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**THE NEW  
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**JAZZ CLASSICS  
CHOICE STANDARDS  
POP-FUSION CLASSICS**

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# CATEGORICAL INDEX

## JAZZ CLASSICS Exactly As Recorded By:

MILES DAVIS.....	Four E.S.P. Nefertiti Solar Eighty One Tune Up Fall Joshua Lady Bird If I Were A Bell Dig	JOHN COLTRANE.....	Lush Life Theme For Ernie
BILL EVANS.....	Waltz For Debby Very Early Gloria's Step Re: Person I Knew Laurie Funkallero	CHARLIE PARKER & DIZZY GILLESPIE.....	Anthropology Shaw 'Nuff
THELONIOUS MONK.....	Well, You Needn't Ruby, My Dear I Mean You Monk's Mood Off Minor In Walked Bud	BUD POWELL.....	Bouncin' With Bud Hallucinations
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		JAMES MOODY.....	Last Train From Overbrook
		HAROLD LAND.....	Rapture
		ILLINOIS JACQUET.....	Robbin's Nest
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		PETER ERSKINE.....	Change Of Mind

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CAL TJADER.....	Soul Sauce (Wachi Wara)	IVAN LINS.....	The Island Velas Love Dance
SARAH VAUGHN.....	A Little Tear	CLARE FISCHER.....	Gaviota
		RICHIE COLE.....	I Love Lucy
		RAY BRYANT.....	Cubano Chant

# CHOICE STANDARDS With Chords Transcribed From The Best Jazz Versions

All Of Me	I Should Care	Skylark
All Or Nothing At All*	I Thought About You	Someday My Prince Will Come
Angel Eyes	If I Were A Bell	A Sleepin' Bee
Autumn Leaves	I'll Take Romance	Speak Low*
Beautiful Love	I'm All Smiles	Stormy Weather*
Basin St. Blues	Imagination	Take The 'A' Train
But Beautiful	Like Someone In Love	Tenderly
Darn That Dream	The Midnight Sun	There Will Never Be Another You
Do Nothing Til You Hear From Me*	Misty*	These Foolish Things
Don't Get Around Much Anymore*	Moonlight In Vermont	A Weaver Of Dreams
Don't Go To Strangers	My Shining Hour	We'll Be Together Again
Everything Happens To Me	Polkadots And Moonbeams	What's New?
Gee Baby, Ain't I Good To You	Nature Boy	Where Is Love?
Gone With The Wind	One For My Baby	Who Can I Turn To?
Good Morning Heartache*	Out Of This World	Willow Weep For Me
Here's That Rainy Day	Satin Doll	Witchcraft

\* = STANDARDS SUPPLEMENT - U.S.A. Only

## POP-FUSION CLASSICS Exactly As Recorded By:

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THE CRUSADERS.....	Street Life Put It Where You Want It Never Make Your Move Too Soon Keep That Same Old Feeling It Happens Everyday Young Rabbits	MICHAEL BRECKER.....	Nothing Personal
THE YELLOWJACKETS.....	Matinee Idol Rush Hour Goin' Home Sonja's Sanfona One Family	BRECKER BROS.....	Not Ethiopia
WEATHER REPORT.....	Mr. Gone Havona River People Plaza Real	ARETHA FRANKLIN.....	Baby, I Love You Chain Of Fools
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JEFF LORBER.....	Always There Black Ice Delevans	MICHAEL JACKSON.....	P.Y.T. (Pretty Young Thing)
VICTOR FELDMAN.....	Let's Go Dancin' Rio Haunted Ballroom	DAVE SANBORN.....	Hideaway
DAVE GRUSIN.....	Modadji Friends And Strangers	ANGELA BOFILL.....	Let Me Be The One
		BOB JAMES.....	Sunrunner
		GROVER WASHINGTON JR.....	Make Me A Memory (Sad Sam
		TOM SCOTT.....	Desire
		DONALD FAGEN.....	The Goodbye Look
		RANDY BRECKER & ELAINE ELIAS.....	Guaruja
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## PUBLISHER'S FOREWORD ("Why A New Real Book?")

We at Sher Music Co. are proud to bring you the second in a series of great, legal anthologies of jazz and jazz-related compositions (the first was "The World's Greatest Fake Book"). We hope that these books bring you years of pleasure and that they make your job of creating beautiful music easier.

It has been almost twenty years since the old Real Book came out and we hope that "The New Real Book" will become the new standard book for aspiring and professional musicians and singers around the world. Like the old Real Book, "The New Real Book" has been designed to be useful for any musical occasion - casual (club date), jazz gig, rehearsal band, jam session, etc. This book, however, has taken the old Real Book's basic format and improved upon it in several important respects:

1) The standard tunes have been thoroughly researched and often synthesized from as many as eight different classic recordings as well as the original sheet music. This reliance on the weight of history eliminates the arbitrariness of much of the old Real Book. (See Appendix II - Sources, for complete documentation of this).

2) The jazz classics here have been transcribed by one of the world's great musical minds (and ears!), Bob Bauer - often with the input of those composers who are still living. On those tunes that were also in the old Real Book, Bob has corrected many mistakes. This will become apparent if you compare both books with the original recordings.

3) In response to the request "Play something we can dance to!", this book contains many great, danceable pop-fusion tunes recorded after the old Real Book was already out. We hope that their inclusion will allow you to satisfy the needs of your younger audiences without compromising your own integrity.

4) The last twenty years have been fertile ones for jazz composition and "The New Real Book" (in both the Jazz and Fusion sections) contains many tunes written since 1970 that deserve to become part of the standard repertoire of the jazz player. We hope that you will take the time to play and/or listen to the recordings of those tunes unfamiliar to you - you'll be glad you did!

5) Unlike the old, illegal Real book, we obtained the owner's permission to include each tune in the book, in exchange for royalties paid. Besides acknowledging the composers' rights to benefit from their creations, this has given us access to their own lead sheets and/or approval of our charts, whenever the composers were still living.

One of the pleasant surprises of being in business is how many people are willing to go out of their way to help a worthy project. My sincere thanks to the following people who have been instrumental in making this book a reality: Chris James of Bourne Co., Dave Bickman of MPL Communications, Judy Bell of TRO, Maureen Woods, Ilyce Dawes, Chet Zdrowski of The Mac Garden in San Rafael, Mary Kay Landon of Kazan Typeset Services in S.F., Jim Zimmerman, Jim Marshall, Susan Muscarella-Park and all the other Bay Area musicians who helped with proofreading, and, of course, all the composers and musicians who played on the recordings we used to derive the charts.

Special thanks go to my father, Maury Sher, for all his help; Ann and Morse Bettison, for their invaluable assistance; Bob Parlocha of KJAZ, one of the world's great jazz DJ's, for his friendship and wealth of information; Ernie Mansfield and Ann Krinitsky for the amazing calligraphy work; Bob Bauer, for being a superb person, as well as a genius; and my sweet wife, Sueann for all her love and support (and the hand-weaving on the cover!).

Finally, I would like to dedicate this book to the memories of my uncle, Ben Swartz, who was a friend beyond the call of duty, and my mother, Esther Sher, a real beacon of goodness in this world, who showed me that beauty and meaning in life can always be found if we do our part.

## MUSICAL EDITOR'S FOREWORD

As musical editor, my job has been to produce the charts in this book, using a wide variety of resources. This involved transcribing records, consulting printed music and manuscripts, communicating with composers, and comparing and synthesizing different recordings of a given tune. In addition, it has been my responsibility to ensure, through a process of proofreading and playing the charts (carried out by myself and others), that errors and weaknesses be found and corrected, so that each chart might be as clear, complete, and accurate as possible.

All the information necessary for proper use of the charts is contained in the General Rules and the table of Chord Symbols. It is my intention in the foreword to describe in some detail the process of producing the charts, and especially to point out certain choices made, priorities set, and criteria established by the publisher and myself which shaped the process.

### SOURCES

The various sources - records, sheet music, manuscripts, etc. - are at the heart of the process, and every effort has been made to acquire all pertinent source materials. (See Appendix II, Sources, for a description of types of sources and a listing of the particular sources used for each tune.) We obtained music from publishers, composers, retail stores, and private collections. For records we had access to extensive collections and also ransacked new and used record stores. The gathering of source materials continued throughout the creation of the book, and we often hunted down specific sources or simply additional sources of any kind in order to clear up uncertainties.

It was then necessary to decide which sources would be most useful in creating the final chart for each tune. For most tunes, the sources on paper (lead sheets, sheet music, etc.) fell into a fixed order of usefulness, based on how reliably they conveyed the intent of the composer: 1) Composer's lead sheet (most reliable), 2) Published sheet music, 3) Publisher's lead sheet, 4) Published transcription, and 5) Legal and illegal fake books.

As for the recordings, the following criteria helped determine their usefulness and ultimate contribution:

**Historical Importance And Influence.** With the help of other jazz fans and historians (especially Bob Parlocha of KJAZ) we were able to select classic versions of some tunes, versions that have had the greatest influence on how the tune is played (e.g., Bird & Diz's "All The Things You Are" and Miles Davis's "I Thought About You" and "If I Were A Bell"). The final chart is often based largely on this classic version.

**Agreement With Other Sources.** Except in the case of classic versions, versions which differed greatly from the general consensus, wonderful though they may be, were given less emphasis (e.g., Stan Getz's "Here's That Rainy Day" and Miles Davis's "Nature Boy").

**Clarity And Consistency.** Especially when no sheet music or composer's lead sheet was available, recordings where melody and chords were clear and consistent were more useful than highly interpretive recordings.

**Applicability To Small-Group Setting.** We assume that most players using this book will do so in small-group settings. Many big band arrangements are not easily transferred to a small-group setting, being too complex or relying too much on dense, colorful harmonies.

Please note that the presence or absence of a metronome marking tells how closely a chart is based on a single recording. Those charts with metronome markings (that is, almost all of the more recent tunes and most of the jazz classics) are based largely or wholly on a single recording, from which the metronome marking derives. Such elements as intros, endings, chords, and melody are most likely to be taken from this predominant recording. On the other hand, those charts without metronome markings (the standards and certain well-worn swing, bebop and latin tunes) are each a synthesis of two or more recordings where no one recording predominates.

### THE STANDARDS

The standards (see list of "Choice Standards" in the Index) were the most consistent group of tunes in the book, not only stylistically but also in terms of what resources were available for them. Every standard had published sheet music available (except one: "Weaver Of Dreams"); none had composer's lead sheets. And every standard had been recorded a number of times.

An early choice was made concerning the standards: that their charts, while conveying the composer's intent, should also reflect modern common practice - how the tune is commonly performed today, as demonstrated in recordings by jazz artists. Many elements of a tune may evolve over the years - melody, chords, arrangement, key, tempo, time feel - and to ignore this evolution would limit any chart's current usefulness. Therefore, any consistent change has been incorporated whenever possible. When there is a consensus (agreement among a number of recordings) the change is included in the body of the chart; changes found in only a small number of recordings appear peripherally - as alternate chords or as comments or suggestions accompanying the chart - or not at all.

The keys of the standards reflect common practice. Ignoring vocal renditions (which are transposed to suit a singer's range), there was usually general agreement concerning the key among various instrumental recordings. When two or fewer instrumental versions were available (e.g., "All Of Me" and "Stormy Weather"), the key of the sheet music was given added emphasis. At other times more than one valid key emerged (e.g., "Someday My Prince Will Come" and "Autumn Leaves"). In these cases we looked to the most well-known recording or used our own best sense of contemporary practice.

After much listening and consideration, we determined that, for the standards, trying to reflect common practice regarding melody would be futile - there is far too little agreement among different interpretations, or even between the first and last chorus of most single recordings. Therefore, the melody that appears has been taken directly from the sheet music. There are three exceptions to this: 1) change of key (simple transposition), 2) change of rhythmic notation due to modern convention (e.g., dotted eighth - sixteenth figures were turned into two eighth notes), and 3) actual changes in melody reflecting a true consensus (see "All Of Me", "What's New", and "Darn That Dream").

There was a greater consensus concerning the chords of the standards. Often it was clear after listening to only two recordings what common practice was. Other times it was necessary to consult several recordings before a consensus began to emerge. On occasion we hunted far and wide to find recordings which contained certain chords we felt were needed (e.g., the alternate changes in "All The Things You Are" and "Willow Weep For Me"). Sheet music was never used as a direct source for chords, but only to confirm

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common practice. Not wishing to be arbitrary, we have provided many alternate chords in addition to the common practice chords (examples abound; see "I Should Care", "One For My Baby", and "Polkadots And Moonbeams"). Certain alternate chords resulting from the most common chord substitutions have been generally omitted. These substitutions include: 1) iimi7 V7 for V7 or vice versa, 2) iiii7 for Ima7, 3) bii7 for V7, and 4) secondary dominant substitutions at the tritone: bii7/V for V7/V, bii7/ii for V7/ii, etc.

When naming chords, it was necessary to decide whether or not to include the upper extensions (9, 11, 13) or their alterations (b9, #11, etc.) in the chord name. While this issue arose in most of the tunes to some degree, it was most prevalent in the standards. Extensions are only included in the chord name when present in the melody and are more likely to be included when any of the following are true: 1) the melody note falls on a strong beat, 2) the rhythmic value of the note is a half note or greater, 3) the chord lasts for an entire measure, 4) the melody note does not resolve, 5) the tune has a large number of melodic 'color tones' (upper extensions) throughout, 6) a particular extension is used repeatedly in the melody or one section of the melody, or 7) the chord in question has a dominant function or quality.

## OTHER TUNES

Those tunes which are not standards fall into two broad categories: jazz classics and contemporary tunes (including jazz, fusion and pop tunes). Within these stylistic categories, however, a consistent treatment was not possible - the available resources varied too greatly. It is therefore more useful to consider the following categories of tunes which received similar treatment: 1) Tunes for which the composer's lead sheet was available, 2) Tunes for which no chart was available, and 3) Tunes for which published sheet music, a published transcription, or a publisher's lead sheet was available.

**Composer's lead sheet available.** Some composers were kind enough to provide us with their original lead sheets. Certain elements not present in the composer's lead sheet have been added if they form an important part of the recording(s). These elements include intros, endings, horn parts, bass lines, grace notes, and "diacritical markings" (accents, staccato marks, scoops, etc.) The melody has been taken directly from the composer's lead sheet unless it was necessary to change the octave to correspond to the record. Sometimes the rhythmic notation has been adjusted to conform to the record, without changing where the notes fall. Chord symbols have been changed only to conform to our system of chord naming or for consistency within a tune. The final charts have been sent to the composers for their approval, and even composers who provided no charts originally were later able to give us helpful and much appreciated feedback.

**No chart available.** When no chart was available, it was necessary to work solely from recordings. Corresponding sections were compared both between different recorded versions and within single versions. In this way it was possible, for the most part, to distinguish composition from interpretation. Some recordings were fairly straightforward melodically, rhythmically, and harmonically, making accurate transcription an easy task (e.g., "Blue Bossa" and "Mercy, Mercy, Mercy"). Others were more complex or more freely interpreted and careful choices and educated reconstruction were necessary (e.g., "Save Your Love For Me", "Theme For Ernie", and "Quintessence"). Certain blues-based tunes have been recorded in such a highly interpretive style that uncovering an "original melody" is neither possible nor desirable (e.g., "Compared To What" and the Mose Allison and Aretha Franklin tunes). These have simply been transcribed directly as performed, with a few rough edges polished.

**Published sheet music, publisher's lead sheet or published transcription available.** With rare exception, publisher's lead sheets, published transcriptions, and even published sheet music for those tunes other than standards all appear to be someone's transcription of a particular recording of a tune. Though these charts had some use, we did not wish to rely too heavily on the work of others with different priorities and abilities. Therefore, these tunes were all transcribed from scratch, much as if no chart were available.

As with the standards, it has been our intention to provide alternatives. If two valid ways of approaching a tune exist, we have tried to include both in some way.

## COMPLETENESS AND CLARITY

One of our highest priorities has been to include everything considered essential to recreating each tune. To this end, the charts will be found to contain intros, endings, solo sections, metronome markings, descriptions of the time feel, indications of instrumentation, kicks, breaks, dynamics, diacritical markings, rehearsal letters, chord rhythms, alternate changes, sample bass lines, sample solos and fills, and plentiful comments and instructions. In addition, many charts have separate bass parts, horn parts, sample drum parts, and lyrics. Indeed, the degree of completeness distinguishes this volume (and *The World's Greatest Fake Book*) from most other fake books or jazz books of any kind, and makes possible a full, musical rendering of the tunes.

Another priority concerns the layout of the charts - how they appear on the page. A number of things have been done to make the charts clear and easy to follow. Major sections of a tune have been arranged to begin at the start of a line and rehearsal letters have been provided. The *segno* (S) has also been placed at the start of a line whenever possible. Page turns have been kept to an absolute minimum, with every two-page chart placed on facing pages. The form of each tune is explicitly stated (or implied in the simplest cases - see 'General Rules') so that the proper progression of a tune from the intro, through the head, solos, last head, to the ending is always clear. Finally, the charts have been copied clearly, cleanly, and beautifully by our calligraphers, Michael Smolens and Ann Krinsky. Michael's contribution, moreover, extends far beyond his excellent calligraphy. He is chiefly responsible for the system of chord symbols we used (see Chord Symbols in the General Rules section). He has also been consulted on numerous technical matters such as chord naming, enharmonics, stacking of chords and accidentals, stemming, layout, and much more.

## THE OLD REAL BOOK

The old *Real Book* has been for some time one of the few printed sources for a number of classic jazz tunes and jazz versions of standards, and its contribution to the jazz community must be acknowledged. Though *The New Real Book* contains more than fifty tunes in common with the old *Real Book*, these tunes have all been transcribed anew from the sources we list - the *Real Book* and other fake books were never used as direct sources.

The present charts contain a wealth of information not found in the old *Real Book*. This includes all of the elements listed above under "completeness" as well as entire new sections (e.g., the intro to "All The Things You Are" and the intro and interlude for "Take

The 'A' Train"). The charts also offer more performance alternatives in the form of alternate changes and sample lines. In addition, many elements of the charts differ from the old *Real Book* in their greater faithfulness to common practice as found on recordings. These elements include the keys of tunes (e.g., "Here's That Rainy Day", "Triste", and "Once I Loved") as well as numerous notes, rhythms, and chords (e.g., the turnaround in "Footprints").

Perhaps more importantly, many errors in the old *Real Book* will not be found in the present volume. Every chart has been compared to the old *Real Book* and all areas of difference have been scrupulously checked against our sources, including composer's lead sheets. Some of the major corrections include: a number of chords &/or melody notes in "Wildflower", "Speak No Evil", "Self Portrait In Three Colors", "Eighty One", and "Ana Maria", four bars previously missing from the middle of "Desafinado", and the key of "Reincarnation Of A Lovebird". On first hearing, these and other tunes which have been corrected may sound just plain wrong to those who learned them from the old *Real Book* and have become accustomed to hearing them that way, errors and all. Some time may be needed to appreciate these corrections and to come to hear the tunes in a new way.

Even after a long and careful process of eliminating faults, it is inevitable that errors remain in a book of this complexity. I am confident, however, that those errors we failed to discover are few and relatively minor. This aside, no chart can capture a tune absolutely or for all time. Thus, we do not claim that the charts within represent the only proper way to perform these tunes, only that they accurately reflect the current consensus. With these charts as a starting point, an unlimited number of arrangements and interpretations are possible. We encourage you to let your creativity run free.

One of the great pleasures in producing this book was that of working with Chuck Sher. His vision guided this project at every step, and he was always willing to do everything necessary to ensure the highest quality. I also wish to acknowledge Ernie Mansfield and Ann Krinitsky for their consistently fine work. My thanks to Bill Ganz for ongoing support and for help with the Foreword, and to those who helped with proofreading. Finally, I thank the composers and recording artists for their gift of music.

BOB BAUER - Musical Editor

## PREFACE TO THE Bb AND Eb VERSIONS

We at Sher Music Co. hope that transposing "The New Real Book" for Bb and Eb instruments makes this landmark publication easier to use and even more valuable to the music community. As in the concert version, Ann Krinitsky has beautifully hand-copied the chord symbols, but the notes themselves in the transposed versions were done on a Macintosh by Ernie Mansfield of Mansfield Music Graphics of Berkeley, CA. We are quite pleased with the resulting legibility and hope that you are too.

We are sorry to report that eleven of the standard tunes present in the first edition of the concert version (mostly Jerome Kern tunes) could not be included in the transposed versions, due to copyright problems that arose after the C version was published. We apologise for any inconvenience this may cause.

Here are a few points that we hope will clear up any possible confusion in using the transposed versions:

1. All pitches and chord names in the Bb and Eb versions are transposed to be read by Bb or Eb horn players respectively (even if guitar, piano, or other instruments that read in a different key are indicated). Instrumental markings (e.g., ten., trp., gtr., pn.) indicate only the instrumentation on the particular recording of the tune that was used to derive the chart.
2. All melodies and horn parts in the concert version have been included in the Bb and Eb versions. Bass parts, most keyboard parts and some intros, endings and piano/guitar voicings have been omitted if they were likely to be of little interest to horn players. The number of bars and the form is unchanged from the concert version.
3. In the Bb version, pitches have generally been transposed up a major second from the concert version, although sometimes up a major ninth to make it easier for both tenor and trumpet to read. Since we cannot know whether a given line will be played on trumpet, tenor, clarinet or soprano, such octave indications as 'ten. 8va b.' and 'loco' do not necessarily apply to the notes on the page. Rather, they apply to the original pitches in the concert version. Use your own best sense in choosing the appropriate octave for your instrument.

In the Eb version, pitches have been transposed to place the melody in the middle range of alto and baritone saxophones.

ENJOY!

# GENERAL RULES FOR USING THIS BOOK

## FORM

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

## CHORDS

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

## TERMS

15. An 'altered' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 &/or #5, and b9 &/or #9.
16. 'Freely' signifies the absence of a steady tempo.
17. During a 'break . . . . . 1' piano, bass and drums all observe the same rests. The last beat played is notated as  or  to the left of the word 'break'.
18. A 'sample bass line', 'sample solo', or 'sample fill' is a transcribed line given as a point of reference.

## TRANSPOSITIONS

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

## ABBREVIATIONS

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

## ORNAMENTS AND SYMBOLS

Slide into the note from a short distance below



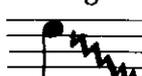
Slide into the note from a greater distance below



Fall away from the note a short distance



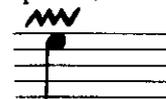
Fall away from the note a greater distance



Top note of a complete voicing



A rapid variation of pitch upward, much like a trill



Mordent



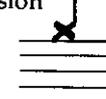
A muted or optional pitch



Note with indeterminate pitch



Rhythm played by drums or percussion



CHORD SYMBOLS

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

Below are two groups of chord spellings:

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

(No Chord)

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

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

C<sup>Mi</sup> C<sup>Mi6</sup> C<sup>Mi6/9</sup> C<sup>Mi(add 9)</sup> C<sup>Mi7</sup> C<sup>Mi7(add 11)</sup> C<sup>Mi7(add 13)</sup>

C<sup>Mi9</sup> C<sup>Mi11</sup> C<sup>Mi13</sup> C<sup>Mi(MA7)</sup> C<sup>Mi9(MA7)</sup> C<sup>Mi7(b5)</sup> C<sup>Mi9(b5)</sup> C<sup>Mi11(b5)</sup>

C<sup>dim.</sup> C<sup>o7</sup> C<sup>o7(add MA7)</sup> C<sup>+</sup> C<sup>SUS</sup> C<sup>7SUS</sup> C<sup>9SUS</sup> C<sup>13SUS</sup> C<sup>7SUS4-3</sup>

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

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

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

C<sup>/E</sup> C<sup>/G</sup> E<sup>/C</sup> B<sup>b/C</sup> C<sup>(add 9)/E</sup> C<sup>(add 9)</sup> C<sup>7(omit 3)</sup> C<sup>Mi7(omit 5)</sup>

C<sup>#MA7SUS(b5)</sup> F<sup>#7SUS(add 3)</sup> B<sup>b(add b13)</sup> A<sup>+(add #9)</sup> G<sup>#Mi7(add 11)</sup>

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

Medium Funk/Rock

# Affirmation

Jose Feliciano

(As played by George Benson)

$\text{♩} = 108$

**A**  $F\#_{MI}^9$   $C\#_{MI}^7$

$C\#_{MI}^7$   $F\#_{MI}^9$

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

$B_{MI}^7$   $E^7$   $A_{MA}^9$   $F\#^9$

$F\#^9$   $B^9_{sus}$

2.  $A_{MA}^9$   $D^9$   $G\#_{MI}^7$   $G^9$

$F\#_{MI}^9$   $F^9$   $E_{MA}^9$

$C_{MA}^7$

$C_{MA}^7$   $B^9_{sus}$

(strings)

Solo on form (AAB);  
After solos, D.C. al Coda.

$\phi$   $(C\#_{MI}^7)$  (Guitar solo)

(pn.)  $(2)$

Vamp & fade

Guitar sounds one octave lower than written. Coda may be used as an interlude between solos (vamp til cue).

Medium-Up Latin  
(Head Swings)

# Airegin

Sonny Rollins  
(As played by Miles Davis)

**(Intro)**  
 (GMI) (A<sup>b</sup>) (GMI) (A<sup>b</sup>)  
 (ten.)

**(Swing)**  
**A** GMI D7(#9) GMI G7  
 (trp. w/ ten. 8<sup>va</sup> b.)

CMI G7(#9) CMI<sup>7</sup>

**B**<sup>1</sup> CMI<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup> DMA<sup>7</sup> E<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>7

D<sup>b</sup>MA<sup>7</sup> DMI<sup>7</sup> G7 CMA<sup>7</sup>

CMI<sup>7</sup> F7 B<sup>b</sup>MA<sup>7</sup> AMI<sup>7</sup>(b5) D7

**C**<sup>2</sup> CMI<sup>7</sup> CMI<sup>7</sup> F7 B<sup>b</sup>MA<sup>7</sup> DMI<sup>7</sup>(b5) G7

CMI<sup>7</sup> CMI<sup>7</sup> F7(b9) B<sup>b</sup>6 AMI<sup>7</sup>(b5) D7

solo break - - - - -

B<sup>b</sup>6 (N.C.)

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

# All Of Me

Seymour Simons  
Gerald Marks

Med. Swing

**A** *D6* *F#7*

*B7* *(D#o7)* *EMI7* *EMI7*

*F#7* *(Bbo7)* *BMI7* *BMI7*

*E13* *EMI7* *A7*

**B** *D6* *F#7*

*B7* *(D#o7)* *EMI7* *EMI7*

*G6* *GMI6* *F#MI7* *B9*

*EMI7* *A13* *D6* *(EMI7 A7)*

the rhythm:  may be performed:  throughout.

(e.g. bars 1, 3, 5, 9, etc.)

Bar 13 of **B** may be played:

*EMI7(b5)*

# Always There

Ronnie Laws  
William Jeffrey  
(As played by Jeff Lorber)

Medium Funk (Intro)

♩ = 116 1st x: tacet F<sup>sus</sup>/G

(synth.)

1., 2. G<sup>7</sup> sus 1st x: synth. enters 3. F (add 9) D/C G (add 9) E/F# GMI<sup>9</sup> DMI<sup>11</sup> (gtr.)

B<sup>b9</sup> sus E<sup>b</sup>MA<sup>7</sup> GMI<sup>9</sup> DMI<sup>11</sup> B<sup>b9</sup> sus E<sup>b</sup>MA<sup>7</sup>

**A** GMI<sup>7</sup> DMI<sup>7</sup> B<sup>b9</sup> sus E<sup>b</sup>MA<sup>7</sup> GMI<sup>7</sup> DMI<sup>7</sup> B<sup>b9</sup> sus E<sup>b</sup>MA<sup>7</sup> (ten. w/ synth.) (1st x only)

GMI<sup>7</sup> DMI<sup>7</sup> FMI<sup>7</sup> B<sup>b9</sup> E<sup>b</sup>MA<sup>7</sup> A<sup>b13</sup> (2)

GMI<sup>7</sup> DMI<sup>7</sup> B<sup>b9</sup> sus E<sup>b</sup>MA<sup>7</sup> (2)

GMI<sup>7</sup> DMI<sup>7</sup> B<sup>b9</sup> sus E<sup>b</sup>MA<sup>7</sup> GMI<sup>7</sup> DMI<sup>7</sup> B<sup>b9</sup> sus E<sup>b</sup>MA<sup>7</sup>

**B** (Synth. Solo)  $G_{MI}^7$   $D_{MI}^7$   $B^b9_{sus}$   $E^b_{MA}^7$  (On Cue)  $G_{MI}^7$   $D_{MI}^7$   
 (Vamp till cue)

$B^b9_{sus}$   $E^b_{MA}^7$   $G_{MI}^7$   $D_{MI}^7$   $B^b9_{sus}$   $E^b_{MA}^7$

**C** (Half-Time Rock feel)  $G^{\#}_{MI}^7$   $C^{\#9}_{sus}$   $F^{\#}_{MA}^7$   $A^b/B$   $B/B^b$   $F^{\#}/A$   
 (ten.)

$F^{\#}/A$   $D_{MA}^7$   $G_{MA}^7$   $G_{MA}^7$   $D_{MA}^7$   $E_{MI}^7$

$E_{MI}^7$   $A^{13}(b9)$   $B^b6/9/A^b$   $F^{(add9)}/A$   $D/C$   $G^{(add9)}/B$   $E/F^{\#}$   $G_{MI}^9$   
 cresc. (synth.)

