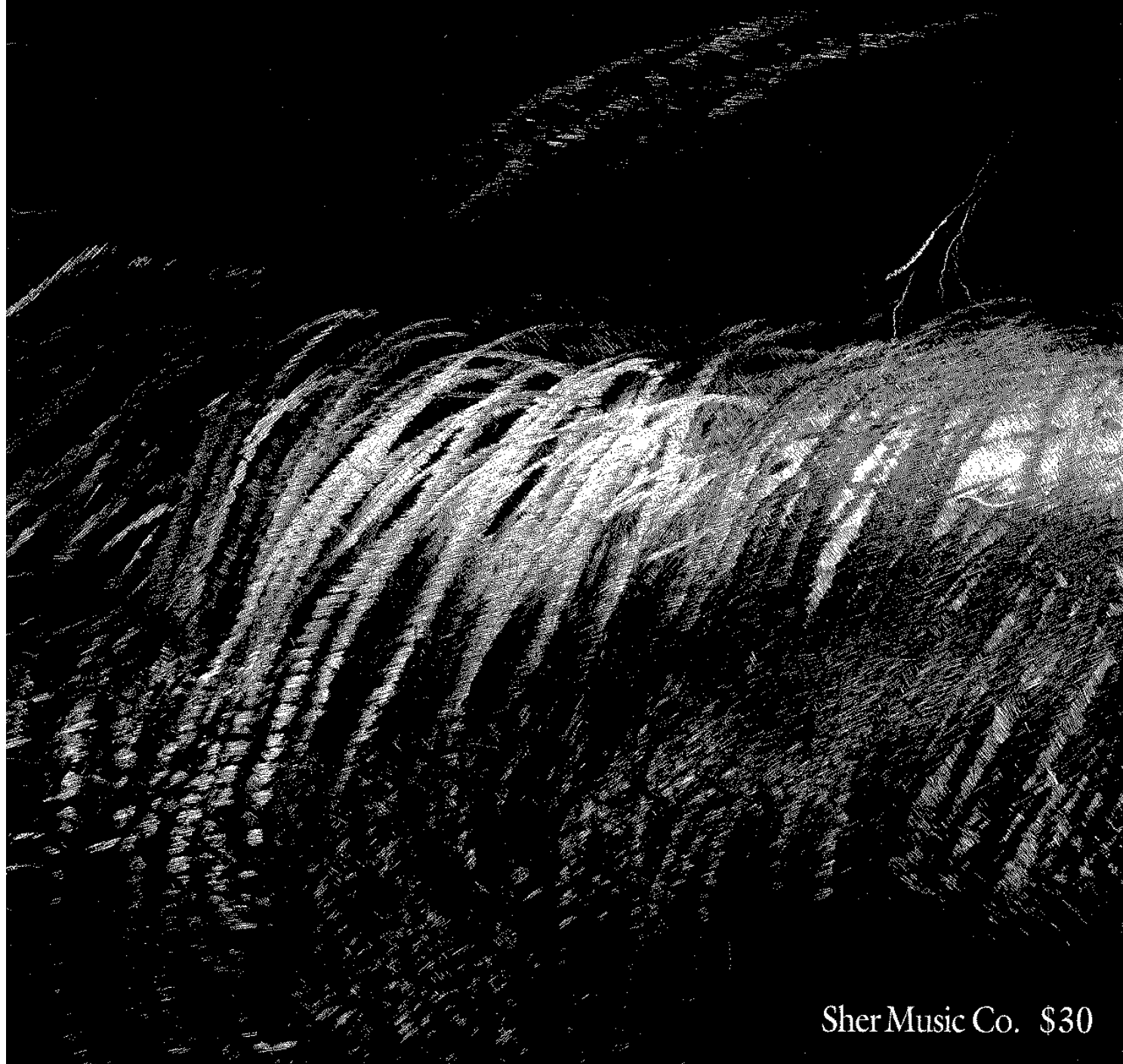


C-Vocal Version

# THE NEW REAL BOOK

## Volume Two



Sher Music Co. \$30

C - Vocal Version

# THE NEW REAL BOOK

## Volume Two

Created by Musicians for Musicians

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Black And Blue	It's The Talk Of The Town	Spring Can Really Hang You Up The Most
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Bye Bye Blackbird	The Joint Is Jumpin' *	Them There Eyes
Cherokee	Let's Fall In Love	There Is No Greater Love
Day By Day	Lullaby Of The Leaves	Three Little Words
Exactly Like You	Mean To Me	'Til There Was You
Flamingo	Memories Of You	Unforgettable
Fly Me To The Moon	The Masquerade Is Over	What A Difference A Day Made
Get Happy	More Than You Know*	What A Little Moonlight Can Do
Harlem Nocturne	My Ship	While We're Young
Honeysuckle Rose	Never Will I Marry	Will You Still Be Mine?
I Believe In You	A Nightengale Sang In Berkeley Square	Without A Song *
I Hadn't Anyone Till You	No Moon At All *	Wrap Your Troubles In Dreams *
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## CONTEMPORARY JAZZ AND JAZZ/FUSION Exactly As Recorded By:

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(\* = U.S. Supplement)



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## PUBLISHER'S FOREWORD

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

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

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

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

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

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

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

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

**CHUCK SHER - Editor and Publisher**

## MUSICAL EDITOR'S FOREWORD

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

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

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

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

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

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

**BOB BAUER - Musical Editor**

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

# iii GENERAL RULES FOR USING THIS BOOK



## FORM

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

## CHORDS

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

## TERMS

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




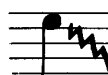

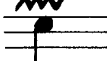
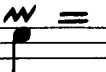
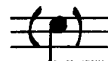

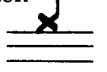
## TRANSPOSITIONS

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

## ABBREVIATIONS

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

## ORNAMENTS AND SYMBOLS

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

CHORD SYMBOLS

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

Below are two groups of chord spellings:

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

(No Chord)

N.C. C bass C C<sup>6</sup> C<sup>6/9</sup> C<sup>(add 9)</sup>

C<sup>MA7</sup> C<sup>MA7(add 13)</sup> C<sup>MA9</sup> C<sup>MA13</sup> C<sup>7</sup> C<sup>9</sup> C<sup>13</sup>

C<sup>MI</sup> C<sup>MI6</sup> C<sup>MI6/9</sup> C<sup>MI(add 9)</sup> C<sup>MI7</sup> C<sup>MI7(add 11)</sup> C<sup>MI7(add 13)</sup>

C<sup>MI9</sup> C<sup>MI11</sup> C<sup>MI13</sup> C<sup>MI(MA7)</sup> C<sup>MI9(MA7)</sup> C<sup>MI7(b5)</sup> C<sup>MI9(b5)</sup> C<sup>MI11(b5)</sup>

C<sup>dim.</sup> C<sup>°7</sup> C<sup>°7(add MA7)</sup> C<sup>+</sup> C<sup>SUS</sup> C<sup>7SUS</sup> C<sup>9SUS</sup> C<sup>13SUS</sup> C<sup>7SUS4-3</sup>

C<sup>MA7(b5)</sup> C<sup>MA7(#5)</sup> C<sup>MA7(#11)</sup> C<sup>MA9(#11)</sup> C<sup>MA13(#11)</sup> C<sup>7(b5)</sup> C<sup>9(b5)</sup>

C<sup>7(#5)</sup> C<sup>9(#5)</sup> C<sup>7(b9)</sup> C<sup>7(#9)</sup> C<sup>7(b9)</sup> C<sup>7(#9)</sup> C<sup>7(b9)</sup>

C<sup>7(#11)</sup> C<sup>9(#11)</sup> C<sup>7(b9)</sup> C<sup>7(#11)</sup> C<sup>13(b5)</sup> C<sup>13(b9)</sup> C<sup>13(#11)</sup> C<sup>7SUS(b9)</sup> C<sup>13SUS(b9)</sup>

C<sup>/E</sup> C<sup>/G</sup> E<sup>/C</sup> B<sup>b/C</sup> C<sup>(add 9)</sup> C<sup>(add 9)</sup> C<sup>7(omit 3)</sup> C<sup>MI7(omit 5)</sup>

C<sup>#MA7SUS(b5)</sup> F<sup>#7SUS(add 3)</sup> B<sup>b(add b13)</sup> A<sup>+(add #9)</sup> G<sup>#MI7(add 11)</sup>

F<sup>/F#</sup> E<sup>+/G</sup> G<sup>7SUS/A</sup> G<sup>MA7(#5)</sup> E<sup>bMA7(#5)</sup> B<sup>MA7SUS/F#</sup>



1 Med-Up Swinging Afro Afro-Centric

Joe Henderson

♩ = 217 (trp. & ten.) **A**

**Db** MA 7(#11)

**C** MI 11

(B<sup>b</sup> MI 11)  
**Db** MA 7(#11)

**Ab** MA 7(#11)

(tris.)

**Ab** MA 7(#11)

(tris.)

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

horn fill -----

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

(Solos)

**B** D<sup>b</sup>MA<sup>7(#11)</sup> CMI<sup>11</sup> (B<sup>b</sup>MI<sup>11</sup>) D<sup>b</sup>MA<sup>7(#11)</sup> A<sup>b</sup>MA<sup>7(#11)</sup> G<sup>b</sup>MA<sup>7(#11)</sup>

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

After solos, D.C. al Coda

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

Vamp, fill & fade

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

(Freely)

# After the Rain

John Coltrane

**Intro**

3/4

$E_b^7_{SUS} (b9)$

(ten.)

**A**

$B_b / A_b$  (tremolo) (pn. L.H.)

$G / A_b$

$A_b MA^7$

$D_b MA^7 / E_b$

$E_b^7(b9)$

(etc.)

$A_b MA^7$

$D_b MA^7 / E_b$

$E_b^7(b9)$

$A_b / E_b$

$G / E_b$

(pn., sample fill)

$D_b MI (MA^7)$

$E_b^7_{SUS} (b9)$

$A_b MA^7$

$D_b^{(add \#11)} / A_b$

(pn. L.H.)

$A_b MA^7$

$D_b^{(add \#11)} / A_b$

$A_b MA^7$

$A_b MA^7$

$A_b MA^7$

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

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

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

1.  $A^{\flat}M A^{\flat}7$  (ten.)

2.  $A^{\flat}M A^{\flat}7$  (ten.)

**B** tenor fill

$E^{\flat}7_{SUS} (\flat 9)$

D.S. al 2nd ending al Coda

$E^{\flat}7_{SUS} (\flat 9)$

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

$E^{\flat}7_{SUS} (\flat 9)$

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

$E^{\flat}7_{SUS} (\flat 9)$

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

(sample fill)

$E^{\flat}7_{SUS} (\flat 9)$

$(E^{\flat}9_{SUS})$

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

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

(sample tenor fill at **B** :)

# After You've Gone

Med. Ballad\*

Creamer & Layton

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# Ain't Misbehavin'

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

*Med.-Slow Swing*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Med. Swing

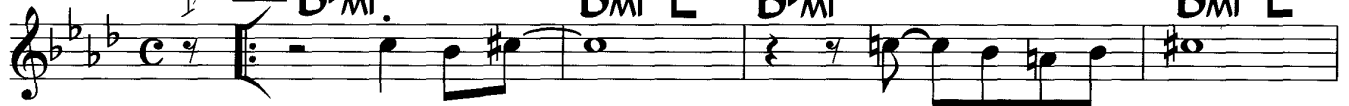
## Along Came Betty

Benny Golson

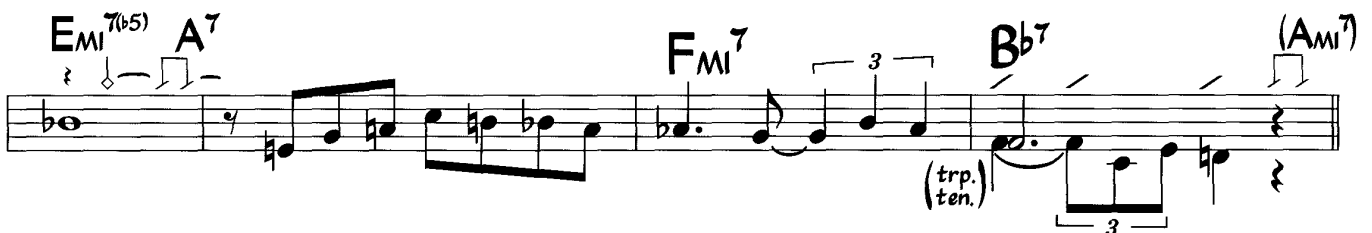
♩ = 110

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

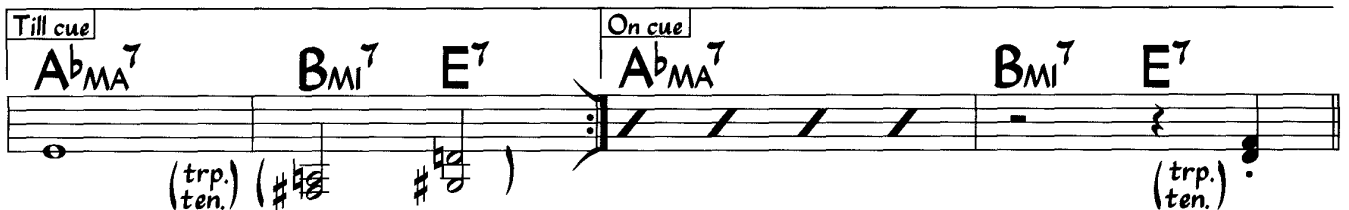
A

B<sup>b</sup>Mi<sup>7</sup>B<sub>Mi</sub><sup>7</sup> E<sup>7</sup>B<sup>b</sup>Mi<sup>7</sup>B<sub>Mi</sub><sup>7</sup> E<sup>7</sup>

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


(trp.)  
(ten.)


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

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

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

D

trp. 

ten. 



(bass walks -----!)










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



(trp.)  
(ten.)

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



# ASA

Djavan

Med. Funk ♩=104

(The Zoo Blues)

(As sung by Manhattan Transfer)

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

*(1st x tacet)*

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

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

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

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

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

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

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

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

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

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

Intro on Manhattan Transfer version is twice as long.

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

Med. Funk (Intro)

Asa (Bass)

J = 104

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

Med. Bossa

# Avancé

Russell Ferrante

(As played by the Yellowjackets)

♩ = 154 (Intro)

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

(bs.)

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

**A**

E<sub>b</sub>MA<sup>7</sup> G<sub>bb.</sub> F<sup>#o7</sup> F<sub>Mi</sub><sup>7</sup> F<sub>Mi</sub><sup>7</sup> B<sub>b</sub> (B<sub>b</sub>13<sup>(#11)</sup>)  
2nd x:

(synth. counter-melody: 2nd x only)

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

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

1. 2.

$A^{13(b9)}$   
 $B^b \# \cdot \cdot \cdot$

$A^{13(b9)}$   
 $\# \cdot \cdot \cdot \# \cdot \cdot \cdot$

$A^{7(b9)}$   
 $\# \cdot \cdot \cdot \# \cdot \cdot \cdot$

$CMA^7$   
 $\cdot \cdot \cdot D$

$D^{7(b9)}$   
 $\cdot \cdot \cdot \# \cdot \cdot \cdot$

$D^{7(b9)}$   
 $\cdot \cdot \cdot \# \cdot \cdot \cdot$

**B**  $E^{\#}MA^{7(\#11)}$   $G^{\#}$

(pn. w/ synth.)

$G^{\#}MI^{6/4}$

$E^{\#}MA^{7(b5)}$   $E^{\flat 9}_{SUS}$   $E^{\flat 7(b9)}$   $CMA^7$   $D$   $D^{7(\#9)}$

$FMA^7$   $G$   $G^{7(\#5)}$   $E^{\#}MA^7$   $F^{\#}$   $F^{\#7(\#9)}$   $B^9_{SUS}$   $B^{7(\#9)}$

**C** (alto w/ pn.)

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

(bs.)

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

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

$E^9_{SUS}$   $E^{7(\#9)}$

(Alto solo)

(Vamp, solo & fade)

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

(sample bass line)

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

$\mid \uparrow \uparrow \uparrow \uparrow \uparrow \uparrow \mid$  (etc.)

# Baby, It's Cold Outside

Medium Slow Swing

$\text{♩} = 78$

Frank Loesser

(she) I real - ly can't stay,  
neigh - bors might think,

I've got to go 'way,  
Say, what's in that drink?

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

But ba - by, it's cold  
No cabs to be had

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

out - side,  
out there,

Been hop - ing that you'd drop in,  
Your eyes are like star - light now,

I'll hold your hands  
I'll take your hat.

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

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

<sup>1.</sup> fath - er will be pac - ing the floor, So real - ly I'd bet - ter  
hur - ry? Lis - ten to the fi - re - place roar,

scur - ry, Well, may - be just a half a drink more. The  
Beau - ti - ful, please don't hur - ry, Put some re - cords on while I pour.

Chord symbols:  $E^b6$ ,  $C^m7$ ,  $F^m7$ ,  $B^b7$ ,  $F^m7$ ,  $B^b7$ ,  $E^b6$ ,  $C^m7$ ,  $B^b^m7$ ,  $E^b7$ ,  $A^b$ ,  $A^b6$ ,  $A^b^m7$ ,  $A^b6$ ,  $A^b^m7$ ,  $A^b^m6$ ,  $D^b9$ ,  $E^b6$ ,  $C^m7$ ,  $F7$ ,  $B^b7$

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

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

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

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

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

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

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

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

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

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

(horns)

Lyric for second verse:

She

He

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

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

# Med.-Up Samba

$\text{♩} = 140$

# Baja Bajo

John Patitucci

Chick Corea

(Intro) (2nd x)  $C_{MI}^{(MA7)}$   $A^7$   $A^{b7}$   $G^7$

(piano)

**A**  $C_{MI}$  (Stop time)  $A^{13}$   $D^{7(\#9)}$   $G^{7(\#5)}$

(Samba)  $C_{MI}^{7(11)}$   $A^{bMA^7/B^b}$   $G^{bMA^7/A^b}$

$G^7$   $G^{bMA^7}$   $E^{MA^7(b5)}$   $E^{bMI(MA^7)}$

$D^{7(\#5)}$   $G^{MI^7}$   $D/B^b$   $E/G^\#$

$F^\#/G$   $E/F$   $F^\#/E$   $C_{MI}$

**B** (1st x only)  $C_{MI}$   $A^{13(\#11)}$  NC.  $C_{MI}$

(bass) (1st x only)

(on repeat)  $C_{MI}$   $A^{13(\#11)}$  NC.  $C_{MI}$

D.S. al Coda One (♩)

♩<sup>1</sup>

NC. G<sup>7</sup>(#5) F G<sup>b</sup> A<sup>b</sup> E

B<sub>D</sub> B<sup>b</sup> B C<sub>M1</sub>(MA7)

♩<sup>2</sup>

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

NC. C<sub>M1</sub>

drum solo

Vamp & fade

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

C<sub>M1</sub><sup>7(11)</sup> A<sup>b</sup>M<sub>A</sub><sup>7</sup> B<sup>b</sup> G<sup>b</sup>M<sub>A</sub><sup>7</sup> A<sup>b</sup> G<sup>7</sup> G<sup>b</sup>M<sub>A</sub><sup>7</sup> E<sub>M</sub>A<sup>7(b5)</sup> E<sup>b</sup>M<sub>I</sub>(M<sub>A</sub><sup>7</sup>)

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



# Bass Blues

Med. Swing

$\text{♩} = 166$

John Coltrane

**A** (drums tacet)

(tenor)

(bass)

NC.

Ab7 piano fill

NC.

Ab7 pn. fill

NC.

(pn.)

(tenor)

Ab7

(fine)

(bs.)

**B** (add drums)

Ab7

Db7

Ab7 pn. fill

Db7

Ab7 pn. fill

$D^b7$   $A^b7$   $E^b7_{sus}$

(Solos)

**C**  $A^b6$   $(D^b7)$   $A^b6$   $A^b7$

$D^b7$   $A^b6$   $A^b6$   $B^o7$

$B^b_{MI}7$   $B^b_{MI}7$   $E^b7$   $A^b6$   $B^b_{MI}7$   $E^b7$

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



Photo by Chuck Stewart

**WAYNE SHORTER**

# Med. Funk Ballad Beauty and the Beast Wayne Shorter

$\text{♩} = 70$  (Intro)

(sample pn. comp)

1-3. 4.

(sop.)

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

(pn. L.H.) dr. tacet

**A**  $A_{MI}^7$   $B^{7(\#9)}_{(\#5)}$   $E^{7(\#9)}$   $A_{MI}^7$   $G_{MI}^7$   $C^{13}$

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

dr. fill

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

(like Intro) dr. tacet

**B**  $A_{MI}^7$   $B^{7(\#9)}_{(\#5)}$   $E^{7(\#9)}$   $A_{MI}^7$   $G_{MI}^7$   $C^{13}$

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

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

(sample sax fill)

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

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

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

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

F13sus sections are funkier.  
Melodic rhythm is freely interpreted.

Med. Swing  
 ♩ = 184

# Bessie's Blues

John Coltrane

**A**  $E_b^7$   $A_b^7$   $E_b^7$

(tenor, 8va b.)

$A_b^7$   $E_b^7$   $D_b^7$   $C^7$

$B_b^7$   $A_b^7$   $E_b^7$   $E_b^7$   $B_b^7$

**B**  $E_b^7$   $A_b^7$   $E_b^7$

$A_b^7$   $E_b^7$   $D_b^7$   $C^7$

$B_b^7$   $A_b^7$   $E_b^7$   $E_b^7$   $B_b^7$

**C** (Solos)  $E_b^7$   $A_b^7$   $E_b^7$

$A_b^7$   $E_b^7$   $D_b^7$   $C^7$

$B_b^7$   $A_b^7$   $E_b^7$   $E_b^7$   $B_b^7$

After solos, D.C. al Coda

$A_b^7$   $E_b^7$   $A_b^6$   $A^{\circ 7}$   $E_b^7$   $B_b$   $E_b^9$

# Black and Blue

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

Med. Ballad

**A**  $A_{MI}$   $D_{MI}^7$   $A_{MI}$   $D^9$   $D^b9$

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

$C^6$   $A^7$   $D_{MI}^7$   $G^9$   $C_{MA}^7$   $B_{MI}^7(b5)$   $E^7$

What did I do to be so black and blue?

$A_{MI}$   $D_{MI}^7$   $A_{MI}$   $D^9$   $D^b9$

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

$C^6$   $A^7$   $D_{MI}^7$   $(A^b7 G^7)$   $G^7(\#5)$   $C^6$   $F^7$   $C^6$

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

**B**  $A^b7$   $C^6$   $D_{MI}^7$   $E_{MI}^7$   $C^6$

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

$A^b7$   $C^6$   $F^7$   $B_{MI}^7(b5)$   $E^7$

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

**C**  $A_{MI}$   $D_{MI}^7$   $A_{MI}$   $D^9$   $D^b9$

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

$C^6$   $A^7$   $D_{MI}^7$   $(A^b7 G^7)$   $G^7(\#5)$   $C^6$   $F^7$   $C^6$   $B_{MI}^7(b5)$   $E^7$

What did I do to be so black and blue?

Second lyric

Just 'cause you're black, folks think you lack,  
They laugh at you and scorn you, too,  
What did I do to be so black and blue?

When you are near they laugh & sneer,  
Set you aside, and you're denied,  
What did I do to be so black and blue?

How sad I am, each day I feel worse,  
My mark of being dark seems to be a curse.

How will it end, ain't got no friend,  
My only sin is in my skin,  
What did I do to be so black and blue?

# Black Coffee

Slow Bluesy Ballad

Words and music by  
Paul Francis Webster and Sonny Burke

**A**  $D^{\flat 7(\#9)}$   $D^{7(\#9)}$   $\%$

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

$D^{\flat 7(\#9)}$   $D^{7(\#9)}$   $D^{\flat 7(\#9)}$   $G^{13}$   $G^{\flat 7}$

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

$G^{\flat 7}$   $\text{3}$   $D^{\flat 7(\#9)}$   $D^{7(\#9)}$   $D^{\flat 7(\#9)}$   $B^{\flat 7(\#9)}$

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

$E^{\flat} M^{\flat} 7$   $A^{\flat 9} \text{sus}$   $D^{\flat 7(\#9)}$   $D^{\flat 7(\#9)}$   $\%$

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

**B**  $D^{\flat 7(\#9)}$   $D^{7(\#9)}$   $D^{\flat 7(\#9)}$   $D^{7(\#9)}$

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

$D^{\flat 7(\#9)}$   $D^{7(\#9)}$   $D^{\flat 7(\#9)}$   $G^{13}$   $G^{\flat 7}$

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

$G^{\flat 7}$   $\text{3}$   $D^{\flat 7(\#9)}$   $D^{7(\#9)}$   $D^{\flat 7(\#9)}$   $B^{\flat 7(\#9)}$

Since the blues caught my eye. — I'm

$E^{\flat} M^{\flat} 7$   $A^{\flat 9} \text{sus}$   $D^{\flat 7(\#9)}$   $D^{\flat 7(\#9)}$   $D^{\flat 7(\#9)}$   $G^9(\#11)$

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

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

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

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

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

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

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

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

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

$D^b7(\#9)$   $G^{13}$   $G^b7$  3 %

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

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

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

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

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

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



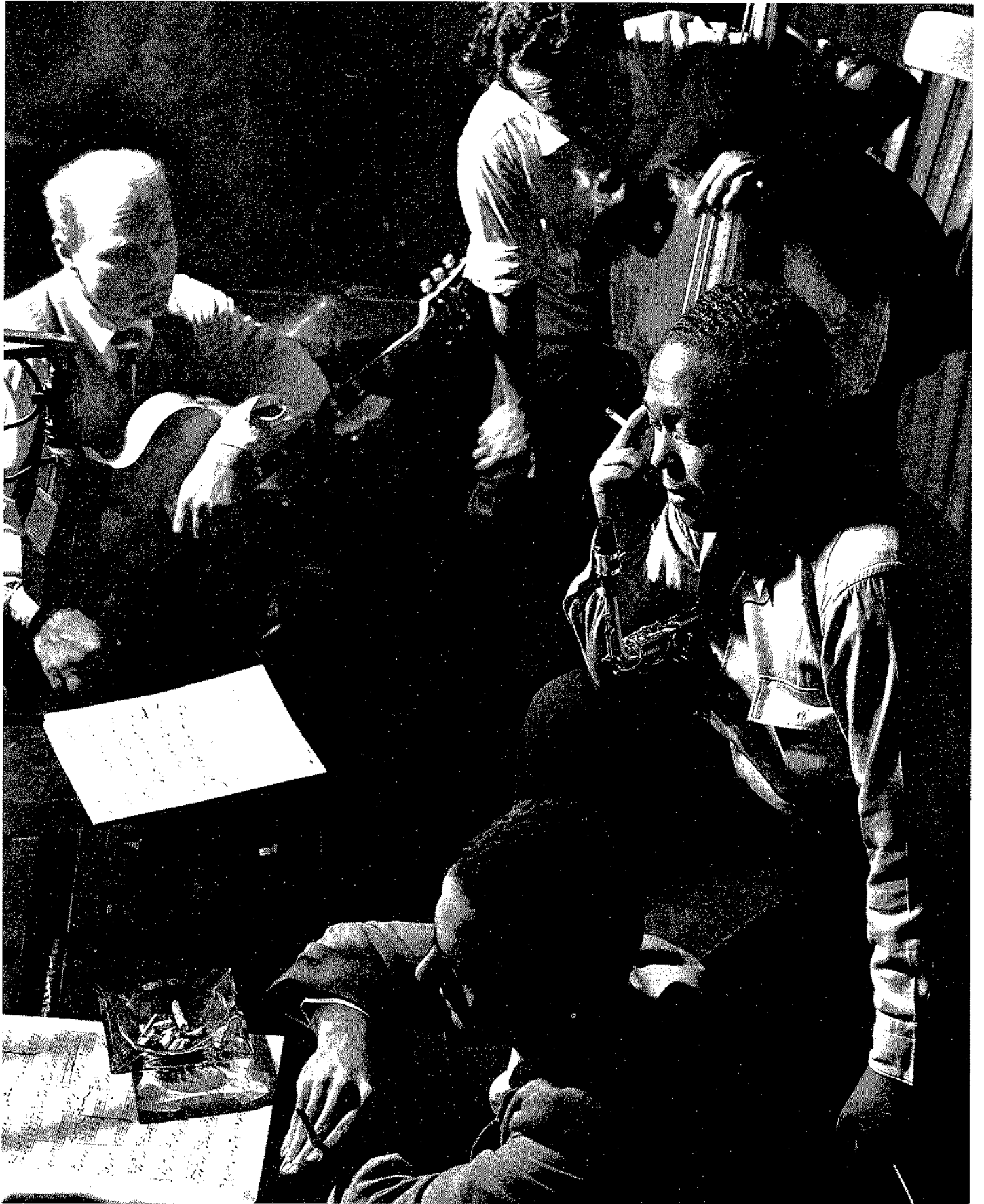


Photo by Herman Leonard

**CHARLIE PARKER**

Med. Swing

# Blues For Alice

Charlie Parker

(Intro)

(pn. w/ drums)

F Ab Db G<sup>b7</sup> (b5) (alto & muted trp.)

**A**

F<sup>6</sup> E<sup>mi7</sup> A<sup>7</sup> D<sup>mi7</sup> (G<sup>7</sup>) C<sup>mi7</sup> F<sup>7(#5)</sup>

(add bass)

B<sup>b6</sup> B<sup>bmi7</sup> E<sup>b7</sup> F<sup>6</sup> A<sup>bmi7</sup> D<sup>b7</sup>

G<sup>mi7</sup> C<sup>7</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>mi7</sup> C<sup>7</sup>

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

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

⊕ optional Coda

A<sup>mi7</sup> D<sup>mi7</sup> G<sup>mi7</sup> C<sup>7</sup> F<sup>MA9</sup>

# Blues for Yna Yna

Gerald Wilson

Med. Jazz Waltz

$\text{♩} = 111$

(Intro)

(organ fills)

Musical score for the Intro section. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The key signature has one flat (B-flat). The tempo is marked as  $\text{♩} = 111$ . The piece is in 3/4 time. The score is divided into two measures, labeled 1. and 2. Measure 1 contains an organ fill and a brass background note. Measure 2 contains a triplet for trumpets and saxophones. Chords are indicated below the bass staff:  $GMI$  (with '(bs.)' below it),  $GMI^{(MA7)}$ ,  $GMI^7$ ,  $GMI^{(MA7)}$ , and  $GMI^{(MA7)}$  (with '(etc.)' below it). The organ fill is indicated by a dashed line above the staff.

**A**

First system of section A. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a saxophone part with triplets. The bass staff has a brass background part. Chords are indicated below the bass staff:  $GMI$ ,  $GMI^{(MA7)}$ ,  $GMI^7$ , and  $GMI^6$ . The bass part is labeled '(bkgr. brass)'. There are triplets in the saxophone part and the bass part.

Second system of section A. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a saxophone part with triplets. The bass staff has a brass background part. Chords are indicated below the bass staff:  $GMI$ ,  $GMI^{(MA7)}$ ,  $GMI^7$ , and  $GMI^6$ . There are triplets in the saxophone part and the bass part.

Third system of section A. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a saxophone part with triplets. The bass staff has a brass background part. Chords are indicated below the bass staff:  $C7(\#9)$ . There are triplets in the saxophone part and the bass part.

Fourth system of section A. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a saxophone part with triplets. The bass staff has a brass background part. Chords are indicated below the bass staff:  $GMI$ ,  $GMI^{(MA7)}$ ,  $GMI^7$ , and  $GMI^6$ . There are triplets in the saxophone part and the bass part.

Musical notation for the first system. The top staff contains a melody line with a slur over the first two measures and triplet markings over the last two measures. The bottom staff contains a bass line with chords **D<sup>7</sup>(#9)** and **C<sup>7</sup>(#9)**.

Musical notation for the second system. The top staff contains a melody line with a slur over the first two measures and triplet markings over the last two measures. The bottom staff contains a bass line with chords **GMI**, **GMI<sup>(MA7)</sup>**, **GMI<sup>7</sup>**, and **GMI<sup>6</sup>**.

**B**

Musical notation for section B. The top staff is labeled **(saxes)** and contains a solo line with a slur over the first two measures. The bottom staff contains a bass line with chords **GMI**, **GMI<sup>(MA7)</sup>**, **GMI<sup>7</sup>**, and **GMI<sup>6</sup>**.

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

Musical notation for the final system. The top staff is labeled **(saxes)** and contains a solo line with a slur over the first two measures and triplet markings over the last two measures. The bottom staff contains a bass line with chords **GMI**, **GMI<sup>(MA7)</sup>**, **GMI<sup>7</sup>**, and **GMI<sup>6</sup>**.

Vamp & fade

Bass walks for solos.

# Body and Soul

Lyric by Edward Heyman,  
Robert Sour and Frank Eyton

Music by Johnny Green

## Medium Ballad

**A**

My heart is sad and lone - ly, For you I sigh, for  
 you, dear, on - ly, Why have - n't you seen it?  
 I'm all for you, bod - y and soul. I spend my days in long - ing  
 and won - d'ring why it's me you're wrong - ing, I tell you I  
 mean it, I'm all for you, bod - y and soul.

**B**

I can't be - lieve it, It's hard to con - ceive it, that  
 you'd turn a - way ro - mance. Are you pre - tend - ing? It  
 looks like the end - ing un - less I could have one more chance to prove, dear,

**C**

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

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

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

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

Med-Up Swing

# Bolivia

Cedar Walton

$\text{♩} = 222$  (Intro)

(no comping)

1., 2., 3.

4. (alto w/ pn.)

(G<sup>7</sup>)

(bs. w/ pn, semi-staccato)

E<sup>MA</sup>7

**A**

S:

E<sup>b</sup>MA<sup>7</sup> (B<sup>b</sup>13<sub>SUS</sub>) A<sup>13</sup><sub>SUS</sub> A<sup>13</sup> DMA<sup>7</sup> A<sup>b</sup>13<sup>(b9)</sup>

(Latin)

GMA<sup>7</sup> F#<sup>7</sup>(#9) Bmi<sup>7</sup> CMA<sup>9</sup>(#11)

(Swing)

Bmi<sup>7</sup> Bmi<sup>7</sup>/A G#mi<sup>7</sup>(b5) Gmi<sup>7</sup> C<sup>7</sup>

(on repeat)

FMA<sup>7</sup> B<sup>13</sup>(b9) B<sup>b</sup>MA<sup>9</sup> A<sup>7</sup>(alt) break

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

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

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





Photo by Tom Copi

**JOHN PATITUCCI**

# The Boy Next Door

Hugh Martin

Ralph Blane

Med. Jazz Waltz

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

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

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

love him more than I can say.

$CMI^7$   $F^9$   $(F^9 E^b)$   $D^7(b9)$   $B^bMA^7$   $GMI^9$   $F$

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

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

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

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

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

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

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

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

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

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

boy next door.

# Bye Bye Blackbird

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

Med. Swing

♩ = 122 (Intro)

(solo pn.)  
 Chords:  $GMI^9$ ,  $A^bMI^9$ ,  $AMI^9$ ,  $B^bMI^9$   
 (add drums)

Chords:  $B^bMI^9$ ,  $AMI^9$ ,  $A^bMI^9$ ,  $GMI^9$ ,  $GMI^9$ ,  $C^9_{SUS}$ ,  $C^{13}_{SUS}$ ,  $C^{13(b9)}$

**A**

Chords:  $FMA^7$  (add bass),  $(GMI^7)$ ,  $C^7$ ,  $FMA^7$ ,  $(GMI^7)$ ,  $C^7$ ,  $FMA^7$ ,  $C^9_{SUS}$

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

Chords:  $FMA^7$ ,  $AMI^7$ ,  $D^{7(b9)}$ ,  $GMI^7$ ,  $D^{7(b9)}$

Bye, bye, black - bird.

Chords:  $GMI^7$ ,  $(D^{7(\#5)})$ ,  $GMI^7$ ,  $C^7$

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

Chords:  $GMI^7$ ,  $C^{13}_{SUS}$ ,  $C^{13(b9)}$ ,  $F^6$ ,  $GMI^7$ ,  $C^{13}_{SUS}$ ,  $C^{7(b9)}$

Bye bye, black - bird,

**B**

Chords:  $(F^9)$ ,  $AMI^{7(b5)}$ ,  $E^9$ ,  $E^b9$ ,  $D^{7(b9)}$

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

**GMI<sup>7</sup>** **(D<sup>b9</sup>) GMI<sup>7(b5)</sup>** **C<sup>13</sup><sub>SUS</sub> C<sup>7(b9)</sup>**

Oh, what hard luck sto - ries they all hand me.

**C** **F<sub>MA</sub><sup>7</sup>** **GMI<sup>7</sup> C<sup>7</sup>** **F<sub>MA</sub><sup>7</sup>** **A<sub>MI</sub><sup>7(b5)</sup> D<sup>7(b9)</sup>** **⊕**

Make my bed and light the light, I'll ar - rive late to - night

**GMI<sup>7</sup>** **C<sup>9</sup><sub>SUS</sub> C<sup>7(b9)</sup>** **F<sub>MA</sub><sup>7</sup> solo break** **(GMI<sup>7</sup> C<sup>7</sup>)**

black - bird, \_\_\_\_\_ bye bye.

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

**⊕** **GMI<sup>7</sup> C<sup>7</sup>** **A<sub>MI</sub><sup>7(b5)</sup> D<sup>7(b9)</sup>** **GMI<sup>7</sup>**

(sample trp. line)

**C<sup>13(b9)</sup>** **(MAT) C<sub>MI</sub><sup>9</sup> (MAT) B<sub>MI</sub><sup>9</sup> (MAT) B<sub>bMI</sub><sup>9</sup> (MAT) A<sub>MI</sub><sup>9</sup> A<sub>bMI</sub><sup>9</sup>**

(top note of pn. voicing)

**G<sub>MI</sub><sup>9</sup> G<sup>b</sup><sub>bass</sub> F<sub>MA</sub><sup>9</sup>**

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

Med. (Intro)  
Bossa

# Café

Egberto Gismonti

♩ = 100

B<sup>b</sup>MA<sup>7</sup>

(gtr. comps, light fills)

DMI<sup>9</sup>

(4x's)

(sample bs. line)

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

[A]

B<sup>b</sup>MA<sup>7</sup>

D

DMI<sup>9</sup>

(1st x: voice)  
(2nd x: sop.)

B<sup>b</sup>MA<sup>7</sup>

D

EMI<sup>11</sup>

C<sup>9</sup><sub>sus</sub>

A/C

A/F

A/B<sup>b</sup>

1. B<sup>b</sup>MA<sup>7</sup>

D

[B]

2.

(sop.)

DMI<sup>9</sup>

(gtr.)

GMI<sup>9</sup>

EMI<sup>11</sup>

A/E<sup>b</sup>

A/B<sup>b</sup>

C<sup>#</sup>/D

(D/E<sup>b</sup>)  
D (add b9)

A<sup>b</sup>MA<sup>7</sup>

A<sup>b</sup>MI<sup>7</sup>

**C**

**D**

**E**

On cue, D.S.

Solo on **A** (take 2nd ending)

**B** (bass line optional)

**C**

**D**

**E**

Letter **D** is indefinite and gets more free and wild for each solo.

After solos, D.S., play head (ABCD) and fade (form on record is very open).

Guitar often comps with all 1/8's:

Chord in parentheses is optional.

## Capim

Djavan

(As sung by Manhattan Transfer)

## Med.-Slow Samba

♩ = 85

(Intro)

Intro

Chords:  $E^b_{MA}7$ ,  $B^b$ ,  $G^b_{(add 9)}$ ,  $B^b$ ,  $A^b_{MA}7$ ,  $B^b$ ,  $E/B^b$ ,  $E^b_{MA}7$ ,  $B^b$ ,  $F_{MI}7$ ,  $E^b$ ,  $E/B^b$ ,  $(B^b_{13})$

(top note of synth. voicing)

(tenor fills)

(4x's)

**A**

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

(voice)

**B**

Chords:  $E^b_{MA}7$ ,  $E^b_{MA}7$ ,  $F_{MI}7$ ,  $B^b7$ ,  $D^b9(\#11)$ ,  $C^9_{sus}$ ,  $C^9$ ,  $F_{MA}7$ ,  $B^b7$ ,  $E^b_{MA}7$ ,  $F_{MI}7$ ,  $G_{MI}7$ ,  $(C_{MI}7)$ ,  $A_{MI}7(11)$ ,  $A^b_{13}$

$G^{13}_{SUS}$   $A^{b}_{bass} A_{bass}$   $B^b_{MI}^9$

$E^b_{13}$   $A_{MI}^{7(b5)}$   $D^{7(\#9)}$

$G^{13}$   $G^9(\#5)$   $C^{13}_{SUS}$   $F_{MA}^7$   $B^b7$

C (tenor fills)  $E^b_{MA}^7$   $E^b^{\circ 7(\text{add } MA^7)}$   $F_{MI}^7$   $E/B^b$  (4x's)

$E^b_{MA}^7$   $B^b$   $G^b(\text{add } 9)$   $B^b$   $A^b_{MA}^7$   $B^b$   $E/B^b$

(top note of synth. voicing) D.S. al Coda

⊕ (tenor fills)  $E^b_{MA}^7$   $E^b^{\circ 7(\text{add } MA^7)}$   $F_{MI}^7$   $E/B^b$  (B<sup>b13</sup>)

Vamp, fill & fade

sample bass line, 2nd line of Intro

2 sample bass line at A: etc.

sample bass line at B:

sample bass line at B: etc.

sample bass line, C & Coda:

sample bass line, C & Coda:



## Fast Samba

## Casa Forte

Edu Lobo

**A**

**Chords in Section A:**

- Staff 1:  $E^b_{MA}9$ ,  $D_{MI}6/9$
- Staff 2:  $E^b_{MA}9$ ,  $D_{MA}9$
- Staff 3:  $C^{13}_{SUS}$ ,  $B^{13}_{SUS}$
- Staff 4:  $C^{13}_{SUS}$ ,  $B^{13}_{SUS}$
- Staff 5:  $C^{13}_{SUS}$ ,  $E^b_{MA}7$

**Chords in Section B:**

- Staff 6:  $D_{MI}$ ,  $A^{7(+5)}/C^\sharp$ ,  $F/C$ ,  $B_{MI}7(omit\ 5)$
- Staff 7:  $B^b7$ ,  $G_{MI}/B^b$
- Staff 8:  $G_{SUS}/D$ ,  $F_{SUS}/D$ ,  $G_{SUS}/D$ ,  $F_{SUS}/D$

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

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

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

After solos, D.C. al Coda

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

dr. fill

alternate changes at **B**:

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

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

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

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

May also solo on Gsus (indef.).

## Central Park West

John Coltrane

Med. Ballad

♩ = 72

A

C<sup>#</sup>M<sup>7</sup>F<sup>#</sup> B<sup>M</sup>A<sup>7</sup> E<sup>M</sup>I<sup>7</sup>A<sup>7</sup> D<sup>M</sup>A<sup>7</sup> B<sup>b</sup>M<sup>7</sup>E<sup>b</sup>7 A<sup>b</sup>M<sup>7</sup> G<sup>M</sup>I<sup>7</sup>C<sup>7</sup>  
 F<sup>M</sup>A<sup>7</sup> C<sup>#</sup>M<sup>7</sup>F<sup>#</sup> B<sup>M</sup>A<sup>7</sup> E<sup>M</sup>I<sup>7</sup>A<sup>7</sup> D<sup>M</sup>A<sup>7</sup> C<sup>#</sup>M<sup>7</sup>F<sup>#</sup>⊕  
 B<sup>M</sup>A<sup>7</sup> C<sup>#</sup>M<sup>7</sup>/B B<sup>M</sup>A<sup>7</sup> C<sup>#</sup>M<sup>7</sup>/B C<sup>#</sup>M<sup>7</sup>F<sup>#</sup>

B B<sup>M</sup>A<sup>7</sup> E<sup>M</sup>I<sup>7</sup>A<sup>7</sup> D<sup>M</sup>A<sup>7</sup> B<sup>b</sup>M<sup>7</sup>E<sup>b</sup>7 A<sup>b</sup>M<sup>7</sup> G<sup>M</sup>I<sup>7</sup>C<sup>7</sup>  
 F<sup>M</sup>A<sup>7</sup> C<sup>#</sup>M<sup>7</sup>F<sup>#</sup> B<sup>M</sup>A<sup>7</sup> E<sup>M</sup>I<sup>7</sup>A<sup>7</sup> D<sup>M</sup>A<sup>7</sup> C<sup>#</sup>M<sup>7</sup>F<sup>#</sup>  
 B<sup>M</sup>A<sup>7</sup> C<sup>#</sup>M<sup>7</sup>/B B<sup>M</sup>A<sup>7</sup> C<sup>#</sup>M<sup>7</sup>/B C<sup>#</sup>M<sup>7</sup>F<sup>#</sup>

sample fill

(Solos)  
 C B<sup>M</sup>A<sup>7</sup> E<sup>M</sup>I<sup>7</sup>A<sup>7</sup> D<sup>M</sup>A<sup>7</sup> B<sup>b</sup>M<sup>7</sup>E<sup>b</sup>7 A<sup>b</sup>M<sup>7</sup> G<sup>M</sup>I<sup>7</sup>C<sup>7</sup>  
 F<sup>M</sup>A<sup>7</sup> C<sup>#</sup>M<sup>7</sup>F<sup>#</sup> B<sup>M</sup>A<sup>7</sup> E<sup>M</sup>I<sup>7</sup>A<sup>7</sup> D<sup>M</sup>A<sup>7</sup> C<sup>#</sup>M<sup>7</sup>F<sup>#</sup>  
 B<sup>M</sup>A<sup>7</sup> C<sup>#</sup>M<sup>7</sup>/B B<sup>M</sup>A<sup>7</sup> C<sup>#</sup>M<sup>7</sup>/B C<sup>#</sup>M<sup>7</sup>F<sup>#</sup>

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

Handwritten musical notation for piano and bass. The top staff shows a melodic line with chords  $BMA^7$ ,  $C\#m/B$  (etc.), and  $BMA^7$ . The bottom staff shows a bass line with chords  $BMA^7$ ,  $C\#m/B$ ,  $BMA^7$ ,  $C\#m/B$ , and  $BMA^7$ . Both staves include triplet markings and a "sample fill" label.

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

Med. Samba

# Charmed Circle

Cedar Walton

$\text{♩} = 120$  (Intro)

(piano)

(E pedal)

(bs. w/ pn.)

(E pedal)

1. 3. 2.

**A**

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

(pn. w/ horns)

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

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

**B**

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

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

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

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

(pn.)

**D** (piano w/ horns)

(E pedal)

(bs. w/ pn.)

(E pedal)

1. 3. 2.

[ : ] fine

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

(pn. w/ bs.)

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

(horns)

Solos on ABC.

After solos, play DCED al fine.

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

# Cherokee

Ray Noble

Fast Swing

**A**  $B^b6$   $B^b7$   $E^bMA^7$

$E^bMA^7$   $A^b9$   $B^b6$   $(D^MI^7 G^7)$

$C^9$   $C^MI^7$   $G^7(b9)$   $C^MI^7$   $F^7(\#5)$

<sup>1.</sup>  $C^MI^7$   $F^7$   $B^b6$

**B**  $C^{\#MI^7}$   $F^{\#7}$   $B^MA^7$   $B^MI^7$   $E^7$

$A^MA^7$   $A^MI^7$   $D^7$   $G^MA^7$

$G^MI^7$   $C^7$   $C^MI^7$   $F^7(\#5)$

**C**  $B^b6$   $B^b7$   $E^bMA^7$

$E^bMA^7$   $A^b9$   $B^b6$   $(D^MI^7 G^7)$

$C^9$   $C^MI^7$   $F^7$   $B^b6$   $(C^MI^7 F^7)$

solo break -----

$C^MI^7$  break-----  $B^b6$   $B^b13(\#11)$

(bass, walks) (trp. ten.)

Chords in parentheses are optional

## Waltz Ballad

## A Child Is Born

Thad Jones

**A**

Chord progressions for Section A:

- Line 1:  $B^b_{MA^7}$ ,  $E^b_{MI^6}/B^b$ ,  $B^b_{MA^7}$ ,  $E^b_{MI^6}/B^b$
- Line 2:  $B^b_{MA^7}$ ,  $E^b_{MI^6}/B^b$ ,  $B^b$ ,  $A_{MI^7(b5)}$ ,  $D^{7(\#9)}$
- Line 3:  $G_{MI}$ ,  $D^{7(b9)}$ ,  $G_{MI}$ ,  $D^{7(b9)}$
- Line 4:  $G_{MI^7}$ ,  $C^7$ ,  $E^b_{MA^7}/F$ ,  $F^7$

**B**

Chord progressions for Section B:

- Line 5:  $B^b_{MA^7}$ ,  $E^b_{MI^6}/B^b$ ,  $B^b_{MA^7}$ ,  $E^b_{MI^6}/B^b$
- Line 6:  $B^b_{MA^7}$ ,  $D^{7(\#9)/(\#5)}$ ,  $E^b_{MA^9}$ ,  $A^b_9$ ,  $C_{MI^7(b5)}/(G^b)$
- Line 7:  $B^b_{MA^7}/F$ ,  $E^b_{MI^6}/G^b$ ,  $G_{MI^7}$ ,  $C^7$
- Line 8:  $E^b_{MA^7}/F$ ,  $F^7$ ,  $B^b_{MA^7}$ ,  $E^b_{MI^6}/B^b$

optional: 2 extra bars

Chord progressions for the final line:

- Line 9:  $B^b_{MA^7}$ ,  $E^b_{MI^6}/B^b$ ,  $B^b_{MA^7}$ ,  $E^b_{MI^6}/B^b$ ,  $B^b_{MA^7}$



# Choices

Med. Straight 8th's

$\text{♩} = 89$

(tenor & gtr., 8va b.)

Mike Stern

(As played by Michael Brecker)

**A**

NC.

B/C

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

$GMA7(5)$

C

$BbMI7$

$BMI7$

( $BMI7$ )

$AMI7(b5)$

$Bb/Ab$

$F\#7_{sus}$

**E<sup>7</sup><sub>SUS</sub>** **E<sup>b</sup><sub>MI</sub>(MA<sup>7</sup>)**

**D<sup>7</sup>(#9)** **D<sup>7</sup>(#9)**

**B** **G<sub>MI</sub><sup>7</sup>** **B<sup>b</sup>/<sub>G<sup>b</sup></sub>** **F/<sub>D<sup>b</sup></sub>** **G/<sub>E<sup>b</sup></sub>**

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

**C<sub>MA</sub><sup>7</sup>(#11)**

**C<sub>MA</sub><sup>7</sup>(#11)** **(fine)**

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

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

## Chromazone

Med. Funk

Mike Stern

♩ = 120

A NC. (B<sup>b</sup>Mi<sup>7</sup>)

(gtr. & ten.)

B NC. (B<sup>b</sup>Mi<sup>7</sup>)

C C<sup>#</sup>Mi<sup>7</sup>

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

B<sup>b</sup>Mi<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>7 G<sup>7</sup>

G<sup>b</sup>7 F<sup>7</sup> E<sup>7</sup>(#9) ⊕

E A<sup>Mi</sup>

G<sup>9</sup><sub>SUS</sub> C<sub>A<sup>b</sup></sub> G<sup>13</sup>

D<sup>b</sup> G<sup>b</sup> F<sup>7</sup> E<sup>7</sup>(#5) A<sup>Mi</sup>

A<sup>Mi</sup> G<sup>9</sup><sub>SUS</sub> C<sub>A<sup>b</sup></sub> A<sup>Mi</sup><sup>7</sup> B<sup>b</sup>7 B<sup>7</sup> C<sup>7</sup>

**F** F7 G<sup>b</sup>7 G<sup>7</sup>(#5) A<sup>b</sup>7 F7 G<sup>b</sup>7 G<sup>7</sup>(#5) A<sup>b</sup>7 F7 G<sup>b</sup>7 G<sup>7</sup>(#5) A<sup>b</sup>MA<sup>7</sup>

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

F7 G<sup>b</sup>7 G<sup>7</sup>(#5) A<sup>b</sup>MA<sup>7</sup> A<sup>MA</sup>7 B<sup>b</sup>7(#5) B<sup>7</sup>(#5) C<sup>7</sup>(#9) D<sup>b</sup>9

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

D<sup>b</sup>9 C<sup>7</sup>(#9) A<sup>b</sup>MI<sup>7</sup> G<sup>7</sup>(#9) G<sup>b</sup>13 F<sup>7</sup>(#9) EMI<sup>7</sup>

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

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

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

**H** F7 G<sup>b</sup>7 G<sup>7</sup>(#5) A<sup>b</sup>7 F7 G<sup>b</sup>7 G<sup>7</sup>(#5) A<sup>b</sup>7 F7 G<sup>b</sup>7 G<sup>7</sup>(#5) A<sup>b</sup>MA<sup>7</sup>

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

F7 G<sup>b</sup>7 G<sup>7</sup>(#5) A<sup>b</sup>MA<sup>7</sup> A<sup>MA</sup>7 B<sup>b</sup>7(#5) B<sup>7</sup>

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

16 7 (end solo)

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

**⊕** E<sup>7</sup>(#9) B<sup>b</sup>MI<sup>7</sup> 4

(Vamp, solo & fade)

# Chromazone (Bass)

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

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

**C**  $C^{\#}_{MI}7$

**D**  $B^b_{MI}7$   $B^b_{MI}7 E^b7 A^b7 G7$

$G^b7 F7 E7(\#9)$

**E**  $A_{MI}$   $G^9_{SUS} C A^b G^{13} D^b G^b F7 E7(\#5)$   
 $A_{MI} G^9_{SUS} A^b A_{MI}7 B^b7 B7 C7$

**F**  $F7 G^b7 G7(\#5) A^b7 F7 G^b7 G7(\#5) A^b7 F7 G^b7 G7(\#5) A^b_{MA}7 A_{MA}7 B^b7 E^b$   
 $F7 G^b7 G7(\#5) A^b7 F7 G^b7 G7(\#5) A^b_{MA}7 A_{MA}7 B^b7 B7 C7(\#9)$

Detailed description: This is a bass line for a funk piece. It consists of 18 measures of music. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece is in a 4/4 groove. The notation includes various chords and melodic lines. Section A (measures 1-4) is marked with a box 'A' and the chord  $B^b_{MI}7$ . Section B (measures 5-8) is marked with a box 'B' and the chord  $B^b_{MI}7$ . Section C (measures 9-12) is marked with a box 'C' and the chord  $C^{\#}_{MI}7$ . Section D (measures 13-16) is marked with a box 'D' and the chord  $B^b_{MI}7$ . Section E (measures 17-18) is marked with a box 'E' and the chord  $A_{MI}$ . The score includes first and second endings for sections A, B, and C. The final measure (18) has a double bar line and a 4-measure rest.

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

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

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

(Tenor solo)  
EMI7 (etc.)

GMI7 (etc.) 6 1. GMI7 2. GMI7 Gb7

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

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

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

(Guitar solo)  
BbMI7 (etc.)

C#MI7 (etc.) 6 1. C#MI7 2. C#MI7 Gb7

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

E7(#5) BbMI7

(Vamp & fade)

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

# Clockwise

Med. Jazz Waltz

Cedar Walton

**A**  $E_{MA}^7$   $B^b_{13(b9)}$   $E^b_{MA}^7$   $A_{13(b9)}$

$D_{MA}^7$   $A^b_{13(b9)}$   $D^b_{MA}^7$   $F_{MI}^7(b5)$   $B^b_{7(b9)}$

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

$F_{MA}^7$   $E^b_{MI}^7$   $A^b_{7}$   $D^b_{MA}^7$   $F^{\#}_{MI}^7$   $B^7$

$C^{\#}_{MI}$   $C^{\#}_{MI}/B$   $B^b_{MI}^7$   $E^b_{7}$   $A_{MI}^7(b5)$

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

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

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

(Ending)

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

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

Sample embellishment of  
melody at **A**

Med. Rock/Gospel

# Cold Duck Time

Eddie Harris

♩ = 150

(Intro)

(2nd x)

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

(alto & trp.)

S: **A**

(on repeat)

(piano fill/solo break)

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

pn. fill

*f*

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



# Criss Cross

Ray Obiedo

**(Intro)**  
D<sup>M</sup>MI<sup>7(11)</sup> C B<sup>b</sup>6/9 C (2nd x)  
(bs.) (gtr.)

**A**  
D<sup>M</sup>MI C<sup>7</sup> B<sup>b</sup>7 C<sup>7</sup> (2nd x)

**B**  
D<sup>M</sup>MI C<sup>7</sup> B<sup>b</sup>7 C<sup>7</sup> D<sup>M</sup>MI C<sup>7</sup> B<sup>b</sup>7 C<sup>7</sup> A<sup>SUS</sup> A (flute)

**C**  
G<sup>M</sup>MI<sup>7</sup> A<sup>M</sup>MI<sup>7</sup> G<sup>M</sup>MI<sup>7</sup> A<sup>M</sup>MI<sup>7</sup> G<sup>M</sup>MI<sup>7</sup> A<sup>M</sup>MI<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> C<sup>7</sup><sub>SUS</sub> A<sup>7</sup>/C<sup>#</sup> C<sup>7</sup><sub>SUS</sub> B<sup>13</sup>

**D**  
B<sup>b</sup>MA<sup>7</sup> A<sup>7</sup>(#9) (gtr.) G<sup>b</sup>MA<sup>7</sup> Ab F<sup>M</sup>MA<sup>7</sup>/G F<sup>#</sup>7(#5) (fl.)

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

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

(fine) (gtr.)

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

**B<sup>b</sup>7** **C<sup>7</sup>** **A<sup>7(b9)</sup>** **D<sup>M</sup>I**

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

**F** **D<sup>M</sup>I** **C** **B<sup>b</sup>** **C** **A<sup>M</sup>I** **A<sup>7(#9)</sup>** **D<sup>M</sup>I**

(pn.)

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

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

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

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

**(Vamp till cue)** **(brass)**

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

(pn.)

Percussion plays through the breaks at letter D.

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

sample bass line

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

sample bass line at **C**:



Photo by Herman Leonard

SARAH VAUGHAN

# Day By Day

Words and music by

Sammy Cahn, Axel Stordahl, Paul Weston

Medium Swing\*

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

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

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

day by day \_\_\_\_\_ my love seems to grow. \_\_\_\_\_ There

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

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

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

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

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

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

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

come what may \_\_\_\_\_ I want you to know \_\_\_\_\_ I'm

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

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

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

we go through the years day by day.

\* also played as a samba

Med. Swing  
(w/ triplet undercurrent)

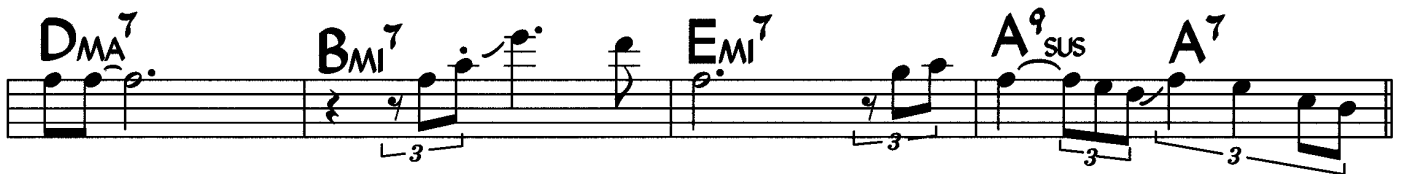
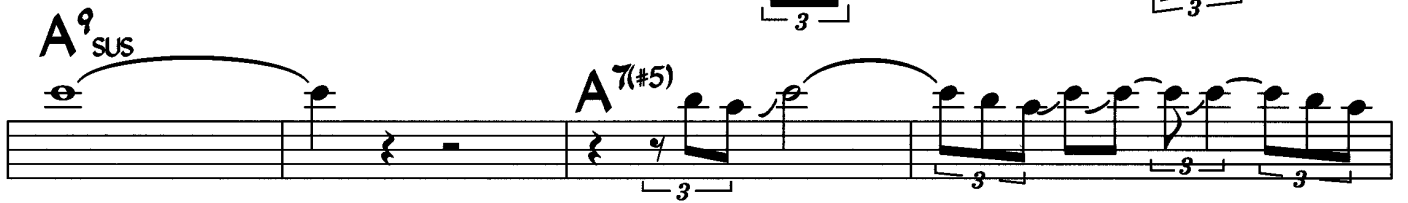
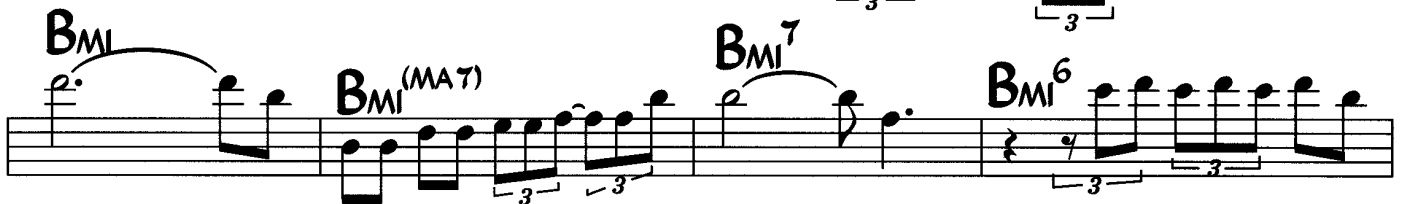
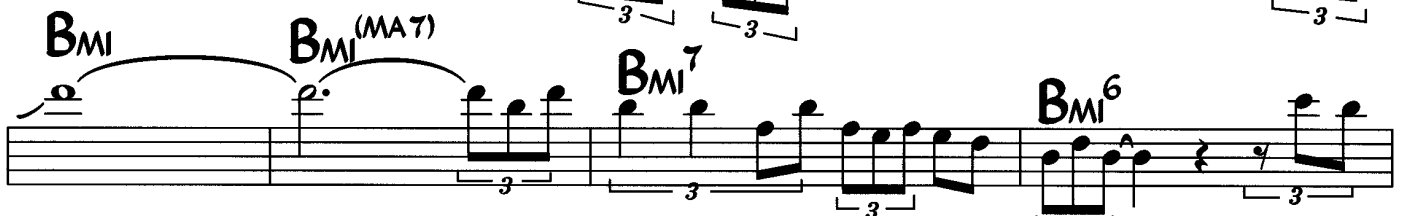
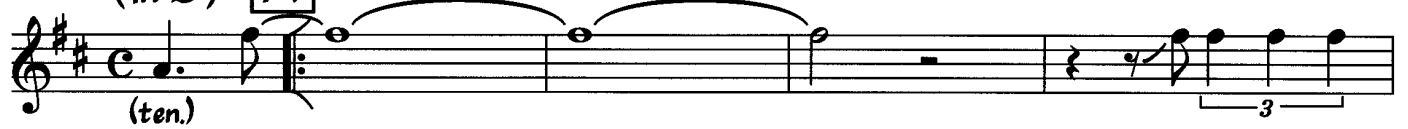
# Dear Lord

John Coltrane

$\text{♩} = 96$

(in 2)

**A**  $\text{DMA}^7$



DMA7  
 GMA7  
 GMA7  
 F#MI7  
 GMA7  
 EMI7 F#MI7 GMA7 A<sup>9</sup><sub>sus</sub>  
 B<sup>b</sup>MA<sup>7</sup> DMA<sup>7</sup> A<sup>9</sup><sub>sus</sub>  
 (tenor fill)  
 Solo on form (AB);  
 After solos, D.C. al Coda  
 (Freely)  
 A<sup>9</sup><sub>sus</sub> A<sup>7</sup> B<sup>b</sup>MA<sup>7</sup>  
 (rit.)  
 DMA<sup>7</sup>  
 (sample tenor fill)

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

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

Sample pn. comp. at [A]:

(etc.)

# Dee Song

♩ = 170

**A**

(pn. R.H. sample voicings)

Chords:  $D_{MI}^7(b5)$ ,  $G^7(b9)$ ,  $G^7(b9)$ ,  $CMA^7$

(pn. L.H. w/ bass)

Chords:  $G\#MI^7$ ,  $C\#13$ ,  $C\#MI^7$ ,  $F\#^7$

Chords:  $A_{MI}^7$ ,  $D^7$ ,  $B_{MI}^7$ ,  $E_{MI}^7$

Chords:  $C\#MI^7$ ,  $F\#^7$ ,  $F_{MI}^7$ ,  $Bb^7$

Chords:  $A_{MI}^7$ ,  $D^7$ ,  $D_{MI}^7$ ,  $G^7$

**B** (Solos)

After solos, D.C. al Coda

**⊕** (Freely)

(rit.)



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

♩ = 170 **A**

Chord progression for section A:

$D_{MI}^{7(b5)}$   $G_{SUS}^{7(b9)}$   $G^{7(b9)}$   $C_{MA}^7$

$G\#_{MI}^7$   $C\#^{13}$   $C\#_{MI}^7$   $F\#^7$

$A_{MI}^7$   $D^7$   $B_{MI}^7$   $E_{MI}^7$

$C\#_{MI}^7$   $F\#^7$   $F_{MI}^7$   $B\flat^7$

$A_{MI}^7$   $D^7$   $D_{MI}^7$   $G^7$

Performance notes: (w/ piano), triplets, slurs, and a repeat sign at the end.

**B** (Solos)

Chord progression for section B:

$D_{MI}^{7(b5)}$   $G^7$   $C_{MA}^7$   $B\flat_{MI}^7$   $E\flat^7$

$A\flat_{MI}^7$   $D\flat^7$   $C\#_{MI}^7$   $F\#^7$

$A_{MI}^7$   $D^7$   $B_{MI}^7$   $E_{MI}^7$   $D_{MI}^7$

$C\#_{MI}^7$   $F\#^7$   $B\flat_{MI}^7$   $E\flat^7$

$A_{MI}^7$   $D^7$   $D_{MI}^7$   $G^7$

Performance notes: Slanted lines in the staves indicate solo sections.

After solos, D.C. al Coda

Chord progression for the final section:

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

$C_{MI}^{7(b5)}$   $F^7$   $B_{MI}^{11\#}$

Performance notes: A repeat sign at the end of the first staff, and a Coda symbol at the end of the second staff.

# Delgado

Eddie Gomez

Med. Bossa (Intro)

♩ = 99

Chord progression for Intro:  $CMA^9$   $B7(\#9)$   $Bb^{13}_{SUS}$   $B7(\#9)$   $B7(\#9)$

(synth.)

Section A (tenor):  $EMI(MA7)$   $B/D\#$   $A^bMI(MA7)$   $G/A^b$   $A7(b9)$   $A7_{SUS}(b9)$   $B^+/B^b$   $G/B^b$

(tenor)

Chord progression for Section A:  $C\#^+/B$   $F/B$   $AMI/B$   $B7(b9)$   $E^{(add 9)}$   $EMA7(\#5)$   $DMI/E$   $E7(b9)$

Chord progression for Section A:  $F/A$   $E/G\#$   $F/G$   $G7(b9)$   $CMA^7$   $E/C$   $E$

Chord progression for Section A:  $AMI(MA7)$   $AMI^7$   $A^b/B^b$   $B^b7$   $B^b7(\#5)$   $E^bMA^7$   $(B7(\#9))$   $E^bMA^7$   $B7(\#9)$

Section B (Solo):  $EMI(MA7)$   $B/D\#$   $A^bMI(MA7)$   $G/A^b$   $A7(b9)$   $A7_{SUS}(b9)$   $B^+/B^b$   $G/B^b$

Chord progression for Section B:  $C\#^+/B$   $F/B$   $AMI/B$   $B7(b9)$   $E^{(add 9)}$   $EMA7(\#5)$   $DMI/E$   $E7(b9)$

Chord progression for Section B:  $AMA^9(\#11)$   $G\#^9_{SUS}$   $G^{13}_{SUS}$   $G^{13}(b9)$   $C\#MI(MA7)$   $C\#MI^7$   $A7_{SUS}(b9)$   $A7(b9)$

Chord progression for Section B:  $DMI(MA7)$   $DMI^7$   $F/G$   $G^{13}(b9)$   $CMA^9$   $FMI^6/C$   $CMA^9$   $B7(\#9)$

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

Section C (Solo):  $CMA^9$   $B7(\#9)$   $Bb^{13}_{SUS}$   $B7(\#9)$

(synth., behind fills)

Vamp, trade 4-bar fills, & fade

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



Photo courtesy of Helene LaFaro-Hernandez

**SCOTT LaFARO**

# Detour Ahead

Lou Carter-Herb Ellis-  
John Frigo  
(As played by Bill Evans)

Med. Ballad

**A**  $C_{MA}^7$   $F\#^{13}$   $B^{7(\#9)}$   $F_{MA}^7$   $E_{MI}^7$   $A_{MI}$   $D^7$   $D_{MI}^7$   $G^7$

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

$G_{MI}^7$   $C^7$   $F_{MA}^7$   $B^{b13}$   $C_{MA}^7$   $A_{MI}^7$   $A^{b13}$   $D_{MI}^7$   $G^7$

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

$C_{MA}^7$   $F\#^{13}$   $B^{7(\#9)}$   $F_{MA}^7$   $E_{MI}^7$   $A_{MI}$   $D^7$   $D_{MI}^7$   $G^7$

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

$G_{MI}^7$   $C^7$   $F_{MA}^7$   $B^{b13}$   $C_{MA}^7$   $A_{MI}^7$   $(G_{MI}^7)$   $F\#^{(b5)}$   $B^7$

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

**B**  $E_{MI}$   $B^{7(alt)}$   $E_{MA}^7$   $F\#^{(b5)}$   $B^7$

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

$E_{MI}$   $B^{7(alt)}$   $E_{MA}^7$   $D^{b13}$

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

**C**  $C_{MA}^7$   $F\#^{13}$   $B^{7(\#9)}$   $F_{MA}^7$   $E_{MI}^7$   $A_{MI}$

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

$D^7$   $D_{MI}^7$   $G^7$   $G_{MI}^7$   $C^7$   $F_{MA}^7$   $B^{b13}$

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

$C_{MA}^7$   $E^{7(\#9)}$   $A_{MI}^7$   $E^{b9}$   $D^7$   $G^7_{SUS}$   $G^7$   $C_{MA}^7$   $(G^{7(\#5)})$

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

Changes from Bill Evans' "Waltz for Debby" album.  
Solos on this recording are double-time (and head very slow).

# Devil May Care

T. P. Kirk  
Bob Dorough

Med. Swing

**A**

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

love and to live, \_\_\_\_\_ Dev-il may care. \_\_\_\_\_

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

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

**B**

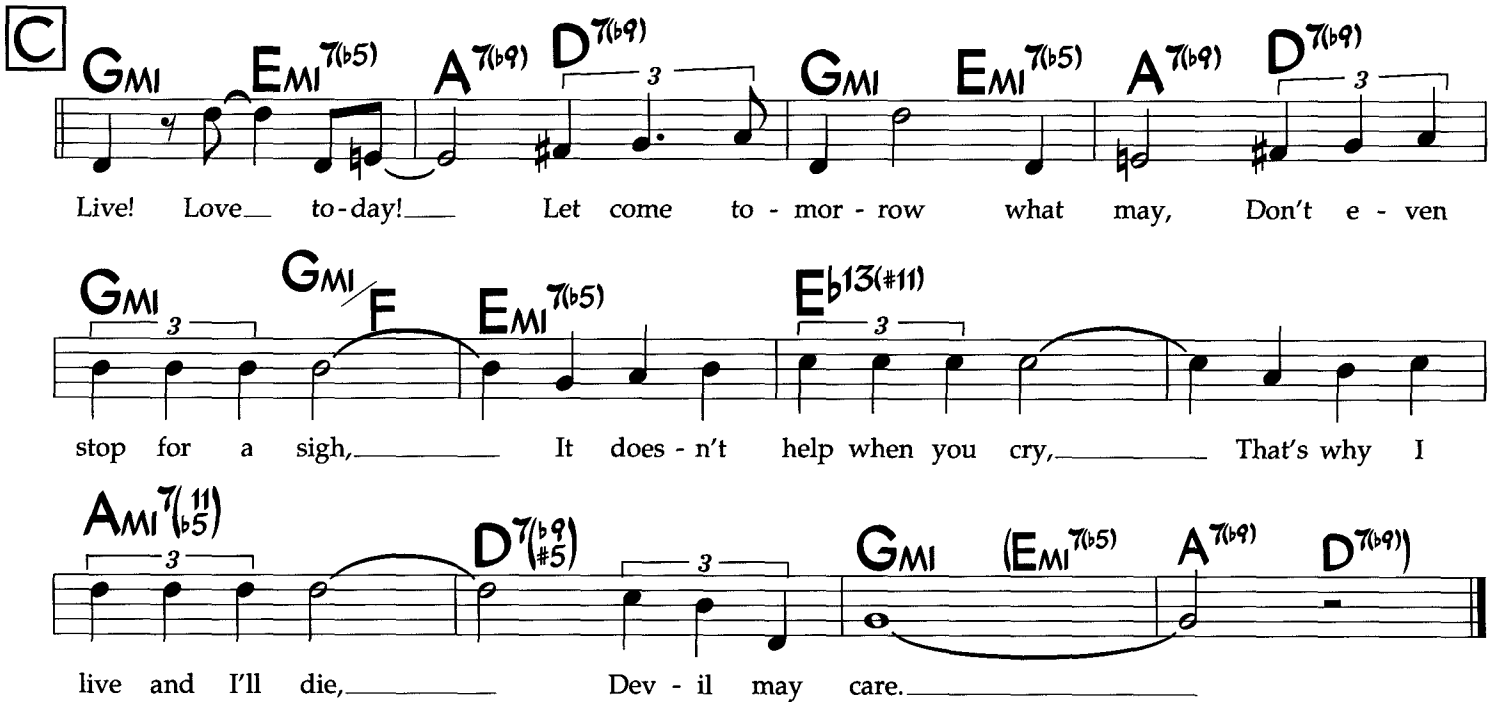
day is through \_\_\_\_\_ I suf - fer no re - grets, I know that

he who frets los - es the night. \_\_\_\_\_ For

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

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

**C**



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

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

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

## Django

John Lewis

(As played by the MJQ)

Slow 4 (Straight 1/8's)

♩ = 76

**A**

(pn. w/ vibes)

Med. Swing  
♩ = 110

rit. fine

**B** (Solos)

1. 2.

**C**

(F pedal)

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

Solo on BBCD; Play **E** between solos.  
After last solo, D.C. al fine

**E** (Double Time (♩ = ♩))

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

to **B** for next solo.

bass line at **C**:

etc.

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

etc.

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



## Doce Presença

Ivan Lins

Med. Pop Ballad

♩ = 62 (Intro)

(elec. pn.)

(bass)

(etc.)

Chords:  $F\#MI^7$ ,  $A\#MA^7/B$ ,  $B^9$ ,  $E\#MA^7$ ,  $C\#MI^7$

**A**

(vocal)

Chords:  $F\#MI^9$ ,  $A\#MA^7/B$ ,  $B^9$ ,  $E\#MA^9$ ,  $C\#MI^7$ ,  $F\#MI^9$ ,  $A\#MA^7/B$ ,  $B^9$ ,  $E\#MA^9$ ,  $D\#MI^{11}$ ,  $G\#7(\#5)$ ,  $C\#MI^9$ ,  $C\#MI^9$ ,  $F\#13_{SUS}$ ,  $F\#13(\#5)$ ,  $C\#MI^9$ ,  $C\#MI^9$ ,  $F\#13_{SUS}$ ,  $F\#13(\#5)$ ,  $A\#MA^7$ ,  $G\#MI^7$ ,  $F\#MI^7$ ,  $B^9_{SUS}$ ,  $E\#MA^7$ ,  $C\#7(\#11)$

**B**

Chords:  $A\#MI^9$ ,  $D^7$ ,  $G^{13}_{SUS}$ ,  $G^{13}$ ,  $C\#MA^7$ ,  $B\#MI^{7(11)}$ ,  $E^{7(\#9)}$ ,  $A\#MI$ ,  $A\#MI^{(MA7)}$ ,  $A\#MI^7$ ,  $F\#MI^7(\#11)$ ,  $C\#MI^6$ ,  $B^{7(\#9)}$ ,  $E\#MA^7$ ,  $G\#7(\#5)$ ,  $C\#MI^7$ ,  $G\#MI^{7(\#5)}$ ,  $C\#9_{SUS}$ ,  $C\#13(\#9)$ ,  $C\#7(\#9)$

**C**

Chords:  $F\#MI^9$ ,  $A\#MA^7/B$ ,  $B^9$ ,  $E\#MA^9$ ,  $E$ ,  $D$ ,  $C\#7(\#11)$

F#MI<sup>9</sup> A<sup>MA7</sup> B B<sup>9</sup> E<sup>MA9</sup> D#<sup>11</sup> G#<sup>7(b9)</sup> C#<sup>MI9</sup> C#<sup>MI9</sup> F#<sup>13</sup> F#<sup>13(b5)</sup>

C#<sup>MI9</sup> G#<sup>MI9</sup> F#<sup>13</sup> F#<sup>13(b5)</sup> A<sup>MA7</sup> G#<sup>MI7</sup> F#<sup>MI7</sup> B<sup>SUS</sup> E<sup>MA7</sup> E<sup>13</sup> E<sup>13(b5)</sup>

**(Guitar solo)**  
**D** A B A E<sup>(add 9)</sup> G# C#<sup>MI11</sup> E<sup>9</sup> A<sup>MA7</sup> D<sup>9</sup> E<sup>MA9</sup> E<sup>13</sup> E<sup>13(b5)</sup>  
 (brass)

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

E<sup>MA7</sup> E<sup>13</sup> E<sup>13(b5)</sup> A<sup>MA7</sup> G#<sup>MI7</sup> F#<sup>MI7</sup> B<sup>9</sup> E<sup>MA7</sup> A<sup>MA7</sup> D<sup>MA7</sup> G<sup>MA7</sup>  
 poco rit.

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

# Dogs in the Wine Shop

Don Grolnick

(As played by Michael Brecker)

Med. Latin/Straight 1/8's

♩ = 202 (bass tacet)

**A**

*(add bass) (synth.)*

*(ten.)*

*(pn.)*

*(ten. & synth. fills)*

**B**

*(ten. & synth. fills)*

*(ten. & synth. fills)*

**C**

*(synth.)*

*(ten. fills)*

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

Chord voicings and performance instructions:

- A:** A<sup>7</sup><sub>SUS</sub> (b9), A<sup>7</sup>(#9/#5), G, G<sup>7</sup>(#9/#5), F, C<sup>7</sup>(alt.), E
- B:** E<sup>9</sup><sub>SUS</sub>, E<sub>MI</sub><sup>9</sup>, B<sub>SUS</sub> (add 9), E<sub>MI</sub><sup>11</sup>, B<sub>MI</sub><sup>11</sup>, D<sub>MI</sub> (add 9), A<sup>7</sup><sub>SUS</sub>, D<sub>MI</sub><sup>7</sup>, A<sub>MI</sub><sup>9</sup>, G<sup>(add 9)</sup>, A, D<sub>b</sub><sub>MI</sub><sup>11</sup>, E<sub>b</sub><sub>MI</sub><sup>11</sup>, E<sub>b</sub><sub>MI</sub><sup>7(11)</sup>, E<sub>b</sub><sub>MI</sub><sup>6/9</sup>, B<sub>b</sub><sup>7</sup><sub>SUS</sub>, E<sub>b</sub>, E<sub>b</sub><sub>MI</sub><sup>7(11)</sup>, F<sup>7</sup>(#9/#5), E<sub>b</sub>, E<sub>b</sub><sub>MI</sub><sup>11</sup>, E<sub>b</sub><sup>7(alt.)</sup>, G<sub>b</sub>, A<sub>b</sub><sub>MI</sub>, A, B, F<sub>#</sub><sub>MI</sub>, F<sub>MI</sub><sup>11</sup>
- C:** F<sub>MI</sub><sup>7(11)</sup>, F<sub>MI</sub><sup>6/9</sup>, C<sup>7</sup><sub>SUS</sub>, F, F<sub>MI</sub><sup>7(11)</sup>, G<sup>7</sup>(#9/#5), F, F<sub>MI</sub><sup>11</sup>

**B**<sub>b</sub>MA<sup>7(b5)</sup>  $\frac{F^{(add 9)}}{A}$  **G**MI<sup>11</sup> **B**MI<sup>11</sup>  $\frac{E}{F\#MI}$

(ten.)

**E**<sub>b</sub>MI<sup>11</sup> **E**<sub>b</sub>MI<sup>11</sup> **E**<sub>b</sub>MI<sup>7(11)</sup>/**B**<sub>b</sub>

**D** (Solos) **A**<sub>SUS</sub><sup>7(b9)</sup> (ten. fills) **A**<sup>7(alt.)</sup> **G**<sup>7(alt.)</sup>

**C**<sup>7(alt.)</sup> **E**MI<sup>9</sup> **B**MI<sup>9</sup>

**E**MI<sup>9</sup> **B**MI<sup>9</sup> **D**MI<sup>9</sup> **A**MI<sup>9</sup>

**E** **D**<sub>b</sub>MI<sup>11</sup> **E**<sub>b</sub>MI<sup>11</sup>  $\frac{F^{7(alt.)}}{E_b}$  **E**<sub>b</sub>MI<sup>11</sup>

**E**<sub>b</sub><sup>7(alt.)</sup>  $\frac{G_b}{A_bMI}$   $\frac{A}{E}MI$   $\frac{B}{F\#MI}$

(synth. & pn.)

**F** **F**MI<sup>11</sup>  $\frac{G^{7(alt.)}}{F}$  **F**MI<sup>11</sup> **B**<sub>b</sub>MA<sup>7</sup>  $\frac{F^{(add 9)}}{A}$  **G**MI<sup>11</sup>

**B**MI<sup>11</sup>  $\frac{E}{F\#MI}$  **E**<sub>b</sub>MI<sup>11</sup>  $\frac{E_bMI^{7(11)}}{B_b}$

(synth. & pn.)

