

THE WORLD'S GREATEST FAKE BOOK

COMPOSER-APPROVED TRANSCRIPTIONS

including:

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

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The World's Greatest Fake Book

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Music Calligrapher's Foreword

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

Anecdote:

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

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

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

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

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

Technical Notes:

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

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

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

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



General Rules For Using This Book

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

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

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

Arts fall on the beat over which they are placed.

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

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

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

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

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

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

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

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

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

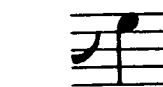
Horn and harmony parts are written in concert key (not transposed.)

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

Abbreviations

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

Ornamentation



Slide into the note from a short distance below



Slide into the note from a long distance below



Fall away from the note



A rapid variation of pitch upward, much like a trill



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Funk Ballad

J=68

After The Love Has Gone

David Foster
Jay Graydon
Bill Champlin

Chords: F, F/A, B^bMA⁷, C⁷_{sus}, F, GMI⁷, F/A, B^bMA⁷, GMI⁷

Dynamics: mp (pn.), (pn.), (unis.)

A

Chords: F, B^bMI⁷/F (add 9), F, A⁷(#9), DMI⁷, B^bMA⁷

Dynamics: mp

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

Chords: E^bMA⁷, C⁷_{sus}, C⁷, F, B^bMI⁷/F (add 9), F, GMI⁷/AbMI⁷, A⁷(#9)

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

Chords: DMI⁷, B^bMA⁷, C⁷_{sus}, C⁷, B^bMA⁷, F/A, DMI⁷

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

Chords: GMI⁷, F, B^bMI⁷/F (add 9), E^bMA⁷, B/D#, G[#]MI⁷, C[#]MI⁷, BMA⁷

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

C

Chords: CMI⁷, FMI⁷, B^bMI⁷, E^bMI⁷_{sus}, E^bMI⁷, A^bMI⁷, D^bMI⁷_{sus}, D^bMI⁷

8va

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

Chords: G^bMA⁷, A^bMI⁷, B^bMI⁷, CMI⁷, FMI⁷, B^bMI⁷, E^bMI⁷_{sus}, E^bMI⁷

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

Chords: A^bMI⁷, D^bMI⁷_{sus}, D^bMI⁷, G^bMA⁷, G^bMI⁷_{sus}, C⁷_{sus}, C⁷

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

GMI7 F B9 BbMA7 F/A DMI7 GMI7 F B7sus

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

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

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

BbMI7 Eb7sus Eb7 AbMI7 Db7sus Db7 GbMA7 AbMI7 BbMI7

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

CMI7 FMI7 BbMI7 Eb7sus Eb7 AbMI7 Db7sus Db7

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

GbMA7 AbMI7 BbMI7 CbMA7 DbMI7 EbMI7 (Funkier) FMI7 BbMI7

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

EbMI7 Ab7sus Ab7 DbMI7 Gb7sus Gb7 CbMA7 DbMI7 EbMI7

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

vamp & fade

SECOND VERSE

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

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

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

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

sample bass line at [C]

etc.

$\text{♩} = 132$

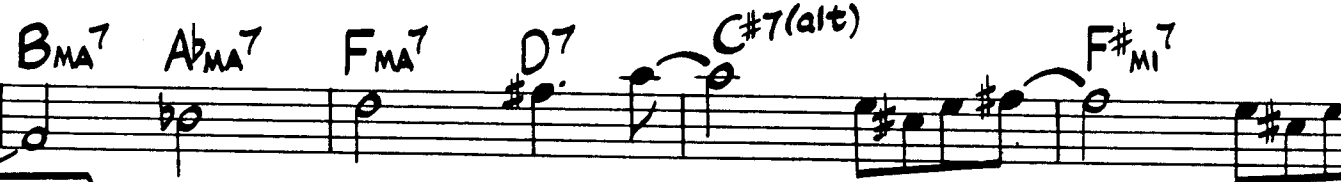
A $BbMA7(\#5)$


$DbMA7(\#5)$




(Swing)

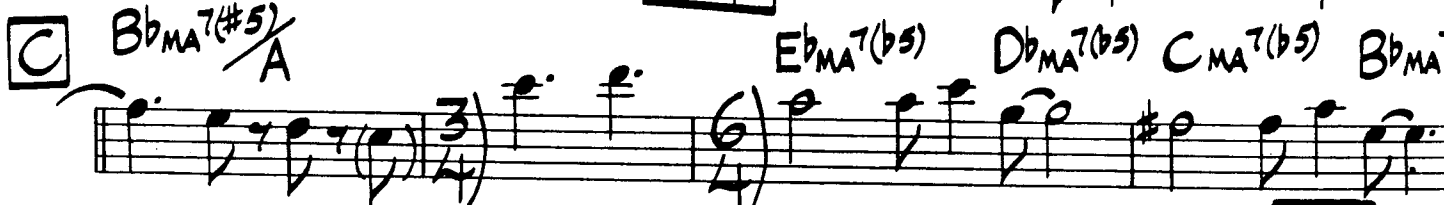
B $Ama7$ $Cma7$ $Bma7$ $Abma7$ $Gma7$ $Bb7$ $Ebma7$ $F\#7$

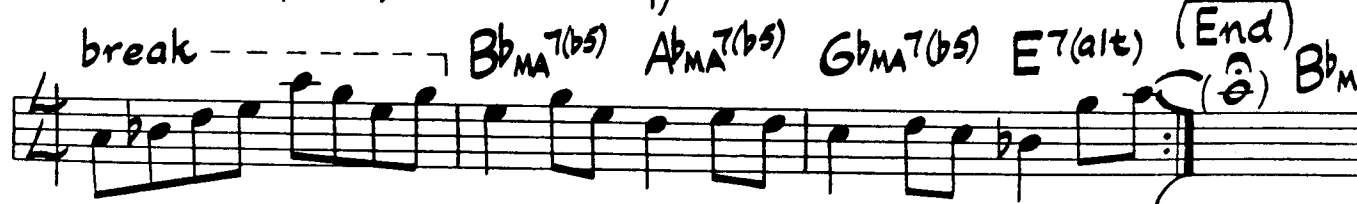

$Bma7$ $Abma7$ $Fma7$ $D7$ $C\#7(alt)$ $F\#mi7$


(Samba)

$D7(alt)$




C $BbMA7(\#5)$


break --- $BbMA7(b5)$ $AbMA7(b5)$ $GbMA7(b5)$ $E7(alt)$ (End)


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

to solos - solo on AB (o)

Aisha

Ballad ♩ = 63

McCoy Tyner

N.C.

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

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

fine

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

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

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

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

rit.

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

All Across The City

Medium Ballad $\text{♩} = 90$

Jim

A

D_{MI} $D_{MI}(MA7)$ $D_{MI}7$ $D_{MI}(MA7)$ $C_{MI}(MA7)$ $C_{MI}7$ $F7$ $E7$

A_{MI} $A_{MI}(MA7)$ $A_{MI}7$ $A_{MI}(MA7)$ $G_{MI}(MA7)$ $G_{MI}7$ $C7$

$F_{MA}7$ $F\sharp_{MI}(b5)$ $B7$ $Bb7(b9)$ $E_{MI}7(b5)$ $A7$

$A_{b7}(b9)$ $D7(b5)$ $D_{MI}7(b5)$ $C\sharp_{MI}7(b5)$ $F\sharp7$ $B_{MA}7$ $B7$ $B_{bMI}7$ $A_{MI}7$

B

D_{MI} $D_{MI}(MA7)$ $D_{MI}7$ $D_{MI}(MA7)$ $C_{MI}(MA7)$ $C_{MI}7$ $F7$ $E7$

A_{MI} $A_{MI}(MA7)$ $A_{MI}7$ $A_{MI}(MA7)$ $G_{MI}(MA7)$ $G_{MI}7$ $C7$

$F_{MA}7$ $B7(b9)$ $Bb7$ A_{MI} $D7$

$F_{MI}7$ $E_{bMI}7$ A_{b7} \oplus $D_{bMA}7$ $C_{MI}7$ $B7(b5)$

$B_{MI}7(b5)$ $Bb7(b5)$ $E_{MI}7(b5)$ $A7$

\oplus $D_{bMA}7$ $F\sharp_{MI}7(b5)$ $B7$ $Bb7(b9)$ $E_{MI}7(b5)$ $A7$ $A_{b7}(b9)$ D

$E_{bMI}7$ A_{b7} $D_{MI}7(b5)$ $G7$ $C_{MA}7$ $A_{MI}7$

fill-----

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

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

Arcade

John Abercro

$\text{♩} = 118$

(4x's) (Intro/Ending)

(guitar & piano fill)

1-3

4

Pn.

mp
Cm17(b13)

A

Gtr.

mp (*f* on D.S.)

(w/bass 8va)

(end on cue)

Pn.

mp
Cm17(b13)

Bass

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

1 fine

2 fine.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes, some with slurs. A dynamic marking of *mp* (mezzo-piano) is written at the end of the staff.

Handwritten musical notation on a single staff. It features a treble clef and a key signature of one sharp. Chords are indicated by letters: *A/F* and *Cm7(b13)*. The notation includes slurs and dynamic markings of *mp*.

Handwritten musical notation on a single staff. It starts with a treble clef and a key signature of one sharp. The notation includes slurs and dynamic markings of *mp*.

Guitar Solo)

Handwritten musical notation on a single staff. It features a treble clef and a key signature of one sharp. The notation includes slurs and dynamic markings of *mp*.

Handwritten musical notation on a single staff. It starts with a treble clef and a key signature of one sharp. The notation includes slurs and dynamic markings of *mp*.

Guitar solo continues)

Handwritten musical notation on a single staff. It features a treble clef and a key signature of one sharp. The notation includes slurs and dynamic markings of *mf* (mezzo-forte). A double bar line with first and second endings is present.

D.S. al fine

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

...played on John Abercrombie's "Arcade"

Arcade (Bass Part)

Medium

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

$\text{♩} = 118$

$C_{M1}7(b13)$

(4x's)

A

$C_{M1}7(b13)$

(6x's)

B

A_{F}

$C_{M1}7(b13)$

C

$D_{bM}7(\#5)$

D

(3x's)

$C_{M1}7(b13)$

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

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

The Melody Still Lingers On

(Intro)
Medium Funk $\text{♩} = 96$

(Night In Tunisia)

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

(elec. pn.) (trp)

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

Chords: $\text{Db}9$, $\text{Cm}11/9$, $\text{Db}9$, $\text{Cm}11/9$

Chords: $\text{Db}9$, $\text{Cm}11/9$, $\text{Db}9$, $\text{Cm}11/9$, $\text{Db}9$, $\text{Cm}11/9$

(Swing) (Freely)

Chords: $\text{Dm}17(\text{add } 11 \text{ no } 5)$, D^b/G , $\text{Cm}17$, A , $\text{G}7(\#9)$, $\text{Cm}17$, $\text{G}7(\#9)$, $\text{Cm}17$

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

Chords: $\text{A}^b\text{m}17$, D^b7 , $\text{Cm}17$, $\text{Dm}17(\text{add } 11 \text{ no } 5)$, D^b/G , $\text{Fm}17$

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

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

N.C.

(synth. bass)

Chords: $\text{Db}9$, $\text{Cm}11/9$, $\text{Db}9$, $\text{Cm}11/9$

It was

Chords: $\text{Db}9$, $\text{Cm}11/9$, $\text{Db}9$, $\text{Cm}11/9$, $\text{Db}9$, $\text{Cm}11/9$

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

Chords: $\text{Dm}17(\text{b}5)$, $\text{G}7(\text{b}5)$, B^b/C , $\text{Db}9$, $\text{Cm}11/9$, $\text{Db}9$, $\text{Cm}11/9$

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

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

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

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

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

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

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

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

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

(voice scats)

mel-o-dy re-mains the same.

C_{MI}^{9} $F^{13(\sharp 11)}$ $B^{\flat}13(\sharp 11)$ $B^{\flat}13sus$

$E^{7(\sharp 9)}$ $E^{\flat}MA^{7}$ break

(synth. solo)

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

(Solo continues)

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

(continued on the following page)

$F_{MI}7(b5)$ $Bb7(\#9)$ $Eb_{MA}7$ $D_{MI}7(b9)$ $G7$ $Db13$ (Half-Time Feel)

$C_{MI}6/9$ $Db13$ $C_{MI}6/9$

$G_{MI}7(b5)$ $C7(b9)$ $F_{MI}9$ C^b/D^b $Bb_{MI}7(\#5)$ B^b/E^b

(B^b/E^b) $D_{MI}7(\text{add } \#1 \text{ no } 5)$ C^b/D^b $Bb_{MI}7(\#5)$ $E7(\#9)$ $Db_{MI}7(\#5)$

(Original Feel)
E E^b9 $D_{MI}7$ $E_{MI}7(b5)$ $A7(b5)$ $D_{MI}7$
 (voice solo)

The Duke and the

E^b9 $D_{MI}7$ E^b9 $D_{MI}7$ E^b9 $D_{MI}7$

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

$E_{MI}7(b5)$ $A7(b5)$ $D_{MI}7$ F/E^b A/E^b C/D $D_{MI}7$ F/E^b

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

(F/E^b) A/E^b C/D $D_{MI}7$ F/E^b $A/C\#$

C/D F/G G/C $B_{MI}7$ E/A G^b/A^b A^b/D^b B^b/C C/F $E7_{sus}$

(voice solos over background vocals)

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

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

break
(synth. w/alto)

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

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

(synth. continues for 3 more bars) E^b9 $D_{mi}^6/9$ E^b9 $D_{mi}^6/9$
(trp)

E^b9 $D_{mi}^6/9$ $E_{mi}^7(b5)$ $A^7(b5)$ C/D E^b9 $D_{mi}^6/9$

A long time a-go — in the for-ties,

E^b9 $D_{mi}^6/9$ E^b9 $D_{mi}^6/9$ $E_{mi}^7(b5)$ $A^7(b5)$ C/D

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

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

In the for - ties

A Night in Tu - ni - sia.

vamp & fade

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

Medium Funk

=96

Db9 Cm13/9

mf (synth.)

Db9 Cm13/9

Dm13(11) Db/G Cm13

A (Freely) (Tacet)

G7(#9) Cm13

Abm13 Db7 Cm13

Dm13(11) Db/G Fm13

(Medium Funk) J=96

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

mf (synth.)

Db9 Cm13/9

Drum fill

Db9 Cm13/9

mf (bass)

Db9 Cm13/9

Dm13(11) G7(b5) Bb/C

(unis)

(figure continue)

(synth.)

Db9 Cm13/9

Dm13(11) G7(b5) Bb/C

(bass)

(unis)

B Gm13(b5) C7(b9) Fm13

Fm13(b5) Bb7(b9) EbMA7

Dm13(11) G7

(synth.)

Db9 Cm13/9

Dm13(11) G7(b5) Bb/C

(bass)

(unis)

D7sus

Db/G

Cm13

F13(#11)

Bb13(#11) Bb13sus

E7(#9)

EbMA7 (synth. solo break)

D.S. al Coda (synth. solo)

C (Half-Time Feel)

8va

Db13 Cm13/9 Db13 Cm13/9

Gm13(b5) C7(b9) Fm13

(bass) mp

1. C^b/D^b $B^b_{Mi7(\#5)}$ B^b/E^b $D_{Mi7(add 11)}$ (no 5) 2. C^b/D^b $B^b_{Mi7(\#5)}$ $E7(\#9)$ $D^b_{Mi7(\#5)}$

(Original Feel)

E

E^b9 D_{Mi7} E_{Mi7} $A7$ D_{Mi7} $F/$

E^b9 D_{Mi7} E_{Mi7} $A7$ D_{Mi7} $F/$

(F/E^b) A/E^b C/D D_{Mi7} F/E^b A/E^b C/D D_{Mi7} $F/$

(F/E^b) $A/C^\#$ C/D F/G G/C B_{Mi7} E/A G^b/A^b A^b/D^b B^b/C C/F

$(E7sus)$ E^b/A D_{Mi9} $G^{13(\#11)}$

$C^{13(\#11)}$ C^{13sus} $G^b7(\#9)$ F_{MA7}

F

$A_{Mi7(b5)}$ $D7(b9)$ G_{Mi7} G_{Mi7} $C7(b9)$

F_{MA7} $E_{Mi7(b5)}$ $A7(b5)$ (synth.) E^b9 $D_{Mi6/9}$

E^b9 $D_{Mi6/9}$ $E_{Mi7(b5)}$ $A7(b5)$ C/D

G

E^b9 D_{Mi9}

vamp & fade

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

sounds one octave lower than written

Medium-Slow

The Beatles

John Scott

Jazz Waltz

(sax & gtr)

$\text{♩} = 116$

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

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

Chords: $E^b_{MA}7(\#5)$, D/E , $F\#_{m1}/E$

Chords: A_{m1}/E , $E(\text{add } 9)$, $F\#_{m1}(\text{add } 11)$, $C_{MA}7(\#11)$

Chords: $B^b_{MA}7(\#11)$, $F\#_{m1}(\text{add } 11)$, $C_{MA}7(\#11)$

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

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

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



Paul Chambers, Miles Davis, Cannonball Adderley

Bebop

t Bop $\text{♩} = 320$

Dizzy Gillespie

N.C.

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

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

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

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

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

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

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

$(C7(b5))$

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

Bebop Lives (Boplicity)

Music by Miles D
Lyrics by Ray Pas
and Holli F

Arrangement by Bill

Medium Swing

A

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

we know that be - bop lives.

C (SOLOS)

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

D

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

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

After solos - D.C. al Coda

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

Medium-Up Bounce

♩ = 188

Big P

Jimmy Heath

(3x's)

1st x: bass only

2nd x: add piano & drums

3rd x: add melody

A

(trp) *p*

mf

Chords: D_{Mi}⁶, F⁷, E⁷, E^b7, D_{Mi}⁶, D^{7(b9)}

Chords: G_{Mi}, B^b7, A⁷, E^b7, D_{Mi}⁶, B_{Mi}^{7(b5)}

Chords: B^b7(#11), A^{7(#9)}, D_{Mi}⁶, A^{7(#9)}

B

Chords: D_{Mi}⁶, F⁷, E⁷, E^b7, D_{Mi}⁶, D⁷

Chords: G_{Mi}⁷, B^b7, A⁷, E^b7, D_{Mi}⁶, B_{Mi}^{7(b5)}

Chords: B^b7(#11), A^{7(#9)}, D_{Mi}⁶, A^{7(alt)}

(SOLOS)

Chords: D_{Mi}⁶, (E_{Mi}^{7(b5)} A⁷), D_{Mi}⁶, D⁷

Chords: G_{Mi}⁷, (A⁷), D_{Mi}⁶

Chords: B^b7(#11), A^{7(#9)}, D_{Mi}⁶, (E_{Mi}^{7(b5)} A⁷)

(indef)

(On Cue)

D Eb^bMA⁷ D^{Mi}11 A+ D^{Mi}11 Eb^bMA⁷ D^{Mi}11 A+ D^{Mi}11 Ab^bMA⁷

mf

G^{Mi}11 D+ G^{Mi}11 Eb^bMA⁷ D^{Mi}11 A+ D^{Mi}11 (trp) *f*

Bb^b7(#11) A⁷(#9) D^{Mi}7(add 11) ¹A⁷(alt) ²A⁷(alt)

mf

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

D^{Mi}6 B^{Mi}7(b5) Bb^b7(#11) A⁷(#9)

mf

D^{Mi}6 B^{Mi}7(b5) Bb^b7(#11) A⁷(#9) *f*

(D^{Mi}6) G⁷ C⁷(#9) F⁷ E⁷(#9) A⁷(#5) break ----- Eb^b7 D^{Mi}6

(D^{Mi}(MA⁷)) G⁷(#11)

As played on Jimmy Heath's "Really Big"

Birdland

Josef Zawinul

Straight 1/8 s J=160

N.C. w/bass

1.2. 3.

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

Gm F/G F/Bb Eb/Bb Dmi7 F/C Cm7 F/B

F/B G6 Gm/C F/Eb G Gm/C F/C

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

5. G7 C/E G7/D G7

G7 C/E G7/B

bass fill G7 2 3

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

G $\frac{6}{B}$ E_{MI} C⁶ C^{#MI7} (b5) $\frac{6}{D}$ $\frac{6}{C}$ $\frac{6}{C}$ A_{MI7} E_{MI7} $\frac{C}{D}$ G

G B_{MI} E_{MI} $\frac{6}{D}$ C^{#MI7} (b5) C⁷ B_{MI7} E⁷ A_{MI} $\frac{6}{B}$ C⁶ $\frac{C}{D}$ G

2. A_{MI} $\frac{6}{B}$ C⁶ $\frac{C}{D}$ G (synth)

1.2. 3.

2's G⁷ (b9) G⁷ (b9) F⁷ (b9) E⁷ (b9) E⁷ (b9) D⁷ (b9) D⁷ (b9) C⁷ (b9) G⁷ (b9) G⁷ (Sax Solo) D.S. al Coda

G⁷ G^{7sus} 1. 2.

G $\frac{6}{B}$ E_{MI} $\frac{6}{B}$ C^{MA7} C^{#MI7} (b5) B_{MI7} E⁷ A_{MI} $\frac{6}{B}$ C⁶ $\frac{C}{D}$ G

G $\frac{6}{B}$ E_{MI} C⁶ C^{#MI7} (b5) $\frac{6}{D}$ $\frac{6}{C}$ $\frac{6}{C}$ A_{MI} E_{MI7} $\frac{C}{D}$ G

G B_{MI} E_{MI} $\frac{6}{D}$ C^{#MI7} (b5) C⁷ B_{MI7} E⁷ A_{MI} $\frac{6}{B}$ C⁶ $\frac{C}{D}$ G

(synth. solo begins 3rd x)

Vamp & Fade

As played on Weather Report's "Heavy Weather"

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

Birdland (Bass)

The musical score is written for bass and includes the following elements:

- Staff 1:** N.C. (No Chords) line with a treble clef and a key signature of one sharp (F#).
- Section A:** Marked with a boxed 'A', it consists of four staves. The first staff has a treble clef and a key signature of one sharp. The second and third staves show a variety of chords including G^{M1}, F/G, F/B \flat , F/C, D^{M1}7, C^{M1}7, F/B, G^{M1}/C, G, and F/C. The fourth staff is a bass line.
- Staff 4:** Labeled "G pedal", it contains a single G note sustained across the entire section.
- Section B:** Marked with a boxed 'B', it consists of six staves. The first staff has a treble clef and a key signature of one sharp. The second and third staves feature chords such as G^{M1}, G^{M1}/B, G^{M1}/D, G^{M1}/C, and G^{M1}7sus. The fourth and fifth staves are bass lines with chords G^{M1}, C/E, G^{M1}/D, G^{M1}, and G^{M1}/B.
- Staff 6:** Labeled "bass fill", it shows a short melodic sequence in the bass line.

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

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

Medium Swing

The Blessing

Omette Coleman

♩ = 148

A F#m7 B7 (Gm7 C7 F#m7 B7)
 F#m7(b5) (G6) F#m7(b5) B7

Handwritten musical notation for the first line of staff A. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest followed by a quarter note F#4, then eighth notes G4, A4, B4, and C5. There are triplets of eighth notes: F#4-G4-A4 and G4-A4-B4. Chords are indicated above the staff: F#m7, B7, (Gm7 C7 F#m7 B7), and F#m7(b5) B7. A piano (pn) marking is present below the staff.

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

Handwritten musical notation for the second line of staff A. The melody continues with eighth notes D5, E5, F#5, and G5. Chords are indicated above: Em7, Am7, (trp) D7, G6/D, D7/F#, and G6. A tenor (ten) marking is present below the staff.

B F#m7(b5) B7(b9) Bm7(b5) E7(b5)

Handwritten musical notation for the first line of staff B. It features a bass clef and a key signature of one sharp (F#). The melody starts with a quarter note F#2, followed by quarter notes G2, A2, and B2. Chords are indicated above: F#m7(b5), B7(b9), Bm7(b5), and E7(b5).

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

Handwritten musical notation for the second line of staff B. The melody continues with quarter notes C3, D3, E3, and F#3. Chords are indicated above: Em7(b5), A7(#9), Am7, D7, Gm7, and C7.

F#m7 B7 (Gm7 C7 F#m7 B7)
 F#m7(b5) (G6) F#m7(b5) B7

Handwritten musical notation for the third line of staff B. The melody starts with a quarter rest followed by a quarter note F#4, then eighth notes G4, A4, B4, and C5. There are triplets of eighth notes: F#4-G4-A4 and G4-A4-B4. Chords are indicated above: F#m7, B7, (Gm7 C7 F#m7 B7), and F#m7(b5) B7. A piano (pn) marking is present below the staff.

Em7 Am7 D7 G6/D D7/F# G6

Handwritten musical notation for the fourth line of staff B. The melody continues with eighth notes D5, E5, F#5, and G5. Chords are indicated above: Em7, Am7, D7, G6/D, D7/F#, and G6.

fine

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

Ballad
♩ = 62

Blues For Sarka

George Mraz

B^b_{MA7} G^b_{o7} $B^b_{7/F}$ E^b_{MA7} E^b_{MA7}/D C_{MI7} B_{MA7} B^b_{MA7}

$A_{MI7}(b5)$ D^7 G_{MI7} $C^{\#o7}$

$C_{MI}(MA7)$ C_{MI7} $C^{\#o7}$ D_{MI7} E^b_{MA7} E^b_{MI7}/F A^b_{7sus}

D_{MI7} E^b_{MA7} E^b_{MI7}/F A^b_{7sus} D_{MI7} E^b_{MA7} E^b_{MI7}/F A^b_{7sus} B^b

rit.

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

Freely (Intro)

Blue Dove

Mexican Folk Song
arr. by Jim Hall
& Red Mitchell

Ama⁷ B^{b07} B_{mi}⁷ E⁷ Ama⁷

Ama⁷ B^{b07} B_{mi}⁷ E⁷ Ama⁷ A⁷

D C#mi⁷ Bmi⁷ E⁷

Ama⁷ A⁷ D G#⁷ C#mi⁷ F#⁷ Bmi⁷ E⁷

A (Slow Latin) ♩=87
F_{ma}⁷ F#⁰⁷ G_{mi}⁷ C⁷(b9) F_{ma}⁷

F_{ma}⁷ F#⁰⁷ G_{mi}⁷ C⁷(b9) F_{ma}⁷ F⁷

B^b A_{mi}⁷ G_{mi}⁷ C⁷ F_{ma}⁷ F⁷

B^b E⁷(#9) A_{mi}⁷ D⁷(#9) G_{mi}⁷ C⁷ F_{ma}⁷

B (SOLOS)
F_{ma}⁷ G_{mi}⁷ C⁷ F_{ma}⁷

F_{ma}⁷ G_{mi}⁷ C⁷ F_{ma}⁷ F⁷

As played on "Jim Hall And Red Mitchell"

B \flat A M_i 7 G M_i 7 C 7 F M_A 7 F 7

B \flat E 7 A M_i 7 D 7 G M_i 7 C 7 F M_A 7

(Last Chorus of each solo) F M_i C 7 (b9) F M_i indef.

F M_i C 7 (b9) F M_i

B $\flat M_i$ F M_i C 7 (b9) F M_i

B $\flat M_i$ F M_i C 7 (b9) F M_A 7 (Next solo begins at **B**)

After solos - D.S. al Cod

ϕ G M_i 7 C 7 A M_A 7 B \flat $^{\circ 7}$ B M_i 7 E 7

A M_A 7 B \flat $^{\circ 7}$ B M_i 7 E 7 A M_A 7 A 7

D C $\sharp M_i$ 7 B M_i 7 E 7 A M_A 7 A 7

D G \sharp 7 C $\sharp M_i$ 7 F \sharp 7 B M_i 7 E 7 A

rit.

Medium

Brazilian Love Affair

Samba/Funk (Intro)

N.C.

George Du

$\text{♩} = 126$

(perc.) (gtr. w/bass)

(4x's)

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

A

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

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

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

gath-er To meet the sun-shine. With

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

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

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

pen hearts and o - pen minds. I found a

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

free!

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

B

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

hi - a And in Ri - o, In Sao

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

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

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

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

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

Brazilian Love Affair (Bass Part)

Medium Funk/Samba

$\text{♩} = 126$

N.C.

4

(perc.)

D_{MI}^9

G_{MI}^9/D

(3x's)

1, 2

3

A

D_{MI}^9

$B^b_{MA}7$

etc.

D_{MI}^9

$B^b_{MA}7$

G_{MI}^9

$E^b_{MA}7$

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

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

D_{MI}^9

G_{MI}^9/D

D_{MI}^9

G_{MI}^9/D

B

D_{MI}^9

$B^b_{MA}7$

etc.

D_{MI}^9

$B^b_{MA}7$

G_{MI}^9

$E^b_{MA}7$

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

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

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

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

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

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

(Tacet)

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

Vamp till cue Vamp till cue

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

(Piano Solo) Vamp & Fade

A musical staff with a treble clef. It contains two lines of music. The first line has four measures with chords A^{13} , C^{13} , D^{13} (labeled 'Funkier'), and F^{13} . The notes are eighth notes. Below the staff are two measures of a bass line with chords D^{13}_{sus} and F^{13}_{sus} . The first measure is labeled '(Piano Solo)' and the second is labeled 'Vamp & Fade'. Above the first measure of the first line is the instruction '(Tacet)'. Above the second and fourth measures of the first line are the instructions 'Vamp till cue'.

Intro & Ending

A Brite Piece

Dave Lieb

Horns

Slow

Bs. + Pn.

Brite Swing

$\text{♩} = 232$

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

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

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

A

Horns

Rhythm

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

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

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

$C_{MA}^7(\#11)$ $B_{b/A}^7$

(pn. & bs.)

B

trns

2n.

Cma7(#11)

(2)

(2)

(2)

(2)

(2)

(2)

(2)

(2)

(2)

(2)

(2)

(2)

bass 8va

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

Solos - AAB Ending - play intro 1

Medium Funk

Bullet Train

Lee Klotz
Ernie Watt

$\text{♩} = 138$ (drums fill)

(2)

Pn.
(bass tacet)

8vb

(2)

(2)

(2)

A

drums
n time)

(bass, w/pn. 8vb)

(2)

(2)

(2)

(tenor
w/guitar)

(2)

piano 8vb

B

bass

GMA^7 $F^\#mi^7$ Emi^7 $F^\#/B$ $AbMA^7$ Ab/D_b $BbMA^7$

(sample bass line)

D_b/E_b $Bb^{13}(b_9)/E_b$ D_b/E_b $E_b^{13}(b_9)$ D_b/A_b $AbMA^7$

$(AbMA^7)$ (pn) $C^\#mi^9$ $F^\#mi^{11}$ Bmi^{11}

$C^\#mi^9$ $F^\#mi^{11}$ Bmi^{11} Emi^9 Ami^{11} Dmi^{11} (pn.)

C (Latin, Half-Time Feel)

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

$AbMA^7/B_b$ Emi^9 A^9sus

(continued on the following page)

(FUNKY!) (4x's)

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

(bass)

(Solos/Original Funk Feel)

Dmi7 BbMA7 Gmi7 Bb/C C#o7 Dmi7 G7

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

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

Dmi7 BbMA7 Gmi7 Bb/C C#o7 Dmi7 G7

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

(drums fill)

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

piano 8vb

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

piano 8vb

GMA7/A A13 Ami7 A13

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

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

(sample bass line)

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

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

(Tenor Solo)

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

vamp & fade

Tenor and guitar sound one octave lower than written

As played on Lee Ritenour's "Friendship"

Medium
straight 1/8s

Burgundy And The Virgin Snow

Jim McNeely

A $\text{♩} = 186$

B

Solos (use B^b harmonic minor scale)

C $\text{F}/\text{G}^{\flat}$ $\text{G}^{\flat}/\text{F}$ (2)

has been changed since the 1st printing.

A phrygian Indef.

D (On Cue)

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

E/D D/C# E/B D/A

E/G# D/F# E D

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

F/Gb Gb/F (2)

F/Eb Gb/Db F/C 1 2 Gb/Bb

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

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

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

A $\text{♩} = 186$

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

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

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

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

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

B

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

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

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

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

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

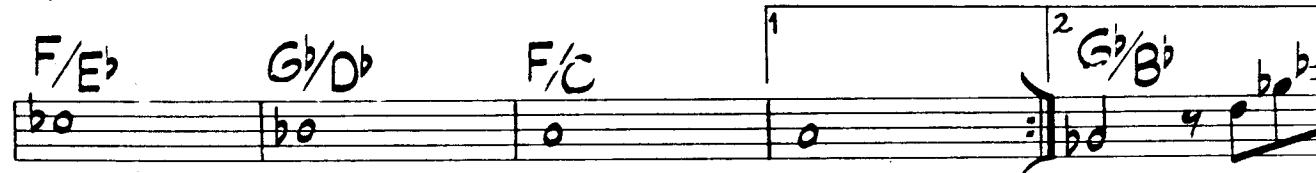
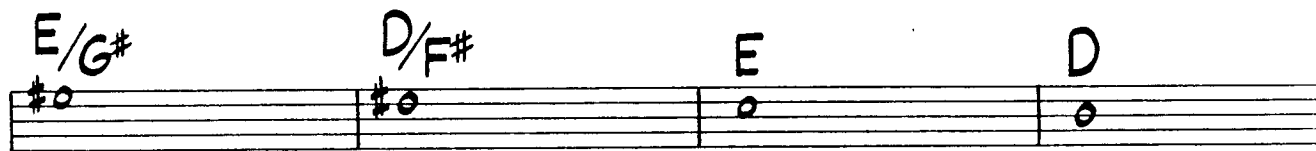
F/E^b G^b/D^b F/C G^b/B^b

*This has been changed from the original...

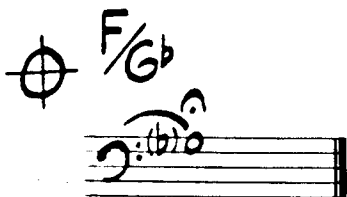
A phrygian



(On Cue)



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



2. N.C.

(bass)

(Synth.)

(Synth. Solo) *q*

(Sax Solo)

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

D.S. al Coda

drum fill E_bMA7 A_b/E_b E_bMA7 *8va*

(bass solo) E_bMA7 A_b/E_b A_b/B_b

$Fm7$ E_bMA7

(Latin) $Dm9$ E_bMA7

vamp & fade

As played on Weather Report's "Black Market"

Funk Ballad

Cannonball (Bass)

$\text{♩} = 66$

The musical score is written on 11 staves. The first four staves feature a bass line with a steady eighth-note pattern, primarily using E^bMA7 and A^b/E^b chords. The fifth staff continues this pattern with a 3/2 time signature. The sixth staff introduces a melodic line with a triplet and an 8va marking. The seventh staff features a drum fill and a melodic line with $F_{mi}7$ and $F_{mi}7/6$ chords. The eighth staff continues the melodic line with $C_{mi}7$ and $B^b7_{sus}(M)$ chords. The ninth staff, marked with a square 'A' and a forte 'f' dynamic, features a complex melodic line with chords E^b , E^b/D^b , $C_{mi}7$, $A^b_{mi}7$, $B^b_{mi}7$, and $A9(b9)$. The tenth staff continues with E^b , E^b/D^b , $C_{mi}7$, $E^b_{mi}9/B^b$, and A^b7 chords. The eleventh staff concludes with E^b , A^b/C , $F_{mi}7$, and $E^b_{mi}9/B^b$ chords, including a first ending bracket.

2. N.C.

B Eb7

D.S. al Coda

(Latin) Dmi9

(sample line)

Vamp & Fade

Medium-Up
Swing $\text{♩} = 227$

Capuccino

Chick Corea

(Piano Solo)
 $E_{MI}7(b9)$

Chord progression: $E_{MI}7(b9)$, $E_{bMI}7$, $D_{MI}7$

Chord progression: $D_{bMI}7$, $C_{MI}7$, $F\#_{MI}7$, B^7

Chord: A_{bMI}/B^b (7)
Instruction: *suspended time feel*
Instruction: *break*

A

Chord progression: $A_{MA}7$, A_{b7} (add sop)

Chord progression: G^7 , $C_{MI}7(b5)$, F^7

Chord: A_{bMI}/B^b (7)
Instruction: *suspended time feel*
Instruction: *break*

B

Chord progression: $A_{MA}7$, $D_{MI}7$, $B_{bMI}7$

Chord: B_{bMI}/A (6)
Instruction: *suspended time feel*
Instruction: *(Piano Solo)*
Chords in brackets: $[F/D^b, G^b/D, A^b/E]$

C

Chord progression: $b^b D^7$, B_{MI}

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

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

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

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

(continued on the following page)

E

Pn

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

(with bass)

F (SOLOS)

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

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

suspended time feel

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

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

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

suspended time feel

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

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

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

Handwritten musical score for guitar, featuring various chords and performance instructions:

- Staff 1:** Chords: G_{mi}^7 (pn), E_{mi}^7 . Instruction: (add sop)
- Staff 2:** Chords: E_{bmi}^7 , D^7 . Instruction: (unis)
- Staff 3:** Chords: B/G , C^7
- Staff 4:** Chords: $E_{mi}^9(MA^7)/A$, C_{mi}^7
- Staff 5:** Instruction: (sop. tacet)
- Staff 6:** Chord: A_{bm}/B_b . Instruction: (with bass)
- Staff 7:** Chords: D^7 , E_{bmi}^7 . Instruction: (3)
- Staff 8:** Chords: E_{bmi}^7 , F_{mi} , E_{bmi}^7 . Instruction: (3x's)
- Staff 9:** Chord: F_{mi} . Instruction: (bass in 2)
- Staff 10:** Instruction: (sop. tacet)
- Staff 11:** Instruction: (with drums/bass tacet)
- Staff 12:** Instruction: (add bass)

As played on Chick Corea's "Friends"

Medium Samba

Caravanessa

Joe Chamberlain

$\text{♩} = 138$ (Intro)

(On Cue) E^{\flat}

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

(7x)

Percussion Indef. (bass) (add gtr. 4th x)

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

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

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

B

F^{13}sus

G^{13}sus

A^{13}sus

B^{13}sus

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

B^{13}sus

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

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

G^{13}sus

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

D.S. al Coda

As played on Ray Mantilla's "Mantilla"

D^b13_{sus} *D^b13* *D^b13(b9)*

G^b13_{sus} *F#7(#5)*

B_MA7 *A_MA7*

B^b_M7 *B^b_M(MA7)* *B^b_M7* *E^b7(b9)*

A^b_M7 *A^b_M(MA7)* *A^b_M7* *D^b7(b9)*

G^b7_{sus} *G^b7*

E_M7/B

B(b9)

E_M7

B(add b9) *tr*

iding) *C7(#9)*

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

Up Swing (Folk-Like)

Carole's Garden

Denny Zeit

♩ = 284 **A**

Piano

D C D (bass)

D C D (bass)

G F G (bass)

D C D (bass)

G⁷_{sus} C^MA⁷ F⁷_{sus} B^bM^A7 G⁷ C F

1. 2.

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

fine

(block chords)

Bb9

(Bb9)

Bbmi7(b9)

A13 A13sus A7

As played on Denny Zeitlin's "Carnival"

alternate changes on last 8 of A during solos

D.C. al fine
Solos AABA

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

This has been changed since the 1st printing.

Medium-Up Samba

Cassiac

John Stone

$\text{♩} = 144$

(4x's)

Intro)

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

A

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

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

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

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

fine

to solos on D.S.

B

Handwritten musical notation for section B. The first staff contains notes and rests, with chords $(Cmi^7 Bma^7 Bbma^7)$ and $Ama^7(\#11)$ written below. A "drum fill" is indicated with a dashed line. The second staff continues the melody with chords $(Ami^7 Abma^7 Gma^7) Gbma^7(\#11)$.

Handwritten musical notation for section B, continuing from the previous block. The first staff has a $Gbma^7(\#11)$ chord and a first ending marked "1.". The second staff has a second ending marked "2." with a key signature change to one sharp, and chords $A/Bb B/B C/C Db/D D/D$. The section concludes with "D.S. al fine".

C

Db/D (SOLOS)

Ab^7sus/G

Handwritten musical notation for section C, showing a solo section with slash marks on the staff. The section ends with "indef." (indefinite).

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

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

Medium - Up Latin

Central Park

d = 138

1st & 2nd x's: synthesizer only

3rd x: add brass & drums

Chick Corea

A (4x's)

(4x's)

4. break

B (3x's)

C

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

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

(synth. solo)

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

(play all 3x's) (strings)

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

Ami *D13* *G* *Gmi* *C13* *F* *Ami* *B*

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

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

(voices on 'la')

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

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

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

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

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

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

Different soloist takes fills on each repeat

H

EMI⁷ F#MI⁷ EMI⁷ F#MI⁷

(brass)

EMI⁷ F#MI⁷ EMI⁷ F#MI⁷

(synth fill)

EMI⁷ F#MI⁷ EMI⁷ F#MI⁷

Esus (synth fill)

AMI⁷ N.C. CMI⁷ N.C. F#MI⁷ N.C. B⁷ A

I

(March-Like)
A pedal

(strings)

G bass F bass F bass

F bass N.C. ff (unis)

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

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

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

As played on Chick Corea's "Secret Agent"



Chick Corea

A Tacet

Musical staff with notes and chords: E_{MI}⁷, F[#]_{MI}⁷, E_{MI}⁷, F[#]_{MI}⁷ (5x)

Musical staff with notes and chords: E_{MI}⁷, F[#]_{MI}⁷, N.C.

Musical staff with notes and chords: D/F[#], G

A

Musical staff with notes and rests

B (3x's)

Musical staff with notes and chords: E_{MI}⁷, F[#]_{MI}⁷ (2), (2)

Musical staff with notes and chords: E_{MI}⁷, F[#]_{MI}⁷, G_{MI}⁷, A_{MI}⁷ (2)

Musical staff with notes and chords: G_{MI}⁷, C⁷, F_{MA}⁷, B^b_{MA}⁷, F[#]₇(#9), B⁷

B

Musical staff with notes and chords: E_{MA}⁷, F[#]_{MI}⁷ (2), (2)

Musical staff with notes and chords: (2), A_{MI}⁷, C_{MI}⁷, F[#]_{MI}⁷, B⁷

D

Musical staff with notes and chords: E_{MI}⁷, F[#]_{MI}⁷, E_{MI}⁷, F[#]_{MI}⁷

Musical staff with notes and chords: (2), N.C., C⁷, B⁷(#5)

E

Musical staff with notes and chords: E_{MI}, D, C, B
(Bass solo begins 3rdx)

Ami D7 G Gmi C7 F Ami B (indef.)
 F E_{mi} F#_{mi} E_{mi} F#_{mi}
 G (3x's) E_{mi}⁷ (Double-Time Feel) F#_{mi}⁷ (2) (2) (2)
 (voices)
 (2) (2) (2) (2) (16)
 E_{ma}⁷ F#_{mi}⁷ (2) (2) (2)
 (2) (2) (2) (2) (16)
 H E_{mi}⁷ F#_{mi}⁷ (2) (2) (2)
 (brass)
 E_{ma}⁷ F#_{mi}⁷ (2) E_{sus}
 (E_{sus}) Ami⁷ C_{mi}⁷ F#_{mi}⁷ B⁷ A
 I A pedal (8)
 F pedal
 N.C.
 ff

Detailed description of the musical score: The score is written on ten staves. The first staff (labeled 'F') contains a melodic line with notes and rests, with chords Ami, D7, G, Gmi, C7, F, Ami, and B written above. The second staff (labeled 'F') contains a bass line with notes and rests, with chords E_{mi}, F#_{mi}, E_{mi}, and F#_{mi} written above. The third staff (labeled 'G') contains a bass line with slanted lines representing a double-time feel, with chords E_{mi}⁷ and F#_{mi}⁷ and the number (2) above. The fourth staff contains a bass line with slanted lines and the number (2) above. The fifth staff contains a bass line with slanted lines and the number (2) above. The sixth staff (labeled 'H') contains a bass line with slanted lines and the number (2) above. The seventh staff contains a bass line with slanted lines and the number (2) above. The eighth staff contains a bass line with notes and rests, with chords E_{sus}, Ami⁷, C_{mi}⁷, F#_{mi}⁷, B⁷, and A written above. The ninth staff (labeled 'I') contains a bass line with notes and rests, with 'A pedal' and the number (8) above. The tenth staff contains a bass line with notes and rests, with 'F pedal' above. The eleventh staff contains a bass line with notes and rests, with 'N.C.' above. The twelfth staff contains a bass line with notes and rests, with 'ff' below.

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

Medium Swing

Champtonch

Lennie Lash

♩=156

Piano (top note of voicing)

Intro E_{mi}⁷ G/D C_{mi}^{7(b5)} B_{mi}⁷ A_{mi}⁷ G_{mi}^{7(b5)} F_{mi}⁷ G_{MA}⁷

Bass

C⁷ F_{MA}⁷ B^{b7} E_{MA}⁷ A^{b7} D_{MA}⁷ F_{MA}⁷

A

E_{mi}⁷ G/D C_{mi}^{7(b5)} B_{mi}⁷ A_{mi}⁷ G_{mi}^{7(b5)}

F_{mi}⁷ G_{MA}⁷ C⁷ F_{MA}⁷ B^{b7} E_{MA}⁷

A^{b7} D_{MA}⁷ F_{MA}⁷ E_{mi}⁷ G/D F_{MA}⁷/C B_{MA}⁷

CMA7 Dmi7 Emi7 F#7 Bmi7 Gmi(ma7) F#mi7 F7
 e e e e e e e e

Emi7 G/D F#mi7/C# Emi7 Bmi7 Ama7 Gma7 Fma7
 e e e e e e e e

(top note of voicing)

Emi7 G/D C#mi7(b5) Emi7 Bmi7 Ama7 Gma7 Fma7
 e e e e e e e e

Eb D^bMA7 BMA7 A^{MA7}(#11) A^bMA¹³(#11)
 e e e e e e
 rit

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

As played on George Muribus' "Trio 77"

Children Of The Night

Medium-Up Swing
♩ = 236

Wayne Shorter

piano

MI7 C

bass

A DMI7 C

(rhythm figure continues)

MI7 C

MI7 C

EMI7 EbMI7 Ab7 DbMA7 CMI7 F7

(bass walks)

BbMA7 AbMA7 GMI7 C7 FMI7 Bb7

EMI7 DMI7 G7 CMA7 (last x)

B EMI6 F#MI6 EbMI7 CMI7(b9) F7(#9) fine

Solo

fine

BbMI7 Ab7 F#MI7 B7 EMI7 DMI7 G7

As played on Art Blakey's "Mosaic"

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

Children Of The Night (Harmony Parts)

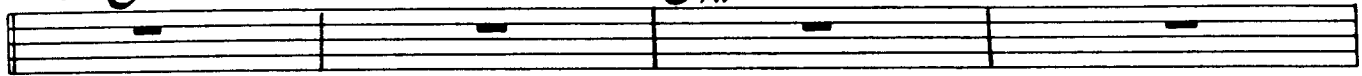
Medium - Up Swing

$\text{♩} = 236$

Intro

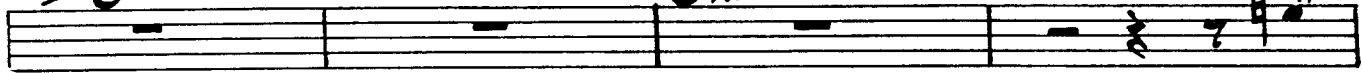


A DMI^7/C



(Sax)

DMI^7/C



CMI^7

CMI^7

(trp.)



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

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

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

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

CMI^7

(trb.)

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

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

GMI^7

$\text{C}7$

FMI^7

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



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

DMI^7

$\text{G}7$

CMA^7
(last x)



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

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

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

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

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



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

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

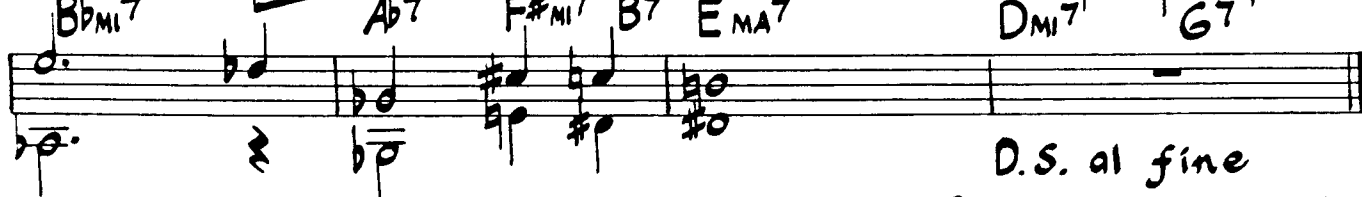
$\text{F}^{\sharp}\text{MI}^7$

$\text{B}7$

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

DMI^7

$\text{G}7$



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

Fast Swing
♩ = 284

City By The Bay

Vince Wallace

Intro

stop
time

Handwritten musical notation for the Intro section. It consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a common time signature. The melody is written in eighth notes. Chords are indicated above the staff: F_{M7} (with a slash and a diamond symbol), $G_{b7(b5)}$, $F_{\#M7}$, and $B7$. The second staff continues the melody with chords G^6 and $F_{\#M7}$. A "(ten)" marking is present below the first staff.

A

S.

Handwritten musical notation for the main section, starting with a first ending bracket labeled "A". The notation includes two staves of music. The first staff has a treble clef and a common time signature. The melody is written in eighth notes. Chords are indicated above the staff: E_{M7} , $A7$, D_{M7} , D_{M7} , $C\#7$, $F_{\#M7}$, $A7$, D_{M7} , D_{M7} , C_{M7} , $F7$, D_{M7} , $G7$, $E_{M7(b5)}$, $A7(b9)$, D_{M7} , $G7$, E_{bM7} , A_{b7} . A first ending bracket labeled "1." spans the final two measures of the first staff. The second staff begins with a second ending bracket labeled "2." and continues the melody with chords D_{M7} , C_{M7} , $F7$, D_{M7} , $G7(\#9)$, C_{M7} , $F7$, D_{M7} , $G7$. The third staff continues the melody with chords C_{M7} , $F7$, F_{M7} (with a slash and a diamond symbol), and $G_{b7(b5)}$ (with a slash and a diamond symbol). The fourth staff continues the melody with chords $G_{b7(b5)}$ (with a slash and a diamond symbol) and G^6 (with a slash and a diamond symbol). A "(Time)" marking is present below the first staff.

As played on "Vince Wallace Plays Vince Wallace"

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

3] (SOLOS)

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

Musical staff with chords $D_{mi}7$, $C\#7$, $F\#ma7$, $A7$, and $D_{mi}7$.

1.

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

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

2.

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

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

After solos - D.S. al Coda

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

alternate bars 5-8 used on out head

Musical staff with notes and chords $D_{mi}7$, $C\#7$, $F\#ma7$, $A7$, $D_{mi}7$, and a break. (dr)

Sounds one octave lower than written.

1st Swing

=284

(Intro)

City By The Bay (Harmony Part)

*F*_{ma}⁷ *G*^{b7(b5)}

(trb)

*G*⁶ *F*^{#mi}⁷ *B*⁷

A *E*_{mi}⁷ *A*⁷ *D*_{ma}⁷

S.

*D*_{mi}⁷ *C*^{#7} *F*^{#ma}⁷ *A*⁷ *D*_{ma}⁷

1.

*C*_{mi}⁷ *F*⁷ *D*_{mi}⁷ *G*⁷

*E*_{mi}^{7(b5)} *A*^{7(b5)} *D*_{mi}⁷ *G*⁷ *E*_{mi}⁷ *A*^{b7} *D*_{ma}⁷

2.

*C*_{mi}⁷ *F*⁷ *D*_{mi}⁷ *G*⁷⁽⁹⁾

*C*_{mi}⁷ *F*⁷ *D*_{mi}⁷ *G*⁷

*C*_{mi}⁷ *F*⁷ *F*_{ma}⁷

G^{b7(b5)} *G*⁶

F#_{Mi}7 B7

B (SOLOS)

E_{Mi}7 A7 D_{MA}7

D_{Mi}7 C#7 F#_{MA}7 A7 D_{MA}7

^{1.} C_{Mi}7 F7 D_{Mi}7 G7

E_{Mi}7(b5) A7(b9) D_{Mi}7 G7 E_b_{Mi}7 A_b7

^{2.} C_{Mi}7 F7 D_{Mi}7 G7

C_{Mi}7 F7 B_b_{MA}7

After solos - D.S. al Coda

⊕

D_{MA}7(b5) G_{MA}7(b5) C_{MA}7(b5) F_{MA}7(b5)

rit.

alternate bars 5-8 used on out head

D_{Mi}7 C#7 F_{MA}7 A7 D_{MA}7

Sounds one octave lower than written.

♩ = 318

Cloudburst

Lyrics by Jon Hendricks

Music by Lerov Kirkland & Jimmy H

(Intro) N.C.



A

(piano only)

(drums)



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

Ami7 Dmi7 Gmi7 C7 Ami7 Dmi7 Gmi7 C7



cause my love had turned me down;

F6 Gmi7 Ami7 Bbmi6



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

Ami7 Dmi7 Gmi7 C7 F6



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

B



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

G7 C7



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

C



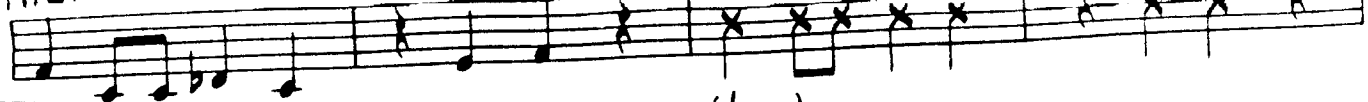
Clouds of gray have sil-ver lin-ings when they're re-vers'd,

Ami7 Dmi7 Gmi7 C7 F6 break C7 F6



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

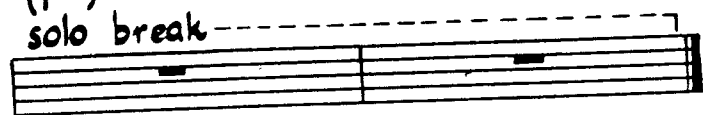
As played on "The Best Of Lambert, Hendricks & Ross"



(piano only)

(drums)

(F6)
solo break



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



that's when the old gray

cloud burst.

(drums)

N.C.

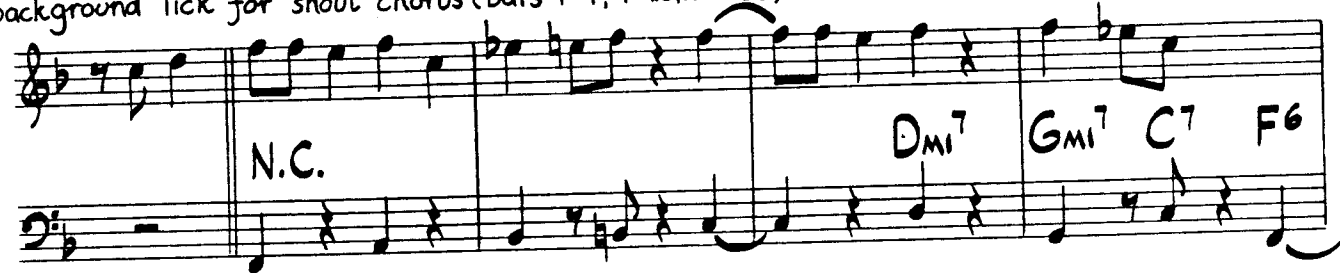
C7 F6



That's when the old gray

cloud burst.

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



N.C.

Dmi7

Gmi7

C7

F6

LYRICS DURING SOLO

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

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

Junk Ballad ♩ = 124

Come Running to Me

music by Herbie Hancock
lyrics by Allee Willis

Intro) *G⁹sus* *G¹³* - *G^{7(#5)}* *F⁹sus*
 (flute)

G⁹sus *G¹³* - *G^{7(#5)}* *F⁹sus* *B⁹sus* *F#7(alt)*

B⁹sus *B¹³* *C#⁹sus* *#^*

B⁹sus *C#⁹sus* *#^* N.C. *G⁹sus*
 (brass)

G⁹sus *G¹³* *F⁹sus* *G⁹sus*
 (fl.)

G⁹sus *G¹³* *G⁹sus* *G¹³* *F⁹sus*
 (fl.)

Tears at night

G⁹sus *G¹³* - *G^{7(#5)}* *F⁹sus*
 (fl.)

— 'cause you're scared, —

Lit-tle girl

G⁹sus *G¹³* - *G^{7(#5)}* *F⁹sus* *B⁹sus* *F#7(a)*
 (fl.)

