

**SIXTH  
EDITION**

# THE REAL BOOK

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## PREFACE

The Real Book is the answer to the fake book. It is an alternative to the plethora of poorly designed, illegible, inaccurate, badly edited volumes which abound on the market today. The Real Book is extremely accurate, neat, and is designed, above all, for practical use. Every effort has been made to make it enjoyable to play. Here are some of the primary features:

### 1. FORMAT

a. The book is professionally copied and meticulously checked for accuracy in melody, harmony, and rhythms.

b. Form within each tune, including both phrases and larger sections, is clearly delineated and placed in obvious visual arrangement.

c. All two-page tunes open to face one another.

d. Most standard-type tunes remain true to their original harmonies with little or no reharmonization. The exceptions include a handful of jazz interpretations of popular songs and Broadway showtunes, as well as some modifications using modern notation and variation among turnarounds.

### 2. SELECTION OF TUNES AND EDITING

a. Major jazz composers of the last 60 years are highlighted, with special attention given to the 1960s and 1970s.

b. While some commonly played tunes are absent from the book, many of the classics are here, including bop standards and a fine selection of Duke Ellington masterpieces.

c. Many of the included arrangements represent the work of the jazz giants of the last 40 years – Miles, Coltrane, Shorter, Hancock, Evans, Mingus and Monk, as well as a variety of newer artists.

d. A variety of recordings and alternate editions were consulted to create the most accurate and user-friendly representations of the tunes, whether used in a combo setting or as a solo artist.

### 3. SOURCE REFERENCE

a. The composer(s) of every tune is listed.

b. Every song presented in the Real Book is now fully licensed for use.

### Sixth Edition

As we ventured into the 21st century, the same Real Book that has served us so graciously for the last 30 years was in need of a facelift. This new edition contains tunes that are re-arranged, re-transcribed and most importantly, licensed, so that you may study and play these works more accurately and legally. Enjoy!



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# AFRICAN FLOWER

(PETITE FLEUR AFRICAINE)

-DUKE ELLINGTON

(MED. LATIN)

Chord symbols in the score include: Eb-7, Ab-7, Gb-7, Bb-7b5, Eb-7, Ab-7, Gb-7, Eb-7, Bb-7, Eb-7, Gbmaj7, B7, Gbmaj7, Gb7, Ab7, A-7, Gb-7, Eb-7, D-7, Bb7b5, Eb-7.

# AFRO BLUE

-MONGO SANTAMARIA

(MED. FAST)

Musical notation for the first system, including treble clef, key signature (three flats), and 3/4 time signature. The first staff contains the melody with a repeat sign. Chords are indicated above the staff: F-7, Db7#9 / Ab, C7#9 / G, and F-7. The second staff contains a bass line with notes Eb, Db, Eb, and F-7.

(SOLO) F-7

16

2. F-7

Musical notation for the solo section, starting with a double bar line and a fermata over a whole note F-7 chord. A measure rest of 16 measures follows, then a second ending with a repeat sign and a final F-7 chord.

Musical notation for the second system, continuing the melody and bass line. Chords are indicated above the staff: F-7, Db7#9 / Ab, C7#9 / G, and F-7. The bass line continues with notes Eb, Db, Eb, and F-7.

(OPEN SOLOS ON F- OR 3/4 MINOR BLUES)



(SWING)

# AFTERNOON IN PARIS

-JOHN LEWIS

Chords: Cm7, C-7, F7, Bbm7, Bb-7, Eb7, Abmaj7, D-7, G7b9, Cm7, A-7, D-7, G7, Cm7, A-7, D-7, G7, C#-7, F#7, D-7, G7, Cm7, C-7, F7, Bbm7, Bb-7, Eb7, Abmaj7, D-7, G7b9, Cm7 (A-7, D-7, G7)

FINE

# AIREGIN

(BOP)

F-7 C7#9 F-7

The first staff of music is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It begins with a repeat sign. The first measure contains a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The second measure contains a triplet of eighth notes: G4, Ab4, and Bb4. The third measure contains a quarter note Bb4 and a quarter note C5. The fourth measure contains a quarter rest.

F7 Bb-7 F7#9 Bb-7

The second staff of music continues the melody. The first measure contains a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The second measure contains a quarter note Bb4 and a quarter note C5. The third measure contains a quarter note Bb4 and a quarter note C5. The fourth measure contains a quarter rest.

2. Dbmaj7 D-7 G7 Cmaj7

The third staff of music continues the melody. The first measure contains a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The second measure contains a quarter note Bb4 and a quarter note C5. The third measure contains a quarter note Bb4 and a quarter note C5. The fourth measure contains a quarter note Bb4 and a quarter note C5.

C#-7 F#7 Bbmaj7 C-7 F7 Bbmaj7

The fourth staff of music continues the melody. The first measure contains a quarter note G#4, a quarter note Ab4, and a quarter note Bb4. The second measure contains a quarter note Bb4 and a quarter note C5. The third measure contains a quarter note Bb4 and a quarter note C5. The fourth measure contains a quarter note Bb4 and a quarter note C5.

Bb-7 Eb7 Abmaj7

The fifth staff of music continues the melody. The first measure contains a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The second measure contains a quarter note Bb4 and a quarter note C5. The third measure contains a quarter note Bb4 and a quarter note C5. The fourth measure contains a quarter note Bb4 and a quarter note C5.

G-7b5 C7b9 2. Dbmaj7 D-7 G7 C-7b5

The sixth staff of music continues the melody. The first measure contains a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The second measure contains a quarter note Bb4 and a quarter note C5. The third measure contains a quarter note Bb4 and a quarter note C5. The fourth measure contains a quarter note Bb4 and a quarter note C5.

F7 Bb-7 Eb7sus4 Ab (G-7b5 C7b9)

The seventh staff of music continues the melody. The first measure contains a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The second measure contains a quarter note Bb4 and a quarter note C5. The third measure contains a quarter note Bb4 and a quarter note C5. The fourth measure contains a quarter note Bb4 and a quarter note C5. The piece ends with a double bar line.

FINE

# AGUA DE BEBER

(MED. BOSSA)

(WATER TO DRINK)

-ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

## [INTRO]

Musical notation for the Intro section, consisting of three staves. Chords are written above the notes.

Staff 1: A-7, B7#9, E7#5, A-7

Staff 2: B7#9, E7#5, A-7, Fmaj7

Staff 3: A-7, 1. E-7b5, 2. A-7

## [A]

Musical notation for the main section (A), consisting of four staves. Chords are written above the notes.

Staff 1: B7b9, E7#5, A-7

Staff 2: D-7, G7, Cmaj7

Staff 3: B7, Bb7b5, A-7, Ab07, C9/G, C7#9/G, B7#9/F#

Staff 4: B7b9, E9sus4, A-7

**B** D<sup>7</sup>

D<sup>-7</sup>

A<sup>-7</sup>



D<sup>7</sup>

D<sup>-7</sup>

A<sup>-7</sup>

E<sup>-7b5</sup>



**C** A<sup>-7</sup>

B<sup>7#9</sup>

E<sup>7#5</sup>

A<sup>-7</sup>



B<sup>7#9</sup>

E<sup>7#5</sup>

A<sup>-7</sup>

F<sup>maj7</sup>




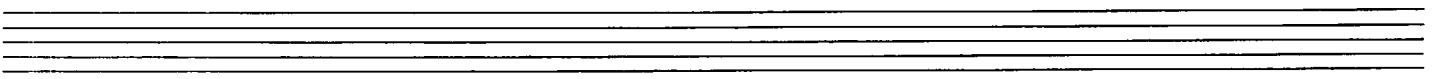
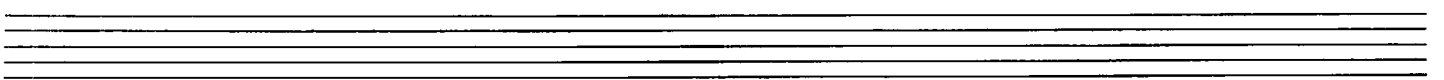
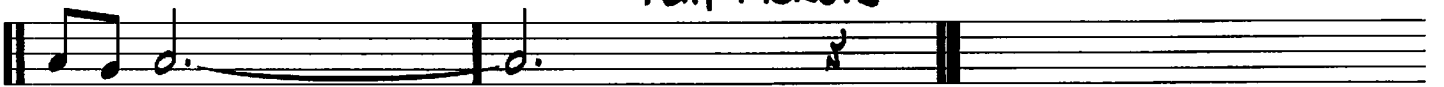
A<sup>-7</sup>

(TO SOLOS)



⊕ A<sup>-7</sup>

SOLO **A** **B** **C**  
AFTER SOLOS, D.S. AL   
PLAY PICKUPS



(BALLAD)

# ALFIE

-BURT BACHARACH/HAL DAVID

Chord progression for the first staff: Cmaj7, A-7, D-7, G7sus4, Cmaj7, D-7, E-7, A7b9

Chord progression for the second staff: D-7, G7, E-7, A7, D-7, Eb07

Chord progression for the third staff: D-7, G7, G7#5, Eb07, B-7, E-7

Chord progression for the fourth staff: A-7b5/D, D7sus4, B-7, E7, A-7, D7, B-7, E-7

Chord progression for the fifth staff: A-7b5/D, D7sus4, D-7, G7, G7#5, Cmaj7, A-7

Chord progression for the sixth staff: D-7, G7sus4, F#-7b5, F7, E-7, A-7, F#-7b5, F7

Chord progression for the seventh staff: E-7, A-7, D7#11, D-7, Eb07

Chord progression for the eighth staff: D-7, G7, C7b9, D-7b5/C, C7b9

Chord progression for the ninth staff: Cmaj7

# ALICE IN WONDERLAND

-SAMMY FAIN/  
BOB HILLIARD

(MED.)

The musical score is written on ten staves in treble clef with a 3/4 time signature. It includes piano dynamics (p) and various guitar chords. The chords are: D-7, G7, Cmaj7, Fmaj7, B-7b5, E7, A-7, Eb7, D-7, G7, E-7, A-7, D-7, G7, E-7 (first ending), A7, Cmaj7 (second ending), A7, D7, G7, E-7, A-7, D-7, G7, Cmaj7, Fmaj7, F#-7b5, B7b9, E-7, A7, D-7, A7, D-7, A7, D-7, Ab7, G7, D-7, G7, Cmaj7, Fmaj7, B-7b5, E7, A-7, Eb7, D-7, G7, E-7, A-7, D-7, G7, Cmaj7.

FINE

# ALL BLUES

-MILES DAVIS

(MED. BLUES)

INTRO

G7

HEAD

G7

PLAY 4 BAR INTRO VAMP BETWEEN HEAD/  
SOLOS

# ALL BY MYSELF

-IRVING BERLIN

(MED.)

Cmaj7 C6 D7 A7 D7

G7 D-7 G7 E-7 A7 D-7 G7

Cmaj7 C6 F#-7 B7 E7

A-7 A-7b5 / Eb D7 D-7 D-7b5 / Ab G7

Cmaj7 C6 D7 A7 D7

G7 D-7 G7 E7 E7#5 E7

Fmaj7 F#o7 Cmaj7 B7#5 E-7b5 / Eb A7

A-7 D7 D-7 G7 C6 (A-7 D-7 G7)



(MED. SWING)

# ALL OF ME

-SEYMOUR SIMONS/  
GERALD MARKS

**A** C<sup>6</sup>

E<sup>7</sup>

A<sup>7</sup>

D<sup>-7</sup>

E<sup>7</sup>

A<sup>-7</sup>

D<sup>7</sup>

D<sup>-7</sup>

G<sup>7</sup>

**B** C<sup>6</sup>

E<sup>7</sup>

A<sup>7</sup>

D<sup>-7</sup>

F<sup>6</sup>

F<sup>-6</sup>

C<sup>maj7</sup> E<sup>-7b5</sup>/  
B<sup>b</sup>

A<sup>7</sup>

D<sup>-7</sup>

G<sup>7</sup>

C<sup>6</sup> (E<sup>b</sup>o<sup>7</sup> D<sup>-7</sup> G<sup>7</sup>)

FINE

(BALLAD)

# ALL OF YOU

Ab-6 Ebmaj7 F-7b5 Bb7b9

Ab-6 Ebmaj7 Ab-7 Db7

G-7 Gb07 F-7 Bb7

Ebmaj7 D7  $\frac{G-7b5}{Db}$  C7b9 F-7 Bb7

Ab-6 Ebmaj7 F-7b5 Bb7b9

Ab-6 Ebmaj7 G-7 C7b9

Abmaj7 A-7b5 D7b9 G-7 Db9 C7

F-7 C7 F-7 Bb7 Eb6 (F-7)

FINE

# ALL THE THINGS YOU ARE

- JEROME KERN / OSCAR HAMMERSTEIN II

(MED.)

**INTRO**

Db7#9 C7#9

**HEAD**

F-7 Bb-7 Eb7 Abmaj7

Dbmaj7 G7 Cmaj7

C-7 F-7 Bb7 Ebmaj7

Abmaj7 A-7b5 D7 Gmaj7 E7#9

A-7 D7 Gmaj7

F#-7b5 B7 Emaj7 C7#5

F-7 Bb-7 Eb7 Abmaj7

Dbmaj7 Gb7(13) C-7 Bb7

Bb-7 Eb7 Abmaj7 (G-7b5 C7b9)

(MED. BALLAD)

# ALWAYS

-IRVING BERLIN

Fmaj7 G-7 C7 Fmaj7



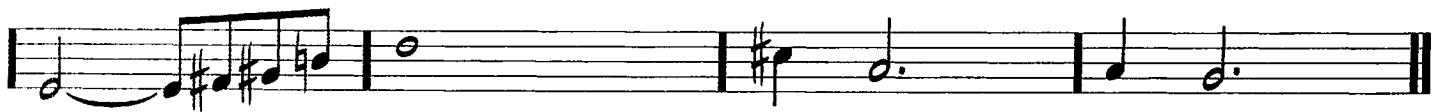
G-7 C7 Fmaj7 G-7 C7



Fmaj7 B-7b5 E7 Amaj7 F#7



B-7 E7 A7 D7 G7 C7



Fmaj7 G-7 C7 Fmaj7 E7 Eb7



D7 G-7 C-7 F7



Bbmaj7 Bb-7 Eb7 Fmaj7 G7



G-7 C7 Fmaj7 (G-7 C7)



(MED. SWING)

# ALRIGHT, OKAY, YOU WIN

-MAYME WATTS/  
SID WYCHE

**A** *f* Eb7



Ab7

Eb7



C7

F-7

Bb7

Eb7

Ab7



1 Eb7 Bb7      2 Eb7 Bb7      **B** Eb7



Ab7



Eb7 N.C.

Bb7

**A** Eb7



Ab7



Eb7

C7

F-7

Bb7





(♩ = 120)  
BOSSA

# ANA MARIA

-WAYNE SHORTER

**INTRO - SOLO**

Chords:  $G7b9sus4$ ,  $Ebmaj9/G$ ,  $G7b9sus4$ ,  $Ebmaj9/G$

**A**

Chords:  $Gmaj7$ ,  $C7/G$ ,  $G7sus4$ ,  $C7/G$ ,  $Dbmaj7/F$ ,  $Gbmaj7\#11$ ,  $Ab-7$ ,  $Bb/Ab$ ,  $G-7$ ,  $C7sus4$ ,  $D/C$ ,  $C7sus4$ ,  $Ab/C$ ,  $G7b9sus4$ ,  $Ebmaj9/G$

**B**

Chords:  $Gmaj7$ ,  $G7sus4$ ,  $Eb/F$ ,  $E7b5$ ,  $Eb7sus4$ ,  $Dmaj7$ ,  $F7\#5$ ,  $Bb-7$ ,  $Ab-7$ ,  $Bb/Ab$ ,  $G-7$ ,  $C7sus4$ ,  $Bbmaj7$ ,  $A-7$ ,  $F-7$ ,  $Bb7sus4$ ,  $Db7sus4$

**C** B-7

Eb-7



Dmaj7 F7#5

Bb-7

Ab-7

Bb/Ab



G-7

C7sus4

Bbmaj7 A-7

F-7

E-7



G7b9sus4

Ebmaj9/G

G7b9sus4

Ebmaj9/G



**SOLOS**

**D** G7b9sus4

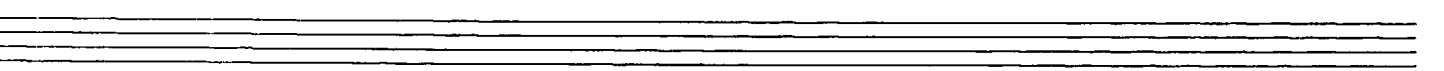
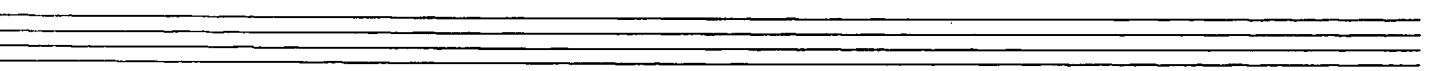
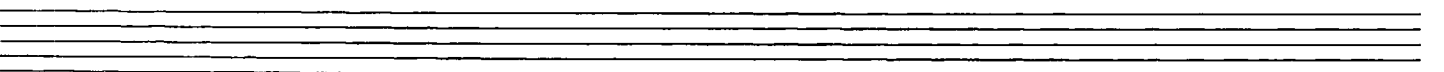
Ebmaj9/G

G7b9sus4

Ebmaj9/G



REPEAT AND FADE





(SLOW BLUES)

# ANGEL EYES

-MATT DENNIS/  
EARL BRENT

The musical score is written on ten staves. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody consists of eighth and quarter notes, with some triplets. Chords are written above and below the staff. The second staff is a bass line with a whole note chord at the beginning. The third staff contains a first ending bracketed section. The fourth staff continues the melody with a repeat sign and a fermata. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff is a final melodic phrase ending with a double bar line.

Chords and chord changes shown in the score:

- Staff 1: C-7, D-7b5, G7#5, C-7, Ab7, C-7, A-7b5
- Staff 2: D-7b5, G7#5, C-7, D-7b5, G7#5, C-7, A-7b5
- Staff 3: Ab7, G7#5, C-7, Ab7, G7#5, C-6
- Staff 4: Bb-7, Eb7, Abmaj7, A07, Bb-7, Eb7, Abmaj7, Dbmaj7
- Staff 5: A-7, D7, Gmaj7, Cmaj7, C#-7, F#7, D-7, G7#5
- Staff 6: C-7, D-7b5, G7#5, C-7, Ab7, C-7, A-7b5, D-7b5, G7#5
- Staff 7: C-7, D-7b5, G7#5, C-7, A-7b5, Ab7, G7#5, C-7, C-7/Bb
- Staff 8: Ab7, G7#5, C-6

# ANTHROPOLOGY

-CHARLIE PARKER/  
DIZZY GILLESPIE

(BOP)

Handwritten musical score for "Anthropology" by Charlie Parker and Dizzy Gillespie. The score is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It consists of eight staves of music with various chord symbols and melodic lines. The chords include Bb6, C-7, F7, Bb6, G-7, C-7, F7, F-7, Bb7, Eb7, Ab7, D-7, G7, C-7, F7, C-7, F7, Bb6, D7, G7, C7, F7, Bb6, G-7, C-7, F7, Bb6, F-7, Bb7, Eb7, Ab7, C-7, F7, Bb6. There are also first and second endings marked with "1." and "2.".

# APPLE HONEY

-WOODY HERMAN

(MED.)

**System 1:** B $\flat$  G-7 C7 F7 G-7 C $\sharp$ 07 C7(b9) F7  
**System 2:** B $\flat$  G-7 C7 F7 B $\flat$  G-7 G $\flat$ 7 $\sharp$ 5 F7 B $\flat$  /  
**System 3:** G-7 C7 F7 G-7 C $\sharp$ 07 C7(b9) F7  
**System 4:** B $\flat$  G7 C-7 F7 B $\flat$  G-7 G $\flat$ 7 $\sharp$ 5 F7 B $\flat$  /  
**System 5:** D7 E $\flat$ 7 D7 G-  
**System 6:** C7 G-7 C7 F7 C-7 B7 $\flat$ 5  
**System 7:** B $\flat$  G-7 C7 G $\flat$ 7 F7 B $\flat$  G-7 C7 F7  
**System 8:** B $\flat$  G-7 C7 F7 B $\flat$  G-7 G $\flat$ 7 $\sharp$ 5 F7 B $\flat$  /

D7 G-

A musical staff with a treble clef and a key signature of one sharp (F#). The first two measures contain eighth notes: F#4, G4, A4, B4, F#4, G4. The third measure contains a half note G4 with a 'G-' chord above it. The fourth measure contains a half note A4. The fifth measure contains a quarter note G4, and the sixth measure contains a quarter note F#4.

C7 Db7 C7 G-7 C7 F7 F7#5

A musical staff with a treble clef and a key signature of one sharp (F#). The first measure contains a half note C4 with a 'C7' chord above it. The second measure contains a half note Bb3 with a 'Db7' chord above it. The third measure contains a half note C4 with a 'C7' chord above it. The fourth measure contains a half note Bb3 with a 'G-7' chord above it. The fifth measure contains a half note C4 with a 'C7' chord above it. The sixth measure contains a half note D4 with an 'F7' chord above it. The seventh measure contains a half note E4 with an 'F7#5' chord above it. The eighth measure contains a half note F4.

Bb6 G-7 C7 - Gb7 F7 G-7 C#o7 C-7 F7

A musical staff with a treble clef and a key signature of one sharp (F#). The first measure contains a half note Bb3 with a 'Bb6' chord above it. The second measure contains a half note C4 with a 'G-7' chord above it. The third measure contains a half note D4 with a 'C7' chord above it. The fourth measure contains a half note Eb3 with a 'Gb7' chord above it. The fifth measure contains a half note F4 with an 'F7' chord above it. The sixth measure contains a half note G4 with a 'G-7' chord above it. The seventh measure contains a half note A4 with a 'C#o7' chord above it. The eighth measure contains a half note B4 with a 'C-7' chord above it. The ninth measure contains a half note C5 with an 'F7' chord above it.

Bb6 Bb/Ab Eb/G - Gb7 F7 - - C7 F7 Bb6

A musical staff with a treble clef and a key signature of one sharp (F#). The first measure contains a half note Bb3 with a 'Bb6' chord above it. The second measure contains a half note Ab3 with a 'Bb/Ab' chord above it. The third measure contains a half note Gb3 with an 'Eb/G' chord above it. The fourth measure contains a half note F4 with a 'Gb7' chord above it. The fifth measure contains a half note G4 with an 'F7' chord above it. The sixth measure contains a half note A4. The seventh measure contains a half note B4 with a 'C7' chord above it. The eighth measure contains a half note C5 with an 'F7' chord above it. The ninth measure contains a half note D5 with a 'Bb6' chord above it. The piece ends with a double bar line.

Four empty musical staves, each consisting of five horizontal lines, provided for additional notation.

(MED.)

# APRIL IN PARIS

-VERNON DUKE/  
E.Y. HARBURG

The musical score consists of ten staves of music in 4/4 time. The key signature has one sharp (F#). The score includes various chords and rhythmic patterns:

- Staff 1:** Chords: F-b/G, Cmaj7, D-7b5, G7. Features a triplet of eighth notes.
- Staff 2:** Chords: Cmaj7, G-7, C7. Features a triplet of eighth notes.
- Staff 3:** Chords: Fmaj7, B-7b5, E7, A-, A7/G. Features a triplet of eighth notes.
- Staff 4:** Chords: F#-7b5, B7#5, B-7, E7, E-7b5, A7. Features a triplet of eighth notes.
- Staff 5:** Chords: F#-7b5, F#7, C/E, Eb7, D-7b5, C/E. Features a triplet of eighth notes.
- Staff 6:** Chords: B-7b5, E7, A-, A7/G, F#-7b5, B7#5, E-7b5, D-7, G7. Features a triplet of eighth notes.
- Staff 7:** Chords: F-b/G, Cmaj7, E-7b5, A7#5. Features a triplet of eighth notes.
- Staff 8:** Chords: D7, D-7, G7, C6. Features a triplet of eighth notes.

The piece concludes with the word "FINE" written below the final staff.

# APRIL JOY

(♩ = 176  
EVEN BASS)

**A** Bbmaj7

A-7/D

Bbmaj7

A/Bb

3

Bbmaj7

A-7

Bbmaj7

A-7

D9

**B** D-

Bbmaj7

A-7

Bbmaj7

Bb/C

Fmaj7

Bbmaj7

Bbmaj7 A-7

Bbmaj7

Bb/C

Fmaj7

Bbmaj7

E-7b5

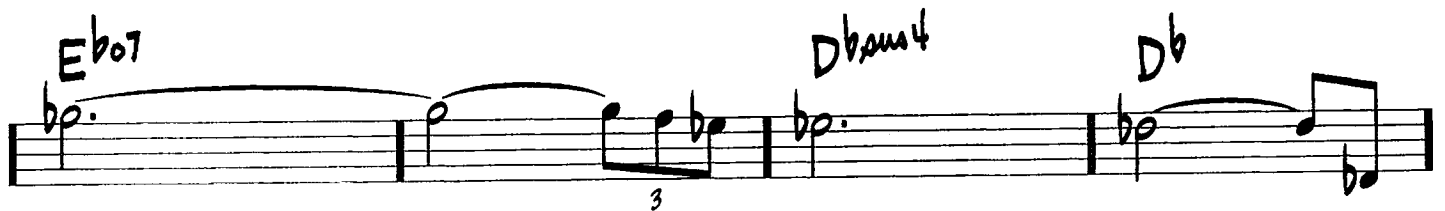
A7sus4

D7sus4

# ARISE, HER EYES

- STEVE SWALLOW

(MED.)



Bb9  
/F

F07

Bb  
/F

G-7b5

C7b5(b9)

F

Fmaj7

E07

E7

A07

Aadd9

D07

D7

G07

G

(D7/G)

LAST TIME, RIT. -----





(♩=220)

# AU PRIVAVE

-CHARLIE PARKER

F G-7 C7 F G-7

C-7 F7#5 Bb7 Bb-7 Eb7

F G-7 A-7 D7 G-7

C7 F D7b9 G-7 C7

2. G-7 C7

AFTER SOLOS, D.C. AL (TAKE REPEAT)

G-7 C7 Fm4'7

(BALLAD)

**AUTUMN IN NEW YORK**

-VERNON DUKE

G<sup>-7</sup> A<sup>-7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>major7</sup> G<sup>-7</sup> A<sup>-7</sup> D<sup>7b9</sup>  
 G<sup>-7</sup> A<sup>-7</sup> G<sup>-7</sup> C<sup>7</sup> A<sup>-7b5</sup> D<sup>7</sup>  
 G<sup>-7</sup> B<sup>b-7</sup> E<sup>b7</sup> A<sup>bmajor7</sup> D<sup>b7</sup> C<sup>-7</sup> G<sup>7b9</sup>  
 C<sup>-7</sup> E<sup>b7</sup> A<sup>bmajor7</sup> G<sup>7b9</sup> C<sup>major7</sup> / / A<sup>-7</sup> D<sup>7b5</sup>  
 G<sup>-7</sup> A<sup>-7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>major7</sup> G<sup>-7</sup> A<sup>-7</sup> / D<sup>7</sup> D<sup>b7</sup>  
 C<sup>-7</sup> D<sup>-7</sup> E<sup>b-7</sup> F<sup>7</sup> B<sup>b-6</sup> A<sup>b-7</sup> G<sup>b7</sup>  
 F<sup>-7</sup> C<sup>7#5</sup> F<sup>-7</sup> E<sup>-7</sup> E<sup>b-7</sup> A<sup>b7</sup> D<sup>bmajor7</sup> C<sup>7#5</sup> F<sup>-7</sup> A<sup>b-7</sup>  
 G<sup>-7</sup> A<sup>-7</sup> B<sup>b-6</sup> C<sup>7b9</sup> F<sup>-</sup>

(MED. JAZZ)

# AUTUMN LEAVES

- JOSEPH KOSMA /  
JOHNNY MERCER /  
JACQUES PREVERT

Chords: A-7, D7, Gmaj7

Chords: Cmaj7, F#-7b5, B7, E-

Chords: F#-7b5, B7, E-

Chords: F#-7b5, B7b9, E-

Chords: A-7, D7, Gmaj7

Chords: F#-7b5, B7b9, E-7, A7, D-7, G7

Chords: F#-7b5, B7b9, E-

(MED.)

# BEAUTIFUL LOVE

- VICTOR YOUNG/WAYNE KING/EGBERT VAN ALSTYNE/HAVEN GILLESPIE

E-7b5      A7#5      D-

G-7      C7      F#m7      E-7b5      A7

D-      G-7      Bb7#11      A7

1. D-      G7#11      E-7b5      A7

2. D-      B7(#9)      Bb7      A7      D-

# BEAUTY AND THE BEAST

-WAYNE SHORTER

(MED. FUNK)

F13

A-7 B7#9 E7#9 A-7 G-7 C7#9

F-7 Eb-7 Ab7 Dbmaj7 C7#9

F13 E7#9

2. C7#9 B-7 E7 A-7 D7 G-7b5/C

C7#9 F13

(SOLOS) F13

(OPEN) AFTER SOLOS, D.S. AL

A-7 D7 G-7b5/C C7#9 F13 (F13)

42

(BRIGHT BLUES)

# BESSIE'S BLUES

-JOHN COLTRANE

Handwritten musical notation for "Bessie's Blues" by John Coltrane. The score is in 4/4 time with a key signature of two flats (Bb, Eb). It consists of four staves of music. The first staff begins with a double bar line and repeat sign. Chord symbols Eb7, Ab7, and Eb7 are written above the first three measures. The second staff continues the melody with an Ab7 chord above the first measure. The third staff has Eb7 and Bb7 chords above the first and fourth measures respectively. The fourth staff concludes with an Ab7 chord above the first measure and an Eb7 chord above the second measure. A first ending bracket labeled "1." spans the final two measures of the fourth staff.

2.

(BALLAD)

# BEWITCHED

-RICHARD RODGERS/  
LORENZ HART

Handwritten musical score for the song "Bewitched". The score is written on a grand staff (treble and bass clefs) in 4/4 time. It includes a key signature of one flat (B-flat major/D minor) and a tempo/style marking of "BALLAD". The music features a variety of chord voicings and melodic lines.

Chord voicings shown above the staff include: Cmaj7, C#o7, D-7, D#o7, C/E, E7, Fmaj7, F#o7, Eb7, D-7, G7, A7b9, D-7, G7, D-7, G-7, C7, Fmaj7, E-7b5, A7b9, D-, D-(maj7), D-7, D-6, A-, A-(maj7), A-7, A-6, D-7, G7, D-7, G7, E-7, Eb7, D-7, G7, Cmaj7, C#o7, D-7, D#o7, C/E, E7, Fmaj7, F#o7, C/G, Eb7, D-7, G7, Cb, (A-7, D-7, G7).

The score concludes with a double bar line and the word "FINE" written below the staff.



44

(MED. SLOW)

# BIG NICK

-JOHN COLTRANE

Chords: Gmaj7, E-7, A-7, D7, Gmaj7, E-7, A-7, D7, G, G<sup>7</sup>/B, C, C<sup>#</sup>o7, G/D, E7, A-7 (trun), D7, A-7 (trun), D7, G

SOLOS - TAKE 1<sup>st</sup> ENDING ONLY

(SLOW BLUES)

# BLACK COFFEE

- PAUL FRANCIS WEBSTER /  
SONNY BURKE

F7#9 Gb7#9 F7#9 Gb7#9 F7#9 Gb7#9

F7#9 B13 Bb9 F7#9 Gb7#9 F7#9 D7#9

G-7 G-7/C 1. F7#9 D7#9 G-7 C7#9 2. F7#9 Gb7#9

F B7b5 Bb-7 Eb7 F- G-7b5 C7b9 Fmaj7

Ab-7 Db7 Gbmaj7 Eb-7 Ab-7 Db7 G-7 C7

F7#9 Gb7#9 F7#9 Gb7#9 F7#9 Gb7#9 F7#9 B13

Bb9 Fmaj7 G-7 A-7 Ab7

G-7 G-7/C F7#9 Gb7#9 F7#9 (Gb7#9)



# BLACK NARCISSUS

-JOE HENDERSON

(JAZZ WALTZ)  
♩ = 130

Chord symbols and musical notation across the staves:

- Staff 1:  $A\flat_7$ ,  $B\flat_7/A\flat$ ,  $A\flat_7$ ,  $B\flat_7/A\flat$
- Staff 2:  $A\flat_7$ ,  $B\flat_7/A\flat$ ,  $A\flat_7$ ,  $B\text{maj}7b5$
- Staff 3:  $F\#_7$ ,  $G\#_7/F\#$ ,  $F\#_7$ ,  $G\#_7/F\#$
- Staff 4:  $F\#_7$ ,  $G\#_7/F\#$ ,  $F\#_7$ ,  $A\text{maj}7b5$
- Staff 5:  $E\text{bmaj}7b5$ ,  $F\text{maj}7b5$ ,  $B\text{bmaj}7b5$ ,  $C\text{maj}7b5$
- Staff 6:  $E\text{bmaj}7b5$ ,  $F\text{maj}7b5$ ,  $B\text{bmaj}7b5$ ,  $G\text{maj}7b5$ ,  $A\text{bmaj}7b5$ ,  $B\text{bmaj}7b5$ ,  $C\text{maj}7b5$

FINE  
REPEAT HEAD IN/OUT

# BLACK NILE

-WAYNE SHORTER

(MED-UP JAZZ)

**INTRO**

C-7/F

Handwritten musical notation for the Intro section, consisting of two staves. The first staff is in treble clef and the second in bass clef. Chords are written above and below the notes.

Chords: Gbmaj7, Eb-7, F-7, Bbmaj7, Bb7, Ebmaj7, E-7b5, A7#5(#9)

**HEAD**

Handwritten musical notation for the Head section, consisting of ten staves. The first two staves are in treble clef, and the remaining eight staves are in bass clef. Chords are written above and below the notes.

Chords: D-7, Eb7, D-7, C-7, F7#5, Bbmaj7, A7#5, D-7, A7#5, D-7, Eb7, D-7, C-7, F7#5, Bbmaj7, A7#5, D-7, D7#5(#9), G-7, C7, F-7, Bb7, Ebmaj7, G-7, C7, F-7, Bb7, Ebmaj7, A7#5(#9), D-7, Eb7, D-7, C-7, F7#5, Bbmaj7, A7#5, D-7, (A7#5)

FINE

# BLACK ORPHEUS

- LUIZ BONFÁ

(BOSSA)

A- B-7b5 E7b9 A- B-7b5 E7b9  
 A- D-7 G7 Cmaj7 C#o7  
 D-7 G7 Cb Fmaj7  
 B-7b5 E7b9 A- B-7b5 E7b9  
 A- B-7b5 E7b9 A- B-7b5 E7b9  
 E-7b5 A7b9 D-  
 D- D-7/C B-7b5 E7b9 A- A-7/G Fmaj7  
 B-7b5 E7b9 A- B-7b5 E7b9  
 A- D-7 A-7 D-7 A-7 D-7 E-7  
 A-

AFTER SOLOS, D.C. AL

(MED. UP BOSSA)

# BLUE BOSSA

- KENNY DURHAM

C- F-7 Bb7

D-7b5 G7#5(#9) C-

Eb-7 Ab7 Dbmaj7

D-7b5 G7#5(#9) C- D-7b5 G7#5

PLAY HEAD TWICE AFTER SOLOS, D.S. AL

C- A7#9 D-7b5 G7#5(#9)

C- A7#9 D-7b5 G7#5

C-

# BLUE IN GREEN

(BALLAD)

G-7 A7#9 D-7 Db7b5 C-7 F7(b9)

Bbmaj7(#11) A7#9 D-7

E7#5(#9) A-7 D-7

AFTER SOLOS, D.C. AL

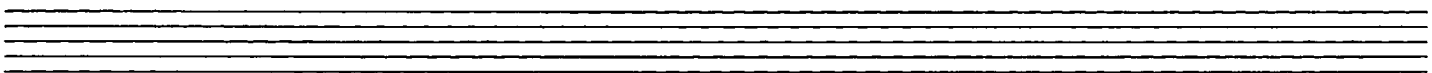
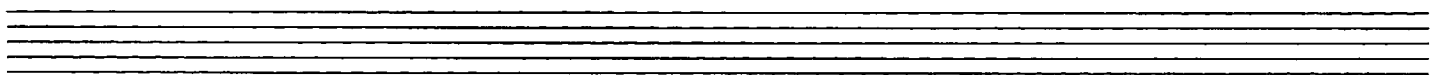
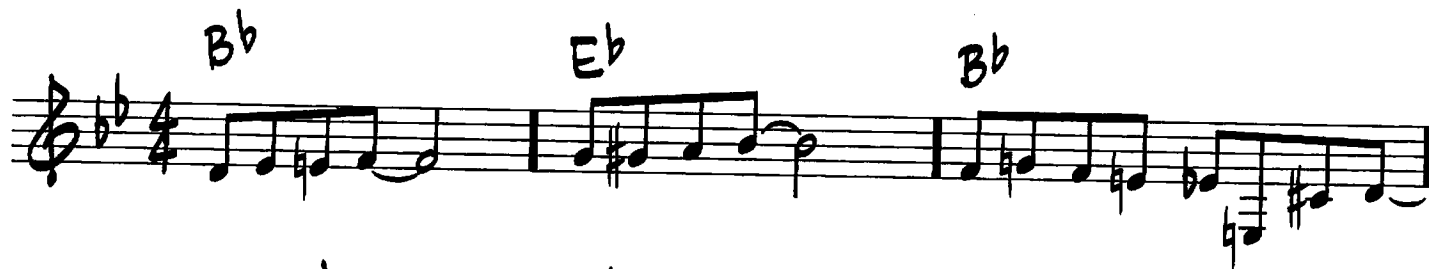
D-7 G-7 A7#9 D-6/9



(MED. BLUES)

**BLUE MONK**

-THELONIOUS MONK



# THE BLUE ROOM

-RICHARD RODGERS/  
LORENZ HART

(MED.)

F<sup>b</sup> D<sup>-7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>maj7</sup> D<sup>-7</sup> G<sup>-7</sup> C<sup>7</sup>

C<sup>-7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>9 <sup>1.</sup>D<sup>-7</sup> G<sup>7</sup> G<sup>-7</sup> C<sup>7</sup>

<sup>2.</sup>F<sup>b</sup> / G<sup>-7</sup> C<sup>7</sup> F<sup>b</sup> G<sup>-7</sup> C<sup>7</sup>

F<sup>b</sup> B<sup>b</sup>7 A<sup>-7</sup> D<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> G<sup>-7</sup> C<sup>7</sup>

D<sup>-7</sup> G<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>b</sup> D<sup>-7</sup> G<sup>-7</sup> C<sup>7</sup>

F<sup>maj7</sup> D<sup>-7</sup> G<sup>-7</sup> C<sup>7</sup> C<sup>-7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>9

F<sup>b</sup> / G<sup>-7</sup> C<sup>7</sup> F<sup>b</sup> (G<sup>-7</sup> C<sup>7</sup>)

FINE

# BLUE TRAIN (BLUE TRANE)

-JOHN COLTRANE

(MED.)

**E<sup>b</sup>7#9**

**A<sup>b</sup>7(#11)**

**E<sup>b</sup>7#9**

**B<sup>b</sup>7#9**

**1. E<sup>b</sup>7#9**

**2. E<sup>b</sup>7#9**

**FINE**

(MED. SWING)

# BLUES FOR ALICE

F6                      E-7                      A7(b9)                      D-7                      G7  
 C-7                      F7                      Bb7                      Bb-7                      Eb7  
 A-7                      D7                      Ab-7                      Db7                      G-7  
 C7                      A-7                      D-7                      G-7                      C7

(MED. JAZZ WALTZ)

# BLUESETTE

-JEAN THIELEMANS/  
NORMAN GIMBEL

The musical score is written for piano and consists of eight staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes various chords and melodic lines:

- Staff 1:** Chords: B<sup>b</sup>maj7, A-7b5, D7. Melody: Quarter notes G4, A4, B4, quarter notes C5, B4, A4, quarter note G4.
- Staff 2:** Chords: G-7, C7, F-7, B<sup>b</sup>7, E<sup>b</sup>maj7. Melody: Quarter notes G3, A3, B3, quarter notes C4, B3, A3, quarter note G3.
- Staff 3:** Chords: E<sup>b</sup>-7, A<sup>b</sup>7, D<sup>b</sup>maj7. Melody: Quarter notes G3, A3, B3, quarter notes C4, B3, A3, quarter note G3.
- Staff 4:** Chords: D<sup>b</sup>-7, G<sup>b</sup>7, C<sup>b</sup>maj7, C-7. Melody: Quarter notes G3, A3, B3, quarter notes C4, B3, A3, quarter note G3.
- Staff 5:** Chords: F7, D-7, D<sup>b</sup>7, C-7, F7. Melody: Quarter notes G3, A3, B3, quarter notes C4, B3, A3, quarter note G3.
- Staff 6:** Chords: D-7, G7. Melody: Quarter notes G3, A3, B3, quarter notes C4, B3, A3, quarter note G3.
- Staff 7:** Chords: C-7, F7. Melody: Quarter notes G3, A3, B3, quarter notes C4, B3, A3, quarter note G3.
- Staff 8:** Chords: B<sup>b</sup>6, (G-7, C-7, F7). Melody: Quarter notes G3, A3, B3, quarter notes C4, B3, A3, quarter note G3.

(BALLAD)

# BODY AND SOUL

- JOHN GREEN / EDWARD HEYMAN /  
ROBERT SOUR / FRANK EYTON

E<sup>b</sup>-7 B<sup>b</sup>7<sup>b</sup>9 E<sup>b</sup>-7 A<sup>b</sup>7 D<sup>b</sup>ma<sup>7</sup>7 G<sup>b</sup>7 F-7 E<sup>o</sup>7

E<sup>b</sup>-7 C-7<sup>b</sup>5 F7 B<sup>b</sup>-7 E<sup>b</sup>-7 A<sup>b</sup>7 2. D<sup>b</sup>6 B<sup>b</sup>7<sup>b</sup>9 2. D<sup>b</sup>6 / E-7 A7

D<sup>b</sup>ma<sup>7</sup>7 E-7 D<sup>b</sup>/F# / G-7 C7 F#-7 B-7 E-7 A7 D<sup>b</sup>ma<sup>7</sup>7

D-7 G7 C<sup>b</sup>ma<sup>7</sup>7 E<sup>b</sup>o7 D-7 G7 C7 B7 B<sup>b</sup>7,

E<sup>b</sup>-7 B<sup>b</sup>7<sup>b</sup>9 E<sup>b</sup>-7 A<sup>b</sup>7 D<sup>b</sup>ma<sup>7</sup>7 G<sup>b</sup>7 F-7 E<sup>o</sup>7

E<sup>b</sup>-7 C-7<sup>b</sup>5 F7 B<sup>b</sup>-7 E<sup>b</sup>-7 A<sup>b</sup>7 3. D<sup>b</sup>6 (B<sup>b</sup>7<sup>b</sup>9)

FINE

# BOP LICITY

(BE BOP LIVES)

-MILES DAVIS/GIL EVANS

(MED. BOP)

G-7 Fmaj7 G-7 C7 Fmaj7 C-7 F7#5  
 Bbmaj7 G-7/C G-7 C7sus4 1. Fmaj7(#11) 2. Fmaj7(#11)  
 C-7 F7#5 C-7 B7 Bbmaj7  
 Bb-7 Eb7#5 Bb-7 A7 Abmaj7 Ab-7 G-7 C7  
 G-7 Fmaj7 G-7 C7 Fmaj7 C-7 F7#5  
 Bbmaj7 G-7/C G-7 C7sus4 Fmaj7(#11)  
 FINE

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 8 Music Square West, Nashville, TN 37203

*(J=166  
EVEN 8ths)*

# BRIGHT SIZE LIFE

-PAT METHENY

**A** %

N.C.(G/A) Gmaj7

Bbmaj7b5/A D D/C

1. Bbmaj7 N.C.(G/A) 2. G/B D

**B** G/A F/G

A7/E D N.C.(G/A)

**C** Gmaj7 Bbmaj7b5/A

D D/C A7 Dmaj7

D.S. FOR SOLOS



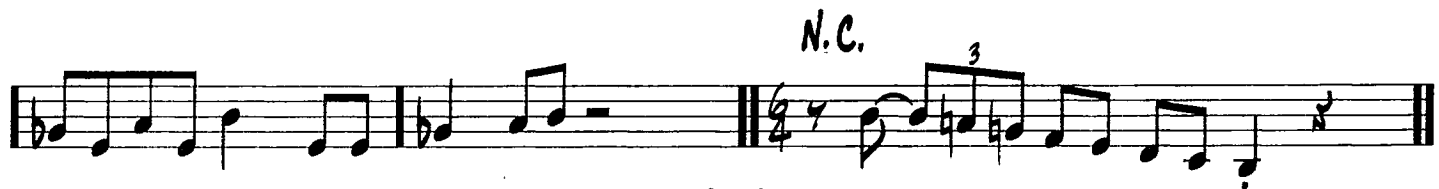
(MED. UP)

# BROAD WAY BLUES

-ORNETTE COLEMAN

**A**

E<sup>b</sup>7



**B**

C7



A<sup>b</sup> PEDAL

FINE

REPEAT HEAD IN/OUT

# BROADWAY

- BILL BYRD / TEDDY MCRAE / HENRI WOODÉ

(UP)

Chords: Eb6, Ab7

Chords: F-7, Bb7

Chords: 1. Eb6, F-7, Bb7, 2. Eb6

Chords: Bb-7, Eb7, Abmaj7

Chords: Ab-7, Db7, Gbmaj7, F-7, Bb7

Chords: Eb6, Ab7

Chords: F-7, Bb7, Eb6

(BALLAD)

# BUT BEAUTIFUL - JIMMY VAN HEUSEN / JOHNNY BURKE

Gmaj7 B-7b5 E7b9 A-7

C#-7b5 F#7b9 Gmaj7 B-7b5 E7 A7

D7 D7/C B-7 E-7 A-7 D7 Gmaj7

E-7 A7 A-7/B D7

2. A7 D7 D7/C B-7 E-7

A-7 F#-7b5 B7 E-7 F7 B-7 Bb7 A-7 D7

G6 (A-7 D7)

FINE

# BUTTERFLY

- HERBIE HANCOCK /  
BEANNE MARLIN

(MED. FUNK)

## INTRO

1.-3. / A-7 N.C. / 4. / A-7 N.C.

