

LEGAL

THE NEW
REAL BOOK

JAZZ CLASSICS
CHOICE STANDARDS
POP-FUSION CLASSICS

FOR ALL INSTRUMENTALISTS AND VOCALISTS

From The Publisher of "The World's Greatest Fake Book" and "The Improviser's Bass Method"

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CHOICE STANDARDS Including Lyrics And Correct Changes:

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

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

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GEORGE BENSON.....	This Masquerade Turn Your Love Around Affirmation	STEPS AHEAD.....	Safari Both Sides Of The Coin
THE CRUSADERS.....	Street Life Put It Where You Want It Never Make Your Move Too Soon Keep That Same Old Feeling It Happens Everyday Young Rabbits	MICHAEL BRECKER.....	Nothing Personal
THE YELLOWJACKETS.....	Matinee Idol Rush Hour Goin' Home Sonja's Sanfona One Family	BRECKER BROS.....	Not Ethiopia
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VICTOR FELDMAN.....	Let's Go Dancin' Rio Haunted Ballroom	DAVE SANBORN.....	Hideaway
DAVE GRUSIN.....	Modadji Friends And Strangers	ANGELA BOFILL.....	Let Me Be The One
		BOB JAMES.....	Sunrunner
		GROVER WASHINGTON JR.....	Make Me A Memory (Sad Samba)
		TOM SCOTT.....	Desire
		DONALD FAGEN.....	The Goodbye Look
		RANDY BRECKER & ELAINE ELIAS.....	Guaruja
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CHORD SYMBOLS

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

Below are two groups of chord spellings:

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

(No Chord)

N.C. **C bass** **C** **C⁶** **C^{6/9}** **C^(add 9)**
C_{MA}7 **C_{MA}7^(add 13)** **C_{MA}9** **C_{MA}13** **C7** **C9** **C13**
C_{MI} **C_{MI}6** **C_{MI}6/9** **C_{MI}^(add 9)** **C_{MI}7** **C_{MI}7^(add 11)** **C_{MI}7^(add 13)**
C_{MI}9 **C_{MI}11** **C_{MI}13** **C_{MI}^(MA7)** **C_{MI}9^(MA7)** **C_{MI}7^(b5)** **C_{MI}9^(b5)** **C_{MI}11^(b5)**
C^{dim.} **C^{°7}** **C^{°7}^(add MA7)** **C⁺** **C_{SUS}** **C_{7SUS}** **C_{9SUS}** **C_{13SUS}** **C_{7SUS}4-3**
C_{MA}7^(b5) **C_{MA}7^(#5)** **C_{MA}7^(#11)** **C_{MA}9^(#11)** **C_{MA}13^(#11)** **C7^(b5)** **C9^(b5)**
C7^(#5) **C9^(#5)** **C7^(b9)** **C7^(#9)** **C7^(b9)** **C7^(#9)** **C7^(b9)** **C7^(#5)**
C7^(#11) **C9^(#11)** **C7^(#11)** **C7^(#11)** **C13^(b5)** **C13^(b9)** **C13^(#11)** **C_{7SUS}^(b9)** **C_{13SUS}^(b9)**
C/E **C/G** **E/C** **B^b/C** **C/E^(add 9)** **C^(add 9)** **C^(omit 3)** **C_{MI}7^(omit 5)**
C_{MA}7_{SUS}^(b5) **F_{7SUS}^(add 3)** **B^b^(add b13)** **A⁺^(add #9)** **G_{MI}7^(add 11)**
F/F_# **E⁺/G** **G_{7SUS}/A** **G_{MA}7^(#5)/F_#** **E^b_{MA}7^(#5)/F** **B_{MA}7_{SUS}/F_#**

Medium Funk/Rock

Affirmation

Jose Feliciano
(As played by George Benson)

$\text{♩} = 108$

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

Vamp & fade

Medium-Up Latin
(Head Swings)

Airegin

Sonny Rollins
(As played by Miles Davis)

(Intro)
♩ = 232
(ten.)
(bass)



A **(Swing)**
F_{Mi} C7(#9) F_{Mi} F7
(trp. w/ ten. 8^{va} b.)
B^b_{Mi} F7(#9) B^b_{Mi}7



B
1. B^b_{Mi}7 D_{Mi}7 G7 C_{MA}7 C[#]_{Mi}7 F[#]7
B_{MA}7 C_{Mi}7 F7 B^b_{MA}7
B^b_{Mi}7 E^b7 A^b_{MA}7 G_{Mi}7(b5) C7



C
2. B^b_{Mi}7 B^b_{Mi}7 E^b7 A^b_{MA}7 C_{Mi}7(b5) F7
B^b_{Mi}7 B^b_{Mi}7 E^b7(b9) A^b6 G_{Mi}7(b5) C7

solo break



A^b6 (N.C.)
(pn. & bs.)



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

C G_{MA}^7 $G^{\#07}$ A_{MI}^7 $D7$ G_{MA}^7 $G^{\#07}$

on, _____ ev - 'ry - thing I had is gone, Storm - y weath - er, _____

A_{MI}^7 $D7$ G^6 $G^{\#07}$ A_{MI}^7 $D7(\#5)$

Since my man and I _____ ain't to - geth - er, _____ keeps rain - in' all _____ the

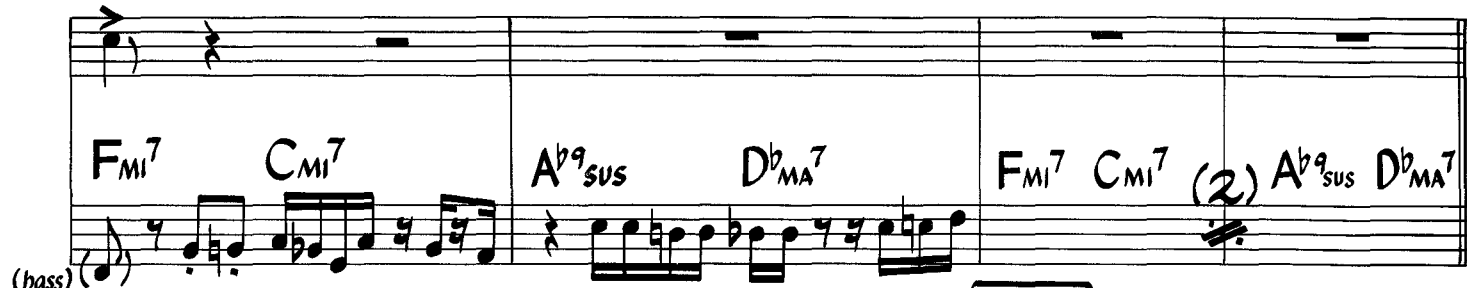
G^6 $E7(\#9)$ A_{MI}^7 $D7(\#5)$ G^6 ($E7(\#9)$ A_{MI}^7 $D7$)

time, _____ keeps rain - in' all _____ the time. _____

(2) 

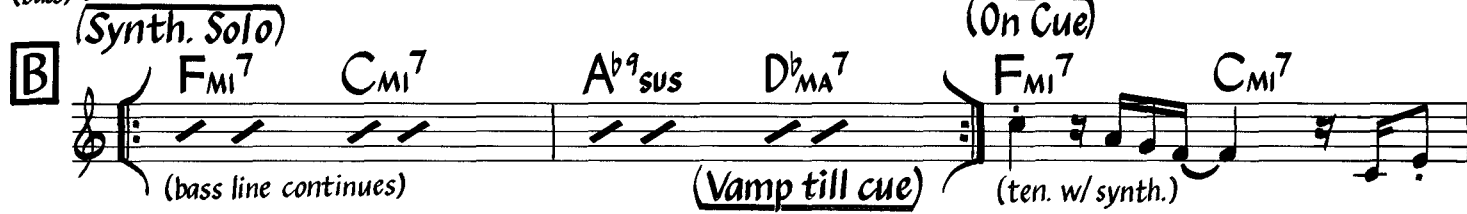


F_MI⁷ C_MI⁷ A^b₉sus D^b_MA⁷



F_MI⁷ C_MI⁷ A^b₉sus D^b_MA⁷ F_MI⁷ C_MI⁷ (2) A^b₉sus D^b_MA⁷

(bass) **B** (Synth. Solo) (On Cue)



F_MI⁷ C_MI⁷ A^b₉sus D^b_MA⁷ F_MI⁷ C_MI⁷ (2)

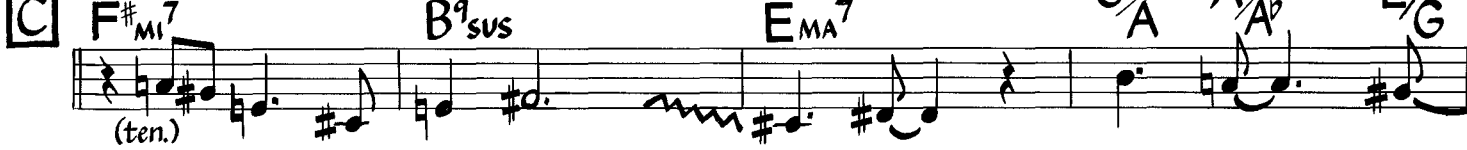
(bass line continues) (Vamp till cue) (ten. w/ synth.)

(b) (Half-Time Rock feel)



A^b₉sus D^b_MA⁷ F_MI⁷ C_MI⁷ A^b₉sus D^b_MA⁷

C (ten.)



F[#]_MI⁷ B⁹sus E_MA⁷ G^b/_A A/_Ab E/_G



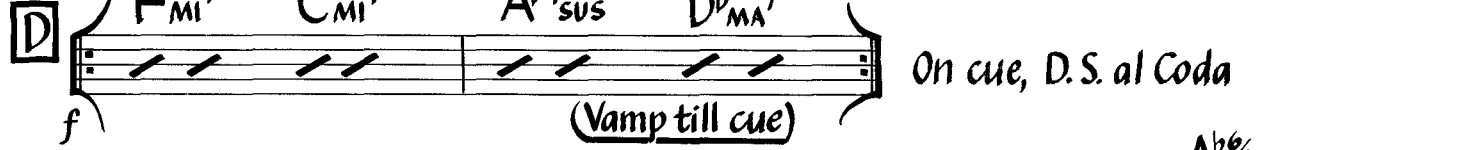
E/_G C_MA⁷ F_MA⁷ F_MA⁷ C_MA⁷ D_MI⁷




D_MI⁷ G¹³(^b₉) A^b₆/_G^b E^b(^{add} 9)_G C/_B^b F/_A(^{add} 9) D/_E F_MI⁹

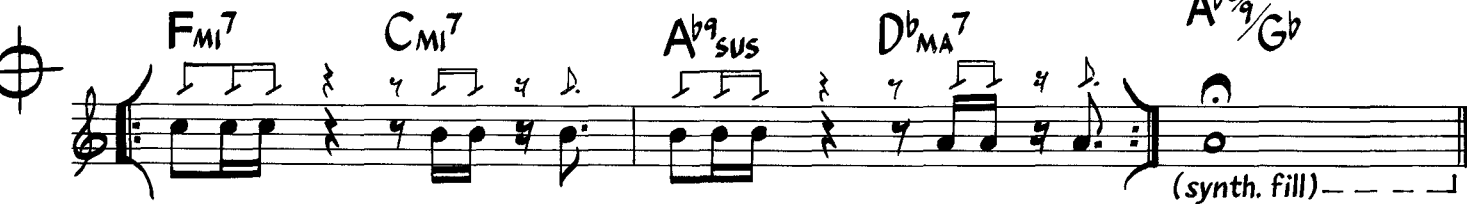
(Orig. Feel) (Gtr. Solo) (bs. & dr.) (synth.)

D *f* (Vamp till cue) On cue, D.S. al Coda



F_MI⁷ C_MI⁷ A^b₉sus D^b_MA⁷

 (synth. fill)



F_MI⁷ C_MI⁷ A^b₉sus D^b_MA⁷ A^b₆/_G^b

Ana Maria

Wayne Shorter

Half-time Rock Feel

$\text{♩} = 124$

$G7(b9)_{sus}$ $E^b_{MA^9}/G$ (2) (2) (2)

mf (piano fill)

A (Bossa Nova)

G_{MA^7} $E^b_{(add 9)}/G$ G^{13}_{sus} $E^b_{(add 9)}/G$

mf (sop.)

$D^b_{MA^7}/F$ $G^b_{MA^7}(\#11)$ $A^b_{MI^7}$ B^b/A^b

G_{MI^7} C^9_{sus} D/C C^9_{sus}

$A^b_{(add 9)}/C$ $G7(b9)_{sus}$ $E^b_{MA^9}/G$ (2)

f (piano fill)

B (Bossa)

G_{MA^7} G^{13}_{sus} E^b/F $E7(\#9)_{(b5)}$ E^b_{9sus}

mf

D_{MA^7} $F7(\#5)$ $B^b_{MI}(add 9)$ $A^b_{MI^7}$ B^b/A^b

G_{MI^7} C^9_{sus} $B^b_{MA^7}$ A_{MI^7} F_{MI^9} *cresc.*

(Rock Feel)

B^b_{9sus} D^b_{13sus}

f (pn. fill)

C

B_{MI^9} $E^b_{MI^7}$

(Bossa)

D_{MA}7 **F7(#5)** **B^b_{MI} (add 9)** **A^b_{MI}7** **B^b/_{Ab}**

mf

G_{MI}7 **C⁹_{SUS}** **B^b_{MA}7** **A_{MI}7** **F_{MI}⁹** **E_{MI}7**

cresc.

(Rock feel)

G7(b9)_{SUS} **E^b_{MA}⁹/_G** **G7(b9)_{SUS}** **E^b_{MA}⁹/_G**

f (pn. fill)

(Soprano solo)

D **G7(b9)_{SUS}** **E^b_{MA}⁹/_G**

(Vamp, solo & fade)

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

D_{MA}7 **F7(#5)** **B^b_{MI} (add 9)** etc.

Bassline at 5th bar of letters **B** & **C** :

Angel Eyes

Music by Matt Dennis
Lyric by Earl Brent

Med. Ballad

A

Chords: C_{MI} D⁷ G⁷ C_{MI} ³ A^{b9} C_{MI} (F¹³) A_{MI}^{7(b5)} D_{MI}^{7(b5)} G⁷

Try to think — that love's not a-round, — Still it's un-com- fort - 'bly near, —

Chords: C_{MI} D⁷ G⁷ C_{MI} A^{7(alt.)} A^{b9} G^{7(#5)} C_{MI} D_{MI}^{7(b5)} G⁷

My old heart — ain't gain-in' no ground — be - cause my An- gel Eyes ain't here. —

Chords: C_{MI} D⁷ G⁷ C_{MI} ³ A^{b9} C_{MI} (F¹³) A_{MI}^{7(b5)} D_{MI}^{7(b5)} G⁷

An- gel Eyes — that old Dev- il sent, — They glow un- bear- a - bly bright, —

Chords: C_{MI} D⁷ G⁷ C_{MI} A^{7(alt.)} A^{b9} G^{7(#5)} C_{MI}

Need I say — that my love's mis- spent, — mis - spent with An- gel Eyes to- night. — So

B

Chords: B^b_{MI}⁹ E^{b13} A^b_{MA}⁷ A^{o7} B^b_{MI}⁹ E^{b13} A^b_{MA}⁷

drink up, — all you peo - ple, — Or - der an - y- thing you see, — Have

Chords: A_{MI}⁹ D¹³ G_{MA}⁷ (C_{MA}⁷) C[#]_{MI}⁷ F^{#7} D_{MI}⁷ G⁷

fun — you hap- py peo- ple, — The drink and the laugh's — on me. —

C

Chords: C_{MI} D⁷ G⁷ C_{MI} ³ A^{b9} C_{MI} (F¹³) A_{MI}^{7(b5)} D_{MI}^{7(b5)} G⁷

Par-don me, — but I got- ta run, — The fact's un- com- mon- ly clear, —

Chords: C_{MI} D⁷ G⁷ C_{MI} A^{7(alt.)} A^{b9} G^{7(#5)} C_{MI} (D_{MI}^{7(b5)} G⁷)

Got- ta find — who's now num- ber one — and why my An- gel Eyes ain't here. —

(Ending (freely))

A^b9 $G7(\#9)$ C_{MI}

'Scuse me while I dis- ap - pear.——

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

$C_{MI} / B^b A^07 A^b07 C_{MI} / G$

(etc.)

or: $C_{MI} E^b/C D/C D^b/C C_{MI}$

(etc.)

Fast Bebop

Anthropology

Charlie Parker
Dizzy Gillespie

A B \flat 6 G7 C mi 7 F7 B \flat 6 G mi 7

C7 F7 B \flat 7 E \flat 6 E \flat mi 6

1. D mi 7 G7 C mi 7 F7 2. D mi 7 G7 C mi 7 F7 B \flat 6

B D7 G7

C7 F7

C B \flat 6 G7 C mi 7 F7 B \flat 6 G mi 7 C7 F7

B \flat 7 E \flat 6 E \flat mi 6 D mi 7 G7 C mi 7 F7 B \flat 6

Autumn Leaves

(Les Feuilles Mortes)

Music by Joseph Kosma
English Lyric by Johnny Mercer

Med. Swing

A

Chords: C_{MI}^7 , F^7 , $(B_{MI}^7 E^7)$, B_{bMA}^7 , $(B_{bMI}^7 E_{b7})$, E_{bMA}^7

The fall - ing leaves _____ drift by my win - dow, _____ The au - tumn

Chords: $A_{MI}^7(b5)$, D^7 , G_{MI}

leaves _____ of red and gold; I see your

Chords: C_{MI}^7 , F^7 , $(B_{MI}^7 E^7)$, B_{bMA}^7 , $(B_{bMI}^7 E_{b7})$, E_{bMA}^7

lips, _____ the sum - mer kiss - es, _____ The sun - burned

Chords: $A_{MI}^7(b5)$, D^7 , G_{MI}

hands _____ I used to hold. Since you

B

Chords: $A_{MI}^7(b5)$, D^7 , G_{MI}

went a - way _____ the days grow long, _____ And soon I'll

Chords: C_{MI}^7 , F^7 , $(B_{MI}^7 E^7)$, B_{bMA}^7 , E_{bMA}^7

hear _____ old win - ter's song, _____ But I

Chords: $A_{MI}^7(b5)$, D^7 , G_{MI} , $(D^7/F\#)$, C^9 , F_{MI}^7 , B_{b7}

miss you most of all, my dar - ling, _____ When

Chords: $(A_{MI}^7(b5))$, E_{bMA}^7 , (D^7) , $A_{MI}^7(b5)$, $D^7(\#5)$, G_{MI} , (G^7)

au - tumn leaves start to fall.

Melody is freely interpreted rhythmically.

Med.-Slow
Funky Rock

Baby, I Love You

Ronnie Shannon
(As sung by Aretha Franklin)

♩ = 90

(elec. pn.)

G7

(bs.)

(pn. & bs. simile)

A

G7 C7

I. If you want my lov - in', _____ If you _____ real - ly do, _____

G7 D7 G7

Don't be a - fraid, _____ ba - by, just ask me, You know _____ I'm gon - na give it to you. _____ Oh, _____

G7 C7

_____ and I do de - clare I want to see you with _____ it, Stretch out your arms, _____ lit - tle boy, _____

C7 G7

_____ you're gon - na get _____ it, 'Cause I love you, _____ (Ba - by, ba - by, ba - by I love you),

G7 C7

Ain't no doubt a - bout _____ it, ba - by I love _____ you, _____ (Ba - by, ba - by, ba - by I love you)

I

D bass break

love you, I love you, I love you, I love you, ba - by I love you.

B

Some-day you might want to run a - way and leave me sit - tin'

here to cry, But if it's all the same to you, ba - by, How could I

stop you from say - in' good - bye? Ba - by I

C

love you, Ba - by I need you, Ba - by I want you, Ba - by I

(bkgr. vocals)

Ba - by, ba - by I love you, Ba - by, Ba - by I need you, Ba - by ba - by I want you,

Vamp & fade
(Lead vocal ad lib.)

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

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

Basin Street Blues

Spencer Williams

Med.- Slow Swing
(Dixieland)

(F7) **A** B \flat C MI^7 C $\#^{\circ 7}$ B \flat /D B \flat C MI^7 C $\#^{\circ 7}$ B \flat /D B \flat /D D \flat MI 6 C MI^7 F 9 B \flat /D D \flat MI 6 C MI^7 F 9

B \flat B \flat 7/A \flat E \flat 6/G E \flat MI 6 /G \flat B \flat /F break F7

B \flat C MI^7 C $\#^{\circ 7}$ B \flat /D B \flat C MI^7 C $\#^{\circ 7}$ B \flat /D B \flat /D D \flat MI 6 C MI^7 F 9 B \flat /D D \flat MI 6 C MI^6 F 9

B \flat B \flat 7/A \flat E \flat 6/G E \flat MI 6 /G \flat B \flat /F break

B B \flat D7 G9

G9 C9 F13

B \flat /D C $\#^{\circ 7}$ C MI^7 F 9 B \flat

D7 G9

C9 F13 B \flat B \flat 7/D E \flat 6 E $\#^{\circ 7}$ B \flat /F B $\#^{\circ 7}$ C MI^7 F7

Solo on **B**;
after solos, D.S. al Coda.

B \flat /F F7 B \flat 6

Beautiful Love

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

Medium Swing

1. Beau - ti - ful love, you're all a mys - ter - y, Beau - ti - ful

$E_{MI} 7(b5)$ $A7(\#5)$ D_{MI} $(D7)$

love, what have you done to me? I was con -

$G_{MI} 7$ $C7$ $F_{MA} 7$ $E_{MI} 7(b5)$ $A7$

tent - ed till you came a long, thrill - ing my

D_{MI} $G_{MI} 7$ $B^b 7(E7)$ $A7$

1.

soul with your song. Beau - ti - ful

D_{MI} $B7(b5)$ $(G7(\#11))$ $(E7)$ $E_{MI} 7(b5)$ $A7$

2.

love, will my dreams come true?

D_{MI} $B7(\#9)$ $B^b 7$ $A7$ D_{MI}

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

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

Bernie's Tune

Bernie Miller

(As played by Gerry Mulligan)

Medium Swing

A D_{MI} B^b9

(trp.)

$E_{MI}7(b5)$ $A7$ D_{MI} $(E_{MI}7(b5) A7)$ D_{MI}

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

B^b6 $G_{MI}7$ $C_{MI}7$ $F7$ B^b6 $E_{MI}7(b5)$ $A7$

C D_{MI} B^b9

$E_{MI}7(b5)$ $A7$ D_{MI} $(E_{MI}7(b5) A7)$

Chords in parentheses are used for solos.

Bird Food

Ornette Coleman

Fast Swing

$J = 256$

N.C.

(alto & trp.)

A

alto 8^{va} b. (loco)

(add bs. & dr.)

1. 2.

B

D7 (sample alto solo)

(end solo)

C

alto 8^{va} b. (loco)

Solos in B^b, disregard the form

No chordal instrument on original recording.

break

Black Ice

Jeff Lorber

Medium-Up Funk

$\text{♩} = 125 \text{ N.C.}$ (drums double rhythm)

Musical staff with notes and chords: $F\#_{Mi}11$, $C\#9_{sus}$, $F\#_{Mi}11$, $C\#9_{sus}$

Musical staff with notes and chords: $F\#_{Mi}11$, N.C., $B7(\#9)$, $E_{mi}9$, $F\frac{6}{9}$

(D.S. al solos) (2nd x: continue to solos - - - - ->)

Musical staff with notes and chords: $E_{mi}9$, $A13$, $B7(\#9)$, $E_{mi}9$, $F\frac{6}{9}$, $E_{mi}9$, $A13$

(Solos) $E_{mi}9$, $F\frac{6}{9}$, $E_{mi}9$, $A13$ (2)

(2) $E_{mi}9$, $F\frac{6}{9}$, $E_{mi}9$, $A13$ 1. $E_{mi}9$, $A13$ 2. $E_{mi}7$, $D_{mi}9$, $G13$

(D) $C_{MA}7$, $B7(\#9)$, $D_{mi}7$, $G7$, $C6$, $E\flat/F$, $B\flat_{MA}9$, $A\flat13$, $G7(\#5)$

$F\#_{Mi}11$, $C\#9_{sus}$, (2), (2), (2)

(2), (2), (2), $F\#_{Mi}11$, N.C., $B7(\#9)$

(fl.) Solo on CCD; After solos, D.S. al Coda

(flute solos) (7x's) $F\#_{Mi}11$, $C\#9_{sus}$, $F\#_{Mi}11$, N.C., $B7(\#9)$

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

Medium Jazz Waltz

Black Narcissus

Joe Henderson

$\text{♩} = 130$

A

(tenor)

(bass)

B

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

(fine)

Med. Ballad

Blame It On My Youth

Music by Oscar Levant
Lyric by Edward Heyman

A

E^bMA⁷ FMI⁷ GMI⁷ CMI⁷ FMI⁷ E^{o7} FMI⁷ B^{b7}

If I ex-pect-ed love — when first we kissed, Blame it on my youth;—

FMI E^{o7} FMI⁷ B^{b7} GMI⁷ FMI⁷ B^{b7} E^bMA⁷ E^{b7}_{SUS} E^{b7}

If on-ly just for you — I did ex - ist. Blame it on my youth.—

A^bMA⁷ B^{b7} GMI⁷ CMI⁷ FMI⁷ B^{b7} E^bMA⁷

I — be- lieved in ev - 'ry- thing, Like a child of three;

DMI⁷(b5) G⁷ CMI A^bMA⁷ C⁷ F⁷ B^{b7}_{SUS} B^{b7}

You — meant more than an - y- thing, All the world to me.

B

E^bMA⁷ FMI⁷ GMI⁷ CMI⁷ FMI⁷ E^{o7} FMI⁷ B^{b7}

If you were on my mind — all night and day, Blame it on my youth;—

FMI E^{o7} FMI⁷ B^{b7} GMI⁷ FMI⁷ B^{b7} E^bMA⁷ E^{b7}_{SUS} E^{b7}

If I for- got to eat — and sleep and pray, Blame it on my youth.—

A^bMA⁷ B^{b7} GMI⁷ CMI⁷ FMI⁷ FMI⁷/E^b D^{b9}(#11) C⁷

If — I cried a lit - tle bit when first I learned the truth,

FMI⁷ E^{o7} FMI⁷ B^{b7} E^{b6} (CMI⁷ FMI⁷ B^{b7})

Don't blame it on my heart, — Blame it on my youth.—

Med. Swing

Blizzard of Lies

Dave Frishberg
Samantha Frishberg

$\text{♩} = 130$

E^b pedal (E^bMi7)
f (pn.)
(bs. rhythm)

(E^bMi7)

We

A
mf

must have lunch real soon, your luggage is checked through, We've got in- fla-tion licked, I'll
may have won a prize, you won't wrin- kle, shrink, or peel, Your se- cret's safe with me, this
send someone right out, now this won't hurt a bit, He's in a meet-ing now, the

B^b13_{sus} **N.C.** **B^b13_{sus}** **C13_{sus}**

(pn. w/ bs.)

get right back to you. It's just a stan- dard form, to -
is a real good deal. It's fin - ger lick - in' good,
coat's a per - fect fit. It's strict - ly fresh to - day,

N.C. **(C7)** **F9** **B^b9**

(in 2)

mor- row with- out fail, What's Pleased to meet you, thanks a lot, your check is in the mail, ma- rooned
strict- ly by the book, I'll love you dar- ling, 'til I die, we'll I am not a crook, ma- rooned
serv- ice with a smile, What's I'll love you dar- ling, 'til I die, we'll keep your name on file, ma- rooned

E^b9 **A^b9** **D^bMA9(#11)**

B (in 4)

C_{Mi} **B^b13** **A^b9** **G⁹** **G^b13** **F⁹** (pn. fill) — — — — —

ma- rooned, ma- rooned, in a bliz- zard of lies, ma- rooned,
ma- rooned, ma- rooned, in a bliz- zard of lies, ma- rooned,
ma- rooned, ma- rooned, in a bliz- zard of lies, ma- rooned,

C_{Mi} **B^b13** **A^b9** **G⁹** **G^b13** **F⁹** (pn. fill) — — — — — **3rd x**

ma- rooned, ma- rooned, in a bliz- zard of lies. Your
ma- rooned, ma- rooned, in a bliz- zard of lies. Bet - ter
ma- rooned, ma- rooned, in a bliz- zard of lies. Walk

(in 2)

A^b **A^{o7}** **E^b/B^b**

nose watch and your knee's step not when your all you'll freeze when you're in it up to your thighs. —
 watch your step when your old dog Shep_ can't e - ven look you in the eyes. —

B^{o7} **C_M** **B^{b7}/D** **E^b** **A^b_{MA}⁷G⁹G^b13**

It looks like snow but you nev - er know_ when you're ma -
 You're cold and lost, and you're dou - ble crossed, when you're ma -

(pn. tacet) **F_M⁷** **B^{b7}** **(pn.)** **E^b pedal (E^b_M⁷)**

rooned in a bliz - zard of lies. —
 rooned in a bliz - zard of lies. —

f (bs. rhythm)

(E^b_M⁷)

2. You
3. We'll

3rd x (in 4) **A^b₉**

A^{o7} **E^b/B^b**

(Walk) on, walk on, with hope in your heart, and you're in for a big sur - prise —

B^{o7} **C_M** **break** **(pn. fill)**

when you're ma - rooned, ma - rooned, —

A^b₉ break **C_M** **B^b13** **A^b₉ break (G⁷ G^b13)**

ma-rooned, ma-rooned, ma - rooned_ in a bliz-zard of

(F) **D^b_{MA}⁹(#11)** **C_M (add 9)** **(pn.)**

lies, A bliz - zard of lies.

(Ad lib.)

Blue Bossa

Medium-Up Bossa

Kenny Dorham

(As played by Joe Henderson)

$\text{♩} = 160$

*C*_{MI}⁶ (sample bass line) etc. (trp. w/ten. 8^{va} b.)

A *C*_{MI}⁶ *F*_{MI}⁷ (*B*^{b7})

*D*_{MI}^{7(b5)} *G*^{7(#9)} *C*_{MI}⁶

E^b_{MI}⁷ *A*^{b7} *D*^b_{MA}⁷

*D*_{MI}^{7(b5)} *G*^{7(#9)} *C*_{MI}⁶ (*G*⁷)

(trp. ten.) (lower part 2nd x only) play head twice, solo on **A**; after solos continue to **B**.

B *C*_{MI}⁶ *F*_{MI}⁷

*D*_{MI}^{7(b5)} *G*^{7(#9)} *C*_{MI}⁶

E^b_{MI}⁷ *A*^{b7} *D*^b_{MA}⁷ (ten. loco)

*D*_{MI}^{7(b5)} *G*^{7(#9)} *C*_{MI}⁶ 1. (*G*⁷) 2. (*G*⁷)

(ten. 8^{va} b.)

D.S. al Coda

*C*_{MI}⁶

(Vamp, solo & fade)

Trumpet plays melody (upper part) throughout.

Medium Jazz Waltz

Blue Daniel

Frank Rosolino
(As played by Cannonball Adderley)

$\text{♩} = 132$

A

(trp. & ten.)

D⁶ C⁹ B_{M1}⁷ E¹³

B_{M1}⁹ E¹³ (#11) B_{M1}⁹ E¹³ (#11)

G_{M1}⁹ C¹³ D_{MA}⁷ C¹³ (#11)

E_{M1}⁹ A¹³ *sus* A¹³

(Ending)

D⁶ C⁹ B_{M1}⁷ E¹³ (#11) A¹³ *sus* A¹³ D_{MA}⁷

♩ (trp. & ten.)

Fast Swing
♩ = 264

Blues Connotation

Ornette Coleman

A

Musical notation for the first system. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a time signature of common time (C). It contains a melodic line with a repeat sign and a first ending. The bottom staff is in bass clef and contains a bass line with a repeat sign and a first ending. The notation includes a dynamic marking '(ten. & trp.)' and three chord changes: Bb7, Eb7, and Bb7.

Musical notation for the second system. The top staff continues the melodic line. The bottom staff continues the bass line. Two chord changes are shown: Bb7 and Eb7.

Musical notation for the third system. The top staff continues the melodic line. The bottom staff continues the bass line. Two chord changes are shown: Bb7 and Cm7.

Musical notation for the fourth system. The top staff features a circled cross symbol above the first measure, a 2/4 time signature change, and a first ending. The bottom staff features a circled cross symbol above the first measure, a 2/4 time signature change, and a first ending. Chord changes include F7, Bb7, F7, and Bb7. The notation includes first and second endings, with the second ending labeled 'to solos'.

Solos in Bb;
disregard the form.



Musical notation for the fifth system. The top staff continues the melodic line. The bottom staff continues the bass line. A chord change to Bb7 is shown.

Chords suggested only (no chordal instrument on recording).

Med. Swing

Blues On The Corner

McCoy Tyner

♩ = 118

A

(ten.)

(pn.)

B \flat 7 E \flat 7 (E \circ 7) B \flat 7 B \flat 7sus A \flat 7sus

F \sharp 7sus E7sus D7sus E \flat 7 B \flat 7(#9)

(B \flat 7) E \flat 7sus D7(alt.) G7(alt.) C \flat M7

sample fill

F7sus B \flat 7 G7(#9) C7(alt.) F7(alt.)

(Solo on B \flat blues)

head is played twice before and after solos.

drum fill

C7(alt.) F7(alt.) B \flat 7(#11) E7(#9)

Tenor has the melody throughout.

Boogie Down

Al Jarreau
Michael Omartian

Med. Funk

$\text{♩} = 114$ (Tacet) (Intro) $G^7 F^{\text{(add 9)}} A G^7/B$ $G^7 F^{\text{(add 9)}} A C G^7/B G^7 F^{\text{(add 9)}} A G^7/B$ $F G^{\text{MI}7} B^b F/A$ (etc.)

(pn.) (scat on D.C.) (on D.C.: skip to **C**)

A $G^7 F^{\text{(add 9)}} A G^7/B$ $G^7 F^{\text{(add 9)}} A C G^7/B$ $G^7 F^{\text{(add 9)}} A G^7/B$

I can be what I want to and all I need is to

$F G^{\text{MI}7} B^b F/A$ $G^7 F^{\text{(add 9)}} A G^7/B$ $G^7 F^{\text{(add 9)}} A C G^7/B$

get my boog-ie down, I can be what I want to and

$G^7 F^{\text{(add 9)}} A G^7/B$ $F G^{\text{MI}7} B^b F/A$

all I need is to get my boog - ie down.

B $G^7 F^{\text{(add 9)}} A G^7/B$ $G^7 F^{\text{(add 9)}} A C G^7/B$ $G^7 F^{\text{(add 9)}} A G^7/B$

(You can be) what I want to, you know all I need is to

$F G^{\text{MI}7} B^b F/A$ $G^7 F^{\text{(add 9)}} A G^7/B$ $G^7 F^{\text{(add 9)}} A C G^7/B$

get my boog - ie down, (You can be) what I want to and

$G^7 F^{\text{(add 9)}} A G^7/B$ $F G^{\text{MI}7} B^b F/A$

all I need is to get my boog - ie down.

C $E^{\text{MI}7}$ A^{13} C/D

I got my cer-tain and my sure 'nough on, and I'm put-tin' on my real-ly for

Med. Swing

Blues On The Corner

McCoy Tyner

♩ = 118

A

(ten.)

(pn.)

B \flat 7 E \flat 7 (E \circ 7) B \flat 7 B \flat 7sus A \flat 7sus

F \sharp 7sus E7sus D7sus E \flat 7 B \flat 7(#9)

(B \flat 7) E \flat 7sus D7(alt.) G7(alt.) C \flat 7

sample fill

F7sus B \flat 7 G7(#9) C7(alt.) F7(alt.)

(Solo on B \flat blues)

head is played twice before and after solos.

drum fill

C7(alt.) F7(alt.) B \flat 7(#11) E7(#9)

Tenor has the melody throughout.

Boogie Down

Al Jarreau
Michael Omartian

Med. Funk

♩ = 114 (Tacet) (Intro) $G^7 F^{\text{add 9}} G^7/B$ $G^7 F^{\text{add 9}} C G^7/B G^7 F^{\text{add 9}} G^7/B$ $F G_{mi}^7 B^b F^{\text{add 9}}/A$ (etc.)

(pn.) (scat on D.C.) (on D.C.: skip to **C**)

A $G^7 F^{\text{add 9}} G^7/B$ $G^7 F^{\text{add 9}} C G^7/B$ $G^7 F^{\text{add 9}} G^7/B$

I can be what I want to and all I need is to

$F G_{mi}^7 B^b F^{\text{add 9}}/A$ $G^7 F^{\text{add 9}} G^7/B$ $G^7 F^{\text{add 9}} C G^7/B$

get my boog-ie down, I can be what I want to and

$G^7 F^{\text{add 9}} G^7/B$ $F G_{mi}^7 B^b F^{\text{add 9}}/A$

all I need is to get my boog - ie down.

B $G^7 F^{\text{add 9}} G^7/B$ $G^7 F^{\text{add 9}} C G^7/B$ $G^7 F^{\text{add 9}} G^7/B$

(You can be) what I want to, you know all I need is to

$F G_{mi}^7 B^b F^{\text{add 9}}/A$ $G^7 F^{\text{add 9}} G^7/B$ $G^7 F^{\text{add 9}} C G^7/B$

get my boog - ie down, (You can be) what I want to and

$G^7 F^{\text{add 9}} G^7/B$ $F G_{mi}^7 B^b F^{\text{add 9}}/A$

all I need is to get my boog - ie down.

C E_{mi}^7 A^{13} C/D

I got my cer-tain and my sure 'nough on, and I'm put-tin' on my real-ly for

B_{bass} C_{bass} D_{bass} B^(#5) EMI¹¹

CMA⁷

real. _____ You face that cur- tain with your best stuff_ on,_____ you are the

EMI⁷ GMA⁷ C#MI⁷(b5)

B^bMA⁷ AMI⁷ GMI⁷ C/D

win - ner and you're gon - na feel; _____

D *G⁷ F/A G⁷/B*

G⁷ F/A C G⁷/B

G⁷ F/A G⁷/B

You can be what you want to and_____ all you need is to

F GMI⁷ B^bF/A

G⁷ F/A G⁷/B

G⁷ F/A C G⁷/B

get your boog- ie down,_____ I can be all I want to and_____

G⁷ F/A G⁷/B

F GMI⁷ B^b F/A

all I need is to get my boog - ie down._____

D.C., play Intro, [C], [D], [E]

E *(1st x: tacet)*

N.C.

Now you go one and two_____ and three, Here's _____ a lit - tle step for you_____ and me; Come and

(N.C.)

strut your stuff but leave e-nough for the near- est boog- ie and true - est boog- ie woog-ie.

D.S., vamp & fade on [A]

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

Med. Funk

Boogie Down (Rhythm Section)

$\text{♩} = 114$

(Intro)

(pn.)
 G
 GMI⁷
 (synth. bass, 8^{va} b)

(synth.)
 B^bMA⁷/F C
 B^b/F C
 G⁷ F/A^(add 9) G⁷/B

(etc.)
 G⁷ F/A^(add 9) C G⁷/B
 G⁷ F/A^(add 9) G⁷/B
 F GMI⁷ B^b F/A
 (Skip to **C** on D.C.)

A

G⁷ F/A^(add 9) G⁷/B
 G⁷ F/A^(add 9) C G⁷/B
 G⁷ F/A^(add 9) G⁷/B
 F GMI⁷ B^b F/A
 G⁷ F/A^(add 9) G⁷/B
 G⁷ F/A^(add 9) C G⁷/B

B

G⁷ F/A^(add 9) G⁷/B
 G⁷ F/A^(add 9) C G⁷/B
 G⁷ F/A^(add 9) G⁷/B

Synthesizer bass sounds one octave lower than written.

F Gmi7 Bb F/A G7 F(add 9) G7/B G7 F(add 9) C G7/B

C Emi7 A13 C/D

N.C. B7(#5) Emi11 CMA7

Emi7 GMA7 C#mi7(b5) BbMA7 Ami7 Gmi7 C/D

D G7 F(add 9) G7/B G7 F(add 9) C G7/B G7 F(add 9) G7/B

F Gmi7 Bb F/A G7 F(add 9) G7/B G7 F(add 9) C G7/B

G7 F(add 9) G7/B F Gmi7 Bb F/A

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

E N.C.

(N.C.)

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

Boogie Down (Brass)

Med. Funk (Intro)

♩ = 114

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

(trps. w/ trbs. 8va b.)

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

A Tacet **B** (Skip to **C** on D.C.)

C

D

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

E Tacet D.S., vamp & fade on **D**

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

(very straight rhythms, sempre staccato)

1, 3... 2, 4...



MICHAEL BRECKER

Both Sides Of The Coin

Bright Latin/Rock

Michael Brecker

(As played by Steps Ahead)

$\text{♩} = 118$ $F\#13(b9)$ $F\#(add\ 9)$ $F/F\#$ $GMA7(\#5)$ $F\#13(b9)$ $F\#(add\ 9)$

(vibes w/ pn. 8va b.) $F\#13(b9)$ $F\#(add\ 9)$ $F/F\#$ $GMA7(\#5)$ $F\#13(b9)$ $F\#(add\ 9)$
(add ten. 8va b.)

A $F\#13(b9)$ $F\#(add\ 9)$ $F/F\#$ $GMA7(\#5)$ $F\#13(b9)$ $F\#(add\ 9)$
(vibes w/ pn. 8va b.) (add ten. 8va b.)

$F\#13(b9)$ $F\#(add\ 9)$ $F/F\#$ $GMA7(\#5)$ $F\#13(b9)$ $F\#(add\ 9)$
(add ten. 8va b.)

B $C\#7(b9)$ $BMA7sus$ $C\#7sus$ A/B (ten., loco, w/ vibes)

$C\#7(b9)$ $BMA7sus$ $G\#m7$ $G\#m7$

D/C $G\#m7$ $DMA7(\#5)$ $D/C\#$ $C\#(add\ b9)$

$C/F\#$ $D\#/F\#$ $F\#(add\ 9)$ 1 2 2
(ten. plays upper line-melody)

C B $F\#MA7$ $F\#6/9$ $B\#6/9$ $C(add\ \#11)$ E
(bass)

Tenor trills the melody notes while marimba (vibes)/tremolos during the 1st 7 bars of letter C.

Bass plays whole notes through much of the head; bass plays where chord symbols lie (usually on first beat). Piano plays kicks.

B(add 9) (omit 3) F MA 7(b5) F 6/9 B 6/9 G/D#

E mi 9 C 9(#11) E mi 9 E b 7(#9)

G# mi 7 A# mi 7 A 13 sus G# mi 7 C# 9 sus

2. G MA 7(#5) G# mi 7 A# mi 7 A 13 sus G# mi 7 C# 9 sus

D.S. al Coda One (⊕¹)
(D.S. al Coda Two to end)

⊕¹ F# 13(b9) F#(add 9) F/F# G MA 7(#5)/F# F# 13(b9) F#(add 9)

(vibes w/ pn. 8va b.)

F# 13(b9) F#(add 9) F/F# G MA 7(#5)/F# F# 13(b9) F#(add 9)

D (Solos) (Half-time Feel)
F#(add 9) F# 13(b9) F/F# G MA 7(#5)/F#

E (Samba)
G# mi 9 E mi 9 G# mi 9 E mi 9 C# 9 sus

Solo on DDE; after solos play letter **C** (w/ pickups & repeat) then D.S. al Coda Two (⊕²)

⊕² F# 13(b9) F#(add 9) F/F# G MA 7(#5)/F# F# 13(b9) F#(add 9)

(vibes w/ pn. 8va b.)

F# 13(b9) F#(add 9) F/F# G MA 7(#5)/F# F# 13(b9) F#(add 9)

Vamp & fade while drums solo.

Bouncin' With Bud

Bud Powell

Med. (-Up) Swing

(Intro)

(melody)

(sample bs. line)

B \flat 6 B7(b5) B \flat 6

B \flat 6 B7(b5) B \flat 6

A

(bs. walks in 4)

B \flat 6 CMI 7 DMI 7 E \flat MI 7 DMI 7 G 7 CMI 7 D 7

GMI 7 C $\#$ o 7 CMI 7 F 7 B \flat 6 F 7 (b5)

B \flat 6 CMI 7 DMI 7 E \flat 6 DMI 7 G 7 CMI 7 D 7

GMI 7 C $\#$ o 7 CMI 7 F 7 B \flat 6 (D 7)

(pn.)

B

(pn., upper notes of block chords)

GMI A \flat MI 7 (b5) D 7 (#9)(#5)

G 13 (#11) F $\#^{13}$ CMI 9 F 7 (alt.)

(melody)

C B^b6 C_{MI}^7 D_{MI}^7 $E^b_{MI}^7$ D_{MI}^7 G^7 C_{MI}^7 D^7

G_{MI}^7 $C^{\#0}7$ C_{MI}^7 F^7 \oplus B^b6

D

(chords follow bs. rhythms)

D^7 $F^{\#}$ G_{MI} D^7 G_{MI} $B^{\circ}7$ C_{MI}^7 $G^7(b9)$ C_{MI}^7 G^b9 F^9

(pn. fill)

F^9 B^b6 (B^b6)

solo break -

Solo on ABC;
After solos, D.C. al Coda. No kicks during solos.

\oplus

B^b6 (N.C.)

(pn., w/ gva)

(bs.)

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

G_{MI}^7 $C^{\#0}7$

Breakfast Wine

Randy Aldcroft
(As played by Bobby Shew)

Medium-Up Swing
♩ = 196

(Intro)
(pn. w/ bs.) (etc.)

A
(B \flat) (trp.) (pn.)

(In 2)
B

The score is written for piano and trumpet. The piano part is in the bass clef, and the trumpet part is in the soprano clef. The key signature has two flats (Bb and Eb). The tempo is marked as Medium-Up Swing with a quarter note equal to 196. The piece begins with an 8-measure introduction for piano and bass. Section A is an 8-measure phrase for trumpet and piano. It features a first ending with a repeat sign and a second ending that leads to a key change to Eb major. Section B is a 16-measure phrase in cut time (2/2), starting with a C minor 7 chord and moving through various chords including Eb major 9/Bb, A minor 7(b5), D7(#9), G minor 7, G minor 7/F, E minor 7(b5), A7(#9), D minor 7, Eb major 9(#11), D minor 7, Eb major 9(#11), D minor 7, G13, G7(#5), C9 sus, and F9 sus.

C

Chords: (B^b) B^b E^b_{Mi}⁶/B^b (B^b) B^b E^b_{Mi}⁶/B^b (B^b) B^b E^b_{Mi}⁶/B^b (A) G_{Mi}⁷ B^b_{MA}⁹/F E^b_{MA}⁷ E^b_{MA}⁷ E^b A^b_{Mi}⁶/E^b (pn.) E^b G⁷(#5)

D

(In 2)

Chords: C_{Mi}⁷ /B^b A_{Mi}⁷(b5) D⁷(#9) G_{Mi}⁷(add 11) F C⁹/E E^b_{Mi}⁶ D_{Mi}⁷ G⁷(#5) C_{Mi}⁷(add 11) F¹³

(pn. w/ bs.) B^b E^b_{Mi}⁶/B^b B^b E^b_{Mi}⁶/B^b B^b E^b_{Mi}⁶/B^b B^b E^b_{Mi}⁶/B^b B^b E^b_{Mi}⁶/B^b B^b_{MA}⁷(#11)

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

vamp till cue

No kicks during solos.
B^b & E^b chords falling on beat 3 for head are played on beat 1 for solos.

(last x)

Breakin' Away

Al Jarreau
Tom Canning
Jay Graydon

Half-time Funk Shuffle

$\text{♩} = 144$ (back beat on 3)

mf (trb.)
(pn.) F^{13}_{sus}
 E^{13}_{sus} (etc.)
(bs. w/ pn. LH in octaves)
(pn.)

F^{13}_{sus}
 E^{13}_{sus}
(unis.)

A

mf trp, tacet 1st x
 A_{MA}^9
Well, look what you've done for me,
 D_{MA}^9
 $F\#_{MI}^7$ $F\#_{MI}^7$ (A_{MA}^9)
(on repeat)

1st x: no lyric - trp, tacet 1st x
 A_{MA}^9
You're mak-in' more fun for me.
 D_{MA}^9
 $F\#_{MI}^7$ $F\#_{MI}^7/E$

trp, tacet 1st x
Trou - ba - dour me, Dest-ined to be,
 D_{MA}^7 $A_{MA}^7/C\#$ B_{MI}^7 $A^{(add 9)}/C\#$
(bs.)

1.

Set in my ways, Stuck in my daze.

DMA^7 $AMA^7/C^\#$ Bmi^7 E^9sus

2., 3.

Mak - in' me win, Mak - in' me grin,

DMA^7 $AMA^7/C^\#$ $C^\circ 7$ Bmi^7

cresc. (trp)

School - in' me. Break-in' a - way,

$G^\#mi^7(omit11)$ $G7(b5)$ $F^\#mi^7$ $F^\#7sus$ $F^\#mi^7$

f break - - - - - dr. fill - - - - -

B

Your love has o - pened eyes that could - n't see.

E^bmi^7 A^bmi^7 D^bmi^7 Fmi^7 $B^b7(b9)$ E^bma^7

(sample bass line)

(shake - 1)

Break-in' a - way, Your bea - con in the night dis - cov - ered me.

E^bma^7 $E^b7(b9)$ A^bmi^9 A^bmi^7 E^bmi^7 G^b9sus G^b/F^b

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

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

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

(Continued on next page)

V.S.

(trp., 2nd x only)

mf

F¹³_{sus} **E¹³_{sus}** **F¹³_{sus}**

(trb.) (pn.) (etc.) (trb.) (pn.) (unis.)

(bass w/ pn. LH in octaves)

1. **F¹³_{sus}** **E¹³_{sus}** **E¹³_{sus} cresc.**

(pn.) (trb.)

2. Break-in-a-way, *f* dr. fill

Your love has o - pened eyes that could - n't see.

E^b_{Mi}⁷ **A^b_{Mi}⁷** **D^b_{Mi}⁷** **F_{Mi}⁷** **B⁷(b₉)** **E^b_{MA}⁷**

(shake-~)

Break-in' a way, Your bea - con in the night

E^b_{MA}⁷ **E^b₇(b₉)** **A^b_{Mi}⁹** **A^b_{Mi}⁷** **E^b_{Mi}⁷** **G^b₉_{sus}**

(trp.) *cresc.*

dis - cov - ered me. Break-in' a - way Your love

G^b/_{F^b} **G_{Mi}⁷** **C_{Mi}⁷** **C⁷(b₉)** **A^b_{Mi}⁹** **A^b_{Mi}⁷** **E^b_{Mi}⁷**

Vamp & Fade

But Beautiful

Music by Jimmy Van Heusen
Lyric by Johnny Burke

Med. Ballad

A GMA^7 $BMI^{7(b5)}$ $E7(b9)$ AMI^9 $C\#MI^{7(b5)}$ $F\#7(b9)$

Love is fun - ny or it's sad, Or it's qui - et or it's mad, It's a

GMA^7 $BMI^{7(b5)}$ $E7sus$ $E7$ A^9

good thing or it's bad, but beau - ti - ful. _____

$D13$ $C^{\circ 7}$ BMI^7 EMI^7 AMI^7 D^9sus D^7 GMA^7 $(B7)$

Beau - ti - ful to take a chance and if you fall, you fall; And I'm

EMI^7 A^9 AMI^7 D^7

think - ing I would - n't mind at all. _____ Love is

B GMA^7 $BMI^{7(b5)}$ $E7(b9)$ AMI^9 $C\#MI^{7(b5)}$ $F\#7(b9)$

tear - ful or it's gay, It's a prob - lem or it's play, It's a

GMA^7 $BMI^{7(b5)}$ $E7sus$ $E7$ A^9

heart - ache ei - ther way, but beau - ti - ful. _____ And I'm

D^7 D^7/C BMI^7 EMI^7 AMI^7 $F\#MI^{7(b5)}$ B^7 EMI F^9

think - ing if you were mine I'd nev - er let you go; And

GMA^7/D E^7 AMI^7 D^7 G^6 $(AMI^7 D^7)$

that would be but beau - ti - ful I know. _____

Chain Of Fools

Don Covay
(As sung by Aretha Franklin)

Med. Rock (Intro)

$\text{♩} = 114$

N.C.

C_{MI}^7

C_{MI}

Chain, chain, chain, _____

chain, chain, chain, _____

chain, chain, chain, _____

Chain of fools. _____

For five long years _____

A

I thought you _____ were my man, _____

But I found _____

out, love, _____

I'm just a link in your chain. _____

You got me where you _____

want me, _____

I ain't noth- in' but your fool, _____

You treat-ed me mean, _____

You treat-ed me cruel. _____

Chain, chain, chain, _____

B

Chain of fools. _____

Ev - er - y chain _____

C

has got a weak link, _____

I might be weak, _____

child, _____

But I'll give you strength. _____

You told _____

break - - - -
 C_{MI} (hand claps)
x x x x

D (C) (instr. tacet till **E**)
 (hand) (claps) x (etc. till **E**)

me to leave you a-lone. My fath-er said come on home.

(C)

My doc-tor said take it ea-sy, Oh, but your

(C)

lov-in' is much too strong, I'm add-ed to your chain, chain, chain,

E (instr. reenter)
 CMI⁷

chain, chain, chain, chain, chain, chain,

CMI⁷ CMI

chain of fools, One of these

F CMI

mor-nings the chain is gon-na break, But up un-til then,

CMI

yeah, I'm gon-na take all I can take. Chain, chain, chain,

D.S., vamp and fade on **E**

sample bass line: CMI

etc.

bkgr. vocals at **D**:

Ooh, ooh, etc.

elec. pn. throughout: CMI

* or E^b

Medium Swing
♩ = 132

Change Of Mind

Bob Mintzer
(As played by Peter Erskine)

1st x: pn.
2nd x: horns

(trp. ten. 1)
(ten. 2)

(bass)

(trp. ten. 2)
(ten. 1)

Detailed description: This section contains the main musical score for the first two instruments. The top staff is for the trumpet (1st and 2nd tenors) and the bottom staff is for the bass. The music is in 4/4 time with a tempo of 132. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

A

(ten.)

A^{13}_{sus} $A^{13}(b9)$ $D_{MA}7(\#5)$ B_{MI}/D $C\#7(\#9)$

$C\#7(\#9)$ $F\#_{MI}^{11}$ $E^{b13}(\#11)$ D^{13} B_{MI}^7

[E^9_{sus} $E^7(alt.)$]

$F\#_{MI}^9$ $E^{b(add9)}/G$ $E^{(add9)}/G\#$ (pn.) (let ring)

Detailed description: Section A consists of two staves. The top staff is for guitar and the bottom staff is for piano. The guitar part features a series of chords: A13sus, A13(b9), DMA7(#5), Bmi/D, and C#7(#9). The piano part features chords: C#7(#9), F#mi11, Eb13(#11), D13, and Bmi7. There are also dynamic markings like '(ten.)' and '(let ring)'. A piano part with a triplet is shown in a separate staff.

B

(ten.)

A^{13}_{sus} $A^{13}(b9)$ $D_{MA}7(\#5)$ B_{MI}/D $C\#7(\#9)$

$C\#7(\#9)$ $F\#_{MI}^{11}$ $E^{b13}(\#11)$ D^{13} B_{MI}^7

[$E^7(alt.)$]

$F\#_{MI}^9$ $E^{b(add9)}/G$ $E^{(add9)}/G\#$ $B^{(add9)}/D\#$ $C\#_{MI}^7$ $G/E^b C/F$ $F\#_{MI}^7$ $C^7(\#9)$

(horns)

Detailed description: Section B consists of two staves. The top staff is for guitar and the bottom staff is for horns. The guitar part features a series of chords: A13sus, A13(b9), DMA7(#5), Bmi/D, and C#7(#9). The horns part features chords: C#7(#9), F#mi11, Eb13(#11), D13, and Bmi7. There are also dynamic markings like '(ten.)' and '(let ring)'. A piano part with a triplet is shown in a separate staff.

C

F_{MA}⁷ (trp.) A₇^(#9) D_{MI}¹¹ A^b₁₃^(#11) G_{MI}⁷
 A₇^(#5) D_{MI}⁷ G_{MI}⁹ C⁹_{SUS} F_{MA}⁷ A₇^(#9)
 D_{MI}¹¹ A^b₁₃^(#11) D^b_{MA}⁷ C₇^(#9) F^(add 9) A/C[#]
 (horns)

D

D_{MI}¹³ (bass) F/B D E^b/E A B_{MI}⁷ E⁹_{SUS}
 (pn. LH)
 E₇^(alt) A_{MI}⁷ B^b/B D A^b/G
 E_{MI}⁷ C/F B^b/A A^b/B E_{MI}⁷
 (unis.)
 A¹³_{SUS} A¹³_(b9) A_{MI}⁹ G_{MI}⁹ F_{MA}⁹
 (ten.) (horns)

Chords in brackets are used for solos.

Solo on ABC (fine)
 After solos, play letter **D** (w/ pickup)
 then D. S. al Fine

Chega De Saudade

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

Med. Bossa Nova

(No More Blues)

A



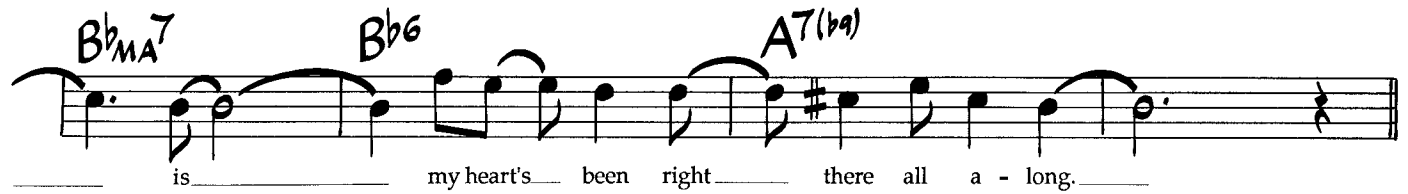
No more blues, I'm goin' back home, No, no



more blues, I promise no more to roam.



Home is where the heart is, the funny part



is my heart's been right there all along.

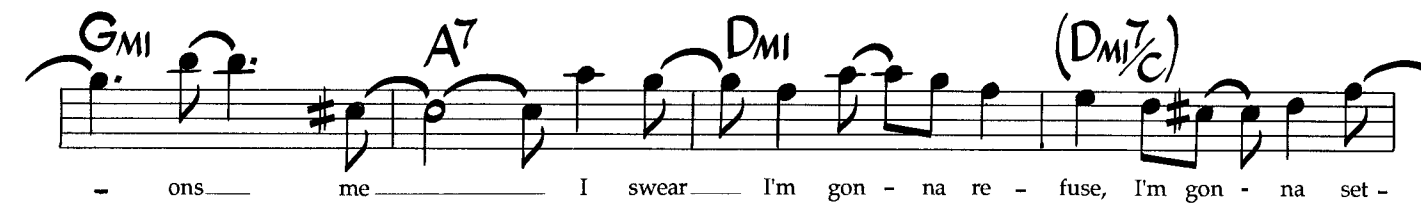
B



No more tears and no more sighs, And no



more fears, I'll say no more good-byes. If travel beck -



ons me I swear I'm gonna refuse, I'm gonna set -



-tle down and there'll be no more blues.

C

Ev - 'ry day while I am far a - way my thoughts turn home -

- ward, for - ev - er home - ward. I trav -

- elled 'round the world in search of hap - pi - ness, But all my hap -

- pi - ness I found was in my home - town.

D

No more blues, I'm goin' back home, No, no

more dues, I'm through with all my wan - drin' now, I'll set -

- tle down and live my life and build a home and find a wife, when we

set - tle down there'll be no more blues, Noth - in' but hap - pi - ness, when we

set - tle down there'll be no more blues.

Chords in parentheses are optional.

Chelsea Bridge

Billy Strayhorn

Med. Ballad

A

N.C. $B^b_{MI} (MA7)$ $A^b_{MI} (MA7)$

$B^b_{MI} (MA7)$ $A^b_{MI} (MA7)$ B^b7 $E^b_{MI}9$ A^b13

D^b6 D^b6 $B7$

B

$F^{\#}_{MI}7$ $B7$ $E_{MA}7$ $C^{\#}_{MI}7$ $F^{\#}_{MI}7$ $B7 (b9)$ $B_{MI}7$ $E7$

$A_{MA}7 (A_{MI}7 D7)$ $C7$ $G_{MA}7$ G_{MI} $C9$ $D^b7 (\#11) (C7 B7)$ break

C

$B^b_{MI} (MA7)$ $A^b_{MI} (MA7)$ $B^b_{MI} (MA7)$ $A^b_{MI} (MA7)$ B^b7

$E^b_{MI}9$ A^b13 D^b6 $D^b6 (C7 B7)$

$E^b9 (\#11)$ may be substituted for $B^b_{MI} (MA7)$
 and $D^b9 (\#11)$ for $A^b_{MI} (MA7)$ throughout,
 in which case bar 8 of **A**, **B** and **C**
 may be played: D^b $C7$ $B7$ B^b7

Med.-Slow Gospel Ballad

Come Sunday

Duke Ellington

A F7 Eb9(#11) F7 (D7(#5)) Gb7 G9

Lord, Dear Lord a - bove: God Al - might - y, God of love,

Cmi9 F9 Bb Eb6/Bb Bb07 Bb6

Please look down and see my peo - ple through.

B D7 Eb7 D7 Gmi C9

I be - lieve that God put sun and moon up in the sky;

F7 Cmi7 F7 (D7(#9)) Ab13 G7(#5) C9 F7(#5)

I don't mind the gray skies, 'cause they're just clouds pass - ing by.

C F7 Eb9(#11) F7 (D7(#5)) Gb7 G9

Lord, Dear Lord a - bove: God Al - might - y, God of love,

Cmi9 F9 Bb Eb6/Bb Bb07 Bb6

Please look down and see my peo - ple through.

ALTERNATE LYRICS

Optional changes in parentheses.

A (2nd x)

Up and down 'til sunset,
Man work hard all the day.
Come Sunday, oh, come Sunday,
That's the day.

B

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

C

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

Compared To What

Eugene McDaniels
(As sung by Les McCann)

Med. Gospel/Rock

♩ = 144

N.C.

(cowbell)

(etc.)

(8)

Musical notation for the first staff, featuring a bass line with a cowbell pattern and a piano solo.

Musical notation for the second staff, showing piano and bass line with chords E^bMI^7 (piano solo), E^b7 , DMI^7 , and $F7$.

(bs. & dr. simile)

(dr. play time)

A F bass GMI^7/F $F^{\circ 7}$ $F7$ (2) $F^{\#}$ bass $G^{\#}MI^7/F^{\#}$ $F^{\# \circ 7}$ $F^{\#7}$

Musical notation for section A, first staff, showing bass line with chords F bass, GMI^7/F , $F^{\circ 7}$, $F7$, and $F^{\#}$ bass, $G^{\#}MI^7/F^{\#}$, $F^{\# \circ 7}$, $F^{\#7}$.

