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C VERSION

The
All-jazz
REAL BOOK

Includes a Free CD
of Many of the Melodies

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CLASSIC JAZZ

MILES DAVIS

Springsville
Blues For Pablo
I Don't Wanna Be Kissed
Down
Tadd's Delight
Little Melonae
Dr. Jackle

CHARLIE PARKER

Yardbird Suite
Groovin' High
Crazeology

OSCAR PETTIFORD

Bohemia After Dark
Swingin' Till The Girls Come Home
Tricotism

HORACE SILVER

Yeah!
Shoutin' Out

KENNY BURRELL

Chitlins Con Carne
Midnight Blue

DUKE PEARSON

New Girl
Amanda

JOE HENDERSON

You Know I Care

LESTER YOUNG

Tickle Toe

JIMMY ROWLES

Loco Motiv

BILL EVANS

The Two Lonely People
Only Child
Walkin' Up
Show-Type Tune
How My Heart Sings
Interplay
Skating In Central Park
Sno' Peas

CEDAR WALTON

Fantasy In D
Firm Roots
Holy Land
Ojos De Rojo

SONNY ROLLINS

Strode Rode
Blue Seven
Valse Hot

McCOY TYNER

Effendi
Passion Dance

HERBIE HANCOCK

Canteloupe Island
The Sorcerer

TADD DAMERON

Whatever Possessed Me

WYNTON KELLY

Keep It Moving

SAM RIVERS

Beatrice

JOHN COLTRANE

Satellite
Syeeda's Song Flute
Lonnie's Lament
Countdown

CANNONBALL ADDERLEY

Jive Samba
Toy

Azule Serape

ORNETTE COLEMAN

Jayne
When Will The Blues Leave?

MODERN JAZZ QUARTET

Afternoon In Paris
2 Degrees East, 3 Degrees West

DAVE FRISHBERG

Our Love Rolls On
Can't Take You Nowhere

STAN GETZ

Sweet Rain
Falling In Love

CAL TJADER

Liz-Anne

FREDDIE REDD

Time To Smile

BENNY GOLSON

I Remember Clifford

ERIC DOLPHY

Serene

RAHSAAN ROLAND KIRK

Serenade To A Cuckoo

BRAZILIAN, AFRO-CUBAN & LATIN JAZZ

Brazilian

TOM JOBIM

Waters Of March
Samba Do Avião
Fotografia
Borzeguim
Antigua
Luiza
Looks Like December

IVAN LINS

Madalena
Choro Das Aguas
Vamos Indo
A Cor Do Por-Do-Sol

DJAVAN

Being Cool
Beiral
Obi

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Verde
Paulista

ARY BARROSO

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TONINHO HORTA

From Tom To Tom
Luisa
Dreaming About My First Love

CAETANO VELOSO

Erratica
Minha Voz, Minha Vida

CHICO BUARQUE

Desalento
Futuros Amantes

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Afro-Cuban

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Adoración
Puerto Rico
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Quitate La Mascara
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Continuación
Sangre Joven

ANDY NARELL

Lamentos
The Long Way Back

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Ayer Y Hoy
Vieques Si

DON GROLNICK

Medianoche

RAY BARRETTO

Dance Of Denial

PAQUITO D'RIVERA

I Remember Diz

REBECA MAULEON

Congri

CONRAD HERWIG

Satellite

JOHN SCOFIELD

Blue Matter
Trim
I'll Catch You
Big J

JERRY BERGONZI

Tribute
On The Brink
Invisible Light

EDDIE DANIELS

Circle Dance
Waltz For Mirabai
Summer's Gone

MICHEL PETRUCCIANI

Even Mice Dance
Brazilian Suite
Les Grelots

PEGGY STERN

Sunk In Love
Not For Nothing
New Rain

KENNY WERNER

Beauty Secrets
Trio Imitation

TOM HARRELL

Moon Alley
April Mist

FRED HERSCH

Endless Stars
At The Close Of The Day

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Epiphany

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Caprice
Santurce

KURT ELLING

The Beauty Of All Things
Never Say Goodbye

ALAN BROADBENT

The Long Goodbye
Chris Craft

PHIL MARKOWITZ

Sno' Peas
In The Woods

PAUL McCANDLESS

Kinesphere
Tail Wind

ALAN PASQUA

Mr. Softee
San Michele

MARC COPLAND

Dark Territory
At Night

MICHAEL BRECKER

Slings And Arrows
Funky Sea, Funky Dew
Syzygy

THE YELLOWJACKETS

The Spirit Of The West
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All Is Quiet

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The Saxophone
The Great Chase
Prayer For Peace

STANLEY CLARKE

Butterfly Dreams
Light As A Feather
Why Wait?

RALPH TOWNER

The Glide
I'll Remember August

JOHN PATITUCCI

King Kong
Joan

GARY WILLIS

The Everlasting Night
It's Only Music

ASTRAL PROJECT

Paladia
Sombras En La Noche

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Stepping Stone
Pass Presence

KENNY GARRETT

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BILLY CHILDS

Memory And Desire
Dreams

JOHN ABERCROMBIE

Opus 25

RICHEL BEIRACH

Broken Wing

SCOTT COLLEY

Ethel

MEREDITH D'AMBROSIO

Silent Passion

LARRY DUNLAP

I'd Rather Be Here

MARK ELF

A Tune For Double "D"

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No Adults

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Off The Top

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Don't Let It Go

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JASON LINDNER

Mr. Demargary

CHRISTIAN McBRIDE

In A Hurry

RANDY HALBERSTADT

When Springtime Turns To Fall

ANDY MIDDLETON

Ode To Ken Saro-Wiwa

GEORGE MRAZ

San Felice

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ENRICO PIERANUNZI

Coralie

PRYSM

Dream On

RARE SILK

Joy

MARIA SCHNEIDER

My Lament

STEELY DAN

Negative Girl

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Signal Path

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J Ben Jazz

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Personnel

Acoustic Session

Bob Sheppard - Tenor, alto and soprano saxophones, flute

Larry Dunlap - Piano and synthesizer

Dave Carpenter - Acoustic bass

Steve Houghton - Drums

Recorded at Entourage Studios, North Hollywood, CA.

Talley Sherwood, engineer

Mixed by Gary Mankin, Larry Dunlap

Mastered by George Horn, Fantasy Records

Electric Session

Bob Sheppard - Tenor and soprano sax , flute

Larry Dunlap - Piano and synthesizer

Dave Mac Nab - Electric guitar

Marc van Wageningen - Electric bass

Paul van Wageningen - Drums

Recorded at OTR Studios, Belmont, CA.

Gary Mankin, engineer

Notes from Chuck Sher

Working on "The All-Jazz Real Book" has been particularly satisfying to me—as a publisher, as a musician and as an appreciator of genius and a lover of beauty. There is certainly plenty of genius and beauty within the covers of this book, and I feel honored to offer to you this testament to the creative spirit.

Let me start with the CD that is to be found on the previous page. We decided early on that "The All-Jazz Real Book" should be the first fake book ever published to have a CD included with it. This is because we want people to be able to hear just how beautiful these tunes are. If I could, I would have included audio versions of every tune; and if I could afford it I would put out a 10-CD set of these world-class musicians playing every tune in the book (any backers out there?)

The tunes included on the CD are, for the most part, ones that we felt people might be hesitant to try to play upon first glance. After hearing them, however, we hope that you will be inspired to practice and play them with your friends and bandmates. Others are included on the CD simply because they are personal favorites of mine, but relatively obscure, and I couldn't pass up the opportunity to introduce them to a wider audience.

I can't say enough about the great musicianship of all the players on this CD. Bob Sheppard is simply one of the greatest saxophonists alive, and a joy to work with. Likewise for Dave Carpenter and Marc van Wageningen who are two of the real masters of contemporary jazz bass. Steve Houghton and Paul van Wageningen are the busiest drummers in Southern and Northern California, respectively, and it is clear from the "All-Jazz Real Book CD" why that is—the word "perfect" comes to mind. Dave MacNab is an up-and-coming guitarist in the Bay Area whom I have been lucky enough to play with in The One World Latin Band for the last number of years—a great musician and one of the best readers on guitar I have ever heard. Larry Dunlap is in a class by himself—a professional's professional, always tasteful, always swinging, and always aware of everything going on around him. He ran these recording sessions with grace, good humor and a real dedication to beauty.

Great as the accompanying CD is, however, we only had room to include the melodies here (usually either fading out on the first solo or ending on the coda.) So do yourself a favor and get the original recordings that the tunes came from. The Sources Appendix in the back of the book will give you a list of the recordings where you can find each tune.

As for the book itself, we certainly hope you enjoy the selection of tunes included here. Jazz is a multi-faceted, organic, growing art form and we have tried to include within these pages samples of many different kinds of jazz—straight-ahead swinging tunes from Tadd Dameron, Duke Pearson, Oscar Pettiford and many others; the subtle beauty of a few of Bill Evans' greatest compositions; beautiful melodies from some of Brasil's best composers; and Latin jazz tunes that represent a big part of the future of jazz, as it interacts with cultures around the world. We are especially proud to be able to put on paper three of the compositions on the "Miles Ahead: Miles Davis +19" album, featuring the brilliant arranging of Gil Evans. Larry Dunlap has distilled the essence of these tunes, giving you the melody and chords and also selected parts of Gil's arrangements that will enable you, in a small band setting, to recreate one of the high points of jazz.

The bulk of the book, however, is devoted to the work of contemporary jazz composers. In case anyone was wondering whether jazz music is alive and well, all they need to do is to listen to the depth of beauty that jazz is currently producing. Play through Fred Hersch's "Endless Stars", for example, or Bob Mintzer's "All Is Quiet" or Mulgrew Miller's "Small Portion" for reassurance that the future of jazz music is in good hands. My hat is off to every one of them. And this is just the tip of the iceberg. We are planning on doing a second volume of "The All-Jazz Real Book" and are always happy to listen to new material, so please don't hesitate to send in tapes or CDs of your favorite tunes—they will be listened to.

There were, of course, many people who helped with the production of this book that I would like to thank here: all the composers and publishers of the tunes, without whom there would be no "All-Jazz Real Book"; Talley Sherwood and Gary Mankin, the two great engineers for the recording sessions; George Horn at Fantasy Records for a masterful mastering job; Chuck Gee, for his great good humor and perfect music copying work; Bob Parlocha, "Mr. Dinner Jazz", for his wise council and vast jazz library; Bay Area musicians Ray Scott, Mark Levine, Michael Aragon, Bob Afifi, Dave MacNab, Kendrick Freeman (for the drum appendix too), Art Hirahara, Phil Thompson, Steve Rubardt, Kevin Dillon, David Scott, Scott Peterson, Jim Rothermel, Alan Steger, Will Johnson and others who road-tested these tunes with me; Rebeca Mauleón-Santana, Robert Feinberg and Claudio Amaral Silva for help with the Latin compositions; the photographers for their great visual additions to the book; my father, Maury Sher, for the beautiful art work on the cover; Attila Nagy for his usual world-class graphics work; my secretary, Sherry Jones for helping me keep it all together; Gayle Levin, Helaine Dorenfeld, Susan McNutt and Sue Claxton for keeping things under control at Sher Music; and, of course, my wonderful family, Sueann, Ben and Ani Sher, whom I love dearly. And I would again like to thank Larry Dunlap for a Herculean effort in transcribing the tunes in this book. His keen musical mind is evident on every page and I am really lucky to be able to work with such a tremendous talent. And lastly, I would like to thank you, our readers, for supporting the work we do here at Sher Music Co.—for buying our books and using them to spread the word that jazz music, in all its forms, is one of the real bright spots in an increasingly crazy world. Thanks one and all!

Notes from Larry Dunlap - Music Editor

When I was first playing jazz piano in the early 1960s, some of my greatest thrills would be in finding particularly hip music books and playing through the tunes. There wasn't nearly as much jazz music available 40 years ago, but I still fondly remember books of arrangements and/or jazz transcriptions from people like Andre Previn, Dave Brubeck and a few others. Later I found books by Oscar Peterson and Erroll Garner. Even though some of them were a bit beyond my young abilities, I would have a big smile "discovering" a new chord voicing or playing a written grace note that made me feel like I was learning a jazz "secret."

Then there were the "sketch ork" books (I'm not kidding) with lead sheets and basic arrangements from people like Jimmy Guiffre, Gerry Mulligan and Shorty Rogers. And "down beat" magazine had an arrangement in almost every issue. These were more fun to me than any sport or other diversion. I was learning chord progressions that were sending me in new directions. I was discovering melodies that filled my heart with joy.

These discoveries of new tunes and interesting ways of playing them were the highlights of my many hours at the piano.

Whether you are a young musician just learning or a professional with many years (and a lot of catered food) under your belt, you will find a lot of joy in these pages. You will make many unexpected discoveries and your ears will be opened wide by the great compositions here.

I'm sure each musician will find their own revelations and thrills among the tunes in this book. I could take up this page and more just listing my own high points. The Miles Davis-Gil Evans collaborations; tunes from Marc Copland, Denny Zeitlin, Ralph Towner, Fred Hersch, Kenny Werner, Alan Pasqua, Michael Brecker and other contemporary composers (where else can you find music by these cats?); the wonderful Brazilian tunes of Jobim, Ivan Lins, etc; and classic tunes from Bill Evans, Cannonball, Tadd Dameron, Cedar Walton, and on and on. (Check out "Ode To Ken Saro-Wiwa.")

You are going to have a lot of enlightening fun (with or without your clothes on.) These discoveries are a big part of the joy we all find in music.

The accompanying CD is a very special addition. You get a chance to hear many of the tunes that would be difficult to find on recordings. Recording these tunes was an inspired idea from Chuck Sher. It was another big thrill for me to record these tunes with some of the best musicians in jazz today. Thanks, guys, for your formidable efforts and many smiles.

There were a couple of spots where we altered a note here and there after we did the recording. The written music is correct in these cases.

I want to particularly thank Chuck Gee for his good humor and conscientious work in getting the music on the computer, Cladio Amaral Silva for his great help with the Portuguese lyrics and Rebeca Mauleón-Santana for her very knowledgeable help with the Latin tunes. Of course, a tremendous thank you to Bobbe Norris, my wife and the best ballad singer around, for putting up with the hours I sat at the piano doing the work. (Now we can mellow out again for a while. Sure!)

Chuck Sher and Sher Music Co. have done it again. It is always a pleasure and a welcome challenge doing the transcriptions and editing. Thanks again, Chuck, for including me in your vision. Above all, thank you to the musicians who wrote this wonderfully exciting and beautiful music.

GENERAL RULES FOR USING THIS BOOK

FORM

1. Key signatures will be found at the top of each page, as a rule. 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 (Coda 1, Coda 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. Til Cue On Cue signifies dual endings for a section that repeats indefinitely. The 'til cue' ending is played until cue, at which point the 'on cue' ending is played instead.
7. A section marked '4xs' is played four 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 beats 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 (e.g., for solos, for bass but not piano, on 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 a 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 and/or #5, and b9 and/or #9.
16. 'Freely' signifies the absence of a steady tempo.
17. During a 'break. ' piano, bass and drums all observe the same rests. The last beat played is notated as \swarrow or \searrow to the left of the word 'break.'
18. A 'sample bass line', 'sample solo', or 'sample fill' are transcribed lines given as a point of reference.

TRANSPOSITIONS

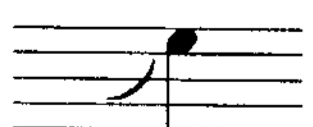
19. Bass lines are always written to be read by a bass player, i.e. one octave higher than they sound.
20. Tenor sax and guitar lines are often written an octave higher than they sound and flute lines an octave lower to put them in a more readable range. There will be a verbal note to this effect in 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
15 ma 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 tempo	trbs. trombones
bkgr. background	N.C. No chord	trp. trumpet
bs. bass	Orig. Original	tpts. 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. ritard	x's times

ORNAMENTS AND SYMBOLS

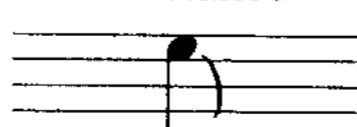
Slide into the note from a short distance below



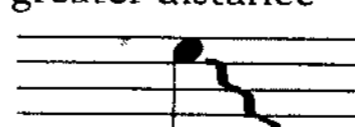
Slide into the note from a greater distance below



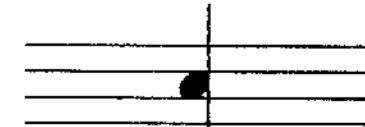
Fall away from the note a short distance



Fall away from the note a greater distance



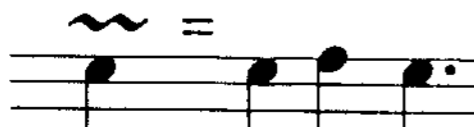
Top note of a complete voicing



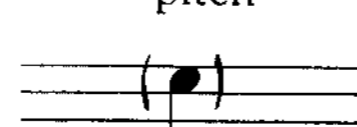
A rapid variation of pitch upward, much like a trill



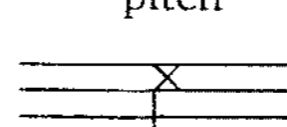
Mordent



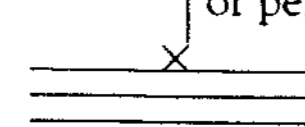
A muted or optional pitch



Note with indeterminate pitch



Rhythm played by drums or percussion



CHORD SYMBOLS

The chord symbols 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 a C root, and

2) Some more unusual chords. (Note: some groups of notes below could be given different names, depending on context. See previous page for definition of 'altered' chords.)

(No Chord)
NC.

C bass

C

C⁶

C^{6/9}

C^(add 9)

C^{MA7}

C^{MA7(add 13)}

C^{MA9}

C^{MA13}

C⁷

C⁹

C¹³

C^{Mi}

C^{Mi6}

C^{Mi6/9}

C^{Mi(add 9)}

C^{Mi7}

C^{Mi7(add 11)}

C^{Mi7(add 13)}

C^{Mi9}

C^{Mi11}

C^{Mi13}

C^{Mi(MA7)}

C^{Mi9(MA7)}

C^{Mi7(b5)}

C^{Mi9(b5)}

C^{Mi11(b5)}

C^{dim.}

C^{o7}

C^{o7(add MA7)}

C⁺

C^{SUS}

C^{7SUS}

C^{9SUS}

C^{13SUS}

C^{7SUS4-3}

C^{MA7(b5)}

C^{MA7(#5)}

C^{MA7(#11)}

C^{MA9(#11)}

C^{MA13(#11)}

C^{7(b5)}

C^{9(b5)}

C^{7(#5)}

C^{9(#5)}

C^{7(b9)}

C^{7(#9)}

C^{7(b9)}

C^{7(#9)}

C^{7(b9)}

C^{7(#9)}

C^{7(#11)}

C^{9(#11)}

C^{7(#11)}

C^{7(#11)}

C^{13(b5)}

C^{13(b9)}

C^{13(#11)}

C^{7SUS(b9)}

C^{13SUS(b9)}

C^{/E}

C^{/G}

F^{/C}

B^b/_C

C^(add 9)/_E

C^(add 9)/_{omit 3}

C^{7(omit 3)}

C^{Mi7(omit 5)}

C^{#MA7(b5)}_{SUS}

F^{#7}_{SUS} (add 3)

B^b (add b13)_(add 9)

A⁺ (add #9)_(add b9)

G^{#Mi7} (add 11)_(omit 5)

F^{/F#}

E⁺/_G

G⁷_{SUS}/_A

G^{MA7} (#5)_{F#}

E^bMA⁷ (#5)_F

B^{MA7}_{SUS}/_{F#}

2 Degrees East, 3 Degrees West

Medium Slow Swing (♩ = 124)

John Lewis

A

(ten./gtr.)
F⁷ B^{b7} F⁷
(bs.)

B^{b7} F⁷

C⁷ F⁷ (fine)

B (Solos) (F Blues)

F⁷ B^{b7} F⁷ B^{b7}

F⁷ F⁷ D^{7(b9)} G^{m7} C⁷ F⁷ B^{b6} B^{b7} F⁷/_C C^{7(#5)}

Repeat for solos.
After solos, D.C. al fine
(with repeat).

The Head is played twice before and after solos.
The Head is often played with the melody and bass line only (no chords).
The tenor and guitar sound as written, in unison.

2 Down & 1 Across

Kenny Garrett

(Freely)

(Intro)

(alto) *f*

(rhythm) *f*

$E_{MA}^{7(\#11)}$ $C^{7(\#9)}$ B_{MA}^7 B/A

> (dr. busy) >

(Tempo) (Fast Swing) (♩ = 126)

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

> $G\#$ >

(dr. start time)

A

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

(dr. continue)

$E_{b_{MI}}^{13}$

(ad lib)

$E_{b_{MI}}^{13}$

(bs. walk) (etc.)

B

$A_{MA}^{7(\text{add } 6)}$ G_{b6}^9 $A_{MA}^{7(\text{add } 6)}$ G_{b6}^9 $G_{b(\text{add } 9)}$ $E_{b_{MI}}^{11}$

(ad lib)

(pn., R.H.)

(bs. walk)

C

$E_{MA}^{7(\#11)}$ $C^{7(\text{alt})}$ F_{MI}^{11} A_{MI}^{11}

(alto)

B_{MI}^9 $B^b_{MI}^9$ $D_{MI}^7(4ths)$ (ad lib) $D_{MI}^7(4ths)$

(bs. walk)

D

$A^{13(\#11)}$ $D^7(\#9)$ $G^7(\#9)$ $C^7(\#9)$ (ad lib) $E^b_{MI}^{11}$

(bs. walk)

E (Alto solo) $E^b_{MI}^{11}$ (very loose harmonically)

open

F (On Cue) (Piano solo)

f (alto w/ pn. octaves, plus 8va b.)

NC. $E^{6/9(\#11)}$

(bs.) (bs. walk)

(pn. solo etc.) $E^{6/9(\#11)}$ $B^b7(\#9)$ G (pn. solo etc.) $E^b_{MI}^{11}$ (very loose harmonically)

open

On cue, D.S. al Coda

(Freely)

(alto)

$A^{13(\#11)}$ $D^7(\#9)$ $G^7(\#9)$ $C^7(\#9)$ $G^{\#13}$ $E_{MA}^7(\#11)$ (dr. busy)

rall.

(Solo fill)

$C^7(\#9)$ B_{MA}^7 B/A $D^{\#}_{MI}^7$ $E_{MA}^7(\#11)$ $E^b_{MI}^{11}$

A Cor Do Pôr-Do-Sol

Latin - Pop Ballad (♩ = 62)

Music by Ivan Lins
Lyric by Celso Viáfora

(Intro)

(low strings, 8va b.)

B_{MI}^9 $F\#_{MI}^9$ B_{MI}^9 $F\#_{MI}^7$ B_{MI}^9 $F\#_{MI}^7$

(etc.)

(sample bs.) (etc.)

A B_{MI}^9 (lay back on melody) $F\#_{MI}^7$ B_{MI}^9

(p)

É Fe - lli - ni ou se - rão nos - sas vi - das?___
Do que se j - lu - mi - na a nos - sa fi - ta?___

Em que fil - me deu - se o
De que pôr - do - sol___ vem

nos - so a - mor?___
es - sa cor?___

Em que por - to dá - se a des - pe - di - da?___
Que pas - sa - dos a___ pai - xão ha - bi - ta?___

Ca - glia - ri?___
É - vo - ra?___

Gê - no - va?___

Cór - do - ba?___

B D_{MA}^7 $B^7/D\#$ A/E

De ci - ne - ma___ em ci - ne - ma,___ Va - mos nos a - man - do___ pe - la

vi - da a - fo - ra.___ Mais u - ma ho - ra,___ ou - tra ce - na,___ sei

(strings) E^9_{sus} $G\#_{MI}^7(b5)$ $C\#^7(b9)$

lá.

C B_{MI}^9 $F\#_{MI}^7$ B_{MI}^9

A fe - li - ci - da - de são nu - an - ces.___

Tu - do é quan - to tem - po eu

F#MI⁷ **BMI⁹** **F#MI⁷** **A¹³**

lhe te - rei. De que a - ma - nhe - cer nas - cem os ro - man - ces?

G#⁷ **C#⁷_{SUS}** **C#⁷** **F#MI⁹** (pn.)

Mô - na - co? Má - la - ga? Sa - be lá. (optional D.S. for solo)

GMI⁹ (pn.) **D** **E^bMA⁷** **C⁷/_E**

De ci - ne - ma em ci - ne - ma. Va - mos

B^b/_F **E^bMI⁷** **A^b9** **D^bMA⁹**

nos a - man - do pe - la vi - da a - fo - ra. Mais u - ma ho - ra,

GMI⁷ **C⁹** (strings) **F⁹_{SUS}** **AMI^{7(b5)}** **D^{7(b9)}**

ou - tra ce - na, sei lá.

E **CMI⁹** **GMI⁷** **CMI⁹**

A fe - li - ci - da - de são nu - an - ces. Tu - do é quan - to tem - po eu

GMI⁷ **CMI⁹** **GMI⁷** **B^b13**

lhe te - rei. De que a - ma - nhe - cer nas - cem os ro - man - ces?

A⁷ **D⁷_{SUS}** **D⁷** **GMI⁹** (pn.)

Mô - na - co? Má - la - ga? Sa - be lá.

GMI⁹ (gtr. fills to end) **GMI⁹** (etc.)

(Vamp & fade)

Piano background figure at letters A, C, etc.

A **BMI⁹** **F#MI⁷** (etc.)

Adoración

(Intro)

f (horns, top note)
(perc. play thru)

(pn. octaves)

A-do - ra - ción,

(pn./bs.)

A

por - que tú du - das vi - da mí - a, sí tu bien
no creas que es pu - ra fan - ta sí - a, lo que yo

(sample bs.) (pn. see sample footnote at end) (etc.)

sa - bes que soy tu - yo to - da - ví - a. Si es que
sien - to que e - res tú la vi - da mí - a. Yo soy cons -

cuán - do yo es - toy tris - te y a - ba - ti - do, me das a -
cien - te y me doy cuen - ta de las co - sas, por e - so

1.

lien - to, co - ra - zón, y has com - pren - di - do. A - do - ra - ción,

2.

tu e - res pu - ray be - lla y u - na ro - sa.

f (horns/rhythm)

(horns) D_{SUS} F_{SUS} D_{SUS}^{7} B^b D_{SUS} F_{SUS} D_{SUS}^{7} B^b (pn./gtr.) $(B^b_{MA} 7^{(b5)})$ $A^b_{MA} 7^{(b5)}$

(rhythm) (bs.)

C (horns) D_{SUS} F_{SUS} D_{SUS}^{7} B^b

(rhythm) $(G^b_{MA} 7^{(b5)})$ $E_{MA} 7^{(b5)}$ $D_{MA} 7^{(b5)}$

(pn./gtr.) $(F^{\#}_{MI} 7)$ $B 7$ $G_{MI} 7$ $C 7$ $F_{MA} 7$ $B^b_{MA} 7$ $E_{MI} 7^{(b5)}$ $A 7^{(b5)}$

(bs./pn. 8va b.)

D.C. al Coda
(with repeat)

D D_{MI} $E^b 9$ $D_{MI} 7$ D_{MI} $E^b 9$ $D_{MI} 7$ (perc. play thru)

(horns/rhythm)

(perc.) $A 7^{(alt.)}$

tutti, bs. tacet

V.S. (turn page)

E (2-3 Clave)

A - do - ra - ción, e - res tú mi a - do - ra - ción.

(see end footnote)

(bs.)

F

(Solo) (trb., then vocal)

A - do - ra - ción, e - res tú mi a - do - ra - ción.

(etc.)

(Vamp till cue)

G

(On Cue)

A - do - ra - ción, e - res tú mi a - do - ra - ción.

(w/ pn.)

H

(Perc. solo)

(tres, gtr. montuno)

(bs.)

till cue

on cue

(etc. to end)

(etc. to end)

(bari.)

I (Trp. solo , begins 6th x) (trp. solo continues to end) (Vamp & solo till cue)

(horns, bkg., begins 3rd) (continue to end)

D_{MI} A^7 D_{MI} A^7

(bari., every x)

J (On Cue) (trp. solo & bkgr. etc.) (omit 1st x) (add coro)

A - do - ra - ción. A - do - ra - ción.

D_{MI} A^7 D_{MI} A^7

(1st x only) (bari.) (Vamp, solo & fade)

pn., sample, montuno, letter A

A D_{MI} D_{MI}^7 D_{MI} D_{MI}^7 G_{MI}^7 (etc.)

(plus 8va b.)

tres (gtr.) montuno, letters E thru G

E D_{MI} A^7 D_{MI} A^7



Photo©Paul Hoeffler,
Toronto, Ontario

VINCENT HERRING

Afternoon In Paris

Medium Swing (♩ = 136)

John Lewis

A

mp (pn.) (bs. walk)

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

$A^b_{MA}^7$ $D_{MI}^{7(b5)}$ G^7 C_{MA}^7 A_{MI}^7 D_{MI}^7 G^7 (ad lib)

2. C_{MA}^7 A_{MI}^7 **B** D_{MI}^7 G^9 C_{MA}^7

A_{MI}^7 D_{MI}^7 G^9 $C^{\#}_{MI}^7$ $F^{\#7}$ D_{MI}^7 $D^{\#o7}$ (C_{MA}^7)

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

$A^b_{MA}^7$ $D_{MI}^{7(b5)}$ G^7 C_{MA}^7 A_{MI}^7 D_{MI}^7 G^7 (last x)

Solo on tune (A¹ A² B C)
After solos, D.S. al Coda
(with repeat).

(ad lib)

C^6 C^6 $G^{7(b9)}$ C^6 C^6 $G^{7(b9)}$ C^6

Optional interlude to begin each solo after the first solo:
(with or without fills)

C triad E^b triad G^b triad A triad C triad E^b triad

G^b triad A triad

To Bridge (letter B)
to continue (or begin) solo.

All Is Quiet

Music by Bob Mintzer
Lyric by Kurt Elling

Ballad (Freely or very slow tempo)

$E^{\flat 6/8}(\#11)$ $\text{S. } \boxed{\text{A}}$ $E^{\flat 6/8}$ $B^{\flat}M^{\flat}I^{\flat 9(11)}$

(1st x) Meet me in a sha - dow land of qui - et.

$E^{\flat 6/8}$ $B^{\flat}M^{\flat}I^{\flat 9(11)}$

(on D.S.) Let your bo - dy fall a - way in qui - et,

$E^{\flat 6/8}$ $A^{\flat 6/8}(\#11)$ $C^{\flat}M^{\flat}I^{\flat 9(11)}$ $C^{\flat}M^{\flat}I^{\flat 9(11)}$

(1st x) Speak to me of lov - ing, but speak low to me in a whis - per. Whis -

$E^{\flat 6/8}$ $A^{\flat 6/8}(\#11)$ $C^{\flat}M^{\flat}I^{\flat 9(11)}$ $C^{\flat}M^{\flat}I^{\flat 9(11)}$

(on D.S.) know - ing lov - ing grows o - ver time like a tree in the for - est. Your

$A^{\flat}M^{\flat}I^{\flat 9(11)}$ $C^{\flat}M^{\flat}I^{\flat 9}$ $D^{\flat}M^{\flat}I^{\flat 9(11)}$ $D^{\flat 7(alt)}$

(both x's) pers o - pen ma - gi - cal doors if you let them,
face is as love - ly as sleep, faint with still - ness.

$G^{\flat 9}_{sus}$ $A^{\flat}M^{\flat}A^{\flat 7(b5)}$ $C^{\flat}M^{\flat}A^{\flat 7}$ C

o - pen - ing to hid - den rooms full of col - ors in
I can smell the sum - mer, there, in your tan - gled hair. It

$F^{\flat}M^{\flat}I^{\flat 9(11)}$ $A^{\flat}M^{\flat}A^{\flat 7(b5)}$ $(E^{\flat 6/8}$ $E^{\flat 9}_{sus}$ (Solo) $E^{\flat 6/8}$)

shades of Marc Cha - gall. (ad lib) open These

B $A^b_{MA} 7(\#5)$ $G 7(\#9)$ $G^b_{13} SUS$ $F_{MI} 9(11)$

days _____ ev' - ry - bo - dy speaks of love so loud. They

C C/D^b (moving) $B^b_{MI} 9(11)$ C/D^b $B^b_{MI} 9(11)$

shout as if love were some - thing owed them, like some - thing they can

$A 7(\#9)$ (rit.) $D 7(\#9)$ $G 7(\#9)$ $C 7(\#9)$ $(E^b 6/9)$ $E^b 6/9(\#11)$ (Solo) $E^b 6/9$ $E^b_{MI} 9$

or - der a - round, like some - thing that comes when called. (ad lib)

D.S. al Coda (lower line)

$F_{MI} 9(11)$ $A^b_{MA} 7(\#5)$ $(E^b 6/9)$ $E^b 9 SUS$ **D** $A^b_{MA} 9$ $B^b_{MI} 9$ $D^b_{MA} 9$ (trill)

folds me in a dream. The re - ve - rie of si - lence, here, in the

$E^b_{MA} 9$ $E^b(\text{add } 9)/G$ $A^b_{MI} 9(11)$ $F_{MI} 9(11)$ $D^b_{MA} 9(\#11)$ $B^b_{MI} 9(11)$

hid - den con - stel - la - tion, join - ing the twi - light sky like star - ry bright. We're

$E^b(\text{add } 9)/G$ $C_{MI} 9$ $A^b_{MI} 9(11)$ $E_{MI} 9(11)$ $D^b_{MI} 9(11)$ $B^b_{MI} 9(11)$

soar - ing o - ver ev' - ry - thing, like birds in flight in - to the qui - et

$E^b 6/9$ $E^b 6/9$ $D^b_{MA} 9$ $C_{MI} 9$ $B^b_{MI} 9(11)$ $A^b_{MA} 9(\#11)$ $D^b_{13}(\#11)$ $E^b 6/9(\#11)$

night _____ It's al - lowed, for all is qui - et now.

This chart is based primarily on the version recorded by Yellowjackets with Kurt Elling. They perform it very freely without a strict tempo.

Amanda

Med. Latin Jazz (♩ = 162)

Duke Pearson

(Intro)

(pn.) F^9_{SUS} F^7 F^9_{SUS} F^7 (etc.)

(sample bs.) (etc.)

2 (horns, 2nd x)

(trp., alto, ten.)

A

F^9_{SUS} F^7 F^9_{SUS} F^7 F^9_{SUS} F^7 F^9_{SUS} F^7

(horns)

B^b9_{SUS} B^b13 B^b13 B^b9_{SUS} F^9_{SUS} F^7 F^9_{SUS} / F^7 E^b/F

(2nd x)

(tutti)

D^b E^b/A^b D^b/B E^b/D^b E/D G^b/E F^{MI7} F^{MI7}

1. 2.

(Solos)

(pn.) (F^9_{SUS} F^9 % F^9_{SUS} % F^9 % B^b9_{SUS} B^b9 % B^b7 %)

(F^9_{SUS} F^9 % E^b9_{SUS} E^b9 % F^9_{SUS} F^9 %)

F^7 E^b7 F^7

Repeat for solos.
After solos, D.S. al Coda
(with repeat).

♩ (tutti)

(horns)

Db Eb Ab Db B Eb D Gb E FMI7 1., 2. FMI7 Eb F

3. FMI7

(pn. Latin comp.)

F7

(sample pn.)

Vamp & fade

Sample piano comp (head & solos)

(F⁹_{SUS} F⁹ % % %)

F⁷

(B^{b9}_{SUS} B^{b9} % F⁹_{SUS} F⁹ %)

B^{b7} F⁷

(E^{b9}_{SUS} E^{b9} % F⁹_{SUS} F⁹ %)

E^{b7} F⁷

(etc.)

Antigua

Bossa Nova (♩ = 140 - 186)

Antonio Carlos Jobim

(Intro) $E^b_{MA^9}$ $B^b_{7(b9)}$ $E^b_{MA^9}$ $B^b_{7(b9)}$ B_{MA^9} $F^{\#}_{7(b9)}$ B_{MA^9} $F^{\#}_{7(b9)}$

(2nd x)

solos: ($E^b_{MA^9}$ % B_{MA^9} %)

A $E^b_{MA^9}$ $B^b_{7(b9)}$ $E^b_{MA^9}$ $B^b_{7(b9)}$ B_{MA^9} $F^{\#}_{7(b9)}$ B_{MA^9} $F^{\#}_{7(b9)}$

($E^b_{MA^9}$ % G_{MI^7} $C^{7(b9)(\#5)}$)
 $E^b_{MA^9}$ $B^b_{7(b9)}$ $E^b_{MA^9}$ C^{13}_{SUS} $C^{7(b9)(\#5)}$

F_{MI^7} $D_{MI^7(b5)}$ $G^{7(b9)}$ C_{MI^7} $F^{13(\#11)}$
 opt. 8va

F_{MI^7} E_{MA^7} (E^7) $E^b_{6/9}$ $B^b_{MI^7}$ $E^b_{6/9}$ $B^b_{MI^7}$
 (loco)

$E^b_{6/9}$ $E^{9(b5)}$ $E^b_{6/9}$ $E^{9(b5)}$ **B** $A^b_{MI^9}$

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

solos: ($E^b_{MA^9}$ %)

F^{13} $B^b_{7(b9)(\#5)}$ **C** $E^b_{MA^9}$ $B^b_{7(b9)}$ $E^b_{MA^9}$ $B^b_{7(b9)}$

(B_{MA}⁹ B_{MA}⁹ F^{#7(b9)} B_{MA}⁹ F^{#7(b9)} E^b_{MA}⁹ B^{b7(b9)} E^b_{MA}⁹)

(G_{MI}⁹ C¹³_{SUS} C^{7(b9)}(#5) C^{7(b9)}(#5) F_{MI}⁷ A^b_{MI}⁹)

(G_{MI}⁷ G^b_{MI}(MA⁷) G^b_{MI}⁷ F_{MI}⁷ E_{MA}⁷ E⁷)

E^b_{MA}⁹ B^{b7(b9)} % % % ⊕

D.S. for optional solos.
After solos, D.S. al Coda.

⊕ (optional ad lib)
E^b_{MA}⁹ B^{b7(b9)} % % %

(Vamp & Fade)

April Mist

Samba (♩ = 124)

Tom Harrell

A F_{MA}⁹ D_{MI}⁹ C⁹_{SUS}

(trp./ten., octaves)

F_{MA}⁹ D_{MI}⁹ B_bMI⁹ E_b⁹_{SUS} E_b¹³(_b9)

(2nd x)

A_bMA⁹ C⁷(_b9) / G F_{MI}⁹

(trp./ten.) B_bMI⁹ C_{MI}⁹ B_bMI⁹ B_bMI⁹ C_{MI}⁹ B_bMI⁹ C⁷(_b9) (unison) D_b⁶/₉(#11)

B C_{MI}⁹ F_{MI}⁹ B_bMI⁹ E_b⁹_{SUS} D_b⁶/₉ C_{MI}⁹ F_{MI}⁹

(horns, unison)

B_bMI⁹ E_b⁹_{SUS} C⁷(_b9) F_{MA}⁹ D_{MI}⁹ G_{MI}⁹ C⁹_{SUS}

(trp./ten.)

F_{MA}⁷ C^(add 9) / E D_{MI}⁷ D_bMA⁷(#11) E_bMA⁷(#11) A_bMA⁷(#11) G_bMA⁷(#11)

(sample pn. voicings)

C F_{MA}^9 D_{MI}^9 C^9_{SUS}

(trp./ten., octaves)

F_{MA}^9 C_{MI}^9 F^9 $B^b_{MA}^9$ $B^b_{MI}^9$ E^b^9

$A^b_{MA}^9$ $C^{7(b9)}_G$ F_{MI}^9 \odot

(trp./ten.) $B^b_{MI}^9$ C_{MI}^9 $B^b_{MI}^9$ $B^b_{MI}^9$ C_{MI}^9 $B^b_{MI}^9$ $C^{7(b9)}$

Solo on tune (A¹ A² B C)
 After solos, D.C. al Coda
 (with repeat).

(trp./ten.) $B^b_{MI}^9$ C_{MI}^9 $B^b_{MI}^9$ $B^b_{MI}^9$ C_{MI}^9 $B^b_{MI}^9$

$B^b_{MI}^9$ C_{MI}^9 $B^b_{MI}^9$ C^9 $C^{7(b9)}$ $D^b_{6/9}(\#11)$

Rhythm figures are played during solos.

At Night

Marc Copland

Ballad **A** (♩ = 60-64)
(horn 2nd x only)

Horn

Piano

(bs., lowest notes 8va, w/ pn.)

(AbMI7)

(ad lib)

(bs.)

1. (optional)

2. (horn or piano melody, slightly ad lib)

(melody or echo horn)

(melody or ad lib)

(horn)

(melody or ad lib)

(piano)

ASUS4-3 A^bSUS4-3 G^{SUS}4-3 B^bSUS4-3 ASUS4-3 A^bSUS4-3

B (Solos)

G^{MI}9(11) A7(b9) D7(b9) C^{MI}9(11) B^{MA}9 B^bMI9(b6)

A^{MA}9 A^bMI9(11) A^bMI9(11) G⁹SUS C^{MA}7/G F[#]MI9 B7(#9)

E^{MI}9 A9(#11) 1. B^bMA7 A^bMA7 2. C/D (C^{MI}/D) C G^{SUS}4-3 B^bSUS4-3

ASUS4-3 A^bSUS4-3 G^{SUS}4-3 B^bSUS4-3 ASUS4-3 A^bSUS4-3

(Vamp till cue)

For additional solos play B B C (vamp till cue).
After solos, D.C. al Coda (with repeat).

(ad lib)

G^{SUS}4-3 B^bSUS4-3 ASUS4-3 A^bSUS4-3

(On cue)

G^{SUS}4-3 B^bSUS4-3

(Vamp till cue)

gradually diminuendo

ASUS4-3 A^bSUS4-3 G^{SUS}4-3 B^bSUS4-3 ASUS4-3 A^bMA⁷SUS

rall.

At The Close Of The Day

Fred Hersch

Gently (♩ = 92)

A $A_{MA}^9(\#11)$ $G\#_{MI}^7(\text{add } 4)$ $E\flat_{MI}^9$ $B\flat_{MI}^9(\text{add } 4)$

$D^7(\#9)$ $G_{MI}^9(\text{add } 4)$ $G\flat_{MA}^9(\#11)$ $E_{MA}^9(\#11)$ $D_{MA}^9(\#11)$ B^6_9

B $B\flat_{MI}^9$ $F_{MI}^9(\text{add } 4)$ $G_{MI}^9(\text{add } 4)$ $D_{MI}^9(\text{add } 4)$ \oplus^2

$B\flat_{MA}^9(\#11)$ $B\flat_{MA}^9(\text{add } 6)$ $G\flat_{MI}^9(\#11)$ $G\flat_{MA}^7$ $E\flat_{MI}^9(\text{add } 4)$ $E^7(\#9)$

(Solos)

C A_{MA}^9 $G\#_{MI}^7(\text{add } 4)$ $E\flat_{MI}^9$ $B\flat_{MI}^9$ $D^7(\#9)$ $G_{MI}^9(\text{add } 4)$

$G\flat_{MA}^9(\#11)$ $F^7(\#11)$ **D** $B\flat_{MI}^9$ F_{MI}^9 $G_{MI}^9(\text{add } 4)$ D_{MI}^9

$B\flat_{MA}^7(\#11)$ $G\flat_{MA}^7(\#11)$ $E\flat_{MI}^7(\text{add } 4)$ $E^7(\#9)$

(Solo on C D)

$E\flat_{MI}^7(\text{add } 4)$ $D^7(\#9)$

(Interlude)

E G_{MA}^7 $F\#_{MI}^7$ B_{MI}^9 $F_{MA}^9(\#11)$

E_{MA}^7 D_{MA}^7 \odot^1

C_{MA}^7 $E^7(\#9, \#5)$

D.S. for more solos.
Take Coda One to end last solo.

\odot^1

C_{MA}^7 C_{MA}^7 $E^7(\#9, \#5)$

D.C. al Coda Two

\odot^2

$B^b_{MA}^9(\#11, \#5)$ $B^b_{MA}^9(\#11, \text{add } 6)$ $G^b_{MI}(\#11, MA^7)$ $G^b_{MA}^7$ $F_{MI}^9(\text{add } 4)$ $D_{MI}^9(\text{add } 4)$

f *mf poco rit.*

$C\#^7(\#9)$ $F\#_{MI}^9(\text{add } 4)$

p *pp*

Sample piano voicings for Coda Two:

$B^b_{MA}^9(\#11, \#5)$ $B^b_{MA}^9(\#11, \text{add } 6)$ $G^b_{MI}(\#11, MA^7)$ $G^b_{MA}^7$ $F_{MI}^9(\text{add } 4)$ $D_{MI}^9(\text{add } 4)$ $C\#^7(\#9)$ $F\#_{MI}^9(\text{add } 4)$

f *mf poco rit.* *p* *pp*

Ayer Y Hoy

Dario Eskenazi

Fast Guaracha (Latin Jazz)

(Yesterday And Today)

(as performed by Ralph Izarry & Timbalaye)

(2-3 Clave) (♩ = 128)

$A\flat^9_{sus}$

$B\flat^9_{sus}$

$G\flat$ bass G bass

f (horns, plus 8va b.)*

B^9_{sus}

C^9_{sus}

(octaves, as written)

F_{sus}

$D^7(\sharp 9)$

GMI^7

(Perc. solo)

(not w/ rhythm section)

A GMI^7

C^{13}

AMI^7 $D^7(\sharp 9)$

GMI^7

(plus 8va b.) (octaves 1st x)

GMI^7

C^{13}

AMI^7

$D^7(\sharp 9)$

$BMI^7(\flat 5)$

$(B\flat MI^6)$

$B\flat^{13}(\sharp 9)$

AMI^7

$A\flat MI^7$

$D\flat^7$

GMI^7

GMI^7

C^{13}

$A\flat^{13}$

1. GMI^7 2.

B CMi^9 (trp./ten. octaves)

$C^{13}(\flat 9)$

CMi^9

B^{13}

(trb.) *p*.. (octaves)

$B\flat^9_{sus}$

$B\flat^7(\flat 9)$

$E\flat MA^9$

(trp. tacet)

AMI^7

(ten./trb.)

AMI^7 (plus trp.)

D^9

BMI^9

$E^7(\flat 9)$

$B\flat MI^7$

(plus 8va b.)

* Horns (trp., ten. & trb.) play in octaves (with trp. as written and ten. & trb. one octave lower) unless indicated otherwise.

B^bMi⁷ **E^b13** **A^{Mi}7** **D⁷** **A^bMi⁷** **D^b7** **G^{Mi}7** 23

(octaves, as written)

C **G^{Mi}7** **C¹³** **A^{Mi}7** **D⁷(#9)** **G^{Mi}7**

(horns, octaves)

G^{Mi}7 **C¹³** **A^{Mi}7** **D⁷(#9)** **B^{Mi}7(b5)**

(B^bMi⁶) **B^b13(#9)** **A^{Mi}7** **A^bMi⁷** **D^b7** **G^{Mi}7**

C¹³ **A^b13** **NC.**

(pn./bs.)

D **NC. (G^b)** **G^b** **E^b** **F** **NC. (G^b)** **G^b** **E**

(pn./bs. 8va b.) (continues till letter G)

(Play)
* **E** **NC. (G^b)** **G^b** **E^b** **F** **NC. (G^b)** **G^b** **E**

(horns)

NC. (G^b) **G^b** **E^b** **F** **NC. (G^b)** **G^b** **E**

F **NC. (G^b)** **G^b** **E^b** **F** **NC. (G^b)** **G^b** **E**

NC. (G^b) **G^b** **E^b** **F** **NC. (G^b)** **G^b** **E**

trp. (ten./trb.) **f**

(Perc. solo)

(rhythm continues)

* Letters E & F are written with more repeats on the rhythm part.

V.S. (turn page)

G NC. (G^b) G^b NC.

(horns, octaves) (w/ rhythm) (pn./bs.)

(Play) break (w/ pn./bs.)

H (Solos) (pn. solo 1st x on recording)

G_{MI}⁹ C⁹ A_{MI}⁹ D^{7(#9)} (A_{MI}⁹) A_{MI}⁹

(horns, 1st x only)

D_b⁹ A_{MI}⁹ D^{7(#9)} B_{MI}^{7(b5)} (B_{MI}⁶) B_b¹³ A_{MI}⁹

A_{MI}⁹ D_b⁹ G_{MI}⁹ C⁹ A_b¹³

I C_{MI}⁹ C^{13(b9)} C_{MI}⁹ B¹³ B_b⁹_{SUS} B_b^{13(b9)}

E_b^{MA}⁹ A_{MI}⁹ D^{7(b9)} B_{MI}⁹ E^{13(b9)}

B_{MI}⁹ E_b¹³ A_{MI}⁹ D^{7(#9)} A_{MI}⁹ D_b⁹ (G_{MI}⁹)

J G_{MI}⁹ C⁹ A_{MI}⁹ D^{7(#9)} A_{MI}⁹ D_b⁹

A_{MI}⁹ D^{7(#9)} B_{MI}^{7(b5)} (B_{MI}⁶) B_b¹³ A_{MI}⁹ A_{MI}⁹ D_b⁹

G_{MI}⁹ C⁹ A_b¹³

Solo on H H I J.
After solos, go on.

(after solos)

K C_{MI}⁹ (trp./ten. octaves) C^{13(b9)} C_{MI}⁹ B¹³ (octaves)

(trb.)

B^b9_{SUS} (horns, octaves) **B^b7(b9)** **E^bMA⁹** (trp. tacet) **A_{MI}7**

A_{MI}7 (plus trp.) **D⁹** **B_{MI}9** **E7(b9)** **B^bMI7**

B^bMI7 **E^b13** **A_{MI}7** **D7** **A^bMI7** **D^b7** **G_{MI}7**

L **G_{MI}7** **C13** (octaves, as written) **A_{MI}7** **D7(#9)** **G_{MI}7**

G_{MI}7 **C13** **A_{MI}7** **D7(#9)**

B_{MI}7(b5) (trp./ten., octaves) **B^b13(#9)** **A_{MI}7** **A^bMI7** **D^b7**

G_{MI}7 **C⁹** **A_{MI}7** **D7(#9)**

G_{MI}7 **C7** **A_{MI}7** **D7** **G_{MI}7** **C⁷_{SUS4-3}** **A_{MI}7** **D⁷_{SUS4-3}** (pn. montuno)

N **G_{MI}7** **C⁷_{SUS4-3}** **A_{MI}7** **D⁷_{SUS4-3}** (perc. w/ bs.) **1, 2. (2nd x) (Perc. solo)**

3. G_{MI}7(perc. solo) **C⁷_{SUS4-3}** **A_{MI}7** **D⁷_{SUS4-3}** **G_{MI}7** **C⁷_{SUS4-3}** **A_{MI}7** **D⁷_{SUS4-3}** (Vamp till cue)

G_{MI}7 **C⁷_{SUS4-3}** **A^b9_{SUS}** **B^b9_{SUS}** On Cue, D.S. al Coda (2nd x)

B⁹_{SUS} **C⁹_{SUS}** **G^bMA^{7(b5)}** **F(add 9)**

(as written to end) **ff(tutti)**

Ayer Y Hoy (rhythm section)

Fast Guaracha (Latin Jazz)

(♩ = 128) (2-3 Clave)

(Intro) NC.

A^{b9}_{SUS} (perc. play thru) B^{b9}_{SUS} B^9_{SUS} C^9_{SUS}

(Perc. solo, Time)

A G_{MI}^7 (pn. comp) C^{13} A_{MI}^7 $D^7(\#9)$ G_{MI}^7 (etc.)

(sample bs.)

G_{MI}^7 C^{13} A_{MI}^7 $D^7(\#9)$ $B_{MI}^7(b5)$ $B^{b13}(\#9)$

A_{MI}^7 A^{b7} D^{b7} G_{MI}^7 C^{13} A^{b13} G_{MI}^7

B C_{MI}^9 $C^{13(b9)}$ C_{MI}^9 B^{13} B^{b9}_{SUS} $B^{b7(b9)}$ E^{bMA}^9

E^{bMA}^9 A_{MI}^7 D^9 B_{MI}^9 $E^{7(b9)}$

$E^{7(b9)}$ B^{b7} E^{b13} A_{MI}^7 D^7 A^{b7} D^{b7} G_{MI}^7

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

A_{MI}^7 $D^7(\#9)$ $B_{MI}^7(b5)$ $(B^b_{MI}^6)$
 $B^b13(\#9)$ A_{MI}^7 $A^b_{MI}^7$ D^b7 G_{MI}^7

G_{MI}^7 C^{13} A^b13 (perc. continues) NC. pn. add 8va

D

NC. (pn.) G^b E^b F NC. G^b E

E (add horns)

NC. G^b E^b F NC. G^b E

F (horns 1st & 3rd x's, perc. solo 2nd & 4th x's, w/ pn./bs. figure)

NC. G^b E^b F NC. G^b E

(4 x's)

NC. G^b E^b F NC. G^b E

V.S. (turn page)

G

(horns) (horns tacet)

NC. (pn.) G^b/C NC.

(bs./pn.) w/ horns

break (bs.)

A_{MI}^9 $A^b_{MI}^9$ G_{MI}^9

H (Solos) (pn. solo 1st x on recording)

G_{MI}^9 C^9 A_{MI}^9 $D^{7(\#9)}$ ($A^b_{MI}^9$) $A^b_{MI}^9$ D^b9

A_{MI}^9 $D^{7(\#9)}$ $B_{MI}^{7(b5)}$ ($B^b_{MI}^6$) B^b13 A_{MI}^9 (*1st x only*) $A^b_{MI}^9$ D^b9

G_{MI}^9 C^9 A^b13 **I** C_{MI}^9 $C^{13(b9)}$

C_{MI}^9 B^{13} B^b9_{sus} $B^b13(b9)$ $E^b_{MA}^9$

A_{MI}^9 $D^{7(b9)}$ ($\#5$) B_{MI}^9 $E^{13(b9)}$ $B^b_{MI}^9$ E^b13

A_{MI}^9 $D^{7(\#9)}$ $A^b_{MI}^9$ D^b9 **J** G_{MI}^9 C^9 A_{MI}^9 $D^{7(\#9)}$

$A^b_{MI}^9$ D^b9 A_{MI}^9 $D^{7(\#9)}$ $B_{MI}^{7(b5)}$ ($B^b_{MI}^6$) B^b13

A_{MI}^9 $A^b_{MI}^9$ D^b9 G_{MI}^9 C^9 A^b13

Solo on H H I J.
After solos, go on.

K C_{MI}⁹ C^{13(b9)} C_{MI}⁹ B¹³ B^{b9}_{SUS} B^{b7(b9)} E^bMA⁹

E^bMA⁹ A_{MI}⁷ D⁹ B_{MI}⁹ E^{7(b9)} B^bMI⁷

B^bMI⁷ E^b¹³ A_{MI}⁷ D⁷ A^bMI⁷ D^{b7} **L** G_{MI}⁷ C¹³

A_{MI}⁷ D^{7(#9)} G_{MI}⁷ C¹³ A_{MI}⁷ D^{7(#9)}

B_{MI}^{7(b5)} (B^bMI⁶) B^b¹³ A_{MI}⁷ A^bMI⁷ D^{b7} G_{MI}⁷ C⁹

pn. tacet

A_{MI}⁷ D^{7(#9)} G_{MI}⁷ C⁷ A_{MI}⁷ D⁷ (horns, G octs.)

(sample bs.) (etc.)

M G_{MI}⁷ C⁷_{SUS 4-3} A_{MI}⁷ D⁷_{SUS 4-3}

(sample pn. montuno, plus 8va b., L.H.) (etc.)

N G_{MI}⁷ C⁷_{SUS 4-3} A_{MI}⁷ D⁷_{SUS 4-3} 1. 2. (Perc. solo) G_{MI}⁷ C⁷_{SUS 4-3}

(2nd x) 3. (Perc. solo) A_{MI}⁷ D⁷_{SUS 4-3} G_{MI}⁷ C⁷_{SUS 4-3} A_{MI}⁷ D⁷_{SUS 4-3} (Vamp till cue)

On Cue, D.S. al Coda (w/ repeat)

P G_{MI}⁷ C⁷_{SUS 4-3} A^{b9}_{SUS} (perc. continues) B^{b9}_{SUS} B⁹_{SUS} C⁹_{SUS}

(bs.)

G^bMA^{7(b5)} F^(add 9)

(w/ horns) ff

Repeats in letter E, F & O are different on main part.

Jazz Rumba (♩ = 108)

Azule Serape

Victor Feldman
(as recorded by Cannonball Adderley)

(Intro) N.C.

(bs. solo, as is)

(dr.)

(octaves)

(pn.)

E^b13

break

(bs.)

(Jazz Rumba)

A

(etc.)

F¹³

E^b13

F¹³

E^b13

(dr. continue)

1.

E^M11

A^{7(b9)}_{#5}

D^M7

G^{13(b9)}

G^M7

(E^b13)

E^b13

break

2.

B (Swing 4)

G^M7

D^{7(b9)} (trp./alto)

break

G^M7

C⁷

F^MA⁷

B^bM^A7

(walk)

(octaves w/ chords)

(pn.)

E^M7

A^{7(b9)}

D^M7

G^{7(b9)}_{b5}

G^M7

E^b13

E^b13

break

C (Jazz Rumba)

(pn.)

F¹³ E^{b13} F¹³ E^{b13} (dr. continue)

(bs.)

(pn. on D.S.) (solo pick-ups)

E_{MI}¹¹ A^{7(b9)} D_{MI}⁷ G^{13(b9)} G_{MI}⁷ E^{b13} break

(Solos) (Swing 4)

F⁹ E^{b9} F⁹ E^{b9} E_{MI}¹¹ A^{7(b9)} D_{MI}⁷ G^{7(b9)}

(bs. walk)

^{1.} G_{MI}⁷ E^{b9} ^{2.} G_{MI}⁷ D^{7(b9)} E G_{MI}⁷ C⁷

F_{MA}⁷ B^b_{MA}⁷ E_{MI}⁷ A^{7(b9)} D_{MI}⁷ G^{7(b9)} G_{MI}⁷ E^{b9}

F⁹ E^{b9} F⁹ E^{b9} E_{MI}¹¹ A^{7(b9)} D_{MI}⁷ G^{7(b9)}

till cue last x break (octaves w/ chords)

G_{MI}⁷ E^{b9} G_{MI}⁷ E^{b9} E^{b13} (pn.)

Solo on D¹ D² E F

D.S. al Coda (w/ repeat)

(Piano solo) (Swing 4) (solo bass)

F⁹ E^{b9} F⁹ E^{b9} (On Cue)

(horns, bkgr.) (bs. walk) (Vamp till cue) (walk) (Vamp till cue)

(On Cue)

(solo bs.)



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SAM RIVERS

Beatrice

Medium Swing, easy (♩ = 124)

Sam Rivers

F_{MA}^7 $G^b_{MA}7(\#11)$ F_{MA}^7 $E^b_{MA}^7$

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

A_{MI}^7 $B^b_{MA}^7$ E_{MI}^7 $A^7(b9)$ D_{MI}^7

G_{MI}^7 $G^b_{MA}7(\#11)$ F_{MI}^7 $G^b_{MA}7(\#11)$
(◡)

Solo on tune

The last 2 bars are sometimes played:

F_{MI}^7 $G^b_{MA}7(\#11)$
(◡)

Tenor sounds one octave lower than written.
Bass plays mostly in 2 throughout.

The Beauty Of All Things

Loose, floating feel (♩ = 88)
(even 8th's)

Music by Laurence Hobgood
Lyric by Kurt Elling

(Intro) *mf* (sample pn.) (all other rhythm tacet till letter A, 2nd x)

A *(1st x, w/ pn. only)* *(2nd x, add bs./dr.)* (pn. fill)

There is some - thing with - in you. There is some - thing in
 There is some - thing we car - ry, Like a rhy - thm that

ev - ry thing that is: ev - ry thing that
 tells us who we are.

Un - be - liev - a - ble beau - ty, flow - ing from
 It's the rhy - thm of liv - ing. Hear, and we'll

deep in - side. Don't be shocked or sur - prised if I
 come to see who we can real - ly be - fore Time

lift your dis - guise. Re - a - lize
 e - ras - es time. It's su - blime.

That I can see it in all things, all, but e - spe - cially you
 And I can hear it in all things, all, but e - spe - cially you.

1. (pn. ad lib)

2.

(pn.) (gtr. fill) (etc.)

$D^{(omit\ 3)}$ $G^{(omit\ 3)}$ $A^{(omit\ 5)\ SUS}$ $E^b_{MA\ 7(b5)}$ $G^{(omit\ 3)}$ $A^{(omit\ 5)\ SUS}$ $D^{(omit\ 3)}$

(pn.) (etc.)

B $D^{(omit\ 3)}$

$G^{(omit\ 3)}$ $A^{(omit\ 5)\ SUS}$ $E^b_{MA\ 7(b5)}$

The time is up - on us to lose our in - dif - fer - ence.

$G^{(omit\ 3)}$ $A^{(omit\ 5)\ SUS}$ C^9_{SUS} (steady time) $A^b_{MA\ 7(\#5)}$ $G^b_{MA\ 7(\#5)}$

For time is - n't hold - ing us an - y - where

D^b/C $A^b_{MA\ 7(\#5)}/C$ $G^b_{MA\ 7(\#5)}/C$ A^b+ G^b+/A^b *dimin.* A^b+

I de - clare: Life gives sa -

$E^7/G^\#$ A_{MI} C^9_{SUS}

voir faire. Clean the win - dows of your in - ner star And

C^9_{SUS} $B^7(\#11)$ $E^7(b9)(\#5)$ $A^{(add\ 9)(omit\ 3)}$ $B^b_{MA\ 7}/A$ E/A

see things as they are: An in - fin - i - ty of light

E/A C_{MI}^7/A E/A *cresc.* $B^b_{6/9}(MA7)$ $C^6_{9}(MA7)$

like a torch in the night. For the Sun and the Moon and the

D $D^6_{9}(MA7)$ G_{MA}^7/D $D^9_{SUS}(add\ 3)$ (perc. fill)

Stars are liv - ing with - in you.

V.S. (turn page)

$B_{MA}^{7(b5)}$ D G/D D C/D G/D $C^{7(\#11)}$ (floating in 3)
 (gtr. fill)

You are shin - ing in ev - 'ry thing that is _____

(Vocal solo)

$C^{7(\#11)}$ E $C^{7(\#11)}$

(sample bs.)

$C^{7(\#11)}$

(sample bs.)

(gradually build into "Samba 3" w/ time)

B_{MI}^9 D/Bb ($G_{MI}^{6(MA7)}$ Bb)

poco a poco cresc.

F (solo continues) (busier)

A^9_{SUS} A^9_{SUS}

1, 2. 3.

(sample bs.)

(end solo)

A^9_{SUS} A/B $G_{MA}^{7(\#5)}$ C^7 $F\#$

(Piano solo) (start floating feel, gradually adding time)

B_{MI}^9 G_{MA}^9 E_{MI}^9 D/Bb

G^{13}_{SUS} $G^{13(b9)}$ C^9_{SUS} F_{MA}^9 $F\#^9_{SUS}$ (4 x's)

(pn. solo continues)
(vocal begins as background and builds)

H B_{MI}^9 G_{MA}^9 E_{MI}^9 D/B^b

There is some-thing with-in_ you._____ There is some - thing in ev - 'ry_ thing_ that

G_{SUS}^{13} $G^{13(b9)}$ C_{SUS}^9 F_{MA}^9 $F\#_{SUS}^9$ F_{MA}^9 (end solo)

is,_____ Un - be - liev - a - ble beau - ty,_____

I $F\#_{SUS}^7$ B_{MA}^7 C_{SUS}^7 F_{MA}^7 A_{SUS}^7 D_{MA}^7 $E^b_{SUS}^7$

Flow - ing from deep in - side. Don't be shocked or sur -

$B^b_{MA}^9$ A_{MA}^9 C_{SUS}^9 $C^{7(b9)}$ F_{MI}^9

prised if I_____ lift your_____ dis - guise._____

F_{MI}^9 $B^b_{SUS}^9$ E_{MI}^9 $E^b_{SUS}^9$ E^b/D^b

Re - a - lize_____ That

D/C $B_{MI}^{7(\#5)}$ $B^b_{MI}^{7(\#5)}$ A_{MI}^9 D_{SUS}^7 $G^{(omit\ 3)}$ $A^{(omit\ 5)}$ $D^{(omit\ 3)}$

I can see it in all things,_____ all,_____ but e - spe - cially_____ you._____

(pn.) $D^{(omit\ 3)}$ (gtr. fill) (etc.) $G^{(omit\ 3)}$ $A^{(omit\ 5)}$ $E^b_{MA}^{7(b5)}$

$E^b_{MA}^{7(b5)}$ $G^{(omit\ 3)}$ $A^{(omit\ 5)}$ $D^{(omit\ 3)}$ $D^{(omit\ 3)}$

Beauty Secrets

Gentle Jazz Waltz (♩ = 106)

Kenny Werner

A C⁹ (C^{9(#11)}) B^{7(b9)} B^bMA^{7(#11)}

(bs. mostly one note per chord)

A^{MI}⁹ F[#]13^(b9) F^{MI}⁹

A^{MI}⁹ C^{9(#11)} B^{7(b9)}_{SUS} B/A E/G[#]

G^{MI}^{7(add13)} F[#]13^(b9) F^{MA}^{7(#11)}

B E^{7(b9)}_{SUS} E⁷_{G#} A^{MI}⁷

A^bMI^(add9) A^bMI^(add9)_{#5} A^bMI^{6/9} A^bMI^(add9)_{#5}

D^b7^(b9)_{SUS} G^{MI}⁹ B^{7(b9)}_{SUS} E^b7^(#9)_{#5}

A^bMI⁹ B^b7^(#9)_{#5} B^{MI}^{7(b5)} C^{7(b9)}_{SUS}

C $F\#_{MI}^{7(b5)}$ $C^9(\#11)$ E_{MA}^7 $C\#_{MI}^7$

$G_{MI}^{7(add13)}$ $F\#^{13(b9)(b5)}$ F_{MI}^9 $B^b_{MA}^9$

A_{MI}^9 $C^9(\#11)$ $B^7_{SUS}(b9)$ B/A $E/G\#$

$G_{MI}^{7(add13)}$ $B^7/F\#$ E_{SUS}

Solo on tune (A B C)

(Tag) (harmonies may vary) **(Vamp & solo till cue)**

(ad lib) A_{MI}^9/E B_{MI}^7/E

(sample bs.) (E pedal) (etc.)

(On Cue) A_{MI}^9/E $A_{MI}^{(MA7)}/E$

A_{MI}^6/E A_{MI}^6/B E_{SUS}

Baião (♩ = ± 102)

Bebe

Hermeto Pascoal

(Intro)

(gtr., as sounds) *A MI* (add 9) *A MI* (add 9, add b6) *A MI* 6/9 *A MI* (add 9, add b6) (etc.)

(bs.)

A (harpsichord w/ whistle 8va) (play on repeat only)

A MI 9 *A MI* 9 (add b6) (etc.)

(bs.)

on repeat: (*C# MI* 7 / *F#* *C# MI* 7 / *F#*)

A MI 9 *A MI* 9 (add b6)

D MI 7 *G* 13 *G* 7(b13) *C MI* 7 *F* 13 *F* 7(b13)

1. *B b* 13(b5) *B* 7(b9) *E* 7(#9)

2. *B b* 13 *A MI* 9

B (organ) (harpsichord 8va, 1st x only) *E MI* 7(b5) *A* 13 *A* 7(b13) *D MI* 7(b5) *G* 13 *G* 7(b13)

1. $C_{MI}^{7(b5)}$ F^7 $B^b_{MA}{}^7$ $B_{MA}{}^7$ $C_{MA}{}^7$ $D^b_{MA}{}^7$ $D_{MA}{}^7$ $E^b_{MA}{}^7$

(organ) (tutti)

2. $F^{7(b9)}$ $B^b_{MA}{}^9$ $B_{MI}{}^{7(add4)}$ C $C_{MI}{}^{11}$ $B^{7(\#11)}$

(vocal)

1. $G^{7(\#11)}$

$B^b_{MI}{}^{11}$ $A^{7(\#11)}$ $A^b_{MI}{}^{11}$

2. $G^{7(\#11)}$ $G^b_{MA}{}^7$ $G^b_{MA}{}^{7(b5)}$ $B_{MI}{}^{11}$

$G^b_{MA}{}^9$ $G_{MA}{}^9$ $A^b_{MA}{}^9$ $A_{MA}{}^9$ $B^b_{MA}{}^9$ $B_{MA}{}^9$

D ($B_{MI}{}^{11}$) $B^b9(\#11)$ $A_{MI}{}^{11}$ $A^b7(\#11)$

$G_{MI}{}^{11}$ $G^b7(\#11)$ $F_{MA}{}^7$ $F_{MA}{}^{7(b5)}$ $E^{7(\#5)}$ $E^{7(\#9)}$

D.S. for solos
(solos: A B C D, w/ repeats)
After solos, D.S. al Coda
(w/ repeat).

C (ad lib to end)

(1st x only) $A_{MI}{}^9$ (etc.) $A_{MI}{}^9(add^b6)$

(Vamp, solo & fade)

Being Cool

Funky, but Gentle Samba

(Avião)

English lyric by Lorraine Feather

(4 x's)

(Intro) (♩ = 88 - 90)

NC.
(dr.) x x x x

(synth., 8va b.)
F#MI^{7(add 4)} (gtr.)

G#MI⁷ (etc.)

A^{MA}⁹

G#MI⁷ C#7^(b9)

(bs.) > > > >

(sample bs.)

(etc.)

A F#MI^{7(add 4)} G#MI⁷ A^{MA}⁹ (G#MI⁷)

1., 3. You seem to send a sig - nal ev - 'ry mo - ment I
2. You seem to light a fi - re sim - ply talk - ing, walk -
(Port.) Po - de que - brar so - frer, ca - ir, des - cer con - tor -

G#MI⁷ C#7^(b9) F#MI^{7(add 4)} G#MI⁷

— am with you. I'm on - ly go - in' on a feel -
- ing with me. You smile as if you know you've got
- cer de dor. Não vou mais me pren - der a vo -

A^{MA}⁹ G#MI⁷ C#7^(b9) (etc.) F#MI^{7(add 4)}

- ing, but I'm go - ing un - der. You shake me up,
— me 'round your lit - tle fin - ger. The air be - comes
- cê. Fa - zer o mes - mo show. Vou ba - ter na

G#MI⁷ A^{MA}⁹ G#MI⁷ C#7^(b9)

— and I would be a li - ar if I de - nied,
— e - lec - tric. It's a force that won't be de - fied.
— por - ta da vi - da. Re - ce - ber e pa - gar.

F#MI^{7(add 4)} G#MI⁷ A^{MA}⁹

This is all new to me, I'm not too ex - cit -
I stare and stare at you with no way of hid -
Sem ter que me en - tre - gar a nin - guém. * Seu mui -

(Steady Samba)

B⁹SUS **B** **E^{6/9}** **G#MI⁷**

- a - ble as a rule.
- ing that I'm a fool.
- to pra mim é pou - co.

G#MI⁷ **C#7(b9)** **F#13**

But I can't both er be ing cool.
Eu que ro a paz de vi ver sol - - - to.

F#13 **F#MI⁷** **B⁹SUS**

Why is it so hard to be
Vai di zer que sou ou - tro, sou

E^{6/9} **G#MI⁷**

cool?
não. Why have you tak -
Eu me can - sei

C#7(b9) **F#13** **F#MI⁷**

- en me so far be - yond where I e -
de ser seu a - vi - ão. Não vou vo -

F#MI⁷ **B⁹SUS** **(F#MI⁷(add 4))**

ven want to be cool?
ar, não. Des sa vez...

Repeat for more verses.
(optional solos on A B)
After solos, D.S. al Coda.

(Solo) **F#MI⁷(add 4)** **G#MI⁷** **A^{MA}** **G#MI⁷** **C#7(b9)** **(F#MI⁷(add 4))**

(Vamp, solo & fade)

On the recorded version A and B are sung three times. The first verse is sung again for the third time through.

- * The Portugese lyric is the same each time except for this one line:
1. Seu muito pra mim é pouco.
 2. Nem me conformar com pouco.
 3. Seu mundo pra mim é tolo.

Beiral

Funky Samba (♩ = 86)

Djavan

(Intro)

(pn.)
CMA⁹ (gtr.)
GM⁷(add4)
CMA⁹
(bs. w/ pn. 8vab.)

GSUS
CMA⁹
GM⁷(add4)
(w/ gtr.)
GbMA⁷
FMA⁷/G
Eu ju -

A
CMA⁹ (gtr.)
EM⁷
(etc.)

- ro te que - rer en - quan - to o ou - ro do tur - no da tar - de ca - ir no

A⁷(b9) A⁷(b9) DMI⁷ B^{b07} DMI⁹

bei - ral. Foi co - mo eu dis - se à vo - cê sem lhe ter fa - la - do.

GSUS G⁹ CMA⁹

Meu la - do, luz a - ce - sa de pes - ca - dor,

F[#]MI⁷ B⁷(b9) EMA⁹

bom de mar, quer me ver so - nhar. Traz a tu - a vi - da mais

A⁹ **E_{MA}⁹ G⁹_{SUS} G⁹** **E_{MA}⁹ (pn.)** **B^{b9}** **A_{MA}⁷**

— pra per - to de mim. Eu ju - mim. Tar -

B **A_{MA}⁷** **A^{b13}** **G¹³** **F^{#MI}⁷** **D^{#MI}^{7(b5)}** **G^{#7(b9)}_{#5}**

- de cai, e na des - ci - da se a - ca - bou de ver, — o sol do la - vra -

C^{#MI}⁹ **C_{MI}⁹** **B_{MI}⁹** **E⁹**

dor bri - lha - rá, gri - ta - rá na su - a — luz. — Fez —

A_{MA}⁷ **A^{b13}** **G¹³** **F^{#MI}⁷** **D^{#MI}^{7(b5)}** **G^{#7(b9)}_{#5}**

— si - nal, que um di - a des - se Deus da - rá em do - bro, e fi - nal - men - te se es - con - deu. A

C^{#9} *crescendo* **A_{MA}⁷** **C** **A_{MA}⁷**

noi - te vem, que vem e eu a - li. Mas não ta - va à to - - a, —

D_{MA}⁹ **E_{MA}⁹** **B^{b13(#11)}** **A_{MA}⁷**

ta - va con - tente, — Ta - va com — meu bem — num can -

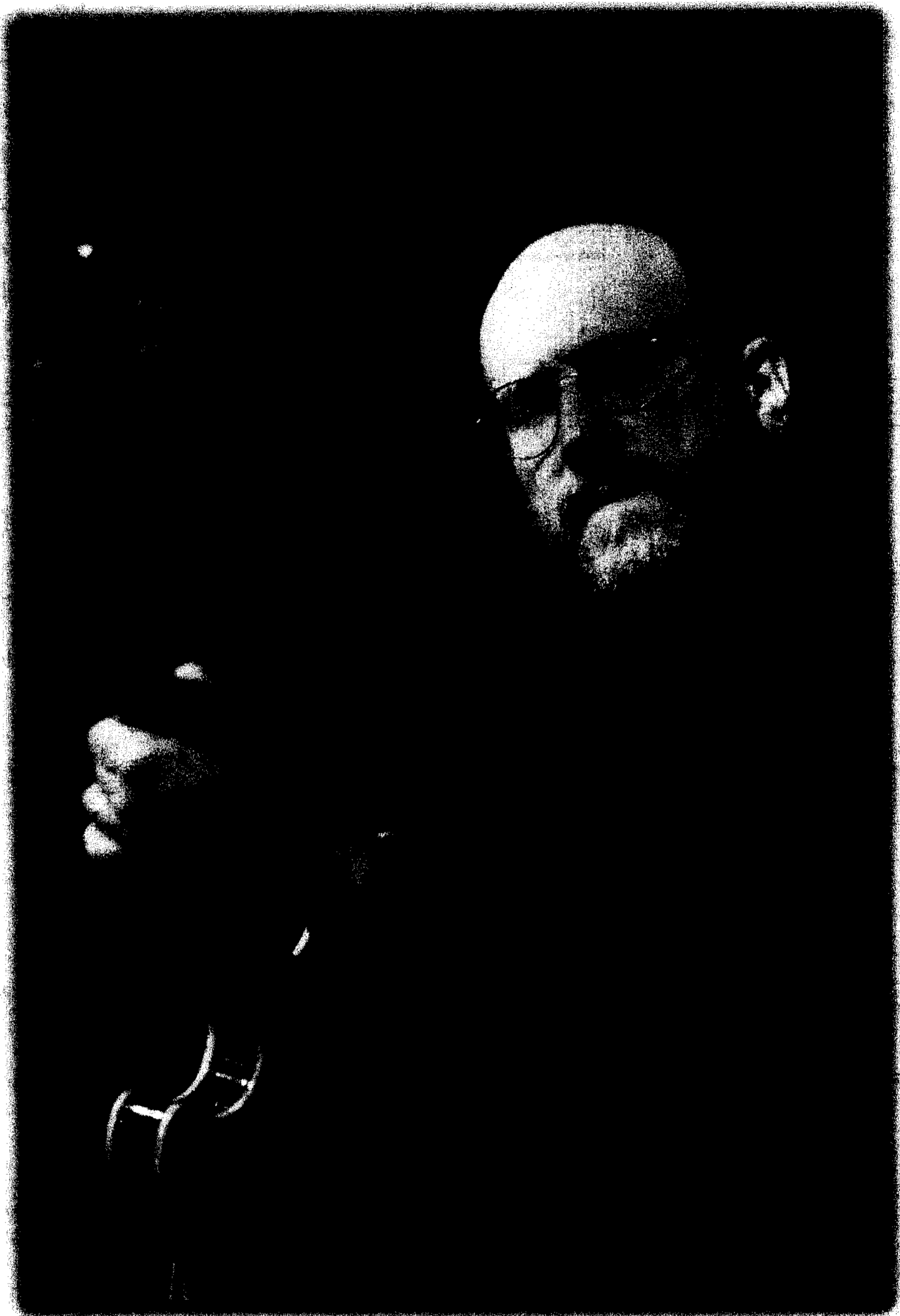
D_{MA}⁹ **E_{MA}⁹** **B_{MI}⁷** **E⁹** **D_{MA}⁹**

- to da — mente. — Não ta - va à to - - to da — men -

E_{MA}⁹ **G⁹_{SUS}** **(G⁹)**

- - - te. Eu ju -

D.S. for solos
 (optional omit 1st ending of letter A)
 After solos, D.S.
 Vamp & fade on letter C with 1st ending.



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Toronto, Ontario

JOHN SCOFIELD

Med. Slow Swing

Big J

John Scofield

(♩ = 110 - 122)

A

$E^b M I^7(b5)$ $A^b 7(\#9)(\#5)$ $A M A^7(\#11)$

(gtr./alto) (bs. walk)

$B^b 7(\#5)$ $E^b M I^7$ D^b $C M I^7(b5)$

$C\# M I^9$ $F\# 7(b9)$ $B M A^7$ $E^b 7(\#9)$

$E M I^7$ A^9_{sus} $A^7(b9)$ $D M I^7$ $G^{13}(\#11)(b9)$ (dr. play thru)

(gtr./alto) (unison)

B $E^b M I^7(b5)$ $A^b 7(\#9)(\#5)$ $A M A^7(\#11)$ $B^b 7(\#5)$

(gtr./alto)

$E^b M I^7$ \odot

Solo on tune (A B)

Take Coda last x.

$E^b M I^7$ (play figure sometimes, ad lib sometimes)

Vamp & fade
(figure is omitted sometimes)
(sometimes it is played 8va)

The ending is sometimes played like this:

$E^b M I^7$

Bass walks throughout except the last 2 bars of letter A (head only).
Guitar sounds as written (in same range as alto).

Blue Matter

John Scofield

Med. Slow Jazz Funk (♩ = 78)

A (syncopated 16ths)
(el. gtr.)

mf NC

(bs./synth., sounds 8va b.)

B (gtr. play 3rd & 4th x's only)
(loco) (loco) (4 x's)

ff (F7(#9))
(play every x)

8va b. ----- 8va b. -----

(sample bs., heavy)

C

mf

(bs. as written, with synth. chords)

Φ^2

D (Solo) (1st x)
(gtr. 1st x, synth. on D.S.)
(Funky)

f B_M7

(sample bs.) (etc.)

E (as is on D.S.)

mf

(bs. as written)

F (solo continued) (gtr. both x's)
(1st x)

f B_MI⁷

(sample bs.) (etc.)

G (solo continues -----)

(bkgr.) B_MI⁷

(sample bs.) (etc.)

D⁷⁽⁺⁹⁾ G A

For another solo,
D.S. al Coda One (⊕¹)
(with repeats).

H (solo continues -----)

(bkgr.) (bs. etc.)

D_MI⁷

F⁷⁽⁺⁹⁾ A^b B^b C

(bs.)

I (solo continues -----)

(bkgr.) (bs.)

G_MI⁷ E_MI⁷

G⁷⁽⁺⁹⁾ B^b C D

(bs.)

D.S. al Coda Two (⊕²)

J (a little ad lib) (chords are for reference only)

mf (NC.)

(bs.)

A^bM_I⁹ G^b(add 9) B_MA⁷ C_MI⁷⁽⁺⁵⁾

(G^{6/8}(omit 3) A^b6/8(omit 3) B^b6/8(omit 3))

1.-3. (ad lib)

(G^{6/8}(omit 3) A^b6/8(omit 3) B^b6/8(omit 3))

(G^{6/8}(omit 3) A^b6/8(omit 3) B^b6/8(omit 3))

NC. NC.

rall.

Guitar sounds as written (except as noted).



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SONNY ROLLINS

Blue Seven

Medium Swing (♩ = 134)

Sonny Rollins

(B^b Blues) B^b7 E^b7 B^b7

E^b7 B^b7

F7 E^b7 B^b7 (F7)

(Solos) (B^b Blues)

B^b7 E^b7 B^b7 E^b7

B^b7 (D_M7 G7) F7 E^b7 B^b7 (F7)

(Out chorus)

B^b7 (E^b7) B^b7

E^b7 B^b7

F7 E^b7 B^b9(b5) (F7) B^b9(b5)

Chords are mostly played as B^b9(+11), E^b9(+11), etc.

Bass primarily walks, but may play the head in 2.

The original recording begins with 2 choruses of solo walking bass (adding drums for the 2nd chorus).

Tenor sounds one octave lower than written.

Blues For Pablo

Gil Evans
 (as recorded by Miles Davis
 and arranged by Gil Evans)

Freely A

(solo trp.) G_{MI}
 (ens.)

(Tempo, Ballad) (♩ = 60)

G_{MI} $D^7(\flat 9 \sharp 5)$ $G_{MA}^7(\text{add } 6)$
 (bs.)

B

G_{MI} (ens.) * $G_{MI}^9 / / D^{\flat}_{MI}$
 (bs. w/ low horns & va b.)

C

$F_{MI}(\text{add } 9)$ C^{\flat} D^{\flat} C^{\flat} G_{MI} $F^{\flat}_{6/4}$ (unison) $E^{\flat}_{MA}^7$ $D^7(\flat 9 \sharp 5)$ (unison) (G_{MI}) $NC.$
 (bs.)

(Double x Feel)

(C^7) $NC.$ G_{MI} $G_{MI}(\text{MA } 7)$ G^7 $C_{MI}(\text{add } 9)$
 (bs.)

* Unless marked "unison" all "ens." sections show the top note of chords.

(ens.) $C_{MI}^{(add9)}$ D_{MI}/G $E_{bMI}^9(MA7)$ (unison) $NC.$ $C^7/B\#$ $B^7/C\#$
 (bs.) (low horns) *bs. tacet*

Double x Spanish Feel

+ 8va

(solo trp., ad lib) B^b $NC.$ E_{b7} f (ens.) B^b_{MA7} A_{bMI}^6/B^b mf B^b_{MA7} A_{bMI}^6/B^b
 (bs.)

D (Ballad)

(ens.) B^b_{MA7} C_{MI}/F $B^b_{MA7}(C_{MI})$ B^b_{MA7}/C_{MI} C_{MI}/B^b (B_{MI}) C_{MI} F^+ B^b_9
 plus low horns 8va b.

Double x Spanish Feel

E_{b6} $E_{b13}(\#11)$ $E_{b9}(\#11)/F$ B^b_{MA7} D^b_{13} C_{MI}^7 B_{MA}^7 (B^b) $NC.$ F_{MI}^7
 (+ 8va)

V.S. (turn page)

E Double x Swing Feel ----- Ballad Feel ----- Double x Swing Feel ----- (Ballad Feel) (Trp. solo)

trp. fill

(ens.)

$B^b_{MA}7$ $B^b_{13(b9)}$ E^b7 $B^b_{MA}7$ $B^b_{MA}7$ E^9

(bs.)

(trp. solo)

(bkgr.)

E^b9 (E^9) E^b9 $B^b_{MA}7$ $G^7(b9)$ $G^7(\#5)$ $C_{MI}7(b5)$

Double x Spanish Feel -----

(end solo)

F

$B^9(\#11)$ (B^b E^b7 E^o7 B^b F) f (ens.) (B^b_{MI} C_{MI}) $B^b_{MI}7$ C_{MI} B^b_{MI} $B^b_{MI}7$ $A^b_{MI}9$

NC.

+ 8va

C^+ $B^b_{MI}6$ B^b_{MI} C_{MI} $B^b_{MI}7$ $B^b_{MI}6$ E^b $F^7(\#5)$

ff

(Ballad)

(Trp. solo)

(unison)

bkgr. 8va b.

$B^b_{13(b9)}$ E^b_{13} (B^b_{13} E^b7 $D_{MI}7$ $D^b_{MI}7$)

NC.

(trp. solo continues) Double x Spanish Feel (end solo)

(bs.)

G (Ballad)

Double x Swing Feel Double x Spanish Feel (Trp. solo)

trp. fill

(trp. solo) (end solo)

(bkgr. top note)

H (Freely) (A Tempo)

Double x Spanish Feel

(solo trp.) (ens.) f

(bs.)

(Freely) (fls.)

(ens.)

This chart is based on the composer's sketch and Miles Davis' recording.

Bohemia After Dark

Medium Fast Swing (♩ = 90)

(Also played faster, ♩ = 136 - 140)

Oscar Pettiford

(as performed by Oscar Pettiford)

(Optional Intro) (as recorded by Oscar Pettiford)

(w/ hi hat) NC.
 (pn.) D^{7(#9)} G^{Mi}6
 D^{7(#9)} G^{Mi}6
 (bs. solo)
 (horns) >
 G^{Mi}6
 G^{Mi}7(add6) omit5

A
 (horns) #
 (bs. walk)
 G^{Mi}6 * A^{Mi}7(b5) D^{7(b9)} G^{Mi}6 A^{Mi}7(b5) D^{7(b9)}
 solos: 1. (A^{Mi}7(b5) D^{7(b9)}) 2.
 G^{Mi}6 * A^{Mi}7(b5) D^{7(b9)} G^{Mi}6 E^{b9} D^{7(b9)} G^{Mi}6 D^{7(b9)} G^{Mi}6

B
 (G^{Mi}9)
 C¹³ sus
 (G^{Mi}9)
 C¹³ sus
 E^{b7} D^{7(b9)} C G^{Mi}6
 * A^{Mi}7(b5) D^{7(b9)} G^{Mi}6 A^{Mi}7(b5) D^{7(b9)} G^{Mi}6

(optional) (⊕)
 Head & solos
 Last x
 * A^{Mi}7(b5) D^{7(b9)} G^{Mi}6 E^{b9} D^{7(b9)} G^{Mi}6 D^{7(b9)} E^{b9} D^{7(b9)} G^{Mi}6
 (fine)

Solo on tune (A¹ A² B C).
After solos, D.S. al fine.

This tune is often played with no Intro or Ending, starting at letter A.

(optional) (as played by Oscar Pettiford)

(\ominus) G_{MI}^6 D

G_{MI}^6 (octaves) G_{MI}^7

(bs., optional)

G_{MI}^7

(F) NC G_{MI}^7 (add6) (omit5)

(as is)

(Sample bass on bridge for solos, as played by Oscar Pettiford)

B C_{SUS}^{13}

C_{SUS}^{13} E^b7 $D^{7(b9)}$

also: B C_{SUS}^{13} E^b7 $D^{7(b9)}$

* Oscar Pettiford's original recording has bars 2 & 6 of letters A & C as follows:

$A_{MI}^{7(b5)}$ $D^{7(b9)}$ and $A_{MI}^{7(b5)}$ $D^{7(b9)}$

But more often the first note (D) is played as an 8th note as in this chart.

Borzeguim

Antonio Carlos Jobim
(as performed by Gal Costa)

Baião (mostly) (♩ = 106)

(Intro) G_{MI}^9 G_{MI}^9 G_{MI}^{11} G_{MI}^{13} (etc.)

A G_{MI}^9 (solo voice)

Bor - ze - guim dei - xa as fral - das ao ven - to e vem
dan - çar, e vem dan - çar.

B (Baião) G_{MI}^9

Ho - je é sex - ta - fei - ra de ma - nhã ho - je é sex - ta - fei ra.
Dei - xa o ma - to cres - cer em paz, dei - xa o ma - to cres - cer,
dei - xa o ma - to, dei - xa.
Não que - ro fo - go, que - ro á - gua.

C G_{MI}^9

Ho - je é sex - ta - fei - ra da pai - xão, sex - ta - fei - ra san - ta.
To - do di - a é di - a de per - dão, to - do di - a é di - a san - to,
to - do san - to di - a.

D G_{MI}^9

Ah, é vem Jo - ão é vem Ma - ri - a, to - do di - a é di - a de fo - li - a.

Ah, é vem Jo - ão — é vem Ma - ri - a, to - do di - a é di - a.

O chão — no chão, o

pé — na pe - dra, o pé — no

céu.

Dei - xa o ta - tu bo - la no lu - gar.

Dei - xa a ca - pi - va - ra a - tra - ves - sar. Dei - xa a an - ta cru - zar o ri - bei - rão.

Dei - xa o ín - dio vi - vo no ser - tão, dei - xa o ín - dio vi - vo nú.

Dei - xa o ín - dio vi - vo, dei - xa o ín - dio, —

dei - xa.

* Escu - ta o ma - to cres - cen - do em paz, escu - ta o ma - to cres - cen - do, —

escu - ta o ma - to — escu - ta. — Escu - ta o ven - to can -

tan - do no ar - vo - re - do. Pas - sa - rim, pas - sa - rão no pas - sa - re - do.

V.S. (turn page)

* "Escuta" is sung "scu-ta" with only 2 syllables (each time).

H F_{MI}^9

Dei-xa a ín-dia cri-ar seu cu-ru-mim. Vá em-bo-ra da-qui coi-sa ru-im.

F_{MI}^9

So-me lo-go, vá em-bo-ra, em

F_{MI}^9 $A^b_{MA} 9^{(\#5)}$ D^b

no-me de Deus.

I G_{MI}^9 G_{MI}^9 G_{MI}^{11} G_{MI}^{13} (etc.)

Bor-ze-guim, dei-xa as fral-das ao ven-to, e vem

J G_{MI}^9 $G^{\circ 7}$

Bor-ze-guim, dei-xa as fral-das ao ven-to, e vem

$G^{\circ 7}$ G_{MI}^9 $G_{MI}^9(MA7)$ $G_{MI}^7(b5)$ C^7/G C_{MI}^7/G

dan-çar, e vem dan-çar

(Baião)

K G_{MI}^9

O ja-cu já tá ve-lho na fru-tei-ra. O la-gar-to tei-ú tá na so-lei-ra.

G_{MI}^9

Ui-ras-su foi re-ver a cor-di-lhei-ra.

G_{MI}^9

Ga-vi-ão gran-de é bi-cho sem fron-tei-ra. Cu-tu-cu-rim,

G_{MI}^9

ga-vi-ão-zão, ga-vi-ão-ão,

G_{MI}⁹

ga - vi - ão - ão.

L **F[#]_{MI}⁹**

Ca - a - po - ra do ma - to é ca - pi - tão. E - le é do - no da ma - ta e do ser - tão.
Ca - a - po - ra do ma - to é guar - di - ão, é vi - gi - a da ma - ta e do ser - tão.

F[#]_{MI}⁹ **M** **F_{MI}⁹**

Dei - xa a on - ça vi - va na flo - res - ta, dei - xa o pei - xe n'a -

F_{MI}⁹

— gua que é u - ma fes - ta. Dei - xa o ín - dio vi - vo, dei - xa o ín - dio, —

F_{MI}⁹ (chorus)

dei - xa. Dei - xa,

B^b₁₃/_F **G_{MI}⁷**

dei - xa.

N **G^b₉** (chorus)

Di - zem que o ser - tão vai vi - rar mar, di - zem que o mar

G^b₉ **G_{MI}⁷**

- vai vi - rar ser - tão.

G_{MI}⁹ **C¹³(^b₉)** **(C¹³(^b₉))** **C¹³(^b₉)** (optional ending)

ín - dio.

(pn./bs. 15ma b. -----)

(optional extended ending)

B^b_{dim.}(MA⁷) **D^b_{MA}⁷(#5)** **B_{MA}⁷(#5)** **B_{MA}⁷** **A[#]** **B^(add 9)** **F[#]** **D** **G_{MI}**

(fls.) (pn./low strings, 15ma b. -----) (tutti, top note)

Gal Costa's recording has additional Intro material.

Borzeguim (rhythm and background parts)

Baião (mostly) (♩ = 106)

(Intro)

G_{MI}⁹ (pn.) *G_{MI}⁹* *G_{MI}¹¹* *G_{MI}¹³* (etc.)

(bs.)

A *G_{MI}⁹* *G^{o7}*

G_{MI}⁹ *G_{MI}^{9(MA7)}* *G_{MI}^{7(b5)}* *C₇/G* *C_{MI}⁷/G*

(Baião)

B *G_{MI}⁹* (etc.) (etc.)

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

(melody cue) (chorus)

Não que-ro fo-go, que-ro á-gua. De-xa o ma-to cres-

G_{MI}⁹ *G^{o7}*

(plus pn. 8va b.)

cer em paz. Dei-xa o ma-to cres-

G_{MI}⁹ *G^{o7}*

C *G_{MI}⁹* (pn./bs. etc.) *G_{MI}⁹*

cer.

G_{MI}⁹ (+ 8va)

(fls.) 3

D G_{MI}^9
 (fls.) (pn./bs. etc.) (rhythm continues) (fls.) 3 3

E G_{MI}^9 $G^{\circ 7}$ G_{MI}^9 $G^{\circ 7}$
 (bs. w/ pn. 8va b.)

G_{MI}^9 $B^b_{MA} 9(\#5)$ E^b
 (bs. 8va) (pn./bs.)

F G_{MI}^9 (etc.) (etc.)
 6 6

G_{MI}^9 (pn./bs. etc.)
 (chorus) Dei - xa, Dei - xa.

G (fls.) 3 3 3 3 3 3
 (chorus) $F\#_{MI}^9$
 (bs. w/ pn. 8va b.) (etc.)

$F\#_{MI}^9$
 (fls.) 3 3 3 3 3 3

$F\#_{MI}^9$

V.S. (turn page)

H (fls.)

F_{MI}^9

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

F_{MI}^9

F_{MI}^9 $A^{\flat}MA^9(\#5)$ D^{\flat}

I G_{MI}^9 G_{MI}^9 G_{MI}^{11} G_{MI}^{13} (etc.)

(bs.)

J G_{MI}^9 $G^{\circ 7}$

G_{MI}^9 $G_{MI}^9(MA7)$ $G_{MI}^7(\flat 5)$ $C^{\flat 7}/G$ C_{MI}^7/G

(Baião) G_{MI}^9 **K** (etc.) (8)

(plus pn. 8va b.)

* G_{MI}^9

2 1. 2 2 2. 2

* In the main part, letter K is written without a repeat.

L $F\sharp MI^9$ (pn. comp etc.) (etc.) (bs. w/ pn. 8va b.) (fls.)

M $F MI^9$ (pn./bs. etc.) (fls.)

$F MI^9$ (vocal cue) (chorus) Dei - xa. Dei - xa.

Bb^{13}/F (chorus) Dei - xa. $G MI^7$ (bs. w/ pn. 8va b.) (bs. w/ pn. loco)

N (chorus) (fls.) Di - zem que o ser - tão vai vi - rar mar, di - zem que o mar vai vi - rar ser - tão. $G b^9$ $G MI^9$ (bs. w/ pn. 8va b.) (etc.)

$G MI^9$ 1. 2. $G MI^9$ (fls.)

$C^{13(b9)}/G$ $C^{13(b9)}$ $C^{13(b9)}$ (tutti) (pn. w/ bs., top notes) (tutti) (optional ending)

(optional extended tag) (fls.) (top note of chords) $B\flat dim.(MA7)$ $D\flat MA^7(\sharp 5)$ $B MA^7(\sharp 5)$ $B MA^7$ $B^{(add 9)}$ $A\sharp$ $G\sharp$ $F\sharp$ D $G MI$ (pn. only, mid-range) (pn. w/ bs., top notes) (plus 8va b.)

The melody part is written with some repeats not on this part. Gal Costa's recording has additional Intro material.