(MELODY)

A

F-7 / A-7 / F-7 / D-7

Bb7(#11) N.C. (DRUMS) F-7

B

Abmaj7 / Bb / Abmaj7#5 / Bb / Abmaj7 / Bb / Bb13

Bb-7 Eb7#9

Ab7sus4

C

F-7 / A-7 N.C.

FINE

F-7 / A-7 N.C. / F-7 / A-7 N.C.

F-7 / A-7 N.C.

[OPEN SOLOS ON F-7]

AFTER SOLOS, D.C. AL FINE  
(TAKE REPEAT)

# BYRD LIKE

-FREDDIE HUBBARD

(FAST JAZZ)

**A** A-7b5 D7#9 A-7b5 D7#9 A-7b5 D7#9 A-7b5 D7#9

G-7b5 C7#9 G-7b5 C7#9 G-7b5 C7#9 G-7b5 C7#9 F

N.C.

(DRUM FILL) -----

**B** %

Bb7 A7 Bb7 F7 Bb7 A-7 D7 Ab-7 Db7

G-7 Db9 C7 F7 D7 G-7 C7

[SOLO OVER F BLUES]

AFTER SOLOS, D.S. AL (TAKE REPEAT)

F7 F7#9

# C'EST SI BON (IT'S SO GOOD)

- HENRI BETTI/JERRY SEELEN/  
ANDRE HORNEZ

(MED.)

The musical score consists of ten staves of music in 4/4 time, with a key signature of two flats (Bb and Eb). The notation includes treble and bass clefs, notes, rests, and various chord symbols. The chords are written in a handwritten style and include:

- Staff 1: C-7, F7, Bbmaj7 Ebmaj7
- Staff 2: D-7, G7, C-7, F7, Bb6, Eb7
- Staff 3: D-7b5, G7b9, F7, Bb6, Ab-7, Db7
- Staff 4: Gbmaj7 Eb-7, Ab-7, Db7, Gbmaj7
- Staff 5: G-7, C7, C-7, F7 / D-7, Db-7
- Staff 6: C-7, F7, Bbmaj7 Ebmaj7, D-7, G7
- Staff 7: C-7, F7, D-7b5, G7b9
- Staff 8: C-7, Eb-6, Bbmaj7
- Staff 9: Db-7, Gb7, C-7, F7, Bb6, (C-7 F7)

# CALL ME

-TONY HATCH

(MED.)

Handwritten musical score for "Call Me" by Tony Hatch. The score is written on ten staves in 4/4 time. It includes a key signature of one flat (Bb) and a tempo marking of "MED.". The music features a variety of chords including Cmaj7, C-7, F7, Bbmaj7, Bb-7, Eb7, Abmaj7, F-7, D-7, G7, E-7, and A7b9. The notation includes eighth and quarter notes, rests, and dynamic markings like "f" and "mf". The piece concludes with a "FINE" marking.

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FINE

(MED.)

# CALL ME IRRESPONSIBLE

-JAMES VAN HEUSEN/SAMMY CAHN

F F6 F#o7 G-7 G-6 G#o7

A-7 D-7 A7 E-7b5 A7b9 D7#5 D7

G-7 C7 A-7b5 D7b9

D-7 G7 D-7 G7 G-7 C7 G-7 C7

F F6 F#o7 G-7 G-6 G#o7 A-7 D-7

A7 A-7 D7 G-7 C7

A-7b5 D7 G-7 C7 E7sus4 A7

A-7b5 D7 G-7 C7 F6 (G-7 C7)



# CAN'T HELP LOVIN' DAT MAN

(BALLAD  
OR MED.)

-JEROME KERN/OSCAR HAMMERSTEIN II

Chords: Ebmaj7 C-7 F-7 Bb7 Ebmaj7 Bb-7 Eb7 Abmaj7 Db7

Chords: G-7 C-7 B7 Bb7#5 Bb7 | 1. Eb6 C-7 F-7 Bb7

Chords: 2. Eb6 Bb-7 Eb7 Ab6 A07

Chords: Eb/Bb C7 F7 F#o7 G-7 C7b9 F-7 F7

Chords: F-7/Bb Bb7 Ebmaj7 C-7 F-7 Bb7

Chords: Ebmaj7 Bb-7 Eb7 Abmaj7 Db7 G-7 C-7 B7 Bb7#5 Bb7

Chords: Eb6 (C-7 F-7 Bb7)

(BALLAD)

# CENTRAL PARK WEST

-JOHN COLTRANE

C#-7 F#7 Bmaj7 E-7 A7 Dmaj7 Bb-7 Eb7 Abmaj7 G-7 C7

Fmaj7 C#-7 F#7 Bmaj7 E-7 A7 Dmaj7 C#-7 F#7 Bmaj7

C#-7/B Bmaj7 C#-7/B C#-7 F#7 (ENDING) Bmaj7

(SAMBA)  
♩ = 116

# CAPTAIN MARVEL

-CHICK CDREA

A- E-

B- F#-

Bb- Bb/Ab G-7b5 C7b9

Dbmaj7 Gbmaj7b5 C-7/F F7

Bbmaj7 Ebmaj7b5

Bbmaj7/D Db7 C-7 F7 - - F#o7

G- Ab

D-7

E<sup>b</sup>maj7

E-7b5

E<sup>b</sup>maj7



D-7

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

C-7

C-7/F



G- F

E<sup>b</sup> F

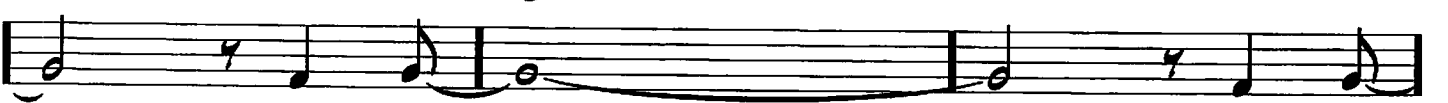
G- F

E<sup>b</sup> F



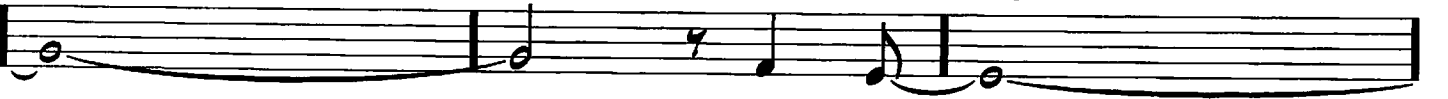
2.  
E<sup>b</sup>

G-



F- (maj7)  
G

D-7  
G



Fmaj7



D.S. AL

E<sup>b</sup>maj7

E-

C-7  
F



N.C.

F G-



# CEORA

- LEE MORGAN

(MED. BOSSA)

**A** Abmaj7 Bb-7 Eb7 Abmaj7 Eb-7 Ab7

x PLAY CUE 2<sup>nd</sup> TIME ONLY

Dbmaj7 D-7 G7 C-7 F7(#9)

Bb-7 Eb7 C-7 F7

D-7 G7 C-7 F7 Bb-7 Eb7

**B** Abmaj7 Bb-7 Eb7 Abmaj7 Eb-7 Ab7

Dbmaj7 D-7 G7 C-7 F7(#9)

Bb-7 Eb7 C-7b5 F7(#9)

Bb-7 Eb7 Abmaj7 Bb-7 Eb7

Abmaj7 Bb-7 Eb7 (3x's) Abmaj7 SOLO **A** **B**  
AFTER SOLOS, D.C. AL

RIT. (LAST TIME)

# CHELSEA BELLS

- STEVE SWALLOW

(SLOW)

Db/Ab B7/A Bb B7sus4 Ab7/Gb - - C#-/E

Amaj7#11/D# Dmaj7#11/G#

Ab7/Gb B7sus4/D# Eb-7 Bb-7 Eb-

Ab-7 Db B7sus4 Bbmaj7#11

A-7 E-7 B- B7sus4/F#

A7/G B7/A

# CHEGA DE SAUDADE (NO MORE BLUES)

- ANTONIO CARLOS JOBIM / VINICIUS DE MORAES

(MED. BOSSA)

Chords and musical notation are provided for each staff:

- Staff 1: D-, D-7/C, E7/B, E7
- Staff 2: E-7b5, A7b9, D-, E-7b5 A7b9
- Staff 3: D-, B-7b5 E7, A-7
- Staff 4: Bbmaj7, A7b9
- Staff 5: D-, D-7/C, E7/B, E7
- Staff 6: E-7b5, A7b9, D-, D7b9
- Staff 7: G-, G-7/F, A7/E, A7, D-, D-7/C
- Staff 8: B-7b5, Bb-6, D-, A7
- Staff 9: Dmaj7, B7#5/D#, E-7

A7sus4 A7

D07

Dmaj7

F#-7

F07

E-7

E7

E-7b5

A7

Dmaj7 Dmaj7 / C#

B-7

E7

F#7

B-7

Bb-7

A-7

D7b9

Gmaj7

G-7

F#-7

B7

B7#5

E7

E-7

A7sus4 / G

F#-7

B7#5

E7

E-7

A7sus4

D6

(A7#5)



(BALLAD)

# CHELSEA BRIDGE

-BILLY STRAYHORN

Eb7(#11)                      Db7(#11)  
 Eb7    Db7            Bb7                      Eb-7            Ab7  
 Db6                      1. / C7    B7    Bb7                      2. / Db / B7  
 F#-7    B7    Ab-7            G°7            F#-7    F7            B-7/E    E7  
 Amaj7 / A-7    D7            Gmaj7                      G-7                      Db7 C7    B7    Bb7  
 Eb7(#11)                      Db7(#11)                      Eb7    Db7                      Bb7  
 Eb-7                      Ab7                      Db6                      (C7 B7 Bb7)  
 FINE

# CHEROKEE (INDIAN LOVE SONG)

-RAY NOBLE

(FAST)

Handwritten musical score for "Cherokee (Indian Love Song)" by Ray Noble. The score is in 4/4 time with a key signature of two flats (Bb and Eb). It consists of 12 staves of music with various chords and melodic lines. The chords are: Bbmaj7, F7#5, F-7, Bb7, Ebmaj7, Ab9, Bbb, D-7, C7, 1. C-7, D-7, G7b9, C-7, F7#5, 2. C-7, F7, Bbb, C#-7, F#7, Bmaj7, B-7, E7, Amaj7, A6, A-7, D7, Gmaj7, G-7, C7, C-7, F7#5, Bbmaj7, F7#5, F-7, Bb7, Ebmaj7, Ab9, Bbb, D-7, C7, C-7, F7, Bbb, (C-7 F7#5). The piece ends with "FINE".

# (BOBBA) CHERRY PINK AND APPLE BLOSSOM WHITE

-LOUIGUY/JACQUE LARUE/MACK DAVID

Musical score for "Cherry Pink and Apple Blossom White" in 4/4 time, featuring a melody line and a bass line with various chords.

**Chords:** F-7, Bb7, Ebmaj7, Eo7, F-7, Bb7, Eb6, Bb7, Eb6, Bb7, Eb6, Bb7, Eb6, F-7, Bb7, Ebmaj7, Eo7, F-7, Bb7, Eb6.

**First Ending:** 1. Eb6

**Second Ending:** 2. Eb6

The score consists of eight staves. The first staff is the melody line in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The second staff is the bass line in bass clef. The third staff contains first and second endings for the melody. The fourth through seventh staves continue the melody and bass line. The eighth staff concludes the piece. Chords are written above and below the notes. The piece ends with a double bar line.

(BALLAD)

# A CHILD IS BORN

-TRAD JONES

Handwritten musical score for 'A Child is Born' in B-flat major, 3/4 time. The score consists of 11 staves of music with various chord voicings and a key signature of two flats. The chords are: Bbmaj7, Eb-6/Bb, Bbmaj7, Eb-6/Bb, Bbmaj7, Eb-6/Bb, G-7, D7b9, G-7, D7b9, G-7, C7, C-9/F, F7, Bbmaj7, Eb-6/Bb, Bbmaj7, Eb-6/Bb, Bbmaj7, D7#5(#9), Ebmaj7, Ab9, C-7b5/Gb, Bbmaj7/F, Eb-6/Gb, G-7, C7, C-9/F, F7, and Bbmaj7, Eb-6/Bb, Bbmaj7, Eb-6/Bb, Bbmaj7.

AFTER SOLDS, D.C. AL

# CHIPPIE

- ORNETTE COLEMAN

(FAST)

INTRO

F N.C. (PLAY 3x)

**A** Fm7 G-7 A-7 G-7 Eb7 D7 G-7b5 C7

F7 Bb7 B07 F7/C D7(#9) G-7 C7

2. **B** G-7 C7 F7 Bb7

G7 C7

**A** Fm7 G-7 A-7 G-7 Eb7 D7 G-7b5 C7

F7 Bb7 B07 F7/C D7(#9) G-7 C7 (F)

FINE

D.S. FOR SOLOS **A A B A**  
 AFTER SOLOS, D.S. AL FINE  
 (TAKE REPEAT)

(LATIN BLUES)

# CHITLINS CON CARNE

INTRO N.C.

C7#9

F7

C7#9

G7

F7

C7#9

2. (TO SOLOS)

(PLAY PICKUPS, NO REPEAT)

REPEAT AND FADE

G7

F7

C7#9

(MED. BALLAD)

# COME SUNDAY

-DUKE ELLINGTON

F7 Eb7 F7 / / D7#5 G7

C-7 F7 Bb Eb/Bb Bb7 Bb6

D7 Eb7 D7 G-7 C7

F7 C-7 F7 Ab7 G7#5 C7 F7#5

F7 Eb7 F7 / / D7#5 G7

C-7 F7 Bb Eb/Bb Bb7 Bb6

(LATIN)

# COMO EN VIETNAM

-STEVE SWALLOW

**INTRO**

Bb

**HEAD**

Bb

E minor 7

E7

A7b9

Eb7

Ab7

Db

Gb7

Eb7

Ab7

Db

Gb7

F7

(ENDING)

Bb



**CON ALMA**

-JOHN "DIZZY" GILLESPIE

(LATIN)

INTRO

Db9 C9

**A** Emaj7 G#7/D# C#-7 B7 Bb7 E7b5 Ebmaj7 Eb-7Ab7

Dbmaj7 F7/C Bb-7 Ab7 G7 Db7b5 Cmaj7 Cmaj7

**B** C-7b5 F7b9 F#-7b5 B7b9

Emaj7 F-7 Bb7, B7

**A** Emaj7 G#7/D# C#-7 B7 Bb7 E7b5 Ebmaj7 Eb-7Ab7

Dbmaj7 F7/C Bb-7 Ab7 G7 Db7b5 Cmaj7

**C** C7b9

G<sup>b</sup>



Musical staff with notes and triplets. The first measure contains a quarter note G<sup>b</sup>, a quarter note A<sup>b</sup>, and a quarter note B<sup>b</sup>. The second measure contains a triplet of eighth notes G<sup>b</sup>, A<sup>b</sup>, and B<sup>b</sup>, followed by a quarter note C<sup>b</sup> and a quarter note D<sup>b</sup>. The third measure contains a quarter note E<sup>b</sup>, a quarter note F<sup>b</sup>, and a quarter note G<sup>b</sup>. The fourth measure contains a triplet of eighth notes G<sup>b</sup>, A<sup>b</sup>, and B<sup>b</sup>, followed by a quarter note C<sup>b</sup> and a quarter note D<sup>b</sup>.

F-(m<sup>7</sup>)

C<sup>7</sup> N.C.

SOLO **A** **A** **B** **A**

PLAY **C** IN/OUT

AFTER SOLOS, D.S. AL

Musical staff with notes and triplets. The first measure contains a triplet of eighth notes G<sup>b</sup>, A<sup>b</sup>, and B<sup>b</sup>, followed by a quarter note C<sup>b</sup> and a quarter note D<sup>b</sup>. The second measure contains a triplet of eighth notes E<sup>b</sup>, F<sup>b</sup>, and G<sup>b</sup>, followed by a quarter note A<sup>b</sup> and a quarter note B<sup>b</sup>.

F-(m<sup>7</sup>)

Musical staff with notes and triplets. The first measure contains a triplet of eighth notes G<sup>b</sup>, A<sup>b</sup>, and B<sup>b</sup>, followed by a quarter note C<sup>b</sup> and a quarter note D<sup>b</sup>. The second measure contains a quarter note E<sup>b</sup> with a fermata.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

# CONCEPTION

BY GEORGE SHEARING

(MED. SWING)

E $\flat$ -7b5      A $\flat$ 7#5(b9)      D $\flat$ maj7 B-7      A $\flat$ maj7, A $\flat$ 6 A $\flat$ -7

Db7      G $\flat$ 7      F7      B $\flat$ 7      A7      A $\flat$ 7      G7

F#-7      B7      E $\flat$ maj7 A $\flat$ maj7      E $\flat$ -7      A $\flat$ 7      1. D $\flat$ maj7

2. D $\flat$ 6      F#-7      B7#9      E $\flat$ maj7      F#-7

A $\flat$ -7      D $\flat$ 7      G-7      C7      F#-7      B7      E-7

A7      E $\flat$ -7b5      A $\flat$ 7#5(b9)      D $\flat$ maj7 B-7

A $\flat$ maj7, A $\flat$ 6 A $\flat$ -7, / / Db7      G $\flat$ 7      F7      B $\flat$ 7      A7

A $\flat$ 7      G7      F#-7      B7      E $\flat$ maj7 A $\flat$ maj7      E $\flat$ -7      A $\flat$ 7      D $\flat$ 6

# CONFIRMATION

(BOP)

The musical score for 'Confirmation' is written in G major, 4/4 time, and consists of ten staves of music. The key signature has one sharp (F#). The score includes various chords and rhythmic patterns, including triplets. The chords are as follows:

- Staff 1: F6, E-7b5, A7, D-
- Staff 2: C-7, F7, Bb7, A-7, D7
- Staff 3: G7, C7, F6
- Staff 4: E-7b5, A7, D-, C-7, F7, Bb7
- Staff 5: A-7, D7, G-7, C7, F6, C-, C-(omit)
- Staff 6: C-7, F7, Bbmaj7, Eb-7
- Staff 7: Ab7, Dbmaj7, G-7, C7
- Staff 8: F6, E-7b5, A7, D-, C-7, F7
- Staff 9: Bb7, A-7, D7, G-7, C7, F

# CONTEMPLATION

- McCoy TYNER

(SLOW 3)

INTRO C-II

(BASS)

OPEN SOLO OVER INTRO VAMP

HEAD

C-II

BASS CNT. RHYTHM SIM.

Abmaj7

G7#5(b9)

Ab7(#11)

G7#5(b9)

(ENDING)

C-II (OPEN SOLO)

(LAST X)

REPEAT HEAD IN/OUT

REPEAT AS DESIRED

FINE

-KEITH JARRETT

# CORAL

(BALLAD)

C-7 F7 D/Bb Bbmaj7 A-7b5 D7b9

G-7 C7 Bmaj7 F#maj7/A# G#-7 Bmaj7/F#

Gb Ab/Gb Db-7/Gb F-9 - D-7b5 G7b9 ⊕

AFTER SOLOS, D.C. AL ⊕

⊕ C-11

(FIRST)

COTTON TAIL

-DUKE ELLINGTON

$B^b \text{maj}^7$   $G^-7$   $C^-7$   $F^7$   $D^-7$   $G^-7$   
 $C^-7$   $F^7$   $B^b7$   $E^b6$   $E^o7$   
 $B^b/F$   $G^-7$   $C^-7$   $F^7$   $C^-7$   $F^7$   $B^b6$

$D^7$  / / /  $G^7$  / / /

$C^7$  / / /  $F^7$  / / /

$B^b \text{maj}^7$   $G^-7$   $C^-7$   $F^7$   $D^-7$   $G^-7$

$C^-7$   $F^7$   $B^b7$   $E^b6$   $E^o7$

$B^b/F$   $G^-7$   $C^-7$   $F^7$   $B^b6$

(BALLAD)

# COULD IT BE YOU

Bbmaj7 C-7 F7 Bbmaj7 G-7 Gb-7 F-7 Bb7  
 Ebmaj7 F-7 Bb7 Ebmaj7 G-7 C7  
 1. Fmaj7 A7b9 D-7 G7 A-7b5 D7b9  
 G- G-7 C7 F7 C9 / C-7 F7  
 2. Bbmaj7 D7 Ebmaj7 / G7 C-7b5 F7b9  
 Bbmaj7 C9 C-7 F7 Bb6 (C-7 F7)

FINE



# COUNTDOWN

-JOHN COLTRANE

(♩ = 255)

E-7 F7 Bbmaj7 Db7 Gbmaj7 A7(#9) Dmaj7

D-7 Eb7 Abmaj7 B7 Emaj7 G7 Cmaj7

C-7 Db7 Gbmaj7 A7 Dmaj7 F7 Bbmaj7

E-7 F7 Bbmaj7 Eb7(#11) (TO SOLOS)

AFTER SOLOS, D.C. AL

E-7 F7 Bbmaj7 Db7 Gbmaj7 F7 Bbmaj7 A7

Dmaj7 Bbmaj7 Gbmaj7 Dmaj7

Bbmaj7 Gbmaj7 Dmaj7 RIT.

# CRESCENT

-JOHN COLTRANE

(BALLAD)

G7sus4(b9)

D7sus4(b9)

(IN TIME)

E-7b5

A7#5

D-7

D-7b5 / G

G7#5

C-7

F-7 / Bb

Bb7b9

Eb-7

Bb7b9

E-7b5

A7#5

D7sus4(b9)

E-7b5

A7#5

D-7

D-7b5 / G

G7#5

C-7

F-7 / Bb

Bb7

Ebmaj7

A7b9

D7sus4(b9) / G7b9

C-7

SOLOS

FINE

(DOUBLE TIME JAZZ FEEL)

F-7

Bb7

Eb-7

E-7b5

A7#5

D-7

Ab7

G7#5

C-7

(BALLAD)

# CRYSTAL SILENCE

-CHICK COREA

A-7 E-7 Fmaj7  
 B-7 Bbmaj7#11 A-(add9) 1. B-C D7sus4 E7#9  
 A-(add9) Bbmaj7#11 2. D-7 E7#9  
 D-7 E7#9 Fmaj7 G7sus4  
 A-(add9) Dmaj7 A-7  
 Bbmaj7 F-7 Cmaj7#5 G-7  
 B7#5 E7b9 A-7 E-7  
 Fmaj7 B-7 Bbmaj7#11 A-(add9)  
 B-C D7sus4 E7#9 A-(add9) Bbmaj7 N.C.  
 (SOLO BEGINS)  
 Fmaj7/A A-(add9)  
 (FILL)

AFTER SOLOS, D.C. AL

# D NATURAL BLUES

(MED.)

-JOHN L. (WES) MONTGOMERY

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: D7, G7. Includes triplets and slurs.

Musical staff 2: Treble clef, key signature of two sharps. Chords: D7, G7. Includes triplets and slurs.

Musical staff 3: Treble clef, key signature of two sharps. Chords: D7, E-7. Includes triplets and slurs.

Musical staff 4: Treble clef, key signature of two sharps. Chords: A7, D7, E-7, A7. Includes triplets and slurs.

SOLOS

D7

G7

D7

Empty musical staff for solo accompaniment.

G7

D7

Empty musical staff for solo accompaniment.

E-7

A7

D7

G7

D7

A7

Empty musical staff for solo accompaniment.

# DAARHOUT

-CLIFFORD BROWN

(UP SWING)

Chords: Eb-7, Ab7, Db-7, Gb7

Chords: Cbmaj7, (Bb7#5), Ab-7, Gb7

Chords: F7, Emaj7, Ebmaj7, N.C., Eb-7, Ab7

Chords: Db-7, Gb7, Cbmaj7, (Bb7#5), Ab-7, Gb7

Chords: F7, Emaj7, Ebmaj7

Chords: Bb-7, Eb7, Abmaj7, Ab6

Chords: Ab-7, Db7

Gbmaj7

Bb7

Eb-7

Ab7

Musical staff with notes and rests corresponding to the first set of chords.

Db-7

Gb7

Cbmaj7

(Bb7#5)

Musical staff with notes and rests corresponding to the second set of chords.

Ab-7

Gb7

F7

Emaj7

Ebmaj7

Musical staff with notes and rests corresponding to the third set of chords.

1. Ab-7

Db7

Gbmaj7

Gbb

Eb-7

Ab7

Musical staff with notes and rests corresponding to the fourth set of chords.

C-7b5

B7

Bb7 ⊕

(SOLO BREAK)

2. (Bb7#5)

Musical staff with notes and rests corresponding to the fifth set of chords, including a solo break.

PLAY 1<sup>st</sup> ENDING IN/OUT, 2<sup>nd</sup> ENDING FOR SOLOS  
 AFTER SOLOS, D.S. AL ⊕ (PLAY PICKUPS)

⊕

Ebmaj7

3

DRUM FILL

Musical staff with notes and rests corresponding to the sixth set of chords, including a drum fill.

Empty musical staff lines.

(MED. SWING)

# DANCING ON THE CEILING

-RICHARD RODGERS/LORENZ HART-

Fmaj7 C-7 F7 Bbmaj7 B07 A-7 Ab-7

G-7 C7 A-7 D7b9 G-7 C7 | 1. F6, G-7 C7 | 2. F6

G-7 C7 Fmaj7 C-7 F7

Bb6 Eb7 A-7 D7b9 G-7 C7

Fmaj7 C-7 F7 Bbmaj7 B07 A-7 Ab-7

G-7 C7 F6 (G-7 C7)

FINE

(MED. BALLAD)

# DARN THAT DREAM

- JIMMY VAN HEUSEN /  
EDDIE DELANGE

G<sup>mi7</sup> / B<sup>b7</sup>E<sup>b7</sup> A<sup>-7</sup> B<sup>7</sup> E<sup>-7</sup>E<sup>7</sup>/<sub>D</sub> A<sup>7</sup>/<sub>C#</sub> C<sup>-6</sup> B<sup>-7b5</sup> E<sup>7</sup>  
 A<sup>-7</sup> F<sup>7</sup> B<sup>-7</sup> B<sup>b7</sup> <sup>2.</sup>A<sup>-7</sup> D<sup>7</sup> B<sup>-7</sup> E<sup>7</sup> A<sup>-7</sup> D<sup>7</sup>  
<sup>2.</sup>A<sup>-7</sup> D<sup>7</sup> G<sup>b</sup> / F<sup>-7</sup> B<sup>b7</sup> E<sup>bmi7</sup> C<sup>-7</sup> F<sup>-7</sup> B<sup>b7</sup>  
 G<sup>-7</sup> F<sup>#-7</sup> F<sup>-7</sup> B<sup>b7</sup> E<sup>bmi7</sup> C<sup>-7</sup> A<sup>-7b5</sup> D<sup>7</sup> G<sup>-7</sup>  
 A<sup>-7</sup> D<sup>7</sup> E<sup>b7</sup> D<sup>7</sup> G<sup>mi7</sup> / B<sup>b7</sup>E<sup>b7</sup> A<sup>-7</sup> B<sup>7</sup>  
 E<sup>-7</sup>E<sup>7</sup>/<sub>D</sub> A<sup>7</sup>/<sub>C#</sub> C<sup>-6</sup> B<sup>-7b5</sup> E<sup>7</sup> A<sup>-7</sup> F<sup>7</sup> B<sup>-7</sup> B<sup>b7</sup>  
 A<sup>-7</sup> D<sup>7</sup> G<sup>b</sup>



# DAY WAVES

-CHICK COREA/  
NEVILLE POTTER

(LATIN)

D-7                      Bb                      G-6                      E-7 Fmaj7#11

G7 A-                      D-7                      E7#9                      F

F#-7b5                      G7sus4                      Eb7#11 / G

F#-7b5                      F-(maj7)                      C/E

B7/D#                      G/D                      A/C#                      F/C

Ab7sus4                      Ab7 Bb-                      E° Ebmaj7

FINE

# DAYS AND NIGHTS WAITING

(LATIN)

- KEITH JARRETT

**A**  
 C-7 F7 Bbmaj7 A7

F#-7 B-7 E-7 A7 Dmaj7

**B**  
 C-7 F7 Eb-7 Ab7

C-7 F7 D-7 G7 Db-7 Gb7

**A**  
 C7 F7 Bbmaj7 A7

F#-7 B-7 E-7 A7 Dmaj7

FINE

# DEAR OLD STOCKHOLM

-VARMELAND

(MED.)

D-9 D-9#5 D-9 D-9#5

D-7 E-7b5 A7b9 D-7 / G-7 C7 Fmaj7

E-7b5 A7b9 D-7 B-7b5 E-7b5 A7b5(b9)

D-9 D-9#5 D-9 D-9#5

Fmaj7 D-7 G-7 C7 Fmaj7 D-7 G-7 A7(#9)

D-7 E-7b5 A7b9 D-7 / G-7 C7 Fmaj7

E-7b5 A7b9 D-7 C7sus4

A7b9 D-7 N.C.  
(SOLD BREAK)

AFTER SOLDS, D.S. AL

N.C. D-9#5

# DEARLY BELOVED

-JEROME KERN/

JOHNNY MERCER

(MED.)

Musical staff 1: Treble clef, 4/4 time signature. Chords: D<sup>-7</sup>/G, G<sup>7</sup>, D<sup>-7</sup>/G, G<sup>7</sup>.

Musical staff 2: Treble clef, 4/4 time signature. Chords: D<sup>-7</sup>/G, G<sup>7</sup>, D<sup>-7</sup>/G, G<sup>7</sup>.

Musical staff 3: Treble clef, 4/4 time signature. Chords: 1. C maj<sup>7</sup>, A<sup>-7</sup>, D<sup>-7</sup>, G<sup>7</sup>.

Musical staff 4: Treble clef, 4/4 time signature. Chords: E<sup>-7</sup>, A<sup>-7</sup>, E<sup>b-7</sup>, A<sup>b7</sup>.

Musical staff 5: Treble clef, 4/4 time signature. Chords: 2. C maj<sup>7</sup>, A<sup>-7</sup>, D<sup>7</sup>.

Musical staff 6: Treble clef, 4/4 time signature. Chords: D<sup>-7</sup>, G<sup>7</sup>, C<sup>b</sup>.

# DEDICATED TO YOU

-SAMMY CAHN/  
-SAM CHAPLIN/HYZARET

(BALLAD)

Bbmaj7 Eb7 Bbmaj7

D-7 G7 C-7b5 F7b9 Bbmaj7 A-7 D7

1. G-7 C7 C-7 F7#5 2. G-7 C-7 F7 Bbb E-7 A7

Dmaj7 B-7 E7 E-7 A7 Dmaj7 G-7 C7

Fmaj7 D7b9 G-7 C7 C-7/F

F7#5 Bbmaj7 Eb7

Bbmaj7 D-7 G7 C-7b5 F7b9

Bbmaj7 A-7 D7 G-7 C-7 F7 Bbb (C-7 F7)

FINE

(MED. BALLAD)

# DETOUR AHEAD

- HERB ELLIS/JOHN FRIGO/  
LEA CARTER

Handwritten musical score for "Detour Ahead" in 4/4 time. The score consists of seven staves of music with various chord annotations above the notes. The chords are: Cmaj7, F#7b9, B7#5, Fmaj7, E-7, A-7, D7, D-7, G7, G-7, C7, Fmaj7, Bb7, Cmaj7, A-7, Ab7b5, D-7, G7, F#-7b5, B7, E-7, B7(alt.), Emaj7, F#-7b5, B7, E-7, B7(alt.), Emaj7, Db9#11, Cmaj7, F#7b9, B7#5, Fmaj7, E-7, A-7, D7, D-7, G7, G-7, C7, Fmaj7, Bb7, Cmaj7, E7#9, A-7, Eb7, D7, G7sus4, C6, (G7#5).

# DELUGE

-WAYNE SHORTER

(MED.)

**INTRO**

RUBATO  
N.C.

Bb7b5

B-9

Bb7#5

Musical notation for the Intro section, featuring a treble clef, 4/4 time signature, and a melodic line with various accidentals and dynamics.

(IN TEMPO)

E<sup>b</sup>-7 E<sup>ma</sup>7#11

E<sup>b</sup>-7 E<sup>ma</sup>7#11

Musical notation for the first measure of the main section, showing a melodic line with a slur and a fermata.

**HEAD**

E<sup>b</sup>-7 E<sup>ma</sup>7#11

E<sup>b</sup>-7 E<sup>ma</sup>7#11

Musical notation for the second measure of the main section, featuring a melodic line with a slur and a fermata.

E<sup>b</sup>-7 E<sup>ma</sup>7#11

E<sup>b</sup>-7 A7#11

Musical notation for the third measure of the main section, featuring a melodic line with a slur and a fermata.

A<sup>b</sup>7#11

F#-7

B7

E<sup>b</sup>-7 A7#11

Musical notation for the fourth measure of the main section, featuring a melodic line with a slur and a fermata.

A<sup>b</sup>7#11

F#-7

B7

⊕

E<sup>b</sup>-7 E<sup>ma</sup>7#11

1.

2.

Musical notation for the fifth measure of the main section, including first and second endings.

**SOLOS**

E<sup>b</sup>-7

E<sup>major</sup>7#11

E<sup>b</sup>-7

E<sup>major</sup>7#11

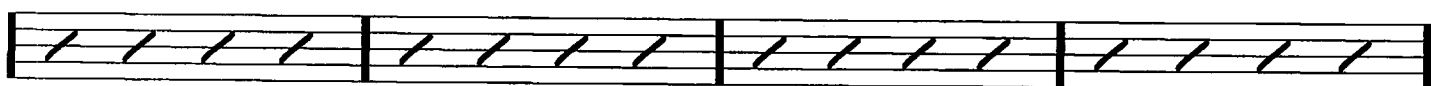


E<sup>b</sup>-7

E<sup>major</sup>7#11

E<sup>b</sup>-7

A7#11



A<sup>b</sup>7#11

F#-7 B7

E<sup>b</sup>-7

A7#11



A<sup>b</sup>7#11

F#-7 B7

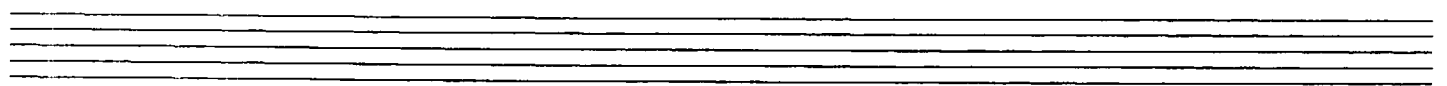
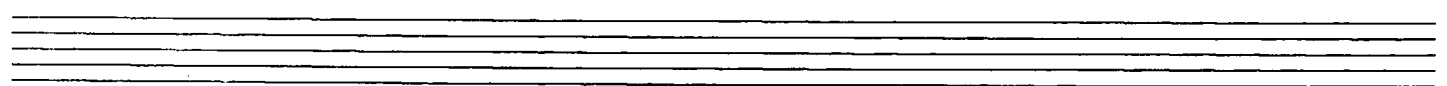
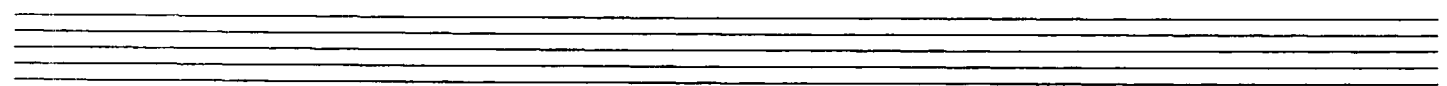
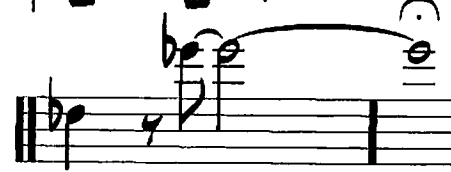
E<sup>b</sup>-7

E<sup>major</sup>7#11



⊕ E<sup>b</sup>-7 E<sup>major</sup>7#11

AFTER SOLOS, D.S. AL ⊕  
(TAKE REPEAT)





(MED. BOSSA)

# DESAFINADO

-ANTONIO CARLOS JOBIM/  
NEWTON MENDONÇA

**A** Fmaj7

G7b5

G-7

C7

A-7b5

D7b9

1. G-7

A7b9

D7

D7b9

G7b9

Gbmaj7

(C7b9)

2. G-7

Bb-6

Fmaj7

B-7b5

E7#9

Amaj7

Bb07

B-7

E7

**B** Amaj7

Bb07

B-7

E7

A<sup>ma</sup>7

F<sup>#</sup>-7

B-7

E7

C<sup>ma</sup>7

C<sup>#</sup>o7

D-7

G7

G-7

E<sup>b</sup>-6

G7

C7b9

**C** F<sup>ma</sup>7

G7b5

G-7

C7

A-7b5

D7

G-7

B<sup>b</sup>-6

F<sup>ma</sup>7

D-7

G7

B<sup>b</sup>-7

E<sup>b</sup>7

G7

G-7

C7

F6

(C7)

# DESERT AIR

- CHICK COREA

(JAZZ WALTZ)

Dbmaj7 / F      C-7 / F      Gbmaj7 / F

F-      Cmaj7      Dbmaj7

E7#9      F-7

Gmaj7      Abmaj7 / G

Gmaj7      Abmaj7 / G      Emaj7

A-/E      Emaj7      A-/E

Bmaj7      Cmaj7#11 / B

1. Bb-7b5      C7b9

2.  
 Bb-7b5 Eb7b9 Ab-7b5 Db7b9

F#-7b5 A-7 C-(maj7) Eb07

E- G- Bb-6 Db-7b5

D- B-7b5 Bbmaj7(#11) Bb-7

F- Gbmaj7/F F- Gbmaj7/F

F- Gbmaj7/F F- Gbmaj7/F

(ENDING)  
 Faust

# DEXTERITY

- CHARLIE PARKER

(BOP)

B $\flat$  C-7 F7b9 B $\flat$  G7 C-7 F7

B $\flat$  B $\flat$ 7 E $\flat$  A $\flat$ 7 D-7 D $\flat$ 7 C-7 F7

<sup>2</sup>C-7 F7 B $\flat$  A-7 D7 A-7 D7

D-7 G7 G-7 C7

C-7 F7 B $\flat$  C-7 F7b9

B $\flat$  G7 C-7 F7 B $\flat$  B $\flat$ 7 E $\flat$  A $\flat$ 7

C-7 F7 B $\flat$

# DIZZY ATMOSPHERE

(FAST BOP)

-JOHN "DIZZY" GILLESPIE

Ab6 F-7 Bb-7 Eb7 Ab6 F-7 Bb-7 Eb7

Ab6 F-7 Bb-7 Eb7 Ab6

D7

Db7

C7

B7

Bb7

A7

Ab6 F-7 Bb-7 Eb7 Ab6 F-7 Bb-7 Eb7

Ab6 F-7 Bb-7 Eb7 Ab6

(SLOW 4  
EVEN BEATS)

# DJANGO

-JOHN LEWIS

F- Bb-7 C7b9 F-

F7(b9) Bb-7 Eb7(b9) Abmaj7

Dbmaj7 G-7b5 G7/F C/E C7b9

F-9(maj7) F-7/Bb C7#5 - C7 Bb07/F F-

F-9(maj7) F-7/Bb C7#5 - C7 Bb07/F F- (FINE)

(MED. SWING)  
SOLOS

F- D-7b5 G7 C7 F7(b9) Bb-7 Eb7 Ab7

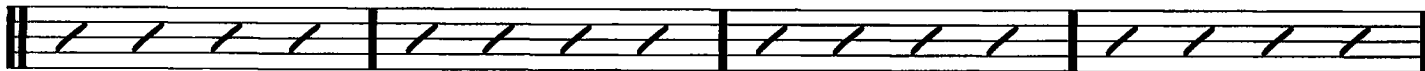
1. Db7 G7 C7 2. Db7 C7 F-6

F7(b9)

Bb<sup>b</sup><sub>F</sub>

F7(b9)

Bb<sup>b</sup><sub>F</sub>

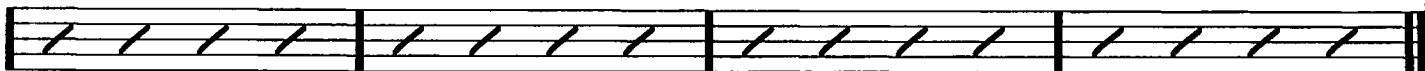


F7(b9)

Bb<sup>b</sup><sub>F</sub>

F7(b9) Bb<sup>b</sup><sub>F</sub>

F7(b9)



Bb

G-7b5

C7

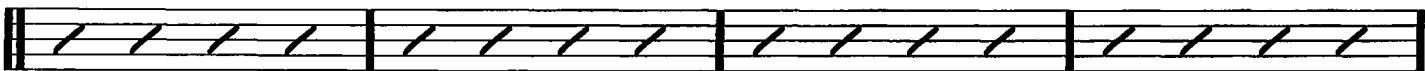
F7

Bb7

Eb7

Ab7

Db7



Gb7

Db7



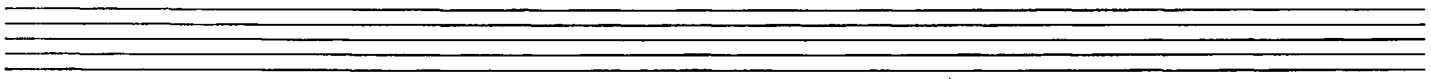
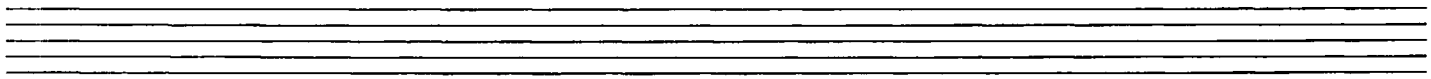
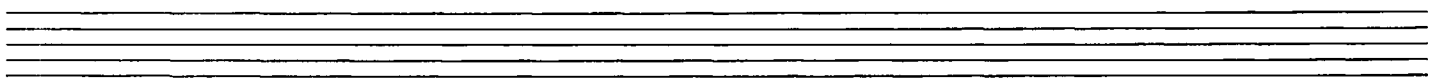
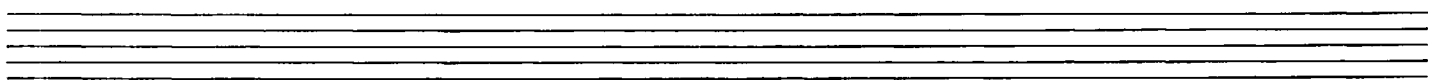
Gb7

Db7

(C7)



AFTER SOLOS, D.C. AL FINE





(ROCK  
EVEN B105)

# DOIN' THE PIG

-STEVE SWALLOW

**A** G

C C#o7 D7 / G

C C#o7 D7 / G

C C#o7 D7 / G7 D7 G

**B**  
B-7b5 E- A-7 D7 G7

D7 A7 **C** E7

A7 Bb07 B7 / E7 A7 Bb07 B7 /

E7 A7 Bb07 B7 / D7

A7

D7

**D** G

C

C#o7

D7

117

Musical staff with notes and accidentals. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. There are sharps on the first three notes and a flat on the fourth note.

G

C

C#o7

D7

G

Musical staff with notes and accidentals. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. There are sharps on the first three notes and a flat on the fourth note.

C

C#o7

D7

G7

D7

G

Musical staff with notes and accidentals. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. There are sharps on the first three notes and a flat on the fourth note.

FINE

SOLO **B** **C** **D**

AFTER SOLDS, D.C. AL FINE

Five empty musical staves for additional notation.

# DOLORES

-WAYNE SHORTER

(FAST SWING)

D-7 F#7b5 E7#9 Ebmaj7 A-7 D7  
 F-7 Bb7 A-7b5 D7#9 Dbmaj7  
 D-7 F#7b5 E7#9 Ebmaj7 A-7 D7  
 F-7 Bb7 A-7b5 D7#9 Dbmaj7  
 C7sus4 A-7 D7 G-7 A-7 D7  
 E-7b5 A7 C7 B-7b5 E7 Ebmaj7  
 A-7 D7 F-7 Bb7 A-7b5 D7#9 Dbmaj7  
 D-7 F#7#9 E7#9 Ebmaj7 A-7 D7  
 F-7 Bb7 A-7b5 D7#9 Dbmaj7

# DOLPHIN DANCE

-HERBIE HANCOCK

(MED. JAZZ)

Handwritten musical score for "Dolphin Dance" by Herbie Hancock. The score is written in 4/4 time and consists of ten staves of music. The notation includes various chords and melodic lines. The chords are as follows:

- Staff 1: Ebmaj7, Dbmaj7 / Eb, Ebmaj7, D-7b5 G7
- Staff 2: C-7, Ab7b5, C-7, A-7 D7
- Staff 3: Gmaj7, Ab-7 Db7, F-7, Bb7
- Staff 4: C-7, C-7 / Bb, A-7, D7
- Staff 5: Gmaj7, D-7 / G, A / G, G7sus4
- Staff 6: F7sus4, F7(b9), F7sus4, E-7 A7
- Staff 7: Eb7, A-7 D7, B-7, E7 D-7
- Staff 8: C#-7, F#7, Dmaj7 / E, Cmaj7 / E, Dmaj7 / E, Cmaj7 / E
- Staff 9: Dbmaj7 / Eb, Bb7(b9) / Eb, C7#9 / Eb, D-7b5 G7b9

The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some triplets and slurs indicated. The piece concludes with a double bar line and a fermata.

# DOMINO BISCUIT

- STEVE SWALLOW

(MED.)

Ab Ab7 Db

PAREN. CHORDS  
1 x ONLY

LAST x RIT. FINE

Gb Gbmaj7 Cb

Gb Db Ab7

RHYTHM PLAYS THROUGHOUT  
2<sup>ND</sup> TIME, SOLO TILL FINE

# DON'T BLAME ME

(BALLAD)

Cmaj7 E-7b5 A7#5 A7 D-7b5 G7 Cmaj7 A-7

Musical staff 1: Treble clef, 4/4 time signature. Chords: Cmaj7, E-7b5, A7#5, A7, D-7b5, G7, Cmaj7, A-7. Includes a triplet of eighth notes over the D-7b5 and G7 chords.

D-7b5 G7 E-7b5 A7 2. D-7 G7#5 Cmaj7 D-7 G7

Musical staff 2: Treble clef. Chords: D-7b5, G7, E-7b5, A7, 2. D-7, G7#5, Cmaj7, D-7, G7. Includes a triplet of eighth notes over the D-7b5 and G7 chords.

