

C-VERSION

The  
NEW  
REAL BOOK

VOLUME  
3

Sher Music Co.

\$35

# You Are So Beautiful

Billy Preston & Bruce Fisher

Pop Ballad

**A** F F<sub>MA</sub><sup>7</sup>F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9 F

You are so beau - ti - ful to me.

F F<sub>MA</sub><sup>7</sup>F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9 F C<sub>MI</sub><sup>7</sup>F<sup>7</sup>

You are so beau - ti - ful to me. Can't you see?

**B** B<sup>b</sup>MA<sup>7</sup> A<sup>7</sup> (⊕) D<sub>MI</sub> D<sub>MI</sub><sup>(MA<sup>7</sup>)</sup> D<sub>MI</sub><sup>7</sup>G<sup>9</sup> C<sup>7</sup><sub>SUS</sub><sup>(b9)</sup>

You're ev - 'ry - thing that I hope for. You're ev - 'ry - thing I need.

F F<sub>MA</sub><sup>7</sup>F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9 F (B<sup>b</sup>/F)

You are so beau - ti - ful to me.

(Last time, optional D.C. al (⊕))

(Optional) (⊕) D<sub>MI</sub> D<sub>MI</sub> D<sub>MI</sub><sup>7</sup>G<sup>9</sup> (A tempo) F F<sub>MA</sub><sup>7</sup>F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9

You're ev - 'ry - thing I need. You are so beau - tu - ful to

F F<sub>MA</sub><sup>7</sup>F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9 F

me. rit. -----

2nd verse: Such joy and happiness you bring.  
 Such joy and happiness you bring. Just like a dream,  
 You're like a guiding light, shining in the night.  
 You're heaven's gift to me.  
 You are so beautiful to me.

Note: Letter A is sometimes sung (or played) as follows:

**A** F F<sub>MA</sub><sup>7</sup>F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9 <sup>1.</sup> F B<sup>b</sup>/F F C<sup>9</sup><sub>SUS</sub>

You are so beau - ti - ful to me.

<sup>2.</sup> F C<sub>MI</sub><sup>7</sup>F<sup>7</sup>

(Letter B as is above)

me. Can't you see?

# JAZZ CLASSICS

## The Blue Note Era

**JOEHENDERSON...** ..... Inner Urge  
Mamacita  
Isotope  
Short Story  
Step Lightly  
Punjab

**HORACE SILVER...** ..... Opus De Funk  
Metamorphosis  
Pyramid  
Lonely Woman

**FREDDIE HUBBARD** ..... Arietas  
Blue Spirits  
D Minor Mint  
Super Blue

**LEE MORGAN.** ..... Ceora  
The Double Up

**HERBIE HANCOCK** ..... Dolphin Dance  
Maiden Voyage  
One Finger Snap

**WAYNE SHORTER.** ..... Black Nile  
Toy Tune  
El Gaucho

**ART BLAKEY** ..... Backstage Sally  
Bu's Delight  
Look At The Birdie  
That Old Feeling

**JACKIE McLEAN** ..... Ballad For Doll  
Appointment In Ghana  
Kahill The Prophet  
Cool Green

**BOBBY HUTCHERSON** ..... Herzog  
Cirrus

**GRANT GREEN.** ..... Jean De Fleur

## Swing Era

**DUKE ELLINGTON** ..... Caravan  
In A Sentimental Mood  
Prelude To A Kiss  
In A Mellow Tone  
Daydream  
Just Squeeze Me  
Warm Valley  
I Got It Bad  
Solitude

**GLENN MILLER** ..... Moonlight Serenade

**FATS WALLER** ..... Jitterbug Waltz

**BENNY GOODMAN** ..... Lullaby in Rhythm  
Stompin' At The Savoy

## More Jazz

**JOHN COLTRANE.** ..... Grand Central  
Body And Soul  
Autumn Serenade

**BILL EVANS** ..... Since We Met  
34 Skidoo  
Emily  
Spring Is Here

**MILES DAVIS** ..... So Near, So Far  
When Lights Are Low

**CLIFFORD BROWN.** ..... Tiny Capers

**CHARLIE PARKER** ..... Wee (Allen's Alley)

**STANLEY TURRENTINE** ..... Sugar

# CHOICE STANDARDS

Almost Like Being In Love  
And It All Goes Round And Round  
Autumn Serenade  
Blue Moon  
Close Your Eyes  
Don't Be That Way  
Don't Blame Me  
Emily  
Everything I Have Is Yours  
For All We Know  
Gentle Rain  
A Ghost Of A Chance  
I Fall In Love Too Easily  
I Got It Bad  
I Hear A Rhapsody  
If You Could See Me Now  
I'm Getting Sentimental Over You

I'm Through With Love  
In A Sentimental Mood  
Invitation  
Just Friends  
Just You, Just Me  
The Lamp Is Low  
Laura  
Moon And Sand  
Moonglow  
On Green Dolphin St.  
Over The Rainbow  
Prelude To A Kiss  
Ruby  
The Second Time Around  
Serenata  
The Shadow Of Your Smile  
Solitude

Spring Is Here  
Stairway To The Stars  
Star Eyes  
Stars Fell On Alabama  
Stomping At The Savoy  
Street Of Dreams  
Sweet Lorraine  
Taking A Chance On Love  
That Old Feeling  
There's A Lull In My Life  
This Is New  
What Are You Doing The Rest Of Your Life?  
When I Look In Your Eyes  
Where Are You?  
You Must Believe In Spring  
You Stepped Out Of A Dream  
You've Changed

# MOTOWN AND POP CLASSICS

STEVIE WONDER . . . . .	I Can't Help It	THE TEMPTATIONS . . . . .	My Girl
	Part Time Lover		Get Ready
	Bird Of Beauty		I'm Losing You
	Another Star	MARTHA & THE VANDELLAS . .	Dancing In The Street
	That Girl		Heat Wave
	Smile Please		Nowhere To Run
	Creepin'	ANITA BAKER . . . . .	Sweet Love
	Too High	AL GREEN . . . . .	Let's Stay Together
MARVIN GAYE . . . . .	Ain't That Perculiar	JOE COCKER . . . . .	You Are So Beautiful
	What's Going On?	VANESSA WILLIAMS . . . . .	Dreamin'
	I Heard It Through The Grapevine	PATTI AUSTIN . . . . .	Baby Come To Me
	How Sweet It Is	ARETHA FRANKLIN . . . . .	Respect
SMOKEY ROBINSON . . . . .	Ooo Baby Baby	THE FOUR TOPS . . . . .	Reach Out, I'll Be There
	The Tracks Of My Tears	SAM AND DAVE . . . . .	Hold On, I'm Coming
EDDIE FLOYD . . . . .	Knock On Wood	TINA TURNER . . . . .	What's Love Got To Do With It

# CONTEMPORARY JAZZ

CHICK COREA . . . . .	Bud Powell	YELLOWJACKETS . . . . .	Revelation
	Chick's Tune		Freedomland
	Litha		Man Facing North
	Ritual	BOB BERG . . . . .	American Gothic
HERBIE HANCOCK . . . . .	Speak Like A Child		Promise
	Actual Proof	EDDIE GOMEZ . . . . .	Next Future
	Butterfly		Love Letter
	Never Said (Chan's Song)	EDDIE DANIELS . . . . .	Divertamento
KENNY KIRKLAND . . . . .	Midnight Silence		Aja's Theme
	Steepian Faith	ALAN BROADBENT . . . . .	Another Time
TOM HARRELL . . . . .	It Always Is		Don't Ask Why
	Sail Away	RICHIE BEIRACH . . . . .	Riddles
NGUYEN LE . . . . .	(?) Question Mark		Pendulum
	Isoar	PAUL McCANDLESS . . . . .	Rainland
MARIA SCHNEIDER . . . . .	Gush		Can't Stop The Wind
	Last Season	PHIL WOODS . . . . .	Real Life
OTHELLO MOLINEAUX . . . . .	Monk On The Run	BOB MINTZER . . . . .	Relentless
	No Way Out	GARY BURTON . . . . .	Chairs And Children
KENNY BARRON . . . . .	I Wanted To Say	JACO PASTORIUS . . . . .	(Used To Be A) Cha-cha
FRANK GAMBALE . . . . .	New Boots	WARREN BERNHARDT . . . . .	Tuzz's Shadow
SCOTT HENDERSON . . . . .	Sub Aqua	BOBBY WATSON . . . . .	In Case You Missed It
AYDIN ESEN . . . . .	Love's Haunts	FRANCK AMSELLEM . . . . .	Out A Day
JERRY BERGONZI . . . . .	Red's Blues	DAVID LIEBMAN . . . . .	Off Flow
JULIAN JOSEPH . . . . .	Brothers of the Bottom Row	DON GROLNICK . . . . .	One Bird, One Stone
PEGGY STERN . . . . .	The Aerie	PHIL MARKOWITZ . . . . .	Circular Motion
LARRY CARLTON . . . . .	Last Nite	LYLE MAYS . . . . .	Hard Eights
ANDY LAVERNE . . . . .	In Love With Night	JOHN ABERCROMBIE . . . . .	John's Waltz
BRANFORD MARSALIS . . . . .	Dienda	ROBERT HURST . . . . .	Walk Of The Negress
JUDE SWIFT . . . . .	Fall With Me	JESSICA WILLIAMS . . . . .	Blue Tuesday
DONALD BROWN . . . . .	Daddy's Girl, Cynthia	JOEY CALDERAZZO . . . . .	Dexter
MARC COPLAND . . . . .	Darius Dance	BRANDON FIELDS . . . . .	B--Sting
MULGREW MILLER . . . . .	From Day To Day	ALLAN HOLDSWORTH . . . . .	Tokyo Dreams
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# GENERAL RULES FOR USING THIS BOOK



## FORM

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

## CHORDS

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

## TERMS

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

## TRANSPOSITIONS

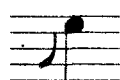
- Bass lines are always written to be read by a bass player, i.e. one octave higher than they sound.
- Tenor sax and guitar lines are often written an octave higher than they sound and flute lines an octave lower to put them in a more readable range. There will be a verbal note to this effect in every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

## ABBREVIATIONS

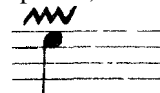
15ma . . . . . two octaves higher	elec. pn. . . . . electric piano	soy. . . . . soprano saxophone
15ma b. . . . . two octaves lower	fl. . . . . flute	stac. . . . . staccato
8va. . . . . one octave higher	gliss . . . . . glissando	susp. . . . . suspended
8va b. . . . . one octave lower	gtr. . . . . guitar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

## ORNAMENTS AND SYMBOLS

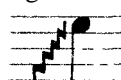
Slide into the note from a short distance below



A rapid variation of pitch upward, much like a trill



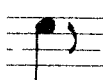
Slide into the note from a greater distance below



Mordent



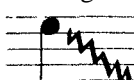
Fall away from the note a short distance



A muted or optional pitch



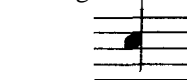
Fall away from the note a greater distance



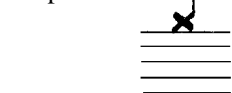
Note with indeterminate pitch



Top note of a complete voicing



Rhythm played by drums or percussion



### CHORD SYMBOLS

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

Below are two groups of chord spellings.

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

#### (No Chord)

N.C. C bass C C<sup>6</sup> C<sup>6/9</sup> C (add 9)  
 C<sub>MA</sub>7 C<sub>MA</sub>7(add 13) C<sub>MA</sub>9 C<sub>MA</sub>13 C7 C9 C13  
 C<sub>MI</sub> C<sub>MI</sub>6 C<sub>MI</sub>6/9 C<sub>MI</sub>(add 9) C<sub>MI</sub>7 C<sub>MI</sub>7(add 11) C<sub>MI</sub>7(add 13)  
 C<sub>MI</sub>9 C<sub>MI</sub>11 C<sub>MI</sub>13 C<sub>MI</sub>(MA7) C<sub>MI</sub>9(MA7) C<sub>MI</sub>7(b5) C<sub>MI</sub>9(b5) C<sub>MI</sub>11(b5)  
 C<sup>dim.</sup> C<sup>°7</sup> C<sup>°7</sup>(add MA7) C<sup>+</sup> C<sub>SUS</sub> C<sub>7SUS</sub> C<sub>9SUS</sub> C<sub>13SUS</sub> C<sub>7SUS</sub>4-3  
 C<sub>MA</sub>7(b5) C<sub>MA</sub>7(#5) C<sub>MA</sub>7(#11) C<sub>MA</sub>9(#11) C<sub>MA</sub>13(#11) C7(b5) C9(b5)  
 C7(#5) C9(#5) C7(b9) C7(#9) C7(b9) C7(#9) C7(b9)  
 C7(#11) C9(#11) C7(#11) C7(#11) C13(b5) C13(b9) C13(#11) C<sub>7SUS</sub>(b9) C<sub>13SUS</sub>(b9)  
 C/E C/G E/C B<sup>b</sup>/C C<sup>(add 9)</sup> C<sup>(add 9)</sup> omit 3 C7(omit 3) C<sub>MI</sub>7(omit 5)  
 C<sub>MA</sub>7<sub>SUS</sub>(b5) F<sub>#7SUS</sub>(add 3) B<sup>b</sup>(add b13) A<sup>+</sup>(add #9) G<sub>#MI</sub>7(add 11)  
 F/F# E<sup>+</sup>/G G<sub>7SUS</sub>/A G<sub>MA</sub>7(#5) E<sup>b</sup><sub>MA</sub>7(#5) B<sub>MA</sub>7<sub>SUS</sub>/F# F#

# Actual Proof

Herbie Hancock

Medium Funk

(Intro)

♩ = 130

Intro:  $CMI^7$  (light pn. comping) Vamp till cue

**A** (On cue)  $CMI^7$

Letter A:  $CMI^7$  (flute)  $G^bMA^7(\#11)$   $B^b$  pn. fill-----

Letter A continuation:  $A^7(\#9)$   $A^{13}$   $A^{13}_{SUS}$   $E^bMI^7(b5)$

Letter A continuation:  $E^bMI^7(b5)$   $B^7_{SUS}$   $C\#^7_{SUS}$   $B^b$   $DMI^7$   $EMI^7$   $A^9MA^9$   $E^bMA^7(\#11)$   $D$  (5/4)

Letter A continuation: NC. (F7) Solo on **A** After solos, D. C. al Coda

Letter A continuation: (Flute solo)  $CMI^7$  (On cue)  $B^9_{SUS}$   $A^9MA^9$   $FMA^7$   $GMA^7$   $E$   $D$  NC.  $E^bMA^7(\#11)$   $D$  Vamp till cue (dr. fill)-----

Sample keyboard comp. for Intro., bars 1 and 2 of letter A and bars 1 and 2 of Coda.

First two bars of A may be repeated. Head is played twice before solos

# Actual Proof (Bass)

Medium Funk

♩ = 130

(Intro)

CMI<sup>7</sup>

(On cue)

A

CMI<sup>7</sup>

CMI<sup>7</sup>

G<sup>b</sup>MA<sup>7</sup>(#11)  
B<sup>b</sup>

A<sup>7</sup>(#9)  
A<sup>13</sup>

A<sup>13</sup><sub>SUS</sub>

E<sup>b</sup>MI<sup>7</sup>(b5)

(b5)

E<sup>b</sup>MI<sup>7</sup>

B<sup>7</sup><sub>SUS</sub>

D<sup>b7</sup><sub>SUS</sub>

B<sup>b</sup>

DMI<sup>7</sup>

EMI<sup>7</sup>

AMA<sup>9</sup>

E<sup>b</sup>MA<sup>7</sup>(#11)

D

NC.

(F<sup>7</sup>)

(play every chorus)

Solo on A.

After solos, D. C. al Coda

(On cue)

B<sup>9</sup><sub>SUS</sub>

AMA<sup>9</sup>

FMA<sup>7</sup>

GMA<sup>7</sup>

E D

NC.

E<sup>b</sup>MA<sup>7</sup>(#11)

D

(dr. fill)

Bass line is freely interpreted (except last two bars of A, which are played every chorus).  
First two bars of A may be repeated.  
Head is played twice before solos.

Med. Jazz Waltz

# The Aerie

Peggy Stern

**A** ♩ = 122

(pn. w/ gtr. & ten. 8va b.)

Chords:  $D^{\flat}MA^7/C$ ,  $CMA^7(\sharp 5)$ ,  $B^{\flat}MA^7(\sharp 5)$ ,  $A^{\flat}MA^7(\sharp 5)^4$

(sample voicings, pn. L.H.)

Chords:  $A MI$ ,  $F MA^7(b5)$ ,  $A MI^6$ ,  $F MA^7(b5)$

Chords:  $D^{\flat}MA^7$ ,  $CMA^7(\sharp 5)$ ,  $B^{\flat}MA^7(\sharp 5)$ ,  $A^{\flat}MA^7(\sharp 5)^4$

Chords:  $A MI$ ,  $F^{\sharp} MI^{(add 9)}$ ,  $B^{\flat}MA^7$ ,  $F^{+(add \sharp 9)}$

**B**

Chords:  $C^{\flat}MA^7/E^{\flat}$ ,  $D MA^7$ ,  $D^{\flat}MA^7/E^{\flat}$

pn. fill-----

$C_{MA}^{7(\#5)}$   $E^b$   
 $A^b_{MI}^{(add\ 9)}$   $E^b$   
 $A^b_{dim.}$   $E^b$   
 suspended time

$C^b_{MA}^7$   $E^b$   
 $F^\#_{MI}^{(add\ 9)}$   $C^\#$   
 $D^b_{MA}^7$   $C$   
 $A_{MI}^{(add\ 9)}$   $B$

last time: [C]

$B^b_{MA}^7$   $E^b$   
 $A_{MI}$   
 $F_{MA}^{7(b5)}$   $A$   
 $A_{MI}^6$   $A$   
 $F_{MA}^{7(b5)}$   $A$

(Solos) last x: rit. last time: [C] (fine)

$C$   $D^b_{MA}^7$   $C$   $C_{MA}^{7(\#5)}$   $B^b_{MA}^7$   $C$   $A^b_{MA}^7$   $C$

$A_{MI}$   $F_{MA}^{7(b5)}$   $A$  2 2

D

$C^\#_{MI}^9$   $A_{MA}^{9(\#5)}$   $C^\#$  2 2  $C^\#_{MI}^9$

$A_{MI}$   $F_{MA}^{7(b5)}$   $A$  2 2  $A_{MI}$

Solo on CCD  
After solos, D. C. al fine

Head is played twice before solos, once after solos.

# Ain't That Peculiar

Medium Rock

Eddie Holland & Norman Whitfield

(As sung by Marvin Gaye)

♩ = 164

(Intro)

E bass

(bass)

(pn. w/ gtr.)

D E E F#m E E D E D E E F#m E D E

(etc.) Hon - ey, —

**A**

D E E F#m E E D E D E E F#m E D E

1. You do me wrong — but still — I'm cra - zy a - bout you, —

D E E F#m E E D E D E E F#m E E D E

Stay a - way too long — and I — can't do — with - out — you, —

D A A D A A D A D A A D A A D A A D A A

Ev - 'ry chance you get you seem — to hurt me more and more, —

D E E F#m E E D E D E E F#m E E D E

But each hurt makes — my love — strong - er that be - fore. — I know

E B B E B B E B E D A A D A A D A A

flow - ers grow through rain, — But how can — love — grow through rain? —

D A A D A A D A D E E F#m E D E

uh ain't that pe - cu - liar, a pe - cu - li - ar -

i - ty, \_\_\_\_\_ Ain't that pe - cu - liar, ba - by,  
 pe - cu - liar as \_\_\_\_\_ can be? \_\_\_\_\_

**B** E bass

(pn. w/ gtr.) Ah ah ah, \_\_\_\_\_  
 \_\_\_\_\_ (ah ah ah, \_\_\_\_\_ ) Hey hey, \_\_\_\_\_ (Hey hey, \_\_\_\_\_ ) Ah ah ah, \_\_\_\_\_  
 \_\_\_\_\_ (Ah ah ah, \_\_\_\_\_ ) Hey \_\_\_\_\_ hey, \_\_\_\_\_ (Hey \_\_\_\_\_ hey, \_\_\_\_\_ ) Ah ah ah, \_\_\_\_\_  
 \_\_\_\_\_ (Ah ah ah, \_\_\_\_\_ ) Ah ah ah \_\_\_\_\_ (Ah ah ah, \_\_\_\_\_ )

**D. S. al Coda (3rd verse)**

Said I don't un - der - stand \_\_\_\_\_ it, \_\_\_\_\_ ba - by, \_\_\_\_\_ It's so  
 (start to fade)  
 strange some - times, \_\_\_\_\_ Ain't it pe - cu - liar, \_\_\_\_\_ dar - lin', \_\_\_\_\_

Second verse:  
 You tell me lies, that should be obvious to me,  
 But I'm so much in love, baby, till I don't want to see  
 That things you do and say are designed to make me blue,  
 It's a doggone shame my love for you makes all your lies seem  
 true.  
 If the truth makes love last longer,  
 why do lies make my love stronger?  
 Uh—Ain't that peculiar...

Third verse: (fade)  
 I've cried so much, just like a child that's lost a toy,  
 Maybe, baby, you think these tears I cry are tears of joy,  
 A child can cry so much until you do everything they say,  
 But unlike a child my tears don't help me to get my way.  
 I know love can last through years,  
 but how can love last through tears?  
 Uh—Ain't that peculiar...



# Ain't That Peculiar (Rhythm)

Medium Rock

♩ = 164 (Intro)

Musical notation for the first system of the introduction. The top staff is in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains a melodic line. The bottom staff is also in bass clef and contains a bass line. A label "(pn. w/ gtr.)" is placed above the piano part, and "E bass" is written below it. The word "(bass)" is written below the bottom staff. The system concludes with a double bar line and a "2" above it, indicating a two-measure repeat.

Musical notation for the second system of the introduction. The top staff is in treble clef and contains piano/guitar chords with the following chord symbols: D, E, E, F#m, E, E, D, E. The bottom staff contains the bass line. The system concludes with a double bar line and a "2" above it, indicating a two-measure repeat.

Musical notation for the third system of the introduction. The top staff is in treble clef and contains piano/guitar chords with the following chord symbols: D, E, E, F#m, E, E, D, E. The bottom staff contains the bass line. The system concludes with a double bar line and a "2" above it, indicating a two-measure repeat.

Musical notation for the fourth system of the introduction. The top staff is in treble clef and contains piano/guitar chords with the following chord symbols: D, A, A, D, A, A, D, A, D, A, A, D, A. The bottom staff contains the bass line. The system concludes with a double bar line and a "2" above it, indicating a two-measure repeat.

Musical notation for the fifth system of the introduction. The top staff is in treble clef and contains piano/guitar chords with the following chord symbols: D, A, A, D, A, A, D, A, D, A, A, D, A. The bottom staff contains the bass line. The system concludes with a double bar line and a "2" above it, indicating a two-measure repeat.

Musical notation for the sixth system of the introduction. The top staff is in treble clef and contains piano/guitar chords with the following chord symbols: D, E, E, F#m, E, E, D, E. The bottom staff contains the bass line. The system concludes with a double bar line and a "2" above it, indicating a two-measure repeat.

Chords: E/B, B, E/B, B, E/B, B, E/B, D/A, A, D/A, A, D/A, A, D/A

Chords: D/A, A, D/A, A, D/A, A, D/A, D, E, E, F#m, E, E, D, E, D, E, E

Chords: F#m, E, E, D, E, D, E, E, F#m, E, E, D, E

2

**B** E bass

2

(bs. like Intro) (pn. w/ gtr.)

Chords: D, E, E, F#m, E, E, D, E, E, B, B, E, B, B, E, B, B, E, B

2

(bs. like letter A)

Chords: D/A, A, D/A, A, D/A, A, D/A, D, E, E, F#m, E, E, D, E

2

D.S. al Coda

Chords: F#m, E, E, D, E, D, E, E, F#m, E, E, D, E, D, E, E

2

(start to fade)

(fade)



Photo by Tom Copi

**EDDIE DANIELS**

# Aja's Theme

Torrie Zito  
(As played by Eddie Daniels)

(Freely)

Section A: **A** EbMA7 DMI7 EbMA7 A7(alt.) BbMA9  
 BbMI7 (clar.) Ab°7 Eb AbMA9 G13sus G13(b9) CMA9  
 F9sus Bb°7 BbMA7 F E9(#11) EbMA7 A7(alt.) DMA9

(Med. Swing Ballad)

(add bs. & dr.)

♩ = 56

Section B: Ab9sus Db°7 DbMA7 Ab GMI7(11) C13 EMI11 A7(b9)

Section B: DMI7 A7sus(b9) DMI7 A7sus(b9) DMI7 EbMA7 DMI7 DMI7 G7(b9) G7(b9)  
 CMI7 G7sus(b9) CMI7 G7(b9) CMI7 G7(#9) C13sus C13

Section C: F9sus Bb°7 BbMA7 F E9(#11) EbMA7 A7(alt.) DMA9

DMI7(b5) G7(#9) CMI9 EbMI6 Gb BbMA7 F EbMA7

DbMA7 CbMA7 BbMA9 FMI7 Bb7

Solo on form (ABC)

Section C: CMI9 EbMI6 Gb BbMA7 F EbMA7 DbMA7 CbMA7 BbMA9  
 (rit.) (clar. fills)

Solos and out head are in time.  
 For solos, each bar may be two bars of swing.  
 Melody is freely interpreted.



Photo © Hyou Vielz

JIM McNEELY

# Almost Like Being in Love

Lyric: Alan Jay Lerner

Music: Frederick Lowe

Medium Swing

**B<sup>b7</sup>** **A** **E<sup>b</sup>MA<sup>7</sup>** **F<sup>7</sup>** **(D<sup>Mi</sup><sup>7</sup> B<sup>b</sup>MA<sup>9</sup>)** **G<sup>Mi</sup><sup>7</sup> D<sup>Mi</sup><sup>7</sup> G<sup>7</sup>**



What a day this has been! What a rare mood I'm in! Why, it's

**C<sup>Mi</sup><sup>7</sup>** **F<sup>9</sup><sub>SUS</sub>** **F<sup>7(b9)</sup>** **B<sup>b6</sup>** **(F<sup>Mi</sup><sup>7</sup> B<sup>b7</sup>)**



al - most like be - ing in love. There's a

**E<sup>b</sup>MA<sup>7</sup>** **F<sup>7</sup>** **(D<sup>Mi</sup><sup>7</sup> B<sup>b</sup>MA<sup>9</sup>)** **G<sup>Mi</sup><sup>7</sup> D<sup>Mi</sup><sup>7</sup> G<sup>7</sup>**



smile on my face for the whole hu - man race. Why, it's

**C<sup>Mi</sup><sup>7</sup>** **F<sup>9</sup><sub>SUS</sub>** **F<sup>7(b9)</sup>** **B<sup>b6</sup>**



al - most like be - ing in love. All the

**B** **A<sup>Mi</sup><sup>7</sup>** **D<sup>7</sup>** **G<sup>Mi</sup><sup>7</sup>**



mu - sic of life seems to be, like a

**G<sup>Mi</sup><sup>7</sup>** **C<sup>7</sup>** **(D<sup>7</sup> A<sup>Mi</sup><sup>7</sup>)** **F<sup>Mi</sup><sup>7</sup> D<sup>7</sup> B<sup>b7</sup>**



bell that is ring - ing for me. And from the

**C** **E<sup>b</sup>MA<sup>7</sup>** **F<sup>7</sup>** **(D<sup>Mi</sup><sup>7</sup> B<sup>b</sup>MA<sup>9</sup>)** **G<sup>Mi</sup><sup>7</sup> D<sup>Mi</sup><sup>7</sup> G<sup>7</sup>**



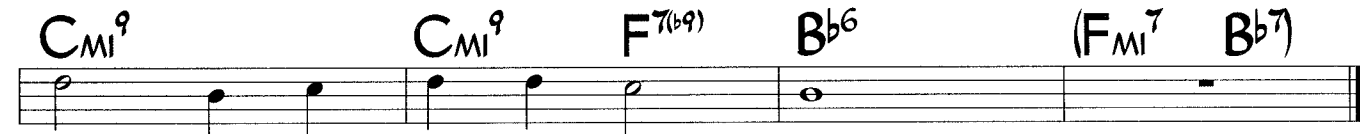
way that I feel when that bell starts to peal I could

**C<sup>Mi</sup><sup>7</sup>** **C<sup>#o7</sup>** **B<sup>b6</sup> D** **C<sup>#o7</sup>**



swear I was fall - ing, I could swear I was fall - ing, it's

**C<sup>Mi</sup><sup>9</sup>** **C<sup>Mi</sup><sup>9</sup>** **F<sup>7(b9)</sup>** **B<sup>b6</sup>** **(F<sup>Mi</sup><sup>7</sup> B<sup>b7</sup>)**



al - most like be - ing in love.

Med. Funk

# American Gothic

Bob Berg

♩ = 126

(Intro)

**D<sub>SUS</sub>** (add 9)

1. 2.

(pn. & gtr.) (pn.) cym. fills--

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

**D** (omit 3) **(D<sup>6/9</sup>)** **C<sup>6/9</sup>**

**D** (omit 3) **A<sub>bass</sub>** **B<sup>b</sup>** **B<sub>MI</sub><sup>11</sup>** **G<sub>bass</sub>** **A<sub>bass</sub>** **B<sub>bass</sub>** **B<sup>b</sup>** **C**

**B** **F** (omit 3) **E<sub>b</sub>** (omit 3) (ten. w/ pn.)

**(E<sub>b</sub>MA<sup>9</sup>)** **F** (omit 3) **C<sub>bass</sub>** **D<sub>b</sub>** **D<sub>MI</sub><sup>11</sup>**

**E<sub>b</sub>** (omit 3) **F** (omit 3) **D<sub>b</sub>** (omit 3) **E<sub>b</sub>** (omit 3) **B<sub>b</sub>** (omit 3) **C** (omit 3) **E<sub>b</sub>** (omit 3) **F** (omit 3)

**C** **B<sub>b</sub>** **C** (add 9) **B<sub>b</sub>** **C** (add 9) **D<sub>bass</sub>** **D** (add 9) [omit on DS]

**G<sub>MI</sub>** (add ten.) **D<sub>G</sub>** **B<sub>MI</sub>** **F<sub>SUS</sub><sup>#</sup>** **F<sub>SUS</sub><sup>#</sup>** **B** **F<sub>MI</sub><sup>(add 9)</sup>** **A** **F** (add 9)

**A<sub>MA</sub><sup>7</sup>** **F** (add 9) **A** **B<sub>b</sub>MI<sup>9</sup>** **F<sub>MI</sub><sup>9</sup>** **A<sub>MI</sub>** **E<sub>MI</sub><sup>7</sup>** **D<sub>b</sub>MA<sup>7(#11)</sup>**

(Tenor Solo, Half-Time Feel)

**D** **C** **F** **D<sub>MI</sub><sup>7</sup>** **D<sub>b</sub>MA<sup>9</sup>** **E<sub>b</sub><sup>6/9</sup>** **F** (add 9) (omit 3)

(omit letter D on D.S.) (ten.)

(Orig. Feel)

**E** **F<sub>bass</sub>** **E<sub>bass}</sub>** **E<sub>b</sub><sub>bass</sub>** **D<sub>MI</sub><sup>7</sup>** **D<sub>b</sub><sub>bass</sub>** **C<sub>bass</sub>** **B<sub>bass</sub>** **B<sub>b</sub><sup>13(#11)</sup>**

**(B<sup>b</sup>13(#11))** A bass B<sup>b</sup> bass C bass C<sup>b</sup> D<sup>b</sup> DMI<sup>11</sup>

DMI<sup>11</sup> E<sup>b</sup>(omit 3) F(omit 3) G<sup>b</sup>(omit 3) A<sup>b</sup>(omit 3) A<sup>b</sup>(omit 3) B<sup>b</sup>(omit 3) D<sup>b</sup>(omit 3) E<sup>b</sup>(omit 3) (bs.)

E<sup>b</sup><sub>SUS</sub><sup>(add 9)</sup> (Tenor fills) (etc.)

1. 2. E<sup>b</sup><sub>SUS</sub>

**(Tenor Solo, Half-Time Feel)**

F A<sup>b</sup> C FMI<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> G<sup>b</sup> A<sup>b</sup>

A<sup>b</sup> CMI<sup>7</sup> FMI<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> G<sup>b</sup> A<sup>b</sup> E<sup>b</sup>/<sub>G</sub>

FMI<sup>7</sup> C<sub>F</sub> E<sup>7</sup>(#9/#5) A<sub>MI</sub> EMI<sup>7</sup> D<sup>b</sup>MA<sup>7</sup>(#11)

**G** C<sub>F</sub> A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> D<sup>b</sup>MA<sup>9</sup> E<sup>b</sup><sub>6/9</sub> F<sub>(omit 3)</sub><sup>(add 9)</sup>

B<sup>b</sup> C<sup>(add 9)</sup> D<sup>b</sup> A<sup>7</sup>(#9/#5) D<sub>MI</sub><sup>7</sup> F<sub>G</sub> B<sup>b</sup>/<sub>C</sub>

C<sub>F</sub> A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> D<sup>b</sup>MA<sup>9</sup> E<sup>b</sup><sub>6/9</sub> F<sub>(omit 3)</sub><sup>(add 9)</sup>

(pn.) D.S. al Coda (omit letter D)

E<sup>b</sup>(omit 3) F(omit 3) D<sup>b</sup>(omit 3) E<sup>b</sup>(omit 3) B<sup>b</sup>(omit 3) C(omit 3) E<sup>b</sup>(omit 3) F(omit 3) (bs.)

F<sub>SUS</sub><sup>(add 9)</sup> (Tenor fills) (etc.)

1-3.

4. E<sup>b</sup>(omit 3) F(omit 3) B<sup>b</sup>(omit 3) C(omit 3) D<sup>b</sup>(omit 3) E<sup>b</sup>(omit 3) E<sup>b</sup> F

(ten. w/ pn. 8va)

Bass plays one note per chord change during melody (except where bass line is written).



# (And) It All Goes 'Round and 'Round

Bernard Ighner

(As sung by Jaye P. Morgan)

Med. Ballad

$\text{♩} = 49$

NC. (strings) (pn.)  $F^{\#}MI^9$   $B^{13}$

$DMA^7$   $C^{\#7(b9)}$   $F^{\#}SUS$   $F^{\#}$   $BMI^9$   $BMI^6/9$   $AMA^7$   $C^{\#7(b9)}$   $DMA^7$

(Med. Swing Ballad ( $\text{♩} = 49$ ))

$G^{\#}MI^{11}$   $D^9SUS$  NC.  $GMI^9$   $C^{13}$   $GMI^9$   $C^{13}$

rall.

**A**

Some folk nev - er win, and some folk hard - ly  
lose. But here we are, we're all a part of all there is,  
And it all goes 'round and 'round.

$GMI^9$   $C^{13}$   $E^bMA^9$   $D^{7(b9)}$   
 $GMI^{11}$   $G^7$   $CMI^9$   $F^{13}$   $B^bMA^7$   $D^{7(b9)}$   $E^bMA^7$   
 $AMI^{11}$   $D^{7(b9)}$   $GMI^9$   $C^{13}$   $GMI^9$   $C^{13}$

**B**

Life is like a school, and some folk nev - er  
learn the rules. But here we are, Some are wise and some are fools,

$GMI^9$   $C^{13}$   $E^bMA^9$   $D^{7(b9)}$   
 $GMI^{11}$   $G^7$   $CMI^9$   $F^{13}$   $B^bMA^7$   $D^{7(b9)}$   $E^bMA^7$

*A*<sub>MI</sub><sup>11</sup> *D*<sup>7(b9)</sup> *G*<sub>MI</sub><sup>9</sup> *C*<sup>13</sup> *B*<sup>b</sup>/*C* *G*<sub>MA</sub><sup>7(b5)</sup> *A*<sub>b</sub>*MA*<sup>7(b5)</sup> *A*<sup>7(b5)</sup>



And it all goes 'round and 'round \_\_\_\_\_ (instr.)

**C** *B*<sub>b</sub>*MA*<sup>7</sup> *E*<sub>b</sub><sup>7</sup> *D*<sub>MI</sub><sup>7</sup> *G*<sup>7</sup> *G*<sub>MI</sub><sup>9</sup> *C*<sup>9</sup><sub>SUS</sub> *C*<sup>7(#5)</sup>


Sav - ing space, gain - ing time, End - less - ly spin - ning a -

*F*<sub>MA</sub><sup>9</sup> *G*<sub>MI</sub><sup>7</sup> *A*<sub>MI</sub><sup>7</sup> *B*<sub>b</sub>*MA*<sup>9</sup> *F*<sub>MA</sub><sup>9</sup> *E*<sub>MI</sub><sup>7(b5)</sup> *A*<sup>7(#5)</sup> *D*<sub>MI</sub><sup>7</sup>

round. With each brand new day we leave some youth be - hind,

*G*<sup>9</sup><sub>SUS</sub> *G*<sub>MI</sub><sup>9</sup> *C*<sup>13</sup><sub>SUS</sub> *D*<sub>MA</sub><sup>7</sup>  

And it all goes 'round and 'round. Solo on form (ABC).  
After solos, D.S. al Coda

 *G*<sub>MI</sub><sup>9</sup> *C*<sup>9</sup><sub>SUS</sub> *D*<sub>MA</sub><sup>7</sup> *G*<sub>MI</sub><sup>9</sup> *E*<sub>b</sub>*MA*<sup>7</sup> *D*<sub>MA</sub><sup>7</sup>

And it all goes 'round and 'round. And it all goes 'round and 'round

Lyric at letters B and C, last time:

Life is like a school,  
 And some folk never learn the rules.  
 But here we are,  
 Much wiser now than we were then,  
 And it all goes 'round and 'round.

No way to turn back the time,  
 Endlessly spinning around.  
 With each brand new day  
 We leave some youth behind  
 And it all goes 'round and 'round.

Melody is freely interpreted.  
 On recording, letter C and the Coda are 1/2 step higher the last time.  
 On recording, solo is letter A only, vocal in at letter B.

# Another Star

Stevie Wonder

Med. Samba

♩ = 120

NC (Intro)

(F#MI<sup>9</sup>) (E<sup>13</sup>) (DMA<sup>7</sup>) (C#MI<sup>7</sup>)

(pn., w/ 8va b)

NC (BMI<sup>7</sup>) (C#7(#9)) (F#MI<sup>9</sup>) C#7

(pn.)

**A**

(voices) La la la la la la la la la

(horns, 2nd x) F#MI<sup>9</sup> E<sup>13</sup> DMA<sup>7</sup>

La la la la la la la la la

C#MI<sup>7</sup> BMI<sup>7</sup> C#7(#9)

1. 2.

F#MI<sup>9</sup> F#MI<sup>9</sup> 1. For

use on D.S.

**B** *F#MI<sup>9</sup> E<sup>13</sup> DMA<sup>7</sup> C#MI<sup>7</sup>*  
 you, there might be a bright - er star, but through my eyes  
*BMI<sup>7</sup> C#7(#9) F#MI<sup>9</sup>*  
 the light of you is all I see. For  
*F#MI<sup>9</sup> E<sup>13</sup> DMA<sup>7</sup> C#MI<sup>7</sup>*  
 you, there might be an - oth - er song, but all my heart  
*BMI<sup>7</sup> C#7(#9) F#MI<sup>9</sup>*  
 can hear is your mel - o - dy.

3rd x: So  
 D.S., vamp & fade  
 on letter **A**

**C** *E<sup>MI</sup><sup>9</sup> A<sup>7</sup> DMA<sup>7</sup>*  
 long a - go, my heart with - out de - mand - ing, in -  
*E<sup>MI</sup><sup>9</sup> A<sup>7</sup> DMA<sup>7</sup>*  
 formed me that no oth - er love could do. But lis -  
*F#MI<sup>9</sup> B<sup>7</sup> EMA<sup>7</sup> C#7*  
 ten did I not, though un - der - stand - ing, (I) fell in love with  
*F#MI<sup>7</sup> G#7 C#7<sup>SUS</sup>*  
 one who would break my heart in two. 2. For

Horns and background vocals at letter B are like letter A each time (horns on bars 9-16 only).

Second & Third Verses

2. For you, love might be a toast of wine, But with each sparkle know the best for you I pray. For you, love might be for you to find, But I will celebrate our love of yesterday.	3. For you, there might be another star, But through my eyes the light of love is all I see. For you, there might be another song, But in my heart your melody will stay with me.
--	---

Sample bass line at letters **A** & **B**:

*F#MI<sup>9</sup> E<sup>13</sup> DMA<sup>7</sup> C#MI<sup>7</sup>*  
 (with pn. L.H.) (etc.)

Med. Swing (in 2)

# Another Time

Alan Broadbent

$\text{♩} = 104$  (Intro)

Chords:  $F^{6/9}$ ,  $E^b9/F$ ,  $F^{6/9}$ ,  $E^b9/F$

**A** (add bs. & dr.) (in 2)

Chords:  $F^{6/9}$ ,  $(E^b9) E^b9/F$ ,  $F^{6/9}$ ,  $(E^b9) E^b9/F$

Chords:  $D^{MI6/9}$ ,  $(B^b7) B^b7/D$ ,  $D^{MI6/9}$ ,  $B^b7/E$

**B** (in 4)

Chords:  $A^{MA7}$ ,  $G^\#$ ,  $F^\#MI^9$ ,  $E^{MI7}$ ,  $E^bMI^{11}$ ,  $A^b13(b9)$

Chords:  $D^bMA^7$ ,  $C$ ,  $B^bMI^9$ ,  $A^bMI^7$ ,  $G^{MI11}$ ,  $G^b9(\#11)$

Bass plays roots on beat 1 of letters A and C on head

**C** (in 2)

F<sup>6/9</sup> (E<sup>b9</sup>) E<sup>b9</sup>/F F<sup>6/9</sup> (E<sup>b9</sup>) E<sup>b9</sup>/F  
 DMI<sup>6/9</sup> (B<sup>b7</sup>) B<sup>b7</sup>/D DMI<sup>6/9</sup> B<sup>b7</sup>/E

**D** (in 4)

A<sup>MA7</sup> G<sup>#</sup> F<sup>#MI9</sup> E<sup>MI7</sup> (E<sup>bMI9</sup>) E<sup>bMI11</sup> A<sup>7(#9)</sup> A<sup>b13</sup> A<sup>b9sus</sup> D<sup>7(#9)</sup> D<sup>b13(#9)</sup> G<sup>b13(b9)</sup> B<sup>13</sup>

B<sup>13</sup> E<sup>13(b9)</sup> A<sup>13sus</sup> A<sup>b13sus</sup> G<sup>b13</sup>

(pn. w/ bs.)

A<sup>b13sus</sup> (G<sup>b13</sup>) F<sup>MA7(#11)</sup>

Solos in 4.

Chords in parentheses are used for solos.

# Appointment in Ghana

Jackie McLean

Slow, even 1/8's  
♩ = 71 (Intro)

(trp.)  
 (B<sup>b</sup>MA<sup>7</sup>)    E<sup>7</sup>(#9)    D<sup>7</sup>(#9)    G<sup>13</sup> )  
 (tom)

(Fast Swing)  
♩ = 234

(B<sup>b</sup>MA<sup>7</sup>)    E<sup>7</sup>(#9)    D<sup>7</sup>(#9)    G<sup>13</sup> )    NC. G<sup>MI</sup><sup>(11)</sup>

**A**

(G<sup>MI</sup><sup>7(11)</sup>)    G<sup>MI</sup><sup>7(11)</sup>    G<sup>MI</sup><sup>7(11)</sup>

D pedal    G<sup>MI</sup><sup>6/9</sup>    G<sup>MI</sup><sup>7(11)</sup>    G<sup>MI</sup><sup>6/9</sup>  
 (bs.)    (bs. walks)

**B**

B<sup>b</sup>MA<sup>7</sup>    E<sup>7</sup>(#9)    D<sup>7</sup>(#9)    G<sup>13</sup>  
 (bass walks)

$B^bMA^7$        $E^{7(\#9)}$        $D^{7(\#9)}$        $G^{13}$        $GMI^7(11)$

**C**

$(GMI^7(11))$        $GMI^7(11)$        $GMI^7(11)$

D pedal       $GMI^{6/9}$       (bass walks)

**D**

(Solo)  $GMI^7$

16

**E**  $B^bMA^7$   $E^{7(\#9)}$   $D^{7(\#9)}$   $G^{13}$   $B^bMA^7$   $E^{7(\#9)}$   $D^{7(\#9)}$   $G^{13}$  **F**  $GMI^7$

8

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

alto fills

$GMI^{6/9}$

Drums play time throughout (except 1 bar before A).  
Bass walks for solos.



# Appointment in Ghana (Harmony)

Slow, even 1/8's

♩ = 71

(Intro)

(alto ten.)

(Fast Swing)

♩ = 234

**A**

**B**

**C**

(Solos)

**D**

GMI<sup>7</sup>

**E**

B<sup>b</sup>MA<sup>7</sup> E<sup>7</sup>(#9) D<sup>7</sup>(#9) G<sup>13</sup> B<sup>b</sup>MA<sup>7</sup> E<sup>7</sup>(#9) D<sup>7</sup>(#9) G<sup>13</sup> **F** GMI<sup>7</sup>

Solo on DEF

After solos, D.S. al Coda

⊕ GMI<sup>6/9</sup>

Tenor & alto sound one octave lower than written.

alto fills

# Arietas

Freddie Hubbard

Medium-Fast Swing

♩ = 228 (Intro)

NC.  $B^b_{MA} 7(b5)$   $A^b_{MA} 7(b5)$   $F_{G^b}$   $E_{MI} 7(b5)$   $A 7(\#5)$   $D_{MI}$  NC.

(flug.)

$B^b_{MA} 7(b5)$   $A^b_{MA} 7(b5)$   $F_{G^b}$   $E_{MI} 7(b5)$   $A 7(\#5)$   $D_{E^b}$

(bass walks)

$D_{E^b}$   $G_{MI} 7$  (pn. comps)  $G_{MI} 7$

**A**  $C^9$  (horn & pn. rhythm)  $(etc.)$

(bass walks throughout **A**)

$B^b^9$   $D 7(\#9)$

$D 7(\#9)$   $A^b_{MI} 7$   $D^b 7$   $D 7(\#9)$   $E^b_{MI} 7$   $A^b 7$

1.  $D_{MI} 7$   $G 7$   $F_{MI} 7$   $B^b 7$   $E^b_{MA} 7$   $(D_{MI} 7)$   $C_{MI} 7(b5)$   $G 7$  break

2.  $F_{MI} 7$   $B^b 7$   $A^b_{MI} 7$   $D^b 7$   $G^b_{MA} 7$   $E^b_{MI} 6/9$   $C_{MI} 7$   $F 7$

last x: [ ] (fine)

Solo on form (A<sup>1</sup>A<sup>2</sup>)  
After solos, D.S. al fine

Chords in parentheses are used for solos.  
Break is not used for solos.

Medium-Fast Swing

# Arietas (Harmony)

$\text{♩} = 228$  (Intro)

(ten.)

(trb.)

Tacet

Tacet

**A**

S

$C^9$

$B^b9$

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

$A^bMI^7$

$D^b7$

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

$E^bMI^7$

$A^b7$

1.

break

Chords:  $D_{MI}^7$ ,  $G^7$ ,  $F_{MI}^7$ ,  $Bb^7$ ,  $E^b_{MA}^7$ ,  $(D_{MI}^7)$ ,  $(C_{MI}^7(b5))$ ,  $G^7$

2.

last x: [ ]

last x: [ ]

Chords:  $F_{MI}^7$ ,  $Bb^7$ ,  $A^b_{MI}^7$ ,  $D^b^7$ ,  $(G^b_{MA}^7)$ ,  $E^b_{MI}^{6/4}$ ,  $C_{MI}^7$ ,  $F^7$

(fine)

Solo on form (A'A<sup>2</sup>)  
After solos, D.S. al fine

Tenor sounds one octave lower than written.  
Chords in parenthesis are used for solos.  
Break is not used for solos.

# Autumn Serenade

Lyric: Sammy Galop  
Music: Peter De Rose  
(As played by John Coltrane  
& Johnny Hartman)

Medium Latin

♩ = 112

NC.

(Intro)

$E^b_{MI}6/9$

$E^{13}$

$E^b_{MI}6/9$

(bass) (w/ pn. L.H. 8va b.)

(w/ pn.)

(w/ pn.)

Through the

**A**  $E^b_{MI}(MA7)$   $B^b7(\#9)$

trees comes au - tumn with her ser - e - nade, Mel - o -

$E^b_{MI}(MA7)$   $A^b13(\#11)$

dies, the sweet - est mu - sic ev - er played, Au - tumn

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

kiss - es we knew are beau - ti - ful sou - ve - nirs, As I

$G_{MI}7(\#5)$   $C7(alt.)$   $F_{MI}7$   $B^b13(\#9)$

pause to re - call the leaves seem to fall like tears. Sil - ver

**B**  $E^b_{MI}(MA7)$   $B^b7(\#9)$

stars were cling - ing to an au - tumn sky, Love was

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

ours un - til Oc - to - ber wan - dered by, Let the

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

years come and go, I'll still feel the glow that time can - not fade \_\_\_\_\_ when I

Cmi<sup>7</sup> F<sup>9</sup> B<sup>9</sup> B<sup>b</sup>7(#5) E<sup>b</sup>6/9 B<sup>b</sup>13(b<sup>9</sup>)

hear that love - ly au - tumn ser - e - nade.

C (Tenor solo) E<sup>b</sup>MA<sup>9</sup> B<sup>b</sup>13(b<sup>9</sup>) (8x's)

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

E<sup>b</sup>6/9 E<sup>13</sup>(#11) E<sup>b</sup>MA<sup>9</sup> E<sup>13</sup>

-nade. (Vamp, fill & fade)

Piano comp rhythm for first 8 bars of letters A & B is similar to Intro.

Break at bar 16 of letter A is not played for solos.

# B-Sting

Brandon Fields  
Billy Childs

Medium Funk

$\text{♩} = 120$

Tacet

$\text{S} \text{ D}^{\flat}_{\text{SUS}} \text{ E}^{\flat}_{\text{SUS}} \text{ (dorian)}$

$\text{C}^{\text{MI}} \text{ 7}^{\text{(\#5)}} \text{ E}^{\flat} \text{ C}^{\flat} \text{ D}^{\flat} \text{ B}^{\flat} \text{ B}^{\flat} \text{ MI} \text{ 7}^{\text{(\#5)}}$

(bs. & dr.) (synth.)

$\text{D}^{\flat}_{\text{SUS}} \text{ E}^{\flat}_{\text{SUS}}$   $\text{G}^{\flat 6/9} \text{ E}^{\flat} \text{ C}^{\flat} \text{ D}^{\flat} \text{ A} \text{ B}^{\flat} \text{ MI} \text{ 7}^{\text{(\#5)}}$

**A**  $\text{D}^{\flat}_{\text{SUS}} \text{ E}^{\flat}_{\text{SUS}}$   $\text{D}^{\flat} \text{ E}^{\flat}_{\text{SUS}}$   $\text{C}^{\text{MI}} \text{ 7}^{\text{(\#5)}} \text{ E}^{\flat} \text{ C}^{\flat} \text{ D}^{\flat} \text{ B}^{\flat} \text{ B}^{\flat} \text{ MI} \text{ 7}^{\text{(\#5)}}$

(horns) (synth.)

$\text{D}^{\flat}_{\text{SUS}} \text{ E}^{\flat}_{\text{SUS}}$   $\text{A}^{\text{MA}} \text{ 7}^{\text{(\#5)}} \text{ E}^{\flat}$   $\text{E}^{\flat 7}_{\text{SUS}}$

(horns)

$\text{D}^{\flat}_{\text{SUS}} \text{ E}^{\flat}_{\text{SUS}}$   $\text{D}^{\flat} \text{ E}^{\flat}_{\text{SUS}}$   $\text{A}^{\text{MA}} \text{ 7}^{\text{(\#5)}} \text{ E}^{\flat}$

$\text{A}^{\text{MA}} \text{ 7}^{\text{(\#5)}} \text{ E}^{\flat}$   $\text{F}^7 \text{ (omit 5)}_{\text{SUS}}$   $\text{G}^{\flat 6/9} \text{ (omit 3)}$   $\text{A}^{\flat} \text{ A}^7_{\text{SUS}}$   $\text{G}^{\flat} \text{ B}^{13} \text{ (\#11)}$

(omit 3)(omit 5) (add 9)

$\text{G}^7 \text{ (\#9)} \text{ D}^{\flat} \text{ (add 9)}$   $\text{F}$   $\text{B}^{\flat} \text{ E}^{\flat}_{\text{SUS}} \text{ (dorian)}$   $\text{C}^{\text{MI}} \text{ 7}^{\text{(\#5)}} \text{ E}^{\flat} \text{ C}^{\flat} \text{ D}^{\flat} \text{ B}^{\flat} \text{ B}^{\flat} \text{ MI} \text{ 7}^{\text{(\#5)}}$   $\text{E}^{\flat}_{\text{SUS}} \text{ E}^{\flat} \text{ MI}^7 \text{ E}^9_{\text{SUS}}$

alto fills (synth.)

**B**  $\text{E}^9_{\text{SUS}}$   $\text{E}^{\flat} \text{ MI}^7 \text{ (\#11)}$   $\text{B} \text{ MI}^9$   $\text{B}^{\flat 13}_{\text{SUS}}$   $\text{A}^{13} \text{ (\#11)}$

$\text{A}^{\flat} \text{ MI}^9$   $\text{E}^{\flat} \text{ MI}^7 \text{ (\#11)}$   $\text{D}^{\flat 13}_{\text{SUS}}$   $\text{B}^{\flat 7} \text{ (\#9)} \text{ (\#5)}$

*f*

$E^b_{MI}7$  (sparse drums)  $A^b_{sus}$

*mp* (synth.)

$C^b_{MA}7$   $G^b6/9$   $E^b$   $D$   $A$   $B^b_{MI}7(\#5)$   $E^b_{sus}$

(horns) *f*

(Alto solo thru  $E$ )

**C**  $E^b_{MI}7$

16

**D** (funky)  $E^b_{MI}9$   $A^b_{13}$

(horns, behind solo, 1st x only)

$C^b_{MA}7$  1.  $G^b6/9$  2.  $G^b6/9$   $E^9_{sus}$

**E**  $E^9_{sus}$   $E^b_{MI}7(11)$   $B_{MI}9$   $B^b_{13}_{sus}$   $A^{13(\#11)}$

$A^b_{MI}9$   $E^b_{MI}7(11)$   $D^b_{13}_{sus}$   $B^b7(\#9)$

(horns)

(For additional solos, repeat **C|D|E**.)  
 D.S. al 2nd ending al Coda

$D$   $B^b$   $E^b_{sus}$

dr. fill - - - - -

Synth. rhythms follow melody.  
 Horns play letter A in unison 1st time only.  
 Second time and on D.S. play harmonies. (Trumpet/Alto/Tenor)



# B-Sting (Bass)

Medium Funk (Intro)

♩ = 120

D<sup>b</sup>SUS E<sup>b</sup>SUS (dorian)

G<sup>b</sup>6/9 E<sup>b</sup> D A<sup>b</sup>MI<sup>7(#5)</sup>

First measure of the bass line, featuring a series of eighth notes and rests.

D<sup>b</sup>SUS E<sup>b</sup>SUS (etc.)

C<sup>MI</sup>7(#5) E<sup>b</sup> D B<sup>b</sup> B<sup>b</sup>MI<sup>7(#5)</sup>

Second measure of the bass line, continuing the rhythmic pattern.

D<sup>b</sup>SUS E<sup>b</sup>SUS

G<sup>b</sup>6/9 E<sup>b</sup> D A<sup>b</sup>MI<sup>7(#5)</sup>

Third measure of the bass line.

**A** D<sup>b</sup>SUS E<sup>b</sup>SUS D<sup>b</sup> E<sup>b</sup>SUS

C<sup>MI</sup>7(#5) E<sup>b</sup> D B<sup>b</sup> B<sup>b</sup>MI<sup>7(#5)</sup>

Fourth measure of the bass line, marked with a box 'A'.

D<sup>b</sup>SUS E<sup>b</sup>SUS A<sup>MA</sup>7(#5) E<sup>b</sup>

E<sup>b</sup>7<sup>SUS</sup>

Fifth measure of the bass line, ending with a slash and 'bs. fill'.

D<sup>b</sup>SUS E<sup>b</sup>SUS D<sup>b</sup> E<sup>b</sup>SUS

A<sup>MA</sup>7(#5) E<sup>b</sup>

Sixth measure of the bass line.

A<sup>MA</sup>7(#5) E<sup>b</sup>

F<sup>7</sup><sub>SUS</sub> G<sup>b</sup>6/9 A<sup>b</sup>A<sup>7</sup><sub>SUS</sub> G<sup>b</sup> B<sup>b</sup>B<sup>13(#11)</sup> G<sup>7</sup>(#9) D<sup>b</sup>(add 9) F B<sup>b</sup>E<sup>b</sup>SUS

Seventh measure of the bass line, featuring a complex chord progression.

1. E<sup>b</sup>SUS

(etc.)

C<sup>MI</sup>7(#5) E<sup>b</sup> D B<sup>b</sup> B<sup>b</sup>MI<sup>7(#5)</sup>

Eighth measure of the bass line, marked with a '1.' and 'etc.'.

2. E<sup>b</sup>SUS

E<sup>b</sup>MI<sup>7</sup> E<sup>9</sup>SUS

**B**

E<sup>b</sup>MI<sup>7</sup>

B<sup>MI</sup>9

Ninth measure of the bass line, marked with a '2.' and 'B'.

(sample)

B<sup>MI</sup>9

B<sup>b</sup>13<sup>SUS</sup>

A<sup>13(#11)</sup>

A<sup>b</sup>MI<sup>9</sup>

E<sup>b</sup>MI<sup>7</sup>

Tenth measure of the bass line, featuring various chords.

$D^b_{13} SUS$   $B^b7(\#9)$   $\text{\textcircled{O}}$

$E^b_{MI}7$   $A^b9 SUS$

$C^b_{MA}7$   $G^b6/9$   $G^b6/9$   $E^b/C^b$   $D/A$   $B^b_{MI}7(\#5)$   $E^b_{SUS}$

*f*

**C** (Alto solo)  $E^b_{MI}7$  (etc.)

(sample) 14

**D**  $E^b_{MI}9$   $A^b_{13}$   $C^b_{MA}7$   $G^b6/9$   $G^b6/9$   $E^9_{SUS}$

**E**  $E^9_{SUS}$   $E^b_{MI}7(11)$   $B_{MI}9$   $B^b_{13} SUS$   $A^{13}(\#11)$

$A^b_{MI}9$   $E^b_{MI}7(11)$   $D^b_{13} SUS$   $B^b7(\#9)$

For additional solos, repeat **C D D E**  
D.S. al 2nd ending al Coda

$\text{\textcircled{O}}$   $(E^b_{MI}7)$   $D/B^b$   $E^b_{SUS}$

dr. fill

(Bass on recording adds a lot, for example at letter A)

**A**  $D^b_{SUS} E^b_{SUS}$  (etc.)

# Baby, Come To Me

Rod Temperton

(As sung by Patti Austin & James Ingram)

Medium Pop Ballad

♩ = 90

AMi7 DMI7 EMI7

(synth.)

AMi7 D/A AMi7 D/A

(gtr., 8va b.)

A AMi7 D/A AMi7 D/A F/G G

1. Think - in' back in time, \_\_\_ when love was on - ly in the mind, \_\_\_ I re - a - lize

F/G G E7(#9) AMi7 D/A AMi7 D/A

ain't no sec - ond chance, \_\_\_ you've got to hold on to ro - mance, \_\_\_ don't let it

F/G G F/G G AMi7 BbMA7

slide. There's a spe - cial kind of mag - ic in the

AMi7 AbMA7 F/G G

air when you find an - oth - er heart \_\_\_ that needs to share. Ba - by,

**B** CMi7 FMi7 Ab/Bb FMi7 GMi7

come to me, \_\_\_ let me put my arms a - round \_\_\_ you, this was meant to be, \_\_\_ and I'm

EbMA7 G7(b9) CMi7 FMi7 Ab/Bb FMi7

oh, so glad I found you, need you ev - 'ry day, \_\_\_ got to have your love a - round \_\_\_ me, ba - by,

1. **GMI<sup>7</sup>** **DMI<sup>7</sup>** **G<sup>7(b9)</sup>** (strings) **CMI<sup>7</sup>**

al - ways stay, 'cause can't go back to liv - ing with - out you.

2. **DMI<sup>7</sup>** **G<sup>7(b9)</sup>** **C<sup>9</sup>SUS** **C<sup>7</sup>**

can't go back to liv - ing with - out you. The

**C** **A<sup>b</sup>MA<sup>7</sup>** **CMI<sup>7</sup>** **B<sup>b9</sup>SUS**

night can be cold, there's a chill to ev - ry eve - ning when you're

**E<sup>b</sup>MA<sup>7</sup>** **B<sup>b</sup>MI<sup>7</sup>** **FMI<sup>7</sup>**

all a - lone. Don't talk a - ny more, 'cause you

**A<sup>b</sup>MA<sup>7</sup>** **F/G** **G**

know that I'll be here to keep you warm. Ba - by,

**D** **CMI<sup>7</sup>** **FMI<sup>7</sup>** **A<sup>b</sup>/B<sup>b</sup>** **FMI<sup>7</sup>** **GMI<sup>7</sup>**

Come to me, let me put my arms a - round you, this was meant to be, and I'm (you.)

**E<sup>b</sup>MA<sup>7</sup>** **G<sup>7(b9)</sup>** **CMI<sup>7</sup>** **FMI<sup>7</sup>** **A<sup>b</sup>/B<sup>b</sup>** **FMI<sup>7</sup>**

oh, so glad I found you, need you ev - ry day, got to have your love a - round me, ba - by,

**GMI<sup>7</sup>** **DMI<sup>7</sup>** **G<sup>7(b9)</sup>**

al - ways stay, 'cause I can't go back to liv - ing with - out

Second verse lyric:

vamp and fade

Spendin' every dime to keep you talkin' on the line, that's how it was,  
 And all those walks together, out in any kind of weather, just because.  
 There's a brand new way of looking at your life  
 When you know that love is standing by your side.

# Backstage Sally

Wayne Shorter  
(As played by Art Blakey)

Medium Swing/Shuffle in 2

$\text{♩} = 120$

The main musical score consists of five staves of music in 2/4 time. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as triplets, dynamics (mf, f), and a 'toms' section with a rhythmic pattern of eighth notes. Chord symbols are placed above the notes, including A, F<sub>Mi</sub><sup>6</sup>, D<sup>7(#9)</sup>, G<sup>7(#5)</sup>, C<sup>7(#9)</sup>, E<sub>b</sub>Mi<sup>11</sup>, A<sup>b13</sup>, C<sub>Mi</sub><sup>11</sup>, F<sup>13</sup>, B<sub>b</sub>Mi<sup>6</sup>, A<sup>b7</sup>, G<sup>7(#5)</sup>, G<sup>b7</sup>, F<sub>Mi</sub><sup>7</sup>, B<sup>b7</sup>, E<sub>b</sub>Mi<sup>7</sup>, A<sup>b7</sup>, D<sup>7(#9)</sup>, G<sup>7</sup>, C<sup>7(#9)</sup>, F<sup>7</sup>, B<sub>b</sub><sup>7(#9)</sup>, E<sub>b</sub><sup>7</sup>, G<sub>Mi</sub><sup>7(11)</sup>, C<sup>7(#5)</sup>, F<sub>Mi</sub><sup>6</sup>, D<sup>7(#9)</sup>, G<sup>7(#5)</sup>, C<sup>7(#9)</sup>, F<sub>Mi</sub>, A<sup>b13</sup>, and D<sub>b</sub>M<sub>A</sub><sup>7</sup> G<sup>b13</sup>. A box labeled 'A' is placed above the first measure of the first staff. The score concludes with a 'Solo on A' instruction and a '(fine)' marking.

Solo on **A** (fine)  
After solos, D.C. al fine

Background line behind 2nd chorus of solos (optional):

A single staff of music showing a background line for the 2nd chorus of solos. It begins with a box labeled 'A' above the first measure. The line consists of eighth and quarter notes.

A continuation of the background line from the previous block, showing further eighth and quarter notes.

Tacet

A staff of music with a '4' written above the first measure, indicating a four-measure rest (tacet).

Head is played twice before and after solos.  
Bass walks in 4 for solos.

# Backstage Sally (Harmony)

Med. Swing/Shuffle in 2

♩ = 120

**A**  $F_{MI}^6$   $D^{7(\#9)}$   $G^{7(\#5)}$   $C^{7(\#9)}$   $E_b_{MI}^{11}$   $A_b^{13}$

*mf*  
(ten. & trb., 8va b.)

$C_{MI}^{11}$   $F^{13}$   $B_b_{MI}^6$   $A_b^7$   $G^{7(\#5)}$   $G_b^7$

$F_{MI}^7$   $B_b^7$   $E_b_{MI}^7$   $A_b^7$   $D^{7(\#9)}$   $G^7$

$C^{7(\#9)}$   $F^7$   $B_b^{7(\#9)}$   $E_b^7$   $G_{MI}^{7(11)}$   $C^{7(\#5)}$

$F_{MI}^6$   $D^{7(\#9)}$   $G^{7(\#5)}$   $C^{7(\#9)}$   $F_{MI}$   $A_b^{13}$   $D_b_{MA}^7$   $G_b^{13}$  last x:

*mf* Solo on **A** (fine)  
After solos, D.C. al fine

Background line behind 2nd chorus of solos (optional):

**A**

Tacet

Head is played twice before and after solos.  
Tenor and trombone sound one octave lower than written throughout.



Photo by Francis Wolff, courtesy of Mosaic Images

**JACKIE McLEAN**

# A Ballad for Doll

Jackie McLean

Medium Ballad

**A** ♩ = 57

melody (trp.)

harmony (alto (ten.))

$C\#MI\frac{6}{9}$   $DMI\frac{6}{9}$   $E7(\#9)$   $E^bMI^9$

$G^bMA^7(G^b7G^b6)$   $B^{13}$   $E^bMA^7$   $A^{13}$

$DMA^7$   $G^{13}$   $D^bMA^7$   $F\#7_{SUS}$

$BMA^7$   $E^9_{SUS}$   $AMA^7$   $D^9_{SUS}$   $GMA^7$

(last x)

Chords in parentheses are used for head only.  
Tenor and alto sound one octave lower than written.



Ballad  
♩ = 63

# Ballad for Two Musicians

Joe Zawinul  
(as played by Trilok Gurtu)



(pn.) (bs./pn.) (add synth. pads)  $B^b$   $E^bMA^7$  ("sax")  $GMI^9$   $D^7(\#5)$

**A**  $DMI$   $DMI/C$   $BMI^{7(omit\ 5)}$   $DMI^{(add\ 9)}$   $A$   $DMI$   $B^bMA^7$   $F$

("sax")  $E^b9(\#11)$   $G$   $AMI^{7(b5)}$   $F$   $E^bMI^{(add\ 9)}$

$B^b$   $F$   $GMI^{11}$   $CMI^7$   $CMI^{6/9}$   $D^7(b9)$   $D^7$

$GMI$   $A^7$   $C^\#$   $DMI$   $B^7(b5)$   $D^\#$   $D^{(\#9)}$   $D^{(b13)}$   $G^\#MI^{7(b5)}$

**B**  $GMA^9$   $EMI^{11}$   $B^b(b5)$   $E$   $EMI^9(b5)$   $A$

(ad lib.)

**C**  $DMA^9$   $D^6$   $DMA^9$   $D^6$   $DMA^9$   $D^6$   $DMA^7$   $D^6$   $DMA^9$

$DMA^9$   $(EMI^7/B)$   $GMA^9$  (omit 1st x)

$EMI^{11}$   $A^{13}$   $SUS$   $DMA^9$   $BMI^{11}$   $G$   $B$   $EMI^9(b5)$   $B^b$   $EMI^9(b5)$   $A$

(Ad lib. on D.S.)

**D**  $F^\#7(b9)$   $GMA^9$   $G$   $B$   $C^\#7$   $(Ad\ lib.)$   $E^\#$   $C^\#7$   $F^\#MI^7$   $B^b$   $(8va\ on\ D.S.)$   $B^{(\#5)}$   $D^\#$

(as is)

(8va on D.S.)

**E**MI<sup>7</sup> B A<sup>7(omit 3)</sup> (Ad lib.) C# F#<sup>7(#11)</sup> (omit on D.S.) F#<sup>7#5</sup>

**E** B<sub>MI</sub> F#<sup>7(b9)</sup> B B<sub>MI</sub> A F#<sup>7</sup> B C#<sup>7</sup> B C#<sub>MI</sub><sup>7(b5)</sup> B

(1st x pn., "sax" on D.S.) ("sax")

A<sup>b6/9</sup> (omit 3) (8va on D.S.) G<sup>6</sup> D A<sup>b</sup>MA<sup>9</sup> (omit 3) E<sup>b</sup>MA<sup>9</sup> D<sup>b</sup>MA<sup>9(b5)</sup> E<sup>b</sup>MA<sup>9</sup>

A<sub>MI</sub><sup>9</sup> B<sub>MI</sub> (Ad lib.) B<sup>9(#11)</sup> (#5) (Whole tone)

**F** E<sub>MA</sub><sup>9</sup> A<sup>6/9</sup> (omit 3) E<sub>MA</sub><sup>9</sup> A<sup>6/9</sup> (omit 3) E<sup>(add 9)</sup> (omit 3) E<sub>MI</sub>

E<sub>MI</sub> A A<sub>SUS</sub>

(Ad lib.) D.S. al Coda

B<sup>(b9)</sup> (Ad lib.) C<sub>MA</sub><sup>7(#11)</sup> B B<sup>(b9)</sup> C<sub>MA</sub><sup>7(#11)</sup> B B<sup>(b9)</sup> G B F#<sup>(omit 3)</sup> B B<sup>7</sup> <sub>SUS</sub>

B E<sub>MI</sub><sup>6</sup> B B B<sup>dim.</sup> B ("sax" ad lib.) B<sup>dim.</sup> B ("sax" ad lib.)

(1st x pn., 2nd x "sax") (1st x add "sax")

**H** B<sup>7(#11)</sup> (b9)\* (Ad lib.)

mp diminuendo to end (no pulse to end)

B<sup>(omit 3)</sup> (B<sup>(#9)</sup>)

rall. pp

("Sax" is a synth. sound)

Note: Melody is very freely interpreted, particularly on D.S.

\* This chord is very altered and is played in several inversions:

(Examples)

etc.

Ballad  
♩ = 63

# Ballad for Two Musicians (Bass-Synth.)

(Intro)

Intro musical notation in 4/4 time. Treble clef: (pn.)  $\flat$  note, NC. Bass clef: (bs./pn.) eighth notes. Chords:  $GMI^9$  (add synth. pads),  $D7(\#5)$ ,  $B\flat/F$ ,  $E\flat MA^7$ .

**A**  $DMI$   $BMI^7(\text{omit } 5)$   $DMI(\text{add } 9)$   $B\flat MA^7$   
( $\circ$ ) (bs./pn.) (3) (3) (2) (4) (4)

Musical notation for section A. Treble clef:  $E\flat 9(\#11)$ ,  $A MI^7(\flat 5)$ ,  $F$ ,  $E\flat MI$ ,  $B\flat$ ,  $F$ ,  $G MI^{11}$ . Bass clef: (bs.) (3), (bs./pn.) (3).

Musical notation for section A. Treble clef:  $C MI^7$ ,  $C MI^6/9$ ,  $D^7(\flat 9)$ ,  $D^7$ ,  $G MI$ ,  $A^7$ ,  $C\#$ . Bass clef: (3), (bs.) (2) (4) (4) (#0) (#0).

Musical notation for section A. Treble clef:  $D MI$ ,  $B^7(\flat 5)$ ,  $D\#$ ,  $D(\#9)$ ,  $D(\flat 13)$ ,  $G\# MI^7(\flat 5)$ . Bass clef: ( $\circ$ ) (#0) (#0) (bs./pn.) (#0).

**B**  $G MA^9$   $E MI^{11}$   $B\flat(\#5)$   $E MI^9(\flat 5)$   $E$   $A$   
(bs.) etc.

**C**  $D MA^9$   $D^6$   $D MA^9$   $D^6$   $D MA^9$   $D^6$   $D MA^9$   $D^6$   $D MA^9$   $(E MI^7)$   $B$   
( $\circ$ ) (sample bs.) ( $\circ$ ) etc. (2) (4)

Musical notation for section C. Treble clef:  $G MA^9$  (omit 1st x),  $E MI^{11}$ ,  $A^{13}$  sus,  $D MA^9$ ,  $B MI^{11}$ ,  $G$ ,  $B$ ,  $E MI^9(\flat 5)$ ,  $E MI^9(\flat 5)$ . Bass clef: (2) (4) (3) (4).

**D**  $F\#7(\flat 9)$   $G MA^9$   $G/B$   $C\#7$   $E\#$   $C\#7$   $F\# MI^7$   $B(\#5)$   $D\#$   
(as is) (bs./pn.) (as is)

Musical notation for section D. Treble clef:  $E MI^7$ ,  $A^7$ ,  $C\#$ ,  $F\#7(\#11)$ ,  $F\#7(\#5)$ . Bass clef: (3) (omit on D.S.) (3).

**E**  $B_{MI}$   $F\#(b9)$   $B$   $B_{MI}$   $A$   $F\#7$   $B$   $C\#7$   $C\#MI$   $7(b5)$   $B$

$A^{b6/9}$  (omit 3)  $G^6$  (as is)  $A^{bMA} 9$  (omit 3)  $E_{MA} 9$   $D_{MA} 9$   $E^{bMA} 9$

$A_{MI} 9$   $B_{MI}$   $B^9(\#11)$  (#5) (whole tone)

(sample)  $2/4$   $4/4$

**F**  $E_{MA} 9$   $A^{6/9}$  (omit 3)  $E_{MA} 9$   $A^{6/9}$  (omit 3)  $E^{(add 9)}$   $E_{MI}$  (omit 3)  $E_{MI}$

$E_{MI}$  (as is)  $A$   $A_{SUS}$

(sample)  $2/4$   $4/4$  D.S. al Coda

$B^{(b9)}$   $C_{MA} 7(\#11)$   $B$   $B^{(b9)}$   $C_{MA} 7(\#11)$   $B$   $B^{(b9)}$

(sample bs.) (bs. etc.)

**G**  $B$   $F\#(omit 3)$   $B$   $B^7_{SUS}$   $B$   $E_{MI} 6$   $B$   $B$   $B^{dim.}$   $B$   $B^{dim.}$

(pn.)  $B$   $F\#(omit 3)$   $B$   $B^7_{SUS}$   $B$   $E_{MI} 6$   $B$   $B$   $B^{dim.}$   $B$   $B^{dim.}$   $B$

(bs.)

**H** (synth. sample pads)  $B^7(add 4)$   $B^7(\#11)$   $B^7(alt.)$  (etc.)

(bs.) (bs. etc.)

$B(omit 3)$   $B(\#9)$  ("sax")

(bs.)  $rall.$

# Bird of Beauty

Medium Funky Samba

Stevie Wonder

♩ = 96

**B<sub>M</sub>I<sup>7</sup> (Intro)** **B<sup>b</sup><sub>M</sub>I<sup>7</sup>** **A<sub>M</sub>I<sup>7</sup>** **D<sup>13</sup>(#11)**

(bkg. vocals)

Ooh  
Ah

**G<sup>6</sup>/<sub>4</sub>** **1.** **G<sup>6</sup>/<sub>4</sub>** **2.**

Doot doo doot doo doot doo, doot doo doot doo doot doot doo doot doo doo doot Si - mon

**A** **B<sub>M</sub>I<sup>7</sup>** **B<sup>b</sup><sub>M</sub>I<sup>7</sup>** **A<sub>M</sub>I<sup>7</sup>** **D<sup>13</sup>(#11)**

says that now your mind de - sires a va -

**G<sup>6</sup>/<sub>4</sub>** **B<sub>M</sub>I<sup>7</sup>** **B<sup>b</sup><sub>M</sub>I<sup>7</sup>**

ca - tion, Free to join in fun

**A<sub>M</sub>I<sup>7</sup>** **D<sup>13</sup>(#11)** **G<sup>6</sup>/<sub>4</sub>**

and plen - ty re - cre - a - tion. There a -

**E<sup>7</sup>** **E<sup>7</sup>(b9)** **A<sup>13</sup>**

waits you a tick - et at "Please Have a Good Time" Sta - tion,

**A<sup>13</sup>** **E<sup>b</sup><sub>7</sub>** **E<sup>b</sup><sub>9</sub>**

'Cause what is is gon - na stay Til ol' Fath - er Time de - cides

**E<sup>b</sup><sub>9</sub>** **D<sup>9</sup><sub>SUS</sub>** **1.** **2., 3.** **D<sup>9</sup><sub>SUS</sub>** **D<sup>b</sup><sub>9</sub>(#11)**

to change. Si - mon

**B** C<sup>6</sup> C<sup>Mi</sup> G/B G<sup>7</sup>/D

C<sup>6</sup> C<sup>Mi</sup> G/B G<sup>7</sup>/D

C<sup>6</sup> C<sup>Mi</sup> G/B E<sup>7(b9)</sup>

A<sup>13</sup> E<sup>Mi</sup> A A<sup>13</sup> (E<sup>b</sup>Mi<sup>7</sup> A<sup>b</sup>) A<sup>b</sup> bass E<sup>b</sup>Mi<sup>7</sup> A<sup>b</sup> A<sup>b</sup>6/9

A<sup>b</sup>6/9 (D<sup>9</sup> sus) D bass G<sup>6/9</sup>

G<sup>6/9</sup>

G<sup>6/9</sup>

D.S. al 3rd ending al Coda

Voice sings variations on "The (bird of) beauty of the sky". (Vamp & fade)

Second verse:

Simon says that your mind is requesting a furlough,  
 Let it find the answers to things that you've  
 always wanted to know.  
 There's a fair of many places that you've  
 always wanted to go, yeah,  
 And to me that sure sounds best,  
 'cause it means happiness for you.

Third verse:

Tudo bem, você deve descançar a sua mente.  
 Não faz mal, o que vai acontecer  
 daqui pra frente,  
 Vai cantar, alegria que chegou  
 tão de repente  
 Você coração assim,  
 tão feliz já vai cantar, Carnaval.



Photo © W. Patrick Hinely

**WAYNE SHORTER**

Medium-Up Swing

# Black Nile

Wayne Shorter

♩ = 202

(Intro)

FMI<sup>9</sup> G<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>MI<sup>7</sup> FMI<sup>7</sup> DMI<sup>7</sup>  
 (trp. w/ ten. 8va b.)  
 B<sup>b</sup>13 E<sup>b</sup>MA<sup>9</sup> EMI<sup>9(b5)</sup> A<sup>7(#9)(#5)</sup>  
 (trp.)  
 ten.

**A** DMI<sup>6</sup> E<sup>b</sup>9 DMI<sup>6</sup> CMI<sup>7</sup> F<sup>7(b9)(#5)</sup>  
 (unis.)  
 B<sup>b</sup>MA<sup>7</sup> A<sup>7(#5)</sup> DMI<sup>6</sup> E<sup>b</sup>9  
 DMI<sup>6</sup> E<sup>b</sup>9 DMI<sup>6</sup> CMI<sup>7</sup> F<sup>7(b9)(#5)</sup>  
 B<sup>b</sup>MA<sup>7</sup> GMI<sup>7</sup> C<sup>9</sup><sub>SUS</sub> A<sup>7(#9)(#5)</sup> A<sup>b</sup>13

**B** GMI<sup>7(11)</sup> C<sup>13</sup> FMI<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup> (trp.)  
 ten.  
 GMI<sup>7(11)</sup> C<sup>13</sup> FMI<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup> A<sup>7(#9)(#5)</sup>  
 (unis.)

**C** DMI<sup>6</sup> E<sup>b</sup>9 DMI<sup>6</sup> CMI<sup>7</sup> F<sup>7(b9)(#5)</sup>  
 B<sup>b</sup>MA<sup>7</sup> A<sup>7(#5)</sup> DMI<sup>6</sup> E<sup>b</sup>9

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

DMI<sup>6</sup> A<sup>7(#5)</sup> DMI<sup>6</sup> A<sup>7(#5)</sup> DMI<sup>6</sup>

Bass walks in 4 throughout (except for bars 7 & 8 of Intro).



# Blue Moon

Medium (or Ballad)

Lyric: Lorenz Hart  
Music: Richard Rodgers

Blue moon, you saw me stand - ing a - lone \_\_\_\_\_

with - out a dream in my heart, \_\_\_\_\_ with - out a love of my own. \_\_\_\_\_

Blue moon, you knew just what I was there \_\_\_\_\_ for. \_\_\_\_\_

You heard me say - ing a pray'r \_\_\_\_\_ for \_\_\_\_\_ some - one I real - ly could care \_\_\_\_\_

\_\_\_\_\_ for. \_\_\_\_\_ And then there sud - den - ly ap - peared be - fore me \_\_\_\_\_ the on - ly

one my arms could ev - er hold. I heard some - bod - y whis - per, "Please a -

dore me," \_\_\_\_\_ and when I looked, the moon had turned to gold! Blue

Chord symbols: (Bb7), A, EbMA7, CMi7, FMI7, Bb7, EbMA7, CMi7, FMI7, Bb7, Bb9sus, Eb6, CMi7, (Gb7), EbMA7, FMI7, Bb7, EbMA7, CMi7, FMI7, Bb7, Bb9sus, (A7(b5)), AbMI7, Gb7(b5), C7(#9), Eb6, CMi7, B, FMI7, Bb7, Eb6, CMi7, FMI7, Bb7, Eb6, (A9(#11)), AbMI7, Db7, (CMi9), Bb/F, GbMA7, Gb6, F7, (FMI11), Bb7sus, Bb7.

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

moon, now I'm no long - er a - lone, \_\_\_\_\_

$F_{MI}7$   $B^b7$   $(D^b9(\#11))$   $C7(\#9)$   $B^9$   $B^b7(\#9)$   
 $E^b_{MA}7$   $C_{MI}7$   $F_{MI}7$   $B^b9_{sus}$

with - out a dream in my heart, \_\_\_\_\_ with - out a love of, my own. \_

$(A7(b5))$   $A^b_{MI}7$   $G^b7$   $E_{MA}7$   
 $E^b6$   $(F_{MI}7)$   $B^b7$

# Blue Spirits

Freely

Freddie Hubbard

(Intro)  $B7(\#9)$   $E7(\#9)$   $E^b7(\#9)$   $C\#7(\#9)$   $A_{MI}^9$

$D_{MI}^9$   $D7/A^b$   $F/G^b$   $F^{13}$

$B7(alt.)$   $E7$   $A_{MI}^9$

Med. Jazz Waltz

$\text{♩} = 150$

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

**A** 8va

(flute)

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

$D_{MI}^9$   $A_{MI}^9$   $D_{MI}^9$   $D_{MI}^7$   $D7/A^b$

(trp.)

1.

$(G^b13)$   $F/G^b$   $F^{13}$   $E_{MI}^7$   $F/E$   $B^b/E$   $E^b/E$

2nd x

2., 3.  
(8va)

$E7_{SUS} (b9)$   $E7$   $A_{MI}^9$  *tr*

(fine)

**B** (trp., loco)

( $E7^{(alt.)}$  for 6 bars)  
 $E7_{SUS} (b9)$   $A_{MI}/E$   $E7_{SUS} (b9)$

( $E7^{(alt.)}$ ) ( $A_{MI}^7$ ) ( $E7^{(alt.)}$  for 4 bars)  
 $E7$   $D_{MI}/A$   $A_{MI}$   $E7_{SUS} (b9)$

(bs. w/ pn.)

( $E7^{(alt.)}$ )  $A_{MI}/E$   $E^b/E$   $D^b/E$   $E^b/E$   $D/E$   $E$

D.S. al 3rd ending al fine.  
Solo on form (AABA).  
After solos, D.S.S. al Coda  
(play entire head  
before taking Coda).

Chords in parentheses are used for solos.

(trp.- play 4x's, then solo)  
 $A_{MI}^9$   $D_{MI}^9$

(Vamp, solo & fade)

# Blue Spirits (Harmony)

Freely (Intro)

(ten.)

(trb. 1)  
(trb. 2)

3)  
4)

3)  
4)

## Medium Jazz Waltz

♩ = 150

(trb., 8va b.)  
(ten., 8va b.)

**A**  $A_{MI}^9$   $D_{MI}^9$  2 2 2  $D_{MI}^7$   $D^7_{Ab}$   $F_{Gb}$   $F^{13}$

(trb. ten.)

1.  $E_{MI}^7$   $F/E$   $B^b/E$   $E^b/E$

2., 3.  $E^7_{sus(b9)}$   $E^7$   $A_{MI}^9$

(Fine)

**B** (E<sup>7(alt)</sup> for 6 bars  
E<sup>7</sup><sub>SUS</sub> (b9)

(E<sup>7(alt.)</sup>) (A<sub>MI</sub><sup>7</sup> D<sub>MI</sub> / A) (E<sup>7(alt)</sup> for 4 bars) (E<sup>7</sup><sub>SUS</sub> (b9))

(E<sup>7(alt)</sup>) (A<sub>MI</sub> / E) (E<sup>b</sup> / E) (D<sup>b</sup> / E) (E<sup>b</sup> / E) (D / E) (E)

D.S. al 3rd ending al fine  
Solo on form (AABA).  
After solos, D.S.S. al Coda  
(play entire head  
before taking Coda).

⊕ (A<sub>MI</sub><sup>9</sup>) (D<sub>MI</sub><sup>9</sup>)

(play 12x's, then tacet) (Vamp & fade)

Chords in parentheses are used for solos.

Tenor and trombone sound one octave lower than written, except for first 3 staves of Intro.

On recording, trombone parts are played by euphonium.

