

# THE WORLD'S GREATEST FAKE BOOK

## COMPOSER-APPROVED TRANSCRIPTIONS

including:

- Horn Harmony Parts
- Separate Bass Parts
- Sample Drum Parts
- Rhythm Section Figures
- Chord Voicings
- Lyrics
- Intros and Endings
- Arrangements Exactly As Recorded

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# The World's Greatest Fake Book

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# Music Calligrapher's Foreword

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

## Anecdote:

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

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

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

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

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

## Technical Notes:

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

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

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

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



# General Rules For Using This Book

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

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

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

Arpeggios fall on the beat over which they are placed.

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

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

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

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

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

'Ad libitum' and 'rubato' are used interchangeably.

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

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

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





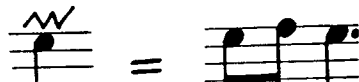
Horn and harmony parts are written in concert key (not transposed.)

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

## Abbreviations

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

## Ornamentation

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



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# Funk Ballad

J=68

# After The Love Has Gone

David Foster  
Jay Graydon  
Bill Champlin

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

**A** mp

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

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

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

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

**C** f

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

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

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

GMI7 F B9 BbMA7 F/A DMI7 GMI7 F B7sus

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

E7MA7 B/D# G#MI7 C#MI7 BMA7 CMI7 FMI7 (8va to end)

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

BbMI7 Eb7sus Eb7 AbMI7 Db7sus Db7 GbMA7 AbMI7 BbMI7

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

CMI7 FMI7 BbMI7 Eb7sus Eb7 AbMI7 Db7sus Db7

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

GbMA7 AbMI7 BbMI7 CbMA7 DbMI7 EbMI7 (Funkier) FMI7 BbMI7

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

EbMI7 Ab7sus Ab7 DbMI7 Gb7sus Gb7 CbMA7 DbMI7 EbMI7

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

vamp & fade

SECOND VERSE

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

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

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

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

sample bass line at [C]

etc.

$\text{♩} = 132$

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

$DbMA7(\#5)$

(Swing)

**B**  $A MA7$   $C MA7$   $B MA7$   $Ab MA7$   $G MA7$   $Bb7$   $Eb MA7$   $F\#7$

$B MA7$   $Ab MA7$   $F MA7$   $D7$   $C\#7(alt)$   $F\#m7$

(Samba)

$D7(alt)$

**C**  $Bb MA7(\#5)$

break ---  $Bb MA7(b5)$   $Ab MA7(b5)$   $Gb MA7(b5)$   $E7(alt)$  (End)

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

to solos - solo on AB (o)

# Aisha

Ballad ♩ = 63

McCoy Tyner

N.C.

Chords:  $A_{MI}^9$  ( $D^7$ ),  $G_{MI}^9$  ( $C^7$ ),  $A_{MI}^9$  ( $D^7$ ),  $F_{MI}^9$  ( $B^b7$ )

Chords:  $G_{MI}^7$   $C^7$   $A_{MI}^7$   $D^7(b9)$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $E^7(\#9)$   $G_{MI}^7$   $C^7$   $B_{MI}^7$   $E^7$

1. (on D.S.)

2.

*fine*

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

Chords:  $E^7(\#11)$ ,  $E^bMA^7$   $G^bMA^7$   $A_{MI}^7$   $B_{MI}^7$   $E^7$

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

Chords:  $M_I^7$   $C^7$   $F_{MI}^7$   $B^b7$   $E^b_{MI}^7$   $A^b7$   $G^b13$

rit.

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



# All Across The City

Medium Ballad  $J=90$

Jim

**A**

$D_{MI}$   $D_{MI}(MA7)$   $D_{MI}7$   $D_{MI}(MA7)$   $C_{MI}(MA7)$   $C_{MI}7$   $F7$   $E7$   
 $A_{MI}$   $A_{MI}(MA7)$   $A_{MI}7$   $A_{MI}(MA7)$   $G_{MI}(MA7)$   $G_{MI}7$   $C7$   
 $F_{MA}7$   $F\sharp_{MI}(b5)$   $B7$   $Bb7(b9)$   $E_{MI}7(b5)$   $A7$   
 $A_{b7}(b9)$   $D7(b5)$   $D_{MI}7(b5)$   $C\sharp_{MI}7(b5)$   $F\sharp7$   $B_{MA}7$   $B7$   $B_{bMI}7$   $A_{MI}7$

**B**

$D_{MI}$   $D_{MI}(MA7)$   $D_{MI}7$   $D_{MI}(MA7)$   $C_{MI}(MA7)$   $C_{MI}7$   $F7$   $E7$   
 $A_{MI}$   $A_{MI}(MA7)$   $A_{MI}7$   $A_{MI}(MA7)$   $G_{MI}(MA7)$   $G_{MI}7$   $C7$   
 $F_{MA}7$   $B7(b9)$   $Bb7$   $A_{MI}$   $D7$   
 $F_{MI}7$   $E_{bMI}7$   $A_{b7}$   $D_{bMA}7$   $C_{MI}7$   $B7(b5)$   
 $B_{MI}7(b5)$   $Bb7(b5)$   $E_{MI}7(b5)$   $A7$

$D_{bMA}7$   $F\sharp_{MI}7(b5)$   $B7$   $Bb7(b9)$   $E_{MI}7(b5)$   $A7$   $A_{b7}(b9)$   $D$   
 $E_{bMI}7$   $A_{b7}$   $D_{MI}7(b5)$   $G7$   $C_{MA}7$   $A_{MI}7$   $\text{fill}$

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

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

# Arcade

John Abercro

$\text{♩} = 118$

(4x's) (Intro/Ending)

(guitar & piano fill)

1-3

4

Pn.

*mp*  
CMI 7(b13)

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

**A**

Gtr.

*mp* (f on D.S.)

Pn.

*mp*  
CMI 7(b13)

Bass

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

1 2  
fine

fine.

Musical staff with notes and dynamics. The notes are mostly quarter and eighth notes. The dynamic marking *mp* is present at the end of the staff.

Musical staff with notes and chords. Chords are labeled *A/F* and *CMI 7(b13)*. The dynamic marking *mp* is present at the end of the staff.

Musical staff with notes and dynamics. The notes are mostly quarter notes. The dynamic marking *mp* is present at the end of the staff.

Guitar Solo)

Musical staff with notes and chords. Chords are labeled *Db MA 7(#5)*. The notes are mostly quarter and eighth notes.

Musical staff with notes and dynamics. The notes are mostly quarter notes. The dynamic marking *mf* is present at the end of the staff.

Guitar solo continues)

Musical staff with notes and dynamics. The notes are mostly quarter and eighth notes. The dynamic marking *mf* is present at the end of the staff.

D.S. al fine

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

played on John Abercrombie's "Arcade"

# Arcade (Bass Part)

Medium

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

$\text{♩} = 118$

$C_{M1}7(b13)$

(4x's)

*mp* (end on cue)

**A**

$C_{M1}7(b13)$

(6x's)

*mp*

**B**

$A_{\text{F}}$

$C_{M1}7(b13)$

*f* *mp*

**C**

$D_{bM}A7(\#5)$

*mf*

**D**

(3x's)

$C_{M1}7(b13)$

*f*

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

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

# The Medley Sun Lingers On

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

## (Night In Tunisia)

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

(elec. pn.) (trp)

(synth. bass) (rhythm figures continue for 3 more bars)

Db9 Cm13/9 Db9 Cm13/9 Db9 Cm13/9

(Swing) (Freely)

$Dm7(\text{add } 11)(\text{no } 5)$   $D7/G$   $Cm7$   $A$   $G7(\#9)$   $Cm7$   $G7(\#9)$   $Cm7$

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

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

$A^b m7$   $D^b 7$   $Cm7$   $Dm7(\text{add } 11)(\text{no } 5)$   $D7/G$   $Fm7$

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

N.C.

(synth. bass)

$D^b 9$   $Cm13/9$   $D^b 9$   $Cm13/9$

It was

$D^b 9$   $Cm13/9$   $D^b 9$   $Cm13/9$   $D^b 9$   $Cm13/9$

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

$Dm7(b5)$   $G7(b5)$   $B^b/C$   $D^b 9$   $Cm13/9$   $D^b 9$   $Cm13/9$

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

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

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

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

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

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

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

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

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

(voice scats)

mel-o-dy re-mains the same.

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

$E 7(\#9)$   $E\flat MA 7$

break

(synth. solo)

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

(Solo continues)

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

(continued on the following page)

*F<sub>Mi</sub>7(b5) B<sup>b</sup>7(#9) E<sup>b</sup>MA7 D<sub>Mi</sub>7(b9) G7 D<sup>b</sup>13 (Half-Time Feel)*

*C<sub>Mi</sub>6/9 D<sup>b</sup>13 C<sub>Mi</sub>6/9*

*G<sub>Mi</sub>7(b5) C7(b9) F<sub>Mi</sub>9 1. C<sup>b</sup>/D<sup>b</sup> B<sup>b</sup><sub>Mi</sub>7(#5) B<sup>b</sup>/E<sup>b</sup>*

*(B<sup>b</sup>/E<sup>b</sup>) D<sub>Mi</sub>7(add 11 no 5) 2. C<sup>b</sup>/D<sup>b</sup> B<sup>b</sup><sub>Mi</sub>7(#5) E7(#9) D<sup>b</sup><sub>Mi</sub>7(#5)*

*(Original Feel)*  
**E** *E<sup>b</sup>9 D<sub>Mi</sub>7 E<sub>Mi</sub>7(b5) A7(b5) D<sub>Mi</sub>7*  
*(voice solo)*

The Duke and the

*E<sup>b</sup>9 D<sub>Mi</sub>7 E<sup>b</sup>9 D<sub>Mi</sub>7 E<sup>b</sup>9 D<sub>Mi</sub>7*

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

*E<sub>Mi</sub>7(b5) A7(b5) D<sub>Mi</sub>7 F/E<sup>b</sup> A/E<sup>b</sup> C/D D<sub>Mi</sub>7 F/E<sup>b</sup>*

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

*(F/E<sup>b</sup>) A/E<sup>b</sup> C/D D<sub>Mi</sub>7 F/E<sup>b</sup> A/C<sup>#</sup>*

*C/D F/G G/C B<sub>Mi</sub>7 E/A G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>/D<sup>b</sup> B<sup>b</sup>/C C/F E7sus*

*(voice solos over background vocals)*

$E^b/A$   $Dm^9$   $G^{13}(\#11)$

$C^{13}(\#11)$   $C^{\#3}sus$   $F^{\#7}(\#9)$   $Fm^7$

break  
(synth. w/alto)

$F$   $A_{mi}^7(b5)$   $D^7(b9)$   $G_{mi}^7$   
( $F$ ) (voice) (drums fill during rests)

$G_{mi}^7$   $C^7(b9)$   $Fm^7$   $E_{mi}^7(b5)$   $A^7(b5)$   
(synth.)

(synth. continues for 3 more bars)  $E^b9$   $D_{mi}^{\#9}$   $E^b9$   $D_{mi}^{\#9}$   
(trp)

$E^b9$   $D_{mi}^{\#9}$   $E_{mi}^7(b5)$   $A^7(b5)$   $C/D$   $E^b9$   $D_{mi}^{\#9}$

A long time a-go — in the for-ties,

$E^b9$   $D_{mi}^{\#9}$   $E^b9$   $D_{mi}^{\#9}$   $E_{mi}^7(b5)$   $A^7(b5)$   $C/D$

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

$E^b9$   $D_{mi}^9$  (Trumpet solos over voice)

In the for - ties

A Night in Tu - ni - sia.

vamp & fade



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

Medium Funk

=96

Db9 Cm13/9

mf (synth.)

Db9 Cm13/9

Dm13(add 11) no 5 Db/G Cm13

A (Freely) (Tacet)

G7(#9) Cm13

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

(Medium Funk)

J=96

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

mf (synth.)

Db9 Cm13/9

Db9 Cm13/9

drum fill

Db9 Cm13/9

mf (synth.)

Db9 Cm13/9

Dm13(b5) G7(b5) Bb/C

(bass)

(unis)

(figure continue)

Db9 Cm13/9

(synth.)

(bass)

Dm13(b5) G7(b5) Bb/C

(unis)

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

Db9 Cm13/9

(synth.)

(bass)

Dm13(b5) G7(b5) Bb/C

(unis)

D7sus Db/G Cm13 F13(#11)

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

D.S. al Coda (synth. solo)

⊕ (Half-Time Feel)

8va

Db13 Cm13/9 Db13 Cm13/9

b e o e

(bass) mp

Gm13(b5) C7(b9) Fm13

1. C<sup>b</sup>/D<sup>b</sup> B<sup>b</sup><sub>Mi</sub>7(#5) B<sup>b</sup>/E<sup>b</sup> D<sub>Mi</sub>7(add 11)<sub>(no 5)</sub> 2. C<sup>b</sup>/D<sup>b</sup> B<sup>b</sup><sub>Mi</sub>7(#5) E7(#9) D<sup>b</sup><sub>Mi</sub>7(#5)

(Original Feel)

**E**

E<sup>b</sup>9 D<sub>Mi</sub>7 E<sub>Mi</sub>7 A7 D<sub>Mi</sub>7

E<sup>b</sup>9 D<sub>Mi</sub>7 E<sub>Mi</sub>7 A7 D<sub>Mi</sub>7 F/

(F/E<sup>b</sup>) A/E<sup>b</sup> C/D D<sub>Mi</sub>7 F/E<sup>b</sup> A/E<sup>b</sup> C/D D<sub>Mi</sub>7 F/

(F/E<sup>b</sup>) A/C# C/D F/G G/C B<sub>Mi</sub>7 E/A G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>/D<sup>b</sup> B<sup>b</sup>/C C/F

(E7sus) E<sup>b</sup>/A D<sub>Mi</sub>9 G<sup>13</sup>(#11)

C<sup>13</sup>(#11) C<sup>13</sup>sus G<sup>b</sup>7(#9) F<sub>Mi</sub>A7

**F**

A<sub>Mi</sub>7(b5) D7(b9) G<sub>Mi</sub>7 G<sub>Mi</sub>7 C7(b9)

F<sub>Mi</sub>A7 E<sub>Mi</sub>7(b5) A7(b5) (synth.) E<sup>b</sup>9 D<sub>Mi</sub>6/9

E<sup>b</sup>9 D<sub>Mi</sub>6/9 E<sub>Mi</sub>7(b5) A7(b5) C/D

**G**

E<sup>b</sup>9 D<sub>Mi</sub>9

vamp & fade

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

sounds one octave lower than written

Medium-Slow

# The Beatles

John Scott

Jazz Waltz

(sax & gtr)

$\text{♩} = 116$

Chords:  $C_{MA}7(\#5)$  (bass)

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

Chords:  $E\flat_{MA}7(\#5)$ ,  $D/E$ ,  $F\#_{MI}/E$

Chords:  $A_{MI}6/E$ ,  $E(\text{add } 9)_{no\ 3}$ ,  $F\#_{MI}7(\text{add } 11)$ ,  $C_{MA}7(\#11)$

Chords:  $B\flat_{MA}7(\#11)$ ,  $F\#_{MI}7(\text{add } 11)$ ,  $C_{MA}7(\#11)$

Handwritten musical notation for guitar and bass. The top staff shows a melodic line with a 4-measure phrase. The bottom staff shows chords: A major 7th with a sharp 5th, F# minor 7th, and C major 7th with a sharp 11th. A 'gtr. w/ bs.' label is present.

Handwritten musical notation for saxophone solo and bass. The top staff is labeled "Sax Solo" and shows a melodic line. The bottom staff shows chords: G major 7th with a flat 9th, G# minor 7th, A major, and B7 with a flat 9th and suspended. A "fine" label is present.

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



Paul Chambers, Miles Davis, Cannonball Adderley

# Bebop

t Bop  $\text{♩} = 320$

Dizzy Gillespie

N.C.

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

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

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

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

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

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

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

$(C7(b5))$

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

# Bebop Lives (Boplicity)

Music by Miles D  
Lyrics by Ray Pas  
and Holli F

Arrangement by Bill

Medium Swing

**A**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

we know that be - bop lives.

**C** (SOLOS)

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

**D**

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

$A^b_{MA}^7$   $B^b7_{sus}$

After solos - D.C. al Coda

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



Medium-Up Bounce

Big P

Jimmy Heath

♩ = 188

(3x's)

1st x: bass only

2nd x: add piano & drums

3rd x: add melody

**A**

(trp) p

*Dm<sup>6</sup> F<sup>7</sup> E<sup>7</sup> E<sup>b</sup>7 Dm<sup>6</sup> D<sup>7</sup>(b9)*

*Gm<sup>7</sup> B<sup>b</sup>7 A<sup>7</sup> E<sup>b</sup>7 Dm<sup>6</sup> Bm<sup>7</sup>(b5)*

*B<sup>b</sup>7(#11) A<sup>7</sup>(#9) Dm<sup>6</sup> A<sup>7</sup>(#9) mf*

**B**

*Dm<sup>6</sup> F<sup>7</sup> E<sup>7</sup> E<sup>b</sup>7 Dm<sup>6</sup> D<sup>7</sup>*

*Gm<sup>7</sup> B<sup>b</sup>7 A<sup>7</sup> E<sup>b</sup>7 Dm<sup>6</sup> Bm<sup>7</sup>(b5)*

*B<sup>b</sup>7(#11) A<sup>7</sup>(#9) Dm<sup>6</sup> A<sup>7</sup>(alt) f*

**(SOLOS)**

*Dm<sup>6</sup> (Em<sup>7</sup>(b5) A<sup>7</sup>) Dm<sup>6</sup> D<sup>7</sup>*

*Gm<sup>7</sup> (A<sup>7</sup>) Dm<sup>6</sup>*

*B<sup>b</sup>7(#11) A<sup>7</sup>(#9) Dm<sup>6</sup> (Em<sup>7</sup>(b5) A<sup>7</sup>)*

(indef)

(On Cue)

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

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

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

*mf*

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

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

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

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

(D<sub>MI</sub><sup>6</sup>(MA<sup>7</sup>)) G<sup>7</sup>(#11)

As played on Jimmy Heath's "Really Big"

# Birdland

Josef Zawinul

Straight 1/2 s J=160

N.C. w/bass

1.2. 3.

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

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

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

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

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

Chords: G7 C/E G7/B

bass fill --- G7 2 3

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

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

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

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

1.2. 3.

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

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

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

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

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

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

Vamp & Fade

As played on Weather Report's "Heavy Weather"

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

# Birdland (Bass)

The musical score is written in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked as 'Straight 1/8s' with a metronome marking of 160. The score is divided into two main sections, A and B.

**Section A:** This section begins with a 'N.C.' (No Chords) instruction. The first staff contains a melodic line with triplet markings (1,2,3 and 3). The second staff is the bass line, featuring a variety of chords including G7, GMI, F/C, F/Bb, DMI7, F/C, CMI7, and F/B. The third staff continues the bass line with chords like F/B, G6, GMI/C, F/Eb, G, GMI/C, and F/C. A 'G pedal' is indicated below the third staff, showing a sustained G note in the bass.

**Section B:** This section starts with a 'B' box. The first staff has a melodic line with G7 and G7sus chords and triplet markings. The second and third staves show the bass line with chords G7/B, G7/D, G7sus/C, and G7. The fourth staff continues with G7, C/E, G7/D, and G7. The fifth staff has G7, C/E, and G7/B. The section concludes with a 'bass fill' indicated by a dashed line, followed by a melodic line in the final staff.

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

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

Medium Swing

# The Blessing

Omette Coleman

♩ = 148

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

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

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

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

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

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

*fine*

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

Ballad  
♩ = 62

# Blues For Sarka

George Mraz

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. It contains a melodic line with a repeat sign at the beginning. The lower staff is in bass clef and contains a series of chords indicated by slanted lines. The chords are: Bb MA7, Gb 07, Bb7/F, Eb MA7, Eb MA7/D, C MI7, B MA7, and Bb MA7.

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

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

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

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



Freely (Intro)

# Blue Dove

Mexican Folk Song  
arr. by Jim Hall  
& Red Mitchell

Ama<sup>7</sup> B<sup>b07</sup> B<sub>mi</sub><sup>7</sup> E<sup>7</sup> Ama<sup>7</sup>

Ama<sup>7</sup> B<sup>b07</sup> B<sub>mi</sub><sup>7</sup> E<sup>7</sup> Ama<sup>7</sup> A<sup>7</sup>

D C<sub>mi</sub><sup>7</sup> B<sub>mi</sub><sup>7</sup> E<sup>7</sup>

Ama<sup>7</sup> A<sup>7</sup> D G<sup>#7</sup> C<sub>mi</sub><sup>7</sup> F<sup>#7</sup> B<sub>mi</sub><sup>7</sup> E<sup>7</sup>

**A** (Slow Latin) ♩ = 87  
F<sub>MA</sub><sup>7</sup> F<sup>#07</sup> G<sub>mi</sub><sup>7</sup> C<sup>7</sup>(b9) F<sub>MA</sub><sup>7</sup>

F<sub>MA</sub><sup>7</sup> F<sup>#07</sup> G<sub>mi</sub><sup>7</sup> C<sup>7</sup>(b9) F<sub>MA</sub><sup>7</sup> F<sup>7</sup>

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

B<sup>b</sup> E<sup>7</sup>(#9) A<sub>mi</sub><sup>7</sup> D<sup>7</sup>(#9) G<sub>mi</sub><sup>7</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup>

**B** (SOLOS)  
F<sub>MA</sub><sup>7</sup> G<sub>mi</sub><sup>7</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup>

F<sub>MA</sub><sup>7</sup> G<sub>mi</sub><sup>7</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup> F<sup>7</sup>

As played on "Jim Hall And Red Mitchell"

B $\flat$  A $\text{mi}^7$  G $\text{mi}^7$  C $^7$  F $\text{Ma}^7$  F $^7$

B $\flat$  E $^7$  A $\text{mi}^7$  D $^7$  G $\text{mi}^7$  C $^7$  F $\text{Ma}^7$

(Last Chorus of each solo) F $\text{mi}$  C $^7(\text{b}9)$  F $\text{mi}$  indef.

F $\text{mi}$  C $^7(\text{b}9)$  F $\text{mi}$

B $\flat\text{mi}$  F $\text{mi}$  C $^7(\text{b}9)$  F $\text{mi}$

B $\flat\text{mi}$  F $\text{mi}$  C $^7(\text{b}9)$  F $\text{Ma}^7$  (Next solo begins at **B**)

After solos - D.S. al Cod

$\phi$  G $\text{mi}^7$  C $^7$  A $\text{Ma}^7$  B $\flat^{\circ 7}$  B $\text{mi}^7$  E $^7$

A $\text{Ma}^7$  B $\flat^{\circ 7}$  B $\text{mi}^7$  E $^7$  A $\text{Ma}^7$  A $^7$

D C $\sharp\text{mi}^7$  B $\text{mi}^7$  E $^7$  A $\text{Ma}^7$  A $^7$

D G $\sharp^7$  C $\sharp\text{mi}^7$  F $\sharp^7$  B $\text{mi}^7$  E $^7$  A

rit.

Medium

# Brazilian Love Affair

Samba/Funk (Intro)

N.C.

George Du

$\text{♩} = 126$

(perc.) (gtr. w/bass)

(4x's)

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

**A**

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

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

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

gath-er To meet the sun-shine. With

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

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

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

pen hearts and o - pen minds. I found a

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

free!

(gtr.)  $D_{mi}^9$   $G_{mi}^9/D$

**B**

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

hi - a And in Ri - o, In Sao

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

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

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

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

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

# Brazilian Love Affair (Bass Part)

Medium Funk/Samba

$\text{♩} = 126$

N.C.

4

(perc.)

$D_{MI}^9$

$G_{MI}^9/D$

(3x's)

1,2

3

A

$B^b_{MA}7$

etc.

$D_{MI}^9$

$B^b_{MA}7$

$G_{MI}^9$

$E^b_{MA}7$

$D7(\#9)$   $G_{MI}^9$

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

$D_{MI}^9$

$G_{MI}^9/D$

$D_{MI}^9$

$G_{MI}^9/D$

B

$B^b_{MA}7$

etc.

$D_{MI}^9$

$B^b_{MA}7$

$G_{MI}^9$

$E^b_{MA}7$

$D7(\#9)$   $G_{MI}^9$

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

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

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

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

A musical staff with a treble clef. It contains two lines of music. The first line has four measures with chords  $A^6$ ,  $A^{13}_{sus}$ ,  $A^6$ , and  $A^{13}_{sus}$ . The notes are eighth notes. The second line has four measures with the same chords and notes. The final note of the second line is marked '8va' with a dashed line. Below the staff are three measures of a bass line with chords  $A^{13}$ ,  $C^{13}$ , and three measures of a double bar line with '(2)' above each.

(Tacet)

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

Vamp till cue Vamp till cue

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

(Piano Solo) Vamp & Fade

A musical staff with a treble clef. It contains four measures of music. The first measure has an  $A^{13}$  chord. The second measure has a  $C^{13}$  chord. The third measure has a  $D^{13}$  chord. The fourth measure has an  $F^{13}$  chord. Below the staff are two measures of a bass line with chords  $D^{13}_{sus}$  and  $F^{13}_{sus}$ . Performance instructions are written below the staff: '(Tacet)' above the first measure, 'Vamp till cue' below the second and third measures, and '(Piano Solo) Vamp & Fade' below the last two measures. A bracket labeled '(Funkier)' spans the last two measures.

# Intro & Ending

# A Brite Piece

Dave Lieb

Horns

Slow

Bs. + Pn.

Brite Swing

$\text{♩} = 232$

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

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

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

**A** Horns

Rhythm

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

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

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

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

(pn. & bs.)

**B**

trns

trn.

Cma7(#11)

The musical score is written for bass 8va. It consists of four systems of staves. The first system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a harmonic accompaniment. The second and third systems are grand staves with harmonic accompaniment. The fourth system includes a treble clef staff with a melodic line and a grand staff with harmonic accompaniment. Chords are indicated by (2) above or below notes. The key signature has two flats (Bb, Eb). The time signature is 4/4. The piece is titled 'Merry-Go-Round' and is attributed to Elvin Jones.

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

bass 8va  
Solos-AAB Ending-play intro 1



Medium Funk

# Bullet Train

Lee Kien  
Ernie Watt

♩ = 138 (drums fill)

(2)

Pn.  
(bass tacet)

8vb

8vb

**A**  
drums n time)

(bass, w/pn. 8vb)

piano 8vb

**B**

bass

$GMA^7$   $F^\#mi^7$   $E mi^7$   $F^\#/B$   $A bMA^7$   $A b/D b$   $B bMA^7$

(sample bass line)

$D b/E b$   $B b13(b9)/E b$   $D b/E b$   $E b13(b9)$   $D b/A b$   $A bMA^7$

$(A bMA^7)$  (pn)  $C^\#mi^9$   $F^\#mi^{11}$   $B mi^{11}$

$C^\#mi^9$   $F^\#mi^{11}$   $B mi^{11}$   $E mi^9$   $A mi^{11}$   $D mi^{11}$  (pn.)

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

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

$A bMA^7/B b$   $E mi^9$   $A^9sus$

(continued on the following page)

(FUNKY) (ELECT) 4/4 (4x5)

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

(bass)

(Solos/Original Funk Feel)

Dmi7 BbMA7 Gmi7 Bb/C C#o7 Dmi7 G7

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

to **D** for more choruses; last soloist continues to **E**

Dmi7 BbMA7 Gmi7 Bb/C C#o7 Dmi7 G7

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

(drums fill)

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

s et) piano 8vb

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

dd) ss) piano 8vb

GMA7/A A13 Ami7 A13

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

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

(sample bass line)

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

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

(Tenor Solo)

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

vamp & fade

Tenor and guitar sound one octave lower than written

As played on Lee Ritenour's "Friendship"

Medium  
straight 1/8s

# Burgundy And The Virgin Snow

Jim McNeely

**A**  $\text{♩} = 186$

**B**

**Solos** (use B<sup>b</sup> harmonic minor scale)

**C**

has been changed since the 1st printing.

A phrygian Indef.

**D** (On Cue)

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

E/D   D/C#   E/B   D/A

E/G#   D/F#   E   D

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

F/Gb   Gb/F   (2)

F/Eb   Gb/Db   F/C   1   2 Gb/Bb

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

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

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

**A**  $\text{♩} = 186$

$F/B^b$   $B^b_{MI}7$   $C^7/B^b$

$A^b7_{sus}$   $E/G^\#$   $D/F^\#$   $B^b/D$   $B^b/E^b$

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

$F^\#7/E$   $C/F$   $D/E$   $B^b/E$

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

**B**

$A^b(\text{add } 9)$   $C_{MI}7$   $B^b(\text{add } 9)$   $G^b_{MA}7$   $F^7_{sus}$   $A^b/D$   $G_{MI}^{11}$

$E_{MA}7$   $D^b_{MA}7(\#11)$   $B_{MA}7(\#11)$   $F^\#_{MA}7$   $E_{MA}7$   $D_{MA}7$   $E^b7_{sus}$

$B_{MA}7(\#11)$   $B^b/A^b$   $C/F$   $A^b/D$   $E^b_{MA}7$   $A^b_{MA}7$   $G^7_{sus}$   $F/G^b$

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

$F/G^b$   $G^b/F$   $F/G^b$   $G^b/F$

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

\*This has been changed from the first edition.

A phrygian



(On Cue)



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

E/D    D/C#    E/B    D/A

E/G#    D/F#    E    D

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

F/Gb    Gb/F    F/Gb    Gb/F

F/Eb    Gb/Db    F/C    1    2 Gb/Bb

D.S. (2nd ending) al next  
After last solo - D.C. al

F/Gb



Funk Ballad

# Cannonball

Josef Zawinul

$\text{♩} = 66$

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

- Drum:** Starts with a 2-measure fill. The notation includes a 3/2 time signature and a 5/4 time signature.
- Synth:** Labeled "(synth.)", it plays a melodic line with triplets and slurs.
- Bass:** Labeled "(bass solo)", it features a melodic line with triplets and slurs.
- Saxophone:** Labeled "Sax", it plays a melodic line with slurs and triplets.
- Chords:** The score is heavily annotated with chords, including  $E\flat MA7$ ,  $A\flat/E\flat$ ,  $D MA13(\sharp 11)$ ,  $D\flat MA13(\sharp 11)$ ,  $C MI7$ ,  $F MI7$ ,  $G MI7$ ,  $A\flat MI7$ ,  $B\flat MI7$ ,  $A9(b5)$ ,  $E\flat MI7$ ,  $E\flat MI7/B\flat$ ,  $A\flat 7$ ,  $F MI7$ ,  $E\flat MI7/B\flat$ , and  $B\flat 7_{sus}(b9)$ .
- Section A:** A section marked with a square box containing the letter 'A' and a repeat sign.
- First Ending:** Labeled "1.", it features a melodic line with a triplet.

2. N.C.

(bass)

(Synth.)

(Synth. Solo)

(Sax Solo)

(Sax Solo)

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

D.S. al Coda



drum fill

$E_bMA7$   $A_b/E_b$   $E_bMA7$

(bass solo)

$Fm7$   $E_bMA7$

(Latin)

$Dm9$   $E_bMA7$

vamp & fade

As played on Weather Report's "Black Market"

Funk Ballad

Cannonball (Bass)

$\text{♩} = 66$

The musical score is written on 11 staves. The first four staves feature a rhythmic bass line with chords  $E\flat MA7$  and  $A\flat/E\flat$ . The fifth staff continues this pattern. The sixth staff introduces a 3/2 time signature and chords  $D MA^{13}(\sharp 11)$ ,  $D\flat MA^{13}(\sharp 11)$ , and  $C MI7$ . The seventh staff includes a drum fill and chords  $F MI7$  and  $F MI7/6$ . The eighth staff features  $C MI7$  and  $B\flat 7 sus (M)$ . The ninth staff, marked with a box 'A', contains chords  $E\flat$ ,  $E\flat/D\flat$ ,  $C MI7$ ,  $A\flat MI7$ ,  $B\flat MI7$ , and  $A9(\flat 9)$ . The tenth staff continues with  $E\flat$ ,  $E\flat/D\flat$ ,  $C MI7$ ,  $E\flat MI7/B\flat$ , and  $A\flat 7$ . The eleventh staff includes  $E\flat$ ,  $A\flat/C$ ,  $F MI7$ , and  $E\flat MI7/B\flat$ . The final staff begins with a first ending bracket and the chord  $E\flat MI7/B\flat$ .

2. N.C.

**B** Eb7

(sample line)

D.S. al Coda

drum fill

(Latin) Dmi9

(sample line)

Vamp & Fade

Medium-Up  
Swing  $\text{♩} = 227$

# Capuccino

Chick Corea

(Piano Solo)

$E_{MI}7(b9)$   $E_{bMI}7$   $D_{MI}7$

$D_{bMI}7$   $C_{MI}7$   $F\sharp_{MI}7$   $B7$

$A_{bMI}/B_b$  7  $\text{break}$  3  
*suspended time feel*

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

$G7$  3  $C_{MI}7(b9)$   $F7$

$A_{bMI}/B_b$  (Piano Solo) 7  $\text{break}$  3  
*suspended time feel*

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

$B_{bMI}/A$  (Piano Solo)  $B_{bMI}/A$  6  $[F/D_b \ G_b/D \ A_b/E]$

**C**  $b_{bE}D7$   $B_{MI}$   
*suspended time feel*

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

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

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

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

V.S.

(continued on the following page)

**E**

Pn

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

(with bass)

**F** (SOLOS)

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

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

suspended time feel

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

$G^7$  3  $C_{MI}^7(b5)$   $F^7$

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

suspended time feel

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

$B\flat_{MI}/A$  (Piano Solo)  $B\flat_{MI}/A$  6  $F/\flat$   $G/\flat$   $A\flat/E$

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

*G*<sub>mi</sub>7 (pn) *E*<sub>mi</sub>7  
 (add sop) (unis)

*E*<sub>b</sub>*mi7 *D*7*

*B*/*G* *C*7

*E*<sub>mi</sub>9(*M*A7)/*A* *C**mi7*

(sop. tacet)

*A*<sub>b</sub>*mi*/*B*<sub>b</sub>  
 (with bass)

*D*7 *E*<sub>b</sub>*mi7*

*E*<sub>b</sub>*mi7 *F**mi* *E*<sub>b</sub>*mi7 (3x's)**

(bass in 2)

*F**mi* (sop. tacet)

(with drums/bass tacet) (add bass)

As played on Chick Corea's "Friends"



Medium Samba

# Caravanessa

Joe Chamberlain

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

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

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

(7x)

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

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

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

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

**B**

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

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

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

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

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

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

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

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

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

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

D.S. al Coda

As played on Ray Mantilla's "Mantilla"

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

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

$BMA7$   $AMA7$

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

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

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

$E_{mi} 7/B$

$B(\flat 9)$

$E_{mi} 7$

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

iding)  $C 7(\sharp 9)$

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

Up Swing (Folk-Like)

# Carole's Garden

Denny Zeit

♩ = 284 **A**

Piano

D C D (bass)

D C D (bass)

G F G (bass)

D C D (bass)

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

1. 2.

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

*fine*

(block chords)

Bb9

(Bb9)

Bbmi7(b9)

A13 A13sus A7

As played on Denny Zeitlin's "Carnival"

alternate changes on last 8 of A during solos

D.C. al fine  
Solos AABA

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

This has been changed since the 1st printing.

Medium-Up Samba

Cassiac

John Stone

$\text{♩} = 144$

(4x's)

Intro)

Musical notation for the Intro section, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with eighth and quarter notes. Chords are indicated as  $D^{\flat}/D$  and  $A^{\flat} \text{ sus}/G$ .

A

Musical notation for the first system of the main section, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with eighth and quarter notes. Chords are indicated as  $D^{\flat}/D$  and  $A^{\flat} \text{ sus}/G$ .

Musical notation for the second system of the main section, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with eighth and quarter notes. Chords are indicated as  $D^{\flat}/D$ ,  $E^{\flat}/D^{\flat}$ , and  $C \text{ mi}^7$ .

Musical notation for the third system of the main section, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with eighth and quarter notes. Chords are indicated as  $G^{\flat} \text{ mi}^7 (\#11)$ ,  $C \text{ mi}^7$ ,  $D^{\flat} \text{ mi}^7$ ,  $B^{\flat}/A$ ,  $G/E^{\flat}$ , and  $A^{\flat}/D$ .

Musical notation for the fourth system of the main section, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with eighth and quarter notes. Chords are indicated as  $D^{\flat}/C$ ,  $B^{\flat}/G^{\flat}$ ,  $B/F$ ,  $A^{\flat}/E$ , and  $A^{\flat} 13 \text{ sus}$ .

fine

to solos on D.S.

**B**

(Cmi7 Bma7 Bbma7) Ama7(#11) drum fill (Ami7 Abma7 Gma7) Gbma7(#11)

Gbma7(#11) 1. 2. A/Bb Bb/B B/C C/Db Db/D D.S. al fine

**C**

Db/D (SOLOS)

Ab7sus/G

indef.

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

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

Medium - Up Latin

# Central Park

d = 138

1st & 2nd x's: synthesizer only

Chick Corea

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

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

4. break N.C. (tutti) D/F# 6

6 (strings) A/G 6 (add piano)

(brass) (pn) (synth)

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

EMI7 F#MI7 EMI7 F#MI7

GMI7 Ami7 GMI7 Ami7

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

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

EMA7 F#MI7 EMA7 F#MI7

*\*Am7* *Cm7* *F#m7* *B7(#5)*

*Em7* *F#m7* *Em7* *F#m7* *Em7* *F#m7*

(synth. solo)

N.C. *C7* *B7(#5)*

(play all 3x's) (strings)

*Em7* *D* (Bass Solo begins 3rd x) *C* *B*

*Am7* *D13* *G* *Gm7* *C13* *F* *Am7* *B*

*Em7* (On Cue) *F#m7* *Em7* *F#m7* (indef)

(3x's) (synth) *Em7* (Double-Time Feel) *F#m7* *Em7* *F#m7*

(voices on 'la')

fill *Em7* *F#m7* *Em7* *F#m7* *Em7* *F#m7*

*Em7* *F#m7* fill *Em7* *F#m7* *Em7* *F#m7*

*Em7* *F#m7* *Em7* *F#m7* *Em7* *F#m7*

fill *Em7* *F#m7* *Em7* *F#m7* *Em7* *F#m7*

*Em7* *F#m7* fill *Em7* *F#m7* *Em7* *F#m7*

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

Different soloist takes fills on each repeat



H

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

(brass)

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

(synth fill)

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

Esus (synth fill)

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

I

(March-Like)  
A pedal

(strings)

(trps)

(trbs)

G bass

F bass

F bass

(strings)

F bass

(trps)

F bass

(strings)

N.C.

ff (unis)

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

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

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

As played on Chick Corea's "Secret Agent"



Chick Corea

**A** Tacet

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

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

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

**A**

Musical staff with notes and rests

**3x's**

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

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

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

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

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

**D**

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

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

**E**

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

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

Ami D7 G Gmi C7 F Ami B (indef.)  
 F E<sub>mi</sub> F#<sub>mi</sub> E<sub>mi</sub> F#<sub>mi</sub>  
 G (3x's) E<sub>mi</sub><sup>7</sup> (Double-Time Feel) F#<sub>mi</sub><sup>7</sup> (2) (2) (2)  
 (voices)  
 (2) (2) (2) (2) (16)  
 E<sub>ma</sub><sup>7</sup> F#<sub>mi</sub><sup>7</sup> (2) (2) (2)  
 (2) (2) (2) (2) (16)  
 H E<sub>mi</sub><sup>7</sup> F#<sub>mi</sub><sup>7</sup> (2) (2) (2)  
 (brass)  
 E<sub>ma</sub><sup>7</sup> F#<sub>mi</sub><sup>7</sup> (2) E<sub>sus</sub>  
 (E<sub>sus</sub>) Ami<sup>7</sup> C<sub>mi</sub><sup>7</sup> F#<sub>mi</sub><sup>7</sup> B<sup>7</sup> A  
 I A pedal (8)  
 F pedal  
 N.C.  
 ff

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

Medium Swing

# Champtonch

Lennie Lash

♩=156

Piano (top note of voicing)

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

Bass

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

**A**

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

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

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

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

$E_{mi}^7$   $G/D$   $F\#_{mi}^7/C\#$   $E_{mi}^7$   $B_{mi}^7$   $A_{MA}^7$   $G_{MA}^7$   $F_{MA}^7$

(top note of voicing)

$E_{mi}^7$   $G/D$   $C\#_{mi}^7(b5)$   $E_{mi}^7$   $B_{mi}^7$   $A_{MA}^7$   $G_{MA}^7$   $F_{MA}^7$

$E^b$   $D\#_{MA}^7$   $B_{MA}^7$   $A\#_{MA}^7(\#11)$   $A^b_{MA}^{13}(\#11)$

rit

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

As played on George Muribus' "Trio 77"

# Children Of The Night

Medium-Up Swing  
♩ = 236

Wayne Shorter

Piano

Bass

**A** DMI7 CMI7  
(rhythm figure continues)

EMA7 EbMI7 Ab7 DbMA7 CMI7 F7  
(bass walks)

BbMA7 AbMA7 GMI7 C7 FMI7 Bb7

EbMA7 DMI7 G7 CMA7 (last x)

**B** EbMI6 F#MI6 EbMI7 CMI7(b9) F7(#9) fine

Solo - - - - -

BbMI7 Ab7 F#MI7 B7 EMA7 DMI7 G7

As played on Art Blakey's "Mosaic"

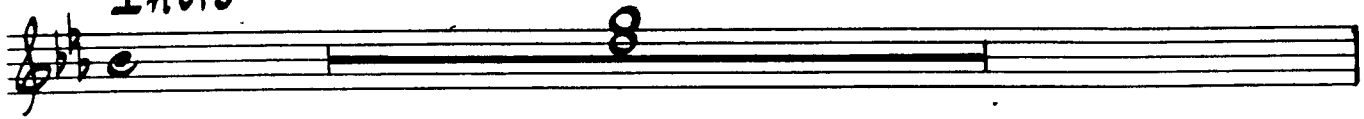
D.S. al fin  
Solos on form (ABA)

# Children Of The Night (Harmony Parts)

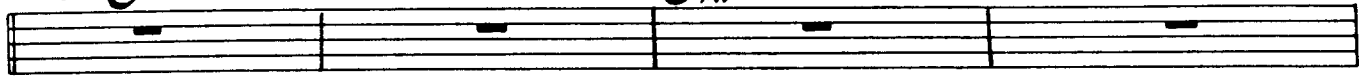
Medium-Up Swing

$\text{♩} = 236$

Intro

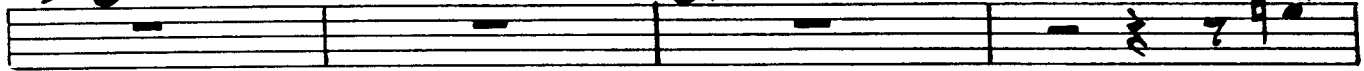


A  $\text{DMI}^7/\text{C}$



(Sax)

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



$\text{CMI}^7$

$\text{CMI}^7$

(trp.)

(trb.)

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

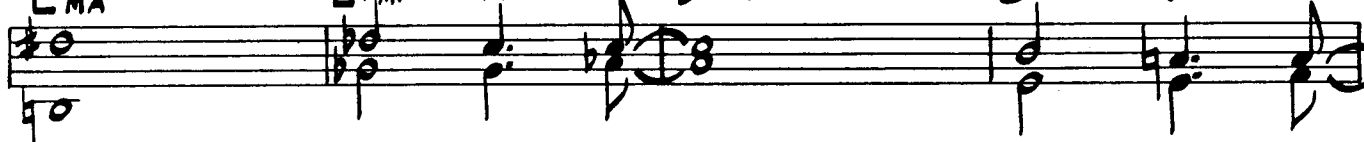
$\text{E}^{\flat}\text{MI}^7$

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

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

$\text{CMI}^7$

$\text{F}7$



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

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

$\text{GMI}^7$

$\text{C}7$

$\text{FMI}^7$

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

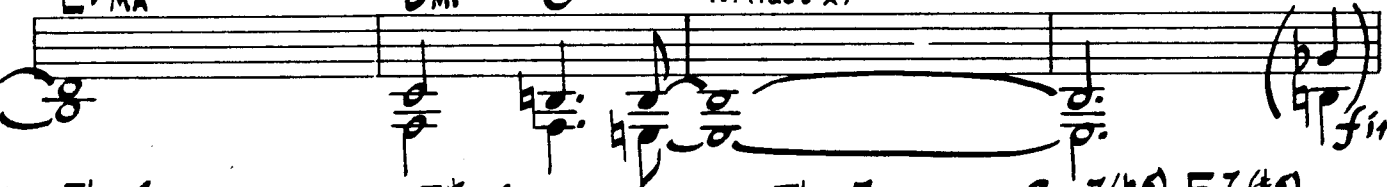


$\text{E}^{\flat}\text{MA}^7$

$\text{DMI}^7$

$\text{G}7$

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



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

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

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

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

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



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

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

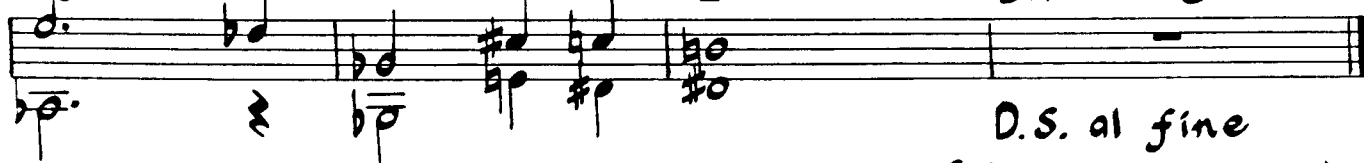
$\text{F}^{\sharp}\text{MI}^7$

$\text{B}7$

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

$\text{DMI}^7$

$\text{G}7$



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



Fast Swing  
♩ = 284

# City By The Bay

Vince Wallace

## Intro

stop  
time

Handwritten musical notation for the Intro section. It consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a common time signature. The melody is written in eighth notes. Chords are indicated above the staff:  $F_{M7}$  (first measure),  $G_{b7(b5)}$  (second measure), and  $F_{M7}$  (third measure). A fermata is placed over the first two measures. The second staff continues the melody with chords  $G^6$  (first measure),  $F\#_{M7}$  (second measure), and  $B^7$  (third measure). A fermata is placed over the first two measures of the second staff.

## A

stop  
time

Handwritten musical notation for the main section, starting with a first ending bracket labeled 'A'. The section consists of multiple staves of music. The first staff has a treble clef and a common time signature. The melody is written in eighth notes. Chords are indicated above the staff:  $E_{M7}$  (first measure),  $A^7$  (second measure), and  $D_{M7}$  (third measure). A fermata is placed over the first two measures. The second staff continues the melody with chords  $D_{M7}$  (first measure),  $C\#^7$  (second measure),  $F\#_{M7}$  (third measure),  $A^7$  (fourth measure), and  $D_{M7}$  (fifth measure). A fermata is placed over the last two measures, with a first ending bracket labeled '1.' above it. The third staff continues the melody with chords  $C_{M7}$  (first measure),  $F^7$  (second measure),  $D_{M7}$  (third measure), and  $G^7$  (fourth measure). The fourth staff continues the melody with chords  $E_{M7(b5)}$  (first measure),  $A^7(b9)$  (second measure),  $D_{M7}$  (third measure),  $G^7$  (fourth measure),  $E_{bM7}$  (fifth measure), and  $A_{b7}$  (sixth measure). The fifth staff continues the melody with chords  $D_{M7}$  (first measure),  $C_{M7}$  (second measure),  $F^7$  (third measure),  $D_{M7}$  (fourth measure), and  $G^7(\#9)$  (fifth measure). The sixth staff continues the melody with chords  $C_{M7}$  (first measure),  $F^7$  (second measure),  $D_{M7}$  (third measure), and  $G^7$  (fourth measure). The seventh staff continues the melody with chords  $C_{M7}$  (first measure),  $F^7$  (second measure),  $F_{M7}$  (third measure), and  $F_{M7}$  (fourth measure). A fermata is placed over the last two measures. The eighth staff continues the melody with chords  $G_{b7(b5)}$  (first measure),  $G^6$  (second measure), and  $G^6$  (third measure). A fermata is placed over the last two measures.

As played on "Vince Wallace Plays Vince Wallace"

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

3] (SOLOS)

Musical staff with chords  $E_{mi}7$ ,  $A7$ , and  $D_{ma}7$ .

Musical staff with chords  $D_{mi}7$ ,  $C\#7$ ,  $F\#_{ma}7$ ,  $A7$ , and  $D_{ma}7$ .

1.

Musical staff with chords  $C_{mi}7$ ,  $F7$ ,  $D_{mi}7$ , and  $G7$ .

Musical staff with chords  $E_{mi}7(b5)$ ,  $A7(b9)$ ,  $D_{mi}7$ ,  $G7$ ,  $E_{bmi}7$ , and  $A_{b7}$ .

2.

Musical staff with chords  $C_{mi}7$ ,  $F7$ ,  $D_{mi}7$ , and  $G7$ .

Musical staff with chords  $C_{mi}7$ ,  $F7$ , and  $B_{bma}7$ .

After solos - D.S. al Coda

Musical staff with notes and chords  $G6$ ,  $D_{ma}7(b5)$ ,  $G_{ma}7(b5)$ ,  $C_{ma}7(b5)$ , and  $F_{ma}7(b5)$ .  
rit.

alternate bars 5-8 used on out head

Musical staff with notes and chords  $D_{mi}7$ ,  $C\#7$ ,  $F\#_{ma}7$ ,  $A7$ ,  $D_{ma}7$ , and a break. (dr)

Sounds one octave lower than written.

1st Swing

=284

(Intro)

# City By The Bay (Harmony Part)

$F_{M7}$   $G_b7(b5)$

(trb)

$G^6$   $F\#M7$   $B7$

**A**  $E_{M7}$   $A7$   $D_{M7}$

S.

$D_{M7}$   $C\#7$   $F\#M7$   $A7$   $D_{M7}$  1.

$C_{M7}$   $F7$   $D_{M7}$   $G7$

$E_{M7}(b5)$   $A7(b5)$   $D_{M7}$   $G7$   $E_{M7}$   $A_b7$  2.  $D_{M7}$

$C_{M7}$   $F7$   $D_{M7}$   $G7(\#5)$

$C_{M7}$   $F7$   $D_{M7}$   $G7$

$C_{M7}$   $F7$   $F_{M7}$

$G_b7(b5)$   $G^6$   $\emptyset$

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

**B** (SOLOS)

E<sub>Mi</sub>7 A7 D<sub>MA</sub>7

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

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

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

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

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

After solos - D.S. al Coda

⊕

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

rit.

alternate bars 5-8 used on out head

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

Sounds one octave lower than written.

♩ = 318

# Cloudburst

Lyrics by Jon Hendricks

Music by Lerov Kirkland & Jimmy H

(Intro) N.C.

**A**

(piano only)

(drums)

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

Ami7 Dmi7 Gmi7 C7 Ami7 Dmi7 Gmi7 C7

cause my love had turned me down;

F6 Gmi7 Ami7 Bbmi6

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

Ami7 Dmi7 Gmi7 C7 F6

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

**B**

F7 Bb6

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

G7 C7

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

**C**

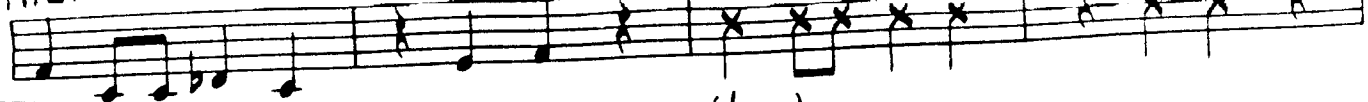
F6 Gmi7 Ami7 Bbmi6

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

Ami7 Dmi7 Gmi7 C7 F6 break C7 F6

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

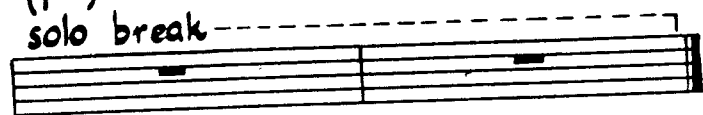
As played on "The Best Of Lambert, Hendricks & Ross"



(piano only)

(drums)

(F6)  
solo break



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



that's when the old gray

cloud burst.

(drums)

N.C.

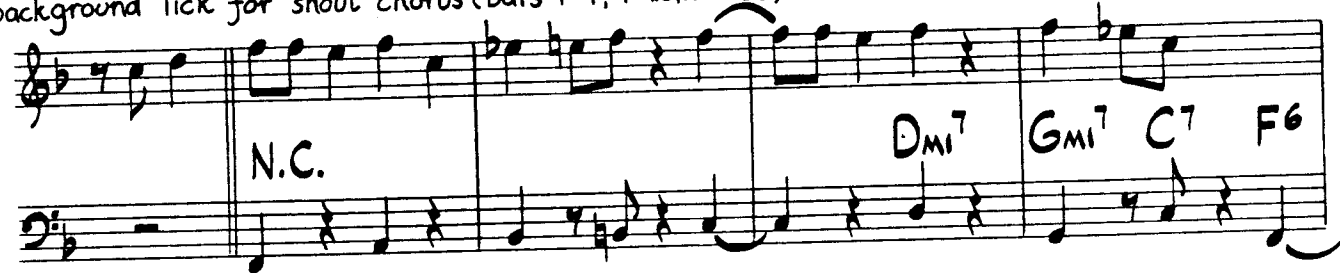
C7 F6



That's when the old gray

cloud burst.

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



N.C.

Dmi7

Gmi7

C7

F6

### LYRICS DURING SOLO

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

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

# Junk Ballad ♩ = 124

music by Herbie Hancock  
lyrics by Allee Willis

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

(flute)

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

$B^9_{sus}$   $B^{13}$   $C\#^9_{sus}$   $\#^{\hat{}}_2$

$B^9_{sus}$   $C\#^9_{sus}$   $\#^{\hat{}}_2$  N.C.  $G^9_{sus}$

(brass)

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

(fl.)

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

(fl.)

Tears at night

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

(fl.)

'cause you're scared,

Lit-tle girl

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

(fl.)

all a - fraid,

Stuck be -

3<sup>9</sup> sus B<sup>13</sup> C<sup>#9</sup> sus #<sup>^</sup>

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

3<sup>9</sup> sus C<sup>#9</sup> sus #<sup>^</sup> N.C. G<sup>9</sup> sus

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

G<sup>9</sup> sus G<sup>13</sup> F<sup>9</sup> sus G<sup>9</sup> sus

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

G<sup>9</sup> sus G<sup>13</sup> G<sup>9</sup> sus G<sup>13</sup> F<sup>9</sup> sus B<sup>9</sup> sus F<sup>#7</sup>(alt)

run - ning to me, just come

B<sup>9</sup> sus B<sup>13</sup> C<sup>#9</sup> sus #<sup>^</sup>

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

B<sup>9</sup> sus C<sup>#9</sup> sus #<sup>^</sup> N.C.

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

(E m7) C<sup>M7</sup>/E D<sup>M7</sup>/E D<sup>b</sup>/E C<sup>M7</sup>/E

Come run - ning, Come

D<sup>M7</sup>/E D<sup>b</sup>/E C<sup>M7</sup>/E 1.

run to me.

(continued on the following page)



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

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

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

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

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

nough. (fl.)

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

Just come run-ning to me. Just come

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

(elec. pn.) indef.

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

(end solo) (trp) ff mp

E<sub>MI9</sub> A<sub>MI7</sub> B<sub>MI7</sub> **D** (8x's) E<sub>MI</sub> D/E (brass) C/E B<sub>MI/E</sub> A<sub>MI7</sub> B<sub>MI7</sub>

Just come run - ning to me. Just come

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

to me. Come

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

Handwritten musical score for guitar and voice. The score is in 4/4 time and consists of four staves of music. The first staff begins with a dynamic marking of *(f1.)*. The second staff includes a vocal line with lyrics: "doo-wah \_\_\_\_\_ dit doo-wah \_\_\_\_\_ doot doot doot doo-wah \_\_\_\_\_ dit". The third staff continues the vocal line with lyrics: "doo-wah \_\_\_\_\_ doo-wah \_\_\_\_\_ dit doo-wah \_\_\_\_\_ doot doot doot". The fourth staff concludes with lyrics: "wah \_\_\_\_\_ dit doo-wah \_\_\_\_\_ doo-wah \_\_\_\_\_". Above the notes, various chords are written, including  $G_{MI}^9$ ,  $E_{b9}^{sus}$ ,  $D_{b_{MI}^7}^{(11)}$ ,  $E_{b_{MI}^7}^{(11)}$ ,  $D/F$ ,  $D_{b_{MI}^7}$ ,  $E_{b_{MI}^7}$ ,  $E_{b_{MA}^7}/F$ ,  $D_{MA}^7/F\#$ , and  $E_{b9}^{sus}$ . Some notes are marked with  $b^{\wedge}$  and  $\#^{\wedge}$ . A section of the third staff is marked with  $(4x's)$ . The score ends with the instruction "hold & fade while percussion vamps out".

<sup>(11)</sup>  $E_{b_{MI}^7}^{(11)}$  may also be voiced with raised fifths

Handwritten chord voicings for  $D_{b_{MI}^7}^{(add^{11})}$  and  $E_{b_{MI}^7}^{(add^{11})}$  in G major. The chords are shown in both treble and bass clefs. The treble clef voicings are  $D_{b_{MI}^7}^{(add^{11})} \#5$  and  $E_{b_{MI}^7}^{(add^{11})} \#5$ . The bass clef voicings are  $D_{b_{MI}^7}$  and  $E_{b_{MI}^7}$ .

VOCAL ADLIB AT D (Starts 5th x)

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

As played on Herbie Hancock's "Sunlight"

UNK Ballad Come Running to Me (Bass Part)

1st x: Intro  $\text{♩} = 124$   
2nd x: Vocal (letter A)

Handwritten musical notation for the bass part, featuring various chords and melodic lines. The notation includes:

- Chords:  $G^9sus$ ,  $G^{13}$ ,  $G7(\#5)$ ,  $F^9sus$ ,  $(F^9sus)$ ,  $B^9sus$ ,  $F\#7(alt)$ ,  $B^9sus$ ,  $B^{13}$ ,  $C\#^9sus$ ,  $(C\#^9sus)$ ,  $N.C.$ ,  $G^9sus$ ,  $G^{13}$ ,  $F^9sus$ ,  $F^9sus$ ,  $G^9sus$ ,  $G^{13}$ ,  $G^9sus$ ,  $G^{13}$ ,  $F^9sus$ .
- Melodic lines with slurs, ties, and accents.
- Rehearsal marks 1 and 2.
- Additional chords:  $(E_{mi}^7)$ ,  $C_{MA}^7/E$ ,  $D_{MA}^7/E$ ,  $D_{b/E}$ ,  $C_{MA}^7/E$ .

Handwritten musical notation for the fill and half-time feel section, featuring chords and a bass line.

- Section 1: fill
- Section 2:  $\text{♩} = \text{B}$  (Half-Time Feel)
- Chords:  $C_{MA}^7$ ,  $A_{MI}^7$ ,  $A_{bMA}^7$ ,  $F_{MI}^9$ ,  $E_{bMA}^7$ ,  $C_{MI}^9$ ,  $B_{MA}^7$ ,  $A_{bMI}^9$ .
- Bass line with slurs and ties.

(Original Feel)

Handwritten musical notation for the first system, including notes and chords:  $Gm^9$ ,  $E^b9sus$ ,  $D^bmi^{(1)}$ ,  $E^bmi^{(1)}$ ,  $D/F$ ,  $Gm^9$ ,  $E^b9sus$ ,  $D^bmi^7$ ,  $E^bmi^{(1)}$ ,  $B^9sus$ ,  $F\#7$ ,  $B^9sus$  (Funkier),  $B^{13}$ ,  $B^9sus$ ,  $B^{13}$ ,  $N.C.$

(Piano Solo)

Handwritten musical notation for the piano solo section, including notes and chords:  $Gm^9$ ,  $E^b13(\#11)$ ,  $D^bmi^7$ ,  $E^bmi^{(1)}$ ,  $D/F$ ,  $indef.$

(On Cue)

Handwritten musical notation for the on cue section, including notes and chords:  $Gm^9$ ,  $E^b13(\#11)$ ,  $D^bmi^7$ ,  $E^bmi^7$ ,  $E7(\#9)$ ,  $N.C.$ ,  $E^bmi^9$ ,  $A^bmi^7$ ,  $B^bmi^7$ ,  $D$ ,  $E^bmi$ ,  $D/E$ ,  $mp$

Handwritten musical notation for the piano accompaniment, including notes and chords:  $C/E$ ,  $B^bmi/E$ ,  $A^bmi^7$ ,  $B^bmi^7$ ,  $D^b/E$ ,  $C/E$ ,  $B^bmi^7$ ,  $1,2,4,5,6,8$ ,  $3,7$

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



Handwritten musical notation for the first part of the coda, including notes and chords:  $Gm^9$ ,  $E^b9sus$ ,  $D^bmi^{(1)}$ ,  $E^bmi^{(1)}$ ,  $D/F$ ,  $(2)$

Handwritten musical notation for the second part of the coda, including notes and chords:  $Gm^9$ ,  $E^b9sus$ ,  $D^bmi^7$ ,  $E^bmi^{(1)}$ ,  $E^bmi^7$ ,  $D^bmi^7$ ,  $E^bmi^7$ ,  $D/F$ ,  $Gm^9$ ,  $E^b9sus$

Handwritten musical notation for the third part of the coda, including notes and chords:  $D^bmi^7$ ,  $E^bmi^7$ ,  $D^bmi^7$ ,  $E^bmi^7$ ,  $D/F$ ,  $Gm^9$ ,  $E^b9sus$ ,  $D^bmi^7$ ,  $E^bmi^{(1)}$ ,  $E^bmi^7$ ,  $D^bmi^7$ ,  $E^bmi^{(1)}$

Handwritten musical notation for the fourth part of the coda, including notes and chords:  $Gm^9$ ,  $E^b9sus$ ,  $D^bmi^7$ ,  $E^bmi^7$ ,  $D^bmi^7$ ,  $E^bmi^7$ ,  $D/F$ ,  $D^bmi^7$ ,  $E^bmi^7$ ,  $D^bmi^7$ ,  $E^bmi^{(1)}$

# Cool Aide

Phil Woods

Medium-Up Swing

=222

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

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

**B** (Solo) stop time

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

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

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

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

**C** (SOLOS) fine

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

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

**D**

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

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

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

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

As played on Phil Woods "Altology"

after solos - D.C. al fine



Up Bebop  $\text{♩} = 250$

# Daahoud

Clifford Brown

(dr.)  $\text{♩}$  (trp)

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

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

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

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

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

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

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

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

**C** (SOLOS)

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

$\text{E}^{\flat}\text{m}7$   $\text{G}^{\flat}7$   $\text{C}^{\flat}\text{m}7$   $\text{B}^{\flat}7(\#5)$   $\text{E}^{\flat}\text{m}7$   $\text{B}^{\flat}7(\#5)$   $\text{E}^{\flat}\text{m}7$

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

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

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

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

As played on "Clifford Brown & Max Roach"





Medium Funk

# Daisy Mae

George Duke

=132

(5x's)

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

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

The musical score for "Daisy Mae" is written in 4/4 time with a key signature of two flats (Bb, Eb). It begins with an "Intro" section marked "(5x's)". The first system shows the clavinet part (1<sup>st</sup>x) and the bass line (2<sup>nd</sup>x). The second system includes a trumpet solo (trb) and a clavinet part (clav.). The third system continues the bass line with a change to Eb7. The fourth system shows the main melody and bass line with various chords: EbM7, C7(#9), F7sus, GbM7, Bb7sus, and BbM7. The score is marked with a first ending (1.) and includes various musical notations such as slurs, accents, and dynamics.

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

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2.

Handwritten musical notation for the first system, including a treble clef staff with chords and a bass clef staff with notes.

Handwritten musical notation for the second system, including a treble clef staff with chords and a bass clef staff with notes.

Handwritten musical notation for the third system, including a treble clef staff with chords and a bass clef staff with notes.

Handwritten musical notation for the fourth system, including a treble clef staff with chords and a bass clef staff with notes.

B

(SOLOS) 4

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

4

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

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

A<sup>b</sup>9<sup>sus</sup>      B<sup>b</sup>9<sup>sus</sup>

Handwritten musical notation for the fifth system, including a treble clef staff with chords and a bass clef staff with notes.

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

$\text{♩} = 132$

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

$B^{\flat}M_7$

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

$B^{\flat}M_7$

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

$B^{\flat}M_7$  fill

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

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

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

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

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

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

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



John Coltrane



Ama7(#11) F#b

3/4 DbMA7 AbMA7 FMA7 AbMA7 EMA7 BMA7 BbMi9 A

D 5/4 AbMi9 BbMi7 6/4 AbMi9 BbMi7 Eb7(#9) (vamp till cue)

On Cue 5/4 AbMi9 BbMi7 AbMi9 BbMi7 AbMi9 BbMi7 1. AbMi9 BbMi7 Eb7(#9)

2. AbMi9 BbMi7 Eb7(#9) D.S. al Coda

(Solo over melody)

5/4 AbMi9 BbMi7 AbMi9 BbMi7 AbMi9 BbMi7 6/4 AbMi9 BbMi7 Eb7(#9) Vamp & Fade

Bass line at B & D

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

# Dark Lady

Richie Beirach

Free Piano Intro

straight 8s Ballad

$\text{♩} = 92$

Chord voicings and notes are written above the staff lines. The saxophone part is marked with "(sax)" and the piano part with "(pn)".

Handwritten musical notation for the first system. The top staff is treble clef with a key signature of two flats and a common time signature. The bottom staff is bass clef. Chord symbols  $(B/G)$  and  $(E^b MA^7)$  are written above the bass staff. The notation includes various note values and rests.

Bass line continues (sax)  
(-pn)  
Handwritten musical notation for the second system, featuring a saxophone line and piano accompaniment. The piano part consists of chords and single notes.