Brazilian Suite

Jazz Samba (♩ = 104 - 108)

Michel Petrucciani

(Intro) $A^{\flat}M_I^9$ $E^{\flat}M_I^9$ $A^{\flat}M_I^9$ $E^{\flat}M_I^9$

(ad lib)

solos: ($E^{\flat}M_A^7$)

A $A^{\flat}M_I^9$ G^{\flat} $E^{\flat}M_A^{7(\#11)}$ $E^{\flat}M_I^7$

$D^{\flat}M_I^9$ $E^{\flat}7(\#9)$ $D^9(\#11)$ $D^{\flat}7(\#9)$

$C^{6/9(\#11)}$ B^{13} $B^{\flat}7(\#9)$ $E^{\flat}7(\#9)$

$A^{\flat}M_I^9$ $E^{\flat}7(\#5)$ **B** $A^{\flat}M_I^9$ B^{13} $F^{\#}$

$F^{\flat}M_I^{7(\#5)}$ $B^{\flat}13(\#9)$ $E^{\flat}M_I^9$ A^{13}

$D^{\flat}M_A^9$ $E^{\flat}M_I^9$ $A^{\flat}13$ $D^{\flat}M_A^9$ $B^{\flat}M_I^9$

$E^{\flat}M_I^9$ $A^{\flat}9$ $D^{\flat}M_A^7$ $B^{\flat}M_I^9$ (head only) ($E^{\flat}6/9(\#11)$) (D^{\flat})

Musical staff with notes and chords: $E_{6/9}^{(\#11)}$, $E_{b7(b9)}$, C , A_{bMI}^9 , G_b .

solos: (E_{MA}^7)

Musical staff with notes and chords: $E_{MA}^{7(\#11)}$, E_{bMI}^7 , D_{bMI}^9 , $E_{b7(b9)}$.

Musical staff with notes and chords: A_{bMI}^9 , E_{bMI}^9 , A_{bMI}^9 , E_{bMI}^9 , A_{bMI}^9 , E_{bMI}^9 .

(ad lib)

Musical staff with notes and chords: A_{bMI}^9 , E_{bMI}^9 , and a circled cross symbol.

Solo on tune (A B C)
After solos, D.S. al Coda.

Musical staff with notes and chords: D_{bMA}^9 , (G_{bMA}^7 / D_b) , D_{bMA}^9 , (G_{bMA}^7 / D_b) .

Vamp, solo & fade

Rhythmic figures before letter C are not played during solos.

Sample Intro (as played by Michel Petrucciani):

Musical staff with notes and chords: A_{bMI}^9 , E_{bMI}^9 , A_{bMI}^9 , E_{bMI}^9 .



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MILES DAVIS

Broken Wing

Richie Beirach
(as recorded by Chet Baker)

Med. Jazz Waltz (♩ = 118) (E^bMA^{9(b5)} / G) (E^bMI⁷ / A^bMI⁷) (E^bMA^{9(b5)} / G) (D^{7(#9)} / D^{7(#9)})

(GMI⁷ / C) (F[#]MI⁷ / B) (D^bMA^{7(#5)} / D^bMA⁷) (CMI^{7(b5)} / CMI^{7(b5)}) (BMA^{7(b5)} / B^{7(b5)})

(B^bMI^{7(b13)} / B^bMI⁹) (A^bMA^{9(#11)} / F[#]MI⁹) (F^{7(b9)} / F^{7(#9)}) (B^b7^(b9) / G^bMA⁹)

(E^b7^{SUS} / GMI^{7(b5)}) (A^b7^(b9) / A^b7^{SUS}) (F⁷ / D^b) (D^{7(#9)} / D^{7(#9)}) (A^b7 / A^b7) (D^bMA⁹ / D^bMA⁹) (CMI^{7(b5)} / CMI^{7(b5)}) (B^{7(b5)} / B^{7(b5)})

Take Coda last x
(can take optional Coda)

⊙ (Chet Baker's ending)

GMI^{7(b5)} A^b7^{SUS} / A^b7 D^b6^{9(#11)}

(optional Coda) (original ending)

(E^b7^{SUS} / GMI^{7(b5)}) (A^b7^(b9) / A^b7^{SUS}) (A^b7 / A^b7) (F⁷ / D^b) (D^bMA⁹ / D^bMA⁹) (F⁷ / D^b) (CMI^{7(b5)} / CMI^{7(b5)}) (B^{7(b5)} / B^{7(b5)}) (D^{7(#9)} / D^{7(#9)}) (G^bMA^{9(#11)} / B^b) (B^bMI¹¹ / B^bMI¹¹)

rall.

The head is played twice before and after solos.
Main changes are Chet Baker's changes.
Alternate changes and optional Coda are from Richie Beirach's lead sheet.

Butterfly Dreams

Medium Jazz Waltz (♩ = 134)

Music by Stanley Clarke
Lyric by Neville Potter

(Intro)

$F\sharp_{MI}^9$
 B_{SUS}^9
 A_{MI}^9
 $D^{7(\sharp 9)}$
 $A\flat_{MA}^9$
 $B\flat_{SUS}^{7(\flat 9)}$

(ad lib)

A C_{MA}^9 $A\flat_{MA}^9$ F_{MA}^9 E_{MI}^9

There's a time in ev - 'ry day
 What hap - pened to those days,
 Let's re - live those days a - gain,

E_{MI}^9
 $E\flat_{MI}^9$
 $D_{MA}^{7(\flat 5)}$

when but - ter - fly dreams a -
 the days sun - beams filled our
 the ones when we loved so

B_{MA}^9
 C_{MA}^9
 $A\flat_{MA}^9$

wake. They fly and dance through
 world? In life's long maze we've
 free. Those time - less days when

F_{MA}^9
 E_{MI}^9

win - dow panes. A -
 lost that glow of
 we were young, when

$E\flat_{MI}^9$
 $D_{MA}^{7(\flat 5)}$
 B_{MA}^9

gain, now I feel so free,
 days we had felt so free,
 our but - ter - fly dreams were real,

B_{MA}^9
B F_{MI}^9

so free that my heart can
 so free that our hearts could
 so real that our hearts could

$D\flat_{MI}^{9(13)}$

sing. re -
 sing. The
 sing. Oh,

C C_{MA}^9 $A^b_{MA}^9$ F_{MA}^9 E_{MI}^9

mind - ing me of days we knew
times we planned our fu days - ture ways
let us live those days a - gain.

E_{MI}^9 $E^b_{MI}^9$ $D_{MA}^{7(b5)}$ \oplus

when we found the rain - - - bow's
then si - lent - ly drift - ed a -
To - geth - er we can share this

1. B_{MA}^9 2. B_{MA}^9 $G^{\#}_{MI}^7$ (end solo)

end. _____ (to letter A for solos) (end. _____)
way. _____ (way. _____)

(Interlude)

D $F^{\#}_{MI}^9$ B^9_{SUS} A_{MI}^9 $D^{7(\#9)}$ $A^b_{MA}^9$ $B^b_{SUS}^{7(b9)}$

(as is) (ad lib) D.S. for solos.
Form is A B C¹, A B C² D.
After solos, D.S. al Coda (3rd verse).

\oplus B_{MA}^9 $G^{\#}_{MI}^7$ $F^{\#}_{MI}^9$ B^9_{SUS} A_{MI}^9 $D^b_{MA}^9$ G_{MA}^9
(fill) (fill) (fill)

day. rit.

(optional \oplus) (Flora Purim's ending)

B_{MA}^9 $G^{\#}_{MI}^7$ $F^{\#}_{MI}^9$ B^9_{SUS} A_{MI}^9 $A^b_{6/9}$

day.

G_{MI}^9 $G^b_{MA}^{7(b5)}$ F_{MA}^9 (Freely) $D^b_{MA}^9$ (fill) F_{MA}^9

rall.

In Stanley Clarke's version, vocal choruses (1st ending) alternate with instrumental solos (1 chorus each with 2nd ending). Flora Purim's version begins at letter A, out of tempo. The tempo begins in the 12th bar of letter C. The Interlude is played at the end of each verse and solo. Solos are all played between the 1st and 2nd verses.

Can't Take You Nowhere

Music by Tiny Kahn and Al Cohn
Lyric by Dave Frishberg

Medium Swing (♩ = 102)

NC. C^{#dim.} C^{Mi} G/B B^{b°7} A^{Mi7} G D^{7(#9)} D⁷

A G⁶ (G⁷) C⁷ (C^{#°7}) G⁶

knock back the schnapps, you talk back to cops, you walk in the room and con - ver -
loud and you're lewd, you tend toward the crude, my friends are dis - gust - ed with your

(G⁷) D^{b9(+11)} C⁹ (Time, bs. walk)

sa - tion stops. — } I can't — take you no - where. No, — I can't —
at - ti - tude. — }

G⁶ C⁹ G⁶/B B^{b°7} A^{Mi7} D⁷

— take you no - where. } You stag - ger, you sag, you're
You mum - ble, you moan, you

A^{Mi7} D⁷ G⁶ E^{Mi7} A^{Mi7} D^{9sus}

half in the bag. One glass of beer and you're a to - tal drag. — } I can't —
grum - ble, you groan. You called Hon - o - lu - lu on my tel - e - phone. — }

B G⁶ G⁷ C⁷ C^{#°7} G⁶/D

— take you no - where. No, — I can't — take you no - where.

G⁷ C⁷ C^{#°7}

} I buy three or four, you mooch plen - ty more. The
I hear peo - ple say you won't go a - way. You

G⁶/D C⁷ G⁶/B B^{b°7} A^{Mi7} ⊕

check comes a - round and you are out the door. — } I can't — take you no - where.
drop by for break - fast and you stay all day. — }

D⁹_{SUS} **G⁶** **E_{MI}⁷** **A octs.**

No, I can't take you no-where. I don't wan-na watch you fall on your face.

C^{#dim.} **C_{MI}** **G_B** **B^{b07}** **A_{MI}⁷** **G** **D^{7(#9)}** **D⁷** (solo pick-ups)

D pedal

C (Solos) **G Blues** (last x) (for D.S.)

After solos, D.S. al Coda

D⁹_{SUS} **G⁶** **B^{b9}_{SUS}**

No, I can't take you no - where. That's

D **E^{b6}** **C_{MI}⁷** **F_{MI}⁷** **B^{b9}_{SUS}** **E^{b6}**

right! way. Try So not have to get up - tight. } But

E^{b7} **A^{b9}** **A^{b9}** **D^{b9}**

I can't take you no - where, 'cause I don't know a place

E^{b6} **G_{MI}⁷** **G^b_{MI}⁷** **F_{MI}⁷**

where you can show your face, and an - y - way, I'd just

B^{b9}_{SUS} **B^{b13}** **A_{MI}^{7(b5)}** **A^b_{MI}** **1. E^b/_G** **G^{b07}** **F_{MI}⁷** **B^{b13(b9)}**

like to say, "So sad to see you must be on your

2. E^b/_G **G^{b07}** **F_{MI}⁷** **break** **E^{b7(#9)}**

must be on your way." What a pit - y to say "So long!"

Canteloupe Island

Med. Jazz Funk (♩ = 116)

Herbie Hancock


(Intro)

(pn.)
F MI7
(pn. w/ bs. loco)
(trp.)

A

(pn. w/ bs. loco)
(head only)

head only
solos: (:.)
(pn. w/ bs. 8va)

(1st x) 



(trp.)

(pn.)

D_MMI⁷SUS

(rim shot)

(pn. w/ bs. 8va)

(1st x and before D.S. only)



F_MMI⁷

(pn. w/ bs. loco)

(1st x and before D.S. only)

Solo on tune (A)
(piano continues figure).
After solos, D.S. al Coda (1st x).



F_MMI⁷

(Vamp & fade)

Head is played twice before solos, one time after solos.
Rhythm section plays figures throughout solos.

Caprice

Eddie Gomez

Bossa Nova

(♩ = 130)

(see note at end)

On recording: Bass plays melody arco, 1st x freely (letter A 8va b., letter B as written), electric piano sets up tempo after head with 2 bars of Bossa Nova comp ($\text{DbMA}^7(\text{b}5)/\text{Ab}$). The Out chorus (melody by bass) is played in tempo till 2 bars before letter B, then freely to the end.

Chitlins Con Carne

Jazz/Bossa Nova (♩ = 130)

Kenny Burrell

(Intro) (bs. w/ dr./congas only) (2nd x only)

NC.
x 7 x z x z x 7 x z (etc.)

(gtr./ten. unison 8va b.)

(optional bs. figure)

A (gtr. plays chords in spaces)

C7(#9) (gtr.)

(sample bs., optional)

(1st x)

F7 C7(#9)

(1st x and going into Out head)

G7 F7 C7(#9)

Solo on A
After solos, D.S. al Coda (w/ pick-ups)
(no repeat).

G7 F7 C7(#9)

Tenor & guitar sound one octave lower than written.
The head is played twice before solos and one time after solos.

(Vamp & fade)

Ballad (Quasi Classical)

Choro Das Aguas

Music by Ivan Lins
Lyric by Vitor Martins

(♩ = 86)

(Intro)

(pn.) (etc.)

Es - se meu

A

cho - ro não ca - be no pei - to. Ar - de por den - tro e ro - la na
 cho - ro é mui - to do - í - do. Me cor - ta a fa - la me ta - pa os ou -
 cho - ro é o cho - ro das á - guas. Que la - va as te - lhas, que ro - la nas

fa - ce. Mo - lha por fo - ra e es - tra - ga o dis - far - ce. La - va
 vi - dos. Me fe - re os o - lhos com vi - dro mo - í - do. San - gra
 ca - lhas. Que pin - ga nas bi - cas e des - á - gua na gen - te. A - fo - ga

es - se co - ra - ção. Es - se meu
 es - se co - ra - ção.
 es - se co - ra - ção.

B

Ah ----- (wordless vocal w/ oboe)

(repeat on D.S.)

(rit. last x)

(pn. like Intro)

Es - se meu

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

(repeat letter B, 1st 4 bars)

(A Tempo)

(pn. like Intro) rall.

Choro Das Aguas (rhythm section)

Ballad (Quasi Classical)

(♩ = 86)

(Intro)

AbMI¹¹ / Eb DbMI⁹

A (pn.) (bs.)

AbMI / Eb Eb⁷ C^b(add 9) / Eb Eb⁷ (etc.)

C^b(add 9) / Eb B⁹_{SUS} B¹³ E^{MA}7 B / D# C#MI⁷ AbMI / C^b B^bMI⁹ Eb⁷(^b9)

AbMI¹¹ / Eb DbMI⁹ (fl. 2nd x) 1. 2.

B (pn.) (bs. etc.)

A^(add 9) / C# B⁷_{SUS} B⁷ E^{MA}7 C#^(add 9) / E#

F#⁷_{SUS} G#⁷ F#MI / A B / A C / B^b D⁷ (repeat on D.S.)

E^{MA}7 / B B⁹_{SUS} A¹³(#11) AbMI¹¹ / Eb DbMI⁹ (fl.) (rit. last x)

(A Tempo)

AbMI¹¹ / Eb DbMI⁹ (fl.) AbMI / Eb (pn. fill) rall.

D.S. al 2nd ending al Coda (repeat letter B, 1st 4 bars)

Chris Craft

Fast Latin (Swing Bridge)

Alan Broadbent

(♩ = 150) **A** F^(add 9) C⁷_{SUS} F^(add 9) C⁷_{SUS}

F^(add 9) C⁷_{SUS} F^(add 9) 1. C⁷_{SUS} 2. F^(add 9)

(Swing 4)

B C_{MI}⁹ F¹³ B^bMA⁷

E^bMI⁹ A^b7^(#5) D^bMA⁷ C⁷(#9)

(Latin)

C F^(add 9) C⁷_{SUS} F^(add 9) C⁷_{SUS}

F^(add 9) C⁷_{SUS} F^(add 9) F^(add 9) (C⁷_{SUS})

(optional tag)

F^(add 9) C⁷_{SUS} (On Cue) F^(add 9)

(ad lib) (Vamp & solo till cue)

Solo on tune (A¹ A² B C)

In the composer's lead sheet, the bridge is written like this:

(Swing 4)

B C_{MI}⁹ F¹³ B^bMA⁷

E^bMI⁹ A^b7(alt.) D^bMA⁷ C⁷(#9)

Letters A & C could also be played with "Rhythm" changes.

Sample A section as played by Alan Broadbent

A

(pn.)

(bs.)

(pn.)

(bs.)

A

(clar.)

F_{MA}⁹ F_{MA}⁹ B^b_{MA}⁹ A_{MI}⁷ D⁷(^b9) G_{MI}⁹ F

(anticipations on head only)

E_{MI}⁷(^b5) A⁷(^b9) D_{MI}⁹ C solos: (G^b₉^{SUS} / G^b₉^{SUS} / A^b₉^{SUS} / G⁹_{SUS / G⁹_{SUS / F⁹_{SUS / F⁹_{SUS)}}}}

head only

E⁹_{SUS} E⁷(^b9) A_{MI}⁹ G solos: (F[#]_{MI}⁷(^b5) / F[#]_{MI}⁷(^b5) / B⁷(^b9) / B¹³(^b9) / B⁷(^b9) / B⁷(^b9) / B⁷(^b9)) (pn. on head)

B

C_{MA}⁷ A⁷/_C[#] D^(add 9) E^b₆/[#]11

solos: (E⁶/₉ / E^(add 9)_{SUS} 4-3 / F⁶/₉[#]11 / E⁹_{SUS} / F[#]₉^{SUS} / D⁹_{SUS})

as is for solos

D^b₉^{SUS} E^b₉^{SUS} C⁹_{SUS} C⁹_{SUS} C⁷(^b9)

as is for solos

(bs., head only)

head

C F^{MA9} B^{bMA9} A^{MI7} D^{7(b9)} G^{MI9} F

E^{MI7(b5)} A^{13(b9)} A^{7(b9)} A^{7(b9)}_{SUS4-3} E^{13(b9)} F^{MI9(MA7)} G^{13(b9)}

G^{7(b9)} G^{7(b9)}_{SUS4-3} C^{MI7(b5)} F⁹_{SUS} F^{13(b9)} E⁹_{SUS} E⁹_{SUS} E^{7(b9)}

(pn.) (solo pick-ups)

Solos

D F^{MA9} B^{bMA9} A^{MI7} D^{7(b9)} G^{MI9} F E^{MI7(b5)} A^{13(b9)} E^{13(b9)}

F^{MI9(MA7)} G^{13(b9)} C^{MI7(b5)} F⁹_{SUS} F^{13(b9)} E⁹_{SUS} E^{7(b9)}

Back to letter A for more solos (A B D).
After solos, go on.

E F^{MA9} B^{bMA9} A^{MI7} D^{7(b9)} G^{MI7} F⁷ E^{MI7(b5)}

E^{MI7(b5)} A^{7(b9)} D^{MI9} C F^{#MI9} B^{7(b9)} B^{7(alt.)} F^{MA7} B^{bMA7} B^{MI7}

B^{MI7} E^{7(b9)} A^{MI7} G F^{#MI7(b5)} B^{7(b9)}_{SUS} B^{7(b9)} B⁷

D.S. al Coda
(Take "head" ending)

C F⁹_{SUS} F^{13(b9)} F^{7(b9)} F^{7(b9)}_{SUS4-3} E⁹_{SUS} (clar. & pn. fill)

rit. (pn.)

Congrí

Jazzy Songo (♩ = 106)

(3-2 Rumba clave)

Rebeca Mauleón

A

NC. (cow bell) (dr.) (fl. 8va) NC. (fl. 8va)

mf (pn. octaves w/ bs.) break

1. NC. $E_{b9}^{(b5)}$ D octs. 2. NC. $B_{7}^{(b9)}$ D# octs. E_{MI}^{11}

tutti

B (Time) (fl. loco) (fl. 8va 2nd x) D D_{bMI}^9 $B_{b/C}$ C_{MI}^9

C_{MI}^9 $F_{7}^{(b9)}$ $F_{\#MI}^9$ $B_{7}^{(b9)}$ break fl. 8va

D/E (pn. w/ bs.) E_{MI} $C_{\#MI}^{7(b5)}$ (fl. loco) $F_{\#7}^{(b9)}$ F_{13}^{sus} (fl. 8va 2nd x)

F_{13}^{sus} (fl. 8va 2nd x) F_{13} $E_{7}^{(\#9)}$ break \oplus^1 (fl. 8va) A_{MI}^9 D_{13}

tutti (10ths) D.S. al Coda One (\oplus^1) (with repeat)

C (1st x: solo piano comp/montuno w/ conga) (2nd x: all rhythm sample piano) (time starts 1st x)

(fl. 8va) (pn./fl.) break $F_{\#MI}^{9(b5)}$ $B_{7}^{(\#9)}$ E_{MI}^{11} E_{MI}^{11} G_{13} C^9

(tutti) (pn. L.H.) (add all rhythm 1st x)

B_{13} E_{MI}^9 D_{MI}^9 G_{13} $C_{6/4}$ $F_{\#MI}^{9(b5)}$ $B_{7}^{(\#9)}$

D E_{MI}^{11} (pn. etc.) G^{13} $C^{6/9}$ (add MA7) $B^7(\#9)$

mf (horns, octaves, w/ pn. 8va)

E_{MI}^{11} D_{MI}^{11} G^{13} C_{MA}^9 $B^7(\#9)$

(10ths)

(Ten. solo)

E_{MI}^{11} G^{13} $C^{6/9}$ $B^7(\#9)$

E_{MI}^{11} D_{MI}^{11} G^{13} $C^{6/9}$ $F\#_{MI}^7(b5)$ $B^7(\#9)$ (end solo)

E E_{MI}^{11} G^{13} C^{13} $B^7(\#9)$

mp (pn./fl.)

E_{MI}^9 A^9 D_{MI}^{11} (horns, octs.) G^{13} C^{13} $B^7(\#9)$ E_{MI}^{11}

mf

E_{MI}^{11} (Trb. solo) G^{13} C^{13} $B^7(\#9)$

E_{MI}^{11} D_{MI}^{11} G^{13} C_{MA}^9 $B^7(\#9)$

F (Piano solo)

E_{MI}^{11} G^{13} C^{13} $B^7(\#9)$

mp poco a poco crescendo

(Vamp & solo till cue)

(On Cue)

G E_{MI}^{11} G^{13} C^{13} $B^7(\#9)$

f (horns, octs.)

(Pn. solo)

E_{MI}^{11} G^{13} $C^{6/9}$ $B^7(\#9)$ (end solo)

(Half x sustained feel)

H E_{MI}^{11} (w/ pn. & fl. fills) (perc. play thru, half x feel)

mp

(2nd x _____)

V.S (turn page)

D¹³_{SUS} **E**_{MI}¹¹ (pn.)

(bs./pn.) *mf* (dr.) **A**_{MI}⁹ (fl. 8va) **C** **D**¹³

f (horns/tutti)

(Original Feel) (3-2 Rumba clave)

I **NC.** (Conga solo) (fl. 8va) **A**_{MI}⁹ **C** **D**¹³

(tutti, octaves)

NC. (octaves) **E**_b^{9(b5)} **D**¹³

J **NC.** (conga solo etc.)

NC. **A**_{MI}⁹ **C** **D**¹³ (4 x's) (clave only) (pn. solo)

(solo pn. w/ perc.) (2-3 Rumba clave)

A_{MI}⁷ **D**⁷ **A**_{MI}⁷ (clave etc.) **D**⁷

(sample pn. montuno, + 8va b.)

A_{MI}⁷ **D**⁷ **A**_{MI}⁷ **D**⁷ (gliss.) (etc.)

K **D**⁷ (**D**⁷_{SUS}) **D**⁷ (**D**⁷_{SUS}) **D**⁷ **D**⁷ (**D**⁷_{SUS}) (etc.)

(tutti) (horns) *f* (montuno, etc.)

D⁷ (all shake)

L **D**⁷ (Flute solo; Timbales solo on D.S.S.) (montuno, etc.) (1st x only)

(On cue) (omit on D.S.S.) (last x) **Ar**

(Vamp & solo till cue) (coro)

M (fl. solo, etc.)

(1st x only) **D7** (perc. continues, pn./bs. tacet till letter O)

roz con - grí, sa - bro - so me
gus - ta a mí. Ar -

1. 2. (end solo)

N NC. **(D7)**

f (horns) (all shake) (horns)
(coro) Sa - bro - so me gus - ta a mí.

O (Timbale solo) **D13(b5)**
(1st x only)

(pn. w/ bs.) **A bass** **C** **D7** 2
(Vamp & solo till cue)

On cue, D.S.S. al Coda Two (⊕²)

ff (horns) (plus 8va) (etc. w/ variation)
D bass **D9(b5)** **E^b9(b5)** **D bass** **D9(b5)** **E^b9(b5)**

D bass **D9(b5)** **E^b9(b5)** (all shake) **D bass** **D9(b5)** **E^b9(b5)**
(Vamp & fade)

(optional ending) (3-2 Rumba clave)

(On cue) **NC:** (plus 8va) (A^MI⁹ C D¹³)
(1st x only) (tutti, octaves to end)

NC: (E^b9(b5)) D octs.
(2nd x) (fine)

Note: Clave jumps to 3-2 Rumba clave in optional ending

Congri (bass)

Jazzy Songo (♩ = 106)
(3-2 Rumba clave) (dr.)
(cow bell)

A

mf (w/ pn./fl.)

1. *E_b9(b5)* *NC.* 2. *B7(b9)* *D# octs. E MI11*

B *E MI11* *D* *D^b MI9* *B^b/C* *C MI9*

(sample) *C MI9* *F7(b9)* *F# MI9* *B7(b9)* break *D/E*

D/E *E MI/D* *C# MI7(b5)* *F#7(b9)* *F13 SUS*

F13 SUS *F13* *E7(#9)* break *A MI9* *D13*

F# MI9(b5) *B7(#9)* *E MI11* **C1** (pn. w/ congas)

break *D.S. al Coda One (⊕¹) (with repeat)*

mf (indefinite pitch)

F# MI9(b5) *B7(#9)*

as is

C2 *E MI11* *G13* *C9* *B13* *E MI9* *D MI9* *G13*

(sample)

C^{6/4} F#MI^{9(b5)} B7(#9) **D** EMI⁹ G¹³ C^{6/4} B7(#9)

EMI¹¹ DMI¹¹ G¹³ CMA⁹ B7(#9) (Ten. solo) EMI¹¹ G¹³

as is (sample) (etc.)

C^{6/4} B7(#9) EMI¹¹ DMI¹¹ G¹³ C^{6/4} F#MI^{7(b5)} B7(#9)

(pn./fl.) EMI¹¹ G¹³ C¹³ B7(#9) EMI⁹ A⁹

mp (sample) as is

(horns) DMI¹¹ G¹³ C¹³ B7(#9) EMI¹¹ (Trb. solo) G¹³

mf (sample) (etc.)

C¹³ B7(b9) EMI¹¹ DMI¹¹ G¹³ CMA⁹ B7(#9)

(Piano solo) EMI¹¹ G¹³ C¹³ B7(#9)

mp (sample) poco a poco crescendo (Vamp till cue) (etc.)

(horns) EMI¹¹ G¹³ C¹³ B7(b9) (Pn. solo) EMI¹¹ G¹³ C^{6/4} B7(#9) (end solo)

f (2nd x)

(Half x sustained feel) EMI¹¹ D¹³_{SUS}

mp

(w/ pn.) EMI¹¹ D¹³_{SUS}

mf (8va b.)

V.S (turn page)

(Original Feel) (Conga solo)

(loco) A_{MI}^9 C D^{13} **I** NC.

(tutti) (tutti)

A_{MI}^9 C D^{13} NC. $E_b^9(b5)$ D^{13}

J NC. (conga solo etc.)

A_{MI}^9 C D^{13} (4 x's) (2-3 Rumba clave) (pn. w/ perc.) tacet

K (horns) D^7 2 (4 x's) **L** D^7 2 (Flute solo; Timbales solo on D.S.S.) (On cue) \oplus^2

M (D^7) (coro w/ fl. solo) (Vamp till cue) (8)

N (1st x only) (indefinite pitch) (horns) 1. (8) 2. (long slide) (lowest pitch)

O $D^{13(b5)}$ A bass C D^7 2 (Vamp till cue) f (w/ pn.)

P \oplus^2 D bass $D^9(b5)$ $E_b^9(b5)$ D bass $D^9(b5)$ $E_b^9(b5)$ 4 (Vamp & fade) ff

(3-2 Rumba clave) (optional ending) **On Cue** (A_{MI}^9) C D^{13}

(1st x only) (tutti, octaves to end) (2nd x) (fine)

($E_b^9(b5)$)

Note: Clave jumps to 3-2 Rumba clave in optional ending.
 On main part letter K is 8 bars repeated one time.



Photo by Lourdes Delgado

MARIA SCHNEIDER

Fast Guaracha (Latin Jazz)
(♩ = 144) (2-3 Clave)

Continuación

Orlando "Maraca" Valle

(Intro) Eb6 F#dim.(MA7) 1. AbMA7 Bb7(b9) 2. AbMA7 Bb7(b9)

(fl. 8va) (E6/9(#11)) Bb pedal G7(b9/5)

(horns) E pedal

A CMI9 Ab9 G7(b9) CMI9

CMI9 AMI9 D13 BbMI7 Eb9

AbMA9 Db13sus Eb6 F#dim.(MA7) AbMA7

Bb pedal

1. Bb7(b9/5) F#MI9 B9 FMI9 Bb9 G7(b9/5)

2. Bb7(b9/5) (E6/9(#11)) G7(b9/5)

1st x, go on to letter B.
On D.S., solo on A1 A2.
After solos, take Coda One.

B CMI7 F7 Bb7 Eb9 AbMA7 D7 G A dim. B dim. CMI7

CMI7 F7 Bb7 Eb9 AbMA7 D7 1. G7

GMI7 C7(b9) FMI7 AMI7(b5) D7 G7

2. G7 B13sus Bb13sus Bb13(#11) A13sus Ab13sus D7(#9/5)

(fl. 8va)
 (horns)
 D^{b13}_{SUS} E^b/D^b F/E^b D^{b13}_{SUS} B^{13}_{SUS} B^{b13}_{SUS}
 B^{b13}_{SUS} B^{b13} B^{13}_{SUS} B^{13} B^{b13}_{SUS}
 B^{b13}_{SUS} B^{b13} D^{b13}_{SUS} $D^{7(\#9)(\#5)}$ $G^{7(\#5)}$

D.S. al 2nd ending, then solo on A1 A2

C (Interlude)

C_{MI}^9 (fl. 8va)
 (horns)
 A^b9 $G^{7(b9)}$ C_{MI}^9
 C_{MI}^9 A_{MI}^9 $D^{7(b9)(\#5)}$ $B^b_{MI}^7$ E^b9
 $A^b_{MA}^9$ D^{b13}_{SUS} E^b6 $F^{\#dim.(MA7)}$
 $A^b_{MA}^7$ $B^b7(\#5)$ $F^{\#MI}^9$ B^9
 B^b pedal
 F_{MI}^9 B^b9 $G^{7(\#5)}$ D C_{MI}^9 A^b9
 $G^{7(b9)}$ C_{MI}^9 A_{MI}^9 $D^9(13)$ $D^{7(b9)(\#5)}$
 $B^b_{MI}^7$ E^b9 $A^b_{MA}^9$ D^{b9}_{SUS}
 E^b6 $F^{\#dim.(MA7)}$ $A^b_{MA}^7$ $B^b7(\#5)$
 B^b pedal
 $E^6(\#11)$ $G^{7(\#5)}$

V.S. (turn page)

(Bass solo)

E C_{MI}^9 A^b9 $G^{7(\#5)}$ C_{MI}^9

A_{MI}^9 $D^{7(b9)}$ $B^b_{MI}^9$ E^b9 $A^b_{MA}^9$ $D^b_{SUS}9$

E^b6 $F^{\#dim.}(MA7)$ $A^b_{MA}^9$ $B^b7^{(b9)}$ $F^{\#MI}^9$ B^9

B^b pedal

F_{MI}^9 B^b9 $G^{7(\#5)}$ $E^{6/9}(\#11)$ $G^{7(\#5)}$ (fl. 8va) (horns)

F C_{MI}^9 A^b9 $G^{7(b9)}$ C_{MI}^9

C_{MI}^9 A_{MI}^9 D^{13} $B^b_{MI}^7$ E^b9

$A^b_{MA}^9$ $D^b_{SUS}^{13}$ E^b6 $F^{\#dim.}(MA7)$ $A^b_{MA}^7$

B^b pedal

1. $B^b7^{(b9)}$ $F^{\#MI}^9$ B^9 F_{MI}^9 B^b9 $G^{7(\#5)}$

2. $B^b7^{(b9)}$ $(E^{6/9}(\#11))$ $G^{7(\#5)}$ C

G C_{MI}^7 F^7 B^b7 E^b9 $A^b_{MA}^7$ D^7 G $A^{dim.}$ $B^{dim.}$ C_{MI}^7

C_{MI}^7 F^7 B^b7 E^b9 $A^b_{MA}^7$ D^7 G^7

(fl. 8va) **G_MI⁷** **C^{7(b9)}** **F_MI⁷** **A_MI^{7(b5)}** **D⁷** **G⁷**
 (horns)

2. **G⁷** **B¹³_{SUS}** **B^{b13}_{SUS}** **B^{b13}(#11)** **A¹³_{SUS}** **A^{b13}_{SUS}** **D⁷(#9)**

D^{b13}_{SUS} **E^b/_{D^b}** **F/_{E^b}** **D^{b13}_{SUS}** **B¹³_{SUS}** **B^{b13}_{SUS}**

B^{b13}_{SUS} **B^{b13}** **B¹³_{SUS}** **B¹³** **B^{b13}_{SUS}**

B^{b13}_{SUS} **B^{b13}** **D^{b13}_{SUS}** **D⁷(#9)** **G⁷(#5)**

D.S.S. at 2nd ending at Coda Two

⊕² (Perc. solo)

H **C_MI⁷** **F⁹** **B^{b7}** **E^{b9}** **A^b_MA⁷** **D⁷(b9)** **G⁷**

(Vamp till cue)

(On Cue)

I **C_MI⁷** **F⁹** **B^{b7}** **E^{b9}** **A^b_MA⁷** **D⁷(b9)** **G⁷** **(G⁷)**
 (horns) (w/ rhythm)

C_MI⁷ **F⁹** **B^{b7}** **E^{b9}** **A^b_MA⁷** **D⁷(b9)** **G⁷** **(G⁷)**

C_MI⁷ **F⁹** **B^{b7}** **E^{b9}** **A^b_MA⁷** **D⁷(b9)** **G⁷** **(G⁷)**

C_MI⁷ **F⁹** **F⁹** **B^{b7}** **E^{b9}** **A^b_MA⁷** **D⁷(b9)** **G⁷**

C_MI⁷ **F⁹** **B^{b7}** **E^{b9}** **A^b_MA⁷** **A^b_MA⁷** **D⁷(b9)** **G⁷** **NC.** **(C_MI)**

On the recording there is a drum solo after the end of this chart, followed by letter F (1x with 2nd ending) and letter I.

Continuación (rhythm section)

Fast Guaracha (Latin Jazz)

(♩ = 144) (2-3 Clave)

(Intro) (sample comp)

(pn.)

E_b6 $F\#dim.(MA7)$ A_bMA7 $B_b7(b9)$ A_bMA7 $B_b7(b9)$

(bs.) B_b pedal

(w/ horns)

(b) $E6(\#11)$ $G7(b9)$

E pedal

A $C_{MI}9$ (pn. comp) A_b9 $G7(b9)$ $C_{MI}9$

(sample bs.) $C_{MI}9$ $A_{MI}9$ $D13$ $B_b_{MI}7$ E_b9 (A_bMA9)

(etc.) A_bMA9 D_b13_{SUS} E_b6 $F\#dim.(MA7)$ A_bMA7 $B_b7(b9)$

(pn.) B_b pedal

$F\#_{MI}9$ $B9$ $F_{MI}9$ B_b9 $G7(\#5)$ $B_b7(b9)$

$E6(\#11)$ $G7(\#5)$

(pn.) E pedal B_b pedal

1st x, go on to letter B.
On D.S., solo on A¹ A². After solos, take Coda One.

B $C_{MI}7$ $F7$ B_b7 E_b9 A_bMA7 $D7$ $G7$

(bs.) (tutti)

$C_{MI}7$ $F7$ B_b7 E_b9 A_bMA7 $D7$ $G7$

(bs.) (etc.)

G_{MI}^7 $C^{7(b9)}$ F_{MI}^7 $A_{MI}^{7(b5)}$ D^7 G^7

2. G^7 B^{13}_{SUS} B^{b13}_{SUS} $B^{b13(\#11)}$ A^{13}_{SUS} A^{b13}_{SUS} $D^{7(\#9)(\#5)}$

(bs.) D^{b13}_{SUS} E^b F E^b D^{b13}_{SUS} B^{13}_{SUS} B^{b13}_{SUS} B^{b13} (B^{13}_{SUS})

(etc.) B^{13}_{SUS} B^{13} B^{b13}_{SUS} B^{b13} D^{b13}_{SUS} $D^{7(\#9)(\#5)}$ $G^{7(\#5)}$

⊙¹ (Interlude) (horns)

D.S. al 2nd ending, then solo on A¹ A²

C C_{MI}^9 A^b9 $G^{7(b9)}$ C_{MI}^9 A_{MI}^9 $D^{7(b9)(\#5)}$

$B^b_{MI}^7$ E^b9 $A^b_{MA}^9$ D^{b13}_{SUS} E^b6 $F^{\#dim.}(MA7)$

$A^b_{MA}^7$ $B^{b7(b9)(b5)}$ $F^{\#}_{MI}^9$ B^9 F_{MI}^9 B^b9 $G^{7(b9)(\#5)}$

B^b pedal

D C_{MI}^9 A^b9 $G^{7(b9)}$ C_{MI}^9

A_{MI}^9 $D^9(13)$ $D^{7(b9)(\#5)}$ $B^b_{MI}^7$ E^b9 $A^b_{MA}^9$ D^{b9}_{SUS}

E^b6 $F^{\#dim.}(MA7)$ $A^b_{MA}^7$ $B^{b7(b9)(b5)}$

(pn.) B^b pedal

$E^{6/9(\#11)}$ $G^{7(b9)(\#5)}$

E pedal

V.S. (turn page)

E (Bass solo) C_{MI}^9 A^b9 $G^{7(\#5)}$ C_{MI}^9 A_{MI}^9

$D^{7(b9)}$ $B^b_{MI}^9$ E^b9 $A^b_{MA}^9$ $D^b_{SUS}^9$ E^b6 $F^{\#dim.}(MA7)$

B^b pedal

(2nd x, end solo) $A^b_{MA}^9$ $B^b7^{(b9)}$ 1. $F^{\#}_{MI}^9$ B^9 F_{MI}^9 B^b9 $G^{7(b9)}$

B^b pedal

2. $E^{6/9(\#11)}$ $G^{7(b9)}$

(pn.) E pedal

F C_{MI}^9 (pn. comp) A^b9 $G^{7(b9)}$ C_{MI}^9

(sample bs.) C_{MI}^9 A_{MI}^9 D^{13} $B^b_{MI}^7$ E^b9 ($A^b_{MA}^9$)

(etc.) $A^b_{MA}^9$ $D^b_{SUS}^{13}$ E^b6 $F^{\#dim.}(MA7)$ $A^b_{MA}^7$ 1. $B^b7^{(b9)}$

(pn.) B^b pedal

$F^{\#}_{MI}^9$ B^9 F_{MI}^9 B^b9 $G^{7(\#5)}$ 2. $B^b7^{(b9)}$

B^b pedal

$E^{6/9(\#11)}$ $G^{7(b9)}$

(pn.) E pedal

G C_{MI}^7 F^7 B^b7 E^b9 $A^b_{MA}^7$ D^7 G^7

(bs.) (tutti)

C_{MI}^7 F^7 B^b7 E^b9 $A^b_{MA}^7$ D^7 1. G^7 (etc.)

(bs.)

G_{MI}^7 $C^{7(b9)}$ F_{MI}^7 $A_{MI}^{7(b5)}$ D^7 G^7

2. G^7 B^{13}_{SUS} B^{b13}_{SUS} $B^{b13(\#11)}$ A^{13}_{SUS} A^{b13}_{SUS} $D^{7(\#9)}$

(bs.)

D^{b13}_{SUS} E^b/D^b F/E^b D^{b13}_{SUS} B^{13}_{SUS} B^{b13}_{SUS} B^{b13} (B^{13}_{SUS})

(etc.)

B^{13}_{SUS} B^{13} B^{b13}_{SUS} B^{b13} D^{b13}_{SUS} $D^{7(\#9)}$ $G^{7(\#5)}$

(bs.)

Perc. solo

D.S.S. al 2nd ending al Coda Two

H C_{MI}^7 F^7 B^{b7} E^{b9} A^{bMA}^7 $D^{7(b9)}$ G^7

(bs.)

(pn./bs.)

(On Cue)

(Vamp till cue)

I C_{MI}^7 F^9 B^{b7} E^{b9} A^{bMA}^7 $D^{7(b9)}$ G^7

(tutti, w/ horns)

C_{MI}^7 F^9 B^{b7} E^{b9} A^{bMA}^7 $D^{7(b9)}$ G^7

C_{MI}^7 F^9 B^{b7} E^{b9} A^{bMA}^7 $D^{7(b9)}$ G^7

C_{MI}^7 F^9 F^9 B^{b7} E^{b9} A^{bMA}^7 $D^{7(b9)}$ G^7

C_{MI}^7 F^9 B^{b7} E^{b9} A^{bMA}^7 A^{bMA}^7 $D^{7(b9)}$ G^7 G octs. C_{MI}

On the recording there is a drum solo after the end of this chart, followed by letter F (1x with 2nd ending) and letter I. The piano anticipates most chords (like letter A, etc.).

Coralie

Gentle Jazz Waltz (♩. = 56)

Enrico Pieranunzi

A

(flug./sop.)*

E_{MI}^7 $A^b_{MI}^7$ D_{MI}^7 pn. fill $E^7(b9)$

(rhythm)

(bs. mainly one note per bar on head)

$F\#_{MI}^7$ $E^b_{MI}^{11}$ C_{MI}^7 pn. fill $D^7(b9 \#5)$

G_{MI}^7 $A^b_{MI}^7$ $D^7(\#9 \#5)$ $G^7(\#9 \#5)$

(pn.)

C_{MI}^7 A_{MI}^{11} $F\#_{MI}^7(b5)$ $B^7(b9 \#5)$

B (flug., stems up)

(sop., stems down)

$A^b_{MI}^7(b5)$ $D^6/9(MA7)$ $D^b_{7sus}(b9)$ D^b7

* Flug. is an abbreviation for flugelhorn.

(flug.)

(sop.)

F#MI^{7(b5)} **C^{6/9(MA7)}** **B^{7(b9)}_{SUS}** **B^{7(b9)}** **E^{MI7}** **C^{6/9(#11)}**

C

(flug./sop.)

(rhythm)

A^{MI7} **G^{MA7}** **F#^{7(b9)}** **B^{7(b9)}_{SUS}** **B⁷**

Solo on tune (A A B C)
 After solos, D.C. al Coda
 (with repeat).

A^{MI} **E^{MI}_G** **F#^{MI7(b5)}** **E^{MI}**

(sop., stems up)

(flug., stems down)

F#^{MI7(b5)} **C⁷** **B⁷_{SUS}** **B^{7(b9)}**

(flug./sop.)

rall. to end

(flug.)

(sop.) **A^{MI(add9)}** **A^{MI}** **E^{MI9}** (pn. fill)

(flug.)

(flug./sop.)

Rhythmic figures are played on head only.

Countdown

Fast Swing (♩ = 174)

John Coltrane

E_{MI}^9 F^9 $B^b_{MA}7$ D^b13 $G^b_{MA}7$ A^{13} $D_{MA}7$

$D_{MI}7$ E^b9 $A^b_{MA}7$ B^{13} $E_{MA}7$ G^9 $C_{MA}7$

$C_{MI}7$ D^b9 $G^b_{MA}7$ A^9 $D_{MA}9$ F^9 $B^b_{MA}7$

$E_{MI}9$ F^9 $B^b_{MA}7$ $E^b9(\#11)$

Solo on tune

(Tag)

$E_{MI}9$ F^9 $B^b_{MA}7$ D^b13 $G^b_{MA}7$ F^7 $B^b_{MA}7$ A^7

$D_{MA}7$ $B^b_{MA}7$ $G^b_{MA}7$ $D_{MA}7$ $B^b_{MA}7$ $G^b_{MA}7$ $D_{MA}7$

rall.

“Countdown” is a variation on the composition “Tune Up.”

Crazeology

101

Fast Swing (♩ = 130 - 134)

Charlie Parker

A B^{b6} G^{Mi7} C^{Mi7} F⁷ D^{Mi7} G^{Mi7} C^{Mi7} F⁷

A_{Mi7} D^{b7} G^{bMA7} F⁷ 1. B^{b6} F⁷ 2. B^{b6}

B (A^{Mi7} D⁷ D⁷ D^{Mi7} G⁷ G⁷)

(G^{Mi7} C⁷ C^{Mi7} F⁷ F⁷)

C B^{b6} G^{Mi7} C^{Mi7} F⁷ D^{Mi7} G^{Mi7} C^{Mi7} F⁷

A_{Mi7} D^{b7} G^{bMA7} F⁷ (B^{b6}) (♯) (B^{b6} F⁷)

(fine)

This tune is based on the chord progression of "I Got Rhythm."

Dance Of Denial

Afro (Latin Jazz)

(♩ = 150) (2-3 Clave)

Michael Philip Mossman
(as recorded by Ray Barretto)

(Intro) NC. (D_M)

mf
(1st x, bs., 2nd x, add pn.)

A (D_M)

mf (trp.)
ten.)

1.

2.

B (D_M)

cresc.

f (trp.)

(Guaracha)

C G_M⁷ A_M⁷ D G_M⁷ A_M⁷ D

(ten.)

C_M⁹ D_M⁷ G G_M⁷ A_M⁷ E_b⁹(#11)

(trp.) D_{MI}^9 D_{b13} C_{MI}^9 B^{13}

(ten.)

B_{bMI}^9 A^{13} A_{bMA}^9 $D7(\#9)$ G_{MI}^9 A_{MI}^7

A_{MI}^7 D G_{MI}^7 A_{MI}^7 D

G_{MI}^9 E_{MI}^9 $E_{bMA}^7(b5)$

(Afro) D (D_{MI})

1.

2.

break

$D7(\#9)$

V.S. (turn page)

(Solos) (Guaracha)

E G_{MI}^7 A_{MI}^7 2 2 2

C_{MI}^7 D_{MI}^7 C_{MI}^7 $B^b_{MI}^7$ $A^{7(\#5)}$ $D^{7(\#9)}$

G_{MI}^7 A_{MI}^7 G_{MI}^7 A_{MI}^7 $E^b9(\#11)$

D_{MI}^7 D^b13 C_{MI}^7 B^{13} $B^b_{MI}^7$ A^{13} $A^b_{MA}^7$ $D^{7(\#9)}$

F G_{MI}^7 A_{MI}^7 G_{MI}^7 A_{MI}^7 G_{MI}^7

mf (bkgr.)

(Afro)

F_{MI}^9 E_{MI}^9 E^b9 **G** (D_{MI}) (solo, etc.)

f (bkgr.)

(D_{MI})

till cue (D_{MI}) break --- $D^{7(\#9)}$ last solo (D_{MI}) (end solo) break --- D^9_{SUS}

(Repeat to letter E for additional solos)

(trp.) (ten.)

(Guaracha)

H G_{MI}^7 A_{MI}^7 D G_{MI}^7 A_{MI}^7 D

(trp.) C_{MI}^9 D_{MI}^7 G G_{MI}^7 A_{MI}^7 $E^b9(\#11)$
 (ten.)

D_{MI}^9 D^b13 C_{MI}^9 B^{13}

$B^b_{MI}^9$ A^{13} $A^b_{MA}^9$ $D^7(\#9)$ G_{MI}^9 A_{MI}^7

A_{MI}^7 D G_{MI}^7 A_{MI}^7 D

G_{MI}^9 F_{MI}^9 E_{MI}^9 E^b9
 cresc.

(Afro) D_{SUS} (perc. fill) (4 x's)
 f (pn./bs.)

J $E^b(\text{omit } 3)$ $D(\text{omit } 3)$ $E^b(\text{omit } 3)$

$E^b7(\text{omit } 3)$ E^b bass A_{SUS} D B^b_{SUS} D^b_{SUS} D_{SUS} A^b_{SUS} A_{SUS} D
 (tutti) ff

Dance Of Denial (rhythm section)

Afro (Latin Jazz)

(2-3 Clave) (1st x bs. w/ perc., 2nd x add pn., octaves)

(♩ = 150) NC. (D_{M1})

Intro

mf (bs. sounds 8va b.)

A (horn cues, optional w/ pn.)

mf NC. (D_{M1})
(pn. w/ bs. in octaves)

(bs.) (break 2nd x ...)

1.

2.

B (horns w/ pn. optional 8va)

(D_{M1}) cresc.

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

f (trp. cue)

(Guaracha)

C G_{MI}^7 A_{MI}^7 \overline{D} C_{MI}^9 D_{MI}^7 \overline{G}

(pn. comp) ↓

(sample bs.)

G_{MI}^7 A_{MI}^7 $E_{b9}^{(\#11)}$ D_{MI}^9 D_{b13} C_{MI}^9 B^{13} B_{bMI}^9 A^{13}

A_{bMA}^9 $D_{7(\#9)}^{(\#5)}$ G_{MI}^7 A_{MI}^7 \overline{D}

G_{MI}^9 E_{MI}^9 $E_{bMA}^{7(b5)}$ E_{bMA}^7 $E_{bMA}^{7(b5)}$

(Afro)

D (horns, w/ opt. pn.)

NC(D_{MI})
(pn. w/ bs. in octaves)

(bs.)

(break 2nd x ...)

1.

2.

$D_{7(\#9)}^{(\#5)}$ A_{b}

V.S. (turn page)

(Solos) (Guaracha)
E G_{MI}^7 A_{MI}^7 2 2 2 (etc.)
 (sample bs.) (etc.)

C_{MI}^7 D_{MI}^7 C_{MI}^7 B_{bMI}^7 $A^{7(\#5)}$ $D^{7(\#9)}$ G_{MI}^7 A_{MI}^7

G_{MI}^7 A_{MI}^7 $E_{b9(\#11)}$ D_{MI}^7 D_{b13} C_{MI}^7 B^{13} B_{bMI}^7 A^{13} A_{bMA}^7 $D^{7(\#9)}$

F G_{MI}^7 A_{MI}^7 2 G_{MI}^7 F_{MI}^9 E_{MI}^9 E_{b9}
 (+ horn bkgr.)

(Afro) (solo, etc.)
G (pn. optional 8va b.)
 f (D_{MI})
 (bs.)

till cue last solo
 $D^{7(\#9)}$ A_{b} D_{sus}^9
 break --, break --,

(Repeat to letter E for additional solos)

(Guaracha)

H (pn.)

Chords: G_{MI}^7 , A_{MI}^7 , D , C_{MI}^9 , D_{MI}^7 , G , G_{MI}^7 , A_{MI}^7 , $E_{b9}^{(\#11)}$, D_{MI}^9 , D_{b13} , C_{MI}^9 , B^{13} , B_{bMI}^9 , A^{13} , A_{bMA}^9 , $D^7(\#9)$, G_{MI}^9 , A_{MI}^7 , D , G_{MI}^9 , F_{MI}^9 , E_{MI}^9 , E_{b9}

(sample bs.)

cresc.

I (Afro)

f (D_{sus})

perc. fill

(octaves)

(4 x's)

tutti

J (pn.)

(L.H.) E_b

D (omit 3)

E_b^7 (omit 3)

(pn. 8va b.)

ff

tutti

Dare The Moon

Music by Darmon Meader
 Lyric by Darmon Meader,
 Sara Krieger and Caprice Fox
 (as performed by New York Voices)

Samba (♩ = 114) (Tenor solo)

(Intro) D_{MI}^{11} $E_{MI}^{7(b5)}$ $A^{7(\#9)}$ (3 x's)

D_{MI}^{11} D_{MI}^9 G^9 A^b9 $A^{7(\#9)}$ break (vocal octaves) D_{MI}^{11}

Would you care to dare the moon?

A D_{MI}^{11} 1st x: melody in octaves
 2nd x: parts

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

Mo - ments and me - mo - ries are fol -
 Mo - ments and me - mo - ries are ne -

D_{MI}^{11} B^{13}

low - ing you. A dis - tant wish, a
 ver too far, A whis - per that is

$B^b_{MA}^7$

$A^b_{MA}^7$

ser - e - nade, you may re - mem - ber starts to fade in - to an em - ber
 se - cret - ly guid - ing the ho - ur, help - ing you to find the pow - er,

1. $G^b_{MA}^7$ $E_{MI}^{7(b5)}$ $A^{7(\#9)}$ D_{MI}^{11}

like a dream you had long a - go. Is it time to touch a star?

2. $G^b_{MA}^7$ $E_{MI}^{7(b5)}$ $A^{7(\#9)}$ D_{MI}^7 $D^{7(\#9)}$ A^b

tell - ing you, "Time to dare the moon." When there's a doubt, then

B G_{MI}^9 (Samba)

$B^b_{MI}^9$

$E^b_{13(b9)}$

time slips a - way while you wait for an an - swer to a

$A^b_{MA}^7$

$E^b_{MI}^9$

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

D_{MI}^9

A^b_{13}

G_{MI}^9

dream that you de - sire But truth is time does - n't wait

G_{M11}⁹ **B_{M11}⁹** **E_{M11}^{13(#11)}** **E_{M11}^{11(b5)}**

and you're on - ly tempt - ing fate and you will come to find

E_{M11}^{11(b5)} **A^{13(#11)}_{M11}^(#9)** **A^{7(#9)}_{M11}^(#5)**

that you have been left be - hind So it's time

A^{7(#9)}_{M11}^(#5) **D_{M11}¹¹** **E_{M11}^{7(b5)}** **A^{7(#9)}_{M11}^(#5)**

to dare the moon, Reach - ing be - yond the sky, It's ne -

D_{M11}¹¹ **B¹³** **B_{M11}^{MA7}**

ver too soon. for don't you know that when you dream then

B_{M11}^{MA7} **A_{M11}^{bMA7}** **G_{M11}^{bMA7}**

what you get is what you see soar - ing a - bove e - ter - nal - ly when

1., 2. **E_{M11}^{7(b5)}** **A^{7(b9)}_{M11}^(#5)** **D_{M11}⁷** **A^{7(#9)}_{M11}^(#5)**

(ten. solo) (ten. solo pick-ups)

you dare the moon.

Repeat to letter A for Tenor solo (A¹ A² B C).
At end of tenor solo go on to letter D.
(V.S. turn page)

E_{M11}^{7(b5)} **A^{7(b9)}_{M11}^(#5)** **D_{M11}⁷** **D_{M11}¹¹**

break - - - - -

you dare the moon. (octaves) Is it time to dare the moon?

(Tenor solo) (Rock Feel) **B^{13(#11)}**

F **D_{M11}¹¹** (vocal, 1st x only) **B_{M11}^{MA9}** **A^{7(alt)}** **D_{M11}¹¹**

(bs. like letter D)

(Vamp, solo & fade)

(Rock Feel)

D (ten. solo continues 1st 2 x's, then ten. plays bass line)

(keys) D_{MI}^{11} B^{13}
(bs.)

$B^b_{MA}^9$ $A^7(\#9)$ $A^7(\flat 9)$ E^b

(Samba)

1st & 2nd x's: solo vocal with variations
3rd x: unison vocal (w/ ten. solo)
4th x: add harmony vocal (ten. solo etc.)

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

1., 3. If you dare to dare the moon,
2., 4. Take a moment out of time.

(Live)

$B^b_{MA}^9$ $E_{MI}^{7(\flat 5)}$ $A^7(\flat 9)$ D_{MI}^{11}

If you dare to dream up on a silent star,
You'll discover that it all belongs to you.

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

You may find that all too soon
If you seek then you shall find.

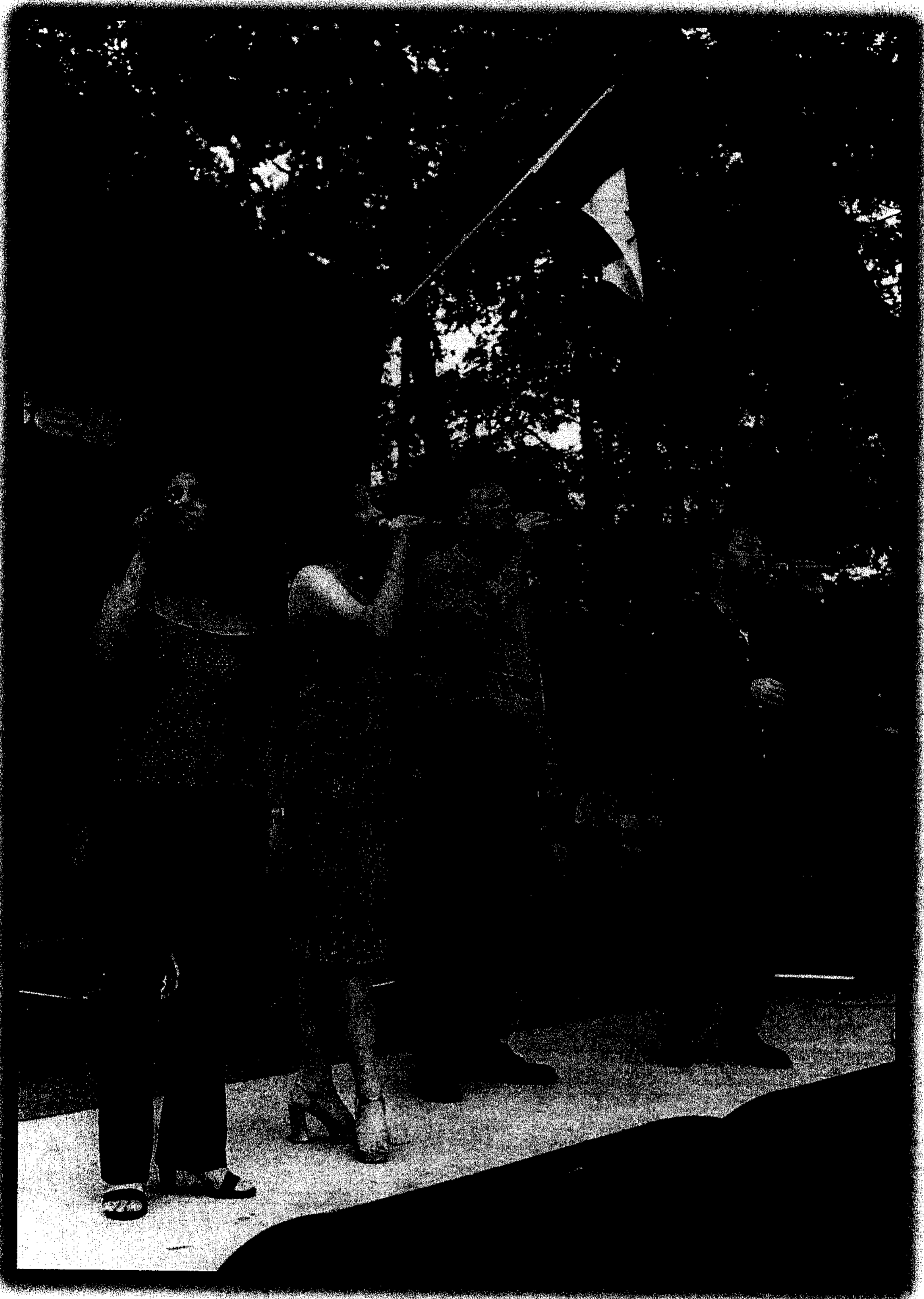
1. - 3. $B^b_{MA}^9$ $E_{MI}^{7(\flat 5)}$ $A^7(\flat 9)$ D_{MI}^{11}

What you're reaching for is right here where you are.
When you fin'ly take the time to dare the moon.

4. $B^b_{MA}^9$ $A^7(\#9)$ D_{MI}^{11}
break

(unison) When you dare to dare the moon. (octaves) Would you care to dare the moon?

D.S. al fine ending (with repeat)
(vocals like 1st head)



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Toronto, Ontario

NEW YORK VOICES

Dare The Moon (rhythm section)

Samba (♩ = 114) (Tenor solo)

(Intro) D_{MI}^{11} $E_{MI}^{7(b5)}$ $A^{7(\#9)}$ (3 x's) (etc.)

(sample bs.)

D_{MI}^{11} D_{MI}^9 G^9 A^b9 $A^{7(\#9)}$ break D_{MI}^{11}

A D_{MI}^{11} $E_{MI}^{7(b5)}$ $A^{7(\#9)}$ D_{MI}^{11} B^{13}

B^{13} (pn.) $B^b_{MA}^7$ $A^b_{MA}^7$

1. $G^b_{MA}^7$ $E_{MI}^{7(b5)}$ $A^{7(\#9)}$ D_{MI}^{11}

2. $G^b_{MA}^7$ $E_{MI}^{7(b5)}$ $A^{7(\#9)}$ D_{MI}^7 $D^{7(\#9)}$ A^b (bs.)

(Samba) **B** G_{MI}^9 $B^b_{MI}^9$ $E^b_{13(b9)}$ $A^b_{MA}^7$ $E^b_{MI}^9$ $A^{7(\#9)}$

D_{MI}^9 A^b_{13} G_{MI}^9 $B^b_{MI}^9$ $E^b_{13(\#11)}$ $E_{MI}^{11(b5)}$ (pn.)

$E_{MI}^{11(b5)}$ $A^{13(\#11)}$ 8va break $A^{7(\#9)}$ D_{MI}^{11} (pn.)

C D_{MI}^{11} $E_{MI}^{7(b5)}$ $A^{7(\#9)}$ D_{MI}^{11} B^{13}

(B^{13}) $B^b_{MA}^7$ $A^b_{MA}^7$ \odot

G^bMA^7 $E_{MI}^{7(b5)}$ $A^{7(b9)(\#5)}$ D_{MI}^7 ^{1.} (ten. solo) $A^{7(\#9)(\#5)}$ ^{2.} D_{MI}^7 $A^{7(b9)(\#5)}$

Repeat to letter A for Tenor solo (A¹ A² B C)

D (Rock Feel)

(keys) D_{MI}^{11} $B^{13(\#11)}$

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

B^bMA^9 $A^{7(\#9)(\#5)}$ $A^{7(b9)(\#5)}$ E^b

(4 x's)

E (Samba) (vocal) (w/ ten. solo 3rd & 4th x's)

D_{MI}^{11} $B^{13(\#11)}$ B^bMA^9 $E_{MI}^{7(b5)}$

$E_{MI}^{7(b5)}$ $A^{7(b9)(\#5)}$ D_{MI}^{11} $B^{13(\#11)}$ B^bMA^9

B^bMA^9 ^{1.-3.} $E_{MI}^{7(b5)}$ $A^{7(b9)(\#5)}$ D_{MI}^{11} ^{4.} B^bMA^7 $A^{7(\#9)(\#5)}$ break D_{MI}^{11}

D.S. al Coda (with repeat)

G^bMA^7 $E_{MI}^{7(b5)}$ $A^{7(b9)(\#5)}$ D_{MI}^7 break D_{MI}^{11}

(keys)

F (Rock Feel) (Tenor solo)

D_{MI}^{11} $B^{13(\#11)}$ B^bMA^9

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

(B^bMA^9) $A^{7(\#9)(\#5)}$ D_{MI}^{11}

(Vamp, solo & fade)

This rhythm chart is layed out differently than the main part.

Dark Territory

Medium Jazz Waltz (♩ = 98)

Marc Copland

A

(gtr./pn.)
B MA 7(b5) Bb
B dim.(MA7) Bb
Eb(#9) (G MA 7(#5) Bb)
AMA 7(#5) Bb

(pn. w/ bs.)

Ab MI 9(add 4)
Ab MI 6/9(add 4)
Ab MI 9(add 4)
Ab MI 6/9(add 4)

B

C MI 9
G 7(b9) B
Gb MA 7 Bb
AMA 9

Ab MI 9(add 4)
Ab MI 6/9(add 4)
Ab MI 9(add 4)
Ab MI 6/9(add 4)

C

solos: (D^b 9 SUS, D^b 13(b9), G MI 9, C 13(b9))
 (D^b 9 SUS, D^b 7(b9), G MI 9, C 9 SUS, C 13(b9))

(gtr.)

(F# MI 9, B 13(b9), E MA 9, AMA 9(#11))
 (F# MI 9, B 9 SUS, B 13, E MA 9, AMA 9)

Solo on tune (A B C)
 After solos, D.C. al Coda
 (no repeat).

(Guitar solo)

♩ solo: (D^{b9}_{SUS} D^{b9}_{SUS} $D^{b7(\#9)}$ D^{b9}_{SUS} $D^{b7(\#9)}$ G_{MI^9} G_{MI^9} $C^{13(\#9)}$ C^9_{SUS} $C^{13(\#9)}$)

(gtr.) (melody as is 1st x only)

($F\#_{MI^9}$ $F\#_{MI^9}$ $B^{13(\#9)}$ B^9_{SUS} $B^{13(\#9)}$ E_{MA^9} E_{MA^9} A_{MA^9} A_{MA^9})

(Solo begins)

E B^{b9}_{SUS} $B^{b7(\#9)}$ E_{MI^9} $A^{13(\#9)}$ $E^{b9}_{MI^9}$ $A^{b13(\#9)}$

(ad lib)

$D^{b9}_{MA^9(\#11)}$ $G^{b9}_{MA^9(\#11)}$ **F** G^9_{SUS} $G^{7(\#9)}$ $C\#_{MI^9}$ $F\#^{13(\#9)}$

C_{MI^9} $F^{13(\#9)}$ $B^{b9}_{MA^9}$ $E^{b9}_{MA^9}$ **G** E^9_{SUS} $E^{13(\#9)}$

$B^{b9}_{MI^9}$ $E^{b9}_{13(\#9)}$ A_{MI^9} $D^{13(\#9)}$ G_{MA^9} C_{MA^9}

(Tag)

D^{b9}_{SUS} D^{b9}_{SUS} $D^{b7(\#9)}$ G_{MI^9} C^9_{SUS} $C^{13(\#9)}$

(gtr.)

$F\#_{MI^9}$ B^9_{SUS} B^{13} E_{MA^9} $A_{MA^9(\#11)}$ (pn. fill)

rall.

Melody sounds as written.

The head is played twice before solos and once after solos.

This chart is based on the composer's lead sheet plus recorded versions.

Dark Territory (bass)

Medium Jazz Waltz (♩ = 98)

A $B_{MA}^{7(b5)} / B^b$ $B^{dim.(MA7)} / B^b$ $E^{b(+9)} / B^b$ ($G_{MA}^{7(+5)} / B^b$) $A_{MA}^{7(+5)} / B^b$

(w/ pn.) (as is on head only)

$A^b_{MI}^9(add4)$ $A^b_{MI}^{6/9}(add4)$ $A^b_{MI}^9(add4)$ $A^b_{MI}^{6/9}(add4)$

B C_{MI}^9 $G^{7(b9)} / B$ $G^b_{MA}^7 / B^b$ A_{MA}^9

$A^b_{MI}^9(add4)$ $A^b_{MI}^{6/9}(add4)$ $A^b_{MI}^9(add4)$ $A^b_{MI}^{6/9}(add4)$ ⊕

solos: ($D^b_{SUS}^9$ $D^b_{13(b9)}$ G_{MI}^9 $C^{13(b9)}$ $F^{\#}_{MI}^9$ $B^{13(b9)}$)

C $D^b_{SUS}^9$ $D^b_{SUS}^9$ $D^b_{7(b9)}$ / G_{MI}^9 C^9_{SUS} $C^{13(b9)}$ / $F^{\#}_{MI}^9$ B^9_{SUS} B^{13} /

(sample bs.)

(E_{MA}^9 $A_{MA}^{9(+11)}$)
 E_{MA}^9 A_{MA}^9

Solo on tune (A B C).
After solos, D.C. al Coda (no repeat).

⊕ (Guitar solo)

(solo) ($D^b_{SUS}^9$ $D^b_{7(b9)}$ G_{MI}^9 $C^{13(b9)}$)

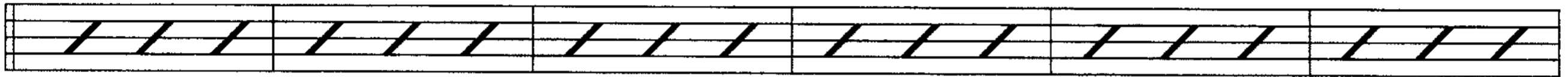
D $D^b_{SUS}^9$ $D^b_{SUS}^9$ $D^b_{7(b9)}$ / G_{MI}^9 C^9_{SUS} $C^{13(b9)}$

(F#MI⁹ F#MI⁹ B^{13(b9)} B⁹_{SUS} B^{13(b9)} E^{MA}⁹ E^{MA}⁹ A^{MA}⁹ A^{MA}⁹)



(gtr. solo)

E B^{b9}_{SUS} B^{b7(b9)}(#5) E^{MI}⁹ A^{13(b9)} E^{bMI}⁹ A^{b13(b9)}



D^{bMA}^{9(#11)} G^{bMA}^{9(#11)} F G⁹_{SUS} G^{7(b9)}(#5) C#^{MI}⁹ F#^{13(b9)}



C^{MI}⁹ F^{13(b9)} B^{bMA}⁹ E^{bMA}⁹ G E⁹_{SUS} E^{13(b9)}



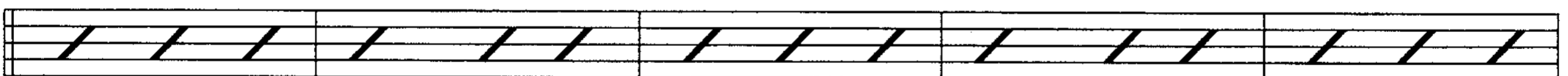
B^{bMI}⁹ E^{b13(b9)} A^{MI}⁹ D^{13(b9)} G^{MA}⁹ C^{MA}⁹



(Tag)

(gtr. solo)

D^{b9}_{SUS} D^{b9}_{SUS} D^{b7(b9)}(#5) G^{MI}⁹ C⁹_{SUS} C^{13(b9)}(#5) F#^{MI}⁹



B⁹_{SUS} B¹³ E^{MA}⁹ A^{MA}^{9(#11)}



rall.

To play letter A one octave lower, use the main part.
 The head is played twice before solos and once after solos.
 This chart is based on the composer's lead sheet plus recorded versions.

Bossa Nova (♩ = 132)

Desalento

Chico Buarque
(as performed by Gal Costa)

(Sustained Feel)

(Intro) $A^b_{MA}7/C$ D/C D/C $C_{MI}7$ $A^b_{MA}7/C$

(strings)

(add rhythm)

D/B^b B^b/E^b $A_{MI}7(b5)$ $D7(b9)$ E^b9 $D7(b9)$ $(G_{MI}9)$

(gtr.) ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

A $G_{MI}9$ $A^b6/9$ $G_{MI}9$ $A^b_{MI}6$

Sim, vai e diz, diz as - sim,
Vai e diz, diz as - sim,

$C_{MI}(MA7)$ $C_{MI}7$ $C_{MI}6$ $A^b_{MA}7/C$

que eu cho - rei Que eu mor - ri
co - mo sou in - fe - liz

D/C G^7/B

de ar - re - pen - di - men - to. * Que o meu des - a - len -
no meu des - ca - mi - nho. Diz que eu es - tou so - zi -

$A_{MI}7(b5)$ $D7(b9)$ $D7(b9)$ $G6/9$ $D13$ $D9(b13)$

- to já não tem mais fim. Diz
- nho e sem sa - ber de mim.

B $G6/9$ $E_{MI}7$ F^o7

que eu es - ti - ve por pou - co, diz a e - la que es - tou lou -

$F^{\#}_{MI}9(b5)$ $A_{MI}6/C$ $B13(b9)$ $A_{MI}7(b5)$

- co pra per - do - ar, que

* Gal Costa sings "Viu, me desalento já não tem mais fin."

E_{MI}^{6/9} **C[#]/_B**

se - ja lá co - mo for, por a - mor, por fa -

B_{MI}^{7(b5)} **E^{7(#5)}** **A_{MI}^{7(b5)}** **(A^{b9(b5)} D^{7(#5)})**

vor, é pra e - la vol - tar, sim.

C **G_{MI}⁹** **A^{b6/9}** **G_{MI}⁹** **S** **A^b_{MI}⁶**

Sim, vai e diz, diz as - sim,

C_{MI}^(MA7) **C_{MI}⁷** **C_{MI}⁶** **A^b_{MA}⁷/_C**

que eu ro - dei, que eu be - bi, que eu ca - í, que eu não sei, só sei que can-sei, em

D/_C **G⁷/_B**

fim, dos meus des - en - con - tros. Cor - re e diz a e -

A_{MI}^{7(b5)} **D^{7(b9)}** **G_{MI}⁹** **A^{b6/9}**

for solos & more choruses

- la que eu en - tre - go os pon - tos.

Solo on tune (A¹ A² B C).
After solos, D.S. al Final Ending.
Vamp & fade.

Final Ending

G_{MI}⁹ **A^{b6/9}** **G_{MI}⁹**

- tos. Vai e diz,

(optional fine)

D.S.S., vamp & fade using
"Final Ending" each time.

Gal Costa sings this in D minor. It is in G minor to be playable by more instrumentalists.

Don't Let It Go

Vincent Herring

Medium Swing

(♩ = 122)

A

(trp./alto) *mf* *mp* (piano)

D^{7(#9)} E^bMA^{7(#11)} E^bMA^{7(#11)} (lt. cymbals, play thru) D^{7(#9)} E^bMA^{7(#11)}

(bs., lowest note 8va)

lay back - - - -

E^bMA^{7(#11)} D^{7(#9)} D^bMA^{9(#11)} C^{7(#9)} D^bMA^{9(#11)}

1. 2.

(omit lower note 1st x only)

D^bMA^{9(#11)} D^{7(#9)} E^bMA^{7(#11)} D^bMA^{9(#11)}

(Alto solo)

B

G⁹_{SUS}

G⁹_{SUS}

G^{b9}_{SUS} F⁹_{SUS}

mf (bs. walk)

(Alto solo)

F^9_{sus} F^9_{sus} (end solo) break $D^{7(\#9)}$ $E^b_{MA}{}^{7(\#11)}$

mp (like letter A)

C (trp./alto) *mf* $E^b_{MA}{}^{7(\#11)}$ $D^{7(\#9)}$ $E^b_{MA}{}^{7(\#11)}$

$E^b_{MA}{}^{7(\#11)}$ $D^{7(\#9)}$ $D^b_{MA}{}^{9(\#11)}$ $C^{7(\#9)}$ $D^b_{MA}{}^{9(\#11)}$ lay back

$D^b_{MA}{}^{9(\#11)}$ $D^{7(\#9)}$ $E^b_{MA}{}^{7(\#11)}$

Solo on tune (A¹ A² B C).
 Rhythm section play figures 1st,
 3rd, etc. choruses (Swing 4 on
 alternate choruses, bs. walk).
 After solos, D.C. al Coda
 (with repeat).

$(D^b_{MA}{}^{9(\#11)})$ $D^{7(\#9)}$ $E^b_{MA}{}^{7(\#11)}$ (pn. fill)

Down

Miles Davis

(as played by Chet Baker)

Medium Swing

(B^b blues, altered)

(♩ = 124)

Chord progression: B^b7, E^b7, B^b7

(trp.)

Chord progression: B^b7, E^b7

Chord progression: D_{Mi}⁷, G⁷, D_{Mi}^{b7}, G^{b7}, C_{Mi}⁷, F^{#Mi}⁹

Chord progression: F^{#Mi}⁷, B^{9(#11)}, D_{Mi}⁷, G⁷, C_{Mi}⁷, F⁷

Take Coda last x

Chord progression: C_{Mi}⁷, F^{#Mi}⁷, B^{9(#11)}, E^{7(b5)}

Head is played twice before and after solos.
Miles Davis' version is in F and quite a bit different.

Medium Swing (♩ = 98)

Dr. Jackle

129

Jackie McLean
(as played by Miles Davis)

A

(trp./alto, unison)

F⁶ E^{b13} E¹³ F⁶ F⁷

(rhythm) (bs.)

B^{b9} (pn. comp) B^{bMI7} B^{o7} F^{MA7} A^{MI7} D^{7(b9)}

(bs. walk)

(trp.) (2nd x)

(alto) (unison)

G^{MI7} C⁷ F^{MA7} B⁷ G^{MI7} C^{7(b9)} G^{MI7} C^{7(b9)}

1. 2.

(Solos) (F Blues)

B

(F⁷) (F⁷)

F⁶ B^{b9} F⁶ C^{MI7} F⁷ B^{b9}

F^{MA7} A^{MI7(b5)} D^{7(b9)} G^{MI7} C^{7(b9)} F⁶ G^{MI7} C^{7(b9)} (last x)

After solos, D.S. al Coda
(with repeat).

(trp.) (alto)

F^{MA7} B⁷ G^{MI7} C^{7(b9)} F⁶ break

(trp.) (alto)

Head is played twice before and after solos.

Dream On

Christophe Wallemme
(as played by Prysm)

A

mf
(sample bs.) *

cresc.

(2nd x) ⊕

1. *dimin.*

2. *dimin.*

B

ad lib
ad lib
(etc.)

* Bass may double melody in bars 1 through 12 of letter A.
This composition is dedicated to Matthieu Dalle.

(Solos)

C $B^{\flat 7}$ E_{MI}^7 B_{MI}^7 $F^{\sharp MI}^7$

(sample bs.) (etc.)

F_{MI}^7 C_{MI}^7 $B^{\flat MA} 7^{(b5)}$ G_{MI}^7

B_{MI}^9 E_{MI}^9 G_{MI}^9 $A^7(\sharp 5)$ D_{MI}^9 $E^{\flat} MI^9$ $A^{\flat} MI^9$ $B^{\flat 7}(\sharp 5)$

1. $E^{\flat} MI^7$ B_{MA}^7 G_{MI}^9 $A^7(\sharp 5)$ 2. E^{\flat} Phrygian ($E_{MA}^9(\sharp 11) / E^{\flat}$)

(Last solo) (bs. solo on recording) For more choruses, repeat C¹ C²

D $E^{\flat} MI^9$ $B_{MA}^9(\sharp 11)$ $G_{MI}^6(\text{add } 11)$ $A^7(\sharp 5)$ (4 x's)

$B^{\flat 7}$ E_{MI}^7 B_{MI}^7 $F^{\sharp MI}^7$ F_{MI}^7 C_{MI}^7

$B^{\flat MA}^7$ G_{MI}^7 B_{MI}^9 E_{MI}^9 G_{MI}^9 $A^7(\sharp 5)$ D_{MI}^9 $E^{\flat} MI^9$

$A^{\flat} MI^9$ $B^{\flat 7}(\sharp 5)$ $E^{\flat} MI^9$ B_{MA}^7 $A^{\flat} MI^9$ $A^7(\sharp 5)$ (end solo)

D.C. al Coda (2nd x)

$E^{\flat} MI^9(\sharp 11)$ B_{MA}^7 $A^{\flat 7}(\text{add } 11, \text{add } 9)$ $C_{MA}^7(\sharp 5) / E$ $G_{MI}^9(\sharp 11)$ $A^7(\sharp 5)$ $A^{\flat} MI^7$ $B^{\flat 7}(\sharp 5)$

($E_{MA}^9(\sharp 11) / E^{\flat}$ Phrygian (dr. continue) B_{MA}^9)

$G_{MI}^9(\sharp 11)$ $A^{\flat} MI^9(\text{add } 13, \text{add } 11)$ (8va)

Dreaming About My First Love

Samba Canção (♩ = 118)

Toninho Horta

(add gtr. fills 2nd x)

(Intro) $F_{MA}^9(\text{omit } 3)$ A $E_{MI}^9(11)$ $G_{MA}^7(\#5)$ A $F\#_{MI}^9(11)$ $(B^7(\flat 9))$

(gtr. comp) (etc.)

$B^7(\flat 9)$ $E^6/9$ A_{MA}^9 $A^6/9$ $A\flat_{MI}^9$

A $F_{MA}^9(\text{omit } 3)$ A $E_{MI}^9(11)$ $G_{MA}^7(\#5)$ A $F\#_{MI}^9(11)$

(gtr. 1st x, vocal 2nd x and on D.S.)

$B^7(\flat 9)$ $E^6/9$ A_{MA}^9 $A^6/9$ $A\flat_{MI}^9$ (opt. fill)

$F_{MA}^9(\text{omit } 3)$ A $E_{MI}^9(11)$ $G_{MA}^7(\#5)$ A $F\#_{MI}^9(11)$

$B^7(\flat 9)$ $E^6/9$ A_{MA}^9 $A^6/9$ $A\flat_{MI}^9$ (opt. fill)

B $F_{MA}^9(\text{omit } 3)$ A $E_{MI}^9(11)$ $G_{MA}^7(\#5)$ A $F\#_{MI}^9(11)$

(vocal w/ gtr.)

$B^7(\flat 9)$ $E^6/9$ A_{MA}^9 $A^6/9$ $A\flat_{MI}^9$

(Solos)

C $F_{MA}^9(\text{omit } 3)$ $E_{MI}^9(11)$ $G_{MA}^7(\#5)$ $F\#_{MI}^9(11)$

$B^7(\flat 9)$ $E^{\flat 6/9}(\#11)$ A_{MA}^9 $A^{\flat 6/9}$ $A^{\flat}_{MI}^9$

(after solos)

D $F_{MA}^9(\text{omit } 3)$ $E_{MI}^9(11)$ $G_{MA}^7(\#5)$ $F\#_{MI}^9(11)$

(vocal w/ gtr.)

$B^7(\flat 9)$ $E^{\flat 6/9}$ A_{MA}^9 $A^{\flat 6/9}$ $A^{\flat}_{MI}^9$

D.S. (Fade out on letter A)

Guitar & vocal sound one octave lower than written.

Bright, even 8th notes (♩. = 72)

Dreams

Billy Childs

(as performed by Steve Houghton)

A

mf EbMI¹¹ D^{b(add 4)} / D (dr. play time) GMI⁹ BMA⁹

AMI^{7(#5)} B^bMI^{7(#5)} F[#]MI^{9(b13)} / (MA⁷) FMI^{9(MA7)}

(pn. w/ bs.)

B

EbMI¹¹ D^{b(add 4)} / D F[#]MI^(add 9) / A B^bMI^(MA7) / (add 6)

EMA⁷ / C D^bMA⁷ / A EMI¹¹ Eb^{7(#11)} / (#9)

(pn. w/ bs.)

C

p cresc. (AbMI⁹ G^bMA⁷ AbMI⁹ / E^b B^bMI⁹ / D^b) mf CMI⁹ Eb⁶ / A A^{7(#11)} / b⁹

(pn. w/ low horn)

D $D_{MI}^9(MA7)$ $F_{MA}^7(\#5) / B^b$ $F\#_{MI}^9(MA7)$

f *sub. p* *cresc.*

$E_{MI}^9(MA7)$ $C_{MA}^7(\#5) / F$ $B^b_{MI}^9$ $F^{dim.} (add 9) / (MA7)$

(pn. w/ bs.)

(Solos) (optional Jazz Waltz/Swing Feel)

E $E^b_{MI}^{11}$ $D_{MA}^7(\#5)$ G_{MI}^7 B_{MA}^7 $A_{MI}^7(\#5)$ $B^b_{MI}^7(\#5)$

$F\#_{MI}^9(MA7)$ $F_{MI}^9(MA7)$ **F** $E^b_{MI}^{11}$ $D_{MA}^7(\#5)$

$A_{MA}^7(\#11)$ $B^b_{MI}^7(MA7)$ $C_{MA}^7(\#5)$ $A_{MA}^7(\#5)$ E_{MI}^9 $E^b7(\#9)$

G $A^b_{MI}^7$ C_{MI}^7 $A^7(\#9)$ **H** $D_{MI}^7(MA7)$

$F_{MA}^7(\#5) / B^b$ $F\#_{MI}^7(MA7)$ $E_{MI}^7(MA7)$ $C_{MA}^7(\#5) / F$ $B^b_{MI}^9$ $F^{dim.}(MA7)$

Repeat for solos (E F G H).
After solos, D.C. al Coda.

(even 8th notes) (fill)

$F^{dim.} (add 9) / (MA7)$ $A^b_{MI}^{dim.}(MA7)$ $F_{MI}^9(MA7)$ $D_{MI}^{11}(MA7)$

(pn. w/ bs.)

Dreams (bass)

Bright, even 8th notes (♩. = 72)

A $E^b_{MI}{}^{11}$ $D^{b(add 4)} / D$ $G_{MI}{}^9$ $B_{MA}{}^9$

mf

$A_{MI}{}^{7(\#5)}$ $B^b_{MI}{}^{7(\#5)}$ $F^{\#}_{MI}{}^9(\flat 13)$ $F_{MI}{}^9(MA7)$

(w/ pn.)

B $E^b_{MI}{}^{11}$ $D^{b(add 4)} / D$ $F^{\#}_{MI}{}^{(add 9)}$ $B^b_{MI}{}^{(MA7)}$

$E_{MA}{}^7 / C$ $D^b_{MA}{}^7 / A$ $E_{MI}{}^{11}$ $E^b{}^{7(\#11)}$

(w/ pn.)

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

p (as is) cresc. mf

D $D_{MI}{}^9(MA7)$ $F_{MA}{}^{7(\#5)} / B^b$ $F^{\#}_{MI}{}^9(MA7)$

f sub. p cresc.

$E_{MI}{}^9(MA7)$ $C_{MA}{}^{7(\#5)} / F$ $B^b_{MI}{}^9$ $F^{dim. (add 9)} / (MA7)$

(Solos) (optional Jazz Waltz/Swing Feel)

E E_{bMI}^{11} $D_{MA}^{7(\#5)}$ G_{MI}^7 B_{MA}^7

(sample)

$A_{MI}^{7(\#5)}$ $B_{bMI}^{7(\#5)}$ $F_{\#MI}^9(MA7)$ $F_{MI}^9(MA7)$

(etc.)

F E_{bMI}^{11} $D_{MA}^{7(\#5)}$ $A_{MA}^{7(\#11)}$ $B_{bMI}^{(MA7)}$

$C_{MA}^{7(\#5)}$ $A_{MA}^{7(\#5)}$ E_{MI}^9 $E_{b7(\#9)}$

G A_{bMI}^7 C_{MI}^7 $A^{7(\#9)}$

H $D_{MI}^{(MA7)}$ $F_{MA}^{7(\#5)}$ B_{b}

$F_{\#MI}^{(MA7)}$ $E_{MI}^{(MA7)}$ $C_{MA}^{7(\#5)}$ F B_{bMI}^9 $F^{dim.(MA7)}$

Repeat for solos (E F G H).
After solos, D.C. al Coda.

⊕ (even 8th notes)

$F^{dim.(add 9)}$ $A_{b}^{dim.(MA7)}$ $F_{MI}^9(MA7)$ $D_{MI}^{11(MA7)}$

Effendi

McCoy Tyner

A

S

(pn.)

(dr. mostly hi hat)

(D MI 7)

(pn. w/ bs.)

B

(B 9 sus)

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

(F MI 7)

C

(pn.)
(D MI 7)

(pn. w/ bs.)

(Solos)

D D MI 7 B 13 D MI 7 (last x)

(bs. walk) (pn.)

Repeat for solos.
After solos, D.S. al Coda.

(Piano solo)

D MI 7

(bs. walk)

open

(Solo & fade)

Bass notations are as bass sounds.

Sample left hand piano voicings during solos:

D MI 7

and

B 13

Eftendi (bass)

Medium Swing (♩ = 100 - 102)

A

S. (D_M7)

(w/ pn.)

B (B⁹_{SUS})

(F_M7)

C (D_M7)

(Solos)

D

D_M7

B¹³

D_M7

(walk)

Repeat for solos.
After solos, D.S. al Coda.

⊕

(Piano solo)

D_M7

open

(walk)

(Solo & fade)



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Toronto, Ontario

McCOY TYNER

Endless Stars

Floating, straight 8th's (♩ = 92)

Fred Hersch

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

$D^b_{MA}7$ $G^{7(\#11)}$ $G^b_{MA}7$ $F^{7(\#9)}$ $E_{MA}7(\#11)$ $E^b_{SUS}7$ E^b7

$A^b_{MA}7$ $D^{7(\#11)}$ $C^{\#}_{MI}7(\text{add } 4)$ $F^{\#}_{SUS}7$ $F^{\#}_{7(\flat 9)}$ B_{MI}

B_{MI} A $G_{MI}7$ $C^{\#}_{SUS}7$ $F^{\#}_{MI}7(\text{add } 4)$ $F^{13(\flat 9)}$

1. $C^{\#}_{MI}7(\text{add } 4)$ $F^{\#}_{SUS}7$ $F^{\#}_{7(\flat 9)}$ $B_{MA}7$ $B^b_{SUS}7$ $B^b_{7(\flat 9)}$

E^b_{MI} D^b $B_{MI}7$ $E^{\#}_{SUS}7$ $B^b_{SUS}7$ $B^b_{7(\#5)}$

$E^b_{SUS}9$ $E^b_{7(\flat 9)}$ $D^{7(\#11)}$ $D^b_{7(\flat 9)}$ $G^b_{MI}7$ $F^{7(\#5)}$

(For head, go on)
Solo on A¹ A²
After solos, go on to letter B
and take Coda.

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

$D^b_{MA}7$ $G^{7(\#11)}$ $G^b_{MA}7$ $F^{7(\#9)}_{\#5}$ $E_{MA}^{7(\#11)}$ $E^b_{SUS}7$ E^b7

$A^b_{MA}7$ $D^{7(\#11)}$ $C^{\#}_{MI}7$ $F^{\#9}_{SUS}$ $F^{\#7(b9)}$ B_{MI}

B_{MI}/A $G_{MI}7$ C^7_{SUS} $F^{\#}_{MI}7^{(add\ 4)}$ F^7_{SUS} $F^7(b9)$

C $B^b_{MA}7$ A^7_{SUS} $A^{7(b9)}$ $D_{MI}7$ $D_{MI}7/C$

$B^b_{MI}7$ $A^{7(\#5)}$ $A^b_{MA}7^{(\#11)}$ $G_{MI}7$ D_{MI}/F $E^{7(b9)}$

A^7_{SUS} $A^{7(\#5)}$ D_{MI} $F^{7(b9)}_{\#5}$

D.C for solos (A¹ A²)
After solos, go on to letter B
and take Coda.

$B^b_{MA}7^{(\#11)}$

(Vamp till cue)

(On Cue) $B^b_{MA}7^{(\#11)}$ $A^{7(\#9)}$ B^b/A^b

Solos may go into a Samba Feel.

Epiphany

Denny Zeitlin

Freely

(Intro) $F\#_{MI}^9(11)$ $F_{MI}^9(11)$ B^b_{13} $E_{MI}^9(11)$ $A_{MI}^9(11)$

(solo pn.)

(Tempo, Bossa Nova) (♩ = 154)

$F_{MA}^9(\#5)$ $B^b_{F(\text{add } 9)}$ $B^b_{F(\text{add } 9)}$ $E_{13(\text{b}9)}$

A $A^b_{MA}^7(\#5)$ $(F_{MI}^6/9)$ $G_{MA}^9(\#11)$

(add bs.) (sample pn. voicings)

$A^b_{MA}^7(\#5)$ $(F_{MI}^6/9)$ $G_{MI}^9(\#5)$

$F_{MI}^9(11)$ B^b_{13} $G_{MI}^9(11)$ $C_{13(\#11)}$

$G^b_{MA}^9$ $D^b_{sus}^9$ $G^b_{MA}^9(\text{add } 6)$ E^9_{sus} $A^b_{MA}^7(\#5)$

B $A^b_{MA}^7(\#5)$ $(F_{MI}^6/9)$ $G_{MA}^9(\#11)$

solos: ($B^7(\text{b}9)$)

$A^b_{MA}^7(\#5)$ $(F_{MI}^6/9)$ $F\#_{MI}^7(\text{b}5)$ F^7/B B^9 $B^b_{13(\text{b}9)}$ B^9

$B^{\flat 7}_{SUS}$ $B^{\flat 13}$ $E_{MI}^{9(11)}$ $A_{MI}^{9(11)}$ \odot

solos: ($E^{13(b9)}$ $B^{\flat(add 9)}$ $E^{13(b9)}$)

$F_{MA}^{9(\#5)}$ $B^{\flat(add 9)}$ F E $E^{13(b9)}$

Solo on tune (A B)
After solos, D.S. al Coda.

\odot $F_{MA}^{9(\#5)}$ $B^{\flat(add 9)}$ F E $E^{13(b9)}$

$A^{\flat}_{MA}^{7(\#5)}$ F_{MI}^6 $B^{\flat(\#9)}$ G

(pn.) $D^{\flat}_{MA}^9$ $(D^{\flat}_{MA}^9)$ C_{MA}^7

(bs.) *rall.* (pn.) (bs., low note 8va)

Errática

Caetano Veloso
(as performed by Gal Costa)

(Intro)

(gtr.)

F⁶/_A

F^{Mi6}/_{A^b}

(gtr.)

A F^{6/9}/_A (comp) F^{dim.(MA7)}/_{A^b} G^{Mi7}

Nes - ta me - lo - di - a em que me per - co, quem sa -
Nes - te des - ca - mi - nho, meu ca - ri - nho te per -

C¹³ C^{Mi9} F⁹ B^{9(b5)} B^{bMA9}

be tal - vez um di - a ain - da te en - con - tre, mi - nha mu - sa,
cor - re a au - sen - cia, Cor - po, al - ma, tu - do, na - da, mu - sa.

B^{b6} B^{bMi6} F^{MA7}/_A F^{dim.(MA7)}/_{A^b}

con - fu - sa. Es - ta es - tra - da me es - cor - re do pei - to,
Di - fu - sa o sor - ri - so do ga - to de A - li - ce,

G^{Mi7} E^{Mi7(b5)} A^{7(b9)(#5)} D^{Mi9} G¹³

- e tão sem jei - to se de - se - nha en - tre as es - tre - las da ga -
se se vis - se. Não se - ri - a me - nos ou mais in - to -

C^{MA9} C^{Mi6}

la - xia, em fuc - xia.
cá - vel que o teu véu.

B B^{bMA9} E^{Mi9} A¹³ D^{MA9(add6)}

Bus - so - las não há na cor dos ver - sos.
Pau - sa de fra - ção de se - mi - fu - sa.

D_{Mi}⁹ G¹³ (1st x) (G_{Mi}⁷ G^{b7(#9)}

U - sam co - mo se - nha tons per - ver - sos.
 Po - de con - ter tão gran - de tris - te - za.

C F_{MA}⁷ / A F^{dim.(MA7)} / A^b G_{Mi}⁷

Bus - co a tri - lha cer - ta ma - te - má - ti - ca - men - te

A^{7(b9)} / / A^{7(b9)} D_{Mi}⁷ G¹³ G_{Mi}^{6/9}

só sei brin - car de ca-bra-ce-ga. Er - rá - ti - ca, (opt. D.S. for solos)
 solos (A B C)

D (1st x only)

(che - ga.)

F⁶ / A (like Intro) F_{Mi}⁶ / A^b F⁶ / A F_{Mi}⁶ / A^b

(gtr.)

D.S. al Coda

E F_{MA}⁷ / A F^{dim.(MA7)} / A^b G_{Mi}⁷

Bus - co es - ti - lo e - xa - to a tá - ti - ca e - fi - caz do

A^{7(b9)} / / A^{7(b9)} D_{Mi}⁷ G¹³

rock ao jazz, do li - de ao sam - ba ao bre - ga. Er -

G_{Mi}^{6/9} F_{MA}^{9(#11)}

break

rá - ti - ca, che - ga.

Ethel

Scott Colley

A

(horns)*
p
E^b₉ (add 3)_{SUS} D₉ (add 3)_{SUS} mf C_MI¹¹ A₉_{SUS}

(bs. in 2)

F_{MA}⁹⁽⁺¹¹⁾ E D₉_{SUS} D^b_{MA}⁷ D^b₆ (C_{MA}⁷)
NC.

(bs.)

1. (D_{MA}⁷/G[#] F[#]_{SUS}) (E_{SUS} E^(add 9))
NC.

2. (E_{SUS} E^(add 9))
f (horns)
NC.

bs. fill

(pn. w/ bs., bottom note only)

B

f
NC.

f

1. 2.

(pn. w/ bs., both notes, 8va)

(bs., loco)

* Horns on the recorded version are alto sax and tenor sax.

C $E\flat^9_{SUS} (add 3)$ $D^9_{SUS} (add 3)$ C_{MI}^{11}

(horns) *p* *mf*

(bs. in 2)

A^9_{SUS} $F_{MA}^9 (add 11)$ D^9_{SUS} $D\flat_{MA}^7$ $D\flat^6$

(horns w/pn.) C_{MA}^7 $D_{MA}^7 / G\#$ $F\#_{SUS}$ E_{SUS} $E^{(add 9)}$

NC.

(bs.)

D $E\flat^9_{SUS} (add 3)$ $D^9_{SUS} (add 3)$ $C_{MI}^9 (add 6)$ A^9_{SUS} $F_{MA}^9 (add 11)$

(bs. in 2 mostly)

$D^9_{SUS} (add 3)$ $D\flat^9_{SUS} (add 3)$ C^9_{SUS} $D / G\#$ $D / F\#$ E^9_{SUS}

2. $E\flat^9_{SUS} (add 3)$

Solo on D¹ D²
After solos, D.C. al Coda (with repeat).

(horns/pn. 2 x's, then pn. continues w/ horns ad lib)

f (horns)

(E^7) NC. (dim. last x)

(pn. w/ bs., bottom note) (pn. w/ bs., both notes, 8va)

till cue

on cue

(E^7) NC.

(E^7) NC.

Even Mice Dance

Michel Petrucciani

Jazz Waltz (♩ = 154)

A C_{MI}^7 $E_{MA}^{7(\#5)}$ $\frac{G}{A^b}$ $\frac{A^b}{G^b}$

$E_{MA}^{7(\#5)}$ F_{MI}^7 $\frac{E^b9}{G}$ $A^b6/9$

$D^b_{MA}^7$ $C^{7(b9)}$ $G^b_{MA}^7$ $E^b_{MI}^9$

B_{MI}^9 E^9 B_{MI}^9 (E^9)
 $E^{7(b9)}$

A_{MI}^9 D^9 A_{MI}^9 (D^9)
 $D^{7(b9)}$

B G_{MI}^9 $(G_{MI}^9 C^{7(b9)})$ F_{MA}^9 $B_{MI}^{7(b5)}$ $E^{7(\#5)}$

A_{MI}^9 D_{MI}^9 G^{13} $C^{6/9}$ $F\#_{MI}^{9(b5)}$ $B^{7(b9)}$

E_{MA}^9 $C\#7(alt.)$ $C^{6/9}$ $B^{7(b9)}$

(ad lib)

E_{MA}^7 $C\#^7(alt.)$ $C^{6/9}$ D_{MI}^9 $G^7(\#5)$

(ad lib)

⊙

Solo on tune (A B)
 After solos, D.C. al Coda.