Musical notation for section A, second staff, showing bass line with chords $F^{\#}$ bass, $G^{\#}MI^7/F^{\#}$, $F^{\# \circ 7}$, $F^{\#7}$, G bass, AMI^7/G , $G^{\circ 7}$, $G7$.

Musical notation for section A, third staff, showing treble clef with chords D^b/A^b , D/A , and E^b/B^b .

Musical notation for section A, fourth staff, showing treble clef with chords E/B , C^{13sus} , $F7$, B^b/C , and $F7$.

B $F7$ B^b/C $F7$ ff B^b/C $F7$

Musical notation for section B, first staff, showing treble clef with lyrics "I love the lie and lie the love, a-hang-in' on with push".

Musical notation for section B, second staff, showing treble clef with lyrics "and shove. Pos-sesion is the mo-ti-va-tion that is".

Musical notation for section B, third staff, showing treble clef with lyrics "hang-in' up the whole damn na-tion. Looks like we al-ways".

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

F7 B \flat /C F7 B \flat /F F7 (dr.) break

end up in a rut. Ev - 'ry- bod- y now, Tryin' to make it real

F7 B \flat /F F7 B \flat /C

com- pared to what. Come on ba - by.

(Solo) F7 B \flat /C (4x's)

Repeat to [B] for more verses;
after fourth verse, D.S. al
fifth verse al Coda

(Solo) F7 B \flat /C (On cue) F7 B \flat /C F7 B \flat /C

(Vamp till cue) F7 B \flat /C F7 B \flat /C F7 B \flat /F F7

(dr.) break F7 B \flat /F F7

Tryin' to make it real compared to what **ff**

2nd VERSE

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

Melody is freely interpreted and varies with each verse.

3rd VERSE

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

4th VERSE

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

5th VERSE

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



AIRTO

Creek

Bright Samba

Victor Brasil

(As played by Airto)

$\text{♩} = 272$

F13 etc. **F13_{sus}** **F13** **F13_{sus}**

(bs.) (bass rhythm continues through letter [A])

[A] **F7** **B^b** **F7**

(sop, fl., & elec. pn.) (pn. plays lower line)

F7 **B^b** **F7**

piano fill—

B^b7 **E^b7**

(pn. plays chords)

C7 **F7**

(pn. plays upper line) piano fill—

F7 **F13** **F13_{sus}** **F13** **F13_{sus}**

(pn. tacet) 2nd x: solo starts—

[B] **F7** (e)

B^b7 **E^b7** **C7** **F7**

after solos, D.S. al Coda

F13 **F13_{sus}**

(bs.)

Vamp, Solo, and Fade

F7 bass during solos:

or

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

Crystal Love

Makoto Ozone

Med. Straight 1/8's

$\text{♩} = 95$
G(add 9)

1. $C_{MI}^{(MA7)}/G$ 2. $C_{MI}^{(MA7)}/G$
(pn. & vibes)

A G_{MA7} $A_{b/G}$ $F^{\#o7}/G$ G_{MA7} $G_{b13}^{\#11}$ $B7^{\#9}$ E_{bMA7}
(pn.) (unis.)

E_{bMA7} $D7^{\#5}$ G_{MI7} F $E_{bMI}^{(MA7)}$ 1. 2.
vibes fill (vibes)

B D G_{MI6}/D E/D G_{MI6}/D D G_{MI6}/D E/D G_{MI6}/D
vibes fill (unis.)

D $A^{\#o7}$ B_{mi} C/B_{bb} $B_{b/Gb}$ A/G $B_{b/Gb}$
piano fill

F $C^{\#o7}$ D_{mi} $E_{b/Db}$ $D_{b/A}$ C/B_{bb} $C^{\#}/A$
vibes fill

(bass tacet) F_{MI7} E_b B_{bMI7} A_b E_{bMI7} C_{bMA7} C_{bMA7} (add bass)
(vibes play lower line) (vibes)

$B7^{\#11}$ E_{mi} $C^{(add\ 9)}$ C_{MI6}/E_b
vibes fill (unis.)

G_{MA7}/D G/D $D7$ $C^{\#MI7}(b5)$ C_{MI7} D/B_{bb} B_{bMA7} D^9_{sus} $D7$
3

(Solos - Samba-Like Feel)

C GMA^7 $A\flat/G$ $F\#\circ^7/G$ GMA^7 $F\#13(\#11)$ $B7(alt.)$

$E\flat MA^7$ $D7(\#9)$ GMI^7 F $E\flat MI(MA^7)$ 1. $E\flat MI(MA^7)$ 2.

D D GMI^6/D E/D GMI^6/D D GMI^6/D E/D GMI^6/D

D BMI^7 EMI^7 $F\circ^7$ $B\flat/G\flat$

F A^7 DMI^7 GMI^7 $G\#\circ^7$ $C\#/A$ FMI^7 $E\flat MI^7$

BMA^7 $B7(\#11)$ EMI $C(add9)/E$ $CMI^6/E\flat$

GMA^7/D $C\#MI^7(\flat5)$ CMI^7 $D/B\flat$ $B\flat MA^7$ $AMI^7(add11)$ $D7$

suspended time feel - - - - -

suspended time feel - - - - -

Solo on CCD; after solos
D.C. al Coda

D^9_{sus} $D7$ GMA^7 $A\flat/G$ $F\#\circ^7/G$ GMA^7 $G\flat13(\#11)$ $B7(\#9)$ $E\flat MA^7$ $D7(\#5)$ GMI^7 F $E\flat MI(MA^7)$ $G\flat13$ $(\#11)$

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

rit.

Cubano Chant

Ray Bryant

Medium-Up
Funky Latin

$J = 192$ (Intro)

(piano) (top note of voicings)

Chords: $E^b_{MI}7$, F_{MI}/B^b , E^b_{MI} , F_{MI}/B^b , $E^b_{MI}7$, A^b/B^b , B^b_{MI}/E^b , B^b_{MI}/E^b , $E^b_{MI}7$, F_{MI}/B^b , E^b_{MI} , F_{MI}/B^b , $E^b_{MI}7$, E^b_{MI} (2), E^b_{MI} (as written)

A N.C. D^b E^b_{MI} $B^b_{MI}7$ E^b_{MI}

N.C. D^b $A^b_{MI}7$ $B^b_{MI}7$ E^b_{MI}

N.C. D^b E^b_{MI} $B^b_{MI}7$ E^b_{MI}

N.C. D^b $A^b_{MI}7$ $B^b_{MI}7$ E^b_{MI}

B $A^b_{MI}7$ G^b7 $F7$ $B^b7(\#5)$ A^b/E^b $E^b_{MI}7$ E^b7

D^b/A^b $A^b_{MI}7$ G^b7 $F7$ B^b7 F B^b7 G^b7 $F7$ $E7$ B^b bass

C N.C. D^b E^b_{MI} $B^b_{MI}7$ E^b_{MI}

N.C. D^b $A^b_{MI}7$ $B^b_{MI}7$ E^b_{MI}

Db AbMi7 BbMi7 EbMi Ab7 Db7 Gb7 B7

B7 E_{MA}7(b5) Bb7(omit 5) SUS EbMi6 C_{MI}7(b5) F7(#5) Bb7 Eb7

solo break - - - - -

D (Solos) EbMi7 C_{MI}7(b5) F7 Bb7 EbMi7 C_{MI}7(b5)

F7 Bb7 Eb7 Eb7/G Ab7 A°7

1. Eb7/Bb C7 F7 Bb7 2. Eb7/Bb Bb7 Eb7

E Ab7 Eb7

AbMi7 Gb7 F7 Bb7 Ab7 Gb7 E7

F EbMi7 C_{MI}7(b5) F7 Bb7 EbMi7 C_{MI}7(b5) F7 Bb7

Eb7 Eb7/G Ab7 A°7 Eb7/Bb C7 F7 Bb7

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

⊙ N.C. Bb7(omit 5) SUS EbMi6 C_{MI}7(b5) F7(#5) Bb7 Eb7 Ab7

Db7 Gb7 B7 E_{MA}7(b5) Bb7(omit 5) SUS EbMi6 C_{MI}7(b5) F7(#5) Bb7 Eb7

/// (tremolo chord)

Med. Ballad

Darn That Dream

Music by Jimmy Van Heusen
Lyric by Eddie DeLange

A G^6 $B^b_{MI}7 E^b7$ $A_{MI}7$ $B7(b5)$ $E_{MI}7$ $D7$ $C_{MI}6$ $B_{MI}7(b5)$ $E7$ $(A/C\#)$

Darn that dream I dream each night, You say you love me and you hold me tight,

$A_{MI}7$ F^9 $B_{MI}7$ $B^b_{MI}7$ $A_{MI}7$ $D7$ $B_{MI}7$ B^b7 $A_{MI}7$ $D7$

But when I a- wake you're out of sight, oh, Darn that dream.

G^6 $B^b_{MI}7 E^b7$ $A_{MI}7$ $B7(b5)$ $E_{MI}7$ $D7$ $C_{MI}6$ $B_{MI}7(b5)$ $E7$ $(A/C\#)$

Darn your lips and darn your eyes, They lift me high a-bove the moon - lit skies,

$A_{MI}7$ F^9 $B_{MI}7$ $B^b_{MI}7$ $A_{MI}7$ $D13$ G^6 $F_{MI}7$ B^b7

Then I tum- ble out of par - a - dise, oh, Darn that dream.

B $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b7 $G_{MI}7$ $F^{\#}_{MI}7 B7$ $F_{MI}7$ B^b7

Darn that one track mind of mine, It can't un- der - stand that you don't care.

$E^b_{MA}7$ $C_{MI}7$ $(A_{MI}7(b5) D7 G_{MI})$ G_{MI} $A_{MI}7$ $D7$ $B^b_{MI}7 E^b7 A_{MI}9$ $D13$

Just to change the mood I'm in I'd wel- come a nice... old night - mare.

C G^6 $B^b_{MI}7 E^b7$ $A_{MI}7$ $B7(b5)$ $E_{MI}7$ $D7$ $C_{MI}6$ $B_{MI}7(b5)$ $E7$ $(A/C\#)$

Darn that dream and bless it, too, With - out that dream I nev - er would have you,

$A_{MI}7$ F^9 $B_{MI}7$ $B^b_{MI}7$ $A_{MI}7$ $D13$ G^6 $(A_{MI}7 D7)$

But it haunts me and it won't come true, oh, Darn that dream.

Bars 6 & 14 of **A** and bar 6 of **C** originally played:

Dearly Beloved

Med. Swing

Music by Jerome Kern
Lyric by Johnny Mercer

A

Dear - ly be - lov - ed, how clear - ly I see,
Some - where in heav - en you were fash - ioned for me;
An - gel eyes _____ knew you, _____
An - gel voi - ces led me to you. _____

B

Noth - ing could save me, fate gave me a sign,
I know that I'll be yours come show - er or shine;
So I say _____ mere - ly, _____
Dear - ly be - lov - ed, be mine.

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

Med. Funk Shuffle

$\text{♩} = 98$ ($\frac{1}{16}$ notes swing)

Delevans

Jeff Lorber

(Intro)

1-3. 4.

(muted gtr, 8va b) (synth.)

A

B

(synth.)

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Ab¹³_{sus} A¹³_{sus} Ab¹³_{sus} D¹³(#11) Db¹³_{sus}

Db¹³_{sus} D¹³_{sus} Db¹³_{sus} solo break
to D.S.: () break

[D.S. al Coda (after solos)]

(Solos)

(bs.) Eb^bmi⁷ A¹³ Ab^bmi⁷ Bb⁷(#9) Bb⁷(b9) Eb^bmi⁷ (2) (2)

break Eb^bmi⁷ A¹³ Ab^bmi⁷ Bb⁷(#9) Bb⁷(b9) Eb^bmi⁷ Ab^bmi⁷ Bb⁷(#9) Ab¹³_{sus}

(solos continue)

D Ab¹³_{sus} A¹³_{sus} Bb¹³_{sus} B¹³_{sus} break

(B¹³_{sus})

A¹³_{sus} Ab¹³_{sus} Gb¹³_{sus}

F¹³_{sus} Gb¹³_{sus} G¹³_{sus} Ab¹³_{sus} Bb⁷(#9) Eb^bmi⁷ break

(Synth. solo)

(bs.) Eb^bmi⁷ Ab^bmi⁷ Bb⁷(#9) Bb⁷(b9) Eb^bmi⁷ (2)

Solo on CCD; after solos play letter [B], then D.S. al Coda.

(2) Eb^bmi⁷ Ab^bmi⁷ Bb⁷(#9) Eb^bmi⁷ break

Vamp, solo & fade

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

Desafinado

Music by Antonio Carlos Jobim

Lyrics by Jon Hendricks

& Jessie Cavanaugh

Med. Bossa Nova

A F_{MA}^7 $G7(b5)$

Love is like a nev - er end - ing mel - o - dy,
Once your kiss - es raised me to a fe - ver pitch,

G_{MI}^7 C^7 $A_{MI}^7(b5)$ $D7(b9)$

Po - ets have com - pared it to a sym - pho - ny,
Now the or - ches - tra - tion does - n't seem so rich,

^{1.} G_{MI}^7 $A7(b9)$ D^7 $D7(b9)$

A sym - pho - ny con - duc - ted by the light - ing of the moon,

$G7(b9)$ $G^b_{MA}^7$ $(C7(b9))$

But our song of love is slight - ly out of tune.

^{2.} G_{MI}^7 $B^b_{MI}^6$ F_{MA}^7 $E7(\#9)$

Seems to me you've changed the tune we used to sing,

A_{MA}^7 $B^b\circ^7$ B_{MI}^7 E^7

Like the bos - sa no - va love should swing. We used

B A_{MA}^7 $B^b\circ^7$ B_{MI}^7 E^7

to har - mo - nize two souls in per - fect time,



Now the song is dif - frent and the words don't e - ven rhyme; 'Cause you



for - got the mel - o - dy our hearts would al - ways croon, And so what



good's a heart that's slight - ly out of tune?

C



Tune your heart to mine the way it used to be,



Join with me in har - mo - ny and sing a song of lov - ing. We're



bound to get in tune a - gain be - fore too long. There'll be



no de - sa - fi - na - do when your heart be - longs to me com - plete - ly. Then you



won't be slight-ly out of tune, You'll sing a - long with me.

Desire

Tom Scott

Med. Funk (Intro)

♩ = 120

D_{Mi}9 (alto solo starts 3rd x)

G_{Mi}9

(4x's)

A

D_{Mi}7

D_{Mi}7 (MA7)

D_{Mi}7

D_{Mi}6

B_bMA7

D

(4th x - alto)

S

C¹³_{SUS}

FMA7

E_{Mi}7(b5)

A7

D_{Mi}7

D_{Mi}7 (MA7)

D_{Mi}7

D_{Mi}6

B_bMA7

A7(b9)

FMA7

F⁹_{SUS}

F¹³(b9)

B

B_bMi9

E_b13(#9)

A_b9_{SUS}

A_b13(b9)

D_bMA9

G¹³

G¹³(#11)

C¹³_{SUS}

A7(alt.)

De - (spoken)

C

D_{Mi}9

(D_{Mi} D_{Mi}9 (MA7) D_{Mi}7 G¹³/D)

G_{Mi}11 (alto fill)

D_{Mi}9

(D_{Mi}9 (MA7) D_{Mi}7 G¹³/D B_bMA9)

A_{Mi}11 (alto fill)

sire (horns)

sire

De -

De -

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

D

B_bMA7

E_b9

A¹³(b9)

A7(#5)

D⁹_{SUS}

D⁹

G⁹_{SUS}

G⁹(#11)

C⁹_{SUS}

A7(#5)

E

D_{Mi}9

G_{Mi}9

(Vamp, solo & fade)

(fine)

Desire (Bass)

Med. Funk (Intro)

$\text{♩} = 120$

(4x's)

D_{MI}⁹ **G**_{MI}⁹

A **D**_{MI}⁷ **D**_{MI}^(MA7) **D**_{MI}⁷ **D**_{MI}⁶

B_{MA}⁷/_D **C**¹³_{SUS} **F**_{MA}⁷ **E**_{MI}^{7(b5)} **A**⁷

D_{MI}⁷ **D**_{MI}^(MA7) **D**_{MI}⁷ **D**_{MI}⁶

B_{MA}⁷/_D **A**^{7(b9)}/_{C#} **F**_{MA}⁷/_C **F**⁹_{SUS} **F**^{13(b9)}

B **B**_{MI}⁹ **E**^{b13(#9)} **A**^{b9}_{SUS} **A**^{b13(b9)}

D_{MA}⁹ **G**¹³ **G**^{13(#11)} **C**¹³_{SUS} **A**^{7(alt.)}

C **D**_{MI}⁹ **G**_{MI}¹¹

D_{MI}⁹ **A**_{MI}¹¹

Solos on form (ABCC);
After solos, D.S. al fine.

D **B**_{MA}⁷ **E**^{b9} **A**^{13(b9)} **A**^{7(#5)}

D⁹_{SUS} **D**⁹ **G**⁹_{SUS} **G**^{9(#11)} **C**⁹_{SUS} **A**^{7(#9)}/_(#5)

E **D**_{MI}⁹ **G**_{MI}⁹

Vamp & fade (fine)

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



Photo by Jim Marshall ©1988

MILES DAVIS

Dig

Miles Davis

A

(trp., ten. & alto)

F^7

$B^{\flat 7}$

$E^{\flat 7}$

$A^{\flat}MA^7$ $B^{\flat}Mi^7$ $E^{\flat 7}$ $A^{\flat}MA^7$ Gmi^7 C^7

(horn fill) - - - - -

B

F^7

$B^{\flat 7}$

Fmi^3 C^7 Fmi $(E^{\flat 7})$

$A^{\flat}MA^7$ F^7 $B^{\flat}Mi^7$ $E^{\flat 7}$ $A^{\flat 6}$ solo break 1st x-7

$B^{\flat}Mi^7$ $E^{\flat 7}$ $A^{\flat}MA^7$

Based on "Sweet Georgia Brown" changes.

Dindi

Music by Antonio Carlos Jobim

English Lyric by Ray Gilbert

(Intro) Freely

Sky, so vast is the sky, with far - a - way clouds just won - der - ing by,

Where do they go? _____ Oh, I don't know, don't know;

Wind that speaks to the leaves, _____ tell - ing stor - ies that no - one be - lieves,

Stor - ies of love _____ be - long to you and me.

(Slow Bossa)**A**

Oh, Din - di, If I on - ly had words I would say all the beau - ti - ful

things that _____ I see _____ when you're _____ with me, Oh, my _____ Din - di.

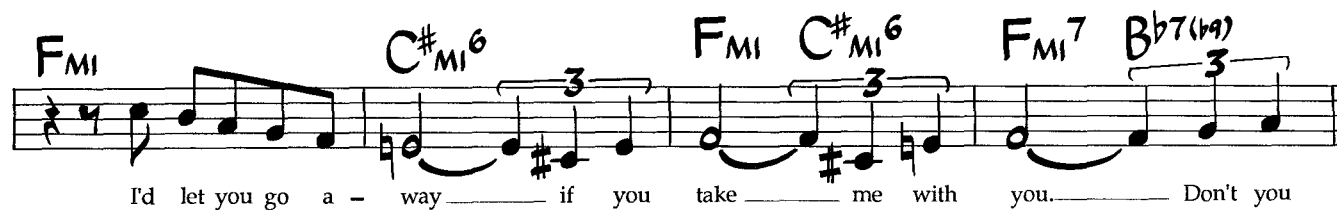
Oh, Din - di, Like the song of the wind in the trees, that's how my heart _____ is

sing - ing _____ Din - di, hap - py _____ Din - di, when you're _____ with me.

B

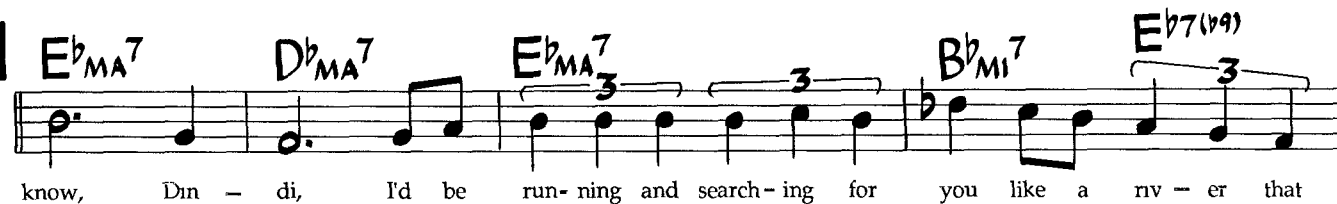


G_{MI} $E^b_{MI}6$ G_{MI} $E^b_{MI}6$ G_{MI} $C7(b9)$
 I love you more each day, Yes, I do, Yes, I do;



F_{MI} $C^{\#}_{MI}6$ F_{MI} $C^{\#}_{MI}6$ $F_{MI}7$ $B^b7(b9)$
 I'd let you go a way if you take me with you. Don't you

C

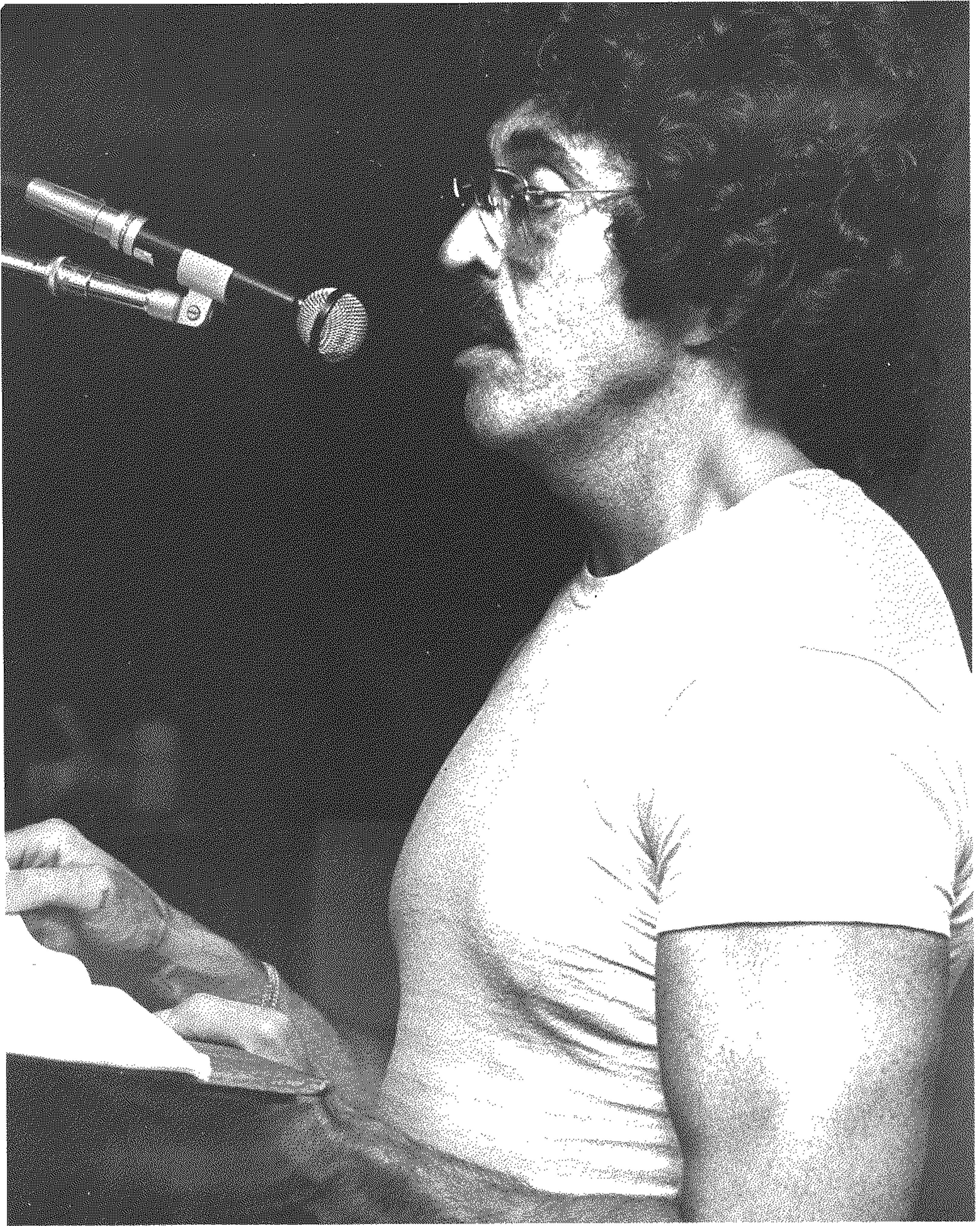


$E^b_{MA}7$ $D^b_{MA}7$ $E^b_{MA}7$ $B^b_{MI}7$ $E^b7(b9)$
 know, Din-di, I'd be run-ning and search-ing for you like a riv-er that



$A^b_{MA}7$ $A^b_{MI}(MA7)$ E^b6 (D^b13)
 can't find the sea, that would be me with-out you, my Din-di.

$D^b13(\#11)$ may be substituted for $A^bmi(ma7)$ in letters A and C.



MARK MURPHY

Photo by Tom Costello

Don't Go To Strangers

Music by Arthur Kent
and Dave Mason
Lyric by Redd Evans

Med. Ballad

A

Build your dreams— to the stars a-bove,— but when you need— some— one true to love,—

Don't go to stran-gers, dar-ling, come to me.

Play with fire— till your fin-gers burn— and when there's no— place for you to turn,—

Don't go to stran-gers, dar-ling, come to me. For when

B

you hear a call to fol-low your heart, you'll fol-low your heart I know; I've

been through it all, for I'm an old hand, and I'll un-der-stand if you go. So,

C

make your mark— for your friends to see— but when you need— more than com-pa-ny,—

Don't go to stran-gers, dar-ling, come to me.

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

Doors

Mike Nock

A $\text{♩} = 130$ $\text{Bb}(\#11)/\text{D}$ CMA^7/D $\text{Bb}(\#11)/\text{D}$ $\text{Bb}(\#11)/\text{D}$ CMA^7/D $\text{Bb}(\#11)/\text{D}$

B [$\text{D}^{\flat}\text{MA}^7/\text{F}$ $\text{E}^{\flat}\text{MA}^7/\text{F}$ $\text{D}^{\flat}\text{MA}^7/\text{F}$ $\text{E}^{\flat}\text{MA}^7/\text{F}$]

pn.
bs.

$\text{E MA}^9/\text{G}^{\#}$ $\text{E}^{\text{add}9}/\text{G}^{\#}$

pn. fill

GMA^7/B AMA^7/B GMA^7/B AMA^7/B

C [$\text{B}^{\flat}\text{MA}^7/\text{D}$ CMA^7/D $\text{B}^{\flat}\text{MA}^7/\text{D}$ CMA^7/D]

$\text{D}^{\flat}\text{MA}^9/\text{F}$ $\text{D}^{\flat}\text{MA}^7(\#11)/\text{F}$

pn. fill

C/Ab $\text{B}/\text{C}^{\#}$ $\text{B}^{\flat}/\text{Gb}$ A/B $\text{A}^{\flat}/\text{E}$ GMA^7/A

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

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

C/Ab $\text{B}/\text{C}^{\#}$ $\text{B}^{\flat}/\text{Gb}$ A/B (On cue) $\text{A}^{\flat}/\text{E}$ GMA^7/A $\text{F}^{\#}/\text{D}$

(Vamp till cue)

Rall.

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

Letter A may be played as Bb(#11)/D throughout for solos.

Early Autumn

Music by Ralph Burns
& Woody Herman
Lyric by Johnny Mercer

Med. Ballad

A G^7 CMA^7 B^7 B^bMA^7

When an ear - ly au-tumn walks the land and chills the breeze, And touch-es with her hand

A^7 A^bMA^7 G^7

the sum-mer trees, Per - haps you'll un - der - stand what mem - o - ries I

CMA^7 AMI^7 DMI^7 G^7 CMA^7 B^7

own. There's a dance pa - vil - ion in the rain all shut - tered down, A

B^bMA^7 A^7 A^bMA^7

wind-ing coun-try lane all rus - set brown, A frost - y win-dow pane

G^7 C^6 $\%$

shows me a town grown lone - ly, That spring of

B DMI^7 G^{13} $(CMA^7 EMI^7)$ D^{13} E^bO^7 DMI^7 G^{13} CMA^9

ours that start-ed so A - pril heart-ed seemed made for just a boy and girl. I nev - er

CMI^7 F^{13} B^bMA^7 E^b13 DMA^7 $C^{\#7}$ C^9 $B^7(\#9)$ B^b7 AMA^7 $A^b7(\#9)$ G^9

dreamed, did you, an - y fall would come in view so ear - ly, ear - ly?

C CMA^7 B^7 B^bMA^7

Dar-ling if you care please let me know, I'll meet you an - y - where

A^7 A^bMA^7 G^7

I miss you so, Let's nev - er have to share an - oth - er ear - ly

C^6 $(AMI^7 DMI^7 G^7)$

au - tumn.

Medium
Funk/Samba

Easy

Al Jarreau
Tom Canning
Jay Graydon

$\text{♩} = 114$

(sample bass line) (etc.)

(pn.) (gtr.)

A_{MI}^7 $B_{MI}^7(b5)$ $E7(\#9)$ A_{MI}^7 $B_{MI}^7(b5)$ $E7(\#9)$

A

1 Yes-ter-day — you left Bra-zil and went — a way — to see the world,

A_{MI} $E/G\#$ G_{MI}^7 $C^{13}(b9)$ F_{MA}^7

Look-in' for — a dis-tant beach, a dif-frent shore,

F_{MA}^7 $(E7(\#9))$ $N.C.$ A_{MI} $E/G\#$ G_{MI}^7 $C^{13}(b9)$

(bs., gtr. & pn.)

a fast-er whirl. Think-in' that your heart's — de-sire

F_{MA}^7 $(E7(\#9))$ $N.C.$ $B_{MI}^7(b5)$ $E7(\#9)$

Hun-gered for — some Pa-ris or Ber- lin,

A_{MI}^7 $B_{MI}^7(b5)$ $E7(\#9)$ A_{MI}^7 $/G$

Caught be-tween the snow and fire, Will sweet Ca - ri - o - ca love a gain?

$F\#_{MI} 7(b5)$ $F_{MA} 7$ $Bb13$ $B_{MI} 7(b5)$ $E7(\#9)$

1. 2., 3.

2. Your Eas - y, Eas - y,

$A_{MI} 7$ $E7(\#9)$ $A_{MI} 7$ A^b13 $G_{MI} 7$ $D^{(add9)}/F\#$ $F13$

B C/Bb (synth.)

Let your love ring out, And my lov - in' in to (on repeat)

$A_{MI} 7$ $B_{MI} 7(b5)$ $E7(\#9)$ C/Bb (synth.)

stay. 1. It's Eas - y, Let your love ring out, 2. Ain't it Eas - y

C/Bb 1. $A_{MI} 7$ $B_{MI} 7(b5)$ $E7(\#9)$ 2. $A_{MI} 7$ (voice scats)

And my lov - in' in to - day. It's Eas - y, stay.

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

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

C/Bb $A_{MI} 7$ $B_{MI} 7(b5)$ $E7(\#9)$ $A^{(add9)}/C\#$ $F\#7(\#9)$ $B^{(add9)}/D\#$ G/F

And my lov - in' in to stay. Eas - y, Eas - y, Eas - y.

(cresc.)

Solos on letter **A**; take 2nd ending at end of last solo, vamp & fade on letter **B**.

2nd VERSE

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

3rd VERSE

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

Med. Latin/Rock

Eighty One

Ron Carter
(As played by Miles Davis)

A

♩ = 140

(trp. w/ ten.)

F^9_{sus} Bb^9_{sus} (G^b_{MA7}/Bb) F^9_{sus} (ten. 8^{va} b.) etc.

(bass)

Bb^9_{sus} F^9_{sus} ($D^b_{MA7}(b5)/F$)

C^9_{sus} Bb^9_{sus} F^9_{sus} ((bass simile))

B

F^9_{sus} Bb^9_{sus} F^9_{sus}

Bb^9_{sus} F^9_{sus}

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

(trp. ten.)

(Solos)

C

F^9_{sus} B^b9_{sus}

F^9_{sus} C^9_{sus} B^b9_{sus} F^9_{sus}

After solos, D.C. al Coda

F^9_{sus} (2) F^9_{sus} (On Cue) F^9_{sus}

Vamp & fade till cue

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

Med.- Slow
Straight-Eighths

Elm

Richie Beirach

♩ = 110

(Intro)

1.

2.

Piano introduction for 'Elm'. The piece is in 3/4 time with a tempo of 110. The key signature has one sharp (F#). The introduction consists of two systems of piano accompaniment. The first system has two measures with a first ending bracket. The second system has two measures with a second ending bracket. Chords are indicated as F#°7/G and GMI.

A

First solo section (A). It begins with a treble clef and a common time signature. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#). The section consists of four measures. Chords are indicated as F#°7/G and GMI.

Second solo section. It consists of four measures. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#). Chords are indicated as F#°7/G and GMI.

Third solo section. It consists of five measures. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#). Chords are indicated as Ab/C, D7/C, BbMA9(#5), E7(#9), and EbMA9(#11). There are triplets in the melody.

Fourth solo section. It consists of four measures. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#). Chords are indicated as AMI7(add 11) b5, AbMA9(#11), and EMI11. There are triplets in the melody.

Play head twice,
then solo on **A**.

After solos, D.S. al Coda.

$A_{m17}^{(add\ 11)}_{b5}$ $A^b_{MA}9^{(\#11)}$ G
 (C)

B

$C_{MA}7/G$ $F^{\#o7}/G$ $G^{(add\ 9)}$ G

$F^{\#o7}/G$ $G_{sus}^{(add\ 9)}$ G

$F_{MA}7/C$ $D7/C$ G/B B^+ $E^b_{MA}7/B^b$

$A_{m17}^{(add\ 11)}_{b5}$ $A^b_{MA}9^{(\#11)}$ $G_{sus}^{(add\ 9)}$ $G^{(add\ 9)}$ $G^{(add\ 13)}_{(add\ 9)}$

(rit.)

Endangered Species

Wayne Shorter
Joseph Vitarelli

Medium Funk

$\text{♩} = 110$

(4x's)

D (add 9) (omit 3)

(sop.)

A $F\#13$ $E13$ (F#7) $E\flat6/9$ $B/C\#$ (F#7) G/F F/A C/D $F\#MA7sus$ (b5)

G/F F/A C/D $F\#MA7sus$ (b5) 1. D E $E/F\#$ $E\flat7(add 9)$ $C(add 9)$ $A(add 9)$ $C\#$

2. $A_{MI}9$ $A\flat(\#11)$ (omit 3) $F\#07$ $BMA9$ $G/B\flat$ $B\flat/C$ $E\flat_{MI}9$ $F7(alt.)$ $B_{MI}9$

$B_{MI}9(MA7)$ $E(add 9)$ $F/G\#$ F/G $F\#_{MI}$ E C/D $A\flat7/D$

B $C7sus/D$ $A7(b9)$ D $D6/9$ $D9sus$ $A\flat7$ $F(add 11)$ $C7$ $A7(b9)$ D $D6/9$ $D9sus$ $A\flat7$ D

$C7sus/D$ $A7(b9)$ D $D6/9$ $D9sus$ $A\flat7$ $F(add 11)$ $C7$ $A7(b9)$ D $D6/9$ $E+$ G

$CMA9$ $B7(\#9)$ $B7(b9)$ $E_{MI}9$ $A13$ $A13(b5)$

(sample solo)

$G_{MI}9$ $A7(\#9)$ $A7(b9)$ $D_{MI}9$ $G13$ $G13(b5)$

(end solo)

C Tacet

$G^{\flat 9}$ E^{\flat}/B C_{MA7}/F $E^{(add 9)}/G^{\sharp}$
 $G^{\flat 9}$ B^{\flat}/B $F^{\flat 9}$ $E^{(add 9)}/G^{\sharp}$ D/G B^{\flat}/B E^{\flat}/F $A7(\sharp 5)$ A/D F/F^{\sharp} C_{MI7} $E^{\flat}7(b5)$ E/D
 $(E/D)F/D$ F^{\sharp} G/C F^{\flat}/E^{\flat} $D^{\flat 9}$ B^{\flat}/F^{\sharp} $C^{\flat 9}$ $B^{(add 9)}/D^{\sharp}$ A/D F/F^{\sharp} G/C $E^{\flat}MA7/F$
 C/F $A^{\circ}7$ B^{\flat}/E^{\flat} $G^{13(b9)}$ A_{MI7} $F7(b9)$ $E^{\flat}MA^9$ G^{\flat}/A^{\flat}

D $(D^{\flat}7)$ $B^{\flat 6/9}$ G^{\flat}/A^{\flat} $(D^{\flat}7)$ $B^{\flat 6/9}$ G^{\flat}/A^{\flat} $(D^{\flat}7)$

Tacet
 $G^{\flat 9}$ E^{\flat}/B E_{MI}/F $A^{\flat}9(\sharp 5)$ $G^{\flat 9}$ B^{\flat}/B $F^{\flat 9}$ $A^{\flat}9(\sharp 5)$ D/G
 (D/G) B^{\flat}/B E^{\flat}/F $A^{\flat}13$ $G^{\flat 9}$ E^{\flat}/B $E^{\flat}MA^7(\sharp 5)$ F $A7(alt.)$ $D^{\flat 9}$ $G^{\flat}MA^7(b5)$ G/C $B^{(add 9)}/D^{\sharp}$
 $D^{\flat 9}$ C_{sus} F^{\sharp} $C^{\flat 9}$ $B^{(add 9)}/D^{\sharp}$ A/D F/F^{\sharp} B^{\flat}/C $E^{\flat}7(\sharp 5)$ $D^{\flat 9}$ F/F^{\sharp} $C^{\flat 9}$ $E^{\flat}MA^7/F$
 (D.S. al Coda)

A_{MI7} $F7(b9)$ B^{\flat}_{MI7} $B_{MI}^{\flat 9}$ A_{MI7} $F7(b9)$ $B_{MI}^{\flat 9}$ D^{\flat}/E^{\flat} C/D $D^{(add 9)}$ $(omit 3)$ $D^{(add 9)}$ $(omit 3)$
 (Vamp & fade)

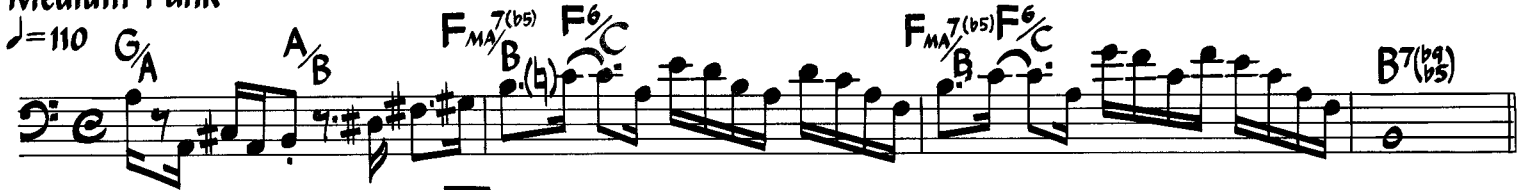
Some chord names have been simplified (see piano part).

Endangered Species (Bass)

Medium Funk

♩ = 110

Chords: G/A , A/B , $F_{MA} 7(b5)$, F^6/C , $F_{MA} 7(b5)$, F^6/C , $B7(b9)$



Chords: D (add 9) (omit 3), $(4x's)$ A , $F\#13$, $E13$, $(F\#7)$

(8va b. - - -)



Chords: $(F\#7)$, $D\#6/9$, $B/C\#$, $F\#7$, G/F , F/A , C/D , $F_{MA} 7(b5)$ SUS



Chords: G/F , F/A , C/D , $F_{MA} 7(b5)$ SUS, 1. D/E , $E/F\#$, $E\#7/G$, C/E , $A/C\#$



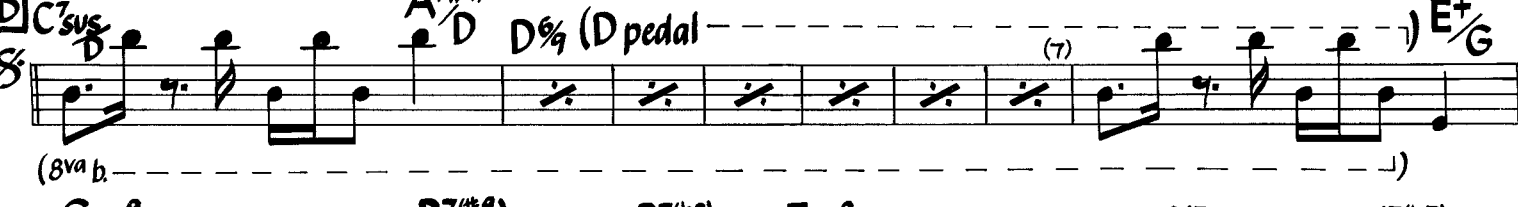
2. A_{M7}/G , $A\flat/G$, $F\#07$, BMA^9 , $G\flat/B$, $B\flat/C$, $E\flat_{MI}^9$, $F7(alt.)$, B_{MI}^9



Chords: $B_{MI}^9(MA7)$, $E\#7/G$, F/G , $F\#_{MI}/E$, C/D , $A\flat7/D$



Chords: C^7_{SUS} , $A7(b9)$, D , $D^6/9$ (D pedal), $(8va b. - - -)$, (7) , E^+7/G

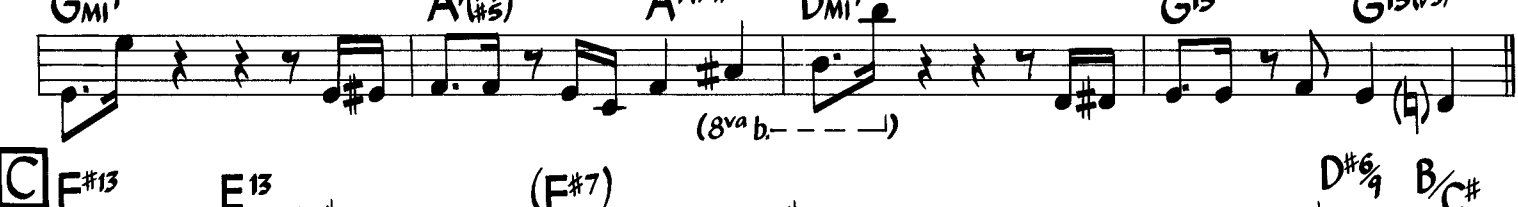


Chords: CMA^9 , $B7(\#9)$, $B7(b9)$, E_{MI}^9 , $A13$, $A13(b5)$



Chords: G_{MI}^9 , $A7(\#9)$, $A7(b9)$, D_{MI}^9 , $G13$, $G13(b5)$

(8va b. - - -)



Chords: $F\#13$, $E13$, $(F\#7)$, $D\#6/9$, $B/C\#$



F#7 G/F F/A C/D F#MA7(b5) SUS G/F F/A C/D F# F#7 G6/9
 (G6/9) Eb/B CMA7 F E/G# G6/9 Bb/B F6/9 E/G# D/G Bb/B Eb/F A7(#9) A/D
 (A/D) F/F# CMi7 Eb7(b5) E/D F# G/C F+/Eb D6/9 Bb/F# C6/9 B/D# A/D
 (A/D) F/F# G/C EbMA7/F C/F A07 Bb/Eb G13(b9) AMi7 F7(b9) EbMA9 Gb/Ab
 (D7) Bb6/9 Gb/Ab (D7) (2)
 (b) D/C C/E G/A C#MA7(b5) SUS D/C C/E G/A C#Mi7(b5) G/F F/A C/D F#MA7(b5) SUS
 G/F F/A C/D F# F# G6/9 Eb/B Emi/F Ab9(#5) G6/9 Bb/B F6/9 Ab9(#5) D/G
 (D/G) Bb/B Eb/F Ab13 G6/9 Eb/B EbMA7(#5) F A7(alt.) D6/9 F#MA7(b5) G/C B/D# D6/9
 (D6/9) Csus/F# C6/9 B/D# A/D F/F# Bb/C Eb7(#5) D6/9 F/F# C6/9 EbMA7/F
 AMi7 F7(b9) BbMi7 Bmi9(b5) AMi7 F7(b9) BbMi9 Db/Eb C/D D(add9) D(omit3) D(add9) D(omit3)
 (8va b. ---) (8va b.--) Vamp & fade

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

Endangered Species (Keyboard)

Med. Funk

♩ = 110 G/A A/B $F_{MA}7(b5) F^6_C$ $F_{MA}7(b5) F^6_C$ $B7(b9)$ $D^{(add 9)}_{(omit 3)}$ (4x's)

A $F\#13$ $E13$ (F#7) E^b6_9 $B/C\#$ (F#7) G/F F/A C/D $F\#_{MA}7(b5)_{SUS}$

G/F F/A C/D $F\#_{MA}7(b5)_{SUS}$ 1. D/E $E/F\#$ $E^b^{(add 9)}$ $C^{(add 9)}$ $A^{(add 9)}$ $C\#$

2. A_{MI}^9/G $A^b^{(\#11)}_{(omit 3)}/G$ $F\#07$ $B_{MA}9/G^b$ B^b/C $E^b_{MI}9$ $F^{+(add \#9)}_{(add b9)}$ $B_{MI}9$

$B_{MI}9(MA 7)$ $E^{(add 9)}/G\#$ F/G $F\#_{MI}/E$ C/D A^b7/D

B $C7_{SUS}/D$ $A7(b9)/D$ D^6_9 D^9_{SUS} A^b7/D $F^{(add 11)}/D$ $C7/D$ $A7(b9)/D$ D^6_9 D^9_{SUS} A^b7/D

$C7_{SUS}/D$ $A7(b9)/D$ D^6_9 D^9_{SUS} A^b7/D $F^{(add 11)}/D$ $C7/D$ $A7(b9)/D$ D^6_9 D^9_{SUS} E^+G

$C_{MA}9$ $B7(\#9)$ $B7(b9)$ $E_{MI}9$ $A13$ $A13(b5)$

$G_{MI}9$ $A7(\#9)$ $A7(b9)$ $D_{MI}9$ $G13$ $G13(b5)$

C $F\#13$ $E13$ (F#7) E^b6_9 $B/C\#$ (F#7)

G/F F/A C/D F#_{MA}7sus^(b5) G/F F/A C/D F/F# G⁶/₉ (omit 3) E^b/_B C_{MA}7/F E^(add 9)/_{G#}
 G⁶/₉ (omit 3) B^b/_B F⁶/₉ E^(add 9)/_{G#} D/G B^b/_B E^b/_F A⁺ (add #9) (add b9) A/D F/F# C_{MI}7 E^b7^(b5) E/D
 (E/D) F/D F#_GC F⁺/_{E^b} D⁶/₉ B^b/_{F#} C⁶/₉ B^(add 9)/_{D#} A/D F/F# G/C E^b_{MA}7/F
 C/F A^o7 B^b/_{E^b} G¹³ (b9) A_{MI}7 F⁷ (b9) E^b_{MA}9 G^b/_{A^b}
D (D^b7) B^b6₉ G^b/_{A^b} (D^b7) B^b6₉ G^b/_{A^b}
 D/C C/E G/A C[#]_{MA}7sus^(b5) D/C C/E G/A C[#]_{MI}7^(b5) G/F F/A C/D F#_{MA}7^(b5) SUS
 G/F F/A C/D F/F# G⁶/₉ (omit 3) E^b/_B E_{MI}/F A^b9^(#5) G⁶/₉ (omit 3) B^b/_B F⁶/₉ A^b9^(#5) D/G
 (D/G) B^b/_B E^b/_F A^b13^(omit 3) G⁶/₉ E^b/_B E^b_{MA}7 F A⁺ (add #9) (add b9) D⁶/₉ G^b_{MA}7^(b5) G/C B^(add 9)/_{D#}
 D⁶/₉ C_{SUS}/F# C⁶/₉ B^(add 9)/_{D#} A/D F/F# B^b/_C E^b7^(#5) D⁶/₉ (omit 3) F/F# C⁶/₉ E^b_{MA}7 (C⁷SUS) D
 (D.S. al Coda)
 A_{MI}7 F⁷ (b9) B^b_{MI}7^(add 13) B_{MI}9^(b5) A_{MI}7 F⁷ (b9) B^b_{MI}9 D^b/_{E^b} C/D D^(add 9) (omit 3) D^(add 9) (omit 3)
 (Vamp & fade)



Photo by Jim Marshall ©1988

WAYNE SHORTER

Fast Swing

E.S.P.

Wayne Shorter
(As played by Miles Davis)

$\text{♩} = 268$

A

E7(alt.) **F_{MA}7**

E7(alt.) **E^b_{MA}7(#11)**

D7 **(E^b7) E^b_{MA}7(#11)** **E7** **F_{MA}7 E^b_{MA}7**
pn. tacet

D_{mi}9 **G7** **G_{mi}7** **(G^b7) G^b_{MA}9**
pn. tacet

D^b9(#11) **G_{mi}7** **D^b_{mi}7 G^b7** **F_{MA}7**
pn. tacet

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

Everything Happens To Me

Music by Matt Dennis

Lyric by Tom Adair

Med. Ballad

A

*C*_M*I*⁹ *F*⁷ *D*_M*I*⁷ *C*^{#07}

I make a date for golf and you can bet your life it rains, I

*C*_M*I*⁷ *F*⁷ (*E*^{b7}) *D*_M*I*^{7(b5)} *G*⁷ (*C*_M*I*⁷ *B*⁰⁷) (*A*^{b9} *C*_M*I*^{7(b5)})

try to give a par-ty and the guy up-stairs com- plains, I guess I'll go through life just catch-in'

*D*_M*I*⁷ *G*⁹ *C*_M*I*⁷ (*B*⁷) *F*⁷ *B*^{bMA7}

colds and miss- in' trains, Ev - 'ry-thing hap - pens to me. I

(*E*_M*I*^{7(b5)} *E*^{bMI6}) *C*_M*I*⁹ *F*⁷ *D*_M*I*⁷ *C*^{#07} *C*_M*I*⁷ *F*⁷ (*E*^{b7})

nev - er miss a thing, I've had the meas - les and the mumps, and ev - 'ry time I play an ace my

*D*_M*I*^{7(b5)} *G*⁷ (*C*_M*I*⁷ *B*⁰⁷) (*A*^{b9} *C*_M*I*^{7(b5)})

part - ner al - ways trumps, I guess I'm just a fool who nev - er

*D*_M*I*⁷ *G*⁹ *C*_M*I*⁷ (*B*⁷) *F*⁷ *B*^{b6}

looks be - fore he jumps, Ev - 'ry-thing hap - pens to me. At

B

*F*_M*I*^{7(add 11)} *B*^{b7(#9) (#5)} *E*^{bMA7} (*C*_M*I*⁷)

first my heart thought you could break this jinx for me, That

*F*_M*I*^{7(add 11)} *B*^{b7(b9) (#5)} *E*^{bMA7} *E*_M*I*^{7(add 11)} *A*^{7(#9) (#5)}

love would turn the trick to end des - pair; But now I just can't fool this head that

(GMI GMI^(MA7) GMI⁷ C⁷)
 D^{MA7} (B^{MI7}) G^{MI7} C⁷ F^{9sus} F⁷

thinks for me, I've mort-gaged all my cas-tles in the air. I've

C^{MI9} F⁷ D^{MI7} C^{#07}

tel - e - graphed and phoned, I sent an "Air - mail Spe - cial", too. Your

C^{MI7} F⁷ (E^{b7}) D^{MI7(b5)} G⁷ (C^{MI7} B⁰⁷) A^{b9} C^{MI7(b5)}

an- swer was "Good-bye", and there was e - ven post - age due. I fell in love just once and then it

D^{MI7} G⁹ C^{MI7} (B^{7(#9)} F¹³) B^{b6}

had to be with you, — Ev - 'ry - thing hap - pens to me. —

Fall

Medium Ballad
(with triplet undercurrent)
♩ = 82

Wayne Shorter
(As played by Miles Davis)

(trp. w/ten. 8va b.)
F#7sus(add 3) B13(b9) E9sus EbMA7(b5)

(bass)

F#7sus(add 3) B13(b9) E9sus EbMA7(b5)

DMA7 D13(b9) GM11 Bmi9 AbMA7(b5)

F#7sus(add 3) B13(b9) Em11 Am11/B

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

Med.-Up Swing

Farmer's Market

Music by Art Farmer
Lyric by Annie Ross

N.C. (Intro - optional)

(trp. w/ ten. 8^{va} b.)

A F⁶ G^{Mi}7 C⁷ F⁶

Once there was a girl and she was right from the sticks, Thought she'd go out to the mar -

C^{Mi}7 F⁷ B^bMA⁷ B^bMi⁷ E^b7

- ket one day, And hey, we could sure say _____ of the town

A^{Mi}7 D⁷(b9) G^{Mi}7

she was the toast, Real - ly the most, We don't want to boast,

C⁷(b9) F⁶ A^bMA⁷ D^bMA⁷ G^b7

but scads of lads would soon sur-round her, Cit - y slick - ers sure would hound her.

B F⁶ G^{Mi}7 C⁷ F⁶

She walked in the mar-ket place and what did she see, Crew cut and cut with a cra -

C^{Mi}7 F⁷ B^bMA⁷ B^bMi⁷ E^b7

- zy goat - ee, What a blend, he was the end, _____ sell - in' beans,

A^{Mi}7 D⁷(#5) G^{Mi}7 D^b7

Dressed in his jeans, "What a buy." she _____

C⁷(#5) F⁶ solo break

was heard to cry.

(fine)

Solos on F blues
After solos, D.S. al fine (final lyric)

LYRIC FOR FINAL HEAD

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

Favela

Antonio Carlos Jobim

Med. Bossa Nova

A (G13) GMI7 F13 F/G G13 GMI7 F13 F/G

(G13) GMI7 F13 F/G G7(#9) GMI7

CMI7 F13 (BMI7) BbMA7 Bb7

EMI7(b5) EbMI6 GMI7 DMI7 GMI7

B CMI7 GMI7 CMI7 GMI7

CMI7 GMI7 Eb7(#9) D7(#9) (CMI7) C7(#9)

C (G13) GMI7 Ab13 F/G G13 GMI7 Ab13 F/G

(G13) GMI7 Ab13 F/G G7(#9) GMI7

CMI7 F13 (BMI7) BbMA7 Bb7

EMI7(b5) EbMI6 GMI7 DMI7 GMI7

F/G may be replaced by Dmi7 throughout.

Feel Like Makin' Love

Medium Latin/Rock

♩ = 92

Eugene McDaniels

(As sung by Roberta Flack)

Stroll-in' in the park - watch-in' win - ter turn to spring. —

(sample bass line) *(etc.)*

Chords: F_{MI}^9 , B^{b13}_{SUS} , $E^{bMA}7$, D^{b7}

Walk-in' in the dark - see-in' lov - ers do their thing. —

Chords: D^{b7} , $C7$, F_{MI}^9 , B^{b13}_{SUS}

(Ooo - - -) That's the time - I feel like mak - in' love —

Chords: $E^{bMA}7$, $A7(b9)$, $A^{bMA}7$, $G_{MI}7$

to you. - That's the time - I feel like mak - in' dreams —

Chords: $F_{MI}7$, $C_{MI}7$, $A^{bMA}7$, $G_{MI}7$

come true. - Oh, - ba - by drum fill- —

Chords: D^{b7} , $C_{MI}7$, E^{b7} , $E7$, $F7$

2nd VERSE

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

3rd VERSE

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

To end, sing first verse and fade.

Fire

Joe Henderson

Med. Latin

$\text{♩} = 110$

N.C.

A (On Cue)

(A MI 6/9)

(A MI 6/9)

(A MI 6/9)

(A MI 6/9)

(A MI 6/9)

(A MI 6/9)

B (Tenor Solo)

(bs)

(Vamp till cue)

C (On Cue - Solo continues)

(Vamp till cue)

(Vamp till cue)

(A MI 6/9)

On cue, D.S., play head (A), continue to next solo,
After last solo, D.S. al Coda

(bs. w/ pn. 8^{va} b.)

(Vamp & fade)

(E MI 11)

(pn.)

Sample piano voicing at letter **A**:

(A MI 6/9)

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

First Light

Medium Latin

Freddie Hubbard

$\text{♩} = 154$

$A^b_{MI}7$ $B^b_{MI}7$ $(7x's)$ $A^b_{MI}7$ $B^b_{MI}7$
 (add drums 5th x) (etc.) (trp.)

A

B

(flute solos, drums fill)

$C7(\#9 \#5)$ $E_{MA}7(b5)$ $C7(\#9 \#5)$ $A_{MA}7$ $C7(\#9 \#5)$ $E_{MA}7(b5)$ $G_{MA}7(b5)$
 $(G_{MA}7(b5))$ $B^b_{MA}7(b5)$ $E^b_{MA}7(b5)$ $A^b_{MA}7$ $C7(\#9 \#5)$ $E_{MA}7(b5)$ $C7(\#9 \#5)$ $A_{MA}7$
 $(A_{MA}7)$ $C7(\#9 \#5)$ $E_{MA}7(b5)$ $G_{MA}7(b5)$ $B^b_{MA}7(b5)$ $E^b_{MA}7(b5)$ $A^b_{MA}7$

C (Solos)

$A^b_{MI}7$ $B^b_{MI}7$

(Indefinite vamp)

Play letter **B** after each solo.
 After last solo play letter **B**
 then D.S. al Coda

$A^b_{MI}7$ $B^b_{MI}7$

Vamp, solo & fade

Medium-Up Funky Latin

Foolkiller

Mose Allison

$\text{♩} = 174$ (Intro) $E^{\flat}7$

(piano solo)

1. $E^{\flat}7$
2. $E^{\flat}7$

I was

A $E^{\flat}7$

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

$E^{\flat}7$

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

$E^{\flat}7$ break right, $A7(b5)$ $A^{\flat}7$

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

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

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

$A^{\flat}7$ $F7$ break $B^{\flat}7$ $E^{\flat}7$ C 1. $E^{\flat}7$ $B^{\flat}7$

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

pn. fill

B 2. $E^{\flat}7$ $A^{\flat}7$ $B^{\flat}7$

(pn. solo)

$A^{\flat}7$ $B^{\flat}7$ 1. $E^{\flat}7$ $B^{\flat}7$

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

pn. fill

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

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

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

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

Footprints

Wayne Shorter

Medium Swing $\frac{6}{4}$ (Intro)

$\text{♩} = 174$

(bass only) (add pn. & dr.) C_{M11} (4x's)

A

(trp. ten.) C_{M11} (bass) 5:3

C_{M11} F_{M11} 5:3

C_{M11} (F7(#11) $F^{\#}_{M11}(\flat 5)$) (E7(#9) $F_{13}(\#11)$) 5:3

(D7(alt.) $G7(\#5)$) (E7(alt.) $A7(alt.)$) C_{M11}

Play head twice before and after solos.

(Ending)

C_{M11} (on cue) C_{M11} Vamp till cue

Upper line is melody. Harmony line is optional.

Four

Music by Miles Davis
Lyric by Jon Hendricks

Med. Swing

$\text{♩} = 178$

$E^b_{MA}7$ **A** ($E^b_{MA}7$)

$E^b_{MI}7$

A^b7

$F_{MI}7$

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

stop time ———

$(F_{MI}7)$

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

stop time ———

$E^b_{MA}7/G$

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

$B7$

$F_{MI}7$

(B^b7)

$D_{MI}7(b5)$ $G7(b5)$

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

$E^b_{MA}7/G$

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

$B7$

$F_{MI}7$

B^b7 break

$E^b_{MA}7$

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

B ($E^b_{MA}7$)

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

stop time ———

$(F_{MI}7)$

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

stop time ———

$E^b_{MA}7/G$

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

$B7$

$F_{MI}7$

$D_{MI}7(b5)$ $G7(b5)$

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

$G_{MI}7$

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

$F_{MI}7$

B^b7

E^b6 solo break

$(F_{MI}7)$

B^b7

won - der - ful, won - der - ful love that - 'll make it four.

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

that's the real _____ score _____ and more _____ than e-nough when times are tough and poor they may _____

not com-prise a - lot still (you) on-ly got those four. And there ain't no more.

(pn.)

(bs. & dr.)

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

Four Brothers

Jimmy Giuffre
(As played by Woody Herman)

Med.-Up Swing

♩ = 220

A

Chords: B^b9 , $B^b_{MI}7$, $E^b7(\#5)$, $A^b_{MA}7$

(saxes)

Chords: $F9$, $B^b_{MI}7$, $C_{MI}7$, $F7$

Chords: $B^b_{MI}7$, E^b7 , $A^b_{MA}7$, $F7$, $B^b_{MI}7$, E^b7 , A^b6

B

Chords: $C\#_{MI}7$, $F\#7$, $B_{MA}7$, $E_{MI}7$, $A7$, $D_{MA}7$

Chords: $D_{MI}7$, $G7$, $C_{MA}7$, $C\#o7$, $D_{MI}7$, $G7$, $C_{MI}7$, $F7$

C

Chords: B^b9 , $B^b_{MI}7$, $E^b7(\#5)$, $A^b_{MA}7$, $F9$

Chords: $B^b_{MI}7$, $C_{MI}7$, $F7$, $B^b_{MI}7$, E^b7 , A^b6

Brass kicks,
bar 4 of **A** & **C**:

($F9$)

Medium-Up Swing ♩ = 230

Four On Six

John L. "Wes" Montgomery

(Intro) N.C.

(bs. & pn.)

(N.C.)

(gtr.)

$B^b_{MA}7$ $G_{MI}7$ $G^{\#}_{MI}7$ $A_{MI}7$ $D7(alt.)$ N.C. (bs. & pn.) (bs. continues)

(add 11) (omit 5) (add 11) (omit 5) (add 11) (omit 5)

A

(gtr.)