**D** (Orig. Feel) (Gtr. Solo)  $G_{MI}^7$   $D_{MI}^7$   $B^b9_{sus}$   $E^b_{MA}^7$  On cue, D.S. al Coda  
 f (Vamp till cue)

$G_{MI}^7$   $D_{MI}^7$   $B^b9_{sus}$   $E^b_{MA}^7$   $B^b6/9/A^b$   
 (synth. fill)

Half-time Rock Feel

# Ana Maria

Wayne Shorter

$\text{♩} = 124$

**A** *mf* (piano fill)  $A7(b9)_{sus}$   $FMA^9/A$  (2) (2) (2)

*mf* (sop.) *Bossa Nova*  $A_{MA}^7$   $F^{(add 9)}/A$   $A^{13}_{sus}$   $F^{(add 9)}/A$

$E^b_{MA}^7/G$   $A^b_{MA}^7(\#11)$   $B^b_{MI}^7$   $C/B^b$

$A_{MI}^7$   $D^9_{sus}$   $E/D$   $D^9_{sus}$

$B^b(add 9)/D$  (Rock Feel)  $A7(b9)_{sus}$   $FMA^9/A$  (2)

*f* (piano fill)

**B** *mf* *Bossa*  $A_{MA}^7$   $A^{13}_{sus}$   $F/G$   $F\#7(\#9)_{(b5)}$   $F^9_{sus}$

$E_{MA}^7$   $G7(\#5)$   $C_{MI}(add 9)$   $B^b_{MI}^7$   $C/B^b$

$A_{MI}^7$   $D^9_{sus}$   $C_{MA}^7$   $B_{MI}^7$   $G_{MI}^9$  *cresc.*

(Rock Feel)  $C^9_{sus}$   $E^b_{13}_{sus}$  (pn. fill)

**C**  $C\#_{MI}^9$   $F_{MI}^7$

**(Bossa)**

**E<sub>M</sub>A<sup>7</sup> G<sup>7</sup>(#5) C<sub>M</sub>(add 9) B<sup>b</sup><sub>M</sub>A<sup>7</sup> C/B<sup>b</sup>**

**A<sub>M</sub>A<sup>7</sup> D<sup>9</sup><sub>SUS</sub> C<sub>M</sub>A<sup>7</sup> B<sub>M</sub>A<sup>7</sup> G<sub>M</sub>A<sup>9</sup> F<sup>#</sup><sub>M</sub>A<sup>7</sup>**

**(Rock feel)**

**A<sup>7</sup>(b9)<sub>SUS</sub> F<sub>M</sub>A<sup>9</sup>/<sub>A</sub> A<sup>7</sup>(b9)<sub>SUS</sub> F<sub>M</sub>A<sup>9</sup>/<sub>A</sub>**

*f* *cresc.* (pn. fill)

**(Soprano solo)**

**A<sup>7</sup>(b9)<sub>SUS</sub> F<sub>M</sub>A<sup>9</sup>/<sub>A</sub>**

**(Vamp solo & fade)**

# Angel Eyes

Music by Matt Dennis  
Lyric by Earl Brent

Med. Ballad

**A**

DMI E7 A7 DMI <sup>(3)</sup> B<sup>b</sup>9 DMI <sup>(G13)</sup> B<sup>M</sup>7(b5) E<sup>M</sup>7(b5) A7  
 DMI E7 A7 DMI B7(alt.) B<sup>b</sup>9 A7(#5) DMI <sup>(b5)</sup> E<sup>M</sup>7 A7  
 DMI E7 A7 DMI <sup>(3)</sup> B<sup>b</sup>9 DMI <sup>(G13)</sup> B<sup>M</sup>7(b5) E<sup>M</sup>7(b5) A7  
 DMI E7 A7 DMI B7(alt.) B<sup>b</sup>9 A7(#5) DMI

**B**

C<sup>M</sup>9 F13 B<sup>b</sup>MA7 B<sup>o</sup>7 C<sup>M</sup>9 F13 B<sup>b</sup>MA7  
 B<sup>M</sup>9 E13 A<sup>M</sup>A7 (D<sup>M</sup>A7) E<sup>b</sup>M7 A<sup>b</sup>7 E<sup>M</sup>7 A7  
 DMI E7 A7 DMI <sup>(3)</sup> B<sup>b</sup>9 DMI <sup>(G13)</sup> B<sup>M</sup>7(b5) E<sup>M</sup>7(b5) A7  
 DMI E7 A7 DMI B7(alt.) B<sup>b</sup>9 A7(#5) DMI <sup>(b5)</sup> E<sup>M</sup>7 A7

**C**

DMI E7 A7 DMI <sup>(3)</sup> B<sup>b</sup>9 DMI <sup>(G13)</sup> B<sup>M</sup>7(b5) E<sup>M</sup>7(b5) A7  
 DMI E7 A7 DMI B7(alt.) B<sup>b</sup>9 A7(#5) DMI <sup>(b5)</sup> E<sup>M</sup>7 A7



Fast Bebop

## Anthropology

Charlie Parker  
Dizzy Gillespie

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

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

1. E<sup>Mi</sup>7 A<sup>7</sup> D<sup>Mi</sup>7 G<sup>7</sup> 2. E<sup>Mi</sup>7 A<sup>7</sup> D<sup>Mi</sup>7 G<sup>7</sup> C<sup>6</sup>

**B** E<sup>7</sup> A<sup>7</sup>

D<sup>7</sup> G<sup>7</sup>

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

C<sup>7</sup> F<sup>6</sup> F<sup>Mi</sup>6 E<sup>Mi</sup>7 A<sup>7</sup> D<sup>Mi</sup>7 G<sup>7</sup> C<sup>6</sup>

# Autumn Leaves

(Les Feuilles Mortes)

Music by Joseph Kosma  
English Lyric by Johnny Mercer

Med. Swing

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

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

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

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

**B**  $B_{MI}^7(b5)$   $E^7$   $A_{MI}$

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

$B_{MI}^7(b5)$   $E^7$   $A_{MI}$   $(E^7/G^{\#})$   $D^9$   $G_{MI}^7$   $C^7$

( $B_{MI}^7(b5)$   $E^7$ )  
 $F_{MA}^7$   $B_{MI}^7(b5)$   $E^7(\#5)$   $A_{MI}$  ( $A^7$ )

Med.-Slow  
Funky Rock

# Baby, I Love You

Ronnie Shannon  
(As sung by Aretha Franklin)

♩ = 90 (Intro)

Tacet



A7 D7



A musical staff in treble clef with a key signature of one flat (Bb). It contains a sequence of notes and rests. The first measure has a whole note chord A7. The second measure has a whole note chord D7. The staff continues with eighth and sixteenth notes, some beamed together, and rests.

E7



A musical staff in treble clef with a key signature of one flat (Bb). It contains a sequence of notes and rests. The first measure has a whole note chord E7. The staff continues with eighth and sixteenth notes, some beamed together, and rests.

C

A7 (bkgr. vocals)



A musical staff in treble clef with a key signature of one flat (Bb). It contains a sequence of notes and rests. The first measure has a whole note chord C. The staff continues with eighth and sixteenth notes, some beamed together, and rests. The second staff below it is labeled A7 (bkgr. vocals) and contains a sequence of notes and rests.

Melody is freely interpreted.

Vamp & fade  
(Lead vocal ad lib.)

Med.- Slow Swing  
(Dixieland)

# Basin Street Blues

Spencer Williams

**(A)**  $(G^7) C D_{MI}^7 D^{\#07} C/E C D_{MI}^7 D^{\#07} C/E C/E E^b_{MI}^6 D_{MI}^7 G^9 C/E E^b_{MI}^6 D_{MI}^7 G^9$

(vocal) (instr.) (vocal) break (instr.)

$C C^7/B^b F^6/A F_{MI}^6/A^b C/G$

$C D_{MI}^7 D^{\#07} C/E C D_{MI}^7 D^{\#07} C/E C/E E^b_{MI}^6 D_{MI}^7 G^9 C/E E^b_{MI}^6 D_{MI}^7 G^9$

(instr.) (instr.)

$C C^7/B^b F^6/A F_{MI}^6/A^b C/G$  break

**(B)**

$C E^7 A^9$

$A^9 D^9 G^{13}$

$C/E D^{\#07} D_{MI}^7 G^9 C$

$E^7 A^9 (B^b7 A^7)$

$D^9 G^{13} C C^7/E F^6 F^{\#07} \phi C/G C^{\#07} D_{MI}^7 G^7$

Solo on **(B)**;  
after solos, D.S. al Coda.

$C/G G^7 C^6$

# Beautiful Love

Music by V. Young,  
W. King & E. Van Alstyne  
Lyric by Haven Gillespie  
(As played by Bill Evans)

Medium Swing

Chords: F#MI7(b5) B7(#5) EMI (E7)

Chords: AMI7 D7 GMA7 F#MI7(b5) B7

Chords: EMI AMI7 C7(F#7) B7

1.

Chords: EMI C#7(b5) (A7(#11)) F#MI7(b5) (F#7) B7

2.

Chords: EMI C#7(#9) C7 B7 EMI

Originally written in 3/4. Note in bar 11 originally a G. Alternate changes in parentheses.

## Medium Swing

## Bernie's Tune

Bernie Miller

(As played by Gerry Mulligan)

**A**

(trp)  
E<sub>MI</sub> C<sup>9</sup>

F<sub>MI</sub><sup>7(b5)</sup> B<sup>7</sup> E<sub>MI</sub> (F<sub>MI</sub><sup>7(b5)</sup> B<sup>7</sup>) E<sub>MI</sub>

1. 2.

**B**

C<sup>6</sup> A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>

C<sup>6</sup> A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup> F<sub>MI</sub><sup>7(b5)</sup> B<sup>7</sup>

**C**

E<sub>MI</sub> C<sup>9</sup>

F<sub>MI</sub><sup>7(b5)</sup> B<sup>7</sup> E<sub>MI</sub> (F<sub>MI</sub><sup>7(b5)</sup> B<sup>7</sup>)

Chords in parentheses are used for solos.

N.C.  
(alto & trp.)

**A** C<sup>6</sup> A<sup>MI</sup>7 D<sup>MI</sup>7 G<sup>7(b9)</sup> C<sup>6</sup> G<sup>MI</sup>7 C<sup>7</sup>  
alto 8<sup>va</sup> b.

F<sup>6</sup> C<sup>6</sup> E<sup>MI</sup>7 A<sup>7</sup> (loco)

D<sup>MI</sup>7(b5) 1. G<sup>7</sup> 2. G<sup>7</sup> C<sup>6</sup>

**B** E<sup>7</sup> (sample alto solo) A<sup>7</sup>

D<sup>7</sup> G<sup>7</sup> (end solo)

**C** C<sup>6</sup> A<sup>MI</sup>7 D<sup>MI</sup>7 G<sup>7(b9)</sup> C<sup>6</sup> G<sup>MI</sup>7 C<sup>7</sup>  
alto 8<sup>va</sup> b. (end solo)

F<sup>6</sup> C<sup>6</sup> E<sup>MI</sup>7 A<sup>7</sup> (loco)

D<sup>MI</sup>7(b5) ⊕ G<sup>7</sup> C<sup>6</sup>

Solos in C, disregard the form

⊕ G<sup>7</sup> C<sup>6</sup> break C<sup>6</sup>

# Black Ice

Jeff Lorber

Medium-Up Funk

♩ = 125 N.C.

C#7(#9)

§

Tacet

**A** F#MI9 G6/9 F#MI9 B13 F#MI9 G6/9

F#MI9 B13 F#MI9 G6/9 F#MI9 B13

F#MI9 G6/9 1. F#MI9 B13 2. F#MI7 EMI9 A13

**B** DMA7 C#7(#9) EMI7 A7 D6 F/G CMA9 Bb13 A7(#5)

(sample solo)

G#MI11 D#9sus G#MI11

G#MI11 D#9sus G#MI11 D#9sus

G#MI11 N.C. C#7(#9) Tacet

(D.S. al solos) (2nd x: continue to solos →)

**C** (Solos) F#<sub>MI</sub><sup>9</sup> G<sup>6/9</sup> F#<sub>MI</sub><sup>9</sup> B<sup>13</sup> (2)

(2) F#<sub>MI</sub><sup>9</sup> G<sup>6/9</sup> 1. F#<sub>MI</sub><sup>9</sup> B<sup>13</sup> 2. F#<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>9</sup> A<sup>13</sup>

**D** D<sub>MA</sub><sup>7</sup> C#<sup>7</sup>(#9/#5) E<sub>MI</sub><sup>7</sup> A<sup>7</sup> D<sup>6</sup> F/G C<sub>MA</sub><sup>9</sup> B<sup>b13</sup> A<sup>7</sup>(#5)

G#<sub>MI</sub><sup>11</sup> D#<sup>9</sup><sub>SUS</sub> (2) (2) (2)

(2) (2) (2) G#<sub>MI</sub><sup>11</sup> N.C. C#<sup>7</sup>(#9/#5)

(fl.) Solo on CCD;  
After solos, D.S. al Coda

(flute solos) (7x's) G#<sub>MI</sub><sup>11</sup> D#<sup>9</sup><sub>SUS</sub> G#<sub>MI</sub><sup>11</sup> N.C. C#<sup>7</sup>(#9/#5)

Flute sounds one octave higher than written.

Medium Jazz Waltz

# Black Narcissus

Joe Henderson

**A**  $\text{♩} = 130$  (tenor)

*mp*  
 $B^b_{MI}9$   $C_{MI}7/B^b$   $B^b_{MI}9$   $C_{MI}7/B^b$

$B^b_{MI}9$   $C_{MI}7/B^b$   $B^b_{MI}9$   $D^b_{MA}9(\#11)$

$A^b_{MI}9$   $B^b_{MI}7/A^b$   $A^b_{MI}9$   $B^b_{MI}7/A^b$

$A^b_{MI}9$   $B^b_{MI}7/A^b$   $A^b_{MI}9$   $C^b_{MA}9(\#11)$

**B**

*mf*  
 $F_{MA}7(b5)$   $G_{MA}7(b5)$   $C_{MA}7(b5)$   $D_{MA}7(b5)$

$F_{MA}7(b5)$  *cresc.*  $G_{MA}7(b5)$   $C_{MA}7(b5)$   $A_{MA}7(b5)$   $B^b_{MA}7(b5)$   $C_{MA}7(b5)$   $D_{MA}7(b5)$  *f*

(fine)

Head is played twice before and after solos. Dynamics and kicks are used for solos.

# Blizzard of Lies

Dave Frishberg  
Samantha Frishberg

Med. Swing

♩ = 130

F pedal (F<sub>Mi</sub>7)

(F<sub>Mi</sub>7)

**A** C<sup>13</sup><sub>sus</sub> N.C. C<sup>13</sup><sub>sus</sub> C<sup>#13</sup><sub>sus</sub> D<sup>13</sup><sub>sus</sub>

mf

N.C. (D7) (in 2) G<sup>9</sup> C<sup>9</sup>

F<sup>9</sup> B<sup>b9</sup> E<sup>b</sup><sub>MA</sub><sup>9</sup>(#11)

**B** (in 4) D<sub>Mi</sub> C<sup>13</sup> B<sup>b9</sup> A<sup>9</sup> A<sup>b13</sup> G<sup>9</sup> (pn. fill) - - - - -

D<sub>Mi</sub> C<sup>13</sup> B<sup>b9</sup> A<sup>9</sup> A<sup>b13</sup> G<sup>9</sup> (pn. fill) - - - - - 3<sup>rd</sup> x

(in 2) B<sup>b</sup> B<sup>o7</sup> F/C

C#°7 DMI C7/E F BbMA7A9 Ab13

GMI7 C7 F pedal (FMI7)  
f (top note of pn. voicing)

(FMI7) (vocal)

3rd x (in 4) Bb9 B°7 F/C

C#°7 DMI break (pn. fill)

Bb9 break DMI C13 Bb9 (A7 Ab13) break (pn. fill)

(G) EbMA9(#11) DMI (add 9)

(Ad lib)

# Medium-Up Bossa

♩ = 160

# Blue Bossa

Kenny Dorham  
(As played by Joe Henderson)

(Intro)

Tacet



**A** *D<sub>M</sub>MI<sup>6</sup>* *G<sub>M</sub>MI<sup>7</sup>* *(C<sup>7</sup>)* (trp. w/ ten. 8<sup>va</sup> b.)

*E<sub>M</sub>MI<sup>7(b5)</sup>* *A<sup>7(#9)</sup>(#5)* *D<sub>M</sub>MI<sup>6</sup>*

*F<sub>M</sub>MI<sup>7</sup>* *B<sup>b7</sup>* *E<sup>b</sup>MA<sup>7</sup>*

*E<sub>M</sub>MI<sup>7(b5)</sup>* *A<sup>7(#9)</sup>(#5)* *D<sub>M</sub>MI<sup>6</sup>* *(A<sup>7</sup>)* (trp. ten.)

play head twice, solo on **A**;

after solos continue to **B**

**B** *D<sub>M</sub>MI<sup>6</sup>* (lower part 2<sup>nd</sup> x only) *G<sub>M</sub>MI<sup>7</sup>* (trp. w/ ten. 8<sup>va</sup> b.)

*E<sub>M</sub>MI<sup>7(b5)</sup>* *A<sup>7(#9)</sup>(#5)* *D<sub>M</sub>MI<sup>6</sup>*

*F<sub>M</sub>MI<sup>7</sup>* *B<sup>b7</sup>* *E<sup>b</sup>MA<sup>7</sup>* (ten. loco)

*E<sub>M</sub>MI<sup>7(b5)</sup>* *A<sup>7(#9)</sup>(#5)* *D<sub>M</sub>MI<sup>6</sup>* 1. *(A<sup>7</sup>)* 2. *(A<sup>7</sup>)* (ten. 8<sup>va</sup> b.)

D.S. al Coda

*D<sub>M</sub>MI<sup>6</sup>* (Vamp, solo & fade)

# Blue Daniel

Frank Rosolino  
(As played by Cannonball Adderley)

## Medium Jazz Waltz

♩ = 132

**A**

(alto & trp.)

E<sup>6</sup> D<sup>9</sup> C<sup>#m</sup>7 F<sup>#13</sup>

C<sup>#m</sup>9 F<sup>#13</sup> (#11) C<sup>#m</sup>9 F<sup>#13</sup> (#11)

A<sup>m</sup>9 D<sup>13</sup> E<sup>ma</sup>7 D<sup>13</sup> (#11)

F<sup>#m</sup>9 B<sup>13</sup> *sus* B<sup>13</sup>

### (Ending)

E<sup>6</sup> D<sup>9</sup> C<sup>#m</sup>7 F<sup>#13</sup> (#11) B<sup>13</sup> *sus* B<sup>13</sup> E<sup>ma</sup>7

# Blues Connotation

Ornette Coleman

Fast Swing

$\text{♩} = 264$

**A**

(alto & trp.)

C7 F7 C7

C7 F7

C7 Dmi7

G7 C7 G7 C7

1. 2. to solos

Solos in C;  
disregard the form.

C7

Chords suggested only (no chordal instrument on recording).

Med. Swing

# Blues On The Corner

McCoy Tyner

♩ = 118

**A**

(ten.)

(top note of pn. voicing)

Chords: C7, F7, (F#°7), C7sus, Bb7sus

Chords: Ab7sus, F#7sus, E7sus, F7, C7(#9)

Chords: (C7), F7sus, E7(alt.), A7(alt.), DMI7

sample fill - - - - -

Chords: G7sus, C7, A7(#9), D7(alt.), G7(alt.)

(Solo on C blues)

head is played twice before and after solos.

Chords: D7(alt.), G7(alt.), C7(#11), F#7(#9)

drum fill - - - - -

# Boogie Down

Al Jarreau  
Michael Omartian

Med. Funk

♩ = 114

(Intro)

Tacet

Tacet

(scat on D.C.) (on D.C., skip to [C])

[A] A<sup>7</sup> G/B A<sup>7</sup>/C#

A<sup>7</sup> G/B D A<sup>7</sup>/C# A<sup>7</sup> G/B A<sup>7</sup>/C#

G A<sup>M</sup>7 C G/B A<sup>7</sup> G/B A<sup>7</sup>/C# A<sup>7</sup> G/B D A<sup>7</sup>/C#

A<sup>7</sup> G/B A<sup>7</sup>/C# G A<sup>M</sup>7 C G/B

[B] A<sup>7</sup> G/B A<sup>7</sup>/C#

A<sup>7</sup> G/B D A<sup>7</sup>/C# A<sup>7</sup> G/B A<sup>7</sup>/C#

G A<sup>M</sup>7 C G/B A<sup>7</sup> G/B A<sup>7</sup>/C# A<sup>7</sup> G/B D A<sup>7</sup>/C#

A<sup>7</sup> G/B A<sup>7</sup>/C# G A<sup>M</sup>7 C G/B

[C] F#<sup>M</sup>7

B<sup>13</sup>

D/E

C#<sup>(#5)</sup>bass D<sup>(#5)</sup>bass E<sup>(#5)</sup>bass C#<sup>(#5)</sup> F#<sup>(#5)</sup>Mi<sup>(#5)</sup> 11

F#Mi<sup>7</sup> A<sup>7</sup>Mi<sup>7</sup> E D#Mi<sup>7</sup>(b5) C<sup>7</sup>Mi<sup>7</sup> B<sup>7</sup>Mi<sup>7</sup> A<sup>7</sup>Mi<sup>7</sup> D/E

**D** A<sup>7</sup> G/B A<sup>7</sup>/C# A<sup>7</sup> G/B D A<sup>7</sup>/C# A<sup>7</sup> G/B A<sup>7</sup>/C#

G A<sup>7</sup>Mi<sup>7</sup>C G/B A<sup>7</sup> G/B A<sup>7</sup>/C# A<sup>7</sup> G/B D A<sup>7</sup>/C#

A<sup>7</sup> G/B A<sup>7</sup>/C# G A<sup>7</sup>Mi<sup>7</sup>C G/B

D.C., play Intro, **C**, **D**, **E**

**E** (1st x: tacet) N.C.

(N.C.)

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

# Boogie Down (Brass)

## Med. Funk (Intro)

$\text{♩} = 114$   
 (1st x: tacet)  
 (trps. w/ trbs. 8<sup>va</sup> b)  
 (on D.C.) omit on D.C.  
 omit on D.C.  
 (Skip to **C** on D.C.)

**A** Tacet **B**

**C**

**D**

D.C., play Intro, **C**, **D**, **E**

**E** Tacet D.S., vamp & fade on **D**

Optional line at **D** for final vamp (starts 3<sup>rd</sup> x)

(very straight rhythms, sempre staccato)

# Both Sides Of The Coin

Bright Latin/Rock

Michael Brecker

(As played by Steps Ahead)

$\text{♩} = 118$

$A^{\flat}13(\flat 9)$   $A^{\flat}(\text{add } 9)$   $G/A^{\flat}$   $A^{\flat}MA7(\#5)$   $A^{\flat}13(\flat 9)$   $A^{\flat}(\text{add } 9)$

(vibes w/ pn.  $8^{\text{va}} \flat$ ) (add ten.  $8^{\text{va}} \flat$ )

$A^{\flat}13(\flat 9)$   $A^{\flat}(\text{add } 9)$   $G/A^{\flat}$   $A^{\flat}MA7(\#5)$   $A^{\flat}13(\flat 9)$   $A^{\flat}(\text{add } 9)$

**A**  $A^{\flat}13(\flat 9)$   $A^{\flat}(\text{add } 9)$   $G/A^{\flat}$   $A^{\flat}MA7(\#5)$   $A^{\flat}13(\flat 9)$   $A^{\flat}(\text{add } 9)$

(vibes w/ pn.  $8^{\text{va}} \flat$ ) (add ten.  $8^{\text{va}} \flat$ )

$A^{\flat}13(\flat 9)$   $A^{\flat}(\text{add } 9)$   $G/A^{\flat}$   $A^{\flat}MA7(\#5)$   $A^{\flat}13(\flat 9)$   $A^{\flat}(\text{add } 9)$

(add ten.  $8^{\text{va}} \flat$ ) (ten., loco, w/ vibes)

**B**  $E^{\flat}7(\flat 9)$   $D^{\flat}MA7sus/A^{\flat}$   $E^{\flat}7sus$   $C^{\flat}/D^{\flat}$

$E^{\flat}7(\flat 9)$   $D^{\flat}MA7sus/A^{\flat}$   $A^{\flat}MA7(\#5)$   $B^{\flat}MI7$

$E/D$   $B^{\flat}MI7$   $E^{\flat}MA7(\#5)$   $E/E^{\flat}$   $E^{\flat}(\text{add } \flat 9)$

$D/A^{\flat}$   $F/A^{\flat}$   $A^{\flat}(\text{add } 9)$  1.  $\text{♩} = 120$  2.

(ten. plays upper line-melody)

**C**  $D^{\flat}$   $GMA7$   $G^{\flat}9$   $D^{\flat}6/9$   $D^{\flat}(\text{add } \#11)$   $F^{\sharp}$

Tenor trills the melody notes while marimba (vibes) tremolos during the 1st 7 bars of letter C.

$D^b(\text{add } 9)$   $GMA^7(\text{b}5)$   $G\frac{6}{4}$   $D^b\frac{6}{4}$   $A/F$

$F\#_{MI}^9$   $D^9(\#11)$   $F\#_{MI}^9$   $F^7(\#9)$

$B^b_{MI}^7$   $C_{MI}^7$   $B^{13}_{sus}$   $B^b_{MI}^7$   $E^b_{9sus}$

2.  $A_{MA}^7(\#5)$   $B^b_{MI}^7$   $C_{MI}^7$   $B^{13}_{sus}$   $B^b_{MI}^7$   $E^b_{9sus}$

D.S. al Coda One ( $\Phi^1$ )  
(D.S. al Coda Two to end)

$\Phi^1$   $A^b_{13}(\text{b}9)$   $A^b(\text{add } 9)$   $G/A^b$   $A_{MA}^7(\#5)/A^b$   $A^b_{13}(\text{b}9)$   $A^b(\text{add } 9)$

(vibes w/ pn. 8va B)

$A^b_{13}(\text{b}9)$   $A^b(\text{add } 9)$   $G/A^b$   $A_{MA}^7(\#5)/A^b$   $A^b_{13}(\text{b}9)$   $A^b(\text{add } 9)$

**D** (Solos) (Half-time Feel)  
 $A^b(\text{add } 9)$   $A^b_{13}(\text{b}9)$   $G/A^b$   $A_{MA}^7(\#5)/A^b$

**E** (Samba)  
 $B^b_{MI}^9$   $F\#_{MI}^9$   $B^b_{MI}^9$   $F\#_{MI}^9$   $E^b_{9sus}$

Solo on DDE; after solos play letter **C** (w/ pickups & repeat) then D.S. al Coda Two ( $\Phi^2$ )

$\Phi^2$   $A^b_{13}(\text{b}9)$   $A^b(\text{add } 9)$   $G/A^b$   $A_{MA}^7(\#5)/A^b$   $A^b_{13}(\text{b}9)$   $A^b(\text{add } 9)$

(vibes w/ pn. 8va b)

$A^b_{13}(\text{b}9)$   $A^b(\text{add } 9)$   $G/A^b$   $A_{MA}^7(\#5)/A^b$   $A^b_{13}(\text{b}9)$   $A^b(\text{add } 9)$

Vamp & fade while drums solo

## Bouncin' With Bud

Bud Powell

Med. (-Up) Swing

(Intro)



**C** C<sup>6</sup> D<sub>mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup> F<sub>mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup> A<sup>7</sup> D<sub>mi</sub><sup>7</sup> E<sup>7</sup>

A<sub>mi</sub><sup>7</sup> D<sup>#o7</sup> D<sub>mi</sub><sup>7</sup> G<sup>7</sup> ⊕ C<sup>6</sup>

**D** E<sup>7</sup>/<sub>G#</sub> A<sub>mi</sub> E<sup>7</sup> A<sub>mi</sub> C<sup>#o7</sup> D<sub>mi</sub><sup>7</sup> A<sup>7(b9)</sup> D<sub>mi</sub><sup>7</sup> A<sup>b9</sup> G<sup>9</sup>

G<sup>9</sup> G<sup>7(b9)</sup> C<sup>6</sup> (C<sup>6</sup>) solo break

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

⊕ C<sup>6</sup> (N.C.)  
(pn., w/ 8va)

background echoes at 5 & 6 and 13 & 14  
of letter **A** and bars 5 & 6 of letter **C**:

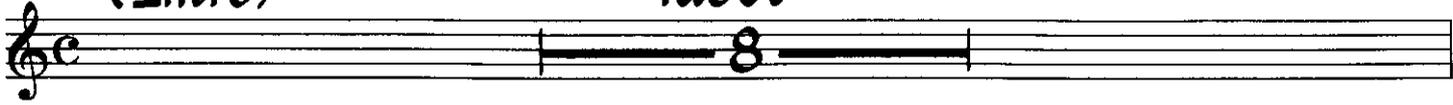
A<sub>mi</sub><sup>7</sup> D<sup>#o7</sup>

## Breakfast Wine

Randy Aldcroft  
(As played by Bobby Shew)

(Intro)

Tacet



**A**

(trp.)

C F<sub>M1</sub><sup>6</sup>/C C F<sub>M1</sub><sup>6</sup>/C

C F<sub>M1</sub><sup>6</sup>/C C F<sub>M1</sub><sup>6</sup>/C

C F<sub>M1</sub><sup>6</sup>/C (B) A<sub>M1</sub><sup>7</sup> C<sub>M</sub>A<sup>9</sup>/G

(pn.)

F<sub>M</sub>A<sup>7</sup> B<sup>b</sup><sub>M1</sub><sup>6</sup>/F

1. F B<sup>b</sup><sub>M1</sub><sup>6</sup>/F

2. F A<sup>13</sup> A<sup>7</sup>(#5)

**B** (In 2)

D<sub>M1</sub><sup>7</sup> F<sub>M</sub>A<sup>9</sup>/C B<sub>M1</sub><sup>7</sup>(b5) E<sup>7</sup>(#9)

A<sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup>/G F<sub>M</sub><sup>7</sup>(b5) B<sup>7</sup>(#9)

E<sub>M1</sub><sup>7</sup> F<sub>M</sub>A<sup>9</sup>(#11) E<sub>M1</sub><sup>7</sup> F<sub>M</sub>A<sup>9</sup>(#11)

E<sub>M1</sub><sup>7</sup> A<sup>13</sup> A<sup>7</sup>(#5) D<sup>9</sup><sub>SUS</sub> G<sup>9</sup><sub>SUS</sub>

**C**

C F<sub>MI</sub><sup>6</sup>/C C F<sub>MI</sub><sup>6</sup>/C

C F<sub>MI</sub><sup>6</sup>/C C F<sub>MI</sub><sup>6</sup>/C

C F<sub>MI</sub><sup>6</sup>/C (B) A<sub>MI</sub><sup>7</sup> C<sub>MA</sub><sup>9</sup>/G

F<sub>MA</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>6</sup>/F F A<sup>7</sup>(#5)

**D** (In 2)

D<sub>MI</sub><sup>7</sup> C B<sub>MI</sub><sup>7</sup>(b5) E<sup>7</sup>(#9)

A<sub>MI</sub><sup>7</sup>(add 11) G D<sup>9</sup>/F# F<sub>MI</sub><sup>6</sup>

E<sub>MI</sub><sup>7</sup> A<sup>7</sup>(#5) D<sub>MI</sub><sup>7</sup>(add 11) G<sup>13</sup>

C F<sub>MI</sub><sup>6</sup>/C C F<sub>MI</sub><sup>6</sup>/C

C F<sub>MI</sub><sup>6</sup>/C C F<sub>MI</sub><sup>6</sup>/C

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

C F<sub>MI</sub><sup>6</sup>/C C F<sub>MI</sub><sup>6</sup>/C C<sub>MA</sub><sup>7</sup>(#11)

vamp till cue  
(last x)

# Breakin' Away

Al Jarreau  
Tom Canning  
Jay Graydon

Half-time Funk Shuffle

$\text{♩} = 144$

**G<sup>13</sup>** **F#<sup>13</sup><sub>sus</sub>**

**A**

**BMA<sup>9</sup>** **E<sub>MA</sub><sup>9</sup>** **G#<sub>MI</sub><sup>7</sup>** **G#<sub>MI</sub><sup>7</sup>/F#** **(BMA<sup>9</sup>)**

*mf* *trp., tacet 1<sup>st</sup> x*

**BMA<sup>9</sup>** **E<sub>MA</sub><sup>9</sup>** **G#<sub>MI</sub><sup>7</sup>** **G#<sub>MI</sub><sup>7</sup>/F#**

**E<sub>MA</sub><sup>7</sup>** **BMA<sup>7</sup>/D#** **C#<sub>MI</sub><sup>7</sup>** **B<sup>(add9)</sup>/D#**

**E<sub>MA</sub><sup>7</sup>** **BMA<sup>7</sup>/D#** **C#<sub>MI</sub><sup>7</sup>** **F#<sup>9</sup><sub>sus</sub>** *trp., tacet 1<sup>st</sup> x*

**E<sub>MA</sub><sup>7</sup>** **BMA<sup>7</sup>/D#** **D<sup>o7</sup>** **C#<sub>MI</sub><sup>7</sup>**

**B**

**B<sup>b</sup><sub>MI</sub><sup>7</sup>(add11)** **A<sup>7</sup>(b5)** **A<sup>b</sup><sub>MI</sub><sup>7</sup>** **A<sup>b</sup><sub>7</sub><sub>sus</sub>** **A<sup>b</sup><sub>MI</sub><sup>7</sup>** *break*

**F<sub>MI</sub><sup>7</sup>** **B<sup>b</sup><sub>MI</sub><sup>7</sup>** **E<sup>b</sup><sub>MI</sub><sup>7</sup>** **G<sub>MI</sub><sup>7</sup>** **C<sup>7</sup>(b9)** **F<sub>MA</sub><sup>7</sup>**

**F<sub>MA</sub><sup>7</sup>** **F<sup>7</sup>(b9)** **B<sup>b</sup><sub>MI</sub><sup>9</sup>** **B<sup>b</sup><sub>MI</sub><sup>7</sup>** **F<sub>MI</sub><sup>7</sup>** **A<sup>b</sup><sub>9</sub><sub>sus</sub>** **A<sup>b</sup>/G<sup>b</sup>**

*(shake -)*

*f* *(vocal)*

mf (trp., 2nd x only)  
 G<sup>13</sup>sus F<sup>#13</sup>sus G<sup>13</sup>sus  
 (trb.)