— all a - fraid, —

Stuck be -

3⁹ sus B¹³ C^{#9} sus #[^]

een night and day, _____ (f1.) Ba-by fell down, _____

3⁹ sus C^{#9} sus #[^] N.C. G⁹ sus

lost her way; _____ (f1.) But now we're here all a-lone, _____

G⁹ sus G¹³ F⁹ sus G⁹ sus

look and see, _____ (trp) Come _____

G⁹ sus G¹³ G⁹ sus G¹³ F⁹ sus B⁹ sus F^{#7}(alt)

run - ning to me, just come

B⁹ sus B¹³ C^{#9} sus #[^]

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

B⁹ sus C^{#9} sus #[^] N.C.

ning to me, _____ (Run - ning to me) (elec. pn.)

(E m7) C^{M7}/E D^{M7}/E D^b/E C^{M7}/E

Come run - ning, Come

D^{M7}/E D^b/E C^{M7}/E 1.

run to me.

(continued on the following page)

2. (C_{MA7}/E) :S: **B** C_{MA7} A_{MI7} A_bMA₇

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

F_{MI9} E_bMA₇ C_{MI9} B_{MA7}

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

A_bMI₉ b.o. G_{MI9} E_b⁹_{SUS} D_bMI₇⁽¹¹⁾ E_bMI₇⁽¹¹⁾ D/F G_{MI9} E_b⁹_{SUS}

nough. (fl.)

D_bMI₇⁽¹¹⁾ E_bMI₇⁽¹¹⁾ B⁹_{SUS} F^{#7}_(alt) (4x's) (Funkier) B⁹_{SUS} B¹³ B⁹_{SUS} B¹³ 1,2,3

Just come run-ning to me. Just come

4 B¹³ N.C. **C** (Piano Solo) G_{MI9} E_b¹³_(#11) D_bMI₇⁽¹¹⁾ E_bMI₇⁽¹¹⁾ D/F

(elec. pn.) indef.

(On Cue) G_{MI9} E_b¹³_(#11) D_bMI₇⁽¹¹⁾ E_bMI₇⁽¹¹⁾ E₇_(#9) N.C.

(end solo) (trp) ff mp

E_{MI9} A_{MI7} B_{MI7} **D** (8x's) E_{MI} D/E (brass) 1,2,4,5,6,8 C/E B_{MI/E} A_{MI7} B_{MI7}

Just come run - ning to me. Just come

3,7 D_b/E C/E B_{MI7}

to me. Come

after 8thx - D.S. al Coda

Handwritten musical score for guitar and voice. The score is in 4/4 time and consists of four staves of music. The first staff begins with a dynamic marking of *(f1.)*. The second staff includes a vocal line with lyrics: "doo-wah _____ dit doo-wah doot doot doot doo-wah _____ dit". The third staff continues the vocal line with lyrics: "doo-wah _____ doo-wah _____ dit doo-wah doot doot doot". The fourth staff concludes with lyrics: "wah _____ dit doo-wah _____ doo-wah _____".

Chord progressions and voicings are indicated above the notes, including G_{MI}^9 , E_{b9}^{sus} , $D_{b_{MI}^7}^{(11)}$, $E_{b_{MI}^7}^{(11)}$, D/F , $D_{b_{MI}^7}$, $E_{b_{MI}^7}$, $E_{b_{MA}^7}/F$, $D_{MA}^7/F\#$, G_{MI}^9 , and E_{b9}^{sus} . Some chords are marked with $b^{\hat{e}}$ and $b^{\hat{a}}$.

hold & fade while percussion vamps out

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

Handwritten chord diagrams for $D_{b_{MI}^7}^{(add^{11})}$ and $E_{b_{MI}^7}^{(add^{11})}$ chords, showing the placement of fingers on the strings.

$D_{b_{MI}^7}^{(add^{11})}$	$E_{b_{MI}^7}^{(add^{11})}$
$E_{b_{MI}^7}^{(add^{11})}$	$D_{b_{MI}^7}^{(add^{11})}$

VOCAL ADLIB AT D (Starts 5th x)

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

As played on Herbie Hancock's "Sunlight"

UNK Ballad Come Running to Me (Bass Part)

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

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

- Chords: G^9sus , G^{13} , $G7(\#5)$, F^9sus , (F^9sus) , B^9sus , $F\#7(alt)$, B^9sus , B^{13} , $C\#^9sus$, $(C\#^9sus)$, $N.C.$, G^9sus , G^{13} , F^9sus , F^9sus , G^9sus , G^{13} , G^9sus , G^{13} , F^9sus .
- Melodic lines with slurs, accents, and fingerings (e.g., 3, 4, 5).
- Rehearsal marks 1 and 2.
- Additional chords: (E_{mi}^7) , C_{MA}^7/E , D_{MA}^7/E , $D_{b/E}$, C_{MA}^7/E .

Handwritten musical notation for the fill and half-time feel section, including:

- Section 1: fill
- Section 2: $\text{♩} = \text{B}$ (Half-Time Feel)
- Chords: C_{MA}^7 , A_{MI}^7 , A_{bMA}^7 , F_{MI}^9 , E_{bMA}^7 , C_{MI}^9 , B_{MA}^7 , A_{bMI}^9 .
- Time signature: 6/4 .

(Original Feel)

Musical notation for the first system, featuring a 6/4 time signature and various chords: Gm^9 , E^b9_{sus} , $D^b_{mi}7$, $E^b_{mi}7(11)$, D/F , Gm^9 , E^b9_{sus} , $D^b_{mi}7$, $E^b_{mi}7(11)$, B^9_{sus} , $F\#7$, B^9_{sus} , B^{13} , B^9_{sus} , B^{13} , $N.C.$

(Piano Solo)

Musical notation for the piano solo section, starting with a 'C' in a box, 6/4 time signature, and chords: Gm^9 , $E^b_{mi}7$, $E^b_{mi}7(11)$, $D^b_{mi}7$, $E^b_{mi}7(11)$, D/F , and ending with 'indef.'

(On Cue)

Musical notation for the 'On Cue' section, featuring a 4/4 time signature and chords: Gm^9 , $E^b_{mi}7$, $E^b_{mi}7(11)$, $D^b_{mi}7$, $E^b_{mi}7$, $E7(\#9)$, $N.C.$, $E_{mi}9$, $A_{mi}7$, $B_{mi}7$, D , E_{mi} , D/E , mp

1,2,4,5,6,8

Musical notation for a piano accompaniment line with chords: C/E , B_{mi}/E , $A_{mi}7$, $B_{mi}7$, D^b/E , C/E , $B_{mi}7$

after 8th x - D.S. al Coda



Musical notation for the final section, including a 6/4 time signature section and a 4/4 time signature section. It features multiple systems of chords and melodic lines, with annotations like '(2)', '(7x's)', '(4x's)', and '(1-3)'. Chords include Gm^9 , E^b9_{sus} , $D^b_{mi}7$, $E^b_{mi}7(11)$, $E^b_{mi}7$, $D^b_{mi}7$, $E^b_{mi}7$, D/F , Gm^9 , E^b9_{sus} , $D^b_{mi}7$, $E^b_{mi}7(11)$, $E^b_{mi}7$, $D^b_{mi}7$, $E^b_{mi}7$, D/F , Gm^9 , E^b9_{sus} , $D^b_{mi}7$, $E^b_{mi}7(11)$, $E^b_{mi}7$, $D^b_{mi}7$, $E^b_{mi}7$, D/F , $D^b_{mi}7$, $E^b_{mi}7$, $D^b_{mi}7$, $E^b_{mi}7$, $D^b_{mi}7$, $E^b_{mi}7$

Cool Aide

Phil Woods

Medium-Up Swing

=222

A F_{M1} F_{M1/E} F_{M1/Eb} D_{M17(b5)} D_{b7} C_{M17} F₇ B_{7(b5)} B_{bM17} E_{b7(b9)}

Ab⁶ D_{bM19} Eb⁷ B_{M19} B_{bM19} A_{M17} Ab⁶ drum break

B (Solo) C_{M1} Ab/C C_{M16} Ab/C

stop time

(bass) C_{M1} Ab/C C_{M16} C⁷ (end solo)

F_{M1} F_{M1/E} F_{M1/Eb} D_{M17(b5)} D_{b7} C_{M17} F₇ B_{7(b5)} B_{bM17} E_{b7(b9)}

Ab⁶ D_{bM19} Eb⁷ B_{M19} B_{bM19} A_{M17} Ab⁶ (Ab⁶ solo break G_{M17(b5)} C⁷)

C (SOLOS) F_{M1} C^{7(b9)} fine F_{M1} B_{bM17} Eb⁷

Ab⁶ F₇ B_{bM17} Eb⁷ Ab⁶ 1. G_{M17(b5)} C⁷ 2. Ab⁶

D C_{M1} Ab/C C_{M16} Ab/C

C_{M1} Ab/C C_{M16} C⁷

F_{M1} C^{7(b9)} F_{M1} B_{bM17} Eb⁷

Ab⁶ F₇ B_{bM17} Eb⁷ Ab⁶ G_{M17(b5)} C⁷

As played on Phil Woods "Altology"

after solos - D.C. al fine

♩=280

A (gtr. w/ten.)

C6/9 *E♭6/9* *G♭6/9* *A6/9*

(stop time) *G13sus* *G13(#11)* *G13(#11)*

G13sus *G13(#11)*

1. 2.

fine

B *Db7/Bb* (Floaty Feel)

mf *(Db7/Bb)*

E13(#11)

G13sus

Fm9 (Fast Swing)

f *E13sus*

EMA7 *Ami7* *C#m11* *BMA7*

G13sus

1. 2.

Solos on letter **B**; may be floaty, fast swing, Latin. D.C. al f

After solos, D.C., play entire head (AABBAA) & end at fine.

Up Bebop $\text{♩} = 250$

Daahoud

Clifford Brown

(dr.) ♩ (trp)

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

N.C.

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

1. break 2. break

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

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

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

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

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

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

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

$\text{E}^{\flat}\text{m}7$ $\text{G}^{\flat}7$ $\text{C}^{\flat}\text{m}7$ $\text{B}^{\flat}7(\#5)$ $\text{E}^{\flat}\text{m}7$ 1. $\text{B}^{\flat}7(\#5)$ 2. $\text{E}^{\flat}\text{m}7$

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

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

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

D.S. al 1st ending (AABA) after solos - D.C. al Coda

As played on "Clifford Brown & Max Roach"

Medium Funk

Daisy Mae

George Duke

=132

(5x's)

1stx: clavinet only
2ndx: add bass & drums

The musical score for "Daisy Mae" is written in 4/4 time with a key signature of two flats (Bb, Eb). It begins with an "Intro" section marked "(5x's)". The first system shows the clavinet part with a B^bMi⁷ chord. The second system includes a trumpet solo marked "(trb 5th)" and a section with a B^bMi⁷ chord and "(clav.)" marking. The third system continues the clavinet and bass lines. The fourth system features a trumpet solo marked "(trb)" and a section with an Eb⁷ chord. The fifth system, marked "1.", shows a bass line with chords Eb^bMi⁷, C7(#9), F⁷sus, G^bMi⁷, B^b7sus, and B^bMi⁷.

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

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2.

Handwritten musical notation for the first system. The treble clef staff contains chords and melodic lines. The bass clef staff contains a rhythmic pattern of eighth notes. Chords are labeled as $E^b_{MI}7$, $C7(\#9)$, $F7sus$, $G^b_{MA}7$, $E^b_{MI}7$, and A^b7 .

Handwritten musical notation for the second system. The treble clef staff contains chords and melodic lines. The bass clef staff contains a rhythmic pattern of eighth notes. Chords are labeled as $D^b_{MA}7$, $G^b_{MA}7$, $E^b_{MI}7$, A^b7 , D^b7sus , and $E^6/9$.

Handwritten musical notation for the third system. The treble clef staff contains chords and melodic lines. The bass clef staff contains a rhythmic pattern of eighth notes. Chords are labeled as $(E^6/9)$, A^b9sus , and $B^b_{MI}7$.

Handwritten musical notation for the fourth system. The treble clef staff contains chords and melodic lines. The bass clef staff contains a rhythmic pattern of eighth notes. A box labeled 'B' contains the word '(SOLOS)'.

Handwritten musical notation for the fifth system. The treble clef staff contains chords and melodic lines. The bass clef staff contains a rhythmic pattern of eighth notes. Chords are labeled as $B^b_{MI}7$ and 'indef.'.

play 2nd ending between solos

after last solo - D.S. al 2nd ending al Coda

Handwritten musical notation for the sixth system. The treble clef staff contains chords and melodic lines. The bass clef staff contains a rhythmic pattern of eighth notes. Chords are labeled as A^b9sus and B^b9sus .

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

$\text{♩} = 132$

$B^{\flat}M_I7$ 1stx: Tacet 2ndx: } 3rdx: } Fill

$B^{\flat}M_I7$

2. $B^{\flat}M_I7$ A $B^{\flat}M_I7$

$B^{\flat}M_I7$

$E^{\flat}7$ 1. $E^{\flat}M_I7$ $C7(\#9)$ $F7sus$ $G^{\flat}M_A7$ $B^{\flat}7sus$

$B^{\flat}M_I7$ fill

2. $E^{\flat}M_I7$ $C7(\#9)$ $F7sus$ $G^{\flat}M_A7$ $E^{\flat}M_I7$ $A^{\flat}7$

$D^{\flat}M_A7$ $G^{\flat}M_A7$ $E^{\flat}M_I7$ $A^{\flat}7$ 2) $D^{\flat}7sus$ $E^{\flat}9$

$A^{\flat}9sus$ $B^{\flat}M_I7$ (fill sparsely)

3] $B^{\flat}M_I7$ (SOLOS) (2) indef.

ay different bass line during 2nd solo

play 2nd ending between solos after solos - D.S. al 2nd ending al Coda

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



John Coltrane

*A*_{MA7}(#11) *F*_{6b}

*D*_b*MA*₇ *A*_b*MA*₇ *F**MA*₇ *A*_b*MA*₇ *E**MA*₇ *B**MA*₇ *B*_b*Mi*₉ *A*

D *A*_b*Mi*₉ *B*_b*Mi*₇ *A*_b*Mi*₉ *B*_b*Mi*₇ *E*_b*7*(#9) (vamp till cue)

On Cue *A*_b*Mi*₉ *B*_b*Mi*₇ *A*_b*Mi*₉ *B*_b*Mi*₇ *A*_b*Mi*₉ *B*_b*Mi*₇ 1. *A*_b*MA*₇ *B*_b*Mi*₇ *E*_b*7*(#9)

2. *A*_b*Mi*₉ *B*_b*Mi*₇ *E*_b*7*(#9) D.S. al Coda

(Solo over melody)

*A*_b*Mi*₉ *B*_b*Mi*₇ *A*_b*Mi*₉ *B*_b*Mi*₇ *A*_b*Mi*₉ *B*_b*Mi*₇ *A*_b*Mi*₉ *B*_b*Mi*₇ *E*_b*7*(#9) Vamp & Fade

Bass line at **B** & **D**

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

Dark Lady

Richie Beirach

Free Piano Intro

straight 8s Ballad

$\text{♩} = 92$

Chord symbols and annotations include: $G\#A$, $AM9(\#5)$, $E7(b9)/G\#$, $AMI9$, $GMI9$, $C7(b9)sus$, $BbMI7$, Eb/E , D/Eb , $BMI9$, $BMA7$, D/A , $G\#o7(add 11)$, $G\#o7(\#11)$, $F\#MI7$, $F9sus$, Eb/E , $EbMA7$, C/Db , $F\#D$, BMI/D , C/Db , $CMA7$, $F\#7sus$, $F\#7sus$, $GMA7$, $G\#o7$, $Bbo7$, $BMI(MAT)$, D/A , $GMA7$, B/G , A/G , $F\#MI7$, $E13$, $GMI7$, $EbMI(MAT)$, $D(add 9)$, $B(add 9 no 3)$, C/Ab , C/F , B/G .

Handwritten annotations: (B/G) and $(\text{E}^{\flat}\text{MA}^7)$

Bass line continues) (sax)
(-pn)

(SOLOS) (solo over bass line using G, B, & E^b tonalities)
vamp till cue

(on cue) (sax)

Handwritten annotations: E^7/A , $\text{FMA}^7(\#\text{11})$, Dmi^6 , E/C , E^7/B

D.S. al Coda

8va

(pn)

As played on Dave Liebman's "Sweet Hand"

ody
-aight Eighths
J=128

Dark Light

Mike Nock

Handwritten musical score for "Dark Light" by Mike Nock. The score is written on ten staves in 3/4 time with a tempo of 128. It features various chords such as $A_{mi} 9(b13)$, B^b/A , E^b/D , $D_{mi} 9(b13)$, A^b/G , D^b/C , G/A^b , B/B^b , $B^b 7_{sus}$, $D13_{sus}$, $D_{ma} 7(\#11)$, and E/A . The notation includes eighth notes, quarter notes, and rests, with some notes beamed together and marked with "4" for eighth notes. The piece concludes with a "fine" marking.

fine

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

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Slow Swing

D.C. Farewell

Richie Cole

$\text{♩} = 68$

A

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



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

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

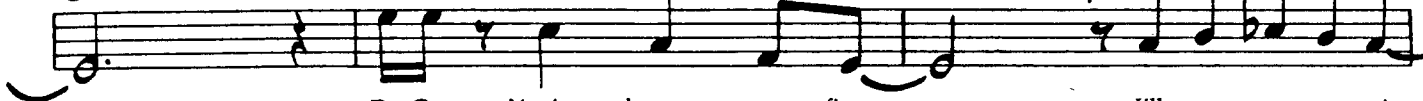
D_{bMI7}

A_{bMA7} B_{bMI7}



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

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



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

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



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

Solo on changes
After solos - take Cod

B

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



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

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

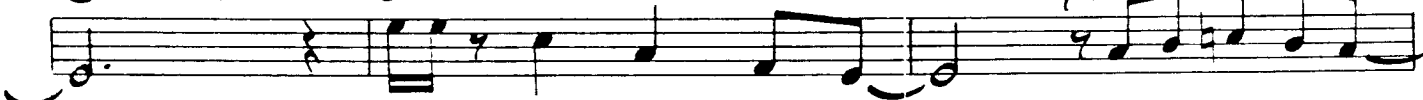
D_{MI7}

A_{MA7} B_{MI7}



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

$C_{\#MI7}$ $F_{\#7}(\#9)$ B_{MI7} $C_{\#MI7}$ $F_{\#7}(\#9)$ $C7(\#11)$ B_{MI7}



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

F_{MA7} B_{bMA7}

A_{MA7}

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



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

As played on Mark Murphy's "Stolen Moments"

Medium - Up Swing

Del Sasser

Sam Jones

♩ = 252

(Intro) F_{MA}⁷ E⁷ D_{MI}⁷ D_{MI}⁷/C B_{MI}⁷(b5) B_{bMI}⁶

A_{MI}⁷ D⁷ G_{MI}⁷ C⁷ F_{MA}⁷ (horns) break

Horns A

G_{MI}⁷ C⁷ F_{MA}⁷

Piano

(G_{MI}⁷ C⁷) F_{MA}⁷

C⁷_{sus}

F_{MA}⁷ E⁷ D_{MI}⁷ D_{MI}⁷/C B_{MI}⁷(b5) B_{bMI}⁶

A_{MI}⁷ D⁷ G_{MI}⁷ C⁷ F⁶ (D⁷)

1. 2.

fine

8

(trp) Cmi7 F7 BbMA7 (ten) (unis)

Cmi7 F7 BbMA7

Ami7 D7 GMA7 (unis)

Gmi7 C7 Ami7 D7 break

D.S. al fin

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

Ami7 D7 Gmi7 C7 Ami7 (In 2) D7 (tenor solo)

Gmi7 C7 Ami7 D7 vamp till cue

(unis) Gmi7 C7 Ami7 D7

Gmi7 C7 Ami7 D7

Gmi7 C7 EbMA7 EMA7 FMA7 rit.

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

Medium Swing

Dimin

Herbie Hancock

$\text{♩} = 122$

A

Horns

Piano

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

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

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

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

A_b^7 E_b^7 (G^7)

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

Eb7 G7 Ab7 G7 Cmi7 Bbmi7 Ami7(b5) Ab7

(trp) (ten, 8vb) 5
 Gmi7 C7 Fmi7 Bb7 Eb Bb7

solo on changes

Eb C7 Fmi7 Bb7 5 Eb C7
 Vamp & Fade

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

Use chords in parenthesis for solos.

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



Duke Ellington

Duquility

Ballad
♩ = 54

Mal Waldron

(cello)

F_{mi}¹¹ F_{#mi}¹¹ A_{ma}^{7(b5)} G_{#mi} F_{mi}¹¹ F_{#mi}¹¹ A_{ma}^{7(b5)} A_{b7}^(#9)

G^{7(b5)} A_{b7} F^{7(#9)} B_{b7}^(b5) E_{bma}^{7(b5)} E_{mi}¹³

F_{mi}^(ma7) A_{bmi}⁷ D_{b7}^{sus} G_{bma}⁷ F^{7(#9)} B_{b7}

E_{bma}^{7(b5)} E_{ma}^{7(b5)} B_{bmi}¹¹ A_{mi}¹¹ F_{ma}^{7(b5)}

fine

(saxes)

D_{mi}⁷ B_{bma}⁷ G_{bma}⁷ E_{bma}⁷ E_{mi}⁷

(piano figure for mm. 15-16)

F_{ma}^{7(b5)}

As played on Eric Dolphy's "Fire Wa

♩ = 140

(Guitar Solo)

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

(vibes)

Chords: C9sus, G9sus, E9sus, DMI9

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

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

(Slowly)

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

(A Tempo)

Chords: Eb7sus, Db7sus

(Guitar Solo)

Chords: Eb7sus, Db7sus

(vibes)

Chords: Eb7sus, Db7sus

Drums play lightly throughout head, heavier on solos.

(Slowly)

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

(A Tempo/Vibes Solo)

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

Vamp till cue - on cue
D.S. al ♩²

(Slowly)

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

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

Chords: Eb7sus, Db7sus

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

Medium Latin
♩ = 140

Ebony Moonbeams (Bass)

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

First staff of music in bass clef, 5/4 time signature. Chords: Eb7, D7/Ab, Db7, E7/Bb. A repeat sign with a first ending bracket and a second ending marked (2).

A

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

Second and third staves of music. Second staff is in treble clef with a 'S.' marking. Chords: C9sus, G9sus, E9sus, Dmi9, Dbmi7(add 11), Bb7(#9), Eb7sus, A7(#11). Third staff continues with chords: Abmi9, Gbmi9, EMA7(#11), Ebmi11, DMA7, CMA7(#11), B7sus, G/A, Abmi7(add 11), G/F, EMA7. A '1.2 (Slowly)' marking is above the B7sus chord.

B

Chords: Eb7sus, Db7sus, Eb7sus, Db7sus

Tempo Eb7sus, Db7sus

fine

D.S. al ϕ^1

Fourth and fifth staves of music. Chords: Eb7sus, Db7sus, Eb7sus, Db7sus. A 'Tempo' marking is above the first Eb7sus. The word 'fine' is written at the end of the fourth staff. The fifth staff ends with 'D.S. al ϕ^1 '.

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

Sixth staff of music. Chords: B7sus, G/A, Abmi7(add 11), G/F, EMA7, Eb7, D7/Ab, Db7, E7/Bb. A '1.2 (Slowly)' marking is above the B7sus chord. A '(A Tempo)' marking is above the Eb7 chord.

Vamp till cue - on cue D.S. al ϕ^2

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

Seventh staff of music. Chords: B7sus, G/A, Abmi7(add 11), G/F, EMA7, Eb7sus, Db7sus. A '(Slowly)' marking is above the B7sus chord. A '(A Tempo)' marking is above the Eb7sus chord. A 'Samba, double-time feel' marking is above the Eb7sus and Db7sus chords. The staff ends with a double bar line and a '2' below it.

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

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

A *GMI7* *GMI7* *GMI7*

BbMA7 (synth.) *EdMA7* (elect. piano) *GMI7* *GMI7* *GMI7* *GMI7*

BbMA7 *EdMA7* *GMI7* *GMI7*

Synth Solo *GMI7* *GMI7* *GMI7* *GMI7*

BbMA7 *EdMA7* *Dm*

(w/bass) N.C. (2) (3) (4) (5)

B (pn.) *Ab* *Bb* *C* *F#o7* *E* *G7sus* *F#o7*

G pedal *E* *F#* *G#mi* *DMA7(b9)* *N.C.* *B* *D#*

pedal *Dmi* *Ed* *N.C.* *B* *Dmi* *Ed* *F*

(w/bass) *Ami9* *E7sus* *Cmi9/9* *Bb7sus*

D7 *Eb7* *F7* *Eb7* (2)

(ten) **C** *D7* *Eb7* *E7* *F7* *F7(#5)* *Bbmi7* *Bbmi7/A*

As played on Weather Report's "Black Market"

Vamp & Fade

Liegeant People (bass)

A Funk Ballad J=98

The musical score is written on ten staves. The first staff is the treble clef, and the second is the bass clef. The key signature is B-flat major (two flats). The tempo is marked 'J=98'. The piece is divided into sections A and B. Section A starts with a boxed 'A' and includes chords like Gmi7, Gmi7, and Bbmi7. Section B starts with a boxed 'B' and includes chords like Ab, C, F#o7, E, G#mi, Dmi7(b5), B/D#, Eb, F#mi, N.C., B/D#, Dmi, Eb, and F#mi. The score concludes with a boxed 'C' section containing chords like Bbmi7, Bbmi/A, Bbmi/Ab, Bbmi/G, Ebmi7, D7(#9), D7(#9)/F#, G13(b9)/F, Dmi7, Cmi7, N.C., and (Dmi F+---). The notation includes eighth and sixteenth notes, rests, and various chord symbols.

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

D7 E♭7 E7 F7 *D* *B♭mi7 B♭mi A*

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

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

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

Vamp & Fade

♩ = 118

Elsa

Earl Zindars

Intro (optional)

Intro (optional) musical notation with chords: EbMA7, DbMA7, Ebmi7, Fmi7, EbMA7, DbMA7, Ebmi7, Fmi7, Ema7, Ebmi7, Ema7, Ebmi7, Ema7, Ebmi7, Ema7(#11).

Section A musical notation with chords: Ebmi7, Ab7, Ebmi7, Ab7, Dbmi7, Gb7, Dbmi7, Gb7, Bmi7, E7, Bbmi7, Eb7, Ami7, D7, F7, Bmi7, E7, Bb7.

Section 3 musical notation with chords: EbMA7, DbMA7, Bb pedal, BMA7, AMA7, Ab pedal, Bb7(alt), break.

Section 3 musical notation with chords: BMA7, AMA7, rit., Ab pedal.

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

Ballad $\text{♩} = 55$

Everywhere

Bunny Brunel
Daniel Goyone

Intro

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

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

A

Chords: G_{MI}^9 A_{MI}^7 A_{b13} G_{MI}^9 A_{MI}^7 D_{b9} C_{MI}^9 $F7$

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

Chords: $A_{MI}^7(b5)$ A_{b7} G_{MI}^7 $D7(alt)$ G_{MI}^7 A_{bMA}^7/B_{b}

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

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

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

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

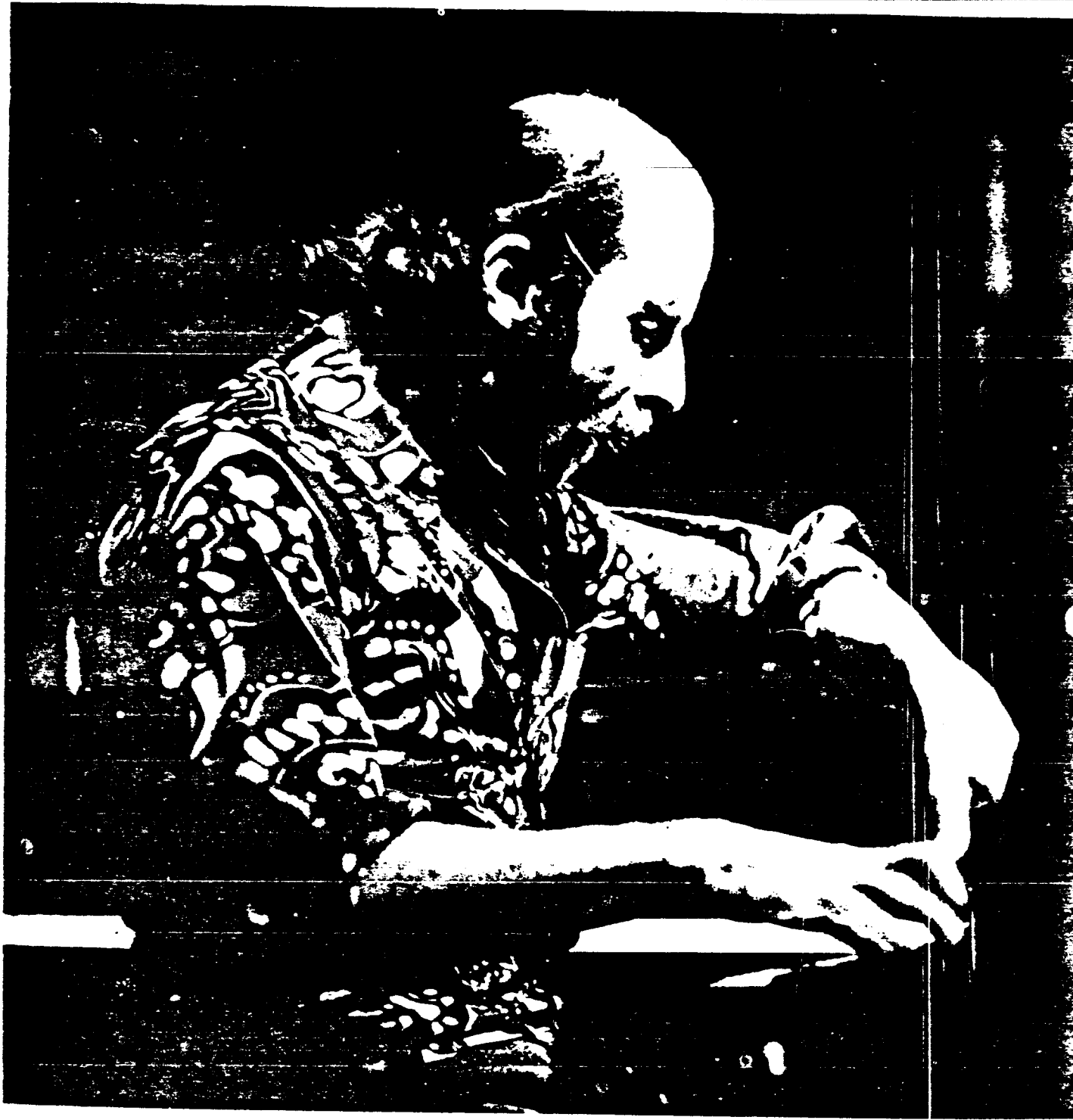
Chords: F_{MI}^7 B_{b7} $A_{MI}^7(b5)$ A_{b7} $G_{MI}(MA7)$

The main body of the piece is divided into sections A, B, and C. Section A is marked with a square 'A' and contains 12 measures of music. Section B is marked with a square 'B' and contains 2 measures. Section C is marked with a square 'C' and contains 12 measures. The notation includes treble and bass clefs, a key signature of two flats, and a 4/4 time signature. It features complex chord progressions and triplet markings.

As played on Bunny Brunel's "Touch"

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Strings play sixteenth-note background lines at letter B

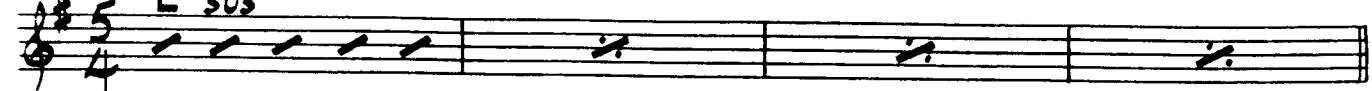


Josef Zawinul

(Saidas e Bandeiras)

Milton Nascimento and Fernando Brant

(Intro) $\text{♩} = 130$
 E^9_{sus}

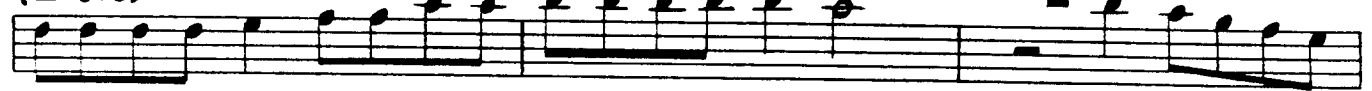


A (3x's) E^9_{sus}



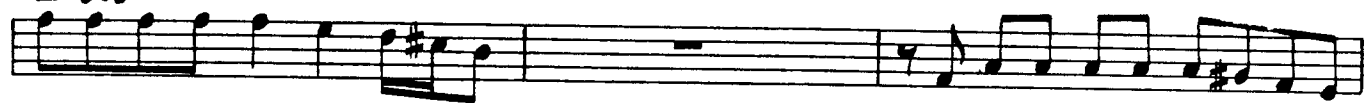
O que vo-ces di - ri - am des - sa coi - sa que não dá mais pé? O que vo - ces fa - ri - am pra sa -

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



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

E^9_{sus}



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

(E^9_{sus})



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

A_{mi}^9/E

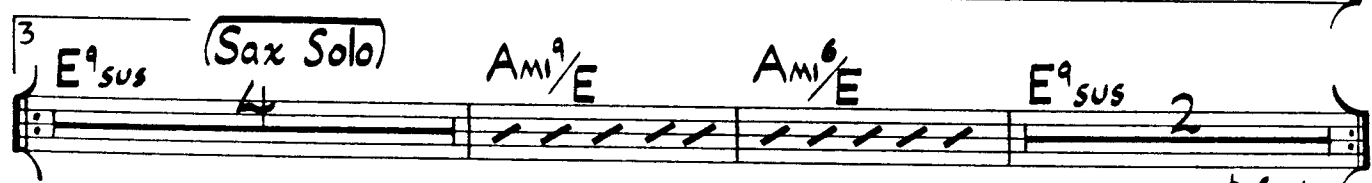


tra - da e da poei - ra Um ri - o com seus fru - tos me a - li - men - tar.

1,2



3



sample bass line at A:



SECOND AND THIRD VERSES

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

As played on Milton Nascimento's "Milton"

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

Medium - Bright
Jazz Waltz

The Face I Love

Music by Marcos Valle
Lyrics by Ray Gilbert

♩ = 172

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

(voice) Just

A

Handwritten musical notation for the first line of the vocal melody. It starts with a piano dynamic marking (p) and a whole note chord EbMA7. The second measure has a half note chord Ab7. The third measure has a half note chord EbMA7. The fourth measure has a half note chord Ab7. The fifth measure has a half note chord Ebmi7.

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

Handwritten musical notation for the second line of the vocal melody. It starts with a half note chord Ab7. The second measure has a half note chord Ebmi7. The third measure has a half note chord Ab7. The fourth measure has a half note chord DbMA7. The fifth measure has a half note chord Gb7.

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

Handwritten musical notation for the third line of the vocal melody. It starts with a half note chord DbMA7. The second measure has a half note chord Dbmi7. The third measure has a half note chord Gb7. The fourth measure has a half note chord Cmi7.

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

Handwritten musical notation for the fourth line of the vocal melody. It starts with a half note chord Fmi7. The second measure has a half note chord Bbmi9. The third measure has a half note chord D7(#9). The fourth measure has a half note chord DbMA7. The fifth measure has a half note chord C7(#9).

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

Handwritten musical notation for the fifth line of the vocal melody. It starts with a half note chord Fmi7. The second measure has a half note chord Gmi7. The third measure has a half note chord AbMA7. The fourth measure has a half note chord A7. The fifth measure has a half note chord Bb7.

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

B

Handwritten musical notation for the first line of the second vocal melody. It starts with a piano dynamic marking (p) and a whole note chord EbMA7. The second measure has a half note chord Ab7. The third measure has a half note chord EbMA7. The fourth measure has a half note chord Ab7. The fifth measure has a half note chord Ebmi7.

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

Handwritten musical notation for the second line of the second vocal melody. It starts with a half note chord Ab7. The second measure has a half note chord Ebmi7. The third measure has a half note chord Ab7. The fourth measure has a half note chord DbMA7. The fifth measure has a half note chord Gb7.

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

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

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

to the face I love.

(Voice) Just

love (voice scats) vamp & fade

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

Festival

George Duke

Latin/Funk

$\text{♩} = 116$

A $A^7_{sus}(\text{dorian})$ B^b_{13} A^7_{sus} B^b_{13}

(dr.) (gtr.)

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

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

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

(voice)

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

$B^b^9_{sus}$ $B^b^9_{sus}$ (Solo)

vamp till cue

(On Cue)

G^b/A^b G/A A^b/B^b G^b/A^b G/A A^b/B^b $D^b^7_{sus}$ G^b/A^b G/A A^b/B^b G^b/A^b G/A A^b/B^b $E^{13}(\#^9)$

fine

G^b/A^b G/A A^b/B^b G^b/A^b G/A A^b/B^b $D^b^7_{sus}$ G^b/A^b G/A A^b/B^b G^b/A^b G/A A^b/B^b B^9_{sus}

(Faster) ♩ = 112

Indef.

(percussion break)

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

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

(Original Tempo/Guitar Solo)

= 116

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

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

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

D.S. al fine

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

Double Time Feel ♩=114

Intro

piano alone 1stx

(bass - piano L.H. 8vb)

Chords: G^b/A^b, B^b/A^b, G^b/A^b, G/E, A^b/E, B^b/D^b, G^b/A^b, B^b/A^b

Chords: G^b/A^b, E^{sus}, B⁹_{sus}, B^{b9}_{sus}

add bass & drums

A

(comp)

Chords: A⁹_{sus}, E^bMA⁷, D⁹_{sus}, D^bMI⁹, CMI⁹, A^{MI}⁷, CMA⁹, B^bMA⁹(#11)

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

Chords: EMI⁹, B^bMA⁹(#11), E^bMA⁹(#11), D⁹_{sus}

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

1. B^bMA⁹(#11) 2,3 B^bMA⁹(#11) E7(#9) E^bMA⁹

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

Chords: A^{MI}⁹(b5), D7(#9), D^bMA⁹, D7(#9)

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

As played on Bobbi Norris "Close Up"

GMI⁹ FMI⁹ D⁹sus D⁹ EMI⁹ A⁹(#9)

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

D⁹sus E^bMA⁹ D⁹sus A^b13(#11)

here _____ to - day. _____

B

GMI⁹ A^b9(#11) GMI⁹ E7(#9)

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

E^bMA⁹ D7(#5) B^b9sus G^b/F GMI⁹ D^b9(b5)

Flight is a dream come true _____ in _____ the sun. _____

CMI⁹ F7(#9) B^bMI⁹ E^b7(#9)

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

Fly G^b/A^b B^b/A^b G^b/A^b G^b/E A^b/E^b B^b/D^b G^b/A^b B^b/A^b

(bass-piano L.H. 8vb)

G^b/A^b E^bsus B⁹sus B^b9sus

D.S. al 2nd ending
 al Coda

A/B D/A G^b/A^b

sample bass line (5th bar of **A**)

A^bMI⁷ CMI⁹ B^bMA⁹(#11)

lowly & Freely

McCoy Tyner

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

(cello, 8vb.)

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

Medium Afro/Latin (♩=140)

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

trio w/ bass)

1st x: piano
2nd x: add strings

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

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

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

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

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

drum fill

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

(Piano Solo) C (2nd x only) tr

E dorian

F G $E\flat$ F F G $D\flat$ $E\flat$

tr (play 1st x only)

F G $E\flat$ F F G $D\flat$ $E\flat$ (f.)

(piano & strings)

$C7_{sus}$ $F7_{sus}$ $B\flat_{MI}7$ $E\flat^{13(b9)}$ $A\flat_{MA}7$ $C7(\#9)$ $F_{MI}7$ $B\flat7_{sus}$ 4-3

$E\flat_{MA}7$ $A\flat7_{sus}$ $D\flat_{MA}7$ $G^{13(b9)}$ $C7_{sus}$ $D\flat_{MA}7(\#11)$

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

$C7_{sus}$ $D\flat_{MA}7(\#11)$

Vamp & Fade

Melody is played throughout solos (except first A) and soloist plays around it (especially at

As played on McCoy Tyner's "Fly With The Wind"

Intro) Tacet C_{Mi}⁷ F⁷ B^b_{Mi}⁷ E^b₁₃(^b9) A^b_{MA}⁷ G⁷_{sus} (play) C_{Mi}¹¹ G⁷_{sus}(^b9)

(arco)

Medium
of/Latin

140

(pizz.)

A

f

B

N.C.

(Piano Solo)

C

(E Dorian)

D

Vamp & Fade

⊙

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

Intro) N.C.

C^7 $(G^7(\#11))$ B^bMA^7/C

(elec. pn.)

(comp)

B^bMA^7/C

B^bMA^7/C A_{MI}^7 B_{MI}^7 B^bMA^7/C $(A_{MI}^7 B_{MI}^7)(\text{synth.})$

B^bMA^7/C A_{MI}^7 B_{MI}^7 G^bMA^7/A^b F_{MI}^9 $B^b_{MI}^7$ $G^7(\#9)$

$G^7(\#9)$ $E^7(b9)$ $B^bMA^7/C^{\#}$ G^bMA^7/A^b F_{MI}^9 $B^b_{MI}^7$ $G^7(\#9)$

3/4 6/4 (elec. pn.) (synth.)

B^bMA^7/C D_{MI}^7 $B^7(\#9)$ E^6/A Φ E_{MI}^9

$B/D^{\#}$ $E^b_{MI}^9$ B^b_{13}/D E_{MI}^9

fine

$B/D^{\#}$ G^bMA^7/A^b F_{MI}^9 $B^b_{MI}^7$ $G^7(\#9)$ E_{MI}^9

tr

$B/D^{\#}$ $E^b_{MI}^9$ B^b_{13}/D E_{MI}^9

(elec. pn.)

3/4 e# e b e.

$G^{\flat}MA^{\flat}/Ab$ F_{MI}^{\flat} $B^{\flat}MI^{\flat}$ $G^{\flat}(\#5)$

(synth.)

$E7(b9)$ BMA^{\flat}/C^{\sharp}

(elec. pn.) (synth)

D.S. al 2nd ending al Coda

$E6/9$ solo break

C (Elec. Pn. Solo)

$C7sus$ A^7 B^7 $C7sus$ A^7 B^7

$C7sus$ A^7 B^7 $G^{\flat}MA^{\flat}/Ab$ F_{MI}^{\flat} $B^{\flat}MI^{\flat}$ $G^7(\#9)$ $C7sus$

A^7 B^7 $C7sus$ A^7 B^7 $C7sus$ A^7 B^7

$G^{\flat}MA^{\flat}/Ab$ F_{MI}^{\flat} $B^{\flat}MI^{\flat}$ $G^7(\#9)$ $B^{\flat}MA^{\flat}/C$ D_{MI}^{\flat} $B^7(\#9)$ $E6/9$

E_{MI}^{\flat} B/D^{\sharp} $E^{\flat}MI^{\flat}$ $B^{\flat}13/D$ (4) (4)

E_{MI}^{\flat} B/D^{\sharp} $G^{\flat}MA^{\flat}/Ab$ F_{MI}^{\flat} $B^{\flat}MI^{\flat}$ $G^7(\#9)$ play 2. then

$C7sus$ A^7 B^7 $C7sus$ A^7 B^7 $C7sus$ A^7 B^7

(solo continues)

$G^{\flat}MA^{\flat}/Ab$ F_{MI}^{\flat} $B^{\flat}MI^{\flat}$ $G^7(\#9)$ $B^{\flat}MA^{\flat}/C$ D_{MI}^{\flat} $B^7(\#9)$ $E6/9$ BMA^{\flat}/C^{\sharp}

(synth.)

As played on Herbie Hancock's "Mr. Hands"

D.S. al 2nd ending al fine

m Funk (Intro) 4 A.M. (Bass Part)

117 N.C. C7

(G7(#9)) B^bMA⁷/C

B^bMA⁷/C# A^b B^bMA⁷/C

A^bMi⁷ B^bMi⁷ B^bMA⁷/C (A^bMi⁷ B^bMi⁷) B^bMA⁷/C#

B^bMA⁷/C A^bMi⁷ B^bMi⁷ 1. G^bMA⁷/Ab F^bMi⁹ B^bMi⁷ G7(#9)

G7(#9) E7(b9) 8va B^bMA⁷/C# 2. G^bMA⁷/Ab F^bMi⁹ B^bMi⁷ G7(#9)

B^bMA⁷/C D^bMi⁷ B7(#9) E^b9

B/D# E^bMi⁹ B^b13/D fine E^bMi⁹

B/D# G^bMA⁷/Ab F^bMi⁹ B^bMi⁷ G7(#9) E^bMi⁹

B/D# E^bMi⁹ B^b13/D E^bMi⁹

G^bMA⁷/Ab F^bMi⁹ B^bMi⁷ G7(#9) E7(b9) 8va B^bMA⁷/C#

D.S. al 2nd ending al Coda

(Elec. Pn. Solo)

C E⁶/₉ C⁷_{sus} A⁷ B⁷ C⁷_{sus} A⁷ B⁷

A⁷ B⁷ C⁷_{sus} A⁷ B⁷ C⁷_{sus} A⁷ B⁷

G^bMA⁷/A^b F^{mi}⁹ B^bMI⁹ G⁷(#9) B^bMA⁷/C D^{MI}⁷ B⁷(#9) E⁶/₉

EMI⁹ # B/D# # E^bMI⁹ B^b13/D

E C⁷_{sus} A⁷ B⁷ C⁷_{sus} A⁷ B⁷ C⁷_{sus}

A⁷ B⁷ G^bMA⁷/A^b F^{mi}⁹ B^bMI⁷ G⁷(#9) B^bMA⁷/C D^{MI}⁷ B⁷(#9) E⁶/₉ B^{MA}⁷/C#

D.S. al 2nd ending al fine

Bass line on intro and letter A can be considerably altered. They are given to establish a point of reference for the feeling of the tune.

lium Swing $J=134$

Frankenstein

Grachan Moncur III

A

(trb & alto)
Abm7 Am7 Abm7 Am7

(bass)

Abm7 Am7

fine

B

C#m7 Bm7

C#m7 Bm7

Am7

D.C. al fine (AABA)

During solos, it is a jazz waltz except for a 9/8 feel on the first 8 bars of B.

Drums on head:

A

etc.

B

$\frac{9}{8}$ feel 8 Swing $\frac{3}{4}$

As played on Jackie McLean's "One Step Beyond"

Free Cell Block F - 'Tis Nazi USA

m Swing

Charles Mingus

6 G^bMA^7 B^{13} G^bMA^7

(trp & ten) (ten) (unis)

B^{13} E^bMA^7 A^{13} D^bMA^7

G^7 C^bMA^7 C^bMi^7

$E^bMA^7(\#11)$ $A^bMA^7(\#11)$ $D^bMA^7(b5)$

MA^7 (Latin) A^{13}

MA^7 D^bMi^7

7 (Swing) C^bMA^7

D^bMA^7 G^b13 D^bMA^7

G^b13 $E^bMi^7(b5)$ A^b7 D^bMA^7 B^bMi^7 E^bMi^7 A^b7

MA^7 E^bMA^7 D^bMA^7 D^b6 $G^7(\#11)$

solo on changes

played on Charles Mingus' "Changes—Vol. 2"

fine

Freight Train

Fast Boy
♩ = 236

Tommy Flanagan

AbMA7 GM7(b5) C7 FM7 E7(#9) EbMI7 Ab7

DbMA7 DbMI7 (Gb7) CM7 (F7) BMI7 (E7)

BbMI7 Eb7 AbMA7 F7 BbMI7 Eb7

N.C. Eb7(#9) Ab7 (pn.) N.C. Eb7(#9) Ab7 (horns)

As played on "Kenny Burrell and John Coltrane"

N.C. Eb7(#9) Ab7(#11)

Medium Swing

Fried Ballinas

Dexter Gordon

$\text{♩} = 180$

E^b_{MA7} $G_{MI7(b5)}$ C^7 F_{MI7}
 $A_{MI7(b5)}$ D^7 E^b_{MA7} A^b_{MA7} $G^7(\#5)$ $C^7(b9)$
 F_{MI7} A^b_{MI7} D^b7 E^b_{MA7} D_{MI7} G^7
 C_{MI7} $F^7(\#11)$ F_{MI7} B^b13 break
 $C^7(b9)$ F_{MI7} A^b_{MI7} E^b_{MA7}
 $G_{MI7(b5)}$ C^7 F_{MI7} F_{MI7} $B^b7(b9)$ E^b_{MA7} F_{MI7} B^b7
 F_{MI7} $B^b7(b9)$ G_{MI7} $C^7(b9)$ F_{MI7}
 F_{MI7} $B^b7(b9)$ G_{MI7} C^7 $F\#07$
 B^b7 E^b_{MA7} B^b7 E^b_{MA7} (w/bass+piano)
 break

Based on "It Could Happen To You"
As played on Dexter Gordon's "Pow"

Gibraltar

Josef Zawinul

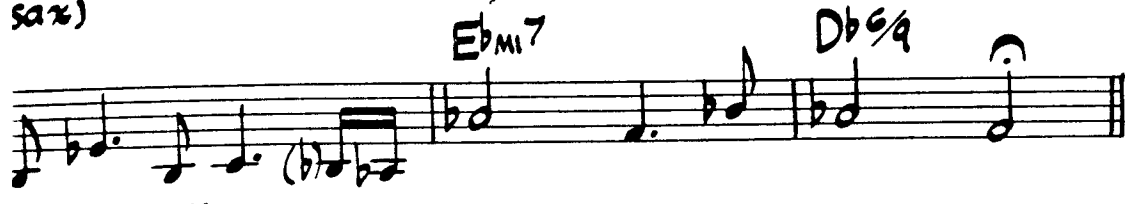
Freely
(G \flat M \flat 7)

C \flat M \flat 7 / C \flat M \flat 7 / B \flat

sax)



E \flat M \flat 7 Db9



$\text{♩} = 110$ F \flat M \flat 7 / B \flat E \flat M \flat 7 (comp)



E \flat M \flat 7 [piano comp figure]



E \flat M \flat 7 (sax w/synth.)



1.



E \flat M \flat 7 4 | 2. 3



synth.)



is played on Weather Report's "Black Market"

Musical staff with notes and a chord symbol $E\flat_{MI}7$ above the staff. A measure rest is marked with the number 12.

Musical staff with notes and a circled measure rest marked with the number (2). Below the staff is the text "(w/ bass)".

Musical staff with notes and a circled measure rest.

Musical staff with notes and a circled measure rest. Chord symbols $F_{MI}7/B\flat$ and $F_{MI}7/B\flat$ are written above the staff. Below the staff is the text "(sax-melody played freely)".

Musical staff with notes and a circled measure rest. Chord symbols $C\flat_{MA}7/B\flat$ and $B\flat_{MI}7$ are written above the staff.

Musical staff with notes and a circled measure rest. Chord symbols $A\flat_{MI}9/B\flat$, $A\flat_{MI}9$, and $E\flat_{MI}7$ are written above the staff.

Musical staff with notes and a circled measure rest. Chord symbols $A\flat_{MI}9$ and $E\flat_{MI}7$ are written above the staff.

Musical staff with notes and a circled measure rest. Below the staff is the text "(synth.)".

Musical staff with notes and a circled measure rest. Chord symbols $E\flat_{MI}7$ and $E\flat_{MI}7$ (SOLOS) are written above the staff. A circled letter C is also present.

Musical staff with notes and a circled measure rest. Chord symbol $E\flat_{MI}7$ is written above the staff. A circled letter D is present. Text "(Gx's/On Cue)" and "(Sax Solo) vamp till cue" are written above the staff. Below the staff is the text "(vamp as line continues)".

Musical staff with notes and a circled measure rest. Chord symbol $E\flat_{MI}7$ is written above the staff. A circled letter E is present. Text "(Gx's/On Cue)" is written above the staff. Below the staff is the text "fine".

Gibraltar (Bass Part)

Freely (follow sax)

Tacet

(Bass Enters)

Cmi7 Bb

(sax only)

Ebm7

D9

(Funk)
♩ = 110

Fmi7 Bb

Ebm7

4x's

A

Ebm7

Musical staff with notes and rests.

Musical staff with notes and rests.

1. Ebm7 4 2.

Musical staff with notes and rests.

4x's Ebm7 16

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Fmi7 Bb

Musical staff with notes and rests.

(2)

B $F_{MI}7 / Bb$ $Cb_{MA}7 / Bb$ $Bb_{MI}7$

$Bb_{MI}7$ $Ab_{MI}9 / Bb$ $Ab_{MI}9$

$Eb_{MI}7$ $Ab_{MI}9$ 3

$Eb_{MI}7$ $Eb_{MI}7$ 6 **C** (SOLOS) $Eb_{MI}7$

Vamp till cue

D (Gx's/On Cue) (2)

Vamp till cue

E (Gx's/On Cue)

fine

atin
l=160

Green St. Capel

Woody Shaw

(Intro)

Chords: EbMA7 Ebmi9 FMA7/Eb EMA7/Eb

A (Latin)

8 (trp) Chords: EbMA7 Ebmi9 FMA7/Eb EMA7/Eb EbMA7

(Swing)

Chords: Fmi7 Fmi7 Bb7 EbMA7 EbMA7 A13(#11)

(Bass Solo)

Chords: Abmi7 Abmi7 Db7 GbMA7 Fmi7 Bb7

(Latin)

(end solo)

Chords: EbMA7 Ebmi9 GMA7 AMA7 FMA7 GMA7 EbMA7 D7(alt) Db7 C7

(Swing)

Chords: Fmi7 Dmi7(b5) G7 Cmi7 F7

(Bass Solo)

(end solo)

Chords: Gmi7 C7 Fmi7 Bb7 Gmi7 C7 Fmi7 Bb7 Gmi7(b) C7 Fmi7 Bb7 EbMA7

b Bvb

solo break

As played on Woody Shaw's "United"

— SOLOS —

(Latin)

(Swing)

(Latin)

(Swing)

last chorus of each solo

solo break
 after solos - D.S. al Coda

(P) Vamp & Fade
 Trumpet plays around the melody on last 8 bars of

Medium-Up Swing

Music by Richie Cole
Lyrics by David Lahm

Intro) $\text{J} = 220$ Bb^6 $\text{Bb}^{\circ 7}$ Cm^7/Bb $\text{B}^{\text{MA}7}/\text{Bb}$ Bb^6 vocal fill

A] $\text{B}^{\text{bMA}7}$ Fm^7 Bb^7

Lis - ten to that be - bop mu - sic groov - in' me out, mov - in' me out
Rhy - thm sec - tion burn - in', smok - in', up on the stand, dig on the band

$\text{E}^{\text{bMA}7}$ $\text{E}^{\text{bM}7}$ $\text{A}^{\text{b}7}$

Ev' - ry night, to a lit - tle club on N Street; _____
Do their thing, and you know their thing is swing - in'; _____

$\text{B}^{\text{bMA}7}$ C^7 1.

The band is close e - nough to touch'em at your ta - ble peo - ple what a rap - port, _____ Walk
So come and find a seat, take off your coat, feel in the beat and or - der a bite, _____

Cm^7 G^7 Cm^7 $\text{F}^7 (\#5)$

down the stairs and o - pen the door and ba - by you're in Har - old's House _____ of Jazz.

2. C^7 Cm^7 3. $\text{F}^7 (\#5)$ 3. $\text{B}^{\text{bMA}7}$

They're gon - na be romp - in', they're gon - na be stomp - in' _____ to - night. _____

B] $\text{C}^{\#m}7$ $\text{F}^{\#7}$ $\text{B}^{\text{MA}7}$

Real jazz _____ is for the folks who feel jazz, _____

$\text{B}^{\text{M}7}$ E^7 $\text{A}^{\text{MA}7}$

Real jazz _____ is what the band is doin'. _____

$\text{A}^{\text{M}7}$ 3. D^7 $\text{G}^{\text{MA}7}$

And now if you think you hear'em play - in' a Char - lie Par - ker tune,

Gmi7 C7 Cmi7 F7

I'm al-most cer-tain that you would-n't be wrong, ___ folks, 'Cause "Don-na Lee" is Har-old's fav-o-rite song, ___ folks.

Bbma7 Fmi7 Bb7

If you want to take me where the mu-sic is hot, who do ya got?

Ebma7 Ebmi7 Ab7

Pull my coat and I'll make a note to be there; _____

Bbma7 C7

We'll stick a-round and dig the sound un - til it gives us ev'-ry-thing that it has, _____ Stick

Cmi7 omit on solos F7 Dmi7 G7

with me a-round quar-ter to four, _ Then af - ter hours we'll bang on the door down in

Cmi7 F7sus (Bb6) Bbma7

Har - old's House of Jazz. fine

solo break after solos - D.S. al fine (alternate lyrics)

LYRICS FOR OUT HEAD

As played on Richie Cole's "Keeper Of The Flame"

Meet me down on N Street, They are wrappin' it tight, every night,
Come along if you want to hear some bebop;
The band is close enough to touch 'em at your table, people what a rapport,
Walk down the stairs and open the door and baby you're in Harold's House of Jazz.