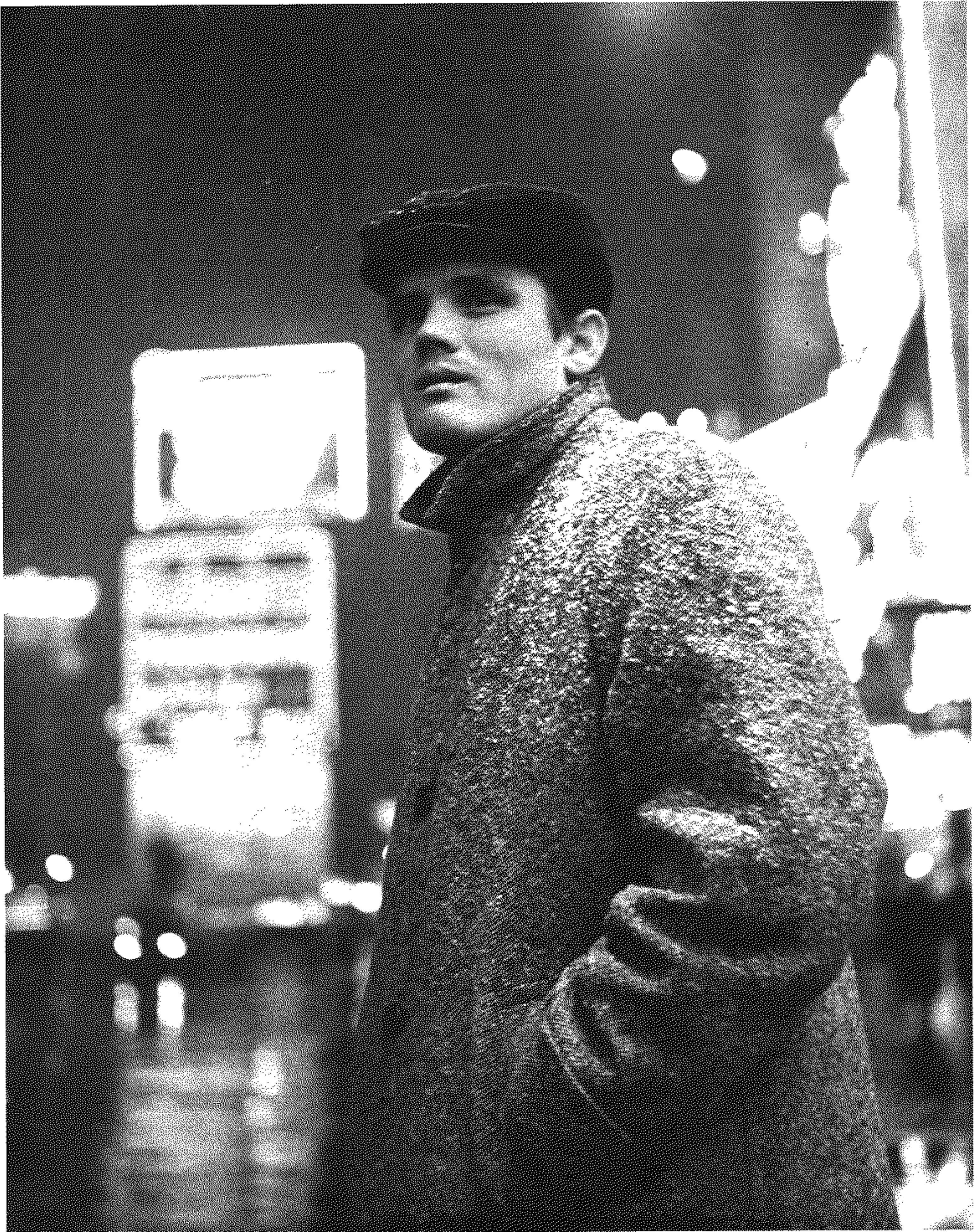


Photo by Carole Reiff

**CHET BAKER**

Med. Straight 1/8's

# Blue Tuesday

Jessica Williams

♩ = 110 (Intro)

(solo piano)

(4x's)

A

AMI

8va

F<sup>7</sup>MA<sup>7</sup>

AMI

8va

8va b.

F<sup>9</sup>

E<sup>7(b9)</sup>

AMI

F<sup>9</sup>

E<sup>7(b9)</sup>

AMI

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

8va

(sample fill)

F<sup>9</sup>

E<sup>7(b9)</sup>

AMI

fill

3

3

F<sup>9</sup>

E<sup>7(b9)</sup>

AMI

(rit.)

Head is played twice before solos, once after, with variation.

8va b.



Medium Swing (in 2)

# Body and Soul

Music by Johnny Green  
(As played by John Coltrane)

♩ = 144

**(Intro)**  $E^b_{MI} (add 9)$   $E^b_{MI} 9(MA7)$   $G^b_{MA} 7$   $A^b_{13}$   $E^b_{MI}$   $E^b_{MI} (add 9)$   $E^b_{MI} 9(MA7)$   $G^b_{MA} 7$   $A^b_{13}$   $E^b_{MI}$

(2nd x: add drums) (A<sup>b</sup> pedal) (pn.)

(1st x: add bass) (pno. simile) (ten.)

**A**  $E^b_{MI} (add 9)$   $E^b_{MI} 9(MA7)$   $G^b_{MA} 7$   $A^b_{13}$   $G^b_{MA} 7$   $E^b_{MI} (add 9)$   $E^b_{MI} 9(MA7)$   $G^b_{MA} 7$   $A^b_{13(b9)}$

(ten.) (all chords with A<sup>b</sup> root are over A<sup>b</sup> pedal)

$D^b_{MA} 9$   $A^b_{13}$   $F^+_{Ab}$   $G^+_{Ab}$   $D^b_{MA} 9$   $A^b_{13}$   $A^b_9 SUS$   $E_{MI} 11$   $A_{13}$

$E^b_{MI} (add 9)$   $E^b_{MI} 9(MA7)$   $G^b_{MA} 7$   $A^b_{13}$   $G^b_{MA} 7$   $A^b_{13}$   $(3-4-3)$   $C_{MI} 11$   $F^7(alt.)$

(tenor fill) -----

$F^+_{Ab}$   $G^+_{Ab}$   $F^+_{Ab}$   $G^+_{Ab}$   $F^+_{Ab}$   $A^b_{13}$   $D^b_{MA} 9$   $F_{MI} 11$   $B^b_7(\#9 \#5)$

**B**  $E^b_{MI} (add 9)$   $E^b_{MI} 9(MA7)$   $G^b_{MA} 7$   $A^b_{13}$   $G^b_{MA} 7$   $E^b_{MI} (add 9)$   $E^b_{MI} 9(MA7)$   $G^b_{MA} 7$   $A^b_{13(b9)}$

$D^b_{MA} 9$   $A^b_{13}$   $F^+_{Ab}$   $G^+_{Ab}$   $D^b_{MA} 9$   $A^b_9 SUS$   $E_{MI} 11$   $A_{13}$

$E^b_{MI} (add 9)$   $E^b_{MI} 9(MA7)$   $G^b_{MA} 7$   $A^b_{13}$   $G^b_{MA} 7$   $A^b_{13}$   $(3-4-3)$   $C_{MI} 11$   $F^7(alt.)$

(tenor fill) -----

$F^+_{Ab}$   $G^+_{Ab}$   $F^+_{Ab}$   $G^+_{Ab}$   $F^+_{Ab}$   $A^b_{13}$   $D^b_{MA} 9$   $E_{MI} 11$   $A_{13}$

**C**  $D_{MA} 9$   $E_{MI} 11$   $F^{\#}_{MI} 7$   $G_{MI} 11$   $C_{13}$

(tenor fill) -----

$D_{MA}^7 F^7$   $B^b_{MA}^7$   $C^{\#7}$   $F^{\#}_{MA}^7$   $A^{13}$   $D_{MA}^7$  ( $E_{MI}^7 F^{\#}_{MI}^7 E_{MI}^7$ )  $D_{MI}^7(11)$

$D_{MI}^7(11)$   $G^{13(b9)}$   $C_{MA}^9$   $E^b_{13}$   $E^b_{13}$

$A^b_{MA}^7$   $B^7$   $E_{MA}^7$   $G^7$   $C_{MA}^7$   $B^b_{13}$   $B^{13}$   $F_{MI}^7$   $B^b_{13}$

**D**  $E^b_{MI}(add 9)$   $E^b_{MI}^9(MA^7)$   $G^b_{MA}^7$   $A^b_{13}$   $G^b_{MA}^7$   $E^b_{MI}(add 9)$   $E^b_{MI}(MA^7)$   $G^b_{MA}^7$   $A^b_{13(b9)}$

$D^b_{MA}^9$   $A^b_{13}$   $F^+_{Ab}$   $G^+_{Ab}$   $D^b_{MA}^9$   $A^b_{9}$   $E_{MI}^{11}$   $A^{13}$

$E^b_{MI}(add 9)$   $E^b_{MI}^9(MA^7)$   $G^b_{MA}^7$   $A^b_{13}$   $G^b_{MA}^7$   $A^b_{13}$  (3-4-3)  $C_{MI}^{11}$   $F^7(alt.)$   $\odot$

$F^+_{Ab}$   $G^+_{Ab}$   $F^+_{Ab}$   $G^+_{Ab}$   $F^+_{Ab}$   $A^b_{13}$   $D^b_{MA}^9$   $F_{MI}^{11}$   $B^b_{7(\#5)}$

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

$F^+_{Ab}$   $G^+_{Ab}$   $F^+_{Ab}$   $G^+_{Ab}$   $F^+_{Ab}$   $B^b_{7(\#5)}$   $12$

$E^b_{MI}^9$   $C_{MI}^{11}$   $F^7(alt.)$   $E^b_{MI}^7$   $A^b_{13(b9)}$

$D^b_{MA}^7$   $F_{MA}^7$   $A_{MA}^7$   $E^b_{MI}^7$   $A^b_{13(b9)}$   $D^b_{MA}^9$   $G^b_{MA}^7$   $F_{MI}^7$   $E^b_{MI}^7$   $D^b_{MA}^9$

Chords in parentheses are not used for solos. Ab pedal is used for solos. Kicks are not played for solos. Piano rhythm is played with variation. Melody is transcribed directly from the first chorus.



**SAM JONES, JOE ZAWINUL, NAT & CANNONBALL ADDERLEY, CHARLES LLOYD**

Photo ©Lee Tanner

Med.-Up  
Swing  
♩ = 176

# Brothers of the Bottom Row

Julian Joseph

**A**

(melody, pn.)  $A^b7$   $G^{7(b5)}$   $G^b7(alt.)$   $F^{7(\#5)}$

(sample melody)

$A^{MI7}$   $G^{MI7}$   $C^{13}$   $F^{MA7(\#5)}$   $B$   $D^b7(alt.)$

$B^b7$   $C^7$   $A^7$   $B^{7(\#9)}$

**B**

$D^{MI9}/C$   $C^{MI(MA7)}$   $B^b_{MI(MA7)}$   $C^{MA7}$   $B^b_{MA7}$

C pedal

$B^b$  pedal

**C**

$B^{9(\#11)}$   $B^b_{MI7(11)}$   $E^b7(alt.)$   $A^{13}$

$A^b13$   $F^{MI7}$   $C$  bass  $C^\#$  bass  $D^{7(\#9)}$   $E^b6/9$

(Ending)

$A^b13$   $F^{MI(MA7)}$

Solo on ABC

Melody at A is freely interpreted  
(bottom staff is a sample interpretation).

# Bu's Delight

Fast Swing

$\text{♩} = 270$

Curtis Fuller

(As played by Art Blakey)

**A**

(trp.)

(bs.)

dr. fill

$\text{AbMA}^7$   $\text{GMI}^7$   $\text{FMI}^7$   $\text{GMI}^7$   $\text{FMI}^7$   $\text{GMI}^7$

(on last, D.C.) 2

dr. fill

dr. fill

$\text{AbMA}^7$   $\text{GMI}^7$   $\text{FMI}^7$   $\text{GMI}^7$   $\text{D}$

1.  $\text{AbMA}^7$   $\text{B}^9(\#5)$   $\text{AbMA}^7$   $\text{CM1}^{(\text{add } 9)}$

(bass walks in 4) (bass walks in 4)

**B** (bass walks in 4)

$\text{G}^7$  (pn, w/ horns)  $\text{CM1}$   $\text{G}^7$

(pn.) *tr.* (continue trill to end of letter B).

$\text{CM1}$   $\text{G}^7$  *diminuendo*  $\text{CM1}$

dr. fill -

CMI G7 CMI

D.C. al Coda One

1 (Solos)

(bass walks)

AbMA7 GMI7 FMI7 GMI7 AbMA7 GMI7

AbMA7 GMI7 FMI7 GMI7 AbMA7 B9(#5)

(pn. comp rhythm)

(4x's) (G bass)

G7(alt.) CMI6/9

(horns, behind solo)

AbMA7 GMI7 FMI7 GMI7 AbMA7 (GMI7)

AbMA7 GMI7 FMI7 GMI7 AbMA7 B9(#5)

Solo on CCDDDE  
 After solos, D.C.,  
 play AABA, take Coda Two

2

dr. solo - - - - (Freely)

AbMA7 B9(#5) Tacet B9(#5) B9(#5)

(bass walks in 4)

Piano rhythm at letter A follows bass.

# Bu's Delight (Harmony)

Fast Swing

♩ = 270

**A**

First staff of section A: Treble clef, key signature of two flats (Bb, Eb), common time (C). It begins with a repeat sign and a first ending bracket. The notation includes eighth notes, quarter notes, and a triplet of eighth notes. A dynamic marking "(trb. ten.)" is placed below the first measure.

(on last D.C.) 2

Second staff of section A: Continuation of the first staff, featuring eighth notes, quarter notes, and a final double bar line.

Third staff of section A: Continuation of the first staff, showing first and second endings. It includes a first ending bracket with a double bar line and a second ending bracket with a double bar line. A circled "1" is placed above the first ending.

**B**

First staff of section B: Bass clef, featuring dotted quarter notes and eighth notes with stems pointing up.

Second staff of section B: Continuation of section B, featuring dotted quarter notes and eighth notes with stems pointing up.

Third staff of section B: Continuation of section B, featuring dotted quarter notes and eighth notes with stems pointing up.

Fourth staff of section B: Continuation of section B, featuring dotted quarter notes and eighth notes with stems pointing up.

D.C. al Coda One  
jump to letter C for solos.

♩<sup>1</sup> (Solos)

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

$A^b_{MA}7$   $G_{MI}7$   $F_{MI}7$   $G_{MI}7$   $A^b_{MA}7$   $B^9(\#5)$

D  $G^7(\text{alt.})$   $C_{MI}6/9$  (4x's)

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

(behind solos)

$A^b_{MA}7$   $G_{MI}7$   $F_{MI}7$   $G_{MI}7$   $A^b_{MA}7$   $B^9(\#5)$

Solo on CCDDDE  
After solos, D.C.,  
play AABA, take Coda Two.

♩<sup>2</sup> (Freely)

Tacet (ten. trb.) (trb. ten.)

(drum solo)

Trombone and tenor sound one octave lower than written throughout.

Horns at letter E rotate, depending on soloist.



# Bud Powell

Medium-Up Swing (in 2)

Chick Corea

♩ = 184

(Intro)

**B**<sub>MI</sub><sup>7(b5)</sup> **E**<sup>7</sup> **A**<sub>MI</sub><sup>7</sup> **D**<sup>7</sup>

(pn. solo)

**G**<sub>MI</sub><sup>7</sup> **C**<sup>7</sup> **C**<sup>13</sup><sub>SUS</sub>

(pn. w/ vibes)

**A** **F**<sub>MA</sub><sup>7</sup> **B**<sub>MI</sub><sup>7(b5)</sup> **B**<sup>b13</sup> **A**<sub>MI</sub><sup>7</sup>

**D**<sup>13(#11)</sup> **G**<sub>MI</sub><sup>7</sup> **(B**<sub>MI</sub><sup>7</sup>) **B**<sub>MI</sub><sup>6</sup> **E**<sup>b7</sup>

**D**<sub>MI</sub><sup>7</sup> **G**<sup>13</sup> **G**<sup>#o7</sup> **A**<sub>MI</sub><sup>7</sup> **D**<sup>7</sup>

**G**<sub>MI</sub><sup>7</sup> **D**<sup>b9</sup> **C**<sup>13(b9)</sup> **B**<sup>7(b5)</sup> **B**<sup>b7</sup> **A**<sup>7(#5)</sup> **A**<sup>b13</sup> 1. **D**<sub>MA</sub><sup>7</sup> **C**<sup>7(alt.)</sup> 2. **D**<sub>MA</sub><sup>7</sup> **C**<sup>7(#5)</sup> **F**<sup>7(b5)</sup>

**B** **(F**<sup>7(b5)</sup>) **B**<sub>MI</sub> **B**<sub>MI</sub><sup>(#5)</sup> **B**<sub>MI</sub><sup>6</sup> **B**<sub>MI</sub><sup>(#5)</sup> **B**<sub>MI</sub>

(vibes)

**G**<sub>MI</sub><sup>7(b5)</sup> **C**<sup>13</sup> **E**<sub>MI</sub><sup>7(11)</sup> **A**<sup>13(b9)</sup> **C**<sub>MI</sub><sup>7(11)</sup> **F**<sup>#13(b9)</sup>

**(Latin)**  
 B<sup>MA</sup>7 C<sup>MA</sup>7/B B<sup>MA</sup>7 C<sup>MA</sup>7/B B<sup>MA</sup>7 C<sup>MA</sup>7/B

(vibes solo)

**(Swing)**  
 B<sup>b</sup>M<sup>I</sup>7 E<sup>b</sup>7 A<sup>M</sup>I7 D7 A<sup>b</sup>M<sup>I</sup>7 D<sup>b</sup>7 G<sup>M</sup>I7 C7

(optional ad lib. vibes)

(pn. w/ vibes)

**C** F<sup>MA</sup>7 B<sup>M</sup>I7(b5) B<sup>b</sup>13 A<sup>M</sup>I7

D<sup>13</sup>(#11) G<sup>M</sup>I7 (B<sup>b</sup>M<sup>I</sup>7) B<sup>b</sup>M<sup>I</sup>6 E<sup>b</sup>7

D<sup>M</sup>I7 G<sup>13</sup> G<sup>#o</sup>7 A<sup>M</sup>I7 D7

G<sup>M</sup>I7 D<sup>b</sup>9 C<sup>13</sup>(b9) B<sup>7</sup>(b5) B<sup>b</sup>7 A<sup>7</sup>(#5) A<sup>b</sup>13 D<sup>b</sup>M<sup>A</sup>7 C<sup>7</sup>(#5)

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

D<sup>b</sup>M<sup>A</sup>7 C<sup>7</sup>(#5) F<sup>7</sup>(b5)

(rit.)

Kicks and breaks are not played for solos (except the last 2 bars of letters A & C).

# Butterfly

Herbie Hancock  
(As played by Norman Connors)  
(Arr. by Jacques Burvick)

Medium Latin/Funk

♩ = 124

break-  $F_{MI}^7$   $A_{MI}^7$   $F_{MI}^7$   $A_{MI}^7$  NC.

(pn.) 1. Pre - cious

**A**

day wings, lights your rain - bow

$F_{MI}^{11}$   $A_{MI}^{11}$   $F_{MI}^{11}$   $D_{MI}^{11}$

(horns)

way, waves, Rest your Touch my

$F_{MI}^{11}$   $A_{MI}^{11}$   $F_{MI}^{11}$   $D_{MI}^{11}$

NC.  $B^b_{13}$  SUS NC.  $A^7(\#9)(\#5)$   $A^b_{MA}^7/B^b$   $A^b_{MA}^7(\#5)/B^b$   $A^b_{MA}^7/B^b$

wings. mind. (fine) (perc. break) Stay a - while. Be so fine.

$B^b_{13}$   $E^b_{13}$  SUS  $E^b^7(\#9)(\#5)$   $A^b_{13}$  SUS C bass  $E^b$   $C^7(\#9)(\#5)$

You're the sun in my sky, But - ter - fly. (horns)  
When you're gone peo - ple cry, But - ter - fly.

1. break-  $F_{MI}^7$   $A_{MI}^7$   $F_{MI}^7$   $A_{MI}^7$   $F_{MI}^7$

You don't know the peace you bring. You show me the se - crets and the ways to

$F_{MI}^7$   $A_{MI}^7$   $F_{MI}^7$   $A_{MI}^7$  NC.

love ev - 'ry mo - ment of the day, and flow - ers you kiss all come to life. 2. Soar - ing

2. NC. **B** (Voice solo)  $F_{MI}^9$   $A_{7(\#5)}$   $A_{b13}^{sus}$

(horns)  $B_{MI}^9$   $B_{MA}^9$   $G_{bMA}^7 / B_b$   $D_{bMA}^9(\#11)$

$D_{MI}^9$   $E_{bMA}^9(\#11)$   $E_{MA}^9(\#11)$   $E_{bMA}^9(\#11)$   $B_{MA}^9(\#11)$   $D_{MI}^{11}$   $G^7(alt.)$

(horns)

**C** (Piano solo)  $C_{MI}^9$   $F^7$   $F_{MI}^9$   $B_{b13}$

$E_{bMI}^7(\#11)$   $A_{b13}$   $E_{bMI}^7(\#11)$   $A_{b13}$   $E_{MA}^7$   $\odot$

**D** (Trumpet solo)  $F_{MI}^9$   $(F_{MI}^9 C_{7(\#9)}^7(\#5))$  (On cue)  $F_{MI}^9$   $(F_{MI}^9)$

Vamp till cue (horns) D.S. al Coda

$(E_{MA}^7)$   $F_{MI}^7$   $A_{MI}^7 F_{MI}^7$   $A_{MI}^7 F_{MI}^7$

To give all the love we knew, to see all the light that we can see, and

$F_{MI}^7$   $A_{MI}^7 F_{MI}^7$   $A_{MI}^7 NC.$

teach all our chil - dren not to lie, and may - be one day we'll learn to fly. 2. Soar - ing

D.S.S. al fine (2nd verse)

Alternate solo section (replaces letters B, C & D):

(On cue)  $B_{b13}^{sus}$  Till cue (On cue)  $A_{MA}^9(\#11)$

(Vamp till cue)

Bass, drums and chords follow melody at Intro and similar sections (1st ending of A, Coda).

# Can't Stop the Wind

Paul McCandless

Medium Straight 8th's

♩ = 95

(Intro)

(light dr., bs. tacet)

Two staves of piano introduction. The first staff is in treble clef and the second in bass clef. The music is in 3/2 time and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo is marked as 95 beats per minute. The key signature has two flats (Bb and Eb).

chords in brackets 1st x only

Chord chart for the first ending:

- [Ab(add 9) (omit 3)]
- [F(add 9) (omit 3)]
- [Ab(add 9) (omit 3)]
- [Eb(add 9) (omit 3)]
- [Ab(add 9) (omit 3)]

Staff notation for the first ending with chords: **A** AbMA7 (soprano), GMI7, Eb, Ab, Bb(add 9), FMI11

(bass & dr. tacet till last 4 bars of 1st ending)

Staff notation for the second ending with chords: [F(add 9) (omit 3)], GMI7, Eb, Ab, AbMA7, Bb13, CMI9, Bb, Ab, Ab6/9, [F(add 9) (omit 3)]

Staff notation for the third ending with chords: [Ab(add 9) (omit 3)], FMI7, 1.2, Eb(add 9) (omit 3), Ab(add 9) (omit 3), F(add 9) (omit 3), Ab(add 9) (omit 3)

Staff notation for the fourth ending with chords: Eb(add 9) (omit 3), Ab(add 9) (omit 3), F(add 9) (omit 3), Eb(add 9) (omit 3), F(add 9) (omit 3)

Staff notation for the fifth ending with chords: Eb(add 9) (omit 3), AbMA9/C, AbMA9(#11), FMI11, EbMA9/G

(pn.) (add bs. & dr.)

Staff notation for the sixth ending with chords: 2. AbMA7, Bb7, AbMA7, Db, Bb/C, Ab13 SUS, Bb13 SUS, Bb13

Staff notation for the seventh ending with chords: 3. AbMA7, Bb7, AbMI11, Db13 SUS, CbMA9 (D. S. al 3rd ending)

Staff notation for the eighth ending with chords: Db9 SUS, FMI9, CMI7, FMI9, CMI11

*A<sup>b</sup>MA<sup>9</sup>* *C* suspended time feel

(pn.)

**B** (Soprano solo)

*A<sup>b</sup>MA<sup>7</sup>* *GMI<sup>7</sup>* *A<sup>b</sup>MA<sup>7</sup>* *B<sup>b</sup>(add 9)* *FMI<sup>9</sup>* *GMI<sup>7</sup>*

*A<sup>b</sup>MA<sup>7</sup>* *B<sup>b</sup>13<sub>SUS</sub>* *B<sup>b</sup>13* *CMI<sup>7</sup>* *B<sup>b</sup>/<sub>A<sup>b</sup></sub>* *A<sup>b</sup>6/9* *FMI<sup>9</sup>*

*B<sup>b</sup>13<sub>SUS</sub>* *A<sup>b</sup>MA<sup>7</sup>/<sub>D<sup>b</sup></sub>* *B<sup>b</sup>/<sub>C</sub>* *C<sup>b</sup>MA<sup>9</sup>(#11)* *B<sup>b</sup>13<sub>SUS</sub>*

(2nd x: D.S. al Coda One (⊖<sup>1</sup>)  
(Solo continues)

⊖<sup>1</sup> *A<sup>b</sup>MA<sup>7</sup>* *B<sup>b</sup>7* *A<sup>b</sup>MI<sup>11</sup>* *D<sup>b</sup>13<sub>SUS</sub>* *C<sup>b</sup>MA<sup>9</sup>* *B<sup>b</sup>7<sub>SUS</sub>*

(solo ends) (sop.)

D.S. al Coda Two (⊖<sup>2</sup>)

⊖<sup>2</sup> NC. **C** *A<sup>b</sup>MA<sup>7</sup>* *B<sup>b</sup>(add 9)* *A<sup>b</sup>MA<sup>7</sup>* *B<sup>b</sup>(add 9)* *CMI<sup>7</sup>* *FMI<sup>9</sup>*

*GMI<sup>7</sup>* *B<sup>b</sup>/<sub>C</sub>* *A<sup>b</sup>MA<sup>7</sup>* *B<sup>b</sup>(add 9)* *A<sup>b</sup>MA<sup>7</sup>* *B<sup>b</sup>(add 9)* *CMI<sup>7</sup>* *FMI<sup>9</sup>*

1. *B<sup>b</sup><sub>SUS</sub>* *B<sup>b</sup>* *A<sup>b</sup>MA<sup>7</sup>(#11)* *CMI* *FMI<sup>11</sup>* *C<sup>7</sup><sub>SUS</sub>* *C<sup>7</sup>* *B<sup>b</sup>*

2. *B<sup>b</sup>7<sub>SUS</sub>* *B<sup>b</sup>* **D** *FMI<sup>9</sup>* *CMI* *FMI<sup>9</sup>* *CMI<sup>9</sup>* *FMI<sup>9</sup>* (pn.)

*CMI<sup>7</sup>* *FMI<sup>9</sup>* *CMI<sup>7</sup>* *FMI<sup>9</sup>* *CMI<sup>(add 9)</sup>*

(pn.)

Bars with two chords in them are divided 3 beats per chord.

Bass and drums tacet on 2nd D.S. (re-enter at letter C).

# Can't Stop the Wind (Background Parts)

Med. Straight 8th's

$\text{♩} = 95$  (Intro)

**A**  $\text{♩}$

1st x: tacet for 17 bars

Tacet

(sop., tacet 1st x)

Tacet

(steel dr., 8va b.; tacet 1st x and on 2nd D.S.)

1. Tacet

(steel dr., 8va b.)

2.

D.S. al 3rd ending

3.

**B** (Soprano solo)

$A^b_{MA}7$   $G_{MI}7$   $A^b_{MA}7$   $B^b_{(add\ 9)}$   $F_{MI}9$   $G_{MI}7$

$A^b_{MA}7$   $B^b_{13\ SUS}$   $B^b_{13}$   $C_{MI}7$   $B^b_{/A^b}$   $A^b_{6/9}$   $F_{MI}9$

$B^b_{13\ SUS}$   $A^b_{MA}7_{/D^b}$   $B^b_{/C}$   $C^b_{MA}9^{(\#11)}$   $B^b_{13\ SUS}$

2nd x: D.S. al Coda One ( $\Theta^1$ )

D.S. al Coda Two ( $\Theta^2$ )

**C**

(sop.)

1. 2.

**D**

(sop.)

(steel dr., 8va b.)

(steel dr., 8va b.)

On the recording, parts at letter A are somewhat different each time.



# Can't Stop the Wind (Keyboards)

Med. Straight 8th's

♩ = 95

**Intro**

(pn.)

(pn.)

(synth. pad)

**A**

(synth., play each time)

(pn.)\*

(pn., 2nd x only)

(synth.)

$A^b(\text{add } 9)_{\text{omit } 3}$   $F(\text{add } 9)_{\text{omit } 3}$   $A^b(\text{add } 9)_{\text{omit } 3}$   $E^b(\text{add } 9)_{\text{omit } 3}$   $A^b(\text{add } 9)_{\text{omit } 3}$   $F(\text{add } 9)_{\text{omit } 3}$   $E^b(\text{add } 9)_{\text{omit } 3}$

(pn.)

(synth.)

2.

(D.S. al 3rd ending)

3.

\* Piano at A: 1st x tacit until last 4 bars of 1st ending; 2nd x tacit until 9th bar of A; 3rd x as is, with chords.

First system of musical notation. The top staff contains chords  $F_{MI}^9$ ,  $C_{MI}^7$ ,  $F_{MI}^9$ , and  $C_{MI}^{11}$ . The bottom staff contains  $A^b_{MA}^9$  and  $C$ .

**B** (Soprano solo)

Section B, first line of chords:  $A^b_{MA}^7$ ,  $G_{MI}^7$ ,  $A^b_{MA}^7$ ,  $B^b_{(add\ 9)}$ ,  $F_{MI}^9$ ,  $G_{MI}^7$ .

Section B, second line of chords:  $A^b_{MA}^7$ ,  $B^{b13}_{SUS}$ ,  $B^{b13}$ ,  $C_{MI}^7$ ,  $B^b_{Ab}$ ,  $A^b_{6/9}$ ,  $F_{MI}^9$ .

Section B, third line of chords:  $B^{b13}_{SUS}$ ,  $A^b_{MA}^7_{Db}$ ,  $B^b_{C}$ ,  $C^b_{MA}^9_{(\#11)}$ ,  $B^{b13}_{SUS}$ .

(2nd x: D.S. al Coda One(⊕<sup>1</sup>)) (play chords)

Section B, fourth line of chords:  $A^b_{MA}^7_{B^b}$ ,  $B^b7$ ,  $A^b_{MI}^{11}$ ,  $D^{b13}_{SUS}$ ,  $C^b_{MA}^9$ ,  $B^b7_{SUS}$ .

(D.S. al Coda Two(⊕<sup>2</sup>)) (pn. tacet)

**C**

Section C, first line of chords:  $A^b_{MA}^7$ ,  $B^b_{(add\ 9)}$ ,  $A^b_{MA}^7$ ,  $B^b_{(add\ 9)}$ ,  $C_{MI}^7$ ,  $F_{MI}^9$ .

Section C, second line of chords:  $G_{MI}^7$ ,  $B^b_{C}$ ,  $A^b_{MA}^7$ ,  $B^b_{(add\ 9)}$ ,  $A^b_{MA}^7$ ,  $B^b_{(add\ 9)}$ ,  $C_{MI}^7$ ,  $F_{MI}^9$ .

Section C, third line of chords:  $B^b_{SUS}$ ,  $B^b$ ,  $A^b_{MA}^7_{(\#11)}$ ,  $C_{MI}$ ,  $F_{MI}^{11}$ ,  $C^7_{SUS}$ ,  $C^7_{B^b}$ ,  $B^b7_{SUS}$ ,  $B^b$ .

**D**

Section D, first line of chords:  $F_{MI}^9$ ,  $C_{MI}$ ,  $F_{MI}^9$ ,  $C_{MI}^9$ ,  $F_{MI}^9$ .

Section D, second line of chords:  $C_{MI}^7$ ,  $F_{MI}^9$ ,  $C_{MI}^7$ ,  $F_{MI}^9$ ,  $C_{MI}^{(add\ 9)}$ .

Bars with two chords in them are divided 3 beats per chord.

# Caravan

Duke Ellington  
Irving Mills & Juan Tizol

Bright Latin

**A** *(C7) (Db7) (Db7)*

*(C7) (Db7) (Db7)*

*(C7) (FMI FMI6) (Bb13) (Eb9) (Ab13) (Db9) (C7(#9) FMI6/9)*

**B** *(Swing) (F9) (Bb9)*

*(Bb9) (Eb7)*

*(Eb7) (Ab6) (G7 C7) (Db7(b5))*

**C** *(Latin) (C7) (Db7) (Db7) (Db7)*

*(C7) (Db7) (Db7)*

*(C7) (FMI FMI6) (Bb13) (Eb9) (Ab13) (Db9) (C7(#9) FMI6/9)*

Solos may swing throughout.

**B** Alternate melody for vocal at letter **B**:

This is so exciting, You are so inviting, Resting in my arms as I thrill to the magic charms of (you.)

Original melody at bars 11 & 12 of **A** and **C**:

Suggested scale for solos, first 12 bars of letters **A** & **C**: (F harmonic minor)

Lyric

Night and stars above that shine so bright,  
The myst'ry of their fading light  
That shines upon our caravan.

Sleep upon my shoulder as we creep  
Across the sands so I may keep  
This mem'ry of our caravan.

This is so exciting, You are so inviting,  
Resting in my arms as I thrill to the magic charms of

You, Beside me here beneath the blue,  
My dream of love is coming true  
Within our desert caravan

Melody & harmony at letters **A** & **C** (Blakey):

(trp.)  
(trb.)  
(ten.)

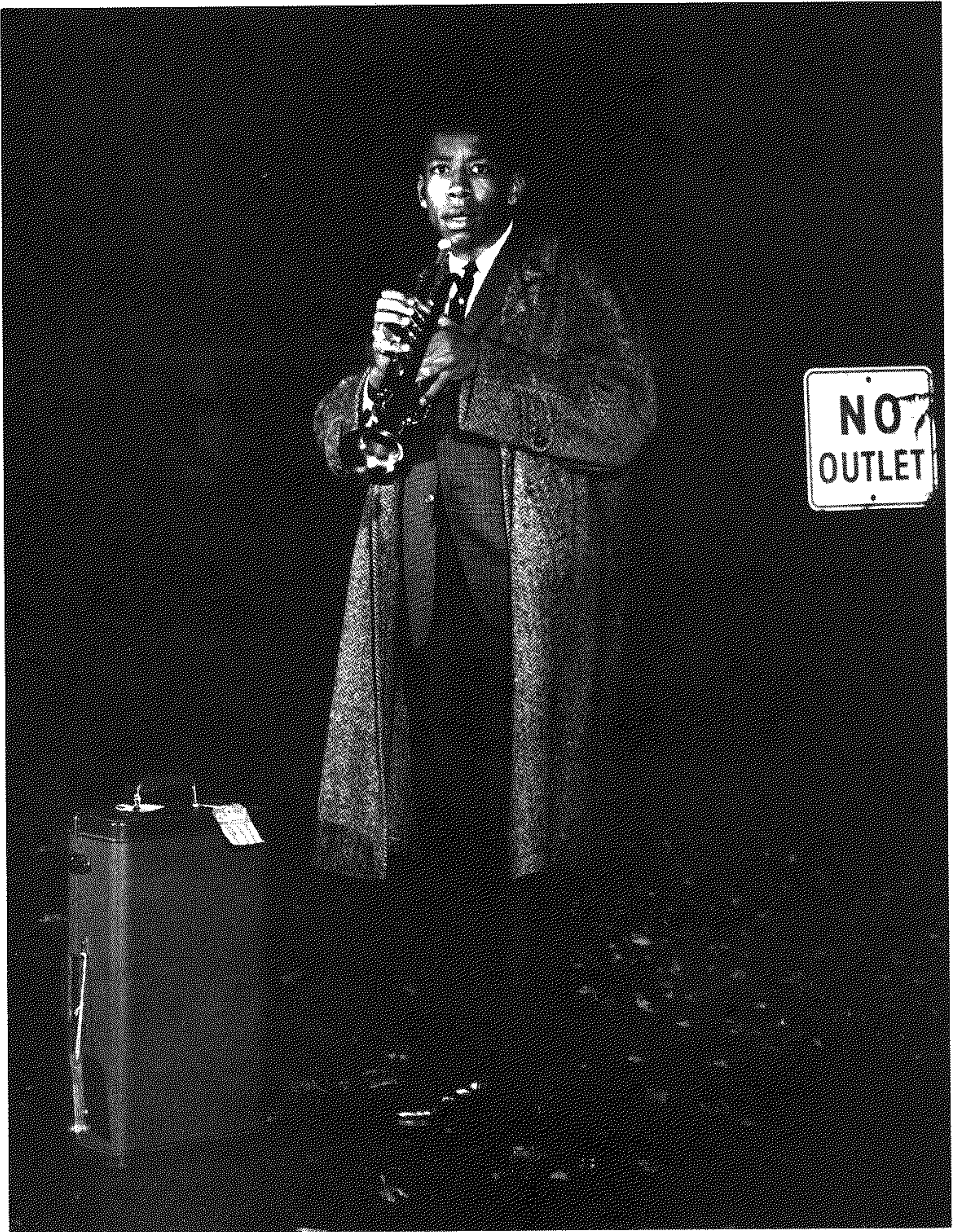


Photo by Paul Hoeffler, Toronto

LEE MORGAN

# Ceora

Medium Bossa Nova

Lee Morgan

**A** ♩ = 126  $A^bMA^7$

$B^bMI^7 E^b7(b9) A^bMA^7$   $E^bMI^7 A^b13$

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

$D^bMA^7$   $DMI^9 G^{13}$   $(CMI^7) A^bMA^7$   $F7(\#9)$  break

$B^bMI^9$   $E^b9$   $CMI^9$   $F^9$

$DMI^9$   $G^9$   $CMI^7 F7(\#5)$   $B^bMI^7 E^b7(b9)$

**B**  $A^bMA^7$   $B^bMI^7 E^b7(b9) A^bMA^7$   $E^bMI^7 A^b13$

$D^bMA^7$   $DMI^9 G^{13}$   $(CMI^7) A^bMA^7$   $F7(\#9)$  break

$B^bMI^9$   $E^b9$   $CMI^7(b5)$   $F7(\#9)$

$B^bMI^7$   $E^b9_{SUS}$   $E^b9$   $\oplus A^bMA^7$   $B^bMI^7 E^b7(b9)$

Solos on AB

$\oplus A^bMA^7$   $B^bMI^7$   $E^b7(b9)$  (3x's)  $A^bMA^7$

last x: rit. (trp. ten.)

Tenor sounds one octave lower than written, except for bars 5-8 of letters A & B (and the first beat of bar 9).  
Breaks are not used for solos. Chords in parentheses are used for solos.  
On recording, piano solos over a complete chorus before the head.

# Chairs and Children

Vince Mendoza

(As played by Gary Burton)

Medium Straight 8th's

♩ = 112

**A**

(gtr. & vibes)

(bs.)

Chords:  $A_{MI}^9$ ,  $C_{MA}^9$ ,  $B^{(add\ 9)}_{D\#}$  (2nd x G/C),  $C_{MI}^9$ ,  $A_{MI}^9$ ,  $C_{MA}^9$ ,  $B^{(add\ 9)}_{D\#}$

Chords:  $B^{(add\ 9)}_{D\#}$ ,  $C_{MA}^9$ ,  $A_{MI}^9$ ,  $C_{MA}^9$ ,  $B^{(add\ 9)}_{D\#}$ ,  $C_{MI}^{(MA\ 7)}$ ,  $A_{MI}^9$

Chords:  $A_{MI}^9$ ,  $C_{MA}^9$ ,  $B^{(add\ 9)}_{D\#}$ ,  $C_{MA}^9$ ,  $G^{\#o7}$ ,  $G^{\#o7}$ ,  $A$ ,  $A_{MI}^9$ ,  $D_{MI}^{11}$

Chords:  $D_{MI}^{11}$ ,  $G^{\#o7}$ ,  $G^{\#o7}$ ,  $A$ ,  $A_{MI}^9$ ,  $D_{MI}^{11}$ ,  $E_b^{(add\ 9)}_{G}$ ,  $A_b_{MA}^9$

Chords:  $A_b_{MA}^9$ ,  $F_{MI}^{11}$ ,  $B^7(\#9)_{\#5}$ ,  $D_C$ ,  $G_C$ ,  $C_C$ ,  $B_b_{MI}^6$ ,  $B_b_{MI}^7$

$B^b_{MI}7$   $B^b_{MI}7^{(b5)}$   $A$   $C^\#$   $E_{MA}9$   $C_{MI}7$   $A^b_{MA}9$   $A^b_{MA}7$   $A_{MI}9$

**B** (Solos)

$A_{MI}9$   $C_{MA}7$   $B^{(add\ 9)}$   $D^\#$   $C_{MA}7$   $A_{MI}9$   $C_{MA}7$   $B^{(add\ 9)}$   $D^\#$

$B^{(add\ 9)}$   $D^\#$   $C_{MA}7$   $G^\#\circ7$   $G^\#\circ7$   $A$   $A_{MI}9$   $D_{MI}11$   $G^\#\circ7$   $G^\#\circ7$   $A$

$G^\#\circ7$   $A$   $A_{MI}9$   $D_{MI}9$   $E^b$   $G$   $A^b_{MA}9$   $B7(\#9)$

$G^b_{MA}7$   $B^b$   $B^b_{MI}9$   $A$   $C^\#$   $C_{MI}7$   $A^b_{MA}7$

After solos, D.C. al Coda

$A_{MI}9$   $C_{MA}7$   $B^{(add\ 9)}$   $D^\#$   $C_{MI}9$   $A_{MI}9$   $C_{MA}7$   $B^{(add\ 9)}$   $D^\#$   $C_{MA}7$   $A_{MI}9$

(Vamp & fade)

Head is played twice before solos.

Note: Bsus/D# may be substituted for B(add9)/D# throughout.



# Chick's Tune

Chick Corea

(As played by Blue Mitchell)

Medium Swing

**A** ♩ = 215 (Latin)

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

CMA7

DbMA7

BbmI9

(sample bass line)

**(Swing)**

BbmI9

Eb7(#9)

AbMA7

C pedal

(bass walks)

(bs.)

BbmI9/C

FMA9/C

GmI/C

AmI/C

Bb pedal

AbMA9/Bb

EbMA9/Bb

Ab/Bb

Bb/Ab

Cb/Db

Db

Eb/Db

**B** (Latin)

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

CMA7

DbMA7

BbmI9

**(Swing)**

BbmI9

Eb7(#9)

A9

Gb13

Gb13

F7(#9)

BbmI9

(bass walks)

\* Piano plays all 3 notes of triad voicings.

(ten. trp.) (trp. ten.)

rhythm tacet

$CMA^7$   $EMi^9$

$DMI^9$   $BbMA^9(\#11)$   $A^9_{SUS}$   $D^bMA^7 / Ab$

**C** (Solos)

$CMA^7$   $D^bMA^7$   $B^bMi^7$   $E^b7$   $AbMA^7$

(bass walks) (trp. ten.)

$GMI^7$   $C^7$   $FMA^7$   $FMI^7$   $B^b7$   $E^bMi^7 / Ab^7$   $DMI^7 / G^7$

**D**  $CMA^7$   $D^bMA^7$   $B^bMi^7$   $E^b7$   $G^b9(\#11)$   $F^7$

$B^bMi^7$   $DMI^7(b5)$   $G^7(alt.)$   $CMA^7$   $A^7$   $DMI^7$   $G^7$   $CMA^7$   $DMI^7 / G^7$

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

(trp. ten.)

$BMA^9$   $A^9(\#11)$  dr. fill  $DMA^9$

Based on the changes to "You Stepped Out of a Dream".

Med. Swing  
♩ = 202

# Circular Motion

Phil Markowitz

(pn.)

NC. (GMI 7(b5))

(GbMA 7(#11))

(FMA 7(#11))

(GbMA 7(#11))

Bmi<sup>11</sup>

Dmi<sup>11</sup>

Fmi<sup>9</sup>

Abmi<sup>9</sup>

GMA 7(#11)

GbMA 7(b5)

N.C.

BbMA 7(add 6)

F#(omit 3)

E

**B** (Solos)  
 $G_{MI}^9(b5)$   $G^b_{MA}^9(\#11)$

$F_{MA}^9(\#11)$   $G^b_{MA}^9(\#11)$   $B_{MI}^9$

$D_{MI}^9$   $F_{MI}^9$   $A^b_{MI}^9$   $G_{MA}^9(\#11)$

$G^b_{MA}^9(\#11)$   $B^b_{MA}^9$   $E_{MI}^9(b5)$

After solos, D.C. al Coda

$N.C.$   $D^b_{MA}^7(\#5)$   $C$

rit. pn. fill

Head is played twice before and after solos

Bass walks in 4 for solos.

Medium Swing

Circular Motion (Bass)

J = 202

**A**  $G_{MI}^{7(b5)}$   $G^b_{MA}^{7(\#11)}$

$F_{MA}^7$   $G^b_{MA}^7$

$B_{MI}^9$   $D_{MI}^9$   
(melody, w/ pn.)

$F_{MI}^9$   $A^b_{MI}^9$   $G_{MA}^{7(\#11)}$   $G^b_{MA}^{7(\#11)}$

NC.  $B^b_{MA}^{7(add 6)}$   $F^{\#(omit 3)}$   
E

**B** (Solos)  $G_{MI}^{9(b5)}$   $G^b_{MA}^{9(\#11)}$

$F_{MA}^{9(\#11)}$   $G^b_{MA}^{9(\#11)}$   $B_{MI}^9$

$D_{MI}^9$   $F_{MI}^9$   $A^b_{MI}^9$   $G_{MA}^{9(\#11)}$

$G^b_{MA}^{9(\#11)}$   $B^b_{MA}^9$   $E_{MI}^{9(b5)}$

After solos, D.C. al Coda

NC.  $D^b_{MA}^{7(\#5)}$  C

rit. ....

Head is played twice before and after solos



MARIA SCHNEIDER

# Cirrus

Bobby Hutcherson

Med. Swing

♩ = 198

**A**  $C_{MA}^7$   $B^b_{13(b9)}$   $E^b_{MA}^7$   $A^{13}_{SUS(b9)}$

(trp. w/vibes)

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

$B^b_{13(b9)}$   $G^b_{B^b}$   $E_{B^b}$   $D^b_{B^b}$   $A_{B^b}$

$B^b$  pedal

**B**

(trp., top notes of vibes/pn. chords)

$A^b$   $E^b$   $B^b$   $G$   $G^b$   $A^b$   $F$   $E$   $E^b$

(Sample bs.,  $E^b$  "pedal")

$G^b$   $E^b$   $D$   $E^b$   $B^b_{MI}$   $A^b_{MI}$   $B^b_{MI}$   $G_{MI}$   $F^{\#}_{MI}$

$E^b$   $E^b$   $E^b$   $E^b$   $E^b$   $A^b$   $A^b$   $A^b$   $A^b$

( $A^b$  pedal)

$F^{\#}_{MI}$   $A^b$   $A^b_{MI}$   $F_{MI}$   $E_{MI}$   $A^b$   $A^b$   $F^{\#}_{MI}$   $E^b_{MI}$   $D_{MI}$

$A^b$   $A^b$   $A^b$   $A^b$   $A^b$   $A^b$   $A^b$   $A^b$   $A^b$

**C** (Drum solo) **D** C<sup>MA</sup>7 B<sup>b</sup>13(<sup>b</sup>9) E<sup>b</sup>MA<sup>7</sup>

A<sup>13</sup><sub>SUS</sub> (<sup>b</sup>9) D<sup>MA</sup>7 G<sup>MI</sup>7 F<sup>MA</sup>7

F<sup>MI</sup>7 B<sup>b</sup>13(<sup>b</sup>9) G<sup>b</sup>/<sub>B<sup>b</sup></sub> E<sub>B<sup>b</sup></sub> D<sup>b</sup>/<sub>B<sup>b</sup></sub> A<sub>B<sup>b</sup></sub> last x: ( )

B<sup>b</sup> pedal ----- (Fine)

**E** (Solos) C<sup>MA</sup>7 B<sup>b</sup>13(<sup>b</sup>9) E<sup>b</sup>MA<sup>7</sup> A<sup>13</sup>(<sup>b</sup>9) D<sup>MA</sup>7 G<sup>MI</sup>7

F<sup>MA</sup>7 F<sup>MI</sup>7 B<sup>b</sup>13(<sup>b</sup>9) G<sup>b</sup>/<sub>B<sup>b</sup></sub> E<sub>B<sup>b</sup></sub> D<sup>b</sup>/<sub>B<sup>b</sup></sub> A<sub>B<sup>b</sup></sub>

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

(Sample pn. voicings)

F<sup>#</sup>MI<sup>7</sup> (G<sup>#</sup>MI<sup>7</sup>/<sub>F<sup>#</sup></sub> F<sup>MI</sup>7 F<sup>#</sup>) E<sup>MI</sup>7

A<sup>b</sup>MI<sup>7</sup> (B<sup>b</sup>MI<sup>7</sup>/<sub>A<sup>b</sup></sub> G<sup>MI</sup>7 A<sup>b</sup>) F<sup>#</sup>MI<sup>7</sup> (G<sup>#</sup>MI<sup>7</sup>/<sub>F<sup>#</sup></sub> F<sup>MI</sup>7 F<sup>#</sup>)

E<sup>MI</sup>7 (F<sup>#</sup>MI<sup>7</sup>/<sub>E</sub> E<sup>b</sup>MI<sup>7</sup>/<sub>E</sub>) D<sup>MI</sup>7

Solo on **E****E****F**  
 After solos, D.C. al Fine  
 (with repeat)

Soloist and bass may ignore chords in parentheses at letter F.



Med. Swing

J = 198

# Cirrus (Harmony)

## A

ten. 1

ten. 2

$CMA^7$   $B^b13(b9)$   $E^bMA^7$   $A^{13}_{SUS}(b9)$

$DMA^7$   $GMI^7$   $FMA^7$   $FMI^7$

$B^b13(b9)$   $G^b/B^b$   $E/B^b$   $D^b/B^b$   $A/B^b$

## B

$A^b/E^b$   $B^b/E^b$   $G/E^b$   $G^b/E^b$   $A^b/E^b$   $F/E^b$   $E/E^b$

(ten. 1) (ten. 2) ( $E^b$  pedal for 8 bars)

$E/E^b$   $G^b/E^b$   $E^b/D$   $D/E^b$   $B^bMI/E^b$

$A^bMI$   $B^bMI/A^b$   $GMI/A^b$   $F^#MI/A^b$   $A^bMI$   $FMI/A^b$   $EMI/A^b$

( $A^b$  pedal for 6 bars)

$EMI/A^b$   $F^#MI/A^b$   $E^bMI/A^b$   $DMI$

**C** Tacet

(dr. solo)

## D

$CMA^7$   $B^b13(b9)$   $E^bMA^7$   $A^{13}_{SUS}(b9)$

Chords:  $D_{MA7}$ ,  $G_{MI7}$ ,  $F_{MA7}$ ,  $F_{MI7}$

Chords:  $B_{b13(b9)}$ ,  $G_{b}/B_{b}$ ,  $E_{b}/B_{b}$ ,  $D_{b}/B_{b}$ ,  $A/B_{b}$

last x: [ ] (Fine)

**E** (Solos)

Chords:  $C_{MA7}$ ,  $B_{b13(b9)}$ ,  $E_{bMA7}$ ,  $A^{13(b9)}$

Chords:  $D_{MA7}$ ,  $G_{MI7}$ ,  $F_{MA7}$ ,  $F_{MI7}$

Chords:  $B_{b13(b9)}$ ,  $G_{b}/B_{b}$ ,  $E_{b}/B_{b}$ ,  $D_{b}/B_{b}$ ,  $A/B_{b}$

**F**  $B_{bMI7}/E_b$  (  $C_{MI7}$   $A_{MI7}$  )  $A_{bMI7}$  (  $B_{bMI7}$   $G_{MI7}$  )

$F_{\#MI7}$  (  $G_{\#MI7}$   $F_{MI7}$  )  $E_{MI7}$

$A_{bMI7}$  (  $B_{bMI7}$   $G_{MI7}$  )  $F_{\#MI7}$  (  $G_{\#MI7}$   $F_{MI7}$  )

$E_{MI7}$  (  $F_{\#MI7}$   $E_{bMI7}$  )  $D_{MI7}$

Solo on **E****E****F**  
 After solos, D.C. al Fine  
 (with repeat)

Soloist and bass may ignore chords in parentheses at letter F.  
 Tenor sounds one octave lower than written.

# Close Your Eyes

Bernice Petkere

Medium

**A**  $(E^b_{MI} \frac{6}{4})$   $F_{MI} 7(b5)$   $B^b 7(b9)$   $F_{MI} 7(b5)$

Close your eyes. Rest your head on my shoul - der and

$B^b 7(b9)$   $B^b 7(\#5)$   $E^b_{MI} 6$   $(C^7(alt.))$   $F_{MI} 7(b5)$   $B^b 7(b9)$   $E^b_{MI} 6$

sleep. Close your eyes and I will close mine. Close your

$F_{MI} 7(b5)$   $B^b 7(b9)$   $F_{MI} 7(b5)$   $B^b 7(b9)$   $B^b 7(b9)$   $B^b 7(\#5)$

eyes. Let's pre - tend that we're both count - ing sheep. Close your

$E^b_{MI} 6$   $(C^7(alt.))$   $F_{MI} 7(b5)$   $B^b 7(b9)$   $(E^b_{MI} 6)$   $E^b_{MA} 9$

eyes. Oh, this is di - vine. Mu - sic

**B**  $B^b_{MI} 7$   $E^b 7$   $B^b_{MI} 7$

play some - thing dream - y for danc - ing while

$E^b 7$   $A^b 7$

we're here ro - manc - ing. It's love's hol - i - day and love will

$C^b 7$   $B^b 7(b9)$  **C**  $F_{MI} 7(b5)$   $B^b 7(b9)$

be our guide. Close your eyes. When you

$F_{MI} 7(b5)$   $B^b 7(b9)$   $B^b 7(\#5)$   $E^b_{MI} 6$   $(C^7(alt.))$

o - pen them, dear, I'll be near, by your side,

$F_{MI} 7(b5)$   $B^b 7(\#5)$   $(E^b_{MA} 7)$   $E^b_{MI} 6$

so won't you close your eyes.

# Cool Green

Kenny Drew

(As played by Jackie McLean)

Med. Swing (Intro)

♩ = 150

Chords:  $A^{\flat}MA^{\flat 7}$ ,  $D^{\flat}MA^{\flat 7}$ ,  $A^{\flat}MA^{\flat 7}$ ,  $D^{\flat}MA^{\flat 7}$ ,  $A^{\flat}MA^{\flat 7}$ ,  $D^{\flat}MA^{\flat 7}$ ,  $E^{\flat}/G$

(trp. w/ ten.)

(bass walks for 2 bars)  $C^{\flat 7}$   $FMI$   $A^{\flat}MA^{\flat 7}$   $D^{\flat}MA^{\flat 7}$   $A^{\flat}MA^{\flat 7}$   $D^{\flat}MA^{\flat 7}$

(tenor 8va b.)

Section A Chords:  $DMI$ ,  $DMI/C$ ,  $BMI^{7(b5)}$ ,  $B^{\flat}MA^{\flat 7}$ ,  $DMI/A$ ,  $A^{\flat 7}$ ,  $G^{\flat 7}$ ,  $D/F^{\sharp}$

S

(in 2)  $GMI$ ,  $E^{\flat}/G$ ,  $GMI^{\flat 6}$ ,  $DMI/B^{\flat}$ ,  $DMI^{\flat 6}$

(unis.)

(in 4)  $F^{\sharp 7(\sharp 11)}$ ,  $E^{\flat 7(\sharp 9)}$ ,  $E^{\flat 7(\sharp 9)}$ ,  $A^{\flat 7(\sharp 5)}$ ,  $DMI^{\flat 6}_{9}(add MA^{\flat 7})$ ,  $A^{\flat 7(\sharp 5)}$

(unis.)

Section B (Solos) Chords:  $DMI^{\flat 6}$ ,  $EMI^{7(b5)}$ ,  $A^{\flat 7}$ ,  $DMI^{\flat 6}$ ,  $D^{\flat 7}$

(Solos)

Chords:  $GMI^{\flat 7}$ ,  $DMI^{\flat 6}$

Chords:  $E^{\flat 7(\sharp 9)}$ ,  $A^{\flat 7(\sharp 5)}$ ,  $DMI^{\flat 6}$ ,  $EMI^{7(b5)}$ ,  $A^{\flat 7}$

After solos, D.S. al Coda

Chords:  $A^{\flat}MA^{\flat 7}$ ,  $D^{\flat}MA^{\flat 7}$ ,  $A^{\flat}MA^{\flat 7}$ ,  $D^{\flat}MA^{\flat 7}$ ,  $A^{\flat}MA^{\flat 7}$ ,  $D^{\flat}MA^{\flat 7}$ , 1.  $E^{\flat}/G$ , 2.  $DMI^{\flat 6}_{9}(\sharp 11)$

Chords in parentheses are for bass (piano avoids chords in these spots).  
Bass walks in 4 for solos. Head is played twice before and after solos.

# Creepin'

♩ = 92 (Intro)

(synth.)

B<sup>b</sup><sub>SUS</sub>/G<sup>b</sup> B<sup>b</sup><sub>SUS</sub>/G<sup>b</sup> B<sup>b</sup><sub>SUS</sub>/G<sup>b</sup>

(bass)

1. 2. **A**

B<sup>b</sup><sub>SUS</sub>/G<sup>b</sup> B<sup>b</sup><sub>SUS</sub>/G<sup>b</sup> (add 9) F B<sup>b</sup>

(etc.) (synth.)

1. I can hear you sigh - in',  
2. On the beach we're sit - ting,

say - 'n you'll stay be side me. Why must it be that you al - ways creep -  
hug - gin' squeez - in' kiss - in'.

C<sup>b</sup>MA<sup>7</sup> G<sup>b</sup>/D<sup>b</sup> E<sup>b</sup>7/G A<sup>b</sup>MI D<sup>MA</sup>7(13)

(bass)

in - to my dreams?

D<sup>MA</sup>7(13) D<sup>b</sup>MI<sup>7</sup> B<sup>b</sup><sub>SUS</sub>/G<sup>b</sup>

(synth.) (bs. like Intro)

2nd x: In my dreams.

B<sup>b</sup><sub>SUS</sub>/G<sup>b</sup> B<sup>b</sup><sub>SUS</sub>/G<sup>b</sup> B<sup>b</sup><sub>SUS</sub>/G<sup>b</sup> (add 9) F B<sup>b</sup> F<sup>7</sup>(<sup>b</sup>9)

**B**  $B^b_{MA7}$   $C_{MI7}$   $D_{MI7}$   $E^b_{MA7}$   $E^b_{MI6}$   $B^b/D$

When I'm (a)-sleep at night, ba - by, I feel those mo - ments of ec - sta - sy.

$B^b_{MA7}$   $C_{MI7}$   $D_{MI7}$   $E^b_{MA7}$   $E^b_{MI6}$   $B^b/D$

When you sleep at night, ba - by, I won - der do I creep in - to your dreams, or

$F_{MI7(11)}$   $B^b_{MI7}$   $E/B^b$

could it be I sleep a - lone in my fan ta - sy? Oh,

**C**  $E^b_{MI7}$   $C^b_{MA7}$

love is so a - maz - ing, Guess you will be stay - in'

$G^b/D^b$   $E^b/G$   $A^b_{MI}$   $D_{MA7}$   $D^b_{MI7}$   $\text{Coda}$

so let it be that you al - ways creep in - to my dreams.

$B_{SUS}$   $G^b$   $B^b_{SUS}$   $G^b$   $B_{SUS}$   $G^b$   $B^b_{SUS}$   $G^b$   $B^b_{SUS}$   $G^b$   $G^b$   $B^b$

(synth.) (bs. like Intro)

In my dreams.

**D.S. al 2nd ending al Coda**  
(harmonica solo at letter **A**).

$B_{SUS}$   $G^b$   $B^b_{SUS}$   $G^b$   $B_{SUS}$   $G^b$   $B^b_{SUS}$   $G^b$

(dreams.) (synth. and bs. like Intro)

In my dreams, In my

**(Vamp & fade)**

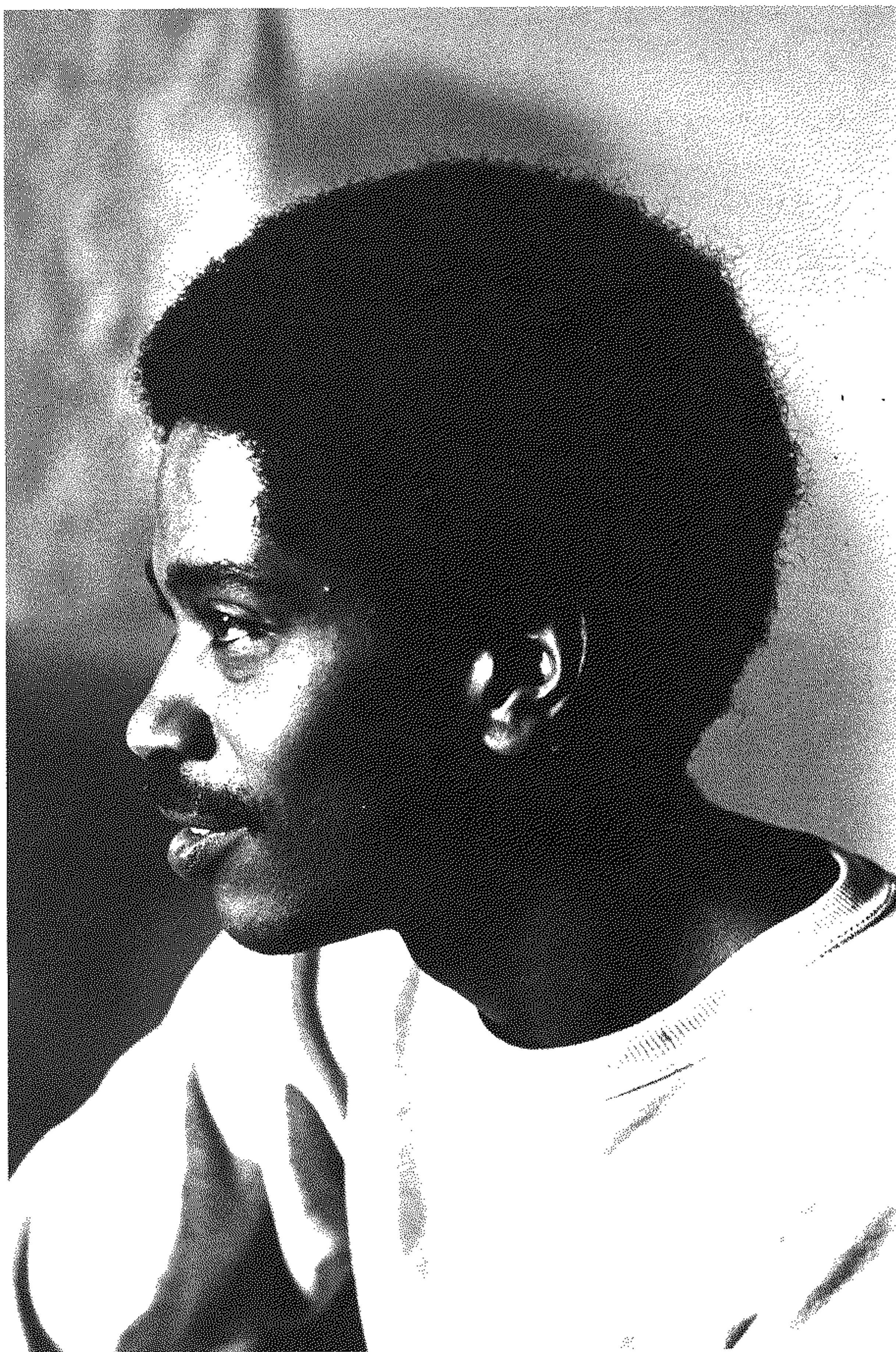


Photo by Val Wilmer

**BOBBY HUTCHERSON**

# D Minor Mint

Freddie Hubbard

Bright Swing (Intro)

$\text{♩} = 236$

NC (light drums)

(pn. w/ bs.)

Staff 1: Piano introduction in bass clef, 4/4 time. Chords:  $D_{MI}^6$ ,  $Bb^{13}$ .

**A**  $D_{MI}^6$

(Bass in 2) (trp. & alto)

Staff 2: Trumpet and alto part in treble clef, 4/4 time. Chords:  $D_{MI}^6$ ,  $Bb^{13}$ . Includes a triplet of eighth notes.

$D_{MI}^6$

(unis.)

Staff 3: Unison piano part in treble clef, 4/4 time. Chords:  $D_{MI}^6$ ,  $Bb^{13}$ . Includes a triplet of eighth notes.

$G_{MI}^7$   $D_{b7}(\#9)$   $C7(\#9)$   $B_{MI}^7(b5)$   $Bb^{13}$   $E_{bMA}^7$  (Bass in 4)

(alto trp.) (trp.)

Staff 4: Alto trumpet and bass part in bass clef, 4/4 time. Chords:  $G_{MI}^7$ ,  $D_{b7}(\#9)$ ,  $C7(\#9)$ ,  $B_{MI}^7(b5)$ ,  $Bb^{13}$ ,  $E_{bMA}^7$ . Includes a triplet of eighth notes.

1.  $D7(\#9)$   $G7(\#9)$   $C7(\#9)$   $A7(alt)$

(trp. alto)

Staff 5: First solo staff in bass clef, 4/4 time. Chords:  $D7(\#9)$ ,  $G7(\#9)$ ,  $C7(\#9)$ ,  $A7(alt)$ .

2.  $A_{b13}$   $G^7$   $F^{13}$   $E_{MI}^7$   $E_{bMA}^7(\#11)$   $C\#$   $D_{MI}$

(unis.) (trp. alto) Fine Solo on A, A<sub>2</sub> After solos, D.S. al fine.

Staff 6: Second solo staff in bass clef, 4/4 time. Chords:  $A_{b13}$ ,  $G^7$ ,  $F^{13}$ ,  $E_{MI}^7$ ,  $E_{bMA}^7(\#11)$ ,  $C\#$ ,  $D_{MI}$ . Includes a triplet of eighth notes and a 'Fine' marking.

Riff behind solos

(optional) **A**  $D_{MI}^6$

(trp.) (pn.) (trp.) (pn.) (trp.)

Staff 7: Riff staff 1 in treble clef, 4/4 time. Chords:  $D_{MI}^6$ ,  $Bb^{13}$ .

$D_{MI}^6$   $Bb^{13}$   $G_{MI}^7$

(pn.) (trp.) (pn.)

Staff 8: Riff staff 2 in treble clef, 4/4 time. Chords:  $D_{MI}^6$ ,  $Bb^{13}$ ,  $G_{MI}^7$ .



# Daddy's Girl Cynthia

Donald Brown

Intro, freely

$CMA^9$   $G$   $C^{o7}$   $G$   $G^9$   $SUS$   $G^{13(b9)}$   $CMA^7$   $G$   $C^{o7}$   $G$   $G^{13}$   $SUS$   $G^{13(b9)}$

(pn. only)

Medium Ballad (♩ = 61)

**A**  $CMA^7$   $AMI^7$   $FMI^{7(11)}$   $Bb^{13(\#11)}$   $EbMA^7$   $D^{13(\#11)}$

(pn. w/ vibes)

$DbMA^7$   $C^{13(\#11)}$   $FMA^7$   $E^{13(\#11)}$   $EbMA^7$   $AMI^7$   $D^{13(\#11)}$

$DMI^7$   $G^{13}$   $SUS$   $Gb^{13(\#11)}$   $F7(b5)$   $EMI^7$   $A^{7(b9)}$   $(\#5)$

$AMI^7$   $D^7$   $Ab^9(\#11)$   $G^{13(b9)}$   $CMA^7$   $AMI^7$   $D^7$

(add bass)

**B**  $GMA^7$   $FMI^{7(11)}$   $Bb^{13(\#11)}$   $EbMA^7$   $EMI^9$   $A^{13(\#11)}$

(add drums)

$AbMA^7$   $AMI^9$   $D^{13}$   $DbMA^7$   $G^{7(\#9)}$   $(\#5)$

**C**  $CMA^7$   $AMI^7$   $FMI^{7(11)}$   $Bb^{13(\#11)}$   $EbMA^7$   $D^{13(\#11)}$

$DbMA^7$   $C^{13(\#11)}$   $FMA^7$   $E^{13(\#11)}$

$E^b_{MA}7$   $A_{MI}7$   $D^{13}(\#11)_{b9}$   $D_{MI}7$   $G^{13}_{SUS}$   $G^b_{13}(\#11)$

$F^{7(b5)}$   $E_{MI}7$   $A^{7(b9)}(\#5)$   $A_{MI}7$   $D^7$   $A^{\#11}_{b9}$   $G^{13(b9)}$   $C_{MA}7$   $E^b_{o7}$   $D_{MI}7$   $G^7$

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

$C_{MA}7$   $F^{13}$   $E_{MI}7$   $A^7$   $D^9(\#11)$   $D^9$   $A^{\#11}_{b9}$   $G^{13(b9)}$   $C/G$   $D/G$   $E^b/G$   $E/G$   $F/G$   $F^{\#}/G$   $C_{MA}^9$

# Dancing in the Street

William Stevenson  
Marvin Gaye, Ivy Hunter  
(As sung by Martha Reeves  
and the Vandellas)

Medium Rock

$\text{♩} = 126$

(Intro)

(trps.)

1. Call -

**A**

in' out\_\_\_ a - round\_\_\_ the world,\_\_\_ Are you read - y for a brand new beat?\_\_\_

Sum - mer's here\_\_\_ and the time is right\_\_\_ for danc - in' a - in the street.\_\_\_

\_\_\_ They're danc - in' in Chi - ca - go,\_\_\_ Down in New Or - leans,\_\_\_

in New York\_\_\_ Cit - y. All\_\_\_ we need\_\_\_ is mu -

**B**

**A**

sic, sweet\_\_\_ mu - sic,\_\_\_ There'll be mu - sic ev - 'ry where,\_\_\_ There'll be

swing - in', sway - in', and re - cords play - in', Danc - in' a - in the street.\_\_\_ Oh,\_\_\_

**C** **G#7** **C#MI**

it does - n't mat - ter\_\_\_ what you wear just as long\_\_\_ as you are there,\_\_\_

**C#MI** **F#MI**

So come on, ev - 'ry guy\_\_\_ grab a girl,\_\_\_

**B7 SUS** **B7** **D/E** **E**

Ev - 'ry - where\_\_\_ a - round\_\_\_ the world\_\_\_ There'll be danc - in',

**D/E** **E** % ⊙ %

They're danc - in' in the street.\_\_\_\_ 2. This is an

**D/E** **E** **D/E** **E** %

Way down\_\_\_ in L. - A., Ev - er - y day\_\_\_ They're danc - in' in the street...  
 Get in\_\_\_ time\_\_\_ We're danc - in' in the street...  
 Me and\_\_\_ you,\_\_\_ We're danc - in' in the street...

**D/E** **E** %

**(3rd x: fade)**

Let's form a big strong\_\_\_ line  
 a - cross the o - cean\_\_\_ blue,

Second verse lyric:

This is an invitation across the nation, a chance for folks to meet,  
 There'll be laughin', singin', music swingin', dancin' in the street,  
 Philadelphia, P.A., Baltimore and D.C., now,  
 Can't forget the motor city,  
 All we need is music... (etc.)

Sample bass line:

**E**

(etc.)

# Darius Dance

Marc Copland

Medium Swing

$\text{♩} = 190$

**A** (Intro/Interlude)  
(piano R.H.)

(pn. L.H. w/  
bass 8va)

**B**  $\text{E}^{\flat}\text{M}\text{I}^{\flat 9}$   $\text{E}^{\flat}\text{M}\text{I}^{\flat 11}(\text{M}\text{A}^{\flat 7})_{\text{b}5}$   $\text{C}^{\flat 7}(\#11)_{\text{b}9}$  (etc.)  
(pn. w/ bass)

(pn. etc. through letter **B**)

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

$F_{MI}{}^{11}$   $A^b_{MI}{}^{11}$   $C^b_{MA}{}^7 / D^b$

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

$F_{MI}{}^{11}$   $A^b_{MI}{}^{11}$   $C^b_{MA}{}^7 / D^b$

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

$F_{MI}{}^{11}$   $A^b_{MI}{}^{11}$

**C** *(Piano solo)*  
 $D_{MI}{}^6$   $E_{MI}{}^{7(b5)}$   $A^7(alt)$

(bass walks in 2)

$D_{MI}{}^6$   $E_{MI}{}^{7(b5)}$   $A^7(alt)$

(Repeat back to letter B)

**D** *(Solos)*  
 $E^b_{MI}{}^6$   $F_{MI}{}^{7(b5)}$   $B^b7(alt)$

**E**  
 $D_{MI}{}^6$   $E_{MI}{}^{7(b5)}$   $A^7(alt)$

Solos start at letter C, then repeat DDEE, DDEE, etc.  
 Play letter A between solos. After last solo, D.C., play ABC,  
 vamp & fade on letter A (drum solos).

# Day Dream

Duke Ellington & Billy Strayhorn

Medium Ballad

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

Day Dream, — Why do you haunt me so? — Deep in a ros - y

(F<sub>A</sub> A<sup>b°7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup> E<sup>b13</sup> D<sup>9</sup>)  
 F<sub>MI</sub><sup>6</sup> F<sub>MI</sub><sup>7</sup>/<sub>E<sup>b</sup></sub> D<sup>b9</sup> C<sup>13</sup><sub>SUS</sub> C<sup>13</sup> D<sup>b13</sup> C<sup>13</sup>

glow, the face of my love you show.

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

Day Dream, — I walk a - long on air, — Build - ing a cas - tle

(F<sub>A</sub> A<sup>b°7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup>)  
 F<sub>MI</sub><sup>6</sup> D<sub>MI</sub><sup>7(b5)</sup> D<sup>b9</sup> C<sup>7(#5)</sup> F<sub>MA</sub><sup>7</sup> C<sub>MI</sub><sup>7(11)</sup> F<sup>13</sup>

there for me and my love to share.

**B** B<sub>MA</sub><sup>7</sup> B<sub>MI</sub><sup>7(11)</sup> E<sup>7</sup> A<sub>MA</sub><sup>7</sup> B<sub>MI</sub><sup>7(11)</sup> E<sup>b7</sup> A<sup>bMA</sup><sup>7</sup> A<sub>MI</sub><sup>7(11)</sup> D<sup>7</sup> G<sub>MA</sub><sup>7</sup>

Don't know the time, Lord - y, I'm in a daze.

(E<sub>MI</sub><sup>7(b5)</sup> A<sup>7(#9)</sup>)  
 G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup> A<sup>b13</sup> G<sup>13</sup> G<sub>MI</sub><sup>7</sup> C<sup>7(#5)</sup>

Sun in the sky, while I moan a - round feel - ing haz - y.

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

Day Dream, — Don't break my rev - er - ie, — un - til I find that

(F<sub>A</sub> A<sup>b°7</sup> G<sub>MI</sub><sup>7</sup>)  
 F<sub>MI</sub><sup>6</sup> D<sub>MI</sub><sup>7(b5)</sup> D<sup>b9</sup> C<sup>13</sup> F<sub>MA</sub><sup>7</sup> (E<sup>b13</sup> A<sup>b9</sup> A<sup>9</sup> D<sup>b13</sup> C<sup>13</sup>)

she is day - dream - ing just like me. —

Medium Jazz Ballad

# Dexter

Jerry Bergonzi

(As played by Joey Calderazzo)

**A**  $\text{♩} = 52$  (ten.)

Chords:  $B^b_{MI} 9(MA7)$ ,  $A^b_{MI} 9(MA7)$ ,  $B^b_{MI} 9(MA7)$ ,  $A^b_{MI} 9(MA7)$

Chords:  $D^b_{MI} 9$ ,  $G^b 9$ ,  $E_{MI} 9$ ,  $A^{13(b9)}$ ,  $D^b_{MI} 9$ ,  $G^b 9$ ,  $G^7(alt.)$ ,  $C^7(alt.)$

**B**

Chords:  $F_{MI} 7$ ,  $C^7(alt.)$ ,  $F_{MI} 7$ ,  $B^b 7(alt.)$ ,  $E^b_{MI} 7$ ,  $B^{13(\#11)}$ ,  $A^9(\#11)$ ,  $A^b 7$

Chords:  $C^{\#}_{MI} 7$ ,  $F^{\#} 7(\#5)$ ,  $B_{MA} 7$ ,  $E 7$ ,  $A_{MA} 7$ ,  $D^{13(\#11)}$

Chords:  $G_{MA} 7$ ,  $F^{\#} 7(b9)$ ,  $B_{MI} (MA7)$ ,  $C_{MI} 7(b5)$ ,  $F^7(alt.)$

Solo on form (AB)

Chords:  $C_{MI} 7(b5)$ ,  $F^7(alt.)$ ,  $G^b_{MA} 7(b5)$ ,  $F^7(alt.)$ ,  $F^7(b9)$ ,  $B^b_{MI} 9(MA7)$

**(rit.)**

Melody is freely interpreted.  
Melody includes embellishments from the recording.



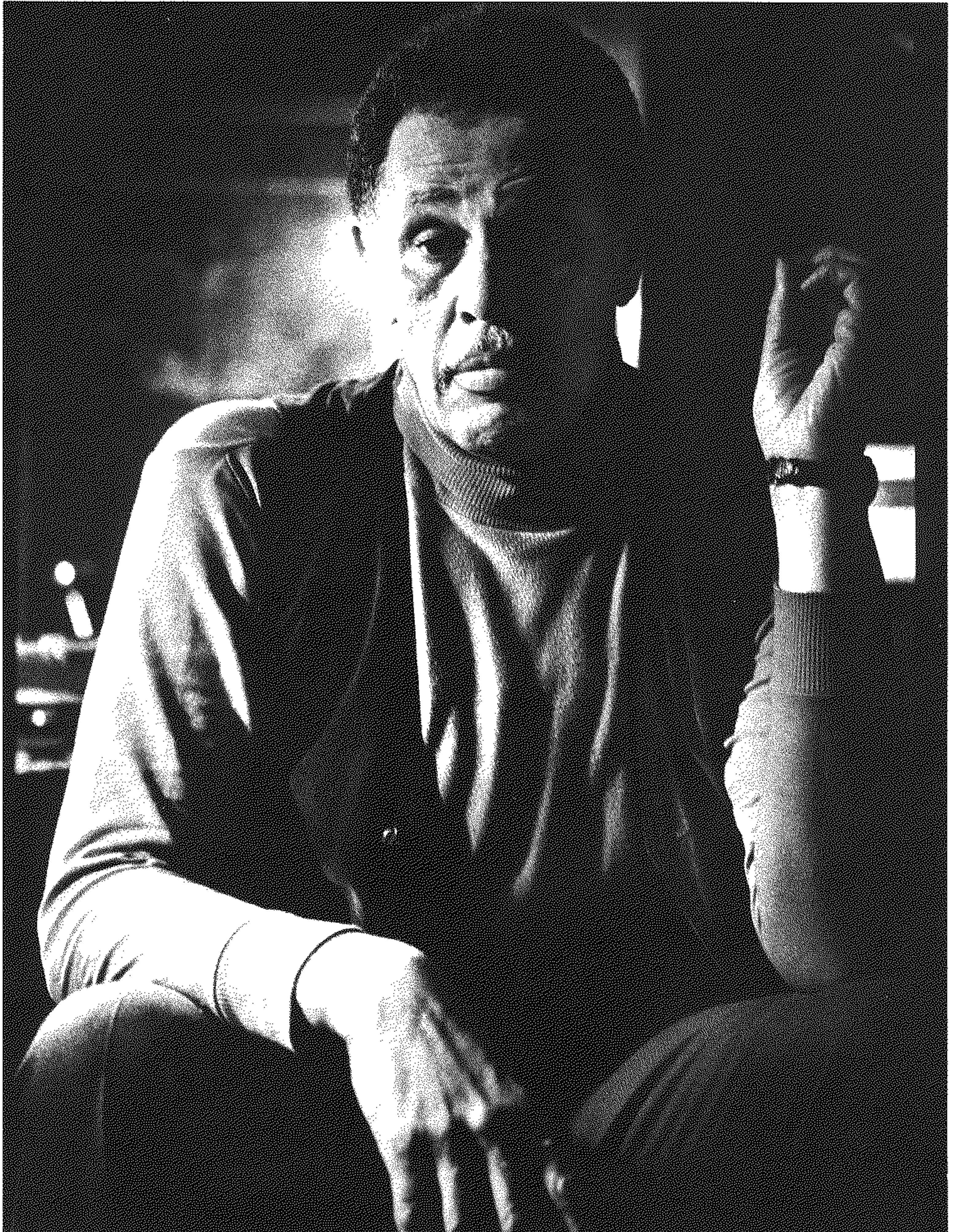


Photo by Jerry Stoll

DEXTER GORDON

Medium-Slow  
Jazz Waltz

# Dienda

Kenny Kirkland  
(As played by Branford Marsalis)

(Intro)

♩ = 96

Chords:  $GMI7(11)$ ,  $F^{(add9)}$ ,  $G^bMA7(b5)$ ,  $GMI7(11)$ ,  $F^{(add9)}$ ,  $F/D^b$

Section A:  $G^{13}(pn.)$ ,  $F/G$ ,  $F/D^b$ ,  $B^bMI$ ,  $D^b$ ,  $DMI^9$ ,  $G^{13}(11)$ ,  $G^bMA^9(11)$

Section B:  $FMI^{11}$ ,  $C^{(add9)}/E$ ,  $F/E^b$ ,  $DMI^{11}$ ,  $B^bMA^7/D$ ,  $A^9_{SUS}$ ,  $FMI^9/B^b$ ,  $B^b/G^b$ ,  $FMI^9/E^b$ ,  $DMI^7(b5)$ ,  $E^{(9)}/C$ ,  $C^6$ ,  $C^7(alt)$

Section C:  $(FMI^9)$ ,  $FMI^{(add9)}$ ,  $D^b6^9(11)$ ,  $DMI^9$ ,  $DMI^9/C$ ,  $G^b/B^b$ ,  $B^bMI$

Section D:  $FMI/A^b$ ,  $GMI7(11)$ ,  $G^bMA7(b5)$ ,  $B^bMA^7(11)/A$ ,  $B^bMA^7(11)/D$ ,  $C/A^b$

Section E:  $D^bMA^7$ ,  $GMI7(11)$ ,  $F^{(add9)}$ ,  $G^bMA7(b5)$ ,  $GMI7(11)$ ,  $F^{(add9)}$ ,  $F/D^b$

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

Chords:  $GMI7(11)$ ,  $F^{(add9)}$ ,  $G^bMA7(b5)$ ,  $GMI7(11)$ ,  $F^{(add9)}$ ,  $F/D^b$

(On cue)  $F/D^b$

Play melody once, then solo indef.  
On cue, play melody once & end.

Melodic rhythm is freely interpreted. Fermata is ignored for solos.  
On recording, piano plays the head once ad lib. before the Intro.  
Chords in parenthesis are used for solos.

# Medium Straight 8th's

# Divertimento

Torrie Zito  
(As played by Eddie Daniels)

$\text{♩} = 140$  (Intro)

comp figure, strings)  $C_{MA}^{7(b5)}$  comp figure sempre staccato

**A** (bs.) (clar.)

$C_{MA}^{7(b5)}$   $F\#^{13(b9)}$   $C_{bMA}^{7(b5)}$

$C_{bMA}^{7(b5)}$   $F^{13(b9)}$   $B_{bMA}^{7(b5)}$   $A_{MA}^{7(b5)}$   $A_{bMA}^{7(b5)}$   $A_{b7(b5)}$

$G_{MA}^{7(\#11)}$   $F\#^9_{SUS}$   $F\#^{13(b9)}$   $C_{bMA}^{7(b5)}$

$C_{bMA}^{7(b5)}$   $F^{13(b9)}$   $B_{bMA}^{7(b5)}$   $E^{13(b9)}$   $A_{MA}^{7(b5)}$   $A_{bMA}^{7(b5)}$

$G_{MA}^{7(b5)}$   $G^{7(b5)}$   $G_{bMA}^{7(\#11)}$   $F^9_{SUS}$   $F^{13(b9)}$

**B**

Chords:  $B^bMI$ ,  $CMI/F$ ,  $B^bMI7$ ,  $CMI/F$ ,  $B^bMI$ ,  $CMI/F$ ,  $B^bMI7$ ,  $CMI/F$

Chords:  $C^\#MI$ ,  $D^\#MI/G^\#$ ,  $C^\#MI7$ ,  $D^\#MI$ ,  $DMI$ ,  $EMI/A$ ,  $DMI7$ ,  $G$

**C**

Chords:  $CMA7(b5)$ ,  $F^\#13(b9)$ ,  $C^bMA7(b5)$

Chords:  $C^bMA7(b5)$ ,  $F13(b9)$ ,  $B^bMA7(b5)$ ,  $A^bMA7(b5)$ ,  $A^bMA7(b5)$ ,  $A^b13(b9)$

Chords:  $CMA7/G$ ,  $E^b/G$ ,  $G13(b9)$

Solo on form (ABC).  
Last solo ends at letter **B**,  
play **B**, **C**, Ending

**(Ending)**

Chord:  $C$

Markings: (rit.), (arco)



Photo by Tom Copi

**TONY WILLIAMS, JACO PASTORIUS & HERBIE HANCOCK**

# Dolphin Dance

Herbie Hancock

Med. Swing, in 2

♩ = 118

Chords:  $E^b_{MA}7$ ,  $D^b_{MA}7$   $E^b$ ,  $E^b_{MA}7$ ,  $D_{MI}7(b5)$   $G7$

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

**A** Chords:  $C_{MI}7$ ,  $A^b_{MA}9(\#11)$ ,  $C_{MI}7$ ,  $A_{MI}7$   $D7$

Chords:  $G_{MA}7$ ,  $A^b_{MI}7$ ,  $F_{MI}11$

Chords:  $C_{MI}7$ ,  $A_{MI}11$ ,  $D13$

**B1** Chords:  $G_{MA}7$ ,  $G13_{SUS}$ ,  $A/G$ ,  $E^b_{MA}7(b5)$   $G$

Chords:  $F13_{SUS}$ ,  $F13(b9)$ ,  $F13_{SUS}$ ,  $E_{MI}9$   $A13$

Chords:  $E^b9(\#11)$ ,  $A_{MI}7$   $D13$ ,  $B_{MI}7$ ,  $E13$   $D_{MI}7$

Chords:  $C\#_{MI}7(11)$ ,  $F\#13$ ,  $D_{MA}7/E$ ,  $C_{MA}7/E$ ,  $D_{MA}7/E$ ,  $C_{MA}7/E$   $\oplus$

**B2** Chords:  $D^b_{MA}7$   $E^b$ ,  $B^b13(b9)$   $E^b$ ,  $C7(\#9)$   $E^b$ ,  $G7(\#9)$   $(\#5)$

last x: (trp. w/ ten. 8va b.)