1. 2.  
 G<sup>13</sup>sus F<sup>#13</sup>sus F<sup>#13</sup>sus (vocal) f

F<sup>mi</sup>7 B<sup>b</sup><sub>mi</sub>7 E<sup>b</sup><sub>mi</sub>7 G<sup>mi</sup>7 C<sup>7(b9)</sup> F<sup>MA</sup>7

(shake -)  
 F<sup>MA</sup>7 F<sup>7(b9)</sup> B<sup>b</sup><sub>mi</sub>9 B<sup>b</sup><sub>mi</sub>7 F<sup>mi</sup>7 A<sup>b</sup>9sus  
 (trp.) cresc.

A<sup>b</sup>/G<sup>b</sup> A<sup>mi</sup>7 D<sup>mi</sup>7 D<sup>7(b9)</sup> B<sup>b</sup><sub>mi</sub>9 B<sup>b</sup><sub>mi</sub>7 F<sup>mi</sup>7  
 Vamp & Fade

# But Beautiful

Music by Jimmy Van Heusen  
Lyric by Johnny Burke

Med. Ballad

**A**  $A_{MA}^7$   $C\#_{MI}^7(b5)$   $F\#^7(b9)$   $B_{MI}^9$   $D\#_{MI}^7(b5)$   $G\#^7(b9)$

$A_{MA}^7$   $C\#_{MI}^7(b5)$   $F\#^7_{sus}$   $F\#^7$   $B^9$

$E^{13}$   $D^{\circ 7}$   $C\#_{MI}^7$   $F\#_{MI}^7$   $B_{MI}^7$   $E^9_{sus}$   $E^7$   $A_{MA}^7$   $(C\#^7)$

$F\#_{MI}^7$   $B^9$   $B_{MI}^7$   $E^7$

**B**  $A_{MA}^7$   $C\#_{MI}^7(b5)$   $F\#^7(b9)$   $B_{MI}^9$   $D\#_{MI}^7(b5)$   $G\#^7(b9)$

$A_{MA}^7$   $C\#_{MI}^7(b5)$   $F\#^7_{sus}$   $F\#^7$   $B^9$

$E^7$   $E^7/D$   $C\#_{MI}^7$   $F\#_{MI}^7$   $B_{MI}^7$   $G\#_{MI}^7(b5)$   $C\#^7$   $F\#_{MI}$   $G^9$

$A_{MA}^7/E$   $F\#^7$   $B_{MI}^7$   $E^7$   $A^6$   $(B_{MI}^7 E^7)$

# Chain Of Fools

Med. Rock (Intro)

Don Covey  
(As sung by Aretha Franklin)

$\text{♩} = 114$

N.C.  $D_{MI}^7$   $D_{MI}$

(background vocals)

$D_{MI}^7$   $D_{MI}$

(vocal)

**A**  $D_{MI}$

$D_{MI}$

$D_{MI}$

$D_{MI}$

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

**C**  $D_{MI}$

**D<sub>MI</sub>**

**D** (D)

(D)

(D)

**E** **D<sub>MI</sub><sup>7</sup>** **D<sub>MI</sub>**

**D<sub>MI</sub><sup>7</sup>** **D<sub>MI</sub>**

**F** **D<sub>MI</sub>**

**D<sub>MI</sub>**

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

Medium Swing  
♩ = 132

# Change Of Mind

Bob Mintzer  
(As played by Peter Erskine)

1st x: pn.  
2nd x: horns

(trp. ten. 1)  
(ten. 2)

(trp. ten. 2)  
(ten. 1)

**A** B<sup>13</sup><sub>SUS</sub> B<sup>13</sup>(b9) E<sub>MA</sub>7(#5) C<sup>#</sup><sub>MI</sub>/E D<sup>#</sup>7(#9)

(ten.)

D<sup>#</sup>7(#9) G<sup>#</sup><sub>MI</sub>11 F<sup>13</sup>(#11) E<sup>13</sup> C<sup>#</sup><sub>MI</sub>7

[ F<sup>#</sup>9<sub>SUS</sub> F<sup>#</sup>7(alt.) ]  
G<sup>#</sup><sub>MI</sub>9 F<sup>(add 9)</sup>/A F<sup>#(add 9)</sup>/A<sup>#</sup> (pn.)

**B** B<sup>13</sup><sub>SUS</sub> B<sup>13</sup>(b9) E<sub>MA</sub>7(#5) C<sup>#</sup><sub>MI</sub>/E D<sup>#</sup>7(#9)

(ten.)

D<sup>#</sup>7(#9) G<sup>#</sup><sub>MI</sub>11 F<sup>13</sup>(#11) E<sup>13</sup> C<sup>#</sup><sub>MI</sub>7

[ F<sup>#</sup>7(alt.) F<sup>(add 9)</sup>/A F<sup>#(add 9)</sup>/A<sup>#</sup> C<sup>#(add 9)</sup>/F D<sup>#</sup><sub>MI</sub>7 A<sub>F</sub>/D<sub>G</sub> A<sub>MI</sub>7 D<sup>#</sup>7(#9) ]  
G<sup>#</sup><sub>MI</sub>9 (horns)

**C**

$GMA^7$   $B^7(\#5)$   $E_{MI}^{11}$   $B^b13(\#11)$   $A_{MI}^7$   
 (trp.)

$B^7(\#5)$   $E_{MI}^7$   $A_{MI}^9$   $D^9_{sus}$   $GMA^7$   $B^7(\#5)$

$E_{MI}^{11}$   $B^b13(\#11)$   $E^bMA^7$   $D^7(\#9)$   $G^{(add\ 9)}$   $B/D^{\#}$   
 (horns)

$[G^{(add\ 9)}]$

**D**

$E_{MI}^{13}$   $G/C^{\#}$   $E$   $F/F^{\#}$   $B$   $C^{\#}MI^7$   $F^{\#9}_{sus}$

$F^{\#7}(alt.)$   $B_{MI}^7$   $C/C^{\#}$   $E$   $B^b/A$

$F^{\#}MI^7$   $D/G$   $C/B$   $B^b/D^b$   $F^{\#}MI^7$

$B^{13}_{sus}$   $B^{13}(b9)$   $B_{MI}^9$   $A_{MI}^9$   $GMA^9$   $[C^{\#}]$   
 (ten.) (horns) (fine)

Chords in brackets are used for solos.

Solo on ABC  
 After solos, play letter **D** (w/ pickup)  
 then D. S. al Fine

# Chega De Saudade

(No More Blues)

Music by  
Antonio Carlos Jobim  
Lyric by Jon Hendricks  
& Jessie Cavanaugh

Med. Bossa Nova

**A**

Section A consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written on a single staff with various chord symbols above it: E<sub>MI</sub>, (E<sub>MI</sub><sup>7</sup>/D), F#<sup>7</sup> (C#), (C<sub>MI</sub><sup>6</sup>), B<sup>7</sup>(b<sub>9</sub>) (#5), E<sub>MI</sub>, F#<sub>MI</sub><sup>7</sup>(b5) B<sup>7</sup>, E<sub>MI</sub>, C#<sub>MI</sub><sup>7</sup>(b5) F#<sup>7</sup>, B<sub>MI</sub>, C<sub>MA</sub><sup>7</sup>, C<sup>6</sup>, B<sup>7</sup>(b<sub>9</sub>), and a final whole note chord.

**B**

Section B consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written on a single staff with various chord symbols above it: E<sub>MI</sub>, (E<sub>MI</sub><sup>7</sup>/D), F#<sup>7</sup> (C#), (C<sub>MI</sub><sup>6</sup>), B<sup>7</sup>(b<sub>9</sub>) (#5), (E<sup>7</sup>) E<sub>MI</sub>, E<sup>7</sup>(b<sub>9</sub>), A<sub>MI</sub>, B<sup>7</sup>, E<sub>MI</sub>, (E<sub>MI</sub><sup>7</sup>/D), (C#<sup>o</sup>7) F#<sup>7</sup>(b<sub>9</sub>), (C<sub>MI</sub><sup>6</sup>) B<sup>7</sup>(b<sub>9</sub>) (#5), E<sub>MI</sub>, F#<sub>MI</sub><sup>7</sup> B<sup>7</sup>, and a final key signature change to three sharps (F#, C#, G#).

**C**

Chord progression for section C, first system:  $E_{MA}^7$ ,  $C\#7(\#5)$  /  $F$ ,  $F\#_{MI}^7$

Chord progression for section C, second system:  $B^9_{sus}$ ,  $B^7$ ,  $E^{\circ 7}$ ,  $E_{MA}^7$

Chord progression for section C, third system:  $G\#_{MI}^7$ ,  $G^{\circ 7}$ ,  $F\#_{MI}^7$

Chord progression for section C, fourth system:  $F\#^9$ ,  $A_{MI}^6$ ,  $B^7$

**D**

Chord progression for section D, first system:  $E_{MA}^7$ ,  $C\#_{MI}^7$ ,  $F\#^7$

Chord progression for section D, second system:  $G\#^7$ ,  $C\#_{MI}^7$ ,  $C_{MI}^7$ ,  $B_{MI}^7$ ,  $E^7$

Chord progression for section D, third system:  $A_{MA}^7$ ,  $A_{MI}^7$ ,  $G\#_{MI}^7$ ,  $C\#^{13}$ ,  $C\#7(\#5)$

Chord progression for section D, fourth system:  $F\#^9$ ,  $B^{13}_{sus}$ ,  $(G\#^7)$   $G\#_{MI}^7$ ,  $C\#7(\#5)$

Chord progression for section D, fifth system:  $F\#^9$ ,  $B^9_{sus}$ ,  $E^6$ ,  $(B^7(\#5))$

# Chelsea Bridge

Billy Strayhorn

Med. Ballad

**A**

N.C.  $C_{MI}^{(MA7)}$   $B^b_{MI}^{(MA7)}$

$C_{MI}^{(MA7)}$   $B^b_{MI}^{(MA7)}$   $C7$   $F_{MI}^9$   $B^b13$

$E^b6$  1.  $E^b6$  ( $D7$   $D^b7$ ) break 2.  $E^b6$   $C\#7$

**B**

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

$B_{MA}^7$  ( $B_{MI}^7 E^7$ )  $D7$   $A_{MA}^7$   $A_{MI}$   $D9$   $E^b7^{(\#11)}$  ( $D7$   $D^b7$ ) break

**C**

$C_{MI}^{(MA7)}$   $B^b_{MI}^{(MA7)}$   $C_{MI}^{(MA7)}$   $B^b_{MI}^{(MA7)}$   $C7$

$F_{MI}^9$   $B^b13$   $E^b6$   $E^b6$  ( $D7$   $D^b7$ )

$F^9(\#11)$  may be substituted for  $C_{MI}^{(MA7)}$  and  $E^b9(\#11)$  for  $B^b_{MI}^{(MA7)}$  throughout, in which case bar 8 of **A**, **B** and **C** may be played:  $E^b$   $D7$   $D^b7$   $C7$

Med.-Slow Gospel Ballad

## Come Sunday

Duke Ellington

**A**  $G^7$   $F^9(\#11)$   $G^7$   $(E^7(\#5))$   
 $A^{\flat 7}$   $A^9$

$D_{MI}^9$   $G^9$   $C$   $F^6/C$   $C^{\circ 7}$   $C^6$

**B**  $E^7$   $F^7$   $E^7$   $A_{MI}$   $D^9$

$G^7$   $D_{MI}^7$   $G^7$   $(E^7(\#9))$   
 $B^{\flat 13}$   $A^7(\#5)$   $D^9$   $G^7(\#5)$

**C**  $G^7$   $F^9(\#11)$   $G^7$   $(E^7(\#5))$   
 $A^{\flat 7}$   $A^9$

$D_{MI}^9$   $G^9$   $C$   $F^6/C$   $C^{\circ 7}$   $C^6$

Med. Gospel/Rock

♩ = 144

# Compared To What

Eugene McDaniels  
(As sung by Les McCann)

(Intro)

N.C.

F<sub>Mi</sub>7 (piano solo)

F7

E<sub>Mi</sub>7

G7

**A**

G bass A<sub>Mi</sub>7/G G<sup>o</sup>7 G7

(2)

A<sup>b</sup> bass B<sup>b</sup><sub>Mi</sub>7/A<sup>b</sup> A<sup>b</sup>o7 A<sup>b</sup>7

A<sup>b</sup> bass B<sup>b</sup><sub>Mi</sub>7/A<sup>b</sup> A<sup>b</sup>o7 A<sup>b</sup>7

A bass B<sub>Mi</sub>7/A A<sup>o</sup>7 A7

(2)

E<sup>b</sup>/B<sup>b</sup>B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup>

E/B B E/B

F/C C F/C

(pn.) poco a poco cresc.

F<sup>#</sup>/C<sup>#</sup>C<sup>#</sup> F<sup>#</sup>/C<sup>#</sup>

D<sup>13</sup><sub>sus</sub>

G7 C/D

G7 C/D

(2)

ff

**B**

G7

C/D

G7

mf (vocal)

G7

C/D

G7

C/D

G7 C/D G7 C/D

G7 C/D G7 C/G G7 N.C.

N.C. G7 C/G G7 C/D

**C** (Solo) G7 C/D (4x's)

Repeat to **B** for more verses;  
after fourth verse, D.S. al fifth verse al Coda

(Solo) G7 C/D (On cue) G7 C/D G7 C/D

(Vamp till cue)

G7 C/D G7 C/D G7 C/G G7

N.C. G7 C/G G7

ff

Melody is freely interpreted and varies with each verse.  
Coda vamp is played 24 times on recording (three 16 bar phrases).

# Creek

## (Intro)

G13 G13sus G13 G13sus

**A**

(sop., fl. & elec. pn.) (pn. plays lower line)

G7 C G7

C7 F7

D7 G7

(pn. plays upper line)

G7 G13 G13sus G13 G13sus

2nd x: solo starts - - - - -

## (Solos)

**B**

G7 (8)

C7 F7 D7 G7

after solos, D.S. al Coda

G13 G13sus

Vamp, solo & fade

Play head twice before solos, once after.

# Crystal Love

Makoto Ozone

Med. Straight 1/8's

$\text{♩} = 95$

1.  $D_{MI}^{(MA7)}/A$  2.  $D_{MI}^{(MA7)}/A$

$A^{(add9)}$

(pn. & vibes)

**A**  $A_{MA7}$   $B^b/A$   $G^{\#07}/A$   $A_{MA7}$   $A^b13(\#11)$   $C^{\#7}(\#9)(\#5)$   $F_{MA7}$

(unis.)

$F_{MA7}$   $E7(\#5)$  (pn.)  $A_{MI7}$   $G$   $F_{MI}^{(MA7)}$  1. 2.

vibes fill

(vibes)

**B**  $E$   $A_{MI6}/E$   $F^{\#}/E$   $A_{MI6}/E$   $E$   $A_{MI6}/E$   $F^{\#}/E$   $A_{MI6}/E$

vibes fill

(unis.)

$E$   $C^{\#07}/C^{\#MI}$   $D/C$   $C^b/A$   $B/A$   $C^b/A$

piano fill

$G$   $D^{\#07}/E_{MI}$   $F/E^b$   $E^b/B$   $D/C$   $D^{\#}/B$

vibes fill

$G_{MI7}$   $F$   $C_{MI7}$   $B^b$   $F_{MI7}$   $D^b_{MA7}$

(vibes play lower line)

(vibes)

$C^{\#7}(\#11)(\#9)$   $F^{\#}_{MI}$   $D^{(add9)}/D_{MI6}/F$

vibes fill

$A_{MA7}/E$   $A/E$   $E7$   $D^{\#}_{MI7}(b5)$  (unis.)  $D_{MI7}$   $E/C$   $C_{MA7}$   $E^9_{sus}$   $E7$

3

**C** (Solos - Samba-Like Feel)

A<sub>M</sub>A<sup>7</sup> B<sup>b</sup>/A G<sup>#o7</sup>/A A<sub>M</sub>A<sup>7</sup> G<sup>#13</sup>(#11) C<sup>#7</sup>(alt.)

F<sub>M</sub>A<sup>7</sup> E<sup>7</sup>(#9/#5) A<sub>M</sub>I<sup>7</sup>G F<sub>M</sub>I<sup>(MA7)</sup> 1. F<sub>M</sub>I<sup>(MA7)</sup> 2.

**D** E A<sub>M</sub>I<sup>6</sup>/E F<sup>#</sup>/E A<sub>M</sub>I<sup>6</sup>/E E A<sub>M</sub>I<sup>6</sup>/E F<sup>#</sup>/E A<sub>M</sub>I<sup>6</sup>/E

E C<sup>#</sup><sub>M</sub>I<sup>7</sup> F<sup>#</sup><sub>M</sub>I<sup>7</sup> G<sup>o7</sup> C<sub>A</sub><sup>b</sup>

suspended time feel - - - - -

G B<sup>7</sup> E<sub>M</sub>I<sup>7</sup> A<sub>M</sub>I<sup>7</sup> B<sup>b</sup><sub>o7</sub> D<sup>#</sup>/B G<sub>M</sub>I<sup>7</sup> F<sub>M</sub>I<sup>7</sup>

suspended time feel -

C<sup>#</sup><sub>M</sub>A<sup>7</sup> C<sup>#7</sup>(#11/b9) F<sup>#</sup><sub>M</sub>I F<sup>#</sup>/F<sup>#</sup> D<sup>(add 9)</sup>/F<sup>#</sup> D<sub>M</sub>I<sup>6</sup>/F

A<sub>M</sub>A<sup>7</sup>/E D<sup>#</sup><sub>M</sub>I<sup>7</sup>(b5) D<sub>M</sub>I<sup>7</sup> E/C C<sub>M</sub>A<sup>7</sup> B<sub>M</sub>I<sup>7</sup>(add 11) E<sup>7</sup>

Solo on CCD; after solos  
D.C. al Coda (#11)

E<sup>9</sup><sub>sus</sub> E<sup>7</sup> A<sub>M</sub>A<sup>7</sup> B<sup>b</sup>/A G<sup>#o7</sup>/A A<sub>M</sub>A<sup>7</sup> A<sup>b</sup><sub>13</sub>(#11) C<sup>#7</sup>(#9/#5/b9) F<sub>M</sub>A<sup>7</sup> E<sup>7</sup>(#5) A<sub>M</sub>I<sup>7</sup> G F<sub>M</sub>I<sup>(MA7)</sup>

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

rit.

Medium-Up  
Funky Latin

# Cubano Chant

Ray Bryant

$\text{♩} = 192$

(Intro)

Chord progression for Intro:  $F_{MI}$   $G_{MI/C}$   $F_{MI}$   $G_{MI/C}$   $F_{MI7}$   $B^b/C$   $C_{MI/F}$

Chord progression for second line:  $C_{MI/F}$   $B^b/C$   $F_{MI7}$   $G_{MI/C}$   $F_{MI}$   $G_{MI/C}$   $F_{MI}^1$   $F_{MI}^2$

(piano) (top note of voicings)

**A** N.C.  $E^b$   $F_{MI}$   $C_{MI7}$   $F_{MI}$

N.C.  $E^b$   $B^b_{MI7}$   $C_{MI7}$   $F_{MI}$

N.C.  $E^b$   $F_{MI}$   $C_{MI7}$   $F_{MI}$

N.C.  $E^b$   $B^b_{MI7}$   $C_{MI7}$   $F_{MI}$

**B**  $B^b_{MI7}$   $A^b7$   $G7$   $C7(\#5)$   $B^b/F$   $F_{MI7}$   $F7$

$E^b/B^b$   $B^b_{MI7}$   $A^b7$   $G7$   $C7$   $G$   $C7$   $A^b7$   $G7$   $G^b7^3$   $C$  bass

**C** N.C.  $E^b$   $F_{MI}$   $C_{MI7}$   $F_{MI}$

N.C.  $E^b$   $B^b_{MI7}$   $C_{MI7}$   $F_{MI}$

Eb BbMI7 CMI7 FMI Bb7 Eb7 Ab7 Db7  
 Db7 GbMA7(b5) C7(somit 5) SUS FMI6 DMI7(b5) G7(#5) C7 F7  $\oplus$  solo break - - - -

**D** (Solos) FMI7 DMI7(b5) G7 C7 FMI7 DMI7(b5)

G7 C7 F7 F7/A Bb7 B07

1. F7/C D7 G7 C7 2. F7/C C7 F7

**E** Bb7 F7

BbMI7 Ab7 G7 C7 Bb7 Ab7 Gb7

**F** FMI7 DMI7(b5) G7 C7 FMI7 DMI7(b5) G7 C7

F7 F7/A Bb7 B07 F7/C D7 G7 C7

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

$\oplus$  N.C. C7(somit 5) SUS FMI6 DMI7(b5) G7(#5) C7 F7 Bb7

Eb7 Ab7 Db7 GbMA7(b5) C7(somit 5) (b5) (#5) FMI6 DMI7 G7 C7 F7  $\oplus$   
 (tremolo chord)

Med. Ballad

## Darn That Dream

Music by Jimmy Van Heusen  
Lyric by Eddie DeLange

**A**

A<sup>6</sup> C<sub>Mi</sub><sup>7</sup> F<sup>7</sup> B<sub>Mi</sub><sup>7</sup> C<sup>#7(b5)</sup> F<sup>#Mi</sup><sup>7</sup> <sup>(B/D#)</sup> E<sup>7</sup> D<sub>Mi</sub><sup>6</sup> C<sup>#Mi</sup><sup>7(b5)</sup> F<sup>#7</sup>

B<sub>Mi</sub><sup>7</sup> G<sup>9</sup> C<sup>#Mi</sup><sup>7</sup> C<sub>Mi</sub><sup>7</sup> B<sub>Mi</sub><sup>7</sup> E<sup>7</sup> C<sup>#Mi</sup><sup>7</sup> C<sup>7</sup> B<sub>Mi</sub><sup>7</sup> E<sup>7</sup>

A<sup>6</sup> C<sub>Mi</sub><sup>7</sup> F<sup>7</sup> B<sub>Mi</sub><sup>7</sup> C<sup>#7(b5)</sup> F<sup>#Mi</sup><sup>7</sup> <sup>(B/D#)</sup> E<sup>7</sup> D<sub>Mi</sub><sup>6</sup> C<sup>#Mi</sup><sup>7(b5)</sup> F<sup>#7</sup>

B<sub>Mi</sub><sup>7</sup> G<sup>9</sup> C<sup>#Mi</sup><sup>7</sup> C<sub>Mi</sub><sup>7</sup> B<sub>Mi</sub><sup>7</sup> E<sup>13</sup> A<sup>6</sup> G<sub>Mi</sub><sup>7</sup> C<sup>7</sup>

**B**

F<sub>Ma</sub><sup>7</sup> D<sub>Mi</sub><sup>7</sup> G<sub>Mi</sub><sup>7</sup> C<sup>7</sup> A<sub>Mi</sub><sup>7</sup> G<sup>#Mi</sup><sup>7</sup> C<sup>#7</sup> G<sub>Mi</sub><sup>7</sup> C<sup>7</sup>

F<sub>Ma</sub><sup>7</sup> D<sub>Mi</sub><sup>7</sup> A<sub>Mi</sub> <sup>(B<sub>Mi</sub><sup>7(b5)</sup> E<sup>7</sup> A<sub>Mi</sub>)</sup> B<sub>Mi</sub><sup>7</sup> E<sup>7</sup> C<sub>Mi</sub><sup>7</sup> F<sup>7</sup> B<sub>Mi</sub><sup>9</sup> E<sup>13</sup>

**C**

A<sup>6</sup> C<sub>Mi</sub><sup>7</sup> F<sup>7</sup> B<sub>Mi</sub><sup>7</sup> C<sup>#7(b5)</sup> F<sup>#Mi</sup><sup>7</sup> <sup>(B/D#)</sup> E<sup>7</sup> D<sub>Mi</sub><sup>6</sup> C<sup>#Mi</sup><sup>7(b5)</sup> F<sup>#7</sup>

B<sub>Mi</sub><sup>7</sup> G<sup>9</sup> C<sup>#Mi</sup><sup>7</sup> C<sub>Mi</sub><sup>7</sup> B<sub>Mi</sub><sup>7</sup> E<sup>13</sup> A<sup>6</sup> <sup>(B<sub>Mi</sub><sup>7</sup> E<sup>7</sup>)</sup>

Bars 6 & 14 of **A** and bar 6  
of **C** originally played:

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

# Med. Funk Shuffle

$\text{♩} = 98$  ( $\frac{1}{16}$  notes swing)

# Delevans

Jeff Lorber

**(Intro)**  $F_{MI}7$  **(Intro)**  $B^b_{MI}7$  <sup>1.-3.</sup>  $G7(\#9) C7(\#9) F_{MI}$  <sup>4.</sup>  $B^b_{MI}7 C7(\#9) F_{MI}7$   
 (muted gtr, 8<sup>va</sup> b.) (synth.)

**A**  $F_{MI}7$   $B^{13} B^b_{MI}7$   $C7(\#9) C7(\#9) F_{MI}7$   $B^{13} B^b_{MI}7$   
 $B^b_{MI}7 C7(\#9) C7(\#9) F_{MI}7$   $B^{13} B^b_{MI}7$   $C7(\#9) C7(\#9) F_{MI}7$   
 $F_{MI}7$   $B^{13} B^b_{MI}7$   $C7(\#9) F_{MI}7$   $B^b_{MI}7 C7(\#9)$

**B**  $D^b_{MA}9$   $B^b_{MI}7$   $C7(\#9) F_{MI}7$   $D^{13}$   $D^b_{MA}9$   $B^b_{MI}7$   
 (synth.)  $C7(\#9) F_{MI}7$   $D^{13} D^b_{MA}9 C_{MI}7 B_{MI}7 B^b_{MI}7$   $C7(\#9) F_{MI}7 B^{13} B^{13}_{sus}$   
 $B^b_{13}_{sus}$   $B^{13}_{sus} B^b_{13}_{sus}$   $E^{13} E^b_{13}_{sus}$

$E^b13sus$   $E13sus$   $E^b13sus$  solo break -----  $F_{MI}7$

[D.S. al Coda (after solos)]

(Solos)

$F_{MI}7$   $B13$   $B^b_{MI}7$   $C7(\#9)$   $C7(\#5)$   $F_{MI}7$  (2) (2)

$F_{MI}7$   $B13$   $B^b_{MI}7$   $C7(\#9)$   $F_{MI}7$   $B^b_{MI}7$   $C7(\#9)$   $B^b13sus$

$B^b13sus$   $B13sus$   $C13sus$   $D^b13sus$

(solos continue)

$D^b13sus$   $B13sus$   $B^b13sus$   $A^b13sus$

$G13sus$   $A^b13sus$   $A13sus$   $B^b13sus$   $C7(\#9)$   $F_{MI}7$

Solo on CCD; after solos play letter **B**, then D.S. al Coda.

(Synth. solo)

$F_{MI}7$   $B^b_{MI}7$   $C7(\#9)$   $C7(\#5)$   $F_{MI}7$  (2) (2)  $F_{MI}7$   $B^b_{MI}7$   $C7(\#9)$   $F_{MI}7$

Vamp, solo & fade

## Desafinado

Music by Antonio Carlos Jobim

Lyrics by Jon Hendricks

&amp; Jessie Cavanaugh

Med. Bossa Nova

**A**  $GMA^7$   $A^7(b5)$

$Ami^7$   $D^7$   $Bmi^7(b5)$   $E^7(b9)$

<sup>1.</sup>  $Ami^7$   $B^7(b9)$   $E^7$   $E^7(b9)$

$A^7(b9)$   $A^bMA^7$   $(D^7(b9))$

<sup>2.</sup>  $Ami^7$   $Cmi^6$   $GMA^7$   $F\#^7(\#9)$

$BMA^7$   $C^o7$   $C\#mi^7$   $F\#^7$

**B**  $BMA^7$   $C^o7$   $C\#mi^7$   $F\#^7$



Med. Funk

# Desire

Tom Scott

$\text{♩} = 120$

(Intro)

(4x's)

$E_{MI}^9$  (alto solo starts 3<sup>rd</sup> x)  $A_{MI}^9$

**A**  $E_{MI}^7$   $E_{MI}^{(MA7)}$   $E_{MI}^7$   $E_{MI}^6$   $C_{MA}^7/E$   $E$   $D^{13}_{sus}$   $G_{MA}^7$   $F\#_{MI}^7(b5) B^7$   $E_{MI}^7$   $E_{MI}^{(MA7)}$   $E_{MI}^7$   $E_{MI}^6$   $C_{MA}^7/E$   $B^7(b9) D\#$   $G_{MA}^7/D$   $G^9_{sus}$   $G^{13}(b9)$

**B**  $C_{MI}^9$   $F^{13}(\#9)$   $B^b9_{sus}$   $B^b13(b9)$   $E^b_{MA}^9$   $A^{13}$   $A^{13}(\#11)$   $D^{13}_{sus}$   $B^7(alt.)$

**C**  $E_{MI}^9$   $(E_{MI} E_{MI}^{(MA7)} E_{MI}^9 A^{13} E) A_{MI}^{11}$  (alto fill)  $(vocal)$   
 $(horns)$   $(E_{MI} E_{MI}^{(MA7)} E_{MI}^9 A^{13} C_{MA}^9 E) B_{MI}^{11}$  (alto fill)  $(vocal)$

Use A above the staff as pickup to letter D.

Solo on form (ABCC);  
After solos, D.S. al fine.

**D**  $C_{MA}^7$   $F^9$   $B^{13}(b9)$   $B^7(\#5)$   $E^9_{sus}$   $E^9$   $A^9_{sus}$   $A^9(\#11)$   $D^9_{sus}$   $B^7(\#9) \#5$

**E**  $E_{MI}^9$   $A_{MI}^9$  (Vamp, solo & fade) (fine)

Medium-Up Swing  
♩ = 240

# Dig

Miles Davis

**A**

**G7**

(trp., ten. & alto)

**C7**

**F7**

**B<sup>b</sup>MA7      CMI7      F7      B<sup>b</sup>MA7      AMI7      D7**

(horn fill) - - - - -

**B**

**G7**

**C7**

**GMI<sub>3</sub>      D7      GMI      (F7)**

**B<sup>b</sup>MA7      G7      ⊕ CMI7<sub>(-3-)</sub> F7      B<sup>b</sup>6 solo break 1st x<sub>7</sub>**

**⊕ CMI7<sub>(-3-)</sub> F7      B<sup>b</sup>MA7**

Based on "Sweet Georgia Brown" changes.