Handwritten musical notation for the third system, showing a saxophone line with various note values and rests.

Handwritten musical notation for the fourth system, continuing the saxophone line.

(SOLOS) (solo over bass line using G, B, & E<sup>b</sup> tonalities)  
vamp till cue  
Handwritten musical notation for the fifth system, consisting of a series of slanted lines representing a vamp.

(on cue) (sax)  
E<sup>7</sup>/A FMA<sup>7</sup>(#11) Dmi<sup>6</sup> E/C E<sup>7</sup>/B  
D.S. al Coda  
Handwritten musical notation for the sixth system, including saxophone and piano parts with specific chord symbols.

8va  
(pn)  
Handwritten musical notation for the seventh system, featuring a piano part with an 8va marking.

As played on Dave Liebman's "Sweet Hand"



ody  
-aight Eighths  
J=128

# Dark Light

Mike Nock

Handwritten musical score for "Dark Light" by Mike Nock. The score is written on ten staves in 3/4 time with a tempo of 128. It features various chords such as  $A_{mi} 9(b13)$ ,  $B^b/A$ ,  $E^b/D$ ,  $D_{mi} 9(b13)$ ,  $A^b/G$ ,  $D^b/C$ ,  $G/A^b$ ,  $B/B^b$ ,  $B^b 7_{sus}$ ,  $D 13_{sus}$ ,  $D_{ma} 7(\#11)$ , and  $E/A$ . The notation includes eighth notes, quarter notes, and rests, with some notes beamed together and marked with '4' for eighth notes. The piece concludes with a 'fine' marking.

fine

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

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Slow Swing

# D.C. Farewell

Richie Cole

$\text{♩} = 68$

**A**  $E_{MA7}(\#11)$   $F_{MI7}$   $B_{bMI7}$   $E_{b13}(\flat 9)$   $A_{bMA7}$   $E_{b13}(\flat 9)$   $E_{MA7}(\#11)$   $F_{MI7}$   $B_{bMI7}$   $E_{b13}(\flat 9)$



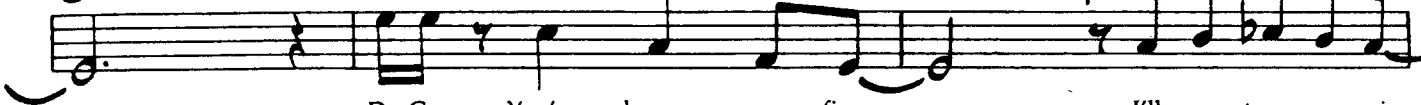
Time to hit the high way, Time to move on my  
Nine - ty five will take me From this town of D.

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



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

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



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

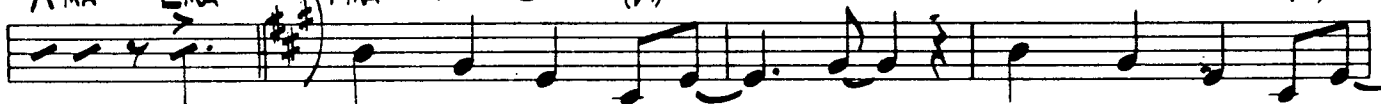
$E_{MA7}$   $A_{MA7}$   $A_{bMA7}$   $B_{bMI7}$   $E_{b7}(\#11)$



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

Solo on changes  
After solos - take Cod

**B**  $A_{bMA7}$   $E_{MA7}$   $F_{MA7}(\#11)$   $F_{MI7}$   $B_{MI7}$   $E_{13}(\flat 9)$   $A_{MA7}$   $E_{13}(\flat 9)$   $F_{MA7}(\#11)$   $F_{MI7}$   $B_{MI7}$   $E_{13}(\flat 9)$   $A_{MA7}$



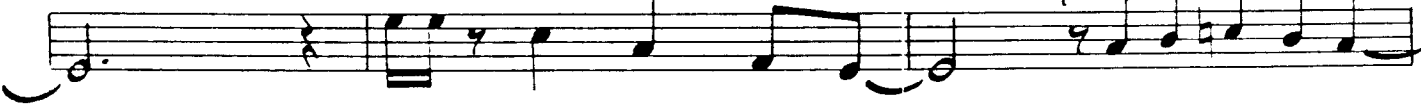
Nine - ty five will take me From this town of D.

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



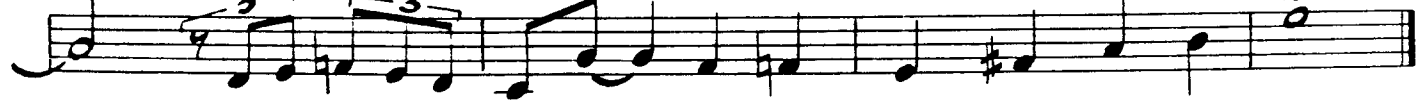
C. The jazz I've played shall re-main as I go roam-in.

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



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

$F_{MA7}$   $B_{bMA7}$   $A_{MA7}$   $B_{MI7}$   $E7(\flat 9)$   $F_{MA7}(\#11)$   $D_{MA7}$   $C_{MA7}$   $F_{MA7}$   $A_{MA7}$



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

As played on Mark Murphy's "Stolen Moments"

Medium - Up Swing

# Del Sasser

Sam Jones

♩ = 252

(Intro)  $F_{MA7}$   $E7$   $D_{MI7}$   $D_{MI7}/C$   $B_{MI7}(b5)$   $Bb_{MI6}$

$A_{MI7}$   $D7$   $G_{MI7}$   $C7$   $F_{MA7}$  (horns) break

Horns  $G_{MI7}$   $C7$   $F_{MA7}$  Piano

$G_{MI7}$   $C7$   $F_{MA7}$   $C7_{sus}$

$F_{MA7}$   $E7$   $D_{MI7}$   $D_{MI7}/C$   $B_{MI7}(b5)$   $Bb_{MI6}$

$A_{MI7}$   $D7$   $G_{MI7}$   $C7$   $F6$  (D7) 1. 2. fine

8

Handwritten musical notation for the first system, featuring four staves. The first staff is in treble clef with a key signature of one flat (Bb). It contains a melodic line with a triplet of eighth notes and a '3' above it. Chords are labeled: (trp) Cmi7, F7, and BbMA7. The second staff continues the melodic line with chords Cmi7, F7, and BbMA7. The third staff is in bass clef with a key signature of one flat, containing a melodic line with a triplet of eighth notes and a '3' above it, with chords Ami7, D7, and GMA7. The fourth staff continues the melodic line with chords Gmi7, C7, Ami7, and D7, ending with a 'break' instruction.

D.S. al fin

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

Handwritten musical notation for the second system, featuring four staves. The first staff starts with a circled cross symbol and contains a melodic line with chords Ami7, D7, Gmi7, C7, Ami7 (In 2), and D7. The second staff is a vamp line with chords Gmi7, C7, Ami7, and D7, with the instruction 'vamp till cue'. The third staff is a melodic line with chords Gmi7, C7, and Ami7, starting with '(unis)'. The fourth staff continues the melodic line with chords Gmi7, C7, Ami7, and D7. The fifth staff contains chords Gmi7, C7, EbMA7, EMA7, and FMA7, ending with 'rit.'.

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

Medium Swing

# Dimin

Herbie Hancock

$\text{♩} = 122$

**A**

Horns

Piano

$E_b^{13}$   $E_b^7$   $G^7$   $A_b^7$   $G^7$   $C_{mi}^7$   $B_b_{mi}^7$   $A_{mi}^7(b9)$   $A_b^7$

$G_{mi}^7$   $C^7$   $F_{mi}^7$  break  $(B_b^7(b9))$

$E_b^7$   $G^7$   $A_b^7$   $G^7$   $C_{mi}^7$   $B_b_{mi}^7$   $A_{mi}^7(b9)$   $A_b^7$

$G_{mi}^7$   $C^7$   $F_{mi}^7$   $B_b^7$   $E_b$   $A_{13}(\#)$

$A_b^7$   $E_b^7$   $(G^7)$

(Cmi7 9) F7 b (Fmi7 B7 Bb7 break Eb7)  
 Cmi7 Cmi7(MA7) Cmi7 F7 Fmi7

Eb7 G7 Ab7 G7 Cmi7 Bbmi7 Ami7(b5) Ab7

(trp) (ten, Bvb) Fmi7 Bb7 Eb Bb7  
 Gmi7 C7

solo on changes

Eb C7 Fmi7 Bb7 Eb C7  
 Vamp & Fade

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

Use chords in parenthesis for solos.

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



Duke Ellington

# Duquility

Ballad  
♩ = 54

Mal Waldron

(cello)

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

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

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

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

*fine*

(saxes)

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

(piano figure for mm. 15-16)

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

As played on Eric Dolphy's "Fire Wa



♩ = 140

**(Guitar Solo)**

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

**(vibes)**

Chords: C9sus, G9sus, E9sus, DMI9

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

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

**(Slowly)**

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

**(A Tempo)**

Chords: Eb7sus, Db7sus

**(Guitar Solo)**

Chords: Eb7sus, Db7sus

**(vibes)**

Chords: Eb7sus, Db7sus

Drums play lightly throughout head, heavier on solos.

**(Slowly)**

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

**(A Tempo/Vibes Solo)**

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

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

**(Slowly)**

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

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

Chords: Eb7sus, Db7sus

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

Medium Latin  
♩ = 140

# Ebony Moonbeams (Bass)

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

First staff of music in bass clef, 5/4 time signature. It contains a melodic line with eighth and quarter notes. A double bar line with a repeat sign is at the end, with a '(2)' above it.

**A**

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

Second and third staves of music. The second staff is in treble clef with a 'S.' marking. The third staff continues the melodic line. Chords are written above the notes.

**B**

Chords: Eb7sus, Db7sus, Eb7sus, Db7sus

Tempo Eb7sus, Db7sus

fine

D.S. al  $\phi^1$

Fourth and fifth staves of music. The fourth staff has a 'Tempo' marking. The fifth staff ends with 'D.S. al  $\phi^1$ '.

$\phi^1$  (Slowly) B7sus G/A Abmi7(add 11) G/F EMA7 (A Tempo) Eb7 D7/Ab Db7 E7/Bb

Sixth staff of music. It starts with a 'Slowly' marking and a  $\phi^1$  time signature, then changes to '(A Tempo)'. It includes a double bar line with a repeat sign.

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

(Slowly)  $\phi^2$  B7sus G/A Abmi7(add 11) G/F EMA7 (A Tempo) - Samba, double-time feel Eb7sus Db7sus

Seventh staff of music. It starts with a 'Slowly' marking and a  $\phi^2$  time signature, then changes to '(A Tempo)'. It includes a double bar line with a repeat sign and a '2' below it.

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

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



Bbm  $\frac{mi}{Ab}$       Bbm  $\frac{mi}{G}$       EbMA7  $\frac{mi}{F}$       E7      D7(#9)  $\frac{mi}{F\#}$

G13(b9)      G13(b9)  $\frac{mi}{F}$       DMA7  $\frac{mi}{E}$       CMA7  $\frac{mi}{D}$       N.C.

2. (Sax Solo)      Vamp till cue

(Dmi F+ - -)      D7      Eb7      F7      Eb7

(End of Solo)      Eb7      E7      F7

D

Bbm  $\frac{mi}{T}$       Bbm  $\frac{mi}{A}$       Bbm  $\frac{mi}{Ab}$       Bbm  $\frac{mi}{G}$       EbMA7  $\frac{mi}{F}$       E7

D7(#9)  $\frac{mi}{F\#}$       D7(#9)  $\frac{mi}{F\#}$       G13(b9)      G13(b9)  $\frac{mi}{F}$       DMA7  $\frac{mi}{E}$       CMA7  $\frac{mi}{D}$

1., 2.      3.

N.C.      (Dmi F+ - -)      D7      D7(b9)  $\frac{mi}{sus}$

Vamp & Fade

As played on Weather Report's "Black Market"

# Liegeant People (bass)

## A Funk Ballad J=98

The musical score is written on ten staves. The first staff is the treble clef, and the second is the bass clef. The key signature has two flats (Bb and Eb). The tempo is marked 'J=98'. The piece is divided into sections A and B. Section A starts with a boxed 'A' and includes chords like Gmi7, Gmi7, and Bbmi7. Section B starts with a boxed 'B' and includes chords like Ab, C, F#o7, E, G#mi, Dmi7(b5), B/D#, Eb, Fmi, N.C., B/D#, Dmi, Eb, and Fmi. The score concludes with a boxed 'C' section containing chords like Bbmi7, Bbmi/A, Bbmi/Ab, Bbmi/G, Ebmi7, D7(#9), D7(#9)/F#, G13(b9)/F, Dmi7, Cmi7, N.C., and (Dmi F+---). There are also some handwritten annotations like '2.3', '4.', 'mi9', and '(2)'.

2. *D7 E♭7 F7 E♭7* *5x's* *D7 E♭7 F7 E♭7* *Vamp till cue*

*D7 E♭7 E7 F7* *D* *B♭mi7 B♭mi A*

*B♭mi Ab* *B♭mi G* *E♭mi7 F* *E♭7 D7(♯9)* *D7(♯9) F♯*

*G13(b9)* *G13(b9) F* *Dmi7 E Cmi7 D* *1,2. N.C.* *(Dmi F+ - -)*

3. *D7* *D7(b9) sus*

Vamp & Fade

♩ = 118  
Intro (optional)

# Elsa

Earl Zindars

Intro (optional)

3/4

$E^bMA^7$   $DbMA^7$   $E^bmi^7$   $Fmi^7$

$E^bMA^7$   $DbMA^7$   $E^bmi^7$   $Fmi^7$

$Ema^7$   $E^bmi^7$   $Ema^7$   $E^bmi^7$

$Ema^7$   $E^bmi^7$   $Ema^7(\#11)$   $E^bmi^7$

$B^b$  pedal

$A^b$  pedal

A

$E^bmi^7$   $Ab^7$   $E^bmi^7$   $Ab^7$

$Dbmi^7$   $Gb^7$   $Dbmi^7$   $Gb^7$

$Bmi^7$   $E^7$   $Bbmi^7$   $E^b7$

$Ami^7$   $D^7$   $F^7$

$Bmi^7$   $E^7$   $Bb^7$

3

$E^bMA^7$   $DbMA^7$   $(2)$   $(2)$   $(2)$  *fine*

$B^b$  pedal

$BMA^7$   $AMA^7$   $(2)$   $(2)$   $Bb^7(alt)$

$A^b$  pedal

break

rit.

$BMA^7$   $AMA^7$

rit.

$A^b$  pedal

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

Ballad  $\text{♩} = 55$

# Everywhere

Bunny Brunel  
Daniel Goyone

Intro

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

The intro consists of two staves of music. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It features a melodic line with eighth notes and quarter notes. The bottom staff is in bass clef and features a bass line with eighth notes and quarter notes. Chord symbols are placed above the top staff and below the bottom staff.

**A**  $G_{MI}^9$   $A_{MI}^7$   $A_{b13}$   $G_{MI}^9$   $A_{MI}^7$   $D_{b9}$   $C_{MI}^9$   $F7$

*(bass)*

$B_{b6/9}$   $A_{MI}^7(b5)$   $A_{b7}$   $G_{MI}^9$   $A_{MI}^7$   $G_{b9}$   $F_{MI}^7$   $B_{b7}$

$A_{MI}^7(b5)$   $A_{b7}$  1.  $G_{MI}^7$   $D7(alt)$  2.  $G_{MI}^7$  **B**  $A_{bMA}^7/B_{b}$

$G_{MI}^7/B_{b}$   $E_{b6}/B_{b}$   $G_{MA}^7/A$   $D_{MA}^9$   $D_6$

$B_{bMA}^7/C$   $F_{MA}^9$   $F_6$   $A_{MA}^7/B$   $A_{bMA}^7/B_{b}$

$G_{MA}^7/A$   $A_{b7}(\#11)$  **C**  $G_{MI}^9$   $A_{MI}^7$   $A_{b13}$   $G_{MI}^9$   $A_{MI}^7$   $D_{b9}$

$C_{MI}^9$   $F7$   $B_{b6/9}$   $A_{MI}^7(b5)$   $A_{b7}$   $G_{MI}^9$   $A_{MI}^7$   $G_{b9}$

$F_{MI}^7$   $B_{b7}$   $A_{MI}^7(b5)$   $A_{b7}$   $G_{MI}(MA7)$

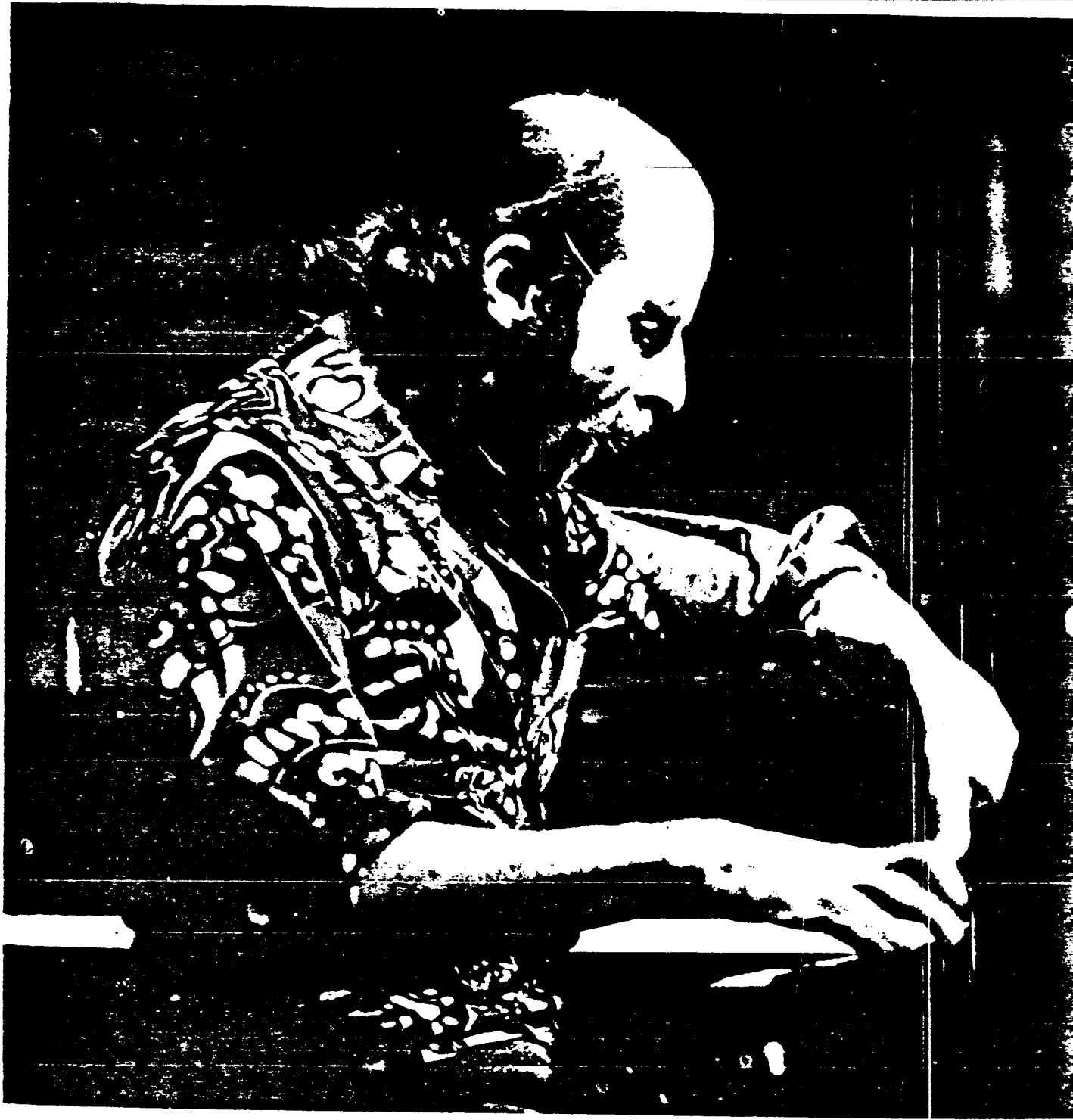
The main body of the score consists of seven systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature melodic lines with eighth notes and quarter notes, often with triplet markings. Chord symbols are placed above and below the staves. Section markers A, B, and C are enclosed in boxes. The key signature remains two flats throughout.

As played on Bunny Brunel's "Touch"

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Strings play sixteenth-note background lines at letter B



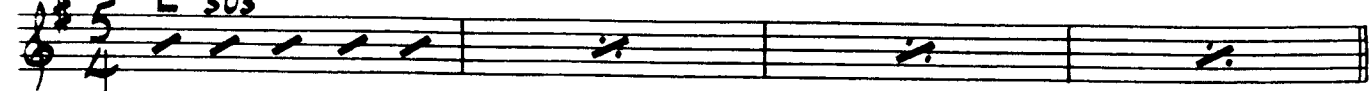


Josef Zawinul

# (Saidas e Bandeiras)

Milton Nascimento and Fernando Brant

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

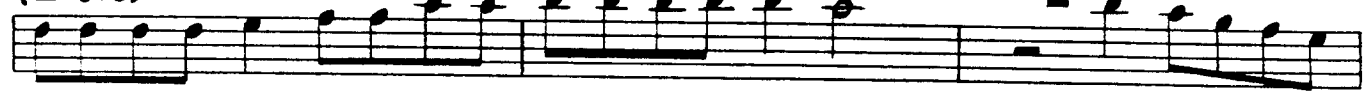


A (3x's)  $E^9_{sus}$



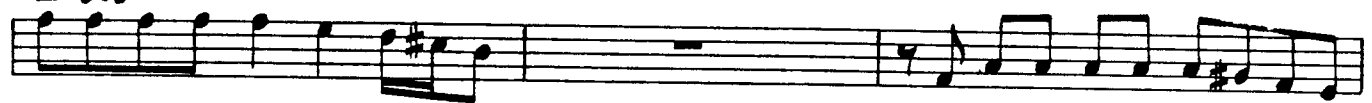
O que vo-ces di - ri - am des - sa coi - sa que não dá mais pé? O que vo - ces fa - ri - am pra sa -

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



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

$E^9_{sus}$



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

( $E^9_{sus}$ )



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

$A_{mi}^9/E$



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

1,2



3



sample bass line at A:



## SECOND AND THIRD VERSES

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

As played on Milton Nascimento's "Milton"

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

Medium - Bright  
Jazz Waltz

# The Face I Love

Music by Marcos Valle  
Lyrics by Ray Gilbert

♩ = 172

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

(voice) Just

Handwritten musical notation for the first line of the vocal melody. It starts with a square box containing the letter 'A'. The first measure has a whole note chord EbMA7. The second measure has a half note chord Ab7. The third measure has a half note chord EbMA7. The fourth measure has a half note chord Ab7. The fifth measure has a half note chord Ebmi7. The piece ends with a double bar line and a repeat sign.

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

Handwritten musical notation for the second line of the vocal melody. The first measure has a half note chord Ab7. The second measure has a half note chord Ebmi7. The third measure has a half note chord Ab7. The fourth measure has a half note chord DbMA7. The fifth measure has a half note chord Gb7. The piece ends with a double bar line and a repeat sign.

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

Handwritten musical notation for the third line of the vocal melody. The first measure has a half note chord DbMA7. The second measure has a half note chord Dbmi7. The third measure has a half note chord Gb7. The fourth measure has a half note chord Cmi7. The piece ends with a double bar line and a repeat sign.

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

Handwritten musical notation for the fourth line of the vocal melody. The first measure has a half note chord Fmi7. The second measure has a half note chord Bbmi9. The third measure has a half note chord D7(#9). The fourth measure has a half note chord DbMA7. The fifth measure has a half note chord C7(#9). The piece ends with a double bar line and a repeat sign.

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

Handwritten musical notation for the fifth line of the vocal melody. The first measure has a half note chord Fmi7. The second measure has a half note chord Gmi7. The third measure has a half note chord AbMA7. The fourth measure has a half note chord A7. The fifth measure has a half note chord Bb7. The piece ends with a double bar line and a repeat sign.

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

Handwritten musical notation for the first line of the second section. It starts with a square box containing the letter 'B'. The first measure has a whole note chord EbMA7. The second measure has a half note chord Ab7. The third measure has a half note chord EbMA7. The fourth measure has a half note chord Ab7. The fifth measure has a half note chord Ebmi7. The piece ends with a double bar line and a repeat sign.

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

Handwritten musical notation for the second line of the second section. The first measure has a half note chord Ab7. The second measure has a half note chord Ebmi7. The third measure has a half note chord Ab7. The fourth measure has a half note chord DbMA7. The fifth measure has a half note chord Gb7. The piece ends with a double bar line and a repeat sign.

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

$D^b_{MA7}$   $D^b_{MI7}$   $G^b7$   $C_{MI7}$

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

$F_{MI7}$   $B^b_{MI9}$   $D7(\#9)$   $D^b_{MA7}$   $F_{MI7}$

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

$B^b_{MI7}$   $E^b7_{sus}$   $1. A^b_{MA7} (fl.)$   $D^b7$   $A^b_{MA7}$

to the face I love.

$D^b7$   $G_{MI7}$   $C7$   $B_{MA7}$   $B^b7_{sus}$

(voice) Just

$2. A^b_{MA7}$   $D^b7$   $A^b_{MA7}$   $D^b7$   $A^b_{MA7}$   $D^b7$

love (voice scats) vamp & fade'

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

# Festival

George Duke

Latin/Funk

$\text{♩} = 116$

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

(dr.) (gtr.)

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

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

**3**  $C^9_{sus}$   $F^9_{sus}$   
(voice)

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

$B^b9_{sus}$   $B^b9_{sus}$  (Solo)  
vamp till cue

(On Cue)  $G^b/Ab$   $G/A$   $Ab/Bb$   $G^b/Ab$   $G/A$   $Ab/Bb$   $D^b7_{sus}$   $G^b/Ab$   $G/A$   $Ab/Bb$   $G^b/Ab$   $G/A$   $Ab/Bb$   $E^{13}(\sharp 9)$   
fine

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

(Faster) ♩ = 112

Indef.

(percussion break)

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

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

(Original Tempo/Guitar Solo)

= 116

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

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

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

D.S. al fine

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

Double Time Feel ♩=114

Intro

piano alone 1stx

(bass - piano L.H. 8vb)

add bass & drums

**A**

(comp)

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

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

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

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

As played on Bobbi Norris "Close Up"

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

Dream \_\_\_\_\_ of reach - ing for \_\_\_\_\_ the sky \_\_\_\_\_ in flight. \_\_\_\_\_ It's  
 Sing \_\_\_\_\_ the sweet - est song \_\_\_\_\_ you'll ev - er know. \_\_\_\_\_

D<sup>9</sup>sus E<sup>b</sup>MA<sup>9</sup> D<sup>9</sup>sus A<sup>b</sup>13(#11)

here \_\_\_\_\_ to - day. \_\_\_\_\_

**B**

GMI<sup>9</sup> A<sup>b</sup>9(#11) GMI<sup>9</sup> E7(#9)

Trav-el-ing on the wind, \_\_\_\_\_ Sail-ing a-bove the sea; \_\_\_\_\_

E<sup>b</sup>MA<sup>9</sup> D7(#5) B<sup>b</sup>9sus G<sup>b</sup>/F GMI<sup>9</sup> D<sup>b</sup>9(b5)

Flight is a dream come true \_\_\_\_\_ in \_\_\_\_\_ the sun. \_\_\_\_\_

CMI<sup>9</sup> F7(#9) B<sup>b</sup>MI<sup>9</sup> E<sup>b</sup>7(#9)

Life is a breath of air \_\_\_\_\_ If you can leave the ground \_\_\_\_\_ and

Fly G<sup>b</sup>/A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> G<sup>b</sup>/A<sup>b</sup> G<sup>b</sup>/E A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>/D<sup>b</sup> G<sup>b</sup>/A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup>

(bass-piano L.H. 8vb)

G<sup>b</sup>/A<sup>b</sup> E<sup>b</sup>sus B<sup>9</sup>sus B<sup>b</sup>9sus

D.S. al 2<sup>nd</sup> ending  
 al Coda

A/B D/A G<sup>b</sup>/A<sup>b</sup>

sample bass line (5<sup>th</sup> bar of **A**)

A<sup>b</sup>MI<sup>7</sup> CMI<sup>9</sup> B<sup>b</sup>MA<sup>9</sup>(#11)



lowly & Freely

McCoy Tyner

(Intro)  $C_{mi}^7$   $F^7$   $B^b_{mi}^7$   $E^b_{13}(b9)$   $A^b_{MA}^7$   $G^7_{sus}$   $C_{mi}^{11}$  (fl. & strings)  $G^7_{sus}(b9)$

(cello, 8vb.)

$A^b_{MA}^7$   $F^7$   $D_{mi}^7(b9)$   $A^{\circ 7}$   $A^b_{MA}^7$   $G^7_{sus} 4-3$   $C_{mi}^{11}$  flute fill---

Medium Afro/Latin (♩=140)

$C^7_{sus}$   $D^b_{MA}^7(\#11)$

trio w/ bass)

1<sup>st</sup> x: piano  
2<sup>nd</sup> x: add strings

$C^7_{sus}$   $F^7_{sus}$   $B^b_{mi}^7$   $E^b_{13}(b9)$   $A^b_{MA}^7$   $C^7(\#9)$   $F_{mi}^7$   $B^b_{sus} 4-3$

$E^b_{MA}^7$   $A^b_{sus}^7$   $D^b_{MA}^7$   $G^7_{13}(b9)$   $C^7_{sus}$   $D^b_{MA}^7(\#11)$

1.  $C^7_{sus}$   $D^b_{MA}^7(\#11)$

2.  $C^7_{sus}$   $D^b_{MA}^7(\#11)$  N.C. (add cellos)

(strings)  $C^7_{sus}$   $E^b(\text{add } 9 \text{ no } 3)$   $F^7_{sus}$   $G_{mi}^7$   $C^7_{sus}$  (add 11) N.C.

drum fill

$F7_{sus}$   $A\flat6$   $E\flat^{(add9)}_{(no3)}$   $F_{sus}$  N.C.

(Piano Solo)  $C$  (2<sup>nd</sup> x only) tr

E dorian

$F$   $G$   $E\flat$   $F$   $F$   $G$   $D\flat$   $E\flat$

tr (play 1<sup>st</sup> x only)

$F$   $G$   $E\flat$   $F$   $F$   $G$   $D\flat$   $E\flat$  (f.)

(piano & strings)

$C7_{sus}$   $F7_{sus}$   $B\flat_{MI}7$   $E\flat^{13(b9)}$   $A\flat_{MA}7$   $C7(\#9)$   $F_{MI}7$   $B\flat7_{sus}$  4-3

$E\flat_{MA}7$   $A\flat7_{sus}$   $D\flat_{MA}7$   $G^{13(b9)}$   $C7_{sus}$   $D\flat_{MA}7(\#11)$

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

$C7_{sus}$   $D\flat_{MA}7(\#11)$

Vamp & Fade

Melody is played throughout solos (except first A) and soloist plays around it (especially at

As played on McCoy Tyner's "Fly With The Wind"

Intro) Tacet C<sub>Mi</sub><sup>7</sup> F<sup>7</sup> B<sup>b</sup><sub>Mi</sub><sup>7</sup> E<sup>b</sup><sub>13</sub>(<sup>b</sup>9) A<sup>b</sup><sub>MA</sub><sup>7</sup> G<sup>7</sup><sub>sus</sub> (play) C<sub>Mi</sub><sup>11</sup> G<sup>7</sup><sub>sus</sub>(<sup>b</sup>9)

(arco)

Medium  
of/Latin  
140

**A** (pizz.)  
C<sup>7</sup><sub>sus</sub> F<sup>7</sup><sub>sus</sub> B<sup>b</sup><sub>Mi</sub><sup>7</sup> E<sup>b</sup><sub>13</sub>(<sup>b</sup>9) A<sup>b</sup><sub>MA</sub><sup>7</sup> C<sup>7</sup>(<sup>#</sup>9) F<sub>Mi</sub><sup>7</sup> B<sup>b</sup><sup>7</sup><sub>sus</sub><sup>4-3</sup>  
f  
E<sup>b</sup><sub>MA</sub><sup>7</sup> A<sup>b</sup><sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub><sup>7</sup> G<sup>13</sup>(<sup>b</sup>9) C<sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub><sup>7</sup>(<sup>#</sup>11)

1. C<sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub><sup>7</sup>(<sup>#</sup>11) 2. C<sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub><sup>7</sup>(<sup>#</sup>11) N.C.

**B** C<sup>7</sup><sub>sus</sub> E<sup>b</sup>(<sup>add</sup>9 / <sup>no</sup>3) F<sup>7</sup><sub>sus</sub> G<sub>Mi</sub><sup>7</sup> C<sup>7</sup><sub>sus</sub> N.C.  
F<sup>7</sup><sub>sus</sub> A<sup>b</sup><sub>6</sub> E<sup>b</sup>(<sup>add</sup>9 / <sup>no</sup>3) F<sub>sus</sub> N.C.

(Piano Solo) **C** F G E<sup>b</sup> F F G D<sup>b</sup> E<sup>b</sup>  
(E Dorian)  
F G E<sup>b</sup> F F G D<sup>b</sup> E<sup>b</sup>

**D** C<sup>7</sup><sub>sus</sub> F<sup>7</sup><sub>sus</sub> B<sup>b</sup><sub>Mi</sub><sup>7</sup> E<sup>b</sup><sub>13</sub>(<sup>b</sup>9) A<sup>b</sup><sub>MA</sub><sup>7</sup> C<sup>7</sup>(<sup>#</sup>9) F<sub>Mi</sub><sup>7</sup> B<sup>b</sup><sup>7</sup><sub>sus</sub><sup>4-3</sup>  
E<sup>b</sup><sub>MA</sub><sup>7</sup> A<sup>b</sup><sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub><sup>7</sup> G<sup>13</sup>(<sup>b</sup>9) C<sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub><sup>7</sup>(<sup>#</sup>11)

C<sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub><sup>7</sup>(<sup>#</sup>11) Vamp & Fade

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

# Foolish Door

John Abercrombie

Swing Ballad

$\text{♩} = 172$

$\text{B}^b/\text{D}$

Musical notation for the first system of "Foolish Door". It consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats. The notes are: G4, Bb4, D5, Eb5, F5, G5, Ab5, Bb5, C6. Above the staff are the following chords:  $\text{E}^b\text{MA}7$ ,  $\text{CMI}7/\text{F}$ , and  $\text{BMA}7(\text{b}5)$ . The second staff continues the melody with notes: Bb5, Ab5, G5, F5, Eb5, D5, C5, Bb4, Ab4, G4. Chords above:  $\text{AbMI}7$ ,  $\text{DbMI}7(\text{b}13)$ ,  $\text{DMI}7(\text{b}5)$ , and  $\text{G}7(\text{b}13)$ . A triplet bracket is under the last three notes of this staff. The third staff has notes: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6. Chords above:  $\text{CMI}$ ,  $\text{CMI}/\text{B}^b$ ,  $\text{AMI}7(\text{b}5)$ ,  $\text{GMA}7(\#5)$ , and  $\text{C}/\text{E}$ . The fourth staff has notes: Bb5, Ab5, G5, F5, Eb5, D5, C5, Bb4, Ab4, G4. Chords above:  $\text{E}^b/\text{D}$  and  $\text{D}7(\#9)$ .

Musical notation for the second system of "Foolish Door", consisting of two staves. The first staff has notes: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6. Chords above:  $\text{GMI}$ ,  $\text{EMA}7(\#5)$ ,  $\text{AMI}7$ , and  $\text{B}^b/\text{A}$ . The second staff has notes: Bb5, Ab5, G5, F5, Eb5, D5, C5, Bb4, Ab4, G4. Chords above:  $\text{F}\#\text{MI}7(\text{b}13)$ ,  $\text{G}/\text{F}\#\text{}$ ,  $\text{BMI}7(\text{b}13)$ , and  $\text{EMI}7$ . The third staff has notes: Bb5, Ab5, G5, F5, Eb5, D5, C5, Bb4, Ab4, G4. Chords above:  $\text{AbMA}7(\text{b}5)$ ,  $\text{G}7(\text{b}13)$ ,  $\text{AbMA}7(\text{b}5)$ , and  $\text{G}7(\text{b}13)$ . Triplet brackets are under the first three notes of each of the last two staves.

Musical notation for the third system of "Foolish Door", consisting of one staff. It begins with a double bar line and a common time signature. The notes are: Bb5, Ab5, G5, F5, Eb5, D5, C5, Bb4, Ab4, G4. Chords above:  $\text{AbMA}7(\text{b}5)$ ,  $\text{G}7(\text{b}13)$ ,  $\text{F}^o7$  (with "(On Cue)" written above it), and  $\text{E}7(\text{b}13)$ . Triplet brackets are under the first three notes of each of the four groups. The word "rit." is written below the staff.

(vamp till cue - solo around melody)

On record, the first head is rubato.

Listed on recording as "Foolish Dog".

As played on John Abercrombie's "Abercrombie Quartet"

Intro) N.C.

$C^7$   $(G^7(\#11))$   $B^bMA^7/C$

(elec. pn.)

(comp)

$B^bMA^7/C$

$B^bMA^7/C$   $A_{MI}^7$   $B_{MI}^7$   $B^bMA^7/C$   $(A_{MI}^7 B_{MI}^7)$  (synth.)

$B^bMA^7/C$   $A_{MI}^7$   $B_{MI}^7$   $G^bMA^7/A^b$   $F_{MI}^9$   $B^b_{MI}^7$   $G^7(\#9)$

$G^7(\#9)$   $E^7(b9)$   $B^bMA^7/C^{\#}$   $G^bMA^7/A^b$   $F_{MI}^9$   $B^b_{MI}^7$   $G^7(\#9)$

3/4 6/4 (elec. pn.) (synth.)

$B^bMA^7/C$   $D_{MI}^7$   $B^7(\#9)$   $E^6/A$   $\Phi$   $E_{MI}^9$

$B/D^{\#}$   $E^b_{MI}^9$   $B^b_{13}/D$   $E_{MI}^9$  fine

$B/D^{\#}$   $G^bMA^7/A^b$   $F_{MI}^9$   $B^b_{MI}^7$   $G^7(\#9)$   $E_{MI}^9$

$B/D^{\#}$   $E^b_{MI}^9$   $B^b_{13}/D$   $E_{MI}^9$  (elec. pn.)

3/4 e# e b e.

$G^{\flat}MA^{\flat}/Ab$   $F_{MI}^9$   $B^{\flat}MI^7$   $G^{\flat}(\#5)$

(synth.)

$E7(b9)$   $BMA^{\flat}/C^{\sharp}$

(elec. pn.) (synth)

D.S. al 2<sup>nd</sup> ending al Coda

$E^{\flat}9$  solo break

**C** (Elec. Pn. Solo)

$C^7sus$   $A^7$   $B^7$   $C^7sus$   $A^7$   $B^7$

$C^7sus$   $A^7$   $B^7$   $G^{\flat}MA^{\flat}/Ab$   $F_{MI}^9$   $B^{\flat}MI^7$   $G^7(\#9)$   $C^7sus$

$A^7$   $B^7$   $C^7sus$   $A^7$   $B^7$   $C^7sus$   $A^7$   $B^7$

$G^{\flat}MA^{\flat}/Ab$   $F_{MI}^9$   $B^{\flat}MI^7$   $G^7(\#9)$   $B^{\flat}MA^{\flat}/C$   $D_{MI}^7$   $B^7(\#9)$   $E^{\flat}9$

$E_{MI}^9$   $B/D^{\sharp}$   $E^{\flat}MI^9$   $B^{\flat}13/D$  (4) (4)

$E_{MI}^9$   $B/D^{\sharp}$   $G^{\flat}MA^{\flat}/Ab$   $F_{MI}^9$   $B^{\flat}MI^7$   $G^7(\#9)$  play 2<sup>nd</sup> then

$C^7sus$   $A^7$   $B^7$   $C^7sus$   $A^7$   $B^7$   $C^7sus$   $A^7$   $B^7$

(solo continues)

$G^{\flat}MA^{\flat}/Ab$   $F_{MI}^9$   $B^{\flat}MI^7$   $G^7(\#9)$   $B^{\flat}MA^{\flat}/C$   $D_{MI}^7$   $B^7(\#9)$   $E^{\flat}9$   $BMA^{\flat}/C^{\sharp}$

(synth.)

As played on Herbie Hancock's "Mr. Hands"

D.S. al 2<sup>nd</sup> ending al fine

m Funk (Intro) 4 A.M. (Bass Part)

117 N.C. C7

(G7(#9)) B<sup>b</sup>MA<sup>7</sup>/C

B<sup>b</sup>MA<sup>7</sup>/C# A<sup>b</sup> B<sup>b</sup>MA<sup>7</sup>/C

A<sup>b</sup>MI<sup>7</sup> B<sup>b</sup>MI<sup>7</sup> B<sup>b</sup>MA<sup>7</sup>/C (A<sup>b</sup>MI<sup>7</sup> B<sup>b</sup>MI<sup>7</sup>) B<sup>b</sup>MA<sup>7</sup>/C#

B<sup>b</sup>MA<sup>7</sup>/C A<sup>b</sup>MI<sup>7</sup> B<sup>b</sup>MI<sup>7</sup> 1. G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>b</sup>MI<sup>9</sup> B<sup>b</sup>MI<sup>7</sup> G7(#9)

G7(#9) E7(b9) 8va B<sup>b</sup>MA<sup>7</sup>/C# 2. G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>b</sup>MI<sup>9</sup> B<sup>b</sup>MI<sup>7</sup> G7(#9)

B<sup>b</sup>MA<sup>7</sup>/C D<sup>b</sup>MI<sup>7</sup> B7(#9) E<sup>b</sup>9

B/D# E<sup>b</sup>MI<sup>9</sup> B<sup>b</sup>13/D fine EMI<sup>9</sup>

B/D# G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>b</sup>MI<sup>9</sup> B<sup>b</sup>MI<sup>7</sup> G7(#9) EMI<sup>9</sup>

B/D# E<sup>b</sup>MI<sup>9</sup> B<sup>b</sup>13/D EMI<sup>9</sup>

G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>b</sup>MI<sup>9</sup> B<sup>b</sup>MI<sup>7</sup> G7(#9) E7(b9) 8va B<sup>b</sup>MA<sup>7</sup>/C#

D.S. al 2<sup>nd</sup> ending al Coda

(Elec. Pn. Solo)

**C** E<sup>6</sup>/<sub>9</sub> C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup> C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup>

C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup> G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>M</sup>I<sup>9</sup> B<sup>b</sup>M<sup>7</sup> G<sup>7</sup>(<sup>#</sup>3)

A<sup>7</sup> B<sup>7</sup> C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup> C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup>

G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>M</sup>I<sup>9</sup> B<sup>b</sup>M<sup>7</sup> G<sup>7</sup>(<sup>#</sup>3) B<sup>b</sup>MA<sup>7</sup>/C D<sup>M</sup>I<sup>7</sup> B<sup>7</sup>(<sup>#</sup>3) E<sup>6</sup>/<sub>9</sub>

E<sup>M</sup>I<sup>9</sup> # B/D<sup>#</sup> # E<sup>b</sup>M<sup>7</sup> B<sup>b</sup>13/D

E<sup>M</sup>I<sup>9</sup> # B/D<sup>#</sup> # E<sup>b</sup>M<sup>7</sup> B<sup>b</sup>13/D

E<sup>M</sup>I<sup>9</sup> # B/D<sup>#</sup> # E<sup>b</sup>M<sup>7</sup> B<sup>b</sup>13/D

E<sup>M</sup>I<sup>9</sup> # B/D<sup>#</sup> # G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>M</sup>I<sup>9</sup> B<sup>b</sup>M<sup>7</sup> G<sup>7</sup>(<sup>#</sup>3)

play 2x then

**E** C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup> C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup> C<sup>7</sup><sub>sus</sub>

A<sup>7</sup> B<sup>7</sup> G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>M</sup>I<sup>9</sup> B<sup>b</sup>M<sup>7</sup> G<sup>7</sup>(<sup>#</sup>3) B<sup>b</sup>MA<sup>7</sup>/C D<sup>M</sup>I<sup>7</sup> B<sup>7</sup>(<sup>#</sup>3) E<sup>6</sup>/<sub>9</sub> B<sup>MA</sup><sup>7</sup>/C<sup>#</sup>

D.S. al 2<sup>nd</sup> ending al fine

Bass line on intro and letter A can be considerably altered. They are given to establish a point of reference for the feeling of the tune.



lium Swing  $J=134$

# Frankenstein

Grachan Moncur III

**A**

(trb & alto)  
Abmi7 Ami7 Abmi7 Ami7

(bass)

Abmi7 Ami7

*fine*

**B**

C#mi7 Bmi7

C#mi7 Bmi7

Ami7

D.C. al fine (AABA)

During solos, it is a jazz waltz except for a 9/8 feel on the first 8 bars of B.

Drums on head:

**A**

etc.

**B**

$\frac{9}{8}$  feel 8 Swing  $\frac{3}{4}$

As played on Jackie McLean's "One Step Beyond"

# Free Cell Block F - 'Tis Nazi USA

m Swing

Charles Mingus

6  $G^bMA^7$   $B^{13}$   $G^bMA^7$

(trp & ten) (ten) (unis)

$B^{13}$   $E^bMA^7$   $A^{13}$   $D^bMA^7$

$G^7$   $C^bMA^7$   $C^bMi^7$

$E^bMA^7(\#11)$   $A^bMA^7(\#11)$   $D^bMA^7(b5)$

$MA^7$  (Latin)  $A^{13}$

$MA^7$   $D^bMi^7$

7 (Swing)  $C^bMA^7$

$D^bMA^7$   $G^b13$   $D^bMA^7$

(ten)

$G^b13$   $E^bMi^7(b5)$   $A^b7$   $D^bMA^7$   $B^bMi^7$   $E^bMi^7$   $A^b7$

$MA^7$   $E^bMA^7$   $D^bMA^7$   $D^b6$   $G^7(\#11)$

solo on changes

*fine*

played on Charles Mingus' "Changes—Vol. 2"

# Freight Train

Fast Boy  
♩ = 236

Tommy Flanagan

Chord progression:  $A^{\flat}M^{\flat}A^7$   $G^{\flat}M^{\flat}A^7(b5)$   $C^7$   $F^{\flat}M^{\flat}A^7$   $E^7(\#5)$   $E^{\flat}M^{\flat}A^7$   $A^{\flat}7$

Chord progression:  $D^{\flat}M^{\flat}A^7$   $D^{\flat}M^{\flat}A^7$  ( $G^{\flat}7$ )  $C^{\flat}M^{\flat}A^7$  ( $F^7$ )  $B^{\flat}M^{\flat}A^7$  ( $E^7$ )

Chord progression:  $B^{\flat}M^{\flat}A^7$   $E^{\flat}7$   $A^{\flat}M^{\flat}A^7$   $F^7$   $B^{\flat}M^{\flat}A^7$   $E^{\flat}7$

Chord progression: N.C.  $E^{\flat}7(\#9)$   $A^{\flat}7$  (pn.) N.C.  $E^{\flat}7(\#9)$   $A^{\flat}7$  (horns)

As played on "Kenny Burrell and John Coltrane"

Chord progression: N.C.  $E^{\flat}7(\#9)$   $A^{\flat}7(\#11)$

Medium Swing

Fried Ballinas

Dexter Gordon

♩=180

Based on "It Could Happen To You"  
As played on Dexter Gordon's "Pow"

# Gibraltar

Josef Zawinul

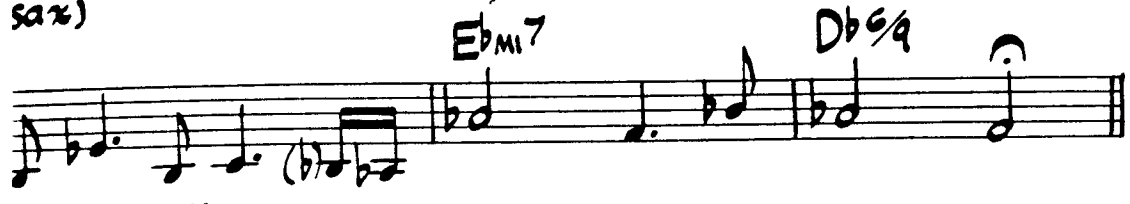
Freely  
(G $\flat$ M $\flat$ 7)

C $\flat$ M $\flat$ 7 / C $\flat$ M $\flat$ 7 / B $\flat$

sax)



E $\flat$ M $\flat$ 7 Db9



J=110 F $\flat$ M $\flat$ 7 / B $\flat$  E $\flat$ M $\flat$ 7 (comp)



E $\flat$ M $\flat$ 7 [piano comp figure]



E $\flat$ M $\flat$ 7 (sax w/synth.)



1.



E $\flat$ M $\flat$ 7 4 | 2. 3



synth.)



is played on Weather Report's "Black Market"

Musical staff with notes and a chord symbol  $E\flat_{MI}7$  above the staff. A circled number 12 is written at the end of the staff.

Musical staff with notes and a circled number (2) at the end. Below the staff is the text "(w/ bass)".

Musical staff with notes and a circled number (2) at the end.

Musical staff with notes and a circled number 4. Chord symbols  $F_{MI}7/B\flat$  and  $F_{MI}7/B\flat$  are written above the staff. Below the staff is the text "(sax-melody played freely)".

Musical staff with notes and chord symbols  $C\flat_{MA}7/B\flat$  and  $B\flat_{MI}7$  written above the staff.

Musical staff with notes and chord symbols  $A\flat_{MI}9/B\flat$ ,  $A\flat_{MI}9$ , and  $E\flat_{MI}7$  written above the staff.

Musical staff with notes and chord symbols  $A\flat_{MI}9$  and  $E\flat_{MI}7$  written above the staff.

Musical staff with notes and the text "(synth.)" written below the staff.

Musical staff with notes and chord symbols  $E\flat_{MI}7$  and  $E\flat_{MI}7$  (SOLOS) written above the staff. A circled letter C is written above the staff. A circled number 2 is written below the staff.

Musical staff with notes and chord symbols  $E\flat_{MI}7$  written above the staff. A circled letter D is written to the left of the staff. Above the staff is the text "(Sax Solo) vamp till cue". Below the staff is the text "(vamp as line continues)".

Musical staff with notes and chord symbols  $E\flat_{MI}7$  written above the staff. A circled letter E is written to the left of the staff. Below the staff is the text "fine".

# Gibraltar (Bass Part)

Freely (follow sax)

Tacet

(Bass Enters)

Cmi7 Bb

(sax only)

Ebm7

Dbs 4

(Funk)  
♩ = 110

Fmi7 Bb

Ebm7

4x's

A

Ebm7

Musical staff with notes and rests.

Musical staff with notes and rests.

1. Ebm7 4 2.

Musical staff with notes and rests.

4x's Ebm7 16

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Fmi7 Bb

Musical staff with notes and rests.

**B**  $F_{MI}7 / Bb$   $Cb_{MA}7 / Bb$   $Bb_{MI}7$

$Bb_{MI}7$   $Ab_{MI}9 / Bb$   $Ab_{MI}9$

$Eb_{MI}7$   $Ab_{MI}9$  3

$Eb_{MI}7$   $Eb_{MI}7$  6 **C** (SOLOS)  $Eb_{MI}7$

Vamp till cue

**D** (Gx's/On Cue) (2) Vamp till cue

**E** (Gx's/On Cue) fine



atin  
l=160

# Green St. Capel

Woody Shaw

## (Intro)

Chords: EbMA7 Ebmi9 FMA7/Eb EMA7/Eb

## A (Latin)

8 (trp) Chords: EbMA7 Ebmi9 FMA7/Eb EMA7/Eb EbMA7

## (Swing)

Chords: Fmi7 Fmi7 Bb7 EbMA7 EbMA7 A13(#11)

## (Bass Solo)

Chords: Abmi7 Abmi7 Db7 GbMA7 Fmi7 Bb7

## (Latin)

3 (trp) (tb) Chords: EbMA7 Ebmi9 GMA7 AMA7 FMA7 GMA7 EbMA7 D7(alt) Db7 C7

## (Swing)

Chords: Fmi7 Dmi7(b5) G7 Cmi7 F7

## (Bass Solo)

Chords: Gmi7 C7 Fmi7 Bb7 Gmi7 C7 Fmi7 Bb7 Gmi7(b) C7 Fmi7 Bb7 EbMA7

solo break

b Bvb

As played on Woody Shaw's "United"

# — SOLOS —

(Latin)

(Swing)

D (Latin)

(Swing)

last chorus of each solo

solo break -----  
 after solos - D.S. al Coda

(P) Vamp & Fade  
 Trumpet plays around the melody on last 8 bars of

# Medium-Up Swing

Music by Richie Cole  
Lyrics by David Lahm

Intro)  $\text{J} = 220$   $\text{Bb}^6$   $\text{Bb}^{\circ 7}$   $\text{Cm}^7/\text{Bb}$   $\text{B}^{\text{MA}7}/\text{Bb}$   $\text{Bb}^6$  vocal fill

$\text{B}^{\text{MA}7}$   $\text{Fm}^7$   $\text{Bb}^7$

Lis - ten to that be - bop mu - sic groov - in' me out, mov - in' me out  
Rhy - thm sec - tion burn - in', smok - in', up on the stand, dig on the band

$\text{E}^{\text{bMA}7}$   $\text{E}^{\text{bM}7}$   $\text{A}^{\text{b}7}$

Ev' - ry night, to a lit - tle club on N Street;  
Do their thing, and you know their thing is swing - in';

$\text{B}^{\text{bMA}7}$   $\text{C}^7$  1.

The band is close e - nough to touch'em at your ta - ble peo - ple what a rap - port, Walk  
So come and find a seat, take off your coat, feel in the beat and or - der a bite,

$\text{Cm}^7$   $\text{G}^7$   $\text{Cm}^7$   $\text{F}^7$  (#5)

down the stairs and o - pen the door and ba - by you're in Har - old's House of Jazz.

2.  $\text{C}^7$   $\text{Cm}^7$  3.  $\text{F}^7$  (#5) 3.  $\text{B}^{\text{bMA}7}$

They're gon - na be romp - in', they're gon - na be stomp - in' to - night.

$\text{C}^{\# \text{M}7}$   $\text{F}^{\# 7}$   $\text{B}^{\text{MA}7}$

Real jazz is for the folks who feel jazz,

$\text{B}^{\text{M}7}$   $\text{E}^7$   $\text{A}^{\text{MA}7}$

Real jazz is what the band is doin'.

$\text{A}^{\text{M}7}$  3.  $\text{D}^7$   $\text{G}^{\text{MA}7}$

And now if you think you hear'em play - in' a Char - lie Par - ker tune,

*G*<sub>M1</sub><sup>7</sup> *C*<sup>7</sup> *C*<sub>M1</sub><sup>7</sup> *F*<sup>7</sup>

I'm al-most cer-tain that you would-n't be wrong, \_\_\_ folks, 'Cause "Don-na Lee" is Har-old's fav-o-rite song, \_\_\_ folks.

*B*<sup>b</sup><sub>M</sub>A<sup>7</sup> *F*<sub>M1</sub><sup>7</sup> *B*<sup>b</sup><sup>7</sup>

If you want to take me where the mu-sic is hot, who do ya got?

*E*<sup>b</sup><sub>M</sub>A<sup>7</sup> *E*<sup>b</sup><sub>M1</sub><sup>7</sup> *A*<sup>b</sup><sup>7</sup>

Pull my coat and I'll make a note to be there; \_\_\_\_\_

*B*<sup>b</sup><sub>M</sub>A<sup>7</sup> *C*<sup>7</sup>

We'll stick a-round and dig the sound un - til it gives us ev'-ry-thing that it has, \_\_\_\_\_ Stick

*C*<sub>M1</sub><sup>7</sup> omit on solos *F*<sup>7</sup> *D*<sub>M1</sub><sup>7</sup> *G*<sup>7</sup>

with me a-round quar-ter to four, \_ Then af - ter hours we'll bang on the door down in

*C*<sub>M1</sub><sup>7</sup> *F*<sup>7</sup><sub>sus</sub> (*B*<sup>b</sup>6) *B*<sup>b</sup><sub>M</sub>A<sup>7</sup>

Har - old's House of Jazz.  
fine

solo break  
after solos - D.S. al fine  
(alternate lyrics)

LYRICS FOR OUT HEAD

As played on Richie Cole's "Keeper Of The Flame"

Meet me down on N Street, They are wrappin' it tight, every night,  
Come along if you want to hear some bebop;  
The band is close enough to touch 'em at your table, people what a rapport,  
Walk down the stairs and open the door and baby you're in Harold's House of Jazz.

We've got jazz in D.C., baby, where you been at? listen to that!  
Stick around, 'cause you've gone and found some bebop;  
I see a table over there so let's sit down, relax and order a bite,  
We're gonna be rompin', we're gonna be stompin' tonight.

Real jazz is for the folks who feel jazz; Real jazz is what the band is doin'.  
You tell me you think you hear 'em playin' a Charlie Parker tune,  
I know what you mean, in fact I thought the same, folks,  
But I'll be damned if I can think of the name, folks.

Let's go tell the boss he's got a hell of a place, buy him a taste,  
And I hope that he's open after hours;  
I know he's gonna understand that we appreciate the music he has,  
Bebop and swing, the service is boss, say would you believe you find it in Washington, Harold's House of Jazz.

These lyrics are a transcription of the lyrics from the lyrics of the original song, as a song by Cal Johnson, "Real Jazz For The Folks Who Feel Jazz"

PHOTO BY HENRI MONTAGNER



Bobby Hutcherson

Medium African

# Highway One

Bobby Hutcherson

(Intro)  $\text{♩} = 160$

$E^7_{sus}$

**A**

$E^9_{sus}$   $D_{MI}^{6/9}$   $E^9_{sus}$   $F_{MI}^7$

$E^9_{sus}$   $D_{MI}^{6/9}$   $E^9_{sus}$   $F_{MI}^7$

$E^7_{sus}$   $G^{13}(\#11)$   $F\#^7_{sus}$   $A^{13}(\#11)$

$A^b7_{sus}$   $B^{13}(\#11)$   $B^b7_{sus}$   $D^b13(\#11)$

$C^7_{sus}$   $A^7_{sus}$   $F\#^7_{sus}$   $E^b7_{sus}$

$E^9_{sus}$

(trps) (trbs) (trps) (trb)

$\phi$

$E^9_{sus}$  Vamp & Solo

(trps) (trbs) (On Cue)  $E^9_{sus}$  (trps) (trb)

As played on Bobby Hutcherson's "Highway One"

(pn. only, col 15<sup>ab</sup>) (add bass) (trp)

(add drums) (pn) (trp)

(pn) (trp)

(bass in 2)

tenor fill

**A**
  
 Up on the wire I like to climb and play  
 Fear turns to joy when you can race and tge

with the sky; The peo - ple far be - low,  
 of the sky, And life's in - tense and strong

The air is clear, and I can per - ceive  
 It's not so long be - fore you will run

the whole world is smi - ling.  
 be - yond your ho - ri - zons.

The Intro and Coda did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer.  
 All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.  
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B

*CMA7 E7 FMA7 F#07*

Life is sub-lime, and when you dare to go up in the  
 Up on the wire, the line is thin and you must bal - ance

*CMA7/G G#07 A MI D7 Eb07*

air and leave the earth far be - hind you; As I  
 earth a - gainst the sky so pre - cise - ly; But the

*CMA7/E FMA7 CMA7/G G#07 A MI7 Eb7 D7*

step and dip and leap in - to a space be - yond, Up high,  
 sky seems to go on as far as you can see Up high.

*G13 sus FMI(MA7) Bb7*

Just for a mo - ment A - live  
 Just for this mo - ment A - live

*AMI D7 C#MI7*

and so a - fraid, But a - live  
 and so a - fraid, But a - live

*F#MI F7 E7 Eb7*

as I push a - gainst the sky and my heart has bro - ken free.  
 and the wire has dis - ap - peared, and you've fin - ally bro - ken free.

*D7 DMI7 G7*

Arrangement on record: Chorus 1 - vocal (1st verse) 4 - trumpet solo  
 2 - horn line/piano solo 5 - tenor solo  
 3 - vocal (2nd verse) 6 - vocal (1st verse), Coda out.

Bass plays in 2 for vocals, in 4 for horn line and solos.

*D7 FMI E7*

(free.) Bro - ken free.

*Eb7 D7 C#MI11 C13 sus*

Bro - ken free, Up high.

As played on Griffith Park Collection's "Echoes Of An Era"



# High Wire (Harmony Parts)

Alto-Up Swing

Intro  $\text{♩} = 198$

The score consists of ten staves of handwritten musical notation for harmony parts. The notation includes various chords and musical symbols:

- Staff 1:** Chords include  $G^{13}_{sus}$  and  $F_{MI}(MA7)$ . Includes a triplet of eighth notes and a tenor saxophone part labeled "(ten)".
- Staff 2:** Chords include  $B^b7$ ,  $A_{MI}$ ,  $D7$ , and  $C^{\#}_{MI}7$ . Includes a trumpet part labeled "(trp)".
- Staff 3:** Chords include  $F^{\#}_{MI}$ ,  $F7$ ,  $E7$ , and  $E^b7$ . Includes a tenor saxophone part labeled "(unis)".
- Staff 4:** Chords include  $D7$ ,  $D_{MI}7$ , and  $G7$ .
- Staff 5:** Labeled "tenor fill". Chords include  $C_{MA}7$ ,  $B_{MI}7(b5)$ ,  $B^b_{MA}7$ ,  $A_{MI}7$ , and  $A^b7$ .
- Staff 6:** Chords include  $G_{MI}$ ,  $D7/F^{\#}$ ,  $F_{MI}$ , and  $F_{MI}7$ .
- Staff 7:** Chords include  $E^b_{MA}7$ ,  $D7$ ,  $G_{MA}7$ , and  $C_{MA}7$ . Includes a tenor saxophone part labeled "(ten)".
- Staff 8:** Chords include  $B7$ ,  $E_{MI}$ ,  $D^b_{MA}7(b5)$ , and  $B^b_{MA}7$ .
- Staff 9:** Chords include  $C_{MA}7$ ,  $E7$ ,  $F_{MA}7$ , and  $F^{\#}07$ .
- Staff 10:** Chords include  $C_{MA}7/G$ ,  $G^{\#}07$ ,  $A_{MI}$ ,  $D7$ , and  $E^b07$ . Includes a tenor saxophone part labeled "(ten)" and a circled triplet of eighth notes.
- Staff 11:** Chords include  $C_{MA}7/E$ ,  $F_{MA}7$ ,  $C_{MA}7/G$ ,  $G^{\#}07$ ,  $A_{MI}7$ ,  $E^b7$ , and  $D7$ .
- Staff 12:** Chords include  $G^{13}_{sus}$ ,  $F_{MI}(MA7)$ , and  $B^b7$ .

AMI D7 CMI

F#MI F7 E7 Eb7

D7 DMI7 G7 (To Solos On D.S.)

CMA7 Bmi7(b5) BbMA7 AMI7 Ab7

(unis)

GMI D7/F# FMI FMI7 (trp)

(ten)

EbMA7 D7 GMA7 CMA7

(unis)

B7 EMI7 DbMA7(b5) Tacet 2

(piano solo)

Tacet 28

D.S. al Solos (AB)

D7 FMI

(unis)

E7 Eb7 (ten)

(trp)

D7 C#MI11 C13sus

3

Tenor sounds one octave lower than written.

Arrangement on record: Chorus 1 - vocal (1st verse) Chorus 4 - trumpet solo  
 2 - horn line/piano solo 5 - tenor solo  
 3 - vocal (2nd verse) 6 - vocal (1st verse), Coda out.

The original score contains no harmony part. This part has been derived from the original score and the original recording by the editor with the approval of the composer.

Medium-Up Swing  
♩ = 192

# Humpty Dumpty

Ornette Coleman

**A** break --- Ami7 B7(#5) E Ami7 E

F#mi7 B7sus(b9) E 1. break --- 2.

**B** Fmi7 Bb7 Ebmi7 Ab7

Dbmi7 Gb7 Bmi7 E7 break ---

**C** Ami7 B7(#5) E Ami7 E

F#mi7 B7sus(b9) E

*fine*

Bass makes the changes at B and in bars 2, 3 and 7 of A and C. Elsewhere, the bass walks through the E major scale. For head, A and last 8 are in 2, B is in 4. Solos are free (around E), in 4. Chords suggested only (no chordal instrument on original recording).

As played on Ornette Coleman's "This Is Our Music"

# Humpty Dumpty

Fast Swing  
♩ = 256

Chick Corea

The first system of musical notation consists of five staves. The first staff is in treble clef and contains the melody with chords EbMA7, DMA7, GbMA7, and FMA7. The second staff continues the melody with chords A7, BbMA7, and Bbmi7. The third staff includes a 'break' section indicated by a dashed line, with chords Bbmi7, Dmi7, and Bmi7. The fourth staff continues with chords Abmi7, Fmi7, and Abmi7. The fifth staff is in bass clef and contains two chords, GbMA7 and Bb7.

Kicks are not played during solos

The second system of musical notation consists of two staves. The first staff is in treble clef and contains the melody with chords Abmi7, GbMA7, EMA7, D7, Dbmi7, and Gb7. The second staff continues the melody with chords BMA7, Bb7, Ebmi7, Cmi7, and Ami7.