Solo on DEF; After solos, continue to G

**G** **E**<sub>b</sub>MI<sup>11</sup> **A**<sub>SUS</sub><sup>7(b9)</sup>  $\frac{A^{7(\#9)}}{G}$   $\frac{G^{7(\#9)}}{F}$  **C**<sup>7(alt.)</sup>/**E**

(last solo continues)----- (synth.) **D.S. al Coda**

**B**<sub>b</sub>MA<sup>7(b5)</sup>  $\frac{F^{(add 9)}}{A}$  **G**MI<sup>11</sup> **B**MI<sup>11</sup>  $\frac{E}{F\#MI}$  **E**<sub>b</sub>MI<sup>11</sup>

Perc. plays 1/8-note undercurrent throughout. (ten. fills)

Med. Straight 8th's

# Don't Forget the Poet

Enrico Pieranunzi

♩ = 118 (Intro)

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

(pn. w/ bs. 8va)

**A**

Chords:  $F\#MI^{11}$ ,  $C\#MI^9$ ,  $F\#MI^9$ ,  $G\#MI^7$ ,  $F\#MI^7$ ,  $C\#MI^9$ ,  $F\#7^{(\#9)}$ ,  $F7^{(\#9)}$ ,  $F^{13}$ ,  $BbMI^9$ ,  $F7^{(\#9)}$ ,  $E7^{(\#9)}$ ,  $E^{13}$ ,  $AMI^9$ ,  $CMI$ ,  $GMI$ ,  $BMI$ ,  $F\#MI$ ,  $AbMI^7(\#11)$ ,  $DbbMI^7(\#11)$ ,  $GMI^7(b5)$ ,  $DbbMA^7$ ,  $C^{13(b9)}$

(bs., 8va)

**B**

Chords:  $FMI^9$ ,  $DbbMA^7(\#11)$ ,  $GMI^7(b5)$ ,  $C_{sus}$ ,  $C$ ,  $FMA^9$ ,  $Ab^{13}$ ,  $DbbMA^7$ ,  $C_{sus}$ ,  $C$ ,  $AMI^7$ ,  $EMI^7$ ,  $AbMI^7$ ,  $EbMI^7$ ,  $CMI^7(add 11)$ ,  $CbbMA^7(b5)$ ,  $GbbMA^7$ ,  $Bb$ ,  $EMA^7$ ,  $G\#$

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

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

**D** (Solos)  $F^{7(\#9)}_{(\#5)}$   $B^b_{MI}^{11}$   $E^{7(\#9)}_{(\#5)}$   $A_{MI}^{11}$   $C_{MI}^7$   $G_{MI}9$

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

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

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

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

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

(play to end each solo)

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

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

(rall.)

Melody at the Coda is rather fancy, interested. Last 4 bars of F are played like the first time.

# The Duke

Dave Brubeck

Med. Swing

(in 2) **A** C<sup>MA7</sup> F<sup>MA7</sup> F<sup>#bass</sup> E<sup>MI</sup> G<sup>A</sup> A<sup>MI7</sup> B<sup>7</sup> E<sup>MI7</sup> A<sup>MI7</sup> (G/A) D<sup>MI9</sup> F<sup>MI7</sup> B<sup>b7</sup>

(pn.) 3

E<sup>bMA7</sup> D<sup>bMA7</sup> C<sup>MI7</sup> B<sup>MI7</sup> B<sup>bMI7</sup> E<sup>b7</sup> A<sup>bMA7</sup> 1. D<sup>7</sup> D<sup>b7</sup> 2. D<sup>7</sup> G<sup>7</sup> C<sup>MA7</sup>

**B** F<sup>MA7</sup> E<sup>MI7</sup> (E7(+9)) D<sup>7</sup> C<sup>MA7</sup> B<sup>bMI7</sup> A<sup>bMA7</sup> G<sup>7(b9)</sup> F<sup>MI7</sup>

3 3

D<sup>MI7</sup> G<sup>7</sup> C<sup>MI7</sup> C<sup>MI7</sup> F<sup>7</sup> (b5) B<sup>bMI7</sup> A<sup>b</sup> C B<sup>bMI7</sup> A<sup>b6</sup> G<sup>MI7</sup> (b5) F<sup>MI9</sup> E<sup>b9</sup> SUS<sub>b2</sub> D<sup>b13</sup> (#11)

**C** C<sup>MA7</sup> F<sup>MA7</sup> F<sup>#bass</sup> E<sup>MI</sup> G<sup>A</sup> A<sup>MI7</sup> B<sup>7</sup> E<sup>MI7</sup> A<sup>MI7</sup> (G/A) D<sup>MI9</sup> F<sup>MI7</sup> B<sup>b7</sup>

E<sup>bMA7</sup> D<sup>bMA7</sup> C<sup>MI7</sup> B<sup>MI7</sup> B<sup>bMI7</sup> E<sup>b7</sup> A<sup>bMA7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>MA7</sup> ⊕

**D** (Solos- In 4) C<sup>MA7</sup> F<sup>9</sup> (#11) C<sup>MA7</sup> F<sup>#MI7</sup> B<sup>7</sup> E<sup>MI7</sup> A<sup>MI7</sup> F<sup>MI7</sup> B<sup>b7</sup>

E<sup>bMA7</sup> D<sup>bMA7</sup> C<sup>MI7</sup> B<sup>MI7</sup> B<sup>bMI7</sup> E<sup>b7</sup> A<sup>bMA7</sup> 1. D<sup>MI7</sup> G<sup>7</sup> (b5) 2. D<sup>MI7</sup> G<sup>7</sup> C<sup>MA7</sup> (b5)

**E** F<sup>MA7</sup> E<sup>MI7</sup> D<sup>MI7</sup> G<sup>7</sup> C<sup>MA7</sup> (B<sup>bMI7</sup> A<sup>bMA7</sup> G<sup>7</sup> F<sup>MI7</sup>) D<sup>bMA7</sup> C<sup>MI7</sup> B<sup>bMI7</sup> E<sup>b</sup> A<sup>bMA7</sup>

D<sup>MI7</sup> G<sup>7</sup> (b5) C<sup>MI7</sup> C<sup>MI7</sup> F<sup>7</sup> (b5) B<sup>bMI7</sup> A<sup>bMA7</sup> C A<sup>b6</sup> F<sup>MI7</sup> D<sup>MI7</sup> G<sup>7</sup> (b5)

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

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

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

(top note of pn. voicing)

(bs.)

8va

alternate melody,

bars 5-8 of **B**: (chord rhythms follow melody)

sample bass line at

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

**A**

Chords in parentheses are optional.



Med. Mambo  
 ♩ = 173 (Intro)

# Ecaroh

Horace Silver

(pn.)

(bs.) (etc.)

Detailed description: This block shows the piano introduction in 4/4 time. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a bass line with chords. Chords are labeled as Bb7(#9), Eb7(#9), Bb7(#9), and Eb7(#9) in the right hand, and Bb7(#9) and Eb7(#9) in the left hand.

**A** (Mambo)

(trp.)

Detailed description: Section A is marked 'Mambo'. It features a trumpet part in the upper staff and a bassoon part in the lower staff. Both parts play a rhythmic melody. Chords are labeled as Bb7(#9), Eb7(#9), Bb7(#9), Eb7(#9), Bb7(#9), Eb7(#9), Bb7(#9), and Eb7(#9) for the trumpet, and B7(#9), E7(#9), B7(#9), E7(#9), B7(#9), E7(#9), B7(#9), and E7(#9) for the bassoon.

(Swing)

(bass walks)

Detailed description: Section B is marked 'Swing' and 'bass walks'. It shows a bass line with various chords and a melodic line. Chords are labeled as AMA7, D7(#11), DbMA7, Dmi7, G7(#9), CMA7, Cmi7, F7(#9), F#7(#9), F#7(#9), G7(#9), E7(#9), F7(#9), D7(#9), Eb7(#9), C7(#9), C#7(#9), Bb7(#9), Bb7(#9), B7(#9), G#7(#9), A7(#9), F#7(#9), G7(#9), E7(#9), F7(#9), D7(#9), D7(#9), and DbMA7.

**B**

Detailed description: Section B continues with a melodic line in the upper staff and a bass line in the lower staff. Chords are labeled as DbMA7, Gb7(#11), DbMA7, G7(#11), GbMA7, Gmi7, C7, F#mi7, B7, EMA7, Ebmi7, and Ab7.

$D^b_{MA}7$   $G^b7(\#11)$   $D^b_{MA}7$   $G7(\#11)$   
 $G^b_{MA}7$   $F_{MI}7(b5)$   $B^b7(\#9)$   $E^b_{MI}7(b5)$   $A^b7(\#5)$   $D^b_{MA}7$   $\text{triple}$   
**C**  $A^b_{MI}7$   $\text{triple}$   $D^b7(b9)$   $G^b_{MA}7$   $A^b7(b5)$   $B^b7(b5)$   $E^b_{MI}7$   
 $B_{MI}7$   $\text{triple}$   $E7(b9)$   $A_{MA}7$   $A^b7(\text{alt.})$   
**D**  $D^b_{MA}7$   $G^b7(\#11)$   $D^b_{MA}7$   $G7(\#11)$   
 $G^b_{MA}7$   $F_{MI}7(b5)$   $B^b7(\#9)$   $\text{C}^{1,2}$   $E^b_{MI}7(b5)$   $A^b7(\#5)$   $D^b_{MA}7$   $E^b_{MI}7$   $A^b7$

Solo on BCD  
 Take Coda One ( $\text{C}^1$ ) to end last solo.

$\text{C}^1$   $E^b_{MI}7(b5)$   $A^b7(\#5)$   $D^b_{MA}7$   $E7(\#9)$   $E^b7(\#9)$   $D7(\#9)$   $D^b7(\#9)$  drum fill  
 (end solo) D.S. al Coda Two ( $\text{C}^2$ )

$\text{C}^2$   
 $E^b_{MI}7(b5)$   $A^b7(\#5)$   $D^b_{MI}9$  **NC.**  
 (bs. w/ pn. 8va b.) (pn., 8va b.)

Mambo swings slightly.

Med. Mambo

Ecaroh (Harmony)

J = 173

(Intro)

Tacet

Musical staff for the Intro section, marked 'Tacet', showing a 4-measure rest in 4/4 time.

A (Mambo)

Musical staff for section A (Mambo), first line, starting with a treble clef and a sharp sign, marked '(ten.)'.

Musical staff for section A (Mambo), second line.

(Swing)

Musical staff for section A (Swing), first line.

Musical staff for section A (Swing), second line.

Musical staff for section A (Swing), third line.

Musical staff for section A (Swing), fourth line, including first and second endings.

Musical staff for section B, first line, with chord symbols  $D^bMA^7$ ,  $G^b7(\#11)$ ,  $D^bMA^7$ , and  $G^7(\#11)$ .

Musical staff for section B, second line, with chord symbols  $G^bMA^7$ ,  $Gmi^7$ ,  $C^7$ ,  $F^\#mi^7$ ,  $B^7$ ,  $E^bMA^7$ ,  $E^bmi^7$ , and  $A^b7$ .

Musical staff for section B, third line, with chord symbols  $D^bMA^7$ ,  $G^b7(\#11)$ ,  $D^bMA^7$ , and  $G^7(\#11)$ .

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

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

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

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

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

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

$\Phi^1$   $E^b_{MI}7$   $A^b7(\#5)$   $D^b_{MA}7$  Tacet (drum fill) **4** D.S. al Coda Two ( $\Phi^2$ )

$\Phi^2$

Mambo swings slightly.

# Equinox

John Coltrane

Med. Latin (Intro)  
 ♩ = 118

(piano)

(3x's) (Swinging Latin) (till end)

(4x's)

(tenor, 4th x)

N.C. (C#MI) (F#MI)

N.C. (C#MI)

(bass)

S. A

(tenor)

(piano)

N.C. (C#MI)

(bass)

(add #11)

F#MI<sup>9</sup> F#MI<sup>6/9</sup> D<sup>9</sup> F#

N.C. (C#MI)

Musical score for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a 7/4 time signature. The bass line includes chords:  $A^{13}$ ,  $G\#7_{SUS}^{(b9)}$ ,  $G\#7^{(b9)(\#5)}$ , and *N.C. (C#M1)*.

**(Solos)**  $C\#M1^{13}$

**B** (bs.)

$F\#M1^{11}$   $C\#M1^{13}$   $A^{13}_{SUS}$

$A^{13}_{SUS}$   $G\#13^{(b9)}$   $C\#M1^{13}$

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

Musical score for the second system, featuring a treble clef staff with a key signature of one sharp (F#) and a 7/4 time signature. The bass line includes chords: *N.C. (C#M1)*,  $A^{13}$ ,  $G\#7_{SUS}^{(b9)}$ ,  $G\#7^{(b9)(\#5)}$ ,  $F\#C\#$ ,  $G\#M1C\#$ , and  $(C\#M1^{13})_{\#(add9)}$ .

Head is played twice before and after solos.



Photo by Joe LaRusso,  
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**MICHAEL BRECKER**

# Escher Sketch

(A Tale of Two Rhythms)

Michael Brecker

Med. Swing (Intro)

$\text{♩} = 155$  (dr.)

Drum pattern:  $x \cdot x \cdot x \cdot x \cdot x \cdot x \cdot x \cdot x$

(F M1)

(ten., 8va b, sample fill)

(F M1)

(F M1)

(snare)  $x \cdot x \cdot x \cdot x \cdot x \cdot x \cdot x \cdot x$

Med. Funk

**A**

$\text{♩} = \text{♩}$

(ten., loco, melody)

ten. fill-

ten. fill-

(ten.)

(synth.)

(unis.)

dr. fill-

(synth.)

V.S. (turn page)



**B**

(synth.)

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

2nd x, drums:

2nd x

1.

**C** (Tenor Solo)

$B^b m_7$

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

$B^b m_7$

$C m_7$  ( $C 7^{(\#9)}$ )

(end solo)

2.

**F<sub>M</sub>I** **C<sub>M</sub>I<sup>7</sup>**

tenor solo continues

**C<sub>M</sub>A<sup>7</sup>** **B<sub>m</sub>i<sup>7</sup>(b5)** **E<sub>m</sub>a<sup>7</sup>(b5)** **A<sup>7</sup><sub>sus</sub>** **A<sub>b</sub>** **C<sub>A</sub><sub>b</sub>** **G<sub>sus</sub>** **A** **E<sub>b</sub>** **D<sup>7</sup>** **D<sup>7</sup>(#9)**

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

16

Till cue

**C<sub>M</sub>A<sup>7</sup>** **B<sub>m</sub>i<sup>7</sup>(b5)** **E<sup>7</sup>** **A<sup>7</sup><sub>sus</sub>** **A<sub>b</sub>** **C<sub>A</sub><sub>b</sub>** **G<sub>sus</sub>** **A** **E<sub>b</sub>** **D<sup>7</sup>** **D<sup>7</sup>(#9)**

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

On cue

**B<sub>b</sub><sub>M</sub>A<sup>7</sup>** **A<sub>m</sub>i<sup>7</sup>(b5)** **D<sup>7</sup>** **G<sub>sus</sub>** **G<sub>A</sub><sub>b</sub>** **B<sub>b</sub><sub>G</sub>** **F<sub>sus</sub>** **G** **D<sub>b</sub>** **C<sup>7</sup>** **C<sup>7</sup>(#9)**

(end solo)

D.S. al Coda

(Tenor solo continues)

**B<sub>b</sub><sub>M</sub>i<sup>7</sup>** (synth.) 8va b.

Med. Swing

**E**

**F<sup>6</sup>** **D<sub>m</sub>i<sup>7</sup>** **G<sub>m</sub>i<sup>7</sup>** **C<sup>7</sup><sub>sus</sub>** **F<sup>6</sup>** **D<sup>7</sup>** **G<sub>m</sub>i<sup>7</sup>** **C<sup>7</sup>**

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

**F<sup>6</sup>** **F<sup>7</sup>** **B<sub>b</sub><sup>6</sup>** **B<sup>7</sup>** **F<sup>6</sup>/<sub>C</sub>** **D<sup>7</sup>** **G<sub>m</sub>i<sup>7</sup>** **C<sup>7</sup>** **F<sub>M</sub>A<sup>7</sup>**

**A<sub>m</sub>i<sup>7</sup>** **A<sub>b</sub><sub>m</sub>i<sup>7</sup>** **G<sub>m</sub>i<sup>7</sup>** **G<sub>m</sub>i<sup>7</sup>** **C<sup>7</sup>** (fade out)

Tune can be heard equally well as 6/4 funk or 12/8 swing (♩ = ♩).

Time signatures in the chart follow the drum pattern. Solos may shift in and out of the two times.

Parts marked '2nd x' at B are also played on the D.S. (except drum break).

On the recording, letter D is in Ab minor the second time and is 8 bars instead of 16.

# Escher Sketch (Keyboard)

Med. Swing (Intro)

$\text{♩} = 155$

Tacet

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

(Med. Funk)

**A**  $\text{♩} = \text{♩}$

Musical staff A, first line, showing a 6/4 time signature and the beginning of a funk-style keyboard melody.

Musical staff A, second line, continuing the funk-style keyboard melody.

Musical staff A, third line, continuing the funk-style keyboard melody.

(gtr., 8va b.)

Musical staff A, fourth line, continuing the funk-style keyboard melody with chord annotations:  $(FMI^{7(b5)} G Bb EMI^{7(b5)})$ .

Musical staff A, fifth line, showing a rhythmic accompaniment pattern with chord annotations:  $(CMA^7 CMI^7)$ .

or:

Musical staff A, sixth line, showing an alternative rhythmic accompaniment pattern with a 12/8 time signature and a 2-measure rest.

**B**

Musical staff B, first line, showing a 6/4 time signature and the beginning of a second funk-style keyboard melody.

(E<sup>13</sup>)

Musical staff B, second line, continuing the second funk-style keyboard melody with a guitar accompaniment annotation: (gtr., 8va b.).

Musical staff B, third line, continuing the second funk-style keyboard melody with a first ending bracket.

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

2.

or:

**D** *Med. Swing* *Tacet till end*

GMI<sup>7</sup> (Solos)

Till cue

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

On cue

D.S. al Coda

**E** *Med. Swing* *Tacet till end*

## Escher Sketch (Bass)

Med. Swing (Intro)  
 J. = 155  
 Tacet

(F<sub>M1</sub>)(F<sub>M1</sub>)

(Med. Funk)

A

J. = ♩



B

C (B<sup>b</sup><sub>M1</sub>)

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

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

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

(Solos)

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

(sample bass line)

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

Till cue

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

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

On cue

B<sup>b</sup>MA<sup>7</sup> A<sup>Mi</sup>7(b5) D<sup>7</sup> G<sup>SUS</sup> G<sup>b</sup> A<sup>b</sup> B<sup>b</sup> G<sup>b</sup> F<sup>SUS</sup> G D<sup>b</sup> C<sup>7</sup> C<sup>7</sup>(#9)

D.S. al Coda

**E** Med. swing Tacet till end

(B<sup>b</sup>Mi<sup>7</sup>) Indef.

(♩ = ♩)

# Eternal Child

Med. Latin

Chick Corea

$\text{♩} = 128$

**A**  $D_{MI}$   $B^b$   $D$   $D_{MI}^7$   $B^b_{MA}^7$   $A^9_{SUS}$   
 $A^7$   $A^7_G$   $D_{MI}$   $F$   $A^7$   $E$   $B^b$   $D$   $F_{MA}^7$   $C$   $E^7$   $B$   
 $E^7$   $B$   $G_{MI}$   $B^b$   $A^7$   $B^b$   $A^b$   $G_{MI}^7$   $G^{\#o7}$   
 $F_{MA}^7$   $A$   $B^b_{MI}$   $G^7$   $B$   $B^b_{MI}$   $D^b$   $G^7$   $D$   $A^7$   $G$   $E^b7$   $G$   
**B**  $D_{MI}$   $F$   $A^7$   $E$   $C_{MI}$   $E^b$   $G$   $D$   $G_{MI}$   $D$   $A^7$   $C^{\#}$   $F_{MI} (MA^7)$   $C$   $G$   $B$   
 $G_{MI}$   $B^b$   $A^7$   $D_{MI}$   $B^b_{MI}$   $D$

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

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

(gtr. & sax)

Chord progression:  $G^7$ ,  $B$ ,  $B^b_{MI}$ ,  $D^b$ ,  $G^7$ ,  $D$ ,  $B^b_{MI}$ ,  $E^b7$ ,  $G$

Section C: Chord progression:  $D_{MI}$ ,  $F$ ,  $A^7$ ,  $E$ ,  $C_{MI}$ ,  $E^b$ ,  $G$ ,  $D$ ,  $G_{MI}$ ,  $D$ ,  $A^7$ ,  $C^{\#}$ ,  $F_{MI}^{(MA7)}$ ,  $C$ ,  $G$ ,  $B$

Chord progression:  $G_{MI}$ ,  $B^b$ ,  $A^7$ ,  $G_{MI}^7$

(pn.)

Chord progression:  $G^{\#o7}$ ,  $B^o7$ ,  $G_{MI}$ ,  $B^b$ ,  $A^7$

(gtr. & sax)

Section D: Chord progression:  $D_{MI}$ ,  $B^b_{MA}^7$ ,  $D$

(pn.)

Chord progression:  $D_{MI}$ ,  $C_{MA}^7$ ,  $D$

(add sax)

Chord progression:  $D_{MI}$ ,  $B^b_{MA}^7$ ,  $D$

Chord progression:  $D_{MI}$ ,  $A^b_{MA}^{7(\#5)}$ ,  $A$ ,  $B^b$

rit.

Chord progression:  $G$ ,  $A^b$ ,  $E$ ,  $F^{\#}$ ,  $G$ ,  $A$ ,  $B^b$ ,  $C$ ,  $D_{MI}^{(MA7)}$



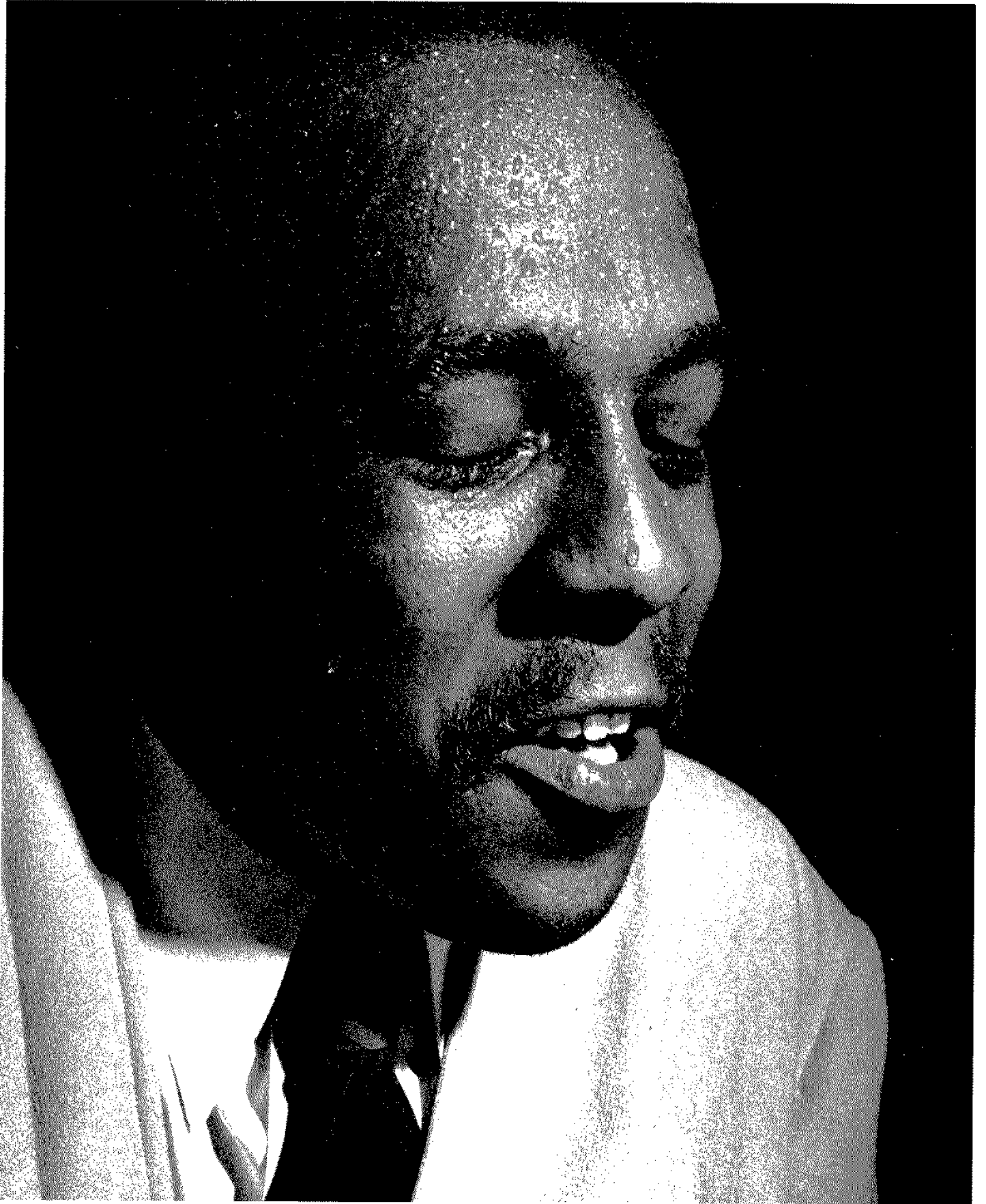


Photo by Herman Leonard

**BUD POWELL**

# Exactly Like You

Lyric: Dorothy Fields  
Music: Jimmy McHugh

98

Med. Swing

**A**



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



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



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



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

**B**



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



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

**C**



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



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

# Expression

John Coltrane

(Freely)

**A**

**B**

**C** (Solos open)

*indef.*  
After solos, D.C. al fine.

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

# Falling Grace

Medium Swing (in 2)

Steve Swallow

**A**  $A^bMA^7$   $D^7$   $F^\#$   $GMI$

$FMI^7$   $B^b7$   $E^bMA^7$   $G$   $D^7$   $F^\#$   $GMI$   $F$

$E$   $FMA^7$   $F^\#MI^{7(b5)}$

$B^7$   $EMI$   $AMI^7$   $D^7$   $GMA^7$

**B**  $CMi^7$   $C^\#o7$   $B^bMA^7$   $D$   $E^bMA^7$

$EMI^{7(b5)}$   $A^7$   $DMI^7$   $D^b7$

$CMi^7$   $F^7$   $B^bMA^7$   $E^bMA^7$

**(Ending)**  $A^bMA^7$   $D^bMA^7$

rit.

Med. Swing (Intro)

# Filthy McNasty

Horace Silver

$\text{♩} = 184$  (trp. w/ ten. 8va b.)

stop time

$A^{\flat}13$   $A13$   $B^{\flat}13$   $E13$   $F13$   $G^{\flat}13$

(top note of piano voicing)

$D_{MI} 7(b5)$   $G 7(b9) (\#5)$   $C_{MI} 7(b5)$   $F 7_{sus} (b9)$   $B^{\flat} 7(\#9)$   $A^{\flat}13$   $A13$   $B^{\flat}13$   $A^{\flat}13$   $A13$   $B^{\flat}13$

**A** (Time)

$B^{\flat}7$

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

$B^{\flat}7$   $G^{\flat}13$   $F13$   $E13$

break

(trp. ten.)

$E^{\flat}13$   $NC$

break

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

$B^b7$   $F^7$   $E^b7$   $B^b7$   $F^7$   $B^b7$  (trp. ten. 8va b.)

Take 'On cue' ending to end last solo.

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

(ten. 8va b.)  $B^b7$   $F^7$   $E^b7$   $B^b7$   $D$   $E^b6$   $E^o7$   $B^b6$   $F$  break

D.S. al Coda

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

(top note of piano voicing)

(trp. ten. 8va b.)

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

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

# 500 Miles High

Music: Chick Corea  
Lyric: Neville Potter

Med. Latin

$\text{♩} = 148$

**(B<sup>7</sup>(#9))** **A** **E<sup>MI</sup>7** **G<sup>MI</sup>7**

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

**G<sup>MI</sup>7** **B<sup>b</sup>MA<sup>7</sup>**

then there'll be no good - byes, \_\_\_\_\_ and

**B<sup>MI</sup>7(b5)** **E<sup>7</sup>(#9)** **A<sup>MI</sup>7**

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

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

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

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

**(F<sup>MI</sup>7)** **NC.** **C<sup>MI</sup>11** **B<sup>7</sup>(#9)**

(bs.)

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

**high. C<sup>MI</sup>11** **A<sup>b</sup>MA<sup>7</sup>** **(instr.) NC.** **C<sup>MI</sup>11**

(2nd x: Slowly)

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

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

(2nd verse)

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

(3rd verse)

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

Solos may move into double-time feel samba.

On recording, piano plays an ad lib. intro  
based on the changes, and the first verse is  
out of tempo for 13 bars.



# Flamingo

Music: Ted Grouya

Lyric: Ed Anderson

Med. Ballad

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

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

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

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

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

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

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

dy - ing and a love that is true. The

**B**  $B^b_{MI}^7$   $E^b9$   $A^b_{MA}^7$   $(G^b_{13})$   $A^{\circ7}$   $F^7$

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

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

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

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

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

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

lov - er and hast - en to me.

# Fly Me to the Moon

Bart Howard

Med. Swing

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

Fly me to the moon and let me play a - mong the stars,  $(A^7 G)$

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

Let me see what spring is like on Ju - pi - ter and Mars. In

$(D_{F\#})$   $D_{MI}^7$   $G^7$   $E_{MI}^7$   $C_{MA}^7$   $E_{MI}^7 A^7$

oth - er words: hold my hand, In

$D_{MI}^7$   $G^7$   $C_{MA}^7$   $B_{MI}^7(b5) E^7$

oth - er words: dar - ling kiss me.

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

Fill my heart with song and let me sing for - ev - er more,  $(A^7 G)$

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

You are all I long for, all I wor - ship and a - dore. In

$(D_{F\#})$   $D_{MI}^7$   $G^7$   $E_{MI}^7$   $A^7$

oth - er words: please be true, In

$D_{MI}^7$   $G^7$   $C^6$   $(B_{MI}^7(b5) E^7)$

oth - er words: I love you.

$E_{MI}^7$   $A^7$   $D_{MI}^7$   $G^7$   $C^6$

true, In oth - er words: I love you.

Originally in 3/4.

Med. Ballad (Intro)

# Forever

Eddie Gomez

♩. = 54

F<sub>M</sub>I<sup>(add 9)</sup>

D<sup>b</sup>M<sub>A</sub>7<sup>(#11)</sup>

(strings)

B<sup>b</sup>M<sub>I</sub>9      D<sup>b</sup>M<sub>A</sub>7<sup>(#11)</sup>/<sub>A<sup>b</sup></sub>      F<sub>G</sub>      G      F<sub>G</sub>      E<sub>G</sub> (ten.)

**A** A<sub>M</sub>I9      A<sub>M</sub>I9<sup>(MA7)</sup>      A<sub>M</sub>I9      E<sub>M</sub>I7      A<sup>7(b9)</sup>

D<sub>M</sub>I<sup>(MA7)</sup>      D<sub>M</sub>I7      G<sup>7(b9)</sup>      F<sub>M</sub>I9<sup>(MA7)</sup>      F<sub>M</sub>I9      F<sub>G</sub>      G<sup>7(b9)</sup>

A<sub>M</sub>I9      A<sub>M</sub>I9<sup>(MA7)</sup>      A<sub>M</sub>I9      E<sub>M</sub>I7      A<sup>7(b9)</sup>

D<sub>M</sub>A9      B<sub>M</sub>I<sup>(MA7)</sup>      B<sub>M</sub>I7      G<sub>M</sub>A9      B<sup>b</sup>M<sub>A</sub>7<sub>F</sub>      B<sup>b</sup>6<sub>F</sub>

D<sub>M</sub>I<sup>(MA7)</sup>      D<sub>M</sub>I7      G<sup>7(b9)</sup>      F<sub>M</sub>I9<sup>(MA7)</sup>      F<sub>M</sub>I9      B<sup>b</sup>13<sub>SUS</sub>      B<sup>b</sup>13<sup>(b9)</sup>

**B** E<sup>b</sup>M<sub>A</sub>9      C<sub>M</sub>I9      F<sup>13(#11)</sup>

A<sup>b</sup>M<sub>A</sub>9      B<sup>b</sup>13<sub>SUS</sub>      B<sup>b</sup>13<sup>(b9)</sup>      E<sup>b</sup>M<sub>A</sub>9      F<sup>#</sup>13<sub>SUS</sub>      F<sup>#</sup>13<sup>(b9)</sup>

B<sub>M</sub>A9      F<sup>#</sup>/<sub>A<sup>#</sup></sub>      G<sup>#</sup>M<sub>I</sub>9      G<sup>#</sup>M<sub>I</sub>9<sub>F<sup>#</sup></sub>

**F**<sub>MI</sub><sup>7(b5)</sup> **B<sup>b</sup>7**<sup>(b9)</sup><sub>SUS</sub> **B<sup>b</sup>7**<sup>(b9)</sup><sub>#5</sub> **E<sup>b</sup>9**<sub>SUS</sub> **E<sup>b</sup>9** **F**/**G** **G**<sup>7(b9)</sup>

**C** **A**<sub>MI</sub><sup>9</sup> **A**<sub>MI</sub><sup>9(MA7)</sup> **A**<sub>MI</sub><sup>9</sup> **E**<sub>MI</sub><sup>7</sup> **A**<sup>7(b9)</sup>

**D**<sub>MI</sub><sup>(MA7)</sup> **D**<sub>MI</sub><sup>7</sup> **G**<sup>7(b9)</sup> **F**<sub>MI</sub><sup>9(MA7)</sup> **F**<sub>MI</sub><sup>9</sup> **F**/**G** **G**<sup>7(b9)</sup> **B<sup>b</sup>13**<sub>SUS</sub> **B<sup>b</sup>13**<sup>(b9)</sup>

Till cue On cue  
 Solo on ABC;  
 Take 'On cue' ending to last solo.

**B<sup>b</sup>13**<sub>SUS</sub> **B<sup>b</sup>13**<sup>(b9)</sup> **D** **C**<sub>MI</sub><sup>9</sup> **C**<sub>MI</sub><sup>9(MA7)</sup> **C**<sub>MI</sub><sup>9</sup> **G**<sub>MI</sub><sup>7</sup> **C**<sup>7(b9)</sup>

**F**<sub>MI</sub><sup>(MA7)</sup> **F**<sub>MI</sub><sup>7</sup> **B<sup>b</sup>7**<sup>(b9)</sup> **A<sup>b</sup>MI**<sup>9(MA7)</sup> **A<sup>b</sup>MI**<sup>9</sup> **B<sup>b</sup>13**<sub>SUS</sub> **B<sup>b</sup>13**<sup>(b9)</sup>

**C**<sub>MI</sub><sup>9</sup> **C**<sub>MI</sub><sup>9(MA7)</sup> **C**<sub>MI</sub><sup>9</sup> **G**<sub>MI</sub><sup>7</sup> **C**<sup>7(b9)</sup>

**F**<sub>MA</sub><sup>9</sup> **D**<sub>MI</sub><sup>(MA7)</sup> **D**<sub>MI</sub><sup>7</sup> **B<sup>b</sup>MA**<sup>9</sup> **D<sup>b</sup>MA**<sup>7</sup>/**A<sup>b</sup>** **D<sup>b</sup>6**/**A<sup>b</sup>**

**F**<sub>MI</sub><sup>(MA7)</sup> **F**<sub>MI</sub><sup>7</sup> **B<sup>b</sup>7**<sup>(b9)</sup> **A<sup>b</sup>MI**<sup>9(MA7)</sup> **A<sup>b</sup>MI**<sup>9</sup> **B<sup>b</sup>13**<sub>SUS</sub> **B<sup>b</sup>13**<sup>(b9)</sup>

(Vamp & fade)

Melody is played with some variation.  
 Drums are very light throughout.



Photo by Tom Copi

**MILES DAVIS**

**A**

NC.  $Bb7$

(bass-optional; or play on  $Bb7$ ) (bs.)

NC.  $Bb7$

(bs.-opt.) (bs.) (opt.)

NC.  $Bb7$   $(#9)$

$Bb7$   $(#9)$

Solos over  $Bb$  pedal ( $Bb7$ ), indef.  
After solos, D.C. al Coda (take Coda after repeat)

$Bb7$   $(#9)$

Alternate changes for bars 9-12

1)  $A^{b_{sus}}$   $A_{sus}$   $B^{b_{sus}}$   $B_{sus}$   $C_{sus}$   $D^{b_{sus}}$   $D_{sus}$   $E^{b_{sus}}$   $F_{sus}$   $G$

2)  $F_{MI}^{11}$   $F\#_{MI}^{11}$   $G_{MI}^{11}$   $A^{b}_{MI}^{11}$   $C_{MI}$   $F$   $B^b$   $F^7$   $B^b$

Head is played twice before and after solos.

Chord in bars 1-8 may be played as:  $Bb7$  (alt.),  $Bb^{13}$  ( $\#9$ ),  $Bb7_{sus}$ , or  $Bb7_{sus}^{(b9)}$

# Friday Night at the Cadillac Club

Bob Berg

Med.-Up Shuffle

♩ = 190

(organ comp figure)

Chord progression for the Intro:

C<sup>13</sup><sub>SUS</sub> (Intro) C<sup>13</sup> B<sup>b13</sup><sub>SUS</sub> B<sup>b13</sup> C<sup>13</sup><sub>SUS</sub> C<sup>13</sup> B<sup>b13</sup><sub>SUS</sub> B<sup>b13</sup> C<sup>13</sup><sub>SUS</sub> C<sup>13</sup> (4x's)

(bs.) (sample bass line)

**A**

Section A, first system:

(ten.)

Chord progression: C<sup>13</sup> B<sup>b13</sup><sub>SUS</sub> B<sup>b13</sup> C<sup>13</sup><sub>SUS</sub> C<sup>13</sup>

Section A, second system:

Chord progression: D<sup>b13</sup><sub>SUS</sub> D<sup>b13</sup> C<sup>13</sup><sub>SUS</sub> C<sup>13</sup> B<sup>b13</sup><sub>SUS</sub> B<sup>b13</sup>

Section A, third system:

Chord progression: C<sup>13</sup><sub>SUS</sub> C<sup>13</sup> G<sup>b13</sup><sub>SUS</sub> G<sup>b13</sup> F<sup>13</sup><sub>SUS</sub> F<sup>13</sup>

Includes triplet markings (3).

Section A, fourth system:

Chord progression: E<sup>b13</sup><sub>SUS</sub> E<sup>b13</sup> D<sup>13</sup><sub>SUS</sub> D<sup>13</sup> D<sup>b13</sup><sub>SUS</sub> D<sup>b13</sup> C<sup>13</sup><sub>SUS</sub>

Includes triplet markings (3).

Solo on **A** (fine)  
 After solos, D.S. al fine  
 (Head is played twice  
 before and after solos)

Figures written  are played 

Organ comp figure and written bass line (bars 17-20)  
 are played for solos, with variation.



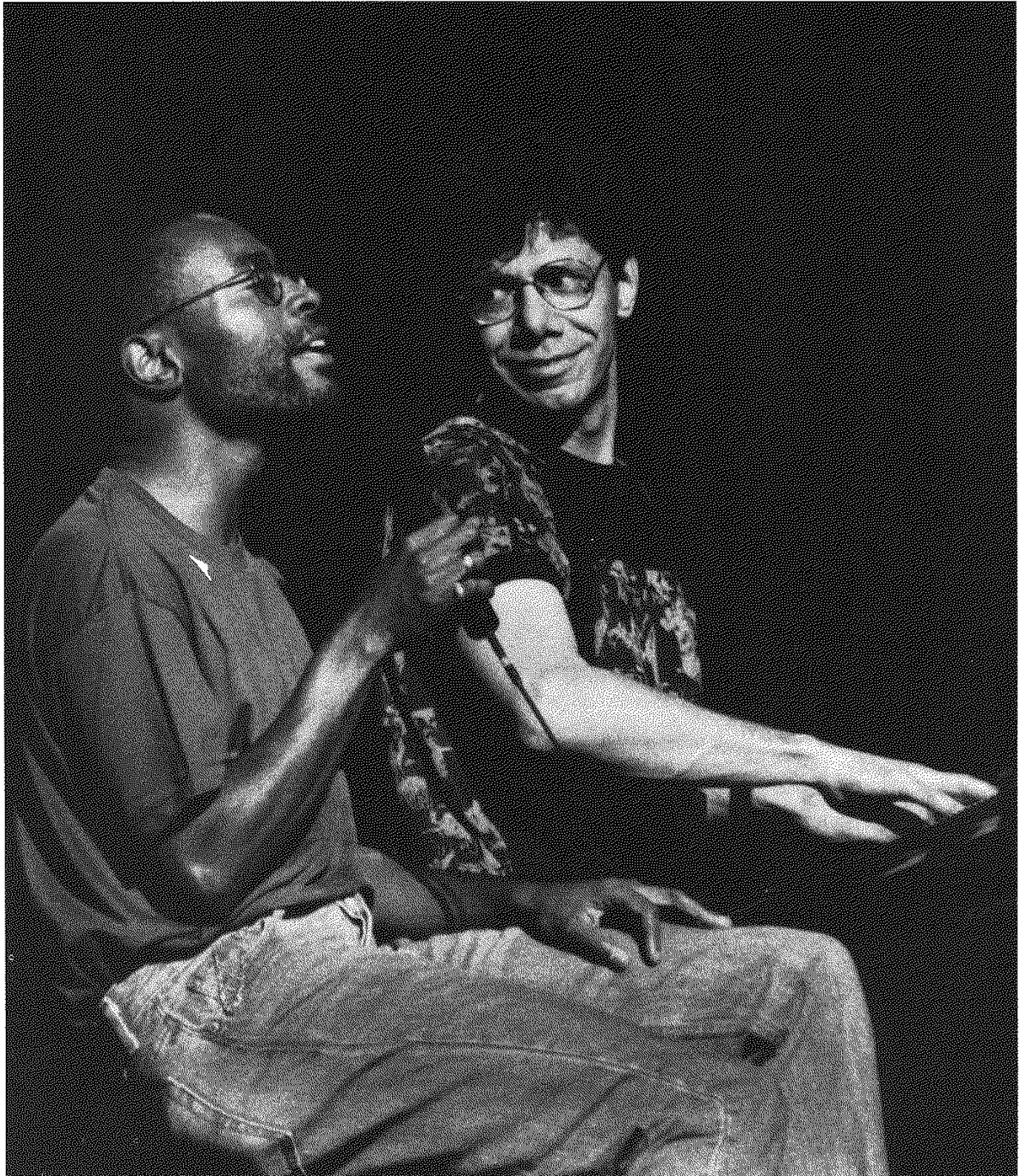


Photo by R. Andrew Lepley

**BOBBY McFERRIN & CHICK COREA**

# Friends

Chick Corea

Med. Latin

$\text{♩} = 94$

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

**Intro** C  $F^6/C$  C  $F^6/C$

(electric pn.-sample fill, 8va)

**A**  $CMA^7$   $FMA^7/C$   $CMA^7$   $D^9/C$

(flute)

$B^bMA^7/C$   $FMI^6/C$

**B**  $E^bMA^7/B$   $A^bMA^7/B$   $E^bMA^7/B$   $F\#A\#$   $DMA^7/A$

$FMA^7/A$   $B^bMA^7/A$   $A^bMA^7$

$FMA^7$   $D^6_{9(add \#11)}$   $FMI^6/C$

**C**  $C/B^b$   $AMI^{(MA^7)}$   $FMI^6/C$

$CMA^7$   $FMA^7/C$   $A^bMA^7$   $AMI^7$   $DAMI^7$   $G^{7(b9)}$   $\text{Coda}$

susp. time feel

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

$\text{Coda}$  C  $F^6/C$

Vamp, fill & fade

Head is played twice before solos, once after.  
Head is more freely interpreted on repeat.  
First 8 bars of B are more relaxed during the head (longer rhythms). Suspended time at C holds for solos.  
Kick in bar 4 of B is used for the head only

# Geraldine

Russell Ferrante  
(As played by the Yellowjackets)

Rubato (alto & pn. only)

♩ ≈ 56

Chords:  $A^{b}MA^{7}$ ,  $C$ ,  $B^{b}13$ ,  $A^{b}$ ,  $E^{b}/G$ ,  $FMI^{9}$ ,  $E^{b(add 9)}/G$ ,  $A^{b}MA^{9}$ ,  $A^{b}$ ,  $D^{b}MA^{7}$ ,  $F$ ,  $C^{(add 9)}$ ,  $F$ ,  $G^{7}$ ,  $F$ ,  $E MI$ ,  $C$ ,  $E$ ,  $F^{#}_{SUS}$ ,  $E^{b}$ ,  $F_{SUS}$ ,  $E^{b}$ ,  $F^{7(+5)}$ ,  $F^{7}$ ,  $D MI^{7}$ ,  $B^{b}$ ,  $A^{b}MA^{7}$ ,  $C$ ,  $D^{(add 11)}$ ,  $C$ ,  $E^{b}MA^{7}$ ,  $G$ ,  $B^{b(add 9)}$ ,  $D$ ,  $CMA^{7}$ ,  $E$ ,  $A^{b}MA^{7}$ ,  $C$ ,  $BMI^{9}$ ,  $A^{(add 9)}/C^{#}$ ,  $D^{+}BMI$ ,  $D$ ,  $E MI^{7}$ ,  $FMA^{7}$ ,  $A$ ,  $E^{b}MA^{7}$ ,  $E^{b}MA^{7(+5)}$ ,  $G$ ,  $A^{b}$ ,  $B^{b}$ ,  $E^{b}MA^{7}$ ,  $G$ ,  $E^{b}MA^{7(+5)}$ ,  $G$ ,  $A^{b}$ ,  $B^{b}$

Med. Latin (drums enter)

♩ = 91

Chords:  $(E^{b}MI)$ ,  $(3x's) (E^{b}MI)$ ,  $E^{b}MI^{9}$

(marimba patch, 8va b.)

marimba continues (to end of [B] w/ slight variation bars 21-24)

(alto w/ pn. 8va)

**B**  $A^{b}MI^{11}$  (1st x: melody, 2nd x: alto solo)

(bs. & keyboards enter)

Chords:  $E^{b}MI^{9}$ ,  $A^{b}MI^{11}$ ,  $E^{b}MI^{9}$ ,  $A^{b}MI^{11}$ ,  $E^{b}MI^{9}$ ,  $A^{b}MI^{11}$ ,  $B^{b}13(+9)$ ,  $A^{b}$ ,  $F^{#}MI^{9(MA7)}$ ,  $B^{13(+11)}$ ,  $E^{b}MI^{9}$ ,  $E^{b}MI^{9}$

**C**  $A^b_{MA}7$   $E^b$   $C$   $G$   $A^b(add 9)$   $F_{MI}^{11}$   $B^b$   $D$   $E^b$   $A^b_{MI}^{11}$

(alto)

$B^b_{13(b9)}$   $A^b$   $D^b_{MA}7$   $C^{(add 9)}$   $F$   $F$   $G^7$   $F$   $F^{\#sus}$   $E^b$   $F_{sus}$   $E^b$   $F^{7(\#5)}$   $E^b$

$B^b_{MI}^{11}$   $A^b_{MA}7$   $D^{(add 11)}$   $C$   $C$   $E^b_{MA}7$   $B^b(add 9)$   $D$   $C_{MA}7$   $E$   $A^b_{MA}7$   $C$   $B_{MI}^9$

$B_{MI}^9$   $A^{(add 9)}$   $C^{\#}$   $D^+$   $B_{MI}$   $D$   $E_{MI}^7$   $F_{MA}^{7(b5)}$   $A$   $F_{MA}^7$   $A$   $E^b_{MA}7$   $G$

$E^b_{MA}7$   $G$   $E^b_{MA}^{7(\#5)}$   $G$   $A^b$   $B^b$   $A^b_{MA}7$   $E^b$   $C$   $G$   $A^b(add 9)$   $F_{MI}^{11}$   $B^b$   $D$   $E^b$

$A^b_{MI}^{11}$   $B^b_{13(b9)}$   $A^b$   $F^{\#}_{MI}^9(MA7)$

(sample fill)

$B^{13(\#11)}$   $E^b_{MI}^9$

(melody)

$E^b_{MI}^9$

(alto w/ pn. 8va)

**D**  $A^b_{MI}^{11}$   $E^b_{MI}^9$

(piano fills)

Vamp & fade

sample bass line  
at **B**:

Fast Bop (Intro)

# Gertrude's Bounce

Richie Powell

(As played by Clifford Brown)

♩ = 244 (piano tacet)

(trp.)

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

(ten.)

⊕<sup>2</sup> (add piano)

C C<sup>7</sup> F<sup>6</sup> F<sup>Mi</sup>6 C C/G G<sup>#dim</sup> A<sup>Mi</sup> A<sup>Mi</sup>/G F<sup>#Mi</sup>7(b5) E<sup>b°7</sup>

C<sup>(add 9)</sup> C/E C/E D<sup>Mi</sup>7 G<sup>7</sup> C<sup>Mi</sup>7 F<sup>7</sup>

**A** B<sup>b6</sup> C<sup>Mi</sup>7 F<sup>7</sup> D<sup>Mi</sup>7 G<sup>Mi</sup>7 C<sup>Mi</sup>7 F<sup>7</sup>

(unis.)

B<sup>b9</sup> sus B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> A<sup>b9</sup> D<sup>b6</sup> 1. C<sup>Mi</sup>7 F<sup>7</sup> 2. C<sup>Mi</sup>7 B<sup>b6</sup>

(pn.) (pn.)

**B** G<sup>b</sup>MA<sup>7</sup> E<sup>M</sup>A<sup>7(#11)</sup> E<sup>b</sup>MA<sup>7(#11)</sup> D<sup>M</sup>A<sup>7(#11)</sup> D<sup>b</sup>MA<sup>7(#11)</sup> C<sup>M</sup>A<sup>7(#11)</sup> B<sup>M</sup>A<sup>7</sup>

G<sup>M</sup>A<sup>7</sup> F<sup>M</sup>A<sup>7(#11)</sup> E<sup>M</sup>A<sup>7(#11)</sup> E<sup>b</sup>MA<sup>7(#11)</sup> D<sup>M</sup>A<sup>7(#11)</sup> D<sup>b</sup>MA<sup>7(#11)</sup> B<sup>M</sup>A<sup>7</sup>

(horns)

**C**  $B^b6$   $C_{MI}^7$   $F^7$   $D_{MI}^7$   $G_{MI}^7$   $C_{MI}^7$   $F^7$

$B^b9_{SUS}$   $B^b7$   $E^b_{MA}^7$   $A^b9$   $D^b6$   $\oplus^1$   $C_{MI}^7$   $B^b6$

**D** (Solos)  $B^b6$   $C_{MI}^7$   $C^{\#o7}$   $D_{MI}^7$   $G^7$   $C_{MI}^7$   $F^7$

$B^b9_{SUS}$   $B^b7$   $E^b_{MA}^7$   $A^b9$   $D^b_{MA}^7$   $C_{MI}^7$   $F^7$   $C_{MI}^7$   $B^b6$

**E**  $G^b_{MA}^7$   $B_{MA}^7$

$G_{MA}^7$   $C_{MA}^7$   $F^7$

**F**  $B^b6$   $C_{MI}^7$   $C^{\#o7}$   $D_{MI}^7$   $G^7$   $C_{MI}^7$   $F^7$

$B^b9_{SUS}$   $B^b7$   $E^b_{MA}^7$   $A^b9$   $D^b_{MA}^7$   $C_{MI}^7$   $B^b6$

Solo on DDEF  
After solos, D.S. al Coda One ( $\oplus^1$ )

$\oplus^1$   $D_{MI}^7$   $G^{7(b5)}$

D.C. al Coda Two ( $\oplus^2$ )

$\oplus^2$  (pn.)

**C**

(Vamp & fade)

piano at bar 4 of **B** :

$B_{MA}^7$

# Get Happy

Lyric: Ted Koehler  
Music: Harold Arlen

Med (-Up) Swing

**A**  $F^6$   $GMI^7 C^7$   $F^6$   $D^{7(\#5)}$

For - get your trou - les and just get hap - py, — You bet - ter chase all your cares a - way.

$GMI^7 C^7$   $F^6$   $Bb^6$   $B^{\circ 7}$

— Sing Hal - le - lu - jah, come on, get hap - py, — Get read -

$F^6$   $C^7$   $F^6$   $F^7$   $Bb^6$

- y for the judge - ment day. — The sun is shin - in', come on, get hap -

$CMI^7$   $F^7$   $Bb^6$   $G^{7(\#5)}$   $CMI^7$   $F^7$

- py, — The Lord is wait - ing to take your hand. — Shout Hal - le -

$Bb^6$   $Eb^6$   $E^{\circ 7}$   $Bb^6$   $F$   $F^7$   $Bb^6$   $C^7$

lu - jah, come on, get hap - py, — We're go - ing to the prom - ised land. — We're

**B**  $CMI^7$   $F^7$   $BbMI^7$   $Eb^7$   $AMI^7$   $D^7$   $GMI^7 C^7$

head - in' — 'cross the Riv - er, — wash your sins 'way — in the tide; It's

$CMI^7$   $F^7$   $BbMI^7$   $Eb^7$   $AMI^7$   $D^7$   $GMI^7 C^7$

all so peace - ful — on the oth - er side. — For - get your

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

troub - les and just get hap - py, — You bet - ter chase all your cares a - way. —

G<sup>M</sup>7 C<sup>7</sup> F<sup>6</sup> B<sup>b</sup>6 B<sup>o</sup>7

— Shout Hal - le - lu - jah, come on, get hap - py, — Get read -

F<sup>6</sup> C<sup>7</sup> F<sup>6</sup> (G<sup>M</sup>7 C<sup>7</sup>)

- y for the judge - ment day. —

Alternate versions

of **B**:

1) F<sup>7</sup> B<sup>b</sup>7 E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> 4

2) C<sup>M</sup>7 F<sup>7</sup> B<sup>b</sup>M<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>M<sup>7</sup> D<sup>b</sup>7 G<sup>M</sup>7 C<sup>7</sup>

3) F<sup>13</sup> E<sup>b</sup>13 D<sup>b</sup>13 C<sup>13</sup> 4

(for solos only)



Fast Swing

♩ = 286

# Giant Steps

John Coltrane

(tenor)

(sample bass line)

Chords: B<sup>MA</sup>7 D<sup>7</sup> G<sup>MA</sup>7 B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> A<sup>MI</sup>7 D<sup>7</sup>

Chords: G<sup>MA</sup>7 B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> F<sup>#7</sup> B<sup>MA</sup>7 F<sup>MI</sup>7 B<sup>b7</sup>

Chords: E<sup>b</sup>MA<sup>7</sup> A<sup>MI</sup>7 D<sup>7</sup> G<sup>MA</sup>7 C<sup>#</sup>MI<sup>7</sup> F<sup>#7</sup>

⊕

2nd x: solo break

Chords: B<sup>MA</sup>7 F<sup>MI</sup>7 B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> C<sup>#</sup>MI<sup>7</sup> F<sup>#7</sup>

⊕

tenor fill

Chords: F<sup>MI</sup>7 B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup>

Bass walks in 4 for solos.  
 Tenor sounds one octave lower than written.  
 Head is played twice before and after solos.  
 During the head, piano comping has the same rhythm as the melody.

Fast Swing

# Got a Match?

Chick Corea

$\text{♩} = 302$

**A**

(1st x: synth. w/ bs.)  
(2nd x: synth.)

Musical notation for the first system, featuring a treble and bass clef staff. The key signature has one flat (Bb). The time signature is common time (C). The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: DMI, A7, DMI, and (D7). A note in the bass line is marked with a flat and the text '(bs., 2nd x)'.

Musical notation for the second system. Chords indicated below the bass line are GMI, D7, and GMI.

Musical notation for the third system. Chords indicated below the bass line are EMI7, A7, FMI7, Bb7, Eb, EMI7, and A7. A note in the bass line is marked with the text '(sample walking line)'.

Musical notation for the fourth system. Chords indicated below the bass line are DMI, EMI7(b5), A7, DMI, and (A7). The system ends with a double bar line and repeat dots.

Solo on A; After solos, D.C. al Ending (play head twice)

**Ending**

Musical notation for the ending, consisting of two systems. The first system shows chords DMI, EMI7(b5), A7, DMI, and (A7). The second system shows chords DMI, EMI7(b5), A7, DMI, and (A7). The final chord is marked with 'C (add 9) (omit 3)' and 'D (add 9) (omit 3)'. The system concludes with a 'rall.' marking.

Med. Latin

J = 168

# Gregory Is Here

Horace Silver

**A**

(trp.)  
(dr.)  
B<sup>13</sup>(#11)  
C<sup>M</sup>1<sup>11</sup>  
(top note of pn. voicing)

B<sup>13</sup>(#11)  
C<sup>M</sup>1<sup>11</sup>

A<sup>M</sup>I<sup>7</sup>(<sup>b</sup>5)  
D<sup>7</sup>(<sup>b</sup>9)  
G<sup>M</sup>I<sup>7</sup>  
C<sup>9</sup>(<sup>B</sup><sup>b</sup>)  
E<sup>b</sup>M<sup>I</sup>  
C<sup>7</sup>  
(w/ ten.)  
(pn.)

1. 2.  
C<sup>M</sup>I<sup>9</sup>  
B<sup>7</sup>(#9)  
B<sup>b</sup>M<sup>A</sup>  
(top note)

**B**  
(trp.)  
E<sup>b</sup>M<sup>I</sup>7  
A<sup>b</sup>7  
D<sup>b</sup>M<sup>A</sup>7  
B<sup>b</sup>M<sup>I</sup>7  
E<sup>b</sup>M<sup>I</sup>7  
A<sup>b</sup>7  
C<sup>M</sup>I<sup>11</sup>  
F<sup>13</sup>  
dr. fill

**C**

$B^{13(\#11)}$   $C_{MI}^{11}$   
 (top note of pn. voicing)

$B^{13(\#11)}$   $C_{MI}^{11}$

$A_{MI}^7(\flat 5)$   $D^7(\flat 9)$   $G_{MI}^7$   $C^9(\flat B)$   $E\flat_{MI}$   $C^7$   
 (w/ ten.) (pn.)

$C_{MI}^9$   $B^7(\#9)$   $B\flat_{MA}^9$   
 (top note)

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

**(Ending)**

$C\flat_{MA}^7$   $B\flat_{MA}^7$   $C\flat_{MA}^7$   $B\flat_{MA}^7$   $A_{MA}^7$   
 (trp.) (rit.)

Chords in parentheses are not used for solos.  
 Kicks at end of letter B are played during solos.

# Gregory Is Here (Harmony)

Med. Latin

J = 168

**A**  $B^{13(\#11)}$   $C_{MI}^{11}$

(ten.)

$B^{13(\#11)}$   $C_{MI}^{11}$

$A_{MI}^{7(b5)}$   $D^{7(b9)}$   $G_{MI}^7$   $C^9$

(8va b.)

$C_{MI}^9$   $B^{7(\#9)}$   $B^b_{MA}^9$  1. (loco) 2. (loco)

**B**  $E^b_{MI}^7$   $A^b7$   $D^b_{MA}^7$   $B^b_{MI}^7$

$E^b_{MI}^7$   $A^b7$   $C_{MI}^{11}$   $F^{13}$

**C**  $B^{13(\#11)}$   $C_{MI}^{11}$

$B^{13(\#11)}$   $C_{MI}^{11}$

$A_{MI}^{7(b5)}$   $D^{7(b9)}$   $G_{MI}^7$   $C^9$

(8va b.)

$C_{MI}^9$   $B^{7(\#9)}$   $B^b_{MA}^9$

**(Ending)**  $C^b_{MA}^7$   $B^b_{MA}^7$   $C^b_{MA}^7$

(8va b.)

$B^b_{MA}^7$   $C^b_{MA}^7$   $A_{MA}^7$   $B^b_{MA}^7$

(rit.)

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

$\text{♩} = 100$  (Intro)  $C\#MI^7$  (6-string bass fills)  $(F\#13)$   $C\#MI^7$

(sample bass line)

$C\#MI^7$   $(F\#13)$   $C\#MI^7$   $C\#MI^7$  (6-string bass) (etc.) (melody)

S:  $A$   $BMI^7(b5)$   $BbMA^7$   $F^{(add\ 9)}$   $A$   $A^b13$   $GMI^7$   $BbMA^7$   $C$   $A^bMA^7$   $B^b$

$FMI^7$   $C$   $D^7(alt.)$   $E^bMA^9(b5)$   $C$   $D$   $B^b$   $C$   $F$   $G$   $C^7(\#9)$

$E^bMA^7$   $F$   $E^bMA^{13(\#11)}$   $F$   $G\#7$   $E$   $G\#7$   $C\#MI^7$  (6-string bass fills) (funky)

2.  $C\#MI^7$  (6-string bass fills)  $C\#MI^7$  (add voice)

B:  $BMA^7$   $CMI^7(b5)$   $F^7(\#9)$   $B^bMI^{11}$   $E^9$   $SUS$   $AMA^7$

(Latin feel)

1.  $AMA^7$   $D^9$   $SUS$   $GMA^7$   $C\#MI^7$   $F\#7$

2.  $AMA^7$   $D\#7(\#9)$   $G\#7(\#9)$   $C\#MI^7$  (fill) (funky)

Solo on form (AABB)  
After solos, D.S., vamp and  
fade on B (first ending).

sample bass line at letter A:

A

sample bass line at letter B:

B

# Harlem Nocturne

Lyric by Dick Rogers  
Music by Earle Hagen

Medium Swing Ballad

(GMI) A GMI<sup>(MA7)</sup> GMI<sup>7</sup> CMI<sup>7</sup>

Deep mu - sic fills the night \_\_\_\_\_ deep in the heart of Har - lem, \_\_\_\_\_

CMI<sup>7</sup> CMI<sup>(MA7)</sup> Eb13 A<sup>7</sup> D<sup>7</sup>

And though the stars are bright, \_\_\_\_\_ the dark - ness is taunt - ing me. \_\_\_\_\_

(GMI<sup>6</sup> Eb<sup>9</sup>) GMI<sup>6</sup> break GMI<sup>(MA7)</sup> GMI<sup>7</sup>

Oh, what a sad re - frain, \_\_\_\_\_ a noc - turne born in Har - \_\_\_\_\_

CMI<sup>7</sup> CMI<sup>(MA7)</sup>

lem, \_\_\_\_\_ That mel - an - cho - ly strain \_\_\_\_\_

Eb13 A<sup>7</sup> D<sup>7</sup> (GMI<sup>6</sup> Eb<sup>9</sup> GMI<sup>6</sup>) F<sup>9</sup>

for - ev - er is haunt - ing me. \_\_\_\_\_ The \_\_\_\_\_

B Bb<sup>9</sup> B<sup>9</sup> Bb<sup>9</sup> B<sup>9</sup> Bb<sup>9</sup> B<sup>9</sup>

mel - o - dy clings \_\_\_\_\_ a - round my heart strings, \_\_\_\_\_ It won't let me go \_\_\_\_\_ when I'm \_\_\_\_\_

Bb<sup>9</sup> Eb<sup>9</sup> E<sup>9</sup> Eb<sup>9</sup> E<sup>9</sup>

lone - ly; \_\_\_\_\_ I hear it in dreams, \_\_\_\_\_ and some - how it seems \_\_\_\_\_ it \_\_\_\_\_

**F7** break

makes me weep and I can't sleep. An in - di - go tune, — it

**Bb9** **B9** **Bb9** **B9** **Bb9**

sings to the moon, — the lone - some re - frain — of a lov - er; — The

**Eb9** **E9** **Eb9** **E9** **F7** break

mel - o - dy sighs, — it laughs and it cries, — A moan in blue that

**GMI6** break

wails the long night through. Though with the dawn it's gone. —

**C** **GMI(MA7)** **GMI7** **CM7**

the mel - o - dy lives ev - er, — for lone - ly hearts to learn —

**CM(MA7)** **Eb13** **A7** **D7** **GMI6** **(D7)**

of love in a Har - lem noc - turne. —

Melody at bars 7-8 and 15-16 of B is for instrumentalists; vocalists may sing only the notes on beats 1, 2, 3 & 4.

Alternate changes at bar 8 of B:

| **A7**/**G** **D7**/**F#** **G7**/**F** **C7**/**E** **F7**/**Eb** |

Alternate changes at bar 15-16 of B:

| **F13** **Eb13** **Db13** **B13** | **A13** **G13** **F13** **Eb13** |



# Hi-Fly

Randy Weston  
(As played by Cannonball Adderley)

Med. Swing

**A** (in 2) *(trp.)*

Chords:  $D_{MI}^7$ ,  $G^7$ ,  $C_{MA}^7$ ,  $F^7$ ,  $E^{7(\#9)}$ ,  $A_{7SUS}^7$ ,  $A^7$ ,  $C_{MI}^7$ ,  $F^9$ ,  $B^{b6/9}$ ,  $B^{13}$ ,  $D_{MI}^7$ ,  $G^7$ ,  $C_{MA}^7$ ,  $F^7$ ,  $E^{7(\#9)}$ ,  $A_{7SUS}^7$ ,  $A^7$ ,  $C_{MI}^7$ ,  $F^9$ ,  $D_{MI}^{7(b5)}$ ,  $G^{7(b9)}$

**B** (in 4) *(piano solo)*

Chords:  $C_{MI}^{7(b5)}$ ,  $F^7$ ,  $(B^{bMA}^7)$ ,  $D_{MI}^7$ ,  $G^{7(b9)}$ ,  $C_{MI}^{7(b5)}$ ,  $F^7$ ,  $E_{MI}^7$ ,  $A^7$ ,  $E^{bMI}^7$ ,  $A^{b7}$  (end solo)

**C** (in 2) *(trp.)*

Chords:  $D_{MI}^7$ ,  $G^7$ ,  $C_{MA}^7$ ,  $F^7$ ,  $E^{7(\#9)}$ ,  $A_{7SUS}^7$ ,  $A^7$ ,  $C_{MI}^7$ ,  $F^9$ ,  $B^{b6/9}$ ,  $B^{13}$

Solo on form (ABC);  
After solos, continue to **D**.

**D** (in 4) *(trp.)*

Chords:  $D_{MI}^7$ ,  $G^7$ ,  $C_{MA}^7$ ,  $F^7$ ,  $E^{7(\#9)}$ ,  $C_{MI}^7$ ,  $F^7$ ,  $B^{b6/9}$ ,  $D_{MI}^{7(b5)}$ ,  $G^{7(b9)}$

1. NC. 2. *(pn. fill)*

**E** (bass solo)

$C_{MI}^{7(b5)}$   $F^7$   $D_{MI}^7$   $G^{7(b9)}$

$C_{MI}^{7(b5)}$   $F^7$   $E_{MI}^7$   $A^7$   $E^b_{MI}^7$   $A^b7$

(end solo)

**F**  $D_{MI}^7$   $G^7$   $C_{MA}^7$   $F^7$   $E^{7(\#9)}$

dr. fill -----

$C_{MI}^7$   $F^7$   $B^b_{6/4}$   $B^{13}$

bs. fill -----

D.C. al Coda

$F^9$   $B^b_{6/4}$  (straight 1/8's)  $B^{13}$

(rit.)

piano L.H., bars 7 & 8 of **A** & **C** :

$B^b_{6/4}$   $B^{13}$

alternate melody, letter **B** :

$C_{MI}^{7(b5)}$   $F^7$   $D_{MI}^7$   $G^{7(b9)}$

(trp. w/ alto 8va b.)

$C_{MI}^{7(b5)}$   $F^7$   $E_{MI}^7$   $A^7$   $E^b_{MI}^7$   $A^b7$

May be played as a samba (each bar is 2 bars of cut time).  
 Chords in parentheses may be used for solos.  
 Bass walks in 4 for solos.

# Hi-Fly (Harmony)

Med. Swing

**A** (in 2) *(alto)*

$D_{MI}^7$   $G^7$   $C_{MA}^7$   $F^7$   $E^{7(\#9)}$   $A_{MI}^7$   $A^7$   $C_{MI}^7$   $F^9$   $B^{\flat 6/9}$   $B^{13}$

$D_{MI}^7$   $G^7$   $C_{MA}^7$   $F^7$   $E^{7(\#9)}$   $A_{MI}^7$   $A^7$

$C_{MI}^7$   $F^9$   $D_{MI}^{7(b5)}$   $G^{7(b9)}$

*(alto, 8va b.)*

**B**

$C_{MI}^{7(b5)}$   $F^7$   $D_{MI}^7$   $G^{7(b9)}$

$C_{MI}^{7(b5)}$   $F^7$   $E_{MI}^7$   $A^7$   $E^{\flat}_{MI}^7$   $A^{\flat 7}$

*(piano solo)*

**C** *(loco)*

$D_{MI}^7$   $G^7$   $C_{MA}^7$   $F^7$   $E^{7(\#9)}$   $A_{MI}^7$   $A^7$

$C_{MI}^7$   $F^9$   $B^{\flat 6/9}$   $B^{13}$

Solo on form (ABC).

**D**

1. 2.

After solos, continue to **D**.

**E** (bass solo)  
 C<sub>M</sub>I<sup>7(b5)</sup> F<sup>7</sup> D<sub>M</sub>I<sup>7</sup> G<sup>7(b9)</sup>

C<sub>M</sub>I<sup>7(b5)</sup> F<sup>7</sup> E<sub>M</sub>I<sup>7</sup> A<sup>7</sup> E<sup>b</sup><sub>M</sub>I<sup>7</sup> A<sup>b</sup><sup>7</sup>

**F**

D.C. al Coda

⊕ (straight 1/8's) B<sup>13</sup>  
 (rit.)



Photo by Herman Leonard

**ART BLAKEY**

# Honeysuckle Rose

Lyric by Andy Razaf

Music by Thomas Waller

Medium (-Up) Swing

**A**

Ev - 'ry hon - ey - bee fills with jeal - ous - y when they see you out with me, I don't blame them,

F<sup>6</sup> F<sup>7</sup>/A B<sup>b6</sup> C<sup>7</sup> F<sup>6</sup> B<sup>b7</sup> A<sup>Mi7</sup> D<sup>7</sup>

good - ness knows, \_\_\_\_\_ Hon - ey - suck - le Rose.

When you're pass - in' by flow - ers droop and sigh, And I know the reas - on why, You're much sweet - er,

F<sup>6</sup> F<sup>7</sup>/A B<sup>b6</sup> C<sup>7</sup> F<sup>6</sup> (C<sup>7</sup>) F<sup>6</sup>

good - ness knows, \_\_\_\_\_ Hon - ey - suck - le Rose.

**B**

Don't buy sug - ar, You just \_\_\_\_\_ have to touch my cup; \_\_\_\_\_

G<sup>7</sup> C<sup>7</sup>

You're my sug - ar, it's sweet \_\_\_\_\_ when you stir it up. \_\_\_\_\_

**C**

When I'm tak - in' sips from your tas - ty lips, Seems the hon - ey fair - ly drips, You're con - fec - tion,

F<sup>6</sup> F<sup>7</sup>/A B<sup>b6</sup> C<sup>7</sup> F<sup>6</sup> (A<sup>Mi7</sup> D<sup>7</sup>)

good - ness knows, \_\_\_\_\_ Hon - ey - suck - le Rose.

Chords in parenthesis are optional.

# Horace Scope

Horace Silver

Med. Swing

♩ = 186

(Intro)

Chords:  $D^b7(\#9)$ ,  $B^b7(\#9)$ ,  $A^7$ ,  $F\#MI^7$ ,  $B^b7(\#9)$

(trp. & ten.)

dr. fill

**A** (in 2)

Chords:  $D^bMA^7$ ,  $E^bMI^7$ ,  $A^7$ ,  $E^bMI^7$ ,  $A^bMI^7$ ,  $D^b7$

Chords:  $D^bMI^7$ ,  $A^b7(\#5)$ ,  $G^{13}$ ,  $G^{13}$ ,  $G^b13$

(trp. ten.)

(unis.)

Chords:  $D^b(\text{add } 9)$ ,  $F$ ,  $B^bMI^7$ ,  $E^bMI^7$ ,  $A^b7(\#5)$ ,  $D^b7(\#9)$

1. Chords:  $D^b7(\#9)$ ,  $B^b7(\#9)$ ,  $A^7$ ,  $A^b7(\#5)$

2. Chords:  $D^b7(\#9)$ ,  $B^b7(\#9)$ ,  $A^7$ ,  $F\#MI^7$ ,  $A^b$ ,  $D^b7(\#9)$ , N.C. ( $D^b6$ )

solo break

**B** (in 4) (Solos)

Chords:  $D^bMA^7$ ,  $E^bMI^7$ ,  $A^7$ ,  $E^bMI^7$ ,  $A^bMI^7$ ,  $D^b7$

Chords:  $D^bMI^7$ ,  $A^b7(\#9)$ ,  $G^{13}$ ,  $G^b13$

Chords:  $D^b(\text{add } 9)$ ,  $F$ ,  $B^b7(\#9)$ ,  $E^bMI^7$ ,  $A^b7(\#5)$ ,  $D^b7(\#9)$

1.  $D^b7(\#9)$   $B^b7(\#9)$   $A^7$   $A^b7(\#9)$

2.  $D^b7(\#9)$   $B^b7(\#9)$   $A^7$   $F^\#MI / A^b$  (last x)  $(D^bMA^7)$

Solo on BB; After solos, continue to **C** (trp. ten.)

**C**

(trp.)  $D^bMA^7$   $E^bMI^7$   $A^7$   $E^bMI^7$   $A^b7$   $A^bMI^7$   $D^b7(\#11)$   $D^bMI^7$

(ten.)

$D^bMI^7$   $A^b7(\#5)$   $G^{13}$   $G^b13$

$D^b(\text{add } 9)$   $F$   $B^b7(\#9)$   $E^bMI^7$   $A^b7(\#9)$

$D^b7(\#9)$  (unis.)  $B^b7(\#9)$   $A^7$  1.  $A^b7(\#9)$   $D^bMA^7$  2.  $A^b7(\#9)$

D.S. al Coda

$A^7$   $F^\#MI^7$   $B^b7(\#9)$   $A^7$   $F^\#MI / A^b$

$F^\#MI / A^b$   $D^b7(\#9)$

(trp. ten.)



# I Believe in You

Frank Loesser

Medium-Up Swing

(E7) **A** A<sup>MI</sup> E7/G# A<sup>MI</sup>

1. You have the cool clear eyes of a  
sound of good sol - id

F#7(#9) B<sup>MI</sup> C<sup>MA</sup> B<sup>MI</sup> E7

seek - er of wis - dom and truth, Yet there's that  
judg - ment when - ev - er you talk, Yet there's the

A<sup>MI</sup> E7/G# A<sup>MI</sup> F#7(#9)

up - turned chin and the grin of im - pet - u - ous  
bold brave spring of the ti - ger that quick - ens your

B<sup>MA</sup> C#<sup>MI</sup> F#7 B<sup>MA</sup> A<sup>MI</sup> D7

youth. Oh, I be - lieve in  
walk.

G<sup>MA</sup> B<sup>MI</sup> E7 A<sup>MI</sup> D7

you, I be - lieve in

1. G6 E7 2. G6 B<sup>b</sup>MI E<sup>b</sup>7

you. 2. I hear the you.

**B** A<sup>b</sup>MA B<sup>b</sup>MI E<sup>b</sup>7 A<sup>b</sup>MA B9

And when my faith in my fel - low man

B<sup>b</sup>MI E<sup>b</sup>7 A<sup>b</sup>MA C<sup>MI</sup> F7

all but falls a - part,

$B^bMA^7$   $CMI^7$   $F^7$   $(E^bMA^7)$   $DMI^7$   $CMI^7$   $B^bMA^7$   $\%$

I've but to feel your hand grasp - ing mine \_\_\_\_\_ and I take

$C^7$   $\%$   $AMI^7$   $D^7$   $BMI^7$   $E^7$

heart, \_\_\_\_\_ I take heart. To see the

**C**  $AMI$   $E^7/G\#$   $AMI^7$   $F\#7(\#9)$

cool clear eyes of a seek - er of wis - dom and

$BMI^7$   $CMA^7$   $BMI^7$   $E^7$   $AMI$   $E^7/G\#$

truth, Yet there's that slam bang

$AMI^7$   $F\#7(\#9)$   $BMA^7$   $CMA^7$   $BMA^7$

tang rem - i - nis - cent of gin and ver - mouth.

$AMI^7$   $D^7$   $GMA^7$   $BMI^7$   $E^7$

Oh, I be - lieve in you, \_\_\_\_\_

$AMI^7$   $D^7$   $G^6$   $(BMI^7 E^7)$

I be - lieve in you.



Photo by W. Patrick Hinely

**ENRICO PIERANUNZI**

# I Hadn't Anyone Till You

Ray Noble

Med. Ballad

**A**  $G_{MI}^7$   $C^{13}$   $F^6$   $(B^b7)$   $A_{MI}^7$   $D_{MI}^7$   $\%$

I had - n't an - y - one till you, I was a

$A_{MI}^7$   $D^9$   $G^9$

lone - ly one till you. I used to

$G_{MI}^7$   $C^7$   $E_{MI}^7(b5)$   $A^7$   $D_{MI}^7$   $A^7$   $D_{MI}^7$   $B_{MI}^7(b5)$   $E^7(b9)$

lie a - wake and won - der if there could be a

$A_{MA}^7$   $F\#_{MI}^7$   $B_{MI}^7$   $E^7$   $A^7$   $D^9$   $G^7$   $C^7$

some - one in the wide world just made for me, Now I see, I had to

**B**  $G_{MI}^7$   $C^{13}$   $F^6$   $(B^b7)$   $A_{MI}^7$   $D_{MI}^7$   $\%$

save my love for you, I nev - er

$A_{MI}^7$   $D^9$   $G^9$   $C_{MI}^7$   $F^7$

gave my love till you. And through my

$B^b_{MA}^7$   $(B^o7)$   $E^b_{9sus}$   $E^b9$   $F_{MA}^7$   $C$   $C^9(\#5)$   $E^7(\#5)$   $A_{MI}^7(b5)$   $D^7(b9)$

lone - ly heart de - mand - ing it, Cu - pid took a hand in it, I had - n't

$G_{MI}^7$   $C^{13}$   $F^6$   $(D^7)$

an - y - one till you.

# I Thought About You

Music by:

Jimmy Van Heusen

Arr. by Jim Beard

(As played by Bob Berg)

Med. Funk/Latin

♩ = 80

(Intro)

Tacet (CMI<sup>7(11)</sup>)

CMI<sup>7(11)</sup>

(bass & dr. only)

(pn. fills)

C bass

(tenor fills till [A])

CMI<sup>7(11)</sup>

(synth.)

CMI<sup>9</sup> DbMA<sup>7</sup> CMA<sup>7</sup> BbMA<sup>7</sup> CMI<sup>(add 9)</sup>

[A] CMI<sup>7(11)</sup>  $\overset{3}{\curvearrowright}$  FMI<sup>7</sup> CMI<sup>7</sup> C<sup>7(#9)</sup>

FMI<sup>7</sup> DMI<sup>7(11)</sup> G<sup>7(b9)</sup> CMI<sup>9</sup> C<sup>7(#9)</sup>

1. FMI<sup>7(11)</sup> B<sup>13</sup>SUS E<sup>6</sup> G<sup>7(b9)</sup> CMI<sup>11</sup>

Ab<sup>6</sup> GMI<sup>9</sup> FMI<sup>9</sup> EbMA<sup>9</sup> CMI<sup>9</sup> G<sup>7(#5)</sup> G<sup>13(#9)</sup>

(tenor fill) --

CMI<sup>7(11)</sup> 4

2. (AbMA<sup>9</sup> on D.S.)

FMI<sup>11</sup> B<sup>13</sup>SUS EMA<sup>7</sup> G<sup>7(#5)</sup> CMI<sup>7</sup> BbMI<sup>9</sup> AbMA<sup>7</sup> Gb<sup>13</sup> F<sup>7</sup> B<sup>7</sup> Ab<sup>7</sup> D<sup>7</sup>

GMI<sup>7</sup> AbMA<sup>9</sup> DMI<sup>7(11)</sup> G<sup>7(#5)</sup> CMI<sup>7(11)</sup> (Piano starts solo)

tenor fill ----

**(Piano solo)**

**B**  $C_{MI}^9$   $D^b_{MA}7$   $C_{MA}7$   $B^b_{MA}7$   $C_{MI}^{(add\ 9)}$  Till cue On cue

(synth.) Vamp & solo till cue  $C_{MI}^{(add\ 9)}$   $E^b7(\#9)$  D.S. al Coda

Detailed description: This musical staff is for a piano solo. It begins with a boxed 'B' and a 'Piano solo' instruction. The first five measures contain chords: CMI9, D♭MA7, CMA7, B♭MA7, and CMI(add 9). The sixth measure is a whole rest. The seventh measure is a whole rest with a 'Till cue' box above it. The eighth measure is a whole rest with an 'On cue' box above it, followed by the chords CMI(add 9) and E♭7(#9). The piece ends with 'D.S. al Coda'. The tempo is marked '(synth.)'.

**(Tenor solo)** Till cue On cue

$C_{MI}^{11}$   $(G^7(\#9) \text{ } (\flat 5))$   $C_{MI}^{11}$   $C_{MI}^{11}$  **NC.**

(synth.) Vamp & solo till cue (ten., 8va b., sample fill) rit.

Detailed description: This musical staff is for a tenor solo. It begins with a 'Tenor solo' instruction and a circled 'C'. The first measure is a whole rest with a 'Till cue' box above it, followed by the chord CMI11. The second measure is a whole rest with a 'Till cue' box above it, followed by the chord (G7(#9) (♭5)). The third measure is a whole rest with an 'On cue' box above it, followed by the chord CMI11. The fourth measure is a whole rest with an 'On cue' box above it, followed by the chord CMI11. The fifth measure is a whole rest with an 'On cue' box above it, followed by the chord CMI11. The sixth measure is a whole rest with an 'On cue' box above it, followed by the instruction 'NC.'. The seventh measure is a whole rest with an 'On cue' box above it, followed by a melodic line. The eighth measure is a whole rest with an 'On cue' box above it, followed by a melodic line. The ninth measure is a whole rest with an 'On cue' box above it, followed by a melodic line. The tenth measure is a whole rest with an 'On cue' box above it, followed by a melodic line. The piece ends with 'rit.'. The tempo is marked '(synth.)'.

Melody is freely interpreted.

Chords are sustained throughout (whole and half notes.)

## I Thought About You (Bass)

Med. Funk/Latin

♩ = 80

(Intro)  $C_{MI}^{7(11)}$

(bs.)

$C_{MI}^{7(11)}$

(sample bass line)

$C_{MI}^{7(11)}$   $C_{MI}^9$   $D^b_{MA}^7/C$

$C_{MA}^7$   $B^b_{MA}^7/C$   $C_{MI}^{(add 9)}$

**A**  $C_{MI}^{7(11)}$   $F_{MI}^7/C$   $C_{MI}^7$

$C^{7(\#9)}$   $F_{MI}^7$   $D_{MI}^{7(b5)}$   $G^{7(b9)}$

$C_{MI}^9$   $C^{7(\#9)}$   $F_{MI}^{7(11)}$   $B^{13}_{SUS}$

$E^6$   $(G^{7(b9)})$   $C_{MI}^{11}$

$A^b6$   $G_{MI}^9$   $F_{MI}^9$   $E^b_{MA}^9$   $C_{MI}^9$

$G^{7(\#5)}$   $G^{13(\#9)}$   $C_{MI}^{7(11)}$

2

2. ( $A^bMA^9$  on D.S.)

The musical score consists of five staves of music. The first staff begins with a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a bass clef and a common time signature, starting with a boxed 'B' and ending with 'D.S. al Coda'. The fifth staff has a bass clef and a common time signature, starting with a circled 'C' and ending with a double bar line. Chords are written above the notes. Performance instructions include 'Vamp till cue' and 'On cue'.