C_{MI}^7 $B^{\circ 7}$ E^b7 / B^b E^b7 $A^b_{MA}^7$ $F_{MI}^7(add 4) / G$

(no ritard)

$D^7(alt.)$ $G^7(\#9)$ $C / C\#$ (C# dim. scale) (fill)

Head is played twice before solos, once after solos.

The Everlasting Night

Easy Jazz Waltz, relaxed

Gary Willis

(♩ = 104)

(Intro) $E7(\#9)$ (ad lib) A_{MI}^9 $F_{MI}^{6/9}$ $E7(\#9)$

(sample ad lib Intro) *

A_{MI}^9 F_{MI}^9 $F_{MI}^{6/9}$ G

A C_{MA}^7 $B^b_{MI}^7$ (E^b) $A^b_{MA}^7$ $F^{\#}_{MI}^7$ (B)

E_{MA}^7 $C^{\#}_{MI}^7$ $B^b_{MI}^{9(11)}$ $E_{MI}^{9(MA7)}$ $F^{\#}$

B_{MA}^7 $D_{MI}^{9(11)}$ (G) C_{MA}^7 $A^b_{13(b9)}$

$D^b_{MA}^{7(\#11)}$ $B^b_{MI}^7$ F_{MI}^9 $F_{MI}^{6/9}$ G

$E^b_{MI}^9$ A^b_9 G_{MI}^{11}

$E7(\#9)$ $D^b7(\#9)$ $E^b_{MI}^{11}$

F⁷(#9) **G_{Mi}⁹** **A⁷(#9)**

B_{Mi}^(MA7) **E_{Mi}¹¹** **E⁷(#9)** **A_{Mi}⁷**

F_{Mi}⁹ **F_{Mi}^{6/9}_G** **A_{Mi}⁹** **F_{Mi}^{6/9}** **E⁷(#9)**

(ad lib)

A_{Mi}⁹ **F_{Mi}⁶** **F_{Mi}^{6/9}_G**

Solo on tune (A¹ A² B)
After solos, D.S. al Coda
(with repeat).

C_{Mi}^(MA7) **F_{Mi}¹¹** **B_{Mi}⁹** **E_{Mi}⁹**

E⁷(#9) **A_{Mi}⁹** **D_{Mi}^{9(MA7)}** **F_{Mi}^{6/9}_G** **F_{Mi}^{9(MA7)}** **D_{Mi}⁹**

ritard

B_{Mi}⁹ (fill) **A_{Mi}⁹ (fill)**

* Ad lib Intro as played by Gary Willis (el. bass).
On the recording (both heads): Letter A 1st x, bass melody; 2nd x, add harmonica.
Letters B and Coda, bass with harmonica melody.



Photo©Robert Feinberg

LEILA PINHEIRO

Falling In Love

Victor Feldman

Ballad (♩ = 58 - 60)

(E_{MI}^7 / D // // $A / C^\#$) (as played by Stan Getz)

A $E_{MI}^7(b5)$ A^{13}_{SUS} $A^{13(b9)}$ D^9_{SUS} // // $A / C^\#$ B_{MI}^7 // // D / A

G_{MA}^7 // // $D / F^\#$ E_{MI}^7 A^9_{SUS} D_{MA}^9 G_{MA}^9 $F^\#7(\#9)$ // B^{b13}_{SUS} B^{13}_{SUS}

$E_{MI}^7(b5)$ A^{13}_{SUS} $A^{13(b9)}$ D^9_{SUS} // // $A / C^\#$ B_{MI}^7 // // D / A

A^{b9}_{MI} D^{b9}_{SUS} D^{b9} G^{b7}_{MA} D^b / F E^{b7}_{MI}

B $D^{b13}(b9)$ $D^{b13}(\#11)$ // // E / D E^{b7}_{MA} $G^7(\#5)$ C_{MI}^7 // // B^b

$A_{MI}^9(11)$ D^9_{SUS} $D^7(b9)$ solos: (G_{MA}^9 // $G_{MA}^7(\#5)$) B_{MA}^7 $B_{MA}^7(\#5)$ $F^\#$ $F^\#$ $F_{MI}^9(b5)$

C $E_{MI}^7(b5)$ A^{13}_{SUS} $A^{13(b9)}$ D^9_{SUS} // // $A / C^\#$ B_{MI}^7 // // D / A

G_{MA}^7 // // $D / F^\#$ E_{MI}^7 A^9_{SUS} $A^7(b9)$ D^6_9 // // $G_{MA}^7(\#5)$ B_{MA}^7 $B_{MA}^7(\#5)$ $F^\#$ $F^\#$ $F_{MI}^9(b5)$

(rall. last x)

Solo on tune (A B C)
After solos, D.S. al Coda.

E^{b9}_{MA} (add 6)

b° (ten. fill)

Tenor sounds an octave lower than written.
Alternate chords are generally from the composer's lead sheet.

Fast Swing (♩ = 98 - 138) Fantasy In D

Cedar Walton

(Intro) (pn. solo) (chordal)

2 2 1. 2 2. (ten./pn.)

f D_{MA}^9/A E_{MI}^9/A D_{MA}^9/A A^{13}

(sample bs.)

A

D_{MA}^7 C_{MA}^7 D_{MA}^7 C_{MA}^7

(2nd x) (sample bs.)

ten. 8va

D_{MA}^7 A^{b7} G_{MA}^7 $C\#_{MI}^7(b5)$ $F\#^7(b5)$

(walk)

(ten. 8va) (2nd x) (ten. 8va, last x only) (ten. loco)

$(B^{dim. (add 9)})_{MA}^7$ B_{MI}^9 $(C^{dim. (add 9)})_{MA}^7$ C_{MA}^9 B_{MI}^7 E^7 G_{MA}^7 $G^{b13(b9)}$ F_{MA}^7 $E_{MI}^7(b5)$ F_{Eb}

(walk)

B (Solo) (start of 1st solo)

2 2 1. 2 2. (ten./pn.)

D_{MA}^9/A E_{MI}^9/A D_{MA}^9/A A^{13}

C (Solos)

D_{MA}⁷ C_{MA}⁷ D_{MA}⁷ C_{MA}⁷ D_{MA}⁷ A^{b7}

G_{MA}⁷ C_{#MI}^{7(b5)} F_{#7(b9)} B_{MI}⁷ C_{MA}^{7(#11)} B_{MI}⁷ E⁷ (E_{MI}⁷ A⁷) B^{bMI}⁷ E^{b7}

D

2 2 2 (for D.S.)

D_{MA}⁹ / A E_{MI}⁹ / A (A¹³) (ten./pn.)

2 2 2

(sample bs.)

Solo on C D, with repeats.
After solos, D.S. al Coda
(with repeat).

⊕

(Ten. solo) (over long vamp) (On Cue) (solo continues)

D_{MA}⁹ / A E_{MI}⁹ / A D_{MA}⁷ C_{MA}⁷

(Vamp & solo till cue)

1. 2. (fill)

D_{MA}⁷ C_{MA}⁷ D_{MA}⁷ C_{MA}⁷

The sample bass line in letter A is only appropriate at the slower tempo.
Tenor plays as written, sounding one octave lower.

Firm Roots

Cedar Walton

(Intro)

f (pn.)

F_{MI}^7 G_{MI}^7 A_{MI}^7 $B^b_{MI}^7$ $A^b_{13}^{sus}$

(pn./bs.)

$A^b_{13}(b9)$ F_{13}^{sus} $F_{13}(b9)$

(Drum solo)

break

(horns/pn.)
mf

A

$(F_{MI}^{7(b5)})$ $B^b_{7(b9)}$ F_{MI}^7 $D_{7(\#9)}$ $F_{MI}^{9(b5)}$ N.C.

(pn./bs. 8va)
B^b pedal

(etc.)

$(D_{7(\#9)})$ N.C. $(D_{MI}^{7(b5)})$ $G_{7(b9)}$ D_{MI}^7 $B_{7(\#9)}$ (C_{MA}^9) $(D_{MI}^{9(b5)})$ N.C.

B^b pedal G pedal

$(C_{MI}^{7(b5)})$ $F_{7(b9)}$ C_{MI}^7 $A_{7(\#9)}$ 1.) N.C. 2. $(A_{7(\#9)})$

F pedal B^b pedal B^b pedal

B

(horns) *cresc.* *f*

F_{MI}^7 F_{MI}^6 G_{MI}^7 G_{MI}^6 A_{MI}^7 A_{MI}^6 $B^b_{MI}^7$ $B^b_{MI}^6$ $A^b_{13}^{SUS}$

(bs.)

$A^b_{13}^{(b9)}$ F^{13}_{SUS} $F^{13}^{(b9)}$

C (Solos)

F_{MI}^7 $B^b_{7}^{(b9)}$ $E^b_{MA}^7$ $C^{7(b9)}$

(bs. walk)

F_{MI}^7 $B^b_{7}^{(b9)}$ $E^b_{MA}^7$ D_{MI}^7 $G^{7(b9)}$

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

D F_{MI}^7 G_{MI}^7 A_{MI}^7 $B^b_{MI}^7$ $A^b_{13}^{SUS}$

(optional play through)

$A^b_{13}^{SUS}$ $A^b_{13}^{(b9)}$ F^{13}_{SUS} $F^{13}^{(b9)}$ (horns last x)

Solo on C C D
After solos, D.S. al Coda (with repeat).

(Drum solo) (Half x)

$A^b_{MI}^{11}$ (pn. fill)

ff (tutti)

Disregard chords in letter A if played by 2 horns or less.

Formula Uno

Fast Guaracha (Latin Jazz)

Orlando "Maraca" Valle

(♩ = 138) (2-3 Clave) break

Intro
 (solo fl.)

(break)

(tutti)

A C¹³_{SUS} C¹³ C¹³_{SUS} C¹³

(fl./horns)

E^b₁₃_{SUS} E^b₁₃ E^b₁₃_{SUS} E^b₁₃

B A^b_{MI}⁹ D^b₉ G_{MI}⁹ C⁹ F[#]_{MI}⁹ B⁹ F_{MI}⁹ B^b₉

(fl., 8va top note)

(horns)

C E⁶/₉(#11) (F⁶/₉(#11)) E E⁶/₉(#11) (2nd x on D.S.) (F⁶/₉(#11)) E

(fl./horns)

⊙ E⁶/₉(#11) (F⁶/₉(#11)) G (solo flute) C¹³ break

D.S. al Coda (w/ repeats)

(break)

(tutti)

(fine)

(Solos) (solos, 2 choruses each)
 (omit bkgr. 1st solo, then play bkgr. to begin each solo, 1st chorus only)

Musical notation for the first solo section. It consists of five staves. The top staff is the guitar part, starting with a D chord and a C9sus chord. The second staff is the bass part, featuring Eb9sus and Eb9 chords. The third staff continues the bass part with C9sus and C9 chords. The fourth staff is a higher octave bass part (+8va) with Eb9sus and Eb9 chords. The fifth staff is a lower octave bass part (no 8va) with Eb9sus and Eb9 chords. The notation includes various chord voicings, melodic lines with triplets, and dynamic markings.

(solo)

AbMI9 Db9 GMI9 C9 F#MI9 B9 FMI9 Bb9 AbMI9 Db9 GMI9 C9

F#MI9 B9 FMI9 Bb9 E6/9(#11) F6/9(#11) E 2

Chord chart for the first solo section. It shows a sequence of chords: AbMI9, Db9, GMI9, C9, F#MI9, B9, FMI9, Bb9, AbMI9, Db9, GMI9, C9, F#MI9, B9, FMI9, Bb9, E6/9(#11), F6/9(#11), E, and a final measure with a 2. The notation includes slanted lines indicating where the soloist should play.

2 E6/9(#11) till cue E6/9(#11) F6/9(#11) on cue (last chorus) E6/9(#11) F6/9(#11)

Musical notation for the second solo section. It consists of two staves. The top staff is the guitar part, starting with a C9sus chord. The bottom staff is the bass part, featuring Eb9sus and Eb9 chords. The notation includes various chord voicings, melodic lines with accents, and dynamic markings.

(Perc. solo)

C9sus C9 2 Eb9sus Eb9 Eb9sus 1, 2. Eb9 3. Eb9

Musical notation for the percussion solo section. It consists of one staff with slanted lines indicating the rhythm. The notation includes various chord voicings: C9sus, C9, Eb9sus, Eb9, Eb9sus, Eb9, and Eb9. The notation includes dynamic markings and a final measure with a 3.

Form: Intro, head 2 x's (w/ repeat)
 Solos (2 choruses each) (bkgr. begins each solo except 1st one)
 Head 1 x (w/ repeats)
 Take Coda, end at fine.

D.S. al Coda al fine.
 Head 1 x (with repeats).

Formula Uno (rhythm section)

Fast Guaracha (Latin Jazz)

(♩ = 138) (2-3 Clave) break

Intro

(solo fl.)

(break)

(tutti)

C¹³

A

(sample pn. comp)

(sample bs.)

C¹³_{SUS}

C¹³

C¹³_{SUS}

C¹³ (etc.)

B

A^bMⁱ9 D^b9 G^Mi9 C9 F[#]Mⁱ9 B9 F^Mi9 B^b9

C

(pn. montuno)

(2nd x on D.S.)

(sample bs.)

E⁶/₉(#11)

F⁶/₉(#11)
E

E⁶/₉(#11)

F⁶/₉(#11)
E

D.S. al Coda (w/ repeats)

(solo flute)

break

(tutti)

(fine)

C¹³

(Solos) (2 choruses each)
(ens. 1st 16 bars of each solo except first solo)

D C⁹_{SUS} C⁹ 2 E^{b9}_{SUS} E^{b9} 2

(bs., etc., pn. comp)

C⁹_{SUS} C⁹ 2 E^{b9}_{SUS} E^{b9} 2

(solos)

A^bM¹¹ D^{b9} G^{M11} C⁹ F[#]M¹¹ B⁹ F^{M11} B^{b9}

A^bM¹¹ D^{b9} G^{M11} C⁹ F[#]M¹¹ B⁹ F^{M11} B^{b9}

E^{6/9}(#11) F^{6/9}(#11) E 2 2 2

(bs. & pn. like letter C)

(Repeat for solos)

(On Cue) (ens.)

E C⁹_{SUS} C⁹ 2 E^{b9}_{SUS} E^{b9} 2

(bs. tumbao, pn. comp)

(Perc. solo)

C⁹_{SUS} C⁹ 2 E^{b9}_{SUS} E^{b9} E^{b9}_{SUS} 1., 2. E^{b9} 3. E^{b9}

D.S. al Coda al fine
Head 1 x (with repeats)

Form: Intro, head 2 x's (w/ repeat)
Solos (2 choruses each) (bkgr. begins each solo except 1st one)
Head 1 x (w/ repeats)
Take Coda, end at fine.

Fotografia

Antonio Carlos Jobim
English lyric by Ray Gilbert

Bossa Nova * (♩ = 86 - 96)

(Photograph)

(B^b9)

F_{MA}⁹

F_{MI}⁹



Eu, vo - cê, — nós dois, — a - qui nes - te ter - ra - ço à bei - ra - mar...
Eu, vo - cê, — nós dois, — so - zi - nhos nes - se bar à mei - a - luz...

B^b9

F_{MA}⁹



— O sol já vai ca - in - do e o seu o - lhar — pa - re - ce a - com - pa -
— E u - ma gran - de lu - a sai - u do mar. — Pa - re - ce que es - te

(B^bMI⁹

E^b9

A_{MI}^{7(b5)}

D^{7(b9)}(#5)

)

A_{MI}^{7(b5)}

D^{7(b9)}(#5)

G_{MI}⁹

F



nhar a côm - do mar. — Vo - cê tem que ir em - bo - ra, a tar - de cai, —
bar já vai fe - char. — E há sem - pre u - ma can - ção — pa - ra con - tar, —

E_{MI}^{7(b5)}

A^{7(#9)}

D_{MI}⁷

G⁷



— em co - res se des - faz — es - cu - re - ceu. — O sol cai - u no
— a - que - la ve - lha his - tó - ria de um de - se - jo que to - das as can -

G_{MI}⁷

C⁷

1. F_{MA}⁹

B^b9



mar e a - que - la luz — là em - bai - xo se a - cen - deu. — Vo - cê e eu.
ções têm pra — con - tar, — e vei - o a - que - le

2.

F_{MA}⁹

B^b9



bei - jo, — a - que - le bei - jo. —

Solo on tune.
After solos, D.C. (2nd verse) al Coda.



F_{MA}⁹

B^b9



A - que - le bei - jo, —

Vamp & fade

* Also performed with a Medium Swing Feel (♩ = 128 - 138).

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English Lyric

1st Verse

You and I, we two,
alone here in this terrace by the sea.
The sun is going down
and in your eyes
I see the changing colors of the sea.

It's time for you to go.
The day is done,
and shadows stretch their arms
to bring the night.
The sun falls in the sea
and down below
a window light we see,
just you and me.

2nd Verse

You and I, we two,
alone here in this bar with dimming lights.
A full and rising moon
comes from the sea
and soon the bar will close for you and me.

But there will always be
a song to tell,
a story you and I
cannot dismiss;
The same old simple
story of desire,
and suddenly that kiss,
that kiss.

From Tom To Tom

Music by Toninho Horta
English lyric by Tom Lellis
(as recorded by Tom Lellis)

Bossa Nova (♩ = 110)

A A_{MA}^7 $A_{bMI}^7(b5)$ B_{Db} $F\#_{MI}^9(MA^7)$ $F\#_{MI}^9$ B_{sus}^{13} B^{13}

A gen - tle man, Tro - pi - cal land,

B_{MI}^9 E^{13} A_{sus}^{13} $A^{13(\#11)}$ A_{MI}^9 $G_{MA}^9(add6)$ $F\#^{13(b9)}$ $F\#^{13(\#5)}$

The sky, the sand, cap - tured in his hand.

B B_{MA}^7 $B_{bMI}^7(b5)$ C_{Eb} $A_{bMI}^9(MA^7)$ A_{bMI}^9 D_{b13sus} D_{b13}

Like dew on morn, le - gend is born.

D_{bMI}^9 G_{b13sus} $G_{b9(\#5)}$ B_{sus}^{13} $B^{13(\#11)}$ B_{MI}^9 $A_{MA}^9(add6)$ $A_{b13(b9)}$ $A_{b13(\#5)}$

Spi - rits as - cend Mu - sic starts a - gain.

C D_{bMA}^7 $C_{MI}^7(b5)$ $F^{13(b9)}$ $F^{7(b9)}$ B_{b13sus} B_{b9} E_{b13sus} $E_{b7(b9)}$

I hear it still. I know I al - ways

A_{b13sus} A_{b13} D_{b9sus} $D_{b7(b9)}$ G_{bMA}^9 $F_{MI}^7(b5)$ G_{Bb}

will, from Tom to Tom, Calm - ly it flows,
(Soft - ly)

$G_{MA}^7(\#11)$ B $E_{MI}^6/9$ $C\#$ E_{MI}^9 D $F\#^7(\#5)$

riv - er to sea, al - ways it grows, A

D G_{MA}^9 E_{MI}^9 $A_{MI}^9(\#11)$ $D_{MI}^9(\#11)$ $C_{MI}^9(\#11)$ $B_{MI}^9(\#11)$ $E_{MI}^9(\#11)$

mel - o - dy from key to key for Tom. A

G_{MA}^9 E_{MI}^9 $A_{MI}^{9(11)}$ / $D_{MI}^{9(11)}$ $C_{MI}^{9(11)}$ $B_{MI}^{9(11)}$ $E_{MI}^{9(11)}$

le - ga - cy, a mel - o - dy for Tom. _____

Solo on tune (A B C D)
After solos, D.C. al Coda.

G_{MA}^9 E_{MI}^9 $A_{MI}^{9(11)}$ / $D_{MI}^{9(11)}$ $C_{MI}^{9(11)}$ $B_{MI}^{9(11)}$ $E_{MI}^{9(11)}$

(wordless vocal to end)

G_{MA}^9 E_{MI}^9 $A_{MI}^{9(11)}$ / $D_{MI}^{9(11)}$ $C_{MI}^{9(11)}$ $B_{MI}^{9(11)}$ $E_{MI}^{9(11)}$

rall.

Tom Lellis performs the melody at letter D and the Coda like this:

G_{MA}^9 E_{MI}^9 $A_{MI}^{9(11)}$ / $D_{MI}^{9(11)}$ $C_{MI}^{9(11)}$ $B_{MI}^{9(11)}$ $E_{MI}^{9(11)}$

Funky Sea, Funky Dew

Med. Slow Funk (♩ = 94)

Michael Brecker

(Intro) *mf* (ten.)

A *mf*

(1st x) \odot

(2nd x) *f*

(ad lib) *f* (optional: wait till 3rd bar to enter)

(rhythm)

C

Chords and dynamics in the score include: $F\#MI7(b5)$, G/F , $C^{(add\ 9)}_{(omit\ 3)}$, E , $E\flat/F$, $A MI7$, $B\flat MA7(b5)$, $A MI7$, F/G , $A MI7$, $F/B\flat$, $A\flat/D\flat$, $B\flat/C$, B/G , $A MI7$, F/G , $E\flat/F$, $D\flat/E\flat$, $A MI7$, F/G , F_{sus} , $B\flat$, $G\flat 9(\#11)$, G/F , $E7(\#9)$, $E\flat MA^9$, $D7(\#9)$, $C MI7(add\ 6)$, $G\flat 9(\#11)$, G/F , $E7(\#9)$, $E\flat MA^9$, $D7(\#9)$, $C/A\flat$, $B MI7(\#5)$, $B\flat 9(\#11)$, $B\flat 9(\#11)$, $G\flat 9(\#11)$, G/F , $E7(\#9)$, $E\flat MA^9$, $D7(\#9)$, $C/A\flat$, $B MI7(\#5)$, $C/B\flat$, $C/B\flat$, $F7$, $A\flat/B\flat$, $A MI7$, C/D , D/E , $B MI/G\sharp$, C/D , D/E , $E/F\sharp$, $F\sharp/G\sharp$, F/G , $B\flat/C$, D , C/D , G/B , $B\flat/C$.

Chords: F/A B^b F/G C D C/D G/B B^b/C F/A B^b F/G C A^b/B^b

(Solo) D B^b7

Till cue On cue

f

E

f

Chords: D C/D G/B B^b/C F/A B^b F/G C D C/D G/B B^b/C

ad lib

Chords: F/A B^b F/G C A^b/B^b

D.S. al Coda (1st x)

Chords: C/B^b (ad lib) $A_{MI}7$ C/G $F^{\#}MI7(b5)$ $F^{6/9}$ $E7(b9)$

crescendo *ff*

(Tenor cadenza) B^b7 $A_{MI}7$ $A_{MI}7$ (tenor fill)

open open

(rhythm tacet) (tutti) *fff*

Tenor sounds as written.

Funky Sea, Funky Dew (rhythm section)

Med. Slow Funk (♩ = 94)

(Intro)

mf (all rhythm)
 F#MI7(b5) G/F C(add 9)(omit 3) Eb/F AMI7 BbMA7(b5) (dr. light fill) AMI7 F/G (dr. fill)
 (bs.)

A

mf (synth.) (gtr. comp thru w/ hits)
 AMI7 F/Bb Ab/Db Bb/C B/G AMI7 F/G Eb/F Db/Eb
 (dr. play lite time)
 (sample bs.) (etc.)

AMI7 F/G Fsus/Bb Gb9(#11) G/F E7(#9/#5) EbMA9 D7(#9/#5) CMi7(add 6) Gb9(#11)

(tutti) (time)
 G/F E7(#9/#5) EbMA9 D7(#9/#5) C/Ab Bmi7(#5) Bb9(#11) Gb9(#11)

(time) (2nd x) (crescendo)
 G/F E7(#9/#5) EbMA9 D7(#9/#5) C/Ab Bmi7(#5) C/Bb F7 Ab/Bb

B

f (gtr., sounds 8va b)
A_{Mi}7
 (b.s.)

(A_{Mi}7) **A_{Mi}7**

fill

1. 2. **C**

C **D** **E** **B_{Mi}** **G#** **C** **D** **E** **F#** **F#** **G#** **F** **G** **B_b** **C** *f* (as sounds) **G** **B_b** **C**

F **A** **B_b** **F** **G** **C** **D** **C** **D** **G** **B** **B_b** **C** **F** **A** **B_b** **F** **G** **C** **A_b** **B_b**

D (Tenor solo) (as is 2 or 3 x's, then ad lib comp)

B_b7

(sample bs.)

Till cue On cue

B_b7 **B_b7**

V.S. (turn page)

E

f

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

(bs.)

F/A B^b F/G C A^b/B^b

(*S*, letter **A**, on main part)

mf (synth.) (gtr. comp thru w/ hits)
(dr. play lite time)

A^mI⁷ F/B^b A^b/D^b B^b/C B/G A^mI⁷ F/G E^b/F D^b/E^b

(sample bs.) (etc.)

A^mI⁷ F/G F^{sus}/B^b G^b9(#11) G/F E⁷(#9) E^bMA⁹ D⁷(#9) C^mI⁷(add6) G^b9(#11)

(*tutti*)

(time)

G/F E⁷(#9) E^bMA⁹ D⁷(#9) C/A^b B^mI⁷(#5) B^b9(#11) G^b9(#11)

(bs.)

(⊕ letter **A**, on main part)

(tutti) *crescendo*

G/F E7(#9) EbMA9 D7(#9) C/Ab BMI7(#5) C/Bb AMI7 C/G

(bs.)

C/G F#MI7(b5) F6/4 E7(b9) (Tenor cadenza)

(Bb7) (AMI7) (Play) AMI7 (tenor fill)

(rhythm tacet) *fff*

Futuros Amantes

Bossa Nova (♩ = 70)

Chico Buarque
(as performed by Gal Costa)

(Intro) $B^b_{MA}9 / F$ $B^6_{9}(\#11) / F\#$ (2nd x)

Não

A $B^b_{MA}9 / F$ (melody rhythm is freely interpreted) A^7 / E

se a - fo - be, não que na - da é pra já. O a -
quem sa - be en - tão o Ri - o se - rá al -

$B^b_{MA}9 / F$ $D_{MI}6$

mor não tem pres - sa, e - le po - de es - pe - rar em si -
gu - ma ci - da - de sub - mer - sa. Os es - ca - fan -

$C_{MI}9$ $A^b_{MI}6 / C^b$

lên - cio, num fun - do de ar - má - rio na pos - ta - res -
dris - tas vi - rão ex - plo - rar su - a ca - sa, seu

$E^b_{MA}9 / B^b$ D^7 / A 1. D^7 2.

tan - te, mi - lê - nios, mi - lê - nios no ar. E
quar - to, suas coi - sas, sua al - ma des - - vãos.

B $D^b_{MA}9$ $C^{7(\#5)}$

Sa - bios em vão ten - ta - rão de - ci - frar o

$B_{MA}9$ $B^b_{7(\#5)}$ 3

e - co de an - ti - gas pa - la - vras, frag - men - tos de

$E^b_{MI^{11}}$ B_{MI^6}/D

car - tas, — po - e - mas, — men - ti - ras, — re - tra - tos, — ves -

$G^b_{MA^9}/D^b$ F^7/C

tí - gios — de es - tra - nha — ci - vi - li - za - ção. Não

C $B^b_{MA^9}/F$ A^7/E

se á - fo - be, não que na - da é — pra já. A -

$D^7(b9)/(\#5)$ D_{MI^6}

mo - res — se - rão sem - pre a - má - veis. — Fu - tu - ros a -

C_{MI^9} $A^b_{MI^6}/C^b$

man - tes, — qui - çá, se a - ma - rão sem — sa - ber, com o a -

B^b_6/D $A^7/C^\#$ C_{MI^7} $E^b_{MI^6}$ (for D.S.)

mor que eu — um di - a — dei - xei pra — vo - cê. (Não)

Solo on tune (A¹ A² B C)
After solos, D.S. al Coda
(with repeat).

$B^b_{MA^9}/F$ $B^6_{9}/(\#11)/F^\#$ $B^6_{9}/(\#11)/F^\#$

(ad lib)

Gal Costa sings this song in F. This chart is in B^b to be comfortable for more instrumentalists.

The Glide

Ralph Towner

(as recorded by Oregon)

Medium 2-Beat Swing (♩ = 90)

A F_{MI}^{11} E_{MI}^{11} C_{MI}^{11} A_{MI}^{11} F_{MI}^{11} E_{MI}^{11} $F\#_{MI}^{11}$ $A\flat_{MI}^{11}$ $E\flat_{MI}^{11}$ $A\flat_{MI}^{11}$

mf (full chords)

$A\flat_{MI}^{11}$ $E\flat_{MI}^9$ $A\flat_{MI}^{11}$ $E\flat_{MI}^9$ $A\flat_{MI}^{11}$ $E\flat_{MI}^9$ $A\flat_{MI}^{11}$ F_{MI}^{11}

B E_{MI}^{11} C_{MI}^{11} A_{MI}^{11} F_{MI}^{11} E_{MI}^{11} $F\#_{MI}^{11}$ $A\flat_{MI}^{11}$ $B\flat_{MI}^{11}$

(optional counterline)

C_{MI}^{11} $G_{MI}^{7(add 4)}$ C_{MI}^{11} $G_{MI}^{7(add 4)}$ C_{MI}^{11} $G_{MI}^{7(add 4)}$ C_{MI}^{11} $D^7(\#9)$

C $G_{MI}^{(add 9)}$ F $E_{MI}^{7(b5)}$ $A^7(\#9)$ D_{MI}^9 C $B_{MI}^{7(b5)}$ $E^7(\#9)$

A_{MI}^9 $E_{MI}^{7(add 4)}$ A_{MI}^9 $E_{MI}^{7(add 4)}$ A_{MI}^9 $E_{MI}^{7(add 4)}$ A_{MI}^9 $E_{MI}^{7(add 4)}$

$F\#_{MI}^{11}$ $C\#_{MI}^{11}$ $F\#_{MI}^{11}$ $C\#_{MI}^{11}$ $F\#_{MI}^{11}$ $A\flat_{MI}^{11}$ $B\flat_{MI}^{11}$ C_{MI}^{11}

D D_{MI}^9 $A_{MI}^{7(add 4)}$ D_{MI}^9 $A_{MI}^{7(add 4)}$ D_{MI}^9 $A_{MI}^{7(add 4)}$ D_{MI}^9 $A_{MI}^{7(add 4)}$

D_{MI}^9 $A_{MI}^{7(add 4)}$ D_{MI}^9 $A_{MI}^{7(add 4)}$ D_{MI}^9 $A_{MI}^{7(add 4)}$ D_{MI}^9 F_{MI}^{11}

Solo on tune (A B C D)
After solos, D.S. al Coda.

E_{MI}^{11} C_{MI}^{11} A_{MI}^{11} F_{MI}^{11} E_{MI}^{11} B_{MI}^7 E_{MI}^{11} B_{MI}^7

(Solo)
(rhythm section etc.)

(solo etc.)

E_{MI}^{11} B_{MI}^7 E_{MI}^{11} B_{MI}^7 E_{MI}^{11} B_{MI}^7 E_{MI}^{11} B_{MI}^7

1., 2. E_{MI}^{11} B_{MI}^7 E_{MI}^{11} B_{MI}^7 3. E_{MI}^{11} B_{MI}^7 E_{MI}^{11} A

rall.

Sample voicings:

A

A

or

and:

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

The Great Chase

Latin (Heavy Jazz Samba)

(♩ = 134) (EWI/dr. dual solo)

Bob Mintzer

(Intro) GMI tonality (very loosely)

16

A (GMI⁷ C⁷) (etc.)

(as sounds, loco)

A⁷(#9) D⁷(b9) GMI⁹(addb6)

(GMI⁷ C⁷) (etc.)

A⁷(#9) D⁷(b9) GMI⁹(addb6)

B (A^bMI¹³ B^bMI¹³ A^bMI¹³ F^{MI}¹³ A^bMI¹³ B^bMI¹³ A^bMI¹³ / F^{MI}¹³ C^{MI}⁷)

8va b. -----

(C^{MI}⁷ D^{MI}⁷ C^{MI}⁷ / D^{MI}⁷ A¹³(b9) D⁷(#9) G¹³(#9) C⁷(#9) A^bMI¹³)

8va b. -----

(A^bMI¹³ B^bMI¹³ A^bMI¹³ F^{MI}¹³ A^bMI¹³ B^bMI¹³ A^bMI¹³ F^{MI}¹³ C^{MI}⁷)

8va b. -----

(C^{MI}⁷ D^{MI}⁷ C^{MI}⁷ / D^{MI}⁷ A¹³(b9) D⁷(#9) G¹³(#9) C⁷(#9))

8va b. ----- (loco)

(no repeat on D.S.)

EWI (Electric Wind Instrument) plays melody with bass.

C (G_{MI}^7 C^7) (etc.)

(EWI, loco)

$A^{7(\#9)}$ $D^{7(\#9)}$ $E^b_{MI}^{11}$

(Solos)

D $E^b_{MI}^{11}$ $E_{MA}^{7(b5)}/E^b$ $G^b_{MI}^9/E^b$ $A^b_{MI}^9/E^b$

(1st x) (Vamp & solo till cue)

(On Cue)

E $A^{13(b9)}$ $D^{7(\#9)}$ $G^{13(b9)}$ $C^{7(alt)}$ $A^{13(b9)}$ $D^{7(\#9)}$ $G^{13(b9)}$ $C^{7(alt)}$ $A^{13(b9)}$

f (EWI, 8va)

$A^{13(b9)}$ $D^{7(\#9)}$ $F^{\#}_{MI}^9$ B^{13} 1. F_{MI}^7 $B^b_{7(\#5)}$ $E^b_{MI}^{11}$ A^b_{13} 2. $F^{7(\#5)}$ $B^b_{7(\#5)}$

(Piano solo)

F $E^b_{MI}^{11}$ $E_{MA}^{7(b5)}/E^b$ $G^b_{MI}^9/E^b$ $A^b_{MI}^9/E^b$

(1st x) (Vamp till cue)

(On Cue)

G (Drums/Perc. solo)

16 (or open)

D.S. al Coda (no repeat).

$A^{7(\#5)}$ $D^{7(\#9)}$ $E^b_{MI}^{11}$ $E^b_{MI}^{11}$ $D^{7(\#5)}$ G_{MI}^7

8va *ff*

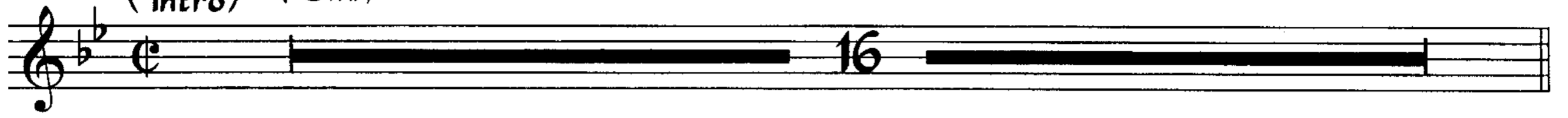
Melody can be played by tenor (with slight alterations).
 Melody notes are often not in the chord played.

The Great Chase (piano)

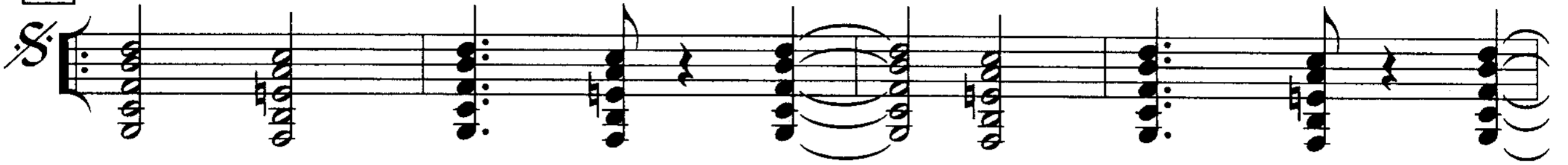
Latin (Heavy Jazz Samba)

(♩ = 134) (EWI/dr. dual solo)

(Intro) (GMI)



A GMI^{7(add4)} C^{13(add4)} GMI^{7(add4)} C^{13(add4)} GMI^{7(add4)} C^{13(add4)} GMI^{7(add4)} C^{13(add4)} GMI^{7(add4)} C^{13(add4)} GMI^{7(add4)}



C^{13(add4)} GMI^{7(add4)} A^{7(#9)} D^{7(b9)} GMI^{9(addb6)}



GMI^{7(add4)} C^{13(add4)} GMI^{7(add4)} C^{13(add4)} GMI^{7(add4)} C^{13(add4)} GMI^{7(add4)} C^{13(add4)} GMI^{7(add4)} C^{13(add4)} GMI^{7(add4)}



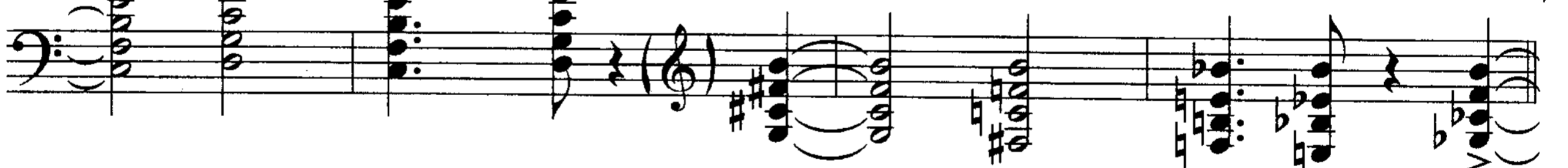
C^{13(add4)} GMI^{7(add4)} A^{7(#9)} D^{7(b9)} GMI^{9(addb6)}



B (AbMI¹³ BbMI¹³ AbMI¹³ FMI¹³ AbMI¹³ BbMI¹³ AbMI¹³ FMI¹³ CMI^{7(add4)})



(DMI^{7(add4)} CMI^{7(add4)} DMI^{7(add4)} A^{13(b9)} D^{7(#9)} G^{13(#9)} C^{7(#9)} AbMI¹³)



(AbMI¹³ BbMI¹³ AbMI¹³ FMI¹³ AbMI¹³ BbMI¹³ AbMI¹³ FMI¹³ CMI^{7(add4)})



(DMI^{7(add4)} CMI^{7(add4)} DMI^{7(add4)} A^{13(b9)} D^{7(#9)} G^{13(#9)} C^{7(#9)})



(no repeat on D.S.)

C G_MI^{7(add4)} C^{13(add4)} G_MI^{7(add4)} C^{13(add4)} G_MI^{7(add4)} C^{13(add4)} G_MI^{7(add4)} C^{13(add4)} G_MI^{7(add4)} C^{13(add4)} G_MI^{7(add4)}

Musical notation for section C, first staff. It shows a sequence of chords: G_MI^{7(add4)}, C^{13(add4)}, G_MI^{7(add4)}, C^{13(add4)}, G_MI^{7(add4)}, C^{13(add4)}, G_MI^{7(add4)}, C^{13(add4)}, G_MI^{7(add4)}, C^{13(add4)}, G_MI^{7(add4)}. The notes are written in a treble clef with a key signature of two flats.

Musical notation for section C, second staff. It shows a sequence of chords: C^{13(add4)}, G_MI^{7(add4)}, A^{7(#9)}, D^{7(b9)}, E^bM_I¹¹. The notes are written in a bass clef.

(EWI solo)

D E^bM_I¹¹ E^bM_A^{7(b5)} G^bM_I⁹ A^bM_I⁹

Musical notation for section D, first staff. It shows a sequence of chords: E^bM_I¹¹, E^bM_A^{7(b5)}, G^bM_I⁹, A^bM_I⁹. The notes are written in a bass clef with a key signature of two flats. The staff contains rhythmic markings (stems with flags) and the number '2' indicating a two-measure rest.

(Vamp till cue)

(On Cue)

E A^{13(b9)} D^{7(#9)} G^{13(b9)} C^{7(alt)} A^{13(b9)} D^{7(#9)} G^{13(b9)} C^{7(alt)} A^{13(b9)}

Musical notation for section E, first staff. It shows a sequence of chords: A^{13(b9)}, D^{7(#9)}, G^{13(b9)}, C^{7(alt)}, A^{13(b9)}, D^{7(#9)}, G^{13(b9)}, C^{7(alt)}, A^{13(b9)}. The notes are written in a treble clef with a key signature of two flats.

Musical notation for section E, second staff. It shows a sequence of chords: A^{13(b9)}, D^{7(#9)}, F[#]M_I⁹, B¹³, F_MI⁷, B^b7^(#9), E^bM_I¹¹, A^b13, F^{7(#9)}, B^b7^(#9). The notes are written in a bass clef. There are two first endings marked with '1.' and '2.'.

(Piano solo)

F E^bM_I¹¹ E^bM_A^{7(b5)} G^bM_I⁹ A^bM_I⁹

Musical notation for section F, first staff. It shows a sequence of chords: E^bM_I¹¹, E^bM_A^{7(b5)}, G^bM_I⁹, A^bM_I⁹. The notes are written in a bass clef with a key signature of two flats. The staff contains rhythmic markings (stems with flags) and the number '2' indicating a two-measure rest.

(Vamp & solo till cue)

(On Cue)

(Drums/Perc. solo)

G 16 (or open)

Musical notation for section G, first staff. It shows a sequence of chords: A^{7(#9)}, D^{7(b9)}, E^bM_I¹¹. The notes are written in a bass clef. The staff contains rhythmic markings (stems with flags) and the number '16' indicating a sixteen-measure rest.

D.S. al Coda (no repeat).

A^{7(#9)} D^{7(b9)} E^bM_I¹¹ D^{7(#9)} G_MI⁷

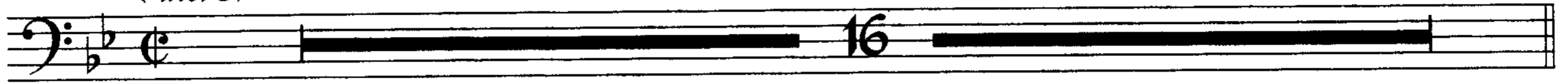
Musical notation for section G, second staff. It shows a sequence of chords: A^{7(#9)}, D^{7(b9)}, E^bM_I¹¹, D^{7(#9)}, G_MI⁷. The notes are written in a bass clef. The staff contains rhythmic markings (stems with flags) and the number '16' indicating a sixteen-measure rest. The dynamic marking 'ff' is present at the end.

The Great Chase (bass)

Latin (Heavy Jazz Samba)

(♩ = 134) (EWI/dr. dual solo)

(Intro) (GMI)



A (GMI⁷ C⁷) (etc.)

(melody w/ EWI)

(GMI⁷ C⁷) (etc.)

B (A^bMI¹³ B^bMI¹³ A^bMI¹³ F^{MI}13 A^bMI¹³ B^bMI¹³ A^bMI¹³ / F^{MI}13 C^{MI}7)

(C^{MI}7 D^{MI}7 C^{MI}7 / D^{MI}7 A¹³(b9) D⁷(#9) G¹³(#9) C⁷(#9) A^bMI¹³)

(A^bMI¹³ B^bMI¹³ A^bMI¹³ F^{MI}13 A^bMI¹³ B^bMI¹³ A^bMI¹³ / F^{MI}13 C^{MI}7)

(C^{MI}7 D^{MI}7 C^{MI}7 / D^{MI}7 A¹³(b9) D⁷(#9) G¹³(#9) C⁷(#9))

(no repeat on D.S.)

C (GMI⁷ C⁷) (etc.)

D (EWI solo) E^bMI¹¹ (as is)

E (On Cue) A^{13(b9)} D^{7(#9)} G^{13(b9)} C^{7(alt.)} (Vamp till cue)

F (Piano solo) E^bMI¹¹ (omit last x)

G (On Cue) (Drums/Perc. solo) 16 (or open) D.S. al Coda (no repeat).

H (as is) E^bMI¹¹ D^{7(#9)} GMI⁷ ff

Melody notes are often not in the chord played.

Groovin' High

Charlie Parker
John Birks "Dizzy" Gillespie
(as performed by Charlie Parker)

Medium Up Swing (♩ = 96 - 100)

(Intro) NC. (w/ dr. only) E^b_{MA7}
bs. fill

E^b_{MA7} (trp./alto, unison) NC. (octaves) (unison)

(opt. ad lib on D.S.)

A E^b_6 (A_{MI7} D^7)

(w/ all rhythm) (pn.) (G_{MI7} C^7)

E^b_6 (F_{MI7} B^b_7)

F^7 (G_{MI7} $F^{\#}_{MI7}$ F_{MI7} $B^b_7(b9)$)

B E^b_6 (A_{MI7} D^7)

E^b_6 (G_{MI7} C^7)

F^7 (F_{MI7} B^b_7)

F_{MI7} (for Charlie Parker version, go to Interlude) simple version D^b_7 E^b_6 (F_{MI7} B^b_7)

(fine) (Solo on A B) D.S. al fine.

Interlude

F_{MI7} $B^b_7(b9)$ B_{MA7} E_{MA7}

A_{MA7} D_{MA7} D^b_6 (D^b_6) A^b_7

2nd solo pick-ups

C (First solo) D^{b6} $(G^{MI7} C^7)$ D^{b6} $(F^{MI7} B^{b7})$

E^{b7} $(E^{bMI7} A^{b7})$ F^{MI7} $(E^{MI7} E^{o7})$ E^{bMI7} A^{b7}

D D^{b6} $(G^{MI7} C^7)$ D^{b6} $(F^{MI7} B^{b7})$

E^{b7} $(E^{bMI7} A^{b7})$ E^{bMI7} B^7 D^{b6} E^{bMI7} A^{b7} *till cue*

on cue D^{bMA7} E^{bMA7} F^{MI7} B^{b13} E^{b6} $(E^{b6} B^{b7})$ 2nd solo pick-ups

(trp./alto)

E (Additional solos) E^{b6} $(A^{MI7} D^7)$ E^{b6} $(G^{MI7} C^7)$

F^7 B^{b7} G^{MI7} $(G^{bMI7} G^{bO7})$ F^{MI7} B^{b7}

F^{MI7} D^{b7} E^{b6} F^{MI7} B^{b7}

Solo on E¹ E². After solo or solos, D.S. al Coda.

Half x (8va optional) (trp.) F^{MI7} (pn. sustain chords or play figure) $B^{b7(\#9)}$

(8va optional) G^{MI7} $F^{\#MI7}$ B^7 F^{MI7} $B^{b7(\#5)}$ NC. E^{MA7} E^{bMA7} (pn./bs.)

The D.S. may be taken at the end of the 2nd (on cue) ending of letter D.
 This tune is based on the chord progression to "Whispering."

Holy Land

(Song For A Holy Land)

Music by Cedar Walton
Lyric by John & Paula Hackett,
and Cedar Walton
(as sung by Diane Witherspoon)

Medium Swing

(♩ = 84 - 104)

A

S

(ten./pn.)
or (vocal) There's a place we can go if you take my hand, in the

NC. C_{MI} (A^{7(alt.)})
A_{MI}^{7(b5)} D^{7(#9)}_(b5) G^{7(b9)}_(#5) C_{MI} C^{7(b9)}

sun and sand of a Ho - ly Land. Close your

F_{MI}⁷ B^{b7(b5)} E_bMA⁷ D^{7(#9)}_(b5) G^{7(#5)} C_{MI} B^b

eyes, re - a - lize there's a sac - red con - cert in the skies. (solo pn.)

A⁷ A_bMA⁷ D^{7(#9)}_(b5) G^{7(b9)}_(b5) F_{MI}_C C_{MI}

(bs.) rall.

B (Freely, moving)

C_{MI}⁷ D⁷ G⁷ C⁷ F⁷ B^{b7} E_bMA⁷ A_bMA⁷ D_{MI}^{7(b5)} G^{7(#11)}_(b9)_(#5)

F_{MI}⁷ B^{b13} E_bMA⁹ A_bMA⁷ D^{7(#9)}_(#5) G^{7(#11)}_(b9)_(#5) C_{MI} B^b A^{7(#11)}_(b9)_(#5) D⁷

G⁷ C⁷ F⁷ B^{b7} E_bMA⁷ A_bMA⁷ D_{MI}^{7(b5)} G^{7(#11)}_(b9)_(#5) (A Tempo) NC.

(w/ ten.) We can

C C_{MI} $(A^{7(alt.)})$ $A_{MI}^{7(b5)}$ $D^{7(\#9)}$ $G^{7(b9)}$ C_{MI} $C^{7(b9)}$

(ten./pn.) live through the strain of a sac - red plan, in the

F_{MI}^7 $B^b7(b5)$ $E^b_{MA}^7$ $D^{7(\#9)}$ $G^{7(b9)}$ C_{MI} B^b

burn - ing sand of a Ho - ly Land. Joy will

(solo pick-ups)

be what we see in a place where ev - 'ry - one is free.

A^7 $A^b_{MA}^7$ $D^{7(\#9)}$ $G^{7(b9)}$ C_{MI}

(bs.)

D (Solos) $C_{MI}^{6/4}$ $(A^{7(alt.)})$ $A_{MI}^{7(b5)}$ $D^{7(\#9)}$ $G^{7(b9)}$ $C_{MI}^{6/4}$ $(C^{7(b9)})$ F_{MI}^7 $B^b7(b9)$ $E^b_{MA}^7$

(bs. walk)

$D^{7(\#9)}$ $G^{7(b9)}$ $C_{MI}^{6/4}$ (C_{MI}^7/B^b) $A^{7(\#9)}$ $A^b9(13)$ $D^{7(\#9)}$ $G^{7(b9)}$ $C_{MI}^{6/4}$ $(G^{7(b9)})$ (omit last x) (last x)

(From our)

(fill -----)

join the con - cert in the skies.

$D^{7(\#9)}$ $G^{7(b9)}$ $F_{MI}^{6/4}$ $C_{MI}^{6/4}$

rall.

Repeat for solos.
After solos, D.S. al Coda

Vocal last x (on D.S.)

Letter B, solo piano Interlude

Letter A:

From our birth everyone has a destiny,
But life's toil and strife just won't let us be.
We must share worldly cares
If we want an answer to our prayers.

Letter C:

Land so near, land so dear, Holy Land so clear,
Let us find you now. Take us from all fear.
Hear our cries, make us wise.
Let us join the concert in the skies.

How My Heart Sings

Earl Zindars

(as originally written)

Jazz Waltz

A E_{MI}^7 A_{MI}^7 D_{MI}^7 $G^{7(b9)}$ C_{MA}^7

F_{MA}^7 $B_{MI}^{7(b5)}$ $Bb^{7(\#11)}$ A_{MI}^7 $G\#^{\circ 7}$ A_{MI}^7/G

$F\#_{MI}^{7(b5)}$ E_{MA}^7 $E_{b7(\#9)}$ $F\#_{MI}^7$ $B^{7(b9)}$

B D_{MA}^7 A_{MA}^7 D_{MA}^7 A_{MA}^7

C_{MA}^7 G_{MA}^7 E_{MI}^7 $B^{7(\#9/\#5)}$

C E_{MI}^7 A_{MI}^7 D_{MI}^7 $G^{7(b9)}$ C_{MA}^7 F_{MA}^7

$B_{MI}^{7(b5)}$ $Bb^{7(\#11)}$ A_{MI}^7/E $G\#^{\circ 7}/E$ A_{MI}^7 D^9 $A_{b7(b9)}$

E_{MI}^7 A_{MI}^7 A_{b13} $G^{7(b9/\#5)}$ $C^{6/9}$

How My Heart Sings

Earl Zindars

(Bill Evans' version)

(as performed by Bill Evans)

Jazz Waltz (♩ = 146)

A E_{MI}^9 A_{MI}^9 (D_{MI}^9) $D_{MI}^9(MA7)$ / D_{MI}^9 G^{13}

C_{MA}^7 F_{MA}^7 $B_{MI}^{7(b5)}$ $(E^{7(\#9)})$ E^{13} $E^{7(b9)}$ / A_{MI}^9 $(E^{7(\#9)})$ $G^\#$ $E^{7(b9)}$

A_{MI}^9 G $F^\#_{MI}^{7(b5)}$ E_{MA}^7 G^{o7} $F^\#_{MI}^7$ B^{13}

B D_{MA}^7 E A_{MA}^7 B D_{MA}^7 A^b A_{MA}^7

C_{MA}^7 D G_{MA}^7 A C_{MA}^7 $F^\#$ $B^{7(\#9)}$

C E_{MI}^9 A_{MI}^9 (D_{MI}^9) $D_{MI}^9(MA7)$ / D_{MI}^9 G^{13} C_{MA}^7 F_{MA}^7

$B_{MI}^{7(b5)}$ $(E^{7(\#9)})$ $E^{7(b9)}$ A_{MI}^9 $(E^{7(\#9)})$ $G^\#$ $E^{7(b9)}$ A_{MI}^9 D^9 $D^\#o7$

E_{MI}^9 A_{MI}^9 A^b13 $G^{13(b9)}$ C_{MA}^9 solo pick-ups $(G_{MI}^9 F^\#_{MI}^9 B^{13(b9)})$

⊕ A^b13 $G^{13(b9)}$ C_{MA}^7 $B^b_{MI}^7$ $A^b_{MA}^7$ $G^b_{MA}^9$ F_{MI}^9 $E^b_{MI}^{11}$

(bs. w/ chords)

$D^b_{MA}^9(\#11)$ pn. fill $C_{MA}^7(add6)$ (no fill)

Solo on tune (A B C)
After solos, D.C. al Coda.

"Alternate" chords are used during solos.
This chart is as Bill Evans plays the opening head on the recording, "How My Heart Sings!"

I Don't Wanna Be Kissed

Harold Spina

Jack Elliot

Medium Swing (♩ = 164)

(By Anyone But You)

(As played by Miles Davis,

Arranged by Gil Evans)

The musical score is written for a trumpet solo and piano accompaniment. It is in 2/4 time with a tempo of 164 beats per minute. The key signature has one sharp (F#). The score is divided into sections A, B, and C. Section A (measures 1-12) features a trumpet solo with triplets and piano accompaniment. Section B (measures 13-24) includes a piano solo with a forte dynamic and a key change to 2/4. Section C (measures 25-36) continues the piano solo with various chord progressions. The score includes numerous chord symbols such as NC, CMA7, A13(b9), DMI9, G13, CMA9, A13(b9), DMI9, G9, C9sus, C13/E, FMA9, Bb9, CMA7, A13(b9), CMA7, Bb9, CMA9, A7(b9), DMI9, G9, C9sus, C7(b9), FMA9, Bb9, CMA9, A13(b9), DMI9, G7(b9), C6, C9, FMA7, C7(b9), F6/9, GMI9, GMI6/A, AMI7/Bb, FMA7/C, C#o7, DMI7, A7(b9), DMI7, F#6/C#, CMA7, E7(b9), and AMI7. Performance markings include *mf* (solo trp.), *ff* (ens.), and *f* (ens.).

(Trp. solo)

A_{MI}^7 $A_{MI}^{(MA7)}$ D_{SUS}^9 D^9 G^9 $G^{13(b9)}$

mf (solo trp.) (as written)

D C_{MA}^9 $A^{13(b9)}$ D_{MI}^9 $G^{13(b9)}$ $E^{7(\#9)(\#5)}$ A^{13}

$D^{7(\#9)(\#5)}$ G^{13} C_{SUS}^9 $C^{13(b9)}/E$ F_{MA}^9 Bb^9

C_{MA}^9 $A^{13(b9)}$ A^{b9} D_{MI}^7 $G^{7(b9)(\#5)}$

(Trp. solo)

E C_{MA}^7 $A^{7(b9)}$ D_{MI}^7 G^7 C_{MA}^7 $A^{7(b9)}$ D_{MI}^7 G^7 C_{MA}^9 C^9

(bs. walk) (no chords)

F^6 Bb^9 1. $E^{7(b9)}$ $A^{7(b9)}$ D^9 G^7 2. C^6/G $A^{7(b9)}$ D_{MI}^7 G^7 $C^{13(b9)}$

ff (ens.)

F (ens.) *mf* *cresc.* *ff*

F_{MA}^9 G_{MI}^7 D^{o7} F_{MA}^7 $C^{\#o7}(D_{MI}^7)C^{\#o7}$ D_{MI}^9 $D^{o7}/C^{\#}$ E F_{MA}^7 Bb^7 G $E^{b o7}/B$

(bs.)

C^6 (Trp. solo)

A_{MI}^7 D^9 $G^{7(b9)}$

(ens.) *mf*

V.S. (turn page)

Ens. sections indicate the top note of ensemble sections (unless indic otherwise.)

(trp. solo continues)

C_{MA}^7 $A^{7(b9)}$ D_{MI}^7 G^7 C_{MA}^7 $A^{7(b9)}$ D_{MI}^7 G^7 C^6 C^7

(bs. walk) (no chords)

F^6 B^b9 E_{MI}^7 $A^{7(b9)}$ D_{MI}^7 G^7 C_{MA}^7 C_{MA}^9 A^{13} D^9

D^9_{SUS} D^9 F_{MA}^7 $F^{\#o7}$ C_{MA}^7 / G A^{13} D_{MI}^7 $G^{7(\#5)}$ C_{MA}^9 G^9_{SUS}

G C_{MA}^7 C_{MA}^9 A^{13} D^9 D^9_{SUS} D^9 F^6 $F^{\#o7}$

(solo trp., as is) mf (ens.)

C_{MA}^7 $E^{7(\#5)}$ A^9 D_{MI}^7 G^{13}_{SUS} $D^b_{MA}^7$ C_{MA}^7 (C_{MA}^7)

(bs.)

H D_{MI}^7 ($C^{\#}_{MI}^7$) D_{MI}^7 G^7 C^o7 C_{MA}^9 A_{MI}^9 (F^6) G^9_{SUS} E^b_{o7} B E_{MI}^7 A_{MI}^{11} (D_{MI}^7) G^9_{SUS} $B^{7(b9)}$

C_{MA}^7 $A^{7(b9)}$ D^9_{SUS} D^9 D_{MI}^7 G^{13} **I** C_{MA}^7 E_{MI}^7 $A^{7(b9)}$

(ens.) (bkgr.) (solo trp., as is)

D^9 D^9_{SUS} D^9 F^6 $F^{\#o7}$ C^6 / G $A^{7(b9)}$ F^6 $F^{\#o7}$ C^6 / G $A^{7(b9)}$

(ad lib) f (ens.)

J

(ens.)

*D*_{MI}⁷ *G*¹³_{SUS} *D*^b_{MA}⁹ *C*_{MA}⁹ *E*^{7(b9)}_(#5) *A*¹³ *A*^{7(b9)} *D*_{MI}⁷ *G*¹³_{SUS} *D*^b_{MA}⁹

(bs.)

*C*_{MA}⁹ *E*^{7(b9)}_(#5) *A*¹³ *A*^{7(b9)}/_E *D*_{MI}⁷ *E*_{MI}⁷ *F*_{MA}⁷ *G*^{7(b9)} *C*⁶ *E*^{7(b9)} *A*^{7(b9)} *ff* *D*_{MI}⁷

cresc.

*C*⁶/_E *F*⁶ *F*^{#o7} *G*⁷ *B*^{7(b9)} *C*_{MA}⁷ *B*^{o7} *A*^{7(b9)}/_{Bb} *A*^{7(b9)} *mf* *F*⁶/_A *G*^{o7} *F*⁶ *E*^{o7} *D*_{MI}⁷

trp. fill ----- trp. fill ----- (solo trp.)

mf *A*^{7(b9)} *F*⁶/_A *G*^{o7} *F*⁶ *E*^{o7} *D*_{MI}⁷ *A*^{7(b9)} *F*⁶/_A *G*⁶ *F*⁶ *E*^{o7}

(conducted)

8va

ff *D*_{MI}⁹ *G*^{7(alt)} *C*_{MA}^{7(b5)} *p*

I Remember Clifford

Benny Golson

Ballad (♩ = 54 - 62)

(Intro) $A^{\flat}MA^7$ G^{13}_{SUS} G^{13} G^{13} $G^{7(b9)}$
 $B^{\flat 13}$ A^{\flat} G^7 B
 $A^{\flat 07}$

CMI^7 $B^{\flat}MI^7$ $A^{\flat}MI^7$ $G^{\flat}MI^7$ FMI^9 $B^{\flat 9}_{SUS}$ $B^{\flat 7}_{SUS(b9)}$

[A] $E^{\flat}MA^7$ $G^{7(b9)}$ $A^{\flat}MA^7$ A^{07} $(B^{\flat 9})$ GMI B^{\flat} B^{07} CMI^7 B^{\flat}

$AMI^{7(b5)}$ $D^{7(b9)(\#5)}$ GMI^7 F $EMI^{7(b5)}$ $A^{7(b9)(\#5)}$ FMI^7 $B^{\flat 7(b9)}$

$E^{\flat}MA^7$ $G^{7(b9)}$ $A^{\flat}MA^7$ A^{07} $(B^{\flat 9})$ GMI B^{\flat} B^{07} CMI^7 B^{\flat}

$AMI^{7(b5)}$ $D^{7(b9)(\#5)}$ $GMI^{7(b5)}$ $C^{7(b9)(\#5)}$ FMI^7 $(F^{\#07})$ $B^{\flat 7(b9)(\#5)}$ A^{\flat} GMI^7 $A^{\flat}MA^7$

[B] $AMI^{7(b5)}$ $D^{7(b9)(\#5)}$ GMI^7 $C^{7(b9)(\#5)}$ FMI^7 $B^{\flat 7(b9)(\#5)}$ $E^{\flat}MA^7$

solos: $(GMI^7 / C^{7(b9)(\#5)})$

$DMI^{7(b5)}$ $G^{7(\#9)(\#5)}$ CMI^7 B^{\flat} $AMI^{7(b5)}$ $D^{7(\#9)(\#5)}$ GMI^7 C^9 $(C^{7(b9)(\#5)})$ FMI^7 $B^{\flat 7(b9)(\#5)}$

C $E^b_{MA}7$ $G^{7(b9)}$ $A^b_{MA}7$ $A^{\circ}7$ $G_{MI}^{(B^b9)}$ B^b $B^{\circ}7$ $C_{MI}7$ B^b

$A_{MI}^{7(b5)}$ $D^{7(b9)(\#5)}$ $G_{MI}^{7(b5)}$ $C^{7(b9)(\#5)}$ \oplus $F_{MI}7$ $B^b7(b9)(\#5)$ E^b6 $B^b7(b9)$

D.S. for solos (A B C)
After solos, D.S. al Coda.

\oplus $F_{MI}7$ $B^b7(b9)(\#5)$ A^b $G_{MI}7$ $F^{\#}MI^6$ **D** $F_{MI}7$ G^{13}_{sus} $B^b13(b9)$ A^b

G^{13} $G^{7(b9)}$ B G^7 $A^b\circ7$ $C_{MI}7$ $B^b_{MI}7$ $A^b_{MI}7$ $G^b_{MI}7$ $F_{MI}9$

B^b9_{sus} $B^b7(b9)(b5)$ $E^b_{MA}7$ (fill)

rit.

Keith Jarrett's chords:

(Intro) $A^b_{MA}7$ $F_{MI}9$ $D_{MI}9$ $G^{7(b9)(\#5)}$ $F^{(add9)}$ $G^{(add9)}$ A B $C_{MI}9$ $(B_{MA}9)$ $B^b_{MI}9$ $E^b13(b9)$

$A^b_{MA}9$ E^b/G $G^b6/9$ F^7 $E_{MA}9$ **A** $E^b_{MA}9$ $G^{13(b9)}$ $A^b_{MA}9$ $E^b/G^{(add9)}$ $F_{MI}9$ $D_{MI}7(b5)$ $G^{7(b9)(\#5)}$

$C_{MI}9$ B^b $A_{MI}^{7(b5)}$ $D^{7(\#5)}$ $G_{MI}9$ $F^{(add9)}$ $E_{MI}^{7(b5)}$ $A^{7(b9)(\#5)}$ $F_{MI}9$ $B^b7(b9)$ (etc.)

I Remember Diz

Paquito D'Rivera

(Intro)

A

B

C

F#MI⁹ B_{MI}⁷ E^{7(b9)} A_{MA}⁹ G#_{MI}^{7(b5)} C#^{7(#9)}

F#_{MA}⁹ G_{MI}⁹ C^{7(b9)(#5)} F_{MA}⁹ E_{MI}^{7(b5)} A^{7(b9)(b5)}

D

D_{MI}⁹ G^{7(b9)(#5)} C_{MI}⁹ F^{7(b9)(#5)}

B^b_{MI}⁹ B_{MI}^{7(b5)} B^b^{7(b5)} A_{MA}⁹

Solo on tune (A B C D)
After solos, D.S. al Coda.

New Tempo (12/8 Feel)
(♩ = 108)

B_{MI}^{7(b5)} B^b^{7(b5)} A_{MA}⁷ C#⁷/_{G#} F#_{MI}⁷ E⁶ E^b⁷ A^b_{MA}⁹ (fill)

rall. (sample bs.) rall.

On the recording, the melody (A B & D) is played by clarinet (or soprano) with trumpet harmony in letters B & D. Trombone plays the melody in C, mostly 8va b.

I Talk To The Trees

9/8 African/Jazz Feel (♩ = 130)

Randy Brecker

(African Feel) (with trp. solo, except 1st x thru on Intro)
(1st x, synth. 1 w/ perc.) (2nd x, all enter)

(Intro)

(synth. 1)
E MI⁹

(synth. 2, 8va b., tacet 1st x of Intro only)

(3 x's for Intro)

2 x's on 1st D.C.
last D.C., vamp, solo & fade.

2nd x, ten. w/ poem *
on D.S., trp. w/ ten.

(Jazz Feel)

A E MI⁹ F# MI^{7(add4)} G MI^{7(add4)} F# MI^{7(add4)} F# MI⁹ D MA^{7(b5)} E b MA^{7(b5)} D MA^{7(b5)} E F

(trp. w/ synth.)

F#⁹ sus₄ D MI¹¹ F MA^{7(b5)} A b MA^{7(b5)} F C# E F# G b A b A b B b C A b

E 7(+9) G E b D 6/9(+11) C# 7(+9) G b A b A b B b

C 13 D B b F# MI A G 13(+11) E F#

⊙ D.C. al Coda (repeat Intro 1 x).
Letter A played by tenor with poem recited.
Last x, D.C., vamp, solo & fade.

(Jazz Feel)
B (ten./synth.) (w/ poem)*

(ten. fill optional)

A MA^{9(omit3)} B G MI^{9(MA7)} B b C A b F MA^{7(b5)} A MA^{9(omit3)} B G MI^{9(MA7)} B b C A b E b MA^{7(b5)} F MA^{7(b5)}

(pn./bs.)

1.

A MI^{9(MA7)} C D B b G A b G 13(+11) A MI^{9(MA7)} C D B b G A b F 13(+11)

(8)

(ten. fill optional)

2.

(pn./bs.) (8)

AMA⁹(omit3) GMA⁹/B AMA⁹/C# C/E E⁷_{SUS} (solo pick-ups)

(Trp. solo) (Jazz Feel)

C EMI⁹ GMI⁷(add4) F#MI⁷(add4) F#MI⁹ E^bMA⁷(b5) DMA⁷(b5) E/F F#⁹_{SUS} DMI¹¹

mf

FMA⁷(b5) A^bMA⁷(b5) C# F# G^b/A^b A^b/B^b C/A^b EMI⁷ G/E^b E/D C#MI⁷

D DMI⁹ EMI⁹ DMI⁹ EMI⁹ Repeat for more choruses

(Ten. solo) last x: ()

E AMA⁹(omit3) GMI⁹(MAT) C/A^b FMA⁷(b5) AMA⁹(omit3) GMI⁹(MAT) C/A^b E^bMA⁷(b5) FMA⁷(b5)

f (synth.) (pn./bs.)

AMI⁹(MAT) D G/A^b G¹³(#11) AMA⁹(MAT) D/B G/A^b F¹³(#11)

(8) (synth.)

G¹³(#11) AMA⁹(omit3) GMI⁹(MAT) C/A^b FMA⁷(b5) AMA⁹(omit3) GMI⁹(MAT) C/A^b E^bMA⁷(b5)

FMA⁷(b5) AMA⁹(omit3) GMA⁹/B AMA⁹/C# E⁷_{SUS} AMA⁹(omit3) GMA⁹/B

(pn./bs.) (synth.)

AMA⁹/C# C/E E⁷_{SUS} C#MI E C/E D⁶/₉ F/D^b D^b/A D^b/F^b F# D E⁷_{SUS} (end solo)

D.S. al Intro (vamp, solo & fade)

The triplet pulse is strong throughout.

* The poem recited in letter A, 2nd x, and letter B, is at the end of the bass part.

I Talk To The Trees (bass)

9/8 African/Jazz Feel (♩ = 130)

(African Feel) 1st x thru of Intro, optional ad lib triplet harmonics (or tacet)

(Intro) E_{MI}^9 (3 x's for Intro)

(sample, begin 2nd x) 2 x's on 1st D.C.
Last D.C., vamp & fade.

(Jazz Feel)

A E_{MI}^9 $F\#_{MI}^{7(add4)}$ $G_{MI}^{7(add4)}$ $F\#_{MI}^{7(add4)}$ $F\#_{MI}^9$ $D_{MA}^{7(b5)}$ $C\#$ $E_{bMA}^{7(b5)}$ $D_{MA}^{7(b5)}$ $C\#$ E/F

mf (as is)

$F\#_{SUS}^9$ D_{MI}^{11} $F_{MA}^{7(b5)}$ $A_{bMA}^{7(b5)}$ $F/C\#$ $E/F\#$ $G_{b/A}$ $A_{b/B}$ C/A_{b}

$E^{7(+9)}$ G/E_{b} $D_{6(+11)}$ $C\#^{7(+9)}$ $G_{b/A}$ $A_{b/B}$ C^{13}

$D_{b/B}$ $F\#_{MI}/A$ $G^{13(+11)}$ $E/F\#$ (fill 2nd x) \odot

D.C. al Coda (repeat Intro 1 x).
Last x, D.C., vamp & fade on Intro.

(Jazz Feel)

B $A_{MA}^9(omit3)$ $G_{MI}^9(MA7)$ C/A_{b} $F_{MA}^{7(b5)}$ $A_{MA}^9(omit3)$ $G_{MI}^9(MA7)$ C/A_{b} $E_{bMA}^{7(b5)}$ $F_{MA}^{7(b5)}$

f (w/ pn.)

$A_{MI}^9(MA7)$ $D_{b/B}$ G/A_{b} $G^{13(+11)}$ $A_{MI}^9(MA7)$ $D_{b/B}$ G/A_{b} $F^{13(+11)}$

$G^{13(+11)}$ fill optional $A_{MA}^9(omit3)$ G_{MA}^9/B

(w/ pn.)

A_{MA}^9 $C\#$ E_{SUS}^7 $A_{MA}^9(omit3)$ G_{MA}^9/B A_{MA}^9 $C\#$ C/E E_{SUS}^7

(Trp. solo) (Jazz Feel)

C E_{MI}^9 $G_{MI}^{7(add4)}$ $F\#_{MI}^{7(add4)}$ $F\#_{MI}^9$ $E_{bMA}^{7(b5)}$ $D_{MA}^{7(b5)}$ $C\#$ E/F $F\#_{SUS}^9$ D_{MI}^{11} $F_{MA}^{7(b5)}$ $A_{bMA}^{7(b5)}$ $F/C\#$

mf (sample)

The musical score consists of several staves. The first staff is a bass line with chords: E/F#, Gb/Ab, Ab/Bb, C/Ab, EMI7, G/Eb, E/D, C#MI7. It includes a '(sample)' label and triplet markings. The second staff is a guitar line with chords: DMI9, EMI9, EMI9, DMI9, EMI9. The third staff is a guitar line with chords: EMI9, DMI9, EMI9, followed by a repeat sign and the instruction 'Repeat for more choruses (etc.) last x:'. The fourth staff is a piano solo section labeled '(Ten. solo)' with chords: AMA9(omit3), GMI9(MA7), C/Ab, FMA7(b5), AMA9(omit3), GMI9(MA7), C/Ab, EbMA7(b5), FMA7(b5). It includes a forte 'f' dynamic and '(w/ pn.)' marking. The fifth staff continues the piano solo with chords: AMI9(MA7), D/Bb, G/Ab, G13(#11), AMI9(MA7), D/Bb, G/Ab, F13(#11). The sixth staff is a piano line with chords: G13(#11), AMA9(omit3), GMI9(MA7), C/Ab, FMA7(b5), AMA9(omit3), GMI9(MA7), C/Ab, EbMA7(b5). It includes a '(walk)' marking and a forte 'f' dynamic. The seventh staff continues the piano line with chords: FMA7(b5), AMA9(omit3), GMA9, AMA9, E7sus, AMA9(omit3), GMA9. The eighth staff is a guitar line with chords: AMA9, C/E, E7sus, C#MI, C/E, D6/9, F/Db, Db/B, Db/A, F/D, F#D, E7sus. It includes first and second endings.

The triplet pulse is strong throughout.

"I Talk To The Trees" poem:

(Recite with letter A, 2nd x)

I talk to the trees, I'm alone with the breeze.
 ("The Breeze and I")
 No one here to comfort me,
 My silence caresses me.
 I listen to such sweet sounds,
 In all these travels from town to town.
 All I hear is the sadness of no one around.

I wait for the day
 When I'll meet someone
 Who'll steal my heart away.
 I cry as I write.
 Tears fill me up at night.
 There may be many other nights like these,
 But I'm cool - At least I can talk to the trees.

(Recite with letter B)

I dance with the wind,
 Make love to the stars.
 My senses are one with the palette of life.
 These surroundings suit my every taste.
 It's quiet, languorous, sultry.
 Yet I sleep only with my heart -
 He likes to sleep in solitude.
 He does not like to be disturbed
 With fantasies of love and passion -
 He waits for the real thing.

And I'm thinkin'
 There'll probably be many other nights like these,
 But I'm cool - At least I can talk to the trees.

D.S. al Intro
(vamp & fade)

I'd Rather Be Here

Larry Dunlap

Medium Swing (♩ = 134)

(Intro) A_{MI}^{7(b5)} D^{7(b9)} F# G_{MI}^{7(b5)} C^{7(b9)} E F_{MI}⁷ B^{b9}_{SUS} E^{b6} B^b bass

(He) I could be in
(alternate) (He) (I could be in

A E^{b6} C^{7(b9)} F_{MI}⁷ B^{b7} G_{MI}⁷ C^{7(b9)} F_{MI}⁷ B^{b7(b9)}

New York, — gig - gin' with the hip - pest new band, — or Ka - ua - i's
Brus - sels, — work - in' on a ses - sion with Toots, — or in old Mi -

E^{b6} C^{7(b9)} F_{MI}⁷ B^{b7} B^{bMI}⁹ E^{b7}

north shore, — bak - in' on the Ha - na - lei sand. — I could be a
la - no, — try - in' on a couple of suits. —)

A^{bMA}⁷ E^{b6}/G F_{MI}⁷ E^b D_{MI}⁷ G^{7(b9)} C_{MI}⁷

king or a wealth - y fi - nan - cier, — mak - in' three or four mil - lion clear —

F¹³ C_{MI}⁷ F⁹ F_{MI}⁷ B^{b9}_{SUS} A_{MI}⁷ D⁷

but I'd rath - er be here with you, my dear. — (She) I could be in

B G⁶ E^{7(b9)} A_{MI}⁷ D⁷ B_{MI}⁷ E^{7(b9)} A_{MI}⁷ D^{7(b9)}

Ve - nice, — drink - in' cap - pu - cci - no all day, — or in Mon - te

G⁶ E^{7(b9)} A_{MI}⁷ D⁷ D_{MI}⁹ G⁷

Car - lo, — throw - in' all my mon - ey a - way. — I could be a

C_{MA}⁷ G⁶/B A_{MI}⁷ G F#_{MI}⁷ B^{7(b9)} E_{MI}⁷

star in the smash hit of the year, — give the crit - ics cause — to cheer, —

A¹³ D⁹_{SUS} D⁹ G⁶ F#⁷ B^{7(b9)}

ex - cept I'd rath - er be here. — (Both) I'd rath - er be here, —

C E_{MI}⁷ C#⁷⁽⁺⁹⁾ F#⁷⁽⁺⁹⁾ B^{7(b9)} E_{MI}⁷ A¹³ D⁹

sit - tin' by my ba - by and sing - in' a song, —

G⁶ E_{MI}⁷ E^{b7} D⁷ C⁷ F⁹_{SUS}

(She) right here, (He) right now, (Both) keep-in' out of mis-chief, (He) where I be-long. (She) where I be-long.

B^{b9}_{SUS} D E^{b6} C^{7(b9)} F_{MI}⁷ B^{b7} G_{MI}⁷ C^{7(b9)}

(He) I could be in Chi-na, go-in' for a stroll on the wall.

F_{MI}⁷ B^{b7(b9)} B^{bMI}⁷ B^{bMI}⁷ E^{b7} A^{bMA}⁷

(She) On the beach in Fi-ji, I'd be do-in' no-thin' at all. (Both) I could be the

A_{MI}^{7(b5)} D^{7(b9)} G_{MI}^{7(b5)} C^{7(b9)}

rul-er of a trop-ic isle, win priz-es for my per-fect smile.

F_{bass} G_{bass} A^b_{bass} A_{bass} B^b_{bass} A_{MI}^{7(b5)} D^{7(b9)} F[#]

I could do the town in style, but I'd rath-er be here.

G_{MI}^{7(b5)} C^{7(b9)} E F_{MI}⁷ B^{b9}_{SUS} E^{b6} (solo pick-ups)

D.S. for solos (A B C D)
After solos, D.S. al Coda.

(He) (I could be in)

F_{bass} G_{bass} A^b_{bass} A_{bass} B^b_{bass} G_{MI}^{7(b5)} C^{7(b9)}

(Both) I could do the town in style, but I'd rath-er be here. (He) I could be a

F_{MI}⁷ B^b F^{#dim.} B^b B^{b6} C^{#dim.} B^b

he-ro who knows no fear, (She) thiv-in' on a new ca-reer.

F_{bass} G_{bass} A^b_{bass} A_{bass} B^b_{bass} A_{MI}^{7(b5)} D^{7(b9)} F[#]

(Both) Still I think it's pret-ty clear, I'd rath-er be here.

G_{MI}^{7(b5)} C^{7(b9)} E F_{MI}⁷ B^{b9}_{SUS} E^{b6} E^b octaves

(w/ instr.) (Both) A scat-a-leen-a boo-gi-ty boo!

On the recorded version solos are letters A and B, one time only, with the vocal reentering the bar before letter C.

I'll Catch You

Light & Funky (♩ = 146 - 166)

(a little Caribbean)

John Scofield

(Intro) N.C. (B^bM⁷) (all rhythm on D.C.)

(repeat on D.C.)

mf (bs., 1st x solo) (add dr. 2nd x)

A (Light, Funky) (Swing 4 on solos)

mf (gtr./alto)
B^bM⁷

(bs.) (walk for solos)

B^bM⁷

D^b_{SUS}

B^bM⁷

B (Swing 4)

(alto gtr.)
 A MA 7(#5) B^b MI 7 E MA 7(#11)
 (bs. walk)

F[#] MA 7 G[#] 9 SUS A 7(#5)
 f
 (tutti)

C (Light & Funky, like top)

mf
 D MI 9 E^b 9 (add 3) SUS D MI 9 E^b 9 (add 3) SUS
 (as is on solos)

D MI 9 E^b 9 (add 3) SUS D MI 9 E^b 9 (add 3) SUS

Solo on form (A B C)
After solos, D.C. al Coda.

(Light, Funky)

(after 2 x's gtr. solo till cue, then vamp & fade)
 mf (alto gtr.)
 till cue on cue

Solos are in Swing 4 except letter C, which is as is each time.
Head is played twice before solos, once after solos.

I'll Remember August

Medium Swing (♩ = 106)

(2 Feel)

Ralph Towner

(as recorded by Andy Middleton)

Intro (pn. ad lib)

(sample voicings)
 $E^b_9_{SUS}$ $E^b_{MA}7(b5)$ $E^b_9_{SUS}$ $E^b_{MA}7(b5)$

E^b pedal (sample bs.)

(etc.)

A $E^b_9_{SUS}$ $E^b_{MA}7(b5)$ $B_{MI}7_{E^b}$ $B_{MA}9_{E^b}$

(sop.)
 E^b pedal (on head only)
 (bs. walk for solos)

$A^b_{MA}7(\#5)$ G $G^{13(b9)}$ $C_{MI}9$ B^b $A_{MI}7(b5)$ B/D

$D^b_{MA}9(add6)$ $C7(\#9)$ $B_{MA}9$ D/F

$B^b_{MI}9$ $B^b_{MA}7$ D^b/G^b $D_{MI}9(add4)$

(voicings) $(E^b_9_{SUS})$ $(E^b_9_{SUS})$

2. D/F $D_{MI}9(add4)$ $A^b_{13}_{SUS}$ G^{13}_{SUS} $G^{13(b9)}$

optional ad lib

B $C_{MA}7$ G $G^7_{SUS}(b9)$ $C_{MA}7$ G $G^7_{SUS}(b9)$

G pedal

CMA' / G $B_{MI} 7(b5)$ D^{\flat} / E $A_{MI} 9$ $F\#_{MI} 9$ $B_{SUS} 7(b9)$

(sop.) G pedal

$E_{MA} 7$ $B_{SUS} 7(b9)$ E $E_{MA} 7$ $B_{SUS} 7(b9)$

E pedal

$E_{MA} 7 / B$ $B\flat_{MI} 7(b5)$ $C / E\flat$ $A\flat_{MI} 9$ $(F 7(\#9) / F 7(\#9))$ $E 6/9$ $(E_{MA} 7(b5) / A / E\flat)$

C $E\flat 9_{SUS}$ $E\flat_{MA} 7(b5)$ $B_{MI} 7 / E\flat$ $B_{MA} 9 / E\flat$

$E\flat$ pedal (on head only)

$A\flat_{MA} 7(\#5) / G$ $G 13(b9)$ $C_{MI} 9 / B\flat$ $A_{MI} 7(b5) / B / D$

$D\flat_{MA} 9(add 6)$ $C 7(\#9)$ $B_{MA} 9$ D / F

$B\flat_{MI} 7$ $B\flat_{MA} 7$ $B\flat_{MI} 7$ $solos: (D_{MI} 9(add 4) / B\flat 6/9(omit 3))$

(sample voicings) $B\flat$ pedal

D.S. for solos (A¹ A² B C)
After solos, D.S. al Coda.

C (Sop. solo) $B\flat_{MI} 7$ (1st x) (ad lib) $B\flat_{MA} 7$ $B\flat_{MI} 7$ $B\flat 6/9(omit 3)$ (On Cue) $E\flat 9_{SUS}$ (sop. & pn. fill)

$B\flat$ pedal (Vamp & solo till cue)

Bass/drums play in 2 for head, go to 4 (walk) for solos.
This chart is based on the composer's lead sheet and the recorded version.

In A Hurry

Christian McBride

Fast Swing (♩ = 136)

(ens., top note) ^ (horns, octaves) (top note) ^ ^

NC. G¹³ G¹³

(bs. arco) (bs.)

(horns, octaves)

(ten.) (bs. w/ ten.)

A (1st x ten. w/ bs.) (all other x's, horns, octaves) (ens./pn., top note)

G⁷ G¹³

(bs. melody 1st x only, walk other x's)

C⁷ G¹³ B_{mi}⁷ E^{7(#9)}

(2nd x) ⊕ 1. (horns, octaves) 2.

A_{mi}⁷ D^{7(#9)} G⁶ E^{7(#9)} A_{mi}⁷ D^{7(b9)} A_{mi}⁷ D^{7(b9)}

B (Solos) (ens.) F#13 G13 Ab13 G13 F#13 G13 Ab13 G13 F#13 G13

E^b9_{SUS} D⁹_{SUS} D^b9_{SUS} C⁹_{SUS} G¹³ (Solo) B_{MI}⁷ E^{7(b9)}

A_{MI}⁷ D⁷ (bs. walks) B_{MI}⁷ E⁷ (repeat on 1st solo only) A_{MI}⁷ D⁷

(solo continues) (G Blues)

C G⁷ C⁷ G⁷ B_{MI}⁷ E^{7(b9)}

open choruses last solo, last chorus

A_{MI}⁷ D⁷ B_{MI}⁷ E⁷ A_{MI}⁷ D⁷ B_{MI}⁷ E⁷ A_{MI}⁷ D⁷ G⁷

(horns)

Repeat letter C for more choruses.
Begin each solo with letter B (1 x).

D.S. al Coda (with repeat)
(horns play melody both x's)

(ens. top note) (horns, octaves) (top note)

A_{MI}⁷ D^{7(b9)} NC. G¹³ G¹³

(bs. arco)

(horns, octaves)

C^{13(#11)}

(tutti)

In The Woods

Phil Markowitz

Bright Jazz (Loose Feel)

(2nd x) (F# D CMA7 DMA7 CMA7 D)

(♩ = 206) *

(Intro)

DMA7 CMA7 D DMA7 CMA7 D DMA7 CMA7 D DMA7 F# D
 (ad lib)

A D⁶/₉ (CMA7 D) CMI⁹ CMI⁹ F (F13) (B^bdim.(MA7))

(pn.)

B^bdim.(MA7) B^bMA⁹ C#MI⁹ BMA⁷(#5) BMA⁷(add 6) A^b(add 9) C

AMI⁹ D⁹_{SUS} GMA⁹ (EMI⁹ A⁷(b9) (D⁶/₉))

B D⁶/₉ F#7(b9) BMI⁹ B^b13_{SUS} D^b7(#11)

CMI⁹ (F13(b9)) F⁹_{SUS} A⁶/_{B^b} B^b6/₉

BMI⁹ BMI⁹ E⁷(b9) C#A FMA⁷/_A (AMA⁹)

AMA⁹ B^bMA⁹ EMI⁹ A¹³(b5) (D⁶/₉)

D⁶/₉ (plus 8va) D⁶/₉ C#MI⁹ C plus 8va (octaves) CMI⁹ F13(b9)

B^b6/₉ A⁷(#9) B⁷(#9) B⁷(#9) EMI⁹

* In the Intro, the chords (DMA7, CMA7 and F#) may be randomly played over a D pedal.

Bb^9_{SUS} (plus 8va (octaves)) (Bb^{13}) $Bb^{13(b9)}$ E^9_{SUS} $A_{MI}^{9(b5)}$ $D^{13(b9)}$

$G_{MA}^{7(\#5)}$ G^6 $C\#_{MI}^9$ (loco) $F\#^9_{SUS}$ $F\#^7(b9)$

$B_{MI}^{7(\#5)}$ $B^6_{/9}$ A^b_{MI} B^b Bb^{13}_{SUS} $Bb^{13(b9)}$ G_{MI} A $A^{13(b9)}$ $(D^6_{/9})$

D $D^6_{/9}$ (C_{MA}^7 / D) C_{MI}^9 C_{MI}^9 / F (bs./pn.) $(B^b_{dim.} (add 9) / MA^7)$

$B^b_{dim.} (add 9) / MA^7$ $B^b^6_{/9}$ A_{MI}^9 (plus 8va to end) D^9_{SUS} $(A^b_{MI}^{9(b5)})$

$A^b_{MI}^{9(b5)}$ $D^b^{13}_{SUS} (b9)$ $D^b^{13(b9)}$ A_{MI}^9 $D^7_{SUS} (b9)$ $(G_{MA}^{7(\#5)})$

$G_{MA}^{7(\#5)}$ G^6 $C\#_{MI}^9$ $F\#^{13(b9)}$ $F_{MA}^{9(\#11)}$ E_{MI}^7 $A^7(b9)$ $(E^b^6_{/9}(\#11))$

$E^b^6_{/9}(\#11)$ C E_{MI}^9 $A^{13(b9)}$

Solo on tune (A B C D)
 After solos, D.S. al Coda.

$E^b^6_{/9}(\#11)$ C_{MI}^9 $B^b_{MI}^9$ $A^b_{MI}^9$ $E_{MA}^{7(b5)}$ $D_{MA}^{9(\#11)}$

rit.

Anticipations are played only on the head.
 Bass plays mostly in 2 on head (with anticipations), walks for solos.
 8va notations are optional.

Inquietação

Bossa Nova or Samba (♩ = 58 - 92)

Ary Barroso

A $(D_{MI}^7 \ G^9 \ C_{MI}^7 \ F^9 \ D_{MI}^7 \ G^9)$
 $A_{MI}^7 \ E_{MI}^7 \ A_{MI}^7 \ G^9$

Quem se dei - xou es - cra - vi - zar, e no a - bis - mo des - pen - car

$(C_{MI}^7 \ F^9 \ B^b_{MI}^6 \ A_{MI}^6 \ B^b_{9(\#11)})$
 $F_{MA}^7 \ G^7 \ C_{MA}^9 \ (B_{MI}^7 \ B^b_9)$

de um a - mor qual - quer.

$(D_{MI}^7 \ G^9 \ C_{MI}^7 \ F^9 \ D_{MI}^7 \ G^9)$
 $A_{MI}^7 \ E_{MI}^7 \ A_{MI}^7 \ G^9$

Quem, no a - ce - so da pai - xão, en - tre - gou o co - ra - ção

$(C_{MI}^7 \ F^9 \ B^b_{MI}^6 \ A_{MI}^6 \ B^b_{9(\#11)})$
 $F_{MA}^7 \ G^7 \ C_{MA}^9 \ C^6$

à u - ma mu - lher.

B (D_{MI}^6)
 $E^7 \ G^7 \ C_{MA}^7 \ B_{MI}^7 \ E^{7(b9)}$

Não sou - be o mun - do com - preen - der, nem a ar - te de vi - ver,

(C^9_{sus})
 $A_{MI}^7 \ G \ F^7 \ E^7 \ B^b_{9(\#11)}$

nem che - gou, mes - mo de le - ve, a per - ce - ber.

C $(D_{MI}^7 \ G^9 \ C_{MI}^7 \ F^9 \ D_{MI}^7 \ G^9)$
 $A_{MI}^7 \ G^7 \ F_{MA}^7 \ E_{MI}^7$

Que o mun - do é so - nho, fan - ta - si - a, des - en - ga - no, a - le - gri -

$(C_{MI}^7 \ F^9 \ B_{MI}^7 \ E^{7(b9)})$
 $D_{MI}^7 \ E^{7(b9)} \ A_{MI}^7 \ (B^7 \ B^b_7)$

- a, so - fri - men - to, i - ro - ni - a.

(G_{MI}^6 B^b)
 D A^7 G_{MI}^6 B^b A^7 G_{MI}^6 B^b A^7 $E_{MI}^{7(b5)}$ $A^{7(b9)}$)
 Nas a - sas bran - cas da i - lu - são,
 ($D_{MI}^{(MA7)}$ D_{MI}^7 D_{MI}^7 B^b13 D_{MI}^7 $D_{MI}^{7(b5)}$ D_{MI}^7 G^{13})
 nos - sa i - ma - gi - na - ção pe - lo es - pa - ço vai,
 C_{MA}^7 $E^{7(b9)}$ E A_{MI}^7 D_{MI}^7 G^7
 vai, vai, Sem des - con - fi - ar
 ($C\#_{MI}^7$ $F\#^7$ F_{MA}^7 B^{13} $B^{7(b13)}$ E^9_{SUS} $E^{7(b9)}$)
 C_{MA}^7 A_{MI}^7 G $F^{7(\#11)}$ $E^{7(b9)}$ $E^{7(b9)}$)
 que mais tar - de cai pa - ra nun - ca mais vo - ar.
 A_{MI}^7 (B^9 B^b9)
 (fine)

One published melody is as follows:

A_{MI}^7 E_{MI}^7 A_{MI}^7 G^7 F_{MA}^7 (etc.)

The primary chords are close to the original published chords (with a few liberties).

The alternate chords draw on elements from great versions by Clare Fischer, Rosa Passos, Laurinda Almieda and Gal Costa.

Interplay

Medium Swing (♩ = 114)

Bill Evans

A (tacet 1st & last x)

(pn./trp.) (see notes at end)
mf (pn. octaves, plus 8va b.)
 (play every time)

(gtr. sounds one octave lower)
mf **NC.**
 (play every time)

(bs. sounds one octave lower)

Detailed description: This system contains the first three measures of the piece. The piano part features a melodic line with a triplet of eighth notes in the second measure and a dotted quarter note in the third. The guitar part provides a harmonic accompaniment with quarter notes. The bass part has a simple bass line with quarter notes. Dynamics are marked as mezzo-forte (mf).

Detailed description: This system contains measures 4 through 6. The piano part continues with eighth notes and a triplet. The guitar part has a steady accompaniment. The bass part follows with quarter notes. A dynamic accent (>) is placed over a note in the piano part in the second measure of this system.

(3rd x) ⊕

Detailed description: This system contains measures 7 through 9. It includes a repeat sign at the beginning of the system. The piano part features two triplet markings. The guitar part continues with quarter notes. The bass part has a bass line with quarter notes. A dynamic accent (>) is placed over a note in the piano part in the second measure of this system.

(pn./trp.)

(gtr.)

(bs.)

3 3 3 3 3

(3 x's)

(Solos) (F minor blues)

B $F_{MI}^{6/9}$ $B^b_{MI}^{6/9}$ $F_{MI}^{6/9}$ $F^7(b9_{\#5})$

$B^b_{MI}^7$ $B^b_{MI}^{6/9}$ $F_{MI}^{6/9}$

$D^b_{MA}^7$ $G^b_{MA}^7$ $F_{MI}^{6/9}$ ($D_{MI}^{7(b5)}$ $G^{7(\#5)}$ $C^{7(\#9_{\#5})}$)

Repeat for solos.
After solos, D.C. al Coda (3rd x).

(pn.)

(gtr.) NC.

(bs.)

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

p

slight rit.

Letter A is played 3 times before and after solos.


- Beginning head:
- 1st x, guitar and bass
 - 2nd x, add piano (octaves)
 - 3rd x, add muted trumpet (with piano)


- Ending head:
- 1st x, all
 - 2nd x, omit trumpet
 - 3rd x, omit piano and trumpet
(take Coda, piano plays final chord)

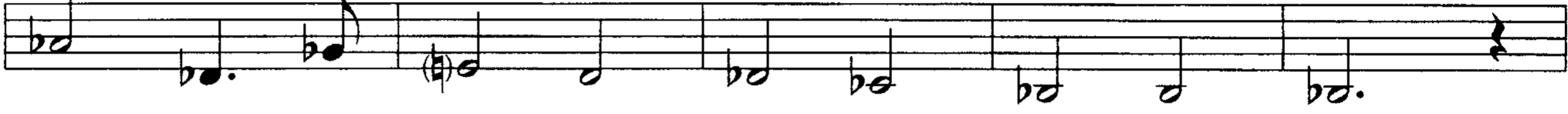
Invisible Light

Jerry Bergonzi

Ballad (♩ = 63)

F_{Mi}⁷ **D^b_{Mi}⁷** **B^b_{Mi}⁷** **F[#]_{Mi}⁷**

 (melody is played freely)


F_{Mi}⁷ **D^b_{Mi}⁷** **B^b_{Mi}⁷** **E_{MA}^{7(b5)}**


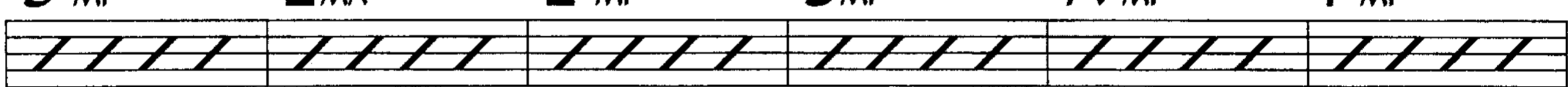
E^b_{Mi}⁷ **B_{Mi}⁷** **A^b_{Mi}⁷** **F_{Mi}⁷** **E_{MA}^{7(b5)}**


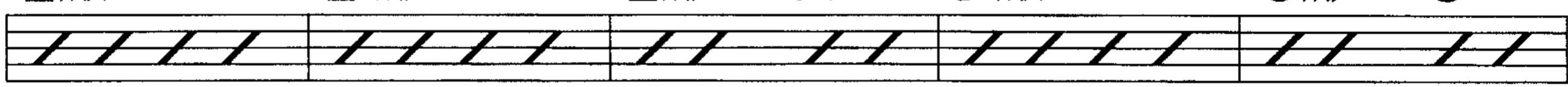
E^b_{Mi}⁷ **E_{Mi}⁷** **A⁷** **D_{MA}⁷** **G_{Mi}⁷** **C⁷**



F_{MA}⁷ **B^b_{Mi}⁷** **E^b₇** **E_{MA}^{7(b5)}** **G^{7(alt.)}** **C^{7(alt.)}**


(Solos)

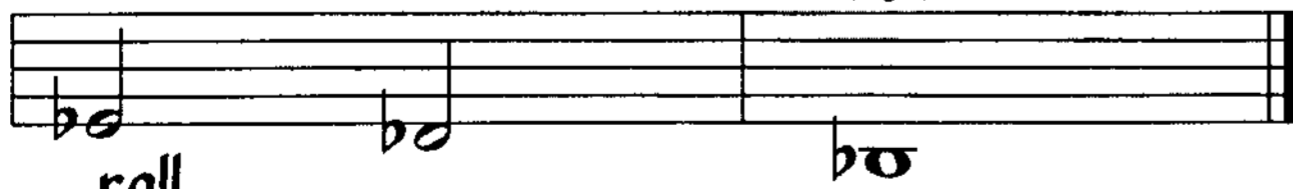
F_{Mi}⁷ **D^b_{Mi}⁷** **B^b_{Mi}⁷** **F[#]_{Mi}⁷** **F_{Mi}⁷** **D^b_{Mi}⁷**

 (1st x)

B^b_{Mi}⁷ **E_{MA}^{7(b5)}** **E^b_{Mi}⁷** **B_{Mi}⁷** **A^b_{Mi}⁷** **F_{Mi}⁷**


E_{MA}^{7(b5)} **E^b_{Mi}⁷** **E_{Mi}⁷** **A⁷** **D_{MA}⁷** **G_{Mi}⁷** **C⁷**


F_{MA}⁷ **B^b_{Mi}⁷** **E^b₇** **E_{MA}^{7(b5)}** **G^{7(alt.)}** **C^{7(alt.)}**


Repeat for solos.
After solos
D.C. al Coda.