$G_{MI}7$ $C7$ $G_{MI}7$ $C7$ $G_{MI}7$ $C7$ $G_{MI}7$

(Stop time)

$C_{MI}9$ $F7(\#11)$ $B^b_{MI}9$ $E^b(\#11)$ $A_{MI}9$ $D7(\#11)$ $E^b_{MI}9$ $A^b9(\#11)$

(Time)

$G_{MI}7$ $C7$ $G_{MI}7$ $C7$ $G_{MI}7$ $C7$ $G_{MI}7$

(add 11) (omit 5) (add 11) (omit 5) (add 11) (omit 5)

$B^b_{MA}7$ $G_{MI}7$ $G^{\#}_{MI}7$ $A_{MI}7$ $D7(alt.)$ G_{MI} bass solo break

B

(Solos)

(bass walks)

$G_{MI}7$ $C_{MI}7$ $F7$ $B^b_{MI}7$ E^b7

$A_{MI}7$ $D7$ $E^b_{MI}7$ A^b7 $G_{MI}7$ $C_{MI}7$ $F7$

$B^b_{MA}7$ ($G_{MI}7$) E^b7 $D7$ $G_{MI}7$ $A7(\#5)$ $D7$

After solos, D.C. al Coda

(G_{MI}) N.C. (gtr. solo) (On Cue) $G_{MI}(MA7)$

(bs. & pn.) (Vamp & solo till cue) (last x: rit. - - - - -)

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

Friends And Strangers

William Jeffrey

(As played by Dave Grusin)

Med. Funk (very light drums)

♩ = 106 D_{MI}^7

E_{MI}^7 F_{MA}^7

D_{MI}^7 E_{MI}^7 F_{MA}^7

(bass)

(synth.) C E_{MI}^7 A_{sus} A

F_{MA}^7 G A_{sus} A F_{MA}^7 E_{MI}^7 D_{MI}^7 G_{sus} $B^b_{MA}^7$ # (hold & fade)

A (drums play time) F_{MA}^7 E_{MI}^7 A_{MI}^7 (2)

F_{MA}^7 (bs.) E_{MI}^7 A_{MI}^7 (2) (elec. pn.) (etc.)

S F_{MA}^7 E_{MI}^7 A_{MI}^7 F_{MA}^7

E_{MI}^7 A_{MI}^7 F_{MA}^7 E_{MI}^7 A_{MI}^7

F_{MA}^7 E_{MI}^7 A_{MI}^7

B (elec. pn.)

(bs.) D_{MI}^7 E_{MI}^7 F_{MA}^7 D_{MI}^7 E_{MI}^7 F_{MA}^7

(Solos end here each chorus; play melody)

Musical notation for the first system. The top staff contains a melody line. The bottom staff contains a bass line with chords: F_{MA}^7 , D_{mi}^7 , E_{MI}^7 , and F_{MA}^7 . A circled 'X' is above the F_{MA}^7 chord. The word "(synth.)" is written in the right margin.

Musical notation for the second system. The top staff contains a melody line. The bottom staff contains a bass line with chords: C , E_{MI}^7 , A_{sus} , A , A/G , F_{MA}^7 , G , and A_{sus} . A circled 'X' is above the E_{MI}^7 chord.

Musical notation for the third system. The top staff contains a melody line. The bottom staff contains a bass line with chords: A_{sus} , A , A/G , F_{MA}^7 , G , and A_{sus} . A circled 'X' is above the A_{sus} chord.

Musical notation for the fourth system. The bottom staff contains a bass line with chords: F_{MA}^7 , E_{MI}^7 , and A_{MI}^7 . A circled 'X' is above the F_{MA}^7 chord. The system ends with a double bar line and a repeat sign. The number "(2)" is written above the double bar line.

(bs.)

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

(Med.-Slow Funk)

$\text{♩} = 98$

$B^{\flat}_{MA}{}^7(\#11)$

Musical notation for the fifth system. The top staff contains a melody line with chords: F_{MA}^7 , E_{MI}^7 , D_{MI}^9 , G_{sus} , and $B^{\flat}_{MA}{}^7$. A circled 'X' is above the F_{MA}^7 chord.

(drums, no bass, light pn. fills)

Musical notation for the sixth system. The bottom staff contains a bass line with chords: $B^{\flat}_{MA}{}^7(\#11)$ and $B^{\flat}_{MA}{}^7(\#11)$. A circled 'X' is above the first $B^{\flat}_{MA}{}^7(\#11)$ chord. The system ends with a double bar line and a repeat sign. The word "(bass)" is written below the first chord.

(harm.)

Vamp & fade

Electric piano sounds one octave higher than written.



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BILL EVANS

Med.-Up Swing

Funkallero

Bill Evans

♩ = 213

A

Handwritten musical notation for section A. It consists of four staves of music in 6/8 time. The first staff starts with a piano (pn.) marking. Chords are written above the notes: D7, G7(#5), and CMI⁶/₉. The second staff continues with D7, G7(#5), and CMI⁶/₉. The third staff includes chords: B^bMI⁹ (with add 11), B^bMI⁹ (with add #11), B^bMI⁹, E^b9, A^bMA⁷, D^b9, CMI⁷, and FMI⁷. The fourth staff includes D7, G7(#5), and CMI⁶/₉ (with a circled cross symbol and the note "(on repeat)").

B

(Solos)

Handwritten musical notation for section B, consisting of four staves of slash notation. Above each staff are chords: D7, G7(#5), CMI⁶/₉, and (A7(#5)). The second staff has D7, G7(#5), CMI⁶/₉, and (BMI⁹). The third staff has B^bMI⁹, B^bMI⁹, E^b9, A^bMA⁷, D^b9, CMI⁷, and FMI⁷. The fourth staff has D7, G7(#5), CMI⁶/₉, and (A7(#5)).

After solos, D.C. al Coda
(play head twice)

Handwritten musical notation for the bass line. It starts with a circled cross symbol. The first staff has CMI⁶/₉, G^b13, and F¹³(#11) with a natural sign and a slur. The second staff has a ritardando (rit.) marking.

Bass plays in two for heads, 4 for solos.

Gaviota

Clare Fischer

Medium Latin $\text{♩} = 112$
(Bolero-Guajira) (Intro)

1-3. 4. (melody - elec. pn.)

(elec. pn.) (bs.) (pn. 8va b.)

Chords: $C_{M1} (add 9)$, E^b_9 , E_9 , F_9 , $F\#_9$, G_9 , $C_{M1} (add 9)$, (F_9)

A

Chords: C_{M1} , C_{M1}/B^b , A^b , $F\#_{M7}$, $D\#_{M7}(b5)$, G_7

Chords: $G_7(b9)/C$, $C_{6/9}$, $E_7(\#9)$, A_{M7} , $G_{6/9}$, $F\#_{M11}(b5)$, $F\#_{M11}$

Chords: E_{M7} , $A_{13}(b9)$, $D_7(\#9)$, $G_{13}(b9)$, $F_7(\#9)$, $F_9(\#11)$

Chords: $E_{M7}(b5)$, $A_7(b9)/A_9(\#5)$, $D\#_{M11}$, $G_{13}(\#9)$, $G_7(b9)$, $G_{13}(b5)$

B

C_{MI} C_{MI}/Bb A^b $F_{MI}7$ $D_{MI}7(b5)$ $G7$

$G7(b9)/C$ $C^{6/9}$ $E7(\#9)(\#5)$ $A_{MI}7$ A_{MI}/G $B^{13}/F\#$ $F9$

$E_{MI}7$ $A7(\#9)(\#5)$ $D9$ $G7(\#9)(\#5)$

$E7(\#9)(\#5)$ $A9(\#5)$ $D9$ $G7(\#5)$

C

$(bs.) C_{MI} (add 9)$ E^b9 $E9$ $F9$ $F\#9$ $G9$ $C_{MI} (add 9)$

(pn. 8^{va} b.)

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

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

Melody has stems up throughout.



LOUIS ARMSTRONG & CARMEN McCRAE

Gee Baby, Ain't I Good To You

Music by Don Redman

Lyric by Don Redman & Andy Razaf

Med.-Slow Swing (Bluesy)

A

Love _____ makes me treat you the way _____ that I do,

Gee ba - by, ain't I good _____ to you. There's noth - in' too good for a

girl _____ that's so true, Gee ba - by, ain't I good _____ to you.

B

Bought you a fur coat for Christ - mas, a dia-mond ring, A Cad-il - lac car,

An' ev - 'ry - thing. _____ Love _____ makes me treat you the way _____ that I do,

Gee ba - by, ain't I good _____ to you.

Melody is freely interpreted, in a blues style.

Gemini (Horn Parts)

Bright Jazz Waltz

♩ = 220

Tacet *S: Tacet*

A (fl.) (f.l.) *(trp. alto)* (flute, 8^{va})

B *(fl.)*

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

(solo till cue)

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

C (Interlude - play before 2nd solo)

(trp. alto ten.)

F7(#11) **Bb7(#9)**

(trp. fill)

(to **A** for 2nd solo (trp.))

D (Interlude - play before last solo)

(trp. alto ten.)

1st x: 8^{va} b.

(loco)

8^{va} b.

(loco)

⊕ (Tacet till end)

to **A** for last solo;
After solos, D.S. al Coda

Gemini

Jimmy Heath

(As played by Cannonball Adderley)

Bright Jazz Waltz

N.C.

♩ = 220 (Intro)

3/4 (bass only)

1. 2.

(add drums) (pn.) (flute)

A

Musical notation for the first system, including piano accompaniment and a melodic line with a trill.

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

B $(E^b7(\#9))$
 E^b7

A^b7 $(A7)$ A^b7 $(E^b7(\#9))$ E^b7 (8)
 $F7(\#11)$ $(\#9)$ $B^b7(\#9)$ $(E^b7(\#9))$ E^b7

(Solo till cue) Play letter **C** before 2nd solo.
Play letter **D** before last solo;
D.S. before other solos.

C (Interlude - play before 2nd solo)
 E^b bass

(trp. alto ten.) (pn. tacet) E^b7 $D7(b9)$ D^b7 $C7$
 B^b bass B^b7 $A7(b9)$ A^b7 $G7(add MA7)$
(add pn.) $F7(\#11)$ $(\#9)$ $B^b7(\#9)$
(trp. fill) (to **A** for 2nd solo (trp.))

(drums tacet) (pn.)

(bs.) E^b D^b E^b D^b E^b $B^b_{MI}7$
(pn. L.H.) Till cue On cue (rit.)

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

(Interlude - play before last solo)

D

(trp.
alto
ten.)

1st x: 8va b.

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

E^{\flat} $G7(alt.)$

(loco)

$C7(\#9)$ $F13$ $B^{\flat 7}$

8va b.

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

(loco)

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

To **A** for last solo;
after solos, D.S. al Coda

Gloria's Step

Scott LaFaro

(As played by Bill Evans)

Medium Swing

A

$\text{♩} = 158$

(pn.)

B

Chords in parentheses are used for solos.

last 4 bars of tune may also be played:

G7 (alt) C7 (alt) A13 (#11)

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

Goin' Home

Russ Ferrante
(As played by The Yellowjackets)

Med.-Slow Funk (Intro)

♩ = 86 $D7sus D7$ $A\flat7 G^9sus$ C $D7sus D7$ $A\flat7 G^9sus$ $G\sharp07$ $A_{MI}7$

(elec. pn.)

$D7sus D7$ $A\flat7 G^9sus$ C $D7sus D7$ $A\flat7 G^9sus$ C

(synth.)

A C G/C C F/C $E\flat7/B$ $A_{MI}7 G_{MI}7$ $D^9/F\sharp$ $F_{MI}6$ C/E F/G

(gtr. solo on D.S.)

C G/C C F/C $E\flat7/B$ $A_{MI}7 G_{MI}7$ $D^9/F\sharp$

$F_{MI}6$ C/E F/G $G\sharp07$ $A_{MI}7$ $B\flat/F$ F break

(gtr.)

B $C\flat7/E$ $F7$ (gtr.) $C\flat7/B\flat$ $F\flat7/A$ $F7$ C/E C $D_{MI}7$ $E7(\sharp5)$

(chords)

$A_{MI}7$ break $C\flat7/E$ $F7$ $C\flat7/B\flat$ $F\flat7/A$ $F7$ (add synth.)

C/E C $D_{MI}7$ $G_{MI}7$ $F_{MA}7$ 8va G/F A/F

(synth.)

(etc.) $D_{MI}7$ F/G C/G F/G $G\sharp07$ $A_{MI}7$

F C/F Ab/Bb Bb/Ab C/G Fmi(MA7)/G

FMA7/G F/G C/G F/G G/F C/E D7 Ab7 G9sus

(sample fill)

C D7sus D7 Ab7 G9sus C

(elec. pn., loco) (D.S. (gtr. solo) al Coda)

(Synth. solo)

FMA7 G/F FMA7 G/F

FMA7 G/F FMA7

Till Cue On Cue

G/A C/D Gmi7 C9sus G/A C/D Gmi7 C9sus

(Vamp till cue) (synth; end solo)

8va (etc.)

FMA7 G/F A/F Dmi7

F/G C/G F/G G#07 Ami7 F C/F Ab/Bb Bb/Ab

C/G Fmi(MA7)/G FMA7/G

F/G C/G F/G (G/F) C/E D7 Ab7 G9sus C

(2nd x) (sample fill)

D7sus D7 Ab7 G9sus G#07 Ami7 D7sus D7 Ab7 G9sus C

(elec. pn., loco) (Vamp & fill till cue)

(On Cue) D7sus D7 Ab7 G9sus C

rit.

Rhythm at [] for solos:

C7 / E F7 C7 / Bb F7 / A F7

(bars 1 & 2, 5 & 6)

Med.-Slow Funk (Intro)

Goin' Home (Bass)

♩ = 86 $D^7_{sus} D^7 A^b7 G^9_{sus} C$ $D^7_{sus} D^7 A^b7 G^9_{sus} G^{\#07} A_{mi}7$

$D^7_{sus} D^7 A^b7 G^9_{sus} C$ $D^7_{sus} D^7 A^b7 G^9_{sus} C$

A C F/C E^7/B $A_{mi}7$ $G_{mi}7$ $D^9/F^{\#}$ $F_{mi}6$ C/E F/G

C F/C E^7/B $A_{mi}7$ $G_{mi}7$ $D^9/F^{\#}$

$F_{mi}6$ C/E F/G $G^{\#07}$ $A_{mi}7$ B^b/F F

B C^7/E $F7$ C^7/B^b F^7/A $F7$ C/E C $D_{mi}7$ $E7(\#5)$

$A_{mi}7$ C^7/E $F7$ C^7/B^b F^7/A $F7$

C/E C $D_{mi}7$ $G_{mi}7$ $F_{MA}7$ G/F A/F

$D_{mi}7$ F/G C/G F/G $G^{\#07}$ $A_{mi}7$ F A^b/B^b B^b/A^b

C/G $F_{mi}(MA7)/G$ $F_{MA}7/G$ F/G C/G F/G G/F

C/E D7 Ab7 G9sus C D7sus D7 Ab7 G9sus C (D.S. al Coda)

FMA7 G/F FMA7 G/F FMA7
 G/F FMA7 Till Cue G/A C/D GMI7 C9sus On Cue G/A C/D GMI7 C9sus
 (Vamp till cue) etc.

FMA7 G/F A/F DMI7
 F/G C/G F/G G#o7 AMI7 F Ab/Bb Bb/Ab
 C/G FMI(MA7)/G FMA7/G
 F/G C/G F/G (G/F) C/E D7 Ab7 G9sus C
 (2nd x)

D7sus D7 Ab7 G9sus G#o7 AMI7 D7sus D7 Ab7 G9sus C (Vamp till cue)

(On Cue) D7sus D7 Ab7 G9sus C rit. Bass line played with variation.

Bassline at [B] for solos: C7 F7 C7 F7 (bars 1 & 2, 5 & 6)

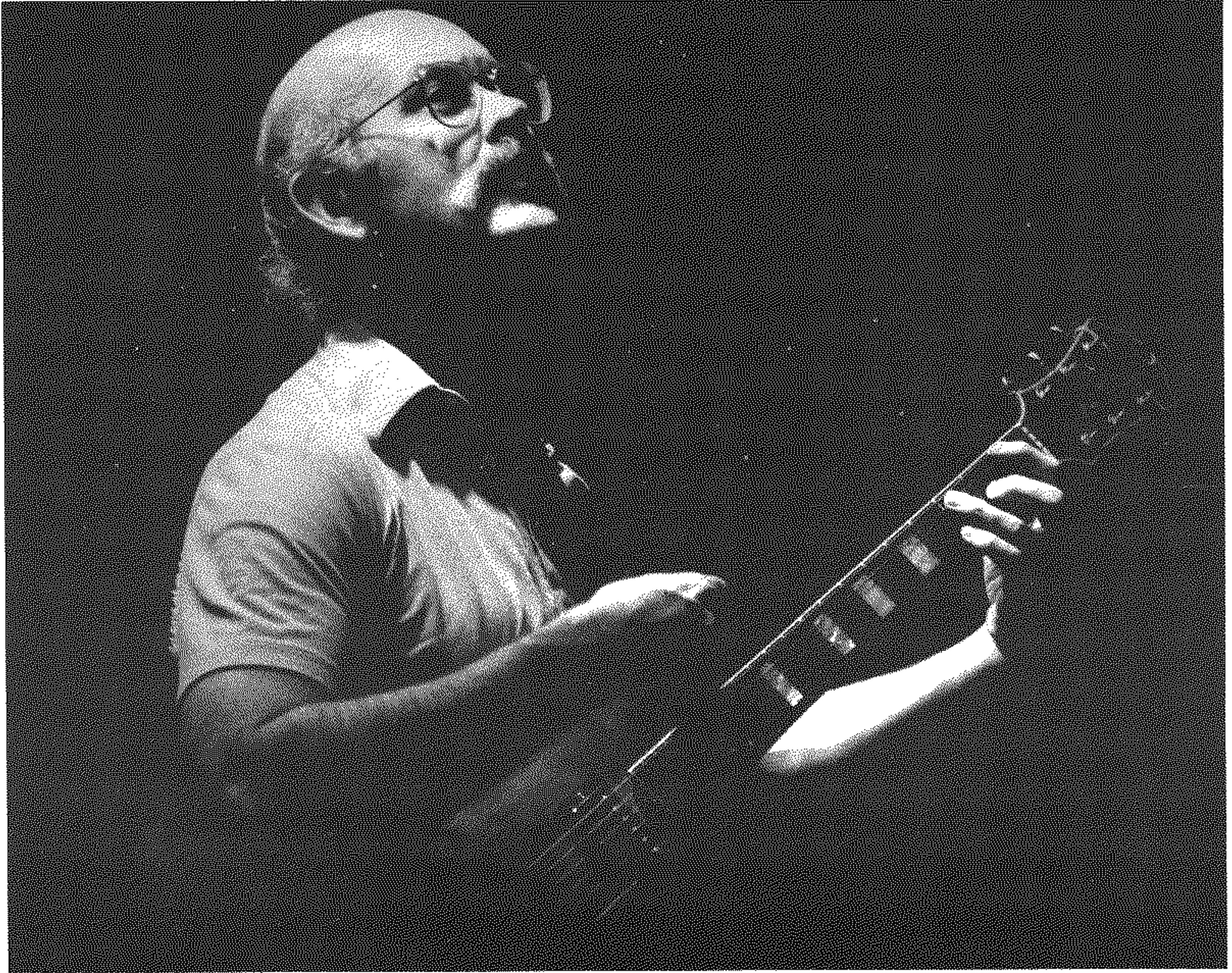


Photo by Brian McMillian ©1988

JIM HALL

Gone With The Wind

Music by Allie Wrubel
Lyric by Herb Magidson

Med. Swing

A

(G⁷ C⁷)
 F^{Mi}7 B^b7 E^bMA⁷ F^{Mi}7 B^b7 E^bMA⁷
 Gone with the wind, Just like a leaf that has blown a-way,

A^{Mi}7 D⁷ G⁶ (E⁷) A^{Mi}7 D⁷ G^{MA}7
 Gone with the wind, My ro-mance has flown a-way;

(E^bMA⁷/G) G^{Mi} F[#]o⁷ F^{Mi}7 B^b7
 Yes - ter - day's kiss - es are still on my lips,

(E^bMA⁷ D⁷(#5) D^b13 G^{Mi}7(b5) C⁷ F^{Mi}7 B^b7
 I had a life - time of Heav - en at my fin - ger - tips, But

B

(G⁷ C⁷)
 F^{Mi}7 B^b7 E^bMA⁷ F^{Mi}7 B^b7 E^bMA⁷
 now all is gone. Gone is the rap - ture that thrilled my heart,

A^{Mi}7 D⁷ G⁶ (E⁷) A^{Mi}7 D⁷ G^{MA}7
 Gone with the wind, The glad - ness that filled my heart;

F^{Mi} C^{Mi} F^{Mi}7 B^b7 G^{Mi}7(b5) C⁷
 Just like a flame, love burned bright - ly then be - came an

F^{Mi}7 B^b13 E^bMA⁷ (G^{Mi}7 C⁷)
 emp - ty smoke dream that has gone, Gone with the wind.

The Goodbye Look

Donald Fagen

Med. Caribbean Feel

$\text{♩} = 106$

(Intro) (synth.) (bs.)

A

The surf was eas - y on the day I came to stay

On this qui - et is - land in the bay, I re-mem -

- ber a line of wom - en all in white, the

laugh - ter and the steel bands at night. (synth.)

B

1. All the A - mer - i - cans are gone ex - cept for two,

The em - bas - sy's been hard to reach, There's been talk

and late - ly a lit - tle ac - tion af - ter dark be -

- hind the big ca - si - no on the beach.

C 1. **F** **CMA7** **F** **CMA7**

The rules are changed, — It's not the same, —

B7(#9) **EMI7** **A7(#5)** **DMI7** **G13** **FMA7** **E7(#9)**

It's all new play - ers in — a whole — new ball - game.

D 2. **FMA9** **B7(#9)** **BbMA7(add 13)** **A7(#5)**

I know what hap - pens, I read the book;

DMI11 **G9sus** **EMI7(b5)**

I be- lieve I just — got the good - bye look, — (I be- lieve I just —

A7 **DMI7(add 11)** **B7(#9)** **E7(#9)**

got the good - bye look) I be- lieve I just — got the good - bye —

EMI7(b5) **A7** **FMA7**

look (I be - lieve I just — got the good - bye look.)

B7(#5) **BbMA7(add 13)** **A7(#5)** **DMI7(add 11)** **G9sus**

Won't you pour me a Cu - ban breeze, — Gret - chen?

AMI9 **GMA9** **FMA9** **C13** **FMA9** **FMI(MA7)**

(elec. pn. - top note of voicing)

(synth.) **CMA7** **C6** **CMA7** **C6** **CMA7** **C6** **CMA7** **C6**

(bs.)

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

(Continued on next page)
V.S.

E C bass FMA⁷
Gtr. fill—

(synth; gtr. doubles topline)

C bass A(add 9)

DMI⁹ FMI^{6/9} 1. EMI⁷ E^bMI⁷ A^b7

(gtr. solo)

D^bMA⁷ G^bMA⁷ CMA⁷ 2. E7 A7(#5) D7 G7(#5) C bass

(end solo)

F F CMA⁷ F CMA⁷

The rules are changed, ————— It's not the same, —————

B7(#9) EMI⁷ A7(#5) DMI⁷ G13 FMA⁷ E7(#9)

It's all new play - ers in ————— a whole ————— new ball - game.

G AMI⁹ E/C A⁹sus DMI^(add 9)/F

I know a fel - low with ————— a mo - tor launch for hire, —————

C bass B/C CMA⁷ F(omit 5)

A skin - ny man ————— with two - tone shoes, 'Cause to - night —————

EMI^{7(b5)} A7(#5) DMI⁹ FMI⁶

———— they're ar - rang - ing a small re - cep - tion just ————— for me, Be -

E7 A7(#5) D7(#9) G7(#5) C bass

hind the big — ca - si - no by — the sea.

[H] FMA9 B7(#9) BbMA7(add 13) A7(#5)

I know what hap - pens, I read the book;

DMI11 G9sus EMI7(b5)

I be - lieve I just — got the good - bye look, — (I be - lieve I just —

A7 DMI7(add 11) B7(#9) E7(#9)

got the good - bye look) I be - lieve I just — got the good - bye —

EMI7(b5) A7 FMA7

look (I be - lieve I just — got the good - bye look.)

B7(#5) BbMA7(add 13) A7(#5) DMI7(add 11) G9sus

(gtr.)

AMI9 GMA9 FMA9 C13 FMA9 FMI(MA7)

(elec. pn. - top note of voicing)

(Synth. solo) (C) AMI G (C) AMI G

(bs.) Vamp, solo & fade

Recorded version has a longer intro. Lyrics in parentheses are sung by background vocalists. Synth. uses a marimba-like patch throughout. Bass plays mostly whole notes for 1st 8 bars of letters A , B & G (and bars 19-24 of letters D & H).

Sample bass rhythm elsewhere: | 1 7 1 1 3 | 1 7 1 1 |

Bass one bar before letter B:

Guarujá

Randy Brecker

1st x: Rubato till letter [C],
trp. & pn. only.

A

trp.

E_{MI}^{11} $A^{(add 9)}/C\#$ C^6/Bb $G7(b9)_{SUS 4-3}$ $CMA7(\#5)$ $FMA7$ $A7(b9)_{SUS}$ $A7(b5)A7$

rhythm

$D_{MI}7$ $B7(b5)$ G^9_{SUS} $G7(b9)_{SUS 4-3}$ $CMA7(\#5)$ $CMA7$ $E^b_{MI}9$ $E_{MI}9$ $A7$

B

$DMA7(\#5)$ $E_{MI}7$ $F^{\circ 7}(add MA7)$ $DMA7$ $D^{\circ 7}(add MA7)$

(bs.)

$DMA7$ D^9_{SUS} C^{13}_{SUS} G^{13}_{SUS} A^b9_{SUS} $A^b13(b9)$

B^b9_{SUS} $B^b13(b9)$ C^9_{SUS} $C^{13}(b9)$ $F_{MI}7$ $D^b_{MI}7$ G^b13 A^{13}_{SUS}

1st x: set tempo
♩ = 74

[C] 1st x:

C (Medium Funk) (♩ = 74)

1st x
add
bs. & dr.

A¹³_{sus} A¹³(#11) A¹³_{sus} A¹³(#11) A^{b13}_{sus} G¹³_{sus} G¹³(#11)

(bs.)

G¹³_{sus} G¹³(#11) A¹³_{sus} A¹³(#11) A¹³_{sus} A¹³(#11) A^{b13}_{sus}

G¹³_{sus} G¹³(#11) G¹³_{sus} G¹³(#11) (A¹³_{sus})

Play head twice
(2nd x in tempo)
Each soloist plays
on **A**, **B**, vamps on **C**
After solos, D.C. al Coda

A13sus is not played when
repeating back to A.

(Trp. Solo)

A¹³_{sus} A¹³(#11) A¹³_{sus} A¹³(#11) A^{b13}_{sus} G¹³_{sus} G¹³(#11) G¹³_{sus} G¹³(#11) A¹³_{sus}

Vamp & Solo till cue

(dr., last x)

(On Cue)

A⁹_{sus}

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

Hallucinations

Bud Powell

Bright Bebop

A F6 Bb7 A7 D7 G7 C13(b9)

F6 F7 Bb7 B°7 F7/C D7(b5) G7sus

1. F6 C7 2. F6 Eb7

B Dmi7 G7 Cmi7 F7 Bbmi7 Eb7 Ami7 D7

Gmi D7/A Bb6 C7 F6 D7 Gmi7 C7

C F6 Bb7 A7 D7 G7 C13(b9) F6 F7

Bb7 B°7 F7/C D7(b5) G7sus G7 C7(b9) F6

D Bmi7(b5) E7 Ami7(b5) D7 Gmi7(b5)

B9 Bb9 Abmi Gmi GbF (F6) (Gmi7 C7)

solo break

(Solos)

E $(B_{MI}7(b5))$
 F⁶ B^b7 A⁷ D⁷ G⁷ C⁷ F⁶ F⁷
 B^b7 B^o7 F⁷/_C D⁷ G_{MI}⁷ C⁷ 1. F⁶ C⁷ 2. F⁶ (E^b7)

F
 D_{MI}⁷ G⁷ C_{MI}⁷ F⁷ B^b_{MI}⁷ E^b7 A_{MI}⁷ D⁷
 G_{MI} D⁷/_A B^b6 C⁷ F⁶ D⁷ G_{MI}⁷ C⁷

G $(B_{MI}7(b5))$
 F⁶ B^b7 A⁷ D⁷ G⁷ C⁷ F⁶ F⁷
 B^b7 B^o7 F⁷/_C D⁷ G_{MI}⁷ C⁷ F⁶ C⁷

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

alternate letter **D**:

Melody may be played one octave lower.



Photo by Jim Marshall ©1988

DUKE ELLINGTON

Med. Swing

Haunted Ballroom

Music by Victor Feldman
Lyric by Milo Adamo

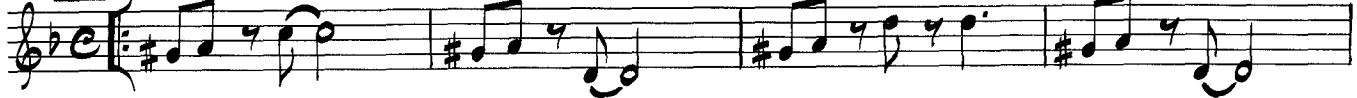
(in 2)

♩ = 131

A

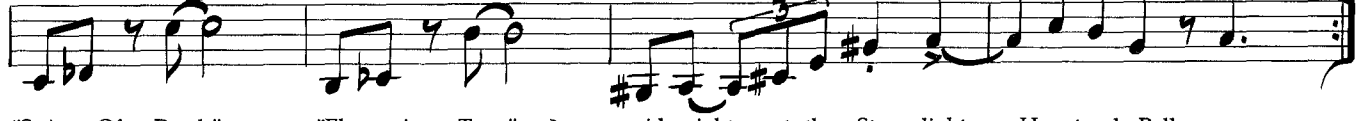
(A_{MI}7)

F_{MA}7 D7(b9) G_{MI}7 C9 A_{MI}7 D7(b9) G_{MI}7 C9



Hear'em swing, see'em sway to the songs of yes-ter-day;
Long a go so they say all the big bands used to play

B_bMI7 E_b13(#11) A_bMI7 D_b13(#11) F#MI7 B13 C13sus GMI7 D_b9(#11) C13(#11)



"String Of Pearls" "El-mer's Tune" } mid-night at the Star-light Haunt-ed Ball-room.
"My Ro-romance" "Love In Bloom" }

(in 4)

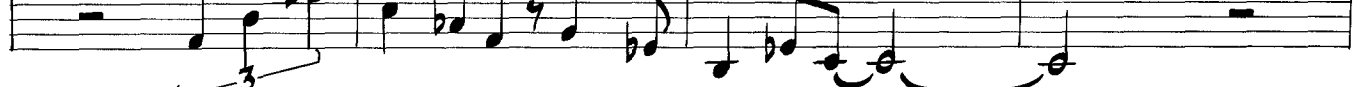
B

B_bMI7 CMI7 D_bMA7 E_b7(b9) A_bMA7 D_bMI7 CMI7 F7(b9)



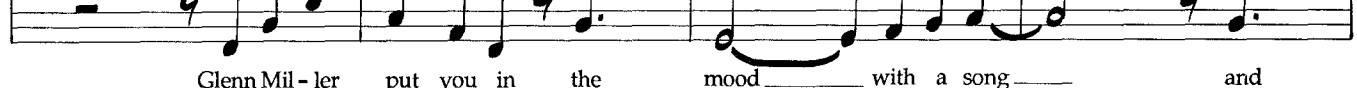
Gene Kru-pa beat-ing on the drums.

B_bMI7 CMI7 D_bMA7 E_b7(b9) A_b E_b/G FMI7 FMI7/E_b



And Tom-my Dor-sey play-ing the slide trom-bone.

DMI7 EMI7 FMA7 G7(b9) EMI7 A7(b9)



Glenn Mil-ler put you in the mood with a song and

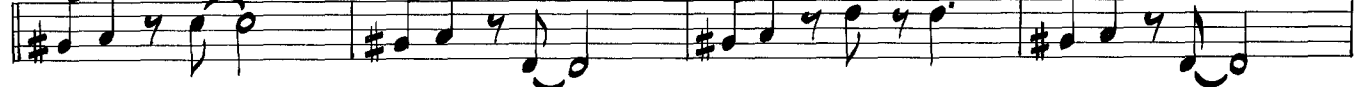
DMI7 G13 C9sus C13(b9)



Satch - mo got up and blew on his horn.

C

FMA7 D7(b9) GMI7 C9 AMI7 D7(b9) GMI7 C9



Onemore song, Maes-tro please. Onemore waltz be-fore we leave.

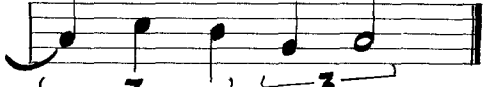
(B13 GMI7 C7)

B_bMI7 E_b13(#11) A_bMI7 D_b13(#11) F#MI7 B13 C13sus D_b9(#11) C13(#11)



"Car-a - van" "Pa-per Moon" Mid-night at the Star-light Haunted Ball-room

(C13sus) E_b13(#11) D7(b9) D_b7



Haunt-ed Ball-room.

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

Bright Funk/Samba

Havona

Jaco Pastorius
(As played by Weather Report)
(simile)

$\text{♩} = 138$

(synth.)
mf Dsus Csus/D Bsus/E Asus/B G#sus/A F#sus/G# F# G#sus/E F#sus/G# Bsus/C# Esus/B

(synth. bass)

1st x: add drums

(3x's)

(3rd x) cresc.

F#sus/A G#sus/B Esus/F# Bsus/G# F#sus/A G#sus/B Asus/E

cresc.

Bsus/D Esus/C# Bsus/G# F#sus/A G#sus/B Esus/D (dr. hold)

(Time)

(elec. bass enters)

mf (sop. & synth.)

EMA⁹(#11) CMA⁹ BMA⁹

GMA⁹ EMI⁹ EMA¹³(#11) CMA⁹

BMA⁹(#11) GMA⁹ Asus Bsus

f (Play under solos)

Asus Bsus (piano)
 Asus Bsus (bass)
 N.C. (piano)

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

(sop. fills) ———
 Till cue On cue
 f (pn.)
 Asus Bsus Dsus Csus/D Bsus/E Asus/B G#sus/A F#sus/G# Bsus/F#
 (bass)

G#sus/E F#sus/G# Bsus/C# E sus/B F#sus/A G#sus/B E sus/F#
 (let ring and fade)

Sample bass line at letter **A**:

E MA⁹(#11) C MA⁹
 B MA⁹

etc.



Photo by Tom Copi ©1988

SARAH VAUGHN

Here's That Rainy Day

Med. Ballad

Music by Jimmy Van Heusen

Lyric by Johnny Burke

A

GMA7 *Bb7* *EbMA7* *AbMA7*

May - be I should have saved those left - o - ver dreams,

Ami7(add 11) *D7* *GMA7* *Dmi7* *G7(b9)*

Fun - ny but here's that rain - y day;

Cmi7 *(Cmi7 F#9 F7)* *F7* *BbMA7* *(E9)* *EbMA7*

Here's that rain - y day they told me a - bout, And I

Ami7 *(Ami7 Eb9 D7)* *D7* *GMA7* *Emi7* *Ami7* *D7*

laughed at the thought that it might turn out this way.

B

GMA7 *Bb7* *EbMA7* *AbMA7*

Where is that worn out wish that I threw a - side,

Ami7(add 11) *D7* *(G#mi7 C#7)* *GMA7* *Dmi7* *G7*

Af - ter it brought my lov - er near?

CMA7 *Ami7* *D13(C13)* *C* *Bmi7* *Emi7* *A13* *(Bb07)*

Fun - ny how love be - comes a cold, rain - y day,

Ami7(add 11) *D7* *G6* *(Emi7 Ami7 D7)*

Fun - ny that rain - y day is here.

Hideaway

Dave Sanborn

Med. Funk (Intro)

♩ = 132

(elec. pn.)

Chords: $A\flat 7_{sus}$, $A\flat 7$, $A\flat 7_{sus} A\flat 7$, $G\flat 7_{sus} G\flat 7$, $G\flat 7_{sus} G\flat 7$

(bass)

(alto)

Chords: $A\flat 7_{sus} A\flat 7$, $A\flat 7_{sus} A\flat 7$, $G\flat 7_{sus} G\flat 7$, $G\flat 7_{sus} G\flat 7$

Chords: $A\flat 7_{sus} A\flat 7$, $A\flat 7_{sus} A\flat 7$, $G\flat 7_{sus} G\flat 7$, $G\flat 7_{sus} G\flat 7$, $A\flat 7_{sus}$

A (2nd x : alto solo) (& on D.S.)

Chords: $A\flat 7_{sus}$, $D 9(\#11)$, $D\flat 9$, $E 7$, $E\flat 7$, $A\flat 7_{sus}$

Chords: $A\flat 7_{sus}$ (elec. pn.) $A\flat 7$, $D 9(\#11)$, $D\flat 9$, $D 9$, $D\flat$, $E\flat$, $D 9(\#11)$, $D\flat 9$

Chords: $Db9$, $Db9$, $E7$, $Ab7_{sus}$, $Ab7$, $D9(\#11)$, $Db9$

Chords: $Db9$, $C7(\#5)$, $B13$, $Bb7(\text{omit } 5)$, $E7$, $Gb7$, $G7$, $Ab7_{sus}$

B

2. (alto solo continues)

(elec. pn.) $E9$

1-3. 4.

$E7$ $E7(\#5)$ $Ab7_{sus}$

(D.S. al Coda)

(Solos)

[On Cue: rit. & end]

(elec. pn.) $E9$

[to end]

Vamp & solo till cue

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



Photo by Jim Marshall ©1988

SCOTT LaFARO & ORNETTE COLEMAN

I Love Lucy

Eliot Daniel
(As played by Richie Cole)

Bright Samba (Intro)

$\text{♩} = 144$

Intro: F_{MA}^9 D_{MI}^7 G_{MI}^9 C^7 G_{MI}^9 C^7 (alto) (gtr.)

Till Cue: G_{MI}^9 C^7 (Vamp till cue)

On Cue: G_{MI}^9 C^7 (alto) (gtr.)

A

1. F_{MA}^7 D_{MI}^7 G_{MI}^7 C^7 (alto w/ gtr.)

F_{MA}^7 D_{MI}^7 $G_{13}(\#11)$ $G^{\#o7}$ (alto)

1. A_{MI}^7 D_{MI}^7 E_{MI}^7 A^7

D_{MA}^7 G_{MI}^9 C_{13}^{sus} C^7 (alto) (gtr.)

2. A_{MI}^7 D_{MI}^7 G^7

G_{MI}^7 C^7 F^6 (D_{MI}^7 G_{MI}^7 C^7)

Solo break

Solo on **A** - (both endings);
After solos, D.S. al Coda.



G_{MI}^7 C^7

(Alto solo) F_{MA}^9 D_{MI}^7 G_{MI}^9 C^7 (Vamp & solo till cue)

(On Cue) F_{MA}^9 D_{MI}^7 G_{MI}^9 C^7 G_{MI}^7 C^7 F^6

I Mean You

Thelonious Monk
Coleman Hawkins

Med. Swing

♩ = 162 (Intro)

Musical notation for the Intro, featuring piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked as Med. Swing with a quarter note equal to 162 beats per minute. The notation includes a treble clef and a bass clef. Chords are indicated as (solo pn.), (E^b7sus), and (E^b13).

A

Musical notation for section A, featuring a saxophone line and piano accompaniment. The key signature is B-flat major. The notation includes a treble clef and a bass clef. Chords are indicated as (F⁶), (D^b7), (D7), (G^M1⁷), and (C⁷sus). Performance instructions include "(2nd x: w/ bari sax 8^{va} b.)", "(add bs. & dr.)", and "(bass walks)".

Continuation of musical notation for section A, featuring a saxophone line and piano accompaniment. The key signature is B-flat major. The notation includes a treble clef and a bass clef. Chords are indicated as (D7), (G^M1⁷), and (C⁷sus).

Musical notation for the first and second endings of section A, featuring a saxophone line and piano accompaniment. The key signature is B-flat major. The notation includes a treble clef and a bass clef. Chords are indicated as (A^M1⁷ D7), (G^M1⁷ C⁷), (F⁶), and (bari, 8^{va} b.). The first ending is marked "1." and the second ending is marked "2.".

B

Musical notation for section B, featuring a saxophone line and piano accompaniment. The key signature is B-flat major. The notation includes a treble clef and a bass clef. Chords are indicated as (E^b9), (D^b7), (F⁶), (D^b7), (G^b7), and (G^M1⁷ C⁷). Performance instructions include "(pn. w/ bari 8^{va} b.)".

C

Musical notation for section C, featuring a saxophone line and piano accompaniment. The key signature is B-flat major. The notation includes a treble clef and a bass clef. Chords are indicated as (F⁶), (D^b7), and (D7).

(GMI7) (C7sus) (F6)

D

(Eb7sus) (Eb13) (hold to end)

(fine)

E (Solos)

F6 Db7 D7 GMI7

C7 1. AMI7 D7 GMI7 C7 2. F6

F

(Eb9) Db7 F6 Db7 Gb7 GMI7 C7

GMI7 C7

G

F6 Db7 D7

GMI7 C7 F6 GMI7 C7

Solo on EFG;
After solos, D.C. al fine.

Bass at letter **D**: (Eb7sus)

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

I Should Care

Sammy Cahn
Axel Stordahl
Paul Weston

Med. Swing *

A D_{MI}^7 G^9_{sus4-3} E_{MI}^7 A^9 D_{MI}^7 G^9_{sus} C_{MA}^7

I should care, I should go a-round weep-ing,

$E_{MI}^7(b5)$ A^7 D_{MI}^7 F_{MI}^7 B^b9

I should care, I should go with-out sleep-ing;

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

Strange-ly e-nough I sleep well 'cept for a dream or two,

$B_{MI}^7(b5)$ $E^7(b9)$ A_{MI}^7 A_{MI}^7 D^9 D_{MI}^7 G^9

But, then, I count my sheep well, Fun-ny how sheep can lull you to sleep. So,

B D_{MI}^7 G^9_{sus4-3} E_{MI}^7 A^9 D_{MI}^7 G^9_{sus} C_{MA}^7

I should care, I should let it up-set me,

$E_{MI}^7(b5)$ A^7 D_{MI}^7 F_{MI}^7 B^b9

I should care, But it just does-n't get me;

C_{MA}^7 $B_{MI}^7(b5)$ E^7 A_{MI} $(D^7 D^{\#07})$

May-be I won't find some-one as love-ly as you, But

D_{MI}^7 G^7 C^6 $(F^7 E_{MI}^7 A^7)$

I should care and I do.

*also played as a ballad

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

$F^{\#7}(\#9)$ $B^{13}(b9)$ $E^7(\#9)$ A^{13} | $D^7(\#9)$ G^{13} | C_{MA}^7 $F^{13}(\#11)$ |

Med. Ballad

I Thought About You

Music by Jimmy Van Heusen
Lyric by Johnny Mercer

A (F^{MA}7) B^M7(b5) B^b9(#11) A7 D7(#5) G⁹ A^b13 G⁹

I took a trip on the train _____ and I thought a - bout you, _____

G^M7 E^M7(b5) A7 D^M7 D^b7 C^M7 F7

I passed a shad - ow - y lane _____ and I thought a - bout you, _____

B^bMA7 B^bM7 E^b13 F^{MA}7 (G^M7 C7) A^M7 F^{MA}7 B^bMA7

Two or three cars parked un - der the stars, _____ a wind - ing stream, _____

B^M7(b5) E7(#5) E7 B^M7(b5) E7(#5) E7 A^M7 A^b7 G^M7 C7

Moon shin - ing down _____ on some lit - tle town _____ and with each beam, _____ same old dream. _

B (F^{MA}7) B^M7(b5) B^b9(#11) A7 D7(#5) G⁹ A^b13 G⁹

At ev - 'ry stop that we made, _____ Oh, I thought a - bout you, _____

G^M7 E^M7(b5) A7 D^M7 D^b7 C^M7 F7

But when I pulled down the shade, _____ then I real - ly felt blue, _____ I

B^bMA7 B^bM7 E^b13 F^{MA}7 D^M7/C B^M7(b5) B^b9(#11)

peeked through the crack _____ and looked at the track, _____ the one go - ing back _____ to you, _____ And

A^M7 A^b7 G^M7 C7 F6 (G^M7 C7)

what did I do? _____ I thought a - bout you. _____

Med. Swing

If I Were A Bell

Frank Loesser
(As played by Miles Davis)

(Intro)

(pn. w/ 15^{ma})

N.C.

(bs.) (2nd x)

1. Ask me

2.

A (in 2)

G⁹ C¹³_{SUS} C¹³(b9) F^{MA}7

how do I feel, Ask me now that we're co - sy and cling - ing,

F^{MA}7 A^{MI}7(b5) D7

well sir, all I can say is if I were a bell I'd be

G7 G^{MI}7 C¹³ F6 F⁷/_A B^{b6} C¹³

ring - ing: From the mo - ment we kissed to - night That's the

F6 E^{MI}7(b5) A7 D^{MI}7 D^{MI}7/C

way I've just got to be - have, Boy, if I were a lamp I'd light,

B^{MI}7(b5) E7 (B^{b7}(#11) D^o7) A^{MA}7 G^{MI}7 C¹³ D7

Or if I were a ban - ner I'd wave. Ask me

B G⁹ C¹³_{SUS} C¹³(b9) F^{MA}7

how do I feel, Lit - tle me with my qui - et up - bring - ing

F_{MA}7 **A_{MI}7(b5)** **D7**

Well sir, all I can say is if I were a gate I'd be

G7 **G_{MI}7** **C¹³** **F6** **F⁷/_A**

swing - ing; And if I were a watch I'd

B^b6 **B^o7** **F⁶/_C** **(B^b13)** **A_{MI}7(b5)** **D7**

start pop - pin' my spring. Or if

G_{MI}7 **C¹³** **F6** **(A_{MI}7 D7)**

I were a bell I'd go Ding dong ding dong ding. (solo break)

Solo on form (AB); take Coda to end each solo.

G_{MI}9 **(C¹³)** **B^b_{MI}9** **E^b13**

(solo continues)

G_{MI}7 **C7** **F_{MA}7** **A_{MI}7(b5)** **D7**

(Vamp till cue)

(On Cue) **G_{MI}7** **C¹³** **F6 (solo break)** **(to end) (F_{MI}(#11)(MA7))**

(I were a bell I'd go Ding dong ding dong ding.) Ask me

To [A] for more solos; after solos, D.S. al Coda (may omit first two lines of Coda if vocal is present).

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



Photo by Tom Copi © 1988

ANTONIO CARLOS JOBIM

Med.-Slow
Bossa Nova

If You Never Come To Me

Music by
Antonio Carlos Jobim

English Lyric by Ray Gilbert

A CMA^7 $BMA^7(add 13)$ $BbMA^7(b5)$ $A7(b9)(\#5)$

There's no use of a moon-light glow

DMI^{11} (FMI^7) FMI^7 FMI^6 $Bb9$ $FMI^{(MA7)}$ FMI^7 FMI^6

Or the peaks where win-ter snows; What's the

$E13$ $E7(\#5)$ $A9$ $A7(b9)$ $D13(\#9)$ $G13(\#9)$

use of the waves that will break in the cool of the eve-ning, What is the

$C13$ (FMI^7) $F7(\#9)$ CMA^7 $Db9(\#11)$

eve-ning? With-out you it's noth-ing.

B CMA^7 $BMA^7(add 13)$ $BbMA^7(b5)$ $A7(b9)(\#5)$

It may be you will nev-er come

DMI^{11} (FMI^7) FMI^7 FMI^6 $Bb9$ $FMI^{(MA7)}$ FMI^7 FMI^6

If you nev-er come to me; What's the

$E13$ $E7(\#5)$ $A9$ $A7(b9)$ $D13(\#9)$ $G13(\#9)$

use of my won-der-ful dreams and why would they need me, Where would they

$C13$ (FMI^7) $F7(\#9)$ CMA^7 $Db9(\#11)$

lead me? With-out you, to no-where.

I'll Take Romance

Music by Ben Oakland

Lyric by Oscar Hammerstein II

Bright Jazz Waltz

A

B

C

$E_{MA}7$ $(A7(\#5))$
 $A_{MI}7$ $D7$ $G_{MI}7$ $C7$

me, In the hush of the eve - ning, I'll rush to my

$(D_{MI}7/C)$ $B_{MI}7(\flat5)$ $B_{\flat}MI6$
 $F6$ $D_{MI}7$ $G_{MI}7$ $C7$ $/B_{\flat}$ $A_{MI}7$

first real ro - mance, While my heart is

$(G_{MI}7(\flat5))$
 $A_{\flat}7$ $D_{\flat}MA7$ $G_{\flat}7$ $A7(alt.)$ $D7(\flat9)$

young and ea - ger and gay, I'll give my heart a -

$G_{MI}7$ $C7$ $F6$ $(G_{MI}7 C7)$

way, I'll take ro - mance.

I'm All Smiles

Med. Jazz Waltz

Music by Michael Leonard

Lyric by Herbert Martin

(E/F FMA7)
B⁶/C C⁶

A

D7(#9) GMI7 C#7(#9) B⁶/C C⁶ AMI7

I'm all smiles, dar - lin', You'd
I'm all all chills, dar - lin', Through

D9 BMI7 E9 C#MI7 F#9 BMA7

be and too, If you knew,
through, But my cold hands,

G#MI7 | 1. EMI7 A7 DMA9

dar - lin', All of the smiles were for you.

2. EMI7 A7 (F#MI7 DMA7) D/F# (instr.)

Warm to the touch of you.

B

G^bMA7 A^b9 (/G^b) FMI7 B^b7 GMI7(b5)

Rain has - n't fall - en for days now, But rain - bows are

C7(b5) FMA7 (B^bMA7) EMI7(add 11) A7

fill - in' the skies; My heart must have paint - ed those

DMA7 GMA9(#11) F#MI11 B7(b5) B^b9(b5) A9

rain - bows, Shin - ing be - fore my eyes. Can't you tell that



D7(#9)

GMI⁷

C#7(#9)

(E/F FMA⁷)
B⁶/C C⁶AMI⁷

I'm

in

love,

dar - lin',

Deep

D⁹BMI⁷E⁹C#MI⁷F#⁹

and

true,

With

guess

BMA⁷G#MI⁷EMI⁷A⁷DMA⁷

who,

dar - lin',

Some - one

I'd

die

for,

beg,

steal,

or

D⁷F#GMA⁷E⁷/G#A⁷A⁷/G

lie

for,

Eat hum - ble

pie

for,

Some - one

to

fly

to the

F#MI⁷BMI⁷EMI⁷A⁹_{SUS} A⁷/GF#⁷

sun, moon

and

sky

for,

Some - one

to

live for,

to

laugh

with and

BMI⁷EMI⁷A⁹_{SUS}A⁷D⁶

cry

for,

And

that

some - one

is

you.

I'm Old Fashioned

Music by Jerome Kern
Lyric by Johnny Mercer

Med. Swing

A

F⁶ D_{MI}⁷ G_{MI}⁷ C⁷ F_{MA}⁷ D_{MI}⁷ G_{MI}⁷ C⁷

I'm old fash - ioned, I love the moon - light, I

B^b/F F_{MA}⁷ E_{MI}⁷(^b5) A⁷

love the old fash - ioned things: _____ The

D_{MI}⁷ G¹³ D_{MI}⁷ (D⁹) G¹³

sound of rain up - on a win - dow pane, the

G_{MI}⁷ A^b0⁷ G_{MI}⁷ C⁷

star - ry song that A - pril sings. _____

B

F⁶ D_{MI}⁷ G_{MI}⁷ C⁷ F_{MA}⁷ D_{MI}⁷ B_{MI}⁷ E⁷

This year's fan - cies are pass - ing fan - cies, But

A_{MA}⁷ B_{MI}⁷ C[#]_{MI}⁷ D⁷ E⁷ F[#]0⁷ G_{MI}⁷ C⁷

sigh - ing sighs, hold - ing hands, These my heart un - der - stands.

C

F⁶ D_{MI}⁷ G_{MI}⁷ C⁷ F_{MA}⁷ D_{MI}⁷ G_{MI}⁷ C⁷

I'm old fash - ioned, but I don't mind it, That's

C_{MI}⁷ F⁷ B^b_{MA}⁷ E^b9([#]11) A_{MI}⁷ D_{MI}⁷ D_{MI}⁷/C B_{MI}⁷(^b5) B^b_{MI}⁶

how I want to be, As long as you a - gree to

A_{MI}⁷ D_{MI}⁷ G_{MI}⁷ C⁷ F⁶ (D_{MI}⁷ G_{MI}⁷ C⁷)

stay old fash - ioned with me.

Imagination

Music by Jimmy Van Heusen

Lyric by Johnny Burke

(Med. Ballad)

A Eb^bMA⁷ E^o7 F^MI⁷ B^b7 Eb^bMA⁷ Ab^bMA⁹ G^MI^{7(b5)} C⁷

Im - ag - i - na - tion is fun - ny, It makes a cloud - y day sun - ny,

F^MI C^{7(#5)} F^MI⁷ B^b7 G⁷ C⁷ F^MI⁷ B^b7

Makes a bee think of hon - ey, Just as I think of you, Im - ag - i -

Eb^bMA⁷ E^o7 F^MI⁷ B^b7 Eb^bMA⁷ Ab^bMA⁹ G^MI^{7(b5)} C⁷

na - tion is cra - zy, Your whole per - spec - tive gets haz - y,

F^MI C^{7(#5)} F^MI⁷ B^b7 Eb^bMA⁷ B^bMⁱ7 Eb⁹

Starts you ask - ing a dais - y what to do, what to do.

B Ab^bMA⁷ F^MI⁷ A^MI⁷ D⁷ G^MI⁷ E^MI^{7(b5)} A^{7(b9)}

Have you ev - er felt a gen - tle touch and then a kiss and then, and then

D^MI⁷ G^MI⁷ C^MI⁷ F⁷ B^b9^{sus} B^b7(#5)

find it's on - ly your im - ag - i - na - tion a - gain? Oh, well, Im - ag - i -

C Eb^bMA⁷ E^o7 F^MI⁷ B^b7 Eb^bMA⁷ Ab^bMA⁹ G^MI^{7(b5)} C⁷

na - tion is sil - ly, You go a - round wil - ly - nil - ly,

F^MI C^{7(#5)} F^MI⁷ B^b7 (D^MI⁷ G⁷ / G⁷ D^b7(#11)) C⁷

For ex - am - ple, I go a - round want - ing you And yet I

F^MI B^{7(b5)} B^b9^{sus} B^b7 Eb⁶ (F^MI⁷ B^b7)

can't im - ag - ine that you want me, too.



Photo by Jerry Stoll ©1988

THELONIOUS MONK & DIZZY GILLESPIE

In Walked Bud

Thelonious Monk

Med. Swing

A

(pn. w/ ten.)

F_MI *F_MI*^(MA7) *F_MI*⁷ *B^b7* *E^b7*

A^b6 *F7* *B^bM_I7* *E^b7* *A^b6* *G_MI*^{7(b5)} *C7* *A^b6*

B

*F_MI*⁷ *D^b7*

(ten. 8^{va} b.)

*F_MI*⁷ *D^b7* *(C7(b9))*

(pn.)

C

F_MI *F_MI*^(MA7) *F_MI*⁷ *B^b7* *E^b7*

(unis.)

A^b6 *F7* *B^bM_I7* *E^b7* *A^b6* *⊙ (G_MI*^{7(b5)} *C7)*

G^b6/9

pn. fill-

Alternate countermelody,
bars 3 & 4 and 7 & 8
of letter **B**:

D^b7

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

The Island

Music by Ivan Lins

& Vitor Martins

English Lyric by

Alan & Marilyn Bergman

(As sung by Mark Murphy)

Med. Latin

A

$\text{♩} = 96$ A_{MI}^9 $D^{\flat}MA^7/E^{\flat}$ CMA^7/D $D13$

Make be - lieve — we've land - ed on a des - ert is - land,

FMA^7/G $G7(b9)_{SUS}$ CMA^9 FMA^9

Bathe me in — the wa - ters, warm me in — the moon - light,

$B_{MI}^7(b5)$ $E7(b9)_{\#5}$ $B^{\flat}MI^7$ $E^{\flat}9$

Taste me with your kiss - es, — find the se - cret pla - ces; —

$A^{\flat}MA^7$ $G_{MI}^7(b5)$ $C7(b9)_{\#5}$ F_{MI}^7 $B^{\flat}9_{SUS}$ $B^{\flat}13$

Touch — me 'til I trem - ble, — free — my wings for fly - ing — and

$E^{\flat}MI^7$ $A^{\flat}9_{SUS}$ $A^{\flat}9$ $D^{\flat}MA^9$ $F7(\#9)_{\#5}$ $B^{\flat}MI^7$ $G^{\flat}MI^9$

catch me while I'm fall - ing. — Keep your arms a - round — me —

G_{MI}^7 $C7(b9)_{\#5}$ $G^{\flat}MA^7$ $C_{MI}^7(b5)$ $F7(\#9)_{\#5}$

like there's no to - mor - row, — Let me know you love me.

B

$B^{\flat}MI^9$ DMA^7/E $D^{\flat}MA^7/E^{\flat}$ $E^{\flat}13$

On our lit - tle is - land, not a soul — can see — us,

$G^{\flat}MA^7/A^{\flat}$ $A^{\flat}7(b9)_{SUS}$ $D^{\flat}MA^9$ $G^{\flat}MA^9$

Show me how — to love — you, teach me how — to please — you.

$C_{MI}^7(b5)$ $F7(b9)_{\#5}$ B_{MI}^7 E^9

Lay your dreams be - side me, — on - ly stars will lis - ten —

*A*MA7 *G#MI7(b5)* *C#7(b9)* *F#MI7* *B9sus* *B13*

to our cries and whis - pers. You were made to love me and

*E*MI7 *A9sus* *A9* *D*MA9 *F#7(#9)* *B*MI7 *G*MI9

I was made to love you. Keep your arms a - round me,

G#MI7 *C#7(b9)* *G*MA7 *C#MI7(b5)* *F#7(#9)*

lose your - self in - side me, Make it last for - ev - er.

C

*B*MI9 *E♭MA7/F* *D*MA7 *E*

I can see the is - land shin - ing in the dis -

*E*13 *G*MA7 *A* *A7(b9)sus*

- tance. Now we're get - ting clos - er,

*D*MA9 *G*MA9 *C*13 *D*MA7 *A* *F#7/A#*

Keep your arms a - round me, Love, we're al - most

*B*MI7 *E*MI11 (rit.) *E/F#*

there.

(a tempo) *B*MI7 *E*MI11 *E/F#* *F#/G#*

(Vamp & Fade)

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

Med-Slow
Funk/Latin

It Happens Every Day

Joe Sample
(As played by The Crusaders)

(2nd x: flute (sax) fill)
(Intro) $A^b_{MA}7(b5)$ G_{sus} G $A^b_{MA}7(b5)$ G
 $J = 62$
(2nd x: 8va b. (solo pn.)

$G^b_{MA}7(b5)$ F_{sus} F $G^b_{MA}7(b5)$ F *(end fill)*

(add bs. & dr. (loco) $B^b_{MI}(add 9)$ $A^b_{MI}(add 9)$ $G^b(add 9)$ A/E

$B^b_{MI}(add 9)$ $A^b_{MI}(add 9)$ $G^b(add 9)$ $F7(b9)$ tr tr *(ten.)*

A $B^b_{MI}7$ $F_{MI}7$ $A^b_{MI}7$ $B^b_{MI}7$ $C_{MI}7$

$A^b_{MI}7$ D/E $C^b_{MA}7$ $B^b7(\#9)$ $E^b_{MI}7$ A^b_{sus} $A^b_{13}(\#11)$

D^b_{9sus} $G9(\#11)$ 1. $G^b_{MA}7$ $F_{13}(b9)$ 2. $G^b_{MA}7$ $G^b_{MA}7$ $D^b_{MA}9$ F $E_{MI}7(add 13)$ $G_{MA}7/A$

B $A^b_{MA}7$ $B^b_{MA}7$ $C_{MA}7$ $F^{\#}_{MI}7$ $C^{\#}_{MI}7$ $D_{MA}7$ $G^b_{MA}7$ $A^b_{MA}7$ $B^b_{MA}7$

(bass)

1. **EMi7 Bmi7 CMA7**

2. **G#mi7 C#mi7 F#mi7 Bmi7 EMI7 D9sus**

Eb9sus **Bbmi7 Fmi7 Abmi7 Eb/Db**

break

Bbmi7 Fmi7 Bbmi7 Cmi7 Cmi7/F (etc.)

(sample bass line)

C (Piano Solo)

Bbmi7 Fmi7 Bbmi7 Cmi7 Cmi7/F Bbmi7 Fmi7

Bbmi7 Cmi7 Cmi7/F Bbmi7 Fmi7 Bbmi7 Cmi7 Cmi7/F

Bbmi7 Fmi7 Abmi7 D/E CbMA7 Bb7(#9) Ebmi7 Ab13(#11)

Db9sus G9(#11) 1. **GbMA7 F13(b9)** 2. **GbMA7 GbMA7 DbMA9 (add 13) FEMI7 GMA7/A**

(end solo) **(D.S. al Coda)**

Bbmi7 Fmi7 Abmi7 Eb/Db

On cue, D.S.S.,
vamp & fade on letter **A**
(take 1st ending each time)



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

Jersey Bounce

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

Med. Bounce
(Swing)

A F⁶ G⁷ G^{Mi}⁷ C⁹ F⁶ A^b^o⁷ G^{Mi}⁷ C¹³ F⁶ G⁷ G^{Mi}⁷ C⁹ F⁶ D^b⁹ F⁶

B F¹³ E^b¹³ D^b¹³ C⁷ C⁷(#5)

C F⁶ G⁷ G^{Mi}⁷ C⁹ F⁶ D^b⁹ F⁶

Alternate bridge:

B F¹³ E^b¹³ D^b¹³ C⁷ etc.

Fast Swing

$\text{♩} = 240$ (Intro)

Joshua

Victor Feldman
(As played by Miles Davis)

(bs. only) (etc.)

A (add drums)

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

$D_{MI}^7 D^9_{sus}$ $D_{MI}^9 E_{MI}^9$ $D_{MI}^9 D^9_{sus}$

(pn.) (bs. as in Intro)

$D_{MI}^7 D^9_{sus}$ $D_{MI}^9 E_{MI}^9$ $D_{MI}^9 D^9_{sus}$ $D_{MI}^9 C_{MI}^9$

(bs.)

1. 2. 3. 4.

$B^b_{MI}^9 C_{MI}^9 D_{MI}^9$ D_{MI}^9 ten. loco $G_{MI}^7 C^7$

B

(ten. 8va b.)

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

ten. loco

break $C_{MA}^9(\#11)$ $B^b_{MI}^7(\text{add } 13)(\text{add } 11)$ F/E $A^{13}(b9)$

(pn.)

C

(ten. 8^{va} b.)

D_{Mi}⁷ D^{9sus} D_{Mi}⁹ E_{Mi}⁹ D_{Mi}⁹ D^{9sus}

(bs. as in Intro)

D_{Mi}⁷ D^{9sus} D_{Mi}⁹ E_{Mi}⁹ D_{Mi}⁹ D^{9sus}

D_{Mi}⁹ C_{Mi}⁹ B^b_{Mi}⁹ C_{Mi}⁹ D_{Mi}⁹

(bs.)