As played on Chick Corea's "The Mad Hatter"

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

# Hungry Heart

Paul McCandless

## Intro) D(add 9) no 3

**A** D(add 9)  
no 3

(oboe)

G<sup>9</sup> sus

D(add 9)  
no 3

G<sup>9</sup>(#11)

E<sub>mi</sub><sup>9</sup> B<sub>mi</sub><sup>9</sup> A<sup>9</sup> sus G<sub>mi</sub><sup>9</sup>

C7(#11) B<sup>13</sup> sus B<sup>b</sup>MA<sup>7</sup>

E<sub>b</sub>mi(#11) E<sub>b</sub>/D F<sub>MA</sub><sup>7</sup>/G D<sub>mi</sub><sup>7</sup>(b5)

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

C/D<sub>b</sub> D/C E<sup>9</sup> sus

E<sub>b</sub>mi(#11)/G B<sub>mi</sub><sup>9</sup>

## (Guitar Solo)

D(add 9)  
no 3

oboe fill

G<sup>9</sup> sus

D(add 9)  
no 3

G<sup>9</sup>(#11)

As played on Oregon's "Roots In The Sky"

Handwritten guitar chord chart with five staves:

- Staff 1:  $E_{MI}^9$ ,  $B_{MI}^9$ ,  $A^9_{sus}$ ,  $G_{MI}^9$
- Staff 2:  $C7(\#11)$ ,  $B^9_{sus}$ ,  $B^b_{MA}7$
- Staff 3:  $E^b_{MI}(\#11)/G$ ,  $E^b/D$ ,  $F_{MA}7/G$ ,  $D_{MI}7(b5)$
- Staff 4:  $B^b_{MI}7$ ,  $C/A^b$ ,  $C\#/G$ ,  $C/D^b$ ,  $D/C$
- Staff 5:  $E^9_{sus}$ ,  $E^b_{MI}(\#11)/G$ ,  $B_{MI}^9$  (gtr & oboe solo together), Indef.

Musical notation for oboe and guitar:

- Staff 1: (On Cue)  $B/G$ ,  $A/G$ ,  $C\#/G$ ,  $D/G$ ,  $F/D^b$ ,  $E^b/D^b$ ,  $C/D^b$ . (oboe)
- Staff 2:  $D/C$ ,  $G_{MA}7/D$ ,  $B^b_{MA}7(\#11)$
- Staff 3:  $G7(\#11)$ ,  $E^b(\#11)/G$
- Staff 4:  $E_{MI}^9$ ,  $B_{MI}^9$ ,  $A^9_{sus}$ ,  $G_{MI}^9$
- Staff 5:  $C7(\#11)$ ,  $B^{13}_{sus}$ ,  $B^b_{MA}7$ ,  $E^b_{MI}(\#11)/G$
- Staff 6:  $B_{MI}^9$ , (Oboe Solo)  $B_{MI}^9$ , Vamp & Fade

Guitar doubles much of the melody while chording as well.

Medium Ballad

# If You Went Away

Music by Marcos Valle

Lyrics by Ray Gilbert

$\text{♩} = 59$

Intro

$D^{13}_{sus}$

$D^{13}(\#11)$

$D^6$

$D^{MA^9}$

$D^9_{sus}$

$B^b_{MI^7}$

$A^b_{MI}$

(guitar)

(strings)

A  $GMA^7$

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

$F^{\#7}$

$GMA^7$

$G^{13}_{sus}$

$G^{13}(b^9)$

Oh, \_\_\_\_\_ if I could just make your heart un - der - stand \_\_\_\_\_ the way I feel when you're hold - ing my

$CMA^7$

$E_{MI^9}$

$A^{13}$

$D^{13}_{sus}$

$A^b^{13}$

hand \_\_\_\_\_ My world is safe and it's worth liv - ing for. E - ven more, with

$GMA^7$

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

$F^{\#7}$

$GMA^7$

$G^{13}_{sus}$

$G^{13}(b^9)$

you \_\_\_\_\_ I learned to trea - sure each mo - ment of time, \_\_\_\_\_ You e - ven taught me how high love can

$CMA^7$

$E_{MI^9}$

$A^{13}$

$D^{13}_{sus}$

$D^7(\#^9)$

climb, \_\_\_\_\_ The ver - y thought of your kiss and I soar. E - ven more

3]  $G_{MI^7}$

$D^7(\#^9)$

$D^7$

$GMA^7$

$D_{MI^9}$

$G^{13}(b^9)$

\_\_\_\_\_ My heart is burst - ing to say e - ven more. \_\_\_\_\_ You are my \_\_\_\_\_ smil - ing

$CMA^7$

$B_{MI^7}$

$B^{b^07}$

$A_{MI^7}$

$D^{13}_{sus}$

$D^7(b^9)$

$GMA^7$

sky, \_\_\_\_\_ You are my sun and my rain, my blos - som in snow, and so, \_\_\_\_\_ can you in

$C\#m7$   $F\#7$   $GMA7$   $G^{13}_{sus}$   $G^{13}(b9)$   $CMA7$

Musical staff with chords:  $C\#m7$ ,  $F\#7$ ,  $GMA7$ ,  $G^{13}_{sus}$ ,  $G^{13}(b9)$ ,  $CMA7$ . The first two chords are marked with a '3' and a bracket, indicating triplets.

a-gine if you went a - way? \_\_\_\_\_ If I should lose you for one pre-cious day \_\_\_\_\_ I think I'd

$C\#m7(b5)$   $Cm6$   $Bm7$   $Bb07$   $A7$   $D^{13}_{sus}$   $D7(b9)$   $GMA7$

Musical staff with chords:  $C\#m7(b5)$ ,  $Cm6$ ,  $Bm7$ ,  $Bb07$ ,  $A7$ ,  $D^{13}_{sus}$ ,  $D7(b9)$ ,  $GMA7$ . The first, third, and fifth chords are marked with a '3' and a bracket, indicating triplets.

cry the big - gest tear-drops the whole wide world has e - ver known.

(Guitar Solo)

$E^bMA7$   $Cm9$   $A7$   $D7(\#9)$

Musical staff for guitar solo with slash marks. Chords:  $E^bMA7$ ,  $Cm9$ ,  $A7$ ,  $D7(\#9)$ .

$E^bMA7$   $Cm9$   $A^{13}(b9)$   $(b13)$   $D7(\#9)$

Musical staff for guitar solo with slash marks and notes. Chords:  $E^bMA7$ ,  $Cm9$ ,  $A^{13}(b9)$ ,  $(b13)$ ,  $D7(\#9)$ . The  $(b13)$  chord is marked "end solo".

E - ven more, \_\_\_\_\_

D.S. al Coda

$D^{13}_{sus}$  (elec. piano)  $D^9_{sus}$   $GMA7(\#11)$

Musical staff with chords:  $D^{13}_{sus}$  (elec. piano),  $D^9_{sus}$ ,  $GMA7(\#11)$ .

seen.

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



Medium - Slow  
Swing ♩ = 88

(Intro)

# Images

Oliver Nelson

(bass only)

**A**  
no pn.  
or drums

(alto)  
N.C.  
(bass)

**In 2/2**

add pn.  
& drums

$B7(b9)$   $Bb7(b9)$   $A7(b9)$   $Ab7(b9)$   $Db7(b9)$   $C7(b9)$   $B7(b9)$   $Bb7(b9)$

$E7(b9)$   $A7(b9)$   $D7(b9)$   $G7(b9)$  C pedal

**B**

(pn.)  
(bass as at **A**)

As played on Oliver Nelson's "Images"

[3] B7(b9) B $\flat$ 7(b9) A7(b9) A $\flat$ 7(b9) [3] D $\flat$ 7(b9) C7(b9) B7(b9) B $\flat$ 7(b9)

E7(b9) A7(b9) D7(b9) G7(b9) C pedal-

(SOLOS)

F $\sharp$ M7 C $\sharp$ M7

B $\flat$ M7 F $\sharp$ M7 F $\sharp$ M7 C $\sharp$ M7

B7(b9) B $\flat$ 7(b9) A7(b9) A $\flat$ 7(b9) D $\flat$ 7(b9) C7(b9) B7(b9) B $\flat$ 7(b9)

E7(b9) A7(b9) D7(b9) G7(b9) F $\sharp$ M7 C $\sharp$ M7

⇒

after solos - D.S. al Coda

C pedal rit. F $\sharp$ M11

rum - Slow Swing Images (Harmony Part)

88 **Tacet** 4

**A** N.C. (bass)

(bs. clar.)

**B**

**C** SOLOS

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

B<sup>b</sup><sub>M</sub>A<sup>7</sup> F<sub>M</sub>i<sup>7</sup> F<sub>M</sub>A<sup>7</sup> C<sub>M</sub>i<sup>7</sup>

B<sup>7</sup>(b<sup>9</sup>) B<sup>b</sup>7(b<sup>9</sup>) A<sup>7</sup>(b<sup>9</sup>) A<sup>b</sup>7(b<sup>9</sup>) D<sup>b</sup>7(b<sup>9</sup>) C<sup>7</sup>(b<sup>9</sup>) B<sup>7</sup>(b<sup>9</sup>) B<sup>b</sup>7(b<sup>9</sup>)

E<sup>7</sup>(b<sup>9</sup>) A<sup>7</sup>(b<sup>9</sup>) D<sup>7</sup>(b<sup>9</sup>) G<sup>7</sup>(b<sup>9</sup>) F<sub>M</sub>A<sup>7</sup> C<sub>M</sub>i<sup>7</sup>

rit.

after solos - D.S. al Coda

Sounds one octave lower than written.

Rock Ballad

# I'm Home

music by Greg Mathieson  
lyrics by Dave Frishberg

♩ = 60

AbMA7 BbMI7/Ab (6) (7) AbMA7 BbMI7

I'm a

**A** AbMA7 BbMI7/Ab AbMA7 Gb7(#11) FMI7 B13(#11)

long way, I'm a long, long way from real - ly feel - ing

BbMI7 Eb7sus AbMA7 BbMI7/Ab

But it's a

AbMA7 BbMI7/Ab AbMA7 Gb7(#11) FMI7 B13(#11)

far cry, It's a far, far cry from where I used to

BbMI7 Eb7sus AbMA7 BbMI7/Ab

be.

I'm

**B** C#MI7 F#13 BMA7 A13(#11) G#MI G#MI/G G#MI/F# FMI7(b5)

on my way to un - der - stand that home's a lov - ing state of mind, When

EMA7 C#MI7 C7(#9) B13(#11) BbMI7 Eb7sus Eb7

I reach out and touch your hand I'll find I'm

AbMA7 BbMI7/Ab

home.

### SECOND VERSE

It's a long time,  
It's a long, long time  
Since I've been on my own

It's a hard climb,  
It's a long, hard climb  
When you make it all alone.

'Cause home is someplace sanctified  
The sweetest place I'll ever go,  
And when I see you by my side  
I'll know I'm home.

AbMA7 BbMI7/Ab AbMA7 Eb7sus AbMA7

Vamp till cue

I'm home.

As played on Al Jarreau's "All Fly Home"

Medium Latin

IN DISCUSSION

Kent Glenn

=150

$C^{13}_{sus}$  (Intro) 2

$A^{13}_{sus}$  2

$C^{13}_{sus}$  2

$A^{13}_{sus}$  2

Handwritten musical notation for the first system, featuring a treble clef and a 4/4 time signature. The melody consists of eighth and quarter notes. Chords  $G_{mi}^9$  and  $E_{mi}^9$  are indicated above the staff.

Handwritten musical notation for the second system, continuing the melody. Chords  $G_{mi}^9(ten)$  and  $E_{mi}^9$  are indicated above the staff. The system concludes with a chord  $E^b_{mi}^9/A$ .

Handwritten musical notation for the third system. Chords  $D_{mi}^9$ ,  $G^{13}$ ,  $G^7(\#9)$ ,  $C_{mi}^9$ ,  $F^{13}$ , and  $F^7(\#9)$  are indicated above the staff.

Handwritten musical notation for the first ending of the fourth system. Chords  $D_{mi}^9$ ,  $G^{13}$ ,  $G^7(\#9)$ ,  $C_{mi}^9$ ,  $B^b_{mi}^9$ ,  $A_{mi}^7(b5)$ , and  $D^7(\#9)$  are indicated above the staff. Trill ornaments are present on the final notes.

Handwritten musical notation for the second ending of the fourth system. Chords  $D_{mi}^9$ ,  $G^{13}$ ,  $E_{mi}^7(b5)$ , and  $A^7(\#5)$  are indicated above the staff.

Handwritten musical notation for the fifth system. Chords  $D_{mi}^6$ ,  $G^9/B$ ,  $E_{mi}^7(b5)$ , and  $A^7(\#5)$  are indicated above the staff. A "break" is indicated with a dashed line.

Handwritten musical notation for the sixth system. Chords  $D_{mi}^6$ ,  $G^9/B$ ,  $E_{mi}^7(b5)/B^b$ , and  $A^7(\#5)$  are indicated above the staff. A "break" is indicated with a dashed line.

Handwritten musical notation for the seventh system. Chords  $D_{mi}^9$ ,  $G^{13}$ ,  $G^7(\#9)$ ,  $C_{mi}^9$ ,  $F^{13}$ , and  $F^7(\#9)$  are indicated above the staff. The instruction "(w/piano)" is written above the final chord.

Handwritten musical notation for the eighth system. Chords  $B^b_{mi}^9$ ,  $E^b^7(\#9)$ ,  $A_{mi}^7(b5)$ , and  $D^7(\#9)$  are indicated above the staff.

D.S. al 3<sup>rd</sup> ending

Handwritten musical notation for the third ending of the eighth system. Chords  $D_{mi}^9$ ,  $G^{13}$ ,  $G^7(\#9)$ ,  $C_{mi}^9$ ,  $B^b_{mi}^9$ ,  $A_{mi}^7(b5)$ , and  $D^7(\#9)$  are indicated above the staff.

Solo on form (AABA) After solos - D.S. al Coda

Handwritten musical notation for the Coda section. Chords  $A_{mi}^7(b5)$ ,  $D^7(\#9)$ , and  $G_{mi}^9$  are indicated above the staff.

Piano doubles melody on bars 9-16 of letter B.  
 Tenor sounds one octave lower than written.  
 As played on Kent Glenn's "Good For The Garden"

# Infant Eyes

Wayne Shorter

Ballad

$\text{♩} = 53$

**A**  $G_{mi}^7$   $F_{mi}^7$   $E_{bMA}^7$   
 $A^{13(b9)}$  (ten)  $G_{bMA}^7$   $F^9_{sus}$   $E_{bmi}^7$   
 $B_{b9sus}$   $B_{b7(alt)}$  **B**  $E_{bMA}^7$   $EMA^7/D\#$   
 $E_{bMA}^7(\#11)$   $EMA^7$   $B_{MA}^7$   $B_{b9sus}$   
 $A_{bmi}^7$   $E_{b9sus}$   $D^7(alt)$  **C**  $G_{mi}^7$   
 $F_{mi}^7$   $E_{bMA}^7$   $A^{13(b9)}$   $G_{bMA}^7$   
 $F^9_{sus}$   $E_{bmi}^7$   $B_{b9sus}$   
*fine*

As played on Wayne Shorter's "Speak No Evil"

Medium-Up Swing

# Inner Space

Chick Corea

= 226 (Intro)

(trp) N.C.  $A_{MA}7(b5)$   $C_{MA}7(b5)$

$D_{bMA}7(b5)$   $E_{MA}7(b5)$   $E_{bMA}7(b5)$   $D_{MA}7(b5)$

(p)  $D_{bMI}$   $D_{MA}7(b5)$   $D_{bMI}$   $C_{MA}7(b5)$   $A_{MA}7(b5)$

(trp)  $D_{bMI}$   $D_{MA}7(b5)$   $D_{bMI}$

$C_{MA}7(b5)$   $A_{MA}7(b5)$   $E_b$   $E_{MA}7(b5)$   
break

$G_{bMA}7$   $E_{bMA}7$   $(E^{13} E^{b13})$

V.S. to Coda

**B**

$A_{MA}7(b5)$   $C_{MA}7(b5)$   $D^b_{MA}7(b5)$   $E_{MA}7(b5)$

$E/F$  (pn.)  $E^b_{M1}$

$E^b_{M1}$   $E_{MA}7(b5)$

(trp)  $D_{MA}7(b5)$   $E_{MA}7(b5)$

**C**

$D^b_{M1}$  (SOLOS)  $E^b$   $E_{MA}7(b5)$

**D**

$A_{MA}7(b5)$   $C_{MA}7(b5)$   $D^b_{MA}7(b5)$   $E_{MA}7(b5)$

$E/F$   $E^b_{M1}$   $D_{MA}7(b5)$

(continued on the following page) after solos - D.S. al Coda (take repeat)



N.C.

A MA 7(b5)

C MA 7(b5)

D b MA 7(b5)

E MA 7(b5)

E b MA 7(b5)

D MA 7(b5)

F MA 7(b5)

E MA 7(b5)

E b MA 7(b5)

D MA 7(b5)

F MA 7(b5)

E MA 7(b5)

E b MA 7(b5)

D MA 7(b5)

rit.

As played on Chick Corea's "Inner Space"

rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.  
 letters C D and the Coda did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer.

♩ = 226

# Inner Space (Horn Parts)

(ten)  
Intro (trp)

Tacet

Tacet

(unis) (ten) (trp)

(SOLOS)

$D^{\flat}MI$  8  $E^{\flat}$   $E_{MA}7(b5)$

$G^{\flat}MA7$   $E_{MA}7(b5)$   $E^{\flat}MA7$

$A_{MA}7(b5)$   $C_{MA}7(b5)$   $D^{\flat}MA7(b5)$   $E_{MA}7(b5)$

$E/F$  4  $E^{\flat}MI$  4  $D_{MA}7(b5)$  4

after solos - D.S. al Coda (take repeat)

rit.

Tenor sounds one octave lower than written.

The original score contained no horn part. This part has been derived from the original score and the original recording by the editor with approval of the composer.

# Fast Swing $\text{♩} = 280$

Mike Nock

**A**  $Bb^7$  (Stop time till **B**)

(sax w/piano) [pn. only]

$Bb^7$   $Bb^7$   $Eb$   $Bb^7$   $Eb$

(sax w/piano) [pn. only] etc.

$Bb^7$   $Bb^7$   $Eb$   $Bb^7$   $Eb$

$Bb^7$   $Bb^7$   $Eb$   $Bb^7$

**B**  $G^b/A^b$   $F/D^b$   $E/F^\#$   $E^b/B$   $D/E$   $D^b/E^b$   $Bb^7_{sus}$

Time)  $G^b/A^b$   $F/D^b$   $E/F^\#$   $E^b/B$   $D/E$   $D^b/E^b$   $\emptyset$  NC

(unison)

$Bb^7$  (blow)

(SOLOS)

$Bb^7$  16  $G^b/A^b$   $F/D^b$   $E/F^\#$   $E^b/B$   $D/E$   $D^b/E^b$   $Bb^7_{sus}$

$G^b/A^b$   $F/D^b$   $E/F^\#$   $E^b/B$   $D/E$   $D^b/E^b$   $Bb^7_{sus}$   $Bb^7$

$\emptyset$  NC

(unison)

after solos - D.C. al Coda

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

# In Search Of My Heart

McCoy Tyner

(3x's) **A**

ice

Solo piano  
Add voice,  
flight

I look back in time, \_\_\_\_\_  
I gazed in-to space, \_\_\_\_\_

In search \_\_\_\_\_ of my heart; \_\_\_\_\_  
A smile \_\_\_\_\_ on my face; \_\_\_\_\_

I  
I'm

*mp*  
G Gsus E<sup>b</sup>M<sup>7</sup>/B<sup>b</sup> C/G

know \_\_\_\_\_ there's a love \_\_\_\_\_ to re - mem - ber. \_\_\_\_\_  
reach \_\_\_\_\_ ing your love \_\_\_\_\_ so ten der, \_\_\_\_\_ re -

C<sup>M</sup>7/G G<sup>M</sup>7 D<sup>M</sup>7 F/G G(add 9)

1, 2 3

mem - ber. \_\_\_\_\_

F/G G(add 9) F/G G (add horns) C<sup>M</sup>7 B<sup>b</sup>M<sup>7</sup> F<sup>M</sup>7

**B**

Voice

*mf*  
B<sup>b</sup>/C C<sup>6</sup> G<sup>M</sup>7/C G/C C(add 9)

May - be life has rea - son, \_\_\_\_\_

(strings)

There's no time for teas - in',

$Bb^6/C$   $C^6$   $Gm^7/C$   $C^6/9(no 3)$

(flutes)

Love is back in sea - son,

$Bb^6/C$   $C^6$   $Gm^7/C$   $G/C$   $C(add 9)$

(strings)

Let's re - joice and sing love's prais - es high.

$Bb^6/C$   $C^6$   $Gm^7/C$   $B/C$   $C/D$   $Db/Eb$   $Bb/C$   $F(add 9 no 3)$

cresc.

$f$   $F(add 9 no 3)$   $Em^7/F$   $Eb/F$   $F(add 9 no 3)$   $Em^7/F$   $Eb/F$

$mf$  We'll sur - vive.

$Db/Eb$   $A^b/B^b$   $Bb/C$   $D^7sus$   $mp$   $D^7sus$  (piano fill)  $2$

Tacet  $2$

D.C. (as if 3<sup>rd</sup> x) al Coda One (♯<sup>1</sup>)

♯<sup>1</sup> N.C. drum fill - - -  $F/G$   $G$   $F/G$   $G$   $E^b/G$   $F/G$   $E^b/G$   $F/G$

(-ber. - - -)  $f$  voice fills  $vamp$  till cue

$Gm^11$  (Solos/On Cue)  $Gm^11$   $9(b13)$   $vamp$  till cue

on cue, D.C., play entire head (AAABA) & take Coda Two (♯<sup>2</sup>)

♯<sup>2</sup>  $F/G$   $G(add 9)$   $F/G$   $G(add 9)$

voice fill.  $vamp$  & fade

In Search Of My Heart (Bass Part)

=139

**A** (3x's) Tacet 1<sup>st</sup>x

*G* *G<sup>sus</sup>* *E<sup>b</sup>M<sup>7</sup>/B<sup>b</sup>* *C/G*  
*C<sup>M</sup>/G<sup>b</sup>* *G<sup>M</sup>7* *D<sup>M</sup>7* *F/G* *G(add 9)*  $\Phi^2$   
<sup>12</sup>*F/G* *G(add 9)* <sup>3</sup>*F/G* *G*  $\Phi^1$  *C<sup>M</sup>7* *B<sup>b</sup>M<sup>7</sup>* *F<sup>M</sup>7*  
*B<sup>b</sup>/C* *G<sup>M</sup>7/C* *G/C* *C(add 9)*  
*B<sup>b</sup>/C* (sample line) *G<sup>M</sup>7/C* *C<sup>9</sup>/9 (no 3)* etc.  
*B<sup>b</sup>/C* *G<sup>M</sup>7/C* *G/C* *C(add 9)*  
*B<sup>b</sup>/C* *G<sup>M</sup>7/C* *B<sup>b</sup>/C* *C/D* *D<sup>b</sup>/E<sup>b</sup>* *B<sup>b</sup>/C* *F(add 9 no 3)*  
*F(add 9 no 3)* *E<sup>M</sup>/F* *E<sup>b</sup>/F* *F(add 9 no 3)* *E<sup>M</sup>/F* *E<sup>b</sup>/F*  
*D<sup>b</sup>/E<sup>b</sup>* *A<sup>b</sup>/B<sup>b</sup>* *B<sup>b</sup>/C* *D<sup>7</sup> sus* *annw* Tacet 3

D.C. al 3<sup>rd</sup> ending al Coda One ( $\Phi^1$ )

$\frac{3}{4}$  N.C. *F/G* *G* *F/G* *G* *E<sup>b</sup>/G* *F/G* *E<sup>b</sup>/G* *F/G*  
*G<sup>M</sup>7* (sample bass line) *G<sup>M</sup>9(b13)* vamp till cue

cue, D.C., play entire head (AAABA), take Coda Two ( $\Phi^2$ ) vamp till cue

$\frac{3}{4}$  *F/G* *G(add 9)* *F/G* *G(add 9)*  
 vamp & fade

alternate bass line at **B**

etc.

Letter A is played as written. Letter B is played with much variation.

# I - Thou

Medium Jazz Waltz

Denny Zeitlin

$\text{♩} = 138$

**A**

8va 2<sup>nd</sup>x  
 $E^b_{MA^9}$

$F_{MI^7}$

$B^b7$

$E^b_{MA^9}$

$G^6$

$C_{MA^7}$

$A_{MA^7}$

$G^b_{MA^9}$

$A^b_{MI^9}$

$G_{MI^9}$

$C^7$

$F_{MA^7}$

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

$B^7(b9)$

**B**

$E_{MA^9}$

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

$F_{MI^9}$

$B^7(b9)$

$F_{MI^9}$

$B^b7$

$E^b_{MI^{11}}$

$E_{MA^{13}(\#11)}$

$F^7(\#3)$

$E^9$

$E^b9$

solo changes:

$E^b9$

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

$(C^{\#}_{MI^7})$

$F^{\#7}$

$B_{MI^7}$

$E^7$

$A_{MI^7}$

$D^7$

$G_{MI^7}$

$C^7$

$F_{MI^{11}}$

$E^b_{MI^{11}}$

$G^7$

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

$F^{\#13}$

$B^{13}$

$E^7(\#9)$

$A^{13}$

$D^{13}$

**C**

$G_{MA^9}$

$D^7_{sus}$

$D^7$

$G_{MA^9}$

$B_{MA^7}$

$G^{\#}_{MA^7}$

$D^b_{MA^7}$

$B^b_{MA^7}$

$C_{MI^7}$

$B_{MI^9}$

$E^7(b9)$

$A_{MA^7}$

$B^b_{MI^9}$

$E^b7$

$A^b_{MA^7}$

$B^b_{MI^9}$

$A_{MI^9}$

$D^7$

$G_{MA^7}$

$F_{MA^9}$

$E^b_{MA^9}$

(rit. last x)

fine

Solos on form (AABC)

After solos - D.C. al fine

Denny generally plays  $p$   $p$  as  $p$   $p$

As played on Denny Zeitlin's "Cathexis"



# I thought it was you

and Melvin Ragin  
Lyrics by Jeffrey Cohen

=119

Intro N.C.  $GMA^7$   $G^bMA^7/Ab$   $GMA^7/A$

ec. pn.)  $Ab13$   $E^b7(\#3)Ab13$   $Ab13$   $Ab13$   $Ab13$   $E^b7(\#3)Ab13$   $Ab13$  fill

$Ab13$   $E^b7(\#3)Ab13$   $Ab13$   $Ab13$   $E^b7(\#3)Ab13$   $F^7sus$

$B^bMA^7$   $E^b7sus$   $Ab^bMA^7$

glance from be - hind, Hap - pened by chance

$Ab^bMA^7$   $Fmi^9$   $D^bMA^7$   $F7(b5)$

or de - sign; The per - fume she

$F^{\#7}sus$   $BMA^7$   $G^{\#mi}9$

wore took me back through a door.

$G^{\#mi}9$   $EMA^7$   $A^7sus$

I had closed long a - go.

$A13sus$   $A^7sus$   $DMA^7$

Sud - den - ly, I thought it was you,

$DMA^7$   $Bmi^7$   $GMA^7$

Thought it was you, Thought it was you,

$GMA^7$   $EMI^7$   $F^{\#mi}A$   $EMI^7/A$   $DMA^7$

Thought it was you. Re - mem - ber what we knew. I

$EMI/D$   $Bmi^7$   $GMA^7$

thought it was you, thought it was you, thought it was you,

EMI7 F#MI/A EMI/A U/A EMI/A ⊕ EMI/A DMA7 A♭sus (elec. pn.) GMA7/A

Re-mem - ber when I thought it was you.

C

GMA7/A♭

(brass)

f A♭13 Eb7(#9) A♭13

(Funkier)

A♭13 pn. fill - - - - - pn. fill - - - - - A♭13

(piano solo) (2)

(horns-background to solo)

(2)

A♭13 Eb7(#9) (end solo) (brass w/piano) A♭13

(A♭13) Eb7(#9) A♭13 A♭7(#9) F7sus

We were D.S. al Coa

EMI/A DMA7

drum fill drums (time)

E7sus (light drums) GMA7/A♭ break

(gtr)

(elec. pn.)

A♭13 Eb7(#9) A♭13 A♭13 Eb7(#9) A♭13

(voice scats) GMA7/A GMA7/A♭ extended vamp

(last x only)

SECOND VERSE:

We were young, love was new,  
Warm as the sun shining through,  
In your arms it seemed

I went back to a dream  
I had seen long ago.  
Suddenly, I thought it was you. (etc.)

vamp, fill, & fade

# I Thought It Was You (Bass Part)

lium Funk (GMA<sup>7</sup>/A) G<sup>b</sup>MA<sup>7</sup>/Ab

=119

Musical staff 1: Bass line starting with a whole rest, followed by eighth notes. Chords: GMA<sup>7</sup>/A, G<sup>b</sup>MA<sup>7</sup>/Ab. Measure 2 has a (2) above the staff.

Musical staff 2: Bass line with eighth notes. Chords: Eb7(#9) Ab13, Ab13. Measure 2 has a (2) above the staff, and measure 4 has a (2) above the staff.

Musical staff 3: Bass line with eighth notes. Chords: Eb7(#9) Ab13, F<sup>7</sup>sus, A<sup>7</sup>s, B<sup>b</sup>MA<sup>7</sup>. Measure 2 has a (2) above the staff.

Musical staff 4: Bass line with eighth notes. Chords: b<sup>7</sup>sus, Ab<sup>b</sup>MA<sup>7</sup>. Measure 2 has a (2) above the staff.

Musical staff 5: Bass line with eighth notes. Chords: =mi<sup>9</sup>, D<sup>b</sup>MA<sup>7</sup>, F7(b5). Measure 2 has a (2) above the staff.

Musical staff 6: Bass line with eighth notes. Chords: =#<sup>7</sup>sus, BMA<sup>7</sup>. Measure 2 has a (2) above the staff.

Musical staff 7: Bass line with eighth notes. Chords: G<sup>#</sup>mi<sup>9</sup>, E<sup>b</sup>MA<sup>7</sup>. Measure 2 has a (2) above the staff.

Musical staff 8: Bass line with eighth notes. Chords: A<sup>7</sup>sus, A<sup>13</sup>sus, A<sup>7</sup>sus. Measure 2 has a (2) above the staff.

Musical staff 9: Bass line with eighth notes. Chords: D<sup>b</sup>MA<sup>7</sup>, B<sup>b</sup>mi<sup>7</sup>. Measure 2 has a (2) above the staff.

Musical staff 10: Bass line with eighth notes. Chords: 3mi<sup>7</sup>, GMA<sup>7</sup>, E<sup>b</sup>mi<sup>7</sup>. Measure 2 has a (2) above the staff.

$\frac{E_{mi}/A}{A}$   $\frac{E_{mi}/A}{A}$   $\frac{D}{A}$   $\frac{E_{mi}/A}{A}$   $\frac{D_{ma}7}{A}$   $\frac{E_{mi}/D}{D}$

$B_{mi}7$   $G_{ma}7$

$E_{mi}7$   $\frac{F\#_{mi}/A}{A}$   $\frac{E_{mi}/A}{A}$   $\frac{D}{A}$   $\frac{E_{mi}/A}{A}$   $\emptyset$   $\frac{E_{mi}/A}{A}$   $\frac{D_{ma}7}{A}$

$A_{b}7_{sus}$   $\square C$   $\frac{G_{bma}7}{A_{b}}$  (2)

$A_{b}13$  (2) (2) (2) (2) (2) (2)  
(funkier) (piano solo)

(2) (2) (2) (2) (2) (2)  
(horns background to solo)

(2) (2) (2)  $A_{b}13$   $F7_{sus}$   
piano w/horns) D.S. al Coda

$\frac{E_{mi}/A}{A}$   $\frac{D_{ma}7}{A}$  Drums 3

$E7_{sus}$   $\frac{G_{bma}7}{A_{b}}$

$A_{b}13$   $E_{b}7_{(sus)}A_{b}13$   $A_{b}13$  (2)  $\frac{G_{bma}7}{A_{b}}$  (On Cue) (2)  
indef. Vamp & Fade



Jack DeJohnette

# I Wanna Stand Over There

Fast Swing  
♩ = 256

Bobby Hutcherson

(vibes & gtr)  
Gb7

(bs & pn)  
Eb7

C7(alt)  
Db7

Bb7  
C13(b9)

DbMA7  
Eb9

*fine*

(no chords on head except last four bars)

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

dium Ballad ♩=63

Charles Mingus

Handwritten musical score for Charles Mingus's "Dium Ballad". The score is in 4/4 time with a tempo of ♩=63. It features a key signature of one sharp (F#) and includes parts for trumpet (trp), baritone saxophone (bari), alto saxophone (alto), guitar, and oboe. The score is divided into two main sections: a first section and a second section marked "(2nd x: alto solo)".

**First Section:**

- Trumpet (trp):** Starts with a whole note G#4, followed by a guitar fill. Later, it plays a whole note Eb5.
- Baritone (bari):** Plays a melodic line starting on G#3, moving up to Bb4.
- Alto (alto):** Plays a melodic line starting on G#3, moving up to Bb4.
- Guitar:** Provides harmonic accompaniment with chords such as GMA7/B, D13, GMA7, Emi7, A13, D13, C#mi7(b5), F#7, B13(#9), E7(#9), A7(#9), D7, Gmi7, C7, F7(#9), Bb7, A13, D7(#9), GMA7/B, D13, GMA7, Emi7, A13, D13, GMA7, D7, C#mi7(b5), F#7(#9), B7(#9), E7(#9), A7, D13(b9), GMA7, C7, F7(#9), Bb7, A13, D7(#9).

**Second Section (2nd x: alto solo):**

- Alto (alto):** Plays a melodic line starting on Ab4, moving up to Eb5.
- Guitar:** Provides harmonic accompaniment with chords such as AbMA7/C, Eb13, AbMA7, Fmi7, Bb13, Eb13, AbMA7, Eb13, Dmi7(b5), Db7(#11), G7(#9), C7(#9), F7(#9), Bb7(#9), Eb7(#9), Abmi7, Db7(#9), Gb7(#9), F9, B7(#9), Bb13, Eb7(#9), AbMA7/C, Eb13, AbMA7, Fmi7, Bb13, Eb13, AbMA7, Eb7(#9).

Handwritten annotations include "guitar fill" and "muted trp". The score includes various musical notations such as slurs, ties, and triplets.





dium Swing

# Jeannine

Duke Pearson

206

**A**

$A^b_{MI}7$

(4)

(trp)

(8)

$F^{\#}_{MI}7$   $B^{13}$   $E_{MA}7$   $A^{13}$

$B^b_{MI}7$   $E^b7$  1.  $A^b_{MA}7$

2.  $A^b_{MA}7$   $E^b_{MI}7$   $A^b7$  **B**  $D^b_{MA}7$   $G_{MI}7$   $C7$

$F_{MA}7$   $F_{MI}7$   $B^b7$

$B^b_{MI}7$   $E^b7$

D.S. al 1<sup>st</sup> ending Solos AABA

$A^b_{MI}7$

vamp & quickly fade

As played on "Cannonball Adderley's Greatest Hits"

# Jeannine (Harmony Part)

Medium Swing  
=206

Handwritten musical score for the harmony part of "Jeannine". The score is written on seven staves. The first staff begins with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The tempo is marked "Medium Swing" and the tempo number is "=206". The first staff has a chord of AbMi7 and a "(ten)" marking. The second staff has a chord of F#Mi7. The third staff has chords B13, EMa7, and A13. The fourth staff has chords BbMi7, Eb7, and 1. AbMa7. The fifth staff has chords 2. AbMa7, EbMi7, Ab7, B (boxed), DbMa7, Gmi7, and C7. The sixth staff has chords FMa7, Fmi7, and Bb7. The seventh staff has chords BbMi7 and Eb7. Below the seventh staff, there is a double bar line and the instruction "D.S. al 1st ending Solos AABA".

Handwritten musical score for the solo part of "Jeannine". The score is written on three staves. The first staff begins with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The first staff has a chord of AbMi7. The second and third staves continue the melody. At the end of the third staff, there is the instruction "vamp & quickly fade".

# Jubilee

Bobby McFerrin

Freely~Spacy

$\text{♩} = 130$

(voice starts till **A**)

E pedal

Indef.  $\text{E}_{\text{MI}7}$  (voice starts till **A**)

(electric piano) Vamp till cue

(Samba)

130

$\text{C}^{\flat}/9$

$\text{D}_{\text{MI}7}/\text{C}$

(4x's)

**A**  $\text{C}_{\text{MA}9}$   $\text{E}_{\text{MI}7}$   $\text{A}^{13}(\text{b}9)$   $\text{D}_{\text{MI}7}$   $\text{B}_{\text{MI}7}(\text{b}5)$   $\text{E}7$

There's ex - cite - ment in the air, And ev - 'ry - where there's mu -  
 Here's more than you will need, Take a joy pill, feed

$\text{A}_{\text{MI}7}$   $\text{D}7$   $\text{D}_{\text{MI}7}$   $\text{G}7$

sic and love to share, Ev - 'ry - one is free,  
 on some hap - py fuel, Feel how - ev - er you

$\text{C}_{\text{MA}7}$   $\text{E}_{\text{bMA}7}$   $\text{A}_{\text{bMA}7}$   $\text{D}_{\text{MI}7}$   $\text{G}7$

With ev - 'ry - thing we're pleased, It's great to feel the  
 feel your feel - ings through, And to thee be

1.  $\text{E}_{\text{MI}7}$   $\text{A}7(\text{b}9)$   $\text{D}_{\text{MI}7}$   $\text{G}7$

tease, Wel - come in this eve the Ju - bi - lee.

2.  $\text{E}_{\text{MI}7}$   $\text{A}7(\text{b}9)$   $\text{D}_{\text{MI}7}$   $\text{G}7$

true, Wel - come in the new. Where

**B**  $\text{E}_{\text{bMA}7}$   $\text{D}_{\text{bMA}7}$   $\text{C}_{\text{MA}7}$

hap - pi - ness a - bounds,

$\text{E}_{\text{bMA}7}$   $\text{D}_{\text{bMA}7}$   $\text{C}_{\text{MA}7}$

There it can be found. Here,

$\text{B}_{\text{MI}7}(\text{b}5)$   $\text{B}_{\text{MI}7}(\text{b}5)$   $\text{B}_{\text{b}7}(\text{b}5)$   $\text{A}_{\text{MI}7}$   $\text{A}_{\text{b}7}(\text{b}5)$   $\text{G}_{\text{MI}7}$   $\text{G}_{\text{b}7}(\text{b}5)$

Here in - side the heart, And where no - thing comes a - part.

MA7  $\text{\textcircled{C}}$  Ami7 Dmi7 G7

There's a brand - new star a - ris - ing.

CMA7 EMI7 A13(b9) Dmi7 Bmi7(b5) E7

ere, danc - ing on the sea, Not im - poss - i - bly,

Ami7 D7 Dmi7 G7

Mir - a - cles the rule. Smile and change your mind,

CMA7 EbMA7 AbMA7 Dmi7 G7

You don't have that much time, Was - ted life's a crime.

EMI7 A7(b9) Dmi7 G7

Life guar - an - tees you'll find the Ju - bi - lee.

Cmi 32

(voice scats "Jubilee")

D.S. al coda

Ami7 Dmi7 G7 EbMA7 (voice scats)

here's a brand - new star a - ris - ing. (background vocals (on "la"))

(EbMA7) DbMA7 CMA7 EbMA7 DbMA7

CMA7 Bmi7(b5) Bb7(b5) Ami7 Ab7(b5)

Gmi7 Gb7(b5) FMA7 Ami7 Dmi7 G7

Vamp & Fade

played on Bobby McFerrin's LP "Bobby McFerrin"

(light drums, bass tacet)

**(Intro)**  $F/A$   $B^bMA^7/A$   $FMA^7/A$   $Gmi^7$   $FMA^7$   $B^bMA^7$

*mp* (elec. piano)

$F/A$   $B^bMA^7/A$   $FMA^7/A$   $Gmi^7$  (synth.)  $FMA^7$   $B^bMA^7$

$Dmi^7$   $B^b/D$   $Dmi^7$   $E^bMA^7$  (synth.)  $Gmi^7$   $Ami^7$  (el. pn.)  $B^bMA^7/C$   $Ami^7$

(unis.) (pn.)

$Gmi^7$   $Ami^7$   $B^bMA^7$   $Ami^7$  N.C. (elec. pn. col 8 vb)

**2 break**  $Gmi^7$   $Ami^7$   $B^bMA^7/A$   $Ami^7$   $Gmi^7$   $Ami^7$   $Ami^7$   $Gmi^7$

$B^b$  (add bass) (A pedal)

$F$   $C$   $B^b$   $Ami^7$   $Gmi^7$   $Ami^7$   $Gmi^7$   $Ami^7$   $B^bMA^7$   $Ami^7$   $Gmi^7$   $A$

*f* (horns)

$Ami^7$   $Gmi^7$   $F$   $C$   $B^b$   $Ami^7$   $Gmi^7$   $Ami^7$

$F/A$   $B^bMA^7/A$   $FMA^7/A$   $Gmi^7$   $FMA^7$   $B^bMA^7$

$Dmi^7$   $B^b/D$   $Dmi^7$   $E^bMA^7$   $Gmi^7$   $Ami^7$   $B^bMA^7/C$   $Ami^7$

$Gmi^7$   $Ami^7$   $B^bMA^7$   $Ami^7$  break  $Gmi^7$   $Ami^7$   $B^bMA^7$   $Ami^7$  N.C. (w/bass)

(Suspended Time Feel)

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

fill

$B^b_{MA} 13(\#11)$   $B^b_{MA} 13(\#11)$   $B^b_{MA} 7/A$  (SOLOS)  $A_{MI} 7$

(in time) indef.

Before each new solo play letter **C** (take 2<sup>nd</sup> ending)

After solos - continue to **D**

$F/A$   $B^b_{MA} 7/A$   $F_{MI} 7/A$   $G_{MI} 7$   $F_{MA} 7$   $B^b_{MA} 7$

$D_{MI} 7$   $B^b/D$   $D_{MI} 7$   $E^b_{MA} 7$   $G_{MI} 7$   $A_{MI} 7$   $B^b_{MA} 7/C$   $A_{MI} 7$

$G_{MI} 7$   $A_{MI} 7$   $B^b_{MA} 7$   $A_{MI} 7$  break  $G_{MI} 7$   $A_{MI} 7$

D.S. al Coda (repeat **B** before taking Coda)

Fills before the solo section are played by the upcoming soloist.

$B^b_{MA} 7$   $A_{MI} 7$

As played on Neil Larsen's "Jungle Fever"

sample bass line at **B** :

etc

elaxed Funk

=100

Jeff Lorber

(Intro)

DMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> (3x's) DMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

(no drums)

(sax w/piano)

A

(drums enter)

DMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> DMA<sup>7</sup>

GMI<sup>7</sup> C<sup>7</sup> DMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

B<sup>b</sup>MA<sup>7</sup> AMI<sup>7</sup> GMI<sup>7</sup> Eb7(#11) DMA<sup>7</sup>

GMI<sup>7</sup> C<sup>7</sup> DMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

(Funkier)

Bmi7(b5) F7(b5) EMI<sup>7</sup> C<sup>7</sup>sus C<sup>#7</sup>sus D<sup>7</sup>sus Ab<sup>7</sup> G<sup>7</sup>

B<sup>b</sup> C<sup>7</sup>sus C<sup>#7</sup>sus D<sup>7</sup>sus Ab<sup>7</sup> G<sup>7</sup> B<sup>b</sup> C<sup>7</sup>sus C<sup>#7</sup>sus

D<sup>7sus</sup> A<sup>7</sup> G<sup>7</sup> B<sup>b7</sup> C<sup>7sus</sup> C<sup>#7sus</sup> D<sup>7sus</sup> A<sup>7</sup> G<sup>7</sup> B<sup>b7</sup> C<sup>7sus</sup> C<sup>#7sus</sup>

break

2.

break B<sup>b7</sup> C<sup>7sus</sup> C<sup>#7sus</sup> E<sup>b9sus</sup> F<sup>9sus</sup>

(piano w/ bass)

(F<sup>9sus</sup>) A<sup>b9sus</sup> break A<sup>9sus</sup>

(Piano Solo) D<sup>MA7</sup> G<sup>M7</sup> C<sup>7</sup> (On Cue) F<sup>MA7</sup> B<sup>bMA7</sup> E<sup>M7</sup> A<sup>7</sup>

(Sax Solo) D<sup>MA7</sup> G<sup>M7</sup> C<sup>7</sup> (indef.) (2) (2)

B<sup>bMA7</sup> A<sup>M7</sup> G<sup>M7</sup> E<sup>b7(#11)</sup> D<sup>MA7</sup> G<sup>M7</sup> C<sup>7</sup>

D<sup>MA7</sup> G<sup>M7</sup> C<sup>7</sup> B<sup>M7(b5)</sup> F<sup>7(b5)</sup> E<sup>M7</sup> C<sup>7sus</sup> C<sup>#7sus</sup>

D<sup>7sus</sup> A<sup>b7</sup> G<sup>7</sup> B<sup>b7</sup> C<sup>7sus</sup> C<sup>#7sus</sup> (2)

D<sup>7sus</sup> A<sup>b7</sup> G<sup>7</sup> B<sup>b7</sup> C<sup>7sus</sup> C<sup>#7sus</sup> D<sup>7sus</sup> A<sup>b7</sup> G<sup>7</sup> B<sup>b7</sup> C<sup>7sus</sup> C<sup>#7sus</sup>

end solo

(sax w/pn.)

(Floaty) D<sup>MA7</sup> G<sup>M7</sup> C<sup>7</sup> (3x's) D<sup>MA7</sup> G<sup>M7</sup> C<sup>7</sup> D<sup>MA7</sup> sax fills

D.S. al 2<sup>nd</sup> ending al Coda



Relaxed Funk (Intro)

♩=100

Chords:  $DMA^7$ ,  $Gmi^7$ ,  $C^7$  (4x's)

A

Chords:  $DMA^7$ ,  $Gmi^7$ ,  $C^7$ ,  $DMA^7$ ,  $Gmi^7$ ,  $C^7$ ,  $BbMA^7$ ,  $Ami^7$ ,  $Gmi^7$ ,  $Eb7(\#11)$ ,  $DMA^7$ ,  $Gmi^7$ ,  $C^7$ ,  $DMA^7$ ,  $Gmi^7$ ,  $C^7$ ,  $Bmi^7(b5)$ ,  $F7(b5)$ ,  $Emi^7$ ,  $C^7sus$ ,  $C\#7sus$ ,  $D^7sus$ ,  $Ab^7$ ,  $G^7$ ,  $Bb^7$ ,  $C^7sus$ ,  $C\#7sus$ ,  $D^7sus$ ,  $Ab^7$ ,  $G^7$ ,  $D^7sus$ ,  $Ab^7$ ,  $G^7$ ,  $Bb^7$ ,  $C^7sus$ ,  $C\#7sus$ ,  $D^7sus$ ,  $Ab^7$ ,  $G^7$ ,  $Bb^7$ ,  $C^7sus$ ,  $C\#7sus$ ,  $B$ ,  $Eb^9sus$ ,  $(Eb^9sus)$ ,  $F^9sus$

*Ab<sup>9</sup>sus* *A<sup>9</sup>sus*

*DMA<sup>7</sup>* (Piano Solo) *GMI<sup>7</sup>* *C<sup>7</sup>* *On Cue* *FMA<sup>7</sup>* *BbMA<sup>7</sup>* *EM<sup>7</sup>* *A<sup>7</sup>*

(indef.)

*DMA<sup>7</sup>* (Sax Solo) *GMI<sup>7</sup>* *C<sup>7</sup>* *DMA<sup>7</sup>*

*GMI<sup>7</sup>* *C<sup>7</sup>* *DMA<sup>7</sup>* *GMI<sup>7</sup>* *C<sup>7</sup>*

*BbMA<sup>7</sup>* *AM<sup>7</sup>* *GMI<sup>7</sup>* *Eb<sup>7</sup>(#11)* *DMA<sup>7</sup>*

*GMI<sup>7</sup>* *C<sup>7</sup>* *DMA<sup>7</sup>* *GMI<sup>7</sup>* *C<sup>7</sup>*

*BMI<sup>7</sup>(b5)* *F<sup>7</sup>(b5)* *EM<sup>7</sup>* *C<sup>7</sup>sus* *C#<sup>7</sup>sus* *D<sup>7</sup>sus* *Ab<sup>7</sup>* *G<sup>7</sup>*

*Bb<sup>7</sup>* *C<sup>7</sup>sus* *C#<sup>7</sup>sus* *D<sup>7</sup>sus* *Ab<sup>7</sup>* *G<sup>7</sup> (Funkier)* *Bb<sup>7</sup>* *C<sup>7</sup>sus* *C#<sup>7</sup>sus*

*D<sup>7</sup>sus* *Ab<sup>7</sup>* *G<sup>7</sup>* *Bb<sup>7</sup>* *C<sup>7</sup>sus* *C#<sup>7</sup>sus* *D<sup>7</sup>sus* *Ab<sup>7</sup>* *G<sup>7</sup>*

*Bb<sup>7</sup>* *C<sup>7</sup>sus* *C#<sup>7</sup>sus*

D.S. al  
2nd ending  
al Coda

*DMA<sup>7</sup>* (Floaty) *GMI<sup>7</sup>* *C<sup>7</sup>* (4x's) *DMA<sup>7</sup>*

(rit. 4th x)

# Double-Time Samba

# Las Vegas Freeway

Eugenio Toussaint

$\text{♩} = 152$

Handwritten musical notation for the piano introduction in bass clef. It features a series of chords and eighth notes, with some notes beamed together.

(el. pn. only)

Handwritten musical notation for the piano introduction in treble clef. It continues the chordal pattern from the bass clef and ends with a G7 chord.

(add bass)

**A**

Handwritten musical notation for Section A, first staff. It starts with a C6/9 chord and a G13/C chord, followed by a melodic line with triplets and repeat signs.

add drums (sop. & synth.)

Handwritten musical notation for Section A, second staff. It continues the melodic line with triplets and repeat signs. Chords C6/9, G13/C, and C6/9 are indicated above the staff.

$A^{\flat}MA^{\flat}/B^{\flat}$

Handwritten musical notation for Section A, third staff. It features a melodic line with triplets and repeat signs. The chord  $A^{\flat}MA^{\flat}/B^{\flat}$  is indicated above the staff.

$FMA^{\flat}/G$

$Em^{\flat}/G$

$FMA^{\flat}/G$

ynth.  
sop.)

Handwritten musical notation for Section A, fourth staff. It features a melodic line with triplets and repeat signs. The chords  $FMA^{\flat}/G$ ,  $Em^{\flat}/G$ , and  $FMA^{\flat}/G$  are indicated above the staff.

$C^{\flat}6/9$   $G^{\flat}7/C$

ynth.  
(sop.)

Handwritten musical notation for Section A, fifth staff. It features a melodic line with triplets and repeat signs. The chords  $C^{\flat}6/9$  and  $G^{\flat}7/C$  are indicated above the staff. A first ending bracket is shown, followed by a second ending with a C bass line and a drum break.

break---

**B**

Handwritten musical notation for Section B, first staff. It features a melodic line with triplets and repeat signs. The text 'N.C.' is written below the staff.

N.C.

(bass)

Handwritten musical notation for Section B, second staff. It features a bass line with triplets and repeat signs.

As played on SACBE's LP "SACBE"

Drums fill spaces at B.

Solo on form (AAB);  
**B** is played as written each time  
 after solos - D.S. al fine

F6 G13 C9#

*fine*



Richie Beirach

# Leaving

Richie Beirach

Straight eighths

**A**

*gtr.*  
♩ = 98  
D7 E<sup>b</sup>MA7 D7(b9) GMI

G<sup>b</sup>MA7(b5) F7 D7(b9) GMI  
*(bass)*

CMI7 A<sup>b</sup>7sus B<sup>b</sup> B<sup>b</sup>/A A<sup>b</sup>7(#11) G7

CMI B/F# BMA7 D/B<sup>b</sup> D7

**B** (Solos) D 'flamenco' scale

extended vamp; on cue solo on **A** (once only)

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

*codenza*  
D7 CMI6 F# D7 G/E<sup>b</sup> D7 GMI7

# Lemme At It

George Duke

Rock (Intro)

54

Musical staff 1: Treble clef, 4/4 time. Chords:  $B^b(\text{add } 9)_{\text{no } 3}$ ,  $B^b_{mi}7$ .

Musical staff 2: Treble clef, 4/4 time. Chords:  $B^b(\text{add } 9)_{\text{no } 3}$ ,  $A^b_{mi}7/B^b$ . First and second endings marked.

Musical staff 3: Treble clef, 4/4 time. Chords:  $B^b(\text{add } 9)_{\text{no } 3}$ ,  $F_{mi}9/B^b$ .

Musical staff 4: Treble clef, 4/4 time. Chords:  $B^b(\text{add } 9)_{\text{no } 3}$ ,  $F_{mi}9/B^b$ .

Musical staff 5: Treble clef, 4/4 time. Chords:  $G^b_{MA}7(\#11)$ ,  $F_{mi}7$ ,  $E^6/4$ .

Musical staff 6: Treble clef, 4/4 time. Chords:  $G^b_{MA}7(\#11)$ ,  $F_{mi}7$ ,  $E_{MA}9(b5)$ .

Musical staff 7: Treble clef, 4/4 time. Chords:  $C^{\#}_{mi}9$ ,  $E_{mi}7(\text{add } 11)$ ,  $B_{mi}9$ . Includes an 8va marking.

As played on George Duke's "Reach For It"

8

$D_{mi}7(\text{add}11)$   $F\#_{mi}7(\text{add}11) \frac{D}{E}$   $C_{ma}7 \frac{D}{D}$  N.C.

(bass)

$F_{mi}7 \frac{Bb}{Bb}$   $Bb_{mi}7$

$Bb(\text{add } 9 \text{ no } 3)$   $A_{bmi}7 \frac{Bb}{Bb}$

**C** (SOLOS) - 4x's

$Bb(\text{add } 9 \text{ no } 3)$   $F_{mi}9 \frac{Bb}{Bb}$

$Bb(\text{add } 9 \text{ no } 3)$   $A_{bmi}7 \frac{Bb}{Bb}$

Play **B** after each solo  
After solos - D.S. al Coda

**D** N.C.

Written for guitar (sounds one octave lower than written).



Fast Swing  
2/2

# Lennie's Pennies

Lennie Tristano

**A** C<sub>mi</sub><sup>6</sup> D<sup>7</sup> G<sup>7</sup>

(alto)

C<sub>mi</sub><sup>6</sup> D<sup>7</sup> G<sup>7</sup>

G<sub>mi</sub><sup>7(b5)</sup> C<sup>7</sup> F<sub>mi</sub><sup>6</sup>

C<sub>mi</sub><sup>6</sup> D<sup>7</sup> D<sub>mi</sub><sup>7(b5)</sup>

G<sup>7</sup> **B** C<sub>mi</sub><sup>6</sup> D<sup>7</sup>

G<sup>7</sup> C<sup>7</sup>

F<sub>mi</sub><sup>6</sup> F<sub>mi</sub><sup>6</sup> D<sub>mi</sub><sup>7(b5)</sup>

C<sub>mi</sub><sup>6</sup> A<sup>7</sup> D<sub>mi</sub><sup>7(b5)</sup>

G<sup>7</sup> C<sub>mi</sub><sup>6</sup> ⊕ (G<sup>7</sup>)

⊕ C<sup>7</sup>(add 9) (add MA7) b<sup>2</sup>

Solos on changes  
after solos - D.C. al Coda

As played on Clare Fischer's "Clare Fischer And EX-4"

Medium-Up Swing

# Lester Leitch

Wayne Shorter

$\text{♩} = 204$

**A**

Chords:  $D_{MI}7(b5)$ ,  $G7$ ,  $C_{MI}7$ ,  $A_{MI}7(b5)$

Chords:  $D_{MI}7(b5)$ ,  $G7$ ,  $C_{MI}7$ ,  $A_{MI}7(b5)$

Chords:  $F_{MI}7$ ,  $B_{MI}7$ ,  $E7$ ,  $E_{bMI}7$ ,  $D7(\#9)$ ,  $A_{bMA}7$

Chords:  $E7(\#9)$ ,  $A7(b5)$ ,  $B_{bMI}7$ ,  $E_{b7}$ ,  $A_{bMA}7$

Chords:  $F_{MI}7$ ,  $B_{b7}$ ,  $E_{bMA}7$ , **B**,  $F_{MI}7$ ,  $B_{b7}$

Chords:  $E_{bMA}7$ ,  $D_{bMA}7$ ,  $C_{MI}7$ ,  $B_{bMI}7$ ,  $A_{MI}7$ ,  $D7$

Chords:  $G_{MI}7$ ,  $E_{MI}7(b5)$ ,  $E_{b7}$ ,  $D7$ ,  $C_{\#MI}7$ ,  $F\#7$

Chords:  $B_{MA}7$ ,  $B_{bMI}7$ ,  $E_{b7}$ ,  $A_{bMA}7$ ,  $G_{MI}7(b5)$ ,  $C7$

Chords:  $F_{MI}7$ ,  $B_{b7}$ ,  $E_{bMI}7$ ,  $A_{b7}$

D.C. al 2<sup>nd</sup> ending  
Solo on form (AABA)

(cym. choke) (cym. choke)

As played on Art Blakey's "The Big Beat"

# Listen Here

Medium Ballad

Dave Frishberg

$\text{♩} = 66$

Handwritten chords:  $\text{Ab}^7_{\text{sus}}$ ,  $\text{Db}^{\text{MA}7}$ ,  $\text{Gb}^{\text{MA}7}$ ,  $\text{Db}^{\text{MA}7}$ ,  $\text{Gb}^{\text{MA}7}$

When you're still, do you hear one small voice, crystal clear, say-ing,

Handwritten chords:  $\text{C}^{\text{MI}7}$ ,  $\text{F}^7$ ,  $\text{C}^{\text{MI}7}$ ,  $\text{F}^7(\#5)$ ,  $\text{Db}^{\text{MA}7}$ ,  $\text{Gb}^{\text{MA}7}$

"Lis-ten Here, my friend, Lis-ten Here"? Well, that voice is your own, And it

Handwritten chords:  $\text{Db}^{\text{MA}7}$ ,  $\text{Gb}^{\text{MA}7}$ ,  $\text{C}^{\text{MI}7}$ ,  $\text{F}^7$ ,  $\text{Bb}^{\text{MA}7}$

speaks to you a-lone, "You can count on me," it says, "So Lis-ten Here." This is

Handwritten chords:  $\text{Eb}^{\text{MA}7}$ ,  $\text{Bb}^7_{\text{sus}}$ ,  $\text{Eb}$ ,  $\text{G}^7(\#5)$ ,  $\text{C}^{\text{MI}9}$ ,  $\text{Gb}$

you, This is real, This is tru-ly the way you feel. You can

Handwritten chords:  $\text{Gb/Bb}$ ,  $\text{F}^7/\text{A}$ ,  $\text{Db}^{\text{MA}7}/\text{Ab}$ ,  $\text{G}^{\text{MI}7}(\text{b}5)$ ,  $\text{F}^{\text{MA}7}$ ,  $\text{C}^{13}$

run, You can hide, Oh, but some time, some place, We

Handwritten chords:  $\text{F}^{\text{MA}7}$ ,  $\text{C}^{13}$ ,  $\text{D}^{\text{MI}7}(\text{b}5)$ ,  $\text{Db}^9(\#11)$ ,  $\text{C}^{\text{MI}7}$ ,  $\text{F}^7(\#5)$

each of us wind up face to face with that lit-tle voice in-side. So we

Handwritten chords:  $\text{Db}^{\text{MA}7}$ ,  $\text{Gb}^{\text{MA}7}$ ,  $\text{Db}^{\text{MA}7}$ ,  $\text{Gb}^{\text{MA}7}$ ,  $\text{C}^{\text{MI}7}$ ,  $\text{F}^7$

hope and we yearn, and we live and some-times learn from the lit-tle voice that whis-pers crystal

C<sub>M</sub>7    F7(#5)    D<sub>b</sub>M<sub>A</sub>7    G<sub>b</sub>M<sub>A</sub>7    D<sub>b</sub>M<sub>A</sub>7    G<sub>b</sub>M<sub>A</sub>7

clear;            And we    each \_\_\_\_\_ hear the call,    'Cause it's call-ing \_\_\_\_\_ to us    all    "Fo-l-low

C<sub>M</sub>7    F7    D<sub>M</sub>7    G7(b5)    G<sub>b</sub>M<sub>A</sub>7

me," it    says,            "Nev-er    fear,            Lis-ten    Here, old friend,            Lis-ten

B<sub>M</sub>7(b5)    B<sub>b</sub>M<sub>A</sub>7    E<sub>b</sub>M<sub>A</sub>7    B<sub>b</sub>M<sub>A</sub>7

Here, dum-my, \_\_\_\_\_ Lis-ten    Here." \_\_\_\_\_

As played on "The Dave Frishberg Songbook, Vol. I"

# Listen NOW

sa ♩ = 116

Bunny Brunel

Handwritten musical score for guitar and bass. The score is divided into two systems, each starting with a double bar line and the label "dal".

**System 1 (Guitar):**

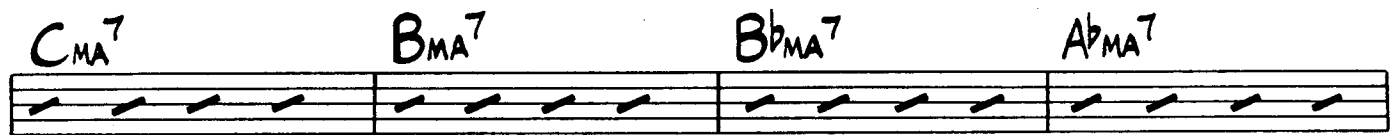
- Staff 1: Chords  $CMA^9$ ,  $BbMA^7$ ,  $CMA^9$ ,  $AbMA^7$ ,  $CMA^9$ ,  $GbMA^7$ ,  $CMA^9$ ,  $EMA^7$ .
- Staff 2: Chords  $CMA^9$ ,  $DMA^7$ ,  $BbMA^7$ ,  $CMA^9$ . Ends with a double bar line and a repeat sign with "(2)".
- Staff 3: Bass line with triplets. Chords  $CMA^7$ ,  $BbMA^7$ ,  $CMA^7$ ,  $AbMA^7$ .
- Staff 4: Bass line with triplets. Chords  $CMA^7$ ,  $GbMA^7(\#11)$ ,  $FMA^7(\#11)$ ,  $EMA^7(\#11)$ .
- Staff 5: Bass line with triplets. Chords  $CMA^7(\#11)$ ,  $DMA^7$ ,  $CMA^7$ ,  $BbMA^7$ .
- Staff 6: Bass line with triplets. Chords  $CMA^7$ ,  $BbMA^7$ ,  $CMA^7$ ,  $BbMA^7$ .

**System 2 (Guitar):**

- Staff 7: Chords  $CMA^9$ ,  $BbMA^7$ ,  $CMA^9$ ,  $AbMA^7$ ,  $CMA^9$ ,  $GbMA^7$ ,  $CMA^9$ ,  $EMA^7$ .
- Staff 8: Chords  $CMA^9$ ,  $DMA^7$ ,  $BbMA^9$ ,  $CMA^9$ . Ends with a double bar line and a repeat sign with "(2)".

*fine*

## (SOLOS)



after solos - D.C. al fine

As played on Bunny Brunel's "Touch"

lowly &

'ery freely

# Little One

Herbie Hancock

**A** ♩ ≈ 60

(trp)

(ten 8vb)

F<sup>7</sup> sus

E<sup>b</sup>13 / F

(ten)

D<sup>M</sup>/E

D<sup>M</sup>/E<sup>b</sup>

E<sup>b</sup>M<sup>7</sup>

C<sup>7</sup>(#9) / E<sup>b</sup>

G<sup>7</sup>(#9) / E<sup>b</sup>

(ten 8vb)

F<sup>M</sup>7(b9) / E<sup>b</sup>

(D<sup>M</sup>7(b9))

F<sup>#7</sup> sus

(bass)

F<sup>7</sup> sus

(pn)

G<sup>M</sup>7 / F

G<sup>b</sup>M<sup>7</sup>(b9) / F

(trp)

(ten 8vb)

E<sup>b</sup>13 / F

A<sup>6</sup>(#9) / F

B<sup>7</sup>(b9) sus

(no bass)

(ten 8vb)  
 $B^b_{MI} 7(b5)$   $G/B^b$   $G^b_{MA} 7/B^b$   $G^b_{MA} 7/B^b$  fine

um Jazz Waltz  $\text{♩} = 124$

$F^7_{sus}$   $E^b_{13}/F$   $F^7_{sus}$   $E^b_{13}/F$

(SOLOS)  
 $F^7_{sus}$   $E^b_{13}/F$   $F^7_{sus}$   $E^b_{13}/F$

$D_{MI}/E$   $E^b_{MI} 7$   $C^7(\#9)/E^b$   $G^7(\#9)/E^b$

$E_{MA} 7(b5)/E^b$   $F\#^7_{sus}$

$F_{MI} 7$   $G_{MI} 7/F$   $G^b_{MA} 7(b5)/F$

$E^b_{13}/F$   $A G(\#9)/F$   $B^7(b9)_{sus}$

$B^b_{MI} 7(b5)$   $G/B^b$   $G^b_{MA} 7/B^b$

Play **B** between solos ; after last solo - play **B** then D.C. al fine

As played on Herbie Hancock's "Maiden Voyage"



# The Littlest One Of All

Medium Latin  
♩ = 133

Bobby Hutcherson

First system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb) and a 7/8 time signature. It features a melodic line with triplets and a bass line with chords. Chords are labeled: Dmi7 (with '(vibes)' above it), G7, and Cmi7.

Second system of musical notation. The top staff continues the melodic line. Chords are labeled: F7, Bbmi7, and Eb7.

Third system of musical notation. The top staff has a melodic line with triplets. The bottom staff has chords: Abmi7, Db7, Cmi7, and Dmi7. A '(pn.)' marking is present below the Dmi7 chord.

Fourth system of musical notation. The top staff has a melodic line. The bottom staff has chords: G7, Cmi7, and F7.

Fifth system of musical notation. The top staff has a melodic line with triplets. The bottom staff has chords: Bbmi7, Eb7, Abma7, and Dbmi7.