G^{7(alt.)} **C^{7(alt.)}** **F_{Mi}⁷**

 rall.

This chart is as the composer wrote the lead sheet.

The head as played by the composer, Jerry Bergonzi.

F_{MI}^7 $D^b_{MI}^7$ $B^b_{MI}^7$ $F^{\#}_{MI}^7$



F_{MI}^7 $D^b_{MI}^7$ $B^b_{MI}^7$ $E_{MA}^{7(b5)}$ (fill)



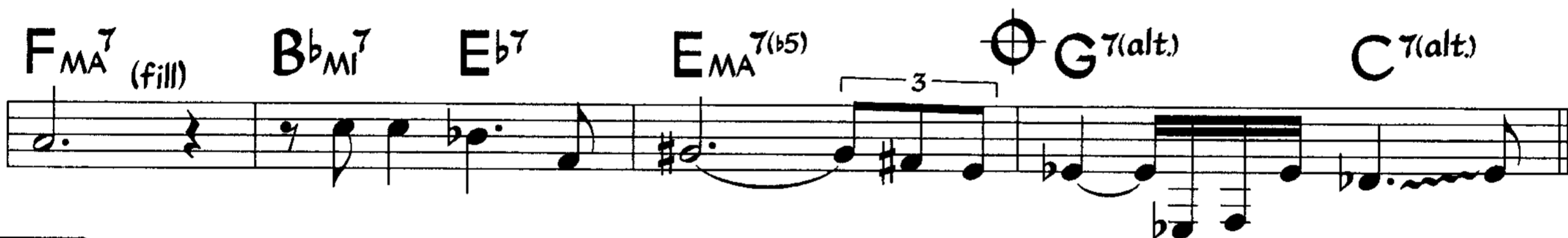
$E^b_{MI}^7$ B_{MI}^7 $A^b_{MI}^7$ F_{MI}^7 $E_{MA}^{7(b5)}$



$E^b_{MI}^7$ E_{MI}^7 A^7 D_{MA}^7 (fill) G_{MI}^7 C^7

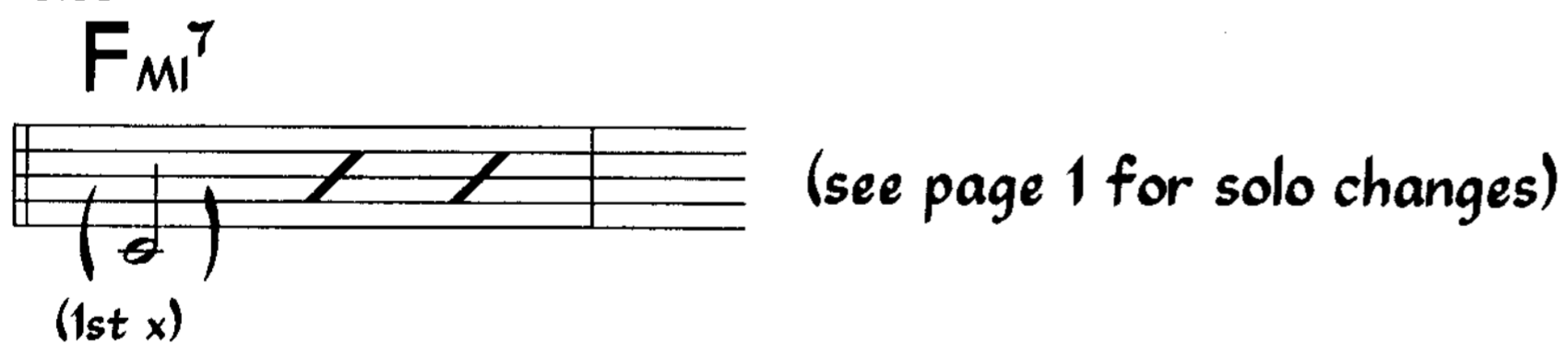


F_{MA}^7 (fill) $B^b_{MI}^7$ E^b7 $E_{MA}^{7(b5)}$ $G^7(alt.)$ $C^7(alt.)$



Solos

F_{MI}^7



(1st x)

$G^7(alt.)$ $C^7(alt.)$ F_{MI}^7 (fill)



rall.

Tenor sounds as written.

It's Only Music

Relaxed 3 (with Double x undercurrent)

(♩ = 98)

Gary Willis

(synchopated 16th's)

A $E^{b6/9}$ $A^{b13(\#11)}$ G_{MI}^9 $C^{7(\#9)}$

F_{MI}^9 $C^{7(\#9)}$ F_{MI}^9 $F_{MI}^9 / A^{13(\#11)}$

A^{bMA}^9 $A_{MI}^{7(b5)} / D^{7(b9)}$ G_{MI}^9 $C^{7(\#9)}$

F_{MI}^9 $C^{7(\#9)}$ F_{MI}^9 $F_{MI}^9 / B^{b7(\#5)}$

B $E^{b6/9}$ $A^{b13(\#11)}$ G_{MI}^9 $C^{7(\#9)}$

F_{MI}^9 $C^{7(\#9)}$ F_{MI}^9 $F_{MI}^9 / A^{13(\#11)}$

A^{bMA}^9 $A_{MI}^{7(b5)} / D^{7(b9)}$ G_{MI}^9 $C^{7(\#9)}$

F_{MI}^9 B^{b13} $E^{b6/9} / B^b$ $(F_{MI}^9 / B^b) / B^{b7(\#5)}$

Solo on tune (A B)
After solos, D.C. al Coda.

F_{MI}^9 $\text{B}^{\flat}13$ G_{MI}^9 $\text{C}13(\text{b}9)$
 F_{MI}^9 $\text{B}^{\flat}13$ $\text{E}^{\flat}6/4$ $\text{B}^{\flat}7(\text{b}9/\#5)$
 (Piano solo)
 (dr. fill)
 (Vamp, solo & fade)

(sample rhythm bass)

(16th notes are very short, almost like grace notes)

A $\text{E}^{\flat}6/4$ $\text{A}^{\flat}13(\#11)$ G_{MI}^9 $\text{C}7(\#9/\#5)$
 F_{MI}^9 $\text{C}7(\#9/\#5)$ F_{MI}^9 F_{MI}^9 $\text{A}13(\#11)$ $\text{A}^{\flat}\text{MA}^9$
 (etc.)

The melody of this chart is as played by the composer, Gary Willis, on electric bass.

There is also an accompanying electric bass.

Drums play something like Ahmad Jamal's "Poinciana" feel, but in 3.

J Ben Jazz

Vinny Valentino

Med. Latin Jazz (♩ = 156)

A C_{MI}^7 G_{MI}^7 A^b6 B^b6 C_{MI}^7 F_{MI}^6 $E^b_{MA}^7$ $B^b^{(add\ 9)}$ D E^b F A

(gtr., top note of chords) (w/ bs.)

$A^b_{MI}^6$ A^b_{Gb} G_{MI}^7 A^b6 A^{13}_{SUS} $B^b^{13}_{SUS}$ $E^b_{MA}^9$ $A^b^{13}_{SUS}$ D^b $D^b_{MA}^9$ $G^b^{13}_{SUS}$

B_{MA}^9 F_{MI}^7 G_{MI}^7 $A^b_{MI}^7$ $B^{\circ7}$ C_{MI}^7 $(A^b_{MI}^7)$ $B^{\circ7}$

(Time)

B $C^{6/4}$ $B^b_{6/4}$ $F^{(add\ 9)}$ A $A^b_{MI}^7$

$G_{MI}^{7(add\ 13)}$ C^{13}_{SUS} C^9 $F\#^{7(b5)}$ F_{MA}^7 $B^b_{SUS}^9$

$B^b_{SUS}^9$ G/A (Bass solo) G^{13}_{SUS} F_{MA}^9 $B^b_{SUS}^9$

$B^b_{SUS}^9$ G/A (dr. continue) G^{13}_{SUS} F_{MA}^9 (end solo) $B^b_{SUS}^9$

$B^{\circ7}$ **C** C_{MI}^7 G_{MI}^7 A^b6 B^b6 C_{MI}^7 F_{MI}^6 $E^b_{MA}^7$ $B^b^{(add\ 9)}$ D E^b F A

(top note) (w/ bs.)

$A^b_{MI}^6$ A^b_{Gb} G_{MI}^7 A^b6 A^{13}_{SUS} $B^b^{13}_{SUS}$ $E^b_{MA}^9$ $A^b^{13}_{SUS}$ D^b $D^b_{MA}^9$ $G^b^{13}_{SUS}$

(G^{b13}_{SUS}) B^{MA9} F^{MI7} G^{MI7} A^{bMI7} D^{o7} E^{bMI7} E^{MA7} E^{b6/9} D^{MI7(add4)} E^{b6} F⁶

cresc.

(Solos)

D E^{b6/9} C^{MI7} A^{bMA7} G^{MI7} F^{MI7} B^{b13} C^{MI7} E^b/_G A^{b13}_{SUS} D^{bMA9}

F^{#13}_{SUS} B^{MA9} F^{MI7} G^{MI7} A^{bMA7} B^{b9}_{SUS} E C^{MA7} B^{b9}_{SUS}

G_A G¹³_{SUS} F^{#7(b5)} F^{MA7(#11)} B^{b9}_{SUS} B^{o7}

Solo on D D E
After solos, D.C. al Coda
(with repeat).

(perc. solo, begins 2nd x) (1st x gtr. only, add bs. 3rd x)

(1st x: C^{MI7})

E^b (add 9 / omit 3) G^{MI7} A^{b6} B^{b6} C^{MI7} G^{MI7} F^{MI7} B^{b9}

till cue

(top note) (w/ bs.)

on cue

C^{MI7} G^{MI7} F^{MI7} E^b (add 9)

f (tutti)

(sample guitar)

A C^{MI7} G^{MI7} A^{b6} B^{b6} C^{MI7}/_G F^{MI6} E^{bMA7} B^b (add 9) /_D E^b/_{D^b} F/_A

A^{bMI7} A^b/_{G^b} G^{MI7} A^{b6} A¹³_{SUS} B^{b13}_{SUS} E^{bMA9} A^{b13}_{SUS}/_{D^b} D^{bMA9} G^{b13}_{SUS} (etc.)

Guitar sounds one octave lower than written.

J Ben Jazz (bass)

Med. Latin Jazz (♩ = 156)

A (C_{MI}⁷ G_{MI}⁷ A^{b6} B^{b6} C_{MI}⁷/_G F_{MI}⁶ E^b_{MA}⁷ B^b(add 9)_D E^b_{D^b} F_A)

(as is) (w/ gtr.)

(A^b_{MI}⁶ A^b/_{G^b} G_{MI}⁷ A^{b6} A¹³_{SUS} B^{b13}_{SUS} E^b_{MA}⁹ A^{b13}_{SUS}/_{D^b} D^b_{MA}⁹ G^{b13}_{SUS})

(B_{MA}⁹ F_{MI}⁷ G_{MI}⁷ A^b_{MI}⁷)^{1.} (B^{o7} C_{MI}⁷)^{2.} (A^b_{MI}⁷ B^{o7})

(Time)
B C^{6/9} B^{b6/9} F^(add 9)/_A A^b_{MI}⁷

(sample)

G_{MI}⁷(add 13) C¹³_{SUS} C⁹ F^{#7}(b5) F_{MA}⁷ B^{b9}_{SUS}

(as is)

B^{b9}_{SUS} G_A (Solo) G¹³_{SUS} F_{MA}⁹ B^{b9}_{SUS}

B^{b9}_{SUS} G_A (solo continues) G¹³_{SUS} F_{MA}⁹ B^{b9}_{SUS}

(as is)

B^{b9}_{SUS} B^{o7} **C** (C_{MI}⁷ G_{MI}⁷ A^{b6} B^{b6} C_{MI}⁷/_G F_{MI}⁶ E^b_{MA}⁷ B^b/_D E^b/_{D^b} F_A)

(end solo) (as is) (w/ gtr.)

($A^b_{MI}6$ $A^b_{G^b}$ $G_{MI}7$ A^b6 A^{13}_{SUS} B^b13_{SUS} $E^b_{MA}9$ A^b13_{SUS} $D^b_{MA}9$ G^b13_{SUS})

($B_{MA}9$ $F_{MI}7$ $G_{MI}7$ $A^b_{MI}7$ $D^{\circ7}$ $E^b_{MI}7$ $E_{MA}7$ $E^b6/9$ $D_{MI}7(add4)$ E^b6 $F6$)

(Solos) *cresc.*

D $E^b6/9$ $C_{MI}7$ $A^b_{MA}7$ $G_{MI}7$ $F_{MI}7$ B^b13

(sample)

$C_{MI}7$ E^b/G A^b13_{SUS} $D^b_{MA}9$ $F^{\#13}_{SUS}$ $B_{MA}9$ $F_{MI}7$ $G_{MI}7$ $A^b_{MA}7$ B^b9_{SUS}

E $C_{MA}7$ B^b9_{SUS} G/A G^{13}_{SUS}

(etc.)

$F^{\#7(b5)}$ $F_{MA}7(\#11)$ B^b9_{SUS} $B^{\circ7}$

Solo on D D E
 After solos, D.C. al Coda
 (with repeat).

(perc. solo, begins 2nd x) (except for 1st note, C, bass lays out till 3rd x)

(1st x: $C_{MI}7$)

$E^b(add9/omit3)$ $G_{MI}7$ A^b6 B^b6 till cue $C_{MI}7$ $G_{MI}7$ $F_{MI}7$ B^b9

(1st x) (w/ gtr.)

on cue

$C_{MI}7$ $G_{MI}7$ $F_{MI}7$ $E^b(add9)$

f *(tutti)*

This chart is based on the composer's lead sheet and the recorded version.

Jayne

Medium Latin/Swing (♩ = 102)

A (Latin)

Ornette Coleman

(Intro) (Latin)
(drums set up time)

B (Swing)

(walk)

C (Latin)

D (Swing)

(trp./alto) **E^{7(b9)}** **A_{MI}⁷** **A_{MI}⁷** **B_{MI}⁷** **E⁹** **A_{MI}⁷** **E^{7(b9)}** **B_{MI}^{7(b)}**

(bs.)

E^{7(b9)} **(A_{MI}⁷ B_{MI}^{7(b5)} E^{7(b9)} D⁷ A_{MI}⁷ D⁷)** **G⁶** **A^{b13}**

(walk)

(Solos) (Swing)

E **G_{MA}⁷** **B^b_{MI}⁷** **E^{b7}** **A_{MI}⁷** **D^{7(b9)}** **G_{MA}⁷**

(1st x) (bs. walk)

B_{MI}⁷ **E^{7(b9)}** **A_{MI}⁷** **B_{MI}^{7(b5)}** **E^{7(b9)}** **A_{MI}⁷**

B^b_{MI}⁷ **E^{b7}** **A_{MI}⁷** **D⁷** **F** **G_{MA}⁷**

B^b_{MI}⁷ **E^{b7}** **A_{MI}⁷** **D^{7(b9)}** **G_{MA}⁷** **B_{MI}⁷** **E^{7(b9)}**

A_{MI}⁷ **B_{MI}^{7(b5)}** **E^{7(b9)}** **A_{MI}⁷** **C_{MI}⁷** **F⁷** **B_{MI}⁷** **E^{7(b9)}** **A_{MI}⁷** **D^{7(b9)}**

G_{MA}⁷ **A_{MI}⁷** **D⁷**

(last x)

Solos on E F
After solos, D.S. al Coda.

A^{b13} **G octaves**

The solo changes are based on "Out Of Nowhere."
Main chords are as performed by Ornette Coleman.
Alternate changes are as performed on Christian McBride's recording.

Jenelle #4

David Friesen

(Intro) (♩ = 128)

(ad lib) A⁹_{SUS} G⁹_{SUS} B⁹_{SUS}

(Intro as played by Chick Corea)

B^{b9}_{SUS} A E^b A^(add 9)/_G

(pn. melody)

G^b D^b G^bMⁱ/_B B^b(add 9)_(omit 3)

G^bM^a⁹ A A^{b9}_{SUS} opt. 8va A⁹_{SUS}

(ad lib)

B D^(add 9) (opt. 8va) (loco) A E^b

(pn. melody)

A^{Mi}⁷ B^{Mi}⁷ F[#] E^bMⁱ⁷ E^bMⁱ/_{D^b}

B^b(add 9)_C B^{b9}_{SUS} A⁹_{SUS} A⁹/_{C[#]} E^b(add 9)_(omit 3)

(ad lib)

(Piano solo) C B^{Mi}⁹ B⁷/_{D[#]} E^{Mi}^{7(b5)} E^{Mi}^{7(b5)}/_A B^{b7}(add MA 7) A⁹_{SUS}

(1st x)

G^{Mi}⁹ D^{Mi}/_F E⁹_{SUS} C^{MA}^{7(b5)} B^bMA^{7(b5)} E⁹_{SUS} A⁹_{SUS}

G⁹_{SUS} B⁹_{SUS} D⁹_{SUS} (optional repeat) D B^{Mi}⁹ B⁷/_{D[#]} E^{Mi}^{7(b5)}

(pn. melody)

A^{13}_{SUS} $A^{13(b9)}$ A^{13}_{SUS} A^{13} $D_{MA}^9(add6)$

B_{MI}^7 E_{MI}^9 B_{MI}^9 $E_{MI}^9(add4)$

A^9_{SUS} $D_{MI}^9(add4)$ $G_{MI}^9(add4)$ D_{MI}^9/F E^9_{SUS} $C_{MA}^7(b5)$ $C_{MA}^7(b5)$ D^9_{SUS}

(ad lib)

$B^b_{MA}^7(b5)$ E^9_{SUS} A^9_{SUS} G^9_{SUS} B^9_{SUS} $B^b^9_{SUS}$ *(end solo)*

(ad lib)

D.S. al Coda

♩ *(Bass solo)*

E $D^{(add9)}$ $D^{(add9)}$ A^7 $E/G\#$ A^7 E^b/G

(opt. 8va) $F\#$ G G $(2nd\ x\ end\ solo)$ E^b/G

$A^{(add9)}$ G^b/B^b D^b A^b A^9

F E^b A_{MI}^7 B_{MI}^7 $F\#$

(pn.)

$E^b_{MI}^7$ E^b_{MI} $B^b^{(add9)}$ $B^b^9_{SUS}$ A^9_{SUS}

$C\#$ $E^b^{(add9)}$ B_{MI}^9 $B^9/D\#$

$E_{MI}^7(b5)$ A^{13} $A^{13(b9)}$ $A^7(b9)$ $(F\#/D\ E/D\ D)$ $D^{(add9)}$

rall.

The melody on this chart is primarily as played by Chick Corea on the recording.

Jive Samba

Nat Adderley

(as played by Cannonball Adderley)

Jazz Bossa Nova (♩ = 146)

(Intro)

(2nd x)

mf (dr. set up) (pn.) mf F7(#9) (trp./alto ten) (pn./bs. similar throughout except as noted)

(bs.)

A

mf F7(#9) (etc.)

F7(#9) 1. 2.

B

f B^b octaves break (trp./alto ten.) F7(#9) (pn. figure) mf (etc.)

F7(#9) 1. 2.

(Solos) (2 choruses each)

C F7(#9) D Bb9 F7(#9)
 16 2 6
 Bb9 F7(#9) (for D.S.)
 2 6

Solos (C D) (2 choruses each)
 After solos, D.S. al Coda
 (with repeats).

F7(#9) F7(#9) 1.-3. 4. F7(#9) F7(#9)
 mp mp
 (rhythm section vamp out)
 open
 dimin. pp

(optional bkgr.: alto solo, 2nd chorus)

C 1.-3. 2 4.
 (trp. w/ fl. 8va)
D 7 8

(optional bkgr.: fl. solo, 2nd chorus)

C 1.-3. 2 4.
 (trp. alto)
D 6 7

(optional bkgr.: pn. solo, 2nd chorus)

C 1.-3. 4.
D 6 7



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Toronto, Ontario

CEDAR WALTON

Ballad (♩ = 66)
(Even 8th's, lightly)

Joan

John Patitucci

E E_{MA}^9 $C\#_{MI}^{11}$

$D_{MA}^9(\#5)$ $A_{MI}^9(MA7)$ **B** E_{MA}^9 D_{MA}^9

B $E_{b_{MI}}^{11}$ $A_{b_{MI}}^9(\#5)$ $A_{MI}^9(MA7)$ **B** E_{MA}^9 D_{MA}^9

C $D_{b_{MI}}^{11}$ $B_{b_{MI}}^{11}$ $A_{MA}^9(\#11)$ $C_{MI}^7(b6)$

$C_{MI}^7(b6)$ (Vamp & fade on Out Chorus)

(ad lib)

D (Solos) E_{MA}^9 $C\#_{MI}^{11}$ $D_{MA}^9(\#5)$ $A_{MI}^9(MA7)$ **B** (fine)

E_{MA}^9 D_{MA}^9 **E** $E_{b_{MI}}^{11}$

$A_{b_{MI}}^9(\#5)$ $A_{MI}^9(MA7)$ **B** E_{MA}^9 D_{MA}^9 **F** $D_{b_{MI}}^{11}$ $B_{b_{MI}}^{11}$

$A_{MA}^9(\#11)$ $C_{MI}^7(add\ b6)$

Melody is played by alto sax on the recording.

Solo on D¹ D² E F.
After solos, D.C. al fine (with repeat).

Joy

Music by Gerry Niewood

Lyric by Todd Buffa

(as recorded by Rare Silk)

Med. Fast Latin/Jazz Waltz

(♩ = 76)

(Intro) (C) G^7_{SUS} (C) G^7_{SUS} (C) (4 x's)

NC. (vibes begin 2nd x)

(bs./el. pn. 15ma b.)

A C_{MA}^9 G^9_{SUS} C_{MA}^9 G^9_{SUS} C_{MA}^9 (Intro) G^9_{SUS}

Morn - ing song, me - lo - dy, the sound is a sym - pho - ny of Joy.
 Wind blow - in', fa - ces laugh - in', love grow - in' peo - ple feel - in' Joy.

C_{MA}^9 G^9_{SUS} C_{MA}^9 G^9_{SUS} C_{MA}^9 G^9_{SUS}

Spring is here, new life walk - in', rain whis - pers, "Peo - ple talk - in'
 Hearts o - pen, flow - ers bloom and things move on ve - ry soon with

C_{MA}^9 (Intro) G^9_{SUS} C_{MA}^9 G^9_{SUS} B^b13_{SUS} G^{13}_{SUS}

Joy." Long and too cu - ri - ous a glance, (Ah, —
 Joy. The won - der of just a flash - in' chance, (Ah, —

G^{13}_{SUS} B^b13_{SUS} G^{13}_{SUS} B^b13_{SUS}

—) A meet - ing of two lov - ers by chance. — Beau - ti - ful
 —) or the rhy - thm of mak - in' love a dance. — Stop now and

B^b13_{SUS} D_{MI}^9 $G^{7(b9)}$ C_{MA}^9 (Intro) G^9_{SUS} C_{MA}^9 G^9_{SUS} (2nd x)

Solos, 2nd x: ($G^b9(\#11)$)

things go by and - cir - cle on back, I feel the joy.
 lis - ten to the sounds of life, lis - ten to the joy. And

(Swing) **B** F_{MA}^9 $F^{\#}MI^7$ $B^{7(b9)}$ E^7 A^9_{SUS} A^9 D_{MI}^7 $G^{7(b9)}$

solos: (E_{MI}^9 $A^{7(b9)(\#5)}$)

with a lit - tle taste of this de - light — you'll move on smooth as

C_{MA}^9 $G^b13(\#11)$ F_{MA}^9 $F^{\#}MI^7$ $B^{7(b9)}$ E^7 A^9_{SUS} A^9

(E_{MI}^9 $A^{7(b9)(\#5)}$)

li - quid night. — And thru this look - ing glass your bo - dy shares — the

D¹³ **A^{b13(#11)}** **(G⁹_{SUS} G¹³)** **G^{7(b9)} D^{b9(#11)}**

sweet fra - - - - - grance ev - 'ry - where.

(Latin/Jazz Waltz)

C **C^{MA9}** **G⁹_{SUS}** **C^{MA9}** **G⁹_{SUS}** **C^{MA9}** **(Intro)** **G⁹_{SUS}**

Rain walk - in', whis - per talk - in', ev - 'ry - where peo - ple feel - in' Joy.

C^{MA9} **G⁹_{SUS}** **C^{MA9}** **G⁹_{SUS}** **C^{MA9}** **G⁹_{SUS}**

Hearts o - pen, flo - wers bloom and things move on ve - ry soon with joy.

C^{MA9} **(Intro)** **G⁹_{SUS}** **C^{MA9}** **G⁹_{SUS}** **B^{b13}_{SUS}**

The won - der of just a flash - in' chance, (Ah) or the rhy - thm of mak - in' love a dance.

G¹³_{SUS} **B^{b13}_{SUS}** **G¹³_{SUS}**

Stop now and lis - ten to the sounds of life, lis - ten to the joy.

B^{b13}_{SUS} **D^{MI9}** **G^{7(b9)}** **C^{MA9}** **(Intro)** **G⁹_{SUS}**

Stop now and lis - ten to the sounds of life, lis - ten to the joy.

C^{MA9} **G⁹_{SUS}** **C^{MA9}** **G⁹_{SUS}** **C^{MA9}** **G⁹_{SUS}** **G^{b9(#11)}**

(Solo on A A B C) **And** **D.S. (to letter B) al Coda**

Joy. feel it. The Joy is ev - 'ry - where.

(C) **(Intro)** **G⁷_{SUS}** **C** **C** **G⁷_{SUS}** **C** **G⁷** **C**

Joy. feel it. The Joy is ev - 'ry - where.

(C) **G⁷_{SUS}** **C** **C** **G⁷_{SUS}** **G⁷** **C** **C** **G⁷_{SUS}** **G⁷** **C** **C** **C** **octs.**

Come on, feel it. The Joy is ev - 'ry - where. is ev - 'ry - where. Come on!

" (Intro) " indicates places where the 4 bar Intro figure is played by the rhythm section. On the D.S., the 1st 16 bars of letter C has the A, 2nd x lyric; the 2nd 16 bars has the A, 1st x lyric.

Joy (rhythm section)

Med. Fast Latin/Jazz Waltz

(♩ = 76)

(Intro) (vibes, begin 2nd x) (add light cymbals 3rd x) (4 x's)

A

(el. pn. 8va b., add bs. 2nd x) (as is, head only)

(sample bs.) (as is, head only)

(sample bs.)

(as is, head only)

(as is, head only) (sample)

(as is, head only)

(as is, head only)

(Swing)

B F_{MA}^9 $F\#_{MI}^7$ $B_{7(b9)}$ E^7 A^9_{SUS} A^9 D_{MI}^7 $G^7_{(\#5)}$

solos: (E_{MI}^9 $A^7_{(\#5)}$)

(bs. walk)

C_{MA}^9 $G_{b13(\#11)}$ F_{MA}^9 $F\#_{MI}^7$ $B_{7(b9)}$ E^7 A^9_{SUS} A^9

solos: (E_{MI}^9 $A^7_{(\#5)}$)

D^{13} (head only) $A_{b13(\#11)}$ G^9_{SUS} G^{13} $G^7_{(\#5)}$ $D_{b9(\#11)}$

(Latin/Jazz Waltz)

C C_{MA}^9 G^9_{SUS} C_{MA}^9 G^9_{SUS} (C_{MA}^9 G^9_{SUS})

(like letter A) (as is, head only)

(C_{MA}^9 G^9_{SUS}) C_{MA}^9 G^9_{SUS} C_{MA}^9 G^9_{SUS}

(C_{MA}^9 G^9_{SUS} C_{MA}^9 G^9_{SUS}) $B_{b13_{SUS}}$

G^{13}_{SUS} $B_{b13_{SUS}}$ G^{13}_{SUS} $B_{b13_{SUS}}$

D_{MI}^9 $G^7_{(b9)}$ Φ (C_{MA}^9 G^9_{SUS} C_{MA}^9 G^9_{SUS}) solos G^9_{SUS}

(C_{MA}^9 G^9_{SUS} C_{MA}^9 G^9_{SUS}) last x $G_{b9(\#11)}$

(Solo on A A B C) D.S. (to letter B) al Coda

Φ (vibes like Intro)

(vocal cue)

(C G^7_{SUS} C C G^7_{SUS} G^7 C C) (Play) G^7_{SUS} G^7 C C) G octs. C octs.

1, 2. 3.

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

Keep It Moving

Medium Swing (♩ = 194) **A**

Wynton Kelly

fl. 8va
trp. loco
ten. 8va b.)

solos:

(F_{Mi}⁶ F_{Mi}⁶ E_{Mi}⁹ A_b⁹)

(rhythm) (bs. walk for solos)

fl. top note 8va

(fl. trp. ten.)

(octaves)

(G^{7(#9)} C^{7(b9)} F_{Mi}⁶ D^{7(#9)} G^{7(#9)} C^{7(b9)})

(walk)

1. 2.

pn. fill

(F_{Mi}⁶ G^{7(b9)} C^{7(b9)} F_{Mi}⁶ B_{Mi}⁷)

B

solos: (B_{Mi}⁷ E_b⁹ A_b^{MA}⁷ F^{7(b9)} B_{Mi}⁷ E_b⁹ A_b^{MA}⁷)

fl. top note 8va

Chords: $D7(\#9)$, $G7(\#9)$, $C7(\#5)$, $G7(\#9)$, $C7(\#5)$, $C7(\#5)$ pn. fill

C

Chords: F_{MI}^6 , F_{MI}^6 , $E^b_{MI}^9$, A^b_{13} , A^b_9 , $G7(\#9)$, $C7(\#5)$, F_{MI}^6

Chords: $D7(\#9)$, $G7(\#9)$, $C7(\#5)$, F_{MI}^6 , $G7(\#5)$, $C7(\#5)$

Solo on tune (A¹ A² B C)
After solos, D.S. al Coda (with repeat).

Chords: $D7(\#9)$, $G7(\#9)$, $C7(\#5)$, F_{MI}^6 , $D7(\#11)$, $G7$, $C7(\#5)$

Chords: F_{MI}^6 , $D7(\#11)$, $G7$, $C7(\#5)$, $B^b_{13}(\#11)$

Horns (flute, trumpet & tenor sax) play in octaves except as noted. Flute plays one octave above written line (except last note) and tenor sounds one octave lower than single note melody lines. (Harmony notes are as sounds.)

Solos are in 4. Bass walks, no anticipations as on head.

Keeper Of The Flame

Latin Jazz (♩ = 134 - 140)

(Fast Guaracha) (3-2 Clave)

Music by Mark Levine

Lyric by Tom Lellis

(as performed on Mark Levine's "Concepts")

(Intro) (vocal on D.C.) (flame. _____)

(vocal enters) 3rd x

Keep - er of the flame. The in - ner work - ings of the
 mo - ney or the fame. It's al - ways been a - bout the

B_{MA}⁷

(pn., bs. 8va)

(4 x's)

mu - sic is the aim. It's nev - er been a - bout the
 deep - er you be - came.

E_{MA}⁷

(bs. etc.)

A

(horns)

1. From the jun - gles to ci - ties tall you can
 2. We in - he - rit a le - ga - cy of what's

B_{MA}⁷ **E_{MA}⁷**

(pn.)

(continue pattern till letter B)

B_{MA}⁷ **E_{MA}⁷**

(horns) have gone it all.
 gone be - fore.

B_{MA}⁷ **E_{MA}⁷**

In the same song for just as long as we
 We can lose what we do not use or choose.

B_{MA}⁷ **E_{MA}⁷**

— play it strong
 — to ig - nore.

B $F^{13(b9)}$ E^{13} $E^{b7(\#9)}$ $A_{MA}^{7(\#11)}$ $A^b_{MA}^7$ $G^{7(\#5)}$

(horns, tutti) Lend an ear, o - pen up the door.
Some will tell you it's not in style,

$G^{7(\#5)}$ G^{b13} F^9 E E^{b+} D^6

Mu - sic cuts to the hu - man core.
But their mu - sic is ju - ve - nile.

$F^{13(b9)}$ E^{13} $E^{b7(\#9)}$ $A_{MA}^{7(\#11)}$ $A^b_{MA}^7$ $G^{7(\#5)}$

Stand - ing firm we must all pro - claim
What's at stake we can ne - ver fake.

$G^{7(\#5)}$ G^{b13} F^9 $\oplus E$ $\frac{G}{F}$ $F^{\#9}_{SUS}$ $F^{\#7(b9)}$

Each in turn will be keep - er of the
Share the gift of the mu - sic we make. **D.C. (Intro A B)**
(all repeats good)

C (Solos) (Latin)
 B_{MA}^7 E_{MA}^7

(pn. bkgr.) (etc.)

B_{MA}^7 E_{MA}^7 1. E_{MA}^7 ($E^{7(\#9)}$)
(continue figure)

D (Jazz Swing)
 $E^{b7(\#9)}$ $A_{MA}^{7(\#11)}$ $G^{7(\#9)}$

(bs. walks)

1. E_{MA}^7 2. E_{MA}^7 $F_{MI}^{7(b5)}$ $F^{\#9}_{SUS}$

Solos on C¹ C² D¹ D².
After solos, D.C. al Coda
(take repeats).

$\oplus E$ $\frac{G}{F}$ $F^{\#9}_{SUS}$ $F^{\#7(b9)}$ (horn fill)

rall.

Head is played twice before and after solos.
Horns sound an octave lower than written.
(see page 3)

Mark Levine's original version is indicated in the chart

Intro 4 x's, Head (A B), D.C.

Intro 4 x's, Head (A B)

Solos, D.C. al Coda

Intro 4 x's, Head (A B), D.C.

Intro 4 x's, Head (A B)

Coda

Tom Lellis' vocal version is somewhat different:

Intro 4 x's (with vocal 3rd and 4th x's) (lyric in chart),

Verse 1: Head (A B) (lyric in chart), D.C.

Intro 2 x's only (no lyric) **Verse 2:** Head (A B) (lyric in chart), D.C.

Intro 2 x's only (no lyric) **Verse 3:** Head (A B) (**Lyric below**)

Passions dance, freedom and romance, when the fires burn.

Debussy through to Cannonball, fan the flames and learn.

When we do we have added to something old into something new.

Harken back to ancestral rights, drums and melody burning through the night.

Solos, D.C.

Intro 2 x's only (with lyric in chart)

Verse 4: Head (A B), (**Lyric below**), D.C.

Music business is always asking us, "Where's the hook?"

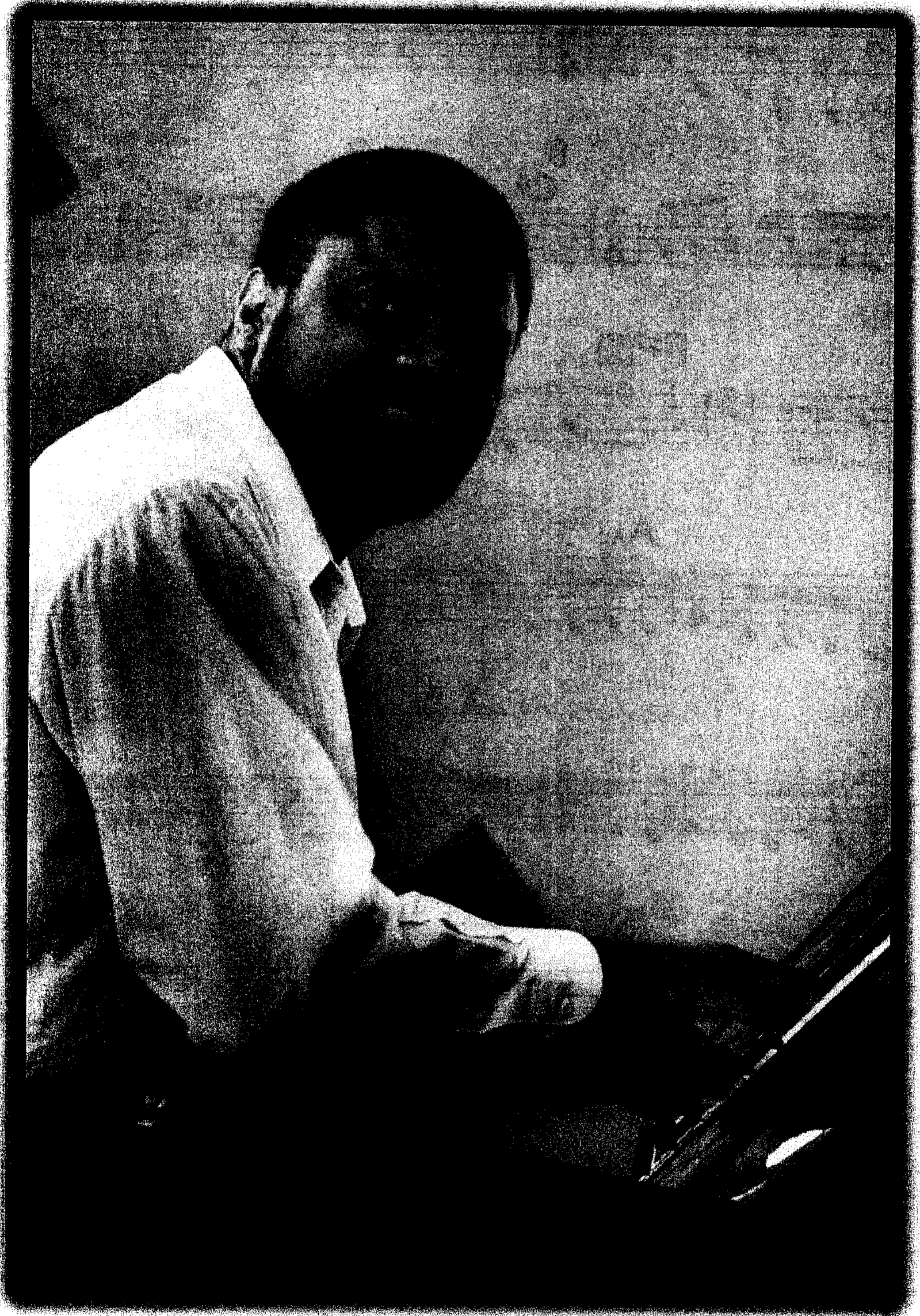
Can't they hear, or is all that matters their own checkbook?

"Art won't sell" is their battle cry. "Sell them anything that they'll buy."

What we offer's in short supply when the sparks of the flame begin to fly.

Intro 2 x's only (no lyric) Repeat **Verse 1:** Head (A B), D.C.

Vamp out on Intro, alternating Intro lyric with Solo.



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Toronto, Ontario

MULGREW MILLER

Kinesphere

Ballad (very sustained) (♩ = 69)

Paul McCandless

A $E_{MI}^7(\text{omit } 3)$ $F_{MA}^7(\text{omit } 3)$ G_{MA}^7 $D^{(\text{add } 9)}$

(bs. clar.)

$A_{MA}^9(\text{omit } 3)$ $B/C\#$ G/F E_{MI}^{11}

G^9_{SUS} $F\#7(\#9)$ $B^b_{MA}^7$ $A^b_{MA}^7(\#5)$

$E^7(\#9)$ $A_{MI}^7(\text{add } 4)$ B_{MI}^7 $D^{(\text{add } 9)}$

B $E_{MI}^7(\text{omit } 3)$ $F_{MA}^7(\#5)$ $G\#(\#9)$

$E^{(\text{add } 4)}$ $G\#_{MI}^7$ A_{MA}^7 $F^6_9(\#11)$

F/G G/C $B^b_{MA}^7$ $F\#7(\#9)$

B_{MI}^9 $A^b_{MA}^7(\#5)$ G_{MA}^7 A_{MA}^7

(8va b.) (loco)

Chord Progressions:
 Line 1: $G^{(add 9)} / A$, C , A / D , $G^{(add 9)} / D$
 Line 2: $C^{MA 9(omit 5)} / D$, $F^{(\#9)} / D$, $G^{(add 9)} / D$, $D^{b(\#9)} / D$, G^b / D
 Line 3: $G^{MA 9} / D$, D , $F^{MI 7}$, $A^{MA 9(omit 3)} / C^\#$
 Line 4: $D^{MI 7(add 4)}$, F / G , C / F , F / B^b (optional, for D.C.)
 Line 5 (ending): F / B^b , $E^{MI 7(omit 3)} / A$, $F^{MA 7(\#5 omit 3)} / A$, $A^b 7(\#9) / A$

Performance Notes:
 (bs. clar.)
 8va b. -----
 (loco)

Background is sustained synth. chords with sparse piano fills.
 On the recorded version there is no solo. The tune is played one time only.

Composer's notes: The many odd time bars represent written out rubato.
 The time can be played in a slow $\frac{4}{4}$ or $\frac{3}{4}$ throughout.

Bright Latin Jazz (♩ = 116)
(Very Free Form sounding)

King Kong

John Patitucci

(Intro) (Perc. solo)

f open

A (Time)

(alto) *f*

(pn.) *f* (octaves) *
NC.

(bs.)

(both x's)

(pn., 1st x only)

(pn. 2nd x)

(CMI⁷)

(sample bs.)

(alto)

(pn.)
(G⁷)

(bs.)

(G⁷(alt.))

(CMI)

(as is)

(pn. w/ alto)

(pn. w/ alto 8va b.)

p

cresc.

(b)

(pn. L.H.)

NC.

p

cresc.

* Piano plays head in octaves except where there are two notes written, or as noted (last 2 bars of letter A and all of letter B).

(pn. w/ alto 8va b.)

(pn. L.H.)

(bs.)

NC.

f

(single note)

(pn.)

break

(pn. w/ alto loco)

B

(alto w/ pn., single note)

(perc. continue)

(bs.)

NC.

f

break

(fine)

C (Perc. solo)

D.S. al Coda (no repeat)

(Solos)

(On Cue)

D C_{Mi} **E** A_{Mi}^{7(b5)} D^{7(alt.)}

open

A_{Mi}⁹ G^{7(alt.)} F C_{Mi}

open

Solo on D E F
 (perc./dr. solo last).
 After solos, D.S. al fine
 (no repeat).

Guaracha (Salsa)

La Sandunguita

(2-3 Clave) (♩ = 96)

Issac Delgado

Intro

(solo pn.)
(w/ perc. only)

(F⁹/_C) (G^{7(b9)}) (C_{MI})

(bs. tacet till "tutti")

(F⁹/_C) (G^{7(b9)}) *f* D^{b13} G D^{b7}/_{A^b} NC. (octaves)

(horns, top note)

(tutti)

A

(coro) ¡Ay! La San - dun - gui - ta, ¿que es lo que tie - ne, que si te da no se te qui - ta?

F⁹ A^{b13} G⁷ G^{7(#9)} C_{MI}

(pn. montuno)

(tutti) (bs.) (sample)

¡Ay! La San - dun - gui - ta, ¿que es lo que tie - ne que si te da no se te qui - ta?

C_{MI}⁶ G^{7(b9)} C_{MI}

(as is)
(w/ 8vab.)

B

(tutti, top note)

C_{MI}⁷ B^{b13} A¹³ A^{b13} NC.

La San - dun - gui - ta no es un ca - ta - rro,
A - lla en el mon - te la San - dun - gui - ta
La San - dun - gui - ta se bai - la a - sí,

C_{MI} (gtr. montuno) G⁷

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

no es u - na fie-bre no es mal - es - tar.
 se bai-la buen y sin na' ni na'.
 un pa-so a-lan-te y un pa-so a-trás.

No de - ja ron-ca, no cau-sa da - ño,
 La fies-ta em-pie - za por la ma-ña - na,
 Ma-nos a - rri - ba, mue ve los hom - bros,

G⁷ (gtr. montuno) **C_{MI}** **G⁷**

(bs./pn./bari.)

la San-dun - gui-ta es pa - ra bai-lar.
 y se ter - mi-na en la ma-dru-ga'. (coro) ¡Ay! La San - dun - gui - ta, ¿que es lo que ti -
 dan-do cin - tu - ra sin des-can-sar.

G⁷ **C_{MI}** **C_{MI}⁶** (pn. montuno) **G^{7(b9)}**

(w/ horns 8va) (sample bs.)

ne, qui si te da no se te qui - ta? ¡Ay! La San - dun - gui - ta, ¿que es lo que tie -

G^{7(b9)} **C_{MI}⁶** **C_{MI}⁶** **G^{7(b9)}**

1, 2. (trps.)

ne, que si te da no se te qui - ta?

G^{7(b9)} **C_{MI}⁶** **C_{MI}⁷** **B^{b7}** **A^{b7}** **G⁷**

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

3. (trps., octs.)

ne, que si te da no se te qui - ta?

G^{7(b9)} **C_{MI}**

V. S. (turn page)

D (trps., octs.)

(trps.)
NC. (CMI)
(bs./pn. 8va)

(CMI) Ab7 G7(b9)

E

(horns, octaves)
CMI⁶ (pn. montuno) G7(b9) F⁹
(sample bs.) (etc.)

F CMI⁶ G⁷ CMI⁶

(coro) ¡Ay! La San-dun-gui - ta, ¿que es lo que tie - ne, qui si te da no se te qui-ta?

(Vocal solo)

CMI⁶ G⁷ CMI⁶ CMI⁶
(coro) ¡Ay!—

La San-dun-gui - ta, ¿que es lo que tei - ne qui se te da...? (horns/perc.)
CMI⁶ G⁷ CMI^{6/9}

G

(rhythm)
CMI^{6/9} G7(b9) CMI⁶

(rhythm, 1st x only) (2nd x, play through)

(horns)

C_{MI}^6 $G^{7(b9)}$ $G^{7(\#9)}$ C_{MI}^6 C_{MI}^6

1. 2. (Vocal solo)

(Vocal solo)

C_{MI}^6 G^7 C_{MI}^6 (vocal solo)

till cue

on cue

(coro) La San - dun - gui - ta.

C_{MI}^6 (trps., octs.) C_{MI}^6 $G^{7(b9)}$ (coro) La

(trbs.)

1. - 3. 4. (vocal solo)

San - dun - gui - ta.

$G^{7(b9)}$ (trps.) C_{MI}^6 C_{MI}^6

(Vocal solo)

C_{MI}^6 $G^{7(b9)}$ C_{MI}^6 C_{MI}^6

1, 2. 3.

La San - dun - gui - ta. (horns, octaves)

(trps., tacet 1st x)

C_{MI} (gtr. montuno)

mf-mf-f

(bs./pn./low horns)

1, 2.

3. plus 8va

ff NC.

La Voz De La Experiencia

India

Guaguancó (♩ = 104)

Isidro Infante

(3-2 Rumba Clave)

(As recorded by Celia Cruz,

Arranged by Isidro Infante)

(Intro) E^9_{sus} (perc. play thru.) D^9_{sus}

f (solo trp.) C^{13} $F\#_{MI}^{7(b5)}$ C^{13} $F\#_{MI}^{7(b5)}$

$B^7(b9)$ $NC.$ E_{MI}^7 (Afro)

(tutti)

E_{MI}^7 **A** E_{MI}^7

(solo vocal) Siem - pre se - ré ta - ba - co, rum - ba y son, la gua -

C_{MA}^9 $F\#_{MI}^{7(b5)}$

ji - ra, dan - zón, y la gua - ra - chá el bo - le - ro,

$F\#_{MI}^{7(b5)}$ $B^7(b9)$ E_{MI}^7 B_{MI}^7 D^9_{sus}

y el gua - guan - có. (coro) De Cu - ba pa - ra el mun - do,

(Guaguancó) (3-2 Rumba Clave) E^9_{sus} D^9_{sus} E^9_{sus}

(solo) Ce - lia Cruz, (horns)

E^9_{sus} D^9_{sus} D^9 **B** G_{MI}^7 F

(solo) Siem - pre se - ré a - gui - nal - do, bom - bay

$E_{MI}^{7(b5)}$ $A^7(b9)$ $A^7(b9)$ D^9_{sus} D_{MI}^7/C

ple - na, la dan - za el seis, y el ma - pe -

B_{MI} 7(b5) **E 7(#9)** **A 7(#5)** **A 7(b9)** **A 7(#5)**

llé. (coro) De Puer-to Ri - co pa - ra el mun - do,

B^bMA⁹ **E_{MI} 7(b5)** **A 7(b9)** **D⁹ sus**

(solo) In - di - a

D⁹ **C** **G_{MI}⁹** **F⁷** **E^{b9}**

(Guaracha) (3-2 Clave)

Des - de pe - que - ña me gus - ta - ron tus can -

D⁹ **C_{MI}⁷** **F⁹**

cio - nes. Me j - ma - gi - né al - gun dí - a can - ta - rí - a con -

B^bMA⁹ **E_{MI} 7(b5)** **A 7(b9)**

- ti - go. Gra - cias por a - cep - tar mi hu - mil - de in - vi - ta -

D¹³ **G_{MI}** **F**

ción. La Ne - gra To - ma - sa nos ben - di - ce;

E^{b7} **D⁷** **F⁹**

(trps., unison)

¡E - res la voz de la ex - pe - rien - cia!

G_{MI}⁶ **F⁹**

(trps.) (all horns)

(duet) Siem - pre a - rrei -

E^{b7} **D⁷**

(horns, octaves)

- nan - do, y gua - ra - chan - do. Cuan -

V.S. (turn page)

D $G_{MI}^{6/9}$ F^{13} E^b9 D^7

(Cuan) - do me in - vi - tas - te a can - tar con - ti - go

C_{MI} B^b $A_{MI}^{7(b5)}$ D^7

{ con mu - cho or - gu - llo a - cep - té } ya - ho - ra tu y yo es - ta - mos can - tan -

{ con mu - cho gus - to a - cep - té }

G_{MI} F $E_{MI}^{7(b5)}$ E^b9

- do al mun - do, ya to - dos lo que sien - ten (duet) rum - ba

$A_{MI}^{7(b5)}$ D^7 G_{MI}^6 N.C. perc. fill

- bue - na y gua - guan - có. tutti, octaves (duet) La la

N.C. C_{MI}^7 E C_{MI}^7 F^7 $B^b_{MA}^9$

le o - lé, la la le o - lá. (horns, octaves)

$E^b_{MA}^7$ D^7 G_{MI} C_{MI}^7

La la le o - lá. La la le o - lé,

C_{MI}^7 F^7 $B^b_{MA}^9$ $E^b_{MA}^7$

la la le o - lá. ¡A - zu - car! ¡A - zu - car!

N.C. (perc. fill) (pn. gliss.)

(pn./bs., octaves) tutti (coro) Por - que yo

F F G_{MI} F

soy co - mo soy, a - sí me hi - cie - ron, mar y can - de - la pa - ra can - tar - le al mun -

F (Vocal solo) G_{MI} 1., 2. 3. G_{MI} G_{MI}^7 (F^7)

- do. Por - que yo (horns)

G (horns) F7 (trbs.) (GMI⁶) (trps.) GMI 1. F7 2. GMI

H F7 (trps.) (trbs., like letter G) GMI

I F (Vocal solo) GMI F (coro, 2nd x) Di -

- me, Ce - lia, ¿co - mo es que se lle - ga?

GMI (1st x only) F (Di -) GMI (trbs.)

J F (Trp. solo, starts 2nd x) GMI 1, 2. GMI (end solo) 3. (coro) Su -

K F GMI

- be por a - quí, (solo) Su - be por a - quí. (coro) Do - bla por a - llá, (solo) ¿por don - de? (coro) Qué - da - te a - rri -

L F (Vocal solo) GMI F Tie - nes que es - tar en con - trol.

F (Vocal solo) GMI 1. (coro) 2. GMI D.S. al Coda

Qué - da - te a - rri - (solo) Cuan -

M NC. (GMI) (Guaguancó) (3-2 Rumba Clave) O - mi - o, Ye - ma -

(tutti) (solo 1) O - mi - o, Ye - ma - yá,

(duet) Ye - ma - yá lo - de. (solo) A - wo - yó ¡Wau!

The recorded version includes a vocal/percussion Intro similar to the ending (letter M).

La voz De La Experiencia (rhythm section)

Guaguancó (♩ = 104)

(3-2 Rumba Clave)

(Intro) E⁹_{SUS} (perc. play through)

D⁹_{SUS}

(D⁹_{SUS})

N.C.

C¹³

F#_{MI}^{7(b5)}

N.C.

C¹³

F#_{MI}^{7(b5)}

B^{7(b9)}_{#5}

(bs.)

(perc. etc.)

B^{7(b9)}_{#5}

N.C.

(bs. w/ pn. octaves)

(bs.)

(Afro)

A

(pn.) E_{MI}⁷

C_{MA}⁹

F#_{MI}^{7(b5)}

B^{7(b9)}_{#5}

(perc. etc.)

E_{MI}⁷ B_{MI}⁷ D⁹_{SUS}

(Guaguancó) (3-2 Rumba Clave)

E⁹_{SUS}

D⁹_{SUS}

E⁹_{SUS}

D⁹_{SUS}

D⁹

B

G_{MI}⁷

F

E_{MI}^{7(b5)}

A^{7(b9)}_{#5} A^{7(b9)}

D⁹_{SUS}

D_{MI}⁷_C

B_{MI}^{7(b5)} E^{7(#9)} A^{7(#5)} A^{7(b9)} A^{7(#5)}

B^bMA⁹ E_{MI}^{7(b5)} A^{7(b9)} D⁹_{SUS} D⁹

(Guaracha) (3-2 Clave)

C

(sample pn. montuno, octaves)

G_{MI}⁹ F⁷ E^{b9} D⁹

(sample bs.)

C_{MI}⁷ F⁹ B^bMA⁹ E_{MI}^{7(b5)}

(etc.)

E_{MI}^{7(b5)} A^{7(b9)} D¹³ G_{MI} F

E^{b7} D⁷ F⁹ G_{MI}⁶

F⁹ E^{b7} D⁷

V.S. (turn page)

(pn. montuno)

D $G_{MI}^{6/9}$ F^{13} E^b9 D^7 C_{MI} B^b

(sample bs.) (etc.)

$A_{MI}^{7(b5)}$ D^7 G_{MI} F $E_{MI}^{7(b5)}$ E^b9

$A_{MI}^{7(b5)}$ D^7 G_{MI}^6 (pn. octaves) NC. perc. fill

tutti

E

(sample pn. montuno, octaves) (etc.)

C_{MI}^7 F^7 $B^b_{MA}9$ $E^b_{MA}7$

D^7 G_{MI} C_{MI}^7 F^7

$B^b_{MA}9$ $E^b_{MA}7$ NC. (pn. octaves) perc. fill (pn. gliss.) F

(pn./bs.) tutti

F (coro)

(sample pn. montuno, both hands)

F G_{MI} F

F G_{MI} F

(sample bs.) (etc.)

F (Vocal solo) **GMI** 1., 2. **F** 3. **GMI** **F**

G (horns) **F** **GMI** 1. **F** 2. **GMI** **F**

H **F** **GMI** **F**

I (coro) **F** **GMI** (Vocal solo) **F** **GMI**

GMI **F** **F** **GMI**

(sample bs.)

J (horns/trp. solo) **F** **GMI** 1., 2. **GMI** 3. **GMI**

(sample bs.) (etc.)

K (coro) **F** **GMI** **L** (coro, vocal solo) **F** **GMI**

F **GMI** 1. 2.

D.S. al Coda

M (Guaguancó) (3-2 Rumba Clave)

D octs. perc. fill

NC. (GMI) (vocal w/ perc. only)

tutti

The recorded version includes a vocal/percussion Intro similar to the ending (letter M).

Chóro

(♩ = ± 108) *

A

Lamentos

(aka Lamento)

Music by Fxinguinha
Lyric by Vinicius De Moraes
(as performed by Andy Narell)

(D⁹) ~~S~~ G^{6/4} G⁰⁷ G^{6/4}

Mo - re - - na - - tem pe - - na, - - mas ou - - ve o
(So - zi -) - - nho, - - mo - re - - na, - - vo - - cê - - nem

G^{6/4} F⁹ E^{7(b9)} A^{Mi7} G F^{#Mi7(b5)} B^{7(b9)}

meu - - la - men - - to. - - Ten - - to em vão - - te es -
tem - - mais pe - - na. - - Ai, - - meu bem, - - fi - - quei -

E^{Mi7} D C^{#Mi7(b5)} F^{#7(b9)} B^{MA9} C⁰⁷ C^{#Mi7} F^{#9}

- que - cer - - mas o - - lha, o meu tor - men - - to é tan -
- tão só. - - Tem dó, - - tem dó de mim, - - por - que -

B^{Mi7} E^{7(b9)} A^{Mi7} D⁹ G^{13sus}

- to, que eu - - vi - vo em pran - to, sou to - do in - fe - liz. - - Não há coi - sa mais
- es - tou - - tris - te as - sim por a - mor de vo - cê. - - Não há coi - sa mais

C^{MA9} F⁹ G^{6/4} E^{7(b9)} A^{Mi7} D⁷ ⊕

tris - te, meu - - ben - zi - - nho, que es - te cho - ri - nho que eu - - te fiz. - -
lin - da nes - - te mun - - do que o meu ca - ri - nho por - - vo - cê. - -

1. G^{6/4} (D⁹) 2. G^{6/4} B^{7(b9)} (head)

pn., 15ma b. on head

B

(no lyric)
(harmony notes 2nd x only)
E^{Mi6} break, head only

B^{b9(#11)}

* Also performed slower, (♩ = 74) in one version.

A_{MI}^7
break, head only

A_{MI}^7

1. (Time)
 $B^{7(b9)}$

$B^{7(b9)}$

E_{MI}^6

solos: (C^9 A_{MI}^7)

C^9 A_{MI}^7 $F\#_{MI}^{7(b5)}$ $B^{7(b9)}$ $B^{7(b9)}$

2. (Time)
 $B^{7(b9)}$

$B^{7(b9)}$

E_{MI}^6

(A_{MI}^7 C^9 C^7 $B^{7(b9)}$)

A_{MI}^7 C^9 C^7 $B^{7(b9)}$ E_{MI}^7 $E^b_{MI}^7$ D^7

D.S. al 1st ending
(form: A A B B A)
solo on tune (A A B B).
After solos, D.S. al Coda.

(Mo - re -)

G^{13}_{SUS} C_{MA}^9 F^9

(instrumental)

2nd x: (G^9_{SUS})

$G^{6/4}$ B E_{MI}^7 A_{MI}^7 D^7 G^6 G^7 C F^7

Meu a - mor, tem dó. Meu a - mor, tem

G/B $E_{MI}^7^*$ A^7 D^7 G octaves

dó. (instrumental) (no rit.)

The original form is AABB, with one added A to end the song.
Andy Narell's form for the head is AABBA. He plays letter B four times during solos. (The one solo is AABBBB.)
The melody in both endings of letter B differs somewhat from other published version.
The melody in this chart is as played by Andy Narell, with smaller melody notes included from more traditional vocal versions. Andy Narell begins his version with 16 bars of percussion.

* In Andy Narell's version this chord is G/B^b .

Les Grelots

(as played by Michel Petrucciani & Eddy Louis)

Jazz Samba (♩ = 102)

A ($\frac{G}{A^b}$ % % %)
 ($\frac{C_{MI}}{G}$ % % %)
 ($\frac{C_{MI}}{C_{MI}}$ % % %)
 ($G^{7(b9)}$ % % %)

(sparse accompaniment 1st x)

1. % % %) 2. ($\frac{C_{MI}}{G}$)
 $\frac{C_{MI}}{C_{MI}}$ % % %) $\frac{C_{MI}}{C_{MI}}$

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

F_{MI}^6 $F_{MI}^{(MA7)}$ F_{MI}^6 **C** $D_{MI}^{7(b5)}$

$G^{7(b9)}$ C_{MI} \odot

(Solos)

D $G^{7(b9)}$ C_{MI} $G^{7(b9)}$ C_{MI}

E $C^{7(b9)}$ F_{MI} $D_{MI}^{7(b5)}$ $G^{7(b9)}$

C_{MI} (last x only, before D.S.)

Solo on D E.
 After each solo (except last) go on to Interlude (F G).
 After last solo, D.S. al Coda (with repeat).

(Interlude)

F $\frac{G}{A^b}$ $\frac{A^b}{A}$ $\frac{G}{A^b}$ $\frac{F}{G^b}$ D^b9 D^b9 $C_{MI}^{(add 4)}$

ff (tutti)

$C_{MI}^{(add 4)}$

(solo ad lib fill)

G (solo continues)
 C^{7(b9)} F_{Mi} D_{Mi}^{7(b5)} G^{7(b9)}

C_{Mi}

Back to letter D to continue solo

H G_{A^b} A^b/A G_{A^b} F_{G^b} D^{b9} D^{b9} C_{Mi}^(add 4)

ff

C_{Mi}

1. 2. C_{Mi}

(solo ad lib break)

I C^{7(b9)} F_{Mi}⁶

mf

(rhythm stops)

J F_{Mi}⁶ D_{Mi}^{7(b5)} G^{7(b9)}

E^b_{Mi}⁶ G_b C_{Mi}⁷ G A^{b9} B^{o7} C_{Mi}⁷ (fill)

cresc. *rall.*

(sample piano comp, during solos)

D G^{7(b9)} C_{Mi}

(etc.)

(bs. in 2)

or **D** G^{7(b9)} C_{Mi}

(etc.)

(bs. in 2)

or **D** G^{7(b9)} C_{Mi}

(etc.)

(bs. in 2)

Light As A Feather


Music by Stanley Clarke

Lyric by Flora Purim

(as recorded by Chick Corea)

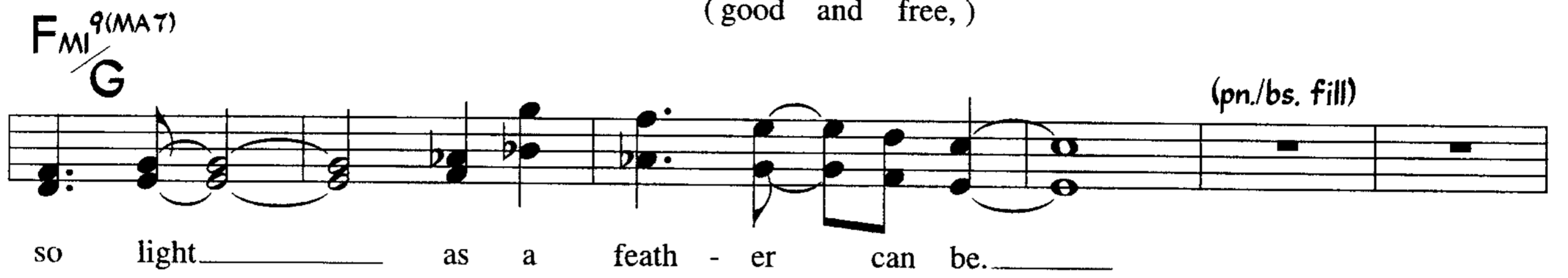
Medium Latin Jazz (♩ = 132)

A $F_{MI}^9(MA7)$ G (vocal, top note 8va b.) (E) (pn./bs. fill)



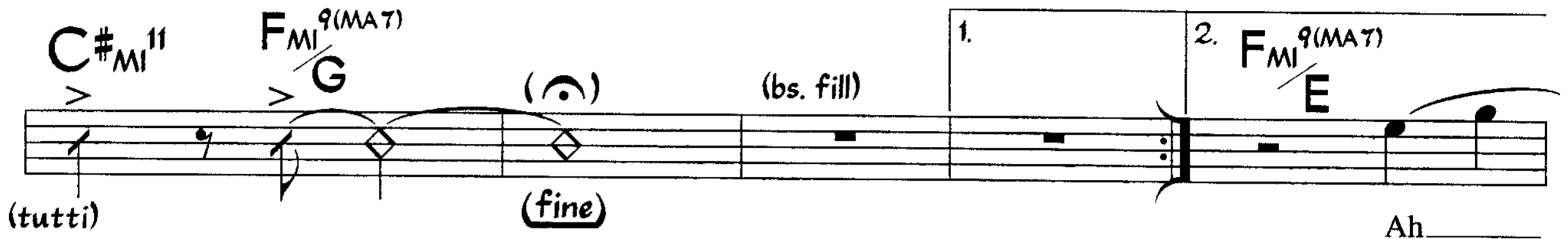
(pn.) Clear days feel so good, I'm free, (good and free,)

$F_{MI}^9(MA7)$ G (pn./bs. fill)



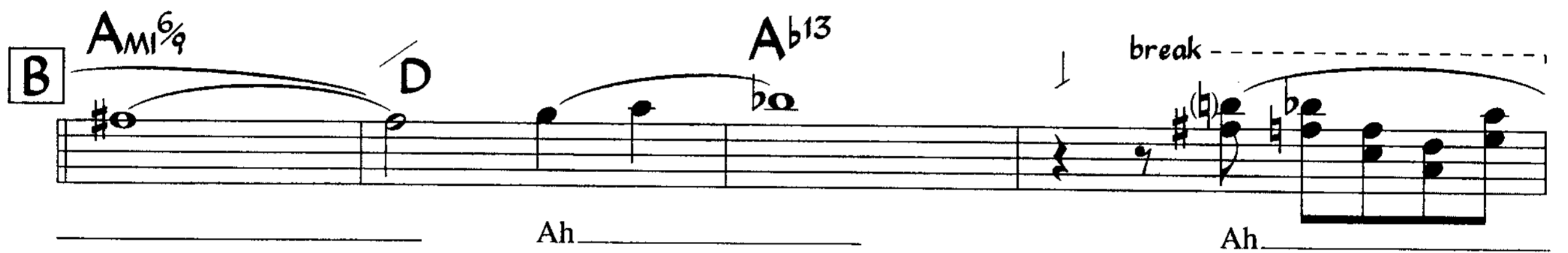
so light as a feather can be.

$C\#MI^{11}$ $F_{MI}^9(MA7)$ G (fine) (bs. fill) 1. 2. $F_{MI}^9(MA7)$ E



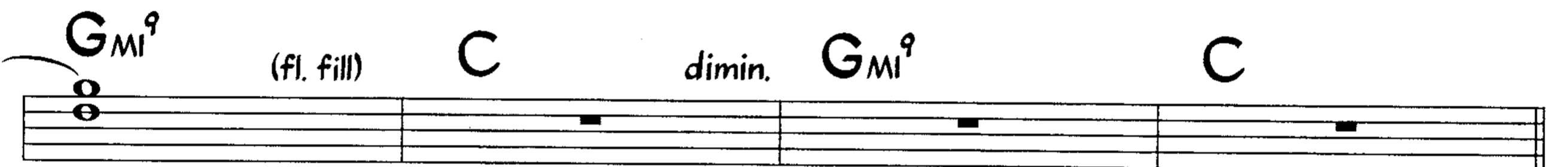
(tutti) Ah

B $A_{MI}^6/9$ D A^b13 break Ah Ah



Ah Ah

G_{MI}^9 (fl. fill) C dimin. G_{MI}^9 C



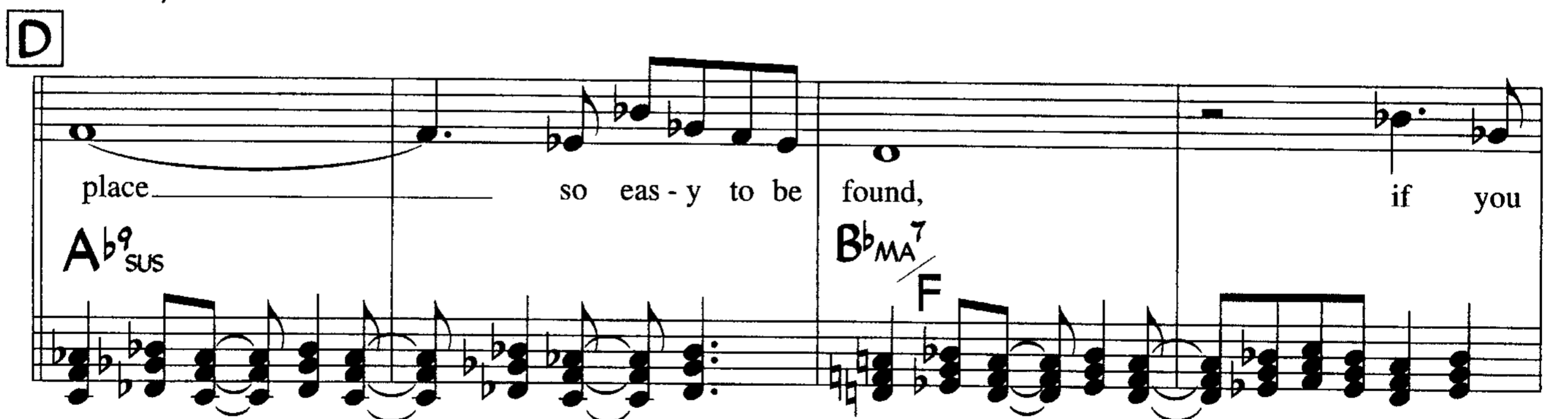
Ah Ah

C A^b9_{sus} B^bMA^7/F (vocal, loco) (2nd x) There's a



mp (pn.) There's a

D A^b9_{sus} B^bMA^7/F place so eas-y to be found, if you



place so eas-y to be found, if you

want _____ I'll take you there right now. Come with

$A^{\flat 9}_{SUS}$ $B^{\flat}MA^7$ F

(pn.)

me, there's mu - sic all a - round. Can't you hear, _____ can't you

$A^{\flat 9}_{SUS}$ $B^{\flat}MA^7$ F A_{MI}^9

cresc.

see, _____ I am free. _____

$A^{\flat 13}$ f G_{MI}^9 $C^{6/9}$ (fl./vocal fill) G_{MI}^9 dimin. $C^{6/9}$

mf G_{MI}^9 (pn. fill) $C^{6/9}$ G_{MI}^9 $C^{6/9}$

Solo on letter D
(optional Double x Feel). *
After solos, D.S. al Coda
(w/ repeat).

G_{MI}^9 $C^{6/9}$

D.C. al fine
(1st x thru letter A, no repeat)

(sample bass)

A $F_{MI}^9(MA^7)$ G (E)

(E) $F_{MI}^9(MA^7)$ G (etc.)

* Solos may go into Double x Feel, either Samba or Swing.

Little Melonae

Medium Swing (♩ = 162)

Jackie McLean
(as performed by Miles Davis)

(Intro)

(pn.)

(bs.)

D/A_b

A/B_b

D/A_b

A/B_b

A

(trp./ten.)

G_bM₁⁶/₉

(bs.)

(div.)

A/B_b

(Bass solo)

B

A_{M1}⁷ D^{7(b9)} G_{M1}⁶

G_{M1} G_{M1}^(MA7) G_{M1}⁷ G_{M1}⁶ (F¹³) C_{M1}⁶/₉ (end solo)

C

(trp./ten.)
G^bM⁶/₉

(bs.)

(div.)

D (Solos)

G^bM⁶/₉ B^bM⁶

E A^M₇ D⁷(^b9) G^M₆ G^M G^M(^{MA}7) G^M₇ G^M₆

(F¹³)
C^M₆/₉ **F** G^bM⁶/₉

B^bM⁶

Solo on D D E F
After solos, D.S. al Coda
(with repeat).

B¹³ B^b6(#11)

rit.



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HERMETO PASCOAL

Liz-Anne

Med. Jazz Waltz * (♩ = 184)

Cal Tjader

(F^{7(b9)}) **A** B^bM⁷ E^{b9}(#11) B^bM⁷ E^{b9} E^bM⁷

A^{b7} D^bM^{A9} G^bM^{A9} G^{M7} C⁷ F^{M^A7} B^bM^{A7}

E^{M7} A⁷ D^{M^A7} G^{M^A7} **B** B^bM⁷ E^{b7(b9)}

A^bM⁷ D^{b7(b9)} G^bM^{A9} C^bM^{A7} F^{M7(b5)} B^{b7(b9)}

E^bM⁷ A^{b7} F^{M7} B^{b7} D^bM⁷ G^{b7}

C^{M7(b5)} F^{7(b9)} **C** B^bM⁷ E^{b9}(#11) B^bM⁷ E^{b9}

E^bM⁹ A^{b7} D^bM⁷ B^bM^{7(b5)} F[#]M⁷ B¹³ (opt. ⊕) D^bM^{A7} (⊙) (F^{7(b9)})

(rit. last x) (fine)

(optional)

(⊕) (Solo)

B^bM⁷ E^{b7} B^bM⁷ E^{b7}

(Vamp, solo & fade)

* Also played Latin 3 (♩ = 146)

Loco Motiv

Larry Giles
(as performed by Jimmy Rowles
and Red Mitchell)

Latin Jazz, loose groove (♩ = 92)

(Intro) (1st x solo bs., add pn./dr. 2nd x)

(3 x's)

Musical notation for the Intro section. The piano part (bottom staff) features a rhythmic pattern of eighth notes and chords, with a D_{MI} chord symbol. The trumpet part (top staff) has a melodic line with a $(trp.)$ annotation. A large slur covers the final two measures of the piano part, with a $(last\ x)$ annotation above it.

(sample bs., top notes only is ok)

Musical notation for section A. The piano part (bottom staff) has a D_{MI} chord symbol. The trumpet part (top staff) has a melodic line with a $(trp.\ w/\ pn.)$ annotation. A large slur covers the final two measures of the piano part, with a $(sample\ bs.,\ very\ loose)$ annotation below it.

(sample bs., very loose)

Musical notation for the second system. The piano part (bottom staff) has D_{MI} and $(D_{MI}\ C/D\ //)$ chord symbols. The trumpet part (top staff) has a melodic line with a $(w/\ pn.)$ annotation. A large slur covers the final two measures of the piano part, with a $(etc.)$ annotation below it.

(etc.)

Musical notation for the third system. The piano part (bottom staff) has D_{MI} , C , and $B_{MI}\ 7(b5)$ chord symbols. The trumpet part (top staff) has a melodic line. A large slur covers the final two measures of the piano part.

Musical notation for the fourth system. The piano part (bottom staff) has $B_{MI}\ 7(b5)$, Bb^9 , $A^7(b9)$, C/D , and (Bb/D) chord symbols. The trumpet part (top staff) has a melodic line with a large slur over the final two measures.

(etc.)

1. $D_{MI}^{(add9)}$ 2. $D_{MI}^{(add9)}$ **B** G_{MI}^9

G_{b9}^9 $(\begin{matrix} E_{7(\#9)} \\ F \end{matrix})$ F^6 $(\begin{matrix} E_{7(\#9)} \\ F \end{matrix})$ F^6 F_{MA}^9 F^6 F_{MA}^9 F^6 F_{MI}^9

$B_{b7(\#5)}$ $(\begin{matrix} D_{7(\#9)} \\ E_b \end{matrix})$ E_b^6 E_b^6 E_{MI}^9 $A_{7(b9)}$ **C** D_{MI}

D_{MI} (opt. pn. voicings like letter A)

D_{MI}

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

B_{b9}^9 $A_{7(\#5)}$ \emptyset C/D (B_b/D) $D_{MI}^{(add9)}$ (for D.S.)

(pn., like Intro)

(Suspended Feel) \emptyset C/D (D_{MI}) C/D (D_{MI}) C/D B_b/D $D_{MI}^{(add9)}$ (pn. fill)

(pn., like Intro) rit.

D.S. for solos (A¹ A² B C).
After solos, D.S. al Coda
(with repeat).

The chords at letters A & C may be interpreted more like this:

D_{MI} C/D D_{MI} E_{MI}/D D_{MI} (etc.) (very loose)

The Long Goodbye

Gentle Jazz Waltz

Alan Broadbent

(♩ = 106 - 128) **A** (A_{MI}^{9(MA7)} D_{MI}^{9(MA7)})
A_{MI}⁹ D_{MI}⁹ B_{MI}^{7(b5)} E^{7(b9)(#5)}

(A_{MI}^{9(MA7)})
A_{MI}⁹ C_{MI}⁹ F B_{MI}^{7(b5)} E^{7(b9)(#5)} F_{MA}⁷

G^{b9(#11)} G^{6/4} G^{b9(#11)} F_{MA}⁹ B^{bMA⁹}

B_{MI}^{7(b5)} E^{7(b9)(#5)} 2. B_{MI}^{7(b5)} E^{7(b9)(#5)} A_{MI}⁹ solos: (E^{b9} E_{MI}⁹ E^{b9})

B D_{MI}⁹ G^{13(b9)} G^{bMA⁹ F^{13(b9)} E_{MA}⁹ E^{b7(#5)}}

D_{MI}⁹ C_{MI}⁹⁽¹¹⁾ B_{MI}^{7(b5)} E^{7(b9)(b5)} **C** A_{MA}⁹ F^{#MI⁹ B_{MI}⁹ (B_{MI}^{7(b5)})}

E^{7(b9)(#5)} (A_{MI}^{9(MA7)}) A_{MI}⁹ C_{MI}⁹ F B_{MI}^{7(b5)} E^{7(b9)(#5)}

F_{MA}⁷ G^{b9(#11)} G^{6/4} G^{b9(#11)}

solos: (B_{Mi}^{7(b5)} E^{7(b9)}) (A_{Mi}^{9(MA7)})

F_{MA}⁹ B_{F#}^b C_{G#} / A_{Mi}⁹ E^{7(#9)}

Solo on tune (A¹ A² B C).
Take Coda last x.

F_{MA}⁹ B_{F#}^b C_{G#} / A_{Mi}⁹ D_{Mi}⁹ A_{Mi}⁹ D_{Mi}⁹

(ad lib)

A_{Mi}⁹ D_{Mi}⁹ A_{Mi}⁹ 1. D_{Mi}⁹ 2. D_{Mi}⁹

A_{Mi}⁹ D_{Mi}⁹ A_{Mi}⁹

rit.

(optional ⊕)

F_{MA}⁹ B_{F#}^b C_{G#} / (A_{Mi}^{9(MA7)} D_{Mi}^{9(MA7)} A_{Mi}^{9(MA7)} D_{Mi}^{9(MA7)})

(ad lib) (Vamp & solo till cue)

(On Cue)

(A_{Mi}^{9(MA7)} D_{Mi}^{9(MA7)} A_{Mi}^{9(MA7)} D_{Mi}^{9(MA7)}) (A_{Mi}^{9(MA7)} D_{Mi}^{9(MA7)})

rall.

A_{Mi}^{9(MA7)} (fill)

The Long Way Back

Baião (♩ = 130 - 132)

Andy Narell

(Intro)

(bs.) A_{MI}^9 (pn.) $F_{MA}^9(\#11)$ (etc.)

A_{MI}^9 (pn.) $F_{MA}^9(\#11)$ 1. 2. (steel dr.)

A $B_{MI}^{7(b5)}$ $E^{7(b9)(\#5)}$ A_{MI}^9 A_{MI}^9/G $F\#_{MI}^{7(b5)}$ (sample bs.) (etc.)

C_{MA}^7/B $B^{7(b9)}$ E_{MI}^7 E_{MI}^9/D $C\#_{MI}^{7(b5)}$ $F\#^{7(b9)(\#5)}$

A_{MI}^{11} D^7 G^9_{SUS} $G^{7(b9)}$ **B** C_{MI}^7 F_{MI}^7

B^{b9}_{SUS} $(B^{b7(b9)(\#5)})$ $E^b_{MA}^9$ $A_{MI}^{7(b5)}$ $D^{7(b9)}$ G^9_{SUS} $G^{\#07}$ \oplus

C A_{MI}^9 $F_{MA}^9(\#11)$ A_{MI}^9 (bs. like Intro)

A_{MI}^9 $F_{MA}^9(\#11)$ (for D.S.)

D.S. for solos.
Solo on tune (A B C).
After solos, D.S. al Coda.

D A_{MI}^9 $F_{MA}^9(\#11)$

(steel dr.)

(a little Funkier)

E (el. pn.) A_{MI}^9 (w/ gtr. fills)

(bs.)

$G^{(add 9)}$ (etc.)

(bs. continue pattern to end)

F A_{MI}^9 $G^{(add 9)}$

(steel dr.)

$G^{(add 9)}$ **G** A_{MI}^9

$G^{(add 9)}$ **H** A_{MI}^9

(pn., plus 8va)

A_{MI}^9 $G^{(add 9)}$

I A_{MI}^9 $G^{(add 9)}$

(2nd x only) (steel dr.) (2nd x only)

$G^{(add 9)}$ **J** A_{MI}^9

(rhythm only)

$G^{(add 9)}$

(Vamp & fade)

On recording piano plays one chorus (A B C) freely before this chart begins.

Lonnie's Lament

Ballad (Freely) (♩ = 72 ±)

John Coltrane

A (melody is played very freely)

(ten.)

($E^bMA^{7(b5)}$)
 $E^b6/9(b5)$ DMI^7

$CMI^{(add9)}$ DMI^7

$CMI^{(add9)}$ DMI^7

(bs. in 2)

($E^bMA^{7(b5)}$) (etc.)
 $E^b6/9(b5)$ DMI^7

$CMI^{(add9)}$ DMI^7

$E^b6/9(b5)$ DMI^7

$CMI^{(add9)}$ DMI^7

$E^b6/9(b5)$ DMI^7

$CMI^{(add9)}$ $Bb9$

E^bMA^9 A^bMA^9 $A^b13(\#11)$ $A^{13(b9)}$ A^b13 $G^{7(b9)}$

accel.

$CMI^{(add9)}$ DMI^7 $E^b6/9$ $G^{7(\#9)}$ G^7 $CMI^{(add9)}$ DMI^7/G $CMI^{(add9)}$ DMI^7/G

1. (A Tempo)

2.
(Medium Swing) (♩ = 110)

B

(ten.) $C_{MI}^{7(add9)}$ (pn. comp) $C_{MI}^{7(add4)}$ (G^7)

(sample bs.) 3 3 3 3 3 3

$C_{MI}^{7(add4)}$ G^9_{sus} $C_{MI}^{7(add4)}$ $D^7(\#9)$ $G^7(\#9)$

(bs. walks)

(Solos) C_{MI} (see notes below) (end of last solo) G^7

open

D.C. al Coda
(with repeat).

(Freely)

(ten.) $C_{MI}^{7(add9)}$ (pn. fill) $C_{MI}^{7(add4)}$ (A^bMA^7) ($C_{MI}^{6/9}$)

(ten. fill) (ten. fill)

(bs. arco)

on recording
 pn. solo is mostly
 as follows:

$C_{MI}^{7(add4)}$ $D^7(\#9)$ $G^7(\#9)$ 2

(Vamp & solo)

Bass solo is mostly C_{MI}^6 (no piano accompaniment).
 The bass solo goes out of tempo and ends on G^7 before the D.C.
 In the piano solo by McCoy Tyner, the left hand voicings are primarily 4th chords.
 Tenor sounds as written.

Looks Like December

Antonio Carlos Jobim

Samba Canção (♩ = 92)

1. 2. 3.

(pn./gtr.)

NC. G_{MA}^7 E_{MI}^7 A_{MI}^7 $D^{13(b9)}$ $D^{13(b9)}$

It looks like I'm

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

A (gtr.) G_{MA}^9 E_{MI}^9 A^{13} $A^{7(\#5)}$ D^9 $D^{7(b9)}$ G_{MA}^9 E_{MI}^9 A_{MI}^7 $D^{13(b9)}$

say - ing I love you, Ma - ri - a. In the pho - to -
 (instrumental) For - get you, Ma - ri - a. In this pho - to -

G_{MA}^9 E_{MI}^9 A_{MI}^9 D^9 G_{SUS}^9 $G^{13(b9)}$ (etc.)

graph here we're look - ing so hap - py. I call you, I'm
 graph here, I love you for - ev - er. I call you and

B $C^{6/9}$ $C\#_{MI}^{7(b5)}$ $F\#^{7(b9)}$ B_{MI}^7 $C\#_{MI}^7$ $F\#^{7(\#5)}$

lo - co, and I con - fess my love to the ma - chine. How fun - ny if
 breath - less I leave all my con - fu - sion in the ma - chine. Oh, how dis - con -

there is a new love in the scene. I see you be -
 cert - ing would be to see my love a - gain. I see you through

B_{MI}^9 A $C\#^7$ $G\#$ G^{13} $F\#^{7(\#5)}$ B^{13} $E^{7(\#9)}$ A^{13} $D^{7(b9)}$

(pn./gtr.)

C G_{MA}^9 E_{MI}^9 A^{13} $A^{7(\#5)}$ D^9 $D^{7(b9)}$ G_{MA}^9 E_{MI}^9 A_{MI}^7 $D^{13(b9)}$

side me, I love you, re - mem - ber. It looks like De -
 wet eyes, in - sane eyes, De - cem - ber. But then I re -

G^{MA}⁹ **E**^{MI}⁹ **A**^{MI}⁹ **D**⁹ **G**¹³_{SUS} **G**¹³_(b9)

cem - ber, a long gol - den lost year. It's like a bo -
 mem - ber the long gol - den lost years. I still sing te

D **C**⁶/₉ **B**⁹_{SUS} **B**⁷_(b9) **A**⁷_E **E**^{MI}⁷ **C**^{MI}⁶/_{E^b}

ler - ro, te quie - ro, te quie - ro, to say that I

G^{MA}⁹ **E**^{MI}⁷ **A**¹³ **A**⁷_(#5) **D**⁹_{SUS} **D**⁷_(b9) **B**¹³ **E**⁷_(b9) **A**¹³ **A**⁷_(#5) **D**⁹_{SUS} **D**⁷_(b9)

long for your kiss - es nev - er - more, tus be - sos nun - ca

short ending, no Interlude **G**⁶/₉ **D**¹³_(b9) **longer ending, with Interlude** **F**^{MI}⁹ **B**^{b13}

mas. (instrumental) mas. (instrumental)

D.S for solos (A B C D)
 After solos, D.S. al 2nd verse al Coda.

(Interlude)

E **E^bMA**⁹ **C**^{MI}⁹ **F**¹³ **F**⁷_(#5) **B^b9**_{SUS} **B^b7**_(b9) **E^bMA**⁹ **C**^{MI}⁹ **F**^{MI}⁹ **B^b7**_(b9)

E^bMA⁹ **C**^{MI}⁹ **F**^{MI}⁹ **B^b13** **E^b9**_{SUS} **D**⁹_{SUS}

(instrumental)

D.S. al 2nd verse al Coda

C^{MA}⁹ **F[#]MI**⁷_(b5) **B**⁷_(b9) **E**^{MI}⁷ **C**^{MI}⁶/_{E^b}

quie - ro, bo - le - ro, our rhymes are so ba - nal. But how I still

G^{MA}⁹ **E**^{MI}⁷ **A**¹³ **A**⁷_(#5) **D**⁹_{SUS} **D**⁷_(b9) **B**¹³ **E**⁷_(b9) **A**¹³ **A**⁷_(#5) **D**⁹_{SUS} **D**⁷_(b9)

long for tus be - sos nev - er - more, tus be - sos nun - ca

F^{MI}⁹ **B^b13** **E^bMA**⁷ **A^bMA**⁷_(add6) **D**¹³ **D**⁷_(#9) **G**⁶/₉

mas. (gtr.) (pn./gtr.) rall. (pn., 8va b.) (pn. loco)

Bossa Nova (♩ = 110) *
(starts Rubato) (in Tempo after 1st x)

Luisa

Music by Toninho Horta
Lyric by Tom Lellis
(as performed by Tom Lellis)

A D_{MA}^7/A B_{MI}^9 E_{MI}^9

Lit - tle girl, close your eyes, for to - mor - rows filled with

$G_{MI}^{6/9}$ D_{MA}^7/A G_{MA}^7/B G_{MI}^6

sweet sur - prise a - wait. The dreams I dream for you a - bout to start, so don't

C_{SUS}^{13} $C^{13(\#11)}$ F_{MA}^9 E_{bMA}^9

be late. But - ter - fly wings and soft lit - tle things that tick -

E_{MI}^9 $F^{(add 9)}/A$ A_{MI}^9

le, a gig - gle or two, Ev - 'ry won - der i - ma - gined for

(1st x, Tempo starts) Bossa Nova (♩ = 110) *

$B^7(\#5)$ B_{MI}^7 E^9 $G_{MI}^{6/9}/A$

you, Mu - sic giv - ing you plea - sure, there for good mea - sure.

B D_{MA}^7/A B_{MI}^9 E_{MI}^9

Wish I could tag a - long But I can't, so I'll just

$G_{MI}^{6/9}$ D_{MA}^7/A G_{MA}^7/B G_{MI}^6

sing this song for you And hope it's back - ground to the world that I would give

* Toninho Horta performs this more as a light Latin Pop tune, in 2 (♩ = 146).

C^{13}_{SUS} $C^{13(\#11)}$ F_{MA}^9 $E^b_{MA}^9$

to you. Birds that would fly you, trees that would hide you, mer -

E_{MI}^9 $F^{(add\ 9)}$ A A_{MI}^9

maids to show you a - round, hold - ing on - to the love you have

$B^{7(b\ 9)(\#5)}$ B_{MI}^7 E^9 $G_{MI}^{6/9}$ A

found, so you're nev - er a - lone, a love of your own. (I)

C D_{MA}^7 A $A^b7(\#9)(b5)$ G_{MA}^9

Guess I'll just say good - night Wish on a star and

C^9_{SUS} $C^9(\#11)$ $F^{\#}_{MI}^9$ B_{MI}^9

sleep tight. I will see you in my dreams and

Sustained Feel

E_{MI}^7 $E_{MI}^{9(MA7)}$ $G_{MI}^{6/9}$ A

in to - mor - row's light.

Solo on tune (A B C)
After solos, D.S. al Coda.

\oplus (Sustained Feel)

$G_{MI}^{6/9}$ A $D^{6/9}(\#11)$ $(add\ MA7)$

light.

(ad lib)

(sample voicing)

Med. Slow Waltz (Freely)

Luiza

Antonio Carlos Jobim

(Intro) NC. (G⁷(^b9)) *rall.*

(Tempo) (♩ = 94 ±)

A * C_{Mi}⁷ * F⁹ F_{Mi}⁷ G⁷(^b9)

Ru - a, es - pa - da nu - a. Bó - i - a no céu i - men - sa e a - ma - re - la Tão re - don - da a

C_{Mi}⁷ F⁹ F_{Mi}⁷ C⁷(^b9)

lu - a, co - mo flu - tu - a. Vem na - ve - gan - do o a - zul do fir - ma - men - to. E no si - lên - cio

F_{Mi}⁷ B^b⁹ E^b_{MA}⁷

len - to um tro - va - dor, chei - o de es - tre - las. Es - cu - ta a -

D_{Mi}⁷(^b5) G⁷(^b9) C_{MA}⁹ C⁷(^b9)

go - ra a can - ção que eu fiz pra te es - que - cer, Lu - i - za. Eu sou a - pe - nas um po - bre a - ma -

B F_{Mi}^(MA)⁷ F_{Mi}⁷ B^b⁹ E^b_{MA}⁷ C_{Mi}⁹

dor a - pai - xo - na - do. Um a - pren - diz do teu a - mor. A - cor - da a -

D⁷(^b9) D_{Mi}⁹([♩]) *rall.* D^b⁹

mor, que eu sei que em - bai - xo des - ta ne - ve mo - ra um co - ra - ção. Vem cá, Lu -

C C_{Mi}⁷ F⁹ F_{Mi}⁷ G⁷(^b9)

i - za, me dá tua mão. Ó teu de - se - jo é, sem - pre, o meu de - se - jo. Vem, me e - xor -

C_{Mi}⁷ F⁹ F_{Mi}⁷ C⁷(^b9)

ci - sa. Dá - me tua bo - ca. E a ro - sa lou - ca vem me dar um bei - jo. E um rai - o de -

(Me dá)

* Melody notes are tied to accommodate vocal syllables. They are not played twice in instrumental versions.

*F*_{MI}⁷ *B*^{b9} *E*^{b9}_{SUS} *E*^{b9}_{SUS} / *E*^{b7(b9)}

sol, nos teus ca - be - los, Co - mo um bri - lhan - te que, par - tin - do a luz ex - plo - de em se - te

A^b*M**A*^{9(#5)} *rall.* *F*_{MI}⁷ / *E*^b *D*^{7(b9)} *G*^{7(#5)}

co - res, re - ve - lan - do en - tão os se - te mil a - mo - res que eu guar - dei, so - men - te, pra te, dar, Lu -

A^b*M**A*⁷ *F*_{MI}⁷ (*G*^{7(b9)})

D.S. for solos (A B C)
After solos, D.S. al Coda.
(see note at end)

i - za, Lu - i - za,

*F*_{MI}⁷ *G*_{MI}⁷ *E*_{MI}^(omit 3) / *G* *D*^{b9}

rall. (pn.) *p.*

(pn.) *C*^{6/9} *rall.* *C*^(add 9) *D B A^b E D*

(8va b. to end) (C bass)

This piece is generally played or sung one time only. To perform it like this, take the Coda the first time. For longer versions you may want to disregard tempo markings and fermatas.

Madalena

Ivan Lins

Ronaldo Monteiro Souza

English lyric by L. Gant

(based on Mark Murphy's version)

Samba (a bit Funky) (♩ = 70 - 94)

(Intro)

E_{MA}^9 E^6 $F\#_{MI}^9$ $B^7(\#5)$ 2

(solo pn., top note)

F_{MA}^9 F^6 G_{MI}^9 $C^7(\#5)$ 2

(etc.) Oh, —

(add bs./dr.)

F_{MA}^9 F^6 C_{SUS}^{13} C^9 F_{MA}^9 F^6

Má, Oh, Ma - dá, Oh, Ma - da - lê, Oh, Ma - da -

1. C_{SUS}^{13} C^9 2. C_{SUS}^{13} C^9

le - le - le - le - le - na, Oh, le - le - le - le, — Oh, Ma - da -
 (solo on D.S.) O, Ma - da -

A F_{MA}^9 * C_{SUS}^9 F_{MA}^9 C_{SUS}^9

le - na, the fi - re of your kiss was ma - gic like a flo -
 le - na, o meu pei - to per - ce - beu, que o mar é u - ma go -

F_{MA}^9 C_{SUS}^9 C_{MI}^9 F_{SUS}^9 $F^7(\#5)$

- wer o - pened up in - side of me. Oh, Ma - da -
 - ta com - pa - ra - do ao pran - to me - e - e - e - e - e - eu. Fi - que

$B^b_{MA}^9$ F_{SUS}^9 $B^b_{MA}^9$ F_{SUS}^9

le - na, you al - ways gave me plea - sure just to watch when you were danc -
 cer - ta, quan - do o nos - so a - mor des - per - ta, lo - go o sol se des - es - pe -

$B^b_{MA}^9$ A_{MI}^7 $D^7(\#9)$ 3

- ing. That could take my breath a - way. Oh, — Ma - da -
 - ra, e - se es - con - de lá na ser - ra. Eh, — Ma - da -

B G_{MI}^9 F $E_{MI}^7(\text{add } 4)$ $A^7(\#5)$

le - na, I am haunt - ed by the mem - 'ry of the moon - light on your bo -
 le - na, o que é meu não se di - vi - de, nem tão pou - co se ad - mi -

* Notes in parentheses go with the Portugese lyric.

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D $D_{MI}^{7(add4)}$ D_{MI}^9 B_{MI}^9 $E^{7(\#5)}$

- dy as you ran a - way from me. Oh, won't you
- te, quem do nos - so a - mor du - vi - de. A - té a

C A_{MA}^9 B_{MI}^9 $C\#_{MI}^9$ (D_{MI}^9 G^9)

come back just to see what it would feel like if your hand was touch - ing my -
lu - a se ar - ris - ca num pal - pi - te, que o nos - so a - mor e - xis -

C_{MA}^9 G^9_{SUS} C^9_{SUS} (vocal on D.S.)

- hand, if your lips could set me free. Oh, -
- te, for - te ou fra - co, a - le - gre ou tris - te. Oh, -

D F_{MA}^9 F^6 C^{13}_{SUS} C^9 F_{MA}^9 F^6 C^{13}_{SUS} C^9

(like Intro) ma, Oh, Ma - da, Oh, Ma - da - le, Oh, Ma - da - le - le - le - le - na, Oh, -

F_{MA}^9 F^6 C^{13}_{SUS} C^9 F_{MA}^9 F^6 C^{13}_{SUS} C^9

Má, Oh, Ma - dá, Oh, Ma - da - lê, Oh, Ma - da - le - le - le - le - le - na, Oh, -

F_{MA}^9 (solo) C^9_{SUS} F_{MA}^9 C^9_{SUS} F_{MA}^9 (C^9_{SUS})

Má, (ad lib) build

1. C^9_{SUS} F_{MA}^9 $D^{7(\#5)}$ (repeat to letter B) 2. F_{MA}^9 C^9_{SUS}

Oh, Ma - da -

F_{MA}^9 F^6 G_{MI}^9 $C^{7(\#5)}$ 2

(8va, 2nd x) (solo pn., top note)

D.S. al Coda (w/ repeat) (Solo on A B C) Vocal in at letter D (w/ pick-ups). Vocal on B, C and Coda.

1-3. F_{MA}^9 F^6 C^{13}_{SUS} C^9 F_{MA}^9 F^6 C^{13}_{SUS} C^9

Má, Oh, Ma - dá, Oh, Ma - da - lê, Oh, Ma - da - le - le - le - le - le - na, Oh, -

4. C^{13}_{SUS} F^6

(tutti) le - le - le - le - le. Oh, Má.

Mark Murphy's version incorporates more modulations. Ivan Lins sings the Intro and letter D only after singing A, B and C two times.

Made By Walking

Medium Swing (♩ = 162)

Tim Garland

(Intro) (trp./ten./vibes/pn.)

NC.

(+ trp.)

(pn./bs./dr.)

(- trp.)

A (1st solo begins on repeat, over written notes)
(horns/vibes/pn.)

mf

C_{MI}^6 (this written part is played under each solo)

(pn./bs.) (bs. only after 1st x)
(omit during bass solo)

C_{MI}^6

F_{MI}^9

8va b.