## Dindi

Music by Antonio Carlos Jobim

English Lyric by Ray Gilbert

(Intro) Freely

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

$D_{MA}^7$   $B_{MI}^9$   $E_{MI}^9$   $A^{13}$

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

$D_{MA}^7$   $B_{MI}^9$   $E_{MI}^9$   $A^{13}$

A (Slow Bossa)

$F_{MA}^7$   $E^b_{MA}^7$   $F_{MA}^7$   $C_{MI}^7$   $F^7(b9)$

$B^b_{MA}^7$   $B^b_{MI} (MA^7)$   $F^6$   $C_{MI}^7$

$F_{MA}^7$   $E^b_{MA}^7$   $F_{MA}^7$   $C_{MI}^7$   $F^7(b9)$

$B^b_{MA}^7$   $B^b_{MI} (MA^7)$   $F^6$   $B_{MI}^7(b5)$   $E^7$

**B**  $A_{MI}$   $F_{MI}^6$   $A_{MI}$   $F_{MI}^6$   $A_{MI}$   $D7(b9)$

$G_{MI}$   $E^b_{MI}^6$   $G_{MI}$   $E^b_{MI}^6$   $G_{MI}^7$   $C7(b9)$

**C**  $F_{MA}^7$   $E^b_{MA}^7$   $F_{MA}^7$   $C_{MI}^7$   $F7(b9)$

$B^b_{MA}^7$   $B^b_{MI}^{(MA7)}$   $F^6$   $(E^b13)$

$E^b13(\#11)$  may be substituted for  $B^bmi(ma7)$  in letters A and C.

# Don't Go To Strangers

Music by Arthur Kent  
and Dave Mason  
Lyric by Redd Evans

Med. Ballad

**A**

$CMA^7$  ( $C^9$ )  $F^9$   $CMA^7$   $EMI^7(b5)$   $A^7$   
 $DMI^7$  ( $FMI^6$ )  $G^{13}_{SUS}$   $G^7$   $EMI^7$   $A^7$   $DMI^7$   $G^7$

$CMA^7$  ( $C^9$ )  $F^9$   $CMA^7$   $EMI^7(b5)$   $A^7$   
 $DMI^7$  ( $FMI^6$ )  $G^{13}_{SUS}$   $G^7$   $C^6$   $G^9_{SUS}$   $C^6$

**B**

$GMI^7$   $C^{13}$   $GMI^7$   $C^{13}$   $FMA^7$   $C^7$   $FMA^7$   
 $AMI^7$   $D^{13}$   $AMI^7$   $D^{13}$  ( $G^9_{SUS}$   $G^9$ )  $D^9_{SUS}$   $D^9$   $G^9_{SUS}$   $G^{13}$

**C**

$CMA^7$  ( $C^9$ )  $F^9$   $CMA^7$   $EMI^7(b5)$   $A^7$   
 $DMI^7$  ( $FMI^6$ )  $G^{13}_{SUS}$   $G^9$   $C^6$   $G^9_{SUS}$   $C^6$  ( $G^7$ )

Med. Straight 1/8's  
(quasi 1/16-note March)

# Doors

Mike Nock

**A**  $\text{C}(\#11)/\text{E}$   $\text{DMA}^7/\text{E}$   $\text{C}(\#11)/\text{E}$   $\text{C}(\#11)/\text{E}$   $\text{DMA}^7/\text{E}$   $\text{C}(\#11)/\text{E}$

**B**  $\text{E}^b\text{MA}^7/\text{G}$   $\text{FMA}^7/\text{G}$   $\text{E}^b\text{MA}^7/\text{G}$   $\text{FMA}^7/\text{G}$

(melody)

$\text{G}^b\text{MA}^9/\text{B}^b$   $\text{G}^b(\text{add } 9)/\text{B}^b$

$\text{A}^b\text{MA}^7/\text{C}^\#$   $\text{B}^b\text{MA}^7/\text{C}^\#$   $\text{A}^b\text{MA}^7/\text{C}^\#$   $\text{B}^b\text{MA}^7/\text{C}^\#$

**C**  $\text{CMA}^7/\text{E}$   $\text{DMA}^7/\text{E}$   $\text{CMA}^7/\text{E}$   $\text{DMA}^7/\text{E}$

$\text{E}^b\text{MA}^9/\text{G}$   $\text{E}^b\text{MA}^7(\#11)/\text{G}$

$\text{D}/\text{B}^b$   $\text{D}^b/\text{E}^b$   $\text{C}/\text{A}^b$   $\text{B}/\text{C}^\#$   $\text{B}^b/\text{G}^b$   $\text{A}^b\text{MA}^7/\text{B}$

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Play head (ABC) twice, then solo on form!

After solos, D. C. al Coda.

$\text{D}/\text{B}^b$   $\text{D}^b/\text{E}^b$   $\text{C}/\text{A}^b$   $\text{B}/\text{C}^\#$  (On cue)  $\text{B}^b/\text{G}^b$   $\text{A}^b\text{MA}^7/\text{B}$   $\text{G}^\#/\text{E}$

**(Vamp till cue)**

**Rall.**

(play melody first four times and last time before going on)

Letter A may be played as C(#11)/E throughout.

# Early Autumn

Music by Ralph Burns  
& Woody Herman  
Lyric by Johnny Mercer

Med. Ballad

Musical score for guitar with chord diagrams and chord names. The score is divided into sections A, B, and C.

**Section A:** A7, DMA7, C#7, CMA7, B7, BbMA7, A7, DMA7, BMI7, EMI7, A7, DMA7, C#7, CMA7, B7, BbMA7, A7, D6.

**Section B:** EMI7, A13, (DMA7 E13), F#MI7, F07, EMI7, A13, DMA9, DMI7, G13, CMA7, F13, EMA7, D#7, D9, C#7(#9), C7, BMA7, Bb7(b9), A9.

**Section C:** DMA7, C#7, CMA7, B7, BbMA7, A7, D6 (BMI7 EMI7 A7).

Medium  
Funk/Samba

♩ = 114

# Easy

Al Jarreau  
Tom Canning  
Jay Graydon

## (Intro)

B<sub>M</sub>I<sup>7</sup> C<sup>#</sup><sub>M</sub>I<sup>7(b5)</sup> F<sup>#</sup>7(<sup>#</sup>9) B<sub>M</sub>I<sup>7</sup> C<sup>#</sup><sub>M</sub>I<sup>7(b5)</sup> F<sup>#</sup>7(<sup>#</sup>9)

**A** B<sub>M</sub>I F<sup>#</sup>/<sub>A</sub><sup>#</sup> A<sub>M</sub>I<sup>7</sup> D<sup>13(b9)</sup> G<sub>M</sub>A<sup>7</sup>

(vocal)

G<sub>M</sub>A<sup>7</sup> (F<sup>#</sup>7(<sup>#</sup>9)) N.C. B<sub>M</sub>I F<sup>#</sup>/<sub>A</sub><sup>#</sup> A<sub>M</sub>I<sup>7</sup> D<sup>13(b9)</sup>

G<sub>M</sub>A<sup>7</sup> (F<sup>#</sup>7(<sup>#</sup>9)) N.C. C<sup>#</sup><sub>M</sub>I<sup>7(b5)</sup> F<sup>#</sup>7(<sup>#</sup>9)

B<sub>M</sub>I<sup>7</sup> C<sup>#</sup><sub>M</sub>I<sup>7(b5)</sup> F<sup>#</sup>7(<sup>#</sup>9) B<sub>M</sub>I<sup>7</sup> A

G<sup>#</sup><sub>M</sub>I<sup>7(b5)</sup> G<sub>M</sub>A<sup>7</sup> C<sup>13</sup> C<sup>#</sup><sub>M</sub>I<sup>7(b5)</sup> F<sup>#</sup>7(<sup>#</sup>9)

1. B<sub>M</sub>I<sup>7</sup> F<sup>#</sup>7(<sup>#</sup>9) 2., 3. B<sub>M</sub>I<sup>7</sup> B<sup>b</sup>13 A<sub>M</sub>I<sup>7</sup> E<sup>(add 9)</sup> G<sup>#</sup> G<sup>13</sup>

Med. Latin/Rock

# Eighty One

Ron Carter  
(As played by Miles Davis)

$\text{♩} = 140$

**A**

$G^9_{sus}$   $C^9_{sus}$  ( $A^{\flat}MA^7/C$ )  $G^9_{sus}$   
 (trp. w/ ten.) (ten. 8<sup>va</sup> b.) - - - etc.

$C^9_{sus}$   $G^9_{sus}$   
 ( $E^{\flat}MA^7(b9)/G$ )

$D^9_{sus}$   $C^9_{sus}$   $G^9_{sus}$

**B**

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

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

$D^9_{sus}$   $C^9_{sus}$   $G^9_{sus}$

(trp. ten.)

**C**

(Solos)

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

$G^9_{sus}$   $D^9_{sus}$   $C^9_{sus}$   $G^9_{sus}$

After solos, D.C. al Coda

$G^9_{sus}$  (2)  $G^9_{sus}$  (On Cue)  $G^9_{sus}$

Chords in parentheses are optional.  
 Each solo progresses from Latin to swing feel.  
 'Sus' chords are sometimes played as dominant 9th chords (with 3rd).  
**Vamp & fade till cue**

Med.- Slow  
Straight-Eighths

# Elm

Richie Beirach

♩ = 110

(Intro)

Tacet

**A**  $G^{\#}o7 / A$   $A_{MI}$

$G^{\#}o7 / A$   $A_{MI}$

$B^b/D$   $E7/D$   $C_{MA} 9(\#5)$   $F^{\#}7(\#9)$   $F_{MA} 9(\#11)$

$B_{MI} 7(add 11) / b5$   $B^b_{MA} 9(\#11)$   $F^{\#}_{MI} 11$

Play head twice,  
then solo on **A**.

After solos, D.S. al Coda.

$B_{MI} 7(add 11) / b5$   $B^b_{MA} 9(\#11)$   $A$

**B**  $D_{MA} 7 / A$   $G^{\#}o7 / A$   $A (add 9)$   $A$

$G^{\#}o7 / A$   $A_{sus} (add 9)$   $A$

Handwritten musical notation on a single staff. Above the staff are five chord symbols:  $GMA7/D$ ,  $E7/D$ ,  $A/C\#$ ,  $C\#+$ , and  $FMA7/C$ . The melody consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. There are slurs over the first two notes, the last two notes, and a triplet of the last three notes (F4, E4, D4).

Handwritten musical notation on a single staff. Above the staff are four chord symbols:  $BMI7(add 11)_{b5}$ ,  $BbMA9(\#11)$ ,  $ASUS(add 9)$ , and  $A(add 9)$ . The melody consists of notes: B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. There is a slur over the first two notes and a **(rit.)** marking below the first note. The final note is a whole note.

# Endangered Species

Wayne Shorter  
Joseph Vitarelli

## (Intro)

**E** (add 9) (omit 3) (4x's)  
(sop.)

**A** **A<sup>b</sup>13** **G<sup>b</sup>13** (**A<sup>b</sup>7**) **F<sup>6</sup>/<sub>9</sub>** **D<sup>b</sup>/<sub>9</sub>** **E<sup>b</sup>(A<sup>b</sup>7)** **A<sub>G</sub>** **G<sub>B</sub>** **D<sub>E</sub>** **A<sup>b</sup>7** **A<sup>b</sup>7** **MASUS** <sup>(b5)</sup>

**A<sub>G</sub>** **G<sub>B</sub>** **D<sub>E</sub>** **A<sup>b</sup>7** **MASUS** <sup>(b5)</sup> **E** **F#** **G#** **F** (add 9) **A** **D** (add 9) **F#** **B** (add 9) **D#**

2. **B<sub>Mi</sub>** **A** **B<sup>b</sup>(#11)** **A** **G#** **07** **C#** **9** **A** **C** **C** **D** **F<sub>Mi</sub>** **9** **G7** (alt.) **C#** **Mi** **9**

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

**B** **D7** **sus** **E** **B7** (**b9**) **E** **E<sup>6</sup>/<sub>9</sub>** **E<sup>9</sup> sus** **B<sup>b</sup>7** **E** **G** (add 11) **E** **D7** **E** **B7** (**b9**) **E** **E<sup>6</sup>/<sub>9</sub>** **E<sup>9</sup> sus** **B<sup>b</sup>7** **E**

**D7** **sus** **E** **B7** (**b9**) **E** **E<sup>6</sup>/<sub>9</sub>** **E<sup>9</sup> sus** **B<sup>b</sup>7** **E** **G** (add 11) **E** **D7** **E** **B7** (**b9**) **E** **E<sup>6</sup>/<sub>9</sub>** **F#** **A**

**D** **M** **A** **9** **C#7** (**#9**) **C#7** (**b9**) **F#** **Mi** **9** **B13** **B13** (**b5**)

**A** **Mi** **9** (sample solo) **B7** (**#9**) **B7** (**b9**) **E** **Mi** **9** **A13** **A13** (**b5**)

(end solo)

C

Tacet

$A^6/9$   $F/C^\#$   $DMA^7/G$   $F^\#(add\ 9)/A^\#$   
 $A^6/9$   $C/C^\#$   $G^6/9$   $F^\#(add\ 9)/A^\#$   $E/A$   $C/C^\#$   $F/G$   $B^7(\#9)/B$   $G/G^\#$   $DMI^7$   $F^7$   $F^\#E$   
 $(F^\#)G/E$   $A^b/A$   $D$   $G^+/F$   $E^6/9$   $C/G^\#$   $D^6/9$   $C^\#(add\ 9)/F$   $B/E$   $G/G^\#$   $A/D$   $FMA^7/G$   
 $D/G$   $B^\circ 7$   $C/F$   $A^{13}(b9)$   $\phi$   $BMI^7$   $G^7(b9)$   $FMA^9$   $A^b/B^b$

D

$(E^b7)$   $C^6/9$   $A^b/B^b$   $(E^b7)$   $C^6/9$   $A^b/B^b$   $(E^b7)$   
 Tacet  
 $A^6/9$   $F/C^\#$   $F^\#MI/G$   $B^b9(\#5)$   $A^6/9$   $C/C^\#$   $G^6/9$   $B^b9$   $E/A$   
 $(E/A)$   $C/C^\#$   $F/G$   $B^b13$   $A^6/9$   $F/C^\#$   $FMA^7/G$   $B^7(alt)$   $E^6/9$   $A^bMA^7(b5)$   $A/D$   $C^\#(add\ 9)/F$   
 $E^6/9$   $Dsus$   $G^\#$   $D^6/9$   $C^\#(add\ 9)/F$   $B/E$   $G/G^\#$   $C/D$   $F^7(\#5)$   $E^6/9$   $G/G^\#$   $D^6/9$   $FMA^7/G$   
 $\phi$   $BMI^7$   $G^7(b9)$   $CMI^7$   $C^\#MI^9$   $BMI^7$   $G^7(b9)$   $CMI^9$   $E^b/F$   $D/E$   $E(omit\ 3)$   $E(omit\ 3)$   
 (D.S. al Coda)  
 (Vamp & fade)

Some chord names have been simplified (see piano part).



# Everything Happens To Me

Music by Matt Dennis  
Lyric by Tom Adair

Med. Ballad

**A**  $D_{MI}^9$   $G^7$   $E_{MI}^7$   $D^{\#07}$

$D_{MI}^7$   $G^7$  ( $F^7$ )  $E_{MI}^7(b5)$   $A^7$  ( $D_{MI}^7$   $C^{\#07}$   $Bb^9$ )  $D_{MI}^7(b5)$

$E_{MI}^7$   $A^9$   $D_{MI}^7$  ( $C^{\#7}$ )  $G^7$   $C_{MA}^7$

( $F^{\#MI}7(b5)$   $F_{MI}^6$ )  $D_{MI}^9$   $G^7$   $E_{MI}^7$   $D^{\#07}$   $D_{MI}^7$   $G^7$  ( $F^7$ )

$E_{MI}^7(b5)$   $A^7$  ( $D_{MI}^7$   $C^{\#07}$   $Bb^9$ )  $D_{MI}^7(b5)$

$E_{MI}^7$   $A^9$   $D_{MI}^7$  ( $C^{\#7}$ )  $G^7$   $C^6$

**B**  $G_{MI}^7(add 11)$   $C^7(\#9)$   $F_{MA}^7$  ( $D_{MI}^7$ )

$G_{MI}^7(add 11)$   $C^7(b9)$   $F_{MA}^7$   $F^{\#MI}7(add 11)$   $B^7(\#9)$

( A<sub>MI</sub> A<sub>MI</sub><sup>(MA7)</sup> A<sub>MI</sub><sup>7</sup> D<sup>7</sup> )

E<sub>MA</sub><sup>7</sup> (C<sup>#</sup><sub>MI</sub><sup>7</sup>) A<sub>MI</sub><sup>7</sup> D<sup>7</sup> G<sup>9</sup><sub>SUS</sub> G<sup>7</sup>

□ D<sub>MI</sub><sup>9</sup> G<sup>7</sup> E<sub>MI</sub><sup>7</sup> D<sup>#0</sup><sup>7</sup>

D<sub>MI</sub><sup>7</sup> G<sup>7</sup> (F<sup>7</sup>) E<sub>MI</sub><sup>7(b5)</sup> A<sup>7</sup> (D<sub>MI</sub><sup>7</sup> C<sup>#0</sup><sup>7</sup> B<sup>b9</sup> D<sub>MI</sub><sup>7(b5)</sup>)

E<sub>MI</sub><sup>7</sup> A<sup>9</sup> D<sub>MI</sub><sup>7</sup> (C<sup>#</sup><sup>7(#9)</sup>) G<sup>13</sup> C<sup>6</sup>

# Fall

## Medium Ballad

(with triplet undercurrent)

♩ = 82

Wayne Shorter

(As played by Miles Davis)

(trp. w/ ten. 8va b.)  
**G#7sus (add 3)**    **C#13(b9)**    **F#9sus**    **FMA7(b5)**

**G#7sus (add 3)**    **C#13(b9)**    **F#9sus**    **FMA7(b5)**

**E<sub>MA</sub>7**    **E13(b9)**    **A<sub>MI</sub>11**    **C#<sub>MI9</sub> B<sup>b</sup><sub>MA</sub>7(b5)**

**G#7sus (add 3)**    **C#13(b9)**    **F#<sub>MI</sub>11**    **B<sub>MI</sub>11 / C#**

According to the composer, the bass line is the melody. The treble line given here continues underneath solos.

# Farmer's Market

Med.-Up Swing

Music by Art Farmer  
Lyric by Annie Ross

N.C. (Intro - optional)

(trp. w/ ten. 8<sup>va</sup> b.)

**A**

Chord progressions: G<sup>6</sup>, A<sup>mi</sup>7, D7, G<sup>6</sup>, D<sup>mi</sup>7, G7, C<sup>MA</sup>7, C<sup>mi</sup>7, F7, B<sup>mi</sup>7, E7(b9), A<sup>mi</sup>7, D7(b9), G<sup>6</sup>, B<sup>b</sup>MA7, E<sup>b</sup>MA7, A<sup>b</sup>7

**B**

Chord progressions: G<sup>6</sup>, A<sup>mi</sup>7, D7, G<sup>6</sup>, D<sup>mi</sup>7, G7, C<sup>MA</sup>7, C<sup>mi</sup>7, F7, B<sup>mi</sup>7, E7(#5), A<sup>mi</sup>7, E<sup>b</sup>7, D7(#5), G<sup>6</sup> solo break

(fine)

Solos on G blues  
After solos, D.S. al fine

# Favela

Antonio Carlos Jobim

Med. Bossa Nova

**A** (A13) A<sub>MI</sub>7 G<sup>13</sup> G/A A13 A<sub>MI</sub>7 G<sup>13</sup> G/A

**B** D<sub>MI</sub>7 A<sub>MI</sub>7 D<sub>MI</sub>7 A<sub>MI</sub>7

**C** (A13) A<sub>MI</sub>7 B<sup>b13</sup> G/A A13 A<sub>MI</sub>7 B<sup>b13</sup> G/A

# Feel Like Makin' Love

Medium Latin/Rock  
♩ = 92

Eugene McDaniels  
(As sung by Roberta Flack)

Chords:  $G_{MI}^9$ ,  $C^{13}_{sus}$ ,  $F_{MA}^7$ ,  $E^b7$

Chords:  $E^b7$ ,  $D^7$ ,  $G_{MI}^9$ ,  $C^{13}_{sus}$

Chords:  $F_{MA}^7$ ,  $B^7(b5)$ ,  $B^b_{MA}^7$ ,  $A_{MI}^7$

Chords:  $G_{MI}^7$ ,  $D_{MI}^7$ ,  $B^b_{MA}^7$ ,  $A_{MI}^7$

Chords:  $E^b7$ ,  $D_{MI}^7$ ,  $F^7F^\#G^7$ , drum fill

To end, sing first verse and fade.

Med. Latin

$\text{♩} = 110$

# Fire

Joe Henderson

**(Intro)**  
**(B<sub>Mi</sub>)**  
**(Vamp till cue)**

**A** **(On Cue)**  
**B<sub>Mi</sub><sup>6/4</sup>**  
 (ten.)

**(B<sub>Mi</sub><sup>6/4</sup>)**

**(B<sub>Mi</sub><sup>6/4</sup>)**

**(B<sub>Mi</sub><sup>6/4</sup>)**

**(B<sub>Mi</sub><sup>6/4</sup>)**

**(B<sub>Mi</sub><sup>6/4</sup>)**

**B** **(Tenor Solo)**  
**F#<sub>Mi</sub><sup>11</sup>**  
**(Vamp till cue)**

**C** **(On Cue - Solo continues)**  
**B<sub>Mi</sub><sup>6/4</sup>**  
**(Vamp till cue)**

On cue, D.S., play head (A), continue to next solo, after last solo, D.S. al Coda

**(F#<sub>Mi</sub><sup>11</sup>)**  
**(Vamp & fade)**

Vamp at letter B is long, vamp at letter C much shorter. Melody may be doubled by other instruments.

# First Light

Medium Latin

Freddie Hubbard

$\text{♩} = 154$

$B^b_{MI}7$   $C_{MI}7$  (7x's)  $B^b_{MI}7$   $C_{MI}7$  (trp.)

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

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

$B^b_{MI}7$   $C_{MI}7$   $B^b_{MI}7$   $C_{MI}7$   $B^b_{MI}7$   $C_{MI}7$   $\text{Coda}$

**B**  $D7(\#9 \#5)$   $F\#_{MA}7(b5)$   $D7(\#9 \#5)$   $B_{MA}7$   $D7(\#9 \#5)$   $F\#_{MA}7(b5)$   $A_{MA}7(b5)$   
(flute solos)

$(A_{MA}7)$   $C_{MA}7$   $F_{MA}7(b5)$   $B^b_{MA}7$   $D7(\#9 \#5)$   $F\#_{MA}7(b5)$   $D7(\#9 \#5)$   $B_{MA}7$

$(B_{MA}7)$   $D7(\#9 \#5)$   $F\#_{MA}7(b5)$   $A_{MA}7(b5)$   $C_{MA}7$   $F_{MA}7(b5)$   $B^b_{MA}7$

(Solos) (end fl. solo)

**C**  $B^b_{MI}7$   $C_{MI}7$   
(Indefinite vamp)

$B^b_{MI}7$   $C_{MI}7$   
Vamp, solo & fade

Play letter **B** after each solo.  
After last solo play letter **B**  
then D.S. al Coda

Medium-Up Funky Latin

# Foolkiller

Mose Allison

$\text{♩} = 174$  (Intro) **F7**

**B $\flat$ 7**

(piano solo)

**F7**

**C7**

**F7**

1.

**F7**

2.

(vocal)

**A**

**F7**

**F7**

**F7**

break

**B7(95)**

**B $\flat$ 7**

**F7**

**B $\flat$ 7**

**B $\flat$ 7**

**G7** break

**C7**

**F7**

1. **F7**

**C7**

pn. fill

**B**

2. **F7**

**B $\flat$ 7**

**C7**

(pn. solo)

**B $\flat$ 7**

**C7**

**F7**

**C7**

D.C. at 2<sup>nd</sup> ending at Coda

⊕

**F7**

**C7**

**F7**

pn. fill

Melody varies with each verse.

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Medium Swing 6/4  
♩ = 174

# Footprints

Wayne Shorter

(Intro)

Tacet

Musical staff for the Intro section, showing a treble clef, 6/4 time signature, and a 10-measure rest.

**A**

(trp.  
ten.)

First system of music for section A, featuring a melody line and a harmony line with a 5:3 ratio.

Second system of music for section A, featuring a melody line and a harmony line with a 5:3 ratio.

Third system of music for section A, featuring a melody line and a harmony line with a 5:3 ratio.

Fourth system of music for section A, featuring a melody line and a harmony line with a 5:3 ratio.

Play head twice before and after solos

(Ending)

(On cue)

Musical staff for the ending section, showing a "Vamp till cue" instruction and a "Dmi11" chord.

Upper line is melody. Harmony line is optional.

# Four

Music by Miles Davis  
Lyric by Jon Hendricks

Med. Swing

$\text{♩} = 178$

**A**

$F_{MA}^7$   $F_{MI}^7$   $Bb^7$

$G_{MI}^7$   $Bb_{MI}^7$   $Eb^7$

$F_{MA}^7/A$   $Ab_{MI}^7$   $Db^7$   $G_{MI}^7$   $(C^7)$   $E_{MI}^7(b5)$   $A^7(b5)$

$F_{MA}^7/A$   $Ab_{MI}^7$   $Db^7$   $G_{MI}^7$   $C^7$

**B**

$F_{MA}^7$   $F_{MI}^7$   $Bb^7$

$G_{MI}^7$   $Bb_{MI}^7$   $Eb^7$

$F_{MA}^7/A$   $Ab_{MI}^7$   $Db^7$   $G_{MI}^7$   $E_{MI}^7(b5)$   $A^7(b5)$

$A_{MI}^7$   $Ab_{MI}^7$   $G_{MI}^7$   $C^7$   $F^6$  solo break - - -  $(G_{MI}^7)$   $C^7$

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

A musical staff in treble clef with a common time signature (C). The staff contains a sequence of notes: A4, Bb4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Above the staff, the following chords are written: A<sub>MI</sub><sup>7</sup>, A<sup>b</sup><sub>MI</sub><sup>7</sup>, G<sub>MI</sub><sup>7</sup>, C<sup>7</sup>, B<sub>MI</sub><sup>7(b5)</sup>, and E<sup>7</sup>.

A musical staff in treble clef with a common time signature (C). The staff contains a sequence of notes: A4, Bb4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Above the staff, the following chords are written: A<sub>MI</sub><sup>7</sup>, A<sup>b</sup><sub>MI</sub><sup>7</sup>, G<sub>MI</sub><sup>7</sup>, C<sup>7</sup>, F<sup>bass</sup>, and F<sub>MI</sub><sup>(MA 7)</sup>. There is a fermata over the final note (C3).

Chords in parentheses are used for solos. Solos are straight ahead (no breaks or stop-time) except for solo break before each solo.

# Four Brothers

Jimmy Giuffre  
(As played by Woody Herman)

Med.-Up Swing

♩ = 220

**A**

C<sup>9</sup> C<sup>M7</sup> F<sup>7(#5)</sup> B<sup>b</sup>M<sup>A7</sup>

(saxes)

G<sup>9</sup> C<sup>M7</sup> D<sup>M7</sup> G<sup>7</sup>

1. C<sup>M7</sup> F<sup>7</sup> B<sup>b</sup>M<sup>A7</sup> G<sup>7</sup> 2. C<sup>M7</sup> F<sup>7</sup> B<sup>b</sup>6

**B**

E<sup>b</sup>M<sup>7</sup> A<sup>b7</sup> D<sup>b</sup>M<sup>A7</sup> F<sup>#</sup>M<sup>7</sup> B<sup>7</sup> E<sup>M</sup>A<sup>7</sup>

E<sup>M</sup>M<sup>7</sup> A<sup>7</sup> D<sup>M</sup>A<sup>7</sup> D<sup>#</sup>0<sup>7</sup> E<sup>M</sup>M<sup>7</sup> A<sup>7</sup> D<sup>M</sup>M<sup>7</sup> G<sup>7</sup>

**C**

C<sup>9</sup> C<sup>M7</sup> F<sup>7(#5)</sup> B<sup>b</sup>M<sup>A7</sup> G<sup>9</sup>

C<sup>M7</sup> D<sup>M7</sup> G<sup>7</sup> C<sup>M7</sup> F<sup>7</sup> B<sup>b</sup>6

Brass kicks,  
bar 4 of **A** & **C**:

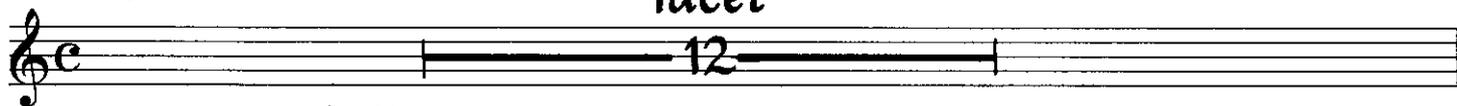
(G<sup>9</sup>)

# Medium-Up Swing $\text{♩} = 230$ Four On Six

John L. "Wes" Montgomery

(Intro)

Tacet



(gtr.)  $C_{MA}^7$   $A_{MI}^7$   $B_{MI}^7$   $B_{MI}^7$   $E^7(alt.)$  N.C.

(add 11 omit 5) (add 11 omit 5) (add 11 omit 5)

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

$D_{MI}^9$   $G^7(\#11)$   $C_{MI}^9$   $F^7(\#11)$   $B_{MI}^9$   $E^7(\#11)$   $F_{MI}^9$   $B^9(\#11)$

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

(add 11 omit 5) (add 11 omit 5) (add 11 omit 5)  $C_{MA}^7$   $A_{MI}^7$   $B_{MI}^7$   $B_{MI}^7$   $E^7(alt.)$   $\odot$   $A_{MI}$  A bass solo break

**B** (Solos)

$A_{MI}^7$   $D_{MI}^7$   $G^7$   $C_{MI}^7$   $F^7$

$B_{MI}^7$   $E^7$   $F_{MI}^7$   $B^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$

$C_{MA}^7$  ( $A_{MI}^7$ )  $F^7$   $E^7$   $A_{MI}^7$   $B^7(\#5)$   $E^7$

After solos, D.C. al Coda

$\odot$  ( $A_{MI}$ ) N.C. (gtr. solo) (On Cue)  $A_{MI}^{(MA^7)}$

(Vamp & solo till cue)  
(last x: rit. ---)

Med. Funk

# Friends And Strangers

William Jeffrey

(As played by Dave Grusin)

♩ = 106

(bass)  $E_{MI}^7$   $F\#_{MI}^7$   $G_{MA}^7$   $E_{MI}^7$   $F\#_{MI}^7$   $G_{MA}^7$ 
  
 (synth.)  $E_{MI}^7$   $F\#_{MI}^7$   $G_{MA}^7$  D  $F\#_{MI}^7$   $B_{sus}$  B

$G_{MA}^7$  A  $B_{sus}$  B  $G_{MA}^7$   $F\#_{MI}^7$   $E_{MI}^9$   $A_{sus}$   $C_{MA}^7$  (hold & fade)

**A**

(bs.)  $G_{MA}^7$   $F\#_{MI}^7$   $B_{MI}^7$  (2)

(2) (2) - z 7 (elec. pn.)