Handwritten musical notation for a drum solo. The top staff shows a melodic line with notes and rests. The bottom staff shows a drum pattern with diamond-shaped notes. Chord symbols  $D\flat M_i7$ ,  $A\flat/C$ ,  $B13$ ,  $C M_i7$ , and  $D M_i7$  are written below the drum staff.

Handwritten musical notation for a drum solo. The top staff shows a melodic line with notes and rests. The bottom staff shows a drum pattern with diamond-shaped notes. Chord symbols  $C M_i7$  and  $D M_i7$  are written below the drum staff. The word "rit." is written below the first two measures, and "fill" is written above the third measure.

Kicks hold for solos

As played on Freddie Hubbard's "Keystone Bop"

# A Little Taste

Dave Frishberg  
Johnny Hodges

Medium Swing

$\text{♩} = 118$

A lit-tle taste might hit the spot,\_\_\_\_  
A lit-tle taste might pave the way.\_\_\_\_

A lit-tle taste might help a - lot,\_\_\_\_  
It has been known to save the day.\_\_\_\_

It may be nice and may-be not,\_\_\_\_  
The lit-tle taste might be o-kay.\_\_\_\_

In my con-di-tion, this is a risk-y prop-o - si - tion.  
It's a se - da-tion good for a stick-y sit - u - a - tion.

Why not\_\_\_\_ spare my-self a lit - tle pain?\_\_\_\_  
Who knows?\_\_\_\_ may-be it would ease the bite.\_\_\_\_

(It would-n't hurt)  
(It nev-er ends).

Why lock\_\_\_\_ my ap-pe-tite out in the rain?\_\_\_\_  
The taste\_\_\_\_ could help me make it thru the night.\_\_\_\_

(With-out a shirt)  
(Good eve-ning, friends).

Who said\_\_\_\_ self de - ni-al's all that great?\_\_\_\_  
Why let\_\_\_\_ good in-ten-tions get my goat.\_\_\_\_

(It was-n't me)  
(And bring me down),

'Cause  
When

Musical staff with notes and chords: Bb7, Eb7 break, and triplets.

I've found \_\_\_\_\_ it of-ten pays to dis - si-pate. One lit-tle taste could make a whole lot of dif - fer-ence.  
 I know \_\_\_\_\_ a great po-ten-tial an - ti-dote. One lit-tle taste could change my whole dis-po-si - tion.

D.S. al Coda

Musical staff with notes and chords: Fmi7, Bb7 sus, Gmi7, C7.

A lit-tle taste might break the ice, \_\_\_\_\_ And make the nas - ty seem like nice, \_\_\_\_\_

Musical staff with notes and chords: Fmi7, Bb7, Eb7 break, and triplets.

A lit-tle taste just once or twice, \_\_\_\_\_ It's an en-hanc-er, \_\_\_\_\_ one lit-tle taste could be the an - swer.

Musical staff with notes and chords: C7, F7.

And so \_\_\_\_\_ it should-n't be a to - tal waste, \_\_\_\_\_

Musical staff with notes and chords: Fmi7, Bb7, Eb9/4 break, E9/4, Eb9/4.

Wait-er, \_\_\_\_\_ I think I'll have a lit - tle taste, Put it on her tab. \_\_\_\_\_

Bass fills breaks during piano solo  
 As played on "The Dave Frishberg Songbook, Vol. I"

# Out-Time Rock Feel Looks Like Meringue

John Scofield

d=82 (4x's) gtr solo

(Intro)

bass

Chords: D, A(add 9) (no 3), GMI<sup>6/9</sup>, D/F#, GMI, AbMA7(#11)

gtr

Chords: D, A(add 9) (no 3), GMI<sup>6/9</sup>, D/F#, GMI, AbMA7(#11)

Chords: D, A(add 9) (no 3), GMI<sup>6/9</sup>, D/F#, GMI, AbMA7(#11)

Chords: EbMA7(#5), DMI7(add 11), Bb13, G13, GbMA7(#11) (pn)

Chords: 8vb, GbMA7(#11), A phrygian

Chords: A phrygian, Eb<sup>9</sup> sus

$E_b9(\#11)$   $E_b9sus$   $E_b9(\#11)$   $G13$   $A_b13$   $A13$   
 (bass)

$A7sus$   $A7$   $8vb$

Solo on form (AB)

(SOLO)  
 $D$   $A(\text{add } 9 \text{ no } 3)$   $GMI \ 9/9$   $D/F\#$   $GMI$   $A_bma7(\#11)$   
 Vamp & Fade

(gtr. solo on Intro)  
 $8vb$

All kicks hold during solos, except bar 9 ( $E_bma7 +5$ ).

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

# The Love Connection

um Latin

Freddie Hubbard

1<sup>st</sup>x: elec. piano  
2<sup>nd</sup>x: add horns

1 (Intro)  $B^b_{MI}$   $G^b_{MA7(b5)}$   $B^b_{MI}$   $E^b_{MI9}$  1. N.C.  $B^b_{sus}$  2. N.C.  $C_{MI7}$  (tr-p)  $C_{MI7}$   $D_{MI7}$   $E^b_{MI7}$   $F_{MI7}$   $B^b_{MI7}$

3)  $B^b_{MI7}$   $C_{MI7}$   $D_{MI7}$   $E^b_{MI7}$   $F_{MI7}$   $G^b_{MA7(b5)}$  (2<sup>nd</sup>x:  $C_{MI7}$   $D_{MI7}$   $E^b_{MI7}$ )  $C_{MI7}$   $D_{MI7}$   $E^b_{MI7}$   $F_{MI7}$   $G^b_{MA7(b5)}$

$(G^b_{MA7(b5)})$  1.  $D7(\#9)$   $G^b/A$   $A^b13$

$G/G$   $G^b_{MA7(b5)}$   $E(\#11 \text{ add } 9 \text{ no } 3)$   $G^b/E$   $E^b(\text{add } 9 \text{ no } 3)$   $G^b/D$   $D^b_{MA7}$   $C^7_{sus}$   $B^{13}$

$(B^{13})$   $A^b/B$   $B^b/A$   $C^b/A^b$   $D/G$   $E/F\#$   $F$

cresc.  $G/E^b$   $A^b/D^b$   $C_{MI11}$   $D_{MI7}$

2.  $C$   $D7(\#9)$   $E^b_{MI7}(\text{add } 11)$   $F_{MI7}(\text{add } 11)$   $D7(\#9)$   $B^b_{MI7}(\text{add } 11)$   $m_f$

$A^b_{MI7}(\text{add } 11)$   $G7(b5)$   $G^b_{MA7}$   $E^b_{MI7}(\text{add } 11)$

$C_{MI}^7$   $D_{MI}^7$   $C_{MI}^7$   $D_{MI}^7$   
 $C_{MI}^7$   $D_{MI}^7$   $G_{bMA}^7(b5)$

(SOLOS)

$C_{MI}^7$   $D_{MI}^7$   $E_{bMI}^7$   $F_{MI}^7$   $B_{bMI}^7$   
 $C_{MI}^7$   $D_{MI}^7$   $E_{bMI}^7$   $F_{MI}^7$   $G_{bMA}^7(b5)$

$D^7(\#9)$   $G/A$   $G/b$   
 $B^{13}$   $A/Bb$   $B/A$   $C/Ab$   $D/G$   $E/F\#$   $F$   $G/Eb$   $A/Db$

$C_{MI}^{11}$   $D_{MI}^7$

$D^7(\#9)$   $E_{bMI}^7$   $F_{MI}^7$   $B_{bMI}^7(add 11)$

$A_{bMI}^7(add 11)$   $G^7(b5)$   $G_{bMA}^7$   $E_{bMI}^7(add 11)$   $C_{MI}^7$   $D_{MI}^7$

$C_{MI}^7$   $D_{MI}^7$   $C_{MI}^7$   $D_{MI}^7$   $G_{bMA}^7(b5)$

after solos - D.S. al Coda

$B_{bMI}^7$   $G_{bMA}^7(b5)$   
 $B_{bMI}^7$   $E_{bMI}^9$   $N.C.$   $B_{b}^{sus}$   $N.C.$   $B_{b}^{sus}$

1<sup>st</sup>x: trp. plays melody  
 2<sup>nd</sup>x: add horns

As played on Freddie Hubbard's "The Love Connection"



Medium Latin

# The Love Connection (Bass Part)

=90

(Intro)

Handwritten musical score for bass part of "The Love Connection". The score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The tempo is marked as "Medium Latin" with a metronome marking of "=90". The score includes various musical notations such as notes, rests, and dynamics (mf, ff, cresc.). Chord symbols are written above the notes, including Bbmi, GbMA7(b5), Ebmi9, N.C., Bbsus, Cmi7, Cm7, Dmi7, Ebmi7, Fmi7, Bbmi7, (Bbmi7), (2nd x: Cm7 Dmi7 Ebmi7), Cm7 Dmi7 Ebmi7 Fmi7 GbMA7(b5), (GbMA7(b5)), D7(#9), Gb/A, Ab13, Gb/G, GbMA7(b5), E(add9 no 3), G/E, Eb(add9 no 3), Gb/D, DbMA7, C7sus, B13, (B13), A/Bb, Bb/A, C/Ab, D/G, E/F#, F, G/Eb, Ab/D, Cm11, Dmi7, Cmi7, 2. C, D7(#9), Ebmi7, Fmi7, D7(#9), Bbmi7(add 11), Abmi7, G7(b5), GbMA7, Ebmi7(add 11).

Musical staff with notes and chords: C<sub>M</sub>7, D<sub>M</sub>7, C<sub>M</sub>7, D<sub>M</sub>7

Musical staff with notes and chords: C<sub>M</sub>7, D<sub>M</sub>7, G<sup>b</sup><sub>M</sub>A<sup>7</sup>(b5)

(SOLOS)

Chord progression for solo: C<sub>M</sub>7, D<sub>M</sub>7, E<sup>b</sup><sub>M</sub>7, F<sub>M</sub>7, B<sup>b</sup><sub>M</sub>7

Chord progression for solo: C<sub>M</sub>7, D<sub>M</sub>7, E<sup>b</sup><sub>M</sub>7, F<sub>M</sub>7, G<sup>b</sup><sub>M</sub>A<sup>7</sup>(b5)

Chord progression for solo: D<sup>7</sup>(#9), G<sup>b</sup>/A, G<sup>b</sup>/G

Chord progression for solo: B<sup>13</sup>, A/B<sup>b</sup>, B<sup>b</sup>/A, C/A<sup>b</sup>, D/G, E/F<sup>#</sup>, F, G/E<sup>b</sup>, A<sup>b</sup>/D<sup>b</sup>

Chord progression for solo: C<sub>M</sub>11, D<sub>M</sub>7

Chord progression for solo: D<sup>7</sup>(#9), E<sup>b</sup><sub>M</sub>7, F<sub>M</sub>7, B<sup>b</sup><sub>M</sub>7(add 11)

Chord progression for solo: A<sup>b</sup><sub>M</sub>7(add 11), G<sup>7</sup>(b5), G<sup>b</sup><sub>M</sub>A<sup>7</sup>, E<sup>b</sup><sub>M</sub>7(add 11), C<sub>M</sub>7, D<sub>M</sub>7

Chord progression for solo: C<sub>M</sub>7, D<sub>M</sub>7, C<sub>M</sub>7, D<sub>M</sub>7, G<sup>b</sup><sub>M</sub>A<sup>7</sup>(b5)

after solos - D.S. al Coda

Musical staff with notes and chords: B<sup>b</sup><sub>M</sub>7, G<sup>b</sup><sub>M</sub>A<sup>7</sup>(b5)

Musical staff with notes and chords: B<sup>b</sup><sub>M</sub>7, E<sup>b</sup><sub>M</sub>9, 1. N.C., B<sup>b</sup><sub>sus</sub>, 2. N.C., B<sup>b</sup><sub>sus</sub>

Bar 4 (after solo) - G<sup>b</sup><sub>M</sub>A<sup>7</sup>(b5) - 1st bar of G<sup>b</sup><sub>M</sub>A<sup>7</sup>(b5)

# Love Child

Mike Nock

Intro

$CMA^7$

(8)

1]  $CMA^7$   $C^7_{sus}$

$FMA^7$   $Bb^7_{sus}$

$EbMA^7$  (#5 optional)  $EbMA^7/D$  (#5 optional)  $Cmi^7$   $Cmi^7/Bb$

$G/Ab$   $AbMA^7(\#11)$   $G/Ab$   $AbMA^7(\#11)$

3]  $G$  phrygian (add B)

Solo on form (AAB)

$G$  phrygian (add B)

Vamp & Fade

Kicks are not played during solos  
As played on Mike Nock's "Succubus"

On recording, first head is played AABA  
Last 4 bars of letter B may be played 8va

Medium Bossa  $\text{♩} = 110$

# LOVE REBORN

George Duke

$E^b_{MA^9}$   $A^b_{MI^9/9/E^b}$   $D^b_{MA^7/E^b}$   $A^b_{MI^9/9/E^b}$

**A**  $E^b_{MA^7}$   $D7(alt)$   $D^b_9sus$   $G^b7(b9)$   $G7(alt)$   $E7(\#9)$   $B_{MA^9}$

ver - y blue, and I re-call so well, Stand-ing in front of

$B_{MI^7(add 11)}$   $B^b7$   $E^b_{MA^7}$   $F^{\#}_{MI^7(add 11)}$

you. Some-thing had hap-pened then, I

smiled to you, You held me tight, You kissed me, Nev-er felt like

$D^b_{MA^7/E^b}$   $E^b_{MA^7/F}$   $D_{MI^9}$   $G_{MI^7(add 11)}$   $G_{MI^7(add 11)}$

this be - fore, All that love came back to us. Then I saw a

$D_{MI^9}$   $G_{MI^9}$   $D_{MI^9}$   $G_{MI^7(add 11)}$   $B^b_{MA^7}$

$E^b_{MA^9}$   $A^b_{MI^9/9/E^b}$   $D^b_{MA^7/E^b}$   $A^b_{MI^9/9/E^b}$

mil - lion stars, Love is here to stay.

**(Ending)**  $D^b_{MA^7/E^b}$   $A^b_{MI^9/9/E^b}$

Vamp & Fade

Kicks are played during solos

**SECOND VERSE:**  
 Morning came again,  
 Together, here we are,  
 Sharing the afterthoughts  
 And all the time we lost.  
 I smiled to you,  
 You held me tight,  
 You kissed me,  
 Never felt like this before,  
 And that love came back to us.  
 Then I saw a million stars,  
 Love is here to stay.

As played on Flora Purim's "Butterfly Dreams"

# Lusitanos

Wayne Shorter

Sw Funk  
♩ = 74

Abmi9 (Db pedal till [B])

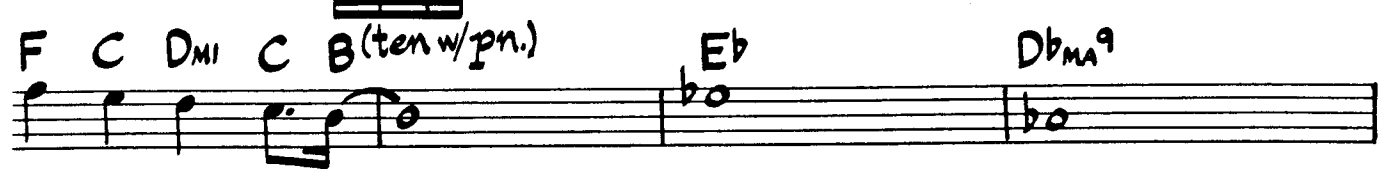


Tacet 4

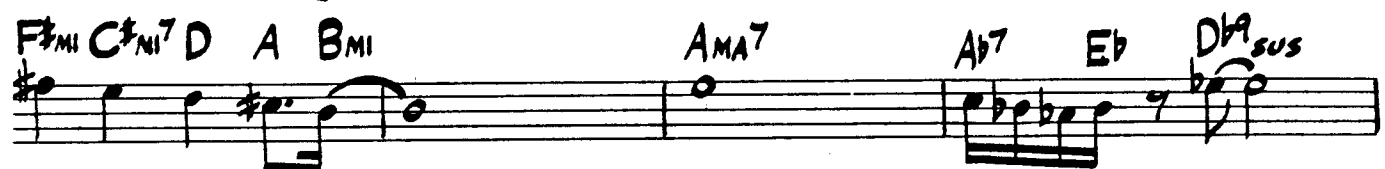
A Ab7 Eb Db9sus Db7(b9)



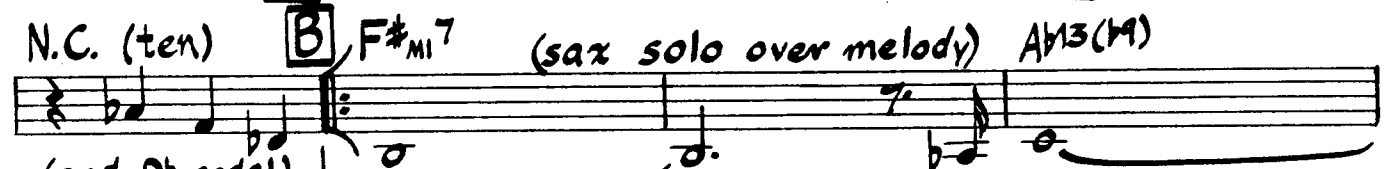
F C Dmi C B (ten w/pn.) Eb Dbma9



F#mi C#mi7 D A Bmi AMA7 Ab7 Eb Db9sus



N.C. (ten) B F#mi7 (sax solo over melody) AM13(b9)



(end Db pedal)

1. Db7sus Eb Db DMA7 Db Db9sus (end solo)



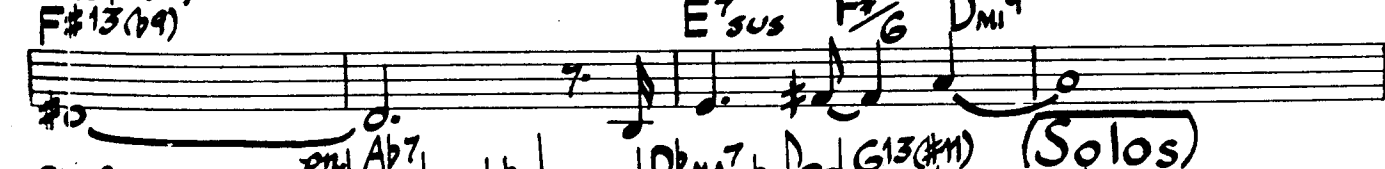
2. Db7sus Eb E Bmi11 N.C. (Piano w/Bass)



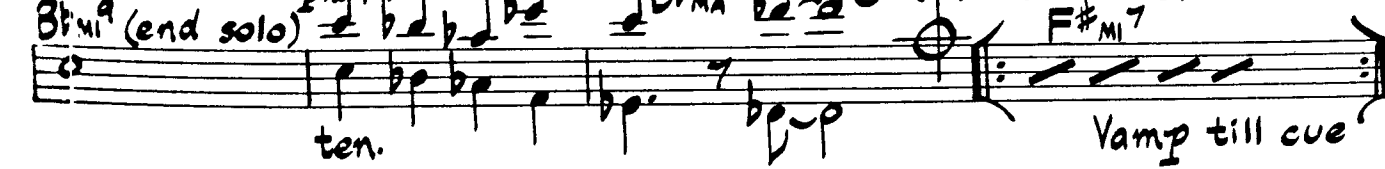
Ab7sus E7sus F#mi7 (sax solo over melody)



cn w/synth.) F#13(b9) E7sus F#6 Dmi9



Bmi9 (end solo) ten. Ab7 Dbma7 G13(#11) (Solos) F#mi7 Vamp till cue



**(On Cue) (Solo Continues)**

*F#m7* (piano w/bass) 1.

1. *F#m7* (piano w/bass)

2. *Ab7sus* *E7sus* (ten w/synth.)

D.S. al coda

**Sax Solo**

**(On Cue) (Db pedal till end)**

*F#m7* *Ab7* *Eb* *Db9sus* (synth)

Vamp till cue (ten w/pn.) *F* *C* *Dmi* *C* *B*

*Db9sus* (piano) *F#m7* *C#m7* *D* *A* *Bmi*

*B* *Eb* *DbMA9* *F#m7* *C#m7* *D* *A* *Bmi*

*Bmi* *Ama7* *Ab7* *Eb* (sax solo till end)

*Ab13* *DbMA9* *Ab* *Ab7*

Vamp & Fade

As played on Weather Report's LP "Tale-Spinnin' "

# Lusitanos (Bass)

Slow Funk

$\text{♩} = 74$

**A**

Wah-Wah)

$A\flat M11$   $D\flat$

(4) (5) (6) (7)

$A\flat 7$   $E\flat$   $D\flat 9sus$

$D\flat 9sus$   $D\flat 7(b9)$   $F$   $C$   $Dm$   $C$

3

(4)  $E\flat$   $D\flat MA9$   $F\#m$   $C\#m$   $D$   $A$   $Bm$  (8)

$A MA7$

$A\flat 7$   $E\flat$   $D\flat 9sus$   $N.C.$

$F\#m 7$   $A\flat 13(b9)$

1.  $D\flat 7sus$   $E\flat/ D\flat$   $D MA7/ D\flat$   $D\flat 9sus$

2.  $D\flat 7sus$   $E\flat/ E$   $Bm 11$   $N.C.$

$A\flat 7sus$   $E 7sus$   $S.C$   $A m 7$

$F\# 13(b9)$   $E 7sus$   $F\# G$   $D m 9$

BbMi9                      Ab7                      DbMA7                      G13(11)

F#Mi7                      (On Cue) F#Mi7

(Vamp till cue)

1.

2. Ab7sus                      E7sus

D.S. al Coda

(On Cue)

F#Mi7                      Ab7                      Eb                      Db9sus

(Vamp till cue)

F   C   Dmi   C   B                      Eb                      DbMA9                      F#Mi   C#Mi7   D   A

Bmi                      AMA7                      Ab7                      Eb

Ab13                      DbMA9                      Ab                      Ab7

Vamp & Fade



# Magic Lady

dium Funk J=116

Jeff Lorber

(Intro) E/D A<sup>(add 9)</sup> C# F#<sup>(add 9)</sup> E/D A<sup>(add 9)</sup> C# F#<sup>(add 9)</sup> B<sub>Mi</sub>7

(sample solo)  
Synth.  
B<sub>Mi</sub>7 C#7(#9) F#<sub>Mi</sub>7 B7 B<sub>Mi</sub>7 C#7(#9) F#<sub>Mi</sub>7 C13(#11)

Rhythm

B<sub>Mi</sub>7 C#7(#9) D<sub>Ma</sub>7 G#7(alt) C#7(#9) F#<sub>Mi</sub>7

end solo---

(semi-staccatto)  
B<sub>Mi</sub>7 C#7(#9) F#<sub>Mi</sub>7 B13 B<sub>Mi</sub>7 C#7(#9)

F#<sub>Mi</sub>7 C13(#11) B<sub>Mi</sub>7 C#7(#9) D<sub>Ma</sub>7

G#7(alt) C#7(#9) F#<sub>Mi</sub>7 B<sub>Mi</sub>7 C#7(#9) F#<sub>Mi</sub>7

As played on Jeff Lorber's "Galaxian"

Chords:  $F\#m7$   $B13$   $Bm7$   $C\#7(\#9)$   $F\#m7$   $C13(\#11)$   $Bm7$

**B**

Chords:  $Bm9$   $(C13)$   $C\#13\text{ sus}$

Chords:  $(C\#13\text{ sus})$   $C13$   $Bm7$   $C\#13\text{ sus}$

(SOLOS)

Chords:  $Bm7$   $C\#7(\#9)$   $F\#m7$   $B13$   $Bm7$   $C\#7(\#9)$   $F\#m7$   $C13(\#11)$

Chords:  $Bm7$   $C\#7(\#9)$   $Dm7$   $G\#7(\text{alt})$   $C\#7(\#9)$   $F\#m7$  (2x only)

Play **B** before each new solo After solos - D.S. al Coda Two ( $\Phi^2$ )

$\Phi^2$

Chords:  $Bm9$   $(C13)$   $C\#13\text{ sus}$

Chords:  $(C\#13\text{ sus})$   $C13$

Rhythmic kicks at A are closely followed, those at B and Coda2 less so.  
String synthesizer at letter B crescendoes from mf to f over each chord change

... & Coda

# Magic Lady (Bass Part)

dium Funk

116 (Intro) E/D A/C# C# B F#(add 9) A# E/D A/C# C# B F#(add 9) A Bmi7

Bmi7 C#7(#9) F#mi7 B7 Bmi7 C#7(#9) F#mi7 C13(#11)

Bmi7 C#7(#9) DMA7 G#7(alt) C#7(#9) F#mi7

Bmi7 C#7(#9) F#mi7 B13 Bmi7 C#7(#9) F#mi7 C13(#11)

Bmi7 C#7(#9) DMA7 G#7(alt) C#7(#9) F#mi7 Bmi7

Bmi7 C#7(#9) F#mi7 B13 Bmi7 C#7(#9) F#mi7 C13(#11) Bmi7

Bmi7 C#7(#9) DMA7 G#7(alt) C#7(#9) F#mi7  $\phi^{12}$

3] Bmi9 (C13) C#13sus

(C#13sus) C13 Bmi7 (C13) C#13sus

D.S. al Coda One ( $\phi^1$ )

(SOLOS) Bmi7 C#7(#9) F#mi7 B13 Bmi7 C#7(#9) F#mi7 C13(#11)

Bmi7 C#7(#9) DMA7 G#7(alt) C#7(#9) F#mi7 (2x only)

Play [B] before each new solo After solos - D.S. al Coda Two ( $\phi^2$ )

(C13) C#13sus C13



Photo by Tom Copi

Angela Bofill

Medium-Slow Funk  
♩ = 94

# Magic Sam

Robben Ford

Guitar

(Intro)

(2)

Two staves of music. The top staff is for guitar and the bottom for bass. The guitar staff has a treble clef and a 4/4 time signature. The bass staff has a bass clef and a 4/4 time signature. The guitar staff contains a melodic line with various accidentals and a final double bar line with a repeat sign. The bass staff contains a simple bass line with two notes. Chord symbols **E7(#9)** are written below the guitar staff. The text "drum fill-----" is written in the right margin.

Bass

A 8

(guitar figure continues till [B])

Two staves of music. The top staff is for bass and the bottom for guitar. The bass staff has a bass clef and a 4/4 time signature. The guitar staff has a treble clef and a 4/4 time signature. The bass staff contains a simple bass line with two notes. The guitar staff contains a melodic line with various accidentals. Chord symbols **E7** are written below the guitar staff.

(synth.)

E7

A single staff of music for synthesizer. It has a treble clef and a 4/4 time signature. It contains a melodic line with various accidentals. Chord symbols **E7** are written below the staff.

B

(guitar)

D<sup>9</sup> sus

E<sup>m</sup>7

F<sup>#</sup>7(#5)

B<sup>m</sup>7

D<sup>9</sup> sus

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

A<sup>b</sup>9(b5)

(sample bass line)

Two staves of music. The top staff is for guitar and the bottom for bass. The guitar staff has a treble clef and a 4/4 time signature. The bass staff has a bass clef and a 4/4 time signature. The guitar staff contains a melodic line with various accidentals. The bass staff contains a simple bass line with two notes. Chord symbols are written below the guitar staff.

Two staves of music. The top staff is for guitar and the bottom for bass. The guitar staff has a treble clef and a 4/4 time signature. The bass staff has a bass clef and a 4/4 time signature. The guitar staff contains a melodic line with various accidentals. The bass staff contains a simple bass line with two notes. Chord symbols are written below the guitar staff.

$GMA^7$   $Ab^9(b5)$   $A_{mi}^7 C^9_{sus}$

guitar solos on AB (indef.) after solo, continue to C

nth. Solo)  $Ab^9(b5)$   $G_{mi}^9$   $F\#7(\#5)$   $A^{13}_{sus}$

(sample bass line)

Till Cue  $Ab^9(b5)$   $G_{mi}^9$   $F\#7(\#5)$   $A^{13}_{sus}$

$B^b13_{sus}$   $D^bMA^7(b5)$   $C_{mi}^9$   $A^{13}_{sus}$

vamp till cue  $D^bMA^7(b5)$   $C_{mi}^9$   $B^7(\#9)$

$A^{13}_{sus}$

D.S. al Coda

$D^9_{sus}$   $E_{mi}^7$   $F\#7(\#5)$   $B_{mi}^7$   $D^9_{sus}$   $C^7(\#11)$   $Ab^9(b5)$

As played on Robben Ford's "The Inside Story"

$G_{mi}^9$   $F\#7(\#9)$

vamp & fade

9 Medium-Up  
Funk Shuffle

# Man In The Moon

Jimmy Haslip  
Russell Ferrante

$\text{♩} = 94$   $F_{MA}7(b5)$  (guitar solo on D.S. - till [A])

**[Intro]**

(bass)  $F_{MA}7(b5)$

**[A]**

(sample bass line)

$C/F$   $F/Bb$   $F/A$  (N.C.)  $A_{mi}7/D$   $G/C$   $F/Bb$

$C/F$   $F/Bb$   $F/A$  (N.C.)  $A_{mi}7/D$   $G/C$   $Bb/C$

**[B]**

(piano solo on D.S. - till [D]) (synth.) (rhythm figure continues)

$C/F$   $F/Bb$   $F/A$   $A_{mi}7/D$   $G/C$   $F/Bb$  etc.

$C/F$   $F/Bb$   $F/A$   $A_{mi}7/D$   $G/C$   $Bb/C$

$C/F$   $F/Bb$   $F/A$   $A_{mi}7/D$   $G/C$   $F/Bb$

$A_{mi}7$   $D7sus$   $D7$   $G13sus$   $C9sus$

**[C]**

$C/F$   $F/Bb$   $F/A$   $A_{mi}7/D$   $G/C$   $F/Bb$

$C/F$   $F/Bb$   $F/A$   $A_{mi}7/D$   $G/C$   $Bb/C$

C/F F/B<sup>b</sup> F/A A<sup>m</sup>7/D G/C F/B<sup>b</sup>

A<sup>m</sup>7 D<sup>7</sup>sus D<sup>7</sup> G<sup>13</sup>sus B<sup>b</sup>13sus

(B<sup>b</sup>13sus) A<sup>b</sup>13 F/G (melody on D.S.) break

(synth) (rhythm) F/G C/G break G#o7 A<sup>m</sup>7 break

B<sup>b</sup>7 C/F D<sup>9</sup>/F# C/G C/E F

(piano w/guitar)

F B<sup>b</sup>13 A<sup>b</sup>M<sup>7</sup>(b5) G<sup>13</sup>sus

(Guitar Solo) E A/D B<sup>m</sup>7 F#<sup>m</sup>7 E/G# A (8x's)

B<sup>b</sup>13 E<sup>7</sup>(#9)

D.C. al Coda  
 (guitar solo on intro, piano solo on [B] & [C])  
 Rhythmic figure at A continues thru B and C unless otherwise notated.  
 As played on The Yellowjackets' LP "Mirage A Trois"





Dexter Gordon & Jon Hendricks

# The Maze

Herbie Hancock

**(Intro)**

Emi A/E Emi7 A/E

(solo pn.)

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

rp. & ten.

piano

Emi A/E Emi7 A/E

Ami7 Gmi7 F#mi7(b5) F13

**B** (SOLOS)

Emi7 A7 Emi7 A7

Ami7 Gmi7 F#mi7(b5) B7(b9)

On the head, bass plays whole note first time, half notes on repeat. Before each solo, rhythm section plays two choruses with an angular two-beat feel (see drum appendix). Solos in 4/4.



FMA7

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

um-Up Swing  
1=196

# Miss Ann

Eric Dolphy

First system of musical notation. Treble clef, key signature of one sharp (F#), common time. The melody starts with a triplet of eighth notes. Chords are F#7 and B7.

Second system of musical notation. Chords are (B7) and 8vb.

Third system of musical notation. Chords are F#m7, B7, and F7.

Fourth system of musical notation. Chords are A7(b5), Em7, and B6/9(b5). A circled cross symbol is at the end of the system.

Fifth system of musical notation. Chord is F#m7(add 11). A circled cross symbol is at the end of the system.

Sixth system of musical notation. Chord is F#m7(add 11). An accent (^) is placed above the first note.

As played on Eric Dolphy's "Last Date"

t. Swing  
♩ = 252

# The Missing Link

Vince Wallace

**(Intro)**  
 (trb) F#m7(b5) B7(#5) Em7(b5) A7(b5) Dm7(b5) G7(#5)  
 (ten)

(Drums) 3 1. 2. break --- unis.

Cm7 F7 Bbm7 Eb7 Em7 A7(b5) Dm7 G7(b5)  
 (trb)

Cm7 F7 Bbm7 Eb7 1. Gm7 C7  
 (trb)

Fm7 Fm7 Bb7 Em7 A7(alt)

D7 Dm7 G7  
 (trb) (ten)

2. Gm7 C7 Fm7 Fm7 Bb7  
 Em7 (trb 8vb)

A7 (ten) Dm7 G7  
 (trb)

Cm7 Eb7 Abm7 Db7 B Db7 Cm7  
 (trb) (ten)

2) 4) fine

solo break

Solos on **A** (omit **B**)

If only one horn is used, play upper harmonies (except on last two bars of first ending)

edium

# Monmouth College Fight Song

Russell Ferrante

mk

$\text{♩} = 146$

ruffle

(Intro)

(4x's) C pedal

The musical score is written for a medium tempo (146 bpm) and features a ruffle. It consists of several systems of music, each with a treble clef and a 3/4 time signature. The score includes various musical notations such as triplets, slurs, and dynamic markings. Chord progressions are indicated throughout the piece, including chords like C/F, C/D, F/G, Gmi7, Bb/C, Ami7, D/E, E, D/E, E, E/F, FMA7, E/F, F#9, Bmi7(b5), Bb6/9, C6/9, Dmi7(#11), Ebmi11, Fmi11, Gmi11, Gb/C, and Ami7. There are also markings for 'C pedal', 'break', 'solo break', and 'Solo'. The score is divided into sections by brackets, including an 'Intro' section and a 'Solo' section. The piece concludes with a final chord progression: C/F, C/D, Dmi7, Gmi7, Bb/C, C/Bb, Ami7, Dmi7.

D/E E13 FMA7 Bmi7(b5) Bb9 C9

DMA7(#11) Ebmi11 Fmi11 Gmi11 B/C C/Bb Ami7 C/D Dmi7

Gmi11 B/C 1. Bbmi7 Db/Eb Eb/Ob B/C

2. Bbmi7 Db/Eb Dbmi(MA7)/Eb Dbmi(MA7)/E

DbMA7 Eb/Ob A/Db Gb/C break Ami7

(Stop-Time Feel) (Ami7) Dmi7 Gmi7 C Bb Eb/Ab E/F# G/E A/Db Gmi7(b5)/C

(Gmi7(b5)/C) (Shuffle) Gb/C (synth.)

D C pedal

2. C7 (Piano Solo) Bbmi7/C Till Cue Bbmi7/C On Cue

(4x's) C pedal 4thx: (b) 1,2,3 break C/F D.S. al Coda

break Ami7 (Stop-Time Feel) Dmi7 Gmi7 C Bb C/Ab F/Db

(F/Db) Bb/Gb C/E Bb/D Eb/Ob E/B Gb/Bb Ab Gmi7(b5)

(Shuffle) (Gmi7(b5)) Gb/C break Ebmi7/4 C/F

# m Funk Monmouth College Fight Song (Bass Part)

e J=146

Intro (4x's) C pedal

1,2,3

mp line)

etc.

tar Solo)

$D_{MA}^7(\#11)$   $E^b_{MI}^{11}$   $F_{MI}^{11}$   $G_{MI}^{11}$   $B^b/C$   $C^b/B^b$   $A_{MI}^7$   $C/D$   $D_{MI}^7$

$G_{MI}^{11}$   $B^b/C$   $B^b_{MI}^7$   $D^b/E^b$   $E^b/D^b$   $B^b/C$

$B^b_{MI}^7$   $D^b/E^b$   $D^b_{MI}(MA^7)/E^b$   $D^b_{MI}(MA^7)/E$

$D^b_{MA}^7$   $E^b/D^b$   $A/D^b$   $G^b/C$   $A_{MI}^7$

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

$(G_{MI}^7(b9)/C)$   $G^b/C$

**D** C pedal

1.  $C^7$  (Piano Solo)  $B^b_{MI}^7/C$

2.  $C$  pedal (4x's)

vamp till cue

D.S. al Coda

$A_{MI}^7$   $D_{MI}^7$   $G_{MI}^7$   $C$   $B^b$   $C/A^b$   $F/D^b$   $B^b/G^b$   $C/E$

$B^b/D$   $E^b/D^b$   $E/B$   $G^b/G^b$   $A^b$   $G_{MI}^7(b9)$

$(G_{MI}^7(b9))$   $G^b/C$   $E^b_{MI}^9$   $C/F$



# Moon And Mind

Paul McCandless

Medium  
Straight 1/8s

$\text{♩} = 79$  N.C.

(oboe)

$\text{♩}$ (add9)/C

$\text{♩}$ (ob)

$\text{♩}$ (pn)

$\text{♩}$ (add9)/C

$\text{♩}$ MI9(MA7)(b5)

$\text{♩}$ G9sus

$\text{♩}$ MI9

$\text{♩}$ C#MI/E

$\text{♩}$ D9sus

$\text{♩}$ F#9sus

$\text{♩}$ GMA7(b5)

$\text{♩}$ F#9sus

$\text{♩}$ (hold)

$\text{♩}$ 2. F#9sus

$\text{♩}$ D9sus

$\text{♩}$ GMA7/D

$\text{♩}$ Bb9sus

$\text{♩}$ C9sus

(fuller)  
(C9sus)

$\text{♩}$ C/Bb

$\text{♩}$ G/Ab

$\text{♩}$ Asus

$\text{♩}$ F#MA7(#5)

$\text{♩}$ F#9sus

$\text{♩}$ AbMI9(MA7)

$\text{♩}$ Bbdim/Ab

(Bbdim/Ab)

$\text{♩}$ AbMI

$\text{♩}$ Eb(add9)(no 3)

$\text{♩}$ D7/Eb

$\text{♩}$ DbMI7/Eb

$\text{♩}$ DbMA7/Eb

$\text{♩}$ BMA7/Eb

(vibes & oboe solo together)

**C** (Vibes Solo)

D<sup>9</sup><sub>sus</sub> GMA<sup>7</sup>/D B<sup>b9</sup><sub>sus</sub> C<sup>9</sup><sub>sus</sub>

C/B<sup>b</sup> G/Ab A<sub>sus</sub> F<sup>#</sup>MA<sup>7</sup>(#5) F<sup>#9</sup><sub>sus</sub>

A<sup>b</sup><sub>MI</sub> 9(MA7) B<sup>b</sup>dim/Ab A<sup>b</sup><sub>MI</sub> E<sup>b</sup> (add 9 no 3)

B<sup>b</sup> (add 9 no 3) **D** B<sup>b</sup> Lydian Indef.

(Freely-against time)

(Oboe Solo)

B<sup>b</sup> Lydian

(oboe)

D<sub>MI</sub> 9 F G A (add 9 no 3)

B<sub>MI</sub> 9 2 CMA<sup>7</sup>(#M) 2 D<sup>9</sup><sub>sus</sub> 4

(Piano Solo)

E<sub>MI</sub> 9 2 G/F 2 A<sub>MI</sub> 9 4 G/F<sup>#</sup> 2 GMA<sup>7</sup>(b5) 2

A<sup>9</sup><sub>sus</sub> 2 B<sup>b</sup>MA<sup>7</sup>(#5) 2 B<sub>MI</sub> 9

D.S. al Coda



B<sub>MI</sub> 9 F<sup>#9</sup><sub>sus</sub> GMA<sup>7</sup>(b5) G(add 9)/C

Vibes generally double the oboe at A and B.

As played on Paul McCandless' "All The Mornings Bright"

Medium - Slow Latin

# Morning

Clare Fischer

♩ = 111

(Intro)

1st x: elec. pn. w/bs  
2nd x: add dr. & gtr.

Handwritten chord symbols:  $Cm7(b9)$ ,  $F7(\#9)$ ,  $Bbm7$ ,  $Eb7$ ,  $Cm7(b9)$ ,  $F7(\#9)$ ,  $Bbm7$ ,  $Eb7$

Handwritten chord symbols:  $Ebm7$ ,  $Ab7$ ,  $Dbm7$ ,  $Gbm7$ ,  $Cm7(b9)$ ,  $F7(\#9)$ ,  $Bbm7$ ,  $Eb7$ ,  $Bbm7$ ,  $Eb7$

1. 2. (vibes)

Handwritten chord symbols:  $Cm7(b9)$ ,  $F7(\#9)$ ,  $Bbm7$ ,  $Eb7$ ,  $Cm7(b9)$ ,  $F7(\#9)$ ,  $Bbm7$ ,  $Eb7$

piano simile

Handwritten chord symbols:  $Ebm7$ ,  $Ab7$ ,  $Dbm7$ ,  $Gbm7$ ,  $Cm7(b9)$ ,  $F7(\#9)$ ,  $Bbm7$ ,  $Eb7$ ,  $Bbm7$ ,  $Eb7$

1. 2.

Handwritten chord symbols:  $Ab7$ ,  $Dbm7$ ,  $Gbm7$ ,  $Fm7$ ,  $Bb7(\#9)$

Handwritten chord symbols:  $Ab7$ ,  $B7$ ,  $Bb7/F$

C

Chord symbols:  $C_{m7(b9)}$   $F7(\#5)$  |  $B^b_{m7}$   $E^b7$  |  $C_{m7(b9)}$   $F7(\#5)$  |  $B^b_{m7}$   $E^b7$

Chord symbols:  $E^b_{m7}$   $A^b7$  |  $D^b_{MA7}$   $G^b_{MA7}$  |  $C_{m7(b9)}$   $F7(\#5)$  |  $B^b_{m7}$   $E^b7$

Solo on form (AABC)

Chord symbols:  $C_{m7(b9)}$   $F7(\#5)$  |  $B^b_{m7}$   $E^b7$  |  $B_{MA7}$  |  $B^b_{m7}$

(On Cue)  
fill-----C  
fill-----C

vamp & solo till cue

Piano figure and kicks are played during solos

As played on Cal Tjader's "Here"

LYRICS (Not present on this recorded version)

What of a morning  
That brings a day so gently,  
And bathes the leaves  
Of memories  
That fell so long ago.  
I still recall you  
In all these early hours,  
Though I were there  
Once more to share  
A love lost long ago.  
Crassness of youth,  
Concluding only half of the truth,  
Exuding only one small percent  
Of what I surely felt for you.  
And then one morning  
That brought a day so gently,  
We set apart  
Things of the heart  
And lost love long ago.

# Medium-Up Bop

# Motion

Jimmy Raney

=220

**A**  $DMA^7$   $E^bMA^7$

(ten & gtr)

$CMI^7$   $F^7$   $B^bMA^7$

$AMI^7$   $D^7$   $GMA^7$

$GMI^7$   $C^7$   $FMI^7$   $B^b7$   $EMI^7$   $A^7$

$DMA^7$   $E^bMA^7$

$CMI^7$   $F^7$   $DMI^7(b5)$   $G^7(b5)$

$EMI^7(b5)$   $A^7(\sharp 9)$   $DMA^7$   $GMA^7$   $F\sharp MI^7$   $F^o7$

$EMI^7$   $A^7$   $DMA^7$  break

As played on Stan Getz' "Early Getz"

(SOLOS)

D<sub>MA</sub><sup>7</sup> solo break ----- E<sup>b</sup><sub>MA</sub><sup>7</sup>

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

A<sub>MI</sub><sup>7</sup> D<sup>7</sup> G<sub>MA</sub><sup>7</sup>

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

D<sub>MA</sub><sup>7</sup> E<sup>b</sup><sub>MA</sub><sup>7</sup>

C<sub>MI</sub><sup>7</sup> F<sup>7</sup> D<sub>MI</sub><sup>7(b5)</sup> G<sup>7</sup>

E<sub>MI</sub><sup>7(b5)</sup> A<sup>7(#9)</sup> D<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> F<sup>#</sup><sub>MI</sub><sup>7</sup> F<sup>o</sup>7

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

D<sup>6</sup>

Solo break occurs on first chorus of first solo only.  
 Guitar plays lower harmony where written, unison otherwise.  
 Based on "You Stepped Out Of A Dream".

# Neo Terra

dium Latin/Funk

Freddie Hubbard

$\text{♩} = 118$

$D_{sus}(b9)$

(add light drums 5<sup>th</sup> x, then flutes & strings)

Staff 1: Chordal accompaniment for guitar and strings. Chords are  $D_{sus}(b9)$ . Includes a 'vamp till cue' instruction.

Staff 2: Trumpet (trp) and flute (fl.) parts. Includes instruction '(fl. - tacet 1<sup>st</sup> x)'. Chords are  $D_{sus}(b9)$ .

Staff 3: Bass line. Chords are  $D_{mi}^9(b5)$  and  $D_{mi}^9$ .

Staff 4: Chordal accompaniment. Chords are  $D_{sus}(b9)$ . Includes first ending bracket.

Staff 5: Flute fill and trumpet part. Chords are  $D_{sus}(b9)$  (phrygian). Includes second ending bracket and '(trp)'.

Staff 6: Chordal accompaniment. Chords are  $C_{mi}^7$ ,  $D_{mi}^7$ , and  $E^b_{MA}^7$ .

Staff 7: Chordal accompaniment. Chords are  $C_{mi}^7$ ,  $B^b_{MA}^7$ ,  $A^7(\#9)$ , and  $D_{MA}^7$ .

Staff 8: Chordal accompaniment. Chords are  $G_{mi}^7$ ,  $F_{MA}^7$ ,  $E^b_{mi}^9$ , and  $C_{mi}^9$ .

Staff 9: Trumpet trills. Chord is  $A^7_{sus}(b9)$ . Includes dynamics markings  $mf$  and  $f$ .

(Trumpet Solo)

♯<sup>1</sup> D phrygian 48      E<sup>b</sup> phrygian 32      D phrygian 16

end solo---

C Cmi<sup>7</sup> Dmi<sup>7</sup> E<sup>b</sup>MA<sup>7</sup>

(fl.) Cmi<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> A<sup>7</sup>(#9) DMA<sup>7</sup>

Gmi<sup>7</sup> FMA<sup>7</sup> E<sup>b</sup>mi<sup>9</sup> Cmi<sup>9</sup>

A<sup>7</sup>sus(b<sup>9</sup>) tr mf      tr      tr      tr f

D.S. al Coda Two (♯<sup>2</sup>)

(Trumpet Solo)

♯<sup>2</sup> Dsus<sup>(b9)</sup> (phrygian) vamp & fade

Harmony at A is only part of a denser harmony. Flute, where marked, sounds one octave higher than written.

As played on Freddie Hubbard's "Windjammer"



Medium Latin/Funk

# Neo Terra (Bass Part)

$\text{♩} = 118$

*Dsus(b9)*

vamp till cue

**A**

*Dsus(b9)*

*(Dsus(b9))* (4) *Dmi9(b5)* *Dmi9* (4)

*Dsus(b9)* (4) 1.  $\text{⊕}^{1,2}$  (4)

*(Dsus(b9))* (4) 2.

**B**

*Cmi7* *Dmi7* *EbmA7*

etc.

*Cmi7* *BbmA7* *A7(#9)* *DmA7*

*Gmi7* *FmA7* *Ebm9* *Cmi9*

*A7sus(b9)*

*mf*

*f*  
D.S. al Coda One ( $\text{⊕}$ )

(Trumpet Solo)

$\text{⊕}^1$  *D phrygian*

2x's

3x's)  $E^b$  phrygian

4x's) D phrygian

C  $C_{MI}^7$   $D_{MI}^7$   $E^b_{MA}^7$  etc.

$C_{MI}^7$   $B^b_{MA}^7$   $A^7(\#9)$   $D_{MA}^7$

$G_{MI}^7$   $F_{MA}^7$   $E^b_{MI}^9$   $C_{MI}^9$

$A^7_{sus}(b9)$   
mf f

D.S. al Coda Two (C)

$D_{sus}(b9)$   
vamp & fade

Medium Swing

# Never Say Yes

Nat Adderley

198

(Intro)

N.C.

Musical notation for the Intro section, featuring a bass line with a "N.C." (No Chords) instruction and a treble clef staff with a key signature of one sharp (F#).

**A**

(bass)

Musical notation for the first system of the main section, including treble and bass staves with chords GMA7, AMI7, and D7(#9).

(piano tacet)

Musical notation for the second system of the main section, including treble and bass staves with chords GMI7, AMI7(b5), and D7(#9).

Musical notation for the third system of the main section, including treble and bass staves with chords Bmi7, Bbmi7, Eb7, AMI7, F#mi7(b5), and B7.

Musical notation for the fourth system of the main section, including treble and bass staves with chords GMA7/B, EMI7, AMI7, and D7(alte).

**B**

(piano enters)

Musical notation for the fifth system of the main section, including treble and bass staves with chords GMA7 and D7(#9).

Musical notation for the sixth system of the main section, including treble and bass staves with chords GMI9, AMI7(b5), and D7(#9).

B<sub>mi</sub><sup>7</sup>      B<sub>mi</sub><sup>7</sup>    E<sub>b</sub><sup>7</sup>      A<sub>mi</sub><sup>7</sup>      F<sub>mi</sub><sup>7</sup>(b5)    B<sup>7</sup>

solo break -----

G<sub>MA</sub><sup>7</sup>/<sub>B</sub>    E<sub>MI</sub><sup>7</sup>      A<sub>MI</sub><sup>7</sup>    D<sup>7</sup>      G<sub>MA</sub><sup>7</sup>

☐ (SOLOS)

G<sub>MA</sub><sup>7</sup>      A<sub>MI</sub><sup>7</sup>      D<sup>7</sup>

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

1. B<sub>mi</sub><sup>7</sup>      B<sub>mi</sub><sup>7</sup>    E<sub>b</sub><sup>7</sup>      A<sub>mi</sub><sup>7</sup>      F<sub>mi</sub><sup>7</sup>(b5)    B<sup>7</sup>

G<sub>MA</sub><sup>7</sup>/<sub>B</sub>      E<sup>7</sup>(b9)      A<sub>MI</sub><sup>7</sup>      A<sub>MI</sub><sup>7</sup>    D<sup>7</sup>

2. B<sub>mi</sub><sup>7</sup>      B<sub>mi</sub><sup>7</sup>    E<sub>b</sub><sup>7</sup>      A<sub>mi</sub><sup>7</sup>      F<sub>mi</sub><sup>7</sup>(b5)    B<sup>7</sup>

G<sub>MA</sub><sup>7</sup>/<sub>B</sub>    E<sub>MI</sub><sup>7</sup>      A<sub>MI</sub><sup>7</sup>    D<sup>7</sup>      G<sub>MA</sub><sup>7</sup>      (A<sub>MI</sub><sup>7</sup>    D<sup>7</sup> )

after solos - D.S. al Coda

G<sub>MA</sub><sup>7</sup>/<sub>B</sub>    E<sub>MI</sub><sup>7</sup>      A<sub>MI</sub><sup>7</sup>    D<sup>7</sup>      (Trumpet Solo)  
(N.C.) G<sub>MA</sub><sup>7</sup>      on cue

Bass figure rhythm is matched by piano and drums. Piano plays at letter A on the out head, bass plays Figure for 8, walks in 2 for 8.

# A New Blue

Freely Intro  
follow tenor)

Jimmy Heath

Musical notation for the first system, including notes and chords: F7, Ab7, F7, Ab7, B7 (ten), D7, F7, Ab7, A7(#9), Bb7, B7(b9), C7.

Funky Swing)  $\text{♩} = 130$

Musical notation for the electric piano part, including notes and the instruction (elec. piano).

Section A musical notation, including notes and chords: F7, (F7#9).

Musical notation for the first part of section A, including notes and chords: F7.

Musical notation for the second part of section A, including notes and chords: F7.

Musical notation for the third part of section A, including notes and chords: F7.

Section B musical notation, including notes and chords: Bb7, Eb7, Ab7, Db7.

Musical notation for the first part of section B, including notes and chords: C7, Bb7.

Musical notation for the second part of section B, including notes and chords: Ab7, Ebmi7, Ab7, Gb7, Dbmi7, Gb7, C7.

Musical notation for the third part of section B, including notes and chords: F7.

Solo, Vamp & Fade musical notation, including notes and chords: F7.

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

As played on The Heath Brothers' "Passin' Thru"

NEW Blue (Bass Part)

Freely  
(follow tenor)

Chords: F7, Ab7, F7, Ab7

Chords: B7 (tenor cue), D7, F7, (play) Ab7 A7(#9) Bb7 B7 C7

(Funky Swing)  $\text{♩} = 130$

Chords: F7

**A**

**B**

Chords: Bb7 Eb7 Ab7 Db7

(Walk) C7

Chords: Bb7, Gb7, Dbm7, Gb7, C7

Chords: F7

Bass line continues throughout solos.

Solos on form (AB) after solos - D.S. al Co

Chords: F7

Vamp & Fade

# New Breed

Medium Swing

Dave Liebman

$\text{♩} = 222$

*B*7(b5) *A*bMA7(#5) *A*13(b9)

(two tenors)

DMA7 *D*bMA7 *G*7(b5)

*A*bMI *F*MI *D*Mi(MA7)

*A*7(#5) *E*Mi(MA7) *G*MA7(#5) *E*Mi(MA7) *F*MA7(#5) *G*MA7(#5) *F*MA7(#5)

*D*b *D*b *D* *D* *D*b *D*b

1. fine

2. *B* (*D*b pedal throughout) *B*

*F*/*D*b *D*bMA7 *F*/*D*b

3

*F*/*D*b *D*bMA7 *F*/*D*b

3

D.C. at 1<sup>st</sup> ending  
melody 8va on D.C.





# dium Samba New York Afternoon

tro)  $\text{♩} = 116$   
N.C.

Richie Cole

N.C.  $D^9_{sus}$  N.C.

Groov-in' on a New York af - ter-noon,

We're groov-in' on a New York af - ter-noon.

$D^9_{sus}$  **A**  $GMA^7$   $CA^7$   $GMA^7$

On a Sun-day,\_\_\_

Went to the cit - y hop - ing this would be the one day,\_\_\_

$A^7$   $B^bMA^7$   $GMA^7$   $CA^7$

York af - ter-noon.\_\_\_ Took a sub-way,\_\_\_

went to the vill-age, Chi - na-town and walked down

$MA^7$   $CA^7$   $B^bMA^7$   $GMA^7$   $D^9_{sus}$  (hold)

-way,\_\_\_

On a day in June.\_\_\_

Stroll-in' thru the park, what a love-ly, love-ly feel-in',

$D^9_{sus}$  (hold) (time)  $GMA^7$   $CA^7$

I looked at you and my heart be-gan a-reel-in'. This is our day,\_\_\_

Here in Man-hat-tan ev -'ry-one is part of

$MA^7$   $CA^7$   $B^bMA^7$   $GMA^7$  **B**  $Gmi^9$   $C^7$   $FMA^7$

play,\_\_\_

New York af - ter-noon.\_\_\_ Walked through the art show in Wash - ing - ton

$MI^9$   $FMI^7$   $B^b^7_{sus}$   $D^9_{sus}$

are, Heard some jazz

on the low - er east side.

We'll re -

$MA^7$   $CA^7$   $GMA^7$   $CA^7$   $B^bMA^7$   $GMA^7$

em-ber\_\_\_

when skies are gray and snow is fall-ing in De - cem-ber,\_\_\_

'twas a New York af - ter-noon.---





Bill Evans

**A** CMA7 EMI7 BMA7 GMA7

C#MI7 F#7sus 4-3 BMA7 EMA7

EbMI7 DMI7 Bb7(#11) AMI7

AbMA7 GbMA7 CMA7 **B** C#MI7(b5)

F7(#11) BbMA7 AbMA7 DMA7

G7(#11) AMA7 C#MI7 G#MI7

EMA7 D7(#11) C#MI7 DMI7

F7(#11) CMA7 BbMA7 F#7(#11)

BMA7

As played on George Muribus' "Brazilian Tapestry"

BbMA7 F#7(#11) BMA7 CMA7

# No Siree Bob

Medium Swing  
♩ = 168

Bobby Hutcherson

Handwritten musical score for "No Siree Bob" by Bobby Hutcherson. The score is in 4/4 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system shows the first four measures with chords E7sus, Dmi7, and E7sus. The second system shows measures 5-8 with chords F#m7, Am7, C#m7, and Am7. The third system shows measures 9-12 with chords C#m7, Am7, C7(#11), Bmi7(MA7), and Cmi7(MA7) with a "fine" marking. The bass line is indicated by slanted lines with some rhythmic notation.

As played on Bobby Hutcherson's "Conception: The Gift Of Love"

play head 4x's

# Nothing You Can Do About It

Rock Shuffle  
50

Words and Music by  
Jay Graydon, David Foster  
& Steven Kipner

(Intro) N.C. (CMI<sup>11</sup>) (B<sup>b</sup>M<sup>7</sup>)

(synth., bass, & drums) (solo piano)

It has—

**A**

Vocal

be - gun, There's noth - ing in the world to stop it now;

Piano (add bass & drums)

(CMI<sup>9</sup>) (FM<sup>7</sup>) (B<sup>b</sup>13(#11) FM<sup>7</sup>(b5)/Cb)

It's in—

(CMI<sup>9</sup>) (FM<sup>7</sup>) (B<sup>b</sup>13(#11) FM<sup>7</sup>(b5)/Cb)

con - trol, We might as well just try to stop the wind.

(CMI<sup>9</sup>) (FM<sup>7</sup>) (B<sup>b</sup>13(#11) FM<sup>7</sup>(b5)/Cb)

So give up,

(CMI<sup>9</sup>) (Db<sup>13</sup> sus) (Eb<sup>9</sup> sus)

As played on The Manhattan Transfer's LP "Extensions"

3

*A<sup>b</sup>M<sup>a</sup>7* *G7(#5)* *G<sup>b</sup>13* *G<sup>b</sup>M<sup>a</sup>7* *F7(#9)* *B13*

o rhythm continues) Give in, \_\_\_\_\_ You lose, \_\_\_\_\_ Love \_\_\_\_\_ will al - ways win, \_\_\_\_\_

*B<sup>b</sup>M<sup>a</sup>7* *E<sup>b</sup>M<sup>a</sup>7* *D<sup>M</sup>7(b5)*

Start \_\_\_\_\_ sur - ren - der - in', \_\_\_\_\_ Woh, \_\_\_\_\_

*G7* *C<sup>M</sup>7* *F7* *G<sup>b</sup>M<sup>a</sup>7* *F7(#9)* *B7* *D<sup>M</sup>7(b5)*

Stop re - sist - ing. Ba - ba-doo-dot ba - doo-dot

*A<sup>M</sup>7* *A<sup>b</sup>9* *G7(#5)* drums tacet:----- drum fill-----

ba-doo-dot ba - yu - da \_\_\_\_\_ ba - yu - da \_\_\_\_\_ ba - yu - da

C

Noth - ing you can do a-bout it, It's too strong to be de-nied; Noth - ing you can

*C<sup>M</sup>7* *B<sup>b</sup>M<sup>7</sup>* *G7(#5)* *C<sup>M</sup>7*

do a-bout it, Re-lax en - joy the ride.

*(C<sup>M</sup>7)* *B<sup>b</sup>M<sup>7</sup>* *(C<sup>M</sup>7)* (synth.)

(bass & drums TACET)

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

(continued on the following page)

drum fill -----

2.

Re-lax en - joy the ride. Don't you try to un - der-stand it,

$B^b M_i 7$   $G 7 (\#5)$   $C m_i 11$

Leave it as a mys - ter-y; Big - ger than the both of us, We're

$B^b M_i 7$   $G 7 (\#5)$   $C m_i 11$

each oth - er's his - tor-y.

$B^b M_i 7$   $F/G$   $A^b 6$   $F 7/A$   $B^b_{sus} (add 9)$

synth. solo - - - - -

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

$E^b 13_{sus}$   $F/G$   $G/A$   $B^b 13_{sus}$   $D^b 13_{sus}$

$E^{13}_{sus}$   $D^{13}_{sus} (end solo)$  N.C. (un/s.)



**E** (3x's) 1<sup>st</sup> x: solo piano  
2<sup>nd</sup> x: add voice

mf Noth - ing you can do a - bout it, It's too strong - - to be de - nied; -  
Don't - you try to un - der - stand it, Leave - - it as a mys - ter - y; -

*Cm<sup>11</sup>* *Bbm<sup>7</sup>*

Noth - ing you can do a - bout it, Re - lax - en - joy the ride.  
Big - ger than the both of us, We're each oth - er's his - tor - y.

*Cm<sup>11</sup>* *Bbm<sup>7</sup>*

**F**

f Noth - ing you can do a - bout it, It's too strong to be de - nied; - *>G<sup>7</sup>(#)*

*Cm<sup>11</sup>* *Bbm<sup>7</sup>*

(add bass & drums)

Noth - ing you can do a - bout it, Re - lax - en - joy the ride. *>G<sup>7</sup>(#)*

*Cm<sup>11</sup>* *Bbm<sup>7</sup>*

vamp & fade

SECOND VERSE

Destiny,  
We are what fate intended us to be,  
Can't you see,  
We're all a part of some eternal plan.  
So give up, (etc.)

sample bass line at **A**

etc.



John Coltrane

# March-Like Now He Sings, Now He Sobs

=210

Chick Corea

1 (Intro) N.C. G/Ab B<sub>sus</sub>

B<sub>sus</sub> C<sub>MA7</sub> F<sub>MA7</sub>

F E<sub>MI11</sub> D<sub>MA13</sub> B<sub>MA13</sub> A<sub>BMA9</sub> G<sub>b13</sub> E C<sub>MA7</sub>

N.C. G/Ab B<sub>sus</sub>

## (Jazz Waltz)

fill B<sub>sus</sub> C<sub>MA7</sub> B<sub>MI(MA7)</sub> C<sub>MA7</sub> (2) (2)

(continued on the following page)

Handwritten musical notation for the first system, featuring a treble and bass staff. The chords are:  $B_m(MA7)$ ,  $CMA7$ ,  $B_m(MA7)$ , and  $CMA7$ .

Handwritten musical notation for the second system, featuring a treble and bass staff. The chords are:  $B_{sus}$ ,  $B^b_{sus}$ ,  $A_{sus}$ ,  $A^b_{sus}$ ,  $G_{sus}$ , and  $F^{\#}_{sus}$ .

Handwritten musical notation for the third system, featuring a treble and bass staff. The chords are:  $B_m(MA7)$ ,  $CMA7$ ,  $B_m(MA7)$ , and  $CMA7$ .

Handwritten musical notation for the fourth system, featuring a treble and bass staff. The chords are:  $B_m$ ,  $A^b$ ,  $F$ ,  $D$ ,  $C^9(no3)$ , and  $B_{sus}$ .

Handwritten musical notation for the fifth system, featuring a treble and bass staff. The chords are:  $B_m^{11}$ ,  $A^{6/9}$ ,  $G_m^{11}$ ,  $F^{6/9}$ ,  $E^b_{7sus}$ ,  $D^b_{6/9}$ ,  $F^{\#}_{7sus}$ , and  $A^b_{7sus}$ .

Handwritten musical notation for the sixth system, featuring a treble and bass staff. The chords are:  $A^b_{13}$ ,  $A_{13}$ ,  $A^b_{13}$ , and  $A_{13}$ .

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

1. fill

$B_{mi}$   $CMA^7$   $D/B$   $E/B$   $F^{\#}/B$   $E/B$   $D/B$   $CMA^7/F^{\#}$

2.  $B_{mi}^{11}$  (SOLOS)

$B_{mi}^{11}$  (SOLOS)  $CMA^7$   $B_{mi}^{11}$

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

(On Cue)

$B_{mi}$   $CMA^7$   $D/B$   $E/B$   $F^{\#}/B$   $E/B$   $D/B$   $CMA^7/F^{\#}$

piano fill

D.S. al Coda (w/repeat)

$B_{mi}$   $CMA^7$   $D/B$   $E/B$   $F^{\#}/B$   $E/B$   $D/B$   $CMA^7$   $B$  (add no.)

piano fill

6x's

$B_{mi}$   $CMA^7$   $D/B$   $E/B$   $F^{\#}/B$   $E/B$   $D/B$   $CMA^7$   $B$  (add no.)