2. D-7 G7 C6 / G-7 C7 F6 E7

Musical staff 3: Treble clef. Chords: 2. D-7, G7, C6, G-7, C7, F6, E7. Includes a key signature change to one sharp (F#).

A-7 D7

Musical staff 4: Treble clef. Chords: A-7, D7. Includes a triplet of eighth notes over the final D7 chord.

D-7 Ab7 G7 Cmaj7 E-7b5 A7#5 A7

Musical staff 5: Treble clef. Chords: D-7, Ab7, G7, Cmaj7, E-7b5, A7#5, A7.

D-7b5 G7 Cmaj7 A-7 D-7b5 G7 E-7b5 A7

Musical staff 6: Treble clef. Chords: D-7b5, G7, Cmaj7, A-7, D-7b5, G7, E-7b5, A7. Includes triplets of eighth notes over the D-7b5 and G7 chords.

D-7 G7 C6

Musical staff 7: Treble clef. Chords: D-7, G7, C6. Ends with a double bar line.

(MED. SWING)

# DON'T GET AROUND MUCH ANYMORE

-DUKE ELLINGTON/BOB RUSSELL

Handwritten musical score for the song "Don't Get Around Much Anymore" by Duke Ellington and Bob Russell. The score is written in 4/4 time with a medium swing feel. It consists of ten staves of music. The key signature is one flat (Bb), and the time signature is 4/4. The score includes various chord voicings and melodic lines. The chords are written in a shorthand notation, often with a slash and a number (e.g., 4, 5, 6, 7) indicating fingerings or voicings. The melody is written in a treble clef on the top staff of each system, and the bass line is written in a bass clef on the bottom staff of each system. The score ends with a double bar line and a repeat sign.

Chord voicings and notes are as follows:

- Staff 1: Cmaj7, D-7, D#o7, C/E
- Staff 2: C7, B7, Bb7, A7, D7
- Staff 3: G7, C6, G7 N.C.
- Staff 4: C6, G-7, C7, F6, F#o7
- Staff 5: Cmaj7, C7, F6, F#-7b5, B7b9
- Staff 6: E-7, Eb7, D-7 N.C., Cmaj7, D-7, D#o7, C/E
- Staff 7: Cmaj7, B7, Bb7, A7, D7, G7
- Staff 8: C6, (Eb7, D-7, G7)

# DONNA LEE

- CHARLIE PARKER

(UP TEMPO)

**A** Abmaj7

F7

Bb7

Bb-7

Eb7

Abmaj7

Eb-7

D7

Dbmaj7

Db-7

Gb7

Abmaj7

F7(b9)

Bb7

Bb-7

Eb7

**B** Abmaj7

F7

Bb7

G-7b5

C7(b9)

F-7

C7

F-7

G-7b5

C7

F-

Bb7

Bb7

C-7

F7

Bb-7

Eb7

Abmaj7

(F7(b9))

Bb-7

Eb7)



(MED.)

# DREAM A LITTLE DREAM OF ME

-WILBUR SCHWANDT/FABIAN ANDREE/GUS KAHN

**System 1:** G<sup>6</sup> Eb<sup>7</sup> D<sup>7</sup> G<sup>6</sup> E<sup>7</sup> B-<sup>7b5</sup> E<sup>7</sup>  
 A- A-<sup>7</sup> A-<sup>7b5</sup> F<sup>9</sup> <sup>1.</sup>G<sup>maj7</sup> E-<sup>7</sup> A-<sup>7</sup> D<sup>7</sup>

**System 2:** <sup>2.</sup>G<sup>maj7</sup> Eb<sup>7</sup> D<sup>7</sup> G<sup>6</sup> F-<sup>7</sup> B<sup>b7</sup> Eb<sup>6</sup> C-<sup>7</sup> F-<sup>7</sup> B<sup>b7</sup>  
 Eb<sup>6</sup> C-<sup>7</sup> F-<sup>7</sup> B<sup>b7</sup> Eb<sup>6</sup> C-<sup>7</sup> F-<sup>7</sup> B<sup>b7</sup>

**System 3:** Eb<sup>6</sup> C-<sup>7</sup> A-<sup>7</sup> D<sup>7</sup> G<sup>6</sup> Eb<sup>7</sup> D<sup>7</sup>

**System 4:** G<sup>6</sup> E<sup>7</sup> B-<sup>7b5</sup> E<sup>7</sup> A- A-<sup>7</sup> A-<sup>7b5</sup> F<sup>9</sup>

**System 5:** G<sup>maj7</sup> Eb<sup>7</sup> D<sup>7</sup> G<sup>6</sup> (Eb<sup>7</sup> D<sup>7</sup>)

# DREAMSVILLE

- HENRY MANCINI /  
JAY LIVINGSTON / RAY EVANS

(BALLAD)

Handwritten musical score for "Dreamsville" in 4/4 time, featuring a melody line and a bass line with chords.

**Chord Progression:**

- Line 1: Cmaj7, G7/C, Cmaj7
- Line 2: G-7, F#7, C-7/F, F7, D-7, Eb-7
- Line 3: 1. E-7, A7, D-7, G7; 2. D-7, Db7(#11)
- Line 4: Cmaj7, F#-7b5, B7#5, E-7, A7
- Line 5: F#-7, B-7, C-7, F7, G#-7b5, C#7b9
- Line 6: F#-7b5, B7b9, E-7b5, A7b9, D-7, G7
- Line 7: Cmaj7, G7/C, Cmaj7, G-7, F#7
- Line 8: C-7/F, F7, D-7, Eb-7, D-7, Db7(#11), Cmaj7

# EASTER PARADE

-IRVING BERLIN

(MED. SWING)

**A** Bbmaj7 F7 Bb7 Ebmaj7 C-7 C#o7

Musical staff with notes and accidentals for the first line of the A section.

Bbmaj7 F7 Bbmaj7 G-7 1. C7 C-7 F7 2. C7 F7

Musical staff with notes and accidentals for the second line of the A section.

Bbmaj7 **B** Bb9 Eb6

Musical staff with notes and accidentals for the third line of the A section.

G-7 C7 F Eb6 D-7 F7

Musical staff with notes and accidentals for the fourth line of the A section.

**A** Bbmaj7 F7 Bb7 Ebmaj7 C-7 C#o7

Musical staff with notes and accidentals for the first line of the second A section.

Bbmaj7 F7 Bbmaj7 G-7 C7 F7 Bbmaj7 (C-7 F7)

Musical staff with notes and accidentals for the second line of the second A section.

(MED. BALLAD)

# EASY LIVING

Handwritten musical score for "Easy Living" in B-flat major, 4/4 time. The score consists of eight staves of music with various chords and triplets. The chords are: Fmaj7, F#o7, G-7, G#o7, Fmaj7/A, C-7, F7, Bbmaj7, Eb7, Fmaj7, D-7, G-7, C7, A7, D7, G-7, C7, G-7, C7, Fb, Bb7, Eb-7, Ab7, Dbmaj7, Bb-7, Eb-7, Ab7, F-7, Bb7, Eb-7, Ab7, Dbmaj7, Dbmaj7/C, Bb-7, Bb7/Ab, G-7, C7, C7#5, Fmaj7, F#o7, G-7, G#o7, Fmaj7/A, C-7, F7, Bbmaj7, Eb7, Fmaj7, D-7, G-7, C7, Fb, (Ab7), Dbmaj7, C7.

# EASY TO LOVE

- COLE PORTER

(BALLAD)

(YOU'D BE SO EASY TO LOVE)

Handwritten musical score for "Easy to Love" by Cole Porter. The score is written on a grand staff with treble and bass clefs. It includes a key signature of one flat (B-flat major) and a 4/4 time signature. The music consists of several lines of notes with various chords written above them. The chords include D-7, G-7, Cmaj7, F7, E-7, A7b5, A7, Fmaj7, Eb7, F-6, and C6. There are also first and second endings marked with "2." and a "FINE" instruction at the end of the piece.

(SLOWLY)  
♩ = 52

# ECCLUSIASTICS

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)  
Mingus website: [www.mingusmingusmingus.com](http://www.mingusmingusmingus.com)

**A** F7 G-7 A-7 Bb7 B7 E7

A-7 D7#5 Bb7 Db7 E7 Gmaj9

(GOSPEL)

**B** C7 F7 Bb7 Eb7

Ab7 Db7 G-7b5 C7#5(#9)

**C** F7#9 (SOLO)

# EIGHTY ONE

-MILES DAVIS/ RONALD CARTER

(MED.  
EVEN BEATS)

**A** F9sus4

Bb9sus4

F9sus4

Bb9sus4

F9sus4

C9sus4

Bb9sus4

D7(b9)7b5  
F

**B** F9sus4

Bb9sus4

F9sus4

Bb9sus4

F9sus4

C9sus4

Bb9sus4

F9sus4

(TO SOLOS)

(ENDING)  
F9sus4

CHANGE TO SWING FEEL ON  
LAST CHORUS OF SOLOS

(FADE)

# EL GAUCHO

(LATIN)

Fmaj7 Ebmaj7 D-7 Bb7 B7 E7#5

F-7 Gbmaj7 F-7 Gbmaj7 Ebmaj7

C-7 D-7

C-7 D-7 E-7

1. 2. (LAST TIME)

REPEAT HEAD IN/OUT



(BOP)

# EPISTROPHY

-THELONIOUS MONK/  
KENNY CLARKE

Chord symbols: C#7, D7, D#7, E7, B7, Db7, Gb7(#11), and circled symbols.

Text: AFTER SOLDS, D.C. AL

# EQUINOX

-JOHN COLTRANE

(MED.)

**INTRO**

(MELODY)

**HEAD**

(LAST x)

REPEAT HEAD IN/OUT  
TAG LAST 4 BARS FOR ENDING

(LATIN)

# EQUIPOISE

-STANLEY COWELL

**INTRO**

F#-7 Gmaj7 F#-7 Gmaj7 F#-7 Gmaj7 F#-7

**A**

Dmin7 E7 F#-7 C#-7 Dmin7 E7 F#-7 C#-7

Bb7#9 B-7 C#-7 Dmin7 Bb7#9 B-7 C#-7 E7sus4 Amin7

G#-7b5 C#7 F#-7 D/F# C#- E E7sus4 Dmin7 B-7 C#-7

**B**

F#-7 Gmaj7 F#-7 Gmaj7 F#-7 Gmaj7 F#-7

D.S. FOR SOLOS (AAB)  
AFTER SOLOS, D.S. AL

C#-7 E7sus4 Amin7

RIT.

# E.S.P.

-WAYNE SHORTER

(FAST SWING)

E7#5(#9)

Fmaj7

E7#5(#9)

Ebmaj7(#11)

D7#9

Ebmaj7(#11)

E7#9

Fmaj7 Ebmaj7

1. D-7

G7

G-7

Gbmaj7(#11)

2. Db7(#11)

G-7

Db-7

Gb7

Fmaj7

Fmaj7

E7#9

AFTER SOLOS, D.C. AL

(MED. BALLAD)

# FALL

-WAYNE SHORTER

F#7add4      B7b9      E9sus4      Ebmaj7b5

F#7add4      B7b9      E9sus4      Ebmaj7b5

Dmaj7      D7b9      G-11      B-9      Abmaj7b5

F#7add4      B7b9      E-11      A-11/B

# FALLING GRACE

- STEVE SWALLOW

(UP)

Abmaj7 D7/F# G-7

F-7 Bb7 Eb/G D7/F# G7/F C/E

Fmaj7 F#-7b5 B7 E-7

A-7 D7 Gmaj7 C-7 C#o7

Bbmaj7 Ebmaj7 E-7b5 A7 D-7 Db7

C-7 F7 Bbmaj7 Ebmaj7 Abmaj7 Dbmaj7

# (MED. OR UP) FALLING IN LOVE WITH LOVE

-RICHARD RODGERS/ LORENZ HART

The musical score is written in G major, 4/4 time, and consists of 16 measures. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is primarily composed of quarter and eighth notes, with some rests. Chord symbols are written above the notes, and some notes are marked with a 'p' for piano. The score is divided into two endings, with the first ending leading to a repeat and the second ending leading to the final cadence. The piece concludes with a double bar line and the word 'FINE'.

Chord symbols and other markings in the score include: *Bbmaj7*, *Bb6*, *Bbmaj7*, *B07*, *C-7*, *F7*, *C-7*, *F7*, *C-7*, *F7*, *Bbmaj7*, *Bb6*, *Bbmaj7*, *Bb6*, *Bbmaj7*, *Bb6*, *A-7*, *D7*, *A-7*, *D7*, *G-*, *G-(maj7)*, *G-7*, *C7*, *C-7*, *F7*, *A-7*, *D7*, *Ab7*, *G7*, *C-7*, *G7b9*, *C-7*, *F7*, *Bbmaj7*, *(C-7 F7)*.

FINE

(SWING)

# FEE-FI-FO-FUM

-WAYNE SHORTER

E<sup>b</sup>7 D7#9 G-7 Abmaj7 Bmaj7 D7 D-7 G7

E<sup>b</sup>7 D7#9 G-7 Abmaj7 C7b9 F7 Bb7

E<sup>b</sup>7 Bb7

E<sup>b</sup>7 Bb-7 Eb7 A-7 D7

E<sup>b</sup>7 D7#9 G-7 Abmaj7 Bmaj7 D7 D-7 G7

E<sup>b</sup>7 D7#9 Dbmaj7 C7b9 Bmaj7

FINE



(MED. BALLAD)

# A FINE ROMANCE

-JEROME KERN/  
DOROTHY FIELDS

The musical score is written in 4/4 time and consists of several systems of staves. The first system includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written on a single staff, and the accompaniment is indicated by a bass clef staff. The score is divided into two main sections, labeled '1.' and '2.'. The first section (1.) contains four measures of music, with a repeat sign at the beginning. The second section (2.) contains four measures of music, also with a repeat sign at the beginning. The score concludes with a double bar line and the word 'FINE'.

Handwritten chord notations above the staff include: C<sup>b</sup>, C<sup>#o7</sup>, D<sup>-b</sup>, D<sup>#o7</sup>, E<sup>-7</sup>, A<sup>-7</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>b</sup>, E<sup>b7</sup>, D<sup>-7</sup>, G<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>b</sup>, A<sup>7</sup>, G<sup>b7</sup>, F<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>b</sup>, C<sup>7</sup>, F<sup>maj7</sup>, A<sup>7</sup>/E, D<sup>-7</sup>, D<sup>#o7</sup>, E<sup>-7</sup>, E<sup>b7</sup>, D<sup>-b</sup>, G<sup>7</sup>, C<sup>b</sup>, (D<sup>-7</sup> G<sup>7</sup>).

Handwritten annotations include '3' with a bracket under a triplet of notes in the second and fourth measures of the first section, and '3' with a bracket under a triplet of notes in the second measure of the second section.

(MED. LATIN)

# 500 MILES HIGH

- CHICK COREA /  
NEVILLE POTTER

♩

E-7

G-7

Bb maj7

B-7b5

E7#9

A-7

F#-7b5

F-7

F-7 / N.C.

C-7(11)

B7#5(#9)

AFTER SOLOS, D.S. AL

C-7(11)

Ab maj7

N.C.

C-7(11)

2nd TIME, RIT.

# 502 BLUES

- JAMES ROWLES

(MED.)

A-7      D<sup>b</sup>ma<sup>7</sup>#5      B-7b5      E7b9

A-7      D<sup>b</sup>ma<sup>7</sup>#5      B-7b5      E7#9

C-7      F7      B<sup>b</sup>ma<sup>7</sup>7      A-7      A<sup>b</sup>-7      D<sup>b</sup>7

1. F#-7b5      B7b9      Ema<sup>7</sup>7      E7#5

2. F#-7b5      B7b9      E-7

FINE

AFTER SOLOS, D.C. AL FINE  
(TAKE REPEAT)

# FOLLOW YOUR HEART

-JOHN McLAUGHLIN

(MED. SLOW)  
ROCK

**INTRO**

E9sus4

Musical notation for the Intro section, featuring guitar and bass lines in E major with a 9sus4 chord.

**HEAD**

E9sus4

Musical notation for the Head section, featuring a melodic line in E major with a 9sus4 chord.

CONT. RHYTHM SIM.

A9sus4

Musical notation for the first staff of the Head section, featuring guitar and bass lines with a 9sus4 chord.

E9sus4

B9sus4

Musical notation for the second staff of the Head section, featuring guitar and bass lines with a 9sus4 chord.

A9sus4

G9sus4

Musical notation for the third staff of the Head section, featuring guitar and bass lines with a 9sus4 chord.

D.S. FOR SOLOS

AFTER SOLOS, D.S. AL

E9sus4

G9sus4

(ENDING)

E9sus4

Musical notation for the ending section, featuring a vamp and a final chord.

REPEAT AS DESIRED

{ GTR. TUNED DOWN 1 STEP.  
RECORDING SOUNDS 1 STEP LOWER THAN WRITTEN. }

(JAZZ WALTZ)

# FOOTPRINTS

-WAYNE SHORTER

INTRO

C-7

HEAD

C-7

BASS CONTINUE SIMILE

F-7

C-7

F#-7b5

F7#11

E7b5(#9)

A7b5(#9)

C-7

(MED. BALLAD)

# FOR ALL WE KNOW

-J. FRED COOTS/  
SAM M. LEWIS

Handwritten musical score for guitar, featuring a melody line and a chord progression. The key signature is E-flat major (three flats) and the time signature is 4/4. The score includes first and second endings, triplets, and various chord voicings.

**Chord Progression:**

- Line 1: E<sup>b</sup>6 C-7 F9 B<sup>b</sup>7 F-7 B<sup>b</sup>7
- Line 2: E<sup>b</sup>maj7 Abmaj7 G-7b5 C7b9 F-7 F-7b5 B<sup>b</sup>7
- Line 3: E<sup>b</sup>maj7 G<sup>b</sup>07 F-7 B<sup>b</sup>7
- Line 4: C-7 F7 F-7 B<sup>b</sup>7
- Line 5: E<sup>b</sup>maj7 A-7 D7 G-7 D<sup>b</sup>9(#11) C<sup>9sus</sup>4 C7
- Line 6: F-7 B<sup>b</sup>7 E<sup>b</sup>6 (F-7 B<sup>b</sup>7)

**Melodic Features:**

- First ending: 4 measures, ending with a triplet of eighth notes.
- Second ending: 4 measures, ending with a triplet of eighth notes.
- Final ending: 4 measures, ending with a half note.

(BALLAD)

# FOR HEAVEN'S SAKE

-DON MEYER/EUSE BRETTON/SHERMAN EDWARDS

G-7b5 C7b9 Fmaj7 D7b9 G-7b5 C7b9 Fmaj7 F7

Bb-7 A-7 Ab07 | G-7 C7 F6

2. G-7 C7 F6 Eb-7, Eb-7 / Ab Ab7 Dbmaj7 D07

Eb-7, Eb-7 / Ab Ab7 Dbmaj7 F- F-(#5) F-6 F-7

Bb-7 Eb7 G-7 C7 G-7b5 C7b9 Fmaj7 D7b9

G-7b5 C7b9 Fmaj7 F7 Bb-7 A-7 Ab07

G-7 C7 F6

FINE

# (I LOVE YOU)

## (MED. BALLAD) FOR SENTIMENTAL REASONS

- WILLIAM BEST/DEEK WATSON

Handwritten musical score for guitar in G major, 4/4 time. The score consists of 12 staves of music with various chords and melodic lines. The chords are written above the notes.

Chords listed in order of appearance:

- Fmaj7, Ab7, G-7, C7
- Fmaj7, D-7, G-7, C7, Fb, D-7
- G-7, C7, Fmaj7, D7b9, G-7, C7, Gb7#5
- Fmaj7, Ab7, G-7, C7, Fmaj7, D-7
- G-7, C7, Fb, D-7, G-7, C7
- Fb, Bb-6, Fb, C-7, B7b5, Bbmaj7, Bb7
- F/C, D7b9, G-7, C7, Fmaj7
- E-7b5, A7b9, D-7, G7
- G7/C, C7, Gb7#5, Fmaj7, Ab7, G-7, C7
- Fmaj7, D-7, G-7, C7, Fb, D-7
- G-7, C7, Fb, D7b9, G-7, C7, Gb7#5
- Fb, G-7, Gb7, Fmaj7

Performance markings include: (RIT. LAST X) and AFTER SOLDS, D.C. AL.



# FOREST FLOWER

- CHARLES LLOYD

(LATIN SWING)

**A** (LATIN)  
A maj7

G maj7

First staff of music with notes and rests.

/ N.C.

C maj7

Bb maj7

Second staff of music with notes and rests.

/ N.C.

**B** (SWING)  
Db-7

D-7b5 G7b9

C maj7

Third staff of music with notes and rests.

/ N.C.

1. (LATIN)  
C-7

B7#9

Bb maj7

Fourth staff of music with notes and rests.

/ N.C.

2. (LATIN)  
C-7

B7#9

Bb13

Fifth staff of music with notes and rests.

/ N.C.

**C** (LATIN)  
C-7

Bb13

Ebmaj7

Sixth staff of music with notes and rests.

/ N.C.

Bb13

Ab7#11

Gbmaj7

Seventh staff of music with notes and rests.

Gb-7

A-7

C-7

Eighth staff of music with notes and rests.

Eb-7

C6  
tr

Ninth staff of music with notes and rests.

AFTER SOLOS, D.C. ALL  $\oplus$  PLAY **B** SWING THROUGHOUT FOR SOLOS

(ENDING)

$\oplus$  C maj7  
(VAMP)

D-7  
/G

C maj7

Tenth staff of music with notes and rests.

SOLO AS DESIRED

# FOUR

-MILES DAVIS

(MED. SWING)

Handwritten musical score for "FOUR" by Miles Davis. The score is in 4/4 time with a key signature of two flats (Bb, Eb). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. Above the first staff is a "S" symbol. The second staff has a bass clef. The score includes various chord symbols such as Ebmaj7, Eb-7, Ab7, F-7, Ab-7, Db7, G-7, F#-7, B7, Bb7, and B7. There are first and second endings marked with "1." and "2.". A "SOLO BREAK" section is indicated with a dashed line. The piece ends with a double bar line and the word "FINE".

FINE

AFTER SOLDS, D.S. AL FINE  
PLAY PICKUPS, TAKE REPEAT

# FOUR ON SIX

- JOHN L. (WES) MONTGOMERY

(UP)

## INTRO

(BASS) N.C.

1.

2. Bbmaj7 G-7 G#A-7 D7#9 N.C.

## HEAD

G-7

1. C-7 F7#11 Bb-7 Eb7#11 A-7 D7#11 Eb-7 Ab7#11

2. Bbmaj7 G-7 G#A-7 D7#9 (SOLO BREAK)-----

## SOLOS

G-7 C-7 F7 Bb-7 Eb7 A-7 D7 Eb-7 Ab7

G-7 C-7 F7

Bbmaj7 A-7b5 D7b9 G-7 A-7b5 D7b9

# (MED. BLUES) FREDDIE FREELoader

- MILES DAVIS

*Bb7*

*Eb7* *Bb7*

1. *F7* *Eb7* *Ab7*

TAKE 1st ENDING FOR SOLOS

2. *F7* *Eb7* *Bb7*

(MED. PUNK ROCK) **FREEDOM JAZZ DANCE** -EDDIE HARRIS

N.C. Bb7(#11)

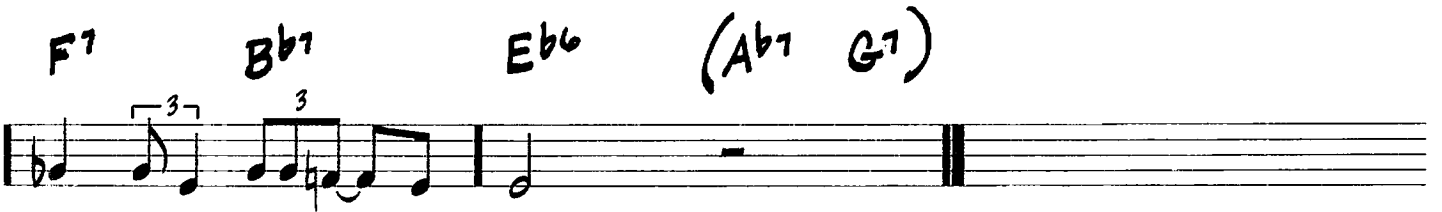
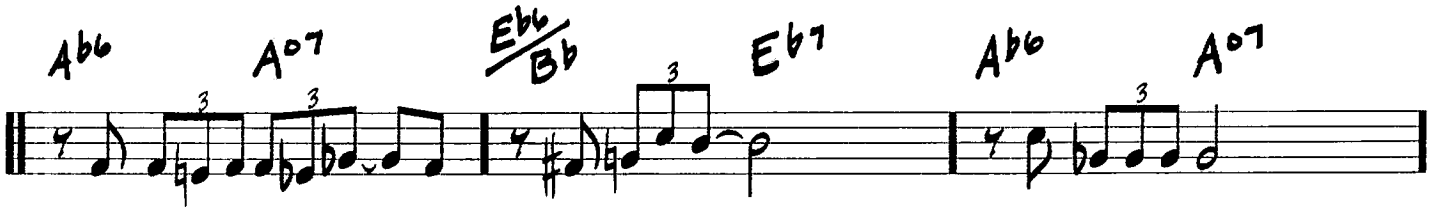
N.C. Bb7

N.C. Bb7#9

REPEAT HEAD IN/OUT  
OPEN SOLOS OVER Bb7

# (SLOW BLUES) GEE BABY, AIN'T I GOOD TO YOU

- DON REDMAN/ANDY RAZAF



(JAZZ WALTZ)

# FULL HOUSE

-JOHN L. (WES) MONTGOMERY

**INTRO**

Musical notation for the Intro section, starting with an F-9 chord. The melody is written on a single staff in 3/4 time with a key signature of three flats. The first measure is a whole note chord F-9. The melody consists of eighth and quarter notes.

Musical notation for the first system of the main section, starting with an A section marker and an F-9 chord. The melody continues with eighth and quarter notes.

Musical notation for the second system of the main section, with chords Bb13, F-9, C7#9, F-9, and Bb13. The melody continues with eighth and quarter notes.

Musical notation for the third system of the main section, with chords F-9, Bb13, F-9, Bb13, and F-9. The melody continues with eighth and quarter notes.

Musical notation for the fourth system of the main section, including first and second endings and a B section marker. The first ending leads back to the start of the system, and the second ending leads to the B section. The B section starts with a Bb-7 chord.

Musical notation for the fifth system of the main section, with chords Db7, Gbmaj7, Bmaj7, G-7b5, and C7b9(#11). The melody continues with eighth and quarter notes.

Musical notation for the sixth system of the main section, starting with an A section marker and an F-9 chord. The melody continues with eighth and quarter notes.

B<sup>b</sup>13 F-9 C7#9 F-9 B<sup>b</sup>13

F-9 B<sup>b</sup>13 F-9 B<sup>b</sup>13 F-9

(SOLO BEGINS) SOLO [A][A][B][A]  
 AFTER SOLOS, D.S. AL (TAKE REPEAT)

F-9

1. 2.

F-9 (VAMP) B<sup>b</sup>13 (LAST \* F-9



# GEMINI

-JIMMY HEATH

(FAST 3)

Chord progression: Eb, Db/Eb, Eb, Db/Eb

Chord progression: Eb, Db/Eb, Eb, Db/Eb

Chord progression: Eb-7, Ab7/Gb, Eb-7, Ab7/Gb

Chord progression: Eb, Db/Eb, Eb, G7#9, C7#9

Chord progression: F7b9, B7#5, C7#9, Bb7#9

Chord progression: Eb, Db/Eb, Eb, Db/Eb

# GIANT STEPS

-JOHN COLTRANE

(UP)

Handwritten musical notation for the piece "Giant Steps" by John Coltrane. The notation is written on a single staff in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The piece consists of 16 measures, with the following chord changes indicated above the notes:

- Measures 1-2: Bm7 D7
- Measures 3-4: Gmaj7 Bb7
- Measures 5-6: Ebmaj7
- Measures 7-8: A-7 D7
- Measures 9-10: Gmaj7 Bb7
- Measures 11-12: Ebmaj7 F#7
- Measures 13-14: Bmaj7
- Measures 15-16: F-7 Bb7

The melody is written in a simple, rhythmic style, primarily using quarter and eighth notes. The piece concludes with a double bar line and the word "FINE" written below the staff.

FINE

# THE GIRL FROM IPANEMA

(BOSSA)

(GARÔTA DE IPANEMA)

-ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a double bar line and a repeat sign. The melody is primarily composed of eighth and quarter notes, with some triplet markings. Chord changes are indicated by handwritten text above the staff. The piece concludes with a final double bar line and repeat sign on the tenth staff.

Chord changes and markings include:

- Fmaj7, G7
- G-7, Gb7b5, 1. Fmaj7, Gb7b5
- 2. Fmaj7, Gbmaj7
- B7, F#-7
- D7, G-7
- Eb7, A-7, D7b9(#11)
- G-7, C7b9(#11), Fmaj7
- G7, G-7, Gb7b5
- Fmaj7, (Gb7b5)

# GLORIA'S STEP

-SCOTT LEFARO

(MED. SWING)

Fmaj7

Ebmaj7

Dmaj7

Dbmaj7

C7#9

F-7

Fmaj7

Ebmaj7

Dmaj7

Dbmaj7

C7#9

F-7

E-7

Fmaj7

A-7b5

E-7b5

G-7b5

D-7b5

F-7b5

Bb-7b5

Eb7#9

(BALLAD)

# GOD BLESS' THE CHILD

-ARTHUR HERZDIG JR./

BILLIE HOLIDAY

Handwritten musical score for 'God Bless the Child' in 4/4 time, featuring a key signature of two flats (Bb and Eb). The score consists of ten staves of music with corresponding chord notations written above the notes. The chords include Ebm7, Eb7, Ab6, Bb7, Eb7, Abm7, Ab6, Ab-(m7), Ab-6, G-7, C7b9, F-7, Bb7, Eb6, F-7, Bb7, D-7b5, G7, C-, C-(m7), C-7, C-6, G-7, D-7b5, G7, C-, C-(m7), C-7, C-6, G-7, C7, F-7b5, Bb7, Ebm7, Eb7, Ab6, Ebm7, Eb7, Ab6, Bb7, Eb7, Bb7, Eb7, Abm7, Ab6, Ab-(m7), Ab-6, G-7, C7b9, F-7, Bb7, Eb6, and (F-7 Bb7). The notation includes various note values, rests, and repeat signs.

# GOLDEN LADY

-STEVIE WONDER

(MED. ROCK)  
♩ = 104

Chords: Ebmaj7 F-7 G-7 A-7 D7sus4

Chords: Ebmaj7 Bbmaj7 Ab-7 Db7 Gbmaj7

Chords: F#-7 B7sus4 B7 A-7 D7sus4 (3rd x: Eb7b9)♯

Chords: G- G-(maj7) G-7 G-6 Abmaj7

Chords: G- G-(maj7) G-7 G-6 Abmaj7

Chords: Gmaj7 F-7 Bb7sus4

Chords: Ebmaj7 SOLO F-7 G-7 A-7 D7sus4

Chords: Ab- Ab-(maj7) Ab-7 Ab-6 Amaj7

Chords: A- A-(maj7) A-7 A-6 Bbmaj7

LAST TIME, D.S. AL

CONT. MODULATING UP 1/2 STEP AFTER EACH REPEATED SECTION AND FADE

# GOOD EVENING MR. AND MRS. AMERICA

-JOHN GUERIN

D7sus4                      D-7(add4)                      D7sus4                      D-7(add4)

**A** D7sus4                      D-7(add4)                      D7sus4                      1. D-7(add4)                      2. D-7

(BASS CONT. SIM.)

**B** D7#9                      G13                      Bb13                      Ab13 F13 Db13 A13

C#-9 / F#                      F#13 (SOLO FILL)                      C#-9 / F#                      F#13

B-                      N.C.                      (BASS)

**C** SOLOS                      D-7sus4                      D-7                      D-7sus4                      D-7                      D-7sus4                      D-7

D.C. AL 1 (TAKE REPEAT)

D7sus4                      Ab13 F13 Db13 A13                      F#7sus4                      F#7                      F#7sus4                      F#7

B-

1. 2. LAST TIME (TO D)

BACK TO [C] FOR MORE SOLOS  
(TAKE REPEAT)

[D] (LAST SOLO CHORUS)  
D7sus4

A<sup>b</sup>/D

A<sup>b</sup>13 F13 D<sup>b</sup>13 A13

F#7sus4

(BASS)

B-

D.C. AL 2  
(TAKE 2ND ENDING)

♩ 2 D7#9

tr

B7#9

tr

A<sup>b</sup>7#9

tr

F7#9

A7sus4

♩ 4. Ad

D7sus4

FINE



# GRAND CENTRAL

-JOHN COLTRANE

( $\text{♩}^{\text{UP}} = 258$ )

F- Bb-7 Eb7 Ab-7 Db7

First staff of music. Chords: F-, Bb-7, Eb7, Ab-7, Db7.

Gb-7 B7 Bb- B7b5 Bb-

Second staff of music. Chords: Gb-7, B7, Bb-, B7b5, Bb-.

B7b5 2. Bb- F#-7 B7

Third staff of music. Chords: B7b5, 2. Bb-, F#-7, B7.

F#-7 B7 F#-7 B7 F#-7 B7 F#-7 B7

Fourth staff of music. Chords: F#-7, B7, F#-7, B7, F#-7, B7, F#-7, B7.

F#-7 B7 Bb-7 E7 A7 C7 F-

Fifth staff of music. Chords: F#-7, B7, Bb-7, E7, A7, C7, F-.

Bb-7 Eb7 Ab-7 Db7 Gb-7 B7 Bb-

Sixth staff of music. Chords: Bb-7, Eb7, Ab-7, Db7, Gb-7, B7, Bb-.

B7b5 Bb- B7b5 Bb-

Seventh staff of music. Chords: B7b5, Bb-, B7b5, Bb-.

B7b5 Bb-

Eighth staff of music. Chords: B7b5, Bb-.

FINE

# THE GREEN MOUNTAINS

-STEVE SWALLOW

$\text{♩} = 132$   
(EVEN 8 MEAS)

## INTRO/ENDING

Cmaj7 G9sus4

## HEAD

Cmaj7 (G9sus4)

Abmaj7 (Eb9sus4)

Fmaj7 (C9sus4)

D7 (A-7)

G D/F# G7/F C/E Fmaj7 E-7 A-7 D7

G

[OMIT CHORDS IN PARENTHESES DURING SOLOS]

166

(BOP)

# GROOVIN' HIGH

-JOHN "DIZZY" GILLESPIE

E $\flat\flat$  A-7

D7 E $\flat\flat$

G-7 C7 F7

3. F-7 Bb7

G-7 F#-7 F-7

Bb7b9 2. F-7 Bb7

F-7 Db7 Ebb (F-7 Bb7)

FINE

# GROW YOUR OWN

(ROCK)

[A] F Ab C7 F7 / / G7

C7 Bb7 F A7 D- Eb7(13)

Db7(13) A7(#11) D7 F7

[B] FINE

PLAY [C] MELODY ONCE, THEN IMPROVISE ON [C]  
AFTER SOLOS, D.C. AL FINE

(MED. BALLAD)

# GUILTY

- GUS KAHN / RICHARD WHITING /  
HARRY AKST

Bbmaj7 G7#5 C-7 A7#5 Bbmaj7 Bb7#5 Ebmaj7 Ab7  
 Bbmaj7 Db07 C-7 F7 1. C-7 F7#5 Bb6 C-7 F7  
 2. C-7 F7 Bb6 E-7b5 A7 D- D-(maj7) D-7 E-7b5 A7#5  
 D-7 E-7 A7 Fmaj7 G-7 C7  
 G-7 C7 C-7 F7 Bbmaj7 G7#5 C-7 A7#5  
 Bbmaj7 Bb7#5 Ebmaj7 Ab7 Bbmaj7 Db07 C-7 F7  
 C-7 F7 Bb6

# GYPSY IN MY SOUL

(MED.)

-CLAY BOLAND/ MOE JAFFE/ CLAY BOLAND

Ebmaj7 C-7 F-7 Bb7 Ebmaj7 C-7 F-7 Bb7 Ebmaj7 C-7

F-7 Bb7 Eb6 C-7 F-7 Bb7 Eb6 A-7b5 D7

G-7 C7 G-7 C7 G-7 C7 G-7 C7 F-7 Bb7

G PEDAL

F PEDAL

F-7 Bb7 F-7 Bb7 F-7 Bb7 Ebmaj7 C-7 F-7 Bb7 Ebmaj7 C-7

F-7 Bb7 Ebmaj7 C-7 F-7 Bb7 Eb6 C07

F-7 Bb7 F-7 Bb7b9 Eb6 C07 F-7 Bb7

F-7 Bb7b9 Eb6 C-7 F-7 Bb7 Ebmaj7 C-7 F-7 Bb7

Ebmaj7 C-7 F-7 Bb7 Ebmaj7 C-7 F-7 Bb7 Eb6 (F-7 Bb7)

# HALF NELSON

- MILES DAVIS

(MED. UP)

*Cmaj7* *F-7*

\* PLAY CUE ON REPEAT - THEN SOLOS

*Bb7* *Cmaj7*

*B-7* *Bb-7* *Abmaj7*

*A-7* *D7*

*D-7* *G7* *E-7* *Eb7*

*Abmaj7* *G7* *Cmaj7*

*F-7* *Bb7* *Cmaj7*

B-7 Bb-7



Abmaj7 A-7



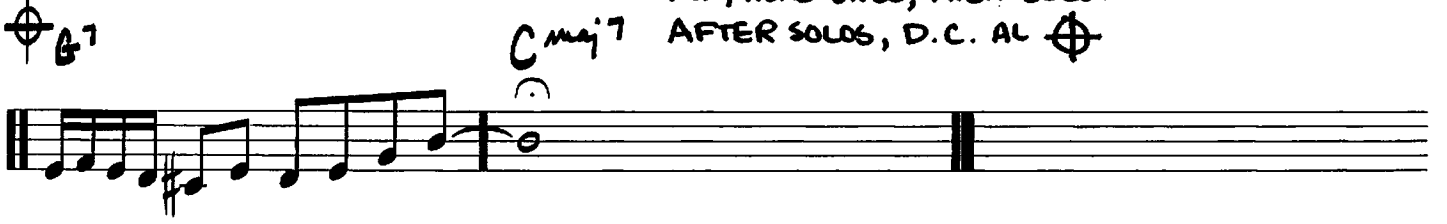
D7 D-7 G7



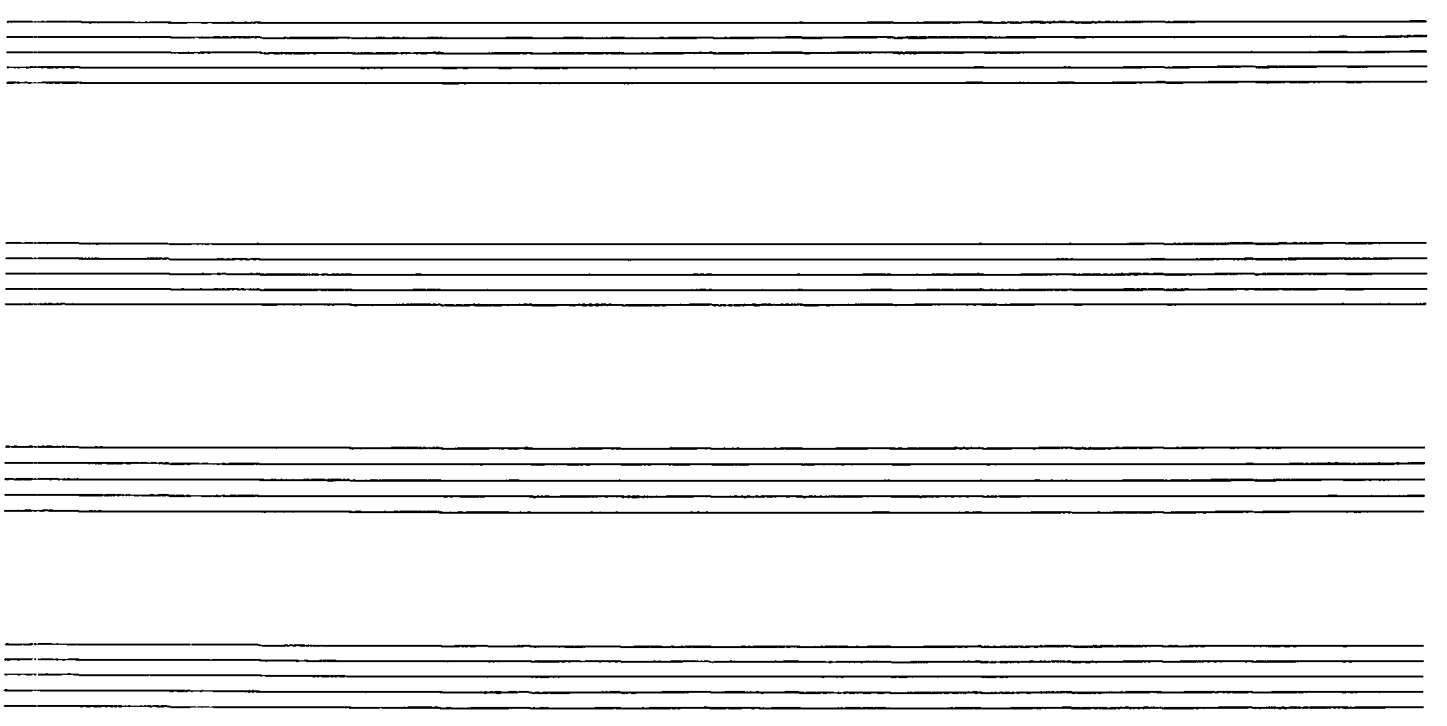
E-7 Eb7 Abmaj7 G7



G7 Cmaj7



PLAY HEAD ONCE, THEN SOLOS  
AFTER SOLOS, D.C. AL





(MED.)

# HAVE YOU MET MISS JONES

-RICHARD RODGERS/LORENZ HART

Handwritten musical score for the song "Have You Met Miss Jones" by Richard Rodgers and Lorenz Hart. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as "MED." (Moderato). The score consists of seven staves of music, each with handwritten chord symbols above the notes. The chords are: Fmaj7, F#o7, G-7, C7, A-7, D-7, G-7, C7, C-7, F7, Bbmaj7, Ab-7, Db7, Gbmaj7, E-7, A7, Dmaj7, Ab-7, Db7, Gbmaj7, G-7, C7, Fmaj7, F#o7, G-7, C7, Bb7, A-7, D7, G-7, C7, Fmaj7, (G-7 C7).

# HEAVEN

-DUKE ELLINGTON

(BALLAD)

Bbmaj7 G7b5

C7#11 F7#5

F-7 Bb7 Ebmaj7

E-7b5 A7 D-7 C7 Cb7

Bbmaj7 G7

C7 F7 Bbmaj7

(MED.)

# HEEBIE JEEBIES

- BOYD ATKINS

Musical staff 1: Treble clef, 4/4 time signature. Chords: D7, G6, Bb07.

Musical staff 2: Treble clef. Chords: D7, A7/E, F07, D7/F#, G6, E7, A7, D7.

Musical staff 3: Treble clef. Chords: (D7), G6, G7.

Musical staff 4: Treble clef. Chords: C6, C#07, G/D, E7, A7, D7, G6, E7.

Musical staff 5: Treble clef. Chords: A7, D7, G6, G#07. Ends with a double bar line and the word "FINE".

Two empty musical staves for practice or additional notation.

# (MED.) HERE'S THAT RAINY DAY

-JIMMY VAN HEUSEN/JOHNNY BURKE

Handwritten musical score for "Here's That Rainy Day" in G major, 4/4 time. The score consists of seven staves of music with handwritten chord symbols above them. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a simple, accessible style with various note values and rests. The chord symbols are: Gmaj7, Bb7, Ebmaj7, Abmaj7, A-7, D7, Gmaj7, D-7, G7, C-7, F7, Bbmaj7, Ebmaj7, A-7, D7, Gmaj7, A-7, D7, Cmaj7, A-7, D7, B-7, E-7, A7, A-7, D7, G6, (A-7 D7).

(UP)

# HELLO, YOUNG LOVERS

- RICHARD RODGERS/  
OSCAR HAMMERSTEIN II

*f* Cmaj7 D-7 E-7 D-7

Cmaj7 C#o7 D-7 G7

D-7b5 G7/B Ebmaj7/Bb G7

A7b5 G7sus4 G7 C6 D-7 G7

2. C6 G-7 C7 F6 G-7

A-7 G-7 Fmaj7 G-7 C7

Fmaj7 B-7b5 E7

A-7 D7 D-7 A7#5

Ab7b5 G7 Cmaj7 D-7

E-7 D-7 Cmaj7 C#o7

D-7 G7 D-7b5 G7/B

Ebmaj7/Bb G7 Ab7b5 G7

G-6 C7 F F-

E7 A7 D-7 Ab7 G7 ⊕

Cb (SOLO BREAK) (D-7 G7)

⊕ Cb

AFTER SOLDS, D.S. AL ⊕  
(PLAY PICKUP)

(MED.)

# HOT TODDY

-HERB HENDLER/  
RALPH FLANAGAN

$C^b$   $G^-$   $C^b$   $G^-$   $F^{maj7}$   $F^b$   $F^{maj7}$   $F^b$   
 $C^b$   $G^-$   $C^b$   $G^-$   $F^{maj7}$   $F^b$   $F^{maj7}$   $F^b$   
 $F^7$   $C^-$   $F^7$   $C^-$   $1. B^b^{maj7}$   $B^b6$   $B^b^{maj7}$   $B^b6$   
 $G^7$   $D^-$   $G^7$   $D^-$   $C^7$   
 $2. B^b^{maj7}$   $B^b6$   $B^b-$   $C^b$   $G^-$   $C^b$   $G^-$   
 $C^b$   $G^-$   $F^b$

# HOUSE OF JADE

-WAYNE SHORTER

(SLOW SWING)





(MED.)

# HOW HIGH THE MOON

-MORGAN LEXIS/  
NANCY HAMILTON

Handwritten musical score for "How High the Moon" in G major, 4/4 time. The score consists of ten staves of music with various chords and melodic lines. The key signature has one sharp (F#) and the time signature is 4/4. The piece ends with a double bar line and the word "FINE".