We've got jazz in D.C., baby, where you been at? listen to that!
Stick around, 'cause you've gone and found some bebop;
I see a table over there so let's sit down, relax and order a bite,
We're gonna be rompin', we're gonna be stompin' tonight.

Real jazz is for the folks who feel jazz; Real jazz is what the band is doin'.
You tell me you think you hear 'em playin' a Charlie Parker tune,
I know what you mean, in fact I thought the same, folks,
But I'll be damned if I can think of the name, folks.

Let's go tell the boss he's got a hell of a place, buy him a taste,
And I hope that he's open after hours;
I know he's gonna understand that we appreciate the music he has,
Bebop and swing, the service is boss, say would you believe you find it in Washington, Harold's House of Jazz.

These lyrics are a transcription of the lyrics from the original recording as a song on Cal. 41 horns. Real Jazz For The Folks Who Feel Jazz"

PHOTO BY HENRI MONTAGNER



Bobby Hutcherson

Medium African

Highway One

Bobby Hutcherson

(Intro) $\text{♩} = 160$

E^7_{sus}

A

E^9_{sus} $D_{MI}^{6/9}$ E^9_{sus} F_{MI}^7

E^9_{sus} $D_{MI}^{6/9}$ E^9_{sus} F_{MI}^7

E^7_{sus} $G^{13}(\#11)$ $F\#^7_{sus}$ $A^{13}(\#11)$

A^b7_{sus} $B^{13}(\#11)$ B^b7_{sus} $D^b13(\#11)$

C^7_{sus} A^7_{sus} $F\#^7_{sus}$ E^b7_{sus}

E^9_{sus}

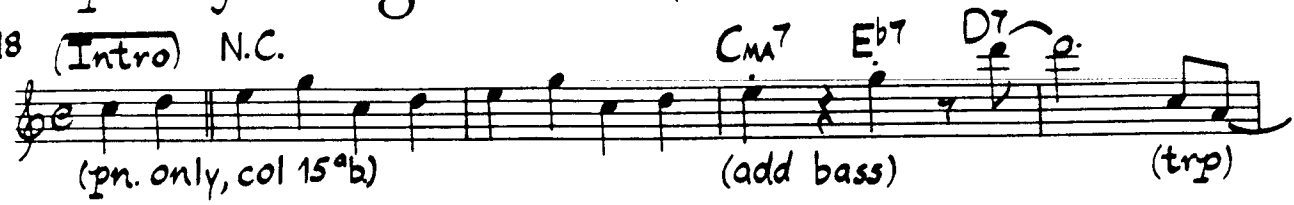
(trps) (trbs) (trps) (trb)

ϕ

E^9_{sus} Vamp & Solo

(trps) (trbs) (On Cue) E^9_{sus} (trps) (trb)

As played on Bobby Hutcherson's "Highway One"



 (pn. only, col 15^{ab}) (add bass) (trp)



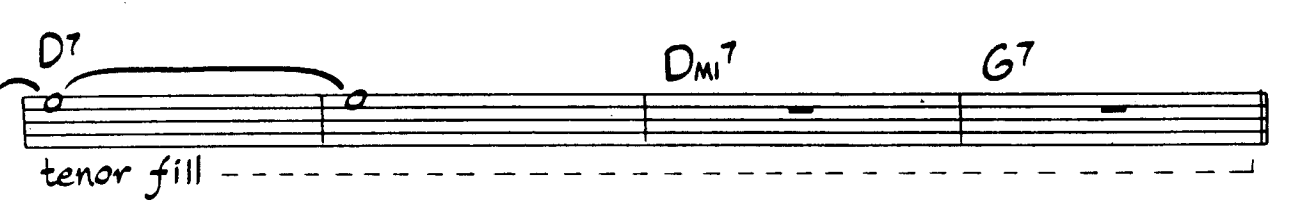
 (add drums) (pn.) (trp)



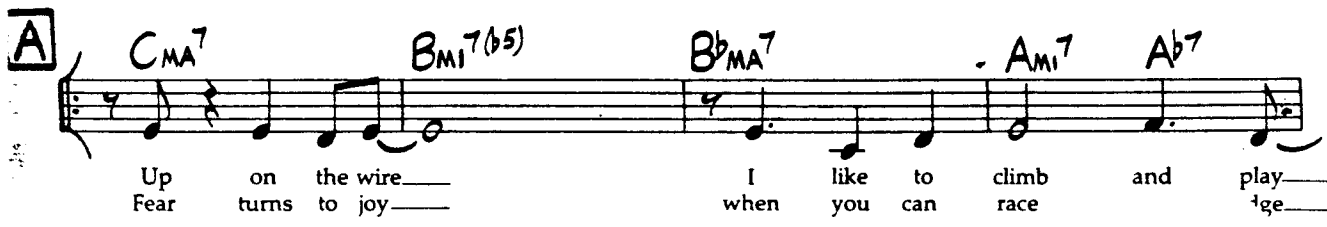
 (pn.) (trp)



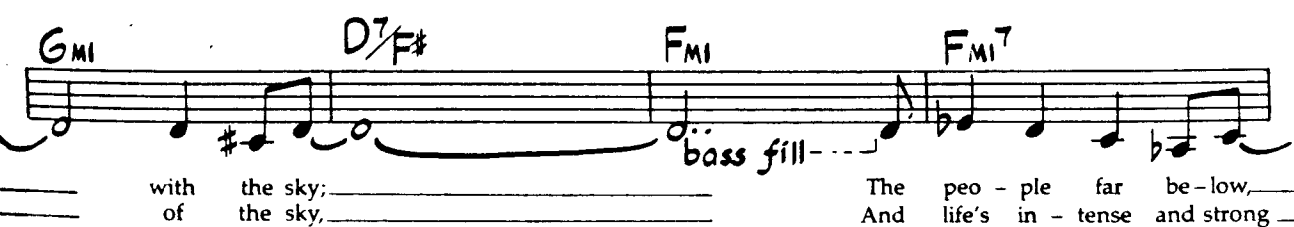
 (bass in 2)



 tenor fill

A


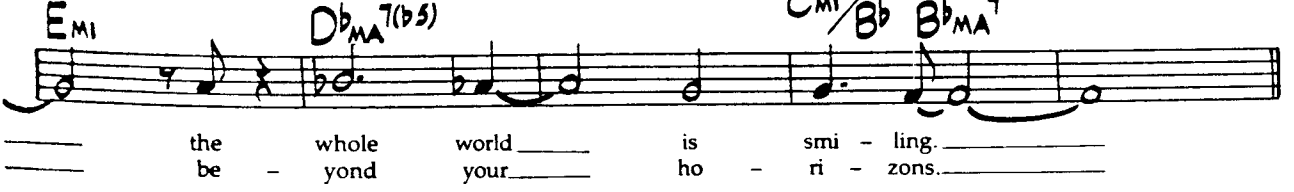
 Up on the wire
 Fear turns to joy



 I like to climb and play
 when you can race and play



 The air is clear, and I can perceive
 It's not so long, be - fore you will run



 the whole world is smi - ling
 be - yond your ho - ri - zons

The Intro and Coda did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer. All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer. © 1979 The Editor. All Rights Reserved. Used By Permission.

B CMA^7 E^7 FMA^7 $F\#^7$

Life is sub-lime, and when you dare to go up in the
Up on the wire, the line is thin and you must bal - ance

CMA^7/G $G\#^7$ Am^7 D^7 E^b^7

air and leave the earth far be - hind you; As I
earth a - gainst the sky so pre - cise - ly; But the

CMA^7/E FMA^7 CMA^7/G $G\#^7$ Am^7 E^b^7 D^7

step and dip and leap in - to a space be - yond, Up high,
sky seems to go on as far as you can see Up high.

$G^{13} sus$ $FMI(MA^7)$ B^b^7

Just for a mo - ment A - live
Just for this mo - ment A - live

Am^7 D^7 $C\#MI^7$

and so a - fraid, But a - live
and so a - fraid, But a - live

$F\#MI$ F^7 E^7 E^b^7

as I push a - gainst the sky and my heart has bro - ken free.
and the wire has dis - ap - peared, and you've fin - ally bro - ken free.

D^7 DMI^7 G^7

Arrangement on record: Chorus 1 - vocal (1st verse) 2 - horn line/piano solo 3 - vocal (2nd verse) Chorus 4 - trumpet solo 5 - tenor solo 6 - vocal (1st verse), Coda out.

Bass plays in 2 for vocals, in 4 for horn line and solos.

D^7 FMI E^7

(free.) Bro - ken free.

E^b^7 D^7 $C\#MI^{11}$ $C^{13} sus$

Bro - ken free, Up high.

As played on Griffith Park Collection's "Echoes Of An Era"

High Wire (Harmony Parts)

Alto-Up Swing

Intro $\text{♩} = 198$

The score consists of ten staves of handwritten musical notation. The first staff is an alto clef with a treble clef, featuring a 3-measure rest followed by notes with tenor saxophone (ten) and trumpet (trp) markings, and chords G^{13}_{sus} and $F_{MI}(MA7)$. The second staff shows chords B^b7 , A_{MI} , $D7$, and $C^{\#}_{MI}7$. The third staff includes $F^{\#}_{MI}$, $F7$, $E7$, E^b7 , and a triplet of eighth notes. The fourth staff has $D7$, $D_{MI}7$, and $G7$. The fifth staff is labeled 'tenor fill' and contains $C_{MA}7$, $B_{MI}7(b5)$, $B^b_{MA}7$, $A_{MI}7$, and A^b7 . The sixth staff features G_{MI} , $D7/F^{\#}$, F_{MI} , and $F_{MI}7$. The seventh staff includes $E^b_{MA}7$, $D7$, $G_{MA}7$, and $(ten) C_{MA}7$. The eighth staff has $B7$, E_{MI} , $D^b_{MA}7(b5)$, and $B^b_{MA}7$. The ninth staff, marked with a square box containing the letter 'B', contains $C_{MA}7$, $E7$, $F_{MA}7$, and $F^{\#}07$. The tenth staff includes $C_{MA}7/G$, $G^{\#}07$, A_{MI} , $D7$, and E^b07 , with a circled triplet of eighth notes. The final staff shows $C_{MA}7/E$, $F_{MA}7$, $C_{MA}7/G$, $G^{\#}07$, $A_{MI}7$, E^b7 , and $D7$, with chords G^{13}_{sus} , $F_{MI}(MA7)$, and B^b7 written below the notes.

AMI D7 CMI

F#MI F7 E7 Eb7

D7 DMI7 G7 (To Solos On D.S.)

CMA7 Bmi7(b5) BbMA7 AMI7 Ab7

(unis)

GMI D7/F# FMI FMI7 (trp)

(ten)

EbMA7 D7 GMA7 CMA7

(unis)

B7 EMI7 DbMA7(b5) Tacet 2

(piano solo)

Tacet 28

D.S. al Solos (AB)

D7 FMI

(unis)

E7 Eb7 (ten)

(trp)

D7 C#MI11 C13sus

3

Tenor sounds one octave lower than written.

Arrangement on record: Chorus 1 - vocal (1st verse) Chorus 4 - trumpet solo
 2 - horn line/piano solo 5 - tenor solo
 3 - vocal (2nd verse) 6 - vocal (1st verse), Coda out.

The original score contains no harmony part. This part has been derived from the original score and the original recording by the editor with the approval of the composer.

Medium-Up Swing
♩ = 192

Humpty Dumpty

Ornette Coleman

A break --- Ami7 B7(#5) E Ami7 E

F#mi7 B7sus(b9) E 1. break --- 2.

B Fmi7 Bb7 Ebmi7 Ab7

Dbmi7 Gb7 Bmi7 E7 break ---

C Ami7 B7(#5) E Ami7 E

F#mi7 B7sus(b9) E

fine

Bass makes the changes at B and in bars 2, 3 and 7 of A and C. Elsewhere, the bass walks through the E major scale. For head, A and last 8 are in 2, B is in 4. Solos are free (around E), in 4. Chords suggested only (no chordal instrument on original recording).

As played on Ornette Coleman's "This Is Our Music"

Humpty Dumpty

Fast Swing
♩ = 256

Chick Corea

The first system of musical notation consists of five staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). Above the staff are four chords: EbMA7, DMA7, GbMA7, and FMA7. The second staff continues the melody with chords A7, BbMA7, and Bbmi7. The third staff features a 'break' indicated by a dashed line, with chords Bbmi7, Dmi7, and Bmi7. The fourth staff includes chords Abmi7, Fmi7, and Abmi7. The fifth staff concludes the system with chords GbMA7 and Bb7.

Kicks are not played during solos

The second system of musical notation consists of two staves. The first staff begins with a common time signature (C) and a key signature of two flats. Above the staff are chords Abmi7, GbMA7, EMA7, D7, Dbmi7, and Gb7. The second staff continues the melody with chords BMA7, Bb7, Ebmi7, Cmi7, and Ami7.

As played on Chick Corea's "The Mad Hatter"

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

Hungry Heart

Paul McCandless

Intro) D(add 9) no 3

Musical staff for the Intro, featuring a treble clef and a D(add 9) chord.

Musical staff with a treble clef, D(add 9) chord, and G⁹sus chord.

Musical staff with a treble clef, D(add 9) chord, and G⁹(#11) chord.

Musical staff with a treble clef, EMI⁹, Bmi⁹, A⁹sus, and GMI⁹ chords.

Musical staff with a treble clef, C7(#11), B¹³sus, and B^bMA⁷ chords.

Musical staff with a treble clef, E^bMI(#11), E^b/D, FMA⁷/G, and DMI⁷(b5) chords.

Musical staff with a treble clef, B^bMI⁷, C/Ab, B/G, A/G, C/G, D/G, F/Db, E^b/Db, and C/Db chords.

Musical staff with a treble clef, C/Db, D/C, and E⁹sus chords.

Musical staff with a treble clef, E^bMI(#11)/G, and Bmi⁹ chords.

(Guitar Solo)

Musical staff with a treble clef, D(add 9) chord, and oboe fill.

Musical staff with a treble clef, D(add 9) chord, and G⁹(#11) chord.

As played on Oregon's "Roots In The Sky"

Handwritten guitar chord chart with five staves:

- Staff 1: E_{MI}^9 | B_{MI}^9 | A^9_{sus} | G_{MI}^9
- Staff 2: $C7(\#11)$ | B^9_{sus} | $B^b_{MA}7$ | end
- Staff 3: $E^b_{MI}(\#11)/G$ | E^b/D | $F_{MA}7/G$ | $D_{MI}7(b5)$
- Staff 4: $B^b_{MI}7$ | C/A^b | $C\#/G$ | C/D^b | D/C | end
- Staff 5: E^9_{sus} | $E^b_{MI}(\#11)/G$ | B_{MI}^9 (gtr & oboe solo together) | Indef.

Handwritten musical score for oboe and guitar:

- Staff 1: (On Cue) B/G A/G $C\#/G$ D/G F/D^b E^b/D^b C/D^b
- Staff 2: D/C $G_{MA}7/D$ $B^b_{MA}7(\#11)$
- Staff 3: $G7(\#11)$ $E^b(\#11)/G$
- Staff 4: E_{MI}^9 B_{MI}^9 A^9_{sus} G_{MI}^9
- Staff 5: $C7(\#11)$ B^{13}_{sus} $B^b_{MA}7$ $E^b_{MI}(\#11)/G$
- Staff 6: B_{MI}^9 (Oboe Solo) B_{MI}^9 | Vamp \& Fade

Guitar doubles much of the melody while chording as well.

Medium Ballad

If You Went Away

Music by Marcos Valle
Lyrics by Ray Gilbert

$\text{♩} = 59$

Intro

D^{13}_{sus}

$D^{13}(\#11)$

D^6

D^{MA^9}

D^9_{sus}

$B^b_{MI^7}$

A^b_{MI}

(guitar)

(strings)

A GMA^7

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

$F^{\#7}$

GMA^7

G^{13}_{sus}

$G^{13}(b^9)$

Oh, _____ if I could just make your heart un - der - stand _____ the way I feel when you're hold - ing my

CMA^7

E_{MI^9}

A^{13}

D^{13}_{sus}

A^b^{13}

hand. _____ My world is safe and it's worth liv - ing for. _____ E - ven more, with

GMA^7

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

$F^{\#7}$

GMA^7

G^{13}_{sus}

$G^{13}(b^9)$

you _____ I learned to trea - sure each mo - ment of time, _____ You e - ven taught me how high love can

CMA^7

E_{MI^9}

A^{13}

D^{13}_{sus}

$D^7(\#^9)$

climb, _____ The ver - y thought of your kiss and I soar. _____ E - ven more

3] G_{MI^7}

$D^7(\#^9)$

D^7

GMA^7

D_{MI^9}

$G^{13}(b^9)$

_____ My heart is burst - ing to say e - ven more. _____ You are my _____ smil - ing

CMA^7

B_{MI^7}

B^{b^07}

A_{MI^7}

D^{13}_{sus}

$D^7(b^9)$

GMA^7

sky, _____ You are my sun and my rain, my blos - som in snow, and so, _____ can you in

$C\#m7$ $F\#7$ $GMA7$ G^{13}_{sus} $G^{13}(b9)$ $CMA7$

Musical staff with chords: $C\#m7$, $F\#7$, $GMA7$, G^{13}_{sus} , $G^{13}(b9)$, $CMA7$. The staff contains a melodic line with triplets indicated by a '3' over a group of notes.

a-gine if you went a - way? _____ If I should lose you for one pre-cious day _____ I think I'd

$C\#m7(b5)$ $Cm6$ $Bm7$ $Bb07$ $A7$ D^{13}_{sus} $D7(b9)$ $GMA7$

Musical staff with chords: $C\#m7(b5)$, $Cm6$, $Bm7$, $Bb07$, $A7$, D^{13}_{sus} , $D7(b9)$, $GMA7$. The staff contains a melodic line with triplets indicated by a '3' over a group of notes.

cry the big - gest tear-drops the whole wide world has e - ver known.

(Guitar Solo)

E^bMA7 $Cm9$ $A7$ $D7(\#9)$

Guitar solo staff with slash marks indicating fretted notes. Chords: E^bMA7 , $Cm9$, $A7$, $D7(\#9)$.

E^bMA7 $Cm9$ $A^{13}(b9)$ $(b13)$ end solo - $D7(\#9)$

Guitar solo staff with slash marks and a melodic ending. Chords: E^bMA7 , $Cm9$, $A^{13}(b9)$, $(b13)$ end solo -, $D7(\#9)$.

E - ven more, _____

D.S. al Coda

D^{13}_{sus} (elec. piano) D^9_{sus} $GMA7(\#11)$

Musical staff with chords: D^{13}_{sus} (elec. piano), D^9_{sus} , $GMA7(\#11)$. The staff contains a melodic line with a diamond symbol at the end.

seen.

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

Medium-Slow
Swing ♩=88

(Intro)

Images

Oliver Nelson

(bass only)

A
no pn.
or drums

(alto)
N.C.
(bass)

In 2/2

add pn.
& drums

B7(b9) Bb7(b9) A7(b9) Ab7(b9) Db7(b9) C7(b9) B7(b9) Bb7(b9)

E7(b9) A7(b9) D7(b9) G7(b9) C pedal

B

(pn.)
(bass as at **A**)

As played on Oliver Nelson's "Images"

3 $B7(b9)$ $Bb7(b9)$ $A7(b9)$ $Ab7(b9)$ 3 $Db7(b9)$ $C7(b9)$ $B7(b9)$ $Bb7(b9)$

3 $E7(b9)$ $A7(b9)$ $D7(b9)$ $G7(b9)$ C pedal-

(SOLOS)

$FMA7$ $CMI7$

$BbMA7$ $FMI7$ $FMA7$ $CMI7$

$B7(b9)$ $Bb7(b9)$ $A7(b9)$ $Ab7(b9)$ $Db7(b9)$ $C7(b9)$ $B7(b9)$ $Bb7(b9)$

$E7(b9)$ $A7(b9)$ $D7(b9)$ $G7(b9)$ $FMA7$ $CMI7$

after solos - D.S. al Coda

C pedal *rit.* FMI^{11}

rum - Slow Swing Images (Harmony Part)

88 Tacet 4

A N.C. (bass)

(bs. clar.)

B

C SOLOS

after solos - D.S. al Coda

Sounds one octave lower than written.

Rock Ballad

I'm Home

music by Greg Mathieson
lyrics by Dave Frishberg

♩ = 60

AbMA7 BbMI7/Ab (6) (7) AbMA7 BbMI7

I'm a

A AbMA7 BbMI7/Ab AbMA7 Gb7(#11) FMI7 B13(#11)

long way, I'm a long, long way from real - ly feel - ing

BbMI7 Eb7sus AbMA7 BbMI7/Ab

But it's a

AbMA7 BbMI7/Ab AbMA7 Gb7(#11) FMI7 B13(#11)

far cry. It's a far, far cry from where I used to

BbMI7 Eb7sus AbMA7 BbMI7/Ab

be.

I'm

B C#MI7 F#13 BMA7 A13(#11) G#MI G#MI/G G#MI/F# FMI7(b5)

on my way to un - der - stand that home's a lov - ing state of mind, When

EMA7 C#MI7 C7(#9) B13(#11) BbMI7 Eb7sus Eb7

I reach out and touch your hand I'll find I'm

AbMA7 BbMI7/Ab

home.

SECOND VERSE

It's a long time,
It's a long, long time
Since I've been on my own

It's a hard climb,
It's a long, hard climb
When you make it all alone.

'Cause home is someplace sanctified
The sweetest place I'll ever go,
And when I see you by my side
I'll know I'm home.

AbMA7 BbMI7/Ab AbMA7 Eb7sus AbMA7

Vamp till cue

I'm home.

As played on Al Jarreau's "All Fly Home"

Medium Latin

IN DISCUSSION

Kent Glenn

=150

*C*¹³_{sus} (Intro)

*A*¹³_{sus} 2

*C*¹³_{sus} 2

*A*¹³_{sus} 2

D.S. al 3rd ending

Solo on form (AABA) After solos - D.S. al Coda

Piano doubles melody on bars 9-16 of letter B.
 Tenor sounds one octave lower than written.
 As played on Kent Glenn's "Good For The Garden"

Infant Eyes

Wayne Shorter

Ballad

$\text{♩} = 53$

A G_{mi}^7 F_{mi}^7 E_{bma}^7

$A_{13(b9)}^{(ten)}$ G_{bma}^7 F^9_{sus} E_{bmi}^7

B_{b9sus} $B_{b7(alt)}$ **B** E_{bma}^7 $EMA^7/D\#$

$E_{bma}^7(\#11)$ EMA^7 B_{ma}^7 B_{b9sus}

A_{bmi}^7 E_{b9sus} $D^7(alt)$ **C** G_{mi}^7

F_{mi}^7 E_{bma}^7 $A_{13(b9)}$ G_{bma}^7

F^9_{sus} E_{bmi}^7 B_{b9sus}

fine

As played on Wayne Shorter's "Speak No Evil"

Medium-Up Swing

Inner Space

Chick Corea

= 226 (Intro)

(trp) N.C. $A_{MA}7(b5)$ $C_{MA}7(b5)$

$D_{bMA}7(b5)$ $E_{MA}7(b5)$ $E_{bMA}7(b5)$ $D_{MA}7(b5)$

(p) D_{bMI} $D_{MA}7(b5)$ D_{bMI} $C_{MA}7(b5)$ $A_{MA}7(b5)$

(trp) D_{bMI} $D_{MA}7(b5)$ D_{bMI}

$C_{MA}7(b5)$ $A_{MA}7(b5)$ E_b $E_{MA}7(b5)$
break

$G_{bMA}7$ $E_{bMA}7$ $(E^13 E^b13)$

V.S. to Coda

B

$A_{MA}7(b5)$ $C_{MA}7(b5)$ $D^b_{MA}7(b5)$ $E_{MA}7(b5)$

E/F (pn.) E^b_{M1}

E^b_{M1}

(trp) $D_{MA}7(b5)$

C

D^b_{M1} (SOLOS) 8 E^b $E_{MA}7(b5)$

$G^b_{MA}7$ $E_{MA}7(b5)$ $E^b_{MA}7$

D

$A_{MA}7(b5)$ $C_{MA}7(b5)$ $D^b_{MA}7(b5)$ $E_{MA}7(b5)$

E/F E^b_{M1} $D_{MA}7(b5)$

(continued on the following page) after solos - D.S. al Coda (take repeat)

N.C.

A MA 7(b5)

C MA 7(b5)

D b MA 7(b5)

E MA 7(b5)

E b MA 7(b5)

D MA 7(b5)

F MA 7(b5)

E MA 7(b5)

E b MA 7(b5)

D MA 7(b5)

F MA 7(b5)

E MA 7(b5)

E b MA 7(b5)

D MA 7(b5)

rit.

As played on Chick Corea's "Inner Space"

rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.
 letters C D and the Coda did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer.

♩ = 226

Inner Space (Horn Parts)

(ten)
Intro (trp)

Tacet

Tacet

(unis) (ten) (trp)

(SOLOS)

$D^{\flat}MI$ E^{\flat} $E_{MA7(b5)}$

$G^{\flat}MA7$ $E_{MA7(b5)}$ $E^{\flat}MA7$

$A_{MA7(b5)}$ $C_{MA7(b5)}$ $D^{\flat}MA7(b5)$ $E_{MA7(b5)}$

E/F $E^{\flat}MI$ $D_{MA7(b5)}$

after solos - D.S. al Coda (take repeat)

rit.

Tenor sounds one octave lower than written.

The original score contained no horn part. This part has been derived from the original score and the original recording by the editor with approval of the composer.

Fast Swing $\text{♩} = 280$

Mike Nock

A $Bb7$ (Stop time till **B**) $Bb7$ Eb $Bb7$ Eb

(sax w/piano) [pn. only]

$Bb7$ $Bb7$ Eb $Bb7$

(sax w/piano) [pn. only] etc.

$Bb7$ $Bb7$ Eb $Bb7$ Eb

$Bb7$ $Bb7$ Eb $Bb7$

B $G\flat/A\flat$ $F/D\flat$ $E/F\sharp$ $E\flat/B$ D/E $D\flat/E\flat$ $Bb7_{sus}$

Time) $G\flat/A\flat$ $F/D\flat$ $E/F\sharp$ $E\flat/B$ D/E $D\flat/E\flat$ \emptyset NC

(unison)

$Bb7$ (blow) 8

(SOLOS) $Bb7$ 16 $G\flat/A\flat$ $F/D\flat$ $E/F\sharp$ $E\flat/B$ D/E $D\flat/E\flat$ $Bb7_{sus}$

$G\flat/A\flat$ $F/D\flat$ $E/F\sharp$ $E\flat/B$ D/E $D\flat/E\flat$ $Bb7_{sus}$ $Bb7$ 8

\emptyset NC

(unison)

after solos - D.C. al Coda

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

In Search Of My Heart

McCoy Tyner

(3x's) **A**

ice

Solo piano
Add voice,
flight

I look back in time, _____
I gazed in-to space, _____

In search _____ of my heart; _____
A smile _____ on my face; _____

I
I'm

mp
G Gsus E^bM⁷/B^b C/G

know _____ there's a love _____ to re - mem - ber. _____
reach _____ ing your love _____ so ten der, _____ re -

C^M7/G G^M7 D^M7 F/G G(add 9)

1, 2 3

mem - ber. _____

F/G G(add 9) F/G G (add horns) C^M7 B^bM⁷ F^M7

B

Voice

mf
B^b/C C⁶ G^M7/C G/C C(add 9)

May - be life has rea - son, _____

(strings)

There's no time for teas - in',

Bb^6/C C^6 Gm^7/C $C^6/9(no 3)$

(flutes)

Love is back in sea - son,

Bb^6/C C^6 Gm^7/C G/C $C(add 9)$

(strings)

Let's re - joice and sing love's prais - es high.

Bb^6/C C^6 Gm^7/C B/C C/D Db/Eb Bb/C $F(add 9 no 3)$

cresc.

f $F(add 9 no 3)$ Em^7/F Eb/F $F(add 9 no 3)$ Em^7/F Eb/F

mf We'll sur - vive.

Db/Eb A^b/B^b Bb/C D^7sus mp D^7sus 2 (piano fill)

Tacet 2

D.C. (as if 3rd x) al Coda One (♯¹)

♯¹ N.C. drum fill - - - F/G G F/G G E^b/G F/G E^b/G F/G

(-ber. - - -) f voice fills $vamp$ till cue

Gm^7 (Solos/On Cue) $Gm^7 9(b13)$ $vamp$ till cue

on cue, D.C., play entire head (AAABA) & take Coda Two (♯²)

♯² F/G $G(add 9)$ F/G $G(add 9)$

voice fill. $vamp$ & fade

In Search Of My Heart (Bass Part)

=139 **A** (3x's) Tacet 1stx

G *G^{sus}* *E^bM⁷/B^b* *C/G*
C^M/G^b *G^M7* *D^M7* *F/G* *G(add 9)* Φ^2
¹²*F/G* *G(add 9)* ³*F/G* *G* Φ^1 *C^M7* *B^bM⁷* *F^M7*
B^b/C *G^M7/C* *G/C* *C(add 9)*
B^b/C *G^M7/C* *C⁶/9 (no 3)* etc.
B^b/C *G^M7/C* *G/C* *C(add 9)*
B^b/C *G^M7/C* *B^b/C* *C/D* *D^b/E^b* *B^b/C* *F(add 9)_{no 3}*
F(add 9)_{no 3} *E^M/F* *E^b/F* *F(add 9)_{no 3}* *E^M/F* *E^b/F*
D^b/E^b *A^b/B^b* *B^b/C* *D⁷ sus* *annw* **Tacet** 3

D.C. al 3rd ending al Coda One (Φ^1)

$\frac{3}{4}$ N.C. *F/G* *G* *F/G* *G* *E^b/G* *F/G* *E^b/G* *F/G*
G^M7 (sample bass line) *G^M7(b13)* **vamp till cue**

cue, D.C., play entire head (AAABA), take Coda Two (Φ^2) **vamp till cue**

$\frac{3}{4}$ *F/G* *G(add 9)* *F/G* *G(add 9)*
vamp & fade

alternate bass line at **B**
 etc.

Letter A is played as written. Letter B is played with much variation.

I - Thou

Medium Jazz Waltz

Denny Zeitlin

$\text{♩} = 138$

A

8va 2ndx
 $E^b_{MA^9}$

F_{MI^7}

B^b7

$E^b_{MA^9}$

G^6

C_{MA^7}

A_{MA^7}

$G^b_{MA^9}$

$A^b_{MI^9}$

G_{MI^9}

C^7

F_{MA^7}

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

$B^7(b9)$

E_{MA^9}

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

F_{MI^9}

$B^7(b9)$

F_{MI^9}

B^b7

$E^b_{MI^{11}}$

$E_{MA^{13}(\#11)}$

$F^7(\#3)$

E^9

E^b9

B

solo changes:

E^b9

$A^b_{13}(\#11)$

$(C^{\#}_{MI^7})$

$F^{\#7}$

B_{MI^7}

E^7

A_{MI^7}

D^7

G_{MI^7}

C^7

$F_{MI^{11}}$

$E^b_{MI^{11}}$

G^7

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

$F^{\#13}$

B^{13}

$E^7(\#9)$

A^{13}

D^{13}

C

G_{MA^9}

D^7_{sus}

D^7

G_{MA^9}

B_{MA^7}

$G^{\#}_{MA^7}$

$D^b_{MA^7}$

$B^b_{MA^7}$

C_{MI^7}

B_{MI^9}

$E^7(b9)$

A_{MA^7}

$B^b_{MI^9}$

E^b7

$A^b_{MA^7}$

$B^b_{MI^9}$

A_{MI^9}

D^7

G_{MA^7}

F_{MA^9}

$E^b_{MA^9}$

(rit. last x)

fine

Solos on form (AABC)

After solos - D.C. al fine

Denny generally plays p p as p p

As played on Denny Zeitlin's "Cathexis"

I thought it was you

and Melvin Ragin
Lyrics by Jeffrey Cohen

=119 N.C. GMA7 GbMA7/A GMA7/A

ec. pn.) Ab13 Eb7(#3) Ab13 Ab13 Ab13 Eb7(#3) Ab13 Ab13 fill

BbMA7 Eb7sus AbMA7

glance from be - hind, Hap - pened by chance

AbMA7 Fmi9 DbMA7 F7(b5)

or de - sign; The per - fume she

F#7sus BMA7 G#mi9

wore took me back through a door.

G#mi9 EMA7 A7sus

I had closed long a - go.

A13sus A7sus DMA7

Sud - den - ly, I thought it was you,

DMA7 Bmi7 GMA7

Thought it was you, Thought it was you,

GMA7 Emi7 F#mi/A Emy/A D/A Emy/A DMA7

Thought it was you. Re - mem - ber what we knew. I

E mi/D Bmi7 GMA7

thought it was you, thought it was you, thought it was you,

EMI7 F#MI/A EMI/A U/A EMI/A ⊕ EMI/A DMA7 A♭sus (elec. pn.) GMA7/A

Re-mem - ber when I thought it was you.

C

GMA7/A♭

(brass)

f A♭13 Eb7(#9) A♭13

(Funkier)

A♭13 pn. fill - - - - - pn. fill - - - - - A♭13

(piano solo) (2)

(horns-background to solo)

(2)

A♭13 Eb7(#9) (end solo) (brass w/piano) A♭13

(A♭13) Eb7(#9) A♭13 A♭7(#9) F7sus

We were D.S. al Coa

EMI/A DMA7

drum fill drums (time)

E7sus (light drums) GMA7/A♭ break

(gtr)

(elec. pn.)

A♭13 Eb7(#9) A♭13 A♭13 Eb7(#9) A♭13

(voice scats) GMA7/A GMA7/A♭ extended vamp

(last x only)

SECOND VERSE:

We were young, love was new,
Warm as the sun shining through,
In your arms it seemed

I went back to a dream
I had seen long ago.
Suddenly, I thought it was you. (etc.)

vamp, fill, & fade

I Thought It Was You (Bass Part)

lium Funk (GMA⁷/A) G^bMA⁷/Ab

=119

Musical staff 1: Bass line starting with a whole rest, followed by eighth notes. Chords: GMA⁷/A, G^bMA⁷/Ab. Measure 2 has a (2) above it.

b13 Eb7(#9) Ab13

Ab13

Musical staff 2: Bass line with eighth notes. Chords: Eb7(#9), Ab13, Ab13. Measure 2 has a (2) above it, and measure 3 has a (2) above it.

b13 Eb7(#9) Ab13

F⁷sus

A⁷s

B^bMA⁷

Musical staff 3: Bass line with eighth notes. Chords: Eb7(#9), Ab13, F⁷sus, A⁷s, B^bMA⁷.

b⁷sus

Ab^bMA⁷

Ab^bMA⁷

Ab^bMA⁷

Ab^bMA⁷

Musical staff 4: Bass line with eighth notes. Chords: b⁷sus, Ab^bMA⁷, Ab^bMA⁷, Ab^bMA⁷.

=mi⁹

Db^bMA⁷

Db^bMA⁷

Db^bMA⁷

Db^bMA⁷

F⁷(b5)

Musical staff 5: Bass line with eighth notes. Chords: =mi⁹, Db^bMA⁷, Db^bMA⁷, Db^bMA⁷, F⁷(b5).

=#⁷sus

BMA⁷

BMA⁷

BMA⁷

BMA⁷

BMA⁷

Musical staff 6: Bass line with eighth notes. Chords: =#⁷sus, BMA⁷, BMA⁷, BMA⁷, BMA⁷.

G[#]mi⁹

E[#]MA⁷

E[#]MA⁷

E[#]MA⁷

E[#]MA⁷

E[#]MA⁷

Musical staff 7: Bass line with eighth notes. Chords: G[#]mi⁹, E[#]MA⁷, E[#]MA⁷, E[#]MA⁷.

A⁷sus

A¹³sus

A¹³sus

A¹³sus

A⁷sus

A⁷sus

Musical staff 8: Bass line with eighth notes. Chords: A⁷sus, A¹³sus, A¹³sus, A¹³sus, A⁷sus. Includes a guitar-style chord diagram for A¹³sus.

DMA⁷

DMA⁷

DMA⁷

DMA⁷

Bmi⁷

Bmi⁷

Musical staff 9: Bass line with eighth notes. Chords: DMA⁷, DMA⁷, DMA⁷, DMA⁷, Bmi⁷, Bmi⁷.

3mi⁷

GMA⁷

GMA⁷

GMA⁷

GMA⁷

E[#]mi⁷

Musical staff 10: Bass line with eighth notes. Chords: 3mi⁷, GMA⁷, GMA⁷, GMA⁷, GMA⁷, E[#]mi⁷.

$\frac{E_{mi}/A}{A}$ $\frac{E_{mi}/A}{A}$ $\frac{D}{A}$ $\frac{E_{mi}/A}{A}$ $\frac{D_{ma}7}{A}$ $\frac{E_{mi}/D}{D}$

$B_{mi}7$ $G_{ma}7$

$\frac{F\#_{mi}/A}{A}$ $\frac{E_{mi}/A}{A}$ $\frac{D}{A}$ $\frac{E_{mi}/A}{A}$ \emptyset $\frac{E_{mi}/A}{A}$ $\frac{D_{ma}7}{A}$

A_{b7}^{sus} $\square C$ $\frac{G_{bma}7}{A_{b}}$

A_{b13}
 (2) (2) (2) (2) (2) (2)
 (funkier) (piano solo)

(2) (2) (2) (2) (2) (2)
 (horns background to solo)

A_{b13} F_{7}^{sus}
 piano w/horns) D.S. al Coda

$\frac{E_{mi}/A}{A}$ $\frac{D_{ma}7}{A}$ Drums 3

E_{7}^{sus} $\frac{G_{bma}7}{A_{b}}$

A_{b13} $E_{b7}^{(sus)} A_{b13}$ A_{b13} $\frac{G_{bma}7}{A_{b}}$ (On Cue)
 indef. (2) (2) Vamp & Fade



Jack DeJohnette

I Wanna Stand Over There

Fast Swing
♩ = 256

Bobby Hutcherson

(vibes & gtr)
Gb7

(bs & pn)
Eb7

C7(alt)
Db7

Bb7
C13(b9)

DbMA7
Eb9

fine

(no chords on head except last four bars)

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

dium Ballad ♩=63

Charles Mingus

Handwritten musical score for Charles Mingus's "Dium Ballad". The score is in 4/4 time with a tempo of ♩=63. It features a key signature of one sharp (F#) and a common time signature of 4/4. The score is divided into several systems, each with a different instrument part:

- Trumpet (trp):** The first system shows a melodic line starting with a whole note G4, followed by a guitar fill indicated by a dashed line.
- Baritone Saxophone (bari):** The second system shows a melodic line with triplets and a key signature change to one flat (Bb).
- Alto Saxophone (alto):** The third system shows a melodic line with triplets and various chord changes.
- Trumpet (trp):** The fourth system shows a melodic line with triplets and various chord changes.
- Alto Saxophone (alto):** The fifth system shows a melodic line with triplets and various chord changes.
- Trumpet (trp):** The sixth system shows a melodic line with triplets and various chord changes.
- Alto Saxophone (alto):** The seventh system shows a melodic line with triplets and various chord changes.
- Alto Saxophone (alto) Solo (2nd x):** The eighth system is marked "(2nd x: alto solo)" and shows a melodic line with triplets and various chord changes.
- Trumpet (trp):** The ninth system shows a melodic line with triplets and various chord changes.
- Oboe (oboe):** The tenth system shows a melodic line with triplets and various chord changes.

The score includes numerous chord changes and melodic lines with triplets. The key signature changes from one sharp (F#) to one flat (Bb) in the baritone saxophone part. The tempo is marked as ♩=63.

$D_{mi}^7(b5)$ $D^b7(\#11)$ $G^7(\#9)$ $C^7(\#9)$ $F^7(\#9)$ B^b13 E^b7 $A^b_{mi}^7$

$D^b7(\#9)$ $G^b7(\#9)$ $C^7(b9)$ $F^7(b9)$ B^b13 $E^b7(\#5)$

1. $A^b_{MA}^7$ D_{mi}^7 $D^b_{MA}^7$ $D^b_{mi}^7$ E^b pedal

clar.)

$B^b_{mi}^7$ G $E^b7(\#5)$ $A^b_{MA}^7$ $E^b_{sus}(b9)$ (trp) (ten) E^b $A^b_{mi}^7$ E^b13

(brass) (bs. clar.)

alto solo begins

2. $A^b_{MA}^7/C$ E^b13 $A^b_{MA}^7$ F_{mi}^7 B^b13 E^b13 $A^b_{MA}^7$ E^b13

(clar.) (trp)

$D_{mi}^7(b5)$ $D^b7(\#11)$ $G^7(\#9)$ $C^7(\#9)$ $F^7(\#9)$ $B^b7(\#9)$ $E^b7(b9)$ $A^b_{mi}^7$

$D^b7(\#9)$ $G^b7(\#9)$ $C^7(\#9)$ $F^7(\#9)$ alto fill B^b13 $E^b7(b9)$ (alto)

$A^b_{MA}^7/C$ E^b13 $A^b_{MA}^7$ F_{mi}^7 B^b13 E^b13 $A^b_{MA}^7$ $E^b7(b9)$

ed trp.) $D_{mi}^7(b5)$ $D^b7(\#11)$ $G^7(\#9)$ $C^7(\#9)$ $F^7(\#9)$ B^b13 E^b7 $A^b_{mi}^7$

$D^b7(\#9)$ $G^b7(\#9)$ $C^7(b9)$ $F^7(\#9)$ B^b13 $E^b7(\#9)$ (clar. 8va)

$E^b(add 9)$ $F(add 9)$ $A^b(add 9)$ $G(add 9)$ E^b $E^9(\#11)$ alto cadenza $B^b_{mi}^7$ A^b G/A^b $A^b_{MA}^7(\#11)$

(muted trp.)

As played on Charles Mingus' "Mingus, Mingus, Mingus, Mingus"

dium Swing

Jeannine

Duke Pearson

206

A

$A^b_{MI}7$

(4)

(trp)

$F\#_{MI}7$ B^{13} $E_{MA}7$ A^{13}

$B^b_{MI}7$ E^b7 1. $A^b_{MA}7$

2. $A^b_{MA}7$ $E^b_{MI}7$ A^b7 **B** $D^b_{MA}7$ $G_{MI}7$ $C7$

$F_{MA}7$ $F_{MI}7$ B^b7

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

D.S. al 1st ending Solos AABA

$A^b_{MI}7$

vamp & quickly fade

As played on "Cannonball Adderley's Greatest Hits"

Jeannine (Harmony Part)

Medium Swing
=206

Handwritten musical score for the harmony part of "Jeannine". The piece is in 4/4 time with a medium swing feel. The key signature has two flats (Bb and Eb). The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The first measure is marked with a circled 'C' and a chord of AbMi7. The music features a mix of eighth and quarter notes, with some triplet markings. Chords are written above the staff, including AbMi7 (ten), F#Mi7, B13, EMA7, A13, BbMi7, Eb7, 1. AbMA7, 2. AbMA7, EbMi7, Ab7, B (boxed), DbMA7, GMi7, C7, FMA7, Fmi7, and Bb7. The piece concludes with a double bar line, a repeat sign, and the instruction "D.S. al 1st ending Solos AABA".

Handwritten musical score for the solo section of "Jeannine". It begins with a circled 'C' and a chord of AbMi7. The solo consists of three staves of music, primarily using eighth notes. The instruction "vamp & quickly fade" is written at the bottom right of the section.

Jubilee

Bobby McFerrin

Freely~Spacy

$\text{♩} = 130$

(voice starts till **A**)

E pedal

Indef. $\text{E}_{\text{MI}7}$ (voice starts till **A**)

(electric piano) Vamp till cue

(Samba)

130 $\text{C}^{\flat}/9$ $\text{D}_{\text{MI}7}/\text{C}$ (4x's)

A $\text{C}_{\text{MA}9}$ $\text{E}_{\text{MI}7}$ $\text{A}^{13}(\text{b}9)$ $\text{D}_{\text{MI}7}$ $\text{B}_{\text{MI}7}(\text{b}5)$ $\text{E}7$

There's ex - cite - ment in the air, And ev - 'ry - where there's mu -
 Here's more than you will need, Take a joy pill, feed

$\text{A}_{\text{MI}7}$ $\text{D}7$ $\text{D}_{\text{MI}7}$ $\text{G}7$

sic and love to share, Ev - 'ry - one is free,
 on some hap - py fuel, Feel how - ev - er you

$\text{C}_{\text{MA}7}$ $\text{E}_{\text{bMA}7}$ $\text{A}_{\text{bMA}7}$ $\text{D}_{\text{MI}7}$ $\text{G}7$

With ev - 'ry - thing we're pleased, It's great to feel the
 feel your feel - ings through, And to thee be

1. $\text{E}_{\text{MI}7}$ $\text{A}7(\text{b}9)$ $\text{D}_{\text{MI}7}$ $\text{G}7$

tease, Wel - come in this eve the Ju - bi - lee.

2. $\text{E}_{\text{MI}7}$ $\text{A}7(\text{b}9)$ $\text{D}_{\text{MI}7}$ $\text{G}7$

true, Wel - come in the new. Where

B $\text{E}_{\text{bMA}7}$ $\text{D}_{\text{bMA}7}$ $\text{C}_{\text{MA}7}$

hap - pi - ness a - bounds,

$\text{E}_{\text{bMA}7}$ $\text{D}_{\text{bMA}7}$ $\text{C}_{\text{MA}7}$

There it can be found. Here,

$\text{B}_{\text{MI}7}(\text{b}5)$ $\text{B}_{\text{MI}7}(\text{b}5)$ $\text{B}_{\text{b}7}(\text{b}5)$ $\text{A}_{\text{MI}7}$ $\text{A}_{\text{b}7}(\text{b}5)$ $\text{G}_{\text{MI}7}$ $\text{G}_{\text{b}7}(\text{b}5)$

Here in - side the heart, And where no - thing comes a - part.

MA7 $\text{\textcircled{C}}$ Ami7 Dmi7 G7

There's a brand - new star a - ris - ing.

CMA7 EMI7 A13(b9) Dmi7 Bmi7(b5) E7

ere, danc - ing on the sea, Not im - poss - i - bly,

Ami7 D7 Dmi7 G7

Mir - a - cles the rule. Smile and change your mind,

CMA7 EbMA7 AbMA7 Dmi7 G7

You don't have that much time, Was - ted life's a crime.

EMI7 A7(b9) Dmi7 G7

Life guar - an - tees you'll find the Ju - bi - lee.

Cmi 32

(voice scats "Jubilee")

D.S. al coda

Ami7 Dmi7 G7 EbMA7 (voice scats)

here's a brand - new star a - ris - ing. (background vocals (on "la"))

(EbMA7) DbMA7 CMA7 EbMA7 DbMA7

CMA7 Bmi7(b5) Bb7(b5) Ami7 Ab7(b5)

Gmi7 Gb7(b5) FMA7 Ami7 Dmi7 G7

Vamp & Fade

played on Bobby McFerrin's LP "Bobby McFerrin"

(light drums, bass tacet)

(Intro) F/A B^bMA^7/A FMA^7/A Gmi^7 FMA^7 B^bMA^7

mp (elec. piano)

F/A B^bMA^7/A FMA^7/A Gmi^7 (synth.) FMA^7 B^bMA^7

Dmi^7 B^b/D Dmi^7 E^bMA^7 (synth.) Gmi^7 Ami^7 (el. pn.) B^bMA^7/C Ami^7

(unis.) (pn.)

Gmi^7 Ami^7 B^bMA^7 Ami^7 N.C. (elec. pn. col 8 vb)

2 break Gmi^7 Ami^7 B^bMA^7/A Ami^7 Gmi^7 Ami^7 Ami^7 Gmi^7

B^b (add bass) (A pedal)

F C B^b Ami^7 Gmi^7 Ami^7 Gmi^7 Ami^7 B^bMA^7 Ami^7 Gmi^7 A

Ami^7 Gmi^7 F C B^b Ami^7 Gmi^7 Ami^7

F/A B^bMA^7/A FMA^7/A Gmi^7 FMA^7 B^bMA^7

Dmi^7 B^b/D Dmi^7 E^bMA^7 Gmi^7 Ami^7 B^bMA^7/C Ami^7

Gmi^7 Ami^7 B^bMA^7 Ami^7 break Gmi^7 Ami^7 B^bMA^7 Ami^7 N.C. (w/bass)

(Suspended Time Feel)

$B^b_{MA} 13(\#11)$ $B^b_{MA} 13(\#11)$

fill ————— fill —————

$B^b_{MA} 13(\#11)$ $B^b_{MA} 13(\#11)$ $B^b_{MA} 7/A$ (SOLOS) $A_{MI} 7$

(in time) indef.

Before each new solo play letter **C** (take 2nd ending)

After solos - continue to **D**

F/A $B^b_{MA} 7/A$ $F_{MI} 7/A$ $G_{MI} 7$ $F_{MA} 7$ $B^b_{MA} 7$

$D_{MI} 7$ B^b/D $D_{MI} 7$ $E^b_{MA} 7$ $G_{MI} 7$ $A_{MI} 7$ $B^b_{MA} 7/C$ $A_{MI} 7$

$G_{MI} 7$ $A_{MI} 7$ $B^b_{MA} 7$ $A_{MI} 7$ break $G_{MI} 7$ $A_{MI} 7$

D.S. al Coda
(repeat **B** before taking Coda)

Fills before the solo section are played by the upcoming soloist.

$B^b_{MA} 7$ $A_{MI} 7$

As played on Neil Larsen's "Jungle Fever"

sample bass line at **B** : etc

elaxed Funk

=100

Jeff Lorber

(Intro)

DMA⁷ GMI⁷ C⁷ (3x's) DMA⁷ GMI⁷ C⁷

(no drums) (sax w/piano)

The intro consists of two measures of music. The first measure has a treble clef and a key signature of one sharp (F#), with a common time signature. It contains a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note. The bass line has a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note. The second measure is identical to the first but includes a saxophone and piano accompaniment. Above the first measure is the chord DMA⁷, and above the second measure are the chords GMI⁷ C⁷ (3x's) DMA⁷ GMI⁷ C⁷.

A

(drums enter)

DMA⁷ GMI⁷ C⁷ DMA⁷

Section A begins with a treble clef and a key signature of one sharp. The first measure has a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note. The bass line has a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note. The second measure is identical to the first but includes a saxophone and piano accompaniment. Above the first measure is the chord DMA⁷, and above the second measure are the chords GMI⁷ C⁷ DMA⁷. There are triplets in the saxophone line in the second measure.

GMI⁷ C⁷ DMA⁷ GMI⁷ C⁷

The third measure of Section A has a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note. The bass line has a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note. The fourth measure is identical to the third but includes a saxophone and piano accompaniment. Above the third measure is the chord GMI⁷ C⁷, and above the fourth measure are the chords DMA⁷ GMI⁷ C⁷. There are triplets in the saxophone line in the fourth measure.

B^bMA⁷ AMI⁷ GMI⁷ Eb7(#11) DMA⁷

The fifth measure of Section A has a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note. The bass line has a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note. The sixth measure is identical to the fifth but includes a saxophone and piano accompaniment. Above the fifth measure are the chords B^bMA⁷ AMI⁷, and above the sixth measure are the chords GMI⁷ Eb7(#11) DMA⁷.

GMI⁷ C⁷ DMA⁷ GMI⁷ C⁷

The seventh measure of Section A has a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note. The bass line has a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note. The eighth measure is identical to the seventh but includes a saxophone and piano accompaniment. Above the seventh measure is the chord GMI⁷ C⁷, and above the eighth measure are the chords DMA⁷ GMI⁷ C⁷. There are triplets in the saxophone line in the eighth measure.

(Funkier)

Bmi7(b5) F7(b5) EMI⁷ C⁷sus C^{#7}sus D⁷sus Ab⁷ G⁷

The ninth measure of Section A has a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note. The bass line has a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note. The tenth measure is identical to the ninth but includes a saxophone and piano accompaniment. Above the ninth measure are the chords Bmi7(b5) F7(b5), and above the tenth measure are the chords EMI⁷ C⁷sus C^{#7}sus D⁷sus Ab⁷ G⁷. There are triplets in the saxophone line in the tenth measure.

B^b7 C⁷sus C^{#7}sus D⁷sus Ab⁷ G⁷ B^b7 C⁷sus C^{#7}sus

The eleventh measure of Section A has a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note. The bass line has a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note. The twelfth measure is identical to the eleventh but includes a saxophone and piano accompaniment. Above the eleventh measure are the chords B^b7 C⁷sus C^{#7}sus D⁷sus Ab⁷ G⁷, and above the twelfth measure are the chords B^b7 C⁷sus C^{#7}sus. There is a first ending bracket above the twelfth measure.

D^{7sus} A⁷ G⁷ B^{b7} C^{7sus} C^{#7sus} D^{7sus} A⁷ G⁷ B^{b7} C^{7sus} C^{#7sus}

break

2.

break B^{b7} C^{7sus} C^{#7sus} E^{b9sus} F^{9sus}

(piano w/bass)

(F^{9sus}) A^{b9sus} break A^{9sus}

(Piano Solo) D^{MA7} G^{M7} C⁷ (On Cue) F^{MA7} B^{bMA7} E^{M7} A⁷

D^{MA7} (Sax Solo) G^{M7} C⁷ (indef.) (2) (2)

B^{bMA7} A^{M7} G^{M7} E^{b7(#11)} D^{MA7} G^{M7} C⁷

D^{MA7} G^{M7} C⁷ B^{M7(b5)} F^{7(b5)} E^{M7} C^{7sus} C^{#7sus}

D^{7sus} A^{b7} G⁷ B^{b7} C^{7sus} C^{#7sus} (2)

D^{7sus} A^{b7} G⁷ B^{b7} C^{7sus} C^{#7sus} D^{7sus} A^{b7} G⁷ B^{b7} C^{7sus} C^{#7sus}

end solo

(sax w/pn.)

(Floaty) D^{MA7} G^{M7} C⁷ (3x's) D^{MA7} G^{M7} C⁷ D^{MA7} sax fills

D.S. al 2nd ending al Coda

Relaxed Funk (Intro)

♩=100

Chords: DMA^7 , Gm^7 , C^7 (4x's)

A

Chords: DMA^7 , Gm^7 , C^7 , DMA^7 , Gm^7 , C^7 , DMA^7 , Gm^7 , C^7 , B^bMA^7 , A^m^7 , Gm^7 , $E^b7(\#11)$, DMA^7 , Gm^7 , C^7 , DMA^7 , Gm^7 , C^7 , $B^m^7(b5)$, $F^7(b5)$, E^m^7 , C^7sus , $C^{\#7}sus$, D^7sus , A^b7 , G^7 , B^b7 , C^7sus , $C^{\#7}sus$, D^7sus , A^b7 , G^7 , D^7sus , A^b7 , G^7 , B^b7 , C^7sus , $C^{\#7}sus$, D^7sus , A^b7 , G^7 , B^b7 , C^7sus , $C^{\#7}sus$, B , E^b9sus , (E^b9sus) , F^9sus

Ab⁹sus *A⁹sus*

DMA⁷ (Piano Solo) *GMI⁷* *C⁷* *On Cue* *FMA⁷* *BbMA⁷* *EM⁷* *A⁷*

(indef.)

DMA⁷ (Sax Solo) *GMI⁷* *C⁷* *DMA⁷*

GMI⁷ *C⁷* *DMA⁷* *GMI⁷* *C⁷*

BbMA⁷ *AM⁷* *GMI⁷* *Eb⁷(#11)* *DMA⁷*

GMI⁷ *C⁷* *DMA⁷* *GMI⁷* *C⁷*

BMI⁷(b5) *F⁷(b5)* *EM⁷* *C⁷sus* *C#⁷sus* *D⁷sus* *Ab⁷* *G⁷*

Bb⁷ *C⁷sus* *C#⁷sus* *D⁷sus* *Ab⁷* *G⁷ (Funkier)* *Bb⁷* *C⁷sus* *C#⁷sus*

D⁷sus *Ab⁷* *G⁷* *Bb⁷* *C⁷sus* *C#⁷sus* *D⁷sus* *Ab⁷* *G⁷*

Bb⁷ *C⁷sus* *C#⁷sus* *DMA⁷ (Floaty)* *GMI⁷* *C⁷ (4x's)* *DMA⁷*

D.S. al
2nd ending
al Coda

(rit. 4th x)

Double-Time Samba

Las Fugas Highway

Eugenio Toussaint

$\text{♩} = 152$

Handwritten musical notation for the piano introduction in bass clef. It features a series of chords and eighth notes, with some notes beamed together.

(el. pn. only)

Handwritten musical notation for the piano introduction in treble clef. It continues the chordal pattern from the bass clef and ends with a G7 chord.

