(b5)</sup>** **G#<sup>13</sup>** **G#<sup>7(#5)</sup>**

Some - one with your laugh - ing style, \_\_\_\_\_ And a

**C#<sup>MI7</sup>** **A<sup>MI6</sup>** **G<sup>MA7</sup>** **B** **E<sup>7</sup>**

smile that I know will keep haunt - ing me end - less - ly.

**B** **A<sup>MA7</sup>** **G#<sup>MI7(b5)</sup>** **C#<sup>7(b9)</sup>** **F#<sup>MI(MA7)</sup>** **(B<sup>9</sup>)** **F#<sup>MI6</sup>**

Some - times in stars \_\_\_\_\_ or the swift \_\_\_\_\_ flight of

**E<sup>MI(MA7)</sup>** **A<sup>9</sup>** **D<sup>MA7</sup>** **C#<sup>MI7(b5)</sup>** **F#<sup>7(b9)</sup>**

sea - birds \_\_\_\_\_ I \_\_\_\_\_ catch a mo - ment of

**D<sup>MA7</sup>** **D#<sup>MI7(b5)</sup>**

you. \_\_\_\_\_ That's why I walk all a -

**D<sup>MI6</sup>** **A<sup>(add 9)</sup>** **C#** **C<sup>13</sup><sub>SUS</sub>** **C<sup>13</sup>**

lone, \_\_\_\_\_ Search - ing for some - thing un - known, \_\_\_\_\_

**B<sup>7</sup>** **E<sup>9</sup><sub>SUS</sub>** **E<sup>7(b9)</sup>**

Search - ing for some - thing or some - one to light up my

**A<sup>MA7</sup>** **(B<sup>MI7</sup>)** **E<sup>7(b9)</sup>**

life. \_\_\_\_\_

Alternate changes for bars 1-8 of **B**:

**A<sup>9</sup><sub>SUS</sub>** **A<sup>7(b9)</sup>** **D/A** **D<sup>o7</sup>/A** **A<sup>MA7</sup>** **∕** **A<sup>9</sup><sub>SUS</sub>** **A<sup>9</sup>**

Med. Bossa

# Song For My Father

Horace Silver

J = 126 (Intro)

NC (FMI)

(trp. & ten.)

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

**A**

(trp. ten.)

FMI<sup>9</sup>

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

(bs.)

(unis.)

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

(B<sup>b</sup> C) C<sub>7</sub> break-

1.

2.

(unis.)

FMI<sup>9</sup>

FMI<sup>9</sup>

**B**

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

FMI<sup>9</sup>

$E_b^9$   $D_b^9$   $(B_b/C)$   $C^7$  break  $F_{MI}^9$

Play head twice, solo on AAB,  
After solos, D.S. al Coda

$F_{MI}^9$   $F_{MI}^9$   $F$  bass

(piano fills) (Vamp till cue) (pn.) (On cue)

Chords in parentheses are optional.  
 Piano may double bass line.  
 Bass line continues for solos.  
 Breaks are observed during solos.

# Sophisticated Lady

Duke Ellington  
Irving Mills  
Mitchell Parish

Medium Ballad

(G<sup>7(#9)</sup> A<sup>b</sup> A<sup>b</sup>MA<sup>7</sup>)

B<sup>Mi</sup>7 A B<sup>b</sup>Mi B<sup>b</sup>Mi B<sup>b</sup>Mi<sup>7</sup> G<sup>b</sup>7 F<sup>7</sup> E<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MA<sup>7</sup>

They say \_\_\_\_\_ in - to your ear - ly life ro - mance came, \_\_\_\_\_ and in this

A<sup>b</sup>7 G<sup>7</sup> G<sup>b</sup>7 F<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>Mi<sup>7</sup> E<sup>b</sup>13

heart of yours burned a flame, \_\_\_\_\_ A flame that flick - ered one day and

C<sup>Mi</sup>7 (B<sup>Mi</sup>7 E<sup>9</sup>) F<sup>7(b9)</sup> B<sup>b</sup>Mi B<sup>b</sup>Mi<sup>(MA7)</sup> B<sup>b</sup>Mi<sup>7</sup>

died a - way. Then, \_\_\_\_\_ with dis - il -

G<sup>b</sup>7 F<sup>7</sup> E<sup>7</sup> E<sup>b</sup>7 (G<sup>7(#9)</sup> A<sup>b</sup> A<sup>b</sup>MA<sup>7</sup>) A<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup> G<sup>b</sup>7 F<sup>7</sup>

lu - sion deep in your eyes, \_\_\_\_\_ you learned that fools in love soon grow

B<sup>b</sup>7 B<sup>b</sup>Mi<sup>7</sup> E<sup>b</sup>13 A<sup>b</sup>6 A<sup>Mi</sup>7 D<sup>7</sup>

wise, \_\_\_\_\_ The years have changed you, some - how; I see you now...

B G<sup>MA</sup>7 E<sup>Mi</sup>7 A<sup>Mi</sup>7 D<sup>7</sup> B<sup>Mi</sup>7 E<sup>7(b9)</sup>

Smok - ing, drink - ing, nev - er think - ing of \_\_\_\_\_ to - mor - row,

A<sup>Mi</sup>7 D<sup>7(b9)</sup> G<sup>MA</sup>7 E<sup>Mi</sup>7 A<sup>Mi</sup>7 D<sup>7</sup>

non - cha - lant, Dia - monds shin - ing danc - ing, din - ing with \_\_\_\_\_ some

G<sup>MA</sup>7 B<sup>07</sup> C<sup>Mi</sup>7 (D<sup>b13</sup>) B<sup>b</sup>Mi<sup>7</sup> C<sup>Mi</sup>7<sup>(b5)</sup> F<sup>7(b9)</sup>

man in a res - tau - rant, Is that all you real - ly want?

**C**  $B^b_{MI} B^b_{MI}$   $(MA^7) B^b_{MI}^7$   $G^b7$   $F^7$   $E^7$   $E^b7$   $(G^{7(9)} / A^b)$   $A^b_{MA}^7$   $A^b_{MA}^7$  )

No, \_\_\_\_\_ soph - is - ti - cat - ed la - dy, I know \_\_\_\_\_ you miss the

$A^b7$   $G^7$   $G^b7$   $F^7$   $B^b7$

love you lost long a - go, \_\_\_\_\_ And when no -

$B^b_{MI}^7$   $E^b13$   $A^b6$   $(C_{MI}^7(b5))$   $F^7(b9)$

bod - y is nigh you cry.

Alternate changes, bars

1-4 and 9-13 of **A**, 1-4 of **C**:  
(tritone substitutions)

$B^b_{MI}^7$   $C^{7(9)}$   $F^7$   $B^b7(9)$   $E^b7$   $A^b_{MA}^7$   $D^{7(9)}$   $G^7$   $C^{7(9)}$   $F^7$   $B^b7$

Med. Samba

# Spain

Chick Corea

♩ = 136 **A** (elec. pn. & flute 8va)

NC.  
(elec. pn.)

EM<sup>11</sup>  
(add bass)

(EM<sup>11</sup>) F<sup>#sus</sup> F<sup>#</sup>

G F<sup>#7</sup>

EM<sup>7</sup> A<sup>7</sup> DMA<sup>7</sup> GMA<sup>7</sup>  
(sample bass line)

C<sup>#7</sup> F<sup>#7(#9)</sup> B<sup>sus</sup> B B<sup>(add 9)</sup>

(last x: D.C. al Coda)

**B** NC.

(w/ bs. 8va b. & elec. pn. 15ma b.)

NC.

NC.

1. NC. **B<sub>SUS</sub>** | 2. NC. **G<sub>MA</sub><sup>7</sup>**

**C** (Samba) **G<sub>MA</sub><sup>7</sup>**

(pn. & fl.)

**F<sup>7</sup>**

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

**A<sup>7</sup>**

**D<sub>MA</sub><sup>7</sup>**

**G<sub>MA</sub><sup>7</sup>**

(elec. pn.)

**C<sup>7</sup>**

**F<sup>7</sup>**

**B<sub>MI</sub>**

**B<sup>7</sup>**

(elec. pn.)

D.S. al 2nd ending

Solos on **C**. To end each solo, play melody at **C** (use notes in parentheses), then D.S. al 2nd ending. To end last solo, play melody at **C**, D.S. for 8 bars, then D.C. al Coda.

**G<sub>MA</sub><sup>7</sup>**

**D<sub>B</sub>**

**B<sub>SUS</sub>** (add 9)



# Spring Can Really Hang You Up the

## Most

Lyric: Fran Landesman

Music: Tommy Wolf

Med. Ballad (Verse)  
(Ad lib.)

*CMA<sup>7</sup> B<sup>b</sup>13 CMA<sup>7</sup> CMA<sup>7</sup> B<sup>b</sup>13 CMA<sup>7</sup>*

Once I was a sen - ti - men - tal thing, Threw my heart a - way each Spring,

*B<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>MA<sup>7</sup> F<sup>#</sup>MI<sup>7</sup> EMI<sup>7</sup> DMI<sup>7</sup> CMA<sup>7</sup> AMI<sup>9</sup>*

Now a Spring ro - mance has - n't got a chance, Pro - mised my first dance to Win - ter;

*DMI<sup>9</sup> G<sup>7</sup> CMA<sup>7</sup> A<sup>7(b9)</sup> DMI<sup>7(11)</sup> A<sup>7(b9)</sup> D<sup>9</sup> G<sup>13</sup>*

All I've got to show's a splin - ter for my lit - tle fling.

(In tempo)

**A** *CMA<sup>7</sup> B<sup>b</sup>MA<sup>9</sup> CMA<sup>7</sup> B<sup>b</sup>MA<sup>9</sup> CMA<sup>7</sup> AMI<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup> EMI<sup>7</sup> A<sup>7(b9)</sup>*

Spring this year — has got me feel - ing like a horse that nev - er left the post; I  
Spring is here, — there's no mis - tak - ing rob - ins build - ing nests from coast to coast; My

*F<sup>#</sup>MI<sup>7(b5)</sup> FMI<sup>7</sup> EMI<sup>7</sup> D<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup> CMA<sup>7</sup> B<sup>b</sup>MA<sup>9</sup>*

lie in my room — star - ing up at the ceil - ing, Spring can real - ly hang you up the most.  
heart tries to sing — so they won't hear it break - ing, Spring can real - ly hang you up the most.

*CMA<sup>7</sup> B<sup>b</sup>MA<sup>9</sup> CMA<sup>7</sup> B<sup>b</sup>MA<sup>9</sup> CMA<sup>7</sup> AMI<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup> EMI<sup>7</sup> A<sup>7(b9)</sup>*

Morn - ing's kiss — wakes trees and flow - ers, And to them I'd like to drink a toast; I  
Col - lege boys — are writ - ing son - nets, In the "ten - der pas - sion" they're en - grossed; But

*F<sup>#</sup>MI<sup>7(b5)</sup> FMI<sup>7</sup> EMI<sup>7</sup> D<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup> CMA<sup>7</sup>*

walk in the park — just to kill lone - ly hours, — Spring can real - ly hang you up the most.  
I'm on the shelf — with last years Eas - ter bon - nets, Spring can real - ly hang you up the most.

**B** *GMI<sup>7</sup> CMA<sup>7</sup> GMI<sup>7</sup> CMA<sup>7</sup>*

All aft - er - noon those birds — twit - ter twit,  
Love came my way, I hoped — it would last,

GMI<sup>7</sup> CMA<sup>7</sup> GMI<sup>7</sup> CMA<sup>7</sup> CMI<sup>7</sup> FMA<sup>7</sup>

I know the tune, "This is love, this is it." Heard it be-fore and  
 We had our day, now that's all in the past. Spring came a-long a

CMI<sup>7</sup> FMA<sup>7</sup> F#MI<sup>7</sup> B<sup>7</sup> EMA<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup>

I know the score, And I've de-cid-ed that Spring is a bore.  
 sea-son of song, Full of sweet pro-mise, but some-thing went wrong.

**C** GMA<sup>7</sup> FMA<sup>9</sup> CMA<sup>7</sup> BbMA<sup>9</sup> CMA<sup>7</sup> AMI<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup>

Love seemed sure a-round the New year, Now it's A-pril, love is just a  
 Doc-tors once pre-scribed a ton-ic, Sul-phur and mo-las-ses was the

EMI<sup>7</sup> A<sup>7(b9)</sup> F#MI<sup>7(b5)</sup> FMI<sup>7</sup> EMI<sup>7</sup> D<sup>7</sup>

ghost; Spring ar-rived on time, on-ly what be-came of you, dear?  
 dose; did-n't help a bit, My con-

DMI<sup>7</sup> G<sup>7</sup> EMI<sup>7</sup> A<sup>7(b9)</sup> DMI<sup>7</sup> G<sup>7</sup> CMA<sup>7</sup> BbMA<sup>7</sup>

Spring can real-ly hang you up the most; Spring can real-ly hang you up the most.

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

E<sup>b</sup>MI<sup>7</sup> Ab<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup> EMI<sup>7</sup> A<sup>7(b9)</sup>

di-tion must be chron-ic, Spring can real-ly hang you up the most.

DMI<sup>7</sup> CMA<sup>7</sup> DMI<sup>7</sup> CMA<sup>7</sup> BMI<sup>7(b5)</sup> E<sup>7(b9)</sup> AMI<sup>7</sup> D<sup>13</sup>

All a-lone, the par-ty's o-ver, Old man Win-ter was a gra-cious host, But when  
 (G pedal opt. -----) (Ad lib.)

DMI<sup>7</sup> Bb<sup>9</sup> EMI<sup>7</sup> A<sup>7</sup> DMI<sup>7(11)</sup> DbMA<sup>7</sup> CMA<sup>7</sup>

you keep pray-ing for snow to hide the clo-ver, Spring can real-ly hang you up the most.

Med. Swing

# Stablemates

Benny Golson

♩ = 162

A  $E_{MI}^7$   $A^7$   $E_{bMI}^7$   $A_{b7}$   $D_{bMA}^7$   
 (trp. w/ ten. 8va b.)

$C^{7(\#5)}$   $A_{bMI}^7$   $D_{b7}$

$G_{bMA}^7$   $G_{MI}^{7(b5)}$   $C^7$   $F_{MI}^7$   $B_{b7(\#9)(\#5)}$  break

(Latin)  $E_{bMI}^7$   $A_{b7(\#5)}$   $D_{bMA}^7$   
 (trp.) 8 (ten.) 8

(Swing) B  $F_{MI}^7$   $G_{b13}$   $G^{7(\#5)}$   $C^7$   
 (trp. w/ ten. 8va b.)

$(F_{\#MI}^7 B^7 F_{MI}^7 B_{b7} E_{MI}^7 A^7 E_{bMI}^7 A_{b7})$   
 $B^7 B_{b7} A^7 A_{b7}$  break

C  $E_{MI}^7$   $A^7$   $E_{bMI}^7$   $A_{b7}$   $D_{bMA}^7$   $C^{7(\#5)}$   $A_{bMI}^7$

$D_{b7}$   $G_{bMA}^7$   $G_{MI}^{7(b5)}$   $C^7$   $F_{MI}^7$   $B_{b7(\#9)(\#5)}$

$(B_{b7(\#9)(\#5)})$  break (Latin)  $E_{bMI}^7$   $A_{b7(\#5)}$   $D_{bMA}^7$   
 (trp.) 8 (ten.) 8 fine

Piano lays out for the head. Chords in parentheses at B are used for solos. Solos swing, no breaks.

# The Star-Crossed Lovers

Duke Ellington & Billy Strayhorn

Medium Ballad

Chords:  $G^{9(b5)}$  **A**  $G^b_{MA7}$   $G^{9(b5)}$   $D^b_{MA7}$   $B^b_{MI7}$   $E^b_{MI7}$   $A^b_{13}$   $D^b_{MA7}$   $G^{7(b5)}$

Chords:  $G^b_{MA7}$   $G^{9(b5)}$   $D^b_{MA7}$   $B^b_{MI7}$   $G_{MI7(b5)}$   $C^{7(b9)}$   $F_{MI}$

**B**  $E^b_{MI7}$   $D^b_{MA7}$   $E^b_{MI7}$   $D^b_{MA7}$   $E^b_{MI7(b5)}$   $A^b_{13}$   $(A^{13})$   $E^b_{MI7(b5)}$   $A^b_{13}$

bass pedal:  $\downarrow$   $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$   $\uparrow$

Chords:  $D^b_{7sus}$   $D^b_{9sus}$   $D^b_{13(b9)}$   $G^b_{MA7}$   $G^b_{7(\#9)}$   $D$   $F^\#$   $F^\#_{MI}$   $A^b_{13}$

**C**  $D^b_{MA7}$   $D^b_{9(\#5)}$   $G^b_{MA7}$   $E^b_9$   $D^b_{MA7}$   $A^b_9$   $E^{(add9)}$   $G^\#$

bass:  $\downarrow$   $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$   $\uparrow$

Chords:  $D^b_{MA7}$   $(B^b_7)$   $E^b_7$   $A^b_7$   $G^{9(b5)}$

## Star Dust

Lyric by Mitchell Parish  
Music by Hoagy Carmichael

## Medium Ballad

(Intro)  $D^{\flat}MA^7$   $G^{\flat}9(\#11)$   $F^7(\flat 9)$

And now the pur - ple dusk of twi - light time steals a - cross the mea - dows of my

$B^{\flat}7$   $E^{\flat}MI^7$   $A^{\flat}7$   $FMI^7$   $B^{\flat}MI^7$

heart. High up in the sky the lit - tle stars climb,

$GMI^7$   $C^7$   $E^{\flat}MI^7$   $A^{\flat}7$   $D^{\flat}MA^7$

Al - ways re - mind - ing me that we're a - part. You wan - dered down the lane and

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

far a - way. Leav - ing me a song that will not die.

$E^{\flat}MI^7$   $A^{\flat}7$   $FMI^7$   $B^{\flat}MI^7$

Love is now the star dust of yes - ter - day.

$E^{\flat}MI^7$   $A^{\flat}7$   $D^{\flat}MA^7$  ( $D^{\flat}7(\#5)$ )

The mu - sic of the years gone by. Some - times I

**A**  $G^{\flat}MA^7$   $G^{\flat}MI^7(MA^7)$   $F^{\sharp}MI^7$   $B^7$

won - der why I spend the lone - ly night dream - ing of a song, The

$D^{\flat}MA^7$   $FMI^7$   $B^{\flat}7$   $E^{\flat}MI^7$   $B^{\flat}7$

mel - o - dy haunts my rev - er - ie, And I am once a - gain with

**E<sup>b</sup>M<sup>1</sup>7** **A<sup>b</sup>7** **E<sup>b</sup>M<sup>1</sup>7** **A<sup>b</sup>7**

you, When our love was new, and each kiss an in - spir -

**D<sup>b</sup>M<sup>A</sup>7** **E<sup>b</sup>M<sup>1</sup>7** **E<sup>o</sup>7** **F<sup>M</sup>17** **B<sup>b</sup>M<sup>1</sup>7** **E<sup>b</sup>9**

a - tion, But that was long a - go, now

**B<sup>b</sup>M<sup>1</sup>7** **E<sup>b</sup>7** **A<sup>b</sup>7** **E<sup>b</sup>M<sup>1</sup>7** **A<sup>b</sup>7** **D<sup>b</sup>7**

my con - so - la - tion is in the star dust of a song. Be -

**B** **G<sup>b</sup>M<sup>A</sup>7** **G<sup>b</sup>M<sup>1</sup>(M<sup>A</sup>7)** **F<sup>#</sup>M<sup>1</sup>7** **B7**

side a gar - den wall, when stars are bright, you are in my arms. The

**D<sup>b</sup>M<sup>A</sup>7** **F<sup>M</sup>17** **B<sup>b</sup>7** **E<sup>b</sup>M<sup>1</sup>7** **B<sup>b</sup>7**

night - in - gale tells his fair - y tale of par - a - dise where ros - es

**E<sup>b</sup>M<sup>1</sup>7** **(B<sup>13</sup> F<sup>#</sup>M<sup>1</sup>7)** **A<sup>13</sup>** **B<sup>13</sup>** **A<sup>13</sup>**

grew. Though I dream in vain, in my

**D<sup>b</sup>M<sup>A</sup>7** **B<sup>b</sup>M<sup>1</sup>7** **F<sup>M</sup>17** **B<sup>b</sup>7** **E<sup>b</sup>M<sup>1</sup>7**

heart it will re - main: My star dust mel - o - dy,

**A<sup>b</sup>7** **D<sup>b</sup>M<sup>A</sup>7** **(A<sup>b</sup>M<sup>1</sup>7 D<sup>b</sup>7)**

the mem - o - ry of love's re - frain. *fine* **Solo on AB**  
*After solos, D.S. al fine*

# Stargazer

Med.-Slow Jazz Waltz

Armen Donelian

**A**  $\text{♩} = 86$   $\text{3/4}$  *mp*

1st x: pn. 2nd x: sop.

**B** *(mp)* (sop. trp.)

**C** *f*

Chord progressions and melodic lines for sections A, B, and C. Section A includes chords:  $F^{7(alt.)}$ ,  $A$ ,  $G^bMA^7(b5)$ ,  $A^bMA^7$ ,  $E$ ,  $D^bMI^{(add\ b13)}$ ,  $BMI^7$ ,  $B^{\circ 7}$ ,  $F\#MI$ ,  $G^bMA^7$ ,  $A^b7_{SUS}$ ,  $B^bMI^{(add\ 9)(omit\ 3)}$ ,  $B^b7(alt.)$ ,  $D$ ,  $C^bMA^7(b5)$ ,  $D^bMA^7$ ,  $F\#MI^{(add\ b13)}$ ,  $EMI^7$ ,  $E^{\circ 7}$ ,  $BMA^7$ ,  $D\#$ ,  $D^{\circ 7}$ ,  $CMI^7$ ,  $B^{7(b5)}$ ,  $G^bMA^7(b5)$ ,  $B^b$ ,  $B^bMI^{(add\ 9)(omit\ 3)}$ . Section B includes:  $DMI^6$ ,  $F$ ,  $E^{13(\#11)(b9)}$ ,  $CMI^6$ ,  $E^b$ ,  $D^{13(\#11)(b9)}$ ,  $B^bMI^6$ ,  $D^b$ ,  $C^{13(\#11)(b9)}$ ,  $C^bMA^7$ ,  $A$ ,  $B^bMI^{(add\ 9)(omit\ 3)}$ ,  $E^{(omit\ 3)}$ ,  $F\#^{(omit\ 3)}$ ,  $A^bMI^{(add\ 9)(omit\ 3)}$ . Section C includes:  $A^bMI^{(add\ b13)}$ ,  $GMI$ ,  $A^bMI$ ,  $G$ ,  $F\#MI^{7(add\ 13)}$ ,  $G\#$ ,  $C\#MI^6$ ,  $E$ ,  $A^bMI^{(omit\ 3)}$ ,  $G$ ,  $A^b$ ,  $B$ ,  $B^b$ ,  $A^b$ ,  $E$ ,  $CMI$ ,  $E^b$ ,  $D^{\circ 7}$ ,  $D^b^{\circ 7}$ ,  $D^b$ .

*cresc.*

**D**  $F^{\#}MI^{(MA7)}$   $F^7$   $G^{\flat}MA^7$   $GMI^7$   $A^{\flat}o^7$   $B^{\flat}o^7$   $CMI^7$   $B^7(b5)$   $G^{\flat}MA^7$   $B^{\flat}$   $B^{\flat}MI^{(add 9)}$

*mp* (sop.) (trp.)

$B^{\flat}MI^6$   $D^{\flat}$   $C^{13}(\#11)$   $C^{\flat}MA^7$   $F^7(alt.)$   $B^{\flat}MI^{(add 9)}$  **E** (Trp. solo)  $B^{\flat}MI$

Vamp & solo till cue

On cue, D.C., pn. solo on **A** (indef.)

On cue, continue to **B**, 2nd ending, **C**, take Coda

*mp* (sop.) (trp.)

$DMI^6$   $F$   $E^{13}(\#11)$   $CMI^6$   $E^{\flat}$   $D^{13}(\#11)$

$B^{\flat}MI^6$   $D^{\flat}$   $C^{13}(\#11)$   $C^{\flat}MA^7$   $F^7(alt.)$   $B^{\flat}MI^{(add 9)}$

1.  $C^{\flat}MA^7$   $B^{\flat}$   $B$   $A$   $D^{\flat}(add 9)$   $A^{\flat}$   $GMI^7(b5)$   $F$   $G^{\flat}$   $E^{\flat}MI^6$

2.  $C^{\flat}MA^7$   $B^{\flat}$   $B$   $A$   $D^{\flat}(add 9)$   $A^{\flat}$   $GMI^7(b5)$   $F$   $G^{\flat}$   $E^{\flat}MI^6$

*cresc.* *rit.*

**(Fast)**  $\approx 150$   $B^{\flat}MI^{(add 9)}$   $B^{\flat}MI^{(omit 3)}$

*f* (hold till fermata) (pn.) *accel. to fermata*

8va 15ma

$B^{\flat}MI^{(omit 3)}$  *mp* (pn. fill)



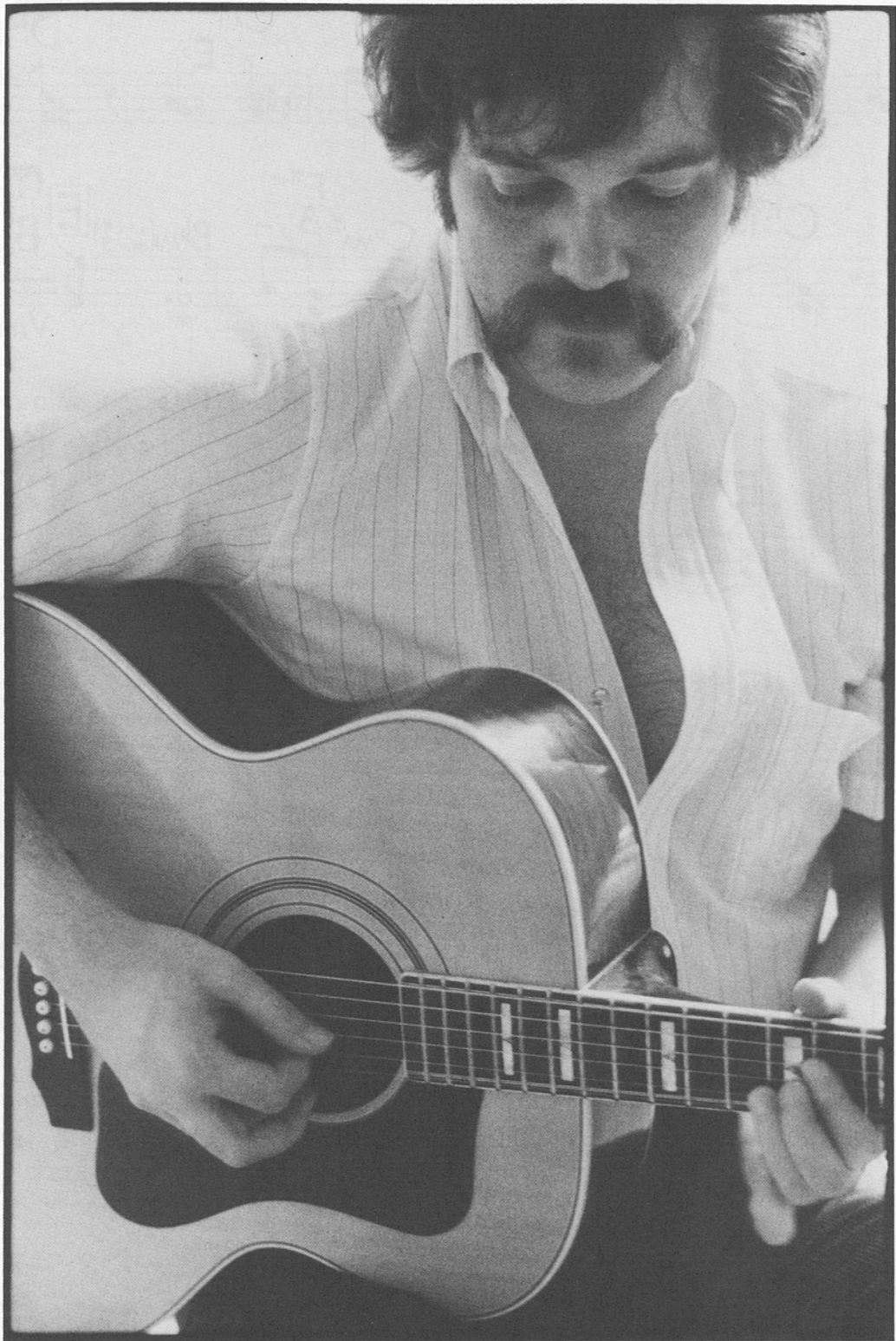


Photo by W. Patrick Hinely

**JOHN ABERCROMBIE**

Med. Straight 8th's Ballad

# Still

John Abercrombie

♩ = 53

(gtr., melody)

**A**

Musical notation for the first system, including guitar melody and bass accompaniment with chords  $Bb^9_{sus}$  and  $G^bMA^9/Bb$ .

(gtr. synth.)

Musical notation for the second system, including guitar synth melody and bass accompaniment with chords  $Bb^9_{sus}$  and  $G^bMA^9/Bb$ .

fill

Musical notation for the third system, including a fill and guitar melody with chords  $E MA^7$ ,  $F\# MI^9(MA^7)$ , and  $Bb^9_{sus}$ .

fill

Musical notation for the fourth system, including a fill and guitar melody with chords  $A^b MA^7$ ,  $F/Db$ , and  $Bb^9_{sus}$ .

Form on record: indef. bass solo on **A**, melody, gtr. solo, melody, Ending

(Ending)

Musical notation for the ending section, showing a vamp, fill, and fade.

Vamp, fill, & fade

sample bass line for melody & gtr. solo:

Sample bass line for melody and guitar solo.

Melody sounds one octave lower than written. Melody is freely interpreted. Drums are sparse throughout.

## Story Line

Bill Evans

Med. Ballad,  
Ad lib. ♩ = 120-140

**A**

**B**

$B^{\circ 7}(\text{add } G)$   $E_b 6/9 / B_b$   $A_{MI} 6$   $F_{MI} 6 / A_b$

$C_{MA} 7 / G$   $G_b 7(b5)$   $F_{MI} 7$   $F^{\# \circ 7}$

$C_{MA} 7 / G$   $(A_{MI}^{(MA7)}) / G_b 7(b5)$   $(F_{MI} 7 / D) / F_{MI} 7$   $D_b_{MA} 7 / G$

Solo on AB.

Written melody is first of 3 improvised choruses; it is not repeated.  
 Chords in parentheses are optional.

Med. Swing

# Strollin'

Horace Silver

$\text{♩} = 132$  (in 2) **A**

(trp.)  
 $D^{\flat}MA^7$   $E^{\flat}MI^7$   $A^7$   $E^{\flat}MI^7$   $A^{\flat}7$   
 (bs.) (pn.) w/ 8va b.

$D^{\flat}MA^7$   $A^{\flat}MI^7$   $D^{\flat}7$   $GMI^7$   $C^7$   
 w/ 8va b.

1.

$FMI^7$   $B^{\flat}7(\#9)(\#5)$   $E^{\flat}MI^7$   $A^{\flat}13$   $A^{\flat}7(\#5)$   $D^{\flat}MA^7$   
 w/ 8va b.

$D^{\flat}MA^7$   $B^{\flat}MI^{11}$   $B^{\flat}7(\#9)(\#5)$   $E^{\flat}9(\#11)$   $D^7(\#9)$   
 (bs.)

2.

$FMI^7$   $B^{\flat}MI^{11}$   $B^{\flat}7(\#9)(\#5)$   $E^{\flat}9(\#11)$   $F^{\sharp}MI^7$   $B^7$   
 (bs. w/ pn.)