C_{MI}^6

(horns/pn./vibes) $E^b7(\#11)$

(pn./bs.) (bs. only after 1st x)

(omit 1st ending in solos) 1.

$D7(\#9)$ $C\#7(\#11)$ ($E^b7(\#9)$ $C_{MI}6$) B/C

NC.

(- bs.) (+ bs.)

2. ($E^b7(\#9)$) $G^{13}(\#11)$ $C_{MI}6$ B $C_{MI}6$ ($F_{MI}6$)

(1st solo continues)

(pn.) (bs. walk)

$C_{MI}6$ $E^b7(alt.)$ $D7(alt.)$ $C\#7(alt.)$ 1.

2. (w/ horns) (last x pn. solo continues)

$E^b7(\#9)$ $C_{MI}6$ B/C NC.

D.S. for additional solos:
 Additional Horn solos (A² B²),
 Bass solo (A² B¹), Piano solo (B¹ B²),
 then go on, V.S. (turn page)

(pn. solo continues)

C C_{MI}^6 (bs. walk)

mf (horns)

C_{MI}^6

F_{MI}^9

C_{MI}^6 (end solo) (E^b7/C C_{MI}^6) (w/ pn.)

(Vibes solo)

D $E^b7(\#11)$ $D^7(\#9)$ $D^b7(\#9)\#5$ $C^7(\#9)\#5$

p (tutti) gradual crescendo

2. (vibes solo continues)

C7(#11)

Musical notation for the first system, featuring a vibraphone solo. The key signature has two flats (Bb, Eb) and the time signature is 6/4. The notation includes chords and melodic lines with accents and slurs. A *tutti* marking is present at the beginning.

E B7(b5)

BbMI9 *crescendo*

F#MI9

Musical notation for the second system. It includes a *mf* marking and a *crescendo* instruction. The notation continues with chords and melodic lines.

EbMI11

D7(alt)

C#7(alt)

Musical notation for the third system, including a *f* marking. The notation continues with chords and melodic lines.

(end solo)

Musical notation for the fourth system, including a *ff* marking. The notation includes various chord symbols: CMI6/9, CMI(MA7), and NC. The system is divided into measures with different time signatures: 2/4, 4/4, and 4/4.

Musical notation for the fifth system, including a *ff* marking. The notation continues with chords and melodic lines.

Made By Walking (bass)

Medium Swing (♩ = 162)

(Intro) NC.

f

f

A C_MI⁶ (1st solo begins on repeat, over written notes)

mf (w/ pn.) (bs. alone after 1st x) (play under solos, too)

mf

mf

mf

mf

(omit 1st ending in solos)

f

f

2. (1st solo continues)

(walk)

8 4

1.

2. $E^b7(\#9)$ C_{MI}^6 B/C NC.

D.S. for additional solos:
 Additional Horn solos (A² B²), Bass solo (A² B¹),
 Piano solo (B¹ B²), then go on.

(pn. solo continues, w/ bkgr. chords)

C C_{MI}^6 F_{MI}^9 C_{MI}^6

(Vibes solo)

D $E^b7(\#11)$

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

$D^b7(\#9)$

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

2. $C^{7(\#11)}$

(vibes solo continues)

E $B^{7(b5)}$ $B^b_{MI}^9$ $F^{\#}_{MI}^9$

$E^b_{MI}^{11}$ $D^{7(alt.)}$ $C^{\#7(alt.)}$

$C_{MI}^{6/9}$ $C_{MI}^{(MA7)}$

ff

Madrid

Brad Mehldau

Medium, even 8th's (♩ = 96)

A B^b_{MA7} B^b_{SUS4-3} E^b_{MA7} / B^b $A_{MI7(b5)}$ D^7_{SUS4-3}

G_{MI} B^b_{SUS} / F B^b_{SUS} / F E^b_{SUS} E^b7 $B^b_{MI(add9)} / D^b$

C^7_{SUS} $C^7(b5)$ **B** $F^{\#7} / B$ $B^{(add9)}$ $B_{MI(add9)} / A$

$G^{\#7}_{SUS}$ $G^{\#7(b9)}$ $C^{\#}_{MI7}$ E_{MI6} $D^{\#7}(b9) / (\#5)$

$B_{MI(add9)} / D$ $C^{\#7}_{SUS}$ $C^{\#7}$ G^7 / C C_{MA7}

$F^{\#7}_{SUS}$ $F^{\#7}$ **C** $B^b(add9)$ B^b_{SUS4-3} E^b_{SUS} E^b7

$C^7(b9)_{SUS}$ $C^7(b9) / (\#5)$ F_{MI7} $A^b7(b9)$ D^b_{MA7} F^7_{SUS} / C F^7 / C

$B^b(add9)$ $G^b7(b5)$ $B^{(add9)}$

$C_{MI}7(b5)$ $F7(b9 \#5)$ $G^b7(b5) / B^b$ $B^b(add9)$ $G^b7(b5) / B^b$ $B^b(add9)$

Solo on tune (A B C)
Take Tag last x.

(Tag) $G^b7(b5) / B^b$ $B^b(add9)$ 2 **(On Cue)** $G^b7(b5) / B^b$ $B^b(add9)$ $G^b7(b5) / B^b$ B^b
(ad lib) *(Vamp & solo till cue)* 8va rit.

Drums play 8th's on ride cymbal with light snare accents.

(sample bass)

A $B^b_{MA}7$ B^b7_{sus4-3} $E^b_{MA}7 / B^b$ $A_{MI}7(b5)$ $D7_{sus4-3}$
 G_{MI} B^b7_{sus} / F B^b7 / F E^b7_{sus} E^b7 $B^b_{MI}(add9) / D^b$
 $C7_{sus}$ $C7(b5)$ **B** $F\#7 / B$ $B(add9)$ $B_{MI}(add9) / A$
 (etc.)

Gentle Afro (♩ = 122)
(Latin Jazz)

Medianoche

Don Grolnick

(Intro) (fl./vibes)

(pn.)
mp

$G_{MI}^9(MA7)$ G_{MI}^6 $A^b_{MA}7(+5)$ $D7(b9)$ G_{MI}^6

(pn./bs.)

(add ten., 8va b.)

$D7(alt.)$ $G_{MI}^9(MA7)$ G_{MI}^6 $A_{MA}7(+5)$ $A^b_{MA}7(+5)$ $D7(b9)$

G_{MI}^6 $D7(+9)$ $G_{MI}^7(add4)$ F_{MI}^{11} $G_{MI}^7(add4)$ F_{MI}^{11}

(bs., lower note)

(Cha-Cha-Chá)

A (2nd x add fl./vibes) (fl./vibes play on D.S.)

(pn. R.H.)
mf

G_{MI}^7 $A7(+9)$ $D7(+9)$ G_{MI}^6 A^{13} $D7(+9)$

(pn. L.H.) (add ten. 2nd x)
(bs. see footnote at end)

G_{MI}^7 $A7(+9)$ $D7(+9)$ G_{SUS} F_{MI}^{11} (fl./vibes/ten.)

(pn. w/ bs.)

fl. 8va

(2nd x)

(solo pick-ups)

(pn. 1st x, 2nd x add fl./vibes/ten.)

(pn. w/ bs.)

(Solos) (Cha-Cha-Chá)

B G MI 7 A 7(alt) D 7(alt) 2 2

G 7 SUS F MI 9 2 2 2

(Afro)
C (fl./vibes)

After solos, D.S. al Coda
(1 x only, fl./vibes on melody).

(pn.) mp G MI 9(MA 7) G MI 6 A b MA 7(#5) D 7(b9) G MI 6

(pn./bs.)

(add ten., 8va b.)

D 7(alt) G MI 9(MA 7) G MI 6 A MA 7(#5) A b MA 7(#5) D 7(b9)

(Tenor solo)
D (as is 1st x only)

G MI 6 D 7(#9) G MI 7(add 4) F MI 11 G MI 7(add 4) F MI 11

(bs., lower note)

(sample bass)

(Vamp, solo & fade)

A G MI 7 A 7(#9) D 7(#9) G MI 6 A 7(#9) D 7(#9) (etc.)

Straight 8th's

Memory And Desire

Billy Childs

(♩ = 136) (Intro)

(pn. R.H.)
 (pn. L.H.) $B^b_{MI^9}$ $G^b_{MA^7}$ B^b $B^b_{MI^9}$ $G^b_{MA^7}$ B^b $B^b_{MI^9}$ $G^b_{MA^7}$ B^b $B^b_{MI^9}$ $G^b_{MA^7}$ B^b (etc.)
 (bs., bottom notes)

A

(fl./pn.) $B^b_{MI^9}$ $G^b_{MA^7}$ B^b $B^b_{MI^9}$ $G^b_{MA^7}$ B^b $B^b_{MI^9}$ $G^b_{MA^7}$ B^b $B^b_{MI^9}$ $G^b_{MA^7}$ B^b

B

$F^{\#}_{MI^{(11)}}$ $B^b_{MI^9}$ $G^b_{MA^7}$ B^b $B^b_{MI^9}$ $G^b_{MA^7}$ B^b $B^b_{MI^9}$ $G^b_{MA^7}$ B^b

(sample bs.)

$B^b_{MI^9}$ $G^b_{MA^7}$ B^b $E_{MI^9(MA^7)}$ A^b/A C/D^b $C/F^{\#}$ B^b/B (etc.)

(sample bs.)

B^b/B $E_{MI^{11(b5)}}$ D^b_6 $G_{MA^7(+11)}$

(fl./pn.)

$G_{MA^7(+11)}$ B_{MI^9} G_{MA^7} B_{MI^9} G_{MA^7} B_{MI^9} G_{MA^7} B_{MI^9} $B^b_7(+9)$ $E^b_{MI^{11(b5)}}$

(fl. out)

(rhythm)

C

$E^b_{MI^{11(b5)}}$ D/A^b A_{MA^7} D_{MA^7} $C^{\#}_{MI^{11(b5)}}$

(fl./pn.)

$F^{\#}_7(+9)$ D_{MI^9} C $B_{MI^7(b5)}$ $E_7(+11)$ G/A C/F

3/4

fl. 8va

D

(pn.) *cresc.* E D# A G# D C# G F# *ff* F_{MI}⁹ (pn. fill) *f* E_{MI}¹¹ (w/ pn.)

(bs.) 8va

(loco)

(fl./pn.)

(w/ dr. fills)

E_{MI}¹¹ C_{MA}^{7(#11)} F#_{MI}⁷ G_{MA}⁷ A_{MI}⁷ D_{Bb} C_{MA}⁹ D_{MI}⁹ (w/ pn.)

D_{MI}⁹ E_{b6/9} A_{bMA}⁹ G_{MA}⁹ F_{MA}⁹ (fine) (pn. & dr. fill)

(Solos)

E

B_{bMI}⁹ G_{bMA}⁷/_{Bb} B_{bMI}⁹ G_{bMA}⁷/_{Bb} B_{bMI}⁹ G_{bMA}⁷/_{Bb} B_{bMI}⁹ G_{bMA}⁷/_{Bb} B_{bMI}⁹ G_{bMA}⁷/_{Bb} F#_{MI}^{9(MA 7)} (1st solo begins)

F

B_{MI}⁹ G_{MA}⁷/_B B_{MI}⁹ G_{MA}⁷/_B B_{MI}⁹ G_{MA}⁷/_B B_{MI}⁹ B_{b7(#9)} E_{bMI}^{11(b5)} D_{Ab}/_A A_{MA}⁷ D_{MA}⁷ D_{MA}⁷ C#_{MI}^{11(b5)} F#_{7(#9)} D_{MI}⁹ C B_{MI}^{7(b5)} E_{7(#11)}

A_{MI}⁹ F_{MA}⁹ A_{MI}⁹ F_{MA}⁹

Solo on E F
After solos, D.C. al fine.

In solos, figures in bars 1 to 4 of letters E & F are not strictly observed.

Midnight Blue

Medium Swing (♩ = 144)

Kenny Burrell

Intro (2 Feel)

(gtr.)

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

(bs.)

(2nd x)

A (2 Feel)

F_{MI}^7 G_{MI}^7 $A^b_{MA}^7$ $C^{7(\#9)}$ G C F_{MI}^7 G_{MI}^7 $A^b_{MA}^7$ $C^{7(\#9)}$ G C

F_{MI}^7 G_{MI}^7 $A^b_{MA}^7$ $C^{7(\#9)}$ F_{MI}^7 C $C^{7(\#9)}$ F_{MI}^7 (optional 8va) $(G_{MI}^{7(b5)})$

(walk)

B (4 Feel) optional 8va

$G_{MI}^{7(b5)}$ $C^{7(\#5)}$ F_{MI}^7 (B^b9) B^b9 $(B^b_{MI}^9)$

optional 8va

1. (loco) $B^b_{MI}^9$ $A^b_{MI}^9$ D^b $C^{7(\#5)}$ F_{MI}^7 $C^{7(\#9)}$ 2. (solo pick-ups) $C^{7(\#9)}$

(bs.)

(Solos)

C F_{MI}⁷ (G_{MI}⁷ A^b_{MA}⁷ G_{MI}⁷) 2

(walk)

F_{MI}⁷ (G_{MI}⁷ A^b_{MA}⁷ G_{MI}⁷) F_{MI}⁷ (G_{MI}⁷ A^b_{MA}⁷)

D G_{MI}^{7(b5)} C^{7(b9)}(#5) F_{MI}⁷

B^b_{MI}⁷ (A^b_{MI}⁷ D^{b7}) D^{b9} C^{7(b9)}(#5)

Solo on C D
After solos, D.S. al Coda (1st x).

C

(gtr.) F_{MI}⁷ G_{MI}⁷ A^b_{MA}⁷ G_{MI}⁷ C

(bs.)

(Vamp & fade)

Guitar sounds one octave lower than written (except in letter B).

Minha Voz, Minha Vida

Bossa Nova

Caetano Veloso

(♩ = 63)

A

(G¹³) ~~S~~ C_{MA}⁹ B_{MI}^{7(b5)} E^{7(b9)}

Mi - nha voz, mi - nha vi - da,
mor es - cra - vi za, -

A_{MI}⁹ G F#_{MI}⁷ B^{7(b9)}(#5)

meu se - gre - do e mi - nha re - ve - la - ção, mi - nha
mas é a ú - ni - ca li - ber - ta - ção, mi - nha

E_{MI}⁷ A^{7(b9)}(#5) D⁹/_A

luz es - con - di - da, mi - nha
voz é pre - ci - sa. Vi - da

(D_{MI}⁹ D_{MI}⁹/_A G⁷ G⁹_{SUS}) 1. (E^b_{MA}⁹ D_{MI}⁹ G^{7(#5)})
A^b_{MA}⁷ D^b_{MA}⁷

bú - so - la e mi - nha de - so - ri - en - ta - ção. Se o a -
que não é me - nos mi - nha, que da can -

2. (C^{6/9} C^{7(#5)}) (B^{b9})
C_{MA}⁹/_G G^{b9}(#11) **B** F_{MA}⁹ F_{MI}^{6/9}

ção. Por ser fe - liz, por so - frer, por es - pe - rar eu

(D⁹ D⁹/_A)
E_{MI}⁷ A⁹

can - to. Pra ser fe - liz, pra so - frer, pa - ra es - pe - rar eu

(D_{MI}⁹ G^{7(#5)})
 D_{MI}⁹ / A G^{7(b9)} C C_{MA}⁹

can - to. Meu a - mor, a - cre -

B_{MI}^{7(b5)} E^{7(b9)} A_{MI}⁹ G

di - te que se po - de cres - cer as - sim pra

F_{MI}^{9(b5)} B^{7(b9)} E_{MI}^{7(b5)} A^{7(b9)}

nós. U - ma flor sem li -

D⁹ / A D⁹ D_{MI}⁹ G⁹_{SUS} ⊕

mi - te é so - men - te por - que eu tra - go a vi - da a - qui na

C_{MA}⁹ (G⁹_{SUS})

voz. (Mi - nha)

Solo on tune (A¹ A² B C)
 After solos, D.S. al Coda
 (with repeat).

⊕ A^b_{MA}⁷ D^b_{MA}⁷ C_{MA}⁹

voz.

Gal Costa performs this song as follows:

Samba Canção (♩=78)

C_{MA}⁹ B_{MI}^{7(b5)} E^{7(b9)} (etc.)

(etc.)

Even 8th's (♩ = 124)
(ala Bossa)

Moon Alley

Tom Harrell

A (flug. & ten. on top 2 notes, pn. all 3)

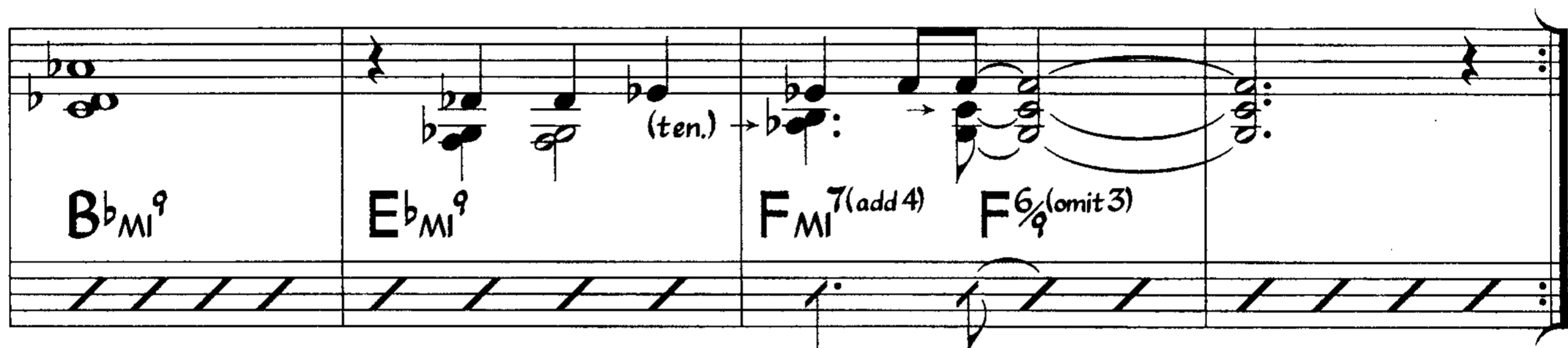


(horns/pn.)

$F^{6/9}$ $F^{6/9}$ F_{MI}^9 (unison)

(bs. w/ pn.)

bs. w/ pn. 8va b. ---



(ten.)

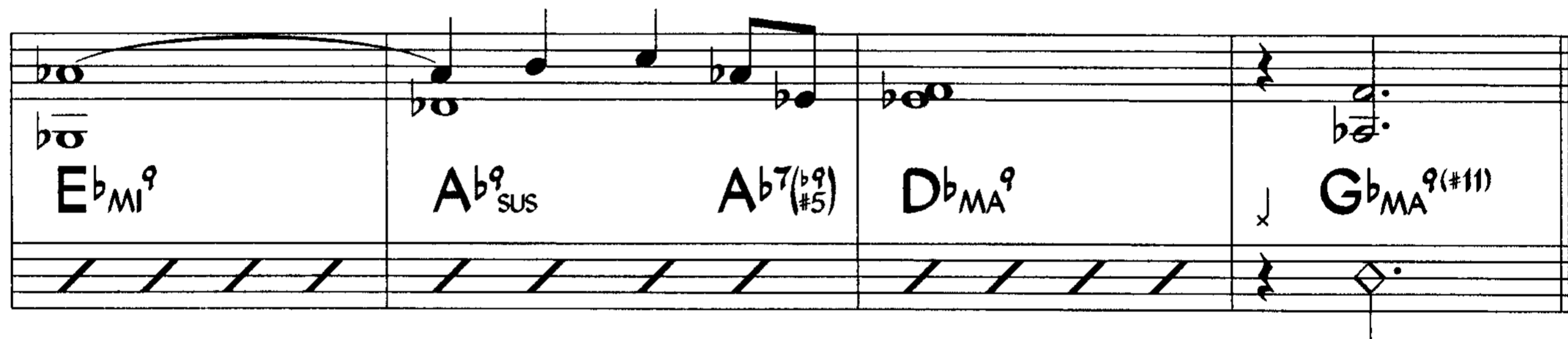
$B^b_{MI}^9$ $E^b_{MI}^9$ $F_{MI}^{7(add4)}$ $F^{6/9(omit3)}$

B



(unison)

$B^b_{MI}^9$ $G^b_{MA}^9$



$E^b_{MI}^9$ A^b_{9sus} $A^b_{7(b9/\#5)}$ $D^b_{MA}^9$ $G^b_{MA}^{9(\#11)}$

C (like letter A)



(unison)

$F^{6/9}$ $F^{6/9}$ F_{MI}^9

(bs. w/ pn.)

bs. w/ pn. 8va b. ---

(horns w/ pn.)

(ten.)

$B^b_{MI}^9$ $E^b_{MI}^9$ $F_{MI}^7(\text{add } 4)$ $F^6_{/9}(\text{omit } 3)$

D (Solos) $F^6_{/9}$ F_{MI}^9

(sample pn.)

$B^b_{MI}^9$ $E^b_{MI}^9$ $F_{MI}^7(\text{add } 4)$ $F^6_{/9}$

E $B^b_{MI}^9$ $G^b_{MA}^9$

$E^b_{MI}^9$ A^b_{9sus} $A^b_{7(b9)(\#5)}$ $D^b_{MA}^9$ $G^b_{MA}^9(\#11)$

F $F^6_{/9}$ F_{MI}^9

$B^b_{MI}^9$ $E^b_{MI}^9$ $F_{MI}^7(\text{add } 4)$ $F^6_{/9}$

Solo on D D E F
After solos, D.C. al Coda (with repeat).

Coda (trp. w/ pn.)

(rit. last x)

1., 2. (like letter A) (unison)

3. (pn. fill)

$B^b_{MI}^9$ $E^b_{MI}^9$ $F_{MI}^7(\text{add } 4)$ $F^6_{/9}(\text{omit } 3)$ $F_{MI}^7(\text{add } 4)$ $F^6_{/9}(\text{omit } 3)$

Tenor sounds as written.

Mr. Demargary

Avi Leibovich

(as recorded by Jason Lindner)

Latin Jazz (♩ = 174)

(Intro) (dr. play steady 1/4 note rim shots throughout head)

(Intro) (horns)

(muted trp. w/ bs.)

mf

$G^b_{MA} 7(b5)$ C_{MI} / F F / E^b D^9_{SUS} $C_{MI} 7 / D^b$ C^7_{SUS} $D^b_{MA} 7(b5)$

(low horn)

NC.

(horns) cresc.

mf

B^b / C $C_{MI} 7 / D^b$ D^9_{SUS} D_{MI} / E^b $F_{MI} 9$ $G^b_{MA} 7(b5)$ $A^b_{MA} 7$

(trp./bs.)

A

$(A^b_{MA} 7)$ C^9_{SUS} $D^b_{MA} 7(b5)$ $A^b_{MA} 7(b5) / C$ $F_{MA} 7$ $G_{MI} 7$ $F_{MA} 9$ $D_{MI} 7$ $E_{MI} 7$

(trb./bs.)

$E^b 9$ $A^b_{MA} 7(b5) / G$ C^9_{SUS} $D_{MI} 9$ $C_{MI} 9$ $D_{MI} 9$ $E^b_{MA} 7(\#11)$

(horns)

($E^bMA^7(\#11)$) D_{MI}^7 G_{MI} D_{MI}^7 $A^bMA^7(b5)$ F_{MA}^7 G_{MI}^7 F_{MA}^9 D_{MI}^7 E_{MI}^7 E^b9 $A^bMA^7(b5)$ G

(trb./bs.)

B

C^9_{SUS} D E_{MI}^7 $A^7(\#9)$ D_{MI}^9 C_{MI}^7 B^b13_{SUS} B^b/A^b

$(B^b/A^b) G^7(\#9)$ D_{MI}^7 C_{MI}^7 F_{MI}/B^b G_{MI}/A^b $G^7(\#9)$ D_{MI}^7 C_{MI}^7 F_{MI}/B^b

(F_{MI}/B^b) B^b/A^b $G^7(\#9)$ G_{MI}/C $B^b_{MI}^7$ A^bMA^7

(muted trp./bs.)

$A^bMA^7(b5)$ G_{MI}/C D_{MI}^7 E^bMA^7

V.S. (turn page)

C (horns)

Chord progression: F_{MA}^7 G_{MI}^7 F_{MA}^9 D_{MI}^7 E_{MI}^7 E_b^9 $A_b_{MA}^{7(b5)}$ C^9_{sus}

(trb./bs.)

Chord progression: D_{MI}^9 C_{MI}^9 D_{MI}^9 $E_b_{MA}^{7(\#11)}$ D_{MI}^7 G_{MI}^7 D_{MI}^7 $A_b_{MA}^{7(b5)}$

cresc. *dimin.*

Chord progression: B_b/C C_{MI}^7/D_b D^9_{sus} D_{MI}^7/E_b F_{MI}^9

mf

(el. pn.)

(bs.)

(Solos)

Chord progression: $B_b_{MA}^7/C$ $A_b_{MA}^7/C$ G_{MI}^7/C A_{MI}^7/D

Chord progression: C_{MI}^9 D_{MI}^9 $E_b_{MA}^{7(\#11)}$ G_{MI}^7/C $A_b_{MA}^{7(b5)}$

B^b_{MA7}/C $A^b_{MA7(b5)}/C$ G_{MI7}/C $E_{MI7(b5)}$ $A^{7(\#9)(\#5)}$

D_{MI9} C_{MI9} A^b_{MA7}/B^b B^b/A^b $G^{7(\#9)(\#5)}$

(bs. w/ pn. octaves, plus 8va.)

D_{MI9} C_{MI9} A^b_{MA7}/B^b B^b/A^b $G^{7(\#9)(\#5)}$

(bs. w/ pn. octaves, plus 8va.)

C_{MI9} B^b_{MI9} A^b_{MA9}

Last solo is open drum solo.
After solos, D.C. al Coda.

(free trb. solo) (trb. continues)

(F_{MI9}) $G^b_{MA7(b5)}$ C_{MI}/F F/E^b D^9_{SUS} C_{MI7}/D^b B^b/C $D^b_{MA7(b5)}$

The recorded version begins and ends with a free trombone solo accompanied by drums only.
After horn and piano solos an open drum solo may be inserted before the D.C. (as on the recorded version).

Mr. Demargary (bass)

Latin Jazz (♩ = 174)

(Intro) (horns) $G^{\flat}MA^{7(b5)}$ CMI^7/F F/E^{\flat} D^9_{SUS} CMI^7/D^{\flat} C^7_{SUS} $D^{\flat}MA^{7(b5)}$ w/ muted trp. -----

(w/ trp.) -----

(w/ trp.) ----- (B^{\flat}/C) CMI^7/D^{\flat} D^9_{SUS} DMI^7/E^{\flat} FMI^9 $G^{\flat}MA^{7(b5)}$ $A^{\flat}MA^7$

(w/ trp.) ----- $(A^{\flat}MA^7)$ C^9_{SUS} $D^{\flat}MA^{7(b5)}$ $A^{\flat}MA^{7(b5)/C}$) **A**

(w/ trb.) ----- $(A^{\flat}MA^{7(b5)}/G)$ C^9_{SUS} DMI^9 CMI^9 DMI^9 $E^{\flat}MA^{7(\#11)}$ DMI^7 GMI^7/C)

(w/ trb.) ----- $(DMI^7/A^{\flat}MA^{7(b5)}/C)$ $A^{\flat}MA^{7(b5)}/G$ C^9_{SUS} C/D EMI^7/B $A^{7(\#9)/\#5}$)

B (DMI^9/CMI^9) $B^{\flat}13_{SUS}$ B^{\flat}/A^{\flat} $G^{7(\#9)/\#5}$ DMI^7 CMI^7)

FMI^7/B^{\flat} GMI^7/A^{\flat} $G^{7(\#9)/\#5}$ DMI^9 CMI^9 FMI^7/B^{\flat} B^{\flat}/A^{\flat})

((B^{\flat}/A^{\flat}) $G^{7(\#9)/\#5}$ GMI^7/C $B^{\flat}MI^7$ $A^{\flat}MA^7$ $A^{\flat}MA^{7(b5)}$) w/ muted trp. -----

(w/ trp.)

(G_{MI}⁷ D_{MI}⁷ E_bMA⁷) C

(A_bMA^{7(b5)} w/ trb. G C⁹_{SUS} D_{MI}⁹ C_{MI}⁹ D_{MI}⁹ E_bMA^{7(#11)} D_{MI}⁷ G_{MI}⁷ C)

(D_{MI}⁷ A_bMA^{7(b5)} B_b⁷ C_{MI}⁷ D_b D⁹_{SUS} D_{MI} E_b F_{MI}⁹)

(F_{MI}⁹)

(Solos)

(D B_bMA⁷ A_bMA⁷ G_{MI}⁷ A_{MI}⁷ C_{MI}⁹ D_{MI}⁹ E_bMA^{7(#11)})

(sample)

E_bMA^{9(#11)} G_{MI}⁷ A_bMA^{7(b5)} B_bMA⁷ A_bMA^{7(b5)} G_{MI}⁷ E_{MI}^{7(b5)} A^{7(#5)}

(etc.)

D_{MI}⁹ C_{MI}⁹ A_bMA⁷ B_b w/ keys B_b A_b G^{7(#9)} D_{MI}⁹ C_{MI}⁹ A_bMA⁷ B_b

w/ keys B_b A_b G^{7(#9)} C_{MI}⁹ B_bMI⁹ A_bMA⁹

(horns) (G_bMA^{7(b5)} C_{MI}⁷ F F_{E_b} D⁹_{SUS} C_{MI}⁷ D_b B_b⁷ C D_bMA^{7(b5)}) (free trb. solo) (trb. continues)

Last solo is open drum solo.
After solos, D.C. al Coda.

The recorded version begins and ends with a free trombone solo accompanied by drums only. After horn and piano solos an open drum solo may be inserted before the D.C. (as on the recorded version).

Mr. Softee

Medium Swing (♩ = 98)

Alan Pasqua

A

Chord symbols: C_{MI}^9 $C_{MI}^{9(\#5)}$ G^{13} $D^{7(\#9)}$ $G^{7(\#5)}$ C_{MI}^9 $C_{MI}^{7(\#5)}$ $E^b_{MI}^9$ A^b13

G pedal

Chord symbols: C_{MI}^9 $C_{MI}^{9(\#5)}$ G^{13} $D^{7(\#9)}$ $G^{7(\#5)}$ C_{MI}^9 $C_{MI}^{7(\#5)}$ $F_{MI}^{7(b5)}$ $B^b7(b9)$ $E^b dim. (add 9) MA7$

G pedal

Chord symbols: $E^b dim. (add 9) MA7$ $B^{13}(b9)$ $E_{MI}^{11}(b13) MA7$ $D^{7(\#9)}$ $G^{7(alt.)}$

(2nd x)

(bs. walk)

1.

Chord symbols: $C^{7(b9)}$ $B^b7(b9)$ $A^b7(b9)$ $G^b7(b9)$ $F_{MI}^7 SUS$ $E^b_{MI}^7 SUS$ $D^{7(b9)}$ $G^{7(alt.)}$

2.

Chord symbols: $C^{7(b9)}$ $B^b7(b9)$ $A^b7(b9)$ $G^b7(b9)$ $F^{13}(\#11)$

B (Solos)

$C_{MI}^{6/9}$ $D^{7(\#9)}$ $G^{7(alt.)}$ $C_{MI}^{6/9}$ $E^b_{MI}^9$ $A^b_{13(b9)}$

$C_{MI}^{6/9}$ $D^{7(\#9)}$ $G^{7(alt.)}$ $C_{MI}^{6/9}$ $F_{MI}^{7(b5)}$ $B^b_{7(b9)}$

$E^b_{dim. (add 9) MA7}$ $B^{13(b9)}$ $E_{MI}^9(MA7)$ $D^{7(\#9)}$ $G^{7(b9 \#5)}$

$C^{7(b9)}$ $B^b_{7(b9)}$ $A^b_{7(b9)}$ $G^b_{7(b9)}$ F_{MI}^9 ($E^b_{MI}^9$) $D^{7(\#9)}$ $G^{7(alt.)}$

2. F^{13}

Repeat for solos (B¹ B²)
After solos, D.C. al Coda (with repeat).

$C^{7(b9)}$ $B^b_{7(b9)}$ $A^b_{7(b9)}$ $G^b_{7(b9)}$ $B^b_{7(\#11 \#9)}$

A (sample pn. voicings)

C_{MI}^9 $C_{MI}^{9(\#5)}$ G^{13} $D^{7(\#9)}$ $G^{7(\#5)}$ C_{MI}^9 $C_{MI}^{9(\#5)}$ $E^b_{MI}^9$ A^b_{13} (etc.)

G pedal

This chart is based on composer's lead sheet and the recorded version.



Photo©Amy Dickerson

STEVE & MARTIN MASAKOWSKI

My Dog Spot

Samba (♩ = 128)

Hal Galper

Intro (solo pn., sample) (etc.)

Chords: E^b/F , $F_{MI}^{7(b5)}$, F^7 , $F_{MI}^{7(b5)}$ (2nd x dr. fill...)

(all rhythm) (sample bs.) (Vamp till cue)

Chords: E^b/F , $F_{MI}^{7(b5)}$, F^7 , $F_{MI}^{7(b5)}$

A (gtr.)

Chords: F_{MA}^7 , $E^{7(b9)(\#5)}$, $A^{9(13)}$, $E^b_{MI}^9$, A^b^9

solos: (G_{MI}^7 , $C^{7(b9)}$) (2nd x) $C^{7(alt.)}$, $C^{7(alt.)}$

Chords: F_{MA}^7 , A^b^9/E^b , $D^b_{MA}^7$, E^9/B , A_{MA}^9 , $G^{\#}_{MI}^7$, G_{MI}^7 (dr. fill), C^9

break

Chords: C_{MI}^7/F , F^{o7} , C_{MI}^7/F , F^{o7}

Chords: C_{MI}^7/F , F^{o7} , C_{MI}^7/F , F^{o7}

(optional)

Solo on tune.
After solos, D.S. al Coda (2nd x).

Chords: F_{MA}^7 , A^b^9/E^b , $D^b_{MA}^7$, E^9/B , A_{MA}^9 , $C^{\#7(\#9)}/G^{\#}$, G_{MI}^7

ff rall.

NC. (gtr. & pn. fill) (tutti)

Chord: F^{o7} (add 9, add MA 7)

(gtr. w/ dr.)

Head is played twice before and after solos.
Rhythmic figures and breaks are usually played in solo changes.
Guitar sounds as written.

My Lament

Maria Schneider

Rubato, moving (in 4)

A *

mf (ens.) D_{SUS}^B $A_{SUS}^{F\#}$ D_{SUS}^B D_{SUS}^{Bb} $A/C\#$ $D_{MA}^{9(b6)}$ $G_{MA}^{13(\#11)}$ $G_{6/4}^{(\#11)}$ (trps.) (ten. fill)

(bs., lowest note 8va) rit.

B

(ens.) D_{SUS}^B $F\#_{MI}^{7(add 4)}$ $B_{MI}^{7(add 4)}$ D_{SUS}^{Bb} E_{SUS}^7 $C\#$ $D_{MA}^{9(b6)}$ $G_{MA}^{13(\#11)}$ $G_{6/4}^{(\#11)}$

rit.

C

$A_{MI}^{7(add 4)}$ G_{MA}^9 Bb D_{MA}^7 SUS^B $A^{(add 9)}$ $C\#$ $D_{MI}^{7(add 13)}$ $add 4$ $E_{MI}^{7(add 4)}$ E_{SUS}^A

(keep moving)

(bs. tacet)

D (solo pn.)

$E_{SUS}^{G\#}$ $B_{MI}^{7(add 4)}$ $F\#_{MI}^7$ $G_{6/4}$ D_{SUS}

(add bs., 8va bottom note) (dr.) (Tempo, in 2) (♩ = 98) plus 8va b.

E

(solo ten.) D_{SUS}^B $A_{SUS}^{F\#}$ B_{MI}^7 E_{MI}^9 $B_{b13(\#11)}$ $A_{13(\#11)}$ $D_{MA}^{7(\#5)}$

3

* In small band version, tenor enters the 2nd half of the 2nd bar, letters B and C are omitted, background figures in letter K are not played, the melody in letter L (5 1/2 bars) is played one octave lower.

(ten.)

$G^{6/9}$ E_{MI}^9 $B^{\flat 13(\#11)}$ $A^{13(\#11)}$ D^9_{SUS} D^9 $G^{6/9}$

F

$G^{\flat(\text{add } 9)}$ $E^{\flat}_{MI}^7$ $A^{\flat}_{MI}^9$ $D^{\flat(\text{add } 9)}$ E^{\flat}_{SUS} $D^{\flat}_{MI}^9(11)$ $E^{\flat 7}$ E^{\flat}_{SUS}

B^{\flat} B

$B^{\flat 13(\#9)}$ $B^{\flat 7(\#5)}$ $E^{\flat}_{MI}^9$ $A^{\flat}_{MI}^9$ **G**

D^9_{SUS} B

high register -----

A^9_{SUS} D^9_{SUS} $E_{MI}^7(\text{add } 4)$ $B^{\flat 9(\#11)}$ $A^{13(\#11)}$ D^9_{SUS} D^9

$F^{\#}$ B

(low and lush)

$G^{MA 7(\text{add } 6)}$ $G^{MA 7}$ $D^{MA 9}$ $E_{MI}^7(\text{add } 4)$

B $F^{\#}$

V.S. (turn page)

(Solos)

H C/B $F\#_{MI} 7(add\ b6)$ $B_{MI} 9(add\ b6)$ $B\flat 13(\#11)$ $A 13(\#11)$

$D_{MA} 7(\#5)$ $G_{MA} 7(\#11)$ $E_{MI} 7$ $B\flat 13(\#11)$ $A 13(\#11)$ D^9_{SUS} $G 6/9(\#11)$

I $B\flat_{MI} 7$ $E\flat_{MI} 7(add\ b6)$ $A\flat_{MI} 7$ $E\flat_{MI} 7$ $D\flat_{MI} 7$ $B_{MA} 7(\#5)$ $B_{MA} 7(add\ 6)$ $B\flat 7(\#5)$ $E\flat_{MI} 7$

$A\flat_{MI} 7$ **J** $G^{(add\ 9)}/B$ $F\#_{MI} 7(add\ b6)$ $B_{MI} 9(add\ b6)$ $B\flat 13(\#11)$

$A 13(\#11)$ D^9_{SUS} D^9 $G_{MA} 7$ $G^{(add\ 9)}/B$ $F\#_{MI} 7$ $E_{MI} 11$

(optional repeat for additional solos)

K (solo continues)
(rolling, building)

mp $D_{MA} 9(add\ 4)$
(optional bkgr., ens.)

D pedal

$D_{MA} 9(add\ 4)$ *cresc.*

D pedal

(solo continues)

$D_{MA} 9(add\ 4)$

D pedal

(solo continues) (end solo)

$D_{MA}^9(\text{add } 4)$
(optional bkgr., ens.)

D pedal -----

L

(ens., top note)

ff G_{MA}^9
B

D_{MA}^9
F#

E_{MI}^9

$B_{b13}(\#11)$ $A^{13}(\#11)$

(much slower)
(solo ten.)

D_{SUS}^9 D^9 $G_{MA}^{13}(\#11)$ $G^{6/9}$ G_{MA}^7 D_{MA}^9 $E_{MI}^{7(\text{add } 4)}$
B F# B F#

rit. rit.

(faster)
(solo pn.)

M

D_{SUS} A_{SUS} D_{SUS} (ens.) D_{SUS} A $D_{MA}^9(\text{b}6)$ $G_{MA}^{13}(\#11)$ $G^{6/9}$
B F# B C#

(solo ten. w/ low horns)

E_{SUS} $B_{MI}^{7(\text{b}5)}$ $F\#_{MI}^7$ $G^{6/9}$ $E_{MI}^{7(\text{add } 4)}$ $D(\text{add } 9)$
C#

rit.

Medium Fast Swing (♩ = 114)

Nebula

(Very open, syncopated 2 Feel)

Dave Mac Nab

(Intro) $E_{MI}^{(add 9)}/G$ (solo pn. 2 x's, add dr. 3rd x) $F\#_{MI}^{(add 9)}/A$ (4 x's)

A $E_{MI}^{(add 9)}/G$ $F\#_{MI}^{(add 9)}/A$ $E_{MI}^{(add 9)}/G$

(gtr. w/ bs.) (gtr. w/ ten. on 2nd DS.)

$F\#_{MI}^{(add 9)}/A$ $E_{MI}^{(add 9)}/G$ $F\#_{MI}^{(add 9)}/A$

1. $G^{(add 9)}/B$ $A^{(add 9)}/C\#$ $E_{MI}^{(add 9)}/G$ A_{SUS}/G

2. $E_{MI}^{(add 9)}/G$ A_{SUS}/G $G^{(add 9)}/B$ $A^{(add 9)}/C\#$

(gtr. fill)

B $E^{(add 9)}/G\#$ A_{SUS}/G $E^{(add 9)}/G\#$ A_{SUS}/G

C $E_b^{(add 9)}/G$ gtr. octaves, plus 8va $F^{(add 9)}/A$ $G^{(add 9)}/B$

(gtr./ten.) *cresc.*

$C^{(add 9)}/B$ (gtr. 8va, single note) B_b^{MA9} $B_b^{(add 9)}/A$ F/A $F_{MI}^9(MA7)/A_b$

$F_{MI}^9(MA7)/A_b$ (gtr. 8va) E_{MI}/G $F\#^7(omit 5)_{SUS} 4-3$ $F\#/E$

(gtr./ten.)

$F\#/E$ $E^7(alt)$ D (gtr. loco)

(gtr./ten.)

$C\#_{MI}^7(b5)$ $G^{(add 9)}/B$ Coda One

D.S. al 3rd ending.
(Solos on A¹ A² B C)
After solos, take Coda One.

3. $G^{(add 9)} B$ (gtr./bs.) $A^{(add 9)} C^\#$ D $D^{(add 4)} B$ A (gtr., 1st x only)

B^b B A (gtr. fill) B^b

D.S. (to letter A) for solos.
(Solo chorus = A¹ A² B C)
After solos, take Coda One.

Coda 1
(no solo) $G^{(add 9)}_{omit 3}$ E G $G^{(add 9)}_{omit 3}$ $G^{(b9)}_{omit 3}$ $C^7_{sus} G$ E^b/G
(gtr./ten.) *mp - mf*

E^b/G $G^{(add 9)}_{omit 3}$ (gtr.)

$G^{(add 9)}_{omit 3}$ $G^{(b9)}_{omit 3}$ $C^7_{sus} G$ $E^b(\#11) G$ $G^{(add 9)}$
mf (gtr.)

$G^{(add 9)}$ $C^7_{sus} G$ $E^b(\#11) G$

B_{mi}^9 E_{MI}^9 $G^{(add 9)}_{omit 3}$ 4
f *mp*

D.S. al Coda Two.
(Tenor w/ gtr. on melody)

Coda 2
 $G^{(add 9)} B$ (gtr./ten.) $A^{(add 9)} C^\#$ (Ten. solo) F $D^{(add 4)} B$ A
mf (gtr./ten., 1st x only)

B^b B A B^b (On Cue) G $D^{(add 4)} B$ A B^b
(Vamp & solo till cue) *mf* (gtr./ten.)

B A B^b $A^{(add 9)} C^\#$ E_{MI}^9 (ten. fill)
f

Letter G may begin at any point
in the 6 bar pattern (letter F).
Rhythm section must only catch
the final 2 bars.

Tenor & guitar play as written (sounding one octave lower) except as noted.
On the recorded version, guitar is the only soloist (A¹ A² B C two times).

Nebula (rhythm section)

Medium Fast Swing (♩ = 114)

(Very open, syncopated 2 Feel)

(Intro) (solo pn. 2 x's, add dr. 3rd x) (4 x's)

(pn.) $E_{MI}^{(add\ 9)}/G$ $F\#_{MI}^{(add\ 9)}/A$

(L.H. etc.)

(bs. tacet till letter A)

A

$E_{MI}^{(add\ 9)}/G$ (pn., etc.) $F\#_{MI}^{(add\ 9)}/A$ $E_{MI}^{(add\ 9)}/G$

(bs.) (bs. w/ gtr.)

$F\#_{MI}^{(add\ 9)}/A$ $E_{MI}^{(add\ 9)}/G$ $F\#_{MI}^{(add\ 9)}/A$

1.

$G^{(add\ 9)}/B$ $A^{(add\ 9)}/C\#$ $E_{MI}^{(add\ 9)}/G$ A_{SUS}/G

2.

$E_{MI}^{(add\ 9)}/G$ A_{SUS}/G $G^{(add\ 9)}/B$

B

(pn.)
A^(add 9)
C[#]
(bs. w/ gtr.)

C (gtr./ten. melody)

(A^{SUS}/G)
E^{flat}(add 9)/G
F^(add 9)/A
(sample bs., not melody) (etc.)

(pn.)
(bs. etc.)
G^(add 9)/B
C^(add 9 omit 3)/B
B^{flat}MA⁹
B^{flat}(add 9 omit 3)/A
F^{MI 9(MA 7)}/A^{flat}
E^{MI}/G
F^{# 7(omit 5)}SUS 4-3
F[#]/E (dr. continue)
E^{7(alt)}
D
(sustained)

C^{# MI 7(b5)}
G^{(add 9) omit 3}
(V.S., turn page)

D.S. al 3rd ending.
(Solos on A¹ A² B C)
After solos, take Coda.

3. G^(add 9)/B A^(add 9)/C[#]
(bs. w/ gtr.) (end melody)

D (sample voicings)

(pn.)
D^(add 4)/B
A
B^{flat}
B
A
B^{flat}
(bs. w/ pn.)

D.S. (to letter A) for solos.
(Solo chorus = A¹ A² B C)
After solos, take Coda. (V.S. to page 3)

(no solo) **G**^(add 9)_(omit 3)

E **G**^(add 9)_(omit 3) **G**^(b9)_(omit 3) **C**⁷_{SUS} **E**^b **G**^(add 9)_(omit 3)

dimin.

G pedal mp - mf

(harmony line, 8va b.)

G^(add 9)_(omit 3) **G**^(add 9)_(omit 3) **G**^(b9)_(omit 3)

G pedal

1. **C**⁷_{SUS} **E**^{b(#11)} **G**^(add 9)

G pedal

f (harmony line, 8va b.)

2. **C**⁷_{SUS} **E**^{b(#11)} **B**_{MI}⁹ **E**_{MI}⁹

G pedal

f

(D.S. on main part)

G^(add 9)_(omit 3) **E**_{MI}^(add 9)_G **F#**_{MI}^(add 9)_A

mp (pn.) *G* (gtr./ten. melody)

(bs. mostly sustained roots)

E_{MI}^(add 9)_G **F#**_{MI}^(add 9)_A **E**_{MI}^(add 9)_G

(Coda Two on main part)

F#_{MI}^(add 9)_A **G**^(add 9)_B **A**^(add 9)_{C#}

F (Ten. solo) (sample voicings)

(pn.) *mf* **D**^(add 4)_B **A** **B**^b **B** **A** **B**^b

(bs. w/ pn.)

(Vamp till cue)

G (On Cue)

(gtr./ten. melody)

(pn., sample) *mf* D^(add 4) B

A B^b B A B^b

(bs./pn.)

(ten. fill)

f A^(add 9) C#

E MI⁹

Letter G may begin at any point in the 6 bar pattern (letter F). Rhythm section must only catch the final 2 bars. On the recorded version, guitar is the only soloist (A¹ A² B C two times).

Negative Girl

Donald Fagen
Walter Becker

(as recorded by Steely Dan)

Medium Pop (♩ = 102)
(syncopated 16th's)

(Intro) G_{MI}^9 E_{bMI}^{13} $F_{MI}^{9(add 4)}$

(sustained chords)

$C\#MI^9$ (gtr.)

A $G^{(9)}$ E/C C $E_{MI}^{9(add 4)}$ She's

lost, she's late. She's zoom - ing on a couch some - where. Or
skin, like milk. It's like she's nev - er seen the sun. Some
on the train to some - where up by Ford - ham Road. Her

$G^{(9)}$ E/C C F^{13}

high, or home. I'm not sup - posed to call her there. I
hearts to crunch is more like her i - dea of fun. I
rep - tile brain locked down and read - y in com - bat mode. Some

B_{bMA}^7 C/B B $C^{(add 4)}$ F B_{bMA}^7 C/B $A_{MI}^{7(add 4)}$

wait, I smoke. I stare in - to my coke. It's hap - pen - ing a - gain.
know, she's ill. I'm cruis - in' for a spill. I'm hang - in' just the same.
cash, a key. This guy she has to see, a doc - tor friend up - town.

B_{bMI}^9 $B_{bMI}^{6/9}$ $G_{MI}^{7(add 4)}$ $C^{7(\#9)}$ A_{bMA}^7 A_{b6} $G_{bMA}^{7(b5)}$ F_{MA}^7 $E_{MA}^{7(b5)}$

I tell my - self that it's o - ver and done, a - men. Her
I need to be in the heat of her cold white flame.
And may - be she gets to me when she comes back down.

2. $G_{bMA}^{7(b5)}$ F_{MA}^7 $E_{MA}^{7(b5)}$ E_{bMA}^7 $G_{MA}^{7(\#5)}$ $E_{bMA}^{7(b5)}$ **B** $G_{b(\#9)}$ $D^{(add 9)}$

An - oth - er neg - a - tive
An - oth - er neg - a - tive

$D^{(add 9)}$ $B_{MI}^{7(add 4)}$ $G\#MI^{7(add 4)}$ $C^{6/9}$ G^7

girl at the edge of the frame, de - li - cious - ly tox - ic, } The o - rig - i - nal clas - sic
girl spin - ning out of the frame, ex - quis - ite - ly lim - pid, }

D^{6/9}/*C* *D*^{6/9}/*C* *E*^b*MA*⁹ *D*^{6/9}/*C* *E*^b*MI*¹¹

thing. More of the same. (sustained chords) She's

C *A**MI*¹¹ *E**MI*¹¹ *A**MI*¹¹ *G*¹³ *G*¹³ *C**MA*⁷

in the zone, cry - ing on the phone, "I need you here."

*A**MI*⁹ *C*⁹ *A**MI*⁷ *D*⁹ *F*[#]*MI*^{7(add 4)} *B*^{7(#9)}

I'm on the street a - gain, stag - ger - ing out in - to the burn of the brain - dead

*G**MA*⁷ *G*⁶ *F**MA*⁷ *F*/*D*^b *F**MA*^{7(#5)} *G**MA*^{9(add 6)} *F**MI*^{9(MA 7)} *F**MI*^{6/9}

dawn to ar - rive in time to find her gone. She's

⊕ (Solo) (vibes on recording) *D*⁹ (ad lib) *C*^{#7(#9)} *D*⁹ *F*⁹ (end solo)

D.S. al 2nd ending al Coda

E *B*^b*MA*⁷ *C*/*B*^b *C*^(add 4)/*F* *B*^b*MA*⁷ *C*/*B*^b *A**MI*^{7(add 4)}

goof, a buzz, if that is all it was, then how do you ex - plain

B^b*MI*⁹ *B*^b*MI*^{6/9} *G**MI*^{7(add 4)} *C*^{7(#9)} *G**MI*/*F* *F*[#]*MI*/*E* *F**MI*/*E*^b *E**MI*/*D*

the way she looks when she's drag - gin' me out to dance with her in the sum - mer rain?

D^b*MA*⁹ *G*^b*MA*^{7(b5)} *F**MA*⁷ *E**MA*^{7(b5)} *E*^b*MA*⁷ *G**MA*^{7(#5)} *E*^b*MA*^{7(b5)} **F** *G*^b/*F* *D*^(add 9)

An - oth - er neg - a - tive

D^(add 9) *B**MI*^{7(add 4)} *G*[#]*MI*^{7(add 4)} *C*^{6/9} *G*⁷

girl at the edge of the frame, ex - haust - ing and lus - cious, The o - rig - i - nal clas - sic

D^{6/9}/*C* *D*^{6/9}/*C* *E*^b*MA*⁹ *D*^{6/9}/*C* *E*^b*MA*⁹ *D*^{6/9}/*C* **G** *E*^b*MI*¹¹ (gtr. fills)

thing. More of the same, more of the same. (ad lib) (Vamp, solo & fade)

Negative Girl (rhythm section)

Medium Pop (♩ = 102)
(syncopated 16th's)

(Intro)

(keys/gtr.)

mf (bs.)

G_{MI}^9 E_{bMI}^{13}

$F_{MI}^{9(add 4)}$ $C\#_{MI}^9$

8va b. optional

8va b. optional

A (gtr. syncopated 16th's ad lib)

(keys)

$G^{(+9)}/C$ E/C $E_{MI}^{9(add 4)}$

(bs.) 8va b. (loco)

$(E_{MI}^{9(add 4)})$ $G^{(+9)}/C$ E/C F^{13}

8va b.

F^{13} B_{bMA}^7 C/B_{b} $C^{(add 4)}/F$

(loco) (etc.)

B_{bMA}^7 C/B_{b} $A_{MI}^{7(add 4)}$ (keys/gtr.) B_{bMI}^9 $B_{bMI}^{6/9}$ $G_{MI}^{7(add 4)}$ $C^{7(+9)(+5)}$ A_{bMA}^7 A_{b6}

(loco)

1. *(keys)*
 $G^b_{MA} 7^{(b5)}$ $F_{MA} 7$ $E_{MA} 7^{(b5)}$
(bs., loco)

2. *(keys)*
 $G^b_{MA} 7^{(b5)}$ $F_{MA} 7$ $E_{MA} 7^{(b5)}$ $E^b_{MA} 7$ $G_{MA} 7^{(\#5)}$ $E^b_{MA} 7^{(b5)}$
(bs., loco)

B
 $G^b(\#9)$ $D^{(add 9)}$ $B_{MI} 7^{(add 4)}$ $G^{\#}_{MI} 7^{(add 4)}$

$C^{6/9}$ G^7 $D^{6/9}/C$ $E^b_{MA} 9$ $D^{6/9}/C$

(Suspended Feel)
 $E^b_{MI} 11$ *(gtr. fill)*
mp (bs.)

C $A_{MI} 11$ $E_{MI} 11$ $A_{MI} 11$ G^{13} $C_{MA} 7$
mf (sample bs.) *(etc.)*

$A_{MI} 9$ C^9 $A_{MI} 7$ D^9 $F^{\#}_{MI} 7^{(add 4)}$ $B^7(\#9)$ $G_{MA} 7$ G^6

$F_{MA} 7$ F/D^b $F_{MA} 7^{(\#5)}$ $G_{MA} 9^{(add 6)}$ $F_{MI} 9^{(MA 7)}$ $F_{MI} 6/9$

D.S. al 2nd ending al Coda

⊕ *(Instrumental solo) (vibes on recording)*

D D^9 $C^{\#} 7^{(\#9)}$
(bs.)

D^9 F^9 *(end solo)*

V.S. (turn page)

E (vocal)

(keys)

B^bMA^7 C/B^b $C^{(add\ 4)}$ F B^bMA^7 C/B^b $A_{MI}^{7(add\ 4)}$

(bs.) (etc.)

(keys/gtr.)

$B^b_{MI}^9$ $B^b_{MI}^6$ $G_{MI}^{7(add\ 4)}$ $C^{7(\#9)}$ G_{MI}/F $F^{\#}_{MI}/E$ F_{MI}/E^b E_{MI}/D $D^b_{MA}^7$

8va b. optional

F

$G^b_{MA}^{7(b5)}$ F_{MA}^7 $E_{MA}^{7(b5)}$ $E^b_{MA}^7$ $G_{MA}^{7(\#5)}$ $E^b_{MA}^{7(b5)}$ $G^b(\#9)$ $D^{(add\ 9)}$

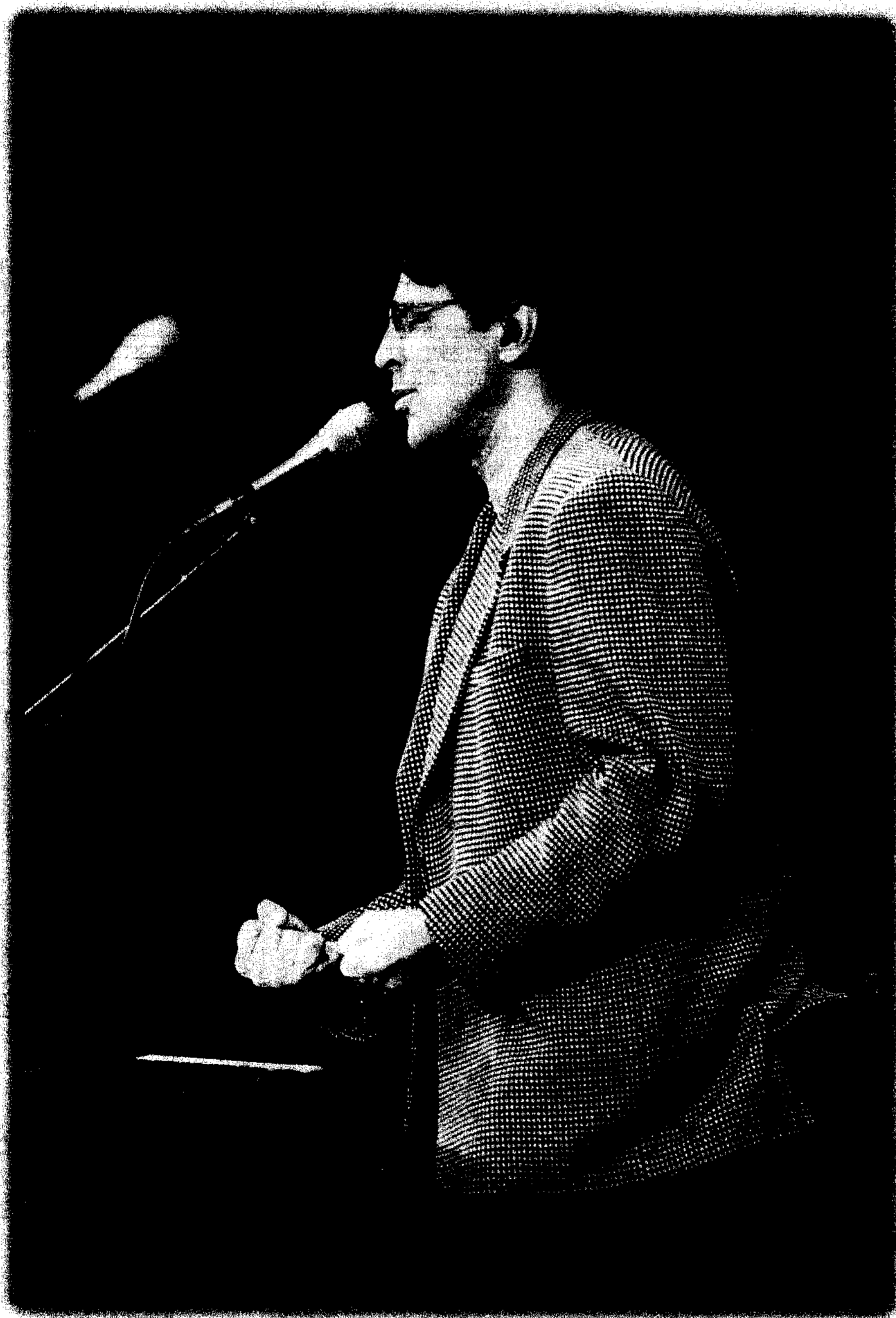
$(D^{(add\ 9)})$ $B_{MI}^{7(add\ 4)}$ $G^{\#}_{MI}^{7(add\ 4)}$ C^6_9 G^7

D^6_9/C $E^b_{MA}^9$ D^6_9/C $E^b_{MA}^9$ D^6_9/C

G (gtr. fills)

mf $E^b_{MI}^{11}$

(Vamp & fade)



Photo©Robert Feinberg

IVAN LINS

Never Say Goodbye

Music by

Laurence Hobgood

Lyric by Kurt Elling

(as recorded by Kurt Elling)

Bossa Nova

(♩ = 110) (solo gtr., 1st x, 2nd x add bs., dr. & pn fills) (for Jodi)

(Intro) D_{MI}^9 C_{SUS}^7 (add 3) $B^b_{MA}^7$ A_{MI}^7 G_{MI}^7

(gtr.) (etc.)

A $D_{MI}^9(11)$ $D_{MI}^6/9$ $D_{MI}^7(b5)$

Lau - ra was like a cloak to me;
Jen - ny was like a heal - ing fire, with a voice.

$E_{MI}^7(b5)$ E_{SUS}^7 (b9) $A^7(b9)$ $D_{MI}^9(11)$ 2nd x: (E_{MI}^9 E^b9)

as warm and com - fort - ing as a cloak should be,
just like an an - gel choir,

$D_{MI}^9(11)$ A_{MI}^9 D G^{13} $A^b_{MA}^9$ (add 6)

Mak - ing ev - 'ry day a mys - te - ry.
Mak - ing my heart burn with pure de - sire.

1. B^b_{13} $A^7(b9)$ $D_{MI}^9(11)$ $B^b_{13}(b11)$ $A^7(b9)$

Oh, and then she said, "Good - bye."

2. B^b_{13} $A^7(b9)$ $D_{MI}^9(11)$ C_{SUS}^{13}

Ooo, and then she said, "Good - bye."

B F_{MA}^9 G^{13}_{SUS} C_{MA}^9 B^b6 $A^7(b9)$

Too man - y lov - ers in a life, they come and go,

$A^b_{MA}^9$ G^{13} C_{MA}^9 (each x) B_{MI}^7 (add 4) $B^b9(b11)$ $A_{MI}^9(11)$

last x: (♯ ↓ ♯ ↓) ♯ ↓ ♯ ↓

just mak - ing love and then mak - ing tracks.

$A_{MI}^9(11)$ A^9 D_{MA}^9

Soft to touch, but hard to hold,

*G*_{MI}⁷ *A*_{MI}⁷ *B*^{b13(#9)} *A*⁹_{SUS}


they go for a walk and they don't walk back. One

C *G*¹³_{SUS} *G*¹³ *F*_{MI}⁹

day, I know, she will come my way,

*E*_{MI}^{7(b5)} *A*^{7(b9)} *B*^b_{MA}⁷ *E*_{MI}⁹ *E*^b₉

Bring-in' a warm - er night and a cool - er day.

*D*_{MI}⁹⁽¹¹⁾ *D*⁹_{SUS} *G*_{MI}⁷ *F*^(add 9)/_A *B*^b_{MA}⁷ *C*⁹_{SUS} 

We will build our life like a sculp - tor molds her clay. (ooo wo - o

*D*_{MI}⁹ *C*⁹_{SUS} *B*^b_{MA}⁷ *A*_{MI}⁷ *G*_{MI}⁹ *F*^(add 9)/_A *B*^b_{MA}⁷ *C*⁹_{SUS}

wo wa ooo) And we'll ne - ver say good - bye And I'm

*D*_{MI}⁹ *C*⁹_{SUS} *B*^b_{MA}⁷ *A*_{MI}⁷ *G*_{MI}⁹

wait - ing for the girl who'll ne - ver say good - bye.

*E*_{MI}^{7(add 11)} (solo pick-ups) *A*^{7(#9)}



D.S. for solos (A¹ A² B C) *
Take Coda on Out head.

 (as is 1st x, then ad lib vocal)

*D*_{MI}⁹ *C*⁹_{SUS} *B*^b_{MA}⁷ *A*_{MI}⁷ *G*_{MI}⁹ *F*^(add 9)/_A *B*^b_{MA}⁷ *C*⁹_{SUS}

(wo wa ooo) And we'll ne - ver say good - bye. And I'm

*D*_{MI}⁹ *C*⁹_{SUS} *B*^b_{MA}⁷ *A*_{MI}⁷ *G*_{MI}⁹ *A*_{MI}⁷ *B*^b_{MA}⁷ *C*⁹_{SUS}

wait - ing for the girl who will ne - ver say good - bye. (ad lib vocal)
(Vamp till cue)

(On Cue) *D*_{MI}⁹ *C*⁹_{SUS} *B*^b_{MA}⁷ *rall.* *A*_{MI}⁷ *G*_{MI}⁹

(ad lib vocal) Ne - ver say good - bye.

* On the recording the instrumental solo is A¹ A². The vocal takes it from letter B to the end.

New Girl

Duke Pearson

(Intro)

(horns) B^bMI^9 $F^\#MI^9$ DMI^9 $G7(b5)$ (pn.) DMI^7 $G7(b5)$

(bs.)

(horns) CMi^9 A^bMI^9 EMI^9 $A7(b5)$ (pn.) EMI^9 $A7(b5)$ (horns) AMI^9

A

(horns) (bs. walks) (pn.) AMI^9 $D7(b9) GMI^9$ GMI^9 $C7(b9) FMI^9$

FMI^9 EMI^9 E^bMI^9 DMI^9 $C^\#MI^9$ $F^\#13$ BMI^9 E^9_{sus} E^9 AMI^9

2.

GMI^9 $C7(b9) FMA^9$ $F^\#MI^7$ B^9 B^bMA^7

$EMI^7(b5)$ $A7(b5)$ DMI^9 G^7 GMI^9 C^7 FMA^7 $B^b9(b5)$ BMI^9 $E^7(b9)$ AMI^9


(Solos)

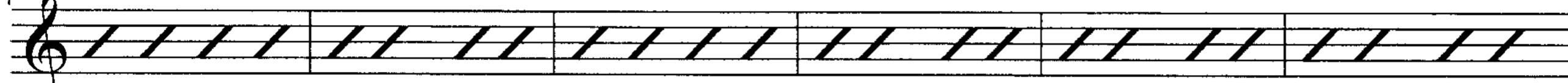
B

AMI^9 AMI^9 $D7(b9) GMI^9$

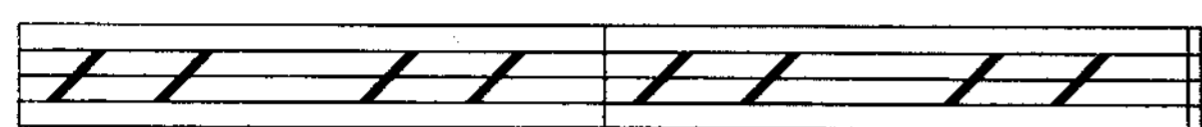
(1st x only)

GMI^9 GMI^9 $C7(b9)$ FMI^9 (EMI^9) E^bMI^9 (DMI^9) $C^\#MI^9$ $F^\#7$ BMI^7 E^7


2. F_{MA}^7 $F\#_{MI}^7$ B^7 $B^b_{MA}^7$ $E_{MI}^{7(b5)}$ $A^{7(b9)}$ D_{MI}^7 G^7 G_{MI}^7 $C^{7(b9)}$ 

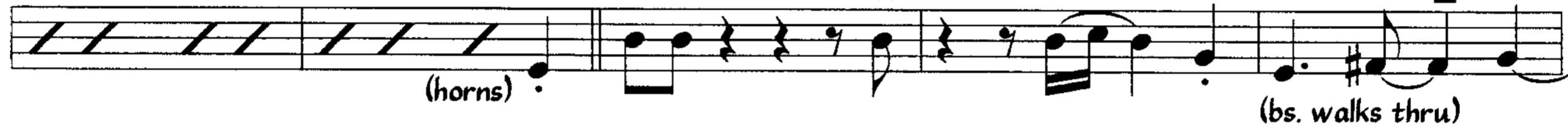


F_{MA}^7 $B^b_{9(\#11)}$ B_{MI}^7 $E^{7(b9)}$



Repeat for solos (B¹ B²).
Take Coda for Interlude (after 2nd solo)
and after last solo (for Out Chorus).

 (solo continues) F_{MA}^7 $B^b_{9(\#11)}$ B_{MI}^7 $E^{7(b9)}$ C (Interlude and Out Chorus) A_{MI}^9 A_{MI}^7 B_{MI}^7 E A_{MI}^9



(horns)


(bs. walks thru)

A_{MI}^9 $D^{7(\#5)}$ G_{MI}^9 G_{MI}^7 A_{MI}^7 D G_{MI}^9 C_{SUS}^9 $C^{7(\#5)}$ F_{MI}^9



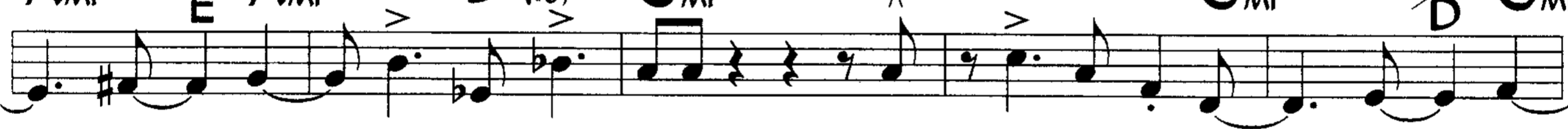
(solo continues) dr. fill on Out Chorus

F_{MI}^9 $E^b_{MI}^9$ A^b7 $C\#_{MI}^9$ $F\#7$ B_{MI}^7 E^7 D A_{MI}^9 A_{MI}^7



(horns)

A_{MI}^7 B_{MI}^7 E A_{MI}^9 $D^{7(\#5)}$ G_{MI}^9 G_{MI}^7 A_{MI}^7 D G_{MI}^9




First x, Interlude

G_{MI}^9 C_{SUS}^7 $C^{7(\#5)}$ F_{MA}^9 (solo continues) $F\#_{MI}^7$ B^7 $B^b_{MA}^7$ $E_{MI}^{7(b5)}$ $A^{7(b9)}$




D_{MI}^7 G^7 G_{MI}^7 $C^{7(b9)}$ F_{MA}^7 $B^b_{9(\#11)}$ B_{MI}^7 $E^{7(b9)}$




D.S. to letter B.
For more solos (B¹ B²).
Take Coda at end of last solo.

Last x, ending


G_{MI}^9 C_{SUS}^{13} $C^9(\#5)$ F_{MA}^9 $F\#_{MI}^9$ B^9 $B^b_{MA}^9$



$E_{MI}^{7(b5)}$ $A^{7(\#5)}$ D_{MI}^7 G^7 G_{MI}^9 $C^{7(b9)}$ C_{MI}^9 F^7 $B^b_{MA}^7$



$B^b_{MA}^7$ E^b9 $E^b_{9(\#11)}$ dr. fill ----- $D^{7(\#9)}$ $F^{7(\#9)}$ $G^{7(\#9)}$ $A^{7(\#9)}$ $C^{7(\#9)}$ $D^{7(\#9)}$ $D^{7(\#9)}$



p

Two flutes play the melody and harmony in the Intro, with other horns playing chord figures with piano.
Saxes and brass play other melody lines (with harmonies).

New Rain

Peggy Stern

Bossa Nova (♩ = 138)

(Intro) E^b_{MA7} / G $E^b_{MA7(b5)} / G$ E^b_{MA7} / G $E^b_{MA7(b5)} / G$ (etc.)
 (pn., sample comp)

(bs. in 2)

A

Stay, my love, at least 'til dawn To

E^b_{MA7} / G (pn. voicings) $E^b_{MA7(b5)} / G$ E^b_{MA7} / G $E^b_{MA7(b5)} / G$

(bs. etc.)

say my love for you is wrong.

$E^b_{sus} (MA7) / Ab (B^b / Ab)$ $E^b_{sus} (MA7) / Ab (B^b / Ab)$ $A_{MI} 7(b5)$ D^7

Ah, the sad - est song, where love has come and love has gone.

$E^b(add4) / D^b$ A^b_{MA7} / C $F^7(b9)$ $B^b_{sus} B^b$

Leav - ing love is a mys - t'ry

B^b / A^b E^b_{MA7} / G $A^9(\#11)$ $(D^7(\#9))^*$

(not anticipated for solos)

* During solos play $D^7(\#9)$ in the last bar of letter A and go on to letter C (if omitting letter B in solos, as on recording).

B (Tears _____ had come _____ to noth - ing.)

Si - lence thru _____ the lift - ed veil.

$A^b_{MA}7$ $A^b_{MA}7(b5)$ $E_{MA}7(\#9)$ $A^b_{MA}7(b5)$
 (pn. voicings) $(\begin{smallmatrix} b & \circ \\ \circ & \circ \end{smallmatrix})^C$ $(\begin{smallmatrix} b & \circ \\ \circ & \circ \end{smallmatrix})^C$ $(\begin{smallmatrix} \# & \circ \\ \circ & \circ \end{smallmatrix})$ $(\begin{smallmatrix} b & \circ \\ \circ & \circ \end{smallmatrix})^C$

Time _____ a - lone _____ to pon - der, time we were too close _____ to wan - der.

$A^b_{MI}9$ $A^b_{MI}9$ $F7(b9)$ $F7(b9)$ $F\#o7$
 $(\begin{smallmatrix} b & \circ \\ \circ & \circ \end{smallmatrix})$ $(\begin{smallmatrix} b & \circ \\ \circ & \circ \end{smallmatrix})^{G^b}$ $(\begin{smallmatrix} b & \circ \\ \circ & \circ \end{smallmatrix})$ $(\begin{smallmatrix} b & \circ \\ \circ & \circ \end{smallmatrix})$ $(\begin{smallmatrix} \# & \circ \\ \circ & \circ \end{smallmatrix})$

C $E^b_{MA}7$ $E^b_{MA}7(b5)$ $E^b_{MA}7$ $E^b_{MA}7(b5)$
 $(\begin{smallmatrix} b & \circ \\ \circ & \circ \end{smallmatrix})^G$ $(\begin{smallmatrix} b & \circ \\ \circ & \circ \end{smallmatrix})^G$ $(\begin{smallmatrix} b & \circ \\ \circ & \circ \end{smallmatrix})^G$ $(\begin{smallmatrix} b & \circ \\ \circ & \circ \end{smallmatrix})^G$

Once _____ a - gain _____ with o - pen eyes. _____

$G^b_{MA}7$ $G^b_{MA}7(b5)$ $G^b_{MA}7$ $G^b_{MA}7(b5)$
 $(\begin{smallmatrix} b & \circ \\ \circ & \circ \end{smallmatrix})^{B^b}$ $(\begin{smallmatrix} b & \circ \\ \circ & \circ \end{smallmatrix})^{B^b}$ $(\begin{smallmatrix} b & \circ \\ \circ & \circ \end{smallmatrix})^{B^b}$ $(\begin{smallmatrix} b & \circ \\ \circ & \circ \end{smallmatrix})^{B^b}$

Clouds _____ de - ceiv - ing hope _____ and lies. _____

$G(\#11)$ $F\#sus$ $F(\#11)$ E_{sus} $E7(add4)$
 $(\begin{smallmatrix} \# & \circ \\ \circ & \circ \end{smallmatrix})^B$ $(\begin{smallmatrix} \# & \circ \\ \circ & \circ \end{smallmatrix})^B$ $(\begin{smallmatrix} \# & \circ \\ \circ & \circ \end{smallmatrix})^G$ $(\begin{smallmatrix} \# & \circ \\ \circ & \circ \end{smallmatrix})^{E_{sus}}$ $(\begin{smallmatrix} \# & \circ \\ \circ & \circ \end{smallmatrix})^{E7}$

Sad, _____ we let _____ it hap - pen: Sep - 'rate lives _____ with sep - 'rate dreams; _____

$D7(\#9)$ $D7(\#9)$ $E13(b9)$ $F_{MA}7$ $F_{MA}7(b5)$ $F_{MA}7$ $F_{MA}7(b5)$ \odot
 $(\begin{smallmatrix} \# & \circ \\ \circ & \circ \end{smallmatrix})^{D7}$ $(\begin{smallmatrix} \# & \circ \\ \circ & \circ \end{smallmatrix})^{D7}$ $(\begin{smallmatrix} \# & \circ \\ \circ & \circ \end{smallmatrix})^{E13}$ $(\begin{smallmatrix} \# & \circ \\ \circ & \circ \end{smallmatrix})^A$ $(\begin{smallmatrix} \# & \circ \\ \circ & \circ \end{smallmatrix})^A$ $(\begin{smallmatrix} \# & \circ \\ \circ & \circ \end{smallmatrix})^A$ $(\begin{smallmatrix} \# & \circ \\ \circ & \circ \end{smallmatrix})^A$ \odot

Solo on tune (A B C)
 (see note at end).
 After solos, D.S. al Coda.

Two, no long - er one. _____

\odot (pn. ad lib) $F_{MA}7$ $F_{MA}7(b5)$ $F_{MA}7$ $F_{MA}7(b5)$ $F_{MA}7(b5)$ $F_{MA}7(b5)$
 $(\begin{smallmatrix} \circ & \circ \\ \circ & \circ \end{smallmatrix})^A$ $(\begin{smallmatrix} \circ & \circ \\ \circ & \circ \end{smallmatrix})^A$ $(\begin{smallmatrix} \circ & \circ \\ \circ & \circ \end{smallmatrix})^A$ $(\begin{smallmatrix} \circ & \circ \\ \circ & \circ \end{smallmatrix})^A$ $(\begin{smallmatrix} \circ & \circ \\ \circ & \circ \end{smallmatrix})^A$ $(\begin{smallmatrix} \circ & \circ \\ \circ & \circ \end{smallmatrix})^A$

till cue on cue

Solos on recording are letters A and C with the last bar of letter A being $D7(\#9)$.
 Letter B is not played during solos.

(after solos)

D $A^{\flat}13$ $A^{\flat}13_{SUS}$ $A^{\flat}13(\#11)$ $A^{\flat}13_{SUS}$ $A^{\flat}13(\flat 9)$ $A^{\flat}13_{SUS}$

A^{\flat} pedal -----

$A^{\flat}13$ $A^{\flat}13_{SUS}$ $D^{\flat}M1^9(MA7)$

A^{\flat} pedal ----- (bs. staggered notes) (ad lib)

(Original Feel)

E $B^{\flat}M1^9$ $B^{\flat}M1^9$ $E7(\#9)$ $A^{\flat}M1^9$

(bs. walk) (ad lib) D.S. al Coda

$B^{\flat}M1^9$ $E7(\#9)$ $A^{\flat}M1^9(MA7)$ (pn. fill)

(ad lib) break ----- (solo pn.) rit.



BOB MINTZER

A (Swing 2 Feel)

mf (alto)

B_bM_I⁹ **G_bM_A^{7(#11)}** **B_bM_I⁹**

(sample bs.)

G_bM_A^{7(#11)} **E_bM_I⁹** **A_b13(b9)** **C/D_b** **G_bM_A^{7(#11)}**

(etc.)

G_MI^{7(b5)} **C^{7(alt)}** **F_MI⁹** **B_bM_I⁹** **E_bM_I⁹** **A_b13**

cresc.

B (¹²/₈ dr. Feel)

f

A_MI¹¹ **D_MI⁹** **A_MI¹¹** **D_MI⁹**

(bs.)

D_bM_A⁹ **G_bM_A^{9(#11)}** **D_bM_A⁹** **G_bM_A^{9(#11)}**

C (Swing)

(12/8 Feel)

(alto)

F_{MI}^{11} D_{MI}^{11} *dimin.* $B^b_{MI}^{11}$ *mf* $G^b_{MA}^{7(\#11)}$

(all rhythm)

G^b pedal (sample bs.)

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

G^b pedal

(Solos) (Swing)

D $B^b_{MI}^9$ $G^b_{MA}^{7(\#11)}$ $B^b_{MI}^9$ $G^b_{MA}^{7(\#11)}$ $E^b_{MI}^9$ $A^b_{13(\#9)}$

(eye) (bs. walk) (1st x)

C D^b $G^b_{MA}^{7(\#11)}$ $G_{MI}^{7(\#5)}$ $C^{7(\text{alt})}$ F_{MI}^9 $B^b_{MI}^9$ $E^b_{MI}^9$ A^b_{13}

E A_{MI}^9 D_{MI}^9 A_{MI}^9 D_{MI}^9 $D^b_{MA}^9$ $G^b_{MA}^9$

$D^b_{MA}^9$ $G^b_{MA}^9$ **F** F_{MI}^9 D_{MI}^9 $B^b_{MI}^9$

$G^b_{MA}^{7(\#11)}$ $D^b_{MA}^9$ $G^b_{MA}^{7(\#11)}$ *solos* $D^b_{MA}^9$ ($F^{7(\#5)}$) *last x* $D^b_{MA}^9$

Solo on D E F (alto) >

(Freely)

$G^b_{MA}^{7(\#11)}$ (etc.) $G^b_{MA}^{7(\#5)}$

(alto)

The head is played twice before solos and once after.

Obi

Funky Samba (♩ = 82 - 98)

Djavan

(Intro) (pn.) (partido alto)

(gtr.) (bs.)

Bb^{13}_{SUS} Bb^{13} A^{13}_{SUS} Bb^{13}_{SUS}

Bb^{13}_{SUS} Bb^{13} A^{13}_{SUS} $A^{b9}(+11)$ G^{MA7}

(Steady Samba)

A G^{MA7} A^{MI7} $A^{\#o7}$ E^{MI7}

O - bi, o - bá, que nem Zen, C - zar, Sha - lom Je - ru - sa - lém, Z'o -

A^9 A^{MI7} $G^{\#o7}$

i - seau. Na rel - va ra - la meu a - re -

A^{MI7} C^{MI6} **B** G^{MA7} A^{MI7}

- rê, tom - ba - ra. A - li, A - lá, lo - go a - lém,

$A^{\#o7}$ E^{MI7} A^9

nem lá, lo - gum, pra cá nin - guém Fa - ra - ó.

A^{MI7} C^{MI6} B^{MI7} E^{b7}/B^b

No ver da gen - te o sam - ba é pe - dra mó,

A^{MI7} D^9 G^{MA7} $G^{o7}(add MA7)$

Á - fri - ca, Ben - fi - ca e fi - ca me - lhor.

AMI⁷ **D**⁹ **G**MA⁷ **E**MI⁷ (**D**MI⁹)

Á - fri - ca, Ben - fi - ca e fi - ca me - lhor.

C **D**MI⁹ (partido alto) **G**⁹ **D**MI⁹ **G**⁹

A - ma - nhe - ceu de um sor - ri - so, vi - da co - mo é pre -

DMI⁹ **G**⁹ **F**#7(**b**⁹/**#**⁵) **F**13(**b**⁹)

ci - so, So - nhan - do, sen - tin - do, can - tan - do, in - fin - do, ou -

E⁹ **A**⁹ **D**⁹

vin - do, fa - lan - do, fa - lo de mim pra vo - câ.

(Samba) **D** **G**MA⁷ **A**MI⁷ **A**#^o7 **E**MI⁷

A - lô, o - lá, se não for pra já, so long, ou - ri - cu - rí ma -

A⁹ **A**MI⁷ **C**MI⁶

du - rou. No ver - da gen - te o sam - ba é

BMI⁷ **E**b⁷/**B**b **A**MI⁷ **D**⁹

pe - dra mó, Á - fri - ca, Ben - fi - ca e fi - ca me -

GMA⁷ **G**^o7(add MA 7) **A**MI⁷ **D**⁹

- lhor. Á - fri - ca, Ben - fi - ca e fi - ca me -

GMA⁷ **G**^o7(add MA 7) **E**MI⁷ **B**b¹³_{SUS}

- lhor.

D.C. al Coda (w/ repeat)

(optional D.S. for solos)
(solos: A B C D, w/ repeat)

GMA⁷ **G**^o7(add 9 add MA 7)

- lhor. ("scat") (1st x)

Vamp, solo & fade

The original recording has no solos. To play without solos, the "till cue" ending should be ignored.

Ode To Ken Saro-Wiwa

Medium Swing (♩ = 124)

Andy Middleton

(Intro) (F⁹_{SUS} (add 3))

Musical notation for the intro, featuring a single staff with eighth and quarter notes.

(bs., 15ma b.)

A F⁹_{SUS} (add 3)

F¹³(b9)

D_{Bb}

A_{Bb}

E_{Bb}MA⁹

A_{Bb}MA⁷_{SUS}

A⁷(b9)(#5)

Musical notation for the first staff of section A, with a melodic line.

mf (horns, top note)

A_{Bb}¹³_{SUS}

G_{Mi}⁷(b5)

B_{Mi}

C⁷_{SUS} (b9)

C⁷(b9)(#5)

F_{Mi}⁹(MA⁷)

F_{Mi}⁹(add b6)

Musical notation for the second staff of section A, with a bass line.

F_{Mi}⁹(add 4)

F_{Mi}⁹(MA⁷)

F_{Mi}⁹(add b6)

D_{Bb}MA⁹

F_{Mi}¹¹

D_{Bb}MA⁹(add 6)

C⁷_{SUS} (b9)

C⁷(b9)

Musical notation for the third staff of section A, with a melodic line.

B F⁹_{SUS} (add 3)

D_{Bb}

N.C.

Musical notation for the first staff of section B, marked (single horn).

(single horn)

(ens.) *f* >

A⁷(#9)(#5)

A_{Bb}¹³_{SUS}

G_{Mi}⁷(b5)

B_{Mi}⁹(MA⁷)

A_F

Musical notation for the second staff of section B, featuring accents and dynamics.

F_#¹³(b9)

E_{Mi}¹¹

C⁷(#11)(#9)

B_b⁷(#9)(#5)

E_bMi¹¹

Musical notation for the third staff of section B, with a melodic line.

C⁷(#11)(#9)

C A_F

F_{SUS}⁷ (add 3)

F^{dim.}(add 9)(MA⁷) F_{MA}⁹(#11)

Musical notation for the fourth staff of section B, including a crescendo marking.

cresc.

A_{Bb}_{D_b}

A_{Bb}Mi¹¹

A_{Bb}¹³(#11)(#9)

D_{Bb}Mi¹¹

E_{SUS}⁷ (add 3)

Musical notation for the fifth staff of section B, starting with a forte dynamic.

f

E_{SUS}⁷ (add 3)

E_bMi¹¹ B¹³(#11)(b9) E_{Mi}¹³

E_bMi¹¹

B¹³(#11)(b9) E_{Mi}¹³

G_{Mi}⁷(add b6) C

B_{Mi}

Musical notation for the sixth staff of section B, ending with a melodic line.

mf

B^b_{MI}/C $D^b_{MI}(\#11)/C$ $G_{MI}7(b5)$ $C^{13}(b9 \text{ omit } 5)$ D $F^7_{SUS}(add 3)$

(horns, top note)

$E^b_{13}(\#11)$ $E^b_{13}(\#9)$ $E^b_{MI}^{11}$ $D^b_{MI}^{11}$ $B^b_{MI}(MA7)/C$ $G^b_{MI}(MA7)/A^b$

$G^b_{MI}^{11}$ C $E^b_{MI}^{11}$ $B^b_{MI}(MA7)/C$ $G^b_{MI}(MA7)/A^b$ $(A_{MA}^9(\#11)/D^b)$ $D^b_9(add b6)$

(Solos)

E $F^7_{SUS}(add 3)$ D/B^b $A^7(alt)$ B^b_{MI}/C $C^7(b9/\#5)$

$F_{MI}^9(MA7)$ $D^b_{MA}^7/F$ C^{13}/F $D^b_{MA}^7/F$ $D^b_{MA}^9$ C/D^b

$D^b_{MA}^9$ $C^7(b9)$ F A/F $F^7_{SUS}(add 3)$ $F^{dim.}(add 9)/MA7$ F_{MA}^9

A^b/D^b $A^b_{MI}^{11}$ $A^b_{13}(b9)$ $D^b_{MI}^{11}$ $E^7_{SUS}(add 3)$

G $E^b_{MI}^{11}$ $D^b_{MI}^{11}$ $B^b_{MI}(MA7)/C$ $F^{\#}_{MI}^{13}$ $E^b_{MI}^{11}$ $G^b_{MI}(MA7)/A^b$

$(A_{MA}^9(\#11)/D^b)$ $D^b_9(add b6)$

Solo on E F G.
After solos, D.S. al Coda.

C $E^b_{MI}^{11}$ $B^b_{MI}(MA7)/C$ $G^b_{MI}(MA7)/A^b$ $(A_{MA}^9(\#11)/D^b)$ $D^b_9(add b6)$

rall.

Ode To Ken Saro-Wiwa (rhythm section)

Medium Swing (♩ = 124)

(Intro) F_{SUS}^9 (add 3) (1st x, bs. w/ light dr.; 2nd x add sparse pn. chords)


mf (bs.)

A F_{SUS}^9 (add 3) $F^{13(b9)}$ D/B_b / (A_b/B_b) E_b^{MA9} $A_b^{MA7}_{SUS}$ $A^7(b9)(\#5)$

(sample bs.)

$A_b^{13}_{SUS}$ $G_{MI}^7(b5)$ B_b^{MI} C $C^7_{SUS}(b9)$ $C^7(b9)(\#5)$ $F_{MI}^9(MA7)$ $F_{MI}^9(add6)$ $F_{MI}(add4)$ $F_{MI}^9(MA7)$

(etc.) (in 2)

$F_{MI}^9(add6)$ D_b^{MA9} F_{MI}^{11} $D_b^{MA9}(add6)$ $C^7_{SUS}(b9)$ $C^7(b9)(\#5)$

B F_{SUS}^9 (add 3) D/B_b $NC.$

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

$A^7(\#9)(\#5)$ $A_b^{13}_{SUS}$ $G_{MI}^7(b5)$ $B_b^{MI}(MA7)$ A F

f (walk) (bs. as is, pn. 8va b.)

$F\#^{13(b9)}$ E_{MI}^{11} $C^7(\#9)(\#11)$ $B_b^7(\#9)(\#5)$ $E_b^{MI}^{11}$ $C^7(\#9)(\#11)$

(walk)

C A/F $F^7_{SUS}(add3)$ $F^{dim.}(add9)(MA7)$ $F_{MA}^9(\#11)$ A_b/D_b $A_b^{MI}^{11}$

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

$A_b^{13}(\#11)(\#9)$ $D_b^{MI}^{11}$ $E^7_{SUS}(add3)$

straight 8th's *f* (walk)

$E^7_{SUS}(add3)$ $E_b^{MI}^{11}$ $B^{13}(\#11)(b9)$ E_{MI}^{13} (dr. play) $E_b^{MI}^{11}$ $B^{13}(\#11)(b9)$ E_{MI}^{13} $G_{MI}^7(add6)$ C

mf

B^b_{MI}/C $D^b_{MI}(\#11)/C$ $G_{MI}7(b5)$ $C^{13}(b9 \text{ omit } 5)$ $D F^7_{SUS}(\text{add } 3)$

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

$E^b_{13}(\#11)$ $E^b_{13}(\#11)$ (Floating) $E^b_{MI}^{11}$ $D^b_{MI}^{11}$ $B^b_{MI}(MA7)/C$ $G^b_{MI}(MA7)/A^b$

(sample bs.)

$G^b_{MI}^{11}$ $E^b_{MI}^{11}$ $B^b_{MI}(MA7)/C$ $G^b_{MI}(MA7)/A^b$ D^b $D^b_9(\text{add } b6)$ $(A_{MA}^9(\#11)/\#5)$

(Solos) $E F^7_{SUS}(\text{add } 3)$ D/B^b $A^7(\text{alt.})$ B^b_{MI}/C $C^7(b9/\#5)$

(walk)

$F_{MI}^9(MA7)$ $D^b_{MA}^7/F$ C^13/F $D^b_{MA}^7/F$ $D^b_{MA}^9$ C/D^b

$D^b_{MA}^9$ $C^7(b9)$ $F A/F$ $F^7_{SUS}(\text{add } 3)$ $F^{\text{dim.}}(\text{add } 9)/MA7$ F_{MA}^9

A^b/D^b $A^b_{MI}^{11}$ $A^b_{13}(b9)$ $D^b_{MI}^{11}$ $E^7_{SUS}(\text{add } 3)$

$G E^b_{MI}^{11}$ $D^b_{MI}^{11}$ $B^b_{MI}(MA7)/C$ $F^{\#}_{MI}^{13}$ $E^b_{MI}^{11}$ $G^b_{MI}(MA7)/A^b$

$(A_{MA}^9(\#11)/\#5)$ D^b $D^b_9(\text{add } b6)$

Solo on E F G.
After solos, D.S. al Coda.

$E^b_{MI}^{11}$ $B^b_{MI}(MA7)/C$ $G^b_{MI}(MA7)/A^b$ $D^b_9(\text{add } b6)$ $(A_{MA}^9(\#11)/\#5)$

rall.

Medium Swing

(♩ = 106)

Off The Top

Jimmy Smith

A

(gtr./organ/ten.)

(organ comp)

(sample bs., in 2)

Bb7sus Bb7 C7sus C7

(etc.)

C7 (etc.) C7sus C7 mf break N.C.

B

FMI7 GMI7 AbMA7 BbMI7 BMI7 BMI7 C#MI7 DMI7

DMI7 G7(#5) CMA9 CMI9 F9(#5) Bb6/9

(bs. in 2 or walk)

$B^b6/9$ $C7(\#9)$ B^9 B^b7_{SUS} (1st x only)

(Solos)

C B^b13 B^b13 (B^b13_{SUS}) 2 2 2

(bs. walk)

C^{13} C^{13} ($G7(\#5)$) 2 2 2

D $F_{MI}7$ $G_{MI}7$ $A^b_{MA}7$ $B^b_{MI}7$ $B_{MI}7$ $D_{MI}9$ $G7(\#5)$

$C_{MA}9$ $C_{MI}9$ $F9(\#5)$ $B^b6/9$

$C7(\#9)$ B^9 B^b7_{SUS}

(last x)

Solo on C D
After solos, D.S. al Coda
(with repeat).

B^b7_{SUS} B^b13 (Tenor solo) B^b13 (B^b13_{SUS}) 2

(Vamp, solo & fade)

The head is played twice before and after solos.

Ojos De Rojo

Bright Jazz Samba (♩ = 136)

Cedar Walton

(Intro) $A^b_{MI} (MA7)$ $A^b_{MI} 6$ $G^7 (\#9)$ $G^b_{MI} (MA7)$ $G^b_{MI} 6$ $F^7 (\#9)$

$E^b_{MA} 7(b5)$ $E_{MI} 6$ $E^b 7 (\#9)$ $D^b_{MA} 9$ $A^b 7$ $G^7 (\#9)$ $C^7 (\#9)$ C^2

(ens.)

(chords optional 1st x, also on D.S.)

$F_{MI} 9 (MA7)$ $D^b_{MA} 9$

(1st x only)

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

$B^b_{MI} 9 (MA7)$ $G^b_{MA} 9$ $G^b_{MA} 9$ (ten.)

(pn. loco)

1. 2.

(Samba) $F_{MI} 9 (MA7)$ $E^b_{MI} 9$ $A^b 9$ $D^b_{MA} 9$ $G^7 (\#9)$

A $F_{MI} 9$ $A^b 9$ $D^b_{MA} 9$ $\%$

(bs. in 2)

$C^7 (\#9)$ $C_{MI} 9$ $F^7 (\#9)$ $B^b_{MI} 9$ $A^b_{MI} 9$

$D^b 9$ $G^7 (b5)$ $G_{MI} 7 (b5)$ C^{13}_{SUS} C $D_{MI} 7$ $E^b 7$ C^7 / E

B $F (add 9)$ $E^7 (\#5)$ $E^b 6$ D^7 $D^b_{MA} 9$ $C_{MI} 7$ $B^b_{MI} 9$

(loco) (8va b.)

$B^b_{MI} (MA7)$ $D^b 7 / F$ $B^b_{MI} 6$ $G^b_{MA} 7 (b5)$ $F^7 (\#5)$ $E^b_{MA} 7 (b5)$ C / E^b $D^b_{MA} 7$ D / C (1st x) C^2

C (Letter C is sometimes played as 8 bars of $F_{MI}^{9(MA7)}$, the first 2 bars 4 times.)

(Solos)

D $F_{MI}^{9(MA7)}$ $F_{MI}^{6/9}$ E_bMI^9 A_b^9 D_bMA^9 C_{MI}^9 $F7(\#5)$

B_bMI^9 A_bMI^9 D_b^9 $G7(alt)$ last x: $(C D_{MI}^7 E_b^{o7} C/E)$
 $C_{MI}^7(\#9)$ $C7(\#9)$

Repeat for solos.
After solos, go on.

E $F^{(add 9)}$ $E7(\#5)$ E_b6 D^7 D_bMA^9 C_{MI}^7 B_bMI^9

$B_bMI^{(MA7)}$ D_b^7 F B_bMI^6 $G_bMA^7(\#5)$ $F7(\#5)$ $E_{MA}^7(\#5)$ C/E_b D_{MA}^7 D/C

D.S. al Coda One (w/ repeat)
(Take Coda One 1st x thru letter A)

C^1

F $F_{MI}^{9(MA7)}$ (4 x's)

(Solo) (ten. solo)

(bs./pn.)

D.C. al Coda Two
(or jump to letter G)

C^2

G $F_{MI}^{9(MA7)}$ (On Cue) $F^{o7(add 9)}$ (solo fill)

(bs./pn.)

2 (Vamp & solo till cue)

* In some versions letter C is repeated (head = A B C C).



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Toronto, Ontario

JIMMY SMITH

On The Brink

Medium Bright Swing (♩ = 106)

Jerry Bergonzi

A F_{MA}⁷ E_{MI}^{7(b5)} A^{7(b9)} D_{MI}⁷ G⁷ C_{MI}⁷ F⁷

(ten.)

B^{b7} A_{MI}⁷ D^{7(b9)} G^{7(#11)} G_{MI}⁷ C^{7(b9)}

F_{MA}⁷ E_{MI}^{7(b5)} A^{7(b9)} D_{MI}⁷ G⁷ C_{MI}⁷ F⁷

B^{b7} A_{MI}⁷ D^{7(b9)} G_{MI}⁷ C⁷ F_{MA}⁷

B C_{MI}⁷ F⁷ B^b_{MA}⁷

E^b_{MI}⁷ A^{b7} D^b_{MA}⁷ G_{MI}⁷ C⁷

C F_{MA}⁷ E_{MI}^{7(b5)} A^{7(b9)} D_{MI}⁷ G⁷ C_{MI}⁷ F⁷

B^{b7} A_{MI}⁷ D^{7(b9)} G_{MI}⁷ C⁷ (F_{MA}⁷ C⁷)

As recorded

(fine) Solo on tune (A B C)
After solos, D.C. al fine.