S  $G_{MA}^7$   $F\#_{MI}^7$   $B_{MI}^7$   $G_{MA}^7$ 
  
 $F\#_{MI}^7$   $B_{MI}^7$   $G_{MA}^7$   $F\#_{MI}^7$   $B_{MI}^7$ 
  
 $G_{MA}^7$   $F\#_{MI}^7$   $B_{MI}^7$

**B**  $E_{MI}^7$   $F\#_{MI}^7$   $G_{MA}^7$   $E_{MI}^7$   $F\#_{MI}^7$   
 (elec. pn.)

$G_{MA}^7$   $E_{MI}^7$   $F\#_{MI}^7$   $G_{MA}^7$  (Synth.)  
 (Solos end here each chorus; play melody)

$D$   $F\#_{MI}^7$   $B_{sus}$   $B$   $B/A$   $G_{MA}^7$   $A$

$B_{sus}$   $B$   $B/A$   $G_{MA}^7$   $A$   $B_{sus}$   $B/A$

$G_{MA}^7$   $F\#_{MI}^7$   $B_{MI}^7$  (2)

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

(Med.-Slow Funk)

$\text{♩} = 98$

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

$G_{MA}^7$   $F\#_{MI}^7$   $E_{MI}^7$   $A_{sus}$   $C_{MA}^7$

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

Vamp & fade

Electric piano sounds one octave higher than written.

# Funkallero

Bill Evans

Med.-Up Swing

$\text{♩} = 213$

**A**  $E^7$   $A^7(\#5)$   $D_{MI} \frac{6}{9}$

$E^7$   $A^7(\#5)$   $D_{MI} \frac{6}{9}$

(add 11) (add #11)  
 $C_{MI}^9$   $C_{MI}^9$   $C_{MI}^9$   $F^9$   $B^b_{MA}^7$   $E^b9$   $D_{MI}^7$   $G_{MI}^7$

(on repeat)  $E^7$   $A^7(\#5)$   $D_{MI} \frac{6}{9}$

(Solos)

**B**  $E^7$   $A^7(\#5)$   $D_{MI} \frac{6}{9}$   $(B^7(\#5))$

$E^7$   $A^7(\#5)$   $D_{MI} \frac{6}{9}$   $(D^b_{MI}^9)$

$C_{MI}^9$   $C_{MI}^9$   $F^9$   $B^b_{MA}^7$   $E^b9$   $D_{MI}^7$   $G_{MI}^7$

$E^7$   $A^7(\#5)$   $D_{MI} \frac{6}{9}$   $B^7(\#5)$

After solos, D.C. al Coda (play head twice)

$D_{MI} \frac{6}{9}$   $A^b13$   $G^{13}(\#11)$   
 (rit.)

# Gaviota

Clare Fischer

Medium Latin  $\text{♩} = 112$   
 (Bolero-Guajira) (Intro)

1-3. 4.

$D_{MI}^{(add\ 9)}$   $F^9$   $F\#^9$   $G^9$   $G\#^9$   $A^9$   $D_{MI}^{(add\ 9)}$   $(G^9)$  (melody-elec. pn.)

(elec. pn.)

**A**

$D_{MI}$   $D_{MI/C}$   $B^b$   $G_{MI}^7$   $E_{MI}^7(b5)$   $A^7$

$A^7(b9)/D$   $D^{6/9}$   $F\#^7(\#9)$   $B_{mi}^7$   $A^{6/9}$   $G\#_{MI}^{11(b5)}$   $G_{MI}^{11}$

$F\#_{MI}^7$   $B^{13(b9)}$   $E^7(\#9)$   $A^{13(b9)}$   $G^7(\#9)$   $G^9$

$F\#_{MI}^7(b5)$   $B^7(b9)B^9(\#5)$   $E_{MI}^{11}$   $A^{13(\#9)}$   $A^7(b9)$   $A^{13(b5)}$

**B**

Musical score for section B, consisting of four systems of piano accompaniment. Each system has a treble and bass staff. The chords and melodic lines are as follows:

- System 1:** Treble: DMI, DMI/C, B<sup>b</sup>, GMI<sup>7</sup>, EMI<sup>7</sup>(v5), A<sup>7</sup>. Bass: DMI, DMI/C, B<sup>b</sup>, GMI<sup>7</sup>, EMI<sup>7</sup>(v5), A<sup>7</sup>.
- System 2:** Treble: A<sup>7</sup>(b9)/D, D<sup>9</sup>, F<sup>#</sup>7(#9)(#5), BMI<sup>7</sup>, BMI/A, C<sup>#</sup>13/G<sup>#</sup>, G<sup>9</sup>. Bass: A<sup>7</sup>(b9)/D, D<sup>9</sup>, F<sup>#</sup>7(#9)(#5), BMI<sup>7</sup>, BMI/A, C<sup>#</sup>13/G<sup>#</sup>, G<sup>9</sup>.
- System 3:** Treble: F<sup>#</sup>MI<sup>7</sup>, B<sup>7</sup>(#9)(#5), E<sup>9</sup>, A<sup>7</sup>(#9)(#5). Bass: F<sup>#</sup>MI<sup>7</sup>, B<sup>7</sup>(#9)(#5), E<sup>9</sup>, A<sup>7</sup>(#9)(#5).
- System 4:** Treble: F<sup>#</sup>7(#9)(#5), B<sup>9</sup>(#5), E<sup>9</sup>, A<sup>7</sup>(#5). Bass: F<sup>#</sup>7(#9)(#5), B<sup>9</sup>(#5), E<sup>9</sup>, A<sup>7</sup>(#5).

**C**

Musical score for section C, featuring piano accompaniment and performance instructions. The chords and melodic lines are as follows:

- System 1:** Treble: DMI<sup>(add 9)</sup>, F<sup>9</sup>, F<sup>#</sup>9, G<sup>9</sup>, G<sup>#</sup>9, A<sup>9</sup>, DMI<sup>(add 9)</sup>. Bass: DMI<sup>(add 9)</sup>, F<sup>9</sup>, F<sup>#</sup>9, G<sup>9</sup>, G<sup>#</sup>9, A<sup>9</sup>, DMI<sup>(add 9)</sup>.

1st solo on letter **C** (indef.)  
 2nd solo on ABC  
 After solos, play head (AB); vamp, solo & fade on letter **C**

# Gee Baby, Ain't I Good To You

Med.-Slow Swing (Bluesy)

Music by Don Redman  
Lyric by Don Redman & Andy Razaf

**A**

**A**

**A**

**B**

**B**

**B**

Melody is freely interpreted, in a blues style.



**C** (Interlude - play before 2<sup>nd</sup> solo)

(trp. alto ten.)

G7(#11) C7(#9)

(trp. fill) (to **A** for 2<sup>nd</sup> solo (trp.))

**D** (Interlude - play before last solo)

(trp. alto ten.)

1st x: 8<sup>va</sup> b.

(loco)

8<sup>va</sup> b.

(loco)

to **A** for last solo;  
After solos, D.S. al Coda

**⊕** (Tacet till end)

indef.

Flute sounds one octave higher than written.

Chords in parentheses are optional. Melody in bars 16-18 of letter D is slightly different than Cannonball's recorded version, at the composer's request.

# Gloria's Step

Scott LaFaro

(As played by Bill Evans)

Medium Swing

**A**

$\text{♩} = 158$

Chords:  $(F_{MA}^7)$ ,  $F_{MA}^7$ ,  $E_{MA}^7$ ,  $E_{bMA}^7$

Chords:  $D7(\#9)$ ,  $G_{MI}^7$ ,  $G_{MA}^7$ ,  $(F_{MA}^7)$ ,  $F_{MA}^7$ ,  $E_{MA}^7$

Chords:  $E_{bMA}^7$ ,  $D7(\#9)$ ,  $G_{MI}^7$

**B**

Chords:  $F\#_{MI}^7$ ,  $G_{MA}^7$ ,  $B_{MI}^{13}$ ,  $F\#_{MI}^7(b5)$

Chords:  $A_{MI}^7(b5)$ ,  $E_{MI}^7(b5)$ ,  $G_{MI}^{11(b5)}$ ,  $C_{MI}^{11(b5)}$

Chord:  $F^7(\#9, \#5)$

Chords:  $G_{MI}^{11(b5)}$ ,  $C_{MI}^{11(b5)}$ , dr. fill,  $F^7(\#9, \#5)$

last 4 bars of tune may also be played:

$A^7(alt.)$   $D^7(alt.)$   $B^{13}(\#11)$

(These differ from the given changes only by the root being played)

Chords in parentheses are used for solos.

# Goin' Home

Russ Ferrante  
(As played by The Yellowjackets)

Med.-Slow Funk

$\text{♩} = 86$  (Intro)

Tacet

**A**

*(gtr. solo on D.S.)*

Chords: D, A<sub>2</sub>DD, G/D, F#7, C#Bmi7, Ami7, E9/G#, Gmi6D/F#, G/A, Bb7, Bmi7, C/G, G break

**B**

*(gtr.)*

Chords: D7/F#, G7, D7/C, G7/B, G7, D/F#, D, Emi7, F#7(#5), Bmi7, break, D7/F#, G7, D7/C, G7/B, G7, D/F#, D, Emi7, Ami7, GMA7, A/G, B/G, Emi7, G/A, D/A, G/A, Bb7, Bmi7, G, D/G, Bb/C, C/Bb, D/A, Gmi(MA7)/A

*(etc.)*

*(synth.)*

GMA<sup>7</sup>/A G/A D/A G/A A/G D/F# E7 Bb7 A<sup>9</sup>sus  
 (sample fill) ---

D E<sup>7</sup>sus E<sup>7</sup> Bb7 A<sup>9</sup>sus D  
 (D.S. (gtr. solo) al Coda)

(Synth. solo)  
 GMA<sup>7</sup> A/G GMA<sup>7</sup> A/G

GMA<sup>7</sup> A/G GMA<sup>7</sup> Till Cue A/B D/E A mi<sup>7</sup> D<sup>9</sup>sus On Cue A/B D/E A mi<sup>7</sup> D<sup>9</sup>sus

GMA<sup>7</sup> 8va A/G (etc.) B/G (Vamp till cue) (synth.; end solo)  
 E mi<sup>7</sup>

G/A D/A G/A Bb7 B mi<sup>7</sup> G D/G Bb/C C/Bb

D/A G mi<sup>7</sup>(MA<sup>7</sup>) A GMA<sup>7</sup>/A

G/A D/A G/A (2nd x:) (A/G) D/F# E7 Bb7 A<sup>9</sup>sus<sup>3</sup> D  
 (sample fill) ---

E<sup>7</sup>sus E<sup>7</sup> Bb7 A<sup>9</sup>sus Bb7 B mi<sup>7</sup> E<sup>7</sup>sus E<sup>7</sup> Bb7 A<sup>9</sup>sus D  
 (Vamp & fill till cue)

On cue E<sup>7</sup>sus E<sup>7</sup> Bb7 A<sup>9</sup>sus D

rit.

# Gone With The Wind

Med. Swing

Music by Allie Wrubel  
Lyric by Herb Magidson

**A**

**B**

Med. Caribbean Feel

# The Goodbye Look

Donald Fagen

$\text{♩} = 106$

## (Intro)

Tacet

### A

*B*<sub>Mi</sub><sup>9</sup> *F#*/<sub>D</sub> *B*<sup>9</sup><sub>SUS</sub> *E*<sub>Mi</sub>/<sub>G</sub> (add 9)

(vocal)

D bass *C#*/<sub>D</sub> *D*<sub>M</sub>*A*<sup>7</sup> *G* (omit 5)

*F#*<sub>Mi</sub><sup>7(b5)</sup> *B*<sup>7(#5)</sup> *B*/<sub>G</sub> *E*<sub>Mi</sub>/<sub>G</sub> (add 9)

*F#*<sup>7</sup> *D*<sub>M</sub>*A*<sup>7</sup> *G*<sub>M</sub>*A*<sup>9</sup> *C#*<sub>Mi</sub><sup>7(b5)</sup> *F#*<sup>7(#9)</sup> (synth.)

### B

*B*<sub>Mi</sub><sup>9</sup> *F#*/<sub>D</sub> *B*<sup>9</sup><sub>SUS</sub> *E*<sub>Mi</sub>/<sub>G</sub> (add 9)

D bass *C#*/<sub>D</sub> *D*<sub>M</sub>*A*<sup>7</sup> *G* (omit 5)

*F#*<sub>Mi</sub><sup>7(b5)</sup> *B*<sup>7(#5)</sup> *E*<sub>Mi</sub><sup>9</sup> *G*<sub>Mi</sub><sup>6</sup>

*F#*<sup>7</sup> *B*<sup>7(#5)</sup> *E*<sup>7(#9)</sup> *A*<sup>7(#5)</sup> D bass



**E** D bass GMA7/A gtr. fill - - - - -

(synth.; gtr. doubles top line)

D bass B(add 9)

E MI9 G MI6/9 1. F# MI7 F MI7 Bb7

(gtr. solo)

Eb MA7 Ab MA7 DMA7 2. F#7 B7(#5) E7 A7(#5) D bass

(end solo)

**F** G DMA7 G DMA7

(vocal)

C#7(#9) F# MI7 B7(#5) E MI7 A13 G MA7 F#7(#9)

**G** B MI9 F# D B9 sus E MI(add 9) G

D bass C# D DMA7 G (omit 5)

F# MI7(#5) B7(#5) E MI9 G MI6

F#7 B7(#5) E7(#9) A7(#5) D bass

H

GMA9 C#7(#9 #5) CMA7(add 13) B7(#5)

EMi11 A9sus F#Mi7(b5)

B7 EMi7(add 11) C#7(#9) F#7(#9)

F#Mi7(b5) B7 GMA7

C#7(#5) CMA7(add 13) B7(#5) EMi7(add 11) A9sus

(gtr.)

Bmi9 AMA9 GMA9 D13 GMA9 Gmi(MA7)

(elec. pn. - top note of voicing)

(Synth. solo)

(D) Bmi A (D) Bmi A

Vamp, solo & fade

# Guarujá

Randy Brecker

1<sup>st</sup> x: Rubato till letter **C**,  
trp. & pn. only.

**A**  $F\#_{MI}^{11}$   $B^{(add 9)}_{D\#}$   $D^6/C$   $A^7_{SUS 4-3}^{(b9)}$   $DMA^7_{(b5)}$   $GMA^7$   $B^7_{SUS}^{(b9)}$   $B^7_{(b5)}$

$E_{MI}^7$   $C\#^7_{(b5)}$   $A^9_{SUS}$   $A^7_{SUS 4-3}^{(b9)}$   $DMA^7_{(b5)}$   $DMA^7$   $F_{MI}^9$   $F\#_{MI}^9 B^7$

**B**  $E_{MA}^7_{(b5)}$   $F\#_{MI}^7$   $G^0_{(add MA 7)}$   $E_{MA}^7$   $E^0_{(add MA 7)}$

$E_{MA}^7$   $E^9_{SUS}$   $D^{13}_{SUS}$   $A^{13}_{SUS}$   $B^{b9}_{SUS}$   $B^{b13}_{(b9)}$

$C^9_{SUS}$   $C^{13}_{(b9)}$   $D^9_{SUS}$   $D^{13}_{(b9)}$   $G_{MI}^7$   $E_{bMI}^7$   $A^{b13}$   $B^{13}_{SUS}$

1<sup>st</sup> x: set tempo  $\text{♩} = 74$

**C** (Medium Funk) ( $\text{♩} = 74$ )

$B^{13}_{SUS}$   $B^{13}_{(b9)}^{(\#11)}$   $B^{13}_{SUS}$   $B^{13}_{(b9)}^{(\#11)}$   $B^{b13}_{SUS}$   $A^{13}_{SUS}$   $A^{13}_{(b9)}^{(\#11)}$

$A^{13}_{SUS}$   $A^{13}_{(b9)}^{(\#11)}$   $B^{13}_{SUS}$   $B^{13}_{(b9)}^{(\#11)}$   $B^{13}_{SUS}$   $B^{13}_{(b9)}^{(\#11)}$   $B^{b13}_{SUS}$

$A^{13}_{SUS}$   $A^{13}_{(b9)}^{(\#11)}$   $A^{13}_{SUS}$   $A^{13}_{(b9)}^{(\#11)}$   $(B^{13}_{SUS})$

Play head twice  
(2<sup>nd</sup> x in tempo)

Each soloist plays  
on **A**, **B**, vamps on **C**  
After solos, D.C. al Coda

(Trp. Solo)

B<sup>13</sup><sub>sus</sub> B<sup>13</sup>(#11)    B<sup>13</sup><sub>sus</sub> B<sup>13</sup>(#11) B<sup>b13</sup><sub>sus</sub> A<sup>13</sup><sub>sus</sub> A<sup>13</sup>(#11)    A<sup>13</sup><sub>sus</sub> A<sup>13</sup>(#11) B<sup>13</sup><sub>sus</sub>

(On Cue) B<sup>9</sup><sub>sus</sub>

Vamp & Solo till cue

Kicks hold for solos. Letters A & B are more subdued, letter C is funkier.

# Hallucinations

Bud Powell

## Bright Bebop

**A**

Chord progression for section A: G<sup>6</sup> C<sup>7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>13(b9)</sup>

Chord progression for section A (continued): G<sup>6</sup> G<sup>7</sup> C<sup>7</sup> C<sup>#o7</sup> G<sup>7</sup>/<sub>D</sub> E<sup>7(b5)</sup> A<sup>7sus</sup>

Chord progression for section A (continued): A<sup>7</sup> D<sup>7(b9)</sup> 1. G<sup>6</sup> D<sup>7</sup> 2. G<sup>6</sup> F<sup>7</sup>

**B**

Chord progression for section B: E<sup>Mi7</sup> A<sup>7</sup> D<sup>Mi7</sup> G<sup>7</sup> C<sup>Mi7</sup> F<sup>7</sup> B<sup>Mi7</sup> E<sup>7</sup>

Chord progression for section B (continued): A<sup>Mi</sup> E<sup>7</sup>/<sub>B</sub> C<sup>6</sup> D<sup>7</sup> G<sup>6</sup> E<sup>7</sup> A<sup>Mi7</sup> D<sup>7</sup>

**C**

Chord progression for section C: G<sup>6</sup> C<sup>7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>13(b9)</sup> G<sup>6</sup> G<sup>7</sup>

Chord progression for section C (continued): C<sup>7</sup> C<sup>#o7</sup> G<sup>7</sup>/<sub>D</sub> E<sup>7(b5)</sup> A<sup>7sus</sup> A<sup>7</sup> D<sup>7(b9)</sup> G<sup>6</sup>

**D**

Chord progression for section D: C<sup>#Mi7(b5)</sup> F<sup>#7</sup> B<sup>Mi7(b5)</sup> E<sup>7</sup> A<sup>Mi7(b5)</sup>

Chord progression for section D (continued): D<sup>b9</sup> C<sup>9</sup> B<sup>Mi</sup> A<sup>Mi</sup> A<sup>b</sup> G (G<sup>6</sup>) (A<sup>Mi7</sup> D<sup>7</sup>)

solo break

(Solos)

(C#mi7(b5))

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

C<sup>7</sup> C#<sup>o7</sup> G<sup>7</sup>/D E<sup>7</sup> A<sub>mi</sub><sup>7</sup> D<sup>7</sup> |<sup>1.</sup> G<sup>6</sup> D<sup>7</sup> |<sup>2.</sup> G<sup>6</sup> (F<sup>7</sup>)

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

A<sub>mi</sub> E<sup>7</sup>/B C<sup>6</sup> D<sup>7</sup> G<sup>6</sup> E<sup>7</sup> A<sub>mi</sub><sup>7</sup> D<sup>7</sup>

(C#mi7(b5))

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

C<sup>7</sup> C#<sup>o7</sup> G<sup>7</sup>/D E<sup>7</sup> A<sub>mi</sub><sup>7</sup> D<sup>7</sup> G<sup>6</sup> D<sup>7</sup>

Solo on EEFG; after solos, D.C. al Coda.

G<sup>6</sup> G<sup>7</sup> C<sup>7</sup> C#<sup>o7</sup> G<sup>7</sup>/D E<sup>7</sup>(b5) A<sup>7</sup><sub>sus</sub> A<sup>7</sup> (D<sup>7</sup>(b9)) A<sup>b7</sup> G<sup>MA</sup><sup>9</sup>

alternate letter **D**:

C#<sub>mi</sub><sup>7</sup>(b5) F#<sup>7</sup> B<sub>mi</sub><sup>7</sup>(b5) E<sup>7</sup> A<sub>mi</sub><sup>7</sup> D<sup>7</sup> G<sup>6</sup> solo break

Melody may be played one octave lower.

Med. Swing

# Haunted Ballroom

Music by Victor Feldman  
Lyric by Milo Adamo

(in 2)

$\text{♩} = 131$

**A**  $(B_{MI}^7)$   
 $G_{MA}^7$   $E7(\#5)$   $A_{MI}^7$   $D^9$   $B_{MI}^7$   $E7(\flat 9)$   $A_{MI}^7$   $D^9$

$C_{MI}^7$   $F^{13}(\#11)$   $B_{\flat MI}^7$   $E_{\flat 13}(\#11)$   $G_{\sharp MI}^7$   $C_{\sharp 13}$   $D_{13}^{sus}$   $E_{\flat 9}(\#11)$   $D_{13}(\#11)$

(in 4)

**B**  $C_{MI}^7$   $D_{MI}^7$   $E_{\flat MA}^7$   $F7(\flat 9)$   $B_{\flat MA}^7$   $E_{\flat MI}^7$   $D_{MI}^7$   $G7(\flat 9)$

$C_{MI}^7$   $D_{MI}^7$   $E_{\flat MA}^7$   $F7(\flat 9)$   $B_{\flat}$   $F/A$   $G_{MI}^7$   $G_{MI}^7/F$

$E_{MI}^7$   $F_{\sharp MI}^7$   $G_{MA}^7$   $A7(\flat 9)$   $F_{\sharp MI}^7$   $B7(\flat 9)$

$E_{MI}^7$   $A^{13}$   $D^9_{sus}$   $D_{13}(\flat 9)$

**C**

$G_{MA}^7$   $E7(\#5)$   $A_{MI}^7$   $D^9$   $B_{MI}^7$   $E7(\flat 9)$   $A_{MI}^7$   $D^9$

$C_{MI}^7$   $F^{13}(\#11)$   $B_{\flat MI}^7$   $E_{\flat 13}(\#11)$   $G_{\sharp MI}^7$   $C_{\sharp 13}$   $D_{13}^{sus}$   $E_{\flat 9}(\#11)$   $D_{13}(\#11)$

$(D_{13}^{sus})$   $F^{13}(\#11)$   $E7(\#5)$   $E_{\flat 7}(\flat 5)$   $D_{13}(\#11)$

Solos in 4. Changes on 1 & 3 (not anticipated).

# Havona

Jaco Pastorius  
(As played by Weather Report)

Bright Funk/Samba

$\text{♩} = 138$

Esus Dsus C#sus Bsus Bbsus Absus Dbsus Bbsus Absus Dbsus Gbsus/Db

mf (top note of synth. voicing)  
Absus Bbsus Gbsus/Ab Dbsus (3x's) Bbsus Bsus F#

(3rd x) cresc. (Time)

f

**A** GbMA9(#11) DMA9 DbMA9

mf (sop. & synth.)

AMA9 F#mi9 F#MA13(#11) DMA9

DbMA9(#11) AMA9 Bsus C#sus

Bsus C#sus Bsus C#sus N.C. (pn.)

f (Play under solos)

Solo on **A**; after solos play melody at **A** twice, take Coda 2nd x.

(sop. fills)

Till cue On cue

Bsus C#sus Esus Dsus C#sus Bsus Bbsus Absus Dbsus

f (top note of pn. voicing)

Bbsus/Gb Absus/Bb Dbsus/Eb Gbsus/Db Absus/B Bbsus/Db Gbsus/Ab (let ring and fade)

# Here's That Rainy Day

Med. Ballad

Music by Jimmy Van Heusen  
Lyric by Johnny Burke

**A**

$A_{MA}^7$   $C^7$   $F_{MA}^7$   $B^b_{MA}^7$   
 $B_{MI}^7$  (add 11)  $E^7$   $A_{MA}^7$   $E_{MI}^7$   $A^7$  (b9)  
 $D_{MI}^7$  ( $D_{MI}^7$   $G^{\#9}$   $G^7$ )  $C_{MA}^7$  ( $F^{\#9}$ )  $F_{MA}^7$   
 $B_{MI}^7$  ( $B_{MI}^7$   $F^9$   $E^7$ )  $A_{MA}^7$   $F^{\#}_{MI}^7$   $B_{MI}^7$   $E^7$

**B**

$A_{MA}^7$   $C^7$   $F_{MA}^7$   $B^b_{MA}^7$   
 $B_{MI}^7$  (add 11)  $E^7$  ( $B^b_{MI}^7$   $E^b7$ )  $A_{MA}^7$   $E_{MI}^7$   $A^7$   
 $D_{MA}^7$  ( $D^{13}$ )  $B_{MI}^7$   $E^{13}$  /  $D$   $C^{\#}_{MI}^7$   $F^{\#}_{MI}^7$   $B^{13}$  ( $C^{\circ 7}$ )  
 $B_{MI}^7$  (add 11)  $E^7$   $A^6$  ( $F^{\#}_{MI}^7$   $B_{MI}^7$   $E^7$ )

# Hideaway

Dave Sanborn

Med. Funk

(Intro)

$\text{♩} = 132$

*(elec. pn.)*

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

*(alto)*

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

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

**A** *(2nd x: (♯ on DS.) alto solo)*

$B^{\flat 7} \text{ sus}$   $E^9(\#11)$   $E^{\flat 9}$   $G^{\flat 7}$   $F^7$   $B^{\flat 7} \text{ sus}$

$B^{\flat 7} \text{ sus}$   $B^{\flat 7}$   $E^9(\#11)$   $E^{\flat 9}$   $E^{\flat}/F$   $E^9(\#11)$   $E^{\flat 9}$

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

$E^{\flat 9}$   $D^7(\#5)$   $D^{\flat 13}$   $C^7(\text{omit } 5)$   $G^{\flat 7}$   $A^{\flat 7}$   $A^7$   $B^{\flat 7} \text{ sus}$

**B** *(alto solo continues)*

$F^{\# 9}$   $F^{\# 7}$   $F^7$   $B^{\flat 7} \text{ sus}$

*(elec. pn.)*

1-3. 4.  $F^{\# 7}$   $F^7$   $B^{\flat 7} \text{ sus}$

*(D.S. al Coda)*

**(Solos)**

$F^{\# 9}$

*(elec. pn.)*

[On Cue: rit. & end]

Vamp & solo till cue

# I Love Lucy

Eliot Daniel  
(As played by Richie Cole)

## Bright Samba (Intro)

$\text{♩} = 144$

Intro musical notation with chords:  $GMA^9$ ,  $E_{MI}^7$ ,  $A_{MI}^9$ ,  $D^7$ ,  $A_{MI}^9$ ,  $D^7(\text{alto})$ . Includes cues: "Till Cue", "On Cue", and "(Vamp till cue)".

**A** Musical notation with chords:  $GMA^7$ ,  $E_{MI}^7$ ,  $A_{MI}^7$ ,  $D^7$ . Includes instruction: "(alto w/ gtr.)".

Musical notation with chords:  $GMA^7$ ,  $E_{MI}^7$ ,  $A^{13}(\#11)$ ,  $B^{\flat 07}$ . Includes instruction: "(alto)".

1. Musical notation with chords:  $B_{MI}^7$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $B^7$ .

Musical notation with chords:  $E_{MA}^7$ ,  $A_{MI}^9$ ,  $D^{13sus}$ ,  $D^7$ . Includes instruction: "(alto gtr.)".

2. Musical notation with chords:  $B_{MI}^7$ ,  $E_{MI}^7$ ,  $A^7$ .

Musical notation with chords:  $A_{MI}^7$ ,  $D^7$ ,  $G^6$  ( $E_{MI}^7$   $A_{MI}^7$   $D^7$ ).

Solo break - - - - -

Solo on **A** - (both endings);  
 $D^7$  After solos, D.S. al Coda.

$\text{⊙}$  Musical notation with chord:  $A_{MI}^7$ .

(Alto solo) Musical notation with chords:  $GMA^9$ ,  $E_{MI}^7$ ,  $A_{MI}^9$ ,  $D^7$ .  
(On Cue) Musical notation with chords:  $GMA^9$ ,  $E_{MI}^7$ ,  $A_{MI}^9$ ,  $D^7$ ,  $A_{MI}^7$ ,  $D^7$ ,  $G^6$ .  
(Vamp & solo till cue)

Med. Swing

# I Mean You

Thelonious Monk  
Coleman Hawkins

♩ = 162

F<sup>7</sup>sus (Intro)

F<sup>13</sup>

(solo pn.)

**A**

G<sup>6</sup> E<sup>b7</sup>

(2nd x w/ bari sax 8va b.)

E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup>sus

1. B<sup>mi7</sup> E<sup>7</sup> A<sup>mi7</sup> D<sup>7</sup> 2. G<sup>6</sup>

(F<sup>9</sup>) E<sup>b7</sup> (bari, 8va b.)

**B**

E<sup>b7</sup> G<sup>6</sup>

E<sup>b7</sup> A<sup>b7</sup> (A<sup>mi7</sup> D<sup>7</sup>)

(pn. w/ bari 8va b.)

**C**

G<sup>6</sup> E<sup>b7</sup> E<sup>7</sup>

A<sup>mi7</sup> D<sup>7</sup>sus G<sup>6</sup>

**D**

F<sup>7</sup>sus F<sup>13</sup> (hold to end)

(fine)

(Solos)

**E**

G<sup>6</sup> E<sup>b7</sup> E<sup>7</sup> A<sub>Mi</sub><sup>7</sup>

D<sup>7</sup> <sup>1.</sup> B<sub>Mi</sub><sup>7</sup> E<sup>7</sup> A<sub>Mi</sub><sup>7</sup> D<sup>7</sup> <sup>2.</sup> G<sup>6</sup>

Detailed description: This section contains two staves of music. The first staff has four measures with chords G<sup>6</sup>, E<sup>b7</sup>, E<sup>7</sup>, and A<sub>Mi</sub><sup>7</sup>. The second staff has five measures: D<sup>7</sup>, B<sub>Mi</sub><sup>7</sup> E<sup>7</sup>, A<sub>Mi</sub><sup>7</sup> D<sup>7</sup>, and G<sup>6</sup>. The first two measures of the second staff are marked with a first ending bracket (1.), and the last measure is marked with a second ending bracket (2.). All notes are represented by diagonal slashes.

**F** (F<sup>9</sup>)

E<sup>b7</sup> G<sup>6</sup> E<sup>b7</sup> A<sup>b7</sup> A<sub>Mi</sub><sup>7</sup> D<sup>7</sup>

Detailed description: This section contains one staff of music with five measures. The chords are E<sup>b7</sup>, G<sup>6</sup>, E<sup>b7</sup>, A<sup>b7</sup>, and A<sub>Mi</sub><sup>7</sup> D<sup>7</sup>. All notes are represented by diagonal slashes.

**G**

G<sup>6</sup> E<sup>b7</sup> E<sup>7</sup>

A<sub>Mi</sub><sup>7</sup> D<sup>7</sup> G<sup>6</sup> A<sub>Mi</sub><sup>7</sup> D<sup>7</sup>

Detailed description: This section contains two staves of music. The first staff has three measures with chords G<sup>6</sup>, E<sup>b7</sup>, and E<sup>7</sup>. The second staff has four measures with chords A<sub>Mi</sub><sup>7</sup>, D<sup>7</sup>, G<sup>6</sup>, and A<sub>Mi</sub><sup>7</sup> D<sup>7</sup>. All notes are represented by diagonal slashes.

Solo on EEFG;  
After solos, D.C. al fine.