⊙

$F_{MI}^7$   $B^b7(\#9)$   $E^b_{MI}7$   $A^b9_{sus}$   $A^b13(b9)$   $D^b6$   $F_{MI}7$   $E^b_{MI}7(11)$   $A^b13(b9)$

**B** (Solos)

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

(bass walks in 4)

$D^b_{MA}7$   $A^b_{MI}7$   $D^b7$   $G_{MI}7$   $C7$

1.

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

$D^b_{MA}7$   $B^b_{MI}7$   $E^b9(\#11)$   $D7(\#9)$

2.

$F_{MI}7$   $B^b_{MI}7$   $E^b9(\#11)$   $F\#_{MI}7$   $B7$

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

Solo on **B**; After solos,  
D.C. al Coda

⊙

$D^b6$   $G^b13(\#11)$   $F_{MI}7$   $B^b7(\#9)$   $E^b_{MI}7$   $A^b7(\#9)$   $C$   $D^b$

Med. Swing  
 ♩ = 132

# Strollin' (Harmony)

**A**

(ten.)

1.

2.

⊕

**B**

(Solos)

$D^b_{MA7}$        $E_{MI7}$   $A7$      $E^b_{MI7}$   $A^b7$      $D^b_{MA7}$

$A^b_{MI7}$   $D^b7$      $G_{MI7}$   $C7$      $F_{MI7}$      $B^b7(\#5)$      $E^b_{MI7}$

$A^b7$        $D^b_{MA7}$        $B^b_{MI7}$        $E^b9(\#11)$        $D7(\#9)$

2.  $F_{MI7}$        $B^b_{MI7}$        $E^b9(\#11)$        $F\#_{MI7}$        $B7$

$F_{MI7}$      $B^b7(\#5)$      $E^b_{MI7}$      $A^b7$      $D^b_{MA7}$      $B^b7(\#5)$      $E^b_{MI7}$      $A^b7$

Solo on **B**; After solos, D.C. al Coda

⊕

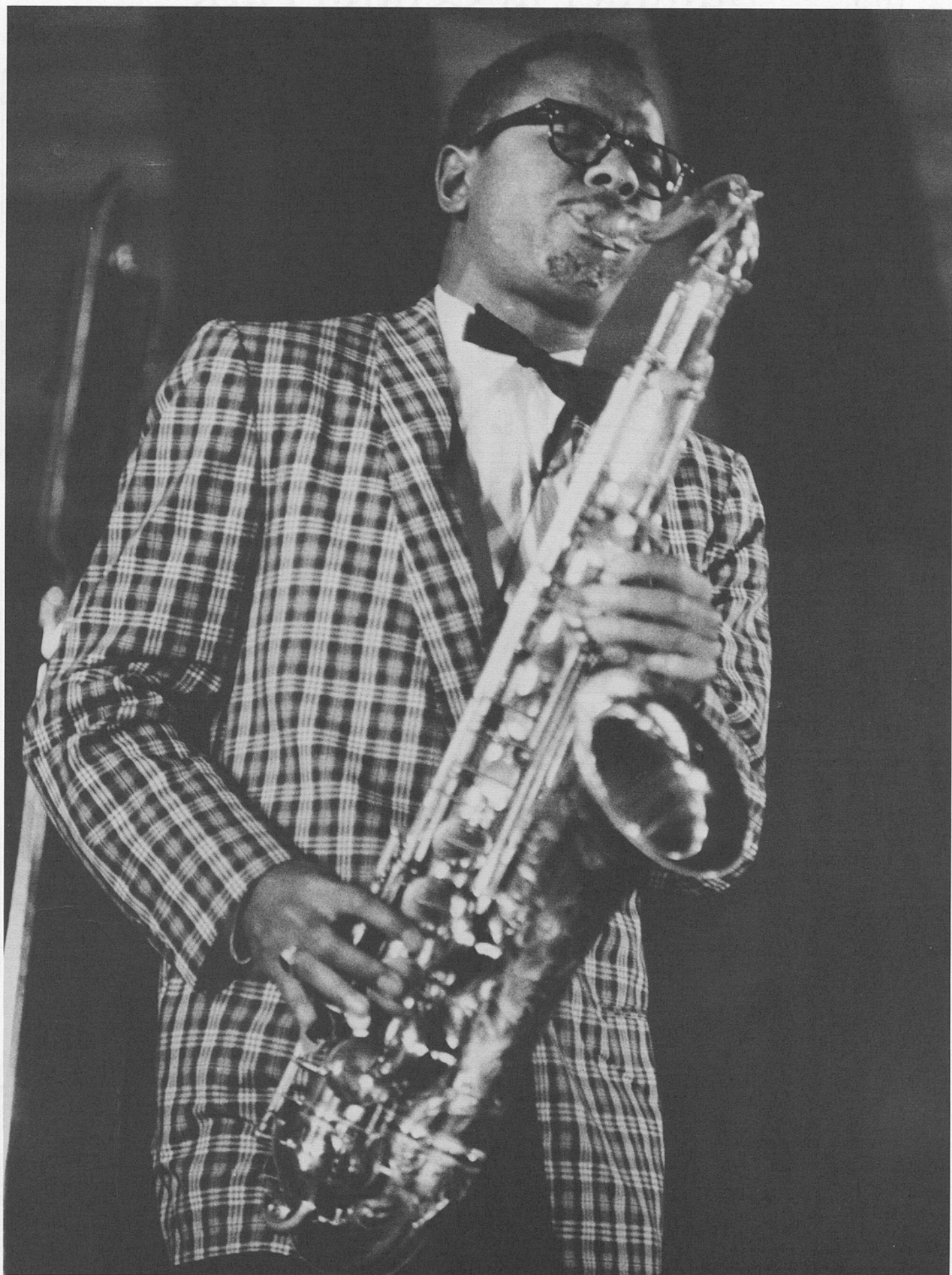


Photo by Chuck Stewart

**BENNY GOLSON**



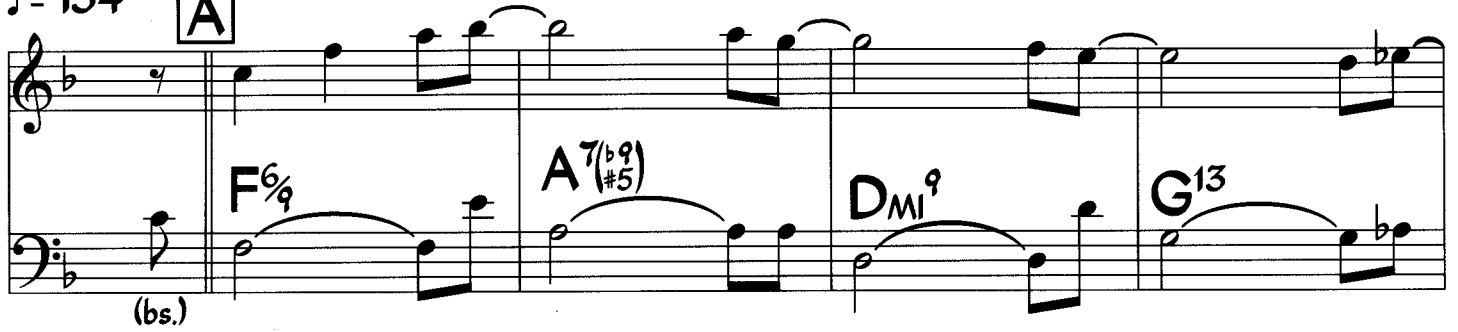
Med.  
Jazz Waltz

# Summer in Central Park

Horace Silver


$\text{♩} = 134$

**A**



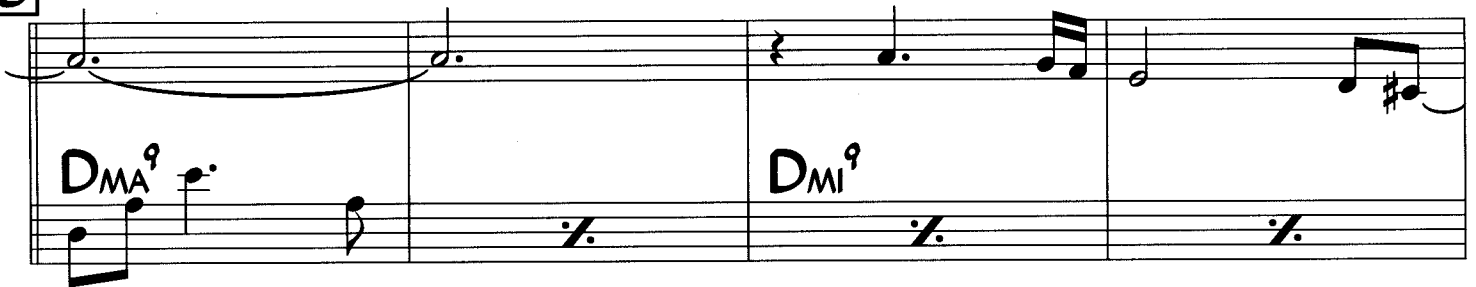
Chords:  $F^{6/9}$ ,  $A^{7(b9)(\#5)}$ ,  $D^{MI9}$ ,  $G^{13}$

(bs.)

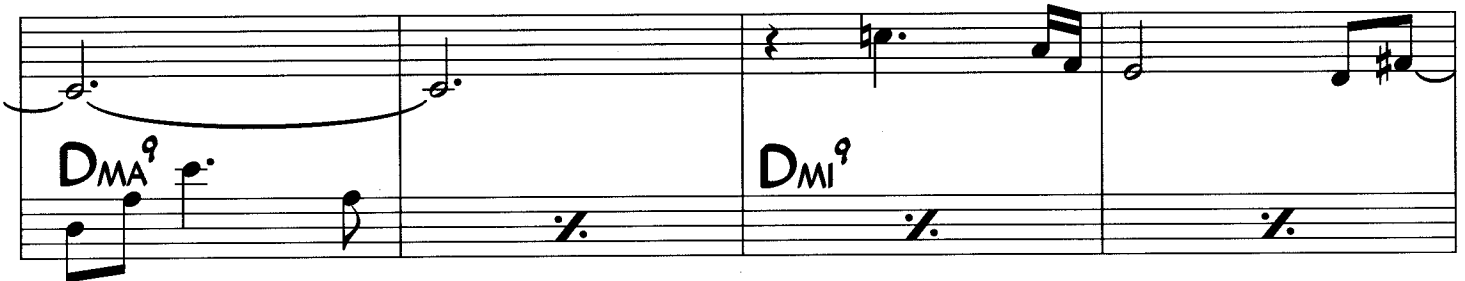


Chords:  $D^{\flat 6/9}$ ,  $G^{\flat 6/9}$ ,  $G^{MI9}$ ,  $A^{13(b9)}$

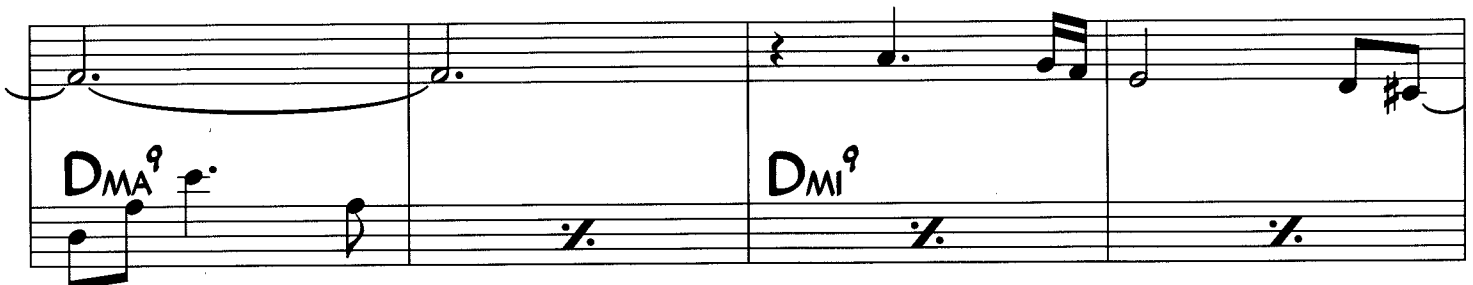
**B**



Chords:  $D^{MA9}$ ,  $D^{MI9}$



Chords:  $D^{MA9}$ ,  $D^{MI9}$



Chords:  $D^{MA9}$ ,  $D^{MI9}$

Musical notation for the first system, showing a melody line and a piano accompaniment line. Chords indicated:  $Dma^9$ ,  $F^\#$ ,  $GMI^7$ , and  $G^b7(C^9)$ .

**C**  
 Musical notation for the second system. Chords indicated:  $F^{6/9}$ ,  $A^7(b^9)(\#5)$ ,  $DMI^9$ , and  $G^{13}$ .

Musical notation for the third system. Chords indicated:  $D^b6/9$ ,  $G^b6/9$ ,  $A^{6/9}$ , and  $D^{6/9}$ .

Musical notation for the fourth system. Chords indicated:  $D^b6/9$ ,  $GMI^7$ , and  $G^b7(C^9)$ . Instruction: (last x: rit.)

Musical notation for the fifth system. Chords indicated:  $A^b6/9$ ,  $G^b6/9$ ,  $F^{6/9}$ ,  $GMI^7$ , and  $C^7$ . Instruction: (fine) for solos:

Dma9 chords are played as D6/9 for solos. Chords in parentheses are used for solos.  
 Piano may double melody and/or bass line (8va b.). Bass line at B is played for solos.  
 Piano chords land mostly on beat 2 for head.



Photo by Paul Hoeffler

**JOE HENDERSON**

# Sweet and Lovely

Gus Arnheim  
Harry Tobias  
Jules Lemare

Medium Swing  
(also played as a ballad)

**A**  $GMI^7$   $C^7$   $GMI^7$   $C^7$

Sweet and love - ly, Sweet - er than the ros - es in May, —

$F^7$   $B^bMA^7$   $E^b9$   $CMA^7$   $G^7$   $C^{6/9}$

Sweet and love - ly, Heav - en must have sent her my way. —

$GMI^7$   $C^7$   $GMI^7$   $C^7$

Skies a - bove me nev - er were as blue as her eyes, —

$F^7$   $B^bMA^7$   $E^b9$   $CMA^7$   $G^7$   $C^{6/9}$

And she loves me, Who would want a sweet - er sur - prise? —

**B**  $FMI^7$   $B^b9$   $CMA^7$   $FMI^7$   $B^b9$   $CMA^7$

When she nest - les in my arms so ten - der - ly — there's a thrill that words can - not ex - press.

$AbMI^7$   $D^b9$   $E^bMA^7$   $E^bMI^7$   $Ab^9$   $DMI^7$   $G^7$

In my heart a song of love is taunt - ing me, — Mel - o - dy, haunt - ing me.

**C**  $GMI^7$   $C^7$   $GMI^7$   $C^7$

Sweet and love - ly, Sweet - er than the ros - es in May, —

$F^7$   $B^bMA^7$   $E^b9$   $CMA^7$   $G^7$   $C^{6/9}$

And she loves me, There is noth - ing more I can say. —

# T.B.C. (Terminal Baggage Claim)

Med. Straight 1/8's

Chick Corea

♩ = 160 (Intro)  $A^b M I^7$

$D^b M A^7$   
 $A^b$

$A^b M I^7$

$A^b M A^7$

(pn. only)

**A** (add drums)  
(pn.)

(8x's)

(piano solos around melody)

$A^b M I^7$   $D^b M A^7$   $A^b$   $A^b M I^7$   $A^b M A^7$

(bs.)

**B**

$B^b$ / $G$   $C$ / $G$   $B^b$ / $G$   $C$ / $G$   $B^b$ / $G$

(bs. w/ pn.)

pn. fill

$C$ / $G$   $B^b$ / $G$   $E M I^7(11)$   $C$   $D E M I^7$   $F^6_9$   $G M I^{11}$

(bs.)

**C**

$G M I^{11}$  (bs. fill)  $C$   $D E M I^7$   $F$   $E^b M A^7$   $G$  (bs. fill)

$E^b M A^7$   $G$   $C$   $D E M I^7$   $F^6_9$   $G M I^{11}$   $G M I^{11}$   $G$ / $A$

$A$ / $B$  (add #11)  $D^b M A^7$   $E M A^7(\#11)$   $E^b$  (b2)  $G$ / $A$

**D** (bass fills)  $F_{MA}^7/A$   $E_{MI}^7/A$  1.3.  $D_{MI}^7/A$   $E_{MI}^7/A$  4.  $F/A$   $G/B$   
 (pn.) (end bs. fills)

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

$C$   $B^b/C$   $A^b/C$   $B^b/C$

$C$   $B^b/C$   $C$   $F$

$D$   $E^b$   $E$   $F$   $F^7_{SUS}$

(On cue)  $F^7_{SUS}$   $G^9_{SUS}$  (piano fill) (piano fill) 15ma b. D.S. al Coda

Play melody at E twice, solo indef. on E, then play letter E once & continue.

$F_{MA}^7/A$   $E_{MI}^7/A$   $D_{MI}^7/A$   $E_{MI}^7/A$  Vamp, fill & fade

sample bass fills at **C**:  $G_{MI}^{11}$   $E^b_{MA}^7/G$   $G_{MI}^{11}$   $E^b_{MA}^7/G$   $G_{MI}^{11}$

Melody is freely interpreted at E. Letter E has a heavier, almost rock feel. Notes with '8' underneath are played 8va b.

## That's All

Words and music by  
Alan Brandt and Bob Haymes

## Medium Ballad

(F<sup>7</sup>) **A** B<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup> DMI<sup>7</sup> CMI<sup>7</sup>F<sup>7</sup>

I can on - ly give you love that lasts for - ev - er, \_\_\_\_\_ and the

B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9 DMI<sup>7</sup> G<sup>7</sup>G<sup>7</sup>F EMI<sup>7(b5)</sup> E<sup>b</sup>MI<sup>7</sup>

prom - ise to be near each time you call; And the on - ly heart I own, for

B<sup>b</sup> D G<sup>7(#9)</sup>(#5) CMI<sup>7</sup>F<sup>7</sup> DMI<sup>7</sup>G<sup>7</sup>CMI<sup>7</sup>F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup>

you and you a - lone, That's all, that's all. I can on - ly give you coun - try walks in

DMI<sup>7</sup> CMI<sup>7</sup>F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9 DMI<sup>7</sup> G<sup>7</sup>G<sup>7</sup>F

Spring - time, \_\_\_\_\_ and a hand to hold when leaves be - gin to fall; And a

EMI<sup>7(b5)</sup> E<sup>b</sup>MI<sup>7</sup> B<sup>b</sup> D G<sup>7(#9)</sup>(#5) CMI<sup>7</sup>F<sup>7</sup> B<sup>b</sup>6

love whose burn - ing light will warm the win - ter night, That's all, that's all. there are

**B** FMI<sup>7</sup> B<sup>b</sup>7 GMI<sup>7</sup> CMI<sup>7</sup> FMI<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup>

those, I am sure, who have told you they would give you the world for a toy. All I

GMI<sup>7</sup> C<sup>7</sup> AMI<sup>7</sup> DMI<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> F<sup>9</sup>SUS F<sup>7</sup>

have are these arms to en - fold you and a love time can nev - er de - stroy. If you're

**C**  $B^b_{MA}7$   $C_{MI}7$   $D_{MI}7$   $C_{MI}7$   $F7$

won - d'ring what I'm ask - ing in re - turn, dear, \_\_\_\_\_ you'll be

$B^b_{MA}7$   $(A^{7(\#5)})$   $E^b9$   $A^b13$   $D_{MI}7$   $G7$   $G7$   $F$   $E_{MI}7(b5)$   $E^b_{MI}7$

glad to know that my de - mands are small: Say it's me that you'll a - dore for

$B^b$   $D$   $G7(\#9)$   $(\#5)$   $C_{MI}7$   $F7$   $B^b6$   $(C_{MI}7)$   $F7$

now and ev - er more, That's all, that's all.



Words and music by  
Maceo Pinkard,  
William Tracy,  
and Doris Tauber

# Them There Eyes

Medium-Up Swing

**A**  $A^{\flat 6}$   $(A^{\flat 6} \quad E^{\flat 9})$

I fell in love with you first time I looked in - to them there eyes,

$A^{\flat 6}$   $F^7$   $B^{\flat 7}$

You've got a cer - tain lil' cute way of flirt - in' with them there eyes.

$B^{\flat} M^{\flat 7}$   $E^{\flat 7}$   $C^7$   $F M^{\flat 7}$

They make me feel hap - py, they make me blue;

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

No stall - in', I'm fall - in', Go - ing in a big way for sweet lit - tle you.

**B**  $A^{\flat 6}$   $(A^{\flat 6} \quad E^{\flat 9})$

My heart is jump - in', you sure start - ed some - thin' with them there eyes,

$A^{\flat 7}$   $D^{\flat} M^{\flat 7}$

You'd bet - ter watch them if you're wise.

$D^{\flat} M^{\flat 7}$   $D^{\circ 7}$   $A^{\flat 6} / E^{\flat}$   $B^{\flat 7}$   $E^{\flat 7}$

They spar - kle, they bub - ble, They're gon - na get you in a whole lot of trou - ble.

$A^{\flat 6}$   $(G^7)$   $F^7$   $G^{\flat 7}$   $F^7$   $B^{\flat 7}$   $E^{\flat 7}$   $A^{\flat 6} (E^{\flat 7})$

You're o - ver - work - in' 'em, There's dan - ger lurk - in' in them there eyes.

# There Is No Greater Love

Medium Swing  
(also played as a ballad)

Lyric by Marty Symes  
Music by Isham Jones

(F<sup>7</sup>) A B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9 A<sup>b</sup>9(#11)



There is no great - er love than what I feel for you,

G<sup>7</sup> C<sup>9</sup> CM<sup>i</sup>7 F<sup>7</sup>



No great - er love, No heart so true. There is no

B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9 A<sup>b</sup>9(#11) G<sup>7</sup>



great - er thrill than what you bring to me, No sweet - er

C<sup>9</sup> CM<sup>i</sup>7 F<sup>7</sup> B<sup>b</sup>6/9



song than what you sing to me.

B AM<sup>i</sup>7(b5) D<sup>7</sup> GM<sup>i</sup>6 AM<sup>i</sup>7(b5) D<sup>7</sup> GM<sup>i</sup>6



You're the sweet - est thing I have ev - er known,

AM<sup>i</sup>7(b5) D<sup>7</sup> GM<sup>i</sup>7 C<sup>7</sup> F<sup>7</sup>



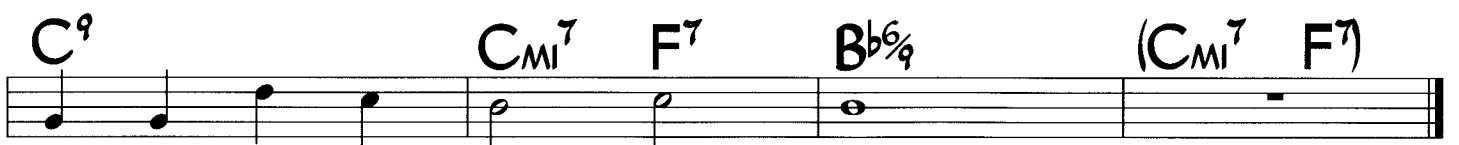
And to think that you are mine a - lone. There is no

C B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9 A<sup>b</sup>9(#11) G<sup>7</sup>



great - er love in all the world, it's true, No great - er

C<sup>9</sup> CM<sup>i</sup>7 F<sup>7</sup> B<sup>b</sup>6/9 (CM<sup>i</sup>7 F<sup>7</sup>)



love than what I feel for you.

Medium  
Straight 1/8's

# Three Hearts Dancing

Steve Erquiaga

**A**  $\text{♩} = 106$   $G_{MI}^9$   $G_{MI}^6$   $D$   $D$   $D_{MI}^{11}$   $B_{bMA}^7$   $A^7$   $B_b$

(gtr.) (Tacet 1st x)

$G_{MI}^6$   $G_{MI}$   $E_{b6}$   $E_{bMA}^7$   $C_{MI}^6$   $C_{MI}^7$

$(C_{MI}^7)$   $F^{(add 9)}$   $A$   $A_{MI}^7(b5)$   $A_{b9}(\#11)$

**B**  $G^9_{SUS}$   $G^{13(b9)}$   $C_{MI}^{11}$

$C_{MI}^9(omit 3)$   $B_b$   $A^{13(b9)}$   $D^7(\#9)$   $D^9$

$(D^9)$   $G^9_{SUS}$   $D_b$   $G$

**C**  $C_{MI}^{11}$   $F^{13}$   $B_{bMA}^7(\#5)$

$E_{b6}$   $E_{bMA}^7$   $F^{(add 9)}$   $A$   $A_{MI}^7(b5)$   $A_{b9}(\#11)$

$G_{MI}$   $F$   $G$   $F$   $G$   $G_{MI}$

**D** N.C. (GMI)

N.C. (GMI)

N.C. (GMI)

2. N.C. (GMI)

(Guitar solo)

GMI<sup>7</sup>      F<sup>6</sup>      E<sup>b</sup>MA<sup>9</sup>      DMI<sup>(omit 3)</sup>

Sounds one octave lower than written.

D.C., solo on **A** (no repeat);  
 Play **B**, **C**, vamp & fade on **D** (first ending).

# Medium Three Hearts Dancing (Guitar synth.)

Straight 8th's

**A**  $\text{♩} = 106$

Chords and notation for Section A:

- Measures 1-2:  $GMI^9$ ,  $GMI^6$ ,  $D$
- Measures 3-4:  $DMI^{11}$
- Measures 5-6:  $BbMA^7$ ,  $A^7$ ,  $Bb$
- Measures 7-8:  $GMI^6$ ,  $GMI$
- Measures 9-10:  $Eb^6$ ,  $EbMA^7$
- Measures 11-12:  $CMI^6$ ,  $CMI^7$

Chords and notation for Section B:

- Measures 13-14:  $(CMI^7)$ ,  $F^{(add\ 9)}$ ,  $A$ ,  $AMI^{7(b5)}$
- Measures 15-16:  $Ab^9(\#11)$
- Measures 17-18:  $G^9_{SUS}$ ,  $G^{13(b9)}$
- Measures 19-20:  $CMI^{11}$
- Measures 21-22:  $CMI^9(omit\ 3)$ ,  $Bb$
- Measures 23-24:  $A^{13(b9)}$ ,  $D^7(\#9)$ ,  $D^9$

Chords and notation for Section C:

- Measures 25-26:  $(D^9)$ ,  $G^9_{SUS}$
- Measures 27-28:  $Db$ ,  $G$
- Measures 29-30:  $CMI^{11}$ ,  $F^{13}$
- Measures 31-32:  $BbMA^7(b5)$
- Measures 33-34:  $Eb^6$ ,  $EbMA^7$
- Measures 35-36:  $F^{(add\ 9)}$ ,  $A$ ,  $AMI^{7(b5)}$ ,  $Ab^9(\#11)$

GM1 F/G F/G GM1

**D** NC. (GM1)

(doubles melody)

NC. (GM1)

1.

NC. (GM1)

2.

NC. (GM1)

NC. (GM1) GM1<sup>7</sup> F<sup>6</sup> E<sup>b</sup>MA<sup>9</sup>

p. (gtr. synth.)

DM1 (omit 3)

D.C., Guitar solo on **A** (no repeat);

Play **B**, **C**, Vamp & fade on **D** (first ending)

Sounds one octave lower than written.

Medium

Straight 1/8's

## Three Hearts Dancing (Bass)

**A**  $\text{♩} = 106$

Chords:  $GMI^9$ ,  $GMI^6$ ,  $D$ ,  $D$ ,  $DMI^{11}$ ,  $B^bMA^7$ ,  $A^7$ ,  $B^b$ ,  $GMI^6$ ,  $GMI$ ,  $E^b6$ ,  $E^bMA^7$ ,  $CMI^6$ ,  $CMI^7$ ,  $(CMI^7)$ ,  $F^{(add\ 9)}$ ,  $A$ ,  $AMI^{7(b5)}$ ,  $A^b9(\#11)$

**B**

Chords:  $G^9_{sus}$ ,  $G^{13(b9)}$ ,  $CMI^{11}$ ,  $CMI^9(omit\ 3)$ ,  $B^b$ ,  $A^{13(b9)}$ ,  $D^7(\#9)$ ,  $D^9$ ,  $(D^9)$ ,  $G^9_{sus}$ ,  $D^b/G$

**C**

Chords:  $CMI^{11}$ ,  $F^{13}$ ,  $B^bMA^7(\#5)$ ,  $E^b6$ ,  $E^bMA^7$ ,  $F^{(add\ 9)}$ ,  $A$ ,  $AMI^{7(b5)}$ ,  $A^b9(\#11)$ ,  $GMI$ ,  $F/G$ ,  $F/G$ ,  $GMI$

**D** (GMI)

1. (GMI)

2. (GMI)

F<sup>6</sup>      E<sup>b</sup>MA<sup>9</sup>      DMI<sup>(omit 3)</sup>

D.C., play **A** (no repeat),  
**B**, **C**, vamp & fade on **D**  
 (first ending)

Notes in parentheses are used on recording  
 but are below the natural range of the bass.



# Three Little Words

Lyric by Bert Kalmar  
Music by Harry Ruby

Medium (Fast) Swing

**A**  $C_{MA}^7$   $E^b_{MI}^7$   $A^b_9$

Three lit - tle words, \_\_\_\_\_ Oh, what I'd give for that

$D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^7$

won - der - ful phrase, \_\_\_\_\_ To hear those

$C_{MA}^7$   $E^b_{MI}^7$   $A^b_9$

three lit - tle words, \_\_\_\_\_ That's all I'd live for the

$D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^7$

rest of my days. \_\_\_\_\_ And what I

**B**  $G_{MI}^7$   $C^9_{SUS}$   $C^7$

feel in my heart \_\_\_\_\_ they tell sin - cere - ly,

$F_{MA}^7$   $B^b_7$   $A^7$   $A^b_7$   $G^7$

No oth - er words \_\_\_\_\_ can tell it half so clear - ly.

**C**  $C_{MA}^7$   $E^b_{MI}^7$   $A^b_9$

Three lit - tle words, \_\_\_\_\_ Eight lit - tle let - ters which

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

sim - ply mean, "I \_\_\_\_\_ love you."

# Till There Was You

Medium Ballad

Meredith Willson

(B<sup>b7</sup>) **A** E<sup>b</sup>MA<sup>7</sup> E<sup>o7</sup> FMI<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> D<sup>b9</sup>

There were bells on the hill, but I nev - er heard them ring - ing, No, I

E<sup>b</sup>MA<sup>7</sup> F<sup>#o7</sup> FMI<sup>7</sup> B<sup>b7</sup> GMI<sup>7</sup> G<sup>b13</sup> FMI<sup>7</sup> B<sup>b7</sup>

nev - er heard them at all till there was you. There were

E<sup>b</sup>MA<sup>7</sup> E<sup>o7</sup> FMI<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> D<sup>b9</sup>

birds in the sky, but I nev - er saw them wing - ing, No, I

E<sup>b</sup>MA<sup>7</sup> F<sup>#o7</sup> FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>MI<sup>6</sup> E<sup>b</sup>MA<sup>7</sup>

nev - er saw them at all till there was you. And there was

**B** A<sup>b</sup>MA<sup>7</sup> A<sup>o7</sup> E<sup>b</sup>MA<sup>7</sup> C<sup>7</sup>

mu - sic and there were won - der - ful ros - es, they tell me in

FMI<sup>7</sup> F<sup>9</sup> FMI<sup>7</sup> B<sup>b7</sup>(#5)

sweet fra - grant mea - dows of dawn, and dew, There was

**C** E<sup>b</sup>MA<sup>7</sup> E<sup>o7</sup> FMI<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> D<sup>b9</sup>

love all a - round, but I nev - er heard it sing - ing, No, I

E<sup>b</sup>MA<sup>7</sup> F<sup>#o7</sup> FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> (FMI<sup>7</sup> B<sup>b7</sup>)

nev - er heard it at all till there was you.