Optional ending

G_{MI}⁷ C⁷ F^(#11) (C⁷)

Optional ending can be used on in and out head.

Tenor sounds one octave lower than written.

On the original recording the bass doubles the melody (in the low and mid register of the bass).

Bass walks for solos.

One's Own Room

Light Latin Jazz (♩ = 94)

Mulgrew Miller

(Intro) NC.

Bass line for the introduction, consisting of a single staff with a treble clef and a common time signature. It features a rhythmic pattern of eighth and sixteenth notes with various accidentals.

(bs. solo, as is) (w/ pn., 8va b., on D.C.)

A

(dr., brushes on snare)

(on D.C., vamp for dr. solo
on cue go on to letter B)

Piano accompaniment for section A, showing two staves. The upper staff has a treble clef and contains chord symbols: D^b, D, E, A^b, G, E. The lower staff has a bass clef and contains the bass line. There are notes for flutes/vibes and piano harmonies.

F pedal -----

(bs. continues pattern throughout, except at letter C)

B

(fl./vibes) D^b

D

E

A^b

G

E

Piano accompaniment for section B, showing two staves. The upper staff has a treble clef and contains chord symbols: D^b, D, E, A^b, G, E. The lower staff has a bass clef and contains the bass line. There are notes for flutes/vibes and piano harmonies.

(pn. etc.) F pedal -----

(pn. continue pattern)

D^b

D

E

A^b

G

E

Piano accompaniment for section B, showing two staves. The upper staff has a treble clef and contains chord symbols: D^b, D, E, A^b, G, E. The lower staff has a bass clef and contains the bass line. There are notes for flutes/vibes and piano harmonies.

F pedal -----

D^b

D

E

A^b

G

E

Piano accompaniment for section B, showing two staves. The upper staff has a treble clef and contains chord symbols: D^b, D, E, A^b, G, E. The lower staff has a bass clef and contains the bass line. There are notes for flutes/vibes and piano harmonies.

F pedal -----

D^b

D

E

A^b

G

E

Piano accompaniment for section B, showing two staves. The upper staff has a treble clef and contains chord symbols: D^b, D, E, A^b, G, E. The lower staff has a bass clef and contains the bass line. There are notes for flutes/vibes and piano harmonies.

F pedal -----

C

(fl./vibes)

Piano accompaniment for section C, showing two staves. The upper staff has a treble clef and contains chord symbols: D, D^b/E, D/B^b, D^b/E. The lower staff has a bass clef and contains the bass line. There are notes for flutes/vibes and piano harmonies.

(bs.)

(fl./vibes)

(pn.)

(bs.)

D (fl./vibes) **Db** **D** **E** **Ab** **G** **E**

(pn.)

F pedal ----- (bs. like letter B)

(pn. etc.)

Db **D** **E** **Ab** **G** **E**

F pedal -----

Db **D** **E** **Ab** **G** **E**

F pedal -----

Db **D** **E** **Ab** **G** **E**

F pedal -----

E (Piano solo) (vary harmonies over F pedal) **Db** **D** **E** **Ab** **G** **E**

F pedal etc. -----

(Vamp & solo till cue)

On cue, D.C. al Coda.
(Vamp on letter A for drum solo)

E (Flute solo) **Db** (pn. pattern) **D** **E** **Ab** **G** **E**

F pedal etc. -----

(Vamp, solo & fade)

On the recorded version, there is an open bass solo before this chart begins.



Photo@Chuck Stewart

BILL EVANS

Only Child

Medium Ballad

(♩ = 132)

Bill Evans

A F^9_{SUS} $(F^{7(b9)})$ F^9 $B^b_{MA}7$ $B^b_{o7(MA7)}$ $(F^9(\#5))$ F^9 $B^b_{MA}9$ F

F pedal

$E^b_{MA}7$ $E^b_{MI}6$ $D_{MI}7$ $G_{MI}7$ $F_{MI}6/9$ $E_{MI}9$ $(A^9(b5))$ A^9 A^{13}

$E^b_{MI}9$ A^b9 $D^b_{MA}7$ $B^b_{MI}9$ A^b $G_{MI}7$ C^9_{SUS4-3} $F_{MA}7$ F^6

$E_{MI}7$ A^9 $D_{MA}7$ $B_{MI}9$ A $A^b_{MI}7$ D^b_{SUS} $D^b_{7(b9)}$ $G^b_{MA}7$ G^b6

B $(B^b_{MI}9(MA7))$ $F^{7(\#9)}$ (C^9) $B^b_{MI}9$ $B^b_{MI}7$ $G_{MI}9$ $G^b9(\#11)$ $F_{MI}9$ $B^b_{MI}9$ A^b

$(A^b_{MI}7 \ D^b_{7} / A^b)$

$E^b_{MI}9$ A^b9 $D^b_{MA}9$ D^b_{13} $C_{MI}7$ $F^{7(\#5)}$ $B^b_{MI}7$ E^b9 $A^b_{MA}7$ G $F_{MI}9$ E^b

$D_{MI}7(b5)$ $G^7(\#5)$ $C_{MA}7$ B $A_{MI}9$ A^b_{13} $G_{MI}6/9$ G^b_{13}

$C^b_{MA}9$ G^b $F^7_{SUS}(b9)$ $F^7(\#5)$ $F^7(b9)$ $B^b_{MA}7$ F B^o7 (ad lib)

$F^7_{SUS}(b9)$ $F^7(\#5)$ $F^7(b9)$ $B^b_{MI}9$ (pn. fill)

rit.

Solo on tune (A B)
After solos, D.C. al Coda.

Ballad (♩ = 52 - 54)

Opus 25

John Abercrombie

A

(gtr. as sounds)

$D^b_{MA}{}^9$ $C_{Mi}{}^9$ $A^b_{MA}{}^9$ $G_{Mi}{}^9$ $F^\#_{Mi}{}^{7(b5)}$ $B^{7(b9)}$

(rhythm)

$E_{MA}{}^7$ $B^b{}^9_{SUS}$ $B^b{}^{7(b9)}$ $E^b_{MA}{}^7$ $E_{Mi}{}^{7(b5)}$ $A^{7(b9)}$ $D_{MI}{}^7 (C)$ $B_{Mi}{}^{7(b5)}$ $E^{7(\#11)}$

$A_{Mi}{}^{7(b5)}$ $D^{7(\#9)}$ $G_{Mi}{}^9$ $C^{7(b9)}$ $G^b_{MA}{}^{7(b5)}$ $F_{MA}{}^{7(b5)}$

B

$D^b_{MA}{}^9$ $C_{Mi}{}^9$ $A^b_{MA}{}^9$ $G_{Mi}{}^7$ $F^\#_{Mi}{}^{7(b5)}$ $B^{7(b9)}$

$E_{MA}{}^7$ $B^b{}^9_{SUS}$ $B^b{}^{7(b9)}$ $E^b_{MA}{}^7$ $E_{Mi}{}^{7(b5)}$ $A^{7(b9)}$ $D_{MI}{}^7 (C)$ $B_{Mi}{}^{7(b5)}$ $E^{7(\#11)}$

(gtr. as sounds)

$A_{MI} 7(b5)$ $D 7(\#9/\#5)$ $G_{MI} 9$ $C 7(b9/b5)$ $G^b_{MA} 7(b5)$ $F_{MA} 7(b5)$

C

$F_{MA} 7(b5)$ E $C_{MI} 9(add 6)$ G $D^b_{MI} 9(add 6)$

E pedal

$E_{MI} 9$ $A 9_{SUS}$ $F^{\#}_{MI} 9$ $A^b 7(\#9/\#5)$

D.S. for solos (B C).
 Last solo ends at letter C,
 (melody letter C).
 Then D.C. al Coda.

(gtr. as sounds) $G_{MI} 9$ $C 7(b9/b5)$ $G^b_{MA} 7(b5)$ $F_{MA} 7(b5)$

(gtr. fill)

rall.

Rhythm figures are ignored during solos.

Form of the opening head is ABC, but solo choruses are BC only.

On the recording, the last solo (bass) is only letter B. The guitar melody enters at C.

Our Love Rolls On

Medium Ballad * (♩ = 74)

Dave Frishberg

A

D^9_{SUS} $C^{\#MI} 7(b5)$ $C_{MI} 7$ $G^{(add 9)}_{(omit 3)}$ B C^9 $C^{\#7(b9)}$ $D7$ G^9 $(C^{7(\#9)})$ G^b9

The clouds hang low and the rains do fall, and ev-'ry-bod-y sings a lit-tle

F^9 B^b7 $E^b_{MA} 7$ $A^b_{MA} 7$ $E^b_{MA} 7$ $A^b_{MA} 7$ $(D7)$

blues af-ter all, but our love rolls on. The

B $C^{\#MI} 7(b5)$ $C_{MI} 7$ $G^{(add 9)}_{(omit 3)}$ B C^9 $C^{\#7(b9)}$ $D7$ G^9 $(C^{7(\#9)})$ G^b9

skies grow dark and the winds do blow, and count-ing on to-mor-row is at

F^9 B^b7 $E^b_{MA} 7$ $A^b_{MA} 7$ $E^b_{MA} 7$ $A_{MI} 7$ $D^{7(\#9)}$ $G_{MA} 9$ G^9_{SUS} (optional Tempo 1st x)

best touch and go, but our love rolls on, our love rolls on.

C $C_{MA} 7$ G^9_{SUS} $C_{MA} 7$ G^9_{SUS} B^b9 A^9 A^b9 G^9

You and I have a rea-son to try, we'll make it o-ver the

C F C E_{MI} B^7 $D^{\#}$ E_{MI} D $C^{\#MI} 7(b5)$ $F^{\#7(b9)}$

hill. We sur-vive, and our love is a-live, 'cause our

$B_{MA} 7$ $C^{13(\#11)}$ $B_{MA} 7$ $E_{MA} 7(\#11)$ $B^{(add 9)}_{D^{\#}}$ D^9_{SUS}

love grows strong-er still, and it al-ways will. So it's

* The first time may be Rubato until 2 bars before letter C.

D C#MI^{7(b5)} CMI⁷ G^(add 9) / B C⁹ C#7^(b9) D⁷ G⁹ (C^{7(#9)}) Gb⁹

rain or shine, as the fates de - cide, and e - ven if some trou - ble comes a -

F⁹ Bb⁷ E^bMA⁷ AbMA⁷ E^bMA⁷ AbMA⁷ (D⁷)

long for the ride, still our love rolls on. (The)

D.S. for solos.
After solos, D.S. al Coda.

E^bMA⁷ AbMA⁷ E^bMA⁷ AbMA⁷ E^bMA⁷ AbMA⁷ E^bMA⁷ AbMA⁷

love rolls on, our love rolls on.

DbMA⁷ DMI⁷ G⁹ SUS F#MI^{7(b5)} FMI⁷ C^(add 9) / E

We can rise a - bove it 'cause our love rolls on and

F⁹ F#7^(b9) G⁷ / D⁷ DbMA⁷ C

on and on.

On the recorded version, the solo (piano) is letters A & B.
The vocal comes in at letter C on the D.S.

Fast Latin Jazz (♩ = ±120)

Paladia

Steve Masakowski
(as played by Astral Project)

(Intro) (solo piano)

f D_{MI}¹¹ F[#]_{MI}⁹ B_{MI}⁹ E^b_{MA}^{7(#9)} (etc.)

(tutti) (ten./gtr., unison)

1, 2.
D_{MI}¹¹ F[#]_{MI}⁹ B_{MI}⁹ E^b_{MA}^{7(#9)}

(pn./bs.)

3. (Jazz Feel)
C_{MI}⁹⁽¹³⁾ (pn. fill) *mf* E_{MI}/A D_{MI}⁹/A E_{MI}/A D_{MI}⁹/A
(lowest note 8va b.) (1st x only)

A (ten./gtr.)

mf E_{MI}⁹/A F_{MA}⁷/A G_{MA}⁹/A F_{MA}⁷/A E_{MI}/A D_{MI}⁹/A

E_{MI}/A D_{MI}⁹/A B^b_{MA}^{7(#5)}/A F_{MA}⁷/A F_{MI}⁹/E F_{MA}⁷/D^b

B

E^(add 9)/D^b F_{MA}⁷/D^b E^(add 9)/D^b F_{MA}⁷/D^b C^{7(#9)}/_{b5} F_{MA}^{7(#5)}/A

(lowest note loco)

(ten./gtr.)

$F_{MA}^9(\text{add } 6)$ $E(\text{add } 9)$ F_{MA}^9 E $E(\text{add } 9)$ F_{MA}^9 E $E(\text{add } 9)$

$E(\text{add } 9)$ $A_{MI}(\text{add } 9)$ $E/G\#$

D

f D_{MI}^{11} $F\#_{MI}^9$ B_{MI}^9 $E^b_{MA} 7(\#9)$

(pn./bs.)

1, 2.

3. (Solos) (Jazz 4)

$E_{MI} 7$ $A_{MI} 7$ $D^b_{MA} 7(\#9)$

(1st x only)

(bass walk)

F $C_{MI} 7$ $E_{MI} 7$ $B^b_{MI} 7$

(Latin)

E_{MI} D_{MI}^9

G A (1, 4, 7, A)

2 2 2

Solos on E F G
After solos, D.S. al Coda.

f D_{MI}^{11} $F\#_{MI}^9$ B_{MI}^9 $E^b_{MA} 7(\#9)$ $C_{MI}^9(13)$

(pn./bs.)

1, 2. 3.

Tenor and guitar sound as written.

Paladia (bass)

Fast Latin Jazz (♩ = ±120)

(tacet)

(Intro) D_{MI}^{11} $F\#_{MI}^9$ B_{MI}^9 $E^b_{MA} 7(\#9)$

(pn. cue)

(Play) D_{MI}^{11} $F\#_{MI}^9$ B_{MI}^9 $E^b_{MA} 7(\#9)$

f (w/pn.)

1., 2.

3. C_{MI}^9 $E_{MI} D_{MI}^9$ $E_{MI} D_{MI}^9$ (1st x only)

(Jazz Feel)

mf

E_{MI}^9 / A F_{MA}^7 / A G_{MA}^9 / A F_{MA}^7 / A

mf

E_{MI} / A D_{MI}^9 / A E_{MI} / A D_{MI}^9 / A

$B^b_{MA} 7(\#5) / A$ F_{MA}^7 / A F_{MI}^9 / E F_{MA}^7 / D^b

$E^{(add 9)} / D^b$ F_{MA}^7 / D^b $E^{(add 9)} / D^b$ F_{MA}^7 / D^b

B $C 7(\#9) / b5$ $F_{MA} 7(\#5) / A$ $F_{MA}^9 (add 6)$ $E^{(add 9)}$

The musical score is written in bass clef with a 4/4 time signature. It includes an 'Intro' section marked '(tacet)' and '(pn. cue)', followed by a 'Play' section marked '*f* (w/pn.)'. The score consists of several staves of music with various chords and melodic lines. The chords are: D_{MI}^{11} , $F\#_{MI}^9$, B_{MI}^9 , $E^b_{MA} 7(\#9)$, C_{MI}^9 , $E_{MI} D_{MI}^9$, E_{MI} / A , F_{MA}^7 / A , G_{MA}^9 / A , F_{MA}^7 / A , E_{MI} / A , D_{MI}^9 / A , E_{MI} / A , D_{MI}^9 / A , $B^b_{MA} 7(\#5) / A$, F_{MA}^7 / A , F_{MI}^9 / E , F_{MA}^7 / D^b , $E^{(add 9)} / D^b$, F_{MA}^7 / D^b , $E^{(add 9)} / D^b$, F_{MA}^7 / D^b , $C 7(\#9) / b5$, $F_{MA} 7(\#5) / A$, $F_{MA}^9 (add 6)$, and $E^{(add 9)}$. The score also includes dynamic markings like *mf* and performance instructions like '(Jazz Feel)' and '(1st x only)'. There are also some boxed letters 'A' and 'B' indicating sections.

Two measures of music. The first measure has a whole note chord F_{MA}^9 over a whole note E . The second measure has a whole note chord $E^{(add\ 9)}$ over a whole note E . There are some handwritten annotations above the notes.

C $A_{MI}^{(add\ 9)}$ $E/G\#$

Two measures of music. The first measure has a whole note chord $A_{MI}^{(add\ 9)}$ over a whole note A . The second measure has a whole note chord $E/G\#$ over a whole note E .

D D_{MI}^{11} $F\#_{MI}^9$ B_{MI}^9 $E^b_{MA} 7(\#9)$

1., 2.

f (w/pn.)

Four measures of music. The first measure has a whole note chord D_{MI}^{11} over a whole note D . The second measure has a whole note chord $F\#_{MI}^9$ over a whole note $F\#$. The third measure has a whole note chord B_{MI}^9 over a whole note B . The fourth measure has a whole note chord $E^b_{MA} 7(\#9)$ over a whole note E^b . There are first and second endings indicated above the last two measures.

3. (Solos) (Jazz 4)

E C_{MI}^7 E_{MI}^7 A_{MI}^7 $D^b_{MA} 7(\#9)$

(walk)

Four measures of music. Each measure contains a whole note chord over a whole note: C_{MI}^7 over C , E_{MI}^7 over E , A_{MI}^7 over A , and $D^b_{MA} 7(\#9)$ over D^b . The notes are marked with a '2' for walking bass.

F C_{MI}^7 E_{MI}^7 $B^b_{MI}^7$

Three measures of music. Each measure contains a whole note chord over a whole note: C_{MI}^7 over C , E_{MI}^7 over E , and $B^b_{MI}^7$ over B^b . The notes are marked with a '2' for walking bass.

(Latin)

G E_{MI} D_{MI}^9

A A

2 2 2

(w/ variations)

Three measures of music. Each measure contains a whole note chord over a whole note: E_{MI} over E , D_{MI}^9 over D , and A over A . The notes are marked with a '2' for walking bass.

Solos on E E F G
After solos, D.S. al Coda.

D_{MI}^{11} $F\#_{MI}^9$ B_{MI}^9 $E^b_{MA} 7(\#9)$ C_{MI}^9

1., 2. 3.

f (w/pn.)

Five measures of music. The first measure has a whole note chord D_{MI}^{11} over a whole note D . The second measure has a whole note chord $F\#_{MI}^9$ over a whole note $F\#$. The third measure has a whole note chord B_{MI}^9 over a whole note B . The fourth measure has a whole note chord $E^b_{MA} 7(\#9)$ over a whole note E^b . The fifth measure has a whole note chord C_{MI}^9 over a whole note C . There are first, second, and third endings indicated above the last three measures.

Pass Presence

Steve Masakowski

Medium Swing (♩ = 110)

(Intro) B_{MI}^9 E_{MI}^9 B_{MI}^9 E_{MI}^9 $E_{b7}^7(alt.)$

(ad lib)

A A_{bMI}^9 solos: (E_{MI}^9 E^9) D_{bMI}^9 D_{b9}

(gtr.)

$D_{b9}^{(#11)}$ D_{bMI}^9 $A_{b7}^{(#9)}$

($C\#_{MI}^9$) E/C A_{bMI}^9 B_{bMI}^{11} $A^7(b5)$

B_{MI}^9 E_{MI}^9 B_{MI}^9 E_{MI}^9 B_{MI}^9 E_{MI}^9

(ad lib)

B_{MI}^9 E_{MI}^9 A_{MI}^9 D_{MI}^9 D_{bMI}^9 ($C\#_{MI}^9(b5)$ G) $C\#_{MI}^9(b5)$ (6) $(\#5)$ (6)

B A_{bMI}^9 solos: (E_{MI}^9 E^9) D_{bMI}^9 D_{b9}

$D^{\flat 9(\#11)}$ $D^{\flat}MI^9$ $A^{\flat 7(\#9)}$
 $(C^{\#}MI^9)$
 E/C $A^{\flat}MI^9$ $B^{\flat}MI^{11}$ $A^{7(b5)}$ $A^{\flat 9}_{sus}$
 $A^{\flat 7(b9)}$ $D^{\flat}MI^9$ $G^{\flat 9}_{sus4-3}$ \oplus BMI^9 E_{MI}^9
 BMI^9 E_{MI}^9 BMI^9 E_{MI}^9 BMI^9 $E^{\flat 7(alt)}$
 (ad lib)

Solo on tune (A B)
 After solos, D.S. al Coda.

\oplus
 (Solo) BMI^9 E_{MI}^9 BMI^9 E_{MI}^9 A_{MI}^9
 (1st x)
 A_{MI}^9 D_{MI}^9 G_{MI}^9 $F^{\# 7(\#5)}$ B_{MI}^9
 rall.

Bass plays in two on head, walks for solos.
 This chart is based on the composer's lead sheet and the recorded version.

Passion Dance

Fast Swing (♩ = 120)

McCoy Tyner

A

f (pn. w/ ten. top note as written)
(F_{SUS})
(pn./bs.) F pedal -----

(F_{SUS})
F pedal -----

1.
2.
(ten. 8va)

B

(C^b_{SUS} D^b_{SUS}) (A^b_{SUS} C^b_{SUS} E^b_{SUS} D^b_{SUS}) (A^b_{SUS})
B^b pedal -----

(C^b_{SUS} D^b_{SUS}) (A^b_{SUS} C^b_{SUS} E^b_{SUS} D^b_{SUS})
B^b pedal -----

C

(ten. 8va)

(pn.)

(D^b E^b E^b_{MI})

(pn./bs.)

E^b pedal

(2nd x)

(pn.)

(D^b E^b E^b_{MI})

ff

$B^b7(\#9)$ $C7(\#9)$ dr. fill

(bs. loco, pn. 8va b.)

E^b pedal

Repeat head (A¹ A² B C)
Then go on to solos.

D (Solos)

F^7_{SUS}

open

After solos, D.C. al Coda
Play head (A¹ A² B C) twice.

(Tenor & Piano solo together)

F^7_{SUS}

open

(Solo & fade)

Tenor notations are for written notes, sounding one octave lower.

Sample left hand piano voicings for solos:

F^7_{SUS} (lots of parallel movement)

(etc.)

Passion Dance (bass)

Fast Swing (♩ = 120)

A (F_{SUS})

(w/ pn.) *f* F pedal

(F_{SUS})

F pedal

B (C^b_{SUS} D^b_{SUS}) (A^b_{SUS} C^b_{SUS} E^b_{SUS} D^b_{SUS} /) (A^b_{SUS})

B^b pedal

(C^b_{SUS} D^b_{SUS}) (A^b_{SUS} C^b_{SUS} E^b_{SUS} D^b_{SUS} /)

B^b pedal

C (D^b/_{E^b} E^b_{MI}) (D^b/_{E^b} E^b_{MI})

E^b pedal

(D^b/_{E^b} E^b_{MI}) (2nd x) **B^b7(+9)** **C7(+9)**

E^b pedal *ff*

Repeat head (A¹ A² B C)
Then go on to solos.

D (Solos) F⁷_{SUS}

open

After solos, D.C. al Coda
Play head (A¹ A² B C) twice.

⊕ (Tenor & Piano solo together)
F⁷_{SUS}

open

(Solo & fade)



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JOHN COLTRANE

Paulista

Costa Netto
Eduardo Gudim

(as performed by Leila Pinheiro)

Samba Canção

(♩ = 102)

A

Na Pau - lis - ta os fa - rois já vão a - brir, e um mi -
ni - da e - xi - lou seus ca - sa - rões, quem re - cons -

lhão de es - tre - las pron - tas p'rá in - va - dir os jar - dins
tru - i - ri - a nos - sas i - lu - sões. Me lem - brei

on - de a gen - te a - que - ceu u - ma pai - xão, ma - nhãs fri - as de A -
de con - tar p'ra vo - cê nes - sa can - ção que o a - mor con - se -

bril.
guiu.

Se a a - ve -

Vo - cê sa - be quan - tas

B

noi - tes eu te pro - cu - rei nes - sas ru - as on - de an - dei.

Um tal de pas - sei - a, ho - je es - se

teu o - lhar, quan - tas fron - tei - ras e - le já cru - zou,

no mun - do in - tei - ro de u - ma só ci - da - de. Se os teus

C F_{MI}^9 $F_{MI}^{(add\ 9)\ #5}$ $F_{MI}^{6/9}$ F_{MI}^9 $Bb_{MI}^9(MA7)$ Bb_{MI}^9

so - nhos i - mi - gra - ram sem — dei - xar, — nem pe - dra so - bre pe - dra p'ra po -

$Eb7(b9)$ A^{13} Ab_{MA}^7 Eb/G F_{MI}^9 Eb

der lem - brar. — Dou ra - zãõ, é di - fi - cil hos - pe -

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

dar no co - ra - çãõ sen - ti - men - tos as -

Ab^7 (NC.) $C^7(\#9)\ (\#5)$

sim. (Na Pau -)

Solo on tune (optional)
After solos, D.S. al Coda.

\oplus *rall.* D_{bMI}^7 Gb^7 G^7 $Ab^7(\#11)$

çãõ sen - ti - men - tos as - sim.

Prayer For Peace

Bob Mintzer

Easy 2 (♩ = 118)

(Ballad Feel 1st x)

A D_{SUS}^9 $D7(\flat 9 \text{ add } 6)$ $B\flat_{MA}7(\text{omit } 3)$ $F_{MA}9(\text{omit } 3)$ $D\flat_{MA}7$

(ten. w/ pn. only) (see note at end)

(Light 2 Feel)

$C7(\sharp 11)$ $F_{MA}9$ $G_{MI}9$ $A7(\sharp 9)$ $B\flat_{MI}9(11)$ $E\flat_{MA}9$ $B\flat_{MA}7(\text{omit } 3)$ $C_{MI}9(11)$

(add bs./dr.)

$E\flat_{MA}9$ $B\flat_{MA}7(\text{omit } 3)$ $A\flat 13(\sharp 11)$ $G_{MI}9(11)$ $F_{MI}9(11)$ **B** $E_{MI}9$ $A7(\sharp 9)$

D_{SUS}^9 $D7(\flat 9 \text{ add } 6)$ $G_{MI}9$ $F_{MA}9(\text{omit } 3)$ $B\flat_{MI}9$ $E\flat_{MA}9$ $B7(\sharp 9)$

$C_{MI}9$ F_{SUS}^9 $F7(\flat 9)$ $B\flat_{MI}9$ $E\flat_{SUS}^9 4-3$ $F_{MA}9$ $A7(\sharp 9)$

$B\flat_{MA}9$ $E\flat_{SUS}^9$ D_{SUS}^9 $D7(\flat 9 \text{ add } 6)$ $B\flat_{MA}7$ $C7(\flat 9)$

C

(ten.) $E\flat_{SUS}^9$ (ad lib) $E\flat_{MA}9(\flat 5)$

(rhythm) (hi hat on 2 and 4)

$E\flat_{SUS}^9$ $E\flat_{MA}9(\flat 5)$

Solo on tune (A B C)
 (play 2 feel except play figure at letter C)
 Play Interlude after each solo.

Interlude

D (ten. loco) **B^b(add 9)** **C** (add 9) **E** **F_{MA}⁷** **F** (add 9) **A** **B^b_{MA}⁹** **F** (add 9) **A** **D⁹_{SUS 4-3}** **G_{MI}⁹** **A_{MI}⁹** **B^b_{MI}⁹** **E^b_{MA}⁹**

(tutti) *mf*

E_{MI}⁹ **A⁷(#5)** **D_{MI}⁹** **A^b₁₃(#11)** **G_{MI}⁹** **C** **F** **D** **E^b** **F** **D^b** **G** (add 9) **B** **B^b₁₃(#11)** **E^b_{MA}⁹**

(etc.) *mf*

(loco) **E**

mp

(E^b_{MA}⁹) **C_{MI}⁹(11)** **F_{MA}⁹** **D^b_{MA}⁷** **F_{MA}⁹** **D^b_{MA}⁷**

mp (bs.)

F_{MA}⁹ **D^b_{MA}⁷** **F_{MA}⁹** **B^b_{MI}⁹** **E^b_{MA}⁹**

D.C. for more solos.
(Last solo takes Coda)

F_{MA}⁹ (loco) **C** **A⁷(#9)** **A^b₁₃(#11)** **G_{MI}⁹** (ten. 8va to end) **C** **F** **E^b_{SUS}** **D⁷(#9)** **G_{MI}⁹(11)** **E^b_{MA}⁹**

mf *cresc.* *f*

F **D⁹_{SUS}** **D⁷(b9)** **C⁹_{SUS}** **C⁷(b9)** **G** **B^b(add 9)** **D** **C** (add 9) **E**

mp (bs./dr. tacet) (add bs.)

(Faster)

F_{MA}⁷ **F** (add 9) **B^b_{MA}⁷** **F** (add 9) **D⁷(#9)** **G_{MI}⁹(11)** (ten. fills) **D^b_{MA}⁹(b5)** **C_{MI}⁹(11)** **F⁹_{SUS}**

rall. (Freely)

Tenor plays 8va except on the Interlude (letters D & E).

Puerto Rico

Guaracha (Salsa)

Music by Eddie Palmieri
Lyric by Ismael Quintana

(3-2 Clave) (♩ = 110)

(tres, gtr.)
C_MI B^b7 A^b7 G⁷ (C_MI⁶)
(bs.)
(horns, top note)

A (repeat on D.S.) 1. 2.

C_MI⁶ B^b13 A^b13 G⁷(^b9 #5) G⁷(#5) (C_MI⁶) G⁷(^b9 #5) G⁷(#5) (C_MI⁶)

(tres) (horns) (tres) (pn. octaves) (tres)
C_MI⁶ B^b9 A^b9 G⁷(^b9) (G⁷) N.C. C_MI

+ bari. 8va b. -----

(horns) (pn.)
B^b9 A^b9 G⁷(^b9) G¹³(^b9) (D^b7(#11)) C_MI⁶/₉
Is - la
Is - la
(bari.)

B

lin - da y bo - ni - ta, con sus a - guas ben - di - tas, yo le
 de gran ri - que - za, de ca - ri - ño y be - lle - za, de pal -

*C*_{MI}⁷ (pn. see footnote) *F*⁷ *B^b*_{MA}⁷ *E^b*_{MA}⁷

(sample bs.) (etc.)

can - to a la is - la de mi en - can - to. Is - la
 me - ras y pla - yas sin i - gua - les. Is - la

*A^b*_{MA}⁷ *D*⁷ (*G*⁹(#11)) *G*⁷

lin - da y pre - cio - sa, so - bre to - das las co - sas, yo man -
 tier - na y pu - ra, y de gran her - mo - su - ra, ver - des

*C*_{MI}⁷ *F*⁷ *B^b*_{MA}⁷ *E^b*_{MA}⁷

ten - go en mi men - te tu me - mo - ria, Puer - to
 va - lles y pueb - los he - chi - ce - ros, Puer - to -

*A^b*_{MA}⁷ *D*⁷ *G*⁷ C^1

Ri - co. (horns)

*C*_{MI}⁶ (pn.) (*C*_{MI}⁶)

D.S. al Coda One
(with repeat)

Ri - co.

*C*_{MI}^{6/9} *NC.*

(bs.) (all rhythm)

V.S. (turn page)

C (2-3 Clave)

(horns)

(G) (F/G) (F/G) (Cmi7/G)

G pedal

(G) (F/G) (F) (Cmi7/G)

G pedal

F pedal

D

Is - la lin - da, y pre - cio - sa,

G⁷ F⁷

(sample bs. tumbao) (etc.)

fa - bu - lo - sa, ma - ra - vi - llo - sa,

G⁷ F⁷

(Solo) (open solos, trb. & vocal; trp. 1 x only on D.S.S.)

G⁷ F⁷

G⁷ F⁷

(Vamp till cue)

(1 x only on D.S.S.)

E (On Cue) **G7** **F7**

Is - la lin - da, y pre - cio - sa, fa - bu - lo - sa, ma - ra - vi - llo - sa.

F (Piano solo) **G7** **F7**

On Cue, D.S.S. al Coda Two (no repeat)

(Vamp & solo)

G **G7** (all rhythm continue) **F7** (4 x's)

f (bari.)

H (Trp. solo, begins 3rd x) **G7** **F7**

f (horns, octaves)

(bari.)

(Vamp, solo & fade)

Piano montuno samples

B **CMI7** **F7** **BbMA7** **EbMA7** (etc.)

(plus 8va b.)

D **G7** **F7** **G7** (etc.)

(plus 8va b.)

Quitate La Mascara

Guaracha (Salsa)
(2-3 Clave) (♩ = 110)

Luis Hugo Gonzalez
(as performed by The Fania All-Stars)

(Intro)

(horns) *f* C_{MI} B⁺ C_{MI}⁷/_{B^b} A_{MI}^{7(b5)} G octs. C_{MI}⁷ F⁷ B^{b9} E^{b7} A_{MI}^{7(b5)} D^{7(b9)} D^{b9(#11)}

(bs./tutti)

G^{7(b9)} (bs.) D_{MI}^{7(b5)} D^{b7(b9)} C_{MI}⁶ (pn. octaves) NC. (G⁷)

A C_{MI} (bs. tumbao/pn. montuno) G⁷

(coro) Qui - ta - te la más - ca - ra, (solo vocal fills) qui - ta - te la más - ca - ra,

qui - ta - te la más - ca - ra, { ban - do - le - ra. } (trps., 2nd x)
{ he - chi - se - ra. }

(horns/tutti) (solo) O - ye mi nue - vo gua - guan - có, o - ye mi

C_{MI} D_{MI}^{7(b5)} G⁷ (horn fill)

- nue - vo gua - guan - có, lo que te voy a de - cir,

D_{MI}^{7(b5)} G⁷

lo que te voy a de - cir en mi

D_{MI}^{7(b5)} G⁷ C_{MI} B B^b A A^b G G^bMA⁹ F⁹

- nue - vo gua - guan - có. (tutti) Lo tu - yo

C C_{MI} D_{MI}^{7(b5)} G⁷ (horn fill)

fué va - ni - da - je, or - ga - ni - za - do en a - mor.

*D*_{MI}^{7(b5)} *G*⁷

Ca - mi - nan - do co - mo ga - ta pa -

*D*_{MI}^{7(b5)} *G*⁷ *C*_{MI}

- ra sem - brar el te - rror. (horns) Tu me pu -

D *C*_{MI} *D*_{MI}^{7(b5)} *G*⁷ (horn fill)

sis - te la tram - pa pa - ra que en e - lla ca - ye - ra,

*G*⁷

Me - dis - te a co - mer pan - te - ra, y

*D*_{MI}^{7(b5)} *G*⁷ *C*_{MI} *F*⁷ *E*^{b7} *F*⁷

- tu sa - bor e - ra ga - ta. (tutti) Yo soy el

E *C*_{MI} *D*_{MI}^{7(b5)} *G*⁷

hi - jo del ca - ri - ño, del sa - bor y la dul - zu - ra.
co - mer pes - ca - o' sin tu qui - tar - le la es - pi - na.

*G*⁷ (*F*⁷ *G*⁷) *G*⁷ 1.

(tutti) Con - ti - go yo fuí ter - nu - ra, y
Des - pues me dis - te es - tric - ni na

*G*⁷ *C*_{MI} *C*_{MI}⁶ *B*^{b9} *C*_{MI}⁶

- tú con - mi - go el a - bis - mo. Me dis - te a

2. *G*⁷ *D*_{MI}^{7(b5)} *G*⁷ *C*_{MI}⁶ break

con tu sa - bor a me - lao'. (trps.)

F *C*_{MI} *G*⁷/*D* *D*_{MI}^{7(b5)}/*A*^b *G*⁷ *G*¹³

(*G*¹³) *F*⁹ *E*^{b9} *D*^{b9}

V.S. (turn page)

G *C_{MI}* (solo vocal fill) *G⁷*

Quí - ta - te la más - ca - ra, quí - ta - te la más - ca - ra,

G⁷ *F_{MI}⁹* *G⁷* *C_{MI}* (Vocal solo) *C_{MI}*

quí - ta - te la más - ca - ra, { (1., 3.) ban - do - le - ra. }
 { (2.) he - chi - ce - ra. }

D_{MI}^{7(b5)} *G⁷* *D_{MI}^{7(b5)}* *G⁷* *F_{MI}⁷* *G⁷* *C_{MI}* (3 x's)

H *f* (trps., tacet 1st 2 x's) (4 x's)

NC. *G* *F* *G* *NC.* *F* *E^b* *F* *E^b*

(bs./pn./low horns)

NC. *G* *F* *G* *NC.* (pn.)

(bs.)

I *G⁹* *F⁹* (*G⁹*)

ff (horns, top note) (w/ vocal) ¡Eh, eh, eh!

G⁹ *A^{b9}* *G⁹* (*G⁷*) *G⁹/_D* *D^{b7}* *C_{MI}⁶* break... *G* octs.

(tutti) (pn.)

J *C_{MI}* *G⁷* (Solo) (trp., then vocal, each till cue) *C_{MI}*

(coro) E - res ma - la y ban - do - le ra.

C_{MI} *G⁷* *C_{MI}*

(Vamp & solo till cue)

K (On Cue)

(trps., tacet 1st 2 x's)

C_{MI}^6 G^7 C_{MI}^6 C_{MI}^6

(trbs., each x)

1.-5. (enter 2nd x) 6.

L (Vocal solo)

(sample bs.)

C_{MI}^6 G^7 C_{MI}

(coro) Ban - do - le - ra.

(G⁷)

as is - - - - - (Vamp & solo till cue)

(on cue)

M (On Cue) (plus 8va optional)

(trps., tacet 1st 2 x's)

C_{MI}^6 G^7 G^7 C_{MI}^6

(trbs., each x)

(6 x's)

D.S. al Coda (on cue)

(horns)

f C_{MI} B^+ C_{MI}^7 $A_{MI}^{7(b5)}$ G octs. C_{MI}^7 F^7 B^b9 E^b7 $A_{MI}^{7(b5)}$ $D^{7(b9)}$ $D^{b9(+11)}$

(bs./tutti)

(Freely)

(solo vocal)

$G^{7(b9)}$ $D_{MI}^{7(b5)}$ $D^{b7(b9)}$ C_{MI}^6 (C_{MI})

(perc.)

A - la le - le -

(bs.)

(tutti) ff F^9

le - le - le. E le le le le la la. Ban - do - le - ra.

The recorded version has a long Intro not included in this chart.

Samba Do Avião

Bossa Nova (♩ = 78 - 86)

(Song Of The Jet)

Antonio Carlos Jobim

A E^b_{MA7}/G $B^7/F\#$ F_{MI7} G^b_{o7}

Mi - nha al - ma can - ta.

G_{MI7} G^7 A^b_{MA7} A^b_{MI6}

Ve - jo o Ri - o de Ja - nei ro. Es - tou


G_{MI7} G^b_{o7} $G_{MI7(b5)}$ E^o7

mor - ren - do de sau - da de.

F^9 C F^9 F_{MI9} $G^7(b9)/B$ B^b13

Ri - o, teu mar, prai - as sem fim. Ri - o, vo - cê foi fei - to pra mim.

B E^b_{MA7}/G $B^7/F\#$ F_{MI7} G^b_{o7}



Cris - to Re - den - tor, bra - ços a - ber -

G_{MI7} G^7 A^b_{MA7} A^b_{MI6}

- tos so - bre a Gua - na - ba - ra.

C A^b_{MA7} A^b_{MI6} E^b_{MA7}/G E^b_6/G



Es - te sam - ba é só por - que Rio, eu gos - to de

G^b_{o7} $F_{MI7(b5)}$ A^b_{MA7} A^b_{MI6}

- vo - cê. A mo - re - na vai sam - bar,

G_{MI}^7 $C^{7(\flat 9)}$ F_{MI}^7 $B^{\flat 13(\flat 9)}$ ($B^{\flat}_{MI}^7$)
 G_{MI}^7

seu cor - po to - do ba - lan - çar. } Ri - o de sol, de céu,
 A - per - te o cin - to, va -

$C^{7(\flat 9)}$ F_{MI}^9

de mar. Den - tro de mais um mi - nu - to es - ta - re - mos no Ga - le -
 mos che - gar. Á - gua bri - lhan - do, o - lha a pis - ta che - gan - do, e va - mos

F_{MI}^9 F^9

ão. Ri - o de Ja - nei - ro, Ri - o de Ja - nei - ro,
 nós,

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

Ri - o de Ja - nei - ro, Ri - o de Ja - nei - ro.

Optional D.C. for solos (A B C)
 After solos, D.S. al Coda

F^9 $F^9(\flat 11)$ $E^{7(\flat 9)}$ $E^9(\flat 11)$ $E^{\flat 6/9}$

a - ter (pou - rar. sar.)

E^{\flat} pedal

$E^{\flat 6/9}$ $E^{\flat 6/9}$ $E^{\flat 6/9}$

2. (Time) open open

(optional fine) (fade out)

E^{\flat} pedal E^{\flat} pedal

Without solos, the form is A B C B C Coda.

San Felice

Jazz Samba (♩ = 98)

George Mraz

(Intro) (Drum solo)

(Time)

A G_{MI}^9 Bb^{o7}/G A^{o7}/G

G_{MI}^9 C_{MI}^9 Eb^{o7}/C

D^{o7}/C **B** C_{MI}^9 B^{o7}

Eb_{MA}^7/Bb F_{MA}^9/A $Ab_{MA}^{13(\#11)}$

Eb_{MA}^9/G $F\#^{o7}$ $F^7(\#5)$

C Bb_{MI}^9 (Time) D^{o7}/Bb C^{o7}/Bb

C^{o7}/Bb Bb_{MI}^9 A_{MI}^9

C^{o7}/A B^{o7}/A **D** A_{MI}^9

$G^{\circ 7}$ C_{MA}^9 / G $F^{\#}_{MI} 7(b5)$

$F_{MA} 9(\#11)$ $E_{MI} 9$ $E^b_{MA} 7(\#5)$

$E^b_{MA} 7(\#5)$ $D^7_{SUS} (b9)$ $D^{13(b9)}$ E $G_{MI} 9$

B^b / G $A^{\circ 7} / G$ $G_{MI} 9$

$F^{\#}_{MI} 9$ $A^{\circ 7} / F^{\#}$ $A^b / F^{\#}$

$A^b / F^{\#}$ $\oplus F^{\#}_{MI} 9$ $D_{MA} 9(\#11)$

$F^{\#}_{MI} 9$ $D_{MA} 9(\#11)$ $F^{\#}_{MI} 9$

$D_{MA} 9(\#11)$ $F^{\#}_{MI} 9$ $A_{MI} 7(b5)$ $D^7(b9)$ (solo pick-ups)

Solo on tune (A B C D E)
After solos, D.S. al Coda.

\oplus (as is a few times, then ad lib)

$F^{\#}_{MI} 9$ $D_{MA} 9(\#11)$ (On Cue) $F^{\#}_{MI} 9$

(Vamp & solo till cue)

Breaks and figures are played during solos.
On the recording the melody is played by tenor sax.

Slow 16th note Feel (♩ = 68) San Michele

Alan Pasqua

Intro

$G^{(b5)}$ / $F^\#$ (F# Phrygian) G / $F^\#$

(pn.) *mp* (bs. tacet 1st x only)

(2nd x)

E_{MI}^6 / $F^\#$ G / $F^\#$

(sop.) *mp*

A

$G^{(b5)}$ / $F^\#$ (pn. comp for solos) G / $F^\#$ E_{MI}^6 / $F^\#$

G / $F^\#$ $G^{(b5)}$ / $F^\#$ G / $F^\#$

B

E_{MI}^6 / $F^\#$ G / $F^\#$ E_{MI}^6 / $F^\#$

(sop.) *cresc.*

$C_{MA}^{7(\#11)}$ $D_{MA}^9(b13)$ $B^b_{MA}^9(\text{omit } 3)$

(pn.)

$C^{\#7}_{SUS}(b9)$ $C^{\#7}(b9)$

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

D.C. (Intro 2 x's, A & B),
 then solo on A B.
 After solos, D.C. (Intro 1 x only),
 play head (A B).
 Then D.C. again.
 Vamp out on Intro (with sop. fills).

Sample bass patterns

(F# pedal)

and

also

Sangre Joven

Orlando "Maraca" Valle

A (fl./brass)

(pn.)

(bs.)

fl. 8va

B

all 8va

(8va)

(8va)

C

(fl. 8va)

(horns, loco)

(pn. comp)

(sample bs.)

(etc.)

fl. 8va
G¹³ B^{b13} (fl. loco) E^{b9} A^{13(b9)} / D^{7(#9)} (D^{b9})

(horns)

C^{Mi9} (fl. 8va) F^{7(b9)} D^{Mi9} D^{bMi9} G^{b9}

C^{Mi9} F^{7(#9)} B^{bdim.(add9)} (MAT) B^{bMA9} (fl. loco)

D B^{Mi9} (fl. 8va) E⁹ C^{#Mi9} C^{Mi9} F⁹

B^{Mi9} E⁹ A^{dim.(add9)} (MAT) A^{MA9} (b)

B^{bMi9} E^{b13(b9)} C^{Mi9} B^{Mi9} E⁹

B^{bMi9} E^{b13(b9)} A^{bdim.(add9)} (MAT) A^{bMA9} A^{Mi9} D^{7(#9)}

E (fl. 8va)

(horns) G¹³ B^{b13} E^{b13} (etc.) A^{13(b9)} D^{7(#9)} (etc.)

(sample bs.)

G¹³ (fl. 8va) B^{b13} E^{b13} A^{13(b9)} D^{7(#9)} (etc.)

(horns)

(Solos)

F C_{MI}^9 F^9 D_{MI}^9 $D^b_{MI}^9$ G^b9 C_{MI}^9 $F^{7(b9)}$

(1st & 4th x's)

$B^b_{dim.(add9)}$ $B^b_{MA}9$ $B_{MI}9$ E^9 $C^{\#}_{MI}9$ $C_{MI}9$ F^9

$B_{MI}9$ $E^{7(b9)}$ $A^{dim.(add9)}$ $A_{MA}9$ **G** $B^b_{MI}9$ $E^b_{7(b9)}$

(end of solo chorus)

$C_{MI}9$ $B_{MI}9$ E^9 $B^b_{MI}9$ $E^b_{7(b9)}$ $A^b_{dim.(add9)}$ $A^b_{MA}9$ $A_{MI}9$ $D^{7(\#9)}$

1. G^9 B^b9 E^b9 $D^{7(\#9)}$ G^9 B^b9 E^b9 $D^{7(\#9)}$

2. (2nd solo begins)

G^9 B^b9 E^b9 $D^{7(\#9)}$ G^9 B^b9 E^b9 $D^{7(\#9)}$ ($D^b9(\#11)$)

3. G^9 (fl. 8va) B^b9

(horns)

E^b9 $A^{13(b9)}$ $D^{7(\#9)}$

G^9 B^b9 E^b9 $A^{13(b9)}$ $D^{7(\#9)}$

4. **H** G^{13} B^b_{13} (fl. 8va) E^b9 $A^{13(b9)}$ $D^{7(\#9)}$

(horns)

G^{13} B^b_{13} (fl. loco) E^b9 $A^{13(b9)}$ $D^{7(\#9)}$ (D^b9)

fl. 8va

C_MI⁹ (fl. 8va) F^{7(b9)} D_MI⁹ D^b_MI⁹ G^{b9}

C_MI⁹ F^{7(#9)} B^b_{dim.}(add⁹)_{MA7} B^b_{MA}⁹ (fl. loco)

I B_MI⁹ (fl. 8va) E⁹ C[#]_MI⁹ C_MI⁹ F⁹

B_MI⁹ E⁹ A^{dim.}(add⁹)_{MA7} A_{MA}⁹ (b)

B^b_MI⁹ E^b_{13(b9)} C_MI⁹ B_MI⁹ E⁹

B^b_MI⁹ E^b_{13(b9)} A^b_{dim.}(add⁹)_{MA7} A^b_{MA}⁹ A_MI⁹ D^{7(#9)}

J G⁹ (fl. 8va) B^{b9} E^{b9} A^{13(b9)} D^{7(#9)}

G⁹ B^{b9} E^{b9} A^{13(b9)} D^{7(#9)}

(fl. 8va) (horns/pn.)

NC. (dr. play melody rhythm) G_{SUS}

(bs.) (tutti)

Santurce

Even 8th's (♩ = 150)

Eddie Gomez

(Intro) *crescendo*

(ens.) *mp* F# D G/C# AbMI C AMI B G/Bb Db A D/Ab EbMI G

(bs. w/ pn. octaves)

E MI F# D F f Ab E A Eb Bb MI B MI C# ff A C B MA7

(Bossa Nova)

A BbMA9 BbMA9(#5) GMI9 F EMI7(b5) A7(b9)

mf

D MI9 C G(add9) B B7(#5)

Bb MI9 Bb MI9(MA7) Eb9 SUS Eb7(b9) (G7(#9) #5) G

Ab MA9 G7(#9) C MI9 F#7(#5) F#7

B B MA9 Bb7(#9) E MI9 A9 SUS A13(b9)

D MA9 F#7(#9) B MI(MA7) B MI7 Bb13 D

C $E^b_{MI}{}^9$ $D^7(^b9)$ $G_{MI}{}^9$ $G_{MI}{}^9(^b5)$
 $F_{MI}{}^9$ $B^b_{13(^b9)}$ $E^b_{MI}{}^9$ $G^7(^5)$ $C_{MI}{}^9$ $F^7(^b9)$

2. $B_{MI}{}^{(MA7)}$ $B_{MI}{}^7$ $A_{MI}{}^7$ D^7 D $G_{MA}{}^7$ $C^{\#7(^5)}$

$F^{\#}_{MI}{}^9$ B^9_{sus} $B^7(^b9)$ $E_{MI}{}^9$ $E_{MI}{}^7(^b5)$ A $A_{13(^b9)}$ \odot

D^7 G^7 C^7 F^7

Solo on form (A B C A B D)
 After solos, D.S. al 2nd ending al Coda.

\odot (Funky Latin)

(o) (1st x) (gtr. comp) F^7 A B^b E^b7 A^7 D_{MI}

D_{MI}

f (pn.)

(add solo) (bass solo on recording)

D_{MI} F^7 A B^b E^b7 A^7 D_{MI}

On the recording bass plays the melody 1st x and on the D.S., piano plays melody 2nd x.

(Vamp, solo & fade)

Satellite

(Coltrane version)

John Coltrane

A

(ten.)

$G_{MA}^7 B_{b7}/F$ $E_{bMA}^7 F^{\#9(13)}/C^{\#}$ $B_{MA}^7 D^7/A$ $G_{MI}^7 C^7$ $F_{MA}^7 A_{b7}/E_b$ $D_{bMA}^7 E^7/B$

(bs. in 2) (see note at end)

$A_{MA}^7 C^7/G$ $F_{MI}^9 B_{b7}$ E_{bMA}^7 $A_{MI}^7 D^7$ G_{MI}^6

(bs. walk)

G_{MA}^7 $F_{MI}^9 B_{b7}$ $E_{bMA}^7 F^{\#7}$ $B_{MA}^7 D^7$

B

$G_{MA}^7 B_{b7}/F$ $E_{bMA}^7 F^{\#9(13)}/C^{\#}$ $B_{MA}^7 D^7/A$ $G_{MI}^7 C^7$ $F_{MA}^7 A_{b7}/E_b$ $D_{bMA}^7 E^7/B$

(bs. in 2)

$A_{MA}^7 C^7/G$ $F_{MI}^9 B_{b7}$ E_{bMA}^7 $A_{MI}^7 D^7$ G_{MA}^7 $C^6 (C_{MI}^6)$

(bs. walk)

C

(ten.)

(bs.)

(pick-ups)

Solo on tune (A B C)
After solos, D.C. al Coda.

⊕ (as is 2 x's, then solo vamp, then as is last 2 x's)

(bs.)

(Vamp till cue)

(On Cue)

(ad lib)

For solos, bass walks in letters A & B; letter C as is.

Bass clef notes are played by bass only. The piano disregards bass notes in letters A & B.

Written bass notes in letters A & B may be ignored for solos.

On the recorded version by John Coltrane there is no piano; just tenor sax, bass and drums.

Tenor sounds one octave lower than written.

Satellite

John Coltrane

(as performed by Conrad Herwig,
Arranged by Brian Lynch)

Guaracha (Latin Jazz)

(Latin-jazz version)

(♩ = 110) (2-3 Clave)

(Intro) G_{MA}^7 D D_{SUS}^7 $D_{SUS}^7 (D)$ D_{SUS}^7 (D)

(horns) *f* (see note below)

D_{SUS}^7 (tutti)

(D) $E_b^{13(\#9)(\flat 5)}$ $D^{13(\#9)(\#5)}$

(bari./bs.)

A G_{MA}^7 $B^{\flat 7}$ $E_b_{MA}^7$ $F^{\# 7}$ B_{MA}^7 D^7 G_{MI}^7 C^7

mf (trp./trb.)

F_{MA}^7 $A^{\flat 7}$ $D^{\flat}_{MA}^7$ E^7 A_{MA}^7 C^7 F_{MI}^7 $B^{\flat 7}$ $E_b_{MA}^7$

(+ bari.)

$E_b_{MA}^7$ A_{MI}^7 D^7 G_{MI}^6 A_{MI}^7 D^7 G_{MA}^7

(octaves)

F_{MI}^7 $B^{\flat 7}$ $E_b_{MA}^7$ $F^{\# 7}$ B_{MA}^7 D^7

(- bari.)

The three horns on Conrad Herwig's recording are trumpet, trombone and bari. sax.
The bari. sax sometimes plays one octave below unisons and octaves in this chart.

B G_{MA}^7 B^b7 $E^b_{MA}7$ $F\#^{13}$ $B_{MA}7$ D^7 G_{MI}^9

(horns) *mf*

G_{MI}^9 $C^7(\#9)$ $F_{MA}7$ (Time) A^b7 $D^b_{MA}7$ E^7

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

$A_{MI}7$ D^7 $G_{MA}7$ $C_{MI}7$ F^7

G_{MA}^7/D D^9_{SUS} G_{MA}^7/D

D^9_{SUS} G_{MA}^7/D D^9_{SUS} D

G_{MA}^7/D D^9_{SUS} D C/D D

(tutti)

C/D D C/D break D G^6

(solo pn. montuno w/ perc.)

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

(perc. fill 2nd x)

V.S. (turn page)

(Solos) (solo = D, E1, D, E2) (2-3 Clave)
may be split up

D

G^{MA7} B^{b7} E^{bMA7} F^{#7} B^{MA7} D⁷ G^{MI7} C⁷ F^{MA7} A^{b7} D^{bMA7} E⁷

A^{MA7} C⁷ F^{MI7} B^{b7} E^{bMA7} A^{MI7} D⁷ G^{MI6} G^{MA7} F^{MI7} B^{b7}

E^{bMA7} F^{#7} B^{MA7} D⁷ **E** G^{MA7} B^{b7} E^{bMA7} F^{#7} B^{MA7} D⁷ G^{MI7} C⁷

F^{MA7} A^{b7} D^{bMA7} E⁷ A^{MA7} C⁷ F^{MI7} B^{b7} E^{bMA7} A^{MI7} D⁷

(on repeat) C^1

G^{MA7} C^{MI7} F⁷ 1. G^{MA7}/D D⁹_{SUS} 2 2 2 C^2

2. G^{MA7}/D D⁹_{SUS} 2 2 G^{MA7} (end solo) D⁹_{SUS} A^{MI7} D

(horns, bkgr.) C/D D C/D D C/D D break D⁷ G⁶

(tutti)

(solo pn. montuno) (next solo starts 2nd x)

F G^{MA7} A^{MI7} D⁷ G^{MA7} 1. A^{MI7} D⁷ 2. A^{MI7} D⁷ G^{MA7}

(w/ perc. fill) (add bs.)

C^1 (solo continues 1st x, play w/ ensemble 2nd x) D.S. al Coda One (C^1) (with repeats)

G^{MA7}/D D⁹_{SUS} G^{MA7}/D D⁹_{SUS} (end solo 1st x)

(bkgr.)

A^{MI7} D A^{MI7} D A^{MI7} D A^{MI7} D NC.

(tutti) (bs./bari.)

G (Piano solo) (3-2 Clave)
(trp./trb. bkgr., 3rd, 4th, 7th & 8th x's)

(bs./bari. every x)

(solo bari)

D.S. al Coda Two (-2)
(piano solo)

15 va b.

H (Perc. solo) (pn. montuno)
(On Cue) (perc. solo, etc.) (play 3rd, 4th, 7th & 8th x's)

BMA7 D7 GMA7 Bb7 EbMA7 C#MI7 F#7

(Vamp & solo till cue)

I (trp. w/ trb. 8va b.) (bari. ad lib bass figure)

CMI7 F BMI7 E7 BbMI7 Eb7 AMI7 D7

f (bari. plays roots)

(-bari.)

J (bari. plays roots)

GMA7 Bb7 EbMA7 AMA7 C7 FMI7 Bb7 EbMA7 AMI7 D7 GMA7

(octaves)

(+bari.)

(bari. plays roots)

K (Half x Swing) (all horns solo)

AbMA7(b5)

(all horns solo)

open

(Fade)

"Satellite" is based on "How High The Moon."

Satellite (rhythm section)

Guaracha (Latin Jazz)

(Latin-jazz version)

(♩ = 110) (2-3 Clave)

(Intro) G_{MA}^7 D D_{SUS}^7

f (sample bs.) (etc.)

D_{SUS}^7 D_{SUS}^7 D

(bs.)

(perc. continues)

$E_b^{13}(\#9)$ $D^7(\#9)$

(as is w/ bari.)

(Time)

A G_{MA}^7 B^b7 $E_b_{MA}^7$ $F\#7$ B_{MA}^7 D^7 G_{MI}^7 C^7

mf (sample bs.)

F_{MA}^7 A^b7 $D^b_{MA}^7$ E^7 A_{MA}^7 C^7 F_{MI}^7 B^b7 $E_b_{MA}^7$

$E_b_{MA}^7$ A_{MI}^7 D^7 G_{MI}^6 A_{MI}^7 D^7

G_{MA}^7 F_{MI}^7 B^b7 $E_b_{MA}^7$ $F\#7$ B_{MA}^7 D^7

B G_{MA}^7 B^b7 $E^b_{MA}7$ $F\#13$ $B_{MA}7$ $D7$ $G_{MI}7$ $C7(\#9)$ $F_{MA}7$

mf (tutti)

(Time)
 $F_{MA}7$ A^b7 $D^b_{MA}7$ $E7$ $A_{MA}7$ $C7$ $F_{MI}7$ B^b7

$E^b_{MA}7$ $A_{MI}7$ $D7$ $G_{MA}7$ $C_{MI}7$ $F7$

$G_{MA}7/D$ D^9_{SUS} 2

$G_{MA}7/D$ D^9_{SUS} D $G_{MA}7/D$ D^9_{SUS} D

C/D D C/D D C/D $NC.$ D G^6

C (solo pn. montuno w/ perc.) (sample pn. montuno)

(perc. fill 2nd x)

$G_{MA}7$ $A_{MI}7$ $D7$ G $(E7)$ $A_{MI}7$ $D7$ $(G_{MA}7)$

(bs. tacet) 3 3 (add bs. 2nd x) (2nd x)

V.S. (turn page)

(Solos) (solo = D, E¹, D, E²) (2-3 Clave)
may be split up

S **D** G^{MA7} B^{b7} E^{bMA7} F^{#7} B^{MA7} D⁷ G^{MI7} C⁷ F^{MA7} A^{b7} D^{bMA7} E⁷

A^{MA7} C⁷ F^{MI7} B^{b7} E^{bMA7} A^{MI7} D⁷ G^{MI6} G^{MA7} F^{MI7} B^{b7}

E^{bMA7} F^{#7} B^{MA7} D⁷ **E** G^{MA7} B^{b7} E^{bMA7} F^{#7} B^{MA7} D⁷ G^{MI7} C⁷

F^{MA7} A^{b7} D^{bMA7} E⁷ A^{MA7} C⁷ F^{MI7} B^{b7} E^{bMA7} A^{MI7} D⁷ G^{MA7}

(on repeat) \oplus^1
C^{MI7} F⁷ 1. G^{MA7}/D D⁹_{SUS} 2 2 2 \oplus^2

2. G^{MA7}/D D⁹_{SUS} 2 2 G^{MA7}/D D⁹_{SUS} A^{MI7} D
(bs. w/ horns) (tutti)

(ens.) C/D D C/D D C/D NC. D⁷ G⁶
(tutti)

(solo pn. montuno w/ perc.) (like letter C)
(next solo starts 2nd x)
F G^{MA7} A^{MI7} D⁷ G^{MA7} 1. A^{MI7} D⁷ 2. A^{MI7} D⁷ G^{MA7}
(bs. tacet) (add bs.)

D.S. al Coda One (\oplus^1)
(with repeats)

\oplus^1 G^{MA7}/D D⁹_{SUS} (solo ends) (ens.) 2 2 2

A^{MI7} D A^{MI7} D A^{MI7} D A^{MI7} D NC.
(bs./bari.)

(Piano solo) (trp./trb. play 3rd, 4th, 7th & 8th x's)

G D⁷_{SUS} (3-2 Clave) C⁷_{SUS} B^{b7}_{SUS} A⁷_{SUS} C⁷_{SUS} (8 x's)

Staff 1: Bass clef, 7/8 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Accents on G, A, B, C, D, E, F, G.

(bs./bari.)

Staff 2: Treble clef, 7/8 time signature. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Accents on G, A, B, C, D, E, F, G. Chord: D⁷(#9).

(no solo)

NC.

(tutti)

(bari.)

D.S. al Coda Two (♩²) (piano solo)

(Perc. solo) (pn. montuno)

Staff 3: Percussion staff with slash marks. Chords: B^{MA7}, D⁷, G^{MA7}, B^{b7}, E^{bMA7}, C^{#MI7}, F^{#7}.

(Vamp & solo till cue)

(On Cue) (perc. solo, etc.) (trp./trb. play 3rd, 4th, 7th & 8th x's)

H B^{MA7} D⁷ G^{MA7} B^{b7} E^{bMA7} C^{#MI7} F^{#7} (8 x's)

Staff 4: Percussion staff with slash marks.

(add bari)

Staff 5: Percussion staff with slash marks. Chords: C^{MI7}, F, B^{MI7}, E⁷, B^{bMI7}, E^{b7}, A^{MI7}, D⁷. Dynamic: *f*.

Staff 6: Percussion staff with slash marks. Chords: G^{MA7}, B^{b7}, E^{bMA7}, F^{#7}, B^{MA7}, D⁷, G^{MI7}, C⁷, F^{MA7}, A^{b7}. Dynamic: *mf*.

Staff 7: Percussion staff with slash marks. Chords: D^{bMA7}, E⁷, A^{MA7}, C⁷, F^{MI7}, B^{b7}, E^{bMA7}, A^{MI7}, D⁷. Dynamic: *f*.

Staff 8: Percussion staff with slash marks. Chords: G^{MA7}, F⁷(add 4)/D, G^{MA7}/D, D⁷_{SUS}, G^{MA7}/D, D⁹_{SUS}. Section marker J.

Staff 9: Treble and Bass clefs. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Chords: G^{MA7}/D, C^{MA7}/D, G^{MA7}/D, D⁹_{SUS}, G^{6/9}/D, C^{MA7}/D, A^{bMA7}(b5). Dynamic: *f*.

(Half x Swing) K A^{bMA7}(b5)

A^{bMA7}(b5) (horns ad lib)

Staff 10: Percussion staff with slash marks. Section marker K. Dynamic: *f*.

(bs. walk)

open

(Fade)

The Saxophone

Bob Mintzer

Latin Jazz 3 (♩ = 124)

(Intro) (F_{MI}⁹ / / / / D^b_{MA}⁷ F_{MI}⁹ / / / / A_{MI}⁹ / D)

A (F_{MI}⁹ / / / / D^b_{MA}⁷ F_{MI}⁹ / / / / A_{MI}⁹ / D)

(ten.)

(F_{MI}⁹ / / / / D^b_{MA}⁷ F_{MI}⁹ / / / / A_{MI}⁹ / D)

B (D^b₁₃(#11) / C⁷(#9) / G^b F⁷(#9) / B^b_{MI}⁹ C⁷(#9))

(F_{MI}⁹ / / / / D^b_{MA}⁷ F_{MI}⁹ / / / / A_{MI}⁹ / D)

(ad lib last x only, before Coda) (2nd x)

(start of each solo) (Solo)

C F_{MI}^(add 9)_{b6} (solo pick-ups) **D** F_{MI}⁹ F_{MI}⁹ F⁷(#9)

(as is each x)

A^b_{MA}⁷ / B^b E_{MA}⁷ / F[#] F_{MI}⁹ E^b_{MI}⁹ A^b₁₃ D^b₉(#11) C⁷(#9) F⁷(#9) B^b_{MI}⁹ C⁷(#9)

solos

F_{MI}⁹ D^b_{MA}⁷ F_{MI}⁹ C⁷(#9)

Each solo has an optional repeat (or vamp) of letter D. Begin each solo with letter C. To end last solo, take "last x" ending.

last x

(F_{MI}⁹ D^b_{MA}⁷ F_{MI}⁹ A_{MI}⁹ / D)

(like Intro)

D.S. al Coda
(with repeat)

⊙

F_{MI}⁹ D^b_{MA}⁷ F_{MI}⁹ D^b_{MA}⁷ E^b_{MA}⁷

(ten.) (ad lib)

(as is 2 x's, then solo)

D F₇(#9) B^b_{MI}⁹ G_{MI}^{7(b5)} C₇(#9)

F₇(#9) B^b_{MI}⁹ G_{MI}^{7(b5)} C₇(#9)

F₇(#9) B^b_{MI}⁹ E_{MA}⁷ / F# E^b_{MA}⁹

(Vamp, solo & fade)

Tenor sounds as written.

The Saxophone (rhythm section)

Latin Jazz 3 (♩ = 124)

Intro (solo pn. 1st x, add bs. & dr. 2nd x)

F_{MI}^9 (pn. L.H.) $D^b_{MA}7$ F_{MI}^9 A_{MI}^9 / D

(bs. bottom notes, 2nd x only)

A

F_{MI}^9 $D^b_{MA}7$ F_{MI}^9 A_{MI}^9 / D

F_{MI}^9 $D^b_{MA}7$ F_{MI}^9 A_{MI}^9 / D

B

(pn.) $D^b_{13}(\#11)$ $C^{7(\#9)}$ / G^b $F^{7(\#9)}$ $B^b_{MI}^9$ $C^{7(\#9)}$

(bs. w/ optional pn.)

(w/ ad lib ten. last x only, before Coda)

(2nd x)

F_{MI}^9 $D^b_{MA}7$ F_{MI}^9 A_{MI}^9 / D

C $F_{MI}^{(add\ 9)}$ (Solo)
 (solo pick-ups) **D** F_{MI}^9 F_{MI}^9 $F_{7(\#9)}$

A^b_{MA7} E_{MA7} F_{MI}^9 $E^b_{MI}^9$ A^{b13} $D^b_{9(\#11)}$ $C_{7(\#9)}$ $F_{7(\#9)}$ $B^b_{MI}^9$ $C_{7(\#9)}$

solos **C** F_{MI}^9 D^b_{MA7} F_{MI}^9 $C_{7(\#9)}$

Each solo has an optional repeat (or vamp) of letter D. Begin each solo with letter C. To end last solo, take "last x" ending.

last x

F_{MI}^9 D^b_{MA7} F_{MI}^9 A_{MI}^9 **D**

D.S. al Coda (with repeat)

(w/ ten. ad lib)

F_{MI}^9 D^b_{MA7} F_{MI}^9 D^b_{MA7} E^b_{MA7}

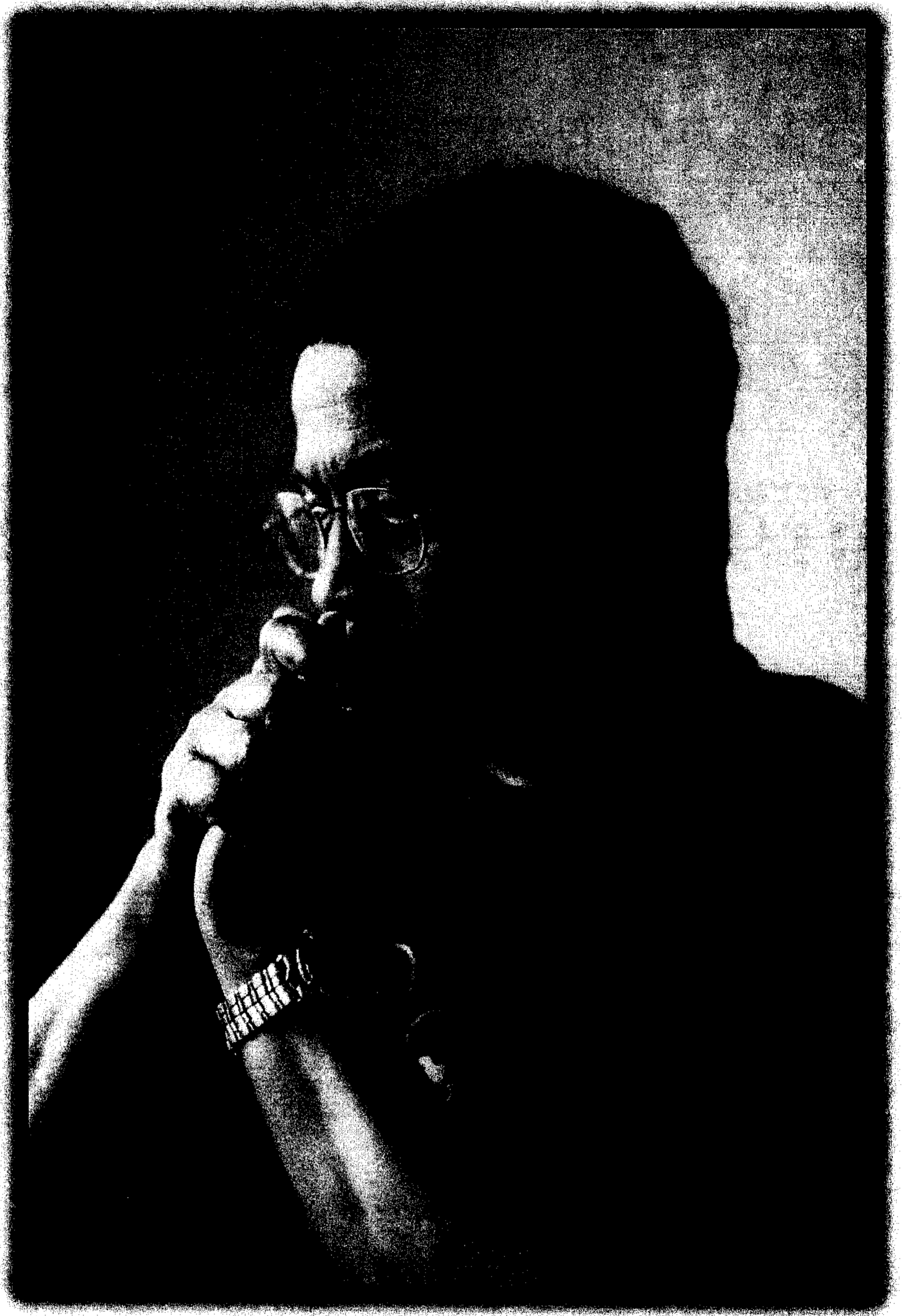
(ten. melody 2 x's, then ten. ad lib)

D $F_{7(\#9)}$ $B^b_{MI}^9$ $G_{MI}^{7(b5)}$ $C_{7(\#9)}$ $F_{7(\#9)}$ $B^b_{MI}^9$

$G_{MI}^{7(b5)}$ $C_{7(\#9)}$ $F_{7(\#9)}$ $B^b_{MI}^9$ E_{MA7} E^b_{MA7}

(bs. w/ pn. octaves)

(Vamp & fade)



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Toronto, Ontario

HERBIE HANCOCK

The Searching

Med. Loose Swing (♩ = 92)

Fredric Zimmerman

A A_{MI}^9 $B^{7(\#9)(\#5)}$ E^9_{SUS} $E^{7(b9)}$

A_{MA}^7/E E^{b9}_{SUS} $E^{b7(b9)}$ A^{bMA}^7/E^b

D^9_{SUS} $D^{7(\#9)(\#5)}$ G_{MA}^9 $F^{\#MI}^9$ A_{MA}^7/B (F/B)

F/B A_{MA}^7/B (F_{MI}^9)

F_{MI}^9 E^9_{SUS} $E^{7(b9)}$ **B** F_{MA}^7/E $E^{b7(\#9)(\#5)}$

D^9_{SUS} $D^{7(b9)}$ A^{bMI}^9 $D^{b7(\#9)(\#5)}$ G_{MI}^7 $C^{7(b9)}$ ⊕

F/C $F^{dim.(MA7)}/C$ B_{MI}^9 $E^{7(b9)}$

Solo on tune (A B)
After solos, D.C. al Coda.

⊕ F/C $F^{dim.(MA7)}/C$ F/C $F^{dim.(MA7)}/C$ F/C

$F^{dim.(MA7)}/C$ B_{MI}^{11} B^{b13}_{SUS} $B^{b13(b9)}$ A_{MI}^{11}
(fill) (fill) (fill) (fill)

Serenade To A Cuckoo

Rahsaan Roland Kirk

Medium Swing (♩ = 136 - 156)

(w/ dr. brushes)

(Intro) NC. (F_{M1} E^b D^b C F_{M1} E^b D^b C)

(bs.) (pn. tacet till letter B)

A (Jane Burnett plays the melody 8va)

(fl./voice) (F_{M1} E^b D^b C F_{M1} E^b D^b C)

NC.

(bs.) (pn. tacet)
(on repeat of D.S., fl. only, bs. tacet)

(add bs. on repeat of D.S.)

B

B^b_{M1}⁷ E^b⁷ A^b_{M1}⁷ D^b_{M1}⁷ G_{M1}^{7(b5)} C^{7(b9)}

(bs. in 2)

F_{M1}^{6/9} F^{7(b9)} B^b_{M1}⁷ E^b⁷ A^b_{M1}⁷ D^b_{M1}⁷

(2nd x) ⊕

G_{M1}^{7(b5)} C^{7(b9)} F_{M1}^{6/9} C⁷ (B^b₇^(#5) A^{7(#5)} A^b₇^(#5) G^{7(#5)} C^{7(#5)})

(Solos)

C $F_{MI}^{6/9}$ $G_{MI}^{7(b5)}$ $C^{7(b9)(\#5)}$ $F_{MI}^{6/9}$ $G_{MI}^{7(b5)}$ $C^{7(b9)(\#5)}$

(vocal, 1st x only)

$F_{MI}^{6/9}$ $G_{MI}^{7(b5)}$ $C^{7(b9)(\#5)}$ $F_{MI}^{6/9}$ $F^{7(b9)(\#5)}$

$B^b_{MI}^7$ E^b7 (A^b9 D^b9) $A^b_{MA}^7$ $D^b_{MA}^7$ $G_{MI}^{7(b5)}$ $C^{7(b9)(\#5)}$ $F_{MI}^{6/9}$ $F^{7(b9)(\#5)}$

$B^b_{MI}^7$ E^b7 (A^b9 D^b9) $A^b_{MA}^7$ $D^b_{MA}^7$ $G_{MI}^{7(b5)}$ $C^{7(b9)(\#5)}$ $F_{MI}^{6/9}$ $C^{7(b9)(\#5)}$

Solo on letter C.
 After solos, D.S. al Coda (w/ repeat)
 (or go on for optional Shout Chorus).

(optional Shout Chorus, as played by Jane Bunnett)

D F_{MI}^6 E^b D^b7 $C^{7(b9)_{SUS}}$ F_{MI}^6 E^b D^b7 $C^{7(b9)_{SUS}}$

f (horns)

F_{MI}^6 E^b D^b7 $C^{7(b9)_{SUS}}$ F_{MI}^6 F_{MI}^7

(1st x bs. solo, 2nd x dr. solo)

$B^b_{MI}^7$ E^b7 (A^b9 D^b9) $A^b_{MA}^7$ $D^b_{MA}^7$ $G_{MI}^{7(b5)}$ $C^{7(b9)(\#5)}$ $F_{MI}^{6/9}$ $F^{7(b9)(\#5)}$

$B^b_{MI}^7$ E^b7 (A^b9 D^b9) $A^b_{MA}^7$ $D^b_{MA}^7$ $G_{MI}^{7(b5)}$ $C^{7(b9)(\#5)}$ $F_{MI}^{6/9}$ $C^{7(b9)(\#5)}$

D.S. al Coda (w/ repeat)

⊕

(voice)

$B^b7(\#5)$ $A^{7(\#5)}$ $A^b7(\#5)$ $G^{7(\#5)}$ $C^{7(b9)(\#5)}$ $F_{MI}^{6/9}$

(bs.)



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ERIC DOLPHY

Serene

Medium Slow Swing

Eric Dolphy

(♩ = 74)

mf $E^b_{MA^9}$ $A^b_{9(\#11)}$ D^b_9

E^b_9 / E_{MI^7} A^7 A^b_7 $D^7_{(b9)(b5)}$

$E^b_{MA^7}$ $D^b_{MI^7}$ / G^b_7 / $F_{MI^7(b5)}$

$B^b_{7(b5)}$ / B_{MI^7} E^7 $A^b_{9(\#11)}$ $\textcircled{\oplus}$ ‰

(2nd x)

Solo on tune.
After solos, D.S. al Coda
(with repeat).

$A^b_{9(\#11)}$ $G^b_{MA^9}$ $F^7_{(\#9)(\#5)}$ A^9 $\textcircled{\oplus}$

Head is played one time before solos.

After solos, head is played twice. 2nd x is forte (take Coda).

Shoutin' Out

Horace Silver

Medium Swing

A

(♩ = 176) F_{MI}^7

(horns, top 2 notes, w/ pn.) (bs. walk)

(unison)

1. 2.

(pn.)

(horns w/ pn.) (horns) break (w/ pn. 8va b.)

C

(unison)

(Solos)

D

E

G_{MI}^7 C^9_{SUS} $C^{7(b9)}$ F_{MI}^7 B^b7 F F_{MI}^7 B^b9_{SUS} $B^b7(b9)$

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

Solo on D D E F. After solos, go on.

(Shout Chorus)

G F_{MI}^7 B^b9_{SUS} $B^b7(b9)$ $E^b_{MA}7$ A^b9_{SUS} $A^b7(b9)$

(horns)

$D^b_{MA}7$ $G^b9(\#11)$ $G_{MI}7$ C^9_{SUS} C^7

8va b. (ten. only)

(Piano solo)

H $A^b_{MI}7$ D^b9_{SUS} $D^b7(b9)$ $G^b_{MA}7$

$G_{MI}7$ C^9_{SUS} $C^{7(b9)}$ $F_{MI}7$ B^b7

(Shout Chorus)

I F_{MI}^7 B^b9_{SUS} $B^b7(b9)$ $E^b_{MA}7$ A^b9_{SUS} $A^b7(b9)$

$D^b_{MA}7$ $G^b9(\#11)$ $G_{MI}7$ C^9_{SUS} (C^7) F_{MI}^7/C

(ten. only) f (horns w/ pn.)

8va b.

D.S. al Coda (with repeat)

(horns/pn.) G^b9 (unison) $G_{MI}^{7(add 4)}$ $C^{7(\#9)}$ G_{MI}^7 $A^b_{MI}^7$ A_{MI}^7 $B^b_{MI}^7$ $E^b7(\#9)$

(pn. top note)

Horns are trumpet and tenor. They play the top two notes of all four note chords.
 Tenor sounds as written.
 Piano plays all notes of four note chords.

Show-Type Tune

Freely, moving

(Tune For A Lyric)

Bill Evans

(Verse) G_{MI}^7 C^7 A_{MI}^7 D_{MI}^7 B_{MI}^7 E^7 $C\#_{MI}^7$ $F\#_{MI}^7$

D_{MI}^7 G^7 E_{MI}^7 A_{MI}^7 F_{MI}^7 B^b7 G_{MI}^7 C_{MI}^7

A_{MI}^7 D^7 B_{MI}^7 E_{MI}^7 C_{MI}^7 F^7 D_{MI}^7 G_{MI}^7

$E^b_{MI}^7$ A^b7 F_{MI}^7 $B^b_{MI}^7$ $F\#_{MI}^7$ B^7 G_{MI}^7 C^9

rit.

Medium Fast Swing (♩ = 110)

A F_{MA}^7 $A^{7(\#9)}$ D_{MI}^7 G_{MI}^7 $G\#^07$

(bs. in 2 for head, walk for solos)

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

D_{MI}^9 C G_{MI}^7 C^7 A_{MI}^7 D_{MI}^7

8va b.

$B_{MI}^{7(b5)}$ $E^{7(\#9)}$ $C\#_{MI}^7$ $F\#_{MI}^7$ D_{MI}^7 G^7 E_{MI}^7 A_{MI}^7

(loco)

F_{MI}^7 B^b7 G_{MI}^7 C_{MI}^7 $A^b_{MI}^7$ D^b9 G_{MI}^7 C^7

B F_{MA}^7 $A^{7(\#9)}$ D_{MI}^7 G_{MI}^7 $G^{\#o7}$ A_{MI}^7 D_{MI}^7

$(B^b_{MA}^7)$
 $B^b_{MA}^{9(\#11)}$ B^o7 $F^{6/9}/C$ D_{MI}^9 $E^b9(\#11)$

F^6 $F^{\#o7}$ G_{MI}^7 $G^{\#o7}$ C^6 F^7 $(B_{MI}^{7(b5)})$
 B_{MI}^7 $B^b_{MI}^7$

C pedal

A_{MI}^7 D_{MI}^7 G_{MI}^7 $G^{\#o7}$ A_{MI}^7 D_{MI}^7 $(B^b_{MA}^7)$ B^o7
 $B^b_{MA}^{9(\#11)}$ B^o7 ($F^{6/9}/C$)

$F^{6/9}/C$ D_{MI}^7 G_{MI}^7 C^9_{SUS} F_{MA}^7 $A^b_{MA}^7$ $D^b_{MA}^7$ $G^b_{MA}^7$
 solo pick-ups

Solo on tune (A B)
 After solos, D.S. al Coda.

$E^b7(\#9)$ $D^7(\#9)$ $G^{7(\#5)}$ C^9 $B_{MA}^{7(b5)}$ $B^b_{MA}^{7(b5)}$ $A_{MA}^{7(b13)}$ $A^b_{MA}^{7(b5)}$

$G_{MI}^{7(b5)}$ $G^b_{MA}^7/C$ $C^{7(alt)}/F$ $F_{MA}^9(add6)$
 (pn. fill) (pn. fill)

(ad lib)

The "alternate" chords are used during solos. The melody is freely interpreted.
 This chart is as Bill Evans plays the first head on his recording "How My Heart Sings!"

Signal Path

Scott Henderson
(as played by Tribal Tech)

Medium Latin Funk (in 4)

(guitar melody & synth)

(Intro) (♩ = 146)

("electric buzz" effect)

NC. (dr. busy 16ths)
(w/ modulation)

p ()

open

("buzz" synth.) *f*

The intro consists of a guitar part with an "open" string effect and a synth part labeled "buzz" synth. The guitar part has a treble clef and a 4/4 time signature. The synth part has a bass clef and a 4/4 time signature. The tempo is marked as ♩ = 146. The key signature has two flats (B-flat major/D-flat minor). The guitar part starts with an "open" string effect, indicated by a thick black bar across the strings. The synth part starts with a series of chords: E^b_{sus}, A^b_{sus}, F[#]_{sus}, and B^b_{Mi}¹¹. The synth part is marked with a forte (*f*) dynamic and a piano (*p*) dynamic.

A

(brassy synth.)

(no chords except as written)

Section A begins with a guitar part and a synth part labeled "brassy synth.". The guitar part has a treble clef and a 4/4 time signature. The synth part has a bass clef and a 4/4 time signature. The tempo is marked as ♩ = 146. The key signature has two flats (B-flat major/D-flat minor). The guitar part starts with a series of chords: E^b_{sus}, C, A^b_{sus}, D^b, E^b, and B^b_{Mi}¹¹. The synth part starts with a series of chords: E^b_{sus}, C, A^b_{sus}, D^b, E^b, and B^b_{Mi}¹¹. The synth part is marked with a forte (*f*) dynamic. A note is marked with a "3" (triple).

E^b_{sus} C A^b_{sus} D^b E^b B^b_{Mi}¹¹ D/E

The guitar part continues with chords: E^b_{sus}, C, A^b_{sus}, D^b, E^b, and B^b_{Mi}¹¹. The synth part continues with chords: E^b_{sus}, C, A^b_{sus}, D^b, E^b, and B^b_{Mi}¹¹. The synth part is marked with a forte (*f*) dynamic. A note is marked with a "3" (triple).

E^b_{sus} C A^b_{sus} D^b F[#]_{sus} E^b G C[#]_{Mi}⁷

The guitar part continues with chords: E^b_{sus}, C, A^b_{sus}, D^b, F[#]_{sus}, E^b, G, and C[#]_{Mi}⁷. The synth part continues with chords: E^b_{sus}, C, A^b_{sus}, D^b, F[#]_{sus}, E^b, G, and C[#]_{Mi}⁷. The synth part is marked with a forte (*f*) dynamic. A note is marked with a "3" (triple).

E^b_{sus} G^b A^b_{sus} F F[#]_{sus} E^b A^b G⁷(#9)

The guitar part continues with chords: E^b_{sus}, G^b, A^b_{sus}, F, F[#]_{sus}, E^b, A^b, and G⁷(#9). The synth part continues with chords: E^b_{sus}, G^b, A^b_{sus}, F, F[#]_{sus}, E^b, A^b, and G⁷(#9). The synth part is marked with a forte (*f*) dynamic. A note is marked with a "3" (triple).

(el. gtr.) *f* E^b_{sus} B A^b_{sus} E F[#]_{sus} A E^b F

The guitar part continues with chords: E^b_{sus}, B, A^b_{sus}, E, F[#]_{sus}, A, E^b, and F. The synth part continues with chords: E^b_{sus}, B, A^b_{sus}, E, F[#]_{sus}, A, E^b, and F. The synth part is marked with a forte (*f*) dynamic. A note is marked with a "3" (triple).

(synth.)

The synth part continues with chords: E^b_{sus}, B, A^b_{sus}, E, F[#]_{sus}, A, E^b, and F. The synth part is marked with a forte (*f*) dynamic. A note is marked with a "3" (triple).

B

Section B begins with a guitar part and a synth part. The guitar part has a treble clef and a 4/4 time signature. The synth part has a bass clef and a 4/4 time signature. The tempo is marked as ♩ = 146. The key signature has two flats (B-flat major/D-flat minor). The guitar part starts with a series of chords: D^{sus}, C, D^b, B, B^b_{Mi}⁷, D^b, A^b, G¹³(#9), E^b, F, E^b, E^b_{sus}, D^b, A^b, and C. The synth part starts with a series of chords: D^{sus}, C, D^b, B, B^b_{Mi}⁷, D^b, A^b, G¹³(#9), E^b, F, E^b, E^b_{sus}, D^b, A^b, and C. The synth part is marked with a forte (*f*) dynamic. A note is marked with a "3" (triple).

D^{sus} C D^b B B^b_{Mi}⁷ D^b A^b G¹³(#9) E^b F E^b E^b_{sus} D^b A^b C

The guitar part continues with chords: D^{sus}, C, D^b, B, B^b_{Mi}⁷, D^b, A^b, G¹³(#9), E^b, F, E^b, E^b_{sus}, D^b, A^b, and C. The synth part continues with chords: D^{sus}, C, D^b, B, B^b_{Mi}⁷, D^b, A^b, G¹³(#9), E^b, F, E^b, E^b_{sus}, D^b, A^b, and C. The synth part is marked with a forte (*f*) dynamic. A note is marked with a "3" (triple).

fill

The guitar part continues with chords: D^{sus}, C, D^b, B, B^b_{Mi}⁷, D^b, A^b, G¹³(#9), E^b, F, E^b, E^b_{sus}, D^b, A^b, and C. The synth part continues with chords: D^{sus}, C, D^b, B, B^b_{Mi}⁷, D^b, A^b, G¹³(#9), E^b, F, E^b, E^b_{sus}, D^b, A^b, and C. The synth part is marked with a forte (*f*) dynamic. A note is marked with a "3" (triple).

B_{Mi}⁷(#5) B^b_{Mi}⁹ A_{Mi}¹¹ D^{sus} G G_{sus} F_{sus} G D/G

The guitar part continues with chords: B_{Mi}⁷(#5), B^b_{Mi}⁹, A_{Mi}¹¹, D^{sus}, G, G_{sus}, F_{sus}, G, and D/G. The synth part continues with chords: B_{Mi}⁷(#5), B^b_{Mi}⁹, A_{Mi}¹¹, D^{sus}, G, G_{sus}, F_{sus}, G, and D/G. The synth part is marked with a forte (*f*) dynamic. A note is marked with a "3" (triple).

B_{Mi}⁷(#5) B^b_{Mi}⁹ A_{Mi}¹¹ D^{sus} G G_{sus} F_{sus} G D/G

The guitar part continues with chords: B_{Mi}⁷(#5), B^b_{Mi}⁹, A_{Mi}¹¹, D^{sus}, G, G_{sus}, F_{sus}, G, and D/G. The synth part continues with chords: B_{Mi}⁷(#5), B^b_{Mi}⁹, A_{Mi}¹¹, D^{sus}, G, G_{sus}, F_{sus}, G, and D/G. The synth part is marked with a forte (*f*) dynamic. A note is marked with a "3" (triple).

(G bass) E_{MI}^{11} E_{MI}^{13} (gtr.)

(synth.) (comp)

C

E_{bMI} F_{sus} B_{bSUS} F_{sus} F_{sus} E_b E_b ($E_{MA}^{7(b5)}$)

(synth.) (2nd x only)

$D_{b9(b5)}$ D_{b13} $D_{MI}^{6(MA7)}$ $D_{b7(\#9)}$ $B_{b13(\#9)}$ $B_{b13(\#9)}$ A_b

1. 2.

fill

D

$G^{13(\#9)}$ $F^{7(\#5)}$ B_{bMI}^{11} A_b C_{sus} D_{bSUS} A A_b G_{MI}^7 $A_{b13}^{(b9)}$ G_b

(gtr.) (synth. sustained)

E

G_{MI}^7 C_{sus} F_{sus} B_{bSUS} F_{sus}

(gtr.) (synth.)

(Synth. solo) (Double x Samba Feel) (Guitar solo)

F $E_{MA}^{9(\#11)}$ $C\#_{MI}^7$ **G** $C\#_{MI}^7$

(On Cue)

H D_{SUS}^{b9} (synth. sustained) E_{SUS}^{b9}/B A_{SUS}^{b7}/A E_{SUS}^{b9}/F E_{SUS}^{b9}/F

(gtr.) (original feel)

I D_{SUS} D_{SUS}^{b9} D_{SUS}^{b9}/B $G^{13(b9)}$ E_{SUS}^{b9}/F E_{SUS}^{b9} E_{SUS}^{b9} D_{SUS}^{b9} A_{SUS}^{b7}/C

$B_{MI}^{7(\#5)}$ B_{MI}^9 A_{MI}^{11} gtr. fill

(Guitar solo)

J D_{SUS} G G_{SUS} F_{SUS}/G D/G E_{MI}^7 (end gtr. solo)

(Synth. solo)

K E_{MI}^{b9} F_{SUS}/G B_{SUS}^{b9}/G F_{SUS}/E_{b} $D_{b9(b5)}/F$ D_{b13} $D_{b7(\#9)}$

(bkg.) $B_{b13(\#11)}$ E_{MI}^{b9}/G F_{SUS}/G B_{SUS}^{b9}/G F_{SUS}/E_{b} $E_{MA}^{7(b5)}$

$D_{b9(b5)}/F$ D_{b13} $D_{MI}^{6/9(MA7)}$ $B_{b13(\#9)}$ (end solo)

$F^{dim(MA7)}$ E E_{MI}^9 $A_{b13(b9)}/SUS$ G_{b}

L $G^{13(\#9)}$ (synth. sustained) (gtr.)

$F^{7(\#9)}$ B_{MI}^{11} A_{b} C_{SUS}/A D_{SUS}^{b9}/A_{b} G_{MI}^7

(gtr.) G_{MI}^7 G_{MI}^7

(synth.)

(inner voice) 8va b.

M (as is 1 x, then ad lib 2 x's)

$C\#_{MI}^9$ $F\#_{MI}^9$ C_{13}^{sus} $B^b_{MA}^7$ A_{MI}^7 G_{MI}^9 F

(loco)

$E_{MI}^{7(b5)}$ $A_{13(b9)}$ E/D D^6 B_{MI}^7 B_{sus} F_{sus} A^b G

(ad lib) (3 x's)

$C\#_{MI}^9$ $F\#_{MI}^9$ C_{13}^{sus} $B_{MI}^{7(b5)}$ $E^{7(b9)}$ $B^b_{MI}^7$ $E_{MI}^{7(b5)}$ $A_{13(b9)}$

$D^9(\#11)$ A^b B_{sus} F_{sus} C_{sus} F_{sus} E^b_{sus} G_{sus}

$E_{MI}^{9(b5)}$ $A^{7(\#5)}$ $F\#^{7(\#9)}$ $D_{13(\#11)}$ $G_{MA}^{7(\#11)}$ $D_{MA}^{7(\#11)}$ $B^b_{MA}^{7(add6)}$

Guitar sounds as written.

Signal Path (bass)

Medium Latin Funk (in 4)

(Intro) (♩ = 146)

("electric buzz" effect)

(all rhythm)

A (E^b_{sus}/C A^b_{sus}/D^b)

($F^{\#}_{sus}/E^b$)

($B^b_{MI}^{11}$)

(E^b_{sus}/C A^b_{sus}/D^b)

($E^b_{MI}^{11}$)

(D/E)

(E^b_{sus}/C A^b_{sus}/D^b)

($F^{\#}_{sus}/E$ E^b/G)

($C^{\#}_{MI}^7$)

(E^b_{sus}/G^b A^b_{sus}/F)

($F^{\#}_{sus}/E^b$ E^b/A^b)

($G^7(\#9)$)

(E^b_{sus}/B A^b_{sus}/E)

($F^{\#}_{sus}/A$ E^b/F)

B (D^{SUS} C / D^b B) B^bMⁱ7 D^b/A^b G^{13(b9)} E^b/F E^b E^b_{SUS}/D^b A^b/C

B^Mi7(#5) B^bMⁱ9 A^Mi11 (D^{SUS}/G G^{SUS})

G pedal (sample) ----- (etc.)

(F^{SUS}/G D/G G bass) E^Mi11

C E^bMⁱ F^{SUS}/G E^b F^{SUS}/G B^b_{SUS}/G F^{SUS}/E^b F^{SUS}/E^b E^MA7(b5) (1st x) 2nd x: (F^{SUS}/E^b E^MA7(b5) / /)

D^b9(b5) F D^b13 2nd x: (D^Mi9(MA7) D^b7(#9) B^b13(#9) 1. B^b13(#9) 2. B^b13(#9) A^b)

D G^{13(#9)} F^{dim.(MA7)} E E^bMⁱ7 A^b13_{SUS}(b9) G^b

F^{7(#9)} B^bMⁱ11 A^b C^{SUS}/A D^b_{SUS}/A^b G^Mi7 (sample)

G^Mi7 (etc.)

V.S. (turn page)

$D_{b9}^{(b5)}$ F D_{b13} $D_{MI}^9(MA7)$ $B_{b13}^{(\#9)}$ (end solo)

L $G^{13}(\#9)$ $F^{dim.}(MA7)$ E E_{bMI}^7 $A_{b13}^{(\#9)}$ G_{b13} $F^7(\#9)$

B_{bMI}^{11} A_{b11} C_{sus}^9 A $D_{b13}^{(\#9)}$ A_{b13} G_{MI}^7

(sample) (etc.)