Chords and notation:

- Staff 1: Gmaj7, G-7, C7
- Staff 2: Fmaj7, F-7, Bb7
- Staff 3: Ebmaj7, A-7b5 D7, G-7, A-7b5 D7
- Staff 4: Gmaj7, A-7 D7, B-7 Bb7, A-7 D7
- Staff 5: Gmaj7, G-7, C7
- Staff 6: Fmaj7, F-7, Bb7
- Staff 7: Ebmaj7, A-7b5 D7, Gmaj7, A-7 D7
- Staff 8: B-7 Bb7, A-7 D7, Gb, (A-7 D7)

FINE

# HOW INSENSITIVE

(INSENSATEZ)

-ANTONIO CARLOS JOBIM/VINICIUS DE MORAES/NORMAN GIMBEL

(BOSSA)

Handwritten musical score for guitar, featuring ten staves of music in 4/4 time. The score includes various chords and melodic lines. The chords are: D-9, C#07, C-6, G7/B, Bbmaj7, Ebmaj7, E-7b5, A7b9, D-7, Db7, C-9, B07, Bbmaj7, E-7b5, A7b9, D-7, Db7, C-9, F7, B-7, E7b9, Bbmaj7, A7b9, D-7.

# HOW MY HEART SINGS

-EARL ZINDARS/  
ANNE ZINDARS

(J=146)

Handwritten musical score for guitar, featuring a melody line and a bass line with various chords and a solo section.

**Chords:** E-7, A-7, D-7, G7, Cmaj7, Fmaj7, B-7b5, E7b9, A-7, Ab07, A-7/G, F#-7b5, Emaj7, G07, F#-7, B7, Dmaj7/E, Amaj7/B, Dmaj7, Amaj7, Cmaj7/B, Gmaj7/A, Cmaj7, B7#9, A-7, Ab07, A-7, D7, E-7, A-7, Ab7, G7#5, C6, G-7, F#-7b5, B7b9.

**Other markings:** B PEDAL, D.S. AL, (SOLO BEGINS)

# HULLO BOLINAS

-STEVE SWALLOW

(MED.)

C G7 E7 A-

D7 G7 E7 Fmaj7

B7 Cmaj7 A- Fmaj7

B7 E-

(ENDING)

G7 E7 A-

RIT. ----->

# I CAN'T GET STARTED WITH YOU

-VERNON DUKE/IRA GERSHWIN

Handwritten musical score for "I Can't Get Started with You" in 4/4 time. The score consists of ten staves of music with various chords and a first/second ending bracket.

Chords and notation across the staves:

- Staff 1: Cmaj7, A-7, D-7, G7, E7, A-7
- Staff 2: D7, G7sus4, Cmaj7, A-7, D-7, G7b9
- Staff 3: 1. Bb7b5, A7, D7, G7sus4; 2. C6, Bb7, Cmaj7
- Staff 4: E-7, A7, E-7, A7, Dmaj7, Gmaj7, Dmaj7
- Staff 5: D-7, G7, D-7, G7, E-7, A7, D7, G7sus4
- Staff 6: Cmaj7, A-7, D-7, G7, E7, A-7, D7, G7sus4
- Staff 7: Cmaj7, A7#5, D-7, G7, C6 (A7#5, D-7, G7)

# (MED.) I CAN'T GIVE YOU ANYTHING BUT LOVE

-JIMMY MC HUGH / DOROTHY FIELDS

Gmaj7 B-7 B07 A-7 D7

Gmaj7 B-7 E-7 A-7 D7

D-7 G7 Cmaj7

A7 A-7 D7

Gmaj7 B-7 B07 A-7 D7

D-7 G7 Cmaj7

C#07 Gmaj7/B E7

A-7 D7 G6 (A-7 D7)

(BALLAD)

# I COULD WRITE A BOOK

- RICHARD RODGERS / LORENZ HART

Chord progression for the first system:

$C^{maj7}$   $A-7$   $D-7$   $G7$   $E-7$   $A-7$   $D-7$   $G7$

Chord progression for the second system:

$C^{maj7}$   $E-7$   $A7b9$   $D-7$   $B-7b5$   $E7$

Chord progression for the third system (marked 2.):

$A-7$   $D-7$   $G7$   $F\#-7b5$   $B7$   $E-7$

Chord progression for the fourth system:

$A-7$   $D7$   $D-7$   $G7$

Chord progression for the fifth system (marked 2.):

$A-7$   $A7b7$   $G-7$   $C7$   $F^{maj7}$   $Bb7$

Chord progression for the sixth system:

$E-7$   $A7b9$   $D-7$   $G7$   $C6$   $D-7$   $G7$

# I GOT IT BAD AND THAT AIN'T GOOD

(MED. SLOW)

-DUKE ELLINGTON/PAUL FRANCIS WEBSTER

G<sup>mi</sup>7 B7 E-7 A7 E-7 A7

Musical staff with notes and chords. Chords: G<sup>mi</sup>7, B7, E-7, A7, E-7, A7.

A-7 B7 E7 A7 D7 | 1. G6 E-7 A-7 D7

Musical staff with notes and chords. Chords: A-7, B7, E7, A7, D7, G6, E-7, A-7, D7.

2. G6 C#07 D-7 G7 Cmi7

Musical staff with notes and chords. Chords: G6, C#07, D-7, G7, Cmi7.

F7 Gmi7 B-7 E7

Musical staff with notes and chords. Chords: F7, Gmi7, B-7, E7.

A-7 D7 Gmi7 B7 E-7

Musical staff with notes and chords. Chords: A-7, D7, Gmi7, B7, E-7.

A7 E-7 A7 A-7 B7 E7 A7 D7

Musical staff with notes and chords. Chords: A7, E-7, A7, A-7, B7, E7, A7, D7.

G6 (A-7 D7)

Musical staff with notes and chords. Chords: G6, (A-7 D7).



# I LET A SONG GO OUT OF MY HEART

(Swing)

-DUKE ELLINGTON/HENRY NEMO/JOHN REDMONS/TRYING MILLS

Chord progression: Eb Ab7 Eb C-7 G-7 C7

Chord progression: G-7 C7 Ab6 G-7 F-7 F#o7 Eb/G Ab7

1. Eb C-7 F-7b5 Bb7 2. Eb Ab-6 Eb Eb/G Gb07

Chord progression: F-7 Bb7 Ebmaj7

Chord progression: Eb6 / D-7 G7 C- G7#5 / B C-/Bb C-/A Ab-7 Db7 Gb7 /

Chord progression: B7 Bb7#5 Eb Ab7

Chord progression: Eb C-7 G-7 C7 G-7 C7

Chord progression: Ab6 G-7 F-7 F#o7 Eb/G Ab7 Eb F-7/Bb

Chord progression: Eb (Bb7#5)

# I LOVE PARIS

- COLE PORTER

(MED.)

C-7 D-7b5 G7

C-7 D-7b5 G7

D-7b5 G7 D-7b5 G7

D-7b5 G7 C-7

C6 D-7 C/E D-7 C6 Fmaj7 E-7 D-7

C6 D-7 E-7 Eb7 D-7 G-7 C7

Fmaj7 F#7 E-7 A7

D-7 G7 C6 (D-7b5 G7)

# I LOVE YOU

- COLE PORTER

(MED.)

Chord symbols: G-7b5, C7b9, Fmaj7, A-7, D7b9, G-7, C7, Fb, A-7, D7b9, G-7b5, C7b9, Fmaj7, B-7, E7, Amaj7, F#-7, B-7, E7, Amaj7, D7, G-7, C7, Fmaj7, A-7b5, D7b9, G7, C7, G-7b5, C7b9, Fmaj7, Eb7(#11), D7b9, G7, G-7, C7, Fb, (A-7 D7b9)

Other markings: 3 (triplets), repeat sign, first ending bracket, double bar line, FINE

# I MEAN YOU

-THELONIOUS MONK/

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COLEMAN HAWKINS

(MED.)

INTRO (E<sup>b</sup>9)

E<sup>b</sup>9

A UNISON

FINE  
1<sup>ST</sup> TIME, TO  $\mathcal{S}$  FOR SOLOS  
TAKE 2<sup>ND</sup> ENDING ON SOLOS

AFTER SOLOS, D.S. AL FINE (1<sup>ST</sup> ENDING)

(MED. BALLAD)

# I REMEMBER CLIFFORD

- BENNY GOLSON

**INTRO**

Abmaj7 Bb7 Bb7/Ab G7 Ab07

C-7 Bb-7 Ab-7 Gb-7 F-7 Ab/Bb Ab-/Bb

**A** Ebmaj7 G7 Abmaj7 A0 Bb7(13) B07 C-7 C-7/Bb

2. A-7b5 D7b9 G-7 G-7/F E-7b5 A7b9 F-7 Bb7(b9)

2. A-7b5 D7b9 G-7b5 C7b9 F-7 Bb7#5 G-7 Abmaj7

**B** A-7b5 D7b9 G-7 C7b9 F-7 Bb7 Ebmaj7

D-7b5 G7b9 C-7 C-7/Bb A-7b5 D7b9 G-7 C7 F-7 Bb7

**C** Ebmaj7 G7 Abmaj7 A° Bb7(13) B°7 C-7 C-7/Bb

A-7b5 D7b9 G-7b5 C7b9 ⊕ F-7 Bb7#5 Eb6 Bb7b9

⊕ F-7 Bb7#5 G-7 B/F# **D** F-7 Bb7 Bb7/Ab

D.S. FOR SOLOS  
AFTER SOLOS, D.S. AL ⊕

G7 Ab°7 C-7 Bb-7 Ab-7 Gb-7 F-7 Ab/Bb Bb7#5

Ebmaj7 D7#9 Ebmaj7

1944

# I SHOULD CARE

-SAMMY CAHN/AXEL STORDAHL/  
PAUL WESTON

(BALLAD)

D-7 G7 E-7 A7 D-7 G7 Cmaj7

E-7b5 A7 D-7 F-7 Bb7

Cmaj7 B-7b5 E7 G-7 C7 Fmaj7

B-7b5 E7b9 A-7 D7 D-7 G7

D-7 G7 E-7 A7 D-7 G7 Cmaj7

E-7b5 A7 D-7 F-7 Bb7

Cmaj7 B-7b5 E7 A-7 D7

D-7 G7 Cb (Fmaj7 E-7 A7)

# I WISH I KNEW HOW IT WOULD FEEL TO BE FREE

-BILLY TAYLOR

(MED. SOPRANO)

F A7/E D-7 F7 Bbmaj7 C7sus4 F6 C7sus4

F Bb/F F C G7 C7

F A7/E D-7 F7 Bbmaj7 C7sus4 F6 B07

F/C A7/C# D-7 B07 F/C C7sus4 F6 C7sus4

FINE



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# (BALLAD) I'LL NEVER SMILE AGAIN

- RUTH LOWE

F-7 B9#11 Bb7sus4 Bb7b9 Ebmaj7 G-7 Gb7

F-7 B9#11 Bb7b9 Eb6 Ab9 G-7 Gb7b5

F-7 Bb7b9 Eb6 F-7 Bb7#5 Ebmaj7 D9

Gmaj7 D7/A G/B Gb7 F-7 Bb7 G-7 Gb7

F-7 B9#11 Bb7sus4 Bb7b9 Ebmaj7 G-7 Gb7

F-7 B9#11 Bb7b9 Ebmaj7 Eb6 Bb6 A7b5

Abmaj7 Db7 Ebmaj7 C9

F-7 Bb7b9 Eb6 G-7 Gb7

Eb6 B7 Eb6 RIT. (LAST X) AFTER SOLOS, D.C. AL

# I'LL REMEMBER APRIL

1917

-PAT JOHNSON/  
DON RAYE/  
GENE DE PAUL

Handwritten musical score for "I'll Remember April" in G major, 4/4 time. The score consists of 12 staves of music with various chords and melodic lines. The chords are written above the staves, and the melody is written on the staves themselves. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various chord progressions and melodic phrases, with some triplets indicated by a '3' over a group of notes.

Chords and notes visible in the score:

- Staff 1: Gmaj7, G6, Gmaj7, G6
- Staff 2: G-7, G-6, G-7, G-6
- Staff 3: A-7b5, D7, B-7b5, E7
- Staff 4: A-7, D7, Gmaj7, G7b9
- Staff 5: C-7, F7, Bbmaj7, G-7
- Staff 6: C-7, F7, Bbmaj7, Bb6
- Staff 7: A-7, D7, Gmaj7, G6
- Staff 8: F#-7, B7, Emaj7, A-7, D7
- Staff 9: Gmaj7, G6, Gmaj7, G6
- Staff 10: G-7, G-6, G-7, G-6
- Staff 11: A-7b5, D7, B-7b5, E7
- Staff 12: A-7, D7, G6, (A-7 D7)

(MED.)

# I'M ALL SMILES

- MICHAEL LEONARD/  
HERBERT MARTIN

Handwritten musical score for the song "I'm All Smiles" in 3/4 time. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written in quarter notes. Above the notes, a series of chords are written in a handwritten style: D7#9, G-7, C#7#9, and Cmaj7. The second staff continues the melody with chords A-7, D7, B-7, and E7. The third staff features chords C#-7, F#7, Bmaj7, and G#-7. The fourth staff has chords E-7, A7, Dmaj7, and A7. The fifth staff repeats the first four chords: D7#9, G-7, C#7#9, and Cmaj7. The sixth staff repeats the second four chords: A-7, D7, B-7, and E7. The seventh staff repeats the third four chords: C#-7, F#7, Bmaj7, and G#-7. The eighth and final staff has chords E-7, A7, F#-7, and a final chord written as D6/F#.

*G<sup>b</sup>maj7* *A<sup>b</sup>7 / G<sup>b</sup>* *F-7* *B<sup>b</sup>7*

*G-7b5* *C7b9* *Fmaj7*

*E-7* *A7* *Dmaj7*

*Gmaj7* *F#-7* *B7b5* *B<sup>b</sup>7b5* *A7*

*E-7* *A7* *Dmaj7* *D7* *R.C. AL*

*Gmaj7* *E7 / G#* *A7* *A7 / G*

*F#-7* *B-7* *E-7* *A7sus4* *A7*

*F#7* *B-7* *E-7* *A7sus4* *A7*

*D<sup>b</sup>* *(A7)*

(MED SWING) **I'M BEGINNING TO SEE THE LIGHT**

- DON GEORGE / JOHNNY HODGES / DUKE ELLINGTON / HARRY JAMES

**A** G<sup>6</sup> C<sup>-6</sup> G<sup>6</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> B<sup>b-7</sup> E<sup>b7</sup>

G<sup>6</sup> F<sup>#7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> | 1. G A<sup>-7</sup> D<sup>7</sup> | 2. G

**B** B<sup>7</sup> B<sup>b7</sup>

A<sup>7</sup> B<sup>b-7</sup> E<sup>b7</sup> A<sup>-7</sup> D<sup>7</sup>

**A** G<sup>6</sup> C<sup>-6</sup> G<sup>6</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> B<sup>b-7</sup> E<sup>b7</sup>

G<sup>6</sup> F<sup>#7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G (A<sup>-7</sup> D<sup>7</sup>)

# I'M YOUR PAL

- STEVE SWALLOW

(BALLAD)

C <sup>3</sup> <sup>\*(A7#5)</sup> <sub>Com 4</sub> D-7 G7#5 C/E <sup>Ab</sup>/<sub>Eb</sub>

\* PLAY PAREN. CHORD ON SOLOS

Gmaj7/D A-7/D D7 Gmaj7/B <sup>3</sup> Bbmaj7 F-/Ab F7b9/A

Bbmaj7 B-7b5 E7 A-7 <sup>3</sup> Fmaj7/A Bbmaj7/A F-/Ab

F7b9/A Bb6 A7/C# D- D-/C Bbmaj7 F-/Ab

C/G <sup>3</sup> D-7/G G7b9 C (TO SOLOS) (4)

AFTER SOLOS, D.C. AL

C/G D-7/G G7b9 C

(EVEN 8ths)

# ICARUS

- RALPH N. TOWNER

*G*add9      *D*<sup>7</sup>/*G*

*C*<sup>9</sup>/*G*

*G*add9      *G*<sup>7</sup> sus 4      *G*<sup>7</sup>

*C* maj 7 #11

*F* maj 9

*D*add9

FINE

B-9  
/F#



G7sus4



B-9  
/F#



D-7  
/G



Cadd9

G-9  
/C

G-9  
/Bb



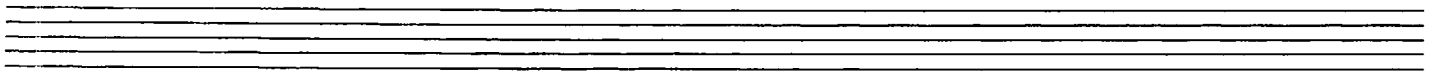
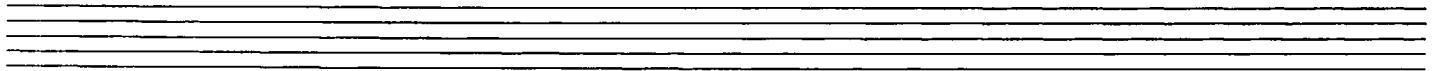
Ebmaj7#11

Fmaj7  
/G

(OPTIONAL REPEAT)



SOLO ON ENTIRE FORM  
AFTER SOLOS, D.S. AL FINE  
(PLAY PICKUP)





(MED. SLOW BOSSA)

# IF YOU NEVER COME TO ME

## (INUTIL PAISAGEM)

-ANTONIO CARLOS JOBIM/ALOYSID DE OLIVEIRA/RAY GILBERT

**A**

Cmaj7

Bmaj7

Bbmaj7(b5)

A7

Musical staff for section A, first line. It begins with a treble clef and a 4/4 time signature. The first measure is a whole rest. The second measure is a whole note with a sharp sign (F#). The third measure is a whole note. The fourth measure is a whole note with a triplet of eighth notes: G4, A4, B4.

D-7

F-

F-6

F-(maj7)F-6

Musical staff for section A, second line. The first measure is a whole rest. The second measure is a whole note. The third measure is a triplet of eighth notes: G4, A4, B4. The fourth measure is a whole note. The fifth measure is a whole note. The sixth measure is a whole note with a triplet of eighth notes: G4, A4, B4.

E7(13)

E7(#5)

A9

A7b9

D7

G7

Musical staff for section A, third line. The first measure is a triplet of eighth notes: G4, A4, B4. The second measure is a triplet of eighth notes: G4, A4, B4. The third measure is a triplet of eighth notes: G4, A4, B4. The fourth measure is a triplet of eighth notes: G4, A4, B4. The fifth measure is a triplet of eighth notes: G4, A4, B4. The sixth measure is a triplet of eighth notes: G4, A4, B4. The seventh measure is a triplet of eighth notes: G4, A4, B4. The eighth measure is a triplet of eighth notes: G4, A4, B4. The ninth measure is a triplet of eighth notes: G4, A4, B4. The tenth measure is a triplet of eighth notes: G4, A4, B4. The eleventh measure is a triplet of eighth notes: G4, A4, B4. The twelfth measure is a triplet of eighth notes: G4, A4, B4.

C7

F7

Cmaj7

Db7b5

Musical staff for section A, fourth line. The first measure is a whole note. The second measure is a whole note. The third measure is a whole note. The fourth measure is a whole note. The fifth measure is a whole note. The sixth measure is a whole note. The seventh measure is a whole note. The eighth measure is a whole note. The ninth measure is a whole note. The tenth measure is a whole note. The eleventh measure is a whole note. The twelfth measure is a whole note.

**B**

Cmaj7

Bmaj7

Bbmaj7(b5)

A7

Musical staff for section B, first line. It begins with a double bar line. The first measure is a whole rest. The second measure is a whole note with a sharp sign (F#). The third measure is a whole note. The fourth measure is a whole note with a triplet of eighth notes: G4, A4, B4.

D-7

F-

F-6

F-(maj7)F-6

Musical staff for section B, second line. The first measure is a whole rest. The second measure is a whole note. The third measure is a triplet of eighth notes: G4, A4, B4. The fourth measure is a whole note. The fifth measure is a whole note. The sixth measure is a whole note with a triplet of eighth notes: G4, A4, B4.

E7(13)

E7(#5)

A9

A7b9

D7

G7

Musical staff for section B, third line. The first measure is a triplet of eighth notes: G4, A4, B4. The second measure is a triplet of eighth notes: G4, A4, B4. The third measure is a triplet of eighth notes: G4, A4, B4. The fourth measure is a triplet of eighth notes: G4, A4, B4. The fifth measure is a triplet of eighth notes: G4, A4, B4. The sixth measure is a triplet of eighth notes: G4, A4, B4. The seventh measure is a triplet of eighth notes: G4, A4, B4. The eighth measure is a triplet of eighth notes: G4, A4, B4. The ninth measure is a triplet of eighth notes: G4, A4, B4. The tenth measure is a triplet of eighth notes: G4, A4, B4. The eleventh measure is a triplet of eighth notes: G4, A4, B4. The twelfth measure is a triplet of eighth notes: G4, A4, B4.

C7

F7

Cmaj7

(Db7b5)

Musical staff for section B, fourth line. The first measure is a whole note. The second measure is a whole note. The third measure is a whole note. The fourth measure is a whole note. The fifth measure is a whole note. The sixth measure is a whole note. The seventh measure is a whole note. The eighth measure is a whole note. The ninth measure is a whole note. The tenth measure is a whole note. The eleventh measure is a whole note. The twelfth measure is a whole note.

# IMPRESSIONS

-JOHN COLTRANE

(UP)

D-7

E<sup>b</sup>-7

b<sub>e</sub> b<sub>e</sub>

D-7

(MED.)

# IN A MELLOW TONE

-DUKE ELLINGTON

**A**  $Bb7$   $Eb7$   $Ab6$

$Eb-7$   $Ab7$   $Dbmaj7$

$Db6$   $Gb7$   $Ab6$   $F7$

$Bb7$   $Eb7$   $F7$

**B**  $Bb7$   $Eb7$   $Ab6$

$Eb-7$   $Ab7$   $Dbmaj7$

$Db7$   $D\flat7$   $\frac{Ab6}{Eb}$   $F7$

$Bb7$   $Eb7$   $Ab6$  ( $G7$   $Gb7$   $F7$ )

(BALLAD)

# IN A SENTIMENTAL MOOD

- DUKE ELLINGTON

D- D-(maj7) D-7 D-6  
 G- G-(maj7) G-7 G-6 A7 D-  
 D7 G-7 Gb7 <sup>1.</sup> Fmaj7 <sup>2.</sup> Fmaj7 Eb-7 Ab7  
 Dbmaj7 Bb-7 Eb-7 Ab7 Dbmaj7 Bb7 Eb7 Ab7  
 Dbmaj7 Bb-7 Eb-7 Ab7 G-7 C7  
 D- D-(maj7) D-7 D-6 G- G-(maj7) G-7 G-6 A7  
 D- D7 G-7 C7b9 Fmaj7

(MED. SWING)

# IN THE MOOD

-JDE GARLAND

N.C.

Bb7 Bb9 Eb9 Db6

Ab6 Ab7

Db6 Db7 Ab6 Eb7

Ab6 Db6 E7 Bb-7 E7 Eb7 Ab6

(PLAY 4x)

Ab6 Bb7 Bb-7 Eb7 Ab6 Bb7 Bb-7 Eb7

SOLO 3<sup>RD</sup> AND 4<sup>TH</sup> TIMES

Ab6 Bb7 Bb-7 Eb7 Eb7 Eb7 Ab6

PLAY ON SOLO

Eb7 Eb7 Eb7 E7 Eb7 Ab6 N.C. UNISON

2., 4.

Eb7 Eb7 Eb7 E7 Eb7 Ab6 N.C. UNISON

PLAY ON SOLO

**C** SOLO (SOLO OVER **A** CHANGES)

E<sup>b</sup>7 E<sup>7</sup> E<sup>b</sup>7 E<sup>7</sup> E<sup>b</sup>7 E<sup>b</sup>+ A<sup>b</sup>6

Musical staff with notes and rests. Includes a measure with a whole rest and a measure with a whole note.

Musical staff with notes and rests. Includes a measure with a whole rest and a measure with a whole note.

Ab<sup>6</sup> (PLAY AS WRITTEN LAST TIME ONLY) Ab<sup>7</sup>

Musical staff with eighth notes and a dynamic marking: (mp > p > pp > f)

Musical staff with eighth notes and a dynamic marking: (mp > p > pp > f)

Musical staff with eighth notes and a dynamic marking: (mp > p > pp > f)

Musical staff with eighth notes and a dynamic marking: (mp > p > pp > f)

Musical staff with eighth notes and a dynamic marking: (mp > p > pp > f)

Musical staff with eighth notes and a dynamic marking: (mp > p > pp > f)

CONT. A<sup>b</sup> PEDAL

Musical staff with eighth notes and a dynamic marking: (mp > p > pp > f)

A<sup>b</sup>6

N.C.

Musical staff with eighth notes and a dynamic marking: (mp > p > pp > f)

(BALLAD) IN THE WEE SMALL HOURS OF THE MORNING

-DAVID MANN / BOB HILLIARD

*Cmaj7 C7 C<sup>b</sup> C+* *Cmaj7 C+* *D-7 G7*  
*D-7 G7 E-7<sup>b5</sup> A7 F#-7<sup>b5</sup> B1 E-7 G7*  
*Cmaj7 C7 C<sup>b</sup> C+* *Cmaj7 E-7<sup>b5</sup> A7*  
*D-7 D#<sup>o7</sup> E-7 A7* *1. D-7 G7 C<sup>b</sup> D-7 G7*  
*2. D-7 Ab<sup>7b5</sup> G7 C<sup>b</sup>*

(ROCK BALLAD)

# IN YOUR QUIET PLACE

- KEITH JARRETT

E- B/D# D-7 G7 C G/B

(BASS TACET 1st X) (B.S. ENTERS)

A-7 G F#-7b5 B7 C D7 G A-7 A#o7 G/B

C G/B A-7 G F#-7b5 B7#5(#9)

C (FILL) G/B G A7 D7 G F#-7b5 B7#9

C (FILL) G/B G A7 D7 G F#-7b5 B7#9

AFTER SOLOS, D.C. AL

C (FILL TO END) A-7 D7 G G A-7 A#o7 G/B

C G/B G A7 D7 G



2/2

(JAZZ WALTZ)

# THE INCH WORM

-FRANK LOESSER

Fmaj7 Ebmaj7 Fmaj7 Ebmaj7

Fmaj7 F7 Bbmaj7, Bb-6 Fmaj7, G7 G-7, C7

Fmaj7 Ebmaj7 Fmaj7 Ebmaj7

Fmaj7 Bbmaj7, Bb-6 F6, C7b9 F6 (C7)

FINE

SOLDS

F13 Eb13

AFTER SOLDS, D.C. AL FINE

# INDIAN LADY

- DON ELLIS

(SLOWLY)

A5 8

**A** (FAST)

Musical notation for section A, measures 1-4. Chords: A, D, A, E7Am4.

Musical notation for section B, measures 1-4. Chords: A, D, A, E7Am4.

CONT. RHYTHM SIM.

Musical notation for section C, measures 1-4. Chords: A7, D7, A7, E7.

Musical notation for section C, measures 5-8. Chords: A7, D7, A7, E7, A7.

Musical notation for section C, measures 9-12. Chords: D, G, C, F.

Musical notation for section C, measures 13-16. Chords: Bb, Eb, Ab, E13.

Musical notation for section D, measures 1-4. Chords: A, D, A, E7Am4.

Musical notation for section D, measures 5-8. Chords: A, D, A, E7Am4, A7.

Musical notation for section E, measures 1-4. Chord: A7.

D.S. FOR SOLOS

AFTER SOLOS, D.S. - VAMP AND FADE ON **E**

(MED. UP)

# INNER URGE

-JOE HENDERSON

F#-7b5

Fmaj7b5

Ema7b5

Dbmaj7b5

Ema7 Dbmaj7 Dma7 Bma7(#11)

Cma7 Ama7 Bb7 Gma7

(LAST x) 😊

REPEAT HEAD IN/OUT

# INTERPLAY

(MED. BLUES)

Handwritten musical score for "Interplay" by Bill Evans. The score is in 4/4 time with a key signature of three flats (B-flat major/C minor). It consists of four staves of music. The first staff starts with an F-7 chord and contains a triplet of eighth notes. The second staff has an F7 chord and a Bb-7 chord. The third staff features F-7, Ab7, and G-7b5 chords. The fourth staff includes C7, F-7, D-7b5, Dbmaj7, and Gbmaj7 chords. The piece concludes with a double bar line.

# THE INTREPID FOX

- FREDDIE HUBBARD

(MED. UP)

♩ C-7 N.C. C-7

Bmaj7#11

Bb7sus4

A7sus4 F#7sus4 Eb7sus4

C7sus4 A7sus4 F#7sus4 F7sus4 (FINE)

2.

Bb7sus4 Db7sus4 Eb7sus4 Bb7sus4 Db7sus4 Eb7sus4 F7sus4

Bb7sus4 Db7sus4 Eb7sus4 F7sus4 G7sus4 A7sus4

(SOLOS) C-7 Bmaj7#11 Bb7sus4 (TAKE 2ND ENDING) F7sus4

AFTER SOLOS, D.S. AL FINE (PLAY PICKUP) (TAKE REPEAT)

# INVITATION

-BRONISLAW KAPER/  
PAUL FRANCIS WEBSTER

Chord symbols and musical notations in the score include:

- Staff 1: C-7 (triplet), F7, Bb7
- Staff 2: Eb-7 (triplet), Eb-7, Ab7, Db7
- Staff 3: C#-7 (triplet), Gb7#5, B-7
- Staff 4: B-7 (triplet), E7#5, A-7
- Staff 5: A-7 (triplet), D7#5, G-7
- Staff 6: Eb7b5, D7b9, G7#5
- Staff 7: D.C. AL
- Staff 8: B7b5, F-7b5, Bb7#9, Eb-(maj7) (D7#9 G7#9)







# IS YOU IS, OR IS YOU AIN'T (MA'BABY)

-BILLY AUSTIN/LOUIS JORDAN

F- F<sup>7</sup>/E<sup>b</sup> Db7 C7 F- F<sup>7</sup>/E<sup>b</sup> Db7 C7

Bb7 Eb7 C7

F- F<sup>7</sup>/E<sup>b</sup> Db7 C7 F- F<sup>7</sup>/E<sup>b</sup> Db7 C7

Bb7 Eb7 C7

F- C<sup>7</sup>/G F<sup>7</sup>/A<sup>b</sup> C<sup>7</sup>/G F- B<sup>13</sup>

Bb7 Bb7 Eb7 Ab6 Db7 C7

F- C<sup>7</sup>/G F<sup>7</sup>/A<sup>b</sup> C<sup>7</sup>/G F- B<sup>13</sup>

Bb7 Bb-7 Eb7 Ab6 Eb-7 Ab7

Dbmaj7 Db-7 Abmaj7 Eb-7 Ab7

Dbmaj7 Db-7 C-7b5 F7 Bb-7 G-7b5 C7

F- C7/G F-/Ab C7/G F- B13

Bb7 Bb-7 Eb7 Ab6 Gb7b5 F7

Bb7 Bb-7 Eb7 Ab6 (Db7 C7)

(MED. SWING)

# ISOTOPE

-JOE HENDERSON

Musical notation for the first system, including notes and chords: C7, Eb7, D7, G7, C7, F7, Bb7, C7, E7/A, Eb-7/Ab, D-7, G7, C7, A7, Gb7, Eb7.

SOLOS

SOLOS C7

F7 Bb7 C A7

Ab7 G7 C7 A7 Gb7 Eb7

REPEAT HEAD IN/OUT AFTER SOLOS, D.C. AL

Musical notation for the final system, including notes and chords: C7, A7, Gb7, Eb7, C7.

# ISRAEL

- JOHN CARISI

(SWING)

D- D-(#5) D-6

D7b9 G- G-(#5) G-6 A7(#9)

Dmaj7 Fmaj7 Bbmaj7

A7 D- F7 Bb7 A7

# IT DON'T MEAN A THING

(IF IT AIN'T GOT THAT SWING)

(SWING)

-DUKE ELLINGTON/IRVING MILLS

G- G-/F# G-/F G-/E Eb7 D7

A musical staff in G major with a key signature of one flat (Bb) and a 4/4 time signature. The notes are G4, A4, Bb4, and C5. Above the staff are handwritten chords: G-, G-/F#, G-/F, G-/E, Eb7, and D7. A repeat sign is present at the beginning of the staff.

G- C7 F7sus4

A musical staff with notes G4, A4, Bb4, and C5. Above the staff are handwritten chords: G-, C7, and F7sus4.

Bb6 2. D7#5 2. Bb6

A musical staff with notes G4, A4, Bb4, and C5. Above the staff are handwritten chords: Bb6, 2. D7#5, and 2. Bb6. The second and third chords are marked with a '2.' indicating a second ending.

F-7 Bb7 Ebmaj7

A musical staff with notes G4, A4, Bb4, and C5. Above the staff are handwritten chords: F-7, Bb7, and Ebmaj7.

G-7 C7 F7 D7

A musical staff with notes G4, A4, Bb4, and C5. Above the staff are handwritten chords: G-7, C7, F7, and D7.

G- G-/F# G-/F G-/E Eb7 D7 G-

A musical staff with notes G4, A4, Bb4, and C5. Above the staff are handwritten chords: G-, G-/F#, G-/F, G-/E, Eb7, D7, and G-.

C7 F7sus4 Bb6 (D7#5)

A musical staff with notes G4, A4, Bb4, and C5. Above the staff are handwritten chords: C7, F7sus4, Bb6, and (D7#5).

(BALLAD)

# IT'S EASY TO REMEMBER

-RICHARD RODGERS/LORENZ HART

F-7 Bb7 Ebmaj7 C7b9 F-7 Bb7 Ebmaj7 Bb-7 Eb7

A musical staff in 4/4 time with a key signature of two flats (Bb, Eb). The melody consists of quarter and eighth notes. Chords are written above the staff: F-7, Bb7, Ebmaj7, C7b9, F-7, Bb7, Ebmaj7, Bb-7 Eb7.

Ab07 Abmaj7 Db7 C-7b5 F7 F-7 Bb7 G-7 C7b9 Eb6

A musical staff in 4/4 time. The melody continues with quarter and eighth notes. Chords are: Ab07, Abmaj7, Db7, C-7b5, F7, F-7, Bb7, G-7, C7b9, Eb6. There are first and second endings indicated by first and second endings brackets.

Bb-7 Eb7 Abmaj7 F-7 Bb-7 Eb7 Abmaj7

A musical staff in 4/4 time. The melody continues with quarter and eighth notes. Chords are: Bb-7, Eb7, Abmaj7, F-7, Bb-7, Eb7, Abmaj7.

Ab-7 Db7 Gbmaj7 Eb-7 C-7b5 F7b9 Bb7 G-7 C7b9

A musical staff in 4/4 time. The melody continues with quarter and eighth notes. Chords are: Ab-7, Db7, Gbmaj7, Eb-7, C-7b5, F7b9, Bb7, G-7, C7b9.

F-7 Bb7 Ebmaj7 C7b9 F-7 Bb7 Ebmaj7 Bb-7 Eb7

A musical staff in 4/4 time. The melody continues with quarter and eighth notes. Chords are: F-7, Bb7, Ebmaj7, C7b9, F-7, Bb7, Ebmaj7, Bb-7, Eb7.

Ab07 Abmaj7 Db7 C-7b5 F7 F-7 Bb7 Eb6 (G-7 C7b9)

A musical staff in 4/4 time. The melody concludes with quarter and eighth notes. Chords are: Ab07, Abmaj7, Db7, C-7b5, F7, F-7, Bb7, Eb6, (G-7 C7b9).

(MED. 2 BEAT)  
♩ = 132

# JELLY ROLL

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)  
Mingus website: [www.mingusmingusmingus.com](http://www.mingusmingusmingus.com)

Bb-7 Eb7 Bb-7 Eb7 Bb-7

Eb7 Ab7

Db7 Ab7 - G7 Gb7 F7

Bb7 Eb7 Ab7 TO SOLOS

ENDING  
Ab7 A7 Ab7

# JORDU

-DUKE JORDAN

(MED. UP JAZZ)

N.C.

**A** D7 G7 C- N.C.

Musical staff with notes and rests, corresponding to the first measure of the first system.

F7 Bb7 Ebmaj7 N.C.

Musical staff with notes and rests, corresponding to the second measure of the first system.

Musical staff with notes and rests, corresponding to the third measure of the first system.

Musical staff with notes and rests, corresponding to the fourth measure of the first system.

Musical staff with notes and rests, corresponding to the fifth measure of the first system.

Musical staff with notes and rests, corresponding to the sixth measure of the first system.

Musical staff with notes and rests, corresponding to the seventh measure of the first system.

Musical staff with notes and rests, corresponding to the eighth measure of the first system.

Musical staff with notes and rests, corresponding to the ninth measure of the first system.

Musical staff with notes and rests, corresponding to the tenth measure of the first system.

Musical staff with notes and rests, corresponding to the eleventh measure of the first system.

Musical staff with notes and rests, corresponding to the twelfth measure of the first system.

**B** G7 C7 F7 Bb7 Eb7 Ab7 Db7

Musical staff with notes and rests, corresponding to the first measure of the second system.

F7 Bb7 Eb7 Ab7 Db7 Gb7 G7 N.C.

Musical staff with notes and rests, corresponding to the second measure of the second system.

**A** D7 G7 C- N.C.

Musical staff with notes and rests, corresponding to the third measure of the second system.

F7 Bb7 Ebmaj7 N.C.

Musical staff with notes and rests, corresponding to the fourth measure of the second system.

D7 G7 C- Ab7 G7

Musical staff with notes and rests, corresponding to the fifth measure of the second system.

Ab7 G7 Gb7 B7 Bb7 Eb7 Ab7 G7

Musical staff with notes and rests, corresponding to the sixth measure of the second system.

Ab7 G7 N.C. C-(maj7)

Musical staff with notes and rests, corresponding to the seventh measure of the second system.

Musical staff with notes and rests, corresponding to the eighth measure of the second system.

Musical staff with notes and rests, corresponding to the ninth measure of the second system.

D.S. FOR SOLOS **A A B A**  
 CHANGES ON THE BEAT - COMP. THROUGH BREAKS  
 AFTER SOLOS, D.C. AL



(MED. BOSSA)

# JOURNEY TO RECIFE

- RICHARD EVANS/  
NORMAN GIMBEL

Handwritten musical score for guitar, featuring a melody line and a bass line with various chords and accidentals.

**Chords and Accents:**

- Melody Line:** Ebmaj7, F-7, Bb7#5(b9) Bb7
- Bass Line:** F7, F-7, Bb7, Bb-7, Eb7
- Melody Line:** Abmaj7, Db7, C-7, G7b9
- Bass Line:** C-7, A07, Ab7, G-7, Gb7, F-7, Bb7
- Melody Line:** A07, Ab7, G-7, Gb7, C7#5(b9), Eb7b5, Ebmaj7, (F-7 Bb7)

# JOY SPRING

-CLIFFORD BROWN

(MED.)

Handwritten musical score for "Joy Spring" by Clifford Brown. The score is written in 4/4 time and includes a variety of chords and melodic lines. The chords are: Fmaj7, G-7, C7, Fmaj7, Bb-7, Eb7, F/A, Ab6, G-7, C7, F6, Ab-7, Db7, Gbmaj7, Ab-7, Db7, Gbmaj7, B-7, E7, Bb-7, A7, Ab-7, Db7, Gb6, A-7, D7, Gmaj7, G-7, C7, Fmaj7, F-7, Bb7, Ebmaj7, Ab-7, Db7, Gbmaj7, G-7, C7, Fmaj7, G-7, C7, Fmaj7, Bb-7, Eb7, F/A, Ab6, G-7, C7, F6, (G-7 C7). The score features several triplet markings (indicated by a '3' in a bracket) and ends with the word "FINE".

# JUJU

-WAYNE SHORTER

(SWING)

INTRO B7#5

HEAD (VAMP) B7#5

AFTER SOLOS/LAST HEAD,  
VAMP INTRO TILL END

(BALLAD)

# JUNE IN JANUARY

- LEO ROBIN /  
RALPH RAINGER

231

*Ebmaj7* *C7* *F-7*

*Bb7* *F-7* *Bb7* *G-7* *C7* *F-7* *Bb7*

*2. Ebmaj7* *G7#5* *G7* *C-7* *Ab7*

*C-7* *D-7b5* *G7* *C-7*

*F7* *F-7* *Bb7* *Ebmaj7* *C7*

*F-7* *Bb7* *F-7* *Bb7*

*Ebb*

FINE

# JUMP MONK

-CHARLES MINGUS

(MED. UP SWING)  
♩ = 180

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)  
Mingus website: [www.mingusmingusmingus.com](http://www.mingusmingusmingus.com)

(REPEAT UNTIL CUE)

Chord progression: F- / Dbmaj7 / G-7b5 / C7

**A** F- Dbmaj7 G-7b5 C7

8vb

Chord progression: F- / Dbmaj7 / G-7b5 / C7

SOLO

F- F7/Eb Db7 C7

Chord progression: F- / F7/Eb / Db7 / C7

(COLLECTIVE IMPROV)

Bb- Bb/Ab G-7b5 Gb7

Chord progression: Bb- / Bb/Ab / G-7b5 / Gb7

**B** Bb- Gbmaj7 C-7b5 F7

Chord progression: Bb- / Gbmaj7 / C-7b5 / F7

Bb-

Gbmaj7

C-7b5

F7

Bb-7

Ab7

G-7b5

C7

A

F-

Dbmaj7  
8vb

G-7b5

C7

F-

Dbmaj7  
8vb

G-7b5

C7

SOLO

F-

F7/Eb

Db7

C7

(COLLECTIVE IMPROV)

Bb-

Bb-  
Ab

G-7b5

Gb7 (TO SOLOS)

(ENDING)

Gbmaj7

(MED. BALLAD)

# JUST ONE MORE CHANCE

- ARTHUR JOHNSTON

SAM COSLOW

Handwritten musical score for guitar in G major, 4/4 time. The score consists of eight staves of music with various chord voicings and melodic lines.

Staff 1: *Gmaj7* | *A-7 D7 A-7 D7*

Staff 2: *A-7 D7 A-7 D7* | *Gmaj7 Eb7 A-7 D7*

Staff 3: *G6 Eb7 D7#5 G6* | *D-7 G7 Cmaj7*

Staff 4: *A-7b5 D7 Gmaj7* | *B-7b5 E7 A-7*

Staff 5: *E-7 A7 A-7 D7 Gmaj7*

Staff 6: *A-7 D7 A-7 D7 A-7 D7 A-7 D7*

Staff 7: *G6 Eb7 D7#5 G6*

Staff 8: (Empty staff)

# LADY BIRD

-TADD DAMERON

(MED. SWING)

Cmaj7 F-7 Bb7

Cmaj7 Bb-7 Eb7

Abmaj7 A-7 D7

D-7 G7 Cmaj7 Eb7 Abmaj7 Db7

Cmaj7 Eb7 Abmaj7 Db7 C6/9

AFTER SOLOS,  
D.C. AL

RIT.



# KELO

-J.J. JOHNSON

(MED. UP SWING)

INTRO

Chords: E7#9, A7b9, Bb7, Ebmaj7, A7sus4/B, D7#5#9, Db7#5#9/C7#5#9, C7b9, F-7, D7#5(#9), G7#5, Abmaj7, Dbmaj7, D-7, E7sus4/B, C7#9, C7b9.

♩ [A]

Chords: F-, Bb-7, Ab, G-7b5, F, Eo7, C7b9, F-, F7/A, Bb-7, A7b9, Abmaj7, G7#9, E7#9, A7b9.

**B** Ab-7

Db7

Bb-7

Eb7

(TIME)

Ab-9

Db7

G-7

C7b9

C7#9

**C**

F-

Bb-7

/Ab

G-7b5

/F

Eo7

C7b9

F-  $\frac{F7}{A}$

Bb-7

A7b9

Abmaj7

G7#9

E7#9

A7b9

Bb7

(4)

Ebmaj7 A7sus4 / B

C7sus4 / D

B7sus4 / C# / C (C7)

(SOLO BREAK)-----

D.S. FOR SOLOS

# (SLOW BLUES) LADY SINGS THE BLUES

- HERBERT NICHOLS / BILLIE HOLIDAY

F- F-(#5) F-b F-7

Fmaj7 Bbmaj7 Fmaj7 Eb7 D7 1. G-7 C7#5

2. G-7 C7 F7

(F7) G7

(G7) G-7 / C C7 C7#5

F- F-(#5) F-b

F-7 Fmaj7 Bbmaj7

Fmaj7 Eb7 D7 G-7 C7#5 F-b

RIT. (LAST x) FINE

# LAMENT

-J.J. JOHNSON

(BALLAD)

F-9 Eb-7 Ab7 Dbmaj7 G-7b5 C7

Fmaj7 D-9 G-7 E-7b5/A A7#9

D- D-7/C Bbmaj7 A-7 D-7 G-7 C7b9

F-7 Bb7 Eb-7 Ab7 G-7b5 C7b9

F-9 Eb-7 Ab7 Dbmaj7 G-7b5 C7

Fmaj7 D-9 G-7 E-7b5/A A7#9

D- D-7/C Bbmaj7 A-7 D-7 B-7b5 Bb-7 Eb7

Fmaj7 D-7 G-7 C7 F6 (D-7 G-7b5 C7b9)

FINE

(EVEN 8ths)

# LAS VEGAS TANGO

-GIL EVANS

FINE

AFTER SOLOS, D.C. AL FINE  
(TAKE REPEAT)

# LAZY BIRD

(MED. UP)

A-7 D7 C-7 F7 F-7 Bb7  
 Ebmaj7 A-7 D7 Gmaj7 1. B-7 Bb7 2. A-7 Bb7  
 B-7 E7 Amaj7 Bb-7 E7  
 A-7 D7 Gmaj7 Ab-7 Db7  
 A-7 D7 C-7 F7 F-7 Bb7  
 Ebmaj7 A-7 D7 Gmaj7 B-7 Bb7  
 B-7 E7b9 A-7 D7b9  
 Gmaj7 C7b9 Fmaj7 Bb7b9  
 GRAD. RIT TO END  
 A7b9 Abmaj7 Db9#11

242

(MED. SLOW)

# LAZY RIVER

- HOAGY CARMICHAEL /  
SIDNEY ARODIN

The musical score is written on a single staff in 4/4 time. The key signature has one flat (Bb). The melody consists of eighth and quarter notes. Chords are indicated above the staff.