(add bass)

A

Handwritten musical notation for Section A, first staff. It starts with a C6/9 chord and a G13/C chord, followed by a melodic line with triplets and repeat signs.

add drums (sop. & synth.)

Handwritten musical notation for Section A, second staff. It continues the melodic line with triplets and repeat signs. Chords C6/9, G13/C, and C6/9 are indicated above the staff.

$A^{\flat}MA^{\flat}/B^{\flat}$

Handwritten musical notation for Section A, third staff. It features a melodic line with triplets and repeat signs. The chord $A^{\flat}MA^{\flat}/B^{\flat}$ is indicated above the staff.

FMA^{\flat}/G

$EM^{\flat}1/G^{\flat}$

FMA^{\flat}/G

ynth.
sop.)

Handwritten musical notation for Section A, fourth staff. It features a melodic line with triplets and repeat signs. The chords FMA^{\flat}/G , $EM^{\flat}1/G^{\flat}$, and FMA^{\flat}/G are indicated above the staff.

$C^{\flat}6/9$ $G^{\flat}7/C$

ynth.
(sop.)

Handwritten musical notation for Section A, fifth staff. It features a melodic line with triplets and repeat signs. The chords $C^{\flat}6/9$ and $G^{\flat}7/C$ are indicated above the staff. A first ending bracket is shown, followed by a second ending with the instruction "C bass (dr.)" and a "break" symbol.

B

Handwritten musical notation for Section B, first staff. It features a melodic line with triplets and repeat signs. The instruction "N.C." is written below the staff.

N.C.

(bass)

Handwritten musical notation for Section B, second staff. It features a bass line with triplets and repeat signs.

The musical score is divided into two systems. The first system has two staves. The top staff begins with a treble clef and a 7/8 time signature. The music consists of eighth and sixteenth notes, with several triplet markings. The bottom staff of the first system mirrors the top staff. The second system also has two staves. The top staff begins with a treble clef and a 7/8 time signature. The music consists of eighth and sixteenth notes, with several triplet markings. The bottom staff of the second system mirrors the top staff. The second system ends with a 'fine' marking and a chord progression: F6 G13 C9.

As played on SACBE's LP "SACBE"

Drums fill spaces at B.

Solo on form (AAB);
B is played as written each time
 after solos - D.S. al fine



Richie Beirach

Leaving

Richie Beirach

Straight eighths

A

gtr.
♩ = 98
D7 E^bMA7 D7(b9) GMI

G^bMA7(b5) F7 D7(b9) GMI

(bass)

CMI7 A^b7sus B^b B^b/A A^b7(#11) G7

CMI B/F# BMA7 D/B^b D7

B (Solos) D 'flamenco' scale

extended vamp; on cue solo on **A** (once only)

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

codenza

D7 CMI6 F# D7 G/E^b D7 GMI7

Lemme At It

George Duke

Rock (Intro)

54

B \flat (add 9)
no 3

B \flat mi 7

B \flat (add 9)
no 3

A \flat mi 7 /B \flat

1. | 2.

B \flat (add 9)
no 3

Fmi 9 /B \flat

B \flat (add 9)
no 3

Fmi 9 /B \flat

8.

G \flat MA 7 (#11)

Fmi 7

E 6 /4

G \flat MA 7 (#11)

Fmi 7

E 6 MA 9 (b5)

8va

C $^{\sharp}$ mi 9

E 6 mi 7 (add 11)

B \flat mi 9

As played on George Duke's "Reach For It"

8
 Dmi7(add11) F#mi7(add11) D/E Cma7/D N.C.
 (bass)

Fmi7/Bb Bbmi7

Bb(add 9 no 3) Abmi7/Bb

C (SOLOS) - 4x's

Bb(add 9 no 3) Fmi9/Bb
 Bb(add 9 no 3) Abmi7/Bb

Play **B** after each solo
 After solos - D.S. al Coda

D
 N.C.

Written for guitar (sounds one octave lower than written).

Fast Swing
2/2

Lennie's Pennies

Lennie Tristano

The musical score is written for guitar and includes various chords and musical notations. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The score is divided into sections A and B.

Section A:

- Staff 1: Chords C_{MI}^6 , D^7 , G^7 . Includes the instruction "(alto)".
- Staff 2: Chords C_{MI}^6 , D^7 , G^7 .
- Staff 3: Chords $G_{MI}^7(b5)$, C^7 , F_{MI}^6 .
- Staff 4: Chords C_{MI}^6 , D^7 , $D_{MI}^7(b5)$. Includes triplets.
- Staff 5: Chords G^7 , C_{MI}^6 , D^7 .
- Staff 6: Chords G^7 , C^7 .
- Staff 7: Chords F_{MI}^6 , F_{MI}^6 , $D_{MI}^7(b5)$.
- Staff 8: Chords C_{MI}^6 , A^7 , $D_{MI}^7(b5)$. Includes triplets.
- Staff 9: Chords G^7 , C_{MI}^6 , $\oplus(G^7)$.

Section B:

- Staff 10: Chords $\oplus C^7(add 9)$, $(add MA^7)$.

Solos on changes
after solos - D.C. al Coda

As played on Clare Fischer's "Clare Fischer And EX-4"

Medium-Up Swing

Lester Leitch

Wayne Shorter

$\text{♩} = 204$

A

Chords: $D_{MI}7(b5)$, $G7$, $C_{MI}7$, $A_{MI}7(b5)$

Chords: $D_{MI}7(b5)$, $G7$, $C_{MI}7$, $A_{MI}7(b5)$

Chords: $F_{MI}7$, $B_{MI}7$, $E7$, $E_{bMI}7$, $D7(\#9)$, $A_{bMA}7$

Chords: $E7(\#9)$, $A7(b5)$, $B_{bMI}7$, E_{b7} , $A_{bMA}7$

Chords: $F_{MI}7$, B_{b7} , $E_{bMA}7$, **B**, $F_{MI}7$, B_{b7}

Chords: $E_{bMA}7$, $D_{bMA}7$, $C_{MI}7$, $B_{bMI}7$, $A_{MI}7$, $D7$

Chords: $G_{MI}7$, $E_{MI}7(b5)$, E_{b7} , $D7$, $C\#_{MI}7$, $F\#7$

Chords: $B_{MA}7$, $B_{bMI}7$, E_{b7} , $A_{bMA}7$, $G_{MI}7(b5)$, $C7$

Chords: $F_{MI}7$, B_{b7} , $E_{bMI}7$, A_{b7}

(cym. choke) (cym. choke)

D.C. al 2nd ending
Solo on form (AABA)

As played on Art Blakey's "The Big Beat"

Listen Here

Medium Ballad

Dave Frishberg

$\text{♩} = 66$

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), common time. Chords: Ab7sus, DbMA7, GbMA7, DbMA7, GbMA7. Rhythmic patterns include eighth notes and triplets.

When you're still, do you hear one small voice, crystal clear, say-ing,

Musical staff 2: Treble clef. Chords: Cmi7, F7, Cmi7, F7(#5), DbMA7, GbMA7. Rhythmic patterns include eighth notes and triplets.

"Lis-ten Here, my friend, Lis-ten Here"? Well, that voice is your own, And it

Musical staff 3: Treble clef. Chords: DbMA7, GbMA7, Cmi7, F7, BbMA7. Rhythmic patterns include eighth notes and triplets.

speaks to you a-lone, "You can count on me," it says, "So Lis-ten Here." This is

Musical staff 4: Treble clef. Chords: EbMA7, Bb7sus, Eb, G7(#5), Cmi9, Gb. Rhythmic patterns include eighth notes and triplets.

you, This is real, This is tru-ly the way you feel. You can

Musical staff 5: Treble clef. Chords: Gb/Bb, F7/A, DbMA7/Ab, Gmi7(b5), FMA7, C13. Rhythmic patterns include eighth notes and triplets.

run, You can hide, Oh, but some time, some place, We

Musical staff 6: Treble clef. Chords: FMA7, C13, Dmi7(b5), Db9(#11), Cmi7, F7(#5). Rhythmic patterns include eighth notes and triplets.

each of us wind up face to face with that lit-tle voice in-side. So we

Musical staff 7: Treble clef. Chords: DbMA7, GbMA7, DbMA7, GbMA7, Cmi7, F7. Rhythmic patterns include eighth notes and triplets.

hope and we yearn, and we live and some-times learn from the lit-tle voice that whis-pers crystal

C_M7 F7(#5) D_bM_A7 G_bM_A7 D_bM_A7 G_bM_A7

A musical staff with a treble clef. It contains a sequence of chords: C_M7, F7(#5), D_bM_A7, G_bM_A7, D_bM_A7, and G_bM_A7. The melody consists of eighth notes, with triplets indicated by a '3' in a bracket over groups of three notes.

clear; And we each _____ hear the call, 'Cause it's call-ing _____ to us all "Fo-l-low

C_M7 F7 D_M7 G7(b5) G_bM_A7

A musical staff with a treble clef. It contains a sequence of chords: C_M7, F7, D_M7, G7(b5), and G_bM_A7. The melody consists of eighth notes, with a triplet indicated by a '3' in a bracket over the final three notes.

me," it says, "Nev-er fear, Lis-ten Here, old friend, Lis-ten

B_M7(b5) B_bM_A7 E_bM_A7 B_bM_A7

A musical staff with a treble clef. It contains a sequence of chords: B_M7(b5), B_bM_A7, E_bM_A7, and B_bM_A7. The melody consists of eighth notes, with a triplet indicated by a '3' in a bracket over the final three notes.

Here, dum-my, _____ Lis-ten Here." _____

As played on "The Dave Frishberg Songbook, Vol. I"

Listen NOW

sa ♩ = 116

Bunny Brunel

Handwritten musical score for guitar and bass. The score is divided into two systems, each starting with a double bar line and the word "dal".

System 1 (Guitar):

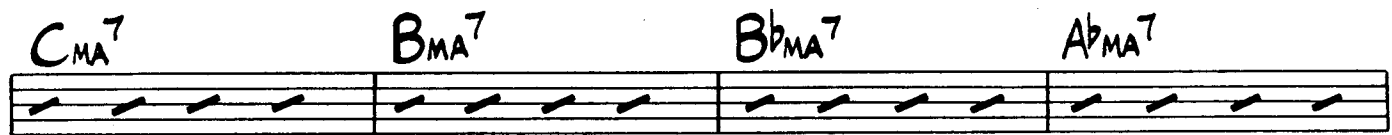
- Staff 1: Chords CMA^9 , $BbMA^7$, CMA^9 , $AbMA^7$, CMA^9 , $GbMA^7$, CMA^9 , EMA^7 .
- Staff 2: Chords CMA^9 , DMA^7 , $BbMA^7$, CMA^9 . Ends with a double bar line and a repeat sign with a circled "2".
- Staff 3: Bass line with triplets. Chords CMA^7 , $BbMA^7$, CMA^7 , $AbMA^7$.
- Staff 4: Bass line with triplets. Chords CMA^7 , $GbMA^7(\#11)$, $FMA^7(\#11)$, $EMA^7(\#11)$.
- Staff 5: Bass line with triplets. Chords $CMA^7(\#11)$, DMA^7 , CMA^7 , $BbMA^7$.
- Staff 6: Bass line with triplets. Chords CMA^7 , $BbMA^7$, CMA^7 , $BbMA^7$.

System 2 (Guitar):

- Staff 7: Chords CMA^9 , $BbMA^7$, CMA^9 , $AbMA^7$, CMA^9 , $GbMA^7$, CMA^9 , EMA^7 .
- Staff 8: Chords CMA^9 , DMA^7 , $BbMA^9$, CMA^9 . Ends with a double bar line and a repeat sign with a circled "2".

fine

(SOLOS)



after solos - D.C. al fine

As played on Bunny Brunel's "Touch"

lowly &

'ery freely

Little One

Herbie Hancock

A ♩ ≈ 60

(trp)

(ten 8vb)

F⁷ sus

E^b13 / F

(ten)

Dm / E

Dm / Eb

E^bmi⁷

C⁷(#9) / Eb

G⁷(#9) / Eb

(ten 8vb)

F⁷(b9) / Eb

(Dm⁷(b9))

F^{#7} sus

(bass)

F⁷ sus

(pn)

Gm⁷ / F

G^bm⁷(b9) / F

(trp)

(ten 8vb)

E^b13 / F

A⁶(#9) / F

B⁷(b9) sus

(no bass)

(ten 8vb)
 $B^b_{MI} 7(b5)$ G/B^b $G^b_{MA} 7/B^b$ fine

um Jazz Waltz $\text{♩} = 124$

F^7_{sus} E^b_{13}/F F^7_{sus} E^b_{13}/F

(SOLOS)

F^7_{sus} E^b_{13}/F F^7_{sus} E^b_{13}/F

D_{MI}/E $E^b_{MI} 7$ $C^7(\#9)/E^b$ $G^7(\#9)/E^b$

$E_{MA} 7(b5)/E^b$ $F^{\#7}_{sus}$

$F_{MI} 7$ $G_{MI} 7/F$ $G^b_{MA} 7(b5)/F$

E^b_{13}/F $A G(\#9)/F$ $B^7(b9)_{sus}$

$B^b_{MI} 7(b5)$ G/B^b $G^b_{MA} 7/B^b$

Play **B** between solos ; after last solo - play **B** then D.C. al fine

As played on Herbie Hancock's "Maiden Voyage"

The Littlest One Of All

Medium Latin
♩ = 133

Bobby Hutcherson

First system of musical notation. The treble clef staff contains a melodic line with triplets and slurs. The bass clef staff contains a bass line with chords: Dmi7, G7, and Cmi7. A '(vibes)' marking is present above the first measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains chords: F7, Bbmi7, and Eb7.

Third system of musical notation. The treble clef staff features a melodic line with triplets and a dynamic marking '(pn.)'. The bass clef staff contains chords: Abmi7, Db7, Cmi7, and Dmi7.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains chords: G7, Cmi7, and F7.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains chords: Bbmi7, Eb7, Abma7, and Dbmi7.

Handwritten musical notation for a drum set. The top staff shows a melody of quarter notes: G4, F4, E4, D4, C4. The bottom staff shows a bass line of quarter notes: G2, F2, E2, D2, C2. Chord symbols are written below the bass line: $D\flat_{MI7}$, $A\flat/C$, $B13$, C_{MI7} , D_{MI7} .

Handwritten musical notation for a drum set. The top staff shows a melody of quarter notes: G4, F4, E4, D4, C4. The bottom staff shows a bass line of quarter notes: G2, F2, E2, D2, C2. Chord symbols are written below the bass line: C_{MI7} , D_{MI7} . The word "rit." is written below the bass line, and "fill" is written above the melody staff.

Kicks hold for solos

As played on Freddie Hubbard's "Keystone Bop"

A Little Taste

Dave Frishberg
Johnny Hodges

Medium Swing

$\text{♩} = 118$

A lit-tle taste might hit the spot,____
A lit-tle taste might pave the way.____

A lit-tle taste might help a - lot,____
It has been known to save the day.____

It may be nice and may-be not,____
One lit-tle taste might be o-kay.____

In my con-di-tion, this is a risk-y prop-o - si - tion.
It's a se - da-tion good for a stick-y sit - u - a - tion.

Why not____ spare my-self a lit - tle pain?____
Who knows?____ may-be it would ease the bite.____

(It would-n't hurt)
(It nev-er ends).

Why lock____ my ap-pe-tite out in the rain?____
The taste____ could help me make it thru the night.____

(With-out a shirt)
(Good eve-ning, friends).

Who said____ self de - ni-al's all that great?____
Why let____ good in-ten-tions get my goat.____

(It was-n't me)
(And bring me down),

'Cause
When

Musical staff with notes and chords: Bb7, Eb7 break, and triplets.

I've found _____ it of-ten pays to dis - si-pate. One lit-tle taste could make a whole lot of dif - fer-ence.
 I know _____ a great po-ten-tial an - ti-dote. One lit-tle taste could change my whole dis-po-si - tion.

D.S. al Coda

Musical staff with notes and chords: Fmi7, Bb7 sus, Gmi7, C7.

A lit-tle taste might break the ice, _____ And make the nas - ty seem like nice, _____

Musical staff with notes and chords: Fmi7, Bb7, Eb7 break, and triplets.

A lit-tle taste just once or twice, _____ It's an en-hanc-er, _____ one lit-tle taste could be the an - swer.

Musical staff with notes and chords: C7, F7.

And so _____ it should-n't be a to - tal waste, _____

Musical staff with notes and chords: Fmi7, Bb7, Eb9/4 break, E9/4, Eb9/4.

Wait-er, _____ I think I'll have a lit - tle taste, Put it on her tab. _____

Bass fills breaks during piano solo
 As played on "The Dave Frishberg Songbook, Vol. I"

Out-Time Rock Feel Looks Like Meringue

John Scofield

d=82 (4x's) gtr solo

(Intro)

bass

gtr

Chords: D, A(add 9) (no 3), GMI^{6/9}, D/F#, GMI, AbMA7(#11)

Chords: D, A(add 9) (no 3), GMI^{6/9}, D/F#, GMI, AbMA7(#11)

Chords: D, A(add 9) (no 3), GMI^{6/9}, D/F#, GMI, AbMA7(#11)

Chords: EbMA7(#5), DMI7(add 11), Bb13, G13, GbMA7(#11) (pn)

Chords: 8vb GbMA7(#11), A phrygian

Chords: A phrygian, Eb⁹ sus

Musical notation for the first system, featuring guitar and bass staves. Chords indicated are $E_b9(\#11)$, E_b9sus , $E_b9(\#11)$, $G13$, A_b13 , and $A13$. A circled cross symbol with the word "(bass)" is positioned below the bass staff.

Musical notation for the second system, featuring guitar and bass staves. Chords indicated are $A7sus$, $A7$, and $8vb$.

Solo on form (AB)

Musical notation for the third system, featuring guitar and bass staves. Chords indicated are D , $A(\text{add } 9 \text{ no } 3)$, $GMI \ 6/9$, $D/F\#$, GMI , and $A_bma7(\#11)$. A circled cross symbol is at the start, and the word "(SOLO)" is written above the first staff. The text "Vamp & Fade" is written below the bass staff.

Musical notation for the fourth system, featuring four staves. A circled cross symbol is at the start, and the text "(gtr. solo on Intro)" is written above the first staff. A chord $8vb$ is indicated below the second staff.

All kicks hold during solos, except bar 9 ($E_bma7 +5$).

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

The Love Connection

Latin

Freddie Hubbard

1st x: elec. piano
2nd x: add horns

(Intro) *mf* B^b_{MI} $G^b_{MA7(b5)}$

B^b_{MI} E^b_{MI9} 1. N.C. B^b_{sus} 2. N.C. C_{MI7} (tr-p)

C_{MI7} C_{MI7} D_{MI7} E^b_{MI7} F_{MI7} B^b_{MI7}

3) B^b_{MI7}

2nd x: C_{MI7} D_{MI7} E^b_{MI7} C_{MI7} D_{MI7} E^b_{MI7} F_{MI7} $G^b_{MA7(b5)}$

$(G^b_{MA7(b5)})$ 1.

$D7(\#9)$ G^b/A A^b13

G/G $G^b_{MA7(b5)}$ $E(\#11 \text{ add } 9 \text{ no } 3)$ G^b/E $E^b(\text{add } 9 \text{ no } 3)$ G^b/D D^b_{MA7} C^7_{sus} B^13

(B^13) A^b/B B^b/A C^b/A^b D/G $E/F\#$ F

cresc.

G/E^b A^b/D^b C_{MI11} D_{MI7}

2. C $D7(\#9)$ $E^b_{MI7}(\text{add } 11)$ $F_{MI7}(\text{add } 11)$ $D7(\#9)$ *mf* $B^b_{MI7}(\text{add } 11)$

$A^b_{MI7}(\text{add } 11)$ $G7(b9)$ G^b_{MA7} $E^b_{MI7}(\text{add } 11)$

Musical notation for the first two staves, featuring chords: C_{Mi}⁷, D_{Mi}⁷, C_{Mi}⁷, D_{Mi}⁷, and G^b_{MA}^{7(b5)}.

(SOLOS)

Musical notation for the first two staves of the solo section, featuring chords: C_{Mi}⁷, D_{Mi}⁷, E^b_{Mi}⁷, F_{Mi}⁷, and B^b_{Mi}⁷.

Musical notation for the first staff of the second solo section, featuring chords: D⁷(#9), G^b/A, and G^b/G.

Musical notation for the second staff of the second solo section, featuring chords: B¹³, A^b/B^b, B^b/A, C^b/A^b, D/G, E/F[#], F, G/E^b, and A^b/D^b.

Musical notation for the first staff of the third solo section, featuring chords: C_{Mi}¹¹ and D_{Mi}⁷.

Musical notation for the second staff of the third solo section, featuring chords: D⁷(#9), E^b_{Mi}⁷, F_{Mi}⁷, and B^b_{Mi}^{7(add 11)}.

Musical notation for the first staff of the fourth solo section, featuring chords: A^b_{Mi}^{7(add 11)}, G^{7(b5)}, G^b_{MA}⁷, E^b_{Mi}⁷(add 11), C_{Mi}⁷, and D_{Mi}⁷.

Musical notation for the second staff of the fourth solo section, featuring chords: C_{Mi}⁷, D_{Mi}⁷, C_{Mi}⁷, D_{Mi}⁷, and G^b_{MA}^{7(b5)}.

after solos - D.S. al Coda

Musical notation for the final section, including performance instructions: 1stx: trp. plays melody, 2ndx: add horns, and dynamic marking *mf*. Chords include B^b_{Mi}, G^b_{MA}^{7(b5)}, E^b_{Mi}⁹, N.C., B^b_{sus}, and B^b_{sus}.

The Love Connection (Bass Part)

=90

(Intro)

Handwritten musical score for 'The Love Connection (Bass Part)'. The score is written on ten staves, with the first three staves in bass clef and the remaining seven in treble clef. The key signature is B-flat major (two flats). The tempo is marked as 'Medium Latin' with a metronome marking of 90. The score includes various musical notations such as notes, rests, and dynamics (mf, ff, cresc.).

Staff 1 (Bass Clef): Starts with a double bar line and a repeat sign. Chords: B^b_{MI} , $G^b_{MA7(b5)}$. Dynamics: *mf*.

Staff 2 (Bass Clef): Chords: B^b_{MI} , $E^b_{MI^9}$, $N.C.$, B^b_{sus} , $N.C.$, C_{MI^7} .

Staff 3 (Bass Clef): Chords: C_{MI^7} , C_{MI^7} , D_{MI^7} , $E^b_{MI^7}$, F_{MI^7} , $B^b_{MI^7}$.

Staff 4 (Bass Clef): Chords: $(B^b_{MI^7})$, C_{MI^7} , $(2^{nd} x: C_{MI^7} D_{MI^7} E^b_{MI^7})$, C_{MI^7} , D_{MI^7} , $E^b_{MI^7}$, F_{MI^7} , $G^b_{MA7(b5)}$.

Staff 5 (Bass Clef): Chords: $(G^b_{MA7(b5)})$, $D^7(\#3)$, G^b/A , A^b_{13} , G^b/G , $G^b_{MA7(b5)}$, $E^{(\#11)}_{(add 9)}$, G^b/E .

Staff 6 (Bass Clef): Chords: $E^b_{(add 9)}$, G^b/D , $D^b_{MA^7}$, C^7_{sus} , B^b_{13} .

Staff 7 (Bass Clef): Chords: (B^b_{13}) , A/B^b , B^b/A , C/A^b , D/G , $E/F^{\#}$, F . Dynamics: *cresc.*

Staff 8 (Bass Clef): Chords: G/E^b , A^b/D^b , $C_{MI^{11}}$, D_{MI^7} , C_{MI^7} . Dynamics: *mf*.

Staff 9 (Bass Clef): Chords: (C) , $D^7(\#3)$, $E^b_{MI^7}$, F_{MI^7} , $D^7(\#3)$, $B^b_{MI^7}(add 11)$.

Staff 10 (Bass Clef): Chords: $A^b_{MI^7}$, $G^7(b5)$, $G^b_{MA^7}$, $E^b_{MI^7}(add 11)$.

C_M7 D_M7 C_M7 D_M7

C_M7 D_M7 G^b_MA⁷(b5)

(SOLOS)
]

C_M7 D_M7 E^b_M7 F_M7 B^b_M7

C_M7 D_M7 E^b_M7 F_M7 G^b_MA⁷(b5)

¹ D⁷(#9) G^b/A G^b/G

B¹³ A/B^b B^b/A C/A^b D/G E/F# F G/E^b A^b/D^b

C_M11 D_M7

² D⁷(#9) E^b_M7 F_M7 B^b_M7(add 11)

A^b_M7(add 11) G⁷(b5) G^b_MA⁷ E^b_M7^(add 11) C_M7 D_M7

C_M7 D_M7 C_M7 D_M7 G^b_MA⁷(b5)

after solos - D.S. al Coda

B^b_M G^b_MA⁷(b5)

B^b_M E^b_M9 ¹ N.C. B^b_{sus} ² N.C. B^b_{sus}

Bar 4 (after solos) - G^b_MA⁷(b5) - 1st bar of G^b_MA⁷(b5)

Love Child

Mike Nock

Intro

CMA^7

(8)

1] CMA^7 C^7_{sus}

FMA^7 Bb^7_{sus}

$EbMA^7$ (#5 optional) $EbMA^7/D$ (#5 optional) Cmi^7 Cmi^7/Bb

G/Ab $AbMA^7(\#11)$ G/Ab $AbMA^7(\#11)$

3] G phrygian (add B)

(8)

Solo on form (AAB)

G phrygian (add B)

Vamp & Fade

Kicks are not played during solos
As played on Mike Nock's "Succubus"

On recording, first head is played AABA
Last 4 bars of letter B may be played 8va

Medium Bossa ♩=110

LOVE REBORN

George Duke

$E^b_{MA^9}$ $A^b_{MI^9/9}/E^b$ $D^b_{MA^7}/E^b$ $A^b_{MI^9/9}/E^b$

A

$E^b_{MA^7}$ $D7(alt)$ D^b_9sus $G^b7(b9)$ $G7(alt)$ $E7(\#9)$ B_{MA^9}

$B_{MI^7(add 11)}$ B^b7 $E^b_{MA^7}$ $F\#_{MI^7(add 11)}$

It was
 ver - y blue, and I re-call so well, Stand-ing in front of
 you. Some-thing had hap-pened then, I

$D^b_{MA^7}/E^b$ $E^b_{MA^7}/F$ D_{MI^9} $G_{MI^7(add 11)}$ $G_{MI^7(add 11)}$

smiled to you, You held me tight, You kissed me, Nev-er felt like
 this be - fore, All that love came back to us. Then I saw a

D_{MI^9} G_{MI^9} D_{MI^9} $G_{MI^7(add 11)}$ $B^b_{MA^7}$

$E^b_{MA^9}$ $A^b_{MI^9/9}/E^b$ $D^b_{MA^7}/E^b$ $A^b_{MI^9/9}/E^b$

mil - lion stars, Love is here to stay.

(Ending)

$D^b_{MA^7}/E^b$ $A^b_{MI^9/9}/E^b$

Vamp & Fade

Kicks are played during solos

As played on Flora Purim's "Butterfly Dreams"

SECOND VERSE:
 Morning came again,
 Together, here we are,
 Sharing the afterthoughts
 And all the time we lost.
 I smiled to you,
 You held me tight,
 You kissed me,
 Never felt like this before,
 And that love came back to us.
 Then I saw a million stars,
 Love is here to stay.

Lusitanos

Wayne Shorter

Sw Funk
♩ = 74

Abmi9 (Db pedal till [B])

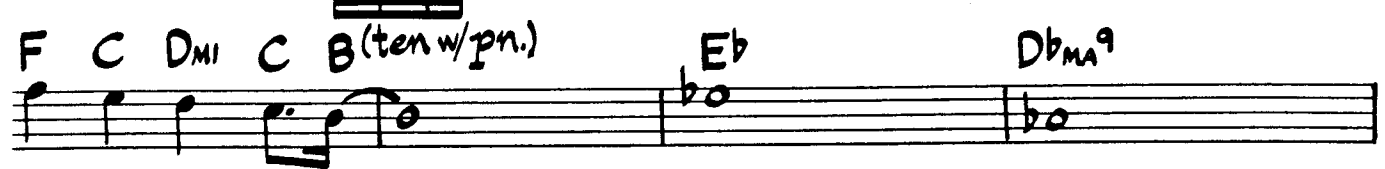


Tacet 4

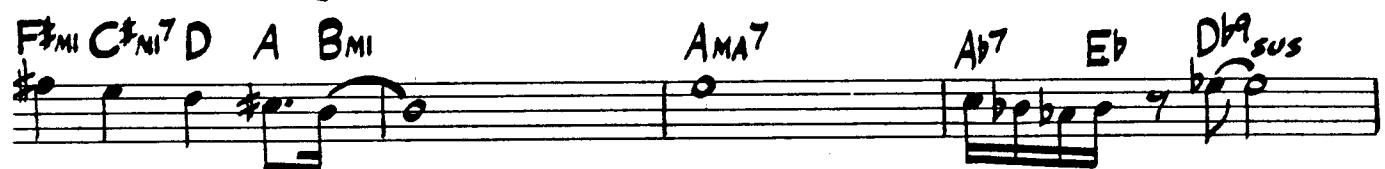
A Ab7 Eb Db9sus Db7(b9)



F C Dmi C B (ten w/pn.) Eb Dbma9



F#mi C#mi7 D A Bmi AMA7 Ab7 Eb Db9sus



N.C. (ten) B F#mi7 (sax solo over melody) AM13(11)



(end Db pedal)

1. Db7sus Eb Db DMA7 Db Db9sus (end solo)



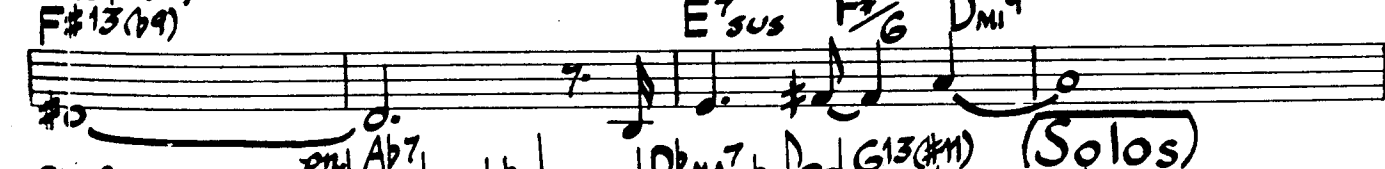
2. Db7sus Eb E Bmi11 N.C. (Piano w/Bass)



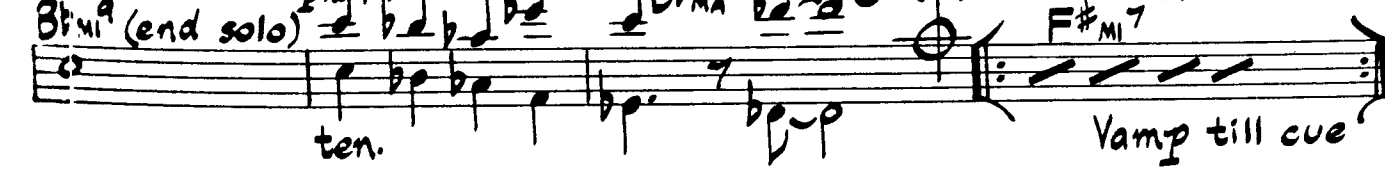
Ab7sus E7sus F#mi7 (sax solo over melody)



cn w/synth.) F#13(b9) E7sus F#6 Dmi9



Bmi9 (end solo) ten. Ab7 Dbma7 G13(#11) (Solos) F#mi7 Vamp till cue



(On Cue) (Solo Continues)

(piano w/bass)

1.

id) 2. *Ab7sus* *E7sus*

(ten w/synth.)

D.S. al coda

Sax Solo)

(On Cue) (Db pedal till end)

F#m7

Ab7 *Eb* *Db9sus*

Vamp till cue

(ten w/pn.) *(synth)*

Db9sus *F* *C* *Dmi* *C* *B*

B *Eb* *DbMA9* *(piano)* *F#m7* *C#m7* *D* *A* *Bmi*

Bmi *AMA7* *Ab7* *Eb (sax solo till end)*

Ab13 *DbMA9* *Ab* *Ab7*

Vamp & Fade

As played on Weather Report's LP "Tale-Spinnin' "

Lusitanos (Bass)

Slow Funk

$\text{♩} = 74$

A

Wah-Wah)

Chords: $\text{Ab}^{\flat} \text{MI}^{\flat} 9$ / Db

Measure numbers: (4), (5), (6), (7)

Chords: $\text{Ab}^{\flat} 7$, Eb , $\text{Db}^{\flat} 9 \text{ sus}$

Chords: $\text{Db}^{\flat} 9 \text{ sus}$, $\text{Db}^{\flat} 7 (\text{b}5)$, F , C , $\text{D} \text{MI}$, C

3

Chords: Eb , $\text{Db} \text{MA}^{\flat} 9$, $\text{F}^{\sharp} \text{MI}$, $\text{C}^{\sharp} \text{MI}$, D , A , $\text{B} \text{MI}$

Measure number: (8)

Chords: $\text{A} \text{MA}^{\flat} 7$, $\text{Ab}^{\flat} 7$, Eb , $\text{Db}^{\flat} 9 \text{ sus}$, N.C.

Chords: $\text{F}^{\sharp} \text{MI} 7$, $\text{Ab}^{13} (\text{b}9)$

Chords: $\text{Db}^{\flat} 7 \text{ sus}$, Eb / Db , $\text{DMA}^{\flat} 7 / \text{Db}$, $\text{Db}^{\flat} 9 \text{ sus}$

Chords: $\text{Db}^{\flat} 7 \text{ sus}$, Eb / E , $\text{B} \text{MI}^{11}$, N.C.

Chords: $\text{Ab}^{\flat} 7 \text{ sus}$, $\text{E} 7 \text{ sus}$, C , $\text{A} \text{MI} 7$

Chords: $\text{F}^{\sharp} 13 (\text{b}9)$, $\text{E} 7 \text{ sus}$, $\text{F}^{\sharp} / \text{G}$, $\text{D} \text{MI} 9$

Measure number: (36)

B \flat M \flat 9 A \flat 7 D \flat MA7 G13(11)

F \sharp M \flat 7 (On Cue) F \sharp M \flat 7

(Vamp till cue)

1.

2. A \flat 7sus E7sus D.S. al Coda

(On Cue)

F \sharp M \flat 7 A \flat 7 E \flat D \flat 9sus

(Vamp till cue)

F C D \flat M \flat C B E \flat D \flat MA9 F \sharp M \flat C \sharp M \flat 7 D A

B \flat M \flat A \flat MA7 A \flat 7 E \flat

A \flat 13 D \flat MA9 A \flat A \flat 7

Vamp & Fade

Magic Lady

dium Funk J=116

Jeff Lorber

(Intro) E/D A^(add 9) C#[#] C#[#]/B F#^(add 9)/A# E/D A^(add 9) C#[#] C#[#]/B F#^(add 9)/A# B_{Mi}7

(sample solo)
Synth.
B_{Mi}7 C#7(#9) F#_{Mi}7 B7 B_{Mi}7 C#7(#9) F#_{Mi}7 C13(#11)
Rhythm

end solo--
B_{Mi}7 C#7(#9) D_{Ma}7 G#7(alt) C#7(#9) F#_{Mi}7

(semi-staccatto)
B_{Mi}7 C#7(#9) F#_{Mi}7 B13 B_{Mi}7 C#7(#9)

F#_{Mi}7 C13(#11) B_{Mi}7 C#7(#9) D_{Ma}7

G#7(alt) C#7(#9) F#_{Mi}7 B_{Mi}7 C#7(#9) F#_{Mi}7

As played on Jeff Lorber's "Galaxian"

$F\#m7$ $B13$ $Bm7$ $C\#7(\#9)$ $F\#m7$ $C13(\#11)$ $Bm7$

B

$Bm9$ $(C13)$ $C\#13\text{ sus}$

$(C\#13\text{ sus})$ $C13$ $Bm7$ $C\#13\text{ sus}$

(SOLOS)

$Bm7$ $C\#7(\#9)$ $F\#m7$ $B13$ $Bm7$ $C\#7(\#9)$ $F\#m7$ $C13(\#11)$

$Bm7$ $C\#7(\#9)$ $Dm7$ $G\#7(\text{alt})$ $C\#7(\#9)$ $F\#m7$ (2x only)

Play **B** before each new solo After solos - D.S. al Coda Two (Φ^2)

Φ^2

$Bm9$ $(C13)$ $C\#13\text{ sus}$

$(C\#13\text{ sus})$ $C13$

Rhythmic kicks at A are closely followed, those at B and Coda2 less so.
String synthesizer at letter B crescendoes from mf to f over each chord change

... & Coda

Magic Lady (Bass Part)

dium Funk

116 (Intro) E/D A^(add 9)/C# C#[#]/B F#^(add 9)/A# E/D A^(add 9)/C# C#[#]/B F#^(add 9)/A B_{Mi}⁷

B_{Mi}⁷ C#⁷(#9) F#_{Mi}⁷ B⁷ B_{Mi}⁷ C#⁷(#9) F#_{Mi}⁷ C¹³(#11)

B_{Mi}⁷ C#⁷(#9) D_{Mi}⁷ G#⁷(alt) C#⁷(#9) F#_{Mi}⁷

B_{Mi}⁷ C#⁷(#9) F#_{Mi}⁷ B¹³ B_{Mi}⁷ C#⁷(#9) F#_{Mi}⁷ C¹³(#11)

B_{Mi}⁷ C#⁷(#9) D_{Mi}⁷ G#⁷(alt) C#⁷(#9) F#_{Mi}⁷ B_{Mi}⁷

B_{Mi}⁷ C#⁷(#9) F#_{Mi}⁷ B¹³ B_{Mi}⁷ C#⁷(#9) F#_{Mi}⁷ C¹³(#11) B_{Mi}⁷

B_{Mi}⁷ C#⁷(#9) D_{Mi}⁷ G#⁷(alt) C#⁷(#9) F#_{Mi}⁷ ϕ^{12}

3] B_{Mi}⁹ (C¹³) C#¹³_{sus}

(C#¹³_{sus}) C¹³ B_{Mi}⁷ (C¹³) C#¹³_{sus}

D.S. al Coda One (ϕ^1)

ϕ (SOLOS) B_{Mi}⁷ C#⁷(#9) F#_{Mi}⁷ B¹³ B_{Mi}⁷ C#⁷(#9) F#_{Mi}⁷ C¹³(#11)

B_{Mi}⁷ C#⁷(#9) D_{Mi}⁷ G#⁷(alt) C#⁷(#9) F#_{Mi}⁷ (2x only)

Play [B] before each new solo After solos - D.S. al Coda Two (ϕ^2)

(C¹³) C#¹³_{sus} C¹³



Photo by Tom Copi

Angela Bofill

Medium-Slow Funk
♩ = 94

Magic Sam

Robben Ford

Guitar (Intro) (2)

E7(#9) E7(#9) drum fill-----

Bass

(guitar figure continues till [B])

E7

(synth.)

E7

[3]

(guitar)

(sample bass line)

D⁹sus E^m7 F[#]7(#5) B^m7 D⁹sus C⁷(#11) A^b9(b5)

G^m9 F[#]7(#9) D⁹sus E^m7 F[#]7(#5) B^m7 A^m7 D⁷

GMA^7 $A^b9(b5)$ $A_{mi}^7 C^9_{sus}$

guitar solos on AB (indef.) after solo, continue to C

nth. Solo) $A^b9(b5)$ G_{mi}^9 $F\#7(\#5)$ A^{13}_{sus}

(sample bass line)

Till Cue $A^b9(b5)$ G_{mi}^9 $F\#7(\#5)$ A^{13}_{sus}

B^b13_{sus} $D^bMA^7(b5)$ C_{mi}^9 A^{13}_{sus}

vamp till cue $D^bMA^7(b5)$ C_{mi}^9 $B^7(\#9)$

cue A^{13}_{sus}

D.S. al Coda

D^9_{sus} E_{mi}^7 $F\#7(\#5)$ B_{mi}^7 D^9_{sus} $C^7(\#11)$ $A^b9(b5)$

As played on Robben Ford's "The Inside Story"

G_{mi}^9 $F\#7(\#9)$

vamp & fade

9 Medium-Up
Funk Shuffle

Man In The Moon

Jimmy Haslip
Russell Ferrante

$\text{♩} = 94$
 $F_{MA}^7(b5)$ (guitar solo on D.S. - till [A])

[Intro]

(bass) $F_{MA}^7(b5)$

[A]

(sample bass line)

B^b/C

[B]

(piano solo on D.S. - till [D]) (synth.) (rhythm figure continues)

B^b/C

F/B^b

A_{m7} D^7_{sus} D^7 G^{13}_{sus} C^9_{sus}

[C]

F/B^b

B^b/C

C/F F/B^b F/A A^m7/D G/C F/B^b

A^m7 D⁷sus D⁷ G¹³sus B^b13sus

(B^b13sus) A^b13 F/G (melody on D.S.) break

(synth) (rhythm) F/G C/G break G#o7 A^m7 break

B^b7 C/F D⁹/F# C/G C/E F

(piano w/guitar)

F B^b13 A^bM⁷(b5) G¹³sus

(Guitar Solo) E A/D B^m7 F#^m7 E/G# A (8x's)

B^b13 E7(#9)

D.C. al Coda
 (guitar solo on intro, piano solo on [B] & [C])
 Rhythmic figure at A continues thru B and C unless otherwise notated.
 As played on The Yellowjackets' LP "Mirage A Trois"



Dexter Gordon & Jon Hendricks

The Maze

Herbie Hancock

(Intro)

Emi A/E Emi7 A/E

(solo pn.)

A (add bs. & dr.)

rp. & ten.

piano

Emi A/E Emi7 A/E

Ami7 Gmi7 F#mi7(b5) F13

B (SOLOS)

Emi7 A7 Emi7 A7

Ami7 Gmi7 F#mi7(b5) B7(b9)

On the head, bass plays whole note first time, half notes on repeat. Before each solo, rhythm section plays two choruses with an angular two-beat feel (see drum appendix). Solos in 4/4.



FMA7

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

um-Up Swing
1=196

Miss Ann

Eric Dolphy

First system of musical notation for 'Miss Ann'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a triplet of eighth notes in the second measure. The bass staff contains a bass line with a double bar line in the second measure. Chord symbols $F\#7$ and $B7$ are written below the bass staff in the first and second measures, respectively.

Second system of musical notation for 'Miss Ann'. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line. The bass staff contains a bass line with a double bar line in the second measure. Chord symbols $(B7)$ and $8vb$ are written below the bass staff in the first and third measures, respectively.

Third system of musical notation for 'Miss Ann'. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line. The bass staff contains a bass line with a double bar line in the second measure. Chord symbols $F\#m7$, $B7$, and $F7$ are written below the bass staff in the first, second, and third measures, respectively.

Fourth system of musical notation for 'Miss Ann'. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line. The bass staff contains a bass line with a double bar line in the second measure. Chord symbols $A7(b5)$, E_{m7} , and $B\#9(b5)$ are written below the bass staff in the first, second, and third measures, respectively. A circled cross symbol is located at the end of the system.

Fifth system of musical notation for 'Miss Ann'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a single note with a fermata. The bass staff contains a bass line with a double bar line. Chord symbol $F\#_{m7}(add 11)$ is written below the bass staff.

As played on Eric Dolphy's "Last Date"



Sixth system of musical notation for 'Miss Ann'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a single note with a fermata. The bass staff contains a bass line with a double bar line. Chord symbol $F\#_{m7}(add 11)$ is written below the bass staff.

t. Swing
♩ = 252

The Missing Link

Vince Wallace

(Intro)
(trb) F#m7(b5) B7(#5) Em7(b5) A7(b5) Dm7(b5) G7(#5)
(ten)

(Drums) 3
1. 2. break ---
unis.

Cm7 F7 Bbm7 Eb7 Em7 A7(b5) Dm7 G7(b5)
(trb)

Cm7 F7 Bbm7 Eb7 1. Gm7 C7
(trb)

Fm7 Fm7 Bb7 Em7 A7(alt)

D7 Dm7 G7
(trb) (ten)

2. Gm7 C7 Fm7 Fm7 Bb7
Em7 (trb 8vb) A7 (ten) Dm7 G7
(trb)

Cm7 Eb7 Abm7 Db7 B Db7 CMA7
(trb) (ten)

CMA7 (ten) fine

solos on **A** (omit **B**)

solo break

If only one horn is used, play upper harmonies (except on last two bars of first ending)

5
edium
nk
ruffle

Monmouth College Fight Song

Russell Ferrante

$\text{♩} = 146$

(Intro)

(4x's) C pedal

1,2,3

The musical score is written for a keyboard instrument, likely a synthesizer, and includes a guitar part. It consists of ten staves of music. The first staff is the introduction, marked '(Intro)' and '(synth.)', featuring a C pedal point and a sequence of chords: C^{\flat} , $\text{F}^{\flat}/\text{G}$, $\text{Gm}^{\flat 7}$, $\text{F}^{\flat}/\text{G}$, $\text{Gm}^{\flat 7}$, $\text{B}^{\flat}/\text{C}$, and $\text{Am}^{\flat 7}$. The second staff begins the main melody with a 'break' and includes a guitar part. The third staff continues the melody with chords C/F , C/D , F/G , $\text{Gm}^{\flat 7}$, F/G , $\text{Gm}^{\flat 7}$, $\text{B}^{\flat}/\text{C}$, and $\text{Am}^{\flat 7}$. The fourth staff has chords $(\text{Am}^{\flat 7})$, C/D , D/E , E , D/E , E , and E/F . The fifth staff includes E/F , $\text{Fm}^{\flat 7}$, E/F , $\text{F}^{\flat}/\text{A}$, $\text{Bm}^{\flat 7}(\text{b}5)$, $\text{B}^{\flat}6/\text{A}$, $\text{C}6/\text{A}$, and $\text{Dm}^{\flat 7}(\#11)$. The sixth staff has $\text{Dm}^{\flat 7}(\#11)$, $\text{E}^{\flat}\text{m}^{\flat 11}$, $\text{Fm}^{\flat 11}$, $\text{Gm}^{\flat 11}$, $\text{G}^{\flat}/\text{C}$, a 'break', and $\text{Am}^{\flat 7}$. The seventh staff starts with $\text{Am}^{\flat 7}$, C/D , F/G , $\text{Gm}^{\flat 7}$, F/G , $\text{Gm}^{\flat 7}$, $\text{B}^{\flat}/\text{C}$, and $\text{Am}^{\flat 7}$. The eighth staff includes $\text{B}^{\flat}\text{m}^{\flat 7}$, $\text{D}^{\flat}/\text{E}^{\flat}$, $\text{D}^{\flat}\text{m}^{\flat 6}/\text{E}^{\flat}$, and $\text{D}^{\flat}\text{m}^{\flat}(\text{MA}^{\flat 7})/\text{E}$. The ninth staff has $\text{D}^{\flat}\text{MA}^{\flat 7}$, $\text{E}^{\flat}/\text{D}^{\flat}$, $\text{A}/\text{D}^{\flat}$, $\text{G}^{\flat}/\text{C}$, a 'break', and $\text{Am}^{\flat 7}$. The tenth staff is marked '(2) Shuffle' and includes $(\text{Am}^{\flat 7})$, $\text{Dm}^{\flat 7}$, $\text{Gm}^{\flat 7}$, C , B^{\flat} , $\text{E}^{\flat}/\text{A}^{\flat}$, $\text{E}/\text{F}^{\sharp}$, $\text{G}^{\flat}/\text{E}$, $\text{A}^{\flat}/\text{D}^{\flat}$, and $\text{Gm}^{\flat 7}(\text{b}5)/\text{C}$. The final staff is a 'Solo' section with chords C/F , C/D , $\text{Dm}^{\flat 7}$, $\text{Gm}^{\flat 7}$, $\text{B}^{\flat}/\text{C}$, $\text{C}/\text{B}^{\flat}$, $\text{Am}^{\flat 7}$, and $\text{Dm}^{\flat 7}$.

D/E E13 FMA7 Bmi7(b5) Bb9 C9

DMA7(#11) Ebmi11 Fmi11 Gmi11 B/C C/Bb Ami7 C/D Dmi7

Gmi11 B/C 1. Bbmi7 Db/Eb Eb/Ob B/C

2. Bbmi7 Db/Eb Dbmi(MA7)/Eb Dbmi(MA7)/E

DbMA7 Eb/Ob A/Db Gb/C break Ami7

(Stop-Time Feel) (Ami7) Dmi7 Gmi7 C Bb Eb/Ab E/F# G/E A/Db Gmi7(b5)/C

(Gmi7(b5)/C) (Shuffle) Gb/C (synth.)

D C pedal

2. C7 (Piano Solo) Bbmi7/C Till Cue Bbmi7/C On Cue

(4x's) C pedal 4thx: (b) 1,2,3 break C/F D.S. al Coda

break Ami7 (Stop-Time Feel) Dmi7 Gmi7 C Bb C/Ab F/Db

(F/Db) Bb/Gb C/E Bb/D Eb/Ob E/B Gb/Bb Ab Gmi7(b5)

(Shuffle) (Gmi7(b5)) Gb/C break Ebmi7/4 C/F

m Funk Monmouth College Fight Song (Bass Part)

e J=146

Intro (4x's) C pedal

1,2,3

mp line)

etc.

tar Solo)

$D_{MA}^7(\#11)$ $E^b_{MI}^{11}$ F_{MI}^{11} G_{MI}^{11} B^b/C C/B^b A_{MI}^7 C/D D_{MI}^7

G_{MI}^{11} B^b/C $B^b_{MI}^7$ D^b/E^b E^b/D^b B^b/C

$B^b_{MI}^7$ D^b/E^b $D^b_{MI}(MA^7)/E^b$ $D^b_{MI}(MA^7)/E$

$D^b_{MA}^7$ E^b/D^b A/D^b G^b/C A_{MI}^7

(A_{MI}^7) D_{MI}^7 G_{MI}^7 C B^b E^b/A^b $E/F^{\#}$ G^b/E A^b/D^b G_{MI}^7/C

$(G_{MI}^7(b9)/C)$ G^b/C

D C pedal

C^7 (Piano Solo) $B^b_{MI}^7/C$

On Cue C pedal (4x's)

vamp till cue

D.S. al Coda

A_{MI}^7 D_{MI}^7 G_{MI}^7 C B^b C/A^b F/D^b B^b/G^b C/E

B^b/D E^b/D^b E/B G^b/G^b A^b $G_{MI}^7(b9)$

$(G_{MI}^7(b9))$ G^b/C $E^b_{MI}^9$ C/F

Moon And Mind

Paul McCandless

Medium

Straight 1/8s

$\text{♩} = 79$ N.C.

C (Vibes Solo)

D⁹_{sus} GMA⁷/D B^{b9}_{sus} C⁹_{sus}

C/B^b G/A^b A_{sus} F[#]MA⁷(#5) F^{#9}_{sus}

A^b_{MI} 9(MA7) B^bdim/A^b A^b_{MI} E^b(add 9 no 3)

B^b(add 9 no 3) **D** B^b Lydian Indef.

(Freely-against time)

(Oboe Solo)

B^b Lydian

(oboe)

D_{MI} 9 F G A (add 9 no 3)

B_{MI} 9 2 CMA⁷(#M) 2 D⁹_{sus} 4

(Piano Solo)

E_{MI} 9 2 G/F 2 A_{MI} 9 4 G/F[#] 2 GMA⁷(b5) 2

A⁹_{sus} 2 B^bMA⁷(#5) 2 B_{MI} 9

D.S. al Coda



B_{MI} 9 F^{#9}_{sus} GMA⁷(b5) G(add 9)/C

Vibes generally double the oboe at A and B.

As played on Paul McCandless' "All The Mornings Bring"

Medium-Slow Latin

Morning

Clare Fischer

♩ = 111

(Intro)

1st x: elec. pn. w/bs
2nd x: add dr. & gtr.

Handwritten chord symbols: $Cm7(b9)$ $F7(\#9)$ $Bbm7$ $Eb7$ $Cm7(b9)$ $F7(\#9)$ $Bbm7$ $Eb7$

Handwritten chord symbols: $Ebm7$ $Ab7$ $Dbm7$ $Gbm7$ $Cm7(b9)$ $F7(\#9)$ $Bbm7$ $Eb7$ $Bbm7$ $Eb7$

1. 2. (vibes)

Handwritten chord symbols: $Cm7(b9)$ $F7(\#9)$ $Bbm7$ $Eb7$ $Cm7(b9)$ $F7(\#9)$ $Bbm7$ $Eb7$

piano simile

Handwritten chord symbols: $Ebm7$ $Ab7$ $Dbm7$ $Gbm7$ $Cm7(b9)$ $F7(\#9)$ $Bbm7$ $Eb7$ $Bbm7$ $Eb7$

1. 2.

Handwritten chord symbols: $Ab7$ $Dbm7$ $Gbm7$ $Fm7$ $Bb7(\#9)$

Handwritten chord symbols: $Ab7$ $B7$ $Bb7/F$

C

Chords: $C_{m7}(b9)$ $F7(\#5)$ B^b_{m7} E^b7 $C_{m7}(b9)$ $F7(\#5)$ B^b_{m7} E^b7

Chords: E^b_{m7} A^b7 D^b_{MA7} G^b_{MA7} $C_{m7}(b9)$ $F7(\#5)$ B^b_{m7} E^b7

Solo on form (AABC)

Chords: $C_{m7}(b9)$ $F7(\#5)$ B^b_{m7} E^b7 B_{MA7} B^b_{m7}

Handwritten notes: (On Cue) fill, fill, vamp & solo till cue

Piano figure and kicks are played during solos

As played on Cal Tjader's "Here"

LYRICS (Not present on this recorded version)

What of a morning
 That brings a day so gently,
 And bathes the leaves
 Of memories
 That fell so long ago.
 I still recall you
 In all these early hours,
 Though I were there
 Once more to share
 A love lost long ago.
 Crassness of youth,
 Concluding only half of the truth,
 Exuding only one small percent
 Of what I surely felt for you.
 And then one morning
 That brought a day so gently,
 We set apart
 Things of the heart
 And lost love long ago.

Medium-Up Bop

Motion

Jimmy Raney

=220

Handwritten musical score for "Motion" by Jimmy Raney, featuring Stan Getz. The score is in 3/4 time and consists of two systems of staves.

System 1:

- Staff 1: Melody line starting with a **DMA7** chord. Includes a **(ten & gtr)** marking and a triplet of eighth notes.
- Staff 2: Bass line with chords **Cmi7**, **F7**, and **BbMA7**. Includes a triplet of eighth notes.
- Staff 3: Melody line with chords **Ami7**, **D7**, and **GMA7**. Includes a sharp sign (**#**) and a **(ten)** marking.
- Staff 4: Bass line with chords **Gmi7**, **C7**, **Fmi7**, **Bb7**, **Emi7**, and **A7**. Includes a **(unis)** marking.

System 2:

- Staff 1: Melody line starting with a **DMA7** chord. Includes a triplet of eighth notes.
- Staff 2: Bass line with chords **Cmi7**, **F7**, **Dmi7(b5)**, and **G7(b5)**.
- Staff 3: Melody line with chords **Emi7(b5)**, **A7(9)**, **DMA7**, **GMA7**, **F#mi7**, and **F°7**. Includes a triplet of eighth notes.
- Staff 4: Melody line with chords **Emi7**, **A7**, and **DMA7**. Includes a **break** marking and a circled **©** symbol at the end.

As played on Stan Getz' "Early Getz"

(SOLOS)

DMA7 solo break ----- EbMA7

Cmi7 F7 BbMA7

Ami7 D7 GMA7

Gmi7 C7 Fmi7 Bb7 Emi7 A7

DMA7 EbMA7

Cmi7 F7 Dmi7(b5) G7

Emi7(b5) A7(#9) DMA7 Emi7 F#mi7 F7

Emi7 A7 DMA7 (Emi7 A7)

D6

Solo break occurs on first chorus of first solo only.
 Guitar plays lower harmony where written, unison otherwise.
 Based on "You Stepped Out Of A Dream".

Neo Terra

dium Latin/Funk

Freddie Hubbard

$\text{♩} = 118$

$D_{\text{sus}}(b9)$

(add light drums 5th x, then flutes & strings)

Musical staff 1: Chordal accompaniment for $D_{\text{sus}}(b9)$. The staff contains a series of chords and notes, with a 'vamp till cue' instruction at the end.

Musical staff 2: Trumpet (trp) and flute (fl.) parts. The flute part is marked '(fl. - tacet 1st x)'. The trumpet part has a 'vamp till cue' instruction.

Musical staff 3: Bass line with $D_{\text{mi}}^9(b5)$ and D_{mi}^9 chords.

Musical staff 4: Chordal accompaniment for $D_{\text{sus}}(b9)$. The staff contains a series of chords and notes, with a first ending bracket labeled '1' and a second ending bracket labeled '2'.