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

$\oplus$   $D_{MA}7/E$  (pn. fill)  $C_{MA}7/E$   $D_{MA}7/E$

rit.

Comp figure for bars 1-7 of **B1**:  $\uparrow$   $\diamond$   $\%$  (etc.)

After first solo, each solo (and the out head) begins at B2.  
Bass walks in 4 for solos (mostly).

# Don't Ask Why (for Irene Kral)

Medium Ballad

Alan Broadbent

**A**  $F_{MI}^9(MA7)$   $D_{MI}^{7(b5)}$   $G_{MI}^{7(11)}$   $C^{7(alt.)}$   $F_{MI}^9(MA7)$   $D_{MI}^{7(b5)}$

$Bb_{MI}^{11}$   $E_{b13(b9)}$   $E_{bMI}^9$   $A_{b7(b9)}$   $D_{bMI}^7$   $G_{b7(b9)}$

1.  $B_{MI}^7$   $E^{7(b9)}$  2.  $A_{MI}^7$   $A_{bMI}^7$   $G_{MI}^7$   $G_{bMI}^7$   $C_{bMA}^7$   $E_{MA}^9$   $F_{MI}^9$   $B_{b7(b9)}$

**B**  $E_{bMA}^7$   $C_{bMA}^7$   $D_{bMA}^7$   $E_{bMA}^7$   $C_{bMA}^7$   $D_{bMA}^7$   $E_{bMA}^7$   $D_{bMA}^7$   $D^7$   $E_{bMA}^7$   $A_{b7}$   $D^7$

$D_{bMA}^7$   $A_{MA}^7$   $C_{bMA}^7$   $D_{bMA}^7$   $A_{b13}$   $F^{7(b9)}$   $A$   $B_{bMI}^7$   $G_{bMA}^7$   $G_{MI}^{7(11)}$   $C^{7(b9)}$

**C**  $F_{MA}^7$   $D_{MI}^7$   $D^{7(b9)}$   $G_{MI}^{11}$   $C^{13}$   $E_{b7}$   $B_{b7}$   $A_{MI}^7$   $D_{MI}^7$

$B_{bMI}^{11}$   $E_{b13(b9)}$   $E_{bMI}^9$   $A_{b9}$   $A_{b9}$   $D_{MI}^7$   $G^7$   $D_{bMI}^9$   $G_{b13}$

$C_{MI}^7$   $F^{7(\#9)}$   $B_{bMI}^{7(b5)}$   $E_{b7(b9)}$   $G_{bMA}^7$   $A_{b7}$   $F_{\#MI}^9$

last x: rit. -----

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

(Freely)

$G_{bMA}^7$   $A_{b7}$   $A_{MA}^7$   $A_{b7}$   $D_{MA}^7$   $A_{b7}$   $A_{b6/9}$

pn. fill -----

# Don't Be That Way

Music: Benny Goodman  
& Edgar Sampson  
Lyric: Mitchell Parish

Medium Swing

(Ab7(#5)) **A** Db6 BbMI7 EbMI7 Ab7(#5) Db6 BbMI7 EbMI7 Ab7(#5)

Don't cry, Oh, hon - ey please don't be that way, clouds in the

FMI7 Bb7 EbMI7 Ab7(#5) Db6 BbMI7 EbMI7 Ab7(#5)

sky should nev - er make you feel that way. The

Db6 BbMI7 EbMI7 Ab7(#5) Db6 BbMI7 EbMI7 Ab7(#5)

rain will bring the vi - o - lets of May, tears are in

FMI7 Bb7 EbMI7 Ab7(#5) Db6 Gb7 Db6

vain, so, hon - ey please don't be that way. As

**B** C9 F9

long as we see it through,

Bb9 Eb9 Ab7(#5)

you'll have me, I'll have you sweet -

**C** Db6 BbMI7 EbMI7 Ab7(#5) Db6 BbMI7 EbMI7 Ab7(#5)

heart, to - mor - row is an - oth - er day, don't break my

FMI7 Bb7 EbMI7 Ab7(#5) Db6 (BbMI7 EbMI7 Ab7(#5))

heart, oh, hon - ey please don't be that way.

Alternate changes

at letter **B**: || GMI7 | C7 | F#MI7(b5) | B7(b5) | FMI7 | Bb7 | EMI7(b5) A7(#9) | Ab7(#5) ||



# Don't Blame Me

Lyric: Dorothy Fields  
Music: Jimmy McHugh

Ballad

**A**

$(F_{MI}^7 B^b7)$   $E_{MI}^7(b5)$   $A^7(\#5)$   $A^7$   $D_{MI}^7(b5)$   $G^{13}$   $(E_{MI}^7 E^b\circ7)$   $C_{MA}^9$   $A_{MI}^7$   
 Don't blame me for fall - ing in love with you. I'm  
 $D_{MI}^7(b5)$   $G^7$   $E_{MI}^7(b5)$   $A^7$   $(F\#_{MI}^7(b5))$   $B^7(\#5)$   $E_{MI}^7 A^7$   $D_{MI}^7$   $G^7(\#5)$   $C_{MA}^7$   $D_{MI}^7$   $G^7$   
 un - der your spell but how can I help it. Don't blame me.  
 $C_{MA}^9$   $(F_{MI}^7 B^b7)$   $E_{MI}^7(b5)$   $A^7(\#5)$   $A^7$   $D_{MI}^7(b5)$   $G^{13}$   $(E_{MI}^7 E^b\circ7)$   $C_{MA}^9$   $A_{MI}^7$   
 Can't you see, when you do the things you do, if  
 $D_{MI}^7(b5)$   $G^7$   $E_{MI}^7(b5)$   $A^7$   $D_{MI}^7$   $G^9$   $C^6$   $C^7$   
 I can't con - ceal the way that I'm feel - ing, don't blame me.

**B**

$F^6$   $E^7$   $A_{MI}$   $(E^7(\#5))$   $A_{MI}$   
 I can't help it if that dog - gone moon a - bove  
 $D^7$   $(E^b13)$   $D^7$   $G^9$   $(A^b7)$   $G^7$   
 makes me need some - one like you to love.

**C**

$(F_{MI}^7 B^b7)$   $E_{MI}^7(b5)$   $A^7(\#5)$   $A^7$   $D_{MI}^7(b5)$   $G^{13}$   $(E_{MI}^7 E^b\circ7)$   $C_{MA}^7$   $A_{MI}^7$   
 Blame your kiss, as sweet as a kiss can be. And  
 $D_{MI}^7(b5)$   $G^7$   $E_{MI}^7(b5)$   $A^7$   $(D^7)$   $D_{MI}^7$   $G^9$   $C^6$   $(D_{MI}^7 G^7)$   
 blame all your charms that melt in my arms but don't blame me.

# The Double Up

Lee Morgan

Medium Swing

♩ = 116

**A**  $F^{13(b5)}$   $B^b7$   $F^{13(b5)}$

(trp. & alto, w/ ten. 8va b.)

$C^{MI}7$   $F7$   $B^b7$

$F7$   $B^b7$   $E^b7$   $D7$   $G^{MI}7$

$C7$   $F7$   $D7$   $G^{MI}7$   $C7$

**B** (Solos)  $F7$   $B^b7$   $F7$   $C^{MI}7$   $F7$

(1st x) (trp. alto ten.) (behind last chorus of last soloist)

$B^b7$   $F7$   $B^b7$   $E^b7$   $D7$

$G^{MI}7$   $C7$   $F7$   $D7$   $G^{MI}7$   $C7$

Solo on **B**.  
 Play background riff on  
 last chorus of last soloist,  
 D. S. al Coda

$F7$   $F7$

(trp. alto ten.)

Recording has one chorus in front (piano solo).  
 Head is played twice before and after solos.

Med. Funk (Intro)  
♩ = 84  
NC.

# Dreamin'

Lisa Montgomery  
Geneva Paschal  
(As sung by Vanessa Williams)

(voices only)

Now I'm liv-ing in the mid-dle of a dream, a dream with a lit-tle bit of fan-ta-sy.

NC.

1st x: synth.  
2nd x: voice  
3rd x: tenor sax

(add bass & drums)

**A**

1. For the life of me, I nev-er thought that it could be the way it stands right now,

3rd x: tenor solo for 8 bars

e-mo-tions run-ning high, ev-'ry night I wish that I could tell you how I

feel. Those words are here in my heart, oh, but there

is just one miss-ing part: How to put it to-geth-er,

how to say it right, and let you know that ev-'ry night I'll be

**B**  $G^{\#}MI^{\flat} F^{\#}_{SUS} / G^{\#}$   $E^{\flat}MA^{\flat}7$   $E^{(add\ 9)}_{(omit\ 3)}$

dream - in', dream - in', hop - in', ba - by, you will be there, I'll be

$G^{\#}MI^{\flat} F^{\#}_{SUS} / G^{\#}$   $E^{\flat}MA^{\flat}7$   $E^{(add\ 9)}_{(omit\ 3)}$  (3x's)

dream - in', dream - in', ho - pin', ba - by, you will be there

**(Ending (After 3rd chorus))**

$G^{\#}MI^{\flat} F^{\#}_{SUS} / G^{\#}$   $E^{\flat}MA^{\flat}7$   $E^{(add\ 9)}_{(omit\ 3)}$

(bkgr. vocals) Dream - in', dream - in', dream - in', dream - in'.

$G^{\#}MI^{\flat}$   $F^{\#}_{SUS} / G^{\#}$

Now I'm liv - ing in the mid - dle of a dream, a dream with a lit - tle bit of fan - ta - sy

$E^{\flat}MA^{\flat}7$   $E^{(add\ 9)}_{(omit\ 3)}$

(I'm gon - na dream 'til I make you mine)

(2nd & 4th x's) (Vamp & fade)

**Sample kybd. part**  
at Intro, letter B, & ending:

$G^{\#}MI^{\flat} F^{\#}_{SUS} / G^{\#}$   $E^{\flat}MA^{\flat}7$   $E^{(add\ 9)}_{(omit\ 3)}$

(etc.)

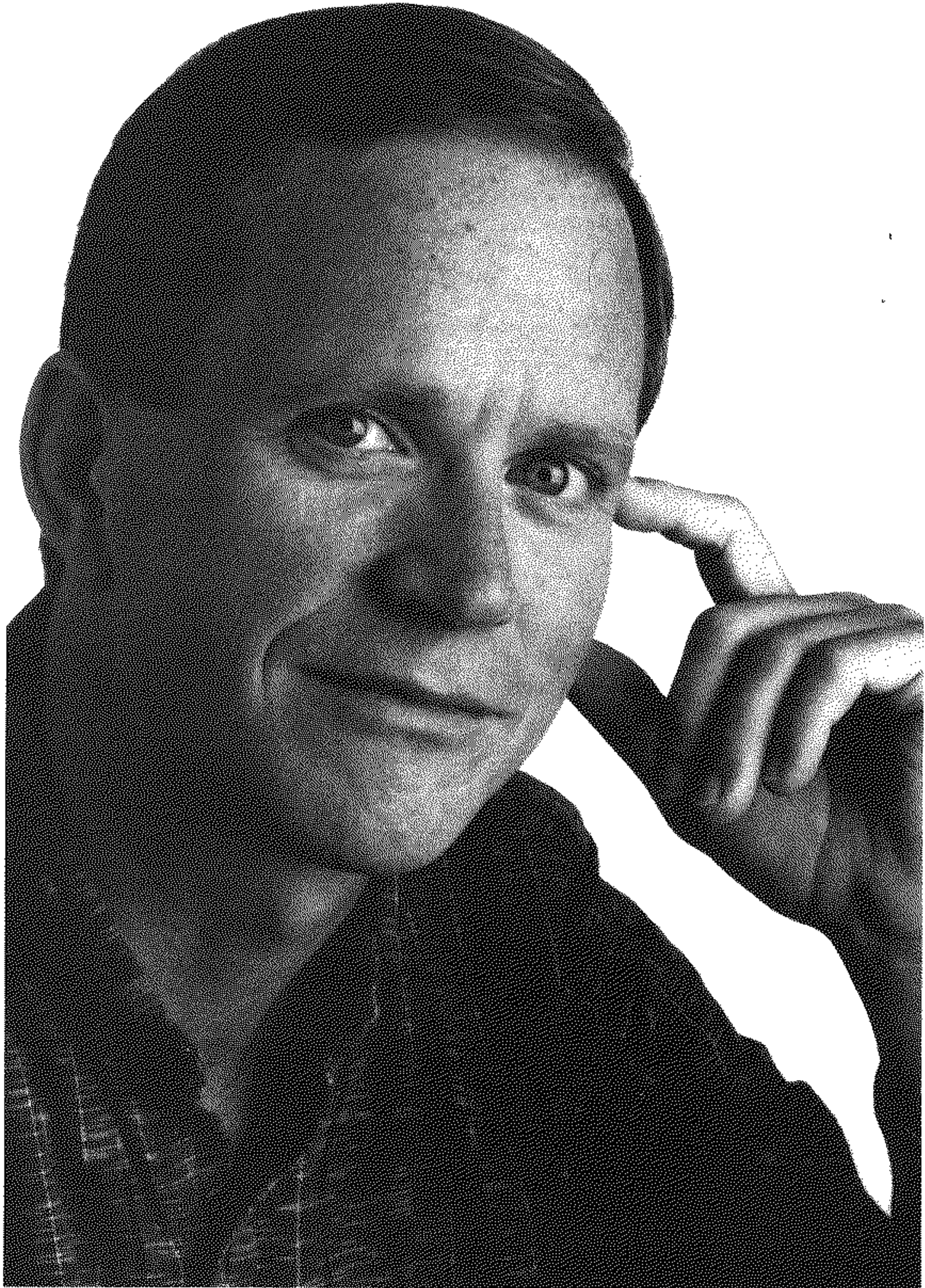
**Sample bass line**  
at Intro, B, & ending:

$G^{\#}MI^{\flat} F^{\#}_{SUS} / G^{\#}$   $E^{\flat}MA^{\flat}7$   $E^{(add\ 9)}_{(omit\ 3)}$

(etc.)

2nd verse:

2. Let me take time out to try and find out if this could be real.  
'Cause reality scares me, I've been living a fantasy, how should I feel?



SKY EVERGREEN

# El Gaucho

Wayne Shorter

Medium Latin

$\text{♩} = 182$

(on repeat)

**A**

(tenor)

First system of musical notation. Tenor saxophone line starts with a repeat sign. Piano accompaniment chords:  $F_{MA}^7$ ,  $E^b_{MA}^7$ ,  $D_{MI}^9$ ,  $B^b_{13}$ ,  $B_{13}$ ,  $E^7(\#9)$ . A circled 'A' is above the first measure. A 'tenor' label is below the first measure. A 'drum fill' label is above the piano line in the fourth measure.

Second system of musical notation. Tenor saxophone line continues. Piano accompaniment chords:  $F_{MI}^7$ ,  $G^b_{MA}^7$ ,  $F_{MI}^7$ .

Third system of musical notation. Tenor saxophone line continues. Piano accompaniment chords:  $G^b_{MA}^7$ ,  $E^b_{MA}^9$ . A 'bs. (pn. L.H.)' instruction is below the piano line.

Fourth system of musical notation. Tenor saxophone line continues. Piano accompaniment chords:  $C_{MI}^9$ ,  $D_{MI}^7$ ,  $G^{13}$ ,  $C_{MI}^9$ ,  $D_{MI}^7$ ,  $E_{MI}^{11}$ .

Fifth system of musical notation. Tenor saxophone line continues. Piano accompaniment chord:  $E_{MI}^{11}$ . A 'drum fill' instruction is above the piano line. A '(last x)' label is below the piano line.

No kicks or bass licks during solos.  
 Head is played twice before and after solos.  
 Tenor sounds one octave lower than written.

# Emily

Music: Johnny Mandel

Lyric: Johnny Mercer

## Bright Jazz Waltz

(As played by Bill Evans)

The musical score is written in 3/4 time and consists of two systems of staves. The first system (labeled 'A') contains five staves of music with various chords and melodic lines. The second system (labeled 'B') contains five staves of music, including a section marked 'Solo on form (AB)' and 'After solos, D.C. al Coda'. The score includes numerous chord symbols such as GMA7, EMI7, AMI9, D9, D7(b9), GMA7, G13(b9), CMA7, F13, EMA7, C#MI7, F#MI7(11), B7(b9), EMI7, A13, AMI7, D7(#9), G13, G9(#5), GMA7, EMI7, AMI9, D9sus, D7(alt), G7, CMA7, B7, EMI7, F#7(#9), BMI7, E13, AMI7, D13, BMI7(b5), F7, E7, AMI7, CMI6, CMI7, BMI7, E7(b5), AMI9, D13, GMA9 (solo starts), D7(#9), AMI9, D7, C#MI7(b5), CMA7, BMI7, Bb7(MA7), AMI7, Ab13, (Ad lib.) GMI9, C13, Bb13(b9), rit., FMI7, EbMI9, and Bb13(b9). The score also includes performance instructions like 'rit.', 'Solo on form (AB)', 'After solos, D.C. al Coda', and '(Ad lib.)'. The piece concludes with a double bar line and a diamond symbol.

Lyric:

Emily, Emily, Emily has the murmuring sound of May,  
 All silver bells, coral shells, carousels,  
 And the laughter of the children at play, say  
 Emily, Emily, Emily, and we fade to a marvelous view,  
 Two lovers alone and out of sight, seeing images in the firelight,  
 As my eyes visualize a family, they see dreamily, Emily, too.

# Everything I Have Is Yours

Lyric: Harold Adamson

Music: Burton Lane

Ballad

**A**  $CMA^7$   $E^bMI^7 A^b7$   $DMI^7$   $G^7$   $DMI^7 G^7(\#9)$

Ev - 'ry - thing I have is yours. You're a part of me.

$CMA^7$   $E^bMI^7 A^b7$   $DMI^7$   $G^7$   $BMI^7(\#5) E^7(\#9)$

Ev - 'ry - thing I have is yours, my des - ti - ny.

$(A^b(\#5))$   $AMI^7/G^7$   $CMA^7/G$   $AMI^7$

**B**  $AMI$   $FMI^6$

I would glad - ly give the sun to you

$(F\#MI^7(\#5) B^7(\#9))$   $(EMI^7 D)$   $(C\#MI^7(\#5) A^7)$

if the sun were on - ly

$D^9$   $EMI^7$   $(EMI^7 D)$   $A^7$

mine.

$(DMI^7)$   $G^9_{sus}$   $(C)$   $CMA^7$   $E^bMI^7 A^b7$

I would glad - ly give the earth to you and the

$AMI^7$   $D^7$   $DMI^7 G^7(\#5)$   $C$   $CMA^7$   $E^bMI^7 A^b7$

stars that shine. Ev - 'ry - thing that I pos - sess I

$DMI^7$   $G^7$   $DMI^7 G^7(\#5)$   $CMA^7$   $(AMI^7 D^b7/A^b)$   $GMI^7 C^7(\#9)$

of - fer you.

$FMA^7$   $BMI^7(\#5) E^7(\#5)$   $(D)$   $AMI$   $FMI^6$

Let my dream of hap - pi - ness come

$(AMI^7)$   $(A^b(\#5))$   $FMI^6$

true.

$(AMI^7)$   $(A^b(\#5))$   $F\#MI^7(\#5) FMI^7 FMI^6 EMI^7$   $D^7(G^9_{sus} G^7(\#9))$   $CMA^7$

I'd be hap - py just to spend my life

$(AMI^7)$   $(A^b(\#5))$   $FMI^6$   $(AMI^7)$   $D^7(G^9_{sus} G^7(\#9))$   $CMA^7$

wait - ing at your beck and call. Ev - 'ry - thing I have is

$E^bMI^7$   $A^b7$   $DMI^7$   $G^7(\#5)$   $C^6$   $(DMI^7 G^7(\#5))$

yours, my life, my all.



# Fall With Me

Music: Jude Swift

Lyric: Jude Swift & Lorraine Feather

Medium  
Ballad  
♩ = 56

(Intro)

**A**  $F_{MI}^9$   $B♭_{MI}^9$   $A♭_{SUS}^{13}$   $A♭_{SUS}^{13}$   $G_{SUS}^{13}$   $G^{13}$   $C^6_9$

Stand - ing on the edge of love,\_\_\_ Do you feel a - fraid?

$C_{MI}^9$   $F_{MI}^9$   $B♭_{MI}^9$   $A♭_{SUS}^{13}$   $G♭^6_9$   $C^7(\#9)$   $F_{SUS}^{13}$   $G♭_{MA}^7(\#5)$   $F$

Still un - stead - y,\_\_\_ And not quite read - y\_\_\_ for the choice that you've made.

**B**  $B♭_{MI}^9$   $A♭_{SUS}^{13}$   $F^7_{SUS}$   $G♭$   $G♭$   $G_{SUS}^{13}$   $G^{13}$   $C^6_9$

( You may ask how far you'll fall,\_\_\_ but it's hard to care.

$C_{MI}^9$   $F_{MI}^9$   $B♭_{MI}^9$   $A♭_{SUS}^{13}$   $A_{MA}^7(\#11)$   $B♭_{MI}^9$   $C_{MI}^9$   $F^7(\#5)$

When you're reel - ing\_\_\_ from the feel - ing,\_\_\_ one more kiss,\_\_\_ and it takes you there.---

**C**  $B♭_{MI}^9$   $G^7(\#9)$   $D♭^{13}$   $C^7(\#9)$   $F_{MI}^9$   $G♭^{13}$

Ba - by, don't you see?\_\_\_ It's the same for me.---

$G_{MI}^{11}$   $A_{MI}^{11}$   $A♭^{13}$   $G_{SUS}^{13}$   $G^{13}$   $G^{13}(\#9)$

Fall - ing breaks your heart or it sets you free.\_\_\_\_\_ But ev - 'ry

**D** C<sup>MI</sup>9 B<sup>b</sup>MI<sup>9</sup> A<sup>b</sup>13<sup>SUS</sup> F<sup>7</sup><sub>SUS</sub> G<sup>b</sup> F<sup>7</sup><sub>SUS</sub> G<sup>b</sup> G<sup>13</sup><sub>SUS</sub> G<sup>13</sup> C<sup>6</sup>/<sub>9</sub>

time I hold you through the night, I can't fight the truth.

C<sup>MI</sup>9 F<sup>MI</sup>9 B<sup>b</sup>MI<sup>9</sup> A<sup>b</sup>13<sup>SUS</sup> G<sup>b</sup>/<sub>A<sup>b</sup></sub> G/<sub>A</sub> A<sup>b</sup>/<sub>B<sup>b</sup></sub> B<sup>b</sup>/<sub>C</sub>

If this grows sweet-er, strong-er and deep-er, I think we're wise to try and risk it

F<sup>13</sup><sub>SUS</sub> F<sup>7</sup><sub>SUS</sub> (b9) D<sup>b</sup>6/<sub>9</sub> G<sup>MI</sup>7 (omit 5) C<sup>MI</sup>7 (omit 5)

all, Would you like to fall, fall with

F<sup>SUS</sup> (add 9) D<sup>b</sup>MA<sup>7</sup> F E<sup>b</sup>(add 9) F D<sup>b</sup>MA<sup>7</sup> F F<sup>SUS</sup> (add 9) D<sup>b</sup>MA<sup>7</sup> F E<sup>b</sup>(add 9) F D<sup>b</sup>MA<sup>7</sup> F

me? (F pedal)

D.S. al Ending (pn. solo at A & B, vocal returns at C)

**(Ending)**  
 F<sup>SUS</sup> (add 9) D<sup>b</sup>MA<sup>7</sup> F E<sup>b</sup>(add 9) F D<sup>b</sup>MA<sup>7</sup> F

(pn. & ten. fill) (Vamp, fill & fade)

Bass line at Intro:

Bass line, last 14 bars of letter **D**:

Bass line at Ending:

(etc., w/ variation)



Photo by Paul Hoeffler, Toronto

AL COHN

# For All We Know

Music: J. Fred Coots

Lyric: Sam M. Lewis

Medium Ballad

**(B<sup>b7</sup>) A** E<sup>b6/9</sup> F<sup>9</sup> F<sup>Mi7</sup> F<sup>Mi7</sup> B<sup>b7</sup>

For all we know we may nev - er meet a - gain. Be -

E<sup>bMA7</sup> A<sup>bMA7</sup> G<sup>Mi7(b5)</sup> C<sup>7</sup> F<sup>Mi7</sup> F<sup>Mi7</sup> B<sup>b7</sup> (A<sup>bMi7</sup>)

fore you go make this mo - ment sweet a - gain. We

E<sup>bMA7</sup> (A<sup>Mi7</sup> D<sup>7</sup>) G<sup>b07</sup> F<sup>Mi7(11)</sup> (D<sup>Mi7(b5)</sup> G<sup>7</sup>) B<sup>b13</sup>

won't say good - night un - til the last min - ute. (b) I'll

C<sup>Mi7</sup> F<sup>7</sup> F<sup>Mi7</sup> B<sup>b13</sup>

hold out my hand and my heart will be in it. For

**B** E<sup>b6/9</sup> F<sup>9</sup> F<sup>Mi7</sup> F<sup>Mi7</sup> B<sup>b7</sup>

all we know this may on - ly be a dream. We

E<sup>bMA7</sup> A<sup>bMA7</sup> G<sup>Mi7(b5)</sup> C<sup>7</sup> F<sup>Mi7</sup> F<sup>Mi7</sup> A<sup>bMi7</sup> D<sup>b9</sup>

come and go like a rip - ple on a stream. So

E<sup>bMA7</sup> A<sup>Mi7</sup> D<sup>7</sup> G<sup>7</sup> D<sup>b9(#11)</sup> (B<sup>bMi6/9</sup>) C<sup>9sus</sup> C<sup>7</sup>

love me to - night, to - mor - row was made for some. To -

F<sup>Mi7</sup> B<sup>9(#11)</sup> B<sup>b9sus</sup> B<sup>b7</sup> (B<sup>MA7</sup> E<sup>MA7</sup>) E<sup>b6/9</sup> (C<sup>Mi7</sup> F<sup>Mi7</sup> B<sup>b7</sup>)

mor - row may nev - er come, for all we know.

# Freedomland

Med. Funk/Latin

Russ Ferrante

(As played by the Yellowjackets)

♩ = 122

**A**

1st x: tenor doubles synth. melody

2nd x: tenor solos

(synth.)  
 F#(add 9) A# BMA<sup>9(omit 3)</sup> C#13(#11) F#13<sub>SUS</sub> EMA<sup>9(omit 3)</sup>  
 (bass)

B<sup>(add 9)</sup> D# D<sup>13</sup><sub>SUS</sub> GMA<sup>7</sup> B CMI<sup>11</sup> AbMA<sup>7</sup> C

1. BMA<sup>9(omit 3)</sup> D# BbMA<sup>9(omit 3)</sup> Eb BMA<sup>9(omit 3)</sup> D F#(add 9)<sub>(omit 3)</sub> B BMA<sup>9(omit 3)</sup> D# BMA<sup>9(omit 3)</sup> E (tenor)

(omit 3) B EMA<sup>9</sup> G# F#(add 9) A# B<sup>9</sup><sub>SUS</sub> D#(add 11) E EMI<sup>6/9</sup> D#MI<sup>7</sup> G#MI<sup>9</sup>

1. E<sup>(add 11)</sup> D C# B 2. C#13(#11) (synth.) F#13<sub>SUS</sub> drums & perc. fill

D.C., play AABB (tenor solos over synth. melody at A). Then continue to letter C.

**C** (No chords) (F# B G#7 C#7 F# B G#7 C#7)  
 (bass) (etc.)

**D** (Synth. solo) F# B G#7 C#7

Vamp & solo till cue. On cue, D.C. al Coda.

1st x: tenor plays melody  
2nd x on: tenor solos

Chords: E<sup>MA</sup> G<sup>#</sup> F<sup>#(add 9)</sup> A<sup>#</sup> B<sup>9</sup> SUS D<sup>#(add 11)</sup> E EMI<sup>6/9</sup> D<sup>#MI</sup>7 G<sup>#MI</sup>9 E<sup>(add 11)</sup> D C<sup>#</sup> B E<sup>MA</sup> G<sup>#</sup> F<sup>#(add 9)</sup> A<sup>#</sup> B<sup>9</sup> SUS D<sup>#(add 11)</sup> E EMI<sup>6/9</sup> D<sup>#MI</sup>7 G<sup>#MI</sup>9 C<sup>#13</sup>(#11) (synth.) F<sup>#13</sup> SUS G<sup>MA</sup> B A<sup>MA</sup> B

Performance instructions: (tenor), (tenor fill), (Vamp, solo & fade)

Sample bass line at letter B and Coda:

(etc.)

Bass line at letters C & D is freely interpreted.

Medium Jazz Waltz

# From Day to Day

Mulgrew Miller

$\text{♩} = 178$

**(Intro)**  $E^b_{MA}7$   $A^b9_{SUS}$   $D^b_{MA}7(\#5)$  1.  $F\#9_{SUS}$  2.  $F\#9_{SUS}$

**A**  $F_{MI}9$   $B^b_{MI}9$   $D_{MI}7(b5)$   $G7(b9)$

(see note at end)

$C_{MI}9$   $F_{MI}7$   $E_{MI}9$   $A7(13)$

$D_{MA}9$   $D^b7(\#9)$   $G^b_{MA}7$   $F7(alt)$

$B^b6/9$   $G_{MA}9$   $E_{MA}9(13)$  1.  $E_{MA}9(13)$  2.  $E_{MA}9(13)$

**B**  $(F_{MI}9)$   $F_{MI}9$   $E^b$   $A^b9_{SUS}$   $D_{MI}9(b5)$   $G^{13}$

$(G7(13))$   $C$   $F_{MA}9$   $A^b07$

$C^9_{SUS}$   $F_{MA}7$   $A^b07$

$(C^9_{SUS})$   $G_{MI}7$   $C^9_{SUS}$   $C7(b9)$   $F_{MA}7$

$(E_{MI}9)$   $A^9_{SUS}$   $A7(13)$   $D_{MA}7$   $B^9(\#11)$

$G_{MI}^9(11)$   $E_{MI}^9(11)$   $E^b_{MA}^9$   $C_{MA}^9(b5)$

**C**  $F_{MI}^9$   $B^b_{MI}^7$   $D_{MI}^7(b5)$   $G^7(b9)(\#5)$

$C_{MI}^9$   $F_{MI}^7$   $E_{MI}^9$   $A^7(13)(b9)$

$D_{MA}^9$   $D^b7(\#9)(\#5)$   $G^b_{MA}^7$   $F^7(alt.)$

$B^b6/9$   $G_{MA}^9$   $E_{MA}^9(13)(\#11)$   $B^b9_{SUS}$

$F_{MI}^9(b5)$   $B^b$  (optional break on head)  $E^b_{MA}^7$   $A^b9_{SUS}$   $D^b_{MA}^7(\#5)$

$F^{\#9}_{SUS}$   $E^b_{MA}^7$   $A^b9_{SUS}$   $D^b_{MA}^7(\#5)$   $F^{\#9}_{SUS}$

Solo on tune (A A B C)

**(Ending)** (Ad lib. solo)  $E^b_{MA}^7$   $A^b9_{SUS}$   $D^b_{MA}^7(\#5)$   $F^{\#9}_{SUS}$  **(On cue)**  $F_{MI}^9(11)$

Vamp & solo till cue

Chords in parentheses optional for head and solos.  
 When harmony notes are written (bars 3-4 and 6-8 of A and C), the lower notes are played by the left hand an octave lower.  
 Note: This chart is based primarily on the composer's score.





Photo by Paul Hoeffler, Toronto

**MULGREW MILLER**

Med. Ballad  
(or Slow Bossa)

# The Gentle Rain

Lyric: Matt Dubey  
Music: Luiz Bonfá

**C** **MI** **G7** **B**

We both are lost and a - lone in the world, walk with

**BbMI7** **Eb7sus** **Eb7** **(G7(#9))** **AbMA7**

me in the gen - tle rain.

**AMI7(b5)** **D7** **GMI7(b5)** **C7**

Don't be a - fraid, I've a hand for your hand, and I

**FMI7(b5)** **(Bb7)** **DMI7(b5)** **Dbb7** **EbMA7** **CMI** **DMI7(b5)** **G7**

will be your love for a while.

**B** **CMI** **G7** **B**

I feel your tears as they fall on my cheek, they are

**BbMI7** **Eb7sus** **Eb7** **AbMA7**

warm like the gen - tle rain.

**AMI7(b5)** **D7** **GMI7(b5)** **C7**

Come, lit - tle one, you have me in the world, And our

**FMI7(b5)** **(Bb7)** **DMI7(b5)** **Dbb7** **EbMA7** **(G7)** **BbMI7** **Eb7** **AbMA7**

love will be sweet, will be sad, like the gen - tle rain,

**Eb9sus** **Eb13** **AbMA7** **(G7(#9))** **GMI7** **CMI** **(DMI7(b5))** **G7**

like the gen - tle rain, like the gen - tle rain.

Medium Motown Rock

# Get Ready

William "Smokey" Robinson

♩ = 132 NC.

(Intro) (drs. tacet)

(dr. fill) -----

(bs./pn./low horns)

(bs./low horns)

(bs. etc.)

**A**

Nev - er met a girl who makes \_\_\_\_\_ me feel \_\_\_\_\_ the way that

you do. (You're all right.) When - ev - er I'm asked \_\_\_\_\_ who makes

my dreams real, \_\_\_\_\_ I say that you \_\_\_\_\_ do. (You're out - ta sight. ) So

**B**

fee fi \_\_\_\_\_ fo \_\_\_\_\_ fum. \_\_\_\_\_ Look out, ba - by, 'cause here I come. \_\_\_\_\_

**C**

And I'm bring - in' you a love that's true \_\_\_\_\_ so get read - y, so get read - y. \_\_\_\_\_

get read - y, get read - y. \_\_\_\_\_

(bkgr. vocals) Ah

I'm gon-na try to make you love me too, so get read-y, so get read-y 'cause here I come.

Ah ba - by, get read-y, get read - y.

I'm on my way. If you

Get read-y 'cause here I come now. Get read-y 'cause here I come.

(Sax solo)

Get read - y. (end solo)

D.S. al Coda

I'm on my way.

(bkg. vocals) get read-y 'cause here I come now. Get read-y 'cause here I come.

(Ad lib.)

Vamp & fade

Second verse:  
 If you wanna play hide and seek with love let me remind you. (It's all right.)  
 The lovin' you're gonna miss and the time it takes to find you. (It's outta sight.)  
 So fiddleleedee, fiddleleedum. Look out, baby, 'cause here I come. etc.

Third verse:  
 All my friends shouldn't want you, too, I understand it. (It's all right.)  
 I hope I get to you before they do, the way I planned it. (It's outta sight.)  
 So tweedleleedee, tweedleleedum. Look out, baby, 'cause here I come. etc.



MARIA SCHNEIDER

# A Ghost of a Chance

Music: Victor Young  
Lyric: Bing Crosby &  
Ned Washington

Medium Ballad

**A** CMA7 D<sup>b9</sup>(#11) GMI7 C<sup>7(b9)</sup> FMI7 B<sup>b9</sup>

I need your love so bad - ly, I love you, oh, so mad - ly, but

(A<sup>MI</sup>11) E<sup>b</sup>°7 D<sup>9</sup> DMI<sup>9</sup> G<sup>7</sup> E<sup>7</sup> A<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup>

I don't stand a ghost of a chance with you. I

CMA7 D<sup>b9</sup>(#11) GMI7 C<sup>7(b9)</sup> FMI7 B<sup>b9</sup>

thought at last I'd found you, but oth - er loves sur - round you, and

(A<sup>MI</sup>11) E<sup>b</sup>°7 D<sup>9</sup> DMI<sup>9</sup> G<sup>7</sup> CMA7 B<sup>b9</sup> CMA7 EMI<sup>7(b5)</sup> A<sup>7</sup>

I don't stand a ghost of a chance with you.

**B** DMI<sup>7</sup> G<sup>7(#5)</sup> CMA7 DMI<sup>7</sup> G<sup>7</sup> CMA7 A<sup>MI</sup>7

If you'd sur - ren - der just for a ten - der kiss or two,

F<sup>#</sup>MI<sup>7(b5)</sup> B<sup>7(b9)</sup> EMI<sup>7</sup> A<sup>13</sup> DMI<sup>7</sup> G<sup>7(#5)</sup>

you might dis - co - ver that I'm the lov - er meant for you, and I'd be true. But

**C** CMA7 D<sup>b9</sup>(#11) GMI7 C<sup>7(b9)</sup> FMI7 B<sup>b9</sup>

what's the good of schem - ing, I know I must be dream - ing, for

(A<sup>MI</sup>11) E<sup>b</sup>°7 D<sup>9</sup> DMI<sup>9</sup> G<sup>7</sup> CMA7 (C<sup>#</sup>°7 DMI<sup>7</sup> G<sup>7</sup>)

I don't stand a ghost of a chance with you.

# Grand Central

John Coltrane

Fast Jazz

**A**

(alto/ten.)

(alto)

(ten.)

NC.

(bs. optional)

(bs. walk)

$F_{MI}^7$   $G_{MI}^{7(b5)}$   $A_{bMA}^7$   $B_{bMI}^9$   $E_{b7}$

$A_{bMI}^9$   $D_{b7}$   $G_{bMI}^9$   $B^7$   $B_{bMI}^9$   $B^{9(\#11)}$

1.

2.

(alto)

$B_{bMI}^9$   $B^{9(\#11)}$  break

$B_{bMI}^9$   $B_{bMI}^6/9$

**B**

(alto)

(ten. ad lib. optional)

(sample ten.)

(bs.) (dr. slight Latin feel)

$F_{\#MI}^7$   $B^7$

$F_{\#MI}^7$   $B^7$   $F_{\#MI}^7$   $B^7$

(as is)

(walk)

$F_{\#MI}^7$   $B^7$   $F_{\#MI}^7$   $B^7$   $B_{bMI}^7$   $E^7$   $A_{MA}^7$   $C^7$

C

(alto) (alto/ten.) (ten.)

(bs. opt.) (walk)

$F_{MI}^7$   $G_{MI}^7(b5)$   $A^b_{MA}^7$   $B^b_{MI}^9$   $E^b_7$   $A^b_{MI}^9$   $D^b_7$   $G^b_{MI}^9$   $B^7$

$B^b_{MI}^9$   $B^9(\#11)$   $B^b_{MI}^9$   $B^9(\#11)$

(Solo pick-ups)  $B^b_{MI}$   $G_{MI}^7(b5)$   $C^7(b9)$

$B^b_{MI}^9$   $B^9(\#11)$   $B^b_{MI}^9$  break (fine)

D

(Solos)  $F_{MI}^7$   $B^b_{MI}^7$   $E^b_7$   $A^b_{MI}^7$   $D^b_7$   $G^b_{MI}^7$   $B^7$   $B^b_{MI}^9$   $B^9(\#11)$

1.  $B^b_{MI}^9$   $B^9(\#11)$  2.  $B^b_{MI}^9$   $B^b_{MI}^6$   $E$  ( $B^{13(\#11)}$ )  $F^{\#}_{MI}^7$   $B^7$

( $B^{13(\#11)}$ )  $F^{\#}_{MI}^7$   $B^7$   $B^b_{MI}^7$   $E^7$   $A_{MI}^7$   $C^7$   $F$   $F_{MI}^7$   $B^b_{MI}^7$   $E^b_7$

$A^b_{MI}^7$   $D^b_7$   $G^b_{MI}^7$   $B^7$   $B^b_{MI}^9$   $B^9(\#11)$   $B^b_{MI}^9$   $B^9(\#11)$

$B^b_{MI}^9$   $B^9(\#11)$  Till cue  $B^b_{MI}^9$  break  $G_{MI}^7(b5)$   $C^7(b9)$  On cue (last solo)  $B^b_{MI}^9$  break

Solo on DDEF (last solo take "On cue" ending) D.C. al fine (with repeat)

Note: On piano solo omit figures except last x of letter F. (Tenor sounds as written.)



Straight 1/8's

# Gush

Maria Schneider

$\text{♩} = 104$

(Intro)

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

**A**  $F\#\text{MI}^{11}$  *mp*

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

(etc.)

(bs. clar., 8va b.)

**B**  $B_{\text{MI}}^{(\text{add } 11)}$  *mf*

$F\#\text{MI}^{11}$   $B$   
 $B^{7(\text{add } 11)}$   $B^{7(\#5)}$   $B^{7(\text{SUS})}$   $B^{7(\text{b } 9)}$   $A_{\text{MI}}$   $A^{7(\text{b } 5)}$   $G_{\text{MA}}^{9(\#11)}$   $B$

(bs. clar., 8va b.)

**C**  $B_{\text{MI}}^{(\text{add } 11)}$

$D^{7(\#11)}$   $F\#$   $F\#\text{MI}^{11}$   $B$   
 $F\#\text{MI}^{11}$   $B$   $B^{7(\text{add } 11)}$   $B^{7(\#5)}$   $B^{7(\text{SUS})}$   $B^{7(\text{b } 9)}$   $A_{\text{MI}}$   $A^{7(\text{b } 5)}$   $G_{\text{MA}}^{9(\#11)}$   $B$

(bs. clar., 8va b.)

(bs. clar. 4 bar figure continues throughout solo section except in "no pedal" measures)

**(Solo)** (Soloist on F#MI<sup>7</sup>, with variations, for entire solo, DDEF)  
(top note of chords, behind solo)

**D** B<sup>7</sup> F#MI<sup>7</sup> B<sup>7</sup> D<sup>MA</sup><sup>7</sup> F#MI C G# C# F#MI<sup>9</sup>

(F# pedal throughout D, E & F except as marked)

F#MI<sup>9</sup> G/F# F#MI G# G# A# F#MI C F#MI C

G/C# F#MI<sup>9</sup> G<sup>7</sup> (2nd x 8va) F#7(b9) 3

F#7(b9) C(#11) C<sup>MA</sup><sup>7</sup> F# C GMI C# D<sup>MA</sup><sup>SUS</sup> F#MI<sup>11</sup>

**E** C/B<sup>7</sup> B<sup>7</sup>(b9) B<sup>b</sup>MI(#11) D<sup>MA</sup><sup>7</sup>(#11) F#MI<sup>11</sup>

F#MI<sup>11</sup> F#MI<sup>7</sup>(b9) A<sup>o7</sup> B<sup>b</sup>(#9) Ab D<sup>MA</sup><sup>7</sup>(#11) F#MI<sup>11</sup>

(no pedal)

**F** F#MI<sup>9</sup> EMI<sup>6</sup>(add 7) D<sup>MA</sup><sup>7</sup>(add 4) D<sup>MA</sup><sup>9</sup> C<sup>6</sup>(#11)

(F# pedal continues)

C<sup>6</sup>(#11) C/Ab B/AMI B<sup>b</sup>/B<sup>b</sup>MI A/BMI G<sup>MA</sup><sup>13</sup>(#11) D<sup>MA</sup><sup>9</sup>(add 6)

(add 6) D<sup>MA</sup><sup>9</sup> C(#11) C<sup>MA</sup><sup>7</sup> F#MI(#11) GMI G<sup>dim</sup> GMI F#MI<sup>11</sup> F#MI<sup>7</sup>(b9)

(no pedal)

F#MI<sup>7</sup>(b9) B<sup>7</sup>(b9) G<sup>b</sup>MA<sup>7</sup>(add b6) Ab F#MI<sup>7</sup>(b5) A<sup>b</sup>7(#9) B<sup>b</sup>(#9) Ab F#MI<sup>11</sup>

(no pedal) *diminuendo*

F#MI<sup>11</sup>

(end solo) D.S. al 2nd ending al Coda

G F#MI G A# F#MI C

This chart has been simplified from the composer's score.

# Straight 1/8's

# Gush (Piano/Bass)

♩ = 104

(Intro.)

(pn.)  $F\#MI^{11}$   $G\#^{(\#9)}$   $F\#MI^7$   $D^{7(\#11)}$   $F\#$  etc.

(bs.)  $F\#MI^{11}$   $G\#^{(\#9)}$   $F\#MI^7$   $D^{7(\#11)}$   $F\#$  etc.

$F\#MI^{11}$  2  $G\#^{(\#9)}$   $F\#MI^7$   $D^{7(\#11)}$   $F\#$

$F\#MI^{11}$  2  $G\#^{(\#9)}$   $F\#MI^7$  1.  $D^{7(\#11)}$   $F\#$

**B**

$BMI^{(add\ 11)}$   $MA7$   $F\#^{7(\#9)}$   $B$   $B^{7(add\ 11)}$   $B^{7(\#9)}$   $B^{7(\#5)}$   $B^{7(b9)}$   $B^{7(\#5)}$   $A^{MI}$   $A^{7(\#5)}$   $B$   $B$

(bs. bottom note  $\delta va$ )

$GMA^{9(\#11)}$   $B$   $(F\#MI^{11})$

(bs. loco w/ pn.  $\delta va$  b.)

2.  $D^{7(\#11)}$   $F\#$  **C**  $BMI^{(add\ 11)}$   $MA7$   $F\#^{7(\#9)}$   $B$

$B^{7(add\ 11)}$   $B^{7(\#9)}$   $B^{7(\#5)}$   $B^{7(b9)}$   $B^{7(\#5)}$   $A^{MI}$   $A^{7(\#5)}$   $B$   $BGMA^{9(\#11)}$   $B$   $(F\#MI^{11})$

(bs. bottom note  $\delta va$ )

(bs. figure continues for solos)

**(Solo)** (Soloist on F#MI<sup>7</sup>, with variations, for entire solo, DDEF)  
(top note of chords, behind solo)

**D**

(F# pedal throughout D, E & F except as marked)

**E**

**F**

(F# pedal continues)

(no pedal) --

diminuendo

(end solo) D.S. al 2nd ending al Coda

Bass line for solos is similar to Intro, with variations  
This chart has been simplified from the composer's score

Med. Funky Latin

# Hard Eights

Lyle Mays

$\text{♩} = 230$

(Intro.)

drum solo

Chords:  $DMI^9$ ,  $B^bMA^7/C$ ,  $DMI^9$ ,  $B^bMA^7/C$

(add bass) (etc.)

Chords:  $DMI^9$ ,  $B^bMA^7/C$ ,  $DMI^9$ ,  $B^bMA^7/C$  (1-3),  $B^bMA^7/C$  (4)

(add piano)

Chords:  $DMI^9$ ,  $B^bMA^7/C$ ,  $DMI^9$ ,  $B^bMA^7/C$ ,  $DMI^9$

A

Chords:  $DMI^9$ ,  $B^bMA^7$ ,  $F/E^b$ ,  $B^bMA^7$ ,  $C/F$

Chords:  $CMA^9$ ,  $GMA^9$ ,  $A^bMA^7$ ,  $E^b6$ ,  $B^bMA^7$ ,  $C/F$ ,  $G/C$

Chords:  $B^b/E^b$ ,  $F/B^b$ ,  $CMA^7$ ,  $F$ ,  $E^MI$ ,  $G$ ,  $A_{SUS}$ ,  $A_{SUS}$  ( $A^7(alt.)$ )

1. 2.

(Steady Samba)

Chords:  $B^bMA^7/A$ ,  $B/A$

B

Chords:  $CMI^{(MA^7)}/G$ ,  $A^bMA^7(\#11)$ ,  $E$

Chords:  $A^bMA^7/C$ ,  $FMA^7(\#5)$ ,  $A$

$D_{MI} / F\#$   $D / B\flat$   $F / D\flat$   $A / F$  **NC**  
 dr. fill

(Original Feel)  
**C**  $D_{MI}^9$   $B\flat / C$   $D_{MI}^9$   $B\flat_{MA}^7$   $C$   $D_{MI}^9$

$D_{MI}^9$   $B\flat_{MA}^7$   $F / E\flat$   $B\flat_{MA}^7$   $C / F$

$C_{MA}^9$   $G_{MA}^9$   $A\flat_{MA}^7$   $E\flat^6$   $B\flat_{MA}^7$

$C / F$   $G / C$   $B\flat / E\flat$   $F / B\flat$   $C_{MA}^7$   $F$   $E_{MI}$   $G$   $A_{SUS}$   $A_{SUS} (A^7(alt.))$

(Solos)  
**D**  $D_{MI}^9$   $B\flat_{MA}^7$

$C_{MA}^7$   $E\flat_{MA}^7$   $B\flat_{MA}^7$   $F_{MA}^7$   $G_{MA}^7$   $A^7(alt.)$

(last x)  
 After last solo, D.S. al Coda

$D_{MI}^9$   $B\flat / C$   
 (Vamp, fill & fade)

Melody at letters A & C may be played an octave higher.  
 Melody is freely interpreted.

# Heat Wave

Eddie Holland  
Lamont Dozier  
Brian Holland

(As sung by Martha Reeves and the Vandellas)

Medium-Up Shuffle

♩ = 165

Musical notation for the first system. It features a piano accompaniment part with chords: B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>, and F<sup>M</sup>7. A horn part is shown with a B<sup>b</sup> chord and a 'break' section. The piano part includes a '(pn.)' marking.

Musical notation for the second system. It features a piano accompaniment part with chords: C<sup>M</sup>, F<sup>M</sup>7, G<sup>M</sup>7, C<sup>M</sup>, and F<sup>M</sup>7. A horn part is shown with an E<sup>b</sup> chord and a 'break' section. The piano part includes a '(pn.)' marking.

1. When - ev - er I'm

Musical notation for the third system, starting with a section marker 'A'. It features a vocal melody line and a piano accompaniment part with chords: F<sup>M</sup>7, G<sup>M</sup>7, and C<sup>M</sup>.

with him some - thng in - side starts to

Musical notation for the fourth system, featuring a vocal melody line and a piano accompaniment part with chords: F<sup>M</sup>7, G<sup>M</sup>7, and C<sup>M</sup>.

burn - in' and I'm filled with de - sire.

Musical notation for the fifth system, featuring a vocal melody line and a piano accompaniment part with chords: F<sup>M</sup>7, G<sup>M</sup>7, A<sup>b</sup>, and B<sup>b</sup>7.

Could it be a dev - il in me or is this the way love's sup - posed to be? It's like a

Musical notation for the sixth system, featuring a vocal melody line and a piano accompaniment part with a chord: E<sup>b</sup>.

heat wave burn - in' in my heart, I can't keep from

Musical notation for the seventh system, featuring a vocal melody line and a piano accompaniment part with a chord: E<sup>b</sup>. It includes a 'break' section with a double bar line and a repeat sign.

cry - in', it's tear - in' me a - part.

2. When - ev - er he

(horns)

**B**  $F_{MI}^7$   $G_{MI}^7$   $C_{MI}$   $F_{MI}^7$   $G_{MI}^7$

(bkg. vocals) Ooh, \_\_\_\_\_ Ooh, Heat Wave. Ooh, \_\_\_\_\_

$C_{MI}$   $F_{MI}^7$   $G_{MI}^7$   $A^b$   $B^b7$

Ooh, Heat Wave. (sax solo for 11 bars)

$E^b$   $B^b$  break -----

(pn.) (end solo)

3. Some -'times I  
D.S. al Coda (3rd verse)

$E^b$   $B^b$  break ----- **C**  $F_{MI}^7$   $G_{MI}^7$   $C_{MI}$

lead vocal: Yeah, yeah, yeah, yeah, \_\_\_\_\_ Oh \_\_\_\_\_

bkg. vocals: \_\_\_\_\_ You know it's all right, girl, \_\_\_\_\_ Go a -

$C_{MI}$   $F_{MI}^7$   $G_{MI}^7$   $C_{MI}$

yeah, \_\_\_\_\_ Yeah, Yeah yeah, \_\_\_\_\_ Oh

head, girl. \_\_\_\_\_ Know it's all right, girl, \_\_\_\_\_ Ain't noth - in' but

$C_{MI}$   $F_{MI}^7$   $G_{MI}^7$   $A^b$

yeah, \_\_\_\_\_ I feel it burn - in', I hear it

love, girl. \_\_\_\_\_ Don't pass up this chance, \_\_\_\_\_ This time it's

**(start to fade)** **((fade))**

Horn line at 2nd ending of letter A is played at every "break". Comping rhythms from Intro continue through the head. Piano figure 4 before letter A is played whenever the chord is Eb.

Second and third verses

2. Whenever he calls my name, soft, low, sweet and plain,  
I feel, yeah, yeah, I feel that burnin' flame.  
Has high blood pressure got a hold on me  
Or is this the way love's supposed to be?  
It's like a heat wave...

3. Sometimes I stare in space, tears all over my face.  
I can't explain it, don't understand it, I ain't never felt  
like this before.  
Now that funny feelin' has me amazed,  
I don't know what to do, my head's in a haze.  
It's like a heat wave...



Fast Swing

♩ = 250

# Herzog

Bobby Hutcherson

**A**

**F<sup>7</sup><sub>SUS</sub>**  
 (vibes w/ ten. 8va b.)

**F<sup>7</sup><sub>SUS</sub>**

**E<sup>7</sup><sub>SUS</sub>**

**G<sub>MI</sub><sup>7</sup>   A<sub>MI</sub><sup>7</sup>   G<sub>MI</sub><sup>7</sup>   A<sub>MI</sub><sup>7</sup>**

**F<sup>9</sup><sub>SUS</sub>**

**F<sup>9</sup><sub>SUS</sub>**

(vibes ten. 8va b.)

**A<sup>b7</sup><sub>SUS</sub>   F<sup>7</sup><sub>SUS</sub>**

**B<sup>b</sup>/<sub>C</sub>   G/<sub>A</sub>   B<sup>b</sup>/<sub>C</sub>   G/<sub>A</sub>**

(vibes 8va ten. top notes 8va b.)

**G/<sub>A</sub>   B<sup>b</sup>/<sub>C</sub>   G/<sub>A</sub>   E/<sub>F#</sub>   D<sup>b</sup>/<sub>E<sup>b</sup></sub>   C**

**B** (Solos)  
 F<sup>7</sup><sub>SUS</sub> E<sup>7</sup><sub>SUS</sub>

G<sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup>

F<sup>9</sup><sub>SUS</sub> A<sup>b7</sup><sub>SUS</sub>

B<sup>b</sup>/<sub>C</sub> G/A B<sup>b</sup>/<sub>C</sub> G/A

B<sup>b</sup>/<sub>C</sub> G/A E/F# D<sup>b</sup>/<sub>E<sup>b</sup></sub>

After solos, D.C. al Coda

⊙ F<sup>7</sup><sub>SUS</sub>

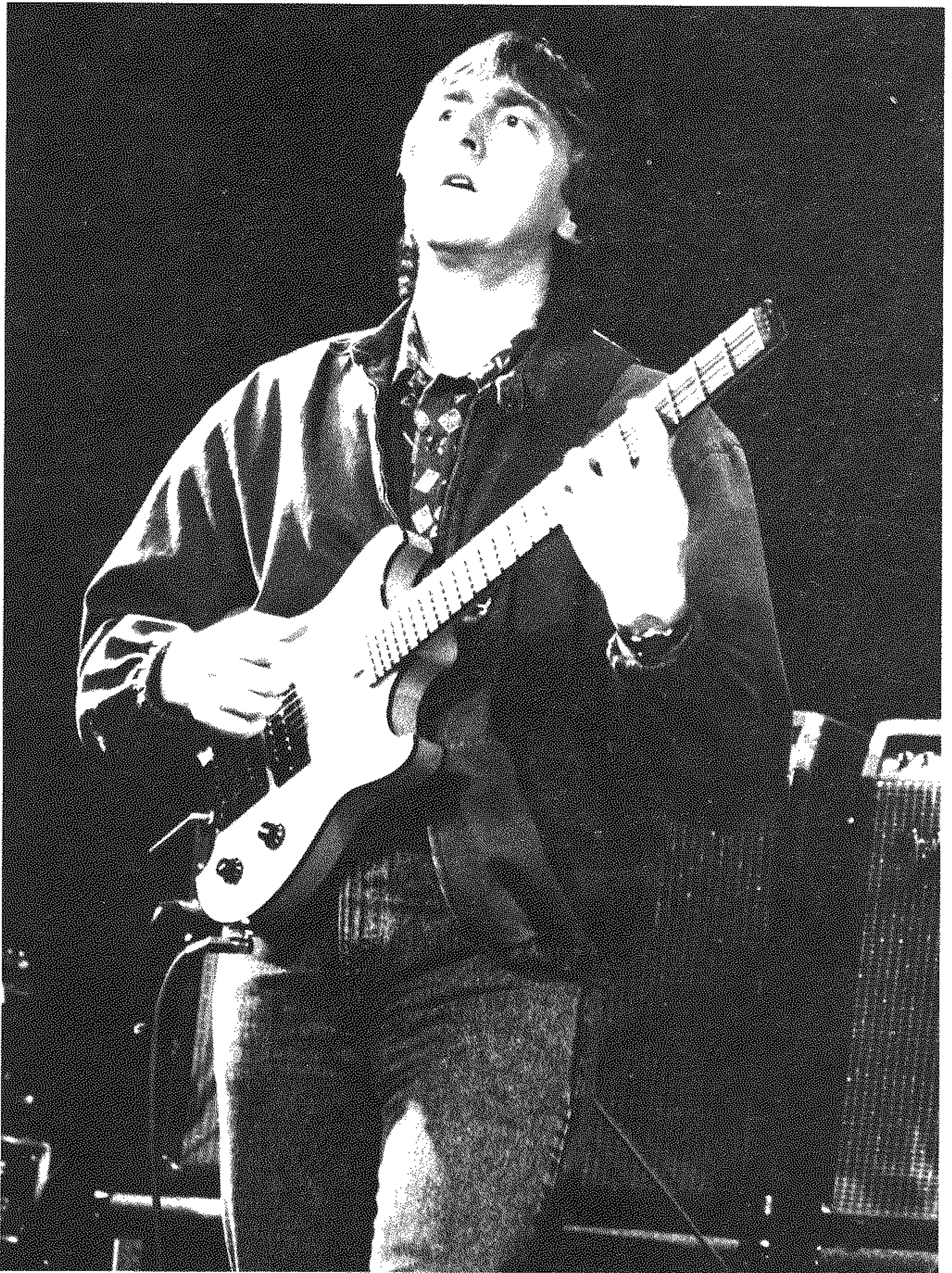


Photo © Hyou Vielz

ALLAN HOLDSWORTH

# Hold On I'm Coming

Isaac Hayes  
& David Porter  
(As sung by Sam & Dave)

Med. Boogaloo

♩ = 108

A<sup>b</sup>

(horns)

1. Don't you

**A**

ev - er be sad, Lean on me when times are bad, When the

day comes and you're down, in a riv - er of trou - ble, and a - bout to drown. Just hold

**B**

on, I'm com - ing, hold on, I'm com - ing. 2. I'm on my com - ing. Hold

on, I'm com - ing, Hold on, I'm com - ing.

**C**

Reach out to me for sat - is - fac - tion,

Call my name for quick re - ac - tion, yeah yeah, yeah, Yeah,

(gtr. solo)

D.C., sing first verse again, (end solo)  
vamp & fade on letter **B**.

2nd verse: I'm on my way, your lover,  
If you get cold I'll be your cover  
Don't have to worry, 'cause I'm here,  
No need to suffer, 'cause I'm here.

# How Sweet It Is (To Be Loved By You)

Medium Shuffle

Eddie Holland, Lamont Dozier & Brian Holland

(As sung by Marvin Gaye)

♩ = 112 NC

(drums) How sweet it is to be loved by

you, How sweet it is

to be loved by you.

I need-ed the shel-ter of some-one's arms, and there you were, I

need-ed some-one to un-der-stand my ups and downs, and there you were,

with sweet love and de-vo-tion, deep-ly touch-ing my e-mo-tions, I want to

stop and thank you ba-by, I want to stop and thank you ba-by.

**F<sup>6</sup>** **C/G** **F/G** **C/G** **F/G** **C** **C<sup>7</sup>**

How sweet it is \_\_\_\_\_ to be loved by you. \_\_\_\_\_

**F<sup>6</sup>** **C/G** **F/G** **C/G** **F/G** **C** **G<sup>9</sup> sus**

How sweet it is \_\_\_\_\_ to be loved by you. \_\_\_\_\_

**(Piano solo)**

**C** **A<sub>M</sub>I** **G** **F**

**D.S. al Coda**

**F<sup>6</sup>** **C/G** **F/G** **C/G** **F/G** **C**

**(fade)** How sweet it is \_\_\_\_\_ to be loved by you. \_\_\_\_\_

Second verse:

I close my eyes at night,  
 Wonderin' where would I be without you in my life.  
 Ev'rything I did was just a bore.  
 Ev'rywhere I went, seems I've been there before.  
 But you brighten up for me all of my days  
 With a love so sweet in so many ways  
 I want to stop (etc.)

Third verse: (begins at the sign, D.S.)

You were better to me than I was to myself.  
 For me there's you and there ain't nobody else.  
 I want to stop (etc.)

Sample bass line:

**A** **C** **A<sub>M</sub>I** **G** **F** **4**

**C** **F** **2** **2** **2**

**B** **F<sup>6</sup>** **C/G** **F/G** **C/G** **F/G** **C** **C<sup>7</sup>** **F<sup>6</sup>**

(etc.)

Medium Pop Ballad

# I Can't Help It

Susaye Green

Stevie Wonder

(As performed by Michael Jackson)

♩ = 102

(synth., tacet 1st x)

(elec. pn. ad lib. chords)

Chords:  $A^{13(\#11)}$ ,  $A^bMA^9$ ,  $A^{13(\#11)}$

(bs.)

**A**  $\frac{8}{8}$

(vocal 8va b.)

Look - ing in my mir - ror  
 Help - less like a ba - by,

Chords:  $A^bMA^9$ ,  $A^{13(\#11)}$ ,  $A^bMA^9$

Took me by sur - prise.  
 sen - su - al dis - guise.

Chords:  $A^{13(\#11)}$ ,  $A^bMA^9$

I can't help but see you  
 I can't help but love you,

Chords:  $F_{MI}^9$ ,  $B^b13$

1.

run - ning of - ten through my mind, yeah.

Chords:  $D^bMI^9$ ,  $E^b7(\#9)$ ,  $E_{MA}^9$ ,  $F^{\#MI}7$ ,  $G^{\#MI}7$ ,  $A_{MA}7$

2.

It's get - ting bet - ter all the time. I can't

$D^{\flat}MI^9$   $E^{\flat}7(\#9)$   $A^{\flat}MA^9$

**B**

help it. If I want - ed to I would - n't help it ev - en if I could. I can't

$FMI^9$   $D^{\flat}MI^9$   $E^{\flat}7(\#9)$

help it. If I want - ed to I would - n't help it, no I can't

$FMI^9$   $(D^{\flat}MI^9)$   $E^{\flat}7(\#9)$

(tacet 2nd x)

2.

**C** (Ad lib. vocal)

help it, no.

$D^{\flat}MI^9$   $E^{\flat}7(\#9)$   $A^{13}(\#11)$

$A^{\flat}MA^9$   $A^{13}(\#11)$   $A^{\flat}MA^9$

D.S. for 2nd verse and solos.  
Last x vamp & fade on **C**.

Second verse:

Love to run my fingers softly while you sigh.  
 Love came and possessed you, bringing sparkles to your eyes.  
 Like a trip to heaven, heaven is the prize.  
 And I'm so glad I found you, yeah. You're an angel in disguise.  
 I can't help it. etc.





Photo by Tom Copi

**MILES DAVIS**

# I Fall In Love Too Easily

Medium Ballad

Music: Jule Styne  
Lyric: Sammy Cahn

## A

I fall in love too eas - i - ly, I fall in love too fast,

$F_{MI}7$   $B^b13(b9)$   $E^b_{MA}7$   $A^b_{MA}7$   $D_{MI}7(b5)$   $G7(\#9)$   $C_{MI}7$   $A7(b5)$

I fall in love too ter - ri - bly hard for love to ev - er last.

$D_{MI}7(b5)$   $G7(\#9)$   $C_{MI}7$   $F^{13}$   $C_{MI}7/B^b$   $E^b7(\#9)$   $D^{13}$   $A^b13(\#11)$   $D_{MI}7(b5)$   $G7$

## B

My heart should be well schooled, 'cause I've been fooled in the past, and still I

$A_{MI}7(b5)$   $D7(alt.)$   $E_{MI}9$   $A^b_{MI}7$   $D^b7(+9)$   $G_{MI}7(b5)$   $G^{13}$   $D^b7(+9)$   $C^9_{SUS}$   $C7(b9)$   $F_{MI}7$   $(C7(b9))$

fall in love too eas - i - ly I fall in love too fast.

$F_{MI}7$   $A^b_{MI}9$   $D^b9$   $G7(alt.)$   $C7(b9)$   $F_{MI}9$   $B^b13(b9)$   $E^b6/9$   $G^b13$

B natural in bar 1 of A and E natural in bar 5 may be played as flats.

# I Got It Bad

(And That Ain't Good)

Lyric: Paul Webster

Music: Duke Ellington

Freely (Verse)

(D<sup>7</sup>) G<sup>6/4</sup> (C<sup>7(#11)</sup>) G<sup>6/4</sup> C<sup>7(#11)</sup> G<sup>6/4</sup> B<sub>Mi</sub><sup>7</sup> B<sub>Mi</sub><sup>7(b5)</sup> E<sup>7(b9)</sup>

The po - ets say that all who love are blind, but

A<sub>Mi</sub><sup>7</sup> D<sup>9</sup><sub>SUS</sub> C<sup>9(#11)</sup> B<sub>Mi</sub><sup>7</sup> E<sup>7(b9)</sup> A<sub>Mi</sub><sup>7</sup> D<sup>7(#5)</sup>

I'm in love and I know what time it is. The

(C<sup>7(#11)</sup>) G<sup>6/4</sup> C<sup>9(#11)</sup> G<sup>6/4</sup> B<sub>Mi</sub><sup>7</sup> B<sub>Mi</sub><sup>7(b5)</sup> E<sup>7(b9)</sup>

good book says "Go seek and ye shall find." Well

A<sub>Mi</sub><sup>7</sup> D<sup>9</sup><sub>SUS</sub> D<sup>9</sup> G<sup>6/4</sup>

I have sought and, my, what a climb it is. My

D<sub>Mi</sub><sup>7</sup> G<sup>9</sup> C<sub>M</sub>A<sup>7</sup> A<sub>Mi</sub><sup>7</sup>

life is just like the weath - er. It chang - es with the hours.

B<sup>7(b9)</sup> E<sup>7(#5)</sup> A<sup>7</sup> E<sup>b7</sup> D<sup>7(b9)</sup>

When he's near I'm fair and warm - er. When he's gone I'm cloud - y with show - ers.

(C<sup>7</sup>) G<sup>6/4</sup> C<sup>9(#11)</sup> C<sup>7(#11)</sup> G<sup>6/4</sup> C<sup>7(#11)</sup> G<sup>6</sup> C<sup>7(#11)</sup>

In e - mo - tion, like the o - cean, it's ei - ther sink or swim When a

D<sup>6</sup> C<sup>9(13)</sup> B<sup>7(b9)</sup> E<sub>Mi</sub><sup>7</sup> A<sup>13</sup> D<sup>7</sup><sub>SUS</sub> D<sup>7</sup>

wo - man loves a man like I love him.

(Ballad)

A E<sup>o7</sup> G G C<sub>G</sub> G B<sup>7</sup> E<sub>Mi</sub><sup>7</sup> A<sup>9</sup> (B<sup>b9</sup>) E<sub>Mi</sub><sup>7</sup> A<sup>9</sup>

Nev - er treats me sweet and gen - tle, the way he should.  
Like a lone - ly weep - ing wil - low lost in the wood,

Ami7 B7(#5) E7 A7 D13 G6 EMI7 Ami7 D7

I got it bad and that ain't good!

(GMA7 Eo7) G G (CMA7) C/G G B7 EMI7 A9 (Bb9) EMI7 A9

My poor heart is sen - ti - men - tal, not made of wood.  
And the things I tell my pil - low no wom - an should.

Ami7 B7(#5) E7 A7 D13 G6 C#o7 DMI7 G7

I got it bad and that ain't good! But Tho'

**B** C6 F7

when the week - end's o - ver and Mon - day rolls a - round I  
folks with good in - ten - tions tell me to save my tears, I'm

(F#MI7 F7 EMI7) (Eb7(#5)) D9 SUS D7(b9)

end up like I start out, just cry - in' my heart out.  
glad I'm mad a - bout him. I can't live with - out him.

(GMA7 Eo7) G G (CMA7) C/G G B7 EMI7 A9 (Bb9) EMI7 A9

He don't love me like I love him. No - bod - y could  
Lord a - bove me, make him love me the way he should

Ami7 B7(#5) E7 A7 D13 G6 (EMI7 Ami7 D7)

I got it bad and that ain't good.

Solo on form (ABC)

Alternate lyric at letter B:

But when the fish are jumpin'  
And Friday rolls around,  
My man and me, we gin some  
And sin some and then some.

Alternate changes (Bill Evans)(Actually played in F)

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

F#9/G G C#7(#9) F#7(#5) Bmi9 F9 EMI11 Bb13(#11) A9(#11) Ami9 G9(#5)

F9(#11) E7(#11) Eb9 D7(#11) 1. G6 B E7(b9) A9 D7(b9) 2. G6/B B7(#9) E13(b9) A7(#9) D13(#9) G9 D9 B (CMA7(add6) etc.)

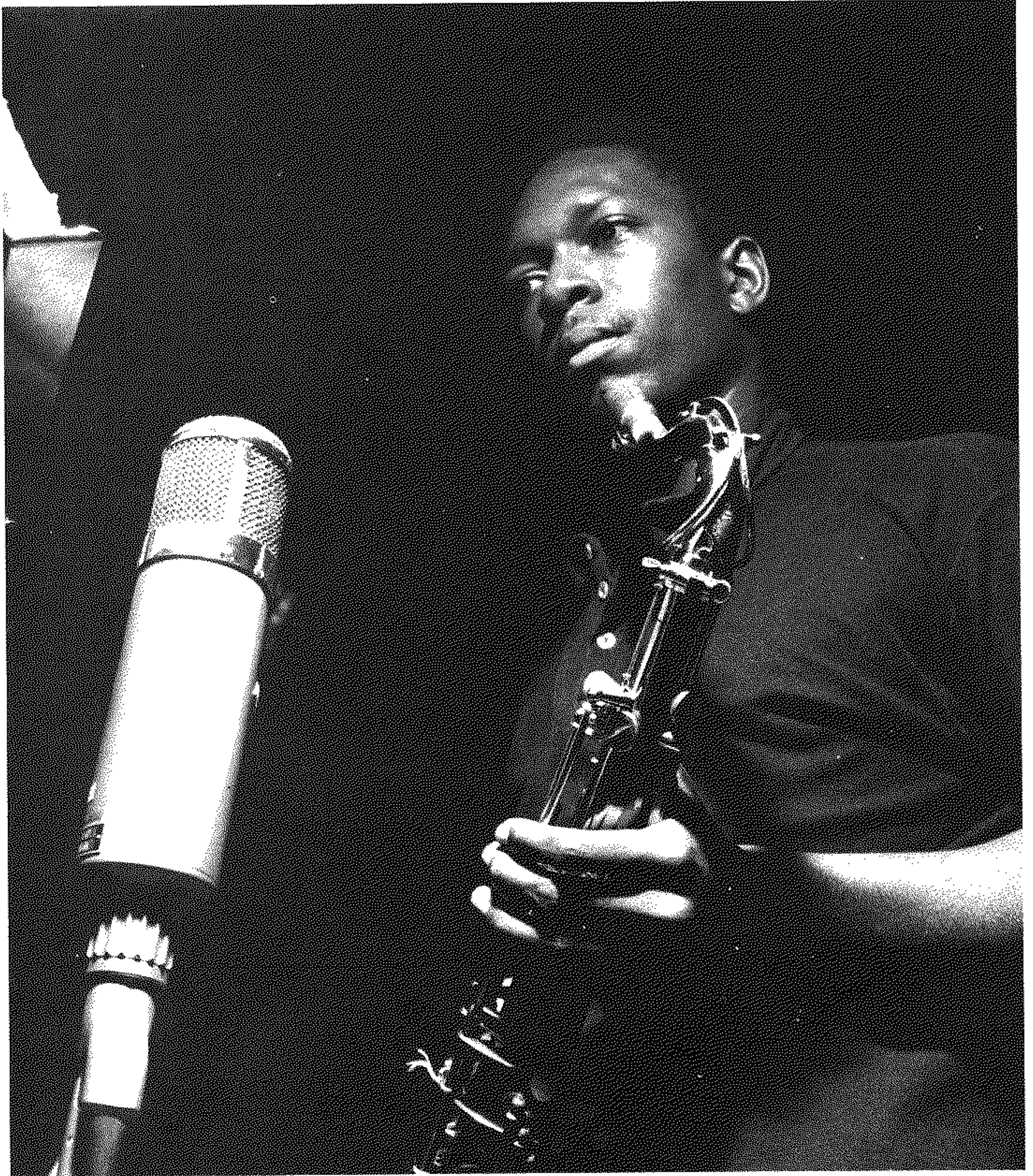


Photo by Francis Wolff. Courtesy of Mosaic Images

**JOHN COLTRANE**

# I Hear a Rhapsody

George Fragos, Jack Baker & Dick Gasparre

Ballad or Medium Swing

(G<sup>7</sup>) **A** C<sub>M</sub>I<sup>9</sup> (C<sub>M</sub>I<sup>7</sup>) G<sub>b</sub><sup>13</sup>(#11) F<sub>M</sub>I<sup>7</sup> B<sup>b7</sup>(b9) E<sup>b</sup><sub>M</sub>A<sup>7</sup> (E<sup>b</sup><sub>M</sub>A<sup>7</sup>) A<sub>b</sub><sup>9</sup> G<sub>M</sub>I<sup>7(b5)</sup> C<sup>7</sup>(b9)

And when I hear you call \_\_\_\_\_ so soft - ly to me, \_\_\_\_\_ I don't hear a

F<sub>M</sub>I<sup>7</sup> (F<sub>M</sub>I<sup>7(b5)</sup>) A<sub>b</sub><sub>M</sub>I<sup>7</sup> B<sub>M</sub>I<sup>7</sup> B<sup>b7</sup>(#5) E<sup>b</sup><sub>M</sub>A<sup>7</sup> (A<sup>7</sup>(#11)) D<sub>M</sub>I<sup>7(b5)</sup> G<sup>9</sup>

call at all, \_\_\_\_\_ I hear a rhap - so - dy. \_\_\_\_\_ And when your

C<sub>M</sub>I<sup>9</sup> (C<sub>M</sub>I<sup>7</sup>) G<sub>b</sub><sup>13</sup>(#11) F<sub>M</sub>I<sup>7</sup> B<sup>b7</sup>(b9) E<sup>b</sup><sub>M</sub>A<sup>7</sup> (E<sup>b</sup><sub>M</sub>A<sup>7</sup>) A<sub>b</sub><sup>9</sup> G<sub>M</sub>I<sup>7(b5)</sup> C<sup>7</sup>(b9)

spark - ling eyes \_\_\_\_\_ are smil - ing at me, \_\_\_\_\_ then soft through the

F<sub>M</sub>I<sup>7</sup> (F<sub>M</sub>I<sup>7(b5)</sup>) A<sub>b</sub><sub>M</sub>I<sup>7</sup> B<sub>M</sub>I<sup>7</sup> B<sup>b7</sup>(#5) E<sup>b</sup><sub>M</sub>A<sup>9</sup> (E<sup>b</sup><sub>M</sub>A<sup>7</sup>) B<sub>b</sub><sub>M</sub>I<sup>11</sup> A<sub>M</sub>I<sup>7(b5)</sup> D<sup>7</sup>(b9)

star - lit skies \_\_\_\_\_ I hear a rhap - so - dy. \_\_\_\_\_

**B** G<sub>M</sub>I<sup>7</sup> (A<sub>M</sub>I<sup>7(b5)</sup>) D<sup>7</sup>(b9) G<sub>M</sub>I<sup>7</sup> (G<sub>M</sub>I<sup>7</sup>) C<sub>M</sub>I<sup>9</sup> F<sup>7</sup>(b9)

My days are so blue when you're a - way. \_\_\_\_\_

B<sup>b</sup><sub>M</sub>A<sup>7</sup> (A<sub>b</sub><sup>7</sup>) F<sub>M</sub>I<sup>7</sup> D<sub>M</sub>I<sup>7(b5)</sup> G<sup>7</sup> (G<sup>7</sup>) (G<sup>7</sup>(#5) F<sup>7</sup>(#5) E<sup>b</sup><sup>7</sup>(#5) D<sup>b</sup><sup>7</sup>(#5))

My heart longs for you, so won't you stay? \_\_\_\_\_ My dar - ling,

**C** C<sub>M</sub>I<sup>9</sup> (C<sub>M</sub>I<sup>7</sup>) G<sub>b</sub><sup>13</sup>(#11) F<sub>M</sub>I<sup>7</sup> B<sup>b7</sup>(b9) E<sup>b</sup><sub>M</sub>A<sup>7</sup> (E<sup>b</sup><sub>M</sub>A<sup>7</sup>) A<sub>b</sub><sup>9</sup> G<sub>M</sub>I<sup>7(b5)</sup> C<sup>7</sup>(b9)

hold me tight \_\_\_\_\_ and whis - per to me. \_\_\_\_\_ Then soft through a

F<sub>M</sub>I<sup>7</sup> (F<sub>M</sub>I<sup>7(b5)</sup>) A<sub>b</sub><sub>M</sub>I<sup>7</sup> B<sub>M</sub>I<sup>7</sup> B<sup>b7</sup>(#5) E<sup>b</sup><sub>M</sub>A<sup>9</sup> (A<sup>7</sup>(#11)) D<sub>M</sub>I<sup>7(b5)</sup> G<sup>7</sup>

star - ry night \_\_\_\_\_ I hear a rhap - so - dy. \_\_\_\_\_

Note: Bottom changes are Bill Evans'; more standard changes in parentheses.

# I Heard It Through the Grapevine

Norman Whitfield

Barrett Strong

(As sung by Marvin Gaye)

Medium Pop (Intro)

♩ = 117

(E<sup>b</sup>M<sub>1</sub>)

(no bass) (elec. pn.) (add kick dr.)

(add gtr.) (Fr. horn)

1. Ooh, \_\_\_ I bet

**A**

you're won - d'rin' how I knew 'bout your plans \_\_\_ to make me blue,

with some oth - er guy \_\_\_ you knew be - fore. Be - tween the two of us guys \_\_\_

\_\_\_ you know I love you more. It took me by sur - prise \_\_\_ I must say, \_\_\_

when I found \_\_\_ out yes - ter - day. \_\_\_ Don't you know that I heard \_\_\_

**B**

\_\_\_ it through the grape - vine, not much long - er would you be \_\_\_ mine. Oh, I heard

\_\_\_ it through the grape - vine, Oh, \_\_\_ I'm just a - bout to lose \_\_\_ my mind. Hon - ey, hon - ey, well  
(Heard)

(E<sup>b</sup>M<sub>1</sub>)  
 (bkg. vocals) it through the grape - vine, not much long - er would you be my ba -  
 (1st x only)

2. I know a man  
 by, Ooh, doot, doo doo doo

(Interlude) C  
 (strings) E<sup>b</sup>M<sub>1</sub> A<sup>b</sup> G<sup>b</sup> E<sup>b</sup>M<sub>1</sub> A<sup>b</sup> G<sup>b</sup> E<sup>b</sup>M<sub>1</sub> A<sup>b</sup> G<sup>b</sup> E<sup>b</sup>M<sub>1</sub> NC (unis.) E<sup>b</sup>M<sub>1</sub>

3. Peo - ple say be - lieve half  
 D.S. al Coda

(E<sup>b</sup>M<sub>1</sub>)  
 (bkg. vocals) it through the grape - vine, not much long - er would you be my ba - by, Yeah,

Hon - ey, hon - ey I know that you're let - tin' me go, Said I heard  
 — yeah, yeah, — yeah, Heard (etc., to end)

(E<sup>b</sup>M<sub>1</sub>)  
 — it through the grape - vine, Ooh, — I heard — it through the grape - vine, Ooh noo, I heard —  
 (start to fade) (fade)

Second and Third Verse lyrics:

2. I know a man ain't supposed to cry,  
 But these tears I can't hold inside.  
 Losin' you would end my life, you see,  
 'Cause you mean that much to me.  
 You could have told me yourself  
 That you loved someone else.  
 Instead, I heard it through the grapevine (etc.)

3. People say believe half of what you see,  
 Son, and none of what you hear,  
 But I can't help bein' confused.  
 If it's true please tell me, dear.  
 Do you plan to let me go  
 For the other guy you loved before?  
 Don't you know, I heard it through the grapevine (etc.)



# I Heard It Through the Grapevine (Rhythm)

Medium Pop

♩ = 117 (Intro)

(elec. pn.)  
(E<sup>b</sup>M<sub>1</sub>)  
(kick dr.) (etc.)  
(no bass)

(add gtr)  
(elec. pn.)  
(E<sup>b</sup>M<sub>1</sub>) E<sup>b</sup>M<sub>1</sub> A<sup>b</sup>E<sup>b</sup>M<sub>1</sub> A<sup>b</sup> E<sup>b</sup>M<sub>1</sub> A<sup>b</sup>E<sup>b</sup>M<sub>1</sub> A<sup>b</sup> E<sup>b</sup>M<sub>1</sub>  
(sample bass line)

**A**  
E<sup>b</sup>M<sub>1</sub> A<sup>b</sup>G<sup>b</sup>E<sup>b</sup>M<sub>1</sub> A<sup>b</sup>G<sup>b</sup>E<sup>b</sup>M<sub>1</sub>B<sup>b</sup>7 A<sup>b</sup>9 E<sup>b</sup>M<sub>1</sub>

E<sup>b</sup>M<sub>1</sub> A<sup>b</sup>G<sup>b</sup>E<sup>b</sup>M<sub>1</sub> A<sup>b</sup>G<sup>b</sup>E<sup>b</sup>M<sub>1</sub>B<sup>b</sup>7 A<sup>b</sup>9 C<sub>M</sub>

C<sub>M</sub> E<sup>b</sup>7 A<sup>b</sup>9 E<sup>b</sup>7 A<sup>b</sup>9 E<sup>b</sup>7

**B** (elec. pn. fill) -----

Eb7 Ab7 Eb7 Ab9 Eb7  
 Eb7 Ab7 Eb7 Ab7 N.C.  
 (EbMI) EbMI

**C (Interlude)**

EbMI Gb EbMI Ab Gb EbMI N.C. EbMI  
 D.S. al Coda

⊕ (elec. pn.) (continue tremolo to end)

(etc., to end)  
 (EbMI)  
 (bass)  
 (EbMI)  
 (start to fade) (fade)

# I Wanted to Say

Victor Lewis

(As played by Kenny Barron)

Medium Swing (in 2)

♩ = 136

**A**  $A_{MI}^9$   $E_{MI}^9$   $C\sharp_{MI}^9$   $G\sharp_{MI}^{11}$

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

$F^{13}_{SUS}$   $C_{MI}^9$   $A_{MI}^{11}$

$(D_{MI}^{11})$   $(E_{MI}^{11})$   $C\sharp_{MI}^9$   $G\sharp_{MI}^{11}$

$D^9_{SUS}$   $E^9_{SUS}$

$F^{13}_{SUS}$   $C_{MI}^9$   $A_{MI}^{11}$

**B**  $D^{13}_{SUS}$   $D^{13(\sharp 11)}$   $D^{13}_{SUS}$   $D^{13(\sharp 11)}$

$F^{13}_{SUS}$   $F^{13(\sharp 11)}$   $E_{MI}^{11}$   $E\flat^{13(\sharp 11)}$

(trp. 8va b.)

**C**  $A_{MI}^9$   $E_{MI}^9$   $C\sharp_{MI}^9$   $G\sharp_{MI}^{11}$  ⊕

$F^{13}_{SUS}$   $C_{MI}^9$   $A^{13}_{SUS}$

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

⊕  $F^{13}_{SUS}$   $C_{MI}^9$   $A^{13}_{SUS}$  (pn. fills)

Vamp & fade

Chords in parentheses are optional for solos.

On recording, solos are 2 choruses each, the first in 2 and the second in 4.

# I'm Getting Sentimental Over You

Ballad or  
Medium Swing

Lyric: Ned Washington  
Music: George Bassman

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

Ne - ver thought I'd fall, but now I hear love call. I'm

$G^9$   $C^7$   $F^6$   $D^7$   $G_{MI}^7$   $C^7$

get - ting sen - ti - men - tal ov - er you.

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

Things you say and do just thrill me thru and thru. I'm

$G^9$   $C^{7(\#5)}$   $F^6$   $E^6$   $F^6$   $B_{MI}^{7(b5)}$   $E^{7(b9)}$

get - ting sen - ti - men - tal ov - er you.