# Time Marches On

John Scofield

$\text{♩} = 87$

## A (Guitar solo)

*mf* (top note of synth. voicing)

**B<sub>M1</sub> 7(b5)** **B<sup>b9</sup>** **A<sup>b9</sup> B<sup>b9</sup>**

(elec. bs.)

**A 7(#5)** **G7** **E 7(b9)**

**D 7(#9)** **F/G** **E (add 9) G#** **G/A** **D<sup>b</sup>MA 7(b5)**

(Vamp & solo till cue)

## B (On cue - guitar solo continues) (Rock feel)

*S* (synth.)

**D<sup>b</sup>** **E<sup>b</sup>** **E 9(#11)** **D<sup>b</sup>** **E<sup>b</sup>**

**(D<sup>b</sup> E<sup>b</sup>)** **E 9(#11)** **D<sup>b</sup>** **E<sup>b</sup>** **E 9(#11)** **D<sup>b</sup>** **E<sup>b</sup>**



$D^{\flat}$   
 $E^{\flat}$   
 $(F^{(add 9)})$   
 $A$   
*p* *f*

**C** (Bass solo, indef. After bass solo, play melody, indef.) (Original feel)

*mf* (guitar)  
 $Bm1$   $7(b5)$   
 $B^{\flat}9$   
 $A7(\#5)$

$G7$   
 $E7(b9)$   
 $D7(\#9)$

$F/G$   
 $E$   
 $G^{\#}$   
 $G/A$   
 $A7(\#5)$   
 $C^{\#}$

Vamp till cue  
(On cue, D.S. al Coda)

$F^{(add 9)}$   
 $A$   $[A7(alt.)]$   
 $D^9_{sus}$   
*p* *f*

Bass line is played with great variation.  
 Ab9 in bar 2 of A is optional after first repeat.  
 Intro on record is once through A on solo guitar.  
 Chords are whole notes unless otherwise marked.

(Guitar solo)  
 (On cue)  
 Vamp, decrescendo and rallentando till cue

Vamp, rall. & decresc. to fade



Photo by Chuck Stewart

**BILL EVANS**

# Time Remembered

Med. Ballad

Bill Evans

**A**  $B_{MI}^9$   $C_{MA}^{7(\#11)}$   $F_{MA}^{7(\#11)}$   $E_{MI}^9$

$A_{MI}^9$   $D_{MI}^9$   $G_{MI}^9$   $E^b_{MA}^{7(\#11)}$   $A^b_{MA}^{7(\#11)}$

$A_{MI}^9$   $D_{MI}^9$   $G_{MI}^9$   $C_{MI}^9$

$F_{MI}^{11}$   $E_{MI}^9$   $B_{MI}^9$

$E^b_{MI}^9$   $A_{MI}^9$   $C_{MI}^9$   $F^{\#}_{MI}^9$

$B_{MI}^9$   $G_{MI}^9$   $E^b_{MA}^{7(\#11)}$

$D_{MI}^9$   $C_{MI}^9$  (fine)

Solos swing (in 2).  
 Abma7(#11) in bar 8 is not anticipated during solos.  
 Melodic rhythm is rather freely interpreted.

Med. Funk (melody 8va on D.C.)

# Time Track

Chick Corea

♩ = 121

**A**

(synth.)

**B**

(funkier)

**C**

**1.**

**2.**

**D**

(gtr.)

(alto w/ pn.)

Musical notation for guitar, featuring multiple staves with chords, melodic lines, and performance instructions. The notation includes various chord symbols such as  $A_{MI}^7$ ,  $E$ ,  $A_{MA}^7$ ,  $C_{MA}^7$ ,  $B^b_7/F$ ,  $B^b_7/F$ ,  $C^{\#}_{MI}^{11}$ ,  $E^b_{MI}^{11}$ ,  $F_{MI}^{11}$ ,  $G^b_{MA}^7$ ,  $A^b_{MI}^7$ ,  $B^b_{MI}^{11}$ ,  $B^b_{MI}^{11}$  (Synth. solo),  $E^b$ ,  $F$ ,  $G^b_{MA}^7$ ,  $A^b$ ,  $B^b_{MI}^{11}$ ,  $D^b_9_{SUS}$ ,  $C^{9(b5)}$ ,  $B^{9(b5)}$ ,  $B^b_{MI}^{11}$ ,  $B^b_{MI}^{11}$ ,  $E^b$ ,  $F$ ,  $G^b_{MA}^7$ ,  $A^b$ ,  $B^b_{MI}^{11}$ ,  $A^b_{MI}^7$ ,  $G^b_{MA}^7$ ,  $F^{7(b9)}$ ,  $B_{MI}^7$ ,  $B^b_{MI}^{11}$ ,  $E^b$ ,  $F$ ,  $G^b_{MA}^7$ ,  $A^b$ ,  $B^b_{MI}^{11}$ ,  $D^b_9_{SUS}$ ,  $C^{9(b5)}$ ,  $B^{9(b5)}$ ,  $B^b_{MI}^{11}$ ,  $B^b_{MI}^{11}$ ,  $A^b_{MI}^7$ ,  $F^{\#}_{MI}^7$ ,  $B_{MI}^7$ ,  $B^b_9_{SUS}$ ,  $B^b_9_{SUS}$ ,  $C$ ,  $B$ ,  $D^b_9_{SUS}$ ,  $C^9$ ,  $B^{9(b5)}$ ,  $B^b_{MI}^{11}$ ,  $B^b_{MI}^{11}$ ,  $E^b$ ,  $F$ ,  $G^b_{MA}^7$ ,  $A^b$ ,  $B^b_{MI}^{11}$ ,  $D^b_{SUS}$ ,  $E_{SUS}$ ,  $G_{SUS}$ ,  $B^b_{SUS}$ ,  $D_{bass}$ ,  $C_{bass}$ ,  $C_{bass}$ ,  $8va$ ,  $B^b_{MA}^7(b5)$ ,  $C_{MA}^7(b5)$ ,  $A^b_{MI}^7(b5)$ ,  $E_{MA}^7(b5)$ ,  $D_{MA}^7(b5)$ ,  $A^b_{MI}^7(b5)$ , and (w/ synth.). Performance instructions include "D.S. al Coda One", "D.C. al Coda Two", "last x:", and "(3x's)". The notation also includes dynamic markings like "bkgr. comp", "melody", and "alto w/ pn.", and various rhythmic and articulation symbols.

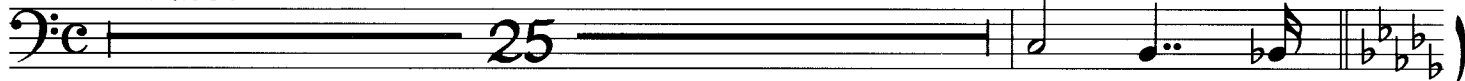


Med. Funk

## Time Track (Bass)

A  $J = 121$ 

Tacet

C<sup>9(b5)</sup> B<sup>9(b5)</sup> B<sup>b</sup>M<sup>11</sup>

B

C

1.

2.

D

E

(synth. solo)

D.S. al Coda

⊕ (Solos)

**F**  $B^b M I^{11}$   $E^b F G^b M A^{(b5)} A^b B^b M I^{11}$   $D^b 9_{SUS}$   $C^9(b5)$   $B^9(b5)$   $B^b M I^{11}$

8.  $A^b M I^7$   $F^{\#} M I^7$   $B M I^7$   $B^9_{SUS}$   $C/B$

**G**  $E M I^7_{\#2}$   $C M A^7$   $C^{\#} M I^7$   $C^7$   $F M I^7$

$F M I^7$   $D^b M A^7$   $D M I^7$   $C^{\#7}$   $F^{\#} M I^7$

$F^{\#} M I^7$   $D M A^{7(b5)}$   $B M I^7$   $B M I^7/A$   $G M A^7$

$G M A^7$   $D/F^{\#}$   $B^b/F$   $E M I^7$

**H**  $E M I^7$   $E M A^{7(b5)}/E^b$   $D M I^7$

$D M I^7$   $D^b 9_{SUS}$   $C^9(b5)$   $B^9(b5)$   $B^b M I^{11}$

**I**  $B^b M I^{11}$   $E^b F G^b M A^{(b5)} A^b B^b M I^{11}$   $D^b_{SUS}$   $E_{SUS}$   $G_{SUS}$   $B^b_{SUS}$   $D_{bass}$

$C_{bass}$   $B^b M A^{7(\#5)}$   $C M A^{7(b5)}$   $A^b_{SUS}$   $E M A^{7(\#5)}/C$   $D M A^{7(\#5)}$   $A^b_{SUS}$

Note that bass player often plays an F under B9(b5).

# Togetherness

Jimmy Heath

Med. Swing

$\text{♩} = 220$

(3rd & 4th x's: sop. doubles melody 8va b.)

1-3.

4.

(pn.)

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

(bs.)

## A

S

$G7(\#9)$   $B^b13(b9)$

$G7(\#9)$   $B^b13(b9)$   $E^b7(\#9)$

(etc.)

$C7(\#9)$   $E^b7(\#11)$

$C7(\#9)$   $E^b7(\#11)$

AbMA<sup>7</sup>      G<sup>7(#9)</sup>      CMi<sup>9</sup>

(bass walks in 4)

(sop.)      (pn.)

F<sup>13(#11)</sup>      F<sup>Mi7(11)</sup>      B<sup>b9sus</sup>

**B** (sop. fills)      (4x's)

E<sup>bMA7</sup>      F<sup>Mi7</sup>      B<sup>b</sup>      E<sup>bMA7</sup>      F<sup>Mi7</sup>      B<sup>b</sup>

(bs.)      Solo on AB

Kicks and melody at B are played for solos.

After solos, D.S.(with pickups)  
play **A**, vamp & fade on **B**.

Sample comp rhythm at A:

(etc.)



Photo by Paul Hoeffler, Toronto

**RAY BROWN, OSCAR PETERSON & HERB ELLIS**

Med. Samba

# Tristeza

Haroldo Lobo/Niltinho

♩ = 116

**A**

G<sup>MA</sup>7

G<sup>6</sup>

G<sup>MI</sup>6

F#13(b9) F#7(#5) B<sup>9</sup>SUS B7(b9)(#5)

E13 E7(#5) A<sup>9</sup>SUS A7

1. D<sup>MA</sup>7 D7

2. D<sup>MA</sup>7 A13

**B**

D D+ B<sup>MI</sup>/D

E<sup>MI</sup> C/E E<sup>MI</sup>6 E<sup>MI</sup>7

F#<sup>MI</sup>7 E<sup>MI</sup>7 A7

D<sup>MA</sup>7 D7

**C**

G<sup>MA</sup>7 G<sup>6</sup> G<sup>MI</sup>6

F#13(b9) F#7(#5) B<sup>9</sup>SUS B7(b9)(#5)

E13 E7(#5) A<sup>9</sup>SUS A7

D<sup>MA</sup>7 D7

Form is AABC  
To end, vamp and fade on **A**  
(take first ending only)

# Truth

Bob Mintzer

Med. Ballad

♩ = 56

NC.

**A**

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

F dim.(add MA<sup>7</sup>)  
C

F<sup>(add 9)</sup>  
C

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

G<sup>#</sup> dim.(add MA<sup>7</sup>)  
C

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

G<sup>#</sup> dim.(add MA<sup>7</sup>)  
C

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

G<sup>#</sup> dim.(add MA<sup>7</sup>)  
C

G<sup>#</sup> dim.(add MA<sup>7</sup>)  
C

(ten.)

F<sup>MA<sup>9</sup></sup>/<sub>C</sub> D<sup>MI<sup>9</sup></sup>/<sub>C</sub> B<sup>b</sup>MA<sup>7</sup>/<sub>C</sub> F dim.  
C C A<sup>7(#9)</sup> G<sup>b</sup>MA<sup>7</sup> F<sup>MA<sup>7</sup></sup> B<sup>b</sup>(add 9) C<sub>D<sup>b</sup></sub> C<sub>D</sub>

B<sup>b</sup>MA<sup>7</sup>/<sub>C</sub> F dim.(add MA<sup>7</sup>)  
C C B<sup>b</sup>MA<sup>7</sup>/<sub>C</sub> G<sup>#</sup> dim.(add MA<sup>7</sup>)  
C C F<sup>MA<sup>9</sup></sup>/<sub>C</sub> F<sup>#</sup>MI<sup>7</sup> G<sup>MI<sup>7</sup></sup> A<sup>MI<sup>7</sup></sup> D<sup>9</sup><sub>SUS</sub>

B<sup>b</sup>MA<sup>7</sup>/<sub>C</sub> F dim.(add MA<sup>7</sup>)  
C C A<sup>7(#9)</sup> D<sup>MI<sup>9</sup></sup>/<sub>C</sub> G<sup>(add 9)</sup>  
B B<sup>b</sup>MA<sup>7</sup>/<sub>C</sub> F<sup>(add 9)</sup> B<sup>b</sup>13<sub>SUS</sub>

**B** E<sup>b</sup>MA<sup>9</sup>/<sub>B<sup>b</sup></sub> B<sup>(add #11)</sup>/<sub>B<sup>b</sup></sub> E<sup>b</sup>MA<sup>7</sup>/<sub>B<sup>b</sup></sub> D<sub>B<sup>b</sup></sub> E<sup>b</sup>MA<sup>9</sup> C<sup>7(#9)</sup> C<sub>A<sup>b</sup></sub> G<sup>7(#5)</sup>

C<sup>MI<sup>7</sup></sup>/<sub>B</sub> B<sup>13</sup><sub>SUS</sub> B<sup>13</sup> E<sup>MA<sup>9</sup></sup>/<sub>B</sub> C<sup>#</sup>MI<sup>7</sup>/<sub>B</sub> F<sup>#</sup>MI<sup>7</sup>/<sub>B</sub> B<sup>13(b9)</sup>

(Tenor fill)

C<sub>D</sub> D<sup>6/9</sup>/<sub>D</sub> C<sub>D</sub> D<sup>6/9</sup>/<sub>D</sub> C<sub>B</sub> B<sup>MI<sup>7</sup></sup>/<sub>B</sub> A<sup>MI<sup>(add 9)</sup></sup>/<sub>B</sub> B<sup>MI<sup>7</sup></sup>/<sub>B</sub>

bass rhythm:

E<sup>b</sup>/<sub>B</sub> B<sup>MI<sup>7</sup></sup>/<sub>B</sub> B<sup>MI<sup>7</sup></sup>/<sub>B</sub> B<sup>MI<sup>7</sup></sup>/<sub>B</sub> E<sup>SUS</sup>/<sub>B</sub> E<sup>MI</sup>/<sub>B</sub> (Freely) B<sup>b</sup>(add 9)  
D

**C** C<sup>(add 9)</sup>/<sub>E</sub> G<sup>b</sup>/<sub>A<sup>7</sup></sub> A<sup>7(#5)</sup>/<sub>A</sub> D<sup>7(#9)</sup>/<sub>D</sub> G<sup>7(#5)</sup>/<sub>G</sub> B<sup>b</sup>/<sub>C</sub> B<sup>b</sup>(add 9)  
D C<sup>(add 9)</sup>/<sub>E</sub> G<sup>b</sup>/<sub>A<sup>7</sup></sub> A<sup>7(#5)</sup>/<sub>A</sub>

D<sup>MI<sup>7</sup></sup>/<sub>D</sub> D<sup>b7(#9)</sup>/<sub>D</sub> B<sup>13(#11)</sup>/<sub>B</sub> A<sup>b</sup>13(#11)  
A<sup>b</sup>13(#11) B<sup>b</sup>(add 9)  
D C<sup>(add 9)</sup>/<sub>E</sub> A<sup>7(#5)</sup>/<sub>A</sub>

*(Orig. tempo)*

D<sub>M</sub>I<sup>7</sup> B<sup>13(#11)</sup> B<sup>b13</sup> A<sup>7(#9)</sup><sub>(#5)</sub> D<sub>M</sub>I<sup>7</sup> G<sup>13</sup><sub>SUS</sub> G<sup>13</sup> B<sup>b</sup>/C C<sup>7</sup> // NC. C/D

D B<sup>b</sup>MA<sup>7</sup>/C C<sup>dim.</sup> F<sup>(add 9)</sup> B<sup>b</sup>MA<sup>7</sup>/C G<sup>#</sup><sup>dim.</sup> F<sup>MA<sup>9</sup></sup> C F<sup>#</sup>MI<sup>7</sup><sub>(b5)</sub> G<sub>M</sub>I<sup>7</sup> A<sub>M</sub>I<sup>7</sup> D<sup>9</sup><sub>SUS</sub>

(trps.)

B<sup>b</sup>MA<sup>7</sup>/C F<sup>dim.(add MA 7)</sup> A<sup>7(#9)</sup><sub>(#5)</sub> D<sub>M</sub>I<sup>7</sup> A<sub>M</sub>I<sup>7</sup> G/B B<sup>b13(#11)</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7(#9)</sup><sub>(#5)</sub>

*(Double-time feel--Swing)*

G<sub>M</sub>I<sup>11</sup> A<sup>7(#5)</sup> D<sub>M</sub>I<sup>7</sup> G<sup>13</sup> G<sup>b</sup>MA<sup>7</sup><sub>(b5)</sub> F F<sup>(add 9)</sup> A<sup>b</sup>MA<sup>7</sup>/B<sup>b</sup> B<sup>b13(b9)</sup>

(ten.)

*(Solos)*

E<sup>b</sup>MA<sup>9</sup>/B<sup>b</sup> B<sup>(add #11)</sup>/B<sup>b</sup> E<sup>b</sup>MA<sup>7</sup>/B<sup>b</sup> D/B<sup>b</sup> E<sup>b</sup>MA<sup>9</sup> C<sup>7(#9)</sup> C/A<sup>b</sup> G<sup>7(#5)</sup>

C<sub>M</sub>I<sup>7</sup> A<sub>M</sub>A<sup>7</sup>/B E<sub>M</sub>A<sup>9</sup> C<sup>#</sup>MI<sup>9</sup> F<sup>#</sup>MI<sup>9</sup> B<sup>13(b9)</sup> *Till cue* C/D D<sup>6/9</sup>

*Till cue* C/D D<sup>7(#9)</sup> B<sup>b</sup>MA<sup>7</sup>/C F<sup>dim.(add MA 7)</sup> C F<sup>MA<sup>7</sup></sup> C B<sup>b</sup>MA<sup>7</sup>/C G<sup>#</sup><sup>dim.(add MA 7)</sup> C

F<sup>MA<sup>7</sup></sup> C D<sup>7(#9)</sup> B<sup>b</sup>MA<sup>7</sup>/C F<sup>dim.(add MA 7)</sup> C A<sup>7(#9)</sup><sub>(#5)</sub> D<sub>M</sub>I<sup>7</sup> G/B B<sup>b</sup>/C F<sup>(add 9)</sup> A<sup>b</sup>MA<sup>7</sup>/B<sup>b</sup>

*On cue* C/D D<sup>6/9</sup> C/D *(Orig. feel)*

(trps.) D.S. al Coda

G<sup>b</sup>MA<sup>7</sup><sub>(b5)</sub> F NC. F<sup>(add 9)</sup>

tenor cadenza

Solos are in double-time feel (Swing 2) throughout. Melody at letter A is written as played. Melody on chart is similar to melody at letter D. Tenor fills at D first time.



# Tunji

John Coltrane

Med. Swing

$\text{♩} = 110$

(Intro)

(pn.)

(4x's)

Musical notation for the Intro section. The piano part consists of two staves. The right hand plays chords and melodic lines, with a large slur over the first two measures. The left hand plays a bass line. Chords are labeled  $B_{sus}^{(add 9)}$  and  $(bs.)$ . The section ends with a repeat sign and the text "(etc.)".

**A**

$B_{sus}^{(add 9)}$

(ten.)

Musical notation for section A, featuring tenor saxophone solos. The section consists of seven staves of music. The first staff is marked with the chord  $B_{sus}^{(add 9)}$  and the instrument "(ten.)". The subsequent staves contain complex rhythmic patterns, including triplets, sixteenth notes, and sixteenth rests. The section concludes with a repeat sign.

Tenor solos on **A**.

After tenor solo, continue to **B** for other solos.

**B**

(Solos)

$B^7$

$(E^7)$

Rhythmic notation for section B, consisting of a single staff with slashes and percentage signs.

(8)

$E^7$

$B^7$

Rhythmic notation for section B, consisting of a single staff with slashes and percentage signs.

$F\#^7$

$E^7$

$B^7$

$A^7$

$G^7/D$

$C^7$

Rhythmic notation for section B, consisting of a single staff with slashes and percentage signs.

After solos, continue to **C**.

**C**

The musical score for section C consists of two staves: a treble clef staff for piano (pn.) and a bass clef staff for tenor saxophone (ten.).

- Staff 1 (Piano):**
  - Measures 1-4: Chord  $B_{sus}^{(add 9)}$ . Performance instruction: "(pn.) drums solo around figure".
  - Measures 5-8: Chord  $B_{MI}^{11}$ . Performance instruction: "(ten.)".
  - Measures 9-12: Chord  $F\#7^{(\#9)}_{(\#5)}$ .
  - Measures 13-16: Chord  $B7$ .
- Staff 2 (Tenor Saxophone):**
  - Measures 1-4: Bass line with notes G2, B2, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
  - Measures 5-8: Bass line with notes G3, B3, D4, E4, F4, G4, A4, B4, C5.
  - Measures 9-12: Bass line with notes G3, B3, D4, E4, F4, G4, A4, B4, C5.
  - Measures 13-16: Bass line with notes G3, B3, D4, E4, F4, G4, A4, B4, C5.

Additional performance instructions:

- "(bs.)" is written below the first measure of the bass staff.
- "(Vamp till cue)" is written below the first four measures of the bass staff.
- "(On Cue)" is written above the first measure of the tenor saxophone staff.

Bass may follow letter B changes (blues) at C. \* Straight 1/8's. Bars 9-12 and 17-20 of letter A are an improvised elaboration of an unstated melody.

Med. Funk

Tunnel Vision (As played by Scott Henderson, Gary Willis & Tribal Tech)

**A**  $F_{MI}^{11}$   $G_{bMA}^{13}$   $C\#_{MI}^9$   $C_{7(\#9)(\#5)}$   $A_{MI}^9$   $C\#_{7(\#9)(\#5)}$   $D_{bMA}^{7(\#5)}$   $G$   $C_{7(\#9)(\#5)}$   $A_{b13}^{sus}$   $D_{bMA}^{13}$

(gtr.) (on repeat)

$(D_{bMA}^{13})$   $F_{7(\#9)(\#5)}$   $E_{MA}^7$   $F\#$   $B$   $A_{MI}^9$   $D_{MI}^9$   $D_{bMA}^9$   $E_{MI}^9$   $E_{bMA}^9$

$(E_{bMA}^9)$   $G_{7(\#9)(\#5)}$   $A_{bMI}^9$   $A_{MI}^9$   $A_{bMI}^9$   $C\#_{MI}^9$   $E_{MI}^9$   $C_{MA}^{7(\#5)}$   $D$   $C^{13}$

$(C^{13})$   $A_{b7(\#9)(\#5)}$   $G_{MI}^9$   $F_{MI}^9$

**B**  $F_{MI}^9$   $G_{MA}^{13}$   $D_{MI}^9$   $C\#_{7(\#9)(\#5)}$   $D_{7(\#9)(\#5)}$   $F\#$   $G\#$

(bass)

$(F\#)$   $(G\#)$   $C\#_{7(\#9)(\#5)}$   $A^{13sus}$   $D_{MA}^{13}$   $F\#_{7(\#9)(\#5)}$   $F_{MA}^7$   $G_{bMA}^7$   $C$

$B_{bMI}^{11}$   $E_{bMI}^9$   $D_{MA}^9$   $F_{MI}^7$   $E_{MA}^9$   $G_{7(\#9)(\#5)}$   $A_{MI}^9$

$(A_{MI}^9)$   $B_{bMI}^9$   $A_{MI}^9$   $B_{bMI}^9$   $D_{MI}^9$   $F_{MI}^9$

$(F_{MI}^9)$   $E_{bMA}^{13}$   $D_{bMA}^{13(\#11)}$   $A_{7(\#9)(\#5)}$   $G_{bMA}^7$   $A_{b}$  bass fills

(Gtr. solo)

**C**  $(omit 3)$   $A_{b6/9}$   $E_{b13}$   $A_{b13(b9)}$   $A_{b13(omit 3)}$   $A_{b7(\#9)(\#5)}$   $F\#_{MI}^{11}$

(synth. rhythms)

$(F\#_{MI}^{11})$   $F\#_{MI}^9$   $(omit 3)$   $A_{b6/9}$   $E_{b13}$   $A_{b13(b9)}$   $(omit 3)$   $A_{b13}$

(omit 3)  $(A^b13)$   $A^b7(\#9)$   $C^{(add 9)}$   $GMA^7$   $G\#MI$   $B^bMI^9$   $F\#MI^9$

$(F\#MI^9)$   $D^b6/9$   $B^bMI^6/9$   $A^b13(b9)$   $D^b6/9$  (add 11)

(add 11)  $(D^b6/9)$   $D^{13}$   $G^{13}$   $C^6/9$   $CMA^7(\#11)$

$D$   $B^7_{SUS}(b9)$   $E^bMI^7(11)$   $B^7(\#9)_{SUS}(b9)$   $E^{13}(omit 3)$   $E^bMA^{13}$   $DMA^9$   $B^bMI^{11}$

(gtr. & synth.) 1st x: solo continues  
2nd x: play line

$(B^bMI^{11})$   $B^7_{SUS}(b9)$   $E^bMI^{11}$   $D^bMI^{11}$   $B^bMI^{11}$   $B^7_{SUS}(b9)$

$E^bMI^{11}$   $D^bMI^{11}$  1.  $G^bMI^{11}$  2.  $G^bMI^{11}$  (End solo)

$E$   $B^bMA^7(b5)$   $D$   $E^bMA^7(b5)$   $G^9$   $D^{(add \#11)}$   $B^bMI^7(11)$   $E^7_{SUS}$   $F^bMI^7(11)$

(mallets)  $B^bMI$   $B^b$   $E^{13}$   $D$   $E^bMA^7(b5)$   $G^bF^{13}$   $E^{13}$   $B^b7_{SUS}$   $A^{13(b9)}$   $D^7(\#9)$   $F\#MI^{13}$

$(F\#MI^{13})$   $G\#$   $A^b9_{SUS}$   $D^bMA^7(\#5)$   $F\#MI^9(13)$   $B^bMI^7(omit 5)$

D.C. al Coda  
(Take Coda on repeat)

$(E^bMA^9)$   $G^7(\#9)$   $A^bMI^9$   $A^bMI^9$   $B^b7(\#9)$   $C^bMI^{11}$   $D^bMA^7(b5)$   $DMA^{13}$   $E^bMA^7(b5)$

$(E^bMA^7(\#5))$   $G$   $E^bMI^7(omit 5)$   $B^7_{SUS}$   $CMA^7(b5)$

## Tunnel Vision (Keyboard)

Med. Funk

♩ = 102

A

$F_{MI}^{11}$   $G_{bMA}^{13}$   $C_{\#MI}^9$   $C_{7(\#9)}^7$   $A_{MI}^9$   $C_{\#7(\#9)}^7$   $D_{bMA}^{7(\#5)}$   $C_{7(\#9)}^7$   $A_{b13}^{13}$   $D_{bMA}^{13}$

(synth.)

$(D_{bMA}^{13})$   $F_{7(\#9)}^7$   $E_{MA}^7$   $A_{MA}^7$   $A_{MI}^9$   $D_{MI}^9$   $D_{bMA}^9$   $E_{MI}^9$   $E_{bMA}^9$

$(E_{bMA}^9)$   $G_{7(\#9)}^7$   $A_{bMI}^9$   $A_{MI}^9$   $A_{bMI}^9$   $C_{\#MI}^9$   $E_{MI}^9$   $C_{MA}^{7(\#5)}$   $D$   $C^{13}$

$(C^{13})$   $A_{b7(\#9)}^7$   $G_{MI}^9$   $F_{MI}^9$

B  $F_{MI}^9$   $G_{MA}^{13}$   $D_{MI}^9$   $C_{\#7(\#9)}^7$   $D_{7(\#9)}^7$   $F_{\#}$   $G_{\#}$

$(F_{\#})$   $C_{\#7(\#9)}^7$   $A^{13}$   $D_{MA}^{13}$   $F_{\#7(\#9)}^7$   $F_{MA}^7$   $B_{bMA}^7$   $C$

$B_{bMI}^{11}$   $E_{bMI}^9$   $D_{MA}^9$   $F_{MI}^7$   $E_{MA}^9$   $G_{\#7(\#9)}^7$   $A_{MI}^9$

$(A_{MI}^9)$   $B_{bMI}^9$   $A_{MI}^9$   $B_{bMI}^9$   $D_{MI}^9$   $F_{MI}^9$

$(F_{MI}^9)$   $E_{bMA}^{13}$   $D_{bMA}^{13(\#11)}$   $A_{7(\#9)}^7$   $G_{bMA}^7$   $A_{b}$

C  $(Gtr.)$   $(omit 3)$   $A_{b6}^6$   $E_{b13}$   $A_{b}$   $A_{b13(b9)}$   $A_{b13(omit 3)}$   $A_{b7(\#9)}^7$   $F_{\#MI}^{11}$

Solo (synth.)

$(F_{\#MI}^{11})$   $F_{\#MI}^9$   $(omit 3)$   $A_{b6}^6$   $E_{b13}$   $A_{b}$   $A_{b13(b9)}$   $(omit 3)$   $A_{b13}$

(omit 3)  
 (A<sup>b</sup>13) A<sup>b</sup>7(<sup>#</sup>9) C<sup>(add 9)</sup> E G<sup>MA7</sup> A G<sup>#</sup>Mi A B<sup>b</sup>Mi<sup>9</sup> F<sup>#</sup>Mi<sup>9</sup>

(F<sup>#</sup>Mi<sup>9</sup>) D<sup>b</sup>6/9 B<sup>b</sup>Mi<sup>6/9</sup> A<sup>b</sup>13(<sup>b</sup>9) D<sup>b</sup>6/9

(add 11) (D<sup>b</sup>6/9) D<sup>13</sup> G<sup>13</sup> C<sup>6/9</sup> C<sup>MA7</sup>(<sup>#</sup>11)

**D** (Guitar solo continues) B<sup>7</sup><sub>SUS</sub>(<sup>b</sup>9) E<sup>Mi</sup>7(<sup>11</sup>) B<sup>7</sup>(<sup>#</sup>9)<sub>SUS</sub> E<sup>13</sup>(omit 3) E<sup>b</sup>MA<sup>13</sup> D<sup>MA</sup><sup>9</sup> B<sup>Mi</sup><sup>11</sup>

(B<sup>Mi</sup><sup>11</sup>) B<sup>7</sup><sub>SUS</sub>(<sup>b</sup>9) E<sup>Mi</sup><sup>11</sup> D<sup>Mi</sup><sup>11</sup> B<sup>Mi</sup><sup>11</sup> B<sup>7</sup><sub>SUS</sub>(<sup>b</sup>9)

E<sup>Mi</sup><sup>11</sup> D<sup>Mi</sup><sup>11</sup> 1. G<sup>Mi</sup><sup>11</sup> 2. G<sup>Mi</sup><sup>11</sup> (End solo) indef.