Musical staff 5: Flute fill and trumpet (trp) part. The flute part is marked '(flutes fill)'. The trumpet part has a 'vamp till cue' instruction.

Musical staff 6: Chordal accompaniment with C_{mi}^7 , D_{mi}^7 , and $E^b_{\text{MA}}^7$ chords.

Musical staff 7: Chordal accompaniment with C_{mi}^7 , $B^b_{\text{MA}}^7$, $A^7(\#9)$, and D_{MA}^7 chords.

Musical staff 8: Chordal accompaniment with G_{mi}^7 , F_{MA}^7 , $E^b_{\text{mi}}^9$, and C_{mi}^9 chords.

Musical staff 9: Trumpet (tr) trills. The staff contains a series of trills, with a 'vamp till cue' instruction at the end.

(Trumpet Solo)

♯¹ D phrygian 48 E^b phrygian 32 D phrygian 16

end solo---

C Cm⁷ Dm⁷ E^bM⁷

(fl.) Cm⁷ B^bM⁷ A⁷(#9) D^MA⁷

Gm⁷ F^MA⁷ E^bM⁹ Cm⁹

A⁷sus(b⁹) tr

mf _____ *f*
D.S. al Coda Two (♯²)

(Trumpet Solo)

♯² Dsus^(b9) (phrygian) vamp & fade

Harmony at A is only part of a denser harmony. Flute, where marked, sounds one octave higher than written.

As played on Freddie Hubbard's "Windjammer"

Medium Latin/Funk

$\text{♩} = 118$

Neo Terra (Bass Part)

Dsus(b9)

vamp till cue

A

Dsus(b9)

(Dsus(b9)) (4) *Dmi9(b5)* *Dmi9* (4)

Dsus(b9) (4) 1. $\text{⊕}^{1,2}$ (4)

(Dsus(b9)) (4) 2.

B

Cmi7 *Dmi7* *EbmA7*

etc.

Cmi7 *BbmA7* *A7(#9)* *DmA7*

Gmi7 *FmA7* *Ebm9* *Cmi9*

A7sus(b9)

mf ————— *f*
D.S. al Coda One (⊕)

(Trumpet Solo)

⊕^1 *D phrygian*

2x's

3x's) E^b phrygian

4x's) D phrygian

C CMI⁷ DMI⁷ E^bMA⁷ etc.

CMI⁷ B^bMA⁷ A⁷(#9) DMA⁷

GMI⁷ FMA⁷ E^bMI⁹ CMI⁹

A⁷sus(b9) mf f

D.S. al Coda Two (C)

⊕² Dsus(b9) vamp & fade

Medium Swing

Never Say Yes

Nat Adderley

198

(Intro)

N.C.

Musical staff for the Intro section, showing a bass line with notes and rests.

A

(bass)

Musical staff for the first system of the main section, including treble and bass clefs with notes and chords.

(piano tacet)

Musical staff for the second system of the main section, including treble and bass clefs with notes and chords.

Musical staff for the third system of the main section, including treble and bass clefs with notes and chords.

Musical staff for the fourth system of the main section, including treble and bass clefs with notes and chords.

B

(piano enters)

Musical staff for the fifth system of the main section, including treble and bass clefs with notes and chords.

Musical staff for the sixth system of the main section, including treble and bass clefs with notes and chords.

B_{mi}^7 B_{bmi}^7 E_{b7} A_{mi}^7 $F\#_{mi}^7(b5)$ B^7

solo break -----

G_{MA}^7/B E_{mi}^7 A_{mi}^7 D^7 G_{MA}^7

☐ (SOLOS)

G_{MA}^7 A_{mi}^7 D^7

G_{mi}^7 $A_{mi}^7(b5)$ D^7

1.

B_{mi}^7 B_{bmi}^7 E_{b7} A_{mi}^7 $F\#_{mi}^7(b5)$ B^7

G_{MA}^7/B $E^7(b9)$ A_{mi}^7 A_{mi}^7 D^7

2.

B_{mi}^7 B_{bmi}^7 E_{b7} A_{mi}^7 $F\#_{mi}^7(b5)$ B^7

G_{MA}^7/B E_{mi}^7 A_{mi}^7 D^7 G_{MA}^7 $(A_{mi}^7$ $D^7)$

after solos - D.S. al Coda

G_{MA}^7/B E_{mi}^7 A_{mi}^7 D^7 (Trumpet Solo) $(N.C.)$ G_{MA}^7

on cue (a)

Bass figure rhythm is matched by piano and drums. Piano plays at letter A on the out head, bass plays Figure for 8, walks in 2 for 8.

A New Blue

Freely Intro
follow tenor)

Jimmy Heath

Handwritten musical notation for the first system, including notes and chords: F7, Ab7, F7, Ab7, B7 (ten), D7, F7, Ab7, A7(#9), Bb7, B7(b9), C7.

Funky Swing) $\text{♩} = 130$

Handwritten musical notation for the second system, including notes and chords: F7, (elec. piano).

Section A: Handwritten musical notation for the first line of section A, including notes and chords: F7, (F7#9).

Handwritten musical notation for the second line of section A, including notes and chords: F7, F7.

Handwritten musical notation for the third line of section A, including notes and chords: F7.

Handwritten musical notation for the fourth line of section A, including notes and chords: F7.

Section B: Handwritten musical notation for the first line of section B, including notes and chords: Bb7, Eb7, Ab7, Db7.

Handwritten musical notation for the second line of section B, including notes and chords: C7, Bb7.

Handwritten musical notation for the third line of section B, including notes and chords: Ab7, Ebmi7, Ab7, Gb7, Dbmi7, Gb7, C7.

Handwritten musical notation for the fourth line of section B, including notes and chords: F7.

Solo, Vamp & Fade: Handwritten musical notation for a solo section, including notes and chords: F7.

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

As played on The Heath Brothers' "Passin' Thru"

NEW Blue (Bass Part)

Freely
(follow tenor)

Chords: F7, Ab7, F7, Ab7

Chords: B7 (tenor cue), D7, F7, (play) Ab7 A7(#9) Bb7 B7 C7

(Funky Swing) $\text{♩} = 130$

Chords: F7

A

B

Chords: Bb7, Eb7, Ab7, Db7

(Walk)

Chords: C7, Bb7, C7

Chords: Ab7 Ebmi7 Ab7, Gb7 Dbmi7 Gb7 C7

Chords: F7

Bass line continues throughout solos.

Solos on form (AB) after solos - D.S. al Co

Chords: F7

Vamp & Fade

Medium Swing
♩ = 222

New Breed

Dave Liebman

B♭7(b5) AbMA7(#5) A13(b9)

(two tenors)

DMA7 DbMA7 G7(b5)

AbMI FMI DMI(MA7)

A7(#5) Eb EMI(MA7) GMA7(#5) EMI(MA7) FMA7(#5) GMA7(#5) FMA7(#5)

1. fine

2. [B] (Db pedal throughout [B])

F/Dm DbMA7 FDb

(F/Db) DbMA7 F/Db

D.C. at 1st ending
melody 8va on D.C.

dium Samba New York Afternoon

tro) $\text{♩} = 116$
N.C.

Richie Cole

N.C. D^9_{sus} N.C.

Groov-in' on a New York af - ter-noon,

We're groov-in' on a New York af - ter-noon.

D^9_{sus} **A** GMA^7 CMA^7 GMA^7

On a Sun-day,___

Went to the cit - y hop - ing this would be the one day,___

A^7 B^bMA^7 GMA^7 CMA^7

York af - ter-noon.___ Took a sub-way,___

went to the vill-age, Chi - na-town and walked down

MA^7 CMA^7 B^bMA^7 GMA^7 D^9_{sus} (hold)

-way,___

On a day in June.___

Stroll-in' thru the park, what a love-ly, love-ly feel-in',

D^9_{sus} (hold) (time) GMA^7 CMA^7

I looked at you and my heart be-gan a-reel-in'. This is our day,___

Here in Man-hat-tan ev -'ry-one is part of

MA^7 CMA^7 B^bMA^7 GMA^7 **B** Gmi^9 C^7 FMA^7

play,___

New York af - ter-noon.___ Walked through the art show in Wash - ing - ton

MI^9 FMI^7 $B^b^7_{sus}$ D^9_{sus}

are, Heard some jazz on the low - er east side.

We'll re -

MA^7 CMA^7 GMA^7 CMA^7 B^bMA^7 GMA^7

em-ber___ when skies are gray and snow is fall-ing in De - cem-ber,___

'twas a New York af - ter-noon.---

Funk)

(voice scats)
N.C.

OS) - Samba Feel

$E\flat MA^7$ $CM A^7$
(indef.)

after solos - D.S. al Coda

$E\flat^9 sus$ $E\flat^9 sus$

like a jewel.

Our

$Ab MA^7$ $E\flat^9 sus$ (indef.) (Sax Solo) $Ab MA^7$ $E\flat^9 sus$ (indef.)

love has come, start-ing on a New York af - ter-noon. My

(Last x only)
It's such a love-ly feel-ing

$Ab MA^7$ $E\flat^9 sus$

Vamp & Fade

-in' on a New York af - ter-noon...

It's such a love-ly feel-ing

LYRIC ON D.S.

There's a little rule that you'll find New Yorkers do share,
May be true or not, but they say when you leave New York
you've gone nowhere.

All that I know, it's given us these memories to share,
Not to get back soon.

Watching the sun set across Central Park
As the skyline glows just like a jewel.

is played on Richie Cole's "Keeper Of The Flame"



Bill Evans

A CMA7 EMI7 BMA7 GMA7

C#MI7 F#7sus 4-3 BMA7 EMA7

EbMI7 DMI7 Bb7(#11) AMI7

AbMA7 GbMA7 CMA7 **B** C#MI7(b5)

F7(#11) BbMA7 AbMA7 DMA7

G7(#11) AMA7 C#MI7 G#MI7

EMA7 D7(#11) C#MI7 DMI7

F7(#11) CMA7 BbMA7 F#7(#11)

BMA7

As played on George Muribus' "Brazilian Tapestry"

BbMA7 F#7(#11) BMA7 CMA7

No Siree Bob

Medium Swing
♩ = 168

Bobby Hutcherson

Handwritten musical score for "No Siree Bob" by Bobby Hutcherson. The score is in 4/4 time with a tempo of 168 bpm. It consists of three systems of music. The first system has a treble clef staff with a repeat sign and a bass clef staff with a repeat sign. The second system has a treble clef staff and a bass clef staff. The third system has a treble clef staff and a bass clef staff. Chords are written in the bass staff, and there are some annotations like "tr mw" and "fine".

Chords and annotations in the first system:
E⁷ sus, D^M7, E⁷ sus (with "tr mw" annotation)

Chords in the second system:
F^MA⁷, A^M7, C[#]M⁷, A^M7

Chords in the third system:
C[#]M⁷, A^M7, C⁷([#]11/₉), B^M(^MA⁷), fine C^M(^MA⁷)

As played on Bobby Hutcherson's "Conception: The Gift Of Love"

play head 4x's

Nothing You Can Do About It

Rock Shuffle
50

Words and Music by

Jay Graydon, David Foster

& Steven Kipner

(Intro) (CMI¹¹) (B^bMI⁷)

(synth., bass, & drums) (solo piano)

It has—

A

Vocal

Piano (add bass & drums)

be - gun, There's noth - ing in - the world to stop it now;

(CMI⁹) (FM⁷) (B^b13(#11) FM⁷(b5)/Cb)

It's in—

(CMI⁹) (FM⁷) (B^b13(#11) FM⁷(b5)/Cb)

con - trol, We might as well just try to stop the wind.

(CMI⁹) (FM⁷) (B^b13(#11) FM⁷(b5)/Cb)

So give up,

(CMI⁹) (Db¹³ sus) (Eb⁹ sus)

As played on The Manhattan Transfer's LP "Extensions"

3

A^bM^a7 *G⁷(#5)* *G^b13* *G^bM^a7* *F⁷(#9)* *B¹³*

o rhythm continues) Give in, _____ You lose, _____ Love _____ will al - ways win, _____

B^bM^a7 *E^bM^a7* *D^M7(b5)*

Start _____ sur - ren - der - in', _____ Woh, _____

G⁷ *C^M7* *F⁷* *G^bM^a7* *F⁷(#9)* *B⁷* *D^M7(b5)*

Stop re - sist - ing. Ba - ba-doo-dot ba - doo-dot

A^M7 *A^b9* *G⁷(#5)* drums tacet: _____ drum fill _____

ba-doo-dot ba - yu - da _____ ba - yu - da _____ ba - yu - da

C

Noth - ing you can do a-bout it, It's too strong to be de-nied; Noth - ing you ca

C^M7 *B^bM⁷* *G⁷(#5)* *C^M7*

do a-bout it, Re-lax - en - joy the ride.

(C^M7) *B^bM⁷* *(C^M7)* (synth.)

(bass & drums TACET)

B^bM⁷

(continued on the following page)

drum fill - - - - -

2.

Re-lax en - joy the ride. Don't you try to un - der-stand it,

$B^b M_1^7$ $G^7(\#5)$ $C M_1^{11}$

Leave it as a mys - ter-y; Big - ger than the both of us, We're

$B^b M_1^7$ $G^7(\#5)$ $C M_1^{11}$

each oth - er's his - tor-y. synth. solo - - - - -

$B^b M_1^7$ F/G A^b6 F^7/A $B^b_{sus}(add 9)$

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

$E^b^{13}_{sus}$ F/G G/A $B^b^{13}_{sus}$ $D^b^{13}_{sus}$

E^{13}_{sus} D^{13}_{sus} (end solo) N.C. (un/s.)

E (3x's) 1st x: solo piano
2nd x: add voice

mf Noth - ing you can do a - bout it, It's too strong - - to be de - nied; -
Don't - you try to un - der - stand it, Leave - - it as a mys - ter - y; -

Cm¹¹ *B^bMi⁷*

Noth - ing you can do a - bout it, Re - lax - en - joy the ride.
Big - ger than the both of us, We're each oth - er's his - tor - y.

Cm¹¹ *B^bMi⁷*

F

f Noth - ing you can do a - bout it, It's too strong to be de - nied; - *G⁷(#)*

Cm¹¹ *B^bMi⁷*

(add bass & drums)

Noth - ing you can do a - bout it, Re - lax - en - joy the ride. *>G⁷(#)*

Cm¹¹ *B^bMi⁷*

vamp & fade

SECOND VERSE

Destiny,
We are what fate intended us to be,
Can't you see,
We're all a part of some eternal plan.
So give up, (etc.)

sample bass line at **A**

etc.



John Coltrane

March-Like Now He Sings, Now He Sobs

=210

Chick Corea

1 (Intro) N.C. G/Ab B_{sus}

B_{sus} C_{MA7} F_{MA7}

F E_{MI11} D_{MA13} B_{MA13} A_{BMA9} G_{b13} E C_{MA7}

N.C. G/Ab B_{sus}

(Jazz Waltz) fill B_{sus} C_{MA7} B_{MI(MA7)} C_{MA7} (2) (2)

(continued on the following page)

Handwritten musical notation for the first system, featuring a treble and bass staff. The chords are: $B_m(MA7)$, $CMA7$, $B_m(MA7)$, and $CMA7$.

Handwritten musical notation for the second system, featuring a treble and bass staff. The chords are: B_{sus} , B^b_{sus} , A_{sus} , A^b_{sus} , G_{sus} , and $F^{\#}_{sus}$.

Handwritten musical notation for the third system, featuring a treble and bass staff. The chords are: $B_m(MA7)$, $CMA7$, $B_m(MA7)$, and $CMA7$.

Handwritten musical notation for the fourth system, featuring a treble and bass staff. The chords are: B_m , A^b , F , D , $C^9(no3)$, and B_{sus} .

Handwritten musical notation for the fifth system, featuring a treble and bass staff. The chords are: B_m^{11} , $A^{6/9}$, G_m^{11} , $F^{6/9}$, E^b_{7sus} , $D^b_{6/9}$, $F^{\#}_{7sus}$, and A^b_{7sus} .

Handwritten musical notation for the sixth system, featuring a treble and bass staff. The chords are: A^b_{13} , A_{13} , A^b_{13} , and A_{13} .

B^{13} $A^{\flat 13}$ F^{13} $F^{\# 7}(\# 9)$

1. fill

B_{mi} CMA^7 D/B E/B $F^{\#}/B$ E/B D/B $CMA^7/F^{\#}$

2. B_{mi}^{11} (SOLOS)

B_{mi}^{11} (SOLOS) CMA^7 B_{mi}^{11}

B^{13} $A^{\flat 13}$ F^{13} $F^{\# 7}(\# 9)$

(On Cue)

B_{mi} CMA^7 D/B E/B $F^{\#}/B$ E/B D/B $CMA^7/F^{\#}$

piano fill

D.S. al Coda (w/repeat)

B_{mi} CMA^7 D/B E/B $F^{\#}/B$ E/B D/B CMA^7 B (add no.)

piano fill

6x's

B_{mi} CMA^7 D/B E/B $F^{\#}/B$ E/B D/B CMA^7 B (add no.)

1.-5. 6.

(6th x: rit./straight 1/8s throughout)

As played on Chick Corea's "Now He Sings, Now He Sobs"

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

ch-Like Now He Sings; Now He Sobs (Bass Part)

10

(Intro) N.C. G/Ab B_{sus}

B_{sus} C_{MA7} F_{MA7} F E_{MI11}

(E_{MI11}) D_{MA7} B_{MA7} Ab_{MA7} Gb₇/E C_{MA7}

N.C. G/Ab 3/4

Fazz Waltz

B_{MI(MA7)} C_{MA7} B_{MI(MA7)} C_{MA7} B_{MI(MA7)} C_{MA7} B_{MI(MA7)} C_{MA7}

B_{MI(MA7)} C_{MA7} B_{MI(MA7)} C_{MA7}

B_{sus} B^b_{sus} A_{sus} Ab_{sus} G_{sus} F[#]_{sus}

B_{MI(MA7)} C_{MA7} B_{MI(MA7)} C_{MA7}

B_{MI} Ab F D C⁶/₉(no 3) B_{sus}

B_{MI11} A⁶/₉ G_{MI11} F⁶/₉ E^{b7}_{sus} D^{b6}/₉ F^{#7}_{sus} Ab⁷_{sus}

Ab¹³ A¹³ Ab¹³ A¹³

B¹³ Ab¹³ F¹³ F#7 (#9) ⊕

1. B_{Mi} C_{MA7} D/B E/B F#/B E/B D/B C_{MA7}/F#

(SOLOS)
2. B_{Mi} 11

C_{MA7} B_{Mi} 11 F#7 (#9)

B_{Mi} 11

B¹³ Ab¹³ F¹³ F#7 (#9)

(On Cue) B_{Mi} C_{MA7} D/B E/B F#/B E/B D/B C_{MA7}/F#

D.S. al Coda (take repeat)

B_{Mi} C_{MA7} D/B E/B F#/B E/B D/B C_{MA7}

6x's B (add 9 no 3)

(6th x: rit./straight 1/8s throughout)

1ad ♩ = 66

October 10th

Richie Beirach

Chords: $G_{MI}^{(MA7)}$ $F\#_{MA}^{7(\#5)}$ $E\flat_{MI}^{(MA7)}$ $D\flat_{MA}^7$ $A\flat/C$ $B^{\circ 7}$ A_{MA}^7 $A\flat^7/A$

Chords: $B\flat_{MI}^{(add 9)}$ F^7/A $D\flat_{MA}^7/A\flat$ $G\flat_{MA}^7$ $G_{MI}^{7(\flat 5)}$ E_{MA}^7/B

Chords: B^9_{sus} E_{MA}^7/B A_{MA}^{13} $A\flat_{MI}^7(add 11)$ $D\flat^7_{sus}$

Chords: $C_{MA}^{7(\flat 5)}$ B_{MI}^9 A_{MI}^7 A_{MI}^7/G $F\#_{MI}^{7(\flat 5)}$ $F_{MA}^7(\#11)$ E_{MA}^7

Chords: G_{MA}^7 A_{MA}^7 $C_{MA}^7(\#11)$

(SOLOS)

Chords: E_{MA}^7 G_{MA}^7 A_{MA}^7 $C_{MA}^7(\#11)$

vamp till cue

Cue

EMA7 GMA7 AMA7

CMA7(#11) rit. a tempo EMA7 EMA7/D# C#MI(add 9) EMA7/B

AMA7(#11) F#MI7 D#MI7(b5) DMA7 CMA13 EMA7/B AMA13

CMA7/G G/B C(add 9) GMA9/B AMI7 AMI7/G F#MI7(b5) FMA7(#11)

D.C. al Coda

BbMA7/Ab GbMA7 GMI7(b5) Ab7sus Ab/Gb FMI7 Bb7sus Bb7 EbMI EbMI(MA7) Ab7sus Ab7 rit.

faster

BbMI BbMI(b13) BbMI GbMA7 AMA7/E DMA7 C#sus B(add 9) no 3 BbMI(add 9)

Oliloqui Valley

Herbie Hancock

(Intro) (2ndx: add drums)

(bass)

(Latin)

(Swing)

F_{M1} (#11 MA7) E_{M1} (#11 MA7)

(Trumpet Solo) - (sample solo)

E_{M1} (#11 MA7)

(bass walks)

(Latin)

Musical notation for the first system, showing a piano accompaniment with chords and melodic lines. The key signature has two sharps (F# and C#). The notation includes a treble clef and a bass clef. Chords are indicated by letters like Fmi9 and Emi9.

(Trumpet Solo) - (sample solo) C

Musical notation for the second system, featuring a trumpet solo and bass walks. The key signature has two sharps. The notation includes a treble clef and a bass clef. Chords are indicated by letters like Emi9 and Ama7. The text "(bass walks)" is written below the bass line.

Musical notation for the third system, showing piano accompaniment with chords and a piano dynamic marking. The key signature has two sharps. The notation includes a treble clef and a bass clef. Chords are indicated by letters like Emi9, Ama7, and A6/9 Dma7. The text "(pn)" is written above the piano line.

(SOLOS)

Musical notation for the fourth system, showing a solo section with a swing throughout. The key signature has two sharps. The notation includes a treble clef and a bass clef. Chords are indicated by letters like Fmi7, Abmi7, and Emi7. The text "(swing throughout)" is written below the bass line.

Musical notation for the fifth system, showing a solo section with a swing throughout. The key signature has two sharps. The notation includes a treble clef and a bass clef. Chords are indicated by letters like Fmi7 and Abmi7.

Musical notation for the sixth system, showing a solo section with a swing throughout. The key signature has two sharps. The notation includes a treble clef and a bass clef. Chords are indicated by letters like Emi7, Ama7, and Emi7. The text "(2)" is written above the piano line.

after solos - D.C. al Coda

As played on Herbie Hancock's "Empyrean Isles"

Musical notation for the seventh system, showing a trumpet solo and a vamp & fade. The key signature has two sharps. The notation includes a treble clef and a bass clef. Chords are indicated by letters like Emi9 and Ama7. The text "(trp. solo continues)" and "Vamp & Fade" are written below the bass line.

One By One

Wayne Shorter

Shuffle
♩ = 144

(Intro)
G^{M11}

Musical staff for the Intro section, featuring a single melodic line in G major with a 11th fret capo.

Horns

Musical staff for Horns with a melody and a chord progression: A^{M17(b5)} D^{7(#9)} A^{b7} G^{M17} F^{M1} B^{b7} E^{bMA7} C^{M17} F⁷ B^{bMA7} (drums). The drum part consists of a 4-measure pattern of eighth notes followed by three measures of triplets of eighth notes.

Rhythm

Musical staff for Rhythm with a melody and a chord progression: A^{M17(b5)} A^{b7} G^{M17} B^{b7/F} E^{M17(b5)} D^{7(#9)} G^{M11}.

Musical staff for Rhythm with a melody and a chord progression: E^{7(#9)} A^{7(#9)} D^{M17} B^{M17(b5)} E^{M17(b5)} A^{7(#9)} D^{M17}.

Musical staff for Rhythm with a melody and a chord progression: A^{M17(b5)} A^{b7} G^{M17} B^{b7/F} E^{M17(b5)} D^{7(#9)} G^{M11}.

As played on Art Blakey's "Thermo"

Chords: $A_{MI}^{7(b5)}$ $D^{7(\#9)}$ A^{b7} G_{MI}^7 F_{MI}^7 B^{b7} E_{MA}^b C_{MI}^7 F^7 B_{MA}^b (drums)

Drum notation: $(x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x)$ with triplets indicated by '3' under groups of three notes.

Chords: $A_{MI}^{7(b5)}$ A^{b7} G_{MI}^7 B^{b7}/F $E_{MI}^{7(b5)}$ $D^{7(\#9)}$ G_{MI}^{11}

Dynamic: *f*

Ending: *fine*

(SOLOS)

C $A_{MI}^{7(b5)}$ $D^{7(\#9)}$ G_{MI}^7 B^{b7}/F C_{MI}^7 F^7 B_{MA}^b

$A_{MI}^{7(b5)}$ A^{b7} G_{MI}^7 B^{b7}/F $E_{MI}^{7(b5)}$ $D^{7(\#9)}$ G_{MI}^7

D $E^{7(\#9)}$ $A^{7(\#9)}$ D_{MI}^7 $B_{MI}^{7(b5)}$ $E_{MI}^{7(b5)}$ $A^{7(\#9)}$ D_{MI}^7

$A_{MI}^{7(b5)}$ A^{b7} G_{MI}^7 B^{b7}/F $E_{MI}^{7(b5)}$ $D^{7(\#9)}$ G_{MI}^7

$A_{MI}^{7(b5)}$ $D^{7(\#9)}$ G_{MI}^7 B^{b7}/F C_{MI}^7 F^7 B_{MA}^b

$A_{MI}^{7(b5)}$ A^{b7} G_{MI}^7 B^{b7}/F $E_{MI}^{7(b5)}$ $D^{7(\#9)}$ G_{MI}^7

to **C** for more solos After solos-D.S. al fine

Medium Latin $\frac{3}{4}$
 $\text{♩} = 162$

One Coin

Milton Nascimento and
 Matthew Moore

(Intro) $E^b MA^7/D$

P (guitar)

mf (voices scat)

$D(\text{add } 9)$ D^9_{sus} $D(\text{add } 9)$ D^9_{sus}

$D(\text{add } 9)$ E/D $D(\text{add } 9)$ D^9_{sus} $D(\text{add } 9)$

G/A D/A A E/A (4x's)

One coin hard - ly is worth an - y - thing,
 A - lone, cov - ered in the shad - ows.
 Un - til, re - flect - ing the sun shin - ing,
 More come, fol - low - ing and join - ing in.

$D(\text{add } 9)$ D^{13}_{sus} $D MA^9$ D^{13}_{sus}

(voices scat)

$D(\text{add } 9)$ E/D $D(\text{add } 9)$ D^9_{sus}

$D(\text{add } 9)$ D^{13}_{sus} $D MA^9$ D^{13}_{sus}

E/D D^{13}_{sus} $D(\text{add } 9)$

G/A D/A A E/A (4x's)

One man, try - ing to find some mean - ing,
 A lone, wish - ing to share some feel - ing,
 Un til, com - ing to know one true friend,
 More come. Fol - low - ing and join - ing they

G/A (piano rhythm) D/A A E/A (4x's)

f grow. Gath - er - ing to - geth - er we
 show. Gath - er - ing to - geth - er we
 know. Gath - er - ing to - geth - er we
 grow. Gath - er - ing to - geth - er

E^bM⁷/D

mf (voices scat w/guitar 8va) D.S. al Coda

G D A E

(voices scat) vamp & fade
 (voices scat 5x's, tacet 3x's, etc.)

As played on Milton Nascimento's "Milton"

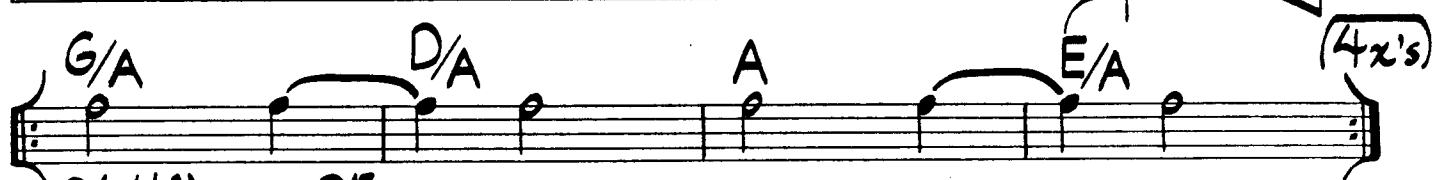
ium Latin 3/4 Eb Ma7/D One Coin (Bass Part)

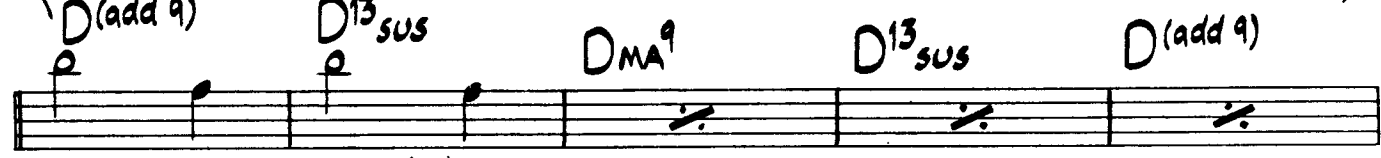
62 



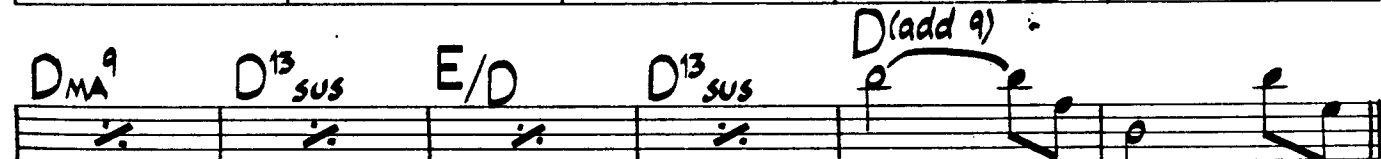
D(add 9) D⁹ sus D(add 9) D⁹ sus 

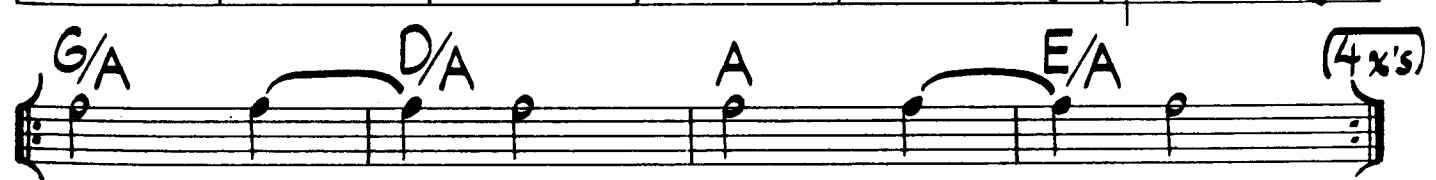
D(add 9) D⁹ sus D(add 9) 1. D⁹ sus 2. D(add 9) 

G/A D/A A E/A (4x's) 

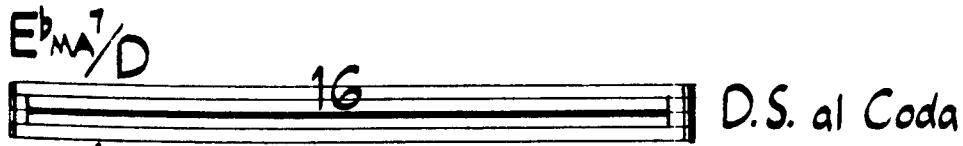
D(add 9) D¹³ sus DMA⁹ D¹³ sus D(add 9) 

E/D D(add 9) D⁹ sus D(add 9) D¹³ sus 

DMA⁹ D¹³ sus E/D D¹³ sus D(add 9) 

G/A D/A A E/A (4x's) 

G/A D/A A E/A (4x's) 

Eb Ma7/D 16 mf D.S. al Coda 

G D A E 



Charles Mingus

111-44

Oliver Nelson

lium-Up Swing

$\text{♩} = 212$

A $F\#m7(b9)$ $B7$ $E7m7$ ($A7$) $G7m7$ $C7$ $F7m7$ $Bb7$

$E7m7$ $A7(alt)$ $D7m7$ $G7(alt)$ $C7m7$ $Bb7m7$ $C7m7$ ($C7m7$) $break$

$B7m7(b9)$ $E7$ $A7m7$ $break$ $Bb7m7$ $Eb7$ $Ab7m7$ $D7$

$G7m7$ $G7\#7$ $A7m7$ $D7$ $G7$ $C7$ $F7$ $Bb7$

$Eb7m7$ $E7\#7$ $F7m7$ $Bb7$ $Eb7m7$ $A7$ $Ab7m7$ $Db7(\#11)$

$Gb7m7$ $G7\#7$ $Ab7m7$ $Db7$ $F\#7m7$ $B7$ $G7$ ($D7m7$ $G7$) $break$

$F\#7m7(b9)$ $B7$ $E7m7$ ($A7$) $G7m7$ $C7$ $F7m7$ $Bb7$

* on head only

Em7 A7(alt) Dmi7 G7(alt) CMA7 ^{*} [BbMA7 CMA7] (CMA7 solo break)

CMA7 (bs. clar.) Cmi7 (alto) G pedal (Ab/C)

Ab/C G7(alt) (suspended time feel)

G7(alt)

As played on Oliver Nelson's "Images"

Use chords in parenthesis for solos.

Up Swing

One Of A Kind

Freddie Hubbard

♩ = 234

(Intro)

(piano fill)

rnsg

A⁷ sus (b9)

chm

(bass)

vamp till cue

A

(trp w/ten)

mf

GMA⁷(#5) AbMA⁷(#5) A^{Mi}7 C^{Mi}7 D^{Mi}7

b

tr

D(add b9)

(tenor 8vb)

b

C^{Mi}7 D^{Mi}7 C^{Mi}7 D^{Mi}7

(bass walks)

b

tr

D(add b9)

Handwritten musical notation for the first system. The treble clef staff contains a melodic line with notes and rests. The bass clef staff contains four measures of chords: C_{mi}^7 , D_{mi}^7 , C_{mi}^7 , and D_{mi}^7 .

(bass walks)

Handwritten musical notation for the second system. The treble clef staff contains a melodic line with notes and rests. The bass clef staff contains four measures of chords: $B^b_{MA}7(\#11)$.

(bass floats)

(8va 2ndx)

Handwritten musical notation for the third system. The top staff contains a melodic line with notes and rests. The bottom staff contains four measures of chords: F/B^b and G/A .

Handwritten musical notation for the fourth system. The top staff contains a melodic line with notes and rests. The bottom staff contains four measures of chords: G^b/A and A^b/G^b .

Solos on changes (A) After solos - D.S. al Coda

Handwritten musical notation for the fifth system. The top staff contains a melodic line with notes and rests. The bottom staff contains four measures of chords: G^b/A and A^b/G^b .

Bass walks for solos. Piano solos over intro vamp. D(b9) sections have a Latin inflection

As played on Freddie Hubbard's "Live At The Northsea Jazz Festival"

Nippon Soul

Medium Blues

Julian Adderley

♩ = 140

Chords: D7(alt) G7 C7 F#m7 E7(alt) E7m7 Dm7(b9) Bb/C B13(b9)

(pn.)

Chords: Bb7 F7 Am7 D7

bass in 2)

Chords: Gm7 Bb/C (unis.) F7 D7 Gm7 C7

Solo on F blues
with a kick in bar 4
(like head)
Solos start at bar 5

Each chorus builds from piano in bar 5 to forte in bar 4

Chords: F7 E7 A7 D7 G7 C7 F Eb7(#11) D7(alt)

♩ played on Cannonball Adderley's "Nippon Soul"



McCoy Tyner

Medium-Slow Swing)

The One Step

Chick Corea

=114)

A

Cma7 Bbma7 Abma7 Gbma7

Dmi(#5) Dmi bass fill Dmi(#5) Dmi bass fill G7

Piano Solo

C/E F D7/F# C/G G#o7 Ami Bb6 A7

Dmi7 D#o7 Cma7/E Fmi7 (suspended time feel)

Gma7 Fma7 Ebma7 Dbma7

Eb F Ab Bb C

(continued on the following page)

3. **B**

pp.
2x

CMA7 B^bMA7 A^bMA7 G^bMA7

Dmi(#5) Dmi bass fill----- Dmi(#5) Dmi G7

(Piano Solo)

C/E F D⁷/F[#] C/G G^{#m} A^{mi} B^{b6} A⁷

Dmi⁷ D^{#m} CMA⁷/E Fmi⁷ (suspended time feel)-----

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

Handwritten musical score for the first system. The top staff is a treble clef with a melodic line. The bottom two staves are a grand staff with piano accompaniment. Chord symbols are written below the piano part: $GMA7$, $FMA7$, $EbMA7$, and $DbMA7$.

Handwritten musical score for the second system. The piano accompaniment continues with chord symbols: Eb , F , Ab , Bb , and C .

Solos on **B**; after solos - D.S. al Coda

Handwritten musical score for the third system, consisting of two systems of piano accompaniment. Each system begins with a 'fill' marking and includes chord symbols: Eb , F , Ab , Bb , and C .

Solos in 4/4, but keep the suspended time feel on the Fmi7 chord and play the kicks in the last four bars as written.

Alternate kicks on last four bars of letter B (in parenthesis) may be used for double-time feel swing solo choruses.

Adapted to Chick Corea's "Friend"

The One Step (Bass Part)

um-Slow Swing

♯

A C^{MA7} B^bMA⁷ A^bMA⁷ G^bMA⁷

D_{Mi}^{7(#5)} D_{Mi} fill----- D_{Mi}^{7(#5)} D_{Mi} fill----- G⁷

(Walk in 2)
C/E F D⁷/F[#] C/G G[#]o⁷ A_{Mi} B^b6 A⁷

D_{Mi}⁷ D[#]o⁷ C^{MA7}/E F_{Mi}⁷ (suspended time feel)-----

G^{MA7} F_{Mi}^{MA7} E^bMA⁷ D^bMA⁷

E^b F A^b B^b C

C^{MA7} B^bMA⁷ A^bMA⁷ G^bMA⁷

(Walk in 2)
D_{Mi}^{7(#5)} D_{Mi} fill----- D_{Mi}^{7(#5)} D_{Mi} fill----- G⁷

C/E F D⁷/F[#] C/G G[#]o⁷ A_{Mi} B^b6 A⁷

D_{Mi}⁷ D[#]o⁷ C^{MA7}/E F_{Mi}⁷ (suspended time feel)-----

Solos on **B**; after last solo - D.S. al Coda

Solos in 4/4, but keep the suspended time feel on the Fmi7 chord and play the kicks in the last four bars as written.

These alternate kicks may be used for the last four bars of letter B during double-time feel swing solo choruses.

The original score contained no bass part. This part has been derived from the original score and original recording by the editor with approval of the composer.

Medium Funk/Latin

Only Love

Angela Bofill

$\text{♩} = 94$

(Flute Solo)

Chords: A_{MA}^7 , D^9_{sus} , G_{MA}^7 , E^9_{sus}

Chords: A_{MA}^7 , D^9_{sus} , G_{MA}^7 , E^9_{sus}

In all the things

Chords: A_{MA}^7 , E/D , G_{MA}^7 , D/C , $F\#_{MI}^9$, B^9_{sus} , E^9_{sus}

— you find are real — do you feel some-how — not right? — Well, don't you think —
 — that pas - ses by we see the world — in hate — and war, — But if — we on —

Chords: A_{MA}^7 , E/D , G_{MA}^7 , D/C , $F\#_{MI}^9$, B^9_{sus} , E^9_{sus}

— that we'd be bet - ter off with - out — the fuss — and fight? — In ev - 'ry heart —
 — ly would let love walk in there'd be — an o - pen door. — Like the sweet —

Chords: A_{MA}^7 , E/D , G_{MA}^7 , D/C , $F\#_{MI}^9$, B^9_{sus} , E^9_{sus}

— there is a beam of light that shines with-in — the soul, — And with-out —
 — ness of the morn-ing dew, sweet love — will sing — her song, — And if your heart —

Chords: A_{MA}^7 , E/D , G_{MA}^7 , D/C , $F\#_{MI}^9$, B^9_{sus} , E^9_{sus} break

— it we could nev - er e - ven dream — to reach — the goal. — On - ly —
 — is pure and sim - ple then she'll help — you sing — a-long. — On - ly —

Chords: A_{MA}^7 , D^9_{sus} , G_{MA}^7 , E^9_{sus}

love will make it new, — On - ly love — will make it true; — On - ly love —

Chords: A_{MA}^7 , D^9_{sus} , G_{MA}^7 , E^9_{sus}

— will keep it strong, — And it — won't take too long, — Won't take too long. — 2. In ev - 'ry day

As played on Angela Bofill's "Something About You"

2 E⁹_{SUS} A^MA⁷ D⁹_{SUS} G^MA⁷ E⁹_{SUS}

On-ly love can make it real, On-ly love knows what you feel; On-ly love

A^MA⁷ D⁹_{SUS} G^MA⁷ E⁹_{SUS}

will make it nice, A gold - en par-a-dise, Par - a-dise. (voice scats with flute)

C A^MA⁷ E/D G^MA⁷ D/C F[#]M¹ B⁹_{SUS} E⁹_{SUS}

A^MA⁷ E/D G^MA⁷ D/C F[#]M¹ B⁹_{SUS} E⁹_{SUS} break

On-ly

D A^MA⁷ D⁹_{SUS} G^MA⁷ E⁹_{SUS}

love will make it new, On-ly love will make it true to you; On-ly love

A^MA⁷ D⁹_{SUS} G^MA⁷ E⁹_{SUS}

will keep it strong, And it won't take too long. I can feel the star - ry sky.

E A^MA⁷ D⁹_{SUS} G^MA⁷

I can kiss my fears good-bye; I can say I'm real -ly free, Real-ly free to be just me.

E⁹_{SUS} A^MA⁷ D⁹_{SUS}

I can see a brand new day, Know-ing love is on the way to make it

G^MA⁷ E⁹_{SUS}

vamp & fade

right, To make it right. I can feel the star - ry sky.

On The Boulevard

Blues Funk

3

Music by Jay Graydon & Richard Page

Lyrics by Marc Jordan

Locals
and

Chords: G_{mi}^9 , A_{mi}^9/G , G_{mi}^9 , A_{mi}^9/G , G_{mi}^9 , A_{mi}^9/G , G_{mi}^9

Dark - ness lights the lamps of old Bra-zil.
Un - der-neath the star light lat - i - tude.

Chords: G_{mi}^9 , A_{mi}^9/G , G_{mi}^9 , A_{mi}^9/G , C^{13}_{sus} , C^{13}

Deep in - side the jun - gle, hearts are still. Ti - gers
Un - der-neath this tran - quil at - ti-tude, Oh, my

Chords: G_{mi}^9 , A_{mi}^9/G , G_{mi}^9 , A_{mi}^9/G , C^{13}_{sus} , C^{13} , $B^b_{MA}7$

side in - side al - ley - cats' eyes Wait - ing for you to walk

Chords: $A_{mi}7(b5)$, $D7(b9)$, $G_{mi}7$, $E_{mi}7(b5)$, $A_{mi}7(b5)$, $D7(b9)$

by. feel - ings are run - ning so high;

Chords: G_{mi}^9 , A_{mi}^9/G , G_{mi}^9 , $A_{mi}7(b5)$, $D7(b9)$, G_{mi}^9 , $D/F\#$

Feel I could col - or the sky Am - a - zon blue. Oh, it's

F_{MI}^7 B^b_{sus} E_{MI}^7 C_{MA}^7 $F^{\#}_{MI}^7$ F^7 E_{MI}^7 D_{MI}^6

B you _____ and it's me _____ on the Boul-e-ward.

$A/C^{\#}$ D G/B C F/A B^b F_{MA}^7/C B^b

You _____ and it's me _____ on the Boul-e-ward.

$A/C^{\#}$ D G/B C F/A B^b F_{MA}^7/C B^b F/A B^b/F A^b_{13}

G_{MI}^9 A_{MI}^9/G G_{MI}^9 A_{MI}^9/G G_{MI}^9 A_{MI}^9/G G_{MI}^9

D.S. al 2nd ending al Coda One (Φ^1)

Φ^1 Boul-e-ward. You, _____ Me, _____

F/A B^b F_{MA}^7/C B^b $A/C^{\#}$ D/C G/B C/B^b

Boul-e-ward.

F/A $A^b_{13}(\#11)$

D.S. al 2nd ending al Coda Two (Φ^2)

Guitar solos for 8 bars on second D.S.

2
L

C

Boul-e-ward

You _____ and it's

F/A Bb FMA7/C Bb F/A Bb FMA7/C Bb F#m7 GMA7

me _____ on the Boul-e-ward.

Db7(b9) CMA7 F/A Bb FMA7/C Bb F/A Bb FMA7/C Bb

You _____ and it's me _____ on the Boul-e-ward.

A/C# D G/B C F/A Bb FMA7/C Bb F/A Bb FMA7/C Bb

Vamp & Fade

SECOND VERSE

Caught inside the spell, it's your parade.
 Refugees from love, we masquerade.
 Though your lover is waiting at home,
 I have one of my own I must go to.
 Oh, it's you (etc.)

Medium Funk

J=113

Tacet (Intro)

8

A

Tacet

8

1.

4

2.

6

B

2

on D.S. only

On the Boul - e - vard, On the Boul - e - vard
Don't you break my heart Bra-zil and

leave me here up-on the Boul - e - vard. D.S. al 2nd ending al Coda One

vard. On the Boul - e - vard, On the Boul - e - vard, Aah

Aah

D.S. al 2nd ending al Coda Two

vard. On the Boul - e - vard, On the Boul - e - vard

C

Tacet

2

On the Boul - e - vard, On the Boul - e - vard.
Don't you break my heart Bra-zil and

leave me here up-on the Boul - e - vard.
On the Boul - e - vard, On the Boul - e

vamp & fade

ium Funk

On The Boulevard (Bass)

♩ = 113

Handwritten musical score for bass, featuring multiple staves with notes and various chord annotations. The score includes:

- Staff 1: *GMI⁹*
- Staff 2: *GMI⁹*, *C13^{sus}*, *C13*
- Staff 3: *GMI⁹*, *C13^{sus}*, *C13*, *B^bMA⁷*
- Staff 4: 1. *AMI^{7(b9)}*, *D7(b9)*, *GMI⁷*, *EMI^{7(b9)}*, *AMI^{7(b9)}*, *D7(b9)*, *GMI⁹*
- Staff 5: 2. *AMI^{7(b9)}*, *D7(b9)*, *GMI⁹*, *D/F[#]*, *FMI⁷*, *B^{b7}^{sus}*
- Staff 6: *EMI⁷*, *CMA⁷*, *F[#]MI⁷*, *F⁷*, *EMI⁷*, *DMI⁶*
- Staff 7: *A/C[#]*, *D*, *G/B*, *C*, *F/A*, *B^b*, *FMA⁷/C*, *B^b*
- Staff 8: *A/C[#]*, *D*, *G/B*, *C*, *F/A*, *B^b*, *FMA⁷/C*, *B^b*, *F/A*, *B^b/F*, *Ab13*
- Staff 9: *GMI⁹*

D.S. al 2nd ending al Coda One (Φ¹)

Handwritten musical notation for the first ending, including notes and chords:

- Staff 1: *F/A*, *B^b*, *FMA⁷/C*, *B^b*
- Staff 2: *A/C[#]*, *D/C*, *G/B*, *C/B^b*, *F/A*, *Ab13(♯11)*

D.S. al 2nd ending al Coda Two (Φ²)

Handwritten musical notation for the second ending, including notes and chords:

- Staff 1: *F/A*, *B^b*, *FMA⁷/C*, *B^b*, *F[#]MI⁷*, *GMA⁷*, *Db7(b9)*, *CMA⁷*
- Staff 2: *F/A*, *B^b*, *FMA⁷/C*, *B^b*, *A/C[#]*, *D*, *G/B*, *C*
- Staff 3: *F/A*, *B^b*, *FMA⁷/C*, *B^b*



George Mraz

um Funk Groove

Osaka Express

Jim Hall

$\text{♩} = 194$

A

G \flat 7 G7

G \flat 7 G7

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth and quarter notes. The bottom staff is in bass clef and contains a continuous eighth-note bass line.

The second system of musical notation consists of two staves. The top staff continues the eighth-note melody from the first system. The bottom staff continues the eighth-note bass line. A dashed line labeled '8va' indicates an octave shift for the bass line in the second measure.

The third system of musical notation consists of two staves. The top staff continues the eighth-note melody. The bottom staff continues the eighth-note bass line. A dashed line labeled '8va' indicates an octave shift for the bass line in the second measure.

The fourth system of musical notation consists of two staves. The top staff continues the eighth-note melody. The bottom staff continues the eighth-note bass line. A dashed line labeled '8va' indicates an octave shift for the bass line in the second measure.

B7(#9) C7(#9)

G \flat 7(#9) G7(#9)

The fifth system of musical notation consists of two staves. The top staff continues the eighth-note melody. The bottom staff continues the eighth-note bass line. A dashed line labeled '8va' indicates an octave shift for the bass line in the second measure.

As played on "Jim Hall And Red Mitchell"

C7(alt) Bb7(alt) Ab7(alt) Gb7(alt)

G13 Gb13 F13 Gb13

G pedal -----

G13 N.C.

(SOLOS)

G7 16 C7 2 G7 2

C7 Bb7 Ab7 Gb7 G7 8

after solos - D.C. al Coda

Medium Latin

Other Mansions

David Friesen

$\text{♩} = 188$

First system of musical notation. Treble clef (tr) and bass clef (ss). Chords: $A6/9$, $E7sus$, $FMA7$, $D\flat$, $E\flat$, $A\flat MA7$, $D6$.

Second system of musical notation. Treble clef (tr) and bass clef (ss). Chords: $D6/9$, $E6/9$, $GMA7$, $A MA7$, $A\flat MA7$, $GMA7$, $F\sharp$, B .

Third system of musical notation. Treble clef (tr) and bass clef (ss). Chords: $C\sharp$, $F\sharp$, $GMA7$, $CMA7$, $D6$, $E7MI$ (with $add9$), $C\sharp7sus$, $B6/9$, $B\flat7sus$ (with $4-3$).

Fourth system of musical notation. Treble clef (tr) and bass clef (ss). Chords: $E\flat MA7$, $A6/9$, $E6/9$, $F\sharp6/9$, $E\flat MA7$, $A6/9$, $E6/9$, $F\sharp6/9$.

As played on David Friesen's "Other Mansions"

D.C. al Solos

C (SOLOS)

D dorian

D

(4-3)

E^mi C^{#7}sus B C^{#7}sus A E F B⁷sus 4-3

E

E^bMA⁷ A^{6/9} E^{6/9} F^{#6/9} E^bMA⁷ A^{6/9} E^{6/9} F^{#6/9}

repeat to **C** for solos
after solos - D.C. al Coda

E^bMA⁷ A^{6/9} E^{6/9} F^{#6/9} E^bMA⁷ A^{6/9} E^{6/9} F^{#6/9}

E^b13(11)

rit.

Latin Funk
♩ = 118

Palladium

Wayne Shorter

N.C.

(piano w/bass)

Fmi9 *Gmi9* *Abmi9* *Fmi9* *Fmi9* *E13* *BMA7* *C13(b9)*

(w/sax)

Fmi9 *break* *E7/D* *A13(b9)* *DMA7* *Dmi9*

(piano) (figure continues into B)

E7/D *A13(b9)* *DMA7* *Dmi9* *E7/D* *A13(b9)* *DMA7* *Dmi9*

(sax)

E7/D *A13(b9)* *DMA7* *Dmi9* *E7/D* *A13(b9)* *DMA7* *Dmi9*

omit on D.S.

E7/D *A13(b9)* *DMA7* *Dmi9* *play 2x on D.S.*

BbMA7 *A13* *DMA7* *E7/D* *A13(b9)* *DMA7* *Dmi9*

Dmi9 *F9sus* *4* end piano figure

EbMA7 *E6/F* *FMA9* *EbMA7*

Handwritten musical notation for the first system, consisting of two staves. The first staff begins with a 2-measure rest and the instruction "omit on D.S.". Above the staff are the following chords: EbMA7/F, EbMA7/F, EG/F, FMA9, BbMi11, and Dmi9. The second staff continues the melody with chords Dmi9, A13(b9), DMA7, Dmi9, and Dmi9. It concludes with a 5-measure rest and the instruction "D.S. al Coda".

Handwritten musical notation for the second system, consisting of two staves. The first staff starts with a Coda symbol and a 2-measure rest, followed by chords DMA7, Bmi9, E9sus, AMA9, DMA9, Bmi9, and E9sus. The second staff continues with chords AMi11, Bmi9, E9sus, AMA9, F#mi9, Ebmi9, Ab7, Db9sus, and Gb7. The system ends with the instruction "Vamp & Fade (Solo over melody starting 2nd x)".

As played on Weather Report's LP "Heavy Weather"

atin Funk
♩ = 118

Palladium (Bass Part)

N.C. A F_{MI}^9 G_{MI}^9 / G^b A^b_{MI} / D^b F_{MI}^9 / B^b

F_{MI}^9 E^{13} B_{MA}^7 / C^{\sharp} $C^{13}(b9)$ F_{MI}^7

E_{MI}^7 / D $A^{13}(b9)$ D_{MA}^7 D_{MI}^9

(2) (2) (2)

(2) (2) (2)
omit on D.S.

(2) D_{MI}^9 (2)

$B^b_{MA}^7 / D$ A^{13} D_{MA}^7 E_{MI}^7 / D (2) $A^{13}(b9)$ 2x's on D.S.

D_{MA}^7 D_{MI}^9

F^9_{sus}

E^b_{MA7}/F E^6/F F_{MA9} E^b_{MA7}/F E^b_{MA7}/F —omit on D.S.—

—omit on D.S.— E^b_{MA7}/F E^6/F F_{MA9} B^b_{MI11}

D_{MI9} $A^{13}(b9)$ $D_{MA7}(b9)$ D_{MI9} D_{MI9}

$(b9)$ $(=)$

D.S. al Coda

D_{MA7} B_{MI9} E^9_{sus} A_{MA9} D_{MA9} etc.

(sample bass line)

B_{MI9} E^9_{sus} A_{MI11} B_{MI9} E^9_{sus}

A_{MA9} $F^{\#}_{MI9}$ E^b_{MI9} A^b7 D^b9_{sus} G^b7

vamp & fade

Notes in parenthesis may be played in place of the high E in the bass line.

straight 1/8 s Ballad

Pass It On

Russell Ferrante

$\text{♩} = 54$

(Intro) B^b/A^b

D^b/A^b

C/A^b

$B^b/A^:$

B^b/A^b (elec. piano) D^b/E^b D^b_{mi}/E^b

(synth.) E^b/A^b $A^b_{MA}7$ D^b/A^b $A^b(\text{add } 9)$ B^b/A^b A^b/D^b E^b/D^b F^7/C

$B^b_{mi}7$ $B^b_{mi}7/A^b$ $G^b9(b5)$ $F_{mi}7$ A^b/B^b B^b13 D^b/E^b E^b7

E^b/A^b A^b/G D^b/F A^b/E^b B^b/D A^b/D^b E^b/D^b F^7/C

$B^b_{mi}7$ $A^b_{mi}7$ $G^b9(b5)$ $F_{mi}7$ A^b/B^b B^b13 E^b7_{sus} E^b E^b/D^b

(E^b/D^b) $A^b_{mi}11/D^b$ $G_{mi}11/C$ C^7 C^7/E $F_{mi}7$ A^b/G^b $G^b_{MA}7$ F^7

$E^b_{mi}7$ F^7 F^7/A $B^b_{mi}7$ F^7/E^b D^b/E^b

E^b/A^b $A^b_{MA}7$ D^b/A^b A^b13_{sus} $D_{mi}7$ $G_{mi}7$ C^7

E^b/D^b $D^b_{MA}7$ E^b/D^b $D^b_{MA}7$ A^b/C $D^b_{mi}6$

$D_{mi}7(b5)$ C/F $F_{mi}7$ A^b/B^b

Musical staff with notes and chords: B^b9 , D^b/E^b , D^b_{mi}/E^b . Includes a triplet of eighth notes.