**B**  $A_{MI}^{6/9}$   $(F\#_{MI}^{7(b5)})$   $B^7$   $E^{7(b9)}$

I thought I was hap - py. I could live with - out love.

$B_{MI}^7$   $E^7$   $A_{MI}^7$   $D^7$   $G_{MI}^7$   $C^7$

Now I must ad - mit, love is all I'm think - ing of.

**C**  $F_{MA}^7$   $B_{MI}^7$   $E^7$   $A_{MI}^{7(b5)}$   $D^7$

Won't you please be kind, and just make up your mind, that

$G^9$   $C^7$   $(F^6 E^7 E^b7 D^7)$   $A_{MI}^7$   $D^7$

you'll be sweet and gen - tle, be gen - tle with me, be -

$G^9$   $C^{7(\#5)}$   $(E^b6 E^6 F^6)$   $(A^b7 G_{MI}^7 C^7)$

cause I'm sen - ti - men - tal ov - er you.

# (I Know) I'm Losing You

Cornelius Grant  
Norman Whitfield  
Eddie Holland  
(As sung by the Temptations)

Med. Boogaloo (Intro)

♩ = 110

C (omit 3)

(etc. to **A**) (add bass) Your

(gtr.) (horn rhythm)

love is fad - ing, I can feel your love fad - ing, girl, it's fad - ing a - way from me. 1. 'Cause your

**A** C7

touch, your touch has grown cold, As if some - one else con - trols your

ver - y soul, I've fooled my - self long as I can, I can

feel the pre - sence of an - oth - er man. It's there when you

**B** C Cm7 F/C

speak my name, It's just not the same, Ooh, ba - by, I'm

los - ing you. It's in the air, It's ev - 'ry - where, Ooh, ba - by, I'm

los - ing you. I don't wan - na lose you. (trps.)

**C**

C7  
(trbs.)

C7  
Eb I can

**D**

C Cm7 F/C Cm7  
tell when we kiss from the ten-der-ness I miss, Ooh, ba-by, I'm los-ing you. Girl, I can

C Cm7 F/C Cm7  
feel it in my bones an-y day you'll be gone, Ooh, ba-by, I'm los-ing you.

**(Repeat & fade)**

Second verse:

When I look into your eyes,  
A reflection of a face I see.  
I'm hurt, down-hearted and worried, girl,  
'Cause that face doesn't belong to me.

It's all over your face, Someone's taken my place,  
Ooh, baby, I'm losing you.  
You try hard to hide the emptiness inside,  
Ooh, baby, I'm losing you.

Repeat of letter D:

Oh, my dear, what happened to the love we shared?  
Ooh, baby, I'm losing you.  
I know it's true, there's someone new,  
Ooh, baby, I'm losing you.

(Sample bass line at letter A) (etc.)

# I'm Through with Love

Lyric: Gus Kahn

Music: Matt Malneck

& Fud Livingston

Medium  
(or Med. Ballad)

**A**  $F_{MA}^7$   $A^{b07}$   $G_{MI}^7$   $C^7$

I'm through with love I'll nev - er fall a - gain. Said "a -

$(C_{MI}^7)$   $F_{MA}^9$   $F^7$   $B^b_{MA}^7$   $E^{b7}$   $A_{MI}^7$   $D^7(b9)$

dieu" to love, "Don't ev - er call a - gain" for I must have you or

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

no - one, and so I'm through with love. I've

$F_{MA}^7$   $A^{b07}$   $G_{MI}^7$   $C^7$

locked my heart, I'll keep my feel ing there. I have

$(C_{MI}^7)$   $F_{MA}^9$   $F^7$   $B^b_{MA}^7$   $E^{b7}$   $A_{MI}^7$   $D^7(b9)$

stocked my heart with i - cy frig - i - dare, and I mean to care for

$G_{MI}^7$   $(D^7(b9))$   $G_{MI}^7$   $C^{7(b9)}$   $F^6$   $E^7(b9)$

no - one, be - cause I'm through with love.

**B**  $A_{MI}$   $A_{MI}^{(\#5)}$   $A_{MI}^6$   $A_{MI}^{(\#5)}$   $A_{MI}$   $A_{MI}^{(\#5)}$

Why did you lead me to think you could care? You did - n't need me for

$A_{MI}^6$   $D^7$   $C^6$   $A_{MI}^7$   $D_{MI}^7$   $G^{13}$

you had your share of slaves a - round you to hound you and swear, with

deep e - mo - tion, de - vo - tion to you. Good -

bye to Spring, and all it meant to me, It can nev - er bring the

thing that used to be, for I must have you or no - one,

and so I'm through with love.



# If You Could See Me Now

Lyric: Carl Sigman  
Music: Tadd Dameron  
(Bill Evan's changes)

Ballad

(Solos: Eb<sup>9</sup><sub>SUS</sub> Eb<sup>7(b9)</sup>)

**A**

Chords: Eb<sup>MA</sup><sup>9</sup> Ab<sup>9</sup><sub>SUS</sub> Ab<sup>9</sup>

If you could see me now you'd know how blue I've been.  
If you could see me now you'd find me be - ing brave,

Chords: Eb<sup>MA</sup><sup>9</sup> C<sup>MI</sup><sup>7</sup> (B<sup>MI</sup><sup>7</sup> Bb<sup>MI</sup><sup>7</sup> A<sup>MI</sup><sup>7</sup>) Ab<sup>MI</sup><sup>9</sup> Db<sup>9</sup>

One look is all you'd need to see the mood I'm in. Per -  
and try - ing aw - fully hard to make my tears be - have. But

Chords: G<sup>MI</sup><sup>9</sup> C<sup>MI</sup><sup>9</sup> F#<sup>MI</sup><sup>9</sup> B<sup>9</sup> F<sup>MI</sup><sup>9</sup> Bb<sup>9</sup> B<sup>MI</sup><sup>9</sup> E<sup>9(b5)</sup>

haps then you'd re - a - lize I'm still in love with  
that's quite im - pos - si - ble. I'm still in love with

Chords: 1. Db<sup>9(#11)</sup> C<sup>7(b9)</sup> F<sup>MI</sup><sup>7(b5)</sup> Bb<sup>7(b9)</sup> 2. Eb<sup>9</sup> Ab<sup>MI</sup><sup>6</sup> Eb<sup>6/9</sup> G C<sup>MI</sup><sup>9</sup> Bb<sup>MI</sup><sup>9</sup>

you. you. You'll

**B**

Chords: A<sup>MI</sup><sup>9</sup> D<sup>9</sup><sub>SUS</sub> D<sup>7(b9)</sup><sub>#5</sub> B<sup>MI</sup><sup>7</sup> B<sup>7(#9)</sup><sub>#5</sub> E<sup>7(b9)</sup> A<sup>MI</sup><sup>9</sup> D<sup>7(b9)</sup>

hap - pen my way on some mem - 'ra - ble day and the month will be May for a

Chords: G<sup>MA</sup><sup>9</sup> A<sup>MI</sup><sup>9</sup> C<sup>MI</sup><sup>9</sup> F<sup>7(b9)</sup> D<sup>MI</sup><sup>7</sup> D<sup>7(b9)</sup><sub>#5</sub> G<sup>MI</sup><sup>9</sup>

while. I'll try to smile but can I play the part with - out my

Chords: C<sup>MI</sup><sup>7(b5)</sup> F<sup>7(b9)</sup><sub>SUS</sub> F<sup>7(b9)</sup> F<sup>MI</sup><sup>7</sup> Gb<sup>MA</sup><sup>9</sup> B<sup>MA</sup><sup>9</sup> E<sup>MA</sup><sup>9</sup> C<sup>E</sup><sup>bMA</sup><sup>9</sup> (Solos: Eb<sup>9</sup><sub>SUS</sub> Eb<sup>7(b9)</sup>)

heart be - hind the smile? The way I feel for you I

Chords: Ab<sup>9</sup><sub>SUS</sub> Ab<sup>9</sup> Eb<sup>MA</sup><sup>9</sup> C<sup>MI</sup><sup>7</sup> (B<sup>MI</sup><sup>7</sup> Bb<sup>MI</sup><sup>7</sup> A<sup>MI</sup><sup>7</sup>)

nev - er could dis - guise. The look of love is writ - ten

$A^bMI^7$   $D^b9$   $GMI^9$   $CMI^9$   $F^\#MI^9$   $B^9$

plain - ly in my eyes. I think you'd be mine a - gain

(1st x:  $E^bMA^7 / B^b$ )

$FMI^9$   $B^b9$   $BMI^9$   $E^9(b5)$   $E^bMA^9$  ( $FMI^7(b5) / B^b$ )  $B^b7(b9)$

if you could see me now.

Note: These are Bill Evans' changes, transposed.



Photo by Paul Hoeffler, Toronto

**DUKE ELLINGTON**

# In a Mellow Tone

Medium Slow Swing

Duke Ellington

(F<sup>7</sup>) A B<sup>b7</sup> E<sup>b7</sup> A<sup>b6</sup>

In a mel - low tone, \_\_\_\_\_ feel - in' fan - cy free. \_\_\_\_\_

A<sup>b6</sup> E<sup>bMI7</sup> A<sup>b7</sup> D<sup>bMA7</sup>

And I'm not a - lone, \_\_\_\_\_ I've got com - pa - ny. \_\_\_\_\_

D<sup>bMA7</sup> D<sup>b6</sup> G<sup>b7</sup> A<sup>b6</sup>

Ev - 'ry - thing's O. K. \_\_\_\_\_ The live - long day. \_\_\_\_\_

F<sup>9</sup> B<sup>b7</sup> E<sup>b7</sup> (optional break, head only)

With this mel - low song \_\_\_\_\_ I can't go wrong. \_\_\_\_\_ In a mel - low tone, \_\_\_\_\_

**B** B<sup>b7</sup> E<sup>b7</sup> A<sup>b6</sup>

\_\_\_\_\_ that's the way to live. \_\_\_\_\_ If you mope and groan, \_\_\_\_\_

E<sup>bMI7</sup> A<sup>b7</sup> D<sup>bMA7</sup>

\_\_\_\_\_ some - thing's got to give. \_\_\_\_\_ So go \_\_\_\_\_ you way \_\_\_\_\_

D<sup>b7</sup> D<sup>o7</sup> A<sup>b6</sup> E<sup>b</sup> F<sup>7</sup>

\_\_\_\_\_ and laugh \_\_\_\_\_ and play. \_\_\_\_\_ There's joy \_\_\_\_\_ un - known \_\_\_\_\_

B<sup>b7</sup> E<sup>b7</sup> A<sup>b6</sup> (A<sup>b6</sup> E<sup>b</sup> E<sup>o7</sup> F<sup>MI7</sup> B<sup>7</sup>)

\_\_\_\_\_ in a mel - low tone. \_\_\_\_\_

**Solo on AB**

# In a Sentimental Mood

Duke Ellington, Irving Mills & Manny Kurtz

Ballad

**A**  $(D_{MI}^9(MA7) A^7(\#5))$   
 $D_{MI} D_{MI}^{(MA7)} D_{MI}^7 D_{MI}^6$

In a sen - ti - men - tal mood I can see the stars come  
 kiss drifts a mel - o - dy so

$G_{MI} G_{MI}^{(MA7)} G_{MI}^7 (E^7) G_{MI}^6 A^7(\#5) (D_{MI}^7 B_{MI}^7(\#5) B^b_{MA}^9)$

thru my room while your lov - ing at - ti - tude is, like a  
 strange and sweet. In this sen - ti - men - tal bliss you make my

$A_{MI}^7 D^9 G_{MI}^7 C^7(\#9) 1. F^6_9 (break on head) (E_{MI}^7 A^7(\#5)) 2. F^6_9 (E^b_{MI}^9 A^b_{13})$

flame that lights the gloom. On the wings of ev - 'ry  
 par - a - dise com -

**B**  $D^b_{MA}^7 B^b_{MI}^7 E^b_{MI}^9 A^b_7 (G^b_{MA}^7 D^b_6 E^{13} B^b_7(\#5))$

Rose pet - als seem to fall. It's all like a dream to call you mine.

$E^b_{MI}^7 A^b_7 (F_{MI}^7) D^b_{MA}^7 B^b_{MI}^7 E^b_{MI}^9 A^b_7$

My heart's a light - er thing since you made this night a thing di -

$C^7_{SUS} C^7 (B^9(\#11) A^7(\#5))$

vine. In a sen - ti - men - tal

**C**  $(D_{MI}^9(MA7) A^7(\#5)) D_{MI} D_{MI}^{(MA7)} D_{MI}^7 D_{MI}^6 G_{MI} G_{MI}^{(MA7)}$

mood I'm with - in a world so heav - en - ly

Musical score showing two staves of music with lyrics and chord changes. The first staff contains the melody for "for I never dreamt that you'd be loving" and the second staff contains the melody for "sentimental me." Chords are written above the notes, with some in parentheses indicating Bill Evans' changes.

Chords in parentheses are Bill Evans' changes for head.

Chords in parentheses are Bill Evans' changes for head.

# In Case You Missed It

Bobby Watson

Fast Swing

$\text{♩} = 256$

Musical score for "In Case You Missed It" by Bobby Watson. The score is in G minor (one flat) and 4/4 time. It features a main melody in the first staff, a saxophone solo in the second staff, and a trumpet/alt saxophone solo in the third staff. The score includes various chords such as Gm7, Dm7(11), Ab/Bb, Fm7, Eb/F, and EbMA7. There are also performance instructions like "(rhythm simile)" and "(trp. & alto)".

(for solos only)

**B**  $G_{MI}^7$  ( $G^b_{MI}^7$ )  $F_{MI}^7$   $B^b7$   $E^b_{MA}^7$   $D^7(\#9)$

(bass walks in 4)

$C^9_{SUS}$   $B^9_{SUS}$   $B^b9_{SUS}$   $A_{MI}^{11}$   $D^7(\#9)$

$G_{MI}^7$   $F^{\#}_{MI}^7$   $F_{MI}^7$   $B^b7$   $E^b_{MA}^7$   $A^b_{13}$

$C_{MI}^7$   $F^{13}$   $D_{F^{\#}}$   $G_{MI}^7$   $D_{MI}^{7(11)}$   $A^b/B^b$   $E^b/F$

(rhythm like Intro)

$E^b/F$   $G_{MI}^7$   $D_{MI}^{7(11)}$   $A^b/B^b$   $F_{MI}^7$   $E^b_{MA}^7$

(trp., alto 8va b.)

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

(Trp. & Alto solo)

$G_{MI}^7$   $D_{MI}^{7(11)}$   $A^b/B^b$   $E^b/F$

*f*

(Vamp till cue)

(On cue)

$G_{MI}^7$   $D_{MI}^{7(11)}$   $A^b/B^b$   $E^b/F$  (3x's)

*mp* (unis.)

$G_{MI}^7$   $D_{MI}^{7(11)}$   $A^b/B^b$   $F_{MI}^7$   $E^b_{MA}^7$

(1) (Med. Swing)  $\text{♩} = 112$  NC.

*f* (trp.) (alto) (trp.) (alto)

Kicks are played for solos (first 16 bars of A may be played straight ahead after first chorus of each solo).



# In Case You Missed It (Rhythm)

Fast Swing

$\text{♩} = 256$

$G_{MI}^7$   $D_{MI}^{7(11)}$   $A_{Bb}^b$   $E_{F}^b$

$G_{MI}^7$   $D_{MI}^{7(11)}$   $A_{Bb}^b$   $F_{MI}^7$   $E_{bMA}^7$

**A**  $G_{MI}^7$   $D_{MI}^{7(11)}$   $A_{Bb}^b$   $E_{F}^b$

$G_{MI}^7$   $D_{MI}^{7(11)}$   $A_{Bb}^b$   $F_{MI}^7$   $E_{bMA}^7$

$G_{MI}^7$   $D_{MI}^{7(11)}$   $A_{Bb}^b$   $E_{F}^b$

$G_{MI}^7$   $D_{MI}^{7(11)}$   $A_{Bb}^b$   $F_{MI}^7$   $E_{bMA}^7$

**B**  $G_{MI}^7$  ( $G_{bMI}^7$ )  $F_{MI}^7$   $B_{b7}$   $E_{bMA}^7$   $D^{7(\#9)}$   $C_{SUS}^9$   $B_{SUS}^9$   $B_{b9}^9$

(bass walks in 4)

$A_{MI}^{11}$   $D^{7(\#9)}$   $G_{MI}^7$   $F_{\#MI}^7$   $F_{MI}^7$   $B_{b7}$   $E_{bMA}^7$   $A_{b13}$

$C_{MI}^7$   $F^{13}$   $D_{F\#}$   $G_{MI}^7$   $D_{MI}^{7(11)}$   $A_{Bb}^b$   $E_{F}^b$

$E_{F}^b$   $G_{MI}^7$   $D_{MI}^{7(11)}$   $A_{Bb}^b$   $F_{MI}^7$   $E_{bMA}^7$

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

$G_{MI}^7$   $D_{MI}^{7(11)}$   $A_{Bb}^b$   $E_{F}^b$

Vamp till cue (horns solo).  
On cue, play three more times,  
(*mp*, horn melody) then go on.

$G_{MI}^7$   $D_{MI}^7$   $A_{Bb}^b$   $E_{bMA}^7$

(11) (Med. Swing)  $\text{♩} = 112$  NC

Kicks are played for solos (first 16 bars of A may be played straight ahead after first chorus of each solo).  
Chord in parentheses is played during solos.

# Bright Jazz Waltz

# In Love With Night

Andy LaVerne

♩ = 170

**A**

Chords:  $B_{MA}^{7(b5)}$ ,  $B^b$ ,  $B^b_{13(b9)}$ ,  $E^b_{MA}^7$ ,  $B^b$ ,  $E^b_{MA}^7$ ,  $B^b$ ,  $B_{MA}^{7(b5)}$ ,  $B^b$ ,  $B^b_{13(b9)}$ ,  $A^{13}_{SUS}$ ,  $G\#^7$  (alt.),  $G^{13}_{SUS}$ ,  $F\#^7$  (alt.),  $F^{13}_{SUS}$ ,  $E^7$  (alt.),  $A^{13}_{SUS}$

(tenor)

(add pn., loco)

**B**

Chords:  $F\#^9_{SUS}$ ,  $E^b^9_{SUS}$ ,  $F\#^9_{SUS}$ ,  $E^b^9_{SUS}$ ,  $A^{13}_{SUS}$ ,  $G\#^7$  (alt.),  $G^{13}_{SUS}$ ,  $F\#^7$  (alt.),  $F^{13}_{SUS}$ ,  $E^7$  (alt.),  $A^{13}_{SUS}$

(tenor)

(add pn., loco)

last x: rit.

(Fine)

Solo on form (A|A|B)

After solos, D.C. al Fine

## Medium-Up Swing

## Inner Urge

Joe Henderson

A ♩ = 218

(tenor w/ bs. 8va b.)

**F<sup>♯</sup>MI<sup>7</sup>(♯11)<sup>(b5)</sup>** **F<sup>MA</sup>7<sup>(b5)</sup>**

(drums play time)

**F<sup>MA</sup>7<sup>(b5)</sup>** **E<sup>MA</sup>7<sup>(b5)</sup>**

**E<sup>b</sup>MA<sup>7</sup>(b5)** **D<sup>MA</sup>7<sup>(b5)</sup> E<sup>b</sup>MA<sup>7</sup>(b5)** **E<sup>b</sup>MA<sup>7</sup>(b5) D<sup>MA</sup>7<sup>(b5)</sup> E<sup>b</sup>MA<sup>7</sup>(b5) B<sup>MA</sup>7<sup>(b5)</sup> D<sup>b</sup>MA<sup>7</sup>(b5)**

(8va (opt.) - - ) (8va (opt.) - - )

**D<sup>b</sup>MA<sup>7</sup>(b5)** **C** **D<sup>b</sup>(omit 5)**

**B**

**E<sup>MA</sup>9** **D<sup>b</sup>MA<sup>9</sup>** **D<sup>MA</sup>9** **B<sup>MA</sup>9(♯11)**

$C_{MA}^9$        $A_{MA}^9$        $B^b_{13(\#11)}$        $G_{MA}^9$        $F^\#_{MI}7(\flat 5)$

**C** (Solos)

$F^\#_{MI}7(\flat 5)$        $F_{MA}7(\flat 5)$        $E^b_{MA}7(\flat 5)$        $D^b_{MA}7(\flat 5)$

**D**

$E_{MA}^9$        $D^b_{MA}^9$        $D_{MA}^9$        $B_{MA}^9$

$C_{MA}^9$        $A_{MA}^9$        $B^b_{13(\#11)}$        $G_{MA}^9$

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

**(Slower)**  
(♩ ≈ 132)

$G_{MA}^9$        $D_{MA}^9$        $B_{MA}^9$        $C_{MA}^9$        $A_{MA}^9$        $B^b_{13(\#11)}$        $G_{MA}^9$

Bass may walk at letter B for the head.  
 During solos, bass tends to walk in 2 at C and in 4 at D.  
 Head is played twice before and after solos.  
 Tenor sounds one octave lower than written.

# Invitation

Medium Swing or Ballad  
(or 12/8 Latin)

Lyric: Paul Francis Webster  
Music: Bronislau Kaper

**A**  $CMI^9$

You and your smile \_\_\_\_\_ hold a strange in - vi - ta - tion. \_\_\_\_\_

Some - how it seems we've shared our dreams, but where? \_\_\_\_\_

$(F^{13}(\flat 9)_{\flat 5})$   $F^{13}$   $B\flat^{13}(\flat 9)_{\flat 5})$   $B\flat^{13}$

**B**  $E\flat MI^9$

Time af - ter time \_\_\_\_\_ in a room full of stran - gers, \_\_\_\_\_ out of the

blue sud - den - ly you are there. \_\_\_\_\_ Wher -

$(A\flat^{13}(\flat 9)_{\flat 5})$   $A\flat^{13}$   $D\flat^{13}(\flat 9)_{\flat 5})$   $D\flat^{13}$

**C**  $C\sharp MI^9$

ev - er I go \_\_\_\_\_ you're the glow of temp - ta - tion, \_\_\_\_\_

$F\sharp 7(\flat 9)_{\sharp 5})$   $BMI^9$

glanc - ing my way \_\_\_\_\_ in the gray of the dawn. \_\_\_\_\_ And

$BMI^9$   $E7(\flat 9)_{\sharp 5})$   $AMI^9$

al - ways your eyes \_\_\_\_\_ smile that strange in - vi - ta - tion. \_\_\_\_\_ Then you are

$AMI^9$   $D7(\flat 9)_{\sharp 5})$   $GMI^9$

gone. \_\_\_\_\_ Where, oh, where have you gone? \_\_\_\_\_ How

$E\flat 9(\sharp 11)$   $D7(\flat 9)$   $G7(\sharp 5)$   $G7$

**D**  $C_{MI}^9$

long must I stay \_\_\_\_\_ in a world of il - lu - sion, \_\_\_\_\_ be where you

$C_{MI}^9$

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

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

are, so near yet so far a - part, \_\_\_\_\_

**E**  $E^{\flat}MI^9$

$B^9(\#11)$

Hop - ing you'll say, \_\_\_\_\_ with a warm in - vi - ta - tion, \_\_\_\_\_ "Where have you

$F^7(\#9)$

$B^{\flat 7}(\#9)$

$E^{\flat}MI^{(MA7)}$  ( $D^7$   $G^7$ )

been? Dar - ling come in, come in - to my heart."

# Isoar

Nguyễn Lê

Med. Straight 8th's

♩ = 154

**A**  $B_{MI}^7$  *1st x: gtr. 2nd x: sop.*  $B^b_{MA}^7$   $F/A$   $B^b/G^b$   $A/C$

$D_{MI}^7$   $B_{MI}^9(b5)$   $E^7_{SUS}$   $E^{13(b9)}$   $A_{MA}^9$   $C^\#$

$C_{MA}^7(\#5)$   $G_{MA}^7/B$   $C/F$   $A^9_{SUS}$   $A^{13(b9)}$

**B**  $G^\#_{MI}^7$   $G_{MA}^7$   $F^\#^7_{SUS}$   $F^\#/E$   $B/D^\#$   $C^\#^9_{SUS}$   $A/F$

*(gtr. & sop.)*

**C**  $A/F$   $D_{MA}^7$   $A/C^\#$   $D/F^\#$   $G_{MA}^7$   $G^\#_{MI}^7(b5)$   $C^\#/A$

$F^\#/A^\#$   $B_{MA}^9$   $C^\#/E^\#$   $F^\#/D$   $B/D^\#$   $E^{6/9}$   $F^\#_{SUS}$   $G^\#_{MI}^7$

1.  $D_{MA}^7(13)$   $D^\#^9_{SUS}$   $A/F$  2.  $D_{MA}^7(13)$   $E^b^9_{SUS}$   $C^b_{MA}^9$   $A^b_{MA}^7$

$G/F$   $C/E$   $E/C$   $D_{MI}^7$   $A_{MI}^7$   $G_{MA}^7$   $G^\#_{MI}^7(b5)$   $F^\#/A^\#$

**D**  $B_{MI}^7$   $B^b_{MA}^7$   $F/A$   $B^b/G^b$   $A/C$

(gtr.)

$D_{MI}^7$   $B_{MI}^9(b5)$   $E^7_{SUS}$   $E^{13}(b9)$   $A_{MA}^9$   $C^\sharp$

$C_{MA}^7(\sharp 5)$   $G_{MA}^7$   $B$   $C/F$

(add sop.) (gtr.)

(gtr.)  $A^9_{SUS}$   $C^9_{SUS}$   $F^\sharp_{MI}^7$   $E^9_{SUS}$

(sop.)

$E^9_{SUS}$   $G/E^b$   $C_{MI}^{13}$

$C_{MI}^{13}$

(Vamp, fill & fade)

Solo on **A**  
 Play BCC after each solo.  
 After last solo, play BCCD  
 to Coda.

Recording has an Intro not included on this chart.





Photo by Val Wilmer

**JOE HENDERSON**

# Isotope

Joe Henderson

Med. Swing

♩ = 184

**A** (in 2)

(tenor)

(piano)

Chords: C7, Eb7, D7, G7, C7

Chords: F7, Bb7, C7, A9 SUS, Ab9 SUS

(on repeat)



Chords: Ab9 SUS, DMI7, G7, C7, A7, Gb7, Eb7

**B** (Solos) (in 4)

Chords: C7, F7, Bb7, C7, A7, Ab7, G7, C7, A7, Gb7, Eb7

Solo on **B**.

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



Chords: C7, A7, Gb7, Eb7, C7

Head is played twice before and after solos.

Piano comps during head as well as playing the counter-melody.

# It Always Is

Tom Harrell

Med-Fast Swing

$\text{♩} = 230$

**A** *(trp.)*

Chords:  $E^b_{MI}7$ ,  $D^b_{MA}7$ ,  $C_{MI}11$ ,  $F^9_{SUS}$ ,  $B^b_{MI}11$ ,  $E^b_{MI}9$ ,  $A^b13$ ,  $D^b_{MA}9$ ,  $G^b_{MA}7$ ,  $A^b_{MI}11$ ,  $F^{\#}_{MI}11$ ,  $B^9_{SUS}$

dr. fill -----

**(Latin)**

Chords:  $D^b$ ,  $E^b$ ,  $E^b6/9$ ,  $D^b$ ,  $E^b$ ,  $B^b_{MI}7$ ,  $A^b_{MA}7$ ,  $G_{MI}9$

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

**B** **(Swing)**

Chords:  $G_{MI}9$ ,  $C^{13}_{SUS}$ ,  $F_{MI}11$ ,  $F_{MI}11$ ,  $B^b13_{SUS}$ ,  $E^b_{MA}7$

dr. fill -----

**(Latin)**

Chords:  $A^b_{MA}7$ ,  $A^b_{MI}11$ ,  $F^{\#}_{MI}11$ ,  $B^9_{SUS}$ ,  $D^b$ ,  $E^b$ ,  $E^b6/9$

dr. fill -----

Chords:  $E^b6/9$ ,  $D^b$ ,  $E^b$ ,  $E^b6/9$

**C** **(Swing)**

Chords:  $E_{MI}11$ ,  $F^{\#}_{MI}7(b5)$ ,  $B7(b9)$ ,  $E_{MI}11$ ,  $D_{MI}7(11)$ ,  $G7$

(bass walks in 4)

Musical staff with notes and chords:  $C_{MA}^7$ ,  $D_{MI}^7(11)$ ,  $G^7$ ,  $E^b_{MI}^7$ ,  $D^b_{MA}^7$ ,  $C_{MI}^{11}$

(Solos)  
 D  $C_{MI}^{11}$   $F^9_{SUS}$   $B^b_{MI}^7$   $E^b_{MI}^7$   $A^b7$

$D^b_{MA}^7$   $A^b13$   $A^b_{MI}^7$   $F^{\#}_{MI}^7$   $B^7$

(Latin)  
 $D^b$   $E^b$   $E^b6/9$   $D^b$   $E^b$   $E^b6/9$   
 (bs. w/ pn. 8va b.)

(Swing)  
 E  $G_{MI}^7$   $C^9_{SUS}$   $F_{MI}^7$   $B^b_{MI}^7$   $E^b7$

$A^b_{MA}^7$   $D^b_{MA}^7$   $A^b_{MI}^7$   $F^{\#}_{MI}^7$   $B^7$

(Latin)  
 $D^b$   $E^b$   $E^b6/9$   $D^b$   $E^b$   $E^b6/9$

(Swing)  
 F  $E_{MI}^7$   $F^{\#}_{MI}^7(b5)$   $B^7$   $E_{MI}^7$   $D_{MI}^7$   $G^7$

$C_{MA}^7$   $D_{MI}^7$   $G^7$  Till cue  $C_{MA}^7$   $E^b_{MI}^7$   $D^b_{MA}^7$  On cue  $C_{MA}^7$

Solo on DEF. To end last solo, take 'On cue' ending, D.C. al Coda

(Latin) (Trp. & Ten. solo)  
 $E^b_{MI}^7$   $D^b_{MA}^7$   $E^b$   $F$   $F^6/9$   $E^b$   $F$   $E^b_{MI}^7$   $D^b_{MA}^7(b5)$   
 (bs.) Vamp, solo & fade

Med.-Fast Swing

# It Always Is (Harmony)

$\text{♩} = 230$

**A** (ten.)

Musical notation for section A, first staff. It begins with a treble clef, a common time signature, and a key signature of two flats (B-flat and E-flat). The melody starts with a quarter rest, followed by a quarter note B-flat, a quarter note E-flat, and a quarter note D. There are two measures of rests, each containing a quarter note G. The melody continues with a quarter note F, a quarter note E-flat, a quarter note D, and a quarter note C. There are two more measures of rests, each containing a quarter note G. The melody concludes with a quarter note F, a quarter note E-flat, and a quarter note D.

(Latin)

Musical notation for section A, second staff. It continues the melody from the first staff. It features a quarter note B-flat, a quarter note E-flat, a quarter note D, and a quarter note C. There are two measures of rests, each containing a quarter note G. The melody continues with a quarter note F, a quarter note E-flat, a quarter note D, and a quarter note C. There are two more measures of rests, each containing a quarter note G. The melody concludes with a quarter note F, a quarter note E-flat, and a quarter note D.

**B** (Swing)

Musical notation for section B, first staff. It begins with a quarter rest, followed by a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D, and a quarter note C. There are two measures of rests, each containing a quarter note G. The melody continues with a quarter note F, a quarter note E-flat, a quarter note D, and a quarter note C. There are two more measures of rests, each containing a quarter note G. The melody concludes with a quarter note F, a quarter note E-flat, and a quarter note D.

(Latin)

Musical notation for section B, second staff. It continues the melody from the first staff. It features a quarter note B-flat, a quarter note E-flat, a quarter note D, and a quarter note C. There are two measures of rests, each containing a quarter note G. The melody continues with a quarter note F, a quarter note E-flat, a quarter note D, and a quarter note C. There are two more measures of rests, each containing a quarter note G. The melody concludes with a quarter note F, a quarter note E-flat, and a quarter note D.

**C** (Swing)

Musical notation for section C, first staff. It begins with a quarter note G, a quarter note F, a quarter note E-flat, a quarter note D, and a quarter note C. There are two measures of rests, each containing a quarter note G. The melody continues with a quarter note F, a quarter note E-flat, a quarter note D, and a quarter note C. There are two more measures of rests, each containing a quarter note G. The melody concludes with a quarter note F, a quarter note E-flat, and a quarter note D.

Musical notation for section C, second staff. It continues the melody from the first staff. It features a quarter note B-flat, a quarter note E-flat, a quarter note D, and a quarter note C. There are two measures of rests, each containing a quarter note G. The melody continues with a quarter note F, a quarter note E-flat, a quarter note D, and a quarter note C. There are two more measures of rests, each containing a quarter note G. The melody concludes with a quarter note F, a quarter note E-flat, and a quarter note D.

**D** (Solos)

$C_{MI}^{11}$   $F^9_{sus}$   $B^b_{MI}^7$   $E^b_{MI}^7$   $A^b^7$

Harmony notation for section D, first row. It consists of four measures of chords:  $C_{MI}^{11}$ ,  $F^9_{sus}$ ,  $B^b_{MI}^7$ , and  $E^b_{MI}^7$   $A^b^7$ . Each measure is represented by a staff with diagonal lines.

$D^b_{MA}^7$   $A^b^{13}$   $A^b_{MI}^7$   $F^{\#}_{MI}^7$   $B^7$

Harmony notation for section D, second row. It consists of four measures of chords:  $D^b_{MA}^7$ ,  $A^b^{13}$ ,  $A^b_{MI}^7$ , and  $F^{\#}_{MI}^7$   $B^7$ . Each measure is represented by a staff with diagonal lines.

(Latin)

$D^b_{Eb}$   $E^b^6_9$   $D^b_{Eb}$   $E^b^6_9$

Harmony notation for section D, third row. It consists of four measures of chords:  $D^b_{Eb}$ ,  $E^b^6_9$ ,  $D^b_{Eb}$ , and  $E^b^6_9$ . Each measure is represented by a staff with diagonal lines.

**E** Swing  
 G<sub>MI</sub><sup>7</sup> C<sup>9</sup><sub>SUS</sub> F<sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>7</sup> E<sup>b7</sup>

A<sup>b</sup><sub>MA</sub><sup>7</sup> D<sup>b</sup><sub>MA</sub><sup>7</sup> A<sup>b</sup><sub>MI</sub><sup>7</sup> F<sup>#</sup><sub>MI</sub><sup>7</sup> B<sup>7</sup>

Latin  
 D<sup>b</sup>/<sub>E<sup>b</sup></sub> D<sup>b</sup>/<sub>E<sup>b</sup></sub> E<sup>b6</sup>/<sub>9</sub> E<sup>b6</sup>/<sub>9</sub>

**F** Swing  
 E<sub>MI</sub><sup>7</sup> F<sup>#</sup><sub>MI</sub><sup>7(b5)</sup> B<sup>7</sup> E<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>

C<sub>MA</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> Till cue C<sub>MA</sub><sup>7</sup> E<sup>b</sup><sub>MI</sub><sup>7</sup> D<sup>b</sup><sub>MA</sub><sup>7</sup> On cue C<sub>MA</sub><sup>7</sup>

Solo on DEF. To end last solo, take 'On cue' ending D.C. al Coda

Latin E<sup>b</sup>/<sub>F</sub> Trp. & Ten. solo F<sup>6</sup>/<sub>9</sub> E<sup>b</sup>/<sub>F</sub> E<sup>b</sup><sub>MI</sub><sup>7</sup> D<sup>b</sup><sub>MA</sub><sup>7(b5)</sup>

Vamp, solo & fade

Tenor sounds one octave lower than written.

# Jean de Fleur

Grant Green

Med-Fast Swing (Intro)

♩ = 226

(gtr. ten.)  $G^{\#}MI^7$   $F^{\#}MI^9$   $G^{\#}MI^7$   $A^{\#}MA^7$   
 (bass walks in 4 throughout)  $G^{\#}MI^7$   $F^{\#}MI^9$   $G^{\#}MI^7$   $A^{\#}MA^7$   $B^b13$   
 (ten. gtr.)  $A^{\#}MA^7$   $B^b13$   $A^{13}$   $A^b13$   $A^{13}$   $B^b13$  (ten., gtr. & vibes)  
**A**  $B^b13$   $A^{13}$   $A^b13$   $A^{13}$   $B^b13$   
 $B^b13$   $A^{13}$   $A^b13$   $D^{13}$   $D^b13$   
 $D^b13$   $C^{13}$   $B^{13}$   
 $B^{13}$   $B^b13$   $A^{13}$   
 (gtr. ten.)  $G^{\#}MI^7$   $F^{\#}MI^9$   $G^{\#}MI^7$   $A^{\#}MA^7$   
 (ten. gtr.)  $G^{\#}MI^7$   $F^{\#}MI^9$   $G^{\#}MI^7$   $A^{\#}MA^7$   
**B**  $B^bMI^9$   $E^b7(b9)$   $A^bMA^7$   $D^b9$   $A^bMA^7$   
 (gtr. & vibes w/ ten. 8va b.)  $A^bMI^9$   $D^b7(b9)$   $G^bMA^7$   $B^9$   $G^bMA^7$

F#MI<sup>9</sup> B<sup>7</sup> E<sup>MA</sup><sup>7</sup> C#MI<sup>7</sup>

BbMI<sup>7(b5)</sup> Eb<sup>7(b9)</sup> Ab<sup>MA</sup><sup>7</sup> GMI<sup>7(11)</sup> C<sup>7(#9)</sup>

(ten., gtr., & vibes)

**C** Bb<sup>13</sup> A<sup>13</sup> Ab<sup>13</sup> A<sup>13</sup> Bb<sup>13</sup>

Bb<sup>13</sup> A<sup>13</sup> Ab<sup>13</sup> D<sup>13</sup> Db<sup>13</sup>

Db<sup>13</sup> C<sup>13</sup> B<sup>13</sup>

B<sup>13</sup> Bb<sup>13</sup> A<sup>13</sup>



G#MI<sup>7</sup> F#MI<sup>9</sup> G#MI<sup>7</sup> A<sup>MA</sup><sup>7</sup>

G#MI<sup>7</sup> F#MI<sup>9</sup> G#MI<sup>7</sup> A<sup>MA</sup><sup>7</sup>

G#MI<sup>7</sup> F#MI<sup>9</sup> G#MI<sup>7</sup> A<sup>MA</sup><sup>7</sup>

G#MI<sup>7</sup> F#MI<sup>9</sup> G#MI<sup>7</sup> A<sup>MA</sup><sup>7</sup>

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

(Vamp, fill & fade)

Kicks are not played for solos (except last 8 bars of letter C may be played under the last chorus of each solo).



Jazz Waltz  
(Medium Slow or Fast)

# The Jitterbug Waltz

Thomas "Fats" Waller

**A**

$E^{\flat 6/9}$

$A^{\flat 9}$   $(B^{\flat 7(\#5)})$

$E^{\flat 6/9}$

$(C^7) GMI^7$   $C^7$   $(C^7) GMI^7$   $C^7$

**B**

$F^9$

$(FMI^7(\#5)) A^{\flat}MI^6$   $B^{\flat 13}$   $D^{\flat 9(\#11)}$

$F^7$   $B^{\flat 7}$  1. (optional ad lib.)

(opt. ad lib.)  $GMI^7$   $C^7$   $FMI^7$   $B^{\flat 7}$

2.  $FMI^7$   $B^{\flat 13}$   $E^{\flat 6}$   $A^{\flat 6}$   $E^{\flat 6/9}$   $(E^9) (B^{\flat 7})$

1st ending as originally played by "Fats" Waller.

$B^{\flat 7}$   $CMI^7$   $C^{\#07}$   $B^{\flat 7}$   $D$   $F^9$   $B^{\flat 7}$   $F^{13}$   $B^{\flat 7}$  *tr*

# John's Waltz

Bright Jazz Waltz

John Abercrombie

$\text{♩} = 190$

**A**

**B**

Solo on form (AB)

**(Ending)**

rit. ....

Head is played once before and after solos.  
Melody is freely interpreted.

On recording, head is played as an Intro:

- 20 bars rubato, guitar solos
- 10 bars in time, guitar plays melody. (Then play entire head in time.)

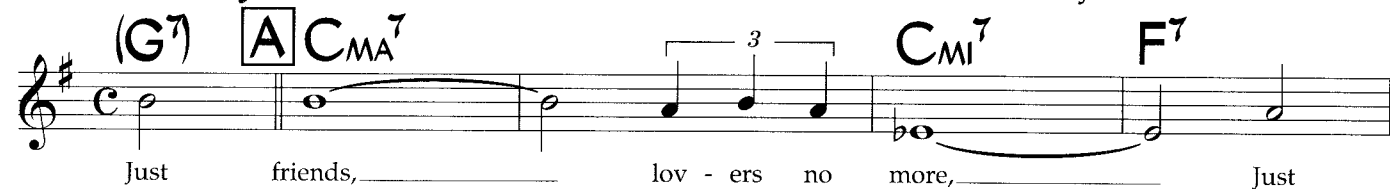
Medium Swing

## Just Friends

Music: John Klenner

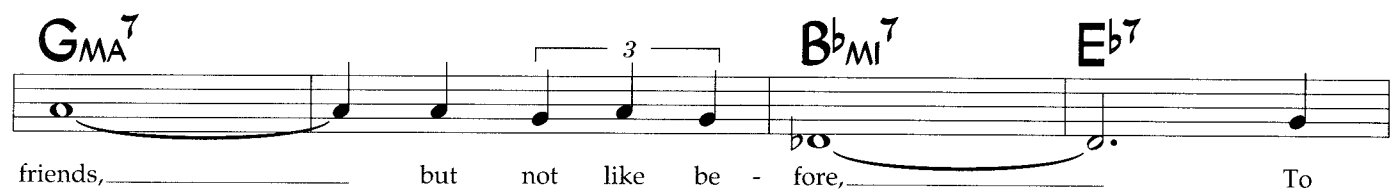
Lyric: Sam M. Lewis

(G<sup>7</sup>) A C<sub>MA</sub><sup>7</sup> C<sub>MI</sub><sup>7</sup> F<sup>7</sup>



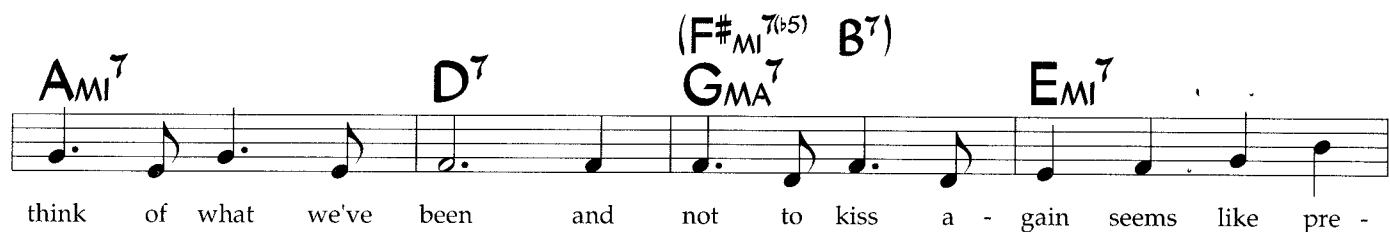
Just friends, \_\_\_\_\_ lov - ers no more, \_\_\_\_\_ Just

G<sub>MA</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>7</sup> E<sup>b</sup><sub>7</sub>



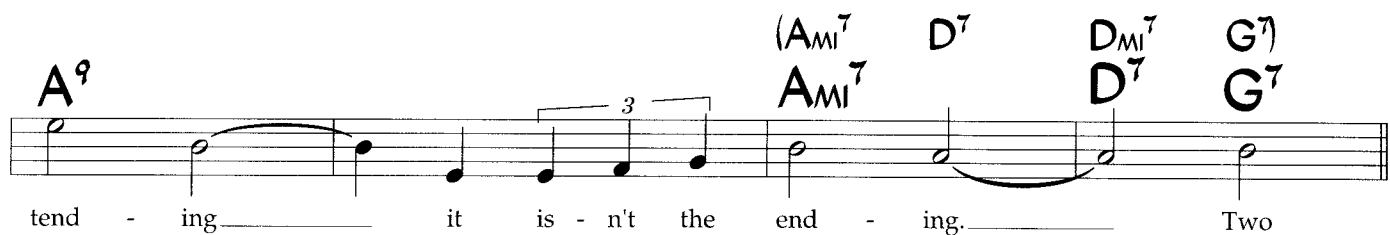
friends, \_\_\_\_\_ but not like be - fore, \_\_\_\_\_ To

A<sub>MI</sub><sup>7</sup> D<sup>7</sup> (F<sup>#</sup><sub>MI</sub><sup>7(b5)</sup> B<sup>7</sup>) G<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup>



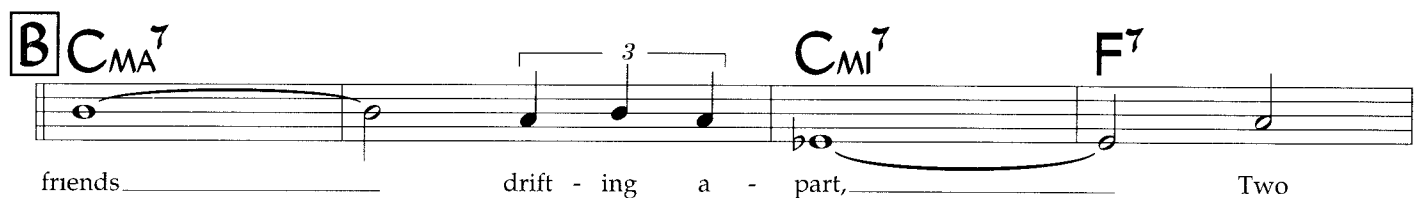
think of what we've been and not to kiss a - gain seems like pre -

A<sup>9</sup> (A<sub>MI</sub><sup>7</sup> D<sup>7</sup>) A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>



tend - ing \_\_\_\_\_ it is - n't the end - ing. \_\_\_\_\_ Two

B C<sub>MA</sub><sup>7</sup> C<sub>MI</sub><sup>7</sup> F<sup>7</sup>



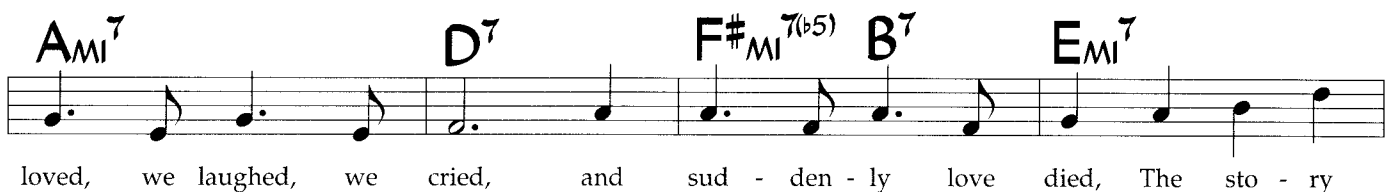
friends \_\_\_\_\_ drift - ing a - part, \_\_\_\_\_ Two

G<sub>MA</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>7</sup> E<sup>b</sup><sub>7</sub>



friends, \_\_\_\_\_ but one brok - en heart, \_\_\_\_\_ We

A<sub>MI</sub><sup>7</sup> D<sup>7</sup> F<sup>#</sup><sub>MI</sub><sup>7(b5)</sup> B<sup>7</sup> E<sub>MI</sub><sup>7</sup>



loved, we laughed, we cried, and sud - den - ly love died, The sto - ry

A<sup>9</sup> A<sub>MI</sub><sup>7</sup> D<sup>7</sup> G<sup>6</sup> (D<sub>MI</sub><sup>7</sup> G<sup>7</sup>)



ends and we're just friends.

# Just Squeeze Me

Music: Duke Ellington

Lyric: Lee Gaines

Medium-Slow Swing

**A**  $F_{MA}^7$   $G_{MI}^7$   $A_{MI}^7$   $C^{13}$   $F_{MA}^7$   $B^b_{MA}^7$   $A_{MI}^7$   $D^{7(b9)}$

Treat me sweet and gen - tle when you say good - night, Just squeeze

$G_{MI}^7$   $C^9_{SUS}$   $C^7$   $F_{MA}^7$   $D^7$   $G_{MI}^7$   $C^7$

me, but please don't tease me.

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

I get sen - ti - men - tal when you hold me tight, Just squeeze

$G_{MI}^7$   $C^9_{SUS}$   $C^7$   $F_{MA}^7$   $C^{7(\#9)}$

me, but please don't tease me.

**B**  $F^7$

Miss - ing you since you went a - way, sing - ing the blues a - way each day,

$B^b_{MA}^7$   $A^b_9$   $G^7$

count - ing the nights and wait - ing for you. I'm in the mood to let you know

$G^7$   $G_{MI}^7$   $C^9_{SUS}$   $C^9$

I nev - er knew I loved you so, Please say you love me too.

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

When I get this feel - in', I'm in ec - sta - sy, So squeeze

$G_{MI}^7$   $C^9_{SUS}$   $C^7$   $F_{MA}^7$   $D^7$   $G_{MI}^7$   $C^7$

me, but please don't tease me.

Bass may walk in 2 for letters A & C; in 4 for letter B and solos.



Photo by Francis Wolff, courtesy of Mosaic Images

**BOBBY HUTCHERSON**

# Just You, Just Me

Medium or Bright

Lyric: Raymond Klages

Music: Jesse Greer

**A**  $C^{6/4}$   $A^7$   $D_{MI}^7$   $G^7$

Just you, just me.

$C$   $(C^7/B^b)$   $C^7$   $F_{MA}^7$   $A$   $F_{MI}^6$   $A^b$   $C^{6/G}$   $G^7$   $C$   $(G^7)$

Let's find a co - zy spot to cud - dle and coo.

$C^{6/4}$   $A^7$   $D_{MI}^7$   $G^7$

Just us, just we.

$C$   $(C^7/B^b)$   $C^7$   $F_{MA}^7$   $A$   $F_{MI}^6$   $A^b$   $C^{6/G}$   $G^7$   $C^{6/4}$

I've missed an aw - ful lot, my trou - ble is you.

**B**  $G_{MI}^7$   $C^9$   $F^6$   $B^b9(\#11)$   $B^b7$

Oh, gee. What are your charms for?

$C^{6/4}$   $E^7$   $A_{MI}^7$   $D^{13}$   $G^7$

What are my arms for? Use your im - ag - i - na - tion.

**C**  $C^{6/4}$   $A^7$   $D_{MI}^7$   $G^7$

Just you, just me.

$C$   $(C^7/B^b)$   $C^7$   $F_{MA}^7$   $A$   $F_{MI}^6$   $A^b$   $C^{6/G}$   $G^7$   $C^6$   $(G^7)$

I'll tie a lov - er's knot 'round won - der - ful you.

# Kahlil the Prophet

Jackie McLean

Freely

(Intro)

A

(Fast Swing)

(unis.) ♩ = 264

(unis.)

dr. fill ----- 1. 2.

$A^{\flat}7_{SUS}$   $G7_{SUS}$   $F^{\#}7_{SUS}$   $C7_{SUS}$   $A^{\flat}MA^{\flat}7/G$

*mf* (alto trb.)

dr. fill -----  $\odot$  dr. fill -----

$F^{\flat}6/C$  *f*  $G^{\flat}/G$   $G/A^{\flat}$   $F^{\flat}7(\#9/\#5)$

(unis.) (alto trb.)

(Solos)  $F_{MI}$   $F^{\#}_{MI}$   $G_{MI}$

8 8 8

After solos, D.C. al Coda

$\odot$  (unis.)

$G^{\flat}/G$   $G/A^{\flat}$   $F^{\flat}7(\#9/\#5)$

dr. fill -----

Drums play kicks and fills for head (no time).  
 Bass walks in 4 for solos.  
 Letter A is repeated before and after solos.  
 On the repeat of the out head, alto plays one octave higher, starting in bar 9 of letter A.



Medium

# Knock on Wood

Eddie Floyd  
& Steve Cropper

(Intro)

(horns) **F** **A<sup>b</sup>** **B<sup>b</sup>** **C** **E<sup>b</sup>** **C** I don't wan - na

(bs.)

**A**

**S** lose this good thing that I got 'cause if I do

**B<sup>b</sup>7(13)** etc.

(bs.) (bs. etc.)

I will sure - ly, sure - ly lose a lot, 'cause your love

**F<sup>7</sup>**

(horns) (omit 1st x)

is bet - ter than an - y love I know. It's like thun-

**B<sup>b</sup>7(13)**

der, light - nin'. The way you love me is fright - nin'. I bet - ter

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

(top notes of chords)

knock on wood, Ba by.

(drs.) **F7** **F** **A<sup>b</sup>** **B<sup>b</sup>**

(bs./pn./gtr.) (top notes of chords)

1. I'm not super

2.

**C** **E<sup>b</sup>** **C** **C** **B<sup>b</sup>** **A<sup>b</sup>**

**B**

**G7** **A7** **B<sup>b</sup>7** **B<sup>b</sup>7** **A7** **No**

(horns, octaves) D.S. al Coda (no repeat)

Oh, yeah think I bet-ter knock, (knock, knock) on wood. Think I bet-ter

**F7** **B<sup>b</sup>7** **F7** **B<sup>b</sup>7**

(horns, top note of chords) Vamp & fade

Second verse:

I'm not superstitious about ya,  
 but I can't take no chance.  
 Got me spinnin', baby.  
 Baby, I'm in a trance.  
 'Cause your love is better  
 than any love I know.  
 It's like thunder... (like 1st verse)

Third verse:

No secret, that woman  
 fills my lovin' cup.  
 'Cause she sees to it  
 that I get enough.  
 Just one touch from her,  
 you know it means so much.  
 It's like thunder... (like 1st verse)



Photo by Jerry Stoll

LARRY DUNLAP & BOBBE NORRIS

# The Lamp Is Low

Ballad or Medium  
(or Latin)

(Based on Maurice Ravel's "Pavane")

Lyric: Mitchell Parish  
Music: Peter De Rose  
& Bert Shefter

**A**  $(D^{13}_{SUS} A_{MI}^9)$   $D^{13}_{SUS}$   $D^7$

Dream \_\_\_\_\_ be - side me in the mid - night

$G^{6/4}$   $C^9$   $(G^6 B_{MI}^7)$   $E^7$

glow. \_\_\_\_\_ The lamp is low. \_\_\_\_\_

$(D^{13}_{SUS} A_{MI}^9)$   $D^{13}_{SUS}$   $D^7$

Dream \_\_\_\_\_ and watch the shad - ows come and

$G^{6/4}$   $C^9$   $G^{6/4}$

go. \_\_\_\_\_ the lamp is low. \_\_\_\_\_

**B**  $D_{MI}^7$   $G^7_{SUS}$   $G^9$

While \_\_\_\_\_ you lin - ger in my arms, my

$C_{MA}^7$   $(C_{MI}^7 F^7 B^b_{MI}^7 E^b^7)$   $F^7$

lips will sigh, \_\_\_\_\_ "I love you so." \_\_\_\_\_

**C**  $(D^{13}_{SUS} A_{MI}^9)$   $D^{13}_{SUS}$   $C^7$

Dream \_\_\_\_\_ the sweet - est dream we'll ev - er

$B_{MI}^7$   $E^7$   $(E^b_{MA}^7 A_{MI}^7(b5))$   $D^7(b9)$

know. \_\_\_\_\_ To - night the moon is high, \_\_\_\_\_ the lamp is

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

low. \_\_\_\_\_

# Last Nite

Medium Funk

(light guitar fills start 5th x)

Larry Carlton

♩ = 103

(8x's)

C bass

(elec. pn., start 5th x)

B<sub>SUS</sub>/C

B<sup>b</sup><sub>SUS</sub>/C

(gtr., 8th x)

A

B/C

B<sup>b</sup><sub>SUS</sub>/C

B/C

B<sup>b</sup><sub>SUS</sub>/C

D<sup>7</sup>(#9)

G<sup>7</sup>(#9)

B/C

B<sup>b</sup><sub>SUS</sub>/C

B/C

B<sup>b</sup><sub>SUS</sub>/C

D<sup>7</sup>(#9)

B<sup>7</sup>(#9)

E<sub>MI</sub><sup>7</sup>

E<sup>b</sup>(add 9)

E

A<sup>9</sup><sub>SUS</sub>

A<sup>7</sup>

D<sub>MI</sub><sup>7</sup>

G<sup>13</sup>(b9)

E<sup>b</sup><sub>MA</sub><sup>7</sup>(#11)

D<sup>b</sup><sub>MA</sub><sup>7</sup>(#11)

C bass

B<sub>SUS</sub>/C

B<sup>b</sup><sub>SUS</sub>/C

C bass

B<sup>b</sup><sub>SUS</sub>/C

G<sub>SUS</sub>/C

(elec. pn.)

(gtr., 1st x only)

B<sup>b</sup><sup>9</sup>

A<sub>MI</sub><sup>11</sup>

(elec. pn.)

B<sup>b</sup><sup>9</sup>

A<sub>MI</sub><sup>9</sup>

G<sub>MI</sub><sup>9</sup>

C<sup>13</sup>

(gtr.)

$F_{MA}^7$   $C^{(add\ 9)}$   
 $E$   $D^9$   $G^{13}(\flat 9)$

$C$  bass  $B_{SUS}$   $C$   $B\flat_{SUS}$   $C$   $C$  bass  $B\flat_{SUS}$   $C$   $G_{SUS}$   $C$

(elec. pn.)

C (Solos)  $C_{MI}^7$  D  $B\flat^9$

32 16

Solo on CD.  
 Last soloist solos over  
 letter B in place of letter D.  
 Then D.S. al Coda

$E\flat_{MA}^7(\sharp 11)$   $D\flat_{MA}^7(\sharp 11)$   $E\flat_{MA}^7(\sharp 11)$   $D\flat_{MA}^7(\sharp 11)$   $C_{MI}^{11(MA7)}$

rall. ---

Melody is somewhat freely interpreted.

Medium Funk

J = 103

# Last Nite (Bass)

(CMI<sup>7</sup>) (8x's)

(slap bass)

**A** (CMI<sup>7</sup>) D<sup>7(#9)</sup> G<sup>7(#9)(#5)</sup>

(sample bass line)

(CMI<sup>7</sup>) D<sup>7(#9)</sup> B<sup>7(#9)</sup>

E<sub>MI</sub><sup>7</sup> E<sup>b(add 9)</sup> A<sup>9 sus</sup> A<sup>7</sup>

D<sub>MI</sub><sup>7</sup> G<sup>13(b9)(b5)</sup> E<sup>b</sup>MA<sup>7(#11)</sup> D<sup>b</sup>MA<sup>7(#11)</sup>

(CMI<sup>7</sup>) 2

**B** B<sup>b9</sup> A<sub>MI</sub><sup>11</sup>

B<sup>b9</sup> A<sub>MI</sub><sup>9</sup> G<sub>MI</sub><sup>9</sup> C<sup>13</sup>

Musical staff with notes and chords:  $F_{MA}^7$ ,  $C^{(add\ 9)}$   $E$ ,  $D^9$ ,  $G^{13(b9)(b5)}$

Musical staff with notes and a double bar line with a  $2$  above it.

Musical staff with a long line and boxes containing  $C$  and  $D\ B^b7$ , with numbers  $32$  and  $16$  below.

Solo on CD.  
 Last soloist solos over letter B  
 in place of letter D.  
 Then D.S. al Coda

Musical staff with notes and chords:  $E^b_{MA}7(\#11)$ ,  $D^b_{MA}7(\#11)$ ,  $E^b_{MA}7(\#11)$ ,  $D^b_{MA}7(\#11)$ ,  $C_{MI}^{11(MA7)}$

rall. -----



# Last Season

Maria Schneider

Freely

(Intro)

(piano only)

$E^b_{MI}{}^9$   $G^9(\#5)$   $G^b_{MA}{}^7$   $C^7(\flat9)$   $B^{13}$   $B^b_{13(\flat9)}$   $E^b_{MI}{}^{11}$   $A^b_{13(\flat9)}$   $G^7(\#9)$   $G^b$   $B^{13(\#11)}$

(Straight 8th's)

$\text{♩} = 124$

$B^b_{13}$   $A^{13(\flat9)}$   $A^b_{MI}{}^9$   $A^b_{MI}{}^9$   $B^b$   $B^{13}$   $A^b_{MI}{}^9$   $A^b_{MI}{}^9$   $B^b$   $E^b_{MI}{}^7$

(add rhythm)

**A**

(melody) *mp*

$E^b_{MI}{}^7$   $C^b_{MA}{}^7$

(counter-melody 2nd x) (2nd x)

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

$G^{13(\flat9)}$   $G^{13(\#11)}$   $G^b$   $E^b_{MI}{}^9$   $F$   $F^7(\text{alt.})$   $B^b_{13(\#11)}$   $B^b_{13(\flat9)}$   $A^{13(\flat9)}$   $A^b_{MI}{}^7$   $B^b$

$(A^b_{MI}{}^7 / B^b)$   $B^7$   $A^b_{MI}{}^9 / B^b$

(counter-melody) (Solos)

2.  $A^b_{MI}{}^7$   $B^b$   $B$   $E^b_{MI}{}^7$   $C^b_{MA}{}^7$

(1st x only) (horns, behind solo - opt.)

$A^b_{MI}{}^7$   $B^b_{7(\text{alt.})}$   $E^b_{MI}{}^7$   $E^b_{MI}{}^7$   $(C^b_{MA}{}^7)$

$C^b_{MA}{}^7$   $A^b_{MI}{}^7$   $B^b_{7(\text{alt.})}$   $E^b_{MI}{}^7$

**C** C<sup>7(alt)</sup> B<sup>9</sup> B<sup>b13(b9)</sup> A<sup>13(b9)</sup> (G<sup>7(#11)</sup>) A<sup>bMI<sup>7</sup></sup>

B<sup>b7(alt)</sup> E<sup>bMI<sup>7</sup></sup> D<sup>7(#9)</sup> D<sup>bMI<sup>7(11)</sup></sup> G<sup>b13(b9)</sup> B<sup>9(#11)</sup> E<sup>13</sup> (b)

F<sup>MI<sup>7(b5)</sup></sup> B<sup>b7(alt)</sup> Till cue E<sup>bMI<sup>7</sup></sup> On cue E<sup>bMI<sup>7</sup></sup>

(p/u's) Solo on BC. (end solo) (melody)

Take 'On cue' ending to end last solo.

**D** E<sup>bMI<sup>7</sup></sup> C<sup>bMA<sup>7</sup></sup> C<sup>bMA<sup>7</sup></sup> B<sup>b</sup> A<sup>bMI<sup>7</sup></sup>

*f*

(melody)

A<sup>bMI<sup>7</sup></sup> B<sup>b7(alt)</sup> E<sup>bMI<sup>9</sup></sup>

(counter-melody)

G<sup>13(#9)</sup> G<sup>b13</sup> B<sup>13(b9)</sup> E<sup>13(#9)</sup>

F<sup>MI<sup>7(b5)</sup></sup> B<sup>b7(alt)</sup> E<sup>bMI<sup>7</sup></sup>

*mf* *mp*

E<sup>bMI<sup>11</sup></sup>

D.S. al Coda

E<sup>bMI<sup>7</sup></sup> E<sup>bMI<sup>11</sup></sup> C<sup>bMA<sup>9(#11)</sup></sup>

4) (rit.) *mf*

This chart has been simplified from the composer's score.

# Last Season (Piano/Rhythm)

Freely

(Intro)

Chords:  $E^b_{MI}^9$   $G^{9(\#5)}$   $G^b_{MA}^7$   $C^{7(b9)}$   $B^{13}$   $B^b_{13(b9)}$   $E^b_{MI}^{11}$   $A^b_{13(b9)}$

(solo piano)

Chords:  $G^{7(\#11)}$   $G^b_{13(\#11)}$   $B^b_{13}$   $A^{13(b9)}$   $A^b_{MI}^9$   $B^b$   $B^{13}$   $A^b_{MI}^9$   $B^b$

(Straight 8th's)

$\text{♩} = 124$

(1st x only)

Chords:  $(E^b_{MI}^7)$

(bs., tacet 1st x)

(play 1st x)

(bs. etc.)

**A**

$(E^b_{MI}^7)$

$(C^b_{MA}^7)$

(pn.) (bs. etc.)

Chords:  $(A^b_{MI}^9)$   $(A^b_{MI}^6/B^b)$   $(A^b_{MI}^9/B^b)$

Chords:  $(E^b_{MI}^7)$   $(E^b_{MI}^{6(11)})$   $E^b_{MI}^{7(6)}$

Chords:  $G^{13(\#9)}$   $G^{13(\#11)}$   $B^b$   $G^b$   $E^b_{sus}^9$   $F^7(alt.)$   $B^b_{13(\#9)-(b9)}$   $A^{13(b9)}$

Chords:  $F$

Chords:  $(A^b_{MI}^7)$   $(B^b)$   $(B^7)$   $(A^b_{MI}^7)$   $(B^b)$

2.  $(A^b_{MI}7)$   $(B^b)$  **B**  $(\text{Solos})$   $E^b_{MI}7$   $C^b_{MA}7$

(sample bs.)

$A^b_{MI}7$   $B^b7(\text{alt.})$   $E^b_{MI}7$  etc.

$E^b_{MI}7$   $(\downarrow) C^b_{MA}7$   $A^b_{MI}7$   $B^b7(\text{alt.})$   $E^b_{MI}7$

**C**  $C7(\text{alt.})$   $B^9$   $B^b13(\text{b9})$   $A^{13(\text{b9})}$   $(G7(\#11))$   $A^b_{MI}7$

$B^b7(\text{alt.})$   $E^b_{MI}7$   $D7(\#9)$   $D^b_{MI}7(\text{11})$   $G^b13(\text{b9})$

$B^9(\#11)$   $(\downarrow \uparrow \downarrow) E^{13}$   $F_{MI}7(\text{b5})$   $B^b7(\text{alt.})$  *till cue*  $E^b_{MI}7$  *on cue*  $E^b_{MI}7$

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

*Solo on B C*  
Take 'on cue' ending to end last solo

$A^b_{MI}7$   $B^b7(\text{alt.})$   $E^b_{MI}9$   $G^{13(\#9)}$   $G^b13$   $B^{13(\text{b9})}$

$B^{13(\text{b9})}$   $E^{13(\#9)}$   $F_{MI}7(\text{b5})$   $B^b7(\text{alt.})$   $(E^b_{MI}7)$  *mp* (pn., bs. sustained, like A)

$(E^b_{MI}7)$  2 2

D.S. al Coda

$(E^b_{MI}7)$  2 2  $C^b_{MA}9(\#11)$  (rit.)

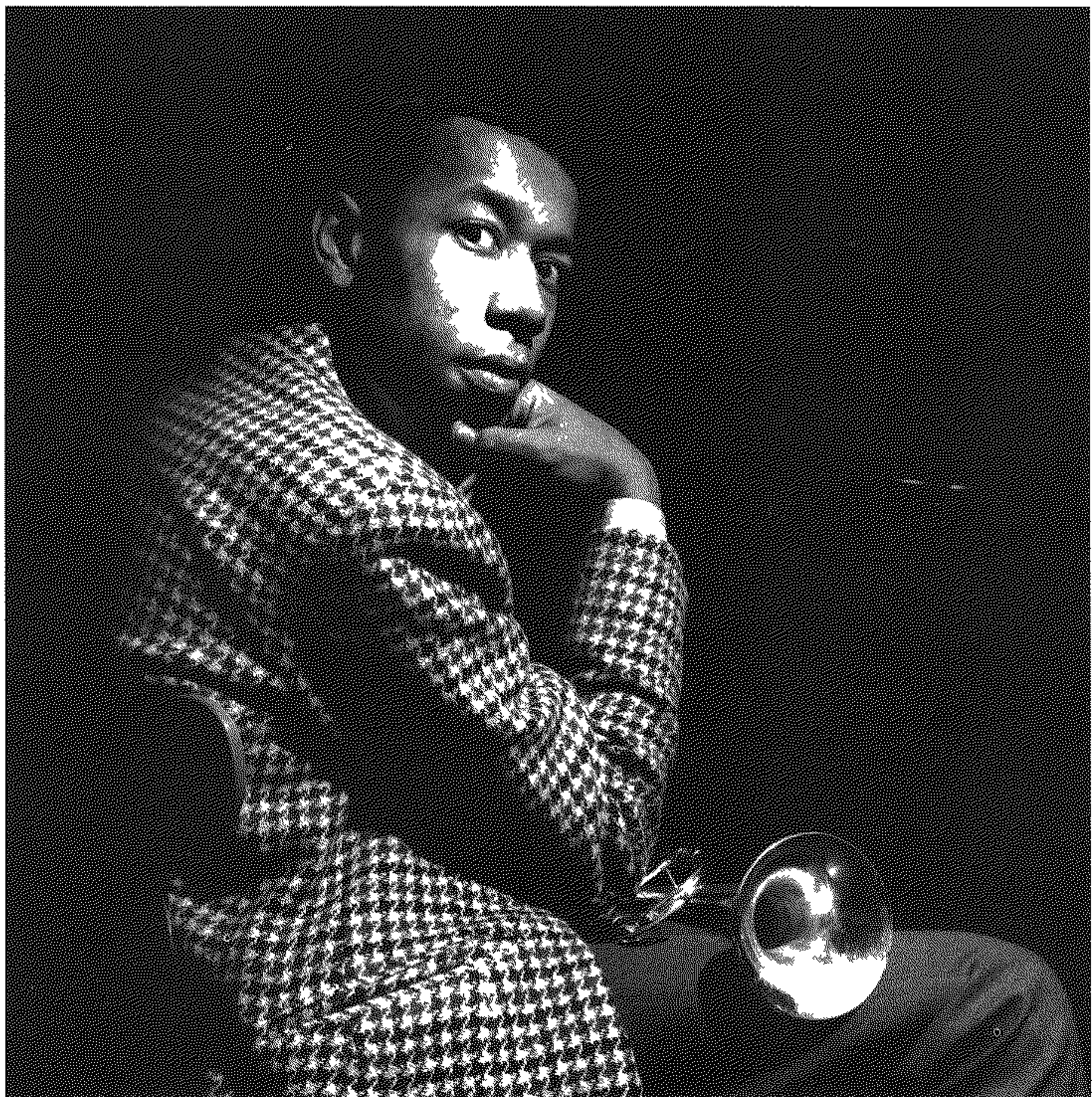


Photo by Francis Wolff Courtesy of Mosaic Images

LEE MORGAN

# Laura

Lyric: Johnny Mercer  
Music: David Raksin

Ballad or Medium

**A**  $A_{MI}^9$   $D7^{(b9)}$   $G^{6/4}$   $(D^9_{SUS})$   $G^{6/4}$

Lau - ra \_\_\_\_\_ is the face in the mist - y light, \_\_\_\_\_

$G_{MI}^9$   $C7^{(b9)}$   $F_{MA}^9$   $(C^7_{SUS})$   $F_{MA}^9$

foot - steps \_\_\_\_\_ that you hear down the hall. \_\_\_\_\_

$F_{MI}^7$   $Bb^7_{SUS}$   $Bb^7^{(b9)}$   $E^b_{MA}^7$   $(C_{MI}^7)$

The laugh \_\_\_\_\_ that floats on a sum - mer night, \_\_\_\_\_ that you can

$A_{MI}^{7(b5)}$   $D7^{(b9)}$   $D^7$   $(B_{MI}^7)$   $G_{MA}^7$   $(B^b9^{(\#11)})$   $E^7(\#5)$

nev - er quite \_\_\_\_\_ re - call. \_\_\_\_\_ And you see

**B**  $A_{MI}^9$   $D7^{(b9)}$   $G^{6/4}$   $(D^9_{SUS})$   $G^{6/4}$

Lau - ra \_\_\_\_\_ on the train that is pass - ing thru. \_\_\_\_\_

$G_{MI}^9$   $C7^{(b9)}$   $F_{MA}^9$   $(C^7_{SUS})$   $F_{MA}^9$

Those eyes, \_\_\_\_\_ how fa - mil - iar they seem. \_\_\_\_\_

$(F_{MI}^7)$   $F_{MI}^7$   $F_{MI}^7$   $E^b$   $B^b7^{(b9)}$   $D_{MI}^7(b5)$   $G7^{(b9)}$   $(C_{MA}^9)$   $E_{MI}^7$   $A_{MI}^{11}$   $D^7$

She gave \_\_\_\_\_ your ver - y first kiss to you. \_\_\_\_\_ That was

$(E^b_{MI}^7)$   $D^7(13)$   $(b13)$   $A^b7$   $(b13)$   $D_{MI}^7$   $G^9$   $G^9$   $C^{6/4}$   $(B_{MI}^7(b5))$   $E^7(b9)$

Lau - ra, \_\_\_\_\_ but she's on - ly a dream.

# Let's Stay Together

Willie Mitchell

Al Green

Al Jackson

(As sung by Al Green)

Med. Rock Ballad

$\text{♩} = 100$

(Intro)

Chords:  $G_{MI}^9$   $A_{MI}^7$   $G_{MI}^7$   $A_{MI}^7$   $G_{MI}^9$   $A_{MI}^7$   $G_{MI}^7$   $C^7$

(horns)

**A**  $F$   $D_{MI}^9$

1. I'm, I'm so in love with you. What - ev - er you

$B^b$   $B^b_{MI}^9 / D^b$

want to do is al - right with me, 'Cause

$A_{MI}^7$   $G_{MI}^7$   $F_{MA}^7$   $E_{MI}^7$   $D_{MI}^9$   $D^9$

you make me feel so brand new, And

$A_{MI}^7$   $G_{MI}^7$   $F_{MA}^7$   $A_{MI}^7$   $D_{MI}^9$   $D^9$  (1st x)

I want to spend my life with you. 2. Let me say

**B**  $G_{MI}^9$   $A_{MI}^7$

Let's, let's stay to - geth - er, lov - ing you

$G_{MI}^7$   $B^b_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$   $C^7$

wheth - er, wheth - er times are good or bad, hap - py or sad.

**GMI<sup>9</sup>** **A<sup>b</sup>MA<sup>7</sup>** **GMI<sup>9</sup>**

(strings) (voice ad lib.)

**A<sup>b</sup>MA<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>** **AMI<sup>7</sup>** **DMI<sup>7</sup>** **C<sup>7</sup>**

Wheth - er times are good or bad, \_\_\_\_\_ hap - py or sad. \_\_\_\_\_  
**D.S. al Coda (3rd verse)**  
 (no repeat)

**GMI<sup>7</sup>** **AMI<sup>7</sup>** **GMI<sup>7</sup>** **C<sup>13</sup>** **GMI<sup>9</sup>**

good or bad, \_\_\_\_\_ hap - py or sad, \_\_\_\_\_ Let's \_\_\_\_\_ let's stay to -

**AMI<sup>7</sup>** **GMI<sup>7</sup>**

geth - er, \_\_\_\_\_ lov - ing you \_\_\_\_\_ wheth - er, \_\_\_\_\_ wheth - er \_\_\_\_\_ times are

**GMI<sup>7</sup>** **AMI<sup>7</sup>** **GMI<sup>7</sup>** **C<sup>13</sup>** **GMI<sup>7</sup>** **AMI<sup>7</sup>** **GMI<sup>7</sup>** **C<sup>13</sup>**

good or bad, \_\_\_\_\_ hap - py or sad, \_\_\_\_\_ and if you mess \_\_\_\_\_ with me \_\_\_\_\_ you can't \_\_\_\_\_ set me free \_\_\_\_\_  
**(Fade 5th x)**

Sample bass line at letter **A**:

**F** **Dmi<sup>9</sup>**

(etc.)

Second verse:

Let me say since, since we've been together,  
 Loving you forever is what I need.  
 Let me be the one you come running to,  
 And I'll never be untrue.

Third verse:

Why, somebody, why people break up,  
 Oh, and turn around and make up I just can't see.  
 You'd never do that to me, would you, baby?  
 Just being around you is all I see.



# Litha

Chick Corea

Medium 6/8

**A** ♩. = 126

(trp.)

Chords:  $D_{MA}^7$ ,  $C\#_{MI}^7$ ,  $B_{MA}^7$ ,  $B^b_{MI}^7$ ,  $A^b_{MA}^7$ ,  $G_{MI}^7$ ,  $F_{MA}^{7(\#11)}$ ,  $D_{MA}^9$ ,  $E^b_{MA}^9$ ,  $E^b_{MA}^9$ ,  $C_{MA}^9$ ,  $F^9_{SUS}$ ,  $B^{7(\#11)}_{(\#9)}$

**B** (Fast Swing) ♩. = ♩

(bass walks in 4)

Chords:  $E_{MI}^{11}$ ,  $E_{MI}^{11}$ ,  $B^b^9_{SUS}$ ,  $A_{MI}^9(\text{add } \#5)$ ,  $E^b^9_{SUS}$ ,  $E^b^9(\#11)$  (♩ = ♩)

(pn. fills)

Chords:  $F\#^7_{SUS}$ ,  $E$ ,  $F\#^7_{SUS}$ ,  $E$

(3x's)

Solo on form (AB).  
After solos, play head (AB) once, then D.C. al Coda

Letter B is played even faster than ♩. = ♩ ; (♩ = 138).  
Piano fills spaces at letter B. Head is played twice before solos.

Medium 6/8

# Litha (Harmony)

♩. = 126

**A**  $D_{MA}^7$   $C\#_{MI}^7$   $B_{MA}^7$   $B\flat_{MI}^7$

(tenor)

$A\flat_{MA}^7$   $G_{MI}^7$   $F_{MA}^7(\#11)$

(fill)

$D_{MA}^9$   $E\flat_{MA}^9$

(fill)

$E\flat_{MA}^9$   $C_{MA}^9$

(fill)

$F^9_{SUS}$   $B^7(\#11)_{\#9}$

**(Fast Swing)** (♩. = ♩)

**B**  $E_{MI}^{11}$

$E_{MI}^{11}$   $B\flat^9_{SUS}$

$A_{MI}^9(\text{add } \#5)$

$E\flat^9_{SUS}$   $E\flat^9(\#11)$  (♩. = ♩)

**(Tacet)** Solo on form (AB).  
After solos, play head (AB)  
once, then D.C. al Coda.

$F\#^7_{SUS}$   $E$  (piano fills)

**(3x's)**  $F\#^7_{SUS}$   $E$

**(Tacet)**

Tenor sounds one octave lower than written. Head is played twice before solos.

Medium Ballad

# Lonely Woman

Horace Silver

**A**

Chords:  $E^b_{MI}7$   $D^b_{MI}7$   $C_{MI}7(b5)$   $C^b_{MA}7$   $F_{MI}7(b5)$   $B^b7(\#9)$

Chords:  $E^b_{MI}9$   $F_{MI}7(b5)$   $B^b7(\#9)$   $A9(\#11)$   $(A^b9(\#11))$   $G9(\#11)$   $F\#_{MI}7(b5)$

Chords:  $F_{MI}7(b5)$   $B^b7(\#9)$   $E^b_{MI}9$   $B^b7(\#5)$

**B**

Chords:  $E^b_{MI}7$   $D_{MI}7$   $C\#_{MI}7$   $F\#13(\#11)$   $B_{MA}9$   $B^b7(\#9)$

**C**

Chords:  $E^b_{MI}7$   $D^b_{MI}7$   $C_{MI}7(b5)$   $C^b_{MA}7$   $F_{MI}7(b5)$   $B^b7(\#9)$

$E^b_{MI}{}^9$   $F_{MI}{}^{7(b5)}$   $B^b7(\#9)$   $A^9(\#11)$   $(A^b9(\#11))$   $G^9(\#11)$   $F\#_{MI}{}^{7(b5)}$

$F_{MI}{}^{7(b5)}$   $B^b7(\#9)$   $E^b_{MI}{}^9$   $B^b7(\#9)$

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

(Freely) pn. fill -----  
 $F_{MI}{}^{7(b5)}$   $B^b7(\#9)$   $E^b_{MI}{}^9$   $B^b7(\#9)$   $E^b_{MI}{}^9$   $B^b13(b9)$  N.C.

(a tempo) pn. fill -----  
 $E^b_{MI}{}^7$   $D^b_{MI}{}^7$   $C_{MI}{}^{7(b5)}$   $C^b_{MA}{}^7$   $F_{MI}{}^{7(b5)}$   $B^b7(\#9)$   $E^b_{MI}{}^{11}$   
 molto rit. -----

Chords in parentheses are used for head only.

Medium-Fast Swing  
♩ = 206 (solo changes)

# Look at the Birdie

Wayne Shorter  
(As played by Art Blakey)

**A** *CMA<sup>7</sup>* (trp.) *CMA<sup>7</sup>* (pn. comp for head) *AMI<sup>7</sup>* *FMA<sup>9</sup>*

(bass walks in 4 throughout)

*DMI<sup>7</sup>* *G<sup>7</sup>* *CMA<sup>7</sup>* *BMI<sup>7</sup>* *E<sup>7(b9)</sup>* *AMI<sup>7</sup>*

*BMI<sup>7</sup>* *E<sup>7(b9)</sup>* *AMI<sup>7</sup>* *E<sup>b13</sup> SUS*

1. *A<sup>b</sup>MA<sup>7</sup>* *D<sup>b13</sup>* 2. *A<sup>b</sup>MA<sup>7</sup>* *(D<sup>7</sup>(alt.))* *D<sup>b</sup>MA<sup>9(b5)</sup>*

**B** *GMA<sup>7</sup>* *F<sup>#</sup>MI<sup>7</sup>* *B<sup>7(b9)</sup>* *EMI<sup>7</sup>* *F<sup>#</sup>MI<sup>7</sup>* *B<sup>7(b9)</sup>*

*EMI<sup>7</sup>* *A<sup>13</sup>* *A<sup>b</sup>MI<sup>6/9</sup>* *D<sup>b13</sup>*

**C** *CMA<sup>7</sup>* *AMI<sup>7</sup>* *FMA<sup>7</sup>* *DMI<sup>7</sup>* *G<sup>7</sup>*

*CMA<sup>7</sup>* (pn. comp for head) *AMI<sup>7</sup>* *FMA<sup>7</sup>* *DMI<sup>7</sup>* *G<sup>7</sup>*

*CMA<sup>7</sup>* *BMI<sup>7</sup>* *E<sup>7(b9)</sup>* *AMI<sup>7</sup>* *BMI<sup>7</sup>* *E<sup>7(b9)</sup>*

*AMI<sup>7</sup>* *E<sup>b13</sup> SUS* *A<sup>b</sup>MA<sup>7</sup>* *D<sup>b13</sup>* last x: [ ]

Anticipated chords are played on beat 1 for solos.  
Chord in parentheses is used for solos.

# Look at the Birdie (Harmony)

Medium-Fast Swing

J = 206

**A**  $C_{MA}^7$   $A_{MI}^7$   $F_{MA}^9$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $B_{MI}^7$   $E^{7(b9)}$   $A_{MI}^7$   $B_{MI}^7$   $E^{7(b9)}$   $A_{MI}^7$   $E^b_{13 SUS}$

1.  $A^b_{MA}^7$   $D^b_{13}$  2.  $A^b_{MA}^7$   $(D^7(alt.))$   $D^b_{MA}^9(b5)$

**B**  $G_{MA}^7$   $F^{\#}_{MI}^7$   $B^{7(b9)}$   $E_{MI}^7$   $F^{\#}_{MI}^7$   $B^{7(b9)}$   $E_{MI}^7$   $A^{13}$   $A^b_{MI}^6/9$   $D^b_{13}$

**C**  $C_{MA}^7$   $A_{MI}^7$   $F_{MA}^7$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $B_{MI}^7$   $E^{7(b9)}$   $A_{MI}^7$   $B_{MI}^7$   $E^{7(b9)}$   $A_{MI}^7$   $E^b_{13 SUS}$   $A^b_{MA}^7$   $D^b_{13}$  last x: [ ]

Tenor sounds one octave lower than written.  
Chord in parentheses is used for solos.



Photo by Paul Hoeffler, Toronto

**ABDULLAH IBRAHIM (Dollar Brand)**

# Love Letter (To My Father)

Eddie Gomez

(Intro)

Freely  $F\#_{MI}^7$  (add MA7)  $A_{b7}^7$  (add #11)  $B_{bMI}^7$  (MA7)  $C^9$  SUS

(synth.) (flute)

1st x: freely, flute melody  
 2nd x: Medium Swing (in 2), bass melody (♩ = 116)

**A**  $D_{MI}^9$  bass melody  $B_{bMI}^9$  (MA7)  $G_{MI}^9$   $F\#^7$  ( $\#^9$ / $\#5$ )

$B_{MI}^9$   $G_{MI}^9$  (MA7)  $F\#$   $D_{MA}^7$   $F^7$  ( $b^9$ / $\#5$ )  $B_{b+}$   $G_{MI}$   $B_{b}$

$F\#_{MI}^7$   $D_{bMA}^7$   $F$   $F\#_{MI}^9$   $E$   $E_{MI}^9$   $A^7$  (alt.)

**B**  $F_{MA}^7$   $G$   $A^7$  ( $\#^9$ / $\#5$ )  $A_{MI}$   $B$   $B^7$  ( $\#^9$ / $\#5$ )  $B_{b7}$  ( $\#^9$ / $\#5$ )

$A_{MI}^{11}$   $E_{MA}^7$   $G\#$   $A_{MI}^9$   $G$   $F+$   $D_{MI}$   $F$   $A_{MI}$   $B$   $B^7$  ( $b^9$ )

$F_{MI}^9$  (MA7)  $F_{MI}^9$   $G^7$  ( $\#5$ )  $C_{MI}^9$   $A_{bMI}^9$  (MA7)

$F^{13}$   $F^9$  ( $\#5$ )  $B_{b13}$  SUS  $B_{b13}$  ( $b^9$ )  $E_{MA}^7$   $A^7$  ( $\#5$ / $b5$ )

Solo on form (AB); solos swing.  
 After solos, D.S. al Coda  
 (flute melody, in time)

(Freely)

$C_{MI}^9$   $A_{bMI}^9$  (MA7)  $F^{13}$   $F^9$  ( $\#5$ )  $B_{b13}$  SUS  $B_{b13}$  ( $b^9$ )  $E_{MA}^7$   $E_{bMI}^{11}$



Medium Ballad

# Love's Haunts

Aydin Esen

J = 52

NC.