Chords:  $FMI^{11}$ ,  $B^{13}_{sus}$ ,  $EMA^7$ ,  $G^{7(\#5)}$ ,  $CMI^7$ ,  $B^bMI^9$ ,  $A^bMA^7$ ,  $G^b13$ ,  $F^7$ ,  $B^7$ ,  $A^b7$ ,  $D^7$ ,  $GMI^7$ ,  $A^bMA^9$ ,  $DMI^7(\#11)$ ,  $G^{7(\#5)}$ ,  $CMI^{7(11)}$ ,  $CMI^9$ ,  $D^bMA^7$ ,  $CMA^7$ ,  $B^bMA^7$ ,  $CMI^{(add 9)}$ ,  $CMI^{(add 9)}$ ,  $E^b7(\#9)$ ,  $CMI^{11}$ ,  $(G^{7(\#9)})$ ,  $CMI^{11}$ .

Performance instructions: **B**, Vamp till cue, Till cue, On cue, D.S. al Coda, Vamp till cue, Till cue, On cue.

Bass line is written as played; it is played with great variation at the repeat of A, the D.S., and during the piano solo & the Coda.



# I'll Be Around

Alec Wilder  
arr. Dave Grusin

(As sung by Chaka Khan)

Med. Ballad (1/8th notes swing)

$\text{♩} = 58$  (Intro)

(synth.- top note of voicings) (2nd x)

1. 2.

(bs.)

**A**

I'll be a - round no mat - ter how you treat me

now, I'll be a - round from now

(pn.) (top note of voicing) on.

**B**

Your lat - est love can nev - er last, and when it's

past, I'll be a - round when she's

gone. Good -

**C**

bye a - gain, and if you find a love like

$B^b_{MA}7$   $D7(\#9)$   $F\#_{MI}7$   $B^b7/F$   $E_{MI}7(b5)$   $A7(\#9)$

mine, just now and then,

$A7$   $D_{MI}$   $D_{MI}7/C$   $B_{MI}7(b5)$   $C^9_{SUS}$   $A^{13}(\#9)$   $B^b$   $B^b_{MI}6$

drop me a line just to say you're feel - ing fine.

**D**  $A_{MI}7$   $D_{MI}7$   $B^b_{MA}7$   $A7(\#9)$   $D_{MI}7$   $C_{MI}7$

When things go wrong, per - haps you'll see you're meant for

$B_{MI}7(b5)$   $E7(\#9)$   $A7(\#9)$   $D7(\#9)$   $G_{MI}7$   $C^{13}_{SUS}(b9)$   $\text{Coda}$

me, last x: rit. I'll be a - round when she's

(synth.)  
gone.  
 $F_{MA}7/C$   $B^b_{MA}7/C$   $D^b_{MA}7/C$   $E^b(\text{add } 9)/C$   
(bs.)

$D^b_{MA}7(\#5)/C$   $B^b_{MA}7/C$   $D^b_{MA}7/E^bb$   $F^{13}$

D.S. al Coda

(Solo on **C**, vocal returns at **D**.)

To solo on complete form, play Intro changes in place of last 8 bars of D.

(a tempo) (synth.)  
gone.  
 $D^b_{MA}7(\#5)$   $B^b_{MA}7$   $D^b_{MA}7$   $E^b(\text{add } 9)$   $D^b_{MA}7$   $E7(\#9)$   
(bs.)  
Vamp & fade

1, 3, 5... 2, 4, 6...

bass, bar 14 of **A**

Bass line for bars 1-7 of A is like bars 1 and 2 of Intro.

## I'll Be Around

Alec Wilder

Med. Ballad

**A**  $C_{MA}^7$   $D_{MI}^7$   $E_{MI}^7$   $F_{MA}^7$   $G^{13}$   $G^{\#o7}$   $F^6/A$   $G^7$

I'll be a - round no mat - ter how you treat me now,

$C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^{13(b9)}$   $C^6$   $B^b_{MI}^7$   $E^b7$   $A^b_{MA}^7$   $D_{MI}^7$   $G^7$

I'll be a - round from now on.

$C_{MA}^7$   $D_{MI}^7$   $E_{MI}^7$   $F_{MA}^7$   $G^{13}$   $G^{\#o7}$   $F^6/A$   $G^7$

Your lat - est love can nev - er last, and when it's past,

$C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^{13(b9)}$   $C^6$   $D_{MI}^7$   $D^b9$   $C_{MA}^7$

I'll be a - round when he's gone. Good -

**B**  $(F^{\#MI}7)$   $D^b7/A^b$   $G_{MI}^7$   $C^{13}$   $(F^{\#MI}7)$   $D^b7/A^b$   $G_{MI}^7$   $C^9_{SUS}$   $C^{7(b9)}$   $F_{MA}^7$

bye a - gain, and if you find a love like mine, just

$(C^{\#MI}7)$   $A^b7/E^b$   $D_{MI}^7$   $D_{MI}^9$   $G^{13}$   $C_{MA}^7$   $(E^b13)$   $A_{MI}^7$   $D_{MI}^7$   $G^{13(b9)}$

now and then drop a line to say you're feel - ing fine, And

**C**  $C_{MA}^7$   $D_{MI}^7$   $E_{MI}^7$   $F_{MA}^7$   $G^{13}$   $G^{\#o7}$   $(E/G^{\#} G_{MI}^7)$   $F^{\#MI}7(b5)$   $F^{13}$   $F^6/A$   $G^7$

when things go wrong, per - haps you'll see you're meant for me, so,

$(E_{MI}^7)$   $C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^{13(b9)}$   $C^6$   $(B^b_{MI}^7)$   $E^b7$   $A^b_{MA}^7$   $D_{MI}^7$   $G^7$

I'll be a - round when he's gone.

# I'll Get By

Lyric by Roy Turk  
Music by Fred E. Ahlert

Medium Swing

**A**  $CMA^7$   $DMI^7$   $G^7$   $CMA^7$   $BMI^7$   $E^7$

I'll get by as long as I have

$FMA^7$   $A^7$   $DMI^7$   $D^9$   $DMI^7$

you. Though there be rain and dark-ness, too,

$G^7$   $DMI^7$   $G^7$   $CMA^7$   $(E^b7)$   $C\#o7$   $A^bMA^7$   $DMI^7$   $G^7$

I'll not complain, I'll see it through.

**B**  $CMA^7$   $DMI^7$   $G^7$   $CMA^7$   $BMI^7$   $E^7$

Pov-er-ty may come to me, that's

$FMA^7$   $A^7$   $DMI^7$   $FMI^6$   $CMA^7$

true, But what care I, Say, I'll get by

$A^9$   $DMI^7$   $G^7$   $CMA^7$   $(E^bo7)$   $DMI^7$   $G^7$

as long as I have you.



Photo by Paul Hoeffler

**BILLIE HOLIDAY**

# Ill Wind

Lyric by Ted Koehler

Music by Harold Arlen

Med. Ballad

**A**

Blow, ill wind, blow a - way, Let me rest to -  
 day, You're blow - in' me no good, no good.  
 Go, ill wind, go a - way, Skies are, oh, so  
 gray a - round my neigh - bor - hood, and that's no good. You're

**B**

on - ly mis - lead - in' the sun - shine I'm need - in', Ain't that a shame? It's  
 so hard to keep up with trou - bles that creep up from out of no - where, when love's to blame.

**C**

So, ill wind, blow a - way, Let me rest to -  
 day, You're blow - in' me no good, no good.

# Illuminados

Ivan Lins

Med. Pop Ballad

$\text{♩} = 97$

(bass tacet until [A]) (synth.)

**A**

(vocal)

**B**

(bs.)

2.

voice scats

D.S. al Coda

⊕

B<sup>7</sup> B<sup>b7</sup>A<sup>7</sup> G<sup>#7</sup> C<sup>#9</sup> F<sup>#13</sup><sub>SUS</sub>

2

2

Detailed description: A single musical staff in a common time signature. It contains four measures. The first measure has a quarter note chord B7. The second measure has a quarter note chord Bb7A7. The third measure has a quarter note chord G#7. The fourth measure has a quarter note chord C#9, followed by a half note chord F#13sus. The staff ends with a double bar line and a '2' above it, indicating a two-measure rest.

(Pn. fills)

B<sup>MA7</sup> G<sup>#MI7</sup> E<sup>MI7</sup> F<sup>#7</sup><sub>SUS</sub>

(bass bkgr. line)

Vamp, fill & fade

Detailed description: Piano accompaniment for fills. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four measures of chords: BMA7, G#MI7, EMI7, and F#7sus. The bass staff contains a bass line with eighth notes and quarter notes. The first measure is labeled '(bass bkgr. line)'. The second measure is labeled 'Vamp, fill & fade'. The piece ends with a double bar line and repeat dots.



# I'm Glad There Is You

Words & music by  
Jimmy Dorsey  
& Paul Madeira

Med. Ballad

**A**  $F_{MA}^7$   $F_{MI}^7$   $(B^b13)$

In this world \_\_\_\_\_ of or - di - na - ry peo - ple, \_\_\_\_\_ ex - tr'or - di - na - ry

$G_{MI}^7$   $C^7$   $A_{MI}^7$   $D^7$   $G_{MI}^7$   $C^7$   $(A^b13)$   $D^b_{MA}^7$   $G^b9(\#11)$

peo - ple, \_\_\_\_\_ I'm glad there is you. \_\_\_\_\_

$F_{MA}^7$   $G_{MI}^7$   $A_{MI}^7$   $G^{\#o7}$   $G_{MI}^7$   $C^9$

In this world \_\_\_\_\_ of o - ver - rat - ed pleas - ures, \_\_\_\_\_ of un - der - rat - ed

$F_{MA}^7$   $E^b9(\#11)$   $D^{7(b9)}$   $G^{13}$   $C^9$   $F^9_{SUS}$   $F^7$

treas - ures, \_\_\_\_\_ I'm glad there is you. \_\_\_\_\_ I'll live to

**B**  $B^b_{MA}^9$   $B^b_{MI}^7$   $E^b9$   $F_{MA}^7$   $E_{MI}^{7(b5)}$   $A^{7(\#5)}$

love, \_\_\_\_\_ I'll love to live with you be - side me; \_\_\_\_\_ This role so

$D_{MI}^7$   $G^{13}$   $G_{MI}^7$   $C^7$

new, \_\_\_\_\_ I'll mud - dle through with you to guide me.

**C**  $F_{MA}^7$   $F_{MI}^7$   $(B^b13)$

In this world \_\_\_\_\_ where man - y, man - y play at love, \_\_\_\_\_ and hard - ly an - y

$G_{MI}^7$   $C^7$   $B^b$   $A_{MI}^{7(b5)}$   $D^7$   $(E^b13_{SUS})$   $E^b13$   $D^9_{SUS}$   $D^{7(b9)}$

stay in love, \_\_\_\_\_ I'm glad there is you, \_\_\_\_\_ More than

$G_{MI}^7$   $C^{13}_{SUS}$   $C^{13}$   $F_{MA}^7$   $(D_{MI}^7)$   $G_{MI}^7$   $C^7$

ev - er, \_\_\_\_\_ I'm glad there is you.

# Impressions

John Coltrane

Fast Swing

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

(tenor)

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

**C**  $D_{MI}^7$

Solo on form (ABC)

$\oplus$   $D_{MI}^7$

alternate melody, bars 6 & 14  
of **A** and bar 6 of **C**:

piano comp rhythm for head:

etc.

Melody is played with variation. Tenor sounds one octave lower than written.



Photo by Herman Leonard

**CLIFFORD BROWN**

# In the Wee Small Hours of the Morning

David Mann  
& Bob Hilliard

Medium Ballad

**A** C<sup>MA7</sup> C<sup>7</sup> A<sup>MI</sup>/C C<sup>+</sup>

In the wee, small hours of the morn - ing, While the

C<sup>MA7</sup> C<sup>+</sup> D<sup>MI7</sup> G<sup>7</sup> D<sup>MI7</sup> G<sup>7</sup>

whole wide world is fast a - sleep, You lie a - wake and

E<sup>MI</sup><sup>7(b5)</sup> A<sup>7</sup> F<sup>#MI7</sup> B<sup>7</sup> E<sup>MI7</sup>A<sup>7</sup>D<sup>MI7</sup>G<sup>7</sup>

think a - bout the girl, and nev - er ev - er think of count - ing sheep. When your

**B** C<sup>MA7</sup> C<sup>7</sup> A<sup>MI</sup>/C C<sup>+</sup> C<sup>MA7</sup> E<sup>MI</sup><sup>7(b5)</sup>

lone - ly heart has learned its les - son, You'd be hers if on - ly she would

(F<sup>MA7</sup>) A<sup>7</sup> (D<sup>MI7</sup>) F<sup>#MI</sup><sup>7(b5)</sup> E<sup>b°7</sup> F<sup>MI</sup><sup>6</sup> E<sup>MI7</sup> A<sup>7</sup>

call; In the wee, small hours of the morn - ing, that's the

D<sup>MI7</sup> A<sup>b9</sup>(#11) G<sup>13</sup> C<sup>MA7</sup> (D<sup>MI7</sup> G<sup>7</sup>)

time you miss her most of all.

Alternate changes for first two bars of **A** & **B**:

- |    |   |   |   |
|----|---|---|---|
| 1) | C <sup>(add 9)</sup>  | F <sup>MI</sup> <sup>6/9</sup> /C   | ∕ |
| 2) | C <sup>MA7</sup>  | B <sup>bMA</sup> <sup>9</sup>   | ∕ |
| 3) | C <sup>MA7</sup>  | G <sup>9</sup> <sub>SUS</sub>   | ∕ |
| 4) | C <sup>MA7</sup> F <sup>#7</sup> F <sup>MA7</sup> B <sup>b7</sup> | A <sup>MI7</sup> A <sup>b7</sup> G <sup>9</sup> <sub>SUS</sub> G <sup>7</sup> |   |

Last 4 bars of B may be played as 2 bars (rhythmic values are all halved).

# In Your Own Sweet Way

Dave Brubeck

Med. Swing

(As played by Dave Brubeck)

**A** (E<sup>b</sup>6) (A<sup>M</sup>7<sup>(b5)</sup>) A<sup>M</sup>7<sup>(b5)</sup> D<sup>7</sup> G<sup>M</sup>7<sup>(b5)</sup> C<sup>7</sup> C<sup>M</sup>7<sup>(b5)</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>M<sup>7</sup>A<sup>7</sup>

A<sup>b</sup>M<sup>7</sup> D<sup>b</sup>7 G<sup>b</sup>M<sup>7</sup>A<sup>7</sup> B<sup>M</sup>7 A<sup>7</sup> F<sup>7</sup>(alt.) B<sup>7</sup> 1. B<sup>b</sup>7 E<sup>b</sup>6 2. B<sup>b</sup>7 E<sup>b</sup>6

**B** E<sup>M</sup>7 A<sup>7</sup> D<sup>M</sup>7 A<sup>7</sup> E<sup>M</sup>7 A<sup>7</sup> D<sup>M</sup>7 A<sup>7</sup> (E<sup>b</sup>7) D<sup>M</sup>7 G<sup>7</sup> E<sup>M</sup>7 A<sup>7</sup> D<sup>M</sup>7<sup>(b5)</sup> A<sup>b</sup>7 G<sup>7</sup> C<sup>M</sup>7

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

A<sup>b</sup>M<sup>7</sup> D<sup>b</sup>7 G<sup>b</sup>M<sup>7</sup>A<sup>7</sup> B<sup>M</sup>7 A<sup>7</sup> F<sup>7</sup>(alt.) B<sup>7</sup> B<sup>b</sup>7

E<sup>b</sup>M<sup>7</sup>

⊕ E<sup>b</sup>M<sup>7</sup> F<sup>7</sup>/E<sup>b</sup> E<sup>7</sup>/E<sup>b</sup> E<sup>b</sup>7<sup>(b9)</sup>

(straight eighths)

A<sup>b</sup>M<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>9 A<sup>13</sup> A<sup>b</sup>13 G<sup>7</sup>(#9) G<sup>b</sup>M<sup>7</sup>A<sup>7</sup> F<sup>7</sup>(#11 b9 #5) E<sup>b</sup>M<sup>7</sup>A<sup>7</sup>(#11) E<sup>b</sup>M<sup>7</sup>A<sup>7</sup>9

(rit.)

Head is in 2 or 4. Solos in 4. *f*  
Chords in parentheses optional.

Med. Swing

# In Your Own Sweet Way

Dave Brubeck

(As played by Miles Davis)

♩ = 116

(in 2) **A**  $(A_{MI}^{7(b5)})$   
 $C_{MI}^6$   $D^7$   $G_{MI}^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b_{MA}^7$

(muted trp.)

$(F^7(alt.))$   $B^b_{MA}^7$   $E^b_{MA}^7$

$A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $B_{MA}^7$   $B_{MA}^7$   $D^\#$   $B_{MA}^7$   $B^b9(b5)$

$(A_{MI}^{7(b5)})$   
 $C_{MI}^6$   $D^7$   $G_{MI}^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b_{MA}^7$

$(F^7(alt.))$   $B^b_{MA}^7$

$A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $B_{MA}^7$   $B_{MA}^7$   $D^\#$   $B_{MA}^7$   $B^b9(b5)$

**B**  $E_{MI}^{7(b5)}$   $A^7$   $D_{MI}^6$   $B_{MI}^{7(b5)}$   $E_{MI}^{7(b5)}$   $A^7$   $D_{MA}^7$

$D_{MI}^7$   $G^7$   $C_{MA}^7$   $E^b7$   $A^b7$   $G^7$

**C**  $(A_{MI}^{7(b5)})$   
 $C_{MI}^6$   $D^7$   $G_{MI}^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b_{MA}^7$

$(F^7(alt.))$   $B^b_{MA}^7$   $B^b_{MA}^7$

$A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $B_{MA}^7$   $B_{MA}^7$   $D^\#$   $B_{MA}^7$   $B^b9(b5)$

**D**  $G^b_{MA}^7$   $A^b$   $G^b_{MA}^7(7\#5)$   $A^b$   $E^b_{MI}(add9)$   $A^b$   $G^b_{MA}^7(7\#5)$   $A^b$   $G^b_{MA}^7$   $A^b$   $G^b_{MA}^7(7\#5)$   $A^b$   $E^b_{MI}(add9)$   $A^b$   $G^b_{MA}^7(7\#5)$   $A^b$

bass:  $G^b_{MA}^7$   $A^b$   $G^b_{MA}^7(7\#5)$   $A^b$   $E^b_{MI}(add9)$   $A^b$   $G^b_{MA}^7(7\#5)$   $A^b$   $G^b_{MA}^7$   $A^b$   $G^b_{MA}^7(7\#5)$   $A^b$   $E^b_{MI}(add9)$   $A^b$   $G^b_{MA}^7(7\#5)$   $A^b$

(etc.)

Solo on form (ABCD)

(fine)

Bass walks in 4 for solos.

Chords in parentheses are optional.





Photo by Herman Leonard

JOHNNY HODGES

# Isfahan

Duke Ellington  
& Billy Strayhorn

Med. Ballad

**A**  $D^{\flat}MA^7$   $B^{\flat}MA^7$   $B^{\flat}7(\#5)$   $E^{\flat}9$

$A^{\flat}MA^7$   $(E^{\flat}7(\#9))$   $D^{\flat}MI^6$   $A^{\flat}13(\#9)$   $D^{\flat}MA^9$

$GMI^7(\#5)$   $C7(\#9)$   $FMI^6$   $AMI^7(\#5)$   $D7(\#9)$   $GMI^6$

$GMI^9(\#5)$   $C7(\#5)$   $FMA^7$   $EMA^7$   $E^{\flat}MA^7$   $DMA^7$

**B**  $D^{\flat}MA^7$   $B^{\flat}MA^7$   $B^{\flat}7(\#5)$   $E^{\flat}9$

$A^{\flat}MA^7$   $(E^{\flat}7(\#9))$   $D^{\flat}MI^6$   $A^{\flat}13(\#9)$   $D^{\flat}7(\#11)$

$G^{\flat}MA^7$   $C7(\#5)$   $F7(\#11)$   $B^{\flat}7$  break

$E^{\flat}13$   $A^{\flat}13(\#9)$   $A^{\flat}9(\#5)$   $D^{\flat}MA^{13}$   $(FMA^7 EMA^7 E^{\flat}MA^7 DMA^7)$

$D^{\flat}MA^{13}$   $E^{\flat}13$   $A^{\flat}13(\#9)$   $A^{\flat}9(\#5)$   $D^{\flat}MA^{13}$

Melody incorporates embellishments from the original recording.



# It Don't Mean a Thing

(If It Ain't Got That Swing)

Duke Ellington  
Irving Mills

Fast Swing

**A**  $G_{MI}$   $G_{MI}^{(MA7)}$   $G_{MI}^7$   $G_{MI}^6$

It don't mean a thing if it ain't got that swing, —

$C^7$   $F^7$   $B^b6$   $D^{7(\#5)}$

doo wah, — doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah. It

$G_{MI}$   $G_{MI}^{(MA7)}$   $G_{MI}^7$   $G_{MI}^6$

don't mean a thing, — all you got to do is sing,

$C^7$   $F^7$   $B^b6$

doo wah, — doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah. It

**B**  $F_{MI}^7$   $B^b7$   $E^b6$

makes no diff - 'rence if — it's sweet or hot; — Just

$G_{MI}^7$   $C^7$   $F^7$   $D^7$

give that rhy - thm ev - 'ry thing you got. It

**C**  $G_{MI}$   $G_{MI}^{(MA7)}$   $G_{MI}^7$   $G_{MI}^6$

don't mean a thing if it ain't got that swing, —  $(D^{7(\#5)})$

$C^7$   $F^7$   $B^b6$   $B^b6$

doo wah, — doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah.

alternate changes, letter **A**:

$G_{MI}$   $F^{\#}$   $G_{MI}$   $F$   $E$   $E^b7$   $D^7$   $G^{7(\#5)}$   $E_{MI}^7$   $E^b_{MI}6$   $B^b6$   $D$   $C^7$   $F^7$   $B^b6$   $(D^{7(\#5)})$

alternate changes, bars 5-8 of **C**:

$C^7$   $C^{\#07}$   $B^b6$   $D$   $G^{7(\#5)}$   $C_{MI}^7$   $B_{MA}^7$   $B^b6$   $(D^{7(\#5)})$

# It's Only a Paper Moon

Lyric: Billy Rose  
& E.Y. Harburg  
Music: Harold  
Arlen

Med. Swing

**A**  $GMA^7$   $E^7$   $AMI^7$   $D^7$   $AMI^7$   $D^7$   $GMA^7$   $AMI^7D^7$

Say, it's on - ly a pa - per moon, — Sail - ing o - ver a card - board sea, —

$DMI^7$   $G^7$   $CMA^7$   $AMI^{7(b5)}$   $D^7$   $G^6$   $AMI^7D^7$

But it would - n't be make be - lieve — if you — be - lieved — in me. —

$GMA^7$   $E^7$   $AMI^7$   $D^7$   $AMI^7$   $D^7$   $GMA^7$   $AMI^7D^7$

Yes, it's on - ly a can - vas sky, — Hang - ing o - ver a mus - lin tree, —

$DMI^7$   $G^7$   $CMA^7$   $AMI^{7(b5)}$   $D^7$   $G^6$   $G^7$

But it would - n't be make be - lieve — if you — be - lieved — in me. — With -

**B**  $CMA^7$   $C\#^{\circ 7}$   $GMA^7$   $D$   $E^{7(\#5)}$   $AMI^{7(11)}$   $D^{13}$   $G^6$   $G^7$

out your love, it's a hon - ky - tonk pa - rade; With -

$CMA^7$   $C\#^{\circ 7}$   $GMA^7$   $D$   $BMI^{7(b5)}$   $E^7$   $AMI^7$   $D^9$

out your love, it's a mel - o - dy played in a pen - ny ar - cade.

**C**  $GMA^7$   $E^7$   $AMI^7$   $D^7$   $AMI^7$   $D^7$   $GMA^7$   $AMI^7D^7$

It's a Bar - num and Bai - ley world, — just as phon - y as it can be, —

$DMI^7$   $G^7$   $CMA^7$   $AMI^{7(b5)}$   $D^7$   $G^6$   $(AMI^7D^7)$

But it would - n't be make be - lieve — if — be - lieved — in me.

Lyric: Marty Symes &  
Al J. Neiburg  
Music:  
Jerry Livingston

# It's the Talk of the Town

Med. Ballad

**A**

$F_{MA}^7$   $G^{\#o7}$   $G_{MI}^7$   $C^7$   $F_{MA}^7$   $C_{MI}^7 B^9$  <sup>(11)</sup> <sup>(b5)</sup>

I can't show my face, Can't go an - y place, Peo - ple stop and stare,

$B^b_{MA}^7$   $E^b9$   $F_{MA}^7$   $B_{MI}^7(b5)$   $E^7$   $B^b_{MI}^7 E^b7$   $A_{MI}^7 D^7$

It's so hard to bear, Ev - 'ry - bod - y knows you left me,

$G^{13}$   $G_{MI}^7$   $C^7(b9)$   $F_{MA}^7$   $G^{\#o7}$

It's the talk of the town. Ev - 'ry time we meet

$G_{MI}^7$   $C^7$   $F_{MA}^7$   $C_{MI}^7 B^9$  <sup>(11)</sup> <sup>(b5)</sup>  $B^b_{MA}^7$   $E^b9$

my heart skips a beat, We don't stop to speak, Though it's just a week,

$F_{MA}^7$   $B_{MI}^7(b5)$   $E^7$   $B^b_{MI}^7 E^b7$   $A_{MI}^7 D^7$   $G^{13}$   $C^{13}$   $F_{MA}^7$   $C_{MI}^7$   $B^9(b5)$  <sup>(11)</sup>

Ev - 'ry - bod - y knows you left me, It's the talk of the town. We

**B**

$B^b_{MA}^7$   $D^7$   $G_{MI}^7$   $A_{MI}^7 D^7$  <sup>(b5)</sup>  $G_{MI}^6$   $E^b9$   $D^7$  <sup>(#11)</sup>

sent out in - vi - ta - tions to friends and re - la - tions an - nounc - ing our wed - ding day;

$G^7$   $D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^9$   $G_{MI}^7$   $C^9$  <sup>(#5)</sup>

Friends and our re - la - tions gave con - grat - u - la - tions, How can you face them? What can you say?

**C**

$F_{MA}^7$   $G^{\#o7}$   $G_{MI}^7$   $C^7$   $F_{MA}^7$   $C_{MI}^7 B^9$  <sup>(11)</sup> <sup>(b5)</sup>

Let's make up sweet - heart, We can't stay a - part, Don't let fool - ish pride

**B<sup>b</sup>MA<sup>7</sup>** **E<sup>b</sup>9** **F<sub>MA</sub><sup>7</sup>** **B<sub>MI</sub><sup>7(b5)</sup>** **E<sup>7</sup>** **B<sup>b</sup><sub>MI</sub><sup>7</sup>E<sup>b</sup><sup>7</sup>A<sub>MI</sub><sup>7</sup>D<sup>7</sup>**  
 keep you from my side, How can love like ours be end - ed?

**G<sup>13</sup>** **C<sup>13</sup>** **F<sub>MA</sub><sup>7</sup>** **(G<sub>MI</sub><sup>7</sup> C<sup>7</sup>)**  
 It's the talk of the town.

## It's You

Med. Bossa/Funk

1st & 2nd x: gtr. & dr.  
3rd x: add pn. & bs, alto fills

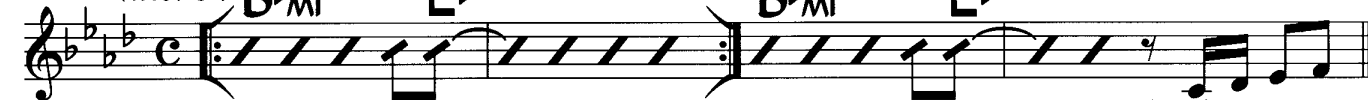
David Sanborn

♩ = 91

(Intro)

 $B^b M I^7$  $E^b 7$ 

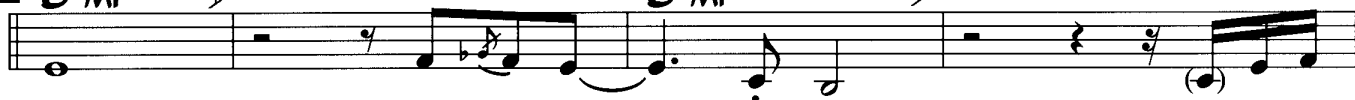
(3x's)

 $B^b M I^7$  $E^b 7$ 

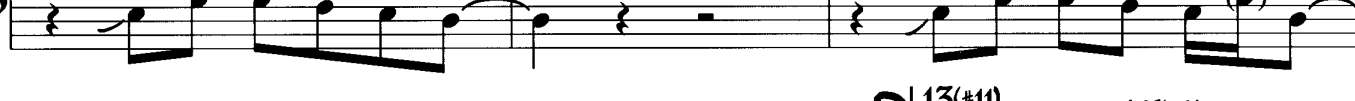
A

 $B^b M I^7$  $E^b 7$  $B^b M I^7$  $E^b 7$ 

(alto)

 $A^b M A^7$  $D^b 13(\#11)$  $F M I^7$  $E^b 7(\#9)$ 

S

 $B^b M I^7$  $E^b 7$  $B^b M I^7$  $E^b 7$  $E^b 7$  $A^b M A^7$  $D^b 13(\#11)$  $E^b 7(\#9)$  $C 13_{SUS}$  $C 13_{SUS}$  $E M I^{11}$ 

B

 $G M I^7$  $D^b 9(\#11)$  $G^b M A^7$  $B 13(\#11)$  $G^b M A^7$  $B 13(\#11)$ 

alto fill

 $G^b M A^7$  $B 13(\#11)$  $G^b M A^7$  $F 7(b9)$ 

**C** (Piano solo)

$B^b M I^7$   $E^b 7$

(sample bass line)

(Vamp till cue)

On cue, D.S. al Coda  
(alto solo till 5th bar of B).

(alto fills)

$B^b M I^7$   $E^b 7$   $B^b M I^7$   $E^b 7$

(piano fills)

$C M I^7$   $F 7$   $C M I^7$   $F 7$

(alto fills)

$D M I^7$   $G 7$   $D M I^7$   $G 7$

(sample fill)

$E^b M I^7$   $A^b 7$   $E^b M I^7$   $G^b M A^7$   $F M I^7$

$E^b M I^7$   $A^b 7$   $E^b M I^7$   $G^b M A^7$   $F M I^7$

Vamp & fade (piano & alto fill)

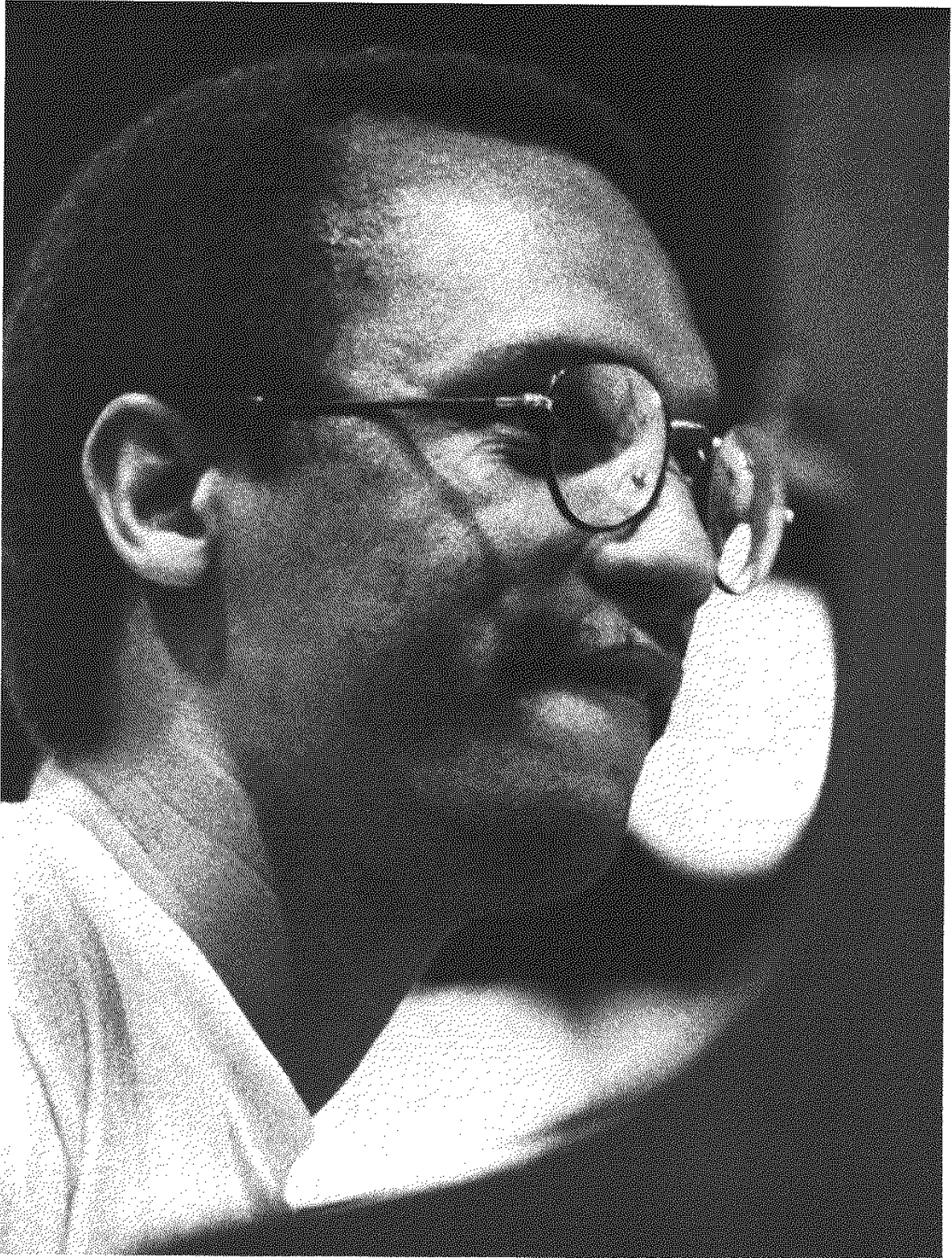


Photo by R. Andrew Lepley

**BILLY CHILDS**

# I've Got the World on a String

Lyric: Ted Koehler

Music: Harold Arlen

Med.-Slow Swing

**A** F<sup>6</sup> E<sup>b7</sup> D<sup>7</sup> (A<sup>b7</sup>) G<sup>M7</sup> B<sup>b</sup>M<sup>6</sup> F<sup>M7</sup> B<sup>b9</sup>(#11)

I've got the world on a string, — sit-tin' on a rain-bow, Got the string a-round my fin-

A<sup>M7</sup> D<sup>9</sup> A<sup>b</sup>M<sup>7</sup> D<sup>b9</sup> G<sup>M7</sup> C<sup>7</sup> F<sup>#07</sup> G<sup>M7</sup> C<sup>13</sup> A<sup>7</sup>(#5) D<sup>7</sup>(#9)

ger, What a world, what a — life, I'm in love.

G<sup>M7</sup> C<sup>7</sup> F<sup>6</sup> E<sup>b7</sup> D<sup>7</sup> (A<sup>b7</sup>) G<sup>M7</sup> B<sup>b</sup>M<sup>6</sup>

I've got a song that I sing, — I can make the rain go,

A<sup>M7</sup> B<sup>b9</sup>(#11) A<sup>M7</sup> D<sup>9</sup> A<sup>b</sup>M<sup>7</sup> D<sup>b9</sup> G<sup>M7</sup> C<sup>7</sup> F<sup>#07</sup>

an - y time I move my fin - ger, Luck - y me, can't you —

G<sup>M7</sup> C<sup>13</sup> F<sup>6</sup> B<sup>b6</sup> B<sup>07</sup> F<sup>6</sup>

— see, I'm in love. — Life is a beau - ti - ful thing, —

**B** E<sup>M7</sup> A<sup>9</sup> D<sup>13</sup> %

— as long as I hold the string, — I'd be a sil - ly so - and -

G<sup>9</sup> % G<sup>M9</sup> C<sup>13</sup>

so if I should ev - er let go. — I've got the

**C** F<sup>6</sup> E<sup>b7</sup> D<sup>7</sup> (A<sup>b7</sup>) G<sup>M7</sup> B<sup>b</sup>M<sup>6</sup> A<sup>M7</sup> B<sup>b9</sup> A<sup>M7</sup> D<sup>9</sup> A<sup>b</sup>M<sup>7</sup> D<sup>b9</sup>

world on a string, — sit-tin' on a rain-bow, Got the string a-round my fin - ger,

G<sup>M7</sup> D<sup>7</sup> G<sup>M7</sup> C<sup>13</sup> F<sup>6</sup> (D<sup>7</sup>(#9)) G<sup>M7</sup> C<sup>7</sup>

What a world, What a — life, I'm in love. —

At faster tempos, changes falling on beats 2 & 4 may be omitted.



# I've Got Your Number

Lyric by Carolyn Leigh

Music by Cy Coleman

Medium Swing

**A**  $G^7$   $D^{\flat}MI^7$   $G^7$   $D^{\flat}MI^7$   $G^7$   $D^{\flat}MI^7$   $G^7$

I've got your num - ber, — I know you in - side — out,

$C^7$   $G^{\flat}MI^7$   $C^7$   $G^{\flat}MI^7$   $C^7$   $G^{\flat}MI^7$   $C^7$   $B^{\flat}7$

You ain't no Ea - gle — Scout, You're all at sea.

$A^{\flat}7$   $D^{\flat}MA^7$   $B^{\flat}MI^7$   $E^{\flat}9_{sus}$   $A^{\flat}6$

Oh, yes, you'll brag a lot, — wave your own — flag a lot, —

$E^7$   $A^{\flat}MA^7$   $D^9(\#11)$   $B^9_{sus}$   $B^{\flat}MI^7(11)$   $E^{\flat}9$

But you're un - sure a lot, — you're a lot — like me. Oh,

**B**  $G^7$   $D^{\flat}MI^7$   $G^7$   $D^{\flat}MI^7$   $G^7$   $D^{\flat}MI^7$   $G^7$

I've got your num - ber — and what you're look - ing — for,

$C^7$   $G^{\flat}MI^7$   $C^7$   $G^{\flat}MI^7$   $C^7$   $G^{\flat}MI^7$   $C^7$   $B^{\flat}7$

And what you're look - ing — for just suits me fine.

$A^{\flat}7$   $D^{\flat}MA^7$   $B^{\flat}MI^7$   $E^{\flat}9_{sus}$   $C^{\flat}MI^7$   $F^7$   $(A^{\flat}7)$

We'll break the rules a lot, — We'll be damn — fools a lot, —

$(D^{\flat}MA^7$   $E^{\flat}9_{sus}$   $A^{\flat}6$   $B^{\flat}MI^7$   $E^{\flat}9_{sus}$   $E^{\flat}MI^7(11)$   $A^{\flat}9$ )  $(F^{\flat}MI^7$   $B^{\flat}7$ )

But then why should we not, — How could we not — com - bine, when

**C** **G<sup>7</sup>** **D<sub>M</sub><sup>7</sup>** **G<sup>7</sup>** **D<sub>M</sub><sup>7</sup>** **G<sup>7</sup>** **D<sub>M</sub><sup>7</sup>**

I've got your num - ber\_\_\_\_ and I've got the

**G<sup>7</sup>** **D<sub>M</sub><sup>7</sup>** **G<sup>7</sup>** **D<sub>M</sub><sup>7</sup>** **G<sup>7</sup>** **D<sub>M</sub><sup>7</sup>**

glow you've\_\_\_\_ got, I've got your num - ber\_\_\_\_ and

**G<sup>7</sup>** **D<sub>M</sub><sup>7</sup>** **G<sup>7</sup>** **C<sup>6</sup>** **(D<sub>M</sub><sup>7</sup> G<sup>7</sup>)**

ba - by, you know you've\_\_\_\_ got mine.

Head is generally played in 2, solos in 4.



Photo by Frank Wolff

**ART BLAKEY & CEDAR WALTON**

# I've Never Been in Love Before

Med. Swing

Frank Loesser

(F<sup>7</sup>) **A** B<sup>b6</sup> G<sup>M7</sup> C<sup>M7</sup> F<sup>7</sup> B<sup>bMA7</sup> E<sup>b7</sup> D<sup>M7</sup> G<sup>7</sup>

I've nev - er been in love be - fore, Now all at once it's

C<sup>M7</sup> C<sup>M7</sup> F<sup>7</sup> (B<sup>bMA7</sup> D<sup>b13</sup> G<sup>bMA7</sup> B<sup>13</sup>) C<sup>M7</sup> F<sup>7</sup>

you, It's you for - ev - er more. I've

B<sup>b6</sup> G<sup>M7</sup> C<sup>M7</sup> F<sup>7</sup> B<sup>bMA7</sup> E<sup>b7</sup> D<sup>M7</sup> G<sup>7</sup>

nev - er been in love be - fore, I thought my heart was

C<sup>M7</sup> C<sup>M7</sup> F<sup>7</sup> B<sup>bMA7</sup> F<sup>M7</sup> B<sup>b7</sup>

safe, I thought I knew the score. But this is

**B** E<sup>bMA7</sup> D C<sup>M7</sup> F<sup>7</sup> B<sup>bMA7</sup> A<sup>M7</sup>(<sup>7(b5)</sup>) D<sup>7(#5)</sup>

wine that's all too strange and strong, I'm full of fool - ish

(G<sup>M7</sup> G<sup>M7</sup> F E<sup>M7</sup>(<sup>7(b5)</sup>) A<sup>7</sup> D<sup>MA7</sup> C<sup>M7</sup> F<sup>7</sup>)

song, And out my song must pour. So please for -

**C** B<sup>b6</sup> G<sup>M7</sup> C<sup>M7</sup> F<sup>7</sup> B<sup>bMA7</sup> E<sup>b7</sup> D<sup>M7</sup> G<sup>7</sup>

give this help - less haze I'm in, I've real - ly nev - er

C<sup>M7</sup> C<sup>M7</sup> F<sup>7</sup> B<sup>b6</sup> (C<sup>M7</sup> F<sup>7</sup>)

been in love be - fore.

# Jacob's Ladder

Cedar Walton

J = 178 **A**

(horns)  
 DMI<sup>11</sup> CMI<sup>11</sup> DMI<sup>11</sup> DMI<sup>11</sup> CMI<sup>11</sup> DMI<sup>11</sup>

(bs.) (sample fill) (sample fill)

GMI<sup>11</sup> FMI<sup>11</sup> GMI<sup>11</sup> CMI<sup>11</sup> DMI<sup>11</sup>

(2nd x)

**B** (light piano comping)

(pn.)

DMI<sup>7</sup> Eb EF<sup>7</sup>

**C**

F<sup>7</sup> E<sup>7</sup> A<sup>7(#5)</sup> D<sup>7(#9)</sup> GMI<sup>7</sup> (EbMA<sup>9</sup>) DMI<sup>7</sup>

1. 2. (horns)

**D** DMI A/C# DMI/C G/B Bb AMI<sup>7</sup> GMI<sup>7</sup> FMA<sup>7</sup> EbMA<sup>7</sup>

$E^bMA^7$   $DMI^{(add 11)}$   $C^{13}$   $F^{6/9}$   $DMI^{7(11)}$   $CMI^{7(11)}$

(solo pn.)

$B^bMA^{7(b5)}$   $A^{7(b5)}$   $GMI^7$   $C^7$   $F^7$   $EMI^7$   $E^bMA^7$   $DMI^7$

(horns, bkgr.) (horns, melody) (omit 5)

(bs. w/ pn.) (bs.)

$DMI^7$  (bs. like at [B])  $DMI^7$

6

**E**  $DMI^{11}$   $CMI^{11}$   $DMI^{11}$   $DMI^{11}$   $CMI^{11}$   $DMI^{11}$   $GMI^{11}$   $FMI^{11}$   $GMI^{11}$

(horns) (bass like at [A]) bs. fill ---- bs. fill ----

$CMI^{11}$   $DMI^{11}$   $DMI^7$   $E^b$   $E$   $F^7$

**F** (Solos)  $F^7$   $E^{7(b9)}$   $A^{7(\#5)}$   $DMI^7$  Till cue  $E^b$   $E$   $F^7$  On cue  $DMI^7$

Vamp till cue (horns)

(Solo continues)  $F^7$   $E^7$   $A^7$   $DMI^7$   $A^b7$   $G^7$   $C^7$   $DMI^7$

(horns, behind solo) (horns)

1-3. 4.

Play **D** between solos  
After solos, D.S. al Coda

(Piano solo)  $F^7$   $E^7$   $A^7$   $DMI^7$   $A^b7$   $G^7$   $C^7$   $E^7$   $A^7$   $DMI^7$

(horns, behind pn.) (horns)

1-3. 4.

$DMI^7$   $DMI^7$   $E^b$   $E$   $F^7$

pn. fill ---- (horns, w/ bs.) (horns)

(bs. like at [B])  $F^7$   $E^7$   $A^{7(\#5)}$   $D^{7(\#9)}$   $GMI^7$   $E^bMA^9$   $DMI^{(add 11)}$

# Jordu

Med. Swing

$\text{♩} = 140$

Duke Jordan

(As played by Clifford Brown)

**A** (trp. & ten.) *mf* (dr.) x

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

$D^7 G^7 C M^6$  break-----  $F^7 B^7 E^b M A^7$  break-----

1. 2.

(ten. 8va b.) *f* dr. fill-----

$D^7 G^7 C M^6$   $A^b 7$  break-----  $A^b 7 f G^7$

(pn. w/ bs.)

**B**

$G^7 C^7 F^7 B^b 7 E^b 7 A^b 7 D^b 6 F^7$

(unis.) *mf* break-----

$F^7 B^b 7 E^b 7 A^b 7 D^b 7 F^{\# 7} B^6$

**C** (trp.) (ten.) (unis.)

$D^7 G^7 C M^6$  break-----  $F^7 B^7 E^b M A^7$  break-----

Chords:  $D^7$   $G^7$   $C_{Mi}$   $A^b7$   $A^b7$  dr. fill

**D** (Solos) (pn. w/ bs.)

Chords:  $D^7$   $G^7$   $C_{Mi}^6$   $F^7$   $B^b7$   $E^b_{MA}7$   
 $D^7$   $G^7$   $C_{Mi}^6$   $A^b7$

**E**

Chords:  $G^7$   $C^7$   $F^7$   $B^b7$   $E^b7$   $A^b7$   $D^b6$   
 $F^7$   $B^b7$   $E^b7$   $A^b7$   $D^b7$   $F^{\#7}$   $B^6$

**F**

Chords:  $D^7$   $G^7$   $C_{Mi}^6$   $F^7$   $B^b7$   $E^b_{MA}7$   
 $D^7$   $G^7$   $C_{Mi}^6$   $A^b7$

Solo on DDEF  
 After solos, D.C. al Coda  
 (with pickups).

**C** (trp.)

Chords:  $A^b7$   $G^7$   $C$   $F^7$   $B^b7$   $E^b7$   $A^b7$   $f$   $D^b$

Chords:  $D^7$   $G^{7(b5)}$   $B$   $C$



Med. Funk/Pop Ballad

# Juntos

Ivan Lins

♩ = 147 (Intro)

(gtr., in octaves)

NC.

(bs.)

NC.

F<sub>E<sub>b</sub></sub> D<sup>7(#9)</sup> G<sup>9(#11)</sup> C<sup>13</sup><sub>SUS</sub>

NC.

**A**

F<sub>MA</sub><sup>7</sup> (voice) F<sup>6</sup> C<sup>9</sup><sub>SUS</sub> C<sup>9</sup> F<sub>MA</sub><sup>7</sup> F<sup>6</sup> C<sup>9</sup><sub>SUS</sub> C<sup>9</sup>

(etc.)

F<sub>MA</sub><sup>7</sup> F<sup>6</sup> F<sup>13</sup><sub>SUS</sub> F<sup>9</sup> B<sup>b</sup><sub>MA</sub><sup>7</sup> B<sub>MI</sub><sup>7(b5)</sup> E<sup>7(#5)</sup>

A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>9</sup> G<sub>MI</sub><sup>7</sup> D<sup>9</sup><sub>SUS</sub>

**G**<sub>MI</sub><sup>7</sup> **D**<sup>9</sup><sub>SUS</sub> **G**<sub>MI</sub><sup>7</sup> **C**<sup>9</sup><sub>SUS</sub> **C**<sup>9</sup>  
**F**<sup>9</sup><sub>SUS</sub> **F**<sup>9</sup> **B**<sup>b13</sup><sub>SUS</sub> **B**<sup>b13</sup> **E**<sup>b9</sup><sub>SUS</sub> **E**<sup>b9</sup>  
**B** **F**<sub>MA</sub><sup>7</sup> **D**<sub>MI</sub><sup>7</sup> **B**<sup>b</sup><sub>MA</sub><sup>7</sup> **C**<sup>13</sup><sub>SUS</sub> **B**<sup>b</sup><sub>MI</sub><sup>9</sup>  
**A**<sub>MI</sub><sup>7</sup> **D**<sub>MI</sub><sup>7</sup> **C** **B**<sub>MI</sub><sup>7</sup> **E**<sup>9</sup><sub>SUS</sub> **E**<sup>9</sup>  
**A**<sub>MA</sub><sup>7</sup> **A**<sup>b</sup><sub>MI</sub><sup>7(11)</sup> **D**<sup>b7</sup> **G**<sup>b</sup><sub>MA</sub><sup>7</sup> **B**<sup>b13</sup><sub>SUS</sub> **B**<sup>b13</sup>  
**E**<sup>b</sup><sub>MA</sub><sup>7</sup> **C**<sub>MI</sub><sup>7</sup> **B**<sup>b</sup><sub>MI</sub><sup>7</sup> **A**<sub>MI</sub><sup>7</sup>  
**D**<sup>13</sup> **D**<sub>MI</sub><sup>7</sup> **G**<sup>7</sup> **G**<sub>MI</sub><sup>7</sup> **C**<sup>7</sup>

Solo on AAB **(fine)**  
 After solos, D.S. al fine, then  
 vamp & fade on Intro  
 (first 8 bars, guitar fills)

sample bass line  
at **B**:

bass fill,  
bar 10 of **A**:

# Killer Joe

Med.-Slow Swing

Benny Golson

**(Intro)** (pn.) (piano simile till **B**)

(sample bass line)

**A**

(horns)

**B** (Half-Time Feel)

**C** (Orig. Feel)

(piano as in Intro)

Solo on AABC  
Solos swing throughout.

**(Ending)**

Vamp, fill & fade

# Let's Fall in Love

Lyric: Ted Koehler  
Music: Harold Arlen

Med. Swing

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

Let's fall in love, Why should - n't we \_\_\_\_\_ fall in love? Our heart are made

$E_{MI}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $E^7$   $A^7$   $D^9$   $G^{13}$

\_\_\_\_\_ of it, let's take a chance, \_\_\_\_\_ Why be a - fraid \_\_\_\_\_ of it? \_\_\_\_\_

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

Let's close our eyes and make our own \_\_\_\_\_ par - a - dise, Lit - tle we know

$E_{MI}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $B_{MI}^{7(11)}$   $E^7$   $B_{MI}^{7(11)}$   $E^7$

\_\_\_\_\_ of it, Still we can try \_\_\_\_\_ to make a go \_\_\_\_\_ of it. \_\_\_\_\_

**B**  $A_{MI}$   $A_{MI}^{(MA7)}$   $A_{MI}^7$   $(D^{13}$   $A_{MI}^9$   $D^{13})$   $D^{\#o7}$

We might have been meant for each oth - er, \_\_\_\_\_ to

$E_{MI}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $E_{MI}^7$   $(E^b_{MI} A^b_{MI} 7)$   $A^{7(b9)}$   $D_{MI}^7$   $G^7$

be or not to be, let our hearts dis - cov - er.

**C**  $C^6$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $C^6$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $(F_{MI}^6)$

Let's fall in love, Why should - n't we \_\_\_\_\_ fall in love? Now is the time

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

\_\_\_\_\_ for it, while we are young, Let's fall in love. \_\_\_\_\_

# Like a Lover

Music: Dori Caymmi

Lyric: N. Motta

English lyric: Alan & Marilyn Bergman

Med. Bossa

(O Cantador)

**A**

1. Like a lov - er, the morn - ing sun \_\_\_\_\_ slow - ly ris - es and

kiss - es you \_\_\_\_\_ a - wake. \_\_\_\_\_ Your smile is soft \_\_\_\_\_ and drow -

(Ab7(b5) G9sus FMA7 C E DMI7 G7(#5) )

sy as you let it play \_\_\_\_\_ up - on \_\_\_\_\_ your face. \_\_\_\_\_ Oh, how I dream \_\_\_\_\_

\_\_\_\_\_ I might be like the morn - ing sun \_\_\_\_\_ to you. \_\_\_\_\_

**B**

How I en - vy a cup that knows \_\_\_\_\_ your lips, \_\_\_\_\_ Let it be me, \_\_\_\_\_

\_\_\_\_\_ my love, \_\_\_\_\_ And a ta - ble that feels your fin - ger tips, \_\_\_\_\_

\_\_\_\_\_ Let it be me, \_\_\_\_\_ Let me be your love, \_\_\_\_\_ Bring an end to the

$A_{MI}^7$   $G_{MI}^7$   $D^{(add 9)}$   $F^\#$   $G^7_{SUS}$   
 end - less days\_\_\_ and nights\_\_\_ with - out you.

**C**  $C_{MA}^7$   $G^7_{SUS}$   $C_{MA}^7$   
 Like a lov - er, the vel - vet moon\_\_\_ shares your pil - low and

$D/C$   $B_{MI}^7$   $E_{MI}^7$   $A^{13}_{SUS}$   $A^9$   
 watch - es while\_\_\_ you sleep. Its light ar - rives\_\_\_ on tip -

$(A^b7(b5))$   $G^9_{SUS}$   $F_{MA}^7$   $C/E$   $D_{MI}^7$   $G^{7(\#5)}$   
 $D_{MA}^7$   $G^{13}$   $G^{7(\#5)}$   $F_{MA}^7$   $G/F$   
 toe, gent - ly tak - ing you\_\_\_ in its\_\_\_ em - brace. Oh, how I dream\_

$C_{MA}^7$   $G^7_{SUS}$   $C_{MA}^7$   $G^7_{SUS}$   
 \_\_\_ I might be like the vel - vet moon\_\_\_ to you.

Alternate changes,  
bars 1-4 of **A** & **C**:

$C_{MA}^7$   $C^7$   $C^6$   $F_{MI}^6/C$   $A_{MI}^9$   $F^\#7/A^\#$

2nd verse:

Like a lover, the river wind  
 Sighs and ripples its fingers through your hair.  
 Upon your cheek it lingers,  
 Never having known a sweeter place.  
 Oh, how I dream  
 I might be like the river wind to you.

Bright 6/8 Swing  
(16th's swing)

# Like Father, Like Son

Billy Childs

*J.* = 87

**(Intro)** **(3x's)**

*(pn.)* *mf*

*(bass doubles lowest pn. notes)*

Chords:  $E_{MI}^{11}$ ,  $E_{MI}^{11}$ ,  $F^{7(\flat 9)}$

**A**

Chords:  $B^{\flat}MI^9$ ,  $B^{\flat}MI^6$ ,  $B^{\flat}MI^9$ ,  $B^{\flat}MI^6$ ,  $A_{MI}^9$ ,  $A_{MI}^6$ ,  $A_{MI}^9$ ,  $D^{13(\sharp 11)}$ ,  $A^{\flat}MA^{7(\sharp 11)}$ ,  $E_{MI}^7$ ,  $G^{\flat}MA^{7(\sharp 11)}$ ,  $B^{\flat}MA^{7(\sharp 11)}$ ,  $B_{MI}^7$ ,  $E^{\flat}MA^7$ ,  $G_{MA}^{7(\sharp 11)}$ ,  $B_{MA}^9$

**(3x's)**

Chords:  $B^{\flat}MI^{11}$ ,  $B^{\flat}MI^{11}$ ,  $B^{7(\sharp 9)}$

**B**

Chords:  $E_{MI}^9$ ,  $E_{MI}^6$ ,  $E_{MI}^9$ ,  $E_{MI}^6$ ,  $E^{\flat}MI^9$ ,  $E^{\flat}MI^6$ ,  $E^{\flat}MI^9$ ,  $A^{\flat 13(\sharp 11)}$ ,  $D_{MA}^{7(\sharp 11)}$ ,  $B^{\flat}MI^7$ ,  $C_{MA}^{7(\sharp 11)}$ ,  $E_{MA}^{7(\sharp 11)}$

*(cresc.)*

*f*

Chords:  $G^{\flat}$ ,  $A^{\flat}$ ,  $A^{\flat}$ ,  $G^{\flat}$ ,  $F^{13}_{sus}$ ,  $B_{MA}^7$ ,  $E$ ,  $C^{\sharp}MA^7$ ,  $E^{\flat}MA^7$ ,  $A^{\flat}MA^7$ ,  $F^{\sharp}$ ,  $A^{\flat}$ ,  $D^{\flat}$

Chords:  $G_{MA}^7$ ,  $C_{MA}^7$ ,  $D$ ,  $B^{\flat}MA^7$ ,  $F_{MA}^7$ ,  $G$ ,  $E^{\flat}MI^{7(add MA^7)}$

5)  $B_{mI}^{(add\ 9)}$   $G^{\#}_{sus}$   $A_{mI}$   $F^{\#}_{mI} 7^{(omit\ 5)}$

$E/F$   $F^{\#9(b5)}$   $B^9(\#11)$   $E^7/C$   $E_b/F$   $B_b mI$   $B_{mI} 7^{(b13)}$

$E_{mI}^{11}$   $F^7(b9)(\#5)$

**C** (Solos)

$B_b mI^9$   $A_{mI}^9$   $A_{mI}^9 D^7$   $A_b M A^7$   $E_{mI}^7$   $G_b M A^7$   $B_b M A^7$   $B_{mI}^7$   $E_b M A^7$   $G M A^7(\#11)$   $B M A^7$   $B_b mI^9$   $B_b mI^9 B^7(\#9)$

**D**

$E_{mI}^7$   $E_b mI^7$   $E_b mI^7 A_b^7$   $D M A^7(\#11)$   $B_b mI^7$   $C M A^7(\#11)$   $E_{m A}^7(\#11)$

$G_b/A_b$   $A_b/G_b$   $F^{13}_{sus}$   $F^{13}_{sus}$   $G_b/A_b$   $A_b/G_b$   $F^{13}_{sus}$   $A^7(\#9)$

**E**

$D_{mI}^7$   $F_{mI}^7$   $G_{mI}^7$   $A_{mI}^7$   $B_{mI}^7$   $C_{mI}^7$   $F^7$  (last x)

(bass walks)

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

$E_{mI}^{11}$   $G_{mI}^6/A$   
(Vamp & fade)



# Like Sonny

John Coltrane

**A**

*D*Mi<sup>7</sup> *F*Mi<sup>7</sup>

(tenor)

*F*Mi<sup>7</sup> *A*bMi<sup>7</sup> *A*bMi<sup>7</sup> *B*b7(#5)

*E*bMA<sup>7</sup> *A*Mi<sup>7</sup>

*A*Mi<sup>7</sup> *F*Mi<sup>7</sup>

*C*#Mi<sup>7</sup> *C*#Mi<sup>7</sup> *F*#7 *B*MA<sup>7</sup>

(*C*7 *F*7)

*E*bMi<sup>7</sup> *A*b7 *D*Mi<sup>7</sup>

*F*Mi<sup>7</sup> *A*bMi<sup>7</sup>

*A*bMi<sup>7</sup> *B*b *B*b7(#5) *E*bMA<sup>7</sup>

(Solos - Swing)

**B**

*D*Mi<sup>7</sup> *F*Mi<sup>7</sup>

*A*bMi<sup>7</sup> *A*bMi<sup>7</sup> *B*b *B*b7(#5) *E*bMA<sup>7</sup>

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

$C\#_{MI}^7$   $(C^7$   $C\#_{MI}^7$   $F\#^7$   $)$   $B_{MA}^7$   $E^b_{MI}^7$   $A^b7$

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

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

After solos, D.C. al Coda

$\oplus$   $E^b_{MA}^7$



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**DAVE SANBORN**

# Lisa

David Sanborn

Med. Funk Ballad

♩ = 92

(Intro)

E<sub>7</sub>MA<sub>7</sub> (alto fills)

E/D

B<sup>b</sup>MA<sub>7</sub><sup>(b5)</sup>

A/F

C/G<sup>#</sup>

(sample bass line)

**A** E<sub>7</sub>MA<sub>7</sub> (alto) D<sup>#</sup>MI<sub>7</sub> D<sub>7</sub> C<sup>#</sup>MI<sub>7</sub>

C<sup>#</sup>MI<sub>7</sub> F<sup>#7</sup>

A<sub>7</sub>MA<sub>7</sub> F<sup>#7</sup>

A<sub>7</sub>MA<sub>7</sub> F<sup>#9</sup> F<sup>#</sup>MI<sub>9</sub> F<sup>7(#9)</sup> E<sub>7</sub>MA<sub>7</sub> D<sup>#</sup>MI<sub>7</sub>

2. F<sup>#7</sup> A<sub>7</sub>MA<sub>7</sub> F<sup>#9</sup> F<sup>7(#9)</sup> B<sup>b</sup>MA<sub>7</sub><sup>(b5)</sup>

B<sup>b</sup>MA<sub>7</sub><sup>(b5)</sup> A/F C/G<sup>#</sup> B<sup>b</sup>MA<sub>7</sub><sup>(b5)</sup> A/F C/G<sup>#</sup> C<sup>#</sup>7(#9)

**B** C<sup>#</sup>7(#9) 1-3. F<sup>#7</sup> (alto fills)

4. F<sup>#7</sup> F<sup>#</sup>MI<sub>9</sub> F<sup>7(#9)</sup> E<sub>7</sub>MA<sub>7</sub> D<sup>#</sup>MI<sub>7</sub>

D.S. al 2nd ending al Coda

(Alto solo) C<sup>#</sup>7(#9) F<sup>#7</sup>

Vamp, solo, & fade

Melody is freely interpreted.

# Little Wind

Geri Allen

$\text{♩} = 195$

**A**

(2nd x only)

(synth.)

(pn.)

$B^b(\text{add } 9)$   $C(\text{add } 9)$   $G^7_{\text{SUS}}$   $A^{\text{MI}}7$   $F^{\#MA^7}_{\text{SUS}}$   $E^{\text{MA}^7}_{\text{SUS}}$

$D$   $E$   $D^{\#}$   $D^{\#}$

(bass w/ pn. L.H.)

$B^b(\text{add } 9)$   $C(\text{add } 9)$   $G^7_{\text{SUS}}$   $A^{\text{MI}}7$   $F^{\#MA^7}_{\text{SUS}}$   $E^{\text{MA}^7}_{\text{SUS}}$

$D$   $E$   $F$   $F^{\#}$

(Piano solo)

**B**

(synth.)

$B^b(\text{add } 9)$   $C(\text{add } 9)$   $G^7_{\text{SUS}}$   $A^{\text{MI}}7$   $F^{\#MA^7}_{\text{SUS}}$   $E^{\text{MA}^7}_{\text{SUS}}$

$D$   $E$   $D^{\#}$   $D^{\#}$

(bass)

$B^b(\text{add } 9)$   $C(\text{add } 9)$   $G^7_{\text{SUS}}$   $A^{\text{MI}}7$   $F^{\#MA^7}_{\text{SUS}}$   $E^{\text{MA}^7}_{\text{SUS}}$

$D$   $E$   $F$   $F^{\#}$

Vamp & solo till cue;  
On cue continue to **C**

(1st &amp; 2nd x's: as written)

3rd &amp; following x's: piano solo, indef.

**C**

First system of musical notation for section C. It consists of two staves. The top staff is a bass clef staff with a 7/4 time signature, containing a piano solo line with various chords and rests. The bottom staff is a piano part with chords and a bass line. Chord names are written above the piano part: F#MA7 SUS D#, EMA7 SUS G#, AMA7 SUS D#, and EMA7 SUS F#.

(after 1st x: F, tied) (bass w/pn. L.H.)

Second system of musical notation for section C. It consists of two staves. The top staff is a bass clef staff with a 7/4 time signature, containing a piano solo line. The bottom staff is a piano part with chords and a bass line. Chord names are written above the piano part: F#MA7 SUS D#, EMA7 SUS G#, AMA7 SUS D#, and EMA7 SUS F.

Third system of musical notation for section C. It consists of three staves. The top staff is a treble clef staff with a 7/4 time signature, containing a synth part with a melodic line. The middle staff is a bass clef staff with a 7/4 time signature, containing a piano solo line. The bottom staff is a piano part with chords and a bass line. Chord names are written above the piano part: F#MA7 SUS D#, EMA7 SUS G#, AMA7 SUS D#, and EMA7 SUS F#.

Fourth system of musical notation for section C. It consists of three staves. The top staff is a treble clef staff with a 7/4 time signature, containing a synth part with a melodic line. The middle staff is a bass clef staff with a 7/4 time signature, containing a piano solo line. The bottom staff is a piano part with chords and a bass line. Chord names are written above the piano part: F#MA7 SUS D#, EMA7 SUS G#, AMA7 SUS D#, and BMA7 SUS F.

Bass line continues for solos (with slight variation). Piano does not double bass lines during piano solos. Chord names are suggested for solos. On recording, first 4 bars of C are omitted just before the D.C. Synth. part at

Vamp till cue; On cue, D.C., play **A**, vamp & fade on **B**

Med. Funk Shuffle

# Loose Ends

Mike Stern

(♩ =  $\overset{\frown}{\underset{\frown}{\text{J}}}$ )  
♩ = 75

**A**

(gtr. - add ten. on repeat & D.C.)

Chords:  $A_{MA}^7$ ,  $E^b$ ,  $A^b_{MA}^7$ ,  $E^b$ ,  $G^b_{MA}^7$ ,  $E^b$ ,  $E^b_{MA}^7$ ,  $A^b_{MA}^7$ ,  $D^b_{MI}^7$

Chords:  $E^b_{(add 9)}$ ,  $G$ ,  $F^9_{SUS}$ ,  $A_{MA}^7$ ,  $E^b$ ,  $A^b_{MA}^7$ ,  $E^b$ ,  $G^b_{MA}^7$ ,  $E^b$ ,  $E^b_{MA}^7$ ,  $C_{MI}^7$ ,  $B_{MA}^7$

Chords:  $F^{\#}_{MI}^7$ ,  $F^{7(\#5)}$ ,  $E_{MI}^7$ ,  $E^b_{7(\#9)}$

(gtr. fills)

(1st. x only:  $D_{MI}^9$ )

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

1.  $C^{\#}_{MI}^9$ ,  $C^{7(\#11)}$ ,  $B^9_{SUS}$ ,  $B^b_{MI}^{7(11)}$

D.C. at 2nd ending

**B** 2.  $C^{\#}_{MI}^9$ ,  $C^{7(\#11)}$ ,  $B^9_{SUS}$ ,  $E^{13}_{SUS}$

[G# pedal on D.C. (lower notes on D.C. only)]

Chords:  $B^b_{MI}^{7(b5)}$ ,  $A_{MA}^7$ ,  $A^b_{MI}^{7(11)}$ ,  $F^{7(\#5)}$ ,  $G_{MA}^7$

Chords:  $B_{MI}^7$ ,  $B$ ,  $G_{MA}^7$ ,  $F^{\#}_{MI}^{7(b5)}$ ,  $F_{MI}^7$ ,  $E_{MI}^7$ ,  $E^b_{7(\#9)}$ ,  $D_{MI}^9$ ,  $A^b_{7(\#9)}$

(gtr. fills)

$G_{MI}^9$

**C** **F# bass**  
 (gtr. w/ ten.)

**F#<sup>7</sup>SUS** **F<sup>7</sup>(#9)** **E<sup>7</sup>SUS** **E<sup>b</sup>7(#9)** **D<sup>9</sup>SUS** **C#7(#9)** **C<sup>7</sup>(b9)** **B<sup>7</sup>SUS**

**F#<sup>7</sup>SUS** **F<sup>7</sup>(#9)** **E<sup>7</sup>SUS** **E<sup>b</sup>7(#9)** **D<sup>9</sup>SUS** **C#7(#9)** **C<sup>7</sup>(b9)** **B<sup>7</sup>SUS**

**D** (Solos)

**E<sup>MI</sup>9** (bs.)

**A<sup>9</sup>SUS** **F#<sup>MI</sup>7** **G** **F#** **F#<sup>MI</sup>7** **A<sup>9</sup>SUS** **C#7(#9)** **F#<sup>MI</sup>7**

Solo on **D**; To end last solo, continue on to **E**

**E** (Solo continues)

**E<sup>MI</sup>9** (bs.)

(8) (end solo)

**D pedal**

D.C. al 2nd ending al Coda (no repeat of D<sup>MI</sup>9 section)

**(tenor solos)**

**G<sup>MI</sup>9**

(8)

**(On cue)**

**C<sup>MA</sup>7** **B<sup>MA</sup>7** **A<sup>MA</sup>7** **F#<sup>MA</sup>7** **E<sup>MI</sup>9**

(gtr. w/ ten.) (rit.)

**(Vamp till cue)**





Photo by Tom Copi

**EDDIE GOMEZ**

Bright Swing

# Loxodrome

Eddie Gomez  
(As played by Steps Ahead)

$\text{♩} = 248$

**A**

(tenor)

Chords:  $GMI^7$ ,  $E^{7(\#5)}$ ,  $E/F$ ,  $B/G$ ,  $C$ ,  $CMA^7$ ,  $Bb^7_{sus} (^{b9})$  fill,  $B^{(add 9)}$ ,  $D$ ,  $E MA^7 (^{b5})$ ,  $B^{(add 9)}$ ,  $D\#$ ,  $F\#^7(^{\#9})$ ,  $D$ ,  $B/G$ ,  $B/G$ ,  $GMA^7 (^{b5})$ ,  $CMI^7$  fill,  $AMI^7 (^{b5})$ ,  $CMI^7$ ,  $F^{7(\#5)}$ ,  $BMI^7$ ,  $CMI^7$ ,  $F^{7(\#5)}$ ,  $B^{(MA^7)}$ ,  $BbMI^7$ ,  $BbMI^7$ ,  $BbMI^7$ ,  $G$  (last x: rit. to end),  $A^b$

**B**

(Solos)

(fine)

Chords:  $GMI^7$ ,  $E^{7(\#5)}$ ,  $FMA^7$ ,  $B/G$ ,  $CMA^7$ ,  $Bb^7_{sus} (^{b9})$ ,  $DMI^7$ ,  $E MA^7 (^{b5})$ ,  $B^{(add 9)}$ ,  $D\#$ ,  $F\#^7(^{\#9})$ ,  $D$ ,  $GMA^7$ ,  $CMI^7$ ,  $AMI^7 (^{b5})$ ,  $CMI^7$ ,  $F^{7(\#5)}$ ,  $BMI^7$ ,  $CMI^7$ ,  $F^{7(\#5)}$ ,  $BbMI^7$ ,  $G/A^b$

After solos, D.C. al fine

Intro on record is one chorus played rubato (bass plays fills).  
Bass plays one note per change on head (except for 8-bar fill sections, where bass walks). Bass walks for solos.

# Lullaby of the Leaves

Lyric: Joe Young  
Music: Bernice Petkere

Med. Swing

**A**  $C_{MI}$   $A_{MI}^{7(b5)}$   $D^7$   $G^{7(\#5)}$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $E^b9$

Crad - le me where south - ern skies can watch me with a mil - lion eyes, Oh

$D_{MI}^{7(b5)}$   $G^{7(\#5)}$   $C_{MI}$   $A^b7$   $G^7$

sing me to sleep, Lul - la - by of the leaves.

$C_{MI}$   $A_{MI}^{7(b5)}$   $D^7$   $G^{7(\#5)}$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $E^b9$

Cov - er me with heav - en's blue and let me dream a dream or two, Oh

$D_{MI}^{7(b5)}$   $G^{7(\#5)}$   $C_{MI}$   $\%$

sing me to sleep, Lul - la - by of the leaves. I'm

**B**  $(F_{MI}^7)$   $A^b7$

breez - ing a - long, a - long with the breeze, I'm hear - ing a song, a song through the trees, Ooh

$C^6$   $G^9_{SUS}$   $C^6$   $C^7$   $(F_{MI}^7)$   $A^b7$

ooh, ooh ooh, ooh ooh. That pine mel - o - dy car - ess - ing the shore, Fa -

$(F_{MI}^7)$   $A^b7$   $C^6$   $A^7$   $D_{MI}^{7(b5)}$   $G^{7(\#5)}$

mil - iar to me, I've heard it be - fore, Ooh ooh, ooh ooh. That's south - land.

**C**  $C_{MI}$   $A_{MI}^{7(b5)}$   $D^7$   $G^{7(\#5)}$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $E^b9$

Don't I feel it in my soul, and don't I know I've reached my goal, Oh

$D_{MI}^{7(b5)}$   $G^{7(\#5)}$   $C_{MI}$   $(D_{MI}^{7(b5)})$   $G^7$

sing me to sleep, Lul - la - by of the leaves.

# Mahjong

Med. Afro/Latin

Wayne Shorter

$\text{♩} = 164$

**(Intro)**  $F^7_{SUS}$   $E^b6/9$   $(8x's)$

(sample bass line) (bass simile)

**A**  $F^7_{SUS}$   $E^b6/9$   $F^7_{SUS}$   $E^b6/9$

(ten.)

$F^7_{SUS}$   $E^b6/9$   $F^7_{SUS}$   $E^b6/9$

$D^bMA^{13}$   $E^b6/9$   $D^bMA^{13}$   $E^b6/9$

$D^bMA^{13}$   $E^b6/9$   $D^bMA^{13}$   $E^b6/9$

**(Swing)**  $D^7(\#9)$   $E^bMI^7$   $A^b7(b9)$   $D^bMA^7$   $C\#MI^7$   $F\#7$

**(Afro/Latin)**  $F^7_{SUS}$   $E^b6/9$   $F^7_{SUS}$   $E^b6/9$

$F^7_{SUS}$   $E^b6/9$   $F^7_{SUS}$   $E^b6/9$

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

$F^7_{SUS}$   $E^b6/9$

Vamp, fill & fade

Head is played twice before and after solos.

# Manha de Carnaval

(A Day in the Life of a Fool)

Music by Luis Bonfá

Lyric by Carl Sigmand

Medium Bossa Nova

**A**  A day in the life of a fool, A

 sad and a long, lone - ly day. I walk the

 a - ve - nue, hop - ing to run in - to the wel - come

 sight of you com - ing my way. I'll

**B**  stop just a - cross from your door, But

 you're nev - er there an - y more. So

 back to my room and here in the gloom I

 cry tears of good - bye. Till you

A musical staff with a treble clef and a key signature of one flat (Bb). The staff contains a sequence of chords and triplets. The chords are: CMI<sup>7</sup>, GMI, CMI<sup>7</sup>, GMI, CMI<sup>7</sup>, DMI<sup>7</sup>, and GMI (D<sup>7</sup>). Each chord is followed by a triplet of notes. The notes for the triplets are: CMI<sup>7</sup> (C4, E4, G4), GMI (G4, Bb4, D5), CMI<sup>7</sup> (C4, E4, G4), GMI (G4, Bb4, D5), CMI<sup>7</sup> (C4, E4, G4), DMI<sup>7</sup> (D4, F4, Ab4), and GMI (D<sup>7</sup>) (G4, Bb4, D5). A box containing the letter 'C' is positioned at the beginning of the staff.

come back to me, that's the way it will be, Ev - 'ry day in the life of a fool.

Letter C may be repeated. Letter C is omitted for solos (but may be used as an interlude).

# The Masquerade Is Over

Lyric: Herb Magidson

Music: Allie Wrubel

## Med. Ballad\*

**A**  $E^b_{MA}7$   $D_{MI}7$   $G^7$   $C_{MI}7$   $F^9$   $B^b_{MI}7$   $E^b9$

Your eyes don't shine \_\_\_\_\_ like they used to shine, And the

$A^b_{MA}7$   $G_{MI}7(b5)$   $C^7$   $F^7$   $F_{MI}7$   $B^b7$

thrill is gone \_\_\_\_\_ when your lips meet mine, I'm a -

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

fraid \_\_\_\_\_ the mas - que - rade is o - ver, And so is

$G_{MI}7$   $C^7$   $F_{MI}7$   $B^b7$

love, and so is love. \_\_\_\_\_ Your

**B**  $E^b_{MA}7$   $D_{MI}7(b5)$   $G^7$   $C_{MI}7$   $F^9$   $B^b_{MI}7$   $E^b9$

words don't mean \_\_\_\_\_ what they used to mean, They were

$A^b_{MA}7$   $G_{MI}7(b5)$   $C^7$   $F^7$   $F_{MI}7$   $B^b7$

once in - spired, \_\_\_\_\_ now they're just rou - tine, I'm a -

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

fraid \_\_\_\_\_ the mas - que - rade is o - ver, and so is

\* also played with a medium swing feel.

GMI<sup>7</sup> C<sup>7</sup> FMI<sup>7</sup> B<sup>b13</sup> E<sup>b6</sup> D<sup>b9</sup> E<sup>b6</sup> C<sup>7(#9)</sup>

love, and so is love. I

**C** FMI<sup>7</sup> B<sup>b7</sup> GMI<sup>7</sup> C<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup> E<sup>bMA</sup><sup>7</sup>

guess I'll have to play Pag - liac - ci, and get my - self a clown's dis - guise; And

A<sup>bMI</sup><sup>7(b5)</sup> D<sup>7</sup> GMI<sup>7</sup> C<sup>9</sup> C<sup>MI</sup><sup>7</sup> F<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup>

learn to laugh like Pag - liac - ci, with tears in my eyes. You

**D** E<sup>bMA</sup><sup>7</sup> D<sup>MI</sup><sup>7(b5)</sup> G<sup>7</sup> C<sup>MI</sup><sup>7</sup> F<sup>9</sup> B<sup>bMI</sup><sup>7</sup> E<sup>b9</sup>

look the same, you're a lot the same, But my

A<sup>bMA</sup><sup>7</sup> G<sup>MI</sup><sup>7(b5)</sup> C<sup>7</sup> F<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup>

heart says "No, no you're not the same." I'm a -

E<sup>bMA</sup><sup>7</sup> B<sup>bMI</sup><sup>7</sup> E<sup>b7</sup> A<sup>bMA</sup><sup>7</sup> D<sup>b9</sup>

fraid the mas - que - rade is o - ver, And so is

GMI<sup>7</sup> C<sup>7</sup> FMI<sup>7</sup> B<sup>b9</sup><sub>sus</sub> E<sup>b6</sup> (FMI<sup>7</sup> B<sup>b7</sup>)

love, and so is love.

alternate changes for  
bars 5-7 of

**A**, **B**, & **D**: A<sup>bMI</sup><sup>7</sup> D<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> F<sup>#MI</sup><sup>7</sup> B<sup>7</sup>



# Mean to Me

Roy Turk  
Fred E. Ahlert

Med. Swing

**A**  $F_{MA}^7$   $F^{\#o7}$   $G_{MI}^7$   $C^7$   $(G^{\#o7})$   $F_{MA}^7$   $A_{MI}^7$   $C_{MI}^7 F^7$   $B^b_{MA}^7$   $E^b9$

Mean to me, — Why must — you be mean to me? — Gee, hon - ey it

$F_{MA}^7$   $D^7$   $G_{MI}^7$   $C^7$   $F^6$   $D_{MI}^7$   $G^7$   $C^7$

seems to me — you love to see — me cry - in'. I don't know why. —

$F_{MA}^7$   $F^{\#o7}$   $G_{MI}^7$   $C^7$   $(G^{\#o7})$   $F_{MA}^7$   $A_{MI}^7$   $C_{MI}^7 F^7$   $B^b_{MA}^7$   $E^b9$

I stay home — each night — when you say you'll phone, — You don't — and I'm

$F_{MA}^7$   $D^7$   $G_{MI}^7$   $C^7$   $F^6$   $B^b6$   $F^6$   $C_{MI}^7 F^7$

left a - lone, — Sing - in' the blues — and sigh - in'. You treat me

**B**  $B^b6$   $C^9$   $F^7$   $B^b6$   $E^b7$   $D^7$

cold - ly each day — in the year; — You al - ways

$G_{MI}$   $E^b7$   $D^7$   $G^9$   $C^7$   $C^7(\#5)$

scold me when - ev - er some - bod - y is near, dear.

**C**  $F^6$   $F^{\#o7}$   $G_{MI}^7$   $C^7$   $(G^{\#o7})$   $F_{MA}^7$   $A_{MI}^7$   $C_{MI}^7 F^7$   $B^b_{MA}^7$   $E^b9$

It must be — great fun — to be mean to me, — You should - n't for

$F_{MA}^7$   $D^7$   $G_{MI}^7$   $C^7$   $F^6$   $(D_{MI}^7 G_{MI}^7 C^7)$

can't you see — what you mean to me. —

# Memories of You

Lyric: Andy Razaf  
Music: Eubie Blake

## Med. Ballad

**A**  $E^b_{MA}7$   $E^{\circ}7$   $F_{MI}7$   $F^{\# \circ}7$   $E^b_{MA}7/G$   $C_{MI}7$   $A_{MI}7(b5)$   $A^b_{MI}6$

Wak - ing skies at sun - rise, Ev - 'ry sun - set, too,

$E^b_{MA}7$   $D7$   $D^b13$   $C^{7(b9)}$   $F7$   $B^b9$   $E^b6$   $F_{MI}7$   $B^b7$

Seems to be bring - ing me mem - o - ries of you.

$E^b_{MA}7$   $E^{\circ}7$   $F_{MI}7$   $F^{\# \circ}7$   $E^b_{MA}7/G$   $C_{MI}7$   $A_{MI}7(b5)$   $A^b_{MI}6$

Here and there, ev - 'ry - where, Scenes that we once knew,

$E^b_{MA}7$   $D7$   $D^b13$   $C^{7(b9)}$   $F7$   $B^b9$   $E^b6$   $D_{MI}7$   $G7$

And they all just re - call mem - o - ries of you.

**B**  $C_{MI}$   $A^b9$   $C_{MI}$   $F9$   $G7$

How I wish I could for - get those hap - py yes - ter - years

$C_{MI}$   $F^9_{SUS}$   $F9$   $F_{MI}7$   $B^b7$

that have left a ro - sa - ry of tears.

**C**  $E^b_{MA}7$   $E^{\circ}7$   $F_{MI}7$   $F^{\# \circ}7$   $E^b_{MA}7/G$   $C_{MI}7$   $A_{MI}7(b5)$   $A^b_{MI}6$

Your face beams in my dreams, Spite of all I do,

$E^b_{MA}7$   $D7$   $D^b13$   $C^{7(b9)}$   $F7$   $B^b9$   $E^b6$   $F_{MI}7$   $B^b7$

Ev - 'ry - thing seems to bring mem - o - ries of you.