D

(Solos)

D_{Mi}⁷ D_{Mi}⁷ C_{Mi}⁷ B^b_{Mi}⁷ C_{Mi}⁷ D_{Mi}⁷ 1. G_{Mi}⁷ C⁷ 2. G_{Mi}⁷ C⁷ 3.

(bass walks)

E

F_{Mi}⁷ F_{Mi}⁷ B^b_{Mi}⁷ (#9) E^b_{Mi}⁷ E^b_{Mi}⁷ A^b_{Mi}⁷ (#9)

D^b_{Mi}⁷ G⁷ (#9) C_{Mi}⁷ B^b_{Mi}⁷ E⁷ (#9) A⁷ (#9) (3x's)

F

D_{Mi}⁷ D_{Mi}⁷ C_{Mi}⁷ B^b_{Mi}⁷ C_{Mi}⁷ D_{Mi}⁷

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

D_{Mi}¹¹ G_{Mi}⁷ D^b/_G D^b/_G (add 9) D_{Mi}¹¹

(ten. loco)

D_{Mi}¹¹ (bs. as in Intro)

mp (6) (bs. only)

Med. Funk Keep That Same Old Feeling

(sixteenths swing)
♩ = 100

Wayne Henderson
(As played by The Crusaders)

(Intro)

(gtr.)

Bb^9_{sus}

Eb^bMA^7

(bass)

(bs. & gtr. simile till [B])

Bb^9_{sus}

Eb^bMA^7

Keep on, _____

Keep that same old feel - in', _____

Keep on, _____

Bb^9_{sus}

Eb^bMA^7

Keep that same old feel - in', _____

Keep on, _____

A

Bb^9_{sus}

(gtr.)

(ten. & trb.)

Eb^bMA^7

Keep that same old feel - in', _____

(w/ gtr.)

Keep on, _____

Keep that same old

Eb^bMA^7

Bb^9_{sus}

1. 2.

feel - in', _____

Keep on, _____

Eb^bMA^7

$A^7(b9)$

(bs.)

B

(ten. & trb.)

*Ab*MA⁷ *D^b*MA⁹ *G^b*MA⁷ *B^b*MI⁷ *E*MA⁷

(sample bass line)

(ten. trb.)

1. *E^b*MA⁷(#11) *D^b*MA⁷(#11) *E^b*MA⁷(#11) *D^b*MA⁷(#11) *E^b*MA⁷(#11) *D^b*MA⁷(#11) *E^b*MA⁷(#11) *A*7(b5)

2. *D^b*MA⁷ *E^b*MA⁷ Keep on,

C

(Solos)

*B^b*⁹ sus *E^b*MA⁷ *B^b*⁹ sus *E^b*MA⁷

1. *E^b*MA⁷ *A*7(b5)

2. *E^b*MA⁷ *A*7(b5)

(etc.)

D

*Ab*MA⁷ *D^b*MA⁹ *G^b*MA⁷ *B^b*MI⁷ *E^b*MI⁹ *E*MI⁹ *A*7

*Ab*MA⁷ *D^b*MA⁹ *G^b*MA⁷ *B^b*MI⁷ *G*MI⁷ *Ab*MI⁷ *D^b*13(#11)

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

*B^b*⁹ sus *E^b*MA⁷

Keep that same old feel- in', _____ Keep on, _____

(Vamp & fade)

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



SARAH VAUGHN, ROBERTA FLACK & ARETHA FRANKLIN

Killing Me Softly With His Song

Med. Rock/
Latin Ballad

♩ = 118

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

Introductory musical staff with chords: $B^b M I^7 / E^b$, $E^b 9$, $B^b M I^7 / E^b$, $E^b 9$.

A

I heard he sang a good song, I heard he had a style, And so I came to see him to listen for a while. And there he was this young boy, a stranger to my eyes,

B

Strum-ming my pain with his fin-gers, Sing-ing my life with his words. Kill-ing me soft-ly with his song, Kill-ing me soft-ly with his song, Tell-ing my whole life with his words, Kill-ing me soft-ly with his song. *(fine)*

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

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

Medium-Slow Samba

La Samba

Ray Obiedo

(As played by Andy Narell)

$\text{♩} = 90$ **A** G_{MI}^7 A_{MI}^7 D^9_{SUS}
 (steel dr. & flute)

G_{MI}^7 A_{MI}^7 D^9_{SUS}

G_{MI}^7 A_{MI}^7 D^9_{SUS}

G_{MI}^7 A_{MI}^7 D^9_{SUS}

B $B^b_{MA}^7$ $A^7(\#5)$ D_{MI}^7 $G^7(b5)$

G_{MI}^7 $A^7(\#5)$ D_{MI}^7 $G^7(b5)$ G_{MI}^7

$A^7(\#5)$ D_{MI}^7 $G^7(b5)$ G_{MI}^7

1. $A^7(\#5)$ $E^b_{MA}^7(b5)$ (steel dr.) (pn.) N.C. C/D
 (bs.)

2. $A^7(\#5)$ $E^b_{MA}^7(b5)$
 (bs. & pn.)

C

(steel dr. & flute)

(Dmi) (pn. & steel dr.)

(B^bMA7)

(Dmi)

(B^bMA7) Asus B^b6/9 Gsus

D

Gsus G7(b5) Gmi7 A7(b9 #5) D⁹sus (bs.)

1. D⁹sus Asus B^b6/9 Gsus 2. D⁹sus D^(add 9)(omit 3) Percussion break (fine)

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

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

La Vida Feliz (The Happy Life)

McCoy Tyner

Medium Latin/Rock

♩ = 162

(G^(add 9) sus)

(A^(add 9) sus)

(4x's)

(solo pn.)

(add bass & drums)

(vibes, 2nd x only)

A B^bMA⁹(#11) A⁹ sus G¹³ sus A⁹ sus

(trp, fl. & vibes 2nd x only)

G⁹ sus A⁹ sus G⁹ sus A⁹ sus

(vibes)

G⁹ sus A⁹ sus A B^b13 C

(dr. fill) (trp. & fl.)

F⁹ sus D⁹ sus F⁹ sus D⁹ sus

(alto trp.)

F⁹ sus D⁹ sus F⁹ sus N.C.

(trps.) (vibes w/ pn.) (fl.)

B B^b13 (Double-Time Feel) A¹³ (etc.) C¹³

(Orig. Feel)

D⁹ sus F⁹ sus G⁹ sus break

(trp.) (saxes) (trp. & fl.)

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

(piano) (pn.)

D^b E^b A B (trp. & fl.) D^b E^b A GF
 (pn. & vibes)

D (Double-Time Feel)
 D^b13^{sus} (piano solo) B¹³^{sus}

D^b13^{sus} B¹³^{sus} (solo break)

E (Solos-Original Feel)
 B^bMA⁹(#11) A⁹^{sus} G⁹^{sus} A⁹^{sus} (2) (2)

A¹³ B^b13 C¹³ F⁹^{sus} D⁹^{sus}

F⁹^{sus} D⁹^{sus} F⁹^{sus} (D⁹^{sus})

F (Double-Time Feel) (Orig. Feel)
 B^b13 A¹³ C¹³ D⁹^{sus} F⁹^{sus} G⁹^{sus} (break)

G D^b E^b A B D^b E^b A G F
 (pn.)

H (Double-time feel)
 D^b13^{sus} B¹³^{sus} D^b13^{sus} B¹³^{sus} (break)

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

La Vida Feliz (Bass)

Medium Latin/Rock

$\text{♩} = 162$ Tacet

Chords: G^9_{sus} , A^9_{sus} , G^9_{sus} , A^9_{sus}

A

Chords: $B^b_{MA}9(\#11)$, A^9_{sus} , G^{13}_{sus} , G^9_{sus} , A^9_{sus} , G^9_{sus} , A^9_{sus} , G^9_{sus} , A^9_{sus} , A , B^b_{13} , C , F^9_{sus} , D^9_{sus} , F^9_{sus} , D^9_{sus} , F^9_{sus} , D^9_{sus} , N.C.

B (Double-Time Feel)

Chords: B^b_{13} , A^{13} , C^{13} , D^9_{sus} , F^9_{sus} , G^9_{sus}

(Orig. Feel)

C

Chords: D^b , E^b , A , B , D^b , E^b , A , G , F

(fine)

(Double-Time Feel)

D $D^{\flat 13}_{sus}$ B^{13}_{sus}

(Solos - Orig. Feel)

E $B^{\flat}MA^9(\#11)$ A^9_{sus} G^9_{sus} A^9_{sus} (2) (2)

A^{13} $B^{\flat 13}$ C^{13} F^9_{sus} D^9_{sus}

F^9_{sus} D^9_{sus} F^9_{sus} (D^9_{sus})

(Double-Time Feel)

F $B^{\flat 13}$ A^{13} C^{13}

(Orig. Feel)

D^9_{sus} F^9_{sus} G^9_{sus}

G D^{\flat} E^{\flat} A B D^{\flat} E^{\flat} A G F

D^{\flat} E^{\flat} A B D^{\flat} E^{\flat} A G F

(Double-Time Feel)

H $D^{\flat 13}_{sus}$ B^{13}_{sus} $D^{\flat 13}_{sus}$ B^{13}_{sus}

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

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

Lady Bird

Tadd Dameron
(As played by Miles Davis)

Fast Swing

A $\text{♩} = 254$ C_{MA}^7 F_{MI}^7 B^b7

(trp. w/ ten. 8^{va} b.)

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

$A^b_{MA}^7$ A_{MI}^7 $D7$

(on repeat) $(B^b_{MI}^7)$ C_{MA}^7 E^b7 $A^b_{MA}^7$ $G7(\#5)$

Solo on form (A);
After solos, D. C. al Coda
(play head twice)

♩ C_{MA}^7

(trp. ten.)

(sample fills)

'shout' played on first 8 bars
of form (solo over second 8):

C_{MA}^7 F_{MI}^7 B^b7

(trp. w/ ten. 8^{va} b.)

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

Med.-Up Swing

Lady Bird (Alternate Version)

(As played by Fats Navarro & Tadd Dameron)

♩ = 174

Intro

(trp.)
G7(#9) CMA7 G7(#9) CMA7 CMA7

(bs.) (w/pn.) (w/pn.)

E♭9(#11) D13 B♭9(#11) A7 A♭9(#11) G13 CMA7

A

CMA7 Fmi7 (B♭7) A7 B♭13

(Bmi7 E7 B♭mi7 E♭7)

(B♭mi9 E7(#5) E♭13)

A♭MA7 Ami9 D13 Dmi7

Dmi7 G13 CMA7 E♭7 A♭MA7 D♭7

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

G13 C6 F13 Emi7 E♭13(#9) Dmi7 D♭13 F#7(#9)

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

Last First

Gary Peacock

Med.-Up Straight 1/8's

A

$\text{♩} = 184$

G_{sus}

E^b_{MA7}/G

First line of musical staff A, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2.

A^b_{MA7}/G

$A^b_{MA7}(\#5)/G$

G_{sus}

G_{sus}

Second line of musical staff A, continuing the melody from the first line. It includes first and second endings. The first ending consists of eighth notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The second ending consists of eighth notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2.

B

E_{MI7}

F_{MA7}/E

E_{MI7}

F_{MA7}/E

First line of musical staff B, starting with a bass clef. The bass line begins with a quarter rest, followed by eighth notes G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1.

E_{MI7}

F_{MA7}/E

E_{MI7}

Second line of musical staff B, continuing the bass line from the first line. It includes a measure with a 5/4 time signature change.

First line of musical staff C, starting with a treble clef and a 5/4 time signature. The melody begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. Chords C/D and D/E are indicated below the staff.

Second line of musical staff C, continuing the melody from the first line. Chords (D/C) , C/D , and D/E are indicated below the staff.

Third line of musical staff C, continuing the melody from the second line. Chords (D/E) are indicated below the staff. The line ends with a 3/4 time signature change.

(last x) [∞] C_{MA}^{9(#5)}/_B B_{Mi}¹¹ A_{Mi}^{9(add 13)}/_B

(sample voicings) (fine)

C (Solos) G_{sus} E^b_{MA}⁷/_G A^b_{MA}⁷/_G G_{sus}

D E_{Mi}⁷ F_{MA}⁷/_E (2) (2) E_{Mi}⁷

Solo on CCD; continue to **E** to end each solo.

E B_{Mi}¹¹ C_{MA}^{9(#5)}/_B B_{Mi}¹¹ A_{Mi}^{9(add 13)}/_B

(sample voicings)

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

Return to **C** for more solos; after solos, D.C. al fine.

Last Train From Overbrook

James Moody

Med. Swing

$\text{♩} = 148$

(Double-Time Feel)

1.

2.

(alto)

(pn.)

(dr.)

(bs.)

break

(Swing)

A

$A\flat M11^9$

$D\flat 13$

$A\flat M11^9$

$(G\flat 9)$

$(F 9)$

$D\flat 13$

$(E 9)$

$E\flat 7(\#9)$

$(E\flat 9)$

$A\flat 13(\#11)$

$A\flat M11^9$

$D\flat 13$

$G\flat 6$

$A\flat M11^9$

$D 13$

(sample fill)

Solo on **A**; after solos, D.C. al Coda

(Double-Time Feel)

(alto)

(pn.)

(dr.)

(bs.)

(alto plays melody twice, then solos)

Head is played twice before solos, only once after. (Vamp, solo & fade)

Laurie

Bill Evans

Medium Ballad

$\text{♩} = 76$

B^b_{MA7} $E7(b9)_{sus}$ $E7(\#9)_{(\#5)}$ A_{MI} A_{MI} A_{MI} $A_{MI}^{(MA7)}$ A_{MI}^9 $D7(b9)_{(\#5)}$

$G_{MI}^9(b5)$ $C7(\#9)_{(\#5)}$ C_{MI} C_{MI} C_{MI} $C_{MI}^{(MA7)}$ C_{MI}^9 $F7(\#9)_{(\#5)}$

F_{MI}^9 $B^b7(b9)_{(\#5)}$ $E^b_{MI}^9$ $A^b7(\#9)_{(\#5)}$

1. $D_{MI}^7(b5)$ D^b9_{sus} D^b9 C^9_{sus} C^9 B^9

2. G_{MI}^{11} G_{MI}^{11} $G^{\#}_{MI}^{11}$ A_{MI}^{11} A_{MI}^{11} $B^b_{MI}^{11}$ B_{MI}^{11} B_{MI}^{11} C_{MI}^{11} $C^{\#}_{MI}^{11}$ $C^{\#07}$

$C_{MI}^7(b5)$ $F7(\#9)_{(\#5)}$ B^b_{13} B^b_{13} A^b_{13} A^b_{13}

G^b_{13} F_{13} F_{13}

(Fine) pn. fill - - - - -

Melody is freely interpreted rhythmically.

Medium
Funk Ballad

Let Me Be The One

Angela Bofill
Rick Suchow
Alan Palanker

♩ = 77

(Intro)

Chords: $Fm7$ $Cm7$ $Fm7$ | $Cm7$ | $Fm7$ $Cm7$ $Fm7$

(bass)

1. (synth.) | 2. (synth.)

Chords: $Cm7$ | $C7(\#9)$ Eb | $Cm7$ | $C7(\#9)$ Eb

A

(tenor solo on D.C.)

I Baby, lis - ten to me please, I've been dream-in' 'bout - you ev -

Chords: $Fm9$ $G7(\#9)$ | $AbMA7$ Bb/C | $Fm9$ $G7(\#9)$

ry night, Now that you are here with me,

Chords: Gb/Ab Db/Eb $C7(\#5)$ | $Fm9$ $G7(\#9)$ | $AbMA7$ Bb/C

All I wan - na do is hold you tight.

Chords: $Fm9$ $G7(\#9)$ | Gb/Ab | Ab/Bb Bb/C

B

Now take me in - your arms, I've wait-ed for so long, Let me be the one,

Chords: $Dm7$ $A7(\#9)$ | $AbMA7$ $G7(\#9)$ | $GbMA7$ $F7sus$

Please don't de-ny my heart, You're ev-'ry-thing I want,

$B\flat/C$ $Dm17$ $A7(\#9)$ $A\flat MA7$ $G7(\#5)$

Let me be the one.

$G\flat MA7$ $F7sus$ $B\flat/C$ $C7(\#5)$

After 2nd verse, D.C. al 2nd ending al Coda.



(end solo)

$Fm1^9$ $G7(\#5)$ $G\flat/A\flat$ $A\flat/B\flat$ $C\flat/D\flat$ $D\flat/E\flat$

Now take me in your arms, I've wait-ed for so long, Let me be the one.

$Fm1^7$ $C7(\#5)$ $C\flat MA7$ $B\flat7(\#9)$ $A MA7$ $A\flat7sus$

Please don't de-ny my heart, You're ev-'ry-thing I want,

$D\flat/E\flat$ $Fm1^7$ $C7(\#5)$ $C\flat MA7$ $B\flat7(\#9)$

Let me be the one.

$A MA7$ $A\flat7sus$ $D\flat/E\flat$

(Vamp, scat & fade)

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

Let's Go Dancin'

Bright Samba

Victor Feldman

$\text{♩} = 146$

A S^{f} $\text{A}_{\text{MI}}7$ D^9_{SUS} $\text{G}_{\text{MA}}7$ $\text{E}_{\text{MI}}7$

$\text{A}_{\text{MI}}7$ (flute) D^9_{SUS} $\text{G}_{\text{MA}}7$ $\text{F}^{\#}_{\text{MI}}7$

$\text{B}7$ ($\text{E}_{\text{MA}}7$ A/E $\text{E}_{\text{MA}}7$) $\text{E}_{\text{MI}}7$ $\text{A}7$

1. $\text{A}_{\text{MI}}7$ D^9_{SUS} break - ($\text{E}7(\#5)$) 2. $\text{A}_{\text{MI}}7$ $\text{A}_{\text{MI}}^9/\text{G}$

B $\text{F}^{\#}_{\text{MI}}9$ $\text{B}9$ ($\text{E}_{\text{MA}}7$ $\text{A}_{\text{MA}}7/\text{E}$) $\text{C}^{\#}_{\text{MI}}7$ $\text{F}^{\#}_{\text{MI}}7$

(bass)

B^9_{SUS} $\text{B}9$ $\text{E}_{\text{MA}}7$ ($\text{E}_{\text{MA}}7$ $\text{B}^{\flat}9(\flat5)$) $\text{A}_{\text{MI}}7$ D^9_{SUS}

($\text{G}_{\text{MA}}7$) C/G $\text{G}_{\text{MA}}7$ $\text{E}_{\text{MI}}7$ $\text{F}^{13}_{\text{SUS}}$ $\text{E}^{\flat}13_{\text{SUS}}$

(Samba)

C/G $\text{G}_{\text{MA}}7$ $\text{E}_{\text{MI}}7$ $\text{F}^{13}_{\text{SUS}}$ $\text{E}^{\flat}13_{\text{SUS}}$

($\text{E}^{\flat}13_{\text{SUS}}$) $\text{F}^{13}_{\text{SUS}}$ $\text{E}^{\flat}13_{\text{SUS}}$

D^9_{SUS} tr. break

A Mi^7 A Mi^9 D 7 F Mi^9 B b^7 D Mi^9 G 7 C 6 solo break — — — —

(fine) Solo on AAB; after solos play head (AABA) to fine.

Flute sounds one octave higher than written. Use chords in parentheses for solos.

Bass plays straight ahead samba at letter B for solos. Break in bar 16 of letter A is omitted for solos.

Like Someone In Love

Music by
Jimmy Van Heusen
Lyric by Johnny Burke

Med. Swing

A

C_{MA}^7 E^7/B A_{MI}^7 A_{MI}^7/G $D^7/F\#$ $F^9(\#11)$ E_{MI}^7 A^7

Late - ly I find my - self out gaz - ing at stars,

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

Hear - ing gui - tars, Like some - one in love;

F_{MA}^7 B_{MI}^7 E^7 A_{MA}^7

Some - times the things I do a - stound me,

A_{MI}^7 D^7 D_{MI}^7 $G^7(\#5)$

Most - ly when - ev - er you're a - round me.

B

C_{MA}^7 E^7/B A_{MI}^7 A_{MI}^7/G $D^7/F\#$ $F^9(\#11)$ E_{MI}^7 A^7

Late - ly I seem to walk as though I had wings,

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

Bump in - to things, Like some - one in love;

F_{MA}^7 B_{MI}^7 E^7 A_{MA}^7 D^7 $D\#^7$

Each time I look at you I'm limp as a glove, And

E_{MI}^7 A^7 D_{MI}^7 G^7 C^6 (D_{MI}^7 G^7)

feel - ing like some - one in love.

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

Line For Lyons

Gerry Mulligan

Medium Swing

A *(trp.)* G⁶ G^{7(b9)} C_{Mi}⁷ F⁷ B_{Mi}⁷ E⁷

A_{Mi}⁷ D⁷ G_{MA}⁷ E⁷ A_{Mi}⁷ D⁷

1. G⁶ E⁷ A_{Mi}⁷ D⁷ 2. G⁶ (G⁷)

B C_{MA}⁷ C_{Mi}^{7(b5)} F_#^{7(b9)} B_{Mi}⁷ B_{Mi}⁷ E^{7(b9)}

A_{Mi}⁷ A_{Mi}⁷ D^{7(b9)} B_{Mi}⁷ E⁷ A_{Mi}⁷ D⁷

C G⁶ G^{7(b9)} C_{Mi}⁷ F⁷ B_{Mi}⁷ E⁷ A_{Mi}⁷ D⁷

G_{MA}⁷ E⁷ A_{Mi}⁷ D⁷ ⊕ G⁶ A_{Mi}⁷ D⁷

⊕ G⁶ E⁷ A_{Mi}⁷ D⁷ G⁶ E⁷ A_{Mi}⁷ D⁷ G_{MA}⁷

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

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

Little Sunflower

Freddie Hubbard

Medium Latin

$\text{♩} = 132$

*D*_{mi}⁷

(sample bs. line) (etc.)

A

*D*_{mi}⁷

(trp.)

*D*_{mi}⁷

1. 2.

B

E^b_{MA}⁷

*D*_{MA}⁷

1. 2.

C

*D*_{mi}⁷

*D*_{mi}⁷

(Ending)

*D*_{mi}⁷

(Vamp, solo & fade)

Solo on form (AABBCC);
After solos, D.S., play head to ending.

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

Med. Bossa Nova

A Little Tear

♩ = 94 **E^b bass**

(gtr.)

A

E^b9 **E^bMi⁷** **D^bMA⁷**

By the way, if you find a lit - tle tear, just a sim - ple

E^bMi⁷ **D^bMA⁷** **B^b7(b⁹)**

lit - tle tear, keep it, it be - longs to me, don't you see?

E^b9 **E^bMi⁷** **D^bMA⁷**

Yes - ter - day, when you told me that you care, then it fell, I

E^bMi⁷ **D^bMA⁷** **break**

don't know where, far too thrilled to see. And in that tear you'll find a

B

F^{Mi}9 **E^bMA⁷**

mem - o - ry, one that means so much to me, in a ten - der

F^{Mi}7 **B⁷sus** **F^{Mi}7(b⁵)**

mo - ment we found a love to share.

E^b9sus **E^b9** **A^b9sus** **A^b9** **F^{Mi}7(b⁵)** **B^b7(b⁹)sus** **B^b7(#⁵)**

So, my love, know-ing you will un - der stand, if you find it

E^bMi⁷ **A^b9sus** **A^b9** **C/D^b** **D^bMA⁷**

on your hand, keep it there, keep it there.

D^bMA⁷ **A^b9sus** **D^bMA⁷** **A^b9sus**

Keep it there. (voice scats) Vamp & fade

Little Waltz

Ron Carter

Med.-Slow Jazz Waltz

A

Chords: F_{MI} , C^7/E , $E^b_{MI}7$, $D^b_{MA}7$, G^7 , C^7 , F_{MI} , C^7 , F_{MI} , C^7/E , $E^b_{MI}7$, $D^b_{MA}7$, G^7 , C^7 , F_{MI} , C^7 , F_{MI} , F_{MI} , C^7/E , F_{MI}/E^b

B

Chords: $D_{MI}7(b5)$, G^7 , C^7 , F^7 , $B^b_{MI}7$, E^b7 , A^b , G^7 , C^7

C

Chords: F , C^7/E , $E^b_{MI}7$, $D^b_{MA}7$, G^7 , C^7 , F , (C^7)

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

Long Ago & Far Away

Music by Jerome Kern
Lyric by Ira Gershwin

Fast Swing *

A

F⁶ D^{Mi}7 G^{Mi}7 C⁷ F^{MA}7 G^{Mi}7 C⁷

Long a - go and far a - way, I dreamed a dream one

F⁶ G^{Mi}7 C⁷ F⁶ (D⁷) G^{Mi}7 C⁷

day, And now that dream is here be - side me;

A^b6 F^{Mi}7 B^bMi7 E^b7 A^bMA⁷ G⁷

Long the skies were o - ver - cast, But now the clouds have

C^{MA}7 A^{Mi}7 G^{Mi}7 C⁷

passed: you're here at last!

B

F⁶ D^{Mi}7 G^{Mi}7 C⁷ F^{MA}7 G^{Mi}7 C⁷

Chills run up and down my spine, A - lad - din's lamp is

F⁶ G^{Mi}7 C⁷ F⁶ (D⁷) G^{Mi}7 C⁷

mine, The dream I dreamed was not de - nied me;

C^{Mi}7 F^{9sus} F⁷ B^bMA⁷ (B^bMi⁷) B^bMi⁶ E^b9(#11)

Just one look and then I knew that all I

F^{6/A} A^bo⁷ G^{Mi}7 C⁷ F⁶ (G^{Mi}7 C⁷)

longed for long a - go was you.

* also played as a ballad

Love Came On Stealthy Fingers

Bob Dorough

Slow Ballad

(Intro)

(pn.)

(C7)

(2nd x:)

Love

C^{13(#11)}(b9)

A

F^{MA7} A^{MI7(b5)} A^{MI7(b5)} D^{7(b9)} G^{MI7} C^{13(b9)}

came _____ on steal-ty fin - gers _____ and took _____ me by sur - prise, I

F^{MA7} A^{MI7(b5)} A^{MI7(b5)} D^{7(b9)} G^{MA7} A^{MI9} D¹³ G^{MA7} B^{MI7}

fell _____ a - gainst my wish - es, _____ though I was wise, Oh so wise. I For

B^{bMI9} E^{b7(alt)} A^{bMA9} A^{bMI9} D^{b7(alt)} G^{bMA9}

love to me was not a to - tal stran - ger, _____ I've seen it come and go and come a - gain, I

F^{#MI9} B^{7(alt)} E^{MA9} C^{#MI7} B^{bMI7(add 11)} E^{b7(#5)} A^{bMA7} G^{MI7} C^{13(b9)}

know the sweet-ness and I know the dan - ger, _____ and, oh yes, _____ I know the pain. _____ Love

B

F^{MA7} A^{MI7(b5)} A^{MI7(b5)} D^{7(b9)} G^{MI7} C^{13(b9)}

came, _____ that old ma - gi - cian, _____ and beat _____ me at the game, Once

F^{MA7} A^{MI7(b5)} A^{MI7(b5)} D^{7(b9)} G^{MA7} G^{#MI7} G^{MI7} C⁷ D^{MI} D^{MI7/C}

more _____ I'm lost for - ev - er, _____ I'll nev - er be the same. _____ But af - ter all

B_MI⁷(add 11)_{b5} **E⁷(alt)** **A_MI⁷(add 11)_{b5}** **D⁷(alt)** **G_MI⁷(add 11)**

what would life be like with -out it? Noth - ing's to be done a - bout it, Might as well be hap - py while I

B_bM_I⁷E_b⁷(#11) **F_MA⁷A_MI⁷(b5)** **A_MI⁷(b5)** **D⁷(b9)** **G_MI⁷** **D^{b7}(b5)** **C¹³** **F⁶** **(C¹³)**

may; Love came _____ on steal - thy fin - gers and _____ stole my heart a - way.

Love Dance

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

Med. Funk Ballad

$\text{♩} = 57$ (Intro)

(bass)

A

From too much talk — to si - lent touch - es, — Sweet touch - es, —

We turned our hearts — to love, — then tried it, — First time ro - mance,

There in the qui - et, — Love learns to

dance. —

(tenor solo on D.S.)

B

Old souls find new life in hearts — that are list-'ning like ours; And

old dreams find young wings in si - lence, — in si - lence.

C E^b_{MA7} F_{MI7} G_{MI7} A^b_{MA7} D^b_{13sus} D^b_{13} G_{MI7} C_{MI7}

From too much talk — to lov - ing touch - es, — Love touch - es. —

F_{13sus} F_{13} B^b_{13sus} B^b/A^b_3 G_{13} $G7(\#5)$

When pure e - mo - tion takes — the mo - ment, — We take the chance,

C^9sus $C7(\#9, \#5)_3$ F_{13sus} F_{13} B^b_{13sus} $B^b_{13sus}(\#9)_3$ Coda

Turn up the qui - et, — Love wants to

dance.

F^6/E^b A^b_{MI7}/E^b F^6/E^b D^b_{13sus} F^6/E^b A^b_{MI7}/E^b F^6/E^b D^b_{13sus} $A^7(b5)$

(bass)

(D.S. al Coda)

dance.

Turn up the qui - et, — Love wants to

F^6/E^b D^b_{13sus} C^9sus $C7(\#11)$ F_{13sus} F_{13} B^b_{13sus} $B^b_{13sus}(\#9)$

(bass)

(molto rit.)

dance.

(tenor solo)

$D7(\#9, \#5)$ F^6/E^b $D7(\#9, \#5)$ F^6/E^b

(a tempo)

Vamp, solo & fade

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

Melodic rhythm is freely interpreted.

Lush Life

Billy Strayhorn
(As played by John Coltrane)

Freely

A $D^{\flat}6$ $C^{\flat}9$ $D^{\flat}MA^7$ $C^{\flat}9$

I used to vis - it all the ver - y gay pla - ces, _____ Those come what

$D^{\flat}MA^7$ $C^{\flat}9$ $D^{\flat}MA^7$ $E^{\flat}MI^7$ FMI^7 $F^{\sharp}MI^7$ $A^{\flat}MI^7$ $D13(\sharp11)$

may pla - ces _____ where one re - lax - es on the ax - is of the wheel of life _____ to get the

FMI^7 $D9(\sharp11)$ $D^{\flat}MI^{\flat}9$ $D13(\sharp11)$ $D^{\flat}6$ $C^{\flat}9$

feel of life _____ from jazz and cock - tails. The girls I knew had sad and sul - len

$D^{\flat}MA^7$ $C^{\flat}9$ $D^{\flat}MA^7$ $C^{\flat}9$ $D^{\flat}MA^7$ $E^{\flat}MI^7$ FMI^7 $F^{\sharp}MI^7$

gray fa - ces _____ With dis - tin - gue tra - ces _____ that used to be there, you could see where they'd been

$A^{\flat}MI^7$ $D13(\sharp11)$ FMI^7 $D9(\sharp11)$ $D^{\flat}MI^{\flat}9$ $GMI^7(b5)$ C^7

washed a - way _____ by too man - y thru the day, twelve o' - clock tales. Then

(Faster)

B FMI FMI^{\flat} FMI FMI^7 FMI $GMI^7(b5)$ C^7

you came a - long with your si - ren song to tempt me to mad - ness, _____ I

FMI FMI^{\flat} FMI FMI^7 FMI

thought for a while that your poig - nant smile was tinged with the sad - ness

$A^{\flat}13$ **(Slower)** $B9(b5)$ $B^{\flat}9$

of a great love for me. _____ Ah! yes, I was

$E^{\flat}MI^7$ $A9(b5)$ $E^{\flat}MI^7(add 11)$ $D13(\sharp11)$

wrong, a - gain I was wrong. _____

(Med. Ballad)



♩ = 58

$D^{\flat}MA^7$ $D^{13}(\#11)$ $D^{\flat}MA^7$ $D^{13}(\#11)$ $D^{\flat}6$ $F^{\#}MI^7$ B^{13} E_{MA}^7 $D^{13}(\#11)$

Life is lone - ly a - gain and on - ly last year ev-'ry-thing seemed so sure. Now

$D^{\flat}MA^7$ $D^{13}(\#11)$ $D^{\flat}MA^7$ $D^{13}(\#11)$ $D^{\flat}6$ $D^{\flat}9$ C^{13} F_{MA}^7 A^{13}

life is aw - ful a - gain, a trough - ful of hearts could on - ly be a bore. A

$A^{\flat}MA^7$ $E^{\flat}7(\#5)$ $A^{\flat}MA^7$ E_{MI}^7 A^7 D_{MA}^7 D_{MI}^7 G^7 C_{MA}^7 $A^{\flat}13$

week in Pa - ris will ease the bite of it, All I care is to smile in spite of it.



$D^{\flat}MA^7$ $D^{13}(\#11)$ $D^{\flat}MA^7$ $D^{13}(\#11)$ $D^{\flat}6$ $C^7(\#9)$ B^{13} F_{MI}^7 $B^{\flat}7$ (add 11)

I'll for - get you, I will, while yet you are still burn - ing in - side my brain. Ro -

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

mance is mush sti - fling those who strive, — I'll live a lush life in

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

some small dive, And there I'll be while I rot with the rest of

(Double-time Feel)

$A^{\flat}7(\#9)$ $A^7(\#9)$ $B^{\flat}7(\#9)$ $B^7(\#9)$ $C^7(\#9)$ $D^{13}(\#11)$ $D^{\flat}MA^7$ $A^{\flat}13$ $D^{\flat}MA^7$ $D^{13}(\#11)$ $D^{\flat}MA^7$ $D^{13}(\#11)$

those whose lives are lone - ly too.

(First solo begins here)
Solo on CD; after solos, D.S. al Coda



$A^{\flat}7(\#9)$ $A^7(\#9)$ $B^{\flat}7(\#9)$ $B^7(\#9)$ $C^7(\#9)$ $D^{13}(\#11)$ $D^{\flat}MA^7$

those whose lives are lone - ly too.

(molto rit.)

Solos are in double-time feel swing.

Madagascar

Richie Beirach

(As played by

John Abercrombie)

Med.-Slow
Straight 1/8's

$\text{♩} = 96$

(Intro)

Chords: $E_{MI}^{(MA7)}$, $A^b(add9)_{(omit3)}$, $E_{MI}^{(MA7)}$, $A^b(add9)_{(omit3)}$

A

(pn.; gtr. doubles top notes)

Chords: $E_{MI}^{(MA7)}$, $A^b(add9)_{(omit3)}$, $E_{MI}^{(MA7)}$, $A^b(add9)_{(omit3)}$, $A^b(add9)_{(omit3)}$, $A^b_{sus}(add9)$

Chords: $A_{MI}^{(MA7)}$, $D^b(add9)_{(omit3)}$, $A_{MI}^{(MA7)}$, $D^b(add9)_{(omit3)}$, $D^b(add9)_{(omit3)}$, $D^b_{sus}(add9)$

B

Chords: $[E_{MA}^{7(b5)}]$, $[E^b_{7sus}]$, $E_{MA}^{7(b5)}$, E^b_{sus} , E^b_{sus} , $E_{MA}^{7(b5)}$

Chords: $[E_{MA}^{7(b5)}]$, $[E^b_{7(\#9)(\#5)}]$, $E_{MA}^{7(b5)}$, E^b_{sus} , E^b_{sus} , $E_{MA}^{7(b5)}$

mf

$E_{MI}^{(MA7)} / G$ $A^b(add 9)_{(omit 3)}$ $E_{MI}^{(MA7)} / G$ $A^b(add 9)_{(omit 3)}$

Solo on form (AB);
after solos, D.S. al Ending

(Ending) (gtr. solo)

$E_{MI}^{(MA7)} / G$ $A^b(add 9)_{(omit 3)}$ $E_{MI}^{(MA7)} / G$ $A^b(add 9)_{(omit 3)}$

(Vamp & solo till cue)

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



Photo by Tom Copi ©1988

JOE HENDERSON

Make Me A Memory

Medium Bossa $\text{♩} = 120$

(Sad Samba)

Grover Washington, Jr.

(Intro) $E^b_{MA^9}$ $D7(\#9)(\#5)$ G_{MI^7} (B^b6)

(gtr., sample solo)

$E^b_{MA^9}$ $D7(\#9)(\#5)$ G_{MI^7}

S $E^b_{MA^9}$ $D7(\#9)(\#5)$ G_{MI^7} (B^b6)

(gtr.)

$E^b_{MA^9}$ $D7(\#9)(\#5)$ G_{MI^7}

A C_{MI^7} F^{13} G_{MI^7} C^9

(ten.)

E^b_9 $D7(\#9)(\#5)$ G_{MI^7}

1. G^{13} $D^b_9(\#11)$ C_{MI^7} 2. G^{13} $G7(\#5)$

B $E^b_{MA^7}$ $D7(\#9)(\#5)$ G_{MI^7} F_{MI^7} $E^b_{MA^7}$ $D7(\#9)(\#5)$ G_{MI^7} F_{MI^7}

$E^b_{MA^7}$ $D7(\#9)(\#5)$ $D^b_{MA^9}$ C_{MA^9} $G_{MI^{11}}$

1 2

Solo on AAAABB

After solos, D.S., play head, vamp on letter **B**, solo and fade.

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

Matinee Idol

Russ Ferrante

(As played by The Yellowjackets)

Med. Funk

(gtr.) **Intro**

♩ = 106

Musical score for the Intro section. It consists of two staves: guitar (gtr.) and bass. The guitar part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is in bass clef with the same key signature and time signature. The tempo is marked as 106 beats per minute. The guitar part features a rhythmic pattern of eighth notes and quarter notes, with a double bar line and repeat sign. The bass part features a similar rhythmic pattern with eighth notes and quarter notes. The key signature changes to F major (F/G) and then to Bb major (A/Bb, Bb/Eb). The section ends with a double bar line and a repeat sign, with a '(2)' indicating a second ending.

Musical score for the first main section, marked with a large 'A' in a box. It consists of two staves: tenor and trumpet (ten. & trp.) and electric piano (elec. pn.). The tenor and trumpet part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The electric piano part is in bass clef with the same key signature and time signature. The tempo is marked as 106 beats per minute. The tenor and trumpet part features a rhythmic pattern of eighth notes and quarter notes, with a double bar line and repeat sign. The electric piano part features a similar rhythmic pattern with eighth notes and quarter notes. The key signature changes to F major (F/G) and then to Bb major (A/Bb, Bb/Eb). The section ends with a double bar line and a repeat sign, with a '(2)' indicating a second ending.

Musical score for the second main section. It consists of two staves: tenor and trumpet (ten. & trp.) and electric piano (elec. pn.). The tenor and trumpet part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The electric piano part is in bass clef with the same key signature and time signature. The tempo is marked as 106 beats per minute. The tenor and trumpet part features a rhythmic pattern of eighth notes and quarter notes, with a double bar line and repeat sign. The electric piano part features a similar rhythmic pattern with eighth notes and quarter notes. The key signature changes to F major (F/G) and then to Bb major (A/Bb, Bb/Eb). The section ends with a double bar line and a repeat sign, with a '(2)' indicating a second ending.

Musical score for the final section. It consists of two staves: tenor and trumpet (ten. & trp.) and electric piano (elec. pn.). The tenor and trumpet part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The electric piano part is in bass clef with the same key signature and time signature. The tempo is marked as 106 beats per minute. The tenor and trumpet part features a rhythmic pattern of eighth notes and quarter notes, with a double bar line and repeat sign. The electric piano part features a similar rhythmic pattern with eighth notes and quarter notes. The key signature changes to F major (F/G) and then to Bb major (A/Bb, Bb/Eb). The section ends with a double bar line and a repeat sign, with a '(2)' indicating a second ending.

B

elec. pn.
gtr.
bs.

G7 A m7 G9 B

(pn.)

G(add9) B C

G7 A m7 G9 B

1. 2.

(pn.)

G(add9) B C/D

G(add9) B C/D

F/G Db7(#9) C7(#9) B7(#9)

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

Medium-Slow Funky Rock
♩ = 85

Mercy, Mercy, Mercy

Josef Zawinul

(As played by Cannonball Adderley)

(trp. & alto)
mp B^b E^b B^b B^b7

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

(sample bs. line)

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

(trp. alto)
cresc. B^b E^b B^b B^b7 E^b B^b B^b7 E^b B^b B^b7 E^b B^b

B^b B^b/D E^b F F⁹sus B^b mf B^b/D E^b F mp

Cm17 Dm17 (pn. w/alto) f Gm1 F Gm1 F Gm1

Musical score for piano and trumpet. The score consists of two staves. The top staff contains the trumpet line, and the bottom staff contains the piano accompaniment. The music is in 4/4 time and features a key signature of one flat (B-flat). The score is divided into four measures. The first measure has a C minor 7 chord. The second measure has a D minor 7 chord. The third measure has a piano forte (*f*) dynamic and includes the instruction "(pn. w/alto)". The fourth measure has a piano fill. The tempo marking *molto rit.* is placed below the piano staff.

Alto phrasing follows trumpet.

The Midnight Sun

Music by Lionel Hampton & Sonny Burke
Lyric by Johnny Mercer

Med.

Ballad **A**

CMA7 **CMi7** **F9(#11)**

Your lips were like a red and ru-by cha-lice, warm-er than the sum-mer night, The
can't ex-plain the sil-ver rain that found me, or was that a moon-lit veil? The

BbMA7 **BbMi7** **Eb9(#11)**

clouds were like an a-la-bas-ter pal-ace ris-ing to a snow-y height, Each
mu-sic of the un-i-verse a-round me, or was that a night-in-gale? And

AbMA7 **AbMi7** **Db9(#11)**

star its own au-ro-ra bo-re-a-lis, sud-den-ly you held me tight, I could see the
then your arms mi-rac-u-lous-ly found me, sud-den-ly the sky turned pale, I could see the

1. CMA7 **AMi7** **Dmi7** **G7** **2. CMA7** **AMi7** **F#Mi7(b5)** **B7**

mid-night sun. I mid-night sun.

B **EMA7** **EMi7** **A7** **DMA7** **(EMi7 Eb7(b5))**

Was there such a night? It's a thrill I still don't quite be-lieve, But

DMA7 **Dmi7** **G7** **EMi7** **Eb7** **Dmi7** **Db9(#11)**

af-ter you were gone there was still some star-dust on my sleeve. The

C **CMA7** **CMi7** **F9(#11)**

flame of it may dwin-dle to an em-ber, and the stars for-get to shine. And

BbMA7 **BbMi7** **Eb9(#11)**

we may see the mead-ow in De-cem-ber ic-y white and crys-tal-line, But,

AbMA7 **AbMi7** **Db9(#11)**

oh, my dar-ling al-ways I'll re-mem-ber when your lips were close to mine, And I saw the

CMA7 **AMi7** **Dmi7** **G7**

mid-night sun.

Chords in parentheses are optional.

The Midnight Sun Will Never Set

Quincy Jones
Henri Salvador

Medium Ballad
C⁹_{sus}

A

F^{MA}7 G^{Mi}7 A^{Mi}7 D7 G^{Mi}7 A^{Mi}7 B^bMA⁷ C⁷

C^{Mi}7 F⁷ B^bMA⁷ E^{Mi}7(b5)A⁷ D^{Mi}7 G⁷ C⁹_{sus} break

F^{MA}7 G^{Mi}7 A^{Mi}7 D7 G^{Mi}7 A^{Mi}7 B^bMA⁷ C⁷

C^{Mi}7 F⁷ B^bMA⁷ E^{Mi}7(b5)A⁷ D^{Mi}7 G⁷ C⁹_{sus} G^{b7} F⁶

B

F^{Mi}7 B^{b7} E^bMA⁷ [E^{b7} A⁷(#9)] G^{Mi}7 A^{b7} A^{Mi}7

B^bMi G^b/B^b E^{b7} D^{b7} C⁹_{sus} break

C

F^{MA}7 G^{Mi}7 A^{Mi}7 D7 G^{Mi}7 A^{Mi}7 B^bMA⁷ C⁷

C^{Mi}7 F⁷ B^bMA⁷ E^{Mi}7(b5)A⁷ D^{Mi}7 G⁷ C⁹_{sus} G^{b7} F⁶

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

Modadji

Dave Grusin

Med.-Slow Funk

$\text{♩} = 83$

DEMI (elec. pn.)

EMI11

1. EMI7 (pn. comp)

2. EMI7 (elec. pn.)

(bass)

A

EMI7 F#MI7

D9sus EMI7

(sample bass line)

EMI7 F#MI7

D9sus EMI7

B

AMI7 BMI7

D9sus EMI7

CMA7 C7 (vs) BMI7

G9sus E7(#9) C#7(#9)

(funkier)

C#7(#9)

C9sus

B9sus

C/Bb

(Orig. feel)

C/Bb

A^{9sus} G^{9sus} D^{9sus} EMI⁷

(on repeat)

1.

2.

EMI⁷

(add sop.)

C (Solos)

EMI⁷

Till Cue

On Cue

(elec. pn. w/ sop)

(Vamp till cue)

D.S. al Coda
(repeat to **A**) before taking Coda)

EMI⁷

A^{9sus} G^{9sus} D^{9sus} EMI⁷

rall.

Letter C gets progressively louder and funkier.



Photo by Jim Marshall ©1988

THELONIOUS MONK

Monk's Mood

Thelonious Monk

Med. Ballad

A

F_m7(add 11) B_b7 C_MA⁹ (C_MA⁹) D_m7(b5) G13(#11) D_bM_A7 C C_b B_b7 A7

1. E7(b9) E_b7 D_m7(add 11) E⁹_{sus} D_m7(add 11) B_b7(#11) 2. A_b7(b5) G13(b5) D_bM_A7(#11)

B

B_b/C A/C B_b/C F_#m7 F_#m7 B13(b9) E6

A_m7 A_b9 G⁷_{sus} G[#]o7 A_m7(b5) F13(#11) F_m7(add 11) E_b7(add 11) D_m7(add 11) B_b7(#11)

C

F_m7(add 11) B_b7(#11) C_MA⁹ (C_MA⁹) D_m7(b5) G13(#11) D_bM_A7 C C_b

B_b7 A7 E7(b9) E_b7 A_b7(b5) G13(b5) D_bM_A7(#11)

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

Monkey's Uncle

Mitchell Foreman

Medium Funk

$\text{♩} = 120$

A F_{M11}

(ten.)

$G\flat/F$

$F_{M11(b5)}$

b_2

F_{M11}

fill

$G\flat/F$

$F_{M11(b5)}$

b_2

F_{M11}

B

$C\flat/B\flat$ $D\flat/E\flat$

$A\flat_{MA7}^{(add 13)}$ $E\flat_{G}^{(add 9)}$

$C7(alt.)$

F_{M11}

N.C.

C

$D\flat 9$

D^b13 (#11)

D^b13_{sus} (b9)

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

D E^bMA⁷ E^bMi⁷ G^b/A^b A^b/G^b B/E E^bMA⁷

E^bMA⁷ E^bMi⁷ G^b/A^b A^b/G^b B/E B^b/E^b

N.C. F_{Mi}¹¹

Solos on form (ABCD)
After solos, D.C. al Coda

F_{Mi}¹¹

Vamp, solo & fade

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

Monkey's Uncle (Bass)

Medium Funk

$\text{♩} = 120$

A

F_{MI}^{11}

G^{\flat}/F

$F_{MI}^{11(b5)}$

F_{MI}^{11}

B

C/B^{\flat}

D^{\flat}/E^{\flat}

$[C7(alt.)]$

N.C.

F_{MI}^{11}

(F_{MI}^{11})

N.C.

C

$D^{\flat 9}$

$D^{\flat 13}(\#11)$

$D^{b13}_{sus}(b9)$

$(D^{b13}_{sus}(b9))$ E/D D/C A/B A^b/Bb

D E^b_{MA7} E^b_{MI7}

(E^b_{MI7}) G^b/A^b A^b/G^b B/E E^b_{MA7}

(E^b_{MA7}) E^b_{MI7}

G^b/A^b A^b/G^b B/E B^b/E^b N.C.

F_{MI}^{11}

Solos on form (ABCD)
After solos, D.C. al Coda

F_{MI}^{11}

Vamp & fade

Monkey's Uncle (Keyboard)

$\text{♩} = 120$

A F_{MI}^{11}

(2)

G^b/F

$F_{MI}^{11}(b5)$

F_{MI}^{11}

B

C/B^b D^b/E^b

$A^b_{MA}7^{(add\ 13)}$ $E^b/G^{(add\ 9)}$

N.C. [$C7(alt)$]

F_{MI}^{11}

N.C.

C

D^b9

$D^b13(\#11)$

$D^b13_{sus}(b9)$

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

D

$E^b_{MA}7$

$E^b_{MI}7$

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

$E^b_{MA}7$

$E^b_{MI}7$

G^b/A^b A^b/G^b B/E B^b E^b

B^b/E^b

N.C.

F_{MI}^{11}

⊙

F_{MI}^{11}

Vamp & fade

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


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

Moonlight In Vermont

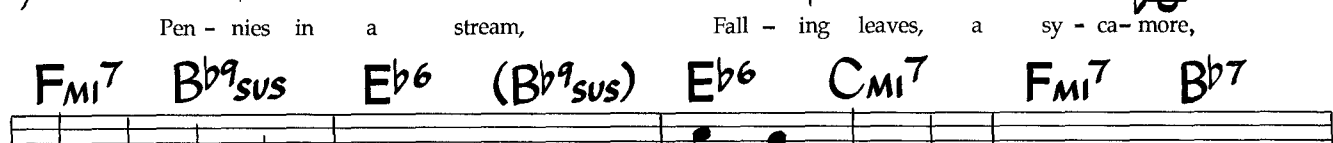
Music by Karl Suessdorf
Lyric by John Blackburn

Med. Ballad

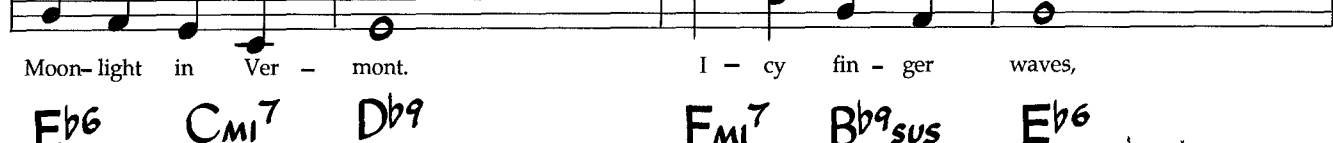
A



 Pen - nies in a stream, Fall - ing leaves, a sy - ca - more,




 Moon - light in Ver - mont. I - cy fin - ger waves,

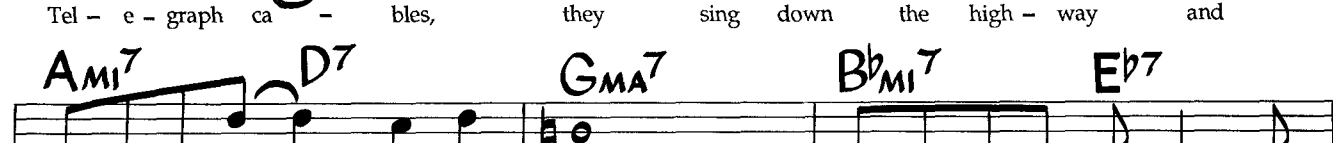


 Ski trails on a moun - tain - side, Snow - light in Ver - mont.

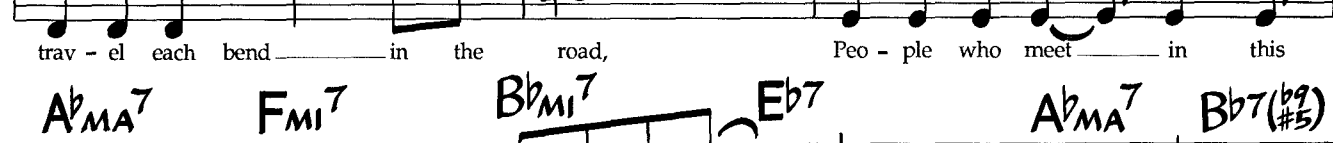
B



 Tel - e - graph ca - bles, they sing down the high - way and

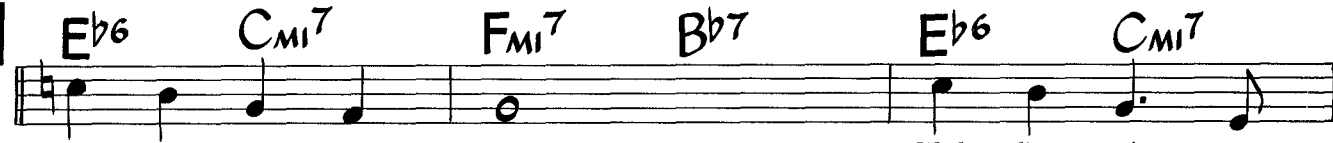


 trav - el each bend in the road, Peo - ple who meet in this




 ro - man - tic set - ting are so hyp - no - tized by the love - ly

C



 Eve - ning sum - mer breeze, Warb - ling of a



 mead - ow - lark, Moon - light in Ver - mont.

(Ending)



You and I and moon - light in Ver - mont.

(rit.)

Mornin'

Al Jarreau
David Foster
Jay Graydon

Medium Funk Shuffle
(1/16 notes swing)
♩ = 91

1. DMA7
(gtr.)

2. DMA7 AMI7 GMI7 AMI7
(elec. pn)

A

1.) Mor-nin' Mis - ter — Rad - i - o, — Morn-in' lit - tle — Cher - i - os, — Morn-in' Sis - ter — Or - i - ole, —

(DMA7 BMI7 GMA7 EMI7)

Did I tell — you ev - 'ry - thing — is fine — in my

mind? —

(vocal on D.S.)

'Scuse me if I

B

sing, My heart has found its wings. Search-in' high and

low, And now at last I know. — D.C. (3rd verse)
al Coda One (♩)

♩

C

My heart will soar — with love that's

(synth.) #

rare and real, — My smil - ing face will feel —

ev - 'ry cloud. Then high - er still,

$C\#_{MI}7(b5)$ $F\#7(b5)$ $B_{MA}9$ $C\#_{MI}7$ $G\#_{MI}7$

be - yond the blue, un - til I know I

$C\#13$ $C\#7(\#5)$ $F\#_{MA}9$ $D\#_{MI}7$

(cresc.) can, like an - y man, reach out my hand and touch the face of

$G\#_{MI}7$ $A\#_{MI}7$ $B_{MA}7$ $B/C\#$ $C\#7$ $B/C\#$ $C\#7$

$D_{MA}7$ $D_{MA}7$ $A_{MI}7$ $G_{MI}7$ $A_{MI}7$

ff

D.S. (synth. solo for 8) at 2nd ending at Coda Two (C²).

Morn-in' Mis - ter - Ra - di - o, Morn-in' lit - tle - Cher i os,

Morn-in' Sis - ter - Or - i - ole, Did I tell - you that ev - ry - thing here is just fine

in my mind?

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

Vamp, scat, and fade (After 1st x, voice scats.)

sample bass line at A:

$D_{MA}7$ (etc.)

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

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

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

Med. Samba/Funk

Morning Dance

Jay Beckenstein
(As played by Spyro Gyra)

$\text{♩} = 101$ (Intro)

(bs. tacet) (steel drums)

1-3. $B^b_{MI}7$ E^b7 4. $B^b_{MI}7$ E^b7

(bs.) (bs. simile) (ten.)

1-3. E^b7 4. E^b7

A S

F F/A $B^b_{MI}7$ E^b7

F F/A $B^b_{MA}7$ C^9_{sus}

F F/A $B^b_{MI}7$ E^b7

1. $D_{MI}7$ G^7_{sus} G^7 C^{13}_{sus}

2. $D_{MI}7$ G^7 C^{13}_{sus}

B

$E^b_{MA}9(\#11)$ $D_{MI}7$ $G_{MI}7$ C^9_{sus} F

$E_{MI}7(b5)$ $E^b7(b5)$ $D_{MI}7$ G^7_{sus} G^7 C^9_{sus} C^7

$E^b_{MA}9(\#11)$ $D_{MI}7$ $G_{MI}7$ C^9_{sus}

F
 E_{MI}7(b5) E_b7(b5) D_{MI}7 G7
 C⁹_{sus}

sample ten. fill

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

C⁹_{sus} C^{#9}_{sus}
 F# F[#]/A[#] B_{mi}7 E7
 (Vamp, solo & fade)

Melody is played with some variation.

Mr. Clean

Weldon Irvine

(As played by Freddie Hubbard)

Half - Time Funk/Rock

$\text{♩} = 82$

(bass) F_{M7} F_{M7} (7x's) F_{M7} (trp. & ten.)

A

F_{M7}

F_{M7} D^{\flat} dorian F

F_{M7}

drums tacet - N.C. (gtr.) (last x) (fine)

B

(Solos) F_{M7}

(Vamp & solo till cue)

(On Cue) (horns)

drums tacet

N.C.

(gtr.)

(to **B for next solo;
after solos, D.S. al fine)**

Tenor sounds one octave lower than written.

Note and chord on beat 4 of bar 5 of letter A may be played on the 'and of 4'.

Medium Swing/Shuffle

Mr. Gone

Josef Zawinul
(As played by Weather Report)

$\text{♩} = 137$

N.C.

(bs.) (♯) (bs. simile throughout)

A

N.C.

(synth. w/ ten. 8^{va} b.)

(N.C.)

(synth. bkgrd.)
(2nd x ♯ on D.S. only)

N.C.

1. 2. (synth.)

B

$G7(\#9)(\#5)$ $D^{\flat 9}$ $G13$ $A^{\flat 13}$ C^9 $B^{\flat 9}$ $A^{\flat 9}$ $F7_{sus}(add 3)$

$G7(\#9)(\#5)$ $D^{\flat 9}$ $G13$ $A^{\flat 13}$ C^9 $A^{\flat 9}$ $F7_{sus}(add 3)$

$A^{\flat 6}$ $G13$ $A^{\flat 13}$ C^+ $A^{\flat 6}$ C^{\flat} D^{\flat} C^{\flat}

(Solos) (chords optional)*

C

G⁷(^{#9}/_{#5}) B⁹ G¹³ A^{b13} C⁹ B^{b9} A^{b9} **Till Cue** F¹³ **On Cue** F¹³

(bs.) (etc.) (under solo)

(to **C** for more choruses)
after solos, D. S. al Coda

N.C. G^{sus} E^{sus} E^b_{sus} G^{sus} B^b_{sus} G^{sus} B^b_{sus} F⁷_{sus}

(F⁷_{sus})

(bs.)

(Vamp, Solo & Fade)
(quick fade on recording)

Chords at letter B follow the rhythm of the melody.

*may also solo around F7 (F mixolydian scale)

My Attorney Bernie

Dave Frishberg

Med. Samba

♩ = 92

Chords: G_{MI} , F_{MI}^9 , B^b13 , E^b , $D7(\#9)$

Chords: G_{MI} , F_{MI}^9 , B^b13 , E^b

Chords: $D7(\#9)$, $G^{(add9)}$ break

A

Chords: $D_{MI}7(b5)$, G

pressed touch mire with my at - tor - ney Bern - ie, I'm im -
 with my at - tor - ney Bern - ie, In a
 my at - tor - ney Bern - ie, I ad -

Chords: $D_{MI}7(b5)$, G , $(C\#07)$, $(dr.)$ break

pressed clutch mire with his an - y in - flu - en - tial speed right to the guy who knows his friends; (pn., w/ bs. 8^{va} b.) scene; stuff; And He's got if I'm Sure we

Chords: $F_{MI}7$, B^b9 , $E^b_{MI}7$

ver - y big con - nec - tions, so I fol - low his di - rec -
 locked up in the jail with just one phone call for my bail,
 blew a cou - ple ven - tures with the coun - ter - feit de - ben -

Chords: A^b9 , $D^b_{MA}7$, $G^b_{MA}9$

- tions, Bern - ie knows his way a - round And so I
 he says to call his club col - lect Or deal di -
 - tures, but you win a few, you lose a few, like

Chords: $C_{MI}7$, $F7(b9)$, $A_{MI}7$, $D7$, $G7$

al - ways do what Bern - ie rec - com - mends. I am
 rect - ly with his an - swer - ing mach - ine. When I
 Bern - ie says, you keep on hang - in' tough. Thanks to

B $D_{MI}7(b5) / G$

blessed with my at - tor - ney Bern - ie, I'm im-
dine with my at - tor - ney Bern - ie, He buys
you with my at - tor - ney Bern - ie, Thanks to

$D_{MI}7(b5) / G$ $(C\#07)$ (dr.) break

pressed with the way he runs — the store; (pn., w/ bs. 8^{va} b.) He's got
wine from the rare im - port - ed rack; That's cause
you, I'm con - sid - ered well - to - do; Sure, I

$F_{MI}7$ B^b9 $E^b_{MI}7$

Dodg - er sea - son box - es, and an of - fice full of fox -
Bern - ie is a pur - ist, not your pol - y - es - ter tour -
made out like a ban - dit, just ex - act - ly like you planned —

A^b9 $D^b_{MA}7$ $G^b_{MA}9$

- es, It's a - maz - ing all the dif - frent things your
- ist, Bern - ie waves the glass a - round — a - while, then
it, But, like Mur - ray, my ac - count - ant told me

$C_{MI}7$ $F7(b9)$ $A^b9(\#11)$ G^9 break

av - rage guy might need a law - yer for. Bern - ie tells me
takes a sip, and al - ways sends it back.
yes - ter - day, I owe it all to you.

C F^9sus $B^b_{MA}7$ break D^9sus $G_{MA}7$ break

what to — do, Bern - ie lays it on the — line. Bern - ie says we
 F^9sus $B^b_{MA}7$ break D^9sus $(D7(\#5))$
sue, we — sue, Bern - ie says we sign, we sign —

G_{MI} $F_{MI}9$ B^b13 E^b $D7(\#9)$ (3x's)

(3rd x take Coda)

E^b $D7(\#9)$ break G bass (pn.)

on the dot - ted line.

Med. Swing

My Romance

Music by Richard Rodgers
Lyric by Lorenz Hart

A $C_{MA}^7 (F_{MA}^7)$ E_{MI}^7 (A_{MI}^7) $E_{b\circ}^7$ D_{MI}^7 G^7 C_{MA}^7 $E^7(\#5)$

My ro - mance does - n't have to have a moon in the sky, My ro -

A_{MI} $E^7(\#5)$ A_{MI}^7 $A^7(\#5)$ D_{MI}^7 G^7 C_{MA}^7 C^7

mance does - n't need a blue la - goon stand - ing by; No

$F_{MA}^7 (B^b9)$ C_{MA}^7 C^7 $F_{MA}^7 (B^b9)$ C_{MA}^7

month of May, no twink - ling stars, No

$F\#_{MI}^7 (b5)$ B^7 E_{MI}^7 B^{13} A_{MI}^9 D^{13} D_{MI}^7 G^7

hide - a - way, no soft gui - tars. My ro -

B $C_{MA}^7 (F_{MA}^7)$ E_{MI}^7 (A_{MI}^7) $E_{b\circ}^7$ D_{MI}^7 G^7 C_{MA}^7 $E^7(\#5)$

mance does - n't need a cas - tle ris - ing in Spain, Nor a

A_{MI} $E^7(\#5)$ A_{MI} $A^7(\#5)$ D_{MI}^7 G^7 C_{MA}^7 C^7

dance to a con - stant - ly sur - pris - ing re - frain. Wide a

F_{MA}^7 $A^7(\#5)$ D_{MI}^7 D_{MI}^7/C $B_{MI}^7 (b5)$ E^7 A_{MI} A^b7

wake I can make my most fan - tas - tic dreams come true; My ro -

C_{MA}^7/G A_{MI}^7 D_{MI}^7 G^7 C^6 $(A_{MI}^7$ D_{MI}^7 $G^7)$

mance does - n't need a thing but you.