Chord progression for the first line:  
 D7 | Db7 C7 | G7 | Ab7 G7

Chord progression for the second line:  
 C7 | Db7 C7 | F | G7 C7 | F6 - - A7

Chord progression for the third line:  
 D7 | Db7 C7 | G7 | Ab7 G7

Chord progression for the fourth line:  
 Bb | Bb7 | F | D7 | G7 C7 | F | D7

Chord progression for the fifth line:  
 G7 | C7 | F6 | (A7)

# (MED.) LIKE SOMEONE IN LOVE

-JIMMY VAN HEUSEN/JOHNNY BURKE

Ebmaj7 / D C-7 / Bb F7/A Bb7/Ab G-7 C7  
 F-7 Bb7 Ebmaj7 Bb-7 Eb7  
 1. Ab6 D-7 G7 Cmaj7  
 C-7 F7 F-7 Bb7#5  
 2. Ab6 D-7 G7 Cmaj7 F#o7  
 G-7 C7 F-7 Bb7 Eb6 (F-7 Bb7)





(BOSSA)

# LITTLE BOAT

- ROBERTO MENESCAL /  
RONALDO BOSCOLI /  
BUDDY KAYE

Bbmaj7 E-7 A7 E-7 A7

Abmaj7 D-7 G7 D-7 G7

Gbmaj7 C-7 F7 C-7 F7

D-7 G7b9 C-7 F7b9

C-7 F7b9 Bbmaj7 AFTER SOLOS, D.C. AL

B7(13) Bbmaj7

B7(13) Bbmaj7

# LINES AND SPACES

-JBE LOVANO

(MED.)

E $\flat$ 7 D7 D $\flat$ -7 B-7

B $\flat$ 7 E $\flat$ -7 A-7b5 D7b9 G-7 E $\flat$ -7

A $\flat$ -7 B $\flat$ 7 Cbmaj7

E $\flat$ 7 D7 D $\flat$ -7 B-7

E $\flat$ 7 D7 D $\flat$ -7 B-7

B $\flat$ 7 E $\flat$ -7 A-7b5 D7b9 G-7 E $\flat$ -7

Ab-7

Bb07

Cbmaj7

Musical staff with notes and triplets. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4. The first three notes (G4, A4, Bb4) are grouped with a bracket and a '3' below it. The next three notes (C5, Bb4, A4) are also grouped with a bracket and a '3' below it. The final note is G4.

Eb07

D7

Db-7

B-7

Musical staff with notes and triplets. The notes are: G4, Ab4, Bb4, C5, Bb4, Ab4, G4. The first three notes (G4, Ab4, Bb4) are grouped with a bracket and a '3' below it. The next three notes (C5, Bb4, Ab4) are also grouped with a bracket and a '3' below it. The final note is G4.

A-7

Musical staff with notes and triplets. The notes are: G4, Ab4, Bb4, C5, Bb4, Ab4, G4. The first three notes (G4, Ab4, Bb4) are grouped with a bracket and a '3' below it. The next three notes (C5, Bb4, Ab4) are also grouped with a bracket and a '3' below it. The final note is G4.

(A-7)

Musical staff with notes and triplets. The notes are: G4, Ab4, Bb4, C5, Bb4, Ab4, G4. The first three notes (G4, Ab4, Bb4) are grouped with a bracket and a '3' below it. The next three notes (C5, Bb4, Ab4) are also grouped with a bracket and a '3' below it. The final note is G4.

AFTER SOLDS, D.C. AL  $\Phi$

Empty musical staff.

$\Phi$  Eb07

D7

Db-7

B-7

A-7

G-7

Musical staff with notes and triplets. The notes are: G4, Ab4, Bb4, C5, Bb4, Ab4, G4. The first three notes (G4, Ab4, Bb4) are grouped with a bracket and a '3' below it. The next three notes (C5, Bb4, Ab4) are also grouped with a bracket and a '3' below it. The final note is G4.

# LITHA

-CHICK COREA

(♩ = 120)

Dmaj7 C#-7 Bmaj7 Bb-7

Abmaj7 G-7 Fmaj7(#11)

(Fmaj7(#11)) Dmaj7

(Dmaj7) Ebmaj7

(Ebmaj7) Cmaj7

(Cmaj7) C-7/F

(C-7/F) B7#9



(MED.)

# LITTLE WALTZ

-RON CARTER

F- C7/E Eb-6 Dbmaj7 G7

C7 F- 1. C7 2. C7 F- C7/E F-/Eb

D-7b5 G7 C7 F7

Bb-7 Eb7 Ab G7 C7

F C7/E Eb-6 Dbmaj7

G7 C7 F

(BALLAD OR UP)

# LONG AGO (AND FAR AWAY)

-SERGE KERN/IRA GERSHWIN

F<sup>b</sup> D-7 G-7 C7 Fm<sup>aj</sup>7 G-7 C7

F<sup>b</sup> G-7 C7 A-7 D7 G-7 C7

1. A<sup>b</sup>6 F-7 B<sup>b</sup>-7 E<sup>b</sup>7 Abm<sup>aj</sup>7 G7

Cm<sup>aj</sup>7 A-7 / D7 G-7 C7

2. C-7 F7 B<sup>b</sup>m<sup>aj</sup>7 / / Eb9

F<sup>b</sup>/<sub>A</sub> A<sup>b</sup>o7 G-7 C7 F<sup>b</sup> (G-7 C7)



252

(BALLAD  
FREELY)

# LONNIE'S LAMENT

-JOHN COLTRANE

C-7 D-7 Eb6 D-7 C-7 D-7 Eb6 D-7

C-7 D-7 Eb6 D-7 C-7 D-7 Eb6 D-7

C-7 Bb7 Ebmaj7 Abmaj7 Ab13 A13b9 Ab13 G7b9

C-7 D-7 Eb6 G-G7 | C-7 D-7 Eb6 D-7

2. C-7

SOLOS (MED. JAZZ)

C-7

# LOOK TO THE SKY

(BOSSA)

**A** Ebmaj7 Eb-7 Ab7  
 Ebmaj7 G-7 C7b9  
 F-7 Ab-7 Db7  
 G-7 Gb07 F-7 Bb7#5

**B** Ebmaj7 Eb-7 Ab7  
 Ebmaj7 G-7 C7b9  
 F-7 Ab-7 Db7  
 Gbmaj7 Emaj7#11 Ebmaj7

AFTER SOLOS, D.C. AL

Ebmaj7 G-7 C7b9 F-7 Emaj7#11 Ebmaj7  
 Ab-7 Db7(b9) Gbmaj7 Emaj7#11 Ebmaj7

**LOVE IS THE SWEETEST THING** -RAY NOBLE

(MED. SLOW)

**D<sup>b</sup> B<sup>-7</sup> E<sup>-7</sup> A<sup>7</sup> D<sup>b</sup> B<sup>-7</sup> E<sup>7</sup> A<sup>7</sup>**

**A<sup>-7</sup> D<sup>7</sup> G<sup>major7</sup> E<sup>-7</sup> B<sup>-7</sup> E<sup>7</sup> | E<sup>-7</sup> A<sup>7</sup> | A<sup>7</sup> D<sup>b</sup>**

**B<sup>-7</sup> F<sup>#-7</sup> B<sup>7</sup> E<sup>-7</sup> A<sup>7</sup> D<sup>major7</sup>**

**C<sup>#-7b5</sup> F<sup>#7</sup> B<sup>-7</sup> E<sup>7</sup> E<sup>-7</sup> A<sup>7</sup>**

**D<sup>b</sup> B<sup>-7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>b</sup> B<sup>-7</sup> E<sup>7</sup> A<sup>7</sup>**

**A<sup>-7</sup> D<sup>7</sup> G<sup>major7</sup> E<sup>-7</sup> B<sup>-7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>b</sup>**

# LUCKY SOUTHERN

- KEITH JARRETT

(BOSSA)

INTRO

Dmaj7      Dmaj7#5      Dmaj7add6      Dmaj7#5

Dmaj7      E7

Gmaj7      Bb7      A7      Dmaj7      Ebmaj7#11

Dmaj7      E7

Gmaj7      Bb7      A7      Dmaj7

F#-7      E-7

F#-7      A-7      D7

Gmaj7      G-7      D/F#      F07

E-7      Bb7      A7      Dmaj7      Ebmaj7#11

(MED.)

# LULLABY OF BIRDLAND

-GEORGE SHEARING/GEORGE DAVIS WEISS

F- D-7b5 G7b9 C7 F- D-7b5 Bb-7 Eb7

Abmaj7 F-7 Bb-7 Eb7 2. Abmaj7 G-7b5 C7

2. Abmaj7 Eb7 Abmaj7 F7 Bb-7

Bb-7 Eb7 Abmaj7 F7 Bb-7

Bb-7 Eb7 Abmaj7 C7 F- D-7b5 G7b9 C7

F- D-7b5 Bb-7 Eb7 Abmaj7 F-7 Bb-7 Eb7

Abmaj7 Eb7 Ab6

FINE

Detailed description: This is a handwritten musical score for the jazz standard 'Lullaby of Birdland'. The score is written on a single staff in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The tempo is marked '(MED.)'. The piece begins with a series of chords: F- (F major), D-7b5 (D minor), G7b9 (G dominant 7th with flat 9), and C7 (C dominant 7th). The melody consists of eighth and quarter notes, often beamed together. There are several first and second endings marked with '1.' and '2.'. The score concludes with the word 'FINE'.

(MED. ROCK)  
♩ = 74

# THE MAGICIAN IN YOU

- KEITH JARRETT

**INTRO**

(BASS)

B<sup>b</sup>-7 / E<sup>b</sup> / / / / /

∴ (PLAY 3x) ∴

/ / / / / A7

**A**

D B- F#7 G A7 / D / G D/F#

C#-7b5 G-7 / C F E- D- D / C G / B C / Bb

Aadd9 A / G 1. D / F# / F C / E 2. D / F# / F G-7 / C

**B**

F - F#-7B7 Bb Bb-7 / E<sup>b</sup>

(LAST x)

FINE

SOLO **A** **A** **B**

(MED. BALLAD)

# LUSH LIFE

-BILLY STRAYHORN

Db6      Cb7      Dbmaj7      Cb7

Dbmaj7      Cb7      Dbmaj7 Eb-7 Emaj7 Gb-7      Ab-7      D7

Db6      D7      1. Dbmaj7      D7(b5)      2. Dbmaj7, G-7b5      C7

F-      F-6      F-7      F-6      F-      G-7      Gb7b5

F-      F-6      F-7      F-6      F-      E07      Eb-7      Ab7

B7b5      Bb7      Eb-7      A7b5      Eb-7      Ab7

Db6      D7      Db6      D7      Db6 - C7b5 B7      Emaj7 Eb7#5      D7

Db6 D7 Db6 D7 Db6 Db7 C7 Fmaj7 E7#5 Eb7



Ab6 Eb7#9 Ab6 E-7 A7 D6 D-7 G7 C6 B7 Bb7 A7 Ab7



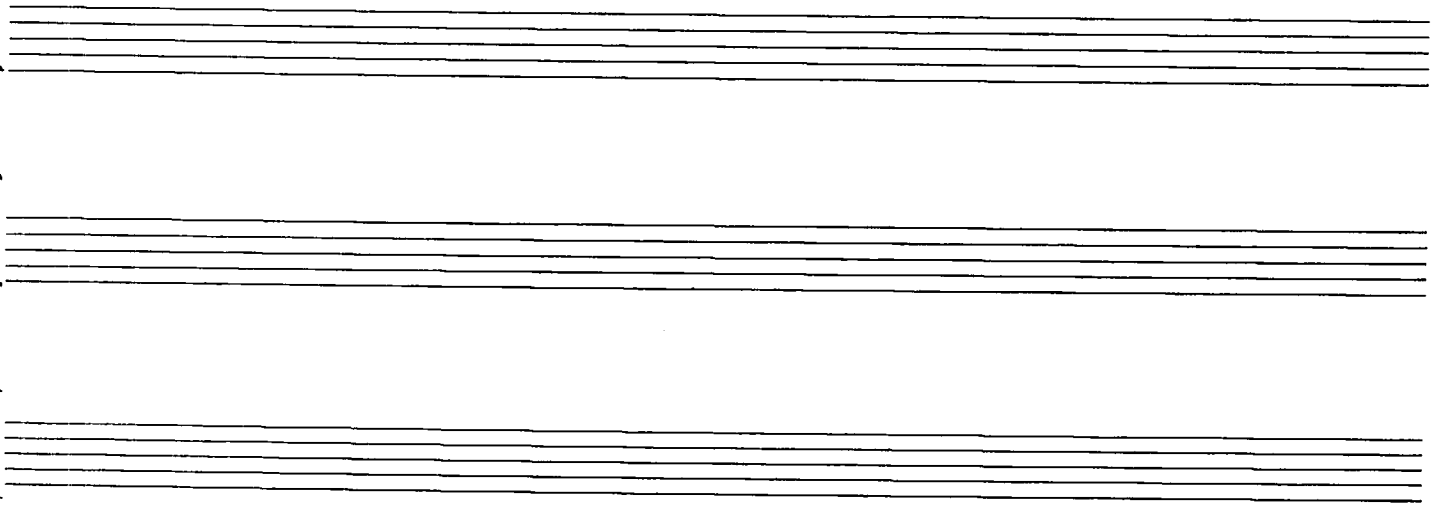
Db6 D7 Db6 D7 Db6 C7b5 B7 Bb7



Eb-7 Gb-7 Cb7 A7 Ab7 Dbmaj7 Db-7 Gb7 Cbmaj7 F-7 Bb7



Eb-7 Gb-7 Cb7 A7#5 Ab7 Emaj7 Eb6 Dmaj7 G7 Eb-7 D7 Dbmaj7





# MAHJONG

-WAYNE SHORTER

(MED.)

INTRO (AFRO/LATIN)  
F-11 Eb9 F-11 Eb9

HEAD  
F-11 Eb9 F-11 Eb9

F-11 Eb9 F-11 Eb9

Dbmaj9 Eb9 Dbmaj9 Eb9

Dbmaj9 Eb9 Dbmaj9 Eb9

(SWING)  
D7#9 Eb-7 Ab7 Dbmaj9 Db-7 Gb7

(AFRO/LATIN)  
F-11 Eb9 F-11 Eb9

F-11 Eb9 F-11 Eb9

AFTER SOLOS/LAST HEAD,  
VAMP INTRO TILL END

(MED. EVEN 8ths)

# MAIDEN VOYAGE

-HERBIE HANCOCK

INTRO

A-7/D

Bass line for the first staff of the introduction, featuring a steady eighth-note rhythm.

C-7/F

Melody and bass line for the second staff of the introduction. The melody is marked "(MELODY)".

A-7/D

Melody line for the third staff of the introduction, with the instruction "CONT. RHYTHM SIM." below it.

C-7/F

Bass line for the fourth staff of the introduction, including first and second endings.

Bb-7/Eb

Melody line for the fifth staff of the introduction.

Ab-7/Db

Bass line for the sixth staff of the introduction.

A-7/D

Melody line for the seventh staff of the introduction.

C-7/F

Bass line for the eighth staff of the introduction.

AFTER SOLDS, LAST HEAD, VAMP INTRO TILL END

# A MAN AND A WOMAN

(UN HOMME ET UNE FEMME)

- FRANCIS LAI /

PIERRE BARONH /

JERRY KELLER

(MED. EVEN 8/15)

Dmaj7

C#7

Cmaj7

F#-7 B7

Ema7 1. N.C. 2. Ema7

D-7 G7b9 Cmaj7

D-7 G7 Cb

F#-7 B7 Ema7

E-7 A7 Dmaj7 N.C.

Dmaj7



C#7



Cmaj7



F#-7

B7

1. Emaj7

N.C.



2. Emaj7

F#-7

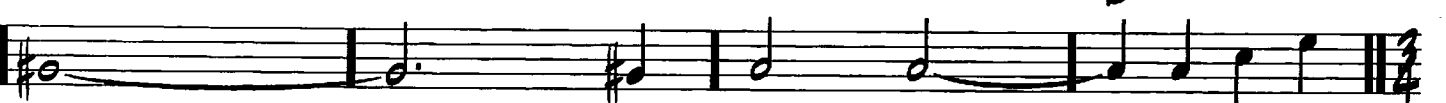
B7



Emaj7

F#-7

B7



Emaj7

Ebmaj7

Dmaj7



1. Ebmaj7

2. Ebmaj7 Emaj7



ROCK  
♩ = 152

# MAN IN THE GREEN SHIRT

-JOE ZAWINUL

**Bbmaj7**

**Bbmaj7**

**Bbmaj7**

**F7sus4** **Bbmaj7**

**2. (Bbmaj7)** **G-9** **C-9**

**C- (VAMP)** **C-9/F**

**Bbmaj7** **Ebmaj7** **F7sus4**

**Bbmaj7** **Ebmaj7** **F7sus4** **Bbmaj7**

G- Db/Eb Eb/F Bb Eb- F7b9 Bbmaj7

Musical staff with notes and rests. Includes 'SVA' label above the staff.

SOLO (HALF-TIME FEEL)

Musical staff with notes and rests. Includes 'E7sus4' and 'OPEN' labels.

ON CUE:

Musical staff with notes and rests. Includes chord labels: C/F (MELODY), Bb/Eb, C/D, A/B, Bb/C, C/F (SOLO CONT.), Bb/Eb, C/D (BACKGROUND), A/B, Bb/C.

1ST TIME ONLY

2ND TIME

Musical staff with notes and rests. Includes chord labels: C/Bb, Bb/Eb, C/D, A/F#, Bb/G, C, Bb/Eb, C/A, A/B, Bb/C.

Musical staff with notes and rests. Includes chord labels: Bb/Eb (SOLD ENDS), C, Bb, F, G-, F, G-, F6.

(END HALF-TIME FEEL)

Musical staff with notes and rests. Includes chord labels: Bb, F, G-, F, Bb6, Bbmaj7.

D.S. AL

ON CUE:

Musical staff with notes and rests. Includes chord labels: C/F, Bb/Eb, C/D, A/B, Bb/C (Bb/C), (BASS).

Musical staff with notes and rests. Includes chord labels: Bbmaj7, SVA, E7sus4.

# MEDITATION

-ANTONIO CARLOS JOBIM/  
NEWTON MENDONCA/  
NORMAN GIMBEL

(BOSSA)

(MEDITACAO)

**A** C<sup>6</sup> B<sup>7</sup> *trus 4* B<sup>7</sup>

C<sup>6</sup> E-7 A<sup>7</sup>#5

D-7 F-7 B<sup>b7</sup>

E-7 A<sup>7</sup>#5 D-7 G<sup>7</sup>#5

**B** F<sup>maj7</sup> F-7 B<sup>b7</sup>

E-7 E<sup>b</sup>o7 D-7 G<sup>7</sup>#5

**A** C<sup>6</sup> B<sup>7</sup> *trus 4* B<sup>7</sup>

C<sup>6</sup> E-7 A<sup>7</sup>#5

D-7 F-7 B<sup>b7</sup>

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

# MEMORIES OF TOMORROW

- KEITH JARRETT

(LATIN)

A-                      A-(maj7)                      A-7                      E-7

Fmaj7    F#o7    Cmaj7/G                      G7sus4                      Cmaj7

Dmaj7/F#                      Fmaj7                      Cmaj7/E                      Ebmaj7    A7

Abmaj7                      F-7                      Bb7sus4                      Cmaj7

B-7    Bb7    A-    F-/Ab    Cmaj7/G    Dmaj7/F#    Fmaj7

Cmaj7/G                      G7sus4                      C                      (B-7    Bb7)



# MICHELLE

- JOHN LENNON / PAUL MCCARTNEY

(MED.)

Chords: F, B<sup>b</sup>-7, E<sup>b</sup>6, D<sup>0</sup>7, C, B<sup>0</sup>7, C, F-, A<sup>b</sup>7, D<sup>b</sup>, C<sup>7</sup>, F-/E, F-/E<sup>b</sup>, F-/D, D<sup>b</sup>maj<sup>7</sup>, C, C, F-, F-/E, F-/E<sup>b</sup>, F-/D, D<sup>b</sup>maj<sup>7</sup>, C, SOLO F, B<sup>b</sup>-7, E<sup>b</sup>6, D<sup>0</sup>7, C, B<sup>0</sup>7, C, F

2<sup>nd</sup> TIME, D.S. AL

REPEAT AS DESIRED (LAST TIME)

# MIDNIGHT MOOD

(MED.)

Chords: Dbmaj7 Eb-7b5 / Db Dbmaj7 Eb-7b5 / Db

Chords: Dbmaj7 Eb-7b5 / Db Dbmaj7 G-7b5 (b9)

Chords: Gbmaj7 C7#9 F-7 Bb-7

Chords: Eb-7 Eb-7 / Ab Ab-7 / Db G-7b5 (b9)

Chords: Gbmaj7 C7#9 F-7 Bb7#9

Chords: Eb-7 Ab7 Dbmaj7 Eb-7b5 / Db

FINE

# MIDWESTERN NIGHTS DREAM

-PAT METHENY

(2 = 104  
EVEN 8ms)

**A**  $B-9$   $Gmaj9$   $E-7sus4$

$B-9$   $Gmaj9$   $E-7sus4$

**B**  $C\#-7$   $Bmaj7(add6)$   $Bb-9$   $F-Ab$   $G-9$   $Bb-9$   $Gbmaj7(add6)$

$Ab-7$   $G\flat/B\flat$   $Bmaj7(add6)$   $E\maj7\#11$

B-9 Gmaj7                      B-9 Gmaj7

B-9 Gmaj9                      B-9 Gmaj7

VAMP FOR SOLOS

B-9 Gmaj9                      B-9 Gmaj9                      E-7 Cmaj9

AFTER SOLOS, D.S. AL

B-9 Gmaj9                      B-9 Gmaj9

B-9 Gmaj9                      B-9 Gmaj9

REPEAT AND FADE

(MED. SLOW)

# MILANO

-JOHN LEWIS

D-7 G7 Cmaj7 A-7 D-7 G7 C7 F#7

Fmaj7 D-7 G7 E-7 A7b9 D-7 G7 Cmaj7 A7b9 G-7 C7

Fmaj7 F-7 E-7 A-7 D-7 G7 C7 G-7 C7#5

Fmaj7 F-7 E-7 A-7 F#-7b5 B7b9 E-7 A7b9

D-7 G7 Cmaj7 A-7 D-7 G7 C7 F#7

Fmaj7 D-7 G7 E-7 A7b9 D-7 G7b9 Cb (A7#5)

AFTER SOLDS, D.C. AL

E-7 A7#5 A7 D-7 G7b9 Cb

RIT.

# MINORITY

-GIGI GRyce

(MED. UP SWING)

F-6 G-7 C7

F-6 C-7 F7

Bb-7 Eb7 Ab-7 Db7

F#-7 B7 G-7 C7#5 C7#5



# MISSOURI UNCOMPROMISED

-PAT METHENY

(UP  
♩=220)

**A**

Musical notation for section A, measures 1-4. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Chords: B<sup>b</sup>/A, E<sup>b</sup>/G, D/F<sup>#</sup>, E/D, A.

**B** C<sup>#</sup>-9 D<sup>min</sup>9 C<sup>#</sup>-9 D<sup>maj</sup>9 B<sup>b</sup>/A

A bar of rhythmic notation consisting of a series of diagonal slashes.

**C**

Musical notation for section C, measures 1-4. Treble clef, key signature of three sharps, 4/4 time. Chords: B<sup>b</sup>/A, E<sup>b</sup>/G, D/F<sup>#</sup>, E/D, A. Includes the text "LAST TIME TO" with a circled cross symbol.

⊕ N.C.  
UNISON

Musical notation for section C, measures 5-6. Treble clef, key signature of three sharps, 4/4 time. Chords: A, Am<sup>4</sup>.



(BRIGHT JAZZ)

# MR. P.C.

-JOHN COLTRANE

C-

F- C-

A**b**7 G7 C-

# MISTY

(BALLAD)

Handwritten musical score for "Misty" by Erroll Garner. The score is written on a grand staff with treble and bass clefs. It includes a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music features a variety of chords such as Ebmaj7, Bb-7, Eb7, Abmaj7, Ab-7, Db7, Ebmaj7, C-7, F-7, Bb7, G-7, C7, F-7, Bb7, Eb6, Db9, Ebmaj7, Bb-7, Eb7b9, Abmaj7, A-7, D7, F7, G-7, C7b9, F-7, Bb7, Ebmaj7, Bb-7, Eb7, Abmaj7, Ab-7, Db7, Ebmaj7, C-7, F-7, Bb7, Eb6, (C-7, F-7, Bb7). The score includes first and second endings, repeat signs, and triplet markings.

(BALLAD)  
♩ = 72

# MIYAKO

- WAYNE SHORTER

E-7/A                      A7                      C#-7/F#

E-7                      Eb-7                      D-7                      G7b5

Cmaj7                      A-7                      G-7                      Fmaj7                      E7#9

Amaj7                      A-7                      Ab-7                      G7b5

F#-7b5                      B7b9                      E-7b5                      A7b9

D-7                      C-7                      B-7                      E7

Bb-7                      Eb7                      B-7                      1. E7b9                      2. E7b9

REPEAT HEAD IN  
AFTER SOLOS, TAKE 2ND ENDING



# MOMENT'S NOTICE

-JOHN COLTRANE

(UP)

**A**

E-7 A7 F-7 Bb7 Ebmaj7 Ab-7 Db7  
 D-7 G7 Eb-7 Ab7 Dbmaj7 D-7 G7  
 C-7 Bb-7 Eb7 Abmaj7 Db7  
 G-7 C-7 F-7 Bb7 Eb/Bb F/Bb  
 G-/Bb F-/Bb Eb/Bb F-/Bb G-/Bb F-/Bb Eb N.C. (FILL -----)

**B**

E-7 A7 F-7 Bb7 Ebmaj7 Ab-7 Db7  
 D-7 G7 Eb-7 Ab7 Dbmaj7 D-7 G7  
 C-7 Bb-7 Eb7 Abmaj7 Db7  
 1. G-7 C7 Ab-7 Db7 Gbmaj7 F-7 Bb7

2. G-7 C7 F-7 Bb7 Eb/Bb F-/Bb

G-/Bb F-/Bb Eb/Bb F-/Bb G-/Bb F-/Bb

Eb (SOLO BREAK) -----

SOLOS ON [B], TAKE REPEAT  
 CHORDS PLAYED ON BEAT  
 AFTER SOLOS, D.S. AL

⊕ Eb7#9

# MOONCHILD

- KEITH JARRETT

(BALLAD)

Musical notation for the first system, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody consists of eighth and quarter notes. The chord progression below the staff is: C#7, F#7, G#7, G#-7, E-7, C#-7, G#-7.

Musical notation for the second system, continuing the melody. The chord progression below the staff is: D-7, E7b9, A-7, F-7, Bb7, A-7, E-||, E-7. A circled cross symbol is placed above the final measure.

HEAD PLAYED ONCE - THEN TO SOLDS  
LAST SOLD, D.C. AL

⊕ (FILL)

Musical notation for the fill section, consisting of two empty staves. A circled cross symbol is placed above the first staff, and a circled cross symbol is placed below the first staff. The chord progression below the second staff is: E-||.

# THE MOST BEAUTIFUL GIRL IN THE WORLD

(FAST WALTZ)

-RICHARD RODGERS/LORENZ HART

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. Above the first staff, there is a section sign (S) and the chord Fmaj7. Above the second staff, there is the chord F07. Above the third staff, there is the chord Fmaj7. Above the fourth staff, there is the chord F07. Above the fifth staff, there is the chord Fmaj7. Above the sixth staff, there is the chord Ab07. Above the seventh staff, there is the chord G-7. Above the eighth staff, there is the chord C7. Above the ninth staff, there is the chord G-6. Above the tenth staff, there is the chord C7. Above the eleventh staff, there is the chord Fmaj7. Above the twelfth staff, there is the chord A-7. Above the thirteenth staff, there is the chord G-7. Above the fourteenth staff, there is the chord C7. Above the fifteenth staff, there is the chord C7. Above the sixteenth staff, there is the chord C-. Above the seventeenth staff, there is the chord A-7b5. Above the eighteenth staff, there is the chord D7. Above the nineteenth staff, there is the chord D-7. Above the twentieth staff, there is the chord G7. Above the twenty-first staff, there is the chord G-7. Above the twenty-second staff, there is the chord C7. Above the twenty-third staff, there is the chord D-7. Above the twenty-fourth staff, there is the chord D-7. Above the twenty-fifth staff, there is the chord C7. Above the twenty-sixth staff, there is the chord A-7. Above the twenty-seventh staff, there is the chord D7. Above the twenty-eighth staff, there is the chord D-7. Above the twenty-ninth staff, there is the chord G7. Above the thirtieth staff, there is the chord G-7. Above the thirty-first staff, there is the chord C7. Above the thirty-second staff, there is the chord G-7. Above the thirty-third staff, there is the chord C7. Above the thirty-fourth staff, there is the chord D7. Above the thirty-fifth staff, there is the chord D-7. Above the thirty-sixth staff, there is the chord G7. Above the thirty-seventh staff, there is the chord G-7. Above the thirty-eighth staff, there is the chord C7. Above the thirty-ninth staff, there is the chord D7. Above the fortieth staff, there is the chord D-7. Above the forty-first staff, there is the chord G7. Above the forty-second staff, there is the chord G-7. Above the forty-third staff, there is the chord C7. Above the forty-fourth staff, there is the chord G-7. Above the forty-fifth staff, there is the chord C7. Above the forty-sixth staff, there is the chord D7. Above the forty-seventh staff, there is the chord D-7. Above the forty-eighth staff, there is the chord G7. Above the forty-ninth staff, there is the chord G-7. Above the fiftieth staff, there is the chord C7. Above the fifty-first staff, there is the chord G-7/C. Above the fifty-second staff, there is the chord F6. Above the fifty-third staff, there is the chord (D-7). Above the fifty-fourth staff, there is the chord G-7. Above the fifty-fifth staff, there is the chord C7. Above the fifty-sixth staff, there is the chord C7. Above the fifty-seventh staff, there is the chord C7. Above the fifty-eighth staff, there is the chord C7. Above the fifty-ninth staff, there is the chord C7. Above the sixtieth staff, there is the chord C7. Above the sixty-first staff, there is the chord C7. Above the sixty-second staff, there is the chord C7. Above the sixty-third staff, there is the chord C7. Above the sixty-fourth staff, there is the chord C7. Above the sixty-fifth staff, there is the chord C7. Above the sixty-sixth staff, there is the chord C7. Above the sixty-seventh staff, there is the chord C7. Above the sixty-eighth staff, there is the chord C7. Above the sixty-ninth staff, there is the chord C7. Above the seventieth staff, there is the chord C7. Above the seventy-first staff, there is the chord C7. Above the seventy-second staff, there is the chord C7. Above the seventy-third staff, there is the chord C7. Above the seventy-fourth staff, there is the chord C7. Above the seventy-fifth staff, there is the chord C7. Above the seventy-sixth staff, there is the chord C7. Above the seventy-seventh staff, there is the chord C7. Above the seventy-eighth staff, there is the chord C7. Above the seventy-ninth staff, there is the chord C7. Above the eightieth staff, there is the chord C7. Above the eighty-first staff, there is the chord C7. Above the eighty-second staff, there is the chord C7. Above the eighty-third staff, there is the chord C7. Above the eighty-fourth staff, there is the chord C7. Above the eighty-fifth staff, there is the chord C7. Above the eighty-sixth staff, there is the chord C7. Above the eighty-seventh staff, there is the chord C7. Above the eighty-eighth staff, there is the chord C7. Above the eighty-ninth staff, there is the chord C7. Above the ninetieth staff, there is the chord C7. Above the hundredth staff, there is the chord C7.

SOLO ON ENTIRE FORM



(BALLAD)

# MY BUDDY

-WALTER DONALDSON/  
GUS KAHN

Handwritten musical score for guitar with chords and notation.

Chords:  $G^{maj7}$ ,  $G\#07$ ,  $A-7$ ,  $D7$ ,  $G6$ ,  $B\flat07$ ,  $A-7$ ,  $D7$ ,  $G6$ ,  $G7/F$ ,  $E7$ ,  $A-7$ ,  $A7$ ,  $D7$ ,  $A-7$ ,  $G6$ ,  $D7$ .

Notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The score consists of five staves of music with various note values and rests.

# MY FAVORITE THINGS

285

-RICHARD RODGERS/  
OSCAR HAMMERSTEIN II

Handwritten musical score for "My Favorite Things" in G major, 3/4 time. The score consists of 14 staves of music with various chords and dynamics markings. The chords are: E-7, F#-7, E-7, F#-7, Cmaj7, Gmaj7, A-7, D7, Gmaj7, Cmaj7, Gmaj7, Cmaj7, F#-7b5, B7, Emaj7, F#-7, Emaj7, F#-7, Amaj7, Amaj7, A-7, D7, Gmaj7, Cmaj7, Gmaj7, Cmaj7, F#-7b5, B7b9, E-7, F#-7b5, B7, E-7, Cmaj7, A7, Gmaj7, Cmaj7, D7, Gb, Cmaj7, Gb, Cmaj7, Gmaj7, Cmaj7, F#-7b5, B7, (END) E-7.

D.C. FOR SOLOS

(BALLAD)

# MY FOOLISH HEART

-VICTOR YOUNG/  
NED WASHINGTON

$\text{S}^{\text{C}}$   $B\flat m a i 7$   $E\flat m a i 7$   $D-7$   $G7$   $C-7$   $C-7/B\flat$   
 $E-7/A$   $A7$   $D-7$   $D7\#9$   $G-7$   $D\flat 7$   $\oplus$   $C-7$   
 $C-7b5$   $F7b9$   $B\flat m a i 7$   $F-7$   $B\flat 7$   $E\flat m a i 7$   
 $A-7b5$   $D7$   $G-7$   $G-7/F$   $E-7b5$   $A7b9$   $D-7$   $G7\#5$   
 $C-7$   $F7$   $D.S. AL \oplus$   
 $\oplus$   $C-7$   $C-7/B\flat$   $A-7b5$   $D7$   $G-7$   $E\flat-7$   $A\flat 7$   
 $B\flat m a i 7$   $E\flat m a i 7$   $A\flat 7b5$   $G7$   $C-7$   $G7\#9$   $C7$   $C7\#5$   $F7$   $F7$   
 $B\flat\flat$  ( $G-7$   $G\flat m a i 7$   $F7$ )  
 (SOLOS ON ENTIRE FORM)

(BALLAD)

# MY FUNNY VALENTINE

-RICHARD RODGERS/LORENZ HART

C- C-(maj7) C-7 C-6

Abmaj7 F-7 D-7b5 G7b9

C- C-(maj7) C-7 C-6

Abmaj7 F-7 F-7b5 Bb7(b9)

Ebmaj7 F-7 G-7 F-7 Ebmaj7 F-7 G-7 F-7

Ebmaj7 G7 C- Bb-7 A7 Abmaj7 D-7b5 G7b9

C- C-(maj7) C-7 C-6

Abmaj7 D-7b5 G7b9 C- Bb-7 A7(#11)

Abmaj7 F-7 Bb7(b9) Ebb (D-7b5 G7b9)

(BALLAD)

# MY ONE AND ONLY LOVE

- GUY WOOD/  
ROBERT MELLIN

$C^{maj7} C/B$   $A-7 A/G$   $D^7/F\#$   $G^7/F$   $C/E$   $F^{maj7}$   $G^7$   $E-7 A^7$   
 $D-7$   $B-7b5$   $E^7\#9$   $A-7$   $D^7$   $D-7$   $G^7$   $E-7 A^7$   $D-7 G^7$   
 $D-7$   $G^7$   $C^6$   $F\#-7b5$   $B^7$   $E-$   $F\#-7$   $B^7$   
 $E-$   $F\#-7$   $B^7$   $E-$   $E/D\#$   $E/D$   $E/C\#$   
 $D-7$   $A^7$   $D-7$   $G^7$   $C^{maj7} C/B$   $A-7 A/G$   $D^7/F\#$   $G^7/F$   
 $C/E$   $F^{maj7}$   $G^7$   $E-7 A^7$   $D-7$   $B-7b5$   $E^7\#9$   $A-7$   $D^7$   
 $D-7$   $G^7b9$   $C^6$  (D-7 G7)

FINE

# MY ROMANCE

- RICHARD RODGERS / LORENZ HART

(MEDIUM OR BALLAD)

Bbmaj7 C-7 D-7 Db07 C-7 F7 Bbmaj7 D7

Musical staff with notes and chords: Bbmaj7 C-7 D-7 Db07 C-7 F7 Bbmaj7 D7

G- G-(maj7) G-7 G7 C-7 F7 <sup>2.</sup>Bbmaj7 Bb7

Musical staff with notes and chords: G- G-(maj7) G-7 G7 C-7 F7 <sup>2.</sup>Bbmaj7 Bb7

Ebmaj7 Ab7 Bbmaj7 Bb7 Ebmaj7 Ab7 Bbmaj7

Musical staff with notes and chords: Ebmaj7 Ab7 Bbmaj7 Bb7 Ebmaj7 Ab7 Bbmaj7

E-7b5 A7b9 D-7 Ab7 G-7 C7 C-7 F7

Musical staff with notes and chords: E-7b5 A7b9 D-7 Ab7 G-7 C7 C-7 F7

<sup>2.</sup>Bbmaj7 Bb7 Ebmaj7 G7 C-7 C-Bb A-7b5 D7

Musical staff with notes and chords: <sup>2.</sup>Bbmaj7 Bb7 Ebmaj7 G7 C-7 C-Bb A-7b5 D7

G-7 Gb7 <sup>Bbmaj7</sup>/<sub>F</sub> G-7 C-7 F7 Bb6

Musical staff with notes and chords: G-7 Gb7 <sup>Bbmaj7</sup>/<sub>F</sub> G-7 C-7 F7 Bb6

FINE

(C-7 F7)

Musical staff with notes and chords: (C-7 F7)

(MED. BALLAD)

# MY SHINING HOUR

- HAROLD ARLEN /  
JOHNNY MERCER

Handwritten musical score for guitar, featuring a melody line and a series of chords. The key signature is E-flat major (three flats) and the time signature is 4/4. The score consists of ten staves of music.

**Staff 1:** Ebmaj7, F-7, Bb7sus4, Ebmaj7, F-7, Bb7

**Staff 2:** Ebmaj7, F-7, G-7, C7#5, F-7, Bb7, D-7b5, G7b9

**Staff 3:** C-7, A-7b5, D-7b5, G7

**Staff 4:** C-7, F7, F-7, Bb7

**Staff 5:** Bb-7, Eb7, Abmaj7

**Staff 6:** Ab-7, Db7, G-7#5, C7#9, F-7, Bb7

**Staff 7:** Ebmaj7, F-7, Bb7sus4, Ebmaj7, F-7, G-7, C7

**Staff 8:** Abmaj7, F-7, Bb7, Eb6, (F-7 Bb7)

**Staff 9:** (Continuation of the previous staff)

(BALLAD)

# MY SHIP

-KURT WEILL/IRA GERSHWIN

F<sup>b</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>b</sup> F<sup>#</sup>o<sup>7</sup> G<sup>7</sup> C<sup>7</sup>  
 F<sup>b</sup> D<sup>7</sup> G<sup>-7</sup> A<sup>7</sup> <sup>2.</sup>D<sup>-7</sup> G<sup>7</sup> G<sup>-7</sup> C<sup>7</sup>  
<sup>2.</sup>D<sup>-7</sup> G<sup>7</sup> C<sup>7</sup> *trus 4* F<sup>b</sup> G<sup>-7</sup> C<sup>7</sup> G<sup>-7</sup> C<sup>7</sup>  
 G<sup>-7</sup> B<sup>b</sup>-<sup>b</sup> F<sup>maj</sup><sup>7</sup> E<sup>7</sup> A<sup>-7</sup> D<sup>-7</sup> A<sup>-7</sup> D<sup>-7</sup>  
 A<sup>-9</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>b</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>  
 F<sup>b</sup> F<sup>#</sup>o<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>b</sup> D<sup>7</sup> G<sup>-7</sup> A<sup>7</sup>  
 D<sup>-7</sup> C<sup>7</sup> F<sup>maj</sup><sup>7</sup> C<sup>7</sup> F D<sup>-</sup> B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>-<sup>7</sup> E<sup>b</sup><sup>7</sup>  
 A<sup>-7</sup> D<sup>-7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>b</sup> D<sup>b</sup><sup>9</sup> F<sup>b</sup> (G<sup>-7</sup> C<sup>7</sup>)  
 FINE



(MED. BALLAD)

# MY WAY

-JACQUES REVAUX/  
CLAUDE FRANCOIS/PAUL ANKA/  
GILLES THIBAUD

Handwritten musical score for "My Way" in 4/4 time. The score consists of ten staves of music with various chords and annotations.

**Staff 1:** Chords: Cmaj7, E-7/B, E-7b5/Bb. Includes a repeat sign.

**Staff 2:** Chords: A7, D-, D-(maj7).

**Staff 3:** Chords: D-7, G7, Cmaj7, G-7, C7.

**Staff 4:** Chords: F, F-, Cmaj7, A-7, D-7, G7 (with a triplet).

**Staff 5:** Chords: F6 (1st ending), C, F6 (2nd ending), C, Fmaj7/G (with a triplet).

**Staff 6:** Chords: Cmaj7, G-7, C7, Fmaj7, Fmaj7/E.

**Staff 7:** Chords: D-7, G7, E-7, A-7.

**Staff 8:** Chords: D-7, G7, F6, C, D-7/G.

**Staff 9:** Chords: C, D-7, G7, F6, C. Includes a double bar line and a circled C.

**Staff 10:** Chords: C, D-7, G7, F6, C. Includes a circled C.

D.S. AL (TAKE 2<sup>ND</sup> ENDING)

RIT. -----

# NAIMA (NIEMA)

—JOHN COLTRANE

(BALLAD)

**A** B<sup>b</sup>-7 / E<sup>b</sup>

E<sup>b</sup>-7

A<sup>m</sup>7 / E<sup>b</sup>

G<sup>m</sup>7 / E<sup>b</sup>

A<sup>m</sup>7 / E<sup>b</sup>

**B** B<sup>m</sup>7 / B<sup>b</sup>

B<sup>b</sup>13b9

B<sup>m</sup>7 / B<sup>b</sup>

B<sup>b</sup>13b9

B-9(maj7) / B<sup>b</sup>

B<sup>m</sup>7 / B<sup>b</sup>

A<sup>b</sup>m7 / B<sup>b</sup>

G<sup>b</sup>13 / E<sup>b</sup>

**C** B<sup>b</sup>-7 / E<sup>b</sup>

E<sup>b</sup>-7

A<sup>m</sup>7 / E<sup>b</sup>

G<sup>m</sup>7 / E<sup>b</sup>

A<sup>b</sup>m7 / E<sup>b</sup>

SOLO **A****A****B****C**

AFTER SOLOS, D.S. AL  $\Phi$

A<sup>b</sup>m7 / E<sup>b</sup>

A<sup>m</sup>7 / E<sup>b</sup>

G<sup>m</sup>7 / E<sup>b</sup>

A<sup>b</sup>m7 / E<sup>b</sup>

A<sup>m</sup>7 / E<sup>b</sup>

G<sup>m</sup>7 / E<sup>b</sup>

A<sup>b</sup>m7 / E<sup>b</sup>

A<sup>m</sup>7 / E<sup>b</sup>

G<sup>m</sup>7 / E<sup>b</sup>

A<sup>b</sup>m7 D<sup>b</sup>m7

A<sup>b</sup>m7 D<sup>b</sup>m7

A<sup>b</sup>m7 D<sup>b</sup>m7 A<sup>b</sup>m7

(ROCK)  
♩ = 90

# MYSTERIOUS TRAVELLER

- WAYNE SHORTER

**INTRO**

The Intro section consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The first two measures are in 3/4 time, followed by two measures in 4/4 time. The final two measures are marked with a double bar line and a '2' above each staff, indicating a two-measure rest.

**A**

Section A begins with the instruction '(ENTER DRUMS)'. It features two staves. The first measure is in 3/4 time, followed by two measures in 4/4 time, and a final measure in 3/4 time. The notation includes various rhythmic patterns and accidentals.

The second system of section A continues with two staves. It starts with a 4/4 measure, followed by a 3/4 measure, and ends with a 4/4 measure. The musical notation includes slurs and accents.

The third system of section A consists of two staves. The first measure is in 4/4 time, the second in 5/4 time, and the third in 4/4 time. The notation includes slurs, accents, and dynamic markings.

B

The first system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It contains a series of chords and melodic lines with accents (^) and slurs. The bottom staff begins with a bass clef and a 3/4 time signature, containing a bass line with notes and rests. The system concludes with a double bar line and a repeat sign.

The second system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It contains a series of chords and melodic lines with accents (^) and slurs. The bottom staff begins with a bass clef and a 3/4 time signature, containing a bass line with notes and rests. The system concludes with a double bar line and a repeat sign.

The third system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It contains a series of chords and melodic lines with accents (^) and slurs. The bottom staff begins with a bass clef and a 3/4 time signature, containing a bass line with notes and rests. The system concludes with a double bar line and a repeat sign.

The fourth system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It contains a series of chords and melodic lines with accents (^) and slurs. The bottom staff begins with a bass clef and a 4/4 time signature, containing a bass line with notes and rests. The system concludes with a double bar line and a repeat sign.

(PLAY 3 x)

LAST TIME, TO OPEN SOLDS IN 4/4 ON F#-7  
AFTER SOLDS, FADE W/ DRUMS

# NARDIS

-MILES DAVIS

(MED. FAST)  
JAZZ

Handwritten musical score for the jazz standard "Nardis" by Miles Davis. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo/style is marked as "MED. FAST JAZZ".

The score consists of six staves of music, each with handwritten chord symbols above the notes:

- Staff 1:** Chords: E-, Fmaj7 (Emaj7), B7, Cmaj7. Features triplet eighth notes in the second and third measures.
- Staff 2:** Chords: A-7, Fmaj7, Emaj7, E-. Includes a triplet eighth note in the third measure and a first/second ending bracket.
- Staff 3:** Chords: A-7, Fmaj7, A-7, Fmaj7. Features a triplet eighth note in the second measure.
- Staff 4:** Chords: D-7, G7, Cmaj7, Fmaj7. Features a triplet eighth note in the second measure.
- Staff 5:** Chords: E-, Fmaj7 (Emaj7), B7, Cmaj7. Features triplet eighth notes in the second and third measures.
- Staff 6:** Chords: A-7, Fmaj7, Emaj7, E-. Includes a triplet eighth note in the third measure and a first/second ending bracket.