Med. Straight 8th's

# Midland

Billy Childs

♩ = 136

(Intro)

(2nd x:)

(sop.)

(pn.)

$CMI^7$

$A^bMA^7(\#11)$

(sample bass line)

**A**

$CMI^7$

$A^bMA^7(\#11)$

(pn.)

$CMI^7$

$A^bMA^7(\#11)$

1.

$FMI^7$

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

$DMI^7(11)$

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

$DMI^7(11)$

$D^b7/G$

2.

Musical notation for the first system, featuring a melody line and a bass line with chords  $F_{MI}^7$  and  $B^b_{MI}^7$ .

Musical notation for the second system, featuring a bass line with chords  $F^{\#}_{MI}^{11}$ ,  $F_{MA}^{7(\#11)}$ , and  $C_{MA}^{7(\#11)}$  over  $B$ .

**B** (Bossa)  $D_{MI}^9$   $B^b_{MI}^9$   $E^b_{13}$

Musical notation for the third system, featuring a melody line and a bass line with chords  $D_{MI}^9$ ,  $B^b_{MI}^9$ , and  $E^b_{13}$ .

Musical notation for the fourth system, featuring a bass line with chords  $C^{\#}_{MI}^9$ ,  $F^{\#7}$ ,  $B_{MA}^7$ , and  $G^{\#}_{MI}^7$ .

Musical notation for the fifth system, featuring a bass line with chords  $F_{13(b9)}$ ,  $F^7_{(b9)(\#5)}$ ,  $B^b_{7(\#9)}$ ,  $E^b_{MI}^7$  (pn.), and  $E_{MI}^9$ .

Musical notation for the sixth system, featuring a bass line with chords  $B_{MI}^9$ ,  $E_{MI}^9$ ,  $B_{MI}^9$ , and  $G^{\#7(\#9)(\#5)}$ .

Musical notation for the seventh system, featuring a bass line with chords  $C^{\#7(\#9)(\#5)}$ ,  $G_{MI}^9$ ,  $F_3$ ,  $E^b_{MA}^{7(\#11)}$ ,  $D_{MI}^{11(b5)}$ , and  $G^7_{(b9)(\#11)}$ .

**C** (Orig. feel) *tr*

Musical notation for the eighth system, featuring a wavy line indicating a tremolo effect.

Musical notation for the ninth system, featuring a bass line with chords  $C_{MI}^7$  and  $A^b_{MA}^{7(\#11)}$ .

Musical notation for the tenth system, featuring a bass line with chords  $C_{MI}^7$  (pn.),  $A^b_{MA}^{7(\#11)}$ , and  $G^7_{(\#5)}$ .

Anticipated chords are played on beat 1 for solos.

Solo on form (AABC)

After solos, D.S., play melody, *new & fade on C* (drums fill)

# Mine Is Yours

Bob Mintzer

**(Intro)**

(pn.) C (add b13) F#MI6 C (add b13)  
 (bs.) (bs. simile until bar 7 of **A**)

**A**

(ten. & flugel.) C (add b13) F#MI6 (add b13) C C  
 (pn.)

(add b13) E (add 9) G# GMI7 (add 13) C (add b13)

F#MI6 C (add b13) E (add 9) G# A7 (b9) (#5)

**B**

DMI11 BbMI11 Eb7 (#11) (#9) (b9) Ab13 sus

$A^b13(\#11)$   $D^b13 / A^b$   
 $F^\#MI^9$   $E^b9(\#11)$   $A^b13_{SUS}$   
 $A^b13(\#11)$   $D^b13 / A^b$   $F^\#MI^9$   $E^b9(\#11)$

**C**

(pn.)  
NC.  
(bs.)

1.

NC.

2. (flugel.)

(pn, ten.)  
NC.  
C7 (alt.)  
solo break  
(fine)

**D** (Solos) C pedal (On cue)  $CMA^7$   $FMI^6 / C$   $CMi^7$   $A^bMA^7 / C$

Vamp till cue

C pedal (On cue)  $A^bMA^7$   $FMI^9$   $C / D^b$   $B^bMI^{11}$

Vamp till cue

Solo on **D**; After solos, D.S. al fine

Chords at letter B are very sustained

# Fast Swing

♩ = 260

# Mo' Joe

Joe Henderson

(trp.)  $G^bMA7(b5)$   $FMI$   $G^bMA7(b5)$   $FMI$

(bs.)

$G^bMA7(b5)$   $FMI$   $E^b6/9$   $D^bMA7$   $B^b/C$   $A^b/B^b$   $B^b/C$   $A^b/B^b$   $B^b/C$

$A^b/B^b$   $B^b/C$   $A^b/B^b$   $B^b/C$   $A^b/B^b$   $B^b/C$   $sfz$   $C/Db$   $mf$

(fine)

**A**

$FMI$   $E^bMA7(b5)$   $D^b6/9$   $C7sus$   $B^bMI7$   $GMI7(b5)$

$B^bMI7$   $E^b7$   $A^bMA7$   $D^bMA7$   $GMA7(b5)$   $D^{(b5)}MA7$   $D^bMA7(b5)$

$B^b_{MI}7$   $E^b7$   $A^b_{MA}7$   $D^b_{MA}7$   $G_{MI}7(b5)$   $C7(\#5)$   $D_{MI}7(b5)$

$B^b_{MI}7$   $A^{13}$   $A^b_{MA}7$   $D^{13(\#11)}$   $D^{13(\#11)}$

drum fill

on D.S.- D.C. al fine

**B** (Solos)

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

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

$B^b_{MI}7$   $E^b7$   $A^b_{MA}7$  ( $D^b_{MA}7$ )  $G_{MI}7(b5)$   $C7$   $D_{MI}7(b5)$

$B^b_{MI}7$   $A^{13}$   $A^b_{MA}7$  ( $D7$ )  $G_{MI}7(b5)$   $C7$   $F_{MI}$

Chords in parentheses are optional.

After solos, D.S., play AA, then D.C. al fine



Fast Swing

$\text{♩} = 260$

# Mo' Joe (Harmony)

First system of musical notation. The top staff is for the trumpet, labeled "(trb.)", and the bottom staff is for the tenor saxophone, labeled "(ten.)". Both parts are in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The music consists of eighth and quarter notes with some rests.

Second system of musical notation, continuing the trumpet and tenor saxophone parts from the first system.

Third system of musical notation. It includes dynamic markings: *sfz* (sforzando) and *mf* (mezzo-forte). There are also hairpins and a *(fine)* instruction. The system concludes with a repeat sign.

Section marker **A** in a square box. The system begins with a repeat sign and continues with musical notation for the trumpet and tenor saxophone parts.

Fifth system of musical notation, continuing the trumpet and tenor saxophone parts.

on D.S.- D.C. al fine

**B** (Solos)

$F_{MI}$   $B^b_{MI^7}$   
 $B^b_{MI^7}$   $E^b^7$   $A^b_{MA^7}$   $(D^b_{MA^7})$   $G_{MA^7}$   $D^b_{MA^7}$   
 $B^b_{MI^7}$   $E^b^7$   $A^b_{MA^7}$   $(D^b_{MA^7})$   $G_{MI^7(b5)}$   $C^7$   $D_{MI^7(b5)}$   
 $B^b_{MI^7}$   $A^{13}$   $A^b_{MA^7}$   $(D^7)$   $G_{MI^7(b5)}$   $C^7$   $F_{MI}$

After solos, D.S., play AA, then D.C. al fine

Tenor sounds one octave lower than written.  
Chords in parentheses are optional.

Fast swing

## Moment's Notice

John Coltrane

**A**  $\text{♩} = 236$   $\text{E}_{\text{MI}}^7$   $\text{A}^7$   $\text{F}_{\text{MI}}^7$   $\text{B}^{\flat 7}$   $\text{E}_{\text{bMA}}^7$   $\text{A}_{\text{bMI}}^7$   $\text{D}_{\text{b}}^7$

$\text{D}_{\text{MI}}^7$   $\text{G}^7$   $\text{E}_{\text{bMI}}^7$   $\text{A}_{\text{b}}^7$   $\text{D}_{\text{bMA}}^7$   $\text{D}_{\text{MI}}^{7(\text{b}5)}$   $\text{G}^7$

$\text{C}_{\text{MI}}^7$   $\text{B}_{\text{bMI}}^7$   $\text{E}_{\text{b}}^7$   $\text{A}_{\text{bMA}}^7$   $\text{D}_{\text{b}}^9$

$\text{G}^7$   $\text{C}^7$   $\text{F}_{\text{MI}}^7$   $\text{B}^{\flat 7}$   $\text{E}_{\text{b}}^{\flat}$   $\text{B}_{\text{b}}$   $\text{F}_{\text{MI}}^{\flat}$   $\text{B}_{\text{b}}$

pedal:  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

$\text{G}_{\text{MI}}^{\flat}$   $\text{B}_{\text{b}}$   $\text{F}_{\text{MI}}^{\flat}$   $\text{B}_{\text{b}}$   $\text{E}_{\text{b}}^{\flat}$   $\text{B}_{\text{b}}$   $\text{F}_{\text{MI}}^{\flat}$   $\text{B}_{\text{b}}$   $\text{G}_{\text{MI}}^{\flat}$   $\text{B}_{\text{b}}$   $\text{F}_{\text{MI}}^{\flat}$   $\text{B}_{\text{b}}$   $\text{E}_{\text{b}}^{\flat}$  pn. fill

**B**  $\text{E}_{\text{MI}}^7$   $\text{A}^7$   $\text{F}_{\text{MI}}^7$   $\text{B}^{\flat 7}$   $\text{E}_{\text{bMA}}^7$   $\text{A}_{\text{bMI}}^7$   $\text{D}_{\text{b}}^7$

$\text{D}_{\text{MI}}^7$   $\text{G}^7$   $\text{E}_{\text{bMI}}^7$   $\text{A}_{\text{b}}^7$   $\text{D}_{\text{bMA}}^7$   $\text{D}_{\text{MI}}^{7(\text{b}5)}$   $\text{G}^7$

$\text{C}_{\text{MI}}^7$   $\text{B}_{\text{bMI}}^7$   $\text{E}_{\text{b}}^7$   $\text{A}_{\text{bMA}}^7$   $\text{D}_{\text{b}}^9$

(bass walks)

$\text{G}^7$   $\text{C}^{7(\#5)}$   $\text{A}_{\text{bMI}}^7$   $\text{D}_{\text{b}}^7$   $\text{G}_{\text{bMA}}^7$   $\text{F}_{\text{MI}}^7$   $\text{B}^{\flat 7}$

**C**

EMI<sup>7</sup> A<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup> EbMA<sup>7</sup> AbMI<sup>7</sup> Db<sup>7</sup>

DMI<sup>7</sup> G<sup>7</sup> EbMI<sup>7</sup> Ab<sup>7</sup> DbMA<sup>7</sup> DMI<sup>7(b5)</sup> G<sup>7</sup>

CMI<sup>7</sup> B<sup>b</sup>MI<sup>7</sup> Eb<sup>7</sup> AbMA<sup>7</sup> Db<sup>9</sup>

G<sup>7</sup> C<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup> Eb/B<sup>b</sup> FMI/B<sup>b</sup>

GMI/B<sup>b</sup> FMI/B<sup>b</sup> Eb/B<sup>b</sup> FMI/B<sup>b</sup> GMI/B<sup>b</sup> FMI/B<sup>b</sup> Eb

pedal: 7 8 9 10 11 12

solo break

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

⊕ Eb<sup>7(#9)</sup>

Kicks are not played for solos except for the pedal and the solo break (which are played every chorus).  
Melodic rhythm is somewhat freely interpreted.

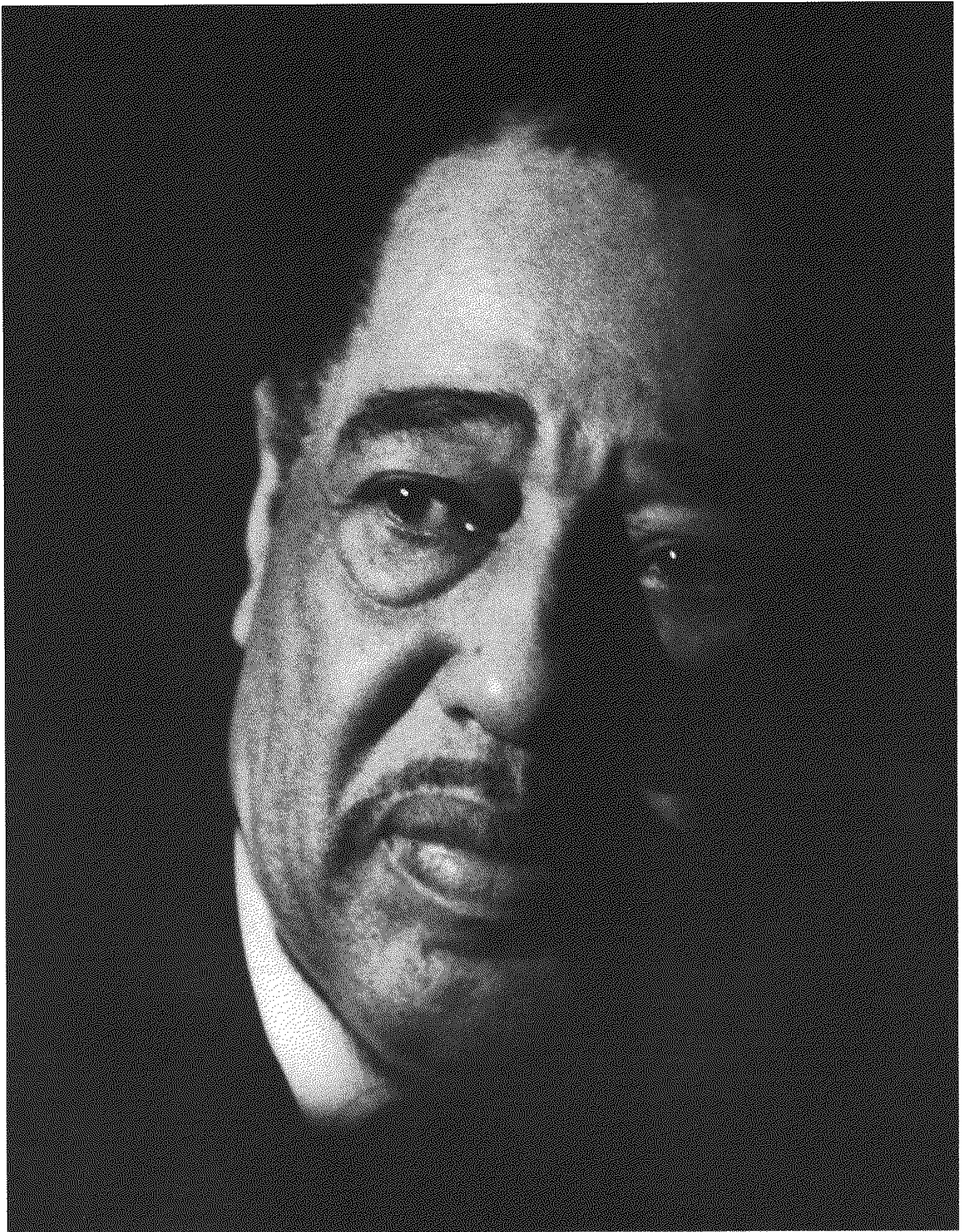


Photo by Paul Hoeffler

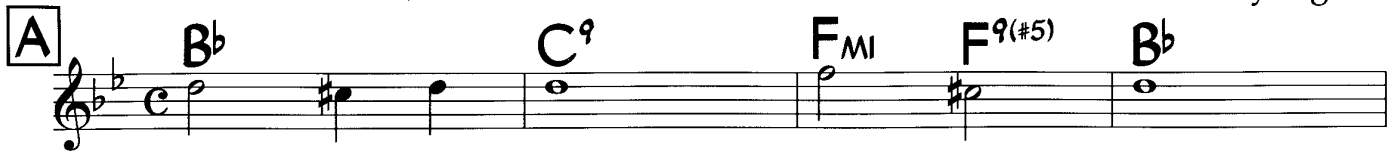
**DUKE ELLINGTON**

# Mood Indigo


Duke Ellington<sup>214</sup>  
Irving Mills  
Albany Bigard

Med. Ballad (1/8's swing)


**A**



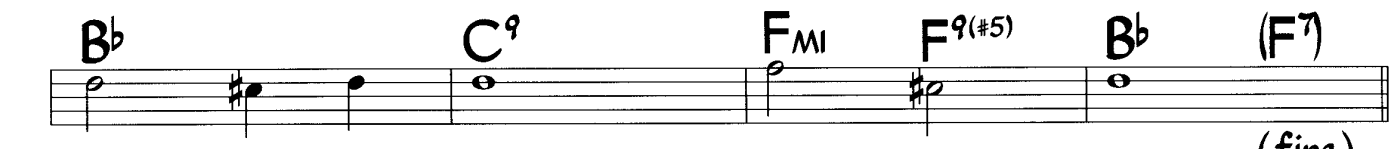
You ain't been blue, No, no, no.



You ain't been blue, till you've had that mood in - di - go.



That feel - in' goes steal - in' down to my shoes, While



I sit and sigh: "Go 'long blues." **(fine)**

**B**



Al - ways get that mood in - di - go since my ba - by said good -



bye, In the eve - ning when lights are low,



I'm so lone - some I could cry. 'Cause there's no - bod - y who



cares a - bout me, I'm just a soul who's blu - er than blue can be.



When I get that mood in - di - go, I could lay me down and die.

original melody, bar 7 of **A**:



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

# Moon Rays

Horace Silver

Med. Latin

$\text{♩} = 134$

**A**

*(trp. ten.)*

$\text{A}^{\flat}\text{MA}^7_{\text{B}^{\flat}}$   $\text{A}^{\flat}\text{MA}^7_{\text{B}^{\flat}}$   $\text{A}^{\flat\circ 7}_{\text{B}^{\flat}}$   $\text{F}^{\# \circ 7}_{\text{B}^{\flat}}$   $\text{E}^{\flat}\text{MA}^7_{\text{B}^{\flat}}$

$\text{A}^{\flat}\text{MA}^7_{\text{B}^{\flat}}$   $\text{A}^{\flat}\text{MA}^7_{\text{B}^{\flat}}$   $\text{A}^{\flat}\text{MI}^7_{\text{B}^{\flat}}$   $\text{A}^{\flat(\text{b}5)}_{\text{MI}^7_{\text{B}^{\flat}}}$   $\text{A}^{\flat(\text{MA}7)}$   $\text{D}^{\flat 7}_{\text{A}^{\flat}}$   $\text{A}^{\flat}\text{MI}$   $\text{G}^{\text{MI}7(\text{b}5)}$   $\text{C}^{7(\text{b}9)}_{(\#5)}$

$\text{F}^{\text{MI}9}$   $\text{B}^{\flat 7(\text{b}9)}_{(\#5)}$   $\text{E}^{\flat}\text{MA}^9$   $\text{A}^{\flat 13(\#11)}$  1.  $\text{E}^{\flat}\text{MA}^9$   $\text{A}^{\flat}\text{bass}$  2.  $\text{E}^{\flat}\text{MA}^9$   $\text{A}^{\flat}\text{bass}$

**B**

$\text{C}^{\text{MA}7}_{\text{D}}$   $\text{C}^{\circ 7}_{\text{D}}$   $\text{B}^{\flat\circ 7}_{\text{D}}$   $\text{G}^{\text{MA}7}_{\text{D}}$

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

$\text{C}^{\text{MA}7}_{\text{D}}$   $\text{C}^{\#(\text{b}5)}_{\text{MI}^7}$   $\text{C}^{\text{MI}(\text{MA}7)}$   $\text{F}^7_{\text{C}}$   $\text{C}^{\text{MI}}$   $\text{B}^{\text{MI}7(\text{b}5)}$   $\text{E}^{7(\text{b}9)}_{(\#5)}$

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

**C**

$\text{A}^{\flat}\text{MA}^7_{\text{B}^{\flat}}$   $\text{A}^{\flat\circ 7}_{\text{B}^{\flat}}$   $\text{F}^{\# \circ 7}_{\text{B}^{\flat}}$   $\text{E}^{\flat}\text{MA}^7_{\text{B}^{\flat}}$

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

$\text{A}^{\flat}\text{MA}^7_{\text{B}^{\flat}}$   $\text{A}^{\flat(\text{b}5)}_{\text{MI}^7_{\text{B}^{\flat}}}$   $\text{A}^{\flat(\text{MA}7)}$   $\text{D}^{\flat 7}_{\text{A}^{\flat}}$   $\text{A}^{\flat}\text{MI}$   $\text{G}^{\text{MI}7(\text{b}5)}$   $\text{C}^{7(\text{b}9)}_{(\#5)}$

(Swing)

F<sub>M</sub>I<sup>9</sup> B<sup>b</sup>7<sup>(b9)</sup>(#5) E<sup>b</sup>M<sub>A</sub><sup>9</sup> A<sup>b</sup>13<sup>(#11)</sup> E<sup>b</sup>M<sub>A</sub><sup>9</sup> A<sup>b</sup><sub>bass</sub>

**D** (Solos) (Swing)

F<sub>M</sub>I<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>M<sub>A</sub><sup>7</sup> (F<sub>M</sub>I<sup>7</sup> G<sub>M</sub>I<sup>7</sup> C<sup>7</sup>)

(1st x only)

F<sup>#</sup>M<sub>I</sub><sup>7</sup> B<sup>7</sup> F<sub>M</sub>I<sup>7</sup> B<sup>b</sup>7

F<sub>M</sub>I<sup>7</sup> A<sub>M</sub>I<sup>7(b5)</sup> A<sup>b</sup>M<sub>I</sub><sup>7</sup> G<sub>M</sub>I<sup>7</sup> F<sup>#</sup>M<sub>I</sub><sup>7</sup> B<sup>7</sup>

F<sub>M</sub>I<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>M<sub>A</sub><sup>7</sup> A<sup>b</sup>13<sup>(#11)</sup> (G<sub>M</sub>I<sup>7</sup>) E<sup>b</sup>M<sub>A</sub><sup>7</sup> A<sup>b</sup>13<sup>(#11)</sup>

**E** A<sub>M</sub>I<sup>7</sup> D<sup>7</sup> G<sub>M</sub>A<sup>7</sup> (A<sub>M</sub>I<sup>7</sup> B<sub>M</sub>I<sup>7</sup> E<sup>7</sup>)

B<sup>b</sup>M<sub>I</sub><sup>7</sup> E<sup>b</sup>7 A<sub>M</sub>I<sup>7</sup> D<sup>7</sup>

A<sub>M</sub>I<sup>7</sup> C<sup>#</sup>M<sub>I</sub><sup>7(b5)</sup> C<sub>M</sub>I<sup>7</sup> B<sub>M</sub>I<sup>7</sup> B<sup>b</sup>M<sub>I</sub><sup>7</sup> E<sup>b</sup>7

A<sub>M</sub>I<sup>7</sup> D<sup>7</sup> G<sub>M</sub>I<sup>7</sup> C<sup>7</sup> F<sub>M</sub>I<sup>7</sup> B<sup>b</sup>7

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

F<sup>#</sup>M<sub>I</sub><sup>7</sup> B<sup>7</sup> F<sub>M</sub>I<sup>7</sup> B<sup>b</sup>7

F<sub>M</sub>I<sup>7</sup> A<sub>M</sub>I<sup>7(b5)</sup> A<sup>b</sup>M<sub>I</sub><sup>7</sup> G<sub>M</sub>I<sup>7</sup> F<sup>#</sup>M<sub>I</sub><sup>7</sup> B<sup>7</sup>

F<sub>M</sub>I<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>M<sub>A</sub><sup>7</sup> A<sup>b</sup>13<sup>(#11)</sup> (G<sub>M</sub>I<sup>7</sup>) E<sup>b</sup>M<sub>A</sub><sup>7</sup> A<sup>b</sup>13<sup>(#11)</sup> (last x)

Solo on DDEF

After solos continue to letter **G** (V/S) turn page



(Shout Chorus)

**G**  $F_{MI}^{11}$   $B_{b7(\#5)}$   $E_{bMA}^7$   $F_{MI}^7$   $G_{MI}^7$   $C^7$

(unis.)

$F_{\#MI}^7$   $B^7$   $F_{\#MI}^7$   $B^7$   $F_{MI}^{11}$   $B_{b13}$  dr. fill

$F_{MI}^7$   $A_{MI}^{7(b5)}$   $A_{bMI}^7$   $D_{b7}^{Ab}$   $G_{MI}^7$   $G_{MI}^{7(b5)}$   $F_{\#MI}^7$   $B^7$

(trp. ten.)

$F_{MI}^{11}$   $B_{b7(\#5)}$   $E_{bMA}^9$   $A_{b13(\#11)}$   $E_{bMA}^9$   $A_{b13(\#11)}$   $E_{bMA}^9$   $A_{b13(\#11)}$

(unis.) (ten. 8va b.)

**H**  $A_{MI}^9$   $D^{13}_{SUS}$   $G_{MA}^7$

$B_{bMI}^9$   $E_{b13}_{SUS}$   $A_{MI}^9$   $D^{13}$

$A_{MI}^7$   $C_{\#MI}^{7(b5)}$   $C_{MI}^7$   $F^7$   $B_{MI}^7$   $B_{MI}^{7(b5)}$   $B_{bMI}^7$   $E_{b7}$

(trp. ten.)

$A_{MI}^9$   $D^{7(\#5)}$   $G_{MI}^9$   $C^{13}$   $F_{MI}^9$   $B_{b13}$

(unis.) (D.S. al Coda)

(Latin)

$E_{bMA}^9$   $A_{b13(\#11)}$  **I**  $C_{MA}^7$   $D$   $C^{\circ 7}$   $B_{b\circ 7}$   $G_{MA}^7$   $D$

$D_{bMA}^7$   $D$   $C_{MA}^7$   $D$

8 8 8 8

$C_{MA}^7$   $D$   $C^{\#MI} (b5)$   $C_{MI} (MA7)$   $F^7$   $C$   $C_{MI}$   $B_{MI} 7(b5)$   $E^7 (b9)$   
 $A_{MI}^9$   $D^7 (b9)$   $G_{MI}^9$   $C^{13}$   $F_{MI}^9$   $B^b 13$   
**J**  $A^b_{MA}^7$   $B^b$   $A^b 0^7$   $F^{\#0^7}$   $B^b$   $E^b_{MA}^7$   $B^b$   
 $A_{MA}^7$   $B^b$   $A^b_{MA}^7$   $B^b$   
 $A^b_{MA}^7$   $B^b$   $A_{MI} 7(b5)$   $A^b (MA7)$   $D^b 7$   $A^b$   $A^b_{MI}$   $G_{MI} 7(b5)$   $C^7 (b9)$   
 $F_{MI}^9$   $B^b 7(b9)$   $E^b_{MA}^9$   $A^b 13(\#11)$   $E^b_{MA}^9$   $A^b$   $bass$   
 $E^b_{MA}^9$   $A^b 13(\#11)$   $E^b_{MA}^9$   $A^b$   $bass$   $E^b_{MA}^9$   $A^b 13(\#11)$   $E^b_{MA}^9$   $A^b$   $bass$   
 $E^b_{MA}^9$   $A^b 13(\#11)$   $E^b_{MA}^9$   $G$   $A^b 13(\#11)$   $dr. fill$   $A^b$   $bass$   $E^b$   $bass$   $A^b$   $bass$   
 (bs. w/ pn. 8va b.) **(fine)**

bass for first 8 of A, C & J (swing 1/8's):

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

bass for first 8 of B & I:

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

bass for last 2 bars of A & C (also end of J):

(w/ pn. 8va b.) straight 1/8's, staccato:

Drums and piano play very lightly for head (Letters A, B, C, I & J).  
 Trumpet plays melody throughout.

# Moontide

Randy Brecker

Med. Straight 8th's/Latin

$\text{♩} = 144$

The musical score for "Moontide" is written for a trumpet. It consists of several systems of music, each with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as "Med. Straight 8th's/Latin" with a metronome marking of 144. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with complex chord voicings and articulation marks like slurs and trills.

**System 1:** Starts with a boxed section **A**. Chords include  $B_{MI}^{(add\ 9)}$ ,  $C_{MI}^{(add\ 9)}$ ,  $C\#7^{(omit\ 5)}$ ,  $CMA7^{(omit\ 5)}$ ,  $B^{(add\ 9)}$ ,  $GMA7^{(b5)}$ , and  $G\#A$ . A "(trp.)" marking is present below the first note.

**System 2:** Features a boxed section **B**. Chords include  $G\#A$ ,  $B^{(add\ 9)}$ ,  $B_{MI}^{(add\ 9)}$ ,  $C_{MI}^{(add\ 9)}$ ,  $C\#7^{(omit\ 5)}$ ,  $CMA7^{(omit\ 5)}$ ,  $B^{(add\ 9)}$ ,  $D$ ,  $E$ , and  $E\flat_{MI}^{11}$ . Triplet markings are used over several notes.

**System 3:** Includes a boxed section **C**. Chords include  $F\#_{SUS}/D$ ,  $F\#G$ ,  $B^{(add\ 9)}$ ,  $DMA7^{(b5)}$ ,  $G$ ,  $F\#$ , and  $F\#C$ .

**System 4:** Chords include  $D^{+(add\ 9)}$ ,  $E_{MA}7^{(b5)}$ ,  $B\flat7^{(b9)/(b5)}$ ,  $A_{MA}7^{(b5)}$ , and  $D/E\flat$ . A "(ten. trp.)" marking is present below the first note.

**System 5:** Chords include  $DMA7/A\flat$ ,  $C\#A$ ,  $CMA7^{(b5)}$ ,  $GMA^{13(\#11)}$ , and  $B_{MI}^{(add\ 9)}$ . A "(trp.)" marking is present below the first note.

**System 6:** Features a boxed section **D**. Chords include  $B_{MI}^{(add\ 9)}$ ,  $C_{MI}^{(add\ 9)}$ ,  $C\#7^{(omit\ 5)}$ ,  $CMA7^{(omit\ 5)}$ ,  $B^{(add\ 9)}$ ,  $D$ ,  $E$ , and  $E\flat_{MI}^{11}$ .

**System 7:** Chords include  $F\#_{SUS}/D$ ,  $F\#G$ , and  $B^{(add\ 9)}$ . The system concludes with a double bar line and a circled cross symbol.

**E** (Solos)  
 B<sub>Mi</sub><sup>9</sup> C#<sup>7(omit 5)</sup>/<sub>B</sub> B<sub>Mi</sub><sup>9</sup> B<sub>Mi</sub><sup>9</sup> C#<sup>7(omit 5)</sup>/<sub>B</sub> B<sup>(add 9)</sup> (B<sup>9(#5)</sup>)

**F** D<sub>MA</sub><sup>7(#5)</sup> B<sup>b7(b9)</sup> A<sub>MA</sub><sup>7(b5)</sup> D/E E/F# G<sup>b</sup>/<sub>A<sup>b</sup></sub>

**G** B<sub>Mi</sub><sup>9</sup> C#<sup>7(omit 5)</sup>/<sub>B</sub> B<sub>Mi</sub><sup>9</sup> B<sub>Mi</sub><sup>9</sup> C#<sup>7(omit 5)</sup>/<sub>B</sub> B<sup>(add 9)</sup>

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

⊕ B<sup>(add 9)</sup>

Vamp, fill & fade

Suggested scales for soloing:  
 C#7(omit 5)B -- B Locrian #2 | B9(#5) -- B Mixolydian b6

## Med. Straight 8th's

## Moontide (Rhythm)

Latin ♩ = 144 **A**

(pn.)  $B_{MI}^{(add\ 9)}$   $C_{MI}^{(add\ 9)}$   $B$   $C\#7$   $B$   $C_{MA}$   $B$   $B^{(add\ 9)}$   $G_{MA}^{7(b5)}$   $B$

(bs.- pn. doubles most)

$G_{MA}^{7(b5)}$   $B$   $G\#$   $A$   $B^{(add\ 9)}$   $B_{MI}^{(add\ 9)}$

**B**

$B_{MI}^{(add\ 9)}$   $C_{MI}^{(add\ 9)}$   $B$   $C\#7$   $B$   $C_{MA}$   $B$   $B^{(add\ 9)}$   $D$   $E$   $E^b_{MI}^{11}$

(pn.)  $F\#_{sus}$   $D$   $F\#$   $G$   $B^{(add\ 9)}$

**C**

$D_{MA}^{7(\#5)}$   $G$   $F\#$   $F\#$   $C$

(bs. w/ pn.)

$D^{+(add\ 9)}$   $E_{MA}^{7(b5)}$

**D**

**E** (Solos)

**F**

**G**

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

Vamp, fill, & fade

Suggested scales for soloing:  
C#7(omit 5)/B -- B Locrian #2 | B9(#5) -- B Mixolydian b6

Bass notes in parentheses are below the normal range of the instrument

# Moontide (Harmony)

Med. Straight 8th's/Latin

♩ = 144

**A**

First staff of section A: Treble clef, common time signature. The melody begins with a tenor clef marking '(ten.)' and a sharp sign. It features eighth notes, quarter notes, and rests, with a repeat sign at the end.

Second staff of section A: Continuation of the melody with eighth notes and quarter notes. It includes two triplet markings over eighth notes.

**B**

First staff of section B: Treble clef, common time signature. The melody continues with eighth notes and quarter notes, ending with a repeat sign.

Second staff of section B: Continuation of the melody with eighth notes and quarter notes, ending with a repeat sign.

**C**

First staff of section C: Treble clef, common time signature. The melody features a half note, quarter notes, and eighth notes.

Second staff of section C: Continuation of the melody with eighth notes and quarter notes, ending with a repeat sign.

Third staff of section C: Bass clef, common time signature. The melody is labeled '(melody)' and features a half note, quarter notes, and eighth notes. It includes two triplet markings over eighth notes.

Fourth staff of section C: Treble clef, common time signature. The melody is labeled '(harmony)' and features quarter notes and half notes.

**D**

First staff of section D: Treble clef, common time signature. The melody continues with eighth notes and quarter notes, ending with a repeat sign.

Second staff of section D: Continuation of the melody with eighth notes and quarter notes, ending with a repeat sign and a double bar line with a repeat sign.

**E** *Solos*  
 B<sub>MI</sub><sup>9</sup> C#<sup>7(omit 5)</sup>/<sub>B</sub> B<sub>MI</sub><sup>9</sup> B<sub>MI</sub><sup>9</sup> C#<sup>7(omit 5)</sup>/<sub>B</sub> B<sup>(add 9)</sup> (B<sup>9(#5)</sup>)

**F** D<sub>MA</sub><sup>7(#5)</sup> B<sup>b7(b9)</sup> A<sub>MA</sub><sup>7(b5)</sup> D/E E/F# G<sup>b</sup>/<sub>A<sup>b</sup></sub>

**G** B<sub>MI</sub><sup>9</sup> C#<sup>7(omit 5)</sup>/<sub>B</sub> B<sub>MI</sub><sup>9</sup> B<sub>MI</sub><sup>9</sup> C#<sup>7(omit 5)</sup>/<sub>B</sub> B<sup>(add 9)</sup>

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

⊕ B<sup>(add 9)</sup>

**(Vamp, fill, & fade)**

Suggested scales for soloing:  
 C#7(omit 5)/B -- B Locrian #2 | B9(#5) -- B Mixolydian b6



# More Love

Jack Segal

(As sung by Al Jarreau)

Med. Pop Ballad

♩ = 69

**F**<sub>MI</sub><sup>7</sup> (Intro)

*mp* (synth. fill)

1. I should have

**A** **E<sup>b</sup>MA<sup>9</sup>** **E<sup>b</sup>6** **D<sub>MI</sub><sup>7(b5)</sup>** **G<sup>7(b9)</sup>(#5)** **C<sub>MI</sub><sup>9</sup>** **F<sup>7(b9)</sup>(#5)**

*mp* lis - tened more and lis - tened well, I should have been your shel - ter in the rain;

**B<sub>MI</sub><sup>9</sup>** **E<sup>b</sup>7<sup>(b9)</sup>(#5)** **A<sup>b</sup>MA<sup>9</sup>** **A<sup>b</sup>6** **G<sub>MI</sub><sup>7(b5)</sup>** **C<sup>7(b9)</sup>(#5)**

I should have touched you more and held you clo - ser, till I felt it melt your qui - et

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

pain.

Should have had more time to

**C<sub>MI</sub><sup>7(b5)</sup>** **F<sup>7(b9)</sup>(#5)** **B<sub>MI</sub><sup>11</sup>** **E<sup>b</sup>7<sup>(#11)</sup>(b9)** **A<sup>b</sup>MI<sup>9</sup>** **D<sup>b</sup>7<sup>(#11)</sup>(b9)**

spare for you, Should have been there for you to care for you with

1. **G<sup>b</sup>MA<sup>7</sup>** **F<sub>MI</sub><sup>7(b5)</sup>** **B<sup>b</sup>7<sup>(b9)</sup>SUS** **B<sup>b</sup>13** **B<sup>b</sup>9<sup>(#5)</sup>**

more love,

more love.

2. I could have

2. **G<sup>b</sup>MA<sup>7</sup>** **G<sub>MI</sub><sup>7(b5)</sup>** **C<sup>9</sup>** **A<sub>MI</sub><sup>7(b5)</sup>** **D<sup>7(b9)</sup>**

more love,

more love,

more love.

**B** **G<sub>MI</sub><sup>9</sup>** **C<sup>13</sup>SUS**

What would it have tak - en if I on - ly could have tak - en my

**B<sup>b</sup>F** **F<sub>MA</sub><sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>** **B<sup>b</sup>7** **E<sup>b</sup>MA<sup>7</sup>** **E<sup>b</sup>6**

eyes off of me for a while?

I'd have seen the hurt - in' hid - ing

*D*<sub>MI</sub><sup>7(b5)</sup> *G*<sup>7(b9)</sup><sub>(#5)</sub> *C*<sub>MI</sub><sup>9</sup> *F*<sup>13</sup><sub>SUS</sub> *F*<sub>MI</sub><sup>9</sup> *B*<sup>13</sup><sub>SUS</sub> *B*<sup>9</sup><sub>(#5)</sub>

just be-hind the cur-tain of your smile. **(cresc.)** I swore I

**C** *E*<sub>MA</sub><sup>9</sup> *E*<sup>6</sup> *D*<sub>MI</sub><sup>7(b5)</sup> *G*<sub>MI</sub><sup>7(b9)</sup><sub>(#5)</sub> *C*<sub>MI</sub><sup>9</sup> *F*<sub>MI</sub><sup>9</sup><sub>(#5)</sub>

*mf* did - n't know, which goes to show how long it takes a man to be a man; —

*B*<sub>MI</sub><sup>9</sup> *E*<sup>9</sup><sub>(#5)</sub> *A*<sub>MA</sub><sup>9</sup> *A*<sup>6</sup> *G*<sub>MI</sub><sup>7(b5)</sup> *C*<sub>MI</sub><sup>7(b9)</sup><sub>(#5)</sub>

But if I say e-nough and try e-nough, and pray e-nough and cry e-nough I

*F*<sub>MI</sub><sup>9</sup> *F*<sup>9</sup> *E*<sub>MI</sub><sup>9</sup> *A*<sup>9</sup><sub>(b5)</sub> *A*<sup>9</sup> *D*<sub>MA</sub><sup>7</sup>

can. Have more time to

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

spare for you, Al-ways be there for you to care for you with

*G*<sub>MA</sub><sup>7</sup> *G*<sub>MI</sub><sup>7(b5)</sup> *C*<sub>MI</sub><sup>7(#9)</sup> *F*<sub>MA</sub><sup>7</sup> *B*<sup>13</sup><sub>(#11)</sub>

more love, more love, more love

*B*<sub>b</sub><sub>MA</sub><sup>7</sup> **(cresc.)**

*f* (fill) **(rit.)**

2nd verse 2. I could have given you the gifts I threw  
to total strangers passing through my nights;  
I could have cuddled near your gentle flame,  
been warmer there than in these glaring lights.

Should have had more time (etc.)

Melody is sung with rhythmic freedom.

## More Love (Counter-melody)

Med. Pop Ballad

♩ = 69

FMI<sup>7</sup> (Intro)

*mp*

**A**

*mp*

1.

2.

*(cresc.)* *(decresc.)*

**B**

*(cresc.)*

**C**

*mf*

$D_{MA}^7$   $C\#_{MI}^7(b5)$   $F\#^7(b5)$   $F\#^7$   $B_{MI}^9$   $E^7(b5)$   $E^7$   $A_{MI}^9$   $D^7(b5)$   $D^7$

The first staff shows a sequence of chords and notes. It starts with a whole rest, followed by notes for  $C\#_{MI}^7(b5)$ ,  $F\#^7(b5)$ ,  $F\#^7$ ,  $B_{MI}^9$ ,  $E^7(b5)$ ,  $E^7$ ,  $A_{MI}^9$ ,  $D^7(b5)$ , and  $D^7$ . A clef is visible at the beginning.

$G_{MA}^7$   $G\#_{MI}^7(b5)$   $C\#^7(\#9)$   $F\#_{MA}^7$   $B^{13(\#11)}$   $B^b_{MA}^7$

(cresc.) *f* (rit.)

The second staff continues the sequence with notes for  $G_{MA}^7$ ,  $G\#_{MI}^7(b5)$ ,  $C\#^7(\#9)$ ,  $F\#_{MA}^7$ ,  $B^{13(\#11)}$ , and  $B^b_{MA}^7$ . It includes dynamics like *f*, *cresc.*, and *rit.*, and a fermata over the final note. A clef is visible at the beginning.

# Morning Sprite

Chick Corea

Bright Latin/Samba (1st x: pn. only  
2nd x: add bass & drums)

♩ = 268

(Intro) E B F#MI C# B7 F#MI E F#MI7 (B) EMA7 E B F#MI C# B7

(sample pn. fill)

F#MI E F#MI7 (B) EMA7 F#MI7 (B) EMA7

1. F#MI7 (B) EMA7 2. F#MI7 (B) EMA7

**A** EbMI7 BbMA7 D C#MI7 CMI7

(pn.)

BMI7 BbMI7 A7 Ab7

AbMI7 Db AMA7 Ab Db G Db Gb Db

Gb Db F#MI Db Db+ Db6(b5)

(w/ bs.)

**B** (Swing) CMI Bb D EbMI7 EMI7 FMI7 BbMI7

(Latin) A7 Ab7 G7 DbMA7 CMA7 FMI7 Bb

(w/ bs.)

FMI7 Bb AMA7 FMA7 A G#MI7 G7(#11)

G7(#11) F#7(b9) D C C7 Bb B7(b9)

(w/ bs.)

**C**  $E/B$   $F\#_{MI} C\#$   $B^7 D\#$   $F\#_{MI} E$   $F\#_{MI}^7 (B)$   $E_{MA}^7$

(piano solos around melody)

$E/B$   $F\#_{MI} C\#$   $B^7 D\#$   $F\#_{MI} E$   $F\#_{MI}^7 (B)$   $E_{MA}^7$  (4th x) (4x's on D.S. only)

**D** (Solos) (Swing)  $E_{b_{MI}}^7$   $B^b_{MA}^7 D$   $D^b_{MI}^7$   $C_{MI}^7$   $B_{MI}^7$   $B^b_{MI}^7$

$A^7$   $A^b7$   $A^b_{MI}^7 D^b$   $A^b_{MA}^7 D^b$   $A^b D^b$   $G D^b$

$G^b D^b$   $F\#_{MI} D^b$   $D^b+$   $D^b6(b5)$

**E**  $C_{MI}^7$   $B^b D$   $E_{b_{MI}}^7$   $E_{MI}^7$   $F_{MI}^7$   $B^b_{MI}^7$

$A^7$   $A^b7$   $G^7$   $D^b_{MA}^7$   $C_{MA}^7$

$F_{MI}^7 B^b$   $A_{MA}^7$   $F_{MA}^7 A$   $G\#_{MI}^7$

$G^7(+11)$   $F\#^7(b9)$   $D(Latin)$   $C$   $C^7 B^b$   $B^7(b9)$

**F** (Latin)  $E/B$   $F\#_{MI} C\#$   $B^7 D\#$   $F\#_{MI} E$   $F\#_{MI}^7 (B)$   $E_{MA}^7$  (4x's)

(sample piano L.H.)

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

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

Time feel at A and B is organized around kicks & anticipations. Sample piano L.H. at F may also be used for Intro and letter C. Drums may solo at F (indef.).

# Mozambique

Eugenio Toussaint  
(As Played by SACBE)

$\text{♩} = 104$

(Intro)  $D_{MA}^7$  (no chords) till [A]

(sample bass line)

The first staff of music is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a circled 'Intro' label. The notation consists of a series of eighth and sixteenth notes, with some rests. Above the staff, the chord  $D_{MA}^7$  is indicated, with a note '7' and the instruction '(no chords) till [A]'. The staff ends with a double bar line.

The second staff continues the bass line from the first staff. It features a triplet of eighth notes marked with a '3' above the notes. The staff concludes with a double bar line.

[A]

(flute)

The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It starts with a circled 'A' label. The notation includes eighth notes, a triplet of eighth notes marked with a '3', and a long, sweeping slur over the final notes. The staff ends with a double bar line.

**B** (Synth. Solo)  $A\flat^6/9$  (On cue- Sax solo)  $F^6/9$

(sample bass) Vamp till cue Vamp till cue On cue- D.S. al Coda

D major

kalimba fill

(Vamp & fade)

Bass line is a sample only; it is radically different on the D.S..  
Solo sections are each 24 bars long on recording.



# Mozambique (Keyboard)

♩ = 104

**(Intro) Tacet**

**A** D major scale till **B**

kalimba fill

kalimba fill

kalimba fill

kalimba fill

kalimba fill

kalimba fill

**B** (Synth. Solo)  $A^b6/9$   $F^6/9$

Vamp till cue Vamp till cue On cue, D.S. al Coda

kalimba fill (D major)

Vamp and fade

Top line of keyboard voicing doubles melody

Fast Swing

Mr. P.C.

John Coltrane

$\text{♩} = 252$

**A**

(ten.)

$C_{MI}$   $C_{MI}$   $G_{MI}$   $C_{MI}$

$F_{MI}$   $C_{MI}$   $G_{MI}$   $C_{MI}$

$A_{b7}$   $G^{7(\#5)}$   $C_{MI}$   $G_{MI}$   $C_{MI}$

**B** (Solos)

$C_{MI}^6$   $C^7$

$F_{MI}^6$   $C_{MI}^6$

$A_{b7}$   $G^{7(\#5)}$   $C_{MI}^6$   $G^{7(\#5)}$

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

$C_{MI}$   $G_{MI}$   $C_{MI}$   $A_{b7}$   $G^{7(\#5)}$

$C_{MI}$   $G_{MI}$   $C_{MI}$

(Shout Chorus (use between solos))

$(G^{7(\#5)})$   $C_{MI}^7$   $F/C$   $C_{MI}^7$   $F/C$   $C_{MI}^7$   $(C^7)$   $F_{MI}^7$

$F_{MI}^7$   $F_{MI}^6$   $F_{MI}^7$   $C_{MI}^7$   $F/C$   $C_{MI}^7$

$A_{b7}$   $G^{7(\#5)}$   $NC.$  (sample fill)  $(G^{7(\#5)})$

drum fill

# My Ship

Lyric: Ira Gershwin

Music: Kurt Weill

## Med. Ballad

**A**  $F^{6/9}$   $D^{7(b9)}$   $G^{13}$   $C^9_{SUS}$   $C^9$   $F^{6/9}$   $D^{7(\#9)}$   $C_{MI}^{7(b5)}$   $B_{MI}^{7(b5)}$   $B^b7$

My ship has sails that are made of silk, The decks are trimmed with gold, And of

$A_{MI}^{7(11)}$   $D^{7(\#9)}$   $G_{MI}^{11}$   $B^b_{MI}^{(MA7)}$   $E^b9(\#11)$   $D_{MI}^{11}$   $A^b_{MI}^{(MA7)}$   $G_{MI}^7$   $C^{7(b9)}$

jam and spice there's a par - a - dise in the hold. My

$F^{6/9}$   $D^{7(b9)}$   $G^{13}$   $C^9_{SUS}$   $C^9$   $F^{6/9}$   $D^{7(\#9)}$   $C_{MI}^{7(b5)}$   $B_{MI}^{7(b5)}$   $B^b7$

ship's a - glow with a mil - lion pearls, and ru - bies fill each bin. The

$A_{MI}^{7(11)}$   $D^{7(\#9)}$   $G_{MI}^{11}$   $B^b_{MI}^{(MA7)}$   $E^b9(\#11)$   $D_{MI}^{11}$   $A^b_{MI}^{(MA7)}$   $C^9_{SUS}$   $F$

sun sits high in a sap - phire sky when my ship comes in. I can

**B**  $C^9_{SUS}$   $G_{MI}^7$   $B^b_{MI}^6$   $F_{MA}^7$   $B_{MI}^{7(b5)}$   $E^{7(b9)}$

wait the years till it ap - pears, One fine day one spring; But the

$A_{MI}$   $D_{MI}^7$   $A_{MI}$   $D_{MI}^7$   $A_{MI}^{(11)}$   $D^{(\#11)}$   $G^9_{SUS}$   $G^{13}$   $C^9_{SUS}$   $C^{7(\#5)}$

pearls and such, They won't mean much if there's miss - ing just one thing. I

**C**  $F^{6/9}$   $D^{7(b9)}$   $G^{13}$   $C^9_{SUS}$   $C^9$   $F^{6/9}$   $D^{7(\#9)}$   $C_{MI}^{7(b5)}$   $B_{MI}^{7(b5)}$   $B^b7$

do not care if that day ar - rives, That dream need nev - er be if the

$A_{MI}^{7(11)}$   $D^{7(\#9)}$   $G_{MI}^{11}$   $B^b_{MI}^{(MA7)}$   $E^b9(\#11)$   $D_{MI}$   $C^7$

ship I sing does - n't al - so bring my own true love to

$F_{MA}^7$   $F^{\#o7}$   $G_{MI}^7$   $C^7$        $F_{MA}^9$        $(B^{7(b5)})$   $D_{MI}$        $B^b_{MA}^9$        $E^b_{13}$   $SUS$   $E^b^9$   
 me,                      If the ship I sing does - n't al - so bring my  
  
 $A_{MI}^7$        $A^b_{13}$        $(G_{MI}^{7(b5)})$   $G_{MI}^7$        $C^{7(b9)}$        $F^6$        $(G_{MI}^7 C^7)$   
 own true love to me.

alternate changes bars 6 & 14 of  $\square A$  , bar 6 of  $\square C$  :

$G_{MI}^{7(11)}$   $F_{MI}^{7(11)}$   $E_{MI}^{7(11)}$   $A^{7(b9)}$

alternate changes, bars 3-5 of  $\square C$  :

$F^6_{9/8}$        $D^{7(\#9)}$        $G^{13}_{SUS4-3}$        $C^{13}_{SUS4-3}$        $B_{MI}^{7(b5)}$   $B^b_{13}$   $A_{MI}^{11}$   $A^b_{13(\#11)}$



Photo by Paul Hoeffler

**ERIC DOLPHY**

**A** ♩ = 57

(ten.)

Chords:  $D^bMA^7$ ,  $E^bMI^9$ ,  $A^bMA^7$ ,  $E^b GMA^7$ ,  $A^bMA^7$

(bass)

**B**

Chords:  $BMA^7/B^b$ ,  $B^b13(b9)$ ,  $BMA^7/B^b$ ,  $B^b13(b9)$

Chords:  $DMA^7(\#5)/B^b$ ,  $BMA^7/B^b$ ,  $A^bMA^7/B^b$ ,  $E^b_{SUS}(add b9)(EMA^7/B^b)$

**C**

Chords:  $D^bMA^7$ ,  $E^bMI^9$ ,  $A^bMA^7$ ,  $E^b GMA^7$ ,  $A^bMA^7$

Solo on form (AABC)

**Ending**

Chords:  $A^bMA^7$ ,  $GMA^7/E^b$ ,  $A^bMA^7$ ,  $A^bMA^7$ ,  $GMA^7/E^b$ ,  $A^bMA^7$

Chords:  $A^bMA^7$ ,  $GMA^7/E^b$ ,  $A^bMA^7$ ,  $D^bMA^7$ ,  $A^bMA^7$ ,  $D^bMA^7$ ,  $A^bMA^7$ ,  $D^bMA^7$ ,  $A^bMA^7$

Chord in parentheses is optional. Gma7/Eb may also be played as Gma7(#5)/Eb. Bass line continues for solos.

## Napanoch

Dave Liebman

Fast Swing (Intro)

♩ = 284

(pn.)

First system of piano introduction. Treble clef (pn.) and bass clef (bs.). Chords: F#MI 7(11) and G9 SUS.

Second system of piano introduction. Treble clef (pn.) and bass clef (bs.). Chords: F#MI 7(11) and F9 SUS.

**A**

(sax w/ pn.)

Section A: Saxophone with piano accompaniment. Treble clef. Chords: F (F# pedal), Eb, and EMI.

**B**

Section B: Saxophone with piano accompaniment. Treble clef. Chords: F#MI 7(11) and G9 SUS.

(sample sax fill)

Sample saxophone fill. Treble clef. Chords: F#MI 7(11) and F9 SUS (etc.).

F#m<sup>7(11)</sup> G<sup>9</sup>SUS

F#m<sup>7(11)</sup> F<sup>9</sup>SUS

Head is played twice.  
 Solo on **A**; **B** may be inserted  
 on cue. After solos, D.S. al Coda  
 (repeat before taking Coda).

(Slowly)  
 (pn. & sax.)  
 NC.  
 (bs.)

E<sup>b</sup>  
 EMI

sample piano comp  
 voicings at **A**:

Melody is freely interpreted. Solos may also be over an F# minor tonality till cue.  
 Eb/Emi chord is optional for solos.



# The Natives Are Restless Tonight

Horace Silver

Fast Swing

$\text{♩} = 280$

(Intro)

Introductory musical notation for the piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The bass staff begins with a chord labeled  $(GMI)$  and the instruction *(pn. w/ bs. 8va)*. The treble staff has a whole rest for the first three measures, followed by a tritone interval (F and C) in the fourth measure, with the instruction *(trp.) mf*.

**A**

First system of the main musical notation. It features a treble clef staff and a bass clef staff. The treble staff starts with a  $(GMI)$  chord and *mf* dynamic. The bass staff has a whole note chord. The system concludes with a  $(E^bMA7(b5))$  chord in the treble staff and a piano accompaniment part in the bass staff.

Second system of the main musical notation. The treble staff contains two triplet markings over eighth notes. The system includes  $(E^bMA7(b5))$  and  $(A7(b5))$  chords in the treble staff, and  $(GMI)$  chords in the bass staff. A first ending bracket labeled *(on repeat)* with a circled '1' is shown below the bass staff.

Third system of the main musical notation. The treble staff features  $(A7(b5))$ ,  $(A^b7(b5))$ , and  $(GMI)$  chords. The bass staff continues with  $(GMI)$  chords. The system ends with a tritone interval in the treble staff labeled *(trp.) ten.*

Fourth system of the main musical notation. The treble staff shows  $GMI$ ,  $(A^bMI7(b5))$ ,  $D7(\#9)$ , and  $GMI$  chords. The bass staff has a whole note chord. The instruction *(pn. doubles)* is written below the bass staff.

$E^b_{MA}7$   $G_{MI}$   $A^{7(b5)}$   $A^b_{7(b5)}$   $G_{MI}$

(First solo begins)

**B** (Solos)  $G_{MI}$   $E^b_{MA}7$

$G_{MI}$   $A^{7(b5)}$   $A^b_{7(b5)}$   $G_{MI}$

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

(Slowly)

# The Natives Are Restless Tonight (Harmony)

Fast Swing

$\text{♩} = 280$

(Intro)

**A**

(on repeat)

$E^b_{MA7}$   $G_{MI}$   $A^{7(b5)}$   $A^b_{7(b5)}$   $G_{MI}$

(First solo begins)

**B** (Solos)

$G_{MI}$   $E^b_{MA7}$

$G_{MI}$   $A^{7(b5)}$   $A^b_{7(b5)}$   $G_{MI}$

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

⊕

(Slowly)

# Natural Selection

Richie Beirach  
(As played by Quest)

Med. Swing

**A** (in 2)  $B^b_{MI} 7(11)$  (1st x: pn. 2nd x: sop.)  $A 7(\#9)$   $A^b_{13} SUS$   $F 7(\#9)$

$G^b_{MA} 7(b5)$   $D^b_{MA} 7(\#5)$   $C$   $A/F$   $E 7(\#9)$

$A_{MI} (add 9)$   $G\# 7(\#9)$   $C_{MA} 9/G$   $F\#_{MI} 7(b11)$

$F_{MI} (MA7)$   $E_{MA} 7(b5)$   $E^b_{MI} 7(11)$   $A^9_{SUS}$

**B**  $A^b_{MA} 7$   $E^b/G$   $D^b/F$   $A^b_{MA} 7$   $E^b$

$D^b_{MA} 7$   $C 7(\#9)$   $G^b_{13} SUS$

$F_{MI} 9(MA7, \#5)$   $A^b/E$   $F_{MI} 9(MA7, \#5)$   $E 7(\#9)$

$F_{MI} 9(MA7, \#5)$   $E 7(\#9)$  (Slowly)  $B^b_{MI} 7(11)$   $A 7(\#9)$

Last 4 bars of B may be vamped to end solos.  
 For out head, soprano plays melody at B.  
 Head is played twice before solos, once after.  
 Fmi9(MA7,#5) may also be played as Fmi(add9).

# Med. Straight 1/8's The Necessary Blonde

Gary Willis  
 (As played by  
 Scott Henderson,  
 Gary Willis and  
 Tribal Tech)

♩ = 177

(Intro)  $E^b_{MI} 7(b5)$   $D_{Ab}$   $E^b_{MA} 7(b5)$

(bs., harmonics, w/ pn.)

$A_{MA} 7(\#5)$   $G\#$   $E^b_{MI} 9$   $A^b_{13}(\#11)$   $E^b_{MI} 9$   $A^b_{13}(\#11)$

(pn. comps)

**A**  $E^b_{MI} 7(b5)$   $D_{Ab}$   $E^b_{MA} 7(\#11)$

$A_{MA} 7(\#5)$   $G\#$   $E^b_{MI} 9$   $A^b_{13}(\#11)$

(bs. w/ gtr.)

$G^b_{13} SUS$   $D^b_{6/9}$   $F$   $A_{MI} (add 9)$   $E$   $G_{MI} 11$   $B^b_{MA} 7(\#5)$   $E$   $E^b_{MI} 9$

$A^b_{13}(\#11)$   $E^b_{MI} 9$   $A^b_{13}(\#11)$

(gtr.)

**B**  $F\#_{MI} 9$   $B^b_{MI} 9$   $E^b_{7}(\#9)$

$E_{MI} 9$   $G\#_{MI} 9$   $A_{MI} 11$

$C\#_{MI} 11$   $C_{MA} 7$   $A_{MA} 7$   $B$   $A_{MA} 7(\#5)$   $B$

**C1**  $E_{MI} 9$   $F\#^o 7(add b9)$   $G_{MA} 9$   $A^{13}(b9)$   $B^7(\#9)$   $C\#_{SUS} (add b9)$

(gtr. 8va b.)

\* Drums accent dotted quarters through much of tune.

$E^b_{MI}^{11}$  gtr. fill -----  $E_{MI}^9$   $D_{MI}^{11}$   $C\#^7(\#5)$   $B_{MI}^9$   $A_{MI}^{11}$

$D_{MA}^7(\#5)$   $G\#$   $F\#_{MI}^9$   $E_{MI}^{11}$   $D_{MI}^6$   $A^{(add 11)}$   $C\#$   $B_{MI}^6$   $B^b_{13}(\#11)$

**C<sub>2</sub>**  $E^b_{MI}^9$   $A^b_{13}(\#11)$   $E^b_{MI}^9$   $A^b_{13}(\#11)$

gtr. fills -----

**D**  $C_{MI}^{11}$   $F^7(\#9)$   $F\#_{MI}^9$   $E^7(\#9)$   $D_{MI}^9$

(gtr., loco)

$C\#^7(\#5)$   $C_{MI}^9$   $F_{MI}^{11(b5)}$   $B^b^7(\#9)$

**E** (Solos)  $E^b_{MI}^9$   $A^b_{13}(\#11)$  (4x's)

**F**  $F\#_{MI}^9$   $B^b_{MI}^9$   $E^b^7(\#9)$   $E_{MI}^9$

$G\#_{MI}^9$   $A_{MI}^{11}$   $C\#_{MI}^{11}$   $C_{MA}^7$

Till cue  $F_{MA}^7(\#11)$  Solo on E (4x's), F (indef.)  $A_{MA}^7$   $B$   $A_{MA}^7(\#5)$   $B$

On cue -- first solo (pn.) Play **C<sub>1</sub>** before 2nd solo

On cue -- 2nd solo  $F_{MA}^7$   $G$   $F_{MA}^7(\#5)$   $G$  (pn.)

Play letter **D**, then D.S. al Coda

$E^b_{MI}^9$   $A^b_{13}(\#11)$  (On cue)  $F_{MI}$   $E^b_{MI}^9$

# The Necessary Blonde (Piano)

Med. Straight 1/8's

$\text{♩} = 177$

**(Intro)**  $E^b_{MI} 7(b5)$   $D_{Ab}$   $E^b_{MA} 7(b5)$

*(melody, w/ bs.)*

$A_{MA} 7(\#5)$   $G^\#$   $E^b_{MI} 9$   $A^b_{13}(\#11)$   $E^b_{MI} 9$   $A^b_{13}(\#11)$

*(sample comp rhythm)*

**A**  $E^b_{MI} 7(b5)$   $D_{Ab}$   $E^b_{MA} 7(\#11)$

*(melody, w/ bs.)*

$A_{MA} 7(\#5)$   $G^\#$   $E^b_{MI} 9$   $A^b_{13}(\#11)$

$G^b_{13} \text{SUS}$   $D^b_{6/9}$   $F$   $A_{MI}(\text{add } 9)$   $E$   $G_{MI}^{11}$   $B^b_{MA} 7(\#5)$   $E$   $E^b_{MI} 9$

$A^b_{13}(\#11)$   $E^b_{MI} 9$   $A^b_{13}(\#11)$

**B**  $F^\#_{MI} 9$   $B^b_{MI} 9$   $E^b_{7(\#9)\#5}$

$E_{MI} 9$   $G^\#_{MI} 9$   $A_{MI}^{11}$

$C^\#_{MI}^{11}$   $C_{MA} 7$   $A_{MA} 7$   $B$   $A_{MA} 7(\#5)$   $B$

**C<sub>1</sub>**  $E_{MI} 9$   $F^\#_{7(\text{add } b9)}$   $G_{MA} 9$   $A_{13(b9)}$   $B_{7(\#9)\#5}$   $C^\#_{SUS}(\text{add } b9)$   $E^b_{MI}^{11}$

EMi<sup>9</sup> DMI<sup>11</sup> C#<sup>7(#9)</sup> BMi<sup>9</sup> AMi<sup>11</sup> D<sub>MA</sub><sup>7(#5)</sup> G#

F#MI<sup>9</sup> EMI<sup>11</sup> DMI<sup>6/9</sup> A<sup>(add 11)</sup> C# BMI<sup>6</sup> Bb13(#11)

**C2** EbMI<sup>9</sup> Ab13(#11)<sub>b9</sub> EbMI<sup>9</sup> Ab13(#11)<sub>b9</sub>

**D** CMI<sup>11</sup> F<sup>7(#9)</sup> F#MI<sup>9</sup> E<sup>7(#9)</sup> DMI<sup>9</sup>

C#<sup>7(#9)</sup> CMI<sup>9</sup> FMI<sup>11(b5)</sup> Bb<sup>7(#9)</sup>

**E** (Solos) EbMI<sup>9</sup> Ab13(#11)<sub>b9</sub> (4x's)

**F** F#MI<sup>9</sup> BbMI<sup>9</sup> Eb<sup>7(#9)</sup> EMI<sup>9</sup>

G#MI<sup>9</sup> AMi<sup>11</sup> C#MI<sup>11</sup> CMA<sup>7</sup>

Till cue F<sub>MA</sub><sup>7(#11)</sup> Solo on E (4x's), F (indef.) On cue-- 1st solo AMA<sup>7</sup>/B AMA<sup>7(#5)</sup>/B

On cue-- 2nd solo F<sub>MA</sub><sup>7</sup>/G F<sub>MA</sub><sup>7(#5)</sup>/G Play **C1** before 2nd solo

⊕ EbMI<sup>9</sup> Ab13(#11)<sub>b9</sub> (On cue) FMI/Eb<sup>o7</sup> Vamo till cue



# The Necessary Blonde (Bass)

Med. Straight 1/8's

$\text{♩} = 177$

**(Intro)**  $E^b_{MI} 7(b5)$   $D_{Ab}$   $E^b_{MA} 7(b5)$

$A_{MA} 7(\#5)$  (melody--artificial harmonics)  $G^\#$

$E^b_{MI} 9$   $A^b_{13}(\#11)$   $E^b_{MI} 9$   $A^b_{13}(\#11)$

**A**  $E^b_{MI} 7(b5)$   $D_{Ab}$   $E^b_{MA} 7(\#11)$

(melody, w/ pn.) (bass does not play melody on D.S.)

$A_{MA} 7(\#5)$   $G^\#$   $E^b_{MI} 9$   $A^b_{13}(\#11)$

$G^b_{13} SUS$   $D^b_{6/9}$   $F$   $A_{MI} (add 9)$   $E$   $G_{MI} 11$   $B^b_{MA} 7(\#5)$   $E$   $E^b_{MI} 9$  (w/ gtr.)

$A^b_{13}(\#11)$   $E^b_{MI} 9$   $A^b_{13}(\#11)$

(sample bs. line)

**B**  $F^\#_{MI} 9$   $B^b_{MI} 9$   $E^b_{MI} 7(\#9)$

$E_{MI} 9$   $G^\#_{MI} 9$   $A_{MI} 11$

$C^\#_{MI} 11$   $C_{MA} 7$   $A_{MA} 7$   $B$   $A_{MA} 7(\#5)$   $B$

**C**  $E_{MI} 9$   $F^\#_{MI} 7(add b9)$   $G_{MA} 9$   $A^{13}(b9)$   $B^7(\#9)$   $C^\#_{SUS} (add b9)$   $E^b_{MI} 9$

$E_{MI}^9$   $D_{MI}^{11}$   $C\#^7(\#9)$   $B_{MI}^9$   $A_{MI}^{11}$   $D_{MA}^7(\#5)$   $G\#$   
 $F\#_{MI}^9$   $E_{MI}^{11}$   $D_{MI}^6$   $A^{(add 11)}$   $C\#$   $B_{MI}^6$   $B^b_{13}(\#11)$

**C<sub>2</sub>**  $E^b_{MI}^9$   $A^b_{13}(\#11)$   $E^b_{MI}^9$   $A^b_{13}(\#11)$

**D**  $C_{MI}^{11}$   $F^7(\#9)$   $F\#_{MI}^9$   $E^7(\#9)$   $D_{MI}^9$

$C\#^7(\#9)$   $C_{MI}^9$   $F_{MI}^{11(b5)}$   $B^b_7(\#9)$

**E**  $E^b_{MI}^9$   $A^b_{13}(\#11)$  (4x's)

**F**  $F\#_{MI}^9$   $B^b_{MI}^9$   $E^b_7(\#9)$   $E_{MI}^9$

$G\#_{MI}^9$   $A_{MI}^{11}$   $C\#_{MI}^{11}$   $C_{MA}^7$

Till cue  $F_{MA}^7(\#11)$  Solos on E (4x's), F (indef.)  $A_{MA}^7$   $B$   $A_{MA}^7(\#5)$   $B$   
 On cue-- first solo

On cue-- 2nd solo  $F_{MA}^7$   $G$   $F_{MA}^7(\#5)$   $G$  Play **C<sub>1</sub>** before 2nd solo

Play letter **D**, then D.S. al Coda

$E^b_{MI}^9$   $A^b_{13}(\#11)$   $F_{MI}$   $E^b_{MI}^9$  (On cue)  
 Vamp till cue

Notes in parentheses are used in the recording

Slow Ballad  
(1/16's swing)

# Never Alone

Michael Brecker

$J = 49$

(Intro)

Ab bass  
(keybd.- inner voice)  
(ten.)

**A**

Ab Bb/Ab C/Ab Gb(add 9)/Bb Eb(add 9)/G C/Ab FMI/Ab

Ab SUS (add 9) AMA 7(b5)/Ab Ab13(b9) Db MI 6/9 (add 11)/Ab Db Gb13 SUS Eb MI 7 (11) / Eb MI 7 (11)

Db bass Db13 SUS G13(#9) CM11 G13 CM11 G13

5/4 Eb MI (MA 7) D7(#9) (#5) GMI 7(13) G(add 9)/B Gb MA 7(b5)/Bb Eb (add 9)/G C G (A 7(b5))  
(bass)

Ab D<sup>b</sup>/<sub>Ab</sub> G/<sub>Ab</sub> F/<sub>Ab</sub> E<sup>b</sup>MI<sup>7</sup>(11) E<sup>b</sup>MA<sup>7</sup>(11) E<sup>7</sup>(11)

(kybd.)

Ab bass

**B** (Tenor Solo)

Ab B<sup>b</sup>/<sub>Ab</sub> C/<sub>Ab</sub> G<sup>b</sup>(add 9)/B<sup>b</sup> E<sup>b</sup>(add 9)/G C/<sub>Ab</sub> F<sub>MI</sub>/<sub>Ab</sub>

(keybd.- inner voice, behind solo)

A<sup>b</sup><sub>SUS</sub>(add 9) A<sup>b</sup>MA<sup>7</sup>(b5) A<sup>b</sup>13(b9) D<sup>b</sup>MI<sup>6</sup>/<sub>9</sub>(add 11) D<sup>b</sup>G<sup>b</sup>13<sub>SUS</sub> E<sup>b</sup>MI<sup>7</sup>(11) E<sup>MI</sup>7(11) D<sup>b</sup>13<sub>SUS</sub> G<sup>13</sup>(#9)

C<sub>MI</sub>11 G<sup>13</sup> E<sup>b</sup>(MA7)MI B<sup>b</sup>7(#9) E<sup>b</sup>(MA7)MI D<sup>7</sup>(#9)(#5) G<sub>MI</sub>11 D<sup>7</sup>(#9)(#5)

G<sub>MI</sub>11 G<sup>7</sup>(#9)(#5) C<sub>MI</sub>11 G<sup>13</sup> E<sup>b</sup>(MA7)MI B<sup>b</sup>7(#9) E<sup>b</sup>(MA7)MI D<sup>7</sup>(#9)(#5)

D.S. al Coda (end solo)

Ab bass E<sup>b</sup>(add 9)/G E<sup>b</sup>MI<sup>6</sup>/G<sup>b</sup> F<sub>MI</sub>7/Ab E<sup>b</sup> D<sup>7</sup>(b5) C/D<sup>b</sup> E/C C<sup>7</sup>(#9)(#5)

(tenor keybd.)

A<sup>b</sup>MA<sup>7</sup>(11) G<sup>b</sup>(add #11)/B<sup>b</sup> D<sup>b</sup>MA<sup>7</sup>(13) E<sup>b</sup>MI<sup>7</sup> Ab bass

Bass line is mostly whole notes and half notes.

Vamp, fill & fade

# Never Will I Marry

Med. Swing

Frank Loesser

**A**  $E^bMA^7$   $DMI^7$

Nev - er, nev - er\_\_\_\_\_ will I mar - ry,\_\_\_\_\_

$E^bMA^7$   $DMI^7$   $E^bMA^7$

Nev - er, nev - er\_\_\_\_\_ will I wed,

$A^bMA^7$   $AMI^7$   $D^7$   $GMI^7$

Born to wan - der sol - i - tar - y,\_\_\_\_\_

$EMI^7$   $A^7$   $DMA^7$   $B^7$   $EMI^7$   $A^7$   $DMA^7$  ( $FMI^7$   $B^b7$ )

Wide my world, nar - row my bed. Nev - er,

$E^bMA^7$   $DMI^7$   $GMI^7$

nev - er, nev - er\_\_\_\_\_ will I mar - ry,

$CMI^7$   $F^9_{sus}$   $B^b6$

Born to wan - der till I'm dead.


**B**  $E^bMA^7$   $DMI^7$

No bur - dens to bear,\_\_\_\_\_ no con - science nor care,\_\_\_\_\_

$E^bMA^7$   $DMI^7$   $GMI^7$


No mem - 'ries to mourn,\_\_\_\_\_ No turn - ing, For I was

**A<sup>b</sup>MA<sup>7</sup>** **A<sup>M</sup>I<sup>7</sup>** **D<sup>7</sup>** **G<sup>M</sup>I<sup>7</sup>**



born to wan - der sol - i - tar - y, —

**E<sup>M</sup>I<sup>7</sup>** **A<sup>7</sup>** **D<sup>M</sup>A<sup>7</sup>** **B<sup>7</sup>** **E<sup>M</sup>I<sup>7</sup>** **A<sup>7</sup>** **D<sup>M</sup>A<sup>7</sup>** (**F<sup>M</sup>I<sup>7</sup>** **B<sup>b</sup>7**)



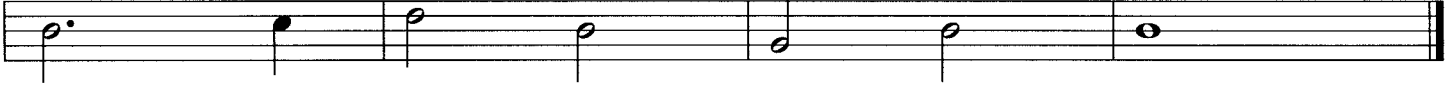
Wide my world, nar - row my bed. Nev - er,

**E<sup>b</sup>MA<sup>7</sup>** **D<sup>M</sup>I<sup>7</sup>** **G<sup>M</sup>I<sup>7</sup>**



nev - er, nev - er — will I mar - ry,

**C<sup>M</sup>I<sup>7</sup>** **F<sup>9</sup><sub>SUS</sub>** **B<sup>b</sup>6**



Born to wan - der till I'm dead.

# Nica's Dream

Horace Silver

Med.-Up Latin (Intro)

$\text{♩} = 124$   $\text{E}^{\flat}\text{M}^{\flat}\text{I}^{\flat 9}$  dr. fill -----  $\text{C}^{\sharp}\text{M}^{\flat}\text{I}^{\flat 9}$  dr. fill -----  $\text{B}^{\flat}\text{M}^{\flat}\text{I}^{\flat 9}$   $\text{F}^{\flat 7(\sharp 5)}$  break -----

(trp.)

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

**A** (Latin)  $\text{B}^{\flat}\text{M}^{\flat}\text{I}^{\flat 7}$   $\text{A}^{\flat}\text{M}^{\flat}\text{I}^{\flat 7}$

bs.: ↑ ↓ ↑ (etc.)

$\text{B}^{\flat}\text{M}^{\flat}\text{I}^{\flat 7}$   $\text{A}^{\flat}\text{M}^{\flat}\text{I}^{\flat 7}$   $\text{D}^{\flat 7}$

$\text{A}^{\flat}\text{M}^{\flat}\text{I}^{\flat 7}$   $\text{D}^{\flat 7}$   $\text{G}^{\flat}\text{M}^{\flat}\text{A}^{\flat 7}$   $\text{D}^{\flat 9}$   $\text{C}^{\flat 7(\sharp 9)}$  dr. fill -----

$\text{B}^{\flat}$   $\text{F}^{\flat 7(\sharp 5)}$   $\text{B}^{\flat}\text{M}^{\flat}\text{I}^{\flat 7}$  1.  $\text{B}^{\flat}\text{M}^{\flat}\text{I}^{\flat 7}$  2.

**B** (Swing)  $\text{A}^{\flat 9}\text{SUS}$   $\text{A}^{\flat 7}\text{SUS}(\flat 9)$   $\text{G}^{\flat \circ 7}$   $\text{F}^{\flat}\text{M}^{\flat 7}$   $\text{E}^{\flat}\text{M}^{\flat 7}$   $\text{D}^{\flat}\text{M}^{\flat}\text{A}^{\flat 7}$   $\text{F}^{\flat}\text{M}^{\flat 7}$   $\text{B}^{\flat 13(\flat 9)}$   $\text{B}^{\flat 7(\sharp 5)}$

$\text{E}^{\flat 9}$   $\text{A}^{\flat 9}\text{SUS}$   $\text{A}^{\flat 7(\flat 9)}$   $\text{D}^{\flat}\text{M}^{\flat 9}(\text{M}^{\flat}\text{A}^{\flat 7})$   $\text{E}^{\flat}\text{M}^{\flat 9}$   $\text{A}^{13}$

$\text{A}^{\flat 9}\text{SUS}$   $\text{A}^{\flat 7}\text{SUS}(\flat 9)$   $\text{G}^{\flat \circ 7}$   $\text{F}^{\flat}\text{M}^{\flat 7}$   $\text{E}^{\flat}\text{M}^{\flat 7}$   $\text{D}^{\flat}\text{M}^{\flat}\text{A}^{\flat 7}$   $\text{F}^{\flat}\text{M}^{\flat 7}$   $\text{B}^{\flat 13(\flat 9)}$   $\text{B}^{\flat 7(\sharp 5)}$

$\text{E}^{\flat 9}$   $\text{A}^{\flat 9}\text{SUS}$   $\text{A}^{\flat 7(\flat 9)}$   $\text{D}^{\flat}\text{M}^{\flat 9}(\text{M}^{\flat}\text{A}^{\flat 7})$   $\text{F}^{\flat 7(\flat 9)(\sharp 5)}$  break -----

D.S. al 3rd ending

3.  $\text{B}^{\flat}\text{M}^{\flat}\text{I}^{\flat 7}$  **C**  $\text{B}^{\flat}\text{M}^{\flat}\text{I}^{\flat 7}$   $\text{A}^{\flat}\text{M}^{\flat}\text{I}^{\flat 7}$   $\text{G}^{\flat}\text{M}^{\flat}\text{A}^{\flat 7}$   $\text{C}^{\flat}\text{M}^{\flat 7(\flat 5)}$

**B**/<sub>F</sub> B<sup>b</sup>M<sub>I</sub> solo break

**D** (Solos) (Latin)  
 B<sup>b</sup>M<sub>I</sub><sup>(MA7)</sup> A<sup>b</sup>M<sub>I</sub><sup>(MA7)</sup> B<sup>b</sup>M<sub>I</sub><sup>(MA7)</sup> A<sup>b</sup>M<sub>I</sub><sup>7</sup> D<sup>b</sup>7  
 A<sup>b</sup>M<sub>I</sub><sup>7</sup> D<sup>b</sup>7 G<sup>b</sup>M<sub>A</sub><sup>7</sup> C<sup>7(#9)</sup><sub>#5</sub> F<sup>7(#5)</sup> B<sup>b</sup>M<sub>I</sub><sup>(MA7)</sup>

**E** (Swing)  
 A<sup>b</sup>9<sub>SUS</sub> A<sup>b</sup>9<sub>SUS</sub> A<sup>b</sup>7<sub>SUS</sub><sup>(b9)</sup> D<sup>b</sup>M<sub>A</sub><sup>7</sup> F<sub>M<sub>I</sub></sub><sup>7(b5)</sup> B<sup>b</sup>7<sup>(#5)</sup>  
 E<sup>b</sup>9 A<sup>b</sup>9<sub>SUS</sub> A<sup>b</sup>7<sup>(b9)</sup><sub>#5</sub> D<sup>b</sup>M<sub>A</sub><sup>9</sup> E<sub>M<sub>I</sub></sub><sup>7</sup> A<sup>7</sup>  
 A<sup>b</sup>9<sub>SUS</sub> A<sup>b</sup>9<sub>SUS</sub> A<sup>b</sup>7<sub>SUS</sub><sup>(b9)</sup> D<sup>b</sup>M<sub>A</sub><sup>7</sup> F<sub>M<sub>I</sub></sub><sup>7(b5)</sup> B<sup>b</sup>7<sup>(#5)</sup>  
 E<sup>b</sup>9 A<sup>b</sup>9<sub>SUS</sub> A<sup>b</sup>7<sup>(b9)</sup><sub>#5</sub> D<sup>b</sup>M<sub>A</sub><sup>9</sup> F<sup>7(b9)</sup><sub>#5</sub> break

bs:  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

**F** (Latin)  
 B<sup>b</sup>M<sub>I</sub><sup>(MA7)</sup> A<sup>b</sup>M<sub>I</sub><sup>(MA7)</sup> B<sup>b</sup>M<sub>I</sub><sup>(MA7)</sup> A<sup>b</sup>M<sub>I</sub><sup>7</sup> D<sup>b</sup>7  
 A<sup>b</sup>M<sub>I</sub><sup>7</sup> D<sup>b</sup>7 G<sup>b</sup>M<sub>A</sub><sup>7</sup> C<sup>7(#9)</sup><sub>#5</sub> F<sup>7(#5)</sup> B<sup>b</sup>M<sub>I</sub><sup>(MA7)</sup>

Solo on DDEF. Play letter **C** between solos. After solos, D.S. play head (AABA), take Coda

**C** B<sup>b</sup>M<sub>I</sub><sup>(MA7)</sup> E<sup>b</sup>M<sub>I</sub><sup>7</sup> A<sup>b</sup>7 D<sup>b</sup>M<sub>A</sub><sup>7</sup> C<sub>M<sub>I</sub></sub><sup>7(b5)</sup>  
 B<sub>F</sub> C<sub>M<sub>I</sub></sub><sup>7(b5)</sup> B<sub>F</sub> B<sub>bass</sub> break  
 (bs. & pn.) f (trp.)



Med.-Up Latin

Nica's Dream (Harmony)

$\text{♩} = 124$

(ten.)

Tacet

**A** (Latin)

**B**

D.S. al 3rd ending

3.

**C**

Tenor sounds one octave lower than written.

$B^b_{MI}$

solo break

**D**  $B^b_{MI}^{(MA7)}$   $A^b_{MI}^{(MA7)}$   $B^b_{MI}^{(MA7)}$   $A^b_{MI}^7$   $D^b7$

$A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $C^{7(\#9)}$   $F^{7(\#5)}$   $B^b_{MI}^{(MA7)}$

**E** (Swing)  $A^b9_{SUS}$   $A^b9_{SUS}$   $A^b7_{SUS}^{(b9)}$   $D^b_{MA}^7$   $F_{MI}^{7(b5)}$   $B^b7(\#5)$

$E^b9$   $A^b9_{SUS}$   $A^b7(\#5)^{(b9)}$   $D^b_{MA}^9$   $E_{MI}^7$   $A^7$

$A^b9_{SUS}$   $A^b9_{SUS}$   $A^b7_{SUS}^{(b9)}$   $D^b_{MA}^7$   $F_{MI}^{7(b5)}$   $B^b7(\#5)$

$E^b9$   $A^b9_{SUS}$   $A^b7(\#5)^{(b9)}$   $D^b_{MA}^9$   $F^{7(b9)}$

**F** (Latin)  $B^b_{MI}^{(MA7)}$   $A^b_{MI}^{(MA7)}$   $B^b_{MI}^{(MA7)}$   $A^b_{MI}^7$   $D^b7$

$A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $C^{7(\#9)}$   $F^{7(\#5)}$   $B^b_{MI}^{(MA7)}$

Solo on DDEF. Play letter **C** between solos. After solos, D.S., play head (AABA), take Coda.