(Piano Solo)

C

Chord progression for section C:

Row 1: E^b/A^b $A^b_{MA}7$ D^b/A^b A^b B^b/A^b A^b/D^b E^b/D^b F^7/C

Row 2: $B^b_{mi}7$ $B^b_{mi}7/A^b$ $G^b9(b5)$ $F_{mi}7$ A^b/B^b B^b13 D^b/E^b E^b7

Row 3: E^b/A^b A^b/G D^b/F A^b/E^b B^b/D A^b/D^b E^b/D^b F^7/C

Row 4: $B^b_{mi}7$ $B^b_{mi}7/A^b$ $G^b9(b5)$ $F_{mi}7$ A^b/B^b B^b13 D^b/E^b

Row 5: E^b/D^b $C7(\#9, \#5)$ $F_{mi}7$ $G^b9(b5)$ F^7/C

Row 6: $E^b_{mi}7$ F^7 $B^b_{mi}7$ D^b/E^b

D

Chord progression for section D:

Row 1: E^b/A^b $A^b_{MA}7$ D^b/A^b $A^b_{MA}7$ $D_{mi}7$ $G_{mi}7$ C^7

Row 2: $D^b_{MA}7$ A^b/C $D^b_{mi}6$

Row 3: $D_{mi}7(b5)$ $F_{mi}(MA7)$ A^b/B^b

Row 4: B^b13 D^b/E^b D^b_{mi}/E^b

Row 5: E^b/A^b $A^b_{MA}7$ D^b/A^b $A^b(add9)$ B^b/A^b D^b/A^b $A^b(add9)$

(synth.)

(continued on the following page)

(Funkier/Guitar Solo)

The musical score consists of several staves of music with various annotations:

- Staff 1:** Chords B^b/A^b , D^b/A^b , C/A^b .
- Staff 2:** Chords B^b/A^b , D^b/A^b , D^b_{mi}/A^b . Includes a box labeled "Till Cue".
- Staff 3:** Chords B^b/A^b , D^b/E^b , D^b_{mi}/E^b . Includes a box labeled "On Cue" and the instruction "vamp till cue". A triplet of eighth notes is marked with a "3".
- Staff 4:** Chords E^b/A^b , $A^b_{MA}7$, D^b/A^b , $A^b(add 9)$, B^b/A^b , D^b/A^b , $A^b(add 9)$, G/A^b , G^b/A^b . Includes the instruction "(synth.)".
- Staff 5:** Chords (G^b/A^b) , F/A^b , A^b/D^b , $D^b_{MA}7$, G^b/D^b , D^b_{13sus} , $G_{mi}7$, $C_{mi}7$, $F7$. Includes a triplet of eighth notes marked with a "3".
- Staff 6:** Chords $(F7)$, A^b/G^b , $G^b_{MA}7$, A^b/G^b , $G^b_{MA}7$, D^b/F , $G^b_{mi}6$.
- Staff 7:** Chords $(G^b_{mi}6)$, $G_{mi}7(b5)$, $B^b_{mi}9(MA7)$, $B^b_{mi}7$, D^b/E^b .
- Staff 8:** Chords E^b9 , G^b/A^b , G^b_{mi}/A^b .
- Staff 9:** Chords A^b/D^b , $D^b_{MA}7$, $C_{mi}7$, $F_{mi}7$, B^b9 , E^b7sus , $A^b(add 9)$. Includes the instruction "rit.".

The first five bars of letter F build and then release at bar 6.

Piano doubles much of the melody 8va throughout letters A and B.

As played on The Yellowjackets' LP "Mirage A Trois"

sample bass line at **E**

A short bass line in the key of B-flat major, starting on the E note. The notes are E, F, G, A, B, A, G, F, E. The piece ends with "etc.".



Jimmy Haslip

Russ Ferrante

Robben Ford

Ricky Lawson

THE YELLOWJACKETS

Pathway

Medium Latin $\text{♩} = 150$

David Friesen

A (sop. sax)

(gtr. + flug.)

(flug.)

Musical notation for section A, consisting of two systems of staves. The top system shows a saxophone melody in the upper staff and guitar/flugelhorn accompaniment in the lower staff. The second system continues the melody and accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked as Medium Latin with a quarter note equal to 150 beats per minute.

Ami7

Guitar accompaniment for section A, showing four measures of music. The first measure is labeled with the chord Ami7. The rhythm consists of quarter notes and eighth notes.

B (Guitar Solo)

CMA7(b5) 2 Bmi7 2 BbMA7(#11) 2 Ami7 4

Guitar solo notation for section B, showing four measures of music. The first measure is labeled with the chord CMA7(b5) and a fret number of 2. The second measure is labeled with the chord Bmi7 and a fret number of 2. The third measure is labeled with the chord BbMA7(#11) and a fret number of 2. The fourth measure is labeled with the chord Ami7 and a fret number of 4.

(flug.)

Musical notation for section B, consisting of two systems of staves. The top system shows a flugelhorn melody in the upper staff and guitar accompaniment in the lower staff. The second system continues the melody and accompaniment. The key signature has one sharp (F#), and the time signature is 4/4.

Musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes with various accidentals (sharps and naturals). The bass staff contains a similar rhythmic pattern with some rests and accidentals.

Musical notation for the second system. The top staff shows a guitar chord diagram for Am7 (x02020) with a circled '8' above it. The bottom staff shows a bass line with eighth notes and rests.

(SOLOS)

Guitar solo notation. It consists of a single staff with a double bar line at the end. Chord diagrams and fret numbers are indicated above the staff: CMA7(b5) with a '2' below it, Bmi7 with a '2' below it, BbMA7(#11) with a '2' below it, and Am7 with a '4' below it.

Guitar solo notation. It consists of a single staff with a double bar line at the end. Chord diagrams and fret numbers are indicated above the staff: E/G# with a '2' below it, E with a '2' below it, G/B with a '2' below it, G with a '2' below it, and E/G# with a '2' below it.

Musical notation for the third system. The top staff shows a guitar chord diagram for Am7 (x02020) with a circled '8' above it. The bottom staff shows a bass line with eighth notes and rests.

after solos - D.C. al Coda

As played on David Friesen's "Storyteller"

Guitar chord diagram for Am7 (x02020) with a circled '8' above it.

The Peacocks

Jimmy Rowles

11 ad $\text{♩} = 52$

A B^b_{MI} $B^b_{MI}(MA7)$ $B^b_{MI}7$ $B^b_{MI}6$ B^b_{MI} - $B^b_{MI}(MA7)$ $F^{\#}_{MI}7$

$F_{MI}7$ B^b13 $E^b_{MI}7$

$C7(\#9)$ $F7(\#9)$ B^b_{MI} $F7(alt)$ B^b_{MI} **B** $C_{MI}7(b5)$ $F7$

B^b_{MI} $C_{MI}7(b5)$ $F7$ B^b_{MI} $B^b_{MI}(MA7)$

$E^b_{MI}7(b5)$ A^b7 $D^b_{MI}(MA7)$ $E^b7(b5)$ $E^b7(b5)6$ $E^b7(b5)6$

$C7(\#9)$ $E^b7(b5)6$ $E^b7(b5)6$ $E^b7(b5)3$ $F7(alt)$

B^b_{MI} $C7(\#9)$ $F7(\#9)$ $B^b_{MI}(MA7)$

D.C. al 1st ending
Solos on form - (AABA)

As played on Jimmy Rowles & Stan Getz's "The Peacocks"

drumming Latin (Intro)

Pensativa

Clare Fischer

Arrangement By Freddie Hubbard

$\text{♩} = 176$

Chords: $DMA^7(\#11)$, $Ab_{MI}^7(b9)$, $GMA^7(\#11)$, EMI^7 , A^7

Chords: DMA^7 , Ab_{MI}^7 , $Db^7(\#9)$, Gb^6 drum fill

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

Chords: G^bMA^7 , $E^b_{MI}^7$, DMA^7 , $Ab^7(\#11)$ break

Chords: GMA^7 , $F^{\#}_{MI}^7$, B^7 , EMI^7 , A^7 , DMA^7

(bass, w/pn. 8va)

Chords: Ab_{MI}^7 , $G^7(\#11)$, G^b^6 , C^7 , F^7 , G^bMA^7 , G^bMA^7

(bass w/pn 8va)

B (trb, 8yb)

Chords: D^bmi^7 G^b7 Cma^7 Bmi^7 Ami^7 G^7 Fma^7 $Bb^7(\#11)$

(trp w/ten)

Chords: Dmi^7 G^7 Cma^7 $Bmi^7(b9)$ $E^7(\#9)$

Chords: Ama^7 $G\#mi^7$ $F\#mi^7$ Bmi^7 $E^7(b9)$

Chords: Ama^7 Dmi^7 $G^7(\#11)$

D.S. al 3rd ending

3.

Chords: G^bma^7 C^7 F^7

Solo on form (AABA)
after solos - D.S. al Coda
(take Coda in place of 3rd ending)



(Piano Solo)

Chords: G^bma^7 $G^7(\#11)$ G^bma^7 $G^7(\#11)$

Vamp & Fade

Medium Latin

Pensativa (Harmony Parts)

(Intro) $\text{♩} = 176$ (ten) $\text{DMA}^7(\#11)$ $\text{AbMI}^7(\text{trb})$ $\text{DMA}^7(\#11)$ $\text{EMI}^7(\text{trb})$ A^7

DMA^7 AbMI^7 $\text{Db}^7(\#9)$ Gb^6 DMA^7 $\text{EMI}^7(\text{trb})$ A^7

A $\text{GbMA}^7(\text{trb})$ (unis) $\text{G}^7(\#11)$ GbMA^7 $\text{G}^7(\#11)$

GbMA^7 EbMI^7 DMA^7 $\text{Ab}^7(\#11)$

(ten) GMA^7 (unis) $\text{F}\#^7\text{MI}^7$ B^7 EMI^7 A^7 DMA^7

AbMI^7 $\text{G}^7(\#11)$ C^7 F^7 GbMA^7

DbMI^7 Gb^7 **B** $\text{CMA}^7(\text{trb})$ (ten) BMI^7 AMI^7 G^7 FMA^7 $\text{Bb}^7(\#11)$

Dmi^7 G^7 CMA^7 BMI^7 $\text{E}^7(\#9)$

(tenor tacet) Ama^7 $\text{G}\#^7\text{MI}^7$ $\text{F}\#^7\text{MI}^7$ BMI^7 $\text{E}^7(\text{b}9)$ (trb)

Ama^7 Dmi^7 $\text{G}^7(\#11)$ (ten) $\text{G}^7(\#11)$

3 GbMA^7 C^7 F^7 after solos - D.S. al Coda (take Coda in place of 3rd ending)

solo on form (AABA)

GMA^7 $\text{G}^7(\#11)$ $\text{GbMA}^7(\text{trb})$ $\text{G}^7(\#11)$

D.S. al 3rd ending

after solos - D.S. al Coda
(take Coda in place of 3rd ending)

solo on form (AABA)

Peresina

McCoy Tyner

Medium: Afro/Latin

(Piano Solo)

138

2n. (Intro) *mf* F(add 9 no 3) F7sus F dorian

indef.

(On Cue) (w/bass)

F(add 9 no 3) F7sus (2) (2) (2)

A (trp.)

f Eb/F Db/Eb Eb/F Gb/Ab Ab/Bb Gb/Ab Eb/F Db/Eb Db(add 9 no 3)

Db7sus Db(add 9 no 3) Db7sus

(pn) *mf* F(add 9 no 3) F7sus (2) (2)

fine

As played on McCoy Tyner's "Expansions"

1st x: piano
2nd x: trp.

B

Musical staff with notes and chords: FMI9, Db7sus Db7, AbMA7, GMI7 C7

Musical staff with notes and chords: FMI9, Db7sus Db7, AbMA7, GMI7 C7

Musical staff with notes and chords: DMI7 (trp.), G7sus G7, DMI7, Ab7 G7

(piano solo) -----

Musical staff with notes and complex chords: EbMA7(#11), Ab13(b9), A7(#9), BbMA7 Bmi BbMA7, EbMA7(#11), Ab13(b9), A7(#9), (GMI7 C7), E7(#9)

D.S. al fine
Solos on **B**

after solos play entire head from 'on cue' (8 bars before **A**) & take Coda

Musical staff with notes and chords: Db(add 9) no 3, Db7sus, Vamp & Fade

Kicks are not played during solos
Piano interprets the melody very freely at B.
Changes on last 4 bars are played with a variety of different rhythms during solos.

Medium Afro/Latin Peresina (Harmony Parts)

♩ = 138

Tacet (piano solo) (On Cue) Tacet 8

A (alto) f (ten) Tacet 4 fine

B (1st x: Tacet for 8 bars) (2nd x: Play) f FMI⁹ Db⁷ sus Db⁷ AbMA⁷ GMI⁷ C⁷

alto

enor

FMI⁹ Db⁷ sus Db⁷ AbMA⁷ GMI⁷ C⁷

DMI⁷ (alto) G⁷ sus G⁷ DMI⁷ Ab⁷ G⁷ (GMI⁷ C⁷)

mf (ten. 8vb)

tacet EbMA⁷(#11) Ab¹³(b9) A⁷(#9)(#5) BbMA⁷ Bmi BbMA⁷ EbMA⁷(#11) Ab¹³(b9) A⁷(#9)(#5) E⁷(#9) D. a fin

Solos on **B** after solos play entire head from 'on cue' (8 bars before **A**), take coda

Play bars 9-12 of **B** during solos (except 1st chorus of each solo)

Vamp & Fade

Peresina (Bass Part)

Medium

Afro/Latin $F^{(add\ 9)}_{no\ 3}$ F^7_{sus} (Piano Solo) (2)

$\text{♩} = 138$

mf *indef.*

(Cue) $F^{(add\ 9)}_{no\ 3}$ F^7_{sus} (2) (2) (2)

mf

E^b/F D^b/E^b E^b/F G^b/A^b A^b/B^b G^b/A^b E^b/F D^b/E^b $D^b^{(add\ 9)}_{no\ 3}$

f

$D^b^7_{sus}$ $D^b^{(add\ 9)}$ $D^b^7_{sus}$

$F^{(add\ 9)}_{no\ 3}$ F^7_{sus} (2)

mf *fine*

F_{MI^9} $D^b^7_{sus}$ D^b^7 $A^b_{MA^7}$ G_{MI^7} C^7

F_{MI^9} $D^b^7_{sus}$ D^b^7 $A^b_{MA^7}$ G_{MI^7} C^7

D_{MI^7} G^7_{sus} G^7 D_{MI^7} A^b^7 G^7

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

(G_{MI^7} C^7)

D.S. al fine Solos on **B**

after solos play entire head from 'on cue' (8 bars before **A**), take coda

Changes on last 4 bars are played with a variety of different rhythms during solos

$D^b^{(add\ 9)}$ $D^b^7_{sus}$

Vamp & Fade

dium Funk $\text{♩} = 112$

Phantazia

Dave Grusin

(Intro) $E_{mi}7$ 8

A

(elec. pn) $E_{mi}7(\text{add } 11)$ $G^b/6$ $E_{mi}7(\text{add } 11)$ $C\#7(\#9)$ (2)

(violin) (2) (2) (2)

$B^b/6$ B^b/A A^b7 E^b/E N.C. (strings)

$G^b/6$

As played on Noel Pointer's "Phantazia"

Tacet 4 **B** (SOLOS)

EMI7 4 EMI7

Indef. Indef.

C

Gb Csus (violin w/bass) Db Gsus B Fsus

(elec. pn.)

N.C. Ab Dsus Gb Csus

E Asus N.C. Gb/C Ab/B A/Bb

D (Guitar Solo)

EMI7 4 EMI7

Indef. Indef.

(Background strings go wild) on cue - D.S. al Coda

3/4 4/4

B/G B/A A/Bb F/B E/C Eb/D Db/D D/Eb Eb/E

ium Funk $\text{♩} = 112$

Phantazia (Bass Part)

$E_{MI}7$ 8

$E_{MI}7(\text{add } 11)$ G^b/G $E_{MI}7(\text{add } 11)$ $C^{\#}7(\#9)$

(2) (2) (2)

(melody enters)

(2) (2) (2)

B/G B^b/A A/B^b E^b/E N.C.

G^b/G $E_{MI}7$ 4

(SOLOS) $E_{MI}7$ Indef.

G^b $C^{\#}sus$ D^b $G^{\#}sus$ B $F^{\#}sus$

N.C. A^b $D^{\#}sus$ G^b $C^{\#}sus$

E $A^{\#}sus$ N.C. G^b/C A^b/B A/B^b

A/B^b $E_{MI}7$ (Guitar Solo) Indef.

on cue - D.S. al Coda

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

Pinocchio

Wayne Shorter

Medium Swing
♩ = 226

Chords: $G\flat MA7(b9)$, $G7$, $G\flat7$, $G7$

Chords: $E\flat MI(MA7)$, $G MI(MA7)$

Chords: $G MI6$, $F7$, $A7$, $A\flat7$

Chords: $C\sharp MI9$, $E MI9$, $G7$, $F\sharp7$

Chord: $F\sharp MI(MA7)$

Play head between solos

As played on Miles Davis' "Nefertiti"

Medium-Up Swing

The Plot Thickens

Jim McNeely

$\text{♩} = 230$

(gtr)

Intro $A_{MA}^{7(\#5)}$ $G_{MA}^{7(\#5)}$ $E_{MA}^{7(\#5)}$ (pn)

(bst+pn)

(gtr+pn)

$F_{MA}^{7(\#5)}$ $D_{MA}^{7(\#5)}$ $B_{MA}^{7(\#5)}$ $E_{b/A}$ $E/A\#$ $F\#/C$ $G/C\#$

(s) F/D F/Bb F/G F/Eb 4thx: A F/D F/Bb

F/G F/Eb F/D F/Bb F/G

F/Eb F/D F/Bb F/G F/Eb

F/D F/Bb F/G F/Eb F/D F/Bb F/G

(sparse fills)

F/Eb F/D F/Bb F/G F/Eb B F/D F/Bb

F/G F/Eb F/C Bb/Ab Eb/F

Ab/Db F/Bb F/Gb F/Eb F/B

G/A A^b/E A/C# B^b/A A^b7sus $G7sus$
 [C] $G7sus$ $F7sus/G$
 E^b7sus/G (gtr) $BMA^7/D^{\#}$ GMA^7/B A^b7sus $G7sus$
 $F7sus/G$ 1. $D7sus/E$
 2. $D7sus/E$ G/A^b $G^bMA^7(\#5)$ $EMA^7(\#5)$ $E^bMA^7(\#5)$
 (Last x: D.C. al Coda) F/D F/B^b F/G F/E^b
 fine

(SOLOS) F/D F/B^b F/G F/E^b $G7sus$ $F7sus/G$
 [D] E^b7sus/G $BMA^7/D^{\#}$ GMA^7/B A^b7sus $G7sus$
 $F7sus/G$ 1. $D7sus/E$ 2. $D7sus/E$ G/A^b

On last chorus of each solo, play 2nd ending of [C] instead of 2nd ending of solo

[E] F/D F/B^b F/G F/E^b indef.

After last solo, drums solo over this line. On cue, D.S. al fine, then D.C. al Coda

A/D# B^b/E C/F# D^b/G E^b/A Dmi^{11}

Guitar plays upper line (sound one octave lower). piano plays bass
 Bass rhythm thru A and B is given at letter E (though the notes change during B).
 At C the bass walks in 2/2. The same pattern applies

Pools

Don Grolnick

Relaxed Funk $\text{♩} = 174$

Handwritten musical score for "Pools" by Don Grolnick. The score consists of ten staves of music. The first staff is in treble clef with a key signature of one flat and a 4/4 time signature. It features a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Above the staff are chords: C13(b9), Fmi11, A:8, C13(b9), and Fmi11. A box labeled 'A' is around the A:8 chord. Below the staff are notes for piano/vibes: (pn. w/vibes/top note of voicing), (Fmi11), (Fmi11), (pn) 15ab, (pn) 15ab, (Fmi11), (Fmi11), F13(b9), F7(#5), and F7. The second staff is in bass clef with notes G3, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Above the staff are chords: Abmi7(add11), A13(b5), and GbMA7/Ab. Below the staff is (GbMA7/Ab). The third staff is in treble clef with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Above the staff are chords: C13(b9) and Fmi11. A box labeled 'B' is around the G9sus chord. Below the staff is (pn) 15ab. The fourth staff is in bass clef with notes G3, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Above the staff are chords: CMA7/D, D7(#9)/F#, and G9sus. A box labeled 'B' is around the G9sus chord. Below the staff is (ten). The fifth staff is in treble clef with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Above the staff are chords: CMA7/D, D7(#9)/F#, and A9(b13)/G. Below the staff is (A9(b13)/G). The sixth staff is in bass clef with notes G3, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Above the staff are chords: CbMA7/Db, Db7(#9)/F, and Gb7sus. Below the staff is (ten. w/vibes). The seventh staff is in treble clef with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Above the staff are chords: Eb7(#9), Abmi11, CbMA7/Db, C13(b9), and Fmi11. Below the staff is (pn). The eighth staff is in bass clef with notes G3, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Above the staff are chords: CbMA7/Db and C13(b9). Below the staff is (ten. w/vibes). The ninth staff is in treble clef with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Above the staff are chords: CbMA7/Db and C13(b9). Below the staff is (ten. w/vibes). The tenth staff is in bass clef with notes G3, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Above the staff are chords: CbMA7/Db and C13(b9). Below the staff is (ten. w/vibes).

D.S. al 2nd ending al Coda One (♩¹)

As played on Steps Ahead's LP "Steps Ahead"
Bass has the melody at letter A

(Tenor Solo)

D¹³ A¹³ (4x's)

x's) D¹³ A¹³ A¹³ D¹³(b9) G_M

(4x's) (Solos) G_M¹¹ G_M¹¹ D¹³(b9) G_M¹¹ G_M¹¹ C¹³(b9) F_M

x's) F_M¹¹ F_M¹¹ C¹³(b9) F_M¹¹

4 Till Cue F_M¹¹ D¹³(b9) G_M¹¹ 4 On Cue F_M¹¹ E¹³(b9) A_M¹¹ last solo only

(To [D] for more choruses)

(4x's) A_M¹¹ A_M¹¹ E¹³(b9) A_M¹¹ A_M¹¹ D¹³(b9) G_M

(last solo continues)

(4x's) G_M¹¹ G_M¹¹ D¹³(b9) G_M¹¹ G_M¹¹ C¹³(b9) F_M

(end solo) (pn. w/vibes)

D.S. al 2nd ending al Coda Two (♩²)

12 C^bM⁷/D^b C¹³(b9) B¹³(b9)

piano R.H. voicings on head:

C¹³(b9) F_M¹¹ F¹³(b9) F7(#5) F7 A_M⁷(add 11) A¹³(b5) G^bM⁷/A^b C^M⁷/D

D¹³(b9) G⁹_{sus} A⁹(b13) G C^bM⁷/D^b D^b7(#9) G^b7_{sus} E^b7(#9) A_M¹¹ D¹³ A¹³

at [C]:

Left hand plays roots and notes in parentheses.

Voicings for solos like first two transposed where necessary

A (Tacet 1st X)
(ten, w/bass)

B

1.

2.

(ten)

D.S. al 2nd ending al Coda One (Φ')

(Tenor Solo)

Musical staff with notes and chords: D^{13} , A^{13} , (4x's)

(4x's)

Musical staff with notes and chords: D^{13} , A^{13} , A^{13} , $D^{13}(\flat 9)$, G_{mi}^{11}

(4x's) (Solos)

Musical staff with notes and chords: G_{mi}^{11} , G_{mi}^{11} , $D^{13}(\flat 9)$, G_{mi}^{11} , G_{mi}^{11} , $C^{13}(\flat 9)$, F_{mi}^{11}

(4x's)

Musical staff with notes and chords: F_{mi}^{11} , F_{mi}^{11} , $C^{13}(\flat 9)$, F_{mi}^{11}

4 Till Cue

Musical staff with notes and chords: F_{mi}^{11} , $D^{13}(\flat 9)$, G_{mi}^{11} , F_{mi}^{11} , $E^{13}(\flat 9)$, A_{mi}^{11}

4 On Cue

last solo only

(To D for more choruses)

(4x's)

Musical staff with notes and chords: A_{mi}^{11} , A_{mi}^{11} , $E^{13}(\flat 9)$, A_{mi}^{11} , A_{mi}^{11} , $D^{13}(\flat 9)$, G_{mi}^{11}

(last solo continues)

(4x's)

Musical staff with notes and chords: G_{mi}^{11} , G_{mi}^{11} , $D^{13}(\flat 9)$, G_{mi}^{11} , G_{mi}^{11}

(end solo)

D.S. al 2nd ending al Coda Two (Φ^2)

Musical staff with notes and chords: $B^{13}(\flat 9)$

Tenor sounds one octave lower than written.

Pools (Bass Part)

Relaxed Funk

$\text{♩} = 174$

A

Chord: F_{MI}^{11} $C^{13}(b9)$

Chord: F_{MI}^{11} $C^{13}(b9)$

Chord: F_{MI}^{11}

Chord: $A_{MI}^7(\text{add } 11)$ $A^{13}(b5)$

Chord: G_{MA}^7/A_{b} $C^{13}(b9)$

Chord: G_{MA}^7/A_{b} C_{MA}^7/D $D_7(\#9)/F\#$ **B** G^9_{sus}

Chord: G^9_{sus} C_{MA}^7/D $D_7(\#9)/F\#$ $A^9(b13)/G$

Chord: $A^9(b9)/G$ C_{bMA}^7/D_b $D_b7(\#9)/F$ G_b7_{sus}

Chord: $E_b7(\#9)$ A_{MI}^{11} C_{bMA}^7/D_b $C^{13}(b9)$

D.S. al 2nd ending al Coda One (ϕ^1)

Chord: C_{bMA}^7/D_b $C^{13}(b9)$

(4x's)

D¹³ A¹³

x's)

D¹³ A¹³ A¹³ D¹³(b⁹) G_{mi}¹¹

(4x's) (Solos)

G_{mi}¹¹ G_{mi}¹¹ D¹³(b⁹) G_{mi}¹¹ G_{mi}¹¹ C¹³(b⁹) F_{mi}¹¹

x's)

F_{mi}¹¹ F_{mi}¹¹ C¹³(b⁹) F_{mi}¹¹

4 Till Cue

F_{mi}¹¹ D¹³(b⁹) G_{mi}¹¹ F_{mi}¹¹ E¹³(b⁹) A_{mi}¹¹

4 On Cue last solo only

To [D] for more choruses)

(4x's)

A_{mi}¹¹ A_{mi}¹¹ E¹³(b⁹) A_{mi}¹¹ A_{mi}¹¹ D¹³(b⁹) G_{mi}¹¹

(4x's)

G_{mi}¹¹ G_{mi}¹¹ D¹³(b⁹) G_{mi}¹¹ G_{mi}¹¹

D.S. al 2nd ending at Coda Two (Φ²)

2² C⁷Ma⁷/D^b C¹³(b⁹) B¹³(b⁹)

Bass has the melody at letter A

Medium
Funk/Rock

Povo

Freddie Hubbard

$\text{♩} = 174$

C_{MI}^7

1st & 2nd x's: bs w/dr.
3rd x: add piano
5th x: add guitar solo

4

vamp till cue

C_{MI}^7
(trp)

A_{b7}

C_{MI}^7

$B_{MA}^7(b5)$ $A_{MA}^7(b5)$ B_{MA}^7 D_{MA}^7 E_{MA}^7 $D_{bMA}^7(b5)$ B_{MA}^7 A_{bMA}^7 G_{bMA}^7 E_{MA}^7 B_{MA}^7

C_{MI}^7

LOS) C_{MI}^7 8 A_{b7} 4 C_{MI}^7 4

$B_{MA}^7(b5)$ 2 $A_{MA}^7(b5)$ 2 C_{MI}^7 4

Melody is played very laid-back (behind the beat).

after solos - D.S. al Coda (take repeat)

$B_{MA}^7(b5)$ $A_{MA}^7(b5)$ B_{MA}^7 D_{MA}^7 E_{MA}^7 $D_{bMA}^7(b5)$ B_{MA}^7 A_{bMA}^7 G_{bMA}^7 E_{MA}^7 B_{MA}^7 C_{MI}^7

molto rit. fill

Medium Funk/Rock

Povo (Harmony Part)

=174

C_M7 Tacet

vamp till cue

A

(flute)

(muted trp.)

(fl.)

(mut. trp.)

tr

(fl.)

SOLOS

C_M7 8 A^b7 4 C_M7 4

B_M7(b5) 2 A_M7(b5) 2 C_M7 4

after solos - D.S. al Coda (take repeat)

memory copies the timing and inflection of the melody player.

(fl.) C_M7

Medium Funk/Rock

Povo (Bass Part)

$\text{♩} = 174$

C_{MI}^7

(2)

vamp till cue

A

C_{MI}^7

(2)

(2) (2)

A_{b7}

C_{MI}^7

(2)

$B_{MA}^7(b5)$ $A_{MA}^7(b5)$ B_{MA}^7 D_{MA}^7 E_{MA}^7 $D_{bMA}^7(b5)$ B_{MA}^7 A_{bMA}^7 G_{bMA}^7 E_{MA}^7 B_{MA}^7

(2)

C_{MI}^7

(2)

B (SOLOS)

C_{MI}^7 8 A_{b7} 4 C_{MI}^7 4

$B_{MA}^7(b5)$ 2 $A_{MA}^7(b5)$ 2 C_{MI}^7 4

after solos - D.S. al Coda (take repeat)

$B_{MA}^7(b5)$ $A_{MA}^7(b5)$ B_{MA}^7 D_{MA}^7 E_{MA}^7 $D_{bMA}^7(b5)$ B_{MA}^7 A_{bMA}^7 G_{bMA}^7 E_{MA}^7 B_{MA}^7 C_{MI}^7

(2)



Photo by Tom Copi

Wayne Shorter

Medium Ballad $\text{♩} = 58$

Punk Jazz

Jaco Pastorius

Dr
 Bb7(#9) D^{MA}7/A Bb_{MI}9 Bb_{MI}6/Ab Eb7(#9) Ab_{MI}7

(bass & drums tacet) (bass)

G7/A Ab/Bb B_{MI}7/A C^o7(MA7 add 9) F_{MI}7 Bb13(b9)

D_{MI}11 C_{MI}9 B_{MA}7(#11) 8vb 3 Ab_{MI}9 E13(#11) E13sus E13(#11) E13sus

(synth.) (top note of synth. voicings)
(add drums)

(Lite Swing, Double Time) $\text{♩} = 116$

E13(#11) Bb13(b5) C13(#11) A13(#11) D7(#11) B13(#11) G13(#11) Bb7(#9)

E_{MA}7 Eb_{MA}7(#5) [G7(#9)] Ab_{MI}11 F#_{MI}11 F7(#9) Bb7(#9)

(Hard Swing-in 2)
(2nd x only)

(synth.)
Eb13sus (add 3) Eb7(#9)

(1stx only)

Db13(#11) Db sus(add 13)

fine

D

(ten)

E13(#11) Bb13 C13(#11) F#7(#9) D13(#11) Ab13 C13(#11) F#7(#9)

(Soprano Solo)

E13(#11) Bb13 C13(#11) F#7(#9) D13(#11) Ab13 C13(#11) F#7(#9)

(synth.)

vamp till cue

E

(Ballad Feel)

E13(#11) E13 sus E13(#11) E13 sus E13(#11) Em11(b5)

Em7(#5) E13 sus E13(#11) E13 sus E13(#11) E13 sus

D.S. al fine (vamp on **C** & fade)

sample bass line at **D**

E13(#11) Bb13 C13(#11) F#7(#9) D13(#11) Ab13 C13(#11) F#7(#9)

As played on Weather Report's "Mr. Gone"

2nd Swing
-296

Pursuance

John Coltrane

1st Chorus $B^b M_1^{11}$

$E^b M_1^{11}$ $B^b M_1^{11}$

6 $E^b M_1^{11}$ $B^b M_1^{11}$

(sample solo)

2nd Chorus

$B^b M_1^{11}$

$E^b M_1^{11}$ $B^b M_1^{11}$

$E^b M_1^{11}$ $B^b M_1^{11}$

Solos on $B^b M_1$ blues (modal)

to solos

3rd Chorus $B^b M_1^{11}$

$E^b M_1^{11}$ $B^b M_1^{11}$

$E^b M_1^{11}$ $B^b M_1^{11}$ (out of time)

As played on John Coltrane's "A Love Supreme"

into extended drum solo \Rightarrow

Quasimodo

Medium Swing

Charlie Parker

$\text{♩} = 146$

to solos

Based on "Embraceable You".
As played on Warner Bros. 6 Vol. Set "Charlie Parker"

Medium Samba
♩ = 132

Quiet Fire

George Cables

EMi7 FMA7(#11) EMi7 FMA7(#11) (2)

(piano)

EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 break

EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 (vibes) break

EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 break

C7

A7

C7

C/D D/E Eb/F F/G Gb/Ab Eb/F F/G Gb/Ab

Ab/Bb A/B EMi7 FMA7(#11) EMi7 FMA7(#11) (2)

(2) EMi7 FMA7(#11) EMi7 break

SOLOS

C C^7 A^7 C^7

C/D D/E E^b/F F/G G^b/A^b G^b/A^b

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

E_{mi}^7 $F_{MA}^7(\#11)$ E_{mi}^7 $F_{MA}^7(\#11)$ (2)

(2) (2) (4)

(2) (2) (6)

(2) E_{mi}^7 $F_{MA}^7(\#11)$ E_{mi}^7 Solo break

to head

As played on Bobby Hutcherson's "Conception: The Gift Of Love"

break ----- D.S. al Coda (with repeat)

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

Quiet Now

Denny Zeitlin

A Very slowly, rubato
with tenderness

solo changes: A_{mi} F E^7 A_{mi}^7 D_{mi}^7 G^7 C_{ma}^7 $B^b7(\#11)$ $A^7(\#9)$

F_{mi}^6/A^b G^6 E^7 A_{mi}^7 D^{13} $E^b_{mi}^7$ $A^b_{mi}^7$

$A^b_{mi}(MA^7)$ B_{mi}^9 G^6 $F\#^7$ B_{mi}^7

E_{mi}^7 A^7 D_{mi}^7 $C^7(\#11)$ $B^7(\#9)$ G_{mi}^6/B^b A^6 $F\#^7$

B_{mi}^9 E^7 $F\#_{mi}^7$ B_{mi}^7 E_{mi}^7 A^7 A_{mi}^7 D^7

B G_{mi}^7 $C^7(\#11)$ B_{mi}^7 B^b7 $A^b_{mi}^7$ $C\#^7(\#11)$

Chords: Cmi7, B7, Ama7, D7, C#mi7, Cma7

Chords: Bmi11/E, E7(alt)

Triplet: 3

C

Chords: Ami, F, G# B7, E7(#9), Ami7, Dmi7, G7, Cma7

Chords: Bb7(#11), A7(b9), Fmi6/Ab, G6, E7, Ami7, D13

(ritard. e decresc. last x)

Chords: Emi7, Ami7, Dmi7, G7sus, Emi7, Ami7, Fma7, B7, Emi7, Eb9, A#ma7, D#ma7, Cma7 - Bmi7(b9), E7

solo on changes

fermatas apply last time only

Chords: Cma7

Annotations: 8va, 15^aa.

This chart is direct from the composer's lead sheet. Denny recorded it on "Live At The Trident".

Random Thoughts

Steve Kuhn

(Intro)

$Db_{MA7}(\#5)$ Freely

Indef.

(Solo Flute)

Med Jazz Waltz

$\text{♩} = 192$

G_{bMA7}/Ab

etc.

(melody played freely)

G_{bMA7}/Ab 16

A G_{bMA7}/Ab

(add bass & drums) (sax)

C_{MI7} E_{MA7} A_{MI7}

$Ab_{MA7}(\#11)$ break

(unis)

1. 2.

A_{MI7} $F\#_{MI7}$ F_{MI7}

(SOLOS)

E_{MI7} 8 E_{MA7} 8 F_{MI7} 8 F_{MA7} 8

Indef.

A mi7 F# mi7 F mi7 C Gb ma7/Ab A mi7 F# mi7 F mi7

 (bass solo) indef.

In Cue) *Gb ma7/Ab* 16

 (bass solo continues)

D.S. al Coda (with repeat)

Gb ma7/Ab Db ma7(#5) (F7(#5)) Bb7(#5) Eb mi Ab7 A o7 Bb7 Eb mi N.C.

 (Freely)

 (solo piano) rit.

8vb

piano comp figure at **A**:

etc.

As played on Steve Kuhn's "Non-Fiction"

A Remark You Made

Josef Zawinul

Ballad
= 54

The musical score is written for piano, saxophone, bass, and synthesizer. It features a variety of chord voicings and performance markings. The piano part includes dynamics like *(piano)* and *(piano)*. The saxophone part includes markings like *(sax)* and *(Sax Solo)*. The bass part includes markings like *(bass)* and *bass doubles melody*. The synthesizer part includes markings like *(synth.)*. The score is divided into sections by a dashed line, with a *(Sax Solo)* section at the end.

Chord voicings include: $E\flat MA7$, $F_{MI}7/E\flat$, $E\flat MA7$, $F_{MI}7/E\flat$, $E\flat MA7$, $B\flat^9sus$, $E\flat$, $E\flat/D$, $E\flat/C$, $E\flat/B\flat$, $A\flat MA7$, $D13(b9)$, $G13$, C_{MI} , $A\flat/C$, G/B , $C_{MI}7/B\flat$, F/A , $B\flat/A\flat$, $G_{MI}7$, C_{MI} , $A\flat/C$, G/B , $E\flat MA7$, F_{MI}^{11} , F_{MI}^{11} , $A\flat/E\flat$, $B\flat/D$, G/B , C_{MI} , $C_{MI}7/B\flat$, $A\flat G7sus$, C_{MI}^{11} , $E\flat MA7$, $D\flat MA7$, $B\flat^9sus$, $E\flat MA7$, $B\flat^9sus$, $A\flat/C$, $B\flat/D$, $A\flat/E\flat$, $G_{MI}7$, C_{MI} , $C_{MI}/B\flat$, $A\flat$, $B\flat/A\flat$, $G7(b9)$, C_{MI} , $A\flat/C$, $G_{MI}7$, C_{MI} , $C_{MI}/B\flat$, $A\flat G^9$, F/A , $B\flat^9sus$, $E\flat$, $B\flat/D$, $C_{MI}7$, $C_{MI}7/B\flat$, $A\flat$, $A\flat/G$, $F_{MI}7$, $F_{MI}7/B\flat$, $E\flat MA7$, B^9sus , $B\flat^9sus$, $E\flat MA7$, C_{MI} , $A\flat/C$, $B\flat/C$, C_{MI} , $E\flat MA7$, C_{MI} , $A\flat/C$, $B\flat/C$, C_{MI} .

Ab6 Bb9sus Eb Eb/D Eb/C Eb/Bb Ab Gb/Bb G7(b9)

G7(b9) Cm7 Ab6 Gm7 Fm7 Fm7/Bb

Fm7/Eb D Eb Eb/D Eb/C Eb/Bb AbMA7 G7(b9) Bb9sus AbMA7

Gm7 Cm7 Ab Fm7 Gm7 Cm7 Ab Ab6

Ab/Eb Bb/D Cm Fm7 Cm Fm7

Cm Fm7 Gm7 Cm7 (Synth. Solo) Eb6/9 (Vamp till cue)

Db6/9 end solo Cm Ab/C 3x's G/B Cm7/Bb F/A Bb/Ab Gm7 Cm Ab/C

G/B Cm7/Bb F/A Bb/Ab Gm7 Cm Db6/9

As played on Weather Report's "Heavy Weather"

Medium Swing
♩ = 176

Resolution

John Coltrane

Handwritten musical score for "Resolution" by John Coltrane. The score consists of five staves of music. The first staff begins with a D_{mi}^{11} chord and a "D pedal throughout head" instruction. The second staff features $E7(alt)$, Bb^{MA7} , D_{mi}^{13} , and $A7(\#9)$ chords. The third staff includes D_{mi}^{11} and $Bb7_{sus}$ chords. The fourth staff contains $E7(alt)$ and $A7(alt)$ chords. The fifth staff shows $E7(alt)$, D_{mi}^{11} , and $A7(\#9)$ chords.

Solos modal, centered around D minor

Handwritten musical score for a solo section. The first staff shows a sequence of chords: D_{mi}^{11} , $Bb7_{sus}$, D_{mi}^7 , $D_{mi}(MA7)$, D_{mi}^{11} , and $A7(b9)$. The second staff continues the melody with D_{mi}^{11} , $Bb7$, and D_{mi}^{11} chords, ending with a "tenor fill".

Sounds one octave lower than written.
 Chords on head indicate shifting modes rather than specific changes.
 As played on John Coltrane's "A Love Supreme"

dy Straight 1/8s

Return To Forever

Chick Corea

0 (Intro) (4x's)

p

(elec. pn. w/bass) (3x's) 1st x: piano only 2nd x: add voice 3rd x: add flute

(fl. & bs. fill)

E mi

(Latin 3) ♩=206 1st & 2nd x's: piano only 3rd x: add bass and drums

mf

vamp till cue

(On Cue)

(2)

(fl. & bs. fill)

E mi

Play melody 5 times (add flute and voice 2nd x), then flute solo on A mi; on cue, play melody 5 times and continue.

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

(Original Feel) $\text{♩} = 120$ (4x's)

p
(elec. pn. w/bass)

(3x's) 1st x: piano only 2nd x: add voice 3rd x: add flute

(f) (fl. & bs. fill)

f

(Medium Samba) $\text{♩} = 118$ 1st x: elec. piano only 2nd x: bass enters and drums sneak in.

f

(On Cue) vamp till cue (fl. & bs. fill)

Cmi7

E_{mi}

Play melody til cue (add voice 2nd x, flute 3rd x), then piano solo on C mi: on cue, repeat melody and build until cue to continue.

D.S. al Coda

As played on Chick Corea's "Return To Forever"

(elec. pn. w/bass)

Vamp & Fade

no drums at A and E (light percussion fills)

Body Straight 1/8s
♩=120

Return To Forever (Bass Part)

Intro) 8va P (4x's)

A) (3x's) 8va P (4)

(8) E_{MI} fill

2nd x's: (Latin 3) ♩=206
Facet

B) Ami^7 mf vamp till cue

C) Ami^7 (2)

On Cue

(2) (2) E_{MI} fill

D) (Original Feel) ♩=120
 8va Melody is played 5 times, then flute solos: on cue.
melody is played 5 times before continuing on.

(4x's)

E) (3x's) 8va P (5)

(10) E_{MI} fill

F) (Medium Samba) ♩=118
 C_{MI}^7 b vamp till cue

G) C_{MI}^7 b (2) E_{MI} fill

On Cue (extended vamp) D.S. al Coda

During extended sections, bass is free to depart from written lines

Vamp & Fade

Light Ballad
2/8 Feel) ♩=114

Revelation 21:4

Bob Magnusson

Chords and markings in the score:
Staff 1: A major 7, F major 7 (#11), (flute-8va)
Staff 2: F major 7 (#11), Ab major 7 (#11)
Staff 3: F major 7 (#11) / B
Staff 4: E7 (b9), w/bass
Staff 5: A major 7
Staff 6: C major 7, C major 7 (#11) / F#
Staff 7: F major 7, E7 (b9), w/bass
Staff 8: A major 7, A major 7 (#11)
Staff 9: Gb major 7 (#11), Ab major 7 (#11)

$B^bMA7(\#11)$ $AMA7$

($AMA7$)

w/ bass

$FMA7(\#11)$

(SOLOS)

$AMA7$ 2 $FMA7(\#11)$ 2 $A^bMA7(\#11)/D$ 2 $FMA7(\#11)/B$ 2 $E7(b9)$ 2

indef.

After solos - D.C. al Coda

(Canon)
($AMA7$)

(flute starts, piano enters after one bar, bass one bar later)

vamp & fade

Piano doubles much of the melody throughout the head.

As played on Bob Magnusson's "Revelation"

Romaine

Jim Hall

Freely

A *CMA7* *E7* *Emi7(b5)* *A7*
 (solo guitar)

Dmi7 *Bb7* *Dmi7* *G7*

CMA7 *Dmi* *G7* *Emi7(b5)* *A7*

Dmi7 *Dmi7(b5)* *G7* ϕ *Fmi7* *D7(alt)*
 (Medium Samba) $\text{♩} = 113$
 2 (add bass & drums)

B *GMA7* *B7* *Bmi7(b5)* *E7*

Ami7 *F7* *Ami7* *D7*

Gmi *Gmi (solo)* 6

Cmi *Ami7(b5)* *D7(#5)*

Gmi solo break ----- (*G7*)

C (SOLOS) (add drums)
CMA7 *E7* *Emi7(b5)* *A7*

D_{mi}^7 B^b7 D_{mi}^7 G^7

C_{MA}^7 D_{mi}^7 G^7 $E_{mi}^7(b5)$ A^7

D_{mi}^7 $D_{mi}^7(b5)$ G^7 C_{MA}^7 (A_{mi}^7 D^7)

D G_{MA}^7 B^7 $B_{mi}^7(b5)$ E^7

A_{mi}^7 F^7 A_{mi}^7 D^7

E G_{mi} G^7 C_{mi}

$A_{mi}^7(b5)$ D^7 G_{mi} G^7

after solos - D.C. (in time) al Coda

F_{mi}^7 $E^b_{mi}^7$

$D^b_{MA}^7(\sharp 11)$

dr: T r T & T

As played on Jim Hall's "It's Nice To Be With You"

Rosewood

Woody Shaw

A

The musical score is written for three parts: Trumpet (trp.), Tenor Saxophone (ten.), and Bass/Piano (bass + pn.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as Medium Latin with a quarter note equal to 162 beats per minute.

Chord Progression:

- Measures 1-2: N.C. (A_{Mi}¹¹)
- Measures 3-4: (A_{Mi}¹¹) A₆
- Measures 5-6: (A₆ B_bM_A⁷)
- Measures 7-8: B_b⁷_{sus} A_bM_A⁷ (A_bM_i⁹)
- Measures 9-10: F_{sus} A_b⁹_{sus}
- Measures 11-12: G_{Mi}⁷ F_{Mi}⁷ G_{Mi}⁷ F_{Mi}⁷ C_{Mi}¹¹ B_bM_i¹¹ G_b⁶
- Measures 13-14: G_{Mi}⁷ F_{Mi}⁷ G_{Mi}⁷ F_{Mi}⁷ C_{Mi}¹¹ B_bM_i¹¹ G_b⁶
- Measures 15-16: A_bM_A⁷ A_bM_i⁷ D_b⁷ G⁷
- Measures 17-18: G_bM_A⁷ B⁹ E⁹

Performance Notes:

- Measures 1-2: (trp.) (ten.)
- Measures 3-4: (bass + pn.)
- Measures 5-6: (bass)
- Measures 11-12: (+trb)
- Measures 13-14: (+trb)
- Measures 15-16: (+trb)
- Measures 17-18: 3-3 triplet

D

Chord symbols in the first system: C_{MI}^7 , Bb_{MI}^7 , C_{MI}^7 , Bb_{MI}^7 , G^b/G , G^b_{7sus} , E/D . Above the staff: $(G^b - E E/D)$.

Chord symbols in the second system: C_{MI}^7 , Bb_{MI}^7 , C_{MI}^7 , Bb_{MI}^7 , G^b/G , G^b_{7sus} , E/D . Above the staff: $(G^b - E E/D)$.

1. B_{MI}^7 A_{MI}^7 B_{MI}^7 A_{MI}^7 G_{MI}^7 F_{MI}^7 G_{MI}^7 F_{MI}^7 Bb_{7sus} break

(w/trb)

2. Bb_6 $G^b(add 9)$ F_{sus}/G Ab^9_{sus} Bb_{7sus} $G^b(add 9)$

F_{sus}/G Ab^9_{sus} Bb_6 $G^b(add 9)$ Ab/G Ab_{7sus} (to end) **fine**

D.S. for solos
solo changes in parentheses

(rit. last time)

As played on Woody Shaw's "Rosewood"

Solos are BCD - 1st ending
ABCD - 2nd ending

Kicks and breaks are not played during solos (except those in the 1st and 2nd endings).

Rough House

John Scofield

Very Freely

Intro)

G⁷_{sus}

C_{mi}⁷ fill---

A_bM_A⁷(#5)

A_bM_A⁷(#5)

G_{mi}⁷

E_{mi}⁷

C_{mi}⁷ fill---

C_{mi}⁷

E_b/B

B⁷_{sus}

B¹³

A_M⁷(#11)

fill---

A/G#

B/G

G/F

F#_{mi}⁷₃

C_{mi}⁷(#11)

fill---

amba)

eel)

=130)

E_b/D

C/F

D_b/G_b

E/D#

E/D#

D_b/G_b

F_{mi}⁷

F_{mi}⁷

G_{mi}⁷

E_b_{mi}⁷

F_{mi}⁷

F_{mi}⁷

G_{mi}⁷

E_b_{mi}⁷

E_{mi}⁷

F_{mi}⁷

G_{mi}⁷

E_b_{mi}⁷

F_{mi}⁷

F_{mi}⁷

G_{mi}⁷

E_b_{mi}⁷

E_{mi}⁷

A

G⁷_{sus}

C_{mi}⁷

drum fill---

obs)

regin)

A_bM_A⁷(#5)

G_{mi}⁷

E_{mi}⁷

Handwritten musical score for guitar, featuring multiple staves with notes and chords. Chords include C_{MI} , E^{\flat}/B , B^{13} , $A_{MI}7(\#11)$, $A/G^{\#}$, B/G , G/F , $F^{\#}MI7$, $C_{MA}7(\#11)$, E^{\flat}/D , C/F , D^{\flat}/G^{\flat} , $E/D^{\#}$, $E/D^{\#}$, D^{\flat}/G^{\flat} , $F_{MI}7$, $F_{MI}7$, $G_{MI}7$, $E^{\flat}MI7$, $F_{MI}7$, $F_{MI}7$, $G_{MI}7$, $E^{\flat}MI7$, $E_{MI}7$, $F_{MI}7$, $G_{MI}7$, $E^{\flat}MI7$, $E_{MI}7$.

D.S. to solos - solo form (ABC)

Handwritten musical notation for a solo section, including a $G7sus$ chord and a section marked "Indef." with a "Swing" tempo marking. Chords include $C_{MI}7$.

Handwritten musical notation for a bass line, indicated by "ba" and "ue" markings. Chords include $F_{MI}7$, $G_{MI}7$, $E^{\flat}MI7$, $F_{MI}7$, $F_{MI}7$, $G_{MI}7$, $E^{\flat}MI7$, $E_{MI}7$.

D.S. for next solo (ABC)

After solos - D.S. al Coda

Handwritten musical notation for a final section, including a $G7sus$ chord and a "rit." (ritardando) marking. Chords include $C_{MI}7$.

First four bars of A played as written every time. As played on John Scofield's "Rough House"

Route Four

1st Swing $\text{♩} = 292$

Teddy Charles

A (in 2) B^b_{MI} B^b_{MI}/A B^b_{MI}/A^b B^b_{MI}/G

(bari 1)

B^b_{MI} B^b_{MI}/A B^b_{MI}/A^b B^b_{MI}/G

2nd x:

1. $G^b_{MA}7$ (Play top line if no harmony) $F_{MA}7(b5)$

2. $G^b_{MA}7$ $F_{MA}7(b5)$ drum fill

(ten)

B $E7(\#9)$ (in 4) $A_{MI}7$

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

op time - $D_{MI}7$ - - - $D_{MI}7$ - - $G7$ - - - $C_{MA}7$ - - - G^b7

2) $F_{MA}7$ $F^{\#}_{MI}7$ $B7$

Sounds one octave lower than written.

solos on form (AAB) bass walks

$F^{\#}_{MI}7$ $F_{MA}7(b5)$ N.C. $E_{MA}7(b5)$

Route Four (Harmony Parts)

Fast Swing

$\text{♩} = 292$

A (ten)

Handwritten harmony for section A (ten).

Staff 1: B^b_{mi} (bari 2), B^b_{mi}/A (2nd x only), B^b_{mi}/A^b , B^b_{mi}/G

Staff 2: B^b_{mi} , A , A^b , G (2nd x only)

Staff 3: B^b_{mi} , A , A^b , G

First two endings for section A.

1. G^b_{MA7} , $F_{MA7}(b5)$

2. G^b_{MA7} , $F_{MA7}(b5)$

in 4)

B (bari 1)

Handwritten harmony for section B (bari 1).

Staff 1: $E7(\#9)$, A_{mi7}

Staff 2: $E7(\#9)$, $A_{MA7}(b5)$

stop time

Handwritten harmony for stop time.

Staff 1: D_{mi7} , D_{mi7} , $G7$, C_{MA7} , G^b7

in 2)

Handwritten harmony for section in 2).

Staff 1: F_{MA7} , $F^{\#}_{mi7}$

solos on form(AAB)

♩

Handwritten harmony for solos on form(AAB).

Staff 1: $F^{\#}_{mi7}$, $F_{MA7}(b5)$, N.C., $E_{MA7}(b5)$

Bright Samba

Samba Song

Chick Corea

$\text{♩} = 136$

(pn) B^b A_{MI} (add sop.)

C_{MI} E^b_{MI}/B^b

$G^b_{MA} 7(b9)$ (2)

(w/bass) $A^b_{MI}(MA7)/B^b$

$A^b_{MI}(MA7)/B^b$

(sop.) (piano figure continues though \square)

(w/pn.)

f

f

(2)

(2)

(continued on the following page)

Solos/Samba Feel)

Dm7 4 Am 4 Fm7/Bb 4 Dm7/G 2 Em7/A 2 indef.

Dm7/A (On Cue)
(tenor)

Fm7/Bb

Am

(pn) Bb Am

Cm

Em7/Bb (2)
n.) (Indef. Drum Solo)

(Cue) GbMA7(b5)
(w/bass)

AbMA7/Bb

K $A\flat M_1(MA7)/B\flat$ *tr*

(sop.) (piano figure continues through **K**)

(w/pn.) *tr*

L
Pn. *f*

$E_{MA7}(\#5)$

As played on Chick Corea's "Friends"

vamp & fade

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

Letters F G and H did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer.

right Samba
♩ = 136

Samba Song (Bass)

A B^b A_{MI}

C_{MI}

B E^b_{MI}/B^b

$G^b_{MA7}(b5)$

$A^b_{MI}(MA^7)/B^b$ **C**

$(A^b_{MI}(MA^7)/B^b)$ **D** N.C. *f*

E D_{MI^7}/A *mf*

A_{MI} F_{MI^7}/B^b

A_{MI}

F D_{MI^7}/A A_{MI}

A_{Mi} *F_{Mi}⁷/B_b*

(F_{Mi}⁷/B_b) *D_{Mi}⁷/G* *E_{Mi}⁷/A*

G (Samba-Solos)
D_{Mi}⁷ *A_{Mi}* *F_{Mi}⁷/B_b* *D_{Mi}⁷/G* *E_{Mi}⁷/A*

H (On cue) *D_{Mi}⁷/A* *A_{Mi}* *F_{Mi}⁷/B_b* *A_{Mi}* (Indef.)

I (Sax melody) *B_b* *A_{Mi}*

C_{Mi}

J *E_b^{Mi}/B_b* (Indef. Drum Solo)

(On Cue) *G_b^{Mi}A⁷(b5)*

A_b^{Mi}(MA⁷)/B_b **K**

(A_b^{Mi}(MA⁷)/B_b) **L** N.C. *f*

E_{Mi}A⁷(#5)

let ring & fade

ium Swing
♩ = 144

Sareen Jurer

Earl Zindars

(G7) **A** Cmi7 G7(#5) C7sus FMA7

B7(#5) EMA7 Bb7sus 1. EbMA7 G7 2. EbMA7 **3**

DMA7 D7(#9) AMi7(b5) E7(#9) EbMA7 Eb7

Ab7 A13 Dmi7(b5) G7 **C** Cmi7 F7(b9)

BbMA7 AMi7 D7 GMA7 F#13

BMA7 Bb13 EbMA7 A7(b9)

DMA7 Ab7(b9) D1MA7 **3** (4) G7sus

G7sus G7 to second head

G7sus G7 = Cmi13

rit.

is played on Bill Evans' "Since We Met"

Handwritten musical score for "Sareen Jurer (Second Head)". The score is in 3/4 time and consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1: (G7) D, Cm7, G7(#5), C7sus, FMA7
- Staff 2: B7(#5), EMA7, Bb7sus, EbMA7, G7, EbMA7
- Staff 3: DMA7, D7(#9), Am7(b9), E7(#9), EbMA7, Eb7
- Staff 4: Ab7, A13, Dmi7(b9), G7, F, Cm7, F7
- Staff 5: BbMA7, Am7, D7, GMA7, F#13
- Staff 6: BMA7, Bb13, EbMA7, A7(b9)
- Staff 7: DMA7, Ab7(b9), DbMA7, G7sus
- Staff 8: G7sus, G7

Use first head as a rubato piano introduction, then play second head in time and solo on it. After solos, play first head in time, take coda.

Originally written entirely in 4/4.

Relaxed Samba A Sassy Samba

Jimmy Heath

Relaxed Samba
Intro) $\text{♩} = 85$
N.C.