**E** B<sup>b</sup>MA<sup>7</sup>(<sup>b</sup>5) D E<sup>MA</sup>7(<sup>b</sup>5) G<sup>9</sup> D<sup>(add #11)</sup>(add 9) B<sup>b</sup>Mi<sup>7</sup>(<sup>11</sup>) E<sup>7</sup><sub>SUS</sub> F<sup>Mi</sup>7(<sup>b</sup>5)

F<sup>Mi</sup>7(<sup>b</sup>5) B<sup>Mi</sup> E<sup>13</sup> D E<sup>b</sup>MA<sup>7</sup>(<sup>b</sup>5) G F<sup>13</sup> B<sup>b</sup>7<sub>SUS</sub> E<sup>13</sup> A<sup>13</sup>(<sup>b</sup>9) D<sup>7</sup>(<sup>#</sup>9) F<sup>#</sup>Mi<sup>13</sup> G<sup>#</sup>

(F<sup>#</sup>Mi<sup>13</sup> G<sup>#</sup>) A<sup>b</sup>9<sub>SUS</sub> D<sup>b</sup>MA<sup>7</sup>(<sup>#</sup>5) F<sup>#</sup>Mi<sup>9</sup>(<sup>13</sup>)<sub>MA7</sub> B<sup>b</sup>Mi<sup>7</sup>(omit 5)

D.C. al Coda  
 (Take Coda on repeat)

⊕ (E<sup>b</sup>MA<sup>9</sup>) G<sup>7</sup>(<sup>#</sup>5) A<sup>b</sup>Mi<sup>9</sup> A<sup>Mi</sup><sup>9</sup> B<sup>b</sup>7(<sup>#</sup>5) C<sup>Mi</sup><sup>11</sup> G D<sup>b</sup>MA<sup>7</sup>(<sup>b</sup>5) F D<sup>MA</sup><sup>13</sup> E<sup>b</sup>MA<sup>7</sup>(<sup>#</sup>5) G

(E<sup>b</sup>MA<sup>7</sup>(<sup>#</sup>5) G) E<sup>Mi</sup>7(omit 5) B<sup>7</sup><sub>SUS</sub> C<sup>MA</sup>7(<sup>b</sup>5)

Med. Funk

Tunnel Vision (Bass)

♩ = 102

**A**  $F_{MI}^{11}$   $G_{bMA}^{13}$   $C_{\#MI}^9$   $C_{7(\#5)}^{7(\#9)}$   $A_{MI}^9$   $C_{\#7(\#5)}^{7(\#9)}$   $D_{bMA}^{7(\#5)}$   $C_{7(\#5)}^{7(\#9)}$   $A_{b13}^{13}$   $D_{bMA}^{13}$

$(D_{bMA}^{13})$   $F_{7(\#5)}^{7(\#9)}$   $E_{MA}^7$   $F_{\#}$   $A_{MA}^7$   $B$   $A_{MI}^9$   $D_{MI}^9$   $D_{bMA}^9$   $E_{MI}^9$   $E_{bMA}^9$  (on repeat)  $\oplus$

$(E_{bMA}^9)$   $G_{7(\#5)}^{7(\#9)}$   $A_{bMI}^9$   $A_{MI}^9$   $A_{bMI}^9$   $C_{\#MI}^9$   $E_{MI}^9$   $C_{MA}^{7(\#5)}$   $D$   $C^{13}$

$A_{b7(\#5)}^{7(\#9)}$   $G_{MI}^9$   $F_{MI}^9$

**B**  $F_{MI}^9$   $G_{MA}^{13}$   $D_{MI}^9$   $C_{\#7(\#5)}^{7(\#9)}$   $D_{7(\#5)}^{7(\#9)}$   $F_{\#}$   $G_{\#}$

(bass melody - optional)

$(F_{\#})$   $(G_{\#})$   $C_{\#7(\#5)}^{7(\#9)}$   $A^{13}$   $D_{MA}^{13}$   $F_{7(\#5)}^{7(\#9)}$   $F_{MA}^7$   $G_{bMA}^7$   $C$

$B_{bMI}^{11}$   $E_{bMI}^9$   $D_{MA}^9$   $F_{MI}^7$   $E_{MA}^9$   $G_{\#7(\#5)}^{7(\#9)}$   $A_{MI}^9$

$(A_{MI}^9)$   $B_{bMI}^9$   $A_{MI}^9$   $B_{bMI}^9$   $D_{MI}^9$   $F_{MI}^9$

$(F_{MI}^9)$   $E_{bMA}^{13}$   $D_{bMA}^{13}$   $A_{7(\#5)}^{7(\#9)}$   $G_{bMA}^7$   $A_{b}$  bass fills

**C**  $A_{b6/9}$   $E_{b13}$   $A_{b13}$   $A_{b13}$   $A_{b7(\#5)}^{7(\#9)}$   $F_{\#MI}^{11}$

(sample bass line)

$A^b6_{9/4}$   $E^b13$   $A^b13$   $A^b7(\#9)$   $C^{(add\ 9)}$   $GMA^7$   $G\#MI$   $B^bMI^9$   $F\#MI^9$

(bass plays around the chord rhythms)

$(F\#MI^9)$   $D^b6_{9/4}$   $B^bMI^6_{9/4}$   $A^b13$   $D^b6_{9/4}$  (add 11)

$D^b6_{9/4}$  (add 11)  $D13$   $G13$   $C6_{9/4}$   $CMA^7(\#11)$

**D**  $B^7(b9)_{SUS}$   $E MI^7(11)$   $B^7_{SUS}$   $E13$   $E^bMA^13$   $DMA^9$   $B MI^11$   $B^7_{SUS}(b9)$   $E MI^11$   $D MI^11$

$D MI^11$   $B MI^11$   $B^7(b9)_{SUS}$   $E MI^11$   $D MI^11$   $G MI^11$  1.  $G MI^11$  2.  $G MI^11$

indef. :||

**E**  $B^bMA^7(b5)$   $D$   $E MA^7(b5)$   $G^9$   $D^{(add\ \#11)}$   $B^bMI^7(11)$   $E^7_{SUS}$   $F MI^7(b5)$

$F MI^7(b5)$   $B MI^7$   $E13$   $E^bMA^7(b5)$   $B^b7_{SUS}$   $A^{13(b9)}$   $D^7(\#9)$   $A^b7(b9)_{SUS}$

$A^b7(b9)_{SUS}$   $A^b9_{SUS}$   $D^bMA^7(\#5)$   $F\#MI^9(MA^7)$   $B^bMI^7(11)$

D.C. al Coda  
(Take Coda on repeat)

$\oplus$   $E^bMA^9$   $G^7(\#9)$   $A^bMI^9$   $A MI^9$   $B^b7(\#9)$   $C MI^11$   $D^bMA^7(b5)$   $DMA^13$   $E^bMA^7(\#5)$

$E^bMA^7(\#5)$   $E MI^7(omit\ 5)$   $B^7_{SUS}$   $CMA^7(b5)$

Bass line is played with some variation.



## Turn Out the Stars

Bill Evans

**A**

$B_{MI}^{7(b5)}$   $E^{13}$   $A_{MI}$  ( $A^{7(\#5)}$ )  $D_{MI}^7$   $G^{7(b9)}$   $C_{MA}^7$  ( $A_{MI}^7$ )

$F_{MI}^7$   $B^b7$   $E^b_{MA}^7$   $C_{MI}^7$   $A_{MI}^7$   $D^7$   $G_{MA}^7$  ( $E_{MI}^7$ )

$C^{\#}_{MI}^7$   $F^{\#7}$  ( $D^{\#7(\#5)}$ )  $B_{MA}^7$   $G^{\#}_{MI}^7$  ( $B^b_{MI}^{7(b5)}$ )  $E^b7$

$B^b_{MI}^{7(b5)}$   $E^b7$

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

( $E_{MI}^7$ ) ( $F^{\#}_{MI}^7$   $B_{MI}^7$   $E_{MI}^7$   $A^7$   $D_{MA}^7$ )  $D_{MA}^9$

**B**

$A^{13}_{SUS}$   $A^{13(b9)}$   $D_{MA}^9$   $A$   $A^9_{SUS}$   $A$

( $D_{MI}^7$ ) ( $C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$ ) ( $C^{13}$ )  $D_{MA}^9$

$G^{13}_{SUS}$   $G^{13(b9)}$   $C_{MA}^9$   $G$   $G^9_{SUS}$   $G^7$   $C_{MA}^7$   $G$   $C^{13}$

**C**

$B^{7(\#5)}$   $E_{MI}^7$   $B^b9(\#11)$   $A^{7(\#5)}$   $D_{MI}^7$   $A^b9(\#11)$

$G^{7(\#5)}$   $C_{MI}^7$   $E^b9$   $A^b_{MA}^7$   $C^{7(b9)}$   $F_{MI}^9$

$D_{MI}^{7(b5)}$   $G^{7(\#9)}$   $C_{MI}$   $E^b9_{SUS}$   $A^b_{MA}^7$  ( $D^b_{MA}^7$ )  $G^{7(b9)}$   $C_{MA}^7$  ( $F^{\#7(b5)}$ )

$B_{MI}^{7(b5)}$   $E^{13}$   $A_{MI}$   $A^b_{13}_{SUS}$   $A^b_{13(b9)}$  ( $C^{\#}_{MI}$ )  $C^{\#}_{MI}^7$   $F^{\#7}$

*fine*

Chords in parentheses are optional (those at B are used for solos only). Head may be played ad lib. Solos swing.

Med.-Up Swing

26-2

John Coltrane <sup>398</sup>

$\text{♩} = 196$

**A**  $F_{MA}^7$   $A_{b7}$   $D_{bMA}^7$   $E^7$   $A_{MA}^7$   $C^7$   $C_{MI}^7$   $F^7$

(ten.)

$B_{bMA}^7$   $D_{b7}$   $G_{bMA}^7$   $A^7$   $D_{MI}^7$   $G^7$   $G_{MI}^7$   $C^7$

$F_{MA}^7$   $A_{b7}$   $D_{bMA}^7$   $E^7$   $A_{MA}^7$   $C^7$   $C_{MI}^7$   $F^7$

$B_{bMA}^7$   $A_{b7}$   $D_{bMA}^7$   $E^7$   $F\#$   $A_{MA}^7$   $C^7$   $F_{MA}^7$

**B**  $C_{MI}^7$   $F^7$   $E_{MI}^7$   $A^7$   $D_{MA}^7$   $F^7$   $B_{bMA}^7$

$E_{bMI}^7$   $A_{b7}$   $D_{bMA}^7$   $G_{MI}^7$   $C^7$

**C**  $F_{MA}^7$   $A_{b7}$   $D_{bMA}^7$   $E^7$   $A_{MA}^7$   $C^7$   $C_{MI}^7$   $F^7$

$B_{bMA}^7$   $A_{b7}$   $D_{bMA}^7$   $E^7$   $F\#$   $A_{MA}^7$   $C^7$   $F_{MA}^7$  ( $C^7$ )

Solo on form (ABC)  
After solo, D.C. al Coda

$C_{MI}^7$   $F^7$   $B_{bMA}^7$   $A_{b7}$   $D_{bMA}^7$   $E^7$   $F\#$   $A_{MA}^7$

$A_{MA}^7$   $C^7$  break

sax fill

Tenor sounds one octave lower than written. Out head is played on soprano sax.  
Loosely based on Charlie Parker's "Confirmation".

# Unforgettable

Irving Gordon

Medium Ballad  
(also played as Medium Swing)

(C#MI<sup>7</sup>  
Bb<sup>o7</sup>)

F#<sup>7</sup>)

**A** GMA<sup>7</sup> % 3 %

Un - for - get - ta - ble, That's what you are,

CMA<sup>7</sup> % 3 % EMI<sup>7</sup> A<sup>9</sup>

Un - for - get - ta - ble, though near or far.

FMA<sup>7</sup> Bb<sup>9</sup> CMA<sup>7</sup> F<sup>7</sup> EMI<sup>7</sup> A<sup>9</sup>

Like a song of love that clings to me, How the thought of you does things to me

D<sup>9</sup> % % %

Nev - er be - fore has some - one been more

**B** GMA<sup>7</sup> % 3 % (C#MI<sup>7</sup> Bb<sup>o7</sup>) F#<sup>7</sup> %

Un - for - get - ta - ble, in ev - 'ry way,

CMA<sup>7</sup> % 3 % EMI<sup>7</sup> A<sup>9</sup>

And for - ev - er - more that's how you'll stay.

FMA<sup>7</sup> Bb<sup>9</sup> CMA<sup>7</sup> F<sup>7</sup> EMI<sup>7</sup> A<sup>9</sup>

That's why, dar - ling it's in - cred - i - ble that some - one so un - for - get - ta - ble

(BbMI<sup>7</sup> Eb<sup>7</sup> AbMI<sup>7</sup> Db<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup>)  
D<sup>9</sup>SUS D<sup>9</sup> DMI<sup>7</sup> G<sup>7</sup> CMA<sup>7</sup> (AMI<sup>7</sup> D<sup>7</sup>)

thinks that I am un - for - get - ta - ble too.

# Unless It's You

(a.k.a. Orbit)

Bill Evans

Med. Swing (in 2)

♩ = 148

(GMI<sup>7</sup>)

**A**

Solo on **A**

**(Ending)**

**(fine)**

Melody is transcribed as played, the rhythm freely interpreted.  
 Bass walks in 4 for solos. Chords in parentheses are used for solos.

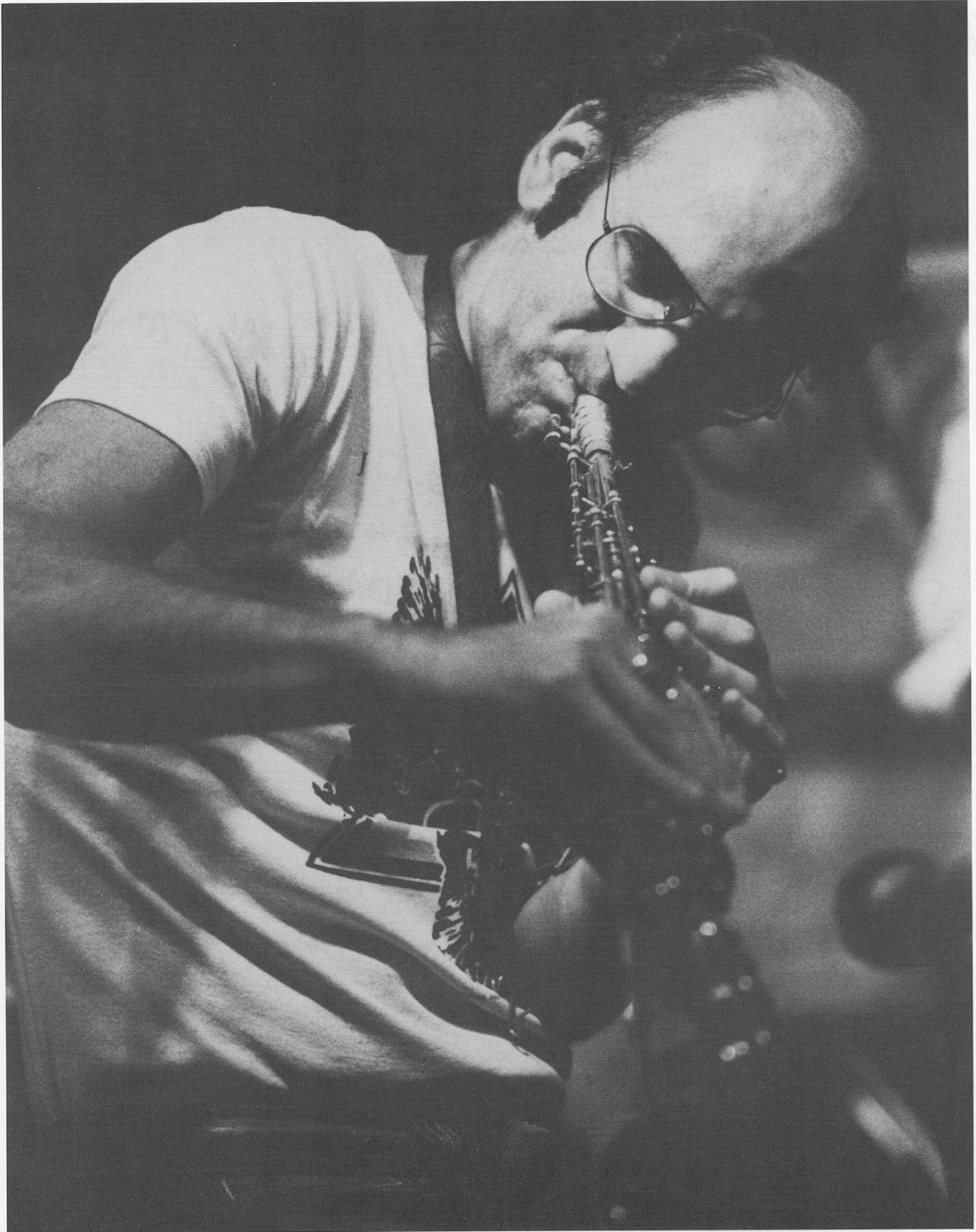


Photo by Tom Copi

**DAVE LIEBMAN**

# Veils

Richie Beirach

(As played by John Abercrombie)

Med. Jazz Waltz

**A**

*mf* (gtr. w/ pn.)

2.

**B**

*mp*

*cresc.* *f*

*last time: rit. to end*

# Velho Piano

Dori Caymmi  
Paulo Cesar Pinheiro

Med.-Slow  
Bossa (Intro)

♩ = 75

The musical score is written in 3/4 time with a tempo of 75 beats per minute. It features two staves: a bass staff for guitar and a treble staff for voice. The guitar part includes an 'Intro' section and is marked '(gtr.)' and '(gtr. simile till [B])'. The voice part is marked '(voice)'. The score is divided into sections A, B, and C, each containing multiple lines of music with various chords and triplets.

**Chords and Notations:**

- Intro:**  $A_{MI}^9$ ,  $F^{(add 9)}$ ,  $D^7$ ,  $F^{(add 9)}$
- Section A:**  $A_{MI}^9$ ,  $E^{7(\#5)}$ ,  $A_{MI}^9$ ,  $E^{7(\#5)}$ ,  $A_{MI}^9$ ,  $E^{7(\#5)}$ ,  $A_{MI}^9$ ,  $E^{7(\#5)}$ ,  $F^{\#7(\#5)}$ ,  $B_{MI}^9$ ,  $F^{\#7(\#5)}$ ,  $G_{MA}^7$ ,  $F^{\#MI}^7$ ,  $E_{MI}^9$ ,  $F^{\#MI}^7$ ,  $G_{MA}^7$ ,  $G^{\#o7}$ ,  $A_{MI}^9$ ,  $E^{7(\#5)}$ ,  $A_{MI}^9$ ,  $E^{7(\#5)}$ ,  $A_{MI}^9$ ,  $E^{7(\#5)}$ ,  $A_{MI}^9$ ,  $F^{\#7(\#5)}$ ,  $B_{MI}^9$ ,  $E^{7(\#5)}$ ,  $A_{MI}^9$ ,  $D^{7(b9)}$ ,  $G_{MA}^7$ ,  $G^7$ ,  $G^6$ ,  $G^+$ ,  $G$
- Section B:**  $C^{\#MI}^{11}$ ,  $F^{\#7}_{SUS}$ ,  $F^{\#7(b5)}$ ,  $B_{MA}^9$ ,  $C^{\#MI}^9$ ,  $D^{\#MI}^7$ ,  $G^{\#MI}^9$ ,  $C_{MI}^{11}$ ,  $F^7_{SUS}$ ,  $F^{7(b5)}$ ,  $B^b_{MA}^9$ ,  $E^b^9$ ,  $A^b_{MI}^7$ ,  $E^b^{7(b9)}$
- Section C:**  $A_{MI}^9$ ,  $E^{7(\#5)}$ ,  $A_{MI}^9$ ,  $E^{7(\#5)}$ ,  $A_{MI}^9$ ,  $E^{7(\#5)}$ ,  $A_{MI}^9$ ,  $E^{7(\#5)}$ ,  $A_{MI}^9$ ,  $F^{\#7(\#5)}$ ,  $B_{MI}^9$ ,  $F^{\#7(\#5)}$ ,  $G_{MA}^7$ ,  $F^{\#MI}^7$

$E_{MI}^7$   $F\#_{MI}^7$   $G_{MA}^7$   $A^9_{SUS}$   $D_{MA}^9$   $A^9_{SUS}$

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

(Double-Time Samba)

$D_{MA}^9$  (synth., start 2nd x)

$A^9_{SUS}$  (voice)

Vamp & fade

optional Coda, take first time (no solos)

$D_{MA}^9$   $A^9_{SUS}$   $D_{MA}^9$   $C\#_{MI}^{7(b5)}$   $F\#^{7(\#5)}$

(synth.)

$B_{MI}^9$   $B_{MI}^{(MA7)}$   $B_{MI}^9$   $E^9$   $G_{MA}^7$   $F\#_{MI}^7$   $E_{MI}^7$   $D_{MA}^7$

$E^b_{MI}^{11}$   $A^b_{SUS}$   $A^b_{7(b5)}$   $D^b_{MA}^9$   $E^b_{MI}^9$   $F_{MI}^7$   $B^b_{MI}^9$

(voice)

$D_{MI}^{11}$   $G^7_{SUS}$   $G^{7(b5)}$   $C_{MA}^7$   $F^9$   $B^b_{MI}^7$   $F^{7(\#5)}$

$B_{MI}^9$   $F\#^{7(\#5)}$   $B_{MI}^9$   $F\#^{7(\#5)}$   $B_{MI}^9$   $F\#^{7(\#5)}$

$B_{MI}^9$   $G\#^{7(\#5)}$   $C\#_{MI}^9$   $G\#^{7(\#5)}$   $A_{MA}^7$   $G\#_{MI}^7$

$F\#_{MI}^7$   $G\#_{MI}^7$   $A_{MA}^7$   $B^9_{SUS}$

(Double-Time Samba)

$E_{MA}^9$  (synth., start 2nd x)

$B^9_{SUS}$  (voice)

Vamp & fade

Melodic rhythm is freely interpreted.



# Wabash III

John Scofield

Fast Swing

**A** J = 229

(tenor)

(gtr.)

F7 B<sup>b</sup>7

C<sup>7</sup> F<sup>7</sup>

**B**

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

C<sup>7</sup> F<sup>7</sup>

**C**

B<sup>b</sup>7 C<sup>7</sup> sus4 C<sup>7</sup>

Musical notation for the first system, consisting of two staves. The top staff contains a melodic line with a long slur over the first two measures. The bottom staff contains a bass line with chords labeled  $D_{mi}^7$  and  $C^7/E$ . The  $D_{mi}^7$  chord is present in the first two measures, and the  $C^7/E$  chord is present in the last two measures.

**D**

Musical notation for the second system, marked with a **D** in a box. It consists of two staves. The top staff has a melodic line with triplets and a slur. The bottom staff has a bass line with chords labeled  $F^7$ ,  $B^b7$ ,  $C^7$ , and  $F^7$ . The  $F^7$  chord is in the first measure,  $B^b7$  in the third,  $C^7$  in the fourth, and  $F^7$  in the fifth. The system ends with a **[cresc.]** marking and the word **fine**.

alt. guitar line  
at **A** 7 & 8:

Alternative guitar line for measures 7 and 8 of section A, shown in a single staff with a treble clef. The notation includes chords and melodic fragments.

alt. guitar line  
at **D** 5 & 6:

Alternative guitar line for measures 5 and 6 of section D, shown in a single staff with a treble clef. The notation includes chords and melodic fragments.

Chords are for solos (no comping during the head).  
Tenor and guitar sound one octave lower than written.

## Waltze for Dave

Med. Jazz Waltz

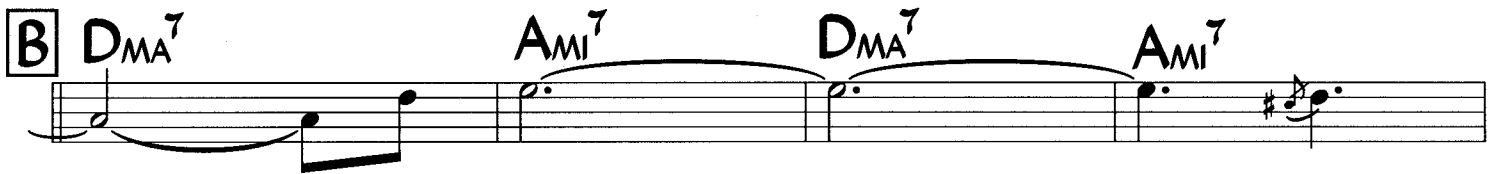
Chick Corea

♩ = 140

A

B<sup>b</sup>9(#11)

A7(#5)

D<sup>M</sup>I7A<sup>b</sup>9(#11)

Solo on form (AABC)

rall.

Flute sounds one octave higher than written.  
 Melody is somewhat freely interpreted.  
 Bass plays downbeat at bar 8 of letter C.

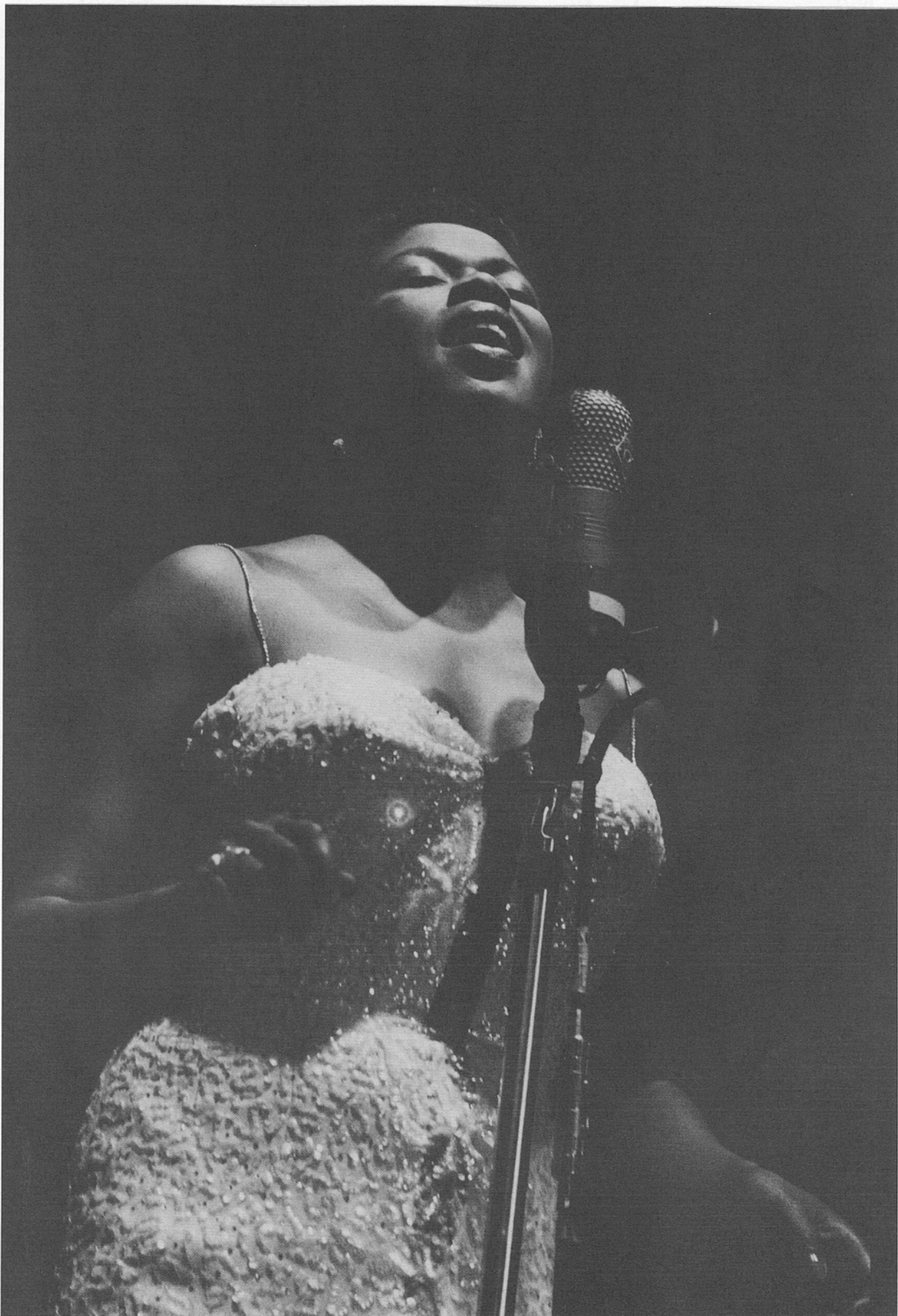


Photo by Paul Hoeffler

**SARAH VAUGHAN**

# What a Difference a Day Made

Lyric by Stanley Adams

Music by Maria Grever

Medium Ballad

NC.

**A**  $F_{MI}^7$   $B^{\flat 9}_{SUS}$   $B^{\flat 7}$   $E^{\flat}_{MA} A^{\flat 9}$   $G_{MI}^7$   $C^{7(\sharp 9)}$   $(F^{\sharp 7})$

What a dif - f'rence a day made, Twen - ty - four lit - tle hours brought the sun and the

$F_{MI}^7$   $B^{\flat 9}_{SUS}$   $B^{\flat 7}$   $E^{\flat}_{MA} A^{\flat 9}$   $B^{\flat 9}_{SUS}$   $E^{\flat}_{MA} A^{\flat 9}$

flow - ers where there used to be rain. My yes - ter - day was

$D_{MI}^{7(b5)}$   $G^7$   $C_{MI}$   $\%$

blue, dear, To - day I'm part of you, dear, My lone - ly nights are

$C_{MI}^7$   $F^7$   $C_{MI}^7$   $F^7$   $F_{MI}^7$   $B^{\flat 7}$  break

through, dear, since you said you were mine. What a dif - f'rence a

**B**  $F_{MI}^7$   $B^{\flat 9}_{SUS}$   $B^{\flat 7}$   $E^{\flat}_{MA} A^{\flat 9}$   $G_{MI}^7$   $C^{7(\sharp 9)}$   $(F^{\sharp 7})$

day makes, There's a rain - bow be - fore me, Skies a - bove can't be

$F_{MI}^7$   $B^{\flat 9}_{SUS}$   $B^{\flat 7}$   $E^{\flat 9}$   $B^{\flat}_{MI}^7$   $E^{\flat 7}$

storm - y since that mo - ment of bliss, that thrill - ing kiss. It's heav - en

$A^{\flat}_{MA} A^{\flat 7}$   $D^{\flat 9}$   $E^{\flat}_{MA} A^{\flat 7}$   $F^{\sharp 7}$

when you find ro - mance on your men - u, What a dif - f'rence a

$F_{MI}^7$   $B^{\flat 7}$   $E^{\flat 6}$   $(G_{MI}^7 C^7)$

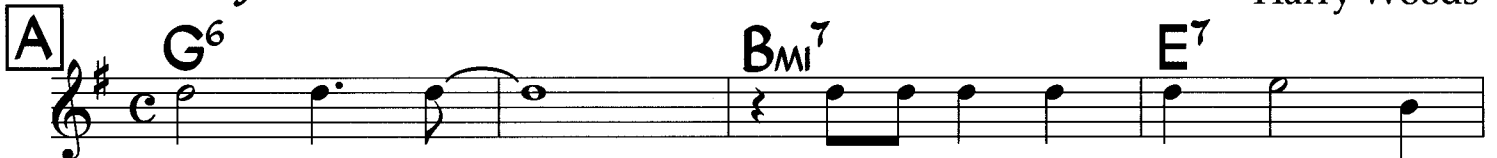
day made, and the dif - f'rence is you.