Photo by W. Patrick Hinely

**JOHN SCOFIELD**

# Night Dreamer

Wayne Shorter

(Intro)  $E_{MI}^{11}$   $G_{MI}^{11}$   $D^{7(alt)}$

(solo pn. fill) (pn. L.H.)

Med. Jazz Waltz  
 ♩ = 128  
 (add bs. & dr.)

(pn.)  $G_{MA}^7$   $F_{MI}^7$   $E_{bMA}^7$   $D^{7(\#9)}$

(etc.)

**A**  $G_{MA}^7$   $F_{MI}^7$   $E_{bMA}^7$   $D^{7(\#9)}$   $G_{MA}^7$   $F_{MI}^7$   $E_{bMA}^7$   $D^{7(\#9)}$

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

$G_{MA}^7$   $F_{MI}^7$   $E_{bMA}^7$   $D^{7(\#9)}$   $E_{bMI}^7$   $A_{b9}$

$E^{13}_{SUS}$   $F^{13}_{SUS}$

$G_{MA}^7$   $F_{MI}^7$   $E_{bMA}^7$   $D^{7(\#9)}$   $G_{MA}^7$   $F_{MI}^7$   $E_{bMA}^7$   $D^{7(\#9)}$

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

$G_{MA}^7$   $F_{MI}^7$   $E_{bMA}^7$   $D^{7(\#9)}$

Vamp, fill & fade

Head is played twice before and after solos.

sample bass line at Intro:

(etc.)

# A Nightingale Sang in Berkeley Square

Lyric: Eric Maschwitz

Music: Manning Sherwin

Med. Ballad

**A**  $E^bMA^7$   $CMi^7$   $GMI^7$   $B^bMi^7E^b7$   $A^bMA^7$   $D^bMi^7G^7$  <sup>(b5)</sup>

That cer - tain night, the night we met, There was mag - ic a - broad in the

$CMi$   $A^bMi^6$   $E^bMA^7$   $B^b$   $FMI^7$   $E^bMA^7$   $G$   $A^bMi^7$   $D^b9$

air, There were an - gels din - ing at the Ritz, and a

$E^bMA^7$   $CMi^7$   $FMI^7$   $B^b7$   $E^bMA^7$   $CMi^7$   $FMI^7$   $B^b7$

night - in - gale sang in Ber - k'ley Square. I

$E^bMA^7$   $CMi^7$   $GMI^7$   $B^bMi^7E^b7$   $A^bMA^7$   $D^bMi^7$   $G^7$  <sup>(b5)</sup>

may be right, I may be wrong, But I'm per - fect - ly will - ing to

$CMi$   $A^bMi^6$   $E^bMA^7$   $B^b$   $FMI^7$   $E^bMA^7$   $G$   $A^bMi^7$   $D^b9$

swear that when you turned and smiled at me a

$E^bMA^7$   $CMi^7$   $FMI^7$   $B^b7$   $E^bMA^7$   $AMI^7(b5)$   $D^7$   $\sharp$

night - in - gale sang in Ber - k'ly Square.

**B**  $GMA^7$   $EMI^7$   $AMI^7$   $D^7$   $BMI^7$   $B^b7$   $AMI^7$   $D^7$

The moon that lin - gered o - ver Lon - don town, — poor puz - zled moon, he wore a frown;

$GMA^7$   $EMI^7$   $AMI^7$   $D^7$   $BMI^7$   $(CMi^7)$   $EMI^7$   $FMI^7$   $B^b7$

How could he know we two were so in love, — The whole darn world seemed up - side down. The

**C**  $E^b_{MA7}$   $C_{MI7}$   $G_{MI7}$   $B^b_{MI7} E^b7$   $A^b_{MA7}$   $D^{(b5)}_{MI7} G7$

streets of town were paved with stars, It was such a ro - man - tic af -

$C_{MI}$   $A^b_{MI6}$   $E^b_{MA7} B^b$   $F_{MI7}$   $E^b_{MA7} G$   $A^b_{MI7} D^b9$

fair, And as we kissed and said "good - night" a

$E^b_{MA7}$   $C_{MI7}$   $F_{MI7}$   $B^b7$   $E^b_{MA7} (C_{MI7} F_{MI7} B^b7)$

night - in - gale sang in Ber - k'ly Square.

# Nightmood

Music: Ivan Lins

Eng. lyric: David Richardson

Med. Ballad\*

**A**  $CMA^7$   $BMI^7$   $E^7$   $AMI^7$

1. Night - mood, \_\_\_\_\_ a time for words too long un - spo - ken, \_\_\_\_\_

$F\#MI^7$   $B^7$   $EMI^7$   $A^9_{SUS}$   $A^9(\#5)$

for keep - ing prom - is - es un - bro - ken, \_\_\_\_\_ a time for se - cret hearts to

$D^9_{SUS}$   $D^9$   $G^{13}_{SUS}$   $G^9(\#5)$

o - pen, \_\_\_\_\_ hop - ing. \_\_\_\_\_

**B**  $C^9_{SUS}$   $C^9(\#5)$   $FMI^7$

Love me, \_\_\_\_\_ for just as long as love can take us, \_\_\_\_\_

$Bb^9_{SUS}$   $Bb^9(\#5)$   $EbMI^7$   $Ab^9_{SUS}$   $Ab^9(\#5)$

be - fore the night - mood can for - sake us, \_\_\_\_\_ be - fore the sun comes up to

$D^9_{SUS}$   $D^9$   $G^{13}_{SUS}$   $G^9(\#5)$

wake us, \_\_\_\_\_ I've nev - er been this close to

**C**  $CMA^7$   $BMI^7$   $E^7$   $AMI^7$

heav - en, \_\_\_\_\_ we can be there and back by sev - en, \_\_\_\_\_

$F\#MI^7$   $B^7$   $EMI^7$   $A^9_{SUS}$   $A^9(\#5)$

un - less the night should last for - ev - er. \_\_\_\_\_ with just the two of us to -

$D^9_{SUS}$   $D^9$   $G^{13}_{SUS}$   $G^9(\#5)$

geth - er, \_\_\_\_\_ for - ev - er. \_\_\_\_\_

\* May also be played as a bossa nova.

(Ending)

Night - mood, \_\_\_

Night - mood. \_\_\_

Second verse at A: Nightmood,  
 The way the shadows always find me,  
 A single spark of love can blind me,  
 Erasing memories behind me,  
 Finally.

Alternate lyric at B: Morning,  
 And still beside me is the reason  
 I draw each breath that I am breathing,  
 Now I have someone to believe in.



Fast Latin

# Nutville

Horace Silver

$\text{♩} = 290$

(trp. doubles top notes)

Musical notation for the first system. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The first measure contains a whole note chord in the bass clef labeled (CMI). The second and third measures contain a whole rest in the bass clef, indicated by a slash and a vertical bar. The fourth measure contains a whole note chord in the bass clef labeled (pn.) and a whole note chord in the treble clef labeled (pn.).

(CMI)

(pn.)

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

**A**

Musical notation for the first system of section A. The top staff is in treble clef with a key signature of two sharps (F#, C#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The first measure contains a whole note chord in the bass clef labeled (CMI). The second and third measures contain a whole note chord in the bass clef and a whole note chord in the treble clef. The fourth measure contains a whole note chord in the bass clef and a whole note chord in the treble clef.

(CMI)

Musical notation for the second system of section A. The top staff is in treble clef with a key signature of two sharps (F#, C#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The first measure contains a whole note chord in the bass clef and a whole note chord in the treble clef. The second and third measures contain a whole note chord in the bass clef and a whole note chord in the treble clef. The fourth measure contains a whole note chord in the bass clef and a whole note chord in the treble clef.

Musical notation for the third system of section A. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The first measure contains a whole note chord in the bass clef labeled (FMI). The second and third measures contain a whole note chord in the bass clef and a whole note chord in the treble clef. The fourth measure contains a whole note chord in the bass clef labeled (Db) and a whole note chord in the treble clef.

(FMI)

(Db)

Musical notation for the fourth system of section A. The top staff is in treble clef with a key signature of two sharps (F#, C#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The first measure contains a whole note chord in the bass clef labeled (CMI). The second and third measures contain a whole note chord in the bass clef and a whole note chord in the treble clef. The fourth measure contains a whole note chord in the bass clef and a whole note chord in the treble clef labeled (trp.) and Ab13. The bottom staff has a whole note chord labeled (bs.) in the fourth measure.

(CMI)

(trp.)

Ab13

(bs.)

(Swing)

Ab<sup>13</sup> G<sup>13</sup> G<sup>b13</sup> F<sup>13</sup> Ab<sup>13</sup>

(Latin)

Ab<sup>13</sup> G<sup>7(#5)</sup> (C<sup>M1</sup>)

break

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

(Solos)

B

(bs.) (8)

F<sup>M1</sup> D<sup>b7</sup> C<sup>M1</sup>

(Swing)

Ab<sup>7</sup> G<sup>7</sup> G<sup>b7</sup> F<sup>7</sup>

(bass walks)

Ab<sup>7</sup> G<sup>7(#5)</sup> (Latin) C<sup>M1</sup>

break

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

(pn.- trp. doubles top note)

C<sup>M1</sup> G<sup>b</sup> F D<sup>b</sup> C<sup>M1</sup> C<sup>M1</sup> B<sup>b</sup>M<sup>1</sup>7 A<sup>b</sup>M<sup>1</sup>7

G<sup>7(#5)</sup> C<sup>M1</sup><sup>11</sup>

dr. fill

Fast Latin  
♩ = 290

# Nutville (Harmony)

(ten.)

(trb.)

Musical notation for tenor and trombone parts. The tenor part is on a treble clef staff and the trombone part is on a bass clef staff. Both are in 4/4 time with a key signature of two flats. The tenor part has a whole rest in the first three measures and a dotted quarter note followed by an eighth note in the fourth measure. The trombone part has a whole rest in the first three measures and a dotted quarter note followed by an eighth note in the fourth measure.

**A**

Musical notation for the first system of section A. It consists of two staves. The upper staff has a dotted quarter note, an eighth note, a quarter note, and a half note, all beamed together. The lower staff has a dotted quarter note, an eighth note, a quarter note, and a half note, all beamed together. The key signature is two flats.

Musical notation for the second system of section A. It consists of two staves. The upper staff has a dotted quarter note, an eighth note, a quarter note, and a half note, all beamed together. The lower staff has a dotted quarter note, an eighth note, a quarter note, and a half note, all beamed together. The key signature is two flats.

8va

(loco)

Musical notation for the third system of section A. It consists of two staves. The upper staff has a dotted quarter note, an eighth note, a quarter note, and a half note, all beamed together. The lower staff has a dotted quarter note, an eighth note, a quarter note, and a half note, all beamed together. The key signature is two flats. A dashed line labeled '8va' is above the lower staff. The word '(loco)' is written below the lower staff.

Musical notation for the fourth system of section A. It consists of two staves. The upper staff has a dotted quarter note, an eighth note, a quarter note, and a half note, all beamed together. The lower staff has a dotted quarter note, an eighth note, a quarter note, and a half note, all beamed together. The key signature is two flats.

Musical notation for the fifth system of section A. It consists of two staves. The upper staff has a dotted quarter note, an eighth note, a quarter note, and a half note, all beamed together. The lower staff has a dotted quarter note, an eighth note, a quarter note, and a half note, all beamed together. The key signature is two flats.

Musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff begins with a quarter note G4, followed by a quarter rest, then an eighth note G4, a quarter note A4, and a half note B4. The bass staff begins with a quarter note G2, followed by a quarter rest, then an eighth note G2, a quarter note F2, and a half note E2. A Coda symbol is positioned above the treble staff at the end of the system.

**B** (Solos) C<sub>M</sub>I

Musical notation for the second system, labeled "(Solos)". It features a treble staff with a Coda symbol at the end. The staff contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The notes are separated by vertical lines, indicating a solo section. The number (8) is written at the bottom right of the staff.

F<sub>M</sub>I D<sup>b</sup>7 C<sub>M</sub>I

Musical notation for the third system, showing chords F<sub>M</sub>I, D<sup>b</sup>7, and C<sub>M</sub>I. The staff contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The notes are separated by vertical lines, indicating a solo section.

(Swing) A<sup>b</sup>7 G7 G<sup>b</sup>7 F7

Musical notation for the fourth system, labeled "(Swing)". It features a treble staff with a Coda symbol at the end. The staff contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The notes are separated by vertical lines, indicating a solo section.

A<sup>b</sup>7 G<sup>7(#5)</sup> (Latin) C<sub>M</sub>I

Musical notation for the fifth system, labeled "(Latin)". It features a treble staff with a Coda symbol at the end. The staff contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The notes are separated by vertical lines, indicating a solo section.

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

Musical notation for the sixth system, consisting of a treble staff and a bass staff. The treble staff begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass staff begins with a quarter note G2, followed by a quarter note F2, and a quarter note E2. Both staves feature triplets of notes. A Coda symbol is positioned above the treble staff at the end of the system.

Musical notation for the seventh system, consisting of a treble staff and a bass staff. The treble staff begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass staff begins with a quarter note G2, followed by a quarter note F2, and a quarter note E2. A Coda symbol is positioned above the treble staff at the end of the system.

Tenor sounds one octave lower than written.

# Ode to the Doo Da Day

Jim Beard

Med. Funk

(As played by Michael Brecker)

$\text{♩} = 112$

(Intro)

Chords:  $G_{MI}^{7(11)}$ ,  $C_{MI}^{7(11)}/G$ ,  $G_{MI}^{7(11)}$ ,  $C_{MI}^{7(11)}/G$ ,  $F\#^{7(\#9)}/D$

(gtr.) (light pn. fills)

**A**  $G_{MI}^{7(11)}$ ,  $C_{MI}^{7(11)}/G$ ,  $G_{MI}^{7(11)}$ ,  $C_{MI}^{7(11)}/G$ ,  $F\#^{7(\#9)}/D$

(ten. w/ synth.) (on repeat)

**B**  $G^{7(\#9)}$ ,  $F\#^{7(\#9)}/G$ ,  $G^{7(\#9)}$ ,  $A^b_{MI}^{7(\#9)}/G$ ,  $F\#^{7(\#9)}/D$

(ten. fills)

$C_{MI}^{7(11)}$ ,  $F\#^{7(\#9)}/C$ ,  $C$ ,  $E^{\circ 7}$ ,  $D^b_{MA}^9$ ,  $A^b_{MI}^{6/9}$ ,  $C^b/D^b$

(pn.) (light ten. fills)

$D^{\circ 7}$ ,  $B^{\circ 7}$ ,  $A^b_{MA}^{9(\#11)}$ ,  $F\#_{MI}^{6/9}$ ,  $D^{7(\#9)}/\#5$

**D** (Piano solo)  $G_{MI}^{7(11)}$ ,  $G^b_{Bb}(\text{add } 9)$ ,  $E^b_{MI}^{11}$ ,  $G_{MI}^{7(11)}$ ,  $A^b_{13}(\#11)_{b9}$ ,  $D^b_{MA}^9$

$G_{MI}^{7(11)}$ ,  $A^{13}$  (1, 3),  $D_{MA}^9$ ,  $G_{MI}^{7(11)}$ ,  $F\#^{7(\#9)}/D$

2., 4.  $B^{13}$ ,  $E_{MA}^9$ ,  $A^b_{MI}^{7(11)}$ ,  $G^{7(\#9)}/E^b$ ,  $F\#^{7(\#9)}/D$

D.S. al Coda (repeat before taking Coda)

**E**  $B^{\flat}MA^7/D$   $D^{\flat}MI^{(MA7)}$   $C^{\flat}MA^7/E^{\flat}$

(pn.)

$D^{\flat}13$   $G^9(\#11)$   $A^{\flat}MA^9$   $A^{\flat}13$   $D/C^{\sharp}$

**F** (Tenor solo)

$E^{\flat}MA^9$   $E^{\flat}MI^9$   $B^{\flat\circ 7(add MA7)}$   $F^{\sharp}MI^{11}$   $E^{\flat}MA^9$

$E^{\flat}MI^9$   $B^{\flat\circ 7(add MA7)}$   $B^{\flat}MA^9$   $B^{\flat}MA^9$   $CMI^7/B^{\flat}$   $B^{\flat}MA^9$   $E^{\flat}$   $DMI$

Till cue On cue

Vamp & solo till cue

**G**  $G^7(\#9)$   $F^{\sharp 7(\#9)/G}$   $G^7(\#9)$   $A^{\flat 7(\#9)/G}$   $F^{\sharp 7(\#9)/D}$

(ten. fills)

D.S., vamp & fade on

**B** (tenor fills)

# Ode to the Doo Da Day (Piano & Guitar)

Med. Funk

$\text{♩} = 112$  (Intro)

Introductory musical notation for guitar and piano. The guitar part (gtr.) features a rhythmic pattern of eighth notes in the key of G minor. The piano part (pn.) consists of sustained chords:  $G_{MI}^{7(11)}$ ,  $C_{MI}^{7(11)}/G$ , and  $F\#\#^{7(9)}/D$ . A note indicates "(light pn. & gtr. fills)".

**A**

Section A musical notation. The guitar part (gtr., 2nd time) has a melodic line. The piano part (pn.) features a staccato eighth-note accompaniment. Chords include  $G_{MI}^{7(11)}$  (staccato),  $C_{MI}^{7(11)}/G$ , and  $F\#\#^{7(9)}/D$ . A circled cross symbol with "on repeat" below it indicates a repeat sign.

Continuation of section A musical notation. The piano part continues with the same accompaniment. Chords include  $G_{MI}^{7(11)}$ ,  $C_{MI}^{7(11)}/G$ , and  $F\#\#^{7(9)}/D$ .

**B**

Section B musical notation for piano. The piano part features a rhythmic accompaniment of eighth notes. Chords include  $G^{7(\#9)}$  and  $F\#\#^{7(9)}/G$ .

Continuation of section B musical notation. The piano part continues with the same accompaniment. Chords include  $G^{7(\#9)}$ ,  $A^b^{7(\#9)}/G$ , and  $F\#\#^{7(9)}/D$ .

D.S. al Coda (repeat before taking Coda)

Coda musical notation for piano. The piano part features a melodic line. Chords include  $C_{MI}^{7(11)}$ ,  $F\#\#^{7(\#9)}/C$ ,  $E^{\circ 7}$ ,  $D^b_{MA}^9$ ,  $A^b_{MI}^6/9$ , and  $C^b/D^b$ . A circled cross symbol is at the beginning.

D<sup>o7</sup> B<sup>o7</sup>  $\overset{3}{\text{---}}$  A<sup>b</sup>MA<sup>9(#11)</sup> G  $\overset{3}{\text{---}}$  F<sup>#</sup>MI<sup>6/9</sup> D<sup>7(#9)</sup><sub>(#5)</sub>

**D** (Piano solo)  
 GMI<sup>7(11)</sup> G<sup>b</sup>(add 9) B<sup>b</sup> E<sup>b</sup>MI<sup>11</sup> GMI<sup>7(11)</sup> A<sup>b</sup>13<sup>(#11)</sup><sub>(b9)</sub> D<sup>b</sup>MA<sup>9</sup> GMI<sup>7(11)</sup>

(gtr., 3rd & 4th X's only)

1, 3. A<sup>13</sup> D<sup>MA9</sup> GMI<sup>7(11)</sup> GMI<sup>7(11)</sup> F<sup>#</sup>7<sup>(#9)</sup> D 2, 4. B<sup>13</sup> E<sup>MA9</sup> A<sup>b</sup>MI<sup>7(11)</sup> G<sup>7(#9)</sup> F<sup>#</sup>7<sup>(#9)</sup> E<sup>b</sup> D

**E** B<sup>b</sup>MA<sup>7</sup> D D<sup>b</sup>MI<sup>(MA7)</sup> C<sup>b</sup>MA<sup>7</sup> E<sup>b</sup> D<sup>b</sup> C<sup>b</sup> B<sup>b</sup> A<sup>b</sup>

(pn., melody)

D<sup>b</sup>13 G<sup>9(#11)</sup>  $\overset{3}{\text{---}}$  A<sup>MA9</sup> A<sup>b</sup>13 D C<sup>#</sup>

**F** (Tenor solo)  
 E<sup>b</sup>MA<sup>9</sup> E<sup>b</sup>MI<sup>9</sup> B<sup>b</sup><sup>o7</sup>(add MA7) F<sup>#</sup>MI<sup>11</sup> E<sup>b</sup>MA<sup>9</sup>

(synth. voicings)

E<sup>b</sup>MI<sup>9</sup> B<sup>b</sup><sup>o7</sup>(add MA7) B<sup>b</sup>MA<sup>9</sup> Till cue B<sup>b</sup>MA<sup>9</sup> CMI<sup>7</sup> B<sup>b</sup> On cue B<sup>b</sup>MA<sup>9</sup> E<sup>b</sup> DMI

Vamp & solo till cue

**G** (pn.) G<sup>7(#9)</sup> F<sup>#</sup>7<sup>(#9)</sup> G

G<sup>7(#9)</sup> A<sup>b</sup>7<sup>(#9)</sup> G F<sup>#</sup>7<sup>(#9)</sup> D

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



# Med. Funk Ode to the Doo Da Day (Bass)

♩ = 112 (Intro)

**GMI<sup>7(11)</sup>** **CMI<sup>7(11)</sup>** **G**

**GMI<sup>7(11)</sup>** **CMI<sup>7(11)</sup>** **G** **F#7(#9)** **D**

**A** **S** **GMI<sup>7(11)</sup>** **CMI<sup>7(11)</sup>** **G**

**GMI<sup>7(11)</sup>** **CMI<sup>7(11)</sup>** **G** **F#7(#9)** **D** (on repeat)

**B** **G<sup>7(#9)</sup>** **F#7(#9)** **G** **G<sup>7(#9)</sup>** **A<sup>b7(#9)</sup>** **G** **F#7(#9)** **D**

D.S. al Coda (repeat before taking Coda)

**C** **CMI<sup>7(11)</sup>** **F#7(#9)** **C** **E<sup>o7</sup>** **D<sup>b</sup>MA<sup>9</sup>** **A<sup>b</sup>MI<sup>6/9</sup>** **C<sup>b</sup>** **D<sup>b</sup>**

**D<sup>o7</sup>** **B<sup>o7</sup>** **A<sup>b</sup>MA<sup>9(#11)</sup>** **G** **F#MI<sup>6/9</sup>** **D<sup>7(#9)</sup>** **D<sup>7(#5)</sup>**

**D** **GMI<sup>7(11)</sup>** **G<sup>b(add 9)</sup>** **B<sup>b</sup>** **E<sup>b</sup>MI<sup>11</sup>** **GMI<sup>7(11)</sup>** **A<sup>b</sup>13<sup>(#11)</sup>** **D<sup>b</sup>MA<sup>9</sup>**

(sample bass line)

1., 3. **GMI<sup>7(11)</sup>** **A<sup>13</sup>** **DMA<sup>9</sup>** **GMI<sup>7(11)</sup>** **F#7(#9)** **D**

2., 4. **B<sup>13</sup>** **E<sup>b</sup>MA<sup>9</sup>** **A<sup>b</sup>MI<sup>7(11)</sup>** **G<sup>7(#9)</sup>** **E<sup>b</sup>** **F#7(#9)** **D**

**E**  $B^b_{MA7}/D$   $D^b_{MI(MA7)}$   $C^b_{MA7}/E^b$

$D^b_{13}$   $G^9(\#11)$   $A_{MA9}$   $A^b_{13}$   $D/C^\#$

**F**  $E^b_{MA9}$   $E^b_{MI9}$   $B^b_{o7(add MA7)}$

(sample bass line)

$F^\#_{MI^{11}}$   $E^b_{MA9}$   $E^b_{MI9}$

$B^b_{o7(add MA7)}$   $B^b_{MA9}$  Till cue  $C_{MI7}$   $B^b/D$  On cue  $B^b_{MA9}$   $E^b$   $D_{MI}$

Vamp till cue

**G**  $G^{7(\#9)}$   $F^\#^{7(\#9)}/G$   $G^{7(\#9)}$   $A^b^{7(\#9)}/G$   $F^\#^{7(\#9)}/D$

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

Bass on recording plays below the normal range of the bass.

# Med. Jazz Waltz

# Olé

John Coltrane

$\text{♩} = 176$

first 4x's: bass only  
5th x: add piano & drums  
9th x: add soprano sax, fills

**Intro**

**(last x)**

(B)  
(sample pn. comp)

(sample bs. line)

(Vamp till cue)

(sop.)

**A** **(On cue)**

B C B

D/B C/B B

B C/B B

C/B D/B C B

**B** **(B) (sop. fills)**

(sample pn. comp)

(etc.)

**B**

(sop.)

**(Solos)**  
**C** **B (phrygian add 3)** **(Vamp indefinite)**

After solos, D.S., play AB, short solo on **C**; then D.S. al Coda

**(B)** **(On cue) B**

sample piano comp figures for solos:

1)

2)

3)

Piano comps in 16-bar phrases for solos. Melody is played with variation.

sample bass line for head:

(etc.)

# On the Sunny Side of the Street

Lyric: Dorothy Fields  
Music: Jimmy McHugh

Med. Swing

(G<sup>7</sup>) A C<sup>6</sup> E<sup>7</sup> F<sup>MA</sup><sup>7</sup> B<sup>MI</sup><sup>7(b5)</sup> E<sup>7</sup>

Grab your coat and get your hat, Leave your wor - ry on the door - step,

A<sup>MI</sup><sup>7</sup> D<sup>7</sup> (E<sup>b</sup><sup>o</sup><sup>7</sup>) D<sup>MI</sup><sup>7</sup> G<sup>7</sup> E<sup>MI</sup><sup>7</sup> A<sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

Just di - rect your feet to the sun - ny side of the street. Can't you

C<sup>6</sup> E<sup>7</sup> F<sup>MA</sup><sup>7</sup> B<sup>MI</sup><sup>7(b5)</sup> E<sup>7</sup>

hear a pit - ter pat? And that hap - py tune is your step,

A<sup>MI</sup><sup>7</sup> D<sup>7</sup> (E<sup>b</sup><sup>o</sup><sup>7</sup>) D<sup>MI</sup><sup>7</sup> G<sup>7</sup> C<sup>6</sup>

Life can be so sweet on the sun - ny side of the street. I used to

**B** G<sup>MI</sup><sup>7</sup> C<sup>7</sup> F<sup>MA</sup><sup>7</sup> C<sup>7</sup> F<sup>6</sup> (F<sup>7</sup> C<sup>7</sup> E<sup>7</sup> E<sup>b</sup><sup>7</sup>)

walk in the shade with those blues on pa - rade, But

A<sup>MI</sup><sup>7</sup> D<sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>9</sup><sub>SUS</sub> G<sup>7</sup>

I'm not a - fraid, This Ro - ver crossed o - ver. If I

**C** C<sup>6</sup> E<sup>7</sup> F<sup>MA</sup><sup>7</sup> B<sup>MI</sup><sup>7(b5)</sup> E<sup>7</sup>

nev - er have a cent, I'll be rich as Rock - e - fel - ler,

A<sup>MI</sup><sup>7</sup> D<sup>7</sup> (E<sup>b</sup><sup>o</sup><sup>7</sup>) D<sup>MI</sup><sup>7</sup> G<sup>7</sup> C<sup>6</sup> (G<sup>7</sup>)

Gold dust at my feet on the sun - ny side of the street.

# Once in a While

Lyric: Bud Green  
Music: Michael Edwards

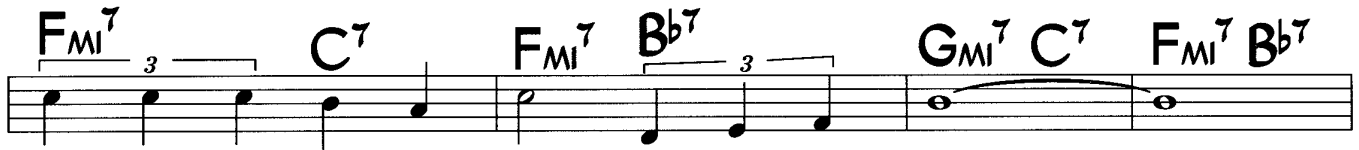
Med. Ballad

**A**  $E^bMA^7$   $A^b13$   $E^bMA^7$   $GMI^7$   $D^{7(\#5)}$   $GMI^7C^9$



Once in a while, \_\_\_\_\_ will you try to give one lit - tle thought to me?

$FMI^7$   $C^7$   $FMI^7$   $B^b7$   $GMI^7$   $C^7$   $FMI^7$   $B^b7$



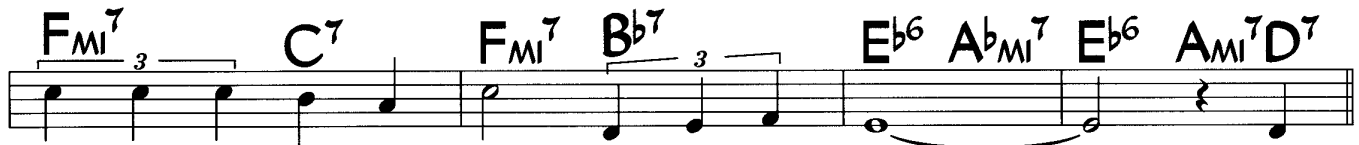
Though some - one else may be near - er your heart. \_\_\_\_\_

$E^bMA^7$   $A^b13$   $E^bMA^7$   $GMI^7$   $D^{7(\#5)}$   $GMI^7C^9$



Once in a while, \_\_\_\_\_ will you dream of the mo - ments I shared with you?

$FMI^7$   $C^7$   $FMI^7$   $B^b7$   $E^b6$   $A^bMI^7$   $E^b6$   $AMI^7D^7$



Mo - ments be - fore we two drift - ed a - part. \_\_\_\_\_ In

**B**  $GMA^7$   $EMI^7$   $AMI^7$   $D^7$   $BMI^7$   $B^b7$   $AMI^7$   $D^7$



love's smol - der - ing em - ber, One spark may re - main if

$GMA^7$   $EMI^7$   $AMI^7$   $D^7$   $G^6$   $C^{7(b9)}$   $FMI^7$   $B^b7$




love still can re - mem - ber, The spark may burn a - gain.

**C**  $E^bMA^7$   $A^b13$   $E^bMA^7$   $GMI^7$   $D^{7(\#5)}$   $GMI^7C^9$



I know that I'll \_\_\_\_\_ be con - ten - ted with yes - ter - day's mem - o - ry,

$FMI^7$   $C^7$   $FMI^7$   $B^b7$   $E^b6$   $(CMI^7$   $FMI^7$   $B^b7)$



Know - ing you think of me once in a while.



Photo by Tom Copi

**HORACE SILVER**

Med. Ballad

# Peace

Horace Silver

♩ = 50

**A**

(trp.) 3

3 3

$A_{MI}^{7(b5)}$   $A^{b7}$   $G_{MI}^7$   $C^{7(b9)}$   $B_{MA}^7$   $C_{MI}^{(b5)7}$   $F^{7(\#9)}$

3 3 3

$B^b_{MA}^7$   $B_{MI}^7$   $E^7$   $A_{MA}^7$   $F^{\#}_{MI}^7$

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

3 3

$E^b_{MI}^{7(b5)}$   $A^b_{13}$   $A^b_{7(\#5)}$   $D^b_{MA}^9$   $(C^{9(\#11)}$   $B^{9(\#11)}$ )  $C^7(\#9)$   $C^{9(\#11)}$   $B^7(\#11)$   $B^{9(\#11)}$   $B^b_{MA}^9$

(pn. w/ ten.) (fine)

(harmony) **A**

(ten.)

Play head twice before solos, once after.  
 Bass line at bar 6 is not played during solos.  
 Chords in parentheses are used for solos.



# Peep

Michael Brecker

Fast Swing

$\text{♩} = 306$

**A**

$\text{D}^{\flat}\text{MA}^{\flat}_{7(\#11)} / \text{C}$

$\text{CMI}^{\flat}_{9}(\text{MA}7)$

$\text{CMI}^{\flat}_{9}(\text{MA}7)_{\flat 5}$

(Swing)

**B**

$\text{D}^{\flat}\text{MA}^{\flat}_{7(\#11)} / \text{C}$

$\text{CMI}^{\flat}_{9}(\text{MA}7)$

$\text{CMI}^{\flat}_{9}(\text{MA}7)_{\flat 5}$

**B<sup>b</sup>M<sub>I</sub><sup>11</sup> B<sup>7</sup>(#9) B<sup>b</sup>M<sub>I</sub><sup>13</sup>**

**G<sub>SUS</sub> A B<sup>b</sup>M<sub>I</sub><sup>11</sup> E<sup>b</sup><sub>SUS</sub><sup>9</sup>**

**(Half-Time Funk)** (no fills) (fine)

**C** **G bass** **E<sup>b</sup>(add #11)** **E<sup>b</sup>M<sub>A</sub><sup>7</sup>(#5)** **F<sup>7</sup><sub>SUS</sub>** **E<sup>b</sup>/B**

**E<sup>b</sup>13(#9) tr A<sup>b</sup>13<sub>SUS</sub>**

**G<sup>b</sup>(add 9) B<sup>b</sup> D<sup>b</sup>13(#11) E<sup>b</sup>13(#9) NC.** 1. break

**2. NC.** (Swing - Piano Solo) **D** **E<sup>b</sup><sub>SUS</sub><sup>9</sup>**

**D.S. al fine. Tenor solo on B, indef. To end solo, continue to C & take 2nd ending**

**(bass walks in 4) After solo, D.S. al Coda**

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

**(ten. fills till end)**

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

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

**Vamp, fill & fade**

See keyboard part for piano comp rhythms. On the recording, top of the tune is preceded

# Peep (Keyboard, Guitar)

Fast Swing (Swing on D.S.)

$\text{♩} = 306$

The score is written for a 4/4 time signature with a tempo of 306 BPM. It consists of several systems of music, each with a keyboard part on a grand staff and a guitar part on a single staff. The guitar part includes performance instructions such as "tacet 1st x." and "sparse comping".

**System 1:** Keyboard part starts with a repeat sign. Chords include  $D^{\flat}MA^{7(\#11)}$ ,  $C$ ,  $CMI^{6/9}(MA7)$ , and  $CMI^9(MA7)_{\flat 5}$ . The guitar part has  $A^{\flat}MA^9/C$  (synth., tacet 1st x.),  $B/C$ ,  $A^{\flat}MA^{7(\#5)}$ , and  $CMI^{6/9}(MA7)$ .

**System 2:** Keyboard part continues with  $CMI^9(MA7)_{\flat 5}$  and  $CMI^{11}$ .

**System 3:** Keyboard part features  $B^{7(\#9)}$ ,  $B^{\flat}MI^{13}$ , and  $F^{(add 9)}$ . The guitar part has  $A$ . Performance instruction: (gtr., tacet 1st x.).

**System 4:** Keyboard part features  $B^{\flat}MI^{11}$ ,  $B^{7(\#9)}$ , and  $B^{\flat}MI^{13}$ .

**System 5:** Keyboard part features  $G_{sus}$ ,  $A$ ,  $B^{\flat}MI^{11}$ , and  $E^{\flat 9}_{sus}$ . Performance instruction: (sparse comping) (fine).

(Half-Time Funk)

**C**  $\text{♩} = \text{♩}$  (synth.)

Chords:  $G_{bass}$ ,  $E_b^{(\#11)}$ ,  $E_b^{MA7(\#5)}$ ,  $F^7_{SUS}$ ,  $E_b$ ,  $E_b^{13(\#9)}$ ,  $A_b^{13}_{SUS}$

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

1st x:  $G^{(add 9)}$ ,  $B_b$ ,  $D_b^{13}$ ,  $E_b^{13(\#9)}$ , **NC.**

1.  $E_b^{13(\#9)}$

2.  $E_b^{13(\#9)}$

2/4, 4/4, 2/4

D.S. al fine. Tenor solo on **B**, indef.;  
 After solo, continue on to **C**  
 & take 2nd ending.

**D** (Piano Solo, Swing)  $\text{♩} = \text{♩}$   $E_b^9_{SUS}$

2. **NC.**

(bass walks in 4) indef.

After solo, D.S. al Coda (no repeat)

$E_b^{13(\#9)}$  (3x's)  $A_b^{13}_{SUS}$   $G^{(add 9)}$   $B_b$   $D_b^{13(\#11)}$

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

$E_b^{13(\#9)}$   $A_b^{13}_{SUS}$   $G^{(add 9)}$   $B_b$   $D_b^{13(\#11)}$

$E_b^{13(\#9)}$   $A_b^{13}_{SUS}$   $G^{(add 9)}$   $B_b$   $D_b^{13(\#11)}$   $E_b^{13(\#9)}$

Vamp & fade

On the recording, top of the tune is preceded by 32 bars (16 bars drums, 16 bars with synth fills and bass)

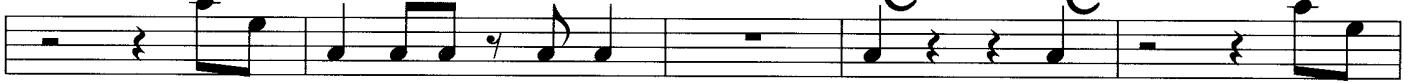
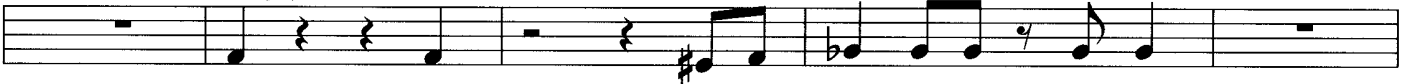
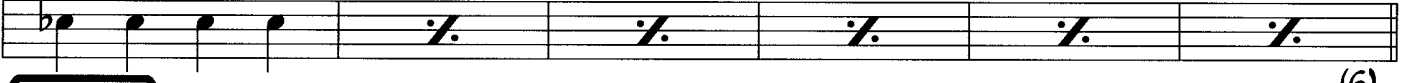
## Peep (Bass)

Fast Swing

♩ = 306

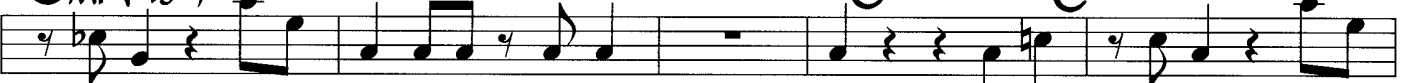
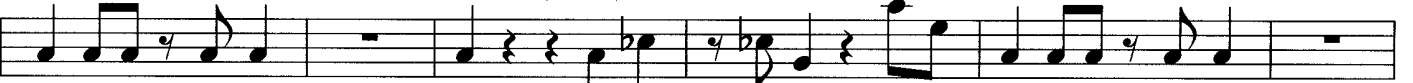
A  $D^{\flat}MA^{\flat}C^{7(\#11)}$  $CMI^{\flat}C^{6(MA7)}$  $CMI^{\flat}C^{9(MA7)_{\flat 5}}$  $CMI^{\flat}C^{9(MA7)_{\flat 5}}$  $A^{\flat}MA^{\flat}C^9$ 

(etc.)

 $B/C$  $A^{\flat}MA^{\flat}C^{7(\#5)}$  $CMI^{\flat}C^{6(MA7)}$  $CMI^{\flat}C^{9(MA7)_{\flat 5}}$  $CMI^{11}$  $B^{7(\#9)_{\flat 5}}$  $B^{\flat}MI^{13}$  $F^{(add 9)}/A$  $B^{\flat}MI^{11}$  $B^{7(\#9)_{\flat 5}}$  $B^{\flat}MI^{13}$  $B^{\flat}MI^{13}$  $G^{sus}/A$  $B^{\flat}MI^{11}$ (legato)  $E^{\flat 9}_{sus}$ 

(6)

(Swing)

B  $D^{\flat}MA^{\flat}C^{7(\#11)}$  $CMI^{\flat}C^{6(MA7)}$  $CMI^{\flat}C^{9(MA7)_{\flat 5}}$  $CMI^{\flat}C^{9(MA7)_{\flat 5}}$  $A^{\flat}MA^{\flat}C^9$  $B/C$  $A^{\flat}MA^{\flat}C^{7(\#5)}$  $CMI^{\flat}C^{6(MA7)}$  $CMI^{\flat}C^{9(MA7)_{\flat 5}}$  $CMI^{11}$ 

**B7(#9)** **B<sup>b</sup>M1<sup>13</sup>** **F<sup>(add 9)</sup>/<sub>A</sub>**

**F<sup>(add 9)</sup>/<sub>A</sub>** **B<sup>b</sup>M1<sup>11</sup>** **B7(#9)**

**B<sup>b</sup>M1<sup>13</sup>** **G<sub>SUS</sub>/<sub>A</sub>** **B<sup>b</sup>M1<sup>11</sup>**

**B<sup>b</sup>M1<sup>11</sup>** **E<sup>b</sup>9<sub>SUS</sub>**

(legato) fine (6)

**(Half-Time Funk)**

**C** **E<sup>b</sup>(#11)** **E<sup>b</sup>M<sup>A</sup>7(#5)** **F<sub>SUS</sub>** **C** **E<sup>b</sup>** **B** **E<sup>b</sup>13(#9)**

(legato)

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

1. **NC.** 2. **NC.**

D.S. al fine

Tenor solo on **B**, indef.; continue to **C** and take 2nd ending to end solo.

**(Swing - Piano Solo)**

**D** **E<sup>b</sup>9<sub>SUS</sub>**

(bass walks in 4)

indef.

After solo, D.S. al Coda

**E<sup>b</sup>13(#9)** **(3x's)** **A<sup>b</sup>13<sub>SUS</sub>** **G<sup>b</sup>(add 9) (#11)** **B<sup>b</sup>** **D<sup>b</sup>13**

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

12) 8)

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

12) 4) 8)

Vamp & fade

On the recording, top of the tune is preceded by 32 bars (16 bars drums, 16 bars with synth fills and bass)

# Perdido

Music: Juan Tizol  
 Lyric: H.J. Lengsfelder  
 Ervin Drake

Med. Swing

**A**  $C_{MI}^7$   $F^7$   $B^b6$   $D_{MI}^7$   $G^7$

Per - di-do, I look for my heart, it's per - di-do, I lost it way down in Tor -

$C_{MI}^7$   $F^7$   $B^b6$   $D_{MI}^7$   $G^7$

ri - do while chanc - ing a dance fi - es - ta. Bo -

$C_{MI}^7$   $F^7$   $B^b6$   $D_{MI}^7$   $G^7$

le - ro, She glanced as she danced a Bo - le - ro, I said, tak - ing off my som -

$C_{MI}^7$   $F^7$   $B^b6$

bre - ro, "Let's meet for a sweet si - es - ta."

**B**  $D^7$   $G^7$

High was the sun when we first came close;

$C^7$   $C_{MI}^7$   $F^7$   $(G^7)$

Low was the moon when we said "A - dios," Per -

**C**  $C_{MI}^7$   $F^7$   $B^b6$   $D_{MI}^7$   $G^7$

di - do, Since then has my heart been per - di - do, I know I must go to Tor -

$C_{MI}^7$   $F^7$   $B^b6$   $(D_{MI}^7 G^7)$

ri - do, That yearn - ing to lose per - di - do.

Med.-Up Swing

# Peri's Scope

Bill Evans

**A**  $D_{MI}^7$   $G^7$   $C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $A_{MI}^7$

$D_{MI}^7$   $G^7$   $C_{MA}^7$   $E^7$

$F^6$   $G^7$   $E_{MI}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $C^9_{SUS}$   $C^9$

$F_{MA}^7$   $B^7$   $B^b7(\#5)$   $A^{7(\#5)}$

$D_{MI}^7$   $G^7$   $E_{MI}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $E_{MI}^{7(b5)}$   $A^{7(\#5)}$

$D_{MI}^7$  /  $E$   $F^6$   $G^{13}_{SUS}$   $C_{MA}^9$  solo break

**(Solos)**

**B**  $D_{MI}^7$   $G^7$   $E_{MI}^7$   $A^{7(\#5)}$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $A^{7(\#5)}$   $D_{MI}^7$   $G^7$   $C_{MA}^7$

$E^{7(\#5)}$   $F_{MA}^7$   $G^7$   $E_{MI}^7$   $A^{7(\#5)}$   $D_{MI}^7$   $G^7$   $C^9_{SUS}$   $C^9$

$F_{MA}^7$   $B^{7(\#5)}$   $B^b13$   $A^{7(\#5)}$   $D_{MI}^7$   $G^7$   $E_{MI}^7$   $A^{7(\#5)}$

$D_{MI}^7$   $G^7$   $E_{MI}^{7(b5)}$   $A^{7(\#5)}$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $C_{MA}^7$   $A^{7(\#5)}$

After solos, D.C. al Coda

$F^6$   $G^{13}_{SUS}$   $C_{MA}^9$

$C_{MA}^7$  and  $E_{MI}^7$  are interchangeable throughout.



Med. Funk

# Power Play

Eddie Gomez

LeeAnn Ledgerwood

♩ = 120 (Intro)

(4th x) (4x's)

bass fills, starting  $E_{MI}^9$  2nd x

(bass) (staccato)

$(E_{MI}^9)$   $A_{(add 9)}$   $E$

(ten. w/ bs.)

**A**

$G_{\flat} E_{\flat} D$   $F G G A$   $A_{\flat} M A^7 B_{\flat}$   $C^9_{SUS}$   $E^7_{SUS}$  (dorian)

$G_{\flat} E_{\flat} D$   $F G G A$   $A_{\flat} M A^7 B_{\flat}$   $C^9_{SUS}$   $E^7_{SUS}$  (dorian)

NC. drum fill - 4 -  $C_{\flat} B_{\flat}$   $D_{\flat} 9(b5)$   $G_{\flat} E_{\flat} A$   $E_{MI}^7$  NC. drum fill - 2 -

$C_{\flat} B_{\flat}$   $D_{\flat} 9(b5)$  (ten. & bs.)  $A_{\flat} M A^7 B_{\flat}$  NC. drum fill - 2 -

**B** (Sax solo)  $E_{MI}^9$  2  $B_{\flat}^{13}_{SUS}$  2  $B_{\flat}^{13}$  2

(bs.) (Vamp & solo till cue)

(On cue) (Piano solo) (On cue)

$A^{13}_{SUS}$   $E_{MI}^9$

(sample bass line) (Vamp & solo till cue)

D.S. al Coda

**(Bass solo)**  
 (bkg. synth., ten. &/or bs.)  
 Vamp, solo & fade

Chord rhythms follow bass line at Coda.

bass overdub at **B** :



Photo by Jo Ann Kriven

**BOB MINTZER**

Med. Afro/Swing

# The Promise

John Coltrane

♩ = 160

**A**  $GMI^7$   $A_{MI}^7/G$   $GMI^7$   $A_{MI}^7/G$

$F^{13}$   $D^{7(\#9)}$

**B**  $GMI^7$   $A_{MI}^7/G$   $GMI^7$   $A_{MI}^7/G$

**C**  $GMI^7$  (Solos)  $A_{MI}^7/G$  2

**D**  $F^{13}$   $D^{7(\#9)}$   $F^{13}$   $D^{7(\#9)}$

**E**  $GMI^7$   $A_{MI}^7/G$  2 2 2

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

$A_{MI}^7/G$   $GMI^7$   $A_{MI}^7/G$   $GMI^9(MA7)$

Pn. comp rhythm on  $GMI^7$   $A_{MI}^7/G$  sections:

Melody is played with great variation.

# Quicksilver

Horace Silver

Fast Bop

$\text{♩} = 268$

**A**  $A^{\flat 6}$   $G^{\flat}MI^{\flat 7}$   $C^{\flat 7}$

(trp. & alto)

$F^{\flat}MI^{\flat}$   $(D^{\flat 0 7} B^{\flat 7})$   $E^{\flat 7(\#9)}$

$A^{\flat 6}$   $C^{\flat}MI^{\flat 7}$   $F^{\flat 7}$   $B^{\flat}MI^{\flat 7}$   $E^{\flat 7}$

1.  $A^{\flat 6}$   $B^{\flat}MI^{\flat 7}$   $E^{\flat 7}$   $C^{\flat}MI^{\flat 7}$   $F^{\flat 7}$   $B^{\flat}MI^{\flat 7}$   $E^{\flat 7}$

2.  $A^{\flat 6}$   $B^{\flat}MI^{\flat 7}$   $E^{\flat 7}$   $A^{\flat 6}$   $G^{\flat}MI^{\flat 7}$   $C^{\flat 7}$

**B** (Solo)  $F^{\flat}MI^{\flat}$   $G^{\flat}MI^{\flat 7}$   $C^{\flat 7}$   $F^{\flat}MI^{\flat}$

$G^{\flat}MI^{\flat 7}$   $C^{\flat 7}$   $A^{\flat}MI^{\flat 7}$   $D^{\flat 7}$   $G^{\flat}MI^{\flat 7}$   $C^{\flat 7}$

$F^{\flat}MI^{\flat}$   $G^{\flat}MI^{\flat 7}$   $C^{\flat 7}$   $F^{\flat}MI^{\flat}$

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

The main musical score consists of four staves of music. The first staff begins with a circled 'C' time signature and contains the chords  $A^b6$ ,  $GMI^7$ , and  $C^7$ . The second staff contains  $FMI$  and  $A^{\circ7}$ , with a triplet of eighth notes under the  $A^{\circ7}$  chord. The third staff contains  $B^bMI^7$ ,  $CMI^7$ ,  $F^7$ ,  $B^bMI^7$ , and  $E^b7$ . The fourth staff contains  $A^b6$ ,  $B^bMI^7$ ,  $E^b7$ , a circled  $\Phi$  symbol,  $A^b6$ ,  $B^bMI^7$ , and  $E^b7$ .

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

The coda section consists of two staves. The first staff has a circled  $\Phi$  symbol above it. The first measure contains the chord  $A^b6$ . The second measure contains the chord  $NC. (A^b)$ . The second staff has a slash in the first measure and a quarter note in the second measure. Below the staves is the instruction: (bs. w/ pn. 8va b.)

Chord in parentheses is used for solos.  
Based on the changes to "Lover Come Back to Me".

# Quiet Girl

Billy Childs

(Intro) ♩ = 136

piano *mf*

Chords:  $A^b$ ,  $D^b$ ,  $C_{MI}$ ,  $D^b$ ,  $C^b$ ,  $D^b$ ,  $D^b6/9$ ,  $A^b$ ,  $D^b$ ,  $C_{MI}$ ,  $D^b$ ,  $C^b$ ,  $D^b$ ,  $D^b6/9$

**A** (sop. doubles top note of piano)

Chords:  $A_{MA}7$ ,  $A_{MA}7$  (omit 3),  $C^{\#}_{MI}9$ ,  $G^b$  (add 9),  $E^b_{MI}11$ ,  $C7(\#9)$ ,  $F_{MI}9$ ,  $A^b$ ,  $B^b$ ,  $D^b$ ,  $G^b$

(no sop.) - - -

Chords:  $D^b$ ,  $G^b$ ,  $A^b_{MA}7(\#11)$ ,  $D$ ,  $B^b$ ,  $C$ ,  $E^b$  (add 9),  $E^b$ ,  $A^b$ ,  $B^b$ ,  $C$ ,  $F$ ,  $G$  (add 9),  $B$

1.

E pedal

Chord:  $B^b_{MA}7(\#5)$ ,  $A$

(no sop.) - - - -

Chords:  $B^b_{MA}7(\#5)$ ,  $A$ ,  $D$ ,  $E^b$ ,  $A_{MA}7(\#5)$ ,  $D$ ,  $G^{\#}_{MI}7$ ,  $D$ ,  $C$ ,  $G^b$ ,  $A^b$

(no sop.) - - - -

Chords:  $A^b$ ,  $D^b$ ,  $C_{MI}$ ,  $D^b$ ,  $C^b$ ,  $D^b$ ,  $D^b6/9$ ,  $A^b$ ,  $D^b$ ,  $C_{MI}$ ,  $D^b$ ,  $C^b$ ,  $D^b$ ,  $D^b6/9$

2.

Chords:  $E_{MI}$ ,  $D$ ,  $A$ ,  $E$ ,  $C_{MI}$ ,  $G$ ,  $G_{MI}$ ,  $B^b$ ,  $B^b_{MI}$ ,  $F^{\#dim}$ ,  $A$ ,  $B^b_{MA}^{7(\#5)}$ ,  $E^b$

(no sop.)

Chords:  $B^b_{MA}^{7(\#5)}$ ,  $E^b$ ,  $G_{MI}^9(MA7)$ ,  $A$ ,  $A_{MA}^{7(\#5)}$ ,  $D$ ,  $G^{\#}_{MI}7$ ,  $D$ ,  $C$ ,  $G^b$ ,  $A^b$

(no sop.)

Chords:  $A^b$ ,  $D^b$ ,  $C_{MI}$ ,  $D^b$ ,  $C^b$ ,  $D^b$ ,  $D^b_{6/9}$ ,  $A^b$ ,  $D^b$ ,  $C_{MI}$ ,  $D^b$ ,  $C^b$ ,  $D^b$ ,  $D^b_{6/9}$

(cresc.)

**B** (sop. 8va)

*f* Chords:  $F_{MA}^7$ ,  $G_{MI}$ ,  $D_{MI}$ ,  $A$ ,  $C^b$ ,  $B^b$ ,  $B^b$ ,  $C$ ,  $C$ ,  $D$ ,  $G$ ,  $F^{\#}$ ,  $A$ ,  $D$ ,  $A$ ,  $B$ ,  $F^{\#}_{MI}7$

*mf*

Chords:  $F^{\#}_{MI}7$ ,  $C^{\#}_{MI}7$ ,  $G^{\#}_{MI}7$ ,  $E_{MA}^9$ ,  $E_{MA}^9$ ,  $A$ ,  $G^b$ ,  $A^b$

(no sop.)

Chords:  $A^b$ ,  $B^b$ ,  $C_{MI}$ ,  $B^b$ ,  $C^b$ ,  $B^b$ ,  $B^b_{sus}$ ,  $A^b$ ,  $B^b$ ,  $C_{MI}$ ,  $B^b$ ,  $C^b$ ,  $B^b$ ,  $B^b_{sus}$

3/4

V.S. (turn page)



**C** (Solos)

*mf*

$E^b_{MI} 7(b5)$   $A^b 7(\#5)$   $D^b_{MI} 7$   $B^b 7(\#9)$   $E^b_{MI} 7$   $C 7(\#9)$   $F_{MI} 7$   $B^b 7_{SUS}$   $(G_{MA} 7)$

$G^b_{MA} 7$   $D 7(\#9)$   $G_{MI} 7$   $E^b_{MA} 7$   $G$   $A^b_{MA} 7$   $C 7_{SUS}$   $F_{MA} 7$   $B 7(\#9)$

$E_{MI} 7$   $A_{MI} 7$   $E$   $E_{MI} 7$   $A_{MI} 7$   $E$

$D_{Eb}$   $A 7(\#9)$   $D_{MA} 7$   $G^{\#}_{MI} 7$   $C_{MA} 7(\#11)$   $A^b 7_{SUS}$

$D^b_{MA} 7$   $D^b 7_{SUS}$   $D^b_{MA} 7$   $D^b 7_{SUS}$

(2nd x: cresc.-----)

**D**

$F_{MA} 7$   $B^b_{MA} 7$   $C 7_{SUS}$   $D 7_{SUS}$   $A 7(\#5)$   $A 7_{SUS}$   $D_{MA} 7$   $B_{MI} 7$

*f*

$F^{\#}_{MI} 7$   $C^{\#}_{MI} 7$   $G^{\#}_{MI} 7$   $E_{MA} 7$   $A_{MA} 7$   $A^b 7_{SUS}$

*mf*

$B^b 7_{SUS}$   $B_{MA} 7$   $B^b$   $B^b 7_{SUS}$   $B_{MA} 7$   $B^b$

Solo on CCD. After solos, continue on to **E**

**E** (sop. doubles top note of piano)

$A_{MA} 7$   $A_{MA} 7(\text{omit } 3)$   $C^{\#}_{MI} 9$   $G^b(\text{add } 9)$   $E^b_{MI} 11$   $C 7(\#9)$   $F_{MI} 9$   $A^b$   $D^b$

$\#.D^{\#}$   $G^{\#}$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $G^b$

(no sop.)

$D^b$   $A^b_{MA} 7(\#11)$   $B^b$   $E^b(\text{add } 9)$   $E^b$   $B^b$   $C$   $C$   $G^b(\text{add } 9)$

$G^b$   $D$   $C$   $A^b$   $B^b$   $C$   $F$   $B$

Chords: EMI, D, A, E, CMI, G, GMI, Bb, BbMI, F#dim, A, BbMA 7(#5), Eb

(no sop.) -----

Chords: BbMA 7(#5), Eb, GMI 9(MA7), A, AMA 7(#5), D, G#MI7, C, D, Gb, Ab

(no sop.) -----

Chords: Ab, Db, CMI, Db, Cb, Db, Db6/9, Ab, Db, CMI, Db, Cb, Db, Db6/9

(cresc.)

**F** (sop. 8va) -----

Chords: FMA7, GMI, DMI, A, Bb, C, Bb, C, D, G, F#, A, D, A, B, F#MI7

Chords: F#MI7, C#MI7, G#MI7, EMA9, EMA9, A, Gb, Ab

(pn.)

Chords: Ab, Bb, CMI, Bb, Cb, Bb, Bbsus, Ab, Bb, CMI, Bb, Cb, Bb, Bbsus

On bass part letter E is a D.S. to letter A, and the final vamp is a Coda.

(Vamp, fill, & fade)

# Med. Straight 8th's/Bossa Quiet Girl (Bass)

♩ = 136

(Intro)

*mf* (sample bass line)

**A** *S.*  $\frac{4}{4}$

*G*(add 9) **B** <sup>1.</sup> E pedal  $\frac{BbMA7(#5)}{A}$

$\frac{BbMA7(#5)}{A}$   $\frac{D}{Eb}$   $\frac{AMA7(#5)}{D\#}$   $\frac{G\#MI7}{\#}$   $\frac{D}{C}$   $\frac{Gb}{Ab}$

$\frac{Ab}{Db}$   $\frac{CMI}{Db}$   $\frac{Cb}{Db}$   $\frac{Db6/9}{b}$   $\frac{Ab}{Db}$   $\frac{CMI}{Db}$   $\frac{Cb}{Db}$   $\frac{Db6/9}{b}$

<sup>2.</sup>  $\frac{EMI}{A}$   $\frac{D}{A}$   $\frac{F}{E}$   $\frac{CMI}{G}$   $\frac{GMI}{Bb}$   $\frac{BbMI}{F}$   $\frac{F\#dim}{A}$   $\frac{BbMA7(#5)}{E}$

$\frac{BbMA7(#5)}{Eb}$   $\frac{GMI9(MA7)}{A}$   $\frac{AMA7(#5)}{D\#}$   $\frac{G\#MI7}{\#}$   $\frac{D}{C}$   $\frac{Gb}{Ab}$

$\frac{Ab}{Db}$   $\frac{CMI}{Db}$   $\frac{Cb}{Db}$   $\frac{Db6/9}{b}$   $\frac{Ab}{Db}$   $\frac{CMI}{Db}$   $\frac{Cb}{Db}$   $\frac{Db6/9}{b}$

**B** *f*  $\frac{FMA7}{GMI}$   $\frac{DMI}{A}$   $\frac{C}{Bb}$   $\frac{Bb}{C}$   $\frac{C}{D}$  *(cresc.)*  $\frac{G}{F\#}$   $\frac{A}{D}$   $\frac{A}{B}$   $\frac{F\#MI7}{\#}$  *mf*

Musical notation for the first system, featuring a melody line and a bass line with various chords and accidentals.

(Solos)

**C**  $E^b_{MI} 7(b5)$   $A^b 7(\#5)$   $D^b_{MI} 7$   $B^b 7(\#9)$   $E^b_{MI} 7$   $C 7(\#9)$   $F_{MI} 7$   $(G_{MA} 7)$   $B^b 7_{SUS}$

*mf*

$G^b_{MA} 7$   $D 7(\#9)$   $G_{MI} 7$   $E^b_{MA} 7$   $G$   $A^b_{MA} 7$   $C 7_{SUS}$   $F_{MA} 7$   $B 7(\#9)$

$E_{MI} 7$   $A_{MI} 7$   $E$   $E_{MI} 7$   $A_{MI} 7$   $E$

$D_{Eb}$   $A 7(\#9)$   $D_{MA} 7$   $G^b_{MI} 7$   $C_{MA} 7(\#11)$   $A^b 7_{SUS}$

$D^b_{MA} 7$   $D^b 7_{SUS}$   $D^b_{MA} 7$   $D^b 7_{SUS}$

**D**  $F_{MA} 7$   $B^b_{MA} 7$   $C 7_{SUS}$   $D 7_{SUS}$   $(A 7(\#5))$   $A 7_{SUS}$   $(2nd x: cresc.-----)$   $D_{MA} 7$   $B_{MI} 7$   $F^b_{MI} 7$   $C^b_{MI} 7$

*f*  $G^b_{MI} 7$   $E_{MA} 7$   $A_{MA} 7$   $A^b 7_{SUS}$   $B^b 7_{SUS}$   $B_{MA} 7$   $B^b$   $2$

Solo on CCD.  
After solos, D.S. al  
2nd ending al Coda.

$A^b_{Bb}$   $C_{MI}$   $B^b$   $C^b_{Bb}$   $B^b_{SUS}$

(Vamp & fade)

On melody part the D.S. is letter E.  
Chords in parentheses are optional.

# A Quiet Place

Ralph Carmichael  
(As sung by Take 6)

## Medium Ballad

There is a quiet place far from the  
 rap - id pace where God can soothe my  
 trou - bled mind. Shel - tered by  
 tree and flow'r, there in my quiet hour with  
 Him my cares are left be - hind.

**B** Whe - ther a gar - den small or on a moun - tain tall, new  
 strength and cour - age there I find.  
 Then from this quiet place I go pre -

**D**<sup>(add 9)</sup> **D** **F#**/**A#** **F#<sup>9</sup>**/**A#** **B<sub>MI</sub><sup>7</sup>** **C#<sub>MI</sub><sup>7</sup>** **B<sub>MI</sub><sup>7</sup>**<sup>(11)</sup>  
**F#**<sup>(add 9)</sup>/**A#** **A<sub>MI</sub><sup>7</sup>** **G#<sup>7</sup>(#5)** **B**<sup>(add 9)</sup>/**G** **G<sub>MA</sub><sup>7</sup>(13)** **A<sup>13</sup>**/**G** **F#<sub>MI</sub><sup>7</sup>** **B<sub>MI</sub><sup>7</sup>** **A**  
**E**<sup>(add 9)</sup>/**G#** **A<sup>13</sup>**<sub>SUS</sub> **A<sup>13</sup>** **A<sub>MI</sub><sup>7</sup>** **F<sup>9</sup>**/**A**  
**D<sup>13</sup>**<sub>SUS</sub> **F#<sup>7</sup>(alt.)** **G<sub>MA</sub><sup>9</sup>** **E<sub>MI</sub><sup>11</sup>** **E<sub>MI</sub><sup>7</sup>** **C<sub>MA</sub><sup>9</sup>**  
**B<sub>MI</sub>**<sup>(add 9)</sup> **A** **G#<sub>MI</sub><sup>11</sup>** **C#<sup>7</sup>(alt)** **F#**/**C#** **A<sup>13</sup>**<sub>SUS</sub> **A<sup>9</sup>(#11)**  
**A<sub>MI</sub><sup>7</sup>** **A<sup>6/9</sup>** **C#<sub>MI</sub><sup>7</sup>(b5)** **F#<sup>7</sup>(alt.)** **B<sub>MI</sub><sup>7</sup>** **A<sub>MI</sub><sup>7</sup>** **A<sup>b9</sup>(#11)**  
**G<sub>MA</sub><sup>9</sup>** **F#<sup>9</sup>**<sub>SUS</sub> **F#<sup>7</sup>(b9)** **B<sub>MI</sub><sup>9</sup>** **A<sub>MI</sub><sup>7</sup>(11)** **D<sup>9</sup>**/**A**  
**C<sup>9</sup>(#11)**/**G** **G<sub>MA</sub><sup>9</sup>** **C<sup>13</sup>(#11)** **B<sup>13</sup>**<sub>SUS</sub>

**B**<sup>13</sup><sub>SUS</sub> **B**<sup>9</sup> **E**<sub>MI</sub><sup>7(11)</sup> **A**<sup>9</sup><sub>SUS4-3-4</sub> **A**<sup>7(b9)</sup>

pared to face a new day with love for all man -

**C** **B**<sup>b</sup><sub>MA</sub><sup>9</sup> **C**<sup>b</sup> **A**<sup>13</sup><sub>SUS</sub> **F**<sup>13</sup> **E**<sup>b</sup><sub>9</sub> **D**<sub>MI</sub><sup>9</sup> **F**<sup>9</sup><sub>SUS</sub> **F**<sup>13</sup>

kind. (Ooh)

**B**<sup>b</sup><sub>MA</sub><sup>9</sup> **E**<sup>b</sup><sub>6/9</sub> **G**<sub>MI</sub> **A** **A**<sup>7</sup> **D**<sup>b</sup> **A**<sup>b</sup> **G**<sup>9</sup><sub>SUS</sub> **G**<sup>7(b9)</sup><sub>(b5)</sub>

*cresc.*  
(Ah)

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

Then from this quiet place I go pre -

**B**<sup>b</sup><sup>13</sup><sub>SUS</sub> **A**<sup>13</sup><sub>SUS</sub> **A**<sup>b</sup><sup>13</sup><sub>SUS</sub> **G**<sup>b</sup><sup>9</sup><sub>SUS</sub> **G**<sup>b</sup><sub>MA</sub><sup>7</sup> **F**<sub>MI</sub><sup>7(11)</sup> **F**<sup>#</sup><sub>MI</sub><sup>7</sup> **A**<sup>b</sup> **A** **E**<sup>b</sup><sup>7(alt.)</sup>

pared to face a new day with love for all man -

**D**<sup>13</sup><sub>(#11)</sub> **C**<sup>#</sup><sup>9</sup><sub>SUS</sub> **C**<sup>#</sup><sup>7(alt.)</sup> **F**<sup>#</sup><sub>MI</sub><sup>7</sup> **D**<sub>MA</sub><sup>7</sup> **F**<sup>#</sup> **G**<sub>MA</sub><sup>9</sup> **A**<sup>9</sup><sub>SUS</sub> **E**<sup>(add 9)</sup>

kind. (for all man - kind.)  
**(molto rit.)**

# Rain Waltz

Med. Jazz Waltz

Fred Hersch

♩ = 102

(Intro)  $E^b_{MI}13$  (piano fills)

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

(4x's)

**A**  $E^b_{MI}9$   $E^b_{MI}9(MA7)$   
(harmonica)

$E^b_{MI}9$   $D7(\#9)$

$D^b13_{SUS}$   $D^b7(\#9)$

$B^b13_{SUS}$   $B^b13(b5)$

**B**  $E^b_{MI}9$   $B13(\#11)$

$A^b13_{SUS}$   $A^b13(b5)$

$D^b13_{SUS}$   $D^b7(\#9)$

$G^b_{MA}7(\#11)$   $(G^b_{MA}7(\#11) B13(\#11))$   
 $C^{\#}_{MI}7(\#11)$   $C_{MI}7$   $B_{MA}7$   $B^b_{MI}7$   $A13_{SUS}$

**C**  $A^b_{13} \text{ sus}$   $D^b_{MA} \text{ 9} / A^b$   $B^b_{13(b9)}$   $C^{(add b9)} / A^b$   
 $A^b_{13} \text{ sus}$   $A^b_{7} \text{ alt}$   
 $D^b_{MI} \text{ 13}$   $D_{MA} \text{ 7(\#11)} / D^b$   
 $D^b_{MI} \text{ 13}$   $D_{13(b5)}$

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

$D^b_{MI} \text{ 13}$   $D_{MA} \text{ 7(\#11)} / D^b$  (Vamp & fade till cue) (On cue)  $D^b_{MI} \text{ 13}$   
 (harmonica fills) (last x: rit.)

Chords in parentheses are used for solos.



## Rain Waltz (Bass)

Med. Jazz Waltz

♩ = 102

(Intro)

 $E^b_{MI}{}^{13}$  $E^b_{MA}{}^{7(\#11)}$  $E^b$ 

(4x's)

**A**  $E^b_{MI}{}^9$  $E^b_{MI}{}^9(MA^7)$ 
 $E^b_{MI}{}^9$  $D^7(\#9)$ 
 $D^b_{13}{}_{sus}$  $D^b_{7(b9)}$ 
 $B^b_{13}{}_{sus}$  $B^b_{13(b5)}$ 
**B**  $E^b_{MI}{}^9$  $B^{13(\#11)}$ 
 $A^b_{13}{}_{sus}$  $A^b_{13(b5)}$ 
 $D^b_{13}{}_{sus}$  $D^b_{7(b9)}$ 
 $G^b_{MA}{}^{7(\#11)}$  $(G^b_{MA}{}^{7(\#11)})$  $C^{\#}_{MI}{}^{7(\#11)}$  $B^{13(\#11)}$  $B_{MA}{}^7$  $B^b_{MI}{}^7$  $A^{13}{}_{sus}$

**C**  $A^b_{13} \text{SUS}$   $C^{(\text{add } b9)} / A^b$   $D^b_{MA} / A^b$

$B^b_{13(b9)}$   $A^{13} \text{SUS}$   $A^b_{7(\text{alt})}$

$D^b_{MI}^{13}$   $D_{MA}^{7(\#11)} / D^b$

$D^b_{MI}^{13}$   $D^{13(b5)}$

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

$D^b_{MI}^{13}$   $D_{MA}^{7(\#11)} / D^b$   $(\text{On cue}) D^b_{MI}^{13}$

**(Vamp & fade till cue)**

(last x: rit.)

Bass line may be used for solos (with variation).  
 Chords in parentheses are used for solos.



Photo by W. Patrick Hinely

**TAKE 6**

Med. Ballad

# Remember Hymn

John Abercrombie

**A** *rubato*  
♩ ≈ 65 (ten., 8va b.)

Chords: C<sub>MI</sub>, G<sub>MI</sub>/B<sub>b</sub>, F<sup>#</sup><sub>MI</sub>/A, C<sup>#</sup><sub>MI</sub>, A<sup>b</sup><sub>MI</sub>/C<sub>b</sub>, B<sup>b</sup><sub>MI</sub>

(gtr.)

Chords: E<sup>b</sup><sub>MI</sub>, B<sup>b</sup><sub>MI</sub>/D<sup>b</sup>, A<sup>b</sup><sub>MI</sub>/C<sub>b</sub>, B<sup>b</sup><sub>MI</sub>, A<sup>b</sup><sub>MI</sub>, B<sup>b</sup><sub>MI</sub>, E<sup>b</sup>(omit 3)

**B** (2nd x.) 8va

Chords: F, C<sup>#</sup><sub>MI</sub>, A<sub>MI</sub>, F<sub>MI</sub>, B<sup>b</sup>/A, F<sup>#</sup><sub>MI</sub>/A, B<sup>b</sup>/A, F<sup>#</sup><sub>MI</sub>/A

(bass)

**C**

Chords: C<sub>MI</sub>, G<sub>MI</sub>/B<sup>b</sup>, F<sup>#</sup><sub>MI</sub><sup>9(MA7)</sup>/A, B<sub>MI</sub><sup>9</sup>, G<sub>MI</sub><sup>11</sup>, E<sup>b</sup><sub>MA</sub><sup>7</sup>/F, B<sub>MI</sub><sup>7</sup>/F

Chords: B<sup>b</sup><sub>MI</sub>, A<sup>13</sup>, C<sup>#</sup><sub>MI</sub>/D, C/D, C<sup>#</sup><sub>MI</sub>/D, C/D

(gtr.)

Guitar arpeggiates most chords during head.  
Guitar lines sound one octave lower than written.

Solo on form (AABBC). *(fine)*  
After solos, D.C. al fine (no repeats).

## Rockin' Chair

Med. (Slow) Swing

Hoagy Carmichael

**A**  $E^b6$   $E^b9$   $A^bMA^7$   $D^b9$

Old rock - in' chair's got me, Cane by my side,

$E^b6$   $C^7$   $F^7$   $B^b7$

Fetch me that gin, son 'fore I tan your hide,

$E^b6$   $G^7$   $CMI$   $AMI^{7(b5)}$   $D^7$   $GMI$

Can't get from this cab - in, Goin' no - where;

$F^7$   $F^7$   $B^b7$   $E^b6$

Just sit me here grab - bin' at the flies 'round this rock - in' chair.

**B**  $A^b9$   $E^b6$

My dear old Aunt Har - ri - et, In hea - ven she be,

$AMI^{7(b5)}$   $D^7$   $GMI$   $F^9$   $B^b7$

Send me sweet cha - ri - ot, for the end of the trou - ble I see.

**C**  $E^b6$   $E^b9$   $A^bMA^7$   $D^b9$

Old rock - in' chair gets it, Judg - ment day is here,

$E^b6$   $F^7$   $(E^bMA^7)$   $B^b9_{sus}$   $E^b6$   $(FMI^7)$   $B^b7(\#5)$

Chained to my rock - in' chair.

# Rosetta

Words and Music by  
Earl Hines and Henri Wood

310

Medium-Up Swing

Ro - set - ta, My Ro - set - ta, In my  
heart, dear, there's no one but you. You  
told me that you loved me. Nev - er  
leave me for some - bod - y new.  
**B** You've made my whole life a dream;  
I pray you'll make it come true. Ro -  
**C** set - ta, My Ro - se - ta, Please say  
I'm just the one, dear, for you.

Chord symbols: A, F<sup>6</sup>, E<sup>7</sup>, E<sup>b7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, A<sup>M7</sup>, D<sup>7</sup>, G<sup>M7</sup>, C<sup>7</sup>, F<sup>6</sup>, E<sup>7</sup>, E<sup>b7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, B<sup>M7(b5)</sup>, E<sup>7</sup>, A<sup>M7</sup>, D<sup>M7(b5)</sup>, G<sup>7</sup>, C<sup>M7</sup>, A<sup>M7</sup>, D<sup>M7</sup>, G<sup>7</sup>, G<sup>M7</sup>, C<sup>7</sup>, F<sup>6</sup>, E<sup>7</sup>, E<sup>b7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, B<sup>M7(b5)</sup>, E<sup>7</sup>, A<sup>M7</sup>, D<sup>M7(b5)</sup>, G<sup>7</sup>, G<sup>M7</sup>, C<sup>7</sup>.

## Sailing at Night

Don Grusin

Med. Funk Ballad

(Intro)

♩ = 122

GMI<sup>11(MA7)</sup> GMI<sup>11</sup> C<sup>13</sup> D7<sup>(#9, b9, #5)</sup> GMI<sup>11(MA7)</sup>  
 (synth.)

GMI<sup>11</sup> C<sup>13</sup> E<sup>b</sup>/F F/E<sup>b</sup> G<sup>b</sup>/D

**A** GMI<sup>11(MA7)</sup> GMI<sup>11</sup> C<sup>13</sup> F<sup>13</sup><sub>SUS</sub> F<sup>13(#11)</sup>

B<sup>b13</sup><sub>SUS</sub> A<sup>b13</sup> B<sup>b</sup>MA<sup>9(#5)</sup> E<sup>b</sup>MA<sup>9</sup> D7<sup>(#9, b9, #5)</sup>

GMI<sup>11(MA7)</sup> GMI<sup>11</sup> C<sup>13</sup> G<sup>b7</sup> F<sup>13</sup><sub>SUS</sub> F<sup>13(#11)</sup> B<sup>b13</sup><sub>SUS</sub>

B<sup>b13</sup><sub>SUS</sub> A<sup>b13</sup> B<sup>b</sup>MA<sup>9(#5)</sup> E<sup>b</sup>MA<sup>9</sup>

**B** A<sup>b13</sup><sub>SUS</sub> D7<sup>(#9)</sup> GMI<sup>9</sup> B<sup>b13</sup><sub>SUS</sub> B<sup>b13(b9)</sup>

A<sup>b13</sup><sub>SUS</sub> D7<sup>(#9)</sup> GMI<sup>9</sup> B<sup>b13</sup><sub>SUS</sub> B<sup>b13(b9)</sup>

B<sup>13</sup><sub>SUS</sub> F7<sup>(#9)</sup> B<sup>b</sup>MI<sup>9</sup> D<sup>b13</sup><sub>SUS</sub> D<sup>b13</sup>

A<sup>b13</sup><sub>SUS</sub> D7<sup>(#9)</sup> GMI<sup>9</sup> D<sup>9</sup><sub>SUS</sub> D7<sup>(#9)</sup>

(After solos, D.S. al Coda)

(Piano Solo - Half-time Feel)

**C**  $A^b_{MI} 7(11)$   $D^b 7$   $B^b_{MI} 7(11)$   $E^b 7$

$C^{\#}_{MI} 7(11)$   $F^{\#} 7$   $B_{MA} 7$   $A^{13(\#11)}$

$A^b_{MI} 7(11)$   $D^b 7$   $B^b_{MI} 7(11)$   $E^b 7$

$C^{\#}_{MI} 7(11)$   $B^b / D$   $A^b 6 / E^b E^b$   $D 7(\#9)$

D.S., solo on AB,  
then D.S. al Coda

$A^b 13_{SUS}$   $D 7(\#9)$   $G_{MI} 9$   $B^b 13_{SUS}$   $B^b 13(b9)$

$A^b 13_{SUS}$   $D 7(\#9)$   $G_{MI} 9$   $B^b 13_{SUS}$   $B^b 13(b9)$

sample bass line

at **A**:

etc.

sample bass line

at **B**:

etc.

bass line 1 bar

before **C**:

Melody is played with some variation.



# Sea Journey

Chick Corea

(As played by Stanley Clarke)

## Med. Latin (Intro)

$\text{♩} = 132$   $F^{6/9}_{\text{add } \#11}$

*mp - mf* (flute)

*mp*

*cresc.* *mf*

(gtr.) (pn.) (flute)

(bs. w/ pn.)

pn. fill (vocal)

(bs.) (bs. simile)

**A**

$D_{\text{sus}}$   $E_{\text{sus}}$   $A_{\text{sus}}$

$F_{\text{MA}}^7/G$   $F^{\#}M^{\flat}7(b5)$

Chords:  $A$ ,  $F^{6/9}$ ,  $A_{MI}$ ,  $F_{MI}^7$ ,  $F_{MA}^7$ ,  $F_{MA}^7/G$ ,  $D$ ,  $E$ ,  $F^{6/9}/A$ ,  $A_{MI}$ ,  $F^{6/9}/A$ ,  $A_{MI}$ ,  $F^{6/9}/A$ ,  $A_{MI}$ ,  $D_{\text{sus}}$ ,  $E_{\text{sus}}$ ,  $A_{\text{sus}}$ ,  $F_{\text{MA}}^7/G$ ,  $F^{\#}M^{\flat}7(b5)$

Dynamics: *mp - mf*, *mp*, *cresc.*, *mf*, *pn. fill*, *(bs.)*, *(bs. simile)*

Tempo:  $\text{♩} = 132$

Key Signature:  $F^{6/9}_{\text{add } \#11}$

**A**  $F_{MA}^7$   $E^{7(b9)}$

**B**  $F_{6/9}^7/A$   $A_{MI}$   $F_{6/9}^7/A$   $A_{MI}$

$F_{6/9}^7/A$   $A_{MI}$   $F_{6/9}^7/A$   $A_{MI}$

$D_{MI}^7$   $C_{MA}^{7(\#5)}$   $F_{MA}^7$   $E^{7(b9)}$   $F_{MA}^7$

$E^7$   $F_{MA}^7$

$E_{MI}^7$   $A^7$   $D_{MA}^7$   $C\#_{MI}^7$   $B_{MI}^{9(b5)}$   $E^{7(b9)}$

**C** (Samba) (Solo)  $A_{MI}$   $D_{MI}^6/A$   $A_{MI}$  (last x)

(bs.) (etc.) Vamp till cue (flute, gtr. & pn.)

**D** (On cue)  $A_{MI}$   $D_{MI}^6/A$  (4th x)

$D_{MI}^6/A$  1-3.  $A_{MI}$

4.  $D_{MI}^6/A$   $F_{6/9}^{(\#11)}$  (Orig. Tempo)  $A_{MI}$  (add 11) (add 9)

$f$  D.S. al Coda

$\Phi$  NC.  $E^7$   $A_{MI}$  (Slower)  $\text{♩} = 188$   $D_{MI}^7$   $E_{MI}^7$   $A_{MI}$

$\text{ff}$

Entire form (Intro ABCD) may be repeated more than once before going to Coda

# Señor Blues

Horace Silver

Med. Latin  $\frac{6}{8}$  (1st & 2nd x: bs. only; 3rd x: add chords & drums)  
 ♩. = 100

**Intro**  $E^b M I \frac{6}{9}$  (3x's)

(pn. w/ bs. 8va) break

**A** (trp. ten.)  $E^b M I \frac{6}{9}$  (trp. ten.)

(pn. w/ bs. 8va)

$E^b M I \frac{6}{9}$  (chord rhythm simile)

$B^9(\#11)$

$E^b M I \frac{6}{9}$

$B^b 7$   $A^b 13$

(trp. ten., 8va b.)

$E^b M I \frac{6}{9}$

(pn. & bs. simile)

**B**  $E^b M I \frac{6}{9}$

$E^b M I \frac{6}{9}$   $B^9(\#11)$

$E^b M I \frac{6}{9}$   $B^b 7$

(ten. loco)

$A^b 13$   $E^b M I \frac{6}{9}$

Solo on **A**; After solos, D.S. al Ending (last solo ends w/ break and pickup, like end of Intro)

(Ending)

**C**  $E^b M I \frac{6}{9}$

$E^b M I \frac{6}{9}$

$E^b M I \frac{6}{9}$

$E^b M I \frac{6}{9}$

$E^b M I \frac{6}{9}$

1.

2. NC. break break

(pn./bs.) 8va b.

Pn./bs. figure at A continues at B and throughout solos. Pn./bs. figure at C is the same as first four bars of A.

Med. Latin  $\frac{6}{8}$ 

## Señor Blues (Bass)

♩. = 100

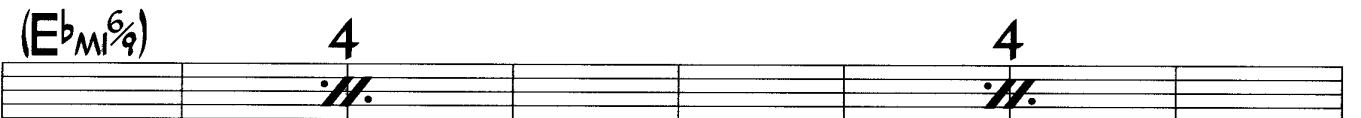
(Intro)

 $E^b M I \frac{6}{9}$ 

(3x's)



(w/ pn.)