$F\#7(\#9)$ (agogo bells w/cymbal)

f (add piano, bass, & drums/guitar doubles melody)

$GMA7$ $CMI7$ $F7sus$ $F7$

(sax)

$BbMA7$ $BbMI7$ $Eb7sus$ $Eb7$

$AbMA7$ $AMI7(b5)$ $D7$ (pn)

(sax)

1. $F\#7(\#9)$ $GMA7$

2. $F\#7(\#9)$ $GMA7$

$C\#MI7(b5)$ $C7(\#11)$

As played on The Heath Brothers' "Live At The Public Theatre"

Handwritten musical score for guitar, consisting of seven staves. The notation includes chords and melodic lines. The chords are: $B7(\#9)$, $E7(\#9)$, $G\#7$, $A_{mi}7$, G/B , $C_{MA}7$, $D7$, $G_{MA}7$, $C\#_{mi}7(b5)$, $C7(\#11)$, $B7(\#9)$, $E7(\#9)$, $G\#7$, $A_{mi}7$, G/B , $C_{MA}7$, $D7$, $F\#7(\#9)$, $G_{MA}7$, $F\#7(\#9)$, and $G_{MA}7$. The score concludes with a Coda symbol.

Solos on form (AAB); after solos - D.S. al Coda

Handwritten musical score for guitar, consisting of two staves. The notation includes chords and melodic lines. The chords are: $F\#7(\#9)$, $G_{MA}7$, $F\#7(\#9)$, $G_{MA}7$, and $G6$. The score includes a Coda symbol and a double bar line.



Eric Dolphy

Fast Swing ♩=326

Scoochie

Booker Ervin

Intro

(drums) *ll* $E^b_{MA7}(b5)$ $B^b_{MA7}(b5)$

(pn)

$E^b_{MA7}(b5)$ $B^b_{MA7}(b5)$ (sax)

A

G_{MI7}

A^b_{MI7}

F_{MI7} $B^b7(alt)$

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

1. 2.

B

$B^b_{MA7}(\#11)$

(4)

(8)

(12)

(16)

As played on Roy Haynes & Booker Ervin's "Bad News Blues"

D.S. al 2nd ending Solos AABA
After solos, play head (AABA) to Coda

$E^b_{MA7}(b5)$ $B^b_{MA7}(b5)$

(piano)

$E^b_{MA7}(b5)$ $B^b_{MA7}(b5)$

straight Eighths
♩ = 150

Secrets of Love

George Cables

10
Intro (E_m7) E₇^{sus} (4x's)

A
(piano & bass figure continues)

Drums play 1/16ths on hi-hat.

As played on Bobby Hutcherson's "Highway One"

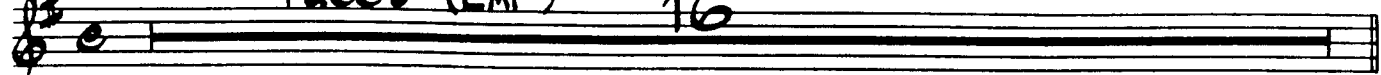
Solos on E Dorian
Ending: vamp out on
Intro

=150

(Intro)

Tacet (E_m⁷)

16



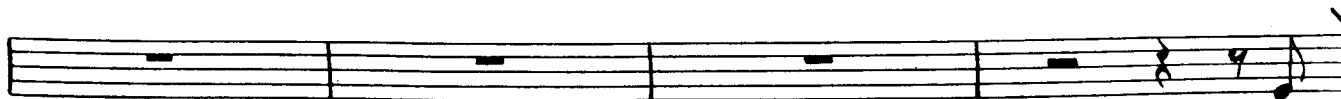
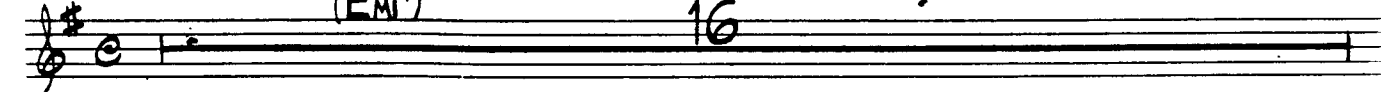
(Second Harmony Part)

(Intro)

Tacet

(E_m⁷)

16



Musical notation for the first system. The guitar part starts with an **F⁷sus** chord. The drum part includes a **drum fill** indicated by a dashed line. The system concludes with the instruction **> fine** and the marking **(V.S.)**.

Musical notation for the second system. The guitar part features a melody line and an accompaniment line. Chords indicated are **C**, **Db/C**, **Fm/C**, and **C**.

Musical notation for the third system. The guitar part features a melody line and an accompaniment line. Chords indicated are **C**, **Db/C**, **Db/G**, **C/G**, and **C**. The system ends with a **drum fill** indicated by a dashed line.

Musical notation for the fourth system. The guitar part features a melody line and an accompaniment line. Chords indicated are **C**, **Db/C**, **Fm/C**, and **C**.

Musical notation for the fifth system. The guitar part features a melody line and an accompaniment line. Chords indicated are **C**, **Db/C**, **Db/Eb**, **Eb/G**, and **C**. The system ends with a **break** and **drums** indicated by a dashed line and a drum pattern.

Musical notation for the sixth system. The guitar part starts with a **ff** dynamic and chords **DbMA⁷(#11)** and **Csus**. It includes a **dr. fill** indicated by a dashed line. The bass part is labeled **N.C. (bass)**.

(continued on the following page)

2 (no guitar)

mf N.C.

2. (Guitar Solo)

f (C phrygian)

C Db Eb Db C Db Eb Db

3 (SOLOS)

Fm7 Db7sus C9sus C7sus(b9) Fm7 Ab13

1. 2.

DbMA7 Bb/C Fm7 Db Eb Eb Db

3 (C phrygian)

C Db Eb Db C Db Eb Db

to **B** for more choruses after solos - D.S. al fine

Señor Carlos (Bass Part)

(Intro) Tacet



Medium Latin/Funk
♩ = 94



Chord Annotations:
F⁷_{sus}, F^M, D^b, E^b, F^M, F⁷_{sus}, D^b_{MAT}, B^b₇_{sus}, B^b₇, D^b_{MAT}, C^M₇, F^M, F⁷_{sus}, C, D^b/C, F^M/C, (2) C, fine C, (2) D^b/C, D^b/G, C/G, C, C, D^b/C, F^M/C, (2) C, C, (2) D^b/C, D^b/G, E^b/G, C, D^b_{MAT}(#11), C_{sus}, ff

N.C.

mf

2. N.C.

mf

1. 2.

rx's) C Db Eb Db C Db Eb Db

B Fm7 (SOLOS) Db7sus C9sus C7sus(b9) Fm7 Ab13

DbMA7 Bb/C Fm7 1. Db Eb 2. Eb Db

rx's) C Db Eb Db (2)

(C phrygian)

to **B** for more choruses
 after solos - D.S. al fine
 play 1st ending before observing fine

Serengeti

J=220 Intro

Mark Levin

solo break

Musical notation for vibraphone solo break. The staff shows a melodic line with eighth notes. Chords are indicated below the staff: Ab7 (vibes), Gb7, and E/Eb G/F.

Musical notation for piano introduction, first system. It features a grand staff with treble and bass clefs. A box labeled 'A' is in the top left. Chords CMI and (w/bass) are indicated. The melody consists of eighth notes in the right hand and a bass line in the left hand.

Musical notation for piano introduction, second system. Continuation of the piano introduction with CMI chord indicated.

Musical notation for piano introduction, third system. Continuation of the piano introduction with FMi chord indicated.

Musical notation for piano introduction, fourth system. Continuation of the piano introduction with CMI chord indicated.

(pn.)
 EbMI7 DbMI7

CMI7

)] Gb7 (Piano Solo) [C] (SOLOS)
 16 8 2 2

CMI7 4 Ab7 2 Gb7 2 CMI7 4

indef.

after solos - D.S. al Coda (omit [

)] (On Cue)
 Ab7 break for next soloist ----- Gb7 break ----- E/Eb Gb/F

to [C] for more solos

solo break -----

Ab7 Gb7 Gsus CMI7(add 11)

As played on Cal Tjader's "La Onda Va Bien"

Serengeti (Bass Part)

J=220

Ab7

Gb7

E/Eb Gb/F

Musical staff with notes and rests, corresponding to the chords above.

A 8

Cm1

Musical staff for section A, first line.

Cm1

Musical staff for section A, second line.

Fm1

Musical staff for section A, third line.

Cm1

Musical staff for section A, fourth line.

Ebm17

Dbm17

Musical staff for section A, fifth line, featuring complex chords and notes.

Cm1

Musical staff for section A, sixth line, ending with a circled cross symbol.

B

(Piano Solo)

C (SOLOS)

Musical staff for section B, first line with measure numbers 16, 8, 2, 2 and chords Gb7, Cm17, Bb7, Ab7.

(mambo pattern continues)

Musical staff for section B, second line with measure numbers 4, 2, 2, 4 and chords Cm17, Ab7, Gb7, Cm17.

indef.

D

(On Cue)

after solos - D.S. al Coda (omit D)

Ab7

Gb7

E/Eb Gb/F

Musical staff for section D, first line.

to C for more solos

⊕

Ab7

Gb7

G7sus Cm17(add-)

Musical staff for section D, second line, ending with a circled cross symbol.

S.E.'s Dream

Mel Martin

Medium-Up Swing (Intro) (chords 2nd x only)

♩-2/6 NC-3

(piccolo)

Dmi7

B^bMA7

A7(alt)

Dmi7

E7

B^b13(#11)A7

C Dmi

C Dmi

1. N.C.

2. C⁹sus C^{#9}sus

(pn)

(Straight 1/8s)

D⁹sus

E^{b9}sus

D⁹sus

D^{b9}sus

C⁹sus

D^{b9}sus

C⁹sus

D^{b9}sus

D⁹sus

E^{b9}sus E⁹sus

E⁹sus

break

B^bMA7

A7(alt)

(unis)

(A7(alt))

B^bMA7

A7(alt)

B^bMA7

(B^bMA7)

A7(alt) break

(E^b7(#11))

B (Half-Time Feel) (d.=d.)

12 D_{MI}^{11} E_{MI}^{11}

(Piccolo Solo)

D_{MI}^{11} E_{MI}^{11}

$D_{MI}^{6/A}$ $E7(\#11)$ $E^{\flat}13(\#11)$

Solo on form (AAB) (breaks & time changes hold for solos)

after solos - D. S. (omit '1st x') al Coda

(Swing) $E^{\flat}13(\#11)$ $E^{\flat}13(\#11)$ break D_{MI}^7 $B^{\flat}MA^7$

$A^7(alt)$ D_{MI}^7 E^7 $B^{\flat}13(\#11)$ A^7 C D_{MI}

1. C D_{MI} $N.C.$ 2. C D_{MI}

Bass doubles melody on intro and coda. Drums imply swing at letter A (especially from bar 9 on).
As played on Listen's LP "Growing"

Shadowland

Sarah Cassey
Arranged by Thad Jones

Medium Ballad

♩ = 60 (Intro)

Musical notation for the first system. The top staff is guitar, featuring a series of chords with a wavy line indicating a tremolo effect. The bottom staff is bass, with a melodic line starting with a triplet and marked with *(pizz.)*.

Musical notation for the second system. The top staff is guitar, with a melodic line marked *(w/flute)*. The bottom staff is bass, with a melodic line marked *(arco)*. Chord symbols are written below the bass staff: E^9sus , $F\#^9sus$, $DMA^9(\#11)$, and E^9sus .

Musical notation for the third system. The top staff is guitar, with a melodic line marked *(pizz.)*. The bottom staff is bass, with a melodic line marked *(flute)*. Chord symbols $E7(alt)$ and $A7(alt)$ are written above the bass staff.

Musical notation for the fourth system. The top staff is guitar, with a melodic line marked *(pizz.)*. The bottom staff is bass, with a melodic line marked *(arco)*. Chord symbols are written below the bass staff: $D7(alt)$, $G7(alt)$, $F\#M^7(add 11)$, $FMA^9(\#11)$, and E_{MI}^{11} .

Musical notation for the fifth system. The top staff is guitar, with a melodic line marked *(pizz.)*. The bottom staff is bass, with a melodic line marked *(arco)*. Chord symbols $E7(alt)$ and $A7(alt)$ are written above the bass staff.

D7(alt) G7(alt) (alto) F#m7(add 11) FMA9(#11) pn. w/flute E9sus
 (arco)

1st X: flute solo
 2nd X: pn. solo

C

Em7 A7 Dm7 F#m7 Gm7 A7 Dm7 Gm7 Fm7
 Em7 A7 Dm7 F#m7 Gm7 A7 F#m7 B7(#9)
 Em7 A7 Dm7 F#m7 Gm7 A7(#5) Dm7 Gm7 Fm7
 Em7 A7(#5) Dm7 F#m7 Gm7 A7(#5) F#m7 B7(#9)

(trp) (flute)

D

R.H. 8va (pn)
 bass (arco) 8va
 D7(alt) G7(alt) (alto) F#m7(add 11) FMA9(#11) (pn. w/flute) E9sus
 F#(add 9) no 3 Dm9(#11) E9sus rit.

Medium Ballad

Shadowland (Harmony Parts)

60 (Intro) Tacet

4

The musical score is written for four staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Medium Ballad' and the time signature is '60'. The score begins with '(Intro) Tacet' and a measure rest. The first system contains the first four measures, with a first ending bracket over the final measure. The second system contains measures 5-8, featuring a melodic line in the upper staves and a bass line with triplets and a 7-measure rest. The third system contains measures 9-12, with a first ending bracket over the final measure. The fourth system contains measures 13-16, with a first ending bracket over the final measure. The fifth system contains measures 17-20, with a first ending bracket over the final measure. The sixth system contains measures 21-24, with a first ending bracket over the final measure. The seventh system contains measures 25-28, with a first ending bracket over the final measure. The eighth system contains measures 29-32, with a first ending bracket over the final measure. The score includes various musical notations such as chords, melodic lines, triplets, and rests.

#d m m m m o
p m m m m p o
8vb (both parts)

(# p n)

Share Your Love

Relaxed Samba (Intro) Half-Time Feel

Derrick Hoitsma

J=88 **DMA⁷** **EMi⁹** **GMI⁷** **C¹³** **DMA⁷**

(vocal-hum)

BMI⁷ **E¹³** **C^{13sus}** **C¹³** **DMA⁷**

Oh, _____ share your love _____ with the world.

(Time) **F#MI⁹** **B¹³** **DMA⁷** **G¹³** **G^bMA⁷** **A^bMI⁷** **EMi⁹** **A¹³**

A *S.* Is - n't _____ it strange _____ how ev - 'ry - thing's changed, when we have _____ been friends?

F#MI⁹ **B¹³** **DMI⁹** **G¹³** **G^bMA⁷** **BMA⁷** **EMi⁹** **A¹³**

All that _____ we cared _____ is up in _____ the air, _____ when we have _____ been friends.

(Half-Time Feel) **DMA⁷** **EMi⁹** **GMI⁷** **C¹³** **DMA⁷** **D/A** **B^{b5}**

B Oh, _____ share your love _____ with the world.

BMI⁷ **E¹³** **C^{13sus}** **C¹³** **DMA⁷** **G¹³**

(Time) **F#MI⁹** **B¹³** **DMA⁷** **G¹³** **G^bMA⁷** **A^bMI⁷** **EMi⁹** **A¹³**

C *sax solo 2ndx* May-be _____ it's wrong _____ to think us _____ so strong _____ that we'd ne - ver end, _____

F#MI⁹ **B¹³** **DMI⁹** **G¹³** **G^bMA⁷** **BMA⁷** **EMi⁹** **A¹³**

Though what _____ it was _____ 's not near what _____ it does _____ to see you _____ a-gain. _____

(Time) $F\#_{MI}^9$ B^{13} D_{MA}^7 G^{13} $G^b_{MA}^7$ $A^b_{MI}^7$ E_{MI}^9 A^{13}

You say ___ it's not ___ a prob-lem we've got ___ that's bring-ing you down. ___

$F\#_{MI}^9$ B^{13} D_{MI}^9 G^{13} $G^b_{MA}^7$ B_{MA}^7 E_{MI}^9 A^{13}

Say what ___ it is ___ so we can ___ for-give ___ and feel bet- ter now. — **D.S. al Coda**

ϕ D_{MA}^7 (Time) D_{MA}^7 E_{MI}^9 G_{MI}^7 C^{13} D_{MA}^7

world. Oh, _____ share your love _____ with the world.

(bkgr. vocals)

B_{MI}^7 E^{13} C^{13}_{sus} C^{13} D_{MA}^7

Oh, _____ share your love _____ with the world

voice & sax ad lib

vamp & fade

SECOND VERSE

Where is the look
That once I mistook
For being in love?

It's not in your eyes,
No, you can't disguise
What you're thinking of.

THIRD VERSE

Drop the defense
That's making you tense,
It's just a mirage.

Loosen your sheath
So what's underneath
Can feel the massage.

As played on Angela Bofill's "Angie"

Medium-Up Samba

Sicily

Chick Corea

$\text{♩} = 142$

8. **A** 1st x: flute + piano
2nd x: flute 8va

(flute w/ piano)

AbMA^7

(piano-2nd x only)

$\text{D}^7/\text{F}\#$

G^7/F

$\text{C}^7(\text{b}9)/\text{E}$

3

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

3

D^7

3

Ab/G

G^7

3

1.

2.

break

break

(harmony enters)

B

C7(b9) (Half-Time Feel)

(fl. + pn.)

(pn.)

AbMi6

Bb7(b9)

E_MA⁷ #0

E^b

G⁷

solo break

C

Ab_MA⁷ (Samba)

D⁷/F#

G⁷/F

C⁷(b9)/E

E^bMi⁷

D⁷

A^b/G

G⁷

(Half-Time Feel/ Indef. Bass Solo)

C⁷(b9)

F_Mi

AbMi6

Bb7(b9)

E_MA⁷

E^b

G⁷ (break)

3. break

(last x only) on cue - D.S. al 1st & 3rd endings

D⁷/C

C_Mi

D_Mi⁷(b9)/C

F_Mi⁷/C

break

E

(Indef. Piano Solo)

C_Mi

D/C

D_Mi⁷(b5)/C

G⁷/C

Till Cue

On Cue

D_Mi⁷(b5)/C

F_Mi⁷/C

break

F_Mi⁷/C

break

D.S. al 3rd ending al Coda

As played on Chick Corea's "Friends"

C_Mi

Sicily (Bass)

Medium-Up Samba

$\text{d} = 142$

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

$\text{D}^{\flat}\text{F}^{\sharp}$

G^{\flat}F

$\text{C}^{\flat}7(\text{b}9)$
 E

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

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

A^{\flat}G

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

(Half-Time Feel)

$\text{C}^{\flat}7(\text{b}9)$ 4 $\text{F}^{\flat}\text{M}^{\flat}$ 4 $\text{A}^{\flat}\text{M}^{\flat}6$ 2

$\text{B}^{\flat}7(\text{b}9)$ 2 $\text{E}^{\flat}\text{M}^{\flat}7$ E^{\flat} $\text{G}^{\flat}7$

(Samba/Flute Solo)

$\text{A}^{\flat}\text{M}^{\flat}7$ 4 $\text{D}^{\flat}\text{F}^{\sharp}$ 4 G^{\flat}F 4 $\text{C}^{\flat}7(\text{b}9)$ 4

$\text{E}^{\flat}\text{M}^{\flat}7$ 4 $\text{D}^{\flat}7$ 4 A^{\flat}G 4 $\text{G}^{\flat}7$ 4

(Half-Time Feel/Bass Solo)

C⁷(b9) 4 F_{M1} 4 A^bM₁⁶ 2

B^b7(b9) 2 E_MA⁷ E^b G⁷

(Last x only) indef.

on cue - D.S. at 1st & 3rd endings

3. D C_{M1}

D/C

D_{M1}⁷(b5)/C F_{M1}/C

E (Piano Solo)

C_{M1} D/C

Till Cue

D_{M1}⁷(b5)/C G⁷/C

(Bass plays variations on this line)

vamp till cue

On Cue

D_{M1}⁷(b5)/C F_{M1}/C

D.S. at 3rd ending at C_{M1}

F_{M1}/C

C_{M1}

The original score contained no bass part. This part has been derived from the original score and original recording by the editor with approval of the composer.



Ornette Coleman & Charlie Haden

Silence

A] Slow Ballad $\text{♩} = 52$

Charlie Haden

1. (Solo piano)

(Db B°7) Csus Cm1 Ebm1/Bb F7/A Bbsus Bbm1

Dbm1/Ab Eb7/G Ab sus Abm1 Csus/G Fm1/Ab G/B Cm1

fine

3] (alto doubles melody)

Db D°7 G7/Eb Cm1/Eb Cm17(b5) F7/C F7/Db Bbm1/Db

(bass doubles left hand)

Bbm17(b5) Eb7/Bb Eb7/Cb Abm1/Cb G7sus/D Dm17(b5) G/Eb Cm1/Eb

Solos on **B**

after solos - D.C. al fine (solo piano)

Piano and bass play B as written throughout solos (except their own).

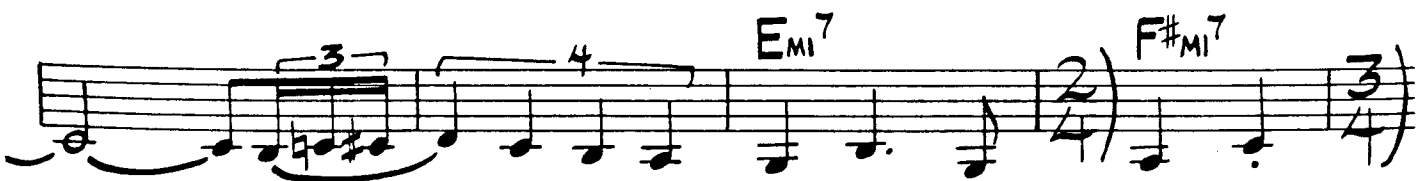
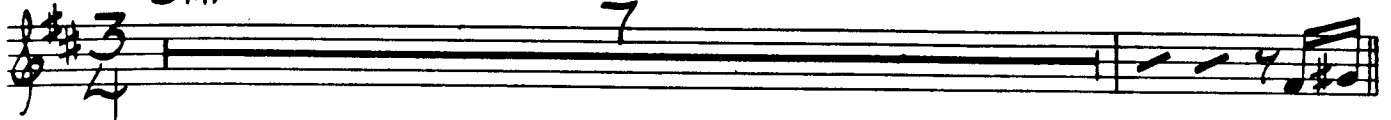
As played on Charlie Haden's "Magico"

Silver Hollow

Jack DeJohnette

Flowing
Straight $\frac{3}{4}$ s

$\text{♩} = 160$ B_{MI}^{11} (Intro)



Musical staff with notes and chords: G, A, F#m11, Bm11. The staff is in 3/4 time and contains a sequence of eighth notes and quarter notes.

Musical staff with notes and the text "Solo on form". The staff is in 3/4 time and contains a sequence of eighth notes and quarter notes.

Musical staff with notes and chords: (Bm11), Em7, F#m7. The staff is in 3/4 time and contains a sequence of eighth notes and quarter notes.

Musical staff with notes and chords: G, A, F#m11, Bm11. The staff is in 3/4 time and contains a sequence of eighth notes and quarter notes.

Musical staff with notes and chords: Em7, F#m7, rit. The staff is in 3/4 time and contains a sequence of eighth notes and quarter notes.

Musical staff with notes and chords: G, A, F#m11, Bm11. The staff is in 3/4 time and contains a sequence of eighth notes and quarter notes.

As played on Jack DeJohnette's "New Directions"

Smile Again

Music by Jay Graydon & Bill Champlin
Lyrics by Alan Paul

Rock Ballad **E_MA⁷** (Intro)

$\text{♩} = 59$

Intro musical notation with guitar and piano parts. Chords: **E_MA⁷**, **A_MA⁷**, **C_MA⁷**, **B⁹_{sus}**. Dynamics: *(p.n.) p*, *(synth.)*.

Verse musical notation. Chords: **E_MA⁷**, **F[#]_M1⁷(add11)**, **A_M6**.

End-less nights — I played sol-i-taire, im-ag-in-ing — that you — were here;

Verse musical notation. Chords: **E_MA⁷**, **C_MA⁷**, **B⁹_{sus}**, **E_MA⁷**, **F[#]_M1⁷**.

One-night flights, — such heart - less af-fairs,

Verse musical notation. Chords: **A_M6**, **E_MA⁷/B**, **E^b₇_{sus}**, **E^b₇**, **D^b/F**, **E^b₇/G**, **A₇**.

They froze the hopes — of love — in me. — You sud-den-ly — ap-peared.

Verse musical notation. Chords: **(A^b_M1⁷)**, **G[#]₇**, **F[#]/A[#]**, **G[#]₇/B[#]**, **C[#]_M1⁷**, **C[#]₇**, **B/D[#]**, **C[#]₇/E[#]**, **F[#]_M1**, **F[#]_M1^(MA⁷)**, **F[#]_M1⁷**.

Mel-ted all — my fears, — Filled me with — the love — I need.

Verse musical notation. Chords: **A/B**, **B⁹**, **A/B**, **B⁹**, **A_M1⁹**, **D¹³([#]11/_b9)**, **B_M1⁷**, **C_MA⁷**.

You make me *f* smile — a-gain — like a child — of three,

Verse musical notation. Chords: **F[#]_M1⁷(b5)**, **B¹³(b9)**, **B⁷([#]9)**, **E_M1⁷**, **A_M1⁷**, **B_M1⁷**, **A_M1⁷**, **B_M1⁷**, **C_M1⁹**, **F¹³([#]11/_b9)**.

And I be-lieve it will turn out right. — Oh, you make me smile — a-gain,

3^bMA⁷ Gmi⁷ CMA⁷ - GMA^{7(b5)} GMA⁷ DMA⁷ | 1. AMA⁷/B

old me in _____ your arms. You are _____ my love.

E^bMA⁷/B AMA⁷ B⁷ | 2. C[#]9 sus C[#]9 B/C[#] C[#]9 B^{Mi}9

p (pn.) love. drum fill You make me smile _____

B^{Mi}9 E¹³([#]11/^b9) AMA⁷ DMA⁷ G[#]Mi^{7(b5)} C[#]13(^b9) C[#]7([#]9/[#]5)

_____ a-gain like a child _____ of three. Oh, I be - lieve _____ we live a dream _____ for two. _____

F[#]Mi⁷ B^{Mi}7 C[#]Mi⁷ B^{Mi}7 C[#]Mi⁷ D^{Mi}9 G¹³([#]11/^b9) CMA⁷ AMi⁷

_____ Oh, you make me smile _____ a-gain, Hold me in _____ your arms.

DMA⁷ AMA^{7(b5)} AMA⁷ E^bMA⁷ A^b9 sus C⁹ sus C[#]13 sus C[#]9 B/C[#] C[#]9 B^{Mi}9

You are _____ my love. You make me smile _____

Vamp & Fade

SECOND VERSE:
 Heart to heart, our souls intertwined.
 Make love and float away with me.
 Twins of flame, A love so divine.
 I want to spend my life around you.
 Now, now I have the strength,
 Now I have the hopes
 You'll give me all I need
 To make me smile again (etc.)

Drums are lighter at A, heavier at B and C.

As played on The Manhattan Transfer's LP "Mecca For Moderns"

Smooch

Charles Mingus ar
Miles Davis

Ballad
♩ = 70

A $D_{mi}(MA7)$ $Bb_{mi}7$ $A7(\#9)$ $Eb7$ $D_{mi}(MA7)$

$C_{mi}7$ $B_{mi}7(b9)$ $E7$ $Bb_{mi}7$ $Eb7(\#11)$ $Bb_{mi}(MA7)$ $Eb7(\#11)$ $D_{mi}(MA7)$ $Db7(\#11)$

^{1.} $E_{mi}7(b9)$ $A7$ ^{2.} $E_{mi}7(b9)$ $A7$ **B** $Bb_{mi}7$ $Eb7(\#11)$ $Bb_{mi}7$ $Eb7(\#11)$

$F_{MA}7$ $G_{mi}7$ $A7$ $D_{mi}7$ $Bb7(\#11)$ $A7(\#9)$ $Ab7(\#11)$ $G_{mi}7$

$E_{mi}7(b9)$ $A7(\#9)$ $Bb_{mi}(MA7)$ $Eb7(\#11)$ $D_{mi}(MA7)$ $Bb_{mi}7$ $A7(\#9)$ $Eb7$

$D_{mi}(MA7)$ $C_{mi}7$ $B_{mi}7(b9)$ $E7$ $Bb_{mi}7$ $Eb7(\#11)$ $Bb_{mi}(MA7)$ $Eb7(\#11)$

$D_{mi}(MA7)$ $Db7(\#11)$ $D_{mi}(MA7)$

fine

As played on Miles Davis' "Miles Plays For Lovers"



Miles Davis

Someday

George Duke

Waltz

32

FMA^7 GMI^7/F FMA^7 GMI^7/F

(voice - on 'na')

FMA^7 GMI^7/F FMA^7 E^9sus

A^7MA^7 $F\#MI^9$ B^bMA^7 GMI^9

Sure - ly ___ you'll break ___ my heart, ___ But I'll ___ be there be - side ___ you ___ with

E^bMA^7/F GMA^7 E^bMA^7

lots of love to give. _____ Love is not so

CMi^9 GMI^7 $BMI^7(add 11)$

ea - sy. _____ Love _____ can some-times be _____ just _____ like a cross

$EMI^7(add 11)$ AMI^9 $EMI^7(add 11)$


_____ to bear. _____ Some days it's so right, _____

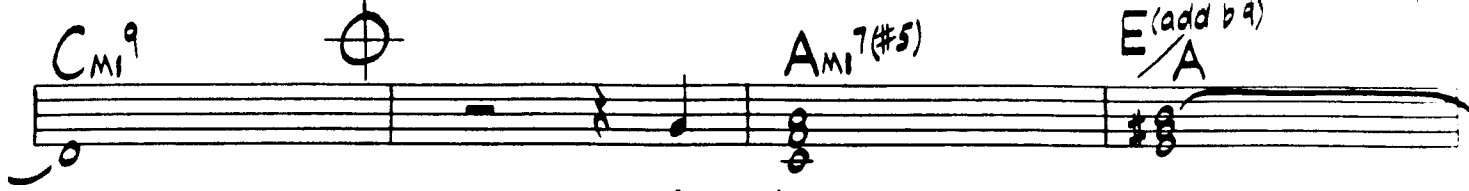
B^bMA^7/C $C\#MI^7(\#5)$ $B^7(\#5)$ **B** A^bMA^7/B^b

Some - times it's so hard _____ to bear, ___ But I still love you. _____

(A^bMA^7/B^b) A^bMA^7 FMI^9

Oh, _____ some - day _____ you'll see my point of view

*C*_M*I*⁹  *A*_M*I*^{7(#5)} *E*^(add b9)/*A*

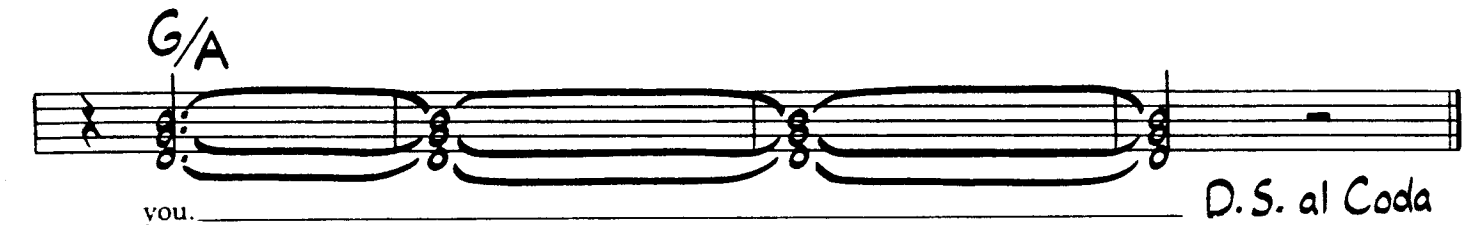


I love _____

*E*_M*I*^(add 9)/*A* *A*_M*I*^{9(#5)} *G*/*A* *E*/*A*

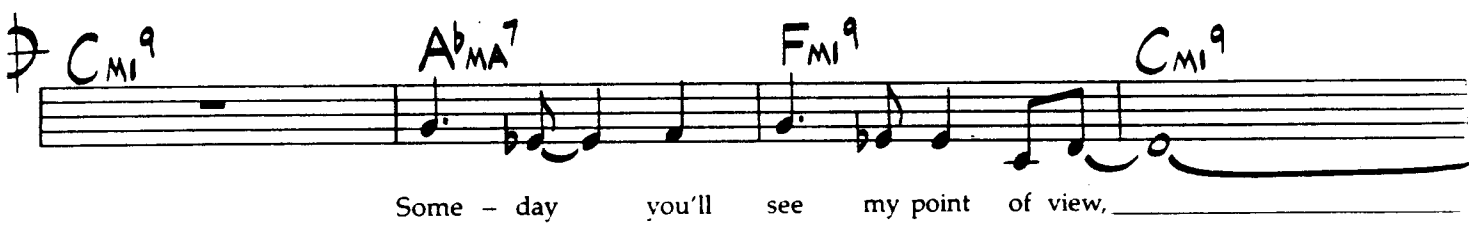


G/*A*



you. _____ D.S. al Coda

*C*_M*I*⁹ *A*^b*M**A*⁷ *F*_M*I*⁹ *C*_M*I*⁹



Some - day you'll see my point of view, _____

(*C*_M*I*⁹) *A*^b*M**A*⁷ *F*_M*I*⁹ *F*_M*A*⁷



Then _____ both _____ our lives _____ will start a - new. _____

*G*_M*I*⁷/*F* *F*_M*A*⁷ *G*_M*I*⁷/*F* *F*_M*A*⁷



(vice-on 'na') _____

*G*_M*I*⁷/*F* *F*_M*A*⁷ *E*⁹_{sus}



vamp & fade

As played on George Duke's "I Heard The Blues, She Heard My C-

SECOND VERSE:
 I know you think I'm crazy
 But I know my mind's not hazy,
 Knowin' how I feel.
 Though you don't want me now,
 I know someday you'll take a look around.

Seeing where you've been,
 Looking deep within,
 You'll find you care for me.
 Oh, then both our lives will start anew.
 Someday you'll see my point of view,
 Then both our lives will start anew.

Something Old, Something Blue

Mark Levy

Medium Swing

(In 2) $\text{♩} = 128$

A

Handwritten musical notation for section A, measures 1-10. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a 2/4 time signature. The melody is written on a single staff. Chord symbols are placed above the staff: EbMA7, Bb13(b9), EbMA7, Gb7sus, A7sus, DMA7, Fmi7, Bb7(#11), EbMA7, Bb13(b9), EbMA7, Bb13(b9), Gb7sus, A7sus, DMA7, Fmi7, Bb7(#11), D/Bb, Eb/Bb, Bbmi7, Eb13(#11). Performance markings include (trp.+fl.), (pn.), and (10).

B

Handwritten musical notation for section B, measures 11-26. The notation includes a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is written on a single staff. Chord symbols are placed above the staff: AbMA7, EbMA7, EbMA7, Dmi7, Cmi7, F7, F13(#11), Fmi7, Bb13(b9), EbMA7, Bb13(b9), EbMA7, Gb7sus, A7sus, DMA7, Fmi7, Bb7(#11), Gmi7, C7(b9), Bb7sus, D/Bb, Bb13(b9). Performance markings include (pn.), (trp.), (trp.+fl.), and (26).

C (SOLOS)

D

after solos - D.C. al Coda



bass at bars 2, 10, 426 (w/tenor): (on head only)

As played on Mark Levine's "Up Til Now"

Something Old, Something Blue (Harmony Part)

Medium Swing

♩=128

Chords and notation for the first system:

- Staff 1: E^b_{MA7} (marked with a boxed 'A'), $B^{b13}(b9)$, E^b_{MA7} , G^{b7sus} , A^{7sus}
- Staff 2: D_{MA7} , F_{Mi7} , $B^{b7}(\#11)$, E^b_{MA7} , $B^{b13}(b9)$

Chords and notation for the second system:

- Staff 3: E^b_{MA7} , $B^{b13}(b9)$, E^b_{MA7} , G^{b7sus} , A^{7sus}
- Staff 4: D_{MA7} , F_{Mi7} , $B^{b7}(\#11)$, D/B^b , E^b/B^b , B^b_{Mi7} , $E^b_{13}(\#11)(b9)$

Chords and notation for the third system:

- Staff 5: A^b_{MA7} , E^b_{MA7} , D_{Mi7} , C_{Mi7}
- Staff 6: $F7$, $F^{13}(\#11)(b9)$, F_{Mi7} , $B^{b13}(b9)$

Chords and notation for the fourth system:

- Staff 7: E^b_{MA7} , $B^{b13}(b9)$, E^b_{MA7} , G^{b7sus} , A^{7sus}
- Staff 8: F_{Mi7} , $B^{b7}(\#11)$, G_{Mi7} , $C^{7}(b9)$

Chords and notation for the fifth system:

- Staff 9: B^{b7sus} , D/B^b , $B^{b13}(b9)$

(SOLOS)

C

D

after solos - D.C. al Coda

Tenor sounds one octave lower than written.

⊕

Something Everywhere

Steve Kuhn

(Intro)
Freely N.C.

(solo elec. piano)

Medium Samba $\text{♩} = 140$

(col 8vb)

$E^b M_i^{11}$ $E^b M_i^{11}$ $F M_i^{11}$ $E^b M_i^{11}$ $F M_i^{11}$

(add bass & drums)

$F M_i^{11}$ $F M_i^7$ $C^7(b_9)$ $E^b M_i^7$

$D^7(alt)$ $D^b M A^7$ C^7 $C^\#7(\#9)$

$E^b M A^7(\#9)$ B^{13}_{sus}

$E m_i$ $D m_i^9$ $C^\#7(\#9)$

$D^7(\#11)$ $G m_i^{11}(b_5)$ $A m A^7$ $D M A^7$ $B^b_{13}_{sus}$

(SOLOS) (On Cue)
indef.

D.S. al Coda

$E^b M_i^7$ $E^b M_i^7$ $D m_i^7$ $E^b M_i^7$ $D m_i^7$
(Piano Solo)
indef.

$C^\# M_i^{11}$ (On Cue)

As played on Steve Kuhn's "Trance"

Something Sweet, Something Tender

Ballad

Eric Dolphy

$\text{♩} = 62$

Musical score for 'Something Sweet, Something Tender'. The score is written in 4/4 time with a tempo of 62 beats per minute. It consists of four staves of music. The first staff begins with a 5-measure phrase in 4/4 time, marked with a $B7(\#9)$ chord. This is followed by a 3-measure phrase in 3/4 time with a $C_{mi}7(b5)$ chord, and a 5-measure phrase in 4/4 time with a $Db7$ chord. The second staff continues with a 6-measure phrase in 4/4 time with an $E7$ chord, followed by a 4-measure phrase in 3/4 time with a $Db7(b9)$ chord, and a 6-measure phrase in 4/4 time with an $F7$ chord. The third staff features an $E_{bmi}7(\text{add } 11)$ chord, an $E7$ chord, a $C\#7(b9)$ chord, and a $C7(\#11)$ chord. The fourth staff includes a $C7(\#11)$ chord, an $E7(b9)$ chord, an $F9$ chord, a $C7(\#9)$ chord, and an $F7(\#9)$ chord. The score concludes with a double bar line and repeat dots.

Something Sweet, Something Tender (Harmony Part)

Harmony part musical score for 'Something Sweet, Something Tender'. This score is identical in structure and notation to the main score above, providing the harmonic accompaniment. It features the same sequence of chords and rhythmic patterns across four staves. The notation includes various chord symbols such as $B7(\#9)$, $C_{mi}7(b5)$, $Db7$, $E7$, $Db7(b9)$, $F7$, $E_{bmi}7(\text{add } 11)$, $C\#7(b9)$, $C7(\#11)$, $C7(\#11)$, $E7(b9)$, $F9$, $C7(\#9)$, and $F7(\#9)$. The score is marked with measure numbers (5, 3, 5, 6) and includes a double bar line with repeat dots at the end.

- 1st x: Freely, bs. clar. plays melody; bass accompanies
- 2nd x: In time, trp. plays melody, bs. clar. plays harmony, add vibes and drums.
- 3rd x: Bs. clar. solo
- 4th x: trp plays melody, bs. clar. plays harmony
- 5th x: bs. clar. cadenza, then bass and bs. clar. play melody freely, clar. cadenza & end

As played on Eric Dolphy's "Out To Lunch"

Song For Che

Charlie Haden

Very Freely **A**

Musical staff for section A, first line. Chords: $D7_{sus}(b9)$, $D7(b9)$, G/D , $C\#7/D$.

(bass only) (chords on D.C. only)

Musical staff for section A, second line. Chords: $Dm1(add 9)$, D , **B**, $A7_{sus}(b9)$, $A7(b9)$, D .

Musical staff for section A, third line. Chords: $D7$, G , D .

Musical staff for section A, fourth line. Chords: $A7$, D .

fine D.C. al fine (add chords)

Solos free, around D After solos - continue to **C**

Very Freely **C**

Musical staff for section C, first line. Chords: $D7_{sus}(b9)$, $D7(b9)$, G/D , $C\#7/D$.

(tenor)

Musical staff for section C, second line. Chords: $Dm1(add 9)$, D , **D**, $A7_{sus}(b9)$, $A7(b9)$, D .

(add trp.)

Musical staff for section C, third line. Chords: $D7$, G , D .

Musical staff for section C, fourth line. Chords: $A7$, D .

bass takes it out alone

as played on Charlie Haden's "Liberation Music Orchestra"

Tenor sounds one octave lower than written.

John L. (Wes) Montgomery

SOS

Fast Swing

1=286 N.C.

The main musical score consists of ten staves of music. The first staff begins with a boxed 'A' and contains the following chords: CMI, BbMI7, Eb7, AbMA7, DMI7(b9), G7. The second staff contains: CMI, Ab7, G7 (1), CMA7, DMI7, G7. The third staff contains: CMI, BbMI7, Eb7, AbMA7, DMI7(b9), G7. The fourth staff contains: CMI, Ab7, G7, CMA7. The fifth staff contains: GMI7, (C7), C7, FMI7, FMI7, Bb7. The sixth staff contains: Bb7(#11), A7(#11), Ab7(#11), G7. The seventh staff contains: CMI, BbMI7, Eb7, AbMA7, DMI7(b9), G7. The eighth staff contains: CMI, Ab7, G7, CMA7, (gtr.), Bb7(#9), EbMA7, G7(#9), (ten.), CMI, Eb7, AbMA7. The ninth staff contains: N.C., G7(b9), (C) to end. The tenth staff contains: (unis.) and fine.

riff used on 2nd chorus of each solo (bars 1-4, 9-12, 25-28)

Solos on **A** & **B** (omit **C**)

The riff notation shows a sequence of chords: CMI, BbMI7, Eb7, AbMA7, DMI7(b9), G7, CMI.

Soul Eyes

Ballad
♩ = 76

Mal Waldron

Chords: Cmi9, G7, Cmi7, F7

Chords: Fmi7, Bb7(alt), Gmi7(b5), C7(b9)

1. Chords: AbMA7, Ami7(b5) D7, GMA7, Abmi7 Db7

Chords: GbMA7, Fmi7 Bb7, EbMA7, Dmi7(b5) G7

2. Chords: AbMA7, Ami7(b5) D7, Gmi7(b5), C7

Chords: Fmi7, Bb7(alt), EbMA7, Dmi7(b5) G7

Solo on form

Chords: EbMA7, BMA7, EbMA7

sax fill

As played on "The Best Of John Coltrane—His Greatest Years"

Medium Swinging A Sound For Sore Ears

Latin $\downarrow = 202$

Jimmy Heath

Intro

$AbMA7$ $G7(\#9)$ $C7(\#5)$ $FMA7$ $E7(\#9)$ $A7(\#5)$
 (ten)

A $Bb7sus$

(pattern continues till **B**)

$G7sus$

B $Bm7$ $E7$ $Ama7$ $Bbm7$ $Eb7$ $AbMA7$

$AbMA7$ $FMA7$ $DMA7$ $BMA7$

Solos swing - form AB after solos D.S.(w/repeat) al Co.

As played on Jimmy Heath's "Jimmy"

$Bbm7$ $Eb7$ $AbMA7$

rit. (tenor fill)

A: B bass plays the rhythm of the chords during the head (whole notes in the last 4 bars)

at Time Rock Feel

Spoons

John Scofield

$\text{♩} = 61$

The main musical score consists of seven staves of music. The first staff begins with a key signature of one sharp (F#) and a time signature of 4/4. It features a guitar solo marked '(gtr)' and a box labeled 'A'. The second staff contains a bass line with triplets and a box labeled 'B'. The third staff continues the bass line with various chords. The fourth staff shows a sequence of chords: $B_{MA7(\#5)}$, $B_{b_{MI}^9}$, $A7(\#5)$, $D7(\#9)$, $E_{b_{MA}7}$, $E7(\#9)$, $F7_{sus}$, and $G_{b7}(b9)$. The fifth staff includes a box labeled 'B' and a circled 'O' symbol. The sixth and seventh staves continue the bass line with various chords and articulation marks like '(pn)'.

Kicks are played during solos

For solos at bar 7, play eight beats of $E_{b_{ma}7} (+5)$ instead of six beats.

Last 4 bars have a suspended time feel on both the head and solos.

This section is labeled '(Guitar Solo)' and shows a single staff of music. It begins with a circled 'O' symbol and a box labeled 'A'. The music is in a suspended time feel. Chords $A_{b/B}$, $E_{MI}7$, and $C7$ are indicated. The staff ends with '(pn)' and 'Vamp & Fade'.

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

1st Swing
=296

Straight Up And Down

Chick Corea

8va

A

R.

$E_{MA}7(b5)$

B

(add horns)

A^7 A^b7 G^7 G^b7 E^b7 D^7 D^b7 C^7

F_{MI}^7 $B^b_{MI}^7$ $G^b_{MA}7(\#11)$ F_{sus}

A^7 A^b7 G^7 G^b7 F^7 E^7 E^b7

(horns tacet)

(add horns)

Musical notation for the first system, showing horn parts with chords $G^bMA7(\#11)$ and F_{sus} .

C

(horns tacet)

Musical notation for section C, featuring a horn line and a bass line with triplets and chords $A7$ and $F\#7$.

D

Musical notation for section D, showing a horn line and a bass line with chords $Fmi7$ and G^bMA7 .

(add horns)

Musical notation for the section following D, with chords $Fmi7$, B^bmi7 , $G^bMA7(\#11)$, and F_{sus} , ending with "fine".

E

(SOLOS)

Diagram of solo lengths for F dorian, A mixolydian, $F\#$ mixolydian, and F dorian, with measures 16, 4, 4, and 8 respectively.

On the head, bass walk at B, has a looser approach elsewhere.

As played on Chick Corea's "Inner Space"

after solos -
D.C. al fine

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

1st Swing Straight Up And Down (Horn Parts)

A) $\text{♩} = 296$ Tacet

Musical staff with rests for 16 and 4 measures.

Musical staff with notes and dynamic marking (ten & trp).

Musical staff with notes and dynamic markings (trp) and p.(ten).

Musical staff with notes and dynamic markings (trp) and p.(ten).

Musical staff with notes and dynamic markings (ten) and Tacet.

Musical staff with notes and dynamic markings (unis) and (ten) fine.

(SOLOS)

F dorian Amixolydian F#mixolydian F dorian

Musical staff with rests for 16, 4, 4, and 8 measures.

Tenor sounds one octave lower than written.

after solos -
D.C. al fine

The original score contained no horn part. This part has been derived from the original score and the original recording by the editor with approval of the composer

Straight Street

Medium Swing
♩ = 194

John Coltrane

A

$B\flat_{MI7}$ B_{MI7} (B_{MI7} $E7$) A_{MI7} $D7$ G_{MI7} (G_{MI7} $C7$)

F_{MI7} $B\flat7$ $E\flat_{MI7}$ $E7$ $G\flat_{MA7}$ [$G\flat7$]*

$D7$ $A\flat_{MI7}$ $D\flat7$ F_{MI7} $B\flat7$ $E\flat_{MI7}$

B (6 against 4 feel)

1. *p. fine*

$E\flat_{MI7}$ $B\flat_{MI7}$ B_{MI7} $E\flat_{MI7}$ $D\flat_{MI7}$ $G\flat7$

2.

*Not used on solos

Stray

Richie Beirach

Medium Swing

$\text{♩} = 132$

Musical staff 1: Treble clef, 3/4 time signature. Chords: $F\sharp M7$, $A M7(b5)$, $C M9$, $E\flat M7(MA7)$. Includes triplets.

Musical staff 2: Treble clef. Chords: $B\flat sus(add 9)$, $G\flat MA7 / B\flat$, $B\flat sus(add 9)$, $G\flat MA7 / B\flat$.

$B\flat$ natural minor

Musical staff 3: Treble clef, B/C time signature. Chords: $E M9$, $A\flat M9$, $B\flat\sharp sus(b9)$. Includes triplets and a 4-measure rest.

Musical staff 4: Treble clef, $b m 6 / E\flat$ time signature. Chord: $E\flat sus(add 9)$. Includes first and second endings.

Musical staff 5: Treble clef, $E\flat$ natural minor. Chords: $A M7(b5)$, $A\flat MA7(\sharp 11)$, $F\sharp M7(b5)$, $F MA7(\sharp 11)$. Includes 4-measure rests and a triplet.

Musical staff 6: Treble clef, $E\flat / E$ time signature. Chord: E . Includes a 4-measure rest and a triplet.

ending: play last 8 bars 3x's, ritard to fine

played on John Abercrombie's "Abercrombie Quartet"

Medium

Summer Band Camp

Straight 1/8s

Mick Goodrick

$\text{♩} = 158$ $\text{C}_{\text{MA}7}/\text{G}$ (Intro)

$\text{A}^{\flat}\text{MA}7(\#11)/\text{G}$

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

Chords and bass line follow the rhythm of the melody (especially in bars 13, 19, 20, 23 & 24).

As played on Gary Burton's "Easy As Pie"

Sunset At Sunset

Latin 5/4 $\text{♩} = 152$

Eugenio Toussaint

(Intro) $(B^b_{MI}7(b5) \quad E^b7(\#5) \quad A^b_{MI}7 \quad D^b13)$

(elec. pn. only)

(2)

(2)

(add bass & drums)

(2)

(2)

$B^b_{MI}7(b5) \quad E^b7(\#5) \quad A^b_{MI}7 \quad D^b13 \quad B^b_{MI}7(b5) \quad E^b7(\#5) \quad A^b_{MI}7 \quad D^b13$

bass)

A

guitar)

$B^b_{MI}7(b5) \quad E^b7(\#5) \quad A^b_{MI}7 \quad D^b13 \quad B^b_{MI}7(b5) \quad E^b7(\#5) \quad A^b_{MI}7 \quad D^b13$

$B^b_{MI}7(b5) \quad E^b7(\#5) \quad A^b_{MI}7 \quad D^b13 \quad B^b_{MI}7(b5) \quad E^b7(\#5) \quad A^b_{MI}7 \quad D^b13$

$F^{\#}_{MI}7 \quad B^7 \quad E^{\#}MA^7 \quad B^b13_{sus} \quad E^bMA^7 \quad F^{\#}7_{sus} \quad BMA^7 \quad C^7(\#9)$

$C^{\#}_{MI}7 \quad F^{\#}7(\#5) \quad B_{MI}7 \quad E^7 \quad A^7_{sus} \quad A^7(\#5) \quad D^{\#}MA^7 \quad D^7_{sus}$

$GMA^7 \quad F^{\#}13_{sus} \quad GMA^7 \quad A^b13_{sus}$

$GMA^7 \quad F^{\#}13_{sus} \quad GMA^7 \quad A^b13_{sus}$

$B_{MI}7(b5) \quad E^7(\#5) \quad A_{MI}7 \quad D13 \quad B^b_{MI}7(b5) \quad E^b7(\#5) \quad A^b_{MI}7 \quad D^b13$

Form on record: Intro, Head, Intro vamp for 4 bars, Piano solo on A, Drum solo on vamp, Out head, Vamp and fade.
 During head and solos, bass plays on 1 and 4: only on vamp does it anticipate 1.
 As played on SACBE's "Street Corner"

Suspended Sentence

Medium Swing ♩=220

Wayne Shorter

(trp & ten)

F_{mi}7(add 11) (F_{mi}7(m)) F_{mi}7(add 11)

E_bmi7 Ab7 (ten) DbMA7

Time) (unison)

(ten)

C_{mi}7 F7 D_{mi}7 G7

(ten)

C_{mi}7 F7(alt) fine B_bMA7(#11)

Solos in 4 (figure not played)

Chord in parenthesis used on head only.

Tenor sounds one octave lower than written.

As played on John Coltrane's "Trane Tracks"

A Sweet And Sorrowful Fantasy

Susan Muscarella

rubato (Intro)

8va

C lydian

E lyd.

8va

Ab lyd.

C lyd.

E lyd.

Ab lyd.

C lyd.

E 6/4

8va 8vb

Medium Straight $\frac{1}{8}$ $\text{♩} = 144$

A

E MA7

C lyd./E

1.

E MA7

C lyd./E

2.

E MA7

C lyd./E

B

EMA⁷ Clyd./E

(pn. w/sop.)

1. EMA⁷ Clyd./E tr

2. EMA⁷ Clyd./E tr

EMA⁷ Clyd./E

pn. 8va

1. EMA⁷ Clyd./E

2. EMA⁷ Clyd./E (pn. loco)

C

A_{mi}⁹ B^{7(b13)/A}

1. A_{mi}⁹ B^{7(b13)/A}

2. A_{mi}⁹ B^{7sus}

D

EMA⁷ Clyd.

EMA⁷/B A_{mi}⁹

EMA⁷/G[#] Clyd./G

F[#]_{mi}⁷ F lyd.

E (Solos) (4x's) E_{MA}^7 2 $Clyd./E$ 2 (3x's) A_{MI}^9 2 $B^7(b13)/A$ 2

A_{MI}^9 2 B^7_{sus} 2 E_{MA}^7 2 $Clyd.$ 2 E_{MA}^7/B 2

A_{MI}^9 2 $E_{MA}^7/G\#$ 2 $Clyd./G$ 2 $F\#_{MI}^7$ 2 $F_{lyd.}$ 2

after solos, continue to **F**

F E_{MA}^7 $Clyd./E$

(pn. w/sop.)

¹ E_{MA}^7 $Clyd./E$ tr

² E_{MA}^7 $Clyd./E$ tr

E_{MA}^7 $Clyd./E$

¹ E_{MA}^7 $Clyd./E$

² E_{MA}^7 $Clyd./E$

G A_{MI}^9 $B^7(b13)/A$ (pn. loco)

¹ A_{MI}^9 $B^7(b13)/A$

2. A_{mi}^9 B^7_{sus}

C lyd. E lyd. pn. 8va

8va

Ab lyd. (pn) (w/sop.) C lyd. E lyd. Ab lyd. C lyd.

pn. 8va

E lyd. Ab lyd. C lyd. E lyd. Ab lyd. C lyd. E lyd. Ab lyd. C lyd. $C^6/4 D^6/4 E^6/4 (E MA^7 \#m1)$

Half-time rock feel implied at letters C and G. Bass plays same rhythms as piano left hand for the last four bars of the tune.

Take Some Time To Walk With The One You Love

Medium Swing, Bill Mays
 70 (bass in 2) (Piano Solo)
 Chords: $B^b_{MA}7$, $B^b_{MA}7(\#5)$, $B^b_{MA}7$, $B^b_{MA}7(\#5)$ (ten)

A

B

(piano-tenor doubles melody)

break

(pn) (ten)

As played on Bob Magnusson's "Revelation"

(SOLOS)

$B^b_{MA}7$ $B^b_{MA}7(\#5)$ $B^b_{MA}7(add13)$ $B^b_{MA}7(\#5)$ (4)

F_{MI}^9 $F_{MI}^9(\#5)$ F_{MI}^9 $F_{MI}^9(\#5)$ F_{MI}^9 $F_{MI}^9(\#5)$

F_{MI}^9 F_{MI}^9 B^b7 $E^b_{MA}7$ $G7(\#9)$

$D^b_{MA}7(b5)/G$ $C7(\#9)$ $A^b_{MA}7(b5)$ $F\#^o7(add D)$ $A^b_{MA}7(b5)$

$(A^b_{MA}7(b5))$ $F\#^o7(add D)$ G^9sus G^9 $C_{MI}7$ $F7$

$A^b_{MA}7(b5)$ G^7sus $A^b_{MA}7(b5)$ G^7sus G^{13}

$G^b_{MA}7(b5)/C$ $G^b_{MA}7(b5)$ $G^b_{MA}7(b5)/C$ $G^b_{MA}7(b5)$ $F7$

(Interlude/Drum Solo)

After solos - continue to **D**

$B^b_{MA}7$ $B^b_{MA}7(\#5)$ $B^b_{MA}7(add13)$ $B^b_{MA}7(\#5)$

(rhythm & tenor play kicks together)

$B^b_{MA}7$ $B^b_{MA}7(\#5)$ $B^b_{MA}7(add13)$ $B^b_{MA}7(\#5)$

F_{MI}^9 $F_{MI}^9(\#5)$ F_{MI}^9 $F_{MI}^9(\#5)$

F_{MI}^9 $F_{MI}^9(\#5)$ F_{MI}^9 B^b9sus $B^b13(\#11)$

V.S.