My Shining Hour

Music by Harold Arlen
Lyric by Johnny Mercer

Med.-Up Swing

A

CMA7 *(AMI7)* *(D9)* *DMI9* *DMI9* *G7*

This will be my shin - ing hour, _____

CMA7 *(AMI7)* *DMI7* *BMI7(b5)* *E7*

Calm and hap - py and bright, _____

AMI *(F#MI7(b5))* *BMI7(b5)* *E7*

In my dreams, your face will flow - er

AMI7 *AMI7* *D7* *DMI7* *G7*

through the dark - ness of the night. _____

B

GMI7 *C7* *FMA9*

Like the lights of home be - fore me,

FMI9 *Bb13* *(E7(#5))* *A7(#9)* *D7* *(C6/E)* *Eb°7* *DMI7* *G7*

Or an an - gel watch - ing o'er me,

CMA7 *(F13)* *Bb9(#11)* *CMA7* *DMI7* *(A7)* *EMI7(b5)* *A7*

This will be my shin - ing hour, _____

DMI7 *G7* *C6* *(DMI7 G7)*

Till I'm with you a - gain.

Nature Boy

Eden Ahbez

Med. Ballad* **A**

There was a boy, A ver- y strange en- chant- ed boy, They say he wan- dered

ver- y far, ver- y far, o- ver land and sea; A

lit- tle shy and sad of eye, But

ver- y wise was he. And

B

then one day, One mag- ic day he came my way, And as we spoke of

man- y things, fools and kings, this he said to me: The

great- est thing you'll ev- er learn is

just to love and be loved in re- turn.

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

Nefertiti

Medium Swing

$\text{♩} = 108$

Wayne Shorter
(As played by Miles Davis)

(ten. & trp.)
 $A^{\flat} M A 7(b5)$ $D^{\flat} sus$ $G M I 7(b5)$ $C 7(b9)$

$B M A 9$ $B M A 9(b5)$ $B^{\flat} M I 7(b5)$ $E^{\flat} 7(b9)$

$E M A 7$ $D M A 7/A$ $(D7(alt.) B^{\flat}) A^{\flat} 13(\#11)$ $E^{(add\ 9)} F^{\#}$

$E 9sus$ $E^{\flat} 13(b5)$ $B^{\flat} M I 9(M A 7)$ $E^{\flat} 13(b5)$

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

Tritone substitutions may be used for certain chords:
 $A^{\flat} 13(\#11) \rightarrow D7(alt.)$
 $E^{\flat} 13(b5) \rightarrow A7(alt.)$

Never Givin' Up

Al Jarreau
Tom Canning

Med. Funk/Samba

♩ = 102 D⁶ (Intro)

Musical staff 1: Intro, mf (pn.), G/C, F13

Musical staff 2: Emi7, C/D, D/C, Emi7/A, F/Eb, D6, (str.), f (pn.)

Musical staff 3: G/C, D#o7, Emi7, Emi7/D, CMA7, AbMA7/Bb, (str.)

I'd been a -

A

Musical staff 4: EbMA7, G7, CMI7, BbMI7, Eb7, AbMA7, mf, afraid that I had missed the chance of a life time.

Musical staff 5: AbMI7, BbMI7, Bb7(b9), EbMA7, G7, CMI7, BbMI7, Eb7, And by the way, I've tumbled with romance, girl, and I

Musical staff 6: AbMA7, Bb/C, C7, C bass, B bass, Bb bass, won't cry, But now I'm

B

Musical staff 7: AMI7(b5), CMI7, BbMI7, Eb7, AMI7(b5), CMI7, BbMI7, Eb7, Search-ing ev-ry star, (I go on) Search-ing near and far, (Ev-ry)

*A*_{MI}^{7(b5)} *A*_b*M**A*⁷*B*⁷/*C* *C*^{7(b9)} *D*^{7(b5)} *B*⁹_{SUS} *A*_{MI}⁹ *D*^{7(b9)}

dawn) Till I find our one spir - it, fly - ing high, fly - ing high. I'll



*G*_{MA}⁷ *E*_{MI}⁷ *C*_{MA}⁷ *C*_{MI}⁷ *D*_{MI}⁷

f Nev - er give it up, nev - er gon - na give it up, e - ven when this life is o - ver,

*G*_{MA}⁷ *E*_{MI}⁷ *C*_{MA}⁷ *C*_{MI}⁷ *D*_{MI}⁷

Nev - er give it up, nev - er gon - na give it up, e - ven when this life is o - ver,

*G*_{MA}⁷ *E*_{MI}⁷ *C*_{MA}⁷ *C*_{MI}⁷ *D*^{#07}

Nev - er give it up, nev - er gon - na give it up, e - ven when this life is o - ver,

*E*_{MI} *G*/*D* *C*_{MI}^{7(b5)} *D*⁹_{SUS} *E*_{MI} *D*[#] *G*/*D* *C*_{MI}^{7(b5)}

I'll be con - tent in time, Hmmm, I'm gon - na be con - tent in time.

*C*_{MA}⁷ *A*_b*M**A*⁷/*B**b* *B*^{7(b9)} *C*_{MI}^{7(b5)} *D*¹³_{SUS} *D*^{13(b9)}

(synth.) 2. And so to - day (time) I'll (D.S. al Coda)

*E*_{MI} *G*/*D* *C*_{MI}^{7(b5)} (pn.) *D*⁶

I'll be con - tent, I'm gon - na be con - tent in time. *mf* V.S.

2ND Verse

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

Lyrics in parentheses are background vocals.

(Continued on next page)

G/C F13 EMI7 C/D D/C EMI/A F/Eb CMI9 Eb/F

f (gtr., 8va b.)

D BbMA7 (bass funkier) GMI7 EbMA7 EbMI7 FMI7

f Nev-er give it up, nev-er gon-na give it up, e-ven when this life ___ is o-ver, ___

BbMA7 GMI7 EbMA7 EbMI7 FMI7

Nev-er give it up, nev-er gon-na give it up, e-ven when this life ___ is o-ver, ___

BbMA7 GMI7 EbMA7 EbMI7 F#o7

Nev-er give it up, nev-er gon-na give it up, e-ven when this life ___ is o-ver, ___

1. GMI Bb/F EMI7(b5) F13sus F13(b9) 2. GMI Bb/F EMI7(b5) Ab13sus Ab13(b9)

I'll be con-tent ___ in time. ___ I'll ___ be ___ con-tent, I'm gon-na be con-tent

E DbMA7 BbMI7 1.,2. GbMA7 GbMI7 AbMI7 3. GbMA7 GbMI7 Ao7

Nev-er gon-na give it up, ___ (no, no, no, ___ no, not I,) ___ (No, no, no ___ no not I,) ___

BbMI Db/Ab GMI7(b5) Ab13sus Ab13(b9)

I'll be con-tent ___ in time. ___

(Intro) Sample bass lines: D6 G/C F13 EMI7 etc. **A** EbMA7 G7 etc.

C GMA7 EMI7 CMA7 CMI7 DMI7 **D** BbMA7 GMI7 EbMA7 EbMI7 FMI7 etc.



AL JARREAU

Photo by Tom Copi ©1988

Never Make Your Move Too Soon

Music by Nesbert "Stix" Hooper

Lyric by Will Jennings

(As played by The Crusaders)

Med. Rock

$\text{♩} = 114$ (Intro) (F7)

A

1. Three days of snow in Birm - ing - ham, — Thought you would won - der

where I am, — Rang our num - ber all night long,

No com - fort on the tel - e - phone, — Ran out and caught a mid - night flight,

Thought a lit - tle love would make ev - ry - thing all right, The land - lord said you'd

moved a - way — and left me all of your bills to pay, —

Look out, ba - by, You might have made your move too soon. —

Sing 2 verses,
then solo on **A**;
After solos, D.S. (3rd verse) al Coda

One thing they know: I nev - er make my move too soon, —

One thing they know: I nev - er make my move too soon. —

(molto rit.)

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

Never Make Your Move Too Soon (Rhythm Section)

Med. Rock

$\text{♩} = 114$

(Intro)

(4x's)

Musical notation for the Intro section, featuring piano and bass staves. The piano part includes chords F7 and (pn. simile). The bass part includes (bs.).

A

F7

F7

Musical notation for section A, featuring piano and bass staves. The piano part includes chords F7 and Bb7. The bass part includes (bs.).

F7

Musical notation for the continuation of section A, featuring piano and bass staves. The piano part includes chords G7(b9), C7(#5), and F7. The bass part includes (bs.).

Head is played twice; then solos on **A**; after solos, D.S. al Coda.

⊙

F7

G7(b9)

C7(#5)

F7

Musical notation for the 2nd Verse, featuring piano and bass staves. The piano part includes chords (F7), G7(b9), C7(#5), F7, Bb7, Bb7, F6, C7(#5), and F7. The bass part includes (bs.).

2ndVERSE

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

3rd VERSE

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

Bass line varies somewhat for solos.

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

Nigerian Marketplace

Oscar Peterson

Medium Latin

$\text{♩} = 114$

(pn.) (bs.)

(A mi⁹) G mi⁹

F mi⁹ E⁹(#11)

E^b MA⁹(#11) trmnw

[B]

 [A^b mi⁹ A^b mi¹¹ B^b mi⁷ C^b MA⁷ A^b mi B^b mi⁷ C^b MA⁷ E^b MA⁷ F mi⁷ E^b MA⁷ G E^b MA⁷ G⁷(alt) G^b13]

[F mi⁹ F mi⁷ G mi⁷ A^b MA⁷ A mi⁷(b5) B^b13 B^b9 sus B^b13(b9) E^b MA⁷ E^b MA⁷]

bass fill

[C]

 (bs)

G mi⁹

F mi⁹ E⁹(#11)

(last x: rall...)

E^b MA⁹(#11) trmnw

(fine)

bass line for bars 5 & 6 of letter [B]:

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

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

Nightlake

Richie Beirach
(As played by John Abercrombie)

Med. Swing 6/4
♩ = 124

(gtr. & pn.)
D^bM₁⁹(b13)(MA7) F_{M1}⁹(MA7) A^b/E

D^bM₁⁷(#11) D^o7 E_{M1}⁷/E^b

(pn.) 3 4 (bs.) 4

D/E^b D^bM₁⁷/E^b F[#]M₁(MA7) F7(#9)(#5)

gtr. fill -- (B_{M1}⁷/F) F7(#9)(#5)

B^bM₁(add 11)(add 9) F7(#9)(#5) B^bM₁(add 11)(add 9) F7(#9)(#5)

(Ending)

gtr. fill -- F7(#9)(#5) D_{M1}⁹ *molto rit.*

B^bM₁(add 11)(add 9) F7(#9)(#5) D_{M1}⁹

Chord in parenthesis is alternate change.

Head is played twice before and after solos

Med. Samba (Intro)

No Me Esqueca

Joe Henderson

♩ = 114 (alto trb. ten.) (2nd x only)

(pn. tacet till [A])

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

(ten. & trb. 8va b.)

1. (ten.) break

2. break

(fine)

[A] D13sus (time) Ami7 (F13)

F13sus (time) Cmi7

BbMA7 Bbmi7 Eb7 AbMA7 Abmi7 Db7

(Gmi7 C7) Gb7(#11) FMA7 E7(#9)

GbMA7

B (Solos)

A_{MI}^7 C_{MI}^7 (F13)

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

$G^b_{MA}^7$ (G_{MI}^7 C^7) ($G^b7(\#11)$) F_{MA}^7 $E7(\#9)$ ($\#5$)

After solos, continue to **C**

C A_{MI}^7

(alto, w/ ten. & trb. 8^{va} b.)

C_{MI}^7 (alto) $B^b_{MA}^7$

(trb. ten.) (ten. & trb. 8^{va} b.)

break $A^b_{MA}^7$ break $G^b_{MA}^7$

break F_{MA}^7 $E7(\#9)$ ($\#5$) $E7(\#9)$ ($\#5$)

1. 2.

Play head (**A**) twice, then D.C. al fine

Fast Samba/Funk

Not Ethiopia

Michael Brecker
(As played by The Brecker Bros.)

$\text{♩} = 152$

$B^b_{MA}7$ $A^b_{MI}7$ D^b/G^b D/E E/D F/C $B_{MA}7(b5)$

(trp. ten.)

F^7_{sus} (piano fills lightly)

A

F^7_{sus} (ten. trp. trb.)

f (pn. w/ ten. 8^{va} b.)

F^7_{sus} (trp. ten. trb.) E^b_{sus} F

F^7_{sus} (ten. trp. trb.)

F^7_{sus} break

1. E^b (add 9) (omit 3) D_{MI}/E^b

(ten. trp. trb.)

B (Half-Time Feel)

$B^b_{sus}(b9)$ (trp. trb. ten.)

F/D^b $E^b_{MA}7(b5)$ $C^b_{MA}7(b5)$ (trp. ten.)

$C^b_{MA}7(b5)$ D^b/C^b F/E^b 3 $E_{MA}7(b5)$ D^b/E^b (trp. ten.)

D^b/E^b D^b/D F/D^b G/A^b $G^b_{MA}7(b5)$ (unis.)

$G^b_{MA}7(b5)$

(Orig. Feel) F7sus

C

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

F7sus F (trp. ten. trb.) Eb sus / F4

F7sus (ten. trp. trb.)

F7sus break - Eb (add 9 omit 3) Dm1/Eb

Bb MA7 Ab mi7 D/Gb D/E (ten. trp. trb.) E/D F/C BMA7(b5)

BMA7(b5)

(Solos)

D

F7sus 32

E

Bb7sus Bb13sus Cb MA7/Bb Bb mi9 (Eb)

BMA7 Bb13sus Cb MA7/Bb Gb MA7(b5)

Play letter F to end each solo

(On Cue)

F

F7sus 16

Horn parts at letters A & C are all played one octave lower than written.

To D for more solos; After solos, D. S. al Coda.

Bb MA7 Ab mi7 D/Gb D/E E/D F/C BMA7(b5)

Nothing Personal

Don Grolnick
(As played by Michael Brecker)

Bright Swing

♩ = 240

Intro
(pn. fill)

(Vamp till cue)

Musical notation for the Intro section. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. It contains a piano fill indicated by diagonal slashes. The bottom staff is a bass clef with a key signature of two flats and a 4/4 time signature. It contains a bass line starting with a whole note G, followed by quarter notes G and Bb, and a half note D.

GMI

(bs.)

A

(On cue)

(ten. w/ pn. 8^{va} b.)

GMI

Musical notation for the first system of the main section. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. It contains a tenor saxophone line starting with a quarter rest, followed by eighth notes G, A, B, C, D, E, F, G, and a quarter rest. The bottom staff is a bass clef with a key signature of two flats and a 4/4 time signature. It contains a bass line starting with a whole note G, followed by quarter notes G and Bb, and a half note D.

Musical notation for the second system of the main section. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. It contains a tenor saxophone line starting with a quarter rest, followed by eighth notes G, A, B, C, D, E, F, G, and a quarter rest. The bottom staff is a bass clef with a key signature of two flats and a 4/4 time signature. It contains a bass line starting with a whole note G, followed by quarter notes G and Bb, and a half note D.

Musical notation for the third system of the main section. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. It contains a tenor saxophone line starting with a quarter rest, followed by eighth notes G, A, B, C, D, E, F, G, and a quarter rest. The bottom staff is a bass clef with a key signature of two flats and a 4/4 time signature. It contains a bass line starting with a whole note G, followed by quarter notes G and Bb, and a half note D.

(CMI⁷)
C⁷

Musical notation for the fourth system of the main section. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. It contains a tenor saxophone line starting with a quarter rest, followed by eighth notes G, A, B, C, D, E, F, G, and a quarter rest. The bottom staff is a bass clef with a key signature of two flats and a 4/4 time signature. It contains a bass line starting with a whole note G, followed by quarter notes G and Bb, and a half note D.

GMI

(F⁷ E⁷)

(piano fill)

Musical notation for piano fill section. It consists of four measures. The first and third measures have a piano part with four diagonal slashes. The second and fourth measures have a piano part with a double bar line and a slash. The chord Eb7 is written in the first measure, and D7 is written in the third measure.

(bs. walks in 4)

(bs. & dr. only)

Musical notation for bass and drums section. It consists of four measures. The first measure has a bass line with a whole note G and a drum part with a whole note. The second measure has a bass line with a half note Bb and a drum part with a half note. The third measure has a bass line with a whole note G and a drum part with a whole note. The fourth measure has a bass line with a half note Bb and a drum part with a half note. The chord GMI is written in the first measure.

Solo on form (A); after solos, D.C. al Coda
(play opening vamp 4x's only, take Coda on repeat of head)

(tenor fill)

Musical notation for tenor fill section. It consists of four measures. The first and third measures have a tenor part with four diagonal slashes. The second and fourth measures have a tenor part with a double bar line and a slash. The chord Eb7 is written in the first measure, and D7 is written in the third measure.

(bs. walks in 4)

(bs. & dr. only)

Musical notation for bass and drums section. It consists of four measures. The first measure has a bass line with a whole note G and a drum part with a whole note. The second measure has a bass line with a half note Bb and a drum part with a half note. The third measure has a bass line with a whole note G and a drum part with a whole note. The fourth measure has a bass line with a half note Bb and a drum part with a half note. The chord GMI is written in the first measure, and (F7 E7) is written in the fourth measure.

(tenor fill)

Musical notation for tenor fill section. It consists of four measures. The first and third measures have a tenor part with four diagonal slashes. The second measure has a tenor part with a double bar line and a slash. The fourth measure has a tenor part with four diagonal slashes and an accent mark (^) above the final note. The chord Eb7 is written in the first measure, D7 in the third measure, and GMI in the fourth measure.

(bs. walks in 4)

No chords on Gmi sections during head. Chords in parentheses are for solos (optional). Bass plays written line for first chorus of each solo, then walks in 4 for subsequent choruses. Head is played twice before and after solos.

Indeterminate pitches (bars 8, 11, & 16 of letter A) are accompanied by drum and piano punches.

Off Minor

Thelonious Monk

Med. Swing (Intro)

(solo pn.)

(GMI)

(B^b13(^b9)(^b5))

(L.H.) (R.H.)

(fine)

(add bs. & dr.)

A

GMI

C#7 F#7

BMI7 B^b7

E^bMA7 D7

(sax)

GMI

B^b13(^b9)(^b5)(pn.)

(D13(^b9)(^b5))(pn.)

(bs.)

(bs. walks)

B

D^bMA7 D7

B^bMI7 E^b7(^b5)

(BMI7 E F# F E)

E13(^b9)

(pn.)

E^bMI7

A⁹sus A7

D13(^b9)(^b5)

C

Musical notation for the first system. The treble clef staff contains a melody starting with a G4 quarter note, followed by a dotted quarter note (A4), an eighth note (B4), a quarter note (C5), a dotted quarter note (D5), and an eighth note (E5). The bass clef staff contains chords: GMI, C#7, F#7, Bmi7, Bb7, EbMA7, and D7. A saxophone part is indicated by "(sax)" with a whole note chord Eb7 in the second measure and a whole note chord D7 in the third measure.

Musical notation for the second system. The treble clef staff continues the melody from the first system. The bass clef staff contains piano accompaniment: GMI, Bb13 (pn.), (D13 (b9) / b5) (pn.), and (bs.). A bass line is indicated by "(bs.)" with a dotted quarter note (G2) and a quarter note (F2). A bass walk is indicated by "(bs. walks)" with a dotted quarter note (G2) and a quarter note (F2).

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

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

Medium-Up Swing

♩ = 224

Oleo

Sonny Rollins
(As played by Miles Davis)

A $B^{\flat 6}$ G_{mi}^7 C_{mi}^7 F^7 $B^{\flat 6}$ G^7
 (trp. w/ ten. 8^{va} b)

C_{mi}^7 F^7 $B^{\flat 6}$ $B^{\flat 7}$ $E^{\flat 6}$ $E^{\flat}_{mi}^6$

D_{mi}^7 G_{mi}^7 1. C_{mi}^7 F^7 2. C_{mi}^7 F^7 $B^{\flat 6}$

B D^7 G^7 C^7 F^7
 instr. fill

C $B^{\flat 6}$ G_{mi}^7 C_{mi}^7 F^7 $B^{\flat 6}$ G^7 C_{mi}^7 F^7

$B^{\flat 6}$ $B^{\flat 7}$ $E^{\flat 6}$ $E^{\flat}_{mi}^6$ D_{mi}^7 G_{mi}^7 C_{mi}^7 F^7 $B^{\flat 6}$

Once I Loved

Med.-Slow Bossa Nova

Music by Antonio Carlos Jobim
English Lyric by Ray Gilbert

B_MI⁷ E⁹(#5) A_MA⁷ B⁷°

Once _____ I loved, _____ And I
Then _____ one day, _____ From my

B_MI⁷ C[°] C[#]_MI⁷

gave so much love to this love, You were the world to me;
in - fi - nite sad - ness you came and brought me love a - gain;

A_MI⁷ D⁹(#5) G_MA⁷

Once _____ I cried _____ at the
Now _____ I know _____ that no

G[#]_MI⁷(b5) C[#] 1. F[#]_MA⁷ F[#]

thought I was fool - ish and proud and let you say good - bye.
mat - ter what - ev - er be - falls I'll nev - er

2. F[#]_MA⁷ B⁷ E_MA⁷ A⁷

let you go, _____ I will hold _____ you close, _____ Make _____ you stay; _____

D_MA⁷ D[#]° D_MI⁶

Be - cause love is the _____ sad - dest thing _____ when it

F[#]₇/C[#] C⁷(b5) B⁷

goes a - way, _____ Be - cause love is the _____ sad - dest

B_MI⁷ (C[#]₇(#5) F[#]_M (F[#]₇)

thing _____ when it goes a - way. _____

Med. Funk
Ballad

One Family

Russell Ferrante
(As played by The Yellowjackets)

♩ = 62

(Intro)

(no repeat on D.C.)

(alto)

(bs.)

$D^{\flat}/A^{\flat}A^{\flat}$ B^{\flat}/A^{\flat} G^{\flat}/A^{\flat} $D^{\flat}/A^{\flat}A^{\flat}$ B^{\flat}/A^{\flat} G^{\flat}/A^{\flat} (2nd x:)

A (bass solo on D.C.)

(alto w/bs.)

G_{MI}^9 $E^{\flat}_{MI}^9$ $E^{\flat}_{MI}^9/A^{\flat}$ $D^{\flat}_{MA}^9/A^{\flat}$ $A^{\flat}_{MI}^9$ $D^{\flat}9$ $G^{\flat}_{MA}^7$ $D^{\flat}/F^{(add\ 9)}$

1. $E^{\flat}_{MI}^9$ $E^{\flat}_{MI}^9/A^{\flat}$ $F^{(add\ 9)}/A$ 2. $E^{\flat}_{MI}^9$ $E^{\flat}_{MI}^9/A^{\flat}$ $A^7(\#9)$

B $B^{\flat}_{MA}^9$ F_{MI}^9/B^{\flat} $B^{\flat}13(\flat 9)$ $E^{\flat}_{MA}^9/B^{\flat}$ $A^{\flat}13$ $A^{\flat}13/G^{\flat}$ B^{\flat}/F (E^{\flat}/F B^{\flat}/F) $F^{\#07}$ G_{MI}^7

B^{\flat}/C $C^9(\flat 5)$ $E^{\flat}_{MA}^7/F$ $F13(\flat 9)$ $B^{\flat}_{MA}^9$ F_{MI}^9/B^{\flat} $B^{\flat}13(\flat 9)$ $E^{\flat}_{MA}^9/B^{\flat}$ $A^{\flat}13$ $A^{\flat}13/G^{\flat}$

B^{\flat}/F (E^{\flat}/F B^{\flat}/F) $F^{\#07}$ G_{MI}^7 B^{\flat}/C $C^9(\flat 5)$ $E^{\flat}_{MI}^9$ $A^{\flat}13$ $D^{\flat}_{MA}^9$ $A^{\flat}_{MI}^9/D^{\flat}$ $D^{\flat}13(\flat 9)$

(melody on D.C.)

$G^{\flat}_{MA}^9$ $F13(\#9)$ $F7(\#5)$ $B^{\flat}_{MI}^9$ E^{\flat} $E^{\flat}9$ $E^{\flat}_{MI}^7/A^{\flat}$ $F^{(add\ 9)}/A$

G_{MI}^9 $E^{\flat}_{MI}^9$ $E^{\flat}_{MI}^9/A^{\flat}$ $D^{\flat}_{MA}^9/A^{\flat}$ $A^{\flat}_{MI}^9$ $D^{\flat}9$ $G^{\flat}_{MA}^7$ $D^{\flat}/F^{(add\ 9)}$ $E13$ A_{MA}^9 $E^{\flat}_{MI}^9/A^{\flat}$

(D.C. al Coda)

(alto fills)

(elec. pn.)

(bs.)

(On cue - keep building)

(vamp & build till cue)

(2nd x: alto plays melody)

(molto rit.)

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

bass overdub at Coda (starts 3rd x of indef. vamp) etc.

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

Music by Harold Arlen
Lyric by Johnny Mercer

Medium Ballad

A E^b_{MA7} B^b_{MI7} (F_{MI7}) E^b_{MA7} F_{MI7} B^b7 E^b_{MA7} B^b_{MI7} (F_{MI7})

It's quart-er to three, — There's no- one in the place ex - cept you and me, —

E^b_{MA7} B^b_{MI7} $(F_{MI7}$ $B^b7)$ E^b_{MA7} B^b_{MI7} (F_{MI7}) E^b_{MA7} F_{MI7} B^b7

So set 'em up, Joe, — I've got a lit - tle sto - ry

E^b_{MA7} B^b_{MI7} B^b_{MI7} E^b7 A^b_{MA7} G^b_{MA7} (B^b_{MI7})

you ought - a know, — We're drink - ing, my friend, —

A^b_{MA7} D^b13 E^b_{MA7} F_{MI7} $(G7(\#2)$ $C7(\#9)$)

to the end — of a brief ep - i - sode, — Make it

$G7(\#5)$ $C7(\#11)$ F_{MI7} G_{MI7} A^b6 B^b9sus E^b6 $A_{MI7}(\#5)$ $D7$

one for my ba - by and one more for the road.

B G_{MA7} D_{MI7} (A_{MI7}) G_{MA7} A_{MI7} $D7$ G_{MA7} D_{MI7} (A_{MI7}) ^I

got the rou - tine, — so drop an - oth - er nick - el in the ma - chine, —

G_{MA7} D_{MI7} $(A_{MI7}D7)$ G_{MA7} D_{MI7} (A_{MI7}) G_{MA7} A_{MI7} $D7$

I'm feel - in' so bad, — I wish you'd make the mu - sic

G_{MA7} D_{MI7} D_{MI7} $G7$ C_{MA7} B^b_{MA7} (D_{MI7})

dream - y and sad, — Could tell you a - lot, —

C_{MA7} $F13$ G_{MA7} A_{MI7} B_{MI7} A_{MI7} G_{MA7} $(B7(\#9)$ $E7(\#9)$)

But you've got — to be true to your code, — Make it

B7(#5) E7(#11) A_{MI}⁷ B_{MI}⁷ C⁶ D⁹_{SUS} G⁶ D_{MI}⁷ G⁷

one for my ba - by and one more for the road. You'd

C C⁹_{SUS} C⁹ C⁹_{SUS} C⁹

nev - er know it, But bud - dy, I'm a kind of po - et and I've

B7(#5) E⁷ A⁷ D⁹_{SUS} G⁶ G⁷ C⁹_{SUS} C⁹

got - ta lot - ta things to say; And when I'm gloom - y you

C⁹_{SUS} C⁹ (G_{MI}⁹) A⁷ E^{b9}(#11) D⁷(#5)

sim - ply got - ta lis - ten to me un - til it's talked a - way. Well,

D G_{MA}⁷ D_{MI}⁷(A_{MI}⁷) G_{MA}⁷ A_{MI}⁷ D⁷ G_{MA}⁷ D_{MI}⁷(A_{MI}⁷)

that's how it goes And Joe, I know you're get - ting anx - ious to close,

G_{MA}⁷ D_{MI}⁷(A_{MI}⁷) G_{MA}⁷ D_{MI}⁷(A_{MI}⁷) G_{MA}⁷ A_{MI}⁷ D⁷

So, thanks for the cheer, I hope you did - n't mind my

G_{MA}⁷ D_{MI}⁷ D_{MI}⁷ G⁷ C_{MA}⁷ B_{MA}⁷(D_{MI}⁷)

bend - ing your ear, This torch that I've found

C_{MA}⁷ F¹³ G_{MA}⁷ A_{MI}⁷ (B⁷(#9) E⁷(#9)) B_{MI}⁷ A_{MI}⁷ G_{MA}⁷

must be drowned or it soon might ex - plode, Make it

B⁷(#5) E⁷(#11) A_{MI}⁷ B_{MI}⁷ C⁶ D⁹_{SUS} B⁷(#5) B⁷ E⁷(b9) A⁷

one for my ba - by and one more for the road, That

D¹³_{SUS} D¹³ G⁶ (F⁹ B^{b13})

long, long road.

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

Out Of This World

Music by Harold Arlen
Lyric by Johnny Mercer

Med. Latin* **A**

You're clear out of this world, When

I'm look - ing at you I

hear, out of this world, The

mu - sic that no mor - tal ev - er knew. You're

B

right out of a book, The

fai - ry tale I read when I was so high, No

ar - mored knight out of a book Was

more en - chant - ed by a Lo - re - lei Than

I. Af - ter

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

C

C C_{MI}^6

wait - ing so long for the right time, Af - ter

C_{MI}^6 $C^{\circ 7}$ $A^b9(\#11)$ $G7$

reach - ing so long for a star, All at

C_{MI} A^bMA^7/C $C_{MI}^6/9$ A^b13

once, from the long and lone - ly night - time and de -

$C_{MI}^6/9$ A^b13 $G7$ C^9 $F7$ B^b7

spite time, Here you are. I'd

D

D B^b_{MI}/E^b $E^b_{MI}7$ E^b7 $E^b_{MI}7$

cry out of this world If

B^b_{MI}/E^b $E^b_{MI}7$ E^b9_{sus} E^b7

you said we were through, So

$E^b_{MI}7$ $E^b_{MI}6$ $A^b_{MI}7$ A^b7

let me fly out of this world And

E^b6 $E^{\circ 7}$ $F_{MI}7$ B^b7

spend the next e - ter - ni - ty or two with

E^b6 $(B^b7(\#5))$

you.

Last 2 bars of letter C may be omitted.

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

Oz

Andy Narell

♩ = 208

(Intro)

Dmi (dorian)

(Dmi)

(Dmi)

(add steel drum)

A

Gmi⁹

E7(#9)

A7(#5)

Dmi

Dmi

Gmi⁹

B^b13

A13

A^b13

E^b9(b5)

Dmi

B

F13

Gmi⁹

Emi⁷(b5)

A7(#5)

Dmi

E^b7(#9)

Dmi⁹

Bmi⁷(b5)

E7(#9)

A⁹sus

E^b13(b5)

C

Dmi

Gmi⁹

E7(#9)

Handwritten musical notation for the first system. The first staff contains notes with chords *A7(#5)* and *Dmi*. The second staff contains notes with chords *Gmi9*, *Bb13*, *A13*, *Ab13*, *Eb9(b5)*, and *BbMA7/C*. The third staff contains notes with chords *B9(#5)*, *Asus/Bb*, *Ab sus/E*, *Gsus/A*, *Eb9(b5)*, *Dmi*, and a *Dmi (gtr. fill)* section marked with a double bar line and the number 14.

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

Handwritten musical notation for the second system. The first staff contains notes with chords *BbMA7/C*, *B9(#5)*, *BbMA7*, *A9(#5)*, *Dmi9*, and *Dmi7(b5)*. The second staff contains notes with chords *Cmi9*, *F13*, *BbMA7*, *Eb13*, *(Freely) Asus*, *Ab sus/A*, *Gsus/A*, *A7(b9)*, *Cbass*, and *Dbass (Dmi11)*. A *cresc.* marking is above the first staff, and a *f* marking is below the second staff.

Solos swing; omit kicks for solos.

sample bass line
at [C] (head):

Handwritten musical notation for a sample bass line. The first staff shows notes with chords *Dmi*, *Gmi9*, and *E7(#9)*. The second staff shows notes with chords *A7(#5)* and *Dmi*, followed by the text *etc.*

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

Papa Lips

Bob Mintzer

$\text{♩} = 95$ (Intro)

Chord progression for the Intro: $Bb13$ $Ab13$ $G7$ $Db9(\#11)$ $C9$ $F7$ $Eb13$

fill till letter **A**

Chord progression for the Intro continuation: $D7(\#9)$ $G7(\#9)$ $C9$ Eb/F

A

Section A, first staff: $Bb13$ $Ab13$ $G7$ $Db9(\#11)$ $C9$ $F9sus$

Section A, second staff: $Ab13$ $G7(\#9)$ $Dbm7$ $Gb13$ $Cm7$ $F13$

Section A, third staff: $Bb13$ $Ab13$ $G7$ $Db9(\#11)$ $C9$ $F9sus$

Section A, fourth staff: $Bbm7$ $Eb13$ $D7(\#9)$ $G7(\#9)$

Section A, first ending: 1. $C9$ $F9sus$ $Gb13$ $F13$

Section A, second ending: 2. $C9$ $F9sus$ $Fm11$ $Bb13sus$ $Bb13$

B

Section B, first staff: $Ebm9$ $Cm11$

(bs.)

Section B, second staff: $D7(\#9)$ $G7(\#9)$ $C7(\#9)$ $F9sus$

Ab13sus Ab13(#11)

DbMA9/Ab A6/9/Ab DbMA9/Ab F7(#9)

C

Bb13 Ab13 G7 Db9(#11) C9 F9sus

Bbmi7 Eb13 D7(#9) G7(#9)

C9 F9sus D7(#9) G7(#9)

C9 F9sus D7(#9) G7(#9)

C9 F9sus F bass F9sus

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

Cmi7 Dmi7(b5) G7(#9) E7(#9) EbMA9 Db7(#9) Dmi11 E7(#5)

mf $\left\langle f \right\rangle$ [Ab13]mf $\left\langle f \right\rangle$ mf G(add9) cresc. Cmi11 F bass Bb bass

Ami7 D7(alt.) D (D7(alt.)) f

f > mp f

This is a shortened arrangement of the recorded version. On the recording, the solo section consists of the 1st 8 bars of letter A, followed by all of letter C.

Partido Alto

Jose Bertrami
(As played by Airtto)

Med. Latin/ Funk

♩ = 172

(elec. bs.) **G_M11** *(pn. enters 3rd x)* **(5x's)**

G_M11 *(elec. pn. w/ voice)*

A **G_M11**

G_M11

G_M11 **E^b/D^b** **C_M7**

B **C_M7** **B^b_M7** **A_M7(add 11)** *break* **D⁹sus** **D⁷(#5)/F[#]** **G_M11**

G_M11 **E^b/D^b** **C_M7** **B^b_M7**

B^b_M7 **A_M7(add 11)** **D⁹sus** *break* **D⁹sus** **D⁷(#5)/F[#]** **G_M11** | 1.

G_M11 **G_M11** | 2.

(Solos)

C G_{MI}^{11} G_{MI}^{11} G_{MI}^{11} E^{\flat}/D^{\flat} C_{MI}^7

(bs.) (etc.)

D C_{MI}^7 $B^{\flat}_{MI}^7$ $A_{MI}^7(add\ 11)$ D^9sus $D^7(\#5)/F^{\#}$ G_{MI}^{11}

G_{MI}^{11} E^{\flat}/D^{\flat} C_{MI}^7 $B^{\flat}_{MI}^7$ $A_{MI}^7(add\ 11)$

$A_{MI}^7(add\ 11)$ D^9sus $D^7(\#5)/F^{\#}$ G_{MI}^{11}

(After solos, continue to letter **E**)

E G_{MI}^{11} G_{MI}^{11} G_{MI}^{11} G_{MI}^{11}

(bs.) (4x's)

(D.S. al Coda)

C_{MI}^7 $B^{\flat}_{MI}^7$ $A_{MI}^7(add\ 11)$ D^9sus $D^7(\#5)/F^{\#}$ G_{MI}^{11}

G_{MI}^{11} E^{\flat}/D^{\flat} C_{MI}^7 $B^{\flat}_{MI}^7$ A_{MI}^7

$A_{MI}^7(add\ 11)$ D^9sus $D^7(\#5)/F^{\#}$ G_{MI}^{11}

E^{\flat}/D^{\flat} C_{MI}^7 $B^{\flat}_{MI}^7$ $A_{MI}^7(add\ 11)$ D^9sus

break

f

Partido Alto (Bass)

Med. Latin/Funk

♩ = 172

(5x's)

(elec. bs.) G_{MI}^{11}

G_{MI}^{11}

A G_{MI}^{11} (2) (2) (2)

G_{MI}^{11} (2) (2) E^b/D^b $C_{MI}^7 \phi$

B $B^b_{MI}^7$ $A_{MI}^7(add 11)$ D^9_{sus} $D^7(\#5)/F\#$ G_{MI}^{11}

G_{MI}^{11} E^b/D^b C_{MI}^7 $B^b_{MI}^7$

D^9_{sus} D^9_{sus} $D^7(\#5)/F\#$ G_{MI}^{11} | 1.

G_{MI}^{11} (sample fill)

C (Solos) G_{MI}^{11} G_{MI}^{11} G_{MI}^{11} E^b/D^b C_{MI}^7

D C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(11)$ D^9_{sus} $D^7(\#5)/F\#$ G_{MI}^{11}

G_{MI}^{11} E^b/D^b C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(11)$

$A_{MI}^7(11)$ D^9_{sus} $D^7(\#5)/F\#$ G_{MI}^{11}

(After solos, continue to letter **E**)

E G_{MI}^{11} G_{MI}^{11} (4x's) G_{MI}^{11}

(D.S. al Coda)

C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(11)$ D^9_{sus} $D^7(\#5)/F\#$ G_{MI}^{11}

G_{MI}^{11} E^b/D^b C_{MI}^7 $B^b_{MI}^7$

$A_{MI}^7(11)$ D^9_{sus} $D^7(\#5)/F\#$ G_{MI}^{11} (sample fill)

E^b/D^b C_{MI}^7 $B^b_{MI}^7$ D^9_{sus} *f*

Pent Up House

Sonny Rollins

Medium-Up Swing

♩ = 200

N.C.

A

S CMA7/D D7(b9)/#5 CMA7/D D7(b9)/#5

GMA9 Ab9 GMA9

(ten. & trp.)

(2nd X:)

(bass)

break

CMA7/D D7(b9)/#5 CMA7/D D7(b9)/#5

GMA9 Ab9 GMA9

break

Dmi7 G7(b9)/#5 Dmi7 G7(b9)/#5

Cmi9 F13

CMA7/D D7(b9)/#5 CMA7/D D7(b9)/#5

1. GMA9 Ab9 GMA9 break

2. GMA9 dr. fill N.C.

(Solos)

B A_{mi}^7 D^7 G_{MA}^7 (E^7) A_{mi}^7

D^7 G_{MA}^7 D_{mi}^7 G^7 C_{mi}^7

F^7 A_{mi}^7 D^7 G_{MA}^7 (E^7)

*After solos, D.S.
(with pick-ups) al Coda*

G_{MA}^9

(trp.)
ten.)

Head is played twice before and after solos.

Piano plays rhythmic figures above the melody first time through, those underneath on the repeat (same changes).

Tenor sounds one octave lower than written.

Drums play same rhythm as melody during head (except during breaks); solos are straight ahead.

Plaza Real

Wayne Shorter

(As played by Weather Report)

Medium Funk Ballad

A

♩=92

mp (melodica)

mf

mp

B

mf (sop.)

cresc. f

C

mf

D

mp (melodica)

(melody on bottom)

E

8va -

mf (whistling)

8va -

loco (sop.)

Detailed description: Section E consists of four staves of music. The first two staves are marked '8va' and 'mf (whistling)', showing a melodic line with eighth and sixteenth notes. The third and fourth staves are marked 'loco (sop.)' and feature a more complex melodic line with triplets and slurs.

F

(4x's)

1-5. 6.

Detailed description: Section F consists of two staves of music. The first staff is marked '(4x's)' and shows a melodic phrase with a triplet and a slur. The second staff repeats the phrase with variations, marked '1-5.' and '6.'.

G

mp (melodica)

(melody on bottom)

Detailed description: Section G consists of two staves of music. The first staff is marked '*mp* (melodica)' and shows a melodic line with slurs. The second staff is marked '(melody on bottom)' and shows a lower melodic line with chords and slurs.

Alternate melody at **C**

Detailed description: A single staff of music showing an alternate melody starting at section C, featuring a melodic line with slurs and accidentals.

Plaza Real (Keyboard)

Medium Funk Ballad

$\text{♩} = 92$

A

mp

A7sus G7sus/A A7sus G7sus/A G13sus A7sus G7sus/A G13 Asus F/A D7(#9) G13 Cm17 F13

F/Bb E7(#9) A7sus G7sus/A A7sus G7sus/A G13 G13

mp

B

mf

AMA9 A07 E/G#(add 9) Db/Eb Eb/Ab F13sus BbMA9 EMA7(#5) EbMA7/F AbMA7/Bb GMI7 Cm17 F13(#11) D6/A

E/G#(add 9) B9sus F/Bb A7(#9) C7(#9) G13(#9) A9sus DMA7 EbMI(add 9)

cresc. f

C

(Eb C7(b5) FMI7 Bb7(b5) GMI7 Cm17 (Bmi7(omit 5) D/A E/G# F#MI)

mf

E DbMA7/Eb Ab(add 9) Db/Eb C7(#9) E EbMA7(#11) F

D

mp

A7sus G7sus/A FMA7(b5)/A A7sus G7sus/A FMA7(#11)/G A7(#9)(omit 5) A7sus D7/A Am11 FMA7(#11)/G

E

E_{MA}⁷ E^{b+} G^b/_{A^b} C_{MI}⁷ C_{MI}⁷ C[#]_{MI}⁷ F[#]₁₃(^b5)
 f mf
 E_{MA}⁷ E^{b+} G^b/_{A^b} C_{MI}⁷ C[#]_{MI}⁷ D^b/_{E^b}
 f mf
 (A^b6/9) D_{MI}⁹ E⁷([#]9) (A_{MI}⁹) (E^b/_F F⁷(^b9) / A)
 f mf f mf
 B^b6/9 E_{MI}⁷(^b5) S_{SUS} A⁷(^b9) / [#]5 D_{MA}⁹ G⁹S_{SUS} G⁷(^b9) / B

F (synth. solo)

(start sparse and increase)

C_{MI}⁷ F¹³_{SUS} C_{MI}⁷(^b5) / A B^b_{MA}⁹ B^b₁₃_{SUS} G⁷(^b9) / B (4x's)
 C_{MI}⁷(^b5) C⁷([#]9) / [#]5 F⁷_{SUS}(^b9) B_{MI}⁷ A^b_{MA}⁹ / C G⁷(^b9) / B C_{MI}⁷ F⁷(^b9) / _{SUS}
 G_{MI}⁷ F_{MI}⁷ G⁷(^b9) / B C_{MI}⁷ F¹³_{SUS} F⁷(^b9) / _{SUS} G_{MI}⁷ A^b_{MA}⁹ G⁷(^b9) / B
 G^b6/9([#]11) F⁷_{SUS}(^b9) G_{MI}⁹ A^b_{MA}⁹ A⁷(alt) G⁷(^b9) / B C_{MI}⁷ F¹³_{SUS}
 B^b_{MA}⁹ B^b₁₃_{SUS} G⁷(^b9) / B C_{MI}⁷ F¹³_{SUS} B^b_{MA}⁹ B^b₁₃_{SUS}

G

A⁷_{SUS} G⁷_{SUS} / A F_{MA}⁷(^b5) / A A⁷_{SUS} G⁷_{SUS} / A G¹³
 mp
 A⁷([#]9) / _(omit 5) G_{SUS} A_{MI}¹¹ D⁷ / A A_{MI}¹¹ G¹³_{SUS}
 Quarter note rest in bar 11 of letter A is observed by drums.

Medium Funk Ballad

Plaza Real (Bass)

A $\text{♩} = 92$ (A^7_{sus}) G^{13}_{sus}

mp

mf

mp

B A_{MA}^9 A^{o7} $E/G^\#$ D^\flat/E^\flat E^\flat/A^\flat F^{13}_{sus}

mf

cresc.

f

C E^\flat $C^7(b5)$ F_{Mi}^7 $B^7(b5)$ G_{Mi}^7 C_{Mi}^7 $B_{Mi}^7(omit5)$ D/A $E/G^\#$ $F^\#_{Mi}$

mf

D (A^7_{sus}) $F_{MA}^7(\#11)$

E

Chords: $E MA^7$, $E b^+$, G^b/A^b , $C MI^7$, $C^{\#} MI^7$, $F^{\#} 13(b5)$, $E MA^7$, $E b^+$, G^b/A^b , $C MI^7$, $C^{\#} MI^7$, D^b/E^b , $A^b 6/9$, $D MI^9$, $E 7(\#9)$, $A MI^9$, $E b/F$, $F 7(b9)$, $B^b 6/9$, $E MI 7(b5) sus$, $A 7(b9) (\#5)$, $D MA^7$, $G^9 sus$, $G 7(b9) B$

F

(sample bass line)

Chords: $C MI^7$, $F 13 sus$, $C MI 7(b5) A$, $B^b MA^9$, $B^b 13 sus$, $G 7(b9) B (4x's)$, $C MI 7(b5)$, $C 7(\#9) (\#5)$, $F 7 sus (b9)$, $B MI^7$, $A^b MA^9/C$, $G 7(b9) B$, $C MI^7$, $F 7(b9)$, $G MI^7$, $F MI^7$, $G 7(b9) B$, $C MI^7$, $F 13 sus$, $F 7(b9) sus$, $G MI^7$, $A^b MA^9$, $G 7(b9) B$, $G^b 6/9 (\#11)$, $F 7 sus (b9)$, $G MI^9$, $A^b MA^9$, $A 7(alt)$, $G 7(b9) B$, $C MI^7$, $F 13 sus$, $B^b MA^9$, $B^b 13 sus$, $G 7(b9) B$, $C MI^7$, $F 13 sus$, $B^b MA^9$, $B^b 13 sus$

G

Chords: $(A 7 sus)$, $G 13$, $(A 7 sus)$, $G 13 sus$

Polkadots & Moonbeams

Music by Jimmy Van Heusen
Lyric by Johnny Burke

Med. Ballad

A

*F*_{MA}⁷ *D*_{MI}⁷ *G*_{MI}⁷ *C*⁷ *F*_{MA}⁷ *D*_{MI}⁷

*G*_{MI}⁷ *E*_{MI}^{7(b5)}*A*⁷ *D*_{MI} (*D*^{b9}) *B*_{MI}⁶/*D*^b *F*/*C* *A*_{MI}⁷ *A*^b*MI*⁷

*G*_{MI}⁷ *C*⁷ *A*_{MI}⁷*D*_{MI}⁷*G*_{MI}⁷ *C*⁷ *F*_{MA}⁷ *D*_{MI}⁷ *G*_{MI}⁷ *C*⁷

*F*_{MA}⁷ *D*_{MI}⁷ *G*_{MI}⁷ *E*_{MI}^{7(b5)}*A*⁷ *D*_{MI} (*D*^{b9}) *B*_{MI}⁶/*D*^b

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

B

*A*_{MA}⁷ *A*^{#07} *B*_{MI}⁷ *E*⁷ *A*_{MA}⁷ *F*[#]*MI*⁷₃

*B*_{MI}⁷ *E*⁷ *A*_{MA}⁷ *A*^{#07} *B*_{MI}⁷ *E*⁷ (*F*[#]*MI*⁷) *A*⁷ (*B*⁷) *D*⁷

*G*_{MI}⁷ *C*⁷ *F*_{MA}⁷ *D*_{MI}⁷ *G*_{MI}⁷ *C*⁷

I know the mean-ing of the words "ev-er af-ter" And I'll al-ways see

pol-ka-dots and moon-beams when I kiss the pug-nosed dream.

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

F_{MA}7 D_{MI}7 A₇ / C[#] C_{MI}7 F7 B_{MA}7 E_{MI}7(b5) A7

Portrait Of Tracy

Jaco Pastorius

(Freely)

(solo elec. bass)

A

(Medium Straight 1/8's)

$\text{♩} = 100$

B

Musical score for section B, consisting of two staves. The top staff is in 5/4 time and features a complex melodic line with slurs and triplets. The bottom staff is in 4/4 time and provides a rhythmic accompaniment. A 'rit.' (ritardando) marking is placed above the bottom staff in the final measures of this section.

(Freely)

C

Musical score for section C, consisting of two staves. The top staff is in 4/4 time and features a melodic line with triplet markings. The bottom staff includes a complex chord structure with multiple sharps and triplet markings. The section concludes with a double bar line.

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

Promenade

Denny Zeitlin

March-like

$\text{♩} = 90$

A

(gtr.)

$G_{\text{sus}}G \quad D/F\# \quad F_{MA}^{13} \quad E_{MI}^{11} \quad D_{MI}^{11} \quad G_{\text{sus}}^{13} \quad C_{MA}^{13} \quad E_{bMA}^9(\#11) \quad D_{bMA}^9(\#11)$

(pn.)

$G_{\text{sus}}G \quad D/F\# \quad F_{MI}^{7(b5)} \quad E_{bB} \quad E_{bMA}^7 \quad A^{13} \quad A^7(\#9 \#5) \quad D_{MA}^9 \quad G^{13} \quad B(\text{add } \#11) \quad B_{bMA}^7(\#5)$

(rit.)

(pn.)

B

(Freely)

$E^7(\text{alt.}) \quad A^{13}_{\text{sus}} \quad A^7(b9) \quad D_{MI}^{11} \quad A/C\# \quad D_{MI}^{11}/C \quad B_{MI}^{11(b5)} \quad E^{13} \quad E^7(\#9 \#5)$

(pn.)

$A_{MI}^{11} \quad D^7(b9 \#5) \quad G_{MI}^{11(b5)} \quad D_{b9}(\#11) \quad C^{13(b9)} \quad F_{\text{sus}} \quad A^9/E$

C

(gtr.)

$E_{bMI}^{11} \quad D_{bMI}^{11} \quad C_{MI}^{11} \quad F^7(b9) \quad B_{bMI}^{11} \quad F/A \quad B_{bMI}^{11}/A_{b}$

$G_{MI}^{11(b5)} \quad C^7(b9 \#5) \quad F_{MI}^{11} \quad B_{b7}(b9) \quad E_{bMI}^{11(b5)} \quad A_{MI}^7 \quad D^7$

D

$G \quad D/F\# \quad F_{MA}^{13} \quad E_{MI}^{11} \quad D_{MI}^{11} \quad G_{\text{sus}}^{13} \quad C_{MA}^{13} \quad E_{bMA}^9(\#11) \quad D_{bMA}^9(\#11)$

(a tempo)

$G \quad D/F\# \quad F_{MI}^7(b5) \quad E_{bB} \quad E_{bMA}^7 \quad B^{13}(\#11) \quad E_{MI}^{11} \quad A^{13} \quad D^9_{\text{sus}} \quad G^9_{\text{sus}} \quad G^{13(b9)} \quad C^6_9(D^{13})$

(rit.)

(fine)

(Solos) Med. Ballad $\text{♩} = 69$

E

G_{MA}^7 $D/F^\#$ F_{MA}^{13} E_{MI}^{11} D_{MI}^{11} G^9 C_{MA}^9

$E_{bMA}^9(\#11)$ $D_{bMA}^9(\#11)$ G_{MA}^7 $D/F^\#$ $F_{MI}^7(b5)$ $Bb^7(\#9)$ E_{bMA}^7

A^{13} $A^7(\#9)$ D_{MA}^9 $G^{13}(\#11)$ $B_{F^\#}^{(add \#11)}$ $B_{MA}^7(\#5)$

(Swing (in 2))

F

$E^7(alt.)$ A^{13}_{sus} $A^7(b9)$ D_{MI}^{11} $A/C^\#$ D_{MI}^{11}/C

$B_{MI}^{11}(b5)$ $E^{13}(b9)$ $(E^7(\#9))$ A_{MI}^{11} $D^7(b9)$

$G_{MI}^{11}(b5)$ $D_{b9}(\#11)$ $C^{13}(b9)$ F_{sus} F_{sus} A^9/E

G

E_{bMI}^{11} D_{bMI}^{11} C_{MI}^{11} $F^7(b9)$ B_{bMI}^{11} F/A B_{bMI}^{11}/A^b

$G_{MI}^{11}(b5)$ $C^7(b9)$ F_{MI}^{11} $Bb^7(b9)$ $E_{bMI}^{11}(b5)$ $A_{MI}^7 D^7$

(in 4)

H

G_{MA}^7 $D/F^\#$ F_{MA}^{13} E_{MI}^{11} D_{MI}^{11} G^9 C_{MA}^9

$E_{bMA}^9(\#11)$ $D_{bMA}^9(\#11)$ G_{MA}^7 $D/F^\#$ $F_{MI}^7(b5)$ $Bb^7(\#9)$ E_{bMA}^7

$B^{13}(\#11)$ E_{MI}^{11} A^{13} D^9_{sus} G^9 C^6_9 $(A_{MI}^7 D^7)$

Letters F & G may also be swung in 4.

Solo on EFGH; After solos, D.C. al fine.

Put It Where You Want It

Joe Sample

(As played by The Crusaders)

Med. Funk/Rock

♩ = 126



(elec. pn.)

(gtr.-detached.)

C7

(bass)

C7

(pn. simile)

C7

C7

C7

(elec. pn.)

(ten. & trb.)

B *alto fill* — — — — — *alto fill* — — — — —

D9 F9 C7

alto fill — — — — —

C7 E7 D9 F9

alto fill — — — — — 1. 2.

C7 *C7 break* C7 (*sample alto fill*)

(*ten. trb.*)

A mi C7/G F7 D7

C (*Alto solo*) (*On Cue*)

C7 F7 (*Vamp till cue*) C7 *C7 break* D.S. al Coda

(*Alto solo*) (*On Cue*)

C7 F7 (*Vamp till cue*) C7 *C7 break* D.S., vamp & fade on **A**

P.Y.T. (Pretty Young Thing)

Quincy Jones

James Ingram

(As sung by Michael Jackson)

Med. Funk/Rock

A

♩ = 127

1. Where did you come from, la - dy? And ooh, won't you take me there? Right a - way, won't you ba-by?

Bmi7 **GMA7 etc.** **Bmi7** **A/B**

(bass)

Ten - der - o - ni you've got to be, spark my na - ture, sug - ar, fly with me. Don't you know now

Bmi7 **GMA7** **Bmi7** **A/B** **GMA7**

is the per - fect time, We can make it right, hit the cit - y lights. Then to - night

GMA7 **E/F#** **F#7** **A/B** **B7** **GMA7**

ease the lov - in' pain, Let me take you to - the max. I want to

GMA7 **E/F#** **F#7** **C/D** **B7(#9) (#5)**

B

love you (P. Y. T.) pret - ty young thing, You need some lov - in' (T. L. C.), ten - der

Emi7 **G** **A** **Emi7** **G**

lov - in' care, and I'll take you there.

A G D/F# A/B B7

1. I want to (an y where you wan - na go.)

2.

B7 B7 GMA7/A A7

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

B7 N.C.

(bass) f (add synth.)

Pret-ty young things, re - peat af - ter me, Sing na na na. (Na na na.) Na

A E/G# E/F# N.C.

na na na. (Na na na na.) Sing na na na. (Na na na.) Na na

N.C.

na na na. (Na na na na na.) I'll take you there, take you there. I want to

N.C. G D/F# A/B B7

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

2nd VERSE
Nothin' can stop this burnin'
desire to be with you,
Gotta get to you, baby.
Won't you come? It's emergency,

Cool my fire yearnin', honey, come set me free.
Don't you know now is the perfect time,
We can dim the lights just to make it right.
In the night, hit the lovin' spot,
I'll give you all that I've got.

Quintessence

Quincy Jones

Med. Ballad

$\text{♩} = 57$ N.C.

A

(French horn) (muted trp.) (trb., 8^{va} b.) (muted trb., 8^{va} b.)

$A7(\#9)$ $D7(\#9)$ $E\flat 6/9$ G C^9_{sus} C^9

F_{MA7} $F7/A$ $B\flat 6$ $B\circ 7$ F/C $B_{MI7}(\flat 5)$ $E7/B$

(alto)

A_{MA7} $E\flat 7_{sus}$ $E\flat 7$ $A\flat_{MA7}$ $D7_{sus}$ $D7$ G_{MI}

1. C^9_{sus} $B\flat_{MI} 6/9$ A^{13} $D7(\#9)$ G^9 C^{13} 2. C^9_{sus} C^{13} $F6$

B

$B\flat_{MI} 7$ $E\flat 7$ $C_{MI} 7$ $B\circ 7$ $B\flat_{MI} 7$ $E\flat 13$ $A\flat_{MA7}$

$G_{MI} 7(\flat 5)$ $C7(\flat 9)$ $F_{MI} (MA7)$ F_{MI} $D_{MI} 7(\flat 5)$ G^{13} $C7(\flat 9)_{sus}$ C^{13}

C

F_{MA7} $F7/A$ $B\flat 6$ $B\circ 7$ F/C $B_{MI} 7(\flat 5)$ $E7/B$ A_{MA7}

$E\flat 7_{sus}$ $E\flat 7$ $A\flat_{MA7}$ $D7_{sus}$ $D7$ G_{MI} \oplus C^9_{sus} C^{13} $F6$ $(G_{MI} 7 C7)$

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

\oplus C^9_{sus} $E7(\#9)$ $A7$ $D7(\flat 9)$ $G_{MI} 7$ C^{13} N.C.

(muted trp.) (trb., 8^{va} b.) (muted trb., 8^{va} b.)

alto cadenza (French horn)

alto fill

Medium Latin

Rapture

Harold Land

$\text{♩} = 122$

N.C.

Trumpet part with notes and rests, starting with a whole note rest.

(bs. w/ pn. 8^{va} b.)

(N.C.)

Bass part with notes and rests, starting with a whole note rest.

(add drums)

A

(trp. ten.)

Section A: Trumpet and bass parts. Trumpet has a melodic line with slurs and accents. Bass has chords and notes. Chords: $F^{(add\ 9)}$, $E7sus$, $CMA7/D$, D^bMA7 . Includes a double bar line with a repeat sign and a first ending bracket.

Continuation of Section A. Chords: $FMA7$, $F^{(add\ 9)}$, $E7sus$, $CMA7/D$, F . Includes first and second endings with repeat signs.

B

Section B: Trumpet and bass parts. Trumpet has a melodic line with slurs and accents. Bass has chords and notes. Chords: $A^{13(b9)}$, $D7(\#9)$, $G^{13(b9)}$, $C7(\#9)$, FMI^9 , B^b13sus , FMI^9 , FMI^9 , $B^b13(b9)$, E^bMA^9 , $G7(\#9)$, CMA^9 , $C7(\#9)$. Includes a 'Till Cue' section with a repeat sign and a 'Solo break' section.

Solo break
Solo on form (AAB)
Take 'On Cue' ending to end last solo

D.S. al Coda

Final section: Trumpet and bass parts. Chords: CMA^9 , $N.C.$. Includes a double bar line with a repeat sign and a first ending bracket. Bass part has notes and rests. Includes a double bar line with a repeat sign and a first ending bracket.

(bs. w/ pn. 8^{va} b.) (light drums)

Vamp & fade

Trumpet (upper line) plays melody throughout. Chords in parentheses are used for solos. Bass dispenses with written line during solos. Drums play on the bell of cymbal on beats 2 and 4 during letter A (head only). ©1977 Harold Land. Used By Permission.



BILL EVANS

Medium Swing

♩ = 120

Re: Person I Knew

Bill Evans

C⁹/₄ C⁺ (add 9) F[#]⁺/_C B^bMA⁷/_C
 F_{M1}⁷/_C C_{M1} (add 9)
 F_{M1} (MA 7) C_{M1} (add 9) F_{M1}⁷/_C B^bMA⁷ (#5) /_C
 F_{M1} (MA 7) /_C B^bMA⁷/_C F_{M1}⁷/_C D^b/_C

The main musical score consists of five staves. The first staff is in treble clef and contains the melody with various chords and triplet markings. The second and third staves are in bass clef and provide harmonic accompaniment with triplet markings. The fourth staff continues the bass line with more complex rhythmic patterns. The fifth staff concludes the piece with a double bar line.

(Freely)

F_{M1} (MA 7) /_C B^bMA⁷/_C F_{M1}⁹/_C D^b/_C
 D^b/_C 8va

This section is marked "(Freely)" and consists of two staves. The first staff is in bass clef and contains a melodic line with various chords and a 4-measure rest. The second staff is in bass clef and contains a melodic line starting on an octave higher (8va) with a 4-measure rest.

Medium-Up Reincarnation Of A Lovebird

Charles Mingus

Swing
♩ = 212

A

Section A musical notation (measures 1-12). Chords: F#m1, DMA7, G#7, C#7(#5), D9(#11), G#7, C#7(#5), D7(#9), Bm17, Eb13, G#7(#9)(#5), C#7(#5), F#m1, G#m17(b5), C#7.

B

Section B musical notation (measures 13-24). Chords: F#m1, DMA7, G#7, C#7, D9(#11), G#7, C#7(#5), D7(#9), Bm17, EbMA7, G#7, C#7(#9)(#5), F#m1.

C

(♩ = ♩) (Half-Time Ballad)

Section C musical notation (measures 25-30). Chords: F#m17, B7, F#m17, B7, Ema7, A9(#11).

(♩ = ♩) (Orig. Tempo)

E E_{MA}^7 $A_{9(\#11)}$ A_{MI}^7 D^7 G_{MA}^7 C^7

$B_{MI}^7(b5)$ B^b7 A_{MI}^7 $D^7(b9)$ $G^{\#7}$ $C^{\#7}$

E $F^{\#}_{MI}$ D_{MA}^7 $G^{\#7}$ $C^{\#7}(\#5)$

$F^{\#}_{MI}$ $D^9(\#11)$ $G^{\#7}$ $C^{\#7}(\#5)$

$F^{\#}_{MI}$ $D^7(\#9)$ B_{MI}^7 E^b_{13}

$G^{\#7}(\#9)$ $C^{\#7}(\#5)$ $F^{\#}_{MI}$ $G^{\#}_{MI}7(b5)$ $C^{\#7}$

B_{MI}^7 $E^b_{MA}^7$ $G^{\#7}$ $C^{\#7}(\#9)$

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

last x: molto rit.