**A**

G#MI<sup>7(11)</sup>

A<sup>MA</sup>7

C#

G<sup>MA</sup>7

B

**B**

**C**

**D** (Piano solo)

(trp. w/ pn. 8va)

**G**  $G\#_{MI} 7(11)$   $A_{MA} 7 / C\#$   $F\#_{MI} 7$   $E_{MI} 11$   $A^{13}_{SUS}$

**E**  $G\#_{MI} 7(b5)$   $C\# 7(alt)$   $F\#_{MI} (MA 7)$   $E_{MI} 11$   $D_{MI} 11$   $C_{MI} 9$

$G\#_{MI} 7(11)$   $A_{MA} 7 / C\#$   $E_{MI} 7(11)$   $G_{MA} 7 / B$

$G\#_{MI} 7(11)$   $A_{MA} 7 / C\#$   $E_{b_{MI}} 11$   $E_{MA} 9(\#11)$

$\text{♩} = \text{♩}$  (Double-Time Swing, in 2)

**F**  $B_{b13}$   $E_{MI} 11$   $B_{b13}$   $E_{MI} 11$

(horns, behind solo)

(end solo)

$\text{♩} = \text{♩}$  (Original tempo)

**G**  $E_{MA} 7 / C\#_{MI} 9$   $B_{MI} 7(11)$   $G\#_{MI} 7(11)$   $F_{D\flat}$   $E_{MI} 9(13/15)$   $B_{D\sharp}$   $F_{SUS}$   $D$   $G_{b13}$   $C_{MA} 7 / A_{MI} 7$

(pn. w/ trp.)

$C_{MA} 7 / A_{MI} 7$   $C_{MA} 7 / B^{13}_{SUS}$   $G\#_{MI} 7(11)$   $G_{Eb}$   $D_{MI} 11$  **N.C.**

(trp.)

piano fill

(trp.)

**H**  $G\#_{MI} 7(11)$   $A_{MA} 7 / C\#$   $G_{MA} 7 / B$   $G\#_{MI} 7(11)$   $F\#_{MI} 7(11)$

(piano fills to end)

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

Original melody at A & B is mostly whole notes:

Melody is freely interpreted. Piano plays fills where there are long tied notes.

(etc.)

Synthesizer plays long chords through most of the tune.

# Love's Haunts (Bass)

Medium Ballad

♩ = 52

NC **A**  $G\#_{MI} 7(11)$   $A_{MA} 7$   $C\#$   $G_{MA} 7$   $B$   $G\#_{MI} 7(11)$   $A_{MA} 7$   $C\#$  (etc.)

(sample bass line) 3

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

$G_{MA} 7$   $B$   $E_{MI} 9$   $G\#_{MI} 7(11)$   $F\#_{MI} 7$   $E_{MI} 9$   $A 9_{SUS}$

**B**  $G\#_{MI} 7(b5)$   $C\# 7(alt)$   $F\#_{MI} (MA 7)$   $E_{MI} 11$   $D_{MI} 11$   $C_{MI} 7(13)$  NC

$G\#_{MI} 7(11)$   $A_{MA} 7$   $C\#$   $G_{MA} 7$   $B$   $E_{MI} 7$  NC

$G\#_{MI} 7(11)$   $F\#_{MI} 7$   $C_{MI} 7(13)$

**C**  $G^b 6$   $A^{(add 9)}$   $A^b_{SUS}$   $G$   $G^b$   $E^b_{MA} 9$  NC

$B 9(\#11)$   $F 7(\#9)$   $E_{MA} 9$   $A^b 7_{SUS}$   $A^b_{MI} 9$   $A^b 7$   $A$   $A_{MA} 7$   $B^{(add 9)}$

$G\#_{MI} 7(11)$   $B^{(add 9)}$   $G$   $G\#_{MI} 7(11)$   $B^{(add 9)}$   $G$

$G\#_{MI} 7(11)$   $G_{MA} 7$   $D\#_{MI} 11$   $E_{MA} 9$

**D**  $G\#_{MI} 7(11)$   $A_{MA} 7$   $C\#$   $G_{MA} 7$   $B$   $E_{MI} 9$   $G\#_{MI} 7(11)$   $F\#_{MI} 7(11)$

(Piano solo)

$E_{MI} 11$   $G\#_{MI} 7(11)$   $A_{MA} 7$   $C\#$   $G_{MA} 7$   $B$

**G**  $G^{\#}MI^{7(11)}$   $A_{MA}^7/C^{\#}$   $F^{\#}MI^7$   $E_{MI}^{11}$   $A^{13}_{SUS}$

**E**  $G^{\#}MI^{7(b5)}$   $C^{\#7(alt.)}$   $F^{\#}MI^{(MA)7}$   $E_{MI}^{11}$   $D_{MI}^{11}$   $C_{MI}^9$

$G^{\#}MI^{7(11)}$   $A_{MA}^7/C^{\#}$   $E_{MI}^{7(11)}$   $G_{MA}^7/B$

$G^{\#}MI^{7(11)}$   $A_{MA}^7/C^{\#}$   $E^b_{MI}^{11}$   $E_{MA}^9(\#11)$

**F**  $B^b_{13}$   $E_{MI}^{11}$

*(Double-Time Swing, in 2)*

**G**  $E_{MA}^7$   $C^{\#}MI^9$   $B_{MI}^{7(11)}$   $G^{\#}MI^{(11)}$   $F_{D^b}$   $E_{MI}^9(13_{b5})$   $B_{D^{\#}}F_{SUS}$   $D$   $G^b_{13}$   $C_{MA}^7$   $A_{MI}^7$

*(Original feel)*

$C_{MA}^7$   $B^{13}_{SUS}$   $G^{\#}MI^{7(11)}$   $G/E^b$   $D_{MI}^{11}$  **NC.**

**H**  $G^{\#}MI^{7(11)}$   $A_{MA}^7/C^{\#}$   $G_{MA}^7/B$   $G^{\#}MI^{7(11)}$   $F^{\#}MI^{7(11)}$

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

*(freely)*



Photo by Tom Copi

**RAHSAAN ROLAND KIRK**

# Lullaby in Rhythm

Benny Goodman,  
Edgar Sampson,  
Clarence Profit  
& Walter Hirsch

Medium  
or Fast

**A**  $F_{MA}^9$   $C^{13(b9)}$   $F_{MA}^9$

Hear my lull - a - by in rhyth - m. Dream your dreams and  
to my lull - a - by in rhyth - m. All the breez - es

$A^b_{MI}^9$   $D^b_{13}$   $G^b_{MA}^9$   $G_{MI}^9$   $C^{13}$

wan - der with 'em. Ev' - ning drums will come and take you  
sigh in rhyth - m. Rest my love, let noth - ing wake you

1.  $G_{MI}^9$   $C^{13(b9)}$   $F_{MA}^7 (C^7(b9))$  2.  $G_{MI}^9$   $C^{13(b9)}$   $F^6$

thru the night, till the light.

**B**  $B^b_{MI}^9$   $E^b_7$   $B^b_{MI}^9$   $E^b_7$   $F_{MA}^7$   $E_{MI}^7(b5)$   $A^7(b9)$

Stars dance while the sha - dows creep. The

$D_{MI}^7$   $G^9$   $C^7$   $(C^7_{sus})$   $D^b_7$   $C^7$

moon man's goin' to swing you up high, swing you to sleep.

**C**  $F_{MA}^9$   $C^{13(b9)}$   $F_{MA}^9$

Hear my lull - a - by in rhyth - m. Dream your dreams and

$A^b_{MI}^9$   $D^b_{13}$   $G^b_{MA}^9$   $G_{MI}^9$   $C^{13}$

wan - der with 'em. Sand - man's goin' to come and make you

$G_{MI}^9$   $C^{13(b9)}$   $F^6$   $(C^7)$

sleep, good - night.

Med. Straight 1/8's

♩ = 128

# Maiden Voyage

Herbie Hancock

mf  $D^9_{SUS}$   
(bs. w/ pn. 8va b.)

$F^9_{SUS}$   
(trp. w/ ten. 8va b.)  
(comping pattern continues)

**A**

mf  $D^9_{SUS}$

$F^9_{SUS}$

$D^9_{SUS}$

$F^9_{SUS}$

(trp.)  
ten.)

*f*  $\text{E}^{\flat 9}_{\text{sus}}$

The first system consists of two staves. The top staff is for the trumpet, with a dynamic marking of *f* and a chord of  $\text{E}^{\flat 9}_{\text{sus}}$ . The bottom staff is the bass line, featuring a series of chords and a melodic line. The key signature has one flat (B-flat).

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

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

The second system continues the piece. The top staff has a dynamic marking of *f* and a chord of  $\text{D}^{\flat}_{\text{MI}} 9(13)$ . The bottom staff continues the bass line. The key signature remains one flat.

*mp*  $\text{D}^9_{\text{sus}}$

The third system features a dynamic marking of *mp* and a chord of  $\text{D}^9_{\text{sus}}$ . The bass line continues with its characteristic rhythmic pattern. The key signature changes to two flats (B-flat and E-flat).

$\text{F}^9_{\text{sus}}$

The fourth system features a chord of  $\text{F}^9_{\text{sus}}$ . The bass line continues. The key signature remains two flats.

Solo on **A**.  
After solos, D.S. al Ending

(Ending)

$\text{D}^9_{\text{sus}}$

The fifth system is marked as the ending and features a chord of  $\text{D}^9_{\text{sus}}$ . The bass line continues. The key signature is two flats.

$\text{F}^9_{\text{sus}}$

The sixth system features a chord of  $\text{F}^9_{\text{sus}}$ . The bass line continues. The key signature is two flats.

Bass line continues for solos (with some variation).

(Vamp, fill & fade)



Medium Swinging Latin

# Mamacita

Joe Henderson

♩ = 176 (Intro)

(2nd x)

F7(add 11) (trp.)

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

**A**

F7(add 11)

B $\flat$ 9 F7(add 11) D7(#9)

G $\text{MI}$ 7C $^{13}$  G $\text{MI}$ 7C $^{13}$  F $\text{MI}$ 7B $\flat$ 13 F $\text{MI}$ 7B $\flat$ 13 F7 break (dr.) G $\flat$ 13

(1st x)

**B** (Solos)  
 F<sup>7(add 11)</sup> B<sup>b9</sup> F<sup>7(add 11)</sup> C<sup>13</sup> B<sup>b13</sup> F<sup>7(add 11)</sup> G<sup>b13</sup>

(horns, behind solo)

**C** F<sup>7(add 11)</sup>

(solo continues)

B<sup>b9</sup> F<sup>7(add 11)</sup>

C<sup>13</sup> B<sup>b13</sup> 1. F<sup>7(add 11)</sup> G<sup>b13</sup> 2. F<sup>7(add 11)</sup> G<sup>b13</sup>

Return to **B** for more solos.  
 After solos, D.C. al Coda  
 (no repeat on Intro)

F<sup>7(add 11)</sup>

(Vamp & fade)

Sample piano voicing for F<sup>7(add 11)</sup>:

Head is played twice before and after solos.

# Medium Swinging Latin Mamacita (Harmony)

♩ = 176

(Intro)

(2nd x)

A

(tenor)

Tacet

(trombone)

Tacet

(1st x)

(1st x)

(Solos)

**B** F7(add 11) B<sup>b</sup>9 F7(add 11) C<sup>13</sup> B<sup>b</sup>13 F7(add 11) G<sup>b</sup>13

**C** F7(add 11)

B<sup>b</sup>9 F7(add 11)

C<sup>13</sup> B<sup>b</sup>13

1. F7(add 11) G<sup>b</sup>13

2. F7(add 11) G<sup>b</sup>13

Return to **B** for more solos.  
 After solos, D.C. al Coda  
 (no repeat on Intro)

The image shows a musical score for two staves. The top staff begins with a treble clef and a common time signature. The melody consists of a dotted quarter note, an eighth note, a quarter note, a half note, a dotted quarter note, an eighth note, a quarter note, and a half note. The bottom staff begins with a bass clef and a common time signature. The bass line consists of a dotted quarter note, an eighth note, a quarter note, a half note, a dotted quarter note, an eighth note, a quarter note, and a half note. A vertical line is drawn between the second and third measures of both staves. The text "(Vamp & fade)" is written in a stylized font below the bottom staff, underlined.

Head is played twice before and after solos.  
Tenor sounds one octave lower than written.

# Man Facing North

Bob Mintzer, Will Kennedy,  
Russ Ferrante, Jimmy Haslip  
(As played by the Yellowjackets)

Rubato Straight 8th's

$\text{♩} = 74$

NC.

(sop. sax)

NC.

(Med. Funk)  $\text{♩} = 120$

(rit.)

S (4)

(pn.)

$D^{\flat}/G^{\flat}$   $E^{\flat}MI^9$   $D^{\flat}/G^{\flat}$   $E^{\flat}MI^9$   $B^{\flat}MI^{11}$

$D^{\flat}/G^{\flat}$   $E^{\flat}MI^9$   $D^{\flat}/G^{\flat}$   $E^{\flat}MI^9$   $A^{\flat(add 9)}$

(etc.)

A<sub>1</sub>  $D^{\flat}/G^{\flat}$   $E^{\flat}MI^9$   $D^{\flat}/G^{\flat}$   $E^{\flat}MI^9$   $B^{\flat}MI^{11}$

A<sub>2</sub>

S (tenor)

$D^{\flat}/G^{\flat}$   $E^{\flat}MI^9$   $D^{\flat}/G^{\flat}$   $E^{\flat}MI^9$   $A^{\flat(add 9)}$

1.  $D^{\flat}/G^{\flat}$   $E^{\flat}MI^9$   $E/A$   $F^{\sharp}MI^{11}$   $B^{\flat}MA^9(omit 3)$   $A^{\flat}MA^9(omit 3)$   $E^{\flat}(add 9)$

$G^{\flat}$   $A$   $F^{\sharp}$   $D$   $C^{\sharp}$   $G^{\sharp}$

$E^{\flat}(add 9)$   $E^{\flat}MI^9$   $A^{\flat}7_{sus}$   $D/A^{\flat}$

$G^{\sharp}$

2.  $E/A$   $F^{\sharp}MI^{11}$   $A^{\flat}MA^9(omit 3)$   $DMI^9$   $G^{13(\sharp 11)}$

$C^{\sharp}$

$E/C$   $F^{\sharp}MA^{7(\sharp 11)}$   $E^{\flat}MI^{11}$   $A^{\flat}7_{sus}$   $D/A^{\flat}$   $\text{⊙}$

**B**  $G^bMA$  (omit 3)  $A$   $B^bMI^7$   $A$   $E$   $C$   $C^{\#}MI^{11}$   $DMI^{11}$

$A^bMI$  (MA<sup>7</sup> omit 3)  $B$   $CMI^{11}$   $E MI^6/9$   $D^{(add 9)}$   $D MI^6/9$   $F^{\#}$   $B MI$   $D C^{\#}MI^7$   $A$   $C^{\#}B$  (add 9) (omit 3)  $A^{\#}$

$E$   $C$   $C^{\#}MI^7$   $D MI^9$   $G^{13}$  SUS  $G^{13(\#11)}$   $CMA^7$   $FMA^7$

$F^{\#}MI^9$   $B^bMA^9$  (omit 3)  $D$   $A^b7$  SUS  $D/A^b$

D.S., solo on A<sub>1</sub>A<sub>2</sub>.  
After solos, jump to letter C.

**C**  $E^bMI^9$   $B^bMA^9$  (omit 3)  $D$   $(D^{(add b9)})$

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

$BMI^{11}$   $BMI$   $GMA^7$

(pn. L.H. w/ bs.)  $GMA^7$   $B$   $A$   $G$   $F^{\#}MI^9$   $F/B$   $B^9$

(pn. w/ ten.)  $A MA^7$   $D^b$   $F$   $E^bMI^{7(b5)}$   $D^b$   $C^b$   $B^bMI^7$   $F^{\#}MI$   $A$   $A^b7$  SUS  $A^b$

D.S.S. al 2nd ending al Coda

$D^b$   $E^bMI^9$  1st & 2nd x: tenor doubles voices  
3rd x on: tenor solos  $D^b$   $G^b$   $E^bMI^9$   $B^bMI^{11}$

(voices on 'la')

$D^b$   $E^bMI^9$   $D^b$   $G^b$   $E^bMI^9$   $A^b$  (add 9)  $C$

Solo on recording is A1A2A1. Melody at letter A is played behind the beat.

**(Vamp, solo & fade)**

# Rubato Straight 8th's Man Facing North (Bass)

♩ = 74 NC.

**(Intro)**

NC. ♩ = 120 Med. Funk  
Tacet

**A1**

(melody, w/ tenor)

(rit.)

Chords:  $D^{\flat}/G^{\flat}$ ,  $E^{\flat}MI^9$ ,  $D^{\flat}/G^{\flat}$ ,  $E^{\flat}MI^9$ ,  $B^{\flat}MI^{11}$ ,  $D^{\flat}/G^{\flat}$ ,  $E^{\flat}MI^9$ ,  $A^{\flat}(add\ 9)/C$ ,  $D^{\flat}/G^{\flat}$ ,  $E^{\flat}MI^9$ ,  $E/A$ ,  $F^{\sharp}MI^{11}$ ,  $B^{\flat}MA^9(omit\ 3)$ ,  $A^{\flat}(omit\ 3)/MA^9$ ,  $E^{\flat}(add\ 9)/G^{\sharp}$ ,  $E^{\flat}MI^9$ ,  $A^{\flat}7_{SUS}$ ,  $D/Ab$

**A2**

played 8va b.

8va b.

Chords:  $D^{\flat}/G^{\flat}$ ,  $E^{\flat}MI^9$ ,  $D^{\flat}/G^{\flat}$ ,  $E^{\flat}MI^9$ ,  $B^{\flat}MI^{11}$ ,  $D^{\flat}/G^{\flat}$ ,  $E^{\flat}MI^9$ ,  $A^{\flat}(add\ 9)/C$ ,  $E/A$ ,  $F^{\sharp}MI^{11}$ ,  $A^{\flat}(omit\ 3)/MA^9$ ,  $C^{\sharp}$ ,  $DMI^9$ ,  $G^{13(\sharp 11)}$ ,  $E/C$ ,  $FMA^7(\sharp 11)$ ,  $E^{\flat}MI^{11}$ ,  $A^{\flat}7_{SUS}$ ,  $D/Ab$

**B**  $G^b_{MA} 7(\text{omit } 3)$   $A$   $B^b_{MI} 7$   $A$   $B$   $E$   $C\sharp$   $C\sharp_{MI} 11$   $D_{MI} 11$

(melody w/ tenor)

$A^b_{MI} 7(\text{omit } 3)$   $B$   $C_{MI} 11$   $E_{MI} 6/9$   $G$   $D^{(\text{add } 9)}$   $F\sharp$   $D_{MI} 6/9$   $F$   $F\sharp$   $D$   $B_{MI}$   $A$   $C\sharp$   $B^{(\text{add } 9)}$   $F\sharp_{MA} 7$   $A\sharp$

$E$   $C\sharp$   $C\sharp_{MI} 7$   $D_{MI} 9$   $G^{13}_{SUS}$   $G^{13}(\sharp 11)$   $C_{MA} 7$   $F_{MA} 7$

$F\sharp_{MI} 9$   $B^b_{MA} 9(\text{omit } 3)$   $D$   $A^b 7_{SUS}$   $D$   $A^b$

D.S., solos on A<sub>1</sub> A<sub>2</sub>.  
After solos, jump to letter C.

**C**  $E^b_{MI} 9$   $B^b_{MA} 9(\text{omit } 3)$   $D$   $D^{(\text{add } b9)}$

(melody, w/ pn. L.H.)

$B_{MI} 11$   $G_{MA} 7$   $B$   $A$   $G$   $F\sharp_{MI} 9$   $F/B$   $B^9$

$A_{MA} 7$   $D^b$   $F$   $E^b_{MI} 7$   $D^b$   $B^b_{MI} 7$   $F\sharp_{MI} 9$   $A$   $A^b 7_{SUS}$   $D/A^b$

D.S.S. al Coda

$D^b$   $G^b$   $E^b_{MI} 9$   $D^b$   $G^b$   $E^b_{MI} 9$   $B^b_{MI} 11$

8va b.

$B^b_{MI} 11$   $D^b$   $G^b$   $E^b_{MI} 9$   $D^b$   $G^b$   $E^b_{MI} 9$

$E^b_{MI} 9$   $A^b(\text{add } 9)$   $C$

8va b.

Vamp, solo & fade

On recording, bass overdubs a low bass line at letter B. Melody at letter A is played behind the beat.



Med-Fast Swing

# Metamorphosis

Horace Silver

$\text{♩} = 200$

## A (Stop Time)

(trp.)

$D_{MI}^7 G^7$   $C_{MA}^7 C^{\#o7}$   $D_{MI}^7 G^7$   $(C_{MA}^7)$

(bs. w/ pn. in octaves)

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

$D^b_{MA}^7$   $D^b_{MI}^7 G^b7$   $C^b_{MA}^7$   $B_{MI}^7 E^7 A_{MA}^7$

1, 3.

2.

$A_{MA}^7$   $E^b_{MI}^7 A^b7$   $D^b6/9$   $E^b_{MI}^7 A^b7$   $D^b6/9$

## B (Bequine)

(pn. rhythm for head)

$F_{MI}^7$   $B^b7(\#5)$   $G_{MI}^7$   $C^7$   $F_{MI}^7$

(bass)

1.  $Bb^9_{SUS}$   $GMI^7$   $GMI^7 C^7(\#9)$   $A^{13}_{SUS}$   $(A^{13}_{SUS})$   $EMI^9$   $EbMI^9$

break-----

2.

D.C. al 3rd ending  
Solo on form (AABBA).

After last solo, continue to letter **C**.

**C** (Shout Chorus)

$DMI^7$   $G^7$   $CMA^7$   $C\#^o7$   $DMI^7$   $G^7$   $CMA^7$

$CMI^7$   $F^7$   $BbMA^7$   $B^o7$   $CMI^7$   $F^7$   $EbMI^7$   $Ab^7$

$DbMA^7$   $DbMI^7$   $Gb^7$   $CbMA^7$   $BMI^7$   $E^7$

$AMA^7$   $EbMI^{7(11)}$   $Ab^7$   $DbMA^7$   $EbMI^{7(11)}$   $Ab^7$   $DbMA^7$   $EbMI^{7(11)}$   $Ab^7$   $DbMA^7$   $Gb^{13(\#11)}$   $EbMI^{11}$   $D^7(\#9)$   $Db^7(\#9)$

break-----

D.S., play BBA to Coda.

$EbMI^{7(11)}$   $Ab^7$   $DbMA^7$   $Gb^{13(\#11)}$   $EbMI^{11}$   $D^7(\#9)$   $Db^7(\#9)$

rall.

Chords in parentheses are used for solos. For shout chorus, bass walks in 4 and piano and drums catch the accents. Bass walks in 4 for solos throughout (no kicks).

# Med.-Fast Swing Metamorphosis (Harmony)

♩ = 200

**A**  $D_{MI}^7$   $G^7$   $C_{MA}^7$   $C^{\#o7}$   $D_{MI}^7$   $G^7$   $C_{MA}^7$

$C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $B^o7$   $C_{MI}^7$   $F^7$   $E^b_{MI}^7$   $A^b7$

$D^b_{MA}^7$   $D^b_{MI}^7$   $G^b7$   $C^b_{MA}^7$   $B_{MI}^7$   $E^7$

$A_{MA}^7$   $E^b_{MI}^{7(11)}$   $A^b7$   $D^b_{6/4}$   $E^b_{MI}^{7(11)}$   $A^b7$   $D^b_{6/4}$

**B** (Beguine)  $F_{MI}^7$   $B^b_{7(\#5)}$   $G_{MI}^7$   $C^7$   $F_{MI}^7$

$B^b_9$  sus  $G_{MI}^7$   $G_{MI}^7$   $C^{7(\#9)}$   $A^{13}$  sus  $E_{MI}^9$   $E^b_{MI}^9$

D.C. al 3rd ending, Solo on form (AABBA).  
After solos, continue to letter **C**.

**C** (Shout Chorus)

D.S., play BBA to Coda

$E^b_{MI}^{7(11)}$   $A^b7$   $D^b_{MA}^7$   $G^b_{13(\#11)}$   $E^b_{MI}^{11}$   $D^{7(\#9)}$   $D^b_{7(\#9)}$

Tenor sounds one octave lower than written. Solos swing throughout.



Photo by Francis Wolff. Courtesy of Mosaic Images

**HORACE SILVER**

# Midnight Silence

Medium-Slow  
Jazz Waltz

Kenny Kirkland

**A**  $\text{♩} = 92$   $\text{D}^{13}_{\text{SUS}}$   $\text{F}^{\#13}$   $\text{G}$   $\text{G}^{6/9}(\text{omit } 3)$   $\text{A}^{\flat 7}(\text{b}9)$   $\text{B}^{\text{MI}9}$   $\text{G}^{\text{MA}9}(\text{b}11)$

(synth.)

$\text{F}^{13}_{\text{SUS}}$   $\text{A}^{13}(\text{b}9)$   $\text{A}^{\flat \text{MA}9}(\text{b}11)$   $\text{F}^{\text{MI}9}(\text{b}5)$   $\text{B}(\text{add } \#9)$   $\text{G}$   $\text{C}$   $\text{E}$

$\text{C}^{\#7}(\text{b}9)$   $\text{B}^9_{\text{SUS}}$   $\text{G}^{\text{MI}9}$   $\text{E}^{\flat \text{MA}7}$   $\text{E}^{\flat \text{MA}7}(\text{b}5)$   $\text{F}$   $\text{G}$   $\text{G}$   $\text{E}^{\text{MI}11}$   $\text{A}^{\text{MI}11}$

$\text{A}(\text{add } 9)$   $\text{C}^{\#}$   $\text{A}^{\flat 9}(\text{b}5)$   $\text{C}^{\#}$   $\text{A}^{\text{MA}7}(\text{b}5)$   $\text{C}^{\#}$   $\text{A}^{\text{MA}7}(\text{b}5)$   $\text{C}^{\#}$   $\text{C}^{6/9}$   $\text{C}^{\text{MA}9}(\text{b}11)$

$\text{E}^{\flat 9}_{\text{SUS}}$   $\text{E}^{\flat 7}(\text{b}5)$   $\text{E}^{\flat}$   $\text{E}$   $\text{A}^9_{\text{SUS}}$   $\text{G}^{\text{MI}9}(\text{MA}7)$

$\text{B}$   $\text{C}$   $\text{G}$   $\text{G}(\text{add } 9)$   $\text{G}^{\flat}(\text{add } 9)$   $\text{E}^{\flat}$   $\text{A}^{\flat 6/9}(\text{omit } 3)$

$\text{A}$   $\text{D}$   $\text{F}$   $\text{B}$   $\text{B}^{\flat}$   $\text{A}^{\flat}$

**(Faster)**  $\text{♩} = 112$  (Soprano solo)

**B**  $\text{B}^{\flat 6}$   $\text{E}(\text{add } \#11)$   $\text{G}(\text{add } 9)$   $\text{B}^{\flat \text{MI}9}$   $\text{E}$   $\text{F}(\text{add } 9)$   $\text{B}^{\text{MA}7}$   $\text{B}^{\flat}$

(synth., behind solo)

$\text{D}$   $\text{G}^{\flat}$   $\text{F}$   $\text{D}^{\flat}$   $\text{D}^{7}(\text{b}9)$   $\text{D}^{\flat 13}_{\text{SUS}}$   $\text{E}^{\text{MA}7}$   $\text{C}$

$\text{E}^{\flat}$   $\text{E}^{\flat}$   $\text{E}^{\flat}$   $\text{E}^{\flat}$   $\text{E}^{\flat}$   $\text{D}^{\flat}$   $\text{E}^{\flat}$   $\text{E}^{\flat}$   $\text{D}^{\flat}$   $\text{A}^{\flat}$   $\text{F}$   $\text{C}^{7}(\text{b}11)$   $\text{G}^{7}(\text{b}5)$

$\text{E}^{\flat}$   $\text{E}^{\flat}$   $\text{E}^{\flat}$   $\text{E}^{\flat}$   $\text{E}^{\flat}$   $\text{D}^{\flat}$   $\text{A}^{\flat}$   $\text{F}$   $\text{C}^{7}(\text{b}11)$   $\text{G}^{7}(\text{b}5)$

$\text{D}^{7}(\text{b}9)$   $\text{G}^{7}(\text{b}5)$   $\text{C}^{7}(\text{b}11)$   $\text{G}^{7}(\text{b}5)$   $\text{D}^{7}(\text{b}9)$   $\text{G}^{7}(\text{b}5)$

**C**  $C7(\#11)$   $G7(\#5)$   $D7(b9)$   $G7(\#5)$   $C7(\#11)$   $G7(\#5)$

**D**  $D7(b9)$   $G7(\#5)$   $E^b/F$   $D^b/C^b$   $A^b/B^b$   $F/D^b$   $A^{13(b9)}$   $A^b_{MA7}(b5)$   $F_{MI}9(b5)$

(end solo)

(Piano solo)

**C**  $F_{MI}(add9)$   $A^b$   $A_{MI}$   $G$   $D^7/F^\#$   $G^7/F$   $E^7(alt.)$   $A_{MI}9$

**F**  $F^\#_{MI}7(b5)$   $(MA7)$   $F_{MI}9$   $F_{MI}6$   $G^7_{SUS}$   $E$   $E$   $A_{MI}7$   $A^7(\#9)(b5)$   $D_{MI}11$   $A^b7(b5)$   $G^9_{SUS}$   $G^7(b9)$

(end solo)

**D**  $E^b/G^b$   $F^6_9(omit5)$   $E^6_9(omit5)$   $C/D$   $G/C$   $G^{(add9)}$   $G^b(add9)$   $E^b/A^b$

(pn.)

On recording, piano plays letter A (omitting the last 3 bars) out of time as an Intro.

Piano fills behind the melody at letter A.

Latin Fusion

# Monk on the Run

Taras Kovayl

(As played by Othello Molineaux)

♩ = 140 (Intro)  
(drs.: busy 16ths) (dr. cue)

NC. (dr. play figure)

(Dr. solo) *f* open *f* (steel dr./pn./bs.)

(dr. fill) *f* (steel dr./pn.)

**A** EbMI<sup>6/9</sup> (synth. sust.) (dr. busy time)

G<sup>b</sup>13 F<sup>7</sup>(#9) Bb<sup>9</sup> SUS Db<sup>7</sup>(#9) Eb<sup>7</sup>(#9) NC

(steel dr./pn.) dr. fill

NC (bs.)

1 EbMI<sup>11</sup> DMA<sup>9</sup> BMA<sup>9</sup> Bb<sup>7</sup>(#9) 2 EbMI<sup>11</sup> DMA<sup>9</sup> BMA<sup>9</sup> G#MI<sup>9</sup>

(steel dr./pn.)

EMA<sup>9</sup> C#MI<sup>9</sup> A<sup>6/9</sup> D<sup>b</sup>SUS EbSUS dr. fill

D<sup>b</sup>SUS EMA<sup>9</sup>(#11) break dim.

**B** mp (steel dr.) (sustained synth)

FMI<sup>7</sup> G<sup>b</sup>MA<sup>7</sup> AbMI<sup>7</sup> BbMI<sup>7</sup> FMI<sup>7</sup> G<sup>b</sup>MA<sup>7</sup> AbMI<sup>7</sup> BbMI<sup>7</sup> etc.

(bs. tacet 1st x) (dr. play light cymbal "colors" both x's)

CMA<sup>7</sup> C#<sup>9</sup>(#11) D<sup>9</sup>(#11) G<sup>13</sup> CMA<sup>7</sup> F#MI<sup>9</sup> F<sup>9</sup>(#11) E<sup>9</sup>

(1st x: bs. quarter note triplets, dr. hi hat 16ths)  
(2nd x: bs. & dr. full 16th note feel)

**C**

*(steel dr.)*  
*mf* gradually build

*(string synth.)*

Chords:  $F_{MI}^7$   $G^b_{MA}^7$   $A^b_{MI}^7$   $B^b_{MI}^7$   $F_{MI}^7$   $G^b_{MA}^7$   $A^b_{MI}^7$   $B^b_{MI}^7$   $C_{MA}^7$   $C^{\#9(\#11)}$

1  $D^{9(\#11)}$   $G^{13}$   $C_{MA}^7$   $F^{\#}_{MI}^9$   $F^{9(\#11)}$   $E^9$  2  $D^{9(\#11)}$   $G^{13}$   $C_{MA}^7$   $F^{\#}_{MI}^7$   $F^{13(\#11)}$

*ff*

$E^9$   $B^{7(\#9)}$   $B^b_{13(\#11)}$   $D$   $E^b_9$   $B^b_{13}$   $E^b_{13}$   $D^{13}$

*(steel dr.)*

$D^{13}$  (pn.)  $E$   $D$   $A^{\#}$   $A$   $G$   $C$   $B^b$   $E^b_9$

break

**E** (Solos)  $E^b_9$   $D_{MA}^7$   $E$   $D$   $E^9_{SUS}$   $E$   $D$   $C^9_{SUS}$

$C^9_{SUS}$   $G/F$   $E/D$   $C/B^b$   $D/C$

Vamp & solo till cue

(On cue)  $E$   $D$   $A^{\#}$   $A$   $G$   $C$   $B$  break

D.C. al Coda  
(drum solo, open)  
(omit 1st ending)

$\Phi$  (Solo begins 3rd x)  $E^b_{MI}^{11}$   $D_{MA}^9$   $B_{MA}^7$   $A^b_{MA}^9$   $E_{MA}^9$   $D^b_{MI}^9$   $A_{MA}^9$   $G^b_{MA}^9$

*(steel dr.)*

Vamp, solo & fade

(Optional ending- On cue)  $D_{MA}^{9(\#11) dr}$   $NC$  (E bass)

*ff* (w/ bs.)



# Latin Fusion $\text{♩} = 140$ Monk on the Run (Bass)

(16th note feel)

**(Intro)** Dr. solo (dr.) *ff* N.C.

**A**  $E^b_{MI} 6/9$   $E^b_{MI} 11$   $B^b_9$  SUS  $D^b_{13}(\#11)$

(sample bs.)

$G^b_{13}$   $F^7(\#9)$   $B^b_9$  SUS  $D^b_7(\#9)$   $E^b_7(\#5)$  NC

NC.

1.  $E^b_{MI} 11$   $D_{MA} 9$   $B_{MA} 9$   $B^b_7(\#9)$  2.  $E^b_{MI} 11$   $D_{MA} 9$   $B_{MA} 9$   $G^{\#}_{MI} 9$

$E_{MA} 9$   $C^{\#}_{MI} 9$   $A 6/9$   $(D^b_{SUS} E^b_{SUS})$  (dr. fill) *ff*

$(D^b_{SUS} E_{MA} 9(\#11))$  break **B**  $F_{MI} 7$   $G^b_{MA} 7$   $A^b_{MI} 7$   $B^b_{MI} 7$   $F_{MI} 7$   $G^b_{MA} 7$

(tacet 1st x)

$A^b_{MI} 7$   $B^b_{MI} 7$   $C_{MA} 7$   $C^{\#} 9(\#11)$   $D^9(\#11)$   $G^b_{13}$   $C_{MA} 7$   $F^{\#}_{MI} 9$  1.  $(F^9(\#11) E^9)$  2.  $F^9(\#11) E^9$

(play) *mf*

**C**  $F_{MI} 7$   $G^b_{MA} 7$   $A^b_{MI} 7$   $B^b_{MI} 7$   $F_{MI} 7$   $G^b_{MA} 7$   $A^b_{MI} 7$   $B^b_{MI} 7$

*mf* *poco a poco crescendo*

$C_{MA}^7$   $C\#^9(\#11)$   $D^9(\#11)$   $G^{13}$   $C_{MA}^7$   $F\#MI^9$   $F^9(\#11)$   $E^9$

(16th note feel)  
 $F_{MI}^7$   $G^b_{MA}^7$   $A^b_{MI}^7$   $B^b_{MI}^7$   $F_{MI}^7$   $G^b_{MA}^7$   $A^b_{MI}^7$   $B^b_{MI}^7$   
*crescendo* *etc.*

$C_{MA}^7$   $C\#^9(\#11)$   $D^9(\#11)$   $G^{13}$   
*(as is) ff*

**D**  $(E^b9)$   
*(as is)*

$(D^{13})$   
*(as is)* *break*

**E** (Solos)  $E^b9$   
*(sample bs.)* *etc.* (8)

$D_{MA}^7$   $C^9_{sus}$   $G/F$   $E/D$   $C/B^b$   $D/C$   
*(as is)* *Vamp till cue*

(On cue) *break*  
*D.C. al Coda (drum solo, open) (omit 1st ending)*

$E^b_{MI}^{11}$   $D_{MA}^9$   $B_{MA}^7$   $A^b_{MA}^9$   $E_{MA}^9$   $D^b_{MI}^9$   $A_{MA}^9$   $G^b_{MA}^9$   
*Vamp (with solo) and fade*

(Optional ending)  
 (On cue) *dr.*  
*ff*

# Moon and Sand

Music: Alec Wilder & Morty Palitz

Lyric: William Engvick

## Medium Bossa

**A**  $D_{MI}$   $B^b_{MA^7}$   $A^b_{MA^7}$   $B^b_{7sus}$

Deep \_\_\_\_\_ is the mid - night sea, \_\_\_\_\_

$E^b_{MA^7}$   $A^{13}$   $A^b_{MA^7}$   $A_{MI}^{7(omit\ 5)}$   $D^7$

Warm \_\_\_\_\_ is the fra - grant land, \_\_\_\_\_

$G_{MI}^9$   $C^7$   $(G^b_{MA^7})$   $F_{MA^7}$   $F^{\#9}$

Sweet \_\_\_\_\_ are your lips to me, \_\_\_\_\_

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

Soft \_\_\_\_\_ as the moon and sand. \_\_\_\_\_ Oh,

$D_{MI}^9$   $G^{13(b9)}$   $C_{MI}^9$   $F^{13(b9)}$

when \_\_\_\_\_ shall we meet a - gain? \_\_\_\_\_ When the night has

$B^b_{MA^7}$   $(E^b^9)$   $G_{MI}^7$   $E_{MI}^{7(b5)}$   $A^7$

left us, \_\_\_\_\_ will the spell re - main? \_\_\_\_\_

**B**  $D_{MI}$   $B^b_{MA^7}$   $A^b_{MA^7}$   $B^b_{7sus}$

Though \_\_\_\_\_ waves in - vade the shore, \_\_\_\_\_

$E^b_{MA^7}$   $A^{13}$   $A^b_{MA^7}$   $A_{MI}^{7(omit\ 5)}$   $D^7$

Though \_\_\_\_\_ we may kiss no more, \_\_\_\_\_

Night \_\_\_\_\_ is at our com - mand, Moon and

sand, \_\_\_\_\_ and the mag - ic of love. \_\_\_\_\_



Photo by Tom Copi

**BENNY CARTER & DUKE ELLINGTON**

# Moonglow

Medium Ballad  
(or Medium)

Will Hudson, Eddie de Lange  
& Irving Mills

**A** C<sup>6</sup> (C<sub>Mi</sub><sup>6(MA7)</sup>) F<sup>9(#11)</sup> G<sup>6</sup> (G<sup>6</sup>/<sub>B</sub>) (E<sub>Mi</sub><sup>7</sup>) A<sup>9</sup>

It must have been moon - glow, way up in the blue,

A<sub>Mi</sub><sup>7</sup> (E<sub>b</sub><sup>7(#5)</sup>) D<sup>13</sup> G<sup>7</sup> G<sup>6</sup> G<sup>o7</sup> A<sub>Mi</sub><sup>7(b5)</sup> G (G<sup>o7</sup>) G<sup>6</sup>

It must have been moon - glow that led me straight to you. —

C<sup>6</sup> (C<sub>Mi</sub><sup>6(MA7)</sup>) F<sup>9(#11)</sup> G<sup>6</sup> (G<sup>6</sup>/<sub>B</sub>) (E<sub>Mi</sub><sup>7</sup>) A<sup>9</sup>

I still hear you say - ing, "Dear one, hold me fast."

A<sub>Mi</sub><sup>7</sup> (E<sub>b</sub><sup>7(#5)</sup>) D<sup>13</sup> G<sup>7</sup> G<sup>6</sup> G<sup>o7</sup> A<sub>Mi</sub><sup>7(b5)</sup> G (G<sup>o7</sup>) G<sup>6</sup>

And I start in pray - ing, "Oh Lord, please let this last." —

**B** G<sup>7</sup> G<sup>b7</sup> F<sup>7</sup> E<sup>7</sup>

We \_\_\_\_\_ seemed to float right through the air. \_\_\_\_\_

A<sup>9</sup> D<sup>13</sup> E<sub>b</sub><sup>7</sup> D<sup>7</sup> (G<sup>9</sup>)

Hea - ven - ly songs \_\_\_\_\_ seemed to come from ev - 'ry - where.

**C** C<sup>6</sup> (C<sub>Mi</sub><sup>6(MA7)</sup>) F<sup>9(#11)</sup> G<sup>6</sup> (G<sup>6</sup>/<sub>B</sub>) (E<sub>Mi</sub><sup>7</sup>) A<sup>9</sup>

And now when there's moon - glow, way up in the blue,

A<sub>Mi</sub><sup>7</sup> (E<sub>b</sub><sup>7(#5)</sup>) D<sup>13</sup> G<sup>7</sup> G<sup>6</sup> G<sup>o7</sup> A<sub>Mi</sub><sup>7(b5)</sup> G (G<sup>o7</sup>) G<sup>6</sup> (G<sup>7</sup>)

I al - ways re - mem - ber that moon - glow gave me you. —



Photo by Paul Hoeffler, Toronto

**MILT HINTON**

# Moonlight Serenade

Lyric: Mitchell Parish  
Music: Glen Miller

**A** (C<sup>7(b9)</sup>) F<sup>6</sup> A<sup>b°7</sup> GMI<sup>7</sup>

I stand at your gate and the song that I sing is of  
stars are a glow and to night how their light sets me

C<sup>7</sup> C<sup>7(#5)</sup> FMA<sup>7</sup> F<sup>6</sup> FMA<sup>7</sup> F<sup>6</sup>

moon - light. I stand and I wait for the  
dream - ing. My love, do you know that your

FMA<sup>7</sup> F<sup>7</sup> D<sup>7(b9)</sup> B<sup>b</sup>MI<sup>6</sup> AMI<sup>7</sup> D<sup>9</sup>SUS DMI<sup>7</sup>

touch of your hand in the June night. The roses are  
eyes are like stars bright - ly beam - ing? I bring you and

GMI<sup>7(b5)</sup> GMI<sup>7</sup> C<sup>13</sup> C<sup>7(b9)</sup> 1. FMA<sup>7</sup> GMI<sup>7</sup> C<sup>7(b9)</sup> 2. FMA<sup>7</sup> F<sup>7</sup>

sigh - ing a Moon - light Ser - e - nade. The  
sing you a Moon - light Ser - e - nade.

**B** B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>13 A<sup>7(b9)</sup> A<sup>7(b9)</sup> D<sup>7(b9)</sup> D<sup>7</sup>

Let us stray till break of day in love's val - ley of dreams. Just

BMI<sup>7(b5)</sup> E<sup>7(b9)</sup> AMI<sup>7(b5)</sup> D<sup>7(b9)</sup> GMI<sup>7</sup> C<sup>7(b9)</sup>

you and I, a sum - mer sky, a heav - en - ly breeze kiss - ing the trees. So

**C** F<sup>6</sup> A<sup>b°7</sup> GMI<sup>7</sup>

don't let me wait, come to me ten - der - ly in the

C<sup>7</sup> C<sup>7(#5)</sup> FMA<sup>7</sup> F<sup>6</sup> FMA<sup>7</sup> F<sup>6</sup>

June night. I stand at your gate and I

FMA<sup>7</sup> F<sup>7</sup> D<sup>7(b9)</sup> B<sup>b</sup>MI<sup>6</sup> AMI<sup>7</sup> D<sup>9</sup>SUS DMI<sup>7</sup>

sing you a song in the moon - light; a love song, my

GMI<sup>7(b5)</sup> GMI<sup>7</sup> C<sup>13</sup> C<sup>7(#5)</sup> FMA<sup>7</sup> (GMI<sup>7</sup> C<sup>7(b9)</sup>)

dar - ling, a Moon - light Ser - e - nade.



Medium Pop

# My Girl

William "Smokey" Robinson

Ronald White

(As sung by the Temptations)

$\text{♩} = 104$

(C)

(C)

(bass) (etc.) (gtr.) (etc.) 1. I've got

**A**

C F C F  
sun - shine on a cloud - y day, When it's

C F C F  
cold out - side, I've got the month of May.

C DMI<sup>7</sup> F G C DMI<sup>7</sup> F G  
I guess you'd say, what can make me feel this way?

CMA<sup>7</sup> DMI<sup>7</sup> C D G<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup>  
My girl, talk - in' 'bout my girl. (my girl.) 2. I've got

**B**

(C) (C) (strings)  
(gtr.)

C F C F

DMI<sup>7</sup> G EMI<sup>7</sup> A

3. I don't

**C**

need no\_\_\_ mon - ey, for - tune or fame. \_\_\_ I've got

all the rich - es, ba - by, one man can claim. \_\_\_ Well, \_\_\_

I guess you'd say, what can make me feel \_\_\_ this way?

My girl, \_\_\_ talk - in' 'bout my girl. \_\_\_ (my girl.)

I've got sun - shine on a cloud - y day \_\_\_ with my girl, \_\_\_ I've

*Vamp & fade.  
Voice plays off first verse lyrics.*

e - ven got the month of May with (my girl.)

Guitar, first 8 bars of letter **A**  
(and letter **C**, up a step):

(etc.)

2nd verse lyrics:

I've got so much honey, the bees envy me,  
I've got a sweeter song than the birds in the trees.  
I guess you'd say (etc.)

# Never Said (Chan's Song)

Music: Herbie Hancock

Lyric: Stevie Wonder

(As sung by Diane Reeves)

Med. Funk Ballad

$\text{♩} = 74$  (Intro)

Chords:  $A^b_{MI}{}^9$   $G^b_{MI}{}^9$   $F_{MI}{}^9$   $E^b_{MI}{}^9$   $D^9_{SUS}$   $C^9_{SUS}$   $B^b_{MI}{}^7$   $B/A$

(strings)

Chords:  $A^b_{13}{}_{SUS}$   $A^b_{13}{}_{SUS}$   $B^b_{13}{}_{SUS}$   $B_{13}{}_{SUS}$   $A^b_{13}{}_{SUS}$   $A^b_{13}{}_{(b9)}$

(vocal fill)

1. Nev - er

**A**  $D^b_{MA}{}^7$   $A^{(add 9)}_{C\#}$   $F_{MA}{}^7_C$   $D^9_{SUS}$   $D^7$

said, nev - er heard, though with - in ev - 'ry word lives a  
touched, bare - ly read, though so much has been said in the

Chords:  $G_{MA}{}^7$   $B^b_{9}{}_{SUS}$   $E^b_{MA}{}^7$   $A^b_{13}{}_{SUS}$   $A^b_{13}{}_{(b9)}$

heart filled with love for you. Nev - er  
smiles that I give to you. Al - ways

Chords:  $D^b_{MA}{}^7$   $C_{13}$   $A_{MI}{}^9$   $F^9_{SUS}$   $D^{7(\#9)}$

felt, sel - dom seen, though some - where in a dream you have  
new, nev - er old, liv - ing deep in my soul, All the

Chords:  $G_{MI}{}^9$   $F_{MI}{}^7$   $B^b_{9}{}_{SUS}$   $E^b_{MA}{}^7$   $A^b_{9}{}_{SUS}$   $B^b_{9}{}_{SUS}$   $F^{7(b9)}$

heard whis - pers of, "I love you, my you".  
love ev - er burning for you, my dear.

**B**  $B^b_{MA}{}^7$   $G_{MI}{}^9$   $A^b_{9}{}_{SUS}$   $B^b_{9}{}_{SUS}$   $F^{7(b9)}$

Keep - er of my on - ly love, time that I be known, \_\_\_\_\_

Chords:  $B^b_{MA}{}^7$   $D^{7(b9)}$   $G_{MI}{}^9$   $A^b_{9}{}_{SUS}$   $A^b_{7}{}_{SUS}$   $A^b_{9}{}_{SUS}$   $A^b_{13}$

Keep - er of my on - ly love, time to you I'm shown. 2. Nev - er

2nd x: (my sa - cred love,)

2.  $A^{\flat}MI^9$   $G^{\flat}MI^9$   $FMI^9$   $E^{\flat}MI^9$   $D^9_{SUS}$   $C^9_{SUS}$   $B^{\flat}MI^7$   $B/A$

(vocal fill)

shown.  $A^{\flat}13_{SUS}$   $B^{\flat}13_{SUS}$   $B13_{SUS}$   $(B13_{SUS} B7(\#9))$

(Synth. solo)  $C$   $E^{\flat}MA^7$   $CMA^7$   $E$   $A^{\flat}MA^7$   $E^{\flat}$   $F^9_{SUS}$   $F^7$

$B^{\flat}MA^7$   $D^{\flat}9_{SUS}$   $G^{\flat}MA^7$   $B13_{SUS}$   $B13(\flat9)$

$E^{\flat}MA^7$   $E^{\flat}13$   $CMI^9$   $A^{\flat}9_{SUS}$   $F7(\#9)$

$B^{\flat}MI^9$   $A^{\flat}MI^7$   $D^{\flat}9_{SUS}$   $G^{\flat}MA^7$   $F^9_{SUS}$   $F7(\flat9)$

(end solo)

**D**  $B^{\flat}MA^7$   $GMI^9$   $A^{\flat}9_{SUS}$   $B^{\flat}9_{SUS}$   $F7(\flat9)$

Keep - er of my on - ly love, time that I be known, —

$B^{\flat}MA^7$   $D7(\flat9)$   $GMI^9$   $A^{\flat}9_{SUS}$   $A^9(\#11)$   $E^{\flat}MI^7$   $A^{\flat}7(\flat9)$

Keep - er of my sa - cred love, time to you I'm shown.

**(Vamp & fade)**

Sample bass line at **A**:

(etc.)

Melodic rhythm is freely interpreted.

Fast Swing  
♩ = 230

# New Boots

Frank Gambale

Chords: (gtr.) F#sus/G, E<sub>SUS</sub>/G, A<sub>SUS</sub>/G, F#<sub>SUS</sub>/G, B<sup>7</sup>(#9)

**A**

Chords: D/E, E<sup>b</sup>7(#9), D<sub>MA</sub><sup>7</sup>, G<sub>MA</sub><sup>7(b5)</sup>

2nd x: ♩ ♪ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

Chords: E<sub>MI</sub><sup>7</sup>, A<sup>13(b9)</sup>, D<sub>MA</sub><sup>7</sup>, G<sub>MA</sub><sup>7(b5)</sup>

Chords: (G<sub>MA</sub><sup>7(#11)</sup> / E<sub>SUS</sub>/G), A<sub>SUS</sub>/G, F#<sub>SUS</sub>/G, B<sup>b</sup>/C

8va

Λ break

Musical notation for the first system. The melody line consists of eighth and quarter notes with various accidentals. The guitar accompaniment line shows chords  $B^b/C$ ,  $D/E$ , and  $A^{13(b9)}$ . There are triplets in the melody line. A circled 'O' symbol is at the end of the system.

Musical notation for the second system. The melody line continues with eighth and quarter notes. The guitar accompaniment line shows chords  $A^{13(b9)}$  (with a 'break' annotation),  $A^b13$ ,  $B/C^\#$ , and  $B^7(b9)$ . There are triplets in the melody line.

Musical notation for the third system. The melody line continues with eighth and quarter notes. The guitar accompaniment line shows chords  $A^{13(b9)}$ ,  $A^b13$ ,  $E^7(b9)$ , and  $E^bMA^7$ . There are triplets in the melody line. A circled 'O' symbol is at the beginning of the system.

Musical notation for the fourth system. The melody line continues with eighth and quarter notes. The guitar accompaniment line shows chords  $E^b7(b9)$ ,  $DMA^7$ ,  $GMA^7(b5)$ ,  $C^\#MI^9$ ,  $F^\#13(b9)$ , and  $C^\#/B$ . There are triplets in the melody line. A circled 'O' symbol is at the beginning of the system. A circled 'gtr. fill' annotation is at the end of the system.

Head is played twice before and after solos.

Chords in parentheses are used during solos.

No kicks or breaks during solos (except bar 1 of first solo; use '2nd x' kicks).

Head is mostly in 2, solos in 4.

Guitar sounds one octave lower than written.

# Next Future

Medium Latin (Intro)

♩ = 121

Eddie Gomez

(bass only- sample) (etc.)

(add drums) (add keybds.)

**A** (tenor)

**B**

**C**

(Swing)

**D**  $A_{MI}^9(b5)$   $A^+ / A^b$   $A^b_{MI}^9(MA7)$   $B^b_{MI}^7$   $D^b_{MA}^7 / G$   $C^9_{SUS}$   $B^b_{MI}^{(MA7)}$   $G^{\#7}(alt.)$   $A^b / G^b$

(Latin)

**E**  $F_{MI}^{11}$   $G^b_{MA}^9(b5)$  2 2  $F_{MI}^{11}$   $E^7(alt.)$

Solo on form (ABCDE).  
 Solos swing throughout.  
 After solos, D.S. al Coda  
 (Latin-Swing-Latin).

$A^b / G^b$   $F_{MI}^{11}$

(ten. fill) -----

Bass may double melody at letters A & B (sounds one octave lower than written).

Bass walks in 4 for solos except at letter C—G pedal, suspended time feel.

On recording, ABCD is played out of time (no drums) as an Intro (followed by the Intro given above).



# No Way Out

Abel Pabón

(As played by Othello Molineaux)

Medium

Fast

J. = 168

12/8 (4)

1. DMI9 2. DMI9 B GMI9 FMI9 EbMI9

DbMI9 DMI9 EbMI9 EMI9 BMA9(#11) Bb9sus4

GMI9 FMI9 EbMI9 DbMI9 N.C.

NC. EbMI9 DbMI9

BMA9 CMA9 DMA9

C EbMI9 DMI9 EbMI9 DMI9

EbMI9 DMI9 EbMI9 DMI9

GMI9 Bb13(#11) AMI9 D7(#9)

DbMA7 E7(b13) F7(#9) Gb7(#9) C/D D/E

D Db7(#9) G/C F13sus Bb/Gb F/G

A7(#9) D7(#9) G13(#11) Db13(#11) Bb/C Ab/Gb

$E^b M I^7$   $D^b M I^7$   $B M A^7$   $C M A^7$   $D M A^7$

**E** (Solos)  $E^b M I^9$   $D M I^9$  2 2 2

$E^b M I^9$   $D M I^9$  2 2 2

$G M I^{11}$   $B^b 13^{(\#11)}$   $A M I^{11}$   $D 7^{(b13)}$   $D^b M A^7 E 7^{(b13)}$  1.  $F 7^{(\#9)} G^b 9^{(\#11)}$

2.  $F 7^{(\#9)} G^b 7^{(\#9)}$   $C D$   $D E$   $D^b 7^{(\#9)}$   $G C$   $F 13_{SUS}$

'til cue  $B^b G^b$   $F G$   $A 7^{(\#9)} D 7^{(\#9)}$   $D^b M A^9$   $E 13$

To letter **E** for more solos

on cue (last x)  $G 13^{(\#11)}$   $D^b 13^{(\#11)}$   $C 9_{SUS}$   $A^b G^b E B$   $E^b D^b$

(D<sup>b</sup> E<sup>b</sup>)  $E D$  D.C. al Coda (with repeat)

$B M A^9$   $C M A^9$   $B M A^9$

1-3.  $C M A^9$  4.  $C M A^9$   $D^b M A^9$   $D M A^9$   $E^b M A^9$   $E M A^9$

$D 7^{(\#9)}$   $NC.$   $B^b G^b$

# No Way Out (Piano-Bass)

Medium  
Fast  
♩. = 168

**A**

(bs.)

**B**

(bs. w/ pn. octaves)

**C**

(sample bs.) etc.

(bs.)

**D**

**E** (Solos)  $E^b_{MI}^9$   $D_{MI}^9$  2 2 2 etc.

$E^b_{MI}^9$   $D_{MI}^9$  2 2 2

$G_{MI}^{11}$   $B^b_{13(\#11)}$   $A_{MI}^{11}$   $D^7_{(\#9)}$   $D^b_{MA}^7$   $E^7_{(\#9)}$  1.  $F^7_{(\#9)}$   $G^b_{9(\#11)}$

2.  $F^7_{(\#9)}$   $G^b_{7(\#5)}$   $C/D$   $D/E$   $D^b_{7(\#9)}$   $G/C$   $F^{13}_{SUS}$

$B^b_{G^b}$   $F/G$   $A^7_{(\#9)}$   $D^7_{(\#9)}$   $D^b_{MA}^9$   $E^{13}$

'til cue (pn.)

To letter **E** for more solos

on cue (last x)  $G^{13(\#11)}$   $D^b_{13(\#11)}$   $C^9_{SUS}$  dr. fill  $A^b$   $G^b$   $E$   $B$   $E^b$   $D^b$   $E^b$

$(D^b_{E^b})$   $E/D$   $(8)$   $(12/8)$  D.C. al Coda (with repeat)

$B_{MA}^9$   $C_{MA}^9$   $B_{MA}^9$  1-3.  $C_{MA}^9$

4.  $C_{MA}^9$   $D^b_{MA}^9$   $D_{MA}^9$   $E^b_{MA}^9$   $E_{MA}^9$   $D^7_{(\#9)}$

NC.  $B^b_{G^b}$   $(8)$   $(12/8)$


# Nowhere to Run


Eddie Holland  
Lamont Dozier  
Brian Holland


Medium Rock (Intro)  
♩ = 130 N.C.

(As sung by Martha & The Vandellas)


(snare)  **G** (piano tacet)   
(bass)

**A** (add pn.) **G**  **F/G** **C/G** **G** **F/G** **C/G** **G** (etc.)  
No - where to run \_\_\_\_\_ to ba - by, no - where to hide, \_\_\_\_\_

**G**  **F/G** **C/G** **G** **F/G** **C/G**  
Got no - where to run \_\_\_\_\_ to ba - by, no - where to hide. \_\_\_\_\_

**B** **G**  **F/G** **C/G** **G** **F/G**  
1. It's not love I'm - a run - nin' from, \_\_\_\_\_ It's the heart - break I

**F/G** **C/G** **G**  **F/G** **C/G** **G**  
know will \_\_\_\_\_ come, \_\_\_\_\_ 'Cause I know you're no good for me, \_\_\_\_\_

**G**  **F/G** **C/G** **G** (piano tacet; bass continues)  
But you've be - come a part of me. \_\_\_\_\_ Ev - ry - where I \_\_\_\_\_ go \_\_\_\_\_ your

**G**   
face I see, \_\_\_\_\_ ev - 'ry step I take \_\_\_\_\_ you take with - a me, \_\_\_\_\_ yeah. \_\_\_\_\_

**C** **G** (pn. in) **F/G** **C/G** **G** **F/G** **C/G** **G** (etc.)

No - where to run to ba - by, no - where to hide.

**G** **F/G** **C/G** **G** **F/G** **C/G**

Got no - where to run to ba - by, no - where to hide.

**A7** **D7** **D7** **C** (Take Coda to end)

I know you're no good for me, But free of you I'll nev - er be, No

**G** **F/G** **C/G** **G** **F/G** **C/G** **G** (Vamp & fade)

Second and Third verses

2. Each night as I sleep, Into my heart you creep.  
 I wake up feelin' sorry I met you,  
 Hopin' soon that I'll forget you.  
 When I look in the mirror to comb my hair  
 I see your face just a-smiling there.

Nowhere to run, Nowhere to hide from you, baby.  
 Got nowhere to run to, baby, Nowhere to hide.  
 I know you're no good for me,  
 But you've become a part of me.

3. How can I fight a love that shouldn't be,  
 When it's so deep, so deep,  
 Deep inside of me?  
 My love reaches so high I can't get over it.  
 It's so wide I can't get around it, no.

Nowhere to run, Nowhere to hide from you, baby.  
 Just can't get away from you, baby, No matter how I  
 try.  
 I know you're no good for me,  
 But free of you I'll never be.

(To Coda)

Sample bass line at letter A (also B & C):

(etc.)

# Medium Bossa

$\text{♩} = 124$

(Intro) (light drums)

# Off Flow

Dave Liebman

(synth.)

$E^b_{MI} 11$   $E^b_{MI} 13(MA7)$   $E^b_{MI} 13(MA7)_{b5}$   $E^b_{MI} 11$   $E^b_{MI} 13(MA7)$   $E^b_{MI} 13(MA7)_{b5}$

**A**  $E_{MI} 7(b5)$   $D_{Eb}$   $D_{MI} 9(MA7)$   $F\#_{MI} 7$   $B^b$  triad  $D_{MI} 9(MA7)$

(gtr.) (add sop. on D.S.)

$F_{MI} 9$   $C_{MI} 7(b5)$   $G_{MA} 9$

$G_{MA} 9$   $F_{MA} 7(\#5)$   $D_{MA} 7(b5)$

**B**  $A^b 13$   $A^b 13$   $A$   $A 13$   $A 9_{SUS}$   $E_{MI} 11$   $F_{MA} 7(b5)$   $F\#_{MI} 7(b5)$

(synth.)

$F\#_{MI} 7(b5)$   $B 13(\#9)$   $B 7(\#9)_{\#5}$   $D_{MI} 7$   $C\#_{MI} 7$

$C_{MI} 7$   $B 13(\#11)$   $E^b_{MA} 7$   $D_{Eb}$   $E^b$   $F\#_{MI} 7$   $B^b$  triad

(add sop.)

**C**  $G_{MI}$   $F\# F$   $G_{MI}$   $E$   $G_{MI}$   $A^b_{MA} 7(\#5)$   $G$   $F$   $A$   $F$

$F_{MA} 7(\#5)$   $D_{MI} 13$

$C\#_{MI} 9$   $B_{MI} 9$   $E 7(\#11)_{\#9}^{\#5}$   $A 7(b9)_{b5}$

**A**  $A^{7(b9)}$   $D_{MI}^9(MA7)$   $D_{MI}^7$   $A_{bMA}^7$   $A_{bMI}^9(MA7)$   $B_{bMI}^9(MA7)$

**D** 2nd x 8va (synth.)

(sop. gtr.)  $E_{bMI}^{11}$   $E_{bMI}^{13(MA7)}$   $E_{bMI}^{13(MA7)}$   $E_{bMI}^{11}$   $E_{bMI}^{13(MA7)}$   $E_{bMI}^{13(MA7)}$

(synth.) (fine)

**E** (Solos)  $E_{MI}^{7(b5)}$   $D_{Eb}$   $D_{MI}^9(MA7)$

$F\#_{MI}^7$   $B_{b}^{triad}$   $F_{MI}^9$   $C_{MI}^{7(b5)}$   $G_{MA}^9$

$G_{MA}^9$   $G_{bMA}^9$   $F_{MA}^{7(b5)}$   $E_{bMA}^{7(b5)}$   $D_{MA}^{7(b5)}$

**F**  $A_{b13}$   $A^{13}$   $E_{MI}^7$   $E_{MI}^7$   $F_{MA}^{7(b5)}$   $F\#_{MI}^{7(b5)}$   $B^{7(\#9)}$

$D_{MI}^7$   $C\#_{MI}^7$   $C_{MI}^7$   $B^{13(\#11)}$   $D_{Eb}$   $F\#_{MI}^7$   $B_{b}^{triad}$

**G**  $G_{MI}$   $G_{MI}^{(MA7)}$   $F\#$   $G_{MI}^7$   $F$   $G_{MI}^6$   $E$   $A_{bMA}^{7(\#5)}$   $F_{MA}^{7(\#5)}$   $D_{MI}^{13}$

$D_{MI}^{13}$   $C\#_{MI}^7$   $C\#_{MI}^7$   $B_{MI}^7$

$E^{7(alt)}$   $A^{7(b9)}$   $D_{MI}^7$   $A_{bMA}^7$   $A_{bMI}^9(MA7)$   $B_{bMI}^9(MA7)$

$E_{bMI}^{11}$   $E_{bMI}^{13(MA7)}$   $E_{bMI}^{13(MA7)}$   $E_{bMI}^{11}$   $E_{bMI}^{13(MA7)}$   $E_{bMI}^{13(MA7)}$

(synth., behind solo)

Solo on EFEFG.  
 After solos, D.S. al fine  
 (Vamp, fill & fade on letter **D**)



Medium Bossa (Intro)

Off Flow (Bass)

J = 124

(E<sup>b</sup>M<sub>I</sub>)

**A** E<sub>M<sub>I</sub></sub><sup>7(b5)</sup> D<sub>E<sup>b</sup></sub> D<sub>M<sub>I</sub></sub><sup>9(MA7)</sup>

D<sub>M<sub>I</sub></sub><sup>9(MA7)</sup> F<sub>M<sub>I</sub></sub><sup>7</sup> B<sup>b</sup> triad

F<sub>M<sub>I</sub></sub><sup>9</sup> C<sub>M<sub>I</sub></sub><sup>7(b5)</sup> G<sub>M<sub>A</sub></sub><sup>7</sup>

F<sub>M<sub>A</sub></sub><sup>7(#5)</sup> D<sub>M<sub>A</sub></sub><sup>7(b5)</sup>

**B** A<sup>b</sup><sub>13</sub> A<sup>b</sup><sub>13</sub> A<sup>13</sup> A<sup>9</sup><sub>SUS</sub> E<sub>M<sub>I</sub></sub><sup>11</sup> F<sub>M<sub>A</sub></sub><sup>7(b5)</sup>

F<sub>M<sub>I</sub></sub><sup>7(b5)</sup> B<sup>13(#9)</sup> B<sup>7(#9)</sup> D<sub>M<sub>I</sub></sub><sup>7</sup> C<sub>M<sub>I</sub></sub><sup>7</sup>

C<sub>M<sub>I</sub></sub><sup>7</sup> B<sup>13(#11)</sup> E<sup>b</sup><sub>M<sub>A</sub></sub><sup>7</sup> D<sub>E<sup>b</sup></sub> F<sub>M<sub>I</sub></sub><sup>7</sup> B<sup>b</sup> triad

**C** G<sub>M<sub>I</sub></sub> F<sup>#</sup> F G<sub>M<sub>I</sub></sub> E A<sup>b</sup><sub>M<sub>A</sub></sub><sup>7(#5)</sup> G<sub>F</sub> A<sub>F</sub> F<sub>M<sub>A</sub></sub><sup>7(#5)</sup> D<sub>M<sub>I</sub></sub><sup>13</sup>

D<sub>M<sub>I</sub></sub><sup>13</sup> C<sub>M<sub>I</sub></sub><sup>9</sup>

B<sub>M<sub>I</sub></sub><sup>9</sup> E<sup>7(#11)</sup> A<sup>7(b9)</sup>

A<sup>7(b9)</sup> D<sub>MI</sub><sup>9(MA7)</sup> D<sub>MI</sub><sup>7</sup> A<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>MI<sup>9(MA7)</sup> B<sup>b</sup>MI<sup>9(MA7)</sup>

D (E<sup>b</sup>MI)

(Solos) E E<sub>MI</sub><sup>7(b5)</sup> D/E<sup>b</sup> D<sub>MI</sub><sup>9(MA7)</sup> (fine)

F<sup>#</sup>MI<sup>7</sup> B<sup>b</sup> triad F<sub>MI</sub><sup>9</sup> C<sub>MI</sub><sup>7(b5)</sup> G<sub>MA</sub><sup>9</sup>

G<sub>MA</sub><sup>9</sup> G<sup>b</sup>MA<sup>9</sup> F<sub>MA</sub><sup>7(b5)</sup> E<sup>b</sup>MA<sup>7(b5)</sup> D<sub>MA</sub><sup>7(b5)</sup>

F A<sup>b</sup>13 A<sup>13</sup> E<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> F<sub>MA</sub><sup>7(b5)</sup> F<sup>#</sup>MI<sup>7(b5)</sup> B<sup>7(#9)</sup>

D<sub>MI</sub><sup>7</sup> C<sup>#</sup>MI<sup>7</sup> C<sub>MI</sub><sup>7</sup> B<sup>13(#11)</sup> D/E<sup>b</sup> F<sup>#</sup>MI<sup>7</sup> B<sup>b</sup> triad

G G<sub>MI</sub> G<sub>MI</sub><sup>(MA7)</sup> F<sup>#</sup> G<sub>MI</sub><sup>7</sup> F G<sub>MI</sub><sup>6</sup> E A<sup>b</sup>MA<sup>7(#5)</sup> F<sub>MA</sub><sup>7(#5)</sup> D<sub>MI</sub><sup>13</sup>

D<sub>MI</sub><sup>13</sup> C<sup>#</sup>MI<sup>7</sup> C<sup>#</sup>MI<sup>7</sup> B<sub>MI</sub><sup>7</sup>

E<sup>7(alt)</sup> A<sup>7(b9)</sup> D<sub>MI</sub><sup>7</sup> A<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>MI<sup>9(MA7)</sup> B<sup>b</sup>MI<sup>9(MA7)</sup>

E<sup>b</sup>MI (E<sup>b</sup> pedal)

Solo on EFEFG.  
 After solos, D.S. al fine  
 (Vamp & fade on letter **D**).

# On Green Dolphin Street

Music: Bronislau Kaper  
Lyric: Ned Washington

Med. Latin

**(Intro)**  $E^bMA^7$   $G^bMA^7$   $FMA^7$   $E^bMA^7$

(bass)  $E^b$  pedal

**A (Latin)**

(bass) ( $E^b$  pedal for 8 bars) (etc.)

$FMA^7$   $E^bMA^7$   $E^bMA^7$   $C^7$

**(Swing)**  $FMI^7$   $B^b9_{SUS}$   $B^b7(alt.)$   $(B^bMI^7)$   $E^bMA^7$   $E^b7$

(bass walks in 2)

$A^bMI^7$   $D^b9_{SUS}$   $D^b7(alt.)$   $G^bMA^7$   $FMI^7$   $B^b7$

**B (Latin)**  $E^bMA^7$   $G^bMA^7$   $E^b$

( $E^b$  pedal for 8 bars)

$FMA^7$   $E^bMA^7$   $(E^bMA^7)$   $A^b9$   $G^7(alt.)$   $C^7$

**(Swing)**  $FMI^7$   $E^b$   $DMI^7(b5)$   $G^7$   $CMi^6$   $(AMI^7(b5))$   $F^7$   $D^7$   $F\#o^7$

(bass walks in 2)

$G^7(alt.)$   $C^7$   $F^7(alt.)$   $B^b13$   $A^b$   $G^7(alt.)$   $C^7$   $F^7(alt.)$   $B^b13$   $A^b$

G7(#9) C7(#9) F7(#9) Bb13(b9) Eb6/9 solo break

**C** (Solos) EbMA7 EbMI9 FMA7 EMA7

(bass walks in 4)

EbMA7 GMI7 C7 FMI7 Bb7 EbMA7 (Eb7)

AbMI7 Db7 GbMA7 FMI7 Bb7

**D** EbMA7 EbMI9 FMA7 EMA7

EbMA7 (Ab9) GMI7 C7 FMI7 DMI7(b5) G7 CMI6

F7 F#o7 **Till cue** GMI7 C7 FMI7 Bb7 EbMA7 (C7) FMI7 Bb7

Solo on CD; take 'On cue' ending to end each solo.

**On cue** G7(alt.) C7 F7 Bb13 Ab G7(#9) C7(#9) F7(#9) Bb13(b9) Eb6/9 solo break

Return to letter **C** for more solos. After solos, D.S. al Coda.

**(Latin)** EbMA7 Eb GbMA7 Eb FMA7 Eb EMA7 Eb EbMA7

(bass) Eb pedal

For vocal version, replace last 8 bars of letter B with these 4 bars:

Solos may also be played like head (Latin pedal, Swing, Latin pedal, swing). Form, but not melody, is as played by Miles Davis.

GMI7 C7 FMI7 Bb7 Eb6/9 (FMI7 Bb7)

ground on Green Dol - phin Street.

Lyric:

Lover, one lovely day  
 Love came planning to stay.  
 Green Dolphin Street supplied the setting,  
 The setting for nights beyond forgetting.

And through these moments apart  
 Memories live in my heart,  
 When I recall the love I found on,  
 I could kiss the ground on Green Dolphin Street.

# One Bird, One Stone

Medium Boogaloo

Don Grolnick

♩ = 164

**(Intro)** *(Piano solo)*  
 F<sup>7</sup><sub>SUS</sub> F<sup>13</sup>(#11) F<sup>Mi</sup> 9(add ♭13) F<sup>7</sup> **(6x's)**

*(pn. & horns)*

1st & 2nd x: piano only 3rd x: add bs. & dr. (see footnote)  
 5th x: horns play figure behind piano

**A**

*mf* 1st x: piano 2nd x: horns

F<sup>7</sup><sub>SUS</sub> F<sup>13</sup>(#11) F<sup>7</sup><sub>SUS</sub> F<sup>Mi</sup> 9(add ♭13) F<sup>7</sup>

F<sup>7</sup><sub>SUS</sub> F<sup>13</sup>(#11) F<sup>7</sup><sub>SUS</sub> F<sup>Mi</sup> 9(add ♭13) F<sup>7</sup>

1st x: horns 2nd x: piano

horns, both x's

A<sup>7</sup>(alt.) D<sup>MA</sup> 7(♭5)

F<sup>7</sup><sub>SUS</sub> F<sup>13</sup>(#11) F<sup>7</sup><sub>SUS</sub> F<sup>Mi</sup> 9(add ♭13) F<sup>7</sup>

A<sup>7</sup>(alt.) D<sup>MA</sup> 7(13) G<sup>13</sup>(#11) C<sup>7</sup>(alt.) B<sup>13</sup>

1. E<sup>Mi</sup> 11 A<sup>♭</sup>Mi 11 2. E<sup>Mi</sup> 11 A<sup>♭</sup>Mi 11

(horns)

**B**

E<sup>♭</sup>Mi 11 E<sup>♭</sup>7(alt.) A<sup>MA</sup> 7(♭5) A<sup>♭</sup> D<sup>♭</sup>6/4 G<sup>7</sup>(alt.)

B<sup>♭</sup>MA<sup>7</sup>/C B<sup>♭</sup>13(#11) B<sup>♭</sup>MA<sup>7</sup>/C B<sup>♭</sup>13(#11) G<sup>7</sup>(alt.)

*mp* B<sup>♭</sup>MA<sup>7</sup>/C B<sup>♭</sup>13(#11) B<sup>♭</sup>MA<sup>7</sup>/C *f* E<sup>7</sup>(alt.)

*mp* *cresc.*

**C** A<sup>7</sup><sub>SUS</sub> A<sup>7</sup>(alt.) A<sup>7</sup><sub>SUS</sub> A<sup>7</sup>(alt.)

*mf*

A<sup>7</sup><sub>SUS</sub> A<sup>7</sup>(alt.) A<sup>7</sup><sub>SUS</sub> C<sup>13</sup>(#11) F<sup>7</sup><sub>SUS</sub>

(Solo) (fine)

**D** F<sup>7</sup><sub>SUS</sub> F<sup>13</sup>(#11) F<sub>MI</sub><sup>9</sup>(add b13) F<sup>7</sup> (4's)

D<sub>MA</sub><sup>9</sup> G<sup>13</sup>(#11) C<sup>7</sup>(alt.) B<sup>13</sup> E<sub>MI</sub><sup>11</sup> A<sub>MI</sub><sup>11</sup>

**E** E<sub>MI</sub><sup>11</sup> E<sub>b</sub><sup>7</sup>(alt.) A<sub>MA</sub><sup>7(b5)</sup> / A<sub>b</sub> D<sub>b</sub><sup>6/9</sup> G<sup>7</sup>(alt.)

B<sub>b</sub><sub>MA</sub><sup>7</sup> / C B<sub>b</sub><sup>13</sup>(#11) / C B<sub>b</sub><sub>MA</sub><sup>7</sup> / C B<sub>b</sub><sup>13</sup>(#11) / C G<sup>7</sup>(alt.)

B<sub>b</sub><sub>MA</sub><sup>7</sup> / C B<sub>b</sub><sup>13</sup>(#11) / C B<sub>b</sub><sub>MA</sub><sup>7</sup> / C E<sup>7</sup>(alt.)

**F** A<sup>7</sup><sub>SUS</sub> A<sup>7</sup>(alt.) A<sup>7</sup><sub>SUS</sub> A<sup>7</sup>(alt.)

A<sup>7</sup><sub>SUS</sub> A<sup>7</sup>(alt.) A<sup>7</sup><sub>SUS</sub> C<sup>13</sup>(#11)

Solo on DEF. Last solo continues on to letter G.

**G** F<sup>7</sup><sub>SUS</sub> F<sup>13</sup>(#11) F<sub>MI</sub><sup>9</sup>(add b13) F<sup>7</sup>

(horns, behind solo)

D.S. al fine

(no repeat, horns play melody)

Sample bass line at Intro. and letter A:

(etc.)

Rhythm slashes at letter C are played by horns as well (random chord notes)

# One Bird, One Stone (horns behind solos)

**D<sub>1</sub>** (First chorus)

Musical staff D<sub>1</sub> (First chorus) in treble clef, common time, 16 measures of chords.

**E<sub>1</sub>**

Musical staff E<sub>1</sub> in bass clef, 4 measures of chords, followed by a melodic line with an 8va b. marking.

**F<sub>1</sub>**

Musical staff F<sub>1</sub> in treble clef, melodic line with 4 and 8 measure rests.

**D<sub>2</sub>** (Second chorus)

Musical staff D<sub>2</sub> (Second chorus) in bass clef, 8 measures of chords and melodic line.

Musical staff D<sub>2</sub> continuation in bass clef, melodic line with 4 measure rest.

**E<sub>2</sub>**

Musical staff E<sub>2</sub> in treble and bass clefs, 9 measures of chords and melodic lines.

**F<sub>2</sub>**

Musical staff F<sub>2</sub> in treble clef, A<sup>7</sup> SUS chords and melodic line.

**D<sub>3</sub>** (Third chorus)

Musical notation for the third chorus, labeled **D<sub>3</sub>**. It consists of two staves. The first staff begins with a whole note G<sub>2</sub>, followed by a measure with a fermata and a 7-measure rest. The second staff contains a melodic line with notes G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, and C<sub>3</sub>, with various rests and phrasing slurs. The piece concludes with a 4-measure rest.

**E<sub>3</sub>**

Musical notation for section **E<sub>3</sub>**. The first staff features a bass line with notes G<sub>2</sub> and F<sub>2</sub> (marked *b*), and a treble line with rests and a melodic line starting with a *8va b.* instruction. The second staff continues the melodic line with notes G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>, and C<sub>4</sub>, including a *b* marking and a fermata. A dashed line is present below the second staff.

**F<sub>3</sub>**

**G**

Musical notation for sections **F<sub>3</sub>** and **G**. The first staff begins with an 8-measure rest. The second staff contains a melodic line with notes G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, and C<sub>3</sub>, with various rests and phrasing slurs. The piece concludes with a double bar line.





Photo by Val Wilmer

**HERBIE HANCOCK**

# Fast Swing

# One Finger Snap

Herbie Hancock

$\text{♩} = 264$

**A**

break

(trp. w/ pn.)

NC.

(bs.) (add dr.)

$E^b_{13} \text{ SUS}$   $E^b_{13}$   $E^b_{13} \text{ SUS}$   $E^b_{13}$   $E^b_{MI}^9$   $A^b_{13}$

(bass walks) (trp.)

$E^b_{MI}^9$   $A^b_{13}$   $G_{MI}^{7(b5)}$   $C^{7(alt.)}$   $F_{MI}^{7(b5)}$

$B^b_{7(alt.)}$   $E^b_{MA}^7$   $D_{MI}^{7(b5)}$   $G^{7(alt.)}$

**B**

break

(trp. w/ pn.)

( $C^{13}$ )

NC.

(bs.) (add dr.)

last x

last x

[ $A^{7(alt.)}$ ]

[ $\text{smiley face}$ ] (fine)

$E^b_{13} \text{ SUS}$   $E^b_{13}$   $E^b_{13} \text{ SUS}$   $E^b_{13}$   $E^b_{MI}^9$   $A^b_{13}$

(bass walks) (first solo starts)

$E^b_{MI}^9$   $A^b_{13}$   $G_{MI}^{7(b5)}$   $C^{7(alt.)}$   $F_{MI}^{7(b5)}$   $B^b_{7(alt.)}$

$E^b_{MA}^7$   $D_{MI}^{7(b5)}$   $G^{7(alt.)}$

Chords in parentheses are used for solos (except  $A^{7(alt.)}$ , in brackets).  
 Straight time for solos (bass walks in 4).

Solo on B.  
 After solos, D.C. al fine.

# Ooo Baby Baby

William "Smokey" Robinson & Warren Moore

Motown Ballad (12/8 Feel)

**(Intro)**

(gtr.)

Ooo la, la, la la. I did you

(bs.)

Chords:  $B_{MI}^7$ ,  $D^9_{SUS}$ ,  $B_{MI}^7$ ,  $D^9_{SUS}$

**A**

wrong, my heart went out to play and in the game I lost you. What a price to

(sample bs.)

Chords:  $G_{MA}^7$ ,  $A_{MI}^7$ ,  $B_{MI}^7$

(even 8th's)

pay. I'm cry - ing. Ooo ba - by,

(bs. w/ pn. octaves)

Chords:  $A_{MI}^7$ ,  $D^7$ ,  $C$ ,  $B$ ,  $A$ ,  $G_{MA}^9$

etc.

ba - by. Ooo ba - by, ba - by. Mis -

Chords:  $A_{MI}^7$ ,  $G_{MA}^9$ ,  $A_{MI}^7$

**B**

takes I know I've made a few, but I'm on - ly hu - man. You made mis - takes

too. I'm cry - ing. Ooo ba - by,

Chords:  $G_{MA}^7$ ,  $A_{MI}^7$ ,  $B_{MI}^7$ ,  $A_{MI}^7$ ,  $D^7$ ,  $C$ ,  $B$ ,  $A$ ,  $G_{MA}^9$

(even 8th's)

ba - by. Ooo ba - by, ba - by, I'm just a -

bout at the end of my rope, but I can't stop

try - ing. I can't give up hope 'cause I feel

one day I'll hold you near, whis - per, "I still love you." Un - til the day is

here I'm cry - ing. Ooo ba - by,

ba - by. Ooo ba - by, ba - by. Ooo

Optional back to [A] for solos

ba - by, ba - by. Ooo ba - by,

ba - by. Ooo

Vocal chords indicate where background vocals join lead vocal.

## Medium Jazz

## Opus de Funk

Horace Silver

♩ = 102

(Intro)

$B^b$   $B^{\circ 7}$   $B^b 7$   $A_{MI} 7$  NC.

(bs./pn on head)

NC. break

**A**

S.

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

$B^b 7$   $B^{\circ 7}$   $F^6$   $C$  ( $B^b 7$ )  $A_{MI} 7$   $D^7$

( $G_{MI} 7$  NC)  $C^7$   $F^6$   $F^6$   $C$  ( $\sharp$ )  $C^7$

(bs./pn. on head)

**B**

$F^6$   $A^7$   $D_{MI} 7$   $D^b 7(\sharp 5)$   $C_{MI} 7$   $F^7$

$Bb^7$        $B^{\circ 7}$        $F^{\circ} C (Bb^7)$        $A_{MI}^7 D^7$

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

(bs./pn. on head)

(Solos) (F blues) (optional changes given)

$F^6$        $G_{MI}^7 C^7 F^6$        $C_{MI}^7 F^7 Bb^7$        $B^{\circ 7}$   
 $F^6$        $A_{MI}^7 D^7 G_{MI}^7 C^7$        $F^6$        $G_{MI}^7 C^7$

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

$F^6$        $Bb$        $B^{\circ 7} Bb^7$        $A_{MI}^7$        $NC$

$NC$        $F^7(b5)$        $F^7(b5)$

$F^7(b5)$

Chords in parentheses are used for solos.  
 As played by Horace Silver but transposed from Bb to F to be easily playable by more instruments.  
 Note: The head is sometimes played as two letter A's, omitting letter B.

# Medium-Fast Swing (in 2) Out A Day

Franck Amsallem

♩ = 232 (Intro)

(piano only)

Chords:  $A_{MI}^{7(b5)}$ ,  $A^b_{MI}^7$ ,  $G_{MI}^7$ ,  $F^{\#}_{MI}^7$ ,  $F_{MI}^{11(add MA 7)}$ ,  $E^6/9$

**A**  $C^b_{MA}^7$  (add bass and drums)

Chords:  $C^b_{MA}^7$ ,  $E^b_{MA}^7$ ,  $C^b_{MA}^7$ ,  $B^b7(\#9)$ ,  $E^b_{MA}^7$ ,  $A_{MI}^{7(b5)}$ ,  $A^b_{MI}^7$ ,  $G_{MI}^7$ ,  $F^{\#}_{MI}^7$ ,  $F_{MI}^{11(add MA 7)}$ ,  $E^6/9$ ,  $E^b_{MA}^7$ ,  $E^b_{MA}^7$

**B**  $G^b_{MA}^7$

Chords:  $G^b_{MA}^7$ ,  $E^b_{MA}^7$ ,  $G^b_{MA}^7$ ,  $E^b_{MA}^7$ ,  $A_{MI}^{7(b5)}$ ,  $A^b_{MI}^7$ ,  $G_{MI}^7$ ,  $F^{\#}_{MI}^7$ ,  $F_{MI}^{11(add MA 7)}$ ,  $E^6/9$ ,  $E^b_{MA}^7$

$E^b_{MI}^{(MA 7)}$  (On cue)  $E^b_{MI}$

(piano fills) (Vamp & fill till cue)

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

Bass walks in 4 for solos (in 2 for head). Based on the changes to "Night and Day".

Chords in parentheses are used for solos.