(6<sup>th</sup> x: rit./straight 1/8s throughout)

As played on Chick Corea's "Now He Sings, Now He Sobs"

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

# ch-Like Now He Sings; Now He Sobs (Bass Part)

10

(Intro) N.C. G/Ab B<sub>sus</sub>

B<sub>sus</sub> C<sub>MA7</sub> F<sub>MA7</sub> F E<sub>MI11</sub>

(E<sub>MI11</sub>) D<sub>MA7</sub> B<sub>MA7</sub> Ab<sub>MA7</sub> Gb<sup>7</sup>/E C<sub>MA7</sub>

N.C. G/Ab 3/4

## Fazz Waltz

B<sub>MI(MA7)</sub> C<sub>MA7</sub> B<sub>MI(MA7)</sub> C<sub>MA7</sub> B<sub>MI(MA7)</sub> C<sub>MA7</sub> B<sub>MI(MA7)</sub> C<sub>MA7</sub>

B<sub>MI(MA7)</sub> C<sub>MA7</sub> B<sub>MI(MA7)</sub> C<sub>MA7</sub>

B<sub>sus</sub> B<sup>b</sup><sub>sus</sub> A<sub>sus</sub> Ab<sub>sus</sub> G<sub>sus</sub> F<sup>#</sup><sub>sus</sub>

B<sub>MI(MA7)</sub> C<sub>MA7</sub> B<sub>MI(MA7)</sub> C<sub>MA7</sub>

B<sub>MI</sub> Ab F D C<sup>6</sup>/<sub>9</sub>(no 3) B<sub>sus</sub>

B<sub>MI11</sub> A<sup>6</sup>/<sub>9</sub> G<sub>MI11</sub> F<sup>6</sup>/<sub>9</sub> E<sup>b7</sup><sub>sus</sub> D<sup>b6</sup>/<sub>9</sub> F<sup>#7</sup><sub>sus</sub> Ab<sup>7</sup><sub>sus</sub>

Ab<sup>13</sup> A<sup>13</sup> Ab<sup>13</sup> A<sup>13</sup>

B<sup>13</sup> Ab<sup>13</sup> F<sup>13</sup> F#7 (#9) ⊕

1. B<sub>Mi</sub> C<sub>MA7</sub> D/B E/B F#/B E/B D/B C<sub>MA7</sub>/F#

(SOLOS)  
2. B<sub>Mi</sub><sup>11</sup>

C<sub>MA7</sub> B<sub>Mi</sub><sup>11</sup> F#7 (#9)

B<sub>Mi</sub><sup>11</sup>

B<sup>13</sup> Ab<sup>13</sup> F<sup>13</sup> F#7 (#9)

(On Cue) B<sub>Mi</sub> C<sub>MA7</sub> D/B E/B F#/B E/B D/B C<sub>MA7</sub>/F#

D.S. al Coda (take repeat)

B<sub>Mi</sub> C<sub>MA7</sub> D/B E/B F#/B E/B D/B C<sub>MA7</sub>

6x's B (add 9 no 3)

(6<sup>th</sup> x: rit./straight 1/8s throughout)

1ad ♩ = 66

# October 10th

Richie Beirach

Chords:  $G_{MI}^{(MA7)}$   $F\#_{MA}^{7(\#5)}$   $E\flat_{MI}^{(MA7)}$   $D\flat_{MA}^7$   $A\flat/C$   $B^{\circ 7}$   $A_{MA}^7$   $A\flat^7/A$

Chords:  $B\flat_{MI}^{(add 9)}$   $F^7/A$   $D\flat_{MA}^7/A\flat$   $G\flat_{MA}^7$   $G_{MI}^{7(\flat 5)}$   $E_{MA}^7/B$

Chords:  $B^9_{sus}$   $E_{MA}^7/B$   $A_{MA}^{13}$   $A\flat_{MI}^7(add 11)$   $D\flat^7_{sus}$

Chords:  $C_{MA}^{7(\flat 5)}$   $B_{MI}^9$   $A_{MI}^7$   $A_{MI}^7/G$   $F\#_{MI}^{7(\flat 5)}$   $F_{MA}^7(\#11)$   $E_{MA}^7$

Chords:  $G_{MA}^7$   $A_{MA}^7$   $C_{MA}^7(\#11)$

(SOLOS)

Chords:  $E_{MA}^7$   $G_{MA}^7$   $A_{MA}^7$   $C_{MA}^7(\#11)$

vamp till cue



(Cue)

EMA7 GMA7 AMA7

CMA7(#11) rit. a tempo EMA7 EMA7/D# C#MI(add 9) EMA7/B

AMA7(#11) F#MI7 D#MI7(b5) DMA7 CMA13 EMA7/B AMA13

CMA7/G G/B C(add 9) GMA9/B AMI7 AMI7/G F#MI7(b5) FMA7(#11)  
D.C. al Coda

BbMA7/Ab GbMA7 GMI7(b5) Ab7sus Ab/Gb FMI7 Bb7sus Bb7 EbMI EbMI(MA7) Ab7sus Ab7 rit.

faster

BbMI BbMI(b13) BbMI GbMA7 AMA7/E DMA7 C#sus B(add 9) no 3 BbMI(add 9)

As played on Richie Bairach and Dana Liebman's "Excursion Excursion"

# Oliloqui Valley

Herbie Hancock

(Intro) (2<sup>nd</sup>x: add drums)

(bass)

(Latin)

(Swing)

F<sub>M1</sub> (#11 MA7) E<sub>M1</sub> (#11 MA7)

(Trumpet Solo) - (sample solo)

E<sub>M1</sub> (#11 MA7)

(bass walks)

(Latin)

Handwritten musical notation for the first system, featuring piano accompaniment with chords and melodic lines. The key signature is two sharps (F# and C#). The notation includes eighth and quarter notes, with some chords marked as  $F_{mi}^9$  and  $E_{mi}^9$ .

(Trumpet Solo) - (sample solo)  $\phi$

Handwritten musical notation for the second system, including a trumpet solo and bass walks. The key signature is two sharps. The notation includes a trumpet line with eighth and quarter notes, and a bass line with slanted lines representing walks. Chords are marked as  $E_{mi}^9$ ,  $A_{MA}^7$ ,  $E_{mi}^9$ , and  $A_{MA}^7$ . The text "(bass walks)" is written below the bass line.

Handwritten musical notation for the third system, showing piano accompaniment. The key signature is two sharps. The notation includes chords and melodic lines. Chords are marked as  $E_{mi}^9$ ,  $A_{MA}^7$ ,  $E_{mi}^9$ , and  $A_{G/9} D_{MA}^7$ . A dynamic marking  $(pn)$  is present above the final chord.

(SOLOS)

Handwritten musical notation for the fourth system, showing a solo section with a swing throughout. The key signature is two sharps. The notation includes a solo line with a 4-measure rest. Chords are marked as  $F_{mi}^7$ ,  $A_{bmi}^7$ , and  $E_{mi}^7$ . The text "(swing throughout)" is written below the notation.

Handwritten musical notation for the fifth system, showing a solo section with a swing throughout. The key signature is two sharps. The notation includes a solo line with a 4-measure rest. Chords are marked as  $F_{mi}^7$  and  $A_{bmi}^7$ .

Handwritten musical notation for the sixth system, showing a solo section with a swing throughout. The key signature is two sharps. The notation includes a solo line with a 4-measure rest. Chords are marked as  $E_{mi}^7$ ,  $A_{MA}^7$ , and  $E_{mi}^7$ . The text "(2)" is written above the final chord.

after solos - D.C. al Coda

As played on Herbie Hancock's "Empyrean Isles"

Handwritten musical notation for the seventh system, showing a solo section with a swing throughout. The key signature is two sharps. The notation includes a solo line with a 4-measure rest. Chords are marked as  $E_{mi}^9$  and  $A_{MA}^7$ . The text "(trp. solo continues)" is written below the notation, and "Vamp & Fade" is written below the final chord.

# One By One

Wayne Shorter

Shuffle  
♩ = 144

(Intro)  
G<sub>M</sub><sup>11</sup>

Musical staff for the Intro section, featuring a single melodic line in G major with a 11th fret capo.

Horns

Musical staff for Horns with a melody and a chord progression: A<sub>M</sub><sup>7(b5)</sup> D<sup>7(#9)</sup> A<sup>b7</sup> G<sub>M</sub><sup>7</sup> F<sub>M</sub> B<sup>b7</sup> E<sup>b</sup><sub>M</sub>A<sup>7</sup> C<sub>M</sub><sup>7</sup> F<sup>7</sup> B<sup>b</sup><sub>M</sub>A<sup>7</sup> (drums). The drum part consists of a 4-beat pattern of eighth notes followed by three triplet eighth notes.

Rhythm

Musical staff for Rhythm with a melody and a chord progression: A<sub>M</sub><sup>7(b5)</sup> A<sup>b7</sup> G<sub>M</sub><sup>7</sup> B<sup>b7</sup>/F E<sub>M</sub><sup>7(b5)</sup> D<sup>7(#9)</sup> G<sub>M</sub><sup>11</sup>.

Musical staff for Rhythm with a melody and a chord progression: E<sup>7(#9)</sup> A<sup>7(#9)</sup> D<sub>M</sub><sup>7</sup> B<sub>M</sub><sup>7(b5)</sup> E<sub>M</sub><sup>7(b5)</sup> A<sup>7(#9)</sup> D<sub>M</sub><sup>7</sup>.

Musical staff for Rhythm with a melody and a chord progression: A<sub>M</sub><sup>7(b5)</sup> A<sup>b7</sup> G<sub>M</sub><sup>7</sup> B<sup>b7</sup>/F E<sub>M</sub><sup>7(b5)</sup> D<sup>7(#9)</sup> G<sub>M</sub><sup>11</sup>.

As played on Art Blakey's "Thermo"

Chords:  $A_{MI}^{7(b5)}$   $D^{7(\#9)}$   $A^{b7}$   $G_{MI}^7$   $F_{MI}^7$   $B^{b7}$   $E_{MA}^{b7}$   $C_{MI}^7$   $F^7$   $B_{MA}^{b7}$  (drums)

Drum notation:  $(x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x)$  with triplets  $(3)$   $(3)$   $(3)$

Chords:  $A_{MI}^{7(b5)}$   $A^{b7}$   $G_{MI}^7$   $B^{b7}/F$   $E_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^{11}$

Dynamic:  $f$

Ending: *fine*

(SOLOS)

**C**  $A_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^7$   $B^{b7}/F$   $C_{MI}^7$   $F^7$   $B_{MA}^{b7}$

$A_{MI}^{7(b5)}$   $A^{b7}$   $G_{MI}^7$   $B^{b7}/F$   $E_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^7$

**D**  $E^{7(\#9)}$   $A^{7(\#9)}$   $D_{MI}^7$   $B_{MI}^{7(b5)}$   $E_{MI}^{7(b5)}$   $A^{7(\#9)}$   $D_{MI}^7$

$A_{MI}^{7(b5)}$   $A^{b7}$   $G_{MI}^7$   $B^{b7}/F$   $E_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^7$

$A_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^7$   $B^{b7}/F$   $C_{MI}^7$   $F^7$   $B_{MA}^{b7}$

$A_{MI}^{7(b5)}$   $A^{b7}$   $G_{MI}^7$   $B^{b7}/F$   $E_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^7$

to **C** for more solos After solos-D.S. al fine

Medium Latin  $\frac{3}{4}$   
 $\text{♩} = 162$

# One Coin

Milton Nascimento and  
 Matthew Moore

Intro)  $E^b MA^7/D$

*p* (guitar)

*mf* (voices scat)

$D(\text{add } 9)$   $D^9_{sus}$   $D(\text{add } 9)$   $D^9_{sus}$

$D(\text{add } 9)$   $E/D$   $D(\text{add } 9)$   $D^9_{sus}$   $D(\text{add } 9)$

$G/A$   $D/A$   $A$   $E/A$  (4x's)

One coin hard - ly is worth an - y - thing,  
 A lone, cov - ered in the shad - ows.  
 Un - til, re - flect - ing the sun shin - ing,  
 More come, fol - low - ing and join - ing in.

$D(\text{add } 9)$   $D^{13}_{sus}$   $D MA^9$   $D^{13}_{sus}$

(voices scat)

$D(\text{add } 9)$   $E/D$   $D(\text{add } 9)$   $D^9_{sus}$

$D(\text{add } 9)$   $D^{13}_{sus}$   $D MA^9$   $D^{13}_{sus}$

$E/D$   $D^{13}_{sus}$   $D(\text{add } 9)$

G/A D/A A E/A (4x's)

One man, try - ing to find some mean - ing,  
 A lone, wish - ing to share some feel - ing,  
 Un til, com - ing to know one true friend,  
 More come. Fol - low - ing and join - ing they

G/A (piano rhythm) D/A A E/A (4x's)

f grow. Gath - er - ing to - geth - er we  
 show. Gath - er - ing to - geth - er we  
 know. Gath - er - ing to - geth - er we  
 grow. Gath - er - ing to - geth - er

E<sup>b</sup>M<sup>7</sup>/D

mf (voices scat w/guitar 8va) D.S. al Coda

G D A E

(voices scat) vamp & fade  
 (voices scat 5x's, tacet 3x's, etc.)

As played on Milton Nascimento's "Milton"

ium Latin 3/4 Eb Ma7/D (Intro) One Coin (Bass Part)

62

Musical staff with treble clef, key signature of one sharp (F#), and 3/4 time signature. It contains the first line of the bass part, starting with a piano (p) dynamic marking.

Musical staff with treble clef, continuing the bass part from the previous staff.

Musical staff with bass clef, containing the first line of chords: D(add 9), D9sus, D(add 9), and D9sus.

Musical staff with bass clef, containing the second line of chords: D(add 9), D9sus, D(add 9), 1. D9sus, and 2. D(add 9).

Musical staff with bass clef, containing the third line of chords: G/A, D/A, A, and E/A. It includes a first ending bracket and a '(4x's)' marking.

Musical staff with bass clef, containing the fourth line of chords: D(add 9), D13sus, DMA9, D13sus, and D(add 9).

Musical staff with bass clef, containing the fifth line of chords: E/D, D(add 9), D9sus, D(add 9), and D13sus.

Musical staff with bass clef, containing the sixth line of chords: DMA9, D13sus, E/D, D13sus, and D(add 9).

Musical staff with bass clef, containing the seventh line of chords: G/A, D/A, A, and E/A. It includes a first ending bracket and a '(4x's)' marking.

Musical staff with bass clef, containing the eighth line of chords: G/A, D/A, A, and E/A. It includes a first ending bracket and a '(4x's)' marking.

Eb Ma7/D

16

D.S. al Coda

mf

Musical staff with bass clef, containing the final line of chords: G, D, A, and E.





Charles Mingus

# 111-44

Oliver Nelson

lium-Up Swing  
♩ = 212

**A** F#mi7(b9) B7      Emi7 (A7)      Gmi7 C7      Fma7 Bb7

Emi7    A7(alt)    Dmi7    G7(alt)    Cma7    [Bbma7 Cma7] (Cma7) break

Bmi7(b9) E7      Ama7 break      Bbmi7 Eb7      Abma7 D7

Gma7    G#o7    Ami7    D7    G7    C7    F7    Bb7

Ebma7    Eo7    Fmi7    Bb7    Ebma7    A7    Abmi7    Db7 (#11)

Gbma7    Go7    Abmi7    Db7    F#mi7    B7    [G7] (Dmi7 G7) break

F#mi7(b9) B7      Emi7 (A7)      Gmi7 C7      Fma7 Bb7

\* on head only

Em7 A7(alt) Dmi7 G7(alt) CMA7 <sup>\*</sup> [BbMA7 CMA7] (CMA7 solo break)

CMA7 (bs. clar.) (alto) Cmi7 G pedal (Ab/C)

Ab/C G7(alt) (suspended time feel)

G7(alt)

As played on Oliver Nelson's "Images"

Use chords in parenthesis for solos.

Up Swing

# One Of A Kind

Freddie Hubbard

$\text{♩} = 234$

(Intro)

(piano fill)

rnsg

$A^7_{sus}(b9)$

chm

(bass)

vamp till cue

A

(trp w/ten)

mf

$GMA^7(\#5)$   $A^bMA^7(\#5)$   $A_{mi}^7$   $C_{mi}^7$   $D_{mi}^7$

$D(\text{add } b9)$

tr

(tenor 8vb)

$C_{mi}^7$   $D_{mi}^7$   $C_{mi}^7$   $D_{mi}^7$

(bass walks)

$D(\text{add } b9)$

tr

*Cm7 Dm7 Cm7 Dm7*

(bass walks)

*BbMA7(#11)*

(bass floats)

(8va 2nd x)

*f F/Bb G/A*

*f Gb/A Ab/Gb*

Solos on changes (A) After solos - D.S. al Coda

*ff Gb/A Ab/Gb*

(horns fill)

Bass walks for solos. Piano solos over intro vamp. D(b9) sections have a Latin inflection

As played on Freddie Hubbard's "Live At The Northsea Jazz Festival"

# Nippon Soul

Medium Blues

Julian Adderley

140

Chord progression for the first system:  
 D7(alt) G7 C7 F#m7 E7(alt) Ebm7 Dm7(b9) Bb/C B13(b9)

Chord progression for the second system:  
 Bb7 F7 Am7 D7

bass in 2)

Chord progression for the third system:  
 Gm7 Bb/C (unis.) F7 D7 Gm7 C7

Solo on F blues  
 with a kick in bar 4  
 (like head)  
 Solos start at bar 5

Each chorus builds from piano in bar 5 to forte in bar 4

Chord progression for the fourth system:  
 F7 E7 A7 D7 G7 C7 F Eb7(#11) D7(alt)

played on Cannonball Adderley's "Nippon Soul"



McCoy Tyner

Medium-Slow Swing)

# The One Step

Chick Corea

=114)

**A**

CMA7 B<sup>b</sup>MA7 A<sup>b</sup>MA7 G<sup>b</sup>MA7

Dmi(#5) Dmi bass fill Dmi(#5) Dmi bass fill G7

**Piano Solo**

C/E F D<sup>7</sup>/F<sup>#</sup> C/G G<sup>#o7</sup> Ami B<sup>b</sup>6 A7

Dmi7 D<sup>#o7</sup> CMA<sup>7</sup>/E Fmi7 (suspended time feel)

GMA7 FMA7 E<sup>b</sup>MA7 D<sup>b</sup>MA7

E<sup>b</sup> F A<sup>b</sup> B<sup>b</sup> C

(continued on the following page)



3. **B**

pp.  
2x

CMA7 B<sup>b</sup>MA7 A<sup>b</sup>MA7 G<sup>b</sup>MA7

Dmi(#5) Dmi bass fill----- Dmi(#5) Dmi G7

(Piano Solo)

C/E F D<sup>7</sup>/F# C/G G<sup>#o7</sup> A<sup>mi</sup> B<sup>b6</sup> A<sup>7</sup>

2/4 4/4

Dmi<sup>7</sup> D<sup>#o7</sup> CMA<sup>7</sup>/E Fmi<sup>7</sup> (suspended time feel)-----

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

Handwritten musical score for the first system. The top staff contains a melodic line with eighth and quarter notes. The bottom two staves are a grand staff for piano accompaniment, with chord symbols:  $GMA^7$ ,  $FMA^7$ ,  $E^bMA^7$ , and  $D^bMA^7$ .

Handwritten musical score for the second system. The piano accompaniment continues with chord symbols:  $E^b$ ,  $F$ ,  $A^b$ ,  $B^b$ , and  $C$ .

Solos on **B**; after solos - D.S. al Coda

Handwritten musical score for the third system, consisting of two systems of piano accompaniment. Each system begins with a 'fill' marking and includes chord symbols:  $E^b$ ,  $F$ ,  $A^b$ ,  $B^b$ , and  $C$ .

Solos in 4/4, but keep the suspended time feel on the Fmi7 chord and play the kicks in the last four bars as written.

Alternate kicks on last four bars of letter B (in parenthesis) may be used for double-time feel swing solo choruses.

Adapted to Chick Corea's "Friend"

# The One Step (Bass Part)

um-Slow Swing

♯

**A** C<sup>MA7</sup> B<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>MA<sup>7</sup> G<sup>b</sup>MA<sup>7</sup>

D<sub>Mi</sub><sup>7(#5)</sup> D<sub>Mi</sub> fill----- D<sub>Mi</sub><sup>7(#5)</sup> D<sub>Mi</sub> fill----- G<sup>7</sup>

(Walk in 2)  
C/E F D<sup>7</sup>/F<sup>#</sup> C/G G<sup>#</sup>0<sup>7</sup> A<sub>Mi</sub> B<sup>b</sup>6 A<sup>7</sup>

D<sub>Mi</sub><sup>7</sup> D<sup>#</sup>0<sup>7</sup> C<sup>MA7</sup>/E F<sub>Mi</sub><sup>7</sup> (suspended time feel)-----

G<sup>MA7</sup> F<sub>Mi</sub><sup>7</sup> E<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>MA<sup>7</sup>

E<sup>b</sup> F A<sup>b</sup> B<sup>b</sup> C

C<sup>MA7</sup> B<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>MA<sup>7</sup> G<sup>b</sup>MA<sup>7</sup>

(Walk in 2)  
D<sub>Mi</sub><sup>7(#5)</sup> D<sub>Mi</sub> fill----- D<sub>Mi</sub><sup>7(#5)</sup> D<sub>Mi</sub> fill----- G<sup>7</sup>

C/E F D<sup>7</sup>/F<sup>#</sup> C/G G<sup>#</sup>0<sup>7</sup> A<sub>Mi</sub> B<sup>b</sup>6 A<sup>7</sup>

D<sub>Mi</sub><sup>7</sup> D<sup>#</sup>0<sup>7</sup> C<sup>MA7</sup>/E F<sub>Mi</sub><sup>7</sup> (suspended time feel)-----

$GMA^7$                        $FMA^7$                        $E^bMA^7$                        $D^bMA^7$                        $\text{Coda}$

Solos on **B**; after last solo - D.S. al Coda

Solos in 4/4, but keep the suspended time feel on the Fmi7 chord and play the kicks in the last four bars as written.

These alternate kicks may be used for the last four bars of letter B during double-time feel swing solo choruses.

The original score contained no bass part. This part has been derived from the original score and original recording by the editor with approval of the composer.

Medium Funk/Latin

# Only Love

Angela Bofill

♩ = 94

(Flute Solo)

Chords:  $A_{MA}^7$   $D^9_{sus}$   $G_{MA}^7$   $E^9_{sus}$

Chords:  $A_{MA}^7$   $D^9_{sus}$   $G_{MA}^7$   $E^9_{sus}$

In all the things

Chords:  $A_{MA}^7$   $E/D$   $G_{MA}^7$   $D/C$   $F\#_{MI}^9$   $B^9_{sus}$   $E^9_{sus}$

— you find are real — do you feel some-how — not right? — Well, don't you think —  
 — that pas - ses by we see the world — in hate — and war, — But if — we on —

Chords:  $A_{MA}^7$   $E/D$   $G_{MA}^7$   $D/C$   $F\#_{MI}^9$   $B^9_{sus}$   $E^9_{sus}$

— that we'd be bet - ter off with - out — the fuss — and fight? — In ev - 'ry heart —  
 — ly would let love walk in there'd be — an o - pen door. — Like the sweet —

Chords:  $A_{MA}^7$   $E/D$   $G_{MA}^7$   $D/C$   $F\#_{MI}^9$   $B^9_{sus}$   $E^9_{sus}$

— there is a beam of light that shines with-in — the soul, — And with-out —  
 — ness of the morn-ing dew, sweet love — will sing — her song, — And if your heart —

Chords:  $A_{MA}^7$   $E/D$   $G_{MA}^7$   $D/C$   $F\#_{MI}^9$   $B^9_{sus}$   $E^9_{sus}$  break

— it we could nev - er e - ven dream — to reach — the goal. — On - ly —  
 — is pure and sim - ple then she'll help — you sing — a-long. — On - ly —

Chords:  $A_{MA}^7$   $D^9_{sus}$   $G_{MA}^7$   $E^9_{sus}$

love will make it new, — On - ly love — will make it true; — On - ly love —

Chords:  $A_{MA}^7$   $D^9_{sus}$   $G_{MA}^7$   $E^9_{sus}$

— will keep it strong, — And it — won't take too long, — Won't take too long. — 2. In ev - 'ry day

As played on Angela Bofill's "Something About You"

**2** E<sup>9</sup><sub>SUS</sub> A<sup>MA</sup>7 D<sup>9</sup><sub>SUS</sub> G<sup>MA</sup>7 E<sup>9</sup><sub>SUS</sub>

On-ly love can make it real, On-ly love knows what you feel; On-ly love

A<sup>MA</sup>7 D<sup>9</sup><sub>SUS</sub> G<sup>MA</sup>7 E<sup>9</sup><sub>SUS</sub>

will make it nice, A gold - en par - a - dise, Par - a - dise. (voice scats with flute)

**C** A<sup>MA</sup>7 E/D G<sup>MA</sup>7 D/C F#<sup>MI</sup>7 B<sup>9</sup><sub>SUS</sub> E<sup>9</sup><sub>SUS</sub>

A<sup>MA</sup>7 E/D G<sup>MA</sup>7 D/C F#<sup>MI</sup>7 B<sup>9</sup><sub>SUS</sub> E<sup>9</sup><sub>SUS</sub> break

On-ly

**D** A<sup>MA</sup>7 D<sup>9</sup><sub>SUS</sub> G<sup>MA</sup>7 E<sup>9</sup><sub>SUS</sub>

love will make it new, On-ly love will make it true to you; On-ly love

A<sup>MA</sup>7 D<sup>9</sup><sub>SUS</sub> G<sup>MA</sup>7 E<sup>9</sup><sub>SUS</sub>

will keep it strong, And it won't take too long. I can feel the star - ry sky.

**E** A<sup>MA</sup>7 D<sup>9</sup><sub>SUS</sub> G<sup>MA</sup>7

I can kiss my fears good-bye; I can say I'm real - ly free, Real-ly free to be just me.

E<sup>9</sup><sub>SUS</sub> A<sup>MA</sup>7 D<sup>9</sup><sub>SUS</sub>

I can see a brand - new day, Know - ing love is on the way to make it

G<sup>MA</sup>7 E<sup>9</sup><sub>SUS</sub>

vamp & fade

right, To make it right. I can feel the star - ry sky.

# On The Boulevard

Blues Funk

3

Music by Jay Graydon & Richard Page

Lyrics by Marc Jordan

Locals  
and

Chords:  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $G_{mi}^9$

Dark - ness lights the lamps of old Bra-zil.  
Un - der - neath the star light lat - i - tude.

Chords:  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $C^{13}_{sus}$ ,  $C^{13}$

Deep in - side the jun - gle, hearts are still. Ti - gers  
Un - der - neath this tran - quil at - ti - tude, Oh, my

Chords:  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $C^{13}_{sus}$ ,  $C^{13}$ ,  $B^b_{MA}7$

side in - side al - ley - cats' eyes Wait - ing for you to walk

Chords:  $A_{mi}7(b5)$ ,  $D7(b9)$ ,  $G_{mi}7$ ,  $E_{mi}7(b5)$ ,  $A_{mi}7(b5)$ ,  $D7(b9)$

by. feel - ings are run - ning so high;

Chords:  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $G_{mi}^9$ ,  $A_{mi}7(b5)$ ,  $D7(b9)$ ,  $G_{mi}^9$ ,  $D/F\#$

Feel I could col - or the sky Am - a - zon blue. Oh, it's

$F_{MI}^7$   $B^{\flat 7}_{sus}$   $E_{MI}^7$   $C_{MA}^7$   $F^{\#MI}^7$   $F^7$   $E_{MI}^7$   $D_{MI}^6$

**B** you \_\_\_\_\_ and it's me \_\_\_\_\_ on the Boul-e-ward.

$A/C^{\#}$   $D$   $G/B$   $C$   $F/A$   $B^{\flat}$   $F_{MA}^7/C$   $B^{\flat}$

You \_\_\_\_\_ and it's me \_\_\_\_\_ on the Boul-e-ward.

$A/C^{\#}$   $D$   $G/B$   $C$   $F/A$   $B^{\flat}$   $F_{MA}^7/C$   $B^{\flat}$   $F/A$   $B^{\flat}/F$   $A^{\flat}13$

$G_{MI}^9$   $A_{MI}^9/G$   $G_{MI}^9$   $A_{MI}^9/G$   $G_{MI}^9$   $A_{MI}^9/G$   $G_{MI}^9$

D.S. al 2<sup>nd</sup> ending al Coda One ( $\Phi^1$ )

$\Phi^1$  Boul-e-ward. You, \_\_\_\_\_ Me, \_\_\_\_\_

$F/A$   $B^{\flat}$   $F_{MA}^7/C$   $B^{\flat}$   $A/C^{\#}$   $D/C$   $G/B$   $C/B^{\flat}$

Boul-e-ward.

$F/A$   $A^{\flat}13 (\#11)$

D.S. al 2<sup>nd</sup> ending al Coda Two ( $\Phi^2$ )

Guitar solos for 8 bars on second D.S.



2  
L

C

Boul-e-ward

You \_\_\_\_\_ and it's

F/A Bb FMA7/C Bb F/A Bb FMA7/C Bb F#m7 GMA7

me \_\_\_\_\_ on the Boul-e-ward.

Db7(b9) CMA7 F/A Bb FMA7/C Bb F/A Bb FMA7/C Bb

You \_\_\_\_\_ and it's me \_\_\_\_\_ on the Boul-e-ward.

A/C# D G/B C F/A Bb FMA7/C Bb F/A Bb FMA7/C Bb

Vamp & Fade

SECOND VERSE

Caught inside the spell, it's your parade.  
 Refugees from love, we masquerade.  
 Though your lover is waiting at home,  
 I have one of my own I must go to.  
 Oh, it's you (etc.)

Medium Funk

J=113

Tacet (Intro)

8

A

Tacet

8

1.

4

2.

6

B

2

on D.S. only

On the Boul - e - vard, On the Boul - e - vard  
Don't you break my heart Bra-zil and

leave me here up-on the Boul - e - vard. D.S. al 2nd ending al Coda One

vard. On the Boul - e - vard, On the Boul - e - vard, Aah

Aah

D.S. al 2nd ending al Coda Two

vard. On the Boul - e - vard, On the Boul - e - vard

C

Tacet

2

On the Boul - e - vard, On the Boul - e - vard.  
Don't you break my heart Bra-zil and

leave me here up-on the Boul - e - vard.  
On the Boul - e - vard, On the Boul - e

vamp & fade

ium Funk

# On The Boulevard (Bass)

♩ = 113

Handwritten musical score for bass. It consists of several staves of music with various chord annotations. The first staff starts with a treble clef and a key signature of one flat (Bb). The tempo is marked as quarter note = 113. The first staff has a  $Gm^9$  chord. The second staff has  $Gm^9$ ,  $C^{13}_{sus}$ , and  $C^{13}$  chords. The third staff has  $Gm^9$ ,  $C^{13}_{sus}$ ,  $C^{13}$ , and  $Bb^7$  chords. The fourth staff has a first ending with chords  $A^7(b9)$ ,  $D^7(b9)$ ,  $Gm^7$ ,  $E^7(b9)$ ,  $A^7(b9)$ ,  $D^7(b9)$ , and  $Gm^9$ . The fifth staff has a second ending with chords  $Gm^9$ ,  $A^7(b9)$ ,  $D^7(b9)$ ,  $Gm^9$ ,  $D/F\#$ ,  $Fm^7$ , and  $Bb^7_{sus}$ . The sixth staff has  $E^7$ ,  $C^7$ ,  $F\#m^7$ ,  $F^7$ ,  $E^7$ , and  $Dm^6$  chords. The seventh staff has  $A/C\#$ ,  $D$ ,  $G/B$ ,  $C$ ,  $F/A$ ,  $Bb$ ,  $Fm^7/C$ , and  $Bb$  chords. The eighth staff has  $A/C\#$ ,  $D$ ,  $G/B$ ,  $C$ ,  $F/A$ ,  $Bb$ ,  $Fm^7/C$ ,  $Bb$ ,  $F/A$ ,  $Bb/F$ , and  $Ab^{13}$  chords. The ninth staff has a  $Gm^9$  chord.

D.S. al 2<sup>nd</sup> ending al Coda One (♯<sup>1</sup>)

First ending musical notation. It consists of a single staff with chords  $F/A$ ,  $Bb$ ,  $Fm^7/C$ ,  $Bb$ ,  $A/C\#$ ,  $D/C$ ,  $G/B$ ,  $C/Bb$ ,  $F/A$ , and  $Ab^{13}(\#11)$ . The notation includes a 3/4 time signature and a 2/4 time signature.

D.S. al 2<sup>nd</sup> ending al Coda Two (♯<sup>2</sup>)

Second ending musical notation. It consists of two staves. The first staff has chords  $F/A$ ,  $Bb$ ,  $Fm^7/C$ ,  $Bb$ ,  $F\#m^7$ ,  $Gm^7$ ,  $D^7(b9)$ , and  $Cm^7$ . The second staff has chords  $F/A$ ,  $Bb$ ,  $Fm^7/C$ ,  $Bb$ ,  $A/C\#$ ,  $D$ ,  $G/B$ , and  $C$ . The notation includes a square box around the  $F\#m^7$  chord and a 3/4 time signature.

$F/A$   $Bb$   $Fm^7/C$   $Bb$



George Mraz

um Funk Groove

# Osaka Express

Jim Hall

$\text{♩} = 194$

**A**

$G\flat 7$   $G 7$

$G\flat 7$   $G 7$

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth and quarter notes. The bottom staff is in bass clef and contains a rhythmic accompaniment of eighth and quarter notes.

The second system of musical notation consists of two staves. The top staff continues the melodic line with eighth and quarter notes. The bottom staff continues the rhythmic accompaniment. A dashed line labeled '8va' indicates an octave transposition for the lower part of the bottom staff.

The third system of musical notation consists of two staves. The top staff continues the melodic line. The bottom staff continues the rhythmic accompaniment, featuring some chordal textures.

The fourth system of musical notation consists of two staves. The top staff continues the melodic line. The bottom staff continues the rhythmic accompaniment. A dashed line labeled '8va' indicates an octave transposition for the lower part of the bottom staff.

$B 7(\# 9)$   $C 7(\# 9)$

$G\flat 7(\# 9)$   $G 7(\# 9)$

The fifth system of musical notation consists of two staves. The top staff continues the melodic line. The bottom staff continues the rhythmic accompaniment.

As played on "Jim Hall And Red Mitchell"

C7(alt)      Bb7(alt)      Ab7(alt)      Gb7(alt)

G13      Gb13      F13      Gb13

G pedal

G13      N.C.

(SOLOS)

C7      Bb7      Ab7      Gb7      G7

16      2      2      8

after solos - D.C. al Coda

Medium Latin

# Other Mansions

David Friesen

$\text{♩} = 188$

First system of musical notation. Treble clef (tr) and bass clef (ss) staves. Chords:  $A6/9$ ,  $E7sus$ ,  $FMA7$ ,  $D\flat$ ,  $E\flat$ ,  $A\flat MA7$ ,  $D6$ .

Second system of musical notation. Treble and bass staves. Chords:  $D9/9$ ,  $E9/9$ ,  $GMA7$ ,  $A MA7$ ,  $A\flat MA7$ ,  $GMA7$ ,  $F\sharp$ ,  $B$ .

Third system of musical notation. Treble and bass staves. Chords:  $C\sharp$ ,  $F\sharp$ ,  $GMA7$ ,  $CMA7$ ,  $D6$ ,  $E7MI$  (with  $add9$ ),  $C\sharp7sus$ ,  $B6/9$ ,  $B\flat7-4-3sus$ .

Fourth system of musical notation. Treble and bass staves. Chords:  $E\flat MA7$ ,  $A6/9$ ,  $E6/9$ ,  $F\sharp6/9$ ,  $E\flat MA7$ ,  $A6/9$ ,  $E6/9$ ,  $F\sharp6/9$ .

As played on David Friesen's "Other Mansions"

D.C. al Solos

**C** (SOLOS)

**D**

**E**

repeat to **C** for solos  
after solos - D.C. al Coda

**⊕**



# Palladium

Wayne Shorter

N.C.

(piano w/bass)

Fmi9 Gmi9 Abmi9 Fmi9 Fmi9 E13 BMA7 C# C13(b9)

(w/sax)

break

(piano) (figure continues into B)

Emi7/D A13(b9) DMA7 Dmi9 Emi7/D A13(b9) DMA7 Dmi9

(sax)

Emi7/D A13(b9) DMA7 Dmi9 Emi7/D A13(b9) DMA7 Dmi9

omit on D.S.

Emi7/D A13(b9) DMA7 Dmi9

play 2x on D.S.

BbMA7/D A13 DMA7 Emi7/D A13(b9) DMA7 Dmi9

end piano figure

Dmi9 C F9sus 4

EbMA7/F E6/F FMA9 EbMA7/F

EbMA7 / F 2  
 omit on D.S.  
 EbMA7 / F EG / F FMA9 BbMi11 Dmi9  
 Dmi9 A13(b9) DMA7 Dmi9 ⊕ Dmi9 5  
 D.S. al Coda

⊕ DMA7 Bmi9 E9sus AMA9 DMA9 Bmi9 E9sus  
 AMi11 Bmi9 E9sus AMA9 F#mi9 Ebmi9 Ab7 Db9sus Gb7  
 Vamp & Fade  
 (Solo over melody starting 2nd x)

As played on Weather Report's LP "Heavy Weather"

atin Funk  
♩ = 118

# Palladium (Bass Part)

N.C. A  $F_{MI}^9$   $G_{MI}^9 / G^b$   $A^b_{MI} / D^b$   $F_{MI} / B^b$

$F_{MI}^9$   $E^{13}$   $B_{MA}^7 / C^{\sharp}$   $C^{13}(b9)$   $F_{MI}^7$

$E_{MI}^7 / D$   $A^{13}(b9)$   $D_{MA}^7$   $D_{MI}^9$

(2) (2) (2)

(2) (2) (2)  
omit on D.S.

(2)  $D_{MI}^9$  (2)

$B^b_{MA}^7 / D$   $A^{13}$   $D_{MA}^7$   $E_{MI}^7 / D$  (2)  $A^{13}(b9)$  2x's on D.S.

$D_{MA}^7$   $D_{MI}^9$

$F^9_{sus}$

$E^b_{MA7}/F$   $E^6/F$   $F_{MA9}$   $E^b_{MA7}/F$   $E^b_{MA7}/F$  —omit on D.S.—

—omit on D.S.—  $E^b_{MA7}/F$   $E^6/F$   $F_{MA9}$   $B^b_{MI11}$

$D_{MI9}$   $A^{13}(b9)$   $D_{MA7}(b9)$   $D_{MI9}$   $D_{MI9}$

$(b9)$   $(b9)$

D.S. al Coda

$D_{MA7}$   $B_{MI9}$   $E^9_{sus}$   $A_{MA9}$   $D_{MA9}$  etc.

$B_{MI9}$   $E^9_{sus}$   $A_{MI11}$   $B_{MI9}$   $E^9_{sus}$

(sample bass line)

$A_{MA9}$   $F^{\#}_{MI9}$   $E^b_{MI9}$   $A^b7$   $D^b9_{sus}$   $G^b7$

vamp & fade

Notes in parenthesis may be played in place of the high E in the bass line.

straight 1/8 s Ballad

# Pass It On

Russell Ferrante

$\text{♩} = 54$

(Intro)  $B^b/A^b$

$D^b/A^b$

$C/A^b$

$B^b/A^:$

$B^b/A^b$  (elec. piano)  $D^b/E^b$   $D^b_{mi}/E^b$

(synth.)  $E^b/A^b$   $A^b_{MA}7$   $D^b/A^b$   $A^b(\text{add } 9)$   $B^b/A^b$   $A^b/D^b$   $E^b/D^b$   $F^7/C$

$B^b_{mi}7$   $B^b_{mi}7/A^b$   $G^b9(b5)$   $F_{mi}7$   $A^b/B^b$   $B^b13$   $D^b/E^b$   $E^b7$

$E^b/A^b$   $A^b/G$   $D^b/F$   $A^b/E^b$   $B^b/D$   $A^b/D^b$   $E^b/D^b$   $F^7/C$

$B^b_{mi}7$   $A^b_{mi}7$   $G^b9(b5)$   $F_{mi}7$   $A^b/B^b$   $B^b13$   $E^b7_{sus}$   $E^b$   $E^b/D^b$

( $E^b/D^b$ )  $A^b_{mi}11/D^b$   $G_{mi}11/C$   $C^7$   $C^7/E$   $F_{mi}7$   $A^b/G^b$   $G^b_{MA}7$   $F^7$

$E^b_{mi}7$   $F^7$   $F^7/A$   $B^b_{mi}7$   $F^7/E^b$   $D^b/E^b$

$E^b/A^b$   $A^b_{MA}7$   $D^b/A^b$   $A^b13_{sus}$   $D_{mi}7$   $G_{mi}7$   $C^7$

$E^b/D^b$   $D^b_{MA}7$   $E^b/D^b$   $D^b_{MA}7$   $A^b/C$   $D^b_{mi}6$

$D_{mi}7(b5)$   $C/F$   $F_{mi}7$   $A^b/B^b$

Musical notation for a piano solo, featuring a melodic line with notes and accidentals. Chords  $B^b9$ ,  $D^b/E^b$ , and  $D^b_{mi}/E^b$  are indicated above the staff. A triplet of eighth notes is marked with a '3' below it.

(Piano Solo)

**C**

Chord progression for section C, consisting of seven staves of chords:

- Staff 1:  $E^b/A^b$ ,  $A^b_{MA}7$ ,  $D^b/A^b$ ,  $A^b$ ,  $B^b/A^b$ ,  $A^b/D^b$ ,  $E^b/D^b$ ,  $F^7/C$
- Staff 2:  $B^b_{mi}7$ ,  $B^b_{mi}7/A^b$ ,  $G^b9(b5)$ ,  $F_{mi}7$ ,  $A^b/B^b$ ,  $B^b13$ ,  $D^b/E^b$ ,  $E^b7$
- Staff 3:  $E^b/A^b$ ,  $A^b/G$ ,  $D^b/F$ ,  $A^b/E^b$ ,  $B^b/D$ ,  $A^b/D^b$ ,  $E^b/D^b$ ,  $F^7/C$
- Staff 4:  $B^b_{mi}7$ ,  $B^b_{mi}7/A^b$ ,  $G^b9(b5)$ ,  $F_{mi}7$ ,  $A^b/B^b$ ,  $B^b13$ ,  $D^b/E^b$
- Staff 5:  $E^b/D^b$ ,  $C7(\#9, \#5)$ ,  $F_{mi}7$ ,  $G^b9(b5)$ ,  $F^7/C$
- Staff 6:  $E^b_{mi}7$ ,  $F^7$ ,  $B^b_{mi}7$ ,  $D^b/E^b$

Staff 6 includes a 2/4 time signature and a 4/4 time signature.

**D**

Chord progression for section D, consisting of five staves of chords and musical notation:

- Staff 1:  $E^b/A^b$ ,  $A^b_{MA}7$ ,  $D^b/A^b$ ,  $A^b_{MA}7$ ,  $D_{mi}7$ ,  $G_{mi}7$ ,  $C^7$
- Staff 2:  $D^b_{MA}7$ ,  $A^b/C$ ,  $D^b_{mi}6$
- Staff 3:  $D_{mi}7(b5)$ ,  $F_{mi}(MA7)$ ,  $A^b/B^b$
- Staff 4:  $B^b13$ ,  $D^b/E^b$ ,  $D^b_{mi}/E^b$
- Staff 5:  $E^b/A^b$ ,  $A^b_{MA}7$ ,  $D^b/A^b$ ,  $A^b(add9)$ ,  $B^b/A^b$ ,  $D^b/A^b$ ,  $A^b(add9)$

Staff 5 includes a triplet of eighth notes marked with a '3' below it.

(synth.)

(continued on the following page)

(Funkier/Guitar Solo)

The musical score consists of several staves of music in a key signature of two flats (Bb and Eb). The notation includes various chords and melodic lines with specific performance instructions.

- Staff 1:** Chords B<sup>b</sup>/A<sup>b</sup>, D<sup>b</sup>/A<sup>b</sup>, C/A<sup>b</sup>.
- Staff 2:** Chords B<sup>b</sup>/A<sup>b</sup>, D<sup>b</sup>/A<sup>b</sup>, D<sup>b</sup>Mi/A<sup>b</sup>. Includes the instruction "Till Cue".
- Staff 3:** Chords B<sup>b</sup>/A<sup>b</sup>, D<sup>b</sup>/E<sup>b</sup>, D<sup>b</sup>Mi/E<sup>b</sup>. Includes the instruction "vamp till cue".
- Staff 4:** Chords E<sup>b</sup>/A<sup>b</sup>, A<sup>b</sup>Mi<sup>7</sup>, D<sup>b</sup>/A<sup>b</sup>, A<sup>b</sup>(add 9), B<sup>b</sup>/A<sup>b</sup>, D<sup>b</sup>/A<sup>b</sup>, A<sup>b</sup>(add 9), G/A<sup>b</sup>, G<sup>b</sup>/A<sup>b</sup>. Includes the instruction "(w/piano)".
- Staff 5:** Chords (synth.) (G<sup>b</sup>/A<sup>b</sup>), F/A<sup>b</sup>, A<sup>b</sup>/D<sup>b</sup>, D<sup>b</sup>Mi<sup>7</sup>, G<sup>b</sup>/D<sup>b</sup>, D<sup>b</sup>13<sub>sus</sub>, G<sup>b</sup>Mi<sup>7</sup>, C<sup>b</sup>Mi<sup>7</sup>, F<sup>7</sup>.
- Staff 6:** Chords (F<sup>7</sup>), A<sup>b</sup>/G<sup>b</sup>, G<sup>b</sup>Mi<sup>7</sup>, A<sup>b</sup>/G<sup>b</sup>, G<sup>b</sup>Mi<sup>7</sup>, D<sup>b</sup>/F, G<sup>b</sup>Mi<sup>6</sup>.
- Staff 7:** Chords (G<sup>b</sup>Mi<sup>6</sup>), G<sup>b</sup>Mi<sup>7</sup>(b5), B<sup>b</sup>Mi<sup>7</sup>(b5), B<sup>b</sup>Mi<sup>7</sup>, D<sup>b</sup>/E<sup>b</sup>.
- Staff 8:** Chords E<sup>b</sup>9, G<sup>b</sup>/A<sup>b</sup>, G<sup>b</sup>Mi/A<sup>b</sup>.
- Staff 9:** Chords A<sup>b</sup>/D<sup>b</sup>, D<sup>b</sup>Mi<sup>7</sup>, C<sup>b</sup>Mi<sup>7</sup>, F<sup>b</sup>Mi<sup>7</sup>, B<sup>b</sup>9, E<sup>b</sup>7<sub>sus</sub>, A<sup>b</sup>(add 9). Includes the instruction "rit.".

The first five bars of letter F build and then release at bar 6.

Piano doubles much of the melody 8va throughout letters A and B.

As played on The Yellowjackets' LP "Mirage A Trois"

sample bass line at **E**

A short bass line notation in a key signature of two flats, starting with a double bar line and ending with "etc.".



Jimmy Haslip

Russ Ferrante

Robben Ford

Ricky Lawson

## THE YELLOWJACKETS



# Pathway

Medium Latin  $\text{♩} = 150$

David Friesen

**A** (sop. sax)

(gtr. + flug.)

(flug.)

Musical notation for section A, consisting of two systems of staves. The top system shows a saxophone melody in the upper staff and guitar/flugelhorn accompaniment in the lower staff. The second system continues the saxophone melody and accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Ami7

Musical notation for guitar accompaniment, showing four measures of chords and rhythmic patterns. The first measure is labeled with the chord Ami7. The notation includes eighth and quarter notes with stems.

**B** (Guitar Solo)

CMA7(b5) 2 Bmi7 2 BbMA7(#11) 2 Ami7 4

Guitar solo notation for section B, showing four measures with chord changes and fret numbers. The chords are CMA7(b5) with a fret number of 2, Bmi7 with a fret number of 2, BbMA7(#11) with a fret number of 2, and Ami7 with a fret number of 4.

(flug.)

Musical notation for flugelhorn accompaniment, showing two systems of staves. The top system shows the flugelhorn melody in the upper staff and guitar/flugelhorn accompaniment in the lower staff. The second system continues the flugelhorn melody and accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and quarter notes with various accidentals (sharps and naturals). The bass staff contains a similar melodic line with some rests and accidentals.

Musical notation for the second system. The top staff shows a guitar chord diagram for Am7. The bottom staff shows a bass line with eighth notes and a final quarter note.

(SOLOS)

Guitar solo notation consisting of four measures. Each measure contains a chord diagram and a fret number: CMA7(b5) 2, Bmi7 2, BbMA7(#11) 2, and Am7 4.

Guitar solo notation consisting of five measures. Each measure contains a chord diagram: E/G#, E, G/B, G, and E/G#.

Musical notation for the third system, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with notes and accidentals. The bass staff contains a bass line with notes and accidentals. A chord diagram for Am7 is shown above the bass staff.

after solos - D.C. al Coda

As played on David Friesen's "Storyteller"

Guitar chord diagram for Am7, showing the fretting pattern on the strings.

# The Peacocks

Jimmy Rowles

11 ad  $\text{♩} = 52$

**A**  $B^b_{MI}$   $B^b_{MI}(MA7)$   $B^b_{MI}7$   $B^b_{MI}6$   $B^b_{MI}$  -  $B^b_{MI}(MA7)$   $F^{\#}_{MI}7$

$F_{MI}7$   $B^b13$   $E^b_{MI}7$

$C7(\#9)$   $F7(\#9)$   $\Phi$   $B^b_{MI}$   $F7(alt)$   $B^b_{MI}$  **B**  $C_{MI}7(b5)$   $F7$

$B^b_{MI}$   $C_{MI}7(b5)$   $F7$   $B^b_{MI}$   $B^b_{MI}(MA7)$

$E^b_{MI}7(b5)$   $A^b7$   $D^b_{MI}(MA7)$   $E^b7(b5)$   $6$   $6$

$C7(\#9)$   $6$   $6$   $3$   $F7(alt)$

D.C. al 1<sup>st</sup> ending  
Solos on form - (AABA)

$B^b_{MI}$   $C7(\#9)$   $F7(\#9)$   $B^b_{MI}(MA7)$

As played on Jimmy Rowles & Stan Getz's "The Peacocks"

drumming Latin (Intro)

# Pensativa

Clare Fischer

Arrangement By Freddie Hubbard

$\text{♩} = 176$

Chords:  $DMA^7(\#11)$ ,  $Ab_{MI}^7(b9)$ ,  $GMA^7(\#11)$ ,  $Emi^7$ ,  $A^7$

Chords:  $DMA^7$ ,  $Ab_{MI}^7$ ,  $D^b7(\#9)$ ,  $G^b6$ , drum fill

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

Chords:  $G^bMA^7$ ,  $E^b_{MI}^7$ ,  $DMA^7$ ,  $Ab^7(\#11)$ , break

Chords:  $GMA^7$ ,  $F\#_{MI}^7$ ,  $B^7$ ,  $Emi^7$ ,  $A^7$ ,  $DMA^7$

(bass, w/pn. 8va)

Chords:  $Ab_{MI}^7$ ,  $G^7(\#11)$ ,  $G^b6$ ,  $C^7$ ,  $F^7$ ,  $G^bMA^7$ ,  $G^bMA^7$

(bass w/pn 8va)

**B** (trb, 8yb)

Chords:  $D^b_{mi}7$ ,  $G^b7$ ,  $C_{ma}7$ ,  $B_{mi}7$ ,  $A_{mi}7$ ,  $G7$ ,  $F_{ma}7$ ,  $B^b7(\#11)$

(trp w/ten)

Chords:  $D_{mi}7$ ,  $G7$ ,  $C_{ma}7$  (trp),  $B_{mi}7(b9)$ ,  $E7(\#9)$

Chords:  $A_{ma}7$ ,  $G^{\#}_{mi}7$ ,  $F^{\#}_{mi}7$ ,  $B_{mi}7$ ,  $E7(b9)$

Chords:  $A_{ma}7$ ,  $D_{mi}7$ ,  $G7(\#11)$

D.S. al 3<sup>rd</sup> ending

3.

Chords:  $G^b_{ma}7$ ,  $C7$ ,  $F7$

Solo on form (AABA)  
after solos - D.S. al Coda  
(take Coda in place of 3<sup>rd</sup> ending)



(Piano Solo)

Chords:  $G^b_{ma}7$ ,  $G7(\#11)$ ,  $G^b_{ma}7$ ,  $G7(\#11)$

Vamp & Fade

Groove is semi-Latin, semi-swing

As played on Art Blakey's "Free For All"

Medium Latin

# Pensativa (Harmony Parts)

(Intro)  $\text{♩} = 176$  (ten)  $DMA^{7(\#11)}$   $AbMI^{7(b5)}$   $GMA^{7(\#11)}$   $EMI^{7(trb)}$   $A^7$

$DMA^7$   $AbMI^7$   $Db^{7(\#9)}$   $Gb6$  (ten)

**A**  $G^bMA^7$  (trb) (unis)  $G^7(\#11)$   $G^bMA^7$   $G^7(\#11)$

$G^bMA^7$   $E^bMI^7$   $DMA^7$   $Ab^7(\#11)$

(ten)  $GMA^7$  (unis)  $F^{\#}MI^7$   $B^7$   $EMI^7$   $A^7$   $DMA^7$

$AbMI^7$   $G^7(\#11)$  (trb) 1.  $G^b6$   $C^7$   $F^7$  2.  $G^bMA^7$

$DbMI^7$   $G^b7$  **B**  $CMA^7$  (trb) (ten)  $BMI^7$   $AMI^7$   $G^7$   $FMA^7$   $B^b7(\#11)$

$DMI^7$   $G^7$   $CMA^7$   $BMI^7$   $E^7(\#9)$

(tenor tacet)  $AMA^7$   $G^{\#}MI^7$   $F^{\#}MI^7$   $BMI^7$   $E^7(b9)$  (trb)

$AMA^7$   $DMI^7$   $G^7(\#11)$  (ten)

D.S. al 3<sup>rd</sup> ending

3  $G^bMA^7$   $C^7$   $F^7$

solo on form (AABA)

after solos - D.S. al Coda  
(take Coda in place of 3<sup>rd</sup> ending)

$G^bMA^7$   $G^7(\#11)$   $G^bMA^7$  (trb)  $G^7(\#11)$

(+ en)

# Peresina

McCoy Tyner

Medium: Afro/Latin

(Piano Solo)

138

2n.

(Intro)

*mf*

F(add 9)  
no 3

F7sus

F dorian

indef.

(On Cue)

(w/bass)

F(add 9)  
no 3

F7sus

(2)

(2)

(2)

(2)

(2)

(2)

A

(trp.)

*f*

E<sup>b</sup>/F

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

E<sup>b</sup>/F

G<sup>b</sup>/A<sup>b</sup>

A<sup>b</sup>/B<sup>b</sup>

G<sup>b</sup>/A<sup>b</sup>

E<sup>b</sup>/F

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

D<sup>b</sup>(add 9)  
no 3

D<sup>b</sup>7sus

D<sup>b</sup>(add 9)  
no 3

D<sup>b</sup>7sus

(pn)

*mf*

F(add 9)  
no 3

F7sus

(2)

(2)

*fine*

As played on McCoy Tyner's "Expansions"

1st x: piano  
2nd x: trp.

**B**

Musical staff with notes and chords: Fmi9, Db7sus Db7, AbMA7, Gmi7 C7

Musical staff with notes and chords: Fmi9, Db7sus Db7, AbMA7, Gmi7 C7

Musical staff with notes and chords: Dmi7 (trp.), G7sus G7, Dmi7, Ab7 G7

(piano solo) -----

Musical staff with notes and complex chords: EbMA7(#11), Ab13(b9), A7(#9), BbMA7 Bmi BbMA7, EbMA7(#11), Ab13(b9), A7(#9), Gmi7 C7, E7(#9)

D.S. al fine  
Solos on **B**

after solos play entire head from 'on cue' (8 bars before **A**) & take Coda

Musical staff with notes and chords: Db(add 9) no 3, Db7sus, Vamp & Fade

Kicks are not played during solos  
Piano interprets the melody very freely at B.  
Changes on last 4 bars are played with a variety of different rhythms during solos.



# Medium Afro/Latin Peresina (Harmony Parts)

♩ = 138

Tacet (piano solo) (On Cue) Tacet 8

**A** (alto) f (ten) Tacet 4 fine

**B** (1st x: Tacet for 8 bars) (2nd x: Play) f FMI<sup>9</sup> Db<sup>7</sup> sus Db<sup>7</sup> AbMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

alto

enor

FMI<sup>9</sup> Db<sup>7</sup> sus Db<sup>7</sup> AbMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

DMI<sup>7</sup> (alto) G<sup>7</sup> sus G<sup>7</sup> DMI<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup> (GMI<sup>7</sup> C<sup>7</sup>)

mf (ten. 8vb)

tacet EbMA<sup>7</sup>(#11) Ab<sup>13</sup>(b9) A<sup>7</sup>(#9)(#5) BbMA<sup>7</sup> Bmi BbMA<sup>7</sup> EbMA<sup>7</sup>(#11) Ab<sup>13</sup>(b9) A<sup>7</sup>(#9)(#5) E<sup>7</sup>(#9) D. a fin

Solos on **B** after solos play entire head from 'on cue' (8 bars before **A**), take coda

Play bars 9-12 of **B** during solos (except 1st chorus of each solo)

**C** p Vamp & Fade

# Peresina (Bass Part)

Medium

Afro/Latin

$\text{♩} = 138$

F(add 9 no 3) F<sup>7</sup><sub>sus</sub> (Piano Solo) (2)

mf

Cue

F(add 9 no 3) F<sup>7</sup><sub>sus</sub> (2) (2) (2)

E<sup>b</sup>/F D<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>/F G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>/B<sup>b</sup> G<sup>b</sup>/A<sup>b</sup> E<sup>b</sup>/F D<sup>b</sup>/E<sup>b</sup> D<sup>b</sup>(add 9 no 3)

D<sup>b</sup><sup>7</sup><sub>sus</sub> D<sup>b</sup>(add 9 no 3) D<sup>b</sup><sup>7</sup><sub>sus</sub>

F(add 9 no 3) F<sup>7</sup><sub>sus</sub> (2)

indef.

mf

F<sub>M1</sub><sup>9</sup> D<sup>b</sup><sup>7</sup><sub>sus</sub> D<sup>b</sup><sup>7</sup> A<sup>b</sup><sub>M</sub>A<sup>7</sup> G<sub>M1</sub><sup>7</sup> C<sup>7</sup>

F<sub>M1</sub><sup>9</sup> D<sup>b</sup><sup>7</sup><sub>sus</sub> D<sup>b</sup><sup>7</sup> A<sup>b</sup><sub>M</sub>A<sup>7</sup> G<sub>M1</sub><sup>7</sup> C<sup>7</sup>

D<sub>M1</sub><sup>7</sup> G<sup>7</sup><sub>sus</sub> G<sup>7</sup> D<sub>M1</sub><sup>7</sup> A<sup>b</sup><sup>7</sup> G<sup>7</sup>

(G<sub>M1</sub><sup>7</sup> C<sup>7</sup>)

E<sup>b</sup><sub>M</sub>A<sup>7</sup>(#11) A<sup>b</sup><sub>13</sub>(#11) A<sup>7</sup>(#9) B<sup>b</sup><sub>M</sub>A<sup>7</sup> B<sub>M1</sub> B<sup>b</sup><sub>M</sub>A<sup>7</sup> E<sup>b</sup><sub>M</sub>A<sup>7</sup>(#11) A<sup>b</sup><sub>13</sub>(#9) A<sup>7</sup>(#9) E<sup>7</sup>(#9)

fine

D.S. al fine Solos on **B**

after solos play entire head from 'on cue' (8 bars before **A**), take coda

Changes on last 4 bars are played with a variety of different rhythms during solos

Vamp & Fade

D<sup>b</sup>(add 9 no 3) D<sup>b</sup><sup>7</sup><sub>sus</sub>

dium Funk  $\text{♩} = 112$

# Phantazia

Dave Grusin

(Intro)  $E_{m7}$  8

**A**

$E_{m7}(\text{add } 11)$   $G^{\flat}/6$   $E_{m7}(\text{add } 11)$   $C^{\sharp 7}(\#9)$  (2)

(elec. pn)

(violin) (2) (2) (2)

$B^{\flat}/6$   $B^{\flat}/A$   $A^{\flat}7$   $E^{\flat}/E$  N.C. (strings)

$G^{\flat}/6$

As played on Noel Pointer's "Phantazia"

Tacet 4

**B** (SOLOS)

EMI7 4

EMI7 Indef. Indef.

**C**

Gb Csus (violin w/bass) Db Gsus B Fsus

(elec. pn.)

N.C. Ab Dsus Gb Csus

E Asus N.C. Gb/C Ab/B A/Bb

**D** (Guitar Solo)

EMI7 Indef. Indef.

EMI7 Indef. Indef.

(Background strings go wild)

on cue - D.S. al Coda

3/4 4/4

B/G B/A A/Bb F/B E/C Eb/D Db/D D/Eb Eb/E

Hum Funk  $\text{♩} = 112$

# Phantazia (Bass Part)

$E_{MI}7$  8

$E_{MI}7(\text{add } 11)$   $G^b/G$   $E_{MI}7(\text{add } 11)$   $C^{\#}7(\text{add } 9)$

(2) (2) (2)

(melody enters)

(2) (2) (2)

$B/G$   $B^b/A$   $A/B^b$   $E^b/E$  N.C.

$G^b/G$   $E_{MI}7$  4

(SOLOS)  $E_{MI}7$  Indef.

$G^b$   $C^{\#}sus$   $D^b$   $G^{\#}sus$   $B$   $F^{\#}sus$

N.C.  $A^b$   $D^{\#}sus$   $G^b$   $C^{\#}sus$

$E$   $A^{\#}sus$  N.C.  $G^b/C$   $A^b/B$   $A/B^b$

$A/B^b$   $E_{MI}7$   $E_{MI}7$  (Guitar Solo) Indef.

on cue - D.S. al Coda

$B/G$   $B^b/A$   $A/B^b$   $F/B$   $E/C$   $E^b/D$   $D^b/D$   $D^{\#}/E^b$   $E^b/E$

# Pinocchio

Wayne Shorter

Medium Swing  
♩ = 226

Chords:  $G\flat MA7(b9)$ ,  $G7$ ,  $G\flat7$ ,  $G7$

Chords:  $E\flat MI(MA7)$ ,  $G MI(MA7)$

Chords:  $G MI6$ ,  $F7$ ,  $A7$ ,  $A\flat7$

Chords:  $C\sharp MI9$ ,  $E MI9$ ,  $G7$ ,  $F\sharp7$

Chord:  $F\sharp MI(MA7)$

Play head between solos

As played on Miles Davis' "Nefertiti"

Medium-Up Swing

# The Plot Thickens

Jim McNeely

$\text{♩} = 230$

(gtr)  $\sharp$

Intro  $A_{MA}^{7(\sharp 5)}$   $G_{MA}^{7(\sharp 5)}$   $E_{bMA}^{7(\sharp 5)}$  (pn)

(bst+pn)

(gtr+pn)

$F_{MA}^{7(\sharp 5)}$   $D_{MA}^{7(\sharp 5)}$   $B_{MA}^{7(\sharp 5)}$   $E_{b/A}$   $E/A\sharp$   $F\sharp/C$   $G/C\sharp$

4thx:  $A$   $F/D$   $F/B\flat$

(sparse fills)

$B$   $F/D$   $F/B\flat$

G/A  $A^b/E$   $A/C^\#$   $B^b/A$   $A^b7sus$   $G7sus$   
 [C]  $G7sus$   $F7sus/G$   
*(gtr)*  $E^b7sus/G$   $BMA^7/D^\#$   $GMA^7/B$   $A^b7sus$   $G7sus$   
 $F7sus/G$   $D7sus/E$   
 2.  $D7sus/E$   $G/A^b$   $G^bMA^7(\#5)$   $EMA^7(\#5)$   $E^bMA^7(\#5)$   
 (Last x: D.C. al Coda)  $F/D$   $F/B^b$   $F/G$   $F/E^b$   
 fine

(SOLOS)  $F/D$   $F/B^b$   $F/G$   $F/E^b$   $G7sus$   $F7sus/G$   
 [D]  $E^b7sus/G$   $BMA^7/D^\#$   $GMA^7/B$   $A^b7sus$   $G7sus$   
 $F7sus/G$   $D7sus/E$   $D7sus/E$   $G/A^b$

On last chorus of each solo, play 2<sup>nd</sup> ending of [C] instead of 2<sup>nd</sup> ending of solo

[E]  $F/D$   $F/B^b$   $F/G$   $F/E^b$  *indef.*

After last solo, drums solo over this line. On cue, D.S. al fine, then D.C. al Coda

$A/D^\#$   $B^b/E$   $C/F^\#$   $D^b/G$   $E^b/A$   $Dmi^{11}$

Guitar plays upper line (sound one octave lower). piano plays bass  
 Bass rhythm thru A and B is given at letter E (though the notes change during B).  
 At C the bass walks in 2/2. The same pattern applies



# Pools

Don Grolnick

Relaxed Funk  $\text{♩} = 174$

Handwritten musical score for "Pools" by Don Grolnick. The score consists of ten staves of music. The first staff is in treble clef with a key signature of one flat and a 4/4 time signature. It features a melodic line with notes like C4, E4, G4, A4, Bb4, and C5, with various chords such as C13(b9), Fmi11, and A7. A box labeled 'A' is placed above the first measure. The second staff is in bass clef, mirroring the first staff's notes. The third staff is in bass clef with notes like Ab3, Bb3, C4, D4, Eb4, and F4, with chords like Abmi7(add11), A13(b5), and Gbma7/Ab. The fourth staff is in bass clef with notes like Gb3, Ab3, Bb3, C4, D4, Eb4, and F4, with chords like Gbma7/Ab, C13(b9), and Fmi11. The fifth staff is in bass clef with notes like Gb3, Ab3, Bb3, C4, D4, Eb4, and F4, with chords like Gbma7/Ab, Cma7/D, D7(#9)/F#, and G9sus. A box labeled 'B' is placed above the first measure. The sixth staff is in bass clef with notes like Gb3, Ab3, Bb3, C4, D4, Eb4, and F4, with chords like G9sus, Cma7/D, D7(#9)/F#, and A9(b13)/G. The seventh staff is in bass clef with notes like Gb3, Ab3, Bb3, C4, D4, Eb4, and F4, with chords like A9(b13)/G, Cbma7/Db, Db7(#9)/F, and Gb7sus. The eighth staff is in bass clef with notes like Gb3, Ab3, Bb3, C4, D4, Eb4, and F4, with chords like Eb7(#9), Abmi11, Cbma7/Db, C13(b9), and Fmi11. The ninth staff is in bass clef with notes like Gb3, Ab3, Bb3, C4, D4, Eb4, and F4, with chords like Cbma7/Db and C13(b9). The tenth staff is in bass clef with notes like Gb3, Ab3, Bb3, C4, D4, Eb4, and F4, with chords like Cbma7/Db and C13(b9).