(last solo chorus:  
break)Solo on **A**. After solos,  
D.S. al Ending

Bass line continues throughout solos.

# September Song

Lyric by

Maxwell Anderson

Music by Kurt Weill

Med. Ballad

**A**

Chord progression:  $E^b9$   $G^bMA^7$   $C^bMA^7$   $B^bMA^7$   $CMI^7$   $DMI^7$   $GMI^7$

Oh, it's a long, long while from May to De - cem - ber, But the days grow

Chord progression:  $C^9_{SUS}$   $C^9$   $F^7_{SUS}$   $F^7$   $B^bMA^7$   $F^9_{SUS}$   $B^bMA^7$

short when you reach Sep - tem - ber. When the au - tumn

Chord progression:  $E^b9$   $G^bMA^7$   $C^bMA^7$   $B^bMA^7$   $CMI^7$   $DMI^7$   $GMI^7$

wea - ther turns the leaves to flame. One has - n't got

Chord progression:  $C^9_{SUS}$   $C^9$   $F^7_{SUS}$   $F^7$   $B^bMA^7$   $F^9_{SUS}$   $B^bMA^7$   $(B^b7)$

time for the wait - ing game. Oh, the

**B** Chord progression:  $E^bMI^6$   $E^o7$

days dwin - dle down to a pre - cious few, Sep -

Chord progression:  $E^bMI^6$   $E^o7$   $B^bMA^7$   $F$  break

tem - ber, No - vem - ber. And these few

**C** Chord progression:  $E^b9$   $G^bMA^7$   $C^bMA^7$   $B^bMA^7$   $CMI^7$   $DMI^7$   $GMI^7$

pre - cious days I'll spend with you, These pre - cious

Chord progression:  $C^9_{SUS}$   $C^9$   $E^bMI^7$   $C^bMA^7$   $B^b6$   $(F^9_{SUS}$   $B^bMA^7$   $B^b7)$

days I'll spend with you.

# Seven Steps to Heaven

Victor Feldman  
Miles Davis

(As played by Miles Davis)

Fast Swing

$\text{♩} = 278$

(2nd x: add drums)

(Intro)

(bass only) (etc.) (pn.) (4x's)

**A** (Stop Time)

(trp.) (ten.) (bs.) dr. fill

1.

2.

ten. 8va b. dr. fill

**B** (Bass walks)

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

(pn.)

**C** (Stop Time)

(trp.) (ten.) (bs.) dr. fill



ten. 8va b.  $E^b6$   $E^6$   $F^6$  dr. fill

**D**  $F^{13}$  (pn.)  $E^b13$  2 2  $F^{13}$  solo break

(bs. like Intro)

**E** (Solos)  $F_{MA}^7$   $E_{MI}^7$   $A^7$   $D_{MI}^7$  ( $A^b7$ )  $G^7$

$G_{MI}^7$   $C^7$   $E^b6$   $E^6$   $F^6$

**F**  $C_{MA}^7$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $F_{MI}^7$   $B^b7$

$E^b_{MA}^7$   $A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $G_{MI}^7$   $C^7$

**G**  $F_{MA}^7$   $E_{MI}^7$   $A^7$   $D_{MI}^7$  ( $A^b7$ )  $G^7$

$G_{MI}^7$   $C^7$   $E^b6$   $E^6$   $F^6$

Solo on EEFG. Play **D** between solos. After solos, play **D**, then D.S. al Coda.

$E^b6$   $E^6$   $F^6$  (4x's)  $F^{13}$  (pn.)  $E^b13$  (On cue)  $F^{13}$

ten. 8va b. dr. fill

Vamp till cue



Med. Swing (in 2)

# Silver's Serenade

Horace Silver

$\text{♩} = 144$

$D^{13}$  **A**  $E_{MI}^9$   $F_{MI}^9$   $E_{MI}^9$   $C_{MI}^9$   $B^b_{MI}^9$

(trp.)  
(ten.)

$A_{MI}^9$   $B^b_{MI}^9$   $A_{MI}^9$   $F_{MI}^9$   $E^b_{MI}^9$   $A^b_{MI}^9$   $A_{MI}^9$

$A_{MI}^9$   $B^b_{MI}^9$   $B_{MI}^9$   $C_{MI}^9$   $B^9$

(ten. 8va b.)

$B^b_{MA}^9$   $C_{MI}^9$   $D_{MI}^9$   $E^b_{MA}^9$   $A_{MI}^7$   $D^{7(b9)}$   $(D^{13})$

(1st x only)

**B** (Solos)  $E_{MI}^9$   $B^b_{MI}^9$

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

$A_{MI}^9$   $C_{MI}^9$   $C_{MI}^9$   $B^9$

$B^b_{MA}^9$   $C_{MI}^9$   $D_{MI}^9$   $E^b_{MA}^9$   $A_{MI}^9$   $D^{13}$

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

$D^{7(b9)}$   $G^6_9$  (Freely)

# Silver's Serenade (Bass)

Med. Swing

(in 2)

♩ = 144

**D<sup>13</sup>**  
**A**

**E<sup>MI</sup>9**

**F<sup>MI</sup>9** **E<sup>MI</sup>9**

**C<sup>MI</sup>9** **B<sup>b</sup>MI9**

**A<sup>MI</sup>9**

**B<sup>b</sup>MI9** **A<sup>MI</sup>9**

**F<sup>MI</sup>9** **E<sup>b</sup>MI9**

**A<sup>MI</sup>9**

**B<sup>b</sup>MI9** **B<sup>MI</sup>9** **C<sup>MI</sup>9**

**B9**

**B<sup>b</sup>MA9** **C<sup>MI</sup>9** **D<sup>MI</sup>9**

**E<sup>b</sup>MA9**

**A<sup>MI</sup>7**

**D<sup>7(b9)</sup>(b5)**

**(D<sup>13</sup>)**  
(.)

(1st x only)

(Solos) (in 2)

**B** **E<sup>MI</sup>9**

**B<sup>b</sup>MI9**

**A<sup>MI</sup>9**

**E<sup>b</sup>MI9**

**A<sup>MI</sup>9**

**C<sup>MI</sup>9**

**C<sup>MI</sup>9**

**B9**

**B<sup>b</sup>MA9**

**C<sup>MI</sup>9**

**D<sup>MI</sup>9**

**E<sup>b</sup>MA9**

**A<sup>MI</sup>9**

**D<sup>13</sup>**

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

**D<sup>7(b9)</sup>(b5)**

**G<sup>6/9</sup> (Freely)**

Bass plays in 2 throughout.

Med Swing  
(in 2)

# Silver's Serenade (Piano)

♩ = 144

**A**

Chords: D<sup>13</sup>, E<sup>MI</sup><sup>9</sup>, F<sup>MI</sup><sup>9</sup>, E<sup>MI</sup><sup>9</sup>, C<sup>MI</sup><sup>9</sup>, B<sup>b</sup>MI<sup>9</sup>

Chords: A<sup>MI</sup><sup>9</sup>, B<sup>b</sup>MI<sup>9</sup>, A<sup>MI</sup><sup>9</sup>, F<sup>MI</sup><sup>9</sup>, E<sup>b</sup>MI<sup>9</sup>, A<sup>b</sup>MI<sup>9</sup>, A<sup>MI</sup><sup>9</sup>

Chords: A<sup>MI</sup><sup>9</sup>, B<sup>b</sup>MI<sup>9</sup>, B<sup>MI</sup><sup>9</sup>, C<sup>MI</sup><sup>9</sup>, B<sup>9</sup>

Chords: B<sup>b</sup>MA<sup>9</sup>, C<sup>MI</sup><sup>9</sup>, D<sup>MI</sup><sup>9</sup>, E<sup>b</sup>MA<sup>9</sup>, A<sup>MI</sup><sup>7</sup>, D<sup>7(b9)</sup>(b5), (D<sup>13</sup>)

(1st x only)

**B** (Solos)

Chord: E<sup>MI</sup><sup>9</sup>, B<sup>b</sup>MI<sup>9</sup>

Chord: A<sup>MI</sup><sup>9</sup>, E<sup>b</sup>MI<sup>9</sup>



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

A musical staff with two staves. The first measure contains the chord  $D^7(b9)$ . The second measure contains the chord  $G^{6/9}$ . The third measure is marked *(Freely)* and contains a whole note chord. The staff is filled with diagonal lines, indicating a solo or improvisation section.



Photo by W. Patrick Hinely

**CARLA BLEY & STEVE SWALLOW**

# Med. Ballad Sing Me Softly of the Blues

Carla Bley

**(Intro)**

F<sup>7</sup> B<sup>7</sup> F<sup>7</sup> E<sup>9</sup><sub>SUS</sub> E<sup>7</sup>

**A**

A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

C<sup>7</sup> G<sup>b7(b5)</sup> F<sup>7</sup> B<sup>7</sup> F<sup>7</sup> E<sup>9</sup><sub>SUS</sub> E<sup>7</sup>

A<sup>7</sup> D<sup>7</sup> D<sup>b</sup>C B<sup>7</sup> F<sup>7</sup> E<sup>7</sup> B<sup>b7</sup>

**(Ending)**

A<sup>7</sup> G<sup>7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> B<sup>7</sup> B<sup>b7</sup> A<sup>7</sup>

Solo on **A**; After solos, play head to Ending **(rit.)**

Notes in parentheses in bar 1 of letter A are the end of the head (start of solos).

Med.-Fast Swing

# Skippy-ing

Denny Zeitlin

**A** (in 2)

(pn.)

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

(bs. & pn.)

$C_{MA}^7/D$   $D_{MI}^7/G$   $C_{MA}^7/D$   $D_{MI}^7$   $G^{13(b9)}$

$C_{MA}^9$   $F^{13(\#11)}$   $B^b_{13(\#11)}$   $A^9$   $D_{MI}^9$   $A^b_{9(\#5)}$

(pn.)

$A^b_{9(\#5)}$   $G^9_{SUS}$   $C_{MA}^7$   $F^{\#}M_I^7$   $B_{MI}^7$   $C_{MA}^7$   $B_{MI}^7(b5)$   $E^7(\#5)$   $A^{(MA7)9}$

**B** (in 4)

$A_{MI}^9(MA7)$   $B^b_{13}_{SUS}$   $B^b_{13}$   $E^b_{MA}^7$   $E^b_{MI}^7$   $A^b_7$   $D^b_{MA}^9$   $D^7(\#9)(\#5)$   $F^{\#}$   $G^b_{MA}^9$

$B_{MI}^9$   $D^b_{13}$   $F$   $G^b$   $G^b_{MA}^7$

$G^b_{MA}^7$   $F^{\#}M_I^7$   $F_{MI}^7$   $E_{MI}^7$

(pn.) (pn. & bs.)

$G^b_{MA}^7$   $F^{\#}M_I^7$   $F_{MI}^7$   $E_{MI}^7$

D.C. al Coda One

♩<sup>1</sup> D<sub>MI</sub><sup>9</sup> A<sup>b9</sup>(#5) G<sup>9</sup><sub>SUS</sub> C<sub>MA</sub><sup>7</sup> solo break

**C** (Solos) E<sub>MI</sub><sup>9</sup> A<sup>13</sup>(#11) D<sub>MI</sub><sup>9</sup> G<sup>7</sup>(alt.)

C<sub>MA</sub><sup>7</sup> F<sup>9</sup> B<sup>b13</sup> A<sup>7</sup>(alt.) D<sup>7</sup>(alt.)

G<sup>7</sup>(alt.) 1. C<sub>MA</sub><sup>7</sup> F<sup>#MI</sup><sup>7</sup> B<sup>7</sup> 2. C<sub>MA</sub><sup>7</sup> B<sub>MI</sub><sup>7(b5)</sup> E<sup>7</sup>(alt.)

**D** A<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>b7</sup> E<sup>bMA</sup><sup>7</sup> E<sup>bMI</sup><sup>7</sup> A<sup>b7</sup>

D<sup>bMA</sup><sup>7</sup> (D<sup>7</sup>(#11) F<sup>#</sup> G<sup>bMA</sup><sup>9</sup>) B<sub>MI</sub><sup>7</sup> D<sup>b7</sup> G<sup>bMA</sup><sup>7</sup>

F<sup>#MI</sup><sup>7</sup> B<sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>b7</sup>

**E** E<sub>MI</sub><sup>9</sup> A<sup>13</sup>(#11) D<sub>MI</sub><sup>9</sup> G<sup>7</sup>(alt.)

C<sub>MA</sub><sup>7</sup> F<sup>9</sup> B<sup>b13</sup> A<sup>7</sup>(alt.)

D<sup>7</sup>(alt.) G<sup>7</sup>(alt.) C<sub>MA</sub><sup>7</sup> F<sup>#MI</sup><sup>7</sup> B<sup>7</sup>

Solo on CCDE  
 After solos, D.C. al Coda Two  
 Play AABA before taking Coda

♩<sup>2</sup> D<sub>MI</sub><sup>9</sup> G<sup>13</sup><sub>SUS</sub> G<sup>9</sup><sub>SUS</sub> B<sup>bMI</sup><sup>7</sup> E<sup>b7</sup> A<sup>bMA</sup><sup>7</sup> E<sup>b</sup> D<sup>b</sup> D<sup>b</sup>

E<sub>MI</sub><sup>7</sup> E<sup>b7</sup> D<sub>MI</sub><sup>7</sup>(#11) G<sup>9</sup><sub>SUS</sub> C<sub>MA</sub><sup>9</sup>(#11)

Figures written are played



# So Many Stars

Music: Sergio Mendez

Lyric: Alan &

Marilyn Bergman

Med. Bossa

**A**  $G^b_{MA7}/A^b$   $A^b_{13(b9)}$

The dawn \_\_\_\_\_ is filled with dreams, \_\_\_\_\_ so man - y

$A^b_{MI7}$   $(A^b_{MI7(b5)})$   $D^b_{13}$   $D^b_{13}$   $G^b_{MA7}$

dreams, \_\_\_\_\_ Which one is mine? One must be right for me. \_\_\_\_\_

$B^{13}$   $F_{MI}$   $D^b/F$   $F_{MI6}$   $F_{MI7}$

\_\_\_\_\_ Which dream \_\_\_\_\_ of all the dreams, \_\_\_\_\_ when there's a

$F_{MI(MA7)}$   $F_{MI7}$   $B^b_{7(\#9)(\#5)}$   $G^b_{MA7}/A^b$

dream for ev - 'ry star? \_\_\_\_\_ And there are oh, \_\_\_\_\_ so man - y

$A^b_{13(b9)}$   $D^b_{6/9}$   $(B^b_{9SUS})$   $B^b_{7(\#9)(\#5)}$

stars, \_\_\_\_\_ So man - y stars. \_\_\_\_\_ The

**B**  $G^b_{MA7}/A^b$   $A^b_{13(b9)}$

wind \_\_\_\_\_ is filled with songs, \_\_\_\_\_ so man - y

$A^b_{MI7}$   $(A^b_{MI7(b5)})$   $D^b_{13}$   $D^b_{13}$   $G^b_{MA7}$

songs, \_\_\_\_\_ Which one is mine? One must be right for me. \_\_\_\_\_

$B^{13}$   $F_{MI}$   $D^b/F$   $F_{MI6}$   $F_{MI7}$

\_\_\_\_\_ Which song \_\_\_\_\_ of all the songs, \_\_\_\_\_ when there's a

song for ev - 'ry star? \_\_\_\_\_ And there are oh, \_\_\_\_\_ so man - y

stars, \_\_\_\_\_ So man - y stars. \_\_\_\_\_ A -

**C**

 lone, \_\_\_\_\_ the count - less days, \_\_\_\_\_ the end - less

nights \_\_\_\_\_ that I have searched \_\_\_\_\_ so man - y eyes, \_\_\_\_\_ So man - y

hearts, \_\_\_\_\_ So man - y smiles. \_\_\_\_\_ Which one to

**D**

 choose? \_\_\_\_\_ Which way to go? \_\_\_\_\_ How can I

tell? \_\_\_\_\_ How can I know? \_\_\_\_\_ Out of oh, \_\_\_\_\_ so man - y

stars, \_\_\_\_\_ So man - y stars. \_\_\_\_\_

To end, last 2 bars may be vamped.  
Chords in parentheses are optional.



Photo by Chuck Stewart

**JOHN COLTRANE**

# Some Other Blues

John Coltrane

Med.-Up Swing

$\text{♩} = 196$

(ten.)

F7 B<sup>b</sup>9<sub>SUS</sub> F7 B7

B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7 D<sup>b</sup>7

1.

C<sup>13</sup> B<sup>b</sup>13 C F7 (C7)

bs.

1.

C<sup>13</sup> B<sup>b</sup>13 C F7 (C7)

bs.

(Solos)

**B**

F7 B<sup>b</sup>7 F7

B<sup>b</sup>7 F7

C7 F7 C7

After solos, D.C. al Coda

F7

Tenor sounds one octave lower than written.  
Piano comping during the head follows tenor syncopations and kicks.

# Someone to Light Up My Life

Music: Antonio Carlos Jobim

English lyric: Gene Lees

Med. Samba

(Intro)

Go on your way with a cloud - less blue sky a - bove,

May all your days be a won - der - ful

song of love, O - pen your arms and

sing of all the hid - den hopes you've ev - er trea - sured,

And live out your life in

peace.

Where shall I look for the love to re -

place you? Some - one to light up my

life. Some - one with strange lit - tle

**E<sup>9</sup>(#5)** **A<sup>MA</sup>7** **(F#MI7)**

ways, \_\_\_\_\_ Eyes like a blue au - tumn haze, \_\_\_\_\_

**D#MI<sup>7(b5)</sup>** **G#13** **G#7(#5)**

Some - one with your laugh - ing style, \_\_\_\_\_ And a

**C#MI7** **A<sup>MI</sup>6** **G<sup>MA</sup>7/B** **E7**

smile that I know will keep haunt - ing me end - less - ly.

**B** **A<sup>MA</sup>7** **G#MI<sup>7(b5)</sup>** **C#7(b9)** **F#MI<sup>(MA7)</sup>** **F#MI<sup>6</sup>(B<sup>9</sup>)**

Some - times in stars \_\_\_\_\_ or the swift \_\_\_\_\_ flight of

**E<sup>MI</sup>(MA7)** **A<sup>9</sup>** **D<sup>MA</sup>7** **C#MI<sup>7(b5)</sup>** **F#7(b9)**

sea - birds \_\_\_\_\_ I \_\_\_\_\_ catch a mo - ment of

**D<sup>MA</sup>7** **D#MI<sup>7(b5)</sup>**

you. \_\_\_\_\_ That's why I walk all a -

**D<sup>MI</sup>6** **A<sup>(add 9)</sup>** **C#** **C<sup>13</sup><sub>SUS</sub>** **C<sup>13</sup>**

lone, \_\_\_\_\_ Search - ing for some - thing un - known, \_\_\_\_\_

**B7** **E<sup>9</sup><sub>SUS</sub>** **E<sup>7(b9)</sup>**

Search - ing for some - thing or some - one to light up my

**A<sup>MA</sup>7** **(B<sup>MI</sup>7)** **E<sup>7(b9)</sup>**

life. \_\_\_\_\_

Alternate changes for bars 1-8 of **B**:

|| **A<sup>9</sup><sub>SUS</sub>** | **A<sup>7(b9)</sup>** | **D/A** | **D<sup>9</sup>/A** | **A<sup>MA</sup>7** | **∴** | **A<sup>9</sup><sub>SUS</sub>** | **A<sup>9</sup>** |

## Med. Bossa

## Song For My Father

Horace Silver

♩ = 126 (Intro)

NC. (F<sub>M</sub>I)

(trp. & ten.)

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

The Intro section consists of four measures. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The first measure is a whole rest in the treble and a quarter note G2 in the bass. The second measure has a whole rest in the treble and a quarter note A2 in the bass. The third measure has a whole rest in the treble and a quarter note B2 in the bass. The fourth measure has a whole rest in the treble and a quarter note C3 in the bass. Above the second measure is the chord symbol 'NC. (F<sub>M</sub>I)'. Above the fourth measure is the instruction '(trp. & ten.)'. Below the bass staff is the instruction '(bs. w/ pn. 8va b.)'.

A

S

(trp.)  
ten.

F<sub>M</sub>I<sup>9</sup>

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

(bs.)

Section A is marked with a square 'A' and a 'S' in a square. It consists of four measures. The top staff is a treble clef with a key signature of three flats and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The first measure has a quarter note G2, a quarter note A2, and a quarter note B2 in the treble, and a quarter note G2 in the bass. The second measure has a quarter note A2, a quarter note B2, and a quarter note C3 in the treble, and a quarter note A2 in the bass. The third measure has a quarter note B2, a quarter note C3, and a quarter note D3 in the treble, and a quarter note B2 in the bass. The fourth measure has a quarter note C3, a quarter note D3, and a quarter note E3 in the treble, and a quarter note C3 in the bass. Above the first measure is a triplet bracket over three eighth notes. Above the second measure is a triplet bracket over three eighth notes. Above the third measure is a triplet bracket over three eighth notes. Above the fourth measure is the instruction '(trp.) ten.'. Below the first measure is the chord symbol 'F<sub>M</sub>I<sup>9</sup>'. Below the fourth measure is the chord symbol 'E<sub>b</sub><sup>9</sup>'. Below the bass staff is the instruction '(bs.)'.

(unis.)

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

(B<sub>b</sub>C)  
C<sup>7</sup> break-

This section consists of three measures. The top staff is a treble clef with a key signature of three flats and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The first measure has a quarter note G2, a quarter note A2, and a quarter note B2 in the treble, and a quarter note G2 in the bass. The second measure has a quarter note A2, a quarter note B2, and a quarter note C3 in the treble, and a quarter note A2 in the bass. The third measure has a quarter note B2, a quarter note C3, and a quarter note D3 in the treble, and a quarter note B2 in the bass. Above the first measure is the instruction '(unis.)'. Above the second measure is the chord symbol 'D<sub>b</sub><sup>9</sup>'. Above the third measure is the chord symbol '(B<sub>b</sub>C) C<sup>7</sup> break-'. Below the bass staff is the instruction '(unis.)'.

1.

2.

(unis.)

F<sub>M</sub>I<sup>9</sup>

F<sub>M</sub>I<sup>9</sup>

This section consists of two endings. The first ending is marked with a '1.' and the second with a '2.'. The top staff is a treble clef with a key signature of three flats and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The first ending has a quarter note G2, a quarter note A2, and a quarter note B2 in the treble, and a quarter note G2 in the bass. The second ending has a quarter note A2, a quarter note B2, and a quarter note C3 in the treble, and a quarter note A2 in the bass. Above the second ending is the instruction '(unis.)'. Below the first ending is the chord symbol 'F<sub>M</sub>I<sup>9</sup>'. Below the second ending is the chord symbol 'F<sub>M</sub>I<sup>9</sup>'.

B

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

F<sub>M</sub>I<sup>9</sup>

Section B is marked with a square 'B'. It consists of four measures. The top staff is a treble clef with a key signature of three flats and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The first measure has a quarter note G2, a quarter note A2, and a quarter note B2 in the treble, and a quarter note G2 in the bass. The second measure has a quarter note A2, a quarter note B2, and a quarter note C3 in the treble, and a quarter note A2 in the bass. The third measure has a quarter note B2, a quarter note C3, and a quarter note D3 in the treble, and a quarter note B2 in the bass. The fourth measure has a quarter note C3, a quarter note D3, and a quarter note E3 in the treble, and a quarter note C3 in the bass. Below the first measure is the chord symbol 'E<sub>b</sub><sup>9</sup>'. Below the third measure is the chord symbol 'F<sub>M</sub>I<sup>9</sup>'.

Play head twice, solo on AAB,  
After solos, D.S. al Coda

Chords in parentheses are optional.  
Piano may double bass line.  
Bass line continues for solos.  
Breaks are observed during solos.



# Sophisticated Lady

Duke Ellington  
Irving Mills  
Mitchell Parish

Medium Ballad

They say \_\_\_\_\_ in - to your ear - ly life ro - mance came, \_\_\_\_\_ and in this

heart of yours burned a flame, \_\_\_\_\_ A flame that flick - ered one day and

died a - way. Then, \_\_\_\_\_ with dis - il -

lu - sion deep in your eyes, \_\_\_\_\_ you learned that fools in love soon grow

wise, \_\_\_\_\_ The years have changed you, some - how; I see you now...

**B** Smok - ing, drink - ing, nev - er think - ing of \_\_\_\_\_ to - mor - row,

non - cha - lant, Dia - monds shin - ing danc - ing, din - ing with \_\_\_\_\_ some

man in a res - tau - rant, Is that all you real - ly want?

The musical score is written in G-flat major (three flats) and 4/4 time. It consists of a vocal line with lyrics and a piano accompaniment line with chord symbols. The key signature is G-flat major. The tempo is marked 'Medium Ballad'. The score is divided into several systems, each with a key signature change indicated by a box around the letter (A, B). The lyrics are: 'They say \_\_\_\_\_ in - to your ear - ly life ro - mance came, \_\_\_\_\_ and in this heart of yours burned a flame, \_\_\_\_\_ A flame that flick - ered one day and died a - way. Then, \_\_\_\_\_ with dis - il - lu - sion deep in your eyes, \_\_\_\_\_ you learned that fools in love soon grow wise, \_\_\_\_\_ The years have changed you, some - how; I see you now... **B** Smok - ing, drink - ing, nev - er think - ing of \_\_\_\_\_ to - mor - row, non - cha - lant, Dia - monds shin - ing danc - ing, din - ing with \_\_\_\_\_ some man in a res - tau - rant, Is that all you real - ly want?'. The piano accompaniment includes various chord symbols such as Bmi7, (MA7) Bbm7, Gbm7, F7, Eb7, Ab7, G7, Bbm7, Eb13, Cmi7, F7(b9), Bbm7, Bbm7(MA7), Bbm7, Gbm7, F7, Eb7, Ab7, G7, Gbm7, F7, Bbm7, Bbm7, Eb13, Ab6, Ami7, D7, GMA7, Emi7, Ami7, D7, Bmi7, E7(b9), Ami7, D7(b9), GMA7, Emi7, Ami7, D7, GMA7, B07, Cmi7, Bbm7, Cmi7(b5), F7(b9).

**C**  $B^b_{MI} B^b_{MI} (MA^7) B^b_{MI}^7$   $G^b7 F^7 E^7 E^b7$   $(G^{7(+9)}_{Ab} Ab_{MA}^7 Ab_{MA}^7)$

No, \_\_\_\_\_ soph - is - ti - cat - ed la - dy, I know \_\_\_\_\_ you miss the

$Ab^7 G^7 G^b7 F^7 B^b7$

love you lost long a - go, \_\_\_\_\_ And when no -

$B^b_{MI}^7$   $E^b13$   $Ab^6$   $(C_{MI}^7(b5) F^7(b9))$

bod - y is nigh you cry.

*Alternate changes, bars*

1-4 and 9-13 of **A**, 1-4 of **C**:  
(tritone substitutions)

$B^b_{MI}^7$   $C^{7(+11)} F^7 B^b^{7(+11)} E^b7$   $Ab_{MA}^7$   $D^{7(b9)} G^7 C^{7(b9)} F^7$   $B^b7$

## Med. Samba

## Spain

Chick Corea

♩ = 136

A

(elec. pn. &amp; flute 8va)

NC.  
(elec. pn.)

EMI<sup>11</sup>  
(add bass)

(EMI<sup>11</sup>) F#<sub>SUS</sub> F#

G F#<sup>7</sup>

EMI<sup>7</sup> A<sup>7</sup> DMA<sup>7</sup> GMA<sup>7</sup>

(sample bass line)

C#<sup>7</sup> F#<sup>7</sup>(#9) B<sub>SUS</sub> B B<sup>(add 9)</sup>

(last x: D.C. al Coda)

**B** NC.  
 (w/ bs. 8va b. & elec. pn. 15ma b.)

NC.

NC.

1. NC. B<sub>SUS</sub> 2. NC. G<sub>MA</sub><sup>7</sup>

**C** (Samba) G<sub>MA</sub><sup>7</sup>  
 (pn. & fl.)

F<sup>#</sup>7

E<sub>MI</sub><sup>7</sup> A<sup>7</sup>

D<sub>MA</sub><sup>7</sup> G<sub>MA</sub><sup>7</sup>  
 (elec. pn.)

C<sup>#</sup>7 F<sup>#</sup>7

B<sub>MI</sub> B<sup>7</sup>  
 (elec. pn.) D.S. al 2nd ending

Solos on **C**. To end each solo, play melody at **C** (use notes in parentheses), then D.S. al 2nd ending. To end last solo, play melody at **C**, D.S. for 8 bars, then D.C. al Coda.

G<sub>MA</sub><sup>7</sup> D<sub>Bb</sub> B<sub>SUS</sub> (add 9)

# Spring Can Really Hang You Up the

Med. Ballad  
(Ad lib.) (Verse)

## Most

Lyric: Fran Landesman  
Music: Tommy Wolf

*CMA<sup>7</sup> B<sup>b</sup>13 CMA<sup>7</sup> CMA<sup>7</sup> B<sup>b</sup>13 CMA<sup>7</sup>*

Once I was a sen - ti - men - tal thing, Threw my heart a - way each Spring,

*B<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>MA<sup>7</sup> F<sup>#</sup>MI<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> DMI<sup>7</sup> CMA<sup>7</sup> A<sup>b</sup>MI<sup>9</sup>*

Now a Spring ro - mance has - n't got a chance, Pro - mised my first dance to Win - ter;

*D<sup>b</sup>MI<sup>9</sup> G<sup>7</sup> CMA<sup>7</sup> A<sup>7</sup>(<sup>b</sup>9) DMI<sup>7</sup>(11) A<sup>7</sup>(<sup>b</sup>5) D<sup>9</sup> G<sup>13</sup>*

All I've got to show's a splin - ter for my lit - tle fling.

(In tempo)

**A** *CMA<sup>7</sup> B<sup>b</sup>MA<sup>9</sup> CMA<sup>7</sup> B<sup>b</sup>MA<sup>9</sup> CMA<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup> E<sup>b</sup>MI<sup>7</sup> A<sup>7</sup>(<sup>b</sup>9)*

Spring this year — has got me feel - ing like a horse that nev - er left the post; I  
Spring is here, — there's no mis - tak - ing rob - ins build - ing nests from coast to coast; My

*F<sup>#</sup>MI<sup>7</sup>(<sup>b</sup>5) FMI<sup>7</sup> EMI<sup>7</sup> D<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup> CMA<sup>7</sup> B<sup>b</sup>MA<sup>9</sup>*

lie in my room — star - ing up at the ceil - ing, Spring can real - ly hang you up the most.  
heart tries to sing — so they won't hear it break - ing, Spring can real - ly hang you up the most.

*CMA<sup>7</sup> B<sup>b</sup>MA<sup>9</sup> CMA<sup>7</sup> B<sup>b</sup>MA<sup>9</sup> CMA<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup> E<sup>b</sup>MI<sup>7</sup> A<sup>7</sup>(<sup>b</sup>9)*

Morn - ing's kiss — wakes trees and flow - ers, And to them I'd like to drink a toast; I  
Col - lege boys — are writ - ing son - nets, In the "ten - der pas - sion" they're en - grossed; But

*F<sup>#</sup>MI<sup>7</sup>(<sup>b</sup>5) FMI<sup>7</sup> EMI<sup>7</sup> D<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup> CMA<sup>7</sup>*

walk in the park — just to kill lone - ly hours, — Spring can real - ly hang you up the most.  
I'm on the shelf — with last years Eas - ter bon - nets, Spring can real - ly hang you up the most.

**B** *GMI<sup>7</sup> CMA<sup>7</sup> GMI<sup>7</sup> CMA<sup>7</sup>*

All aft - er - noon those birds — twit - ter twit,  
Love came my way, I hoped — it would last,

GMI<sup>7</sup> CMA<sup>7</sup> GMI<sup>7</sup> CMA<sup>7</sup> CMI<sup>7</sup> FMA<sup>7</sup>

I know the tune, "This is love, this is it." Heard it be - fore and  
 We had our day, now that's all in the past. Spring came a - long a

CMI<sup>7</sup> FMA<sup>7</sup> F#MI<sup>7</sup> B<sup>7</sup> EMA<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup>

I know the score, And I've de - cid - ed that Spring is a bore.  
 sea - son of song, Full of sweet pro - mise, but some - thing went wrong.

**C** GMA<sup>7</sup> FMA<sup>9</sup> CMA<sup>7</sup> B<sup>b</sup>MA<sup>9</sup> CMA<sup>7</sup> AMI<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup>

Love seemed sure a - round the New year, Now it's A - pril, love is just a  
 Doc - tors once pre - scribed a ton - ic, Sul - phur and mo - las - ses was the

EMI<sup>7</sup> A<sup>7(b9)</sup> F#MI<sup>7(b5)</sup> FMI<sup>7</sup> EMI<sup>7</sup> D<sup>7</sup>

ghost; Spring ar - rived on time, on - ly what be - came of you, dear?  
 dose; did - n't help a bit, My con -

DMI<sup>7</sup> G<sup>7</sup> EMI<sup>7</sup> A<sup>7(b9)</sup> DMI<sup>7</sup> G<sup>7</sup> CMA<sup>7</sup> B<sup>b</sup>MA<sup>7</sup>

Spring can real - ly hang you up the most; Spring can real - ly hang you up the most.

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

E<sup>b</sup>MI<sup>7</sup> A<sup>b7</sup> DMI<sup>7</sup> G<sup>7</sup> EMI<sup>7</sup> A<sup>7(b9)</sup>

di - tion must be chron - ic, Spring can real - ly hang you up the most.

DMI<sup>7</sup> CMA<sup>7</sup> DMI<sup>7</sup> CMA<sup>7</sup> BMI<sup>7(b5)</sup> E<sup>7(b9)</sup> AMI<sup>7</sup> D<sup>13</sup>

All a - lone, the par - ty's o - ver, Old man Win - ter was a gra - cious host, But when  
 (G pedal opt. -----) (Ad lib.)

DMI<sup>7</sup> B<sup>b9</sup> EMI<sup>7</sup> A<sup>7</sup> DMI<sup>7(11)</sup> D<sup>b</sup>MA<sup>7</sup> CMA<sup>7</sup>

you keep pray - ing for snow to hide the clo - ver, Spring can real - ly hang you up the most.

## Med. Swing

## Stablemates

Benny Golson

♩ = 162

**A**  $E_{MI}^7$   $A^7$   $E_{bMI}^7$   $A_{b7}$   $D_{bMA}^7$

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

$C^{7(\#5)}$   $A_{bMI}^7$   $D_{b7}$

$G_{bMA}^7$   $G_{MI}^7(\#5)$   $C^7$   $F_{MI}^7$   $B_{b7}^7(\#9)$  break

(Latin)  $E_{bMI}^7$   $A_{b7}^7(\#5)$   $D_{bMA}^7$

(trp.) 8 (ten.) 8

**B** (Swing)  $F_{MI}^7$   $G_{b13}$   $G^7(\#5)$   $C^7$

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

( $F_{\#MI}^7$   $B^7$   $F_{MI}^7$   $B_{b7}$   $E_{MI}^7$   $A^7$   $E_{bMI}^7$   $A_{b7}$ )  
 $B^7$   $B_{b7}$   $A^7$   $A_{b7}$  break

**C**  $E_{MI}^7$   $A^7$   $E_{bMI}^7$   $A_{b7}$   $D_{bMA}^7$   $C^{7(\#5)}$   $A_{bMI}^7$

$D_{b7}$   $G_{bMA}^7$   $G_{MI}^7(\#5)$   $C^7$   $F_{MI}^7$   $B_{b7}^7(\#9)$

( $B_{b7}^7(\#9)$ ) break (Latin)  $E_{bMI}^7$   $A_{b7}^7(\#5)$   $D_{bMA}^7$

(trp.) 8 (ten.) 8 fine

Piano lays out for the head. Chords in parentheses at B are used for solos.  
 Solos swing, no breaks.

# The Star-Crossed Lovers

Duke Ellington & Billy Strayhorn

Medium Ballad

$G^9(b5)$  **A**  $G^b_{MA}7$   $G^9(b5)$   $D^b_{MA}7$   $B^b_{MI}7$   $E^b_{MI}7$   $A^b13$   $D^b_{MA}7$   $G^7(b5)$   
 $G^b_{MA}7$   $G^9(b5)$   $D^b_{MA}7$   $B^b_{MI}7$   $G_{MI}7(b5)$   $C^7(b9)$   $F_{MI}$   
**B**  $E^b_{MI}7$   $D^b_{MA}7$   $E^b_{MI}7$   $D^b_{MA}7$   $E^b_{MI}7(b5)$   $A^b13$   $(A^{13})$   $E^b_{MI}7(b5)$   $A^b13$   
 $D^b7_{sus}$   $D^b9_{sus}$   $D^b13(b9)$   $G^b_{MA}7$   $G^b7(\#9)$   $D$   $F\#$   $F\#_{MI}$   $A^b13$   
**C**  $D^b_{MA}7$   $D^b9(\#5)$   $G^b_{MA}7$   $E^b9$   $D^b_{MA}7$   $A^b$   $A^b9_{sus}$   $E^{(add9)}$   $G\#$   
 $D^b_{MA}7$   $(B^b7$   $E^b7$   $A^b7$   $G^9(b5)$  )



## Star Dust

Lyric by Mitchell Parish  
Music by Hoagy Carmichael

## Medium Ballad

(Intro)  $D^{\flat}MA^7$   $G^{\flat}9(\#11)$   $F^7(\flat 9)$

And now the pur - ple dusk of twi - light time steals a - cross the mea - dows of my

$B^{\flat}7$   $E^{\flat}MI^7$   $A^{\flat}7$   $FMI^7$   $B^{\flat}MI^7$

heart. High up in the sky the lit - tle stars climb,

$GMI^7$   $C^7$   $E^{\flat}MI^7$   $A^{\flat}7$   $D^{\flat}MA^7$

Al - ways re - mind - ing me that we're a - part. You wan - dered down the lane and

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

far a - way. Leav - ing me a song that will not die.

$E^{\flat}MI^7$   $A^{\flat}7$   $FMI^7$   $B^{\flat}MI^7$

Love is now the star dust of yes - ter - day.

$E^{\flat}MI^7$   $A^{\flat}7$   $D^{\flat}MA^7$   $(D^{\flat}7(\#5))$

The mu - sic of the years gone by. Some - times I

**A**  $G^{\flat}MA^7$   $G^{\flat}MI^7(MA^7)$   $F^{\sharp}MI^7$   $B^7$

won - der why I spend the lone - ly night dream - ing of a song, The

$D^{\flat}MA^7$   $FMI^7$   $B^{\flat}7$   $E^{\flat}MI^7$   $B^{\flat}7$

mel - o - dy haunts my rev - er - ie, And I am once a - gain with

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

you, \_\_\_\_\_ When our love was new, and each kiss an in - spir -

$D^b_{MA}7$   $E^b_{MI}7$   $E^o7$   $F_{MI}7$   $B^b_{MI}7$   $E^b9$

a - tion, \_\_\_\_\_ But that was long a - go, now

$B^b_{MI}7$   $E^b7$   $A^b7$   $E^b_{MI}7$   $A^b7$   $D^b7$

my con - so - la - tion is in the star dust of a song. Be -

**B**  $G^b_{MA}7$   $G^b_{MI}(MA7)$   $F^{\#}_{MI}7$   $B7$

side a gar - den wall, when stars are bright, you are in my arms. The

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

night - in - gale tells his fair - y tale of par - a - dise where ros - es

$E^b_{MI}7$   $(B^{13})$   $F^{\#}_{MI}7$   $A^{13}$   $B^{13}$   $A^{13}$   $B^{13}$

grew. \_\_\_\_\_ Though I dream in vain, \_\_\_\_\_ in my

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

heart it will re - main: My star dust mel - o - dy, \_\_\_\_\_

$A^b7$   $D^b_{MA}7$   $(A^b_{MI}7 D^b7)$

\_\_\_\_\_ the mem - o - ry of love's re - frain. *fine* Solo on AB  
After solos, D.S. al fine

# Stargazer

Med.-Slow Jazz Waltz

Armen Donelian

**A**  $\text{♩} = 86$   $3/4$

*mp*  $F7(\text{alt.})$   $A$   $G^bMA7(\text{b}5)$   $A^bMA7$   $E$   $D^bMI(\text{add } b13)$

1st x: pn. 3  
2nd x: sop.

$BMI7$   $B^o7$   $F\#MI$   $A$   $G^bMA7$   $A^b7(\text{SUS})$   $B^bMI(\text{add } 9)$

$B^b7(\text{alt.})$   $D$   $C^bMA7(\text{b}5)$   $D^bMA7$   $A$   $F\#MI(\text{add } b13)$

$EMI7$   $E^o7$   $BMA7$   $D\#$   $D^o7$   $CMI7(\text{b}5)$   $B7(\text{b}5)$   $G^bMA7(\text{b}5)$   $B^b$   $B^bMI(\text{add } 9)$

**B**  $DMI^6$   $F$   $E13(\#11)$   $CMI^6$   $E^b$   $D13(\#11)$

*(mp)* *(sop. trp.)*

$B^bMI^6$   $D^b$   $C13(\#11)$   $C^bMA7$   $F7(\text{alt.})$   $A$   $B^bMI(\text{add } 9)$   $B^bMI(\text{omit } 3)$   $10$

2.  $E(\text{omit } 3)$   $F\#(\text{omit } 3)$   $A^bMI(\text{add } 9)$   $A^bMI(\text{omit } 3)$

*cresc.*

**C**  $A^bMI(\text{add } b13)$   $GMI$   $A^bMI$   $F\#MI7(\text{add } 13)$   $G\#$   $C\#MI^6$   $E$   $A^bMI(\text{omit } 3)$   $G$   $A^bMI$   $G$

*f*

$A^b$   $G^b$   $BMI$   $F\#$   $B^bMI$   $F$   $A^b$   $E$   $CMI$   $E^b$   $D^o7$   $D^b^o7$   $D^b$

*(sop.)* *mp* *(trp.)*

*cresc.*

F#MI<sup>(MA7)</sup> F7 GbMA<sup>(b5)</sup> GMI<sup>(b5)</sup> Ab<sup>o7</sup> Bb<sup>o7</sup> CMI<sup>7(b5)</sup> B<sup>7(b5)</sup> GbMA<sup>7(b5)</sup> Bb BbMI<sup>(add 9)</sup>  $\text{\textcircled{O}}$

**D** DMI<sup>6</sup> F E13<sup>(#11)</sup> CMI<sup>6</sup> Eb D13<sup>(#11)</sup>

*mp* (sop.) (trp.)

BbMI<sup>6</sup> Db C13<sup>(#11)</sup> CbMA<sup>7</sup> A<sup>2</sup> F<sup>7(alt)</sup> BbMI<sup>(add 9)</sup>  $\text{\textcircled{E}}$  (Trp. solo) BbMI

Vamp & solo till cue

On cue, D.C., pn. solo on **A** (indef.)  
 On cue, continue to **B**, 2nd ending, **C**, take Coda

$\text{\textcircled{O}}$  DMI<sup>6</sup> F E13<sup>(#11)</sup> CMI<sup>6</sup> Eb D13<sup>(#11)</sup>

*mp* (sop.) (trp.)

BbMI<sup>6</sup> Db C13<sup>(#11)</sup> CbMA<sup>7</sup> A<sup>2</sup> F<sup>7(alt)</sup> BbMI<sup>(add 9)</sup>

1. CbMA<sup>7</sup> Bb B/A D<sup>b</sup>MI<sup>(add 9)</sup> Ab GMI<sup>7(b5)</sup> Gb<sup>2</sup> F EbMI<sup>6</sup>

2. CbMA<sup>7</sup> Bb B/A D<sup>b</sup>MI<sup>(add 9)</sup> Ab GMI<sup>7(b5)</sup> Gb<sup>2</sup> F EbMI<sup>6</sup>

*cresc.* *rit.*

(Fast)  $\text{\textcircled{O}}$  BbMI<sup>(add 9)</sup>  $\text{\textcircled{E}}$  BbMI<sup>(omit 3)</sup>

*f* (hold till fermata) (pn.) *accel. to fermata*

8va 15ma

BbMI<sup>(omit 3)</sup>

*mp* (pn. fill)

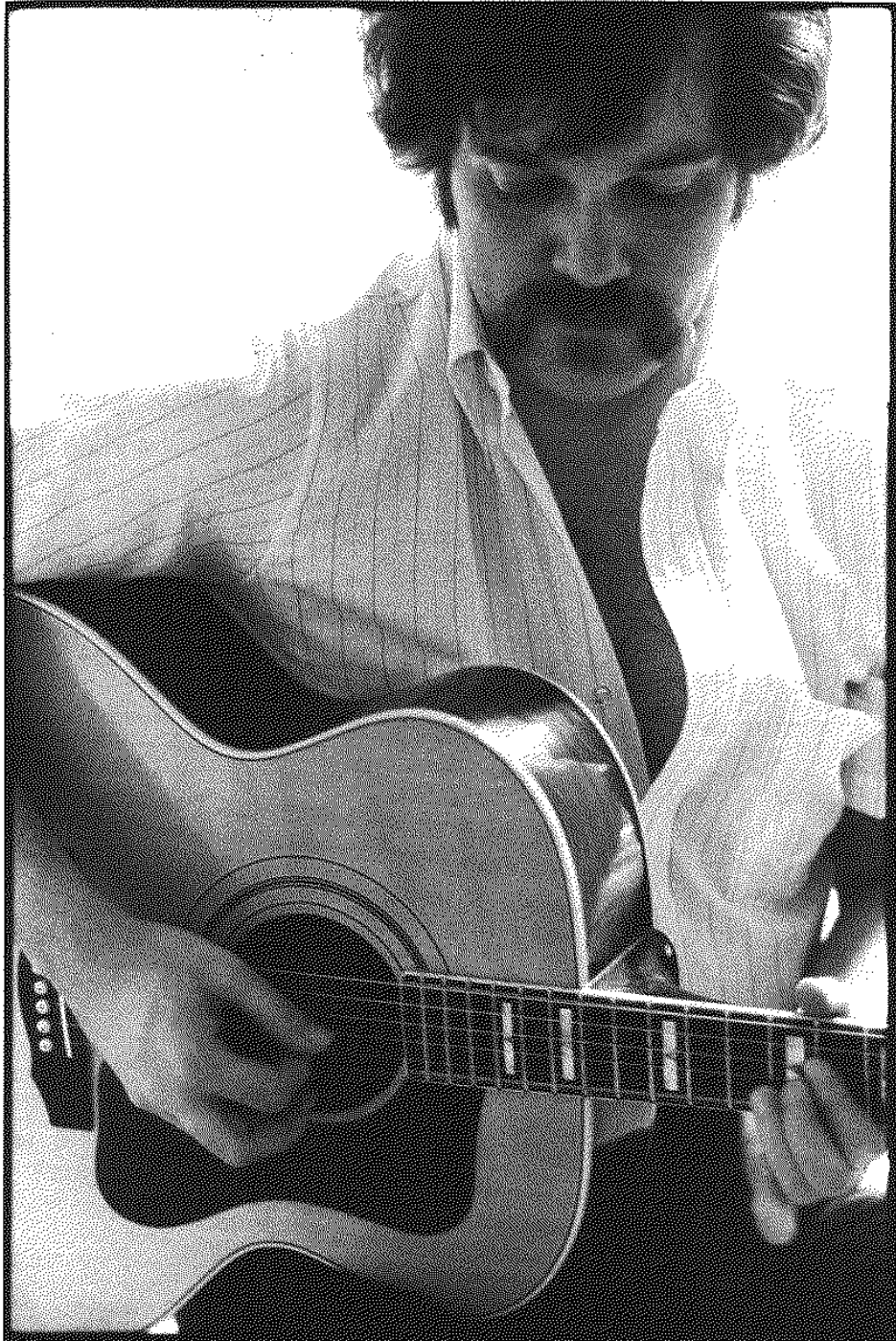


Photo by W. Patrick Hinely

**JOHN ABERCROMBIE**

# Med. Straight 8th's Ballad

# Still

John Abercrombie

$\text{♩} = 53$

(gtr., melody)

**A**

First system of musical notation. The top staff shows the guitar melody with a box labeled 'A'. The bottom staff shows the bass line with chords  $Bb^9_{sus}$  and  $Gb^{MA^9}_{Bb}$ . There are repeat signs in the bass line.

(gtr. synth.)

Second system of musical notation. The top staff shows the guitar melody. The bottom staff shows the bass line with chords  $Bb^9_{sus}$  and  $Gb^{MA^9}_{Bb}$ . There are repeat signs in the bass line.

fill

Third system of musical notation. The top staff shows the guitar melody. The bottom staff shows the bass line with chords  $E^{MA^7}$ ,  $F\#^{MI^9(MA^7)}$ , and  $Bb^9_{sus}$ . There are repeat signs in the bass line.

fill

Fourth system of musical notation. The top staff shows the guitar melody. The bottom staff shows the bass line with chords  $A^b_{MA^7}$ ,  $F/D^b$ , and  $Bb^9_{sus}$ . There are repeat signs in the bass line.

Form on record: indef. bass solo on **A**, melody, gtr. solo, melody, Ending

(Ending)

Ending section of musical notation. The top staff shows the guitar melody. The bottom staff shows the bass line with chords  $Bb^9_{sus}$  and  $Gb^{MA^9}_{Bb}$ . There are repeat signs in the bass line.

Vamp, fill, & fade

sample bass line for melody & gtr. solo:

Sample bass line for melody & gtr. solo:  $Bb - Gb - F - Eb - D - C$  etc.

Melody sounds one octave lower than written. Melody is freely interpreted. Drums are sparse throughout.

Med. Ballad,  
Ad lib. ♩ = 120-140

# Story Line

Bill Evans

**A**

**B**

**B<sup>°</sup>7(add G)** **E<sup>b</sup>6/9** **B<sup>b</sup>** **A<sub>m</sub>i<sup>6</sup>** **F<sub>m</sub>i<sup>6</sup>** **A<sup>b</sup>**

**C<sub>M</sub>A<sup>7</sup>/G** **G<sup>b</sup>7(b5)** **F<sub>m</sub>i<sup>7</sup>** **F<sup>#</sup>°7**

**C<sub>M</sub>A<sup>7</sup>/G** **(A<sub>m</sub>i<sup>(MA7)</sup>)** **(F<sub>m</sub>i<sup>7</sup>/D)** **D<sup>b</sup>M<sub>A</sub><sup>7</sup>/G**

**G<sup>b</sup>7(b5)** **F<sub>m</sub>i<sup>7</sup>**

Solo on AB.

Written melody is first of 3 improvised choruses; it is not repeated.  
 Chords in parentheses are optional.



Med. Swing

# Strollin'

Horace Silver

$\text{♩} = 132$  (in 2) **A**

(trp.)

$D^{\flat}MA^7$   $E^{\flat}MI^7$   $A^7$   $E^{\flat}MI^7$   $A^{\flat}7$

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

$D^{\flat}MA^7$   $A^{\flat}MI^7$   $D^{\flat}7$   $GMI^7$   $C^7$

w/ 8va b.

1.

$FMI^7$   $B^{\flat}7(\#9)$   $E^{\flat}MI^7$   $A^{\flat}13$   $A^{\flat}7(\#5)$   $D^{\flat}MA^7$

$D^{\flat}MA^7$   $B^{\flat}MI^{11}$   $B^{\flat}7(\#9)$   $E^{\flat}9(\#11)$   $D^7(\#9)$

(bs.)

2.

$FMI^7$   $B^{\flat}MI^{11}$   $B^{\flat}7(\#9)$   $E^{\flat}9(\#11)$   $F^{\sharp}MI^7$   $B^7$

(bs. w/ pn.)

$F_{MI}^7$   $B^b7(\#9)$   $E^b_{MI}^7$   $A^b9_{SUS}$   $A^b13(b9)$   $D^b6$   $F_{MI}^7$   $E^b_{MI}^7(11)$   $A^b13(b9)$

**B** (Solos)

$D^b_{MA}^7$   $E_{MI}^7$   $A^7$   $E^b_{MI}^7$   $A^b7$

(-.) (bass walks in 4)

$D^b_{MA}^7$   $A^b_{MI}^7$   $D^b7$   $G_{MI}^7$   $C^7$

1.

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

$D^b_{MA}^7$   $B^b_{MI}^7$   $E^b9(\#11)$   $D^7(\#9)$

2.

$F_{MI}^7$   $B^b_{MI}^7$   $E^b9(\#11)$   $F\#_{MI}^7$   $B^7$

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

Solo on **B**; After solos, D.C. al Coda

$D^b6$   $G^b13(\#11)$   $F_{MI}^7$   $B^b7(\#9)$   $E^b_{MI}^7$   $A^b7(\#9)$   $C/D^b$

Med. Swing  
 ♩ = 132

# Strollin' (Harmony)

**A**

(ten.)

1.

2.

**B**

(Solos)

$D^b_{MA}{}^7$   $E_{MI}{}^7$   $A^7$   $E^b_{MI}{}^7$   $A^b{}^7$   $D^b_{MA}{}^7$

$A^b_{MI}{}^7$   $D^b{}^7$   $G_{MI}{}^7$   $C^7$   $F_{MI}{}^7$   $B^b{}^7(\#5)$   $E^b_{MI}{}^7$

$A^b{}^7$   $D^b_{MA}{}^7$   $B^b_{MI}{}^7$   $E^b{}^9(\#11)$   $D^7(\#9)$

2.  $F_{MI}{}^7$   $B^b_{MI}{}^7$   $E^b{}^9(\#11)$   $F\#_{MI}{}^7$   $B^7$

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

Solo on **B**; After solos, D.C. al Coda



Photo by Chuck Stewart

**BENNY GOLSON**

Med.  
Jazz Waltz

# Summer in Central Park

Horace Silver

$\text{♩} = 134$

**A**

Chords:  $F^{6/9}$ ,  $A^{7(b9)(\#5)}$ ,  $D_{MI}^9$ ,  $G^{13}$

(bs.)

Chords:  $D^{b6/9}$ ,  $G^{b6/9}$ ,  $G_{MI}^9$ ,  $A^{13(b9)}$

**B**

Chords:  $D_{MA}^9$ ,  $D_{MI}^9$

Chords:  $D_{MA}^9$ ,  $D_{MI}^9$

Chords:  $D_{MA}^9$ ,  $D_{MI}^9$

$DMA^9$   $F^\#$   $GMI^7$   $G\flat^7(C^9)$

**C**

$F^{6/9}$   $A^{7(\flat 9)(\# 5)}$   $DMI^9$   $G^{13}$

$D\flat^{6/9}$   $G\flat^{6/9}$   $A^{6/9}$   $D^{6/9}$

$D\flat^{6/9}$   $GMI^7$   $G\flat^7(C^9)$

(last x: rit.)

$A\flat^{6/9}$   $G\flat^{6/9}$   $F^{6/9}$   $GMI^7$   $C^7$

(fine) for solos: ↑ ◇

Dma9 chords are played as D6/9 for solos. Chords in parentheses are used for solos.  
 Piano may double melody and/or bass line (8va b.). Bass line at B is played for solos.  
 Piano chords land mostly on beat 2 for head.



Photo by Paul Hoeffler

**JOE HENDERSON**



Medium Swing  
(also played as a ballad)

# Sweet and Lovely

Gus Arnheim  
Harry Tobias  
Jules Lemare

**A**  $GMI^7$   $C^7$   $GMI^7$   $C^7$

Sweet and love - ly, Sweet - er than the ros - es in May, \_\_\_\_\_

$F^7$   $B^bMA^7$   $E^b9$   $CMA^7$   $G^7$   $C^{6/4}$

Sweet and love - ly, Heav - en must have sent her my way. \_\_\_\_\_

$GMI^7$   $C^7$   $GMI^7$   $C^7$

Skies a - bove me nev - er were as blue as her eyes, \_\_\_\_\_

$F^7$   $B^bMA^7$   $E^b9$   $CMA^7$   $G^7$   $C^{6/4}$

And she loves me, Who would want a sweet - er sur - prise? \_\_\_\_\_

**B**  $FMI^7$   $B^b9$   $CMA^7$   $FMI^7$   $B^b9$   $CMA^7$

When she nest - les in my arms so ten - der - ly \_\_\_\_\_ there's a thrill that words can - not ex - press.

$A^bMI^7$   $D^b9$   $E^bMA^7$   $E^bMI^7$   $A^b9$   $DMI^7$   $G^7$

In my heart a song of love is taunt - ing me, \_\_\_\_\_ Mel - o - dy, haunt - ing me.

**C**  $GMI^7$   $C^7$   $GMI^7$   $C^7$

Sweet and love - ly, Sweet - er than the ros - es in May, \_\_\_\_\_

$F^7$   $B^bMA^7$   $E^b9$   $CMA^7$   $G^7$   $C^{6/4}$

And she loves me, There is noth - ing more I can say. \_\_\_\_\_



# T.B.C. (Terminal Baggage Claim)

Med. Straight 1/8's

Chick Corea

$\text{♩} = 160$  (Intro)  $\text{A}^{\flat}\text{M}\text{I}^{\flat 7}$

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

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

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

(pn. only)

**A** (add drums) (pn.) (8x's)

(piano solos around melody)

$\text{A}^{\flat}\text{M}\text{I}^{\flat 7}$   $\text{D}^{\flat}\text{M}\text{A}^{\flat 7}$   $\text{A}^{\flat}\text{M}\text{I}^{\flat 7}$   $\text{A}^{\flat}\text{M}\text{A}^{\flat 7}$

(bs.)

**B**

$\text{B}^{\flat}/\text{G}$   $\text{C}/\text{G}$   $\text{B}^{\flat}/\text{G}$   $\text{C}/\text{G}$   $\text{B}^{\flat}/\text{G}$

(bs. w/ pn.)

pn. fill

$\text{C}/\text{G}$   $\text{B}^{\flat}/\text{G}$   $\text{E}\text{M}\text{I}^{\flat 7(11)}$   $\text{C}$   $\text{D}$   $\text{E}\text{M}\text{I}^{\flat 7}$   $\text{F}^{\flat 6/9}$   $\text{G}\text{M}\text{I}^{\flat 11}$

(bs.)

**C**

$\text{G}\text{M}\text{I}^{\flat 11}$  (bs. fill)  $\text{C}$   $\text{D}$   $\text{E}\text{M}\text{I}^{\flat 7}$   $\text{F}$   $\text{E}^{\flat}\text{M}\text{A}^{\flat 7}$   $\text{G}$  (bs. fill)

$\text{E}^{\flat}\text{M}\text{A}^{\flat 7}$   $\text{C}$   $\text{D}$   $\text{E}\text{M}\text{I}^{\flat 7}$   $\text{F}^{\flat 6/9}$   $\text{G}\text{M}\text{I}^{\flat 11}$   $\text{G}\text{M}\text{I}^{\flat 11}$   $\text{G}/\text{A}$

$\text{A}$   $\text{B}$   $\text{D}^{\flat 6/9}$   $\text{D}^{\flat}\text{M}\text{A}^{\flat 7}$   $\text{E}\text{M}\text{A}^{\flat 7(\#11)}$   $\text{E}^{\flat}(\text{b}9)$   $\text{G}/\text{A}$   $\text{A}$

(add #11)

**D** (bass fills)  $F_{MA}^7/A$   $E_{MI}^7/A$  1.3.  $D_{MI}^7/A$   $E_{MI}^7/A$  4.  $F/A$   $G/B$

**E**  $C$   $B^b/C$   $C$   $F/C$   $C$   $B^b/C$   $A^b/C$   $B^b/C$   $C$   $B^b/C$   $C$   $F$   $D$   $E^b$   $E$   $F$   $F^7_{SUS}$

(piano fill) (On cue)  $G^9_{SUS}$  15ma b. (piano fill) D.S. al Coda

Play melody at E twice, solo indef. on E, then play letter E once & continue.

$F_{MA}^7/A$   $E_{MI}^7/A$   $D_{MI}^7/A$   $E_{MI}^7/A$  Vamp, fill & fade

sample bass fills at **C**:  $G_{MI}^{11}$   $E^b_{MA}^7/G$   $G_{MI}^{11}$   $E^b_{MA}^7/G$   $G_{MI}^{11}$

Melody is freely interpreted at E. Letter E has a heavier, almost rock feel. Notes with '8' underneath are played 8va h

## That's All

Words and music by  
Alan Brandt and Bob Haymes

## Medium Ballad

(F<sup>7</sup>) **A** B<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup> DMI<sup>7</sup> CMI<sup>7</sup>F<sup>7</sup>

I can on - ly give you love that lasts for - ev - er, \_\_\_\_\_ and the

B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9 DMI<sup>7</sup> G<sup>7</sup>G<sup>7</sup>F EMI<sup>7(b5)</sup> E<sup>b</sup>MI<sup>7</sup>

prom - ise to be near each time you call; And the on - ly heart I own, for

B<sup>b</sup>D G<sup>7(#9)</sup>(#5) CMI<sup>7</sup>F<sup>7</sup> DMI<sup>7</sup>G<sup>7</sup>CMI<sup>7</sup>F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup>

you and you a - lone, That's all, that's all. I can on - ly give you coun - try walks in

DMI<sup>7</sup> CMI<sup>7</sup>F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9 DMI<sup>7</sup> G<sup>7</sup>G<sup>7</sup>F

Spring - time, \_\_\_\_\_ and a hand to hold when leaves be - gin to fall; And a

EMI<sup>7(b5)</sup> E<sup>b</sup>MI<sup>7</sup> B<sup>b</sup>D G<sup>7(#9)</sup>(#5) CMI<sup>7</sup>F<sup>7</sup> B<sup>b</sup>6

love whose burn - ing light will warm the win - ter night, That's all, that's all. there are

**B** FMI<sup>7</sup> B<sup>b</sup>7 GMI<sup>7</sup> CMI<sup>7</sup> FMI<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup>

those, I am sure, who have told you they would give you the world for a toy. All I

GMI<sup>7</sup> C<sup>7</sup> AMI<sup>7</sup> DMI<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> F<sup>9</sup>SUS F<sup>7</sup>

have are these arms to en - fold you and a love time can nev - er de - stroy. If you're

**C**  $B^b M A^7$   $C M I^7$   $D M I^7$   $C M I^7 F^7$

won - d'ring what I'm ask - ing in re - turn, dear, ——— you'll be

$B^b M A^7$   $(A^{7(\#5)}) E^b 9$   $A^b 13$   $D M I^7 G^7 G^7 F$   $E M I^7 (b5)$   $E^b M I^7$

glad to know that my de - mands are small: Say it's me that you'll a - dore for

$B^b D$   $G^7 (\#9) (\#5)$   $C M I^7 F^7$   $B^b 6$   $(C M I^7 F^7)$

now and ev - er more, That's all, that's all.

Words and music by  
Maceo Pinkard,  
William Tracy,  
and Doris Tauber

# Them There Eyes

Medium-Up Swing

**A**  $A\flat^6$   $(A\flat^6 \quad E\flat^9)$

I fell in love with you first time I looked in - to them there eyes,

$A\flat^6$   $F^7$   $B\flat^7$

You've got a cer - tain lil' cute way of flirt - in' with them there eyes.

$B\flat^7$   $E\flat^7$   $C^7$   $F^7$

They make me feel hap - py, they make me blue;

$B\flat^7$   $E\flat^7$

No stall - in', I'm fall - in', Go - ing in a big way for sweet lit - tle you.

**B**  $A\flat^6$   $(A\flat^6 \quad E\flat^9)$

My heart is jump - in', you sure start - ed some - thin' with them there eyes,

$A\flat^7$   $D\flat^7$

You'd bet - ter watch them if you're wise.

$D\flat^7$   $D^7$   $A\flat^6$   $B\flat^7$   $E\flat^7$

They spar - kle, they bub - ble, They're gon - na get you in a whole lot of trou - ble.

$A\flat^6$   $(G^7)$   $F^7$   $B\flat^7$   $E\flat^7$   $A\flat^6$   $(E\flat^7)$

You're o - ver - work - in' 'em, There's dan - ger lurk - in' in them there eyes.

# There Is No Greater Love

Medium Swing  
(also played as a ballad)

Lyric by Marty Symes  
Music by Isham Jones

(F7) A B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9 A<sup>b</sup>9(#11)

There is no great - er love than what I feel for you,

G<sup>7</sup> C<sup>9</sup> CMI<sup>7</sup> F<sup>7</sup>

No great - er love, No heart so true. There is no

B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9 A<sup>b</sup>9(#11) G<sup>7</sup>

great - er thrill than what you bring to me, No sweet - er

C<sup>9</sup> CMI<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6/9

song than what you sing to me.

B A<sub>MI</sub><sup>7(b5)</sup> D<sup>7</sup> G<sub>MI</sub><sup>6</sup> A<sub>MI</sub><sup>7(b5)</sup> D<sup>7</sup> G<sub>MI</sub><sup>6</sup>

You're the sweet - est thing I have ev - er known,

A<sub>MI</sub><sup>7(b5)</sup> D<sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sup>7</sup>

And to think that you are mine a - lone. There is no

C B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>9 A<sup>b</sup>9(#11) G<sup>7</sup>

great - er love in all the world, it's true, No great - er

C<sup>9</sup> CMI<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6/9 (CMI<sup>7</sup> F<sup>7</sup>)

love than what I feel for you.

Medium  
Straight 1/8's

# Three Hearts Dancing

Steve Erquiaga

**A**  $\text{♩} = 106$   $GMI^9$   $GMI^6$   $D$   $D$   $DMI^{11}$   $BbMA^7$   $A^7$   $Bb$

(gtr.) (Tacet 1st x)

$GMI^6$   $GMI$   $E^b6$   $E^bMA^7$   $CMI^6$   $CMI^7$

$(CMI^7)$   $F^{(add\ 9)}$   $A$   $AMI^{7(b5)}$   $A^b9(\#11)$

**B**  $G^9_{sus}$   $G^{13(b9)}$   $CMI^{11}$

$CMI^9$  (omit 3)  $B^b$   $A^{13(b9)}$   $D^{7(\#9)}$   $D^9$

$(D^9)$   $G^9_{sus}$   $D^b$   $G$

**C**  $CMI^{11}$   $F^{13}$   $BbMA^{7(\#5)}$

$E^b6$   $E^bMA^7$   $F^{(add\ 9)}$   $A$   $AMI^{7(b5)}$   $A^b9(\#11)$

$GMI$   $F$   $G$   $F$   $G$   $GMI$

**D** N.C. (G<sub>M1</sub>)

N.C. (G<sub>M1</sub>)

N.C. (G<sub>M1</sub>)

2. N.C. (G<sub>M1</sub>)

(Guitar solo)

G<sub>M1</sub><sup>7</sup>      F<sup>6</sup>      E<sup>b</sup>MA<sup>9</sup>      D<sub>M1</sub><sup>(omit 3)</sup>

Sounds one octave lower than written.

D.C., solo on **A** (no repeat);  
Play **B**, **C**, vamp & fade on **D** (first ending).



# Medium Three Hearts Dancing (Guitar synth.)

Straight 8th's

**A**  $\text{♩} = 106$   $\frac{3}{4}$

$G_{MI}^9$   $G_{MI}^6$   $D$   $D_{MI}^{11}$   $B_{MA}^7$   $A^7$   $B^b$   
 $G_{MI}^6$   $G_{MI}$   $E^b6$   $E^b_{MA}^7$   $C_{MI}^6$   $C_{MI}^7$   
 $(C_{MI}^7)$   $F^{(add\ 9)}$   $A$   $A_{MI}^7(b5)$   $A^b9(\#11)$   
 $G^9_{SUS}$   $G^{13(b9)}$   $C_{MI}^{11}$   
 $C_{MI}^9(omit\ 3)$   $B^b$   $A^{13(b9)}$   $D^7(\#9)$   $D^9$   
 $(D^9)$   $G^9_{SUS}$   $D^b$   $G$   
 $C_{MI}^{11}$   $F^{13}$   $B^b_{MA}^7(\#5)$   
 $E^b6$   $E^b_{MA}^7$   $F^{(add\ 9)}$   $A$   $A_{MI}^7(b5)$   $A^b9(\#11)$

$G_{MI} \frac{F}{G}$ 
 $\frac{F}{G} G_{MI}$

Musical staff with chords and notes. The first staff shows a sequence of chords:  $G_{MI} \frac{F}{G}$  and  $\frac{F}{G} G_{MI}$ . The notes are primarily quarter notes and half notes, with some beamed eighth notes.

**D** N.C. ( $G_{MI}$ )

Musical staff for section D, starting with a double bar line and a box around the letter 'D'. The staff contains a melodic line with eighth and quarter notes, and a bass line with quarter notes. The chord is N.C. ( $G_{MI}$ ).

(doubles melody)

N.C. ( $G_{MI}$ )

Musical staff with a first ending bracket labeled '1.' above it. The staff contains a melodic line with eighth and quarter notes, and a bass line with quarter notes. The chord is N.C. ( $G_{MI}$ ).

N.C. ( $G_{MI}$ )

Musical staff with a melodic line and a bass line. The chord is N.C. ( $G_{MI}$ ).

2.  
N.C. ( $G_{MI}$ )

Musical staff with a second ending bracket labeled '2.' above it. The staff contains a melodic line with eighth and quarter notes, and a bass line with quarter notes. The chord is N.C. ( $G_{MI}$ ).

N.C. ( $G_{MI}$ )  $G_{MI}^7$   $F^6$   $E^b_{MA}^9$

Musical staff with chords and notes. The chords are N.C. ( $G_{MI}$ ),  $G_{MI}^7$ ,  $F^6$ , and  $E^b_{MA}^9$ . Below the staff, there are notes with stems and a 'p.' (piano) dynamic marking, labeled '(gtr. synth.)'.

$D_{MI}$  (omit 3)

Musical staff with a guitar solo. The chord is  $D_{MI}$  (omit 3). The staff shows a melodic line with eighth and quarter notes, and a bass line with quarter notes.

D.C., Guitar solo on **A** (no repeat);

Play **B**, **C**, Vamp & fade on **D** (first ending)

Sounds one octave lower than written.

Medium

Straight 1/8's

## Three Hearts Dancing (Bass)

**A**  $\text{♩} = 106$

$GMI^9$   $GMI^6$   $D$   $D$   $DMI^{11}$   $BbMA^7$   $A^7/Bb$

$GMI^6$   $GMI$   $Eb^6$   $EbMA^7$   $CMI^6$   $CMI^7$

$(CMI^7)$   $F^{(add\ 9)}/A$   $AMI^{7(b5)}$   $Ab^9(\#11)$

**B**

$G^9_{sus}$   $G^{13(b9)}$   $CMI^{11}$

$CMI^9(omit\ 3)/Bb$   $A^{13(b9)}$   $D^{7(\#9)/\#5}$   $D^9$

$(D^9)$   $G^9_{sus}$   $D^b/G$

**C**

$CMI^{11}$   $F^{13}$   $BbMA^7(\#5)$

$Eb^6$   $EbMA^7$   $F^{(add\ 9)}/A$   $AMI^{7(b5)}$   $Ab^9(\#11)$

$GMI$   $F/G$   $F/G$   $GMI$

**D** (GMI)

1. (GMI)

2. (GMI)

F<sup>6</sup> E<sup>b</sup>MA<sup>9</sup> DMI<sup>(omit 3)</sup>

D.C., play **A** (no repeat),  
**B**, **C**, vamp & fade on **D**  
 (first ending)

Notes in parentheses are used on recording  
 but are below the natural range of the bass.

# Three Little Words

Lyric by Bert Kalmar  
Music by Harry Ruby

Medium (Fast) Swing

**A**  $C_{MA}^7$   $E^b_{MI}^7$   $A^b_9$

Three lit - tle words, Oh, what I'd give for that

$D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^7$

won - der - ful phrase, To hear those

$C_{MA}^7$   $E^b_{MI}^7$   $A^b_9$

three lit - tle words, That's all I'd live for the

$D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^7$

rest of my days. And what I

**B**  $G_{MI}^7$   $C^9_{SUS}$   $C^7$

feel in my heart they tell sin - cere - ly,

$F_{MA}^7$   $B^b_7$   $A^7$   $A^b_7$   $G^7$

No oth - er words can tell it half so clear - ly.

**C**  $C_{MA}^7$   $E^b_{MI}^7$   $A^b_9$

Three lit - tle words, Eight lit - tle let - ters which

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

sim - ply mean, "I love you."

# Till There Was You

Medium Ballad

Meredith Willson

(B<sup>b</sup>7) **A** E<sup>b</sup>MA<sup>7</sup> E<sup>o</sup>7 F<sup>M</sup>I<sup>7</sup> A<sup>b</sup>M<sup>I</sup>7 D<sup>b</sup>9

There were bells on the hill, but I nev - er heard them ring - ing, No, I

E<sup>b</sup>MA<sup>7</sup> F<sup>#</sup>o<sup>7</sup> F<sup>M</sup>I<sup>7</sup> B<sup>b</sup>7 G<sup>M</sup>I<sup>7</sup> G<sup>b</sup>13 F<sup>M</sup>I<sup>7</sup> B<sup>b</sup>7

nev - er heard them at all till there was you. There were

E<sup>b</sup>MA<sup>7</sup> E<sup>o</sup>7 F<sup>M</sup>I<sup>7</sup> A<sup>b</sup>M<sup>I</sup>7 D<sup>b</sup>9

birds in the sky, but I nev - er saw them wing - ing, No, I

E<sup>b</sup>MA<sup>7</sup> F<sup>#</sup>o<sup>7</sup> F<sup>M</sup>I<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>M<sup>I</sup>6 E<sup>b</sup>MA<sup>7</sup>

nev - er saw them at all till there was you. And there was

**B** A<sup>b</sup>MA<sup>7</sup> A<sup>o</sup>7 E<sup>b</sup>MA<sup>7</sup> C<sup>7</sup>

mu - sic and there were won - der - ful ros - es, they tell me in

F<sup>M</sup>I<sup>7</sup> F<sup>9</sup> F<sup>M</sup>I<sup>7</sup> B<sup>b</sup>7(#5)

sweet fra - grant mea - dows of dawn, and dew, There was

**C** E<sup>b</sup>MA<sup>7</sup> E<sup>o</sup>7 F<sup>M</sup>I<sup>7</sup> A<sup>b</sup>M<sup>I</sup>7 D<sup>b</sup>9

love all a - round, but I nev - er heard it sing - ing, No, I

E<sup>b</sup>MA<sup>7</sup> F<sup>#</sup>o<sup>7</sup> F<sup>M</sup>I<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup> (F<sup>M</sup>I<sup>7</sup> B<sup>b</sup>7)

nev - er heard it at all till there was you.

# Time Marches On

John Scofield

$\text{♩} = 87$

## A (Guitar solo)

*mf* (top note of synth. voicing)

**B**<sub>MI</sub> 7(b5)

**B**<sup>b9</sup>

**A**<sup>b9</sup> **B**<sup>b9</sup>

(elec. bs.)

**A** 7(#5)

**G**<sup>7</sup>

**E** 7(b9)

**D** 7(#9)

**F** **G**

**E** (add 9) **G**<sup>#</sup>

**G** **A** **D**<sub>MA</sub> 7(b5)

(Vamp & solo till cue)

## B (On cue - guitar solo continues) (Rock feel)

*S* (synth.)

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

**E** 9(#11) **D**<sub>b</sub> **E**<sub>b</sub>

(**D**<sub>b</sub> **E**<sub>b</sub>)

**E** 9(#11) **D**<sub>b</sub> **E**<sub>b</sub>

**E** 9(#11) **D**<sub>b</sub> **E**<sub>b</sub>



**C** (Bass solo, indef. After bass solo, play melody, indef.) (Original feel)

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

Bass line is played with great variation.  
Ab9 in bar 2 of A is optional after first repeat.  
Intro on record is once through A on solo guitar.  
Chords are whole notes unless otherwise marked.





Photo by Chuck Stewart

**BILL EVANS**

# Time Remembered

Med. Ballad

Bill Evans

**A**

$B_{MI}^9$   $C_{MA}^{7(\#11)}$   $F_{MA}^{7(\#11)}$   $E_{MI}^9$   
 $A_{MI}^9$   $D_{MI}^9$   $G_{MI}^9$   $E_{bMA}^{7(\#11)}$   $A_{bMA}^{7(\#11)}$   
 $A_{MI}^9$   $D_{MI}^9$   $G_{MI}^9$   $C_{MI}^9$   
 $F_{MI}^{11}$   $E_{MI}^9$   $B_{MI}^9$   
 $E_{bMI}^9$   $A_{MI}^9$   $C_{MI}^9$   $F\#_{MI}^9$   
 $B_{MI}^9$   $G_{MI}^9$   $E_{bMA}^{7(\#11)}$   
 $D_{MI}^9$   $C_{MI}^9$   
 (fine)

Solos swing (in 2).

Abma7(#11) in bar 8 is not anticipated during solos.

Melodic rhythm is rather freely interpreted.

Med. Funk (melody 8va on D.C.)

# Time Track

Chick Corea

♩ = 121

**A** (synth.)

**B** (funkier)

**C**

1. B♭MI11, Eb, F, G♭MA7(b5), G♭, A♭, B♭MI11, D♭9 SUS, C9(b5), B9(b5), B♭MI11

2. Eb, F, G♭MA7(b5), A♭, B♭MI11, A♭MI7, G♭MA7, F7(#9), BMI7, E

**D** (gtr.) (alto w/ pn.)

*A*Mi<sup>7</sup> E *A*MA<sup>7</sup> *C*MA<sup>7</sup> *B*<sup>b</sup>7 F

*B*<sup>b</sup>7 F *C*<sup>#</sup>Mi<sup>11</sup> *E*<sup>b</sup>Mi<sup>11</sup> *F*Mi<sup>11</sup> *G*<sup>b</sup>MA<sup>7</sup> *A*<sup>b</sup>Mi<sup>7</sup> *B*<sup>b</sup>Mi<sup>11</sup> 1

**E** *B*<sup>b</sup>Mi<sup>11</sup> (Synth. solo) *E*<sup>b</sup> *F* *G*<sup>b</sup>MA<sup>7</sup> *A*<sup>b</sup> *B*<sup>b</sup>Mi<sup>11</sup> *D*<sup>b</sup>9 SUS *C*9(b5) *B*9(b5) *B*<sup>b</sup>Mi<sup>11</sup> (3x's)

(bkgr. comp)

*B*<sup>b</sup>Mi<sup>11</sup> *E*<sup>b</sup> *F* *G*<sup>b</sup>MA<sup>7</sup> *A*<sup>b</sup> *B*<sup>b</sup>Mi<sup>11</sup> *A*<sup>b</sup>Mi<sup>7</sup> *G*<sup>b</sup>MA<sup>7</sup> *F*7(b9) *B*Mi<sup>7</sup> *E*

(melody) (alto w/ pn.)

**F** (Solos) *B*<sup>b</sup>Mi<sup>11</sup> *E*<sup>b</sup> *F* *G*<sup>b</sup>MA<sup>7</sup> *A*<sup>b</sup> *B*<sup>b</sup>Mi<sup>11</sup> 1-7. *D*<sup>b</sup>9 SUS *C*9(b5) *B*9(b5) *B*<sup>b</sup>Mi<sup>11</sup> D.S. al Coda One

8. *B*<sup>b</sup>Mi<sup>11</sup> *A*<sup>b</sup>Mi<sup>7</sup> *F*<sup>#</sup>Mi<sup>7</sup> *B*Mi<sup>7</sup> *B*<sup>b</sup>9 SUS

last x: (7)

*B*<sup>b</sup>9 SUS *C* *B*

(gtr.) 6

D.C. al Coda Two

**2** *D*<sup>b</sup>9 SUS *C*9(b5) *B*9(b5) *B*<sup>b</sup>Mi<sup>11</sup> (synth.)

**1** *B*<sup>b</sup>Mi<sup>11</sup> *E*<sup>b</sup> *F* *G*<sup>b</sup>MA<sup>7</sup> *A*<sup>b</sup> *B*<sup>b</sup>Mi<sup>11</sup> *D*<sup>b</sup>SUS *E*SUS

*G*SUS *B*<sup>b</sup>SUS *D*bass *C*bass

*C*bass 8va *B*<sup>b</sup>MA<sup>7</sup>(#5) *C*MA<sup>7</sup>(b5) *A*<sup>b</sup>SUS *E*MA<sup>7</sup>(#5) *D*MA<sup>7</sup>(b5) *A*<sup>b</sup>SUS (w/ synth.)

## Med. Funk

## Time Track (Bass)

**A**  $\text{♩} = 121$   
Tacet

**B**

**C**

**D**

**E**

(synth. solo)

D.S. al Coda

Chord progressions and notes for Section A:  $C^{9(b5)}$   $B^{9(b5)}$   $B^b_{MI}^{11}$

Chord progressions and notes for Section B:  $B^b_{MI}^{11}$   $E^b$   $F$   $G^b_{MA}^{(b5)}$   $A^b$   $B^b_{MI}^{11}$   $D^b_9$   $C^{9(b5)}$   $B^{9(b5)}$   $B^b_{MI}^{11}$   $C^{9(b5)}$   $B^{9(b5)}$

Chord progressions and notes for Section C:  $B^b_{MI}^{11}$   $E^b$   $F$   $G^b_{MA}^{(b5)}$   $A^b$   $B^b_{MI}^{11}$   $D^b_9$   $SUS$   $C^{9(b5)}$   $B^{9(b5)}$   $B^b_{MI}^{11}$

Chord progressions and notes for Section D:  $B^b_{MI}^{11}$   $E^b$   $F$   $G^b_{MA}^{(b5)}$   $A^b$   $B^b_{MI}^{11}$   $D^b_9$   $SUS$   $C^{9(b5)}$   $B^{9(b5)}$   $B^b_{MI}^{11}$   $E^b$   $F$   $G^b_{MA}^{7(b5)}$   $A^b$   $B^b_{MI}^{11}$   $A^b_{MI}^7$   $G^b_{MA}^7$   $F^{7(\#9)}$   $B_{MI}^7$   $E$

Chord progressions and notes for Section E:  $B_{MI}^7$   $E$   $E_{MI}^{7(b5)}$   $B_{MI}^7$   $E$   $A_{MI}^7$   $E$   $A_{MA}^7$   $C_{MA}^7$   $B^b_7$   $F$   $D^b_{MI}^{11}$   $E^b_{MI}^{11}$   $F_{MI}^{11}$   $G^b_{MA}^7$   $A^b_{MI}^7$   $B^b_{MI}^{11}$

Chord progressions and notes for Synth Solo:  $B^b_{MI}^{11}$   $E^b$   $F$   $G^b_{MA}^{(b5)}$   $A^b$   $B^b_{MI}^{11}$   $A^b_{MI}^7$   $G^b_{MA}^7$   $F^{7(\#9)}$   $B_{MI}^7$   $E$

Chord progressions and notes for Section E (3x's):  $B^b_{MI}^{11}$   $E^b$   $F$   $G^b_{MA}^{(b5)}$   $A^b$   $B^b_{MI}^{11}$   $D^b_9$   $SUS$   $C^{9(b5)}$   $B^{9(b5)}$   $B^b_{MI}^{11}$

**(Solos)**

**F**  $B^bMI^{11}$   $E^bFG^bMA^{(b5)}A^bB^bMI^{11}$   $1-7$   $D^b9_{SUS}$   $C^9(b5)$   $B^9(b5)$   $B^bMI^{11}$

8.  $A^bMI^7$   $F^{\#}MI^7$   $BMI^7$   $B^b9_{SUS}$   $C$   $B$

**G**  $E^bMI^7$   $CMA^7$   $C^{\#}MI^7$   $C^7$   $FMI^7$

$FMI^7$   $D^bMA^7$   $DMI^7$   $C^{\#7}$   $F^{\#}MI^7$

$F^{\#}MI^7$   $DMA^{7(b5)}$   $BMI^7$   $BMI^7/A$   $GMA^7$

$GMA^7$   $D/F^{\#}$   $B^b/F$   $E^bMI^7$

**H**  $E^bMI^7$   $E^bMA^{7(b5)}$   $E^b$   $DMI^7$

$DMI^7$   $D^b9_{SUS}$   $C^9(b5)$   $B^9(b5)$   $B^bMI^{11}$

**I**  $B^bMI^{11}$   $E^bFG^bMA^{(b5)}A^bB^bMI^{11}$   $D^b_{SUS}$   $E_{SUS}$   $G_{SUS}$   $B^b_{SUS}$   $Db_{bass}$

$C_{bass}$   $B^bMA^{7(\#5)}$   $CMA^{7(b5)}$   $A^b_{SUS}$   $E^bMA^{7(\#5)}$   $C$   $DMA^{7(\#5)}$   $A^b_{SUS}$

Note that bass player often plays an F under B9(b5).