(Fine)



Photo by Jim Marshall ©1988

CHARLES MINGUS

Remember Rockefeller At Attica

Medium-Up Swing

Charles Mingus

A

(In 4) $B^b_{MI}9$ E^b9 $A^b_{MA}7$ $F7(b9)$ $B^b7(b9)$

(trp. & ten.) $E^b7(b9)$ $A^b_{MA}7$ $D^6_9(\#11)$ $D^b_{MA}9$

$C7(\#9)$ $F7(\#11)$ $B^b7(\#9)$

$(B^b7(\#9))$ $E^b_{MI}7$ $A^b_{13(b9)}$

$D^b_{MA}9$ $D^6_9(\#11)$ $D^b_6_9$

(2-beat Feel) *(ten. 8^{va} b.)*

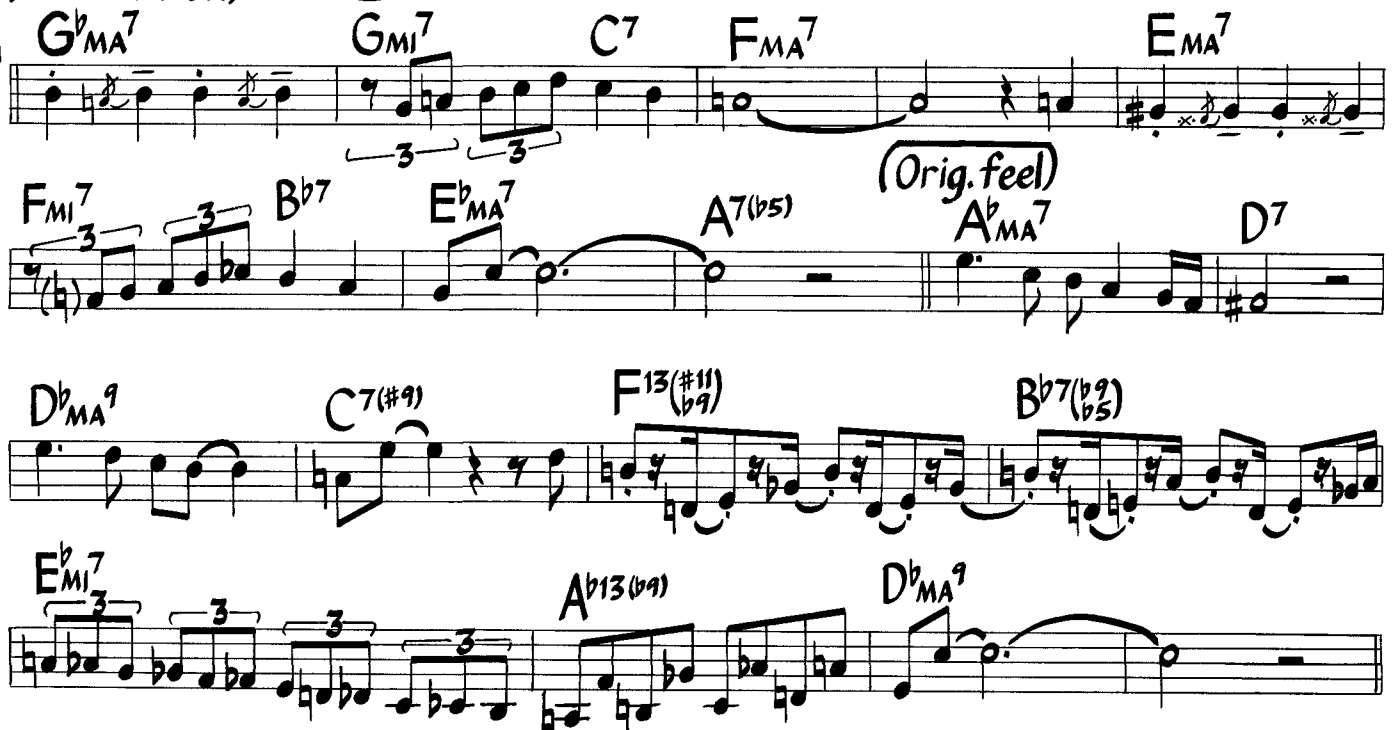
**B**

$G^b_{MA}7$ $G_{MI}7$ $C7$ $F_{MA}7$ $E_{MA}7$

$F_{MI}7$ B^b7 $E^b_{MA}7$ $A7(b5)$ $(Orig. feel)$ $A^b_{MA}7$ $D7$

$D^b_{MA}9$ $C7(\#9)$ $F^{13}(b9)$ $B^b7(b9)$

$E^b_{MI}7$ $A^b_{13(b9)}$ $D^b_{MA}9$

**C**

$B^b_{MI}9$ E^b9 $A^b_{MA}7$ $F7(b9)$

$B^b7(b9)$ $E^b7(b9)$ $A^b_{MA}7$ $D^6_9(\#11)$ $D^b_{MA}9$

last x *(add 13)*

(pn. only)



Rio

Victor Feldman

Bright Samba

$\text{♩} = 142$

1-3 $B^{\flat}13(\#11)$ $A_{MI}7$ 4. $A_{MI}7$ break

(elec. pn. fill) (fl. & elec. pn.)

A $B^{\flat}13(\#11)$ $A_{MI}7$ $B^{\flat}13(\#11)$

$(B^{\flat}13(\#11))$ $A_{MI}7$ D^9_{sus} D^9

1 G^9_{sus} $G13$ $C_{MA}7$ $(C_{MA}7)$ $F\#13$ $F13$ $E7(\#9)$

break 2. G^9_{sus} $G13$ $B^{\flat}9_{sus}$

B $B^{\flat}9_{sus}$ $B^{\flat}9$ $G_{MI}7$ $C7(b9)$

$F_{MI}7$ $B^{\flat}9$ $A^{\flat}9$ $G_{MI}7$ $C7(b9)$ $F_{MI}7$

$B^{\flat}9$ $G_{MI}7$ $C7(b9)$ $F_{MI}11$

$E^{\flat}_{MI}11$ G^9_{sus} $F\#13$ $F13$ $E7(\#9)$ break

fl. tr. $(D.S. \text{ al } 3^{rd} \text{ ending})$

3 G^9_{sus} $G13$ $B^{\flat}13_{sus}$ $G13_{sus}$ (3x's)

(piano solo)

$B^{\flat}13_{sus}$ \oplus $G13_{sus}$ $E7(\#9)_{\#5}$

(solo continues) (end solo)

C (Solos) $B^{\flat}13(\#11)$ $A_{MI}7$ $B^{\flat}13(\#11)$

$A_{MI}7$ D^9_{sus} D^9 1. G^9_{sus} $G13$

$C_{MA}7$ $E7(\#9)_{\#5}$ 2. G^9_{sus} $G13$

D $B^{\flat}9_{sus}$ $B^{\flat}9$ $G_{MI}7$ $C7(b9)$ $F_{MI}7$ $B^{\flat}9 (A^{\flat}9)$

$G_{MI}7$ $C7(b9)$ $F_{MI}7$ $B^{\flat}9$ $G_{MI}7$ $C7(b9)$

$F_{MI}11$ $E^{\flat}_{MI}11$ G^9_{sus} $E7(\#9)_{\#5}$

E $B^{\flat}13(\#11)$ $A_{MI}7$ $B^{\flat}13(\#11)$ $A_{MI}7$

D^9_{sus} D^9 G^9_{sus} $G13$ Till Cue $C_{MA}7$ $E7(\#9)_{\#5}$

On Cue $B^{\flat}13_{sus}$ 1-3. $G13_{sus}$ 4. $A_{MI}7$ break (fl. & elec. pn.) (D.S. al Coda)

Solo on CCDE; take 'On Cue' ending at end of last solo.

\oplus $G13_{sus}$ $F\#13$ $F13$ $E7(\#9)_{\#5}$ break $B^{\flat}13_{sus}$



JACO PASTORIUS

Photo by Tom Ciani ©1988

River People

Jaco Pastorius
(As played by Weather Report)

Medium Funk

$\text{♩} = 104$ GMA^{13}

(handclaps on 2 & 4 throughout)

A GMA^{13} DMA^7/A GMI^9 BMA^{13}/E

(synth.)

FMA^{13}/E DMA^7/A CMA^7/D GMI^9

AMA^{13}/E DMA^7/A GMI^9 FMI^{11}

B (Synth. Solo) F^{13} (blues scale)

B^b (add b^{13} , add 9) F

(synth. w/ sop, behind solo)

(vamp till cue)

(On Cue) F^{13} (comp. figure)

C (Solo continues)

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

Vamp & fade

River People (Bass)

Medium Funk

♩ = 104 GMA¹³

A



B

F13

(B^b(add b13)/F)

(F13)

Detailed description: This section contains three staves of music. The first staff begins with a treble clef and a key signature of one flat. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The second staff continues with: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The third staff continues with: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The key signature changes to two flats for the second and third staves.

C

(On Cue)

F13

(Vamp till cue)

(2)

(2)

Vamp & fade

Detailed description: This section contains three staves of music. The first staff begins with a treble clef and a key signature of one flat. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The second staff continues with: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The third staff continues with: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The key signature changes to two flats for the second and third staves. The notation includes repeat signs and a double bar line with a repeat sign.

Med. Swing

Robbin's Nest

"Illinois" Batiste Jacquet
Sir Charles Thompson

♩ = 104

(Intro)

(trp w/ ten. 8^{va} b.)

D¹³ D^{b6} N.C.

(bs. w/ pn. 8^{va} b.)

A

D^{b6} A⁹

A⁹ F^{mi7} E^{o7} E^{bmi7} A^{b13}

1. 2.

D^{b6} B^{b7} E^{bmi7} A^{b7} D^{b6}

(ten.)

B

F⁷ B^{b7}

(trp.)

E^b7 $E^b_{mi}7$ A^b7

C

(unis.) D^b6 A^9

$F_{mi}7$ E^o7 $E^b_{mi}7$ A^b13 D^b6 B^b7 $E^b_{mi}7$ A^b7

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

⊕

(ten.) N.C. (bs. w/ pn. 8^{va} b.) rit.

Tenor sounds one octave lower than written throughout.

Ruby, My Dear

Thelonious Monk

Med. Ballad

(Intro)

(solo)
pn.)

$E^bMA7(\#11)$ $E9(\text{add } 11)$ $F\#6/9$ $B7(b9)$ $Bb7(b9)$

A

(add)
bs. &
dr.)

(melody) 3

$FMI7$ $Bb7(b9)$ E^bMA7 $FMI7$ $F\#MI7$ $GMI7$ A^b6 G^b/B $GMI7$ $C7(b9)$

$FMA7$ $GMI7$ A^bMI7 $AMI7$ $BbMI7$ $E^b7(b9)$ A^bMA7 $BbMI7$ $BMI7$ $CMI7$

1. 2.

$BbMI7(\text{add } 11)$ $A(\text{add } 9)$ $E7_{\text{sus}}$ $Bb7(b5)$ $BMI7(\text{add } 11)$ $Bb7(b5)$

B

$AMA7$ $BMI7$ $E7(b9)$ $A6/9$ $Bb6$ $G7(b9)/B$

(pn.)

CMI CMI^(MA7) CMI⁷
 (add MA7)
 CMI⁷ DMI⁷ EbMI⁷
 Ab13(b5) Eb (Ab⁷)

C

FMI⁷ Bb7(b9) EbMA⁷ (pn.)
 FMI⁷ F#MI⁷ GMI⁷ Ab6 G^b Bb GMI⁷ C7(b9) FMA⁷ GMI⁷ AbMI⁷ AMI⁷

BbMI⁷ Eb7(b9) AbMA⁷ BbMI⁷ BMI⁷ CMI⁷
 (add 11) BbMI⁷ E⁹(add 11) F#^{6/9} B7(b9) Bb7(b9)

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

⊕

(Freely) (wholetone fill)
 (add 11) BbMI⁷ E⁹(add 11) F#^{6/9} B7(b9) Bb7(b9) A7(b5) Ab13(b5) DbMA⁹

Melody is played with straight eighths.

Rush Hour

Russell Ferrante

Robben Ford

(As played by The Yellowjackets)

Med.-Up Funk

J = 122

(dr.) $E_{MI}7$ $E/F\#$ $G\#7^{(\#9)}$ $C\#13_{sus}$ $D\#9_{sus}$ $C\#13_{sus}$ $D\#9_{sus}$ $C\#13_{sus}$ $A_{MA}7^{(\#5)}$

f (bs. w/ pn. LH)

A (organ) (gtr.) (1st x: organ doubles gtr. 2nd x: organ plays harmony ('organ' part))

$C\#13$

(gtr.) (organ)

$A_{MA}7^{(\#5)}$ $C\#13$

(gtr.) (organ)

$C\#13$ $A_{MA}7^{(\#5)}$

1. 2.

($A_{MA}7^{(\#5)}$) $E_{MI}7$ $E/F\#$ $G\#7^{(\#9)}$ ($A_{MA}7^{(\#5)}$) $E_{MI}7$ $E/F\#$ $G\#7^{(\#9)}$

(gtr.) (bs.)

Chords are more sustained at letter B.

B

Chords: C#13_{sus}, C#7(#9), F#_{mi}7

Chords: B13, CMA7, B7(#9)

Chords: E_{MI}11, E_{MI}7, E/F#, G#7(#9)

1. (solo break) 2.

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

(gtr, 8va b.)

Chords: C#13_{sus}, D#9_{sus}, C#13_{sus}, D#9_{sus}, C#13_{sus}, AMA7(#5)

Alternate
[A] for
solos

(drums play 1/16-notes on hi-hat)

Chords: C#13_{sus}, D#9_{sus}, C#13_{sus}, D#9_{sus}, C#13_{sus}, D#9_{sus}, C#13_{sus}, D#9_{sus}, AMA7(#5), E_{MI}7, E/F#, G#7(#9)

Sample bass line
at [B] for solos:

Chords: C#13_{sus}, C#7(#9), F#_{mi}7 (etc.)

Medium Straight 1/8's
♩ = 100

Safari

Michael Brecker
(As played by Steps Ahead)

A (1st x: sop. 1 only)
(2nd x: add ten.)

TACET 12

(2nd x: add sop. 2) (sop. 1 sop. 2 ten.) (3x's)

TACET

B

(ten. 1) (ten. 2 2nd x only)

C

(2nd x: add upper part, synth.)

(ten. w/ synth.)

Tacet 1st x - - - - -

(4x's)

D (Solos)

C_{MI}^7 C_{MI}^7/F

(4x's)

E

C/F $C_{MI}^7(b5)/F$ Bb/F F_{MI}^{11}

F

(1st & 2nd x's: tacet)
(3rd through 6th x's: play behind solo) (4th x: add upper part, synth.)

C^7/G $F7(b9)$ D^b/A F_{MI}^7/Bb

(ten. w/ synth.)

A/C F^7/C B_{MI}^7 $D_{MI}/F\#$

(6x's)

C/F

Tacet 3rd x - - - - -

$C_{MI}^7(b5)/F$ Solo on DEF (with repeats as marked)
Take Coda during last solo to end.

Bb/F (ten. 1) (ten. 2)

F_{MI}^{11}

Vamp, Solo & Fade

Safari (Bass)

Medium Straight 1/8's

♩ = 100

Chords: C_{MI}^7 , C_{MI}^7/F , (3x's)

(1st x: rest)

A Chords: C_{MI}^7 , C_{MI}^7/F , C_{MI}^7 , C_{MI}^7/F

Chords: (C_{MI}^7/F) , (3x's), C_{MI}^7 , C_{MI}^7/F

B Chords: (1st x) C/F , $C_{MI}^7(b5)/F$

Chords: B^b/F , F_{MI}^{11}

C Chords: C^7/G , $F7(b9)$, D^b/A , F_{MI}^7/B^b , A/C , F^9/A , B_{MI}^7 , $D_{MI}/F^{\#}$ (4x's)

(1st x)

D (Solos) Chords: C_{MI}^7 , C_{MI}^7/F , (4x's)

(1st x)

E Chords: (1st x) C/F , $C_{MI}^7(b5)/F$, B^b/F , F_{MI}^{11}

F Chords: C^7/G , $F7(b9)$, D^b/A , F_{MI}^7/B^b , A/C , F^9/A , B_{MI}^7 , $D_{MI}/F^{\#}$ (6x's)

(1st x)

Solos on DEF (with repeats as marked)
take Coda during last solo to end

Chords: (1st x) C/F , $C_{MI}^7(b5)/F$, B^b/F , F_{MI}^{11}

Vamp & fade

Letters C & F build dynamically.

Medium Straight 1/8's

Safari (Keyboard)

$\text{♩} = 100$

(Intro) (C_{mi}^7/F) (synth.) (2) $(3x's)$

A (C_{mi}^7/F) (2)

(play lower notes on repeat only)

(C_{mi}^7/F) (2) $(3x's)$

(C_{mi}^7/F) (2)

B C^7/F $C_{mi}^7(F^b5)$

B^b/F F_{mi}^{11}

C C^7/G $F^7(b9)$ D^b/A F_{mi}^7/B^b

A/C F^9/A B_{mi}^7 $D_{mi}/F^\#$ $(4x's)$

(Solos)

D C_{mi}^7/F (2) $(4x's)$

Letters C and F build dynamically.

E

C7/F *Cm7(b5)/F*
Bb/F *Fm11*

F

C7/G *F7(b9)* *Db/A* *Fm7/Bb*
A/C *F9/A* *Bm7* *Dm/F#* (6x's)

Solos on DEF
 (with repeats as marked);
 Take Coda during last solo to end.

⊙

C7/F *Cm7(b5)/F*
Bb/F *Fm11*

Vamp & fade

Synth. line (chime) played
 3rd & 4th x's at **⊙** and
 5th & 6th x's at **F**:

Sandu

Clifford Brown

Medium Swing

$\text{♩} = 138$

N.C. **A** $E^{\flat 7}$ $A^{\flat 7}$ $E^{\flat 7}$

(trp. w/ ten. 8^{va} b) 3

$E^{\flat 7}$ $A^{\flat 7}$ $E^{\flat 6}$

3

$E^{\flat 6}$ C^7 (trp. ten.) B^{\flat} Pedal $E^{\flat 6}$

(unis.)

1. $F^{\flat} M^{\flat} 7$ $E^7(\#11)$ break $E^{\flat 6}$ solo break

(ten. 8^{va} b) 3

B (Solos) $E^{\flat 7}$ $A^{\flat 7}$ $E^{\flat 7}$

$A^{\flat 7}$ $E^{\flat 6}$ $G^{\flat} M^{\flat} 7$ C^7

$F^{\flat} M^{\flat} 7$ $B^{\flat 7}$ $E^{\flat 6}$ C^7 $F^{\flat} M^{\flat} 7$ $B^{\flat 7}$

after solos, D.C. al Coda
(play head twice before taking Coda)

B^{\flat} pedal $E^{\flat 9}(\#11)$

(unis.) (trp.) (trp. ten.)

Trumpet plays melody (upper part) throughout.

Med. Swing

Satin Doll

Duke Ellington
Billy Strayhorn
Johnny Mercer

(Intro)

(pn.)

(C/G)

(A7)

(sample bass line)

A

*D*Mi7 G7 *D*Mi7 G7 *E*Mi7 A7 *E*Mi7 A7

Cig- a- rette hold - er which wigs me, O- ver her should - er, she digs me,

(*A*Mi7(b5) D7 (*A*bMi9 D**b**9)

D7 D**b**9 CMA7 (A7)

Out cat- tin', that Sat - in Doll.

*D*Mi7 G7 *D*Mi7 G7 *E*Mi7 A7 *E*Mi7 A7

Ba- by shall we go out skip-pin', Care-ful, a- mi - go, you're flip-pin',

(*A*Mi7(b5) D7 (*A*bMi9 D**b**9)

D7 D**b**9 CMA7

Speaks Lat- in, that Sat - in Doll. She's

B

*G*Mi7 C7 *G*Mi7 C7 FMA7

no- bod-y's fool, so I'm play - ing it cool as can be, I'll

*A*Mi7 D7 *A*Mi7 D7 G7 (spoken)

give it a whirl - but I ain't for no girl - catch-ing me, Switch - e-roo- ney.

C

*D*Mi7 G7 *D*Mi7 G7 *E*Mi7 A7 *E*Mi7 A7

Tel- e-phone num - bers, well, you know, Do- ing my rhum - bas with u - no,

(*A*Mi7(b5) D7 (*A*bMi9 D**b**9)

D7 D**b**9 CMA7 (*E*Mi7 A7)

And that 'n' my Sat - in Doll.

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

(C/G)

N.C.

(bs. w/ pn. 15^{ma} b.)

*A*Mi7(b5) may be played as *A*Mi7.
Bass plays in 2 for letters A and C of the head, walks in 4 for letter B and for solos.

Save Your Love For Me

Buddy Johnson

(As played by Cannonball Adderley & Nancy Wilson)

Med. Ballad

$\text{♩} = 60$

(bass, w/ pn 8va b) (bs)

A

Wish I knew ——— why I'm so in love with you, no one else in this

world will do, Dar - lin' please save your love for me.

Run a way, ——— if I were wise I'd run a - way, But like a fool in

love I stay and pray you'll save your love for me. I can

B

feel it e - ven when ——— you're not here, can't con - ceal it, I real - ly

love you, my dear ——— And though I know no good can come from lov - in' you, ——— I

can't ——— do a thing, I'm so in love with you. ——— (So dar - lin')

C E_{MI}^9 G_{MI}^9 C^{13}

Help me please, _____ have mer-cy on a fool like me, I know I'm lost but

E_{MI}^9 A^9_{sus} D A_{MI}^7 D $B7(\#9)$

still I plead, Dar - lin', please save your love for me.

$C^9(\#11)$ $B7$ E_{MI}^9 G_{MI}^9 C^{13}

me. You may have fun _____ with the crowd, but for cry - ing out loud,

E_{MI}^9 $A^7(\#9)$ D A_{MI}^7 D A_{MI}^7

Dar - lin', please save your love for me. _____

(molto rit.) **(a tempo)**

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



Photo by Jim Marshall ©1988

McCOY TYNER

Search For Peace

McCoy Tyner

Medium Ballad

♩ = 58

A

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

B

(bs. - straight 1/8's)

C

Solo on form (AABC);
After solos, D.C. al Coda (no repeat)

C13
pn. fill

Chords in parentheses not used during solos.

Self Portrait In Three Colors

Charles Mingus

Medium Swing Ballad

$\text{♩} = 61$ $B^{\flat}6/9$ $E^{\flat}MA7/B^{\flat}$ $CMI7/B^{\flat}$ D^{\flat}/C^{\flat} C^{\flat}

(pn.)

A $B^{\flat}MI6$ $E^{\flat}MI7$ $A^{\flat}13$ $D^{\flat}7$ $G^{\flat}MA7$ B^9 $CMI7$ $F7(\#5)$

alto w/ tenor (3rd x: alto only)

trom. (tacet 1st x)

tenor (3rd x only)

$E^{\flat}MI7$ $A^{\flat}13$ $E13(\#11)$ **B** $E^{\flat}MA7$ $A7(b9)$ $EMA7$

$E^{\flat}MA7$ $GMI7$ C^9 $FMI7$ $B^{\flat}13$

8^{va} b

Musical score for guitar, consisting of three staves. The score is divided into three measures by vertical bar lines.

- Measure 1:**
 - Staff 1: Chord F_{MI}^7 followed by a triplet of eighth notes, then a triplet of eighth notes with a sharp sign, and another triplet of eighth notes with a sharp sign.
 - Staff 2: A triplet of eighth notes.
 - Staff 3: A triplet of eighth notes, followed by a note with an 8va b. (octave down) marking.
- Measure 2:**
 - Staff 1: Chord $E^b_{MA}^7$ followed by a triplet of eighth notes, then a triplet of eighth notes with a sharp sign, and another triplet of eighth notes with a sharp sign.
 - Staff 2: A triplet of eighth notes.
 - Staff 3: A triplet of eighth notes, followed by a note with an 8va b. (octave down) marking.
- Measure 3:**
 - Staff 1: Chord $E^b_{MA}^7$ followed by a triplet of eighth notes, then a triplet of eighth notes with a sharp sign, and another triplet of eighth notes with a sharp sign.
 - Staff 2: A triplet of eighth notes.
 - Staff 3: A triplet of eighth notes, followed by a note with an 8va b. (octave down) marking.

Chord annotations above the staves include: F_{MI}^7 , $B^b7(\#5)$, $E^b_{MA}^7$, D^b13 , $C_{MI}^7(b5)$, D^b/C^b , C^b , and $E^b_{MA}^7$.

Performance markings include: $1, 2.$ and $3.$ above the first and third measures respectively; $(loco)$ below the first measure; $8va\ b.--$ below the first and third measures; and $fill$ below the third measure.

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

Shaker Song

Music by Jay Beckenstein

Lyric by David Lasley

and Allee Willis

(As sung by Manhattan Transfer)

Med. Samba (Intro)

$\text{♩} = 97$ (G⁶ F^{6/9} G⁶ F^{6/9}) (4x's) (G⁶ F^{6/9} G⁶ F^{6/9})

(bass tacet) (pn.) (ten.) ((pn. simile))

(G⁶ F^{6/9} G⁶ F^{6/9} G⁶ F^{6/9} G⁶)

(G⁶ F^{6/9}) N.C.

(gtr. fills) (pn., ten. doubles bottom line)

(add bass) (pn.) C^{MA7} C⁶ F/G G⁹ C^{MA7} C⁶ F/G^{1.} G⁹ F/G^{2.}

The

A C^{MA7} F^{MA7} C^{MA7} F^{MA7}

1.Fool screams, "No more." He grabs his shirt and hits the door, What she

C^{MA7} F^{MA7} C^{MA7} F^{MA7}

needs from him he ig - nores, It's a bore, oh it's a bore, oh it's a bore, oh it's a

A^bMA⁷/B^b E^bMA⁷ G^bMA⁷/A^b D^bMA⁷

Blast the rad - i - o, The hits just come and go, Black out what he

A^bMA⁷/B^b E^bMA⁷ G⁹sus

knows that he has blown, That he has blown. 2.The

B F^{MA7} E⁷(#9) A^{MI7} G^{MI7}

He can shake the blues, but you know he still can get con - fused,

G^{MI7} C⁹sus F^{MA7} G⁹sus C^{MA7}

It seems like such a waste, 'cause he can't shake her, shake

C¹³_{SUS} C⁹ F^{MA7} E7(#9)

her, He can shake his tail, but you know his

A^{MI7} G^{MI7} C⁹_{SUS} F^{MA7} G⁹_{SUS}

moves are get - ting stale, He's on the make, but oh, his heart can't fake, He can't

C^{MA7} C⁶ F/G G⁹ C^{MA7} C⁶ F/G G⁹

shake her, shake her, He can't shake her, No, he can't

C^{MA7} C⁶ F/G G⁹ C^{MA7} C⁶ F/G

shake her.

(sample scat) - - - - -

C^{MA7} G⁹_{SUS}

shake her, shake her, He can't

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

(Vamp, solo (scat) and fade)

bars 5-8 of **A**
for 2nd verse:

bars 5-8 of **A**
for 3rd verse:

bars 5-8 of **A**
for 4th verse:

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

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

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

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

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

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

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

Fast Bebop

N.C.

Shaw 'Nuff

Charlie Parker
Dizzy Gillespie

$\text{♩} = 278$

(Intro) drums (pn.)

(drums play time)

$B^b M_1$ (MA7) (trp.) (alto)

(bs.)

C/E^b

$B^b M_1$ (MA7)

$C^b 7$

$B^b M_1$ (hi-hat continues) (N.C.)

(trp. w/ alto 8^{va} b.) (drums) (to end)

(fine) (sample pn. fill) (B^b6) break (trp. & alto)

A $B^b 6$ $G M_1 7$ $C M_1 7$ $F 7$ $B^b 6$ $G 7 (\#5)$ $C M_1 7$ $F 7 (\#5)$

$B^b 7$ $E^b 6$ $E^o 7$ B^b / F $G 7$ $C M_1 7$ $F 7$ (unis.)

(alto 8^{va} b.)

B \flat 7 **E \flat 6** **E $^{\circ}$ 7** **B \flat 6/F** **F7** **B \flat 6**
 (alto 8^{va} b.)

B **D7(b5)** **G7(b5)**

C13 **F7**

C **B \flat 6** **G $_{mi}$ 7** **C $_{mi}$ 7** **F7** **B \flat 6** **G7(#5)** **C $_{mi}$ 7** **F7(#5)** (unis.)

B \flat 7 **E \flat 6** **E $^{\circ}$ 7** **B \flat 6/F** **F7** **B \flat 6**
 (alto 8^{va} b.)

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

Simple Samba

Jim Hall

Fast Samba

$\text{♩} = 140$

A

C_{MA}^7

$B_{MI}^7(b5)$ E^7

A_{MI}^7 D^7

(gtr.)

G_{MI}^7 C^7

F_{MA}^7

$D_{MI}^7(b5)$

A_{MA}^7

dr. fill

(pn., w/8va)

B

D_{MA}^7

$C\#_{MI}^7(b5)$

$F\#^7$

B_{MI}^7

E^7

A_{MI}^7

D^7

$G\#_{MI}^7(b5)$

G_{MI}^7

$F\#_{MI}^7$

B_{MI}^7

F_{MI}^7

B^b7

$B^b_{MI}^7$

E^b7

$A^b_{MA}^7$

$F_{MI}^7(b5)$

C_{MA}^7

dr. fill

(gtr.)

C

F_{MA}^7

F_{MI}^7

B^b7

3

$E^b_{MA}^7$

$E^b_{MI}^7$

A^b7

3

$D^b_{MA}^7$

$G^b9(\#11)$

F_{MI}^7

B^b9_{sus}

B^b13

D $E^b M A^7$ $D M I^7 (b5)$ G^7 $C M I^7$ F^7

$B^b M I^7$ $E^b 7$ (pn. w/ 8va) (gtr.) $A M I^7 (b5)$ $A^b M I^7$ $G M I^7$

$C^7 (b9)$ (pn.) $F M I^9 (b5)$ $B^b 7 (\#5)$ $E^b 6/9$ dr. fill (pn. w/ bs.)

E

(gtr.) $(E^b M I^9)$

$(E^b M I^9)$ A^b bass

$(D^b M I^9)$

$(D^b M I^9)$ G^b bass

Solo on ABCD; after solos, D.C. al Coda

$E^9 (b5)$ N.C. (dr.) E^b

(pn.) (gtr.)

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

Skylark

Music by Hoagy Carmichael

Lyric by Johnny Mercer

Med. Ballad

A

E^b6 F_{MI}^7 E^b/G $A^b_{MA}^7$ $(G_{MI}^7 C_{MI}^7 B^b_{MI}^7 E^b7 A^b_{MA}^7 E^b_{MA}^7 A^7 A^b_{MA}^7 E^b/G G_{MI}^7 G^b13)$

Sky - lark, Have you an - y-thing to say to me? Won't you tell me where my

$(F7 A^b_{MA}^7 E^b/G F_{MI}^7 B^b7 E^b6 C_{MI}^7 (F13) A^b_{MA}^7 F_{MI}^7 B^b7)$

love can be? Is there a mead - ow in the mist where some-one's wait - ing to be kissed?

$E^b6 F_{MI}^7 E^b/G A^b_{MA}^7 (G_{MI}^7 C_{MI}^7 B^b_{MI}^7 E^b7 A^b_{MA}^7 A^7 A^b_{MA}^7 E^b/G G_{MI}^7 G^b13)$

Sky - lark, Have you seen a val - ley green with spring where my heart can go a

$(F7 A^b_{MA}^7 E^b/G F_{MI}^7 B^b7 E^b6 B^b7(\#9) E^b6)$

jour - ney - ing o - ver the sha - dows and the rain, to a blos - somed cov - ered lane? And in your

B

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

lone - ly flight, Have - n't you heard the mu - sic in the night,

$G_{MI}^7(b5) C^7 F_{MI} (D^b7) (B^b_{MI}^7) F_{MI} E^b7(\#5) A^b6$

won - der - ful mu - sic, Faint as a will - 'o - the-wisp, cra - zy as a loon,

$G^6 E_{MI}^7 A^7 D^7 G^6 B^b7$

Sad as a gyp - sy ser - e - nad - ing the moon. Oh,

C

$E^b6 F_{MI}^7 E^b/G A^b_{MA}^7 (G_{MI}^7 C_{MI}^7 B^b_{MI}^7 E^b7 A^b_{MA}^7 A^7 A^b_{MA}^7 E^b/G G_{MI}^7 G^b13)$

Sky - lark, I don't know if you can find these things, But my heart is rid - ing

$(F7 A^b_{MA}^7 E^b/G F_{MI}^7 B^b7 E^b6 B^b7 E^b6 (B^b7))$

on your wings, So if you see them an - y - where, won't you lead me there?

Chords in parentheses are optional.

A Sleepin' Bee

Music by Harold Arlen
Lyric by Harold Arlen
& Truman Capote

Med. Swing

A

Ab^bMA⁷ Eb⁹SUS Ab^bMA⁷ Eb⁹SUS Ab^bMA⁷ D⁹(#11) Db^bMA⁷ G^b13^{SUS}

When a bee lies sleep-in' in the palm of your hand,

Ab^bMA⁷ Db⁷ C⁷ F⁷(b9) Bb^bMi⁷ E⁹(#11) Eb⁹ Db⁹

you're be-witched and deep in love's long looked af-ter land;

C¹³ C⁷(b9 #5) F⁷(b9) F⁷(b9 #5) Bb¹³ Bb⁹(#5) Eb¹³ Eb¹³(b9)

Where you'll see a sun-up sky with a morn-in' new, And

Ab¹³ Ab⁹(#5) (Db^bMi⁷ Gb¹³) Bb^bMi⁷ C^{Mi}7 Db⁶ D^o7 Eb⁹SUS Eb⁹

where the days go laugh-in' by as love comes a-call-in' on you.

B

Ab^bMA⁷ Eb⁹SUS Ab^bMA⁷ Eb⁹SUS Ab^bMA⁷ D⁹(#11) Db^bMA⁷ G^b13^{SUS}

Sleep on, Bee, don't wak-en, can't be-lieve what just passed,

Ab^bMA⁷ Db⁷ C⁷ F⁷(b9) Bb^bMi⁷ E⁹(#11) Eb⁹ Db⁹

He's mine for the tak-in', I'm so hap-py at last:

C¹³ C⁷(b9 #5) F⁷(b9) F⁷(b9 #5) Bb¹³ Bb⁹(#5) Eb⁹SUS Eb⁷(b9)

May-be I dream, but he seems sweet gold-en as a crown, A

Ab^bMA⁷ Db^bMA⁷ C⁷ F⁷ Bb⁹ Eb¹³ C⁷ F⁷(b9)

sleep-in' bee done told me I'll walk with my feet off the ground when my

Bb⁹ Bb⁹(#5) Eb¹³SUS Eb¹³ Ab⁶ (BMA⁷ EMA⁷ AMA⁷)

one true love I have found.

Small Day Tomorrow

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

Med. Jazz Ballad

$\text{♩} = 60$ **(Intro)**

E_{MI} $C\#7(\#11)$ C^{13} $B7(\#5)$

A

E_{MI} C/E E_{MI}^6 E_{MI}^7 CMA^7 $CMA^7(\#11)$ $F\#_{MI}^7(\text{add } 11)$ $B7(b9)$

I don't have to go to bed, I've got a small — day to-mor-row. (Small day to-mor-row)

E_{MI} C/E E_{MI}^6 E_{MI}^7 C^7 $B7(b9)$ E_{MI} $(B7(\#5))$

I don't have to use my head, I've got a small day to — mor-row. ———

E_{MI} C/E E_{MI}^6 E_{MI}^7 CMA^7 $CMA^7(\#11)$ $F\#_{MI}^7(\text{add } 11)$ $B7(b9)$

I can sleep the day a — way And it won't cause — too much sor — row (not to-mor — row)

E_{MI} C/E E_{MI}^6 E_{MI}^7 C^7 $B7(b9)$ E_{MI}

So to — night this mouse will play, She's got a small day to — mor — row. ———

B

G_{MI}^7 $E_{b_{MI}}^9$ G_{MI}^7 $E_{b_{MI}}^9$ G_{MI}^7 $E_{b_{MI}}^9$ $A_{b_{MI}}^9$ $A_{MI}^7(\text{add } 11)$ $D7(\#5)$

Now all those big wheels, with all their big deals, are gon-na need their sleep.

$C\#_{MI}^7(b5)$ C^7 $C\#_{MI}^7(b5)$ C^7 $B_{MI}^7(\text{add } 11)$ $E7(\#9)$ $F\#_{MI}^7(b5)$ $B7(b5)$

But I'm a drop-out who'd rath-er cop-out than run with all the sheep. ———

C

E_{MI} C/E E_{MI}^6 E_{MI}^7 CMA^7 $CMA^7(\#11)$ $F\#_{MI}^7(\text{add } 11)$ $B7(b9)$

Hon — ey Chile, to-night's the night and there's a car — I can bor-row, 'til to-mor-row.

E_{MI} C/E E_{MI}^6 E_{MI}^7 $F\#_{MI}^7(b5)$ C^7 $B7(\#5)$ E_{MI} $(B7(\#5))$

We can swing till broad day — light, I've got a small — day to — mor-row. ———

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

Musical score for guitar. The first system consists of seven measures. The first measure has a treble clef and a common time signature. The notes are: quarter note F#4, eighth notes G#4 and A4, quarter note B4, eighth notes C5 and B4, quarter note A4, eighth notes G#4 and G4, quarter note F#4. There are two triplets under the first six notes. Chords above: F#MI7(add11) b5, B7(b9), EMI, C/E, EMI6, EMI7, C13. The second system consists of five measures. The first measure has a treble clef and a common time signature. The notes are: quarter note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Chords above: B7(#5), (N.C.), EMI, C#7(#11) #9, C9, B7(#9) #5, A9(#11). The lyrics are: "till day af - ter to-mor-row. We can swing right out of sight, We've got a long night and a small day to - mor-row. (a tempo) (pn. fill) rit."

till day af - ter to-mor-row. We can swing right out of sight, We've got a long night and a

small day to - mor-row. (a tempo) (pn. fill) rit.

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

Solar

Miles Davis

Medium Swing

$\text{♩} = 165$

(muted trp.)

$C_{MI}^{(MA7)}$

(G_{MI7})

C_{MI7}

G_{MI7} C^7

(melody on repeat)

(melody both times)

F_{MA7}

F_{MI7}

B^b7

E^b_{MA7}

E^b_{MI7} A^b7

D^b_{MA7}

$D_{MI7}^{(b5)}$ G^7

(Ending)

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

(bs. plays C pedal)

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

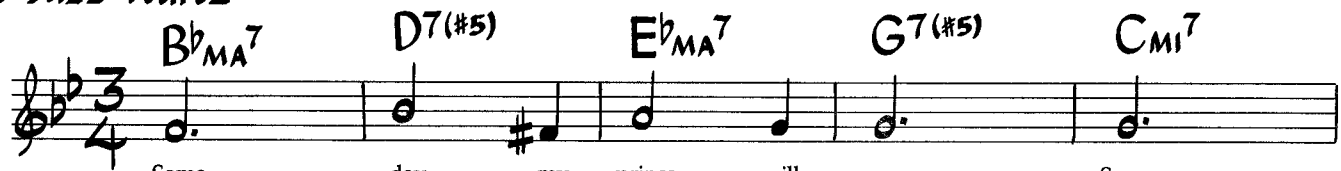
Someday My Prince Will Come

Music by Frank Churchill

Lyric by Larry Morey

Med. Jazz Waltz


A



Some - day my prince will come, Some




day I'll find my love, And how thrill - ing that mo - ment will




be, When the Prince of my dreams comes to me.

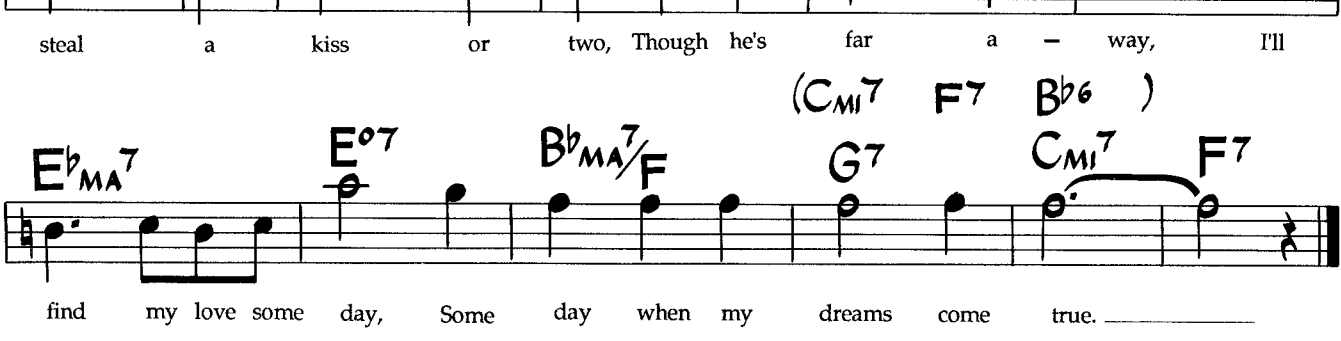
B



He'll whis - per, "I love you," And



steal a kiss or two, Though he's far a - way, I'll



find my love some day, Some day when my dreams come true.

2nd VERSE

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

Med. Samba

Song For Lorraine

Jay Beckenstein
(As played by Spyro Gyra)

$\text{♩} = 112$ (FMA⁷)

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

Ab(add 9) C 1. 2.

A (sop.) FMA⁹

(elec. pn.)

FMA⁹ DbMA⁷/Gb 1. 2.

sop. fill

B DMI⁹ G7(b9 #5) CMA⁹ (sop.) DMI⁹ G7(b9 #5)

(sop.) (elec. pn.)

CMA⁹ DMI⁹ G7(b9 #5) CMA⁹ F7(#9) #2

BbMA⁷ GbMA⁷(#11) (sample fill) D.S. al Coda One (♩¹)

C FMA⁷ (Pn. solo) GbMA⁷ (4x's)

D (Swing) (♩=♩) DMI⁷ G7(b9 #5) CMA⁷ EMI⁷ A⁷ DMI⁷ G7(b9 #5)

(solo continues)

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

E (Samba) BbMA⁷ GbMA⁷

D.S. al Coda Two (♩²)

(Sop. solo) BbMA⁷ GbMA⁷

Vamp, solo & fade

Med. Samba

Song For Lorraine (Bass)

$\text{♩} = 112$

F_{MA}^7

G^b/C

$A^b(\text{add } 9)/C$

1.

2.

A

F_{MA}^9

$D^b_{MA}^7/G^b$

1.

2.

B

D_{MI}^9 $G^7(\text{b}9/\#5)$ C_{MA}^9 D_{MI}^7 $G^7(\text{b}9/\#5)$

C_{MA}^9 D_{MI}^7 $G^7(\text{b}9/\#5)$ C_{MA}^9 $F^7(\text{b}9/\#5)$

$B^b_{MA}^7$ $G^b_{MA}^7(\text{b}11)$

$G^b_{MA}^7(\text{b}11)$

C (pn. solo) F_{MA}^7 $G^b_{MA}^7$ (4x's)

(play samba)

D.S. al Coda One (Φ^1)

D (Swing) ($\text{♩} = \text{♩}$)

D_{MI}^7 $G^7(\text{b}9/\#5)$ C_{MA}^7 E_{MI}^7 A^7 D_{MI}^7 $G^7(\text{b}9/\#5)$

C_{MA}^7 $E^b_{MI}^7 A^b7$ D_{MI}^7 $G^7(\text{b}9/\#5)$ C_{MA}^7 $F^7(\text{b}9/\#5)$

E (Samba)

$B^b_{MA}^7$ $G^b_{MA}^7$

D.S. al Coda Two (Φ^2)

$B^b_{MA}^7$ $G^b_{MA}^7$

Vamp & fade

The Song Is You

Music by Jerome Kern
Lyric by Oscar Hammerstein II

Med.-Up Swing

A

CMA⁷ *E^bo⁷* *Dmi⁷* *G⁷*

I hear mu - sic when I look at you, A beau - ti - ful

CMA⁷ *A⁷* *Dmi⁷* *G⁷*

theme of ev - 'ry dream I ev - er knew, Down deep in my

(CMA⁷) *E_{MI}⁷* *A⁷* *Dmi⁷* *G⁷*

heart I hear it play, I feel it

(E⁷(b9) *F_{MI}⁷* *A_{MI}⁷* *B^b⁷* *E_{MI}⁷* *A⁷* *Dmi⁷* *G⁷* *(G⁷)*

start, then melt a - way.

B

CMA⁷ *E^bo⁷* *Dmi⁷* *G⁷*

I hear mu - sic when I touch your hand, A beau - ti - ful

CMA⁷ *A⁷* *Dmi⁷* *G⁷*

mel - o - dy from some en - chant - ed land, Down deep in my

(CMA⁷) *E_{MI}⁷* *A⁷* *Dmi⁷* *G⁷*

heart I hear it say Is this the

C⁶ *(F⁷)* *C⁶* *F_{MI}⁷(b5)* *B⁷*

day?

C

E_{MA}7 **F#_{MI}7** **B7**

I a - lone _____ have heard this love - ly strain, _____

E_{MA}7 **A#_{MI}7(b5)** **D#7**

I a - lone _____ have heard this glad re - frain, _____

G#_{MI} **C#9**

Must it be _____ for - ev - er in - side of me, _____ why can't I

F#13 **(C9)** **B13**

let it go, _____ why can't I let you know, _____ Why can't I

D

C_{MA}7 **E^b7** **D_{MI}7** **G7**

let you know the song my heart would sing? _____ That beau - ti - ful

C_{MA}7 **G_{MI}7** **C7** **F6** **B^b9**

rhap - so - dy of love and youth and spring, _____ The mu - sic is

(C_{MA}7) **E_{MI}7** **A7** **D_{MI}7** **G7**

sweet, _____ The words are true, _____ The song is

C6 **(F7)** **C6** **D_{MI}7** **G7**)

you.

Sonja's Sanfona

Jimmy Haslip
Bill Gable
(As played by The Yellowjackets)

Medium Latin

$\text{♩} = 122$

Tacet

A

(dr., perc. & bs. only) *mf* (alto) (brass) *F sus* *G sus*
 (alto) (brass)

N.C. (synth.)

(b)

B

1. *E^bMA⁷(b5)* *FMA⁷(b5)* *A^bMA⁷(b5)* *AMi⁹* *B^bMA⁷/C* *B^b/C* *GMI/B^b*

(alto)

G/A *G(add9)* *FMA⁷* *Emi⁷* *Dmi⁷*

A/G

A/G *A/F#* *A/F* *A/E* *A* *A/B* *A/C*

D/C *D(add9)(omit3)*

(brass) *f*

N.C. *f* (alto w/ bs. 15^a b.)

mf (synth. only)

C *D_{MA}7* *B_{Mi}9* *E_{Mi}7* *D_(add 9)/F#*
 (add rhythm)

B_{Mi} *B_{Mi}/A* *G* *E/F#* *E^b/F#*

B_{Mi}7 *D/A* *G_{Mi}9* *B^b/C*

E/B *E^b/B* *B^b/C* *G_{Mi}/B^b*

A13(#11) *A13(#11)_(b9)* *D_{Mi}7* *A_{Mi}/C*

G_{Mi}9 *C13_{SUS}* *C7(alt.)* *F_{MA}9* *F_{MA}9/E* *D_{Mi}7* *D_{Mi}7/C*

A/B *B_{Mi}7* *B^b/C* *(B^b)* $\text{♩}^{1,2}$

F/E *A7(b9)* *D_{SUS}*

F_(add 9)(omit 3) *(On cue) D_(add 9)(omit 3)* *N.C.* *(alto w/ bass)*
 (brass) (perc. break) *ff* (brass) *mf* (synth. only) *(D.S. al Coda One (♩¹))*

♩^1 *F/E* *A7(b9)_{SUS}* *D.S. al Coda Two (♩²)*

♩^2 *F/E* *A7(b9)_{SUS}* *D_(add 9)(omit 3)* *(Vamp & fade)*

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

Sonja's Sanfona (Bass)

Medium Latin

♩ = 122 (G)

(elec. bs.) *mf*

A

G F G F

N.C.

B

1. $E^b_{MA}7(b5)$ $F_{MA}7(b5)$ $A^b_{MA}7(b5)$ $A_{Mi}9$ $B^b_{MA}7/C$ B^b/C G_{mi}/B^b G/A $G^{(add\ 9)}$ $F_{MA}7$

$E_{mi}7$ $D_{mi}7$ A/G

A/G $A/F^\#$ A/F A/E A A/B A/C

D/C $D^{(add\ 9)}$ (omit 3) N.C. (w/ alto)

C

$D_{MA}7$ $B_{mi}9$ $E_{mi}7$ $D^{(add\ 9)}$ $F^\#$

B_{mi} B_{mi}/A G $E/F^\#$ $E^b/F^\#$

Bm⁷ D/A Gm⁹ B^b/C

E/B E^b/B B^b/C Gm/B^b

A¹³(#11) A¹³(#11) Dm⁷ Am/C

Gm⁹ C¹³_{SUS} C⁷(alt.) F_{MA}⁹ F_{MA}⁹/E Dm⁷ Dm⁷/C

A/B Bm⁷ B^b/C (B^b)

F/E A⁷(b9) D_{SUS}

² F (add 9) (omit 3) Tacet (On cue) D (add 9) (omit 3)

(8^{va} b. -1) (w/ alto)

D.S. al Coda One (♩¹)

F/E A⁷(b9) _{SUS} D.S. al Coda Two (♩²)

F/E A⁷(b9) _{SUS} D (add 9) (omit 3) (Vamp & fade)

Soul Sauce

(Wachi Wara)

Dizzy Gillespie
Chano Pozo
(As played by Cal Tjader)

Med. Latin

A

$\text{♩} = 152$

N.C.

Musical staff A (top) showing the melody for the first system. It starts with a treble clef and a 4/4 time signature. The tempo is marked as Med. Latin with a quarter note equal to 152. The key signature has one flat (Bb). The staff contains several measures of music, including rests and notes. Above the staff, there are dynamic markings and performance instructions: "N.C." (No Chords) and "C7 (dr.)".

(vibes alone)

"Wa- chi Wa- ra" C7 (vibes)

Musical staff A (middle) continuing the melody from the top staff. It includes a double bar line and a repeat sign. Above the staff, there are dynamic markings and performance instructions: "N.C." and "C7".

N.C. (2nd x: add congas)

(add cowbell)

"Wa- chi Wa- ra"

B

Musical staff B showing the bass line. It starts with a bass clef. Above the staff, there are dynamic markings and performance instructions: "N.C." and "(bass)".

(bass)

(bass line continues)

C

Musical staff C showing the vibraphone part. It starts with a treble clef. Above the staff, there are dynamic markings and performance instructions: "N.C." and "(vibes)".

(vibes)

(3x's) N.C.

D

Musical staff D showing the chord progression. It starts with a bass clef. Above the staff, there are chord symbols: C13, Bb13, Ab13, Db13, C13, (Ab13 Gmi7), (3x's) C13, Bb13, Ab13, Db13, C13, (Ab13 Gmi7). Above the staff, there are dynamic markings and performance instructions: "N.C." and "(3x's)".

D.C. al Coda One (ϕ^1)

ϕ^1

Musical staff E (top) showing the solo section. It starts with a treble clef. Above the staff, there are dynamic markings and performance instructions: "(Solos) Gmi7 C7 Gmi7 C7".

After solos, continue to **E**

(sample bass line)

(Vamp till cue)

E

Musical staff E (middle) showing the vibraphone and bass parts. It starts with a treble clef. Above the staff, there are dynamic markings and performance instructions: "(vibes) N.C. p-mp-mf f N.C." and "(3x's)".

(vibes)

N.C. p-mp-mf

f N.C.

(bs. w/ pn.)

D.C. al Coda Two (ϕ^2)

ϕ^2

Musical staff E (bottom) showing the vibraphone and bass parts. It starts with a treble clef. Above the staff, there are dynamic markings and performance instructions: "(vibes) C13 Bb13 Ab13 Db13 C13 (Ab13 Gmi7)".

(vibes)

C13 Bb13 Ab13 Db13 C13

(Ab13 Gmi7)

(bs.)

(Vamp & fade)

Solos may also be played over:

Diagram showing two options for soloing: C7 and Gmi7.

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

Speak No Evil

Wayne Shorter

Medium Swing

$\text{♩} = 138$

A

mf (trp. & ten.)

mf (ten.)

mp (ten. 8va b.) poco a poco cresc.

f (pn., gliss.) *mf* (unis.)

B

C

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

Vamp & fade

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

Spiral

Med. Straight 1/8's
♩ = 148

Kenny Barron
(As played by Sphere)

First system of musical notation. It consists of two staves. The top staff has a treble clef and contains a melodic line with eighth notes and quarter notes. The bottom staff has a bass clef and contains a bass line with eighth notes and quarter notes. Chord symbols above the staves include DmI^9 , $B^bMA^7(\#11)$, DmI^9 , and $B^bMA^7(\#11)$. There are also some handwritten annotations like "(bs.)" and "7".

A

Section A of musical notation, marked with a square 'A' in a box. It consists of two staves. The top staff has a treble clef and contains a melodic line. The bottom staff has a bass clef and contains a bass line. Chord symbols include DmI^{11} (with "(pn.)" and "(pn. w/ ten. 8va b.)"), $B^bMA^7(\#11)$ (with "(pn.)"), GmI^7 (with "(add 11)"), A^mI^7 (with "(add 11)"), and $B^bMA^7(\#11)$. A "sample bass line" is indicated in the bass staff. There is also a triplet of eighth notes in the top staff.

B

Section B of musical notation, marked with a square 'B' in a box. It consists of two staves. The top staff has a treble clef and contains a melodic line. The bottom staff has a bass clef and contains a bass line. Chord symbols include F^7sus , A/F , $F^7sus(b9)$, A^mI^7/B , C^mI^7/D , G^bMA^7/A^b , A^mI^7/B , E^bMA^7/F^b , G^bMA^7/A^b , and E/D .

C

Section C of musical notation, marked with a square 'C' in a box. It consists of two staves. The top staff has a treble clef and contains a melodic line. The bottom staff has a bass clef and contains a bass line. Chord symbols include DmI^{11} (with "(pn.)"), $B^bMA^7(\#11)$ (with "(pn.)"), GmI^7 (with "(add 11)"), A^mI^7 (with "(add 11)"), and $B^bMA^7(\#11)$ (with "(#11)").

D (Solos) (bs.)

E

F

To **D** for more choruses;
Take 'On cue' ending to end each solo.

On Cue

To **D** for more solos;
After solos, D.S. al Coda.



Photo by Jim Marshall ©1988

SONNY ROLLINS

Medium Swinging
Latin

St. Thomas

Sonny Rollins

$\text{♩} = 105$ **A**

(tenor, 8^{va} b.)

C^6 E_{MI}^7 A^7 D_{MI}^7 G^7 C^6

C^6 E_{MI}^7 A^7 D_{MI}^7 G^7 C^6

$E_{MI}^7(b5)$ B^b7 A^7 D_{MI}^7 $A^b7(\#5)$ G^7

C^7 C^9/E F^6 $F^{\#07}$ C^6/G G^7 C^6

(Solos)

B

C^6 A^7 D_{MI}^7 G^7 C^6 **(fine)**

C^6 A^7 D_{MI}^7 G^7 C^6

$E_{MI}^7(b5)$ A^7 D_{MI}^7 G^7

C^7 C^7/E F^6 $F^{\#07}$ C^6/G G^7 C^6

Solos may swing.

After solos, D.C. al fine.
Head is played twice before & after solos.

Sticky Wicket

Al Jarreau
Jay Graydon
Greg Phillinganes

Med. Funk

Ab7 G7(#5) Gb13 F7 Gb13 G7(#5) Ab7 G7(#5)

♩ = 114

A

You got your - self in - to such a mess - that you can't get out, -

You made your own bed, so what the heck - can you com-plain a - bout? - You're

sev - en - teen, but you talk and you wig - gle and walk - like you're twen - ty - four, -

Grown - men weep - in', a ten point tem - per - ture rise - ev - 'ry - where you go. - And the fact is

B

You're so fine - that you fool the peo - ple, - You're so fine. that you're fool in' me; -

2nd VERSE

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

D7 (2nd x only)

you're so fine — that you fool the peo - ple,

Ab7 **G7(#5)** **Gb13** **(Cmi7)**

(It) ain't so fine when you fool your own — self, ba - by, Look out.

C **Cmi7**

Such a mess, it's a fun - ny sit - u - a - tion, — Sass - i - ness got you

(Eb) **F7** **Cmi7**

up a — tree, Stick - y wick - et; Must con - fess it's an in - side in - sti - ga - tion, —

Cmi7 **1. N.C.** **Cmi7** **2. Eb E F7**

No dis - tress, You can talk - a to me. Change it, — ba - by.

D **D7 (Solos)**

(On cue) **Ab7** **G7(#5)** **Gb13** **F7** **Gb13 G7(#5)** **Ab7** **G7(#5)**

Lon-don Bridge — is fall - in', fright - ful sound, You can hear — me call - in',

Gb13 **F7** **Gb13 G7(#5)** **Ab7** **G7(#5)** **Gb13**

Here's — your — crown, — In the game — you make — a cir - cle just to turn a-round.

break **(Cmi7)**

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

Sticky Wicket (Bass)

Medium Funk

♩ = 114

A^b7

G7(#5)

G^b13

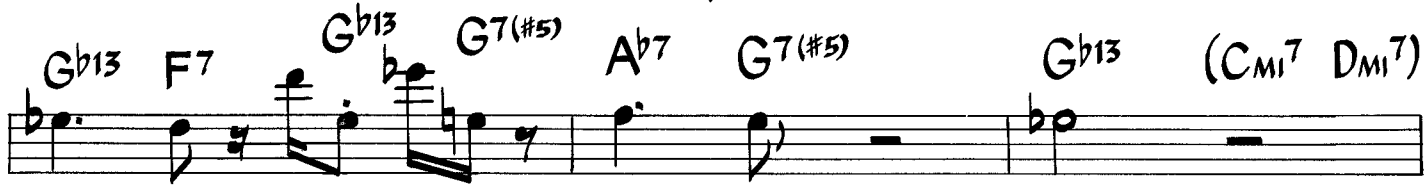
F7

G^b13

G7(#5)

A^b7

G7(#5)



D7 A^b7 G7(#5) G^b13 (C_M1⁷)

C C_M1⁷

E^b F7 C_M1⁷

C_M1⁷ 1. N.C. (C_M1⁷) 2. E^b E F7

D D7

D7 D7 (etc.)

E (On Cue) A^b7 G7(#5) G^b13 F7 G^b13 G7(#5) A^b7 G7(#5)

G^b13 F7 G^b13 G7(#5) A^b7 G7(#5) G^b13 (C_M1⁷)

Sample bass line; played with some variation on repeat.

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

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

Street Life

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

A $\text{♩} = 59$

(bs. & dr. tacet) (2nd x) I still hang a - round— Nei-ther lost nor found,
Hear the lone-ly sound of mu-sic in the night,
Nights are al - ways bright, That's all that's left _____ for me. _____

1. FMI^7 Eb^7/G

2. (Med. Funk) $\text{♩} = 107$ Bb/C Cb/Db Db/Eb D/E

(add bs. & dr.)

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

B *mf* I. Street life _____ be- cause there's no _____ place I _____ can go, _____ Street life, _____ it's the on -
- ly life _____ I know. _____ Street life, _____ and there's a thou- sand parts to play, _____
Street life, _____ un - til you play _____ your life _____ a - way. _____ You

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

(fine)

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

A^bM^a7 **1. A^bMⁱ7** **D^b9sus** **G^bM^a7** **G^M7(b5)**

like a su - per star. That's how the life is played, A ten cent mas-quer- ade, You

B^bMⁱ7 **E^b9sus** **A^bM^a7** **C7(#9)** **2. C[#]Mⁱ7** **F[#]9sus** **B^MA⁷**

dress, you walk, - you talk, - You're who you think - you are. If you keep - it young, - your

B^Mi⁷ **E⁹sus** **A^MA⁷** **B^bMⁱ7** **E^b9sus** **A^bM^a7**

song is al - ways sung, - Your love will pay your way - be - neath the sil - ver moon.

D **E^MA⁷** **B⁷/D[#] (trps.)** **C[#]Mⁱ7** **B⁷** **E^MA⁷** **B⁷/D[#]** **C[#]Mⁱ7** **B⁷**

Street life, Street life,

f **F^MA⁷** **C⁷/E** **D^Mi⁷** **C⁷** **F^MA⁷** **C⁷/E** **D^Mi⁷** **B^b9sus**

Street life, Street life.

B^b9sus **A^bM^a7** **B^b9sus** **B^b9sus** **A^bM^a7** **1. B^b9sus** **2. B^b/C** **C^b/D^b** **D^b/E^b** **D^b/E**

mp (strings) 3 (cresc.)

D.S. al fine (1st verse). I play the
Solo on BCBCD;
After solos, D.S. al Coda.

E^MA⁷ **B⁷/D[#] (trps.)** **C[#]Mⁱ7** **B⁷** **E^MA⁷** **B⁷/D[#]** **C[#]Mⁱ7** **B⁷**

f Street life, Street life,

F^MA⁷ **C⁷/E** **D^Mi⁷** **C⁷** **F^MA⁷** **C⁷/E** **1. D^Mi⁷** **C⁷** **2. D^Mi⁷** **B^b9sus**

Street life, Street life.

B^b9sus **A^bM^a7** **B^b9sus** **B^b9sus** **A^bM^a7** **B^b9sus** **(On Cue)** **B^b/A^b** **C^b/D^b** **D^b/E^b** **G^b/F^b** **B^Mi⁹**

mp (strings) 3 Vamp till cue (vocal ad lib.) (rall.)

Vocal returns at letter D during solos.



Photo by Jerry Stoll ©1988

McCOY TYNER

Sudden Samba

Neil Larsen

Medium Samba

$\text{♩} = 115$ N.C. (dr. & perc.; no bass)

(3x's)

(organ)

break

(gtr. & organ)

A

S

(bass enters)

C_{mi7} E^b_{MA7} A^b_{MA7}

G_{mi7} C_{mi7}

organ fill

E^b_{MA7} A^b_{MA7} G_{mi7}

organ fill

B

E^b_{MA7} D_{mi7} E^b_{MA7} D_{mi7}

E^b_{MA7} D_{mi7} E^b_{MA7} D_{mi7}

E^b_{MA7} D_{mi7} E^b_{MA7} F

E^b_{MA7} D_{mi7} C_{mi7} F

1. break 2. solo break

(fine)

Solo on form (AB);

After solos, D.S. al fine (no repeat)

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

Sunrunner

Bob James

Medium Funk/Latin ♩=84

(add dr.) ^{2nd x: add guitar} (CMA⁷) F/C G/C C F/C G/C

(synth. only) (elec. pn.)