# What a Little Moonlight Can Do

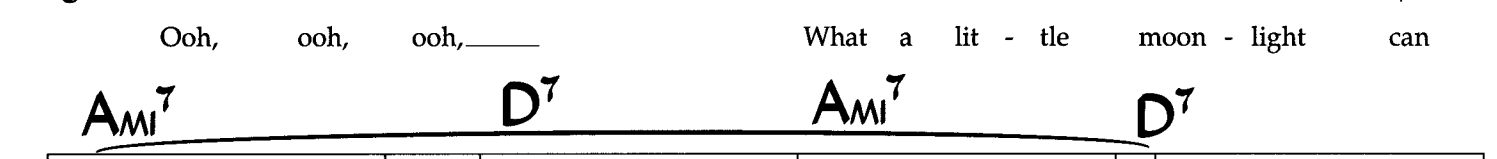
Fast Swing

Harry Woods


**A**



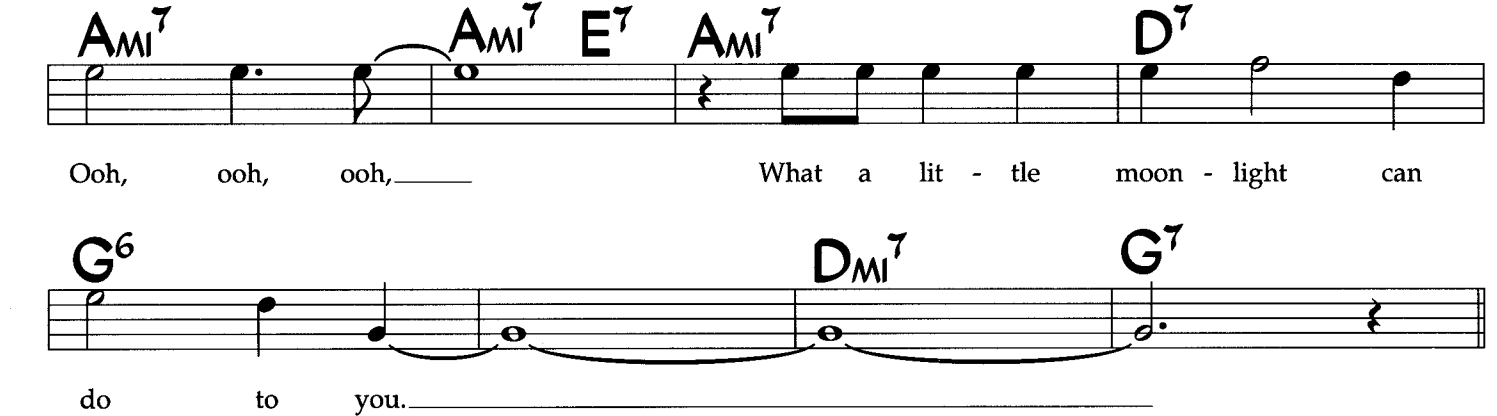
Ooh, ooh, ooh, \_\_\_\_\_ What a lit - tle moon - light can



do, \_\_\_\_\_

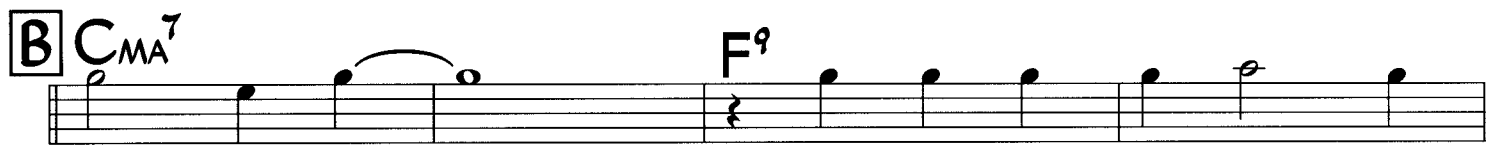


Ooh, ooh, ooh, \_\_\_\_\_ What a lit - tle moon - light can

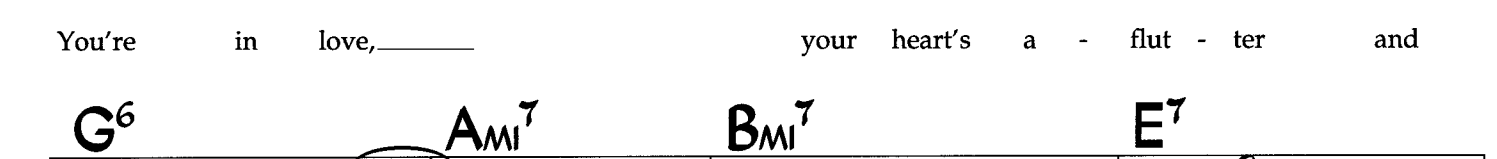


do to you. \_\_\_\_\_

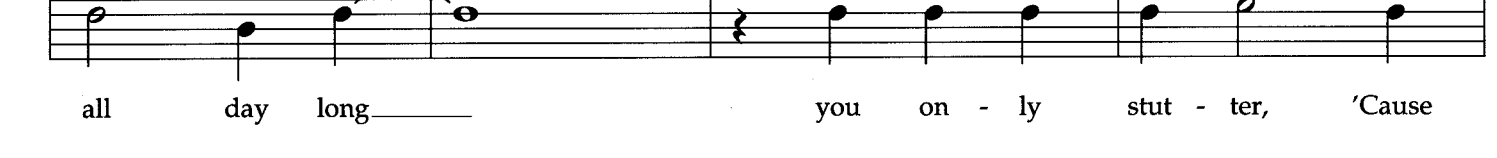
**B**



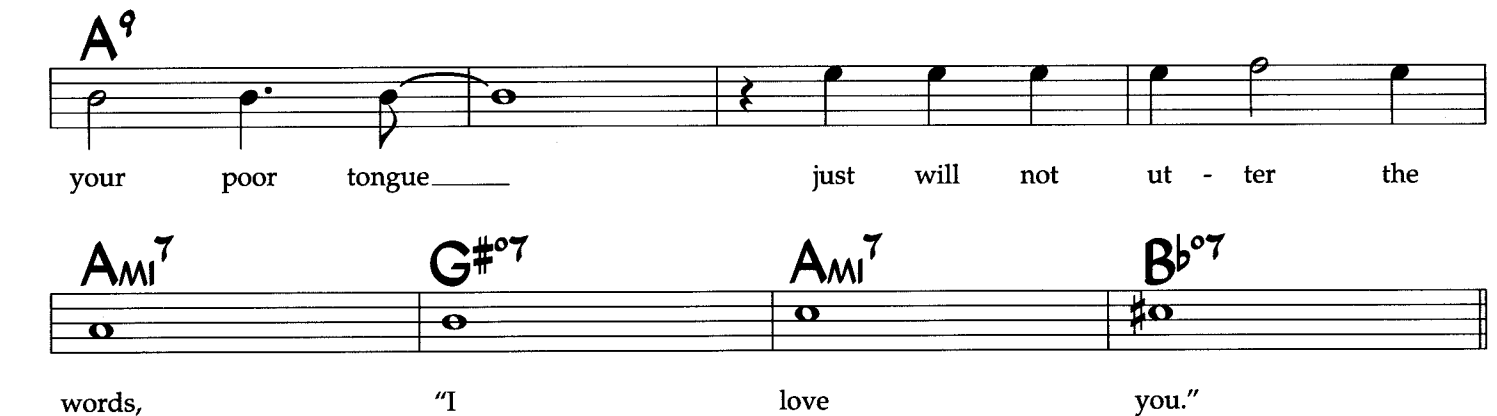
You're in love, \_\_\_\_\_ your heart's a - flut - ter and



all day long \_\_\_\_\_ you on - ly stut - ter, 'Cause



your poor tongue \_\_\_\_\_ just will not ut - ter the



words, \_\_\_\_\_ "I love you."

**C**  $G^6$   $B_{MI}^7$   $E^7$

Ooh, ooh, ooh, \_\_\_\_\_ What a lit - tle moon - light can

$A_{MI}^7$   $D^7$   $A_{MI}^7$   $D^7$

do, \_\_\_\_\_

$A_{MI}^7$   $F\#_{MI}^{7(b5)}$   $B^7$

Wait a while, \_\_\_\_\_ till a lit - tle moon - beam comes

$E_{MI}^7$   $E^b7$   $D_{MI}^{7(11)}$   $G^7$

peep - ing through, \_\_\_\_\_

**D**  $C_{MA}^7$   $F^9$

You'll get bold, \_\_\_\_\_ you can't re - sist her, And

$G^6$   $(F\#^{7(b5)})$   $A_{MI}^7$   $F^7$   $B_{MI}^7$   $E^7$

all you'll say \_\_\_\_\_ when you have kissed her is

$A_{MI}^7$   $B_{MI}^7$   $E^7$   $A_{MI}^7$   $D^7$

ooh, ooh, ooh, \_\_\_\_\_ What a lit - tle moon - light can

$G^6$   $(A_{MI}^7)$   $D^7$

do. \_\_\_\_\_

Bars 13-16 of B may have a D pedal.



Med. Funk

# When All Is Said and Done

Ballad

Billy Childs

$\text{♩} = 58$

(Intro)

*mf* (sample pn. comp.)

**A** *mf* (sop.)

**B** *f*

*decresc.*

**C**  $B^bMA^7$   $D^3$   $B^bMI^{(MAT)}$   $D^b$   $A^bMA^7$   $C$   $E^bMA^9$   $B^3$   $B^bMA^9(\#5)$   $A^{13(b9)}$   $A^bMI^6_{(addMA^7)}$   $G^bMI^6_{(addMA^7)}$

$D^bMA^7(\#11)$   $DMA^7(\#11)$   $D^bMA^7(\#11)$  **Till cue**  $FMA^7(\#11)$   $E^bMI^{(b5)}$   $A^7(\#9)$  **On cue**  $D^bMA^7(\#11)$

*(pr.)* *(last x)*

Solo on form (ABC); *(fine)* D.S. al fine  
 To end last solo, take "On cue" ending.

sample bass lines at:

**A**

(etc.)

**B**

# Whenever Your Heart Wants to Sing

Music by Yutaka Yokokura & Jose Marino

Words by Tracy Mann

(As sung by Kevyn Lettau, Arr'd by Dori Caymmi)

## Medium Samba/Funk

♩ = 85 Half-Time Feel

**(Intro)**  $B^{13}_{SUS}$   $A^{13}_{SUS}$   $D^{(add 9)}$   $F\#$   $E^{(add 9)}$   $G\#$   $B^{13}_{SUS}$   $A^{13}_{SUS}$   $G^{13}_{SUS}$   $D^{(add 9)}$   $F\#$   $E^{(add 9)}$   $G\#$

(synth.) (bass tacets till **A**)

$E^{(add 9)}$   $G\#$   $B^{13}_{SUS}$   $C^{13}_{SUS}$   $E^b_{MA^9}$   $F_{MA^9}$   $A$

### (Half-Time Feel)

**A**  $F^{13}$   $B^b_{MA^9}$   $B_{MI}^{7(b5)}$   $E^{7(b9)}$   $A_{MA^9}$   $A^9$   $G\#_{MI}^{11}$   $C\#^{7(b9)}$

I do sus - pect you know ex - act - ly how I feel,  
One bird in flight draws a lone - ly cir - cle in the air,

$C_{MI}^7$   $F^{13}$   $B_{MI}^{7(b5)}$   $E^{7(b9)}$   $F\#_{MI}^9$   $D_{MA}^{9(\#11)}$

Should I con - fess, my se - cret fan - ta - sy re - veal? Tell me if you're  
May - be to - night when the spell of moon - light makes it clear. The touch of my

$E^b_{13}_{SUS}$   $C^{13}_{SUS}$   $B^b_{13}_{SUS}$   $A^{7(\#5)}$   $D^{13}_{SUS}$

hap - py to be on your own or read - y to try the un -  
hand in your hand starts a flow, Look - ing for some - where to

$B^{13}_{SUS}$   $A^{13}_{SUS}$   $G^{13(b9)}$  **(Samba)**  $A_{MI}^{9(b5)}$   $D^9_{SUS}$   $D^{7(b9)}$   $F\#^7$   $G$   $G_{MA}^9$

known, Don't let me play the fool if you don't be - lieve you need me.  
go, Just come for the ride to see what's in - side of me, and be - lieve.

1.  $F\#^9_{SUS}$   $F\#^{7(b9)}$  2.  $B^9_{SUS}$   $B$   $A$   $E^{(add 9)}$   $G\#$   $B^{13}_{SUS}$   $A^{13}_{SUS}$

When - ev - er your heart wants to sing, —

**B**  $A^{13}_{SUS}$   $B^9_{SUS}$   $B$   $A$   $E^{(add 9)}$   $G\#$   $B^{13}_{SUS}$   $C^{13}_{SUS}$  (etc.)  $B^{13(b9)}$   $B^{7(\#5)}$   $E_{MA}^9$

flow - ers I will bring. When - ev - er your heart wants to cry, find me by your side.

When-ev-er your heart wants to dance, give me half a chance, When-ev-er your heart wants to fly,

(synth. solo starts)

well then I'll be stand - ing by, Be your guide.

**C** (Synth. solo-- Samba)

Tell me if you're  
D.S. al 2nd ending al Coda

When-ev-er your heart wants to sing, flow-ers I will bring, When-ev-er your heart wants to cry,

(synth. solo behind vocal, till end)

find me by your side, When-ev-er your heart wants to dance, give me half a chance,

When-ev-er your heart wants to fly, well then I'll be stand - ing by. When-ev-er your heart wants to sing,

Vamp & fade

Lyric at letter B on the D.S.:

Whenever your heart wants to play, carry me away.  
Whenever your heart wants to dream, plan me in your scheme,  
Whenever your heart wants to laugh, I'll provide romance,  
Whenever your heart falls to me, I'll go happily.

Melodic rhythm at **A**  
is freely interpreted.

Use top lyric on D.S.

# Whenever Your Heart Wants to Sing (Guitar, optional)

## Medium Samba/Funk

♩ = 85

**(Intro)** B<sup>13</sup><sub>SUS</sub> A<sup>13</sup><sub>SUS</sub> D<sup>(add 9)</sup> F<sup>#</sup> E<sup>(add 9)</sup> G<sup>#</sup> B<sup>13</sup><sub>SUS</sub> A<sup>13</sup><sub>SUS</sub> G<sup>13</sup><sub>SUS</sub> D<sup>(add 9)</sup> F<sup>#</sup> E<sup>(add 9)</sup> G<sup>#</sup>

E<sup>(add 9)</sup> G<sup>#</sup> B<sup>13</sup><sub>SUS</sub> C<sup>13</sup><sub>SUS</sub> E<sup>b</sup>MA<sup>9</sup> F<sup>MA</sup>9 G A fill

**A** F<sup>13</sup> B<sup>b</sup>MA<sup>9</sup> B<sup>MI</sup>7<sup>(b5)</sup> E<sup>7(b9)</sup> A<sup>MA</sup>9 A<sup>9</sup> fill

G<sup>#</sup>MI<sup>11</sup> C<sup>#</sup>7<sup>(b9)</sup> C<sup>MI</sup>7 F<sup>13</sup> B<sup>MI</sup>7<sup>(b5)</sup> E<sup>7(b9)</sup> fill

F<sup>#</sup>MI<sup>9</sup> D<sup>MA</sup>9<sup>(#11)</sup> E<sup>b</sup>13<sub>SUS</sub> fill

C<sup>13</sup><sub>SUS</sub> B<sup>b</sup>13<sub>SUS</sub> A<sup>7(#5)</sup> D<sup>13</sup><sub>SUS</sub> B<sup>13</sup><sub>SUS</sub> A<sup>13</sup><sub>SUS</sub> G<sup>13(b9)</sup>

A<sup>MI</sup>9<sup>(b5)</sup> D<sup>9</sup><sub>SUS</sub> D<sup>7(b9)</sup> F<sup>#</sup>7 G G<sup>MA</sup>9

1. F<sup>#</sup>9<sub>SUS</sub> F<sup>#</sup>7<sup>(b9)</sup> 2. B<sup>9</sup><sub>SUS</sub> B A E<sup>(add 9)</sup> G<sup>#</sup> B<sup>13</sup><sub>SUS</sub> A<sup>13</sup><sub>SUS</sub>

**B** A<sup>13</sup><sub>SUS</sub> B<sup>9</sup><sub>SUS</sub> B A E<sup>(add 9)</sup> G<sup>#</sup> B<sup>13</sup><sub>SUS</sub> C<sup>13</sup><sub>SUS</sub> B<sup>13(b9)</sup> B<sup>7(#5)</sup> E<sup>MA</sup>9

The musical score is written for guitar and consists of several systems of music. Each system includes a melody line on a treble clef staff and a corresponding chord line above it. The chords are primarily triads and dyads, often with a suspended (sus) quality. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked as 'Medium Samba/Funk' with a quarter note equal to 85 beats per minute. The score includes an 'Intro' section, a main section labeled 'A', and a section labeled 'B'. There are also 'fill' markings indicating improvisation or short melodic phrases. The notation includes various chord symbols such as B<sup>13</sup><sub>SUS</sub>, A<sup>13</sup><sub>SUS</sub>, D<sup>(add 9)</sup> F<sup>#</sup>, E<sup>(add 9)</sup> G<sup>#</sup>, E<sup>(add 9)</sup> G<sup>#</sup>, B<sup>13</sup><sub>SUS</sub> C<sup>13</sup><sub>SUS</sub>, E<sup>b</sup>MA<sup>9</sup> F<sup>MA</sup>9, G A, F<sup>13</sup>, B<sup>b</sup>MA<sup>9</sup>, B<sup>MI</sup>7<sup>(b5)</sup>, E<sup>7(b9)</sup>, A<sup>MA</sup>9, A<sup>9</sup>, G<sup>#</sup>MI<sup>11</sup>, C<sup>#</sup>7<sup>(b9)</sup>, C<sup>MI</sup>7, B<sup>MI</sup>7<sup>(b5)</sup>, E<sup>7(b9)</sup>, F<sup>#</sup>MI<sup>9</sup>, D<sup>MA</sup>9<sup>(#11)</sup>, E<sup>b</sup>13<sub>SUS</sub>, C<sup>13</sup><sub>SUS</sub>, B<sup>b</sup>13<sub>SUS</sub>, A<sup>7(#5)</sup>, D<sup>13</sup><sub>SUS</sub>, B<sup>13</sup><sub>SUS</sub>, A<sup>13</sup><sub>SUS</sub>, G<sup>13(b9)</sup>, A<sup>MI</sup>9<sup>(b5)</sup>, D<sup>9</sup><sub>SUS</sub>, D<sup>7(b9)</sup>, F<sup>#</sup>7, G, G<sup>MA</sup>9, 1. F<sup>#</sup>9<sub>SUS</sub>, F<sup>#</sup>7<sup>(b9)</sup>, 2. B<sup>9</sup><sub>SUS</sub>, B, A, E<sup>(add 9)</sup> G<sup>#</sup>, B<sup>13</sup><sub>SUS</sub>, A<sup>13</sup><sub>SUS</sub>, A<sup>13</sup><sub>SUS</sub>, B<sup>9</sup><sub>SUS</sub>, B, A, E<sup>(add 9)</sup> G<sup>#</sup>, B<sup>13</sup><sub>SUS</sub>, C<sup>13</sup><sub>SUS</sub>, B<sup>13(b9)</sup>, B<sup>7(#5)</sup>, E<sup>MA</sup>9.

$E MA^9$   $B^{13}_{SUS}$   $A^{13}_{SUS}$   $B^9_{SUS}$   $B$   $A$   $E^{(add 9)}_{G\#}$   $B^{13}_{SUS}$   $C^{13}_{SUS}$

$C^{13}_{SUS}$   $B^{13(b9)}$   $B^{7(\#5)}$   $E MA^9$   $A^{13(b9)}$

fill

**C** (Synth. solo)

$D^{6/9}$   $A^9_{SUS}$   $D^{6/9}$   $A^{b9(\#5)}$   $G MA^9$   $F\# MI^7$   $G MA^9$   $F\# MI^7$   $E MI^9$

$E MI^9$   $A^9_{SUS}$   $D^{6/9}$

D.S. al 2nd ending al Coda

$E MA^9$   $A^{13}_{SUS}$   $B$   $B$   $A$   $E^{(add 9)}_{G\#}$   $C^{13}_{SUS}$

$C^{13}_{SUS}$   $B^{13(b9)}$   $E MA^9$   $A^{13}_{SUS}$   $B$   $B$   $E^{(add 9)}_{G\#}$

$E^{(add 9)}_{G\#}$   $C^{13}_{SUS}$   $B^{13(b9)}$   $E MA^9$   $A^{13}_{SUS}$

Vamp & fade


Guitar sounds one octave lower than written.  
 Repeated sections are played with considerable variation.

# While We're Young

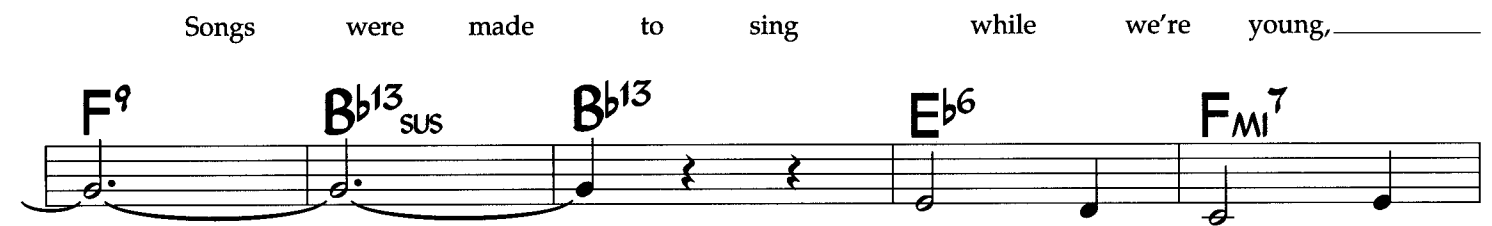
Music: Alec Wilder  
and Morty Palitz  
Lyric: William  
Engvick

Medium Waltz

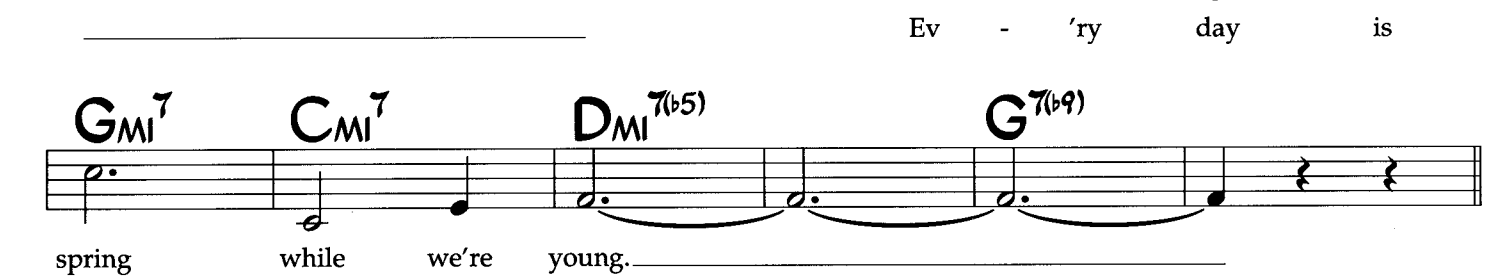
**A**



Songs were made to sing while we're young, \_\_\_\_\_




Ev - 'ry day is

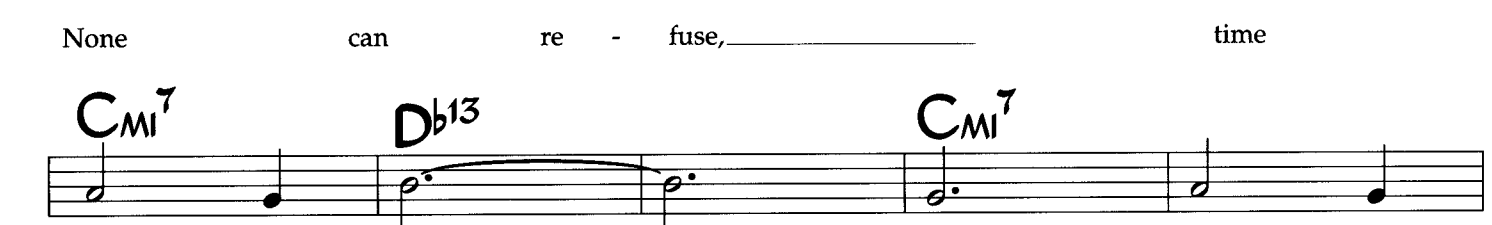


spring while we're young. \_\_\_\_\_


**B**



None can re - fuse, \_\_\_\_\_ time




flies so fast, \_\_\_\_\_ Too dear to

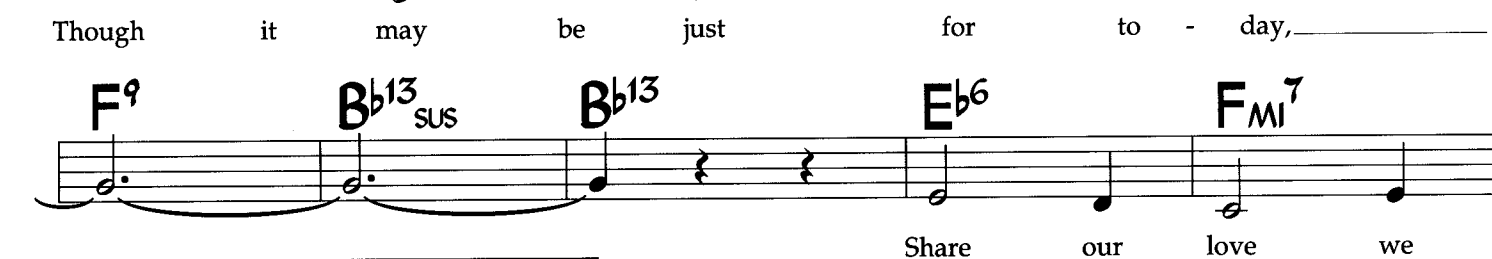


lose \_\_\_\_\_ and too sweet to last. \_\_\_\_\_

**C**



Though it may be just for to - day, \_\_\_\_\_



Share our love we

**G**<sub>MI</sub><sup>7</sup>   **C**<sub>MI</sub><sup>7</sup>   **D**<sub>MI</sub><sup>7(b5)</sup>   **G**<sup>7(b9)</sup>

must, while we may.

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

So blue the skies, all

**A<sup>b</sup>**<sub>MA</sub><sup>7</sup>   **D<sup>b</sup>**<sup>9</sup>   **E<sup>b</sup>**<sub>B<sup>b</sup></sub><sup>6</sup>   **E<sup>b</sup>**<sub>B<sup>b</sup></sub><sup>7</sup>

sweet surprise shines before our

**B<sup>b</sup>**<sub>SUS</sub><sup>9</sup>   **B<sup>b</sup>**<sup>7</sup>   **E<sup>b</sup>**<sup>6</sup>   ( **F**<sub>MI</sub><sup>7</sup>   **B<sup>b</sup>**<sup>7</sup> )

eyes while we're young.



## Whisper Not

Benny Golson

Medium Swing

(in 2) **A** C<sub>M</sub>I<sup>7</sup> C<sub>M</sub>I<sup>7</sup> B<sup>b</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7(b9)</sup> G<sub>M</sub>I<sup>7</sup> F<sub>3</sub> E<sub>M</sub>I<sup>7</sup> A<sup>7(b9)</sup> <sub>3</sub>

D<sub>M</sub>I<sup>7</sup> D<sub>M</sub>I<sup>7</sup> C<sub>1</sub> E<sub>M</sub>I<sup>7(b5)</sup> A<sup>7(b9)</sup> D<sub>M</sub>I<sup>7</sup> E<sub>M</sub>I<sup>7</sup> F<sub>M</sub>I<sup>7</sup> G<sup>7(b9)</sup>

2. E<sub>M</sub>I<sup>7(b5)</sup> A<sup>7(b9)</sup> D<sub>M</sub>I<sup>7</sup> E<sub>M</sub>I<sup>7</sup> F<sub>M</sub>I<sup>7</sup> B<sup>b7</sup>

**B** A<sub>M</sub>I<sup>7(b5)</sup> (D<sup>7</sup>) D<sup>7</sup> C<sub>1</sub> E<sub>1</sub> F<sup>7</sup> G<sub>M</sub>I<sup>7</sup> (in 4) C<sup>7</sup>

E<sub>M</sub>I<sup>7(b5)</sup> A<sup>7(b9)</sup> D<sub>M</sub>I<sup>7(b5)</sup> G<sup>7(b9)</sup>

**C** (in 2) C<sub>M</sub>I<sup>7</sup> C<sub>M</sub>I<sup>7</sup> B<sup>b</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7(b9)</sup> G<sub>M</sub>I<sup>7</sup> F<sub>3</sub> E<sub>M</sub>I<sup>7</sup> A<sup>7(b9)</sup> <sub>3</sub>

D<sub>M</sub>I<sup>7</sup> D<sub>M</sub>I<sup>7</sup> C<sub>1</sub> E<sub>M</sub>I<sup>7(b5)</sup> A<sup>7(b9)</sup> ⊕ D<sub>M</sub>I<sup>7</sup> D<sub>M</sub>I<sup>7</sup> C<sub>1</sub> A<sup>b7</sup> G<sup>7</sup>

**D** (March-like) C<sub>M</sub>I<sup>7</sup> C<sub>M</sub>I<sup>7</sup> B<sup>b</sup> A<sub>M</sub>I<sup>7(b5)</sup> D<sup>7(b9)</sup> G<sub>M</sub>I<sup>7</sup> F<sub>3</sub>

Solo on AABC  
After solos, continue to **D**

EMI<sup>7(b5)</sup> A<sup>7</sup> DMI<sup>7</sup> DMI<sup>7</sup>/<sub>C</sub> EMI<sup>7(b5)</sup> A<sup>7</sup>

1. DMI<sup>7</sup> EMI<sup>7</sup> FMI<sup>7</sup> 2. DMI<sup>7</sup> EMI<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup>

D.S. al Coda

DMI<sup>7</sup> DMI<sup>7</sup>/<sub>C</sub> G/B B<sup>b</sup>MI<sup>6</sup> F/A A<sup>b13</sup>

GMI<sup>7</sup> A<sup>7(b9)</sup> GMI<sup>7</sup> DMI<sup>9</sup>

Counter-melody, bars 1-4 of [C] and [A] (2nd x)

Chord in parentheses is used for solos.  
Solos are in 4, no kicks.

Med. Funk

♩ = 114

D (Intro)

# Will You Say You Will

Vince Mendoza

(As played by Gary Burton)

(bs.)

**A** (vibes & gtr.)

(synth.)

(bs.)

**B**

$CMA^9$   
E

$EbMA^7$   $BbCM^{11}$   $D^+$   $EbMI^{(add\ 9)}$   $FMI$   $Ab$   $Bb^{(add\ 9)}$   $EbMA^7$   $Bb$

$EbMA^7$   $Bb$   $Eb$   $B$   $G^{(add\ 9)}$  (omit 3)  $B$

(last x)

fine

(Solos)

$CMA^9$  E  $EMI^9$

(sample bass line)

$CMA^9$  E  $EMI^9$

$CM^9$   $Bb^{(add\ 9)}$   $EbMI^9$   $Ab^{(add\ 9)}$   $Bb^{(add\ 9)}$   $BM^9$

After solos, D.S. al fine

Final chord may be played Gsus/B.  
Final fermata is short on recording.  
Bass line is played with some variation.