D.S. al 2<sup>nd</sup> ending al Coda One (♩<sup>1</sup>)

As played on Steps Ahead's LP "Steps Ahead"  
Bass has the melody at letter A

(Tenor Solo)

D<sup>13</sup> A<sup>13</sup> (4x's)

x's) D<sup>13</sup> A<sup>13</sup> A<sup>13</sup> D<sup>13</sup>(b9) G<sub>M</sub>

(4x's) (Solos) G<sub>M</sub><sup>11</sup> G<sub>M</sub><sup>11</sup> D<sup>13</sup>(b9) G<sub>M</sub><sup>11</sup> G<sub>M</sub><sup>11</sup> C<sup>13</sup>(b9) F<sub>M</sub><sup>11</sup>

x's) F<sub>M</sub><sup>11</sup> F<sub>M</sub><sup>11</sup> C<sup>13</sup>(b9) F<sub>M</sub><sup>11</sup>

4 Till Cue F<sub>M</sub><sup>11</sup> D<sup>13</sup>(b9) G<sub>M</sub><sup>11</sup> 4 On Cue F<sub>M</sub><sup>11</sup> E<sup>13</sup>(b9) A<sub>M</sub><sup>11</sup> last solo only

(To [D] for more choruses)

(4x's) A<sub>M</sub><sup>11</sup> A<sub>M</sub><sup>11</sup> E<sup>13</sup>(b9) A<sub>M</sub><sup>11</sup> A<sub>M</sub><sup>11</sup> D<sup>13</sup>(b9) G<sub>M</sub>

(last solo continues)

(4x's) G<sub>M</sub><sup>11</sup> G<sub>M</sub><sup>11</sup> D<sup>13</sup>(b9) G<sub>M</sub><sup>11</sup> G<sub>M</sub><sup>11</sup> C<sup>13</sup>(b9) F<sub>M</sub>

(end solo) (pn. w/vibes)

D.S. al 2<sup>nd</sup> ending al Coda Two (♩<sup>2</sup>)

12 C<sup>b</sup>M<sup>7</sup>/D<sub>b</sub> C<sup>13</sup>(b9) B<sup>13</sup>(b9)

piano R.H. voicings on head:

C<sup>13</sup>(b9) F<sub>M</sub><sup>11</sup> F<sup>13</sup>(b9) F7(#5) F7 A<sub>M</sub><sup>7</sup>(add 11) A<sup>13</sup>(b5) G<sup>b</sup>M<sup>7</sup>/A<sub>b</sub> C<sup>M</sup><sup>7</sup>/D

D<sup>13</sup>(b9) G<sup>9</sup><sub>sus</sub> A<sup>9</sup>(b13) G C<sup>b</sup>M<sup>7</sup>/D<sub>b</sub> D<sup>b</sup>7(#9) G<sup>b</sup>7<sub>sus</sub> E<sup>b</sup>7(#9) A<sub>M</sub><sup>11</sup> D<sup>13</sup> A<sup>13</sup>

at [C]:

Left hand plays roots and notes in parentheses.

Voicings for solos like first two transposed where necessary

**A** (Tacet 1<sup>st</sup> X)  
(ten, w/bass)

**B**

1.  
2.  
(ten)

D.S. al 2<sup>nd</sup> ending al Coda One (Φ')

(Tenor Solo)

Musical staff with notes and chords:  $D^{13}$ ,  $A^{13}$ , (4x's)

(4x's)

Musical staff with notes and chords:  $D^{13}$ ,  $A^{13}$ ,  $A^{13}$ ,  $D^{13}(\flat 9)$ ,  $G_{mi}^{11}$

(4x's) (Solos)

Musical staff with notes and chords:  $G_{mi}^{11}$ ,  $G_{mi}^{11}$ ,  $D^{13}(\flat 9)$ ,  $G_{mi}^{11}$ ,  $G_{mi}^{11}$ ,  $C^{13}(\flat 9)$ ,  $F_{mi}^{11}$

(4x's)

Musical staff with notes and chords:  $F_{mi}^{11}$ ,  $F_{mi}^{11}$ ,  $C^{13}(\flat 9)$ ,  $F_{mi}^{11}$

4 Till Cue

Musical staff with notes and chords:  $F_{mi}^{11}$ ,  $D^{13}(\flat 9)$ ,  $G_{mi}^{11}$ ,  $F_{mi}^{11}$ ,  $E^{13}(\flat 9)$ ,  $A_{mi}^{11}$

4 On Cue

last solo only

(To  $D$  for more choruses)

(4x's)

Musical staff with notes and chords:  $A_{mi}^{11}$ ,  $A_{mi}^{11}$ ,  $E^{13}(\flat 9)$ ,  $A_{mi}^{11}$ ,  $A_{mi}^{11}$ ,  $D^{13}(\flat 9)$ ,  $G_{mi}^{11}$

(last solo continues)

(4x's)

Musical staff with notes and chords:  $G_{mi}^{11}$ ,  $G_{mi}^{11}$ ,  $D^{13}(\flat 9)$ ,  $G_{mi}^{11}$ ,  $G_{mi}^{11}$

(end solo)

D.S. al 2<sup>nd</sup> ending al Coda Two ( $\Phi^2$ )

Musical staff with notes and chords:  $B^{13}(\flat 9)$

Tenor sounds one octave lower than written.

# Pools (Bass Part)

Relaxed Funk

$\text{♩} = 174$

**A**

$F_{MI}^{11}$   $C^{13}(b9)$

$F_{MI}^{11}$   $C^{13}(b9)$

$F_{MI}^{11}$

$A_{MI}^7(\text{add } 11)$   $A^{13}(b5)$

$G_{MA}^7/A_{b}$   $C^{13}(b9)$

$G_{MA}^7/A_{b}$   $C_{MA}^7/D$   $D_7(\#9)/F\#$  **B**  $G^9_{sus}$

$G^9_{sus}$   $C_{MA}^7/D$   $D_7(\#9)/F\#$   $A^9(b13)/G$

$A^9(b9)/G$   $C_{bMA}^7/D_b$   $D_b7(\#9)/F$   $G_b7_{sus}$

$E_b7(\#9)$   $A_{MI}^{11}$   $C_{bMA}^7/D_b$   $C^{13}(b9)$

D.S. al 2<sup>nd</sup> ending al Coda One ( $\phi^1$ )

$C_{bMA}^7/D_b$   $C^{13}(b9)$

(4x's)

D<sup>13</sup> A<sup>13</sup>

x's)

D<sup>13</sup> A<sup>13</sup> A<sup>13</sup> D<sup>13</sup>(b<sup>9</sup>) G<sub>mi</sub><sup>11</sup>

(4x's) (Solos)

G<sub>mi</sub><sup>11</sup> G<sub>mi</sub><sup>11</sup> D<sup>13</sup>(b<sup>9</sup>) G<sub>mi</sub><sup>11</sup> G<sub>mi</sub><sup>11</sup> C<sup>13</sup>(b<sup>9</sup>) F<sub>mi</sub><sup>11</sup>

x's)

F<sub>mi</sub><sup>11</sup> F<sub>mi</sub><sup>11</sup> C<sup>13</sup>(b<sup>9</sup>) F<sub>mi</sub><sup>11</sup>

4 Till Cue

F<sub>mi</sub><sup>11</sup> D<sup>13</sup>(b<sup>9</sup>) G<sub>mi</sub><sup>11</sup> F<sub>mi</sub><sup>11</sup> E<sup>13</sup>(b<sup>9</sup>) A<sub>mi</sub><sup>11</sup>

4 On Cue last solo only

To for more choruses)

(4x's)

A<sub>mi</sub><sup>11</sup> A<sub>mi</sub><sup>11</sup> E<sup>13</sup>(b<sup>9</sup>) A<sub>mi</sub><sup>11</sup> A<sub>mi</sub><sup>11</sup> D<sup>13</sup>(b<sup>9</sup>) G<sub>mi</sub><sup>11</sup>

(4x's)

G<sub>mi</sub><sup>11</sup> G<sub>mi</sub><sup>11</sup> D<sup>13</sup>(b<sup>9</sup>) G<sub>mi</sub><sup>11</sup> G<sub>mi</sub><sup>11</sup>

D.S. al 2<sup>nd</sup> ending at Coda Two (Φ<sup>2</sup>)

2<sup>2</sup> C<sup>7</sup>Ma<sup>7</sup>/D<sup>b</sup> C<sup>13</sup>(b<sup>9</sup>) B<sup>13</sup>(b<sup>9</sup>)

Bass has the melody at letter A

Medium  
Funk/Rock  
♩=174

# Povo

Freddie Hubbard

1<sup>st</sup> & 2<sup>nd</sup> x's: bs w/dr.  
3<sup>rd</sup> x: add piano  
5<sup>th</sup> x: add guitar solo

Cmi<sup>7</sup>

4

vamp till cue

Cmi<sup>7</sup>  
(trp)

Cmi<sup>7</sup>

Ab<sup>7</sup>

Cmi<sup>7</sup>

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

Cmi<sup>7</sup>

LOS) Cmi<sup>7</sup> 8 Ab<sup>7</sup> 4 Cmi<sup>7</sup> 4

B<sub>MA</sub><sup>7(b5)</sup> 2 A<sub>MA</sub><sup>7(b5)</sup> 2 Cmi<sup>7</sup> 4

Melody is played very laid-back (behind the beat).

after solos - D.S. al Coda (take repeat)

B<sub>MA</sub><sup>7(b5)</sup> (b5) A<sub>MA</sub><sup>7</sup> B<sub>MA</sub><sup>7</sup> D<sub>MA</sub><sup>7</sup> E<sub>MA</sub><sup>7</sup> D<sub>MA</sub><sup>7(b5)</sup> B<sub>MA</sub><sup>7</sup> A<sub>MA</sub><sup>7</sup> G<sub>MA</sub><sup>7</sup> E<sub>MA</sub><sup>7</sup> B<sub>MA</sub><sup>7</sup> Cmi<sup>7</sup>  
molto rit. fill

Medium Funk/Rock

Povo (Harmony Part)

=174

C<sub>M</sub>7 Tacet

vamp till cue

**A**  
S.

(flute)

(muted trp.)

(fl.)

(mut. trp.)

(tr.)  
tr.

(tr.)

(SOLOS)

C<sub>M</sub>7 8 A<sup>b</sup>7 4 C<sub>M</sub>7 4

B<sup>M</sup>7(b5) 2 A<sup>M</sup>7(b5) 2 C<sub>M</sub>7 4

after solos - D.S. al Coda (take repeat)

memory copies the timing and inflection of the melody player.

(fl.)

C<sub>M</sub>7



Medium Funk/Rock

# Povo (Bass Part)

♩ = 174

*C*<sub>MI</sub><sup>7</sup>

**A** *C*<sub>MI</sub><sup>7</sup>

vamp till cue

*A*<sub>b</sub><sup>7</sup>

*C*<sub>MI</sub><sup>7</sup>

*B*<sub>MA</sub><sup>7(b5)</sup> *A*<sub>MA</sub><sup>7(b5)</sup> *B*<sub>MA</sub><sup>7</sup> *D*<sub>MA</sub><sup>7</sup> *E*<sub>MA</sub><sup>7</sup> *D*<sub>b</sub><sup>MA<sup>7(b5)</sup> *B*<sub>MA</sub><sup>7</sup> *A*<sub>b</sub><sup>MA<sup>7</sup> *G*<sub>b</sub><sup>MA<sup>7</sup> *E*<sub>MA</sub><sup>7</sup> *B*<sub>MA</sub><sup>7</sup></sup></sup></sup>

*C*<sub>MI</sub><sup>7</sup>

**B** (SOLOS)

*C*<sub>MI</sub><sup>7</sup> 8 *A*<sub>b</sub><sup>7</sup> 4 *C*<sub>MI</sub><sup>7</sup> 4

*B*<sub>MA</sub><sup>7(b5)</sup> 2 *A*<sub>MA</sub><sup>7(b5)</sup> 2 *C*<sub>MI</sub><sup>7</sup> 4

after solos - D.S. al Coda (take repeat)

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



Photo by Tom Copi

Wayne Shorter

Medium Ballad ♩=58

# Punk Jazz

Jaco Pastorius

Dr  
Bb7(#9) D<sup>MA</sup>7/A Bb<sub>MI</sub>9 Bb<sub>MI</sub>6/Ab Eb7(#9) Ab<sub>MI</sub>7

M  
(bass & drums tacet) (bass)

G7/A Ab/Bb B<sub>MI</sub>7/A C<sup>O</sup>7(MA<sup>7</sup> add 9) F<sub>MI</sub>7 Bb13(b9)

D<sub>MI</sub>11 C<sub>MI</sub>9 B<sub>MA</sub>7(#11) 8vb 3 Ab<sub>MI</sub>9 E13(#11) E13sus E13(#11) E13sus

(synth.) (top note of synth. voicings)  
(add drums)

(Lite Swing, Double Time) ♩=116

E13(#11) Bb13(b5) C13(#11) A13(#11) D7(#11) B13(#11) G13(#11) Bb7(#9)

E<sub>b</sub>MA7 Eb<sub>MA</sub>7(#5) [G7(#9)] Ab<sub>MI</sub>11 F#<sub>MI</sub>11 F7(#9) Bb7(#9)

(Hard Swing-in 2)  
(2<sup>nd</sup> x only)

(synth.)  
Eb13sus (add 3) Eb7(#9)

(1<sup>st</sup>x only)

Db13(#11) Db sus(add 13)

fine

**D**

(ten)

E13(#11) Bb13 C13(#11) F#7(#9) D13(#11) Ab13 C13(#11) F#7(#9)

(Soprano Solo)

E13(#11) Bb13 C13(#11) F#7(#9) D13(#11) Ab13 C13(#11) F#7(#9)

(synth.)

vamp till cue

**E**

(Ballad Feel)

E13(#11) E13 sus E13(#11) E13 sus E13(#11) Em11(b5)

Em7(#5) E13 sus E13(#11) E13 sus E13(#11) E13 sus

D.S. al fine (vamp on **C** & fade)

sample bass line at **D**

E13(#11) Bb13 C13(#11) F#7(#9) D13(#11) Ab13 C13(#11) F#7(#9)

As played on Weather Report's "Mr. Gone"

2nd Swing  
-296

# Pursuance

John Coltrane

**1st Chorus**  $B^b M_1^{11}$

$E^b M_1^{11}$   $B^b M_1^{11}$

lo  $E^b M_1^{11}$   $B^b M_1^{11}$

(sample solo)

**2nd Chorus**

$B^b M_1^{11}$

$E^b M_1^{11}$   $B^b M_1^{11}$

$E^b M_1^{11}$   $B^b M_1^{11}$

Solos on  $B^b M_1$  blues (modal)

to solos

**3rd Chorus**  $B^b M_1^{11}$

$E^b M_1^{11}$   $B^b M_1^{11}$

$E^b M_1^{11}$   $B^b M_1^{11}$  (out of time)

As played on John Coltrane's "A Love Supreme"

into extended drum solo →

# Quasimodo

Medium Swing

Charlie Parker

$\text{♩} = 146$

Chords:  $E^bMA^7$ ,  $D^7$ ,  $FMI^7$ ,  $B^b7$ ,  $FMI^7$ ,  $B^b7$ ,  $E^bMA^7$ ,  $G^7$ ,  $CMi^7$ ,  $Ami^7$ ,  $D^7$ ,  $GMI^7$ ,  $C^7$ ,  $F^7$ ,  $B^b6$ ,  $CMi^7$ ,  $F^7$ ,  $FMI^7$ ,  $C^7(\#5)$ ,  $FMI^7$ ,  $B^b7$ ,  $E^bMA^7$ ,  $D^7$ ,  $FMI^7$ ,  $B^b7$ ,  $FMI^7$ ,  $B^b7$ ,  $B^bMI$ ,  $F^7(\#5)$ ,  $B^bMI^7$ ,  $E^b7$ ,  $Ab^6$ ,  $DMI^7$ ,  $G^7$ ,  $CMi^7$ ,  $AbMI^6(F^7)$ ,  $E^b6$ ,  $FMI^7(b5)$ ,  $B^b7(b9)$ ,  $E^bMA^7$ ,  $FMI^7$ ,  $B^b7$

to solos

Chords:  $FMI^7$ ,  $B^b7$ ,  $E^b6$

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

Medium Samba  
♩ = 132

# Quiet Fire

George Cables

EMi7 FMA7(#11) EMi7 FMA7(#11) (2)

(piano)

EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 break

EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 (vibes) break

EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 break

C7

A7

C7

C/D D/E Eb/F F/G Gb/Ab Eb/F F/G Gb/Ab

Ab/Bb A/B EMi7 FMA7(#11) EMi7 FMA7(#11) (2)

(2) EMi7 FMA7(#11) EMi7 break

# SOLOS

**C**  $C^7$   $A^7$   $C^7$

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

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

$E_{mi}^7$   $F_{MA}^7(\#11)$   $E_{mi}^7$   $F_{MA}^7(\#11)$  (2)

(2) (2) (4)

(2) (2) (6)

(2)  $E_{mi}^7$   $F_{MA}^7(\#11)$   $E_{mi}^7$  Solo break

to head

As played on Bobby Hutcherson's "Conception: The Gift Of Love"

break ----- D.S. al Coda (with repeat)

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



# Quiet Now

Denny Zeitlin

**A** Very slowly, rubato  
with tenderness

solo changes:  $A_{mi}$   $F$   $E^7$   $A_{mi}^7$   $D_{mi}^7$   $G^7$   $C_{ma}^7$   $B^b7(\#11)$   $A^7(\#9)$

$F_{mi}^6/A^b$   $G^6$   $E^7$   $A_{mi}^7$   $D^{13}$   $E^b_{mi}^7$   $A^b_{mi}^7$

$A^b_{mi}(MA^7)$   $B_{mi}^9$   $G^6$   $F^{\#7}$   $B_{mi}^7$

$E_{mi}^7$   $A^7$   $D_{mi}^7$   $C^7(\#11)$   $B^7(\#9)$   $G_{mi}^6/B^b$   $A^6$   $F^{\#7}$

$B_{mi}^9$   $E^7$   $F^{\#mi}^7$   $B_{mi}^7$   $E_{mi}^7$   $A^7$   $A_{mi}^7$   $D^7$

**B**  $G_{mi}^7$   $C^7(\#11)$   $B_{mi}^7$   $B^b7$   $A^b_{mi}^7$   $C^{\#7}(\#11)$

Chords: Cmi7, B7, Ama7, D7, C#mi7, Cma7

Chords: Bmi11/E, E7(alt)

Triplet: 3

C

Chords: Ami, F, G# B7, E7(#9), Ami7, Dmi7, G7, Cma7

Chords: Bb7(#11), A7(b9), Fmi6/Ab, G6, E7, Ami7, D13

(ritard. e decresc. last x)

Chords: Emi7, Ami7, Dmi7, G7sus, Emi7, Ami7, Fma7, Bb7, Emi7, Eb9, A#ma7, D#ma7, Cma7 - Bmi7(b9), E7

solo on changes  
fermatas apply last time only

Chords: Cma7

8va, 15va

This chart is direct from the composer's lead sheet. Denny recorded it on "Live At The Trident".

# Random Thoughts

Steve Kuhn

**(Intro)**

$Db_{MA7}(\#5)$  Freely

Indef.

**(Solo Flute)**

Med Jazz Waltz

$\text{♩} = 192$

$G_{bMA7}/Ab$

etc.

(melody played freely)

$G_{bMA7}/Ab$  16

**A**  $G_{bMA7}/Ab$

(add bass & drums) (sax)

$C_{MI7}$   $E_{MA7}$   $A_{MI7}$

$Ab_{MA7}(\#11)$  break

(unis)

1. 2.

$A_{MI7}$   $F\#_{MI7}$   $F_{MI7}$

**(SOLOS)**

$E_{MI7}$  8  $E_{MA7}$  8  $F_{MI7}$  8  $F_{MA7}$  8

indef.

In Cue  
  
 (bass solo continues)

D.S. al Coda (with repeat)

(Freely)

bass & drums drop out (solo piano)

8vb

piano comp figure at **A**:

etc.

As played on Steve Kuhn's "Non-Fiction"

# A Remark You Made

Josef Zawinul

Ballad  
= 54

Chord voicings: EbMA7, FMI7/Eb, EbMA7, FMI7/Eb, EbMA7, Bb9sus, Eb, Eb/D, Eb/C, Eb/Bb, AbMA7, D13(b9), G13, CM1, Ab/C, G/B, CM17/Bb, F/A, Bb/Ab, GM17, CM1, Ab/C, G/B, EbMA7, FMI11, FMI11, Ab/Eb, Bb/D, G/B, CM1, CM17/Bb, Ab G7sus, CM11, EbMA7, D7MA7, Bb9sus, EbMA7, Bb9sus, Ab/C, Bb/D, Ab/Eb, GM17, CM1, CM1/Bb, Ab, Bb/Ab, G7(b9), CM1, Ab/C, GM17, CM1, CM1/Bb, Ab6/9, F/A, Bb9sus, Eb, Bb/D, CM17, CM17/Bb, Ab, Ab/G, FMI7, FMI7/Bb, EbMA7, B9sus, Bb9sus, EbMA7, CM1, Ab/C, Bb/C, CM1, EbMA7, CM1, Ab/C, Bb/C, CM1.

Performance instructions: (piano), (sax), (bass), (synth.), (piano), (sax), (bass), (sax), (bass), (Sax Solo).

Ab6 Bb9sus Eb Eb/D Eb/C Eb/Bb Ab Gb/Bb G7(b9)

G7(b9) Cm7 Ab6 Gm7 Fm7 Fm7/Bb

Fm7/Eb D Eb Eb/D Eb/C Eb/Bb AbMA7 G7(b9) Bb9sus AbMA7

Gm7 Cm7 Ab Fm7 Gm7 Cm7 Ab Ab6

Ab/Eb Bb/D Cm Fm7 Cm Fm7

Cm Fm7 Gm7 Cm7 (Synth. Solo) Eb6/9 (Vamp till cue)

Db6/9 end solo Cm Ab/C 3x's G/B Cm7/Bb F/A Bb/Ab Gm7 Cm Ab/C

G/B Cm7/Bb F/A Bb/Ab Gm7 Cm Db6/9

As played on Weather Report's "Heavy Weather"

Medium Swing  
♩ = 176

# Resolution

John Coltrane

*D<sub>mi</sub>11*

*E7(alt)*

*D<sub>mi</sub>11*

*E7(alt)*

*D<sub>mi</sub>11*

*E7(alt)*

*Solos modal, centered around D minor*

*D<sub>mi</sub>11* *Bb7sus* *D<sub>mi</sub>7* *D<sub>mi</sub>(MA7)* *D<sub>mi</sub>11* *A7(b9)*

*D<sub>mi</sub>11* *Bb7* *D<sub>mi</sub>11*

*(tenor fill)*

Sounds one octave lower than written.  
 Chords on head indicate shifting modes rather than specific changes.  
 As played on John Coltrane's "A Love Supreme"

dy Straight 1/8s

# Return To Forever

Chick Corea

0 (Intro) (4x's)

*p*

(elec. pn. w/bass) (3x's) 1st x: piano only 2nd x: add voice 3rd x: add flute

(fl. & bs. fill)

E mi

(Latin 3) ♩=206 1st & 2nd x's: piano only 3rd x: add bass and drums

*mf*

(On Cue) vamp till cue

(2)

(fl. & bs. fill)

E mi

(2) (2)

Play melody 5 times (add flute and voice 2nd x), then flute solo on A mi; on cue, play melody 5 times and continue.

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



(Original Feel)  $\text{♩} = 120$  (4x's)

*p*  
(elec. pn. w/bass)

(3x's) 1st x: piano only 2nd x: add voice 3rd x: add flute

(f) (fl. & bs. fill)  
E<sub>M</sub>

(Medium Samba)  $\text{♩} = 118$  1st x: elec. piano only 2nd x: bass enters and drums sneak in.

*f*

(On Cue) vamp till cue (fl. & bs. fill)

C<sub>M</sub>7 E<sub>M</sub>

Play melody til cue (add voice 2nd x, flute 3rd x), then piano solo on C mi:  
on cue, repeat melody and build until cue to continue.

D.S. al Coda

As played on Chick Corea's "Return To Forever"

(elec. pn. w/bass) Vamp & Fade


no drums at A and E  
(light percussion fills)

Body Straight 1/8s  
♩=120

# Return To Forever (Bass Part)

Intro)  $\text{♩} = 120$  8va  (4x's)

A) (3x's) 8va  $p$   (4)

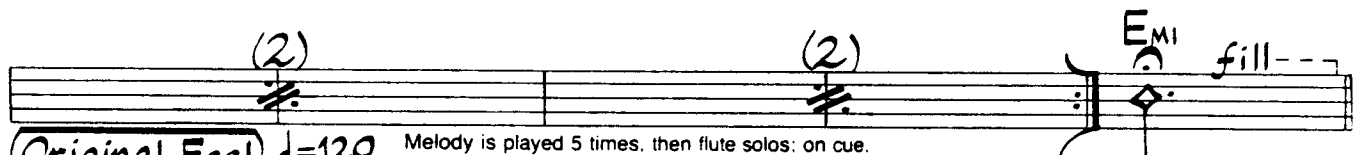
(8)  $E_{MI}$  fill 

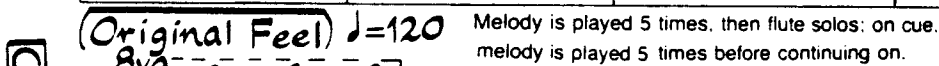
2nd x's: (Latin 3)  $\text{♩} = 206$   
Facet

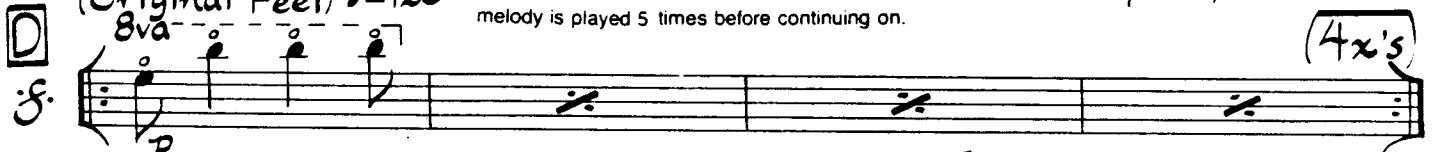
B)  $A_{MI}^7$   $mf$   vamp till cue

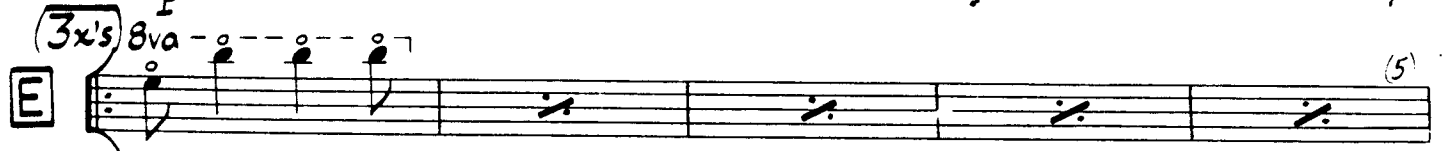
C)  $A_{MI}^7$   (2)

On Cue

(2)  $E_{MI}$  fill 

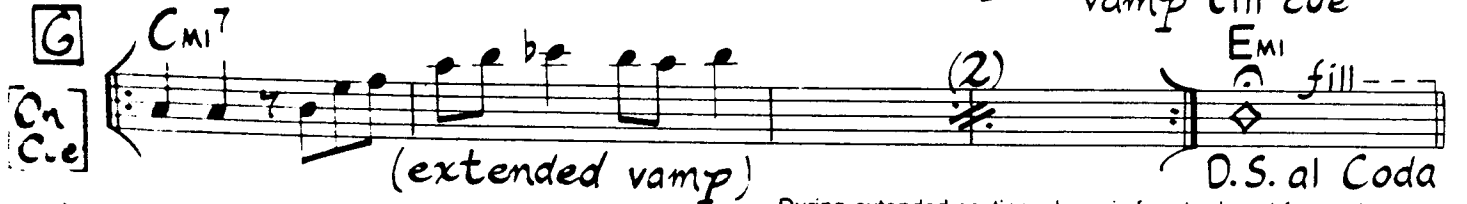
D) (Original Feel)  $\text{♩} = 120$   Melody is played 5 times, then flute solos: on cue.  
melody is played 5 times before continuing on.

8va  $p$   (4x's)

E) (3x's) 8va  $p$   (5)

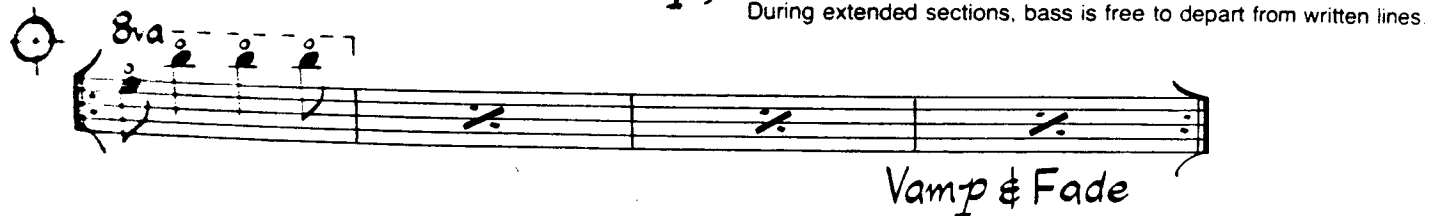
(10)  $E_{MI}$  fill 

F) (Medium Samba)  $\text{♩} = 118$   $C_{MI}^7$   vamp till cue

G)  $C_{MI}^7$   (2)  $E_{MI}$  fill   
 (extended vamp)   
 D.S. al Coda

On Cue

During extended sections, bass is free to depart from written lines

$\text{♩} = 120$  8va  Vamp & Fade

Light Ballad  
2/8 Feel) ♩=114

# Revelation 21:4

Bob Magnusson

Chords and markings in the score:  
Staff 1: A major 7, (flute-8va), F major 7 with #11, triplet.  
Staff 2: F major 7 with #11, triplet, Ab major 7 with #11, triplet, triplet.  
Staff 3: F major 7 with #11 over B, triplet, triplet, triplet, triplet.  
Staff 4: E7 with b9, w/bass.  
Staff 5: A major 7, triplet, triplet, triplet.  
Staff 6: w/bass, C major 7, C major 7 with #11 over F#, triplet.  
Staff 7: F major 7, triplet, triplet, E7 with b9, triplet, triplet.  
Staff 8: A major 7, triplet, A major 7 with #11, triplet, triplet.  
Staff 9: Gb major 7 with #11, triplet, triplet, Ab major 7 with #11, triplet, triplet.

$B^bMA7(\#11)$   $AMA7$

( $AMA7$ )

w/ bass

$FMA7(\#11)$

(SOLOS)

$AMA7$  2  $FMA7(\#11)$  2  $A^bMA7(\#11)/D$  2  $FMA7(\#11)/B$  2  $E7(b9)$  2

indef.

After solos - D.C. al Coda

(Canon)  
( $AMA7$ )

vamp & fade

(flute starts, piano enters after one bar, bass one bar later)

Piano doubles much of the melody throughout the head.

As played on Bob Magnusson's "Revelation"

# Romaine

Freely

Jim Hall

**A**  $C_{MA}7$   $E7$   $E_{Mi}7(b5)$   $A7$   
 (solo guitar)

$D_{Mi}7$   $Bb7$   $D_{Mi}7$   $G7$

$C_{MA}7$   $D_{Mi}$   $G7$   $E_{Mi}7(b5)$   $A7$

$D_{Mi}7$   $D_{Mi}7(b5)$   $G7$   $\Phi$  (Medium Samba)  $d=113$   
 $F_{Mi}7$   $D7(alt)$   
 2 (add bass & drums)

**B**  $G_{MA}7$   $B7$   $B_{Mi}7(b5)$   $E7$

$A_{Mi}7$   $F7$   $A_{Mi}7$   $D7$

$G_{Mi}$   $G_{Mi}$  (solo)  $G$

$C_{Mi}$   $A_{Mi}7(b5)$   $D7(\#5)$

$G_{Mi}$  solo break (  $G7$  )

(SOLOS) (add drums)

$C_{MA}7$   $E7$   $E_{Mi}7(b5)$   $A7$

D<sub>Mi</sub><sup>7</sup> B<sup>b7</sup> D<sub>Mi</sub><sup>7</sup> G<sup>7</sup>

C<sub>MA</sub><sup>7</sup> D<sub>Mi</sub><sup>7</sup> G<sup>7</sup> E<sub>Mi</sub><sup>7(b5)</sup> A<sup>7</sup>

D<sub>Mi</sub><sup>7</sup> D<sub>Mi</sub><sup>7(b5)</sup> G<sup>7</sup> C<sub>MA</sub><sup>7</sup> (A<sub>Mi</sub><sup>7</sup> D<sup>7</sup>)

**D** G<sub>MA</sub><sup>7</sup> B<sup>7</sup> B<sub>Mi</sub><sup>7(b5)</sup> E<sup>7</sup>

A<sub>Mi</sub><sup>7</sup> F<sup>7</sup> A<sub>Mi</sub><sup>7</sup> D<sup>7</sup>

**E** G<sub>Mi</sub> 7 G<sup>7</sup> C<sub>Mi</sub>

A<sub>Mi</sub><sup>7(b5)</sup> D<sup>7</sup> G<sub>Mi</sub> 3 G<sup>7</sup>

after solos - D.C. (in time) al Coda

⊕ F<sub>Mi</sub><sup>7</sup> 4 E<sub>b</sub><sub>Mi</sub><sup>7</sup> 4

D<sub>b</sub><sub>MA</sub><sup>7(#11)</sup>

dr: T r T & T

As played on Jim Hall's "It's Nice To Be With You"

# Rosewood

Woody Shaw

**A**

trp  
(ten.)  
N.C. (Am<sup>11</sup>) (Am<sup>11</sup>) A<sup>6</sup>

(bass + pn.)

(A<sup>6</sup> B<sup>b</sup>MA<sup>7</sup>) (B<sup>b</sup>7sus AbMA<sup>7</sup>) (AbMA<sup>9</sup>) F<sup>sus</sup> Ab<sup>9</sup>sus

(bass)

GMI<sup>7</sup> FMI<sup>7</sup> GMI<sup>7</sup> FMI<sup>7</sup> CMI<sup>11</sup> B<sup>b</sup>MI<sup>11</sup> G<sup>b</sup>6

(+trb)

GMI<sup>7</sup> FMI<sup>7</sup> GMI<sup>7</sup> FMI<sup>7</sup> CMI<sup>11</sup> B<sup>b</sup>MI<sup>11</sup> G<sup>b</sup>6

(+trb)

AbMA<sup>7</sup> AbMI<sup>7</sup> Db7 G7

G<sup>b</sup>MA<sup>7</sup> B<sup>9</sup> E<sup>9</sup>

**D**

*(G<sup>b</sup> - E E/D)*

*Cm7 Bbm7 Cm7 Bbm7 G<sup>b</sup>/G G<sup>b</sup>7sus E/D*

*(G<sup>b</sup> - E E/D)*

*Cm7 Bbm7 Cm7 Bbm7 G<sup>b</sup>/G G<sup>b</sup>7sus E/D*

1.

*Bm7 Am7 Bm7 Am7 Gm7 Fm7 Gm7 Fm7 Bb7sus*

*break*

*(w/trb)*

2.

*Bb6 Gb(add 9) Fsus/G Ab9sus Bb7sus Gb(add 9)*

*Fsus/G Ab9sus Bb6 Gb(add 9) Ab/G Ab7sus (to end)*

*fine*

*(to end)*

D.S. for solos  
solo changes in parentheses

(rit. last time)

As played on Woody Shaw's "Rosewood"

Solos are BCD - 1<sup>st</sup> ending  
ABCD - 2<sup>nd</sup> ending

Kicks and breaks are not played during solos (except those in the 1st and 2nd endings).



# Rough House

John Scofield

Very Freely

Intro)  $G^7sus$

Chords and markings in the score include:  $G^7sus$ ,  $Cm^7$  fill,  $Abm^7(\#5)$ ,  $Gm^7$ ,  $Em^7$ ,  $Cm^7$  fill,  $E\flat/B$ ,  $B^7sus$ ,  $B^{13}$ ,  $A^7(\#11)$  fill,  $A/G\sharp$ ,  $B/G$ ,  $G/F$ ,  $F\sharp m^7_3$ ,  $Cm^7(\#11)$  fill,  $E\flat/D$ ,  $C/F$ ,  $D\flat/G\flat$ ,  $E/D\sharp$ ,  $E/D\sharp$ ,  $D\flat/G\flat$ ,  $Fm^7$ ,  $Fm^7$ ,  $Gm^7$ ,  $E\flat m^7$ ,  $Fm^7$ ,  $Fm^7$ ,  $Gm^7$ ,  $E\flat m^7$ ,  $Em^7$ ,  $Fm^7$ ,  $Gm^7$ ,  $E\flat m^7$ ,  $Em^7$ ,  $G^7sus$ ,  $Cm^7$ , drum fill,  $obs$   $regin$ ,  $Abm^7(\#5)$ ,  $Gm^7$ ,  $Em^7$ .

Handwritten musical score for guitar, featuring multiple staves with notes and chords. Chords include Cmi, E<sup>b</sup>/B, B<sup>13</sup>, A<sup>m</sup>A<sup>7</sup>(#11), A/G<sup>#</sup>, B/G, G/F, F<sup>#</sup>m<sup>7</sup>, C<sup>m</sup>A<sup>7</sup>(#11), E<sup>b</sup>/D, C/F, D<sup>b</sup>/G<sup>b</sup>, E/D<sup>#</sup>, E/D<sup>#</sup>, D<sup>b</sup>/G<sup>b</sup>, Fm<sup>7</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, E<sup>b</sup>m<sup>7</sup>, Fm<sup>7</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, E<sup>b</sup>m<sup>7</sup>, Em<sup>7</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, E<sup>b</sup>m<sup>7</sup>, Em<sup>7</sup>.

D.S. to solos - solo form (ABC)

Handwritten musical notation for a solo section, including a first ending bracket labeled "Indef." and a "(Swing)" marking.

Handwritten musical notation for a bass line, indicated by "ba" and "ue" markings, with chords Fm<sup>7</sup>, Gm<sup>7</sup>, E<sup>b</sup>m<sup>7</sup>, Fm<sup>7</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, E<sup>b</sup>m<sup>7</sup>, Em<sup>7</sup>.

D.S. for next solo (ABC)

After solos - D.S. al Coda

Handwritten musical notation for a final section, including a first ending bracket and a "rit." marking.

First four bars of A played as written every time. As played on John Scofield's "Rough House"

# Route Four

1st Swing  $\text{♩} = 292$

Teddy Charles

**A** (in 2)  $B^b_{MI}$   $B^b_{MI}/A$   $B^b_{MI}/A^b$   $B^b_{MI}/G$

(bari 1)

1.  $G^b_{MA}7$  (Play top line if no harmony)  $F_{MA}7(b5)$

2.  $G^b_{MA}7$   $F_{MA}7(b5)$  drum fill

(ten)

**B**  $E7(\#9)$  (in 4)  $A_{MI}7$

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

op time -  $D_{MI}7$  - - -  $D_{MI}7$  - -  $G^7$  - - -  $C_{MA}7$  - - -  $G^b7$

2)  $F_{MA}7$   $F^{\#}_{MI}7$   $B^7$

Sounds one octave lower than written.

solos on form (AAB) bass walks

$F^{\#}_{MI}7$   $F_{MA}7(b5)$  N.C.  $E_{MA}7(b5)$

# Route Four (Harmony Parts)

Fast Swing

$\text{♩} = 292$

**A** (ten)

Handwritten harmony for the first system of section A. The staff shows a sequence of chords:  $B^{\flat}m_1$ ,  $B^{\flat}m_1/A$ ,  $B^{\flat}m_1/A^{\flat}$ , and  $B^{\flat}m_1/G$ . The first measure is marked "(bari 2)" and the subsequent measures are marked "(2<sup>nd</sup> x only)".

Handwritten harmony for the second system of section A. The staff shows a sequence of chords:  $B^{\flat}m_1$ ,  $A$ ,  $A^{\flat}$ , and  $G$ . The last measure is marked "(2<sup>nd</sup> x only)".

Handwritten harmony for the third system of section A. The staff shows a sequence of chords:  $B^{\flat}m_1$ ,  $A$ ,  $A^{\flat}$ , and  $G$ .

First staff of section B. Chords:  $G^{\flat}MA^7$  and  $FMA^7(b5)$ .

Second staff of section B. Chords:  $G^{\flat}MA^7$  and  $FMA^7(b5)$ .

Section B in 4/4. Chords:  $E7(\#9)$  and  $Am_1^7$ .

Section B in 4/4. Chords:  $E7(\#9)$  and  $Am_1^7(b5)$ .

Section B in 4/4. Chords:  $Dm_1^7$ ,  $Dm_1^7$ ,  $G^7$ ,  $CMA^7$ , and  $G^{\flat}7$ .

Section B in 2/2. Chords:  $FMA^7$  and  $F^{\sharp}m_1^7$ .

solos on form(AAB)

Section B in 2/2. Chords:  $F^{\sharp}m_1^7$ ,  $FMA^7(b5)$ , N.C., and  $EMA^7(b5)$ .

Bright Samba

# Samba Song

Chick Corea

$\text{♩} = 136$

(pn)  $B^b$   $A_{MI}$  (add sop.)

The first system consists of two staves. The top staff is a soprano line with a treble clef, containing a melodic line with eighth and quarter notes. The bottom staff is a piano line with a bass clef, containing a bass line with chords and some melodic movement. Handwritten annotations include '(pn)' above the piano staff,  $B^b$  and  $A_{MI}$  below the piano staff, and '(add sop.)' above the soprano staff.

$C_{MI}$   $E^b_{MI}/B^b$

The second system continues the piano and soprano parts. The piano staff has a treble clef and contains chords and melodic lines. The soprano staff has a treble clef and continues the melodic line. Handwritten annotations include  $C_{MI}$  and  $E^b_{MI}/B^b$  below the piano staff.

$G^b_{MA} 7(b9)$  (2)

The third system continues the piano and soprano parts. The piano staff has a bass clef and contains chords and melodic lines. The soprano staff has a bass clef and contains a melodic line. Handwritten annotations include  $G^b_{MA} 7(b9)$  below the piano staff and '(2)' above the soprano staff.

(w/bass)  $A^b_{MI}(MA7)/B^b$

The fourth system continues the piano and soprano parts. The piano staff has a bass clef and contains chords and melodic lines. The soprano staff has a treble clef and contains a melodic line. Handwritten annotations include '(w/bass)' and  $A^b_{MI}(MA7)/B^b$  below the piano staff.

$A^b_{MI}(MA7)/B^b$  tr

The fifth system continues the piano and soprano parts. The piano staff has a treble clef and contains chords and melodic lines. The soprano staff has a treble clef and contains a melodic line. Handwritten annotations include  $A^b_{MI}(MA7)/B^b$  and 'tr' below the piano staff.

(sop.) (piano figure continues though  $\square$ )

The sixth system continues the piano and soprano parts. The piano staff has a treble clef and contains chords and melodic lines. The soprano staff has a treble clef and contains a melodic line. Handwritten annotations include '(sop.) (piano figure continues though  $\square$ )' below the piano staff.

(w/pn.)

The seventh system continues the piano and soprano parts. The piano staff has a treble clef and contains chords and melodic lines. The soprano staff has a treble clef and contains a melodic line. Handwritten annotations include '(w/pn.)' below the piano staff.

$f$

The eighth system continues the piano and soprano parts. The piano staff has a bass clef and contains chords and melodic lines. The soprano staff has a treble clef and contains a melodic line. Handwritten annotations include  $f$  below the piano staff.

$f$

The ninth system continues the piano and soprano parts. The piano staff has a bass clef and contains chords and melodic lines. The soprano staff has a treble clef and contains a melodic line. Handwritten annotations include  $f$  below the piano staff.

(2)

The tenth system continues the piano and soprano parts. The piano staff has a bass clef and contains chords and melodic lines. The soprano staff has a treble clef and contains a melodic line. Handwritten annotations include '(2)' above the soprano staff.

(2)

The eleventh system continues the piano and soprano parts. The piano staff has a bass clef and contains chords and melodic lines. The soprano staff has a treble clef and contains a melodic line. Handwritten annotations include '(2)' above the soprano staff.

(continued on the following page)

Solos/Samba Feel)

Dm7 4 Am 4 Fm7/Bb 4 Dm7/G 2 Em7/A 2 indef.

Dm7/A (On Cue)  
(tenor)

Am

Fm7/Bb

(pn)

Bb

Am

Cm

Em7/Bb

(2)

n.) (Indef. Drum Solo)

(Cue) GbMA7(b5)

(w/bass)

AbMA7/Bb

**K**  $A\flat M1(MA7)/B\flat$  *tr*

(sop.) (piano figure continues through **K**)

(w/pn.) *tr*

**L**  
Pn. *f*

(2)

$E_{MA7}(\#5)$

As played on Chick Corea's "Friends"

vamp & fade

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

Letters F G and H did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer.



right Samba  
♩ = 136

# Samba Song (Bass)

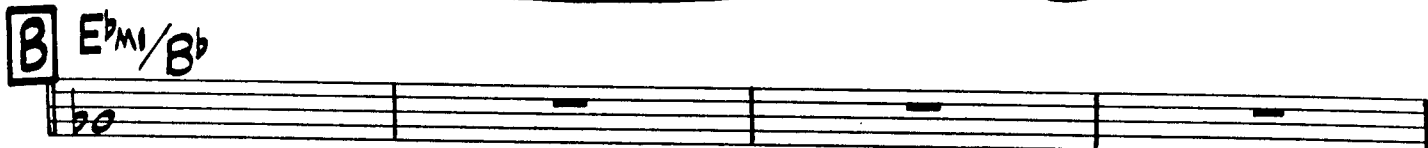
**A** B<sup>b</sup> A<sub>Mi</sub>



C<sub>Mi</sub>



**B** E<sup>b</sup><sub>Mi</sub>/B<sup>b</sup>



G<sup>b</sup><sub>MA7</sub>(b5)



A<sup>b</sup><sub>Mi</sub>(MA<sup>7</sup>)/B<sup>b</sup>

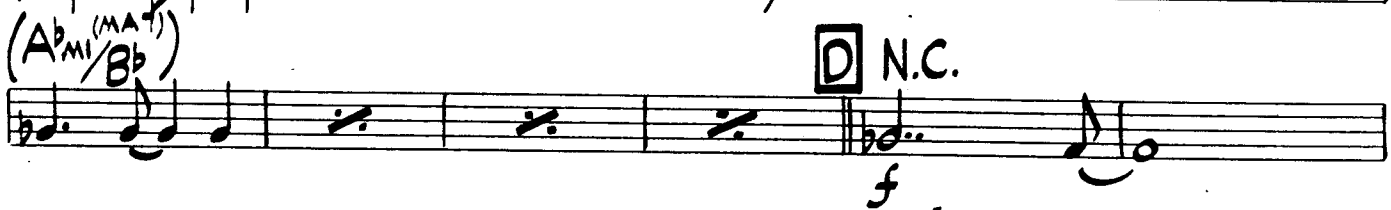
**C**



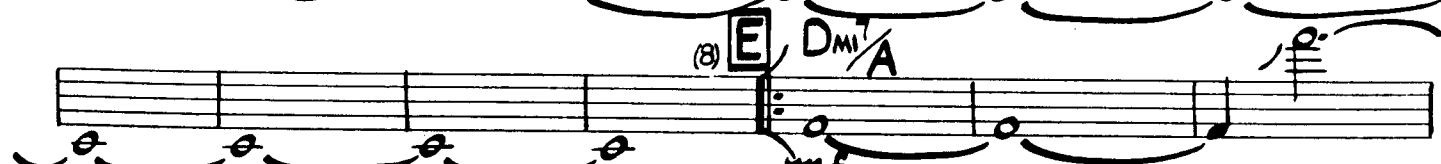
(A<sup>b</sup><sub>Mi</sub>(MA<sup>7</sup>)/B<sup>b</sup>)

**D** N.C.

*f*



**E** D<sub>Mi</sub><sup>7</sup>/A



A<sub>Mi</sub> F<sub>Mi</sub><sup>7</sup>/B<sup>b</sup>



A<sub>Mi</sub>



**F** D<sub>Mi</sub><sup>7</sup>/A

A<sub>Mi</sub>



*A<sub>Mi</sub>* *F<sub>Mi</sub><sup>7</sup>/B<sub>b</sub>*

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

**G** (Samba-Solos)  
*D<sub>Mi</sub><sup>7</sup>* *A<sub>Mi</sub>* *F<sub>Mi</sub><sup>7</sup>/B<sub>b</sub>* *D<sub>Mi</sub><sup>7</sup>/G* *E<sub>Mi</sub><sup>7</sup>/A*

**H** (On cue) *D<sub>Mi</sub><sup>7</sup>/A* *A<sub>Mi</sub>* *F<sub>Mi</sub><sup>7</sup>/B<sub>b</sub>* *A<sub>Mi</sub>* (Indef.)

**I** (Sax melody) *B<sub>b</sub>* *A<sub>Mi</sub>*

*C<sub>Mi</sub>*

**J** *E<sub>b</sub><sup>Mi</sup>/B<sub>b</sub>* (Indef. Drum Solo)

(On Cue) *G<sub>b</sub><sup>Mi</sup>A<sup>7</sup>(b5)*

*A<sub>b</sub><sup>Mi</sup>(MA<sup>7</sup>)/B<sub>b</sub>* **K**

*(A<sub>b</sub><sup>Mi</sup>(MA<sup>7</sup>)/B<sub>b</sub>)* **L** N.C. *f*

*E<sub>Mi</sub>A<sup>7</sup>(#5)*

let ring & fade

ium Swing  
♩ = 144

# Sareen Jurer

Earl Zindars

(G7) A Cmi7 G7(#5) C7sus Fmi7  
B7(#5) Ema7 Bb7sus 1. Ebma7 G7 2. Ebma7  
Dma7 D7(#9) Ami7(b5) E7(#9) Ebma7 Eb7  
Ab7 A13 Dmi7(b5) G7 C Cmi7 F7(b9)  
Bbma7 Ami7 D7 Gma7 F#13  
Bma7 Bb13 Ebma7 A7(b9)  
Dma7 Ab7(b9) Dma7 G7sus  
G7sus G7 to second head  
G7sus G7 = Cmi13  
rit.

is played on Bill Evans' "Since We Met"

Handwritten musical score for "Sareen Jurer (Second Head)". The score is in 3/4 time and consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1: (G7) D, Cm7, G7(#5), C7sus, FMA7
- Staff 2: B7(#5), EMA7, Bb7sus, EbMA7, G7, EbMA7
- Staff 3: DMA7, D7(#9), Am7(b9), E7(#9), EbMA7, Eb7
- Staff 4: Ab7, A13, Dmi7(b9), G7, F, Cm7, F7
- Staff 5: BbMA7, Am7, D7, GMA7, F#13
- Staff 6: BMA7, Bb13, EbMA7, A7(b9)
- Staff 7: DMA7, Ab7(b9), DbMA7, G7sus
- Staff 8: G7sus, G7

Use first head as a rubato piano introduction, then play second head in time and solo on it. After solos, play first head in time, take coda.

Originally written entirely in 4/4.

# Relaxed Samba A Sassy Samba

Jimmy Heath

Relaxed Samba  $\text{♩} = 85$

Intro) N.C.

$F\#7(\#9)$  (agogo bells w/cymbal)

$f$  (add piano, bass, & drums/guitar doubles melody)

$GMA7$   $CMI7$   $F7sus$   $F7$

(sax)

$BbMA7$   $BbMI7$   $Eb7sus$   $Eb7$

$AbMA7$   $AMI7(b5)$   $D7$  (pn)

(sax)

1.  $F\#7(\#9)$   $GMA7$

2.  $F\#7(\#9)$   $GMA7$

$C\#MI7(b5)$   $C7(\#11)$

As played on The Heath Brothers' "Live At The Public Theatre"

Handwritten musical score for guitar, consisting of seven staves. The notation includes chords and melodic lines. The chords are:

- Staff 1:  $B7(\#9)$ ,  $E7(\#9)$ ,  $G\#7$
- Staff 2:  $A_{mi}7$ ,  $G/B$ ,  $C_{MA}7$ ,  $D7$ ,  $G_{MA}7$
- Staff 3:  $C\#_{mi}7(b5)$ ,  $C7(\#11)$
- Staff 4:  $B7(\#9)$ ,  $E7(\#9)$ ,  $G\#7$
- Staff 5:  $A_{mi}7$ ,  $G/B$ ,  $C_{MA}7$ ,  $D7$ ,  $F\#7(\#9)$
- Staff 6:  $G_{MA}7$ ,  $F\#7(\#9)$
- Staff 7:  $G_{MA}7$ ,  $\Phi$

Solos on form (AAB); after solos - D.S. al Coda

Handwritten musical score for guitar, consisting of two staves. The notation includes chords and melodic lines. The chords are:

- Staff 1:  $F\#7(\#9)$ ,  $G_{MA}7$ ,  $(2)$
- Staff 2:  $F\#7(\#9)$ ,  $(2)$ ,  $G_{MA}7$ ,  $G^6$



Eric Dolphy

Fast Swing ♩=326

# Scoochie

Booker Ervin

## Intro

(drums) *ll*  $E^b_{MA7}(b5)$   $B^b_{MA7}(b5)$

*(pn)*

$E^b_{MA7}(b5)$   $B^b_{MA7}(b5)$  (sax)

## A

$G_{MI7}$

$A^b_{MI7}$

$F_{MI7}$   $B^b7(alt)$

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

1. 2.

## B

$B^b_{MA7}(\#11)$

(4)

(8)

(12)

(16)

As played on Roy Haynes & Booker Ervin's "Bad News Blues"

D.S. al 2<sup>nd</sup> ending Solos AABA  
After solos, play head (AABA) to Coda

$E^b_{MA7}(b5)$   $B^b_{MA7}(b5)$

*(piano)*

$E^b_{MA7}(b5)$   $B^b_{MA7}(b5)$



straight Eighths  
♩ = 150

# Secrets of Love

George Cables

10  
Intro (E<sub>m</sub>7) E<sub>7</sub><sup>sus</sup> (4x's)

The Intro consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It features a complex melodic line with many beamed eighth notes and some triplets. The bottom staff is in bass clef and provides a bass line with eighth notes. The piece ends with a double bar line and a repeat sign, with a circled '4x's' above the final measure.

A

(piano & bass figure continues)

Section A is a single staff in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth notes and some slurs. The tempo and feel are consistent with the Intro.

This staff continues the melodic line from Section A, featuring eighth notes and slurs.

This staff continues the melodic line from Section A, featuring eighth notes and slurs.

This staff continues the melodic line from Section A, featuring eighth notes and slurs.

The ending consists of a single staff with a few notes and rests, leading to a double bar line and a repeat sign.

Drums play 1/16ths on hi-hat.  
As played on Bobby Hutcherson's "Highway One"

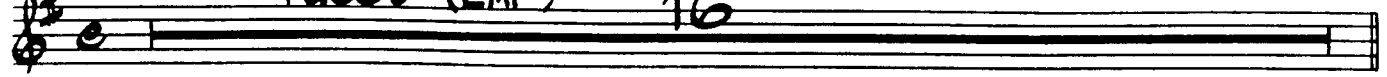
Solos on E Dorian  
Ending: vamp out on  
Intro

=150

(Intro)

Tacet (E<sub>m</sub><sup>7</sup>)

16



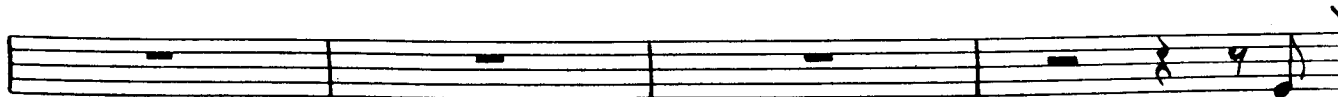
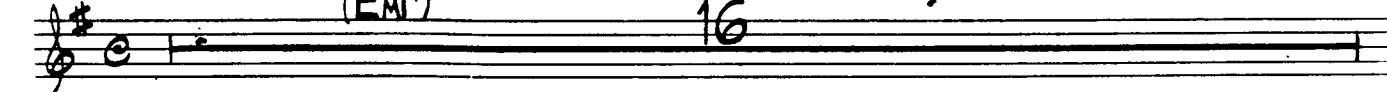
(Second Harmony Part)

(Intro)

Tacet

(E<sub>m</sub><sup>7</sup>)

16



# Señor Carlos

McCoy Tyner

(Intro) Freely

Introductory musical notation for 'Señor Carlos'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The tempo/style is 'Freely'. The bass line includes the following chords: BbMI13, Ab(add9 no 3)Bb, DbMA7, Bb/C, and FMI11. The treble staff contains a melodic line with various note values and rests.

Medium Latin/Funk d=94

Main musical notation for 'Señor Carlos'. It features two staves: a treble clef staff and a bass clef staff. The tempo is 'Medium Latin/Funk' with a drumming pattern 'd=94'. The treble staff is marked 'dd ums)' and 'f'. The bass staff is marked 'n./bass)'. The music is divided into two measures, labeled '1.' and '2.'. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with various note values and rests.

(guitar doubles top note)

Musical notation for guitar doubling. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff is marked 'A' and 'S'. The bass staff is marked 'FMI' and 'Db'. The music is divided into two measures, labeled '1.' and '2.'. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with various note values and rests.

Musical notation for guitar doubling. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff is marked 'F7sus'. The bass staff contains a bass line with various note values and rests.

Musical notation for guitar doubling. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff is marked 'DbMA7', 'Bb7sus', 'Bb7', 'DbMA7', 'CMI7', and 'FMI'. The bass staff contains a bass line with various note values and rests.

Musical notation for guitar doubling. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff is marked 'F7sus'. The bass staff contains a bass line with various note values and rests.

Musical notation for the first system. The guitar part starts with an **F<sup>7</sup> sus** chord. The drum part includes a **drum fill** indicated by a dashed line. The system concludes with the instruction **fine** and the initials **(V.S.)**.

Musical notation for the second system. The guitar part features chords **C**, **Db/C**, **Fm/C**, and **C**. The bass line consists of eighth notes.

Musical notation for the third system. The guitar part features chords **C**, **Db/C**, **Db/G**, **C/G**, and **C**. The system ends with a **drum fill** indicated by a dashed line.

Musical notation for the fourth system. The guitar part features chords **C**, **Db/C**, **Fm/C**, and **C**. The bass line consists of eighth notes.

Musical notation for the fifth system. The guitar part features chords **C**, **Db/C**, **Db/Eb**, **Eb/G**, and **C**. The system concludes with a **break** and **drums** indicated by a dashed line and a drum pattern.

Musical notation for the sixth system. The guitar part starts with **ff DbMA<sup>7</sup>(#11)** and **Csus**. This is followed by a **dr. fill** and an **N.C.** (No Chords) section. The bass line is labeled **(bass)**.

(continued on the following page)

2 (no guitar)

mf N.C.

3) (Guitar Solo)

f (C phrygian)

C Db Eb Db C Db Eb Db

3) (SOLOS)

Fm7 Db7sus C9sus C7sus(b9) Fm7 Ab13

1. 2.

DbMA7 Bb/C Fm7 Db Eb Eb Db

3) (C phrygian)

C Db Eb Db C Db Eb Db

to **B** for more choruses after solos - D.S. al fine

# Señor Carlos (Bass Part)

**(Intro)** Tacet



Medium Latin/Funk  
♩ = 94



**A**

Chord annotations:  $F^7_{sus}$ ,  $F_{MI}$ ,  $D^b$ ,  $E^b$ ,  $F_{MI}$ ,  $F^7_{sus}$ ,  $D^b_{MA7}$ ,  $B^b_{7sus}$ ,  $B^b7$ ,  $D^b_{MA7}$ ,  $C_{MI7}$ ,  $F_{MI}$ ,  $F^7_{sus}$ ,  $C$ ,  $D^b/C$ ,  $F_{MI}/C$ ,  $(2) C$ ,  $C$ ,  $(2) D^b/C$ ,  $D^b/G$ ,  $E^b/G$ ,  $C$ ,  $D^b_{MA7}(\#11)$ ,  $C_{sus}$ ,  $ff$

Dynamic markings:  $f$ ,  $ff$ , *fine*

Repeat signs: 1., 2., (2)

N.C.

mf

2. N.C.

mf

1. 2.

rx's) C Db Eb Db C Db Eb Db

**B** Fm7 (SOLOS) Db7sus C9sus C7sus(b9) Fm7 Ab13

DbMA7 Bb/C Fm7 1. Db Eb 2. Eb Db

rx's) C Db Eb Db (2)

(C phrygian)

to **B** for more choruses  
 after solos - D.S. al fine  
 play 1<sup>st</sup> ending before observing fine

# Serengeti

J=220 Intro

Mark Levin

solo break

Musical notation for vibraphone solo break. The staff shows a melodic line with eighth notes. The bass line consists of chords:  $A\flat 7$  (vibes),  $G\flat 7$ , and  $E/\flat$   $G/\flat$ .

Musical notation for piano introduction. The piece is in 8/8 time. The key signature has two flats. The notation includes a piano part with chords and a bass line labeled "(w/bass)". A box labeled "A" is placed above the first measure.

Musical notation for piano introduction, continuing from the previous system. The piano part features chords and a bass line.

Musical notation for piano introduction, continuing from the previous system. The piano part features chords and a bass line.

Musical notation for piano introduction, continuing from the previous system. The piano part features chords and a bass line.



(pn.)  
 EbMI7 DbMI7

CMI7

)] Gb7 (Piano Solo) [C] (SOLOS)

16 8 2 2

CMI7 4 Ab7 2 Gb7 2 CMI7 4

indef.

after solos - D.S. al Coda (omit [

)] (On Cue)

Ab7 break for next soloist ----- Gb7 break ----- E/Eb Gb/F

to [C] for more solos

solo break -----

Ab7 Gb7 G-sus CMI7(add 11)

As played on Cal Tjader's "La Onda Va Bien"

Serengeti (Bass Part)

$\text{♩} = 220$

Ab7 Gb7 E/Eb Gb/F

**A**  
8.

Cm1 Cm1 Fm1 Cm1 Ebm17 Dbm17 Cm1

**B**

Gb7 (Piano Solo) 16

**C** (SOLOS) Cm17 8

Bb7 2

Ab7 2

(mambo pattern continues)

Cm17 4 Ab7 2 Gb7 2 Cm17 4 indef.

after solos - D.S. al Coda (omit **D**)

**D**

(On Cue) Ab7

Gb7 E/Eb Gb/F

to **C** for more solos

⊕

Ab7

Gb7

G7sus Cm17(add-)

# S.E.'s Dream

Mel Martin

Medium-Up Swing (Intro) (chords 2<sup>nd</sup> x only)

♩-2/6 NC-3

(piccolo)

Dmi7

B<sup>b</sup>MA7

A7(alt)

Dmi7

E7

B<sup>b</sup>13(#11)A7

C Dmi

C Dmi

1. N.C.

2. C<sup>9</sup>sus C<sup>#9</sup>sus

(pn)

(Straight 1/8s)

D<sup>9</sup>sus

E<sup>b9</sup>sus

D<sup>9</sup>sus

D<sup>b9</sup>sus

C<sup>9</sup>sus

D<sup>b9</sup>sus

C<sup>9</sup>sus

D<sup>b9</sup>sus

D<sup>9</sup>sus

E<sup>b9</sup>sus E<sup>9</sup>sus

E<sup>9</sup>sus

break

B<sup>b</sup>MA7

A7(alt)

(unis)

(A7(alt))

B<sup>b</sup>MA7

A7(alt)

B<sup>b</sup>MA7

(B<sup>b</sup>MA7)

A7(alt) break

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

**B** (Half-Time Feel) (d.=d.)

12  $D_{MI}^{11}$   $E_{MI}^{11}$

(Piccolo Solo)

$D_{MI}^{11}$   $E_{MI}^{11}$

$D_{MI}^{6/A}$   $E7(\#11)$   $E^{\flat}13(\#11)$

Solo on form (AAB) (breaks & time changes hold for solos)

after solos - D. S. (omit '1st x') al Coda

(Swing)

$E^{\flat}13(\#11)$   $E^{\flat}13(\#11)$  break  $D_{MI}^7$   $B^{\flat}MA^7$

$A^7(alt)$   $D_{MI}^7$   $E^7$   $B^{\flat}13(\#11)$   $A^7$   $C$   $D_{MI}$

1.  $C$   $D_{MI}$   $N.C.$  2.  $C$   $D_{MI}$

Bass doubles melody on intro and coda. Drums imply swing at letter A (especially from bar 9 on).  
As played on Listen's LP "Growing"

# Shadowland

Sarah Cassey  
Arranged by Thad Jones

Medium Ballad

♩ = 60 (Intro)

Musical notation for the first system. The top staff is guitar, featuring a series of chords in the upper register. The bottom staff is bass, featuring a melodic line with triplets and a 'pizz.' (pizzicato) marking.

Musical notation for the second system. The top staff is guitar, featuring a series of chords in the upper register. The bottom staff is bass, featuring a melodic line with triplets and a 'pizz.' (pizzicato) marking. A flute line is written above the guitar staff, starting with a '8va' (octave up) marking. Chord symbols are written below the guitar staff: E<sup>9</sup> sus, F#<sup>9</sup> sus, D<sup>9</sup> MA<sup>9</sup> (#11), and E<sup>9</sup> sus. A '(arco)' (arco) marking is present below the bass staff.

Musical notation for the third system. The top staff is guitar, featuring a series of chords in the upper register. The bottom staff is bass, featuring a melodic line with triplets and a 'pizz.' (pizzicato) marking. A flute line is written above the guitar staff, starting with a '8va' (octave up) marking. Chord symbols are written below the guitar staff: E<sup>7</sup>(alt) and A<sup>7</sup>(alt). A '(arco)' (arco) marking is present below the bass staff.

Musical notation for the fourth system. The top staff is guitar, featuring a series of chords in the upper register. The bottom staff is bass, featuring a melodic line with triplets and a 'pizz.' (pizzicato) marking. A piano and flute line is written above the guitar staff, starting with a '8va' (octave up) marking. Chord symbols are written below the guitar staff: D<sup>7</sup>(alt), G<sup>7</sup>(alt), F#<sup>Mi</sup> 7 (add 11), F<sup>MA</sup> 9 (#11), and E<sup>Mi</sup> 11. A '(arco)' (arco) marking is present below the bass staff.