## I Should Care

Sammy Cahn  
Axel Stordahl  
Paul Weston

Med. Swing #

**A**

EMI<sup>7</sup> A<sup>9</sup><sub>SUS</sub> 4-3 F#MI<sup>7</sup> B<sup>9</sup> EMI<sup>7</sup> A<sup>9</sup><sub>SUS</sub> DMA<sup>7</sup>  
 F#MI<sup>7</sup>(b5) B<sup>7</sup> EMI<sup>7</sup> GMI<sup>7</sup> C<sup>9</sup>  
 DMA<sup>7</sup> C#MI<sup>7</sup>(b5) F#<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup> GMA<sup>7</sup>  
 C#MI<sup>7</sup>(b5) F#<sup>7</sup>(b9) BMI<sup>7</sup> BMI<sup>7</sup> E<sup>9</sup> EMI<sup>7</sup> A<sup>9</sup>

**B**

EMI<sup>7</sup> A<sup>9</sup><sub>SUS</sub> 4-3 F#MI<sup>7</sup> B<sup>9</sup> EMI<sup>7</sup> A<sup>9</sup><sub>SUS</sub> DMA<sup>7</sup>  
 F#MI<sup>7</sup>(b5) B<sup>7</sup> EMI<sup>7</sup> GMI<sup>7</sup> C<sup>9</sup>  
 DMA<sup>7</sup> C#MI<sup>7</sup>(b5) F#<sup>7</sup> BMI (E<sup>7</sup> F<sup>o7</sup>)  
 EMI<sup>7</sup> A<sup>7</sup> D<sup>6</sup> (G<sup>7</sup> E<sup>7</sup>) F#MI<sup>7</sup> B<sup>7</sup> )

\*also played as a ballad

Alternate changes for first four bars of letters **A** & **B**:| G#<sup>7</sup>(#11) C#<sup>13</sup>(b9) | F#<sup>7</sup>(#9) B<sup>13</sup> | E<sup>7</sup>(#9) A<sup>13</sup> | DMA<sup>7</sup> G<sup>13</sup>(#11) |

# I Thought About You

Med. Ballad

Music by Jimmy Van Heusen  
Lyric by Johnny Mercer

**A**

(GMA<sup>7</sup>)  
 C<sup>#</sup>M<sub>I</sub>7(b5) C<sup>9</sup>(#11) B<sup>7</sup> E<sup>7</sup>(#5) A<sup>9</sup> B<sup>b</sup>13 A<sup>9</sup>

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

C<sub>M<sub>A</sub></sub>7 C<sub>M<sub>I</sub></sub>7 F<sup>13</sup> G<sub>M<sub>A</sub></sub>7 D<sup>7</sup> (A<sub>M<sub>I</sub></sub>7 B<sub>M<sub>I</sub></sub>7 C<sub>M<sub>A</sub></sub>7)

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

**B**

(GMA<sup>7</sup>)  
 C<sup>#</sup>M<sub>I</sub>7(b5) C<sup>9</sup>(#11) B<sup>7</sup> E<sup>7</sup>(#5) A<sup>9</sup> B<sup>b</sup>13 A<sup>9</sup>

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

C<sub>M<sub>A</sub></sub>7 C<sub>M<sub>I</sub></sub>7 F<sup>13</sup> G<sub>M<sub>A</sub></sub>7 E<sub>M<sub>I</sub></sub>7 / D C<sup>#</sup>M<sub>I</sub>7(b5) C<sup>9</sup>(#11)

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

Med. Swing

# If I Were A Bell

Frank Loesser  
(As played by Miles Davis)

(Intro)

D bass  
(pn. w/ 15ma)

1. 2.  
(melody)

**A** (in 2)  
A<sup>9</sup> D<sup>13</sup><sub>SUS</sub> D<sup>13</sup>(b9) GMA<sup>7</sup>

GMA<sup>7</sup> Bmi<sup>7</sup>(b5) E<sup>7</sup>

A<sup>7</sup> Ami<sup>7</sup> D<sup>13</sup> G<sup>6</sup> G<sup>7</sup>/<sub>B</sub> C<sup>6</sup> D<sup>13</sup>

G<sup>6</sup> F#mi<sup>7</sup>(b5) B<sup>7</sup> E<sup>mi</sup><sup>7</sup> E<sup>mi</sup><sup>7</sup>/<sub>D</sub>

C#mi<sup>7</sup>(b5) F#<sup>7</sup> BMA<sup>7</sup> (C<sup>7</sup>(#11) E<sup>o</sup><sup>7</sup> BMA<sup>7</sup> Ami<sup>7</sup> E<sup>7</sup>) D<sup>13</sup>

**B** A<sup>9</sup> D<sup>13</sup><sub>SUS</sub> D<sup>13</sup>(b9) GMA<sup>7</sup>

GMA<sup>7</sup> Bmi<sup>7</sup>(b5) E<sup>7</sup>

A<sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sup>13</sup> G<sup>6</sup> G<sup>7</sup>/<sub>B</sub>

C<sup>6</sup> C<sup>#</sup>°<sup>7</sup> G<sup>6</sup>/<sub>D</sub> (C<sup>13</sup>) B<sub>MI</sub><sup>7(b5)</sup> E<sup>7</sup> ⊕

A<sub>MI</sub><sup>7</sup> D<sup>13</sup> G<sup>6</sup> (B<sub>MI</sub><sup>7</sup> E<sup>7</sup>)

solo break - - - - -  
Solo on form (AB);  
take Coda to end each solo.

⊕ A<sub>MI</sub><sup>9</sup> (D<sup>13</sup>) C<sub>MI</sub><sup>9</sup> F<sup>13</sup>

(solo continues)

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

(Vamp till cue)

(On Cue) A<sub>MI</sub><sup>7</sup> D<sup>13</sup> G<sup>6</sup> (solo break) (G<sub>MI</sub><sup>(#11)</sup> MA<sup>7</sup>)

(to end)

To [A] for more solos;  
after solos, D.S. al Coda  
(may omit first two lines  
of Coda if vocal is present)

Bass walks in 4 for solos (no kicks or breaks). Original melody has been slightly altered to conform to common practice.  
Last line of Coda is played by each soloist to cue end of vamp.

Med.-Slow  
Bossa Nova

# If You Never Come To Me

Music by  
Antonio Carlos Jobim  
English Lyric by Ray Gilbert

**A**

Chord progression for section A:

DMA<sup>7</sup> C<sup>#</sup>MA<sup>7</sup>(add 13) CMA<sup>7</sup>(b5) B<sup>7</sup>(b9) (3) (3)

E<sub>Mi</sub><sup>11</sup> (G<sub>Mi</sub><sup>7</sup>) G<sub>Mi</sub><sup>7</sup> G<sub>Mi</sub><sup>6</sup> C<sup>9</sup> G<sub>Mi</sub><sup>(MA<sup>7</sup>)</sup> G<sub>Mi</sub><sup>7</sup> G<sub>Mi</sub><sup>6</sup> (3)

F<sup>#</sup>13 F<sup>#</sup>7(#5) B<sup>9</sup> B<sup>7</sup>(b9) E<sup>13</sup>(#9) A<sup>13</sup>(#9) (3) (3) (3) (3)

D<sup>13</sup> (G<sub>Mi</sub><sup>7</sup>) G<sup>7</sup>(#9) DMA<sup>7</sup> E<sup>b</sup>9(#11)

**B**

Chord progression for section B:

DMA<sup>7</sup> C<sup>#</sup>MA<sup>7</sup>(add 13) CMA<sup>7</sup>(b5) B<sup>7</sup>(b9) (3) (3)

E<sub>Mi</sub><sup>11</sup> (G<sub>Mi</sub><sup>7</sup>) G<sub>Mi</sub><sup>7</sup> G<sub>Mi</sub><sup>6</sup> C<sup>9</sup> G<sub>Mi</sub><sup>(MA<sup>7</sup>)</sup> G<sub>Mi</sub><sup>7</sup> G<sub>Mi</sub><sup>6</sup> (3)

F<sup>#</sup>13 F<sup>#</sup>7(#5) B<sup>9</sup> B<sup>7</sup>(b9) E<sup>13</sup>(#9) A<sup>13</sup>(#9) (3) (3) (3) (3)

D<sup>13</sup> (G<sub>Mi</sub><sup>7</sup>) G<sup>7</sup>(#9) DMA<sup>7</sup> E<sup>b</sup>9(#11)

## Bright Jazz Waltz

## I'll Take Romance

Music by Ben Oakland  
Lyric by Oscar Hammerstein II

**A**

$G^6$   $E_{MI}^7$   $A_{MI}^7$   $D^7$   $C$   $B_{MI}^7$

$B^b7$   $E^b_{MA}7$   $(A_{MI}^7(b5))$   $A^b7$   $B^7(alt.)$   $E^7(b9)$

$A_{MI}^7$   $D^7$   $G^6$   $B^b7$   $(E^b_{MA}7)$   $A_{MI}^7$   $D^7$

**B**

$G^6$   $E_{MI}^7$   $A_{MI}^7$   $D^7$   $C$   $B_{MI}^7$

$B^b7$   $E^b_{MA}7$   $(A_{MI}^7(b5))$   $A^b7$   $B^7(alt.)$   $E^7(b9)$

$A_{MI}^7$   $D^7$   $G^6$   $(D_{MI}^7(add 11))$   $C^{\#}_{MI}^7(b5)$   $F^{\#}7$

**C**

$F_{MI}^7$   $B^b7$   $E^b_{MA}7$   $(C^7)$   $E^b6$   $F_{MI}^7$

$B^b7$   $(D^7)$   $E^b_{MA}7$   $E^b6$   $E^b_{MI}^7$   $A^b7$   $D^b_{MA}7$

$G^b_{MA7}$        $(B7(\#5))$   
 $B_{MI7}$        $E7$        $A_{MI7}$        $D7$

**D**

$G^6$        $(E_{MI} / D)$        $(C^{\#}_{MI7}(\flat5))$        $C_{MI}^6$        $)$   
 $E_{MI7}$        $A_{MI7}$        $D7$        $C$        $B_{MI7}$

$B^b7$        $E^b_{MA7}$        $(A_{MI7}(\flat5))$   
 $A^b7$        $B7(alt.)$        $E7(\flat9)$

$A_{MI7}$        $D7$        $G^6$        $(A_{MI7}$        $D7$        $)$

# I'm All Smiles

Med. Jazz Waltz

Music by Michael Leonard  
Lyric by Herbert Martin

**A**  $E^{7(\#9)}$   $A_{mi}^7$   $D\#^{7(\#9)}$   $(F\#G GMA^7)$   $C\#^6$   $D^6$   $B_{mi}^7$

$E^9$   $C\#_{mi}^7$   $F\#^9$   $E^b_{mi}^7$   $A^b9$   $D^b_{MA}^7$

$B^b_{mi}^7$  **1.**  $F\#_{mi}^7$   $B^7$   $E_{MA}^9$

**2.**  $F\#_{mi}^7$   $B^7$   $(G\#_{mi}^7)$   $E_{MA}^7$   $E/G\#$

**B**  $A^b_{MA}^7$   $B^b9(A^b)$   $G_{mi}^7$   $C^7$   $A_{mi}^7(b5)$

$D^7(b5)$   $G_{MA}^7$   $(C_{MA}^7)$   $F\#_{mi}^7(add 11)$   $B^7$

$E_{MA}^7$   $A_{MA}^9(\#11)$   $G\#_{mi}^{11}$   $C\#^7(b5)$   $C^9(b5)$   $B^9$

(F#<sup>b</sup>/G GMA<sup>7</sup>)  
 C E<sup>7</sup>(#9) A<sub>MI</sub><sup>7</sup> D<sup>#7</sup>(#9) C<sup>#6</sup>/D D<sup>6</sup> B<sub>MI</sub><sup>7</sup>

E<sup>9</sup> C<sup>#MI</sup><sup>7</sup> F<sup>#9</sup> E<sup>bMI</sup><sup>7</sup> A<sup>b9</sup>

D<sup>bMA</sup><sup>7</sup> B<sup>bMI</sup><sup>7</sup> F<sup>#MI</sup><sup>7</sup> B<sup>7</sup> E<sub>MA</sub><sup>7</sup>

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

G<sup>#MI</sup><sup>7</sup> C<sup>#MI</sup><sup>7</sup> F<sup>#MI</sup><sup>7</sup> B<sup>9sus</sup> B<sup>7/A</sup> G<sup>#7</sup>

C<sup>#MI</sup><sup>7</sup> F<sup>#MI</sup><sup>7</sup> B<sup>9sus</sup> B<sup>7</sup> E<sup>6</sup>

# Imagination

Music by Jimmy Van Heusen  
Lyric by Johnny Burke

(Med. Ballad)

**A** F<sup>MA</sup>7 F<sup>#o7</sup> G<sup>Mi</sup>7 C<sup>7</sup> F<sup>MA</sup>7 B<sup>b</sup>MA<sup>9</sup> A<sup>Mi</sup>7(b5) D<sup>7</sup>

G<sup>Mi</sup> D<sup>7</sup>(#5) G<sup>Mi</sup>7 C<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>Mi</sup>7 C<sup>7</sup>

F<sup>MA</sup>7 F<sup>#o7</sup> G<sup>Mi</sup>7 C<sup>7</sup> F<sup>MA</sup>7 B<sup>b</sup>MA<sup>9</sup> A<sup>Mi</sup>7(b5) D<sup>7</sup>

G<sup>Mi</sup> D<sup>7</sup>(#5) G<sup>Mi</sup>7 C<sup>7</sup> F<sup>MA</sup>7 C<sup>Mi</sup>7 F<sup>9</sup>

**B** B<sup>b</sup>MA<sup>7</sup> G<sup>Mi</sup>7 B<sup>Mi</sup>7 E<sup>7</sup> A<sup>Mi</sup>7 F<sup>#Mi</sup>7(b5) B<sup>7</sup>(b9)

E<sup>Mi</sup>7 A<sup>Mi</sup>7 D<sup>Mi</sup>7 G<sup>7</sup> C<sup>9</sup>sus C<sup>7</sup>(#5)

**C** F<sup>MA</sup>7 F<sup>#o7</sup> G<sup>Mi</sup>7 C<sup>7</sup> F<sup>MA</sup>7 B<sup>b</sup>MA<sup>9</sup> A<sup>Mi</sup>7(b5) D<sup>7</sup>

G<sup>Mi</sup> D<sup>7</sup>(#5) G<sup>Mi</sup>7 C<sup>7</sup> (E<sup>Mi</sup>7 A<sup>7</sup> A<sup>7</sup> E<sup>b</sup>7(#11) ) D<sup>7</sup>

G<sup>Mi</sup> C<sup>#7</sup>(b5) C<sup>9</sup>sus C<sup>7</sup> F<sup>6</sup> (G<sup>Mi</sup>7 C<sup>7</sup> )

Med. Swing

# In Walked Bud

Thelonious Monk

**A**

(pn. w/ten.)

**B**

(ten. 8va b.)

(pn.)

**C**

(unis.)

Tenor plays the B natural in bar 6 of letters A and C.

pn. fill

Alternate counter melody, bars 3 & 4 and 7 & 8 of letter **B**:

# The Island

Music by Ivan Lins  
& Vitor Martins  
English Lyric by  
Alan & Marilyn Bergman  
(As sung by Mark Murphy)

Med. Latin

**A**

$\text{♩} = 96$

$B_{mi}^9$   $E^b_{MA}^7/F$   $D_{MA}^7/E$   $E^{13}$   
 $G_{MA}^7/A$   $A^7(b^9)_{sus}$   $D_{MA}^9$   $G_{MA}^9$   
 $C^{\#}M_I^7(b^5)$   $F^{\#}7(b^9)(\#5)$   $C_{M_I}^7$   $F^9$   
 $B^b_{MA}^7$   $A_{M_I}^7(b^5)$   $D^7(b^9)(\#5)$   $G_{M_I}^7$   $C^9_{sus}$   $C^{13}$   
 $F_{M_I}^7$   $B^b^9_{sus}$   $B^b^9$   $E^b_{MA}^9$   $G^7(\#9)(\#5)$   $C_{M_I}^7$   $A^b_{M_I}^9$   
 $A_{M_I}^7$   $D^7(b^9)(\#5)$   $A^b_{MA}^7$   $D_{M_I}^7(b^5)$   $G^7(b^9)(\#5)$

**B**

$C_{M_I}^9$   $E_{MA}^7/F^{\#}$   $E^b_{MA}^7/F$   $F^{13}$   
 $A^b_{MA}^7/B^b$   $B^b^7(b^9)_{sus}$   $E^b_{MA}^9$   $A^b_{MA}^9$   
 $D_{M_I}^7(b^5)$   $G^7(b^9)(\#5)$   $C^{\#}M_I^7$   $F^{\#9}$

BMA<sup>7</sup> B<sup>b</sup>MI<sup>7(b5)</sup> E<sup>b</sup>7<sup>(b9)</sup> G<sup>#</sup>MI<sup>7</sup> C<sup>#</sup>9<sup>SUS</sup> C<sup>#</sup>13

F<sup>#</sup>MI<sup>7</sup> B<sup>9</sup>SUS B<sup>9</sup> EMA<sup>9</sup> G<sup>#</sup>7<sup>(#9)</sup> C<sup>#</sup>MI<sup>7</sup> AMI<sup>9</sup>

B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7<sup>(b9)</sup> AMA<sup>7</sup> D<sup>#</sup>MI<sup>7(b5)</sup> G<sup>#</sup>7<sup>(b9)</sup>

**C** C<sup>#</sup>MI<sup>9</sup> FMA<sup>7</sup>/G EMA<sup>7</sup>/F<sup>#</sup>

F<sup>#</sup>13 AMA<sup>7</sup>/B B7<sup>(b9)</sup>SUS

EMA<sup>9</sup> AMA<sup>9</sup> D13 EMA<sup>7</sup>/B G<sup>#</sup>7/C

C<sup>#</sup>MI<sup>7</sup> (rit.) F<sup>#</sup>MI<sup>11</sup> F<sup>#</sup>/G<sup>#</sup>

(a tempo) (pn.) C<sup>#</sup>MI<sup>7</sup> F<sup>#</sup>MI<sup>11</sup> F<sup>#</sup>/G<sup>#</sup> G<sup>#</sup>/A<sup>#</sup>

Melodic rhythm is freely interpreted. Tune starts quietly and grows slowly louder throughout.

**(Vamp & fade)**

# It Happens Every Day

Joe Sample

(As played by The Crusaders)

Med-Slow  
Funk/Latin

(2<sup>nd</sup> x: flute (sax) fill)

*Intro*  $\text{♩} = 62$   $\text{B}^{\flat}\text{MA}^{\flat 7} \text{A}^{\flat 7} \text{SUS} \text{A} \text{B}^{\flat}\text{MA}^{\flat 7} \text{A} \text{A}^{\flat}\text{MA}^{\flat 7} \text{G}^{\flat 7} \text{SUS} \text{G} \text{A}^{\flat}\text{MA}^{\flat 7} \text{G}$

$\text{CMI}^{\flat} \text{B}^{\flat}\text{MI}^{\flat} \text{A}^{\flat} \text{B}/\text{F}^{\sharp} \text{CMI}^{\flat} \text{B}^{\flat}\text{MI}^{\flat} \text{A}^{\flat} \text{G}^{\flat 7} \text{(b9)}$   
(ten.)

**A**  $\text{CMI}^{\flat 7} \text{GMI}^{\flat 7} \text{B}^{\flat}\text{MI}^{\flat 7} \text{CMI}^{\flat 7} \text{DMI}^{\flat 7}$

$\text{B}^{\flat}\text{MI}^{\flat 7} \text{E}/\text{F}^{\sharp} \text{D}^{\flat}\text{MA}^{\flat 7} \text{C}^{\flat 7} \text{(}\#9 \text{)} \text{FMI}^{\flat 7} \text{B}^{\flat 9} \text{sus B}^{\flat 13} \text{(}\#11 \text{)}$

$\text{E}^{\flat 9} \text{sus} \text{A}^{\flat 9} \text{(}\#11 \text{)}$  1.  $\text{A}^{\flat}\text{MA}^{\flat 7} \text{G}^{\flat 13} \text{(b9)}$  2.  $\text{A}^{\flat}\text{MA}^{\flat 7} \text{E}^{\flat}\text{MA}^{\flat 9} \text{(add 13)} \text{G}^{\flat}\text{MI}^{\flat 7} \text{A}^{\flat}\text{MA}^{\flat 7} \text{B}$

**B**  $\text{B}^{\flat}\text{MA}^{\flat 7} \text{CMA}^{\flat 7} \text{DMA}^{\flat 7} \text{G}^{\sharp}\text{MI}^{\flat 7} \text{D}^{\sharp}\text{MI}^{\flat 7} \text{EMA}^{\flat 7} \text{A}^{\flat}\text{MA}^{\flat 7} \text{B}^{\flat}\text{MA}^{\flat 7} \text{CMA}^{\flat 7}$

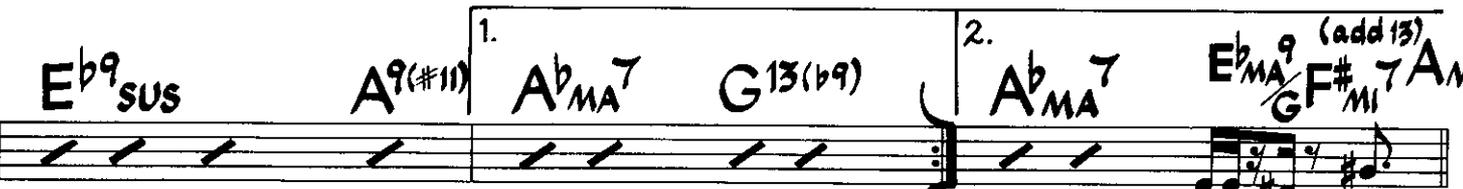
1.  $\text{F}^{\sharp}\text{MI}^{\flat 7} \text{C}^{\sharp}\text{MI}^{\flat 7} \text{DMA}^{\flat 7}$  2.  $\text{B}^{\flat}\text{MI}^{\flat 7} \text{E}^{\flat}\text{MI}^{\flat 7} \text{G}^{\sharp}\text{MI}^{\flat 7} \text{C}^{\sharp}\text{MI}^{\flat 7} \text{F}^{\sharp}\text{MI}^{\flat 7} \text{E}^{\flat 9} \text{sus}$

$\text{F}^{\flat 9} \text{sus} \text{CMI}^{\flat 7} \text{GMI}^{\flat 7} \text{B}^{\flat}\text{MI}^{\flat 7} \text{F}/\text{E}^{\flat}$

Tacet



(Piano Solo)



(end solo)

(D.S. al Coda)



On cue, D.S.S.,  
vamp & fade on letter **A**  
(take 1st ending each time)

Melody may be doubled by piano and guitar. Intro is from Hubert Laws' "Say It With Silence."

Med. Bounce  
(Swing)

# Jersey Bounce

Bobby Plater  
Tiny Bradshaw  
Edward Johnson  
(As played by Benny Goodman)

**A**  $G^6$   $A^7$

$A_{MI}^7$   $D^9$   $G^6$   $B^b07$   $A_{MI}^7$   $D^{13}$

$G^6$   $A^7$

$A_{MI}^7$   $D^9$   $G^6$   $E^b9$   $G^6$

**B**  $G^{13}$   $F^{13}$

$E^b13$   $D^7$   $D^7(\#5)$

**C**  $G^6$   $A^7$

$A_{MI}^7$   $D^9$   $G^6$   $E^b9$   $G^6$

Solo on form (ABC)

Alternate bridge:

**B**  $G^{13}$   $F^{13}$

$E^b13$   $D^7$

etc.

# Joshua

Victor Feldman  
(As played by Miles Davis)

Fast Swing

$\text{♩} = 240$

(Intro)

Tacet

**A**

$E_{MI}^7 E^9_{SUS}$   $E_{MI}^9 F^{\#}_{MI} E_{MI}^9$   $E^9_{SUS}$

(trp. w/ ten. 8<sup>va</sup> b.)

$E_{MI}^7 E^9_{SUS}$   $E_{MI}^9 F^{\#}_{MI} E_{MI}^9$   $E^9_{SUS}$   $E_{MI}^9 D_{MI}^9$

$C_{MI}^9 D_{MI}^9 E_{MI}^9$   $E_{MI}^9$   $A_{MI}^7 D^7$

1. 2. ten. loco — —

**B**

$G_{MA}^7$   $G_{MI}^7$   $C^7(\#9) F_{MA}^7$   $F_{MI}^7$   $B^b7(\#9)$

(ten. 8<sup>va</sup> b.)

$E^b_{MA}^7$   $D_{MA}^9(\#11)$   $C_{MI}^7(\text{add } 13) G/F^{\#}$   $B^{13}(b9)$

ten. loco — —

**C**

$E_{MI}^7 E^9_{SUS}$   $E_{MI}^9 F^{\#}_{MI} E_{MI}^9$   $E^9_{SUS}$

(ten. 8<sup>va</sup> b.)

$E_{MI}^7 E^9_{SUS}$   $E_{MI}^9 F^{\#}_{MI} E_{MI}^9$   $E^9_{SUS}$

$E_{MI}^9$   $D_{MI}^9$   $C_{MI}^9$   $D_{MI}^9$   $E_{MI}^9$

(Solos)

**D**  $E_{MI}^7$   $E_{MI}^7$   $D_{MI}^7$   $C_{MI}^7$   $D_{MI}^7$   $E_{MI}^7$  1.  $A_{MI}^7$   $D^7$  2. 3.

**E**  $G_{MA}^7$   $G_{MI}^7$   $C^7(\#9, \#5)$   $F_{MA}^7$   $F_{MI}^7$   $B^b7(\#9, \#5)$

$E^b_{MA}^7$   $A^7(\#9, \#5)$   $D_{MI}^7$   $C_{MI}^7$   $F\#^7(\#9, \#5)$   $B^7(\#9, \#5)$  (3x's)

**F**  $E_{MI}^7$   $E_{MI}^7$   $D_{MI}^7$   $C_{MI}^7$   $D_{MI}^7$   $E_{MI}^7$

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

$E_{MI}^{11}$   $A_{MI}^7$   $(C_{MI}^7)$   $F^9$   $E^b(\text{add } 9, \text{b}5)$   $E_{MI}^{11}$

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

(ten. loco)

$E_{MI}^{11}$  (6) (bass only)

mp

# Keep That Same Old Feeling

Wayne Henderson  
(As played by The Crusaders)

Med. Funk  
(sixteenths swing)  
♩ = 100

**C<sup>9</sup>SUS** (Intro) **F<sup>MA</sup>7**

(gtr.) (gtr. simile till **B**)

**C<sup>9</sup>SUS** **F<sup>MA</sup>7**

(vocal)

**C<sup>9</sup>SUS** **F<sup>MA</sup>7**

**A**

**C<sup>9</sup>SUS** **F<sup>MA</sup>7**

(gtr.) (ten. & trb.) (ten. & trb. w/ gtr.)

**F<sup>MA</sup>7** **C<sup>9</sup>SUS**

**F<sup>MA</sup>7** **F<sup>MA</sup>7** **B<sup>7</sup>(b5)**

1. 2.

**B**

$B^b_{MA7}$   $E^b_{MA9}$   $A^b_{MA7}$   $C_{MI7}$   $G^b_{MA7}$

(ten. & trb.)

(#11) (#11) (#11) (#11) (#11)<sup>1</sup> (#11) (#11)

$F_{MA7}$   $E^b_{MA7}$   $F_{MA7}$   $E^b_{MA7}$   $F_{MA7}$   $E^b_{MA7}$   $F_{MA7}$

(ten. trb.)

$B7(b5)$   $E^b_{MA7}$   $F_{MA7}(\#11)$

(vocal)

**C** (Solos)

$C^9_{sus}$   $F_{MA7}$   $C^9_{sus}$   $F_{MA7}$

(etc.)

1.  $F_{MA7}$   $B7(b5)$

2.  $F_{MA7}$   $B7(b5)$

**D**

$B^b_{MA7}$   $E^b_{MA9}$   $A^b_{MA7}$   $C_{MI7}$   $F_{MI9}$   $F^{\#}_{MI9}$   $B7$

$B^b_{MA7}$   $E^b_{MA9}$   $A^b_{MA7}$   $C_{MI7}$   $A_{MI7}$   $B^b_{MI7}$   $E^b13(\#11)$

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

$C^9_{sus}$   $F_{MA7}$

(Vamp & fade)

Horns may play riff from letter A during Coda.

# Killing Me Softly With His Song

Med. Rock/  
Latin Ballad  
♩ = 118

Music by Charles Fox  
Lyric by Norman Gimbel  
(As sung by Roberta Flack)

**(Intro)**

Tacet

**A**

**B**

**(fine)**

Medium-Slow Samba

# La Samba

Ray Obiedo

(As played by Andy Narell)

$\text{♩} = 90$

**A**  $A_{MI}^7$   $B_{MI}^7$   $E^9_{sus}$

(steel dr. & flute)

$A_{MI}^7$   $B_{MI}^7$   $E^9_{sus}$

$A_{MI}^7$   $B_{MI}^7$   $E^9_{sus}$

$A_{MI}^7$   $B_{MI}^7$   $E^9_{sus}$

**B**  $C_{MA}^7$   $B^7(\flat 9 \sharp 5)$   $E_{MI}^7$   $A^7(\flat 5)$

$A_{MI}^7$   $B^7(\flat 9 \sharp 5)$   $E_{MI}^7$   $A^7(\flat 5)$   $A_{MI}^7$

$B^7(\flat 9 \sharp 5)$   $E_{MI}^7$   $A^7(\flat 5)$   $A_{MI}^7$

1.  $B^7(\flat 9 \sharp 5)$   $F_{MA}^7(\flat 5)$  N.C.  $\frac{D}{E}$

(steel dr.)

2.  $B7(b9)(\#5)$   $F_{MA}7(b5)$

**C**  $(E_{MI})$

(steel dr. & flute)

$(C_{MA}7)$

$(E_{MI})$

$(C_{MA}7)$   $B_{sus}$   $C^{6/9}$   $A_{sus}$

**D**  $A_{sus}$   $A7(b5)$   $A_{MI}7B7(b9)(\#5)E^9_{sus}$

1.  $E^9_{sus}$   $B_{sus}$   $C^{6/9}$   $A_{sus}$  2.  $E^9_{sus}$   $E^{(add 9)(omit 3)}$

Percussion break

(fine)

Esus chords imply Dorian mode for soloing

Solo on AB  
 (use 2<sup>nd</sup> ending each time)  
 After solos, D.C. al fine.

# La Vida Feliz (The Happy Life)

McCoy Tyner

Medium Latin/Rock

$\text{♩} = 162$

**(Intro)**

**Tacet**

**A**  $A^9sus$   $B^9sus$   $A^9sus$   $B^9sus$

$CMA^9(\#11)$  (vibes, 2nd x only)  $B^9sus$   $A^{13}sus$   $A^9sus$   $B^9sus$  (trp., fl. & vibes 2nd x only)

$A^9sus$   $B^9sus$   $A^9sus$   $B^9sus$

(vibes)

$A^9sus$   $B^9sus$   $B$   $C^{13}$   $D$

$G^9sus$  (trp. & fl.)  $E^9sus$   $G^9sus$   $E^9sus$

$G^9sus$   $E^9sus$  (alto trp.)  $G^9sus$  **N.C.**

**B** (trps.)  $C^{13}$  (Double-Time Feel)  $B^{13}$   $D^{13}$  (vibes w/ pn.) (fl.)

(Orig. Feel)  $E^9sus$   $G^9sus$   $A^9sus$  break (trp. & fl.)

**C**  $E^b$   $F$   $B$  (trp.)  $C^\#$   $E^b$   $F$   $B$   $A$   $G$

(piano) (pn.)