# Will You Still Be Mine?

Lyric: Tom Adair  
Music: Matt Dennis

Fast Swing

**A**  $E^b_{MA7}$   $G_{MI7}$   $C^7$   $F_{MI7}$   $B^b7$

$E^b_{MA7}$   $G_{MI7}$   $C^7$   $F_{MI7}$   $D_{MI7(b5)} G^7$

$C_{MI7}$   $F^{13}$

$F^{\#}_{MI7}$   $B^7$   $B^b7(\#9)$   $E^b_{MA7}$   $C^7$   $F_{MI7}$   $B^b7$

**B**  $E^b_{MA7}$   $G_{MI7}$   $C^7$   $F_{MI7}$   $B^b7$

$G^7$   $C_{MI7}$

$C_{MI7}$   $F^{13}$

$F^{\#}_{MI7}$   $B^7$   $B^b7(\#9)$   $E^b9_{sus}$   $E^b7$

**C**  $A^b_{MA7}$   $D^b9$

$E^b_{MA7}$   $F^{\#}_{MI7}$   $B^7$   $F_{MI7}$   $B^b7$

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

$E^b_{MA}7$   $G_{MI}7$   $C^7$   $F_{MI}7$   $D_{MI}7(b5)$   $G^7$

$C_{MI}7$   $F^{13}$

$F_{MI}9$   $B^b13$   $E^b_{MA}7$  solo break  $C^7$   $F_{MI}7$   $B^b7$

Original melody is mostly quarter notes:

Original melody at C:

**C**

Letters B and D may be played like letter A (except for last two bars of B).

Lyric:

When lovers make no rendezvous  
 To stroll along Fifth Avenue,  
 When this familiar world is through  
 Will you still be mine?

When cabs don't drive around the park,  
 No windows light the summer dark,  
 When love has lost its secret spark  
 Will you still be mine?

When moonlight on the Hudson's not romancy  
 And spring no longer turns a young man's fancy.

When glamour girls have lost their charms,  
 When sirens just mean false alarms,  
 When lovers heed no call to arms  
 Will you still be mine?

Med. Straight 1/8's

# Willow

Paul McCandless

$\text{♩} = 204$

$F_{MI}^{11}$

Piano introduction in 4/4 time, starting with an  $F_{MI}^{11}$  chord. The melody consists of eighth notes. The piece ends with a double bar line and the instruction "Vamp till cue".

**A** (On cue)  
(vibes)

Section A begins with a vibraphone (vibes) part marked "(sop.)" and a piano (pn.) accompaniment. The piano part continues with the  $F_{MI}^{11}$  chord. The vibraphone part features a melodic line with some sustained notes.

Piano accompaniment for section A, showing the  $F_{MI}^{11}$  chord and a transition to a  $G_{Ab}$  chord. The piano part continues with eighth-note patterns.

Piano accompaniment for section A, showing the  $G_{Ab}$  chord and a return to the  $F_{MI}^{11}$  chord. The piano part continues with eighth-note patterns.

Piano accompaniment for section A, showing the  $F_{MI}^{11}$  chord and a transition to an  $A_{MI}^{11}$  chord. The piano part continues with eighth-note patterns.

Piano accompaniment for section A, showing the  $A_{MI}^{11}$  chord and a transition to a  $C/D^b$  chord. The piano part continues with eighth-note patterns.

Soprano solo on [A], indef.  
After solo, continue to [B].

**B** (Vibes solo)

**C**

After solo, D.C. al Coda

Vamp & fill till cue

Melody is played by soprano (bottom line).  
Last 4 bars of A may be played as 4 bars of Gsus for the head.



Med. Funk

# Wind Sprint

John Patitucci

$\text{♩} = 126$

(synth.)

1, 2.

3.

Musical notation for the first system, featuring a synth line and a bass line. The synth line is in the upper staff, and the bass line is in the lower staff. The key signature has two flats (Bb and Eb). The synth line consists of a series of chords and melodic fragments. The bass line is a rhythmic pattern of eighth and sixteenth notes. The system ends with a double bar line and a repeat sign.

Musical notation for the second system, including a synth line and a bass line. The synth line is in the upper staff, and the bass line is in the lower staff. The synth line consists of a series of chords and melodic fragments. The bass line is a rhythmic pattern of eighth and sixteenth notes. The system ends with a double bar line and a repeat sign.

(bass line continues till [B])

Musical notation for the third system, featuring a synth line. The synth line is in the upper staff, and the bass line is in the lower staff. The synth line consists of a series of chords and melodic fragments. The bass line is a rhythmic pattern of eighth and sixteenth notes. The system ends with a double bar line and a repeat sign.

Musical notation for the fourth system, featuring a synth line and a bass line. The synth line is in the upper staff, and the bass line is in the lower staff. The synth line consists of a series of chords and melodic fragments. The bass line is a rhythmic pattern of eighth and sixteenth notes. The system ends with a double bar line and a repeat sign.

(ten. & synth.)

Musical notation for the fifth system, featuring a synth line and a bass line. The synth line is in the upper staff, and the bass line is in the lower staff. The synth line consists of a series of chords and melodic fragments. The bass line is a rhythmic pattern of eighth and sixteenth notes. The system ends with a double bar line and a repeat sign.

(synth.)

Musical notation for the sixth system, featuring a synth line and a bass line. The synth line is in the upper staff, and the bass line is in the lower staff. The synth line consists of a series of chords and melodic fragments. The bass line is a rhythmic pattern of eighth and sixteenth notes. The system ends with a double bar line and a repeat sign.

Musical notation for the seventh system, featuring a synth line and a bass line. The synth line is in the upper staff, and the bass line is in the lower staff. The synth line consists of a series of chords and melodic fragments. The bass line is a rhythmic pattern of eighth and sixteenth notes. The system ends with a double bar line and a repeat sign.

(ten. & synth.)

**D**  $A^{7(\#9)/\#5}$   $F_{E\flat}$   $E\flat/D$   $B\flat^{MA7}/C$   $G\flat^{MA7(\#11)}$

$F_{SUS}^{(MA7)}$   $G^{13(\#11)}$   $D\flat^{MA7(\#11)}/C$   $F_{E\flat}$   $E\flat/A\flat$   $C_{MI}^{11}$   $B\flat_{MI}^{11}$   $F^{(add 9)}/A$   $A\flat^{13(\#11)}$

$G_{MI}^7$   $F^{(add 9)}/A$   $G^{(add 9)}/B$   $G\flat^{MA7}/A\flat$   $E\flat/F$   $D\flat_{E\flat}$   $D\flat^{6_9}(add MA7)$

$F/C$   $A/C\sharp$   $A^7/C\sharp$   $D_{MI}^7$   $E\flat/F$

$B\flat^{MA7}$   $A^{7(\#9)/\#5}$   $D_{MI}^7$   $E\flat^{6_9}(add MA7)$   $\text{Coda}$

**E** (Solos)  $A^{7(\#9)/\#5}$   $D_{MI}^7$  **F**  $A\flat^{MA7}/B\flat$   $G\flat^{MA7}/A\flat$

$E\flat^{MA7}/F$   $D\flat^{MA7}/E\flat$   $D\flat^{6_9}(add MA7)$   $B^{MA7(\#11)}$   $D\flat^{MA7(\#11)}/C$

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

$\text{Coda}$  (On cue) [ ] drum fill

(add MA7)  $E\flat^{6_9}$  (synth.) (bs.)

[ ] Vamp till cue (fermata)

Bass plays the same line whenever the chord is  $D\flat^{ma7(\#11 \#5)}/C$



Photo by Paul Hoeffler

**STAN GETZ**

Med. Jazz Waltz

# Windows

Chick Corea

**A**  $B_{MI}^7$   $G\#_{MI}^{7(b5)}$   $C\#^7$   $F\#_{MI}^7$   $D^9_{SUS}$   $E_{MA}^{7(\#11)}$

(flute)

**B**  $A_{b7}$   $A^7$   $A_{b7}$   $A^7$   $A_{b7}$   $A^7$   $A_{b7}$   $A^7$

**C**  $E_{MA}^7$   $D\#_{MI}^7$   $C\#_{MI}^7$   $C\#_{MI}^7$   $B$   $B_{bMI}^{7(b5)}$   $A_b$

$E_{b7}$   $E_{b7}$   $A_{bMI}$   $A_{bMI}$   $D_{b7}$   $D_{b7}$

$E_{MA}^7$   $D\#_{MI}^7$   $C\#_{MI}^7$   $C^9(\#11)$

Solo on form (ABC)

**(Ending)**  $B_{MA}^7$   $C\#_{MI}^7$   $B$   $B_{MA}^7$   $C_{MA}^9(\#11)$   $B_{MA}^7$

(fill)

(3x's)

Alternate changes for solos at letter C:

**C**  $C\#_{MI}^7$   $B_{bMI}^{7(b5)}$   $E_{b7}$   $A_{bMI}^7$   $D_{b7}$   $C\#_{MI}^7$   $C^9(\#11)$

# Wise One

John Coltrane

(Freely)

(Intro)

Chords:  $F\#MI^7$ ,  $E$ ,  $EMI^7$ ,  $F\#MI^7$ ,  $E$ ,  $EMI^7$ ,  $F\#MI^7$ ,  $E$ ,  $EMI^7$ ,  $F\#MI^7$ ,  $E$

(sample pn. fill)

**A**  $EMI^7$ ,  $F\#MI^7$ ,  $E$ ,  $EMI^7$ ,  $F\#MI^7$ ,  $E$ ,  $EMI^7$ ,  $F\#MI^7$ ,  $E$ ,  $EMI^7$ ,  $F\#MI^7$  (ten.)

**C**  $C^{13(b9)}$ ,  $B^{7(\#9)}$

Chords:  $EMI^7$ ,  $F\#MI^7$ ,  $E$ ,  $EMI^7$ ,  $F\#MI^7$ ,  $E$ ,  $EMI^7$ ,  $F\#MI^7$ ,  $E$ ,  $B^{7(\#9)}$

Chords:  $EMI^7$ ,  $F\#MI^7$ ,  $E$

(Latin)  $\text{♩} = 128$

Chords:  $EMI^7$ ,  $F\#MI^7$ ,  $E$ ,  $E^{7(\#9)}$

(Solos)

**B**  $AMI^9$ ,  $D^{7(\#9)}$ ,  $GMI^9$

Chords:  $B^{7(\#9)}$ ,  $EMI^9$ ,  $E^{7(\#9)}$

Till cue

Solo on **B**, use 'Till cue' ending.  
To end last solo, take 'On cue' ending.

On cue

$E_{MI}^7$   $F\#_{MI}^7$   $E$  1-3.  $E_{MI}^7$   $F\#_{MI}^7$   $E$  4.  $E_{MI}^7$   $F\#_{MI}^7$   $E$

(ten. fills) *molto rit.* (ten.) D.S. al Coda

$E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$

(sample tenor fill)

sample bass line (played with a slight swing feel)

at  $B$ :  $A_{MI}^9$   $D^{7(\#9)}$   $G_{MI}^9$   $B^{7(\#9)}$   $E_{MI}^9$   $E^{7(\#9)}$

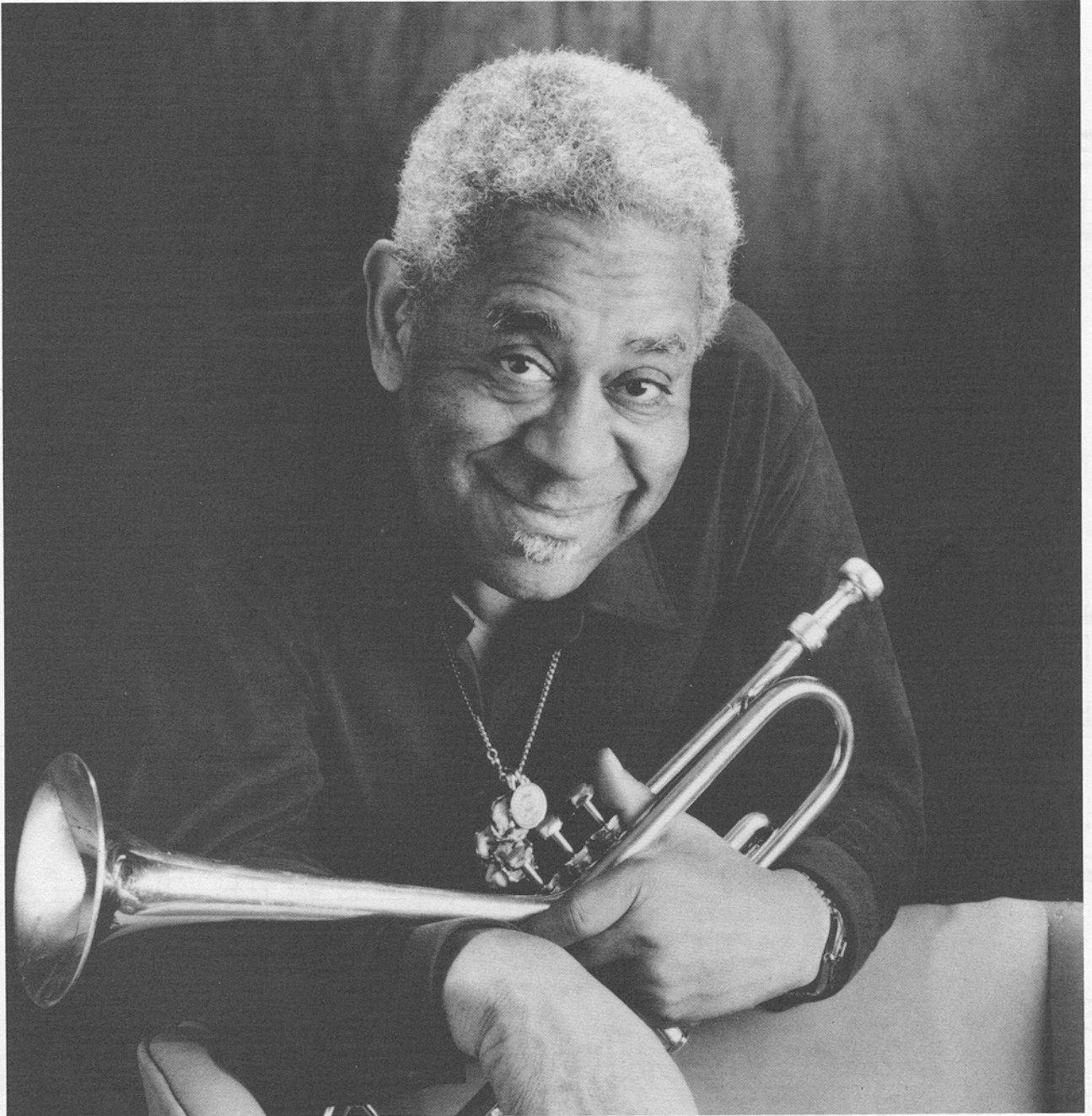


Photo by Gene Martin , © 1990 Gene Martin

**DIZZY GILLESPIE**

# Woody 'n You

Dizzy Gillespie

Fast Bop

**A**  $G_{MI}^{7(b5)}$   $C^{7(\#9)}$   $F_{MI}^{7(b5)}$   $Bb^{7(\#9)}$

$Eb_{MI}^{7(b5)}$   $Ab^{7(\#9)}$   $Db_{MA}^7$

**B**  $Ab_{MI}^7$   $Db^7$   $Ab_{MI}^7$   $Db^7$   $Ab_{MI}^7$   $Db^7$   $Gb_{MA}^7$

$Bb_{MI}^7$   $Eb^7$   $Bb_{MI}^7$   $Eb^7$   $Bb_{MI}^7$   $Eb^7$   $(Ab^7)$   $Ab_{MA}^7$

**C**  $G_{MI}^{7(b5)}$   $C^{7(\#9)}$   $F_{MI}^{7(b5)}$   $Bb^{7(\#9)}$

$Eb_{MI}^{7(b5)}$   $Ab^{7(\#9)}$   $Db_{MA}^7$

Alternate changes for soloing at **B**:

$Ab_{MI}^7$   $Db^7$   $Ami^7$   $D^7$   $Ab_{MI}^7$   $Db^7$   $Gb_{MA}^7$

$Bb_{MI}^7$   $Eb^7$   $B_{MI}^7$   $E^7$   $Bb_{MI}^7$   $Eb^7$   $Ab_{MA}^7$

Chord in parentheses is optional.



Med. Straight 8th's

# Words

Mike Stern

(As played by Bob Berg)

$\text{♩} = 61$

(Intro)

A<sup>MA</sup>7

F<sup>#MI</sup>7

(gtr.)

E<sup>MA</sup>7

G<sup>#MI</sup>7

B<sup>bMI</sup>7

B<sup>bMI</sup>7

C<sup>MI</sup>7

B<sup>b</sup>

D

(tenor)

A

1.

2)

2.

2)

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

**B** B<sup>b</sup> (Solo) D E<sup>b</sup> F<sup>7</sup> C B<sup>b</sup>

B<sup>b</sup> D E<sup>b</sup> F<sup>7</sup> C B<sup>b</sup>  
 A<sup>b</sup> C D<sup>b</sup> E<sup>b</sup><sub>7</sub> B<sup>b</sup> A<sup>b</sup><sub>SUS</sub> A<sup>b</sup>  
 A<sup>b</sup> C D<sup>b</sup> E<sup>b</sup><sub>7</sub> B<sup>b</sup> A<sup>b</sup><sub>SUS</sub> A<sup>b</sup>  
 F<sup>#</sup> A<sup>#</sup> B C<sup>#</sup><sub>7</sub> G<sup>#</sup> F<sup>#</sup>  
 F<sup>#</sup> A<sup>#</sup> B G<sup>#</sup><sub>MI</sub><sup>7</sup>

A<sub>MA</sub><sup>7</sup>  
 (gtr., under solo)  
 F<sup>#</sup><sub>MI</sub><sup>7</sup>

1. E<sub>MA</sub><sup>7</sup> G<sup>#</sup><sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>7</sup> C<sub>MI</sub><sup>7</sup>

2. E<sub>MA</sub><sup>7</sup>

(end solo)  
(turn page) V.S.

**C**

$A^{\flat 6/9}$   $A^{\flat MA 7(13)}$   $A^{\flat MA 7(13)}$   $A^{\flat 6/9}$   $A^{\flat MA 7(13)}$   $A^{\flat MA 7(13)}$   
 (ten.)  
 $G^{\flat 6/9}$   $G^{\flat MA 7(13)}$   $G^{\flat MA 7(13)}$   $G^{\flat 6/9}$   $D^{\flat}$   $C^{\flat}$   $B^{\flat MI 7}$   
 $E^{\flat 7}$   $B^{\flat}$   $G^{\flat}$   $B^{\flat}$   $A^{\flat}$   $G^{\circ 7}$   $G^{\sharp MI 7}$   
 $A^{\flat MA 7}$   $F^{\sharp MI 7}$   $B^{\flat MI 7}$   $C^{\flat MI 7}$   $B^{\flat}$   $D$   
**D**  $B^{\flat}$   $D^{\flat}$   $E^{\flat}$   $F^{\flat 7}$   $C$   $B^{\flat}$   $B^{\flat}$   $D^{\flat}$   $E^{\flat}$   $F^{\flat 7}$   $C$   $B^{\flat}$   $A^{\circ 7}$   
 $A^{\circ 7}$   $D^{\flat}$   $E^{\flat 7}$   $B^{\flat}$   $A^{\flat}$   $A^{\flat}$   $C$   $D^{\flat}$   $C^{\flat}$   $E^{\flat 7}$   $B^{\flat}$   $G^{\flat}$   $B^{\flat}$   
 $G^{\flat}$   $B^{\flat}$   $B^{\flat}$   $A$   $A^{\flat MI 7}$   $G^{\flat MI 7}$   $G^{\flat}$   $A^{\flat MI 7}$   $G^{\flat}$   $E^{\flat MI 7}$   $G^{\flat}$   $B^{\flat}$   $A^{13}$   
 $B$   $C^{\sharp MI}$   $B$   $G^{\sharp MI}$   $E$   $C^{\sharp MI}$   $B$   $A$   $F^{\sharp}$   $A^{\sharp}$   $B$   $C^{\sharp 7}$   $G^{\sharp}$   $F^{\sharp}$   
 $E^{\flat MA 7}$   $E^{\flat MA 7}$   
 (Vamp, fill & fade)

guitar voicing at **C** :

$A^{\flat 6/9}$   $A^{\flat MA 7(13)}$   $2$   $G^{\flat 6/9}$   $G^{\flat MA 7(13)}$   
 Guitar & tenor sound one octave lower than written.

You Fascinate Me So

Medium Latin

Lyrics: Carl Sigman



Photo by Tom Copi

**BOB BERG**

# Medium Latin\* You Fascinate Me So

Lyric by Carolyn Leigh

Music by Cy Coleman

**A**  $CMA^7$

I have a feel - ing that be - neath that lit - tle ha - lo on your no - ble head

$CMA^7$

There lies a thought or two the dev - il might be in - t'rest - ed to

$A^bMA^7$

know, You're like the fin - ish of a

$A^bMA^7$

nov - el that I'll fin - ily have to take to bed,

(Swing)  $DMI^7$   $G^7$   $CMA^7$   $DMI^7$   $G^7$

You fas - ci - nate me so.

**B** (Latin)  $CMA^7$

I feel like Chris - to - pher Co - lum - bus when I'm near e - nough to con - tem - plate

$CMA^7$

The sweet ge - og - ra - phy de - scend - ing from your eye - brow to your

$A^bMA^7$

toe, The pos - si - bil - i - ties are

$A^bMA^7$   $CMA^7$   $EMI^7$   $A^7$

more than I can pos - si - bly e - nu - mer - ate That's why you

\* may be played as Medium Swing throughout (especially for solos)

**D**Mi<sup>7</sup> **G**<sup>7</sup> **C**<sup>6</sup> (Swing)

fas - ci - nate me so. So

**C** **A**<sup>b</sup>Mi<sup>7</sup> **D**<sup>b</sup>9

ser - mon - ize and preach to me,

**C**Mi<sup>7</sup> **D**Mi<sup>7</sup> **G**<sup>7</sup>

Make your sanc - ti - mon - i - ous lit - tle speech to me.

**D** **C**Mi<sup>7</sup> (Latin)

But oh, my dar - ling, you'll for - give my in - a - bil - i - ty to con - cen - trate,

**C**Mi<sup>7</sup>

I think I'm deal - ing with a pow - der keg that's just a - bout to

**A**<sup>b</sup>Mi<sup>7</sup> **A**<sup>b</sup>Mi<sup>7</sup> (Swing)

blow, Will the end re -

**A**<sup>b</sup>Mi<sup>7</sup> **C**Mi<sup>7</sup> **F**Mi<sup>7</sup> **B**Mi<sup>7</sup>(b5) **E**<sup>7</sup> ⊕

sult de - flate me, or will you an - ni - hi - late me?

**A**Mi<sup>7</sup> **D**Mi<sup>7</sup> **G**<sup>7</sup> **C**<sup>6</sup> (**D**Mi<sup>7</sup> **G**<sup>7</sup>)

You fas - ci - nate me so. **Solo on Form (ABCD)**

⊕ **A**Mi<sup>7</sup> **D**Mi<sup>7</sup> **G**<sup>7</sup> **A**Mi<sup>7</sup> **D**Mi<sup>7</sup> **G**<sup>7</sup>

You ag - gra - vate me, you ir - ri - tate me,

**A**Mi<sup>7</sup> **D**Mi<sup>7</sup> **G**<sup>7</sup> **C**<sup>6</sup>

you fas - ci - nate me so

# Med. Samba (Intro) You're Everything

Music: Chick Corea  
Lyric: Neville Potter

$\text{♩} = 136$

**A** (add 9) **E<sub>MI</sub><sup>7</sup>**

**A** **S** **A<sub>MA</sub><sup>7</sup>** **A<sup>b</sup><sub>MI</sub><sup>6</sup>** **G<sub>MA</sub><sup>7</sup>** **F<sup>#</sup><sup>7</sup>**

In my life, \_\_\_\_\_ noth - ing seems \_\_\_\_\_ so

**E<sub>MI</sub><sup>7</sup>** **G<sub>MA</sub><sup>7</sup>** **G<sup>#</sup><sub>SUS</sub><sup>9</sup>** **G<sub>MI</sub><sup>7</sup>**

right as to be \_\_\_\_\_ with you; \_\_\_\_\_ And

**F<sup>#</sup><sub>MI</sub><sup>7</sup>** **F<sub>MI</sub><sup>7</sup>** **B<sup>b</sup><sup>9</sup>** **E<sub>MI</sub><sup>7</sup>**

when I'm \_\_\_\_\_ with you I al - ways sing,

**A<sup>7</sup>** **D<sub>MA</sub><sup>7</sup>** **D<sub>MI</sub><sup>7</sup>**

you're ev - 'ry - thing. \_\_\_\_\_ And as \_\_\_\_\_

**B** **A<sub>MA</sub><sup>7</sup>** **A<sup>b</sup><sub>MI</sub><sup>6</sup>** **G<sub>MA</sub><sup>7</sup>** **F<sup>#</sup><sup>7</sup>**

time goes by, \_\_\_\_\_ float - ing like \_\_\_\_\_ a bird \_\_\_\_\_

**B<sub>MI</sub>** **E<sup>b</sup><sub>MA</sub><sup>7</sup>/<sub>B<sup>b</sup></sub>** **A<sub>MA</sub><sup>7(#5)</sup>** **G<sup>#</sup><sup>7</sup>**

\_\_\_\_\_ am I; e - ven song \_\_\_\_\_ birds

**G<sup>13</sup>** **F<sup>#</sup><sup>7(#9)</sup>/<sub>(#5)</sub>** **F<sup>9</sup>** **E<sup>7(b9)</sup>**

seem all to sing, you're ev - 'ry -

**A<sub>MA</sub><sup>7</sup>** **E<sub>MI</sub><sup>7</sup>** **A<sub>MA</sub><sup>7</sup>** **F<sub>MA</sub><sup>7(#5)</sup>**

thing. Oh,

**C**  $E_{MA}^7$   $D\#^7$   $G\#_{MI}$   $C\#_{MI}^7$

days are so much fun for those who know that in love all life's a

$G\#_{MI}$   $G^{7(\#9)}$   $G^{7(\#5)}$   $C_{MA}^7$   $B^{7(\#5)}$

game; And as we go

$E_{MI}^7$   $A^7$   $D_{MA}^7$   $D_{MI}^7$

danc - ing through the sun in love. And as

**D**  $A_{MA}^7$   $A\flat_{MI}^6$   $G_{MA}^7$   $F\#^7$

time goes by, float - ing like a bird

$B_{MI}$   $E\flat_{MA}^7$   $B\flat$   $A_{MA}^{7(\#5)}$   $G\#^7$

I; e - ven song birds

$G^{13}$   $F\#^{7(\#5)}$   $F^9$   $E^{7(\#9)}$

I know all sing, you're ev - 'ry -

$A_{MA}^7$   $E_{MI}^7$   $A_{MA}^7$   $E_{MI}^7$

thing.

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

$A_{MA}^7$   $E_{MI}^7$   $A_{MA}^7$   $E_{MI}^7$   $A_{MA}^7$   $E_{MI}^7$

(On cue)  
Vamp & scat till cue (pn. & fl.)

$E_{MI}^7$   $A_{MA}^7$   $E_{MI}^7$   $A_{MA}^7$   $E_{MI}^{11}$

(add voice on 'oh')



# You're Everything (Instrumental)

Med. Samba

(Intro)

1st x: pn.

2nd x: add bs. & dr.

♩ = 136

A (add 9)

E<sub>MI</sub><sup>7</sup>

2

**A**

S/

A<sub>MA</sub><sup>7</sup> A<sup>b</sup><sub>MI</sub><sup>6</sup> G<sub>MA</sub><sup>7</sup> F<sup>#</sup><sup>7</sup>

(pn. & fl., melody)

E<sub>MI</sub><sup>7</sup> G<sub>MA</sub><sup>7</sup> G<sup>#</sup><sub>SUS</sub> G<sub>MI</sub><sup>7</sup>

F<sup>#</sup><sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>b</sup><sup>9</sup> E<sub>MI</sub><sup>7</sup>

A<sup>7</sup> D<sub>MA</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup>

**B**

A<sub>MA</sub><sup>7</sup> A<sup>b</sup><sub>MI</sub><sup>6</sup> G<sub>MA</sub><sup>7</sup> F<sup>#</sup><sup>7</sup>

(pn. & fl.-- behind vocal)

B<sub>MI</sub> E<sup>b</sup><sub>MA</sub><sup>7</sup> B<sup>b</sup> A<sub>MA</sub><sup>7(#5)</sup> G<sup>#</sup><sup>7</sup>

G<sup>13</sup> F<sup>#</sup><sup>7(#9)</sup> F<sup>9</sup> E<sup>7(b9)</sup>

(flute)

A<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sub>MA</sub><sup>7</sup> F<sub>MA</sub><sup>7(#5)</sup>

(pn. & fl.-- behind vocal) (flute-- behind vocal)

**C**

$E_{MA}^7$        $D\#^7$        $G\#_{MI}$        $C\#_{MI}^7$

$G\#_{MI}$        $G^{7(\#9)}$        $G^{7(\#5)}$        $C_{MA}^7$        $B^{7(\#5)}$

$E_{MI}^7$        $A^7$        $D_{MA}^7$        $D_{MI}^7$

(fl. pn.)

**D**

$A_{MA}^7$        $A^b_{MI}^6$        $G_{MA}^7$        $F\#^7$

(pn. & fl.-- behind vocal)

$B_{MI}$        $E^b_{MA}^7/B^b$        $A_{MA}^{7(\#5)}$        $G\#^7$

$G^{13}$        $F\#^{7(\#5)}$        $F^9$        $E^{7(b9)}$

(add pn.)

$A_{MA}^7$        $E_{MI}^7$        $A_{MA}^7$        $E_{MI}^7$

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

(On cue)

Vamp & fill till cue (piano w/ fl. 8va b.)

$E_{MI}^7$        $A_{MA}^7$        $E_{MI}^7$        $A_{MA}^7$        $E_{MI}^{11}$

Instrumental melody is played on the recording after the vocal melody, in place of solos; it is transcribed as played, and differs from vocal melody (see vocal chart)

# You're My Everything

Lyric by Mort Dixon and Joe Young

Music by Harry Warren

Medium Swing

(A<sub>MI</sub><sup>7</sup>

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

G<sup>7</sup> A<sup>7</sup> C<sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sub>#MI</sub><sup>7</sup> B<sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7</sup>

You're my ev - 'ry - thing un - der - neath the sun, You're my

D<sub>MI</sub><sup>7</sup> G<sup>7</sup> F<sub>MI</sub><sup>(MA7)</sup>

ev - 'ry - thing rolled up in - to one. You're my

E<sub>MI</sub><sup>7</sup> E<sub>bMI</sub><sup>7</sup> A<sub>b</sub><sup>9</sup> D<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7(b5)</sup> E<sup>7</sup>

on - ly dream my on - ly real re - al - i - ty, you're my

A<sub>MI</sub><sup>7</sup> D<sup>9</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>

i - dea of a per - fect per - son - al - i - ty. You're my

(A<sub>MI</sub><sup>7</sup> F<sub>#</sub><sup>7</sup> F<sup>9(#11)</sup> F<sub>#MI</sub><sup>7</sup> B<sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7</sup>)

**B** C<sub>MA</sub><sup>7</sup> F<sub>#</sub><sup>7</sup> F<sub>#MI</sub><sup>7</sup> B<sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7</sup>

ev - 'ry - thing, ev - 'ry - thing I need, You're the

D<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7(b5)</sup> E<sup>7</sup>

song I sing and the book I read. You're a -

A<sub>MI</sub><sup>7</sup> A<sub>b</sub><sup>13</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup> B<sub>b</sub><sup>9</sup>

way be - yond be - lief, and just to make it brief, you're my

E<sub>MI</sub><sup>7</sup> E<sub>bMI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> A<sub>bMA</sub><sup>7</sup>

win - ter, sum - mer, spring, my ev - 'ry - thing.