Photo by Paul Hoeffler, Toronto

**ERIC DOLPHY**



# Over the Rainbow

Lyric: E. Y. Harburg

Music: Harold Arlen

Medium

(Verse)  $E^b6$   $CMI^7$   $FMI^7$   $Bb^7$   $E^bMA^7$   $CMI^7$

When all the world is a hope - less jum - ble and the rain - drops tum - ble all a -

$FMI^7$   $Bb^7$   $E^b6$   $E^o7$   $FMI^9$   $Bb^{13}$   $E^b6$   $CMI^7$   $FMI^7$   $Bb^7$

round, hea - ven o - pens a mag - ic lane

$E^b6$   $CMI^7$   $FMI^7$   $Bb^7$   $E^bMA^7$

When all the clouds dark - en up the sky - way, there's a rain - bow high - way to be

$DMI^7$   $G^7$   $CMI^{(add 9)}$   $Bb^{(Ab^7)}$   $F^7_{SUS}$   $F^7$   $FMI^{7(add 11)}$   $Bb^9_{SUS}$

found, lead - ing from your win - dow - pane to a place be - hind the

$FMI^{7(add 11)}$   $Bb^9_{SUS}$   $FMI^7$   $Bb^7$

sun, just a step be - yond the rain -

**A**  $E^b6$   $CMI^7$   $GMI^7$   $(E^bMA^7)$   $E^b7$   $AbMA^7$   $(Bb^9_{SUS})$   $GMI^7$   $C^7$

Some - where o - ver the rain - bow, way up high,

$(FMI^7)$   $AbMA^7$   $D^b7$   $(GMI^7)$   $E^bMA^7$   $C^{7(b9)}$   $F^7$   $Bb^7$   $E^b6$   $FMI^7$   $Bb^7$

there's a land that I heard of once in a lull - a - by.

$E^b6$   $CMI^7$   $GMI^7$   $(E^bMA^7)$   $E^b7$   $AbMA^7$   $(Bb^9_{SUS})$   $GMI^7$   $C^7$

Some - where o - ver the rain - bow skies are blue,

$(FMI^7)$   $AbMA^7$   $D^b7$   $(GMI^7)$   $E^bMA^7$   $C^{7(b9)}$   $F^7$   $Bb^7$   $E^b6$   $Bb^7_{SUS}$

and the dreams that you dare to dream real - ly do come true. Some

**B**  $E^b6$   $(F_{MI}^7 E^b)$   $F_{MI}^7$   $B^b7$

day I'll wish up - on a star and wake up where the clouds are far be -

$(E^b6)$   $G_{MI}^{11}$   $C^7$   $(F_{MI}^7 E^b)$   $B^b7$   $E^b6$

hind me. Where trou - bles melt like lem - on drops, a

$A_{MI}^{7(b5)}$   $D^{7(b9)}$   $G_{MI}^7$   $(C_{MI}^9)$   $G^{b07}$   $F_{MI}^7$   $B^b9$

way, a - bove the chim - ney tops that's where you'll find me.

**C**  $E^b6$   $(A_{MI}^{7(b5)} D^{7(b9)})$   $C_{MI}^7$   $G_{MI}^7$   $(E^b_{MA}^7) E^b7$   $A^b_{MA}^7$   $(A_{MI}^7 D^7)$   $(B^b9_{SUS})$   $G_{MI}^7$   $C^7$

Some - where o - ver the rain - bow blue - birds fly.

$(F_{MI}^7)$   $A^b_{MA}^7$   $D^b7$   $(G_{MI}^7)$   $E^b_{MA}^7$   $C^{7(b9)}$   $F^7$   $B^b7$   $E^b6$   $F_{MI}^7$   $B^b7$

Birds fly o - ver the rain - bow, why then, oh why can't I?

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

$E^b6$   $B^b9_{SUS}$   $E^b_{MA}^7$   $F_{MI}^7$   $B^b9$

I? If hap - py lit - tle blue - birds fly be - yond the rain - bow, why oh why can't  
**(rit.)** -----

$E^b6$

I?

## Part-Time Lover

Medium Funk Shuffle

(8th's swing)

♩ = 172

Stevie Wonder

**(Intro)**

1st x: synth.  
2nd x: bkg. vocals on 'ooh')

(vocal scat, on "da", 2nd x only)

The intro consists of two staves of music in B-flat major. The first staff has a key signature of two flats and a 4/4 time signature. It features a melodic line with eighth notes and a bass line with quarter notes. Chords are indicated above the staff: BbMI, Ab, GbMA7, and FMI7. The second staff continues the melody and bass line, with chords EbMI9, FMI7, BbMI, EbMI9, and FMI7. The piece ends with a repeat sign.

(2nd x) Call up, ring

**A**

The first verse is written across four staves. The melody is primarily eighth notes. Chords are indicated above the staff: BbMI, Ab, GbMA7, FMI7(11), EbMI7, FMI7, Ab BbMI, BbMI, Ab, GbMA7, FMI7(11), EbMI7, FMI7, Ab BbMI, BbMI, AbMI7, Db7. The lyrics are: once, hang up the phone to let me know you made it home, Don't want nothing to be wrong with part-time lover. If she's with me, I'll blink the lights to let you know to-night's the night for me and you, my part-time lover. We are

**B**

The second verse is written across four staves. The melody continues with eighth notes. Chords are indicated above the staff: Gb, Ab, Db, Bb, EbMI7, FMI, GMI7(b5), Ab, BbMI, AbMI7, Db7, Gb, Ab, Db. The lyrics are: un-der-cov-er pas-sion on the run, chas-ing love up a-gainst the sun. We are strang-ers by day, lov-ers by night, know-ing it's so

**E<sup>b</sup>Mi<sup>6</sup>** **F<sup>7</sup><sub>SUS</sub>** (1st x only)

wrong, but feel - ing so right.

**C** **B<sup>b</sup>Mi** **A<sup>b</sup>** **G<sup>b</sup>MA<sup>7</sup>** **F<sup>7</sup>Mi<sup>7</sup>**

(bkgr. vocals on 'ooh')

(vocal scat)

**E<sup>b</sup>Mi<sup>9</sup>** **F<sup>7</sup>Mi<sup>7</sup>** **B<sup>b</sup>Mi** **1. E<sup>b</sup>Mi<sup>7</sup>F<sup>7</sup>Mi<sup>7</sup> 2. B<sup>b</sup>Mi A<sup>b</sup>Mi<sup>7</sup>D<sup>b</sup>7**

We are  
**D.S. al Coda**  
(repeat back to **A** for 3rd verse)

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

lov - ers. you and me, part - time

**A<sup>b</sup>** **B<sup>b</sup>Mi** **E<sup>b</sup>Mi<sup>7</sup>** **F<sup>7</sup>Mi<sup>7</sup>** **A<sup>b</sup> B<sup>b</sup>Mi A<sup>b</sup> B<sup>b</sup>Mi** break---

lov - ers, but she and he, part - time lov - ers.

**B<sup>b</sup>Mi** **A<sup>b</sup>** **G<sup>b</sup>MA<sup>7</sup>** **F<sup>7</sup>Mi<sup>7</sup>**

(bkgr. vocals)

(vocal scat)

**E<sup>b</sup>Mi<sup>9</sup>** **F<sup>7</sup>Mi<sup>7</sup>** **B<sup>b</sup>Mi** **E<sup>b</sup>Mi<sup>9</sup>F<sup>7</sup>Mi<sup>7</sup>**

(Vamp & fade)

2nd verse:

If I'm with friends and we should meet,  
Just pass me by, don't even speak,  
And know the word's "discreet" when part-time lovers.  
But if there's some emergency,  
Have a male friend to ask for me,  
So then she won't peek, (it's really you) my part-time lover.

3rd verse:

I've got something that I must tell,  
Last night someone rang our doorbell  
And it was not you, my part-time lover.  
And then a man called our exchange,  
But didn't want to leave his name,  
I guess that two can play the game of part-time lover.

# Part-Time Lover (Bass)

Med. Funk Shuffle  
(8th's swing)

♩ = 172

(Intro)

Chord progression:  $B^b_{MI}$ ,  $A^b$ ,  $G^b_{MA^7}$ ,  $F_{MI^7}$ ,  $E^b_{MI^9}$ ,  $F_{MI^7}$ ,  $B^b_{MI}$ ,  $E^b_{MI^7}$ ,  $F_{MI^7}$

**A** Chord progression:  $B^b_{MI}$ ,  $A^b$ ,  $G^b_{MA^7}$ ,  $F_{MI^7(11)}$ ,  $E^b_{MI^7}$ ,  $F_{MI^7}$ ,  $A^b B^b_{MI}$ ,  $B^b_{MI}$ ,  $A^b$ ,  $G^b_{MA^7}$ ,  $F_{MI^7(11)}$ ,  $E^b_{MI^7}$ ,  $F_{MI^7}$ ,  $A^b B^b_{MI}$ ,  $B^b_{MI}$ ,  $A^b_{MI^7} D^b7$

**B** Chord progression:  $G^b$ ,  $A^b$ ,  $D^b$ ,  $B^b$ ,  $E^b_{MI^7}$ ,  $F_{MI}$ ,  $G_{MI^7(b5)}$ ,  $A^b$ ,  $B^b_{MI}$ ,  $A^b_{MI^7} D^b7$

(8va b. -----)

Musical notation for the first system, featuring chords  $G^b$ ,  $A^b$ ,  $D^b$ ,  $E^b M I^6$ , and  $F^7_{SUS}$ . It includes triplets and a dynamic marking of  $(8va b. \dots)$ .

Musical notation for the second system, featuring chords  $B^b M I$ ,  $A^b$ ,  $G^b M A^7$ ,  $F M I^7$ ,  $E^b M I^9$ ,  $B^b M I$ , and  $E^b M I^7$ . It includes triplets and a dynamic marking of  $(\cdot)(\cdot)(\cdot)$ .

D.S. al Coda  
 (repeat back to **A**  
 for 3rd verse).

Musical notation for the third system, featuring chords  $B^b M I$ ,  $E^b M I^7$ ,  $F M I^7$ ,  $A^b$ ,  $B^b M I$ ,  $B^b M I$ , and  $A^b B^b M I$ . It includes triplets and a dynamic marking of  $(\cdot)(\cdot)(\cdot)$ .

Musical notation for the fourth system, featuring chords  $B^b M I$ ,  $A^b$ ,  $G^b M A^7$ ,  $F M I^7$ ,  $E^b M I^9$ ,  $B^b M I$ ,  $E^b M I^7$ , and  $F M I^7$ . It includes triplets and a dynamic marking of  $(\cdot)(\cdot)(\cdot)$ .

Bass line is played with some variation.  
 Notes in parentheses are below the range of a standard bass.

## Medium Jazz

♩ = 184

## Pendulum

Richie Beirach

**A**

(see notes at end)

(F<sub>F#</sub>)  
F# pedal

(F<sub>F#</sub>)

(D<sub>SUS</sub> F#)  
F# pedal

(bs.)

(bs. etc.)

(F#<sub>SUS</sub>)

(F<sub>F#</sub>)

(A<sub>MI</sub> (add 9) F#)

(G F#)

1. (F#<sub>SUS</sub>)

2. (F#<sub>SUS</sub>)

(Solos)  
F# pedal (see notes at end)

open

(bass gets away from pattern)

After solos, D.C. al Coda  
(with repeat)

(F#<sub>SUS</sub>)

(bs.)

(F#<sub>SUS</sub>)

N.C.

D<sub>MA</sub> 9(#11)

Note: Solos (and head) may use any harmonies over F# pedal.

Some harmonies on recording:

F#<sub>MI</sub> 9, A<sub>MI</sub> 9 / F#, F#7, C<sub>MA</sub> 7(#5) / F#, F#7<sub>SUS</sub>, etc.

# Prelude To A Kiss

Duke Ellington  
Irving Gordon  
Irving Mills

Medium Ballad

**A** D<sup>9</sup> G<sup>9</sup> C<sup>7</sup> F<sup>MA7</sup> (B<sup>b7</sup>) B<sup>9</sup> E<sup>9</sup> A<sup>7</sup> D<sup>MI7</sup>

If you hear a song in blue, like a flow - er cry - ing for the dew,

D<sup>MI7</sup> (11) G<sup>7</sup> G<sup>#o7</sup> A<sup>MI7</sup> D<sup>13</sup> D<sup>MI7</sup> G<sup>7(b9)</sup> C<sup>MA7</sup> E<sup>MI7</sup> A<sup>7</sup>

that was my heart ser - e - nad - ing you, my pre - lude to a kiss.

D<sup>9</sup> G<sup>9</sup> C<sup>7</sup> F<sup>MA7</sup> (B<sup>b7</sup>) B<sup>9</sup> E<sup>9</sup> A<sup>7</sup> D<sup>MI7</sup>

If you hear a song that grows from my ten - der sen - ti - ment - tal woes,

D<sup>MI7</sup> (11) G<sup>7</sup> G<sup>#o7</sup> A<sup>MI7</sup> D<sup>13</sup> D<sup>MI7</sup> G<sup>7(b9)</sup> C<sup>MA7</sup> F<sup>#MI7</sup> (b5) B<sup>7</sup>

that was my heart try - ing to com - pose a pre - lude to a kiss.

**B** E<sup>MA7</sup> C<sup>#MI7</sup> F<sup>#MI7</sup> (b5) B<sup>7</sup> (G<sup>#MI7</sup>) E<sup>MA7</sup> C<sup>#MI7</sup> F<sup>#MI7</sup> B<sup>7</sup>

Though it's just a sim - ple mel - o - dy with noth - ing fan - cy, noth - ing much,

E<sup>MA7</sup> C<sup>#MI7</sup> F<sup>#MI7</sup> (b5) B<sup>7</sup> (E<sup>MI7</sup>) E<sup>7</sup> A<sup>7</sup> D<sup>MI11</sup> E<sup>bMI11</sup> E<sup>MI11</sup> E<sup>b9</sup>

you could turn it to a sym - pho - ny, a Schu - bert tune with a Gersh - win touch. Oh,

**C** D<sup>9</sup> G<sup>9</sup> C<sup>7</sup> F<sup>MA7</sup> (B<sup>b7</sup>) B<sup>9</sup> E<sup>9</sup> A<sup>7</sup> D<sup>MI7</sup>

how my love song gent - ly cries for the ten - der - ness with - in your eyes, my

D<sup>MI7</sup> (11) G<sup>7</sup> G<sup>#o7</sup> A<sup>MI7</sup> D<sup>13</sup> D<sup>MI7</sup> G<sup>7(b9)</sup> C<sup>MA7</sup> (E<sup>MI7</sup>) A<sup>7</sup>

love is a pre - lude that nev - er dies, a pre - lude to a kiss.

Alternate changes  
for bar 8 of letter B:

G <sup>7</sup>	A <sup>b7</sup>	A <sup>7</sup>	E <sup>b9</sup>
F <sup>9</sup>	G <sup>b9</sup>	G <sup>9</sup>	A <sup>b9</sup>
B <sup>b13</sup>	B <sup>13</sup>	C <sup>13</sup>	D <sup>b13</sup>



# Promise

Chick Corea  
(As played by Bob Berg)

Med. Swing (in 2)

♩ = 148

(Intro)

**B<sup>b</sup>M<sup>i</sup>7** **D<sup>b</sup>13** **G<sup>b</sup>M<sup>A</sup>7** **F7(alt.)**

(pn. fill)

**B<sup>b</sup>M<sup>i</sup>7** **E<sup>b</sup>M<sup>i</sup>7** **D<sup>b</sup>6/9** **F7(alt.)**

## A

**B<sup>b</sup>M<sup>i</sup>7** **(G<sup>b</sup>M<sup>i</sup>6 / G<sup>b</sup>M<sup>i</sup>6 / D<sup>b</sup>)** **F7(<sup>b</sup>9 / <sup>#</sup>5)**

(ten.)

**B<sup>b</sup>7(<sup>#</sup>9 / <sup>#</sup>5)** **E<sup>b</sup>7(<sup>b</sup>9)** **E<sup>b</sup>M<sup>i</sup>7**

**C<sup>M</sup>i7(<sup>b</sup>5)** **(F7(<sup>b</sup>9 / <sup>#</sup>5) / F<sup>#</sup>°7)** **G<sup>M</sup>i7(<sup>b</sup>5)** **C13<sub>SUS</sub>** **C7(<sup>b</sup>9 / <sup>#</sup>5)**

**D<sup>M</sup>i7(<sup>b</sup>5)** **G<sup>9</sup><sub>SUS</sub>** **G13(<sup>b</sup>9)** **C13(<sup>b</sup>9)** **C7(<sup>#</sup>5)** **F13<sub>SUS</sub>** **F7(<sup>b</sup>9 / <sup>#</sup>5)**

## B

**G<sup>b</sup>M<sup>A</sup>7(<sup>#</sup>11)** **D<sup>b</sup>13<sub>SUS</sub>** **D<sup>b</sup>7(<sup>#</sup>9)** **C7(<sup>#</sup>9 / <sup>#</sup>5)** **C7(<sup>b</sup>9)**

**C<sup>b</sup>6/9(<sup>#</sup>11)** **C7(<sup>#</sup>9 / <sup>#</sup>5)** **B7(<sup>#</sup>9 / <sup>#</sup>5)** **B<sup>b</sup>7(<sup>#</sup>9 / <sup>#</sup>5)** **B<sup>b</sup>7(<sup>b</sup>9)**

**C<sup>b</sup>M<sup>A</sup>7(<sup>#</sup>11)** **E<sup>b</sup>M<sup>i</sup> / B<sup>b</sup>** **A°7** **D<sup>b</sup>M<sup>A</sup>7 / A<sup>b</sup>**

**G<sup>M</sup>i7(<sup>b</sup>5)** **C7** **A<sup>M</sup>i7(<sup>b</sup>5)** **D7**

F#<sub>MI</sub>7(b5)      B7      F<sub>MI</sub>7(b5)      B<sup>b</sup>7  
 E<sup>b</sup><sub>MI</sub>7      E<sup>b</sup><sub>MI</sub>7 / D<sup>b</sup>      C7(#9) / #5      F7(alt.)

B<sup>b</sup><sub>MI</sub>7      D<sup>b</sup>13      C7(#9) / #5      F7(alt.)

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

(Tenor solo)

B<sup>b</sup><sub>MI</sub>7      D<sup>b</sup>13      G<sup>b</sup><sub>MA</sub>7      F7(alt.)

Till cue

B<sup>b</sup><sub>MI</sub>7      E<sup>b</sup><sub>MI</sub>7      D<sup>b</sup>6/9      F7(alt.)

(Vamp & solo till cue)

On cue

B<sup>b</sup><sub>MI</sub>7      E<sup>b</sup><sub>MI</sub>7      G<sup>b</sup>6/9      F7(alt.)      B<sup>b</sup><sub>MI</sub>11

rit.

Chords in parentheses are used for solos.  
Melody is somewhat freely interpreted.  
Bass may walk in 4 for solos.

Medium Swing

$\text{♩} = 154$  (trp.)  
(ten.)

# Punjab

Joe Henderson

(Intro)

Chords:  $GMA^7$   $AMA^7$   $BMA^7$   $CMA^7(b5)$   $GMA^7$   $AMA^7$   $BMA^7$   $CMA^7(b5)$

**A**

(trp.)  
(ten.)

Chords:  $DMA^7(13)$   $Bb13(b9)$   $CbMA^7$

(bass in 2)

Chords:  $G13$   $AbMA^7$   $FMI^9(b5)$   $Bb7(b5)$

Chords:  $E^6_9(add \#11)$   $Eb7(b9)$   $AbMA^7$

**B**

(trp. w/ ten. 8va b.)<sup>3</sup>

Chords:  $AbMA^7$   $G13$   $Gb13$   $CbMA^7$   $E^9$   $F^9$

(bass walks)

(after repeat)

(trp.)  
ten.

$A^{13}$   $A^b_{MA}{}^7$   $G_{MA}{}^7$   $F^{13}$   $F^9_{SUS}$   $G_{MA}$   $A_{MA}$   $B_{MA}{}^7$   $C_{MA}$   ${}^7(b5)$

3

**C** (Solos)

$D_{MA}{}^7$   $B^b{}^{13(b9)}$   $B_{MA}{}^7$   $A^b_{MA}{}^7$

(bass walks in 4)

$F_{MI}{}^7(b5)$   $B^b{}^7$   $E^{6/9}(add \#11)$   $E^b{}^7(b9)$

**D**

$A^b_{MA}{}^7$   $G^{13}$   $G^b{}^{13}$   $C^b_{MA}{}^7$   $(E^9 F^9)$

$F^9_{SUS}$   $G_{MA}{}^7$   $A_{MA}$   $B_{MA}{}^7$   $C_{MA}$   ${}^7(b5)$

Solo on CD; After solos, D.S. al Coda (play head twice before taking Coda).

(pn.)

(trp.)  
ten.

$G_{MA}{}^7$   $A_{MA}$   $B_{MA}{}^7$   $C_{MA}$   ${}^7(b5)$   $G_{MA}{}^7$   $A_{MA}$   $B_{MA}{}^7$   $C_{MA}$   ${}^7(b5)$

# Pyramid

Horace Silver

Med. Swing  $\text{♩} = 159$  Stop Time till letter **B**

(trp.)  
ten.

$A^{\flat}M\text{I}7(b5)$   $D^{\flat}7(\#9)$   $G^{\flat}M\text{A}7$   $F^{\flat}M\text{I}7(b5)$   $B^{\flat}7(\#5)$

$E^{\flat}$  pedal

(bass w/ pn. in octaves)

(horns w/ pn. R.H.)

( $E^{\flat}$  pedal)

break

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

## **A** (Swing (stop time))

$E$   
 $B^{\flat}$

$E^{\flat}7(\text{add } 9)$

$E$   
 $B^{\flat}$

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

$A^{\flat}M\text{I}7$   $G^{\flat}M\text{I}7$   $F^{\sharp}M\text{I}7$   $F^{\flat}M\text{I}7(b5)$   $E$   
 $B^{\flat}$

$E^{\flat}M\text{I}$   $B^{\flat}$   $D.$   $C^{\flat}M\text{I}7(b5)$

1.

$C^{\flat}M\text{I}7(b5)$   $F7(\#5)$   $F^{\flat}M\text{I}7(b5)$   $E$   
 $B^{\flat}$

2,3.

(D.S. al Fine)

Musical staff with notes and chords:  $C_{MI}^{7(b5)}$ ,  $F^{7(\#9)}$ ,  $F_{MI}^{7(b5)}$ ,  $B^b$ ,  $E^b_{MI}^{9(MA7)}$ ,  $B^b$ ,  $E^b_{MI}^{9(MA7)}$

(fine)

**B** (Rumba)

Musical staff with notes and chords:  $F_{MI}^{7(b5)}$ ,  $B^b$ ,  $E^b_{MI}^6$ ,  $F_{MI}^{7(b5)}$ ,  $E^b_{MI}^6$ ,  $F_{MI}^{7(b5)}$ ,  $B^b$ ,  $E^b_{MI} G^b_{bass} C_{MI}^{7(b5)}$ ,  $F^{\#}_{MI}^7 B^7$ ,  $C_{MI}^{7(b5)}$ ,  $F^{\#}_{MI}^7 B^7$ ,  $C_{MI}^{7(b5)}$

D.S. al Fine ending of fine. Skip letter B. Solos start at letter C.

**C** (Solos) (Swing)

Musical staff with notes and chords:  $F_{MI}^{7(b5)}$ ,  $B^b7(\#9)$ ,  $E^b_{MI}^{(MA7)}$ ,  $(A^b9)$ ,  $F_{MI}^{7(b5)}$ ,  $B^b7(\#9)$ ,  $A^b_{MI}^7$ ,  $F_{MI}^{7(b5)}$ ,  $B^b7(\#9)$ ,  $E^b_{MI}^{(MA7)}$ ,  $A^b9$

1.  $C_{MI}^{7(b5)}$   $F^7$   $F_{MI}^{7(b5)}$   $B^b7(\#9)$  2,3.  $C_{MI}^{7(b5)}$   $F^7$   $F_{MI}^{7(b5)}$   $B^b7(\#9)$   $E^b_{MI}^6$   $9$

**D** (Rumba)

Musical staff with notes and chords:  $F_{MI}^{7(b5)}$ ,  $B^b$ ,  $E^b_{MI}^{(MA7)}$ , 2  $F_{MI}^{7(b5)}$ ,  $B^b$ ,  $E^b_{MI} G^b_{bass} C_{MI}^{7(b5)}$ ,  $F^{\#}_{MI}^7 B^7$ ,  $F_{MI}^{7(b5)}$

D.S.S. al 3rd ending al fine. Solo on CCDC. After solos, D.C. al Coda (no repeats).

Musical staff with notes and chords:  $C_{MI}^{7(b5)}$ ,  $F^{7(\#9)}$ ,  $F_{MI}^{7(b5)}$ ,  $B^b$ ,  $E^b_{MI}^7$ ,  $A^b7$ ,  $D^b_{MI}^7$ ,  $G^b7$

(trp. ten.)  $C^b_{MA}^7$ ,  $E^{13(\#11)}$ ,  $E^b^{\circ7}(\text{add } 9)$



Photo by Val Wilmer

**HORACE SILVER**

# ? (Question Mark)

Medium-Fast Swing (in 2)

♩ = 224 NC.

Nguyễn Lê

(Intro)

**A**  $A_{MI}^7$   $F_{MA}^7$   $G\#_{MI}^7$   $C\#^7$   $D^{\circ 7}$

$E^b_{MI}^7$   $B^{\frac{6}{9}}$   $D_{MI}^7$   $\frac{G}{B}$   $E^7(alt.)$

$A_{MI}^7$   $F_{MA}^7$   $B^b6$   $\frac{G^{(add 9)}}{B}$   $\frac{B^b(add 9)}{D}$   $\frac{E^b(add 9)}{G}$

$F\#_{MI}^7$   $\frac{E}{D}$   $F_{MI}^7$   $B^b7_{sus}$   $\frac{G}{B}$

$C_{MI}^7$   $A^b_{MA}^7$   $\frac{G}{B}$   $E^7(alt.)$

**B**  $F\#_{MI}^{11}$

Solo on **A**. Play **B** to end each solo.  
 To end, vamp and fade on **B**.  
 Head is played twice before and after solos.  
 Solos start in 2, segue to 4.



Medium Straight 8th's

# Rainland

Paul McCandless

♩ = 138

**B<sup>b</sup>M<sup>i</sup>11** (pn. comps very sparsely  
bs. tacet till **A**)

(gtr. ostinato, till **A**)

**A** (F<sup>Mi</sup>11 (chords in parentheses  
C<sup>Mi</sup>11 are played on repeat.

(oboe w/ gtr.)

**B**  $C^b_{MA} 7^{(b5)}$   $B^b$   $C_{MI}^{11}$

(gtr.)  $E^b_{MI}$   $C^b_{E^b}$   $D^b_{E^b}$   $A^b_{E^b}$   $B_{MA} 7$   $D^\#$

$B_{C^\#}$   $D_{MA} 7$   $F^\#_{MI}$   $C^\#_{MI}$   $E$   $E/A$   $D_{MA} 7$   $C^\#_{MI}$   $E$

$D_{F^\#}$   $C^\#_{MI}$   $E$   $E/D$   $B_{C^\#}$   $B_{MI} 7$   $D_{MA} 7$   $E$

9) 8) 7) 8)

**C**  $C_{MI}^{11}$   $G^7(\#9)$

(ob. w/gtr.)  $E^b_{F}$   $B^b_{MI}^{11}$

$B^b_{MI}^{11}$   $C^b_{MA} 7^{(b5)}$   $C_{MI}^{11}$

**D** (Piano solo)

$B^b_{MI}^{11}$   $D^b_{MA} 7$   $E^b$   $F_{MI}^{11}$   $G^7(\#9)$

$E^b_{MI}^{11}$   $G^b_{MA} 7$   $A^b$   $B^b_{MI}^{11}$  1.  $C^7(\#9)$  2.  $G^7(\#9)$

$C_{MI}^{11}$   $C_{MI}^{11}$   $B^b$   $A^b_{MI} 6/9$   $D^b_{13}$

$E^b_{MA} 7$   $B^b$   $C^b_{MA} 7^{(b5)}$   $B^b$   $C_{MI}^{11}$   $C_{MI}^{11}$   $B^b$

(end solo) (ob.)  
V.S. (turn page)

**E**  $D^b_{MA7}/E^b$   $C^b_{MA7}/E^b$   $G^b_{SUS4-3}$

$E^{(add\ 9)}$   $G_{MA7}/A$   $A_{MA9(\#11)}$

$B^{(add\ 9)}$   $A_{MA7}/C^\#$   $D_{MI11}$   $G^7_{SUS(b9)}$   $C_{MI11}$

**F**  $C_{MI11}$   $G^7(\#9)(\#5)$

(oboe w/ gtr.)

$G^7(\#9)(\#5)$   $E^b/A^b$   $B^b_{SUS}$   $B^b_{SUS}$   $B^b_{SUS}$   $A^b_{MA7}/C$

$D^b_{13}$   $B^b_{13SUS}$

$E^b/F$   $B^b_{MI11}$

$C_{MI11}$   $B^b_{MI11}$

$F_{MI11}$   $B^b_{MI11}$

$B^b_{MI11}$   $C^b_{MA7(b5)}/B^b$   $F_{MI11}$

Piano and bass play sparsely first time at letter A.



Photo by Tom Copi

MARY LOU WILLIAMS

Medium Straight 8th's

Rainland (ostinato)

$\text{♩} = 138$

$\text{B}^{\flat}\text{M}^{\flat}\text{I}^{\flat 11}$  (Intro)

(4x's)

(gtr.)

**A**  $\text{F}^{\flat}\text{M}^{\flat}\text{I}^{\flat 11}$   $\text{C}^{\flat}\text{M}^{\flat}\text{I}^{\flat 11}$  (chords in parentheses are played on repeat and on D.S.  $\%$ )  $\% \quad \% \quad \text{G}^7(\#9)_{(\#5)} \quad \%$

$\text{G}^7(\#9)_{(\#5)}$   $(\text{E}^{\flat}\text{A}^{\flat})$   $(\text{B}^{\flat 7}\text{sus})$   $(\text{B}^{\flat 7}\text{sus} \text{A}^{\flat}\text{M}^{\flat}\text{A}^7)$   $\text{C} \text{D}^{\flat 13}$   $\%$

$\text{D}^{\flat 13}$   $\%$   $(\text{B}^{\flat 13}\text{sus})$   $\text{E}^{\flat}$   $\text{F}$   $\text{O}$

$\text{B}^{\flat}\text{M}^{\flat}\text{I}^{\flat 11}$   $\text{C}^{\flat}\text{M}^{\flat}\text{A}^7(\#5)$   $\text{B}^{\flat}$

$\text{C}^{\flat}\text{M}^{\flat}\text{A}^7(\#5)$   $\text{B}^{\flat}$   $\text{C}^{\flat}\text{M}^{\flat}\text{I}^{\flat 11}$   $\text{C}^{\flat}\text{M}^{\flat}\text{I}^{\flat 11}$

**B**  $\text{E}^{\flat}\text{M}^{\flat}\text{I}$   $\text{C}^{\flat}$   $\text{E}^{\flat}$   $\text{D}^{\flat}$   $\text{E}^{\flat}$   $\text{A}^{\flat}$   $\text{E}^{\flat}$   $\text{B}^{\flat}\text{M}^{\flat}\text{A}^7$   $\text{D}^{\sharp}$

$\text{B}$   $\text{C}^{\sharp}$   $\text{D}^{\flat}\text{M}^{\flat}\text{A}^7$   $\text{F}^{\sharp}$   $\text{F}^{\sharp}\text{M}^{\flat}$   $\text{C}^{\sharp}\text{M}^{\flat}$   $\text{E}$   $\text{E}$   $\text{A}$   $\text{D}^{\flat}\text{M}^{\flat}\text{A}^7$   $\text{C}^{\sharp}\text{M}^{\flat}$   $\text{E}$

$\text{D}$   $\text{F}^{\sharp}$   $\text{C}^{\sharp}\text{M}^{\flat}$   $\text{E}$   $\text{E}$   $\text{D}$   $\text{B}$   $\text{C}^{\sharp}$   $\text{B}^{\flat}\text{M}^{\flat}\text{I}^{\flat 7}$   $\%$   $\text{D}^{\flat}\text{M}^{\flat}\text{A}^7$   $\text{E}$

$\text{C}^{\flat}\text{M}^{\flat}\text{I}^{\flat 11}$   $\text{G}^7(\#9)_{(\#5)}$

$\text{E}^{\flat}$   $\text{F}$   $\text{B}^{\flat}\text{M}^{\flat}\text{I}^{\flat 11}$   $\text{C}^{\flat}\text{M}^{\flat}\text{A}^7(\#5)$

$\text{E}^{\flat}$   $\text{F}$   $\text{B}^{\flat}\text{M}^{\flat}\text{I}^{\flat 11}$   $\text{C}^{\flat}\text{M}^{\flat}\text{A}^7(\#5)$

**C**<sub>b</sub>MA<sup>7(b5)</sup> CMI<sup>11</sup>

(6/8)

**D** (Piano solo) B<sub>b</sub>MI<sup>11</sup> D<sub>b</sub>MA<sup>7</sup> E<sub>b</sub> FMI<sup>11</sup> G<sup>7(#9)</sup>/<sub>#5</sub>

(behind solo) E<sub>b</sub>MI<sup>11</sup> G<sub>b</sub>MA<sup>7</sup> A<sub>b</sub> B<sub>b</sub>MI<sup>11</sup> C<sup>7(#9)</sup>/<sub>#5</sub>

2. G<sup>7(#9)</sup>/<sub>#5</sub> CMI<sup>11</sup> CMI<sup>11</sup> B<sub>b</sub> (2nd x) A<sub>b</sub>MI<sup>6/9</sup>

D<sub>b</sub>13 E<sub>b</sub>MA<sup>7</sup> B<sub>b</sub> C<sub>b</sub>MA<sup>7(b5)</sup> B<sub>b</sub> CMI<sup>11</sup> CMI<sup>11</sup> B<sub>b</sub>

**E** D<sub>b</sub>MA<sup>7</sup> E<sub>b</sub> C<sub>b</sub>MA<sup>7</sup> E<sub>b</sub> G<sub>b</sub>SUS G<sub>b</sub> E<sup>(add 9)</sup> (end solo)

GMA<sup>7</sup> A AMA<sup>9(#11)</sup> B<sup>(add 9)</sup>

AMA<sup>7</sup> C<sub>#</sub> DMI<sup>11</sup> G<sup>7</sup> SUS (b9) CMI<sup>11</sup>

(2/4) (6/8) (2/4) (6/8) D.S. al Coda

**Φ** B<sub>b</sub>MI<sup>11</sup> CMI<sup>11</sup> B<sub>b</sub>MI<sup>11</sup>

(2/4) (6/8) (2/4)

B<sub>b</sub>MI<sup>11</sup> FMI<sup>11</sup> B<sub>b</sub>MI<sup>11</sup>

(6/8) (2/4)

B<sub>b</sub>MI<sup>11</sup> C<sub>b</sub>MA<sup>7(b5)</sup> B<sub>b</sub> C<sub>b</sub>MA<sup>7(b5)</sup> B<sub>b</sub> FMI<sup>11</sup>

(6/8) (6/8)

D.S. is letter F on melody part. Additional background line at letter E is omitted.

# Reach Out, I'll Be There

Brian Holland

Lamont Dozier

Eddie Holland

(As sung by The Four Tops)

Med. Boogaloo

$\text{♩} = 120$  (Intro)

(flute w/ gtr.)

**A**  $\text{A}^\flat\text{M}\text{I}^7$   $\text{G}^\flat/\text{B}^\flat$   $\text{D}^\flat$   $\text{A}^\flat\text{M}\text{I}^7$   $\text{G}^\flat/\text{B}^\flat$   $\text{D}^\flat$

feel that you can't go on, \_\_\_\_\_ be - cause all of your hope is gone, \_\_\_\_\_

$\text{D}^\flat$   $\text{A}^\flat\text{M}\text{I}^7$   $\text{G}^\flat/\text{B}^\flat$   $\text{D}^\flat$

\_\_\_\_\_ and you life \_\_\_\_\_ is filled with much con - fu - sion, un - til

$\text{A}^\flat\text{M}\text{I}^7$   $\text{G}^\flat/\text{B}^\flat$   $\text{D}^\flat$   $\text{A}^\flat\text{M}\text{I}^7$   $\text{G}^\flat/\text{B}^\flat$

hap - pi - ness \_\_\_\_\_ is just an il - lu - sion, and your world \_\_\_\_\_ a - round is crum - bl - in' \_\_\_\_\_ down

$\text{D}^\flat$   $\text{G}^\flat/\text{B}^\flat$   $\text{G}^\flat$

\_\_\_\_\_ dar - ling, \_\_\_\_\_ reach out, \_\_\_\_\_ (come on, girl, reach out for me.)

$\text{D}^{\circ 7}$   $\text{F}^{\circ 7}$  **NC. (F<sup>o7</sup>)**

Reach out. \_\_\_\_\_ (reach out for me.) (bass)

**B**  $\text{B}^\flat$   $\text{E}^\flat/\text{B}^\flat$   $\text{E}^\flat\text{M}\text{I}$   $\text{B}^\flat$

I'll be there \_\_\_\_\_ with a love \_\_\_\_\_ that will shel - ter you, \_\_\_\_\_

$\text{B}^\flat$   $\text{E}^\flat/\text{B}^\flat$   $\text{E}^\flat\text{M}\text{I}$   $\text{B}^\flat$  1.  $\text{B}^\flat$  2.  $\text{B}^\flat$

I'll be there \_\_\_\_\_ with a love \_\_\_\_\_ that will see you through \_\_\_\_\_ 2. When you feel \_\_\_\_\_

**C** **B<sup>b</sup>** **E<sup>b</sup>/<sub>B<sup>b</sup></sub>** **E<sup>b</sup><sub>M1</sub>** **B<sup>b</sup>**

I'll be there\_\_\_\_\_ to al - ways see you through,\_\_\_\_\_

**B<sup>b</sup>** **E<sup>b</sup>/<sub>B<sup>b</sup></sub>** **E<sup>b</sup><sub>M1</sub>** **B<sup>b</sup>**

I'll be there\_\_\_\_\_ to love and com - fort you.\_\_\_\_\_

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

**Sample bass line at letter A:**

(etc.)

**Second and Third verses**

2. When you feel lost and about to give up,  
 'Cause your best just ain't good enough,  
 And you feel the world has grown cold,  
 And you're drifting out all on your own,  
 And you need a hand to hold,  
 Darling, Reach out (come on girl, reach out for me),  
 Reach out (reach out for me).

I'll be there to love and comfort you,  
 And I'll be there to cherish and care for you.

3. I can tell the way you hang your head,  
 You're without love and now you're afraid,  
 And through your tears you look around,  
 But there's no peace of mind to be found (I know what you're thinkin'),  
 You're alone now, no love of your own, but  
 Darling, Reach out (come on girl, reach out for me),  
 Reach out (reach out for me—just look over your shoulder).

I'll be there to give you all the love you need,  
 And I'll be there, you can always depend on me.



Fast Swing

# Real Life

(as played by Phil Woods)

♩ = 254

Musical score for "Real Life" by Jim McNeely, featuring Phil Woods. The score is in 4/4 time with a tempo of 254 bpm. It consists of several systems of music with various chord progressions and performance instructions.

**System 1:** Chords include  $(F_{MI}^7)$ ,  $D^{7(\#9)}$ ,  $G_{MI}^{7(b5)}$ ,  $D^b9$ ,  $C^{7(b9)}$ ,  $(C^b_{MA}^7)$ ,  $G_{MI}^7$ ,  $A^b_{MI}^7$ ,  $F_{MI}^{7(b5)}$ ,  $B^9$ ,  $B^b7(b9)$ .

**System 2:** Chords include  $E^b_{MA}^7$ ,  $D^{7(alt)}$ ,  $D^b_{MA}^{7(\#11)}$ ,  $C_{MI}^7$ ,  $C^b_{MA}^{7(b5)}$ .

**System 3:** Chords include  $G^b_{MA}^7$ ,  $B^b$ ,  $A^{13}_{SUS}$ ,  $A^b7(alt)$ ,  $G7(alt)$ ,  $G^b7(alt)$ ,  $A^{13}_{SUS}$ ,  $E^b7$ ,  $D_{MA}^7$ ,  $A^b7(alt)$ .

**System 4 (Section B):** Chords include  $G^7_{SUS}$ ,  $A^b_{MA}^7$ ,  $G$ ,  $A$ ,  $G$ .

**System 5:** Chords include  $E^b_{MA}^7$ ,  $G$ ,  $E^b_{MA}^7$ ,  $A^b$ ,  $B^{13}_{SUS}$ ,  $A_{MA}^9$ ,  $C^{\#}$ .

**System 6:** Chords include  $A_{MA}^9$ ,  $C^{\#}$ ,  $D_{MA}^{7(\#11)}$ ,  $E_{MA}^7$ ,  $F^{\#}_{MA}^7$ ,  $G^9$ ,  $C^{7(alt)}$ .

**System 7:** Chords include  $A^b_{MI}^{7(11)}$ ,  $D^b7(alt)$ ,  $C^{7(alt)}$  (Group solo),  $B_{MA}^7$ . Instruction: D.C. al 3rd ending.

**System 8:** Chords include  $A_{MA}^{7(\#11)}$ ,  $G^{13(b9)}$ ,  $G^b9(\#11)$ ,  $F_{MA}^{7(\#5)}$ .

**System 9:** Chords include  $D$ ,  $E^b$ ,  $C_{MA}^{7(\#5)}$ ,  $A^b$ ,  $B^b$ ,  $B$ ,  $A$  break. Instruction: (on D.S.S. F# pedal).

**System 10:** Chords include  $A^b7$ ,  $B^b_{MA}^9$ ,  $A^b_{MA}^7$ ,  $G^b7(alt)$ . Instruction: (solo ends) 8va b.-

**System 11 (Section D):** Chords include  $F_{MI}^7$ ,  $D^{7(\#9)}$ ,  $G_{MI}^{7(b5)}$ ,  $C^{7(\#9)}$ ,  $B_{MA}^7$ ,  $A^b_{MI}^7$ . Instruction: (F# pedal on D.S.S.) (Trp. solo).

$F_{MI}^{7(b5)}$   $B^{7(\#9)}$   $E_{bMA}^7$   $D^{7(alt.)}$   $D_{bMA}^7$   $C_{MI}^7$

$B_{MA}^7$   $G_{bMA}^7$   $B^b$   $A^{13}_{SUS}$   $A^{b7(alt.)}$   $G^{7(alt.)}$   $G^{b7(alt.)}$   $A^{13}_{SUS}$   $E^{b7(b9)}$   $D_{MA}^7$   $A^{b7(alt.)}$

$E$   $G^{13}_{SUS}$   $A_{bMA}^7$   $G$   $A$   $G$   $E_{bMA}^7$   $G$   $E_{bMA}^7$   $A^b$   $B^{13}_{SUS}$   $A_{MA}^9$   $C^\#$

$D_{MA}^7$   $E_{MA}^7$   $F^\#_{MA}^7$   $G^7$   $C^{7(alt.)}$   $A_{MI}^7$   $D^{b7(alt.)}$   $G_{bMA}^7$   $C^{7(\#9)}$

D.S. al 3rd ending

Solo on DDED.  
After solo, D.S.S. al Coda.

(F# pedal)  
(harmony)

(Alto solo)  
(pn.) (bs. tacet)  
(add bs.) (Solo continues)

$G_{SUS}$   $A_{bMA}^7$   $G$  (4x's)  $F$   $G_{SUS}$   $A_{bMA}^7$   $G$  (4x's)  $B_{bSUS}$   $C_{bMA}^7$   $B^b$  (4x's)

$E_{SUS}$   $F_{MA}^7$   $E$  (4x's)  $C^\#_{SUS}$   $D_{MA}^7$   $C^\#$   $B_{bSUS}$   $C_{bMA}^7$   $B^b$

Solo on F. To end solo, continue to G.

$G$   $E_{SUS}$   $F_{MA}^7$   $E$   $E_{SUS}$   $F_{MA}^7$   $E$   $H$   $G^7_{SUS}$   $A_{bMA}^7$   $G$   $NC.$

(solo continues) (solo ends) drum fill

$G^7_{SUS}$   $A_{bMA}^7$   $G$   $NC.$   $G^7_{SUS}$   $A_{bMA}^7$   $G$   $NC.$   $G^7_{SUS}$   $A_{bMA}^7$   $G$   $G^7_{SUS}$   $A_{bMA}^7$   $G$

dr. fill

$G^7_{SUS}$   $A_{bMA}^7$   $G$   $NC.$   $F^\#7(alt.)$   $NC.$   $NC.$  (drums keep time)

group solo drum fill

(dr. tacet)  
(add dr.)

$A^b$   $A$   $B^b$   
 $A$   $A$   $B^b$

8va b.

This chart has been somewhat simplified from the recording.



JERRY BERGONZI

# Red's Blues

Medium Swing

Jerry Bergonzi

Chord symbols for the first system:  
 B<sup>b</sup>7, A<sup>b</sup>M<sup>i</sup>7, D<sup>b</sup>7, G<sup>b</sup>M<sup>a</sup>7, F<sup>M</sup>i7, B<sup>b</sup>7, E<sup>b</sup>M<sup>a</sup>7

Chord symbols for the second system:  
 E<sup>b</sup>M<sup>a</sup>7, A<sup>M</sup>i7, D7, G<sup>M</sup>A7, D<sup>b</sup>M<sup>i</sup>7, G<sup>b</sup>7

Chord symbols for the third system:  
 C<sup>b</sup>M<sup>a</sup>7, C<sup>M</sup>i7(b5), F7(b9), B<sup>b</sup>9<sup>sus</sup>, A<sup>13</sup>, (B<sup>b</sup>7)

(fine)

Tenor sounds one octave lower than written.  
 Head is played twice before and after solos.  
 Bass walks in 4 throughout.  
 Kicks are not played for solos.

# Relentless

Bob Mintzer

Fast Swing (Intro - Piano solo)

$\text{♩} = 316$

**A**

**B**

**C**

Solo on AABBC.  
Play letter D after each solo.

During solos on the last four bars of letter A, the chords begin on beat one of each bar  
Bass walks in 4 for solos

**D** (Interlude)  
(drums fill spaces)

(ten. w/ piano)

(bs. w/ piano)

$E_{MI}^9$   $B^b_{(add\#4)}$

$E^b_{MA}^7/F$   $G^{13(\#11)}_{b9}$   $G_{MA}^7 A$   $C_{MI}^{11}$

$E_{MI}^9$   $B^b_{(add\#4)}$

$E^b_{MA}^7/F$   $B^7(+3)_{\#5}$   $E_{MI}^9 A^{13}$

After last solo, play letter D,  
D.S. al Coda.

(Tenor fills)

$E_{MI}^9$   $(A^{13})$

(Vamp, fill & fade)

Sample tenor fills at **B**:

$D_{MA}^7 E$   $E^9$   $E^b_9$   $C_{M}^7 D$   $D^9$   $D^7(+9)_{\#5}$

8va b.

Chords at letter D are optional.

Med. Motown

# Respect

Otis Redding, Jr.

(As sung by Aretha Franklin)

♩ = 112

(Intro)

Chords: C7, F7, C7, F7

(gtr.)

Section A Chords: G, F, G

1. What you want, ba - by I got it, what you need,

Section A Chords: F, G, F

do you know I got it? All I'm ask - in' is for a lit - tle re -

(lead vocal)

spect when you come home, Hey, — ba - by, when you got home,

Chords: C7, F7

Just a lit - tle bit, just a lit - tle bit,

(3x's)

Mis - ter.

Chords: C7, F7

just a lit - tle bit, just a lit - tle bit.

Section B Chords: F#m1, B, F#m1, G7

(sax solo)

(end solo)

Section C Chords: G, F, G

4. Ooh, — your kiss - es, sweet - er than hon - ey, and guess what —

Section C Chords: F, G, F

so is my mon - ey, all I want you to do for me is give it to me

when you get home, yeah, ba - by, whip it to me

Re - re - re - re - Re - re - re - re, Re -

when you get home, now.

spect, Just a lit - tle bit, just a lit - tle bit.

**D** C7 break E<sup>b</sup> F7 break F7/A C7 break C7 E

R - E - S - P - E - C - T, Find out what it means to me, R - E - S - P - E - C - T,

F7 break C7 (lead vocal ad lib.) F7

Take F. T. C. B. Sock it to me, sock it to me, sock it to me, sock it to me. Sock it to me, (bkgr. vocals)

C7 F7 (3x's) C7

Just a lit - tle bit, just a lit - tle bit, Re - re - re - re -

F7 C7 F7

Re - re - re - re, Re - spect, Just a lit - tle bit, Just a lit - tle bit, (Vamp & fade)

Sample bass line at letters A & C:

G F G (etc.)

Second and Third verses:

2. I ain't gonna do you wrong while you're gone.  
 I ain't gonna do you wrong, 'cause I don't wanna.  
 All I'm askin' is for a little respect when you come home.

3. I'm about to give you all my money,  
 But all I'm askin' in return, honey,  
 Is to give me my propers when you get home.



# Medium Gospel Shuffle

# Revelation

Lyric: Lorraine Perry

Music: Russell Ferrante

(As played by the Yellowjackets)

♩ = 128

(Intro) **F** **G**

**C** **G**

**G7**

(4x's)

(elec pn./dr  
3rd x add  
bs/ten) (sample elec. pn.)

**A** **G** **G7**

I still re - mem - ber the time

when I was at church

**F** **C** **C7** **EMi** **B** **B7** **F** **C** **C#o7** **G** **D**

all day, and I'd won - der

what all my friends used to think,

**C** **D** **G** **D** **AMi** **E** **C** **G** **G** **AMi** **G** **F** **C** **E** **G7**

used to think a - bout me

**B** **G** **GMA7** **G7** **F** **C** **C7**

I still re - mem - ber the time

when Sun - day school seemed like it last - ed so

**EMi** **B** **B7** **F** **C** **C#o7** **G** **D** **C** **D** **G** **D** **AMi** **CMi6** **D** **Eb** **EMi7**

ver - y long, but if I knew what I know now

I would have stayed all day

(Solo vocal) Come take me back, oh, to the one place where I come from

(bkgr vocals) Come take me back where I come from a - gain

**G** **D** **E** **EMi** **AMi7** **G** **G** **AMi** **C** **D** **G** **AMi** **G** **G** **AMi7**

Have - n't you heard that re - ve - la - tion is here

I'm so

**C** **G** **B** **C** **G** **D** **B7** **D#** **EMi** **CMi6** **Eb** **G** **D** **G** **B** **C**

glad this re - ve - la - tion is here

I'm so glad this

G/D A<sub>MI</sub>/D D<sub>3</sub> G A<sub>MI</sub>/G G A<sub>MI</sub> G F C G

re - ve - la - tion is here I'm so

**(Solos)** (1st solo, pn.; 2nd, sax)

D G<sup>7</sup> C<sup>7</sup> B<sup>13</sup><sub>SUS</sub> B<sup>13</sup> C<sup>7</sup> C<sup>#o7</sup> G<sub>D</sub> D<sup>7</sup>

(1st x only bs. tacet till repeat)

G C<sub>G</sub> G F C<sub>E</sub> G<sub>3</sub> G<sup>7</sup> C<sup>7</sup> B<sup>13</sup><sub>SUS</sub> B<sup>13</sup>

C<sup>7</sup> C<sup>#o7</sup> G<sub>D</sub> D<sup>#o7</sup> E<sub>MI</sub><sup>7</sup> E<sub>b</sub><sup>7</sup>(#9) D<sub>MI</sub><sup>7</sup> D<sub>b</sub><sup>9</sup>(#11)

(background vocal) Come take me back

C<sup>9</sup> C<sup>#o7</sup> G<sub>D</sub> Till cue G<sub>B</sub><sup>9</sup> C C<sup>#o7</sup> G<sub>D</sub> G<sub>B</sub><sup>9</sup> C C<sup>#o7</sup> G<sub>D</sub> D<sub>SUS</sub><sup>9</sup>

**Solo on DE**  
(Last solo takes "On cue" ending)

On cue G<sub>D</sub> D<sub>E</sub><sup>3</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> G<sub>B</sub><sup>3</sup> C C<sup>#o7</sup> C<sub>D</sub> G<sub>D</sub> A<sub>MI</sub><sup>7</sup> G<sub>D</sub> A<sub>MI</sub><sup>7</sup>

(background) I'm so

D.S. al Coda One (with repeat)

0<sup>1</sup> G C<sub>G</sub> G F C<sub>E</sub> G<sub>3</sub> G<sup>7</sup>

D.S.S. al Coda Two

2 Come take me back, oh, to the one place where I come from yeah yeah

E<sub>MI</sub><sup>7</sup> E<sub>b</sub><sup>7</sup>(#9) D<sub>MI</sub><sup>7</sup> D<sub>b</sub><sup>9</sup>(#11) C<sup>7</sup> F C C<sup>9</sup> C<sup>#o7</sup> G<sub>D</sub>

(bkgr vocal) Come take me back where I come from a - gain

1, 2 G<sub>D</sub> D<sub>E</sub><sup>3</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> G<sub>B</sub><sup>3</sup> C C<sup>#o7</sup> C<sub>D</sub> G<sub>D</sub> A<sub>MI</sub><sup>7</sup> G<sub>D</sub> F<sub>MI</sub><sup>7</sup> B<sup>7</sup>(#5)

Have - n't you heard that re - ve - la - tion is here Say it a - gain

3 (Half-time)

G<sub>D</sub> D<sub>E</sub><sup>3</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> G<sub>B</sub><sup>3</sup> C C<sub>D</sub> G<sub>SUS</sub> C<sub>G</sub> C<sub>MI</sub><sup>6</sup> G<sub>G</sub>

Have - n't you heard that re - ve - la - tion is here

rit.

Medium Gospel Shuffle

Revelation (Bass)

♩ = 128

(Intro)

(4x's)

Chords: F/G, C/G, G7

(Tacet till 3rd x)

**A** Chords: G, G7, F/C, C7, EMI/B, B7

etc.

Chords: F/C, C#o7, G/D, C/G, D, A MI/C, E/G, G, A MI/G, G, F, C/E, G7

(as is)

**B** Chords: G, GMA7, G7, F/C, C7, EMI/B, B7

etc.

Chords: F/C, C#o7, G/D, C/G, D, A MI/C, CMi6, Eb, EMI7, Eb7(#9)

etc.

Chords: DMI7, Db9(#11), C7, C#o7, G/D, D, D/E, EMI

Chords: A MI7, G/B, A MI/C, C/D, G, A MI/G, G, G, A MI7

etc.

**C** Chords: G/B, C, G/D, B7/D#, EMI, CMi6/Eb

etc.

Chords: G/D, G/B, C, G/D, A MI/D, G, A MI/G, G, A MI7, G, F, C, G

**D** Chords: G7, C7, B13 SUS, B13

(Solos)  
(sample bs.)

C<sup>7</sup> C<sup>#o7</sup> G<sub>D</sub> D<sup>7</sup> G C/G G F C G

**E** G<sup>7</sup> C<sup>7</sup> B<sup>13</sup><sub>SUS</sub> B<sup>13</sup> C<sup>7</sup> C<sup>#o7</sup>

G<sub>D</sub> D<sup>#o7</sup> E<sub>MI</sub><sup>7</sup> E<sub>b7</sub>(#9) D<sub>MI</sub><sup>7</sup> D<sub>b9</sub>(#11) C<sup>9</sup> C<sup>#o7</sup> G<sup>7</sup> D

Till cue G<sup>7</sup> B C C<sup>#o7</sup> G<sup>9</sup> G<sup>7</sup> B C C<sup>#o7</sup> G<sub>D</sub> D<sup>9</sup><sub>SUS</sub>

Solo on DE  
(Last solo take 'On cue' ending)

On cue G<sub>D</sub> D/E E<sub>MI</sub> A<sub>MI</sub><sup>7</sup> G<sub>B</sub> G<sub>C</sub> C<sup>#o7</sup> C<sub>D</sub> G A<sub>MI</sub><sub>G</sub> G A<sub>MI</sub><sup>7</sup>

D.S. al Coda One  
(with repeat)

1 G C/G G F C/E G<sup>7</sup>

D.S.S. al Coda Two

2 E<sub>MI</sub><sup>7</sup> E<sub>b7</sub>(#9) D<sub>MI</sub><sup>7</sup> D<sub>b9</sub>(#11) C<sup>7</sup> C<sup>#o7</sup> G<sub>D</sub>

1., 2. G<sub>D</sub> D/E E<sub>MI</sub> A<sub>MI</sub><sup>7</sup> G<sub>B</sub> C<sub>C</sub> C<sub>D</sub> G A<sub>MI</sub><sub>G</sub> G F<sub>#MI</sub><sup>7</sup> B<sub>7</sub>(#5)

3. (Half-time) G<sub>D</sub> D/E E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> G<sub>B</sub> C<sub>C</sub> D G<sub>SUS</sub> C/G C<sub>MI</sub><sup>6</sup><sub>G</sub> G

4) rit.

# Riddles

Richie Beirach  
(As played by John Abercrombie)

Even 8th notes

$\text{♩} = 104$

**(Intro)** **(Solo)** **(4x's)**  
(last x)

$(A^b_{MA} 7^{(b5)} G)$   
G pedal  
(see notes at end)

(bs.)

**A**

G pedal  
etc.

G pedal

(bs. continues figure)

**B**  $A^b_{sus} G$   $G_{sus}$  (Ad lib.)

(bs. continues)

(Ad lib.)

$F^\#_{sus} G$   $G_{sus}$   $A^b_{MA} 7^{(b5)} G$   $G_{sus}$

(bs.)

NC.

dr. fill

(fine)

**C** (Solos)  
G pedal (see notes at end)

(bs.)

2

last x

Vamp till cue

**D** (On cue)  
A<sup>b</sup><sub>SUS</sub> G G<sub>SUS</sub> (Ad lib.)

(bs. continues)

(Ad lib.)

F<sup>#</sup><sub>SUS</sub> G G<sub>SUS</sub>

(bs.)

NC.

dr. fill

(fine)

Solo on **C** (till cue) and **D**  
After solos, D.C. al fine (w/ repeats)

Note: Any harmonies (over G pedal) can be used on head and solos at the discretion of the musicians.

Some harmonies used on recording are:

G blues scale, A<sup>b</sup><sub>MA</sub><sup>7(b5)</sup> G, G<sub>SUS</sub>, E<sup>b</sup><sub>(add 9)</sub> G, G<sup>b</sup> G, F<sub>MA</sub><sup>7</sup> G, etc.

(Chromatic harmonic movement is appropriate.)

# Fast Funky Swing

J = 242 (Intro)

# Ritual

Chick Corea

(ten. & gtr.)

(bass)

$F^{13(b9)}$   $G^b_{MA} 7(b5)$   $E^b/C^b$   $B^b/G^b$

(add pn. L.H. 8va b.)

**A** (melody 8va on D.S.S.) **(3x's)**

$B^b/G^b$   $E^b/C^b$   $B^b/G^b$

last x: [ ]

$B^b/G^b$   $E_{MA} 7(\#11)$  (pn.)

break

[ ] **(fine)**

**B** (Relaxed Swing)

$F_{MA} 7(add \#9)$   $A$   $E_{MA} 7$   $G^\#$   $E_{MI} (MA7)$   $G^\#$

$A_{MI} 7$   $E^b 7(b9)$   $D_{MA} 9$

3

**C**  $D^9_{SUS}$  (Funky Latin)  $G_{MI} 7/D$   $B^b_{MI} (MA7)$

(piano fills)

$C 7(\#9/\#5)$  (Swing)  $C/A^b$   $G 7(b9)$   $B_{MA} 7$   $B^9_{SUS}$

**D**  $B^9_{SUS}$  (Funky Latin)  $E_{MI} 7/B$   $E^b 9/B$

(piano fills)

**E** (pn.- horns double upper staff)

B<sup>13</sup>(#9) A<sup>13</sup>(add b<sup>13</sup>) G<sup>9</sup>(#11) B<sup>13</sup>(#9) A<sup>13</sup>(add b<sup>13</sup>) G<sup>9</sup>(#11) F# bass

F# bass B<sup>b</sup> bass D bass B bass

break

**F** (Solos) (Relaxed Swing)

F<sup>MA7</sup>(add #9) A E<sup>MA7</sup> G# E<sup>MI(MA7)</sup> G# A<sup>MI7</sup> E<sup>b7(b9)</sup> D<sup>MA9</sup>

**G** D<sup>9</sup><sub>SUS</sub> (Funky Latin)

G<sup>MI7</sup>/<sub>D</sub> B<sup>bMI(MA7)</sup>

C<sup>7</sup>(#9)(#5) (Swing) C/A<sup>b</sup> G<sup>7</sup>(b9)(b5) B<sup>MA7</sup> B<sup>9</sup><sub>SUS</sub>

**H** (bass walks) B<sup>9</sup><sub>SUS</sub> (Funky Latin) (or Swing) E<sup>MI7</sup>/<sub>B</sub> E<sup>b9</sup>/<sub>B</sub> B<sup>7</sup>(#5)

**I** B<sup>7</sup>(#5) A<sup>7</sup>(#5) G<sup>7</sup>(#5) B<sup>7</sup>(#5) A<sup>7</sup>(#5) G<sup>7</sup>(#5) F#<sup>MI9</sup>

F#<sup>MI9</sup> (Relaxed Swing) E<sup>MI</sup>/<sub>F<sup>MI</sup></sub>

(pn., after last solo)  
Solo on FGHI; After last solo, D.S. al Coda.

break

(pn. & sax) F<sup>13</sup>(b9) G<sup>bMA7(b5)</sup> E<sup>b</sup>/<sub>C<sup>b</sup></sub> B<sup>b</sup>/<sub>G<sup>b</sup></sub>

D.S.S., vamp & solo on 4-bar repeat till cue.  
On cue, play **A** with melody 3x's, continue on to fine (guitar solo continues over melody).

Sample bass line at letter **D**:

B<sup>9</sup><sub>SUS</sub>

(etc.)



Medium Ballad

# Ruby

Lyric: Mitchell Parish  
Music: Heinz Roemheld

(#5) **G7** **A** **C<sup>6/9</sup>** **C#<sup>o7</sup>** **GMI<sup>7</sup>** **G7(#5)**

They say, Ru - by, you're like a dream, not al - ways what you

(**CMA<sup>7</sup>**) **EMI<sup>7</sup>** **AMI<sup>7</sup>** (**C<sup>9</sup>SUS C<sup>9</sup>**) **FMA<sup>7</sup>** (**B<sup>b9</sup>(#11)**) **FMI<sup>6</sup>** **FMI<sup>6</sup>**

seem. And tho' my heart may break when I a - wake, let it be

(**FMI<sup>6</sup>** **G** **C<sup>6</sup>**) **FMI<sup>6</sup>** **C** **C<sup>6</sup>** **DMI<sup>7(b5)</sup>** **G7(b9)** (**D<sup>b9</sup>(#11)**) **CMA<sup>7</sup>** (**AMI<sup>7</sup>**) **DMI<sup>7</sup>** **G7(#5)**

so. I on - ly know, Ru - by, it's you. They

**C<sup>6/9</sup>** **C#<sup>o7</sup>** **GMI<sup>7</sup>** **G7(#5)**

say, Ru - by, You're like a song. You don't know right from

(**CMA<sup>7</sup>**) **EMI<sup>7</sup>** **AMI<sup>7</sup>** (**C<sup>9</sup>SUS C<sup>9</sup>**) **FMA<sup>7</sup>** (**B<sup>b9</sup>(#11)**) **FMI<sup>6</sup>** **FMI<sup>6</sup>**

wrong. And in your eyes I see heart - ache for me. But from the

(**FMI<sup>6</sup>** **G** **C<sup>6</sup>**) **FMI<sup>6</sup>** **C** **C<sup>6</sup>** **DMI<sup>7(b5)</sup>** **G7(b9)** **C<sup>6/9</sup>** **GMI<sup>11</sup>** **C<sup>7</sup>**

start, who stole my heart? Ru - by, it's you. I

**B** **FMI<sup>7</sup>** **DMI<sup>7(b5)</sup>** **G7(b9)** **CMA<sup>7</sup>** (**GMI<sup>7</sup>**) **C<sup>7</sup>**

hear your voice and I must come to you. I

**FMI<sup>7</sup>** (**B<sup>b9</sup>**) **DMI<sup>7</sup>** (**E<sup>b7</sup>**) **AbMA<sup>7</sup>** (**D<sup>b9</sup>(#11)**) **G<sup>7</sup>**

have no choice. What else can I do? They

**C** **C<sup>6/9</sup>** **C#<sup>o7</sup>** **GMI<sup>7</sup>** **G7(#5)**

say, Ru - by, you're like a flame In - to my life you

$E_{MI}^7$        $A_{MI}^7$        $(C^9_{SUS} C^9)$        $F_{MA}^7$        $F_{MI}^{(MA7)}$   $F_{MI}^6$

came.      And tho' I should be - ware,      still I don't care.      You thrill me

$(F_{MI}^6 G^6)$        $(C^6 G)$   
 $F_{MI}^6 / C$        $C^6$

$D_{MI}^{7(b5)}$   $G^7(\#5)$        $C^{6/9}$   $(A_{MI}^7 D_{MI}^7 G^7)$

so. \_\_\_\_\_ I on - ly know,      Ru - by, it's you. \_\_\_\_\_

# Sail Away

Medium Bossa

Tom Harrell

**A**  $\text{♩} = 139$   $E_{MI}^7$   $A^{7(alt.)}$   $D_{MI}^{7(11)}$   $G_{SUS}^7 (b9)$

(flug.)

$F_{C}^{\circ 7}$   $A_{MI}^7$   $G$   $D_{F\#}$   $G_{SUS}^{(add b9)}$   $F$

$E_{MI}^7$   $B^b_{MI}^7$   $E^b9$   $D_{MI}^{7(11)}$   $G_{SUS}^7 (b9)$

$F_{C}^{\circ 7}$   $A_{MI}^7$   $F_{MI}^{7(11)}$   $B^b_{SUS}^7 (b9)$   $A^b$

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

$A^b_{Eb}^{\circ 7}$   $C_{MI}^7$   $C_{MI}^7 / B^b$   $A_{MI}^{7(11)}$   $D^{7(b9)}$

**B**  $G_{MA}^7 / D$   $D_{MI}^7$   $A / C\#$   $A / B$   $B^{7(alt.)}$

(gtr.)

$E_{MA}^{7(\#5)}$   $A_{MA}^7$   $D^{\#}_{MI}^{7(11)}$   $G^{\#13}_{SUS}$   $B^{13}_{SUS}$

$(B^b_{MI}^7)$   $E^b_{SUS}^9$   $E^b_{(b5)}^7(b9)$   $E^9_{SUS}$   $E^9_{SUS}$   $E^{7(\#9)}$

$A_{MA}^7$   $A_{MA}^7 / G^{\#}$   $F^{\#}_{MI}^7$   $C_{MA}^7 / D$   $B^b_{MA}^7 / C$   $A^b_{MA}^7 / B^b$   $G^{7(alt.)}$

(gtr. flug.)

**C**  $E_{MI}^7$   $A^7(\text{alt.})$   $D_{MI}^{7(11)}$   $G^7_{SUS}(\text{b}9)$

(unis.)

$C^{6/9}$   $A_{MI}^7$   $G$   $F\#_{MI}^7$   $B^7(\text{b}9)$

$C^{(\text{add } 9)}$   $B^b$   $A^7(\text{alt.})$   $D_{MI}^{7(11)}$   $G^9_{SUS}$   $G^{13(\text{b}9)}$   $\ominus$

$C_{MA}^7/G$   $G^{13}_{SUS}$   $C_{MA}^7/G$   $G^{13}_{SUS}$   $F$

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

$C_{MA}^7/G$   $G^{13}_{SUS}$   $C_{MA}^7/G$   $G^{13}_{SUS}$

(sample flug. fill)

$F$   $D/F\#$   $E_{MI}/G$   $E/G\#$  (etc.)  $F/A$   $B^b_{MA}^7$   $G/B$   $C_{MI}^9$

(unis.) (rit.)



THE YELLOWJACKETS

# The Second Time Around

Medium Ballad  
(or Medium Jazz)

Lyric: Sammy Cahn  
Music: James van Heusen

**G**<sup>7(b9)</sup> **G**<sup>7(b9)</sup><sub>SUS</sub> **A** **C****M**A<sup>7</sup> **(F**<sup>9</sup>) **(D**M<sup>7</sup>) **E**M<sup>7</sup> **E**<sup>b°7</sup> **D**M<sup>7</sup> **(F**<sup>7</sup> **G**<sup>7</sup>)

Love is love - li - er the sec - ond time a - round, just as

**C**M<sup>7</sup> **(F**M<sup>7</sup>) **E**M<sup>7</sup> **A**M<sup>7</sup> **)** **B**M<sup>7(b5)</sup> **(F**<sup>13</sup>) **E**<sup>7</sup>

won - der - ful with both feet on the ground. It's that

**(A**M<sup>7</sup> **A**<sup>b7</sup> **G**M<sup>7</sup> **C**<sup>7</sup> **)** **F**<sup>6</sup>

sec - ond time you hear your love song sung, makes you

**A**M<sup>11</sup> **D**<sup>7</sup> **(D**M<sup>7</sup>) **G**<sup>7</sup> **(F**<sup>7</sup> **G**<sup>7</sup> **F**<sup>7</sup>) **G**<sup>7</sup> **G**<sup>7(b9)</sup> **G**<sup>7(b9)</sup><sub>SUS</sub>

think per - haps, that love like youth is wast - ed on the young. Love's more

**B** **C**M<sup>7</sup> **(F**<sup>9</sup>) **E**M<sup>7</sup> **E**<sup>b°7</sup> **D**M<sup>7</sup> **G**<sup>7</sup> **(F**<sup>7</sup> **G**<sup>7</sup>)

comf - ta - ble the sec - ond time you fall, like a

**C**M<sup>7</sup> **(F**M<sup>7</sup>) **E**M<sup>7</sup> **A**M<sup>7</sup> **)** **B**M<sup>7(b5)</sup> **E**<sup>7</sup>

friend - ly home the sec - ond time you call. Who can

**(A**M<sup>7</sup> **A**<sup>b7</sup> **G**M<sup>7</sup> **C**<sup>7</sup> **)** **F**M<sup>7</sup> **(E**<sup>b9</sup> **(#11)**) **D**<sup>13</sup> **(E**<sup>b°7</sup>)

say what led us to this mur - a - cle we found? There are

**(G**<sup>9</sup><sub>SUS</sub>) **D**M<sup>11</sup> **G**<sup>9</sup> **E**M<sup>7(b5)</sup> **(B**<sup>b9</sup> **(#11)**) **A**<sup>7</sup>

those who'll bet love comes but once, and yet, I'm oh so

**D**<sup>7</sup><sub>SUS</sub> **D**<sup>7</sup> **G**<sup>9</sup><sub>SUS</sub> **G**<sup>7</sup><sub>SUS</sub> **(b9) **C**<sup>6</sup> **(D**M<sup>7</sup> **G**<sup>7</sup>)**

glad we met the sec - ond time a - round.

Beguine or Medium Jazz  
(or 6/4 Latin)

# Serenata

Lyric: Mitchell Parish  
Music: Leroy Anderson

(Verse)

**F<sub>M</sub>I** **G<sub>M</sub>I<sup>11</sup> C<sup>7(b9)</sup>** **F<sub>M</sub>I** **G<sub>M</sub>I<sup>7(b5)</sup> C<sup>7</sup>**

Love - ly song of love, the mu - sic of a sil - ver star,

**B<sub>b</sub>M<sub>I</sub><sup>7</sup>** **B<sub>b</sub>M<sub>I</sub>/A<sub>b</sub>** **G<sub>M</sub>I<sup>7(b5)</sup>** **D<sub>b</sub>9(#11)** **C<sup>7</sup> SUS** **C<sup>7</sup>**

won't you be my ser - e - nade that's soft - ly played on my gui - tar? To -

**A** **F<sup>6/4</sup>** **(B<sup>b9</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7</sup>)** **G<sub>M</sub>I<sup>11</sup>** **C<sup>7</sup> SUS** **(G<sub>b</sub>9(#11) C<sup>7</sup>)**

night, while all the world is still, here I

**(A<sub>M</sub>I<sup>7</sup>) F<sub>M</sub>A<sup>9</sup>** **D<sub>M</sub>I<sup>11</sup>** **G<sup>13</sup>** **A<sub>b</sub>0<sup>7</sup>**

stand un - der her win - dow - sill. Sing to my

**(F<sup>6</sup> A<sub>M</sub>I<sup>7</sup> D<sub>M</sub>I<sup>7</sup> G<sub>M</sub>I<sup>11</sup> C<sup>9</sup>)** **F<sub>M</sub>A<sup>7</sup>** **E<sub>M</sub>I<sup>11</sup>** **A<sup>9</sup>**

loved one, Ser - e - na - ta, for me. Sing her your

**D<sub>M</sub>A<sup>7</sup>** **D<sup>7(b9)</sup>** **(A<sub>b</sub>M<sub>I</sub><sup>11</sup> D<sub>b</sub><sup>7</sup> G<sub>M</sub>I<sup>7</sup> C<sup>7</sup>)** **G<sub>M</sub>I<sup>7(b5)</sup> C<sup>7(b9)</sup>**

song, love's mel - o - dy. So

**B** **F<sup>6/4</sup>** **(B<sup>b9</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7</sup>)** **G<sub>M</sub>I<sup>11</sup>** **C<sup>7</sup> SUS** **(G<sub>b</sub>9(#11) C<sup>7</sup>)**

near, yet we're so far a - part, Here I'll

**(A<sub>M</sub>I<sup>7</sup>) F<sub>M</sub>A<sup>9</sup>** **D<sub>M</sub>I<sup>11</sup>** **G<sup>13</sup>** **A<sub>b</sub>0<sup>7</sup>**

stand till I have won her heart Go to my

( F<sup>6</sup>/<sub>A</sub> ) D<sub>Mi</sub><sup>7</sup> G<sub>Mi</sub><sup>11</sup> C<sup>9</sup> ) ( E<sup>b</sup>9(#11) )

G<sub>Mi</sub><sup>7</sup> A<sup>7</sup> D<sup>9</sup>

loved one, Ser - e - na - ta, and say: "When you're in

G<sup>7</sup> D<sup>b7</sup> C<sup>7(b9)</sup> F<sup>6/9</sup> ( G<sub>Mi</sub><sup>7</sup> C<sup>7</sup> )

love, love finds a way."

D.S. for solos  
Coda last x

F<sup>6</sup> C<sup>7</sup><sub>SUS</sub> (b9) F<sub>Mi</sub><sup>6</sup> G<sub>Mi</sub><sup>7</sup> (b5) C<sup>7(b9)</sup>

3

way." Love al - ways finds a

F<sub>Mi</sub><sup>6</sup> G<sub>Mi</sub><sup>7</sup> (b5) C<sup>7(b9)</sup> F<sub>MA</sub><sup>7</sup> G<sub>Mi</sub><sup>9</sup> C<sup>7(b9)</sup>

3

way. I'll win her heart some -

F<sub>MA</sub><sup>7</sup> (F<sup>9</sup><sub>SUS</sub>) G<sup>b</sup>9(#11) F<sub>MA</sub><sup>7</sup>

day.





Photo by Tom Copi

ELLA FITZGERALD

# The Shadow of Your Smile

Medium Bossa  
(or Swing)

Music: Johnny Mandel  
Lyric: Paul Francis Webster

**A** F#MI7 B7 EMI7

The sha - dow of your smile when you are gone

A9 AMI7 D7 GMA7 CMA7

will col - or all my dreams and light the dawn. Look in - to my

F#MI7(b5) B7 EMI7 EMI7/D

eyes, my love, and see all the love - ly

C#MI7(b5) F#7 F#MI7(b5) B7

things you are to me. Our wist - ful lit - tle

**B** F#MI7 B7 EMI7 A9

star was far too high, a tear - drop kissed your

AMI7 D7 (C°7) BMI7(b5) E7(b9)

lips and so did I. Now when I re -

AMI7 CMI7 F9 BMI7 (F9) E7

mem - ber Spring, all the joy that love can bring, I will be re -

A9 (Eb9) D9sus D7(b9) G6

mem - ber - ing the sha - dow of your smile.

# Short Story

Kenny Dorham  
(As played by Joe Henderson)

Med. **Swinging Latin**  
1st x: bass only  
2nd x: add drums  
3rd x: add piano

$\text{♩} = 206$

**CMI** (4x's)

(bs.)

## A (Swinging Latin)

**S:** (trp. w/ ten.)

**CMI** (add 9) **B<sup>b</sup>MI** (add 9) **CMI** (add 9) **B<sup>b</sup>MI** (add 9) **CMI** (add 9)

(bs.)

**FMI** (add 9) **E<sup>b</sup>MI** (add 9) **FMI** (add 9) **E<sup>b</sup>MI** (add 9) **FMI** (add 9)

## (Swing)

1. pn. comp: **FMI**<sup>7</sup> **B<sup>b</sup>7** **E<sup>b</sup>MI**<sup>7</sup> **A<sup>b</sup>7**

(trp. ten.) (bass walks) **A<sup>b</sup>7** **D<sup>b</sup>MA**<sup>7</sup> **DMI**<sup>7(b5)</sup> **G**<sup>7(alt)</sup>

(unis.)

## (Swing)

2. **FMI**<sup>7</sup> **B<sup>b</sup>7** **E<sup>b</sup>MI**<sup>7</sup> **A<sup>b</sup>7** **DMI**<sup>7(b5)</sup> **G**<sup>7(alt)</sup>

(trp. ten.) **A<sup>b</sup>7** **D<sup>b</sup>MA**<sup>7</sup> **DMI**<sup>7(b5)</sup> **G**<sup>7(alt)</sup>

(unis.)

## B CMI (Solos, Swing)

**(C<sup>7</sup>) FMI**

**FMI**<sup>7</sup> **FMI**<sup>7</sup> **B<sup>b</sup>7** **E<sup>b</sup>MI**<sup>7</sup> **E<sup>b</sup>MI**<sup>7</sup> **A<sup>b</sup>7** **D<sup>b</sup>MA**<sup>7</sup> **DMI**<sup>7(b5)</sup> **G**<sup>7(alt)</sup>

After solos, continue to **C**.

**C** C<sub>M</sub>I (F<sub>M</sub>I)

(trp. ten.) F<sub>M</sub>I F<sub>M</sub>I<sup>7</sup> drum solo

**D** (Swinging Latin) D.S. al Coda (with repeat)

(ten.) G<sup>7</sup>(alt.) C<sub>M</sub>I<sup>9</sup>(MA<sup>7</sup><sub>b5</sub>) D<sup>7</sup>(#9/#5)

(trp.)

(Swing)

G<sup>13</sup>(b9) D<sub>b</sub><sup>13</sup> G<sub>M</sub>I<sup>7</sup>(b5) C<sup>7</sup>(alt.) F<sub>M</sub>I<sup>7</sup>

B<sub>b</sub><sup>9</sup><sub>SUS</sub> B<sub>b</sub><sup>7</sup> E<sub>b</sub>MA<sup>7</sup> A<sup>9</sup><sub>SUS</sub> A<sup>7</sup>(b9/b5) A<sub>b</sub>MA<sup>7</sup>

(Swinging Latin)

G<sup>7</sup>(b5) C<sub>M</sub>I<sup>9</sup>(MA<sup>7</sup><sub>b5</sub>) D<sup>7</sup>(#9/#5)

Tacet drum fill

D<sup>7</sup>(#9/#5) G<sup>7</sup>(b5) D<sub>b</sub> G<sup>7</sup>(b5) D<sub>b</sub> C<sub>M</sub>I<sup>11</sup>

Sample piano comp at letter **A**:

C<sub>M</sub>I<sup>(add 9)</sup> B<sub>b</sub>M<sub>I</sub><sup>(add 9)</sup> C<sub>M</sub>I<sup>(add 9)</sup> B<sub>b</sub>M<sub>I</sub><sup>(add 9)</sup>

F<sub>M</sub>I<sup>(add 9)</sup> E<sub>b</sub>M<sub>I</sub><sup>(add 9)</sup> F<sub>M</sub>I<sup>(add 9)</sup> E<sub>b</sub>M<sub>I</sub><sup>(add 9)</sup>

# Since We Met

Bill Evans

Freely

**A** *S*

Chords:  $C^9_{SUS}$ ,  $B_{MI} 7(b5)$ ,  $C 7(b9)(\#5)$ ,  $F dim.(MA 7)$ ,  $F_{MA} 7$ ,  $F^9$ ,  $B_{MI} 7(b5)$

Chords:  $E 7(\#9)$ ,  $(A_{MI}^{(add 9)})$ ,  $A_{MI} (MA 7)$ ,  $A_{MI} / G\#$ ,  $A_{MI} 7 / G$ ,  $F\#_{MI} 7(b5)$

Chords:  $F_{MI} 9$ ,  $E_{MI} 7$ ,  $E 7(\#9)$ ,  $A_{MI}^{(add 9)}$ ,  $A_{MI} 7$ ,  $D_{MI} 7$

Chords:  $(F_{MI} 7)$ ,  $G^{13}$ ,  $F_{MI} 6$ ,  $E_{MI} 7$ ,  $(E 7(\#9))$ ,  $A_{MI}^{(add 9)}$ ,  $A_{MI} 7$ ,  $(E_{bMI} 9)$ ,  $A_{b9}$ ,  $(D_{MI} 9)$ ,  $G^9$ ,  $G^{13(b9)}$

**B** Chords:  $G_{MI} 9$ ,  $C 7(b9)(\#5)$ ,  $F_{MI} 9$ ,  $B_{b7}(b9)(\#5)$

Chords:  $E_{bMI} 9$ ,  $A_{b7}(b9)(\#5)$ ,  $D_{bMA} 9$ ,  $C^9_{SUS}$ ,  $(C^9)$ ,  $B_{MI} 7(b5)$ ,  $C 7(b9)(\#5)$

**C** Chords:  $F dim.(MA 7)$ ,  $F_{MA} 7$ ,  $F^9$ ,  $B_{MI} 7(b5)$ ,  $E 7(\#9)$

(A<sub>MI</sub><sup>(add 9)</sup>)  
 A<sub>MI</sub><sup>(MA7)</sup> A<sub>MI</sub><sup>G#</sup> A<sub>MI</sub><sup>7</sup><sub>G</sub> F#<sub>MI</sub><sup>7(b5)</sup> F<sub>MI</sub><sup>9</sup>

E<sub>MI</sub><sup>7</sup> E<sup>7(#9)</sup><sub>#5</sub> A<sub>MI</sub><sup>(add 9)</sup> A<sub>MI</sub><sup>7</sup> D<sup>9</sup> A<sup>b13</sup> ⊕

(Medium Swing ♩ = 172)

C<sub>MA</sub><sup>7</sup><sub>G</sub> G<sup>9</sup><sub>SUS</sub> G<sup>13</sup> C<sub>MA</sub><sup>7</sup><sub>G</sub> G<sub>MI</sub><sup>7</sup> C<sup>7</sup>

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

⊕ C<sub>MA</sub><sup>7</sup><sub>G</sub> G<sup>9</sup><sub>SUS</sub> G<sup>13</sup> C<sub>MA</sub><sup>7</sup><sub>G</sub>

(Jazz Waltz ♩ = 148)

G<sub>MI</sub><sup>7</sup> C<sup>7</sup><sub>8va</sub> D F<sub>MI</sub><sup>9</sup> B<sup>b</sup><sub>MI</sub><sup>9</sup> E<sup>b</sup><sub>MI</sub><sup>9</sup>

2nd time: piano solos

A<sup>b</sup><sub>13</sub> C#<sub>MI</sub><sup>9</sup> F#<sub>MI</sub><sup>9</sup> B<sub>MI</sub><sup>9</sup>

3rd x: rit.

E<sup>9</sup> A<sub>MI</sub><sup>9</sup> D<sub>MI</sub><sup>9</sup> G<sub>MI</sub><sup>9</sup>

1., 2. C<sup>9</sup> 3. C<sup>9</sup><sub>SUS</sub> B<sub>MI</sub><sup>7(b5)</sup> C<sup>7</sup><sub>(b9)</sub><sub>#5</sub> F<sup>dim.</sup>(MA7) F<sub>MA</sub><sup>7</sup>

rit.

piano fill

If head is played in time, quarter notes may be anticipated (e.g. bars 9 & 10 of letter A):

Letter D may be used as an Intro.  
Chords in parentheses are used for solos.



Photo by Tom Copi

STEVIE WONDER

# Smile Please

Stevie Wonder

Medium Pop

J = 118

Chords: E<sup>MA7</sup>, A<sup>MI</sup>/E, G<sup>MI</sup>, E, E<sup>MA7</sup>, A<sup>MI</sup>, E, E<sup>MA7</sup>, E<sup>b</sup>MI<sup>7</sup>, F, E<sup>b</sup>, E<sup>b</sup>MI<sup>7</sup>, A<sup>b</sup>9<sup>SUS</sup>

(gtr.)