(MED.)

# NEFERTITI

Abmaj7(#11)

Dbmaj7(#11)

G-7b5

C7b9

First staff of music in 4/4 time, starting with a key signature of one flat (Bb) and a common time signature. The melody consists of quarter and eighth notes.

Bmaj7

Bmaj7#11

Bb-7b5

E7#11

Second staff of music, continuing the melody from the first staff.

Emaj7

Dmaj7 / A

Ab7(#11)

Eadd9 / F#

Third staff of music, continuing the melody.

E7sus4

Eb7#11

Bb-(maj7)

Eb7#11

Fourth staff of music, continuing the melody.

E7sus4

Eb7#11

AFTER SOLDS, D.C. AL

Fifth staff of music, continuing the melody.

(MED. SWING)

# NEVER WILL I MARRY

-FRANK LOESSER

Ebmaj7 D-7

Ebmaj7 D-7 Ebmaj7

Sx Abmaj7 A-7 D7 G-7

E-7 A7 Dmaj7 B7 E-7 A7 Dmaj7 Bb7

Ebmaj7 D-7 G-7

C-7 F7sus4 Bbb

FINE

Ebmaj7 D-7

Ebmaj7 D-7 G-7

D.S. AL FINE

# NICA'S DREAM

- HORACE SILVER

(MED. LATIN)

**A**  $\frac{3}{4}$

B $\flat$ -(maj7)

A $\flat$ -(maj7)

Musical staff 1 for section A, starting with a repeat sign and a 3/4 time signature. The melody begins with a half note B $\flat$  and a quarter note G $\flat$ , followed by a quarter rest, a quarter note F $\flat$ , a quarter note E $\flat$ , a quarter note D $\flat$ , and a quarter note C $\flat$ .

B $\flat$ -(maj7)

A $\flat$ -7

D $\flat$ 7

Musical staff 2 for section A. It features a triplet of eighth notes (B $\flat$ , A $\flat$ , G $\flat$ ) and a quarter note F $\flat$ , followed by a quarter rest, a quarter note E $\flat$ , a quarter note D $\flat$ , and a quarter note C $\flat$ .

A $\flat$ -7

D $\flat$ 7

G $\flat$ maj7 D $\flat$ 9

C7 $\sharp$ 9

Musical staff 3 for section A. The melody consists of a half note B $\flat$ , a quarter note G $\flat$ , a quarter note F $\flat$ , a quarter note E $\flat$ , and a quarter note D $\flat$ .

C-7 $\flat$ 5  
/ F

F7 $\sharp$ 5(b9)

B $\flat$ -(maj7)

(F7 $\sharp$ 5)<sup>2.</sup>

B $\flat$ -

(FINE)

Musical staff 4 for section A, ending with a double bar line. The melody consists of a half note B $\flat$ , a quarter note G $\flat$ , a quarter note F $\flat$ , a quarter note E $\flat$ , and a quarter note D $\flat$ .

**B** (SWING)

E $\flat$ -7  
/ A $\flat$

A $\flat$ 7

F-7

B $\flat$ 7 $\flat$ 9

B $\flat$ 7 $\sharp$ 5

Musical staff 5 for section B. The melody starts with a quarter rest, followed by a quarter note B $\flat$ , a quarter note A $\flat$ , a quarter note G $\flat$ , a quarter note F $\flat$ , a quarter note E $\flat$ , a quarter note D $\flat$ , and a quarter note C $\flat$ .

E $\flat$ 9( $\sharp$ 11)

E $\flat$ -7

A $\flat$ 7

D $\flat$ maj7

E-7

A7

Musical staff 6 for section B. The melody consists of a half note B $\flat$ , a quarter note A $\flat$ , a quarter note G $\flat$ , a quarter note F $\flat$ , a quarter note E $\flat$ , and a quarter note D $\flat$ .

E $\flat$ -7  
/ A $\flat$

A $\flat$ 7

F-7

B $\flat$ 7 $\flat$ 9

B $\flat$ 7 $\sharp$ 5

Musical staff 7 for section B. The melody consists of a half note B $\flat$ , a quarter note A $\flat$ , a quarter note G $\flat$ , a quarter note F $\flat$ , a quarter note E $\flat$ , and a quarter note D $\flat$ .

E $\flat$ 9( $\sharp$ 11)

E $\flat$ -7

A $\flat$ 7

D $\flat$ maj7

F7 $\sharp$ 5 N.C.

Musical staff 8 for section B, ending with a double bar line. The melody consists of a half note B $\flat$ , a quarter note A $\flat$ , a quarter note G $\flat$ , a quarter note F $\flat$ , a quarter note E $\flat$ , and a quarter note D $\flat$ .

D.S. AL 2<sup>nd</sup> ENDING

SOLD **A A B A**



(MED. JAZZ  
WALTZ)

# NIGHT DREAMER

-WAYNE SHORTER

**INTRO**

Gmaj7 F-7 Ebmaj7 D7#9 Gmaj7 F-7 Ebmaj7 F-7

**HEAD**

Gmaj7 F-7 Ebmaj7 D7#9 Gmaj7 F-7 Ebmaj7 D7#9

Gmaj7 F-7 Ebmaj7 D7#9 Eb-7 Ab7

B-7/E

C-7/F

Gmaj7 F-7 Ebmaj7 D7#9 Gmaj7 F-7 Ebmaj7 D7#9

AFTER SOLOS/LAST HEAD,  
VAMP INTRO TILL END

(MED. UP)

# THE NIGHT HAS A THOUSAND EYES

-JERRY BRAININ/BUDDY BERNIER

(LATIN)

Gmaj7/D

D7sus4

Gmaj7/D

D7sus4

D7

(SWING)

D-7

G7

Cmaj7

F7

Gmaj7/D

D7sus4

G/D

1. D7sus4

2. Gmaj7

C-7

F7

Bbmaj7

Bb-7

Eb7

Abmaj7

A-7

D7sus4

Gmaj7

E-7

Gmaj7/D

D7sus4

Gmaj7/D

(D7sus4)

FINE

# A NIGHT IN TUNISIA

-JOHN "DIZZY" GILLESPIE / FRANK PAPARELLI

(MED. AFRO)

INTRO

E<sup>b</sup>7

D-

(BASS)

Bass line for the intro section, starting with Eb7 and D- chords.

A

E<sup>b</sup>7

D-

E<sup>b</sup>7

D-

First staff of the main melody, featuring Eb7 and D- chords.

E<sup>b</sup>7

D-

E-7<sup>b</sup>5 A7<sup>b</sup>5

D-

2. D-

Second staff of the main melody, featuring Eb7, D-, E-7<sup>b</sup>5, and A7<sup>b</sup>5 chords.

B

A-7<sup>b</sup>5

D7<sup>b</sup>9

G-6

D7<sup>b</sup>9

G-6

Third staff of the main melody, featuring A-7<sup>b</sup>5, D7<sup>b</sup>9, G-6, and D7<sup>b</sup>9 chords.

G-7<sup>b</sup>5

C7<sup>b</sup>9

F6

E-7<sup>b</sup>5 A7<sup>b</sup>5

Fourth staff of the main melody, featuring G-7<sup>b</sup>5, C7<sup>b</sup>9, F6, and E-7<sup>b</sup>5 A7<sup>b</sup>5 chords.

D-

C

E-7<sup>b</sup>5

E<sup>b</sup>7<sup>#</sup>11

D.S. AL

Fifth staff of the main melody, featuring D- and Eb7<sup>#</sup>11 chords.

FINE

D-

G7<sup>#</sup>11

Sixth staff of the main melody, featuring D- and G7<sup>#</sup>11 chords.

G-(maj7)

G-7

G<sup>b</sup>7<sup>#</sup>9

Seventh staff of the main melody, featuring G-(maj7), G-7, and G<sup>b</sup>7<sup>#</sup>9 chords.

(SOLO BREAK)

Solo break section with Fmaj7, E-7<sup>b</sup>5, and A7<sup>b</sup>9 chords.

SOLO A A B A

AFTER SOLOS, D.S. AL FINE (TAKE REPEAT)

# NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

(MED. OR BALLAD)

-JIMMIE COX

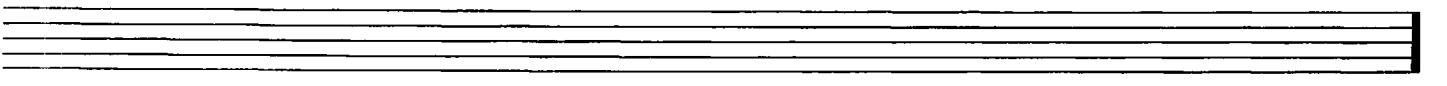
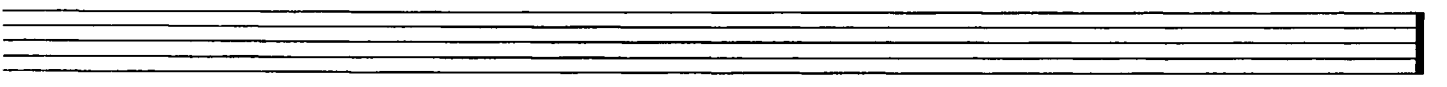
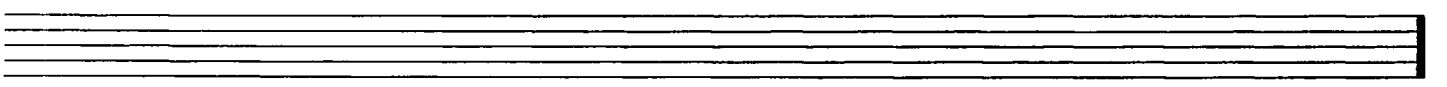
F A7 D7 G-7 D7b9 G-7 D7 G-7 /

Bb7 B07 F7 Eb7 D7 / G7 Db9#5 C9

F A7 D7 G-7 D7b9 G-7 D7 G-7 /

Bb7 B07 F7 Eb7 D7 / G7 Db9#5 C9 F6 C7

FINE  
(TAG LAST TWO BARS FOR ENDING)



(MED. SWING)

# NIGHT TRAIN

-JIMMY FORREST/  
OSCAR WASHINGTON/  
LEWIS C. SIMPKINS

## A Bb7

First line of musical notation for section A, featuring a treble clef, key signature of two flats (Bb, Eb), and a 4/4 time signature. The melody consists of quarter and eighth notes.

Eb7 (E7) Eb7

Bb7



Second line of musical notation for section A, continuing the melody from the first line.

Gb7

F7

Bb7

Third line of musical notation for section A, concluding the section with a double bar line.

## B Bb7

First line of musical notation for section B, featuring a treble clef and a 4/4 time signature. The melody consists of eighth and quarter notes.

Eb7

Bb7

Second line of musical notation for section B, continuing the melody.

C-7

F7

Bb7

F7 Bb6

Third line of musical notation for section B, concluding the section with a double bar line.

## C N.C.

F7

Bb6

N.C.

F7

First line of musical notation for section C, featuring a treble clef and a 4/4 time signature. The melody consists of eighth notes with triplet markings (indicated by a '3' under a bracket).

Bb6

N.C.

Second line of musical notation for section C, continuing the triplet melody.

SOLO

E<sup>b</sup>7 / / / / / B<sup>b</sup>7 / / / / / D<sup>7</sup> / G<sup>7</sup> /

C<sup>-7</sup> / / / / / F<sup>7</sup> / / / / / B<sup>b</sup>7 / / / / / F<sup>7</sup> / / / / /

ADDITIONAL SOLOS 12-BAR BLUES  
AFTER SOLOS, D.C. AL<sup>o</sup>

♩ C<sup>-7</sup> F<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup>

C<sup>-7</sup> F<sup>7</sup> B<sup>b</sup>7 (BASIE)

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

(MED. SWING)  
♩ = 144

# NOSTALGIA IN TIMES SQUARE

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: [www.mingusmingusmingus.com](http://www.mingusmingusmingus.com)

Musical staff 1: Treble clef, 4/4 time. Chords: F7, Eb7, F7, Eb7, F7, Eb7. Includes a triplet of eighth notes.

Musical staff 2: Treble clef, 4/4 time. Chords: F7, Eb7, Ab-7, Db7, Ab-7, Db7.

Musical staff 3: Treble clef, 4/4 time. Chords: F7, Eb7, F7, Eb7, D-7, G7. Includes a triplet of eighth notes.

Musical staff 4: Treble clef, 4/4 time. Chords: C-7, F7, Bb-7, Eb7, F. Ends with a first ending bracket and a double bar line. Includes the word "FINE" below the staff.

2. (SOLO BREAK) -----

Empty musical staff for the solo break.

Empty musical staff.

Empty musical staff.

(MED. SLOW)

# NUAGES

- DJANGO REINHARDT /  
JACQUES LARUE

307

Handwritten musical score for the piece "NUAGES" by Django Reinhardt and Jacques Larue. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as "MED. SLOW". The music consists of ten staves of notation, each with corresponding chord symbols written below it.

Chord symbols include: Bb-7, Eb7, A-7b5, D7b9, G6, A-7, B-7, F#-7b5, B7, E-7, A7, Ab7, A7, D7, A-7, D7, Bb-7, Eb7, A-7b5, D7b9, G6, Eb-7, Ab7, D-7b5, G7b9, Cmaj7, C-7, F7, C-7, F7, G6, A-7, B-7, Bb-7, Eb7, A-7b5, D7b9, G6, C9, G6.



# (OLD MAN FROM) THE OLD COUNTRY

-NAT ADDERLEY/CURTIS R. LEWIS

**INTRO**

D-7b5 G7#9

C-7 F9 Bb13 Eb7#9 Ab13 Db7#9 C-7 G7#5

**HEAD**

C-7 F-7 D-7b5 G7b9 C-7

F-7 Bb7 Ebmaj7

D-7b5 G7b9 C-7

Abmaj7 D7 D-7b5 G7b9 C-7 (G7#5)

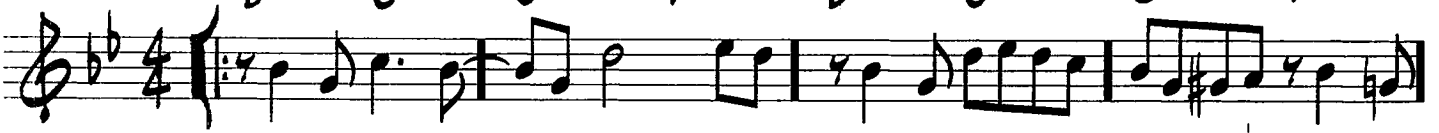
FINE  
REPEAT HEAD IN/OUT

# OLED

-SONNY ROLLINS 309

**A**

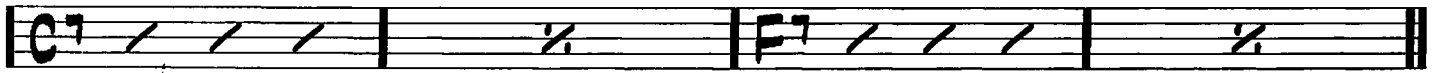
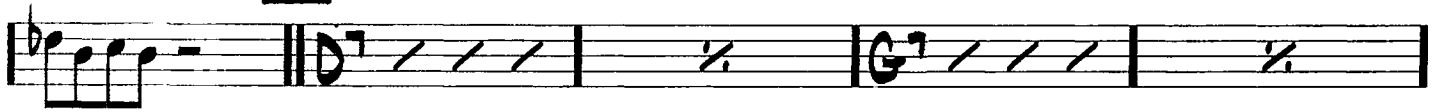
B $\flat$  $\flat$  G-7 C-7 F7 B $\flat$  $\flat$  G7 C-7 F7



F-7 B $\flat$ 7 Ebmi7 Eb-6 D-7 G7 <sup>1.</sup>C-7 F7



<sup>2.</sup>C-7 F7 B $\flat$  $\flat$  **B**



**A**

B $\flat$  $\flat$  G-7 C-7 F7 B $\flat$  $\flat$  G7 C-7 F7



F-7 B $\flat$ 7 Ebmi7 Eb-6 D-7 G7 C-7 F7 B $\flat$  $\flat$



FINE

# OLILOQUI VALLEY

-HERBIE HANCOCK

(MED.)

(EVEN 8MS)

F7sus4

First system of musical notation, featuring a treble and bass clef with a 4/4 time signature. The music consists of two staves. The first staff has a key signature of two flats and a common time signature. The second staff continues the melody. The system concludes with a double bar line and repeat dots.

F7sus4

Second system of musical notation, continuing the melody from the first system. It consists of a single treble clef staff.

E<sup>b</sup>7sus4

F13 E<sup>maj</sup>7b5

Third system of musical notation, continuing the melody. It consists of a single treble clef staff. A first ending bracket is present over the final two measures.

(SWING)

Fourth system of musical notation, continuing the melody. It consists of a single treble clef staff. A triplet of eighth notes is marked with a '3' above it.

2. E-9 (SWING)

Fifth system of musical notation, continuing the melody. It consists of a single treble clef staff. The system includes a second ending bracket and a key signature change to one flat.

A<sup>maj</sup>7

E-9

A<sup>maj</sup>7

E-9

A<sup>maj</sup>7

Sixth system of musical notation, continuing the melody. It consists of a single treble clef staff. The system concludes with a double bar line and repeat dots.

D.S. FOR SOLOS  
SOLOS SWING  
AFTER SOLOS, D.S. AL

SOLO  
E-9

A<sup>maj</sup>7

(OPTIONAL ENDING)  
E-9 A<sup>maj</sup>7

Seventh system of musical notation, providing a solo section and an optional ending. It consists of a single treble clef staff. The solo section is marked with a diamond symbol and 'SOLO E-9'. The optional ending is marked with '(OPTIONAL ENDING) E-9 A<sup>maj</sup>7'. The system concludes with a double bar line and repeat dots.

(1st x)

REPEAT AS DESIRED

# ONCE I LOVED

## (AMOR EM PAZ) (LOVE IN PEACE)

(MED. BOSSA)

-ANTONIO CARLOS JOBIM/VINICIUS DE MORAES/RAY GILBERT

G-7 C7(#5) Fmaj7 F#o7

G-7 G#o7 A-7 A-7/G

F-7 Bb7(#5) Ebmaj7

E-7b5 A7b9 1. Dmaj7 D7b9

2. Dmaj7 G7 Cmaj7 F7

Bbmaj7 Bb7 Bb-6

A-7 Ab7b5 G7 G-7 A7b9

D-6 (D7)

(MED.)

# ONCE IN LOVE WITH AMY

-FRANK LEISSER

Gmaj7 G#o7 A-7 D7 Gmaj7 G#o7 A-7 D7 Gmaj7 G7

Cmaj7 G/B A-7 G A7 / A-7 D7 B7 / B-7b5 E7

A-7 D7 Gmaj7 C7 Gmaj7 C7 Gmaj7 B-7 E7

A-7 D7 Gmaj7 C7 Dmaj7 A7 A-7/D Ab7(#11)

Gmaj7 G#o7 A-7 D7 Gmaj7 G#o7 A-7 D7 Gmaj7 G7

Cmaj7 G/B A-7 G B7 / B-7b5 E7

A-7 / B-7 E7#5 A7 D7 G6 (A-7 D7)

FINE

# ONE FINGER SNAP

- HERBIE HANCOCK

(UP SWING)

N.C. Amaj13(#11)

Bb-7/Eb Eb7 Bb-7/Eb Eb7

(WALK) Eb-7 Ab7 Eb-7 Ab7

G-7b5 C7b9 F-7b5 Bb7b9

Ebmaj7 D-7b5 G7b9 (TO SOLOS)

SOLOS (G-7/C N.C. C7 G-7/C C7) Amaj13(#11)

(PLAY MELODY 1ST TIME ONLY) (SOLO OVER PAREN. CHORDS ABOVE ON REPEATS)

Bb-7/Eb Eb7 Bb-7/Eb Eb7 Eb-7 Ab7 Eb-7 Ab7

G-7b5 C7b9 F-7b5 Bb7b9 Ebmaj7 D-7b5 G7b9

AFTER SOLOS, D.C. AL

N.C. Amaj13(#11)

# ONE NOTE SAMBA

(SAMBA)

(SAMBA DE UMA NOTA SO)

-ANTONIO CARLOS JOBIM/  
NEWTON MENDONÇA/  
ANTONIO CARLOS JOBIM

D-7                      Db7                      C-7                      B7b5  
 D-7                      Db7                      C-7                      B7b5  
 F-7                      Bb7                      Ebmaj7                      Ab7  
 D-7                      Db7                      C-7                      B7b5                      Bb6  
 Eb-7                      Ab7                      Dbmaj7  
 Db-7                      Gb7                      Bmaj7                      C-7b5                      B7b5  
 D-7                      Db7                      C-7                      B7b5  
 D-7                      Db7                      C-7                      B7b5  
 F-7                      Bb7                      Ebmaj7                      Ab7  
 Db6                      C7                      Bmaj7                      Bb6 (F7#5)

FINE

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# (MED. BOSSA) ONLY TRUST YOUR HEART

- BENNY CARTER / SAMMY CAHN

Handwritten musical score for "Only Trust Your Heart" in G major, 4/4 time. The score consists of ten staves of music with various chord voicings and a repeat sign. The chords are: Fmaj7, B7#9, E-7, A-7, D-7, G7, G7#5, Cmaj7, G-7, C7, 2nd ending C7, G-7, Gb7b5, Fmaj7, A-7/E, D-7, D-7/C, B-7b5, E7#5, A-7, Ab-7, G-7, C7, Fmaj7, B7#9, E-7, A-7, D-7, G7, G7#5, Bb7b5, A7, D-7, F-7, Bb7, Cmaj7, E-7, A7b9, Ab7b5, Fmaj7/G, G7b9, Cb, (G-7 C7).

FINE



# ORBITS

-WAYNE SHORTER

(FAST SWING)

C7 A7b9 Eb-7 G-7b5 C7 A7b9

Eb-7 C7 A7b9 D7#9 G-7

Dbmaj7 Ebmaj7 Eb-7 D7#9

Db-7 C-7 Gb Abmaj7

Ab-7 G-7 Bb-7 F-7

Dmaj7#5 G-7 Bb-7 F-7

Dmaj7#5 G-7 Dmaj7#5 G-7

# ORNITHOLOGY

-CHARLIE PARKER/  
BENNIE HARRIS

(MED. UP)

Gmaj7 G-7 C7 G-7 C7

Fmaj7 F-7 Bb7

Eb7 A-7b5 D7 1. G-7 D7

B-7 E7 A-7 D7

2. G D7 B-7 Bb-7 A-7 Ab-7

G (A-7 D7)

FINE

(MED.)

# OUT OF NOWHERE

- JOHNNY GREEN/  
EDWARD HEYMAN

Gmaj7 Bb-7 Eb7

Gmaj7 B-7 E7

1. A-7 B-7 E7 A-7

Eb7 A-7 D7

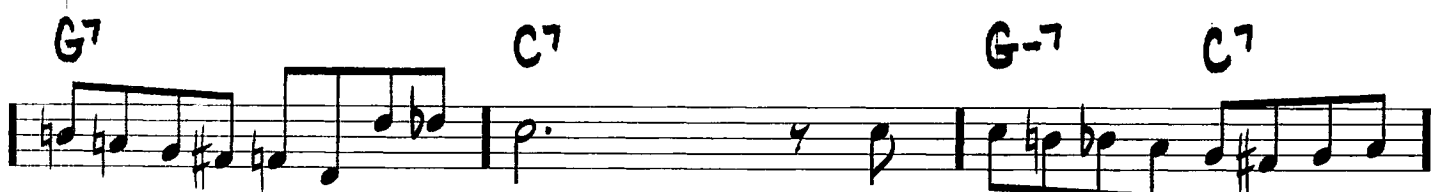
2. A-7 B-7 E7 A-7 F7(#11)

B-7 Bb01 A-7 D7 G6 (A-7 D7)

# PAPER DOLL

-JOHNNY S. BLACK

(SLOW)



ALSO PLAYED ♩ SWING - DOUBLE RHYTHM VALUES  
DRUMS IN DOUBLE TIME

# PASSION DANCE

- MCCOY TYNER

(MED. UP)

F7sus4

2.

Cbans4 Dbans4      Abans4 Cbans4 Ebans4 Dbans4

B<sup>b</sup> PEDAL

Abans4 Cbans4 Dbans4      Abans4 Cbans4 Ebans4 Dbans4

Db/Eb Eb-      Db/Eb Eb-

Db/Eb Eb-      Bb7#9 C7#9

[SOLOS ON F7sus4]

(BALLAD)

# PASSION FLOWER

- BILLY STRAYHORN/  
MILTON RASKIN

F#9b5      F9b5      F#9b5      F9b5

E7#5(b9) Eb7      D7      D7b9      1. Gb9

2. Gb9      Dbmaj7      C9#11      B9#11

Bb7#5(b9)      A9#5      Ab7b9      Dbmaj7      Bb7b5 Eb7 Ab7b5 Db7

F#9b5      F9b5      F#9b5      F9b5

E7#5(b9) Eb7      D7      D7b9      Gb9

# PEACE

-HORACE SILVER

(BALLAD)

♩ A-7b5 Ab7 G-7 C7b9 Bmaj7 / C-7b5 F7#9

Bbmaj7 B-7 E7 Amaj7 F#-7

Eb-7b5 Ab13 Ab7#5 Dbmaj9 C7#11 B7#11 Bbmaj7

FINE

REPEAT HEAD IN  
AFTER SOLDS, D.S. AL FINE  
(PLAY PICKUPS)

(MED. SWING)  
♩ = 144

# PEGGY'S BLUE SKYLIGHT

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)  
Mingus website: [www.mingusmingusmingus.com](http://www.mingusmingusmingus.com)

**A** G-7b5 C7#5 F-7

Bb7 Bb-7 Eb7#5 Abmaj7

D7 Db7sus4 C7#9 F7#9

Bb7 Eb-7 Ab7b9

1. Dbmaj7 D7 N.C. 2. Dbmaj7 N.C.

**B** Ab-7 Db7 G-7 C7 Fmaj7

F-7 Bb7 Ebmaj7 Abmaj7 D7

**C** Db7sus4 C7#9 F7#9 Bb7

Eb-7 Ab7b9 Dbmaj7

FINE



# PENT UP HOUSE

-SONNY ROLLINS

(MED. UP SWING)

Musical staff with notes and chords: A-7/D, D7#5, A-7/D, D7#5, Gmaj7, Ab7, Gmaj7

N.C. Musical staff with notes and chords: A-7/D, D7#5, A-7/D, D7#5, Gmaj7, Ab7, Gmaj7

N.C. Musical staff with notes and chords: D-7/G, G7#5, D-7/G, G7#5, C-7

F7 Musical staff with notes and chords: A-7/D, D7#5, A-7/D, D7#5, Gmaj7, Ab7, Gmaj7

N.C. Musical staff with notes and chords: 2. Gmaj7, (TO SOLOS)

(Solos) Musical staff with chords: A-7, D7, Gmaj7, A-7

Musical staff with chords: D7, Gmaj7, D-7, G7, C-7

Musical staff with chords: F7, A-7, D7, Gmaj7

⊕ Gmaj7 Musical staff with notes and chords: AFTER SOLOS, D.C. AL ⊕ (TAKE REPEAT)

(MED.)

# PENTHOUSE SERENADE

-WILL JASON/  
VAL BURTON

Handwritten musical score for "Penthouse Serenade" in 4/4 time. The score consists of ten staves of music with various chords and triplets. The chords are: Cmaj7, Eb07, D-7, G7, D-7, G7, D-7, G7, 1. C6, Eb07, D-7, G7, 2. C6, F7, C6, D-7, C#07, D-7, G7, Cmaj7, E7, A-7, D7, A-7, D7, G7, D-7, G7, Cmaj7, Eb07, D-7, G7, D-7, G7, D-7, G7, C6, Bb7, C6.



(MED. BLUES)

# FRANCING (NO BLUES)

327  
-MILES DAVIS

Musical staff 1: Treble clef, 4/4 time signature. Chord: F7. Includes a triplet of eighth notes.

Musical staff 2: Treble clef, 4/4 time signature. Chord: Bb7. Includes a triplet of eighth notes.

Musical staff 3: Treble clef, 4/4 time signature. Chords: F7, Ab7. Includes a triplet of eighth notes.

Musical staff 4: Treble clef, 4/4 time signature. Chords: Db7, C7#9, F7. Includes a triplet of eighth notes.

Musical staff 5: Treble clef, 4/4 time signature. Chord: F7. Includes a triplet of eighth notes. Ends with a double bar line.

# PINOCCHIO

-WAYNE SHORTER

(FAST SWING)

Ab13 G13 Gb13 G13

A musical staff in 4/4 time with a treble clef. It contains four measures of music. The first measure has a triplet of eighth notes (Bb, Ab, Gb) and a quarter note (F). The second measure has a triplet of eighth notes (Ab, Gb, F) and a quarter note (Eb). The third measure has a triplet of eighth notes (Gb, F, Eb) and a quarter note (D). The fourth measure has a triplet of eighth notes (F, Eb, D) and a quarter note (Cb). Chords are written above the staff: Ab13, G13, Gb13, and G13.

Gb7#5 F13(b9)

A musical staff in 4/4 time with a treble clef. It contains two measures of music. The first measure has a triplet of eighth notes (Ab, Gb, F) and a quarter note (Eb). The second measure has a triplet of eighth notes (Gb, F, Eb) and a quarter note (D). Chords are written above the staff: Gb7#5 and F13(b9).

Gb7#9(#5) F13 A13 Ab13

A musical staff in 4/4 time with a treble clef. It contains four measures of music. The first measure has a triplet of eighth notes (Ab, Gb, F) and a quarter note (Eb). The second measure has a triplet of eighth notes (Gb, F, Eb) and a quarter note (D). The third measure has a triplet of eighth notes (F, Eb, D) and a quarter note (Cb). The fourth measure has a triplet of eighth notes (Cb, Bb, Ab) and a quarter note (G). Chords are written above the staff: Gb7#9(#5), F13, A13, and Ab13.

Db9 Gb7#5 F13(#11) Gb13

A musical staff in 4/4 time with a treble clef. It contains four measures of music. The first measure has a triplet of eighth notes (Ab, Gb, F) and a quarter note (Eb). The second measure has a triplet of eighth notes (Gb, F, Eb) and a quarter note (D). The third measure has a triplet of eighth notes (F, Eb, D) and a quarter note (Cb). The fourth measure has a triplet of eighth notes (Cb, Bb, Ab) and a quarter note (G). Chords are written above the staff: Db9, Gb7#5, F13(#11), and Gb13.

B13

A musical staff in 4/4 time with a treble clef. It contains two measures of music. The first measure has a triplet of eighth notes (Cb, Bb, Ab) and a quarter note (G). The second measure has a triplet of eighth notes (Bb, Ab, G) and a quarter note (F). Chords are written above the staff: B13.

(MED. SWING)  
♩ = 148

# PITHECANTHROPUS ERECTUS

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)  
Mingus website: [www.mingusmingusmingus.com](http://www.mingusmingusmingus.com)

F- Dbmaj7 G-7b5 C7b9

Db/F Db/D Eb7b9 Ab7#11 N.C.

G-7b5 C7#9 F-7 Dbmaj7

Ab-7 Db7 Gbmaj7 G-7b5 C7

F-7 Bb7 F-7 Bb7

SOLD F-7 ON CUE: Bb7 G-7b5 C7#9

LAST X, FINE AFTER VAMP REPEAT AS DESIRED D.C.

(FAST  
BIEN 8/16)

# PORTSMOUTH FIGURATIONS

-STEVE SWALLOW

E-7 Cmaj7 B-7 A-7

(BASS WALKS)

(A-7) Fmaj7 E-7 E-7 SOLO

(BASS FILLS)

Fmaj7#11 / E A-9

Gmaj7 Cmaj7 B-7

(BASS WALKS)

A-7 Fmaj7 E-7

Cmaj7 B-7 A-7 Fmaj7 E-7

FINE  
REPEAT FOR SOLOS  
AFTER SOLOS, D.C. AL FINE

(BALLAD)

# PRELUDE TO A KISS

- DUKE ELLINGTON/  
- IRVING GORDON/  
- IRVING MILLS

D7 G7#5 C7 Fmaj7 B7 E7  
 A7 D-7 G7#5 A-7 D7  
 1. D-7 G7b9 C6 A7#5 2. D-7 G7b9 C6 B7  
 Emaj7 C#-7 F#-7b5 B7 G#-7 G07 F#-7 B7  
 Emaj7 C#-7 F#-7b5 B7 E-7 A7 D-7 Eb-7 E-7 Eb7  
 D7 G7#5 C7 Fmaj7 B7 E7 A7 D-7  
 D-7 G7#5 A-7 D7 D-7 G7b9 C6 (A7#5)

The musical score consists of ten staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The music features various chords including D7, G7#5, C7, Fmaj7, B7, E7, A7, D-7, G7#5, A-7, D7, D-7, G7b9, C6, A7#5, Emaj7, C#-7, F#-7b5, B7, G#-7, G07, F#-7, B7, E-7, A7, D-7, Eb-7, E-7, Eb7, and D7. There are several triplet markings (indicated by a '3' over a group of notes) throughout the score. The piece concludes with a double bar line.



# PRINCE OF DARKNESS

-WAYNE SHORTER

(UP TEMPO)

♩

C-7 G-9

Bb-7 G-9

Gbmaj7 Bbmaj7#5(#11) Bmaj7#11

Bb7 Eb-7 ⊕ 1. G-9(11)

2. G-9 (SOLO BREAK) -----

AFTER SOLOS, D.S. AL. ⊕ (PLAY PICKUPS) (TAKE REPEAT)

⊕ G-9(11) Bb7 Eb-7 (PLAY 5x) G-9(11)

(MED. BALLAD) **P.S. I LOVE YOU** - GORDON JENKINS / JOHNNY MERCER

Ebmaj7 G-7 C7 F-7 Bb7 G-7b5 C7

F7 / C-7 F7 Bb7 / E7#9 Eb6 F7/Eb F-7 Bb7 E7#9

2. Eb6 Db7 Ebmaj7 Eb6 Eb7 Bb-7

Eb7 Bb-7 A7 Abmaj7 Bb-7 A7 Abmaj7 G7 Gb7

F7 C-7 F7 C-7 B7 Bb7 C7#5 F7 F-7 E7#9

Ebmaj7 G-7 C7 F-7 Bb7 G-7b5 C7

F7 C-7 F7 Bb7 E7#9 Eb6 Db7 Ebmaj7 Eb6 (F-7 Bb7)

FINE

(SLOW SWING)  
♩ = 68

# PUSSY CAT DUES

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)  
Mingus website: [www.mingusmingusmingus.com](http://www.mingusmingusmingus.com)

INTRO

Musical notation for the Intro section. It consists of a single staff in 4/4 time with a key signature of two sharps (F# and C#). The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note F#2, and a quarter note E2. The piece ends with a double bar line and a repeat sign. Handwritten annotations include 'D7' above the first measure, 'Bb7' above the second measure, and '(4)' above the final measure.

Musical notation for the first part of the A section. It consists of a single staff in 4/4 time with a key signature of two sharps. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note F#2, and a quarter note E2. The piece ends with a double bar line. Handwritten annotations include 'D7' above the first measure, 'Bb7' above the second measure, and '3' above the third measure.

Musical notation for the second part of the A section. It consists of a single staff in 4/4 time with a key signature of two sharps. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note F#2, and a quarter note E2. The piece ends with a double bar line. Handwritten annotations include 'D7' above the first measure, 'Ab7' above the second measure, 'G7' above the third measure, and 'C7' above the fourth measure.

Musical notation for the third part of the A section. It consists of a single staff in 4/4 time with a key signature of two sharps. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note F#2, and a quarter note E2. The piece ends with a double bar line. Handwritten annotations include 'D7' above the first measure, 'Bb7' above the second measure, 'D7' above the third measure, 'E7/G#' above the fourth measure, 'E-7b5' above the fifth measure, and 'A7#9' above the sixth measure.

Musical notation for the fourth part of the A section. It consists of a single staff in 4/4 time with a key signature of two sharps. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note F#2, and a quarter note E2. The piece ends with a double bar line. Handwritten annotations include 'F-7' above the first measure, 'Bb7' above the second measure, 'Eb' above the third measure, 'Ab7' above the fourth measure, and 'Eb7' above the fifth measure.

[SOLOS ON Eb BLUES]

# QUIET NIGHTS OF QUIET STARS

(BOSSA)

## (CORCOVADO)

-ANTONIO CARLOS JOBIM/GENE LEES

D7/A

A $\flat$ 07

G-7

C7

F07

Fm $\natural$ 7

F-7

B $\flat$ 7

E-7

A7 $\sharp$ 5

D7

D-7

A $\flat$ 07

D7/A

A $\flat$ 07

G-7

C7

F07

Fm $\natural$ 7

F-7

B $\flat$ 7 $\flat$ 5

E-7

A-7

D-7

G7 $\flat$ 9

E-7

A7 $\sharp$ 5

D-7

G7

C $\flat$

(A7)

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QUIET NOW

-DANNY ZEITLIN

(BALLAD)

A-7 Fmaj7 E7 -  $\frac{E-7}{A}$  A-7 D-7 G7 Cmaj7 Bb7(#11) A7#5  
 D-7b5 / Ab - G7 E7 A-7 D7(#11) Ebmaj7 Abmaj7 Db9  
 B-7 Gmaj7 F#7 -  $\frac{F#-7}{B}$  B-7 E-7 A7 Dmaj7 C7(#11) B7#5  
 E-7b5 / Bb - A7 F#7 B-7 E7(#11) F#7 B-7 E-7 A7 A-7 D7(#11)  
 Gmaj7 C9 B-7 Bb7 Abmaj7 Db7 C-7 B7  
 A7 D7 C#-7 C7  $\frac{F#-9}{B}$  E7  
 A-7 Fmaj7 E7 -  $\frac{E-7}{A}$  A-7 D-7 G7 Cmaj7 Bb7(#11) A7#5  
 D-7b5 / Ab - G7 E7 A-7 D7(#11) E-7 A-7 D-7 G7maj4 E-7 A-7 Fmaj7 Bbmaj7  
 E-7 Ebmaj7 Abmaj7 Dbmaj7 Cmaj9 (B-7b5 E7b9)  
 FINE

# RECORDA-ME

-JOE HENDERSON

(BOSSA)

Musical staff 1: Treble clef, 4/4 time signature. Chord: A-7

Musical staff 2: Treble clef, 4/4 time signature. Chord: C-7

Musical staff 3: Treble clef, 4/4 time signature. Chord: F7

Musical staff 4: Bass clef, 4/4 time signature. Chords: Bbmaj7, Bb-7, Eb7, Abmaj7

Musical staff 5: Bass clef, 4/4 time signature. Chords: Ab-7, Db7, Gbmaj7, G-7, C7

Musical staff 6: Bass clef, 4/4 time signature. Chords: Fmaj7, E7#9 (1.), E7#9 (2.)

# RED CLAY

-FREDDIE HUBBARD

(ROCK)

## INTRO

FREE TIME  
OPEN SOLOS

(IN TIME)  
(DRUMS)

Intro musical notation: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Chords: C-7, Ab7, G7#9, C-7. A double bar line is followed by a measure with a '4' above it, indicating a drum solo.

Musical notation for the first section: Treble and bass clefs, key signature of two flats. Chords: C-7(11), Bb-7(11), Db7sus4, Eb7sus4, F7sus4, G7sus4. First and second endings are marked with '1.' and '2.' above the staff.

Musical notation for section A: Treble clef, key signature of two flats. Chords: C-7(11), Bb-7(11), Db7sus4, Eb7sus4.

Musical notation for section A continuation: Treble clef, key signature of two flats. Chords: F7sus4, G7sus4, C-7(11), Bb-7(11).

Musical notation for section A continuation: Treble clef, key signature of two flats. Chords: Db7sus4, Eb7sus4, F7sus4, G7sus4. First and second endings are marked with '1.' and '2.' above the staff.

Musical notation for section B: Treble clef, key signature of two flats. Chords: C-7(11), Bb-7(11), Db7sus4, Eb7sus4, F7sus4, G7sus4. First and second endings are marked with '1.' and '2.' above the staff.

**A**  
 C-7(11) Bb-7(11) Db7sus4 Eb7sus4

F7sus4 G7sus4 C-7(11) Bb-7(11)

Db7sus4 Eb7sus4 F7sus4 G7sus4 ⊕

(To SOLOS)

SOLOS  
 C-7 Bb-7 Eb7 Abmaj7 D-7b5 G7#5 (LAST x)

⊕ C-7(11) Bb-7(11) Db7sus4 Eb7sus4 F7sus4 G7sus4 C-7(11)

AFTER SOLOS, D.S. AL (TAKE REPEAT)

(PLAY 3 x)

RIT. (LAST TIME)



(MED. BALLAD)

# REFLECTIONS

-THELONIOUS MONK

Abmaj7 Gb7 F7 E7 Bb-7 Eb7b9 Abmaj7 - Bb-7 B-7

C-7 F7b9 G-7b5 Bb-7 Eb7b9

1. Abmaj7 A07 Bb-7 - - A7#5 2. Abmaj7 A07

C-7b5 F7b5 Bb-7 Eb7b9 Ab7 Db7

G-7 C7b9 F- F-7

F-7 Bb7 Bb-7 Bb-7 Eb7b9

Abmaj7 Gb7 Abmaj7 D.C. AL

# RING DEM BELLS

-DUKE ELLINGTON/  
IRVING MILLS

(UP  
♩ = 200)

C D7

G7 C

C7 Fb F-

C A7 D7 G7 C (G7)

(MED. SWING)  
♩ = 112

# REINCARNATION OF A LOVEBIRD

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: [www.mingusmingusmingus.com](http://www.mingusmingusmingus.com)

**A** G-(maj7) Ebmaj7 A7b5 D7#5

G- Ebmaj7b5 A7 D7

G-b Ebmaj7 **B** C-7 E7

A7#9 D7#5 G-(maj7) A7#5 D7b9

**C** G- Ebmaj7#11 A7 D7

G- Ebmaj7b5 A7 D7

G- Ebmaj7 **D** C-7 Emaj7

A7 D7#5(#9) G-7

**E** FREELY (♩=♩)

G-7 C7 G-7 C7 Fmaj7 Bbmaj7#11 Fmaj7 Bbmaj7#11

(♩=♩ A TEMPO)

Bb-7 Eb7 Abmaj7 C-7b5 F7b9

Bb-7 Eb7b9 A7#9 Dmaj7

D.C. AL

A7#5 D7b9 C-7 Emaj7 A7

D7#5 (#9)

G- (FINE)

[SOLO ON ENTIRE FORM]

# ROAD SONG

-JOHN L. (WES) MONTGOMERY

(LATIN ROCK)

♩

G-7

\* (A-7)  
D7#9

(D7)  
A-7 D7

\*(PLAY PAREN. CHORDS ON SOLOS)

G-7 F-7 Ebmaj7 C-7 E-7b5 C-7 D7#9 G-7

2. D7#9 G-7 C-7 F7 F7/Eb Bbmaj7 Bbmaj7

B-7 E7 Bb-7 Eb7 Abmaj7

D7b9 G-7 (A-7) D7#9

(D7) A-7 D7 G-7 F-7 Ebmaj7 C-7 E-7b5 C-7

D7#9 G-7

AFTER SOLOS, D.S. AL (TAKE REPEAT)

D7#9 G-7 F-7 Ebmaj7 C-7 E-7b5 C-7 D7#9 G-9

(BALLAD)

# 'ROUND MIDNIGHT

-THELONIOUS MONK/  
COOTE WILLIAMS/  
BERNIE HANTIGREN

**A**

Chords: Eb- / D / Db C<sup>o7</sup> Ab-9 Db7 C-7b5

Chords: B-7 E7 Bb-7 Eb7 Ab-7 Db7 Eb- Ab7b5

Chords: 2. C-7b5 B7b5 Bb7b5(b9) 2. C-7b5 B7b5 Bb7b5 Eb6

**B**

Chords: C-7b5 B7b5 Bb7b5 C-7b5 B7b5 Bb7b5

Chords: Ab-7 F-7(nos5th) Bb7 C-7b5 F7 Db9 Cb9 Ab-7 F-7(nos5th) Bb7

**C**

Chords: Eb- / D / Db C<sup>o7</sup> Ab-9 Db7 C-7b5 B-7 E7 Bb-7 Eb7

Chords: Ab-7 Db7 Eb- Ab7b5 C-7b5 B7b5 Bb7b5 Eb6

# RUBY, MY DEAR

-THELONIOUS MONK

(BALLAD)

## A

Chords: F-9 Bb7(b9) Ebmaj7 F-7 F#7 G-7 Ab6 Ab G-7 C7(b9)

Chords: Fmaj7 G-7 Ab-7 A-7 Bb-7 Eb7(b9) Abmaj7 Bb-7 B-7 C-7

Chords: Bb-7 A(add9) B-7 Bb7b5 Bb7#5 B-7 Bb7b5

## B

Chords: Amaj7 B-7 E7b9 A6/9 Bbb B07

C- C-(mi7) C-7    C-7(add mi7) D-7    Eb-7    Ab9b5 Eb A9

C

F-9 Bb7(b9)    Ebmi7 F-7 F#7 G-7 Ab6 A6    G-7 C7(b9)    Fmi7 G-7 Ab-7 A-7

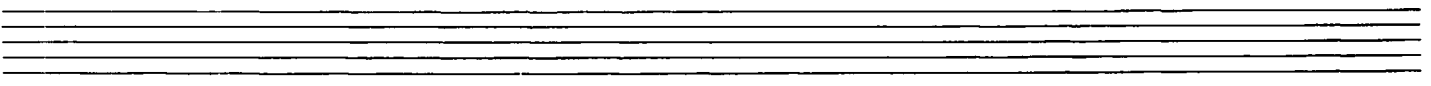
Bb-7 Eb7(b9)    Abmi7 Bb-7 B-7 C-7    Bb-7 E9(11) 3    Gb6/9 B7b9 Bb7b9

AFTER SOLDS, D.C. AL

(FREELY)

(WHOLE TONE FILL)

Gb6/9 B7b9 Bb7b9 3    A7b5    Ab7b5    Db6/9





(JAZZ WALK)

# THE SAGA OF HARRISON CRABFEATHERS

-STEVE KUHN

E-7 Cmaj7

A-7

E-7 D-7

Bbmaj7

G-7 D-7

Abmaj7

C-7

Abmaj7

F-7 C-7

FINE

# SATIN DOLL

-DUKE ELLINGTON

(MED.)