# APPENDIX I - SAMPLE DRUM PARTS

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

## Explanation Of Notation

Diagram showing notation for cymbals and hi hats on a five-line staff. The notes are: cymbal (marked with an 'x'), bell of cymbal (marked with a curved line), crash cymbal (marked with a vertical line), hi hat closed (marked with an 'x'), and hi hat open (marked with a curved line).

Diagram showing notation for snare drum, rim stick or cross stick, high tom, middle tom, and low tom on a five-line staff. Each instrument is represented by a quarter note on a different line of the staff.

Diagram showing notation for bass drum, hand clap, hi hat with foot, and cowbell on a five-line staff. Each instrument is represented by a quarter note on a different line of the staff.

## AFRO CENTRIC

Latin - Jazz straight 1/8ths  
Phrase with melody & bass

Musical notation for an Afro-centric phrase in bass clef, common time. It consists of a sequence of eighth notes with accents, including some beamed eighth notes.

## ASA

Med. Funk  
Start w/ H.H. Add B.D. & S.D.

Musical notation for the ASA Intro in bass clef, common time. It shows an introductory phrase with accents and a note labeled 'Can play throughout'.

Musical notation for section A of the ASA piece, marked with a boxed 'A'. It features a continuous eighth-note pattern with accents.

Musical notation for section B of the ASA piece, marked with a boxed 'B'. It continues the eighth-note pattern with accents.

Musical notation for section C of the ASA piece, marked with a boxed 'C'. It continues the eighth-note pattern with accents.

AVANCE

Med. 6/4 Bossa

Intro and **C**

**A**

**B**

**C** Like "Intro" with accents

BAJA BAJO

Fast Samba

Intro

**A**

"Ghosted" notes

sim. & catch accents

CAPIM

Samba - Funky

Intro

**A** (Vocal)

14 bars

**B** Djavan vocal

CASA FORTE

Fast Samba

Intro Brushes

**A** Brushes

For more contemp. feel play S.D. on H.H.

CHOICES

Light Straight 1/8th Rock

**A**

B.D. with L. Hand piano & fill sparsely

**B**

CHROMAZONE

Funk

**A**

**B**

**C**

CRISS CROSS

Fast Salsa

**C**

**A**

**C**

**D**

DOCE PRESENCA

Pop Ballad

**B** Light brushes!

DOGS IN THE WINE SHOP

Med. Latin (modified for drumset)

451 DON'T FORGET THE POET

Light Straight 1/8's

Intro

A like Intro & add H.H.  
Play loosely around melody.

ESCHER SKETCH

Med. Swing

Med. Funk

Note:

ETERNAL CHILD

Quasi Military Funk

**A**

**B**

GERALDINE

Med. Latin

3/2 to **B**

**B** 1st x

2nd x

GOT A MATCH

Fast Funk

Musical notation for 'GOT A MATCH' in bass clef, common time. The piece is in a 'Fast Funk' style. It features a complex rhythmic pattern with many beamed eighth notes and accents. The notation includes various rhythmic values such as eighth notes, sixteenth notes, and dotted eighth notes, all with accents (>) above them.

2nd **A**

Musical notation for the 2nd A section of 'GOT A MATCH'. It continues the rhythmic pattern from the first section and ends with a double bar line and repeat sign. The text '3 bars' is written above the final bar.

Swing

Musical notation for the 'Swing' section of 'GOT A MATCH'. It features a simpler rhythmic pattern with eighth notes and rests, marked with 'x' symbols. The text '3 bars' is written above the final bar.

GROWING

Med. Funk

Musical notation for the 'Intro' of 'GROWING' in bass clef, common time. It features a rhythmic pattern with eighth notes and accents.

**A**

Musical notation for the A section of 'GROWING'. It features a complex rhythmic pattern with many beamed eighth notes and accents.

Samba A Go-Go

**B**

Musical notation for the B section of 'GROWING'. It features a rhythmic pattern with eighth notes and accents, starting with a treble clef and a common time signature.

I THOUGHT ABOUT YOU

Latin Jazz Funk Ballad

Intro

Musical notation for the 'Intro' of 'I THOUGHT ABOUT YOU' in bass clef, common time. It features a rhythmic pattern with eighth notes and accents.

softly ...

Solo

Musical notation for the 'Solo' section of 'I THOUGHT ABOUT YOU'. It features a rhythmic pattern with eighth notes and accents.

ILLUMINADOS

Latin Ballad

**A**

Musical notation for the A section of 'ILLUMINADOS' in bass clef, common time. It features a rhythmic pattern with eighth notes and accents.

**B**

Musical notation for the B section of 'ILLUMINADOS'. It features a rhythmic pattern with eighth notes and accents.



# IT'S YOU

Funky Rhumba or Bolero

Intro & **A**

**B** 1st 4 bars as **A**; 2nd 4

**C** solos as **A**

# JUNTOS

Pop Latin Ballad

Intro

**A**

**B**

# LIKE FATHER LIKE SON

Fast Light Jazz

Intro

**A**

# LITTLE WIND


Med. Latin

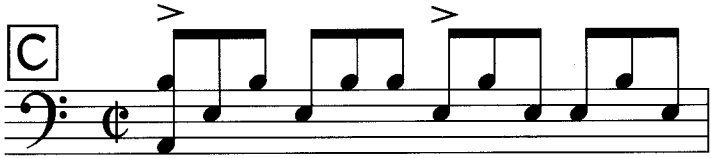
**A** **B**

**C**

LOOSE ENDS

Half-Time Shuffle

**A**  Heavy "1" & "3"

**C**  Heavy "1" & "3"

MIDLAND

Med. Straight 1/8ths Jazz

Intro & **A** 

**B** Bossa  Vary cym. pattern

MINE IS YOURS

Med. Funk

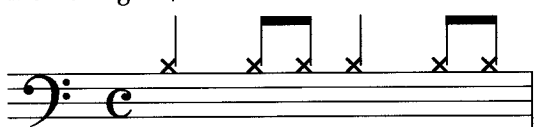
Intro & **A** 

 Catch accents

**C** 

MOONTIDE

Med. Straight 1/8th's Latin

 Play melodic accents

MORNING SPRITE

Latin Funk

Intro

C.B.

Musical notation for the 'Intro' section of 'Morning Sprite'. It consists of two staves of music in bass clef, common time (C). The first staff contains a sequence of eighth and quarter notes with accents and 'x' marks. The second staff continues the pattern with similar rhythmic values and accents.

Loose Half-Time Jazz Funk

Musical notation for the 'A' section of 'Morning Sprite'. It is a single staff in bass clef, common time. It features a mix of eighth and quarter notes with accents and 'x' marks, typical of a loose half-time funk style.

Jazz Swing

Funky

Musical notation for the 'B' and 'C' sections of 'Morning Sprite'. The 'B' section is in bass clef, common time, with a mix of eighth and quarter notes. The 'C' section is also in bass clef, common time, and includes a 'Cym. Bell' annotation. The notation includes various rhythmic patterns and accents.

( ) = Ghosted S.D. notes

MOZAMBIQUE

Latin

Musical notation for 'Mozambique'. It is a single staff in bass clef, common time, featuring a rhythmic pattern of eighth and quarter notes with accents and 'x' marks.

THE NECESSARY BLONDE

Intro

Musical notation for the 'Intro' of 'The Necessary Blonde'. It is a single staff in bass clef, 3/4 time, consisting of a sequence of eighth and quarter notes with 'x' marks and the word 'etc.' at the end.

Musical notation for the 'A' section of 'The Necessary Blonde'. It is a single staff in bass clef, 3/4 time, with a mix of eighth and quarter notes. The text 'vary cym. & H.H. patterns' is written above the staff.

Musical notation for the 'B' section of 'The Necessary Blonde'. It is a single staff in bass clef, 3/4 time, with a sequence of eighth notes and 'x' marks. The text 'catch accents' is written below the staff.

Musical notation for the 'C' section of 'The Necessary Blonde'. It is a single staff in bass clef, 3/4 time, with a sequence of eighth notes and 'x' marks. The text 'catch accents' is written below the staff.

ODE TO THE DOO DAH DAY

Latin Med. Funk

Intro &

**A** **D** **F**

**B**

No bass drum

**C**

PEEP

Fast Jazz over Funk Bass

**A** **B**

3rd - 8th bar

Half-Time Funk

**C**

On  $\oplus$

12/8 bars

POWER PLAY

Med. 1/16th Funk

Intro & **A**

# QUIET GIRL

Straight 1/8ths Bossa

Intro

Open H.H.  
with foot

## A

Lite Bossa cym.  
Follow melody &  
accents.

Example

# SAILING AT NIGHT

Med. Funk Ballad

Intro

## A

## B

▲ = cowbell

# T.B.C.

Med. Straight 1/8ths

## E

### THREE HEARTS DANCING

Med. St. 1/8th's

**A|B|C**

**D**

Note: On record drums play **D** in 4/4 while rest of band plays in 3/4.

### TIME MARCHES ON

Med. Funk

**B**

**C**

⊕ B.D. only      Grad. decel. -----

### TIME TRACK

**A**

**B**

**C**

### TOGETHERNESS

Jazz

Intro vamp

TUNNEL VISION

Med. Funk

**A**

Musical notation for section A of 'Tunnel Vision'. It consists of a single staff in bass clef with a common time signature (C). The melody features a series of eighth notes with accents, grouped into four measures. The notes are primarily on the G, A, and B lines of the staff.

**B**

Musical notation for section B of 'Tunnel Vision'. It consists of a single staff in bass clef with a common time signature (C). The melody features a series of eighth notes with accents, grouped into four measures. The notes are primarily on the G, A, and B lines of the staff.

WHEN ALL IS SAID AND DONE

Med. Funk Ballad

Intro

Musical notation for the Intro of 'When All is Said and Done'. It consists of a single staff in bass clef with a common time signature (C). The melody starts with a quarter note G, followed by a quarter note A, and then a series of eighth notes with accents. The notes are primarily on the G, A, and B lines of the staff.

Musical notation for the first part of the main section of 'When All is Said and Done'. It consists of a single staff in bass clef with a common time signature (C). The melody features a series of eighth notes with accents, grouped into four measures. The notes are primarily on the G, A, and B lines of the staff.

**A**

Musical notation for section A of 'When All is Said and Done'. It consists of a single staff in bass clef with a common time signature (C). The melody features a series of eighth notes with accents, grouped into four measures. The notes are primarily on the G, A, and B lines of the staff.

**B**

Musical notation for section B of 'When All is Said and Done'. It consists of a single staff in bass clef with a common time signature (C). The melody features a series of eighth notes with accents, grouped into four measures. The notes are primarily on the G, A, and B lines of the staff.

Catch accents w/ rhythm

WHENEVER YOUR HEART WANTS TO SING

Med. Samba/Funk

Half-Time Feel

Musical notation for the Intro of 'Whenever Your Heart Wants to Sing'. It consists of a single staff in bass clef with a common time signature (C). The melody starts with a quarter note G, followed by a quarter note A, and then a series of eighth notes with accents. The notes are primarily on the G, A, and B lines of the staff.

**A**

Musical notation for section A of 'Whenever Your Heart Wants to Sing'. It consists of a single staff in bass clef with a common time signature (C). The melody features a series of eighth notes with accents, grouped into four measures. The notes are primarily on the G, A, and B lines of the staff.

**B** Like **A**

Solo and Samba

### WILL YOU SAY YOU WILL

Med. Funk

Intro

8 bars like Intro then catch accents on cym.

**A**

### WIND SPRINT

Funk

Intro

1., 2. fill 3.

**A**

**A B C** 6

**D**

### WORDS

Med. Straight 1/8ths

Intro

**A** 2nd A with S.D.



## APPENDIX II - SOURCES

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

Sources on paper fall into four categories:

- 1) Published sheet music - usually a full piano/vocal arrangement, though only melody and chord symbols in some instances.
- 2) Published transcription - a literal transcription from a specific recorded version.
- 3) Publisher's lead sheet - an in-house document created by staff transcribers or an outside transcription service with or without the composer's input; it usually reflects a single recorded version.
- 4) Composer's lead sheet - an original lead sheet in the composer's own hand.

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

A number of other sources used are not listed here. These include fake books, legal and illegal, (never used as primary sources for chord progressions), composers' approval of lead sheets we sent them, and suggestions from local musicians who proofread the book.

1. AFRO-CENTRIC - Joe Henderson's "Foresight". Composer added alternate changes.
2. AFTER THE RAIN - John Coltrane's "Impressions". McCoy Tyner confirmed time signature.
3. AFTER YOU'VE GONE - Published sheet music; Ella Fitzgerald & Count Basie's "A Perfect Match", Teddy Wilson's "Live At Santa Tecla", Bill Holman's "Big Band In Jazz Orbit".
4. AIN'T MISBEHAVIN' - Published sheet music; Fats Waller's "Piano Solos, 1929-1941", Dizzy Gillespie's "Dizzy At Home And Abroad", Joe Williams on anthology "The World's Greatest Music - Jazz".
5. ALONG CAME BETTY - Art Blakey's "Art Blakey & The Jazz Messengers". Benny Golson/ Art Farmer & the Jazztet's "Another Get Together", Pat Martino's "Consciousness".
6. ASA - Manhattan Transfer's "Brasil", Djavan's "Meu Lado".
7. AVANCE - The Yellowjackets' "Politics". Composer's input.
8. BABY IT'S COLD OUTSIDE - Published sheet music; Ray Charles and Betty Carter's "Ray Charles & Betty Carter".
9. BAJA BAJO - Composer's lead sheet; John Patitucci's "John Patitucci".
10. BASS BLUES - John Coltrane's "John Coltrane" (Prestige double album).
11. BEAUTY AND THE BEAST - Composer's lead sheet; Wayne Shorter's "Native Dancer".
12. BESSIE'S BLUES - John Coltrane's "Crescent".
13. BLACK AND BLUE - Published sheet music. Carmen McRae's "Live At Birdland West", Dinah Washington's "Fats Waller Songbook".
14. BLACK COFFEE - Published sheet music; Sarah Vaughan's "Sassy Swings The Tivoli", Diane Schuur's "Pilot Of My Destiny", Sonny Criss' "This Is Criss".
15. BLUES FOR ALICE - Charlie Parker's "The Complete Dial Recordings", Roland Kirk's "We Free Kings".
16. BLUES FOR YNA YNA - Gerald Wilson's "You'd Better Believe It".
17. BODY AND SOUL - Published sheet music; Coleman Hawkins' "Body And Soul", Billie Holiday's "The Silver Collection", Stan Getz' "Stan Getz Plays", Bill Evans' "Affinity", Freddie Hubbard's "Here To Stay", John Coltrane's "Coltrane's Sound".
18. BOLIVIA - Cedar Walton's "Eastern Rebellion".
19. THE BOY NEXT DOOR - Published sheet music; Bill Evans' "Live At Shelly's Manne Hole", Bill Evans' "Explorations", "The Complete Sarah Vaughan - Vol. 1", "Introducing Johnny Griffin".
20. BYE BYE BLACKBIRD - Published sheet music; Miles Davis' "Round Midnight", Miles Davis' "Friday Night At The Blackhawk - Vol. 1", Bill Henderson's "The Best Of Bill Henderson Sings".
21. CAFE - Composer's lead sheet; Egberto Gismonti's "Sol Do Meio Dia".
22. CAPIM - Manhattan Transfer's "Brasil", Djavan's "Luz".
23. CASA FORTE - Sergio Mendez' "Fool On The Hill", Elis Regina's "The Art Of Elis Regina", Flora Purim's "Stories To Tell".
24. CENTRAL PARK WEST - John Coltrane's "Coltrane's Sound".
25. CHARMED CIRCLE - Cedar Walton's "Animation".
26. CHEROKEE - Published sheet music; Clifford Brown's "Study In Brown", Charlie Parker's "First Recordings", Art Pepper's "Live At The Village Vanguard", Ron McCroby's "The Other Whistler", Wynton Marsalis' "Standard Time - Vol. 1".
27. A CHILD IS BORN - Thad Jones' "Mean What You Say", Jon Faddis' "Legacy", Stan Getz' "Poetry".
28. CHOICES - Composer's lead sheet; Michael Brecker's "Michael Brecker".
29. CHROMAZONE - Composer's lead sheet; Mike Stern's "Time In Place".
30. CLOCKWISE - Cedar Walton's "Piano Solos", Bobby Hutcherson's "Conception - The Gift Of Love".
31. COLD DUCK TIME - Eddie Harris and Les McCann's "Swiss Movement".
32. CRISS CROSS - Composer's lead sheet; Ray Obiedo's "Perfect Crime".
33. DAY BY DAY - Published sheet music; Frank Sinatra's "Come Swing With Me", Sarah Vaughan's "The Complete Sarah Vaughan On Mercury - Vol. 3", The Four Freshmen's "In Person", Eddie "Lockjaw" Davis' "Trackin'".
34. DEAR LORD - John Coltrane's "His Greatest Years".
35. DEE SONG - Composer's lead sheet; Enrico Pieranunzi's "Deep Down".
36. DELGADO - Eddie Gomez' "Discovery".
37. DETOUR AHEAD - Composer's lead sheet; Bill Evans' "The Village Vanguard Sessions", Billie Holiday's "Billie's Blues", Bob Brookmeyer's "Oslo".
38. DEVIL MAY CARE - Composer's lead sheet; Meredith D'Ambrosia's "It's Your Dance", Bob Dorough's "Yardbird Suite", Miles Davis' "Basic Miles".
39. DJANGO - Publisher's lead sheet; Modern Jazz Quartet's "Django", Michel Legrand & Miles Davis' "Legrand Jazz", Roland Kirk's "Talk With The Spirits".
40. DOCE PRESENCA - Ivan Lins' "Doce Presenca".

1. DOGS IN THE WINE SHOP - Composer's lead sheet and input; Michael Brecker's "Now You See It, Now You Don't".
2. DON'T FORGET THE POET - Composer's lead sheet; Enrico Pieranunzi's "Deep Down".
3. THE DUKE - Published sheet music, published transcription, composer's input; Dave Brubeck's "Newport '58", Miles Davis & Gil Evans' "Miles Ahead - Miles Davis Plus 19".
4. ECAROH - Composer's lead sheet; Art Blakey's "Art Blakey & The Jazz Messengers" (with Horace Silver).
5. EQUINOX - John Coltrane's "Coltrane's Sound".
6. ESCHER SKETCH - Composer's input; Michael Brecker's "Now You See It, Now You Don't".
7. ETERNAL CHILD - Composer's lead sheet; Chick Corea's "Eye Of The Beholder".
8. EXACTLY LIKE YOU - Published sheet music; Sarah Vaughan's "The Complete Sarah Vaughan on Mercury - Vol. 1", "Teddy Wilson Revisits the Goodman Years", Dizzy Gillespie's "Diz & Getz".
9. EXPRESSION - John Coltrane's "Expression".
10. FALLING GRACE - Published sheet music and composer's input; Chick Corea and Gary Burton's "Crystal Silence", Bill Evans' "Intuition", "Chick Corea & Gary Burton in Concert - Zurich, Oct. 29, 1979".
11. FILTHY McNASTY - Composer's lead sheet; "The Best Of Horace Silver".
12. FIVE HUNDRED MILES HIGH - Composer's lead sheet; Chick Corea's "Light As A Feather".
13. FLAMINGO - Published sheet music; Jimmy Smith's "The Sermon", Carmen McRae's "Birds Of A Feather", Oscar Peterson's "Oscar Peterson Featuring Stephane Grapelli".
14. FLY ME TO THE MOON - Published sheet music; "The Oscar Peterson Trio Plays", "Jim Hall & Red Mitchell", Frank Sinatra's "Sinatra At The Sands", "Hampton Hawes Live At The Great American Music Hall", Oscar Peterson's "Tristeza".
15. FOREVER - Eddie Gomez' "Power Play".
16. FREEDOM JAZZ DANCE - Eddie Harris' "Steps Up", Miles Davis' "Miles Smiles", Eddie Harris' "Playing With Myself", Woody Herman's "Giant Steps", Miroslav Vitous' "Mountain In The Clouds", Eddie Jefferson's "Main Man".
17. FRIDAY NIGHT AT THE CADILLAC CLUB - Bob Berg's "Short Stories", composer's input.
18. FRIENDS - Composer's lead sheet; Chick Corea's "Friends".
19. GERALDINE - The Yellowjackets' "The Spin", composer's input.
20. GERTRUDE'S BOUNCE - Publisher's lead sheet; Clifford Brown's "Clifford Brown & Max Roach at Basin Street".
21. GET HAPPY - Published sheet music; Clifford Brown's "Alternate Takes", "Tommy Flanagan Plays the Music of Harold Arlen", Bud Powell's "The Genius of Bud Powell", "Ella Fitzgerald Sings The Harold Arlen Songbook - Vol. 2".
22. GIANT STEPS - Published sheet music; John Coltrane's "Giant Steps".
23. GOT A MATCH? - Composer's lead sheet; Chick Corea's "Elektric Band".
24. GREGORY IS HERE - Composer's lead sheet; Horace Silver's "In Pursuit Of The 27th Man".
25. GROWING - Composer's lead sheet; John Patitucci's "John Patitucci".
26. HARLEM NOCTURNE - Published sheet music; Mel Torme's "Songs Of New York", Earl Bostic's "14 Original Greatest Hits", Sonny Stitt's "Symphony Hall Swing".
27. HI-FLY - Publisher's lead sheet; Cannonball Adderley's "Cannonball Adderley Quintet In San Francisco", Randy Weston's "Little Niles", Richie Cole's "Hollywood Madness".
28. HONEYSUCKLE ROSE - Published sheet music; Sarah Vaughan's "Sassy Swings The Tivoli", Duke Ellington's "The Private Collection - Vol. 6 Dance Dates, California 1958", Fats Waller's "The Complete Fats Waller, Vol. 1".
29. HORACESCOPE - Composer's lead sheet; Horace Silver's "Horacscope".
30. I BELIEVE IN YOU - Published sheet music; Frank Sinatra & Count Basie's "It Might As Well Be Spring", Bill Evans' "Empathy", Roland Kirk's "Domino".
31. I HADN'T ANYONE TIL YOU - Published sheet music; Billie Holiday's "Compact Jazz - Billie Holiday", "Mel Torme and the Mel-Tones", Sarah Vaughan's "Sassy Swings The Tivoli".
32. I THOUGHT ABOUT YOU - Arranger's lead sheet; Bob Berg's "In The Shadows".
33. ILL WIND - Published sheet music; Lee Morgan's "Cornbread", Horace Silver's "Further Explorations", Billie Holiday's "Compact Jazz - Billie Holiday", Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 2", "Tommy Flanagan Plays The Music Of Harold Arlen".
34. ILLUMINADOS - Ivan Lins' "Maos".
35. I'LL BE AROUND (1st version) - Chaka Khan's "C.K.". (Standard version) Published sheet music; Frank Sinatra's "In The Wee Small Hours Of The Morning", Billie Holiday's "Lady In Satin", Art Farmer's "Blame It On My Youth".
36. I'LL GET BY - Published sheet music; John Coltrane's "The Stardust Sessions", Billie Holiday's "The Quinessential Billie Holiday - Vol 4. "
37. I'M GLAD THERE IS YOU - Published sheet music; Stan Getz' "Stan Getz & The Oscar Peterson Trio", Sarah Vaughan's "The Complete Sarah Vaughan on Mercury - Vol. 1", Bobbe Norris' "Hoisted Sails", Mark Murphy's "Bridging A Gap".
38. IMPRESSIONS - Published sheet music; John Coltrane's "Impressions"; John Coltrane's "Live In Paris".
39. IN THE WEE SMALL HOURS OF THE MORNING - Art Blakey's "Caravan", Frank Sinatra's "In The Wee Small Hours Of The Morning", Wynton Marsalis' "Standard Time - Vol 3", "Ben Webster with the Pscar Peterson Trio", Joe Pass' "Sound Project".
40. IN YOUR OWN SWEET WAY - Published sheet music, published transcription; "The New Dave Brubeck Quartet Live At Montreux", "Dave Brubeck and J & K at Newport", Miles Davis' "Chronicle ", Bill Evans' "The Second Trio", Pharoah Sanders' "A Prayer Before Dawn".
41. ISFAHAN - Composer's lead sheet, publisher's lead sheet (from Smithsonian Ellington Collection); Duke Ellington's "The Far East Suite", Duke Ellington's "The Private Collection - Duke & Strayhorn, Vol. 4", Gary Burton's "Easy As Pie", Art Farmer's "Some thing To Live For".
42. IT DON'T MEAN A THING (If It Ain't Got That Swing) - Published sheet music; Ella Fitzgerald & Duke Ellington's "Ella Fitzgerald Sings The Duke Ellington Songbook", Duke Ellington & Louis Armstrong's "The Great Reunion", Ernestine Anderson's "Hello Like Before", Helen Merrill & Stan Getz' "Just Friends", Sarah Vaughan & Duke Ellington's "Sarah Vaughan Sings The Duke

83. IT'S ONLY A PAPER MOON - Published sheet music; Miles Davis' "Chronicles", Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 2", Oscar Peterson's "With Respect To Nat", Dexter Gordon's "The Other Side Of 'Round Midnight".
84. IT'S THE TALK OF THE TOWN - Published sheet music; Dizzy Gillespie & Stan Getz' "Diz & Getz", Houston Person's "It's The Talk Of The Town", "The Soulful Moods of Gene Ammons", Helen Humes' "It's The Talk Of The Town".
85. IT'S YOU - Published transcription; Dave Sanborn & Bob James' "Double Vision".
86. I'VE GOT THE WORLD ON A STRING - Published sheet music; "Oscar Peterson Plays The Harold Arlen Songbook", Teddy Wilson's "Three Little Words", Sarah Vaughan's "How Long Has This Been Going On", Ella Fitzgerald's "The Harold Arlen Songbook - Vol 1".
87. I'VE GOT YOUR NUMBER - Published sheet music; Jackie & Roy's "We Got It", Ella Fitzgerald's "Whisper Not", "The Roland Kirk Quartet Meets The Benny Golson Orchestra".
88. I'VE NEVER BEEN IN LOVE BEFORE - Published sheet music; Art Farmer's "Early Art", Frank Sinatra's "Sinatra '65", Kenny Burrell's "A La Carte", Oscar Peterson's "The Trio".
89. JACOB'S LADDER - Cedar Walton's "Animation", Cedar Walton's "The Trio".
90. THE JOINT IS JUMPIN' - Published sheet music; Fats Waller's "Golden Pieces of Fats Waller", Clark Terry's "Ain't Misbehavin'".
91. JORDU - Publisher's lead sheet; Clifford Brown's "The Immortal Clifford Brown".
92. JUNTOS - Publisher's lead sheet; Ivan Lins' "Juntos".
93. KILLER JOE - Published sheet music; Benny Golson's "Meet The Jazztet", Quincy Jones' "The Best Of Quincy Jones".
94. LET'S FALL IN LOVE - Published sheet music; Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 1", Frank Sinatra's "Round #1" "The Oscar Peterson Trio Plays".
95. LIKE A LOVER - Publisher's lead sheet; Sergio Mendez' "Look Around", Sarah Vaughan's "I Love Brazil", Dori Caymmi's "Dori Caymmi", Tuck & Patti's "Love Warriors".
96. LIKE FATHER, LIKE SON - Composer's lead sheet; Billy Childs' "Twilight Is Upon Us".
97. LIKE SONNY - Published sheet music; John Coltrane's "Coltrane Jazz", John Coltrane's "Exotica".
98. LISA - Published transcription; Dave Sanborn's "Straight To The Heart".
99. LITTLE WIND - Geri Allen's "Twilight".
100. LOOSE ENDS - Composer's lead sheet; Mike Stern's "Jigsaw".
101. LOXODROME - Steps Ahead's "Steps Ahead".
102. LULLABY OF THE LEAVES - Published sheet music; "Joe Pass Trio Live At Donte's", "Anita O'Day Sings Jazz", "Milt Jackson and the Giants of Jazz", "Gold Medal Winners", Pam Purvis' "Daydream".
103. MAHJONG - Published transcription; Wayne Shorter's "Juju".
104. MANHA DE CARNEVAL - Published sheet music; Luis Bonfá's "Non-stop to Brazil", "Vince Guaraldi's Greatest Hits", Dexter Gordon's "Gettin' Around", Stan Getz' "Compact Jazz - Stan Getz", "Ray Brown Live At The Concord Jazz Festival", Earl Coltrane's "Love Songs".
105. THE MASQUERADE IS OVER - Published sheet music; Kenny Burrell's "Stormy Monday", Keith Jarrett's "Standards - Vol. 1", Art Jarreau's "1965", "Red Garland", "Cannonball Adderley & Nancy Wilson", "The Complete Helen Merrill On Mercury".
106. MEAN TO ME - Published sheet music; Dizzy Gillespie and Sonny Stitt's "Dizzy Meets Sonny", Billie Holiday's "The Quintessence of Billie Holiday - Vol. 4", Ella Fitzgerald & Oscar Peterson's "Ella & Oscar".
107. MEMORIES OF YOU - Published sheet music; Clifford Brown's "Clifford Brown With Strings", Shirley Horn's "Close Enough For Love", "The Unique Thelonious Monk".
108. MIDLAND - Composer's lead sheet; Billy Child's "Twilight Is Upon Us".
109. MINE IS YOURS - Composer's lead sheet; Bob Mintzer's "Spectrum".
110. MO' JOE - Horace Silver's "Cape Verdean Blues", Joe Henderson's "The Kicker".
111. MOOD INDIGO - Published sheet music; Duke Ellington & Louis Armstrong's "Louis & Duke"; "Duke Ellington Meets Coleman Hawkins", Duke Ellington & Ella Fitzgerald's "Ella Fitzgerald Sings The Duke Ellington Songbook", Charles Mingus' "Mingus Mingus, Mingus, Mingus".
112. MOMENT'S NOTICE - John Coltrane's "Blue Train".
113. MOONRAYS - Composer's lead sheet; Horace Silver's "Further Explorations by the Horace Silver Quintet".
114. MOONTIDE - Composer's lead sheet; Randy Brecker's "In The Idiom", Randy Brecker's "Live At Sweet Basil".
115. MORE LOVE - Publisher's lead sheet; Al Jarreau's "Heart's Horizon".
116. MORE THAN YOU KNOW - Published sheet music; Dexter Gordon's "Nights At The Keystone, Vol. 2", "Mark Murphy Sings Nat King Cole's Choice", Ella Fitzgerald's "Ella & Oscar".
117. MORNING SPRITE - Composer's lead sheet; Chick Corea's "Akoustic Band".
118. MOZAMBIQUE - Composer's lead sheet; SACBE's "Dos Mundos". (Discovery/Trend records).
119. MR. P.C. - Published sheet music; John Coltrane's "Giant Steps", John Coltrane's "Live In Stockholm", John Coltrane's "The Paris Concert".
120. MY SHIP - published sheet music; Miles Davis & Gil Evans' "Miles Ahead - Miles Davis Plus 19", Peter Erskine's "Peter Erskine", Kenny Burrell's "Moon And Sand", Lena Horne's "A New Album".
121. NAIMA - Published sheet music; John Coltrane's "Giant Steps", John Coltrane's "Coltraneology - Vol. 1".
122. NAPANOCH - Composer's lead sheet, published transcription; Quest's "Quest", Dave Liebman's "Sweet Hands".
123. THE NATIVES ARE RESTLESS TONIGHT - Composer's lead sheet; Horace Silver's "Song For My Father".
124. NATURAL SELECTION - Composer's lead sheet; Quest's "Natural Selection".
125. THE NECESSARY BLONDE - Composer's lead sheet; Scott Henderson & Gary Willis' "Tribal Tech".
126. NEVER ALONE - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
127. NEVER WILL I MARRY - Published sheet music; "Cannonball Adderley & The Poll Winners", "Cannonball Adderley & Nancy Wilson", Bill Henderson's "Bill Henderson Sings".
128. NICA'S DREAM - Composer's lead sheet; Horace Silver's "Horoscope", "Art Blakey with the Original Jazz Messengers".