1. A smil - ing face \_\_\_\_\_ is \_\_\_\_\_ an earth - like star, \_\_\_\_\_  
 2. Don't mess your face \_\_\_\_\_ up \_\_\_\_\_ with bit - ter tears, \_\_\_\_\_

Chords: C<sup>#</sup>MI<sup>7</sup>, E<sup>b</sup>6, C<sup>#</sup>C<sup>#</sup>MI<sup>7</sup>, F<sup>6</sup>, C<sup>#</sup>, C<sup>#</sup>MI<sup>7</sup>, F<sup>#</sup>13

a frown can't bring, \_\_\_\_\_ out \_\_\_\_\_ the beau - ty that \_\_\_\_\_ you are. \_\_\_\_\_  
 'cause life is gon - na \_\_\_\_\_ be what \_\_\_\_\_ it is. \_\_\_\_\_

Chords: A (add 9), D<sup>9</sup>, G<sup>#</sup>MI<sup>7</sup>, C<sup>#</sup>MI<sup>7</sup>

Love with - in' \_\_\_\_\_ you'll be - gin \_\_\_\_\_ smil - ing, \_\_\_\_\_  
 It's o - kay, \_\_\_\_\_ please don't de - lay from smil - ing, \_\_\_\_\_

Chords: G<sup>SUS</sup>, G, D<sup>SUS</sup>, D, F<sup>#</sup>MI<sup>7</sup>, G/B, F/B, E<sup>MA7</sup>

1. There are bright - er days \_\_\_\_\_ a - head. \_\_\_\_\_ (pn.)

Chords: G<sup>SUS</sup>, G, D<sup>SUS</sup>, D, E (add 9)

2. there are bright - er days \_\_\_\_\_ a - head. \_\_\_\_\_

Chords: A<sup>b</sup>MI<sup>7</sup>, B<sup>b</sup>MI, D<sup>b</sup>, A<sup>b</sup>MI, D<sup>b</sup>, A<sup>b</sup>MI<sup>7</sup>, B<sup>b</sup>MI, D<sup>b</sup>, A<sup>b</sup>MI, D<sup>b</sup>

Bum Bum Bum, Di - dee Bum Bum Bum, Di - dee

Chords: B<sup>b</sup>MI<sup>7</sup>, C<sup>MI</sup>, E<sup>b</sup>, B<sup>b</sup>MI, E<sup>b</sup>, A<sup>MA7</sup>

Bum Bum Bum, Di - dee Bum. (Doot doo doot doo)

3rd & 4th verses:

A smiling face you don't have to see,  
 'Cause it's as joyful as a Christmas tree.  
 Love within, you'll begin smiling,  
 There are brighter days ahead.

Love's not competing, it's on your side,  
 You're in life's picture, so why must you cry?  
 So, for a friend, please begin to smile please,  
 There are brighter days ahead.

**D.S., sing 3rd & 4th verses, vamp & fade on letter B.**



Fast 12/8  
(Med. 4/4 Swing)

# So Near, So Far

Crombie & Green  
(As played by Miles Davis)

♩. = 112  $CMA^9$   $DMA^9$   $CMA^9(\#11)$   $DMA^9$   $E^bMA^7$   $F6/9$   $E^bMA^9(\#11)$   $F13(\#11)$

**A** (bass)

*S.*  $B^bMA^7$   $(A^bMA^7)A^bMA^7$   $GMA^7$   $CMI^9$   $(F13)A^b13$   $GMA^7$

(sample bass line)

$F\#MI^7(\#11)$   $B^7$   $E MI^7$   $A^{13(b9)}$   $CMA^7$   $D$   $DMA^7$   $E^bMA^7$   $D$   $D^{7(b9)}$  (etc.)

$B^bMA^7$   $(A^bMA^7)A^bMA^7$   $GMA^7$   $CMI^9$   $(F13)A^b13$   $GMA^7$

$F\#MI^7(\#11)$   $B^7$   $E MI^7$   $A^{13(b9)}$   $CMA^7$   $D$   $DMA^7$   $CMI^9$  break

**B**  $FMI^9$   $(B^b13)$   $B^bMI^9$   $(E^b9)$   $E^bMI^9$   $A^bMI^9$   $AMI^9$   $CMI^9$   $F13$

**C**  $B^bMA^7$   $(A^bMA^7)A^bMA^7$   $GMA^7$   $CMI^9$   $(F13)A^b13$   $GMA^7$

$F\#MI^7(\#11)$   $B^7$   $E MI^7$   $A^{13(b9)}$   $CMA^7$   $D$   $DMA^7$   $(E^bMA^7)D$   $F13(\#9)$   $CMA^7$   $D$   $D^{7(\#9)}$

$CMA^7$   $D$   $DMA^7$   $CMA^7$   $D$   $D^{7(\#9)}$   $GMA^9(\#11)$

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

Chords in parentheses may be used for solos. Breaks may be played for solos. During solos, bass may walk. (Drums stay in 12/8.)

# So Near, So Far (Harmony)

Fast 12/8

(Med. 4/4 Swing)

♩. = 112

Tacet (Intro)

**A**  $B^bMA^7$   $A^bMA^7$   $GMA^7$   $CMi^9$   $A^b13$   $GMA^7$

*S.* (ten.)

$F\#Mi^7(11)$   $B^7$   $EMi^7$   $A^{13(b9)}$   $CMA^7$   $D$   $DMA^7$   $E^bMA^7$   $D$   $D^{7(b9)}$

$B^bMA^7$   $A^bMA^7$   $GMA^7$   $CMi^9$   $A^b13$   $GMA^7$

(F13)

$F\#Mi^7(11)$   $B^7$   $EMi^7$   $A^{13(b9)}$   $CMA^7$   $D$   $DMA^7$   $CMi^9$

**B**  $FMi^9$  ( $B^b13$ )  $B^bMi^9$  ( $E^b13$ )  $E^bMi^9$   $A^bMi^9$   $A^bMi^9$   $CMi^9$   $F^{13}$

**C**  $B^bMA^7$   $A^bMA^7$   $GMA^7$   $CMi^9$   $A^b13$   $GMA^7$

(F13)

$F\#Mi^7(11)$   $B^7$   $EMi^7$   $A^{13(b9)}$   $CMA^7$   $D$   $DMA^7$   $CMA^7$   $D$   $D^{7(\#9)}$   $D^{7(\#5)}$

( $E^bMA^7$   $F^{13(b9)}$ )

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

$CMA^7$   $D$   $DMA^7$   $CMA^7$   $D$   $D^{7(\#9)}$   $D^{7(\#5)}$   $GMA^9(\#11)$

Tenor sounds one octave lower than written. Chords in parentheses may be used for solos.



Photo © Lee Tanner

**FREDDIE HUBBARD**

# Solitude

Lyric: Eddie de Lange  
& Irving Mills

Music: Duke Ellington

Medium Ballad

**B<sup>b7(#5)</sup>** **A** **E<sup>b</sup>MA<sup>7</sup>** (CMI<sup>7</sup> E<sup>b7</sup> F<sup>9</sup><sub>SUS</sub> A<sup>b</sup>MA<sup>7</sup> F<sup>9</sup> (D<sup>b</sup>9(#11) C<sup>7</sup> )

In my sol - i - tude you haunt me with

FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> (FMI<sup>7</sup>) B<sup>b7(#5)</sup>

re - ver - ies of days gone by. In my

E<sup>b</sup>MA<sup>7</sup> (CMI<sup>7</sup> E<sup>b7</sup> F<sup>9</sup><sub>SUS</sub> A<sup>b</sup>MA<sup>7</sup> F<sup>9</sup> (D<sup>b</sup>9(#11) C<sup>7</sup> )

sol - i - tude you taunt me with

FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> E<sup>b7</sup>

mem - o - ries that nev - er die. I

**B** A<sup>b6</sup> A<sup>o7</sup>

sit in my chair, I'm filled with des - pair. There's

E<sup>b6</sup> B<sup>b</sup> B<sup>b</sup>MI<sup>7</sup> E<sup>b9</sup> A<sup>b6</sup>

no - one could be so sad. With gloom ev - 'ry - where, I

A<sup>o7</sup> E<sup>b6</sup> B<sup>b</sup> GMI<sup>7</sup> G<sup>b</sup>o7 FMI<sup>7</sup> B<sup>b7(#5)</sup>

sit and I stare. know that I'll soon go mad. In my

**C** E<sup>b</sup>MA<sup>7</sup> (CMI<sup>7</sup> E<sup>b7</sup> F<sup>9</sup><sub>SUS</sub> A<sup>b</sup>MA<sup>7</sup> F<sup>9</sup> (D<sup>b</sup>9(#11) C<sup>7</sup> )

sol - i - tude I'm pray - ing, "Dear

FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> (E<sup>o7</sup> FMI<sup>7</sup> B<sup>b7</sup>)

Lord a - bove, send back my love."

# Speak Like a Child

Herbie Hancock

Medium Bossa

♩ = 126

**A** C#7(alt.)

G#7(alt.)

G#7(alt.)

E<sup>9</sup>SUS

A<sup>M</sup>I<sup>7</sup>

dr. tacet

Musical staff for piano (pn.) in treble clef. It begins with a whole note chord C#7(alt.) and a quarter rest. The melody consists of quarter notes: G4, A4, B4, G4, F#4, E4, D4, C4. There are rests in the second and third measures.

Musical staff for bass (bs.) in bass clef. It starts with a whole note chord Bb13. The second measure has a whole note chord Bb7(#5). The third measure has a triplet of eighth notes: Bb3, Ab3, Gb3. The fourth measure has a whole note chord BbMI<sup>9</sup>. The fifth measure has a whole note chord Eb13.

Musical staff for baritone saxophone (bs.) in bass clef. It starts with a whole note chord Ab13<sup>SUS</sup>. The second measure has a whole note chord Ab13<sup>SUS</sup>. The third measure has a whole note chord Ab13(b9). The fourth measure has a whole note chord G7(alt.). The staff ends with a piano fill (pn. fill) and a whole note chord Eb13.

Musical staff for piano (pn.) in bass clef. It starts with a whole note chord GbMA<sup>7</sup>(#11). The second measure has a whole note chord F#o<sup>7</sup>(add 9). The staff ends with a piano fill (pn. fill).

Musical staff for piano melody (pn., melody) in treble clef. It starts with a quarter rest, followed by a triplet of eighth notes: Bb4, Ab4, Gb4. The second measure has a quarter rest, followed by a triplet of eighth notes: F#4, E4, D4. The third measure has a quarter note G4. The fourth measure has a quarter note F#4. The fifth measure has a quarter note E4. The sixth measure has a quarter note D4. The staff ends with a piano fill (pn. fill).

Musical staff for alto flute (alto fl.) in bass clef. It starts with a whole note chord Eb<sup>9</sup>SUS. The second measure has a whole note chord Eb13. The third measure has a whole note chord EbMI<sup>9</sup>. The fourth measure has a whole note chord D7(#9).

Musical staff for alto flute (alto fl.) in treble clef. It starts with a quarter note G4. The second measure has a quarter note F#4. The third measure has a quarter note E4. The fourth measure has a quarter note D4. The fifth measure has a quarter note C4. The sixth measure has a quarter note B3. The staff ends with a piano fill (pn. fill).

Musical staff for baritone saxophone (bs.) in bass clef. It starts with a whole note chord C#7(alt.) and a piano fill (pn. fill). The second measure has a whole note chord Bb7(alt.) and a piano fill (pn. fill). The third measure has a whole note chord FMA<sup>7</sup> and a piano fill (pn. fill). The fourth measure has a whole note chord BbMI<sup>9</sup> and a piano fill (pn. fill). The fifth measure has a whole note chord A<sup>M</sup>I<sup>9</sup> and a piano fill (pn. fill). The sixth measure has a whole note chord E<sup>9</sup>SUS and a piano fill (pn. fill).

Musical staff for flute (flug.) in treble clef. It starts with a quarter note G4. The second measure has a quarter note F#4. The third measure has a quarter note E4. The fourth measure has a quarter note D4. The fifth measure has a quarter note C4. The sixth measure has a quarter note B3. The staff ends with a piano fill (pn. fill).

Musical staff for piano fill (pn. fill) in bass clef. It consists of four measures of piano fill, each with a whole note chord: A<sup>M</sup>I<sup>9</sup>, E<sup>9</sup>SUS, A<sup>M</sup>I<sup>9</sup>, and E<sup>9</sup>SUS.

**B**

(pn.)  $C\#7(alt)$   
 $G\#7(alt)$   
 $G\#7(alt)$   
 $E^9_{SUS}$   
 $A_{MI}7(b5)$   
 (fl.)  
 $Bb13$   
 $Bb7(b5)$   
 $A^{13}$   
 $A7(\#9)$   
 $A^{13(\#9)}$   
 (alto fl.)  
 $A^{13}_{SUS}$   
 $A^{13(b9)}$   
 $G7(alt)$   
 (fl.)  
 $G^{bMA}7(\#11)$   
 $F\#o7(add 9)$   
 $F_{MI}9(11)$   
 (pn.)  
 $D^{bMA}7(b5)$   
 $F$   
 $G^{bMA}7(\#11)$   
 $C$   
 $Bb$   
 $C$   
 $B$   
 $Bb_{MI}7$   
 $A_{MI}9$   
 $E^9_{SUS}$   
 $A_{MI}9$   
 $E^9_{SUS}$   
 (fl.)  
 pn. fill

**C**

(Piano Solo)  
 $A_{MI}9$   
 $E^9_{SUS}$   
 $A_{MI}9$   
 $E^9_{SUS}$   
 (horns)

Vamp till cue.  
 On cue, solo on form (ABC).  
 After solos, D.C. al fine  
 (vamp & fade on letter **C**)

Chords in parentheses are used for solos.  
 Piano melody is freely interpreted.

# Spring Is Here

Lyric: Lorenz Hart

Music: Richard Rogers

(Chords as played by Bill Evans)

## Slow Ballad\*

**A**  $E^{7(\#9)}$   $A^b_{MA}7 / E^b$   $D_{MI}7^{(11)} / (b5)$   $D^b9^{(\#11)}$   $C_{MI}7$   $F_{MI}7$

Spring is here, why does - n't my heart go danc - ing?

$E^b_{MI}7$   $A^b13$   $D^b_{MI}7$   $G^b9$   $C_{MI}7^{(b5)}$   $F^{7(b9)}$   $B^b_{MI}7^{(b5)}$   $E^b7^{(b9)}$

Spring is here, why is - n't the waltz en - tranc - ing?

$A^b_{MA}7$   $E^b_{MI}7$   $D^b_{MA}7$   $C_{MI}7$   $F_{MI}9$   $B^b_{MI}7$   $E^b_{MI}7$   $A^b13^{(b9)}$   $D^b_{MA}7$   $D^{7(\#9)}$   $G^{7(alt.)}$   $C^{7(alt.)}$

No de - sire, no am - bi - tion leads me,

$F_{MI}^{(add 9)}$   $D_{MI}7^{(b5)}$   $D^b_{MI}7^{(13)}$   $A^b_{MA}7 / C$   $B_{MI}7$   $E^7$   $B^b_{MI}7^{(11)}$   $E^b13$

may - be it's be - cause no - bod - y needs me.

**B**  $E^{7(\#9)}$   $A^b_{MA}7 / E^b$   $D_{MI}7^{(11)} / (b5)$   $D^b9^{(\#11)}$   $C_{MI}7$   $F_{MI}7$

Spring is here, why does - n't the breeze de - light me?

$E^b_{MI}7$   $A^b13$   $D^b_{MI}7$   $G^b9$   $C_{MI}7^{(b5)}$   $F^{7(b9)}$   $B^b_{MI}7^{(b5)}$   $E^b7^{(b9)}$

Stars ap - pear, why does - n't the night in - vite me?

$A^b_{MA}7$   $B^b_{MI}7$   $C_{MI}7$   $D^b_{MA}7$   $C_{MI}7$   $B^b_{MI}7$   $A^b_{MA}9$   $G^b_{MA}9^{(\#11)}$   $E^9_{SUS}$   $E^9$   $E^b13_{SUS4-3}$   $C^{\#}_{MI}7$   $F^{\#}7$

May - be it's be - cause no - bod - y loves me,

$C_{MI}7$   $F_{MI}7$   $B^b9^{(\#11)}$   $E^b13^{(b9)}$   $A^b_{MA}7 / E^b$   $(B^b_{MI}7 / E^b \ E^b7)$

Spring is here I hear.

## Optional Coda

$B^b9$   $B^o7(MA7)$   $C_{MI}7$   $A^b9 / E^b$   $D_{MI}7^{(b5)}$   $D^b_{MI}7$   $C_{MI}7$   $F_{MI}7$   $B^b9$   $E^b9_{SUS}$   $E^b13$   $A^b7(MA7)$   $A^b_{MA}9$

(fill to end)

\* also played as a Medium Swing.

# Stairway to the Stars

Lyric: Mitchell Parish  
Music: Matt Malneck  
& Frank Signorelli

## Ballad

**A**  $C^{6/9}$   $G^{7(b9)}$   $G^{9(\#5)}$   $G^{MI11}$   $C^{13(b9)}$   $F^{MI7(b5)}$   $F^{MI9}$   $B^{b13(\#11)}$   $B^{b9(\#11)}$

Let's build a stair - way to the stars, and climb that stair - way to the stars,

$A^{MI7}$   $D^9$   $D^{MI11}$   $G^7$   $E^{7(\#5)}$   $A^7$   $D^{MI7}$   $G^7$

with love be - side us to fill the night with a song.

$C^{6/9}$   $G^{7(b9)}$   $G^{9(\#5)}$   $G^{MI11}$   $C^{13(b9)}$   $F^{MI7(b5)}$   $F^{MI9}$   $B^{b13(\#11)}$   $B^{b9(\#11)}$

We'll hear the sound of vi - o - lins, out yon - der where the blue be - gins.

$A^{MI7}$   $D^9$   $D^{MI11}$   $G^7$   $C^{6/9}$   $(F^7)$   $F^{MI7(b5)}$   $B^{7(\#5)}$   $(b5)$

The moon will guide us as we go drift - ing a - long.

**B**  $E^{MI7}$   $(F^9(\#11))$   $E^{MI7}$   $B^7_{SUS}(b9)$

Can't we sail a - way on a la - zy dai - sy pet - al

$E^{MI7}$   $B^7(\#9)$   $B^{b9(\#11)}$   $E^{MI7(b5)}$   $A^7(b9)$   $D^{MI7}$   $(E^{b9(\#11)})$

o - ver the rim of the hill?

Can't we sail a - way

$D^{MI7}$   $A^7_{SUS}(b9)$   $D^{MI7}$   $(A^{b7})$   $D^9$   $G^7_{SUS}$   $D^{MI7}$   $G^7(b9)$

on a lit - tle dream and set - tle high on the crest of a thrill?

**C**  $C^{6/9}$   $G^{7(b9)}$   $G^{9(\#5)}$   $G^{MI11}$   $C^{13(b9)}$   $F^{MI7(b5)}$   $F^{MI9}$   $B^{b13(\#11)}$   $B^{b9(\#11)}$

Let's build a stair - way to the stars, a love - ly stair - way to the stars.

$A^{MI7}$   $D^9$   $D^{MI11}$   $G^7$   $C^{6/9}$   $(A^{MI7})$   $D^7$   $G^7$

It would be heav - en to climb to heav - en with you.



# Star Eyes

Don Raye  
& Gene dePaul

Bright Latin

♩ = 198 (Intro - optional) 5th x: trp. fill starts

(12x's)

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

(Swing\*)

**A**  $(E^{\flat\circ 7}(\text{add } 9)E^{\flat 6})$   
 $E^{\flat}MA^7$   $FMI^7$   $B^{\flat 13}$   $(E^{\flat\circ 7}(\text{add } 9)E^{\flat 6})$   
 $E^{\flat}MA^7$   $E^{\flat}MI^7$   $A^{\flat 7}$

Star eyes, that to me is what your eyes are, Soft as stars in A - pril

$D^{\flat}MA^7$   $GMI^7(b5)$   $C^7$   $FMA^7$   $(F^{\sharp}MI^7)$   $B^7$   $FMI^7$   $B^{\flat 7}$   
 $B^{13}$   $B^{13}$

skies are, tell me some - day you'll ful - fill their pro - mise of a thrill.

$(E^{\flat\circ 7}(\text{add } 9)E^{\flat 6})$   
 $E^{\flat}MA^7$   $FMI^7$   $B^{\flat 13}$   $(E^{\flat\circ 7}(\text{add } 9)E^{\flat 6})$   
 $E^{\flat}MA^7$   $E^{\flat}MI^7$   $A^{\flat 7}$

Star eyes, flash - ing eyes in which my hopes rise, let me show you where my

$D^{\flat}MA^7$   $GMI^7(b5)$   $C^7$   $FMA^7$   $(FMI^7(b5))$   $B^{13}$   $B^{13}$

heart lies, let me prove that it a - dorees that love - li - ness of yours.

**B**  $A^{\flat}MA^7$   $A^{\flat}MI^7$   $D^{\flat 13}$

All my life I've felt con - tent to star - gaze at the skies,

$G^{\flat}MA^7$   $FMI^7$   $B^{\flat 9}_{SUS}$   $B^{\flat 13}$

Now I on - ly want to melt the star - dust in your eyes.

\* also played as Bossa or Ballad.

**C** (E<sup>b</sup>°7(add 9) E<sup>b</sup>6)

E<sup>b</sup>MA<sup>7</sup> FMI<sup>7</sup> B<sup>b</sup>13 (E<sup>b</sup>°7(add 9) E<sup>b</sup>6)

E<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>7

Star eyes, when, if ev - er, will my lips know if it's me for whom those

D<sup>b</sup>MA<sup>7</sup> GMI<sup>7(b5)</sup> C<sup>7</sup> FMA<sup>7</sup> (FMI<sup>7(b5)</sup>) B<sup>13</sup> B<sup>b</sup>13

eyes glow? Makes no diff - 'rence where you are, your eyes still hold my wish - ing

E<sup>b</sup>7(#9) D<sup>7(#9)</sup> D<sup>b</sup>7(#9) C<sup>7(#9)</sup> FMI<sup>7</sup> (F#°7) B<sup>b</sup>9 SUS 3 E<sup>b</sup>6/9 (FMI<sup>7</sup> B<sup>b</sup>7)

star, oh, star eyes, how love - ly you are.

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

**(Latin)**

(alto) (E<sup>b</sup>) (E)

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

**(Vamp, fill & fade)**



Photo © Lee Tanner

JULIAN "CANNONBALL" ADDERLEY

# Stars Fell on Alabama

Lyric: Mitchell Parish

Music: Frank Perkins

*Med. Ballad (or Medium Swing)*

**A**



We lived our lit - tle dra - ma. We kissed in a field of white, and



stars fell on Al - a - ba - ma last night.



I can't for - get the glam - our. Your eyes held a ten - der light, and



stars fell on Al - a - ba - ma last night. I nev - er

**B**



planned in my im - a - gi - na - tion a sit - u -



a - tion so hea - ven - ly, a fair - y - land where no - one else could



en - ter, and in the cen - ter just you and me, dear.

**C**



My heart beat like a ham - mer. My arms wound a - round you



tight and stars fell on Al - a - ba - ma last night.

# Steepian Faith

Medium Swing

$\text{♩} = 116$

1st chorus: omit melody, play comp, bass walks in 2 and plays kicks.

2nd chorus: play melody, omit comp, bass walks in 4 and ignores kicks.

Kenny Kirkland

**A**

(melody) (pn.)

$C^{13}_{SUS}$   $G^b9(\#11)$   $A^7(\#9)$   $B^{13}(\#11)$   $B^bM^{11}$   $G^b13(\#11)$

(comp) (top note of synth. comp)

$D^7(\#9)$   $E^b9$   $F^7_{SUS}$   $C/A^b$   $G^b13$   $G^M^{11}$

$C^{13}_{SUS}$   $G^b9(\#11)$   $A^7(\#9)$   $B^{13}(\#11)$   $B^bM^{11}$   $G^b13(\#11)$

$D^7(\#9)$   $E^b9$   $A^b13_{SUS}$   $C/B^b$   $C^bM^A7(b5)$   $C^7_{SUS}$  (sop.)

**B**

(sop., both times)

$E^b13_{SUS}$   $E^M19$   $A^7(alt.)$   $D^M16/9$   $C/D^b$   $E^b13_{SUS}$   $G/A^b$   $G^b/A$   $A^b9_{SUS}$   $E$   $F^9_{SUS}$   $D^b$   $C^{13}_{SUS}$

C

Chords:  $C^{13}_{SUS}$ ,  $G^b9(\#11)$ ,  $A7(\#9)(\#5)$ ,  $B^{13}(\#11)$ ,  $B^bM^{11}$ ,  $A^b9_{SUS}$ ,  $E$

Chords:  $D7(\#9)(\#5)$ ,  $E^b9$ ,  $A^b13_{SUS}$ ,  $C/B^b$ ,  $C^bMA7(b5)$ ,  $C7_{SUS}$

Solo on form (ABC).  
After solos, D.C. al Coda  
(play melody, no comp).

Chords:  $C7_{SUS}$ ,  $D7(\#9)(\#5)$ ,  $E^b9$ ,  $A^b13_{SUS}$ ,  $C/B^b$ ,  $C^bMA7(b5)$ ,  $C7_{SUS}$

Chords:  $C7_{SUS}$ ,  $C^bMA7(b5)$ ,  $C7_{SUS}$

Chords:  $C^bMA7(b5)$ ,  $C7_{SUS}$ ,  $C^bMA7(b5)$ ,  $C7_{SUS}$

Bass walks in 4 for solos (and out head). Soprano doubles melody on out head.  
Anticipated chords are played on beats 1 & 3 for solos.

# Step Lightly

Joe Henderson

(As played by Blue Mitchell)

Medium

$\text{♩} = 114$

**S: A**

(trp. ten. w/ pn)  
 (bs.)  
 $C^9$  (2nd x pn. comp)  
 etc.  $C^7$   $C^7$   $D^7$   $E^b7$   $E^7$

$F^9$   
 (bs.)  
 $C^9$

(pn. comp)  
 $A^b9$   $G^9_{SUS}$   $A^b9$   $G^9_{SUS}$   $A^b9_{\Delta_{SUS}}$   
 (bs. walk)

$A^b9$   $D_{MI}^7$   $G^9$   $C^9$

2.  
 $G^9_{SUS}$   $A^b_{13}$   $G_{13}$   $C^9$   $G^7(alt.)$

(Solos)

C<sup>9</sup> F<sup>9</sup> C<sup>9</sup>

(bass walks)

A<sup>b9</sup> G<sup>9</sup> A<sup>b9</sup> G<sup>9</sup> A<sup>b9</sup> G<sup>9</sup> C<sup>9</sup>

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

C<sup>9</sup> C<sup>9</sup>

C<sup>9</sup> C<sup>9</sup> B<sub>MA</sub> 7(b5) C<sup>9</sup>

rit. ....

Optional background (piano solo):

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

8



# Stompin' at the Savoy

Lyric: Andy Razaf

Music: Benny Goodman,

Chick Webb & Edgar Sampson

Medium Swing

**A**  $A^b_{13}$   $D^b_{MA^7}$   $A^b_{13}$   $D^b_{MA^7}$   $(G^b_{7(b5)})$   $F_{MI^7}$   $B^b_7$

Sa - voy, the home of sweet ro - mance, Sa - voy, it wins you at a glance, Sa - voy

$E^b_{MI^7}$   $A^b_{13}$   $D^b_6$   $E^{13}$   $E^b_{MI^7}$   $A^b_{13}$

gives hap - py feet a chance to dance. Your form,

$D^b_{MA^7}$   $A^b_{13}$   $D^b_{MA^7}$   $(G^b_{7(b5)})$   $F_{MI^7}$   $B^b_7$

just like a cling - in' vine, your lips, so warm amd sweet as wine, your cheek,

$E^b_{MI^7}$   $A^b_{13}$   $(B^9)$   $D^b_6$   $C^{13(b9)}$   $D^b_6$   $(D^b_7)$

so soft and close to mine, di - vine.

**B**  $F^{\#13}$   $G^{13}$   $F^{\#13}$   $B^{13}$   $C^{13}$   $B^{13}$

How my heart is sing - in', while the band is swing - in',

$E^9$   $F^9$   $E^9$   $(E_{MI^9})$   $A^{13}$   $A^b_{MI^9}$   $A^b_{13}$   $A^b_{13}$

nev - er tired of romp - in' and stomp - in' with you, at the Sa - voy. What joy

**C**  $D^b_{MA^7}$   $A^b_{13}$   $D^b_{MA^7}$   $(G^b_{7(b5)})$   $F_{MI^7}$   $B^b_7$

a per - fect hol - i - day, Sa - voy, where we can glide and sway, Sa - voy,

$E^b_{MI^7}$   $A^b_{13}$   $D^b_6$   $(E^b_{MI^7})$   $A^b_7$

there let me stomp a - way with you.

Alternate changes for solos at **B**:

$F^{\#13}$  |  $B^{13}$  |  $E^9$  |  $A^{13}$  |  $A^b_{13}$  ||

# Street of Dreams

Lyric: Sam F. Lewis  
Music: Victor Young

*Ballad or Medium Jazz\**

**(Verse)** EbMI<sup>6</sup> (CMI<sup>7(b5)</sup>) B<sup>7</sup> Bb<sup>7(#5)</sup> EbMI<sup>6</sup> (CMI<sup>7(b5)</sup>)

Mid - night, you heav - y lad - en, it's mid - night  
Mid - night, look at the stee - ple, it's mid - night,

B<sup>7</sup> Bb<sup>7(#5)</sup> EbMI<sup>6</sup> D<sup>b7</sup> B<sup>7</sup> Bb<sup>7</sup>

— Come on and trade in your old dreams for new, your new dreams for old. I  
— un - hap - py peo - ple. It's ring - ing with joy, it's ring - ing with cheer, 'cause

EbMI<sup>6</sup> A<sup>9(#11)</sup> BbMI<sup>7(b5)</sup> Eb<sup>7</sup> AbMI<sup>6</sup> (FMI<sup>7(b5)</sup>)

know where they're bought, I know where they're sold. Mid - night,  
yes - ter - day's gone, to - mor - row is near. Mid - night,

Bb<sup>7(#5)</sup> (E<sup>9</sup>) EbMI<sup>6</sup> (CMI<sup>7(b5)</sup>) B<sup>7</sup> Bb<sup>7(#5)</sup>

— you've got to get there at mid - night, and you'll be met there by  
— the heart is light - er at mid - night. things will be bright - er the

EbMI<sup>6</sup> D<sup>b7</sup> B<sup>7</sup> Bb<sup>7</sup> CMI<sup>7(b5)</sup> B<sup>7</sup> FMI<sup>11</sup> Bb<sup>7</sup>

oth - ers like you, broth - ers as blue, smil - ing on the street of dreams.  
mo - ment you find more of your kind, smil - ing on the street of dreams.

**A** F<sup>9</sup> FMI<sup>9</sup> Bb<sup>7</sup> EbMA<sup>7</sup> AbMA<sup>7</sup> (FMI<sup>9</sup>) GMI<sup>11</sup> C<sup>7(#5)</sup>

Love laughs at a king, kings don't mean a thing on the street of dreams.

F<sup>9</sup> FMI<sup>9</sup> Bb<sup>7</sup> EbMA<sup>7</sup> Bb<sup>7(#5)</sup> BbMI<sup>11</sup> Eb<sup>7</sup>

Dreams bro - ken in two can be made like new on the street of dreams.

**B** Ab<sup>6</sup> D<sup>b7</sup> GMI<sup>7</sup> (Ab<sup>9</sup>) D<sup>b7</sup> C<sup>7</sup> (EbMA<sup>7</sup> D<sup>7(b9)</sup> G<sup>7(b9)</sup>)

Gold, sil - ver and gold, all you can hold is in the moon - beams.

F<sup>9</sup> D<sup>b9(#11)</sup> FMI<sup>11</sup> Bb<sup>7</sup> Eb<sup>6</sup> (CMI<sup>7</sup>)

Poor, no - one is poor, long as love is sure on the street of dreams. **(fine)**

Note: This tune may be sung Verse, A, B, Verse, A, B  
\* May be played as Medium Latin (2 bars per 1 written).

**Solo on AB**  
**After solos, D.S. al fine**

# Sub Aqua

Scott Henderson  
(As played by Tribal Tech)

Medium Straight 8th's/Funk

♩ = 142

**A**

A<sub>MA</sub><sup>9</sup> E<sup>(add 9)</sup> G<sup>#</sup> F<sup>#MI</sup><sup>9</sup> A/B B<sup>b6</sup><sub>9</sub> A<sub>MI</sub><sup>11</sup>

(gtr.) A<sub>bMA</sub><sup>7</sup> B<sup>b</sup> A<sub>bMA</sub><sup>7(5)</sup> B<sup>b</sup> (gtr. fills till [B]) E<sup>13(#11)</sup> F<sup>#MI</sup><sup>7</sup> G<sub>MI</sub><sup>6</sup> E<sup>(add 9)</sup> G<sup>#</sup>

(synth.) E<sup>13(#11)</sup> F<sup>#MI</sup><sup>7</sup> G<sub>MI</sub><sup>6</sup> E<sup>(add 9)</sup> G<sup>#</sup> E<sup>13(#11)</sup> C<sup>#</sup> F<sup>#MI</sup><sup>7</sup> G<sub>MI</sub><sup>6</sup> E<sup>(add 9)</sup> G<sup>#</sup>

B<sup>bMI</sup><sup>7</sup> F<sup>#MI</sup><sup>7</sup> G<sub>MI</sub><sup>6</sup> E<sup>(add 9)</sup> G<sup>#</sup> E<sup>13(#11)</sup> C<sup>#</sup> F<sup>#MI</sup><sup>7</sup> G<sub>MI</sub><sup>6</sup> E<sup>(add 9)</sup> G<sup>#</sup>

B<sup>bMI</sup><sup>7</sup> F<sup>#MI</sup><sup>7</sup> G<sub>MI</sub><sup>6</sup> E<sup>(add 9)</sup> G<sup>#</sup> B<sup>bMI</sup><sup>7</sup> F<sup>#MI</sup><sup>7</sup> G<sub>MI</sub><sup>6</sup> E<sup>(add 9)</sup> C<sup>#</sup> D (gtr.)

**B** (C<sub>D</sub>) E<sup>(add 9)</sup> G<sup>#</sup> A<sup>6</sup><sub>9</sub> A/B C<sup>#</sup><sub>SUS</sub> F<sup>#MI</sup><sup>7</sup> G<sub>MI</sub><sup>6</sup> E<sup>(add 9)</sup> G<sup>#</sup> C<sub>D</sub>

(C<sub>D</sub>) A<sub>b7(5)</sub> F<sup>#MI</sup><sup>9</sup> B/C<sup>#</sup> F<sup>#MI</sup><sup>7</sup> G<sub>MI</sub><sup>6</sup> E<sup>(add 9)</sup> G<sup>#</sup> C<sub>D</sub>

(gtr.) (C<sub>D</sub>) E<sup>(add 9)</sup> G<sup>#</sup> A<sup>6</sup><sub>9</sub> A/B D<sup>9</sup><sub>SUS</sub> G<sup>13</sup><sub>SUS</sub>

D<sub>b</sub><sup>(add 9)</sup> F A F<sup>(add 9)</sup> A D<sup>b6</sup><sub>9</sub> G<sub>MI</sub><sup>7(11)</sup> E<sup>7(#9)</sup> B<sup>b13(#11)</sup>

A<sub>MA</sub><sup>9</sup> E<sup>(add 9)</sup> G<sup>#</sup> F<sup>#MI</sup><sup>9</sup> A<sub>MI</sub><sup>(MA7)</sup> B B<sup>b6</sup><sub>9</sub> A<sub>MI</sub><sup>11</sup>

G<sup>#MI</sup><sup>9</sup> B/C<sup>#</sup> C<sup>13(#11)</sup> (Synth. Solo) B<sub>MI</sub><sup>7(add b13)</sup>

(Vamp till cue)

(On cue) (Gtr. Solo)

C B<sup>b</sup>6/9 D<sup>(add 9)</sup> F# GMI<sup>7(11)</sup> B<sup>b</sup>13(#11) A<sup>7</sup>MA<sup>7</sup> E<sup>(add 9)</sup> G# F#MI<sup>7</sup> A/B C#MI<sup>7</sup> C/D

(synth.) (top note of voicings)

C/D A<sup>b</sup>7(#5) F#MI<sup>7</sup> A/B B/C# C/D A<sup>b</sup>7(#5) A<sup>7</sup>MA<sup>7</sup> A/B

D<sup>9</sup><sub>SUS</sub> G<sup>13</sup><sub>SUS</sub> D<sup>b</sup>(add 9) F<sup>(add 9)</sup> A D<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>MI<sup>9</sup> E<sup>b</sup>MI<sup>11</sup>

D F#MI<sup>9</sup> A<sup>b</sup>7(#5) A<sup>7</sup>MA<sup>7</sup> A/B C#MI<sup>7</sup> C/D A<sup>b</sup>7(#5)

F#MI<sup>7</sup> A/B B/C# C/D A<sup>b</sup>7(#5) A<sup>7</sup>MA<sup>7</sup> A/B

1. D<sup>9</sup><sub>SUS</sub> G<sup>13</sup><sub>SUS</sub> D<sup>b</sup>(add 9) F<sup>(add 9)</sup> A D<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>MI<sup>9</sup> E<sup>b</sup>MI<sup>11</sup> 2. D<sup>9</sup><sub>SUS</sub> G<sup>13</sup><sub>SUS</sub>

E D<sup>b</sup>(add 9) F F<sup>(add 9)</sup> A D<sup>b</sup>6/9 GMI<sup>7(11)</sup> E<sup>7</sup>(#9) B<sup>b</sup>13(#11) (end solo)

(gtr.) A<sup>7</sup>MA<sup>9</sup> E<sup>(add 9)</sup> G# F#MI<sup>9</sup> A<sup>7</sup>MI<sup>(MA7)</sup> B B<sup>b</sup>6/9 A<sup>7</sup>MI<sup>11</sup> (gtr. fills)

G#MI<sup>9</sup> B/C# C<sup>13</sup><sub>SUS</sub> A/B

E<sup>13</sup>(#11) F#MI<sup>7</sup> GMI<sup>6</sup> E<sup>(add 9)</sup> G# 2

(synth.)

F A<sup>7</sup>MA<sup>9</sup> E<sup>(add 9)</sup> G# F#MI<sup>9</sup> A/B E<sup>13</sup>(#11) F#MI<sup>7</sup> GMI<sup>6</sup> E<sup>(add 9)</sup> G# E<sup>13</sup>(#11)

F#MI<sup>7</sup> GMI<sup>6</sup> E<sup>(add 9)</sup> G# C/D B<sup>b</sup>MI<sup>7</sup> gtr. fills F#MI<sup>7</sup> A/B E<sup>13</sup>(#11) C# B<sup>b</sup>13(#11) gtr. fills

(Vamp & fade)

# Medium Straight 8th's/Funk Sub Aqua (Bass)

♩ = 142

**A**

**B**

(Synth. Solo)

**B**  $MI7(add\ b13)$

(Vamp till cue)

(On cue) (Gtr. Solo)

**C** B<sup>b6/9</sup> D<sup>(add 9)</sup> F# GMI<sup>7(11)</sup> B<sup>b13</sup> A<sup>(#11)</sup> MA<sup>7</sup> E<sup>(add 9)</sup> G# F#MI<sup>7</sup> A B C#MI<sup>7</sup> C D

C D A<sup>b7(#5)</sup> F#MI<sup>7</sup> A B B/C# C D A<sup>b7(#5)</sup> A<sup>(add 9)</sup> MA<sup>7</sup> A B

D<sup>9</sup>SUS G<sup>13</sup>SUS D<sup>b(add 9)</sup>F F<sup>(add 9)</sup>A D<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>MI<sup>9</sup> E<sup>b</sup>MI<sup>11</sup>

**D** F#MI<sup>9</sup> A<sup>b7(#5)</sup> A<sup>(add 9)</sup> MA<sup>7</sup> A B C#MI<sup>7</sup> C D A<sup>b7(#5)</sup>

F#MI<sup>7</sup> A B B/C# C D A<sup>b7(#5)</sup> A<sup>(add 9)</sup> MA<sup>7</sup> A B

1. D<sup>9</sup>SUS G<sup>13</sup>SUS D<sup>b(add 9)</sup>F F<sup>(add 9)</sup>A D<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>MI<sup>9</sup> E<sup>b</sup>MI<sup>11</sup> 2. D<sup>9</sup>SUS G<sup>13</sup>SUS

**E** D<sup>b(add 9)</sup>F F<sup>(add 9)</sup>A D<sup>b6/9</sup> GMI<sup>7(11)</sup> E<sup>7(#9)</sup> B<sup>b13(#11)</sup> A<sup>(add 9)</sup> MA<sup>9</sup> E<sup>(add 9)</sup> G#

F#MI<sup>9</sup> A<sup>(add 9)</sup> MI<sup>(MA7)</sup> B B<sup>b6/9</sup> A<sup>(add 9)</sup> MI<sup>11</sup> G#MI<sup>9</sup> B C#

C<sup>13</sup>SUS A B E<sup>13(#11)</sup> F#MI<sup>7</sup> GMI<sup>6</sup> E<sup>(add 9)</sup> G# F#MI<sup>7</sup> GMI<sup>6</sup> E<sup>(add 9)</sup> G#

E<sup>13(#11)</sup> F#MI<sup>7</sup> GMI<sup>6</sup> G# F A<sup>(add 9)</sup> MA<sup>9</sup> E<sup>(add 9)</sup> G# F#MI<sup>9</sup> A B

E<sup>13(#11)</sup> F#MI<sup>7</sup> GMI<sup>6</sup> E<sup>(add 9)</sup> G# E<sup>13(#11)</sup> F#MI<sup>7</sup> GMI<sup>6</sup> E<sup>(add 9)</sup> G# C D

B<sup>b</sup>MI<sup>7</sup> F#MI<sup>7</sup> A B E<sup>13(#11)</sup> C# B<sup>b13(#11)</sup>

Bass line is played with some variation. Notes in parentheses are below the range of a standard bass.

(Vamp & fade)



Photo by Tom Copi

SONNY ROLLINS

Medium Jazz

# Sugar

Stanley Turrentine

♩ = 126

**(Intro)**

(pn.) (dr. fill) 1. (dr. fill) 2.

(bs.) (trp./ten./gtr.)

C<sub>SUS</sub> G<sup>7</sup>(<sup>b</sup>9)(<sup>#</sup>5) C<sub>SUS</sub> G<sup>7</sup>(<sup>b</sup>9)(<sup>#</sup>5) C<sub>Mi</sub><sup>7</sup>

**A** C<sub>Mi</sub><sup>7</sup> (trp./ten./gtr.)

(D<sub>Mi</sub><sup>7</sup>(<sup>b</sup>5)) G<sup>7</sup>(<sup>b</sup>9)(<sup>#</sup>5) C<sub>Mi</sub><sup>7</sup> G<sup>7</sup>(<sup>b</sup>9)(<sup>#</sup>5) C<sub>Mi</sub><sup>7</sup>

C<sub>Mi</sub><sup>7</sup> (D<sup>7</sup>(<sup>#</sup>5)) G<sup>7</sup><sub>SUS</sub> G<sup>7</sup>(<sup>b</sup>9)(<sup>#</sup>5) C<sub>Mi</sub><sup>7</sup>

C<sub>Mi</sub><sup>7</sup> G<sup>b</sup>13(<sup>#</sup>11) F<sub>Mi</sub><sup>7</sup> E<sup>b</sup>9 D<sub>Mi</sub><sup>7</sup>(<sup>b</sup>5)

D<sub>Mi</sub><sup>7</sup>(<sup>b</sup>5) G<sup>7</sup>(<sup>b</sup>9)(<sup>#</sup>5) A<sup>b</sup>9 (2nd x Solo pick-ups) C<sub>Mi</sub><sup>7</sup>

bs. walk

After solos, D.S.  
(fade out 2nd x through **A**)

Bass in 2 for head, 4 for solos.  
Omit anticipations during solos.  
Head is played twice before & after solos.  
Chords in parentheses omitted for head, optional for solos.  
Tenor sounds as written. Guitar sounds 8va b.

Horn background for any solo choruses:

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



# Super Blue

Bernard Ighner

(As played by Freddie Hubbard)

(Freely) (Intro)

F7(#9)

D7(#9)

(sample flug. fill)

A<sup>13</sup>(b9) A<sup>b13</sup> G<sup>13</sup>(b9)

G7(b9)

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

F7(#9)

(Med. Funk Shuffle (16th's swing))

♩ = 87

NC. (add drums)

F7 (elec. pn. comps/fills)

(bs.)

(flug., 2nd x)

A

1st x: flug.  
2nd x: flug. w/ ten.

F7

B<sup>b</sup>/C

F7

E E<sup>b</sup>MI<sup>9</sup>

E<sup>b</sup>MI<sup>9</sup>

B<sup>b</sup>/C

F7

B<sup>b</sup>/C F7

(horns 2nd x)

**B**

First system of musical notation for section B. It consists of two staves. The top staff contains a melodic line with various notes and rests. The bottom staff contains a bass line with chords and notes. Chords are labeled as F7, Bb/C, F7, E, and EbMI9.

Second system of musical notation for section B. It consists of two staves. The top staff contains a melodic line with triplets and accents. The bottom staff contains a bass line with chords and notes. Chords are labeled as EbMI9, Bb/C, F7, Bb/C F7, and Bb/C F7. There are also "break" markings in the top staff.

Section C begins with a "Solos" marking. The first system shows a bass line with a hatched pattern and the instruction "(bass simile)". Above the staff, chords are listed: F7, Bb/F, F7, F7, EEbMI9, Bb/C, F7, Bb/F, F7, Bb/F, F7. Below the staff, the instruction "After solos D.S. (2nd time at [A]) al Coda" is written.

Second system of musical notation for section C. It consists of two staves. The top staff contains a melodic line with triplets and accents. The bottom staff contains a bass line with chords and notes. Chords are labeled as F7, E, EbMI9, Bb/C, Bb/C, F7, Bb/C F7, and Bb/C F7. There are also "break" markings in the top staff. The instruction "(Vamp, fill & fade)" is written at the bottom.

# Sweet Lorraine

Lyric: Mitchell Parish  
Music: Cliff Burwell

Medium or Ballad

(D7(#5)) **A** G6 F7(#11) E7 A MI7 D7 B7(b9) E MI7 (Eb7) D MI7 G7(#5)

I've just found joy. I'm as hap - py as a ba - by boy  
pair of eyes that are blu - er than the sum - mer skies.

C7 B7(b9) E7 A7 A MI7 D7

with an - oth - er brand new choo - choo toy when I'm with my sweet Lor -  
When you see them you will re - a - lize why I love my sweet Lor -

1. B MI7 E7 A MI7 D7(#5) 2. G6 C7 C#o7 G6 D D MI7 G7

raine. A raine.

**B** C6 E7 A MI7 (Ab7) G MI7 C7

When it's rain - ing I don't miss the sun,

F MA7 E7 A MI7 (Ab7) G MI7 C7

for it's in my sweet - ie's smile.

F7 E7 Eb9(#11) D7

Just to think that I'm the luck - y one

F7 E7 Eb9(#11) D7 D7(#5)

who will lead her down the aisle! Each

**C** G6 F7(#11) E7 A MI7 D7 B7(b9) E MI7 (Eb7) D MI7 G7(#5)

night I pray that no - bod - y steals her heart a - way.

C<sup>7</sup> B<sup>7(b9)</sup> E<sup>7</sup> A<sup>7</sup>

— Just can't wait un - til that hap - py day, —

A<sup>mI7</sup> D<sup>7(b9)</sup> G<sup>6</sup> (C<sup>7</sup> C<sup>#o7</sup>) G<sup>6</sup>/<sub>D</sub> D<sup>7)</sup>

— when I mar - ry sweet Lor - raine.

## Sweet Love

Anita Baker

Gary Bias

Louis A. Johnson

(As sung by Anita Baker)

Med. Pop  $\text{♩} = 88$  (Intro)

*(piano)*

1. With

**A** *S:*

all my heart — I love — you, ba - by, stay with me — and you will see. — My — arms

— will hold — you, ba - by. Ne - ver leave, — 'cause I be - lieve — I'm in — love. —

**B**

*(piano)* *(stacc)*

*(bass)*

Sweet — love, — hear me call — ing out your name, —

I feel no shame, — I'm in — love. — Sweet — love, — don't you ev -

1. - er go a - way, — It - 'll al - ways be this way. 2. Your al - ways be this way. There's no —

Chords:  $E^b_{MI^9}$ ,  $G^b_{Ab}$ ,  $E^b_{F}$ ,  $G^b_{Ab}$ ,  $E^b_{F}$

strong - er love — in this world, — oh, ba - by, no, you're my man, — I'm your girl,

Chords:  $E^b_{MI^9}$ ,  $A^b_{Bb}$ ,  $B^b7$ ,  $E^b_{MI^9}$

I'll nev - er go, wait and see, — can't be wrong, — don't you know

Chords:  $A^b_{Bb}$ ,  $B^b7$ ,  $E^b_{MI^9}$ ,  $A^b_{Bb}$ ,  $B^b7$

— This is where — you be - long? — 3. How

Chords:  $C^b_{MA^7}$ ,  $B^b_{MI^7}$ ,  $E^b_{F}$

**D.S. (3rd verse)**  
**Vamp & fade on letter B**  
**(voice ad lib.)**

Second and Third verses

2. Your heart has called me closer to you,  
 I will be all that you need,  
 Just trust in what we're feeling,  
 Never leave, 'cause baby I believe in this love.

3. How sweet this dream, how lovely, baby,  
 Stay right here, never fear,  
 I will be all that you need,  
 Never leave, 'cause baby I believe in this love.

Sample bass at letter **A**:

(etc.)

# Taking a Chance on Love

Lyric: John LaTouche &amp; Ted Fetter

Music: Vernon Duke

Medium (or Ballad)

**A**  $C_{MA}^7 (C^{\#o7})$   $D_{MI}^7$   $G^7$   $(F_{MI}^6 C C_{MA}^7)$   $C_{MA}^7$

Here I go a - gain. I hear those trum - pets blow a - gain.

$A_{MI}^7$   $D^9$   $D_{MI}^7$   $G^7$   $E_{MI}^7 E^b7 D_{MI}^7 G^7$

All a - glow a - gain, tak - ing a chance on love.

$C_{MA}^7 (C^{\#o7})$   $D_{MI}^7$   $G^7$   $(F_{MI}^6 C C_{MA}^7)$   $C_{MA}^7$

Here I slide a - gain, a - bout to take that ride a - gain.

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

Star - ry eyed a - gain, tak - ing a chance on love. I

**B**  $G_{MI}^7$   $C^9$   $F^6$   $(F^{\#o7})$   $G_{MI}^7$   $C^7$   $F_{MA}^7$

thought the cards were a frame - up I nev - er would try. But

$F_{MI}^7$   $B^b9$   $E^b6$   $E^{o7}$   $(E^b6)$   $E^b_{MI}^9$   $A^b7$   $D_{MI}^7 (add 11) G^7$   $F_{MI}^7$   $A^b7$   $G^7$

now I'm tak - ing the game up and the ace of hearts is high.

**C**  $C_{MA}^7 (C^{\#o7})$   $D_{MI}^7$   $G^7$   $(F_{MI}^6 C C_{MA}^7)$   $C_{MA}^7$

Things are mend - ing now. I see a rain - bow bend - ing now.

$A_{MI}^7$   $D^9$   $D_{MI}^7$   $G^7$   $C^6 (D_{MI}^7 G^7)$

We'll have our hap - py end - ing now, tak - ing a chance on love.

2nd verse:

Here I come again.  
I'm gonna make things hum  
again.  
Acting dumb again,  
Taking a chance on love.  
Here I stand again,  
about to beat the band again.  
Feeling grand again,  
Taking a chance on love.

I never dreamed in my slumbers  
and bets were taboo.  
But now I'm playing the  
numbers  
on a little dream for two.  
Wading in again,  
I'm leading with my chin again.  
I'm startin' out to win again,  
Taking a chance on love.

3rd verse:

Here I slip again,  
About to take that tip again.  
Got my grip again,  
Taking a chance on love.  
Now I prove again  
That I can make life move  
again.  
In the groove again,  
Taking a chance on love.

I walk around with a horseshoe,  
In clover I lie.  
And brother rabbit, of course you  
better kiss your foot goodbye.  
On the ball again,  
I'm ridin' for a fall again.  
I'm gonna give my all again,  
Taking a chance on love.



Photo by Val Wilmer

JOHN COLTRANE



# That Girl

Stevie Wonder

Med. Funk (Intro)

♩ = 106

N.C.

Musical notation for the Intro, featuring a synth line and chords: G#sus, A#, D#7(#9), G#MI9, G#MI6/9, EMA7, G#, C#MI7, EMA7, D#MI7. Includes the label (synth.) and (etc.).

**A** **S**  $G\#MI^9$   $G\#MI^{6/9}$   $EMA^7$   $G\#$

1. That girl thinks that she's so fine — that soon she'll have my mind, —

$C\#MI^7$   $EMA^7$   $D\#MI^7$   $G\#MI^9$   $G\#MI^{6/9}$

— That girl thinks that she's so smart —

$EMA^7$   $G\#$   $C\#MI^7$   $EMA^7$   $D\#MI^7$   $C\#MI^7$   $F\#$

that soon she'll have my heart. — She thinks in

$C\#MI^7$   $G\#sus$   $A\#$   $D\#7(\#9)$   $G\#MI^7$

no time flat that she'll be free and clear — to start —

$GMA^7$   $A$   $DMA^9$

with her e - mo - tion - al res - cue of love — that you'll leave —

$GMA^7$   $C$   $F\#$  1.  $D$   $F\#$   $E$   $F\#$  2.  $D$   $F\#$   $E$   $F\#$

— torn a - part. — be - fore I tell her that I

**B** C#<sub>bass</sub> B<sup>MA7</sup>/C# G#<sub>bass</sub> A#<sup>MI7</sup>/G# C#<sub>bass</sub> G#<sup>MI7</sup>/C# F#<sup>MA7</sup>/G# F#<sup>MI7(b5)</sup>/G#

love her, that I want her, that my mind, soul and body need her, tell her that I'd

C#<sub>bass</sub> B<sup>MA7</sup>/C# G#<sub>bass</sub> A#<sup>MI7</sup>/G# C#<sub>bass</sub> G#<sup>MI7</sup>/C# F#<sup>MA7</sup>/G# F#<sup>MI7(b5)</sup>/G#

love to, that I want to, that I need to do all that I have to to be in her love.

**C** C#<sup>MI9</sup> G#<sup>SUS</sup>/A# D#<sup>7(#9)</sup>/C# C#<sup>MI7(b5)</sup> G/B

(synth.) I've been hurting for a long time,

C#<sup>MI7(b5)</sup> G/B G#<sup>MI7</sup>

you've been playing for a long time, you know it's true.

C#<sup>MI7(b5)</sup> G/B C#<sup>MI7(b5)</sup> G/B

I've been holding for a long time, and you've been running for a long time, It's

G#<sup>MI7</sup> G#<sup>SUS</sup>/A# A<sup>13</sup>

time to do what we'd love to do.

**D.S., solo on A,  
sing A (fourth verse),  
vamp & fade on B  
(voice ad lib.)**

Second and Fourth verses

2. That girl thinks that she's so bad, she'll change my tears to joy from sad,  
She says she keeps the upper hand, 'cause she please her man.  
She doesn't use her love to make him weak, she uses love to keep him strong,  
And inside me there's no room for doubt that it won't be too long before I tell her that I...

4. That girl knows every single man would ask her for her hand,  
But she says her love is much too deep for them to understand.  
She says her love has been crying out, but her lover hasn't heard,  
But what she doesn't realize is that I've listened to every word,  
That's why I know I'll tell her that I...

## That Girl (Bass)

Med. Funk (Intro)

♩ = 106

NC.  $G^{\#sus}$   $A^{\#}D^{\#7(\#9)}$   $G^{\#MI}9$   $G^{\#MI}6/9$   $E^{\#MA}7/G^{\#}$   $C^{\#MI}7$

$E^{\#MA}7$   $D^{\#MI}7$   $G^{\#MI}9$   $G^{\#MI}6/9$   $E^{\#MA}7/G^{\#}$   $C^{\#MI}7$   $E^{\#MA}7$   $D^{\#MI}7$

**A**  $G^{\#MI}9$   $G^{\#MI}6/9$   $E^{\#MA}7/G^{\#}$   $C^{\#MI}7$   $E^{\#MA}7$   $D^{\#MI}7$

$G^{\#MI}9$   $G^{\#MI}6/9$   $E^{\#MA}7/G^{\#}$   $C^{\#MI}7$   $E^{\#MA}7$   $D^{\#MI}7$   $C^{\#MI}7$

$F^{\#}$   $C^{\#MI}7$   $G^{\#sus}/A^{\#}$   $D^{\#7(\#9)}$

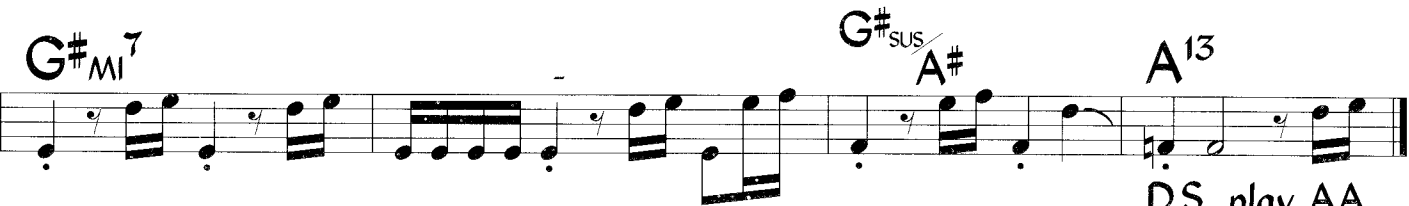
$G^{\#MI}7$   $G^{\#MA}7/A$   $D^{\#MA}9$  (p)

1.  $G^{\#MA}7$   $C/F^{\#}$   $D/F^{\#}$   $E/F^{\#}$  2.  $D/F^{\#}$   $E/F^{\#}$

**B**  $B^{\#MA}7/C^{\#}$   $A^{\#MI}7/G^{\#}$   $G^{\#MI}7/C^{\#}$   $F^{\#MA}7/G^{\#}$   $F^{\#MI}7(b5)/G^{\#}$

$B^{\#MA}7/C^{\#}$   $A^{\#MI}7/G^{\#}$   $G^{\#MI}7/C^{\#}$   $F^{\#MA}7/G^{\#}$   $F^{\#MI}7(b5)/G^{\#}$

**C**  $C^{\#MI}9$   $G^{\#sus}/A^{\#}$   $D^{\#7(\#9)}$   $C^{\#MI}7(b5)$   $G/B$



D.S., play AA,  
vamp & fade on B



Photo by Paul Hoeffler, Toronto

**ART BLAKEY**

# That Old Feeling

Low Brown & Sammy Fain

Medium Ballad  
(or Medium Jazz)

(Standard Version)

**A**  $C^{6/8}$   $E_{MI}^{7(b5)}$   $A^7$

I saw you last night and got that old feel - ing.

$D_{MI}^7$   $(A^{7(\#5)})$   $D_{MI}^7$   $(E_{bMI}^{11})$   $A_{b7}$   $D_{MI}^7$   $G^7$   $(E^7)$

When you came in sight I got that old feel - ing.

**B**  $A_{MI}^7$   $E^{7(\#5)}$   $E_{MI}^{7(b5)}$   $A^7$

The mo - ment that you danced by I felt a thrill,

$(A_{MI}^7)$   $D^7$   $D^{13}$   $A_{MI}^9$   $D^{13}$   $(D_{MI}^7)$   $A_{b7}$   $G^7$   $(D_{MI}^7)$   $G^7$

and when you caught my eye my heart stood still.

**C**  $C^{6/8}$   $E_{MI}^{7(b5)}$   $A^7$

Once a - gain I seemed to feel that old year - ing,

$D_{MI}^7$   $(A^{7(\#5)})$   $D_{MI}^7$   $(F\#_{MI}^{7(b5)})$   $F^7$   $B^7$   $E^7$

and I knew the spark of love was still burn - ing.

**D**  $(F_{MI}^{11})$   $B_{b7}$   $E_{MI}^{7(b5)}$   $A^{7(b9)}$   $(A^{7(b9)})$   $D_{MI}^7$   $F_{MI}^7$   $B_{b9}$

There'll be no new ro - mance for me, It's fool - ish to start, for that

$(C_{MA}^7)$   $A_{MI}^7$   $B^7$   $B_{b7}$   $A^7$   $(A^7)$   $D_{MI}^7$   $G^{13}$   $C^{6/8}$   $(G^7)$

old feel - ing is still in my heart.

# That Old Feeling

Lew Brown  
& Sammy Fain

(As played by Art  
Blakey)

Medium Jazz 4

♩ = 176

(Intro)

(horns, tacet 1st x)

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

(GMA<sup>7</sup>) (A<sup>b</sup>MA<sup>7</sup>) (B<sup>b</sup>MA<sup>7</sup>) (A<sup>b</sup>MA<sup>7</sup>)

1. 2.

mf (pn.)

**A**

(bs., dr., pn.)

(bs. lower note 8va)

GMA<sup>9</sup> D<sup>7(b9)</sup> GMA<sup>9</sup> (E<sup>7(b9)</sup>)

A<sup>Mi</sup><sup>9</sup> E<sup>7(b9)</sup> A<sup>Mi</sup><sup>9</sup> D<sup>b7(#9)</sup> D<sup>7(#9)</sup> E<sup>b7(#9)</sup> F<sup>#Mi</sup><sup>7(b5)</sup> B<sup>7(#11)</sup>

(pn.)

(pn. w/ bs.)

E<sup>Mi</sup><sup>9</sup>

(horns) ff

A<sup>7(#11)</sup> A<sup>Mi</sup><sup>7</sup> B<sup>Mi</sup><sup>7</sup> C<sup>6</sup> F<sup>13</sup> E<sup>7(#5)</sup> E<sup>b7</sup> A<sup>b13</sup> mf (pn.)

**B**

$GMA^9$   $D7^{(b9)}$   $GMA^9$   $(E7^{(b9)})$

$AMI^9$   $E7^{(b9)}$   $AMI^9$   $C\#MI7^{(b5)}$   $F\#13^{(b9)}$

Ad lib.

(bs. walk)

$CMI^7$   $F^7$   $BMI7^{(b5)}$   $E7^{(b9)}$   $AMI^7$   $CMI^7$   $F^7$

(pn. sample, bs. walks)

$G^{13}$   $F^{13(\#11)}$   $E^7$   $A^7$   $D^7$   $G^7$  (Solo pick-ups)

**C**

$G^7$   $BMI7^{(b5)}$   $E^7$   $AMI^7$   $BbMI^7$   $Eb^7$   $AMI^7$   $D^7$

(Solos)

$EMI^7$   $F\#MI7^{(b5)}$   $B7^{(b9)}$   $EMI^7$   $F^7$   $EMI^7$   $A^7$   $AMI^7$   $D^7$

**D**

$G^7$   $BMI7^{(b5)}$   $E^7$   $AMI^7$   $C\#MI7^{(b5)}$   $F\#13^{(b9)}$

$CMI^7$   $F^7$   $BMI7^{(b5)}$   $E^7$   $AMI^7$   $CMI^7$   $F^7$   $G^7$   $E^7$   $AMI^7$   $D^7$   $G^7$  ( $D^7$ )

Repeat for solos  
To end last solo, go on to **E**

**E**

$G^7$   $BMI7^{(b5)}$   $E^7$   $AMI^7$   $BbMI^7$   $Eb^7$   $AMI^7$   $F\#MI7^{(b5)}$   $B^7$

(last solo continued)

(end solo)

D.S. al Coda

NC.

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

D.C., vamp & fade on Intro  
(with horns)

On recording, piano rubato chorus precedes chart.



# There's a Lull in My Life

Mack Gordon  
& Harry Revel

Medium Ballad  
(or Latin)

(Verse)  $C^7$   $F^6$   $GMI^{11}$   $C^{13}$   $F$   $B^b$   $F$   $C^9$

The stars are still on high, but they don't twin - kle an - y more. Why does it

$F$   $GMI^7$   $C^9$   $F^6$   $C^9_{SUS}$   $F^6$   $GMI^{11}$   $C^{13}$

seem they've lost their gleam? Some - how the love - ly flow - ers have no

$F$   $B^b$   $F$   $C^9$   $F^6$   $C^9_{SUS}$   $F^6$   $(E^7)$

fra - grance an - y more. Where is their bloom, their sweet per - fume?

$AMI$   $AMI^{(MA7)}$   $AMI^7$   $AMI^6$   $D^9_{SUS}$   $D^7$

Dar - ling, that just shows what your good - bye can do.

$GMI$   $GMI^{(MA7)}$   $GMI^7$   $GMI^6$   $GMI^{7(b5)}$   $C^7$

Un - til you re - turn there's noth - ing I can do.

**A**  $FMA^7$   $GMI^7$   $AMI^7$   $B^bMA^7$   $AMI^7$   $GMI^7$   $AMI^7$   $B^bMA^7$

Oh, there a lull in my life.

$AMI^7$   $(DMI^7)$   $GMI^7$   $(C^9_{SUS})$   $F^6_9$   $GMI^7$   $AMI^7$   $B^bMA^7$   $GMI^9$   $C^9_{SUS}$

It's just a void and emp - ty space when you are not in my em -

$F^6_9$   $DMI^7$   $GMI^7$   $C^7$   $FMA^7$   $GMI^7$   $AMI^7$   $B^bMA^7$   $AMI^7$

brace. Oh, there's a lull in my

**G**<sub>Mi</sub><sup>7</sup> **A**<sub>Mi</sub><sup>7</sup> **B<sup>b</sup>**<sub>MA</sub><sup>7</sup> **A**<sub>Mi</sub><sup>7</sup> (**D**<sub>Mi</sub><sup>7</sup>) **G**<sub>Mi</sub><sup>7</sup> (**C**<sup>9</sup><sub>SUS</sub>) **F**<sup>6/9</sup> (**C**<sub>Mi</sub><sup>9</sup> **B**<sup>7(#9)</sup>) **G**<sub>Mi</sub><sup>7</sup> **A**<sub>Mi</sub><sup>7</sup>

life. The mo - ment that you go a - way

**B<sup>b</sup>**<sub>MA</sub><sup>7</sup> **G**<sub>Mi</sub><sup>9</sup> **C**<sup>9</sup><sub>SUS</sub> **F**<sup>6</sup> (**E<sup>b</sup>**<sup>9</sup>) **F**<sup>6</sup>

there is no night, there is no day. The

**B** **E<sup>b</sup>**<sub>Mi</sub><sup>11</sup> **A<sup>b</sup>**<sup>9</sup> **E<sup>b</sup>**<sub>Mi</sub><sup>11</sup> **A<sup>b</sup>**<sup>9</sup> **D<sup>b</sup>**<sub>MA</sub><sup>7</sup> **A<sup>b</sup>**<sup>9</sup><sub>SUS</sub> **D<sup>b</sup>**<sub>MA</sub><sup>7</sup> (**C**<sup>7</sup>)

clock stops tick - ing. The world stops turn - ing.

**F**<sub>MA</sub><sup>7</sup> (**E**<sup>7(#5)</sup>) **F<sup>#</sup>**<sup>o7</sup> **E<sup>b</sup>**<sup>13</sup> **D**<sup>7</sup> **D<sup>b</sup>**<sub>MA</sub><sup>9</sup> **G**<sub>Mi</sub><sup>11</sup> **B<sup>b</sup>**<sup>9</sup> **C**<sup>o7</sup> **C**<sup>7</sup>

Ev - 'ry - thing stops but that flame in my heart that keeps burn - ing, burn - ing. Oh, oh,

**C** **F**<sub>MA</sub><sup>7</sup> **G**<sub>Mi</sub><sup>7</sup> **A**<sub>Mi</sub><sup>7</sup> **B<sup>b</sup>**<sub>MA</sub><sup>7</sup> **A**<sub>Mi</sub><sup>7</sup> **G**<sub>Mi</sub><sup>7</sup> **A**<sub>Mi</sub><sup>7</sup> **B<sup>b</sup>**<sub>MA</sub><sup>7</sup>

oh, there's a lull in my life.

**A**<sub>Mi</sub><sup>7</sup> (**D**<sub>Mi</sub><sup>7</sup>) **G**<sub>Mi</sub><sup>7</sup> (**C**<sup>9</sup><sub>SUS</sub>) **F**<sup>6/9</sup> (**C**<sub>Mi</sub><sup>9</sup> **B**<sup>7(#9)</sup>) **B<sup>b</sup>**<sub>MA</sub><sup>7</sup> **C**<sup>13</sup><sub>SUS</sub>

No mat - ter how I may pre - tend, I know that you a - lone can

**A**<sub>Mi</sub><sup>11</sup> **D**<sup>7</sup> **A<sup>b</sup>**<sub>Mi</sub><sup>11</sup> **D<sup>b</sup>**<sup>7</sup>

end the ache in my heart, the call of my

**G**<sub>Mi</sub><sup>11</sup> **C**<sup>7</sup> **F**<sup>6</sup> (**G**<sub>Mi</sub><sup>7</sup> **C**<sup>7</sup>)

arms, the lull in my life.

Solo on ABC

## 34 Skidoo

Medium Jazz Waltz

Bill Evans

**A**

*(pn.)*

$D_{MI}^7$   $B_{MI}^7(b5)$   $E^{7(\#5)}$   $A_{MI}^7$   $(B_{MI}^7)$   $B_{MI}^{11}$   $A_{MI}^{11}$   $G_{MI}^7(b5)$

$C^{7(\#5)}$   $F_{MI}^7$   $F\#_{MI}^7$   $E_{b_{MI}}^7(b5)$   $A_{b}^7(\#5)$   $C\#_{MI}^7$

**B**

*(Piano Solo)*

$C_{MA}^7$  (sample solo)  $B^7(b9)$   $E_{MI}^{(add\ 9)}$   $B$   $G^{13}$   $C_{MA}^7$   $B$

*(B pedal for 16 bars)*

1.  $B^7(b9)$   $E_{MI}^{(add\ 9)}$   $B$   $G^{13}$   $B$  2.  $B^7(b9)$

$B_{MI}^{(add\ 9)}$   $B_{MI}^9(\#5)$   $B_{MI}^{6/9}$  **C**  $A_{MI}^7$   $F\#_{MI}^7(b5)$   $B^7(\#5)$   $E_{MI}^7$

$(C_{MI}^7)$   $C_{MI}^{11}$   $B_{MI}^{11}$   $A_{MI}^7(b5)$   $D^{7(\#5)}$   $G_{MI}^7$   $E_{b_{MI}}^7$   $C_{MI}^7(b5)$   $F^{7(\#5)}$   $B_{MI}^7$   $\odot$

**D**

*(Piano Solo)*

$F_{MA}^7$   $E$   $E^{7(b9)}$   $A_{MI}^{(add\ 9)}$   $(C^7)$   $E$   $F_{MA}^7$   $E$

*(E pedal for 16 bars)*

1.  $E^{7(b9)}$   $A_{MI}^{(add\ 9)}$   $E$  2.  $E^{7(b9)}$   $E_{MI}^{(add\ 9)}$   $E_{MI}^9(\#5)$   $E_{MI}^{6/9}$

**\odot**

*(Piano Solo)*

$A_{b_{MI}}^{11}$

*(On cue)*

$A_{b_{MI}}^{11}$

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

*(Vamp & solo till cue)*

indef.

Chords in parentheses are used for solos. Letter D may be used as an Intro (piano only).

# This Is New

Lyric: Ira Gershwin

Music: Kurt Weill

Medium Swing

(G<sup>7</sup>) **A** C<sub>Mi</sub><sup>6/9</sup> G<sup>7(alt.)</sup> C<sub>Mi</sub><sup>7</sup> F<sup>7</sup>

This is new, I was mere - ly ex - ist - ing, This is

B<sub>Mi</sub><sup>7</sup> F<sup>7</sup> B<sub>Mi</sub><sup>7</sup> B<sub>Mi</sub><sup>7(#9)</sup>

new, and I'm liv - ing at last. Head to

E<sub>Mi</sub><sup>9</sup> **A**<sup>13</sup> **A**<sub>Mi</sub><sup>13(+9)</sup> **A**<sub>Mi</sub><sup>7(b9)</sup>

toe you've got me so I'm spell - bound, I don't

D<sub>Mi</sub><sup>9</sup> E<sup>9</sup> E<sub>Mi</sub><sup>9</sup> D<sup>9</sup> G<sup>7(b9)</sup>

know if I am heav-'n or hell - bound. This is

**B** C<sub>Mi</sub><sup>6/9</sup> G<sup>7(alt.)</sup> (C<sub>Mi</sub><sup>7</sup> B<sub>Mi</sub><sup>7</sup> B<sub>Mi</sub><sup>7</sup> E<sub>Mi</sub><sup>7</sup> E<sub>Mi</sub><sup>7</sup> A<sub>Mi</sub><sup>7</sup>)

new, is it Ve - nus in - sis - ting that I'm

(A<sub>Mi</sub><sup>7</sup>) D<sub>Mi</sub><sup>7</sup> G<sub>Mi</sub><sup>7(b5)</sup> C<sup>7</sup> F<sub>Mi</sub><sup>6</sup> F<sup>7(#9)</sup>

through with the shad - ow - y past? I am

B<sub>Mi</sub><sup>9</sup> E<sub>Mi</sub><sup>7(b9)</sup> C<sub>Mi</sub><sup>7</sup> (D<sub>Mi</sub><sup>9</sup> F<sub>Mi</sub><sup>7</sup>)

hurled up to an - oth - er world, where life is

(B<sub>Mi</sub><sup>9</sup> E<sup>13</sup> B<sub>Mi</sub><sup>7(b5)</sup> E<sub>Mi</sub><sup>7(#9)</sup> A<sub>Mi</sub><sup>7</sup>)

B<sub>Mi</sub><sup>7(b5)</sup> E<sub>Mi</sub><sup>7(#9)</sup> A<sub>Mi</sub><sup>7</sup> (D<sub>Mi</sub><sup>7(b5)</sup> G<sup>7</sup>)

bliss, and this is new.

Last 2 bars may be replaced with: | A<sub>Mi</sub><sup>7</sup> | D<sub>Mi</sub><sup>7(b5)</sup> G<sup>7</sup> ||

# Tiny Capers

Clifford Brown

Medium Jazz

♩ = 196

(Pn. solo)

(Intro)

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

1. F7(#9)

2. F7(#9)

Intro musical notation: Treble clef, key signature of two flats, common time. The first measure contains a whole note chord B<sup>b</sup>7(#11) with the instruction "(bs. in 4)". The second and third measures contain a whole rest. The fourth measure contains a whole note chord F7(#9) with the instruction "1. F7(#9)". The fifth measure contains a whole note chord F7(#9) with the instruction "2. F7(#9)". The sixth measure contains a whole note chord F7(#9) with the instruction "(trp.)".

## A

Section A musical notation: Treble clef, key signature of two flats, common time. The first measure contains a whole note chord B<sup>b</sup>6 with the instruction "(trp.)". The second measure contains a whole note chord D7. The third measure contains a whole note chord G<sup>M</sup>7. The fourth measure contains a whole note chord B<sup>b</sup>7. The fifth measure contains a whole note chord E<sup>b</sup>M<sup>A</sup>7. The sixth measure contains a whole note chord G7. The seventh measure contains a whole note chord C<sup>M</sup>7. The eighth measure contains a whole note chord C#°7. The bass line includes a triplet of eighth notes in the fifth measure and a whole rest in the eighth measure.

First ending musical notation: Treble clef, key signature of two flats, common time. The first measure contains a whole note chord D<sup>M</sup>7. The second measure contains a whole note chord E<sup>b</sup>9. The third measure contains a whole note chord D<sup>M</sup>7. The fourth measure contains a whole note chord G7. The fifth measure contains a whole note chord C7 with the instruction "break". The sixth measure contains a whole note chord C7. The seventh measure contains a whole note chord C7. The eighth measure contains a whole note chord C7. The bass line includes a whole rest in the fifth measure and a whole note chord C7 in the sixth measure.

Second ending musical notation: Treble clef, key signature of two flats, common time. The first measure contains a whole note chord D<sup>M</sup>7. The second measure contains a whole note chord E<sup>b</sup>9. The third measure contains a whole note chord D<sup>M</sup>7. The fourth measure contains a whole note chord G7. The fifth measure contains a whole note chord C<sup>M</sup>7 with the instruction "(b)". The sixth measure contains a whole note chord C<sup>M</sup>7 with the instruction "break". The seventh measure contains a whole note chord C<sup>M</sup>7. The eighth measure contains a whole note chord C<sup>M</sup>7 with the instruction "dr. fill". The bass line includes a whole rest in the fifth measure and a whole note chord C<sup>M</sup>7 in the sixth measure.

## B

Section B musical notation: Treble clef, key signature of two flats, common time. The first measure contains a whole note chord E<sup>b</sup>7(b9) with the instruction "(trp.)". The second measure contains a whole note chord E<sup>b</sup>7(b9). The third measure contains a whole note chord E<sup>b</sup>7(b9). The fourth measure contains a whole note chord E<sup>b</sup>7(b9). The fifth measure contains a whole note chord E<sup>b</sup>7(b9). The sixth measure contains a whole note chord E<sup>b</sup>7(b9). The seventh measure contains a whole note chord E<sup>b</sup>7(b9). The eighth measure contains a whole note chord E<sup>b</sup>7(b9). The bass line includes a whole rest in the first measure, a whole note chord E<sup>b</sup>7(b9) in the second measure, a whole note chord E<sup>b</sup>7(b9) in the third measure, a whole note chord E<sup>b</sup>7(b9) in the fourth measure, a whole note chord E<sup>b</sup>7(b9) in the fifth measure, a whole note chord E<sup>b</sup>7(b9) in the sixth measure, a whole note chord E<sup>b</sup>7(b9) in the seventh measure, and a whole note chord E<sup>b</sup>7(b9) in the eighth measure. The instruction "(bs./pn.)" is written below the first measure. The instruction "(bari)" is written below the second measure. The instruction "(trb.)" is written below the third measure. The instruction "NC." is written below the fourth measure. The instruction "(pn. + 8va)" is written above the eighth measure. The instruction "(bs.)" is written below the eighth measure.

$E_b^7(b9)$  (pn. + 8va)  $D_{MI}^7$   $G^7$   $C_{MI}^7$

(bs.)

3.  $\odot$  (solo pick-ups)

$D_{MI}^7$   $E_b^9$   $D_{MI}^7$   $G^7$   $C_{MI}^7$   $B^b6$  ( $F^7$ )

break

(Solos)

**D**  $B^b6$   $D^7$   $G_{MI}^7$   $B^b7$   $E_b^{MA}7$   $G^7$   $C_{MI}^7$   $C^{\#o}7$   $D_{MI}^7$   $E_b^9$   $D_{MI}^7$   $G^7$

1.  $G_{MI}^7$   $C^7$   $C_{MI}^7$   $F^7$  2.  $C_{MI}^7$   $F^7$   $B^b7$  **E**  $E_b^7(b9)$   $B^b7(b5)$

$E_b^7(b9)$   $E_b^{MI}7$   $A^b7$   $D_{MI}^7$   $G^{7(\#5)}$   $C_{MI}^7$   $F^7$  **F**  $B^b6$   $D^7$   $G_{MI}^7$   $B^b7$

$E_b^{MA}7$   $G^7$   $C_{MI}^7$   $C^{\#o}7$   $D_{MI}^7$   $E_b^9$   $D_{MI}^7$   $G^7$   $C_{MI}^7$   $F^7$   $B^b6$   $F^7$

Additional solos: DDEF  
 After solos, D.S. al Coda  
 (with repeats)

$\odot$

(trp.)

(other horns)  $B^b(b5)$  (omit 3)  $A$   $A^b6/9$   $D_{MI}^7$   $G$   $G^bMA^7$   $G^bMA^7$

(pn.)

(bs./pn.)

# Tokyo Dream

Allan Holdsworth

Medium Funk Ballad

♩ = 68

NC. **A**  $A^{6/9}$   $C^\#_{SUS}$   $C^\#(add\ b9)$   $D^{(add\ 9)}$   $F^\#$

dr. fill --- (gtr.)

$B7(\#9)B7$   $CMI^9$   $F^{13}_{SUS}$   $CMI^9$   $F^{13}_{SUS}$

$CMI^9$   $F^{13}_{SUS}$   $CMI^9$   $F^{13}_{SUS}$   $Bb^{6/9}$

$D_{SUS}$   $D^{(add\ b9)}$   $Eb^{(add\ 9)}$   $G$   $AbMA7(\#11)$   $BbMA7(\#11)$   $C$   $D$

5) 4)

$CMI^{6/9}$   $G$   $F7$   $A^{(add\ \#11)}$   $G^\#$   $F^\#MI^{6/9}$   $A^{(add\ 9)}$   $B$   $A$

$D$   $E/D$   $D$   $E^\#$   $D$   $E^\#$   $E^\#$   $E^\#$   $CMI^9$   $F^{13}_{SUS}$

$CMI^9$   $F^{13}_{SUS}$   $CMI^9$   $F^{13}_{SUS}$   $CMI^9$   $F^{13}_{SUS}$

**B** (Guitar Solo)

$D^\#bMA^9$   $GMA^9$   $A^\#bMA^9$   $GMA^9$   $D^\#bMA^9$   $GMA^9$

$A^\#bMA^9$   $GMA^9$   $Bb^{6/9}$   $D7(b9)$   $GMI$   $CMI^6$   $G$   $F7$

A<sup>(add #11)</sup> G# F#MI<sup>6/9</sup> A<sup>(add 9)</sup> B/A D E/D Eb D/Eb

Vamp & solo till cue.  
On cue, continue to **C**.

**C** D<sup>b</sup>MA<sup>9</sup> GMA<sup>9</sup> A<sup>b</sup>MA<sup>9</sup> GMA<sup>9</sup>

(solo continues)

D<sup>b</sup>MA<sup>9</sup> GMA<sup>9</sup> A<sup>b</sup>MA<sup>9</sup> GMA<sup>9</sup>

(solo ends)

**D** B<sup>b</sup>6/9 D<sub>SUS</sub> D<sup>(add b9)</sup> E<sup>b</sup>(add 9) G

(gtr.) A<sup>b</sup>MA<sup>7(#11)</sup> B<sup>b</sup>MA<sup>7(#11)</sup> CMI<sup>6/9</sup> F7 A<sup>(add #11)</sup> G# F#MI<sup>6/9</sup>

A<sup>6/9</sup> C<sup>#</sup><sub>SUS</sub> C<sup>#</sup>(add b9) D<sup>(add 9)</sup> F# B<sup>7(#9)</sup> B<sup>7</sup>

CMI<sup>9</sup> F<sup>13</sup><sub>SUS</sub> (8x's) CMI<sup>9</sup> NC.

(drums play out) -----

Guitar synth. riff on CMI<sup>9</sup> F<sup>13</sup><sub>SUS</sub> sections:

etc.

Guitar sounds one octave lower than written



## Tokyo Dream (Bass)

## Medium Funk Ballad

♩ = 68

A A<sup>6</sup>/<sub>9</sub>C<sup>#</sup><sub>SUS</sub> C<sup>#</sup>(add b9)D<sup>(add 9)</sup> F<sup>#</sup>

(dr. fill)-----

B<sup>7</sup>(#9) B<sup>7</sup>C<sub>MI</sub><sup>9</sup>F<sup>13</sup><sub>SUS</sub>

C<sub>MI</sub><sup>9</sup>F<sup>13</sup><sub>SUS</sub>C<sub>MI</sub><sup>9</sup>F<sup>13</sup><sub>SUS</sub>B<sup>b6</sup>/<sub>9</sub>

D<sub>SUS</sub> D<sup>(add b9)</sup>E<sup>b</sup>(add 9)A<sup>b</sup>MA<sup>7</sup>(#11)B<sup>b</sup>MA<sup>7</sup>(#11)

C<sub>MI</sub><sup>9</sup>/<sub>9</sub>

G

F<sup>7</sup>A<sup>(add #11)</sup> G<sup>#</sup>F<sup>#</sup>MI<sup>6</sup>/<sub>9</sub>A<sup>(add 9)</sup> B/A

D E/D

D

E<sup>b</sup> D/E<sup>b</sup>E<sup>b</sup> D/E<sup>b</sup>C<sub>MI</sub><sup>9</sup>F<sup>13</sup><sub>SUS</sub>

C<sub>MI</sub><sup>9</sup>F<sup>13</sup><sub>SUS</sub>C<sub>MI</sub><sup>9</sup>F<sup>13</sup><sub>SUS</sub>

(Guitar solo)

B D<sup>b</sup>MA<sup>9</sup>GMA<sup>9</sup>A<sup>b</sup>MA<sup>9</sup>GMA<sup>9</sup>D<sup>b</sup>MA<sup>9</sup>GMA<sup>9</sup>

A<sup>b</sup>MA<sup>9</sup>GMA<sup>9</sup>B<sup>b6</sup>/<sub>9</sub>D<sup>7</sup>(b9)

GMI

C<sub>MI</sub><sup>6</sup>/<sub>9</sub>

G

F<sup>7</sup>

A<sup>(add #11)</sup> G<sup>#</sup>F<sup>#</sup>MI<sup>6</sup>/<sub>9</sub>

(add 9) A

B/A

D E/D

E<sup>b</sup> D/E<sup>b</sup>

Vamp till cue.

On cue, continue to C

**C**  $D^bMA^9$   $GMA^9$   $A^bMA^9$   $GMA^9$

(solo continues)

$D^bMA^9$   $GMA^9$   $A^bMA^9$   $GMA^9$

(solo ends)

**D**  $B^b6/9$   $D_{SUS}$   $D^{(add\ b9)}$   $E^b_{(add\ 9)}$   $G$

$A^bMA^7(\#11)$   $C$   $B^bMA^7(\#11)$   $D$   $CMI^6/9$   $G$   $F^7$

$A^{(add\ \#11)}$   $G\#$   $F\#MI^6/9$   $A^6/9$

$C\#_{SUS}$   $C\#^{(add\ b9)}$   $D^{(add\ 9)}$   $F\#$   $B^7(\#9)$   $B^7$

$CMI^9$   $F^{13}_{SUS}$   $(8x's)$   $CMI^9$  **NC.**

# Med. Funk Shuffle(16th's swing) Too High

Stevie Wonder

♩ = 98  $A_{MI}^9$

(bass)  $E$  pedal

(voices on "doo(t)", w/elec. pn.)

$E$  pedal

$A_{MI}^9$   $E$  pedal

$E$  pedal

1. I'm

**A**  $G_{bMA}^7(b5)$   $E$   $E_{MA}^7(b5)$  ( $E$  pedal)  $D_{MA}^7(b5)$   $C_{MA}^7(b5)$   $B_{bMA}^7(b5)$   $E^7(\#9)$

too high, I'm too high, but I ain't touched the sky.