# Togetherness

Jimmy Heath

Med. Swing

♩ = 220

(3rd & 4th x's: sop. doubles melody 8va b.)

1-3.

4.

**A**

AbMA<sup>7</sup>      G<sup>7(#9)</sup>      CMi<sup>9</sup>

(bass walks in 4)

F<sup>13(#11)</sup>      FMi<sup>7(11)</sup>      (pn.) B<sup>b9</sup><sub>SUS</sub>

**B** (sop. fills)      (4x's)

E<sup>bMA7</sup>      FMi<sup>7</sup>      E<sup>bMA7</sup>      FMi<sup>7</sup>

B<sup>b</sup>      B<sup>b</sup>      B<sup>b</sup>      B<sup>b</sup>

(bs.)

Solo on AB

Kicks and melody at B are played for solos.

After solos, D.S.(with pickups)  
play **A**, vamp & fade on **B**.

Sample comp rhythm at A:

(etc.)





Photo by Paul Hoeffler, Toronto

**RAY BROWN, OSCAR PETERSON & HERB ELLIS**

♩ = 116

**A**

GMA<sup>7</sup>

G<sup>6</sup>

GMI<sup>6</sup>

F#13(b9) F#7(#5) B<sup>9</sup><sub>SUS</sub> B7(b9)(#5)

E<sup>13</sup> E7(#5) A<sup>9</sup><sub>SUS</sub> A<sup>7</sup>

1. DMA<sup>7</sup> D<sup>7</sup> 2. DMA<sup>7</sup> A<sup>13</sup>

**B**

D

D<sup>+</sup>

BMI<sub>D</sub>

E<sub>MI</sub> C/E EMI<sup>6</sup> EMI<sup>7</sup>

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

DMA<sup>7</sup> D<sup>7</sup>

**C**

GMA<sup>7</sup>

G<sup>6</sup>

GMI<sup>6</sup>

F#13(b9) F#7(#5) B<sup>9</sup><sub>SUS</sub> B7(b9)(#5)

E<sup>13</sup> E7(#5) A<sup>9</sup><sub>SUS</sub> A<sup>7</sup>

DMA<sup>7</sup> D<sup>7</sup>

Form is AABC  
 To end, vamp and fade on **A**  
 (take first ending only)

# Truth

Bob Mintzer

Med. Ballad

♩ = 56

NC. **A**

B<sup>b</sup>MA<sup>7</sup>/<sub>C</sub>

F<sup>dim.(add MA 7)</sup>/<sub>C</sub>

F<sup>(add 9)</sup>/<sub>C</sub>

B<sup>b</sup>MA<sup>7</sup>/<sub>C</sub>

G<sup>#dim.(add MA 7)</sup>/<sub>C</sub>

Musical staff 1: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Chords: NC. (ten.), B<sup>b</sup>MA<sup>7</sup>/<sub>C</sub>, F<sup>dim.(add MA 7)</sup>/<sub>C</sub>, F<sup>(add 9)</sup>/<sub>C</sub>, B<sup>b</sup>MA<sup>7</sup>/<sub>C</sub>, G<sup>#dim.(add MA 7)</sup>/<sub>C</sub>. A triplet of eighth notes G4, A4, B4 is marked with a '3'.

Musical staff 2: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Chords: F<sup>MA<sup>9</sup></sup>/<sub>C</sub>, D<sup>MI<sup>9</sup></sup>/<sub>C</sub>, B<sup>b</sup>MA<sup>7</sup>/<sub>C</sub>, F<sup>dim.(add MA 7)</sup>/<sub>C</sub>, A<sup>7(#9)</sup>/<sub>C</sub>, G<sup>b</sup>MA<sup>7</sup>/<sub>A<sup>b</sup></sub>, F<sup>MA<sup>7</sup></sup>/<sub>G</sub>, B<sup>b(add 9)</sup>/<sub>D</sub>, C<sub>D<sup>b</sup></sub>, C<sub>D</sub>.

Musical staff 3: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Chords: B<sup>b</sup>MA<sup>7</sup>/<sub>C</sub>, F<sup>dim.(add MA 7)</sup>/<sub>C</sub>, F<sup>(add 9)</sup>/<sub>C</sub>, B<sup>b</sup>MA<sup>7</sup>/<sub>C</sub>, G<sup>#dim.(add MA 7)</sup>/<sub>C</sub>, F<sup>MA<sup>9</sup></sup>/<sub>C</sub>, F<sup>#MI<sup>7</sup></sup>/<sub>G<sup>(b5)</sup></sub>, G<sup>MI<sup>7</sup></sup>/<sub>A<sup>MI<sup>7</sup></sup></sub>, A<sup>MI<sup>7</sup></sup>/<sub>D<sup>SUS</sup></sub>.

Musical staff 4: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Chords: B<sup>b</sup>MA<sup>7</sup>/<sub>C</sub>, F<sup>dim.(add MA 7)</sup>/<sub>C</sub>, A<sup>7(#9)</sup>/<sub>C</sub>, D<sup>MI<sup>9</sup></sup>/<sub>C</sub>, G<sup>(add 9)</sup>/<sub>B</sub>, B<sup>b</sup>MA<sup>7</sup>/<sub>C</sub>, F<sup>(add 9)</sup>/<sub>C</sub>, B<sup>b13</sup>/<sub>SUS</sub>.

Musical staff 5: Bass clef, 4/4 time. Notes: B2, C3, D3, E3, F3, G3, A3. Chords: **B** E<sup>b</sup>MA<sup>9</sup>/<sub>B<sup>b</sup></sub>, B<sup>(add #11)</sup>/<sub>B<sup>b</sup></sub>, E<sup>b</sup>MA<sup>7</sup>/<sub>B<sup>b</sup></sub>, D<sub>B<sup>b</sup></sub>, E<sup>b</sup>MA<sup>9</sup>/<sub>C</sub>, C<sup>7(#9)</sup>/<sub>A<sup>b</sup></sub>, C<sub>A<sup>b</sup></sub>, G<sup>7(#5)</sup>/<sub>C</sub>.

Musical staff 6: Bass clef, 4/4 time. Notes: B2, C3, D3, E3, F3, G3, A3. Chords: C<sup>MI<sup>7</sup></sup>/<sub>D</sub>, B<sup>13</sup>/<sub>SUS</sub>, B<sup>13</sup>/<sub>B</sub>, E<sup>MA<sup>9</sup></sup>/<sub>C</sub>, C<sup>#MI<sup>7</sup></sup>/<sub>B</sub>, F<sup>#MI<sup>7</sup></sup>/<sub>A</sub>, B<sup>13(b9)</sup>/<sub>C</sub>.

Musical staff 7: Bass clef, 4/4 time. Notes: B2, C3, D3, E3, F3, G3, A3. Chords: C<sub>D</sub>, D<sup>6/9</sup>/<sub>C</sub>, C<sub>D</sub>, D<sup>6/9</sup>/<sub>C</sub>, C<sub>B</sub>, B<sup>MI<sup>7</sup></sup>/<sub>A</sub>, A<sup>MI<sup>(add 9)</sup></sup>/<sub>B</sub>, B<sup>MI<sup>7</sup></sup>/<sub>A</sub>.

Musical staff 8: Bass clef, 4/4 time. Notes: B2, C3, D3, E3, F3, G3, A3. Chords: E<sup>b</sup>/<sub>B</sub>, B<sup>MI<sup>7</sup></sup>/<sub>A</sub>, B<sup>MI<sup>7</sup></sup>/<sub>A<sup>(add 11)</sup></sub>, E<sub>SUS</sub>, E<sup>MI</sup>/<sub>B</sub>, (Freely) B<sup>b</sup>/<sub>D</sub> (add 9).

Musical staff 9: Bass clef, 4/4 time. Notes: B2, C3, D3, E3, F3, G3, A3. Chords: C<sub>E</sub> (add 9), G<sup>b</sup>/<sub>A<sup>7</sup></sub>, A<sup>7(#5)</sup>/<sub>A</sub>, D<sup>7(#9)</sup>/<sub>G</sub>, G<sup>7(#5)</sup>/<sub>B<sup>b</sup></sub>, C<sub>D</sub>, B<sup>b</sup>/<sub>D</sub> (add 9), C<sub>E</sub> (add 9), G<sup>b</sup>/<sub>A<sup>7</sup></sub>, A<sup>7(#5)</sup>/<sub>A</sub>.

Musical staff 10: Bass clef, 4/4 time. Notes: B2, C3, D3, E3, F3, G3, A3. Chords: D<sup>MI<sup>7</sup></sup>/<sub>C</sub>, D<sup>b7(#9)</sup>/<sub>C</sub>, B<sup>13(#11)</sup>/<sub>A</sub>, A<sup>b13(#11)</sup>/<sub>G</sub>, B<sup>b</sup>/<sub>D</sub> (add 9), C<sub>E</sub> (add 9), A<sup>7(#5)</sup>/<sub>A</sub>.

*(Orig. tempo)*  
 DMI<sup>7</sup> B<sup>13(#11)</sup> B<sup>b13</sup> A<sup>7(#9)</sup> DMI<sup>7</sup> G<sup>13</sup><sub>SUS</sub> G<sup>13</sup> B<sup>b</sup> C<sup>7</sup> NC. C<sup>7</sup> C<sup>7</sup> D

*(trps.)*

**D** B<sup>b</sup>MA<sup>7</sup> C F<sup>dim.</sup> C F<sup>(add 9)</sup> C B<sup>b</sup>MA<sup>7</sup> C G<sup>#</sup> dim. C F<sup>MA</sup> C F<sup>#</sup>MI<sup>7</sup> G<sup>MI</sup> A<sup>MI</sup> D<sup>9</sup><sub>SUS</sub>

B<sup>b</sup>MA<sup>7</sup> C F<sup>dim.(add MA7)</sup> C A<sup>7(#9)</sup> DMI<sup>7</sup> A<sup>MI</sup> G<sup>b</sup> B<sup>b13(#11)</sup> A<sup>MI</sup> D<sup>7(#9)</sup>

*(Double-time feel--Swing)*  
 G<sup>MI</sup><sup>11</sup> A<sup>7(#5)</sup> DMI<sup>7</sup> G<sup>13</sup> G<sup>b</sup>MA<sup>7</sup><sup>(b5)</sup> F F<sup>(add 9)</sup> A<sup>b</sup>MA<sup>7</sup> B<sup>b</sup> B<sup>b13(b9)</sup>

*(Solos)*  
**E** E<sup>b</sup>MA<sup>9</sup> B<sup>b</sup> B<sup>(add #11)</sup> B<sup>b</sup> E<sup>b</sup>MA<sup>7</sup> B<sup>b</sup> D<sup>b</sup> B<sup>b</sup> E<sup>b</sup>MA<sup>9</sup> C<sup>7(#9)</sup> C<sup>b</sup> A<sup>b</sup> G<sup>7(#5)</sup>

*Till cue*  
 C<sup>MI</sup> A<sup>MA</sup> B<sup>7</sup> E<sup>MA</sup> C<sup>#</sup>MI<sup>9</sup> F<sup>#</sup>MI<sup>9</sup> B<sup>13(b9)</sup> C<sup>b</sup> D D<sup>6/9</sup>

*Till cue*  
 C<sup>b</sup> D D<sup>7(#9)</sup> B<sup>b</sup>MA<sup>7</sup> C F<sup>dim.(add MA7)</sup> C F<sup>MA</sup> C B<sup>b</sup>MA<sup>7</sup> C G<sup>#</sup> dim.(add MA7) C

F<sup>MA</sup> C D<sup>7(#9)</sup> B<sup>b</sup>MA<sup>7</sup> C F<sup>dim.(add MA7)</sup> C A<sup>7(#9)</sup> DMI<sup>7</sup> G<sup>b</sup> B<sup>b</sup> C F<sup>(add 9)</sup> A<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>

*On cue*  
 C<sup>b</sup> D D<sup>6/9</sup> C<sup>b</sup> D *(Orig. feel)*

*(trps.)* D.S. al Coda

⊖ G<sup>b</sup>MA<sup>7(b5)</sup> F NC. F<sup>(add 9)</sup>

tenor cadenza

Solos are in double-time feel (Swing 2) throughout. Melody at letter A is written as played. Melody on chart is similar to melody at letter D. Tenor fills at D first time.

# Tunji

John Coltrane

Med. Swing

♩ = 110

(Intro) (pn.) (4x's) (etc.)

**A** B<sub>SUS</sub> (add 9) (ten.)

Tenor solos on **A**.

After tenor solo, continue to **B** for other solos.

**B** (Solos) B<sup>7</sup> (E<sup>7</sup>)

(8)

After solos, continue to **C**.

**C**

The musical score for section C consists of two staves: a treble clef staff for piano (pn.) and a bass clef staff for tenor saxophone (ten.).

- Staff 1 (pn.):** Contains a melodic line with a circled figure. Above the staff, the instruction "(drums solo around figure)" is written in a box. A box labeled "C" is positioned at the beginning of the staff.
- Staff 2 (ten.):** Contains a bass line. Above the staff, the instruction "(Vamp till cue)" is written in a box. Chord changes are indicated below the staff:  $B_{sus}^{(add\ 9)}$ ,  $B_{M11}$ ,  $F\#7^{(\#9\ \#5)}$ , and  $B7$ .

Additional markings include "(pn.)" at the start of the piano staff, "(ten.)" at the start of the tenor staff, and "(On Cue)" written above the tenor staff.

Bass may follow letter B changes (blues) at C. \* Straight 1/8's. Bars 9-12 and 17-20 of letter A are an improvised elaboration of an unstated melody.

# Tunnel Vision

(As played by Scott Henderson,  
Gary Willis & Tribal Tech)

Med. Funk

♩ = 102

**A**

(gtr.)

(on repeat)

Chords:  $F_{MI}^{11}$ ,  $G_{bMA}^{13}$ ,  $C_{\#MI}^9$ ,  $C_{\#7(\#5)}^9$ ,  $A_{MI}^9$ ,  $C_{\#7(\#5)}^9$ ,  $D_{bMA}^{7(\#5)}$ ,  $G$ ,  $C_{\#7(\#5)}^9$ ,  $A_{b13}^{13}$  sus,  $D_{bMA}^{13}$

Chords:  $(D_{bMA}^{13})$ ,  $F_{\#7(\#5)}^9$ ,  $E_{MA}^7$ ,  $F_{\#}$ ,  $A_{MA}^7$ ,  $B$ ,  $A_{MI}^9$ ,  $D_{MI}^9$ ,  $D_{bMA}^9$ ,  $E_{MI}^9$ ,  $E_{bMA}^9$

Chords:  $(E_{bMA}^9)$ ,  $G_{\#7(\#5)}^9$ ,  $A_{bMI}^9$ ,  $A_{MI}^9$ ,  $A_{bMI}^9$ ,  $C_{\#MI}^9$ ,  $E_{MI}^9$ ,  $C_{MA}^{7(\#5)}$ ,  $D$ ,  $C^{13}$

Chords:  $(C^{13})$ ,  $A_{b7(\#5)}^9$ ,  $G_{MI}^9$ ,  $F_{MI}^9$

**B**

(bass)

Chords:  $F_{MI}^9$ ,  $G_{MA}^{13}$ ,  $D_{MI}^9$ ,  $C_{\#7(\#5)}^9$ ,  $D_{\#7(\#5)}^9$ ,  $F_{\#}$ ,  $G_{\#}$

Chords:  $(F_{\#})$ ,  $(G_{\#})$ ,  $C_{\#7(\#5)}^9$ ,  $A^{13}$  sus,  $D_{MA}^{13}$ ,  $F_{\#7(\#5)}^9$ ,  $F_{MA}^7$ ,  $G_{bMA}^7$ ,  $C$

Chords:  $B_{bMI}^{11}$ ,  $E_{bMI}^9$ ,  $D_{MA}^9$ ,  $F_{MI}^7$ ,  $E_{MA}^9$ ,  $G_{\#7(\#5)}^9$ ,  $A_{MI}^9$

Chords:  $(A_{MI}^9)$ ,  $B_{bMI}^9$ ,  $A_{MI}^9$ ,  $B_{bMI}^9$ ,  $D_{MI}^9$ ,  $F_{MI}^9$

Chords:  $(F_{MI}^9)$ ,  $E_{bMA}^{13}$ ,  $D_{bMA}^{13}$ ,  $A_{\#7(\#5)}^9$ ,  $G_{bMA}^7$ ,  $A_{b}$  bass fills

(Gtr. solo)

**C**

(omit 3)  $A_{b6}^9$ ,  $E_{b13}$ ,  $A_{b}$ ,  $A_{b13(b9)}$ ,  $E_{b}$ ,  $A_{b13(omit 3)}$ ,  $A_{b7(\#5)}^9$ ,  $F_{\#MI}^{11}$

(synth. rhythms)

Chords:  $(F_{\#MI}^{11})$ ,  $F_{\#MI}^9$ ,  $(omit 3) E_{b13}$ ,  $A_{b6}^9$ ,  $A_{b}$ ,  $A_{b13(b9)}$ ,  $(omit 3) A_{b13}$

(omit 3)  
 (A<sup>b</sup>13) A<sup>b</sup>7(<sup>#</sup>9) C<sup>(add 9)</sup> E G<sup>MA</sup>7 A G<sup>#</sup>MI A B<sup>b</sup>MI<sup>9</sup> F<sup>#</sup>MI<sup>9</sup>

(F<sup>#</sup>MI<sup>9</sup>) D<sup>b</sup>6/9 B<sup>b</sup>MI<sup>6</sup>/9 A<sup>b</sup>13(<sup>b</sup>9) D<sup>b</sup>6/9

(add 11) (D<sup>b</sup>6/9) D<sup>13</sup> G<sup>13</sup> C<sup>6</sup>/9 C<sup>MA</sup>7(<sup>#</sup>11)

D B<sup>7</sup><sub>SUS</sub> (<sup>b</sup>9) E<sup>MI</sup> 7(<sup>11</sup>) B<sup>7</sup><sub>SUS</sub> (<sup>b</sup>9) E<sup>13</sup>(omit 3) E<sup>b</sup>MA<sup>13</sup> D<sup>MA</sup>9 B<sup>MI</sup>11

(gtr. & synth.) 1st x: solo continues  
 2nd x: play line

(B<sup>MI</sup>11) B<sup>7</sup><sub>SUS</sub> (<sup>b</sup>9) E<sup>MI</sup>11 D<sup>MI</sup>11 B<sup>MI</sup>11 B<sup>7</sup><sub>SUS</sub> (<sup>b</sup>9)

E<sup>MI</sup>11 D<sup>MI</sup>11 1. G<sup>MI</sup>11 2. G<sup>MI</sup>11 (End solo) indef.

E B<sup>b</sup>MA<sup>7</sup>(<sup>b</sup>5) D E<sup>MA</sup>7(<sup>b</sup>5) G<sup>9</sup> D<sup>(add #11)</sup> (<sup>add 9</sup>) B<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) E<sup>7</sup><sub>SUS</sub> F<sup>MI</sup>7(<sup>b</sup>5)

(mallets) B<sup>MI</sup> B<sup>b</sup> E<sup>13</sup> D E<sup>b</sup>MA<sup>7</sup>(<sup>b</sup>5) G<sup>F</sup>13 B<sup>b</sup>7<sub>SUS</sub> E<sup>13</sup> A<sup>13</sup>(<sup>b</sup>9) D<sup>7</sup>(<sup>#</sup>9) (<sup>#</sup>5) F<sup>#</sup>MI<sup>13</sup> G<sup>#</sup>

(F<sup>#</sup>MI<sup>13</sup> G<sup>#</sup>) A<sup>b</sup>9<sub>SUS</sub> D<sup>b</sup>MA<sup>7</sup>(<sup>#</sup>5) F<sup>#</sup>MI<sup>9</sup>(<sup>13</sup>) (<sup>MA</sup>7) B<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) (<sup>omit 5</sup>)

D.C. al Coda  
 (Take Coda on repeat)

⊕ (E<sup>b</sup>MA<sup>9</sup>) G<sup>7</sup>(<sup>#</sup>9) (<sup>#</sup>5) A<sup>b</sup>MI<sup>9</sup> A<sup>MI</sup>9 B<sup>b</sup>7(<sup>#</sup>9) (<sup>#</sup>5) C<sup>MI</sup>11 G D<sup>b</sup>MA<sup>7</sup>(<sup>b</sup>5) D<sup>MA</sup>13 E<sup>b</sup>MA<sup>7</sup>(<sup>#</sup>5) G

(E<sup>b</sup>MA<sup>7</sup>(<sup>#</sup>5) G) E<sup>MI</sup>7(<sup>11</sup>) (<sup>omit 5</sup>) B<sup>7</sup><sub>SUS</sub> C<sup>MA</sup>7(<sup>b</sup>5)



# Tunnel Vision (Keyboard)

Med. Funk

♩ = 102

**A**

F<sub>Mi</sub><sup>11</sup> G<sub>MA</sub><sup>13</sup> C<sub>Mi</sub><sup>9</sup> C<sup>7(#9)</sup><sub>(#5)</sub> A<sub>Mi</sub><sup>9</sup> C<sup>7(#9)</sup><sub>(#5)</sub> D<sub>MA</sub><sup>7(#5)</sup> C<sup>7(#9)</sup><sub>(#5)</sub> A<sub>b13</sub><sub>SUS</sub> D<sub>MA</sub><sup>13</sup>

(synth.) (on repeat)

(D<sub>MA</sub><sup>13</sup>) F<sup>7(#9)</sup><sub>(#5)</sub> E<sub>MA</sub><sup>7</sup><sub>F#</sub> A<sub>MA</sub><sup>7</sup><sub>B</sub> A<sub>Mi</sub><sup>9</sup> D<sub>Mi</sub><sup>9</sup> D<sub>MA</sub><sup>9</sup> E<sub>Mi</sub><sup>9</sup> E<sub>bMA</sub><sup>9</sup>

(E<sub>bMA</sub><sup>9</sup>) G<sup>7(#9)</sup><sub>(#5)</sub> A<sub>bMi</sub><sup>9</sup> A<sub>Mi</sub><sup>9</sup> A<sub>bMi</sub><sup>9</sup> C<sub>Mi</sub><sup>9</sup> E<sub>Mi</sub><sup>9</sup> C<sub>MA</sub><sup>7(#5)</sup> C<sup>13</sup>

(C<sup>13</sup>) A<sub>b7</sub><sup>7(#9)</sup><sub>(#5)</sub> G<sub>Mi</sub><sup>9</sup> F<sub>Mi</sub><sup>9</sup>

**B** F<sub>Mi</sub><sup>9</sup> G<sub>MA</sub><sup>13</sup> D<sub>Mi</sub><sup>9</sup> C<sup>7(#9)</sup><sub>(#5)</sub> D<sup>7(#9)</sup><sub>(#5)</sub> F<sub>#</sub> G<sub>#</sub>

(F<sub>#</sub>)<sub>G#</sub> C<sup>7(#9)</sup><sub>(#5)</sub> A<sup>13</sup><sub>SUS</sub> D<sub>MA</sub><sup>13</sup> F<sup>7(#9)</sup><sub>(#5)</sub> F<sub>MA</sub><sup>7</sup><sub>G</sub> B<sub>bMA</sub><sup>7</sup><sub>C</sub>

B<sub>bMi</sub><sup>11</sup> E<sub>bMi</sub><sup>9</sup> D<sub>MA</sub><sup>9</sup> F<sub>Mi</sub><sup>7</sup> E<sub>MA</sub><sup>9</sup> G<sub>#7</sub><sup>7(#9)</sup><sub>(#5)</sub> A<sub>Mi</sub><sup>9</sup>

(A<sub>Mi</sub><sup>9</sup>) B<sub>bMi</sub><sup>9</sup> A<sub>Mi</sub><sup>9</sup> B<sub>bMi</sub><sup>9</sup> D<sub>Mi</sub><sup>9</sup> F<sub>Mi</sub><sup>9</sup>

(F<sub>Mi</sub><sup>9</sup>) E<sub>bMA</sub><sup>13</sup> D<sub>MA</sub><sup>13(#11)</sup> A<sup>7(#9)</sup><sub>(#5)</sub> G<sub>bMA</sub><sup>7</sup><sub>A<sub>b</sub></sub>

**C** (Gtr. Solo) (omit 3) A<sub>b6</sub><sup>6/9</sup> E<sub>b13</sub> A<sub>b</sub> A<sub>b13</sub><sup>(b9)</sup> E<sub>b</sub> A<sub>b13</sub>(omit 3) A<sub>b7</sub><sup>7(#9)</sup><sub>(#5)</sub> F<sub>#Mi</sub><sup>11</sup>

(synth.)

(F<sub>#Mi</sub><sup>11</sup>) F<sub>#Mi</sub><sup>9</sup> A<sub>b6</sub><sup>6/9</sup>(omit 3) E<sub>b13</sub> A<sub>b</sub> A<sub>b13</sub><sup>(b9)</sup> A<sub>b13</sub>(omit 3)

(omit 3)  
 (A<sup>b</sup>13) A<sup>b</sup>7(#9) C<sup>(add 9)</sup> E G<sup>MA7</sup> A G<sup>#MI</sup> A B<sup>b</sup>MI<sup>9</sup> F<sup>#MI</sup><sup>9</sup>  
 (F<sup>#MI</sup><sup>9</sup>) D<sup>b6/9</sup> B<sup>b</sup>MI<sup>6/9</sup> A<sup>b</sup>13(b9) D<sup>b6/9</sup> (add 11)  
 (D<sup>b6/9</sup>) D<sup>13</sup> G<sup>13</sup> C<sup>6/9</sup> C<sup>MA7</sup>(#11)

**D** (Guitar solo continues)  
 B<sup>7</sup><sub>SUS</sub>(b9) E<sup>MI</sup>7(11) B<sup>7</sup>(#9)<sub>SUS</sub> E<sup>13</sup>(omit 3) E<sup>b</sup>MA<sup>13</sup> D<sup>MA</sup><sup>9</sup> B<sup>MI</sup><sup>11</sup>  
 (B<sup>MI</sup><sup>11</sup>) B<sup>7</sup><sub>SUS</sub>(b9) E<sup>MI</sup><sup>11</sup> D<sup>MI</sup><sup>11</sup> B<sup>MI</sup><sup>11</sup> B<sup>7</sup><sub>SUS</sub>(b9)  
 E<sup>MI</sup><sup>11</sup> D<sup>MI</sup><sup>11</sup> 1. G<sup>MI</sup><sup>11</sup> 2. G<sup>MI</sup><sup>11</sup> (End solo)  
 indef.

**E** B<sup>b</sup>MA<sup>7</sup>(b5) D E<sup>MA</sup>7(b5) G<sup>9</sup> D<sup>(add #11)</sup>(add 9) B<sup>b</sup>MI<sup>7</sup>(11) E<sup>7</sup><sub>SUS</sub> F<sup>MI</sup>7(b5)(11)  
 F<sup>MI</sup>7(b5)(11) B<sup>MI</sup> E<sup>13</sup> D E<sup>b</sup>MA<sup>7</sup>(b5) G F<sup>13</sup> B<sup>b</sup>7<sub>SUS</sub> E<sup>13</sup> A<sup>13</sup>(b9) D<sup>7</sup>(#9) F<sup>#MI</sup><sup>13</sup> G<sup>#</sup>  
 (F<sup>#MI</sup><sup>13</sup> G<sup>#</sup>) A<sup>b</sup><sup>9</sup><sub>SUS</sub> D<sup>b</sup>MA<sup>7</sup>(#5) F<sup>#MI</sup><sup>9</sup>(13) B<sup>b</sup>MI<sup>7</sup>(omit 5)

D.C. al Coda  
 (Take Coda on repeat)

**⊕** (E<sup>b</sup>MA<sup>9</sup>) G<sup>7</sup>(#9) A<sup>b</sup>MI<sup>9</sup> A<sup>MI</sup><sup>9</sup> B<sup>b</sup>7(#9) C<sup>MI</sup><sup>11</sup> G D<sup>b</sup>MA<sup>7</sup>(b5) F D<sup>MA</sup><sup>13</sup> E<sup>b</sup>MA<sup>7</sup>(#5)  
 (E<sup>b</sup>MA<sup>7</sup>(#5) G) E<sup>MI</sup>7(omit 5) B<sup>7</sup><sub>SUS</sub> C<sup>MA</sup>7(b5)

## Med. Funk

## Tunnel Vision (Bass)

♩ = 102

**A**  $F_{MI}^{11}$   $G_{bMA}^{13}$   $C_{\#MI}^9$   $C_{7(\#5)}$   $A_{MI}^9$   $C_{\#7(\#9)}$   $D_{bMA}^{7(\#5)}$   $C_{7(\#5)}$   $A_{b13}^{sus}$   $D_{bMA}^{13}$

$(D_{bMA}^{13})$   $F_{7(\#9)}$   $E_{MA}^7$   $F_{\#}$   $A_{MA}^7$   $B$   $A_{MI}^9$   $D_{MI}^9$   $D_{bMA}^9$   $E_{MI}^9$   $E_{bMA}^9$  (on repeat)  $\Phi$

$(E_{bMA}^9)$   $G_{7(\#9)}$   $A_{bMI}^9$   $A_{MI}^9$   $A_{bMI}^9$   $C_{\#MI}^9$   $E_{MI}^9$   $C_{MA}^{7(\#5)}$   $C^{13}$

$A_{b7(\#9)}$   $G_{MI}^9$   $F_{MI}^9$

**B**  $F_{MI}^9$   $G_{MA}^{13}$   $D_{MI}^9$   $C_{\#7(\#9)}$   $D_{7(\#9)}$   $F_{\#}$   $G_{\#}$

(bass melody - optional)

$(F_{\#})$   $(G_{\#})$   $C_{\#7(\#9)}$   $A^{13}$   $D_{MA}^{13}$   $F_{\#7(\#9)}$   $F_{MA}^7$   $G_{bMA}^7$   $C$

$B_{bMI}^{11}$   $E_{bMI}^9$   $D_{MA}^9$   $F_{MI}^7$   $E_{MA}^9$   $G_{\#7(\#9)}$   $A_{MI}^9$

$(A_{MI}^9)$   $B_{bMI}^9$   $A_{MI}^9$   $B_{bMI}^9$   $D_{MI}^9$   $F_{MI}^9$

$(F_{MI}^9)$   $E_{bMA}^{13}$   $D_{bMA}^{13}$   $A_{7(\#9)}$   $G_{bMA}^7$   $A_{b}$  bass fills

**C**  $A_{b6/9}$   $E_{b13}$   $A_{b13}$   $A_{b13}$   $A_{b7(\#9)}$   $F_{\#MI}^{11}$

(sample bass line)

$A^{b6/9}$   $E^{b13}$   $A^b$   $A^{b13}$   $A^{b7(\#9)}$   $C^{(add 9)}$   $E$   $G^{MA7}$   $A$   $G^{\#MI}$   $A$   $B^bMI^9$   $F^{\#MI}^9$

(bass plays around the chord rhythms)

$(F^{\#MI}^9)$   $D^{b6/9}$   $B^bMI^{6/9}$   $A^{b13}$   $D^{b6/9}$  (add 11)

$(add 11)$   $D^{b6/9}$   $D^{13}$   $G^{13}$   $C^{6/9}$   $C^{MA7(\#11)}$

$D$   $B^{7(b9)}$   $E^{MI7(11)}$   $B^7_{SUS}$   $E^{13}$   $E^bMA^{13}$   $D^{MA9}$   $B^{MI11}$   $B^7_{SUS}$   $(b9)$   $E^{MI11}$   $D^{MI11}$

$D^{MI11}$   $B^{MI11}$   $B^{7(b9)}$   $E^{MI11}$   $D^{MI11}$   $G^{MI11}$  1.  $G^{MI11}$  2.  $G^{MI11}$

indef. :||

$E$   $B^bMA^{7(b5)}$   $D$   $E^{MA7(b5)}$   $G^9$   $D^{(add \#11)}$   $B^bMI^{7(11)}$   $E^7_{SUS}$   $F^{MI7(b5)}$

$F^{MI7(b5)}$   $B^{MI}$   $E^{13}$   $E^bMA^{7(b5)}$   $B^b$   $D$   $G$   $F^{13}$   $B^b7_{SUS}$   $E^{13}$   $A^{13(b9)}$   $D^{7(\#9)}$   $A^b7(b9)$   $SUS$

$A^b7(b9)$   $A^b9_{SUS}$   $D^bMA^{7(\#5)}$   $F^{\#MI}^9(MA7)$   $B^bMI^{7(11)}$

D.C. al Coda  
(Take Coda on repeat)

$\oplus$   $E^bMA^9$   $G^{7(\#9)}$   $A^bMI^9$   $A^{MI9}$   $B^b7(\#5)$   $C^{MI11}$   $D^bMA^{7(b5)}$   $D^{MA13}$   $E^bMA^{7(\#5)}$

$E^bMA^{7(\#5)}$   $G$   $E^{MI7(omit 5)}$   $B^7_{SUS}$   $C^{MA7(b5)}$

Bass line is played with some variation.

## Turn Out the Stars

Bill Evans

**A**

$B_{MI}^{7(b5)}$   $E^{13}$   $A_{MI}$  ( $A^{7(\#5)}$ )  $D_{MI}^7$   $G^{7(b9)}$   $C_{MA}^7$  ( $A_{MI}^7$ )

$F_{MI}^7$   $B^b7$   $E^b_{MA}^7$   $C_{MI}^7$   $A_{MI}^7$   $D^7$   $G_{MA}^7$  ( $E_{MI}^7$ )

$C^{\#}_{MI}^7$   $F^{\#7}$  ( $D^{\#7(\#5)}$ )  $B_{MA}^7$   $G^{\#}_{MI}^7$   $C^{\#}_{MI}^7$  ( $B^b_{MI}^{7(b5)}$ )  $E^b7$

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

$(E_{MI}^7)$   $(F^{\#}_{MI}^7$   $B_{MI}^7$   $E_{MI}^7$   $A^7$   $D_{MA}^7$ )  $D_{MA}^9$

**B**

$A^{13}_{SUS}$   $A^{13(b9)}$   $D_{MA}^9$   $A$   $A^9_{SUS}$   $A$

$(D_{MI}^7)$   $(C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7)$   $(C^{13})$   $C_{MA}^7$   $G$   $C^{13}$

$G^{13}_{SUS}$   $G^{13(b9)}$   $C_{MA}^9$   $G$   $G^9_{SUS}$   $G^7$   $C_{MA}^7$   $G$

**C**

$B^{7(\#5)}$   $E_{MI}^7$   $B^b9(\#11)$   $A^{7(\#5)}$   $D_{MI}^7$   $A^b9(\#11)$

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

$D_{MI}^{7(b5)}$   $G^{7(\#9)}$   $C_{MI}$   $E^b9_{SUS}$   $A^b_{MA}^7$   $G^{7(b9)}$   $C_{MA}^7$  ( $F^{\#7(b5)}$ )

$B_{MI}^{7(b5)}$   $E^{13}$   $A_{MI}$   $A^b13_{SUS}$   $A^b13(b9)$   $(C^{\#}_{MI})$   $C^{\#}_{MI}^7$   $F^{\#7}$

*fine*

Chords in parentheses are optional (those at B are used for solos only). Head may be played ad lib. Solos swing.

Med.-Up Swing

26-2

John Coltrane <sup>398</sup>

$\text{♩} = 196$

**A**  $F_{MA}^7$   $A_{b7}$

**B**  $C_{MI}^7$   $F^7$   $E_{MI}^7$   $A^7$   $D_{MA}^7$   $F^7$   $B_{bMA}^7$

**C**  $F_{MA}^7$   $A_{b7}$   $D_{bMA}^7$   $E^7$   $A_{MA}^7$   $C^7$   $C_{MI}^7$   $F^7$

Solo on form (ABC)  
After solo, D.C. al Coda

$C_{MI}^7$   $F^7$   $B_{bMA}^7$   $A_{b7}$   $D_{bMA}^7$   $E^7$   $F\#$   $A_{MA}^7$

$A_{MA}^7$   $C^7$  break

sax fill

Tenor sounds one octave lower than written. Out head is played on soprano sax.  
Loosely based on Charlie Parker's "Confirmation".

# Unforgettable

Irving Gordon  
F#7

Medium Ballad

(also played as Medium Swing)

**A**  $GMA^7$   $(C\#MI^7 Bb^{\circ 7})$

Un - for - get - ta - ble, \_\_\_\_\_ That's what you are, \_\_\_\_\_

$CMA^7$   $EMI^7$   $A^9$

Un - for - get - ta - ble, \_\_\_\_\_ though near or far. \_\_\_\_\_

$FMA^7$   $Bb^9$   $CMA^7$   $F^7$   $EMI^7$   $A^9$

Like a song of love that clings \_\_\_\_\_ to me, How the thought of you does things \_\_\_\_\_ to me

$D^9$

Nev - er be - fore \_\_\_\_\_ has some - one been more \_\_\_\_\_

**B**  $GMA^7$   $(C\#MI^7 Bb^{\circ 7})$   $F\#7$

Un - for - get - ta - ble, \_\_\_\_\_ in ev - 'ry way, \_\_\_\_\_

$CMA^7$   $EMI^7$   $A^9$

And for - ev - er - more \_\_\_\_\_ that's how you'll stay. \_\_\_\_\_

$FMA^7$   $Bb^9$   $CMA^7$   $F^7$   $EMI^7$   $A^9$

That's why, dar - ling it's in - cred - i - ble that some - one so un - for - get - ta - ble

$D^9_{SUS}$   $D^9$   $DMI^7$   $G^7$   $CMA^7$   $(BbMI^7 Eb^7 AbMI^7 Db^7 AMI^7 D^7)$   $(AMI^7 D^7)$

thinks that I am un - for - get - ta - ble too.

# Unless It's You

(a.k.a. Orbit)

Bill Evans

Med. Swing (in 2)

♩ = 148

(GMI<sup>7</sup>)

**A**

Chords: GMI<sup>7</sup> E<sup>7</sup>(#5) AMI<sup>7</sup> D<sup>7</sup> GMA<sup>7</sup> G<sup>7</sup>(#5) CMI<sup>7</sup> F<sup>7</sup>  
 B<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>7(#5) E<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>7(#5) F<sup>#</sup>MI<sup>7</sup> D<sup>7</sup>(#5)  
 GMI<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup> F<sup>#</sup>7(#5) BMI<sup>7</sup> E<sup>b</sup>7(#5) A<sup>b</sup>MI<sup>7</sup> B<sup>7</sup>  
 EMA<sup>7</sup> G<sup>7</sup>(#5) CMI<sup>7</sup> E<sup>7</sup>(#5) AMI<sup>7</sup> C<sup>7</sup> FMA<sup>7</sup> G<sup>#</sup>7(#5)  
 C<sup>#</sup>MI<sup>7</sup> F<sup>7</sup>(#5) B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>MA<sup>7</sup> G<sup>b</sup>MA<sup>7</sup> C<sup>7</sup>(#5)  
 FMI<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>MA<sup>7</sup> G<sup>7</sup>(#9) (CMI<sup>7</sup>) CMI<sup>6</sup> D<sup>7</sup>(#9)

Solo on **A****(Ending)**

Chords: GMI<sup>6</sup> E<sup>7</sup>(#5) AMI<sup>7</sup> D<sup>7</sup> GMA<sup>7</sup> G<sup>7</sup>(#5) CMI<sup>7</sup> F<sup>7</sup>  
 B<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>7(#5) E<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>7(#5) F<sup>#</sup>MI<sup>7</sup> EMI<sup>13</sup>  
 DMA<sup>7</sup> CMI<sup>9</sup> B<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>MA<sup>9</sup>(#11) GMI<sup>9</sup> F<sup>#</sup>MI<sup>13</sup> FMI<sup>7</sup> E<sup>b</sup>MI<sup>7</sup> B<sup>b</sup>MI<sup>11</sup>

rit. al fine

**(fine)**

Melody is transcribed as played, the rhythm freely interpreted.  
 Bass walks in 4 for solos. Chords in parentheses are used for solos.



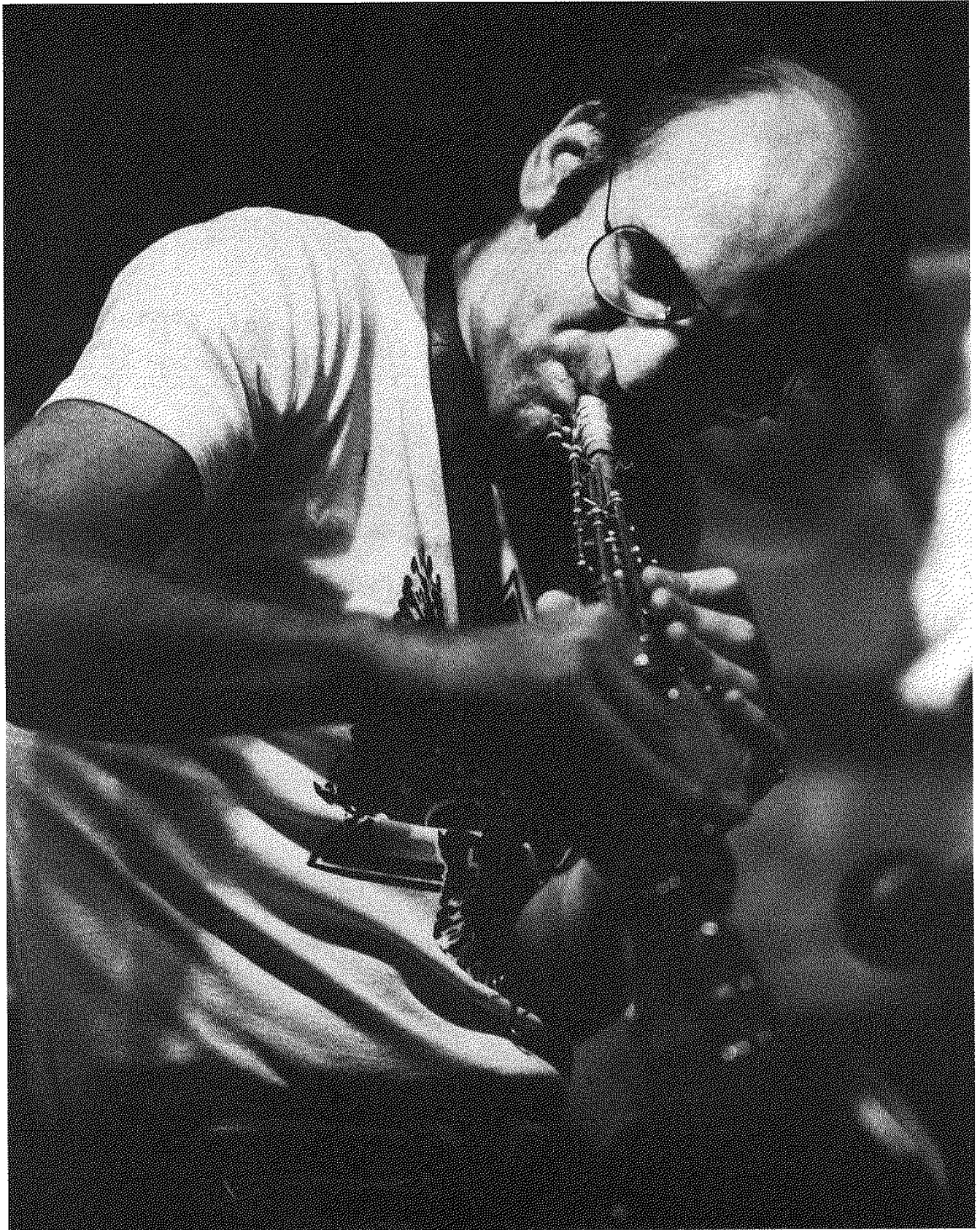


Photo by Tom Copi

**DAVE LIEBMAN**

# Veils

Richie Beirach

(As played by John Abercrombie)

## Med. Jazz Waltz

**A**

*mf* (gtr. w/ pn.)

2.

**B**

*mp*

*cresc.* *f*

last time: rit. to end

# Velho Piano

Dori Caymmi  
Paulo Cesar Pinheiro

Med.-Slow  
Bossa (Intro)

♩ = 75

(gtr.)

Chords:  $A_{Mi}^9$ ,  $F^{(add\ 9)} A$ ,  $D^7 A$ ,  $F^{(add\ 9)} A$

(voice)

Chords:  $A_{Mi}^9$ ,  $E^{7(\#5)}$ ,  $A_{Mi}^9$ ,  $E^{7(\#5)}$ ,  $A_{Mi}^9$ ,  $E^{7(\#5)}$

Chords:  $A_{Mi}^9$ ,  $F\#\ 7(\#5)$ ,  $B_{Mi}^9$ ,  $F\#\ 7(\#5)$ ,  $G_{MA}^7$ ,  $F\#\ Mi^7$

Chords:  $E_{Mi}^9$ ,  $F\#\ Mi^7$ ,  $G_{MA}^7$ ,  $G\#\ 7$ ,  $A_{Mi}^9$ ,  $E^{7(\#5)}$

Chords:  $A_{Mi}^9$ ,  $E^{7(\#5)}$ ,  $A_{Mi}^9$ ,  $E^{7(\#5)}$ ,  $A_{Mi}^9$ ,  $F\#\ 7(\#5)$

Chords:  $B_{Mi}^9$ ,  $E^{7(\#5)}$ ,  $A_{Mi}^9$ ,  $D^{7(b9)}$ ,  $G_{MA}^7$ ,  $G^7$ ,  $G^6$ ,  $G^+ G$

**B**

Chords:  $C\#\ Mi^{11}$ ,  $F\#\ 7_{SUS}$ ,  $F\#\ 7(b5)$ ,  $B_{MA}^9$ ,  $C\#\ Mi^9$ ,  $D\#\ Mi^7$ ,  $G\#\ Mi^9$

Chords:  $C_{Mi}^{11}$ ,  $F^7_{SUS}$ ,  $F^7(b5)$ ,  $B^b_{MA}^9$ ,  $E^b^9$ ,  $A^b_{Mi}^7$ ,  $E^b^7(b9)$

**C**

Chords:  $A_{Mi}^9$ ,  $E^{7(\#5)}$ ,  $A_{Mi}^9$ ,  $E^{7(\#5)}$ ,  $A_{Mi}^9$ ,  $E^{7(\#5)}$

Chords:  $A_{Mi}^9$ ,  $F\#\ 7(\#5)$ ,  $B_{Mi}^9$ ,  $F\#\ 7(\#5)$ ,  $G_{MA}^7$ ,  $F\#\ Mi^7$

(gtr. simile till **B**)

$E_{MI}^7$   $F\#_{MI}^7$   $G_{MA}^7$   $A^9_{SUS}$   $\oplus$   $D_{MA}^9$   $A^9_{SUS}$

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

(Double-Time Samba)

$\oplus$   $D_{MA}^9$  (synth., start 2nd x)  $A^9_{SUS}$  (voice)

Vamp & fade

optional Coda, take first time (no solos)

$\oplus$   $D_{MA}^9$   $A^9_{SUS}$   $D_{MA}^9$   $C\#_{MI}^{7(b5)}$   $F\#^{7(\#5)}$

(synth.)

$B_{MI}^9$   $B_{MI}^{(MA7)}$   $B_{MI}^9$   $E^9$   $G_{MA}^7$   $F\#_{MI}^7$   $E_{MI}^7$   $D_{MA}^7$

**D**  $E^b_{MI}^{11}$   $A^b_{SUS}$   $A^b_{7(b5)}$   $D^b_{MA}^9$   $E^b_{MI}^9$   $F_{MI}^7$   $B^b_{MI}^9$

(voice)

$D_{MI}^{11}$   $G^7_{SUS}$   $G^{7(b5)}$   $C_{MA}^7$   $F^9$   $B^b_{MI}^7$   $F^{7(\#5)}$

**E**  $B_{MI}^9$   $F\#^{7(\#5)}$   $B_{MI}^9$   $F\#^{7(\#5)}$   $B_{MI}^9$   $F\#^{7(\#5)}$

$B_{MI}^9$   $G\#^{7(\#5)}$   $C\#_{MI}^9$   $G\#^{7(\#5)}$   $A_{MA}^7$   $G\#_{MI}^7$

$F\#_{MI}^7$   $G\#_{MI}^7$   $A_{MA}^7$   $B^9_{SUS}$

(Double-Time Samba)

$E_{MA}^9$   $B^9_{SUS}$  (voice)

(synth., start 2nd x) Vamp & fade

Melodic rhythm is freely interpreted.

## Fast Swing

## Wabash III

John Scofield

**A**  $\text{♩} = 229$   
(tenor)

F7 Bb7

(gtr.)

C7 F7

**B**

F7 Bb7

C7 F7

**C**

Bb7 C7 sus4 C7

Musical notation for the first system, showing two staves. The top staff contains a melodic line with a slur over the first two measures and a fermata over the last note. The bottom staff contains a bass line with chords  $D_{mi}^7$  and  $C^7/E$ .

Musical notation for the second system, starting with a **D** box. The top staff contains a melodic line with a slur and a triplet of eighth notes. The bottom staff contains a bass line with chords  $F^7$  and  $B^b7$ .

Musical notation for the third system. The top staff contains a melodic line with a slur and a fermata. The bottom staff contains a bass line with chords  $C^7$  and  $F^7$ , ending with a *fine* marking.

alt. guitar line  
at **A** 7 & 8:

Alternative guitar line for measure **A**, measures 7 and 8, shown in treble clef.

alt. guitar line  
at **D** 5 & 6:

Alternative guitar line for measure **D**, measures 5 and 6, shown in treble clef.

Chords are for solos (no comping during the head).  
Tenor and guitar sound one octave lower than written.

## Waltze for Dave

Chick Corea

Med. Jazz Waltz

♩ = 140

A B<sup>b</sup>9(#11)A<sup>7</sup>(#5)D<sup>M</sup>A<sup>7</sup>A<sup>b</sup>9(#11)

(flute)

**B** D<sup>M</sup>A<sup>7</sup> A<sup>M</sup>I<sup>7</sup> D<sup>M</sup>A<sup>7</sup> A<sup>M</sup>I<sup>7</sup>

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

$F\#MI^{7(b5)}$   $FMI^{6/9}$   $E^{7(\#9)}$   $E^bMI^7$   
 $DMI^{7(b5)}$   $G^{7(b9)}$   $CMI^7$   $FMI/C$   
 $CMI^7$   $FMI/C$   $\oplus CMI^7$   $FMI/C$   $CMI^7$   $B^{7(\#9)}$

Solo on form (AABC)

$\oplus CMI^7$   $FMI/C$   $CMA^7$   
 rall.

Flute sounds one octave higher than written.  
 Melody is somewhat freely interpreted.  
 Bass plays downbeat at bar 8 of letter C.



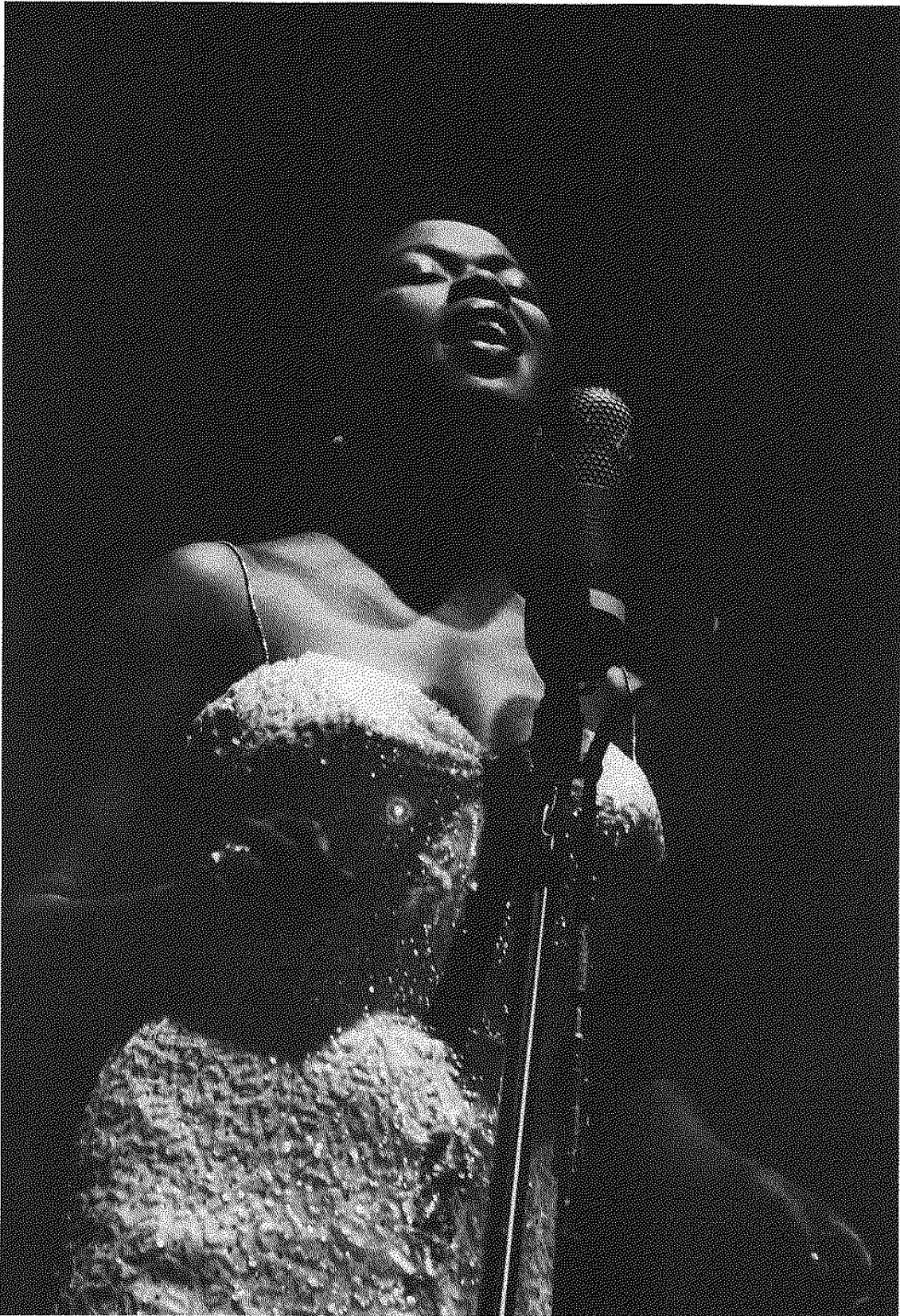


Photo by Paul Hoeffler

SARAH VAUGHAN

# What a Difference a Day Made

Lyric by Stanley Adams

Music by Maria Grever

Medium Ballad

NC.

**A**

(F#°7)

C7(#9)

Musical staff with notes and chords for the first line of the song. Chords include FMI7, Bb9sus, Bb7, EbMA7Ab9, GMI7, and C7(#9). There are triplets over the first three notes of the second measure.

What a dif - frence a day made, Twen - ty - four lit - tle hours brought the sun and the

Musical staff with notes and chords for the second line of the song. Chords include FMI7, Bb9sus, Bb7, EbMA7, Bb9sus, and EbMA7. There are triplets over the first three notes of the second measure.

flow - ers where there used to be rain. My yes - ter - day was

Musical staff with notes and chords for the third line of the song. Chords include DMI7(b5), G7, and CMI. There is a fermata over the final note.

blue, dear, To - day I'm part of you, dear, My lone - ly nights are

Musical staff with notes and chords for the fourth line of the song. Chords include CMI7, F7, CMI7, F7, FMI7, and Bb7. There are triplets over the first three notes of the second measure and a fermata over the final note.

through, dear, since you said you were mine. What a dif - frence a

Musical staff with notes and chords for the fifth line of the song. Chords include FMI7, Bb9sus, Bb7, EbMA7Ab9, GMI7, and C7(#9). There are triplets over the first three notes of the second measure.

day makes, There's a rain - bow be - fore me, Skies a - bove can't be

Musical staff with notes and chords for the sixth line of the song. Chords include FMI7, Bb9sus, Bb7, Eb9, BbMI7, and Eb7. There are triplets over the first three notes of the second measure.

storm - y since that mo - ment of bliss, that thrill - ing kiss. It's heav - en

Musical staff with notes and chords for the seventh line of the song. Chords include AbMA7, Db9, EbMA7, and F#°7. There are triplets over the first three notes of the second measure.

when you find ro - mance on your men - u, What a dif - frence a

Musical staff with notes and chords for the eighth line of the song. Chords include FMI7, Bb7, Eb6, and (GMI7 C7). There are triplets over the first three notes of the second measure.

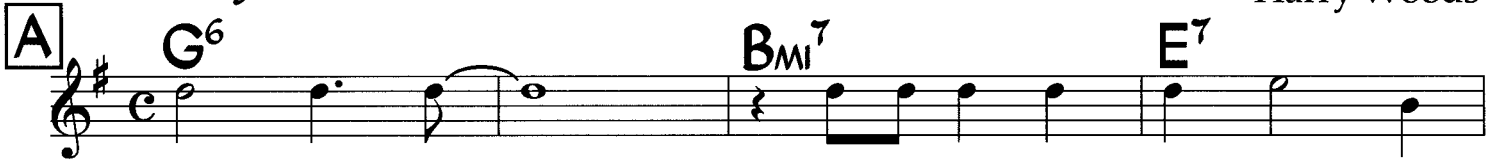
day made, and the dif - frence is you.

# What a Little Moonlight Can Do

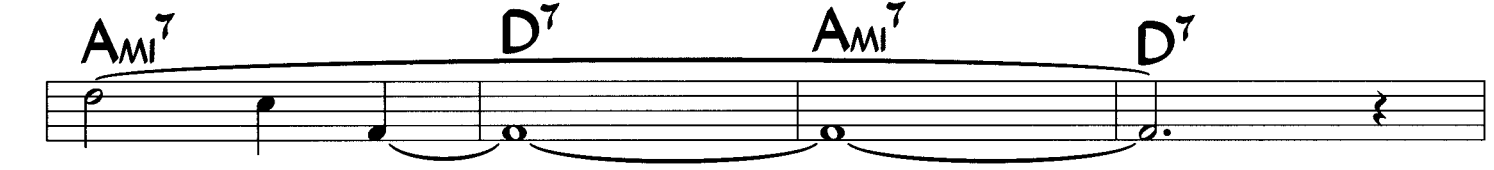
Fast Swing

Harry Woods


**A**



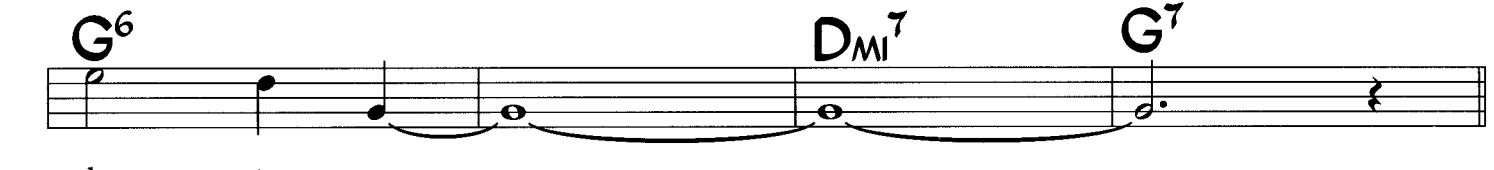
Ooh, ooh, ooh, \_\_\_\_\_ What a lit - tle moon - light can



do, \_\_\_\_\_

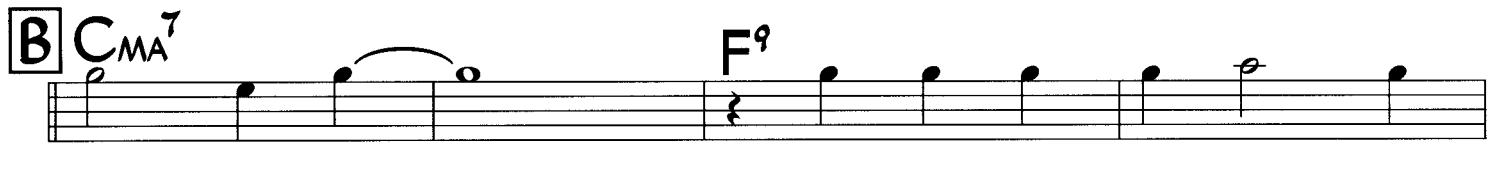


Ooh, ooh, ooh, \_\_\_\_\_ What a lit - tle moon - light can

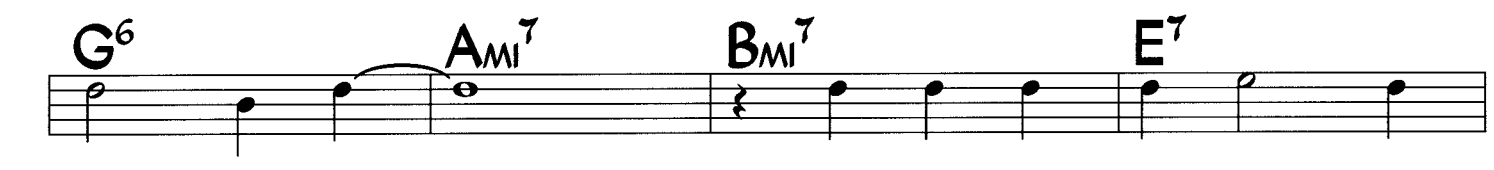


do to you. \_\_\_\_\_


**B**




You're in love, \_\_\_\_\_ your heart's a - flut - ter and



all day long \_\_\_\_\_ you on - ly stut - ter, 'Cause



your poor tongue \_\_\_\_\_ just will not ut - ter the



words, "I love you."

**C**  $G^6$   $B_{MI}^7$   $E^7$

Ooh, ooh, ooh, \_\_\_\_\_ What a lit - tle moon - light can

$A_{MI}^7$   $D^7$   $A_{MI}^7$   $D^7$

do, \_\_\_\_\_

$A_{MI}^7$   $F\#_{MI}^{7(b5)}$   $B^7$

Wait a while, \_\_\_\_\_ till a lit - tle moon - beam comes

$E_{MI}^7$   $E^b7$   $D_{MI}^{7(11)}$   $G^7$

peep - ing through, \_\_\_\_\_

**D**  $C_{MA}^7$   $F^9$

You'll get bold, \_\_\_\_\_ you can't re - sist her, And

$G^6$   $(F\#^{7(\#5)}) A_{MI}^7$   $F^7 B_{MI}^7$   $E^7$

all you'll say \_\_\_\_\_ when you have kissed her is

$A_{MI}^7$   $B_{MI}^7$   $E^7$   $A_{MI}^7$   $D^7$

ooh, ooh, ooh, \_\_\_\_\_ What a lit - tle moon - light can

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

do. \_\_\_\_\_

Bars 13-16 of B may have a D pedal.

Med. Funk  
Ballad

# When All Is Said and Done

Billy Childs

$\text{♩} = 58$

(Intro)  $\text{D}^{\flat}\text{MA}^7(\#11)$

*mf* (sample pn. comp.)

Musical notation for the Intro section, featuring bass clef and complex chords:  $\text{D}^{\flat}\text{MA}^7(\#11)$ ,  $\text{D}^{\flat}\text{MA}^7(\#11)$ ,  $\text{F}^{\flat}\text{MA}^7(\#11)$ ,  $\text{E}^{\flat}\text{MI}^{11(\flat 5)}$ , and  $\text{A}^7(\#9)$ .

**A** *mf* (sop.)

Musical notation for section A, featuring treble clef and complex chords:  $\text{B}^{\flat}\text{MA}^7$ ,  $\text{D}$ ,  $\text{B}^{\flat}\text{MI}^{(\text{MA}^7)}$ ,  $\text{A}^{\flat}\text{MA}^7$ ,  $\text{C}$ ,  $\text{E}^{\flat}\text{MA}^9$ ,  $\text{B}$ ,  $\text{B}^{\flat}\text{MA}^9(\#5)$ , and  $\text{A}^{13(\flat 9)}$ .

Musical notation for section A, featuring bass clef and complex chords:  $\text{A}^{\flat}\text{MI}^{\flat 9(\text{add MA}^7)}$ ,  $\text{D}^{\flat 7}$ ,  $\text{G}$ ,  $\text{G}^{\flat}\text{MA}^7(\#11)$ ,  $\text{F}^7(\#9)$ ,  $\text{B}^{\flat}\text{MI}^{11}$ ,  $\text{G}^{\text{MI}^{11(\flat 5)}}$ , and  $\text{C}^7(\#9)$ .

Musical notation for section A, featuring bass clef and complex chords:  $\text{F}^{\text{MA}^9(\#5)}$ ,  $\text{E}^{\text{MI}^{11(\flat 5)}}$ ,  $\text{E}^{\flat 7}$ ,  $\text{A}$ ,  $\text{A}^{\flat}\text{MA}^7(\text{add } 13)$ ,  $\text{G}^{13}$ ,  $\text{SUS}$ ,  $\text{G}^{\flat}\text{MA}^7(\#11)$ ,  $\text{F}^{13}$ ,  $\text{SUS}$ .

Musical notation for section A, featuring bass clef and complex chords:  $\text{E}^{\flat}\text{MI}^9(\#11)$ ,  $\text{D}^7(\#9)$ ,  $\text{D}^{\flat 13(\#11)}$ ,  $\text{B}^{13(\#11)}$ , and  $\text{C}^{\text{MA}^7}$ .

**B** *f*

Musical notation for section B, featuring treble clef and complex chords:  $\text{F}^{\text{MI}^9}$ ,  $\text{B}^{\flat}$ ,  $\text{C}$ ,  $\text{F}^{\text{MI}^9}$ ,  $\text{B}^{\flat}$ ,  $\text{C}$ ,  $\text{D}^{\text{MI}^7}$ ,  $\text{E}^{\text{MI}^{11}}$ , and  $\text{F}^{\sharp}\text{MI}^{11}$ .

Musical notation for section B, featuring bass clef and complex chords:  $\text{G}^{\text{MI}^9}$ ,  $\text{C}$ ,  $\text{D}$ ,  $\text{A}^{\flat}\text{MI}^7$ ,  $\text{G}^{\text{MI}^9}$ ,  $\text{B}^{\flat}\text{MA}^7(\#11)$ ,  $\text{E}^7(\#9)$ ,  $\text{A}^{13}$ ,  $\text{SUS}$ ,  $\text{E}^{\flat 7}$ ,  $\text{A}$ , and *decresc.*

**C**  $B^b_{MA}7$   $D_3$   $B^b_{MI}(MA7)$   $D^b$   $A^b_{MA}7$   $C$   $E^b_{MA}9$   $B_3$   $B^b_{MA}9(\#5)$   $A^{13}(b9)$   $A^b_{MI}9(\text{add } MA7)$   $G^b_{MI}9(\text{add } MA7)$

$D^b_{MA}7(\#11)$   $D_{MA}7(\#11)$   $D^b_{MA}7(\#11)$  **Till cue**  $F_{MA}7(\#11)$   $E_{MI}11(\#5)$  **(last x)**  $A7(\#9)$  **On cue**  $D^b_{MA}7(\#11)$

*(pn.)* **Solo on form (ABC); (fine)** **D.S. al fine**  
 To end last solo, take "On cue" ending.

sample bass lines at:

**A**

(etc.)

**B**

# Whenever Your Heart Wants to Sing

Music by Yutaka Yokokura & Jose Marino

Words by Tracy Mann

(As sung by Kevyn Lettau, Arr'd by Dori Caymmi)

## Medium Samba/Funk

♩ = 85 Half-Time Feel

**(Intro)**  $B^{13}_{SUS}$   $A^{13}_{SUS}$   $D^{(add 9)}$   $F\#^{(add 9)}$   $E^{(add 9)}$   $G\#$   $B^{13}_{SUS}$   $A^{13}_{SUS}$   $G^{13}_{SUS}$   $D^{(add 9)}$   $F\#^{(add 9)}$   $G\#$

(synth.) (bass tacets till **A**)

$E^{(add 9)}$   $G\#$   $B^{13}_{SUS}$   $C^{13}_{SUS}$   $E^{bMA^9}$   $F^{MA^9}$   $A$

### (Half-Time Feel)

**A**  $F^{13}$   $B^b_{MA^9}$   $B_{MI}^{7(b5)}$   $E^{7(b9)}$   $A_{MA^9}$   $A^9$   $G\#_{MI}^{11}$   $C\#^{7(b9)}$

I do sus - pect you know ex - act - ly how I feel,  
One bird in flight draws a lone - ly cir - cle in the air,

$C_{MI}^7$   $F^{13}$   $B_{MI}^{7(b5)}$   $E^{7(b9)}$   $F\#_{MI}^9$   $D_{MA}^{9(\#11)}$

Should I con - fess, my se - cret fan - ta - sy re - veal? Tell me if you're  
May - be to - night when the spell of moon - light makes it clear. The touch of my

$E^{b13}_{SUS}$   $C^{13}_{SUS}$   $B^{b13}_{SUS}$   $A^{7(\#5)}$   $D^{13}_{SUS}$

hap - py to be on your own or read - y to try the un -  
hand in your hand starts a flow, Look - ing for some - where to

$B^{13}_{SUS}$   $A^{13}_{SUS}$   $G^{13(b9)}$  **(Samba)**  $A_{MI}^{9(b5)}$   $D^9_{SUS}$   $D^{7(b9)}$   $F\#^7$   $G$   $G_{MA}^9$

known, Don't let me play the fool if you don't be - lieve you need me -  
go, Just come for the ride to see what's in - side of me, and be - lieve.

1.  $F\#^9_{SUS}$   $F\#^{7(b9)}$  2.  $B^9_{SUS}$   $B$   $A$   $E^{(add 9)}$   $G\#$   $B^{13}_{SUS}$   $A^{13}_{SUS}$

When - ev - er your heart wants to sing, (etc.)

**B**  $A^{13}_{SUS}$   $B^9_{SUS}$   $B$   $A$   $E^{(add 9)}$   $G\#$   $B^{13}_{SUS}$   $C^{13}_{SUS}$   $B^{13(b9)}$   $B^{7(\#5)}$   $E_{MA}^9$

flow - ers I will bring. When - ev - er your heart wants to cry, find me by your side

$E_{MA}^9$   $B^{13}_{SUS}$   $A^{13}_{SUS}$   $B^9_{SUS}$   $B/A$   $E^{(add\ 9)}_{G\#}$   $B^{13}_{SUS}$   $C^{13}_{SUS}$

When-ev-er your heart wants to dance, give me half a chance, When-ev-er your heart wants to fly,

$C^{13}_{SUS}$   $B^{13(b9)}$   $B^{7(\#5)}$   $E_{MA}^9$   $A^{13(b9)}$

well then I'll be stand - ing by, Be your guide.

(synth. solo starts)

**C** (Synth. solo-- Samba)

$D^{6/9}$   $A^9_{SUS}$   $D^{6/9}$   $A^{b9(\#5)}$

$G_{MA}^9$   $F\#_{MI}^7$   $E_{MI}^9$   $A^9_{SUS}$   $D^{6/9}$

Tell me if you're  
D.S. al 2nd ending al Coda

(Samba)

$E_{MA}^9$   $A^{13}_{SUS}$   $B^9_{SUS}$   $B/A$   $E^{(add\ 9)}_{G\#}$

When-ev-er your heart wants to sing, flow-ers I will bring, When-ev-er your heart wants to cry,

$C^{13}_{SUS}$   $B^{13(b9)}$   $E_{MA}^9$   $A^{13}_{SUS}$   $B^9_{SUS}$   $B/A$

(synth. solo behind vocal, till end)

find me by your side, When-ev-er your heart wants to dance, give me half a chance,

$E^{(add\ 9)}_{G\#}$   $C^{13}_{SUS}$   $B^{13(b9)}$   $E_{MA}^9$

When-ev-er your heart wants to fly, well then I'll be stand - ing by. When-ev-er your heart wants to sing,

Vamp & fade

Lyric at letter B on the D.S.:

Whenever your heart wants to play, carry me away.  
Whenever your heart wants to dream, plan me in your scheme,  
Whenever your heart wants to laugh, I'll provide romance,  
Whenever your heart falls to me, I'll go happily.

Melodic rhythm at **A**  
is freely interpreted.

Use top lyric on D.S.



# Whenever Your Heart Wants to Sing (Guitar, optional)

## Medium Samba/Funk

♩ = 85

**(Intro)** B<sup>13</sup><sub>SUS</sub> A<sup>13</sup><sub>SUS</sub> D<sup>(add 9)</sup> F<sup>#</sup> E<sup>(add 9)</sup> G<sup>#</sup> B<sup>13</sup><sub>SUS</sub> A<sup>13</sup><sub>SUS</sub> G<sup>13</sup><sub>SUS</sub> D<sup>(add 9)</sup> F<sup>#</sup> E<sup>(add 9)</sup> G<sup>#</sup>

E<sup>(add 9)</sup> G<sup>#</sup> B<sup>13</sup><sub>SUS</sub> C<sup>13</sup><sub>SUS</sub> E<sup>b</sup>MA<sup>9</sup> F<sup>MA</sup><sup>9</sup> G A fill

**A** F<sup>13</sup> B<sup>b</sup>MA<sup>9</sup> B<sup>(b5)</sup>MI<sup>7</sup> E<sup>7(b9)</sup> A<sup>MA</sup><sup>9</sup> A<sup>9</sup> fill

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

F<sup>#</sup>MI<sup>9</sup> D<sup>MA</sup><sup>9(#11)</sup> E<sup>b</sup>13<sub>SUS</sub> fill

C<sup>13</sup><sub>SUS</sub> B<sup>b</sup>13<sub>SUS</sub> A<sup>7(#5)</sup> D<sup>13</sup><sub>SUS</sub> B<sup>13</sup><sub>SUS</sub> A<sup>13</sup><sub>SUS</sub> G<sup>13(b9)</sup>

A<sup>MI</sup><sup>9(b5)</sup> D<sup>9</sup><sub>SUS</sub> D<sup>7(b9)</sup> F<sup>#</sup>7<sup>G</sup> G<sup>MA</sup><sup>9</sup>

1. F<sup>#</sup>9<sub>SUS</sub> F<sup>#</sup>7<sup>(b9)</sup><sub>(b5)</sub> 2. B<sup>9</sup><sub>SUS</sub> B A E<sup>(add 9)</sup> G<sup>#</sup> B<sup>13</sup><sub>SUS</sub> A<sup>13</sup><sub>SUS</sub>

**B** A<sup>13</sup><sub>SUS</sub> B<sup>9</sup><sub>SUS</sub> B A E<sup>(add 9)</sup> G<sup>#</sup> B<sup>13</sup><sub>SUS</sub> C<sup>13</sup><sub>SUS</sub> B<sup>13(b9)</sup> B<sup>7(#5)</sup> E<sup>MA</sup><sup>9</sup>

$E MA^9$   $B^{13}_{SUS}$   $A^{13}_{SUS}$   $B^9_{SUS}$   $B$   $A$   $E^{(add 9)}_{G\#}$   $B^{13}_{SUS}$   $C^{13}_{SUS}$   
 $C^{13}_{SUS}$   $B^{13(b9)}$   $B7(\#5)$   $E MA^9$   $A^{13(b9)}$   
 fill

**C** (Synth. solo)

$D^{6/9}$   $A^9_{SUS}$   $F\#MI^7$   $GMA^9$   $F\#MI^7$   $EMI^9$   
 $D^{6/9}$   $A^{b9(\#5)}$   $GMA^9$   $F\#MI^7$   $GMA^9$   $F\#MI^7$   $EMI^9$   
 $EMI^9$   $A^9_{SUS}$   $D^{6/9}$   
 D.S. al 2nd ending al Coda

$E MA^9$   $A^{13}_{SUS}$   $B$   $B$   $A$   $E^{(add 9)}_{G\#}$   $C^{13}_{SUS}$   
 $C^{13}_{SUS}$   $B^{13(b9)}$   $E MA^9$   $A^{13}_{SUS}$   $B$   $B$   $E^{(add 9)}_{G\#}$   
 $E^{(add 9)}_{G\#}$   $C^{13}_{SUS}$   $B^{13(b9)}$   $E MA^9$   $A^{13}_{SUS}$   
 Vamp & fade


Guitar sounds one octave lower than written.  
 Repeated sections are played with considerable variation.

# While We're Young

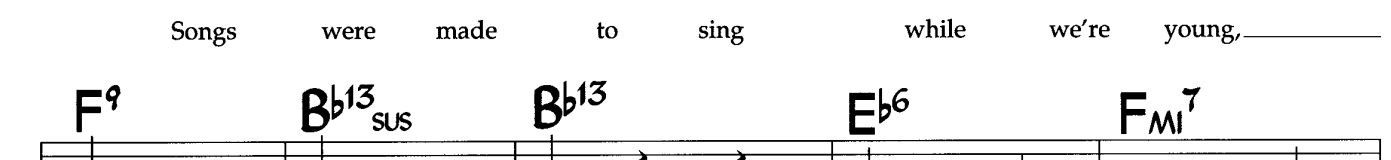
Music: Alec Wilder  
and Morty Palitz  
Lyric: William  
Engvick

Medium Waltz

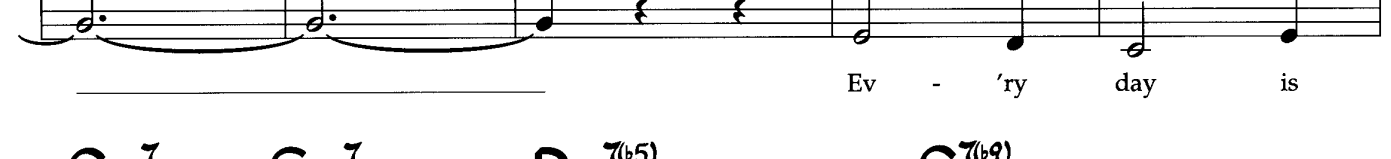
**A**



Songs were made to sing while we're young, \_\_\_\_\_




\_\_\_\_\_ Ev - 'ry day is

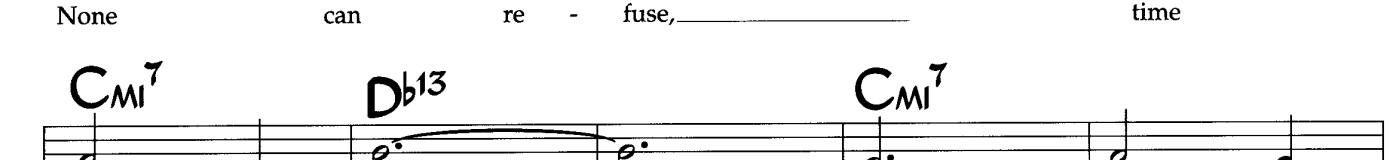


spring while we're young. \_\_\_\_\_

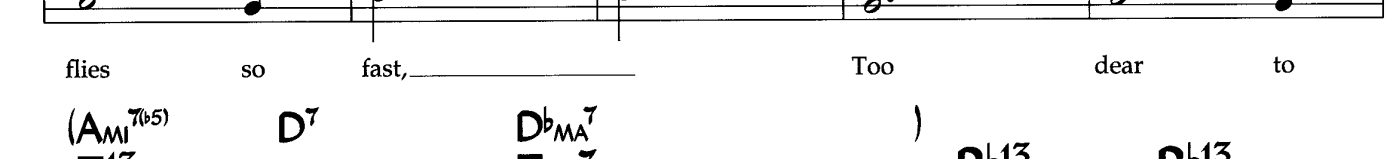
**B**



None can re - fuse, \_\_\_\_\_ time




flies so fast, \_\_\_\_\_ Too dear to

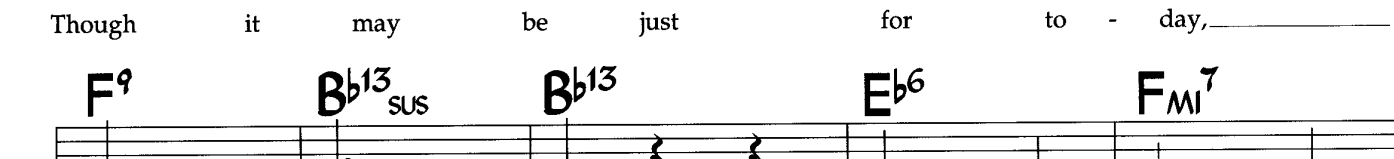


lose \_\_\_\_\_ and too sweet to last. \_\_\_\_\_

**C**



Though it may be just for to - day, \_\_\_\_\_



\_\_\_\_\_ Share our love we

**G**<sub>M</sub><sup>7</sup>      **C**<sub>M</sub><sup>7</sup>      **D**<sub>M</sub><sup>7(b5)</sup>      **G**<sup>7(b9)</sup>

must,      while      we      may. \_\_\_\_\_

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

So      blue      the      skies, \_\_\_\_\_      all

**A<sup>b</sup>**<sub>M</sub><sup>7</sup>      **D<sup>b</sup>**<sub>9</sub>      **E<sup>b</sup>**<sub>6</sub> / **B<sup>b</sup>**      **E<sup>b</sup>**<sub>7</sub> / **B<sup>b</sup>**

sweet      sur - prise \_\_\_\_\_      shines      be - fore      our

**B<sup>b</sup>**<sub>9</sub> <sup>SUS</sup>      **B<sup>b</sup>**<sub>7</sub>      **E<sup>b</sup>**<sub>6</sub>      (**F**<sub>M</sub><sup>7</sup>      **B<sup>b</sup>**<sub>7</sub> )

eyes      while      we're      young. \_\_\_\_\_

## Whisper Not

Benny Golson

Medium Swing

(in 2) **A** C<sub>M</sub>MI<sup>7</sup> B<sup>b</sup> A<sub>M</sub>MI<sup>7</sup> D<sup>7(b9)</sup> G<sub>M</sub>MI<sup>7</sup> F<sub>3</sub> E<sub>M</sub>MI<sup>7</sup> A<sup>7(b9)</sup><sub>3</sub>

D<sub>M</sub>MI<sup>7</sup> D<sub>M</sub>MI<sup>7</sup>/C 1. E<sub>M</sub>MI<sup>7(b5)</sup> A<sup>7(b9)</sup> D<sub>M</sub>MI<sup>7</sup> E<sub>M</sub>MI<sup>7</sup> F<sub>M</sub>MI<sup>7</sup> G<sup>7(b9)</sup>

2. E<sub>M</sub>MI<sup>7(b5)</sup> A<sup>7(b9)</sup> D<sub>M</sub>MI<sup>7</sup> E<sub>M</sub>MI<sup>7</sup> F<sub>M</sub>MI<sup>7</sup> B<sup>b7</sup>

**B** A<sub>M</sub>MI<sup>7(b5)</sup> (D<sup>7</sup>) D<sup>7</sup> C E F<sup>#</sup> G<sub>M</sub>MI<sup>7</sup> (in 4) C<sup>7</sup>

E<sub>M</sub>MI<sup>7(b5)</sup> A<sup>7(b9)</sup> D<sub>M</sub>MI<sup>7(b5)</sup> G<sup>7(b9)</sup>

**C** (in 2) C<sub>M</sub>MI<sup>7</sup> B<sup>b</sup> A<sub>M</sub>MI<sup>7</sup> D<sup>7(b9)</sup> G<sub>M</sub>MI<sup>7</sup> F<sub>3</sub> E<sub>M</sub>MI<sup>7</sup> A<sup>7(b9)</sup><sub>3</sub>

D<sub>M</sub>MI<sup>7</sup> D<sub>M</sub>MI<sup>7</sup>/C E<sub>M</sub>MI<sup>7(b5)</sup> A<sup>7(b9)</sup> ∅ D<sub>M</sub>MI<sup>7</sup> D<sub>M</sub>MI<sup>7</sup>/C A<sup>b7</sup> G<sup>7</sup>

**D** (March-like) C<sub>M</sub>MI<sup>7</sup> B<sup>b</sup> A<sub>M</sub>MI<sup>7(b5)</sup> D<sup>7(b9)</sup> G<sub>M</sub>MI<sup>7</sup> F<sub>3</sub>

Solo on AABC  
After solos, continue to **D**

EMI<sup>7(b5)</sup> A<sup>7</sup> DMI<sup>7</sup> DMI<sup>7</sup> EMI<sup>7(b5)</sup> A<sup>7</sup>

1. DMI<sup>7</sup> EMI<sup>7</sup> FMI<sup>7</sup> 2. DMI<sup>7</sup> EMI<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup>

D.S. al Coda

DMI<sup>7</sup> DMI<sup>7</sup> G/B B<sup>b</sup>MI<sup>6</sup> F/A A<sup>b13</sup>

GMI<sup>7</sup> A<sup>7(b9)</sup> GMI<sup>7</sup> DMI<sup>9</sup>

Counter-melody, bars 1-4 of **C** and **A** (2nd x)

Chord in parentheses is used for solos.  
Solos are in 4, no kicks.