0. A NIGHTINGALE SANG IN BERKELEY SQUARE - Published sheet music; Stan Getz', Stephane Grapelli's "Shades Of Django", Roland Kirk Quartet Meets The Benny Golson Orchestra", Manhattan Transfer's "Mecca For Moderns".
1. NIGHTMOOD - Publisher's lead sheet; Mark Murphy's "Nightmood", Ivan Lins' "Daquila Que Eu Sei".
2. NO MOON AT ALL - Published sheet music; Ann Richards and Stan Kenton's "Two Much", Ella Fitzgerald's "Rhythm Is My Business", Anita O'Day's "This Is Anita".
3. NUTVILLE - Composer's lead sheet; Horace Silver's "Cape Verdean Blues".
4. OLE - John Coltrane's "Olé".
5. ODE TO THE DOO DA DAY - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
6. ON THE SUNNY SIDE OF THE STREET - Published sheet music; Dizzy Gillespie's "Pleyel Concert", Teddy Wilson's "I Got Rhythm", Ernestine Anderson's "A Perfect Match".
7. ONCE IN A WHILE - Published sheet music; Roland Kirk's "Rip, Rig & Panic", Art Blakey "A Night At Birdland" (w/ Clifford Brown), John Coltrane's "John Coltrane & Wilbur Hardin", Nat Cole's "Just One Of Those Things".
8. PEACE - Composer's lead sheet; Horace Silver's "Horace Silver" (Prestige 2-fer).
9. PEEP - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
0. PERDIDO - Published sheet music; Duke Ellington's "Studio Sessions 1957 & 1962", Duke Ellington's "Ellington Uptown", Charlie Parker's "Jazz At Massey Hall", "Ben Webster Plays Duke Ellington", "Ella Fitzgerald Sings The Duke Ellington Songbook".
1. PERI'S SCOPE - Composer's lead sheet; Bill Evans' "Montreux II", Bill Evans' "Portrait In Jazz".
2. POWER PLAY - Eddie Gomez' "Power Play".
3. THE PROMISE - Published sheet music; John Coltrane's "Live At Birdland".
4. QUICKSILVER - Composer's lead sheet; Art Blakey's "A Night At Birdland" (w/ Horace Silver).
5. QUIET GIRL - Composer's lead sheet; Billy Childs' "Take For Example This".
6. A QUIET PLACE - Published choral arrangement; Take 6's "Take 6".
7. RAIN WALTZ - Composer's lead sheet; Toots Thielman's "Only Trust Your Heart".
8. REMEMBER HYMN - John Abercrombie's "Getting There".
9. ROCKIN' CHAIR - Published sheet music; Louis Armstrong's "Pops - The 1940's Small Bands", Hoagy Carmichael's "Stardust & Much More", Ray Bryant's "Ray Bryant".
0. ROSETTA - Published sheet music; Joe Pass' "For Django", Teddy Wilson's "And Then They Wrote", Michel Legrand's "Legrande Jazz".
1. SAILING AT NIGHT - Composer's lead sheet; Dave & Don Grusin's "Sticks & Stones".
2. SEA JOURNEY - Composer's lead sheet; Stanley Clarke's "Children Of Forever".
3. SENOR BLUES - Composer's lead sheet; Horace Silver's "The Best Of Horace Silver".
4. SEPTEMBER SONG - Published sheet music; Sarah Vaughan's "The Complete Sarah Vaughan On Mercury - Vol. 1", Zoot Sims' "Waiting Game", "Mel Torme And The Rob McConnell Boss Brass".
5. SEVEN STEPS TO HEAVEN - Miles Davis' "Seven Steps To Heaven".
6. SILVER'S SERENADE - Composer's lead sheet; Horace Silver's "Silver's Serenade".
7. SING ME SOFTLY OF THE BLUES - Published sheet music; Gary Burton's "Duster", Carla Bley's "Dinner Music", Art Farmer's "Sing Me Softly Of The Blues".
8. SKIPPY-ING - Publisher's lead sheet, composer's input; Denny Zeitlin's "Carneval".
9. SO MANY STARS - Composer's lead sheet; Sergio Mendez' "Look Around", Sarah Vaughan's "Brazilian Romance", Jackie & Roy's "Star Sounds".
0. SOMEONE TO LIGHT UP MY LIFE - Published sheet music; Antonio Carlos Jobim's "Terra Brasilia", Mark Murphy's "Brasil Song", Sarah Vaughan's "O Som Brasileiro", Kenny Burrell's "Groovin' High".
1. SOME OTHER BLUES - Published sheet music; John Coltrane's "Coltrane Jazz".
2. SONG FOR MY FATHER - Composer's lead sheet; Horace Silver's "Song For My Father".
3. SOPHISTICATED LADY - Published sheet music; Duke Ellington's "The Private Collection, Vol. 2", Dexter Gordon's "At Montreux", Ella Fitzgerald & Duke Ellington's "Ella Fitzgerald Sings The Duke Ellington Songbook", "Mel Torme and Rob McConnell And The Boss Brass".
4. SPAIN - Composer's lead sheet; Chick Corea's "Light As A Feather".
5. SPRING CAN REALLY HANG YOU UP THE MOST - Published sheet music; Irene Kral's "Where Is Love?", Betty Carter's "The Audience", Dave Pike's "Pike's Groove", Stan Getz' "Poetry".
6. STABLEMATES - Published sheet music; Miles Davis' "Chronicle", Benny Golson's "Benny Golson & The Philadelphians".
7. STAR-CROSSED LOVERS - Composer's lead sheet, publisher's lead sheet (from Ellington Smithsonian Collection); Duke Ellington's "Duke In The Uncommon Market", Duke Ellington's "The Private Collection - Dance Dates; California 1958", Tommy Flanagan's "Montreux '77", Art Farmer's "To Duke With Love", Fred Hersch's "Horizon".
8. STARDUST - Published sheet music; Clifford Brown's "Clifford Brown With Strings", John Coltrane's "The Stardust Sessions", Dizzy Gillespie's "The Champ", Hoagy Carmichael's "Stardust And Much More", Nat Cole's "A Blossom Fell".
9. STARGAZER - Composer's lead sheet, composer's input; Armen Donelian's "The Wayfarer".
0. STILL - John Abercrombie's "Current Events".
1. STORY LINE - Composer's lead sheet, published transcription; "Bill Evans at Town Hall".
2. STROLLIN' - Composer's lead sheet; "Horace Silver" (Prestige 2-fer).
3. SUMMER IN CENTRAL PARK - Composer's lead sheet; Horace Silver's "In Pursuit Of The 27th Man".
4. SWEET AND LOVELY - Published sheet music; James Moody's "Sweet And Lovely", Bill Evans' "Portrait In Jazz", Bill Perkins' "Just Friends", Sonny Stitt's "The Champ", Erroll Garner's "Mambo Moves".
5. T.B.C. (Terminal Baggage Claim) - Composer's lead sheet; Chick Corea's "Akoustic Band".
6. THAT'S ALL - Published sheet music; "Scott Hamilton Is A Good Wind Who Is Blowing Us No Ill", "Ben Webster & Coleman Hawkins", Nat Cole's "A Blossom Fell", Gene Ammons' "The Big Sound", "The Complete Sarah Vaughan on Mercury - Vol. 3".

177. THEM THERE EYES - Published sheet music; Billie Holiday's "Billie's Blues", Ella Fitzgerald's "Lady Be Good", Carmen McRae's "Lover Man", "Oscar Peterson Featuring Stephane Grapelli".
178. THERE IS NO GREATER LOVE - Published sheet music; Miles Davis' "Chronicles", Dizzy Gillespie's "Have Trumpet, Will Excite", Dee Dee Bridgewater's "Live In Paris", Horace Parlan's "Pannonica".
179. THREE HEARTS DANCING - Composer's lead sheet; Steve Erquiaga's "Erkiology".
180. THREE LITTLE WORDS - Published sheet music; Sonny Rollins' "On Impulse", "The Complete Sarah Vaughan on Mercury - Vol. 3", Mel Torme's "Mel Torme", Teddy Wilson's "Three Little Words".
181. 'TIL THERE WAS YOU - Published sheet music; Sonny Rollins' "Freedom Suite", Gene Ammons' "The Gentle Jug", Etta Jones' "Something Nice".
182. TIME MARCHES ON - Composer's lead sheet; John Scofield's "Blue Matter".
183. TIME REMEMBERED - Composer's lead sheet; Bill Evans' "Time Remembered", Bill Evans' "Since We Met".
184. TIME TRACKS - Composer's lead sheet, published sheet music; Chick Corea's "Light Years", Anthology "GRP Super Live In Concert".
185. TOGETHERNESS - Publisher's lead sheet; Jimmy Heath's "New Picture".
186. TRISTEZA - Published sheet music; Sergio Mendez' "Look Around", Oscar Peterson's "Tristeza".
187. TRUTH - Composer's lead sheet; Bob Mintzer's "Camouflage".
188. TUNJI - John Coltrane's "Coltrane".
189. TUNNEL VISION - Composer's lead sheet; Scott Henderson & Tribal Tech's "Nomad".
190. TURN OUT THE STARS - Composer's lead sheet, published sheet music; Bill Evans' "Since We Met", "Bill Evans Live In Paris - Vol. 1", "Bill Evans At Town Hall", Bill Evans & Jim Hall's "Intermodulation".
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193. UNLESS IT'S YOU (a.k.a. Orbit) - Composer's lead sheet, published sheet music; Bill Evans' "A Simple Matter Of Conviction".
194. VEILS - Composer's lead sheet; John Abercrombie's "M".
195. VELHO PIANO - Composer's lead sheet; Dori Caymmi's "Dori Caymmi".
196. WABASH III - Composer's lead sheet; John Scofield's "Time On My Hands".
197. WALTSE FOR DAVE - Composer's lead sheet; Chick Corea's "Friends".
198. WHAT A DIFFERENCE A DAY MADE - Published sheet music; Wynton Kelly's "Full View", Dinah Washington's "What A Difference A Day Made", Houston Person's "Back ToBasics".
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205. WILL YOU STILL BE MINE? - Published sheet music; Miles Davis' "Chronicle", Sonny Rollins' "Freedom Suite", "Art Farmer Quintet At Boomers", Ahmad Jamal's "Poinciana", Kenny Burrell's "A Night At The Village Vanguard".
206. WILLOW - Composer's lead sheet; "Art Lande, Paul McCandless & Dave Samuels" (on ECM), Paul McCandless' "Navigator".
207. WIND SPRINT - Composer's lead sheet; John Patitucci's "John Patitucci".
208. WINDOWS - Composer's lead sheet; Chick Corea's "Inner Space", Stan Getz' "Sweet Rain".
209. WISE ONE - John Coltrane's "Crescent".
210. WITHOUT A SONG - Published sheet music; Sonny Rollins' "The Bridge", Art Pepper's "The Art Of Pepper", George Benson's "Boss Band", "The Tommy Dorsey - Frank Sinatra Sessions", Mulgrew Miller's "Work".
211. WOODY 'N YOU - Miles Davis' "Chronicle", Bill Evans' "The Complete Riverside Recordings", Milt Jackson's "Bebop", Dizzy Gillespie's "Have Trumpet Will Excite", Tommy Flanagan's "Montreux '77", Dizzy Gillespie's "Dizziest".
212. WORDS - Composer's lead sheet; Bob Berg's "Short Stories".
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## About The Author

Concord Jazz recording artist, MARK LEVINE has been a jazz pianist for 35 years and jazz educator for 15 years. He has worked with such jazz greats as Woody Shaw, Bobby Hutcherson, Milt Jasckson, Art Pepper, Art Farmer, Sonny Stitt, Chet Baker, Mongo Santamaria, Blue Mitchell, Pancho Sanchez, and many others.

He was Cal Tjader's pianist on many of Cal's best recordings and has also appeared as the pianist on LPs by Joe Henderson, Carmen McRae, Richie Cole, Gabor Szabo, Mark Murphy, Houston Pearson and many others. MARK LEVINE also has three exceptional LPs released under his own name, the latest being "Smiley And Me" on Concord Jazz Records.

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# The Joint is Jumpin'

Words: Andy Razaf

J.C. Johnson

Music: Thomas "Fats" Waller

Tempo di-sturb de neighbors

(Med. to  
Bright  
2-beat)

(Intro)

They have a new ex - pres - sion a - long old Har - lem way — that

tells you when a par - ty is ten times more — than gay. — To

say that things are jump - in' leaves not a sin - gle doubt — that

ev - 'ry - thing is in full swing — when you hear some - bod - y shout: Here 'tis. —

**A** This joint is jump - in', it's real - ly jump - in',

Come in cats — and check — your hats, — I mean — this joint — is jump - in'.

The pi - an - o's thump - in', the danc - ers bump - in',

This here spot — is more than hot, — in fact the joint is jump - in'.

**B**  $B^b7$   $E^b6$

Check your weap - ons at the door, — be sure to pay your quar - ter;

$C7$   $F7$

Burn your leath - er on the floor, — grab an - y - bod - y's daugh - ter.

**C**  $B^b6$   $B^o7$   $Cm7$   $F7$   $B^b6$   $B^o7$   $Cm7$   $F7$

The roof is rock - in', the neigh - bor's knock - in',

$B^b7$   $B^b7/D$   $E^b6$   $E^o7$   $B^b/F$   $F7$   $B^b6$  ( $F7$ )

We're all bums — when the wag - on comes, — I mean — this joint is jump - in'.

Bass plays in 2 throughout.

2nd lyric: This joint is jumpin', it's really jumpin',  
Every Mose is on his toes, I mean the joint is jumpin'.  
No time for talkin', it's time for walkin',  
Grab a rug and cut the jug, I mean this joint is jumpin'.

Get your pig feet, beer and gin, there's plenty in the kitchen;  
Who is that that just came in? Just look at the way he's switchin'.  
Don't mind the hour, 'cause I'm in power,  
I got bail if we go to jail, I mean this joint is jumpin'.

# More Than You Know

Lyric: William Rose  
& Edward Eliscu

Music: Vincent  
Youmans

## Med. Ballad

(Verse)  $C_{MI}^6$   $(B^7_{SUS} D_{MI}^{7(b5)} G^7 B^{7(\#5)})$   $C_{MI}^6$   $A_{MI}^{7(b5)}$   $A^{\flat 9} G^{7(b9)}$

Wheth - er you are here or yon - der, wheth - er you are false or true,

$C_{MI}^7$   $E^{\flat 13}_{SUS} E^{\flat 9}$   $A^{\flat} M A^7$   $C_{MI}^6$   $A_{MI}^{7(b5)}$   $D_{MI}^{7(b5)} G^{7(b9)}$

Wheth - er you re - main or wan - der, I'm grow - ing fon - der of you.

$C_{MI}^6$   $(B^7_{SUS} D_{MI}^{7(b5)} G^7 B^{7(\#5)})$   $C_{MI}^6$   $A_{MI}^{7(b5)}$   $A^{\flat 9} G^{7(b9)}$

E - ven though your friends for - sake you, e - ven though you don't suc - ceed,

$C_{MI}^7$   $E^{\flat 13}_{SUS} E^{\flat 9}$   $A^{\flat} M A^7$   $C_{MI}^6$   $D_{MI}^{7(\#11)} G^7$

Would - n't I be glad to take you, give you the break you need. More than you

**A**  $C^{6/9}$   $G^{7(\#5)}$   $G_{MI}^9$   $C^{7(b9)}$   $F_{MA}^7$   $E_{MI}^7$   $A^{7(b9)}$   $D_{MI}^7$   $F_{MI}^7$   $B^{\flat 7}$

know, more than you know, man of my heart I love you so; Late - ly I

$D_{MI}^9$   $A^{\flat 9(\#11)}$   $D_{MI}^9$   $G^{7(b9)}$   $E_{MI}^7$   $A^{7(b9)}$   $D_{MI}^7$   $G^7$

find you're on my mind, more than you know. Wheth - er you're

$C^{6/9}$   $G^{7(\#5)}$   $G_{MI}^9$   $C^{7(b9)}$   $F_{MA}^7$   $E_{MI}^7$   $A^{7(b9)}$   $D_{MI}^7$   $F_{MI}^7$   $B^{\flat 7}$

right, wheth - er you're wrong, man of my heart I'll string a - long; You need me

$E_{MI}^7$   $A^{7(b9)}$   $D_{MI}^7$   $G^{7(b9)}$   $C^6$   $F^9$   $C^6$   $F^{\#}_{MI}^{7(\#11)}$   $B^7$

so, more than you'll ev - er know. Lov - ing you the

**B**  $E_{MI}^7$   $C\#_{MI}^{7(b5)}$   $F\#_{MI}^{7(b5)}$   $B^{7(\#9)}$   $E_{MI}^7$   $A_{MI}^{7(b5)}$   $D^7$

way that I do, there's noth - ing I can do a - bout it; Lov - ing may be

$G_{MA}^7$   $E_{MI}^7$   $A^9_{SUS}$   $A^9$   $D^9_{SUS}$   $D^9$   $D_{MI}^9$   $G^{13}_{SUS}$   $G^7$

all you can give, but hon - ey I can't live with - out it. Oh, how I'd

**C**  $C^{6/9}$   $G^{7(\#5)}$   $G_{MI}^9$   $C^{7(b9)}$   $F_{MA}^7$   $E_{MI}^7$   $A^{7(b9)}$   $D_{MI}^7$   $F_{MI}^7$   $B^b7$

cry, oh, how I'd cry if you got tired and said good - bye, More than I'd

$E_{MI}^7$   $A^{7(b9)}$   $D_{MI}^7$   $G^{13(b9)}$   $C^6$   $(A_{MI}^7 D_{MI}^7 G^7)$

show, more than you'd ev - er know.

Alternate changes, bar 16 of verse,  
bar 8 of **B** & **C**:

$E^b9$   $D^9(\#11)$   $D^b9(\#5)$



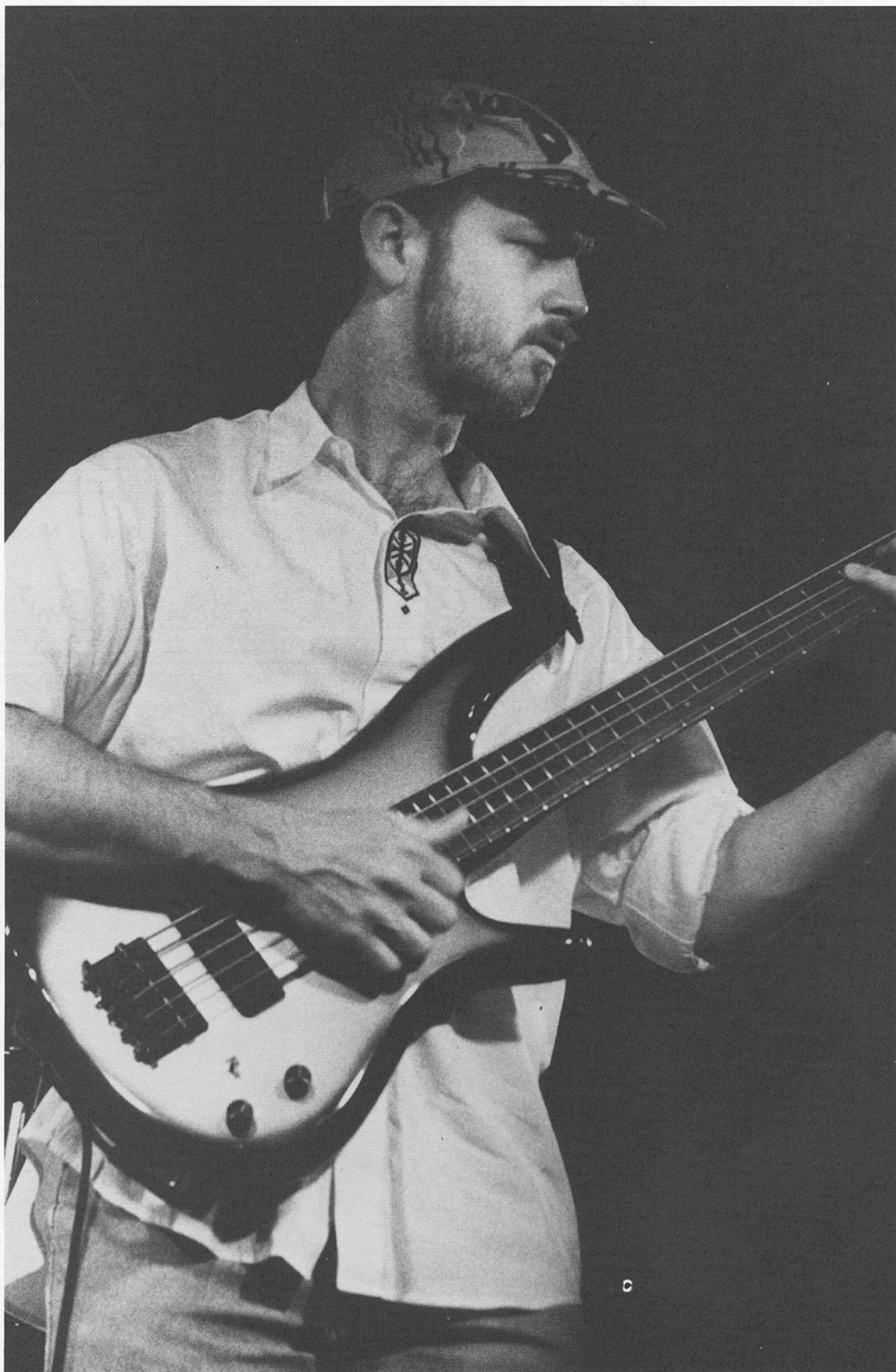


Photo by Nancy Ann Lee

**GARY WILLIS**

# No Moon At All

Redd Evans  
Dave Mann

Med.-Up Swing

**A** *D*<sub>MI</sub> *A*<sup>7</sup> *D*<sup>7(b9)</sup> *G*<sup>6</sup>

No moon at all,\_\_\_ what a night,\_\_\_ E - ven light - nin' bugs have dimmed their light,\_\_\_

*E*<sub>MI</sub><sup>7(b5)</sup> *D*<sub>MI</sub> *B*<sup>b7</sup> *A*<sup>7</sup> *D*<sub>MI</sub> *B*<sup>b7</sup> *A*<sup>7</sup>

Stars have dis - ap - peared from sight and there's no\_\_\_ moon at all. \_\_\_

*D*<sub>MI</sub> *A*<sup>7</sup> *D*<sup>7(b9)</sup> *G*<sup>6</sup>

Don't make a sound,\_\_\_ it's so dark,\_\_\_ E - ven Fi - do is a - fraid to bark,\_\_\_

*E*<sub>MI</sub><sup>7(b5)</sup> *D*<sub>MI</sub> *B*<sup>b7</sup> *A*<sup>7</sup> *D*<sub>MI</sub> %

What a per - fect chance to park, and there's no\_\_\_ moon at all. \_\_\_

**B** *D*<sup>7</sup> *G*<sup>7</sup>

Should we want at - mos - phere\_\_\_ for in - spir - a - tion, dear,\_\_\_

*C*<sup>7</sup> *F*<sup>6</sup> *E*<sub>MI</sub><sup>7(b5)</sup> *A*<sup>7</sup>

one kiss will make\_\_\_ it clear\_\_\_ that to - night is right and bright moon - light might in - ter - fere. \_\_\_

**C** *D*<sub>MI</sub> *A*<sup>7</sup> *D*<sup>7(b9)</sup> *G*<sup>6</sup>

No moon at all\_\_\_ up a - bove,\_\_\_ This is noth - ing like they told us of,\_\_\_

*E*<sub>MI</sub><sup>7(b5)</sup> *D*<sub>MI</sub> *B*<sup>b7</sup> *A*<sup>7</sup> *D*<sub>MI</sub> (*B*<sup>b7</sup> *A*<sup>7</sup>)

Just to think we fell in love and there's no\_\_\_ moon at all. \_\_\_

Alternate changes for bars  
1-5 and 9-13 of A, 1-5 of C:

*D*<sub>MI</sub> | *A*<sup>7</sup>/<sub>C#</sub> | *D*<sup>7(b9)</sup>/<sub>C</sub> | *G*<sup>6</sup>/<sub>B</sub> | *E*<sub>MI</sub><sup>7(b5)</sup>/<sub>Bb</sub> |

# Without a Song

Music: Vincent Youmans  
Lyric: William Rose and  
Edward Eliscu

Medium-Up Swing

(B<sup>b7</sup>) A E<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>9

With - out a song the day would nev - er end, With - out a

E<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>9

song the road would nev - er bend, When things go

E<sup>b</sup>MA<sup>7</sup> GMI<sup>7</sup> (F<sup>#o7</sup>) C<sup>7</sup> FMI<sup>7</sup> B<sup>b</sup>7

wrong a man ain't got a friend with - out a

(E<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>MA<sup>7</sup> GMI<sup>7</sup> FMI<sup>7</sup> E<sup>b</sup>MA<sup>7</sup>)  
E<sup>b</sup>6 FMI<sup>7</sup> B<sup>b</sup>7 GMI<sup>7</sup> C<sup>7</sup> FMI<sup>7</sup> B<sup>b</sup>7

song. \_\_\_\_\_ That field of

B E<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>9

corn would nev - er see a plow, That field of

E<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>9

corn would be de - sert - ed now, A man is

E<sup>b</sup>MA<sup>7</sup> GMI<sup>7</sup> (F<sup>#o7</sup>) C<sup>7</sup> FMI<sup>7</sup> B<sup>b</sup>7

born, but he's no good, no - how with - out a

E<sup>b</sup>6 A<sup>b</sup>9 E<sup>b</sup>6 E<sup>b</sup>7

song. \_\_\_\_\_ I got my

**C**  $A^bMA^7$   $GMI^7$   $C^7$   $FMI^7$   $B^b7$   $E^bMA^7$

trou - ble and woe, but sure as I know the Jor - dan will roll;

$GMI^7$   $AMI^7(b5)$   $D^7$   $GMI^7$   $C^7$   $FMI^7$   $B^b7$   $(F\#^o7)$

I'll get a - long as long as a song is strong in my soul. I'll nev - er

**D**  $E^bMA^7$   $E^b7$   $A^bMA^7$   $Db^9$

know what makes the rain to fall, I'll nev - er

$E^bMA^7$   $E^b7$   $A^bMA^7$   $Db^9$

know what makes the grass so tall, I on - ly

$E^bMA^7$   $GMI^7$   $C^7$   $FMI^7$   $B^b7$   $(F\#^o7)$

know there ain't no love at all with - out a

$E^b6$   $(CMI^7)$   $FMI^7$   $B^b7$

song.

Head is usually played in 2, solos in 4.

# Wrap Your Troubles in Dreams

Lyric by Ted Koehler and Billy Moll

Music by Harry Barris

Medium Swing

(G<sup>7</sup>) A C<sup>MA</sup><sup>7</sup> F<sup>7</sup> E<sup>MI</sup><sup>7</sup> A<sup>7</sup>(#5) D<sup>MI</sup><sup>7</sup> E<sup>7</sup> A<sup>MI</sup><sup>7</sup> G<sup>MI</sup><sup>7</sup> C<sup>7</sup>

When skies are cloud - y and gray, They're on - ly gray for a day, So

F<sup>MA</sup><sup>7</sup> F<sup>#o</sup><sup>7</sup> C<sup>MA</sup><sup>7</sup> G A<sup>7</sup>(#5) D<sup>7</sup> G<sup>7</sup> C<sup>MA</sup><sup>7</sup> G<sup>7</sup>

wrap your trou - bles in dreams and dream your trou - bles a - way. Un -

C<sup>MA</sup><sup>7</sup> F<sup>7</sup> E<sup>MI</sup><sup>7</sup> A<sup>7</sup>(#5) D<sup>MI</sup><sup>7</sup> E<sup>7</sup> A<sup>MI</sup><sup>7</sup> G<sup>MI</sup><sup>7</sup> C<sup>7</sup>

til that sun - shine peeps through there's on - ly one thing to do, Just

F<sup>MA</sup><sup>7</sup> F<sup>#o</sup><sup>7</sup> C<sup>MA</sup><sup>7</sup> G A<sup>7</sup>(#5) D<sup>7</sup> G<sup>7</sup> C<sup>MA</sup><sup>7</sup>

wrap your trou - bles in dreams and dream your trou - bles a - way. Your

**B** F<sup>#7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup>

cas - tles may tum - ble, that's fate, af - ter all, \_\_\_\_\_

D<sup>7</sup> G<sup>7</sup> C<sup>MA</sup><sup>7</sup> F<sup>#7</sup> B<sup>7</sup>

Life's real - ly fun - ny that way; No use to grum - ble, just

E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>MA</sup><sup>7</sup> G<sup>7</sup>

smile as they fall, \_\_\_\_\_ Were - n't you king \_\_\_\_\_ for a day? Say,

**C** C<sup>MA</sup><sup>7</sup> F<sup>7</sup> E<sup>MI</sup><sup>7</sup> A<sup>7</sup>(#5) D<sup>MI</sup><sup>7</sup> E<sup>7</sup> A<sup>MI</sup><sup>7</sup> G<sup>MI</sup><sup>7</sup> C<sup>7</sup>

Just re - mem - ber that sun - shine al - ways fol - lows the rain, So

$F_{MA}^7$     $F^{\#o7}$     $C_{MA}^7$  /  $G$     $A^{7(\#5)}$     $D^7$     $G^7$     $C_{MA}^7 (G^7)$

wrap your trou - bles in dreams and dream your trou - bles a - way.

# You Say You Care

Leo Robin and Jule Styne  
(As played by John Coltrane)

Medium-Up Swing

**A**  $GMI^7$   $C^7$   $GMI^7$   $C^7$

You say you care, and all at once a mil - lion ros -

$FMA^7$   $DMI^7$   $GMI^7$   $C^7$   $FMA^7$   $AMI^7$   $A^bMI^7$

es pour their per - fume on the air.

$GMI^7$   $C^7$   $GMI^7$   $C^7$

You say you care, and you put words to what the whip -

$FMA^7$   $DMI^7$   $GMI^7$   $C^7$   $F^6$   $GMI^7$   $G^{\#o7}$   $F^6$   $A^7$

poor - wills are sing - ing ev - 'ry - where.

**B**  $DMI^6$   $B^b9$   $DMI^6$   $E^7$

How sweet, how strange, that all my lone - li - ness should change

$AMI^7$   $\#D^7$   $DMI^7$   $G^7$   $GMI^7$   $C^7$

in - to the love - li - ness we share.

**C**  $GMI^7$   $C^7$   $GMI^7$   $C^7$

If you were there, no hill would be too high, and dar -

$FMA^7$   $DMI^7$   $GMI^7$   $C^7$   $AMI^7(b5)$   $D^7$   $\text{C}$

ling I would e - ven fly the sea,

Musical notation for the first system. It features a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "Just to hear you say you care for me." Above the staff, chords are indicated: G9(#11) above the first measure, C7 above the second measure, and F6 above the third measure. A dashed line labeled "solo break" spans the last two measures, with the chords (Ami7 D7) written above it.

Just to hear you say you care for me. Solo on Form (ABC)

Musical notation for the second system, consisting of two staves. The top staff is for the tenor saxophone, with a treble clef and a key signature of one sharp. It contains a melodic line with various ornaments (accents, slurs, and a triplet of eighth notes). The bottom staff shows the harmonic accompaniment with chords: FMA7(b5) in the first measure, C7 in the second, and FMA7(b5) in the third. The key signature remains one sharp.

(tenor) FMA7(b5) C7 FMA7(b5)

Melody is based on Trane's interpretation.  
 Original melody is all quarter notes and whole notes:

Musical notation for the original melody, starting with a boxed letter 'A' in a square. It is written on a single staff with a treble clef and a common time signature (C). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The notation ends with "(etc.)".

(etc.)