$A_{MI}^9$   $G_{bMA}^7(b5)$   $E$   $E_{MA}^7(b5)$  ( $E$  pedal)  $D_{MA}^7(b5)$   $C_{MA}^7(b5)$

I'm too high, I'm too high,

$C_{MA}^7(b5)$   $B_{bMA}^7(b5)$   $E^7(\#9)$   $A_{MI}^9$  break

but I ain't touched the sky. She's a girl in a dream,

**B**  $A_{MI}^9$   $C\#_{MI}^7$   $F\#_{MI}^7$   $D/E$   $A_{MI}^9$

She sees a four-eyed car - toon mon - ster on the T. V. screen, She's takes an-

$C\#_{MI}^7$   $F\#_{MI}^7$   $D/E$   $B_{bMA}^7$   $C$

oth - er puff and says it's a cra - zy scene, that red is green, and she's a tan - ger - ine.

$E_{b9}(\#11)$   $A_{MI}^9$   $E$  pedal

2. I'm

(voices on "doo(t)", w/ elec. pn.)

E pedal

C

(Solos)  
A<sub>MI</sub><sup>9</sup>

(On cue)  
E pedal

(Vamp & solo till cue)

E pedal

3. I'm  
D.S. al Coda

say? \_\_\_\_\_

break- - - -

They said she's too high, \_\_\_\_\_ too high, \_\_\_\_\_ We can't hang a-round her an-y way.

(Funky)

D<sup>9</sup>

E pedal

D/E D<sup>b</sup>/E C/E E<sup>7</sup>(#9) A<sub>MI</sub><sup>9</sup>

(rit.)

Doo - dl - oo doo doo doo doo doo doot.

Second and Third verses

2. I'm too high, I'm too high, but I ain't left the ground.  
 I'm too high, I'm too high, I hope I never come down.  
 She's the girl in her life,  
 But her world's a superficial paradise,  
 She had a chance to make it big more than once or twice,  
 But no dice, she wasn't very nice.

3. I'm too high, I'm too high, I can't ever touch the sky.  
 I'm too high, I'm so high, I feel like I'm about to die.  
 She's a girl of the past,  
 I guess that I got to her at last,  
 A-did you hear the news about the girl today?  
 She passed away. What did her friends say?

# Too High (Bass)

Med. Funk Shuffle (16th's swing)

$\text{♩} = 98$   $A_{MI}^9$

**C** Solos  $A_{MI}^9$  (On cue) E pedal  
 (Vamp till cue)

E pedal  
 D.S. al Coda

$E^b_9$

$B^b_{MI}^9$   $B_{MI}^9$

$C_{MI}^9$   $B_{MI}^9$   $B^b_{MI}^9$   $A_{MI}^9$

E pedal

E pedal  $E^b_9(b5)$   $D^9$

$D^9$  E pedal

E pedal  $A_{MI}^9$   
 (rit.)



Photo by Tom Copi

**WAYNE SHORTER**

Medium Swing (in 2)

# Toy Tune

Wayne Shorter

♩ = 146

**A**  $B^b_{MI^9}$   $A_{MI^9}$   $C_{MI^7}$   $B_{MI^7}$   $(F^9_{SUS} E^9_{SUS})$   $D^b/A$   $B^b_{MI^7}$   $C^b_{MA^7}$

$G^b_{MA^9}$   $E_{MI^6/9}$   $D_{MA^9}$   $G_{MI^9}$   $F_{MA^9}$   $E^7(alt.)$

$B^b_{MI^9}$   $A_{MI^9}$   $C_{MI^7}$   $B_{MI^7}$   $(F^9_{SUS} E^9_{SUS})$   $D^b/A$   $B^b_{MI^7}$   $C^b_{MA^7}$

$G^b_{MA^9}$   $E_{MI^6/9}$   $D_{MA^9}$   $G_{MI^9}$   $F_{MA^9}$   $G^b_{13}$

**B**  $(in\ 4)$   $F_{MI^9}$   $E^b_{MI^9}$   $D_{MI^9(b5)}$   $G^7(\#9)$   $C^{\circ 7}(add\ MA^7)$   $B^7(alt.)$

**C**  $(in\ 2)$   $B^b_{MI^9}$   $A_{MI^9}$   $C_{MI^7}$   $B_{MI^7}$   $(F^9_{SUS} E^9_{SUS})$   $D^b/A$   $B^b_{MI^7}$   $C^b_{MA^7}$

$G^b_{MA^9}$   $E_{MI^6/9}$   $D_{MA^9}$   $G_{MI^9}$   $F_{MA^9}$   $E^7(alt.)$

After solos, D.C. al Coda

$F_{MA^9}$   $D^b_6(\#11)$   $F$

Chords in parentheses may be used for the head.  
Piano and drums may play kicks for solos (bass walks in 4).

For solos:

Bars 1-3 & 9-11 of letter **A**  
and bars 1-3 of letter **C**:

$B^b_{MI^9}$   $A_{MI^9}$   $C_{MI^7}$   $B_{MI^7}$   $B_{MI^7}$   $D^b/A$  etc.



# The Tracks of My Tears

William "Smokey" Robinson  
Warren Moore  
Marv Tarplin

Medium Pop

♩ = 95

G C C D G C C G

(gtr. only)

(Add bass & drums)

(bkgr. vocals on 'doo')

(bass)

(etc.)

**A**

G C C D G C

1 Peo - ple say I'm the life of the par - ty, 'cause I tell a joke or two,

CGAMI G G C C D

Al - though I might be laugh - ing loud - and heart - y,

G C C GAMI G

deep in side I'm blue. So take a

**B**

G C C D G C C D

good look at my face, You'll see my smile looks out of place, If you look

G C C D G C CGAMI G

clo - ser it's eas - y to trace the tracks of my tears. I need

C G C G

you, (Need you,) Need you (Need you).

break - drum fill -

C

Hey — hey — yeah. — I'm mas - que - rad - ing,

(bkgr. vocals) Out - side, in -  
My — hope — is fad - ing, Oo yeah — a - since you put me down, — my  
side, just a clown.

smile is my make - up I wear since my break - up with you. Ba - by take a

D

good — look at my face, You'll see my smile — looks out of place, If you look

clo - ser it's eas - y to trace the tracks of my tears. — Ba - by, Ba - by, ba - by, ba - by, Take a

**Fade out 2nd x**

Sample bass line at letters A, B, & D:

Melody is freely interpreted.

Second verse:

Since you left me, if you see me with another girl,  
Seeming like I'm having fun,  
Although she may be cute, she's just a substitute,  
'Cause you're the permanent one. So take a...

# Tuzz's Shadow

Richard Tuttobene

Medium Swing (Intro)

(As played by Warren Bernhardt)

♩ = 104

$D\flat 7(\sharp 9)$  (drums play time)

1.  $A\flat MI^6$  (MA7)

(pn. w/ bs.)

### A

(ten.)

$A MI^9$   $F\sharp MI^{11} F\sharp 13(\sharp 11)$   $G MI^9$   $E\flat MA^9$   $E MI^{11}$

### B

(bs.)

$A 7(\sharp 11)$   $A 7(\sharp 11)$   $D MI^{13}$   $G MI^9$   $D$   $G MI^9$   $C MI^{13}$   $C MI^{13(\sharp 11)}$

$B\flat MI^9$   $B\flat MI^6$  (pn.)  $A 7(\sharp 11)$   $A 7(\sharp 11)$   $A 9(\sharp 11)$   $D MI^{13}$   $D MI^{13}$   $D MI^{13}$  (MA7)

(Smoother, in 2)

### C

$C MI^{13}$   $C 13(\sharp 11)$   $C MI^9$   $C 13(\sharp 11)$   $B MI^{11}$   $G MA^9$   $B$

$B MI^6$   $B MI^7$   $B MI 7(\flat 5)$   $B\flat MI^9$   $G\flat MA^9$   $B\flat$

$D 7(\sharp 9)$   $A$   $D 13$   $D 13(\flat 9)$   $G MI^9$   $E\flat MA^9$   $E 13(\flat 9)$   $E 7(\sharp 5)$   $B\flat 9(\sharp 11)$

### D

$A MI^9$   $D 13(\sharp 11)$   $D 7(\sharp 11)$   $G MI^9$   $E\flat MA^9$   $G$

*E<sup>b</sup>9(#11)* *pn. rhythm* *D7(b9)* *D<sup>b</sup>7(#11)*

**E** (Solos) *A<sub>Mi</sub>9* *F#<sub>Mi</sub>11* *F#13* *G<sub>Mi</sub>9* *E<sup>b</sup>MA<sub>9</sub>* *G* *E<sub>Mi</sub>11*

*A7(#11)* *A7(#11)* *D<sub>Mi</sub>13* *G<sub>Mi</sub>9* *D* *G<sub>Mi</sub>9* *F* *C<sub>Mi</sub>13* *C<sub>Mi</sub>13(#11)*

*B<sup>b</sup>Mi9* *B<sup>b</sup>Mi6/9* *A7(#11)* *A7(#11)* *A9* *D<sub>Mi</sub>13* *D<sub>Mi</sub>13(MA7)*

**G** *C<sub>Mi</sub>9* *C9(#11)* *C<sub>Mi</sub>9* *C9(#11)* *B<sub>Mi</sub>11* *G<sub>MA</sub>9* *B*

*B<sub>Mi</sub>6* *B<sub>Mi</sub>7* *B<sub>Mi</sub>7(b5)* *B<sup>b</sup>Mi9* *G<sup>b</sup>MA<sub>9</sub>* *B<sup>b</sup>* *D7(#9)* *A*

*D13* *A<sup>b</sup>13* *G<sub>Mi</sub>9* *E<sup>b</sup>MA<sub>9</sub>* *G* *E13(b9)* *E7(#5)* *B<sup>b</sup>9(#11)*

**H** *A<sub>Mi</sub>9* *D13(#11)* *D7(#11)* *G<sub>Mi</sub>9* *E<sup>b</sup>MA<sub>9</sub>* *G*

*E<sup>b</sup>9(#11)* *D7(b9)* *D<sup>b</sup>7(#11)* *A<sup>b</sup>Mi6(MA7)*

(Freely) *E<sup>b</sup>9(#11)* *D7(b9)* *D<sup>b</sup>7(#9)*

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

(a tempo) *D<sup>b</sup>7(#9)* (Tenor fills)

(pn. w/ bs.)

On recording, last solo is on letters E and F, then head is played from C to D to Coda. Letter C is louder than letters A, B and D.

# (Used To Be A) Cha-Cha

Jaco Pastorius

Med.-Fast Latin (Intro)

♩ = 138

1. *D*Mi<sup>9</sup> *C*Mi<sup>9</sup> *D*Mi<sup>9</sup> *C*Mi<sup>9</sup> *D*Mi<sup>9</sup> (piccolo)

(bs.) (etc.)

**A** *D*Mi<sup>9</sup> *C*Mi<sup>9</sup> *A*<sup>13(b9)</sup> *A*<sup>13(b9)</sup> *A*<sup>7(b9)</sup><sub>(#5)</sub> *B*<sup>b7</sup><sub>(#9)</sub><sub>(#5)</sub> *C*M<sup>A</sup><sup>9</sup><sub>(#11)</sub> *E*<sup>b9</sup><sub>(#11)</sub>

1. *D*Mi<sup>9</sup> *C*Mi<sup>9</sup> *D*Mi<sup>9</sup> *C*Mi<sup>9</sup>

2. (Piano fill) *D*M<sup>A</sup><sup>7(b5)</sup> *A*<sup>7</sup><sub>sus</sub> *D*M<sup>A</sup><sup>7(b5)</sup> *A*<sup>7</sup><sub>sus</sub>

(bs.) (bass simile till **C**)

**B** NC.

(pn. & piccolo, w/ pn. 15ma b.)

NC.

3

NC.

NC.

*C*<sup>#</sup>/*D* *E*Mi<sup>9</sup>

3

NC. C# D EMI<sup>9</sup>

NC. F# D EMI<sup>9</sup>

NC. DMI<sup>9</sup>

**C** DMI<sup>9</sup> CMI<sup>9</sup> A<sup>13(b9)</sup>

(piccolo)

A<sup>13(b9)</sup> A<sup>7(b9)(#5)</sup> B<sup>b7(#9)(#5)</sup> C<sup>MA<sup>9</sup>(#11)</sup>

E<sup>b9(#11)</sup> tr

C<sup>MA<sup>9</sup>(#11)</sup> (fine)

4/4 DMI<sup>9</sup> CMI<sup>9</sup> DMI<sup>9</sup> CMI<sup>9</sup>

- Solo on **A** (indef.)  
**B** (use bass line, indef.;  
 may use D<sup>MA<sup>7</sup></sup> or D<sup>MI<sup>7</sup></sup>)  
**C** (once)

Piccolo sounds one octave higher than written.

After solos, D.S. (w/ pickup) al fine.



Photo by Jerry Stoll

**ROY ELDRIDGE, LENNY BRUCE & LORD BUCKLEY**

# Walk of the Negress

Robert Hurst

Med. Afro-Bossa ♩ = 86

Freely

$E^b/A$  (sop. fills)

$E^b/A$  ( $E^b7(\#9)$ )

indef. (sop.)

[A]  $A^bMI7$

$F^{13}$

$A^bMI7$

$A^bMI7$   $A^7$   $A^6$   $A^7$

(pn.)

$B^bMI7(b5)$

$E^b7(b9)$

1.  $A^bMI7$

$G^{13(\#11)}$

$A^b$   
 $G^{(omit\ 3)}$

$A^b$  for solos: ( $G^b13(b9)$ )

$G^{(omit\ 3)}$

$F^9(\#11)$

$E^6(\#11)$

$E^b/A$

$E^b/A$

$E^b7(\#9)$

2.  $A^bMI7$

$A^bMI7$   
 $G^b$

$E^{13}$

$E^b7(b9)$

head only

$A^bMI7$  ( $A^bMI7(b5)$ )

$A^7(b5)$

Solo on  $A^1$   $A^2$

After solos, D.S. al Coda

$A^bMI7$   $D^{dim.}$   
 $A^b$

(sop. fills)

$A^{13(b5)}$

$A^bMI7$  (sop. fills)

$E^b/A$

$A^bMI7$

(last x)

(Vamp & fill till cue)

Sample bass line  
at letter [A]:

$A^bMI7$

$F^{13}$

(etc.)



## Warm Valley

Med. Ballad

Duke Ellington

**A**

$B^bMA^7$   $E^7$   $E^b7$   $E_{MI}^7(b5)A^7$   $D^7$

$D_{MI}^7(b5)G^7$   $(C_{MI}^7 A^b9) C_{MI}^7(b5)$   $B^bMA^7$   $C_{MI}^7F^9_{SUS}$   $B^b6 C_{MI}^7 F^7$

$B^bMA^7$   $E^7$   $E^b7$   $E_{MI}^7(b5)A^7$   $D^7$

$D_{MI}^7(b5)G^7$   $(C_{MI}^7 A^b9) C_{MI}^7(b5)$   $B^bMA^7$   $C_{MI}^7F^9_{SUS}$   $B^b6 F^{\#}MI^7B^7$

**B**

$E_{MA}^7 (A_{MA}^7)$   $G^{\#}MI^7 G^{\circ}7$   $F^{\#}MI^7(11)B^7$   $B_{MI}^7 E^7$

$A_{MA}^7$   $B^b13 A^7$   $D_{MA}^7 C^{\#}MI^7$   $C_{MI}^7(b5)F^7$

**C**

$B^bMA^7$   $E^7$   $E^b7$   $E_{MI}^7(b5)A^7$   $D^7$

$D_{MI}^7(b5)G^7$   $(C_{MI}^7 A^b9) C_{MI}^7(b5)$   $B^bMA^7$   $C_{MI}^7F^9_{SUS}$   $B^b6 (C_{MI}^7 F^7)$

Melody may be freely interpreted.

# Wee

(a.k.a. Allen's Alley)

Denzil Best

(As played by Stan Getz  
and Dizzy Gillespie)

Fast Be-Bop

(Intro/Ending)

NC. NC.

(drums play time)

F bass E<sup>b</sup> bass

(fine (on repeat))

**A**

**B**

**C**

Solo on form (ABC, rhythm changes).  
After solos, D.S., play head (ABC), then  
D.C. al fine (repeat before fine)

# What Are You Doing the Rest of Your Life?

Music: Michel Legrand

Lyric: Alan & Marilyn Bergman

## Medium Ballad

**E<sup>7</sup>(<sup>b</sup>9<sub>#5</sub>)** **A** **A<sub>M</sub>I<sup>(add 9)</sup>** **A<sub>M</sub>I<sup>(add 9)</sup><sub>G#</sub>** **A<sub>M</sub>I<sup>9</sup><sub>G</sub>** **F#<sub>M</sub>I<sup>7</sup>(<sup>b</sup>5)**

What are you do - ing the rest of your life? North and south and east and

**F<sub>M</sub>A<sup>9</sup>** **D<sub>M</sub>I<sup>9</sup>**

west of your life? I have on - ly one re - quest of your life:

**(B<sub>M</sub>I<sup>7</sup>(<sup>b</sup>5))** **E<sup>9</sup><sub>SUS</sub>**  
**D<sub>M</sub>I<sup>9</sup><sub>C</sub>** **B<sub>M</sub>I<sup>11</sup>** **E<sup>7</sup>(<sup>b</sup>5)**

that you spend it all with me. All the sea - sons and the

**A<sub>M</sub>I<sup>(add 9)</sup>** **A<sub>M</sub>I<sup>(add 9)</sup><sub>G#</sub>** **A<sub>M</sub>I<sup>9</sup><sub>G</sub>** **F#<sub>M</sub>I<sup>7</sup>(<sup>b</sup>5)** **F<sub>M</sub>A<sup>9</sup>**

times of your days, All the nick - els and the dimes of your days, let the rea - sons and the

**D<sub>M</sub>I<sup>9</sup>** **B<sub>M</sub>I<sup>7</sup>(<sup>b</sup>5)** **E<sup>7</sup>** **A<sub>M</sub>A<sup>7</sup>** **(F#<sub>M</sub>I<sup>7</sup>)**

rhymes of your days all be - gin and end with me. I want to

**(B<sub>M</sub>I<sup>7</sup>(<sup>b</sup>5))** **B** **B<sub>M</sub>I<sup>11</sup>** **E<sup>7</sup>** **(B<sub>M</sub>I<sup>7</sup>(<sup>b</sup>5))** **A<sub>M</sub>A<sup>7</sup>** **F#<sub>M</sub>I<sup>7</sup>** **B<sub>M</sub>I<sup>11</sup>** **E<sup>7</sup>**

see your face in ev - 'ry kind of light, In fields of dawn and for - ests of the

**A<sub>M</sub>A<sup>7</sup>** **A<sup>b</sup><sub>M</sub>I<sup>11</sup>** **D<sup>b</sup>7** **G<sup>b</sup><sub>M</sub>A<sup>7</sup>**

night. And when you stand be - fore the can - dles on a cake, Oh, let me be the

one to hear the si - lent wish you make. Those to - mor - rows wait - ing

Chords:  $G_{MI}^{11}$ ,  $C^7$ ,  $F_{MA}^7$ ,  $E^{7(\#5)}$

deep in your eyes, \_\_\_\_\_ In the world of love you keep in your eyes, \_\_\_\_\_ I'll a - wak - en what's a -

Chords:  $A_{MI}^{(add\ 9)}$ ,  $A_{MI}^{(add\ 9)}$ ,  $A_{MI}^9$ ,  $G^\#$ ,  $G$ ,  $F^\#_{MI}^7(\flat 11)$ ,  $F_{MA}^7$

sleep in your eyes, \_\_\_\_\_ It may take a kiss or two. \_\_\_\_\_ Through

Chords:  $D_{MI}^9$ ,  $(B_{MI}^{7(\flat 5)})$ ,  $D_{MI}^9$ ,  $C$ ,  $E^9_{sus}$ ,  $B_{MI}^7$ ,  $E^7$

all of my life, \_\_\_\_\_ Sum - mer, Win - ter, Spring and Fall of my life, \_\_\_\_\_ All I ev - er will re -

Chords:  $F_{MA}^7$ ,  $B_{MI}^7(\flat 5)$ ,  $E^7$ ,  $F_{MA}^7$ ,  $(B^7(\#11))$ ,  $F^7(\flat 5)$

call of my lite is all of my life with you.

Chords:  $A_{MI}$ ,  $E$ ,  $(C^7/E)$ ,  $B_{MI}^7(\flat 11)$ ,  $E^{7(\#5)}$ ,  $A_{MI}^{(add\ 9)}$ ,  $(B_{MI}^7(\flat 5) E^{7(\#5)})$

Alternate changes, bars 3-6 of letters A & C,  
and bars 11-14 of letter A.

Chords:  $F_{MA}^7$ ,  $C/E$ ,  $E^{\flat 6/9}(\#11)$ ,  $D_{MI}^7$ ,  $C^\#7(\#9)$ ,  $A_{MI}^{(add\ 9)}$ ,  $C$ ,  $B_{MI}^7(\flat 5)$ ,  $B_{MA}^{\flat 9}(\#11)$

# What's Going On

Marvin Gaye,  
Al Cleveland & Renaldo Benson

**(Intro)**

(Sax solo)

Chords:  $E_{MA}^7$  (gtr.), (sample bs.), etc.

**A** (On D.S.)

$C\#MI^7$

Moth - er, mo - ther, there's too man - y of you cry - in'.  
Fath - er, fa - ther, we don't need to es - ca - late.

Broth - er, broth - er, broth - er, there's far too man - y  
War is not the an - swer for on - ly love can

of you dy - in'. You know we've got to find a way  
con - quer hate.

to bring some lov - in' here to - day. Yeah

**B**

Pick - et lines, and pick - et signs, Don't pun - ish me with bru -

(background vocals (D.S.))

Sis - ter, Broth - er, Sis - ter, Broth - er, Sis - ter, Broth - er,

tal - i - ty. Talk to me so you can see, oh, what's

Sis - ter, Broth - er, Sis - ter, Broth - er, Sis - ter, Broth - er,

go - in' on, \_\_\_\_\_ what's go - in' on. \_\_\_\_\_ yeah, what's

What's go - in' on, \_\_\_\_\_ what's go - in' on, \_\_\_\_\_

go - in' on, \_\_\_\_\_ ah, what's go - in' on. \_\_\_\_\_ (ad lib. vocal!)

what's go - in' on. \_\_\_\_\_ what's go - in' on. \_\_\_\_\_

**C**  $A_{MI}^9$  (ad lib. vocal)

(top note of chords)

$A_{MI}^9$

$B_{SUS}^{13}$

D.S. (no repeat)  
Vamp & fade on **C**

3rd verse:

Mother, mother, ev'rybody thinks we're wrong.  
Ah, but who are they to judge us simply 'cause our hair is long.  
You know we've got to find a way (to) bring some understanding here today. (to letter B)

Sample bs. at **B**:

$F\#_{MI}^9$   $B_{SUS}^{13}$   $F\#_{MI}^9$   $B_{SUS}^{13}$  etc.

# What's Love Got To Do With It

Graham Lyle  
& Terry Britten  
(As sung by Tina Turner)

## Med. Rock Ballad

$\text{♩} = 98$  (Intro)  $G^{\#}MI^7$  (omit 5)  $F^{\#} G^{\#}$  1.  $F^{\#} G^{\#}$  2.  $F^{\#} G^{\#}$

(synth.) 1. You

## (Rock Ballad)

**A**  $G^{\#}MI^7$  (omit 5)  $F^{\#} G^{\#}$

must un - der - stand, — though the touch of — your hand — makes my pulse re - act, —

$F^{\#} G^{\#}$   $G^{\#}MI^7$  (omit 5)

That it's on - ly — the thrill — of boy meet - ing girl, — op - po -

$F^{\#} G^{\#}$   $E$   $F^{\#}$

sites at - tract. — It's phys - i - cal, — On - ly

$E$   $F^{\#}$   $E$   $F^{\#}$

log - i - - cal, — You must try to — ig - nore — that it means more — than that. Oh, —

## (Reggae Feel)

**B**  $B$   $F^{\#}$   $E$   $F^{\#}$   $B$   $F^{\#}$

— What's love — got to do, — got to do — with it? What's love — but a

$E$   $F^{\#}$   $B$   $F^{\#}$   $E$   $F^{\#}$

sec - ond hand e - mo - tion, — What's love — got to do, — got to do — with it?

$B$   $F^{\#}$  1.  $E$   $F^{\#}$  2.  $E$   $F^{\#}$

Who needs — a heart when — a heart can — be bro - ken. — 2. It heart can be bro - ken. —

(Synth. Solo, Reggae Feel)

C

Chords: D<sup>b</sup> A<sup>b</sup> G<sup>b</sup> A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> G<sup>b</sup> A<sup>b</sup>

(bass)

Chords: D<sup>b</sup> A<sup>b</sup> G<sup>b</sup> A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> G<sup>b</sup>

(Rock Ballad)

D

Chords: C<sup>b</sup> D<sup>b</sup> D<sup>b</sup> C<sup>b</sup> D<sup>b</sup> D<sup>b</sup>

I've been tak - ing on a new di - rec - tion, but I have to say,

Chords: A<sup>(add 9)</sup> B/A A<sup>b</sup>Mi<sup>7</sup> D<sup>b</sup>

I've been think - ing a - bout my own pro - tec - tion, It scares me to feel this way. Oh,

(Reggae Feel)

E

Chords: D<sup>b</sup> A<sup>b</sup> G<sup>b</sup> A<sup>b</sup> D<sup>b</sup> A<sup>b</sup>

What's love got to do, got to do with it? What's love but a

bro - ken

Chords: G<sup>b</sup> A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> G<sup>b</sup> A<sup>b</sup>

sec - ond hand e - mo - tion, What's love got to do, got to do with it?

sweet old fash - ioned no - tion,

Chords: D<sup>b</sup> A<sup>b</sup> G<sup>b</sup>

Who needs a heart when a heart can be

Vamp and Fade

Bass line at letter C is also used at letter E (and letter B, down a whole step).

Sample keyboard part at letters C & E (also letter B, down a whole step):

Chords: D<sup>b</sup> A<sup>b</sup> G<sup>b</sup> A<sup>b</sup>

(etc.)

Second verse.

It may seem to you that I'm acting confused when you're close to me,  
 If I tend to look dazed, I've read it someplace, I've got cause to be,  
 There's a name for it, there's a phrase that fits,  
 But whatever the reason, you do it for me.



# When I Look In Your Eyes

Leslie Bricusse

Medium Ballad

**A**

$A_{MI}$   $G\#+$   $A_{MI}^7$   $G$   $D$   $F\#$

When I look in your eyes I see the wis - dom of the world in your eyes,

$F_{MA}^7$   $E^7$   $A_{MI}$   $A_{MI}^7$   $G$   $(F_{MI}^7)$   $B^b7$   $E^7(b9)$

I see the sad - ness of a thou - sand good - byes, When I look in your

$A_{MI}$   $A_{MI}^7$   $G$   $F_{MA}^7$   $E^7$   $A_{MI}$   $G\#+$   $A_{MI}^7$   $G$

eyes. And it is no sur - prise to see the soft - ness of the

$D$   $F\#$   $F_{MA}^7$   $E^7$   $A_{MI}$   $A_{MI}^7$   $G$

moon in your eyes, The gen - tle spa - kle of the stars in the skies,

$(F_{MI}^7)$   $B^b7$   $E^7(b9)$   $A_{MI}$   $B^b_{MA}^7$   $A_{MI}$   $D^9$

When I look in your eyes. \_\_\_\_\_

**B**

$B_{MI}^7(11)$   $E^7$   $B_{MI}^7$   $E^7$   $G^7(b9)$   $C_{MA}^7(\#5)$   $A_{MI}^7$

In your eyes I see the deep - ness of the sea, I see the deep - ness of the

$B_{MI}^7(b5)$   $E^7$   $F^7$   $B^{13}$   $F^{13}$   $E^7$

love, The love I feel you fell for me. \_\_\_\_\_

C

A<sub>MI</sub>G<sup>#+</sup>A<sub>MI</sub><sup>7</sup>/<sub>G</sub>D/<sub>F#</sub>

Au - tumn comes, sum - mer dies, I see the pass - ing of the years in your eyes,

F<sub>MA</sub><sup>7</sup>E<sup>7</sup>A<sub>MI</sub>A<sub>MI</sub><sup>7</sup>/<sub>G</sub> (F<sub>MI</sub><sup>7</sup>)B<sup>b7</sup>B<sup>b</sup>/<sub>F</sub>E<sup>7</sup>(<sup>b9</sup>/<sub>b5</sub>)

And when we part there'll be no tears, no good - byes, I'll just look in - to your

A<sub>MI</sub>D/<sub>A</sub>D<sub>MI</sub>/<sub>A</sub>A<sub>MI</sub>A<sub>MI</sub><sup>7</sup>/<sub>G</sub>

eyes. \_\_\_\_\_ Those eyes so wise, so

D/<sub>F#</sub>D<sub>MI</sub>/<sub>F</sub>A<sub>MI</sub>/<sub>E</sub>E<sup>7</sup>(<sup>b9</sup>/<sub>b5</sub>)A<sub>MI</sub>

warm, so real, How I love the world your eyes re - veal.

# When Lights Are Low

Medium Slow Jazz  
(or Med. Up)

Lyric: Spencer Williams  
Music: Benny Carter

**A**  $(E^b_{MA}{}^7 \ F_{MI}{}^7)$   $E^b_{MA}{}^7 \ B^b_{13(b9)}$   $G_{MI}{}^7$   $E^b_{MA}{}^7$   $F_{MI}{}^7$   $B^b_{13(b9)}$   $E^b_{MA}{}^7 \ F_{MI}{}^7$   $E^b_{MA}{}^7 \ B^b_{13(b9)}$   $G_{MI}{}^7 \ C^{7(b9)}$

Sweet mu - sic, soft \_\_\_\_\_ and mel - low, sooth - ing and slow, \_\_\_\_\_

$F_{MI}{}^7 \ B^b_{13}$   $D^b_{7(\#11)}$   $C^7 \ C^{7(\#5)}$   $F_{MI}{}^9$   $B^b_{7 \text{ SUS}}$   $B^b_{7}$   $E^b_6 \ (E^9)$

strains of a mel - low cel - lo, when lights are low. \_\_\_\_\_

$(E^b_{MA}{}^7 \ F_{MI}{}^7)$   $E^b_{MA}{}^7 \ B^b_{13(b9)}$   $G_{MI}{}^7$   $E^b_{MA}{}^7$   $F_{MI}{}^7$   $B^b_{13(b9)}$   $E^b_{MA}{}^7 \ F_{MI}{}^7$   $E^b_{MA}{}^7 \ B^b_{13(b9)}$   $G_{MI}{}^7 \ C^{7(b9)}$

Dear, we're so close \_\_\_\_\_ to - geth - er, I love you so. \_\_\_\_\_

$F_{MI}{}^7 \ B^b_{13}$   $D^b_{7(\#11)}$   $C^7 \ C^{7(\#5)}$   $F_{MI}{}^9$   $B^b_{7 \text{ SUS}}$   $B^b_{7}$   $E^b_6$

Why think a - bout \_\_\_\_\_ the wea - ther when lights are low? \_\_\_\_\_

**B**  $A^b_{MI}{}^7 \ (D^b_{7(b9)})$   $D^b_{7 \text{ SUS}}$   $D^b_{7(b9)}$   $G^b_{MA}{}^7$   $B_{MI}{}^7$   $(E^{7(b9)})$   $E^{7 \text{ SUS}}$   $E^{7(b9)}$   $A_{MA}{}^7$

Two hearts re - veal - ing, \_\_\_\_\_ mu - sic hath charms. \_\_\_\_\_

$D_{MI}{}^7 \ (G^{7(b9)})$   $G^{7 \text{ SUS}}$   $G^{7(b9)}$   $C_{MA}{}^7$   $C_{MI}{}^7$   $F^{13}$   $F_{MI}{}^7 \ B^b_{7(b9)}$

Life's so ap - peal - ing with in - spi - ra - tion in \_\_\_\_\_ your arms. Our

**C**  $(E^b_{MA}{}^7 \ F_{MI}{}^7)$   $E^b_{MA}{}^7 \ B^b_{13(b9)}$   $G_{MI}{}^7$   $E^b_{MA}{}^7$   $F_{MI}{}^7$   $B^b_{13(b9)}$   $E^b_{MA}{}^7 \ F_{MI}{}^7$   $E^b_{MA}{}^7 \ B^b_{13(b9)}$   $G_{MI}{}^7 \ C^{7(b9)}$

lips meet - ing soft \_\_\_\_\_ and ten - der, love's all a - glow. \_\_\_\_\_

$F_{MI}{}^7 \ B^b_{13}$   $D^b_{9(\#11)}$   $C^7 \ C^{7(\#5)}$   $F_{MI}{}^9$   $B^b_{7 \text{ SUS}}$   $B^b_{7}$   $E^b_6 \ (B^b_7)$

Why should - n't we \_\_\_\_\_ sur - ren - der when lights are low? \_\_\_\_\_

Optional: Use chords in parentheses for solos.

# When Lights Are Low

Medium Slow Jazz

Music: Benny Carter  
(As played by Miles Davis)

♩ = 120

### (Intro)

(solo pn.)  
mp

(bs. & dr. tacet)

(trp.)

S **A** F<sup>MA</sup>7 G<sup>MI</sup>7 A<sup>MI</sup>7 G<sup>MI</sup>7 F<sup>MA</sup>7 G<sup>MI</sup>7 A<sup>MI</sup>7 D<sup>7(#9)</sup>

(trp.) (bs. in 2 on head)

G<sup>MI</sup>7 (G<sup>MI</sup>9 F) E<sup>b</sup>9(#11) D<sup>7(#9)</sup> G<sup>MI</sup>7 C<sup>9</sup>SUS 1. F<sup>6</sup>C<sup>7(alt)</sup> 2. F<sup>6</sup>B<sup>9(b5)</sup>

**B** B<sup>b</sup>6 C<sup>MI</sup>7 D<sup>MI</sup>7 C<sup>MI</sup>7 B<sup>b</sup>6 C<sup>MI</sup>7 D<sup>MI</sup>7 G<sup>7</sup>

(bs. in 4 on head)

C<sup>MI</sup>7 A<sup>b</sup>9(#11) G<sup>7</sup> C<sup>MI</sup>7 F<sup>9</sup>SUS B<sup>b</sup>6 C<sup>7(alt)</sup>

**C** F<sup>MA</sup>7 G<sup>MI</sup>7 A<sup>MI</sup>7 G<sup>MI</sup>7 F<sup>MA</sup>7 G<sup>MI</sup>7 A<sup>MI</sup>7 D<sup>7(#9)</sup>

(bs. in 2 on head)

G<sup>MI</sup>7 (G<sup>MI</sup>9 F) E<sup>b</sup>9(#11) D<sup>7(#9)</sup> G<sup>9</sup> C<sup>9</sup>SUS F<sup>6</sup> (C<sup>7</sup>) (solo pick-ups)

G<sup>MI</sup>9 C<sup>9</sup>SUS F<sup>MA</sup>7

Solo on form (AABC)  
(Solos in 4)  
After solos, D.S. al Coda  
(with repeat)

# Where Are You?

Lyric: Harold Adamson

Music: Jimmy McHugh

## Ballad

**A**  $G_{MA}^7 (C^9)$   $B_{MI}^7$   $B^{\flat 7}$   $A_{MI}^7$   $D^7_{SUS}$   $G_{MA}^7$   $E_{MI}^7$

Where are you? Where have you gone with - out me?

$(C\#_{MI}^7(b5))$   $A^{13}$   $F\#^7(\#5)$   $B^{\flat 7}$   $B_{MI}^7$   $E^7$   $A_{MI}^7$   $D^7$   $(B^7)$   $G_{MA}^7$   $E^7$   $A_{MI}^7$   $D^7$

I thought you cared a - bout me. Where are you?

$G_{MA}^7 (C^9)$   $B_{MI}^7$   $B^{\flat 7}$   $A_{MI}^7$   $D^7_{SUS}$   $G_{MA}^7$   $E_{MI}^7$

Where's my heart? Where is the dream we start - ed?

$(C\#_{MI}^7(b5))$   $A^{13}$   $F\#^7(\#5)$   $B^{\flat 7}$   $B_{MI}^7$   $E^7$   $A_{MI}^{11}$   $D^{13}$   $G^6$   $D_{MI}^{11}$   $G^7$

I can't be - lieve we part - ed. Where are you?

**B**  $C_{MA}^7$   $(A_{MI}^7)$   $F\#_{MI}^{11}$   $B^7$   $E_{MI}^7$   $A_{MI}^9$   $D^7$   $G_{MA}^7$   $D_{MI}^7$   $G^7$

When we said good - bye, love, what had we to gain?

$C_{MA}^7$   $(A_{MI}^7)$   $F\#_{MI}^{11}$   $B^7$   $E_{MI}^7$   $A^9$   $A_{MI}^7$   $D^7$

When I gave you my love was it all in vain?

**C**  $G_{MA}^7 (C^9)$   $B_{MI}^7$   $B^{\flat 7}$   $A_{MI}^7$   $D^7_{SUS}$   $G_{MA}^7$   $E_{MI}^7$

All life through must I go on pre - tend - ing?

$(C\#_{MI}^7(b5))$   $A^{13}$   $F\#^7(\#5)$   $B^{\flat 7}$   $B_{MI}^7$   $E^7$   $A_{MI}^{11}$   $D^7$   $G^6$   $(A_{MI}^7 D^7)$

Where is my hap - py end - ing? Where are you?

C-VERSION

The  
NEW  
REAL BOOK  
VOLUME  
3

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# You Must Believe in Spring

Lyric: Alan & Marilyn Bergman

Music: Michel Legrand

## Ballad

**A**

Chords:  $C\#MI^{7(b5)}$   $(F\#7_{SUS}^{(b9)})$   $F\#7^{(b9)}$   $F\#7^{(b9)}$   $B$   $(B_{MI} B_{MI}^{7} A)$

When lone - ly feel - ing chill the mead - ows of your mind,

Chords:  $(GMA^9)$   $E_{MI}^7$   $A^7$   $A^7$   $A^7^{(b9)}$   $D$   $DMA^7$

just think when win - ter comes, can spring be far be - hind?

Chords:  $G\#MI^{7(b5)}$   $(C\#7_{SUS}^{(b9)})$   $C\#7^{(b9)}$   $F\#MI^{7(b5)}$   $(B^7_{SUS}^{(b9)})$   $B^7^{(b9)}$

Be - neath the deep - est snows, the se - cret of a rose

Chords:  $E_{MI}^7$   $(A^9_{SUS})$   $A^7$   $DMA^7$   $(G\#7^{(\#5)})$   $C\#MI^{7(b5)}$   $F\#7$

is mere - ly that it knows you must be - lieve in spring.

**B**

Chords:  $C\#MI^{7(b5)}$   $(F\#7_{SUS}^{(b9)})$   $F\#7^{(b9)}$   $F\#7^{(b9)}$   $B$   $(B_{MI} B_{MI}^{7} A)$

Just as a tree is sure its leaves will re - ap - pear;

Chords:  $(GMA^9)$   $E_{MI}^7$   $A^7$   $A^7$   $A^7^{(b9)}$   $D$   $DMA^7$

it knows its emp - ti - ness is just a time of year.

Chords:  $G\#MI^{7(b5)}$   $(C\#7_{SUS}^{(b9)})$   $C\#7^{(b9)}$   $GMI^{7(b5)}$   $(C^7_{SUS}^{(b9)})$   $C^7^{(b9)}$

The fro - zen moun - tain dreams of Ap - ril's melt - ing streams.

Chords:  $FMI^7$   $(B^9_{SUS})$   $B^7$   $E^bMA^7$   $(A^7^{(\#5)})$   $DMI^{7(b5)}$   $G^7$

How crys - tal clear it seems, you must be - lieve in spring.

**C**  $D_{MI}^{7(b5)}$   $(G_{SUS}^{7(b9)})$   $G^{7(b9)}$   $G_{C}^{7(b5)}$   $C_{MI}$

You must be - lieve in love and trust it's on its way,

$F_{MI}^7$   $(B_{SUS}^{b9})$   $B^{b7}$   $E^b$   $E^b_{MA}^7$

just as the sleep - ing rose a - waits the kiss of May.

$A_{MI}^{7(b5)}$   $(D_{SUS}^{7(b9)})$   $D^{7(b9)}$   $G_{MI}^{7(b5)}$   $(C_{SUS}^{7(b9)})$   $C^{7(b9)}$

So in a world of snow, of things that come and go,

$F_{MI}^7$   $(B_{SUS}^{b9})$   $B^{b7}$   $E^b_{MA}^7$   $A^b_{MA}^{9(\#11)}$

where what you think you know, you can't be cer - tain of, you

$D_{MI}^{7(b5)}$   $(A^{b7})$   $G^{7(b9)}$   $C_{MI}^6$

must be - lieve in spring and love.

Chords in parentheses incorporate Bill Evans' changes.

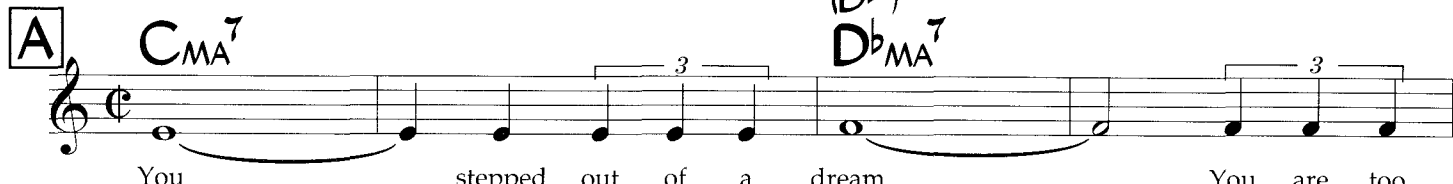


# You Stepped Out of a Dream

Medium Swing  
(or Latin)

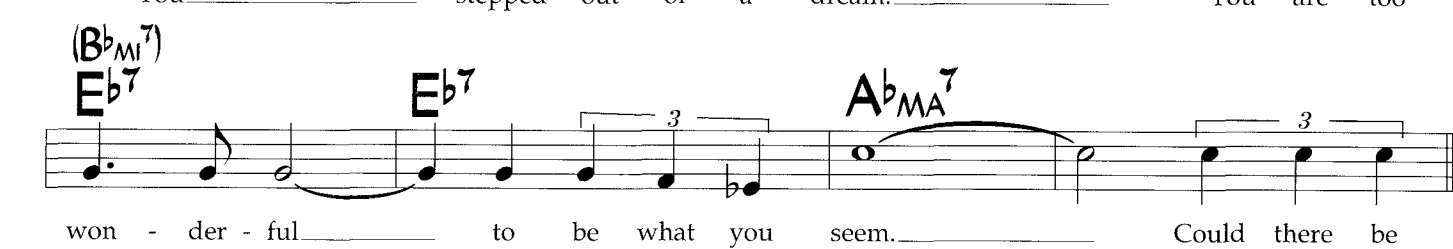
Lyric: Gus Kahn  
Music: Nacio Herb Brown

**A**  $C_{MA7}$   $(D^b7)$   $D^b_{MA7}$




You stepped out of a dream. You are too

$(B^b_{MI7})$   $E^b7$   $E^b7$   $A^b_{MA7}$




won - der - ful to be what you seem. Could there be

**B**  $G_{MI7}$   $C7$   $F_{MA7}$




eyes like yours? Could there be lips like yours? Could there be

$A_{MI7}$   $D7$   $E^b_{MI7}$   $A^b7$   $D_{MI9}$   $G^{13}$



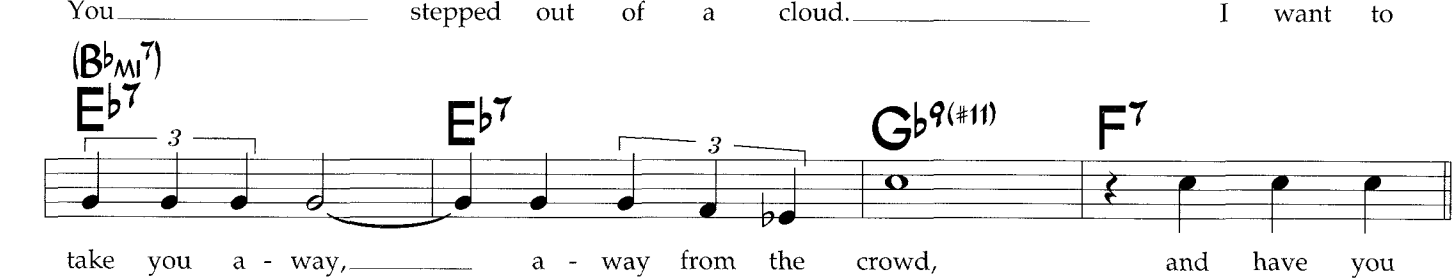
smiles like yours, hon - est and tru - ly?

**C**  $C_{MA7}$   $(D^b7)$   $D^b_{MA7}$



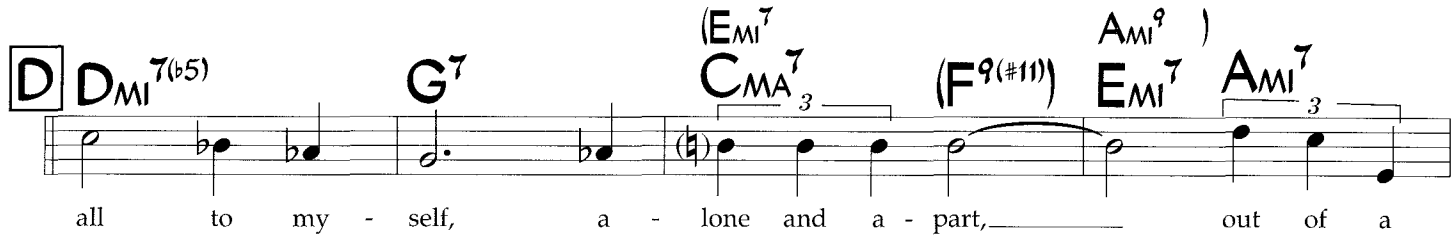
You stepped out of a cloud. I want to

$(B^b_{MI7})$   $E^b7$   $E^b7$   $G^b9(\#11)$   $F7$



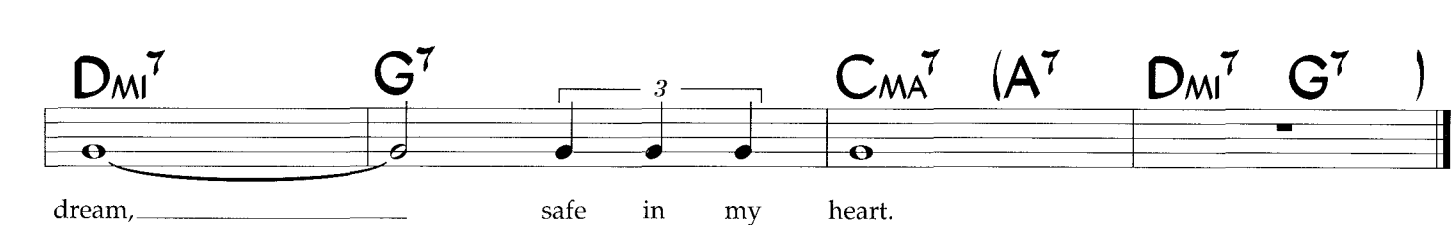
take you a - way, a - way from the crowd, and have you

**D**  $D_{MI7(b5)}$   $G7$   $(E_{MI7})$   $C_{MA7}$   $(F^9(\#11))$   $A_{MI9}$   $E_{MI7}$   $A_{MI7}$



all to my - self, a - lone and a - part, out of a

$D_{MI7}$   $G7$   $C_{MA7}$   $(A7)$   $D_{MI7}$   $G7$



dream, safe in my heart.

# You've Changed

Lyric: Bill Carey  
Music: Carl Fischer

Ballad

**B**<sup>b7(#5)</sup> **A** **E**<sup>b</sup>**M****A**<sup>7</sup> **A**<sub>M</sub>**I**<sup>7(b5)</sup> **D**<sup>7(#5)</sup> **G**<sub>M</sub>**I**<sup>7(b5)</sup>

You've changed, that spar - kle in your eyes is gone. Your

**C**<sup>7</sup> **C**<sup>7(#5)</sup> **F**<sup>9</sup> **(F#**<sub>M</sub>**I**<sup>7</sup> **B**<sup>7</sup> **F**<sub>M</sub>**I**<sup>9</sup> **B**<sup>b7</sup> **B**<sup>b13</sup>)

smile is just a care - less yawn. You're break - ing my heart, you've changed.

**(E**<sup>b</sup><sub>6/4</sub>**)** **G**<sub>M</sub>**I**<sup>7</sup> **C**<sup>7</sup> **F**<sub>M</sub>**I**<sup>7</sup> **B**<sup>b7(#5)</sup> **E**<sup>b</sup>**M****A**<sup>7</sup> **A**<sub>M</sub>**I**<sup>7(b5)</sup> **D**<sup>7(#5)</sup>

You've changed, your kiss - es now are so bla -

**G**<sub>M</sub>**I**<sup>7(b5)</sup> **C**<sup>7</sup> **C**<sup>7(#5)</sup> **F**<sup>9</sup>

sé. You're bored with me in ev - 'ry way. I

**(F#**<sub>M</sub>**I**<sup>7</sup> **B**<sup>7</sup> **F**<sub>M</sub>**I**<sup>9</sup> **B**<sup>b7</sup> **B**<sup>b13</sup> **B**<sup>b</sup><sub>M</sub>**I**<sup>7</sup> **E**<sup>b</sup><sub>9</sub>)

can't un - der - stand, you've changed. You've for -

**B** **A**<sup>b</sup>**M****A**<sup>9</sup> **D**<sup>b</sup><sub>9</sub>**SUS** **(E**<sup>b</sup>**M****A**<sup>9</sup>**)** **G**<sub>M</sub>**I**<sup>7</sup>

got - ten the words, "I love you," each mem - o - ry that we've shared.

**B**<sup>b</sup><sub>M</sub>**I**<sup>7</sup> **E**<sup>b</sup><sub>7</sub> **A**<sup>b</sup>**M****A**<sup>9</sup> **D**<sup>b</sup><sub>9</sub>**SUS**

You ig - nore ev - 'ry star a - bove you. I can't

**G**<sub>M</sub>**I**<sup>7</sup> **G**<sup>b</sup><sub>M</sub>**I**<sup>7</sup> **B**<sup>9</sup> **F**<sub>M</sub>**I**<sup>7</sup> **B**<sup>b7</sup> **C** **(E**<sup>b</sup><sub>9</sub>**7****M****A**<sup>7</sup>**)** **E**<sup>b</sup>**M****A**<sup>7</sup>

re - a - lize you ev - er cared. You've changed, you're

**A**<sub>M</sub>**I**<sup>7(b5)</sup> **D**<sup>7(#5)</sup> **G**<sub>M</sub>**I**<sup>7(b5)</sup> **C**<sup>7</sup> **C**<sup>7(#5)</sup>

not the an - gel I once knew. No need to tell me that we're

**F**<sup>9</sup> **(F#**<sub>M</sub>**I**<sup>7</sup> **B**<sup>7</sup> **F**<sub>M</sub>**I**<sup>9</sup> **B**<sup>b7</sup> **B**<sup>b13</sup> **E**<sup>b</sup><sub>6</sub> **(G**<sup>b</sup><sub>13</sub> **F**<sub>M</sub>**I**<sup>7</sup> **B**<sup>b7(#5)</sup>)

through. It's all o - ver now, you've changed.

# 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

cymbal    bell of cymbal    crash cymbal    hi hat closed    hi hat open  
 snare drum    rim stick or cross stick    high tom    middle tom    low tom  
 bass drum    hand clap    hi hat with foot    cowbell

### ACTUAL PROOF Jazz Funk

Vary patterns

### AMERICAN GOTHIC Intro

### Lightly catch accents

### Tenor solo Half-Time Feel

and build

B STING

Med. Funk

Intro and

**A**

Musical notation for B STING section A, measures 1-8. Bass clef, common time. Features a rhythmic pattern of eighth notes with accents.

**B**

Musical notation for B STING section B, measures 9-12. Bass clef, common time. Continues the rhythmic pattern.

**C**

Musical notation for B STING section C, measures 13-16. Bass clef, common time. Continues the rhythmic pattern.

CAN'T STOP THE WIND

Med. Straight 1/8's

Musical notation for CAN'T STOP THE WIND, measures 1-8. Bass clef, 3/8 time. Features a steady eighth-note pattern.

Vary patterns

**B** Sop. solo

Musical notation for CAN'T STOP THE WIND section B, measures 9-12. Bass clef, 3/8 time. Features a steady eighth-note pattern.

CHAIRS AND CHILDREN

Med. Straight 1/8's Jazz

Cue

**A**

Musical notation for CHAIRS AND CHILDREN section A, measures 1-8. Bass clef, common time. Features a rhythmic pattern of eighth notes with accents.

Solos:

Musical notation for CHAIRS AND CHILDREN solos, measures 9-12. Bass clef, common time. Features a rhythmic pattern of eighth notes with accents.

CHICK'S TUNE

Fast Latin/Swing

Musical notation for CHICK'S TUNE, measures 1-8. Bass clef, common time. Features a rhythmic pattern of eighth notes with accents.

to Swing

Solos: Swing Time

### DARIUS DANCE

Easy Swing in "2"

**A**

### HARD EIGHT'S

Med. Funk/Latn

**A**

**B**

### ISOAR

Med. 1/8's Jazz

Half-Time Feel

**A**

2nd x

### LAST NIGHT

Med. Funk

Intro

**A**

**B**

Solos:

MAN FACING NORTH

Funk

**A** **A<sub>2</sub>**

Musical notation for section A and A2. It consists of two staves of music in common time (C). The first staff begins with a treble clef and contains a melodic line with eighth and quarter notes, some with accents (>). The second staff is a bass line with a bass clef, featuring a rhythmic pattern of eighth notes and chords, with many notes marked with an 'x' to indicate a specific playing technique. The section is divided into two parts, A and A2, which are identical.

Continuation of the musical notation for 'Man Facing North', showing the second staff of section A and A2.

**B**

Musical notation for section B. It consists of two staves of music in common time (C). The first staff has a treble clef and a melodic line with eighth notes and accents. The second staff has a bass clef and a rhythmic pattern of eighth notes and chords, with many notes marked with an 'x'.

**C** like B

Light cym. Solos: and build

Musical notation for section C, which is marked 'like B'. It consists of two staves of music in common time (C). The first staff has a treble clef and a melodic line with eighth notes and accents. The second staff has a bass clef and a rhythmic pattern of eighth notes and chords, with many notes marked with an 'x'. The text 'Light cym.' and 'Solos: and build' is written above the staff.

MONK ON THE RUN

Partido Alto/Funk

Musical notation for the first staff of 'Monk on the Run'. It consists of two staves of music in common time (C). The first staff has a treble clef and a melodic line with eighth notes and accents. The second staff has a bass clef and a rhythmic pattern of eighth notes and chords, with many notes marked with an 'x'.

Musical notation for the second staff of 'Monk on the Run', showing the continuation of the rhythmic pattern in the bass line.

Solos:

Musical notation for the third staff of 'Monk on the Run', marked 'Solos:'. It consists of two staves of music in common time (C). The first staff has a treble clef and a melodic line with eighth notes and accents. The second staff has a bass clef and a rhythmic pattern of eighth notes and chords, with many notes marked with an 'x'.

Musical notation for the fourth staff of 'Monk on the Run', showing the continuation of the rhythmic pattern in the bass line.

### NO WAY OUT

Musical notation for 'NO WAY OUT' in bass clef, common time (C). The piece features a series of eighth-note triplets, each marked with an accent (>) and a bracket with the number '3'. The rhythm is consistent throughout the piece.

Piano solo  
and D.S

Musical notation for the piano solo section of 'NO WAY OUT', continuing the eighth-note triplet pattern with accents and brackets.

### OFF FLOW

Med. Straight 1/8's

**A** **B**

Musical notation for 'OFF FLOW' in bass clef, common time (C). It consists of two sections, A and B, each containing a series of eighth notes. Section A has a steady eighth-note pattern, while section B has a more complex eighth-note pattern. The piece ends with a double bar line and a '2' above it, indicating a change to 2/4 time.

Continuation of the musical notation for 'OFF FLOW', showing eighth-note patterns and a double bar line with a slash through it, followed by the word 'Etc.'.

Play around melody

### ONE BIRD, ONE STONE

Med. Boogaloo

Easy

Musical notation for 'ONE BIRD, ONE STONE' in bass clef, common time (C). The piece features a series of eighth-note patterns with accents (>) and brackets, characteristic of a boogaloo style.

Musical notation for a variation of 'ONE BIRD, ONE STONE', showing eighth-note patterns with a double bar line and the instruction 'Vary patterns w/ melody'.

### PART-TIME LOVER

Fast 12/8 Shuffle

Musical notation for 'PART-TIME LOVER' in bass clef, 12/8 time. The piece features a fast shuffle pattern with eighth-note triplets and accents (>).

### RAINLAND

Med. Straight 1/8's

**A** 2nd time

Musical notation for 'RAINLAND' in bass clef, 3/4 time. It features a series of eighth notes and quarter notes. The notation includes a '2nd time' marking and a double bar line.

Keep steady through time changes

Intro

**A**

**C**

**B**

SO NEAR, SO FAR

12/8 Latin/Swing

HiHat part open

Intro

**A B C**

Solos 12/8 Latin/Swing

SUB AQUA

Funk/Cha-Cha

Intro

First 6 bars

(5)

**C** Guitar solo:



SUPER BLUE

Med Funk Shuffle

**A** Tempo

Musical notation for SUPER BLUE, section A. Bass clef, common time. Features a series of eighth notes with accents and 'x' marks on the staff.

THAT GIRL

Med. Funk

Musical notation for THAT GIRL. Bass clef, common time. Features eighth notes with accents and 'x' marks.

TOKYO DREAM

Med. Funk 1/8's

Musical notation for TOKYO DREAM, first line. Bass clef, common time. Features eighth notes with accents and 'x' marks, ending with a 6-measure rest and a 2-measure rest.

Musical notation for TOKYO DREAM, second line. Bass clef, common time. Features eighth notes with accents and 'x' marks.

**B**

Musical notation for TOKYO DREAM, section B. Bass clef, common time. Features eighth notes with accents and 'x' marks.

TUZZ'S SHADOW

Strict light cym.

Musical notation for TUZZ'S SHADOW, first line. Bass clef, common time. Features vertical strokes with accents and 'x' marks.

*mp*

Musical notation for TUZZ'S SHADOW, second line. Bass clef, common time. Features vertical strokes with accents and 'x' marks, labeled as a 5-bar phrase.

**B**

Musical notation for TUZZ'S SHADOW, section B. Bass clef, common time. Features vertical strokes with accents and 'x' marks.

# 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. The various recordings of a tune are always our primary source for these charts.

A number of other sources used are not listed here. These include fake books, legal and illegal (never used as primary sources for chord progressions), composer's approval of and/or input for lead sheets we sent them, and suggestions from local musicians who proofread the book.

1. ACTUAL PROOF - Herbie Hancock's "Thrust"
2. THE AERIE - Composer's lead sheet. Peggy Stern & Lee Konitz's "Lunasea"
3. AJA'S THEME - Composer's lead sheet. Eddie Daniel's "Breakthrough"
4. AIN'T THAT PECULIAR - Published sheet music. Marvin Gaye on "The Motown Sound - Vol.6"
5. ALMOST LIKE BEING IN LOVE - Published sheet music. "Chet Baker Plays The Best Of Lerner And Lowe", Etta Jones' "Something Nice", Sonny Rollins' "The Complete Riverside Recordings".
6. AMERICAN GOTHIC - Composer's lead sheet. Bob Berg's "Back Roads"
7. AND IT ALL GOES ROUND AND ROUND - "Jaye P. Morgan", Sheila Jordan and Mark Murphy's "One For Junior".
8. ANOTHER STAR - Published sheet music. Stevie Wonder's "Songs In The Key Of Life".
9. ANOTHER TIME - Composer's lead sheet. Alan Broadbent's "Another Time".
10. APPOINTMENT IN GHANA - Jackie McLean's "Jackie's Bag".
11. ARIETAS - Freddie Hubbard's "Ready For Freddie".
12. AUTUMN SERENADE - Published sheet music. "John Coltrane and Johnny Hartman".
13. B-STING - Composer's lead sheet. Brandon Fields' "Everybody's Business".
14. BABY COME TO ME - Published sheet music. Patti Austin's "Every Home Should Have One".
15. BACKSTAGE SALLY - Art Blakey's "Buhaina's Delight".
16. A BALLAD FOR DOLL - Jackie McLean's "Jackie's Bag".
17. BALLAD FOR TWO MUSICIANS - Composer's lead sheet. Trilok Gurtu's "Crazy Saints".
18. BIRD OF BEAUTY - Published sheet music. Stevie Wonder's "Fulfillingness' First Finale".
19. BLACK NILE - Composer's lead sheet. Wayne Shorter's "Night Dreamer".
20. BLUE MOON - Published sheet music. Nat King Cole's "The Billy May Sessions", Ella Fitzgerald's "Jazz Round Midnight", Art Blakey's "Three Blind Mice", Art Tatum's "Complete Pablo Solo Masterpieces", Earl Bostic's "14 Original Greatest Hits".
21. BLUE TUESDAY - "Jessica Williams At Maybeck"
22. BLUE SPIRITS - Freddie Hubbard's "Blue Spirits"
23. BODY AND SOUL - John Coltrane's "Coltrane's Sound", Coleman Hawkins' "Body And Soul", Billie Holiday's "The Silver Collection".
24. BROTHERS OF THE BOTTOM ROW - Julian Joseph's "The Language Of Truth".
25. BU'S DELIGHT - Art Blakey's "Buhaina's Delight".
26. BUD POWELL - Composer's lead sheet. "Chick Corea and Gary Burton In Concert. Zurich, Oct. 28,1979"
27. BUTTERFLY - Norman Connors' "This Is The Life", Herbie Hancock's "Earth Run".
28. CAN'T STOP THE WIND - Paul McCandless' "Premonition".
29. CARAVAN - Published sheet music. Duke Ellington's "Private Collection" and "Duke Ellington and Friends"; Art Blakey's "Caravan", "Ella Fitzgerald Sings The Duke Ellington Songbook", Nat 'King' Cole's "The After Midnight Sessions", Tommy Flanagan's "Jazz Poet".
30. CEORA - Lee Morgan's "Cornbread".
31. CHAIRS AND CHILDREN - Composer's lead sheet. Gary Burton's "Reunion".
32. CHICK'S TUNE - Published sheet music. Blue Mitchell's "The Thing To Do".
33. CIRCULAR MOTION - Composer's lead sheet. Phil Markowitz' "Sno' Peas".
34. CIRRUS - Bobby Hutcherson's "Cirrus".
35. CLOSE YOUR EYES - Published sheet music. Cleo Laine's "Woman To Woman", Gene Ammons' "Boss Tenors", "Oscar Peterson and Dizzy Gillespie", Pat Martino's "Exit".
36. COOL GREEN - Jackie McLean's "Bluesnik".
37. CREEPIN' - Published sheet music. Stevie Wonder's "Fulfillingness' First Finale".
38. D MINOR MINT - Freddie Hubbard's "The Best Of Freddie Hubbard".

39. DADDY'S GIRL CYNTHIA - Composer's lead sheet. Donald Brown's "Cause And Effect".
40. DANCING IN THE STREET - Published sheet music. Martha Reeves And The Vandellas on "The Motown Sound - Vol.3".
41. DARIUS DANCE - Composer's lead sheet. Marc Copland's "Two Way Street".
42. DAY DREAM - Published sheet music. Duke Ellington's "And His Mother Called Him Bill", Phil Woods' "Flowers For Hodges", "Ella Fitzgerald Sings The Duke Ellington Songbook", Mark Levine's "Smiley And Me", Tommy Flanagan's "The Tokyo Recital",
43. DEXTER - Composer's lead sheet. Joey Calderazzo's "To Know One".
44. DIENDA - Branford Marsalis' "Royal Garden Blues".
45. DIVERTAMENTO - Composer's lead sheet. Eddie Daniels' "Breakthrough".
46. DOLPHIN DANCE - Herbie Hancock's "Maiden Voyage".
47. DON'T ASK WHY - Composer's lead sheet. Alan Broadbent's "Everything I Love".
48. DON'T BE THAT WAY - Published sheet music. Benny Goodman's "Let's Dance", Ella Fitzgerald's "First Lady Of Song", Ella Fitzgerald and Louis Armstrong's "Ella And Louis Again", Dee Bell's "One By One".
49. DON'T BLAME ME - Published sheet music. Nat 'King' Cole's "The Very Thought Of You", "The Complete Coleman Hawkins", Thelonious Monk's "Standards", Tete Monteliu's "A Spanish Treasure".
50. THE DOUBLE UP - Lee Morgan's "Carumba".
51. DREAMIN' - Published sheet music. Vanessa Williams' "The Right Stuff".
52. EL GAUCHO - Wayne Shorter's "Adam's Apple".
53. EMILY - Published sheet music. Bill Evans' "Autumn Leaves", "Buenos Aires Concert - 1973", and "You're Gonna Hear From Me",
54. EVERYTHING I HAVE IS YOURS - Published sheet music. Billie Holiday's "Billie's Best", Art Tatum's "The Complete Pablo Solo Masterpieces", Barney Kessel's "Spontaneous Combustion", Charlie Shoemake's "Strollin'", Sarah Vaughn's "Live In Japan".
55. FALL WITH ME - Composer's lead sheet. Jude Swift's "Common Ground".
56. FOR ALL WE KNOW - Published sheet music. "Stan Getz With Cal Tjader", Johnny Hartman's "Once In Every Life", Billie Holiday's "Lady In Satin",
57. FREEDOMLAND - Composer's lead sheet. The Yellowjackets' "Greenhouse".
58. FROM DAY TO DAY - Composer's lead sheet. Mulgrew Miller's "From Day To Day".
59. THE GENTLE RAIN - Luiz Bonfá's "Non-Stop To Brazil", Irene Kral's "Gentle Rain", Sarah Vaughn's "Copacabana", Joe Pass' "Tuto Bem".
60. GET READY - Published sheet music. "The Temptations' Greatest Hits - Vol.1".
61. A GHOST OF A CHANCE - Published sheet music. Clifford Brown's "The Complete Emarcy Recordings", Ella Fitzgerald's "Fine And Mellow", Wes Montgomery's "Movin' Along".
62. GRAND CENTRAL - "Cannonball And Coltrane".
63. HARD EIGHTS - Lyle Mays' "Fictionary".
64. GUSH - Composer's original score. Maria Schneider's "Evanescence".
65. HEAT WAVE - Published sheet music. Martha Reeves and the Vandellas on "The Motown Sound - Vol.2".
66. HERZOG - Bobby Hutcherson's "Total Eclipse".
67. HOLD ON, I'M COMING - Published sheet music. Same & Dave's "Hold On, I'm Coming" (45rpm).
68. HOW SWEET IT IS - Published sheet music. Marvin Gaye on "The Motown Sound, Vol. 5".
69. I CAN'T HELP IT - Michael Jackson's "Off The Wall".
70. I FALL IN LOVE TOO EASILY - Published transcription. Miles Davis' "Seven Steps To Heaven", Chet Baker's "Let's Get Lost", Bill Evans' "The Complete Riverside Recordings", Enrico Pieranunzi's "New Lands", Fred Hersh's "Dancing In The Dark".
71. I GOT IT BAD - Published sheet music. Duke Ellington & Louis Armstrong's "The Great Reunion", "Ella Fitzgerald Sings The Duke Ellington Songbook", Bill Evans' "New Jazz Conceptions", Carmen McRae's "Song Time", Jessica Williams' "The Next Step".
72. I HEAR A RHAPSODY - Bill Evans' "Montreux 11", Bill Evans & Jim Hall's "Undercurrent", Keith Jarrett's "Tribute", "Jim Hall Live".
73. I HEARD IT THROUGH THE GRAPEVINE - Published sheet music. "Every Great Motown Hit of Marvin Gaye".
74. I WANTED TO SAY - Composer's lead sheet. Kenny Barron's "Quickstep".
75. IF YOU COULD SEE ME NOW - Bill Evans' "Blue In Green", "The Complete Riverside Recordings" and "Jazz Round Midnight", Sarah Vaughn's "Send In The Clowns", Etta Jones' "If You Could See Me Now".
76. I'M GETTING SENTIMENTAL OVER YOU - Published sheet music. Ella Fitzgerald and Count Basie's "A Classy Pair", Bill Evans' "A Simple Matter Of Conviction", "Jessica Williams Live At Maybeck", John Hicks and Elise Wood's "Luminous".
77. I'M LOSING YOU - Published sheet music. The Temptations on "The Motown Sound - Vol.8".
78. I'M THROUGH WITH LOVE - Published sheet music. "Sarah Vaughn", "More of the Great Lorez Alexandria", Etta Jones' "So Warm".

79. IN A MELLOW TONE - Published sheet music. Duke Ellington's "The Blanton-Webster Band", "Ella Fitzgerald Sings The Duke Ellington Songbook", "The Complete Galaxy Recordings of Art Pepper", Ernestine Anderson's "Be Mine Tonight".
80. IN A SENTIMENTAL MOOD - Published sheet music. "The Best Of Duke Ellington", "Ella Fitzgerald Sings The Duke Ellington Songbook", Bill Evans' "Eloquence", "Duke Ellington and John Coltrane".
81. IN CASE YOU MISSED IT - Bobby Watson's "Post-Motown Bop", Art Blakey's "Album Of The Year".
82. IN LOVE WITH NIGHT - Composer's lead sheet. Andy Laverne's "Double Standard".
83. INNER URGE - Joe Henderson's "Inner Urge" and "The Standard Joe Henderson".
84. INVITATION - Published sheet music. Joe Henderson's "Tetragon" and "In Search Of Blackness", Bill Evans' "Invitation", Jack Wilkins' "You Can't Live Without It", Tom Lellis' "Double Entendre".
85. ISOAR - Composer's lead sheet. Nguyen Le's "Zanzibar".
86. ISOTOPE - Joe Henderson's "Inner Urge".
87. IT ALWAYS IS - Tom Harrell's "Sail Away".
89. JEAN DE FLEUR - Grant Green's "Idle Moments".
90. JITTERBUG WALTZ - Roland Kirk's "Bright Moments", "Eric Dolphy", Dinah Washington's "The Fats Waller Songbook", Fats Waller, "The Last Years, 1940-1943", "Bill Mays At Maybeck",
91. JOHN'S WALTZ - John Abercrombie & Andy Laverne's "Now It Can Be Played".
92. JUST FRIENDS - Published sheet music. Chet Baker's "Let's Get Lost", "The Original Recordings of Charlie Parker", Cannonball Adderley on anthology "Jazz Of The '60s", Irene Kral's "Better Than Anything", "Paul Chambers - 1935-1969".
93. JUST SQUEEZE ME - Published sheet music. "The New Miles Davis Quintet", Duke Ellington & Louis Armstrong's "The Great Reunion", "Ella Fitzgerald Sings The Duke Ellington Songbook", Duke Ellington's "Duke's Big 4".
94. JUST YOU, JUST ME - Published sheet music. Nat 'King' Cole's "The After Midnight Sessions", Ella Fitzgerald's "Ella Swings Lightly", Carmen McCrae's "You're Lookin' At Me".
95. KAHLIL THE PROPHET - Jackie McLean's "Destination Out".
96. KNOCK ON WOOD - Published sheet music. Eddie Floyd's "Knock On Wood".
97. THE LAMP IS LOW - Published sheet music. Carmen McRae's "Sarah - Dedicated To You", "Bill Henderson With The Oscar Peterson Trio", "George Shearing And The Montgomery Brothers", Bobbe Norris and Larry Dunlap's "Hoisted Sails".
98. LAST NITE - Larry Carleton's "Last Night" and "Sleepwalk".
99. LAST SEASON - Composer's original score. Maria Schneider's "Evanescence".
100. LAURA - Published sheet music. Charlie Parker's "Jazz Round Midnight", Ella Fitzgerald's "For The Love Of Ella", Bill Evans' "A Simple Matter Of Conviction", "The Complete Emarcy Recordings Of Clifford Brown".
101. LET'S STAY TOGETHER - Published sheet music. Al Green's "Let's Stay Together" (45 rpm).
102. LITHA - Chick Corea's "Inner Space", Stan Getz' "Sweet Rain".
103. LONELY WOMAN - Composer's lead sheet. Horace Silver's "Song For My Father", Pat Metheny's "Rejoicing".
104. LOOK AT THE BIRDIE - Art Blakey's "Roots And Herbs".
105. LOVE LETTER - Composer's lead sheet. Eddie Gomez' "Next Future".
106. LOVE'S HAUNTS - Composer's lead sheet. Aydin Esen's "Anadolu".
107. LULLABY IN RHYTHM - Published sheet music. "Charlie Ventura In Concert", "The Four Freshmen and Five Saxes", Art Tatum's "Complete Pablo Solo Masterpieces".
108. MAIDEN VOYAGE - Herbie Hancock's "Maiden Voyage".
109. MAMACITA - Joe Henderson's "The Kicker".
110. MAN FACING NORTH - Composer's lead sheet. The Yellowjackets' "Like A River".
111. METAMORPHOSIS - Composer's lead sheet. Horace Silver's "The Stylings Of Silver" and "Explorations By The Horace Silver Quintet".
112. MIDNIGHT SILENCE - "Kenny Kirkland".
113. MONK ON THE RUN - Composer's lead sheet. Othello Molineaux' "It's About Time".
114. MOON AND SAND - Published sheet music. Keith Jarrett's "Standards - Vol.2", Kenny Burrell's "Moon And Sand", Jackie & Roy's "An Alec Wilder Collection", "Chet Baker Sings And Plays From The Film 'Let's Get Lost'".
115. MOONGLOW - Published sheet music. Sarah Vaughn's "You're Mine, You", Count Basie's "The Standards", Art Tatum's "The Complete Pablo Solo Masterpieces", Django Reinhardt's "Django '35-39. The Quintet of the Hot Club of France".
116. MOONLIGHT SERENADE - Published sheet music. Glenn Miller's "In The Digital Mood", Frank Sinatra's "The Reprise Collection".
117. MY GIRL - Published sheet music. The Temptations on "The Motown Sound - Vol.5".
118. NEVER SAID (Chan's Song) - "Diane Reeves", Herbie Hancock & Bobby McFerrin on "Round Midnight - Vol.2".
119. NEW BOOTS - Composer's lead sheet. Mark Varney's "Truth In Shreading".
120. NEXT FUTURE - Composer's lead sheet. Eddie Gomez' "Next Future".

121. NO WAY OUT - Composer's lead sheet. Othello Molineaux' "It's About Time".
122. NOWHERE TO RUN - Published sheet music. Martha Reeves and the Vandellas on "The Motown Sound - Vol.5".
123. OFF FLOW - Composer's lead sheet. Dave Liebman's "Turn It Around".
124. ON GREEN DOLPHIN STREET - Published sheet music. Miles Davis' "The '58 Sessions", Bill Evans' "On Green Dolphin Street", Jimmy Heath's "Fast Company", Mel Torme and George Shearing's "An Evening At Charlie's", Mark Murphy's "Rah".
125. ONE BIRD, ONE STONE - Don Grolnick's "Nighthtown".
126. ONE FINGER SNAP - Herbie Hancock's "Empyrean Isles".
127. OOO BABY BABY - Published sheet music. Smokey Robinson & The Miracles' "Ooo Baby Baby" (45rpm).
128. OPUS DE FUNK - Composer's lead sheet. "The Horace Silver Trio", Milt Jackson's "From Opus De Jazz To Jazz Skyline", "Art Pepper Plus 11".
129. OUT A DAY - Composer's lead sheet. Franck Amsallem's "Out A Day".
130. OVER THE RAINBOW - Published sheet music. Ella Fitzgerald's "The Harold Arlen Songbook - Vol.II", Sarah Vaughn's "In The Land Of Hi-Fi" and "Live In Japan", "More Of The Great Lorez Alexandria", Buddy Collette's "Nice Day".
131. PART-TIME LOVER - Published sheet music. Stevie Wonder's "In Square Circle".
132. PENDULUM - Composer's lead sheet. Richie Beirach's "Elm".
133. PRELUDE TO A KISS - Published sheet music. Jim Hall's "All Across The City", Duke Ellington's "Duke's Big Four", "Ella Fitzgerald Sings The Duke Ellington Songbook", Rahsaan Roland Kirk's "Bright Moments", Kenny Barron's "One Plus One Plus One", "Duke Ellington And Friends".
134. PROMISE - Bob Berg's "Enter The Spirit".
135. PUNJAB - Joe Henderson's "In And Out".
136. PYRAMID - Composer's lead sheet. "Further Explorations By The Horace Silver Quintet".
137. QUESTION MARK - Composer's lead sheet. Nguyen Le's "Miracles".
138. RAINLAND - Paul McCandless' "Premonition".
139. REACH OUT, I'LL BE THERE - Published sheet music. The Four Tops on "The Motown Sound - Vol.9".
140. REAL LIFE - Phil Woods' Little Big Band's "Real Life".
141. RED'S BLUES - Composer's lead sheet. Jerry Bergonzi's "Lineage".
142. RELENTLESS - Composer's lead sheet. Bob Mintzer's "I Remember Jaco".
143. RESPECT - Published sheet music. Aretha Franklin's "Respect" (45rpm), Otis Redding's "Respect" (45rpm).
144. REVELATION - Composer's lead sheet. The Yellowjackets' "Shades".
145. RIDDLES - Composer's lead sheet. Richie Beirach & George Coleman's "Convergence", "The John Abercrombie Quartet".
146. RITUAL - Chick Corea's "Paint The World".
147. RUBY - Published sheet music. Ray Charles' "The Legend Lives", Jimmy Ponders' "To Reach A Dream".
148. SAIL AWAY - Tom Harrell's "Sail Away".
149. THE SECOND TIME AROUND - Published sheet music. Frank Sinatra's "The Reprise Collection", Bill Evans' "Quintessence", Shirley Horn's "Loads Of Love", Etta Jones' "Ms. Jones To You".
150. SERENATA - Published sheet music. "Nat Cole Sings, George Shearing Plays", "Cannonball Takes Charge - VRG", Cal Tjader's "A Fuego Vivo", Frank Foster's "No Count".
151. THE SHADOW OF YOUR SMILE - Published sheet music. "The Complete Galaxy Recordings Of Art Pepper", Wes Montgomery's "Compact Jazz", Frank Sinatra's "The Reprise Collection", "The Best Of Eddie Harris".
152. SHORT STORY - Joe Henderson's "In And Out".
153. SINCE WE MET - Publisher's lead sheet. Bill Evans' "Since We Met" and "Eloquence".
154. SMILE PLEASE - Published sheet music. Stevie Wonder's "Fulfillingness' First Finale".
155. SO NEAR, SO FAR - Miles Davis' "Seven Steps To Heaven".
156. SOLITUDE - Published sheet music. Duke Ellington's "Money Jungle", "Ella Fitzgerald Sings The Duke Ellington Songbook", Billie Holiday's "The Complete Decca Recordings".
157. SPEAK LIKE A CHILD - Herbie Hancock's "Speak Like A Child".
158. SPRING IS HERE - Published sheet music. Bill Evans' "Bill Evans At Town Hall" and "The Complete Riverside Recordings", John Coltrane's "The Stardust Sessions".
159. STAIRWAY TO THE STARS - Published sheet music. Johnny Hartman's "I Just Stopped By To Say Hello", Bill Evans' "Undercurrent", John Coltrane's "The Coltrane Legacy".
160. STAR EYES - Published sheet music. "The Cannonball Adderley Quintet Plus", Bill Evans' "A Simple Matter Of Conviction", Cal Tjader's "La Onda Va Bien", Irene Kral's "Kral Space", "Art Pepper Meets The Rhythm Section".
161. STARS FELL ON ALABAMA - Published sheet music. Cannonball Adderley & John Coltrane's "The Dreamweavers", Anita O'Day's "Pick Yourself Up", Art Tatum's "The Complete Pablo Solo Masterpieces".
162. STEEPIAN FAITH - "Kenny Kirkland".
163. STEP LIGHTLY - Blue Mitchell's "The Thing To Do".
164. STOMPIN' AT THE SAVOY - Published sheet music. "The Complete Emarcy Recordings Of Clifford Brown", Ella Fitzgerald & Louis Armstrong's "Ella And Louis Again", Cal Tjader's "Black Orchid", Benny Goodman's "After You've Gone", "Bill Mays At Maybeck", Mark Levine's "Smiley & Me".

165. STREET OF DREAMS - Published sheet music. Frank Sinatra's "The Reprise Collection", Ernestine Anderson's "Big City", Art Tatum's "The Complete Pablo Solo Masterpieces", Nancy Harrow's "Street Of Dreams".
166. SUB AQUA - Scott Henderson & Gary Willis & Tribal Tech's "Primal Tracks".
167. SUGAR - Stanley Turrentine's "Sugar".
168. SUPER BLUE - Freddie Hubbard's "Super Blue".
169. SWEET LORRAINE - Published sheet music. Nat 'King' Cole's "The After Midnight Sessions", Carmen McRae's "You're Looking At Me", Count Basie & Oscar Peterson's "Night Rider".
170. SWEET LOVE - Published sheet music. Anita Baker's "Rapture".
171. 34 SKIDOO - Published sheet music. Bill Evans' "Blue In Green", "How My Heart Sings", and "Montreux 11", Billy Childs' "Portrait Of A Player", Eddie Daniels' "This Is New".
172. TAKING A CHANCE ON LOVE - Published sheet music. Ella Fitzgerald's "Sweet And Hot", George Shearing's "Grand Piano Live", Jessica Williams' "The Next Step", Ray Brown's "Bass Face".
173. THAT GIRL - Published sheet music. Stevie Wonder's "Musiquarium I, Vol.2".
174. THAT OLD FEELING - Published sheet music. Art Blakey's "Three Blind Mice". Standard version is from "The Complete Pacific Jazz Recordings Of Chet Baker", Art Tatum's "Complete Pablo Solo Masterpieces", Stan Getz' "Getz And Friends".
175. THERE'S A LULL IN MY LIFE - Published sheet music. Bobbe Norris' "You And The Night And The Music", "Nat 'King' Cole Sings, George Shearing Plays", Stan Getz' "Getz And Friends", Anita O'Day's "Pick Yourself Up".
176. THIS IS NEW - Published sheet music. Dave Catney's "Jade Visions", Ed Bickert's "This Is New", Chick Corea's "Chick Corea, Herbie Hancock, Keith Jarrett, McCoy Tyner", Kenny Drew's "Trio/Quartet/Quintet".
177. TINY CAPERS - "Clifford Brown & Max Roach".
178. TOKYO DREAM - Published sheet music. Alan Holdsworth's "Road Games".
179. TOO HIGH - Published sheet music. Stevie Wonder's "Inner Visions".
180. TOY TUNE - Wayne Shorter's "Etcetera", Dave Kikoski's "Persistent Dreams".
181. THE TRACKS OF MY TEARS - Smokey Robinson & The Miracles on "The Motown Sound - Vol.5".
182. TUZZ'S SHADOW - Composer's lead sheet. Warren Bernhardt's "Reflections".
183. (USED TO BE A) CHA CHA - "Jaco Pastorius", Michel Camilo's "Suntan".
184. WALK OF THE NEGRESS - Composer's lead sheet. "Robert Hurst Presents Robert Hurst".
185. WARM VALLEY - Published sheet music. Duke Ellington's "The Best Of Duke Ellington" and "Money Jungle", Kenny Barron's "The Only One", Jerome Richardson's "Roamin' With Richardson".
186. WEE (aka Allen's Alley) - Dizzy Gillespie, Sonny Stitt and Stan Getz' "For Musicians Only", Dizzy Gillespie and Charlie Parker's "Jazz At Massey Hall", "The Complete Galaxy Recordings Of Art Pepper".
187. WHAT ARE YOU DOING THE REST OF YOUR LIFE? - Published sheet music. Bill Evans' "Blue In Green" and "Live In Paris 1972, Vol.1", "Sarah Vaughn With Michel Legrand", Frank Sinatra's "The Reprise Collection", "The Best Of Joe Pass", Carmen McRae's "The Great American Songbook".
188. WHAT'S GOING ON? - Published sheet music. Marvin Gaye's "What's Going On?"
189. WHAT'S LOVE GOT TO DO WITH IT - Published sheet music. Tina Turner's "Private Dancer".
190. WHEN I LOOK IN YOUR EYES - Published sheet music. Irene Kral's "Where Is Love?", "Helen Merrill & Gordon Beck", Wes Montgomery's "Down Here On The Ground".
191. WHEN LIGHTS ARE LOW - Published sheet music. Miles Davis' "The Complete Prestige Recordings", Art Blakey's "Three Blind Mice", Kitty Margolis' "Evolution", Oscar Peterson's "Exclusively For My Friends", Benny Carter's "BBB & Co.".
192. WHERE ARE YOU - Published sheet music. "The Best Of Dinah Washington", Dexter Gordon's "I Want More", "The Red Garland Quartet".
193. YOU ARE SO BEAUTIFUL - "The Best Of Billy Preston", Joe Cocker's "You Are So Beautiful" (45 rpm), Arthur Prysock's "Today's Love Songs, Tomorrow's Blues", Woddy Herman's "Live At The Concord Jazz Festival", Teramasa Hino's "Unforgettable".
194. YOU MUST BELIEVE IN SPRING - Published sheet music. Bill Evans' "You Must Believe In Spring", Karin Krog's "You Must Believe In Spring", Frank Morgan's "You Must Believe In Spring".
195. YOU STEPPED OUT OF A DREAM - Published sheet music. Nat 'King' Cole's "Lush Life", Shirley Horn's "You Won't Forget Me", "The Oscar Peterson Trio Plays", Stan Getz' "Quartets".
196. YOU'VE CHANGED - Published sheet music. Billie Holiday's "Lady In Satin", Dexter Gordon's "Nights At The Keystone", "Alan Broadbent Live At Maybeck", Elvin Jones' "Going Home".

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