D-7 G7 D-7 G7 E-7 A7

Handwritten musical notation on a staff in 4/4 time. The notes are: quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Chords are written above the staff: D-7, G7, D-7, G7, E-7, A7.

E-7 A7 A-7 D7 Ab-7 Db7

Handwritten musical notation on a staff in 4/4 time. The notes are: quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Chords are written above the staff: E-7, A7, A-7, D7, Ab-7, Db7.

2. Cmaj7 D-7 E-7 A7 2. Cmaj7

Handwritten musical notation on a staff in 4/4 time. The notes are: quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Chords are written above the staff: 2. Cmaj7, D-7, E-7, A7, 2. Cmaj7.

G-7 C7 G-7 C7 Fmaj7

Handwritten musical notation on a staff in 4/4 time. The notes are: quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Chords are written above the staff: G-7, C7, G-7, C7, Fmaj7.

A-7 D7 A-7 D7 G7 D-7 G7

Handwritten musical notation on a staff in 4/4 time. The notes are: quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Chords are written above the staff: A-7, D7, A-7, D7, G7, D-7, G7.

D-7 G7 D-7 G7 E-7 A7 E-7 A7

Handwritten musical notation on a staff in 4/4 time. The notes are: quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Chords are written above the staff: D-7, G7, D-7, G7, E-7, A7, E-7, A7.

A-7 D7 Ab-7 Db7 Cmaj7 (D-7 E-7 A7)

Handwritten musical notation on a staff in 4/4 time. The notes are: quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Chords are written above the staff: A-7, D7, Ab-7, Db7, Cmaj7, (D-7 E-7 A7).

FINE

# SCOTCH AND SODA

- DAVE GUARD

(MED. SLOW BLUES)

Abmaj7 Db9 Eb6 G-7 C7

F7 F-7 Bb7 1. D-7 Ab-6 G7

2. Eb9 Bb-7 Eb9 Eb9#5 Abmaj7

Ebmaj7 F-7 Bb7 Ebmaj7 F9

Bb7 F-7 Bb7 Abmaj7 Db9

Eb6 G-7 C7 F7 F-7 Bb7

G-7 C7 F-7 Bb7 Ab7

Eb6 (Bb-7 Eb7)

# (MED. BOP) SCRAPPLE FROM THE APPLE

G-7 C7 G-7 C7

Fmaj7 Bb7 Bb7 Fmaj7 G-7 A-7 D7

SOLO A7

2 F6 D7

G-7 C7 G-7 C7

Fmaj7 Bb7 Bb7 Fmaj7 G-7 C7 F6

# SEA JOURNEY

-CHICK COREA/  
NEVILLE POTTER

(MED. LATIN)

**INTRO**

A-(#5)      A-      A-(#5)      A- (LAST x)

VAMP

**A** %

A-(#5)      A-      A-(#5)      A-

VAMP SIM.

A-(#5)      A-      A-(#5)      A-

D-(add 4)      E-(add 4)      A-(add 4)      G7sus4

F#-7b5      Fmaj7

E7#9#4      E7b9      [B] A-(#5)

VAMP

A-      A-(#5)      A-      A-(#5)

A-      A-(#5)      A-      D-7      Cmaj7#5

Fmaj7      E7#9      Fmaj7      E7#9

Fmaj7      E-7

A7      Dmaj7      C#-7      B-7b5      E7b9      A-(#5)

A-      SOLOS      A-(#5)      A-      (LAST x)

VAMP

AFTER SOLOS, D.S. - PLAY [A] [B]  
FADE OUT OVER VAMP

(MED. UP)

# SEVEN COME ELEVEN

- BENNY GOODMAN/  
CHARLIE CHRISTIAN

INTRO

(PLAY 3x)

(BASS)

Ab

BASS CONT. SIM.

A Ab

2.

B G7

C7

F7

Bb7

Eb7

C Ab

(SOUL JAZZ)

# SIDEWINDER

- LEE MORGAN

*D7 Eb7*

First system of musical notation for the piece, featuring a treble staff with notes and rests, and a bass staff with notes and rests. Above the treble staff, the chords *D7* and *Eb7* are indicated. The music is in 4/4 time and starts with a double bar line.

*D7 Eb7*

Second system of musical notation, featuring a treble staff with notes and rests. Above the staff, the chords *D7* and *Eb7* are indicated. The music continues with notes and rests.

BASS & RHYTHM - CONTINUE SIMILE  
*(Ab7) G7 Ab7*

Third system of musical notation, featuring a bass staff with notes and rests. Above the staff, the text "BASS & RHYTHM - CONTINUE SIMILE" is written, along with the chords *(Ab7)*, *G7*, and *Ab7*.

*(Eb7) D7 Eb7*

Fourth system of musical notation, featuring a treble staff with notes and rests. Above the staff, the chords *(Eb7)*, *D7*, and *Eb7* are indicated. The music continues with notes and rests.

*F- G7/C*

Fifth system of musical notation, featuring a treble staff with notes and rests. Above the staff, the chords *F-* and *G7/C* are indicated. The music continues with notes and rests.

*(Eb7) D7 Eb7*

Sixth system of musical notation, featuring a bass staff with notes and rests. Above the staff, the chords *(Eb7)*, *D7*, and *Eb7* are indicated. The music continues with notes and rests.

(ENDING)

Seventh system of musical notation, featuring a treble staff with notes and rests. Above the staff, the text "(ENDING)" is written, along with the chords *D7* and *Eb7*. The system ends with a double bar line.

PLAY HEAD 2x IN/OUT

VAMP TO FADE OR CUE



# SEVEN STEPS TO HEAVEN

-MILES DAVIS/  
VICTOR FELDMAN

(FAST BOP)

**INTRO**

(BASS) N.C. F13 Eb13 (4xs)

BS. CONT. SIM.

**A** Fmaj7 Bbmaj7 E-7 A7 D-(maj7) Ab7 G7 N.C.

Eb6 Eb F6 N.C.

**B** Cmaj7 D-7 G7 Cmaj7 F-7 Bb7

Ebmaj7 Ab-7 Db7 Gbmaj7 (C7)

**A** Fmaj7 Bbmaj7 E-7 A7 D-(maj7) Ab7 G7 N.C.

Eb6 Eb F6 N.C.

**C** F13 E<sup>b</sup>13 (3xs) F13 (SOLO BREAK) -----

**D** SOLOS Fmaj7 E-7 A7 D-7 G7

G-7 C7 Eb6 Eb F6

**E** Cmaj7 D-7 G7 Cmaj7 F-7 Bb7

Ebmaj7 Ab-7 Db7 Gbmaj7 G-7 C7

**F** Fmaj7 E-7 A7 D-7 G7

G-7 C7 Eb6 Eb F6

SOLO **D** **D** **E** **F**  
 PLAY **C** AFTER EACH SOLO  
 LAST TIME, D.S. AL

E<sup>b</sup>6 Eb F6 N.C. (4xs) F13 E<sup>b</sup>13 (6xs) F13

# SILVER HOLLOW

-JACK DEJOHNETTE

(MED.)

B-11

A7sus4

B-11

B-11

Gmaj7

E-7

F#-7

G

A

F#-

B-11

AFTER SOLOS, D.S. AL

E-7

F#-7

G

A

2nd X

FINE

# SIRABHORN

-PAT METHENY

(♩ = 132  
EVEN 8THS)

**A** C

B $\flat$ -

G $\flat$

E-

B

G $\sharp$ -7

E

D-

G $\flat$  maj7

F-7

G $\flat$  maj7

F-7

D maj7 #11

**B** A

G

F $\sharp$ -9

F maj7 (#11)

E7 sus4

AFTER SOLOS, TO

E7 sus4

# SKATING IN CENTRAL PARK - JONATHAN LEWIS

(MED.)

Cmaj7/G G7b9 Cmaj7/G Fmaj7/G G7#5

Cmaj7/G C7b5/Gb Fmaj7 B7 E-7 A7

D-7 G7 F/A Bb-6 G7/B Cmaj7 C7b5/Gb

F- F-/E F-/Eb D-7b5 Ebmaj7 Bb6/D

C-7 Bb-6 C-6 C-/Bb A-7b5 D7b9

F- F-/Eb D-7b5 G7#5 Cmaj7/G G7b9 Cmaj7/G

Fmaj7/G G7#5 Cmaj7/G C7b5/Gb Fmaj7 B7

E-7 A7 D-7 G7 Cmaj7 G7b9

AFTER SOLOS, D.C. AL

♯ Cmaj7 / G C7b5 / Gb Fmaj7 Cadd9 / E D-7 G7

E-7 A-7 D7 F#o7 C/G C+/G#

A-7 / Gb F-7 / Ebmaj7 Dbmaj7#11 (RUBATO) Cmaj7#5

Db/C Bb/C B/C C Cmaj9

RIT. ----- 1

# SO NICE

(SUMMER SAMBA)

- MARCOS VALLE / PAULO SERGIO VALLE  
NORMAN GIMBEL

(BOSTA)

**Fmaj7** **B-7** **E7**  
**Bbmaj7** **Bb6** **Eb7**  
**A7** **D7b9** **G-7** **E-7b5** **A7#5**  
**D-7** **G7** **G-7** **Db7** **C7**  
**G-7** **C7b9** **Fmaj7** **Bb7**  
**F6** **(G-7 C7)**

(MED. SWING)

# SOLAR

-MILES DAVIS

C- G-7

C7 Fmaj7

F-7 Bb7 Ebmaj7

Eb-7 Ab7 Dbmaj7 D-7b5 G7b9



(MED. JAZZ)

# SO WHAT

-MILES DAVIS

**A** N.C. E-7(add4) D-7(add4) N.C.

(BASS LINE 8VA)

E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

N.C. E-7(add4) D-7(add4) 1. N.C.

2. N.C. **B** N.C. F-7(add4) Eb-7(add4) N.C.

N.C. F-7(add4) Eb-7(add4) N.C. F-7(add4) Eb-7(add4)

N.C. F-7(add4) Eb-7(add4) N.C.

**A** N.C. E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

N.C. E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

N.C. SOLOS D-7 16 Eb-7 8 D-7 8

AFTER SOLOS, PLAY ENTIRE FORM THEN VAMP ON **A** - FADE OR CUE

366

(BALLAD)

# SOLITUDE

-DUKE ELLINGTON/EDDIE DE LANGE/  
IRVING MILLS

*Ebmaj7* *C-7*

*F7* *F-7*

*Bb7* *Ebmaj7* *F-7* *Bb7#5* *Ebmaj7* *Eb7*

*Abmaj7* *Ao7* *Eb6/Bb* *Bb-7* *Eb7*

*Abmaj7* *Ao7* *Eb6/Bb* *G-7* *C7* *F-7* *Bb7#5*

*Ebmaj7* *C-7* *F7*

*F-7* *Bb7* *Ebmaj7* (*F-7* *Bb7*)

FINE

(MED JAZZ) **SOME DAY MY PRINCE WILL COME** 367  
 WALTZ - FRANK CHURCHILL/LARRY MOREY

Handwritten musical score for "Some Day My Prince Will Come". The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The music is divided into two systems, each with four measures. The first system is marked with a first ending bracket, and the second system is marked with a second ending bracket. The notes are quarter notes, and the chords are indicated above the notes.

**System 1 (First Ending):**

- Measure 1: Bbmaj7
- Measure 2: D7#5
- Measure 3: Ebmaj7
- Measure 4: G7#5

**System 2 (Second Ending):**

- Measure 1: C-7
- Measure 2: G7#5
- Measure 3: C7
- Measure 4: F7

**System 3 (First Ending):**

- Measure 1: D-7
- Measure 2: C#0
- Measure 3: C-7
- Measure 4: F7

**System 4 (Second Ending):**

- Measure 1: D-7
- Measure 2: C#0
- Measure 3: C-7
- Measure 4: F7

**System 5 (First Ending):**

- Measure 1: F-7
- Measure 2: Bb7
- Measure 3: Eb
- Measure 4: E0

**System 6 (Second Ending):**

- Measure 1: Bb/F
- Measure 2: C-7/F
- Measure 3: F7
- Measure 4: Bb

# SOME OTHER SPRING

-ARTHUR HERZOG, JR.  
IRENE KITCHINGS

(MED.)

Cmaj7 G7#5 E-7b5 A7b9 D-7 D-7b5

Ab7 G7 C7 B7#5 Bb7, 1. Eb6 Ebmaj7

Eb7(#11) D7 C7 Bb6 D7/A G7#5 2. Eb6 G-7

F-7 Bb7b9 Eb6 Eb7 D7, B-7, Bb-7

A-7 D7 B-7 Bb7 A-7 D7

E-7 A7#5 Dmaj7 C7 B7, Bb7 A7, D7 G7#5

Cmaj7 G7#5 E-7b5 A7b9 D-7 D-7b5 Ab7 G7

C7 B7#5 Bb7, A-7b5 Ab7 C6/G D7 G7 C6 (D-7 G7#5)

FINE

# SOMEBODY LOVES ME

- GEORGE GERSHWIN/  
B.G. DESYLVIA/  
BALLARD MACDONALD/EMELIA  
RENAUD

BALLARD MACDONALD/EMELIA  
RENAUD

(MED.)

Fmaj7

G-7 C7

Fmaj7

Bb7



Fmaj7

Dbb7 C7sus4

Fb

G-7 C7



Fmaj7

G-7 C7

Fmaj7

B-7b5 E7b9



A-7

F7 E7sus4

A-

D7#5



G-

G-(maj7)

G-7

G-6

G-7

E-7b5

A7b9



D-7

G7

D-7

G7

G-7

C7



Fmaj7

G-7

C7

Fmaj7

Bb7



A-7

D7

G-7

C7

Fb

(G-7 C7)



(RDX)

# SOME SKUNK FUNK

-RANDY BRECKER

N.C. C7#9 D7#9 D7#9 C7#9

Musical staff with notes and chords. Chords: N.C., C7#9 D7#9, D7#9, C7#9.

N.C. A G-7

Musical staff with notes and chords. Chords: N.C., A, G-7.

Musical staff with notes.

G/D $\flat$  D $\flat$

Musical staff with notes and chords. Chords: G/D $\flat$ , D $\flat$ .

G $\flat$ (b9) / D $\flat$  A / D $\flat$  D7#9 G / D $\flat$  E $\flat$  D $\flat$  E $\flat$  D $\flat$

Musical staff with notes and chords. Chords: G $\flat$ (b9) / D $\flat$ , A / D $\flat$  D7#9, G / D $\flat$ , E $\flat$  D $\flat$  E $\flat$  D $\flat$ . Includes "D $\flat$  PEDAL" annotation.

G / D $\flat$  E $\flat$  / D $\flat$  D $\flat$  E $\flat$  / D $\flat$  D $\flat$  G / D $\flat$  E $\flat$  / D $\flat$  D $\flat$  E $\flat$  / D $\flat$  D $\flat$

CONT. RHY. SIM.

Musical staff with notes and chords. Chords: G / D $\flat$ , E $\flat$  / D $\flat$  D $\flat$  E $\flat$  / D $\flat$  D $\flat$  G / D $\flat$ , E $\flat$  / D $\flat$  D $\flat$  E $\flat$  / D $\flat$  D $\flat$ . Includes "CONT. RHY. SIM." annotation.

B A7/D6

D6/A

RHY. FILL

Musical notation for the first system. It features a treble and bass clef with a 7/8 time signature. The treble clef contains a melodic line with slurs and accents. The bass clef contains a wavy line representing a rhythmic fill. Above the staff, there are handwritten notes: 'B A7/D6' with a 'd' below it, 'RHY. FILL' with a dashed line, and 'D6/A' with a 'd.' below it. A '(PLAY)' instruction is written below the treble clef staff.

D7#9

Eb7#9

B7#9

C7#9 C F-7

C/F (PLAY 3XS)

Musical notation for the second system, consisting of a single treble clef staff. It contains a melodic line with slurs and accents. Above the staff are handwritten notes: 'D7#9', 'Eb7#9', 'B7#9', 'C7#9', 'C F-7', and 'C/F (PLAY 3XS)'.

D N.C.

C7#9 Db7#9 D7#9

C7#9

Musical notation for the third system, consisting of a single treble clef staff. It contains a melodic line with slurs and accents. Above the staff are handwritten notes: 'D N.C.', 'C7#9 Db7#9 D7#9', and 'C7#9'.

N.C.

SOLO BREAK

Musical notation for the fourth system, consisting of a single treble clef staff. It contains a melodic line with slurs and accents. Above the staff are handwritten notes: 'N.C.', 'SOLO BREAK', and 'D.S. FOR SOLOS - TAKE REPEATS'. Below the staff, there is a 'FINE' instruction and a 'PLAY B, D AS WRITTEN' instruction.

(AFTER SOLOS)

G-7

C G-7

Musical notation for the fifth system, consisting of a single treble clef staff. It contains a melodic line with slurs and accents. Above the staff are handwritten notes: '(AFTER SOLOS)', 'G-7', 'C G-7', 'D.S. AL FINE (TAKE REPEAT)', and '(PLAY 8 XS)'.



(JAZZ WALTZ)

# SOMETIME AGO

-SERGIO MIHANOLICH

The musical score consists of ten staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat major). The melody is written in eighth and quarter notes. Chords are indicated above the staff. The second staff continues the melody and introduces a bass line with eighth notes. The third staff features a bass line with quarter notes and rests. The fourth staff continues the bass line with quarter notes and rests. The fifth staff returns to a melody line with eighth notes. The sixth staff continues the melody with eighth notes. The seventh staff features a bass line with quarter notes and rests. The eighth staff continues the bass line with quarter notes and rests. The ninth staff features a bass line with quarter notes and rests. The tenth staff concludes the piece with a final chord and a double bar line.

Chords and notes across the staves:

- Staff 1:  $C^{maj7}$ ,  $D-7/C$ ,  $C^{maj7}$ ,  $D-7/C$
- Staff 2:  $C^{maj7}$ ,  $D-7/C$ ,  $F-7$ ,  $Bb7$ ,  $E-7$ ,  $A7$
- Staff 3:  $D-$ ,  $G7$ ,  $E7\#5$ ,  $E7$ ,  $A-7$
- Staff 4:  $A-7/D$ ,  $D7$ ,  $Eb-7$ ,  $Ab7$ ,  $D-7$ ,  $G7$
- Staff 5:  $C^{maj7}$ ,  $D-7/C$ ,  $C^{maj7}$ ,  $D-7/C$
- Staff 6:  $C^{maj7}$ ,  $D-7/C$ ,  $F-7$ ,  $Bb7$ ,  $E-7$ ,  $A7$
- Staff 7:  $D-$ ,  $G7$ ,  $E-7$ ,  $A7$
- Staff 8:  $D-7$ ,  $G7$ ,  $G7/F$ ,  $E7\#5$ ,  $E7$ ,  $A7b9$ ,  $A7$
- Staff 9:  $D-7$ ,  $D-7/G$ ,  $G7b9$ ,  $C$ ,  $D-7/C$
- Staff 10:  $C$ ,  $D-7/C$ ,  $C^{maj9}$  AFTER SOLDS, D.C. AL  $C$

# SONG FOR MY FATHER

-HORACE SILVER

(MED. LATIN)

**A** F-7 E $\flat$ 7

Db7 C7(9)4 F-7

**B** E $\flat$ 7

F-7 E $\flat$ 7 Db7 C7

F-7

FORM **A** **A** **B**

(MED. UP SWING)

# THE SONG IS YOU

-JEROME KERN/  
OSCAR HAMMERSTEIN II

Cmaj7 Eb7 D-7 G7

Cmaj7 A7 D-7 G7

1. E-7 A7 D-7 G7

F-7 Bb7 E-7 A7 D-7 G7

2. E-7 A7 D-7 G7

C6 F7 C6 F#-7b5 B7

**E<sup>major</sup>7** **F#<sup>-7</sup>** **B<sup>7</sup>**

**E<sup>major</sup>7** **A#<sup>-7b5</sup>** **D#<sup>7</sup>**

**G#<sup>-7</sup>** **C#<sup>7</sup>**

**F#<sup>7</sup>** **C<sup>7</sup>(#11)** **B<sup>7</sup>** **G<sup>7</sup>**

**C<sup>major</sup>7** **E<sup>b</sup>7** **D<sup>-7</sup>** **G<sup>7</sup>**

**C<sup>major</sup>7** **G<sup>-7</sup>** **C<sup>7</sup>** **F<sup>major</sup>7** **B<sup>b9</sup>**

**E<sup>-7</sup>** **A<sup>7</sup>** **D<sup>-7</sup>** **G<sup>7</sup>**

**C<sup>6</sup>** **(F<sup>7</sup>)** **C<sup>6</sup>** **(D<sup>-7</sup> G<sup>7</sup>)**

(BALLAD)

# SOPHISTICATED LADY

-DUKE ELLINGTON/IRVING MILLS/  
MITCHELL PARISH

**A**  $Bb-7$   $\frac{S}{X}$

$Gb7$   $F7$   $E7$   $Eb7$   $Abmaj7$

$Ab7$   $G7$   $Gb7$   $F7$   $Bb7$

$Bb-7$   $Eb7$   $\oplus$   $2. Abmaj7$

$A07$

$2. Abmaj7$

$A-7$

$D7$

**B**

$Gmaj7$

$E-7$

$A-7$

$D7$

$B-7b5$

$E7b9$

$A-7$

$D7b9$

$Gmaj7$

$E-7$

$A-7$

$D7$

$G7$

$C-7$

$Eb7$

$C-7b5$

$F7b9$

D.S. AL  $\oplus$

$\oplus$   $Abmaj7$

$(C-7b5$   $F7b9)$

# THE SORCERER

- HERBIE HANCOCK

(FAST JAZZ)

D<sup>b</sup>maj7

Dmaj7

E-<sup>b</sup>

F<sup>+</sup>maj7<sup>b</sup>5  
/E

Handwritten musical notation for the first staff, featuring a treble clef, 4/4 time signature, and a melodic line with eighth and quarter notes.

D<sup>b</sup>maj7

Dmaj7

A7<sup>#</sup>5(<sup>#</sup>9)

D7<sup>#</sup>9

Handwritten musical notation for the second staff, featuring a bass clef and a melodic line with quarter and eighth notes.

A<sup>b</sup>-7

G-7

E<sup>b</sup>maj7<sup>b</sup>5

A-7/D

Handwritten musical notation for the third staff, featuring a bass clef and a melodic line with quarter and eighth notes.

C-7

A7sus4

G/A<sup>b</sup>

Handwritten musical notation for the fourth staff, featuring a bass clef and a melodic line with quarter and eighth notes.

(MED. SWINGS)

# SPEAK NO EVIL

-WAYNE SHORTER

♩

C-7 Dbmaj7 C-7 Dbmaj7 C-7 Dbmaj7

C-7 Dbmaj7 Eb-7 E-7 C-7 D-7 Bb-7 A7b5

Bb-7 A7b5 1. Bb-7 2. Bb-7 A-7b5

Ab7 G-7 Gb7b5 F-7 Bb7b5

D/Eb Dbmaj7 ⊕ C-7 Dbmaj7 C-7

Dbmaj7 C-7 Dbmaj7 C-7 Dbmaj7 Eb-7

E-7 C-7 D-7 Bb-7 A7b5 Bb-7 A7b5 Bb-7

⊕ C-7 Dbmaj7 C-7 Dbmaj7 AFTER SOLOS D.S. AL ⊕

REPEAT TILL END

# THE SPHINX

-ORNETTE COLEMAN

(FAST)

Musical notation for the first system, including a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chord symbols above the staff include Amaj7 and B-7. A repeat sign is present at the beginning of the first phrase.

Chord progression for the first system: E7, E7/D, C#-7, B-7, C#-7, B-7. Each chord symbol is positioned below the staff with a small 'v' mark underneath.

Musical notation for the second system, starting with a double bar line and a 4/4 time signature. The melody continues with quarter and eighth notes. Chord symbols above the staff include Amaj7, C#-7, B-7, E7, A6, and N.C. The system ends with a double bar line and the word 'FINE' below the staff.

(WALK)

FINE



# STANDING ON THE CORNER

-FRANK LOESSER

(MED.)

F F7 Bbmaj7 Eb9 F Ab7/Eb Db9 C7  
 F F7 Bbmaj7 Eb9 D7sus4 G7 Db9 C7  
 F F7 Bbmaj7 Bb-6 C7  
 F F7 Bbmaj7 Db6 / F/C D-7 G-7 C7  
 1. F Ab7/Eb Db9 C7 2. F Ab7/Eb Db9 C7 F A7  
 D- D-(#5) D-6 D-(#5) D- D-(#5) D-6 D-(#5)  
 F F+ F6 F+ F/C Gb/C Ab/C Gb/C  
 F/C D-7 Db9 C7 D.C. AL  
 F Ab7/Eb Db9 C7 F6

# (BALLAD) THE STAR-CROSSED LOVERS

-DUKE ELLINGTON/BILLY STRAYHORN

♩

Chords: Gbmaj7 G9b5 Dbmaj7 / Ab Bb-7 Eb-7 Ab7

Chords: Dbmaj7 G7b5 Gbmaj7 G9b5 Dbmaj7 / Ab Bb-7 G-7b5 C7b9

Chords: F-7 Eb-7 Ab13 Eb-7 Ab13 Eb-7b5 Ab13

Chords: Eb-7b5 Ab13 Db7sus4 Db9 Db7b9 Gbmaj7 Gb-7Gb-6

Chords: Gb-(bb) Ab7 Dbmaj7 Db7#5 Gbmaj7 Eb7 Dbmaj7 / Ab

Chords: E/Ab Dbmaj7

FILL - - - - -

⊕ Dbmaj7 Dbmaj9 add6

D.S. FOR SOLOS  
AFTER SOLOS, D.S. AL ⊕

FILL - - - - -

(MED. OR BALLAD)

**STELLA BY STARLIGHT**- VICTOR YOUNG /  
NED WASHINGTON

Handwritten musical score for "Stella by Starlight" in 4/4 time. The score consists of ten staves of music with various chord annotations. The key signature is one flat (Bb) and the time signature is 4/4. The chords are written in a handwritten style above the notes.

Chord annotations (from top to bottom):

- Staff 1: E-7b5, A7b9, C-7, F7
- Staff 2: F-7, Bb7, Ebmaj7, Ab7
- Staff 3: Bbmaj7, E-7b5, A7b9, D-7, Bb-7, Eb7
- Staff 4: Fmaj7, E-7b5, A7b9, A-7b5, D7b9
- Staff 5: G7#5, C-7
- Staff 6: Ab7 (#11), Bbmaj7
- Staff 7: E-7b5, A7b9, D-7b5, G7b9
- Staff 8: C-7b5, F7b9, Bbmaj7
- Staff 9: (No explicit chord annotations, but contains a triplet of eighth notes)

# STEPS

-CHICK COREA

(FAST JAZZ)

C-7

Musical notation for the first system, featuring a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first measure is a whole rest in the treble and a bass line starting with a quarter note G2, followed by eighth notes. The second measure has a whole rest in the treble and a bass line with a quarter note G2, followed by eighth notes. The third measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes. The fourth measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes.

F-7 C-7

Musical notation for the second system, featuring a treble and bass clef. The first measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes. The second measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes. The third measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes. The fourth measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes.

Abmaj7#11 Emaj7 Dbmaj7#11 Cbmaj7#11

2nd x, TO SOLOS

Musical notation for the third system, featuring a treble and bass clef. The first measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes. The second measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes. The third measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes. The fourth measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes.

(AFTER SOLOS)

C-7

PLAY 2X ONLY

Musical notation for the fourth system, featuring a treble clef. The first measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes. The second measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes. The third measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes. The fourth measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes.

(BASS CLEF CONT. SIM.)

F-7 C-7

Musical notation for the fifth system, featuring a treble and bass clef. The first measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes. The second measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes. The third measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes. The fourth measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes.

Abmaj7#11 Emaj7 Dbmaj7#11 Cbmaj7#11 C-7

Musical notation for the sixth system, featuring a treble and bass clef. The first measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes. The second measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes. The third measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes. The fourth measure has a quarter note G2 in the treble and a bass line with a quarter note G2, followed by eighth notes.

(MED. SWING)

# STOLEN MOMENTS

-OLIVER NELSON

**INTRO**

C-7                  D-7                  Ebmaj7                  D-7

**HEAD** %

C-7                  C-6                  C-7                  C-6

BASS CONTINUE SIMILE, FOLLOW CHANGES

F-7                  F-6                  C-7                  C-6

D-|| Eb-|| E-|| F-|| F#-|| F-|| E-|| Eb-|| D-7

D#o7                  C/E                  F-7                  C-7                  G7#5 (TO SOLOS)

(SOLOS ON C MINOR BLUES)

(AFTER SOLOS, D.S. AL ⊕)

⊕ G7#5                  C-7                  G7#5                  F7(b9)4                  C-9

RIT. -----

# (MED.) STOMPIN' AT THE SAVOY

-BENNY GOODMAN/EDGAR SAMFSON/CHICK WEBB



(MED. BLUES)

# STRAIGHT NO CHASER

-THELONIOUS MONK

$Bb7$   $Eb7$   $Bb7$   
 $Eb7$   
 $Bb7$   $F7$   
 $Bb7$   
 $Bb7$   
 $Bb7$   
 AFTER SOLOS, D.S. AL  
 $Bb7$

# SUGAR

-STANLEY TURRENTINE

(SWING)

Chord symbols: C-7, D-7<sup>b5</sup>, G7<sup>#5</sup>, C-7, G7<sup>#5</sup>, C-7, G<sup>b</sup>7, F-7, E<sup>b</sup>7, D-7<sup>b5</sup>, G7<sup>#5</sup>, A<sup>b</sup>7, G7<sup>#5</sup>, C-7, (D<sup>b</sup>maj7)



(MED. SWING)

# A STRING OF PEARLS

-JERRY GRAY

**INTRO**

G7

C Cmaj7 C7 Cb C+ C C+ Cb C7 Cmaj7 C Cmaj7

C7 Cb C+ C D7 G7 Cb / / Ab7 G7

F Fmaj7 F7 Fb F+ F F+ Fb F7 Fmaj7 F Fmaj7

F7 Fb F+ F G7 C7 Fb G7

C Cmaj7 C7 Cb C+ C C+ Cb C7 Cmaj7 C Cmaj7

C7 Cb C+ C D7 G7 Cb Eb7

SOLO (A<sup>b</sup> BLUES)

Ab6 Db7 Ab6 Ab7

1<sup>ST</sup> TIME ONLY

Db7 Ab6

Eb7 Ab6 REPEAT ENDING LAST TIME Ab6 G7

C Cmaj7 C7 Cb C+ C C+ Cb C7 Cmaj7 C Cmaj7

C7 Cb C+ C D7 G7 Cb D7b9 G7

C Cmaj7 C7 Cb C+ C C+ Cb C7 Cmaj7 C Cmaj7

C7 Cb C+ C D7 G7 Cb D-7/A G-7 FbEb-7 D-7 Ab7C/G

G7 G13 Cb Cb/9



A musical staff containing a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, followed by two measures of whole rests.

E7

Bb7

A musical staff containing a sequence of notes: a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, followed by a measure of whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4.

G7

C7

Db7

A musical staff containing a sequence of notes: a whole note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, followed by a measure of whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4.

D7

G7

A musical staff containing a sequence of notes: a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, followed by a measure of whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4.

A musical staff containing a sequence of notes: a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, followed by a measure of whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4.

Db7#9

A musical staff containing a sequence of notes: a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, followed by a measure of whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4.

BASS W/ INTRO RIFF SIM.

Two empty musical staves, one above the other, with no notes or markings.

(MED.)

# A SUNDAY KIND OF LOVE

-BARBARA BELLE/LOUIS PRIMA/ANITA LEONARD/STAN RHODES

Handwritten musical score for guitar, featuring a treble clef and a 4/4 time signature. The score consists of ten staves of music with various chords and melodic lines. The chords are written in a handwritten style above the notes.

Staff 1:  $F^b$  /  $A-7$   $A^b-7$   $G-7$   $C7^b9$

Staff 2:  $A-7$   $D7^b9$   $G-7$   $B^b-6$   $A-7$   $D7$

Staff 3:  $G-7$   $C7$  | 1.  $F^b$  /  $A-7$   $A^b-7$   $G-7$  /  $D^b9$   $C^9$

Staff 4: | 2.  $F^b$   $G-7$   $G\#^o7$   $F/A$   $C-7$   $F7$

Staff 5:  $C-7$   $F7$   $B^b6$  /  $C-7$   $F7^b9$   $B^b6$

Staff 6:  $G7$   $D-7$   $G7$   $D-7$   $G7^b9$  /  $C7$   $F\#^o7$

Staff 7:  $G-7$  /  $D^b9$   $C^9$   $F^b$  /  $A-7$   $A^b-7$   $G-7$   $C7^b9$

Staff 8:  $A-7$   $D7^b9$   $G-7$   $B^b-6$   $A-7$   $D7$

Staff 9:  $G-7$   $C7$   $F^b$  ( $D7^b9$   $G-7$  /  $D^b9$   $C^9$ )

# (MED.) THE SURREY WITH THE FRINGE ON TOP

- RICHARD RODGERS / OSCAR HAMMERSTEIN II

Bbmaj7 C-7 D-7 C-7 Bbmaj7 C-7 D-7 C-7

Bbmaj7 C-7 D-7 G-7 C7 G-7 C-7 F7 C-7 F7

F-7 Bb7 Ebmaj7 C-7 F-7 Bb7 Ebmaj7

G-7 C7 Fmaj7 D-7 G-7 C7 C-7 F7

Bbmaj7 C-7 D-7 C-7 Bbmaj7 C-7 D-7 C-7

Bbmaj7 C-7 D-7 G-7 C-7 G7b9 C-7 G7b9

D-7b5 G7b9 C-7 F7 Bbmaj7 (C-7 F7)

(MED. BLUES)

# SWEDISH PASTRY

--BARNEY KESSEL

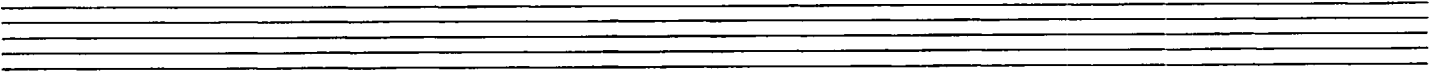
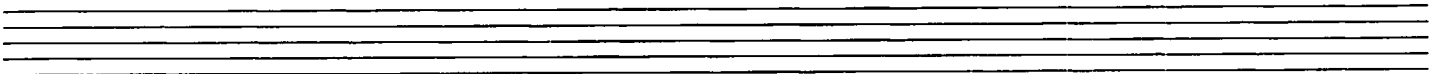
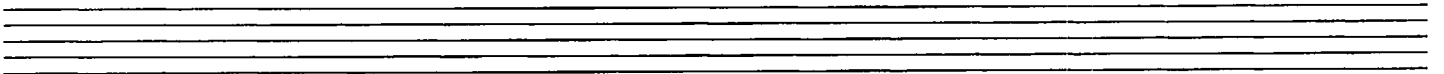
B $\flat$  E $\flat$ 7 B $\flat$

B $\flat$ 7 E $\flat$ 7

B $\flat$ 7 C-7 D-7 D $\flat$ -7 C-7

F7(#11) B $\flat$ 7 G7 C7 F7

REPEAT HEAD IN/OUT  
SOLD ON 12 BAR BLUES







ROCK  
♩ = 168  
EVEN 8ths

# SWEET HENRY

-STEVE SWALLOW/  
JACK GREGG

D A/C# B- B/A G C D

B- B/A E/G# A G - D/A A7 D

A/E E E/D D

A/C# E/B B E/B B7 E/B

D G/D D7 G E7/G# A7 N.C.

G/D D D/C C

G/B D/A A (VAMP) D A7 D

(ENDING-)

D.C. FOR SOLOS

D A/C# B- B/A G C D

RIT. -----|

# TAKE FIVE

(MED.)

Chord symbols for the first staff: Eb, Bb-7, Eb, Bb-7, Eb, Bb-7

Chord symbols for the second staff: Eb, Bb-7, Eb, Bb-7, Eb, Bb-7

Chord symbols for the third staff: Cbmaj7, Bb-7, Ab-7

Chord symbols for the fourth staff: Gbmaj7, Cbmaj7, Bb-7

Chord symbols for the fifth staff: Ab-7, F-7, Bb-7, Eb, Bb-7

Chord symbols for the sixth staff: Eb, Bb-7, Eb, Bb-7, Eb, Bb-7

Chord symbols for the seventh staff: Eb, Bb-7, Eb, Bb-7, Eb, Bb-7

Chord symbols for the eighth staff: Eb

(MED.)

# TAKE THE "A" TRAIN

- BILLY STRAYHORN

Handwritten musical score for "Take the A Train" in G major, 4/4 time. The score consists of eight staves of music with various chord annotations above and below the notes. The chords include C6, D7b5, D-7, G7, C6, D-7, G7, G-7, C7, Fmaj7, D7, D-7, G7, G7b9, C6, D7b5, D-7, G7, C6, D-7, G7, C6, N.C., Cmaj7, and a final chord after solos.

# THANKS FOR THE MEMORY

LEO ROBIN/RALPH RAINGER

(MED.)

Chords: G-7 C7 F6 F#07 G-7 A07 Bb6 G-7 C7 E-7b5 A7b5 Abmaj7 Bb-7 Eb7 Abmaj7 A07 Cmaj7 A-7 D-7 G7 G-7 C7#5 G-7 C7 F6 F#07 G-7 A07 Bb6 G-7 C7 F6 (D7b9)

FINE

(SWING)

# TAME THY PEN

-RICHARD NILES

**INTRO**

F#-11  
E

1. 2. 3.

E-11

4.

Bbmaj7(#11)

Musical notation for the Intro section, featuring a treble and bass clef with various chords and triplets.

**A** B7(alt.)

BVA

E-6

Musical notation for section A, featuring a treble and bass clef with various chords and triplets.

A-9

G#-7b5

B/G

Cmaj7  
E

Musical notation for the second part of section A, featuring a treble and bass clef with various chords and triplets.

Bbmaj7(#11)

B7(alt.)

**B** F#-11  
E

Musical notation for section B, featuring a treble and bass clef with various chords and triplets.

E-11 F#-11/E E-11

Ab (Lyd. #5) E/C C maj7 F maj7 Bbmaj7 (#11)

REPEAT [A] SOLOS: [A][A][B][A]  
 TAKE [C] AFTER SOLOS

[C] G#-11/F# 1. 2. 3. F#-11 4. C maj7 (#11)

PLAY TUNE [A][A][B][A] TO

Bbmaj7 (#11) Amaj7 (#11) Abmaj7 (#11)

Dbmaj7 (#11) C lyd. Eb/F G maj7 (#11)

(MED. EVEN 8ths)

# TELL ME A BEDTIME STORY

-HERBIE HANCOCK

### INTRO

Musical notation for the Intro section. It starts with a treble clef and a 4/4 time signature. The first measure has a  $G\text{maj}7$  chord. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure has a  $F\#-7$  chord. The melody continues: G4, A4, B4, C5, B4, A4, G4. The section ends with a double bar line. A first ending bracket covers the last two measures, leading to a second ending with a  $(F\#-7)$  chord.

### HEAD

Musical notation for the first line of the Head section. It starts with a treble clef and a 4/4 time signature. The first measure has a  $G\text{maj}7(\#11)$  chord. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure has a  $F\#-7$  chord. The melody continues: G4, A4, B4, C5, B4, A4, G4. There is a triplet of eighth notes in the third measure: G4, A4, B4.

Musical notation for the second line of the Head section. The first measure has a  $G\text{maj}7(\#11)$  chord. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure has a  $F\#-7$  chord. The melody continues: G4, A4, B4, C5, B4, A4, G4. There is a triplet of eighth notes in the third measure: G4, A4, B4. The fourth measure has a  $C\text{maj}7(\#11)$  chord. The melody consists of eighth notes: C5, B4, A4, G4. The fifth measure has a  $B\text{maj}7$  chord. The melody consists of eighth notes: B4, A4, G4, F#4.

Musical notation for the third line of the Head section. The first measure has a  $(B\text{maj}7)$  chord. The melody consists of eighth notes: B4, A4, G4, F#4. The second measure has a  $G\text{maj}7$  chord. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The third measure has an  $E\text{maj}7$  chord. The melody consists of eighth notes: E4, F#4, G4, A4, G4, F#4, E4. The fourth measure has a  $C\text{maj}7(\#11)$  chord. The melody consists of eighth notes: C5, B4, A4, G4. The fifth measure has a  $B\text{maj}7$  chord. The melody consists of eighth notes: B4, A4, G4, F#4. The sixth measure has a  $G\text{maj}7$  chord. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The seventh measure has an  $E\text{maj}7$  chord. The melody consists of eighth notes: E4, F#4, G4, A4, G4, F#4, E4. The eighth measure has a  $C\text{maj}7(\#11)$  chord. The melody consists of eighth notes: C5, B4, A4, G4.

✂

Musical notation for the fourth line of the Head section. The first measure has a  $F\#-7$  chord. The melody consists of eighth notes: F#4, G4, A4, B4, A4, G4, F#4. The second measure has a  $B7\#5$  chord. The melody consists of eighth notes: B4, A4, G4, F#4, G4, A4, B4. There is a triplet of eighth notes in the third measure: B4, A4, G4. The fourth measure has an  $E\text{maj}7$  chord. The melody consists of eighth notes: E4, F#4, G4, A4, G4, F#4, E4. The fifth measure has an  $E7\#9$  chord. The melody consists of eighth notes: E4, F#4, G4, A4, G4, F#4, E4. The sixth measure has an  $Eb7\#9$  chord. The melody consists of eighth notes: Eb4, F#4, G4, A4, G4, F#4, Eb4.

Musical notation for the fifth line of the Head section. The first measure has a  $D\text{maj}7$  chord. The melody consists of eighth notes: D4, E4, F#4, G4, F#4, E4, D4. There are triplets of eighth notes in the first, second, and third measures. The second measure has a  $Db7\#9$  chord. The melody consists of eighth notes: Db4, E4, F#4, G4, F#4, E4, Db4. There are triplets of eighth notes in the first, second, and third measures. The third measure has a  $C\text{maj}7(\#11)$  chord. The melody consists of eighth notes: C5, B4, A4, G4. The fourth measure has a  $B\text{maj}7$  chord. The melody consists of eighth notes: B4, A4, G4, F#4.

Musical notation for the sixth line of the Head section. The first measure has a  $B\text{maj}7$  chord. The melody consists of eighth notes: B4, A4, G4, F#4. The second measure has a  $G\text{maj}7$  chord. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The third measure has an  $E\text{maj}7$  chord. The melody consists of eighth notes: E4, F#4, G4, A4, G4, F#4, E4. The fourth measure has a  $C\text{maj}7(\#11)$  chord. The melody consists of eighth notes: C5, B4, A4, G4. The fifth measure has a  $B\text{maj}7$  chord. The melody consists of eighth notes: B4, A4, G4, F#4. The sixth measure has a  $G\text{maj}7$  chord. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The seventh measure has an  $E\text{maj}7$  chord. The melody consists of eighth notes: E4, F#4, G4, A4, G4, F#4, E4. The eighth measure has a  $C\text{maj}7$  chord. The melody consists of eighth notes: C5, B4, A4, G4.

\*RHYTHM AS BEFORE

B7sus4 - A7sus4

G#-7

E-7

Musical staff with notes and chords B7sus4, A7sus4, G#-7, E-7. Includes a triplet of eighth notes.

D<sup>b</sup>-7

E<sup>b</sup>-7

E-7

F#-7

Musical staff with notes and chords D<sup>b</sup>-7, E<sup>b</sup>-7, E-7, F#-7. Includes rhythmic markings above notes.

Gmaj7(#11)

F#-7

Musical staff with notes and chords Gmaj7(#11), F#-7. Includes a triplet of eighth notes.

E-7

A7

Dmaj7

Cmaj7(#11)

Bmaj7

Musical staff with notes and chords E-7, A7, Dmaj7, Cmaj7(#11), Bmaj7. Includes triplets of eighth notes.

Musical staff with notes and chords (Bmaj7), Gmaj7, Emaj7, Cmaj7(#11), Bmaj7, Gmaj7, Emaj7, Cmaj7. Includes a circled cross symbol above the staff.

\* RHYTHM AS BEFORE

AFTER SOLOS, D.S. AL

(ENDING VAMP)

(Emaj7) Cmaj7

Bmaj7

Gmaj7

Emaj7

Cmaj7

Bmaj7

Musical staff for ending vamp with notes and chords (Emaj7) Cmaj7, Bmaj7, Gmaj7, Emaj7, Cmaj7, Bmaj7. Includes a circled cross symbol at the start and the text (LAST x) below.



# THAT'S AMORE (THAT'S LOVE)

-HARRY WARREN/  
JACK BROOKS

(MED.)

Handwritten musical score for the song "That's Amore (That's Love)". The score is written on a grand staff with a treble clef and a key signature of two flats (Bb and Eb). The tempo is marked as "(MED.)". The music consists of eight staves of notation, each with a series of chords written above it. The chords are: Bb, Bbmaj7, Bb6, Db7, C-7, F7, C-7, F7, Bbmaj7, Bb6, C-7, F7, Bb, Bbmaj7, Bb6, Db7, C-7, F7, C-7, F7, C-7, F7, Bbmaj7, Bb6, C-7, F7.

Bb

Bbmaj7

Bb6

Db07

C-7

F7

C-7

F7

C-7

F7

C-7

F7

D7/A

Ab7b5

G7

C-7

C-7b5

Bb

Bb/A

Bb/G

Bb/F Db07

C-7

F7

C-7

F7

Bbmaj7

Bb6

C-7

F7

Bbmaj7

Bb6

Bbmaj7

AFTER SOLOS, D.S. AL

# THERE IS NO GREATER LOVE

-ISHAM JONES/MARTY SYMES

Handwritten musical score for the song "There is No Greater Love" by Isham Jones and Marty Symes. The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music is organized into eight systems, each consisting of a melody line and a chord line. The chords are written in a handwritten style above the notes.