Musical notation for the fifth system. The top staff is guitar, featuring a series of chords in the upper register. The bottom staff is bass, featuring a melodic line with triplets and a 'pizz.' (pizzicato) marking. A piano and flute line is written above the guitar staff, starting with a '8va' (octave up) marking. Chord symbols are written below the guitar staff: E<sup>7</sup>(alt) and A<sup>7</sup>(alt). A '(arco)' (arco) marking is present below the bass staff.

3 3 (alto) F#m7(add 11) FMA9(#11) pn. w/flute E9sus (arco)

1st X: flute solo  
2nd X: pn. solo

**C**

E m7 A7 D m7 F# m7 G m7 A7 D m7 G m7 F m7  
E m7 A7 D m7 F# m7 G m7 A7 F# m7 B7(#9)  
E m7 A7 D m7 F# m7 G m7 A7(#5) D m7 G m7 F m7  
E m7 A7(#5) D m7 F# m7 G m7 A7(#5) F# m7 B7(#9)

**D**

R.H. 8va (pn)  
bass (arco) 8va  
D7(alt) G7(alt) (alto) F#m7(add 11) FMA9(#11) (pn. w/flute) E9sus  
F#(add 9) no 3 D m7 A9(#11) E9sus rit.

Medium Ballad

# Shadowland (Harmony Parts)

60 (Intro) Tacet

4

The musical score is written for four staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Medium Ballad' and the time signature is '60'. The score begins with '(Intro) Tacet' and a measure rest. The first system contains the first four measures, with a '4' above the staff. The second system contains measures 5-8, featuring a melodic line in the treble clef and a bass line in the bass clef. The third system contains measures 9-12, with a melodic line in the treble clef and a bass line in the bass clef. The fourth system contains measures 13-16, with a melodic line in the treble clef and a bass line in the bass clef. The fifth system contains measures 17-20, with a melodic line in the treble clef and a bass line in the bass clef. The sixth system contains measures 21-24, with a melodic line in the treble clef and a bass line in the bass clef. The seventh system contains measures 25-28, with a melodic line in the treble clef and a bass line in the bass clef. The eighth system contains measures 29-32, with a melodic line in the treble clef and a bass line in the bass clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like '(p)' and '(pn)'. There are also some handwritten annotations like '8vb (both parts)' and '8vb'.

1st x: flute solo  
2nd x: pn. solo

Chord progression for guitar:

Line 1: E<sub>m</sub>7 A7 D<sub>m</sub>A7 F#<sub>m</sub>7 G<sub>m</sub>A7 A7 D<sub>m</sub>A7 G<sub>m</sub>7 F<sub>m</sub>A7

Line 2: E<sub>m</sub>7 A7 D<sub>m</sub>A7 F#<sub>m</sub>7 G<sub>m</sub>A7 A7 F#<sub>m</sub>7 B7(#9) (#5)

Musical score for flute and piano.

Flute parts include: (muted trp), (alto), (flute), and (flute) with triplets.

Piano part includes: (alto) and a section marked "rit." (ritardando).



# Share Your Love

Relaxed Samba (Intro) Half-Time Feel

Derrick Hoitsma

*J=88* **DMA<sup>7</sup>** **EMi<sup>9</sup>** **GMI<sup>7</sup>** **C<sup>13</sup>** **DMA<sup>7</sup>**

(vocal-hum)

**BMI<sup>7</sup>** **E<sup>13</sup>** **C<sup>13sus</sup>** **C<sup>13</sup>** **DMA<sup>7</sup>**

Oh, \_\_\_\_\_ share your love \_\_\_\_\_ with the world.

(Time) **F#MI<sup>9</sup>** **B<sup>13</sup>** **DMA<sup>7</sup>** **G<sup>13</sup>** **G<sup>b</sup>MA<sup>7</sup>** **A<sup>b</sup>MI<sup>7</sup>** **EMi<sup>9</sup>** **A<sup>13</sup>**

**A** *S.*

Is - n't \_\_\_\_\_ it strange \_\_\_\_\_ how ev - 'ry - thing's changed, when we have \_\_\_\_\_ been friends?

**F#MI<sup>9</sup>** **B<sup>13</sup>** **DMI<sup>9</sup>** **G<sup>13</sup>** **G<sup>b</sup>MA<sup>7</sup>** **BMA<sup>7</sup>** **EMi<sup>9</sup>** **A<sup>13</sup>**

All that \_\_\_\_\_ we cared \_\_\_\_\_ is up in \_\_\_\_\_ the air, \_\_\_\_\_ when we have \_\_\_\_\_ been friends.

(Half-Time Feel)

**B** **DMA<sup>7</sup>** **EMi<sup>9</sup>** **GMI<sup>7</sup>** **C<sup>13</sup>** **DMA<sup>7</sup>** **D/A** **B<sup>b5</sup>**

Oh, \_\_\_\_\_ share your love \_\_\_\_\_ with the world.

**BMI<sup>7</sup>** **E<sup>13</sup>** **C<sup>13sus</sup>** **C<sup>13</sup>** **DMA<sup>7</sup>** **G<sup>13</sup>**

Oh, \_\_\_\_\_ share your love \_\_\_\_\_ with the world. (It de-serves what you are)

(Time) **C** **F#MI<sup>9</sup>** **B<sup>13</sup>** **DMA<sup>7</sup>** **G<sup>13</sup>** **G<sup>b</sup>MA<sup>7</sup>** **A<sup>b</sup>MI<sup>7</sup>** **EMi<sup>9</sup>** **A<sup>13</sup>**

*sax solo 2<sup>nd</sup>x* *(o)*

May-be \_\_\_\_\_ it's wrong \_\_\_\_\_ to think us \_\_\_\_\_ so strong \_\_\_\_\_ that we'd ne - ver end, \_\_\_\_\_

**F#MI<sup>9</sup>** **B<sup>13</sup>** **DMI<sup>9</sup>** **G<sup>13</sup>** **G<sup>b</sup>MA<sup>7</sup>** **BMA<sup>7</sup>** **EMi<sup>9</sup>** **A<sup>13</sup>**

Though what \_\_\_\_\_ it was \_\_\_\_\_ 's not near what \_\_\_\_\_ it does \_\_\_\_\_ to see you \_\_\_\_\_ a-gain. \_\_\_\_\_

(Time)  $F\#_{MI}^9$   $B^{13}$   $D_{MA}^7$   $G^{13}$   $G^b_{MA}^7$   $A^b_{MI}^7$   $E_{MI}^9$   $A^{13}$

You say \_\_\_ it's not \_\_\_ a prob-lem we've got \_\_\_ that's bring-ing you down. \_\_\_

$F\#_{MI}^9$   $B^{13}$   $D_{MI}^9$   $G^{13}$   $G^b_{MA}^7$   $B_{MA}^7$   $E_{MI}^9$   $A^{13}$

Say what \_\_\_ it is \_\_\_ so we can \_\_\_ for-give \_\_\_ and feel bet- ter now. — **D.S. al Coda**

$\phi$   $D_{MA}^7$  (Time)  $D_{MA}^7$   $E_{MI}^9$   $G_{MI}^7$   $C^{13}$   $D_{MA}^7$

world. Oh, \_\_\_\_\_ share your love \_\_\_\_\_ with the world.

(bkgr. vocals)

$B_{MI}^7$   $E^{13}$   $C^{13}_{sus}$   $C^{13}$   $D_{MA}^7$

Oh, \_\_\_\_\_ share your love \_\_\_\_\_ with the world

*voice & sax ad lib*

*vamp & fade*

**SECOND VERSE**

Where is the look  
That once I mistook  
For being in love?

It's not in your eyes,  
No, you can't disguise  
What you're thinking of.

**THIRD VERSE**

Drop the defense  
That's making you tense,  
It's just a mirage.

Loosen your sheath  
So what's underneath  
Can feel the massage.

As played on Angela Bofill's "Angie"

Medium-Up Samba

# Sicily

Chick Corea

$\text{♩} = 142$

8. **A** 1<sup>st</sup> x: flute + piano  
2<sup>nd</sup> x: flute 8va

(flute w/ piano)

**AbMA<sup>7</sup>**

(piano-2<sup>nd</sup> x only)

**D<sup>7</sup>/F<sup>#</sup>**

**G<sup>7</sup>/F**

**C<sup>7</sup>(b<sup>9</sup>)/E**

**E<sup>b</sup>mi<sup>7</sup>**

**D<sup>7</sup>**

**Ab/G**

**G<sup>7</sup>**

1. break

2. break

(harmony enters)

**B**

C7(b9) (Half-Time Feel)

(fl. + pn.)

(pn.)

AbMi6

Bb7(b9)

E<sub>M</sub>A<sup>7</sup> #0

E<sup>b</sup>

G<sup>7</sup>

solo break

**C**

Ab<sub>M</sub>A<sup>7</sup> (Samba)

D<sup>7</sup>/F#

G<sup>7</sup>/F

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

E<sup>b</sup>Mi<sup>7</sup>

D<sup>7</sup>

A<sup>b</sup>/G

G<sup>7</sup>

(Half-Time Feel/ Indef. Bass Solo)

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

F<sub>M</sub>i

AbMi6

Bb7(b9)

E<sub>M</sub>A<sup>7</sup>

E<sup>b</sup>

G<sup>7</sup> (break)

3. break

(last x only) on cue - D.S. al 1<sup>st</sup> & 3<sup>rd</sup> endings

D<sup>7</sup>/C

C<sub>M</sub>i

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

F<sub>M</sub>i<sup>7</sup>(b5)/C

break

**E**

(Indef. Piano Solo)

C<sub>M</sub>i

D/C

D<sub>M</sub>i<sup>7</sup>(b5)/C

G<sup>7</sup>/C

Till Cue

On Cue

D<sub>M</sub>i<sup>7</sup>(b5)/C

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

break

D.S. al 3<sup>rd</sup> ending al Coda

As played on Chick Corea's "Friends"

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

break

C<sub>M</sub>i

# Sicily (Bass)

Medium-Up Samba

$\text{d} = 142$

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

(Half-Time Feel)

(Samba/Flute Solo)

(Half-Time Feel/Bass Solo)

C<sup>7(b9)</sup> 4 F<sub>M1</sub> 4 A<sup>b</sup>M<sub>1</sub><sup>6</sup> 2

B<sup>b</sup>7(b9) 2 E<sub>M</sub>A<sup>7</sup> E<sup>b</sup> G<sup>7</sup>

(Last x only) indef.  
on cue - D.S. at 1<sup>st</sup> & 3<sup>rd</sup> endings

3. D C<sub>M1</sub>

D/C

D<sub>M1</sub><sup>7(b5)</sup>/C F<sub>M1</sub>/C

**E** (Piano Solo)

C<sub>M1</sub> D/C

Till Cue

D<sub>M1</sub><sup>7(b5)</sup>/C G<sup>7</sup>/C

(Bass plays variations on this line)

vamp till cue

On Cue

D<sub>M1</sub><sup>7(b5)</sup>/C F<sub>M1</sub>/C

D.S. at 3<sup>rd</sup> ending at C<sub>M1</sub>

F<sub>M1</sub>/C

C<sub>M1</sub>

The original score contained no bass part. This part has been derived from the original score and original recording by the editor with approval of the composer.



Ornette Coleman & Charlie Haden

# Silence

A] Slow Ballad  $\text{♩} = 52$

Charlie Haden

1. (Solo piano)

Chords:  $\text{Db}$   $\text{B}^{\circ 7}$   $\text{C}_{\text{sus}}$   $\text{C}_{\text{MI}}$   $\text{E}^{\flat}_{\text{MI}}/\text{B}^{\flat}$   $\text{F}^7/\text{A}$   $\text{B}^{\flat}_{\text{sus}}$   $\text{B}^{\flat}_{\text{MI}}$

Chords:  $\text{D}^{\flat}_{\text{MI}}/\text{A}^{\flat}$   $\text{E}^{\flat 7}/\text{G}$   $\text{A}^{\flat}_{\text{sus}}$   $\text{A}^{\flat}_{\text{MI}}$   $\text{C}_{\text{sus}}/\text{G}$   $\text{F}_{\text{MI}}/\text{A}^{\flat}$   $\text{G}/\text{B}$   $\text{C}_{\text{MI}}$

*fine*

3] (alto doubles melody)

Chords:  $\text{Db}$   $\text{D}^{\circ 7}$   $\text{G}^7/\text{E}^{\flat}$   $\text{C}_{\text{MI}}/\text{E}^{\flat}$   $\text{C}_{\text{MI}}^7(\text{b}5)$   $\text{F}^7/\text{C}$   $\text{F}^7/\text{D}^{\flat}$   $\text{B}^{\flat}_{\text{MI}}/\text{D}^{\flat}$

(bass doubles left hand)

Chords:  $\text{B}^{\flat}_{\text{MI}}^7(\text{b}5)$   $\text{E}^{\flat 7}/\text{B}^{\flat}$   $\text{E}^{\flat 7}/\text{C}^{\flat}$   $\text{A}^{\flat}_{\text{MI}}/\text{C}^{\flat}$   $\text{G}^7_{\text{sus}}/\text{D}$   $\text{D}_{\text{MI}}^7(\text{b}5)$   $\text{G}/\text{E}^{\flat}$   $\text{C}_{\text{MI}}/\text{E}^{\flat}$

Solos on **B**

after solos - D.C. al fine (solo piano)

Piano and bass play B as written throughout solos (except their own).

As played on Charlie Haden's "Magico"

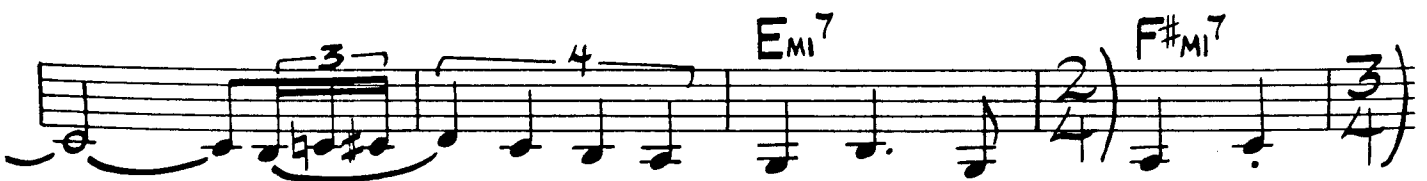
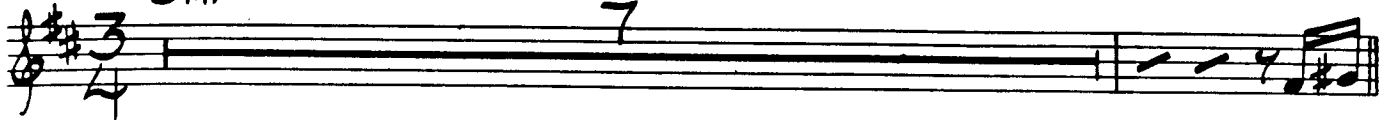


# Silver Hollow

Jack DeJohnette

Flowing  
Straight  $\frac{3}{4}$ s

$\text{♩} = 160$   $B_{MI}^{11}$  (Intro)



A musical staff in 3/4 time. The first measure contains a triplet of eighth notes. Above the staff are chord symbols: G, A, F#m11, and Bm11. The melody consists of eighth and quarter notes.

A musical staff with two notes, followed by a double bar line and the text "Solo on form".

A musical staff in 3/4 time. It begins with a whole note chord (Bm11). The melody features a triplet of eighth notes, a quarter note, and a half note. Above the staff are chord symbols: (Bm11), Em7, and F#m7. There are markings for a triplet of 3 and a 2/4 time signature change.

A musical staff in 3/4 time. The first measure contains a triplet of eighth notes. Above the staff are chord symbols: G, A, F#m11, and Bm11. The melody consists of eighth and quarter notes.

A musical staff in 3/4 time. It begins with a whole note chord (Em7). The melody features a triplet of eighth notes, a quarter note, and a half note. Above the staff are chord symbols: Em7 and F#m7. There are markings for a triplet of 3 and a 2/4 time signature change.

A musical staff in 3/4 time. The first measure contains a triplet of eighth notes. Above the staff are chord symbols: G, A, F#m11, and Bm11. The melody consists of eighth and quarter notes. A "rit" (ritardando) marking is present above the staff.

As played on Jack DeJohnette's "New Directions"

# Smile Again

Music by Jay Graydon & Bill Champlin  
Lyrics by Alan Paul

Rock Ballad **E<sub>M</sub>A<sup>7</sup>** (Intro)

$\text{♩} = 59$

Musical notation for the Intro, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as quarter note = 59. The music consists of two staves of guitar-like accompaniment. The first staff starts with a **E<sub>M</sub>A<sup>7</sup>** chord and includes the instruction *(p.n.) p*. The second staff includes chords **A<sub>M</sub>A<sup>7</sup>**, **C<sub>M</sub>A<sup>7</sup>**, and **B<sup>9</sup><sub>sus</sub>**, with a *(synth.)* instruction under the final measure.

Musical notation for the first line of the verse, starting with a square box labeled **A**. The chords are **E<sub>M</sub>A<sup>7</sup>**, **F#<sub>M</sub>1<sup>7</sup>(add11)**, and **A<sub>M</sub>6**.

End-less nights — I played sol-i-taire, im-ag-in-ing — that you — were here;

Musical notation for the second line of the verse, with chords **E<sub>M</sub>A<sup>7</sup>**, **C<sub>M</sub>A<sup>7</sup>**, **B<sup>9</sup><sub>sus</sub>**, **E<sub>M</sub>A<sup>7</sup>**, and **F#<sub>M</sub>1<sup>7</sup>**.

One-night flights, — such heart - less af-fairs,

Musical notation for the third line of the verse, with chords **A<sub>M</sub>6**, **E<sub>M</sub>A<sup>7</sup>/B**, **E<sup>b</sup><sub>7</sub><sub>sus</sub>**, **E<sup>b</sup><sub>7</sub>**, **D<sup>b</sup>/F**, **E<sup>b</sup><sub>7</sub>/G**, and **A<sub>7</sub>**. The dynamic marking *mf* is present.

They froze the hopes — of love — in me. — You sud-den-ly — ap-peared.

Musical notation for the fourth line of the verse, with chords **(A<sup>b</sup><sub>M</sub>1<sup>7</sup>)**, **G#<sup>7</sup>**, **F#<sub>7</sub>/A\***, **G#<sup>7</sup>/B#**, **C#<sub>M</sub>1<sup>7</sup>**, **C#<sup>7</sup>**, **B/D#**, **C#<sup>7</sup>/E#**, **F#<sub>M</sub>1<sup>7</sup>**, **F#<sup>(MA<sup>7</sup>)</sup><sub>M</sub>1<sup>7</sup>**, and **F#<sub>M</sub>1<sup>7</sup>**.

Mel-ted all — my fears, — Filled me with — the love — I need.

Musical notation for the fifth line of the verse, with chords **A/B**, **B<sup>9</sup>**, **A/B**, **B<sup>9</sup>**, **A<sub>M</sub>1<sup>9</sup>**, **D<sup>13</sup>(#11)<sub>(b9)</sub>**, **B<sub>M</sub>1<sup>7</sup>**, and **C<sub>M</sub>A<sup>7</sup>**. A square box labeled **B** is around the **A<sub>M</sub>1<sup>9</sup>** chord.

You make me *f* smile — a-gain — like a child — of three,

Musical notation for the sixth line of the verse, with chords **F#<sub>M</sub>1<sup>7</sup>(b5)**, **B<sup>13</sup>(b9)**, **B<sup>7</sup>(#9)**, **E<sub>M</sub>1<sup>7</sup>**, **A<sub>M</sub>1<sup>7</sup>**, **B<sub>M</sub>1<sup>7</sup>**, **A<sub>M</sub>1<sup>7</sup>**, **B<sub>M</sub>1<sup>7</sup>**, **C<sub>M</sub>1<sup>9</sup>**, and **F<sup>13</sup>(#11)<sub>(b9)</sub>**.

And I be-lieve it will turn out right. — Oh, you make me smile — a-gain,

3<sup>b</sup>MA<sup>7</sup> Gmi<sup>7</sup> CMA<sup>7</sup> - GMA<sup>7</sup>(b5) GMA<sup>7</sup> DMA<sup>7</sup> | 1. AMA<sup>7</sup>/B

old me in \_\_\_\_\_ your arms. You are \_\_\_\_\_ my love.

E<sup>b</sup>MA<sup>7</sup>/B AMA<sup>7</sup> B<sup>7</sup> | 2. C<sup>#</sup>9 sus C<sup>#</sup>9 B/C<sup>#</sup> C<sup>#</sup>9 B<sup>Mi</sup>9

B<sup>Mi</sup>9 E<sup>13</sup>(#11) AMA<sup>7</sup> DMA<sup>7</sup> G<sup>#</sup>Mi<sup>7</sup>(b5) C<sup>#</sup>13(b9) C<sup>#</sup>7(#9)

\_\_\_\_\_ a-gain like a child \_\_\_\_\_ of three. Oh, I be - lieve \_\_\_\_\_ we live a dream \_\_\_\_\_ for two. \_\_\_\_\_

F<sup>#</sup>Mi<sup>7</sup> B<sup>Mi</sup>7 C<sup>#</sup>Mi<sup>7</sup> B<sup>Mi</sup>7 C<sup>#</sup>Mi<sup>7</sup> D<sup>Mi</sup>9 G<sup>13</sup>(#11) CMA<sup>7</sup> AMi<sup>7</sup>

\_\_\_\_\_ Oh, you make me smile \_\_\_\_\_ a-gain, Hold me in \_\_\_\_\_ your arms.

DMA<sup>7</sup> AMA<sup>7</sup>(b5) AMA<sup>7</sup> EMA<sup>7</sup> A<sup>b</sup>9 sus C<sup>9</sup> sus C<sup>#</sup>13 sus C<sup>#</sup>9 B/C<sup>#</sup> C<sup>#</sup>9 B<sup>Mi</sup>9

You are \_\_\_\_\_ my love. You make me smile \_\_\_\_\_

### Vamp & Fade

#### SECOND VERSE:

Heart to heart, our souls intertwined.  
 Make love and float away with me.  
 Twins of flame, A love so divine.  
 I want to spend my life around you.  
 Now, now I have the strength,  
 Now I have the hopes  
 You'll give me all I need  
 To make me smile again (etc.)

Drums are lighter at A, heavier at B and C.

As played on The Manhattan Transfer's LP "Mecca For Moderns"

# Smooch

Charles Mingus arr  
Miles Davis

Ballad  
♩ = 70

**A** D<sub>mi</sub>(MA7) B<sub>b</sub>m<sub>7</sub> A7(#9) E<sub>b</sub>7 D<sub>mi</sub>(MA7)

C<sub>mi</sub>7 B<sub>mi</sub>7(b9) E7 B<sub>b</sub>m<sub>7</sub> E<sub>b</sub>7(#11) B<sub>b</sub>m<sub>7</sub>(MA7) E<sub>b</sub>7(#11) D<sub>mi</sub>(MA7) D<sub>b</sub>7(#11)

<sup>1.</sup> E<sub>mi</sub>7(b9) A7 <sup>2.</sup> E<sub>mi</sub>7(b9) A7 **B** B<sub>b</sub>m<sub>7</sub> E<sub>b</sub>7(#11) B<sub>b</sub>m<sub>7</sub> E<sub>b</sub>7(#11)

F<sub>M</sub>A7 G<sub>mi</sub>7 A7 D<sub>mi</sub>7 B<sub>b</sub>7(#11) A7(#9) A<sub>b</sub>7(#11) G<sub>mi</sub>7

E<sub>mi</sub>7(b9) A7(#9) B<sub>b</sub>m<sub>7</sub>(MA7) E<sub>b</sub>7(#11) D<sub>mi</sub>(MA7) B<sub>b</sub>m<sub>7</sub> A7(#9) E<sub>b</sub>7

D<sub>mi</sub>(MA7) C<sub>mi</sub>7 B<sub>mi</sub>7(b9) E7 B<sub>b</sub>m<sub>7</sub> E<sub>b</sub>7(#11) B<sub>b</sub>m<sub>7</sub>(MA7) E<sub>b</sub>7(#11)

D<sub>mi</sub>(MA7) D<sub>b</sub>7(#11) D<sub>mi</sub>(MA7)

*fine*

As played on Miles Davis' "Miles Plays For Lovers"



Miles Davis

# Someday

George Duke

Waltz

32  $FMA^7$   $GMI^7/F$   $FMA^7$   $GMI^7/F$

(voice - on 'na')

$FMA^7$   $GMI^7/F$   $FMA^7$   $E^9sus$

$A^7$   $F\#MI^9$   $B^bMA^7$   $GMI^9$

Sure - ly \_\_\_ you'll break \_\_\_ my heart, \_\_\_ But I'll \_\_\_ be there be - side \_\_\_ you \_\_\_ with

$E^bMA^7/F$   $GMA^7$   $E^bMA^7$

lots of love to give. \_\_\_\_\_ Love is not so

$CMi^9$   $GMI^7$   $BMI^7(add 11)$

ea - sy. \_\_\_\_\_ Love \_\_\_\_\_ can some-times be \_\_\_\_\_ just \_\_\_\_\_ like a cross

$EMI^7(add 11)$   $AMI^9$   $EMI^7(add 11)$


\_\_\_\_\_ to bear. \_\_\_\_\_ Some days it's so right, \_\_\_\_\_

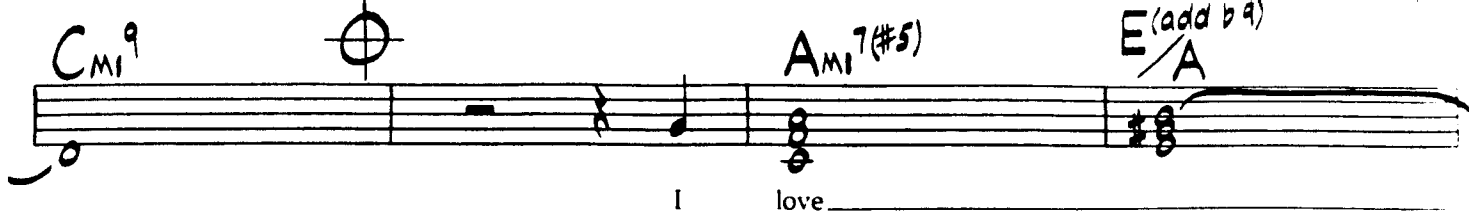
$B^bMA^7/C$   $C\#MI^7(\#5)$   $B^7(\#5)$  **B**  $A^bMA^7/B^b$

Some - times it's so hard \_\_\_\_\_ to bear, \_\_\_\_\_ But I still love you. \_\_\_\_\_

$(A^bMA^7/B^b)$   $A^bMA^7$   $FMI^9$

Oh, \_\_\_\_\_ some - day \_\_\_\_\_ you'll see my point of view

*C*<sub>M</sub>*I*<sup>9</sup>  *A*<sub>M</sub>*I*<sup>7(#5)</sup> *E*<sup>(add b9)</sup>/*A*

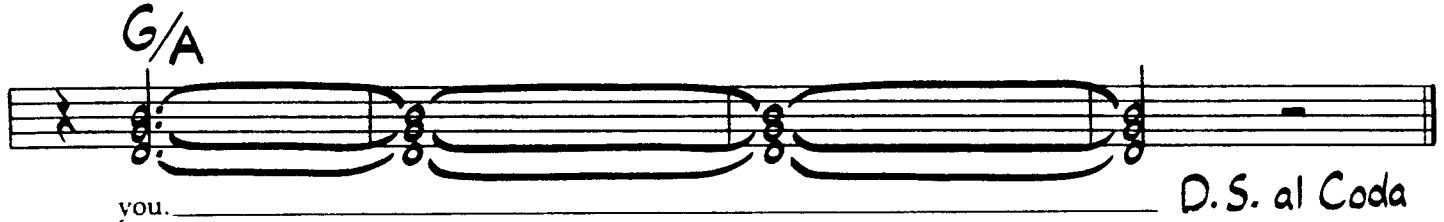


I love \_\_\_\_\_

*E*<sub>M</sub>*I*<sup>(add 9)</sup>/*A* *A*<sub>M</sub>*I*<sup>9(#5)</sup> *G*/*A* *E*/*A*



*G*/*A*



you. \_\_\_\_\_ *D.S. al Coda*

*C*<sub>M</sub>*I*<sup>9</sup> *A*<sup>b</sup>*M**A*<sup>7</sup> *F*<sub>M</sub>*I*<sup>9</sup> *C*<sub>M</sub>*I*<sup>9</sup>



Some - day you'll see my point of view, \_\_\_\_\_

(*C*<sub>M</sub>*I*<sup>9</sup>) *A*<sup>b</sup>*M**A*<sup>7</sup> *F*<sub>M</sub>*I*<sup>9</sup> *F*<sub>M</sub>*A*<sup>7</sup>



Then \_\_\_\_\_ both \_\_\_\_\_ our lives \_\_\_\_\_ will start a - new. \_\_\_\_\_

*G*<sub>M</sub>*I*<sup>7</sup>/*F* *F*<sub>M</sub>*A*<sup>7</sup> *G*<sub>M</sub>*I*<sup>7</sup>/*F* *F*<sub>M</sub>*A*<sup>7</sup>



(vice-on 'na') \_\_\_\_\_

*G*<sub>M</sub>*I*<sup>7</sup>/*F* *F*<sub>M</sub>*A*<sup>7</sup> *E*<sup>9</sup>*sus*



vamp & fade

As played on George Duke's "I Heard The Blues, She Heard My C-

SECOND VERSE:  
 I know you think I'm crazy  
 But I know my mind's not hazy,  
 Knowin' how I feel.  
 Though you don't want me now,  
 I know someday you'll take a look around.

Seeing where you've been,  
 Looking deep within,  
 You'll find you care for me.  
 Oh, then both our lives will start anew.  
 Someday you'll see my point of view,  
 Then both our lives will start anew.



# Something Old, Something Blue

Mark Lev

Medium Swing

(In 2)  $\text{♩} = 128$

**A**

Handwritten musical notation for section A, measures 1-10. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a 2/4 time signature. The melody is written on a single staff. Chord symbols are placed above the staff: EbMA7, Bb13(b9), EbMA7, Gb7sus, A7sus, DMA7, Fmi7, Bb7(#11), EbMA7, Bb13(b9), EbMA7, Bb13(b9), EbMA7, Gb7sus, A7sus, DMA7, Fmi7, Bb7(#11), D/Bb, Eb/Bb, Bbmi7, Eb13(#11). Performance markings include (trp.+fl.), (pn.), and (10).

**B**

Handwritten musical notation for section B, measures 11-26. The notation includes a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is written on a single staff. Chord symbols are placed above the staff: AbMA7, EbMA7, EbMA7, Dmi7, Cmi7, F7, F13(#11), Fmi7, Bb13(b9), EbMA7, Bb13(b9), EbMA7, Gb7sus, A7sus, DMA7, Fmi7, Bb7(#11), Gmi7, C7(b9), Bb7sus, D/Bb, Bb13(b9). Performance markings include (pn.), (trp.), and (trp.+fl.).

**C** (SOLOS)

**D**

after solos - D.C. al Coda



bass at bars 2, 10, 426 (w/tenor): (on head only)

As played on Mark Levine's "Up Til Now"

# Something Old, Something Blue (Harmony Part)

Medium Swing

♩=128

Handwritten musical score for "Something Old, Something Blue" (Harmony Part). The score consists of ten staves of music with various chord notations and melodic lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is written in a medium swing style.

Chord progressions and notations include:

- Staff 1:  $E^b_{MA7}$  (marked with a circled 'A'),  $B^b_{13}(b9)$ ,  $E^b_{MA7}$ ,  $G^b_{7sus}$ ,  $A^7_{sus}$
- Staff 2:  $D_{MA7}$ ,  $F_{mi7}$ ,  $B^b_{7(\#11)}$ ,  $E^b_{MA7}$ ,  $B^b_{13}(b9)$
- Staff 3:  $E^b_{MA7}$ ,  $B^b_{13}(b9)$ ,  $E^b_{MA7}$ ,  $G^b_{7sus}$ ,  $A^7_{sus}$
- Staff 4:  $D_{MA7}$ ,  $F_{mi7}$ ,  $B^b_{7(\#11)}$ ,  $D/B^b$ ,  $E^b/B^b$ ,  $B^b_{mi7}$ ,  $E^b_{13}(\#11)$
- Staff 5:  $A^b_{MA7}$ ,  $E^b_{MA7}$ ,  $D_{mi7}$ ,  $C_{mi7}$
- Staff 6:  $F_7$ ,  $F_{13}(\#11)$ ,  $F_{mi7}$ ,  $B^b_{13}(b9)$
- Staff 7:  $E^b_{MA7}$ ,  $B^b_{13}(b9)$ ,  $E^b_{MA7}$ ,  $G^b_{7sus}$ ,  $A^7_{sus}$
- Staff 8:  $F_{mi7}$ ,  $B^b_{7(\#11)}$ ,  $G_{mi7}$ ,  $C^7(b9)$
- Staff 9:  $B^b_{7sus}$ ,  $D/B^b$ ,  $B^b_{13}(b9)$

(SOLOS)

C

E<sup>b</sup>MA<sup>7</sup> (O) D<sup>b</sup>13(#11) E<sup>b</sup>MA<sup>7</sup> G<sup>b</sup>13 A<sup>13</sup>

DMA<sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>b7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>b7</sup>

E<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>13(#11) E<sup>b</sup>MA<sup>7</sup> G<sup>b</sup>13 A<sup>13</sup>

DMA<sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>b7</sup> D/B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sub>MI</sub><sup>b7</sup> E<sup>b</sup>13(#11/b9)

D

A<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> D<sub>MI</sub><sup>7(b5)</sup> G<sup>7(alt)</sup>

C<sub>MI</sub><sup>7</sup> F<sup>13(#11/b9)</sup> F<sub>MI</sub><sup>7</sup> B<sup>b7</sup>

E<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>13(#11) E<sup>b</sup>MA<sup>7</sup> G<sup>b</sup>13 A<sup>13</sup>

DMA<sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>b7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup>

B<sup>b7</sup><sub>SUS</sub> B<sup>b7</sup>(b9)

after solos - D.C. al Coda

Tenor sounds one octave lower than written.

⊕

E<sup>b</sup>9/4 D<sup>b</sup>9/4 B<sup>9/4</sup>

# Something Everywhere

Steve Kuhn

(Intro)  
Freely N.C.

(solo elec. piano)

Medium Samba  $\text{♩} = 140$

(col 8vb)

$E^b m i^{11}$   $E^b m i^{11}$   $F m i^{11}$   $E^b m i^{11}$   $F m i^{11}$

(add bass & drums)

$F m i^{11}$   $F m i^7$   $C^7(b9)$   $E$   $E^b m i^7$

$D^7(alt)$   $D^b m a^7$   $C^7$   $C^{\#7(\#9)}$

$E^b m a^7(\#9)$   $B^{13}_{sus}$

$E m i$   $D m i^9$   $C^{\#7(\#9)}$

$D^7(\#11)$   $G m i^{11}(b5)$   $A m a^7$   $D m a^7$   $B^b^{13}_{sus}$

(SOLOS) (On Cue)

indef.

D.S. al Coda

$E^b m i^7$   $E^b m i^7$   $D m i^7$   $E^b m i^7$   $D m i^7$

(Piano Solo)

indef.

$C^{\#} m i^{11}$  (On Cue)

As played on Steve Kuhn's "Trance"

# Something Sweet, Something Tender

Ballad

Eric Dolphy

$\text{♩} = 62$

Musical score for 'Something Sweet, Something Tender'. The score is written in 4/4 time with a tempo of 62 beats per minute. It consists of four staves of music. The first staff begins with a 5-measure phrase in 4/4 time, marked with a  $B7(\#9)$  chord. This is followed by a 3-measure phrase in 4/4 time with a  $C_{mi}7(b5)$  chord, and a 5-measure phrase in 4/4 time with a  $Db7$  chord. The second staff continues with a 6-measure phrase in 4/4 time with an  $E7$  chord, a 4-measure phrase in 4/4 time with a  $Db7(b9)$  chord, and a 6-measure phrase in 4/4 time with an  $F7$  chord. The third staff contains a 6-measure phrase in 4/4 time with an  $E_{bmi}7(\text{add } 11)$  chord, a 6-measure phrase in 4/4 time with an  $E7$  chord, a 6-measure phrase in 4/4 time with a  $C\#7(b9)$  chord, and a 6-measure phrase in 4/4 time with a  $C7(\#11)$  chord. The fourth staff concludes with a 6-measure phrase in 4/4 time with a  $C7(\#11)$  chord, a 6-measure phrase in 4/4 time with an  $E7(b9)$  chord, a 6-measure phrase in 4/4 time with an  $F9$  chord, a 6-measure phrase in 4/4 time with a  $C7(\#9)$  chord, and a 6-measure phrase in 4/4 time with an  $F7(\#9)$  chord.

## Something Sweet, Something Tender (Harmony Part)

Harmony part for 'Something Sweet, Something Tender'. This part is written in 4/4 time and consists of four staves of music. The first staff begins with a 5-measure phrase in 4/4 time, marked with a  $B7(\#9)$  chord. This is followed by a 3-measure phrase in 4/4 time with a  $C_{mi}7(b5)$  chord, and a 5-measure phrase in 4/4 time with a  $Db7$  chord. The second staff continues with a 6-measure phrase in 4/4 time with an  $E7$  chord, a 4-measure phrase in 4/4 time with a  $Db7(b9)$  chord, and a 6-measure phrase in 4/4 time with an  $F7$  chord. The third staff contains a 6-measure phrase in 4/4 time with an  $E_{bmi}7(\text{add } 11)$  chord, a 6-measure phrase in 4/4 time with an  $E7$  chord, a 6-measure phrase in 4/4 time with a  $C\#7(b9)$  chord, and a 6-measure phrase in 4/4 time with a  $C7(\#11)$  chord. The fourth staff concludes with a 6-measure phrase in 4/4 time with a  $C7(\#11)$  chord, a 6-measure phrase in 4/4 time with an  $E7(b9)$  chord, a 6-measure phrase in 4/4 time with an  $F9$  chord, a 6-measure phrase in 4/4 time with a  $C7(\#9)$  chord, and a 6-measure phrase in 4/4 time with an  $F7(\#9)$  chord. A dashed line labeled 'ivb' is positioned above the fourth staff.

- 1st x: Freely, bs. clar. plays melody; bass accompanies
- 2nd x: In time, trp. plays melody, bs. clar. plays harmony, add vibes and drums.
- 3rd x: Bs. clar. solo
- 4th x: trp plays melody, bs. clar. plays harmony
- 5th x: bs. clar. cadenza, then bass and bs. clar. play melody freely, clar. cadenza & end

As played on Eric Dolphy's "Out To Lunch"

# Song For Che

Charlie Haden

Very Freely **A**

(bass only) (chords on D.C. only)

**B**

fine D.C. al fine (add chords)

Solos free, around D After solos - continue to **C**

Very Freely **C**

(tenor)

(add trp.)

bass takes it out alone

as played on Charlie Haden's "Liberation Music Orchestra"

Tenor sounds one octave lower than written.

John L. (Wes) Montgomery

# SOS

Fast Swing

1=286

N.C.

The main musical score consists of ten staves of music. The first staff begins with a boxed section labeled 'A'. The key signature is two flats (Bb and Eb). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like '(p)'. Chord symbols are written above the staff, including Cmi, Bbm7, Eb7, AbMA7, Dmi7(b9), G7, Ab7, G7(1), CMA7, Dmi7, G7, Bbm7, Eb7, AbMA7, Dmi7(b9), G7, Cmi, Ab7, G7, CMA7, Gmi7, (C7), C7, Fmi7, Fmi7, Bb7, Bb7(#11), A7(#11), Ab7(#11), G7, Cmi, Bbm7, Eb7, AbMA7, Dmi7(b9), G7, Cmi, Ab7, G7, CMA7, (gtr.), Bb7(#9), EbMA7, G7(#9), (ten.), Cmi, Eb7, AbMA7, N.C., G7(b9), (c) to end, and (unis.).

riff used on 2<sup>nd</sup> chorus of each solo (bars 1-4, 9-12, 25-28)

Solos on **A** & **B** (omit **C**)

The riff notation shows a sequence of notes on a single staff with the following chord symbols above: Cmi, Bbm7, Eb7, AbMA7, Dmi7(b9), G7, Cmi.

fine



# Soul Eyes

Ballad  
♩ = 76

Mal Waldron

Chords: Cmi9, G7, Cmi7, F7

Chords: Fmi7, Bb7(alt), Gmi7(b5), C7(b9)

1. Chords: AbMA7, Ami7(b5) D7, GMA7, Abmi7 Db7

Chords: GbMA7, Fmi7 Bb7, EbMA7, Dmi7(b5) G7

2. Chords: AbMA7, Ami7(b5) D7, Gmi7(b5), C7

Chords: Fmi7, Bb7(alt), EbMA7, Dmi7(b5) G7

Solo on form

Chords: EbMA7, BMA7, EbMA7

sax fill

As played on "The Best Of John Coltrane—His Greatest Years"

# Medium Swinging A Sound For Sore Ears

Latin  $\downarrow = 202$

Jimmy Heath

Intro

(ten)

**A** Bb7sus

(pattern continues till **B**)

G7sus

**B** Bmi7 E7 Ama7 Bbmi7 Eb7 Abma7

Abma7 FMA7 Dma7 BMA7

Solos swing - form AB after solos D.S.(w/repeat) al Co.

As played on Jimmy Heath's "Jimmy"

$\Phi$  Bbmi7 Eb7 Abma7

rit. (tenor fill)

A: B bass plays the rhythm of the chords during the head (whole notes in the last 4 bars)

at Time Rock Feel

# Spoons

John Scofield

$\text{♩} = 61$

The main musical score consists of seven staves of music. The first staff is marked with a box 'A' and contains a melodic line with a guitar part indicated by '(gtr)'. The second staff features a bass line with triplets and is marked with a box 'B'. The third staff continues the bass line with various chords. The fourth staff shows a sequence of chords:  $B_{MA7(\#5)}$ ,  $B_{b_{mi}^9}$ ,  $A7(\#5)$ ,  $D7(\#9)$ ,  $E_{b_{MA}7}$ ,  $E7(\#9)$ ,  $F7_{sus}$ , and  $G_{b7}(b9)$ . The fifth staff has a box 'B' and includes chords  $A_{b/B}$ ,  $\emptyset$ ,  $E_{mi}7$ , and  $C7$ . The sixth staff continues with  $E_{mi}7$ ,  $C7$ ,  $E_{mi}7$ , and  $C7$ . The seventh staff includes  $E_{mi}7 (pn)$  and  $G7$ . A final short staff at the bottom left shows  $G7$  and  $C_{MA7(\#5)}$ .

Kicks are played during solos

For solos at bar 7, play eight beats of  $E_{b_{ma}7} (+5)$  instead of six beats.

Last 4 bars have a suspended time feel on both the head and solos.

The 'Guitar Solo' section is marked with a box and contains a melodic line. It begins with a box 'A' and a box 'B'. Chords  $A_{b/B}$ ,  $E_{mi}7$ , and  $C7$  are indicated. The notation includes a repeat sign and a 'Vamp & Fade' instruction. The piano dynamic '(pn)' is also noted.

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

1st Swing  
=296

# Straight Up And Down

Chick Corea

8va

**A**

R.

E $\text{MA}^7(\text{b}5)$

**B**

(add horns)

A $^7$  A $\text{b}^7$  G $^7$  G $\text{b}^7$  E $\text{b}^7$  D $^7$  D $\text{b}^7$  C $^7$

F $\text{MI}^7$  B $\text{bMI}^7$  G $\text{bMA}^7(\#11)$  F $\text{sus}$

A $^7$  A $\text{b}^7$  G $^7$  G $\text{b}^7$  F $^7$  E $^7$  E $\text{b}^7$

(horns tacet)

(add horns)

Musical notation for the first system, showing horn parts with chords  $G^bMA7(\#11)$  and  $F_{sus}$ .

**C**

(horns tacet)

Musical notation for section C, featuring a horn line and a bass line with triplets and chords  $A7$  and  $F\#7$ .

**D**

Musical notation for section D, showing a horn line and a bass line with chords  $Fmi7$  and  $G^bMA7$ .

(add horns)

Musical notation for the section following D, with chords  $Fmi7$ ,  $B^bmi7$ ,  $G^bMA7(\#11)$ , and  $F_{sus}$ , ending with "fine".

**E**

(SOLOS)

Diagram of solo lengths for  $F$  dorian (16),  $A$  mixolydian (4),  $F\#$  mixolydian (4), and  $F$  dorian (8).

On the head, bass walk at B, has a looser approach elsewhere.

As played on Chick Corea's "Inner Space"

after solos -  
D.C. al fine

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

# 1st Swing Straight Up And Down (Horn Parts)

A)  $\text{♩} = 296$  Tacet

Musical staff with rests and measure markings 16 and 4.

Musical staff with notes and dynamic marking (ten & trp).

Musical staff with notes and dynamic markings (trp) and p.(ten).

Musical staff with notes and dynamic markings (trp) and p.(ten).

Musical staff with notes and dynamic markings (ten) and Tacet markings C and D.

Musical staff with notes and dynamic markings (unis) and (ten) fine.

(SOLOS)

F dorian      Amixolydian      F# mixolydian      F dorian

Musical staff with measure markings 16, 4, 4, 8.

Tenor sounds one octave lower than written.

after solos -  
D.C. al fine

The original score contained no horn part. This part has been derived from the original score and the original recording by the editor with approval of the composer

# Straight Street

Medium Swing  
♩ = 194

John Coltrane

**A**

Chords:  $Bb_{MI}^7$   $B_{MI}^7$  ( $B_{MI}^7$   $E^7$ )  $A_{MI}^7$   $D^7$   $G_{MI}^7$  ( $G_{MI}^7$   $C^7$ )

Chords:  $F_{MI}^7$   $Bb^7$   $Eb_{MI}^7$   $E^7$   $Gb_{MA}^7$  [ $Gb^7$ ]\*

Chords:  $D^7$   $Ab_{MI}^7$   $Db^7$   $F_{MI}^7$   $Bb^7$   $Eb_{MI}^7$

**B** (6 against 4 feel)

1. *p. fine*

Chords:  $Eb_{MI}^7$   $Bb_{MI}^7$   $B_{MI}^7$   $Eb_{MI}^7$   $Db_{MI}^7$   $Gb^7$

\*Not used on solos

Handwritten musical notation for the first system. The top staff shows a melody starting with a whole note Eb, followed by quarter notes G, B, D, F# in the next measure, then a whole note G, and finally quarter notes G, B, D, F# in the last measure. A triplet of eighth notes (G, B, D) is written in the final measure. The bottom staff shows a bass line with slanted lines representing a walking bass pattern. Chord symbols EbMI7, Ab7, EMI7, and A7 are written below the staff.

Handwritten musical notation for the second system. The top staff shows a melody starting with a whole note G, followed by quarter notes B, D, F# in the next measure, then a whole note G, and finally quarter notes G, B, D, F# in the last measure. A triplet of eighth notes (G, B, D) is written in the final measure. The bottom staff shows a bass line with slanted lines representing a walking bass pattern. Chord symbols DMA7, C7(#11), BMI6, and C#7 are written below the staff.

(Swing)

Handwritten musical notation for the third system. The top staff shows a melody starting with quarter notes G, B, followed by quarter notes D, F#. The bottom staff shows a bass line with slanted lines representing a walking bass pattern. Chord symbols F#MI7, B7, GMI7, C7, BbMI7, and BMI7 are written below the staff.

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

As played on John Coltrane's "More Lasting Than Bronze"



# Stray

Richie Beirach

Medium Swing  
♩ = 132

Handwritten musical score for "Stray" by Richie Beirach. The score is written on six staves. The first staff is in 3/4 time and features a melodic line with chords:  $F\#m7$ ,  $A_{m7}(b5)$ ,  $C_{m9}$ , and  $E_{b_{m7}}(MA7)$ . The second staff continues the melody with chords:  $B_{b_{sus}}(add 9)$ ,  $G_{b_{MA7}}/B_{b}$ ,  $B_{b_{sus}}(add 9)$ , and  $G_{b_{MA7}}/B_{b}$ . A dashed line indicates a key change to Bb natural minor. The third staff continues with chords:  $E_{m9}$ ,  $A_{b_{m9}}$ , and  $B_{b_{sus}}(b9)$ . The fourth staff has a first ending (1.) and a second ending (2.) with chords:  $E_{b_6}/E_{b}$ ,  $E_{b7sus}(add 9)$ , and  $E_{b}$  natural minor. The fifth staff continues with chords:  $A_{m7}(b5)$ ,  $A_{b_{MA7}}(\#11)$ ,  $F\#_{m7}(b5)$ , and  $F_{MA7}(\#11)$ . The sixth staff is a simple bass line with the word "fine" written below it.

ending: play last 8 bars 3x's, ritard to fine

Recorded on John Abercrombie's "Abercrombie Quartet"

Medium

# Summer Band Camp

Straight 1/8s

Mick Goodrick

$\text{♩} = 158$   $\text{CMA}^7/\text{G}$  (Intro)

$\text{A}^{\flat}\text{MA}^7(\#11)/\text{G}$

$\text{G}^7_{\text{sus}}$

Musical staff 1: Intro with rhythmic notation and chord changes.

$\text{CMA}^7/\text{G}$

$\text{A}^{\flat}\text{MA}^7(\#11)/\text{G}$

Musical staff 2: Melodic line with notes and accidentals.

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

$\text{DMA}^7(\#11)/\text{F}^{\#}$

Musical staff 3: Melodic line with notes and accidentals.

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

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

$\text{EMA}^7(\#11)/\text{G}^{\#}$

Musical staff 4: Melodic line with notes and accidentals.

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

$\text{F}^7/\text{A}$

$\text{F}^7$

Musical staff 5: Melodic line with notes and accidentals.

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

$\text{G}^7_{\text{sus}}$

Musical staff 6: Melodic line with notes and accidentals.

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

$\text{A}^7/\text{G}$

Musical staff 7: Melodic line with notes and accidentals.

$\text{A}^7/\text{G}$

$\text{C}_{11}(\text{MA}^7)/\text{E}$

Musical staff 8: Melodic line with notes and accidentals.

solo

$\text{C}_{11}(\text{MA}^7)/\text{G}$

$\text{G}(\text{add } 9)$

Musical staff 9: Rhythmic notation for the solo section.

rit. <sup>(6)</sup>

Chords and bass line follow the rhythm of the melody (especially in bars 13, 19, 20, 23 & 24).

As played on Gary Burton's "Easy As Pie"

# Sunset At Sunset

Latin 5/4  $\text{♩} = 152$

Eugenio Toussaint

**(Intro)**  $(B^b_{MI}7(b5) \quad E^b7(\#5) \quad A^b_{MI}7 \quad D^b13)$

(2)

(2) (add bass & drums)

(elec. pn. only)

**(2)**

(2)

$B^b_{MI}7(b5) \quad E^b7(\#5) \quad A^b_{MI}7 \quad D^b13 \quad B^b_{MI}7(b5) \quad E^b7(\#5) \quad A^b_{MI}7 \quad D^b13$

**A**

(guitar)

$B^b_{MI}7(b5) \quad E^b7(\#5) \quad A^b_{MI}7 \quad D^b13 \quad B^b_{MI}7(b5) \quad E^b7(\#5) \quad A^b_{MI}7 \quad D^b13$

$B^b_{MI}7(b5) \quad E^b7(\#5) \quad A^b_{MI}7 \quad D^b13 \quad B^b_{MI}7(b5) \quad E^b7(\#5) \quad A^b_{MI}7 \quad D^b13$

$F^{\#}7_{MI} \quad B^7 \quad E^b_{MA}7 \quad B^b13_{sus} \quad E^b_{MA}7 \quad F^{\#}7_{sus} \quad B^b_{MA}7 \quad C^7(\#9)$

$C^{\#}7_{MI} \quad F^{\#}7(\#5) \quad B^b_{MI}7 \quad E^7 \quad A^7_{sus} \quad A^7(\#5) \quad D^b_{MA}7 \quad D^7_{sus}$

$G^b_{MA}7 \quad F^{\#}13_{sus} \quad G^b_{MA}7 \quad A^b13_{sus}$

$G^b_{MA}7 \quad F^{\#}13_{sus} \quad G^b_{MA}7 \quad A^b13_{sus}$

$B^b_{MI}7(b5) \quad E^b7(\#5) \quad A^b_{MI}7 \quad D^b13 \quad B^b_{MI}7(b5) \quad E^b7(\#5) \quad A^b_{MI}7 \quad D^b13$

Form on record: Intro, Head, Intro vamp for 4 bars, Piano solo on A, Drum solo on vamp, Out head, Vamp and fade.

During head and solos, bass plays on 1 and 4: only on vamp does it anticipate 1.

As played on SACBE's "Street Corner"

# Suspended Sentence

Medium Swing ♩=220

Wayne Shorter

(trp & ten)

F<sub>Mi</sub>7(add ♯)

(F<sub>Mi</sub>7(♯)) F<sub>Mi</sub>7(add ♯)

E<sub>b</sub>Mi7

A<sub>b</sub>7

(ten)

D<sub>b</sub>MA7

Time)

(unison)

(ten)

C<sub>Mi</sub>7

F7

D<sub>Mi</sub>7

G7

(ten)

C<sub>Mi</sub>7

F7(alt)

fine

B<sub>b</sub>MA7(♯11)

Solos in 4 (figure not played)

Chord in parenthesis used on head only.

Tenor sounds one octave lower than written.

As played on John Coltrane's "Trane Tracks"

# A Sweet And Sorrowful Fantasy

Susan Muscarella

rubato (Intro)

8va

C lydian

E lyd.

8va

Ab lyd.

C lyd.

E lyd.

Ab lyd.

C lyd.

E 6/4

8va 8vb

Medium Straight  $\frac{1}{8}$   $\text{♩} = 144$

A

E MA7

C lyd./E

1.

E MA7

C lyd./E

2.

E MA7

C lyd./E

**B** *EMA*<sup>7</sup> *Clyd./E*  
 (pn. w/sop.)

1. *EMA*<sup>7</sup> *Clyd./E* tr

2. *EMA*<sup>7</sup> *Clyd./E* tr

*EMA*<sup>7</sup> *Clyd./E*  
 pn. 8va

1. *EMA*<sup>7</sup> *Clyd./E*

2. *EMA*<sup>7</sup> *Clyd./E* 3 (pn. loco)

**C** *A*<sub>mi</sub><sup>9</sup> *B*<sup>7(b13)/A</sup> 3

1. *A*<sub>mi</sub><sup>9</sup> *B*<sup>7(b13)/A</sup> 3 3 3

2. *A*<sub>mi</sub><sup>9</sup> *B*<sup>7sus</sup> 3

**D** *EMA*<sup>7</sup> *Clyd.*

*EMA*<sup>7</sup>/*B* *A*<sub>mi</sub><sup>9</sup>

*EMA*<sup>7</sup>/*G*<sup>#</sup> *Clyd./G*

*F*<sup>#</sup><sub>mi</sub><sup>7</sup> *F*<sub>lyd.</sub>

**E** (Solos) (4x's)  $E_{MA}^7$  2  $Clyd./E$  2 (3x's)  $A_{MI}^9$  2  $B^7(b13)/A$  2

$A_{MI}^9$  2  $B^7_{sus}$  2  $E_{MA}^7$  2  $Clyd.$  2  $E_{MA}^7/B$  2

$A_{MI}^9$  2  $E_{MA}^7/G\#$  2  $Clyd./G$  2  $F\#_{MI}^7$  2  $F_{lyd.}$  2

after solos, continue to **F**

**F**  $E_{MA}^7$   $Clyd./E$

(pn. w/sop.)

<sup>1</sup>  $E_{MA}^7$   $Clyd./E$  tr

<sup>2</sup>  $E_{MA}^7$   $Clyd./E$  tr

$E_{MA}^7$   $Clyd./E$

(pn. 8va)

<sup>1</sup>  $E_{MA}^7$   $Clyd./E$

<sup>2</sup>  $E_{MA}^7$   $Clyd./E$

**G**  $A_{MI}^9$   $B^7(b13)/A$  (pn. loco)

<sup>1</sup>  $A_{MI}^9$   $B^7(b13)/A$

2.  $A_{mi}^9$   $B^7_{sus}$

C lyd. E lyd. pn. 8va

A b lyd. (pn) (w/sop.) C lyd. E lyd. A b lyd. C lyd. 8va

pn. 8va

E lyd. A b lyd. C lyd. E lyd. A b lyd. C lyd. E lyd. A b lyd. C lyd. C<sup>6/4</sup> D<sup>6/4</sup> E<sup>6/4</sup> (E MA<sup>7</sup> #m1) 8va

Half-time rock feel implied at letters C and G. Bass plays same rhythms as piano left hand for the last four bars of the tune.



# Take Some Time To Walk With The One You Love

Medium Swing, Bill Mays  
 70 (bass in 2) (Piano Solo)  
 Chords:  $B^b_{MA}7$ ,  $B^b_{MA}7(\#5)$ ,  $B^b_{MA}7$ ,  $B^b_{MA}7(\#5)$  (ten)

**A**

Chords:  $B^b_{MA}7$ ,  $B^b_{MA}7(\#5)$ ,  $B^b_{MA}7(\text{add } 13)$ ,  $B^b_{MA}7(\#5)$   
 $F_{mi}9$ ,  $F_{mi}9(\#5)$ ,  $F_{mi}6/9$ ,  $F_{mi}9(\#5)$   
 $F_{mi}9$ ,  $F_{mi}9(\#5)$ ,  $F_{mi}6/9$ ,  $F_{mi}9$ ,  $F_{mi}9/B^b$ ,  $B^b9(\#5)$

**B**

(piano-tenor doubles melody)

Chords:  $E^b_{MA}7 / D$ ,  $C_{mi}9 / B^b$ ,  $A_{mi}11(b5)$ ,  $D$  pedal,  $G$  pedal  
 ( $G$  pedal)  $C7(\#9)$ ,  $B$  pedal  
 $B^b / A^b$ ,  $B7(\#9) / F\#$ ,  $A^b_{MA}7(b5)$ ,  $F\#$  pedal,  $G^9$  sus  
 ( $G^9$  sus),  $G^9$ , break,  $C_{mi}9$ ,  $B^b7$ ,  $C_{mi}7$ ,  $E7$ ,  $F7$   
 ( $G$  pedal)  $A$  pedal,  $A^b_{MA}7(b5)$ ,  $G$  sus,  $G$ ,  $A^b_{MA}7(b5)$   
 $G$  pedal,  $G^b_{MA}7(b5)$ ,  $G^b_{MA}7(b5)$ ,  $G^b_{MA}7(b5)$ ,  $G^b_{MA}7(b5)$ ,  $F7(b9)$

As played on Bob Magnusson's "Revelation"

(SOLOS)

$B^b_{MA}7$   $B^b_{MA}7(\#5)$   $B^b_{MA}7(add13)$   $B^b_{MA}7(\#5)$  (4)

$F_{MI}^9$   $F_{MI}^9(\#5)$   $F_{MI}^9$   $F_{MI}^9(\#5)$   $F_{MI}^9$   $F_{MI}^9(\#5)$

$F_{MI}^9$   $F_{MI}^9$   $B^b7$   $E^b_{MA}7$   $G7(\#9)$

$D^b_{MA}7(b5)/G$   $C7(\#9)$   $A^b_{MA}7(b5)$   $F\#o7(add D)$   $A^b_{MA}7(b5)$

$(A^b_{MA}7(b5))$   $F\#o7(add D)$   $G^9sus$   $G^9$   $C_{MI}7$   $F7$

$A^b_{MA}7(b5)$   $G^7sus$   $A^b_{MA}7(b5)$   $G^7sus$   $G^{13}$

$G^b_{MA}7(b5)/C$   $G^b_{MA}7(b5)$   $G^b_{MA}7(b5)/C$   $G^b_{MA}7(b5)$   $F7$

(Interlude/Drum Solo)

After solos - continue to **D**

$B^b_{MA}7$   $B^b_{MA}7(\#5)$   $B^b_{MA}7(add13)$   $B^b_{MA}7(\#5)$

(rhythm & tenor play kicks together)

$B^b_{MA}7$   $B^b_{MA}7(\#5)$   $B^b_{MA}7(add13)$   $B^b_{MA}7(\#5)$

$F_{MI}^9$   $F_{MI}^9(\#5)$   $F_{MI}^9$   $F_{MI}^9(\#5)$

$F_{MI}^9$   $F_{MI}^9(\#5)$   $F_{MI}^9$   $B^b9sus$   $B^b13(\#11)$

V.S.

(continued on the following page)

$E^b_9$   $G^b_6$   $E^b_6$   $A^b_6$   $G^{13}(\#11)$

$D_{MI}^{11}$   $A^b_{13}$   $F_{MI}^{11}(b5)$   $B^{13}$   $C^{13}(\#11)$

$A^b_{MA}7(b5)$   $B^{7}(\#9)$   $A^b_{MA}7(b5)$   $B^{7}(\#9)$

$G^9_{sus}$   $G^9$  break  $C_{MI}^9$   $B^0$   $C_{MI}^7$   $E^7$   $F^7$  (pn.)

$B^b_{MA}7$   $B^b_{MA}7(\#5)$   $B^b_{MA}7(add13)$   $B^b_{MA}7(\#5)$  (ten) 3

$B^b_{MA}7$   $B^b_{MA}7(\#5)$   $B^b_{MA}7(add13)$   $B^b_{MA}7(\#5)$

$F_{MI}^9$   $F_{MI}^9(\#5)$   $F_{MI}^9$   $F_{MI}^9(\#5)$  3

$F_{MI}^9$   $F_{MI}^9(\#5)$   $F_{MI}^9$   $F_{MI}^9$   $F_{MI}^9/B^b$   $B^b_9(\#5)$

$E^b_{MA}7/D$   $C_{MI}^9/B^b$   $A_{MI}^{11}(b5)$  D pedal G pedal

(G pedal)  $C^7(\#9)$  B pedal A pedal

$A^b_{MA}7(b5)$   $G_{sus}$   $G$   $A^b_{MA}7(b5)$   $G$  pedal

$G^b_{MA}7(b5)/C$   $G^b_{MA}7(b5)$   $G^b_{MA}7(b5)/C$   $G^b_{MA}7(b5)$

(T... Sala) ... & ...

Fast Bop

# Teaneck

Nat Adderley

♩ = 250

Handwritten musical score for "Teaneck" by Nat Adderley. The score is written for a saxophone (trp & alto) and includes various chord progressions and performance instructions. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked as "Fast Bop" with a quarter note equal to 250 beats per minute. The score consists of several staves of music with handwritten notes and chords. Chords include  $A_{mi}7$ ,  $D7$ ,  $G_{mi}7$ ,  $F\#_{mi}7$ ,  $F_{mi}7$ ,  $Bb7$ ,  $E_{bMA}7$ ,  $E_{mi}7(b5)$ ,  $A7$ ,  $D_{mi}7$ ,  $G7(b9)$ ,  $C_{mi}7$ ,  $F7$ ,  $Bb_{MA}7$ ,  $A_{mi}7(b5)$ ,  $D7$ ,  $G_{mi}$ ,  $C7(\#11)$ ,  $F7$ ,  $Bb_{MA}7$ ,  $G7$ ,  $C_{mi}7$ ,  $F7(\#9)$ ,  $Bb_{MA}7$ ,  $C_{mi}7$ ,  $F7(\#9)$ ,  $Bb_{MA}7$ ,  $E:G$ ,  $Eo7$ ,  $Bb_{MA}7/F$ ,  $D_{mi}7$ ,  $G7$ , alt. tri.  $C$ ,  $D_{mi}7$ ,  $G7$ ,  $C_{mi}7$ ,  $F7_{sus}$ ,  $Bb6$ , and (unis). Performance instructions include "sax break", "drum fill", and "(unis)". The score is marked with first and second endings.

As played on Cannonball Adderley's "Cannonball Adderley & Nancy Wilson"

Medium-Up

Tempo  $\text{♩} = 128$

# Teen Town

Jaco Pastorius

Chord progression:  $C^{13}$   $A^{13}$   $F^{13}$   $D^{13}$

(saxes) (no bass or piano) (synth.)

Chord progression:  $C^{13}$   $A^{13}$   $F^{13}$

Chord progression:  $D^{13}$  (bass)  $C^{13}$   $A^{13}$

Chord progression:  $F^{13}$   $D^{13}$   $C^{13}$

1.  $A^{13}$   $F^{13}$   $D^{13}$   $8va$

Chord progression:  $C^{13}$   $A^{13}$   $F^{13}$   $D^{13}$   $8va$

2.  $A^{13}$   $F^{13}$   $D^{13}$   $C^{13}$

Chord progression:  $A^{13}$   $F^{13}$   $D^{13}$   $B$   $C^{13}$

(saxes) (no bass or piano)

1.  $A^{13}$   $F^{13}$   $D^{13}$  2.  $D^{13}$   $B^{13}$

N.C.

(bass)

(synth.)

(bass)

E<sup>13</sup> C<sup>#13</sup> A<sup>13</sup> F<sup>#13</sup>

**C** (3x's) (2) E<sup>13</sup> C<sup>#13</sup> A<sup>13</sup> F<sup>#13</sup>

(synth.) (pn. & drums only, w/ light soprano fills)

E<sup>13</sup> C<sup>#13</sup> A<sup>13</sup> F<sup>#13</sup>

(bass)

E<sup>13</sup> C<sup>#13</sup> A<sup>13</sup> F<sup>#13</sup>

E<sup>13</sup> C<sup>#13</sup> A<sup>13</sup> F<sup>#13</sup>

E<sup>13</sup>

drum fill

f (saxes)

E7(#9) F<sup>#</sup>/A E/D G<sup>6</sup>

Chords from letter C on may have #11 added.  
 As played on Weather Report's "Heavy Weather"

# Tee Time For Eric

Robben Ford

Medium Funk

22

(Intro) (4x's)

Musical score for the first system, featuring Rhythm Guitar, Piano, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score includes an introduction marked "(Intro) (4x's)".