(sample bass line)

A (melody doubled 8^{va} till **B**)

S

(sample bs. line)

5/4

5/4 *

*played by synth bass

B

F_{Mi}⁹ A^b_{MA}⁷/B^b B^b/E^b B^b/C F_{Mi}⁹ A^b_{MA}⁷/B^b B^b/E^b B^b/C F_{Mi}⁹ A^b_{MA}⁷/B^b B^b/E^b B^b/C

(flute, 8^{va})

F_{MI}^9 $A^b_{MA}7/B^b$ B^b/E^b B^b/C A_{MI}^9 $C_{MA}7/D$ D/G D/E A_{MI}^9 $C_{MA}7/D$ D/G D/E

C (Solos) C_{MA}^9

$C_{MA}7$ F/C D_{MI}/C G

$C_{MA}7$ F/C D_{MI}/C G

D F_{MI}^9 $A^b_{MA}7/B^b$ B^b/E^b B^b/C

A_{MI}^9 $C_{MA}7/D$ D/G D/E A_{MI}^9 $C_{MA}7/D$ D/G G_{MI}^9 $B^b_{MA}7/C$ C/F F_{MI}^9 $A^b_{MA}7/B^b$ B^b/E^b F G

After solos, D.S. al Coda

(On Cue) C_{MA}^9 C bass till end (like **A**)
(melody doubled 8va)
vamp & solo till cue (synth.)

Chord voicings vary with repetition; melody is unchanging.

Sample bass line at **B**

etc.

Take The "A" Train

Music by Billy Strayhorn
Lyric by Lee Gaines

Med. Swing

(Intro)

(light drums)

The piano introduction consists of four measures. The first measure has a C/G chord, the second an Ab7(#5)/Gb chord, the third a C/G chord, and the fourth an Ab7(#5)/Gb chord. The melody is a rhythmic pattern of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

A (time)

C⁶ D⁹(#11)

You must take the "A" Train

The first line of the verse has two measures. The first measure is C⁶ and the second is D⁹(#11). The melody consists of a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5.

D^{Mi}7 G⁷ C⁶ (D^{Mi}7 G⁷)

To go to Sug- ar Hill way up in Har- lem.

The second line of the verse has two measures. The first measure is D^{Mi}7 and the second is G⁷. The melody consists of a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5.

C⁶ D⁹(#11)

If you miss the "A" Train,

The third line of the verse has two measures. The first measure is C⁶ and the second is D⁹(#11). The melody consists of a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5.

D^{Mi}7 G⁷ C⁶ C⁷

You'll find you've missed the quick- est way to Har- lem.

The fourth line of the verse has two measures. The first measure is D^{Mi}7 and the second is G⁷. The melody consists of a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5.

B F^{MA}7

Hur- ry, get on board it's com- ing,

The first line of the chorus has two measures. The first measure is F^{MA}7 and the second is C⁶. The melody consists of a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5.

D⁹ D^{Mi}9 G⁹ G⁷(b9)

Lis- ten to those rails a - thrum- ming, On

The second line of the chorus has two measures. The first measure is D⁹ and the second is D^{Mi}9. The melody consists of a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5.

C C^6 $D9(\#11)$

board, _____ Get on the "A" Train, _____

$Dm7$ $G7$ C^6 ($Dm7$ $G7$)

Soon you will be on Sugar Hill in Harlem. _____

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

C^6 (N.C.) $CMA7$

Har - lem. _____

(bs. w/pn.)

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

C^6 C^6 $E7$ $A_{mi}7$ $D9(\#11)$

Med. Ballad

Tenderly

Music by Walter Gross
Lyric by Jack Lawrence

A $E^b_{MA}7$ $A^b9(\#11)$ $E^b_{MI}9$ A^b13

The eve-ning breeze— ca-ressed the trees ten-der - ly, The trem-bling

$F_{MI}9$ $D^b9(\#11)$ $E^b_{MA}7$ ($G_{MI}7$ $C7$)

trees— em-braced the breeze ten - der - ly; Then

$F_{MI}7(b5)$ B^b13 $F_{MI}7(b5)$ ($D_{MI}7(b5)$ $G7$) B^b13 B^o7

you and I came wan - der - ing by, And

$C_{MI}7$ $F13$ $F_{MI}7$ B^b7

lost in a sigh were we. The shore was

B $E^b_{MA}7$ $A^b9(\#11)$ $E^b_{MI}9$ A^b13

kissed— by sea and mist ten - der - ly, I can't for -

$F_{MI}9$ $D^b9(\#11)$ $E^b_{MA}7$ ($G_{MI}7$ $C7$)

get— how two hearts met breath- less - ly, Your

$F_{MI}7(b5)$ ($D_{MI}7(b5)$ B^b13 $G7$) B^o7 $C_{MI}7$ $F13$ $F\#o7$

arms o - pened wide and closed me in - side, You took my

$G_{MI}7$ $C7(\#5)$ $F_{MI}9$ B^b7 E^b6 ($F_{MI}7$ B^b7)

lips, you took my love so ten-der - ly.

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

Theme For Ernie

Fred Lacey

(As played by John Coltrane)

Medium Jazz Ballad

$\text{♩} = 61$

A

Chords: F_{MI}^7 $B^{\flat 7(b9)}$ $E^{\flat}_{MI}^7$ $A^{\flat 7}$ $D^{\flat}_{MA}^7$ G^7

Chords: C_{MI}^7 F^7 $B^{\flat}_{MI}^7$ $E^{\flat 7(b9)}$ $A^{\flat}_{MA}^7$ F_{MI}^7

Chords: $B^{\flat}_{MI}^7$ $E^{\flat 7(b9)}$ $A^{\flat 6}$ G_{MI}^7 C^7 $A^{\flat 6}$ $B^{\flat}_{MI}^7$ C_{MI}^7

B

Chords: $D^{\flat}_{MI}^7$ $G^{\flat 7}$ $C^{\flat}_{MA}^7$ B_{MI}^7 E^7 A_{MA}^7

Chords: $F^{\sharp}_{MI}^7$ $G^{\sharp 7}$ D_{MI}^7 G^7 $C^{\sharp}_{MI}^7$ $F^{\sharp 7}$ $B^{\flat 7}$ $B^{\flat 7(\sharp 9)}$ $B^{\flat}_{MI}^7$ $E^{\flat 7(b9)}$

C

Chords: F_{MI}^7 $B^{\flat 7(b9)}$ $E^{\flat}_{MI}^7$ $A^{\flat 7}$ $D^{\flat}_{MA}^7$ G^7 C_{MI}^7 F^7

Chords: $B^{\flat}_{MI}^7$ $E^{\flat 7(b9)}$ $A^{\flat}_{MA}^7$ F_{MI}^7 $B^{\flat}_{MI}^7$ $E^{\flat 7(\sharp 5)}$ D_{MI}^7 $G^{\flat 7}$

Chords: $C^{\flat}_{MA}^7$ $E^9(\sharp 11)$ A_{MA}^7 $E^{\flat 7}$ $A^{\flat}_{MI}^7$ G_{MI}^7 C^7

\oplus

Chords: A_{MA}^7 $E^{\flat 7}$ $A^{\flat}_{MI}^7$ $D^{\flat 9(\sharp 11)}$

rit. tenor fill

Melody is freely interpreted.

There Will Never Be Another You

Music by Harry Warren
Lyric by Mack Gordon

Med. Swing

A

$E^b_{MA}7$ $D_{MI}7(b5)$ $G7$

There will be man - y oth - er nights like this, _____ And

$C_{MI}7$ $(F7)$ $B^b_{MI}9$ E^b13

I'll be stand - ing here with some - one new, _____ There

$A^b_{MA}7$ $D^b9(\#11)$ $E^b_{MA}7$ $C_{MI}7$

will be oth - er songs to sing, An - oth - er fall, an - oth - er spring, But

$F9$ $F_{MI}7$ B^b7

there will nev - er be an - oth - er you. _____ There

B

$E^b_{MA}7$ $D_{MI}7(b5)$ $G7$

will be oth - er lips that I may kiss, _____ But

$C_{MI}7$ $(F7)$ $B^b_{MI}9$ E^b13

they won't thrill me like yours used to do, _____ Yes,

$A^b_{MA}7$ $D^b9(\#11)$ $E^b_{MA}7$ $(F13)$ $A_{MI}7(b5)$ $D7$

I may dream a mil - lion dreams but how can they come true if

E^b6 $A^b9(\#11)$ $G_{MI}7$ $C7$ $F_{MI}7$ B^b13 E^b6 (B^b7)

there will nev - er, ev - er, be an - oth - er you?

These Foolish Things

Music by Jack Strachey & Harry Link
Lyric by Holt Marvell

Med. Ballad

A

A cig - a - rette that bears a lip - stick's tra - ces, An air - line tick - et to ro -
man - tic pla - ces, And still my heart has wings, These fool - ish
things re - mind me of you. A tinkling pia - no in the next a - part - ment
Those stumb - ling words that told you what my heart meant, A fair - ground's paint - ed swings,
These fool - ish things re - mind me of you.

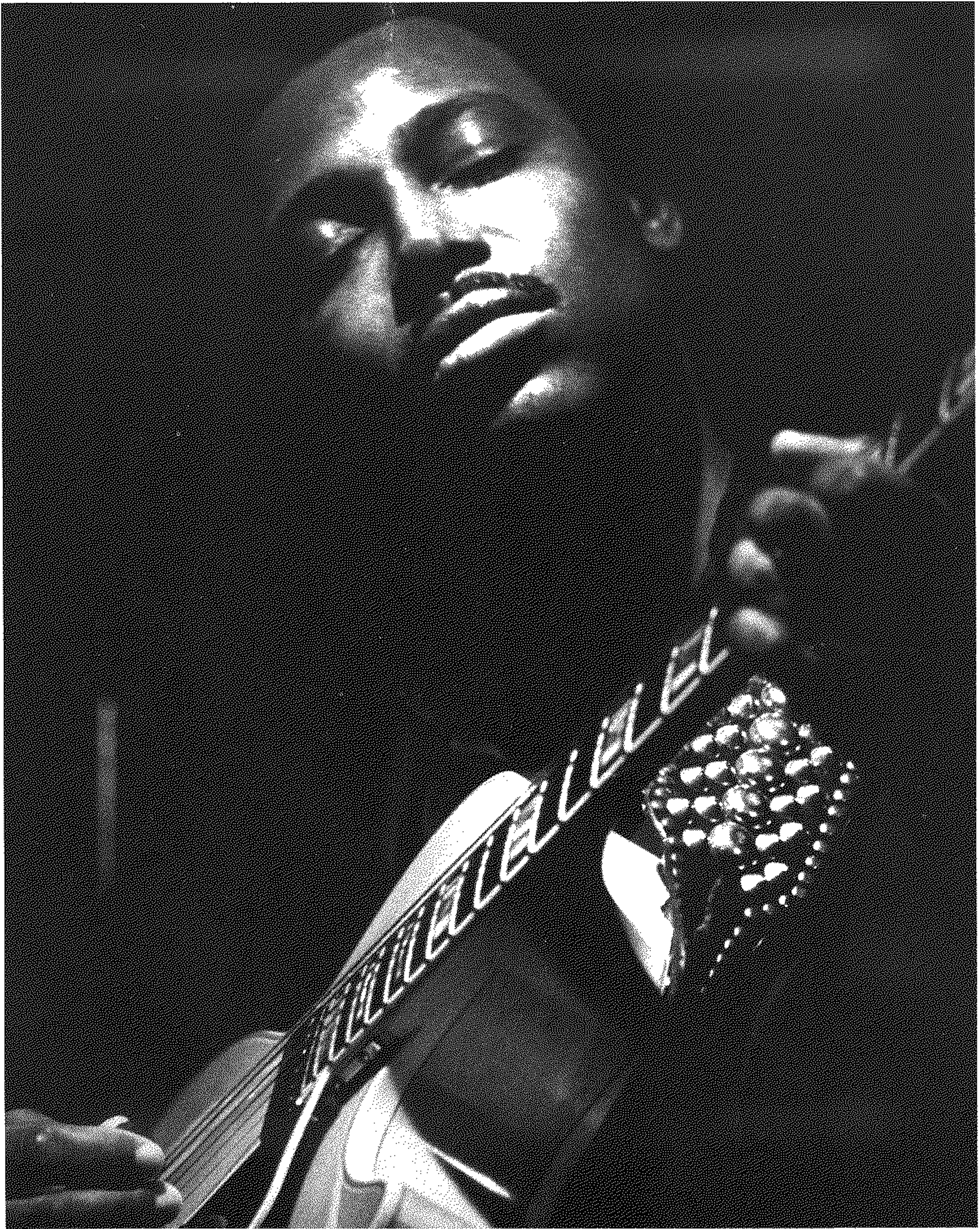
B

You came, you saw, you con - quered me;
When you did that to me, I knew some - how this had to be.

C

The winds of March that make my heart a danc - er, A tel - e - phone that rings but
who's to an - swer? Oh, how the ghost of you clings. These fool - ish
things re - mind me of you.

Alternate changes for soloing on bars 4 & 12 of letter **A** and bar 4 of letter **C**: | CMi7 F9 Bmi9 E9 |



GEORGE BENSON

Med.-Slow Latin/Rock

This Masquerade

Leon Russell
(As sung by George Benson)

$\text{♩} = 91$

F_MI⁷ **B \flat 13** (Vamp till cue)

A **S** (On cue) (voice/gtr. solo) **F_MI** **F_MI^(MA7)** **F_MI⁷** **B \flat 13**

Are we real - ly hap - py here — with this lone - ly game we play, —
Thoughts of leav - ing dis - ap - pear — ev - 'ry time I see your eyes —

F_MI⁷ **D \flat 9** **G_MI⁷(add 11)** **C⁷(#9)**

Look - ing for words — to say? —
No mat - ter how hard — I try. —

F_MI **F_MI^(MA7)** **F_MI⁷** **B \flat 13**

Search - ing but not find - ing un - der - stand - ing an - y way, — } We're lost —
to un - der - stand the rea - sons that we car - ry on — this way, — }

D \flat 7 **C⁷(#5)** (2nd x) **F_MI⁷** **E_MI⁷A⁷**

in a mas quer - ade. —

B **E \flat M_I⁷** **A \flat 13(b9)** **D \flat MA⁷**

Both a - fright to say — we're just — too far — a - way —

E \flat M_I⁷ **A \flat 13(b9)** **D \flat MA⁷**

from be - ing close to - geth - er from the start. — We

D_MI⁷ **G¹³** **G⁷(#5)** **C_MA⁷**

tried to talk — it o - ver, but the words — got in — the — way. — We're lost —

G_MI⁷ **G¹³** **G⁷(#5)** **C⁹sus** **G \flat 13(#11)**

in - side — this lone - ly game — we play. — **D.S. al Coda**

F_MI⁷ **B \flat 13** (Solo) (funkier) **F_MI⁷** **B \flat 13** (Vamp till cue)

Solo on vamp or on head (ABA); after solos, play head, take Coda, vamp, solo & fade.

Med. Funk Ballad

The Three Marias

Wayne Shorter

$\text{♩} = 94$

(Intro) $E^b_{MA}7(\#5)$
 F

E^b/F $E^b_{MA}7(\#5)$
 F

mf (sop.)

F/G $F_{MA}7(\#5)$ G/A $G_{MA}7(\#5)$ A^b bass A^b E^b_{sus} D^b E^b G^b/A^b

A

G^b/A^b $C^{\#}M_i9$ $A_{13}G_{MA}7/A$

$G_{MA}7(\#5)$ $E_{MA}9$ $B^b_{M_i}7(\text{add } 11)$ $D^b_{MA}7$ E^b $B^b_{M_i}7$ $D^b_{MA}7$ E^b $E_{MA}9$ $E/F^{\#}$ C^7_{sus} A/D

B

$B_{M_i}9$ E_{13} $B_{M_i}9(\text{b}13)$ E_{13} (3x's) C/D D_{13} D^b/E^b

D^b/E^b $C^{\#}M_i9$ $A_{13}G_{MA}7/A$ $G_{MA}7(\#5)$ $E_{MA}9$ $B^b_{M_i}7(\text{add } 11)$ $E^b7(\text{b}9)$

$A^b_{M_i}9$ $D^b7(\text{b}9)$ $(E^b7(\text{b}9))$ $E/F^{\#}$ C $B^b_{MA}7/D$ $G_{MA}7/D$

$G_{M_i}9$ $G_{M_i}9/F$ $E_{M_i}9(\text{b}5)$ $D/C7$ $C^{\#}/B7$

$B^b_{M_i}9(\text{add } 13)$ $B^b_{M_i}9/A^b$ A^b/D^b $B^b_{MA}9/C$

D

A^b bass A^b E^b_{7sus} D^b E^b A^b bass A^b E^b_{7sus} $E/F^{\#}$ $B_{MA}9(\text{add } 13)$ $A_{MA}7/B$

$D_{M_i}7(\text{b}5)$ A^b/B^b G/C $A_{M_i}9$ D/E A^b/C **E** G^b/A^b

G^b/A^b *C[#]Mi⁹* *C[#]Mi⁹/B* *G^b(add 9)/B^b*

E/F[#] *C⁷sus* *A/G[#]* *A/C[#]*

F *B_{Mi}⁹* *E¹³* *A¹³/B* *E¹³* (2) (2)

C/D *D¹³* *D^bMA⁷/E^b*

C[#]Mi⁹ *A/D* *E/D* *A/D* *A^{MA}⁷/D* *C[#]Mi⁷* *E/F[#]* *E⁷/F[#]* *C[#]Mi* *F[#]Mi* *F[#]sus* *A^b/C^b* (D/C)

F[#]Mi/E *F[#]sus/E* *A^b/C^b* *D/C* *F[#]Mi/E* *F[#]sus/E* *A^b/C^b* *A^bMi/C^b* *B^b7*

G *F/A* *D^{dim.}/A* *G^{MA}⁷/A* *G_{Mi}⁹* *G_{Mi}⁹/F*

B^bMA⁷(#5)/E *D/C⁷* *C[#]/B⁷* *B^bMi⁹(add 13)* *B^bMi⁹/A^b*

A^b/D^b *B^bMA⁹/C* *A^b bass* *A^b* *E^b7sus/B^b* *D^b/E^b* (7x's)

A^b bass *A^b* *E^b7sus/B^b* *E/F[#]* *(add sop.)* *f* *mf (ten.)* *(flute-tacet 1st & 2nd x's)*

Med. Funk Ballad (Intro) The Three Marias (Bass)

$\text{♩} = 94$ E^b_{MA}/F E^b/F E^b_{MA}/F F/G F_{MA}/G G/A G_{MA}/A

mf
 A^b bass A^b E^b_{7sus} B^b/D^b E^b G^b/A^b

A G^b/A^b G^b/A^b $C^{\#}_{MI}9$ A^{13} G_{MA}/A

(Same bass rhythm throughout - except where noted)

G_{MA}/A 1. $E_{MA}9$ $B^b_{MI}7(\text{add } 11)$ D^b_{MA}/E^b $B^b_{MI}7(\text{add } 11)$

D^b_{MA}/E^b 2. $E_{MA}9$ $E/F^{\#}$ $C^{\#}_{7sus}/G$ A/D **B** $B_{MI}9$ E^{13}

f

$B_{MI}9(\text{b}13)$ E^{13} $B_{MI}9$ E^{13} $B_{MI}9(\text{b}13)$ E^{13} (2) C/D D^{13}

D^b/E^b $C^{\#}_{MI}9$ A^{13} G_{MA}/A G_{MA}/A $E_{MA}9$ $B^b_{MI}7(\text{add } 11)$ $E^b7(\text{b}9)$

$E^b7(\text{b}9)$ $A^b_{MI}9$ $D^b7(\text{b}9)$ $E/F^{\#}$

C B^b_{MA}/D G_{MA}/D $G_{MI}9$ $G_{MI}9/F$

f

$E_{MI}9(\text{b}5)$ $D/C7$ $C^{\#}/B7$ $B^b_{MI}9(\text{add } 13)$ $B^b_{MI}9/A^b$ A^b/D^b B^b_{MA}/C

B^b_{MA}/C **D** A^b bass A^b E^b_{7sus} B^b/D^b E^b

A^b bass A^b E^b7_{sus} B^b $E/F\#$ $B_{MA}^9(add13)$ $A_{MA}7/B$

$D_{MI}^7(b9)$ A^b/B^b G/C A_{MI}^9 D/E A^b/C

E G^b/A^b $C\#_{MI}^9$ $C\#_{MI}^9/B$ $C^b(add9)/B^b$ $E/F\#$ C^7_{sus} $A/G\#$

$(A/G\#)$ $(A/C\#)$

F B_{MI}^9 E^{13} A^{13}/B E^{13} (2) (2)

C/D D^{13} $D^b_{MA}7/E^b$ $C\#_{MI}^9$ A/D $A_{MA}7/D$ $C\#_{MI}^7$ $E/F\#$ $C\#_{MI}/F\#$

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

$F\#_{MI}/E$ $F\#_{sus}/E$ A^b/C A^b_{MI}/C^b B^b7 **G** F/A D^{dim}/A

$G_{MA}7/A$ G_{MI}^9 G_{MI}^9/F $B^b_{MA}7(\#5)/E$ $D/C7$ $C\#_B7$

$B^b_{MI}^9(add13)$ $B^b_{MI}^9/A^b$ A^b/D^b $B^b_{MA}^9/C$

$B^b_{MA}^9/C$ A^b **A^b bass** A^b E^b7_{sus} B^b/E^b (7x's)

A^b **A^b bass** A^b E^b7_{sus} B^b $E/F\#$ *mf*

Med. Funk Ballad

The Three Marias (Keyboard)

$\text{♩} = 94$

(Intro) $E^b_{MA}7(\#5)$ F E^b/F $E^b_{MA}7(\#5)$ F/G $F_{MA}7(\#5)$ G/A $G_{MA}7(\#5)$

mf

N.C.

E^b7_{sus} D^b/E^b G^b/A^b

A

G^b/A^b $C\#_{MI}9$ $A13$ $G_{MA}7/A$

$G_{MA}7(\#5)$ $E_{MA}9$ $B^b_{MI}7(\text{add } 11)$ $D^b_{MA}7/E^b$ $B^b_{MI}7(\text{add } 11)$

$D^b_{MA}7/E^b$ $E_{MA}9$ $E/F\#$ C^7_{sus}/G A/D

B

$B_{MI}9$ $E13$ $B_{MI}9(\text{b}13)$ $E13$ (2) (2) C/D $D13$

f

D^b/E^b $C\#_{MI}9$ $A13$ $G_{MA}7/A$ $G_{MA}7(\#5)$

$E_{MA}9$ $B^b_{MI}7(\text{add } 11)$ $E^b7(\text{b}9)(\#5)$ $A^b_{MI}9$ $D^b7(\text{b}9)(\#5)$ $E/F\#$

>mf

C

$B^b_{MA}7/D$ $G_{MA}7/D$

f

$G_{MI}9$ $G_{MI}9/F$ $E_{MI}9(\text{b}5)$ $D/C7$ $C\#7/B7$

$Bb_{MI}^9 (add 13)$ Bb_{MI}^9 / Ab Ab / Db Bb_{MA}^9 / C Bb_{MA}^9 / C

Musical staff with notes and chords. The notes are mostly eighth and quarter notes. Chords are indicated above the staff.

D

N.C. Ab Eb^7_{sus} / Bb Db / Eb N.C. Ab Eb^7_{sus} / Bb $E / F\#$

Musical staff with notes and chords. Includes 'N.C.' (No Chords) markings. Chords are indicated above the staff.

mf $B_{MA}^9 (add 13) / A_{MA}^7$ $B / D_{MI}^7 (b5)$ Ab / Bb G / C A_{MI}^9 D / E Ab / C

Musical staff with notes and chords. Includes a dynamic marking of *mf*. Chords are indicated above the staff.

E

Gb / Ab $C\#_{MI}^9$ $C\#_{MI}^9 / B$

Musical staff with notes and chords. Chords are indicated above the staff.

$Gb (add 9) / Bb$ $E / F\#$ C^7_{sus} / G $A / G\#$

Musical staff with notes and chords. Chords are indicated above the staff.

f $(A / G\#)$ $A / C\#$

Musical staff with notes and chords. Includes a dynamic marking of *f*. Chords are indicated above the staff. There are triplet markings under the notes.

F B_{MI}^9 E^{13} A^{13}/B E^{13} (2) (2)

C/D D^{13} $D^b_{MA}7/E^b$

8va

$C\#_{MI}^9$ A/D E/D A/D $A_{MA}7/D$ $C\#_{MI}^7/E$ $F\#$ $E^7/F\#$ $C\#_{MI}^9$ $F\#_{MI}$ $F\#_{MI}$ $F\#_{sus}$ E E A^b/C (D/C)

$F\#_{MI}$ $F\#_{sus}$ E E A^b/C D/C $F\#_{MI}$ $F\#_{sus}$ E E A^b/C A^b_{MI} C^b B^b7 (3) (4)

G F/A $D^{dim.}/A$ $G_{MA}7/A$

G_{MI}^9 G_{MI}^9/F $B^b_{MA}7(\#5)/E$ $D/C7$ $C\#_B7$

$B^b_{MI}^9(13)$ $B^b_{MI}^9/A^b$ A^b/D^b $B^b_{MA}9/C$ $B^b_{MA}9/C$

A^b E^b7_{sus} B^b E^b $(7x's)$ N.C. A^b E^b7_{sus} B^b E $F\#$

mf

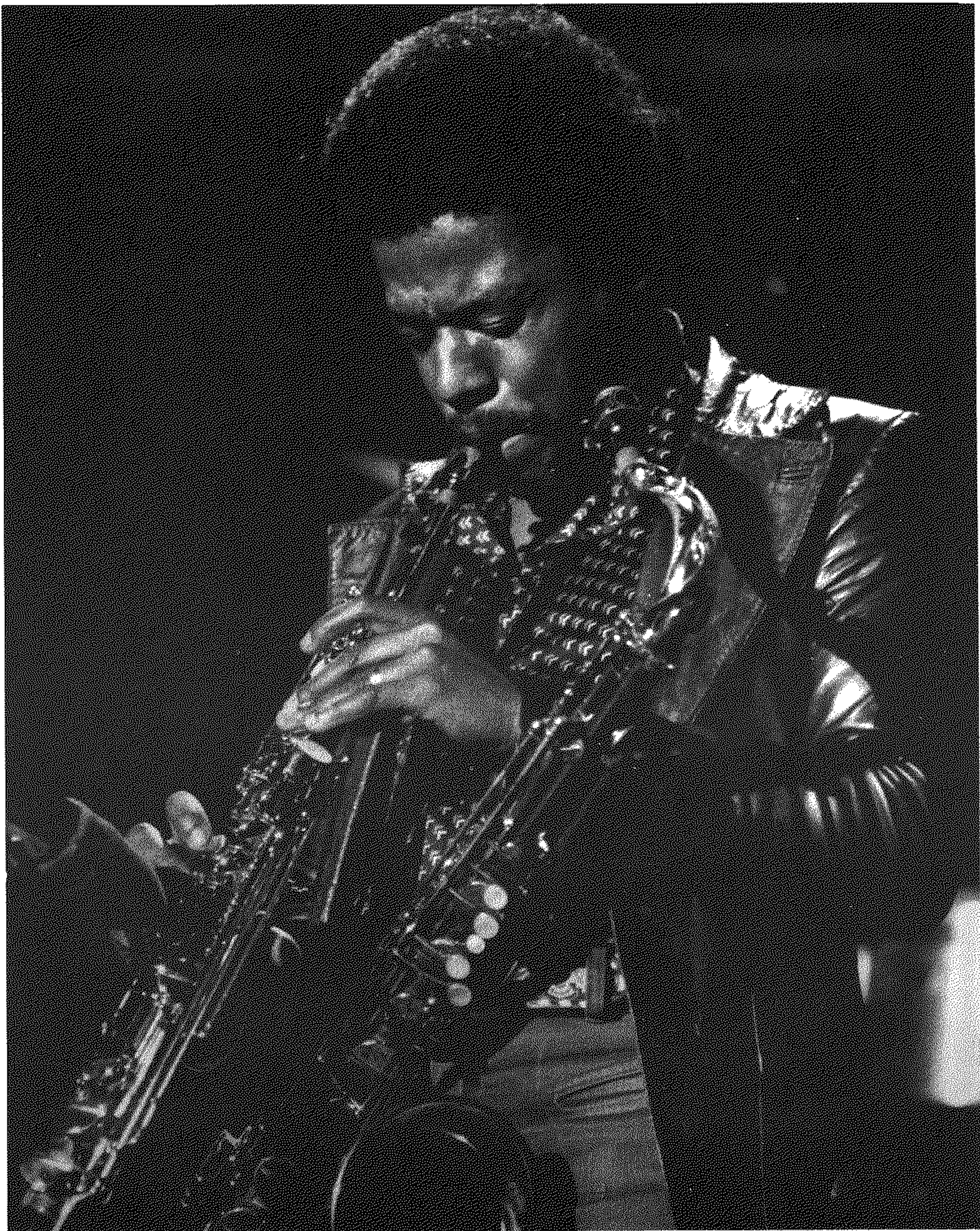


Photo by Tom Copi ©1988

WAYNE SHORTER

Medium Jazz
Waltz

Three Views Of A Secret

Jaco Pastorius

J = 112

A 2nd x: [N.C.]

3/4

mf

1st x: strings w/ voices.
2nd x: harmonica w/ voices

E⁹ G^{#7(#5)} A⁷ C/D D^{9(#11)} C^{#MI} 7 B_{MI} 11

A⁷ F^{#7(b9)} A/B E⁹ sus E⁹ G^{#7(#5)} C^{#MI} 7 B^{b13}

F^{#7(#9)} A⁷ C⁹ A⁷ F^{#7} A/B E_{bass} [E^{7(#9)}]

B

D^{b6/4} A^{b13} D^{b6/4} A^{b13} D^{b6/4}

mf [F/G (harmonica) on D.S.]

A^{b13} G¹³ G^{bMA} 9 B^{13(#11)} C^{#7(#9)} G^{#13}

C^{#7(#9)} G^{#13} C^{#MA} 9 B[#] B^{9(#11)} E¹³ sus

A^{MA} 7 D⁹ C^{#MI} 7 B^{MA} 7 E^{MA} 7

F^{#MI} 7 G^{#MI} 7 A_{MI} 7 (add 11) B^{13(b9)} sus

C

E^{MA} 7 G^{#MI} 7 C^{#MI} 7 G¹³ F^{#MI} 7

G^{#MI} 7 A_{MI} 7 B^{13(b9)} sus E^{6/4} G^{#MI} 7 C^{#MI} 7

G¹³ F[#]Mⁱ7 G[#]Mⁱ7 A^Mi7 (flute) A^MA⁹ (hold till cue)

(drums fill; harmonica fills lightly) cresc. f (4x's)

(On Cue) C[#]bass C[#]7(#9)/G[#] B bass C[#]/A (bowed basses)

D.S. al Coda One (Φ¹)

A^MA⁷ B^Mi7 E^MA⁷ G[#]Mⁱ7 C[#]Mⁱ7

G¹³ F[#]Mⁱ7 G[#]Mⁱ7 A^Mi7 B¹³(b9)_{SUS}

E^{6/4} G[#]Mⁱ7 C[#]Mⁱ7 G¹³

F[#]Mⁱ7 G[#]Mⁱ7 A^Mi7 C/D

cresc.

D G^MA⁷ B^Mi7 E^Mi7 B^b13

f (harmonica solos around melody)

A^Mi⁹ B¹³_{SUS} C¹³_{SUS} D¹³_{SUS} (4x's)

D.C. al Coda Two (Φ²)

E7(#9) C[#]7(#9) C¹³ A⁷

(harmonica solos over melody) (Vamp & fade)

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

Time Remembers

One Time Once

Denny Zeitlin

Med. Jazz Waltz

$\text{♩} = 143$

A

First system of musical notation. Treble clef, 3/4 time. Chords: (pn.) $F\sharp_{MI}^{11}$, $(B^9) E_{MA}^7/B$, $F\sharp_{MI}^{11}$, $E^b_{MI}^{13}$ (pn.).

Second system of musical notation. Treble clef, 3/4 time. Chords: A_{MA}^9 , $E/F\sharp$, $B_{MI}^7(\flat^9)$, E_{MI}^{11} .

Third system of musical notation. Treble clef, 3/4 time. Chords: E^b/F , F/G , G^7/D^b , G^9/D^b , A^9/E^b . Includes a first ending with a 3-measure repeat.

Fourth system of musical notation. Treble clef, 3/4 time. Chords: $(A^9_{E^b})$, E^7/B^b , E^9/B^b , $C^9(\sharp^5)$. Includes a 4-measure repeat.

Fifth system of musical notation. Treble clef, 3/4 time. Chords: (D^b7/G) , $(F\sharp^{13}(\sharp^{11}))$. Includes a piano solo section marked (pn.) with a 4-measure repeat.

Sixth system of musical notation. Treble clef, 3/4 time. Chords: $G^b_{MA}^7/F$, F_{MI}^9 .

Seventh system of musical notation. Treble clef, 3/4 time. Chords: G_{MA}^9 , $(D^b7(\sharp^9)(\sharp^5))$, $G_{MA}^{13}(\sharp^{11})/D^b$, $G^b_{MA}^9$.

(last x: molto rit.)

Chords in parentheses are used for solos.

Triste

Med. Bossa Nova

(F^{MA7}) Antonio Carlos Jobim
F^{MA7(b5)}/A

A

A^{MA7}

Sad is to live in sol - i - tude,

A^{MA7} C^{#MI7} F^{#7(#5)}

Far from your tran - quil al - ti - tude;

B^{MI7} G^{#MI7(b5)} C^{#7} F^{#MI(MA7)} F^{#MI7} G^{#7(#9)}

Sad is to know that no one ev - er can live on a dream that nev -

C^{#MA7} G^{#13} C^{#MA7} F^{#7} B^{MI7} E⁷

er can be, will nev - er be, Dream - er a - wake, wake up and see,

B

A^{MA7} A^{MI7} A^{MI6}

Your beau - ty is an aer - o - plane,

A^{MA7} E^{MI7} A⁷

So high my heart can't bear the strain;

D^{MA7} D^{MI6} C^{#MI7} C^{o7}

A heart that stops when you pass by, on - ly to cause me pain,

B^{MI7} E^{9sus} E^{7sus(b9)} (A^{MI7} A^{MI6} A^{MI7} A^{MI6}) A^{MI}

Sad is to live in sol - i - tude.



HERBIE HANCOCK, MILES DAVIS & RON CARTER

Tune Up

Miles Davis

Fast Swing ♩ = 280

(Intro) N.C.

(pn. only)

Introductory piano melody in E major, 4/4 time, starting with a quarter rest followed by eighth notes.

A

(band enters)

(trp.)

First staff of band entry with chords: E_{MI}⁷, A⁷, D_{MA}⁷.

Second staff of band entry with chords: D_{MI}⁷, G⁷, C_{MA}⁷.

Third staff of band entry with chords: C_{MI}⁷, F⁷, B^b_{MA}⁷, G_{MI}⁷.

Fourth staff of band entry with chords: E_{MI}⁷, F⁷, B^b_{MA}⁷, A⁷.

Fifth staff of band entry with chords: E_{MI}⁷, A⁷, D_{MA}⁷.

Solos on **A**
After solos, D.S. al Coda (w/ repeat)

trp.

Trumpet solo notation with chords: E_{MI}⁷, A⁷, D_{MA}^{9(#11)}.

rhythm

(bs.) *decresc.*

Rhythm section notation with chords: D_{MA}^{9(#11)}, ending with *mp*.

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

Turn Your Love Around

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

S (Intro) (trp. w/ flute 8va) (2nd x)

(pn.) G Dmi9 (bs.) G Dmi9

6 1. 2., 3. (etc.) (etc.)

Dmi9 G Dmi9 A7(b9) A7(b9)Dmi9

A

Dmi9 G Dmi9

You got the love, — you got the pow - er, but you just don't un - der - stand;
I'm trying to show — how much I love — you, still be - liev - ing in ro - mance;

Dmi9 G Dmi9 G9sus

girl, you've been charg-ing by the hour — for your
you're tak-ing way too man - y chanc - es with our

1. 2., 3. A7(b9) G13sus

CMA7 (pn.) A7(b9) Dmi9 A7(b9) FMA7

love. I re - mem - ber when — you used to be — the
love. When the wo - man needs a taste — of yester - day, — and


G13sus FMA7 E7(#9) break (trps.) Ami7

talk of the town; — all — you'd get is lone - ly. } Turn your love a round; —
he stays at home; — all — they get is lone - ly. }

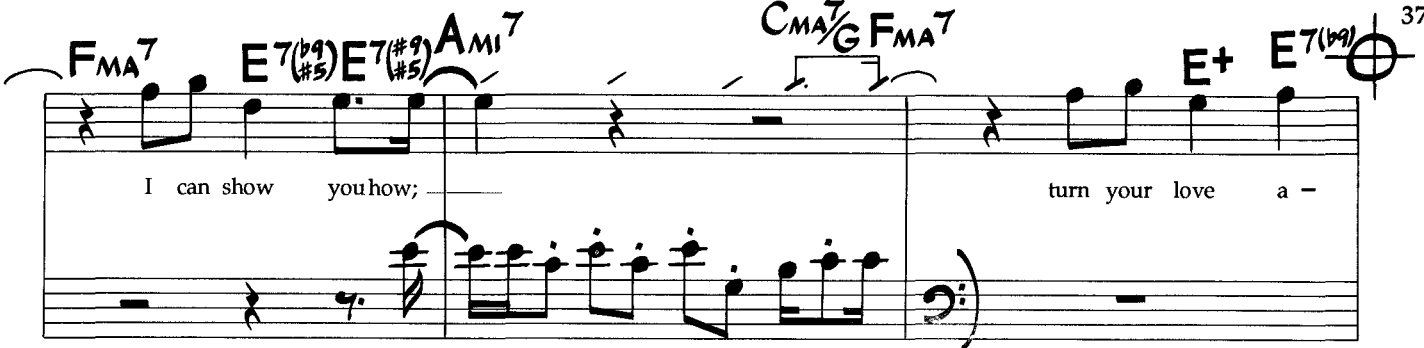
B

Ami7 FMA7 E7(b9) E7(#9) Ami7 CMA7/GFMA7

don't you turn me down; —

*F*_{MA}⁷ *E*⁷(^b9)([#]5) *E*⁷([#]9)([#]5) *A*_{MI}⁷ *C*_{MA}⁷/_G *F*_{MA}⁷ *E*⁺ *E*⁷(^b9) 

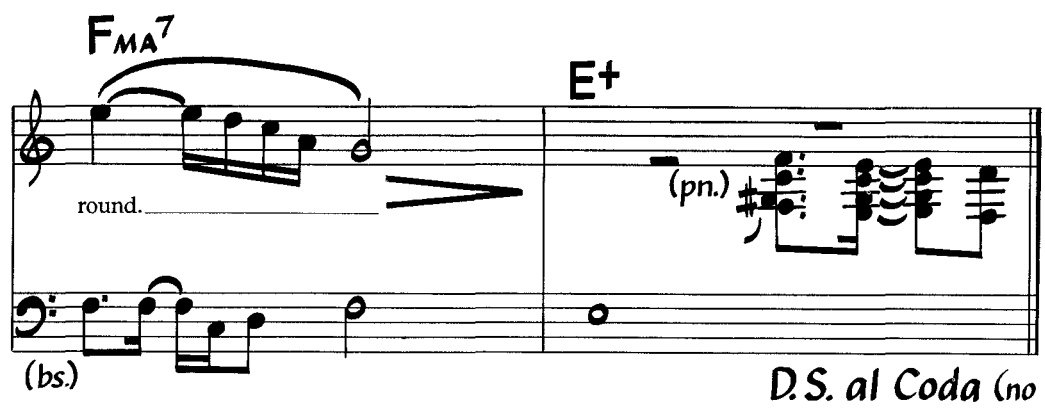
I can show you how; _____ turn your love a -



*F*_{MA}⁷ *E*⁺

round. _____ (pn.)

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

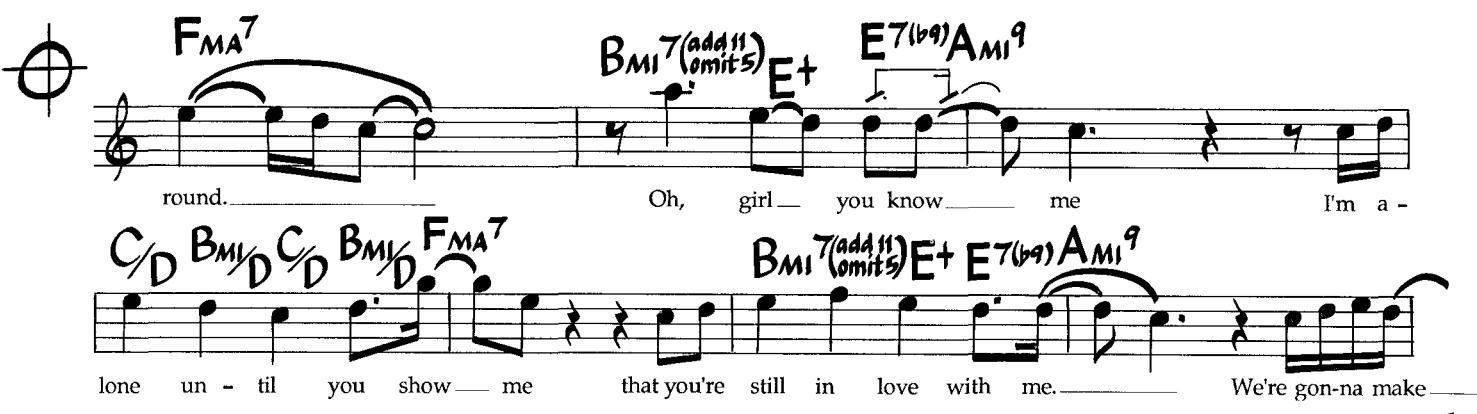


*F*_{MA}⁷ *B*_{MI}⁷(^{add}11)(^{omit}5) *E*⁺ *E*⁷(^b9) *A*_{MI}⁹

round. _____ Oh, girl — you know — me I'm a -

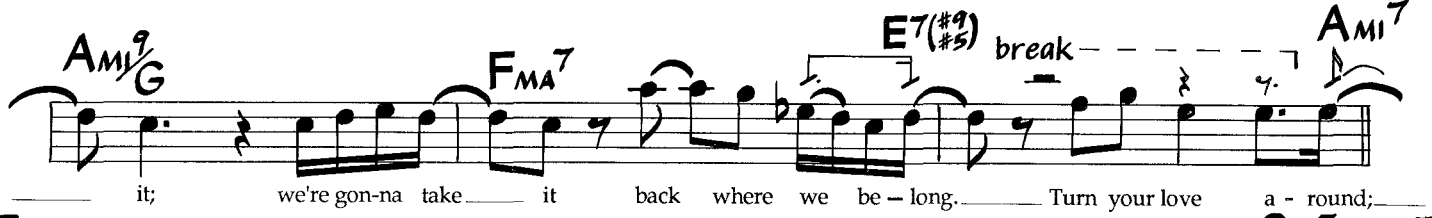
C/_D *B*_{MI}/_D *C*/_D *B*_{MI}/_D *F*_{MA}⁷ *B*_{MI}⁷(^{add}11)(^{omit}5) *E*⁺ *E*⁷(^b9) *A*_{MI}⁹



lone un - til you show — me that you're still in love with me. _____ We're gon-na make



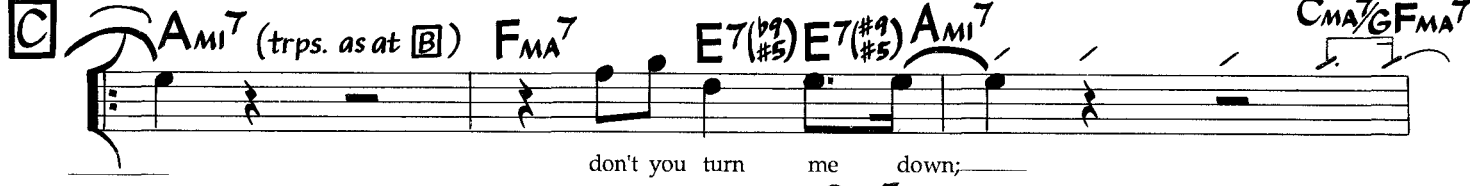
*A*_{MI}⁹/_G *F*_{MA}⁷ *E*⁷([#]9)([#]5) break - - - *A*_{MI}⁷

it; we're gon-na take — it back where we be - long. _____ Turn your love a - round;



 *A*_{MI}⁷ (trps. as at ) *F*_{MA}⁷ *E*⁷(^b9)([#]5) *E*⁷([#]9)([#]5) *A*_{MI}⁷ *C*_{MA}⁷/_G *F*_{MA}⁷

don't you turn me down; _____




(*F*_{MA}⁷) *E*⁷(^b9)([#]5) *E*⁷([#]9)([#]5) *A*_{MI}⁷ *C*_{MA}⁷/_G *F*_{MA}⁷ *E*⁺ *E*⁷(^b9)


I can show you how; _____ Turn your love a -





*D*_{MI}⁹ *F*_{MA}⁷/_G *E*⁺ *A*_{MI}⁷

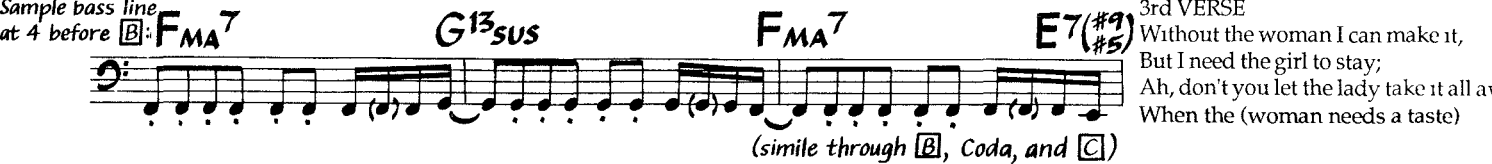
round. _____ Turn your love a - round; _____ *Vamp & fade*



Sample bass line at 4 before : *F*_{MA}⁷ *G*¹³_{SUS} *F*_{MA}⁷ *E*⁷([#]9)([#]5)

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

(simile through , Coda, and )



Twisted

Med. Swing

♩ = 165

Music by Wardell Gray
Lyric by Annie Ross

Chords: C, B \flat , G mi , B \flat , C

A

My an-a-lyst
told me that I was right out of my head, the way he de-scribed it he said I'd be

bet-ter dead than live. I did-n't lis-ten to his jive, I

Chords: C7, (C7(b5)), F9(#11)

knew all a-long he was all wrong, and I knew that he thought

Chords: C MA^7 , E mi^7 , A 7 , D mi^7 (2nd x)

I was cra-zy but I'm not, oh, no. My an-a-lyst They

Chords: G 7 , C 6 , A 7 , 1. D mi^7 G 7 , 2. D mi^7 G 7

B

say as a child I ap-peared a lit-tle bit wild with all my cra-zy i-deas, but

Chords: C7, F7

I knew what was hap-p'nin', I knew I was a gen-ius.

Chords: C7, F7

What's so strange when you know that you're a wiz-ard at three?

Chords: C MA^7 , E mi^7 , A 7 , D mi^7

I knew that this was meant to be. Well I heard

Chords: G 7 , C 6 , A 7 , D mi^7 , G 7

C

lit-tle child-ren were sup-posed to sleep tight, That's why I drank a fifth of

Chords: C7, F7, C7

C7 **F7**

vod-ka one night. My par-ents got fran-tic did-n't know what to do, but

CMA7 **EMI7** **A7** **Dmi7**

I saw some cra-zy scenes be-fore I came to.—Now, do you think I was cra-zy?

G7 **C6** **A7** **Dmi7** **G7**

I may have been on-ly three but I was swing-in'. They all laughed at

D

C7 **F7** **C7**

A. Gra-ham Bell, They all laughed at Ed-i-son and al-so at Ein-stein, so

C7 **F7**

why should I feel sor-ry if they just could-n't un-der-stand the rea-son-ing and the log-ic that went

CMA7 **EMI7** **Ebm7** **Dmi7**

on in my head? I had a brain, it was in-sane, Sol-diers used to laugh at me when

G7 **C6** **Ebm7**

I re-fused to ride on all those dou-ble deck-er bus-es all be-

Dmi7 **G7** **C6** break

cause there was no dri-ver on the top. My an-a-lyst

D.S. al Coda
 (play **A** twice, sing 1st & 6th verses)

G7 **C6 (Ad lib)** **C7**

I got two. And you know two heads are bet-ter than one.

2nd VERSE

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

6th VERSE

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

Unit Seven

Sam Jones

(As played by Wes Montgomery)

Medium-Up Swing

♩ = 218

A

(gtr.)

C^7 ($Gm^7 C^7$) C^7 ($Gm^7 C^7$)

F^7 ($Cm^7 F^7$) C^7 (C^7) $A^7(\#5)$

1. $A^b MA^7$ ($D^b MA^7$) $D^b MA^7$ $C MA^7*$ G^7

2. $A^b MA^7$ ($D^b MA^7$) $D^b MA^7$ $C MA^7*$ A^7 break

(Swinging Latin (bass in 2))

B

Dm^7 G^7 $C MA^7$ $A^7(b9)$

(top note of piano voicing)

Dm^7 $G^7(b9)$ E^7 $A^7(\#5)$ Dm^7 break

C

(Swing) C^7 ($Gm^7 C^7$) C^7 ($Gm^7 C^7$)

(bass in 4) F^7 ($Cm^7 F^7$) C^7 (C^7) $A^7(\#5)$

*no piano on this chord

Musical staff with notes and chords: A^b_{MA7} , (D^b_{MA7}) , D^b_{MA7} , C^6 , solo break, $(G7)$

D (Solos)
 Chord progression: $C7$, $F7$, $C7$, $A7(\#5)$
 A^b_{MA7} , $G7(\#5)$, C_{MA7} , $G7$, $A7$

E
 Chord progression: D_{MI7} , $G7$, C_{MA7} , $A7(b9)$
 D_{MI7} , $G7$, $E7$, $A7$, D_{MI7} , $G7$

F
 Chord progression: $C7$, $F7$
 $C7$, $A7(\#5)$, A^b_{MA7} , $G7(\#5)$, C_{MA7} , $G7$

Solo on DDEF
 (after solos, D.C. al Coda)

Musical staff with notes and chords: A^b_{MA7} , (D^b_{MA7}) , D^b_{MA7} , C_{MA7} , $A7$, $C7(\#9)$
 Musical staff with notes and chords: A^b_{MA7} , (D^b_{MA7}) , D^b_{MA7} , C^6 , drum fill, rit., $C7(\#9)$

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



Photo by Tom Copi ©1988

FREDDIE HUBBARD

Up Jumped Spring

Freddie Hubbard

$\text{♩} = 183$

A $B^b_{MA}7$ $G7(\#5)$ $C_{Mi}7$ $F7$ $F\#o7$

$G_{mi}7$ $F_{mi}7$ $E_{mi}7$ $A7$

$D_{mi}7$ $E^b_{mi}7$ $D_{mi}7$ $E^b_{mi}7$

1. $B7(b5)$ $E7$ $C_{Mi}7(b5)$ $F7$

2. $C_{Mi}7$ $F7$ B^b6 $A_{mi}7(b5)$ $D7$

B $G_{mi}7$ $C7$ $F_{MA}7$ $D_{mi}7$

$A^b_{mi}7$ $E^b_{mi}7$ $C_{Mi}7$ $F7$

C $B^b_{MA}7$ $G7(\#5)$ $C_{Mi}7$ $F7$ $F\#o7$

$G_{mi}7$ $F_{mi}7$ $E_{mi}7$ $A7$

$D_{mi}7$ $E^b_{mi}7$ $D_{mi}7$ $E^b_{mi}7$

$C_{Mi}7$ $F7$ $C^b_{MA}7$ $C^b_{MA}7$ $B^b_{MA}7$

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

(last x)

Medium Jazz Waltz
♩ = 163

Up With The Lark

Jerome Kern
(As played by Bill Evans)

(Intro) C_{MA7}/G C^6/G G^9_{sus} G^7

(pn. only)

C_{MA7}/G C^6/G G^9_{sus} $A^{\flat 13}/G$ G^{13} $G^9(\#5)$

C_{MA7}/G C^6/G G^9_{sus} G^7

C^6 $E^{\flat 13}$ $A^{\flat MA7}$ $G^7(\#9)$

(add bass) $(G^9, G^9_{sus}, F_{MI}(MA7))$

A C^6 G^9 C^6/q G^9_{sus} $F_{MI}(MA7)$

(add drums)

$E_{MI}^7(\text{add } 11)$ $A_{MI}^7(\text{add } 11)$ D^{13}

$D_{MI}^7(\text{add } 11)$ G^{13} D_{MI}^9 G^{13}

C^6/q $E^{\flat 13}$ $A^{\flat MA7}$ $G^7(\#9)$

fill

B C^6 G^9 C^6/q G_{MI}^7 $F^{\#}_{MI}^7(\text{add } 11)$

B^7 E^6/q $C^{\#}_{MI}^7$ $F^{\#}_{MI}^7(\text{add } 11)$ B^7

(- 7 # ♯ -)

E_{MA}7 F_{M1}7(add 11) B^b7 E^b₉

(E^b₉) A¹³ A7(#5) D_{MA}7

(G_{MA}7) B/G (F_{MA}7) A/F (E^b_{MA}7) G/E^b F (D^b_{MA}7) F/D^b

C C⁶ G⁹ C⁶/₉ F_{M1}(MA7) E_{M1}7(add 11)

A_{M1}7(add 11) D7 A^b7 C_{MA}7/G C⁶/_G G⁹_{SUS}

G7 C⁶ E^b₁₃ A^b_{MA}7 G7(#9)

solo break

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

C_{MA}7/G C⁶/_G G⁹_{SUS} G7

C_{MA}7/G C⁶/_G G⁹_{SUS} A^b₁₃/G G¹³ G⁹(#5)

C_{MA}7/G C⁶/_G G⁹_{SUS} G7 G⁹_{SUS} G7(^b₉)

mp. rit.

molto rit.

C⁶/₉ G_{M1}7 (add 11) F[#]_{M1}7 (add 11) F_{M1}7 F_{M1}(MA7) E_{M1}7 (add 11) B^b₉(#11) A_{M1}7 (add 11) D⁹(#11) D^b_{MA}7(#11) C_{MA}13(#11)

f (directed)

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

Velas

(Velas Içadas)

Ivan Lins

Vitor Martins

(As played by Quincy Jones)

Med. - Slow Latin/Funk

♩ = 88

(Intro)

Chords: E^bMA7/F , B^bMA7/F , $CMI7/F$, B^bMA7/F , $CMI7/F$, $DMI7G9^{sus4-3}$

mf

A

Chords: $CMI9$, $F9^{sus}$, E^b9^{sus} , B^bMA7/D , $G9^{sus}$, $G9$

(harmonica)

Chords: $CMI9$, $F9^{sus}$, $F9$, D/C^b , B^b7^{sus} , B^b7 , B^bMI7 , B^b7

Chords: E^bMI9 , A^b9^{sus} , A^bMI9 , D^bMA7/A^b , $G9^{sus}$, $G9$

Chords: $C9^{sus}$, $C9$, $F9^{sus}$, $F7$, B^bMA7 , $G9^{sus} G9$, $A_{MI}7(b5)$, $D7(\#5)$

(gtr. w/ whistle)

B

Chords: $GMI9$, $GMI7/F$, $E_{MI}7(b5)$, $A7(\#9)$, $DMA7$

(harm. solo on D.S.)

Chords: $C\#MI7(b5)$, $F\#7(b9)$, $B_{mi}(MA7)$, $B_{mi}7$, $E13^{sus}$, $E13(\#11)$

(end solo)

C

Chords: $A13^{sus}$, $A_{MI}9$, $DMA7/A$, $B9^{sus}$, $B9$

(harmonica)

Chords: $E9^{sus}$, $E9$, $A9^{sus}$, $A_{MI}11$, $DMA7/A$, $A_{MI}11$, $DMA7/A$, $A_{MI}11$

f (gtr. w/ whistle)

(harm. solo)

mf

GMI⁷ C⁷ F⁹_{SUS} F¹³ B^bMA⁷ A_{MI}^{7(b5)} D^{7(b9)}_{#5}

D.S. al Coda

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

(Vamp fill & fade)

Very Early

Bill Evans

Medium Jazz Waltz

A

Chord progressions for section A:

- Line 1: C_{MA}^7 , $B^{\flat 9}$, $E^{\flat}_{MA}^7$, $A^{\flat 13(b9)}$, $D^{\flat}_{MA}^7$
- Line 2: G^{13} , C_{MA}^7 , $B^{\flat 9(\#11)}$, D_{MA}^7 , A_{MI}^7 , $F^{\#}_{MI}^7(\text{add } 11)$
- Line 3: $B^{13(b9)}$, $E_{MI}^7(\text{add } 11)$, $A^{\flat 13}$, $D^{\flat}_{MA}^7$, 1. G^9_{SUS} , 2. $G^7(\#5)$

B

Chord progressions for section B:

- Line 1: B_{MA}^9 , $A^{\flat 13(b9)}$, $D^{\flat}_{MA}^7$, $B^{\flat 13}$, B_{MA}^7
- Line 2: G^{13}_{SUS} , G^{13} , C_{MA}^7 , $A^{\flat 9}$, $D^{\flat}_{MA}^9$, $G^{13(b9)}$, C_{MA}^9
- Line 3: $A^7(b9)$, D_{MI}^7 , C_{MA}^7/E , F , G^7 , \oplus , C_{MA}^7 , G^{13}

solo break

\oplus

Chord progressions for the final section:

- Line 1: \oplus , D_{MI}^7 , C_{MA}^7/E , F , G^7 , D_{MI}^7 , $C^{\#}_{MI}^7$, $B^{\flat}_{MA}^9$, G_{MA}^7 , B_{MA}^7

rit.

Melody is rather freely interpreted rhythmically.

Voyage

Kenny Barron
(As played by Stan Getz)

Bright Swing
♩ = 232

A

*F*_{M1}^{6/9} *F*^{#_{M1}6/9}
(ten. & pn.)

*F*7(b9) *Bb*_{M1}7 *G*_{M1}7(b5) *C*7(b9)

1. *F*_{M1}^{6/9} (*G*_{M1}7(b5) *C*7(b9)) 2. *F*_{M1}^{6/9}

B

D^b_{MA}7 *E*_{M1}7 *A*7 *D*_{MA}7
(ten.)

*F*_{M1}7 *B*^b7 *E*^b_{MA}7 *F*[#]_{M1}7 *B*7 *E*_{MA}7

*E*_{MA}7 *G*_{M1}7(b5) *C*7(b9)
(ten. & pn.)

C

*F*_{M1}^{6/9} *F*[#]_{M1}^{6/9}

*F*7(b9) *Bb*_{M1}7 *G*_{M1}7(b5) *C*7(b9)

*F*_{M1}^{6/9} (*G*_{M1}7(b5) *C*7(b9))
(fine)

Chords in parentheses are used for solos.

Waltz For Debby

Bill Evans

A

(A_{mi}7) F_{MA}7/A D_{mi}7 G_{mi}7 C7 A7/G D7/F# G7/F C7/E
 F7/Eb Bb6/D G_{mi}7(b5)/Db C7 /Bb A_{mi}7 D_{mi}7 G_{mi}7 C7
 (A_{mi}7) F_{MA}7/A D_{mi}7 G_{mi}7 C7 A7/C# D7/C G7/B C7/Bb
 A7 D_{mi}7 B7 E7 (A_{MA}7 A/C# B_{mi}7 A_{MA}7 G#)

B

G_{mi}7 C9 A_{mi}7 D7 G_{mi}7 A7 D_{mi}7 C_{mi}9
 Bb_{MA}7 A7 D_{mi}7 G13 Ab_{MA}7 Db_{MA}7 G_{mi}7 C7

C

(A_{mi}7) F_{MA}7/A D_{mi}7 G_{mi}7 C7 A7/G D7/F# G7/F C7/E
 F7/Eb Bb6/D G_{mi}7(b5)/Db C7 /Bb A_{mi}7 D7 B_{mi}7 E7

A_{mi}7 F7 Bb_{MA}7 A7(alt) **Standard ending** D_{mi}7 G9 G#07

A_{mi}7/C Ab07/C G_{mi}7/C C7 F6 D_{mi}7 G_{mi}7 C7

Alternate Ending
 D_{mi}7 G7(alt.) F_{MA}7/C Ab07/C G_{mi}7/C Ab07/C F_{MA}7 Ab07 G_{mi}7

rall. (a tempo) C pedal

$G_{MI}^7 A^{b07}$ $F_{MA}^7 A^{b07}$ G_{MI}^7 A^{b07} F_{MA}^7 A^{b07} G_{MI}^7 $C^7(b9)$

D (Solos)

A_{MI}^7 D_{MI}^7 G_{MI}^7 C^7 A^7 D^7 G^7 C^7 F^7 B^b6

$G_{MI}^7(b5)$ C^7 A_{MI}^7 D_{MI}^7 G_{MI}^7 C^7 A_{MI}^7 D_{MI}^7 G_{MI}^7 C^7

A^7 D^7 G^7 C^7 A^7 D_{MI}^7 B^7 E^7 A_{MA}^7

E

G_{MI}^7 C^7 A_{MI}^7 D^7 G_{MI}^7 A^7 D_{MI}^7 C_{MI}^7

$B^b_{MA}^7$ A^7 D_{MI}^7 G^7 $A^b_{MA}^7$ $D^b_{MA}^7$ G_{MI}^7 C^7

F

A_{MI}^7 D_{MI}^7 G_{MI}^7 C^7 A^7 D^7 G^7 C^7 F^7 B^b6

$G_{MI}^7(b5)$ C^7 A_{MI}^7 D^7 B_{MI}^7 E^7 A_{MI}^7 F^7 $B^b_{MA}^7$ $A^7(alte.)$

D_{MI}^7 G^7 A^{b07} A_{MI}^7 A^{b07} G_{MI}^7 C^7 F^6 D_{MI}^7 G_{MI}^7 C^7

To Play and Solo in 3/4: Take standard ending each time. Ignore inversions during solos (e.g. bars 5-12). After solos, D.C. al Coda.