(pn. & vibes)

E<sup>b</sup> F B C<sup>#</sup> (trp. & fl.) E<sup>b</sup> F B A G (fine)

(Double-Time Feel)

**D** E<sup>b</sup>13<sup>sus</sup> (piano solo) D<sup>b</sup>13<sup>sus</sup>

E<sup>b</sup>13<sup>sus</sup> D<sup>b</sup>13<sup>sus</sup> (solo break)

(Solos - Original Feel)

**E** C<sup>MA</sup>9<sup>(#11)</sup> B<sup>9</sup><sup>sus</sup> A<sup>9</sup><sup>sus</sup> B<sup>9</sup><sup>sus</sup> (2) (2)

B<sup>13</sup> C<sup>13</sup> D<sup>13</sup> G<sup>9</sup><sup>sus</sup> E<sup>9</sup><sup>sus</sup>

G<sup>9</sup><sup>sus</sup> E<sup>9</sup><sup>sus</sup> G<sup>9</sup><sup>sus</sup> (E<sup>9</sup><sup>sus</sup>)

(Double-Time Feel)

**F** C<sup>13</sup> B<sup>13</sup> D<sup>13</sup> E<sup>9</sup><sup>sus</sup> G<sup>9</sup><sup>sus</sup> A<sup>9</sup><sup>sus</sup> (break) (Orig. Feel)

**G** E<sup>b</sup> F B C<sup>#</sup> E<sup>b</sup> F B A G (etc.)

E<sup>b</sup> F B C<sup>#</sup> E<sup>b</sup> F B A G

(Double-Time Feel)

**H** E<sup>b</sup>13<sup>sus</sup> D<sup>b</sup>13<sup>sus</sup> E<sup>b</sup>13<sup>sus</sup> D<sup>b</sup>13<sup>sus</sup> (break)

Solo on EFGH After solos, D.C. al fine (Vamp & fade on letter **C**)

# Lady Bird

Tadd Dameron  
(As played by Miles Davis)

Fast Swing

**A**

$\text{♩} = 254$

**DMA<sup>7</sup>** **GMI<sup>7</sup>** **C<sup>7</sup>**

(trp. w/ ten. 8<sup>va</sup> b.)

**DMA<sup>7</sup>** **CMI<sup>7</sup>** **F<sup>7</sup>**

(trp. w/ ten. 8<sup>va</sup> b.)

**B<sup>b</sup>MA<sup>7</sup>** **BMI<sup>7</sup>** **E<sup>7</sup>**

(trp. w/ ten. 8<sup>va</sup> b.)

**E<sup>7</sup>** **A<sup>7</sup>** **DMA<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>** **A<sup>7</sup>(#5)**

(on repeat) **CMI<sup>7</sup>**

(trp. w/ ten. 8<sup>va</sup> b.)

Solo on form (A);  
After solos, D.C. al Coda  
(play head twice)

**DMA<sup>7</sup>**

(trp. ten.)

(sample fills)

**DMA<sup>7</sup>** **GMI<sup>7</sup>** **C<sup>7</sup>**

'shout' played on first 8 bars of form (solo over second 8):

(trp. w/ ten. 8<sup>va</sup> b.)

**DMA<sup>7</sup>** **CMI<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>**

(trp. w/ ten. 8<sup>va</sup> b.)

Med.-Up Swing  
 ♩ = 174

Lady Bird (Alternate Version)

(As played by Fats Navarro & Tadd Dameron)

(Intro)

Chords: A7(#9), DMA7, A7(#9), DMA7, DMA7

(trp.)

Chords: F9(#11), E13, C9(#11) B7, Bb9(#11) A13, DMA7

**A** Chords: DMA7, Gmi7, B7, C13

Chords: DMA7, (C#mi7 F#7), Cmi7 F7, Cmi9, F#7(#5) F13

Chords: BbMA7, Bmi9, E13, Emi7

Chords: Emi7, A13, DMA7 F7, BbMA7 Eb7

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

Chords: A13, D6, G13, F#mi7(#9) F13, Emi7, Eb13, G#7(#9)

Use chords in parentheses for solos; no kicks during solos.

# Last First

Gary Peacock

Med.-Up Straight 1/8's

**A**

$\text{♩} = 184$

Asus  $F_{MA}^7/A$

$B^b_{MA}^7/A$   $B^b_{MA}^7(\#5)/A$  Asus

1. 2. Asus

**B**

$F\#_{MI}^7$   $G_{MA}^7/F\#$   $F\#_{MI}^7$   $G_{MA}^7/F\#$

$F\#_{MI}^7$   $G_{MA}^7/F\#$   $F\#_{MI}^7$

$D/E$   $E/F\#$  ( $E/D$   $D/E$   $E/F\#$ )

( $E/D$   $D/E$   $E/F\#$ ) ( $E/D$   $D/E$   $E/F\#$ )

( $E/F\#$ )

$C\#_{MI}^{11}$  (last x)  $D_{MA}^9(\#5)/C\#$   $C\#_{MI}^{11}$   $B_{MI}^9(\text{add } 13)/C\#$

(fine)

$C\#_{MI}^{11}$        $D_{MA}^9(\#5) / C\#$        $C\#_{MI}^{11}$        $B_{MI}^9(\text{add } 13)$

(Solos)

**C**  $A_{sus}$        $F_{MA}^7 / A$        $B\flat_{MA}^7 / A$        $A_{sus}$

**D**  $F\#_{MI}^7$        $G_{MA}^7 / F\#$       (2)      (2)       $F\#_{MI}^7$

Solo on CCD; continue to **E** to end each solo.

**E**  $C\#_{MI}^{11}$        $D_{MA}^9(\#5) / C\#$        $C\#_{MI}^{11}$        $B_{MI}^9(\text{add } 13) / C\#$

Return to **C** for more solos; after solos, D.C. al fine.

Use A Major scale on Asus chords for solos.

# Last Train From Overbrook

James Moody

Med. Swing  
♩ = 148

(Double-Time Feel)

1. 2.

(alto)  $B_{m11}^9$

**A**

(Swing)

$B_{m11}^9$   $E_{b13}$   $B_{m11}^9$

$E_{b13}$   $(A_{b9}) A_{b7}(\#9)$   $(G9) G7(\#9)$

$(F\#9) F7(\#9)$   $(F9) B_{b13}(\#11)$   $B_{m11}^9$

$E_{b13}$   $A_{b6}$  (sample fill)  $B_{m11}^9$   $E_{13}$

Solo on **A**; after solos, D.C. al Coda



(Double-Time Feel)

(alto plays melody twice, then solos)

$B_{m11}^9$

Head is played twice before solos, only once after. (Vamp, solo & fade)

# Laurie

Bill Evans

Medium Ballad

$\text{♩} = 76$

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

$A_{MI}^9(\#5)$   $D^7(\#9)$   $D_{MI}$   $D_{MI}$   $D_{MI}$   $D_{MI}^9$   $G^7(\#9)$

$G_{MI}^9$   $C^7(\#9)$   $F_{MI}^9$   $B^b7(\#9)$

1.  $E_{MI}^7(\#5)$   $E^b9_{sus}$   $E^b9$   $D^9_{sus}$   $D^9$   $C\#^9$

2.  $A_{MI}^{11}$   $A_{MI}^{11} A\#_{MI}^{11} B_{MI}^{11}$   $B_{MI}^{11} C_{MI}^{11} C\#_{MI}^{11}$   $C\#_{MI}^{11} D_{MI}^{11} E^b_{MI}^{11}$   $E^b_{MI}^{11}$

$D_{MI}^7(\#5)$   $G^7(\#9)$   $C^{13}_{sus}$   $B^b_{13}_{sus}$

(fine) pn. fill - - - -

$A^b_{13}_{sus}$   $G^{13}_{sus}$   $G^{13}$

Melody is freely interpreted rhythmically.

Medium  
Funk Ballad  
♩ = 77

# Let Me Be The One

Angela Bofill  
Rick Suchow  
Alan Palanker

**(Intro)**

Chord symbols for Intro:  
 GMI<sup>7</sup> DMI<sup>7</sup> GMI<sup>7</sup> DMI<sup>7</sup> GMI<sup>7</sup> DMI<sup>7</sup> GMI<sup>7</sup> DMI<sup>7</sup> GMI<sup>7</sup> DMI<sup>7</sup> GMI<sup>7</sup>  
 1. DMI<sup>7</sup> D7(#9)/F (synth.)  
 2. DMI<sup>7</sup> D7(#9)/F (synth.)

**A**

Chord symbols for Section A:  
 GMI<sup>9</sup> A7(#9)/F B<sup>b</sup>MA<sup>7</sup> C/D GMI<sup>9</sup> A7(#9)/F  
 (vocal) (tenor solo on D.C.)  
 A<sup>b</sup>/B<sup>b</sup> E<sup>b</sup>/F D7(#5) GMI<sup>9</sup> A7(#9)/F B<sup>b</sup>MA<sup>7</sup> C/D  
 GMI<sup>9</sup> A7(#9)/F A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>/C C/D

**B**

Chord symbols for Section B:  
 EMI<sup>7</sup> B7(#9)/F B<sup>b</sup>MA<sup>7</sup> A7(#9)/F A<sup>b</sup>MA<sup>7</sup> G<sup>7</sup>SUS  
 C/D EMI<sup>7</sup> B7(#9)/F B<sup>b</sup>MA<sup>7</sup> A7(#9)/F  
 A<sup>b</sup>MA<sup>7</sup> G<sup>7</sup>SUS C/D D7(#5)

After 2<sup>nd</sup> verse, D.C. at 2<sup>nd</sup> ending at Cod

⊕  $G_{MI}^9$   $A^7(\#9)$   $A^b/B^b$   $B^b/C$   $D^b/E^b$   $E^b/F$

(end solo)

$G_{MI}^7$   $D^7(\#9)$   $D^b_{MA}^7$   $C^7(\#9)$   $C^b_{MA}^7$   $B^b^7_{SUS}$

(vocal)

$E^b/F$   $G_{MI}^7$   $D^7(\#9)$   $D^b_{MA}^7$   $C^7(\#9)$

$C^b_{MA}^7$   $B^b^7_{SUS}$   $E^b/F$

(Vamp, scat & fade)

# Let's Go Dancin'

Victor Feldman

Bright Samba

$\text{♩} = 146$

**A**  $\frac{8}{8}$

Flute (flute)

$B_{MI}^7$   $E^9_{SUS}$   $A_{MA}^7$   $F\#_{MI}^7$

$B_{MI}^7$   $E^9_{SUS}$   $A_{MA}^7$   $G\#_{MI}^7$

$C\#^7$   $(F\#_{MA}^7)$   $B/F\#$   $F\#_{MA}^7$   $F\#_{MI}^7$   $B^7$   $\oplus$

1.  $B_{MI}^7$   $E^9_{SUS}$   $(F\#^7(\#5))$  break - - - 2.  $B_{MI}^7$   $B_{MI}^9/A$

**B**

$G\#_{MI}^9$   $C\#^9$   $(F\#_{MA}^7)$   $B_{MA}^7/F\#$   $D\#_{MI}^7$   $G\#_{MI}^7$

$C\#^9_{SUS}$   $C\#^9$   $F\#_{MA}^7$   $(F\#_{MA}^7)$   $C^9(b5)$   $B_{MI}^7$   $E^9_{SUS}$

$(A_{MA}^7)$   $D/A$   $A_{MA}^7$   $F\#_{MI}^7$   $G^{13}_{SUS}$   $F^{13}_{SUS}$

$(F^{13}_{SUS})$   $G^{13}_{SUS}$   $F^{13}_{SUS}$

$E^9_{SUS}$  break - - - (7)  $\uparrow$  break - - -

$\oplus$

$B_{MI}^7$   $B_{MI}^9$   $E^7$   $G_{MI}^9$   $C^7$   $E_{MI}^9$   $A^7$   $D^6$  solo break - - -

**(D.S. al Coda)**

Flute sounds one octave higher than written. Use chords in parentheses for solos.

**(fine)** Solo on AAB; after solos play head (AABA) to fine.

# Like Someone In Love

Music by Jimmy Van Heusen  
 Lyric by Johnny Burke

Med. Swing

**A**

Chords:  $D_{MA}^7$   $F\#^7/C\#$   $B_{MI}^7$   $B_{MI}^7/A$   $E^7/G\#$   $G^9(\#11)$   $F\#_{MI}^7$   $B^7$

Chords:  $E_{MI}^7$   $(G\#_{MI}^7 C\#^7)$   $A^7$   $D_{MA}^7$   $A_{MI}^7$   $D^7$

Chords:  $G_{MA}^7$   $C\#_{MI}^7$   $F\#^7$   $B_{MA}^7$

Chords:  $B_{MI}^7$   $E^7$   $E_{MI}^7$   $A^7(\#5)$

**B**

Chords:  $D_{MA}^7$   $F\#^7/C\#$   $B_{MI}^7$   $B_{MI}^7/A$   $E^7/G\#$   $G^9(\#11)$   $F\#_{MI}^7$   $B^7$

Chords:  $E_{MI}^7$   $(G\#_{MI}^7 C\#^7)$   $A^7$   $D_{MA}^7$   $A_{MI}^7$   $D^7$

Chords:  $G_{MA}^7$   $C\#_{MI}^7$   $F\#^7$   $B_{MA}^7$   $E^7$   $F^{\circ 7}$

Chords:  $F\#_{MI}^7$   $B^7$   $E_{MI}^7$   $A^7$   $D^6$   $(E_{MI}^7 A^7)$

All changes get 2 beats each when 2 to the bar.

## Line For Lyons

Medium Swing

Gerry Mulligan

**A**  $A^6$   $A^7(b9)$   $D_{MI}^7$   $G^7$   $C\#_{MI}^7$   $F\#^7$

(trp.)

$B_{MI}^7$   $E^7$   $A_{MA}^7$   $F\#^7$   $B_{MI}^7$   $E^7$

1.  $A^6$   $F\#^7$   $B_{MI}^7$   $E^7$  2.  $A^6$   $(A^7)$

**B**  $D_{MA}^7$   $D\#_{MI}^7(b9)$   $G\#^7(b9)$   $C\#_{MI}^7$   $C\#_{MI}^7$   $F\#^7(b9)$

$B_{MI}^7$   $B_{MI}^7$   $E^7(b9)$   $C\#_{MI}^7$   $F\#^7$   $B_{MI}^7$   $E^7$

**C**  $A^6$   $A^7(b9)$   $D_{MI}^7$   $G^7$   $C\#_{MI}^7$   $F\#^7$   $B_{MI}^7$   $E^7$

$A_{MA}^7$   $F\#^7$   $B_{MI}^7$   $E^7$   $\oplus$   $A^6$   $B_{MI}^7$   $E^7$

$\oplus$   $A^6$   $F\#^7$   $B_{MI}^7$   $E^7$   $A^6$   $F\#^7$   $B_{MI}^7$   $E^7$   $A_{MA}^7$

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

Head is in 2, solos are in 4. Sounds one octave lower than written.

Medium Latin

$\text{♩} = 132$

# Little Sunflower

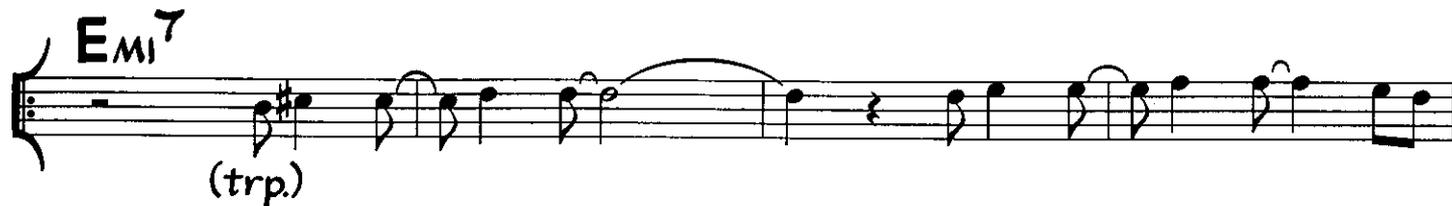
Freddie Hubbard

(Intro)

Tacet



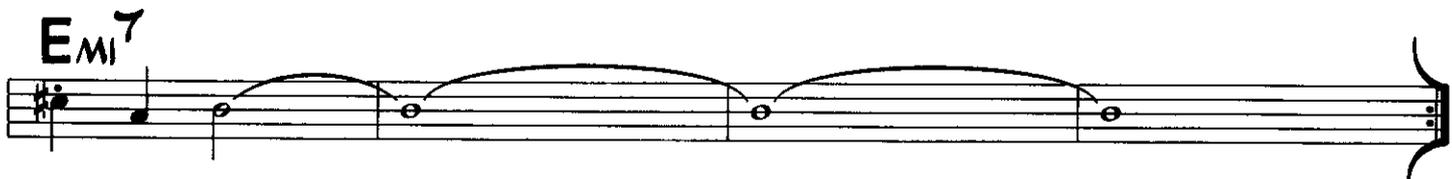
**A**



**B**



**C**



(Ending)



Solo on form (AABBCC);  
After solos, D.S., play head to ending.

Letter B may be played as a double-time feel samba.



# Little Waltz

Med.-Slow Jazz Waltz

Ron Carter

**A**

Chords: GMI, D7/F#, FMI7, EbMA7, A7, D7, GMI, D7, GMI, D7/F#, GMI, GMI, D7/F#, GMI/F

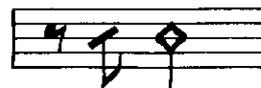
**B**

Chords: EMI7(b5), A7, D7, G7, CMI7, F7, Bb, A7, D7

**C**

Chords: G, D7/F#, FMI7, EbMA7, A7, D7, G, (D7)

Melody at **A** and **C** may also be played with this rhythm:



# Love Came On Stealthy Fingers

Slow Ballad

Bob Dorough

(Intro)

Tacet

(vocal)

**A**

**B**

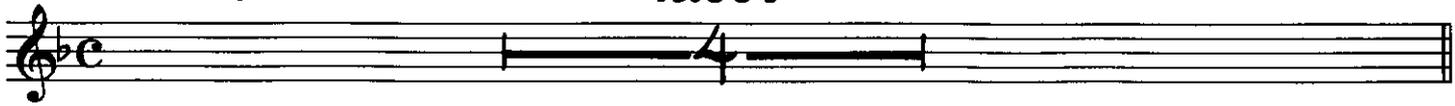
## Love Dance

Music by Ivan Lins & Vitor Martins  
 English Lyric by Paul Williams  
 (As sung by Diane Schuur)

Med. Funk Ballad

♩ = 57 (Intro)

Tacet



**A**

$F_{MA}^7$   $G_{MI}^7$   $A_{MI}^7$   $B^b_{MA}^7$   $E^b_{13}^{sus}$   $E^b_{13}$   $A_{MI}^7$   $D_{MI}^7$   
 $G^b_{13}^{sus}$   $G^b_{13}$   $C^b_{13}^{sus}$   $C^b/B^b$   $A^b_{13}$   $A^b_{13}(\#5)$   
 $D^9_{sus}$   $D^7(\#9)$   $G^b_{13}^{sus}$   $G^b_{13}$   $C^b_{13}^{sus}$   $C^b_{13}^{sus}(b9)$   
 $G^6/F$   $B^b_{MI}^7/F$   $G^6/F$   $E^b_{13}^{sus}$   $G^6/F$   $E^b_{13}^{sus}$   $B^7(b5)$

**B**

$E_{MI}^7(b5)$   $A^7(\#5)$   $D_{MI}^7(add 11)$   $D_{MI}^7/C$   $B_{MI}^7(add 11)$   $E^7(alt.)$   $A_{MA}^7$   
 $G^{\#}_{MI}^7(b5)$   $C^{\#}^7(\#5)$   $F^{\#}_{MI}^7(add 11)$   $F^{\#}_{MI}^7/C$   $G^b_{13}^{sus}$   $G^b_{13}$   $C^b_{13}^{sus}$   $C^b_{13}^{sus}(b9)$   
 (tenor solo on D.S.)  
 (end solo)

**C**

$F_{MA}^7$   $G_{MI}^7$   $A_{MI}^7$   $B^b_{MA}^7$   $E^b_{13}^{sus}$   $E^b_{13}$   $A_{MI}^7$   $D_{MI}^7$

$G^{13}_{sus}$   $G^{13}$   $C^{13}_{sus}$   $C/Bb$   $A^{13}$   $A7(\#5)$

$D^9_{sus}$   $D7(\#9)$   $G^{13}_{sus}$   $G^{13}$   $C^{13}_{sus}$   $C^{13}_{sus}(b9)$

$G^6/F$   $B^b M^7/F$   $G^6/F$   $E^b13_{sus}$   $G^6/F$   $B^b M^7/F$   $G^6/F$   $E^b13_{sus}$   $B7(b5)$

**(D.S. al Coda)**

Melodic rhythm is freely interpreted.

$G^6/F$   $E^b13_{sus}$   $D^9_{sus}$   $D7(\#11)$   $G^{13}_{sus}$   $G^{13}$   $C^{13}_{sus}$   $C^{13}_{sus}(b9)$

**(molto rit.)**

$E7(\#9)$   $G^6/F$   $E7(\#9)$   $G^6/F$

**(a tempo)** **(tenor solo)** **Vamp, solo & fade**

## Lush Life

Billy Strayhorn  
(As played by John Coltrane)

Freely

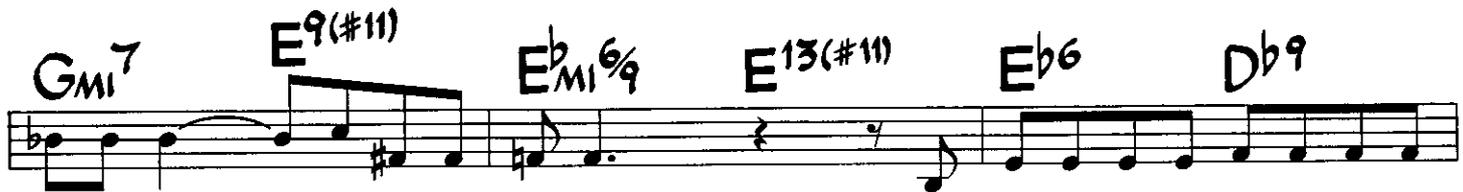
**A**

E<sup>b</sup>6

D<sup>b</sup>9

E<sup>b</sup>MA<sup>7</sup>

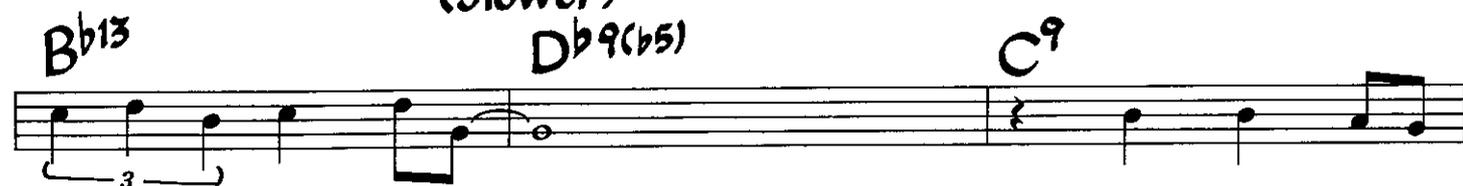
D<sup>b</sup>9



**B** (Faster)



(Slower)



(Med. Ballad)

**C**

♩ = 58

$E^b_{MA}7$   $E^{13}(\#11)$   $E^b_{MA}7$   $E^{13}(\#11)$   $E^b6$   $A^b_{MI}7$   $D^b13$   $G^b_{MA}7$   $E^{13}(\#11)$   
 $E^b_{MA}7$   $E^{13}(\#11)$   $E^b_{MA}7$   $E^{13}(\#11)$   $E^b6$   $E^b9$   $D^{13}$   $G_{MA}7$   $B^{13}$   
 $B^b_{MA}7$   $F7(\#9)$   $B^b_{MA}7$   $F^{\#}_{MI}7$   $B^7$   $E_{MA}7$   $E_{MI}7$   $A^7$   $D_{MA}7$   $B^b13$

**D**

$E^b_{MA}7$   $E^{13}(\#11)$   $E^b_{MA}7$   $E^{13}(\#11)$   $E^b6$   $D^7(\#11)$   $D^b13$   $G_{MI}$   $C^7$   
 $A^b_{MI}9$   $D^b13$   $B^9(\#5)$   $B^b13$   $E^b_{MA}7$   $A^b13$   
 $G_{MI}7$   $C^7$   $A^b_{MI}9$   $D^b13$   $B^9(\#5)$   $B^b13$

(Double-time Feel)

$B^b7(\#9)$   $B^7(\#9)$   $C^7(\#9)$   $C^{\#7}$   $D^7(\#9)$   $E^{13}(\#11)$   $E^b_{MA}7$   $B^b13$   $E^b_{MA}7$   $E^{13}(\#11)$   $E^b_{MA}7$   $E^{13}(\#11)$

(First solo begins here)  
Solo on CD; after solos, D.S. al Coda

Solos are in double-time feel swing.

$B^b7(\#9)$   $B^7(\#9)$   $C^7(\#9)$   $C^{\#7}(\#9)$   $D^7(\#9)$   $E^{13}(\#11)$   $E^b_{MA}7$

(molto rit.)

Med.-Slow  
Straight 1/8's

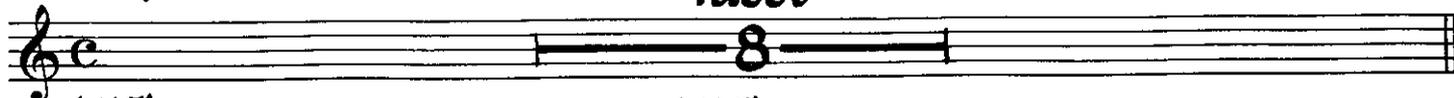
# Madagascar

Richie Beirach  
(As played by  
John Abercrombie)

$\text{♩} = 96$

## (Intro)

Tacet



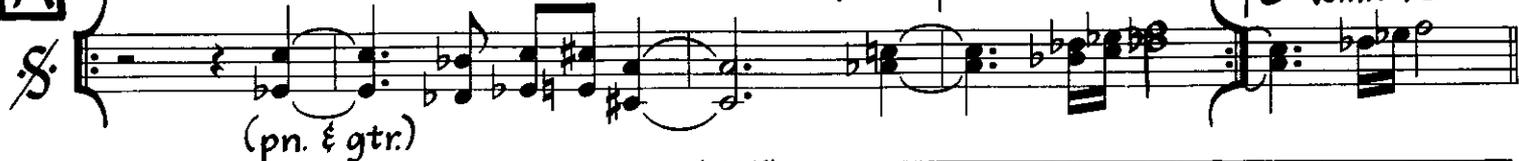
**A**

(MA7)  
F#MI/Bb(add 9)  
1. A

(MA7)  
F#MI/Bb(add 9) 1.  
1. A

2.

Bb(add 9) Bbsus



(MA7)  
BMI/ Eb(add 9)  
1. D

(MA7)  
BMI/ Eb(add 9) 1.  
1. D

2.

Eb(add 9) Ebsus



[G<sup>b</sup>MA7(b5)]  
(b5)

[F7sus]

**B** G<sup>b</sup>MA7 F<sup>sus</sup>

F<sup>sus</sup> G<sup>b</sup>MA7(b5)



f [G<sup>b</sup>MA7(b5)]  
(b5)

[F7(#9)]  
(#5)

G<sup>b</sup>MA7 F<sup>sus</sup>

F<sup>sus</sup> G<sup>b</sup>MA7(b5)



(MA7)  
F#MI/Bb(add 9)  
1. A

(MA7)  
F#MI/Bb(add 9)  
1. A



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

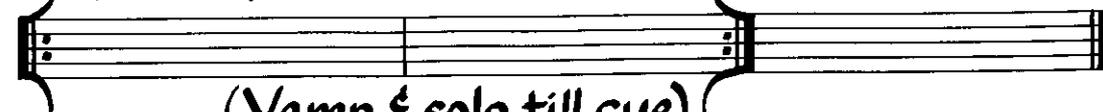
Changes in brackets above letter B are used for solos

## (Ending - gtr. solo)

## (On Cue)

F#MI/Bb(add 9)  
1. A

F#MI/Bb(add 9)  
1. A



(Vamp & solo till cue)

# Make Me A Memory

Medium Bossa ♩=120

(Sad Samba)

Grover Washington, Jr.

**(Intro)**  $F_{MA}^9$   $E7(\#9)(\#5)$   $A_{MI}^7$   $(C^6)$

(gtr, sample solo)

$F_{MA}^9$   $E7(\#9)(\#5)$   $A_{MI}^7$

$F_{MA}^9$   $E7(\#9)(\#5)$   $A_{MI}^7$   $(C^6)$

$F_{MA}^9$   $E7(\#9)(\#5)$   $A_{MI}^7$

**A**  $D_{MI}^7$   $G^{13}$   $A_{MI}^7$   $D^9$

(ten.)

$F^9$   $E7(\#9)(\#5)$   $A_{MI}^7$   $A^{13} E^b9(\#11) D_{MI}^7$   $A^{13} A7(\#5)$

1. 2.

**B**  $F_{MA}^7$   $E7(\#9)(\#5)$   $A_{MI}^7$   $G_{MI}^7$   $F_{MA}^7$   $E7(\#9)(\#5)$   $A_{MI}^7$   $G_{MI}^7$

$F_{MA}^7$   $E7(\#9)(\#5)$   $E^b_{MA}^9$   $D_{MA}^9$   $A_{MI}^{11}$

1. 2.

Guitar sounds one octave lower than written. Kicks do not hold for solos.

$G_{MI}^7$  may be played on the 'and' of 2' in stead of the 'and' of 3' during solos at letter B.

Play head twice before solos.

Solo on AAAABB

After solos, D.S., play head, vamp on letter **B**, solo and fade.

Med. Funk

# Matinee Idol

Russ Ferrante  
(As played by The Yellowjackets)

$\text{♩} = 106$  (Intro)

Tacet



**A**

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

(ten. & trp.) (elec pn.)

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

(ten. & trp.) (elec. pn.)

$G/A$   $B^b/C$   $C/F$   $\text{Coda}$   $B^b/C$   $C/F$  N.C.

(elec. pn.)

**B**

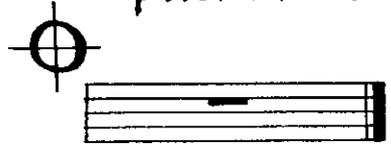
(elec. pn.)  $A^7 B^m \text{ } ^7 A^9 / C^\#$  N.C.

$A^{(add 9)} / C^\#$  D N.C.  $A^7 B^m \text{ } ^7 A^9 / C^\#$  N.C.

1.  $A^{(add 9)} / C^\#$  D/E

2.  $A^{(add 9)} / C^\#$  D/E

elec. piano solo on **A**, indef. (take 1<sup>st</sup> ending each time).  
 On cue, take 2<sup>nd</sup> ending, play melody at **B** (with repeat)  
 then vamp and fade on **A** (play melody twice, then solo).  
 Optional: take Coda on cue to end.



Medium-Slow Funky Rock  
♩ = 85

# Mercy, Mercy, Mercy

Josef Zawinul

(As played by Cannonball Adderley)

C F/C C7 F C F/C C7 F

*mp* (trp. & alto)

C F/C C7 F C F/C C7 F

C F/C C7 F/C C F/C C7 F/C C

(trp. alto)  
*cresc.*

C C/E F G G<sup>9</sup>sus C C/E F G

*f* *mf* *mp*

D<sup>MI</sup>7 E<sup>MI</sup>7 A<sup>MI</sup> G A<sup>MI</sup> G A<sup>MI</sup>

*f*

Alto phrasing follows trumpet.