M $C_{\#MI}^9$ $F_{\#MI}^9$ C_{sus}^{13} B_{bMA}^7 A_{MI}^7 G_{MI}^9 F

(sample)

$E_{MI}^7(b5)$ $A^{13}(b9)$ E_D D^6 B_{MI}^7 B_{sus}^7 A_{b13} F_{sus}^7 G (3 x's)

N $C_{\#MI}^9$ $F_{\#MI}^9$ C_{sus}^{13} $B_{MI}^7(b5)$ $E^7(b9)$ B_{bMI}^7

$E_{MI}^7(b5)$ $A^{13}(b9)$ $D^9(\#11)$ A_{b13} B_{sus}^7 A_{b13} F_{sus}^7 G

(ad lib)

O $(C_{sus}^9$ F_{sus}^7 C $E_{b13}^{(\#9)}$ C G_{sus}^7 C)

$(E_{MI}^9(b5)$ $A^7(b9)$ $F_{\#7}(\#9)$ $D^{13}(\#11)$ $G_{MA}^7(\#11)$ $D_{MA}^7(\#11)$ $B_{bMA}^7(add6)$)

(as is)

Silent Passion

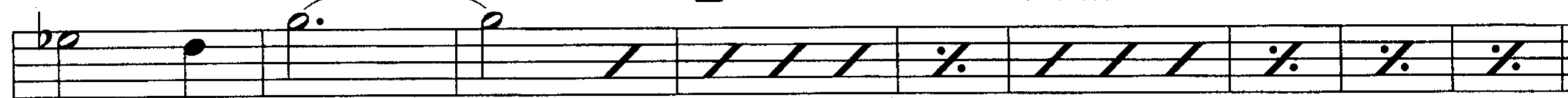
Gentle Jazz Waltz (♩ = 116) (Passion Silencieuse)

Meredith d'Ambrosio

(Intro) $B^b_{MA^9}$ A_{MI^7} G_{MI^9} $F_{MI^9(11)}$ $E_{MI^7(b5)}$ $A_{MI^7(b5)}$ $D^7(b9\#5)$

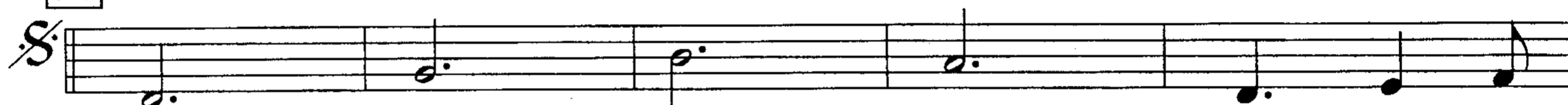


$D^7(b9\#5)$ $G_{MI^{(add9)}}$ $G^7(\#9\#5)$ E^b_{13} $A^b_{MA^7}$



(ad lib)

A G_{MA^9} E_{MI^9} $A^{13(\#11)}$ $D^7(b9)$ B_{MI^9}



Some - thing hap - pened! How can you
 Quelque chose c'est pas - sé. Pourquoi te caches -

E_{MI^9} C_{MI^9} $D^7(\#9\#5)$ G_{MI^9}



hide from your si - lent pas - sion? It is - n't
 tu de ta pas - sion silen - cieuse? Ce n'est pas

C^{13} $G^7(\#9\#5)$ A^{13}



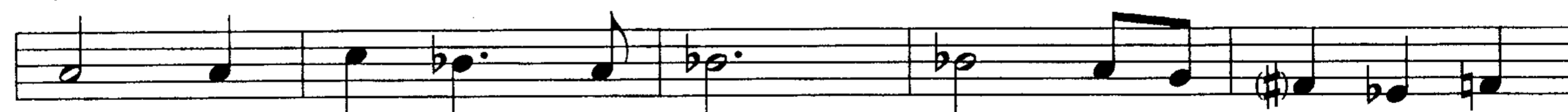
ra - tion - al. Have you for - got - ten our vow of a life - time a -
 raison - ab - le. As - tu ou - bli - é nos pro - messes d'une au - tre

$A_{MI^7(b5)}$ $D^7(\#9\#5)$ D^9_{sus} $D^7(b9)$ **B** G_{MA^9} E_{MI^9} C_{MI^9}



go? We would know we found each oth - er a -
 vie? Nous saur - ons que nous nous re - trouv - rons en -

$D^7(\#9)$ $D^7(b9)$ G_{MI^9} C^{13} $A^{13(b9)}$ $D^7(b9)$



gain by sens - ing with - in such end - less thun - der - ing.
 core en sent - ant en nous des vi - bra - tions sans fin.

C G_{MA}^9 E_{MI}^9 $A^{13(\#11)}$ $D^{7(b9)}$ G_{MA}^9

Don't wait too long. Time
N'at - tends pas trop. Le temps

E_{MI}^9 C_{MI}^9 $F^{7(b9)}$ $B^b_{MA}^9$ A_{MI}^7 G_{MI}^9 $F_{MI}^{9(11)}$

is stall - ing, call - ing you to
est sus - pen - dus. Il t'ap - pelle pour que

$E_{MI}^{7(b5)}$ $A_{MI}^{7(b5)}$ D^9 $D^{7(\#9)}$ $G^{7(\#5)}$ \odot

come for - one more fare - well hel - lo.
tu vi - ennes pour un der - nier bon - jour.

E^b_{13} $A^b_{MA}^7$

(ad lib)

D.S. for solos (A B C)
After solos, D.S. al Coda.

E^b_{13} $A^b_{MA}^7$ $G^{7(\#5)}$

(ad lib)

C_{MI}^9 $F_{MI}^{6/9}$ G $F_{MI}^{6/9}$ C_{MI}^9

till cue on cue

(fill) (fill)

(ad lib)

The melody is interpreted somewhat freely, particularly after the first time.

For example:

C (1st x) G_{MA}^9 E_{MI}^9 $A^{13(\#11)}$ $D^{7(b9)}$ G_{MA}^9 E_{MI}^9 C_{MI}^9 $F^{7(b9)}$

and

C G_{MA}^9 E_{MI}^9 $A^{13(\#11)}$ $D^{7(b9)}$ G_{MA}^9 E_{MI}^9 C_{MI}^9 $F^{7(b9)}$

Silhouettes

Wayne Wallace

(Intro) (Trb. solo)

Chord symbols for Intro:
 G^b(add 9) / B^b B^bMA⁷(add 6) G^b(add 9) / B^b B^bMA⁷(add 6) G¹³(b 9)

A

Chord symbols for System 1:
 (trb.) C⁹(b 5) F¹³(# 11) F⁹(# 5) / E^b B^bMA⁹ (head only) (B^b 9) E^b 9 D^MI⁷(b 5) G⁷(b 9) / # 5

(bs./pn.)

Chord symbols for System 2:
 C⁹(b 5) E^b / F D / F B^bMA⁷ D⁷(# 9) / # 5 G⁷(b 9) / # 5

Chord symbols for System 3:
 C⁹(b 5) F¹³(# 11) E^b13(# 11) B^bMA⁹ (head only) (B^b 9) E^b 9 D^MI⁷(b 5) D^b 9

(bs./pn.)

Chord symbols for System 4:
 C⁹(b 5) G^b+ / F A^b / F G^b / F F+ / B G^b / B^b (trb. on D.S.) (w/ ten.) B^b(add 9) A^MI⁷(b 5) D⁷(b 9)

B

(ten.)
(trb.)

(ten.)

$G_{MI}^9(MA7)$ $E^{\circ 7}$ $A^7(\#9)$ $D^7(\#9)$ G_{MI}^9 F_{MI}^9 $E^7(b9)$ $E^b_{MA}^9$ $A^b_{13}(\#11)$

$G_{MI}^9(MA7)$ $E^{\circ 7}$ $A^7(alt.)$ $D^7(b9)$ $E^b_{MI}^9(MA7)$ $D_{MI}^7(b5)$ $G^7(b9)$

(trb., harmony)

C

(ten. melody on D.S.)

(ten. melody)

(trb.)

$C^9(b5)$ $F^{13}(\#11)$ $E^b_{13}(\#11)$ $B^b_{MA}^9$ (head only) (B^b_9) E^b_9 $D_{MI}^7(b5)$ D^b_9

(bs./pn. 8va b.)

(optional)

$C^9(b5)$ $G^b_{+/F}$ $A^b_{/F}$ $G^b_{/F}$ $F^+_{/B}$ $G^b_{/B^b}$ $B^b_{MA}^9(add6)$ $G^b_{/B^b}$ $B^b_{MA}^9(add6)$

D.S. for solos (A B C)
After solos, D.S. al Coda.

(ten.)

(trb.)

$G^b_{/B^b}$ $B^b_{MA}^9(add6)$ $G^b_{/B^b}$ $B^b_{MA}^9$ (trb. fill)

rall.

Horns (trombone and tenor sax) sound one octave lower than written.
On the recording, last solo ends at pick-ups to letter B.

Skating In Central Park

John Lewis

(as played by Bill Evans)

Medium Waltz (♩ = 116 - 120)

A C_{MA}^7/G $G^{13(b9)}$ C_{MA}^7/G F_{MA}^7/G $G^{7(\#9)(\#5)}$

G pedal

C_{MA}^7/G $C^{7(\#5)/G^b}$ F_{MA}^7 B^7 E_{MI}^7 A^7

G pedal

D_{MI}^7 G^7 1. F/A $B^b_{MI}^6$ G^7/B 2. C_{MA}^9 $C^{7(\#5)/G^b}$

B $F_{MI}^{(add9)}$ $E^{(\#9)(\#5)}$ F_{MI}^7/E^b $D_{MI}^{7(b5)}$ $E^b_{MA}^7$ B^b_6/D

C_{MI}^7 $B^b_{MI}^6$ C_{MI}^6 B^b $A_{MI}^{7(b5)}$ $D^{7(b9)}$

F_{MI} F_{MI}^7/E^b $D_{MI}^{7(b5)}$ $G^{7(\#5)}$ **C** C_{MA}^7/G $G^{13(b9)}$ C_{MA}^7/G

G pedal

C_{MA}^7/G F_{MA}^7/G $G^{7(\#9)(\#5)}$ C_{MA}^7/G $C^{7(\#5)/G^b}$ F_{MA}^7 B^7

G pedal

E_{MI}^7 A^7 D_{MI}^7 G^7 \oplus C_{MA}^9 $G^{13(b9)}$

D (Solos) C_{MA}^9 $G^{13(b9)}$ C_{MA}^9 D_{MI}^7 $G^{13(b9)}$

C_{MA}^9 $G^b_9(b5)$ F_{MA}^7 B^7 E_{MI}^7 A^7

D_{MI}^7 G^7 $\overset{1.}{F/A}$ $B^b_{MI}^6$ G^7/B $\overset{2.}{C_{MA}^9}$ $G^b_{9(b5)}$

E $F_{MI}^{(add9)}$ E^+ F_{MI}^7/E^b $D_{MI}^{7(b5)}$ $E^b_{MA}^7$ B^b_6/D C_{MI}^9 $B^b_{MI}^6$

C_{MI}^6 B^b $A_{MI}^{7(b5)}$ $D^{7(b9)}$ F_{MI} F_{MI}^7/E^b $D_{MI}^{7(b5)}$ $G^{7(\#5)}$

F C_{MA}^9 $G^{13(b9)}$ C_{MA}^9 D_{MI}^7 $G^{13(b9)}$

C_{MA}^9 $G^b_{9(b5)}$ F_{MA}^7 B^7 E_{MI}^7 A^7

D_{MI}^7 G^7 C_{MA}^9 $G^{7(alt.)}$

Solo on D¹ D² E F
After solos, D.C. al Coda.

Φ C_{MA}^7/G $C^{7(\#5)}/G^b$ **G** F_{MA}^7 $C^{(add9)}/E$ D_{MI}^7 G^9

E_{MI}^7 A_{MI}^7 D^9 $F^{\#o7}$ C/G $C^+/G^{\#}$

A_{MI}^7 E_{MI}/G F_{MI}^7 $E^b_{MA}^7$ $D^b_{MA}^{9(\#11)}$ $C_{MA}^{7(b13)}$ (E triad / C triad)

 (Freely)

D^b/C B^b/C B/C C (C_{MA}^9) (pn. fill)

 C pedal

C pedal rall.

Slings And Arrows

Fast Swing (♩ = 150)

Michael Brecker

(Intro) (ten., larger notes, w/ pn.)

Musical notation for the Intro section, featuring a treble and bass clef staff with various notes and rests. The bass line includes the instruction "(pn. w/ bs.)" and the treble line includes "(pn.)" and "(w/ bs.)".

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

Musical notation for section A, including a guitar part with a "NC." marking and a piano part with "(pn. w/ bs.)".

Musical notation for a section of the piece, showing a melodic line in the treble clef and a bass line in the bass clef.

Musical notation for a section with first and second endings, including a chord marking "Em7".

B (ten. w/ pn.)

Musical notation for section B, featuring a piano part with "(pn., L.H.)" and a tenor saxophone part.

Musical notation for a section of the piece, showing a piano part with "(pn., L.H.)" and a tenor saxophone part.

(ten. w/ pn.)

(pn., L.H.)

(ten./gtr.)

C (ten./gtr.)

(pn./bs.)

(ten., larger notes, w/ pn.)

(- ten.)

(pn.)

(w/ bs.)

(Solos)

D G^7_{sus} **E** $E^6_{9(\#11)}$ $E^b_{MI^7}$ $F^{\#}_{D}$

(bs. walks)

$D^7_{(alt.)}$ **F** G^7_{sus} G^7_{sus} G^7_{sus}

open last x

(Repeat for solos, D E F) D.S. al Coda

(solo over vamp) (dr., then ten.)

D_{MI^7} B_{MI^7} B^b_{Ab}

(Vamp, solo & fade)

Slings And Arrows (bass)

Fast Swing (♩ = 150)

(Intro) NC.

(w/ pn.)

A

(w/ pn.)

NC.

1.

2.

E MI 7

B NC.

(as is)

C NC.

(w/ pn.)

(Solos)

D G^7_{sus} **E** $E^{6/9}(\#11)$

(walk)

$E^b_{MI}7$ $F^{\#}/D$ $D^7(alt)$

F G^7_{sus} **open** G^7_{sus} **last x** G^7_{sus}

D.S. al Coda

(Repeat for solos, D E F)

(Solos; dr., then ten.)

$D_{MI}7$ $B_{MI}7$ B^b/A^b

(Vamp & fade)

Small Portion

Mulgrew Miller

A

(pn.)
B^bMA⁷ (A MI⁷)
A MI⁷(b5) D⁷(alt) G MI⁷(add 4) F E^bMA⁷ D MI⁷ C MA⁹

(bs. in 2 on head, except as noted)
(walk for solos)

1. 2.

(opt. in solos)
C MA⁹ (F⁹ SUS) C MA⁹ (omit in solos)
(G^bMI⁷ F MI⁷)

B

F MI⁷ G^b/G A MA⁷(b5)

D⁶/₉(#11) dr. fill

(bs.) (sample bs.)

$F_{MA}^{7(\#11)}$
 (pn.)
 (bs. lower note 8va)

E_{MA}^7 $D^\#$ $C^\#_{MI}^7$ B $B^\flat_{MI}^{7(\text{add } 4)}$

$F_{MA}^{7(\#5)}$ $B^\flat_{MA}^7$ (A_{MI}^7) $A_{MI}^{7(\flat 5)}$ $D^{7(\text{alt.})}$ $G_{MI}^{7(\text{add } 4)}$ F
 (bs. in 2 on head)

$E^\flat_{MA}^7$ D_{MI}^7 C_{MA}^9 $(F^{13(\flat 9)})$

Solo on tune
 (A¹ A² B C)

After solos,
 D.C. al Coda.

(pn. fill)
 $E^\flat_{MA}^7$ D_{MI}^7 C_{MA}^9
 rall.

Solos are in 4 (bass walks), no figures or anticipations.

Sno' Peas

Phil Markowitz

(as played by Bill Evans)

Jazz Waltz (♩ = 134)

(Intro) $E^b7(\#9)(\#5)$ A^bM9 $B^b7(\#9)(\#5)$ E^bM9

(ad lib)

A $E^b7(\#9)(\#5)$ A^bM9 $D^b13(\#11)$ C^bM9

E^bM11 A^bM11 B^bM9 E^bM9 E^bM9

1. E^bM9 2. E^bM9

B $D^7(\#9)$ C^bM9 $G^bM9(MA7)$ $B^bM9(MA7)$

$C^bM9(MA7)$ E^bM11 A^13 A^bM9

C $E^b7(\#9)(\#5)$ A^bM9 $D^b13(\#11)$ C^bM9

E^bM11 A^bM11 B^bM9 E^bM9

(Interlude)

D $E^b7(\#9)(\#5)$ A^bM9 $B^b7(\#9)(\#5)$ E^bM9

(pn. ad lib)

Sombras En La Noche

(Shadows In The Night)

Steve Masakowski
(as played by Astral Project)

Cha-Cha-Chá (♩ = 110)
(Moody, Spacey Feel)

(Intro) (pn. single notes 2 x's, octaves w/ 8va 3rd & 4th x's)

(4 x's)

Intro musical notation: Treble clef, key signature of two flats (Bb, Eb), common time. The melody consists of single notes: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5. Dynamics: *p* (pn./gtr.) (add bs. 3rd x)

A (1st x w/ gtr., 2nd x alone)

Section A musical notation: Treble clef, key signature of two flats. Tenor saxophone (ten.) part: *p* (chords for soloist) C_{Mi}^{9(MA7)}, A^b_{MA}^{9(#11)}, F⁷, F_{Mi}⁷, D⁷, G⁷. Guitar (gtr.) part: *p* (no chords ever, only implied) (play on head and solos). Piano (pn.) part: *p* (pn. octaves w/ 8va). Includes triplets and a first ending bracket.

Continuation of Section A musical notation: Tenor saxophone (ten.) part: C_{Mi}^{9(MA7)}, A^b_{MA}^{9(#11)}, F⁷, F_{Mi}⁷, D⁷, G⁷, D⁷, G⁷. Dynamics: *mf*. Guitar (gtr.) part: *mf* F_{Mi}¹¹. Piano (pn.) part: *mf*. Includes a second ending bracket.

B

Section B musical notation: Tenor saxophone (ten.) part: *mf* F_{Mi}¹¹ (comp for solos), G^{b+}/_F, F_{Mi}⁹. Guitar (gtr.) part: *mf* F_{Mi}¹¹ (comp for solos), G^{b+}/_F, F_{Mi}⁹. Piano (pn.) part: *mf* F_{Mi}⁹ pn. fill. Includes a large oval graphic at the bottom.

(ten.) F_{MI}^{11} G_{b+}/F $D^7(alt)$

(gtr.) F_{MI}^{11} G_{b+}/F $D^7(alt)$

(pn.) $D^7(alt)$ pn. fill

C

(ten.) $C_{MI}^{9(11)}$ $A_{bMA}^{9(\#11)}$ F^7 F_{MI}^7 D^7 G^7 D^7 G^7 F^{13}

(gtr.) (NC) $(2nd\ x)$ F^{13}

(pn.) p (octaves w/ 8va) $(2nd\ x)$ ff

D

(ten.) F_{SUS}^9 F^9 F_{MI}^9 F^9 F^{13} F_{SUS}^9 F^9 F_{MI}^9

(gtr.) f (gtr. w/ pn. octaves, plus 8va b.) ff f

Solo on tune (A B C D, with repeats). After solos, go on.

E

NC (pn. w/ 8va)

p (pn./gtr.) (bs. tacet 1st x)

(ten.) F_{SUS}^9 F^9 F_{MI}^9 F^9 $D^7(b9)$

(gtr.) f (gtr. w/ pn. octaves, plus 8va b.) ff

D.S. al Coda (with repeats)

During solos, piano and guitar play the half note line in letters A and C (no chords) and comp in letters B and D. Chords in letters A and C are only for soloists.

Tenor sounds as written.
Guitar sounds as written except on the half note line (w/ piano) and montuno line in letter D which sound one octave lower than written.

Sombras En La Noche (bass)

Cha-Cha-Chá (♩ = 110)

(Moody, Spacey Feel) (tacit 1st 2 x's)

(Intro) (C_{MI}^{9(MA7)} A^b_{MA}^{9(#11)} F⁷ F_{MI}⁷ D⁷ G⁷) (4 x's)

p (as written)

A C_{MI}^{9(MA7)} A^b_{MA}^{9(#11)} F⁷ F_{MI}⁷ D⁷ G⁷

p

C_{MI}^{9(MA7)} A^b_{MA}^{9(#11)} F⁷ F_{MI}⁷ D⁷ G⁷ D⁷ G⁷ D⁷ G⁷

mf

B F_{MI}¹¹ G^{b+}/_F F_{MI}⁹

F_{MI}¹¹ G^{b+}/_F D^{7(alt.)}

C C_{MI}^{9(MA7)} A^b_{MA}^{9(#11)} F⁷ F_{MI}⁷ D⁷ G⁷ D⁷ G⁷ F¹³

p *ff*

(2nd x) ⊕

D F_{SUS}⁹ F⁹ F_{MI}⁹ F⁹ F_{SUS}⁹ F⁹ F_{MI}⁹ F⁹ F_{SUS}⁹ F⁹ F_{MI}⁹

(2nd x) *f*

Solo on tune (A B C D, with repeats).
After solos, go on.

E (tacet 1st x)

$C_{MI}^9(MA7)$ $A^b_{MA}^9(\#11)$ F^7 F_{MI}^7 D^7 G^7

D.S. al Coda
(with repeats)

F^9_{SUS} F^9 F_{MI}^9 $D^{7(b9)(b5)}$

f *ff*

The Sorcerer

Herbie Hancock

Med. Swing (♩ = 106)

(pn.)

(D^bomit 3) D^b6/9 D⁶/D^b

(pn. w/ bs. 8va) (bs. walks except as noted for head)

E^MI⁶/9 E bass F^MA^{7(b5)} E D^b6/9 D⁶/D^b A¹³

A¹³ D^{7(#9)} A^bM^I9 G^MI⁹ E^b7(add 9) A^MI⁷/D

C^MI⁹ A¹³_{SUS} (b9) A_{SUS} (add 9) G/A^b (1st x)

(fine)

(Solos)

$D^{b6/9}$ $D^{6/9}/D^b$ $E_{MI}^{6/9}$ $D_{MI}^{6/9}$

(bs. walk)

$D^{b6/9}$ $D^{6/9}/D^b$ A^{13} (D^9)
 $D^7(\#9)(\#5)$

A^{bMI}^9 G_{MI}^9 $E^{b\circ 7(add 9)}$ A_{MI}^9

$(A^{7(\#9)(\#5)})$ (G/A^b)

C_{MI}^9 $A_{SUS}^{7(b9)}$ $A_{SUS}^{(add 9)}$ $A^{bdim. (MA 7)}$

After solos, D.C. al fine

Head is played twice before and after solos.

The version (as recorded by Herbie Hancock) differs somewhat from the version recorded by Miles Davis.

Spirit Of The West

Russell Ferrante
(as played by Yellowjackets)

Even 8th's, "Country Jazz"

(Bass solo begins)

(♩ = 140)

(Intro) D^b_{sus} A^b_{sus} D^b_{sus} $B^b_{MI^7}$ D^b_{sus} A^b_{sus} D^b_{sus} D^b

(pn.)

D^b_{sus} A^b_{sus} D^b_{sus} $B^b_{MI^7}$ D^b_{sus} E^b7 A^b7_{sus} D^b

(bs. melody)

A D^b_{sus} A^b_{sus} D^b_{sus} $B^b_{MI^7}$ D^b_{sus} A^b_{sus} D^b_{sus} D^b

(1st x bs. only, 2nd x add sop.)

D^b_{sus} A^b_{sus} D^b_{sus} $B^b_{MI^7}$ D^b_{sus} E^b7 A^b7_{sus} D^b

(sop. enter)

2. D^b **B** G^b6 E^b7 A^b7_{sus} $B^b_{MI^7}$ G^b6 E^b7 A^b7_{sus}

(pn.)

D^b $A^{(add9)}$ E $F^\#$ A B E^{13}_{sus} E^9

(sop./pn.) (sop.)

C D^b_{sus} A^b_{sus} D^b_{sus} $B^b_{MI^7}$ D^b_{sus} E^b7 A^b7_{sus} $G^7(b5)$

(pn.)

D^b_{sus} A^b_{sus} D^b_{sus} $B^b_{MI^7}$ D^b_{sus} E^b7 A^b7_{sus} D^b $D^b_{MA^7}$ $C^b_{MA^9}$ D^b

(pn.)

D $C^b_{MA^9}$ D^b $D^b_{(add4)}$ $D^b_{MA^9}$ $C^b_{MA^9}$ G^b D^b A^b D^b $A^b_{MI^9}$ $E^b_{MI^9}$ $B^b_{MI^9}$ $D^b_{MA^7}$ $C^b_{MA^9}$ D^b

(1st x pn., 2nd x add sop.)

$C^b_{MA^9}$ D^b $D^b_{(add4)}$ $D^b_{MA^9}$ $C^b_{MA^9}$ G^b D^b $E^b_{MI^7}$ $A^b_{13_{SUS}}$ $D^b_{(add4)}$ A^b A^b_6 $D^b_{MA^7}$ $C^b_{MA^9}$ D^b

(sop. enters)

2. $D^b_{(add4)}$ A^b A^b_6 E G^b A^b_{SUS} D^b_{SUS} G^b $B^b_{MI^7}$ D^b_{SUS} G^b E^b_7 $A^b_7_{SUS}$ $G^7(b5)$

(sop.)

D^b_{SUS} G^b A^b_{SUS} D^b_{SUS} G^b $B^b_{MI^7}$ D^b_{SUS} G^b E^b_7 $A^b_7_{SUS}$ D^b

(Soprano solo)

F F_{SUS} B^b C^7_{SUS} F_{SUS} B^b D_{MI^9} F_{SUS} B^b C^7_{SUS} F_{SUS} B^b F

F_{SUS} B^b C^7_{SUS} F_{SUS} B^b D_{MI^9} F_{SUS} B^b G^7 B^b/C F (F/A) (3 x's)

(omit last x)

(solo continues)

G D^b_{SUS} G^b $A^b_7_{SUS}$ D^b_{SUS} G^b $B^b_{MI^9}$ D^b_{SUS} G^b $A^b_7_{SUS}$ D^b_{SUS} G^b D^b

D^b_{SUS} G^b $A^b_7_{SUS}$ D^b_{SUS} G^b $B^b_{MI^9}$ D^b_{SUS} $G^b_{MA^9}$ E^b_9 $A^b_7_{SUS}$ $D^b_{MA^7}$ $D^b_{MA^7}$ $C^b_{MA^9}$ D^b

(end solo)

V.S. (turn page)

(Bass solo)

H $C^b_{MA^9}/D^b$ $D^b_{(add4)}$ $D^b_{MA^9}$ $C^b_{MA^9}/D^b$ G^b/C^b D^b/G^b A^b/D^b $A^b_{MI^9}$ $E^b_{MI^9}$ $B^b_{MI^9}$ $D^b_{MA^7}$ $C^b_{MA^9}/D^b$

$D^b_{(add4)}$ $D^b_{MA^9}$ $C^b_{MA^9}/D^b$ G^b D^b/F G^b $E^b_{MI^7}$ $D^b_{(add4)}/A^b$ $D^b_{MA^7}$ $C^b_{MA^9}/D^b$

2. $D^b_{(add4)}/A^b$ $D^b_{MA^7}$ D^b $D^b_{(add4)}$ $D^b_{MA^9}$ $C^b_{MA^9}/D^b$ G^b/C^b D^b/G^b A^b/D^b $A^b_{MI^9}$ $E^b_{MI^9}$ $B^b_{MI^9}$ $D^b_{MA^7}$ $C^b_{MA^9}/D^b$

(sop./pn.)

$C^b_{MA^9}/D^b$ $D^b_{(add4)}$ $D^b_{MA^9}$ $C^b_{MA^9}/D^b$ G^b/C^b D^b/G^b $E^b_{MI^7}$ A^b_{13sus} $D^b_{(add4)}/A^b$ A^b_6

J G^b/A^b $D^b_{MA^9}$ $C^7(\#9)/D^b$ $F^7(\#5)$ $B^b_{MI^7}$ E^b_{13} $A^b_{MI^9}$ $D^b_{13(b9)}$ $G^b_{MA^9}$

D^b/F E^b_{7sus} E^b_7 $G^b_{MI^9}$ B^b_{13} $D^7(\#9)/D^b$ $G^7(\#5)$ C^b_{13} F^b_{13sus} $F^b_{13(\#11)}$

mf (sop./pn.)

K F^b_{sus} C^7_{sus}/B^b F^b_{sus} $D^b_{MI^9}$ F^b_{sus} G^7 B^b/C $B^7(\#9)/D^b$

F^b_{sus} C^7_{sus}/B^b F^b_{sus} $D^b_{MI^9}$ F^b_{sus} G^7 B^b/C F

(Soprano solo)

L F_{sus}^{sus}/B^b C_{sus}^7 F_{sus}^{sus}/B^b D_{MI}^9 F_{sus}^{sus}/B^b C_{sus}^7 F_{sus}^{sus}/B^b C/F

F_{sus}^{sus}/B^b C_{sus}^7 F_{sus}^{sus}/B^b D_{MI}^9 F_{sus}^{sus}/B^b G^7 B^b/C F F/A B^b/C F (end solo)

(sop./pn.)

M F_{sus}^{sus}/B^b C_{sus}^7 F_{sus}^{sus}/B^b D_{MI}^9 F_{sus}^{sus}/B^b G^7 B^b/C $B^7(\#9)$

F_{sus}^{sus}/B^b C_{sus}^7 E_{MI}^7 $A^7(\#5)$ D_{MI}^9 $A^b9(\#5)$ G^7 B^b/C F

$G^b_{MA}^7$ $G^b_{MI}(\#7)$ F_{MI}^7 G^7 $E_{MA}^7(\text{omit } 3)$ G^b6 $E(\text{add } 9)$ $A(\text{add } 9)$ E^b_{sus4-3} G^b/A^b D^b

dr. fill...

slight rit.

Spirit Of The West (rhythm section)

Even 8th's, "Country Jazz"

(♩ = 140) (Intro)

(pn.)

$D^{\flat}_{sus}/G^{\flat}$ A^{\flat}_{sus} $D^{\flat}_{sus}/G^{\flat}$ $B^{\flat}M^{\flat}7$ $D^{\flat}_{sus}/G^{\flat}$ A^{\flat}_{sus} $D^{\flat}_{sus}/G^{\flat}$ D^{\flat}

(pn.)

(Bass solo) (8va) $D^{\flat}_{sus}/G^{\flat}$ D^{\flat}

(bs.) (as played by Jimmy Haslip)

$D^{\flat}_{sus}/G^{\flat}$ A^{\flat}_{sus} $D^{\flat}_{sus}/G^{\flat}$ $B^{\flat}M^{\flat}7$ $D^{\flat}_{sus}/G^{\flat}$ $E^{\flat}7$ $A^{\flat}7_{sus}$ D^{\flat}

$D^{\flat}_{sus}/G^{\flat}$ A^{\flat}_{sus} $D^{\flat}_{sus}/G^{\flat}$ $B^{\flat}M^{\flat}7$ $D^{\flat}_{sus}/G^{\flat}$ $E^{\flat}7$ $A^{\flat}7_{sus}$ D^{\flat} (etc.)

(8va) $D^{\flat}_{sus}/G^{\flat}$ A^{\flat}_{sus} $D^{\flat}_{sus}/G^{\flat}$ $B^{\flat}M^{\flat}7$ (bs. melody) (8va)

(as is)

A

(pn.) $D^{\flat}_{sus}/G^{\flat}$ A^{\flat}_{sus} $D^{\flat}_{sus}/G^{\flat}$ $B^{\flat}M^{\flat}7$ $D^{\flat}_{sus}/G^{\flat}$ A^{\flat}_{sus} $D^{\flat}_{sus}/G^{\flat}$ D^{\flat}

(bs., 8va)

$D^{\flat}_{sus}/G^{\flat}$ A^{\flat}_{sus} $D^{\flat}_{sus}/G^{\flat}$ $B^{\flat}M^{\flat}7$ $D^{\flat}_{sus}/G^{\flat}$ $E^{\flat}7$ $A^{\flat}7_{sus}$ D^{\flat}

(bs. 8va) (add sop.)

B

(pn. melody) $(A^{\flat}7_{sus}) D^{\flat}$ $G^{\flat}6$ $E^{\flat}7$ $A^{\flat}7_{sus}$ $B^{\flat}M^{\flat}7$ $G^{\flat}6$ $E^{\flat}7$ $A^{\flat}7_{sus}$

(bs. 8va) (etc.)

$A^{\flat 7}_{sus} D^{\flat}$ $A^{(add 9)} E$ $F^{\#}$ A/B E^{13}_{sus} E^9 (sop. melody)

(pn.) (pn./sop.) (sop.)

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

(pn.) (pn.)

$D^{\flat}_{sus} G^{\flat}$ A^{\flat}_{sus} $D^{\flat}_{sus} G^{\flat}$ $B^{\flat}_{MI} 7$ $D^{\flat}_{sus} G^{\flat}$ $E^{\flat 7}$ A^{\flat}_{sus} D^{\flat} ($D^{\flat}_{MA} 7 C^{\flat}_{MA} 9$)

(pn.)

D (1st x pn., 2nd x add sop.)

$C^{\flat}_{MA} 9$ D^{\flat} $D^{\flat(add 4)}$ $D^{\flat}_{MA} 9$ $C^{\flat}_{MA} 9$ G^{\flat}/C^{\flat} D^{\flat}/G^{\flat} A^{\flat}/D^{\flat} $A^{\flat}_{MI} 9$ $E^{\flat}_{MI} 9$ $B^{\flat}_{MI} 9$ ($D^{\flat}_{MA} 7 C^{\flat}_{MA} 9$)

D^{\flat} bs. (bs. w/ pn. 8va b.)

1. (add sop.)

$C^{\flat}_{MA} 9$ D^{\flat} $D^{\flat(add 4)}$ $D^{\flat}_{MA} 9$ $C^{\flat}_{MA} 9$ G^{\flat}/C^{\flat} D^{\flat}/G^{\flat} $E^{\flat}_{MI} 7$ $A^{\flat 13}_{sus}$ $D^{\flat(add 4)}/A^{\flat}$ $A^{\flat 6}$ ($D^{\flat}_{MA} 7 C^{\flat}_{MA} 9$)

D^{\flat} bs.

2. **E** (sop. melody)

$D^{\flat(add 4)}/A^{\flat}$ $A^{\flat 6}$ $D^{\flat}_{sus}/G^{\flat}$ A^{\flat}_{sus} $D^{\flat}_{sus}/G^{\flat}$ $B^{\flat}_{MI} 7$ $D^{\flat}_{sus}/G^{\flat}$ $E^{\flat 7}$ $A^{\flat 7}_{sus}$ $G^{7(b5)}$

(etc.)

$D^{\flat}_{sus}/G^{\flat}$ A^{\flat}_{sus} $D^{\flat}_{sus}/G^{\flat}$ $B^{\flat}_{MI} 7$ $D^{\flat}_{sus}/G^{\flat}$ $E^{\flat 7}$ $A^{\flat 7}_{sus}$ D^{\flat}

V.S. (turn page)

F F_{SUS}^{SUS}/B^b C^7_{SUS} F_{SUS}^{SUS}/B^b D_{MI}^9 F_{SUS}^{SUS}/B^b C^7_{SUS} F_{SUS}^{SUS}/B^b **F**

(bs. similar, pn. comp)

F_{SUS}^{SUS}/B^b C^7_{SUS} F_{SUS}^{SUS}/B^b D_{MI}^9 F_{SUS}^{SUS}/B^b G^7 B^b/C **F** (F/A) (3 x's)

(omit last x)

G D^b_{SUS}/G^b A^b_{SUS} D^b_{SUS}/G^b $B^b_{MI}^9$ D^b_{SUS}/G^b A^b_{SUS} D^b_{SUS}/G^b **D^b**

D^b_{SUS}/G^b A^b_{SUS} D^b_{SUS}/G^b $B^b_{MI}^9$ D^b_{SUS}/G^b $G^b_{MA}^9$ E^b_9 A^b_{SUS} $D^b_{MA}^7$ $D^b_{MA}^7$ $C^b_{MA}^9$ **D^b**

(pn., like letter D)

(Bass solo) (bs. plays on D^b for all of letter H)

H $C^b_{MA}^9$ D^b $D^b_{(add4)}$ $D^b_{MA}^9$ $C^b_{MA}^9$ D^b G^b/C^b D^b/G^b A^b/D^b $A^b_{MI}^9$ $E^b_{MI}^9$ $B^b_{MI}^9$ $D^b_{MA}^7$ $C^b_{MA}^9$ **D^b**

$D^b_{(add4)}$ $D^b_{MA}^9$ $C^b_{MA}^9$ D^b G^b D^b/F G^b $E^b_{MI}^7$ $D^b_{(add4)}/A^b$ $D^b_{MA}^7$ $C^b_{MA}^9$ D^b $D^b_{(add4)}/A^b$ $D^b_{MA}^7$ $C^b_{MA}^9$

(end solo) (pn./sop.)

I

$C^b_{MA}^9$ D^b $D^b_{(add4)}$ $D^b_{MA}^9$ $C^b_{MA}^9$ G^b/C^b D^b/G^b A^b/D^b $A^b_{MI}^9$ $E^b_{MI}^9$ $B^b_{MI}^9$ $(D^b_{MA}^7 C^b_{MA}^9)$

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

$C^b_{MA}^9$ D^b $D^b_{(add4)}$ $D^b_{MA}^9$ $C^b_{MA}^9$ G^b/C^b D^b/G^b $E^b_{MI}^7$ A^b_{13} $D^b_{(add4)}/A^b$ A^b_6

D^b bs. (sop. melody)

J G^b/A^b $D^b_{MA}^9$ $C^7(\#9)_{b5}$ $F^7(\#5)$ $B^b_{MI}^7$ E^b_{13} $A^b_{MI}^9$ $D^b_{13}(b9)$ $G^b_{MA}^9$

D^{\flat}/F $E^{\flat 7}_{sus}$ $E^{\flat 7}$ $G^{\flat}_{MI} 9$ B^{13} $D^{7(\#9) (\flat 5)}$ $G^{7(\#5)}$ C^{13} F^{13}_{sus} $F^{13(\#11)}$

f *mf* (pn./sop.)

K

F_{sus}/B^{\flat} C^7_{sus} F_{sus}/B^{\flat} $D_{MI} 9$ F_{sus}/B^{\flat} G^7 B^{\flat}/C $B^{7(\#9) (\flat 5)}$

F_{sus}/B^{\flat} C^7_{sus} F_{sus}/B^{\flat} $D_{MI} 9$ F_{sus}/B^{\flat} G^7 B^{\flat}/C F

(Soprano solo)

L

F_{sus}/B^{\flat} C^7_{sus} F_{sus}/B^{\flat} $D_{MI} 9$ F_{sus}/B^{\flat} C^7_{sus} F_{sus}/B^{\flat} C/F

F_{sus}/B^{\flat} C^7_{sus} F_{sus}/B^{\flat} $D_{MI} 9$ F_{sus}/B^{\flat} G^7 B^{\flat}/C 1. F F/A 2. F

M

F_{sus}/B^{\flat} C^7_{sus} F_{sus}/B^{\flat} $D_{MI} 9$ F_{sus}/B^{\flat} G^7 B^{\flat}/C $B^{7(\#9) (\flat 5)}$

F_{sus}/B^{\flat} C^7_{sus} $E_{MI} 7$ $A^{7(\#5)}$ $D_{MI} 9$ $A^{\flat 9(\flat 5)}$ G^7 B^{\flat}/C F

(sop.) (pn. fill)

$G^{\flat}_{MA} 7$ $G^{\flat}_{MI} (MA7)$ $F_{MI} 7$ G^7 $E_{MA} 7 (omit 3)$ G^{\flat} $G^{\flat 6}$ $E (add 9) (omit 3)$ $A (add 9)$ $dr. fill$ $E^{\flat 7}_{sus 4-3}$ G^{\flat}/A^{\flat} D^{\flat}

slight rit.

slight rit.

Springsville

John Carisi
(as performed by Miles Davis,
Arranged by Gil Evans)

(NC.)
(Intro) **G_{MI}** **C⁷**

(solo trp., ad lib)

(add band)

A **G_{MI}^{7(add6)}** **A^b_{MA}^{7(add6)}** **A⁷** (L. D) **B^b_{MA}⁷** **A_{MI}⁷** **A^b_{MI}^{7(#5)}** **G_{MI}^{7(add6)}**

(trp. as written) (bs. walk) (ens.)

B

(solo trp.) **D_{MA}^{7(b5)}** **E^b_{MA}^{7(b5)}** **E^{7(b5)}**

(low horns) **(G_{MI}^{7(add6)}) A_{MI}⁷ A^b_{MI}⁷ G_{MI}⁷ F_{MA}^{7(b5)}**

(bs.) bs. tacet (bs. walk)

(ens.) **F_{MA}⁹** **F[#]_{MI}^{7(b5)}** **B^{7(b9)}** **B^{7(b9)}** **E⁷_{SUS}(b9)** (solo trp.) **E^{7(#5)}** **E⁷**

(bs. clar.)

C (trp.) **A_{MI}^(MA7)** **A_{MI}⁷** **A_{MI}⁶** **A_{MI}^(#5)** **A_{MI}⁶** **A_{MI}⁷** **G_{MI}⁷** **G_{MA}⁷**

(bs. walk)

D^{7(b9)} **G^{7(#9)}** **G⁹** **G^{13(b9)}** **D** **C_{MI}** (trp. sax) **G_{MI}**

(trp.)

C_{MI}⁷ **A^{7(b9)}** **B^b₉** (ens.) **E^{7(#9)}** **A_{MI}⁹** **D^{7(#9)}** **D^{13(b9)}** **D^{7(b13)}**

(solo trp.)

E **G_{MI}^{7(add6)}** **A^b_{MA}^{7(add6)}** **A⁷** (L. D) **B^b_{MA}⁷** **A_{MI}⁷** **A^b_{MI}^{7(#5)}** **G_{MI}^{7(add6)}**

(ens.)

F

(solo trp.) **D^b_{MI}⁷** **C_{MI}⁷** **B_{MI}^{7(b5)}** **B^b_{MA}^{7(#11)}** **A^b_{MA}^{9(#11)}** **G_{MI}^{6/9(#11)}** **F_{MI}^{6/9(#11)}** **E_F**

(bs.)

"Ens." sections indicate the top notes of the full ensemble chords, except as noted.

(solo trp.)

E_{MI}^7 D_{MI}^9 C_{MA}^9 F^{13} $G^{(add\ 9)}$ / B $B^b_{MI}^6$ A^7_{sus}

bs. 8va (walk) (alto)

B_{MI}^7 $B^b_{9(+11)}$ A_{MI}^7 $A^b_{MI}^7$ $G_{MI}^{(MA7)}$ $G^b_{MA}^{7(+5)}$ $F_{MA}^{7(b5)}$ $G^b_{MA}^{7(b5)}$ $F_{MA}^{7(b5)}$

(bs.) (walk) (ens.) dimin.

H (Trp. solo)

mp $NC.$ $G^b_{MA}^{7(b5)}$ $F_{MA}^{7(b5)}$ $NC.$ $A^b_{MI}^6$ $G_{MI}^{9(add\ 6)}$ $A^b_{MI}^{9(add\ 6)}$ $G_{MI}^{9(add\ 6)}$

mf (bkgr., top note) (bs. walk)

(end solo)

$G_{MI}^{9(add\ 6)}$ $A^7_{(b9)(\#5)}$ $B^b_{MA}^{7(b5)}$ $A^b_{MA}^{7(b5)}$ $G^b_{MA}^{7(b5)}$

(as is)

$E_{MA}^{7(b5)}$ $D_{MA}^{7(b5)}$ $E^b_{MA}^{7(b5)}$ $E^{7(+9)}$ $E^{7(b9)}$ ($F_{MA}^{7(b5)}$)

$F_{MA}^{7(b5)}$ f (ens.) ff $E^{7(b9)}$ ($A_{MI}^{(add\ 9)}$)

V.S. (turn page)

I (Trp. solo)
 A_{MI}⁹ A_{MI}^{9(#5)} A_{MI}⁶ D_{SUS}^{7(b9)} G_{MA}⁹ A_{MI}⁹ G_{MA}⁹ D_{b13(#11)}

C_{MI}⁷ C_{MI}^{7(MA7)} A₇^{7(#9)(#5)} B_{bMA}⁹ A_{MI}⁷ A_{b7}

(bkg., unison) (top note)

J G_{MI}^{9(add6)} A_{bMI}^{9(add6)} A₇^{7(#9)(#5)} B_{bMA}⁷ A_{MI}⁷ D₇^{7(b9)} G_{MI}⁷ C₇ E_{SUS}⁹ F_{MA}^{7(#11)} E

B_{bMI}⁹ E_{b13(b9)} A_{bMA}⁷ A_{bMI}⁹ D_{b13} E_{MI}⁷ D_{MI}⁹ C_{MA}^{9(#11)} C_{MI}⁷ G_B^(add 9) B_{bMI}⁷

A_{MI}⁷ A_{bMI}⁷ G_{MI}⁷ C₇^{7(b9)} F_{MA}⁹ G_{MI}⁷ A_{MI}⁹ D₇^{7(b9)} (end solo)

(bkg., top note)

K G_{MI}^{9(add6)} A_{bMA}^{9(#11)} A_{MI}⁷ A₇^{7(#9)(#5)} B_{bMA}⁹ A_{MI}⁹ G_{MI}⁹ A_{bMA}⁹

mf (ens.) (bs. walk)

A_{bMA}⁹ G_{MI}¹³ D_{bMA}^{7(#5)} C_{MI}¹¹ G_B¹³ B_{b9}^{9(#11)} A₉

(A₉) A_{b9}^{9(#11)} G_{MI}^{6/9} F_{#7}^{7(b9)(#5)} F_{MA}^{9(#11)} F_{#MI}¹¹ F_{MA}^{9(#11)}

(bs. in 2) (octaves) *ff* (bs. walk)

F_{MA}^{9(#11)} E₇^{7(b9)(#5)} 8va (Trp. solo)

fff **L** A_{MI} A_{MI}^{7(MA7)} A_{MI}⁷ D₇

G_{MA}⁷ A_{MI}⁷ B_{MI}⁷ D_{MI}⁷ G₇ (C_{MI}^{7(MA7)}) C_{MI}^{9(MA7)} F₉ (solo continues)

ff (ens.)

C_{MI}⁷ F₉ B_{bMA}⁷ A_{MI}⁷ A_{b9}^{9(#11)} (end solo)

(b) (trp., as is, optional)

M (G bass, high) **N**

mf (saxes) (solo trp.) (bs. walk)

mf (saxes) (solo trp.)

O (alto fill)

mf (saxes) (bs. in 2)

P (ens.)

(saxes) (ens.)

(bs.) trp. fill

(ens.) (dr. continue)

fp (low horns)

(w/ bs. clar. 8va b.) (tuba) (bs. 8va)

(F_{MA}⁷) E_{MI}^{9(MA7)}

(bs. 8va, stems down)

Solo trp. is really flugelhorn throughout.

Stepping Stone

Med. Jazz Cha-Cha-Chá (♩ = 124)

Steve Masakowski

(Intro) (dr./perc. play thru)

mp C_M11 G^{13(#9)} C_M11 G^{13(#9)}

A

mf C_M11 G^{13(#9)} F_M11 B^{13(#9)} E^b_M11 C_M11 G^{13(#9)}

(bass melody)

C_M11 G^{13(#9)} C_M11 G^{13(#9)} F_M11 B^{13(#9)} E_M11 D^b_M11

D^b_M11 D^{13(alt.)} (B^{13(#9)}) E_M11 A^b_M11

A^b_M11 E_M11 E^b7(alt.) *mf*

(bs. fill)

B $A^b M_I^9$ $G^7(alt.)$ $E M_I^7$ $E^b 7(alt.)$ $A^b M_I^7$

cresc.

$A^b M_I^7$ $G^7(alt.)$ $E M_I^7$ $E^b 7(alt.)$

$E^b 7(alt.)$ f $A^b M_I^{11}$ D^{13} $E M_I^{11}$ $D^b M_I^{11}$ $E^b M_I^{11}$ $A^b M_I^{11}$ $F\#13(alt.)$

(Solo 1)
C $A^b M_I^9$ $G^7(alt.)$ $E M_I^9$ $E^b 7(alt.)$ $E^b 7(alt.)$

Till cue
On cue

D.S. al Coda One

(Solo 2)
D (opt. open solo or 4 x's as is)

mf $F M_I^{11}$ $F^{13}(alt.)$ $D^b M_I^{11}$ $D^{13}(alt.)$

(bs. tacet 1st 2 x's)

After solo (or 4 x's)
D.C. al Coda Two (with repeats).

$(A^b M_I^{11})$ D^{13} $E M_I^{11}$ $D^b M_I^{11}$ $E^b M_I^{11}$ $A^b M_I^{11}$ $F M_I^{11}$ $F\#13(alt.)$

Stepping Stone (bass)

Med. Jazz Cha-Cha-Chá (♩ = 124)

(Intro) C_{MI}^{11} $G^{13(\#9)}$ C_{MI}^{11} $G^{13(\#9)}$

mp

A (C_{MI}^{11} $G^{13(\#9)}$ F_{MI}^{11} $B^{13(\#9)}$ $E^b_{MI}^{11}$ C_{MI}^{11} $G^{13(\#9)}$)

(melody)

(C_{MI}^{11} $G^{13(\#9)}$ C_{MI}^{11} $G^{13(\#9)}$ F_{MI}^{11} $B^{13(\#9)}$ E_{MI}^{11} $D^b_{MI}^{11}$)

$D^b_{MI}^{11}$ fill - $D^{13(alt.)}$ (loco) fill -

2. (E_{MI}^{11}) $A^b_{MI}^{11}$ E_{MI}^{11} $E^b7(alt.)$

(loco)

B $A^b_{MI}^{11}$ $G^{7(alt.)}$ E_{MI}^7 $E^b7(alt.)$ $A^b_{MI}^7$

mf *cresc.*

$A^b_{MI}^{11}$ $G^{7(alt.)}$ E_{MI}^7 $E^b7(alt.)$ $A^b_{MI}^7$

(melody)

($A^b_{MI}^{11}$ $D^{13(\#9)}$ E_{MI}^{11} $D^b_{MI}^{11}$ $E^b_{MI}^{11}$ $A^b_{MI}^{11}$ $F\#^{13(alt.)}$)

(Solo 1)
C $A^b_{MI}7$ $G7(alt.)$ $E_{MI}7$ Till cue $E^b7(alt.)$ On cue $E^b7(alt.)$

D.S. al Coda One

\oplus^1 **(Solo 2)** (opt. open solo or 4 x's as is)

D $F_{MI}11$ $F13(alt.)$ $D^b_{MI}11$ $D13(alt.)$

(tacet 1st 2 x's)

After solo
(or 4 x's)
D.C. al Coda Two
(with repeats).

\oplus^2

($A^b_{MI}11$ $D13(\#9)$ $E_{MI}11$ $D^b_{MI}11$ $E^b_{MI}11$ $A^b_{MI}11$ $F_{MI}11$) $F\#13(alt.)$

8va

(loco)

Strode Rode

Med. Fast Swing (♩ = 128)

Sonny Rollins

A

(ten.)

F_{MI}^6 $G_{MI}^{7(b5)} C^{7(b9)}$ F_{MI}^6 $G_{MI}^{7(b5)} C^{7(b9)}$

(tutti)

(Time)

(pn. comp)

F_{MI}^6 $G_{MI}^{7(b5)} C^{7(b9)}$ F_{MI}^6 $G_{MI}^{7(b5)} C^{7(b9)}$

(bs. walk)

$B^b_{MI}^7$ D^b7 $C^{7(b9)(\#5)}$ F_{MI}^6 dr. fill

B (ten. ad lib)

$B^b_{MI}^7$ $B^b_{MI}^7$ E^b7 $A^b_{MI}^7$ $D^b9(\#11)$

C

(ten.)

F_{MI}^6 $G_{MI}^{7(b5)} C^{7(b9)}$ F_{MI}^6 $G_{MI}^{7(b5)} C^{7(b9)}$

(tutti)

(Time)

(pn. comp)

F_{MI}^6 $G_{MI}^{7(b5)}$ $C^{7(b9)}$ F_{MI}^6 $G_{MI}^{7(b5)}$ $C^{7(b9)}$

(bs. walk)

(\smile) (fine)

$B^b_{MI}^7$ D^b7 $C^{7(b9 \#5)}$ F_{MI}^6

(\smile)

(Solos)

D F_{MI}^6 $G_{MI}^{7(b5)}$ $C^{7(b9)}$ 2 2 2

$B^b_{MI}^7$ D^b7 $C^{7(b9 \#5)}$ F_{MI}^6 $G_{MI}^{7(b5)}$ $C^{7(b9)}$

E $B^b_{MI}^7$ $B^b_{MI}^7$ E^b7 $A^b_{MI}^7$ $D^b9(\#11)$

F F_{MI}^6 $G_{MI}^{7(b5)}$ $C^{7(b9)}$ 2 2 2

$B^b_{MI}^7$ D^b7 $C^{7(b9 \#5)}$ F_{MI}^6 $G_{MI}^{7(b5)}$ $C^{7(b9)}$

Solo on D D E F.
After solos, D.C. al fine.

Tenor sounds one octave lower than written.

Bossa Nova (♩ = 114)

Summer's Gone

Eddie Daniels

(Intro) **G**_{MI}^(add 9) **F**_{MI}^(add 9) (etc.)

(gtr.) ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

mp (bs., 8va)

A

mp (clar.)

solos: **B**^b_{6/9}^(add MA7) **G**_{MI}^(add 9) **F**_{MI}⁹ **B**^b_{13(b9)} **F**_{MI}⁹ **B**^b **B**^b₉

(bs., 8va) (loco)

E^b_{MI}^{9(MA7)} **E**^b_{MI}⁹ **A**^b_{MI}⁹ **A**^b_{MI}^{6/9} **D**^b₉

(sample bs.)

1. solos: **C**^{7(#9)} **C**^{7(#9)} **C**^{6/9} **C**^{7(#9)} (dr. continue) **B**^{7(#9)} **B**^{7(#9)} **B**^{6/9} **B**^{7(#9)} (dr. hold)

ad lib *ad lib*

C^{7(#9)} **C**^{7(#9)} **C**^{6/9} **C**^{7(#9)} **B**^{7(#9)} **B**^{7(#9)} **B**^{6/9} **B**^{7(#9)} (dr. hold)

ad lib *ad lib*

2. solos: **E**_{MI}^{9(add 4)} **F**[#] **G** **A** **E**_{MI}^{9(add 4)} **F**[#] **G**^(add 9) **A**⁹_{SUS}

C^{7(#9)} **B**⁷

(Clarinet solo, ad lib)

B B_{MI}^9 A^{b13}

(fl. bkgr., head only)

B_{MI}^9 A^{b13}_{SUS}

G^{13}_{SUS} $G^{13(b9)}$

C_{MI}^9 $B_{MI}^9(add 4)$ E^{13}
(end solo) (clar. as is)

C A_{MI}^9 F_{MI}^9 B^{b13}

$E^{b}_{MI}^9(MA7)$ $E^{b}_{MI}^9$ $A^{b}_{MI}^9$ $A^{b}_{MI}^6/9$ D^{b9}

($C^{7(+9)}$ $C^{7(+9)}$ $C^{6/9}$ $C^{7(+9)}$ $B^{7(+9)}$ $B^{7(+9)}$ $B^{6/9}$ $B^{7(+9)}$)

ad lib

($C^{7(+9)}$ $C^{7(+9)}$ $C^{6/9}$ $C^{7(+9)}$ $B^{7(+9)}$ $B^{7(+9)}$ $B^{6/9}$ $B^{7(+9)}$)

ad lib (solo pick-ups)

(fine)

On the recording, solos are A¹ A² (clar.) and B (gtr.).
Then clarinet plays pick-ups into letter C to the end as is.

Solo on tune (A¹ A² B C).
After solos, D.S. al fine.

Sunk In Love

Peggy Stern

Medium (even 8th's) (♩ = 90)

A $D^{\flat}MI^9$ $B^{\flat}MI^7(b5)$ (A^7) (E^{\flat}) $E^{\flat}7(\#11, \flat 9, \text{omit } 5)$ $B^{\flat}7(\#9)$ E^{\flat}

$CMA^9(\text{omit } 3)$ G BMI $F^{\#}$ $B^{13(b9)}$ $D^7(\#9, \#5, \text{sus})$ $D^7(\flat 9, \#5)$

$GMI^{(add\ 9)}$ $GMI^{(add\ 9, \#5)}$ BMA^9 $BMA^9(b5)$ $A^{\flat}MI^{(add\ 9)}$

EMA^9 $F^{\#o7}$ E $D^{\flat}MI^9$ $E^{\flat}7$

B

1. $A^{\flat}MI^{(add\ 9, add\ 4)}$ 2. $E^{13(\#11, \flat 9)}$ $AMA^9(\#5)$ $AMI^6/9(MA^7)$

$A^{\flat}7(b9)$ $D^{\flat}MI^9$ $B^{\flat}MI^7(b5)$ $E^{\flat}(\text{omit } 3)$

$F^{\#}MI^{(MA^7)}$ **A** D^7 **C** $GMI^{(add\ 9)}$

$GMI^{(add\ 9, \#5)}$ BMA^9 $BMA^9(b5)$ $A^{\flat}MI^{(add\ 9)}$ EMA^9

E_{MA}^9 $F\#^{\circ 7} / E$ $D^b_{MI}^9$ $E^b 7$ $A^b_{MI} (add 9) (add 4)$
 (◡)
 (fine)

(Solos)
D $D^b_{MI}^9$ $D^b_{MI}^9 / E^b$ $B^b 7 (+9) / E^b$ $E^{13} (+11)$

$A_{MA}^9 (+5)$ $F\#_{MI} / A$ $A^b 7_{SUS}$ $A^b 7 (+9)$

E $G_{MI} (add 9)$ $(G_{MI}^6 / 9)$ $G_{MI} (add 9) (\#5)$ $G^7 (+5) (\flat 9)$ $A^b_{MI} (MA 7)$

E_{MA}^7 $A_{MI} (MA 7) / E$

Solo on D D E
 After solos, D.C. al fine.



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Toronto, Ontario

STAN GETZ

Sweet Rain

469

Ballad (♩ = 54)

Michael Gibbs
(as played by Stan Getz)

(ten.)
A¹³(#9) F¹³(#11)
G^bMA⁹ A^b13_{SUS} A^b13(b9)

tr (b) tr (b) tr (b)

D^b6₉(MA7) D^M7(b5) G⁷(#9) C¹³(#11) B¹³(#11) B^b13(#11) A¹³(#11)

D^b6₉(MA7) E⁶₉(MA7) / D^b A¹³(#11) / D^b D^b6₉(MA7)

(bs. on head)

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

(fill)

D^b6₉(MA7) f D^M7(b5)

rit.

Tenor sounds one octave lower than written.

Swingin' Till The Girls Come Home

Music by Oscar Pettiford

Lyric by Jon Hendricks

(as recorded by Lambert, Hendricks & Ross)

Medium Swing (♩ = 108)

(Intro) F⁹ E^{b9} D^{b9} C⁹ F⁹ E^{b9} D^{b9} C⁹ D^{b9} C⁹ D^{b9} C⁹ F⁶

(pn./bs.) Roll

A F⁶ B^{b7} F⁶

— back the rug, break out the jug. I'm gon - na have a ball the
— down the shade, send home the maid. I'm gon - na live a lit - tle

F⁷ B^{b7} B^{°7}

like of which you ne - ver have dug. } My wife is on va - ca - tion. So's my
now for all the dues that I paid. }

F⁶ A_MI⁷ D^{7(b9)} G_MI⁷

mo - ther - in - law. I'll bet you ne - ver saw the cra - zy kind of a fling that I'll be

C^{13(b9)} F⁶ A^{b9} G⁹ C^{13(b9)} F⁶

fling - in'. Man, I real - ly will be swing - in' till the girls come home. Roll

G⁹ C^{13(b9)} B F⁹ E^{b9} D^{b9} C⁹ F⁹

girls come home. We're gon - na in - vite some cra - zy cats I know. Let

F⁹ E^{b9} D^{b9} C⁹ F⁶ A^{b°7} G_MI⁷

them bring their horns and blow. And we'll cook and we'll ball and the neigh -

A^{b°7} F⁶/_A

— bors will mur - der us all.

(Solos) (F Blues)

C **F7** **B^b7**

F7 **F7** **D^{7(b9)}** **G_{MI}⁷** **C⁷** **F⁷** **C⁷** (last x)

Roll _____

Repeat for solos.
After solos, D.S. al Coda
(with repeat).

fling-in'. Roll down the shade, roll back the rug, send home the

C^{13(b9)} **G_{MI}⁹** **B^b_{MI}⁹** **D^b_{MI}⁹**

(bs.) (pn.)

maid, *ff* break out the jug.

D^b_{MI}⁹ **E_{MI}⁹** **G_{MI}⁷/_E**

Vocals are in octaves except bars 5 and 6 (with pick-ups) of letter B which are unison and the final chord.

Syeeda's Song Flute

Medium Swing (♩ = 184)

John Coltrane

A (ten., 2nd x only)

NC. (dr., hi hat)

(both x's) (bs. w/ pn. octaves)

1. (Play) 2.

B (dr. continue)

GMI AbMA7 GMI AbMA7

GMI AbMA7 D7(+9) G Ami7 Ab7

C

NC. (dr., hi hat)

(bs. w/ pn. octaves)

D

(ten.) NC.
(pn./bs.)
(fill at end) (F#9)
(chord at end only) (F#9)
(fine)

(Solos)

E G⁷ A^{b7} G⁷ A^{b7} G⁷ A^{b7} G⁷ F^{#7}

(walk)

F G_{MI}⁶ A^bMA⁷ G_{MI}⁶ A^bMA⁷ G_{MI}⁶ A^bMA⁷ G_{MI}⁶ A_{MI}⁷ D^{7(b9)}

G G⁷ A^{b7} G⁷ A^{b7} G⁷ A^{b7} G⁷ F^{#7}

H E⁹ D⁹ E⁹ F^{#9}

(bs.)

Solo on form (E E F G H).
After solos, go on.

I

(ten.) NC.
(dr., hi hat)
(bs. w/ pn. octaves)

(ten.) NC.
(dr., hi hat)
(bs. w/ pn. octaves)

Tenor sounds one octave lower than written.
Staccato notes are only moderately short.

D.S. al fine
(with repeat)

Syzygy

Medium (Drums play Double x Jazz Feel)

Michael Brecker

(♩ = 146) (Tenor solo) (w/ dr. only) (On Cue) F^(add 4) D⁶

F^(loose tonal center) (ten. w/ synth.)

open

(no low notes)

A (ten. ad lib) F^(loose) (Vamp till cue) (On Cue) (ten. ad lib) F^(loose)

NC. (add bs.)

3 (last x)

E^bMⁱ7^(add 4) E^(add 4) E^b(add 2)

NC.

F^(loose) **B** (ten.) F^(loose)

NC.

B^bM^A7 / D A^Mi / B^b F⁺ / C

NC.

C

NC.

F^(add 4) D⁶ E^bMⁱ7^(add 4) E^(add 4) E^b(add 2)

3 3 3

B^bM^A7 / D A^Mi / B^b F⁺ / C

NC.

D (ten. ad lib) F^Mi7^(loose)

NC. (add pn.) mp

mp

F F_{MI}^7 (ten. ad lib) (loose) (no chords) F (loose) (ten./synth.)

(bs./pn.) *mf*

E

$F^{(add\ 4)}$ $D^{(\#9)}$ D_{MA}^7 $E_{bMI}^7^{(add\ 4)}$ A_{MA}^7 C_{MA}^7 $B_{MA}^7^{(\#5)}$ B_{bMA}^7 A_{MI}

(bs.)

G_{MI}^7 $B_{bMA}^7^{(\#5)}$ B_{bMA}^7 A_{MI} F^+ A

F (Pn. solo) (Double x Jazz Feel) F (loose) **G** (On Cue) F (loose) (sax synth. (EWI) solo) (On Cue)

(bs. walks freely) (Vamp & solo till cue) (bs.) (Vamp & solo till cue)

H

$F^{(add\ 4)}$ D^6 $E_{bMI}^7^{(add\ 4)}$ $E^{(add\ 4)}$ $E_{b}^{(add\ 2)}$

(bs.)

(Gtr. solo)

I B_{bMA}^7 A_{MI} G_{MI}^7 $B_{bMA}^7^{(\#5)}$ B_{bMA}^7 A_{MI} F^+ A

(Vamp & solo till cue) (etc.)

J B_{bMA}^7 A_{MI} G_{MI}^7 $B_{bMA}^7^{(\#5)}$ B_{bMA}^7 A_{MI} F^+ A (3 x's)

(1st x gtr., 2nd x add ten.)

(ten. ad lib) F (loose) (no chords) F (loose) (no chords)

(bs.) (bs./gtr.) (Vamp, solo & fade)

D.S. al Coda

Tenor plays melody throughout (except 1st x at letter J), usually with guitar and/or synthesizer.

Tadd's Delight

Bright Swing

(♩ = 116 - 118)

A

Tadd Dameron
(as performed by Miles Davis)

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

(pn.)

$B^b M_7$ $B^b M_7$ $B^b M_7$ $E^b 7(b_9)$ $A^b 6$ $C M_7$ $F 7(b_9)$
($E^b M_6$ / $F 7(b_9)$) $B^b M_7$

(bs., as is on head only, walk during solos)

$B^b M_7$ $B^b M_7$ $E^b 7(b_9)$ $A^b 6$ $E^b M_7$ $A^b 7$

(walk)

B

$D^b M A_7$ $C M_7$ $B^b M_7$ $A^b M A_7$ $C M_7^{(b_5)}$ $F 7(\#5)$

(pn. tacet on head)

(walk)

$B^b 9(\#11)$ $B^b M_7$ $E^b 9(\#11)$ $E^b 7$ $C M_7$ $F 7(b_5)$ $F 7(b_9)$ $B^b M_7$

unison (octaves)

(pn.)

C

(trp./ten., octaves)
 $B^b_{MI}7$
 A^b (add 9 / omit 3) $B^b_{MI}7$ $B^b_{MI}7$ $E^b7(b9)$ A^b6 $C_{MI}7$ $F7(b9)$
 (pn.) $(E^b_{MI}6 / F7(b9)) B^b_{MI}7$
 (bs., as is on head)

$B^b_{MI}7$
 A^b (add 9 / omit 3) $B^b_{MI}7$ $B^b_{MI}7$ $E^b7(b9)$ A^b6 $E^b_{MI}7$ $A^b7(b9)$

D

alt: $(G^b9(\#11))$ solos: $C_{MI}7(b5)$ $F7(b9)$
 $D^b_{MA}7$ $C_{MI}7$ $B^b_{MI}7$ $A^b_{MA}7$ $C_{MI}7(b5)$ $F7(b9)$ $B^b_{MI}7$
 (pn. tacet) (pn.)

(solo pick-ups) (for D.S.)
 $B^b_{MI}7$ $E^b7(b9)$ A^b6 $F7(b9)$
 A^b (add 9 / omit 3) $B^b_{MI}7$ $B^b_{MI}7$ $E^b7(b9)$ A^b6 $B^b_{MI}7$
 (pn.)

(fine)

Solo on form (A B C D)
 After solos, D.S. al fine.

Bass walks for solos.

Miles Davis' version (presented here) is quite different from most other versions.

Upper changes are used for solos.

Letter C is as played on the Out head of Miles' version on the recording "Round Midnight."

Even 8th's (ala Samba)

Tail Wind

Paul McCandless

(♩ = 124)

(Intro)

NC.

Intro musical notation in bass clef, 4/4 time. It begins with a half note G2, followed by quarter notes A2, B2, and C3. The piece then repeats the first measure three times with repeat signs. The tempo is 124 beats per minute.

(bs.) (add perc. 2nd x)

(continue till letter C)

A NC.

Section A musical notation in treble clef. It starts with a half note G4, followed by quarter notes A4, B4, and C5. The melody continues with eighth notes and quarter notes, ending with a half note G4.

(fl./pn. unison) *

(add shakers)

Section A musical notation in bass clef. It starts with a half note G2, followed by quarter notes A2, B2, and C3. The melody continues with eighth notes and quarter notes, ending with a half note G2.

Section A musical notation in bass clef. It features a series of eighth notes and quarter notes, including triplets. The melody continues with eighth notes and quarter notes, ending with a half note G2.

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Section A musical notation in bass clef. It features a series of eighth notes and quarter notes, including triplets. The melody continues with eighth notes and quarter notes, ending with a half note G2.

Section B musical notation in treble clef. It starts with a half note G4, followed by quarter notes A4, B4, and C5. The melody continues with eighth notes and quarter notes, ending with a half note G4.

Section B musical notation in bass clef. It features a series of eighth notes and quarter notes, including triplets. The melody continues with eighth notes and quarter notes, ending with a half note G2.

Section B musical notation in bass clef. It features a series of eighth notes and quarter notes, including triplets. The melody continues with eighth notes and quarter notes, ending with a half note G2.

* The flute melody is doubled on lyricon one octave lower throughout.

NC. (bs. continues figure)

C F_{MA^9} $B^b_{MA^7}$ F F_{MA^9} $B^b_{MA^7}$ F

2nd x: (C/B^b $B^b_{MA^7}$) F_{MA^9} $B^b_{MA^7}$ F

F pedal (bs. similar)

1. F_{MA^9} $B^b_{MA^7}$ F B^b/C F_{MA^9} $B^b_{MA^7}$ F

(fl.) $B^b_{MA^7}$ F B^b/C F_{MA^9} $B^b_{MA^7}$ F F_{MA^7} B^b/D B^b/C D_{MI^7}

(bs./pn.)

2. F_{MA^7} B^b B^b B^b/C A_{MI^7} $B^b_{MA^7}$ A A_{MI^7} $B^b_{MA^7}$ C

$F_{(add\ 9)}^{(omit\ 3)}$ (pn. fill) D F_{MA^9} $B^b_{MA^7}$ F

(bs. like top) (bs. pattern etc.)

F_{MA^9} $B^b_{MA^7}$ F

F_{MA^9} $B^b_{MA^7}$ F

F_{MA^9} $B^b_{MI(MA^7)}$ F $F_{(add\ 9)}^{(omit\ 3)}$ (pn. fill) (solo pick-ups)

V.S. (turn page)

(1st solo) (lyric on recording)

E G_{MI}^{11} (sustained feel) $B^b_{MA}{}^9/D$ $B^b_{MA}{}^9/C$

(sample bs.) (etc.)

G_{MI}^{11} $B^b_{MA}{}^9/D$ $B^b_{MA}{}^9/C$

D D_{sus} D A/D G/D D/G G D/G A/G D/G

E $(F^{\#}/E)$ $B/C^{\#}$ $E/F^{\#}$ $G^{\#}_{MI}{}^{7(\#5)}$ $G_{MA}{}^7/A$ $E^b_{MI}{}^{7(add 4)}$ A/B

(2nd solo) (piano on recording)

F $E^{7(\#9)}/F$ (gradually busier) E^b/F

E_{MI}/F E^b/F D_{MI}/F D^b/F $B^b_{MI}{}^{11}$

$A^b_{MI}{}^{11}$ $G^{(add 4)}/A^b$ $A^b_{MI}{}^{11}$ $D^b_{13_{sus}}$ $G^{(add 4)}/E^b$

$B^b_{MI}{}^{11}$ $A^{(add 4)}/B^b$ $B_{MI}{}^{11}$ 1., 2. $B^b^{(add 4)}/B$ $C_{MI}{}^{11}$

3. $C_{MI}{}^{11}$ (end solo) G $F_{MA}{}^9$ $B^b_{MA}{}^7/F$

(fl.)

$F_{MA}{}^9$ $B^b_{MI}{}^{(MA7)}/F$ B^b_{MI}/F E^b/F E^b/F

$F_{MA}{}^9$ $B^b_{MA}{}^7/F$

F B^b_{MI}/F B^b_{MI}/F E^b/F F F H $F_{MA}{}^9$ $B^b_{MA}{}^7/F$

(B^bMA⁷/F) (fl.) F^{MA9} B^bMI^(MA7)/F
 B^bMI^(MA7)/F E^b/F F^{MA9} B^bMA⁷/F F^{MA9} B^bMI^(MA7)/F
 F^(add 9)/_{omit 3} (pn. fill)
I A^{MI7}/C B^bMA⁷/C (fl. w/ pn.)
 A^{MI}/C B^bMI^(MA7)/C E^b/D^b
J A^{MI7}/C B^bMA⁷/C (fl./pn.)
 A^{MI7}/C B^bMI^(MA7)/C E^b/B B
 A^{MI7}/C B^bMA⁷/C A^{MI7}/C B^bMI^(MA7)/C (pn.) D^b/G^b
 (bs.) (plus 8va) dr. fill (x x x x x) ff F octaves

F **G** This background is played in the 2nd & 3rd choruses at letter F; also at letter G.

On the recording there is an Interlude between the 1st & 2nd solos.

Medium (Even 8th's) (♩ = 122)

Take Heart

Kaph Towner
(as recorded by Oregon)

(Intro) A_{MA}^9 B_{SUS} $C^\#$ $D^\#$ A_{MA}^9 B_{SUS} $C^\#$ $D^\#$ 1. 2.

(gtr., as sounds) (oboe)

A A_{MA}^9 B_{SUS} $E_{MA}^{7(\text{omit } 3)}$ $A^{(\text{add } 9)}$ $G^\#$ $F^\#_{MI}^{7(\text{add } 4)}$ $C^{\circ 7}$

(oboe) (gtr.)

$F^\#_{MI}^6$ $C^\#_{MI}^{(\text{add } 9)}$ B $A^{(\text{add } 9)}$ $A^\#_{MI}^{7(\text{b}5)}$ $E^{(\text{add } 9)}$ $C^{\circ 7}$

(oboe)

1. B^9_{SUS} (B^9) 2. B^9_{SUS}

(Flowing 6/8 Feel) (same 8th note value)

B $C^{(\text{add } 9)}$ $F^{(\text{add } 9)}$ C $E^{7(\#5)}$ A_{MI} D_{MI} A $A_{MI}^{(\text{add } 9)}$ G

$F^\#_{MI}^{7(\text{add } 4)}$ B^7_{SUS} B^7 A_{MA}^9 B_{SUS} $G^\#$ $E_{MA}^{7(\text{omit } 3)}$ A_{MA}^9 B_{SUS} $D^\#$ (etc.)

B_{SUS} $E_{MA}^{7(\text{omit } 3)}$ A_{MA}^9 B_{SUS} $E_{MA}^{7(\text{omit } 3)}$ D^{13}_{SUS} D^{13}

C $G^{(\text{add } 9)}$ F/G C_{MA}^7 C_{MA}^7 B A_{MI}^7

(bs. sustained)

$E_{SUS}^{(add 9)}$ E_{MI} D C_{MA}^7 $C_{6/9}^{(omit 3)}$ $G^{(add 9)}$ B $D\#^{\circ 7}$
 $G^{(add 9)}$ D A/D C_{MI}/D
 $G^{(add 9)}$ $C^{(add 9)}$ $G^{(add 9)}$ $C^{(add 9)}$ 2 2 $G^{(add 9)}$ $C^{(add 9)}$ $B^{\circ 9}_{SUS}$ $B^{\circ 9}$

(Solo) (6/8 Feel)

D $A_{MA}^{\circ 9}$ $C\#$ B_{SUS} $D\#$ $G\#$ $E_{MA}^7(omit 3)$ A $A^{(add 9)}$ $G\#$ $F\#_{MI}^7(add 4)$ $C^{\circ 7}$
 $F\#_{MI}^6$ $C\#$ $C\#_{MI}^{(add 9)}$ B $A^{(add 9)}$ $A\#_{MI}^7(b5)$ $E^{(add 9)}$ B $C^{\circ 7}$
 $C\#_{MI}^{(add 9)}$ $C/F\#$ $B^{\circ 9}_{SUS}$ $(B^{\circ 9})$ $B^{\circ 9}_{SUS}$
E C_{MA}^7 D_{MI}/C (2) (8)

gradually build

C_{MA}^7 D_{MI}/C $E^7(\#9)$ A_{MI} D_{MI}^6/A $A_{MI}^{(add 9)}$ G $F\#_{MI}^7(add 4)$ B^7_{SUS} B^7

F $A_{MA}^{\circ 9}$ B_{SUS} $D\#$ $G\#$ $E_{MA}^7(omit 3)$ A 2 2 2 $D^{\circ 9}_{SUS}$
f (sample voicings) *dimin.*

(last x)

Optional back to letter D for more solos (D E F, w/ repeats). After solos, D.S. al 2nd ending al Coda.

$G^{(add 9)}$ $C^{(add 9)}$ $G^{(add 9)}$ $C^{(add 9)}$ $G^{(add 9)}$
rall.

On the recording, letter D is a guitar solo, letters E and F are an oboe solo.

Medium Fast Swing

Tickle Toe

Lester Young

(as performed by Count Basie)

solos: (B^bM⁶)

(♩ = 110)

A B^bM⁶ F^{7(b9)}/C B^bM⁶ D^b F^{7(b9)}/C B^bM⁶ (B^b7^(b9))

(E^bM⁶)

B E^bM⁷ A^b7^(#5) D^bM^A7 B^b7^(#5)

(ad lib)

E^b9 A^b7 F^{7(#5)}

solos: (B^bM⁶)

C B^bM⁶ F^{7(b9)}/C B^bM⁶ D^b F^{7(b9)}/C B^bM⁶ (B^b7^(b9))

(E^bM⁶)

D G^b6 G^o7 D^b6 B⁹ B^b7^(b9) (⊕)

(ad lib) (optional as written last x w/ Coda)

E^b9 A^b7 D^b6 (C^M7^(b5) F^{7(b9)})

(fine)

Solo on tune (A B C D).
After solos, D.C. al fine
(or play letter D as is, take Coda).

(optional)

⊕ E^b9 A^b7

1. D^b6

2. D^b6

(solo pn. 8va b.)

Medium Up Swing (♩ = 124)

A $B^b_{MI}6$ $F^{7(b9)}_C$ $B^b_{MI}6 / D^b$ $F^{7(b9)}_C$ $B^b_{MI}6$ $B^b7(b9)$

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

B G^b6 G^{o7} $F_{MI}7$ $B^b7(b9)$

(ad lib)

E^b9 $E^b_{MI}7$ $F^{7(b9)}$

C $B^b_{MI}6$ $F^{7(b9)}_C$ $B^b_{MI}6 / D^b$ $F^{7(b9)}_C$ $B^b_{MI}6$ $B^b7(b9)$

(as written)

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

D G^b6 G^{o7} $F_{MI}7$ B^b9 $B^b7(b9)$

(ad lib optional)

E^b9 A^b9_{SUS} A^b9 D^b6 (solo pick-ups) $(C_{MI}^{7(b5)} F^{7(b9)})$

(fine)

Letters B & D are ad lib on the head.

Solo on tune (A B C D)
After solos, D.C. al fine.

Time To Smile

Freddie Redd
(as played by Freddie Redd
and Jackie McLean)

Med. Swing (♩ = 140)

(Intro)

(alto)

(dr.) x x x x

$B_{MI}^{7(b5)}$ $B_{b^{\circ}7}$ (dr. fill) A_{MI}^7 $A_{b^{\circ}7}$ (dr. fill) G_{MI}^7 C^7 A_{MI}^7 $D^{7(b9)}$ D^7 (dr. etc.)

(bs.)

$B_{MI}^{7(b5)}$ $B_{b^{\circ}7}$ A_{MI}^7 $A_{b^{\circ}7}$ G_{MI}^7 G_{MI}^7 C F_{MA}^7 $D^{7(b9)}$ (pn.)

(walk)

(1st chorus pn., last chorus alto)

A G_{MI}^7 / C^7 $B_{b^{\circ}7}$ A_{MI}^7 $A_{b^{\circ}7}$ G_{MI}^7 / C^7 $B_{b^{\circ}7}$ A_{MI}^7 $A_{b^{\circ}7}$

G_{MI}^7 / C^7 $B_{b^{\circ}7}$ A_{MI}^7 $A_{b^{\circ}7}$ G_{MI}^7 / G_{MI}^7 C^9 1. $F^6 / A_{MI}^7 D^{7(b9)}$ 2. $F^6 / E_{MI}^7 A^{7(b9)}$

B

D_{MA}^7 G_{MI}^7 C^7 F_{MA}^7 E_{MI}^7 A^7 (pn.)

solos: $(D_{MI}^7 / A_{b^{\circ}MI}^7 / (A_{b^{\circ}MI}^7 G_{MI}^7))$ G_{MI}^7 $(A_{MI}^7 D^{7(b9)})$ $D^{7(b9)}$

D_{MI} $D_{MI}^{(MA^7)}$ $D_{MI}^7 / A_{b^{\circ}7}$ G_{MI}^7

(alto)

C G_{MI}^7 / C^7 B^b A_{MI}^7 $A^{b\circ 7}$ G_{MI}^7 / C^7 B^b A_{MI}^7 $A^{b\circ 7}$ \odot

(alto 1st x and D.S.)

G_{MI}^7 / C^7 B^b A_{MI}^7 $A^{b\circ 7}$ $G_{MI}^7 / G_{MI}^7 C^9$ $F^6 / A_{MI}^7 D^{7(b9)}$ (for D.S.)

Solos on tune (A¹ A² B C)
After solos, D.S. al Coda.

\odot G_{MI}^7 / C^7 B^b A_{MI}^7 $A^{b\circ 7}$ $G_{MI}^7 / G_{MI}^7 C^9$

D

(alto fill) (alto fill)

Bass walks throughout except as noted.

Medium Fast Swing (♩ = 124)

Toy

Clifford Jordan

(as performed by Cannonball Adderley)

(Intro) (2nd x add pn. comp, ala solo)
(3rd x add alto solo)

D_{MI}⁷/G (w/ dr.) C_{MA}⁷/G D_{MI}⁷/G C_{MA}⁷/G

G pedal
(bs., all 4 x's)

1. - 3. 4.

D_{MI}⁷/G C_{MA}⁷/G D_{MI}⁷/G C_{MA}⁷/G (alto) break

G pedal

A D⁹ G⁹ C_{MA}⁷ A^{7(#9)(#5)}

(bs. in 2 on head; walk for solos)

D⁹ G⁹ D⁷ D^b_{MA}⁷ C_{MA}⁷

B

(alto)

(sample pn. octaves)

solos: (D_{MI}⁷ G⁷ C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G⁷ C_{MA}⁷ A_{MI}⁷)

G pedal
(sample bs., head only)

(alto)

(sample pn.)

solos: (D_{MI}⁷ G⁷ E_{MI}⁷ A^{7(b9)} D_{MI}⁷ G⁷ G^{7(b9)} C_{MA}⁷)

G⁹_{SUS} C_{MA}⁷

G pedal
(sample bs.)

C B_{MI}^{7(b5)} E^{7(#5)} A_{MI}⁷ D⁹

(bs. in 2 on head)

F_{MI}⁷ B^{b9} E^{7(#5)} A^{7(b9)} D⁷ G¹³

(ad lib on head)

D C_{MA}⁷/_G (D^{bMA}⁷/_G) D_{MI}⁷/_G

2 2 2

G pedal
(bs. like Intro)

C_{MA}⁷/_G (D^{bMA}⁷/_G) D_{MI}⁷/_G C_{MA}⁷/_G C_{MA}⁷/_G (A^{7(b9)})

(solo pick-ups) break

(fine) (for D.S.)

D.S. for solos (A B C D)
After solos, D.S. al fine.

Bass walks for solos. Letter B is optional G pedal, letter D is always G pedal.
The break in the last bar of letter D is played each time.

Tribute

Jerry Bergonzi

Medium (♩ = 112)

A F_{MA}^7 G_{MI}^7 A_{MI}^7 B_{MI}^7 E_{b7} A_{bMA}^7

A_{bMI}^7 D_{b7} ^{1.} G_{bMA}^7 G_{MI}^7 C^7 ^{2.} G_{bMA}^7 F_{MA}^7

B C_{MI}^7 F^7 E_{MI}^7 A^7 E_{bMI}^7 A_{b7} D_{bMA}^7

$F\#_{MI}^7$ B^7 G_{MI}^7 C^7

C F_{MA}^7 G_{MI}^7 A_{MI}^7 B_{MI}^7 E_{b7}

A_{bMA}^7 A_{bMI}^7 D_{b7} G_{bMA}^7 F_{MA}^7 / (G_{MI}^7 C^7)

This chart is as the composer wrote the tune.

This chart is the tune as played by the composer, Jerry Bergonzi.

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

(ten.)

$A^b_{MA}^7$ $A^b_{MI}^7$ D^b7 ^{1.} $G^b_{MA}^7$ (fill) G_{MI}^7 C^7

^{2.} $G^b_{MA}^7$ F_{MA}^7 (fill) **B** C_{MI}^7 F^7 E_{MI}^7 A^7

$E^b_{MI}^7$ A^b7 $D^b_{MA}^7$ $F^{\#}_{MI}^7$ B^7

G_{MI}^7 (fill) C^7 **C** F_{MA}^7 G_{MI}^7

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

$G^b_{MA}^7$ F_{MA}^7 / (G_{MI}^7 C^7)

Tenor sounds as written.

Tricotism

Medium Swing ($\text{♩} = 90 - 94$)

Oscar Pettiford
(as performed by Oscar Pettiford)

($A^{b7(b9)}$) D^{b6} E^{b9}

(bs., 8va b.)

G^{b6} G^{o7} D^{b6} $A^{b7(b9)}$ A^9 E^{bMI^7} $A^{b7(b9)}$ $A^{b7(b9)}$

opt. solos: (E^{bMI^7})

B D^{b6} E^{b9}

G^{b6} G^{o7} D^{b6} $A^{b7(b9)}$ A^7 $A^{b7(b9)}$ D^{b6}

opt. solos: (E^{bMI^7})

C A^9 D^{bMA^9} C^{MI^7} $F^{7(b9)}$

B^{bMI^6} E^{bMI^7} E^{bMI^7} $A^{b7(b9)}$

D D^{b6} E^{b9}

G^{b6} G^{o7} D^{b6} $A^{b7(b9)}$ E^{bMI^7} $A^{b7(b9)}$ D^{b6} ($A^{b7(b9)}$)

(fine)

Alternate chords for solos are optional.

This chart is an alternate version, as played by Lucky Thompson

Medium Swing (♩ = 160)

A $D^{\flat 6}$ $(B^{\flat 7(b9)})$ $E^{\flat 9}$

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

$G^{\flat 6}$ $G^{\circ 7}$ $D^{\flat 6}$ A^{\flat} $B^{\flat 7(b9)}$ A^9 $E^{\flat MI^7}$ $A^{\flat 7(b9)}$

1.

2.

$E^{\flat MI^7}$ $A^{\flat 7(b9)}$ $D^{\flat 6}$ **B** A^9

$D^{\flat MA^9}$ $C^{\flat MI^7}$ $F^{\flat 7(b9)}$ $B^{\flat MI}$ $B^{\flat MI(MA^7)}$ $B^{\flat MI^7}$ $B^{\flat MI^6}$

$E^{\flat MI}$ $E^{\flat MI(MA^7)}$ $E^{\flat MI^7}$ $A^{\flat 7(b9)}$ **C** $D^{\flat 6}$ $(B^{\flat 7(b9)})$

$E^{\flat 9}$ $G^{\flat 6}$ $G^{\circ 7}$ $D^{\flat 6}$ A^{\flat} $B^{\flat 7(b9)}$

$E^{\flat 7}$ $A^{\flat 7(b9)}$ $D^{\flat 6}$ $(A^{\flat 7(b9)})$

(fine)

Optional Intro & Ending

$D^{\flat MA^7}$ $E^{\flat MI^7}$ $E^{\flat MI^7}$ $F^{\flat MI^7}$ $E^{\flat MI^7}$ $E^{\flat MI^7}$ $D^{\flat MA^7}$ ten. fill ----- $D^{\flat MA^7}$ $E^{\flat MI^7}$ $E^{\flat MI^7}$ $F^{\flat MI^7}$ $E^{\flat MI^7}$ $E^{\flat MI^7}$ $D^{\flat MA^7}$

(ten./tutti)

gtr. fill ----- $D^{\flat MA^7}$ $E^{\flat MI^7}$ $E^{\flat MI^7}$ $F^{\flat MI^7}$ $E^{\flat MI^7}$ $E^{\flat MI^7}$ $D^{\flat MA^7}$ bs. fill ----- $E^{\flat 13}$

D^{13} D^9 $D^{\flat 6/9}$ **Intro** ten. fill ----- **Ending** ten. fill ----- $D^{\flat 6/9}(\#11)$

(to letter A)

Tenor sounds one octave lower than written.

Busy Jazz Funk (♩ = 124)

Trim

John Scofield

(Intro) F⁹ F#⁹ G⁹ A^{b9} A⁹ dr. fill -----, B^{b9} B⁹

A *f* (tutti) 8va (w/ upper note) to begin each solo -----, (solo begins)

(gtr.) C^{MA9} (dr. play thru) B^{9sus} B^{b9sus} A^{b(add9)} B/C# F#

(bs.) (2nd x as written) bs. fill -----,

F# F^{MI9} E^{13sus} A^{MA9} bs. fill -----, E^{bMI7(b5)} F F#^{MI7}

F#^{MI7} A^{bMI7} B^{bMI7(b5)} 1. C^{MA7} D^{9sus}

2. C^{MA7} D^{9sus} (Suspended Feel) B E^{9sus} (open for solos begin funk 9th bar) (skip C in solos)

(bs. hold) (gtr. ad lib) dimin. (E^{MI7}) bs. fill -----

C (E pedal) (gtr., middle notes, w/ keyboard) mp (E pedal) G pedal -----

D (G pedal) (G⁷) bs. fill (G⁷) (G pedal) (G⁷) omit in solos

(A pedal) (B^{bMA7(b5)}/A) (gtr., top notes, w/ keyboard) (A pedal) (B^{bMA7(b5)}/A)

(C pedal) (C⁹)

(C pedal) (C⁹)

(Time) D⁹ E⁹ D⁹

(as is each x)

F⁹ F^{#9} G⁹ A^{b9} A⁹ dr. fill B^{b9} B⁹ ⊕

f

Solo on tune (A¹ A² B D)
(omit letter C)
After solos, D.S. al 2nd ending al Coda.

⊕

E C^{MA9} B⁹_{SUS} B^{b9}_{SUS} A^{b(add9)}/_C B/_{C#} F[#]

f

F[#] F^{MI9} E¹³_{SUS} A^{MA9} bs. fill E^b_{MI7(b5)} F F[#]_{MI7}

F F[#]_{MI7} A^b_{MI7} B^b_{MI7(b5)} C^{MA7} D⁹_{SUS} (2nd x) (F[#]_{MI7}) (2nd x)

(1st x)

G (Guitar solo) F[#]_{MI7} A^b_{MI7} B^b_{MI7(b5)} C⁹_{SUS} C^{#9}_{SUS} D⁹_{SUS} F[#]_{MI7} (last x)

(dr. play thru)

(Vamp & solo till cue)

(On Cue) F[#]_{MI7} A^b_{MI7} B^b_{MI7(b5)} 1. C^{MA7} D⁹_{SUS} F[#]_{MI7}

2. C^{MA7} D⁹_{SUS} E⁹_{SUS} (Drum solo) F⁹ F^{#9}

G⁹ A^{b9} A⁹ B^{b9} B⁹ (On Cue) C^{MA9} B¹³_{SUS}

(last x, on cue) (Vamp) *ff*

Melody (guitar) sounds as written.

Trio Imitation

Kenny Werner

A

Chords: $A_{MI}^9(MA7)$, $E^b_{MA}^9(\#11)$, D_{MI}^9 , $E_{MA}^7 / G^\#$, $A^b(\text{add } 9) / \text{omit } 3 / C$, $F^\#7(\#9)$, G_{MI}^9

(bs.)

Chords: $C^\#_{MI}^{13}$, E_{MI}^{13} , D_{MI}^9 , $D_{MI}^7(b5)$

solos: ($D^{\circ 7}(\text{add } 9)$)

(w/ pn.) (bs.)

Chords: A_{MI} / C , $A_{MI}^9(MA7) / C$, $B^{13}(\#9)$, $B^7(\#9)$, E_{SUS} , $E_{SUS}4-3$, E / D , $C_{MA}^7(\#5)$, $E^b_{MA}^9(\#11)$

Chords: $B^b_{MA}^9$, $E / G^\#$, $A^b(\text{add } 9) / \text{omit } 3 / C$, $F^\#7(\#9)$, G_{MI}^9 , $D^b_{MI}^9$

Chords: $D_{MI}^9(MA7)$, $E^b_{MI}^9(MA7) / D$, $D_{MI}^9(MA7)$, $E^b_{MI}^9(MA7) / D$, $D_{MI}^9(MA7)$

solos: ($D_{MI}^9(MA7)$, $E^b_{MI}^9(MA7) / D$, $D_{MI}^9(MA7)$, $E^b_{MI}^9(MA7) / D$, $D_{MI}^9(MA7)$)

B

Chord voicings for the first system:
 Treble: $D_{MI}^9(MA7)$ $A^b_{MA}^9(\#11)$ G_{MI}^9 $D^b_{MI}^9$ $E^b_{(add\ 9)(omit\ 3)}$ G $C\#^7(\#9)(\#5)$ D_{MI}^9
 Bass: $D_{MI}^9(MA7)$ $A^b_{MA}^9(\#11)$ G_{MI}^9 $D^b_{MI}^9$ $E^b_{(add\ 9)(omit\ 3)}$ G $C\#^7(\#9)(\#5)$ D_{MI}^9

Chord voicings for the second system:
 Treble: $A^b_{MI}^{13}$ E_{MI}^{13}
 Bass: $A^b_{MI}^{13}$ E_{MI}^{13}

(bs. w/ pn.)

Chord voicings for the third system:
 Treble: $C\#^7(\#9)(\#5)$ A_{MI}/C B/C $B^{13}(\#9)$ $B^7(\#9)$ E_{SUS} $E_{(add\ 9)(omit\ 3)}$ E/D
 Bass: $C\#^7(\#9)(\#5)$ A_{MI}/C B/C $B^{13}(\#9)$ $B^7(\#9)$ E_{SUS} $E_{(add\ 9)(omit\ 3)}$ E/D

solos:

Chord voicings for the fourth system:
 Treble: $C_{MA}^7(\#5)$ $G^{(\#9)}/B$ D_{MA}^7/B^b $C_{MA}^7(\#5)/A^b$ $B_{MI}^{(MA7)}/C$ $F\#^7(\#5)$
 Bass: $C_{MA}^7(\#5)$ $G^{(\#9)}/B$ D_{MA}^7/B^b $C_{MA}^7(\#5)/A^b$ $B_{MI}^{(MA7)}/C$ $F\#^7(\#5)$

Chord voicings for the fifth system:
 Treble: $F_{SUS}^{(add\ 9)}$ $E_{MA}^7(\#11)$ $A_{MA}^7(\#11)$ $G^b_{MA}^7(\#5)/F$ $F^7(\#9)$
 Bass: $F_{SUS}^{(add\ 9)}$ $E_{MA}^7(\#11)$ $A_{MA}^7(\#11)$ $G^b_{MA}^7(\#5)/F$ $F^7(\#9)$

(w/ pn.)

Solo on tune (A B)

A Tune For Double "D"

Mark Elf

Medium Swing **A**

(♩ = 172)

(tpt.
ten.)

Chords: $E^{b6/9}$ (gtr./dr. only), $(E^{b6/9})$, D_{MI}^7 , $D^{b9(\#11)}$, C_{MI}^7

(all rhythm)

(Time)

Chords: C_{MI}^7 , $B^{9(\#11)}$, $B^{b_{MI}9}$, $A^{9(\#5)}$, $A^{b_{MA}9}$, $G^{7(\#5)}$, C_{MI}^7 , D^b/B

(bs. walk)

Chords: D^b/B , $G^{b_{MA}7}/B^b$, A^{o7} , $A^{b_{MI}7}$, $G^{7(b5)}$, $G^{b6/9}$

(2nd x) \oplus

Chords: $G^{b6/9}$, B^7 , E_{MA}^7 , B/A , $E/G^\#$, A^{13} , B^{b13} , $E^{b6/9}$ (gtr./dr.)

* Guitar and drums anticipate chords through much of letter A while bass walks in 4.

(Solos)

B E^b_{MA7} $D_{MI7(b5)}$ $G^{7(b9)(\#5)}$ C_{MI7} C_{MI7} B_{MI7}

B^b_{MI7} E^b7 A^b_{MA7} $G^{7(b9)(\#5)}$ C_{MI7}

D^b9 G^b_{MA7} $A^{\circ7}$ A^b_{MI7} D^b9

G^b_{MA7} B^9 E_{MA7} $B7$ $E7$ $A7$ B^b7 $A7$ B^b7 $E^b_{6/9}$
(gtr./dr.)

solos last chorus

Solo on letter B

D.S. al Coda
(with repeat)

E_{MA7} B/A $E/G^\#$ A^{13}/G B^b_{13}/F E^b_{MA9}

rit.

In the 12th bar of letter A, the 2nd chord ($G^{7(b5)}$) is correct, even though the harmony note is Bb.

Twilight For Nancy

Russell Ferrante

Jimmy Haslip

(as performed by Yellowjackets)

Medium Slow (♩ = 94)

A (ten. on D.C.)

(synth.) E^bMA^7/G $DMA^7/F^\#$ B^bMA^7/D A^bMA^7/C GMA^7/B $G^{6/4}$ CMA^9 $GMA^7(+5)/C$

ten. fill on D.C.'s

(bs.)

E^bMA^9 A^bMA^9 D^bMA^9 G^bMA^9 B^{13}_{sus} EMA^9 E^bMI^{11} $A^b7(+9)$

ten. fill on D.C.'s

(synth., omit on 1st D.C.)