To Solo in 4/4: Take alternate ending first time through. After solos, D.C. al Coda

A_{MI}^7/C A^{b07}/C G_{MI}^7/C A^{b07}/C A_{MI}^7/C A^{b07}/C

G_{MI}^7/C $C^7(b9)$ $G^b_{MA}^7$ A_{MA}^7 G_{MA}^7 $C^7(\#9)$ F_{MA}^9

Chords in parentheses are used for solos.

rall.

Medium-Up Straight 1/8's

Waltz New

Jim Hall

A $\text{♩} = 164$ B^b6 $D7(\#5)$ $E^b_{MA}7$ $G7(\#5)$
 (gtr., w/ bs. 8^{va} b.)

$C_{MI}7$ $G7(\#5)$ $C_{MI}7$ $F7$

$D_{MI}7$ $C\#07$ $C_{MI}7$ $F7$

$D_{MI}7$ $D^b_{MI}7$ G^b7 $C^b_{MA}7$ $C_{MI}7$ $F7$

B B^b6 $D7(\#5)$ $E^b_{MA}7$ $G7(\#5)$

$C_{MI}7$ $G7(\#5)$ $C7$ $F7$

$F_{MI}9$ B^b13 $E^b_{MA}7$ $A7$

$D_{MI}7$ $G7$ $C_{MI}7$ $F7$ $B^b_{MA}7$ ⊕ $C_{MI}7$ $F7$

⊕ B^b E^b B^b/D $C_{MI}7(\text{omit } 5)$ B^b_{sus} B^b $D7$

E^b6 $E_{MI}7(b5)$ F_{sus} F B^b *rall.*

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

Watch What Happens

Michel Legrand

A $E^b_{MA}7$ F^9

Let some-one start be-liev-ing in you. Let him hold out his

F_{MI}^9 B^b_{13sus} B^b_{13} $E^b_{MA}7$ $E_{MA}7$ $F_{MA}7$ $E_{MA}7$

hand, Let him touch you and watch what hap-pens.

$E^b_{MA}7$ F^9

One some-one who can look in your eyes and see in-to your

F_{MI}^9 B^b_{13sus} B^b_{13} $E^b_{MA}7$ $E_{MA}7$ $F_{MA}7$ $G^b_{MA}7$

heart, Let him find you and watch what hap-pens.

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

Cold, No, I won't be-lieve your heart is cold, May-be

$F_{MA}7$ $F_{MI}7$ B^b7

just a-fraid to be brok-en a-gain.

C $E^b_{MA}7$ F^9

Let some-one with a deep love to give, Give that deep love to

F_{MI}^9 B^b_{13sus} B^b_{13} E^b6 E^6 D^6 E^b6

you and what mag-ic you'll see. Let some-one give his heart,

E^b6 E^6 D^6 E^b6 $(F_{MI}7 B^b7)$

Some one who cares like me.

Last 4 bars of tune may be omitted for solos (replace bar 8 of letter C with 2 beats each of $F_{MI}7 B^b7$).

Alternate lyric for bars 5-8 of letter B: (Maybe) slow to warm from a long, lonely night.

Waterwings

Don Grusin
(As played by Lee Ritenour)

A *A*^(add 9) *E* *B/E* *E*

E^(add 9) *G#* *A*^(add 9) *F#A#*

C#dim. *B* *B* (4x's) (Piano fill) (*B phrygian*)

(sop., 8^{va})

(fine)

B *B*^{13(b9)} *sus* *B*^{7(#9)}

(a tempo) (bs. w/ voice)

*E*_{Mi}¹¹ *E*_{Mi}⁷ *F#*_{Mi}⁷

*G*_{Mi}⁹ *A*^{13(b9)} (no voice...)

*D*_{MA}⁹ *A*^{b13(b5)}

C *A*_{Mi}¹¹ *A*^{b6/9}

(bs. w/ voice)

*G*_{MA}^{13(#11)} *D*^{b13(b5)}

*F#*_{Mi}¹¹ *B*^{7(#9)}

*E*_{MA}^{13(b5)} *B*^{b13(b5)}

D *A*_{MI}⁹ *D*^{7(alt.)} [*A*^{b13}/*D*] (*G*^{b13})^(b5)

1st x: gtr. plays bottom line (switching where marked)
 2nd x: add flute on upper line (no switching)

(*G*^{b13}(b5) *G*_{MA}⁷)

*G*_{MA}⁷ *D*^{b13(#11)}

F^{#MI}¹¹ *C*⁹_{SUS} *B*⁹_{SUS} 1st x: *D*^{13(b5)} *E*^{b7}(^{#9}/^{#5})

*E*_{MA}⁷ 1st x: *B*^{b13(b5)}

E (Pn. Solo) *B*⁹_{SUS} *B*¹³(b9) *E*^b/*E* *E*_{MA}⁷

*D*⁹_{SUS} *F*[#]/*G* *G*_{MA}⁷

F (On Cue) *F*⁹_{SUS} *G*_{MA}⁷ (Vamp till cue) (4x's)

(pn. solo continues)

Bass solos on letter **B** (indef.)
 then D.S. al Coda (observe both repeats)

*E*_{MA}⁷ *C*^{#MI}¹¹

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

D.C., vamp and solo on letter **A**, end on cue

Med. Bossa Nova

Wave

Antonio Carlos Jobim

(Intro)

Handwritten guitar chords: D_{MI}^7 G^7 D_{MI}^7 G^7

So close your

A D_{MA}^7 B^b07 A_{MI}^7

eyes, for that's a love-ly way to be.

$D^7(b9)$ G_{MA}^7 G_{MI}^6

A - ware of things your heart a - lone was meant to see.

$F\#13$ $F\#7(\#5)$ (B^9sus) $F\#_{MI}^7$ $B^7(b9)$ E^9

The fun- da - men - tal lone - li - ness goes when - ev - er

B^b7 A^7 D_{MI}^7 G^7 D_{MI}^7 G^7

two can dream a dream to - geth - er. You can't de -

B D_{MA}^7 B^b07 A_{MI}^7

- ny, don't try to fight the ris - ing sea

$D^7(b9)$ G_{MA}^7 G_{MI}^6

Don't fight the moon, the stars a - bove and don't fight me,

F#13 **F#7(#5)** **(B9sus)** **F#MI7** **B7(b9)** **E9**

The fun - da - men - tal lone - li - ness goes when - ev - er

Bb7 **A7** **DMI7** **G7** **DMI7** **G7**

two can dream a dream to - geth - er.

C **GMI7** **C9/Bb** **AMI7**

When I saw you first the time was half past three,

Bb9sus **Bb9/Ab** **GMI7** **A7(b9)**

When your eyes met mine it was e - ter - ni - ty. By now we

D **DMA7** **Bb07** **AMI7**

know the wave is on its way to be,

D7(b9) **GMA7** **GMI6**

Just catch the wave, don't be a - fraid of lov - ing me,

F#13 **F#7(#5)** **(B9sus)** **F#MI7** **B7(b9)** **E9**

The fun - da - men - tal lone - li - ness goes when - ev - er

Bb7 **A7** **DMI7** **G7** **DMI7** **G7**

two can dream a dream to - geth - er.

The Way You Look Tonight

Music by Jerome Kern
Lyric by Dorothy Fields

Med.-Up Swing

(instr.)

A

Some - day when I'm aw - fly low,
love - ly, with your smile so warm,

When the world is cold, I will feel a glow just think - ing
And your cheek so soft, There is noth - ing for me but to

of love you, you, And the way you look to -
Just the way you look to -

night.
night. Oh, but you're

B

With each word your ten - der - ness grows, tear - ing my fear

a - part, And that laugh that

wrin - kles your nose touch - es my fool - ish heart.

C F_{MA}^7 D_{MI}^7 G_{MI}^7 C^7 F_{MA}^7 (E^b_{13})

Love - ly, nev - er, nev - er change, Keep that breath - less

D^7 G_{MI}^7 C^7 C_{MI}^7 (*add 11*) F^7

charm, Won't you please ar - range it 'cause I love you,

$B^b_{MA}^7$ G_{MI}^7 C^7 F^6 (*instr.*) D_{MI}^7 G_{MI}^9 C^7 F_{MA}^7 D_{MI}^7

Just the way you look to - night,

G_{MI}^9 C^7 G_{MI}^7 C^7 F^6 D_{MI}^7 G_{MI}^7 C^7

Just the way you look to - night. (solo break) — — — — —

(fine)

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

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



Photo by Jim Marshall ©1988

JOHN COLTRANE

A Weaver Of Dreams

Music by Victor Young

Lyric by Jack Elliott

Med. Swing *

A

CMA7 *BMI7(b5)* *E7(b9)*

You're a weaver of dreams, You and your strange fascination,

AMI7 *GMI7* *C7*

You're a weaver of dreams, You and your come hither smile;

FMA7 *Bb9(#11)* *EMI7* *A9*

Just to hear you speak can leave me weak as a babe in arms,

D13 *DMI9* *G9*

Poor little babe in arms, Helpless before your charms.

B

CMA7 *BMI7(b5)* *E7(b9)*

You're a weaver of dreams, You and your lips warm and tender,

AMI7 *GMI7* *C7*

Just like magic it seems, Thrilling, enchanting me too; I'm

FMA7 *Bb9(#11)* *EMI7* *Ebm7 Ab7*

In your spell and there's no cure, I'm lost for sure, 'Cause

DMI9 *G13* *CMA7* *(DMI7 G7)*

you're a weaver of dreams and I'm in love with you.

*also played as a ballad

We'll Be Together Again

Music by Carl Fischer
Lyric by Frankie Laine

Med. Ballad

A

Chords: G¹³ C⁶ A^b9 D^{mi}7^(add 11) G⁷ A^{mi} A^{mi}7 D⁹(#11)

No tears, no fears, Re - mem - ber there's al - ways to - mor - row, So

Chords: B^bmi⁹ E^b7 A^bMA⁷ D^{mi}7^(b5) A^b9 G⁹sus G¹³

what if we have to part, We'll be to - geth - er a - gain. Your

Chords: C⁶ A^b9 D^{mi}7^(add 11) G⁷ A^{mi} A^{mi}7 D⁹(#11)

kiss, your smile, Are mem - ries I'll treas - ure for - ev - er, So

Chords: B^bmi⁹ E^b7 A^bMA⁷ D^{mi}7^(b5) G¹³ C⁶

try think - ing with your heart, We'll be to - geth - er a - gain.

B

Chords: A^b9 G⁷(#9 #5) C^{mi}6 A^b9 G⁷(#5) C^{mi}6

Times when I know you'll be lone - some, Times when I know you'll be sad;

Chords: A^b6 G⁷ G^b13 F⁷ D^{mi}7^(b5) A^b13 G⁹sus G¹³

Don't let temp - ta - tion sur - round you, Don't let the blues make you bad. Some

C

Chords: C⁶ A^b9 D^{mi}7^(add 11) G⁷ A^{mi} A^{mi}7 D⁹(#11)

day, some way, we both have a life - time be fore us, For

Chords: B^bmi⁹ E^b7 A^bMA⁷ D^{mi}7^(b5) G¹³ C⁶ (G¹³)

part - ing is not good - bye, We'll be to - geth - er a - gain.

Two changes in a bar get two beats apiece.

Well You Needn't

Thelonious Monk

Medium (-Up) Swing

A

Musical notation for section A, first system. Chords: F6, Gb6, F6, Gb6.

Musical notation for section A, second system. Chords: F6, Gb6, F6. First ending (1.) and second ending (2.) with (F6).

B

Musical notation for section B, first system. Chords: G7, Ab7.

Musical notation for section B, second system. Chords: A7, Bb7, B7, Bb7, A7, Ab7, G7, Gb7(#11).

C

Musical notation for section C, first system. Chords: F6, Gb6, F6, Gb6.

Musical notation for section C, second system. Chords: F6, Gb6, F6.

Gb6 may be replaced by Gb9 throughout.

B

Alternate bridge (letter **B**):

Musical notation for alternate bridge, first system. Chords: Db9, D9.

Musical notation for alternate bridge, second system. Chords: Eb9, E9, Eb9, D9, Db9, C9, B9, C7.

Medium Jazz Waltz

West Coast Blues

John L. "Wes" Montgomery

$\text{♩} = 152$

A

(gtr.)

B

(Solos)

(After solos, D. C. al Coda)

⊕

(bottom note of guitar chords)

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

Med. Ballad

What's New?

Music by Bob Haggard
Lyric by Johnny Burke

A G7 C6 BbMI9 E♭7 AbMA7 DMI7(b5) G7

What's new? _____ How is the world treat-ing you? _____ You have-n't changed a

CMI AMI7(b5) DMI7(b5) G7(#5) C6 AMI7 DMI7 G7

bit; love-ly as ev - er, I must ad - mit. _____ What's new? _____

C6 BbMI9 E♭7 AbMA7 DMI7(b5) G7

How did that ro-mance come through? _____ We have-n't met since

CMI AMI7(b5) DMI7(b5) G7(#5) C6 C9sus C7

then, gee, But it's nice to see you a - gain. _____ What's new? _____

B F6 EbMI9 Ab7 DbMA7 GMI7(b5) C7

Prob- ab - ly I'm bor-ing you, _____ but see-ing you is

FMI DMI7(b5) GMI7(b5) C7(#5) (F6) FMI DMI7(b5) G7

grand, And you were sweet to of - fer your hand, _____ I un-der - stand. _____ A -

C C6 BbMI9 E♭7 AbMA7 DMI7(b5) G7

dieu, Par - don my ask - ing what's new, _____ Of course you could - n't

CMI AMI7(b5) DMI7(b5) G7(#5) C6 (AMI7 DMI7 G7)

know I have-n't changed, I still love you so. _____

Melody notes in parentheses are optional.

Where Is Love?

Lionel Bart
(As sung by Irene Kral)

Medium Ballad

A



Where _____ is love? Does it fall from skies a - bove?



Is it un-der-neath the wil - low tree ___ that I've been dream - ing of?




Where _____ is she, who I close my eyes to see?

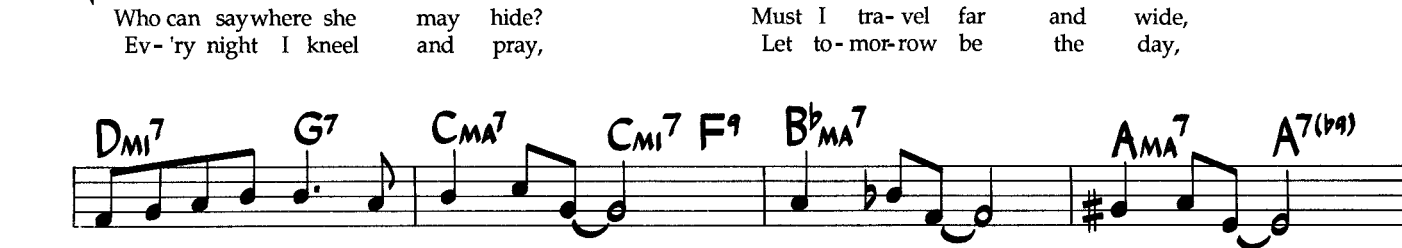


Will I ev - er know the sweet hel - lo ___ that's meant for on - ly me?

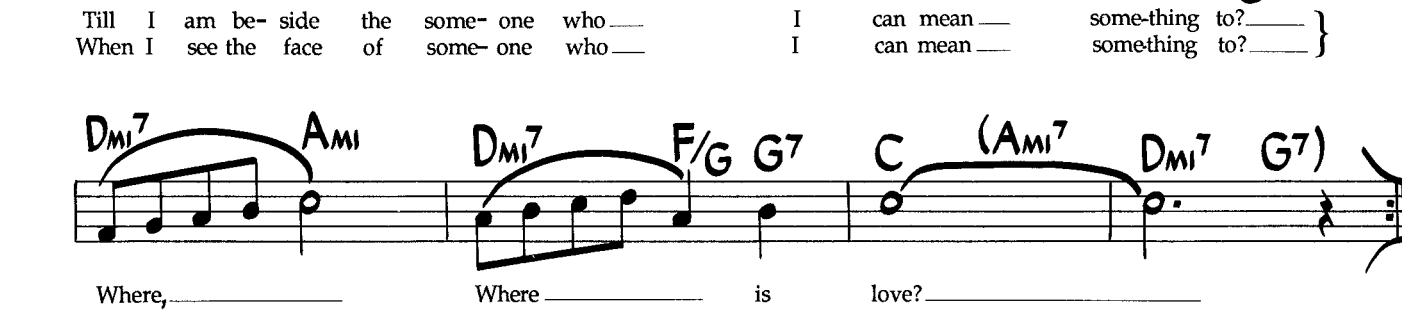
B



Who can say where she may hide? Must I tra - vel far and wide,
Ev - 'ry night I kneel and pray, Let to - mor - row be the day,



Till I am be - side the some - one who ___ I can mean ___ some - thing to? ___ }
When I see the face of some - one who ___ I can mean ___ some - thing to? ___ }



Where, _____ Where _____ is love? _____

Who Can I Turn To?

Leslie Bricusse
Anthony Newley

Med. Ballad *

A

Who can I turn to_____ when no - bod - y needs me?_____ My heart wants to know and so I must go where des - tin - y leads me;_____ With no star to guide me_____ and no - one be - side me,_____ I'll go on my way and af - ter the day the dark - ness will find me,_____ And

B

may - be to - mor - row_____ I'll find what I'm af - ter,_____ I'll throw off my sor - row, beg, steal or bor - row my share of laugh - ter;_____ With you I could learn to,_____ with you on a new day,_____ But who can I turn to if you turn a - way?

*also played as Medium Swing.

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

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Wildflower

Wayne Shorter

Medium Jazz 6/4

$\text{♩} = 160$ **A**

Chords: $B^b_{MA}7$, $A^b_{MI}9$, $A7(\#9)(\#5)$ (trp.), $D7(b9)_{SUS}$

Annotations: (trp. w/ten.), (ten. 8va b.), (ten.)

Chords: $B^b_{MA}7$, $A^b_{MI}9$, $A7(\#9)(\#5)$, $D7(\#9)$

Annotations: (ten. 8va b.)

Chords: $G7(b9)_{SUS}$, $C_{MI}7$, $F13$, $B^b_{MA}7(\#5)$, $A^b_{MA}9(\#11)$

Annotations: (unis.)

Chords: $G_{MI}11$, $C13(b9)$, $F_{MI}9$, $E7(\#9)$

Annotations: (ten. 8va b.)

B

Chords: $E^b_{MA}7$, $C_{MI}7$, $A^b_{MI}9$, $A7(\#9)(\#5)$, $D7(b9)_{SUS}$

Chords: $B^b_{MA}7$, $A^b_{MI}9$, $A7(\#9)(\#5)$, $D7(\#9)$

Chords: $G7(b9)_{SUS}$, $C_{MI}7$, $F13$, $B^b_{MA}7(\#5)$, $B^b_{MI}11$, E^b13

Annotations: (unis.)

Chords: $A^b_{MA}7$, $D^b_{MA}7$, $A^b_{MI}9$, $E^b9(\#11)$, $D7(\#9)$

(fine)

Trumpet plays melody (upper line).

Willow Weep For Me

Ann Ronell

Med. Ballad **A**

1. Will-ow weep for me, — wil-low weep for me, — Bend your branch-es green — a-long the stream —
 2. Gone my lov-er's dream, — love-ly sum-merdream, — Gone and left me here — to weep my tears —

— that runs to sea, — Lis - ten to my plea, — lis - ten wil-low } and weep for me. —
 — in - to the stream, — Sad as I can be, — hear me wil-low }

1. G6 D7(#5) 2. G6 (D mi7 G7)

B C mi C mi6 G mi G7 (C mi7 F7 Bb mi7 Eb7) C mi7 Bb7

Whis-per to the wind — and say that love has sinned — to leave my heart a - break-ing and
 mak - ing a moan, — Mur-mer to the night — to hide her star - ry light, — So

none will find me sigh - ing and cry - ing all a - lone. — Oh,

C G6 C7 G6 C7 G6 A mi7 D7

weep-ing wil-low tree, — weep in sym - pa - thy, — Bend your branch-es down — a - long the ground —

— and cov-er me, — When the sha-dows fall, — bend oh wil-low and weep for me. —

G6 C7 G6 D7(#5)

3rd & 4th bars of letters **A** & **C** may also be played:

Witchcraft

Music by Cy Coleman
Lyric by Carolyn LeighMed. Swing **F6**

Those fin - gers in my hair, - That sly, come - hith - er stare -



that strips my con - science bare, - It's witch - craft.



And I've got no de - fense for it, The heat is too in - tense for it,



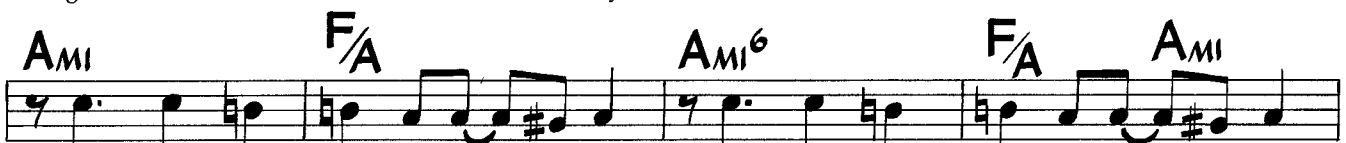
What good would com - mon sense for it do? 'Cause it's



witch - craft, Wick - ed witch - craft, And al -



though I know it's strict - ly ta - boo,



When you a - rouse the need in me, My heart says, "Yes, in - deed" in me,



"Pro - ceed with what you're lead - in' me to."



It's such an an - cient pitch, - But one I would - n't switch, -



'Cause there's no nic - er witch than you.

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

Yes And No

Wayne Shorter

Fast Swing

$\text{♩} = 260$

A D^{13}_{SUS}

(ten.) (bass plays D pedal)

D_{MA}^9

A_{MI}^7 D^7 G_{MA}^7 C_{MI}^7* $B^b_{MA}^7$ \oplus

(bass walks)

¹ E_{MI}^9

² E_{MI}^9

B

$A_{MI}^7(b5)$

$D^7(b9)$

G_{MI}^9

C^{13}

F_{MI}^9

B^b_{13}

$E^b_{MA}^7$

A_{MI}^9

*D.S. al 2nd ending (AABA form)
After solos, play entire head, take Coda.*

$B^b_{MA}^7$

E_{MI}^9

* piano often plays $F^7(+5)$ here (especially during head).
Tenor sounds one octave lower than written.

Yesterdays

Music by Jerome Kern
Lyric by Otto Harbach

Med. Swing (or Ballad)

A

Yes - ter - days, Yes - ter - days, (days)

Days I knew as hap - py, sweet se - ques - tered days,

Old - en days, Gold - en days,

Days of mad ro - mance and love. Then gay

B

youth was mine, Truth was mine,

Joy - ous, free and flam - ing life, for - sooth, was mine,

Sad am I, Glad am I,

For to - day I'm dream - ing of yes - ter - days.

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

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

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

$D_{MI} A7/C\# D_{MI}7/C G/B Bb7 D_{MI} A G\#o7 C7/G$ etc.

Young Rabbits

Wayne Henderson
(As played by The Crusaders)

Fast Swing

$\text{♩} = 286$

G_{Mi}⁹ *G_{Mi}⁹*

(walking bass only) (add dr., pn.)

A *G_{Mi}⁹* *F_{Mi}⁹*

mf (trb. & ten.)

B *B_{Mi}⁷* *F_{Mi}⁹*

mp 8va b. (loco)

E_bMi⁹ *E_{Mi}⁹*

(trb. ten.) *cresc.*

C *G_{Mi}⁹* *F_{Mi}⁹*

mf (unis.)

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

F_{Mi}⁹

Vamp out on *F_{Mi}⁹*

Drums play straight time throughout.

Your Mind Is On Vacation

Mose Allison

Med. Swing (Blues)

♩ = 112

A

You're sit - tin' there yack - in' right in my face,
 break — — — — — break — — — — —

Com - in' on ex - act - ly like you own the place. — You know, if si - lence was gold - en —
 break — — — — — break — — — — — (bass walks)

you could - n't raise a dime. Be - cause your
 Ab7 Eb7 piano fill — — — — —

mind is on va - ca - tion and your mouth is work - in' o - ver time. — piano fill — — — — —
 Bb7 Ab7 Eb7 Db

B

2. You're quot - in' fig - ures and drop - in' names, — You're tell - in' sto - ries
 break — — — — — break — — — — — break — — — — —

3RD VERSE

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

and play-in' games. **Db**
 You're o-ver laugh- in' **Db**
 when things ain't fun -ny, **Db**

E^b7 break — — — **E^b7** break — — — **E^b7** break — — —

You're tryin' to sound like you don't need mon- ey, You know if talk was crim- i - nal — — —

E^b7 break — — — **E^b7** break — — — **A^b7**

(bass walks)

You'd lead a life of crime. Be- cause your

A^b7 **E^b7** pn. fill — — —

mind is on va - ca - tion and your mouth is work- in' o - ver time. — — —

B^b7 **A^b7** **E^b7** (B^b7)

pn. fill — — —

(Solos)

C **E^b7**

(bass walks)

A^b7 **E^b7** **B⁷** **B^b7** **E^b7**

(After solos, D.S.)
 (3rd verse) at Coda

E^b7 **A^b7** **B^b7** **E^b7**

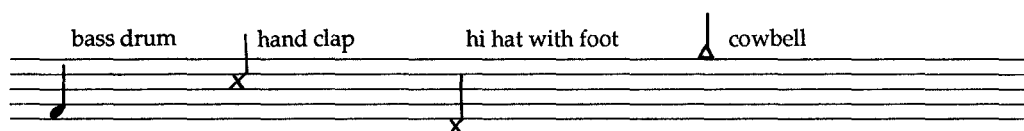
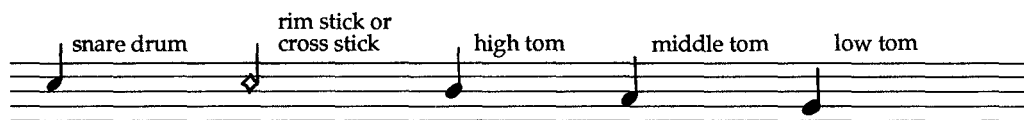
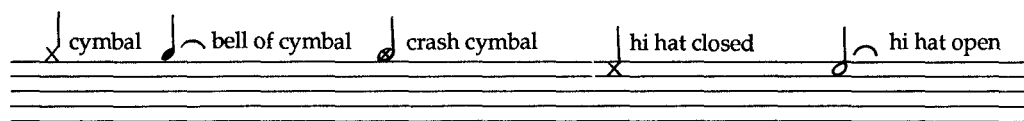
pn. fill — — —

Melody is freely interpreted and varies with each verse.

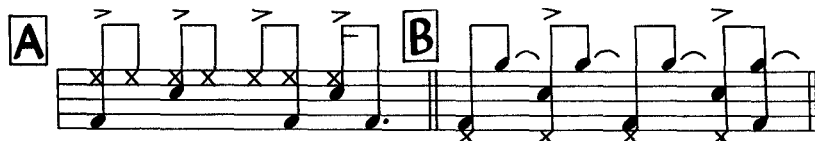
APPENDIX I - Sample Drum Parts

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

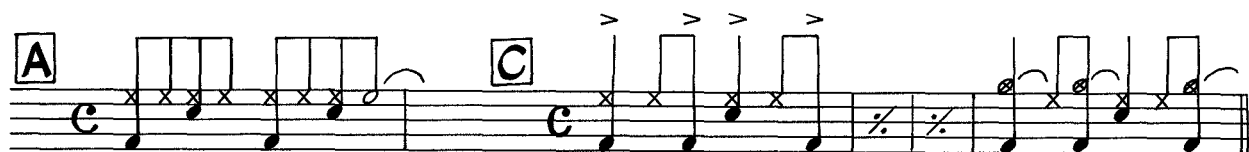
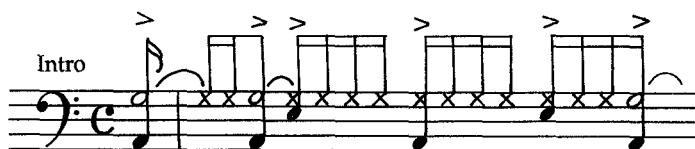
Explanation Of Notation



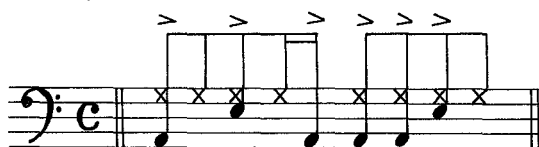
AFFIRMATION



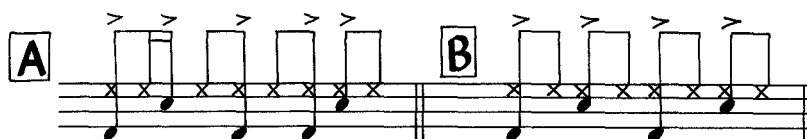
ALWAYS THERE



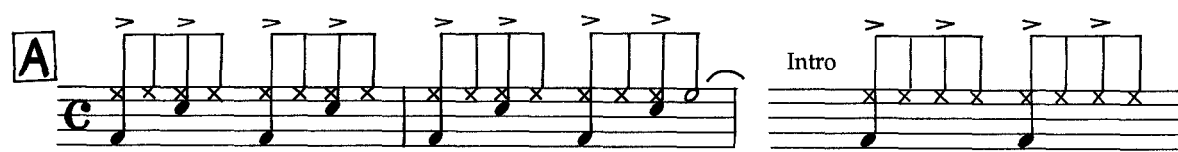
BABY, I LOVE YOU



BLACK ICE



BOOGIE DOWN



BREAKIN' AWAY

1/2 time funk shuffle

Intro

note: $\text{triplet} = \text{quarter}$

A **B**

Section A consists of two measures of eighth notes. Section B consists of two measures, with the second measure containing a quarter note followed by eighth notes.

CHAIN OF FOOLS

Heavy back beat

Later

A **D**

Section A is in bass clef with a common time signature (C) and features a heavy back beat. Section D is a later variation with a different rhythmic pattern.

CUBANO CHANT

A

Section A is a single line of music with a mix of eighth and quarter notes, some with accents.

DELEVANS

Double time, 1/16th note swing

Intro **A**

The intro consists of eighth notes. Section A is a longer sequence of eighth notes with various rhythmic patterns.

B

Section B continues the eighth-note pattern from section A.

DESIRE

A

Section A is in bass clef with a common time signature (C) and features eighth notes with accents.

B

Section B continues the eighth-note pattern with accents.

C

Section C continues the eighth-note pattern with accents.

EASY

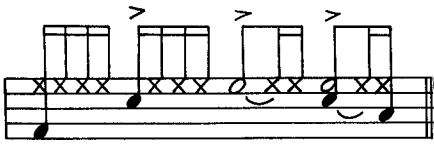
1st 8 bars **A** 2nd 8

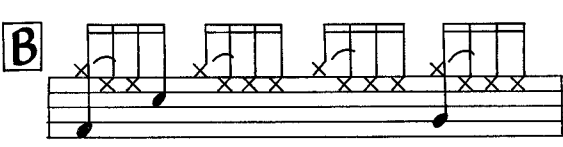
The first 8 bars (Section A) and the next 8 bars (Section 2nd 8) are in common time (C) and feature eighth notes with accents.

B

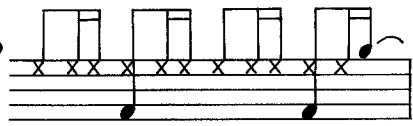
Section B continues the eighth-note pattern with accents.

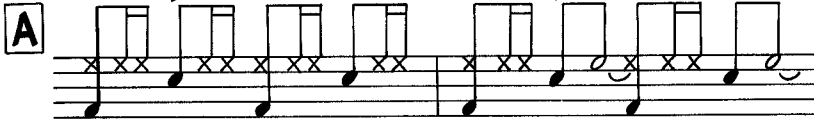
ENDANGERED SPECIES

A 

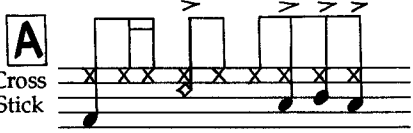
B 

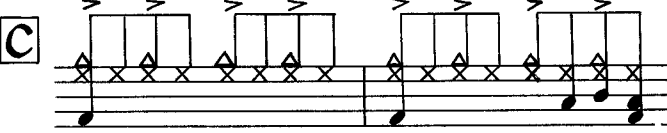
FRIENDS AND STRANGERS

Intro 

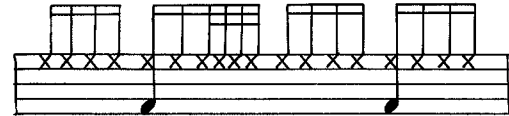
A 

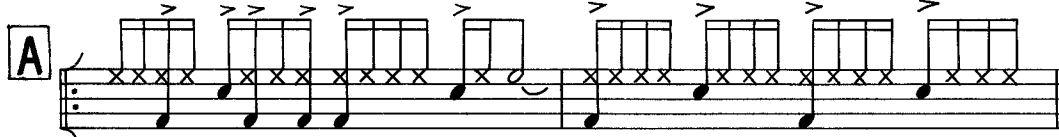
GAVIOTA

A 

Cross Stick 

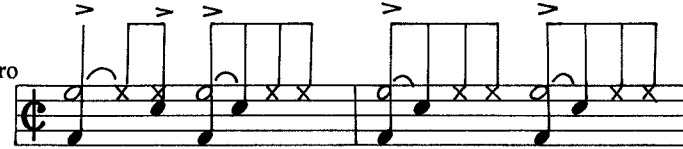
GOIN' HOME


Intro 

A 

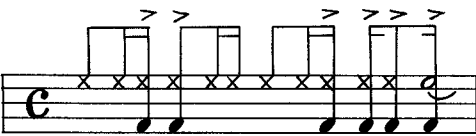
THE GOODBYE LOOK

Unaccented S.D. beats are "ghosted".

Intro 

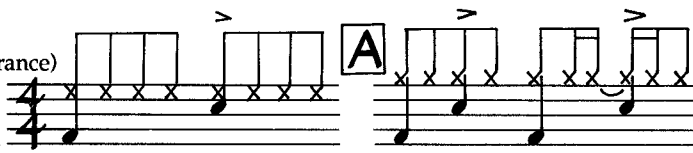
A 

GUARUJA

C 

HAVONA

Intro (6th bar entrance)
Semi open hi hat.
Follow melody
with S.D. accents.

A 

HIDEAWAY

Intro 

A 

IT HAPPENS EVERY DAY

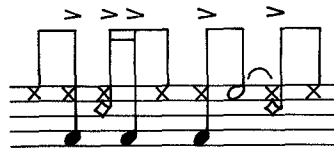

Intro 

A 


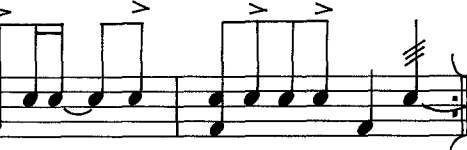
B 


KEEP THAT SAME OLD FEELING

Intro

A  **B** 

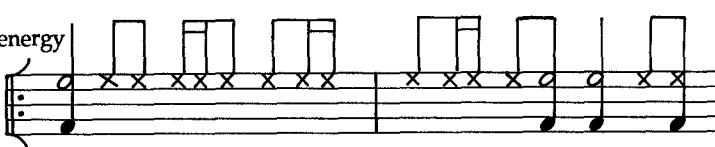
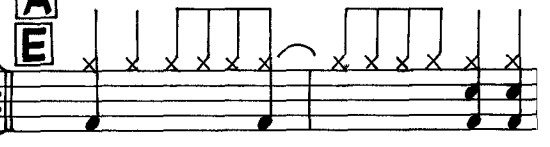
LA SAMBA

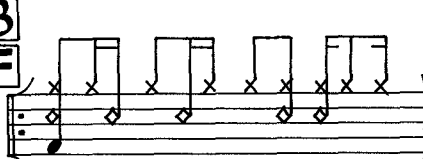
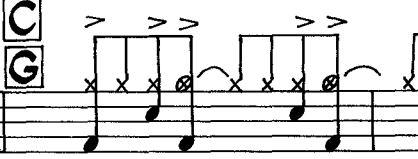
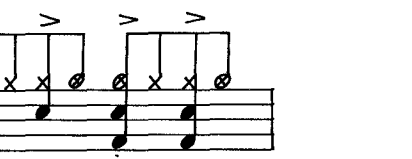
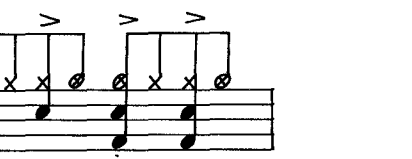
A  **B** 

C 

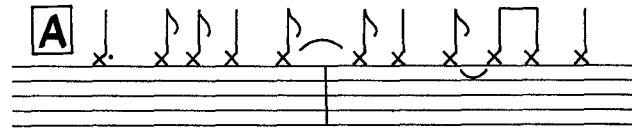

LA VIDA FELIZ

Intro with energy

A  **E** 

B  **F**  **C**  **G** 

LAST FIRST Straight 1/8th Jazz/Latin

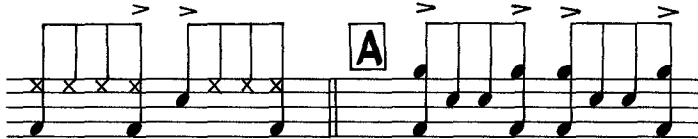

A  **B** 

Busier

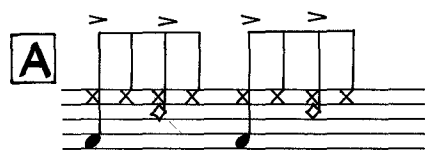
LET ME BE THE ONE

 Heavy back beat

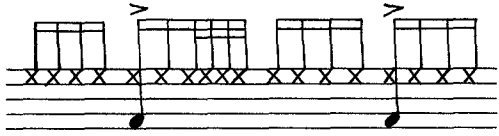

LET'S GO DANCIN'


Intro  **A** 


LOVE DANCE

A 

MATINEE IDOL

Intro  **A** 

B 



MODADJI Lite Jazz/funk

Musical notation for MODADJI in 4/4 time. It features a melodic line with eighth and quarter notes, starting with a repeat sign and ending with a double bar line.

Two musical staves labeled A and B. Staff A contains a melodic line with eighth notes and a triplet of eighth notes. Staff B contains a bass line with eighth notes and a triplet of eighth notes.

4 bars after

Musical notation for MODADJI (B section), showing a bass line with eighth notes and a triplet of eighth notes.

Musical notation for MODADJI (C section), showing a bass line with eighth notes and a triplet of eighth notes.

MONKEY'S UNCLE

Musical notation for MONKEY'S UNCLE (A section), featuring a bass line with eighth notes and a triplet of eighth notes.

Musical notation for MONKEY'S UNCLE (B section), featuring a bass line with eighth notes and a triplet of eighth notes.

Musical notation for MONKEY'S UNCLE (C section), featuring a bass line with eighth notes and a triplet of eighth notes.

MORNIN' 1/2 time funk shuffle

Musical notation for MORNIN' in 1/2 time funk shuffle, featuring a bass line with eighth notes and a triplet of eighth notes.

MORNING DANCE

Musical notation for MORNING DANCE (A and B sections), featuring a bass line with eighth notes and a triplet of eighth notes.

MR. CLEAN Jazz Rock

Musical notation for MR. CLEAN in Jazz Rock, featuring a bass line with eighth notes and a triplet of eighth notes.

MR. GONE

Musical notation for MR. GONE in bass clef, featuring a bass line with eighth notes and a triplet of eighth notes.

NEVER GIVIN' UP

Intro

Musical notation for NEVER GIVIN' UP (Intro, A, B, and C sections). The Intro is in C major. Section A features a bass line with eighth notes and a triplet of eighth notes. Section B features a bass line with eighth notes and a triplet of eighth notes. Section C features a bass line with eighth notes and a triplet of eighth notes. An arrow points to a note in section A with the text "implied 1/16th feel".

NEVER MAKE YOUR MOVE TOO SOON

Musical notation for 'NEVER MAKE YOUR MOVE TOO SOON' in bass clef, common time. It features a series of eighth notes with accents, grouped into four measures.

ONE FAMILY

Musical notation for 'ONE FAMILY' in bass clef, common time. It includes an 'Intro' section with a series of eighth notes and a section labeled 'A' with a similar pattern.

OZ

Musical notation for 'OZ' in bass clef, 3/4 time. It features a 'Latin' section with eighth notes and a section labeled 'Solos -- Jazz "3"' with dotted eighth notes.

PAPA LIPS

Musical notation for 'PAPA LIPS' in bass clef, common time. It includes sections labeled 'A', 'C', and 'B'. Section 'C' has a 'cowbell' annotation and 'S.D. nm' below it. Section 'B' has a 'cowbell' annotation.

PARTIDO ALTO

Musical notation for 'PARTIDO ALTO' in bass clef, common time. It includes an 'Intro + A' section and a section labeled 'B' with the annotation 'Unison figure with piano and bass'.

PLAZA REAL

Musical notation for 'PLAZA REAL' in bass clef, 4/4 time. It includes sections labeled 'A', 'D', and 'E'. Section 'A' is annotated 'Quasi military style' and 'P.P.'. Section 'D' is annotated 'funkier'. Section 'E' is annotated 'funkier'.

PUT IT WHERE YOU WANT IT

Musical notation for 'PUT IT WHERE YOU WANT IT' in bass clef, common time. It features two alternative rhythmic patterns separated by the word 'or'.

P.Y.T.

Musical notation for 'P.Y.T.' in bass clef, common time. It includes sections labeled 'A' and 'B' with various rhythmic patterns.

RIO

Musical notation for 'RIO' in bass clef, common time. It includes an 'Intro' section and sections labeled 'A' and 'B'.

RIVER PEOPLE

Musical notation for 'RIVER PEOPLE' in bass clef, common time. It includes sections labeled 'A' and 'B'. Section 'A' is annotated '2nd X'.

RUSH HOUR

A

B

SAFARI

A **B** Intro

SHAKER SONG

SONG FOR LORRAINE

Intro

A **B**

SONJA'S SANFONA

Intro **A**

C 17

SOUL SAUCE

Cha-Cha

A *vibes*

B

STICKY WICKET

Handclap =



Intro



Electronic Funk



STREET LIFE

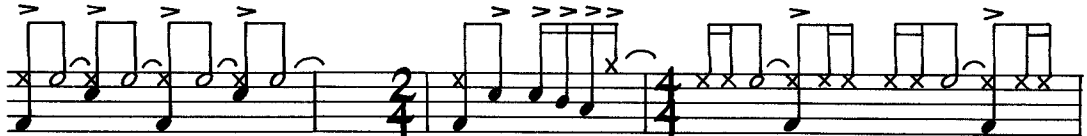
A



C

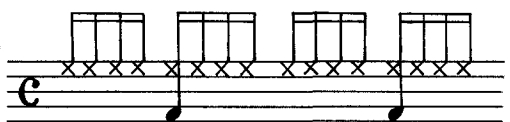


D



SUNRUNNER

Intro



A

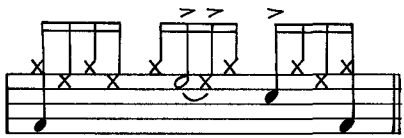


THE THREE MARIAS

Intro



A

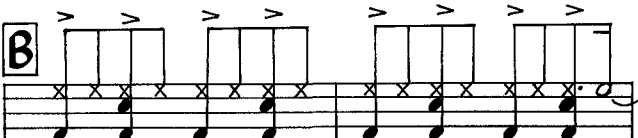


TURN YOUR LOVE AROUND

A

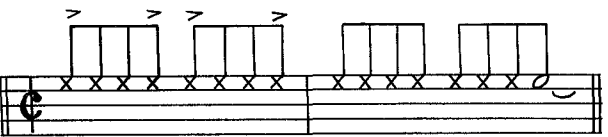


B

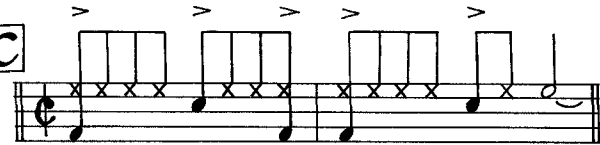


WATERWINGS

B



C



APPENDIX II - SOURCES

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

Sources on paper fall into four categories:

- 1) Published sheet music - usually a full piano/vocal arrangement, though only melody and chord symbols in some instances.
 - 2) Published transcription - a literal transcription from a specific recorded version.
 - 3) Publisher's lead sheet - an in-house document created by staff transcribers or an outside transcription service with or without the composer's input; it usually reflects a single recorded version.
 - 4) Composer's lead sheet - an original lead sheet in the composer's own hand.
- The recorded sources for each tune are listed in order of contribution - records listed first contributed more to the final chart than those records which follow. Often other recordings were listened to but are not listed if they added no new information to the charts.

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

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

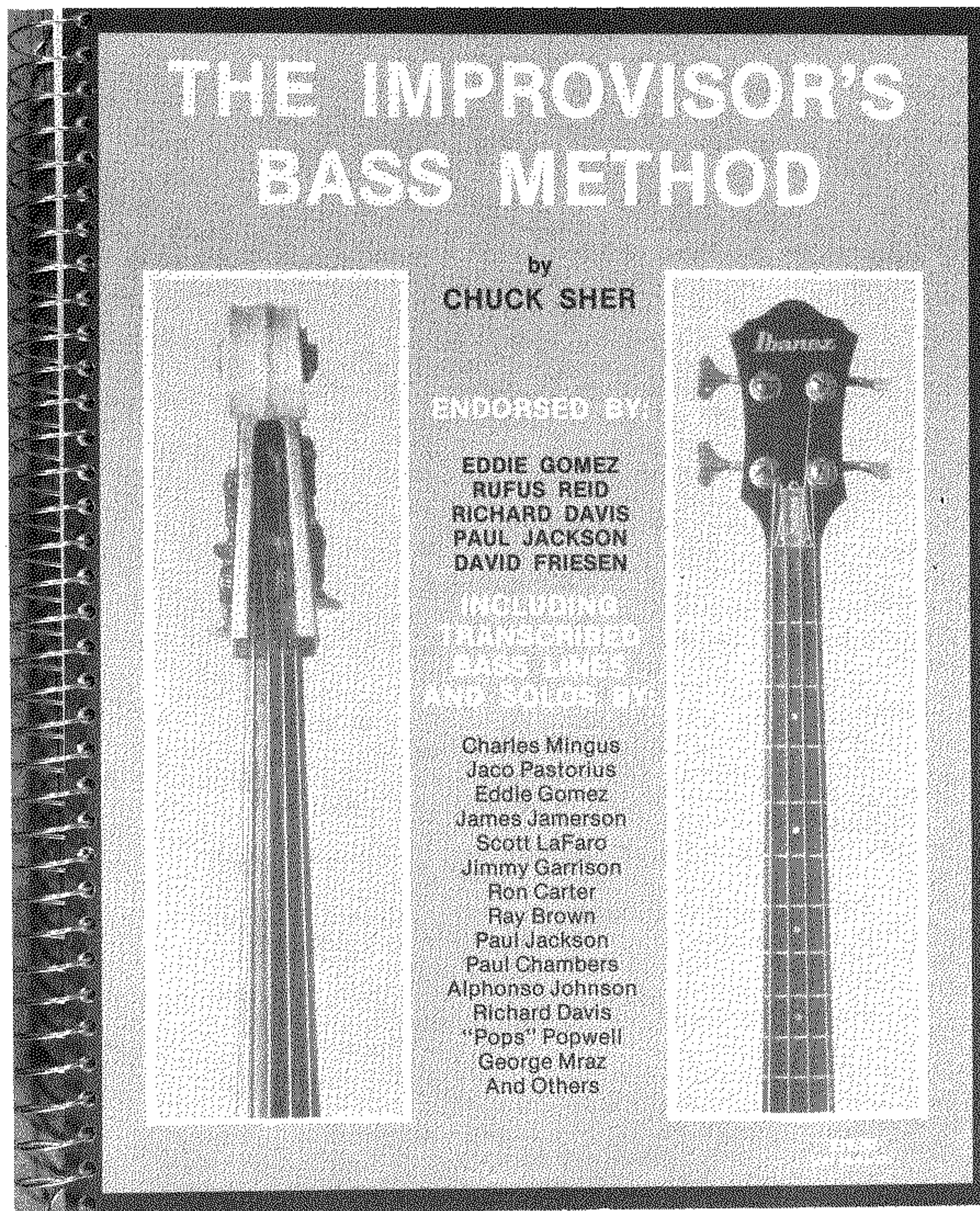
35. COMPARED TO WHAT - Les McCann's "Swiss Movement"; Roberta Flack's "First Take".
36. CREEK - Airto's "Free".
37. CRYSTAL LOVE - Makoto Ozone's "Crystal Love".
38. CUBANO CHANT - Ray Bryant's "Alone At Montreaux"; Ray Bryant's "It Was A Very Good Year".
39. DARN THAT DREAM - Published sheet music.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

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

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

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

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



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All Or Nothing At All

Med. Swing

Music by Arthur Altman
Lyric by Jack Lawrence

A

B

C A^bMA^7 B^bMI^7 E^b7

please don't bring your lips so close to my cheek, _____ Don't

A^bMA^7 D^b/Ab A^bMA^7 E^b7

smile, or I'll be lost be - yond re - call, _____ The

B^bMI^7 E^b7 B^bMI^7 E^b7 C^7

kiss in your eyes, the touch of your hand makes me weak, _____ And my

FMI FMI^7/E^b D^b9 C^7 E^7

heart may grow diz - zy and fall. _____ And if I

D AMI $AMI(MA^7)$ AMI^7 AMI^6

fell un - der the spell of your call, _____

AMI $(GMI^7 C^7)$ B^b9

I would be caught in the un - der - tow, _____

GMI^7 DMI^7 E^7

So, you see, I've got to say no, _____ no,

AMI FMI^6 C^6 (E^7)

All _____ or noth - ing at all.

Alternate changes for first 4 bars of letter **C**: Ab $Ab+$ Ab^6 $Ab+$ | $\frac{2}{\#}$ |

Do Nothing 'Til You Hear From Me

Music by Duke Ellington

Lyric by Bob Russell

Med. Ballad

[A] $(F7)$ $B^b_{MA7}(F7)$ F_{MI7} B^b7 E^b_{MA7}

Do noth- in' till you hear from me, Pay no at- ten- tion to what's said,

E^b_{MI7} $A^b9(\#11)$ B^b_{MA7} $G7(\#5)$ $C7$ $F13$

Why peo- ple tear the seam of an - y - one's dream is o - ver my head...

B^b6 E^b6 E^o7 F^9_{sus} $F7$ $B^b_{MA7}(F7)$ F_{MI7} B^b7

Do noth- in' till you hear from me, At least con- sid- er our ro-

E^b_{MA7} E^b_{MI7} $A^b9(\#11)$ B^b_{MA7} $G7(\#5)$

mance, If you should take the word of oth - er's you've heard

$C7$ $F13$ B^b6 E^b6 E^o7 B^b6 $(A^b_{MI9} D^b13)$

I have - n't a chance. True, I've been

[B] G^b_{MA7} (G^b7)

seen with some one new, But does that mean that I'm un- true? When we're a -

(G_{MI7}) $D7$ G_{MI7} $C7$

B^b_{MA7} D_{MI7} G^9 $C7$ $F7$

part the words in my heart re - veal how I feel a - bout you. Some kiss may cloud my mem - o -

[C] $B^b_{MA7}(F7)$ F_{MI7} B^b7 E^b_{MA7} E^b_{MI7} $A^b9(\#11)$

ry, And oth - er arms may hold a thrill, But please do noth- in' till you

B^b_{MA7} $G7(\#5)$ $C7$ $F13$ B^b6 E^b6 E^o7 B^b6 $(F7)$

hear it from me, And you nev - er will.

[B] G^b_{MA7} A^b_{MI7} D^b7

First 3 bars of letter **[B]** may also be played:

Rhythm section may break on the first beat of bar 8 of letters A & B during the head.
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Don't Get Around Much Anymore

Music by Duke Ellington
Lyric by Bob Russell

Med. Swing
(G13)

(CMA7) %)
 CMA7 DMI7 EbMI7 EMI7

Missed the Sat - ur - day dance, _____ Heard they crowd-ed the floor, _____

(D7) DMI7 G13sus G13 C6

Could- n't bear it with-out _____ you, _____ Don't get a-round much an - y more.

(CMA7) %)
 CMA7 DMI7 EbMI7 EMI7

G13 A7

Thought I'd vis- it the club, _____ Got as far as the door, _____

(D7) DMI7 G13sus G13 C6 C7

They'd have asked me a - bout _____ you, _____ Don't get a-round much an - y more. _____

B

(Bb9) F#o7 C6/G C7

Dar - ling, I guess _____ my mind's more at ease, _____ But

F6 F#MI7(b5) B7(b9) EMI7 Eb°7 DMI7 G7

nev - er - the - less, _____ Why stir up mem - o - ries? _____ Been in - vit-ed on dates, _____

(CMA7) %)
 CMA7 DMI7 EbMI7 EMI7

A7

Might have gone but what for? _____ Aw- ffly dif- frent with-out _____

(D7) DMI7 G13sus G13 C6 (DMI7 G7)

you, _____ Don't get a-round much an- y - more.

A7 B°7 C°7 C#°7

Bars 3 & 11 of letter **A** and bar 3 of letter **C** may also be played: | 7 1 1 1 1 | No kicks during solos.

Good Morning Heartache

Dan Fisher
Irene Higginbotham
Ervin Drake

Med. Ballad

A



 Good morn-ing heart-ache, you old gloom-y sight, Good morn-ing heart-ache, thought we



 said good -bye last night, I tossed and turned un- til it seemed you had gone,



 But here you are with the dawn. Wish I'd for - get you but you're here to stay,

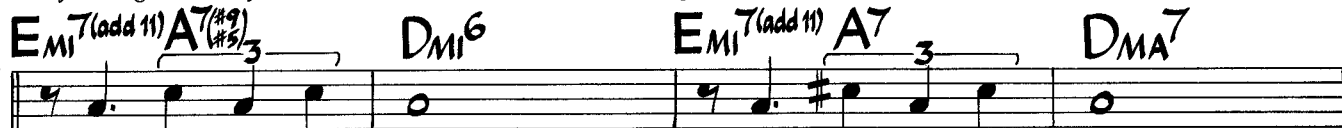


 It seems I met you when my love went a - way, Now ev -'ry day I start by

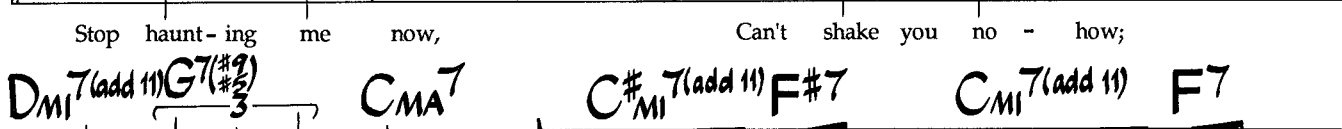


 say - ing to you, "Good morn-ing heart-ache, what's new?"

B




 Stop haunt - ing me now, Can't shake you no - how;

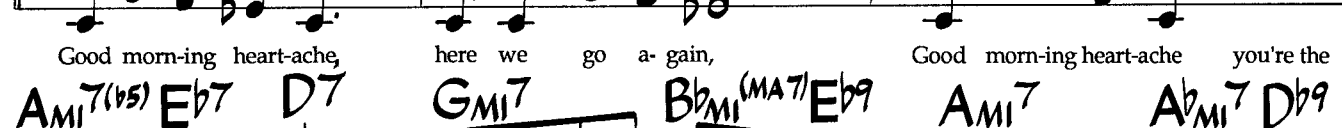


 Just leave me a - lone, I've got those Mon - day blues straight through Sun - day blues.

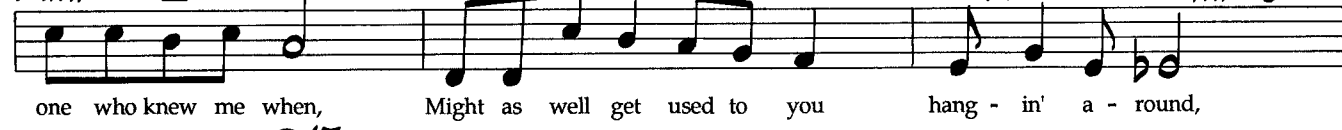
C



 Good morn-ing heart-ache, here we go a - gain, Good morn-ing heart-ache you're the



 one who knew me when, Might as well get used to you hang - in' a - round,



 Good morn - ing heart - ache, sit down.

Misty

Music by Erroll Garner
Lyric by Johnny Burke

Med. Ballad

A

Bb13 **E^bMA⁷** **B^bMi⁹** **E^b13(b9)** **A^bMA⁷**

Look at me, I'm as help-less as a kit-ten up a tree, and I feel like I'm

A^bMi⁹ **D^b13** **E^bMA⁷*** **C^bMi⁷** **F^bMi⁷** **B^b7**

cling-ing to a cloud; I can't un-der-stand, I get mist-y just hold-ing your

G7 **C7** **F9** **B^b13** **E^bMA⁷** **B^bMi⁹** **E^b13(b9)**

hand. Walk my way and a thou-sand vi-o-lins be-gin to

A^bMA⁷ **A^bMi⁹** **D^b13** **E^bMA⁷*** **C^bMi⁷**

play, Or it might be the sound of your hel-lo, that mu-sic I hear, I get

F^bMi⁷ **B^b7** **E^b6** **B^b9sus** **E^b6**

mist-y the mo-moment you're near. You can say that you're

B **B^bMi⁷** **(B^bMi⁷(MA7))** **B^bMi⁷** **E^b7(b9)** **A^bMA⁷** **(B^bMi⁷ E^b7)**

lead-ing me on, but it's just what I want you to do;

A^b6 **A^bMi⁷(add 11)** **D7** **F7**

Don't you no-tice how hope-less-ly I'm lost, that's why I'm fol-low-ing

B^b7 **E^o7** **F^bMi⁷** **B^b13** **E^bMA⁷** **B^bMi⁹** **E^b13(b9)**

you. On my own, would I wan-der thru this wor-der-land a-

A^bMA⁷ **A^bMi⁹** **D^b13** **E^bMA⁷*** **C^bMi⁷**

lone, nev-er know-ing my right foot from my left, my hat from my glove, I'm too

F^bMi⁷ **B^b7** **E^b6** **(F^bMi⁷ B^b13)**

mist-y and too much in love.

* can also be played as Gmi⁷

Med. Swing*

Speak Low

Music by Kurt Weill
Lyric by Ogden Nash

A

Speak low _____ when you speak, love, _____ Our sum- mer

day with- ers a - way too soon, too soon; Speak

low _____ when you speak, love, _____ Our mo- ment is

swift, like ___ ships a - drift we're ___ swept a - way too soon. Speak

B

low, _____ dar- ling, speak low, _____ Love is a

spark lost in the dark too soon, too soon; I

feel _____ where - ev - er I go _____ That to - mor - row is

near, to - mor - row is here and al - ways too soon. _____

Chord symbols: G_{MI}^9 , C^{13} , G_{MI}^9 , C^{13} , G_{MI}^9 , C^9 , G_{MI}^9 , C^9 , F^6 , D^7 , $B^b_{MI}^9$, E^b_{13} , $B^b_{MI}^9$, E^b_{13} , D_{MI}^7 , G^9 , G_{MI}^7 , C^7 , F^6 , A_{MI}^7 , D^7 , G_{MI}^9 , C^{13} , G_{MI}^9 , C^{13} , G_{MI}^9 , C^9 , G_{MI}^9 , C^9 , F^6 , D^7 , $B^b_{MI}^9$, E^b_{13} , $B^b_{MI}^9$, E^b_{13} , D_{MI}^7 , G^9 , G_{MI}^7 , C^7 , F^6

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

C F_{MI}^7 $D^{\flat}9$

Time is so old _____ and love so brief,

$E^{\flat}MA^7$ $(B_{MI}^7(\flat 5) E^7 A^7 D^7)$
 $D^{\flat}7 C^7$

Love is pure gold _____ and time a thief. We're

D G_{MI}^9 C^{13} G_{MI}^9 C^{13}

late, _____ dar-ling, we're late, _____ The cur-tain de-

G_{MI}^9 C^9 G_{MI}^9 C^9 F^6 D^7

sends, ev - 'ry - thing ends too soon, too soon; I

$B^{\flat}MI^9$ $E^{\flat}13$ F^6 D^7

wait, _____ dar-ling, I wait, _____ Will you speak

G^9 $C^9(\sharp 5)$ F^6 $(A_{MI}^7 D^7)$

low to me, speak love to me and soon.

Med. Ballad

Stormy Weather

Music by Harold Arlen
Lyric by Ted Koehler

(D7) **A** GMA7 G#07 AMI7 D7 GMA7 G#07

Don't know why _____ there's no sun up in the sky, Storm-y weath-er, _____

AMI7 D7 G6 G#07 AMI7 D7(#5)

Since my man and I _____ ain't to - geth - er, _____ keeps rain - in' all _____ the

G6 E7(#9) AMI7 D7 GMA7 G#07 AMI7 D7

time. _____ Life is bare, _____ gloom and mis - ry ev - 'ry where, Storm-y

GMA7 G#07 AMI7 D7 G6 G#07 AMI7 D7(#5)

weath-er, _____ Just can't get my poor _____ self to - geth - er, _____ I'm wear - y all _____ the

G6 C9 BMI7 G#07 AMI7 D7(#5) G6 G7

time, _____ the time, _____ So wear - y all _____ the time. _____

B C6 C#07 G6/D G7

When he went a - way _____ the blues walked in and met me,

C6 C#07 G6/D G7 C6 C#07

If he stays a - way _____ old rock - in' chair will get me, All I do is pray _____ the Lord a -

G6/D E7 G6/D D#07 EMI7 A7 D7

bove will let me walk in the sun once more. Can't go

Always There

Ronnie Laws
William Jeffrey
(As played by Jeff Lorber)

Medium Funk

(Intro)

$\text{♩} = 116$

1st x: tacet

(synth.)

(bass)

E^b_{sus}/F

(3rd x: omit.)

1, 2

1st x: synth. enters

3.

(gtr.)

F^7_{sus}

$E^b_{(add 9)}/G$

C/B^b

$F_{(add 9)}/A$

D/E

F_{MI}^9

C_{MI}^{11}

A^b_{9sus}

$D^b_{MA}^7$

F_{MI}^9

C_{MI}^{11}

A^b_{9sus}

$D^b_{MA}^7$

A

||

(ten. w/ synth.)

(1st x only)

F_{MI}^7

C_{MI}^7

A^b_{9sus}

$D^b_{MA}^7$

F_{MI}^7

C_{MI}^7

(2) $A^b_{9sus} D^b_{MA}^7$

(2)

(2)

(sample bass line)

F_{MI}^7

C_{MI}^7

$E^b_{MI}^7 A^b_{9}$

$D^b_{MA}^7$

G^b_{13}

Bass line played with considerable variation.