E^b_9 G^b_6 E^b_6 A^b_6 $G^{13}(\#11)$

D_{MI}^{11} A^b_{13} $F_{MI}^{11}(b5)$ B^{13} $C^{13}(\#11)$

$A^b_{MA}7(b5)$ $B^{7}(\#9)/F\#$ $A^b_{MA}7(b5)$ $B^{7}(\#9)/F\#$

G^9_{sus} G^9 break C_{MI}^9 B^0 C_{MI}^7 E^7 F^7 (pn.)

$B^b_{MA}7$ $B^b_{MA}7(\#5)$ $B^b_{MA}7(add 13)$ $B^b_{MA}7(\#5)$ (ten) 3

$B^b_{MA}7$ $B^b_{MA}7(\#5)$ $B^b_{MA}7(add 13)$ $B^b_{MA}7(\#5)$

F_{MI}^9 $F_{MI}^9(\#5)$ F_{MI}^9 $F_{MI}^9(\#5)$ 3

F_{MI}^9 $F_{MI}^9(\#5)$ F_{MI}^9 F_{MI}^9 F_{MI}^9/B^b $B^b_9(\#5)$

$E^b_{MA}7/D$ C_{MI}^9/B^b $A_{MI}^{11}(b5)$ D pedal G pedal 3

(G pedal) $C^7(\#9)$ B pedal A pedal

$A^b_{MA}7(b5)$ G_{sus} G $A^b_{MA}7(b5)$ G pedal

$G^b_{MA}7(b5)/C$ $G^b_{MA}7(b5)$ $G^b_{MA}7(b5)/C$ $G^b_{MA}7(b5)$

(T... Sala) ... & ...

Fast Bop

Teaneck

Nat Adderley

♩ = 250

Handwritten musical score for "Teaneck" by Nat Adderley. The score is written in G major with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music. The first staff includes a first ending bracket. The second staff has a "(trp & alto)" marking. The third staff has a second ending bracket. The fourth staff has a "2." marking. The fifth staff is a "solo break" with a dashed line. The sixth staff has a "drum fill" marking. The seventh staff has an "alt. trp" marking. The eighth staff has a "(unis)" marking. Chord symbols are written above the notes throughout the piece.

As played on Cannonball Adderley's "Cannonball Adderley & Nancy Wilson"

Medium-Up

Tempo $\text{♩} = 128$

Teen Town

Jaco Pastorius

Chord progression: C¹³, A¹³, F¹³, D¹³

(saxes) (no bass or piano) (synth.)

Chord progression: C¹³, A¹³, F¹³

Chord progression: D¹³ (bass), C¹³, A¹³

Chord progression: F¹³, D¹³, C¹³

1. Chord progression: A¹³, F¹³, D¹³, 8va

Chord progression: C¹³, A¹³, F¹³, D¹³ 8va

2. Chord progression: A¹³, F¹³, D¹³, C¹³

Chord progression: A¹³, F¹³, D¹³, B, C¹³

(saxes) (no bass or piano)

1. Chord progression: A¹³, F¹³, D¹³

2. Chord progression: D¹³, B¹³

N.C.

(bass)

(synth.)

(bass)

E¹³ C^{#13} A¹³ F^{#13}

C (3x's) (P) E¹³ C^{#13} A¹³ F^{#13}

(synth.) (pn. & drums only, w/ light soprano fills)

(bass)

E¹³ C^{#13} A¹³ F^{#13}

E¹³ C^{#13} A¹³ F^{#13}

E¹³ C^{#13} A¹³ F^{#13}

E¹³

drum fill

f (saxes)

E⁷(#9) F[#]/A E/D G⁶

Chords from letter C on may have #11 added.
 As played on Weather Report's "Heavy Weather"

Tee Time For Eric

Robben Ford

Medium Funk

22

Rhythm Guitar

(Intro) (4x's)

Chords: C/D, D13(#9)/F#, G7

Piano

(begin 3rd x) 8vb

Bass

(4th x only) (sample fill)

(rhythm guitar figure continues)

Chords: C/D, D13(#9)/F#, G7. (2) fine

155 (rhythm)

Chords: G7, G#7, G/A, F/C, A7(b9)/C#, Dm7, Cma7, Bbma7, Em7(b5), A13(b9)

(4x's) 1.

Chords: Dm7, Ab13/Gb, G7, Gm7, B/C, B/C#, C/D, D13(#9)/F#, G7

2.

Gm^7 B^b/C C/D F^{13}_{sus}

etc.

Tacet 2 Tacet 2

D^{13}_{sus} B^b/A^b G^7 $G^{\#07}$ G/A B^b/C $B/C^{\#}$

D.C. al Coda

⊕ (Guitar Solo)

C/D $D^{13}(\#9)/F^{\#}$ G^7 G^7 $G^{\#07}$ G/A F/C $A^7(b9)/C^{\#}$

vamp till cue

Dm^i7 Cm^a7 $B^b m^a7$ $E m^i7(b5)$ $A^{13}(b9)$ Dm^i7 A^b_{13}/G^b G^7 Gm^i7 B^b/C C/D

1.

F^{13}_{sus} D^{13}_{sus} B^b/A^b G^7 $G^{\#07}$ G/A B^b/C $B/C^{\#}$

to

(Piano Solo)

2.

F^{13}_{sus} D^{13}_{sus} B^b/A^b G^7_{sus} G^b7_{sus}

vamp till cue

G^7 $G^{\#07}$ G/A B^b/C $B/C^{\#}$

D.C. al fine (vamp & fade on **A**)

Guitar written where it sounds.

As played on Robben Ford's "The Inside Story"

Medium
Straight 1/8s

Tell Me A Bedtime Story

Herbie Hancock

=124

GMA7(#11) (Intro)

F#m7

GMA7(#11)

F#m7

GMA7(#11)

F#m7

GMA7(#11)

F#m7

CMA7(#11)

BMA7

BMA7

GMA7

EMA7

CMA7

BMA7

GMA7

EMA7

CMA7

B9sus

B9(#5)

EMA7

E7(#9)

Eb7(#9)

DMA7

C#7(#9)

CMA7(#11)

BMA7

BMA7

GMA7

EMA7

CMA7

BMA7

GMA7

EMA7

CMA7

B⁷_{sus} A⁷_{sus} G[#]_{mi}7 E_{mi}7 (5)
 (fl.) (flugel.)
 Db_{mi}7 Eb_{mi}7 E_{mi}7 F[#]_{mi}7
 G_{MA}7(11) F[#]_{mi}7 (elec. pn.)
 E_{mi}7 A7 DMA7 CMA7 BMA7
 BMA7 GMA7 EMA7 CMA7 BMA7 GMA7 EMA7 CMA7

Form on recording... melody. A B Piano solo. C melody. B C melody. coda. Drums play double-time feel except during the... with BMA7 (3 times) and the 5/4 section.

CMA7 BMA7 GMA7 EMA7 CMA7 BMA7 GMA7 EMA7 CMA7
 3/4's rit.

As played on Herbie... at Albert Rotunda"

1
Medium Swing
♩ = 200

Thermo

Freddie Hubbard

(Intro) B♭ pedal

A

Kicks are not played during solos.

D.S. al 1st ending

solo on form (AABA)

after solos - D.S., play head (AABA), take Co:

Medium Swing
♩ = 200

Thermo (Harmony Parts)

(Intro) *B^b pedal*
(ten) *(trb)*
(drums)

A *F_{Mi}7* *B^b7* *E^b_{Mi}7* *D7* *D^b_{Mi}7* *C_{Mi}7(b9)* *F7(#9) (unis.)*
B^b7(#9) *E^b_{Mi}7* *B7* *B^b7* *A7* *F_{Mi}7* *B^b7(#9)* *E^b_{Mi}7*
E_{Mi}7(b9) *1.* *2.* *(unis.)*

B *D^b_{Mi}9* *E_{Mi}7* *A7* *A^b_{Mi}7* *A7*
D^b7 *D7* *E^b7(#11)* *(unis.)*

Parts sound one octave lower than written.

D.S. al 1st ending

solo on form (AABA)
 after solos - D.S., play head (AABA), take Coo

E_{Mi}7(b9) *2.* *(3)* *(4)*

3
Medium Afro/Latin

Think On Me

George Cables

$\text{♩} = 134$

First system of musical notation. Treble clef, 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and a triplet of C5, D5, E5. The bass line consists of quarter notes G2, A2, B2, and quarter notes C3, D3, E3. Chords are labeled D^{13}_{sus} and F^9_{sus} .

Second system of musical notation. Treble clef, 3/4 time signature. The melody continues with quarter notes G4, A4, B4, and a triplet of C5, D5, E5. The bass line consists of quarter notes G2, A2, B2, and quarter notes C3, D3, E3. Chords are labeled D^{13}_{sus} and F^9_{sus} .

Third system of musical notation. Treble clef, 3/4 time signature. The melody starts with quarter notes G4, A4, B4, and quarter notes C5, D5, E5. The bass line consists of quarter notes G2, A2, B2, and quarter notes C3, D3, E3. Chords are labeled $B^7_{sus}(b9)$, B^7 , $Bb^7_{sus}(b9)$, and Bb^7 .

Fourth system of musical notation. Treble clef, 3/4 time signature. The melody starts with quarter notes G4, A4, B4, and quarter notes C5, D5, E5. The bass line consists of quarter notes G2, A2, B2, and quarter notes C3, D3, E3. Chords are labeled Bb^7_{mi7} , $A^7(b5)$, Ab^7_{mi7} , Ab^7_{mi7}/Gb , E^7_{mi7} , F^7_{mi7} , $Bb^7(\#5)$, and Eb^7_{mi7} .

Fifth system of musical notation. Treble clef, 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and quarter notes C5, D5, E5. The bass line consists of quarter notes G2, A2, B2, and quarter notes C3, D3, E3. Chords are labeled Eb^7_{mi7} and $A^{13}(b9)$.

Handwritten musical notation for the first system. The top staff contains the melody, and the bottom staff contains the bass line. Chord symbols are written below the bass line: $A_{13}(\flat 9)$, $D_{mi}7$, G^7 , $E_{mi}7(\flat 5)$, A^7_{sus} , and $D_{mi}(\text{add } 9)$.

Handwritten musical notation for the second system. The top staff contains the melody, and the bottom staff contains the bass line. Chord symbols are written below the bass line: $D_{mi}(\text{add } 9)$, $B\flat MA^7$, $E\flat MA^7(\flat 5)$, and D^7_{sus} .

As played on Woody Shaw's "Blackstone Legacy"

Think On Me (Harmony Parts)

Medium Afro/Latin

=134

The score consists of several systems of music. The first system includes a trumpet part with a trill and a tenor saxophone part with a triplet. Chords for the trumpet part include D13sus and F9sus. The second system continues the tenor saxophone part with chords B7sus(b9), B(add b9), Bb7sus(b9), and Bb(add b9). The third system features a piano accompaniment with chords BbM7, A7(b5), AbM, AbM/Gb, EM7, FM7, Bb7(#5), and EbMA7. The fourth system shows EbMA7 and A13(b9) chords. The fifth system includes A13(b9), Dm7, G7, Em7(b5), A7sus, and Dm15 chords. The final system contains Dm1(add 9), BbMA7, EbMA7(b5), and D7sus chords.



photo by Vony Caplan

Woody Shaw

This Is For Albert

Medium Swing
♩ = 178

Wayne Shorter

G pedal *GMA7* *AbMA7/G* *Ami7/G* *G7(b9)sus 4-3*

(Intro-Solo) (Enter Piano/Drums)
Bass

Cmi7 *F7 (BMA7)* *BbMA7* *Eb7 (AMA7)* *AbMA7* *D7(#9)*

A *GMA7* *AbMA7/G* *Ami7/G* *G7(b9)sus 4-3*

(trp)

Cmi7 *F7* *BbMA7* *Eb7* *AbMA7* *D7(alt)*

B *Db7sus* *GMA7/C#* break ---

Bmi7 *E7(#5)* *Ami7* *D7(b9)*

GMA7 *AbMA7/G* *Ami7/G* *G7(b9)sus 4-3*

Cmi7 *F7* *BbMA7* *Eb7* *AbMA7* *D7(alt)*

As played on Art Blakey's "Thermo"

Solos on form

After Solos:

Chords: $GMA7$, $\frac{AbMA7}{G}$, $\frac{Ami7}{G}$, $G7(b9)_{sus} 4-3$

Chords: $Cmi7$, $F7$, $BbMA7$, $Eb7$, $AbMA7$, $D7(alt)$

Chords: $Db7_{sus}$, $\frac{GMA7}{C\#}$

Chords: $Bmi7$, $E7(\#5)$, $Ami7$, $D7(b9)$

Chords: $GMA7$, $\frac{AbMA7}{G}$, $\frac{Ami7}{G}$, $G7(b9)_{sus} 4-3$

Chords: $Cmi7$, $F7$, $BbMA7$, $Eb7$, $AbMA7$, $D7(alt)$

D.S. al Coda

Piano lays out at letters C and D.

Chords: $Db7_{sus}$, $\frac{GMA7}{C\#}$

This Is For Albert (Harmony Parts)

Medium Swing
♩ = 178

Intro 8 (Bass Only) 8 (With Piano & Drum)

A G_{MA7} $\frac{A_{bMA7}}{G}$ $\frac{A_{MI7}}{G}$ $G7_{sus}^{(b9)} 4-3$

1. (Unison)

C_{MI7} $F7$ B_{bMA7} E_{b7} A_{bMA7} $D7(alt)$

B $D7_{sus}$ G_{MA7} break

B_{MI7} $E7(\#5)$ A_{MI7} $D7(M)$

G_{MA7} $\frac{A_{bMA7}}{G}$ $\frac{A_{MI7}}{G}$ $G7_{sus}^{(b9)} 4-3$

(Unison)

C_{MI7} $F7$ B_{bMA7} E_{b7} A_{bMA7} $D7(alt)$

Solo on form

After Solos:

Handwritten musical score for guitar, consisting of six systems of staves. The notation includes chords, melodic lines, and specific guitar techniques.

System 1: Chords: $GMA7$, $AbMA7$ (with G below), $Ami7$ (with G below), $G7sus(b9) 4-3$.

System 2: Chords: $Cmi7$, $F7$, $BbMA7$, $Eb7$, $AbMA7$, $D7(alt)$.

System 3: Chords: $Db7sus$, $GMA7$ (with $C\#$ below), $Bmi7$, $E7(\#5)$, $Ami7$, $D7(b9)$.

System 4: Chords: $GMA7$, $AbMA7$ (with G below), $Ami7$ (with G below), $G7sus(b9) 4-3$.

System 5: Chords: $Cmi7$, $F7$, $BbMA7$, $Eb7$, $AbMA7$, $D7(alt)$.

System 6: Chords: $Db7sus$, $GMA7$ (with $C\#$ below). Includes a triplet of eighth notes.

D.S. al Coda

Time Is Right

Judy Singh

(Intro)
Freely Ab_{MI}^9

Fly - ing high, _____ with our heads up to the sky, _____ This

is no fan - ta - sy, _____ Sky is clear, _____ we cried _____

all our tears, _____ and we saved all our

smiles for this mo - ment.

Medium Latin
=204

(bass only) etc.

Add band) Ab_{MI}^9 (Trp. solos on D.S.)

Fly - ing high, _____ with our heads up to the sky, _____ This Time is right _____ for us to take a flight _____ to the

is no fan - ta - sy. land of ec - sta - sy.

1.

Sky is clear, _____ we cried _____ all our tears, _____ and we

A_{MA}7(#11) trp. fill

2.

A_{MA}7

B/A

G_{MA}7(#11)

(vocal enters on D.S.)

We wait - ed so long to sing you this song and we

F_{MA}7(#11)

F_{M1}7(b5)

B7(#9)

saved all our smiles for this moment.

E_{M1}11 trp. fill

C¹³_{sus} D¹³_{sus} F¹³_{sus}

E_{M1}11

C¹³_{sus} D¹³_{sus} F¹³_{sus}

B E_{MA}7 (Swing)

It's not so hard to un - der - stand

F_{MA}7

what is in the heart of a man.

A_b7

F_{M1}7

G/A A/B D/C

All he wish - es, All he dreams is to be free.

D/C

D.S. al Coda

As played on Woody Shaw's "For Sure"

⊕

A_bM₁9

vamp & fade



John Scofield & John Abercrombie

Tomato KISS

Larry Schner

Medium Latin

$\text{♩} = 160$

A

$E^b_{sus}(\text{dorian})$ $B^7(b^5)/E^b$ (3x's) E^b_{sus} $B^7(b^5)$ break-
 (bass) $B^7(b^5)/E^b$ E^b_{sus} $B^7(b^5)/E^b$ (sopr)
 E^b_{sus} $B^7(b^5)/E^b$ F/G^b $F^\#/D$ E^b_{sus}
 (E^b_{sus}) $E^b7(\#9)$ $A^b_{mi}7$ $G^7(\#5)$ B/G^b
 (B/G^b) (elec. pn.) A^b/E (div.)
 G^b/D (sopranos) N.C.
 1. E^b_{sus} $B^7(b^5)/E^b$ E^b_{sus} $B^7(b^5)/E^b$
 E^b_{sus} $B^7(b^5)/E^b$ E^b_{sus} $B^7(b^5)$ break-

(SOLOS)

B

2. E^b_{sus} 2 $B^7(b^5)/E^b$ 2 (4x's) F/G^b 2 $F^\#/D$ 2
 E^b_{sus} 2 $E^b7(\#9)$ 2 $A^b_{mi}7$ 2 $G^7(\#5)$ 2
 $G^b_{MA}7(\#5)$ 2 $*E_{MA}7(\#5)$ 2 $D_{MA}7(\#5)$ 3 N.C.

E^b_{sus} implies the dorian mode throughout the tune.
*This has been changed since the 1st printing.

to **B** for more s
after solos-D.C. al C

G^b/D E^b_{sus} tr

As played on Bill Evans' "Affinity"

Sentily (Slow Swing)

Tones For Joan's Bones

Chick Corea

$\text{♩} = 80$ (Intro)

Intro section musical notation. Treble staff: E_{MI}^9 , $E_{MI}^7(b5)$, E_{bMA}^7 . Bass staff: E_{MI}^9 , $E_{MI}^7(b5)$, E_{bMA}^7 . Includes triplets in both staves.

$\text{♩} = d$ (Medium Swing) Light & Lyrical *

Section A musical notation. Treble staff: D_{MA}^7 , $B_{bMA}^7(b5)$. Bass staff: D_{MA}^7 , $B_{bMA}^7(b5)$. Includes triplets.

Musical notation. Treble staff: $F^7(b9)$, F^7 , B_{bMA}^7 , A_{bMI}^7 , G_{bMA}^7 , F^7 . Bass staff: $F^7(b9)$, F^7 , B_{bMA}^7 , A_{bMI}^7 , G_{bMA}^7 , F^7 . Includes triplets.

Musical notation. Treble staff: $B_{bMI}^7(b5)$, $E_{b7}(\#9)$. Bass staff: $B_{bMI}^7(b5)$, $E_{b7}(\#9)$. Includes triplets.

Musical notation. Treble staff: A_{bMI}^7 , A_{bMI}^7/G_b , $E_{b7}(b9)$, $E_{MA}^7(\#11)$. Bass staff: A_{bMI}^7 , A_{bMI}^7/G_b , $E_{b7}(b9)$, $E_{MA}^7(\#11)$. Includes triplets.

B

Section B musical notation. Treble staff: E_{bMA}^7 , $G_{bMA}^7(\#11)$, F_{MA}^7 , A_{bMA}^7 . Bass staff: E_{bMA}^7 , $G_{bMA}^7(\#11)$, F_{MA}^7 , A_{bMA}^7 . Includes triplets.

True or False

Ray Obiedo

$\text{♩} = 136$

Intro) D^7_{sus}

f (brass) (percussion)

mp (trb, 8vb)

D^7_{sus} C^7_{sus} break-1. C^7_{sus} 4 (sop.)

mp

D^7_{sus} C^7_{sus} break-----

mp

D^7_{sus} C^7_{sus} break-----

B^b_{MA7} A^9_{sus} D^9_{sus} $D^7(\#9)$

B^b_{MA7} A^9_{sus} $A^7(b9)$ D^9_{sus} $G^{13}(\#11)$

C^9_{sus} E^b/A G/F E^b/F B^b_{MA7} *cresc.* $A^7(\#9)$

mf

D^9_{sus} C^9_{sus} $A_{mi7}(\text{add } 11)$ G_{mi7} B^b_{mi7} D^9_{sus} C^9_{sus}

(brass)

1. C^9_{sus} F^{13} B^b_{MA7}

As played on Pete Escovedo's "The Island"

2. C^9_{sus} F^{13} B^b_{MA7} C^7_{sus} D^7_{sus}
 (brass)

B (SOLOS)
 D^7_{sus} C^7_{sus}
 vamp till cue

C (On Cue)
 B^b_{MA7} $A7(\#9)$ D_{mi}^9 $D^7(\#9)$ B^b_{MA7}

$A7(\#9)$ D_{mi}^7 $C^{\#}_{mi}^7$ C_{mi}^7 $F7(b9)$ B^b_{MA7} $A7(\#9)$

D^9_{sus} C^9_{sus} $A_{mi}^7(add 11)$ G_{mi}^7 $B^b_{mi}^7$
 (bkgr. brass)

D^9_{sus} C^9_{sus} F^{13} B^b_{MA7} D^7_{sus}

to **B** for more solos After solos - D.S. al Cod

D^9_{sus} C^9_{sus} $A_{mi}^7(add 11)$ G_{mi}^7 $B^b_{mi}^7$
 vamp till cue

(On Cue)
 D^9_{sus} C^9_{sus} N.C. F/E^b
 (gtr., w/pn. 8vb) f fine

vamp for tenor solo:

C G/B C B^b F/A B^b
 continue to **C** on cue vamp till cue

Medium Latin

True or False (Bass Part)

$\downarrow = 136$ (Intro) Tacet

Bass clef staff with a whole rest and a measure rest of 8 measures.

5. *D⁷sus* (percussion) *C⁷sus* 1. *C⁷sus* 2.

mp

Musical staff with notes and chords *D⁷sus*, *C⁷sus*, and *C⁷sus*. Includes dynamic marking *mp*.

D⁷sus *C⁷sus*

mp

Musical staff with notes and chords *D⁷sus* and *C⁷sus*. Includes dynamic marking *mp*.

D⁷sus *C⁷sus*

Musical staff with notes and chords *D⁷sus* and *C⁷sus*.

B^bMA⁷ *A⁹sus* *D⁹sus* *D⁷(#9)*

Musical staff with notes and chords *B^bMA⁷*, *A⁹sus*, *D⁹sus*, and *D⁷(#9)*.

B^bMA⁷ *A⁹sus* *A⁷(b9)* *D⁹sus* *G¹³(#11)*

Musical staff with notes and chords *B^bMA⁷*, *A⁹sus*, *A⁷(b9)*, *D⁹sus*, and *G¹³(#11)*.

C⁹sus *E^b/A* *G/F* *E^b/F* *B^bMA⁷* *A⁷(#9)*

cresc.

Musical staff with notes and chords *C⁹sus*, *E^b/A*, *G/F*, *E^b/F*, *B^bMA⁷*, and *A⁷(#9)*. Includes dynamic marking *cresc.*

D⁹sus *C⁹sus* *A_{Mi}⁷(add 11)* *G_{Mi}⁷* *B^b_{Mi}⁷*

mf

Musical staff with notes and chords *D⁹sus*, *C⁹sus*, *A_{Mi}⁷(add 11)*, *G_{Mi}⁷*, and *B^b_{Mi}⁷*. Includes dynamic marking *mf*.

D⁹sus *C⁹sus* 1. *F¹³* *B^bMA⁷*

Musical staff with notes and chords *D⁹sus*, *C⁹sus*, *F¹³*, and *B^bMA⁷*.

2. *C⁹sus* *F¹³* *B^bMA⁷* *C⁷sus* *D⁷sus*

Musical staff with notes and chords *C⁹sus*, *F¹³*, *B^bMA⁷*, *C⁷sus*, and *D⁷sus*.

(SOLOS)

D⁷sus *C⁷sus*

vamp till cue

Musical staff with notes and chords *D⁷sus* and *C⁷sus*. Includes instruction *vamp till cue*.

(On Cue)

B^bMA^7 $A^7(\#9)$ Dmi^9 $D^7(\#9)$ B^bMA^7
 $A^7(\#9)$ Dmi^7 $C\#mi^7$ Cmi^7 $F^7(b9)$ B^bMA^7 $A^7(\#9)$
 D^9sus C^9sus $Ami^7(addM)$ Gmi^7 B^bmi^7
 D^9sus C^9sus F^{13} B^bMA^7 D^7sus

to **B** for more solos After solos - D.S. al Coda

D^9sus C^9sus $Ami^7(add\ 11)$ Gmi^7 B^bmi^7
 (On Cue)
 D^9sus C^9sus N.C. F/E^b fine
 vamp till cue

vamp for tenor solo:

N.C. C G/B C N.C. B^b F/A B^b N.C.
 continue to **C** on cue vamp till cue

Twilight Tone

Music by Jay Graydon & Alan Paul
Lyrics by Alan Paul

score $\text{♩} = 126$ **A** D_{MI}^7 $D_{MI}^{(MA7)}$ D_{MI}^7 C

(dr.) When I hear— this mel-o-dy, this strange il-lu - sion takes o-ver me, _____
Un-pre-ten-tious girl from Mem-phus saw the fu - ture through her third eye, _____

G^7/B A G G^7 G_{MI}^7 $A^7(\#5)$ A^7

through a tun-nel of the mind, per-haps a pre-sent or fu-ture time; _____
Peo-ple came with scep-ti-ci - sm, pick-ing, test-ing her pre-ci-sion; oh _____

D_{MI}^7 $D_{MI}^{(MA7)}$ D_{MI}^7 C

Out of no-where comes this sound, this mel-o dy— that keeps spin-ning round and round, —
Sud-den-ly they heard this sound, this mel-o-dy— that keeps spin-ning round and round, — A

G^7/B A G G_{MI}^7 $A^7(\#5)$ D_{MI}^7 F G A D_{MI}^7 break — — — — — C^2

Pyr-a-mid-al lo-co-mo - tion from this mys-tic un - known zone.
ign-post up a-head is call - ing from this mys-tic un - known zone.

Hear-in' the Twi -
Hear-in' the Twi -

B^b13 A^7 $A_{MI}^7(\text{add } 11)$ G_{MI}^9 $A^7(\#5)$

light, Hear-in' the Twi - light, Twi - light Tone. —

D_{MI}^7 B^b13 A^7 $A_{MI}^7(\text{add } 11)$

light, Hear-in' the Twi -

$A^b_{MA}^7$ G^7_{sus} G^7 $F_{MI}^6/9$ $E^7(\#3)$ $A^7(\#5)$

light, Hear-in' the Twi - light, Twi - light Tone. —

N.C.
(bass w/synth.)

N.C. at 2nd ending at Coda One (-)

Dmi⁹
 (hold)

Gx's **B** *staccato*

mp (gtr.)
N.C.

(synth. - add 3rd x)
 (2)

(bass - add 3rd x)

(voice)

N.C.

B^{b13} *A⁷* *A_{mi}⁷ (add 11)* *A^bMA⁷* *G⁷ sus* *G⁷*

D.C. al Coda Two (♩²)

light Hear-in' the Twi-light, Hear-in' the Twi-

Vamp & Fade

NARRATION AT C

Submitted for your approval, one Mr. Miller who is about to take a trip into oddness and obsolescence through a zone whose boundaries are that of imagination. Accompanying him on this journey is the mesmerizing sound of the Twilight Tone.

Guitar solos for 15 bars on first D.C. 3rd vocal verse on second D.C.
 As played on The Manhattan Transfer's LP "Extensions"

THIRD VERSE

On a cold and rainy night
 One Mr. Miller had a rare flight
 Glenn was up there boppin' a rhythm
 Then the engine stopped to listen with him
 Play that beat, oh, oh,
 Suddenly he heard this sound,
 This melody that keeps spinning round and round
 Now he resides and plays trombone
 In the mystic unknown zone.

Twelve Tone Tune

Bill Evans

Medium-Up Swing

$\text{♩} = 200$

Chord progression for the first system:

- Measure 1: $G_{MI} (MA^7)$
- Measure 2: C_{MI}^7 F_{MI}^7
- Measure 3: $B^b_{MI}^7$ $E^b7(\#11)$
- Measure 4: A_{MI}^7 D^7

Chord progression for the second system:

- Measure 1: G_{MA}^7
- Measure 2: $G^b_{MA}^7$
- Measure 3: F_{MA}^7 E_{MI}^7
- Measure 4: A_{MI}^7 D_{MI}^7

Chord progression for the third system:

- Measure 1: G_{MI}^7 C_{MI}^7
- Measure 2: F_{MI}^7 $B^b_{MI}^7$
- Measure 3: A_{MI}^7 $G^{\#07}$
- Measure 4: $G^{\#07}$

fine

played on "The Bill Evans Album"

s doubles the melody.
) changes in parentheses.

Una Muy Bonita (Bass Part)

Medium Swing
♩ = 218

G^b (2)

A G^b (no repeat on D.C.)

Ab⁷ G^b Ab

E^bm₇/B^b D^b/C D^b 1. G^b 2. D^b

B G^b6 D^b/F G^b6 D^b/Ab Play Freely

(2) **C** (2)

G^b Ab⁷

G^b Ab E^bm₇/B^b D^b/C D^b G^b Ab E^bm₇/B^b D^b/C D^b 4x's

D (SOLOS) D^b major scale 16

Free 4 D^b major scale 8

after solos - D.C. al Coda

(Double Time) G^b Ab E^bm₇/B^b D^b/C G^b/D^b
Vamp & Fade

Una Muy Bonita

ium Swing Gb

Ornette Coleman

8 (2) (no repeat on D.C.)

(bass only)

to) Ab7 Gb Ab

Ebm/Bb Db/C Db 1 Gb 2 Db

Gb6 Db/F Gb6 Db/Ab

Free Solo

4

Tacet

C Gb

(bass) Gb

Ab7

Gb Ab Db Gb Ab Ebm/Bb Db/C Db (4x's)

D (SOLOS) Db major scale 16

E Gb6 Db/F Gb6 Db/Ab

alto & trp. fill -

Free

4

Db major scale

8

after solos - D.C. al Coda

As played on Ornette Coleman's "Change Of The Century"

(Double Time)

Gb Ab Ebm/Bb Db/C G7b9

Una Muy Bonita (Harmony Part)

Medium Swing G^b

$\text{♩} = 218$

(bass only) (no repeat on D.C.)

A

(trp.) G^b A^b7 G^b A^b

E^b_{m7}/B^b D^b/C D^b G^b D^b

B

G^b6 D^b/F G^b6 D^b/A^b

Tacet 4

Tacet 3

C

(free alto solo) (bass line enters)

G^b A^b7

G^b A^b E^b_{m7}/B^b D^b/C D^b G^b A^b E^b_{m7}/B^b D^b/C D^b (4x's)

alto & trp. fill

D

(SOLOS) D^b major scale

E G^b6 D^b/F G^b6 D^b/A^b

Free 4 D^b major scale 8

after solos - D.C. al Coda

(Double Time) G^b A^b E^b_{m7}/B^b D^b/C G^b/D^b

Medium Latin

Utopia

McCoy Tyner

(Intro) $\text{♩} = 136$

Introductory musical notation for bass and piano. The bass line consists of a whole note chord F^7_{sus} for 4 measures, followed by another F^7_{sus} for 7 measures. The piano part consists of a whole note chord F^7_{sus} for 4 measures, followed by another F^7_{sus} for 7 measures. The final measure of the piano part is marked *(piano)*.

(bass & drums only)

(piano & flute fill)

3x's) **A** 8. ^{1stx:} piano
^{2nd & 3rdx:} horns

Musical notation for section A, first piano and horn parts. The piano part starts with a whole note chord E^b/F and ends with F^7_{MA7} . The horn part consists of a melodic line with eighth notes.

Musical notation for section A, second piano and horn parts. The piano part features chords A^b/B^b , A^b/G^b , A/G^b , G^b , E , and E/D . The horn part continues with a melodic line.

Musical notation for section B. It is divided into two parts: "(Double-Time Feel)" and "(Original Feel)". The piano solo part includes chords $F^{\#}/C$, D/C , $B^{\#}M^7$, and A . The horn part includes chords $F^{\#}/C$, D/C , D^b7 , and A . A tritone symbol $(trp.)$ is also present.

Musical notation for section B, piano and horn parts. The piano part features chords (D^b7) , E^7_{sus} , and E^7 . The horn part includes a "drum fill" and a melodic line.

C

Musical notation for section C, featuring two staves with chords and melodic lines. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef. The notation includes various chord voicings and melodic fragments.

Musical notation for section D, featuring two staves with chords and melodic lines. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef. The notation includes various chord voicings and melodic fragments.

D (SOLOS)

Guitar solo notation for section D, showing a sequence of chords: F⁷ sus⁴, B^b7, A^b7, G^b7, E⁷, D⁷, C⁷.

E

Guitar solo notation for section E, showing a sequence of chords: B^{mi}7, D^b7, E⁷.

⊕ (Piano Solo)

Piano solo notation for section E, showing a sequence of chords: F⁷ sus.

Vamp & Fade

(solo form - DDE
after solos - D.S. al Coda

As played on McCoy Tyner's "Tender Moments"

Bass at A & C:

Bass line notation for sections A and C, showing two staves with melodic lines. The first staff has a bass clef and a key signature of two flats. The second staff has a bass clef. The notation includes various melodic fragments.

dium Swing

V

212

John Scofield

The musical score consists of eight staves of music. The first staff begins with a repeat sign and a key signature of one flat. The chords above the first staff are $A\flat MA^7(\#11)$, $G MI^7$, and F^7_{sus} . The second staff has chords $E MI^7$, $F MA^7(\text{or } A F)$, $E\flat MI^7$, $D\flat MI^7$, and $B MI^7$. The third staff has chords $C MI^7$, $B\flat MA^7$, $D\flat MA^7$, $A\flat MA^7$, and $B MA^7$. The fourth and fifth staves feature a sequence of chords: A , $B\flat/A$, A , and $B\flat/A$. The sixth staff has chords $A MA^7$, $B\flat MA^7(\#11)$, $E\flat^{13}_{sus}$, G^{13}_{sus} , and E^{13}_{sus} . The seventh staff is a solo section for guitar, marked C^{13}_{sus} (solo) C^{13}_{sus} , with a large '7' indicating a barre. The piece concludes with the word 'fine'.

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

n Straight $\frac{1}{8}$ s $\text{♩} = 88$
swinging $\frac{1}{16}$ s'

Vignette

Gary Peacock

Intro

mp (solo piano)

B_{M1}
(add bass & drums)

B_{M1} *C* *C⁺* *C[#]_{M1}*

G[#]_{M1} *B^b phrygian*

The left hand part is played, with variations, throughout solos
Chords are given for soloing (minor chords imply the natural
minor scale). Bass pickups on the 'and of 4' are optional.

(On Cue)

vamp & fade

As played on Gary Peacock's "Tales Of Another"

dium Funk $\text{♩} = 118$

Water Sign

Jeff Lorber

(tro) N.C.

(solo synth.)

$\text{DbMA}^7(\text{b}9)/\text{C}$ **A** $\text{DbMA}^7(\text{b}9)/\text{C}$

(bass w/synth.)

(2)

N.C. **B** F^{13}

(ten)

(F^{13}) $\text{E}^{\flat 13}$ E^{13} F^{13} (ten)

$\text{E}^{\flat 13}$ E^{13} F^{13}

F^{13} $\text{G}^{\text{mi}7}$ $\text{A}^{\flat}\text{MA}^7$ **C** $\text{G}^7(\#9)$

C_{MI}^7 E^b_{7sus} $A^b_{MA}^7$ $G^7(\#^9_5)$ C_{MI}^7 - $B^b_{MI}^7$ E^b_7

$A^b_{MA}^7$ $G^7(\#^9_5)$ C_{MI}^7 E^b_{7sus} $A^b_{MA}^7$ $G^7(\#^9_5)$ \ominus

$D^b_{MA}^7(b^9)/C$ N.C.

F^{13} E^b^{13} E^{13} F^{13}

D (SOLOS) F^{13} 15 $F^{13} G_{MI}^7 A^b_{MA}^7$ $G^7(\#^9_5)$

C_{MI}^7 E^b_{7sus} $A^b_{MA}^7$ $G^7(\#^9_5)$ C_{MI}^7 $B^b_{MI}^7$ E^b_7 $A^b_{MA}^7$ $G^7(\#^9_5)$

C_{MI}^7 E^b_{7sus} $A^b_{MA}^7$ $G^7(\#^9_5)$ $D^b_{MA}^7(b^9)/C$ 8

after solos - D.S. al Coda

$D^b_{MA}^7(b^9)/C$ $D^b_{MA}^7(b^9)/C$ 5 (synth. solo) N.C. F^7_{sus}

As played on Jeff Lorber's "Water S"

Water Sign (Bass Part)

Medium Funk

Intro J=118

C7sus(b9)



C7sus(b9)/C



(2) N.C.



F13



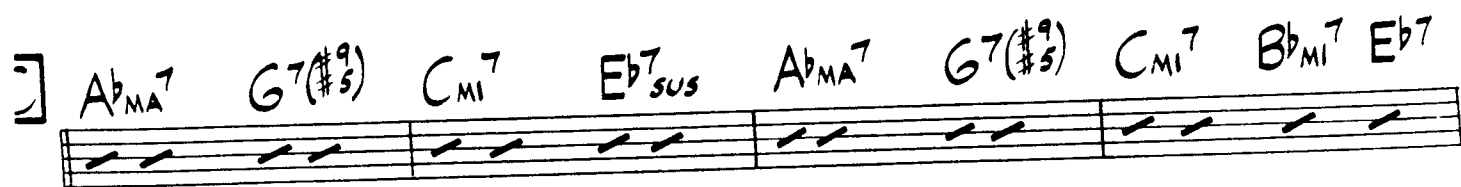
Eb13 E13 F13



Eb13 E13 F13



AbMA7 G7(#9) Cm7 Eb7sus AbMA7 G7(#9) Cm7 Bbmi7 Eb7



AbMA7 G7(#9) Cm7 Eb7sus AbMA7 G7(#9) DbMA7(b9)/C



F13 Eb13 E13 F13 etc.

F13 (SOLOS) 15 F13 GMI7 AbMA7 G7(#9) CMi7 Eb7sus

AbMA7 G7(#9) CMi7 BbMI7 Eb7 AbMA7 G7(#9) CMi7 Eb7sus

AbMA7 G7(#9) DbMA7(b5)/C D.C. al Coda

(2) (2) N.C. after solos - D.S. al Coda

DbMA7(b5)/C (2)

(2) N.C. F7sus

Medium Samba
= 133

What, Does It Matter?

George Mraz

(Intro) $G^{\flat}M^{\flat}A^{\flat}7(\#11)$ (4x's)

(bass) tenor solo

ten.) $B^{\flat}M^{\flat}7$ $A7(\#9)$

$B7(w.tone)$ $B^{\flat}7(\#11)$

$G^{\flat}M^{\flat}A^{\flat}7(\#11)$ $D7(\#9)$

$D^{\flat}M^{\flat}A^{\flat}7(\#11)$

$E^{\flat}7sus$ $E^{\flat}7(\#9)$

$A^{\flat}13$ $A^{\flat}13(b9)$

$B^{\flat}M^{\flat}7(add 11)$ $B7(\#9) - b13$

As played on New York Jazz Quartet's "Surge"

E_{MI}^9 B_{MI}^9

E_{MI}^9 B_{MI}^9

$Bb13(b9)$ $A7(\#11)$ $Ab7(\#11)$

$(Ab7(\#11))$ $C7(\#11)$ $B13(\#11)$

$(B13(\#11))$ Bb_{MI}^9 F_{MI}^9

$DbMA7$ $AbMA7$ $GbMA7(\#11)$

$GbMA7(\#11)$ $(On Cue)$ $GbMA7(\#11)$

(Vamp & Solo till cue)

Chords played on beat 4 during head are played on beat 1 of next bar during solos.

When It Was Now

Wayne Shorter

Slip Funk
♩ = 124

N.C. (sax w/bass) Drums 2

Drums 2

Drums 2

AbMA7(#5)

D/A

Eb7 Fmi7 Emi7 Bb/C

Eb7 Fmi7 Emi7 Bb/C GA1. N.C.

2. N.C. Db9sus DbMA7

Db7sus A/C# DbMA7 EbMA7/F

G9sus A/G (synth.)

Handwritten musical score for tenor saxophone. The score consists of ten staves of music. The first staff contains a melodic line with triplets and slurs, with chords Db^9_{sus} , $DbMA^7$, $Dbmi^7$, and $DbMA^7$ written above. The second staff continues the melody with chords $AbMA^9$, Cmi^7 , $AbMA^7/Bb$, $Bb^7(\#9)$, and Db^9_{sus} . The third staff features a melodic line with triplets and slurs, with chords Db^9 , $Dbmi^9$, Db^9 , and E^b/F written above. The fourth staff shows a rhythmic pattern with chords Gmi^7 , $F\#mi^7$, Db/E^b , Db/E^b , and D/E . The fifth staff continues the rhythmic pattern with chords E^b/F , Gmi^7 , $F\#mi^7$, and Db/E^b . The sixth staff shows a rhythmic pattern with chords Db/E^b , Db^9_{sus} , and Db^9 . The seventh staff features a melodic line with chords Db^9_{sus} , Db^9 , $Dbmi^9$, and Db^9 . The eighth staff shows a rhythmic pattern with chords Db^9_{sus} , Db^9 , $Dbmi^9$, and Db^9 . The ninth staff shows a rhythmic pattern with chords E^b/F , Gmi^7 , $F\#mi^7$, and Db/E^b . The tenth staff shows a rhythmic pattern with chords E^b/F , Gmi^7 , $F\#mi^7$, and Db/E^b . The score includes various musical notations such as triplets, slurs, and dynamic markings like *(fill sparsely)* and *Vamp & Fade*.

Tenor sounds one octave lower than written.

As played on Weather Report's "Weather Report."

Medium Funk

When It Was Now (Bass Part)

$\text{♩} = 124$

N.C. *Tacet* 2

Tacet 2

$\text{AbMA7}(\#5)$

$\frac{D}{A}$

Eb7 Fmi7 Emi7 $\frac{\text{Bb}}{\text{C}}$

Eb7 Fmi7 Emi7 $\frac{\text{Bb}}{\text{C}}$ $\frac{\text{G}}{\text{A}}$ N.C.

2. N.C. $\text{C}\#9_{\text{sus}}$ $\text{Db}9_{\text{sus}}$ **B** DbMA7

$\text{Db}7_{\text{sus}}$ $\frac{\text{A}}{\text{C}\#}$ DbMA7 EbMA7

$\text{G}9_{\text{sus}}$ $\frac{\text{A}}{\text{G}}$

$\text{Db}9_{\text{sus}}$ DbMA7 Dbmi7 DbMA7

AbMA9 Cm7 AbMA7/Bb Bb7(#9) Db9sus

Db9 Dbm9 1. Db9 Eb/F

Gm7 F#m7 (H) Db/Eb b: D/E

Eb/F Gm7 F#m7 (H) Db/Eb b: 2) 4)

Db/Eb Db9sus | 2. Db9

Db9sus Db9 Dbm9 Db9

Db9sus Db9 Dbm9 Db9

(Eb/F Gm7 F#m7 (H) Db/Eb b:)

Vamp & Fade

Windflower

Sarah Cassey

A

Piano

Bass

fine

fine (SOLOS)

F_{M1}⁷ G_{M1}^{7(b5)} C⁷ F_{M1}⁷ F⁷

B^b_{M1}⁷ G_{M1}^{7(b5)} C⁷ F_{M1}⁷ B^b⁷ E^b⁷ A^b⁷

D^b⁷ C⁷ F_{M1}⁷ G_{M1}^{7(b5)} C⁷

As played on Mel Lewis' "Mel Lewis & Friends"

After solos - D.C. al fine (take repeat)

Witch Hunt

Wayne Shorter

$\text{♩} = 228$
p Swing

Intro

(trp) N.C. $E\flat MA^7$ $F MA^7$ N.C.

(ten) $G MA^7$ $D MA^7$ N.C. $A MA^7$ $B MA^7$

(Unison) $G\flat MA^7$ $A\flat MA^7$ $D\flat MA^7$ (Med. Swing) $C MI^{\text{II}}$

$\text{♩} = 146$

A $C MI^{\text{II}}$

$\text{♩} = 146$ $Ab MI^{\text{II}}$

solos on **A** As played on Wayne Shorter's "Speak No Evil"

Woody I - On The New Ark

Woody Shaw

Medium Latin

$\text{♩} = 204$

A (add 9 / no 3) F# (add 9 / no 3) Eb (add 9 / no 3) | 1. C9sus | 2. C9sus (trp.)

Ami F#mi Ebmi F9sus Bbm19/C (bs)

Bbm11 N.C. break

Ebmi(MA7) Ab7 Bb7 Ebmi(MA7) Ab7 Bb7 etc.

Ebmi(MA7) Ab7 Bb7 Ebmi(MA7) Ab7 Bb7

Bmi(MA7) E7 F#7 Bmi(MA7) E7 F#7

Bmi(MA7) E7 F#7 Gmi(MA7) break (pn. & trb.)

3 (Suspended Time) C/Db

C/D \flat

D/E \flat N.C.

(Time) \square C F 7_{sus} / E / E \flat / D / E \flat / E F 7_{sus}

(F locrian during solos)

F 7_{sus} / E / E \flat / D / E \flat / E F 7_{sus}

trb.) s. trb.) (trp.)

F 7_{sus} / E / E \flat / D / E \flat / E F 7_{sus}

F 7_{sus} / E / E \flat / D / E \flat / E F 7_{sus} (end of locrian)

trb.) s. trb.)

A (add 9 no 3) F \sharp (add 9 no 3) E \flat (add 9 no 3) break

Solo on form (ABC),
after last solo - D.S. a
coda

As played on Woody Shaw's "Woody III"

E \flat (add 9 no 3) = C 9_{sus}

Breaks and kicks are not played during solos, but the suspended time at B is observed

Medium

Young And Fine

Josef Zawinul

Latin/Funk $\text{♩} = 102$

Chords: $BbMi^9$ Ami^9 $Ebsus$ G Fmi^7 Eb/F Db/Eb C/D $BbMi^9$ B/A Eb/G Db/F

(Keyboards) (add drums)

Chords: Eb/F Db/Eb C/D **sparse sax solo** C/Bb B/A Eb/G Db/F Eb/F Db/Eb Dmi^7

Chords: $BbMi^9$ Ami^9 $Ebsus$ G Fmi^7 Eb/F Db/Eb C/D $BbMi^9$ B/A Eb/G Db/F

Chords: Eb/F Db/Eb C/D $BbMi^9$ Ami^9 $Ebsus$ G Fmi^7 Eb/F Db/Eb C/D

Chords: $BbMi^9$ Ami^9 Eb/G Fmi^7 Eb/F Db/Eb Dmi^7 (end solo) $BbMi^9$ Ami^9 $Ebsus$ G Fmi^7

Chords: Eb/F Db/Eb C/D drum fill

A sax & synth $EbMa^7$ $Dmi^7(b9)$ $G7$ Cmi^7 Cmi^7 Bb B/A (synth.) $EbMa^7$ Cmi $F13(\#11)$

(synth.) D/Bb C/Bb B/Bb Gmi^7 Cmi^7 $A13(\#11)$ $AbMa^7$ $AbMa^7$ Fmi^7 Ab/Eb

$D7(\#11)$ $G7$ **B** Cmi^7 Fmi^7/C Cmi^7 $AbMa^7$ $G7sus$ (w/sax)

(synth.) Cmi^7 Db/C Cmi^7 $C7$ Fmi^7 Fmi^7/Eb $Dmi^7(b9)$ $G7(\#5)$ Cmi^7 Cmi^7/Bb $F13(\#11)$

(Bb G/A) Gsus CMA7 Ab (add 9)

C6/a F#MI7(b9) B7 EMI7 EMI7 CMI7

(synth.) (w/bass) (synth.) (bass w/synth.)

C AbMA7 DbMA7 GMI7(b9) C7 FMI7 Eb E D AbMA7 FMI7 Bb13(#11)

(sex w/synth.)

G Eb F Eb E Eb CMI7 FMI7 D13(#11) DbMA7 CMI7

Ama7 (4x's) BbMI7 Ami9 Eb G FMI7 **SOLOS** BbMI9 Ami9 Eb G FMI7

(On Cue) Eb F Db Eb C D **drum fill**

Vamp till cue

D.S. al Coda

SOLOS BbMI9 Ami9 Eb G FMI7 (On Cue) BbMI9 Ami9 Eb/sus G FMI7 BbMI9 Ami9 Eb/sus G FMI7

Vamp till cue (synth.)

BbMI9 B°7 CMI7 DbMA7 BbMI7 E7/B CMI7 F7(alb)

(bass)

sample bass line on solos:

BbMI9 Ami9 E7/G FMI7

As played on Weather Report's "Mr. Gone"

Medium Jazz Waltz
♩ = 150

Young One

Jim Hall

(Intro)

DMA⁷ A^{9sus} (2) (2) (2)
 DMA⁷ A^{9sus} DMA⁷ A^{9sus}
 G^{#mi7(b5)} G^{mi7(MA7)} F^{#mi7} B^{mi7} E^{mi7} A⁷
 DMA⁷ A^{9sus} DMA⁷ A^{9sus}
 GMA⁷ Ab^{mi7} Db⁷ GbMA⁷ Eb^{mi7}
 Ab^{mi7} Db⁷ GbMA⁷ Eb^{mi7}
 Ab^{mi7} F^{7/A} B^{bmi7} Eb^{mi7}
 F^{mi7} B^{b7} EbMA⁷ C^{mi7}

Handwritten musical score for guitar, consisting of seven staves. The notation includes chords and melodic lines with various ornaments and articulations.

- Staff 1:** Chords: $F\#_{mi}7$, $B7_{sus}$ 4 - 3, $E7_{sus}$. Melody: Quarter notes, eighth notes, and a half note.
- Staff 2:** Chords: E^9_{sus} , $A_{ma}7/E$, E^9_{sus} 4, $A_{ma}7/E$. Melody: Quarter notes, eighth notes, and a half note.
- Staff 3:** Chords: $E^b_{mi}7$, A^b7 (#5), $D_{mi}7$, $G7$ (#5). Melody: Quarter notes, eighth notes, and a half note.
- Staff 4:** Chords: $C\#_{mi}7$, D^o7 (add MA 7), $D\#_{mi}7$ 4, $E7$ (#9). Melody: Quarter notes, eighth notes, and a half note.
- Staff 5:** Chords: $A_{mi}7$, $D7$, $F\#_{mi}7$, $B7$. Melody: Quarter notes, eighth notes, and a half note.
- Staff 6:** Chords: $E_{mi}7$, $A7$, $D_{ma}7$, A^9_{sus} . Melody: Quarter notes, eighth notes, and a half note.
- Staff 7:** Chords: $D_{ma}7$, A^7_{sus} , $D_{ma}7$, A^7_{sus} , $D_{ma}7$. Melody: Slurs and a diamond-shaped ornament.

Additional markings: "Vamp till cue" and "rit." are written below the final staff.

As played on Jim Hall's "Impressions Of Japan"

Fermata on E7 (-9) holds for solos

Appendix - Sample Drum Parts

Transcribed by Rick Latham, autho. of "Advanced Funk Studies"
(Available from Rick at P.O. Box 12452, Dallas, TX 75225)

Explanation Of Notation

Hi-Hat open Hi-Hat Bell of cymbal Cowbell Cymbal Snare Drum

Small Tom Middle Tom Floor Tom Bass Drum Hi-Hat played w/foot

Bracket around note indicates note is sometimes played

AND THE MELODY STILL LINGERS ON

BIRDLAND

Stick on rim

Bass drum ad lib

BRAZILIAN LOVE AFFAIR

Ago-go bells vamp

BULLET TRAIN

Intro
A
olos

CASSIDAE

Ad lib samba

CENTRAL PARK

Samba ad lib

DAISY MAE

ELEGANT PEOPLE

A

B

C

fill

fill

get busy but still kick figures

FLY WITH THE WIND

A **D** **C**
 Drums kick figures while filling on toms

4 A.M.

A **B** **D** **C** **E**

GIBRALTAR

HIGHWAY ONE

12 8 Stick on rim

IN SEARCH OF MY HEART

Ad lib cymbals light 1/2 x feel

A **B** **C**

C Kick figures with fills

I THOUGHT IT WAS YOU

Intro

A

JUNGLE FEVER

B

KATHERINE

LEMME AT IT

Intro

A **C** **B**

LUSITANOS

Intro Solos

A ⊕

B **C**

MAGIC LADY

MAGIC SAM

Musical notation for MAGIC SAM, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns, with a section marked with a boxed letter 'B'.

MAN IN THE MOON

Musical notation for MAN IN THE MOON, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns.

THE MAZE

Piano interlude between solos

r.s.

Musical notation for THE MAZE, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns, with a section marked with an upward-pointing arrow and the letters 'r.s.'.

Continuation of musical notation for THE MAZE, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns, with the text 'etc. ad lib' written to the right.

MONMOUTH COLLEGE FIGHT SONG

Musical notation for MONMOUTH COLLEGE FIGHT SONG, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns, with a section marked with a boxed letter 'B'.

NEO TERRA

Musical notation for NEO TERRA, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns, with sections marked with boxed letters 'A', 'B', and 'C'.

NOTHING YOU CAN DO ABOUT IT

Musical notation for NOTHING YOU CAN DO ABOUT IT, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns.

ONLY LOVE

Musical notation for ONLY LOVE, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns, with sections marked with boxed letters 'A', 'D', and 'E'.

ON THE BOULEVARD

Musical notation for ON THE BOULEVARD, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns, with sections marked with boxed letters 'B' and 'C'.

PALLADIUM

Musical notation for PALLADIUM, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns, with sections marked with boxed letters 'B' and 'C'.

PENSATIVA

Musical notation for PENSATIVA, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns, with the text 'Latin' written to the right.

PERESINA

Ad lib bossa groove

PHANTAZIA

POOLS

SAMBA SONG

E and G are written in 4/4 for a better understanding of the part

S. E.'S DREAM

Latin

Ad lib on cym. much space

SHARE YOUR LOVE

A C D

SICILY

SOMEDAY

STRAIGHT STREET

Bridge groove 6 8 feel

TEEN TOWN

Ad lib snare and bass drum

TEE TIME FOR ERIC

ntro

A

C

B

Musical notation for 'TEE TIME FOR ERIC' featuring a guitar-like accompaniment with chords and a melody line. The piece is divided into sections A, C, and B. Section A consists of four measures of chords. Section C consists of four measures of chords with an 'x' over each note. Section B consists of four measures of chords with a melody line.

TIME IS RIGHT

1 2 x feel

A

Musical notation for 'TIME IS RIGHT' featuring a melody line with eighth notes and a bass line with quarter notes. Section A consists of four measures.

TWILIGHT TONE

Musical notation for 'TWILIGHT TONE' featuring a guitar-like accompaniment with chords and a melody line. The piece consists of four measures.

UTOPIA

All around these regions

Double x Latin feel

ntro

A

B

E

C

Musical notation for 'UTOPIA' featuring a guitar-like accompaniment with chords and a melody line. The piece is divided into sections A, B, E, and C. Section A consists of four measures of chords. Section B consists of four measures of chords with a melody line. Section E consists of four measures of chords with an 'x' over each note. Section C consists of four measures of chords with an 'x' over each note.

WATER SIGN

A

Musical notation for 'WATER SIGN' featuring a guitar-like accompaniment with chords and a melody line. Section A consists of four measures of chords.

B

C

Musical notation for 'WATER SIGN' continuation. Section B consists of four measures of chords with a melody line. Section C consists of four measures of chords with a melody line.

WHEN IT WAS NOW

ntro

A

Musical notation for 'WHEN IT WAS NOW' featuring a guitar-like accompaniment with chords and a melody line. Section A consists of four measures of chords.

YOUNG AND FINE

ntro

A

Musical notation for 'YOUNG AND FINE' featuring a guitar-like accompaniment with chords and a melody line. Section A consists of four measures of chords.