**Rhythm Guitar:** Chords include C/D, D13(#9)/F#, and G7. The melody features eighth-note patterns.

**Piano:** Chords include D13(#9)/F# and G7. The melody features eighth-note patterns. Includes the instruction "(begin 3rd x)".

**Bass:** Chords include D13(#9)/F# and G7. The melody features eighth-note patterns. Includes the instruction "(4th x only)" and "(sample fill)".

Other markings include "8vb" and "begin 2nd x".

Musical score for the second system, continuing the Rhythm Guitar figure. The key signature is one sharp (F#) and the time signature is 4/4. The score includes the instruction "(rhythm guitar figure continues)".

**Rhythm Guitar:** Chords include C/D, D13(#9)/F#, and G7. The melody features eighth-note patterns. Includes the instruction "(2)".

**Bass:** Chords include C/D, D13(#9)/F#, and G7. The melody features eighth-note patterns. Includes the instruction "(2)".

Other markings include "fine".

Musical score for the third system, showing a sequence of chords. The key signature is one sharp (F#) and the time signature is 4/4. The score includes the instruction "(rhythm)".

Chords: G7, G#7, G/A, F/C, A7(b9)/C#, Dm7, Cma7, Bbma7, Em7(b5), A13(b9).

Musical score for the fourth system, featuring a first ending and a final chorus. The key signature is one sharp (F#) and the time signature is 4/4. The score includes the instruction "1." and "(4x's)".

**Rhythm Guitar:** Chords include Dm7, Ab13/Gb, G7, Gm7, B/C, B/C#, C/D, D13(#9)/F#, and G7. The melody features eighth-note patterns.

**Bass:** Chords include Dm7, Ab13/Gb, G7, Gm7, B/C, B/C#, C/D, D13(#9)/F#, and G7. The melody features eighth-note patterns.

2.

$Gm^7$   $B^b/C$   $C/D$   $F^{13}_{sus}$

etc.

Tacet 2 Tacet 2

$D^{13}_{sus}$   $B^b/A^b$   $G^7$   $G^{\#07}$   $G/A$   $B^b/C$   $B/C^{\#}$

D.C. al Coda

⊕ (Guitar Solo)

$C/D$   $D^{13}(\#9)/F^{\#}$   $G^7$   $G^7$   $G^{\#07}$   $G/A$   $F/C$   $A^7(b9)/C^{\#}$

vamp till cue

$Dm^7$   $Cm^7$   $B^b m^7$   $E m^7(b5)$   $A^{13}(b9)$   $Dm^7$   $A^b^{13}/G^b$   $G^7$   $Gm^7$   $B^b/C$   $C/D$

1.

$F^{13}_{sus}$   $D^{13}_{sus}$   $B^b/A^b$   $G^7$   $G^{\#07}$   $G/A$   $B^b/C$   $B/C^{\#}$

to

(Piano Solo)

2.

$F^{13}_{sus}$   $D^{13}_{sus}$   $B^b/A^b$   $G^7_{sus}$   $G^b7_{sus}$

vamp till cue

On Cue

$G^7$   $G^{\#07}$   $G/A$   $B^b/C$   $B/C^{\#}$

D.C. al fine (vamp & fade on  $\square$ )

Guitar written where it sounds.

As played on Robben Ford's "The Inside Story"



Medium  
Straight 1/8s

# Tell Me A Bedtime Story

Herbie Hancock

=124

GMA7(#11) (Intro)

F#m7

GMA7(#11)

F#m7

GMA7(#11)

F#m7

GMA7(#11)

F#m7

CMA7(#11)

BMA7

BMA7

GMA7

EMA7

CMA7

BMA7

GMA7

EMA7

CMA7

B9sus

B9(#5)

EMA7

E7(#9)

Eb7(#9)

DMA7

C#7(#9)

CMA7(#11)

BMA7

BMA7

GMA7

EMA7

CMA7

BMA7

GMA7

EMA7

CMA7

B<sup>7</sup><sub>sus</sub> A<sup>7</sup><sub>sus</sub> G<sup>#</sup>M<sup>7</sup> E<sup>M</sup>7 (5)  
 (fl.) (flugel.)  
 D<sup>b</sup>M<sup>7</sup> E<sup>b</sup>M<sup>7</sup> E<sup>M</sup>7 F<sup>#</sup>M<sup>7</sup>  
 G<sup>M</sup>A<sup>7</sup>(#11) F<sup>#</sup>M<sup>7</sup> (elec. pn.)  
 E<sup>M</sup>7 A<sup>7</sup> D<sup>M</sup>A<sup>7</sup> C<sup>M</sup>A<sup>7</sup> B<sup>M</sup>A<sup>7</sup>  
 B<sup>M</sup>A<sup>7</sup> G<sup>M</sup>A<sup>7</sup> E<sup>M</sup>A<sup>7</sup> C<sup>M</sup>A<sup>7</sup> B<sup>M</sup>A<sup>7</sup> G<sup>M</sup>A<sup>7</sup> E<sup>M</sup>A<sup>7</sup> C<sup>M</sup>A<sup>7</sup>

Form on recording... melody. A B Piano solo. C melody. B C melody. coda. Drums play double-time feel except during the... with Bma7 (3 times) and the 5/4 section.

C<sup>M</sup>A<sup>7</sup> 3/4's B<sup>M</sup>A<sup>7</sup> G<sup>M</sup>A<sup>7</sup> E<sup>M</sup>A<sup>7</sup> C<sup>M</sup>A<sup>7</sup> B<sup>M</sup>A<sup>7</sup> G<sup>M</sup>A<sup>7</sup> E<sup>M</sup>A<sup>7</sup> C<sup>M</sup>A<sup>7</sup> rit.

As played on Herbie... at Albert Rotunda"

1  
Medium Swing  
♩ = 200

# Thermo

Freddie Hubbard

(Intro) B $\flat$  pedal

A

Kicks are not played during solos.

D.S. al 1<sup>st</sup> ending  
solo on form (AABA)

after solos - D.S., play head (AABA), take Co:

Medium Swing  
♩ = 200

# Thermo (Harmony Parts)

**(Intro)** *B<sup>b</sup> pedal*  
(drums) *(ten)* *(trb)*

**A** *F<sub>Mi</sub>7* *B<sup>b</sup>7* *E<sup>b</sup><sub>Mi</sub>7* *D7* *D<sup>b</sup><sub>Mi</sub>7* *C<sub>Mi</sub>7(b9)* *F7(#9) (unis.)*  
*B<sup>b</sup>7(#9)* *E<sup>b</sup><sub>Mi</sub>7* *B7* *B<sup>b</sup>7* *A7* *F<sub>Mi</sub>7* *B<sup>b</sup>7(#9)* *E<sup>b</sup><sub>Mi</sub>7*  
*E<sub>Mi</sub>7(b9)* *1.* *2.* *(unis.)*

**B** *D<sup>b</sup><sub>Mi</sub>9* *E<sub>Mi</sub>7* *A7* *A<sup>b</sup><sub>Mi</sub>7* *A7*  
*D<sup>b</sup>7* *D7* *E<sup>b</sup>7(#11)* *(unis.)*

Parts sound one octave lower than written.

D.S. al 1<sup>st</sup> ending

solo on form (AABA)

after solos - D.S., play head (AABA), take Coo

*E<sub>Mi</sub>7(b9)* *2.* *(3)* *(4)*

3  
Medium Afro/Latin

# Think On Me

George Cables

$\text{♩} = 134$

First system of musical notation. Treble clef, 3/4 time signature. The melody starts with a quarter note G4, followed by a dotted quarter note A4, a quarter note B4, and a quarter note C5. A triplet of eighth notes (D5, E5, F5) follows. The bass line consists of quarter notes G2, A2, B2, and C3. Chord symbols  $D^{13}_{sus}$  and  $F^9_{sus}$  are written below the bass line.

Second system of musical notation. Treble clef, 3/4 time signature. The melody continues with a quarter note G4, a dotted quarter note A4, a quarter note B4, and a quarter note C5. A triplet of eighth notes (D5, E5, F5) follows. The bass line consists of quarter notes G2, A2, B2, and C3. Chord symbols  $D^{13}_{sus}$  and  $F^9_{sus}$  are written below the bass line.

Third system of musical notation. Treble clef, 3/4 time signature. The melody starts with a quarter note G4, followed by a dotted quarter note A4, a quarter note B4, and a quarter note C5. A triplet of eighth notes (D5, E5, F5) follows. The bass line consists of quarter notes G2, A2, B2, and C3. Chord symbols  $B^7_{sus}(b9)$ ,  $B^7$ ,  $Bb^7_{sus}(b9)$ , and  $Bb^7$  are written below the bass line.

Fourth system of musical notation. Treble clef, 3/4 time signature. The melody starts with a quarter note G4, followed by a dotted quarter note A4, a quarter note B4, and a quarter note C5. A triplet of eighth notes (D5, E5, F5) follows. The bass line consists of quarter notes G2, A2, B2, and C3. Chord symbols  $Bb^{mi}7$ ,  $A^7(b5)$ ,  $Ab^{mi}$ ,  $Ab^{mi}/G^b$ ,  $E^{mi}7$ ,  $F^{mi}7$ ,  $Bb^7(\#5)$ , and  $Eb^{mi}7$  are written below the bass line.

Fifth system of musical notation. Treble clef, 3/4 time signature. The melody starts with a quarter note G4, followed by a dotted quarter note A4, a quarter note B4, and a quarter note C5. A triplet of eighth notes (D5, E5, F5) follows. The bass line consists of quarter notes G2, A2, B2, and C3. Chord symbols  $Eb^{mi}7$  and  $A^{13}(b9)$  are written below the bass line.

Handwritten musical notation for the first system. The top staff contains the melody, and the bottom staff contains the bass line. Chords are indicated below the bass line:  $A_{13}(\flat 9)$ ,  $D_{mi}7$ ,  $G^7$ ,  $E_{mi}7(\flat 5)$ ,  $A^7_{sus}$ , and  $D_{mi}(\text{add } 9)$ .

Handwritten musical notation for the second system. The top staff contains the melody, and the bottom staff contains the bass line. Chords are indicated below the bass line:  $D_{mi}(\text{add } 9)$ ,  $B\flat MA^7$ ,  $E\flat MA^7(\flat 5)$ , and  $D^7_{sus}$ .

As played on Woody Shaw's "Blackstone Legacy"

# Think On Me (Harmony Parts)

Medium Afro/Latin

=134

The score is written for trumpet and tenor saxophone. The tempo is marked as 134. The key signature has one flat (B-flat). The time signature is 4/4. The piece is in a medium Afro/Latin style.

**Trumpet Part:**

- Measures 1-2:  $D^{13}_{sus}$
- Measures 3-4:  $F^9_{sus}$  (triplets)

**Tenor Saxophone Part:**

- Measures 1-2:  $D^{13}_{sus}$
- Measures 3-4:  $F^9_{sus}$  (triplets)

**Chord Progression (Bass Line):**

- Measures 1-2:  $B^7_{sus}(b9)$ ,  $B(add b9)$
- Measures 3-4:  $B^7_{sus}(b9)$ ,  $B^b(add b9)$
- Measures 5-6:  $B^b_{M7}$ ,  $A^7(b5)$ ,  $A^b_{M7}$ ,  $A^b_{M7}/G^b$ ,  $E^b_{M7}$
- Measures 7-8:  $F^b_{M7}$ ,  $B^b7(\#5)$ ,  $E^b_{M7}$
- Measures 9-10:  $E^b_{M7}$ ,  $A^{13}(b9)$
- Measures 11-12:  $A^{13}(b9)$ ,  $D^b_{M7}$ ,  $G^7$ ,  $E^b_{M7}(b5)$ ,  $A^7_{sus}$ ,  $D^b_{M7}(9)$
- Measures 13-14:  $D^b_{M7}(add 9)$ ,  $B^b_{M7}$ ,  $E^b_{M7}(b5)$ ,  $D^7_{sus}$



photo by Vony Caplan

Woody Shaw



# This Is For Albert

Medium Swing  
*J* = 178

Wayne Shorter

*G* pedal *G*MA7 *A*bMA7/*G* *A*MI7/*G* *G*7(b9)*sus*4-3

(Intro-Solo) (Enter Piano/Drums)  
 Bass

*C*MI7 *F*7 (*B*MA7) *B*bMA7 *E*b7 (*A*MA7) *A*bMA7 *D*7(#9)

**A** *G*MA7 *A*bMA7/*G* *A*MI7/*G* *G*7(b9)*sus*4-3

(trp)

*C*MI7 *F*7 *B*bMA7 *E*b7 *A*bMA7 *D*7(alt)

**B** *D*b7*sus* *G*MA7/*C*# break ---

*B*MI7 *E*7(#5) *A*MI7 *D*7(b9)

*G*MA7 *A*bMA7/*G* *A*MI7/*G* *G*7(b9)*sus*4-3

*C*MI7 *F*7 *B*bMA7 *E*b7 *A*bMA7 *D*7(alt)

As played on Art Blakey's "Thermo"

Solos on form

After Solos:

Chords:  $GMA7$ ,  $A\flat MA7 / G$ ,  $Ami7 / G$ ,  $G7(\flat 9)_{sus} 4-3$

Chords:  $Cmi7$ ,  $F7$ ,  $B\flat MA7$ ,  $E\flat 7$ ,  $A\flat MA7$ ,  $D7(alt)$

Chords:  $D\flat 7_{sus}$ ,  $GMA7 / C\sharp$

Chords:  $Bmi7$ ,  $E7(\sharp 5)$ ,  $Ami7$ ,  $D7(\flat 9)$

Chords:  $GMA7$ ,  $A\flat MA7 / G$ ,  $Ami7 / G$ ,  $G7(\flat 9)_{sus} 4-3$

Chords:  $Cmi7$ ,  $F7$ ,  $B\flat MA7$ ,  $E\flat 7$ ,  $A\flat MA7$ ,  $D7(alt)$

D.S. al Coda

Piano lays out at letters C and D.

Chords:  $D\flat 7_{sus}$ ,  $GMA7 / C\sharp$

# This Is For Albert (Harmony Parts)

Medium Swing  
♩ = 178

Intro 8 (Bass Only) 8 (With Piano & Drum)

1. 2. (Unison)

Chords:  $G_{MA7}$ ,  $\frac{A\flat_{MA7}}{G}$ ,  $\frac{A_{MI7}}{G}$ ,  $G7_{sus}(\flat 9)$  4-3

Chords:  $C_{MI7}$ ,  $F7$ ,  $B\flat_{MA7}$ ,  $E\flat 7$ ,  $A\flat_{MA7}$ ,  $D7(alt)$

3.  $D7_{sus}$  break

Chords:  $B_{MI7}$ ,  $E7(\#5)$ ,  $A_{MI7}$ ,  $D7(M)$

(Unison)

Chords:  $G_{MA7}$ ,  $\frac{A\flat_{MA7}}{G}$ ,  $\frac{A_{MI7}}{G}$ ,  $G7_{sus}(\flat 9)$  4-3

Chords:  $C_{MI7}$ ,  $F7$ ,  $B\flat_{MA7}$ ,  $E\flat 7$ ,  $A\flat_{MA7}$ ,  $D7(alt)$

Solo on form

After Solos:

Handwritten musical score for guitar, featuring six systems of music. The notation includes chords and melodic lines across six staves. The chords are:  $GMA7$ ,  $AbMA7$  (with  $G$  below),  $Ami7$  (with  $G$  below),  $G7sus(b9) 4-3$ ,  $Cmi7$ ,  $F7$ ,  $BbMA7$ ,  $Eb7$ ,  $AbMA7$ ,  $D7(alt)$ ,  $Db7sus$ ,  $GMA7$  (with  $C\#$  below),  $Bmi7$ ,  $E7(\#5)$ ,  $A$ ,  $Ami7$ ,  $D7(b9)$ ,  $GMA7$ ,  $AbMA7$  (with  $G$  below),  $Ami7$  (with  $G$  below),  $G7sus(b9) 4-3$ ,  $Cmi7$ ,  $F7$ ,  $BbMA7$ ,  $Eb7$ ,  $AbMA7$ ,  $D7(alt)$ . The piece concludes with the instruction "D.S. al Coda".

Handwritten musical score for guitar, featuring a single system of music. The notation includes a triplet and a final chord. The chords are:  $Db7sus$ ,  $GMA7$  (with  $C\#$  below).

# Time Is Right

Judy Singh

(Intro)  
Freely  $A\flat M I^9$

Fly - ing high, \_\_\_\_\_ with our heads up to the sky, \_\_\_\_\_ This

is no fan - ta - sy, \_\_\_\_\_ Sky is clear, \_\_\_\_\_ we cried \_\_\_\_\_

all our tears, \_\_\_\_\_ and we saved all our

smiles for this mo - ment.

Medium Latin  
=204

(bass only) etc.

Add band)  $A\flat M I^9$  (Trp. solos on D.S.)

Fly - ing high, \_\_\_\_\_ with our heads up to the sky, \_\_\_\_\_ This  
Time is right \_\_\_\_\_ for us to take a flight \_\_\_\_\_ to the

is no fan - ta - sy.  
land of ec - sta - sy.

1.

Sky is clear, \_\_\_\_\_ we cried \_\_\_\_\_ all our tears, \_\_\_\_\_ and we

\_\_\_\_\_

A<sub>MA</sub>7(#11) trp. fill

2.

A<sub>MA</sub>7

B/A

G<sub>MA</sub>7(#11)

(vocal enters on D.S.)

We wait - ed so long to sing you this song and we

F<sub>MA</sub>7(#11)

F#<sub>M1</sub>7(b5)

B7(#9)

saved all our smiles for this moment.

E<sub>M1</sub>11 trp. fill

C<sup>13</sup><sub>sus</sub>

D<sup>13</sup><sub>sus</sub>

F<sup>13</sup><sub>sus</sub>

E<sub>M1</sub>11

C<sup>13</sup><sub>sus</sub>

D<sup>13</sup><sub>sus</sub>

F<sup>13</sup><sub>sus</sub>

**B** E<sub>MA</sub>7 (Swing)

It's not so hard to un - der - stand

F<sub>MA</sub>7

what is in the heart of a man.

A<sub>b</sub>7

F#<sub>M1</sub>7

G/A A/B D/C

All he wish - es, All he dreams is to be free.

D/C

(hold)

D.S. al Coda

As played on Woody Shaw's "For Sure"

⊕

A<sub>b</sub>M<sub>1</sub>9

vamp & fade



John Scofield & John Abercrombie

# Tomato KISS

Larry Schn...

Medium Latin

$\text{♩} = 160$

**A**

$E^b_{sus}(\text{dorian})$   $B^7(b^5)/E^b$  (3x's)  $E^b_{sus}$   $B^7(b^5)$  break-  
 (bass)  $B^7(b^5)/E^b$   $E^b_{sus}$   $B^7(b^5)/E^b$  (sopr)

$E^b_{sus}$   $B^7(b^5)/E^b$   $F/G^b$   $F^\#/D$   $E^b_{sus}$   
 ( $E^b_{sus}$ )  $E^b7(\#9)$   $A^b_{mi}7$   $G^7(\#5)$   $B/G^b$   
 ( $B/G^b$ ) (elec. pn.)  $A^b/E$  (div.)  
 $G^b/D$  (sopranos) N.C.

1.  $E^b_{sus}$   $B^7(b^5)/E^b$   $E^b_{sus}$   $B^7(b^5)/E^b$   
 $E^b_{sus}$   $B^7(b^5)/E^b$   $E^b_{sus}$   $B^7(b^5)$  break-

(SOLOS)

**B**

2.  $E^b_{sus}$  2  $B^7(b^5)/E^b$  2 (4x's)  $F/G^b$  2  $F^\#/D$  2  
 $E^b_{sus}$  2  $E^b7(\#9)$  2  $A^b_{mi}7$  2  $G^7(\#5)$  2  
 $G^b_{MA}7(\#5)$  2  $*E_{MA}7(\#5)$  2  $D_{MA}7(\#5)$  3 N.C.

$E^b_{sus}$  implies the dorian mode throughout the tune.  
\*This has been changed since the 1st printing.

to **B** for more s  
after solos-D.C. al C

$\oplus$   $G^b/D$   $\text{tr}$

As played on Bill Evans' "Affinity"



Sentily (Slow Swing)

# Tones For Joan's Bones

Chick Corea

$\text{♩} = 80$  (Intro)

Chord progression for Intro:  $E_{MI}^9$ ,  $E_{MI}^7(b5)$ ,  $E_{bMA}^7$ . Includes triplet markings.

$\text{♩} = d$  (Medium Swing) Light & Lyrical \*

Section A: Chord progression includes  $D_{MA}^7$  and  $B_{bMA}^7(b5)$ . Includes triplet markings.

Section 2: Chord progression includes  $F^7(b9)$ ,  $F^7$ ,  $B_{bMA}^7$ ,  $A_{bMI}^7$ ,  $G_{bMA}^7$ , and  $F^7$ . Includes triplet markings.

Section 3: Chord progression includes  $B_{bMI}^7(b5)$  and  $E_{b7}(\#9)$ . Includes triplet markings.

Section 4: Chord progression includes  $A_{bMI}^7$ ,  $A_{bMI}^7/G_b$ ,  $E_{b7}(b9)$ , and  $E_{MA}^7(\#11)$ . Includes triplet markings.

**B**

Section B: Chord progression includes  $E_{bMA}^7$ ,  $G_{bMA}^7(\#11)$ ,  $F_{MA}^7$ , and  $A_{bMA}^7$ . Includes triplet markings.

*♩ = ♩*

Chords:  $C_{MA7}$ ,  $E^b_{MA7}(\#11)$ ,  $D^b_{MI}(\#MA7)$ ,  $A7(\#9)$

**C**

Chords:  $D_{MA7}$ ,  $B^b_{MA7}(b5)$

Chords:  $F7(b9)/D$ ,  $F7$ ,  $B^b_{MA7}$

Chords:  $E_{MI7}$ ,  $A7$ ,  $F\#7(b9)/A\#$ ,  $B_{MI7}$ ,  $E7(\#11)$

Chords:  $E_{MI7}$ ,  $F\#_{MI7}$ ,  $F_{MI7}$ ,  $B^b7$ ,  $E^b_{MA7}$ ,  $D_{MI7}$ ,  $C_{MI7}$ ,  $F7$

Chords:  $E_{MI7}$ ,  $F\#_{MI7}$ ,  $G_{MA7}$ ,  $A7(b9)$ ,  $E^b_{MA7}(\#11)$

fine

As played on Chick Corea's "Inner Space"

Solo on form (ABC)

# True or False

Ray Obiedo

$\text{♩} = 136$

Intro)  $D^7_{sus}$

$f$  (brass) (percussion)

$mp$  (trb, 8vb)

$D^7_{sus}$   $C^7_{sus}$  break  $C^7_{sus}$  (sop.)

$mp$

$D^7_{sus}$   $C^7_{sus}$  break

$mp$

$D^7_{sus}$   $C^7_{sus}$  break

$B^b_{MA7}$   $A^9_{sus}$   $D^9_{sus}$   $D^7(\#9)$

$B^b_{MA7}$   $A^9_{sus}$   $A^7(b9)$   $D^9_{sus}$   $G^{13}(\#11)$

$C^9_{sus}$   $E^b/A$   $G/F$   $E^b/F$   $B^b_{MA7}$   $A^7(\#9)$

*cresc.*

$D^9_{sus}$   $C^9_{sus}$   $A_{mi7}(add 11)$   $G_{mi7}$   $B^b_{mi7}$   $D^9_{sus}$   $C^9_{sus}$

(brass)

$C^9_{sus}$   $F^{13}$   $B^b_{MA7}$   $C^9_{sus}$

As played on Pete Escovedo's "The Island"

2. C<sup>9</sup><sub>sus</sub> F<sup>13</sup> B<sup>b</sup>MA<sup>7</sup> C<sup>7</sup><sub>sus</sub> D<sup>7</sup><sub>sus</sub> (brass)

**B** (SOLOS) D<sup>7</sup><sub>sus</sub> C<sup>7</sup><sub>sus</sub> vamp till cue

**C** (On Cue) B<sup>b</sup>MA<sup>7</sup> A<sup>7</sup>(#9) D<sub>MI</sub><sup>9</sup> D<sup>7</sup>(#9) B<sup>b</sup>MA<sup>7</sup>

A<sup>7</sup>(#9) D<sub>MI</sub><sup>7</sup> C<sup>#</sup><sub>MI</sub><sup>7</sup> C<sub>MI</sub><sup>7</sup> F<sup>7</sup>(b9) B<sup>b</sup>MA<sup>7</sup> A<sup>7</sup>(#9)

D<sup>9</sup><sub>sus</sub> C<sup>9</sup><sub>sus</sub> A<sub>MI</sub><sup>7</sup>(add 11) G<sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>7</sup> (bkgr. brass)

D<sup>9</sup><sub>sus</sub> C<sup>9</sup><sub>sus</sub> F<sup>13</sup> B<sup>b</sup>MA<sup>7</sup> D<sup>7</sup><sub>sus</sub>

to **B** for more solos After solos - D.S. al Cod

⊕ D<sup>9</sup><sub>sus</sub> C<sup>9</sup><sub>sus</sub> A<sub>MI</sub><sup>7</sup>(add 11) G<sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>7</sup> vamp till cue

(On Cue) D<sup>9</sup><sub>sus</sub> C<sup>9</sup><sub>sus</sub> N.C. F/E<sup>b</sup> fine  
(gtr., w/pn. 8vb) f

vamp for tenor solo:

C G/B C B<sup>b</sup> F/A B<sup>b</sup> continue to **C** on cue vamp till cue

Medium Latin

True or False (Bass Part)

♩ = 136 (Intro) Tacet

5. *D<sup>7</sup>sus* (percussion) *C<sup>7</sup>sus* 1. 2. *C<sup>7</sup>sus*

*mp*

*D<sup>7</sup>sus* *C<sup>7</sup>sus*

*mp*

*D<sup>7</sup>sus* *C<sup>7</sup>sus*

*B<sup>b</sup>MA<sup>7</sup>* *A<sup>9</sup>sus* *D<sup>9</sup>sus* *D<sup>7</sup>(#9)*

*B<sup>b</sup>MA<sup>7</sup>* *A<sup>9</sup>sus* *A<sup>7</sup>(b9)* *D<sup>9</sup>sus* *G<sup>13</sup>(#11)*

*C<sup>9</sup>sus* *E<sup>b</sup>/A* *G/F* *E<sup>b</sup>/F* *B<sup>b</sup>MA<sup>7</sup>* *A<sup>7</sup>(#9)*

*cresc.*

*D<sup>9</sup>sus* *C<sup>9</sup>sus* *A<sub>Mi</sub><sup>7</sup>(add 11)* *G<sub>Mi</sub><sup>7</sup>* *B<sup>b</sup><sub>Mi</sub><sup>7</sup>*

*mf*

*D<sup>9</sup>sus* *C<sup>9</sup>sus* 1. *F<sup>13</sup>* *B<sup>b</sup>MA<sup>7</sup>*

2. *C<sup>9</sup>sus* *F<sup>13</sup>* *B<sup>b</sup>MA<sup>7</sup>* *C<sup>7</sup>sus* *D<sup>7</sup>sus*

(SOLOS)

*D<sup>7</sup>sus* *C<sup>7</sup>sus*

vamp till cue

(On Cue)

$B^b_{MA7}$      $A7(\#9)$      $D_{mi9}$      $D7(\#9)$      $B^b_{MA7}$   
 $A7(\#9)$      $D_{mi7}$      $C\#_{mi7}$      $C_{mi7}$      $F7(b9)$      $B^b_{MA7}$      $A7(\#9)$   
 $D^9_{sus}$      $C^9_{sus}$      $A_{mi7}(addM)$      $G_{mi7}$      $B^b_{mi7}$   
 $D^9_{sus}$      $C^9_{sus}$      $F^{13}$      $B^b_{MA7}$      $D^7_{sus}$

to **B** for more solos After solos - D.S. al Coda

$D^9_{sus}$      $C^9_{sus}$      $A_{mi7}(add\ 11)$      $G_{mi7}$      $B^b_{mi7}$   
 $D^9_{sus}$      $C^9_{sus}$     N.C.     $F/E^b$   
*f*    *fine*  
 vamp till cue

vamp for tenor solo:

N.C.     $C$      $G/B$      $C$     N.C.     $B^b$      $F/A$      $B^b$     N.C.  
 continue to **C** on cue    vamp till cue

# Twilight Tone

Music by Jay Graydon & Alan Paul  
Lyrics by Alan Paul

score  $\text{♩} = 126$  **A**  $D_{MI}^7$   $D_{MI}^{(MA7)}$   $D_{MI}^7$   $C$

(dr.) When I hear— this mel-o-dy, this strange il-lu - sion takes o-ver me, \_\_\_\_\_  
Un-pre-ten-tious girl from Mem-phus saw the fu - ture through her third eye, \_\_\_\_\_

$G^7/B$   $A$   $G$   $G^7$   $G_{MI}^7$   $A^7(\#5)$   $A^7$

through a tun-nel of the mind, per-haps a pre-sent or fu-ture time; \_\_\_\_\_  
Peo-ple came with scep-ti-ci - sm, pick-ing, test-ing her pre-ci-sion; oh \_\_\_\_\_

$D_{MI}^7$   $D_{MI}^{(MA7)}$   $D_{MI}^7$   $C$

Out of no-where comes this sound, this mel-o dy— that keeps spin-ning round and round, —  
Sud-den-ly they heard this sound, this mel-o-dy— that keeps spin-ning round and round, — **A**

$G^7/B$   $A$   $G$   $G_{MI}^7$   $A^7(\#5)$   $D_{MI}^7$   $F$   $G$   $A$   $D_{MI}^7$  break — — — — —  $C^2$

Pyr-a-mid-al lo-co-mo - tion from this mys-tic un - known zone.  
ign-post up a-head is call - ing from this mys-tic un - known zone.

Hear-in' the Twi -  
Hear-in' the Twi -

$B^b13$   $A^7$   $A_{MI}^7(\text{add } 11)$   $G_{MI}^9$   $A^7(\#5)$

light,

Hear-in' the Twi

light,

Twilight Tone.

$D_{MI}^7$   $B^b13$   $A^7$   $A_{MI}^7(\text{add } 11)$

light,

Hear-in' the Twi -

$A^b_{MA}^7$   $G^7_{sus}$   $G^7$   $F_{MI}^6/9$   $E^7(\#9)$   $A^7(\#5)$

light,

Hear-in' the Twi

light,

Twilight Tone.

N.C.  
(bass w/synth.)

N.C. at 2nd ending at Coda One (-)

*Dmi<sup>9</sup>*  
 (hold)

*Gx's* **B** *staccato*

*mp (gtr.)*  
*N.C.*

*(synth. - add 3rd x)*  
 (2)

(bass - add 3rd x)

(voice)

*N.C.*

*D.C. al Coda Two* (♩<sup>2</sup>)

*B<sup>b13</sup>* *A<sup>7</sup>* *A<sub>mi</sub><sup>7</sup> (add 11)* *A<sup>b</sup>MA<sup>7</sup>* *G<sup>7</sup> sus* *G<sup>7</sup>*

light Hear-in' the Twi-light, Hear-in' the Twi-

Vamp & Fade

**NARRATION AT C**

Submitted for your approval, one Mr. Miller who is about to take a trip into oddness and obsolescence through a zone whose boundaries are that of imagination. Accompanying him on this journey is the mesmerizing sound of the Twilight Tone.

Guitar solos for 15 bars on first D.C. 3rd vocal verse on second D.C.  
 As played on The Manhattan Transfer's LP "Extensions"

**THIRD VERSE**

On a cold and rainy night  
 One Mr. Miller had a rare flight  
 Glenn was up there boppin' a rhythm  
 Then the engine stopped to listen with him  
 Play that beat, oh, oh,  
 Suddenly he heard this sound,  
 This melody that keeps spinning round and round  
 Now he resides and plays trombone  
 In the mystic unknown zone.



# Twelve Tone Tune

Bill Evans

Medium-Up Swing

$\text{♩} = 200$

Chords:  $G_{mi}(MA7)$   $C_{mi}7$   $F_{mi}7$   $B^b_{mi}7$   $E^b7(\#11)$   $A_{mi}7$   $D7$

Chords:  $GMA7$   $G^bMA7$   $FMA7$   $E_{mi}7$   $A_{mi}7$   $D_{mi}7$

Chords:  $G_{mi}7$   $C_{mi}7$   $F_{mi}7$   $B^b_{mi}7$   $(A_{mi}7)$   $G^{\#o}7$   $G^{\#o}7$

*fine*

played on "The Bill Evans Album"

s doubles the melody.  
 ) changes in parentheses.

# Una Muy Bonita (Bass Part)

Medium Swing  
♩ = 218

G<sup>b</sup> (2)

**A** G<sup>b</sup> (no repeat on D.C.)

Ab<sup>7</sup> G<sup>b</sup> Ab

E<sup>b</sup>m<sub>7</sub>/B<sup>b</sup> D<sup>b</sup>/C D<sup>b</sup> 1. G<sup>b</sup> 2. D<sup>b</sup>

**B** G<sup>b</sup>6 D<sup>b</sup>/F G<sup>b</sup>6 D<sup>b</sup>/Ab Play Freely

(2) **C** (2)

G<sup>b</sup> Ab<sup>7</sup>

G<sup>b</sup> Ab E<sup>b</sup>m<sub>7</sub>/B<sup>b</sup> D<sup>b</sup>/C D<sup>b</sup> G<sup>b</sup> Ab E<sup>b</sup>m<sub>7</sub>/B<sup>b</sup> D<sup>b</sup>/C D<sup>b</sup> 4x's

**D** (SOLOS) D<sup>b</sup> major scale 16

Free 4 D<sup>b</sup> major scale 8

after solos - D.C. al Coda

(Double Time) G<sup>b</sup> Ab E<sup>b</sup>m<sub>7</sub>/B<sup>b</sup> D<sup>b</sup>/C G<sup>b</sup>/D<sup>b</sup>  
Vamp & Fade

# Una Muy Bonita

ium Swing Gb

Ornette Coleman

8 (bass only) (no repeat on D.C.) (2)

to) Ab7 Gb Ab

Ebm/Bb Db/C Db 1 Gb 2 Db

Gb6 Db/F Gb6 Db/Ab

Free Solo

4

Tacet

C Gb

(bass) Gb

Ab7 Gb Ab Ebm/Bb Db/C Db (4x's)

D (SOLOS) Db major scale 16

E Gb6 Db/F Gb6 Db/Ab

alto & trp. fill -

Free

4

Db major scale

8

after solos - D.C. al Coda

As played on Ornette Coleman's "Change Of The Century"

(Double Time) Gb Ab Ebm/Bb Db/C G7b9

# Una Muy Bonita (Harmony Part)

Medium Swing  $G^b$

$\text{♩} = 218$

(bass only) (no repeat on D.C.)

**A**

(trp.)  $G^b$

$A^b7$   $G^b$   $A^b$

$E^b_{m1}/B^b$   $D^b/C$   $D^b$   $G^b$   $D^b$

**B**

$G^b6$   $D^b/F$   $G^b6$   $D^b/A^b$

Tacet 4 Tacet 3 **C**  $G^b$

(free alto solo) (bass line enters)

$G^b$   $A^b7$

$G^b$   $A^b$   $E^b_{m1}/B^b$   $D^b/C$   $D^b$   $G^b$   $A^b$   $E^b_{m1}/B^b$   $D^b/C$   $D^b$  (4x's)

alto & trp. fill

**D**

(SOLOS)  $D^b$  major scale **E**  $G^b6$   $D^b/F$   $G^b6$   $D^b/A^b$

Free 4  $D^b$  major scale 8

after solos - D.C. al Coda

(Double Time)  $G^b$   $A^b$   $E^b_{m1}/B^b$   $D^b/C$   $G^b/D^b$

Medium Latin

# Utopia

McCoy Tyner

(Intro)  $\text{♩} = 136$

Introductory musical notation for bass and piano. The bass line consists of a whole note chord  $F^7_{sus}$  for 4 measures, followed by another  $F^7_{sus}$  for 7 measures. The piano part consists of a whole note chord  $F^7_{sus}$  for 4 measures, followed by another  $F^7_{sus}$  for 7 measures. The final measure of the piano part is marked *(piano)*.

(bass & drums only)

(piano & flute fill)

3x's) **A** 8. <sup>1<sup>st</sup>x:</sup> piano  
<sup>2<sup>nd</sup> & 3<sup>rd</sup>x:</sup> horns

First iteration of section A. The piano part starts with a whole note chord  $E^b/F$ . The horn part plays a melodic line. The section ends with a whole note chord  $F^7_{MA7}$ .

Second iteration of section A. The piano part features a sequence of chords:  $A^b/B^b$ ,  $A^b/G^b$ ,  $A/G^b$ ,  $G^b$ ,  $E$ , and  $E/D$ . The horn part continues with a melodic line.

Section B. It begins with a 3-measure phrase in  $F^{\#}/C$  and  $D/C$  chords. This is followed by a section labeled **B** with a *(Double-Time Feel)*. The piano part has a *Piano Solo* over  $B^m7$  and  $A$  chords. The horn part has a *(trp.)* part over  $D^b7$  and *(Original Feel)* chords.

Final section of the piece. The piano part features a *(D^b7)* chord followed by  $E^7_{sus}$  and  $E^7$  chords. The horn part has a *drum fill* indicated by a dashed line.

C

Musical notation for section C, featuring two staves with chords and melodic lines. The first staff starts with an  $E^b/F$  chord. The second staff has a  $F^7$  chord.

Musical notation for section C, featuring two staves with chords and melodic lines. The first staff has chords  $A^b/B^b$ ,  $A^b/G^b$ ,  $A/G^b$ , and  $G^b$ . The second staff has chords  $E$  and  $E/D$ .

D

(SOLOS)

Guitar solo notation for section D, showing a sequence of chords:  $F^7_{sus4}$ ,  $B^b7$ ,  $A^b7$ ,  $G^b7$ ,  $E^7$ ,  $D^7$ , and  $C^7$ .

E

Guitar solo notation for section E, showing a sequence of chords:  $B_{mi}^7$ ,  $D^b7$ , and  $E^7$ .

Piano solo notation for section E, showing a sequence of chords:  $F^7_{sus}$ , Vamp & Fade.

(solo form - DDE after solos - D.S. al Coda

As played on McCoy Tyner's "Tender Moments"

Bass at A & C:

Bass line notation for sections A and C, showing two staves of bass notes.

dium Swing

V

212

John Scofield

The musical score consists of eight staves of music. The first staff begins with a repeat sign and a key signature of one flat. The chords above the first staff are  $A\flat MA^7(\#11)$ ,  $G MI^7$ , and  $F^7_{sus}$ . The second staff has chords  $E MI^7$ ,  $F MA^7(\text{or } A F)$ ,  $E\flat MI^7$ ,  $D\flat MI^7$ , and  $B MI^7$ . The third staff has chords  $C MI^7$ ,  $B\flat MA^7$ ,  $D\flat MA^7$ ,  $A\flat MA^7$ , and  $B MA^7$ . The fourth and fifth staves feature a sequence of chords:  $A$ ,  $B\flat/A$ ,  $A$ , and  $B\flat/A$ . The sixth staff has chords  $A MA^7$ ,  $B\flat MA^7(\#11)$ ,  $E\flat^{13}_{sus}$ ,  $G^{13}_{sus}$ , and  $E^{13}_{sus}$ . The seventh staff is a solo section for guitar, marked  $C^{13}_{sus}$  (solo)  $C^{13}_{sus}$ , with a large '7' indicating a barre. The piece concludes with the word 'fine'.

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

n Straight  $\frac{1}{8}$  s  $\text{♩} = 88$   
swinging  $\frac{1}{16}$  s'

# Vignette

Gary Peacock

## Intro

The left hand part is played, with variations, throughout solos  
Chords are given for soloing (minor chords imply the natural minor scale). Bass pickups on the 'and of 4' are optional.

As played on Gary Peacock's "Tales Of Another"



dium Funk  $\text{♩} = 118$

# Water Sign

Jeff Lorber

(tro) N.C.

(solo synth.)

(bass w/synth.)

$\text{DbMA}7(\text{b9})/\text{C}$  **A**  $\text{DbMA}7(\text{b9})/\text{C}$

(2)

N.C. (ten) **B**  $\text{F}13$

( $\text{F}13$ )  $\text{Eb}13$   $\text{E}13$   $\text{F}13$  (ten)

$\text{Eb}13$   $\text{E}13$   $\text{F}13$

$\text{F}13$   $\text{Gmi}7$   $\text{AbMA}7$  **C**  $\text{G}7(\#9)$

$C_{MI}^7$   $E^b_{7sus}$   $A^b_{MA}^7$   $G^7(\#^9_5)$   $C_{MI}^7$  -  $B^b_{MI}^7$   $E^b_7$

$A^b_{MA}^7$   $G^7(\#^9_5)$   $C_{MI}^7$   $E^b_{7sus}$   $A^b_{MA}^7$   $G^7(\#^9_5)$   $\ominus$

$D^b_{MA}^7(b^9)/C$  N.C.

$F^{13}$   $E^b^{13}$   $E^{13}$   $F^{13}$

**D** (SOLOS)  $F^{13}$  15  $F^{13} G_{MI}^7 A^b_{MA}^7$   $G^7(\#^9_5)$

$C_{MI}^7$   $E^b_{7sus}$   $A^b_{MA}^7$   $G^7(\#^9_5)$   $C_{MI}^7$   $B^b_{MI}^7$   $E^b_7$   $A^b_{MA}^7$   $G^7(\#^9_5)$

$C_{MI}^7$   $E^b_{7sus}$   $A^b_{MA}^7$   $G^7(\#^9_5)$   $D^b_{MA}^7(b^9)/C$  8

after solos - D.S. al Coda

$D^b_{MA}^7(b^9)/C$   $D^b_{MA}^7(b^9)/C$  5 N.C.  $F^7_{sus}$   
(synth. solo)

As played on Jeff Lorber's "Water S"

# Water Sign (Bass Part)

Medium Funk

Intro J=118

C7sus(b9)

Musical staff with bass clef and a whole note chord C7sus(b9) at the end.

C7MA7(b5)/C

Musical staff with eighth notes and a final chord C7MA7(b5) with a (2) above it.

N.C.

Musical staff with eighth notes and a final chord N.C. with a (2) above it.

F13

Musical staff with eighth notes and a final chord F13.

Eb13 E13 F13

Musical staff with eighth notes and a final chord Eb13 E13 F13.

Eb13 E13 F13

Musical staff with eighth notes and a final chord Eb13 E13 F13.

Musical staff with eighth notes.

AbMA7 G7(#9) Cm7 Eb7sus AbMA7 G7(#9) Cm7 Bbmi7 Eb7

Musical staff with slash marks corresponding to the chord list above.

AbMA7 G7(#9) Cm7 Eb7sus AbMA7 G7(#9) DbMA7(b5)/C

Musical staff with slash marks and a final eighth-note chord DbMA7(b5).

F13 Eb13 E13 F13 etc.

F13 (SOLOS) 15 F13 GMI7 AbMA7 G7(#9) CMi7 Eb7sus

AbMA7 G7(#9) CMi7 BbMI7 Eb7 AbMA7 G7(#9) CMi7 Eb7sus

AbMA7 G7(#9) DbMA7(b5)/C D.C. al Coda

(2) (2) N.C. after solos - D.S. al Coda

DbMA7(b5)/C (2)

(2) N.C. F7sus

Medium Samba  
= 133

# What, Does It Matter?

George Mraz

(Intro)  $G^{\flat}M^{\flat}A^{\flat}7(\#11)$  (4x's)

(bass) tenor solo

ten.)  $B^{\flat}M^{\flat}7$   $A7(\#9)$

$B7(w.tone)$   $B^{\flat}7(\#11)$

$G^{\flat}M^{\flat}A^{\flat}7(\#11)$   $D7(\#9)$

$D^{\flat}M^{\flat}A^{\flat}7(\#11)$

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

$A^{\flat}13$   $A^{\flat}13(b9)$

$B^{\flat}M^{\flat}7(add 11)$   $B7(\#9) - b13$

As played on New York Jazz Quartet's "Surge"

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

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

$Bb13(b9)$   $A7(\#11)$   $Ab7(\#11)$

$(Ab7(\#11))$   $(A)$   $C7(\#11)$   $B13(\#11)$

$(B13(\#11))$   $Bb_{MI}^9$   $F_{MI}^9$

$DbMA7$   $AbMA7$   $GbMA7(\#11)$

$GbMA7(\#11)$   $(On Cue)$   $GbMA7(\#11)$

(Vamp & Solo till cue)

Chords played on beat 4 during head are played on beat 1 of next bar during solos.

# When It Was Now

Wayne Shorter

High Funk  
♩ = 124

N.C. (sax w/bass) Drums 2

Drums 2

AbMA7(#5)

D/A

E $\flat$ 7 Fmi7 Emi7 B $\flat$ /C

E $\flat$ 7 Fmi7 Emi7 B $\flat$ /C G/A 1. N.C.

2. N.C. Db9sus DbMA7

Db7sus A/C# DbMA7 EbMA7/F

G9sus A/G

(synth.)

Handwritten musical score for tenor saxophone. The score consists of ten staves of music. The first staff contains a melodic line with triplets and slurs, with chords  $Db^9_{sus}$ ,  $DbMA^7$ ,  $Dbmi^7$ , and  $DbMA^7$  written above. The second staff continues the melody with chords  $AbMA^9$ ,  $Cmi^7$ ,  $AbMA^7/Bb$ ,  $Bb^7(\#9)$ , and  $Db^9_{sus}$ . The third staff features a melodic line with triplets and slurs, with chords  $Db^9$ ,  $Dbmi^9$ ,  $1. Db^9$ , and  $E^b/F$  written above. The fourth staff shows a rhythmic pattern with chords  $Gmi^7$ ,  $F\#mi^7$ ,  $Db/Eb$ ,  $Db/Eb$  (synth.), and  $D/E$ . The fifth staff continues the rhythmic pattern with chords  $E^b/F$ ,  $Gmi^7$ ,  $F\#mi^7$ , and  $Db/Eb$ . The sixth staff shows a rhythmic pattern with chords  $Db/Eb$ ,  $Db^9_{sus}$ , and  $2. Db^9$ . The seventh staff contains a melodic line with chords  $Db^9_{sus}$ ,  $Db^9$ ,  $Dbmi^9$ , and  $Db^9$ . The eighth staff shows a rhythmic pattern with chords  $Db^9_{sus}$ ,  $Db^9$ ,  $Dbmi^9$ , and  $Db^9$ . The ninth staff shows a rhythmic pattern with chords  $(E^b/F)$ ,  $Gmi^7$ ,  $F\#mi^7$ , and  $Db/Eb$ . The tenth staff shows a rhythmic pattern with a double bar line and the instruction "Vamp & Fade".

Tenor sounds one octave lower than written.

As played on Weather Report's "Weather Report."



# Medium Funk When It Was Now (Bass Part)

$\text{♩} = 124$

N.C. *Tacet* 2

*Tacet* 2

$\text{AbMA7}(\#5)$

$\text{D/A}$

$\text{Eb7}$   $\text{Fmi7}$   $\text{Emi7}$   $\text{Bb/C}$

$\text{Eb7}$   $\text{Fmi7}$   $\text{Emi7}$   $\text{Bb/C}$   $\text{G/A}$  N.C.

2. N.C.  $\text{C}\#9_{\text{sus}}$   $\text{Db}9_{\text{sus}}$  **B**  $\text{DbMA7}$

$\text{Db}7_{\text{sus}}$   $\text{A/C}\#$   $\text{DbMA7}$   $\text{EbMA7}$

$\text{G}9_{\text{sus}}$   $\text{A/G}$

$\text{Db}9_{\text{sus}}$   $\text{DbMA7}$   $\text{Dbmi7}$   $\text{DbMA7}$

AbMA9 Cm7 AbMA7/Bb Bb7(#9) Db9sus

Db9 Dbmi9 1. Db9 Eb/F

Gmi7 F#mi7 (H) Db/Eb b: D/E

Eb/F Gmi7 F#mi7 (H) Db/Eb b: 2) 4)

Db/Eb Db9sus | 2. Db9

Db9sus Db9 Dbmi9 Db9

Db9sus Db9 Dbmi9 Db9

(Eb/F Gmi7 F#mi7 (H) Db/Eb b: )

Vamp & Fade

# Windflower

Sarah Cassey

**A**

Piano

Bass

*fine*

*fine* (SOLOS)

F<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7(b5)</sup> C<sup>7</sup> F<sub>M1</sub><sup>7</sup> F<sup>7</sup>

B<sup>b</sup><sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7(b5)</sup> C<sup>7</sup> F<sub>M1</sub><sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup><sup>7</sup>

D<sup>b</sup><sup>7</sup> C<sup>7</sup> F<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7(b5)</sup> C<sup>7</sup>

As played on Mel Lewis' "Mel Lewis & Friends"

After solos - D.C. al fine (take repeat)

# Witch Hunt

Wayne Shorter

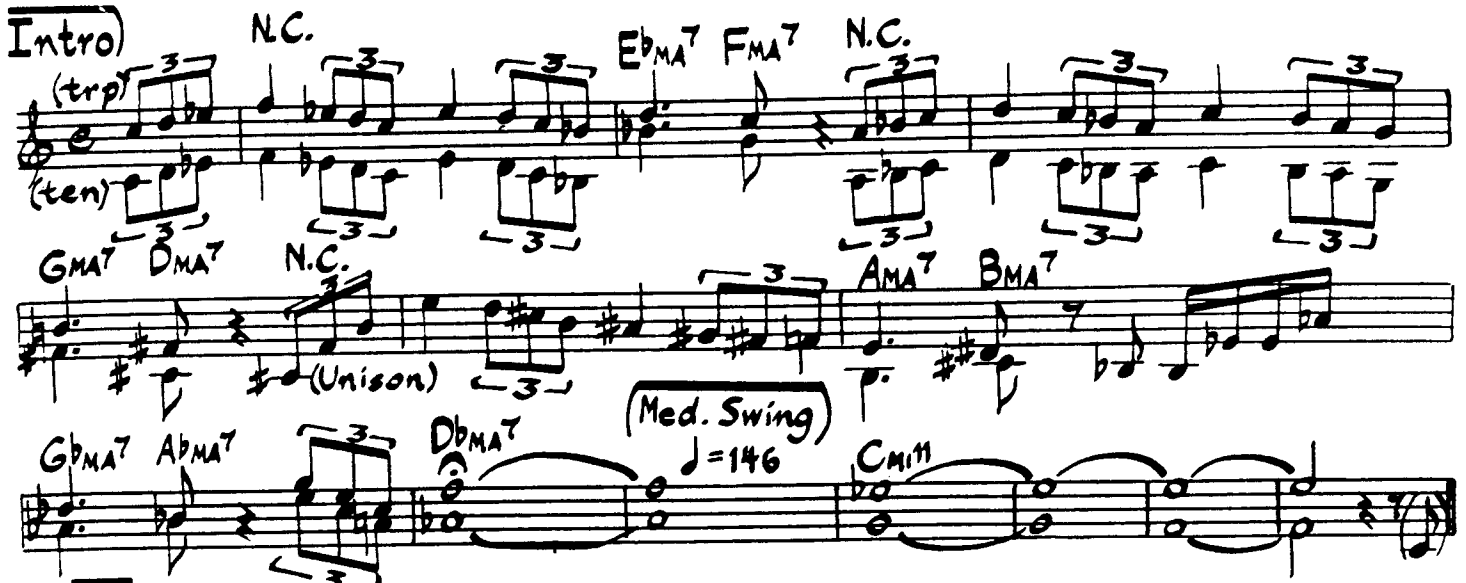
$\text{p}$  Swing  
 $\text{♩} = 228$

**Intro**

(trp) N.C.  $\text{E}^{\flat}\text{M}^{\flat}\text{A}^{\flat}7$   $\text{F}^{\flat}\text{M}^{\flat}\text{A}^{\flat}7$  N.C.

(ten)  $\text{G}^{\flat}\text{M}^{\flat}\text{A}^{\flat}7$   $\text{D}^{\flat}\text{M}^{\flat}\text{A}^{\flat}7$  N.C.  $\text{A}^{\flat}\text{M}^{\flat}\text{A}^{\flat}7$   $\text{B}^{\flat}\text{M}^{\flat}\text{A}^{\flat}7$

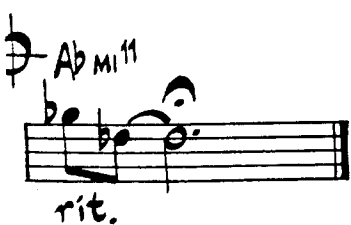
(Unison)  $\text{G}^{\flat}\text{M}^{\flat}\text{A}^{\flat}7$   $\text{A}^{\flat}\text{M}^{\flat}\text{A}^{\flat}7$   $\text{D}^{\flat}\text{M}^{\flat}\text{A}^{\flat}7$  (Med. Swing)  $\text{C}^{\flat}\text{M}^{\flat}\text{A}^{\flat}7$   
 $\text{♩} = 146$



**A**  $\text{C}^{\flat}\text{M}^{\flat}\text{A}^{\flat}7$



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



solos on **A** As played on Wayne Shorter's "Speak No Evil"

# Woody I - On The New Ark

Woody Shaw

Medium Latin

$\text{♩} = 204$

A (add 9 / no 3) F# (add 9 / no 3) Eb (add 9 / no 3) | 1. C9sus | 2. C9sus (trp.)

Ami F#mi Ebmi F9sus Bbm19/C (bs)

Bbm11 N.C. break

Ebmi(MA7) Ab7 Bb7 Ebmi(MA7) Ab7 Bb7 etc.

Ebmi(MA7) Ab7 Bb7 Ebmi(MA7) Ab7 Bb7

Bmi(MA7) E7 F#7 Bmi(MA7) E7 F#7

Bmi(MA7) E7 F#7 Gmi(MA7) break (pn. & trb.)

3 (Suspended Time) C/Db

C/D $\flat$

D/E $\flat$  N.C.

(Time)  $\square$  C F $7_{sus}$  / E / E $\flat$  / D / E $\flat$  / E F $7_{sus}$

(F locrian during solos)

F $7_{sus}$  / E / E $\flat$  / D / E $\flat$  / E F $7_{sus}$

trb.) s. trb.) (trp.)

F $7_{sus}$  / E / E $\flat$  / D / E $\flat$  / E F $7_{sus}$

F $7_{sus}$  / E / E $\flat$  / D / E $\flat$  / E F $7_{sus}$  (end of locrian)

trb.) s. trb.)

A (add 9 no 3) F $\sharp$  (add 9 no 3) E $\flat$  (add 9 no 3) break

Solo on form (ABC),  
after last solo - D.S. a  
coda

As played on Woody Shaw's "Woody III"

E $\flat$  (add 9 no 3) = C $9_{sus}$

Breaks and kicks are not played during solos, but the suspended time at B is observed

Medium

# Young And Fine

Josef Zawinul

Latin/Funk  $\text{♩} = 102$

$B\flat M_i^9$   $A M_i^9$   $E\flat_{sus}$   $G$   $F M_i^7$   $E\flat/F$   $D\flat/E\flat$   $C/D$   $B\flat M_i^9$   $B/A$   $E\flat/G$   $D\flat/F$

(Keyboards) (add drums)

$E\flat/F$   $D\flat/E\flat$   $C/D$  **sparse sax solo**  $C/B\flat$   $B/A$   $E\flat/G$   $D\flat/F$   $E\flat/F$   $D\flat/E\flat$   $D M_i^7$

$B\flat M_i^9$   $A M_i^9$   $E\flat_{sus}$   $G$   $F M_i^7$   $E\flat/F$   $D\flat/E\flat$   $C/D$   $B\flat M_i^9$   $B/A$   $E\flat/G$   $D\flat/F$

$E\flat/F$   $D\flat/E\flat$   $C/D$   $B\flat M_i^9$   $A M_i^9$   $E\flat_{sus}$   $G$   $F M_i^7$   $E\flat/F$   $D\flat/E\flat$   $C/D$

$B\flat M_i^9$   $A M_i^9$   $E\flat/G$   $F M_i^7$   $E\flat/F$   $D\flat/E\flat$   $D M_i^7$  (end solo)  $B\flat M_i^9$   $A M_i^9$   $E\flat_{sus}$   $G$   $F M_i^7$

$E\flat/F$   $D\flat/E\flat$   $C/D$  drum fill

**A**

sax & synth

$E\flat M_A^7$   $D M_i^7(b9)$   $G^7$   $C M_i^7$   $C M_i^7$   $B\flat$   $B/A$  (synth.)  $E\flat M_A^7$   $C M_i$   $F13(\sharp 11)$

$D/B\flat$   $C/B\flat$   $B/B\flat$   $G M_i^7$   $C M_i^7$   $A13(\sharp 11)$   $A\flat M_A^7$   $A\flat M_A^7$   $F M_i^7$   $A\flat/E\flat$

$D7(\sharp 11)$   $G^7$  **B**  $C M_i^7$   $F M_i^7/C$   $C M_i^7$   $A\flat M_A^7$   $G^7_{sus}$

$C M_i^7$   $D\flat/C$  (synth.)  $C M_i^7$   $C^7$   $F M_i^7$   $F M_i^7/E\flat$   $D M_i^7(b9)$   $G^7(\sharp 5)$   $C M_i^7$   $C M_i^7/B\flat$   $F13(\sharp 11)$

(Bb G/A) Gsus CMA7 Ab (add 9) C

C6/a F#MI7(b9) B7 EMI7 EMI7 CMI7

(synth.) (w/bass) (synth.) (bass w/synth.)

**C** AbMA7 DbMA7 GMI7(b9) C7 FMI7 Eb E D AbMA7 FMI7 Bb13(#11)

(sex w/synth.)

G Eb F Eb E Eb CMI7 FMI7 D13(#11) DbMA7 CMI7

Ama7 (4x's) BbMI7 Ami9 Eb G FMI7 **(SOLOS)** BbMI9 Ami9 Eb G FMI7

(On Cue) Eb F Db Eb C D **(4)** Vamp till cue **(2)**

drum fill

D.S. al Coda

**(SOLOS)** BbMI9 Ami9 Eb G FMI7 (On Cue) BbMI9 Ami9 Eb/sus G FMI7 BbMI9 Ami9 Eb/sus G FMI7

Vamp till cue (synth.)

BbMI9 B07 CMI7 DbMA7 BbMI7 E7/B CMI7 F7(alb)

(bass)

sample bass line on solos:

BbMI9 Ami9 E7/G FMI7

As played on Weather Report's "Mr. Gone"



Medium Jazz Waltz  
♩ = 150

# Young One

Jim Hall

(Intro)

DMA<sup>7</sup> A<sup>9sus</sup> (2) (2) (2)  
 DMA<sup>7</sup> A<sup>9sus</sup> DMA<sup>7</sup> A<sup>9sus</sup>  
 G<sup>#mi7(b5)</sup> G<sup>mi7(MA7)</sup> F<sup>#mi7</sup> B<sup>mi7</sup> E<sup>mi7</sup> A<sup>7</sup>  
 DMA<sup>7</sup> A<sup>9sus</sup> DMA<sup>7</sup> A<sup>9sus</sup>  
 G<sup>MA7</sup> A<sup>bmi7</sup> D<sup>b7</sup> G<sup>bMA7</sup> E<sup>bmi7</sup>  
 A<sup>bmi7</sup> D<sup>b7</sup> G<sup>bMA7</sup> E<sup>bmi7</sup>  
 A<sup>bmi7</sup> F<sup>7/A</sup> B<sup>bmi7</sup> E<sup>bmi7</sup>  
 F<sup>mi7</sup> B<sup>b7</sup> E<sup>bMA7</sup> C<sup>mi7</sup>

F#mi7      B7sus 4 - 3      E7sus  
 E9sus      Ama7/E      E9sus 4      Ama7/E  
 Ebmi7      Ab7 (#5)      Dmi7      G7 (#5)  
 C#mi7      D07 (add MA7)      D#mi7 4      E7 (#9)  
 Ami7      D7      F#mi7      B7  
 Emi7      A7      DMA7      A9sus  
 DMA7      A7sus      DMA7      A7sus      DMA7  
 Vamp till cue      rit.

As played on Jim Hall's "Impressions Of Japan"

Fermata on E7 (-9) holds for solos

# Appendix - Sample Drum Parts

Transcribed by Rick Latham, autho. of "Advanced Funk Studies"  
 (Available from Rick at P.O. Box 12452, Dallas, TX 75225)

## Explanation Of Notation

Hi-Hat    open Hi-Hat    Bell of cymbal    Cowbell    Cymbal    Snare Drum

Small Tom    Middle Tom    Floor Tom    Bass Drum    Hi-Hat played w/foot

Bracket around note indicates note is sometimes played

## AND THE MELODY STILL LINGERS ON

## BIRDLAND

Stick on rim

Bass drum ad lib

## BRAZILIAN LOVE AFFAIR

Ago-go bells vamp

## BULLET TRAIN

Intro

## CASSIDAE

Ad lib samba

## CENTRAL PARK

Samba ad lib

## DAISY MAE

## ELEGANT PEOPLE

A

B

C

fill

fill

get busy but still kick figures

FLY WITH THE WIND

**A** **D** **C**  
 Drums kick figures while filling on toms

4 A.M.

**A** **B** **D** **C** **E**

GIBRALTAR

HIGHWAY ONE

12 8 Stick on rim

IN SEARCH OF MY HEART

Ad lib cymbals light 1/2 x feel

**A** **B** **C**

**C** Kick figures with fills

I THOUGHT IT WAS YOU

Intro

**A**

JUNGLE FEVER

**B**

KATHERINE

LEMME AT IT

Intro

**A** **C** **B**

LUSITANOS

Intro Solos

**A**

**B** **C**

MAGIC LADY

MAGIC SAM

Musical notation for 'MAGIC SAM' on a single staff. It features a series of rhythmic patterns with 'x' marks above the notes. A boxed letter 'B' is placed above the fourth measure.

MAN IN THE MOON

Musical notation for 'MAN IN THE MOON' on a single staff, consisting of a series of rhythmic patterns with 'x' marks above the notes.

THE MAZE

Piano interlude between solos

r.s.

Musical notation for 'THE MAZE' on a single staff, featuring a melodic line with eighth notes and a bass line with eighth notes.

Continuation of the musical notation for 'THE MAZE' on a single staff, ending with the text 'etc. ad lib'.

MONMOUTH COLLEGE FIGHT SONG

Musical notation for 'MONMOUTH COLLEGE FIGHT SONG' on a single staff, featuring triplets of notes. A boxed letter 'B' is placed above the fourth measure.

NEO TERRA

Musical notation for 'NEO TERRA' on a single staff. It includes a boxed letter 'A' at the start and boxed letters 'B' and 'C' above the fourth measure.

NOTHING YOU CAN DO ABOUT IT

Musical notation for 'NOTHING YOU CAN DO ABOUT IT' on a single staff, featuring a series of rhythmic patterns with 'x' marks above the notes.

ONLY LOVE

Musical notation for 'ONLY LOVE' on a single staff. It includes boxed letters 'A', 'D', and 'E' above the fourth, fifth, and sixth measures respectively.

ON THE BOULEVARD

Musical notation for 'ON THE BOULEVARD' on a single staff. It includes boxed letters 'B' and 'C' above the fourth measure.

PALLADIUM

Musical notation for 'PALLADIUM' on a single staff. It includes boxed letters 'B' at the start and 'C' above the fourth measure.

PENSATIVA

Musical notation for 'PENSATIVA' on a single staff, featuring a series of rhythmic patterns with 'x' marks above the notes. The word 'Latin' is written to the right of the staff.

PERESINA

Ad lib bossa groove

PHANTAZIA

POOLS

SAMBA SONG

E and G are written in 4/4 for a better understanding of the part

S. E.'S DREAM

Latin

Ad lib on cym. much space

SHARE YOUR LOVE

A C D

SICILY

SOMEDAY

STRAIGHT STREET

Bridge groove 6 8 feel

TEEN TOWN

Ad lib snare and bass drum

TEE TIME FOR ERIC

ntro

A

C

B

Detailed description: This block contains the musical notation for 'TEE TIME FOR ERIC'. It features a single staff with a treble clef. The notation includes a series of chords marked with 'x' and a melodic line with eighth and quarter notes. Section markers 'A', 'C', and 'B' are placed above the staff. 'A' and 'C' are at the beginning, and 'B' is at the end of the piece.

TIME IS RIGHT

1 2 x feel

A

Detailed description: This block contains the musical notation for 'TIME IS RIGHT'. It consists of a single staff with a treble clef, showing a series of chords and a melodic line. A section marker 'A' is placed at the beginning.

TWILIGHT TONE

Detailed description: This block contains the musical notation for 'TWILIGHT TONE'. It features a single staff with a treble clef, showing a series of chords and a melodic line.

UTOPIA

All around these regions

Double x Latin feel

ntro

A

C

B

E

Detailed description: This block contains the musical notation for 'UTOPIA'. It features a single staff with a treble clef. The notation includes a series of chords marked with 'x' and a melodic line. Section markers 'A', 'C', 'B', and 'E' are placed above the staff. 'A' and 'C' are at the beginning, and 'B' and 'E' are at the end.

WATER SIGN

A

Detailed description: This block contains the musical notation for 'WATER SIGN'. It features a single staff with a treble clef, showing a series of chords and a melodic line. A section marker 'A' is placed at the beginning.

B

C

Detailed description: This block contains the continuation of the musical notation for 'WATER SIGN'. It features a single staff with a treble clef, showing a series of chords and a melodic line. Section markers 'B' and 'C' are placed above the staff.

WHEN IT WAS NOW

ntro

A

Detailed description: This block contains the musical notation for 'WHEN IT WAS NOW'. It features a single staff with a treble clef, showing a series of chords and a melodic line. Section markers 'A' and 'ntro' are placed above the staff.

YOUNG AND FINE

ntro

A

Detailed description: This block contains the musical notation for 'YOUNG AND FINE'. It features a single staff with a treble clef, showing a series of chords and a melodic line. Section markers 'A' and 'ntro' are placed above the staff.