Med. Funk

J = 114

D (Intro)

# Will You Say You Will

Vince Mendoza

(As played by Gary Burton)

(bs.)

D

**A** (vibes & gtr.)

(synth.)

(bs.)

CMA<sup>9</sup> E

CMA<sup>9</sup> E

CMI<sup>9</sup> B<sup>b</sup>(add 9) EbMI<sup>(add 9)</sup> FMI EbMA<sup>7</sup> G<sup>6/9</sup> B

D

**B**

EMI<sup>11</sup> CMA<sup>9</sup> E

$CMA^9$   
E

$E^bMA^7$   
 $B^bCM^{11}$   $D^+$   $E^bMI^{(add\ 9)}$   $FMI$   $A^b$   $B^b^{(add\ 9)}$   $E^bMA^7$   
 $B^b$

(last x)  
 $E^bMA^7$   $E^b$   $G^{(add\ 9)}$  (omit 3)  
 $B^b$   $B$   $B$   
fine

(Solos)  
C  $CMA^9$   
E  
(sample bass line)

$CMA^9$   $E$   $E^bMI^9$

$CMI^9$   $B^b^{(add\ 9)}$   $D$   $E^bMI^9$   $A^b^{(add\ 9)}$   $B^b^{(add\ 9)}$   $BMI^9$

After solos, D.S. al fine

Final chord may be played Gsus/B.  
Final fermata is short on recording.  
Bass line is played with some variation.



# Will You Still Be Mine?

Lyric: Tom Adair  
Music: Matt Dennis

Fast Swing

**A**

$E^b_{MA7}$   $G_{MI7}$   $C^7$   $F_{MI7}$   $B^b7$   
 $E^b_{MA7}$   $G_{MI7}$   $C^7$   $F_{MI7}$   $D_{MI7(b5)} G^7$   
 $C_{MI7}$   $F^{13}$   
 $F^{\#}_{MI7}$   $B^7$   $B^b7(\#9)(\#5)$   $E^b_{MA7}$   $C^7$   $F_{MI7}$   $B^b7$

**B**

$E^b_{MA7}$   $G_{MI7}$   $C^7$   $F_{MI7}$   $B^b7$   
 $G^7$   $C_{MI7}$   
 $C_{MI7}$   $F^{13}$   
 $F^{\#}_{MI7}$   $B^7$   $B^b7(\#9)(\#5)$   $E^b_{sus9}$   $E^b7$

**C**

$A^b_{MA7}$   $D^b9$   
 $E^b_{MA7}$   $F^{\#}_{MI7}$   $B^7$   $F_{MI7}$   $B^b7$

**D**  $E^b_{MA}7$   $G_{MI}7$   $C7$   $F_{MI}7$   $B^b7$

$E^b_{MA}7$   $G_{MI}7$   $C7$   $F_{MI}7$   $D_{MI}7(b5)G7$

$C_{MI}7$   $F^{13}$

$F_{MI}9$   $B^b13$   $E^b_{MA}7$  solo break  $(C7)$   $F_{MI}7$   $B^b7$

Original melody is mostly quarter notes:

(etc.)

Original melody at C:

Letters B and D may be played like letter A (except for last two bars of B).

Lyric:

When lovers make no rendezvous  
To stroll along Fifth Avenue,  
When this familiar world is through  
Will you still be mine?

When cabs don't drive around the park,  
No windows light the summer dark,  
When love has lost its secret spark  
Will you still be mine?

When moonlight on the Hudson's not romancy  
And spring no longer turns a young man's fancy.

When glamour girls have lost their charms,  
When sirens just mean false alarms,  
When lovers heed no call to arms  
Will you still be mine?

Med. Straight 1/8's

# Willow

Paul McCandless

$\text{♩} = 204$

**F<sub>M11</sub>**  
 (pn.)

Vamp till cue

**A** (On cue)  
 (vibes)  
 (sop.)

**F<sub>M11</sub>**  
 (pn.)

**F<sub>M11</sub>** **G<sub>A♭</sub>**

**G<sub>A♭</sub>** **F<sub>M11</sub>**

**F<sub>M11</sub>** **A<sub>M11</sub>**  
 cresc.

**A<sub>M11</sub>** **C<sub>D♭</sub>**

Chords:  $C/D_b$ ,  $B^bMI^{11}$

Chords:  $E^b/E$ ,  $FMI^{11}$ ,  $G^{sus}$

Chords:  $G^{(add\ 9)}$ ,  $E^b/G$ ,  $E/G$

Soprano solo on [A], indef.  
After solo, continue to [B].

**B** (Vibes solo)

Chords:  $FMI^{11}$ ,  $D^bMA^7/C$ ,  $D^bMA^7(\#5)/C$ ,  $B^bMI^{11}$ ,  $A^b/E$

Chords:  $GMI^{11}$ ,  $CMI^{11}$ ,  $B^b13_{sus}$ ,  $D/B^b$ ,  $A^bMA^7(\#11)$

Chords:  $A^bMA^7(\#5)/G$ ,  $FMI^9(MA^7)_{b5}$ ,  $EMA^7(\#11)$ ,  $B^9_{sus}$ ,  $E^b/B$

**C**

Chords:  $CMA^9/E$ ,  $B/E$ ,  $AMI^{11}$ ,  $AMA^9/C^\#$ ,  $AMI^9(MA^7)_{b5}$

Chords:  $C^\#9_{sus}$ ,  $FMI^9(MA^7)_{b5}$ ,  $E^9_{sus}$ ,  $FMI^{11}$

Chords:  $D^bMA^7/C$ ,  $D^bMA^7(\#5)/C$ ,  $B^bMI^{11}$ ,  $G^bMA^7(\#11)$ ,  $C/A^b$

After solo, D.C. al Coda

Chords:  $G^{sus}$ ,  $G^{(add\ 9)}$ ,  $E^b/G$ ,  $E/G$  (last x)

Vamp & fill till cue

Melody is played by soprano (bottom line).  
Last 4 bars of A may be played as 4 bars of Gsus for the head.

Med. Funk

# Wind Sprint

John Patitucci

♩ = 126

1, 2.

3.

(synth.)

(bs.)

$D^{\flat}MA^7(\#11)(\#5)$

$D^{\flat}MA^7(\#11)(\#5)$

2

(bass line continues till **B**)

$D^{\flat}MA^7(\#11)(\#5)$

**A**

$D^{\flat}MA^7(\#11)(\#5)$

(ten. & synth.)

**B**

$A^7(\#9)(\#5)$   $F$   $E^{\flat}$   $E^{\flat}$   $B^{\flat}MA^7$   $C$   $G^{\flat}MA^7(\#11)$   $(F^7_{sus})$   $D^{\flat}MA^7(\#11)(\#5)$

$D^{\flat}MA^7(\#11)(\#5)$

(synth.)

**C**

$D^{\flat}MA^7(\#11)(\#5)$

(ten. & synth.)

**D**  $A^{7(\#9)(\#5)}$   $F_{E\flat}$   $E\flat$   $B\flat MA^7$   $C$   $G\flat MA^{7(\#11)}$

$F_{SUS} (MA^7)$   $G^{13(\#11)}$   $C$   $D\flat MA^{7(\#11)(\#5)}$   $F_{E\flat}$   $E\flat$   $A\flat$   $C_{MI^{11}}$   $B\flat_{MI^{11}}$   $F^{(add\ 9)}$   $A$   $A\flat^{13(\#11)}$

$G_{MI^7}$   $F^{(add\ 9)}$   $G^{(add\ 9)}$   $G\flat MA^7$   $A\flat$   $E\flat$   $F$   $D\flat$   $E\flat$   $D\flat^{6/9}(add\ MA^7)$

$F$   $C$   $A$   $C\sharp$   $A^7$   $C\sharp$   $D_{MI^7}$   $E\flat$   $F$

$B\flat MA^7$   $A^{7(\#9)(\#5)}$   $D_{MI^7}$   $E\flat^{6/9}(add\ MA^7)$   $\Phi$

**E** (Solos)  $A^{7(\#9)(\#5)}$   $D_{MI^7}$   $F$   $A\flat MA^7$   $B\flat$   $G\flat MA^7$   $A\flat$

$E\flat MA^7$   $F$   $D\flat MA^7$   $E\flat$   $D\flat^{6/9}(add\ MA^7)$   $B MA^{7(\#11)}$   $D\flat MA^{7(\#11)(\#5)}$   $C$

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

$\Phi$  (On cue) [ ] drum fill

(add MA<sup>7</sup>)  $E\flat^{6/9}$  (synth.)

(bs.)

[ ] Vamp till cue (fermata)

Bass plays the same line whenever the chord is Dbma7(#11 #5)/C



Photo by Paul Hoeffler

STAN GETZ

Med. Jazz Waltz

# Windows

Chick Corea

**A**  $B_{MI}^7$   $G\#_{MI}^{7(b5)}$

(flute)

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

$D^9_{SUS}$   $E_{MA}^{7(\#11)}$

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

**B**  $A^b7$   $A^7$   $A^b7$   $A^7$

$A^b7$   $A^7$   $A^b7$   $A^7$   $A^b7$

**C**  $E_{MA}^7$   $D\#_{MI}^7$   $C\#_{MI}^7$   $C\#_{MI}^7/B$   $B^b_{MI}^{7(b5)}$   $A^b$

$E^b7/G$   $E^b7$   $A^b_{MI}$   $A^b_{MI}/G^b$   $D^b7/F$   $D^b7$

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

Solo on form (ABC)

(Ending)  $B_{MA}^7$   $C\#_{MI}^7/B$  (3x's)  $B_{MA}^7$   $C_{MA}^9(\#11)$   $B_{MA}^7$

(fill)

Alternate changes for solos at letter C:

**C**  $C\#_{MI}^7$   $B^b_{MI}^{7(b5)}$   $E^b7$   $A^b_{MI}^7$   $D^b7$   $C\#_{MI}^7$   $C^9(\#11)$



# Wise One

John Coltrane

(Freely)

(Intro)

Chords:  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E$

(sample pn. fill)

**A**

Chords:  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$  (ten.)

**C**  $13(b9)$

$B7(\#9)$   
 $(\#5)$

Chords:  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E$ ,  $B7(\#9)$   
 $(\#5)$

Chords:  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E$

(Latin)  $J = 128$

Chords:  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E$ , 2,  $E7(\#9)$   
 $(\#5)$

(Solos)

**B**

Chords:  $A_{MI}^9$ ,  $D7(\#9)$   
 $(\#5)$ ,  $G_{MI}^9$

Chords:  $B7(\#9)$   
 $(\#5)$ ,  $E_{MI}^9$ , Till cue,  $E7(\#9)$   
 $(\#5)$

Solo on **B**, use 'Till cue' ending.  
To end last solo, take 'On cue' ending.

On cue

(ten. fills)

1-3.

4.

molto rit.

(ten.)

D.S. al Coda

Detailed description: This musical staff shows a sequence of tenor fills. It begins with an 'On cue' marking. The first measure contains an EMI7 chord. The second measure contains an F#MI7 chord over an E bass note. The next two measures are marked '1-3.' and contain EMI7 and F#MI7 chords respectively. The fourth measure is marked '4.' and contains an EMI7 chord. The fifth measure contains an F#MI7 chord over an E bass note. The staff concludes with a 'molto rit.' (molto ritardando) instruction and a tenor note marked '(ten.)', followed by the instruction 'D.S. al Coda'.

(sample tenor fill)

Detailed description: This staff provides a 'sample tenor fill' in a 4/4 time signature. It starts with an EMI7 chord. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are three triplet markings over the notes G4, A4, B4; F#4, E4, D4; and C4, B4, A4. The staff ends with an EMI7 chord.

sample bass line (played with a slight swing feel)

at B:

Detailed description: This section shows a bass line in B major with a swing feel. It consists of three staves of music. The first staff starts with an AMI9 chord and features a triplet of eighth notes (G2, F#2, E2). The second staff features a D7(#9) chord and contains three triplet markings over eighth notes. The third staff features a GMI9 chord, a B7(#9) chord, and an E7(#9) chord, with triplet markings over eighth notes throughout.



Photo by Gene Martin , © 1990 Gene Martin

**DIZZY GILLESPIE**

# Woody 'n You

Dizzy Gillespie

Fast Bop

**A**  $G_{MI}^{7(b5)}$   $C^{7(\#9)(\#5)}$   $F_{MI}^{7(b5)}$   $B^b7(\#9)(\#5)$

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

**B**  $A^b_{MI}^7$   $D^b7$   $A^b_{MI}^7$   $D^b7$   $A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$

$B^b_{MI}^7$   $E^b7$   $B^b_{MI}^7$   $E^b7$   $B^b_{MI}^7$   $E^b7$   $(A^b7)$   $A^b_{MA}^7$

**C**  $G_{MI}^{7(b5)}$   $C^{7(\#9)(\#5)}$   $F_{MI}^{7(b5)}$   $B^b7(\#9)(\#5)$

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

Alternate changes for soloing at **B**:

$A^b_{MI}^7$   $D^b7$   $A_{MI}^7$   $D^7$   $A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$

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

Chord in parentheses is optional.

Med. Straight 8th's

# Words

Mike Stern

(As played by Bob Berg)

$\text{♩} = 61$  (Intro)  $A_{MA}^7$   $F\#_{MI}^7$

(gtr.)

$E_{MA}^7$   $G\#_{MI}^7$   $Bb_{MI}^7$   $Bb_{MI}^7$   $C_{MI}^7$   $Bb$   $D$

(tenor)

**A**  $Bb$   $E_b$   $F^7$   $Bb$   $Bb$   $E_b$   $F^7$   $Bb$   $A^{\circ 7}$

$(A^{\circ 7})$   $D_b$   $E_b^7$   $A_b$   $A_b$   $D_b$   $Bb_{MI}^7$

$E_b^7$   $G_b$   $A_b$   $G^{\circ 7}$   $B$   $G\#_{MI}^7$

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

$E_{MA}^7$   $G\#_{MI}^7$   $Bb_{MI}^7$   $Bb_{MI}^7$   $C_{MI}^7$   $Bb$   $D$

2.  $E_b^7$   $G_b$   $G_b$   $B$   $A_b_{MI}^7$   $G_{MI}^7$   $G_b$   $A_b_{MI}^7$   $G_b$

$E_b_{MI}^7$   $G_b$   $A^{13}$   $B$   $C\#_{MI}^7$   $B$   $G\#_{MI}^7$   $E$   $C\#_{MI}^7$   $B$

$F\#$   $B$   $C\#^7$   $F\#$   $E_{MA}^7$

**B**  $B^b/D$  (Solo)  $E^b$   $F^7/C$   $B^b$

**1.**  $E^7MA^7$   $G^#m^7$   $B^bm^7$   $B^bm^7$   $Cm^7$

**2.**  $E^7MA^7$

(end solo)  
(turn page) V.S.

**C**

$A^b6/9$   $A^bMA^{7(13)}$   $A^bMA^{7(13)}$   $A^b6/9$   $A^bMA^{7(13)}$   $A^bMA^{7(13)}$

$G^b6/9$   $G^bMA^{7(13)}$   $G^bMA^{7(13)}$   $G^b6/9$   $D^b$   $C^b$   $B^bMI^7$

$E^b7/B^b$   $G^b/B^b$   $A^b$   $G^{o7}$   $G^{\#MI^7}$

$A^bMA^7$   $F^{\#MI^7}$   $B^bMI^7$   $C^bMI^7$   $B^b$   $D$

**D**

$B^b/D$   $E^b$   $F^7/C$   $B^b$   $B^b/D$   $E^b$   $F^7/C$   $B^b$   $A^{o7}$

$A^{o7}$   $D^b$   $E^b7/B^b$   $A^b$   $A^b/C$   $D^b/C^b$   $E^b7/B^b$   $G^b/B^b$

$G^b/B^b$   $B/A$   $A^bMI^7$   $G^bMI^7$   $G^b$   $A^bMI^7$   $G^b$   $E^bMI^7$   $G^b/B^b$   $A^{13}$

$B$   $C^{\#MI}B$   $G^{\#MI}E$   $C^{\#MI}B/A$   $F^{\#}A^{\#}$   $B$   $C^{\#7}G^{\#}$   $F^{\#}$

$E^bMA^7$   $E^bMA^7$

(Vamp, fill & fade)

guitar voicing at **C** :

$A^b6/9$   $A^bMA^{7(13)}$

2

$G^b6/9$   $G^bMA^{7(13)}$

Guitar & tenor sound one octave lower than written.





Photo by Tom Copi

**BOB BERG**



# Medium Latin\* You Fascinate Me So

Lyric by Carolyn Leigh

Music by Cy Coleman

**A**  $CMA^7$

I have a feel - ing that be - neath that lit - tle ha - lo on your no - ble head

$CMA^7$

There lies a thought or two the dev - il might be in - t'rest - ed to

$A^bMA^7$

know, You're like the fin - ish of a

$A^bMA^7$

nov - el that I'll fin - ily have to take to bed,

(Swing)  $DMI^7$   $G^7$   $CMA^7$   $DMI^7$   $G^7$

You fas - ci - nate me so.

**B** (Latin)  $CMA^7$

I feel like Chris - to - pher Co - lum - bus when I'm near e - nough to con - tem - plate

$CMA^7$

The sweet ge - og - ra - phy de - scend - ing from your eye - brow to your

$A^bMA^7$

toe, The pos - si - bil - i - ties are

$A^bMA^7$   $CMA^7$   $EMI^7$   $A^7$

more than I can pos - si - bly e - nu - mer - ate That's why you

\* may be played as Medium Swing throughout (especially for solos)

**D**<sub>MI<sup>7</sup></sub> **G<sup>7</sup>** **C<sup>6</sup> (Swing)**

fas - ci - nate \_\_\_\_\_ me so. \_\_\_\_\_ So

**C** **A<sup>b</sup>MA<sup>7</sup>** **D<sup>b</sup>9**

ser - mon - ize and preach to me, \_\_\_\_\_

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

Make your sanc - ti - mon - i - ous lit - tle speech to me. \_\_\_\_\_

**D** **C**<sub>MA<sup>7</sup></sub> **(Latin)**

But oh, my dar - ling, you'll for - give my in - a - bil - i - ty to con - cen - trate, \_\_\_\_\_

**C**<sub>MA<sup>7</sup></sub>

\_\_\_\_\_ I think I'm deal - ing with a pow - der keg that's just a - bout to

**A<sup>b</sup>MA<sup>7</sup>** **A<sup>b</sup>MA<sup>7</sup> (Swing)**

blow, \_\_\_\_\_ Will the end re -

**A<sup>b</sup>MA<sup>7</sup>** **C**<sub>MA<sup>7</sup></sub> **F**<sub>MA<sup>7</sup></sub> **B**<sub>MI<sup>7(b5)</sup></sub> **E<sup>7</sup> ⊕**

sult de - flate me, or will you an - ni - hi - late me?

**A**<sub>MI<sup>7</sup></sub> **D**<sub>MI<sup>7</sup></sub> **G<sup>7</sup>** **C<sup>6</sup>** **(D**<sub>MI<sup>7</sup></sub> **G<sup>7</sup>**)

You fas - ci - nate me so. \_\_\_\_\_

**Solo on Form (ABCD)**

**⊕** **A**<sub>MI<sup>7</sup></sub> **D**<sub>MI<sup>7</sup></sub> **G<sup>7</sup>** **A**<sub>MI<sup>7</sup></sub> **D**<sub>MI<sup>7</sup></sub> **G<sup>7</sup>**

You ag - gra - vate me, you ir - ri - tate me,

**A**<sub>MI<sup>7</sup></sub> **D**<sub>MI<sup>7</sup></sub> **G<sup>7</sup>** **C<sup>6</sup>**

you fas - ci - nate me so

# Med. Samba (Intro) You're Everything

Music: Chick Corea  
Lyric: Neville Potter

$\text{♩} = 136$

(pn.) **A** (add 9) **E<sub>MI</sub><sup>7</sup>** **2**

**A** **A<sub>MA</sub><sup>7</sup>** **A<sup>b</sup><sub>MI</sub><sup>6</sup>** **G<sub>MA</sub><sup>7</sup>** **F<sup>#</sup><sup>7</sup>**

In my life, \_\_\_\_\_ noth - ing seems \_\_\_\_\_ so

**E<sub>MI</sub><sup>7</sup>** **G<sub>MA</sub><sup>7</sup>** **G<sup>#</sup><sub>SUS</sub><sup>9</sup>** **G<sub>MI</sub><sup>7</sup>**

right as to be \_\_\_\_\_ with you; \_\_\_\_\_ And

**F<sup>#</sup><sub>MI</sub><sup>7</sup>** **F<sub>MI</sub><sup>7</sup>** **B<sup>b</sup><sup>9</sup>** **E<sub>MI</sub><sup>7</sup>**

when I'm \_\_\_\_\_ with you I al - ways sing,

**A<sup>7</sup>** **D<sub>MA</sub><sup>7</sup>** **D<sub>MI</sub><sup>7</sup>**

you're ev - 'ry - thing. \_\_\_\_\_ And as \_\_\_\_\_

**B** **A<sub>MA</sub><sup>7</sup>** **A<sup>b</sup><sub>MI</sub><sup>6</sup>** **G<sub>MA</sub><sup>7</sup>** **F<sup>#</sup><sup>7</sup>**

time goes by, \_\_\_\_\_ float - ing like \_\_\_\_\_ a bird \_\_\_\_\_

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

\_\_\_\_\_ am I; e - ven song \_\_\_\_\_ birds

**G<sup>13</sup>** **F<sup>#</sup><sup>7</sup>(<sup>#</sup>5)** **F<sup>9</sup>** **E<sup>7</sup>(<sup>b</sup>9)**

seem all to sing, you're ev - 'ry -

**A<sub>MA</sub><sup>7</sup>** **E<sub>MI</sub><sup>7</sup>** **A<sub>MA</sub><sup>7</sup>** **F<sub>MA</sub><sup>7</sup>(<sup>#</sup>5)**

thing. Oh,

**C**  $E_{MA}^7$   $D\#^7$   $G\#_{MI}$   $C\#_{MI}^7$

days are so much fun for those who know that in love all life's a

$G\#_{MI}$   $G^{7(\#9)}$   $G^{7(b9)}$   $C_{MA}^7$   $B^{7(\#9)}$

game; And as we go

$E_{MI}^7$   $A^7$   $D_{MA}^7$   $D_{MI}^7$

danc - ing through the sun in love. And as

**D**  $A_{MA}^7$   $A^b_{MI}^6$   $G_{MA}^7$   $F\#^7$

time goes by, float - ing like a bird

$B_{MI}$   $E^b_{MA}^7$   $B^b$   $A_{MA}^{7(\#5)}$   $G\#^7$

am I; e - ven song birds

$G^{13}$   $F\#^{7(\#9)}$   $F^9$   $E^{7(b9)}$

I know all sing, you're ev - 'ry -

$A_{MA}^7$   $E_{MI}^7$   $A_{MA}^7$   $E_{MI}^7$

thing.

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

$A_{MA}^7$   $E_{MI}^7$   $A_{MA}^7$   $E_{MI}^7$   $A_{MA}^7$   $E_{MI}^7$

(On cue)  
Vamp & scat till cue (pn. & fl.)

$E_{MI}^7$   $A_{MA}^7$   $E_{MI}^7$   $A_{MA}^7$   $E_{MI}^{11}$

(add voice on 'oh')

# You're My Everything

Lyric by Mort Dixon and Joe Young

Music by Harry Warren

Medium Swing

(A<sub>MI</sub><sup>7</sup> G<sup>7</sup> A C<sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sub>#MI</sub><sup>7</sup> B<sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7</sup>)

You're my ev - 'ry - thing un - der - neath the sun, You're my

ev - 'ry - thing rolled up in - to one. You're my

on - ly dream my on - ly real re - al - i - ty, you're my

i - dea of a per - fect per - son - al - i - ty. You're my

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

ev - 'ry - thing, ev - 'ry - thing I need, You're the

song I sing and the book I read. You're a -

way be - yond be - lief, and just to make it brief, you're my

win - ter, sum - mer, spring, my ev - 'ry - thing.

# APPENDIX I - SAMPLE DRUM PARTS

This appendix was transcribed by Jim Zimmerman, Bay Area jazz drummer and vibist, staff percussionist with the American Conservatory Theater and the Circle Star Theater and drummer with Cleo Laine since 1982.

## Explanation Of Notation

Diagram showing musical notation for various cymbal and hi hat sounds on a five-line staff. The symbols are: a vertical line for cymbal, a line with a bell-shaped curve for bell of cymbal, a line with a crash symbol for crash cymbal, a line with an 'x' for hi hat closed, and a line with a line and a bell-shaped curve for hi hat open.

Diagram showing musical notation for various drum sounds on a five-line staff. The symbols are: a line with a snare drum symbol for snare drum, a line with a rim stick symbol for rim stick or cross stick, a line with a high tom symbol for high tom, a line with a middle tom symbol for middle tom, and a line with a low tom symbol for low tom.

Diagram showing musical notation for various drum sounds on a five-line staff. The symbols are: a line with a bass drum symbol for bass drum, a line with a hand clap symbol for hand clap, a line with a hi hat with foot symbol for hi hat with foot, and a line with a cowbell symbol for cowbell.

## AFRO CENTRIC

Latin - Jazz straight 1/8ths  
Phrase with melody & bass

Musical notation for an Afro-centric phrase in bass clef, common time. It features a melody line with eighth notes and a bass line with eighth notes and rests, marked with accents (>).

## ASA

Med. Funk  
Start w/ H.H. Add B.D. & S.D.

Musical notation for an ASA phrase in bass clef, common time. It starts with an 'Intro' section and a 'Can play throughout' section. The notation includes eighth notes and rests, marked with accents (>).

Musical notation for ASA phrase A in bass clef, common time. It consists of a sequence of eighth notes and rests, marked with accents (>).

Musical notation for ASA phrase B in bass clef, common time. It consists of a sequence of eighth notes and rests, marked with accents (>).

Musical notation for ASA phrase C in bass clef, common time. It consists of a sequence of eighth notes and rests, marked with accents (>).

AVANCE

Med. 6/4 Bossa

Intro and **C**

**A**

**B**

**C** Like "Intro" with accents

BAJA BAJO

Fast Samba

Intro

**A**

CAPIM

Samba - Funky

Intro

**A** (Vocal)

**B** Djavan vocal

CASA FORTE

Fast Samba

Intro Brushes

**A** Brushes

For more contemp. feel play S.D. on H.H.

CHOICES

Light Straight 1/8th Rock

**A**

B.D. with L. Hand piano & fill sparsely

**B**

CHROMAZONE

Funk

**A**

**B**

**C**

CRISS CROSS

Fast Salsa

**A**

**B**

**C**

**D**

DOCE PRESENCA

Pop Ballad

**B** Light brushes!

DOGS IN THE WINE SHOP

Med. Latin (modified for drumset)

**A**



451 DON'T FORGET THE POET

Light Straight 1/8's

Intro

A like Intro & add H.H.  
Play loosely around melody.

ESCHER SKETCH

Med. Swing

Med. Funk

Note:

ETERNAL CHILD

Quasi Military Funk

**A**

**B**

GERALDINE

Med. Latin

3/2 to **B**

**B** 1st x

2nd x

GOT A MATCH

Fast Funk

Musical notation for 'GOT A MATCH' in bass clef, common time. It features a complex rhythmic pattern of eighth notes with accents and 'x' marks above them, indicating a specific articulation style.

2nd **A**

Musical notation for the 2nd A section of 'GOT A MATCH', consisting of three bars of eighth-note patterns with accents.

Swing

Musical notation for the Swing section of 'GOT A MATCH', consisting of three bars of eighth-note patterns with 'x' marks.

GROWING

Med. Funk

Intro

Musical notation for the Intro of 'GROWING', featuring a series of eighth notes with accents and 'x' marks.

**A**

Musical notation for the A section of 'GROWING', consisting of four bars of eighth-note patterns with accents and 'x' marks.

Samba A Go-Go

**B**

Musical notation for the B section of 'GROWING', consisting of four bars of eighth-note patterns with accents and 'x' marks.

I THOUGHT ABOUT YOU

Latin Jazz Funk Ballad

Intro

Musical notation for the Intro of 'I THOUGHT ABOUT YOU', featuring a slower eighth-note pattern with accents.

softly . . .

Solo

Musical notation for the Solo of 'I THOUGHT ABOUT YOU', consisting of four bars of eighth-note patterns with accents.

ILLUMINADOS

Latin Ballad

**A**

Musical notation for the A section of 'ILLUMINADOS', consisting of four bars of eighth-note patterns with accents.

**B**

Musical notation for the B section of 'ILLUMINADOS', consisting of four bars of eighth-note patterns with accents.

### IT'S YOU

Funky Rhumba or Bolero

Intro & **A**

**B** 1st 4 bars as **A**; 2nd 4

**C** solos as **A**

### JUNTOS

Pop Latin Ballad

Intro

4 bars

**A**

**B**

### LIKE FATHER LIKE SON

Fast Light Jazz

Intro

**A**

### LITTLE WIND

Med. Latin


**A** **B**

**C**

## LOOSE ENDS

Half-Time Shuffle

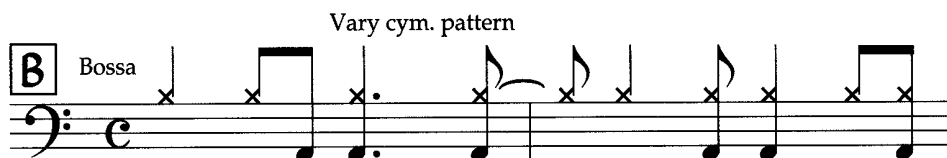
**A**  Heavy "1" & "3"

**C**  Heavy "1" & "3"

## MIDLAND

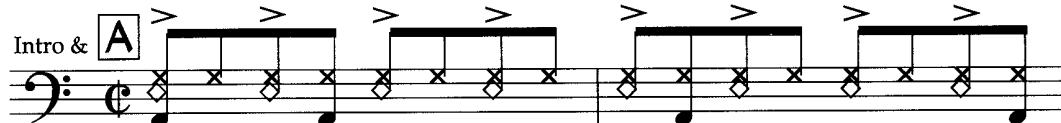
Med. Straight 1/8ths Jazz

Intro & **A** 

**B** Bossa  Vary cym. pattern

## MINE IS YOURS

Med. Funk

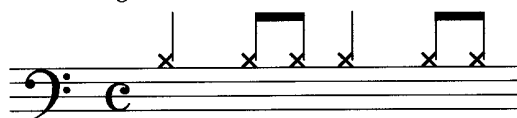
Intro & **A** 

 Catch accents

**C** 

## MOONTIDE

Med. Straight 1/8th's Latin

 Play melodic accents

MORNING SPRITE

Latin Funk

Intro

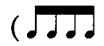
C.B.

Loose Half-Time Jazz Funk

**A**

Jazz Swing

**B** Funky **C** Cym. Bell

(  ) = Ghosted S.D. notes

MOZAMBIQUE

Latin

THE NECESSARY BLONDE

Intro

**A** vary cym. & H.H. patterns

**B** catch accents

**C** catch accents

## ODE TO THE DOO DAH DAY

Latin Med. Funk

Intro &amp;

**A** **D** **F**

**B**

No bass drum

**C**

## PEEP

Fast Jazz over Funk Bass

**A** **B**

3rd - 8th bar

Half-Time Funk

**C**

On  
12/8 bars

## POWER PLAY

Med. 1/16th Funk

Intro & **A**

457 QUIET GIRL

Straight 1/8ths Bossa

Intro

Open H.H.  
with foot

**A**

Example

Lite Bossa cyms.  
Follow melody &  
accents.

SAILING AT NIGHT

Med. Funk Ballad

Intro

**A**

**B**

▲ = cowbell

T.B.C.

Med. Straight 1/8ths

**E**

THREE HEARTS DANCING

Med. St. 1/8th's

**A** **B** **C**

**D**

Note: On record drums play **D** in 4/4 while rest of band plays in 3/4.

TIME MARCHES ON

Med. Funk

**B**

**C**

⊕ B.D. only Grad. decel. -----

TIME TRACK

**A**

**B**

**C** 2 bars

TOGETHERNESS

Jazz

Intro vamp



TUNNEL VISION

Med. Funk

**A**

**B**

WHEN ALL IS SAID AND DONE

Med. Funk Ballad

Intro

**A**

**B**

Catch accents w/ rhythm

WHENEVER YOUR HEART WANTS TO SING

Med. Samba/Funk

Half-Time Feel

**A**

**B** Like **A**

Solo and Samba

WILL YOU SAY YOU WILL

Med. Funk

Intro

8 bars like Intro then catch accents on cym.

A

WIND SPRINT

Funk

Intro

1., 2. fill

3.

A

A B C

6

D

WORDS

Med. Straight 1/8ths

Intro

A

2nd A with S.D.

## APPENDIX II - SOURCES

A wide selection of published music, manuscripts, records and other sources was used in creating the charts in this book. Below is an alphabetical listing of tunes with the major sources used for each.

Sources on paper fall into four categories:

- 1) Published sheet music - usually a full piano/vocal arrangement, though only melody and chord symbols in some instances
- 2) Published transcription - a literal transcription from a specific recorded version.
- 3) Publisher's lead sheet - an in-house document created by staff transcribers or an outside transcription service with or without the composer's input; it usually reflects a single recorded version.
- 4) Composer's lead sheet - an original lead sheet in the composer's own hand.

The recorded sources for each tune are listed in order of contribution - records listed first contributed more to the final chart than those records which follow. Often other recordings were listened to but are not listed if they added no new information to the charts.

A number of other sources used are not listed here. These include fake books, legal and illegal, (never used as primary source for chord progressions), composers' approval of lead sheets we sent them, and suggestions from local musicians who proofread the book.

1. AFRO-CENTRIC - Joe Henderson's "Foresight". Composer added alternate changes.
2. AFTER THE RAIN - John Coltrane's "Impressions". McCoy Tyner confirmed time signature.
3. AFTER YOU'VE GONE - Published sheet music; Ella Fitzgerald & Count Basie's "A Perfect Match", Teddy Wilson's "Live At Santa Tecla", Bill Holman's "Big Band In Jazz Orbit".
4. AIN'T MISBEHAVIN' - Published sheet music; Fats Waller's "Piano Solos, 1929-1941", Dizzy Gillespie's "Dizzy At Home And Abroad", Joe Williams on anthology "The World's Greatest Music - Jazz".
5. ALONG CAME BETTY - Art Blakey's "Art Blakey & The Jazz Messengers". Benny Golson/Art Farmer & the Jazztet's "Another Get Together", Pat Martino's "Consciousness".
6. ASA - Manhattan Transfer's "Brasil", Djavan's "Meu Lado".
7. AVANCE - The Yellowjackets' "Politics". Composer's input.
8. BABY IT'S COLD OUTSIDE - Published sheet music; Ray Charles and Betty Carter's "Ray Charles & Betty Carter".
9. BAJA BAJO - Composer's lead sheet; John Patitucci's "John Patitucci".
10. BASS BLUES - John Coltrane's "John Coltrane" (Prestige double album).
11. BEAUTY AND THE BEAST - Composer's lead sheet; Wayne Shorter's "Native Dancer".
12. BESSIE'S BLUES - John Coltrane's "Crescent".
13. BLACK AND BLUE - Published sheet music. Carmen McRae's "Live At Birdland West", Dinah Washington's "Fats Waller Songbook".
14. BLACK COFFEE - Published sheet music; Sarah Vaughan's "Sassy Swings The Tivoli", Diane Schuur's "Pilot Of My Destiny", Sonny Criss' "This Is Criss".
15. BLUES FOR ALICE - Charlie Parker's "The Complete Dial Recordings", Roland Kirk's "We Free Kings".
16. BLUES FOR YNA YNA - Gerald Wilson's "You'd Better Believe It".
17. BODY AND SOUL - Published sheet music; Coleman Hawkins' "Body And Soul", Billie Holiday's "The Silver Collection", Stan Getz's "Stan Getz Plays", Bill Evans' "Affinity", Freddie Hubbard's "Here To Stay", John Coltrane's "Coltrane's Sound".
18. BOLIVIA - Cedar Walton's "Eastern Rebellion".
19. THE BOY NEXT DOOR - Published sheet music; Bill Evans' "Live At Shelly's Manne Hole", Bill Evans' "Explorations", "The Complete Sarah Vaughan - Vol. 1", "Introducing Johnny Griffin".
20. BYE BYE BLACKBIRD - Published sheet music; Miles Davis' "Round Midnight", Miles Davis' "Friday Night At The Blackhawk - Vol. 1", Bill Henderson's "The Best Of Bill Henderson Sings".
21. CAFE - Composer's lead sheet; Egberto Gismonti's "Sol Do Meio Dia".
22. CAPIM - Manhattan Transfer's "Brasil", Djavan's "Luz".
23. CASA FORTE - Sergio Mendez' "Fool On The Hill", Elis Regina's "The Art Of Elis Regina", Flora Purim's "Stories To Tell".
24. CENTRAL PARK WEST - John Coltrane's "Coltrane's Sound".
25. CHARMED CIRCLE - Cedar Walton's "Animation".
26. CHEROKEE - Published sheet music; Clifford Brown's "Study In Brown", Charlie Parker's "First Recordings", Art Pepper's "Live At The Village Vanguard", Ron McCroby's "The Other Whistler", Wynton Marsalis' "Standard Time - Vol. 1".
27. A CHILD IS BORN - Thad Jones' "Mean What You Say", Jon Faddis' "Legacy", Stan Getz' "Poetry".
28. CHOICES - Composer's lead sheet; Michael Brecker's "Michael Brecker".
29. CHROMAZONE - Composer's lead sheet; Mike Stern's "Time In Place".
30. CLOCKWISE - Cedar Walton's "Piano Solos", Bobby Hutcherson's "Conception - The Gift Of Love".
31. COLD DUCK TIME - Eddie Harris and Les McCann's "Swiss Movement".
32. CRISS CROSS - Composer's lead sheet; Ray Obiedo's "Perfect Crime".
33. DAY BY DAY - Published sheet music; Frank Sinatra's "Come Swing With Me", Sarah Vaughan's "The Complete Sarah Vaughan Collection - Vol. 3", The Four Freshmen's "In Person", Eddie "Lockjaw" Davis' "Trackin'".
34. DEAR LORD - John Coltrane's "His Greatest Years".
35. DEE SONG - Composer's lead sheet; Enrico Pieranunzi's "Deep Down".
36. DELGADO - Eddie Gomez' "Discovery".
37. DETOUR AHEAD - Composer's lead sheet; Bill Evans' "The Village Vanguard Sessions", Billie Holiday's "Billie's Blues", Bob Brookmeyer's "Oslo".
38. DEVIL MAY CARE - Composer's lead sheet; Meredith D'Ambrosia's "It's Your Dance", Bob Dorough's "Yardbird Suite", Miles Davis' "Basic Miles".
39. DJANGO - Publisher's lead sheet; Modern Jazz Quartet's "Django", Michel Legrand & Miles Davis' "Legrand Jazz", Roland Kirk's "Talk With The Spirits".
40. DOCE PRESENCA - Ivan Lins' "Doce Presenca".

1. DOGS IN THE WINE SHOP - Composer's lead sheet and input; Michael Brecker's "Now You See It, Now You Don't".
2. DON'T FORGET THE POET - Composer's lead sheet; Enrico Pieranunzi's "Deep Down".
3. THE DUKE - Published sheet music, published transcription, composer's input; Dave Brubeck's "Newport '58", Miles Davis & Gil Evans' "Miles Ahead - Miles Davis Plus 19".
4. ECAROH - Composer's lead sheet; Art Blakey's "Art Blakey & The Jazz Messengers" (with Horace Silver).
5. EQUINOX - John Coltrane's "Coltrane's Sound".
6. ESCHER SKETCH - Composer's input; Michael Brecker's "Now You See It, Now You Don't".
7. ETERNAL CHILD - Composer's lead sheet; Chick Corea's "Eye Of The Beholder".
8. EXACTLY LIKE YOU - Published sheet music; Sarah Vaughan's "The Complete Sarah Vaughan on Mercury - Vol. 1", "Teddy Wilson Revisits the Goodman Years", Dizzy Gillespie's "Diz & Getz".
9. EXPRESSION - John Coltrane's "Expression".
10. FALLING GRACE - Published sheet music and composer's input; Chick Corea and Gary Burton's "Crystal Silence", Bill Evans' "Intuition", "Chick Corea & Gary Burton in Concert - Zurich, Oct. 29, 1979".
1. FILTHY McNASTY - Composer's lead sheet; "The Best Of Horace Silver".
2. FIVE HUNDRED MILES HIGH - Composer's lead sheet; Chick Corea's "Light As A Feather".
3. FLAMINGO - Published sheet music; Jimmy Smith's "The Sermon", Carmen McRae's "Birds Of A Feather", Oscar Peterson's "Oscar Peterson Featuring Stephane Grappelli".
4. FLY ME TO THE MOON - Published sheet music; "The Oscar Peterson Trio Plays", "Jim Hall & Red Mitchell", Frank Sinatra's "Sinatra At The Sands", "Hampton Hawes Live At The Great American Music Hall", Oscar Peterson's "Tristeza".
5. FOREVER - Eddie Gomez' "Power Play".
6. FREEDOM JAZZ DANCE - Eddie Harris' "Steps Up", Miles Davis' "Miles Smiles", Eddie Harris' "Playing With Myself", Woody Herman's "Giant Steps", Miroslav Vitous' "Mountain In The Clouds", Eddie Jefferson's "Main Man".
7. FRIDAY NIGHT AT THE CADILLAC CLUB - Bob Berg's "Short Stories", composer's input.
8. FRIENDS - Composer's lead sheet; Chick Corea's "Friends".
9. GERALDINE - The Yellowjackets' "The Spin", composer's input.
10. GERTRUDE'S BOUNCE - Publisher's lead sheet; Clifford Brown's "Clifford Brown & Max Roach at Basin Street".
1. GET HAPPY - Published sheet music; Clifford Brown's "Alternate Takes", "Tommy Flanagan Plays the Music of Harold Arlen", Bud Powell's "The Genius of Bud Powell", "Ella Fitzgerald Sings The Harold Arlen Songbook - Vol. 2".
2. GIANT STEPS - Published sheet music; John Coltrane's "Giant Steps".
3. GOT A MATCH? - Composer's lead sheet; Chick Corea's "Elektric Band".
4. GREGORY IS HERE - Composer's lead sheet; Horace Silver's "In Pursuit Of The 27th Man".
5. GROWING - Composer's lead sheet; John Patitucci's "John Patitucci".
6. HARLEM NOCTURNE - Published sheet music; Mel Torme's "Songs Of New York", Earl Bostic's "14 Original Greatest Hits", Sonny Stitt's "Symphony Hall Swing".
7. HI-FLY - Publisher's lead sheet; Cannonball Adderley's "Cannonball Adderley Quintet In San Francisco", Randy Weston's "Little Niles", Richie Cole's "Hollywood Madness".
8. HONEYSUCKLE ROSE - Published sheet music; Sarah Vaughan's "Sassy Swings The Tivoli", Duke Ellington's "The Private Collection - Vol. 6 Dance Dates, California 1958", Fats Waller's "The Complete Fats Waller, Vol. 1".
9. HORACESCOPE - Composer's lead sheet; Horace Silver's "Horacescope".
10. I BELIEVE IN YOU - Published sheet music; Frank Sinatra & Count Basie's "It Might As Well Be Spring", Bill Evans' "Empathy", Roland Kirk's "Domino".
1. I HADN'T ANYONE TIL YOU - Published sheet music; Billie Holiday's "Compact Jazz - Billie Holiday", "Mel Torme and the Mel-Tones", Sarah Vaughan's "Sassy Swings The Tivoli".
2. I THOUGHT ABOUT YOU - Arranger's lead sheet; Bob Berg's "In The Shadows".
3. ILL WIND - Published sheet music; Lee Morgan's "Cornbread", Horace Silver's "Further Explorations", Billie Holiday's "Compact Jazz - Billie Holiday", Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 2", "Tommy Flanagan Plays The Music Of Harold Arlen".
4. ILLUMINADOS - Ivan Lins' "Maos".
5. I'LL BE AROUND (1st version) - Chaka Khan's "C.K.". (Standard version) Published sheet music; Frank Sinatra's "In The Wee Small Hours Of The Morning", Billie Holiday's "Lady In Satin", Art Farmer's "Blame It On My Youth".
6. I'LL GET BY - Published sheet music; John Coltrane's "The Stardust Sessions", Billie Holiday's "The Quinessential Billie Holiday - Vol 4. "
7. I'M GLAD THERE IS YOU - Published sheet music; Stan Getz' "Stan Getz & The Oscar Peterson Trio", Sarah Vaughan's "The Complete Sarah Vaughan on Mercury - Vol. 1", Bobbe Norris' "Hoisted Sails", Mark Murphy's "Bridging A Gap".
8. IMPRESSIONS - Published sheet music; John Coltrane's "Impressions"; John Coltrane's "Live In Paris".
9. IN THE WEE SMALL HOURS OF THE MORNING - Art Blakey's "Caravan", Frank Sinatra's "In The Wee Small Hours Of The Morning", Wynton Marsalis' "Standard Time - Vol 3", "Ben Webster with the Pscar Peterson Trio", Joe Pass' "Sound Project".
10. IN YOUR OWN SWEET WAY - Published sheet music, published transcription; "The New Dave Brubeck Quartet Live At Mon treux", "Dave Brubeck and J & K at Newport", Miles Davis' "Chronicle ", Bill Evans' "The Second Trio", Pharoah Sanders' "A Prayer Before Dawn".
1. ISFAHAN - Composer's lead sheet, publisher's lead sheet (from Smithsonian Ellington Collection); Duke Ellington's "The Far East Suite", Duke Ellington's "The Private Collection - Duke & Strayhorn, Vol. 4", Gary Burton's "Easy As Pie", Art Farmer's "Some thing To Live For".
2. IT DON'T MEAN A THING (If It Ain't Got That Swing) - Published sheet music; Ella Fitzgerald & Duke Ellington's "Ella Fitzgerald Sings The Duke Ellington Songbook", Duke Ellington & Louis Armstrong's "The Great Reunion", Ernestine Anderson's "Hello Like Before", Helen Merrill & Stan Getz' "Just Friends", Sarah Vaughan & Duke Ellington's "Sarah Vaughan Sings The Duke

83. IT'S ONLY A PAPER MOON - Published sheet music; Miles Davis' "Chronicles", Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 2", Oscar Peterson's "With Respect To Nat", Dexter Gordon's "The Other Side Of 'Round Midnight".
84. IT'S THE TALK OF THE TOWN - Published sheet music; Dizzy Gillespie & Stan Getz' "Diz & Getz", Houston Person's "It's The Talk Of The Town", "The Soulful Moods of Gene Ammons", Helen Humes' "It's The Talk Of The Town".
85. IT'S YOU - Published transcription; Dave Sanborn & Bob James' "Double Vision".
86. I'VE GOT THE WORLD ON A STRING - Published sheet music; "Oscar Peterson Plays The Harold Arlen Songbook", Teddy Wilson's "Three Little Words", Sarah Vaughan's "How Long Has This Been Going On", Ella Fitzgerald's "The Harold A Songbook - Vol 1".
87. I'VE GOT YOUR NUMBER - Published sheet music; Jackie & Roy's "We Got It", Ella Fitzgerald's "Whisper Not", "The Roland Kirk Quartet Meets The Benny Golson Orchestra".
88. I'VE NEVER BEEN IN LOVE BEFORE - Published sheet music; Art Farmer's "Early Art", Frank Sinatra's "Sinatra '65", Kenny Burrell's "A La Carte", Oscar Peterson's "The Trio".
89. JACOB'S LADDER - Cedar Walton's "Animation", Cedar Walton's "The Trio".
90. THE JOINT IS JUMPIN' - Published sheet music; Fats Waller's "Golden Pieces of Fats Waller", Clark Terry's "Ain't Misbehavin'".
91. JORDU - Publisher's lead sheet; Clifford Brown's "The Immortal Clifford Brown".
92. JUNTOS - Publisher's lead sheet; Ivan Lins' "Juntos".
93. KILLER JOE - Published sheet music; Benny Golson's "Meet The Jazztet", Quincy Jones' "The Best Of Quincy Jones".
94. LET'S FALL IN LOVE - Published sheet music; Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 1", Frank Sinatra's "Round #1" "The Oscar Peterson Trio Plays".
95. LIKE A LOVER - Publisher's lead sheet; Sergio Mendez' "Look Around", Sarah Vaughan's "I Love Brazil", Dori Caymmi's "Dori Caymmi", Tuck & Patti's "Love Warriors".
96. LIKE FATHER, LIKE SON - Composer's lead sheet; Billy Childs' "Twilight Is Upon Us".
97. LIKE SONNY - Published sheet music; John Coltrane's "Coltrane Jazz", John Coltrane's "Exotica".
98. LISA - Published transcription; Dave Sanborn's "Straight To The Heart".
99. LITTLE WIND - Geri Allen's "Twylight".
100. LOOSE ENDS - Composer's lead sheet; Mike Stern's "Jigsaw".
101. LOXODROME - Steps Ahead's "Steps Ahead".
102. LULLABY OF THE LEAVES - Published sheet music; "Joe Pass Trio Live At Donte's", "Anita O'Day Sings Jazz", "Milt Jackson and Gold Medal Winners", Pam Purvis' "Daydream".
103. MAHJONG - Published transcription; Wayne Shorter's "Juju".
104. MANHA DE CARNEVAL - Published sheet music; Luis Bonfá's "Non-stop to Brazil", "Vince Guaraldi's Greatest Hits", Dexter Gordon's "Gettin' Around", Stan Getz' "Compact Jazz - Stan Getz", "Ray Brown Live At The Concord Jazz Festival", Earl Coler "Love Songs".
105. THE MASQUERADE IS OVER - Published sheet music; Kenny Burrell's "Stormy Monday", Keith Jarrett's "Standards - Vol. 1", Al Jarreau's "1965", "Red Garland", "Cannonball Adderley & Nancy Wilson", "The Complete Helen Merrill On Mercury".
106. MEAN TO ME - Published sheet music; Dizzy Gillespie and Sonny Stitt's "Dizzy Meets Sonny", Billie Holiday's "The Quintessent Billie Holiday - Vol. 4", Ella Fitzgerald & Oscar Peterson's "Ella & Oscar".
107. MEMORIES OF YOU - Published sheet music; Clifford Brown's "Clifford Brown With Strings", Shirley Horn's "Close Enough For Love", "The Unique Thelonious Monk".
108. MIDLAND - Composer's lead sheet; Billy Child's "Twilight Is Upon Us".
109. MINE IS YOURS - Composer's lead sheet; Bob Mintzer's "Spectrum".
110. MO' JOE - Horace Silver's "Cape Verdean Blues", Joe Henderson's "The Kicker".
111. MOOD INDIGO - Published sheet music; Duke Ellington & Louis Armstrong's "Louis & Duke"; "Duke Ellington Meets Coleman Hawkins", Duke Ellington & Ella Fitzgerald's "Ella Fitzgerald Sings The Duke Ellington Songbook", Charles Mingus' "Mingus Mingus, Mingus, Mingus".
112. MOMENT'S NOTICE - John Coltrane's "Blue Train".
113. MOONRAYS - Composer's lead sheet; Horace Silver's "Further Explorations by the Horace Silver Quintet".
114. MOONTIDE - Composer's lead sheet; Randy Brecker's "In The Idiom", Randy Brecker's "Live At Sweet Basil".
115. MORE LOVE - Publisher's lead sheet; Al Jarreau's "Heart's Horizon".
116. MORE THAN YOU KNOW - Published sheet music; Dexter Gordon's "Nights At The Keystone, Vol. 2", "Mark Murphy Sings Nancy Wilson's Choice", Ella Fitzgerald's "Ella & Oscar".
117. MORNING SPRITE - Composer's lead sheet; Chick Corea's "Akoustic Band".
118. MOZAMBIQUE - Composer's lead sheet; SACBE's "Dos Mundos". (Discovery/Trend records).
119. MR. P.C. - Published sheet music; John Coltrane's "Giant Steps", John Coltrane's "Live In Stockholm", John Coltrane's "The Paris Concert".
120. MY SHIP - published sheet music; Miles Davis & Gil Evans' "Miles Ahead - Miles Davis Plus 19", Peter Erskine's "Peter Erskine", Kenny Burrell's "Moon And Sand", Lena Horne's "A New Album".
121. NAIMA - Published sheet music; John Coltrane's "Giant Steps", John Coltrane's "Coltraneology - Vol. 1".
122. NAPANOCH - Composer's lead sheet, published transcription; Quest's "Quest", Dave Liebman's "Sweet Hands".
123. THE NATIVES ARE RESTLESS TONIGHT - Composer's lead sheet; Horace Silver's "Song For My Father".
124. NATURAL SELECTION - Composer's lead sheet; Quest's "Natural Selection".
125. THE NECESSARY BLONDE - Composer's lead sheet; Scott Henderson & Gary Willis' "Tribal Tech".
126. NEVER ALONE - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
127. NEVER WILL I MARRY - Published sheet music; "Cannonball Adderley & The Poll Winners", "Cannonball Adderley & Nancy Wilson", Bill Henderson's "Bill Henderson Sings".
128. NICA'S DREAM - Composer's lead sheet; Horace Silver's "Horacscope", "Art Blakey with the Original Jazz Messengers".

1. A NIGHTINGALE SANG IN BERKELEY SQUARE - Published sheet music; Stan Getz', Stephane Grapelli's "Shades Of Django", Roland Kirk Quartet Meets The Benny Golson Orchestra", Manhattan Transfer's "Mecca For Moderns".
1. NIGHTMOOD - Publisher's lead sheet; Mark Murphy's "Nightmood", Ivan Lins' "Daquila Que Eu Sei".
2. NO MOON AT ALL - Published sheet music; Ann Richards and Stan Kenton's "Two Much", Ella Fitzgerald's "Rhythm Is My Business", Anita O'Day's "This Is Anita".
3. NUTVILLE - Composer's lead sheet; Horace Silver's "Cape Verdean Blues".
4. OLE - John Coltrane's "Olé".
5. ODE TO THE DOO DA DAY - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
5. ON THE SUNNY SIDE OF THE STREET - Published sheet music; Dizzy Gillespie's "Pleyel Concert", Teddy Wilson's "I Got Rhythm", Ernestine Anderson's "A Perfect Match".
7. ONCE IN A WHILE - Published sheet music; Roland Kirk's "Rip, Rig & Panic", Art Blakey "A Night At Birdland" (w/ Clifford Brown), John Coltrane's "John Coltrane & Wilbur Hardin", Nat Cole's "Just One Of Those Things".
3. PEACE - Composer's lead sheet; Horace Silver's "Horace Silver" (Prestige 2-fer).
3. PEEP - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
1. PERDIDO - Published sheet music; Duke Ellington's "Studio Sessions 1957 & 1962", Duke Ellington's "Ellington Uptown", Charlie Parker's "Jazz At Massey Hall", "Ben Webster Plays Duke Ellington", "Ella Fitzgerald Sings The Duke Ellington Songbook".
1. PERI'S SCOPE - Composer's lead sheet; Bill Evans' "Montreux II", Bill Evans' "Portrait In Jazz".
2. POWER PLAY - Eddie Gomez' "Power Play".
3. THE PROMISE - Published sheet music; John Coltrane's "Live At Birdland".
4. QUICKSILVER - Composer's lead sheet; Art Blakey's "A Night At Birdland" (w/ Horace Silver).
5. QUIET GIRL - Composer's lead sheet; Billy Childs' "Take For Example This".
5. A QUIET PLACE - Published choral arrangement; Take 6's "Take 6".
7. RAIN WALTZ - Composer's lead sheet; Toots Thielman's "Only Trust Your Heart".
3. REMEMBER HYMN - John Abercrombie's "Getting There".
3. ROCKIN' CHAIR - Published sheet music; Louis Armstrong's "Pops - The 1940's Small Bands", Hoagy Carmichael's "Stardust & Much More", Ray Bryant's "Ray Bryant".
3. ROSETTA - Published sheet music; Joe Pass' "For Django", Teddy Wilson's "And Then They Wrote", Michel Legrand's "Legrande Jazz".
1. SAILING AT NIGHT - Composer's lead sheet; Dave & Don Grusin's "Sticks & Stones".
2. SEA JOURNEY - Composer's lead sheet; Stanley Clarke's "Children Of Forever".
3. SENOR BLUES - Composer's lead sheet; Horace Silver's "The Best Of Horace Silver".
4. SEPTEMBER SONG - Published sheet music; Sarah Vaughan's "The Complete Sarah Vaughan On Mercury - Vol. 1", Zoot Sims' "Waiting Game", "Mel Torme And The Rob McConnell Boss Brass".
5. SEVEN STEPS TO HEAVEN - Miles Davis' "Seven Steps To Heaven".
5. SILVER'S SERENADE - Composer's lead sheet; Horace Silver's "Silver's Serenade".
7. SING ME SOFTLY OF THE BLUES - Published sheet music; Gary Burton's "Duster", Carla Bley's "Dinner Music", Art Farmer's "Sing Me Softly Of The Blues".
3. SKIPPY-ING - Publisher's lead sheet, composer's input; Denny Zeitlin's "Carneval".
3. SO MANY STARS - Composer's lead sheet; Sergio Mendez' "Look Around", Sarah Vaughan's "Brazilian Romance", Jackie & Roy's "Star Sounds".
3. SOMEONE TO LIGHT UP MY LIFE - Published sheet music; Antonio Carlos Jobim's "Terra Brasilia", Mark Murphy's "Brasil Song", Sarah Vaughan's "O Som Brasileiro", Kenny Burrell's "Groovin' High".
1. SOME OTHER BLUES - Published sheet music; John Coltrane's "Coltrane Jazz".
2. SONG FOR MY FATHER - Composer's lead sheet; Horace Silver's "Song For My Father".
3. SOPHISTICATED LADY - Published sheet music; Duke Ellington's "The Private Collection, Vol. 2", Dexter Gordon's "At Montreux", Ella Fitzgerald & Duke Ellington's "Ella Fitzgerald Sings The Duke Ellington Songbook", "Mel Torme and Rob McConnell And The Boss Brass".
4. SPAIN - Composer's lead sheet; Chick Corea's "Light As A Feather".
5. SPRING CAN REALLY HANG YOU UP THE MOST - Published sheet music; Irene Kral's "Where Is Love?", Betty Carter's "The Audience", Dave Pike's "Pike's Groove", Stan Getz' "Poetry".
5. STABLEMATES - Published sheet music; Miles Davis' "Chronicle", Benny Golson's "Benny Golson & The Philadelphians".
7. STAR-CROSSED LOVERS - Composer's lead sheet, publisher's lead sheet (from Ellington Smithsonian Collection); Duke Ellington's "Duke In The Uncommon Market", Duke Ellington's "The Private Collection - Dance Dates; California 1958", Tommy Flanagan's "Montreux '77", Art Farmer's "To Duke With Love", Fred Hersch's "Horizon".
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177. THEM THERE EYES - Published sheet music; Billie Holiday's "Billie's Blues", Ella Fitzgerald's "Lady Be Good", Carmen McRae's "Lover Man", "Oscar Peterson Featuring Stephane Grapelli".
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207. WIND SPRINT - Composer's lead sheet; John Patitucci's "John Patitucci".
208. WINDOWS - Composer's lead sheet; Chick Corea's "Inner Space", Stan Getz' "Sweet Rain".
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211. WOODY 'N YOU - Miles Davis' "Chronicle", Bill Evans' "The Complete Riverside Recordings", Milt Jackson's "Bebop", Dizzy Gillespie's "Have Trumpet Will Excite", Tommy Flanagan's "Montreux '77", Dizzy Gillespie's "Dizziest".
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214. YOU FASCINATE ME SO - Published sheet music; Mark Murphy's "Midnight Mood", Morgana King's "Wild Is Love", Peggy Lee "Pretty Eyes".
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## About The Author

Concord Jazz recording artist, MARK LEVINE has been a jazz pianist for 35 years and jazz educator for 15 years. He has worked with such jazz greats as Woody Shaw, Bobby Hutcherson, Milt Jasckson, Art Pepper, Art Farmer, Sonny Stitt, Chet Baker, Mongo Santamaria, Blue Mitchell, Pancho Sanchez, and many others.

He was Cal Tjader's pianist on many of Cal's best recordings and has also appeared as the pianist on LPs by Joe Henderson, Carmen McRae, Richie Cole, Gabor Szabo, Mark Murphy, Houston Pearson and many others. MARK LEVINE also has three exceptional LPs released under his own name, the latest being "Smiley And Me" on Concord Jazz Records.

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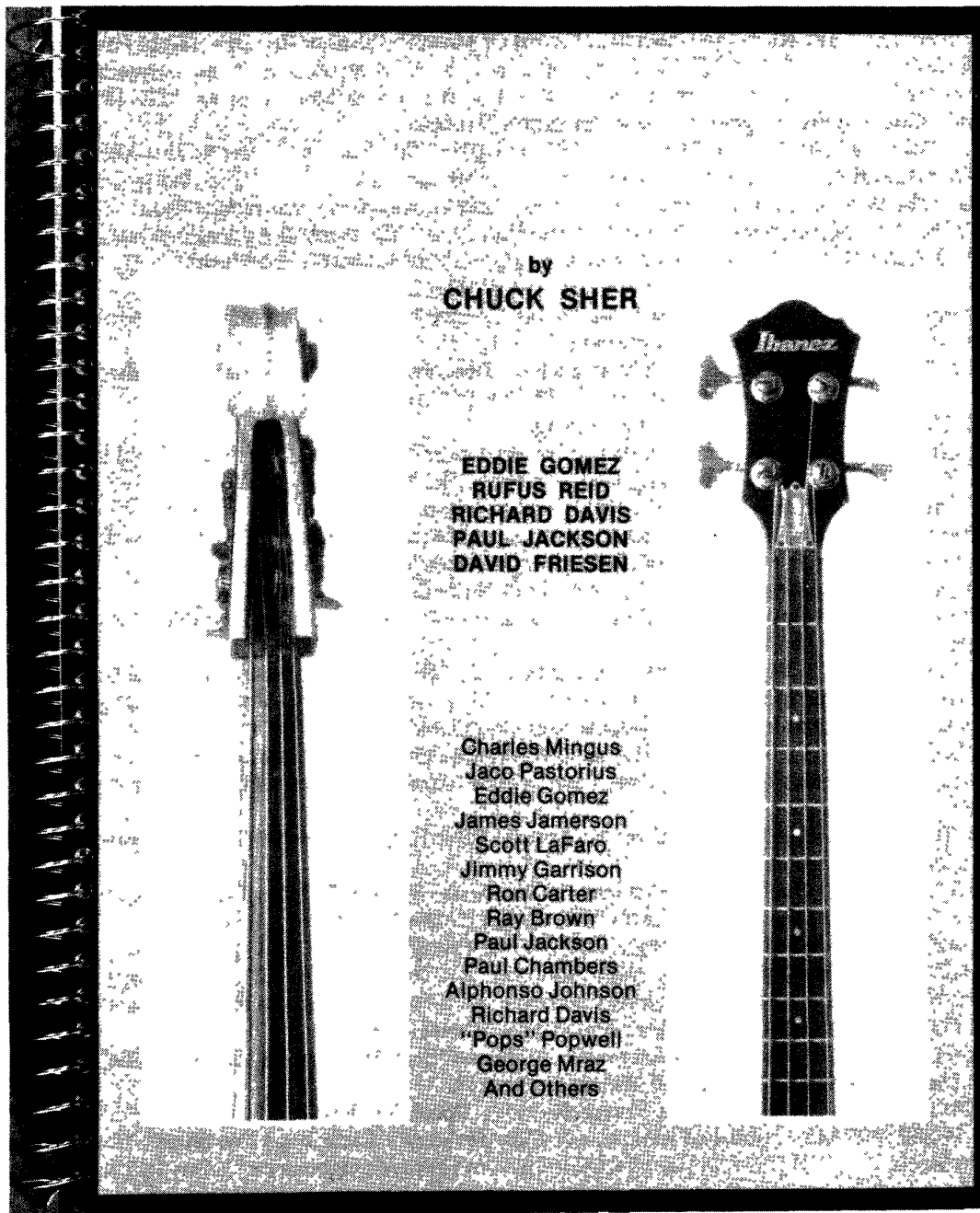
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# The Joint is Jumpin'

Words: Andy Razaf

J.C. Johnson

Music: Thomas "Fats" Waller

Tempo di-sturb de neighbors

(Med. to  
Bright  
2-beat)

(Intro)

They have a new ex - pres - sion a - long old Har - lem way — that

tells you when a par - ty is ten times more — than gay. — To

say that things are jump - in' leaves not a sin - gle doubt — that

ev - 'ry - thing is in full swing — when you hear some - bod - y shout: Here 'tis. —

**A** This joint is jump - in', it's real - ly jump - in',

Come in cats — and check — your hats, — I mean — this joint — is jump - in'.

The pi - an - o's thump - in', the danc - ers bump - in',

This here spot — is more than hot, — in fact the joint is jump - in'.

**B**  $B^{\flat 7}$   $E^{\flat 6}$

Check your weap - ons at the door, — be sure to pay your quar - ter;

$C^7$   $F^7$

Burn your leath - er on the floor, — grab an - y - bod - y's daugh - ter.

**C**  $B^{\flat 6}$   $B^{\circ 7}$   $C_{MI}^7$   $F^7$   $B^{\flat 6}$   $B^{\circ 7}$   $C_{MI}^7$   $F^7$

The roof is rock - in', the neigh - bor's knock - in',

$B^{\flat 7}$   $B^{\flat 7}/D$   $E^{\flat 6}$   $E^{\circ 7}$   $B^{\flat}/F$   $F^7$   $B^{\flat 6} (F^7)$

We're all bums — when the wag - on comes, — I mean — this joint is jump - in'.

Bass plays in 2 throughout.

2nd lyric: This joint is jumpin', it's really jumpin',  
Every Mose is on his toes, I mean the joint is jumpin'.  
No time for talkin', it's time for walkin',  
Grab a rug and cut the jug, I mean this joint is jumpin'.

Get your pig feet, beer and gin, there's plenty in the kitchen;  
Who is that that just came in? Just look at the way he's switchin'.  
Don't mind the hour, 'cause I'm in power,  
I got bail if we go to jail, I mean this joint is jumpin'.



# More Than You Know

Lyric: William Rose  
& Edward Eliscu

Music: Vincent

Youmans

## Med. Ballad

(Verse) CMI<sup>6</sup>

(B<sup>7</sup><sub>SUS</sub> B<sup>7</sup>(#5)) DMI<sup>7</sup>(b5) G<sup>7</sup> CMI<sup>6</sup> A MI<sup>7</sup>(b5) A<sup>(#11)</sup> G<sup>7</sup>(b9)

Wheth - er you are here or yon - der, wheth - er you are false or true,

CMI<sup>7</sup> E<sup>b</sup>13<sub>SUS</sub> E<sup>b</sup>9 A<sup>b</sup>MA<sup>7</sup> CMI<sup>6</sup> A MI<sup>7</sup>(b5) DMI<sup>7</sup> G<sup>7</sup>(b9)

Wheth - er you re - main or wan - der, I'm grow - ing fon - der of you.

(B<sup>7</sup><sub>SUS</sub> B<sup>7</sup>(#5)) CMI<sup>6</sup> A MI<sup>7</sup>(b5) A<sup>(#11)</sup> G<sup>7</sup>(b9)

E - ven though your friends for - sake you, e - ven though you don't suc - ceed,

CMI<sup>7</sup> E<sup>b</sup>13<sub>SUS</sub> E<sup>b</sup>9 A<sup>b</sup>MA<sup>7</sup> CMI<sup>6</sup> DMI<sup>7</sup>(b11) G<sup>7</sup> 3

Would - n't I be glad to take you, give you the break you need. More than you

**A** C<sup>6</sup>/<sub>9</sub> G<sup>7</sup>(#5) 3 GMI<sup>9</sup> C<sup>7</sup>(b9) 3 FMA<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup>(b9) DMI<sup>7</sup> FMI<sup>7</sup> 3 B<sup>b</sup>7

know, more than you know, man of my heart I love you so; Late - ly I

DMI<sup>9</sup> A<sup>b</sup>9(#11) 3 DMI<sup>9</sup> G<sup>7</sup>(b9) 3 EMI<sup>7</sup> A<sup>7</sup>(b9) DMI<sup>7</sup> G<sup>7</sup> 3

find you're on my mind, more than you know. Wheth - er you're

C<sup>6</sup>/<sub>9</sub> G<sup>7</sup>(#5) 3 GMI<sup>9</sup> C<sup>7</sup>(b9) 3 FMA<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup>(b9) DMI<sup>7</sup> FMI<sup>7</sup> 3 B<sup>b</sup>7

right, wheth - er you're wrong, man of my heart I'll string a - long; You need me

EMI<sup>7</sup> A<sup>7</sup>(b9) 3 DMI<sup>7</sup> G<sup>7</sup>(b9) C<sup>6</sup> F<sup>9</sup> C<sup>6</sup> F<sup>#</sup>MI<sup>7</sup>(b5) B<sup>7</sup>

so, more than you'll ev - er know. Lov - ing you the

**B** E<sub>MI</sub><sup>7</sup> C<sup>#</sup><sub>MI</sub><sup>7(b5)</sup> (C<sup>9</sup>) F<sup>#</sup><sub>MI</sub><sup>7(b5)</sup> B<sup>7(#9)</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7(b5)</sup> D<sup>7</sup>

way that I do, there's noth - ing I can do a - bout it; Lov - ing may be

G<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>9</sup><sub>SUS</sub> A<sup>9</sup> D<sup>9</sup><sub>SUS</sub> D<sup>9</sup> D<sub>MI</sub><sup>9</sup> G<sup>13</sup><sub>SUS</sub> G<sup>7</sup>

all you can give, but hon - ey I can't live with - out it. Oh, how I'd

**C** C<sup>6/9</sup> G<sup>7(#5)</sup> G<sub>MI</sub><sup>9</sup> C<sup>7(b9)</sup> F<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7(b9)</sup> D<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>b7</sup>

cry, oh, how I'd cry if you got tired and said good - bye, More than I'd

E<sub>MI</sub><sup>7</sup> A<sup>7(b9)</sup> D<sub>MI</sub><sup>7</sup> G<sup>13(b9)</sup> C<sup>6</sup> (A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>)

show, more than you'd ev - er know.

Alternate changes, bar 16 of verse,

bar 8 of **B** & **C**:

E<sup>b9</sup> D<sup>9(#11)</sup> D<sup>b9(#5)</sup>



Photo by Nancy Ann Lee

**GARY WILLIS**

# No Moon At All

Redd Evans  
Dave Mann

Med.-Up Swing

**A**  $D_{MI}$   $A^7$   $D^{7(b9)}$   $G^6$

No moon at all,\_\_\_ what a night,\_\_\_ E - ven light - nin' bugs have dimmed their light,\_\_\_

$E_{MI}^{7(b5)}$   $D_{MI}$   $B^b7$   $A^7$   $D_{MI}$   $B^b7$   $A^7$

Stars have dis - ap - peared from sight and there's no\_\_\_ moon at all.\_\_\_\_

$D_{MI}$   $A^7$   $D^{7(b9)}$   $G^6$

Don't make a sound,\_\_\_ it's so dark,\_\_\_ E - ven Fi - do is a - fraid to bark,\_\_\_

$E_{MI}^{7(b5)}$   $D_{MI}$   $B^b7$   $A^7$   $D_{MI}$   $\%$

What a per - fect chance to park, and there's no\_\_\_ moon at all.\_\_\_\_

**B**  $D^7$   $G^7$

Should we want at - mos - phere\_\_\_ for in - spir - a - tion, dear,\_\_\_

$C^7$   $F^6$   $E_{MI}^{7(b5)}$   $A^7$

one kiss will make\_\_\_ it clear\_\_\_ that to - night is right and bright moon - light might in - ter - fere.\_\_\_\_

**C**  $D_{MI}$   $A^7$   $D^{7(b9)}$   $G^6$

No moon at all\_\_\_ up a - bove,\_\_\_ This is noth - ing like they told us of,\_\_\_

$E_{MI}^{7(b5)}$   $D_{MI}$   $B^b7$   $A^7$   $D_{MI}$   $(B^b7 A^7)$

Just to think we fell in love and there's no\_\_\_ moon at all.\_\_\_\_

Alternate changes for bars

1-5 and 9-13 of A, 1-5 of C:

$D_{MI}$  |  $A^7_{C\#}$  |  $D^{7(b9)}_C$  |  $G^6_B$  |  $E_{MI}^{7(b5)}_{B^b}$  |

# Without a Song

Music: Vincent Youmans

Lyric: William Rose and

Edward Eliscu

Medium-Up Swing

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

With - out a song the day would nev - er end, With - out a

E<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>9

song the road would nev - er bend, When things go

E<sup>b</sup>MA<sup>7</sup> GMI<sup>7</sup> (F<sup>#o7</sup>) C<sup>7</sup> FMI<sup>7</sup> B<sup>b</sup>7

wrong a man ain't got a friend with - out a

(E<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>6 A<sup>b</sup>MA<sup>7</sup> GMI<sup>7</sup> FMI<sup>7</sup> E<sup>b</sup>MA<sup>7</sup>)  
E<sup>b</sup>6 FMI<sup>7</sup> B<sup>b</sup>7 GMI<sup>7</sup> C<sup>7</sup> FMI<sup>7</sup> B<sup>b</sup>7

song. That field of

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

corn would nev - er see a plow, That field of

E<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>9

corn would be de - sert - ed now, A man is

E<sup>b</sup>MA<sup>7</sup> GMI<sup>7</sup> (F<sup>#o7</sup>) C<sup>7</sup> FMI<sup>7</sup> B<sup>b</sup>7

born, but he's no good, no - how with - out a

E<sup>b</sup>6 A<sup>b</sup>9 E<sup>b</sup>6 E<sup>b</sup>7

song. I got my

**C**  $A^bMA^7$   $GMI^7$   $C^7$   $FMI^7$   $B^b7$   $E^bMA^7$

trou - ble and woe, but sure as I know the Jor - dan will roll; \_\_\_\_\_

$GMI^7$   $AMI^7(b5)$   $D^7$   $GMI^7$   $C^7$   $FMI^7$   $B^b7$   $(F\#^{\circ 7})$

I'll get a - long as long as a song is strong in my soul. I'll nev - er

**D**  $E^bMA^7$   $E^b7$   $A^bMA^7$   $D^b9$

know what makes the rain to fall, I'll nev - er

$E^bMA^7$   $E^b7$   $A^bMA^7$   $D^b9$

know what makes the grass so tall, I on - ly

$E^bMA^7$   $GMI^7$   $C^7$   $FMI^7$   $B^b7$   $(F\#^{\circ 7})$

know there ain't no love at all with - out a

$E^b6$   $(CMI^7)$   $FMI^7$   $B^b7$

song. \_\_\_\_\_

Head is usually played in 2, solos in 4.

# Wrap Your Troubles in Dreams

Lyric by Ted Koehler and Billy Moll

Music by Harry Barris

Medium Swing

(G<sup>7</sup>) A C<sup>MA</sup><sup>7</sup> F<sup>7</sup> E<sup>MI</sup><sup>7</sup> A<sup>7</sup>(#5) D<sup>MI</sup><sup>7</sup> E<sup>7</sup> A<sup>MI</sup><sup>7</sup> G<sup>MI</sup><sup>7</sup> C<sup>7</sup>  
 When skies are cloud - y and gray, They're on - ly gray for a day, So  
 F<sup>MA</sup><sup>7</sup> F<sup>#o</sup><sup>7</sup> C<sup>MA</sup><sup>7</sup> G A<sup>7</sup>(#5) D<sup>7</sup> G<sup>7</sup> C<sup>MA</sup><sup>7</sup> G<sup>7</sup>  
 wrap your trou - bles in dreams and dream your trou - bles a - way. Un -  
 C<sup>MA</sup><sup>7</sup> F<sup>7</sup> E<sup>MI</sup><sup>7</sup> A<sup>7</sup>(#5) D<sup>MI</sup><sup>7</sup> E<sup>7</sup> A<sup>MI</sup><sup>7</sup> G<sup>MI</sup><sup>7</sup> C<sup>7</sup>  
 til that sun - shine peeps through there's on - ly one thing to do, Just  
 F<sup>MA</sup><sup>7</sup> F<sup>#o</sup><sup>7</sup> C<sup>MA</sup><sup>7</sup> G A<sup>7</sup>(#5) D<sup>7</sup> G<sup>7</sup> C<sup>MA</sup><sup>7</sup>  
 wrap your trou - bles in dreams and dream your trou - bles a - way. Your  
**B** F<sup>#7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup>  
 cas - tles may tum - ble, that's fate, af - ter all, \_\_\_\_\_  
 D<sup>7</sup> G<sup>7</sup> C<sup>MA</sup><sup>7</sup> F<sup>#7</sup> B<sup>7</sup>  
 Life's real - ly fun - ny that way; No use to grum - ble, just  
 E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>MA</sup><sup>7</sup> G<sup>7</sup>  
 smile as they fall, \_\_\_\_\_ Were - n't you king \_\_\_\_\_ for a day? Say,  
**C** C<sup>MA</sup><sup>7</sup> F<sup>7</sup> E<sup>MI</sup><sup>7</sup> A<sup>7</sup>(#5) D<sup>MI</sup><sup>7</sup> E<sup>7</sup> A<sup>MI</sup><sup>7</sup> G<sup>MI</sup><sup>7</sup> C<sup>7</sup>  
 Just re - mem - ber that sun - shine al - ways fol - lows the rain, So

$F_{MA}^7$     $F\#^{\circ 7}$     $C_{MA}^7$  /  $G$     $A^7(\#5)$     $D^7$     $G^7$     $C_{MA}^7$  ( $G^7$ )

wrap your trou - bles in dreams and dream your trou - bles a - - way.



# You Say You Care

Leo Robin and Jule Styne  
(As played by John Coltrane)

Medium-Up Swing

**A**  $GMI^7$   $C^7$   $GMI^7$   $C^7$

You say you care, and all at once a mil - lion ros -

$FMA^7$   $DMI^7$   $GMI^7$   $C^7$   $FMA^7$   $AMI^7$   $A^bMI^7$

es pour their per - fume on the air.

$GMI^7$   $C^7$   $GMI^7$   $C^7$

You say you care, and you put words to what the whip -

$FMA^7$   $DMI^7$   $GMI^7$   $C^7$   $F^6$   $GMI^7$   $G^{\#o7}$   $F^6$   $A^7$

poor - wills are sing - ing ev - 'ry - where.

**B**  $DMI^6$   $B^b9$   $DMI^6$   $E^7$

How sweet, how strange, that all my lone - li - ness should change

$AMI^7$   $D^{\#7}$   $DMI^7$   $G^7$   $GMI^7$   $C^7$

in - to the love - li - ness we share.

**C**  $GMI^7$   $C^7$   $GMI^7$   $C^7$

If you were there, no hill would be too high, and dar -

$FMA^7$   $DMI^7$   $GMI^7$   $C^7$   $AMI^7(b5)$   $D^7$   $\Phi$

ling I would e - ven fly the sea,

G<sup>9(#11)</sup> C<sup>7</sup> F<sup>6</sup> (A<sup>mi</sup><sup>7</sup> D<sup>7</sup>)

Just to hear \_\_\_ you say you care for me. Solo on Form (ABC)

*solo break* -----

G<sup>9(#11)</sup> C<sup>7</sup> F<sup>MA</sup><sup>7(b5)</sup> F<sup>MA</sup><sup>7(b5)</sup>

(tenor)

Melody is based on Trane's interpretation.  
 Original melody is all quarter notes and whole notes:

**A**

(etc.)

You Are What You Is