GMA^7 G^bMA^7/G DMA^7/G $C^{(add\ 9)}/G$ $B^{(add\ 9)}/F^\#$ $D^\#_{sus}/F^\#$ B/E E^b/E $A^bMA^7(+9)/C$

ten. fill on D.C.'s

(fine)

B

B/E (pn./bs. sustained) $EMI^{(MA7)}$ A^bMA^7/C B/E $C^\#MI^9$ BMA^9

(ten.) EMA^9 $EMI^9(MA7)$ A^bMA^9/C E^bMI^{11} D^bMA^9 $A^bMI^7(+5)$ $G^{13(b9)}$

E^bMA^9/G $E^b0(MA7)/G$ GMA^7/B $E^b(+9)/B$ CMA^7/E A^bMA^7/C $EMA^9/G^\#$

G^{13}_{sus} $B^{13(+9)/b5}$ B/E $EMI^9(MA7)$ A^bMA^9/C CMA^7/E

D.C. al Coda

⊕ **C** (Solo) (piano)

E_{MA}^9 $E_{MI}^9(MA7)$ $A_{(omit\ 3)}^{(add\ 9)}$ C E_{MA}^9 $C\#_{MI}^9$ B_{MA}^9 E_{MA}^9

$E_{MI}^9(MA7)$ $A_{(omit\ 3)}^{(add\ 9)}$ $E_{b_{MI}}^9$ $D_{b_{MA}}^9$ $G^{13(b9)}$ $E_{b_{MA}}^7$ $E_{b_{MA}}^9$ G_{MA}^7

C_{MA}^7 $A_{b_{MA}}^7$ B_{SUS}^{13} $B_{(b5)}^{13(\#9)}$ 1. E_{MA}^9 $E_{MI}^9(MA7)$ $A_{(omit\ 3)}^{(add\ 9)}$ C_{MA}^7 $E_{b_{MA}}^7$ $A_{b_{MA}}^9(omit\ 3)$ $B_{b_{MI}}^9$ E_b

2. E_{MA}^9 $E_{MI}^9(MA7)$ $A_{(omit\ 3)}^{(add\ 9)}$ C_{MA}^7 E **D** C_{MI}^9 (1st x) (1st x pn. solo continues)

(ten. under solo) (ten. play melody 2nd x only)

$D_{7(b9)}$ $F\#$ F_{MI}^9 B_{SUS}^{13} $B_{(b9)}^{13}$

A_{SUS}^{13} $A_{(b9)}^{13}$ D_{MI}^9 $G^{13(b9)}$

$E_{b_{SUS}}^9$ $E_{b_{SUS}}^9$ $E_{b_{(b5)}}^9$ $D_{b_{MI}}^9$ G_{SUS}^{b13} $G_{(b9)}^{b13}$

E E_{MA}^9 $E_{MI}^9(MA7)$ $A_{b_{MA}}^9$ C B $C\#_{MI}^9$ B_{MA}^9

E_{MA}^9 $G\#$ $G_{MA}^7(\#5)$ $F\#^{13}$ F_{MI}^{11} B_{SUS}^{b13} $E_{b_{MI}}^{11}$ $D_{b_{MA}}^9$ $A_{b_{MI}}^7(\#5)$ $G^{13(b9)}$

$E_{b_{MA}}^9$ G $E_{b_{MA}}^9(MA7)$ G_{MA}^7 $E_{b_{(b9)}}$ C_{MA}^7 $A_{b_{MA}}^7$ E_{MA}^9 $G\#$

G_{SUS}^{13} $B_{(b5)}^{13(\#9)}$ B E $E_{MI}^9(MA7)$ $A_{b_{MA}}^9$ C_{MA}^7 E

D.C. al fine

The Two Lonely People

Music by Bill Evans
Lyric by Carol Hall

Medium Jazz Waltz

(♩ = 110)

S

solos: (E^b9 A^bMA⁷)

NC. **A** F_{MI}^{6/9} B^bMI⁹ C⁷(#11) F_{MI}^{6/9}

(D^bMA⁷) alt: (F_{MI}⁹ E^b)
B^bMI⁹ C⁷(#9) F_{MI}⁹ E^bMI⁹ A^b9 D^bMI⁹

G^b7 C^bMA⁹ A^bMI⁹ G^b F_{MI}^{7(b5)} B^b7(#5)

E^bMI⁹ E^bMI⁷ D^b **B** B_{MI}⁷ C[#]7(#5) F[#]MI⁷

A^{7(b9)} D_{MA}⁷ G[#]7(#5) C[#]MI⁹ F[#]7(b9)

B_{MI}⁹ E^{7(b9)} A_{MI}⁹ D^{7(b9)} G_{MI}⁹ C^{7(b9)}

solos: (E_{MI}^{7(b5)})
F_{MA}⁹ B^bMA⁷ **C** E^bMA⁷ A^{7(#5)} D_{MI}⁹

solos: (B_{MI}^{7(b5)} E^{7(#9)})
F⁹ B^bMA⁷ E^{7(#5)} A_{MI}⁹ D^{7(b9)}

G_{MI}^9 $A^{7(\flat 9 \sharp 5)}$ D_{MI}^9 F^9 $B^{\flat}MA^7$

solos: ($E^{7(\sharp 9 \sharp 5)}$)

$B_{MI}^{7(\flat 5)}$ $E^{7(\sharp 11)}$ A_{MI}^9 $D^{7(\sharp 11)}$ G_{MI}^9 $A^{7(\flat 9 \sharp 5)}$

solos: (D_{MI}^9 F^9 $E_{MI}^{9(\flat 5)}$)

D_{MI}^9 $C^{\sharp}MI^{9(\flat 5)}$ C_{MI}^9 F^9 $B^{\flat}MA^7$ $A^{7(\sharp 5)}$ D_{MI}^9 G^{13}

D C_{MI}^9 $F^{7(\flat 9)}$ $B^{\flat}MI^9$ $E^{\flat 7(\flat 9)}$ $A^{\flat}MI^9$ $D^{\flat 7(\flat 9)}$

$G^{\flat}MA^9$ $C^{7(\sharp 9 \sharp 5)}$ **E** $F_{MI}^{6/9}$ $B^{\flat}MI^9$ solos: ($E^{\flat 9}$)

$C^{7(\sharp 11)}$

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

$F_{MI}^{6/9}$ $B^{\flat}MI^9$ $C^{7(\sharp 9 \sharp 5)}$ \oplus F_{MI}^9 $C^{7(\sharp 9 \sharp 5)}$

Solo on tune (A B C D)
After solos, D.S. al Coda.

\oplus $D^{\flat}MI^9$ $G^{\flat 7}$ $C^{\flat}MA^7$ E_{MA}^7 $E^{\flat}MI^7$

$D^{\flat}MI^9$ B_{MA}^7 $A_{MA}^{7(\sharp 11)}$ $\hat{b}2.$ (pn. fill)

rit. to end

Bill Evans plays one time through rubato before soloing in tempo.
On the out chorus letters A & B are in tempo, letters C & D are rubato, letter E and the Coda are in tempo.

Valse Hot

Medium Jazz Waltz (♩ = 134)

Sonny Rollins

(Intro)

mf (trp./ten. octaves) (dr. fill)

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

$E^b_{MI^7}$ A^b7 D^b6 $E^b_{MI^7}$ A^b7 D^b6 $E^b_{MI^7}$ A^b7 D^b6 (dr. fill)

A

(octaves) (sample bs.)

$A^b_{MA^7}$ C_{MI^7} $F^7(\#9)$ $B^b_{MI^7}$ E^b7

$A^b_{MA^7}$ $F^7(\#9)$ $B^b_{MI^7}$ $D^b_{MI^6}$ C_{MI^7} ($F^7(\#9)$)

(etc.)

(2nd x) ⊕

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

B (Interlude)

(unison)

$B^b_{MI^7}$ E^b7 A^b6 $B^b_{MI^7}$ E^b7 A^b6 $B^b_{MI^7}$ E^b7 A^b6 (dr. fill)

$E^b_{MI^7}$ A^b7 D^b6 $E^b_{MI^7}$ A^b7 D^b6 $E^b_{MI^7}$ A^b7 D^b6 ($E^b7(\#9)$)

C (Solos)

$A^b_{MA^7}$ C_{MI^7} F^9 $B^b_{MI^7}$ E^b7

$A^b_{MA^7}$ $F^{7(b9)}$ $B^b_{MI^7}$ $D^b_{MI^6}$ C_{MI^7} $F^{7(b9)}$

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

Solo on letter C.
 Play letter B (Interlude) between solos.
 After solos, D.C. al Coda
 (with repeat).

$B^b_{MI^7}$ E^b7 A^b6 (trp. (ten.))

Vamos Indo

Samba Canção (Ballad) (♩ = 94)

Music by Ivan Lins
Lyric by Aldair Blanc

(Suspended Feel, w/ perc. 8th's)

(Intro) B_{MI}^{11} $F\#_{MI}^{11}$ E_{MI}^{11} $F\#7(\flat 9)(\#5)$ E_{MI}^{11} A^9_{SUS} $A\#^{\circ 7}$

(top note of synth.)

A (Time)

Ah, co-mo nos le - va es-se vi-nho! Cor-pos le-vi - tan - do no ni-nho.

B_{MI}^9 E_{MI}^9 $C\#7/G\#$ (etc.)

(gtr.) (sample bs.) (etc.)

Des - gar - ra - mos: Shan - gri - lá.

G^9_{SUS} G^9 $F\#7_{SUS}$ (gtr.) $F\#7$

Me des - á - gua em mar de ca - ri - nho, me nau - fra - ga em len - çois de li - nho,

B_{MI}^9 E_{MI}^9 $C\#7/G\#$

lé - guas, le - vas de de - lí - rio.

G^9_{SUS} G^9 $F\#7_{SUS}$ $F\#7$ E_{MI}^6/B B_{MI}^9

Lu - ar de - se - da a - zu - lan - do

A^{13}_{SUS} (lay back) $A^7_{SUS}(\flat 9)$ D_{MA}^9/A

Do Fa - rol da Bar - ra o Re - den - tor.

A^{13}_{SUS} $A^7_{SUS}(\flat 9)$ D_{MA}^9/A B_{MI}^9

C¹³_{SUS} **C**⁷_{SUS} (^{b9}) **F**_{MA}⁹ **C** **D**_{MI}⁹

Eu - ma can - ção do Cae - ta - no,

F_{MI}⁹ **B**^{b13} **E**_{MI}¹¹ **A**⁹_{SUS} **A**^{#o7}

en - can - tan - do nos - so a - mor. (synth.)

C **B**_{MI}⁹ **E**_{MI}⁹ **C**^{#7} / **G**[#]

Ah, co - mo nos le - va es - se vi - nho! In - fi - ni - to é mei - o ca - mi - nho.

G⁹_{SUS} **G**⁹ **F**^{#7}_{SUS} **F**^{#7} **E**_{MI}⁶ / **B** **B**_{MI}⁹

Fe - cha os o - lhos, va - mos in - do.

Optional solo on tune (A B C)
After solos, D.S. al Coda.

G⁹_{SUS} **G**⁹ **F**^{#7}_{SUS} **F**^{#7} **E**_{MI}⁶ / **B** **B**_{MI}⁹ **A**

Fe - cha os o - lhos, va - mos in - do.

G⁹_{SUS} **G**⁹ **F**^{#7}_{SUS} **F**^{#7} **E**_{MI}⁶ / **B** **B**_{MI}⁹

Fe - cha os o - lhos, va - mos in - do. (synth.)

E_{MI}¹¹ / **B** **B**_{MI}¹¹ **E**_{MI}¹¹ / **B** **B**_{MI}¹¹ **E**_{MI}¹¹ / **B** **B**_{MI}¹¹

slight rit.

Medium Samba (♩ = 74)

Verde

Costa Netto

Eduardo Guin

(as performed by Leila Pinheiro)

(sustained)

(Intro) C_{MI}^7 B^b $A^b_{MA}^9$

mp

($A^b_{MA}^9$) (el. pn., 15ma) F_{MI}^9 $B^b_{sus}^9$ (2 fls., 8va)

G^6 (el. pn., loco) (el. pn., 8va) (fls. 8va)

(gtr. comp)

A G^6 (fls. on D.S.) (B^b) $G^{\circ 7}$ G^6

Quem per - gun - ta por mim já de - ve sa - ber
 Eu que sem - pre a - pos - tei na mi - nha pai - xão,

G^6 $G^{\circ 7}$ $D_{MI}^6/9$ F

do ri - so. No fim de tan - to so - frer, que eu não de - sis -
 guar - dei um pa - ís no meu co - ra - ção. Um fo - co de

E^9_{sus} $D_{MI}^7(b5)$ $C^{\#}_{MI}^7(b5)$

ti das mi - nhas ban dei - ras, ca - mi - nhos, trin - chei -
 luz se - duz a ra - zão. De re - pen - te a vi - são

C_{MA}^9 $D^7(b9)(\#5)$ (no repeat on D.S.) **B** G_{MI}^9 $G_{MI}^6/9$ G_{MI}^9

- ras da noi - te. Quiz es - se so - nha - dor,
 - da es - pe - ran - ça.

$G^7(b9)(\#5)$ $A^b_{MA}^9$ $A^b_{6/9}$ $A^b_{MA}^9$ A^b_{13sus} $D^7(\#9)(\#5)$

a - pren - diz de tan - to su - or, ser fe - liz

$D^b_{MA}^9$ $D^b_{6/9}$ $D^b_{MA}^9(\#11)$ $D_{MI}^7(b5)$

num ges - to de a - mor, meu pa - ís

D_{MI}^{11} $D_{MI}^7(b5)$ $F_{MI}^6/9/G$ $D^b_{13(\#11)}$

a - cen - deu a cor.

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(stronger Samba rhythm)

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

f Ver - de as ma - tas do o - lhar. Ver de per - to

$B^b_{MA}^9$ $B^b_{6/4}$ B^b_{o7}

ver, de no - vo lu - gar. Fei - ra de an - te -

F_{MI}^6 A^b G^9_{SUS} $G^7(\#5)$ C^{13} *dimin.*

se - de de na - ve - gar. Ver - de - jan - tes tem - pos,

$C^{7(b13)}$ F^{13}_{SUS} $F^{13(b9)}$ $B^b_{MA}^9$ $D^7(\#5)$ (fls.)

mu - dan - ças dos ven - tos no meu co - ra - ção.

D.S. al Coda
(no repeat, 2nd verse)

$B^b_{MA}^9$ $E^{13(\#11)}$ $E^b_{MA}^9$ $G^{\#9(\#5)}$ **D** *f* $C^{\#}_{MI}^7$ $F^{\#9}$ $C^{\#}_{MI}^7$

Ver - de as ma - tas do o - lhar. Ver

$F^{\#9(\#11)}$ $F^{\#9}$ B_{MA}^9 $B^6_{/4}$ B^o7

de per - to ver, de no - vo lu - gar. Fei - ra de an - te -

$F^{\#}_{MI}^6$ A $G^{\#9}_{SUS}$ $G^{\#7(\#5)}$ $C^{\#13}$ *dimin.*

se - de de na - ve - gar. Ver - de - jan - tes tem - pos,

$B^6_{/D\#}$ E_{MA}^9 $F^{\#13(b9)}$ B_{MA}^9 $F^{\#}$ F^9

mu - dan - ças dos ven - tos no meu co - ra - ção. Ver - de -

E *f* E_{MA}^9 $D^{\#}_{MI}^7$ $C^{\#}_{MI}^9$ $F^{\#13(b9)}$ B_{MA}^9 $F^{\#}$

jan - tes tem - pos, mu - dan - ças dos ven - tos no meu co - ra - ção.

F^9 **F** E_{MA}^9 $A^{13(\#11)}$ $G^{\#}_{MI}^9$ $C^{\#13(\#11)}$ $F^{\#9}_{SUS}$ *rall.*

(ad lib)

(Freely)

$F^{\#13(b9)}$ B_{MA}^9 $F^{\#}$ $F^9(\#11)$ E_{MA}^9 $A^{13(\#11)}$ *rall.* $G^{\#}_{MI}^{11}$ ^{no}

meu co - ra - ção. Bai - a.

Plena (Latin Jazz) (♩ = 128)

Vieques Si

Ricardo Pons

(as performed by Ralph Irizarry & Timbalaye)

(3-2 Rumba Clave) 1st x, pn./bs. w/ clave.
 2nd x, add perc. solo as written.
 3rd x, add full percussion playing time.

(Intro)

(perc. 2nd x as written)

f (pn./bs., all 3 x's)

(3 x's)

A

(horns) *

(bs./all rhythm)

(bs.)

B

(etc.)

* Horns are trumpet, tenor and trombone.

A_{MA}^7 $B^b_{MI}^7$ E^b_9 $A^b_{MA}^7$
 (horns)

$A^b_{MI}^7$ A_{MI}^7 D^9 G_{MA}^7 $A^b_{MI}^7$ D^b_9
 plus 8va b. -----

plus 8va b. ----- (trp.) (trb.)
 $G^b_{MA}^7$ G_{MI}^7 C^9 F_{MA}^7 $B^b_7(\#11)$
 (ten.)

C
 (horns) $E^b_{MI}^7$ $E^b_{MI}^7$ (A^b_7)

(Slower)
 (A^b_7) (no pn. chords) $G^{(add\ 9)}$ (pn. chords) $B^b_{MI}^7$ A^b $A^{(b5)}$ $E^b_7(\#9)$ $D^7(alt.)$
 (pn./bs.) rall.

$D^7(alt.)$

V.S. (turn page)

D (A Tempo) (Perc. solo)

break

f (horns, octaves)

NC.

(bs.)

(tutti)

(solo pick-ups)

Chords: $F_{MI}^{7(b5)}$, Bb^9 , $E_{bMI}^{6/9}$

E (Solos)

E_{bMI}^9 $E_{MA}^{9(b5)}$ E_{bMI}^9 D_{bMI}^9 (4 x's)

(solo continues)

F $E_{bMI}^{9(add4)}$

(bs., 1st x only, 2nd x mainly in 2)

2nd x: (D_{bMI}^9 % %)
 $E_{MA}^{7(b5)}$ % % $Bb^{7(b9)}$
 E_b % %

2nd x: (D_{bMI}^9 % %)
 $E_{MA}^{7(b5)}$ % % $Bb^{7(b9)}$
 E_b % %

G E_{bMI}^9 D_{bMI}^9 G_{b9} B_{MA}^9 B_{MI}^9 E^9 A_{MA}^9 B_{bMI}^9 $E^{b7(\#9)}$

(sample bs.)

A_{bMA}^9 A_{bMI}^9 A_{MI}^9 D^9 G_{MA}^9 A_{bMI}^9 D_{b9}

(etc.)

G_{bMA}^9 G_{MI}^9 $C^{7(b9)}$ F_{MA}^9 $Bb^{7(\#5)}$

D.S. for more solos (E F G, w/ repeats) After solos, go on.

H

E_{bMI}^7 E_{bMI}^7 D^9 D_{bMI}^7

D_{bMI}^7 $D_{bMI}^{(MA7)}$ D_{bMI}^7 $D_{bMI}^{(MA7)}$ D_{bMI}^7 $D_{bMI}^{(MA7)}$

1. $Bb^{7(b9)}$ 2. $Bb^{7(b9)}$

I E^b_{MI7} D^b_{MI7} G^b_9 B_{MA7} B_{MI7} E^b_9

(horns)

A_{MA7} B^b_{MI7} E^b_9 A^b_{MA7} A^b_{MI7}

A_{MI7} D^9 G_{MA7} A^b_{MI7} D^b_9 G^b_{MA7}

plus 8va b. ———— plus 8va b. ————

G_{MI7} C^9 F_{MA7} $B^b_{9(b5)}$ (trb.) (w/ perc.) (trp.) (ten./trb.)

(2 x's bs. w/ clave) (Perc. solo begins 3rd x) (ten.)

J E^b_{MI} G^b A^b B^b (4 x's) (etc.)

(solo bs.)

(Trp. solo, begins 3rd x) (trp. solo etc. on D.S.S.) (4 x's)

K (tutti) (pn. montuno, plus 8va.b.) E^b_{MI} G^b A^b B^b (etc.)

(1st x only) (low horns)

(trp. solo etc.) (Perc. solo on D.S.S.) (on cue) \odot

L E^b_{MI} G^b A^b B^b (on cue, D.S.S. al Coda (with repeats))

(low horns, 1st x only) (Vamp & solo till cue)

\odot **M** E^b_{MI} G^b A^b B^b

(low horns) break ————

f (horns, octaves) $NC.$ $F_{MI7(b5)}$ B^b_9 $E^b_{MI6/9}$

(bs.) (tutti)

Walkin' Up

Bill Evans

Fast Swing (♩ = 110 ±)

A

(pn.) C_{MA}⁷ B^b_{MA}⁷ A^b_{MA}⁷ G^b_{MA}⁷ F_{MA}⁷ B^{7(b9)} E_{MA}⁷ A_{MA}⁷

A^b_{MA}⁷ D^b_{MA}⁷ G^b_{MA}⁷ B_{MA}⁷ E_{MA}⁷ A_{MA}⁷ D_{MA}⁷ G_{MA}⁷

B Chordal ad lib

(sample) E^b_M¹¹ A^b

A^b pedal

D_M¹¹ G

G pedal

C

C_{MA7} B^b_{MA7} A^b_{MA7} G^b_{MA7} F_{MA7} $B^{7(b9)}$ E_{MA7} A_{MA7}

A^b_{MA7} D^b_{MA7} G^b_{MA7} B_{MA7} E_{MA7} A_{MA7} D_{MA7} G_{MA7}

Solo on tune (A A B C)
After solos, D.C. al Coda.

$G^b_{MA7(\#11)}$ $F_{MA7(\#11)}$ $E_{MA7(\#11)}$ $E^b_{MA7(\#11)}$ $D_{MA7(\#11)}$ $D^b_{MA7(\#11)}$ $C_{MA7(\#11)}$

dimin.

Disregard rhythmic figures during solos.

An 8 bar Intro may be played on D_{MI}^9/G .

Walkin' Up (bass)

Fast Swing (♩ = 110 ±)

A C_{MA}⁷ B^b_{MA}⁷ A^b_{MA}⁷ G^b_{MA}⁷ F_{MA}⁷ B^{7(b9)} E_{MA}⁷ A_{MA}⁷

(as is on head, walk for solos)

A^b_{MA}⁷ D^b_{MA}⁷ G^b_{MA}⁷ B_{MA}⁷ E_{MA}⁷ A_{MA}⁷ D_{MA}⁷ G_{MA}⁷

(Sustained)

B E^b_{Mi}¹¹/_{A^b} D_{Mi}¹¹/_G

A^b pedal ----- G pedal -----

C C_{MA}⁷ B^b_{MA}⁷ A^b_{MA}⁷ G^b_{MA}⁷ F_{MA}⁷ B^{7(b9)} E_{MA}⁷ A_{MA}⁷

(walk for solos)

A^b_{MA}⁷ D^b_{MA}⁷ G^b_{MA}⁷ B_{MA}⁷ E_{MA}⁷ A_{MA}⁷ D_{MA}⁷ G_{MA}⁷ ⊕

Solo on tune (A A B C)
After solos, D.C. al Coda.

⊕
(G^b_{MA}^{7(#11)} F_{MA}^{7(#11)} E_{MA}^{7(#11)} E^b_{MA}^{7(#11)} D_{MA}^{7(#11)} D^b_{MA}^{7(#11)} C_{MA}^{7(#11)})

f

Disregard rhythmic figures during solos.

An 8 bar Intro may be played on D_{Mi}⁹/_G.



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CHRISTIAN McBRIDE

Waltz For Mirabai

(Intro)*

(clar. 8va b.)

(bs.)

A

(loco)

(bs., head only)

(clar.)

B

C

(clar.)

(bs., head only)

Chord symbols: $D_{MI}^{6/9}$, $B^b_{MA}^{9(\#11)}$, D_{MI}^7 , $A^{7(b9)}$, $B^b_{9(\#11)}$, G_{MI}^7 , C_{MI}^7 , B^b , $A_{MI}^{7(b5)}$, $D^{7(\#9)}$, G_{MI}^7 , A^{b9} , G_{MI}^7 , F , $E_{MI}^{7(b5)}$, $C^{7(b9)}$, F_{MA}^9 , $B^b_{MA}^9$, $E_{MI}^{7(b5)}$, $A^{7(b9)}$, B_{MI}^7 , E_{MI}^7 , A_{MI}^7 , $F^{\#7(\#9)}$, B_{MI}^7 , E_{MI}^7 , A_{MI}^7 , D_{MI}^9 , $G_{MI}^{9(11)}$, $B^{7(\#9)}$, $E^{7(\#9)}$, A_{MI}^7 , $B^b_{9(\#11)}$, $E^{7(alt)}$, $A^{7(b9)}$

* Intro may be played 4 x's with clarinet ad lib the 3rd and 4th x's.

C_{MI}^7 B^b $A_{MI}^{7(b5)}$ $D^{7(\#9)}$ G_{MI}^7 A^b9 G_{MI}^7 $E_{MI}^{7(b5)}$ $C^{7(b9)}$ 519

F_{MA}^9 $B^b_{MA}^9$ $E_{MI}^{7(b5)}$ A_{MI}^7 D D_{MI}^7 (E F) G_{MI}^7 (A_{MI}^7 G_{MI}^7)

(opt. play melody w/ bs., like Intro, in other solos)

(clar.) A_{MI}^7 $A^{7(\#9)}$ (ad lib) $D^{6/9}$ $B^b_{MA}^{7(b5)}$ D

(bs.) (opt. as is for solos)

$D^{6/9}$ $B^b_{MA}^{7(b5)}$ D

D.S. for solos,
(solo on A B C D).
After solos,
D.S. al Coda.

D_{MI}^7 E F G_{MI}^7 A_{MI}^7 $B^b_{MA}^7$ A_{MI}^7 F/A A_{MI}^7/E $A^{7(\#9)}$

(bs.) rall.

(A Tempo)
(Clar. solo)

$D^{6/9}$ $B^b_{MA}^{7(b5)}$ D

1. - 3. 4.

$D^{6/9}$ $B^b_{MA}^{7(b5)}$ D $B^b_{MA}^{7(b5)}$ D

Waters Of March

Bossa Nova (♩ = 126 - 146)

Antonio Carlos Jobim

(Intro) C B^b

(solo gtr.) (etc.)

(Time, all rhythm)
 A_{MI}^6 (bs. in 2)

A C B^b

A stick, a stone, it's the end of the road. It's the rest of a stump,

F_{MI}^6 A^b C_{MA}^9 G G_{MI}^7 C^9

— it's a lit - tle a - lone. — It's a sli - ver of glass, — it is life, — it's the sun. —

D^7 $F^\#$ F_{MI}^6 C_{MA}^9 G

— It is night, — it is death, — it's a trap, — it's a gun. — The oak when it blooms, —

G_{MI}^7 C^9 D^7 $F^\#$ F_{MI}^6 C_{MA}^9 G

— a fox in the brush, — the knot of the wood, — the song of a thrush, — the wood of the wind, —

G_{MI}^7 C^9 D^7 $F^\#$ F_{MI}^6

— a cliff, a fall, — a scratch, a lump, — it is noth - ing at all. —

B C_{MA}^9 G G_{MI}^7 C^9 D^7 $F^\#$

— It's the wind blow - ing free, — it's the end — of the slope, — it's a beam, it's a void, —

F_{MI}^6 C_{MA}^9 G G_{MI}^7 C^9

— it's a hunch, — it's a hope. — And the ri - ver - bank talks of the Wa - ters of March. —

D^7 $F^\#$ F_{MI}^6 C_{MA}^9 G

— It's the end of the strain, — it's the joy — in your heart. — The foot, the

ground, the flesh and the bone, the beat of the road, a sling - shot stone, a fish, a flash,

 a sil - ver - y glow, a fight, a bet, the range of a bow, the bed of the well,

 the end of the line, the dis - may in the face, it's a loss, it's a find.

 A spear, a spike, a point, a nail, a drip, a drop, the end of the tale.

 A truck - load of bricks in the soft morn - ing light, the shot of a gun

 in the dead of the night. A mile, a must, a thrust, a bump,

 it's a girl, it's a rhyme, it's a cold, it's the mumps. The plan of the house,

 the bo - dy in bed, and the car that got stuck, it's the mud, it's the mud.

 A float, a drift, a flight, a wing, a hawk, a quail, the pro - mise of spring,

 and the riv - er - bank talks of the Wa - ters of March. It's the pro - mise of life,

V.S. (turn page)

F_{MI}⁶ **E** **C_{MA}⁹** **F[#]/_E**
 + 8va ————
 (fls./pn.) (bs./dr. tacet)

it's the joy in your heart.

E^b/_{D^b} **C/_{B^b}** **A_{MI}⁶**
 + 8va ————
 (Time, add bs./dr.)

A snake, a stick, it is John, it is Joe,

F_{MI}^(MA7) **A^b** **C_{MA}⁹/_G** **G^b7(5)** **F_{MA}^{7(add6)}**
 + 8va ————

A snake, a stick, it is John, it is Joe,

F_{MI}⁶ **C_{MA}⁹** **C/_{B^b}** **A_{MI}⁶**
 + 8va ————

A snake, a stick, it is John, it is Joe,

F_{MI}⁶ **A^b** **F** **C_{MA}⁹/_G** **G_{MI}⁷** **C⁹**
 + 8va ————

A snake, a stick, it is John, it is Joe,

D⁷/_{F[#]} **F_{MI}⁶** **C_{MA}⁹/_G**
 it's a thorn in your hand and a cut on your toe. A point, a

G_{MI}⁷ **C⁹** **D⁷/_{F[#]}** **F_{MI}⁶**
 grain, a bee, a bite, a blink, a buz-zard, a sud-den stroke of

G **C_{MA}⁹/_G** **C/_{B^b}** **A_{MI}⁶**
 night. A pin, a nee-dle, a sting, a pain, a snail, a

F_{MI}⁶ **A^b** **C_{MA}⁹/_G** **C_{MI}⁷/_G**
 rid-dle, a wasp, a strain, a pass in the moun-tains, a horse and a mule,

D⁷/_{F[#]} **F_{MI}⁶/_C** **C_{MA}⁹/_G**
 in the dis-tance the shelves rode three sha-dows of blue, and the riv-er-bank

C_{MI}^7/G D^7/C $D^b_{MA}^7/C$

talks of the Wa - ters of March. — It's the pro - mise of life, — in your heart, — in your heart. —

H C_{MA}^9/G C/B^b A_{MI}^6

— A stick, a stone, the end of the load, — the rest of a stump, —

F_{MI}^6/A^b C_{MA}^9/G G_{MI}^7 C^9

— a lone - some road, — a sli - ver of glass, — a life, the sun, —

$D^{13}/F^{\#}$ $F_{MI}^6(add MA7)$ $G^{\#o7}/C$ C_{MA}^9/G

— a night, a death, — the end of the run, — and the riv - er - bank

G_{MI}^7 C^9 D^{13}/C $F_{MI}^6(add MA7)$ $G^{\#o7}/C$

talks of the Wat - ers of March. — It's the end of all strain, — it's the joy in your

I C_{MA}^9/G G_{MI}^7 C^9 $D^7/F^{\#}$ F_{MI}^6

8va to end — — — — —

heart. (fls./pn. 8va)

C_{MA}^9/G G_{MI}^7 C^9 $D^{13}/F^{\#}$ F_{MI}^6

C_{MA}^9/G C_{MI}^7/G D^7/G $D^b_{MA}^7/C$

C_{MA}^9

8va — — — — — 15ma — — — — —

C bass

Sample bass:

A C/B^b A_{MI}^6 F_{MI}^6/A^b C_{MA}^9/G G_{MI}^7 C^9 $D^7/F^{\#}$ F_{MI}^6 (etc.)

Whatever Possessed Me

Tadd Dameron

Ballad (♩ = 69 - 82)

A

(C⁹_{SUS}) F_{MA}⁹ E^{b9}(#11) E^{MI}7(b5) A⁷(b9) D^{MI}7 E^{MI}7(b5) A⁷(b9)

solos: (D^{MI}7 G⁷)

D^{MI}9 B^{b13} A^{b13} G¹³ G^{MI}7 B^{bMI}6 A^{MI}7 D⁷(b9) D^{MI}7 G⁷

(G^{MI}7 C⁷(b9)) 2. (G⁹ / C⁹_{SUS} C⁷(b9)) (C^{MI}7 F⁷)
 G^{MI}7 E⁹ D^{MI}9 G⁹(#5) G^{MI}7 C⁷(b9) F⁶ (opt. 8va) C^{MI}7 F⁷_{SUS 4-3}

D^{MI}7 G⁷ C^{MI}7 F⁷ B^{bMA}7 (D^{MI}7 G⁷)
 D^{MI}7 G⁷_{SUS 4-3} E^{MI}7 A^{MI}7

(D^{MI}7 G⁷) (D^{MI}7 G⁷_{SUS 4-3}) G^{MI}7 C⁷(loco) (C^{MI}7 F⁷) E^{MI}7(b5) A⁷(b9) D^{MI}7

(D^{MI}7 G⁷)
 E^{MI}7(b5) A⁷(b9) D^{MI}9 B^{b13} A^{b13} G¹³ G^{MI}7 B^{bMI}6

(G⁹ / C⁹_{SUS} C⁷(b9))
 A^{MI}7 D⁷(b9) D^{MI}9 G⁹(#5) G^{MI}7 C⁷(b9) F⁶ (C⁹_{SUS}) (fine)

Solo on tune (A¹ A² B C)
 After solos, D.S. al fine
 (with repeat).

The first 2 chords in bar 2 of letters A and C are played in quarter note rhythm during solos.

Med. Swing Ballad (♩ = 82)

(Intro) C^9_{sus} $C^{7(b9)}$ B^b9 $A_{MI}^{7(b5)}$ $D^{7(\#9)}$ $G^9(F\#^9 G^9) G^9$ G_{MI}^7 B^9 C^9 $G_{MI}^9 E_{MA}^{9(b5)}$

(pn.) (e)

solos: (F_{MA}^9 $E^{b9(\#11)}$ $E_{MI}^{7(b5)}$ $A^{7(b9)}$ D_{MI}^7 / D_{MI}^7 G^9 D_{MI}^7 G^9 D_{MI}^7 G^9)

A F_{MA}^9 $E^{b9(\#11)}$ $E_{MI}^{7(b5)}$ $E^{b9(\#11)}$ D_{MI}^7 D_{MI}^7 $A^{b13(\#11)}$ G^{13} B^{b13} A^{b13} G^{13} A^{b9}

(G_{MI}^7 $C^{7(b9)}$ $A_{MI}^{7(b5)}$ A^{b9}) 1. (G^9 G_{MI}^7 $C^{7(b9)}$)

G_{MI}^7 G_{MI}^9 A_{MI}^7 $B_{MI}^{7(b5)}$ B^{b7} A_{MI}^7 $D^{7(\#9)}$ G^9 B^{b6} A_{MI}^7 G_{MI}^7 E^9

2. (G^9 G_{MI}^9 G^{b9} F_{MA}^9 E^{b6} E^6 F^6) **B** C_{MI}^7 F^7 B^{bMA}^7 G_{MI}^7 C_{MI}^7 F^7

(solo ten., somewhat ad lib)

B^{bMA}^7 D_{MI}^7 G^7 $C_{MA}^7(E^{7(b9)})$ A_{MI}^7 D_{MI}^7 $G^{7(b9)}$ G_{MI}^7 B^9 C^9 G_{MI}^9 $E_{MA}^{9(b5)}$

C (F_{MA}^9 $E^{b9(\#11)}$ $E_{MI}^{7(b5)}$ $A^{7(b9)}$ D_{MI}^7 / D_{MI}^7 G^9 D_{MI}^7 G^9)

F_{MA}^9 $E^{b9(\#11)}$ $E_{MI}^{7(b5)}$ $E^{b9(\#11)}$ D_{MI}^7 D_{MI}^7 $A^{b13(\#11)}$ G^{13} B^{b13} A^{b13} G^{13} A^{b9}

(G_{MI}^7 $C^{7(b9)}$ $A_{MI}^{7(b5)}$ A^{b9}) G^9 G_{MI}^9 G^{b9} $C^{7(b9)}$

G_{MI}^7 G_{MI}^9 A_{MI}^7 $B_{MI}^{7(b5)}$ B^{b7} A_{MI}^7 $D^{7(\#9)}$ D_{MI}^9 $G^{9(\#5)}$ G_{MI}^7 $C^{7(b9)}$

1. F_{MA}^9 B^{b9}

2. (solos) F_{MA}^9 $C^{7(b9)}$

F_{MA}^9 (G_{MI}^7 B^9 C^9 G_{MI}^9 $E_{MA}^{9(b5)}$)

D.S. for solos (A1 A2 B C2)

(last x) After solos, D.S. al Coda

D_{MI}^9 $G^{9(\#5)}$ G_{MI}^7 $C^{7(b9)}$ $A_{MI}^{7(b5)}$ $D^{7(\#9)}$ D^9 NC. D_{MI}^9 $G^{9(\#5)}$ G_{MI}^7 $C^{7(b9)}$

F_{MA}^9 B^{b9} F_{MA}^9 (ten. fill)

Tenor sounds one octave lower than written.

When Springtime Turn To Fall

Ballad or Double x Feel (Swing)

Randy Halberstadt

(♩ = 82) (Rubato 1st x)

A E^bMi⁹ D⁷(#9/#5) G^{Mi}⁹ F[#]7(#9/#5) B^{Mi}⁹ C[#]7(#9/#5)

1. "Rise to the dawn," you said, "let my love's bright rays give you warmth, let my
 2. "This bud will blossom full, it will always be." You told me that you'd

F[#]Mi⁹(11) F^{Mi}⁷(b5) B^b7(b9) E^bMi⁹ D⁷(#9/#5) G^{Mi}⁹ F[#]7(#9/#5)

heat give you light." You were the moon in March, you were April's
 stay by my side. "Come, won't you take my hand," you said, "follow

B^{Mi}⁹ A¹³(b9) D⁹SUS D⁷(b9/#5)

tears but in May you dropped from sight. } Now I
 me," but then in the dark, love died. }

B (G^{MA}⁹ G^{MA}⁷(#5) G⁶ A^bMi⁹ D^b7(b9) (G^bMA⁹ G^bMA⁷(#5) G^b6 G^{Mi}⁹ C⁷(b9))

wake to an endless dusk, then I speak your

(F^{MA}⁹ F^{MA}⁷(#5) F⁶ B^{Mi}⁷(b5) E⁷(b9/#5) A^{Mi}⁹ D^{Mi}⁹ G^{Mi}⁹ C^{Mi}⁹)

name and hear only silence call. What becomes of summer's

(Double x Feel begins 1st x)

E^{Mi}⁷(b5) A⁷(b9) D^{Mi}⁹ A^{Mi}⁷(add 4) A^bMi⁷(b5) A^bMi⁷(add 4) B^b7(#9/#5)

broken blooms when spring-time turns to fall?

Solo on tune (A B)
 After solos, D.C. al Coda
 (2nd verse lyric).

A^{Mi}⁷(add 4) A^bMi⁷(b5) A^bMi⁷(add 4) B^b7(#9/#5) E^bMi¹¹

rall.

spring-time turns to fall, to fall?

On the recorded version, the first time is sung as a rubato ballad.

Double x Swing Feel begins 2 bars before the end of the tune and continues for the 2nd verse and solos.

The Out head (2nd verse lyric) goes back to a rubato ballad 2 bars before letter B and continues to the end.

The #5 to 6 pattern in bars 1, 2 & 3 of letter B is played on the head. These chords may or may not be used for solos.

When Will The Blues Leave?

Medium Swing (♩ = 94)

Ornette Coleman

A F^6 B^b6 F^7

(trp./alto)

$F^7(\#5)$ B^b7 B^bM^7 (E^b7)

F^7 dr. solo G^M^7 C^7 (2nd x)

$C^7(\flat 9)$ C octaves F^6 1. C octaves 2. (F^6) C octaves

Solos (F Blues)

F^6 B^b7 F^6 F^7

B^b7 F^6 G^M^7 A^M^7 $D^7(\flat 9)$

G^M^7 C^7 F^6 G^M^7 $C^7(\flat 9)$

After solos, D.C. al Coda (with repeat)

$C^7(\flat 9)$ C octaves $F^7(\flat 5)$

(alto trp.)

Head is played twice before and after solos.

Wherever You Are

Denny Zeitlin

Ballad (♩ = 86)

solos: ($\frac{E^7}{C}$)

$\frac{G}{E^b} \frac{F}{B} \boxed{A} F\#MI^9 \ G\#MI^9 \ D^9_{SUS} / G^9_{SUS} \ G^{7(b9)} \ \frac{E^7(+9)}{C}$

$F^{(add\ 9)}_{(omit\ 3)}$ A $A^bMA^{7(\#5)}$ $A^bMA^{9(\#11)}$ G^9_{SUS} $\frac{E^{(add\ 9)}}{G\#}$ A_{MI}^{11} C^9_{SUS} 4 - 3

F_{MA}^9 $E^{7(alt.)}$ $E^b_{MA}^9$ G^b9

B_{MI}^7 A $G\#MI^{7(b5)}$ $C\#^9_{SUS}$ $C\#^{7(b5)}$ $F\#MI^{11}$ $B^{7(b5)}$

solos: ($\frac{B}{D}$)

E^9_{SUS} $B^b_{MI}^{11}$ E D^9_{SUS} $\frac{B}{D}$ $\frac{C\#}{D}$ $\frac{B}{D}$ /

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

($\frac{E^7}{C}$)

\boxed{B} $F\#MI^9$ $G\#MI^9$ $D^9_{SUS} / G^9_{SUS} \ G^{7(b9)} \ \frac{E^7(+9)}{C}$ $\frac{G_{MI}^7}{C}$ $\frac{C}{B^b}$

F^(add 9)_(omit 3) **A** **A^bMA⁷(#5)** **A^bMA⁹(#11)** **G⁹_{SUS}** **E^(add 9)_{G#}** **A_{MI}¹¹** **C⁹_{SUS} 4 - 3**

F_{MA}⁹ **E⁷(alt.)** **E^bMI¹¹** **A^b13^(b9)**

F[#]MI⁷(b5) **B⁹_{SUS}** **B⁷(b9)₃** **E⁹_{SUS}** **E¹³(b9)**

A_{MI}⁹(b5) **A^b_D** **C_{MI}_D** **B_D** **G_{SUS} (D/G)** **(G)** **G_{E^b}** **F_B**

cresc. *(rall., last x)* *(fine)*

Why Wait?

Stanley Clarke

(as played by The Griffith Park Collection)

Medium Swing (♩ = 142)

(Intro) NC.

B^b_{MA7}/C (sparse pn. chords)

mp (bs. w/ light dr.) (etc.) (C pedal) (bs. continues till 13th bar of letter B)

A B^b_{MA7}/C (w/ light pn. fills)

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

B^b_{MA7}/C $B^{o7(add 4)}/C$

B C bass

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

B^b_{MA7}/C C_{MI^9} $A^b_{MA^9}/C$

(trp./ten.) (unison) $B^{dim.(add MA7)}/E$ C B^b_{MA7}/C

(bs.)

B^b_{MA7}/C (octaves) F^9_{SUS} $B^b^9_{SUS}$ B^b_{MA7}

mf (bs. walk on D.S.) (sample bs.)

F^9_{SUS} $F^{7(\#9)(\#5)}$ $B^b^9_{SUS}$ B^b_{MA7}

mf (trp./ten. octaves) (bs. walk)

B^b_{MA7} $B^b^9_{SUS}$ F^9_{SUS}

D $D^{7(\#9)_{b5}}$ G_{MI}^9 C^9_{SUS}

(trp./ten. octaves)

(\smile) (fine)

last x (F^9_{SUS} NC.) (snare dr. roll)

(pn. w/ bs., bottom note) (\smile)

(Tenor solo)

D F^9_{SUS} B^b9_{SUS} F^9_{SUS} G_{MI}^7

(bs. walk)

$C^{7(\#9)_{\#5}}$ (end solo) A_{MI}^9 $A^b_{MI}^9$ G_{MI}^9

mf (trp./ten. unison)

$C^{7(\#9)_{\#5}}$ F^9_{SUS} (snare dr. roll)

(Solos) (trp., ten. & pn.)

E F^9_{SUS} B^b9_{SUS} F^9_{SUS} $D^{7(\#9)_{\#5}}$

G_{MI}^7 $C^{7(\#9)_{\#5}}$ F^9 $D^{7(\#9)_{\#5}}$ $G^{7(alt)}$ $C^{7(\#9)_{\#5}}$

(solo continued)

F F^9_{SUS} B^b9_{SUS} F^9_{SUS} G_{MI}^7

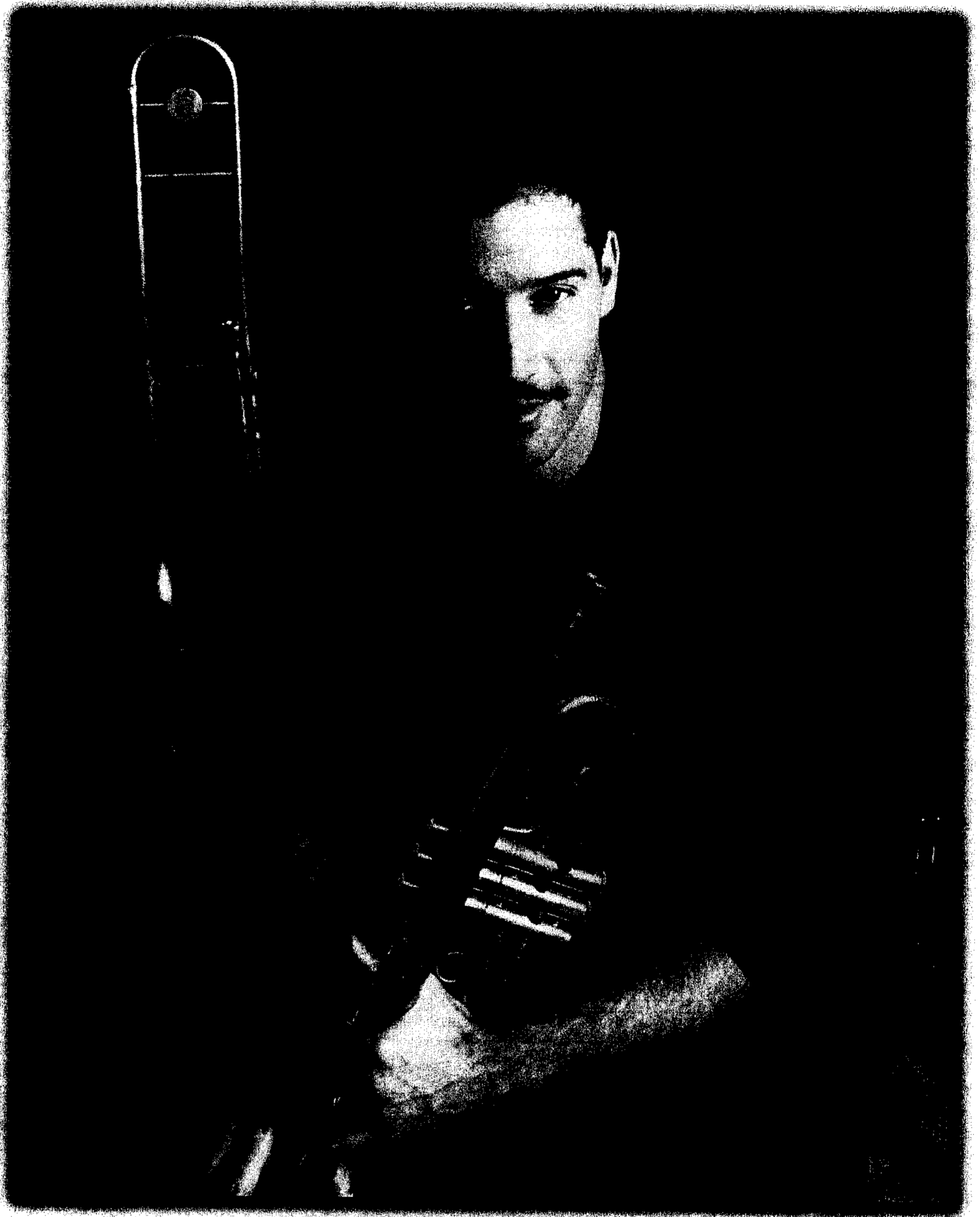
$C^{7(\#9)_{\#5}}$ (end solo) A_{MI}^9 $A^b_{MI}^9$ G_{MI}^9

mf (trp./ten. unison)

$C^{7(\#9)_{\#5}}$ F^9_{SUS} (snare dr. roll)

(trp./ten.)

Solo on E F
After solos, D.S. al fine.



MICHAEL PHILIP MOSSMAN

Yardbird Suite

Medium Fast Swing

(♩ = 104 - 106)

Charlie Parker

A C⁶ (B^{b9} F_{MI}⁹ B^{b9}) C_{MA}⁷ B^{b7} A⁷

(D_{MI}⁷) D⁹ G⁹_{SUS} G⁷ (C⁶ E_{MI}⁷ A^{7(b9)}) D_{MI}⁷ G⁷

C⁶ (B^{b9} F_{MI}⁹ B^{b9}) C_{MA}⁷ B^{b7} A⁷

(D_{MI}⁷) D⁹ G⁹_{SUS} G⁷ C⁶ (F_{MI}^{7(b5)} B^{7(b9)})

B E_{MI}⁶ (C_{MI}^{7(b5)}) F_{MI}^{7(b5)} B^{7(b9)} E_{MI}⁶ A⁹

D_{MI}⁶ E_{MI}^{7(b5)} A^{7(b9)} (D_{MI}⁷) D⁹ G⁷

C C⁶ (B^{b9} F_{MI}⁹ B^{b9}) C_{MA}⁷ B^{b7} A⁷

D⁹ G⁹_{SUS} G⁷ C⁶ D_{MI}⁷ G⁷

till cue

on cue

G⁹ C_{MA}⁹

(Intro, optional) (pn. solo)

C_{MA}⁷ D^b_{MA}⁷ C_{MA}⁷ C_{MA}⁷ D^b_{MA}⁷ C_{MA}⁷

G pedal

to letter A

Fast Latin/Swing (♩ = 142)

Yeah!

Horace Silver

(Intro) (Latin) NC.

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

A (Latin)

(trp./ten. octaves)
E^b6/9 E¹³

(bs. w/ pn. 8va b.) (walk for solos)

E^b6/9 E¹³

(Swing)

C[#]m⁷ F[#]7 B^m7 E⁷ A^m7 D⁷ solos: (G^m7 / C⁷ /) (G^m7 / C⁷ /)

(walk) (head only)

(Latin)

F^m7 B^b7 G^m7 C⁷(b9) F^m7 B^b13(b9) E^b6

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

B (Latin)

(trp.) (ten.)
E^m7 A⁷ D^m7 G⁷ C[#]m⁷ F[#]7 C^m7 F⁷

(bs.)

(trp.) (w/ pn.)

(ten., loco) B_{MI}^7 E^7 A_{MA}^7 A_{MA}^6 (ten. 8va) $N.C.$ ($B^7(\#5)$ whole tone) break (b) (pn./bs.)

C (Latin) 3

(trp./ten. octaves) $E^{b6/9}$ E^{13} (bs. w/ pn. 8va b.)

3

$E^{b6/9}$ E^{13}

(Swing)

$C\#_{MI}^7$ $F\#^7$ B_{MI}^7 E^7 A_{MI}^7 D^7 solos: (G_{MI}^7 / C^7 /) (G_{MI}^7 C^7)

(walk) (head only)

F_{MI}^7 B^b7 G_{MI}^7 $C^{7(b9)}$ F_{MI}^7 $B^b13(b9)$ E^b6

Solo on tune (A A B C)
After solos, D.C. al Coda (w/ repeats).

(ten. 8va) E^7 $E^b7(\#9)$

Solos are Swing throughout with no anticipations or breaks.

Tenor sounds one octave lower than written except the last 2 bars of letter B and final 2 notes of Coda.

You Know I Care

Duke Pearson

Ballad (♩ = 58) **A**

Chords: C^{13}/G , A^b9_{SUS} , $A^b7(b5)$, C^{13}/G , A^b9_{SUS} , $A^b7(b5)$

(ten. or fl.)

Chords: D^b9_{SUS} , $D^b7(b9)$, G^bMA^7 , $E^bMI^7(b5)$, F/A , B^b/Ab , C/G , $F\#MI^7(b5)$, FMI^6

B

Chords: C/E , A^bMI^7 , D^bMI^7 , $G^7(b9)$, C^6 , $F^7(13)$, $B^b7(\#9)$, $B^b7(b9)$, A^b9_{SUS} , A^6/Ab

(bs.)

Chords: $D^b6/9/Ab$, A^b9_{SUS} , $A^b13(b9)$, C/Ab , $D^b6/9/Ab$

Chords: A^b9_{SUS} , A^6/Ab , $D^b6/9/Ab$, B^bMI^7 , E^7 , A^bMA^7 , A^b9_{SUS} , $A^b7(b9)$

(w/ ens.) even 8th's

C C^{13}/G , A^b9_{SUS} , $A^b7(b5)$, C^{13}/G , A^b9_{SUS} , $A^b7(b5)$

Chords: D^b9_{SUS} , $D^b7(b9)$, G^bMA^7 , $E^bMI^7(b5)$, $B^9(b5)$, $B^b7(\#9)$, $A^9(b5)$, $A^b9(13)$, $G^bMI^7(b5)$, $F\#MI^6$

(Solos) **D** G_{MI}^7 C^7 E_{bMI}^7 A_{b7} G_{MI}^7 C^7

E_{bMI}^7 A_{b7} (A_{MI}^7) A_{bMI}^7 $D_{b7(b9)}$ G_{bMA}^7 $E_{bMI}^{7(b5)}$ F/A $B_{b/A}$

C/G $F\#_{MI}^{7(b5)}$ F_{MI}^6 E_{MI}^7 A_{MI}^7 D_{MI}^7 $G^{7(b9)}$ C^6 $F^{7(13)}$ $B_{b7(\#9)}$ $B_{b7(b9)}$ A_{b9}^{SUS}

E A_{b9}^{SUS} $D_{b6/A}$ $D_{b6/A}$ A_{b9}^{SUS} $A_{b7(b9)}$ C/A_{b} $D_{b6/A}$

A_{b9}^{SUS} $D_{b6/A}$ $D_{b6/A}$ B_{MI}^7 E^7 A_{MA}^7 A_{b9}^{SUS} $A_{b7(b9)}$

F G_{MI}^7 C^7 E_{bMI}^7 A_{b9}^{SUS} $A_{b7(\#5)}$ G_{MI}^7 C^7 E_{bMI}^7 A_{b9}^{SUS} $A_{b7(b9)}$

A_{bMI}^7 $D_{b7(b9)}$ G_{bMA}^7 $E_{bMI}^{7(b5)}$ $B^{9(b5)}$ $B_{b7(\#5)}$ $A^{9(b5)}$ $A_{b9(13)}$ $G_{MI}^{7(b5)}$ $F\#_{MI}^6$

Repeat for solos after solos, D.S. al Coda

$B^{9(b5)}$ $B_{b7(\#5)}$ $A^{9(b5)}$ $A_{b9(13)}$ $G_{MI}^{7(b5)}$ $F\#_{MI}^6$ $B^{9(b5)}$ $B_{b7(\#5)}$ $A^{9(b5)}$ $A_{b9(13)}$ $G_{MI}^{7(b5)}$

(ten. or fl.)

$G_{MI}^{7(b5)}$ $F\#_{MI}^6$ **Joe Henderson ending** $B^{9(b5)}$ $B_{b7(\#5)}$ $A^{9(b5)}$ $A_{b9(13)}$ (ten. fill) $D_{MA}^{7(b5)}$ (pn. fill)

Duke Pearson ending $B^{9(b5)}$ E^9 $A^{9(b5)}$ $D^{7(\#9)}$ E_{bMI}^7 $A_{b7(\#5)}$ C^{13}/G C

rit. to end

Solos may go into Double x Feel, omitting chord anticipations.
Tenor sounds as written.

Appendix I - Sample Drum Parts

Transcribed by drummer and percussionist, Kendrick Freeman, Petaluma, CA.

Explanation of Notation

ride cymbal bell of cym. crash cym. cowbell hi-hat (closed) (half-open) (closed) (with foot)

snare cross-stick high tom middle tom low tom bass drum optional or ghosted stroke

BLUE MATTER

A and **C**

B and **D**

FUNKY SEA FUNKY DEW

A

B

(etc.)

IT'S ONLY MUSIC

A

(left hand with great variation)

LOCO MOTIV

freely

NEGATIVE GIRL

(Intro)

Musical notation for the Intro of 'Negative Girl'. It consists of a single staff with a treble clef and a common time signature (C). The melody is composed of six groups of eighth notes, each beamed together and marked with a '3' above them, indicating triplets. The notes are: G4, A4, B4, C5, B4, A4, G4. The first four groups are followed by an eighth rest, and the last two groups are followed by an eighth note G4. The bottom line of the staff contains 'x' marks indicating drum hits.

A

Musical notation for section A of 'Negative Girl'. It consists of a single staff with a treble clef and a common time signature (C). The melody is composed of eighth notes and eighth rests. The notes are: G4, A4, B4, C5, B4, A4, G4. The first two groups are beamed together and marked with a '3' above them. The bottom line of the staff contains 'x' marks indicating drum hits.

L.H. plays cross stick
ad lib - loose
Reggae Feel

B

Musical notation for section B of 'Negative Girl'. It consists of a single staff with a treble clef and a common time signature (C). The melody is composed of eighth notes and eighth rests. The notes are: G4, A4, B4, C5, B4, A4, G4. The first two groups are beamed together and marked with a '3' above them. The bottom line of the staff contains 'x' marks indicating drum hits.

freely

E

Musical notation for section E of 'Negative Girl'. It consists of a single staff with a treble clef and a common time signature (C). The melody is composed of eighth notes and eighth rests. The notes are: G4, A4, B4, C5, B4, A4, G4. The first four groups are beamed together and marked with a '3' above them. The bottom line of the staff contains 'x' marks indicating drum hits.

SIGNAL PATH

A

Musical notation for section A of 'Signal Path'. It consists of a single staff with a treble clef and a common time signature (C). The melody is composed of eighth notes and eighth rests. The notes are: G4, A4, B4, C5, B4, A4, G4. The first four groups are beamed together. The bottom line of the staff contains 'x' marks indicating drum hits.

O

Musical notation for section O of 'Signal Path'. It consists of a single staff with a treble clef and a common time signature (C). The melody is composed of eighth notes and eighth rests. The notes are: G4, A4, B4, C5, B4, A4, G4. The first four groups are beamed together. The bottom line of the staff contains 'x' marks indicating drum hits.

SOMBRAS EN LA NOCHE

(Intro) **A** and **B**
brushes

Musical notation for the Intro of 'Sombras en la Noche'. It consists of a single staff with a treble clef and a common time signature (C). The staff is empty, indicating that brushes are used for the introduction.

C

Musical notation for section C of 'Sombras en la Noche'. It consists of a single staff with a treble clef and a common time signature (C). The melody is composed of eighth notes and eighth rests. The notes are: G4, A4, B4, C5, B4, A4, G4. The first four groups are beamed together. The bottom line of the staff contains 'x' marks indicating drum hits.

SPIRIT OF THE WEST

(Intro) A C E

D

TRIM

(Intro)

A

B

C

D

1-9, 22-25

hi-hat continue, bass drum unison w/ guitar

D

10-21

TWILIGHT FOR NANCY

B

For drum and percussion parts for various Latin styles found in this book, please see the appendix in "The Latin Real Book" and also Rebeca Mauleón's "Salsa Guidebook", both available from Sher Music Co.

Appendix II - Sources

1. **2 Degrees East, 3 Degrees West** - John Lewis' "The Wonderful World of Jazz", John Lewis and Bill Perkins' "Grand Encounter: 2Degrees East, 3 Degrees West"
2. **2 Down & 1 Across** - Kenny Garrett's "Songbook"
3. **A Cor Do Por-Do-Sol** - Ivan Lins' "A Cor Do Por-Do-Sol"
4. **Adoración** - Eddie Palmieri's "Gold 73/76"
5. **Afternoon In Paris** - John Lewis' "The Wonderful World of Jazz"
6. **All Is Quiet** - Composer's lead sheet, Yellowjackets' "Nocturne", Bob Mintzer's "Quality Time"
7. **Amanda** - Duke Pearson's "Wahoo!"
8. **Antigua** - Antonio Carlos Jobim's "Wave", Jay Thomas & Becca Duran's "Song For Rita"
9. **April Mist** - Tom Harrell's "Visions"
10. **At Night** - Composer's lead sheet, Marc Copland's "At Night"
11. **At The Close Of The Day** - Composer's lead sheet. As of the date of publication, this tune had not yet been recorded.
12. **Ayer y Hoy** - Composr's lead sheet. "Ralph Irizarry & Timbalaye"
13. **Azule Serape** - Composer's lead sheet, The Cannonball Adderley Quintet at the Lighthouse"
14. **Beatrice** - Composer's lead sheet, Sam Rivers' "Fuschia Swing Song"
15. **The Beauty Of All Things** - Composer's lead sheet, Kurt Elling's "The Messenger"
16. **Beauty Secrets** - Composer's lead sheet, Kenny Werner's "Beauty Secrets"
17. **Bebe** - Published sheet music, Airtto's "Natural Feelings"
18. **Being Cool** - Published sheet music, Djavan's "Djavan" and "Puzzle of Hearts"
19. **Beiral** - Djavan's "Meu Lado"
20. **Big J** - Composer's lead sheet, John Scofield's "Works For Me"
21. **Blue Matter** - John Scofield's "Blue Matter"
22. **Blue Seven** - Sonny Rollins' "Saxophone Collosus"
23. **Blues For Pablo** - Composer's sketch, Miles Davis' "Miles Ahead: Miles Davis + 19", Manhattan Transfer's "The Offbeat of Avenues"
24. **Bohemia After Dark** - Oscar Pettiford's "Another One", "The Cannonball Adderley Quintet in San Francisco", Ron Afif's "52nd St."
25. **Borzegum** - Antonio Carlos Jobim's "Passarim", Gal Costa's "Minha Voz, Minha Vida"
26. **Brazilian Suite** - Published lead sheet, Michel Petrucciani's "Michel Plays Petrucciani"
27. **Broken Wing** - Composer's published lead sheet, Chet Baker's "Daybreak"
28. **Butterfly Dreams** - Published sheet music, Flora Purim's "Butterfly Dreams", Stanley Clarke's "Children of Forever"
29. **Can't Take You Nowhere** - Published sheet music, Dave Frishberg's "Can't Take You Nowhere"
30. **Canteloupe Island** - Published lead sheet, Herbie Hancock's "Empyrean Isles"
31. **Caprice** - Eddie Gomez' "Down Stretch"
32. **Chitlins Con Carne** - Kenny Burrell's "Midnight Blue"
33. **Choro Das Aguas** - Ivan Lins' "Somos Todos Iguais Nesta Noite", Bobbe Norris' "Out Of Nowhere"
34. **Chris Craft** - Composer's lead sheet, Alan Broadbent's "Personal Standards"
35. **Circle Dance** - Eddie Daniels' "Breakthrough"
36. **Congri** - Composer's lead sheet, Rebeca Mauleón's "Round Trip"
37. **Continuación** - Orlando "Maraca" Valle's "Havana Calling"
38. **Coralie** - Composer's lead sheet, Enrico Pieranunzi's "Don't Forget The Poet"
39. **Countdown** - John Coltrane's "Giant Steps"
40. **Crazeology** - Charlie Parker's "Bird of Paradise", "The Legendary Dial Masters", Bud Powell's "Bud Powell in Paris"
41. **Dance Of Denial** - Ray Barretto and the New World Spirit's "Contact"
42. **Dare The Moon** - Composer's score, "New York Voices"
43. **Dark Territory** - Composer's lead sheet, Marc Copland's "Paradiso", "Second Look"
44. **Desalento** - "Gal Costa Sings Caetano Veloso and Chico Buarque", Chico Buarque's "Ao Vivo: Paris, Le Zenith"
45. **Don't Let It Go** - Composer's lead sheet, Vincent Herring's "Don't Let It Go"
46. **Down** - Chet Baker's "Daybreak", Miles Davis' "Chronicle"
47. **Dr. Jackle** - Miles Davis' "Chronicle"
48. **Dream On** - Composer's lead sheet, Prysm's "Time"
49. **Dreaming About My First Love** - Toninho Horta's "Durango Kid"
50. **Dreams** - Composer's score, "Signature Series Presents Steve Houghton"
51. **Effendi** - McCoy Tyner's "Inception"
52. **Endless Stars** - Composer's lead sheet. As of the date of publication, this tune had not yet been recorded.
53. **Epiphany** - Composer's lead sheet. "Denny Zeitlin 101"
54. **Erratica** - Gal Costa's "O Sorriso do Gato de Alice"

55. **Ethel** - Composer's lead sheet, Scott Colley's "Portable Universe"
56. **Even Mice Dance** - Published lead sheet, Michel Petrucciani's "Marvelous"
57. **The Everlasting Night** - Composer's lead sheet, Gary Willis' "No Sweat"
58. **Falling In Love** - Composer's lead sheet, Stan Getz' "Voyage"
59. **Fantasy In D** - Art Blakey & The Jazz Messenger's "Ugetsu", Cedar Walton's "Eastern Rebellion II"
60. **Firm Roots** - Cedar Walton's "Roots, Clifford Jordan's "Firm Roots"
61. **Formula Uno** - Orlando "Maraca" Valle's "Formula Uno"
62. **Fotografia** - Published sheet music, "Gal Costa Canta Tom Jobim", "Carol Saboya & Nelson Faria Interpretem Cancoes de Antonio Carlos Jobim", Flora Purim's "Perpetual Emotion", Carlos Lyra on "Songbook: Antonio Carlos Jobim, Vol. 1"
63. **From Tom To Tom** - Composer's lead sheet, Tom Lellis' "Southern Exposure"
64. **Funky Sea, Funky Dew** - The Brecker Bros' "Heavy Metal Bebop"
65. **Futuros Amantes** - Gal Costa's "Mina D'Agua Do Meu Canto"
66. **The Glide** - Composer's lead sheet, Oregon's "Crossing"
67. **The Great Chase** - Composer's lead sheet, Bob Mintzer's "I Remember Jaco"
68. **Groovin' High** - "Dizzy Gillespie: Ken Burns Jazz", Charlie Parker's "Bird Of Paradise", "Groovin' High", Milt Jackson's "Bebop"
69. **Holy Land** - Cedar Walton's "Naima", Diane Witherspoon's "You May Never Know"
70. **How My Heart Sings** - Composer's lead sheet, Bill Evans' "How My Heart Sings"
71. **I Don't Wanna Be Kissed** - Miles Davis' "Miles Ahead: Miles +19"
72. **I Remember Clifford** - "Benny Golson & The Philadelphians", Donald Byrd & Gigi Gryce's "Jazz Lab", Keith Jarrett's "Still Live", Pat Martino's "Givin' Away The Store", The Modern Jazz Quartet's "European Concert"
73. **I Remember Diz** - Composer's lead sheet, Paquito D'Rivera & The United Nations Orchestra's "A Night In Englewood", Paquito D' Rivera from Rudy Calzado & Cubarama's "A Tribute To Mario Bauza"
74. **I Talk To The Trees** - Composer's lead sheet, Randy Brecker's "Hangin' In The City"
75. **I'd Rather Be Here** - Composer's lead sheet, Bobbe Norris' "Out Of Nowhere"
76. **I'll Catch You** - Composer's lead sheet, John Scofield's "Works For Me"
77. **I'll Remember August** - Composer's lead sheet, Andy Middleton's "Nomad's Notebook"
78. **In A Hurry** - Christain McBride's "Gettin' Into It"
79. **In The Woods** - Composer's lead sheet, Phil Markowitz' "In The Woods"
80. **Inquietação** - Published sheet music, Gal Costa's "Aquarela Do Brasil", "Rosa Passos/Lula Galvao: Ary Barroso", Bud Shank & Laurinda Almeida's "Braziliance - Vol. 1"
81. **Interplay** - Published sheet music, Bill Evans' "Interplay", "The Complete Riverside Recordings"
82. **Invisible Light** - Composer's lead sheet, Alex Riel's "UnRiel"
83. **It's Only Music** - Composer's lead sheet,, Gary Willis' "Bent"
84. **J Ben Jazz** - Composer's lead sheet, Vinny Valentino's "Center Place" (available from BWA Records, 562 Center Place, Teaneck NJ 07666)
85. **Jayne** - "Something Else!: The Music Of Ornette Coleman", Christian McBride's "Number Two Express"
86. **Jenelle #4** - Composer's lead sheet,, David Friesen's "Voices"
87. **Jive Samba** - "The Cannonball Adderley Quintet Live In Japan"
88. **Joan** - Composer's lead sheet, John Patitucci's "Imprint"
89. **Joy** - Composer's lead sheet, "Gerry Niewood & Timepiece", Rare Silk's "New Weave", Lena Horne's "The Men In My Life"
90. **Keep It Moving** - Wynton Kelly's "Kelly Blue"
91. **Keeper Of The Flame** - Composer's lead sheet, Mark Levine's "Concepts", Tom Lellis' "Southern Exposure", Que Calor's "Keeper Of The Flame"
92. **Kinesphere** - Composer's lead sheet, Paul McCandless' "Heresay"
93. **King Kong** - Composer's lead sheet, John Patitucci's "Imprint"
94. **La Sandunguita** - Isaac Delgado's "La Primera Noche"
95. **La Voz De La Experiencia** - Celia Cruz' "Duets"
96. **Lamentos** - Published sheet music, Andy Narell's "Behind The Bridge"
97. **Les Grelots** - Published sheet music, "EddyLouiss/Michel Petrucciani"
98. **Light As A Feather** - Published sheet music. Chick Corea & Return To Forever's "Light As A Feather"
99. **Little Melonae** - Miles Davis' "Round Midnight", "Miles And Coltrane"
100. **Liz-Anne** - Cal Tjader's "Here And There", "Stan Getz With Cal Tjader", Poncho Sanchez' "Soul Sauce"
101. **Loco Motiv** - "Jimmy Rowles/Red Mitchell Trio"
102. **The Long Goodbye** - Composer's lead sheet, Alan Broadbent's "Personal Standards", Charlie Haden's "Haunted Heart"
103. **The Long Way Home** - Andy Narell's "Fire In The Engine Room"
104. **Lonnie's Lament** - John Coltrane's "Crescent"
105. **Look Like December** - Antonio Carlos Jobim's "Passarim"
106. **Luisa** - Composer's lead sheet, Tom lellis' "Southern Exposure". Toninho Horta's "Diamond Land"
107. **Luiza** - Antonio Carlos Jobim's "Passarim", "Antonio Carlos Jobim & Friends", Rafael Rabello's "Todos Os Tons", Leny Andrade & Cristovao Bastos' "Letra & Musica", Paulo Moura & Rafael Rabello's "Dois Irmaos", Steve Kuhn's "The Best"

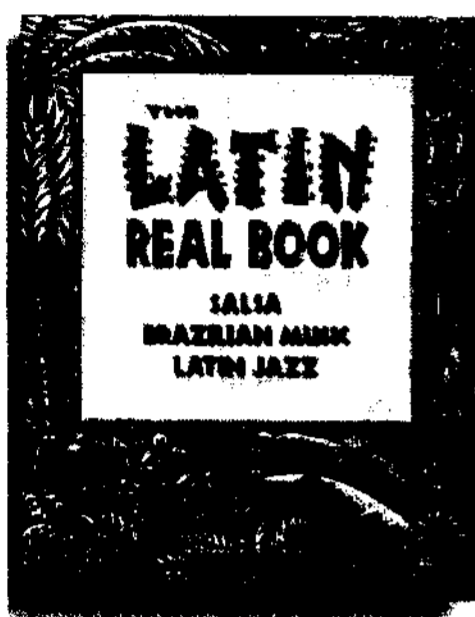
Things"

108. **Madalena** - Mark Murphy's "Night Moods", Ivan Lins' "Doce Presenca", "20 Anos", Elis Regina's "Personalidade"
109. **Made By Walking** -Composer's lead sheet, Tim Garland's "Made By Walking"
110. **Madrid** - Composer's lead sheet, Brad Mehldau's "Places"
111. **Medianoche** - Don Grolnick's "Medianoche"
112. **Memory And Desire** - Composer's lead sheet, Billy Childs' "His April Touch"
113. **Midnight Blue** - Kenny Burrell's "Midnight Blue"
114. **Minha Voz, Minha Vida** - Caetano Veloso's "Livro", Gal Costa's "Minha Voz, Minha Vida"
115. **Moon Alley** - Tom Harrell's "Moon Alley"
116. **Mr. Demargary** - Composer's score, Jason Lindner's "Premonition"
117. **Mr. Softee** - Composer's lead sheet, Alan Pasqua's "Dedications"
118. **My Dog Spot** - Composer's lead sheet, Hal Galper's "Ivory Forest"
119. **My Lament** - Composer's score, "Maria Schneider's "Evanessence", Rich Perry's "To Start Again", Irene Sjögren's "Song For A Willow" (vocal version, under the title "Cry To The Stars", Touché Music)
120. **Nebula** - Composer's score, "Dave Mac Nab"
121. **Negative Girl** - Published sheet music, Steely Dan's "Two Against Nature"
122. **Never Say Goodbye (for Jodi)** - Composer's lead sheet, Kurt Elling's "Close Your Eyes"
123. **New Girl** - Duke Pearson's "Honeybuns"
124. **New Rain** - Composer's lead sheet. Peggy Stern's "Actual Size"
125. **No Adults** - Joey Calderazzo's "The Traveler"
126. **Not For Nothing** - Composer's lead sheet. Peggy Stern's "Room Enough"
127. **November 15** - Kenny Garrett's "Songbook"
128. **Obi** - Published lead sheet. Djavan's "Lilás", Toots Thielemans' "The Brazil Project", "Kevyn Lettau"
129. **Ode To Ken Saro-Wiwa** - Composer's lead sheet, Andy Middleton's, "Reinventing The World"
130. **Off The Top** - Jimmy Smith's "Off The Top"
131. **Ojos De Rojo** - Cedar Walton' "Roots", Diane Witherspoon's "You May Never Know", Ray Brown's "Something For Lester"
132. **On The Brink** - Composer's lead sheet, Jerry Bergonzi's "Tilt"
133. **One's Own Room** - Composer's lead sheet, Mulgrew Miller's "Wingspan"
134. **Only Child** - Published lead sheet, Bill Evans' "A Simple Matter Of Conviction" and "We Will Meet Again"
135. **Opus 25** - John Abercrombie, Andy LaVerne, et. al's, "Farewell"
136. **Our Love Rolls On** - Published sheet music, "The Dave Frishberg Songbook, Volume 2"
137. **Paladia** - Composer's lead sheet, Astral Project's "Elevado"
138. **Pass Presence** - Composer's lead sheet, Steve Masakowski's "For Joe"
139. **Passion Dance** - McCoy Tyner's "The Real McCoy"
140. **Paulista** - Leila Pinheiro's "Minha Historia"
141. **Prayer For Peace** - Composer's lead sheet, Yellowjackets' "Blue Hats", Bob Mintzer's "Big Band Trane"
142. **Puerto Rico** - Composer's lead sheet, Eddie Palmieri's "Gold 73/76"
143. **Quitate La Mascara** - Composer's lead sheet, "The Fania All-Stars Live - June 11, 1994"
144. **Samba Do Aviao** - Published sheet music, "The Wonderful World Of Antonio Carlos Jobim", "Gal Costa Canta Tom Jobim"
145. **San Felice** - Composer's lead sheet, George Mraz' "Bottom Lines"
146. **San Michele** - Composer's lead sheet, Alan Pasqua's "Dedications"
147. **Sangre Joven** - Orlando "Maraca" Valle's "Formula Uno"
148. **Santurce** - Eddie Gomez' "Gomez"
149. **Satellite** - John Coltrane's "Coltrane's Sound", Conrad Herwig's "The Latin Side Of John Coltrane"
150. **The Saxophone** - Composer's lead sheet, Bob Mintzer & Michael Brecker's "Twin Tenors"
151. **The Searching** - Composer's lead sheet, Fredric Zimmerman's "The Searching" (available from Floating Music, P.O.Box 586, Berkeley, CA 94701)
152. **Serenade To A Cuckoo** - Rahsaan Roland Kirk's "I Talk With The Spirits", Jane Bunnett's "The Water Is Wide"
153. **Serene** - Eric Dolphy's "Far Cry"
154. **Shoutin' Out** - Horace Silver's "Silver's Blue"
155. **Show-Type Tune** - Published lead sheet, Bill Evans' "How My Heart Sings", "The Complete Riverside Recordings"
156. **Signal Path** - Scott Henderson/Gary Willis' "Tribal Tech"
157. **Silent Passion** - Composer's lead sheet, Meredith d'Ambrosio's "Silent Passion"
158. **Silhouettes** - Composer's lead sheet, Wayne Wallace's "Three In One"
159. **Skating In Central Park** - Bill Evans & Jim Hall's "Undercurrent"
160. **Slings And Arrows** - Composer's lead sheet, Michael Brecker's "Tales From The Hudson"
161. **Small Portion** - Composer's lead sheet, Mulgrew Miller's "With Our Own Eyes", Mark Levine & The Latin Tinge's "Hey, It's Me"
162. **Sno' Peas** - Composer's lead sheet, Bill Evans' "Affinity", Phil Markowitz' "Sno' Peas"
163. **Sombras En La Noche** - Composer's lead sheet, Astral Project's "VooDooBop"

164. **The Sorcerer** - "Published chart, Herbie Hancock's "Speak Like A Child", Miles Davis' "Sorcerer"
165. **Spirit Of The West** - Composer's lead sheet, Yellowjackets' "Club Nocturne"
166. **Springsville** - Miles Davis' "Miles Ahead: Miles + 19"
167. **Stepping Stone** - Composer's lead sheet, Steve Masakowski's "What It Was", Rick Margitza's "Hope"
168. **Strode Rode** - Sonny Rollins' "Saxophone Collosus"
169. **Summer's Gone** - Eddie Daniels' "Beautiful Love"
170. **Sunk In Love** - Composer's lead sheet, Peggy Stern's "Room Enough"
171. **Sweet Rain** - "The Artistry of Stan Getz, Vol. 1"
172. **Swingin' Till The Girls Come Home** - Lambert, Hendricks & Ross' "The Swingers"
173. **Syeeda's Song Flute** - John Coltrane's "Giant Steps"
174. **Syzygy** - Composer's lead sheet, "Michael Brecker"
175. **Tadd's Delight** - Miles Davis' "Round Midnight", Joe Lovano's "52nd St. Themes", The Three Sounds' "Black Orchid"
176. **Tail Wind** - Composer's lead sheet, Paul McCandless' "Heresay"
177. **Take Heart** - Composer's lead sheet, Oregon's "Northwest Passage"
178. **Tickle Toe** - Count Basie's "This Is Jazz, #11", Art Pepper's "The Discovery Sessions", "The Lee Konitz Duets"
179. **Time To Smile** - Freddie Redd's "Music From 'The Connection' "
180. **Toy** - Cannonball Adderley's "Know What I Mean?", Bill Evans' "The Complete Riverside Recordings"
181. **Tribute** - Composer's lead sheet, Jerry Bergonzi's "Tilt"
182. **Tricotism** - Oscar Pettiford's "Bass By Pettiford/Burke", Ernie Watts' "Unity", Lucky Thompson's "Tricotism"
183. **Trim** - Composer's lead sheet, John Scofield's "Blue Matter"
184. **Trio Imitation** - Composer's lead sheet, Kenny Werner's "A Delicate Balance"
185. **A Tune For Double "D"** - Composer's lead sheet, Mark Elf's "Tricynometry"
186. **Twilight For Nancy** - Composer's lead sheet, Yellowjackets' "Club Nocturne"
187. **The Two Lonely People** - Published lead sheet, "The Bill Evans Album", Bill Evans' "The Complete Riverside Recordings", Tony Bennett & Bill Evans' "Together Again", Warren Bernhardt's "Heat Of The Moment"
188. **Valse Hot** - "The Complete Prestige Recordings Of Sonny Rollins"
189. **Vamos Indo** - Ivan Lins' "A Cor Do Pro-Do-Sol"
190. **Verde** - Leila Pinheiro's "Minha Historia"
191. **Vieques Si** - Ralph Irizarry & Timbalaye's "Best Kept Secret"
192. **Walkin' Up** - Published sheet music, Bill Evans' "How My Heart Sings, "The Secret Sessions", Warren Bernhardt's "Heat Of The Moment"
193. **Waltz For Mirabai** - Eddie Daniels' "Swing Low, Sweet Calinet", "Beautiful Love"
194. **Waters Of March** - Published sheet music, Antonio Carlos Jobim's "Jobim", Antonio Carlos Jobim & Elis Regina's "Elis & Tom", Al Jarreau & Oleta Adams on "A Twist Of Jobim"
195. **Whatever Possessed Me** - Joe Lovano's "52nd St. Themes", "The Incredible Chet Baker Sings And Plays", Harold Danko's "This Isn't Maybe"
196. **When Springtime Turns To Fall** - Composer's lead sheet, Randy Halberstadt's "Clockwork" (available from randyhalberstadt@home.com)
197. **When Will The Blues Leave?** - "The Music Of Ornette Coleman: Something Else"
198. **Wherever You Are** - Composer's lead sheet, "Denny Zeitlin 101"
199. **Why Wait?** - The Griffith Park Collection's "Why Wait"
200. **Yardbird Suite** - Charlie Parker's "Bird Of Paradise", "The Legendary Dial Masters", "Groovin' High", Bob Dorough's "Yardbird Suite"
201. **Yeah!** - Horace Silver's "Horacescope", Dave Samuels' "Tjaderized"
202. **You Know I Care** - "Duke Pearson's "Honeybuns", Joe Henderson's "Inner Urge"

The Afro-Cuban and Latin jazz recordings listed here can all be obtained from Descarga, a great Latin music mail order company. Their website is www.descarga.com, phone is 718/693-2966.

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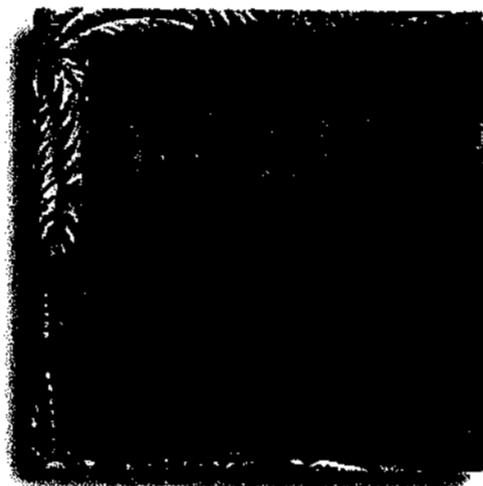
Ray Barretto	Irakere	Andy Narell	Ft. Apache Band	Djavan
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Fania All-Stars	Arsenio Rodriguez	Dizzy Gillespie	Paquito D'Rivera	Toninho Horta
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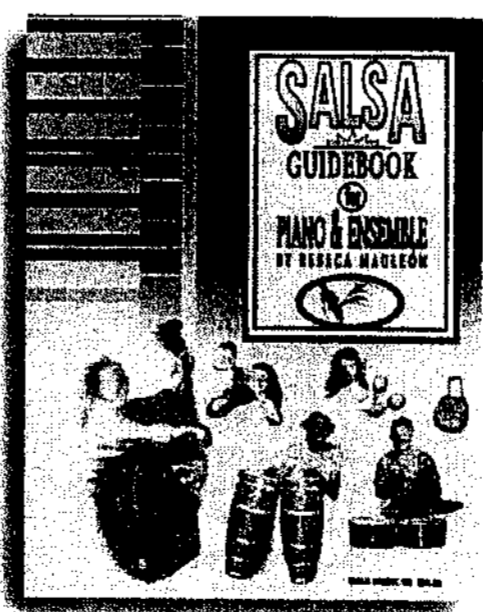


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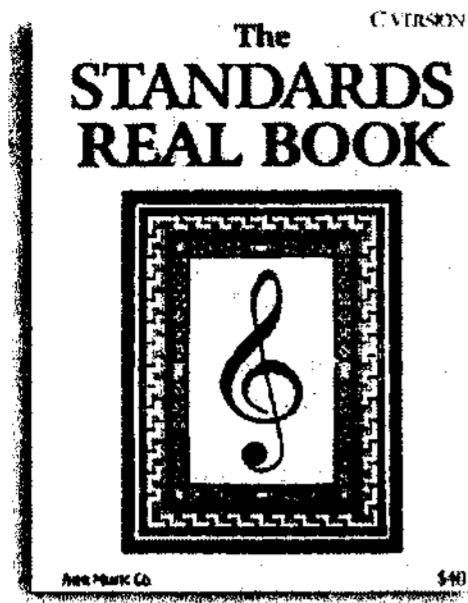
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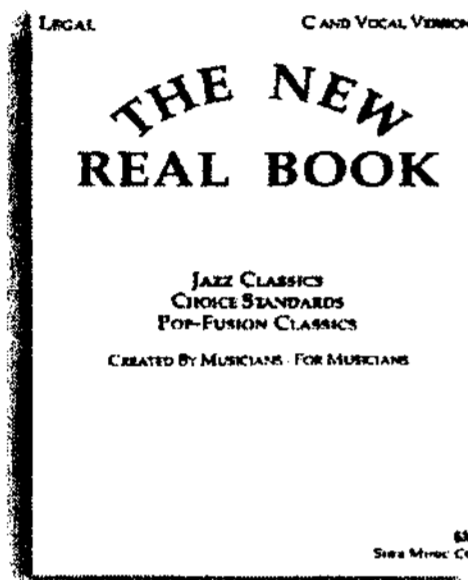
Alice In Wonderland
All Of You
Alone Together
At Last
Baltimore Oriole
A Beautiful Friendship
Bess, You Is My Woman
But Not For Me
Close Enough For Love
Crazy He Calls Me
Dancing In The Dark
Days Of Wine And Roses
Dreamsville
Easy To Love
Embraceable You

Falling In Love With Love
From This Moment On
Give Me The Simple Life
Have You Met Miss Jones?
Hey There
I Can't Get Started
I Concentrate On You
I Cover The Waterfront
I Love You
I Loves You Porgy
I Only Have Eyes For You
I Wish I Knew
I'm A Fool To Want You
Indian Summer
It Ain't Necessarily So

It Never Entered My Mind
It's You Or No One
Just One Of Those Things
Love For Sale
Love Walked In
Lover, Come Back To Me
The Man I Love
Mr. Lucky
My Funny Valentine
My Heart Stood Still
My Man's Gone Now
Old Folks
On A Clear Day
Our Love Is Here To Stay
Secret Love

September In The Rain
Serenade In Blue
Shiny Stockings
Since I Fell For You
So In Love
So Nice (Summer Samba)
Some Other Time
Stormy Weather
The Summer Knows
Summer Night
Summertime
Teach Me Tonight
That Sunday, That Summer
Then I'll Be Tired Of You

There's No You
A Time For Love
Time On My Hands
'Tis Autumn
Where Or When
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You Go To My Head
Ain't No Sunshine
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The Girl From Ipanema
Bluesette
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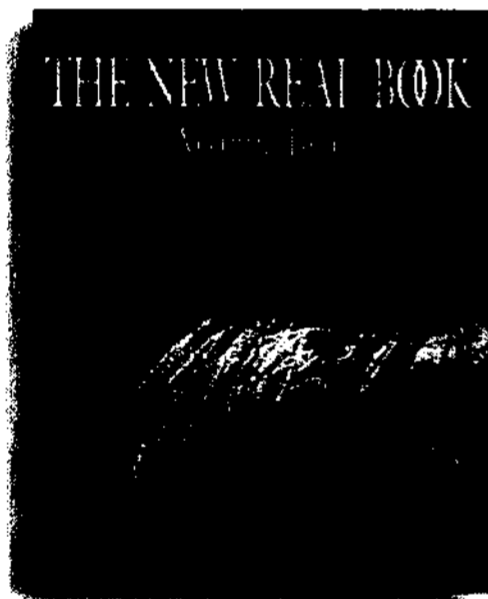
Angel Eyes
Anthropology
Autumn Leaves
Beautiful Love
Bernie's Tune
Blue Bossa
Blue Daniel
But Beautiful
Chain Of Fools
Chelsea Bridge
Compared To What
Darn That Dream
Desafinado
Early Autumn
Eighty One

E.S.P.
Everything Happens To Me
Fall
Feel Like Makin' Love
Footprints
Four
Four On Six
Gee Baby Ain't I Good To You
Gone With The Wind
Here's That Rainy Day
I Love Lucy
I Mean You
I Should Care
I Thought About You

If I Were A Bell
Imagination
The Island
Jersey Bounce
Joshua
Lady Bird
Like Someone In Love
Line For Lyons
Little Sunflower
Lush Life
Mercy, Mercy, Mercy
The Midnight Sun
Monk's Mood
Moonlight In Vermont
My Shining Hour

Nature Boy
Nefertiti
Nothing Personal
Oleo
Once I Loved
Out Of This World
Pent Up House
Polkadots And Moonbeams
Portrait Of Tracy
Put It Where You Want It
Robbin's Nest
Ruby, My Dear
Satin Doll
Search For Peace

Shaker Song
Skylark
A Sleepin' Bee
Solar
Speak No Evil
St. Thomas
Street Life
Tenderly
These Foolish Things
This Masquerade
Three Views Of A Secret
Waltz For Debby
Willow Weep For Me
And Many More!



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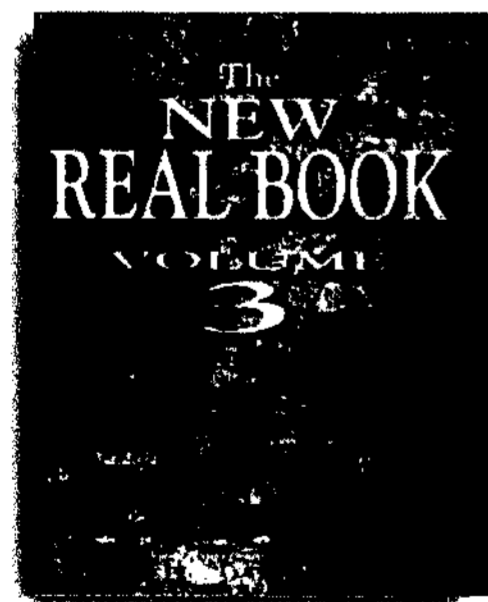
Afro-Centric
After You've Gone
Along Came Betty
Bessie's Blues
Black Coffee
Blues For Alice
Body And Soul
Bolivia
The Boy Next Door
Bye Bye Blackbird
Cherokee
A Child Is Born
Cold Duck Time
Day By Day

Django
Equinox
Exactly Like You
Falling Grace
Five Hundred Miles High
Freedom Jazz Dance
Giant Steps
Got A Match?
Harlem Nocturne
Hi-Fly
Honeysuckle Rose
I Hadn't Anyone 'Til You
I'll Be Around
I'll Get By

Ill Wind
I'm Glad There Is You
Impressions
In Your Own Sweet Way
It's The Talk Of The Town
Jordu
Killer Joe
Lullaby Of The Leaves
Manha De Carnaval
The Masquerade Is Over
Memories Of You
Moment's Notice
Mood Indigo
My Ship

Naima
Nica's Dream
Once In A While
Perdido
Rosetta
Sea Journey
Senor Blues
September Song
Seven Steps To Heaven
Silver's Serenade
So Many Stars
Some Other Blues
Song For My Father
Sophisticated Lady

Spain
Stabilemates
Stardust
Sweet And Lovely
That's All
There Is No Greater Love
'Til There Was You
Time Remembered
Turn Out The Stars
Unforgettable
While We're Young
Whisper Not
Will You Still Be Mine?
You're Everything
And Many More!



The New Real Book - Volume 3 (C, Bb, Eb or Bass clef)

Actual Proof
Ain't That Peculiar
Almost Like Being In Love
Another Star
Autumn Serenade
Bird Of Beauty
Black Nile
Blue Moon
Butterfly
Caravan
Ceora
Close Your Eyes
Creepin'
Day Dream
Dolphin Dance

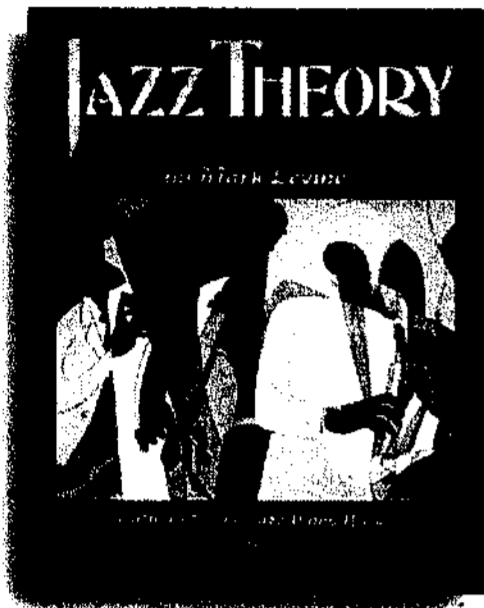
Don't Be That Way
Don't Blame Me
Emily
Everything I Have Is Yours
For All We Know
Freedomland
The Gentle Rain
Get Ready
A Ghost Of A Chance
Heat Wave
How Sweet It Is
I Fall In Love Too Easily
I Got It Bad
I Hear A Rhapsody
If You Could See Me Now

In A Mellow Tone
In A Sentimental Mood
Inner Urge
Invitation
The Jitterbug Waltz
Just Friends
Just You, Just Me
Knock On Wood
The Lamp Is Low
Laura
Let's Stay Together
Litha
Lonely Woman
Maiden Voyage

Moon And Sand
Moonglow
My Girl
On Green Dolphin Street
Over The Rainbow
Prelude To A Kiss
Respect
Ruby
The Second Time Around
Serenata
The Shadow Of Your Smile
So Near, So Far
Solitude
Speak Like A Child
Spring Is Here

Stairway To The Stars
Star Eyes
Stars Fell On Alabama
Stompin' At The Savoy
Sugar
Sweet Lorraine
Taking A Chance On Love
This Is New
Too High
(Used To Be A) Cha Cha
When Lights Are Low
You Must Believe In Spring
And Many More!

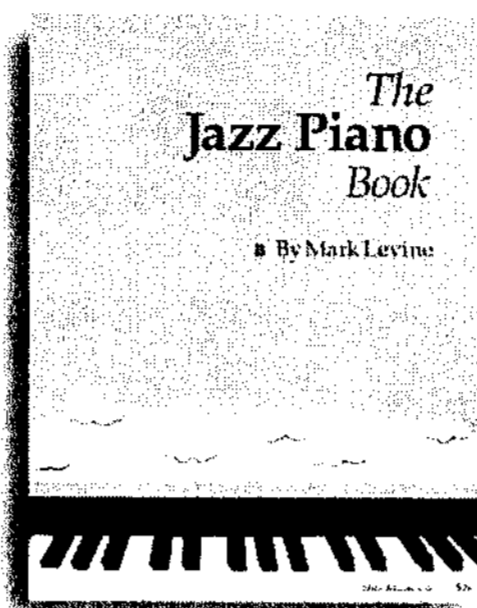
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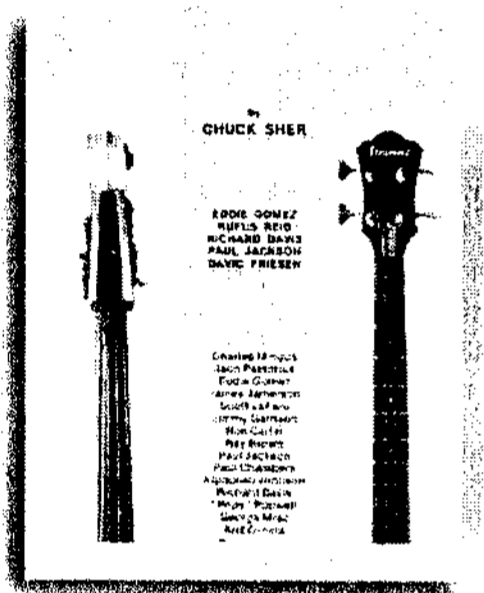
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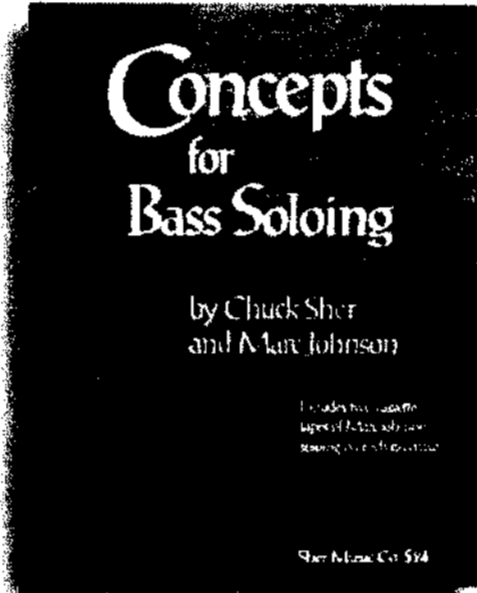


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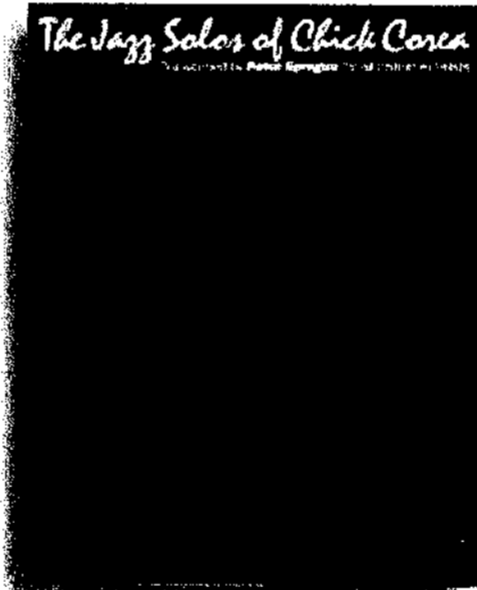


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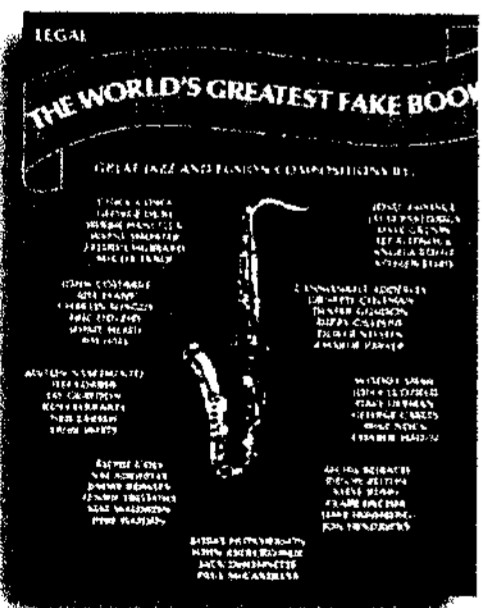
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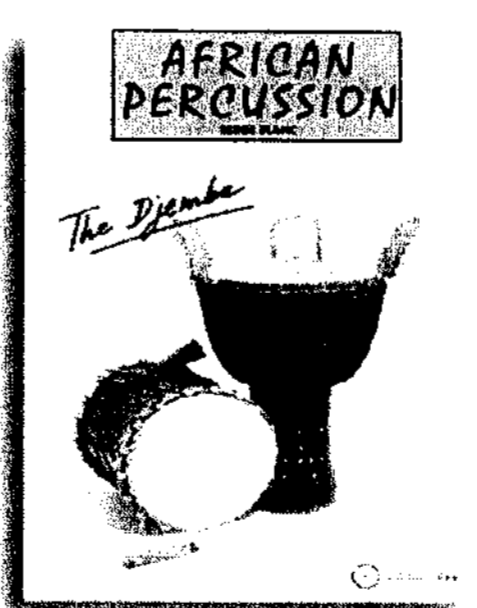
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