**System 1:** Chords: Bbmaj7, Eb7, Ab7b5, G7

**System 2:** Chords: C7, C-7, F7

**System 3:** Chords: Bbmaj7, Eb7, Ab7b5, G7

**System 4:** Chords: C7, C-7, F7, Bb6

**System 5:** Chords: A-7b5, D7, G-, A-7b5, D7, G-

**System 6:** Chords: A-7b5, D7, G-, C7, F7

**System 7:** Chords: Bbmaj7, Eb7, Ab7b5, G7

**System 8:** Chords: C7, C-7, F7, Bb6, (C-7 F7)

# (UP) THERE WILL NEVER BE ANOTHER YOU

- HARRY WARREN/MACK GORDON

*Ebmaj7* *D-7b5* *G7*

*C-7* *Bb-7* *Eb7*

*Abmaj7* *Db9* *Ebmaj7* *C-7*

*F7* *F-7* *Bb7*

*Ebmaj7* *D-7b5* *G7*

*C-7* *Bb-7* *Eb7*

*Abmaj7* *Db9* *Ebmaj7* *A-7* *D7*

*Ebmaj7* *D7* *G-7* *C7* *F-7* *Bb7* *Eb* (*Bb7*)

FINE

# THERE'LL BE SOME CHANGES MADE

(MED. SWING)

- BENTON OVERSTREET / BILLY HIGGINS

G7

C7 D7

G7 C7 F7

G7 C7

D7 G7

C7 F7 Bb6 G7 C7 F7

Bb6 (A7 Ab7)

FINE

(MED.)

# THEY DIDN'T BELIEVE ME

-JEROME KERN/HERBERT REYNOLDS

Handwritten musical score for guitar in G major, 4/4 time. The score consists of ten staves of music. Chord changes are indicated above the notes. The chords used are: A-7, D7, Gmaj7, B-7, E7, C#-7b5, F#7, F7b5, and A-7. The melody includes several triplet markings (indicated by a '3' over a group of notes) and a double bar line at the end of the final staff.

# THINK ON ME

- GEORGE CABLES

(MED. JAZZ  
ROCK)

Handwritten musical notation for the first system, including a treble clef, a 4/4 time signature, and a key signature of one flat. The melody features a triplet of eighth notes. Chord symbols  $A-7/D$  and  $C-7/F$  are written above the staff.

Handwritten musical notation for the second system, including a treble clef and a 4/4 time signature. The melody continues with a triplet. Chord symbols  $A-7/D$  and  $C-7/F$  are written above the staff. A note in the final measure is marked with a circled 11.

Handwritten musical notation for the third system, including a treble clef and a 4/4 time signature. Chord symbols  $Cmaj7/B$ ,  $Bmaj7$ ,  $Bmaj7/Bb$ , and  $Bbmaj7$  are written above the staff.

Handwritten musical notation for the fourth system, including a treble clef and a 4/4 time signature. Chord symbols  $Bb-7$ ,  $A7\#11$ ,  $Ab-7$ ,  $Ab-7/Gb$ ,  $Ebmaj7$ ,  $F-7$ , and  $Bb7$  are written above the staff.

Handwritten musical notation for the fifth system, including a treble clef and a 4/4 time signature. The system contains two first endings, each marked with a bracket and a '1.'. Chord symbols  $Ebmaj7$  and  $A13b9$  are written above the staff.

Handwritten musical notation for the sixth system, including a treble clef and a 4/4 time signature. Chord symbols  $D-7$ ,  $G7$ ,  $E-7$ ,  $A7\#5$ , and  $D-7$  are written above the staff.

Handwritten musical notation for the seventh system, including a treble clef and a 4/4 time signature. Chord symbols  $Bbmaj7$ ,  $Ebmaj7$ , and  $D-7sus4$  are written above the staff. The system concludes with a double bar line and the instruction: "AFTER SOLOS, D.C. AL FINE (TAKE 2ND ENDING ON HEAD OUT)".

FINE

(MED. UP SWING)

# THOU SWELL

-RICHARD RODGERS/  
LORENZ HART

F-7

Bb7

F-7

Bb7



Ebmaj7

Ab13

Ebmaj7

A-7b5 D7b9



G-7

C7

F-7

Bb7

Ebmaj7

Ebb



D-7

G7

C-7

F7

Bb7

G-7

C7



F-7

Bb7

F-7

Bb7



Ebmaj7

Ab13

Ebmaj7

A-7b5 D7b9



G-7

C7

F-7

Bb7

G-7b5

C7



F-7

Bb7

Ebb





(SPRZ WALTZ)

# THREE FLOWERS

- MCCOY TYNER

Ebmaj7 Db9 Ebmaj7 Db9

Ebmaj7 Db9 A-7 D7

1. G/D D-7/G G/D D-7/G

Ebmaj7 D9 Ebmaj7 F-7 Bb7b9

2. G/D D-7/G G/D D-7/G

Ebmaj7 D9 Ebmaj7 F-7 Bb7b9

(ENDING)

Ebmaj7 Db9 Ebmaj7

(VAMP)

REPEAT AS DESIRED

(MED. BALLAD)

# TIME REMEMBERED

-BILL EVANS

B-9 Cmaj7 Fmaj7 E-9

A-7 D-7 G-7 Ebmaj7 Abmaj7

A-9 D-9 G-7 C-7

F-9 E-9 B-9

Eb-9 A-9 C-9 F#-9

B-9 G-9 Ebmaj7 D-9

C-9

FINE

# TONES FOR JOAN'S BONES - CHICK COREA

(SLOW SWING)

Handwritten musical score for "Tones for Joan's Bones" by Chick Corea. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of ten staves of music. The first staff is marked "(SLOW SWING)" and the second staff is marked "(MED. SWING)". The music features various chord voicings and melodic lines with triplets. The chords are written above the notes, and some notes have triplet markings (3).

Chords and markings throughout the score include: E-7, E-7b5, Eb7, Dmaj7 (MED. SWING), G7/D, D7b9, F7b9, Bb, Ab-7, Gbmaj7, F7, Bb-7b5, Eb7, Ab-7, Ab7/Gb, F-7b5, Emaj7#11, Ebmaj7, Gbmaj7, Fmaj7, Abmaj7, Cmaj7, Ebmaj7, (d=d) Db-7, A7b9, Dmaj7, G7/D, D7b9, F7b9, Bbmaj7, E-7, A7, Bb07, B-7, E7, E-7, F#-7, F-7, Bb7, Ebmaj7, D-7, C-7, F7, E-7, F#-7, Gbmaj7, A7b9, Ebmaj7#11.

REPEAT FOR SOLOS

# TOPSY

- EDGAR BATTLE/EDDIE DURHAM

(MED. UP)

D-

Bb7

A7

D-

Bb7

A7



D-

Bb7

A7

D-

Bb7

A7



G-

Eb7

D7

G-



D-

Bb7

A7

D-



D7

G7



C7

F7

Bb7

A7



D-

Bb7

A7

D-

Bb7

A7



D-

Bb7

A7

D-



(MED. SWING)

# TOUR DE FORCE

-JOHN "DIZZY" GILLESPIE

Handwritten musical score for "Tour de Force" by John "Dizzy" Gillespie. The score is written on ten staves in a 4/4 time signature with a key signature of two flats (Bb and Eb). The tempo is marked as "MED. SWING".

The score includes the following chord progressions and musical notations:

- Staff 1: Chords D-7b5, Db-7, C-7, B-7, Bb-7, Eb7. Musical notation includes a first ending bracket and a triplet.
- Staff 2: Chords C-7, B-7, D-7b5, Db-7, C-7, B-7.
- Staff 3: Chords Bb-7, Eb7, 1. Ab6, Bb-7 Ab7, 2. Ab6. Musical notation includes a triplet and a second ending bracket.
- Staff 4: Chords Eb-7, Ab7, Dbmaj7 D°7, Eb-7, Ab7, Dbmaj7.
- Staff 5: Chords F-7, Bb7, Ebmaj7 E°7, F-7, E7, Eb7.
- Staff 6: Chords D-7b5, Db-7, C-7, B-7, Bb-7, Eb7. Musical notation includes a triplet.
- Staff 7: Chords C-7, B-7, D-7b5, Db-7, C-7, B-7.
- Staff 8: Chords Bb-7, Eb7, Ab6. Musical notation includes a triplet.

# TRISTE

-ANTONIO CARLOS JOBIM

(BOSSA)

**A**

Bbmaj7

Gbmaj7

B7b5

Bbmaj7

D-7

G7

C-7

A-7b5

D7

G-7

A7(#9)

Dmaj7

E-7

A7

D-7

G7

C-7

F7

**B** Bbmaj7

Bb-7

Eb7

Bbmaj7

F-7

Bb7

Ebmaj7

Ab7

D-7

G-7

C7

C-7

- - F7

Bb-7

Eb7

Bb-7

Eb7

Bb-7

Eb7

Bb-7

Eb7

# TUNE UP

-MILES DAVIS

(FAST BOP)

E-7                      A7                      Dmaj7

D-7                      G7                      Cmaj7

C-7                      F7                      Bbmaj7

1. E-7                      F7                      Bbmaj7                      A7

2. E-7                      A7                      Dmaj7

(BALLAD)

# TURN OUT THE STARS

-BILL EVANS/  
GENE LEES

B-7b5 E7b9 A-7 A7b9 D-7 G7 Cmaj7 A-7

F-7 Bb7 Ebmaj7 C-7 A-7 D7 Gmaj7 E-7

C#-7 F#7 Bmaj7 G#-7 C#-7 Bb-7b5 Eb7#5

Ab-7 F-7b5 Bb7#9 Eb-7 /Db Cbmaj7 Eb-7/Bb

E-7/A A7b9 Dmaj7/A E-7/A A7 Dmaj7/A

D-7/G G7b9 Cmaj7/G D-7/G G7 Cmaj7 C7

F#-7/B B7#5 E-7 Bb7(#11) A7#5 D-7 Ab7(#11)

G7#5 C-7 Eb7 Abmaj7 C7#5 F-7

D-7b5 G7#9 C-7 Eb7 Abmaj7 G7 Cmaj7 F#7

B-7b5 E7b9 A- Eb-7/Ab Ab7b9 C#- (F#7)



(FAST SWING)

# TWISTED BLUES

-JOHN L. (JES.) MONTGOMERY

G<sup>b</sup>7 G7 (G<sup>b</sup>7)

G13 G7 G<sup>b</sup>7 G7 (G<sup>b</sup>7)

G13 G7 G<sup>b</sup>7 / / G<sup>o</sup>7 G<sup>b</sup>7

Db7 1. B<sup>b</sup>-9 E<sup>b</sup>9 E-9 A7 E<sup>b</sup>-9 Ab7

D-9 G7 G<sup>b</sup>7 2. B<sup>b</sup>-9 E<sup>b</sup>9 E-9 A7 E<sup>b</sup>-9 Ab7

D-9 G7 G<sup>b</sup>7 (SOLOS) G<sup>b</sup>7 G7 G<sup>b</sup>7 G7

G<sup>b</sup>7 G7 G<sup>b</sup>7 G7 G<sup>b</sup>7 G<sup>o</sup>7 Dbmin7 B-7 E7

B<sup>b</sup>-7 E<sup>b</sup>7 E-7 A7 E<sup>b</sup>-7 Ab7 D-7 G7 REPEAT AS DESIRED AFTER SOLOS, D.C. AL (TAKE REPEAT)

B<sup>b</sup>-9 E<sup>b</sup>9 A9 D9 Db<sup>b</sup>9 N.C. Db7#9

# UNIQUITY ROAD

421

-PAT METHENY

(MED. FAST)

A

First system of musical notation for section A. It consists of two staves. The top staff has a treble clef and a 2/4 time signature. The bottom staff has a bass clef. Chord symbols above the top staff include A, B/A, E<sup>major</sup>7#11, G-, and D<sup>7</sup>/A. Chord symbols below the bottom staff include B<sup>b</sup>-, A<sup>b</sup>6, G<sup>b</sup>mi7b5, and G-.

Second system of musical notation for section A. It consists of two staves. The top staff has a treble clef and a 2/4 time signature. The bottom staff has a bass clef. Chord symbols above the top staff include B-, A<sup>b</sup>, C<sup>#</sup>-, and B<sup>b</sup>. Chord symbols below the bottom staff include A<sup>major</sup>mi7b5, A7, E<sup>b</sup>, and E<sup>major</sup> sus2.

Third system of musical notation for section A. It consists of two staves. The top staff has a treble clef and a 2/4 time signature. The bottom staff has a bass clef. Chord symbols above the top staff include G<sup>#</sup>-, F<sup>#</sup>6, E<sup>major</sup>mi7#11, and E<sup>major</sup>mi7. Chord symbols below the bottom staff include B<sup>b</sup>7 sus4 and B<sup>b</sup>7.

First system of musical notation for section B. It consists of two staves. The top staff has a treble clef and a 2/4 time signature. The bottom staff has a bass clef. Chord symbols above the top staff include E<sup>b</sup>-7, B<sup>b</sup>, F<sup>#</sup>/A<sup>#</sup>, and B-. Chord symbols below the bottom staff include E-/B, C, G/B, and A<sup>b</sup>-9.

Second system of musical notation for section B. It consists of two staves. The top staff has a treble clef and a 2/4 time signature. The bottom staff has a bass clef. Chord symbols above the top staff include E<sup>b</sup>-7, B<sup>b</sup>, F<sup>#</sup>/A<sup>#</sup>, and B-. Chord symbols below the bottom staff include E-/B, C, G/B, and A/B. The text "AFTER SOLOS, D.C. AL FINE" is written above the final measure. The word "FINE" is written below the final measure.

422

# UNCHAIN MY HEART

- BOBBY SHARP/  
TEDDY POWELL

ROCK  
♩ = 118

INTRO

A-7 N.C.

Musical staff 1: Treble clef, 4/4 time signature. Chords: A-7, N.C. (No Chords).

A-7

Musical staff 2: Bass clef, 4/4 time signature. Chord: A-7.

D-7 A-7

Musical staff 3: Bass clef, 4/4 time signature. Chords: D-7, A-7.

D-7 A-7 D-7 A-7

Musical staff 4: Bass clef, 4/4 time signature. Chords: D-7, A-7, D-7, A-7.

F9 E7#9 A-7 1. N.C. 2. N.C.

Musical staff 5: Bass clef, 4/4 time signature. Chords: F9, E7#9, A-7, N.C. (first ending), N.C. (second ending).

D-7 A-7

Musical staff 6: Bass clef, 4/4 time signature. Chords: D-7, A-7.

D-7

E7

N.C.



A-7



D-7

A-7



D-7

A-7

D-7

A-7



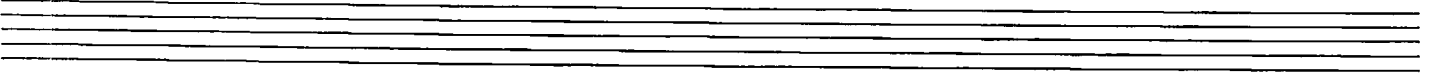
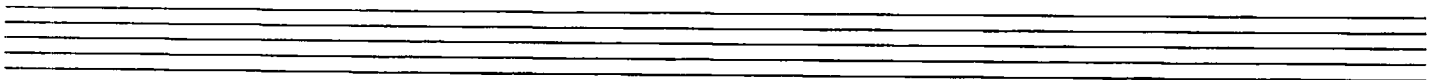
F9

E7#9

A-7



FINE



4/24

# UNITY VILLAGE

-PAT METHENY

(♩ = 116  
EVEN 8 MS)

**A**

Handwritten musical notation for Section A. The key signature has one sharp (F#) and the time signature is 4/4. The notation includes several triplet markings (indicated by a '3' over a bracket) and various chord voicings. The chords are: A-, E1, Fmaj7, A-, E1, Fmaj7, Bbmaj7b5, Amaj7, C#-9, G#-7, Eb7#9, F#-7, B7sus4, Emaj7, E/C, Emaj7, and E/C.

**B**

Handwritten musical notation for Section B. The notation includes several triplet markings and various chord voicings. The chords are: C/D, G/D, Eb/D, Bb/D, Bb, C/Bb, F/A, B/f#, E, and E7sus4.

MED. JAZZ WALTZ

# UP JUMPED SPRING

-FREDDIE HUBBARD

Handwritten musical score for "Up Jumped Spring" by Freddie Hubbard. The score is written on ten staves in 3/4 time with a key signature of one flat (Bb). It includes a variety of jazz chords such as Bbmaj7, G7#5, C-7, F7, F#o7, G-7, F-7, E-7, A7, D-7, Eb-7, B-7b5, E7, C-7b5, F7, C-7, F7, Bbmaj7, A-7b5, D7, G-7, C7, Fmaj7, D-7, Ab-7, Db7, C-7, F7, Bbmaj7, G7#5, C-7, F7, F#o7, G-7, F-7, E-7, A7, D-7, Eb-7, D-7, Eb-7, C-7, F7, Bbmaj7, Bbmaj7, and concludes with "(LAST X)" and a smiley face.

426

# UPPER MANHATTAN MEDICAL GROUP

(SWING)

(UMMG)

-BILLY STRAYHORN

Handwritten musical score for the song "Upper Manhattan Medical Group" by Billy Strayhorn. The score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The notation includes various chords and melodic lines across ten staves.

**Chords:** F-7b5, Bb7b9, Eb-7, Ab7, Db7, Db6, 2. Dbmaj7, Db-7, Gb7, 2. Dbmaj7, Ab-7, Db7, Ab-7, Db7, G-7b5, C7, Fmaj7, Ab-7b5, Db7, Gb-7, Eb-7, Ab7, F-7b5, Bb7b9, Eb-7, Ab7, Db7, Dbmaj7, Db7, Dbmaj7, Db7, Dbmaj7, Db7, Dbmaj7.

**Annotations:** "AFTER SOLOS, D.C. AL" is written at the end of the eighth staff.

# VALSE HOT

-SONNY ROLLINS

(MED. JAZZ WALTZ)

**INTRO**

Bb-7 Eb7 Abmaj7 Bb-7 Eb7 Abmaj7 Bb-7 Eb7 Abmaj7

Eb-7 Ab7 Dbmaj7 Eb-7 Ab7 Dbmaj7 Eb-7 Ab7 Dbmaj7

**HEAD**

Abmaj7

C-7

F7

Bb-7

Eb7

Abmaj7

F7

Bb-7

Db-7

C-7

F7

Bb-7

Eb7

Abmaj7

Eb7

FINE



# VERY EARLY

-BILL EVANS

(MED. WALTZ)

**A** Cmaj7 Bb7 Ebmaj7 Ab7

Dbmaj7 G7 Cmaj7 Bb7(#11)

Dmaj7 A-7 F#-7 B7b9

E-9 Ab7 Dbmaj7 1. G7 2. G7#5

**B** Bmaj7 Ab7 Dbmaj7 Bb7

Bmaj7 G7 Cmaj7 Ab7

Dbmaj7 G7 Cmaj7 Ab7

D-7 E-7 Fmaj7 G7 D-7 E-7 Fmaj7 G7

(ENDING) D.C. FOR SOLOS

D-7/C C#-7 Bbmaj7 Gmaj7 Bmaj7

RIT. ----- 1

# VIRGO

-WAYNE SHORTER

(BALLAD)

Fmaj7 Bb-7 Eb7 D-7b5 Bb7(#11) Amaj7

A-7 F-7 Bb7 E-7b5 Eb7(#11) Dmaj7

D-7 C-7 F7 Eb7 D7 G-7 Ab7

Dbmaj7 D-7 G7 G-7 C#-7 F#7

Fmaj7 Bb-7 Eb7 D-7b5 Bb7(#11) Amaj7

A-7 F-7 Bb7 E-7b5 Eb7(#11) D-7 Db7#5

C-7 F7 Bbmaj7 ⊕ E7#5 A7#5 D-7 G-7 C7

⊕ E7#5 A7#5 A-7/D

AFTER SOLOS, D.C. AL ⊕

(MED.)

# WAIT TILL YOU SEE HER

-RICHARD RODGERS/  
LORENZ HART

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The melody consists of quarter and eighth notes. Chord symbols are placed above the staff: F-7, Bb7, Ebmaj7, and C-7. The second staff continues the melody with a first ending bracket over the first two measures, followed by Bb7, G-7, and C7. The third staff starts with a second ending bracket labeled '2. D7' and contains a G-7 chord. The fourth staff continues with C-7, F7, Bbmaj7, and G-7. The fifth staff has C-7, G7#5, G-7, and C9. The sixth staff features F-7, Bb7, Eb6, and G-7/D. The seventh staff includes C-7, C-7/Bb, A-7b5, and Ab07. The eighth staff shows Eb/G, Gb07, Bb7/F, and E07. The ninth staff contains F-7, Bb7, and Eb6. The final staff concludes the piece with a double bar line.

# WAVE

(BOSSA)

INTRO

D-9 G13 D-9 G13 D-9 G13 D-9 G13

Dmaj7 Bb07 A-7 D7(b9)

Gmaj7 G-6 F#13 F#7#5 B9 B7(b9)

B-7/E E7 Bb7 A7#5 D-9 G13 2. D-9 G13

2. D-9 G13 G-7 C9/Bb A-7

F-7/Bb Bb9/Ab G-7 A7b9

Dmaj7 Bb07 A-7 D7(b9)

Gmaj7 G-6 F#13 F#7#5 B9 B7(b9)

B-7/E E7 Bb7 A7#5 D-9 G13 D-9 G13

(MED. JAZZ  
WALTZ)

# WALTZ FOR DEBBY

-BILL EVANS/  
GENE LEES

$F^{maj7}/A$   $D-7$   $G-7$   $C7$   $A7/G$   $D7/F\#$   $G7/F$   $C7/E$

$F7/Eb$   $Bb6/D$   $G-7b5/Db$   $C7$   $C7/Bb$   $A-7$   $D-7$   $G-7$   $C7$

$F^{maj7}/A$   $D-7$   $G-7$   $C7$   $A7/C\#$   $D7/C$   $G7/B$   $C7/Bb$

$A7$   $D-7$   $B7$   $E7$   $A^{maj7}/C\#$   $B-7$   $A^{maj7}$   $A^{maj7}/G\#$

$G-7$   $C7$   $A-7$   $D7$   $G-7$   $A7$   $D-7$   $F7$

$Bbmaj7$   $A7$   $D-7$   $G7$   $Abmaj7$   $Dbmaj7$   $G-7$   $C7$

$F_{maj7}/A$   $D-7$   $G-7$   $C7$   $A7/G$   $D7/F\#$   $G7/F$   $C7/E$

$F7/Eb$   $Bb6/D$   $G-7b5/Db$   $C7$   $C7/Bb$   $A-7$   $D7$   $B-7$   $E7$

$A-7$   $F7$   $Bbmaj7$   $A7\#9$   $D-7$   $G7$   $G\#07$

$A-7/C$   $A\flat07/C$   $G-7/C$   $C7$   $\oplus$   $F6$   $D-7$   $G-7$   $C7$

AFTER SOLOS, D.C. AL  $\oplus$

$\oplus A-7/C$   $A\flat07/C$   $G-7/C$   $C7$   $A-7/C$

$A\flat07/C$   $G-7/C$   $C7$   $Gbmaj7$   $Amaj7$   $Gmaj7$   $C7(\#9)$   $Fmaj7$

RIT. - - - - -

(MED. BALLAD)

# WE'LL BE TOGETHER AGAIN

- CARL FISCHER / FRANKIE LANE

Handwritten musical score for guitar in 4/4 time. The score consists of ten staves of music with various chord voicings and triplets. The chords are written above the notes, and triplets are indicated by a bracket with the number '3' above it.

**Staff 1:** Chords: G7, Cb, Ab7, D-7, G7, A-7, D7#11. Notes: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

**Staff 2:** Chords: Bb-7, Eb7, Abmaj7, D-7b5, Ab7, G7. Notes: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

**Staff 3:** Chords: D-7b5, G7, Cb, Ab7, G7b9, C-6. Notes: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

**Staff 4:** Chords: Ab7, G7, C-6, D-7b5/Ab, G7, C-7b5/Gb, F7. Notes: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

**Staff 5:** Chords: A-7b5, Ab7, G7, Cb, Ab7, D-7, G7. Notes: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

**Staff 6:** Chords: A-7, D7#11, Bb-7, Eb7, Abmaj7. Notes: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

**Staff 7:** Chords: D-7b5, G7, C6, (D-7 G7). Notes: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

# WELL YOU NEEDN'T

-THELONIOUS MONK/

MIKE PERRO

(MED.)

(IT'S OVER NOW)

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written in eighth and quarter notes. Chords are indicated by letters above the staff: F7, Gb7, F7, Gb7. The second staff continues the melody with chords F7, Gb7, F7, and includes first and second endings marked '1.' and '2.'. The third staff features chords Db7 and D7. The fourth staff has chords Eb7, E7, Eb7, D7, Db7, C7, B7, and C7. The fifth staff has chords F7, Gb7, F7, Gb7. The sixth staff has chords F7, Gb7, F7, and a double bar line with a circled cross symbol. The seventh staff continues the melody with a circled cross symbol at the end. The eighth staff has the instruction 'AFTER SOLOS, D.C. AL' followed by a circled cross symbol. The ninth staff concludes the piece with a circled cross symbol.



# WEST COAST BLUES

(MED.)

-JOHN L. (WES) MONTGOMERY

Main musical notation for West Coast Blues, featuring a 3/4 time signature and a key signature of two flats (Bb and Eb). The melody is written on a single staff with various chord changes and triplets. The chords are: Bb7, Ab7, Bb7, B-7, E7, Eb7, Bb7, F7, Eb7, Bb7.

**SOLOS**

Solo section consisting of six measures of music, each measure containing a chord change. The chords are: Bb7, Ab7, Bb7, B-7, E7, Eb7, Ab7, D-7, G7, C#-7, F#7, C-7, C-7, F7, Bb6, Db7, Gb6, F7.

# WHAT AM I HERE FOR?

-DUKE ELLINGTON

(MED. SWING)

Chord progressions and musical notation for "What Am I Here For?" by Duke Ellington.

Key: B $\flat$  Major, 4/4 Time

Section 1 (Main Form):

- Staff 1: B $\flat$ maj7, B $\flat$ 7, C-7, F7
- Staff 2: B $\flat$ maj7, B $\flat$ 7, C-7, F7
- Staff 3: B $\flat$ 7, B $\flat$ 7b5, E $\flat$ maj7, D-7, G7
- Staff 4: C7, C-7, F7
- Staff 5: B $\flat$ maj7, B7, E7, E $\flat$ maj7, C-7b5, F7
- Staff 6: B $\flat$ maj7, B $\flat$ 7, C-7, F7, B $\flat$ 7, F7 $\sharp$ 9/#5/

Section 2 (After Solos):

- Staff 11: B $\flat$ maj7, B $\flat$ 7, C-7, F7
- Staff 12: B $\flat$ maj7, B7, E7, E $\flat$ maj7, C-7b5, F7
- Staff 13: B $\flat$ maj7, B $\flat$ 7, C-7, F7
- Staff 14: B $\flat$ maj7, G7, C7, F7, B $\flat$ 7, B $\flat$ 6

(AFTER SOLOS) SOLO ON ENTIRE FORM

# WHAT WAS

-CHICK COREA

(J.=12)

Amaj7(#11) G#-

Amaj7(#11) G#-

Amaj7(#11) Bmaj7

Eb7 Emaj7

Bb7/F Bb7b9 Eb7b9

Abmaj7 G7#5 F#- Emaj7 Dmaj7

Dbmaj7 C7#9 Fmaj7

Bb7/F Bb7

Eb7

# WHEN I FALL IN LOVE

-VICTOR YOUNG/  
EDWARD HEYMAN

(BALLAD)

Ebmaj7 C7 F-7 Bb7 Ebmaj7 C7 F-7 Bb7

Ebmaj7 Ab7 Db7 C7 F7 B7b5 Bb7

1. Ebmaj7 A7b5 Abmaj7 Db7 G-7 Abmaj7 G-7b5 C7#5(b9)

F-7 C7b9 F-7 C7#5 F-7 Bb7

2. Ebmaj7 A7b5 Abmaj7 G-7 C7 F-7 Db7

Ebmaj7 C7 F-7 Bb7 Eb6 (F-7 Bb7)

FINE

(BALLAD)

# WHEN SUNNY GETS BLUE

-MARVIN FISCHER/  
JACK SEGAL

**A** G-7 C7 Bb-7 Eb7 Fmaj7 G-7

A-7 D7 B-7b5 Bb-7 Eb7 A-7 Ab-7 Db7

G-7 / C7 Bb7 2. A7 D7(b9) 2. E-7 A7

**B** Dmaj7 E-7 F#-7 B7 E-7 A7 Dmaj7

D-7 G7 Cmaj7 A-7 Fmaj7 D-7 G7 G-7 C7

**A** G-7 C7 Bb-7 Eb7 Fmaj7 G-7

A-7 D7 B-7b5 Bb-7 Eb7 A-7 Ab-7 Db7

G-7 Gb7 Fmaj7 (A-7b5 D7)

RIT. (LAST TIME)

(BALLAD)

# WHEN YOU WISH UPON A STAR

- LEIGH HARLINE/NED WASHINGTON

**A**

Cmaj7 A7#5 D- G7 C°7 Cmaj7

Musical staff for section A, first line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

E-7 E°7 D-7 G7 1. D-7 G7 Cmaj7 D-7 G7 2. D-7 G7

Musical staff for section A, second line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). Repeat sign with first and second endings.

**B**

Cmaj7 D-7b5 G7b9 Cmaj7 D-7 G7 C°7 Cmaj7

Musical staff for section B, first line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

A-7 D7 D-7b5 G7b9

Musical staff for section B, second line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

**A**

Cmaj7 A7#5 D- G7 C°7 Cmaj7

Musical staff for section A, third line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

E-7 E°7 D-7 G7 ⊕ D-7 G7 Cmaj7 D-7 G7

Musical staff for section A, fourth line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

AFTER SOLOS, D.C. AL ⊕  
(TAKE REPEAT)

⊕ D-7 G7 Cmaj7

Musical staff for section A, fifth line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

442

(MED.)

# WHISPERING

-RICHARD COBURN/  
JOHN SCHONBERGER/  
VINCENT ROSE

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody line starts with a piano (p) dynamic and a first ending bracket. The bass line provides harmonic support with various chords. The piece concludes with a double bar line.

**Chords:** Eb, A-7, D7, Eb, C7#5, C7, F7, Bb7, Eb, G-7, Gb7, F-7, Bb7, F-7, Bb7, Bb7, Db7, Eb, (F-7, Bb7)

**Dynamics:** p

**Structural Markings:** First ending bracket, repeat sign, double bar line.

# WINDOWS

-CHICK COREA

(♩=184)

B-7 G#-7b5

C#7 F#-7

A-7/D E maj7 (#11)

Ab7 A7 Ab7 A7

Ab7 A7 Ab7 A7 Ab7

E maj7 D#-7 C#-7 C#-7/B Bb-7b5

Eb7/G Eb7 Ab- Ab-7/Gb Db7/F Db7

E maj7 D#-7 C#-7 C7(#11)



444

(MED. WALTZ)

# WILD FLOWER

-WAYNE SHORTER

Bbmaj7 Ab-7 A7#5

D7b9sus4

Bbmaj7 Ab-7 A7#5

D7#9

G-7 C-7 F7

Bbmaj7#5 Abmaj7#11

G-7 C7b9

F-7 E7#9

Ebmaj7 C-7 Ab-7 A7#5

D7b9sus4

Bbmaj7 Ab-7 A7#5

D7#9

G-7 C-7 F7

Bbmaj7#5 Bb-7 / Eb Eb7

Abmaj7 Dbmaj7 Ab-7 Eb7#11

D7#9

FINE

446

# WITCH HUNT

-WAYNE SHORTER

(MED. JAZZ)

INTRO

N.C.

Ebmaj7  
Fmaj7 N.C.

Gmaj7 Dmaj7 N.C.<sub>3</sub>

Musical notation for the Intro section, including treble clef, key signature of two flats, and various chord annotations like Ebmaj7, Fmaj7, Gbmaj7, Abmaj7, and Dbmaj7. It features several triplet markings and a section marked "(IN TIME)".

C-7

HEAD

C-7

G7#9

C-7

G7#9

C-7

G7#9

C-7

Eb7

G7#9

C-7

G7#9

C-7

Gb7

F7

E7

Eb7

Ab-7

Ammaj7 / Ab

Ab-7

Ammaj7 / Ab

G7#5(#9)

Ab-7

Ab-11

AFTER SOLOS, D.S. AL

RIT.



# WIVES AND LOVERS

(MED. JAZZ WALTZ)

(HEY, LITTLE GIRL)

-BURT BACHARACH  
HAL DAVID

The musical score consists of ten staves. The first staff is the melody, starting with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody is marked with a repeat sign and a first ending bracket. The chords for the melody are: F-7, Bb6, F-7, Bb6, G-7, C7, G-7, C7, G-7, C7, C-7, F7, A-7b5, D7, Ebmaj7, A-7, D7, Dbmaj7, G-7, C7, F-7, Bb6, F-7, Bb6.

The second staff is the bass line, starting with a bass clef. The chords for the bass line are: F-7, Bb6, F-7, Bb6, G-7, C7, G-7, C7, G-7, C7, C-7, F7, A-7b5, D7, Ebmaj7, A-7, D7, Dbmaj7, G-7, C7, F-7, Bb6, F-7, Bb6.

F-7

Bb6

Eb6

Eo7

A single musical staff containing four measures of music. The notes are: G4 (quarter), A4-B4 (eighths), G4 (quarter), and G4 (half).

F-7

Bb6

F-7

Bb6

A single musical staff containing four measures of music. The notes are: G4 (quarter), A4-B4 (eighths), G4 (quarter), and G4 (half).

F-7

Bb6

Ebmaj7

C7

A single musical staff containing four measures of music. The notes are: G4 (quarter), A4-B4 (eighths), G4 (quarter), and G4 (half).

F-7

Bb6

F-7

Bb6

A single musical staff containing four measures of music. The notes are: G4 (quarter), A4-B4 (eighths), G4 (quarter), and G4 (half).

F-7

Bb6

Eb6

(C7)

A single musical staff containing four measures of music. The notes are: G4 (quarter), A4-B4 (eighths), G4 (quarter), and G4 (half).

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

450

(FAST BOY)

# WOODYN' YOU

-DIZZY GILLESPIE

**A**

G-7b5

C7#9

F-7b5

Bb7#9

Musical staff for section A, first line. It begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. The melody consists of quarter notes: Bb, Eb, Ab, Bb, followed by a half note G. The next measure has a quarter rest followed by a quarter note Bb. The third measure has a quarter rest followed by a quarter note Eb. The fourth measure has a quarter rest followed by a quarter note Ab.

Eb-7b5

Ab7#9

Dbmaj7

Ab7

Db6

Musical staff for section A, second line. It continues the melody from the first line. The fifth measure has a quarter note Bb, followed by a quarter note Eb, and a quarter note Ab. The sixth measure has a quarter note Bb, followed by a quarter note Eb, and a quarter note Ab. The seventh measure has a quarter note Bb, followed by a quarter note Eb, and a quarter note Ab. The eighth measure has a quarter note Bb, followed by a quarter note Eb, and a quarter note Ab. The staff ends with a double bar line.

**B**

Ab-7

Db7

Ab-7

Db7

Ab-7

Db7

Gbmaj7

Musical staff for section B, first line. It begins with a double bar line. The melody consists of eighth notes: Bb, Eb, Ab, Bb, followed by a quarter note G. The next measure has eighth notes Bb, Eb, Ab, Bb, followed by a quarter note G. The third measure has eighth notes Bb, Eb, Ab, Bb, followed by a quarter note G. The fourth measure has eighth notes Bb, Eb, Ab, Bb, followed by a quarter note G. The fifth measure has eighth notes Bb, Eb, Ab, Bb, followed by a quarter note G. The sixth measure has eighth notes Bb, Eb, Ab, Bb, followed by a quarter note G. The seventh measure has eighth notes Bb, Eb, Ab, Bb, followed by a quarter note G. The eighth measure has eighth notes Bb, Eb, Ab, Bb, followed by a quarter note G. The staff ends with a double bar line.

Bb-7

Eb7

Bb-7

Eb7

Bb-7

Eb7

Abmaj7

Musical staff for section B, second line. It continues the melody from the first line. The fifth measure has eighth notes Bb, Eb, Ab, Bb, followed by a quarter note G. The sixth measure has eighth notes Bb, Eb, Ab, Bb, followed by a quarter note G. The seventh measure has eighth notes Bb, Eb, Ab, Bb, followed by a quarter note G. The eighth measure has eighth notes Bb, Eb, Ab, Bb, followed by a quarter note G. The staff ends with a double bar line.

**A**

G-7b5

C7#9

F-7b5

Bb7#9

Musical staff for section A, third line. It begins with a double bar line. The melody consists of quarter notes: Bb, Eb, Ab, Bb, followed by a half note G. The next measure has a quarter rest followed by a quarter note Bb. The third measure has a quarter rest followed by a quarter note Eb. The fourth measure has a quarter rest followed by a quarter note Ab.

Eb-7b5

Ab7#9

Dbmaj7

Ab7

Db6

Musical staff for section A, fourth line. It continues the melody from the third line. The fifth measure has a quarter note Bb, followed by a quarter note Eb, and a quarter note Ab. The sixth measure has a quarter note Bb, followed by a quarter note Eb, and a quarter note Ab. The seventh measure has a quarter note Bb, followed by a quarter note Eb, and a quarter note Ab. The eighth measure has a quarter note Bb, followed by a quarter note Eb, and a quarter note Ab. The staff ends with a double bar line.

# THE WORLD IS WAITING FOR THE SUNRISE 451

-ERNEST SEITZ/EUGENE LOCKHART

Handwritten musical score for "The World is Waiting for the Sunrise" in 4/4 time. The score consists of three systems of a treble clef staff with a key signature of one sharp (F#) and a piano (p.) dynamic marking. The first system has a C6 chord above the first measure and G7#5 above the second. The second system has chords F, F#07, E-7, A7, D7, D-7, and G7. The third system has chords C6, G7#5, C6, and E7. The fourth system has chords F, F#07, E-7, A7, D-7, G7, and C6. The piece ends with a double bar line and repeat dots.



# YES AND NO

-WAYNE SHORTER

(FAST SWINGS)

♩ A A-7/D

Dmaj7

A-7 D7 Gmaj7 F7 Bbmaj7

1. E-7 2. E-7

B A-7b5 D7b9

G-7 C7

F-7 Bb7

Ebmaj7 A-7

Bbmaj7 E-7

D.S. AL 2<sup>nd</sup> ENDING (A A B A FORM)  
AFTER SOLOS, PLAY ENTIRE HEAD, THEN D.S. AL

# VESTERDAY

-JOHN LENNON/PAUL MCCARTNEY

(BALLAD)

INTRO

A

Musical staff 1: Treble clef, 4/4 time signature. Chords: F, F. Includes a repeat sign.

Musical staff 2: Bass clef. Chords: E-7, A7, D-, D-/C, Bb, C7.

Musical staff 3: Bass clef. Chords: Bb/F, F, C/E, D-, G, Bb, F.

Musical staff 4: Bass clef. Chords: E-7, A7, D-, C, Bb, D-/A, G-6, C7, F. Includes a repeat sign.

Musical staff 5: Bass clef. Chords: E-7, A7, D-, C, Bb, D-/A, G-6, C7, F.

Musical staff 6: Bass clef. Chords: F, E-7, A7, D-, D-/C, Bb, C7.

Musical staff 7: Bass clef. Chords: Bb/F, F, C/E, D-, G, Bb, F. Includes a double bar line.

Musical staff 8: Bass clef. Chords: Bb, F, G, Bb, F. Includes a double bar line.

RIT. -----

(BALLAD)

# YESTERDAYS

-JEROME KERN/  
OTTO HARBACH

D- E-7b5 A7b9 D- E-7b5 A7b9

D- D7/C# D7/C B-7b5 E7

A7#5 D7 G7 C7

C-7 F7 Bbmaj7 Ebmaj7 E-7b5 A7#5

(ENDING)

REPEAT HEAD IN/OUT

D-

# YOU ARE TOO BEAUTIFUL

(MED.)

-RICHARD RODGERS/LORENZ HART

D-7 G7 E-7 A7#5 D-7 G7#5 Cmaj7 E-7 Eb7

D-7 / F-7 Bb7 A-7 D7 <sup>1.</sup> D-7 G7 E-7 A7b9

<sup>2.</sup> D7 / D-7 G7 Cb Fmaj7 F#o7 C/G A7

D-7 G7 Cmaj7 B-7b5 E7b9 A- A-(maj7)

A-7 D7 D-7 G7 D-7 G7 E-7 A7#5

D-7 G7#5 Cmaj7 D-7 / F-7 Bb7 A-7 D7

D7 / D-7 G7 Cb (E-7 A7b9)

FINE

(ROCK)

# YOU ARE THE SUNSHINE OF MY LIFE

-STEVIE WONDER

INTRO

Handwritten musical score for guitar, featuring a treble clef and a 4/4 time signature. The score includes a variety of chords and melodic lines. The chords are: Cmaj7, G7#5, C, G/F, E-7, A7b9, D-7, G7, C, D-7, G7, Cmaj7, D-7, G7, Cmaj7, D-7, G7, Cmaj7, D-7, G7, B-7b5, E7, E7#5, Amaj7, B-7, E7, A-, A-(maj7), A-7, D7, D-7, G7, C, G/F, E-7, A7b9.

D-7 G7 C D-7 G7 457

C G/F E-7 A7b9

D-7 G7 C D-7 G7

(ENDING)  
Cmaj7

D.S. FOR SOLOS

# YOU BROUGHT A NEW KIND OF LOVE TO ME

(MED. SLOW)

- SAMMY FAIN / IRVING KAHAL / PIERRE NORMAN

**A**  $Bb-7$   $Eb7$   $Abmaj7$   $Ab7$   $G7$

$Gb7$   $F7$   $Bb7$   $Bb-7$   $Eb7$   $Ab6$   $F7$

$Bb-7$   $Eb7$   $Bb-7$   $Eb7$   $Ab6$   $G-7$   $C7$

**B**  $F-$   $F/E$   $F/Eb$   $F/D$   $Db7$   $C7$   $F-$

$Ebmaj7$   $Bb7\#5$   $G-7$   $C7$   $F-7$   $Bb7$   $Bb-7$   $Eb7$

**A**  $Bb-7$   $Eb7$   $Abmaj7$   $Ab7$   $G7$   $Gb7$   $F7$

$Bb7$   $Bb-7$   $Eb7$   $Ab6$

(BALLAD)

# YOU DON'T KNOW WHAT LOVE IS

- DON RAYE / GENE DE PAUL

Handwritten musical score for guitar, featuring chords and melodic lines across eight staves. The key signature is B-flat major (two flats) and the time signature is 4/4.

**Staff 1:** Chords: F-7, Db9, C7b9, F-6, G-7, C7b9, Db7. Includes a triplet of eighth notes.

**Staff 2:** Chords: Bb7, G-7b5, C7b9, F-7, Ab7, Db7, G-7b5, C7b9.

**Staff 3:** Chords: Db7, C7b9, F-6, Bb-7, Eb7, Abmaj7, F7b9. Includes a first ending bracket.

**Staff 4:** Chords: Bb-7, Eb7, Abmaj7, D-7, G7, Cmaj7.

**Staff 5:** Chords: Db9(#11), C7b9, F-7, Db9, C7b9.

**Staff 6:** Chords: F-6, G-7, C7b9, Db7, Bb7, G-7b5, C7b9, F-7, Ab7. Includes a triplet of eighth notes.

**Staff 7:** Chords: Db7, C7b9, F-6, (G-7b5, C7b9).



(MED.)

**YOU TOOK ADVANTAGE OF ME**

-RICHARD RODGERS/LORENZ HART-

Ebmi7 Eo7 F-7 Bb7 G-7 Gb7 F-7 Bb7  
 Bb-7 Eb7 Abmi7 Db9 Ebmi7 F-7 Bb7 | 1. Eb6 F-7 Bb7 | 2. Eb6 G7#5  
 C-6 D7 G7 C7 F7 Bb7 Ebmi7 D-7b5 G7  
 C-6 D7 G7 C7 F7 Bb7 Ebmi7 F-7 Bb7  
 Ebmi7 Eo7 F-7 Bb7 G-7 Gb7 F-7 Bb7  
 Bb-7 Eb7 Abmi7 Db9 Ebmi7 F-7 Bb7 Eb6 (F-7 Bb7)  
 FINE

The image shows a musical score for the song "You Took Advantage of Me" by Richard Rodgers and Lorenz Hart. The score is written in 4/4 time and consists of six staves of music. Above each staff are handwritten chord symbols. The key signature has two flats (Bb and Eb). The score ends with a double bar line and the word "FINE".

(BALLAD)

# YOUNG AT HEART

- JOHNNY RICHARDS  
CAROLYN LEIGH

Handwritten musical score for 'Young at Heart' in B-flat major, 4/4 time. The score consists of 11 staves of music with various chords and triplets. The chords are: Bbmaj7, Dbo7, C-7, F7, C-7, F7, F7#5, Bbmaj7, D-7b5, G7, D-7b5, G7, G-7, C7, G-7, C7, F7, C-7, F7, Bbb, C-7, F7, Ebmaj7, C-7b5, Bbmaj7, G-7, C-7, F7, Bb, Bb/D, Ebb, Eo7, C-7/F, F7, Bbb (F7).

FINE

462

# (MED.) YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

-RUSS MORGAN/LARRY STOCK/JAMES CAVANAUGH

Handwritten musical score for the song "You're Nobody 'Til Somebody Loves You" in G major, 4/4 time. The score consists of ten staves of music with various chords and melodic lines. The chords are written in a handwritten style above the notes. The key signature has one sharp (F#) and the time signature is 4/4. The score includes a double bar line at the beginning and end of the main section, and a section marked "AFTER SOLOS, D.C. AL" with a repeat sign.

Chords and notes are as follows:

- Staff 1: Gmaj7, B7, E7
- Staff 2: A-7, D7, G6
- Staff 3: B-7, Bb07, A-7
- Staff 4: A-7, A7, A-7 D7, A-7 D7
- Staff 5: Gmaj7, B7, E7
- Staff 6: A-7, E7, A- E7/B, A-7/C
- Staff 7: C, C#07, Gmaj7, F#7, F7, E7
- Staff 8: A-7, D9, D7b9, G6, F9, Eb7, D7
- Staff 9: G6, F9, G6