D<sup>MI</sup>7 E<sup>MI</sup>7 A<sup>MI</sup> G A<sup>MI</sup> G A<sup>MI</sup>

*f* *molto rit.*

# The Midnight Sun

Music by Lionel Hampton  
& Sonny Burke  
Lyric by Johnny Mercer

Med.  
Ballad

**A**

**CMA7** **Cmi7** **F9(#11)**

**BbMA7** **Bbmi7** **Eb9(#11)**

1. **DMA7** **Bmi7** **Emi7** **A7** 2. **DMA7** **Bmi7** **G#mi7(b5)** **C#7**

**B**

**EMA7** **Emi7** **A7** **F#mi7** **F7** **Emi7** **Eb9(#11)**

**C**

**CMA7** **Cmi7** **F9(#11)**

**BbMA7** **Bbmi7** **Eb9(#11)**

**DMA7** **Bmi7** **Emi7** **A7**

Chords in parentheses are optional.

# The Midnight Sun Will Never Set

Quincy Jones  
Henri Salvador

Medium Ballad

**A**  $D^9_{sus}$   $GMA^7$   $AMI^7$   $BMI^7$   $E^7$   $AMI^7$   $BMI^7$   $CMA^7$   $D^7$

$DMI^7$   $G^7$   $CMA^7$   $F^{\#MI^7}$   $B^7$   $E MI^7$   $A^7$   $D^9_{sus}$  ↓ break - - - -

$GMA^7$   $AMI^7$   $BMI^7$   $E^7$   $AMI^7$   $BMI^7$   $CMA^7$   $D^7$

$DMI^7$   $G^7$   $CMA^7$   $F^{\#MI^7}$   $B^7$   $E MI^7$   $A^7$   $D^9_{sus}$   $A^{\flat 7}$   $G^6$

**B**  $GMI^7$   $C^7$   $FMA^7$   $AMI^7$   $B^{\flat 7}$   $BMI^7$  [  $F^7$   $B^7(\#9)$  ]

$CMI$   $A^{\flat}/C$   $F^7$   $E^{\flat 7}$   $D^9_{sus}$  ↓ break - - - -

**C**  $GMA^7$   $AMI^7$   $BMI^7$   $E^7$   $AMI^7$   $BMI^7$   $CMA^7$   $D^7$

$DMI^7$   $G^7$   $CMA^7$   $F^{\#MI^7}$   $B^7$   $E MI^7$   $A^7$   $D^9_{sus}$   $A^{\flat 7}$   $G^6$

Med.-Slow Funk  
♩ = 83

# Modadji

Dave Grusin

## (Intro)

1. F#MI7 (elec. pn.)

2. F#MI7 (elec. pn.)

**A** F#MI7 G#MI7 E9sus F#MI7

F#MI7 G#MI7 E9sus F#MI7

**B** Bmi7 C#MI7 E9sus F#MI7 Dmi7 D7C#MI7 A9sus F#7(#9) Eb7(#)

(funkier) Eb7(#9) D9sus C#9sus D/C

D/C B9sus A9sus E9sus F#MI7 (Orig. feel)

(on repeat)

F#MI7

1. 2.

(add sop.)

**C** F#MI7

Till Cue On Cue

(Vamp till cue) (elec. pn. w/sop.)

Letter C gets progressively louder and funkier.

D.S. al Coda  
(repeat to **A** before taking Coda)

F#MI7 B9sus A9sus E9sus F#MI7

rall.

# Monk's Mood

Thelonious Monk

Med. Ballad

**A**

(add 11)  
Gmi7 C7(#11)DMA9 (DMA9) EMI7 A13(#11) EbMA7 D Db C7 B7

(counter-melody)

1. F#7(b9) F7 EMI7 F#9sus EMI7(add 11) C7(#11) Bb7(b5) A13(b5) EbMA7(#11)

2. Bb7(b5) A13(b5) EbMA7(#11)

**B**

C/D B/D C/D G#mi7 G#mi7 C#13(b9) F#6

Bmi7 Bb9 A7sus A#o7 Bmi7(b5) G13(#11) Gmi7 Fmi7 C EMI7(add 11) C7(#11)

**C**

(add 11)  
Gmi7 C7(#11)DMA9 (DMA9) EMI7(b5) A13(#11) EbMA7 D Db

C7 B7 F#7(b9) F7 Bb7(b5) A13(b5) EbMA7(#11)

Anticipated chords at letter B are played on the beat for solos. Melody is upper line at letter B.

# Monkey's Uncle

Mitchell Foreman

Medium Funk

$\text{♩} = 120$

**A**  $G_{MI}^{11}$

(ten.)

$G_{MI}^{11(b5)}$

$G_{MI}^{11}$

fill - - - - -

$A_{b/G}$

$G_{MI}^{11(b5)}$

$G_{MI}^{11}$

**B**  $D/C$   $E_{b/F}$   $B_{MA}^{(add 13)}$   $F_{A}^{(add 9)}$   $D7(alt.)$

$G_{MI}^{11}$  N.C.

**C**  $E_{b9}$

**E<sup>b</sup>13(#11)**

**E<sup>b</sup>13<sub>SUS</sub> (b9)**

**F<sup>#</sup>/E** **E/D** **B/C<sup>#</sup>** **B<sup>b</sup>/C**

**D** **F<sub>MA</sub><sup>7</sup>** **F<sub>Mi</sub><sup>7</sup>** **A<sup>b</sup>/B<sup>b</sup>** **B<sup>b</sup>/A<sup>b</sup>** **D<sup>b</sup>/G<sup>b</sup>** **F<sub>MA</sub><sup>7</sup>**

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

**N.C.** **G<sub>Mi</sub><sup>11</sup>**

**Solos on form (ABCD)**  
**After solos, D.C. al Coda**

**G<sub>Mi</sub><sup>11</sup>**

**Vamp, solo & fade**

First 24 bars of letter A are written as 12 bars repeated in the keyboard and bass parts.

# Moonlight In Vermont

Med. Ballad

Music by Karl Suessdorf  
Lyric by John Blackburn

**A**



F<sup>6</sup> D<sup>M</sup><sub>M</sub><sup>7</sup> G<sup>M</sup><sub>M</sub><sup>7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>M</sup><sub>M</sub><sup>7</sup> E<sup>b</sup><sub>9</sub>



G<sup>M</sup><sub>M</sub><sup>7</sup> C<sup>9</sup><sub>SUS</sub> F<sup>6</sup> (C<sup>9</sup><sub>SUS</sub>) F<sup>6</sup> D<sup>M</sup><sub>M</sub><sup>7</sup> G<sup>M</sup><sub>M</sub><sup>7</sup> C<sup>7</sup>



F<sup>6</sup> D<sup>M</sup><sub>M</sub><sup>7</sup> E<sup>b</sup><sub>9</sub> G<sup>M</sup><sub>M</sub><sup>9</sup> C<sup>9</sup><sub>SUS</sub> F<sup>6</sup>

**B**



B<sup>M</sup><sub>M</sub><sup>7</sup> E<sup>7</sup> A<sup>M</sup><sub>M</sub><sup>7</sup> F<sup>#</sup><sub>M</sub><sup>7</sup>

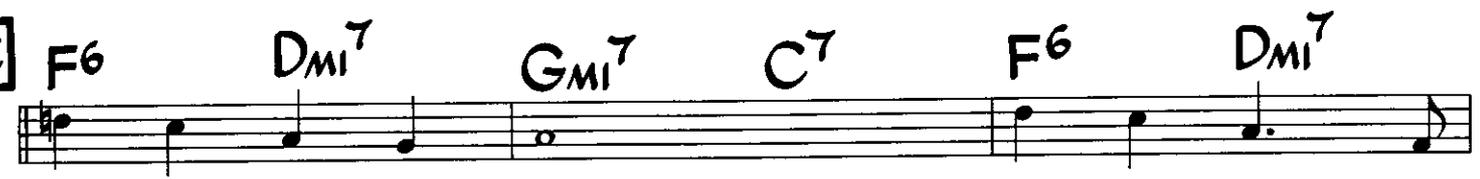


B<sup>M</sup><sub>M</sub><sup>7</sup> E<sup>7</sup> A<sup>M</sup><sub>M</sub><sup>7</sup> C<sup>M</sup><sub>M</sub><sup>7</sup> F<sup>7</sup>



B<sup>b</sup><sub>M</sub><sup>7</sup> G<sup>M</sup><sub>M</sub><sup>7</sup> C<sup>M</sup><sub>M</sub><sup>7</sup> F<sup>7</sup> B<sup>b</sup><sub>M</sub><sup>7</sup> C<sup>7</sup> (<sup>b</sup><sub>9</sub> <sup>#</sup><sub>5</sub>)

**C**



F<sup>6</sup> D<sup>M</sup><sub>M</sub><sup>7</sup> G<sup>M</sup><sub>M</sub><sup>7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>M</sup><sub>M</sub><sup>7</sup>



E<sup>b</sup><sub>9</sub> G<sup>M</sup><sub>M</sub><sup>7</sup> C<sup>9</sup><sub>SUS</sub> F<sup>6</sup>

(Ending)



G<sup>9</sup> G<sup>b</sup><sub>9</sub> F<sup>6</sup>

(rit.)

# Mornin'

Al Jarreau  
David Foster  
Jay Graydon

Medium Funk Shuffle  
( $\frac{1}{16}$  notes swing)

$\text{♩} = 91$

1.  $E_{MA}^7$  2.  $E_{MA}^7$   $B_{MI}^7 A_{MI}^7 B_{MI}^7$

(gtr.) (elec. pn.)

**A**  $E_{MA}^7$

(vocal)

$(E_{MA}^7 C\#_{MI}^7 A_{MA}^7 F\#_{MI}^7)$

$E_{MA}^7$   $B_{MI}^7$   $A/B$   $B_{MI}^7$   $A/B$

1.  $E_{MA}^7$   $B_{MI}^7 A_{MI}^7 B_{MI}^7$  2.  $E_{MA}^7$  (vocal on D.S.)

**B**  $C_{MA}^7$   $E_{MA}^7$

$D^{13}_{sus}$   $B^9_{sus}$

D.C. (3rd verse)  
al Coda One (⊕<sup>1</sup>)

**C**

$E_{MA}^7$   $F\#_{MI}^7 G\#_{MI}^7$   $A_{MA}^7$   $D\#^7(b5)$

(synth.)

$G\#_{MI}^9$   $C\#^7$   $B^b/C\#$   $A/C\#$   $G/C\#$   $F\#_{MI}^9$

$D^{\#}MI^7(b5)$   $G^{\#}7(\#9)$   $C^{\#}MA^9$   $D^{\#}MI^7$   $B^bMI^7$

$E^b13$   $E^b7(\#5)$   $A^bMA^9$   $FMI^7$

$B^bMI^7$   $CMI^7$   $D^bMA^7$   $D^b/E^b E^b7 D^b/E^b E^b7$

*(cresc.)*

$E^bMA^7$   $Bmi^7$   $A^bmi^7$   $Bmi^7$

**ff**

D.S. (synth. solo for 8) al 2<sup>nd</sup> ending al Coda Two ( $\Phi^2$ ).

$FMA^7$

$FMA^7$   $DMI^7$   $B^bMA^7$   $GMI^7$   $CMI^7$   $B^b/C$

$CMI^7$   $B^b/C$   $FMA^7$   $CMI^7$   $B^bMI^7$   $CMI^7$

Vamp, scat & fade (After 1<sup>st</sup> x, voice scats.)

Med. Samba/Funk

## Morning Dance

Jay Beckenstein  
(As played by Spyro Gyra)

♩ = 101 (Intro)

The musical score is written for guitar and steel drums. It begins with an introduction in 4/4 time at a tempo of 101. The key signature has one sharp (F#).

**Intro:** The first staff shows a steel drum part starting with a G chord. The second staff shows a guitar part with chords G, G/B, Cmi7, and F7. The first three measures of the F7 chord are marked '1-3.' and the fourth measure is marked '4.'.

**Section A:** This section starts with a double bar line and a square box containing the letter 'A'. The guitar part features chords G, G/B, Cmi7, and F7. The steel drum part features chords G, G/B, CMA7, and D9sus.

**Section B:** This section starts with a double bar line and a square box containing the letter 'B'. The guitar part features chords FMA9(#11), Emi7, Ami7, D9sus, and G. The steel drum part features chords Emi7, A7sus, A7, and D13sus. There are two first endings for this section, both ending with a double bar line and a repeat sign.

$F\sharp_{MI}7(b5)$   $F7(b5)$   $E_{MI}7$   $A7sus$   $A7$   $D9sus$   $D7$

$F_{MA}9(\#11)$   $E_{MI}7$   $A_{MI}7$   $D9sus$

$G$   $F\sharp_{MI}7(b5)$   $F7(b5)$   $E_{MI}7$   $A7$   $\text{Coda}$

$D9sus$

sample ten. fill

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

$D9sus$   $E\flat9sus$

$A\flat$   $A\flat/C$   $D\flat_{MI}7$   $G\flat7$

(Vamp, solo & fade)

Melody is played with some variation.

Half - Time Funk/Rock

# Mr. Clean

Weldon Irvine

(As played by Freddie Hubbard)

$\text{♩} = 82$

**(Intro)**

**Tacet**

(trp. & ten.)

**A**

*GMI<sup>7</sup>*

*GMI<sup>7</sup>*

*E<sup>b</sup>dorian*

*G*

*GMI<sup>7</sup>*

**N.C.**

**(fine)** (gtr.)

**(Solos)**

**B**

*GMI<sup>7</sup>*

**(Vamp & solo till cue)**

**(On Cue)**

**N.C.**

(gtr.)

**(horns)**

Tenor sounds one octave lower than written.

Note and chord on beat 4 of bar 5 of letter A may be played on the 'and of 4'.

**(to B for next solo; after solos, D.S. al fine)**

Medium Swing/Shuffle

$\text{♩} = 137$

# Mr. Gone

Josef Zawinul  
(As played by Weather Report)

**(Intro)**

**Tacet**

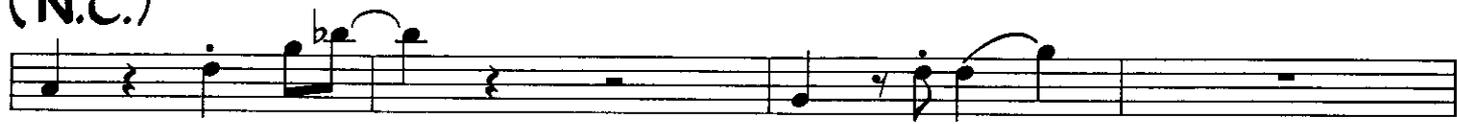


**A**

**N.C.**



**(N.C.)**



**N.C.**



**B**

**A7(#9)**  
**(#5)**

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

**A13** **B<sup>b</sup>13**

**D9**

**C9**

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

**G7sus** (add 3)



(synth.)

**A7(#9)**  
**(#5)**

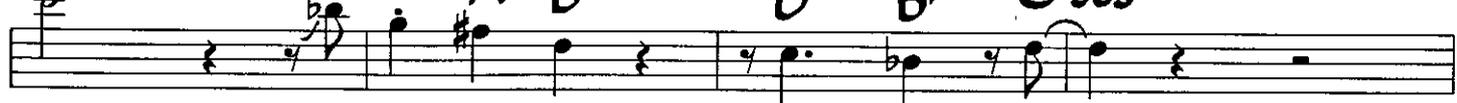
**E<sup>b</sup>9**

**A13** **B<sup>b</sup>13**

**D9**

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

**G7sus** (add 3)





# My Attorney Bernie

Dave Frishberg

Med. Samba

$\text{♩} = 92$

Chords:  $A_{MI}$ ,  $G_{MI}^9$ ,  $C^{13}$ ,  $F$ ,  $E7(\#9)$

(pn.)

Chords:  $A_{MI}$ ,  $G_{MI}^9$ ,  $C^{13}$ ,  $F$

Chords:  $E7(\#9)$ ,  $A^{(add\ 9)}$

break

(vocal)

**A**  $E_{MI}^7(b5) / A$

Chords:  $E_{MI}^7(b5) / A$ ,  $(D\#^{\circ}7)$

(pn. & bs.) (vocal)

Chords:  $G_{MI}^7$ ,  $C^9$ ,  $F_{MI}^7$

Chords:  $Bb^9$ ,  $E^b_{MA}^7$ ,  $A^b_{MA}^9$

Chords:  $D_{MI}^7$ ,  $G^7(b9)$ ,  $B_{MI}^7$ ,  $E^7$ ,  $A^7$

**B**

**C**

# My Shining Hour

Music by Harold Arlen  
Lyric by Johnny Mercer

Med.-Up Swing

**A**

First system of musical notation for section A. It consists of a single staff with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notes are quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Chords are written above the staff: DMA7, (Bmi7), (E9) EMI9, EMI9 A7.

Second system of musical notation for section A. It consists of a single staff with a treble clef. The notes are quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Chords are written above the staff: DMA7, (Bmi7), EMI7, C#MI7(b5) F#7.

Third system of musical notation for section A. It consists of a single staff with a treble clef. The notes are quarter notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3. Chords are written above the staff: Bmi, (G#MI7(b5)), C#MI7(b5), F#7.

Fourth system of musical notation for section A. It consists of a single staff with a treble clef. The notes are quarter notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3. Chords are written above the staff: Bmi7, Bmi7, E7, EMI7, A7.

**B**

First system of musical notation for section B. It consists of a single staff with a treble clef. The notes are quarter notes: A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3. Chords are written above the staff: AMI7, D7, GMA9.

Second system of musical notation for section B. It consists of a single staff with a treble clef. The notes are quarter notes: A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3. Chords are written above the staff: GMI9, C13, (F#7(#5) B7(#9) E7), D6/F#, F#7, EMI7, A7.

Third system of musical notation for section B. It consists of a single staff with a treble clef. The notes are quarter notes: A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3. Chords are written above the staff: DMA7, (G13), C9(#11), DMA7, EMI7, B7, F#MI7(b5) B7.

Fourth system of musical notation for section B. It consists of a single staff with a treble clef. The notes are quarter notes: A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3. Chords are written above the staff: EMI7, A7, D6, (EMI7 A7).

# Nature Boy

Eden Ahbez

Med. Ballad\*

**A**

Chord progression for Section A:

$E_{MI}$   $F\#_{MI} 7(b5) B^7$   $E_{MI}$   $F\#_{MI} 7(b5) B^7$

Chord progression for Section A, second line:

$E_{MI}$   $E_{MI}^{(MA7)}$   $E_{MI}^7$   $E_{MI}^6$   $A_{MI}^6$   $E_{MI}$   $F\#_{MI} 7(b5) = 7$

Handwritten chord progression for Section A, third line:

$F\#^7$   $C^7$   $B^7$   $F^7$   $E_{MI}$   $B^7$   $A^7$   $G^7$

$B^7$   $E_{MI}$

Handwritten chord progression for Section A, fourth line:

$F\# 7(b9)$   $B^7$   $F^7$   $E_{MI}$   $B^7$   $F^7$

**B**

Chord progression for Section B:

$E_{MI}$   $F\#_{MI} 7(b5) B^7$   $E_{MI}$   $F\#_{MI} 7(b5) B^7$

Chord progression for Section B, second line:

$E_{MI}$   $E_{MI}^{(MA7)}$   $E_{MI}^7$   $E_{MI}^6$   $A_{MI}^6$   $E_{MI}$   $F\#_{MI} 7(b5)$

Handwritten chord progression for Section B, third line:

$F\#^7$   $C^7$   $B^7$   $F^7$   $E_{MI}$   $(C\#_{MI} 7(b5))$

$B^7$   $E_{MI}$

Handwritten chord progression for Section B, fourth line:

$F\# 7(b9)$   $B^7(\#5)$   $E_{MI}$   $(F\#_{MI} 7(b5) B^7)$

7th bar of letters A & B were originally 2 bars each. Melody is straight eights, though rather freely interpreted rhythmically.

## Nefertiti

Wayne Shorter  
(As played by Miles Davis)Medium Swing  
♩ = 108

(ten. & trp.)  
 B<sup>b</sup>MA<sup>7</sup>(b5)    E<sup>b</sup>sus    A<sup>M</sup>I<sup>7</sup>(b5)    D<sup>7</sup>(b9)

D<sup>b</sup>MA<sup>9</sup>    D<sup>b</sup>MA<sup>9</sup>(b5)    C<sup>M</sup>I<sup>7</sup>(b5)    F<sup>7</sup>(b9)

F<sup>#</sup>MA<sup>7</sup>    E<sup>M</sup>MA<sup>7</sup>/B    (E<sup>7</sup>(alt.)/C) B<sup>b</sup>13(#11)    F<sup>#</sup>(add 9)<sup>#</sup>/G<sup>#</sup>

F<sup>#</sup>9sus    F<sup>13</sup>(b5)    C<sup>M</sup>I<sup>9</sup>(MA<sup>7</sup>)    F<sup>13</sup>(b5)

Tritone substitutions may be used  
 for certain chords: B<sup>b</sup>13(#11) → E<sup>7</sup>(alt.)  
 F<sup>13</sup>(b5) → B<sup>7</sup>(alt.)

No solos; melody is repeated  
 many times; fade on cue to end.

# Never Givin' Up

Al Jarreau  
Tom Canning

Med. Funk/Samba

$\text{♩} = 102$

(Intro)

Tacet

$F\#_{MI}7$   $D/E$   $E/D$   $F\#_{MI}/B$   $G/F$   $E^6$

(strings 8va) *f*

$A/D$   $F^{\circ}7$   $F\#_{MI}7$   $F\#_{MI}/E$   $D_{MA}7$   $B^b_{MA}7/C$

*mf* (vocal)

**A**  $F_{MA}7$   $A7$   $D_{MI}7$   $C_{MI}7F7$   $B^b_{MA}7$

*mf*

$B^b_{MI}7$   $C_{MI}7$   $C7(b9)$   $F_{MA}7$   $A7$   $D_{MI}7$   $C_{MI}7F7$

$B^b_{MA}7$   $C/D$   $D7$   $D$  bass  $D^b$  bass  $C$  bass

**B**  $B_{MI}7(b5)$   $D_{MI}7$   $C_{MI}7F7$   $B_{MI}7(b5)$   $D_{MI}7$   $C_{MI}7F7$

(bkgr. vocal) (vocal) (bkgr. vocal)

$B_{MI}^7(b5)$   $B^b_{MA}^7$   $C/D$   $D^7(b9)$   $E^7(b5)$   $C^9_{SUS}$   $B_{MI}^9$   $E^7(b9)$

(vocal)

**C**

$A_{MA}^7$   $F^{\#}_{MI}^7$   $D_{MA}^7$   $D_{MI}^7$   $E_{MI}^7$

*f*

$A_{MA}^7$   $F^{\#}_{MI}^7$   $D_{MA}^7$   $D_{MI}^7$   $E_{MI}^7$

$A_{MA}^7$   $F^{\#}_{MI}^7$   $D_{MA}^7$   $D_{MI}^7$   $F^{\circ}7$

$F^{\#}_{MI}$   $A/E$   $D^{\#}_{MI}^7(b5)$   $E^9_{SUS}$   $F^{\#}_{MI}$   $F^+$   $A/E$   $D^{\#}_{MI}^7(b5)$

1.

$D_{MA}^7$   $B^b_{MA}^7/C$   $C^7(b9)$   $D^{\#}_{MI}^7(b5)$   $E^{13}_{SUS}$   $E^{13}(b9)$

(synth.) (vocal) (D.S. al Coda)

$F^{\#}_{MI}$   $A/E$   $D^{\#}_{MI}^7(b5)$   $E^6$

*mf* V.S.

$A/D$   $G^{13}$   $F\#_{MI}^7$   $D/E$   $E/D$   $F\#_{MI}/B$   $G/F$   $D_{MI}^9$   $F/G$

(gtr.) (vocal)

**D**

$C_{MA}^7$   $A_{MI}^7$   $F_{MA}^7$   $F_{MI}^7$   $G_{MI}^7$

f

$C_{MA}^7$   $A_{MI}^7$   $F_{MA}^7$   $F_{MI}^7$   $G_{MI}^7$

$C_{MA}^7$   $A_{MI}^7$   $F_{MA}^7$   $F_{MI}^7$   $G\#^7$

1.  $A_{MI}$   $C/G$   $F\#_{MI}^7$   $G^{13}_{sus}$   $G^{13}$   $A_{MI}$   $C/G$   $F\#_{MI}^7$   $B^{b13}_{sus}$   $B^{b13}$

(b5) (b9) (b5) (b9)

**E**

$E^b_{MA}^7$   $C_{MI}^7$   $A^b_{MA}^7$   $A^b_{MI}^7$   $B^b_{MI}^7$   $A^b_{MA}^7$   $A^b_{MI}^7$   $B^o7$

(bkgr. vocal) (bkgr. vocal)

$C_{MI}$   $E^b/B^b$   $A_{MI}^7(b5)$   $B^{b13}_{sus}$   $B^{b13}(b9)$

(vocal)

Vamp & fade on **E**

# Never Make Your Move Too Soon

Med. Rock

Music by Nesbert "Stix" Hooper

Lyric by Will Jennings

(As played by The Crusaders)

$\text{♩} = 114$  (Intro) **Tacet** **A** **G7** (vocal)

**(G7)**

**(G7)** **C7**

**C7** **G7**

**G7**

**A7(b9)** **D7(#5)** **G7**  $\oplus$

Sing (or play) 2 verses, then solo on **A**;  
After solos, D.S. (3rd verse) al Coda

$\oplus$  **G7** **A7(b9)** **D7(#5)** **G7**

**A7(b9)** **D7(#5)** **(Slow Swing)** **G7 G7/B C7 C#o7** **G6 D7(#5)** **D F#G7**

**(molto rit.)**

Ending may be played instrumentally (without vocal).  
Melody is freely interpreted and varies with each verse.

# Nigerian Marketplace

Oscar Peterson

**(Intro)** (4x's) **A**  $Bm^9$

$Bm^9$  (bass)

$Gm^9$   $F\#^9(\#11)$

$Fm^9(\#11)$  (pn.)

**B**  $Bb^9$   $Cm^7$   $D^bMA^7$   $Fm^7$   $Gm^7$   $Fm^7$   $Fm^7$   $A^7(alt.)$   $D^7(\#5)$   $A^b13$

$Gm^9$   $Fm^7$

$Gm^7$   $A^bM^7$   $B^bMA^7$   $Bm^7$   $C^9sus$   $C^13(\#9)$   $Fm^7$   $Fm^7$

bass fill

**C**  $Bm^9$

(bass 8vb)  $A^bM^9$

$Gm^9$   $F\#^9(\#11)$

$Fm^9(\#11)$

(last x: rall.)

Solo on form (AABBC) (fine)  
after solos D.S. al Fine

# Nightlake

Med. Swing 6/4  
♩ = 124

Richie Beirach  
(As played by John Abercrombie)

(gtr. & pn.)  
EbMI (MA7) (b13)      GMi9 (MA7)      Bb/Gb

EbMA7 (#11)      Eo7      F#MA7/F

(pn.)

E/F      EbMA7/F      AbMI (MA7) G7 (#9) (#5)

CMi (add 11) (add 9) gtr. fill      G7 (#9) (#5)      CMi (add 11) (add 9)      (D7MA7/G) G7 (#9) (#5)

## (Ending)

gtr. fill      CMi (add 11) (add 9)      G7 (#9) (#5) molto rit.      EMi9

Chord in parenthesis is alternate change.

Head is played twice before and after solos

# No Me Esqueca

Joe Henderson

Med. Samba (Intro)

♩ = 114 (alto trb. ten.) (2nd x only)

(pn. tacet till [A])

(ten & trb. 8va b.)

1. 2.

(ten.) (fine)

[A] E<sup>13</sup><sub>SUS</sub> Bm<sup>7</sup>

G<sup>13</sup><sub>SUS</sub> Dm<sup>7</sup> (G<sup>13</sup>)

Cm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>M<sup>7</sup> B<sup>b</sup>M<sup>7</sup> E<sup>b</sup>7

(Am<sup>7</sup> D<sup>7</sup>)

A<sup>b</sup>M<sup>7</sup> A<sup>b</sup>7(#11) G<sup>M</sup> F<sup>#</sup>7(#9)

1. 2.

**B** (Solos)  $B_{MI}^7$   $D_{MI}^7$   $(G^{13})$

$C_{MA}^7$   $C_{MI}^7 F^7$   $B^b_{MA}^7$   $B^b_{MI}^7 E^b7$

$(A_{MI}^7 D^7)$

$A^b_{MA}^7$   $(A^b7(\#11)(\#9)) G_{MA}^7$   $F\#7(\#5)$

After solos, continue to **C**

**C**  $B_{MI}^7$

(alto, w/ten. & trb. 8<sup>va</sup> b.)

$D_{MI}^7$  (alto)  $C_{MA}^7$

(trb. ten.) (ten. & trb. 8<sup>va</sup> b.)

break — — — — —  $B^b_{MA}^7$  break — — — — —  $A^b_{MA}^7$

break — — — — —  $G_{MA}^7$   $F\#7(\#5)$   $F\#7(\#5)$

Play head **A** twice, then D. C. al fine

# Fast Samba/Funk

# Not Ethiopia

Michael Brecker  
(As played by The Brecker Bros.)

$\text{♩} = 152$

## (Intro)

$CMA7$   $BbMI7$   $Eb/Ab$   $E/F\#$   $F\#/E$   $G/D$   $D^bMA7(b5)$

$G7sus$  (piano fills lightly)

16

## A

$G7sus$  (ten. trp. trb.)

$f$  (pn. w/ ten. 8<sup>va</sup> b.)

$G7sus$  (trp. ten. trb.)  $Fsus$   $G$

$G7sus$  (ten. trp. trb.)

$G7sus$  break

1.  $F^{(add 9)}$  (omit 3)  $EM/F$

(ten. trp. trb.)

## B

2.  $Csus(b9)$  (trp. trb. ten.)

(Half-Time Feel)

$G/Eb$   $FMA7(b5)$   $D^bMA7(b5)$

(trp. w/ ten.)

$D^bMA7(b5)$   $Eb/Db$   $G/F$   $G^bMA7(b5)$   $Eb/F$

(unis.) 3

$Eb/F$   $Eb/E$   $G/Eb$   $A/Bb$   $A^bMA7(b5)$

$A^bMA7(b5)$

(Orig. Feel)

C

G<sup>7</sup>sus (pn. w/ ten. 8<sup>va</sup> b.)

(ten. trp. trb.)

G<sup>7</sup>sus (trp. ten. trb.) F<sup>sus</sup> G

G<sup>7</sup>sus (ten. trp. trb.)

G<sup>7</sup>sus F E<sup>M</sup>/F

C<sup>M</sup>A<sup>7</sup> B<sup>b</sup>M<sup>i</sup>7 E<sup>b</sup>/A<sup>b</sup> E/F<sup>#</sup> (ten. trp. trb.) F<sup>#</sup>/E G/D D<sup>b</sup>M<sup>A</sup>7(b5)

D<sup>b</sup>M<sup>A</sup>7(b5)

D

(Solos)

G<sup>7</sup>sus

32

E

C<sup>7</sup>sus C<sup>13</sup>sus D<sup>b</sup>M<sup>A</sup>7/C C<sup>M</sup>i<sup>9</sup>(/F)

C<sup>#</sup>M<sup>A</sup>7 C<sup>13</sup>sus D<sup>b</sup>M<sup>A</sup>7/C A<sup>b</sup>M<sup>A</sup>7(b5)

F

(On Cue)

G<sup>7</sup>sus

16

Play letter **F** to end each solo

To **D** for more solos; After solos, D.S. al Coda.

C<sup>M</sup>A<sup>7</sup> B<sup>b</sup>M<sup>i</sup>7 E<sup>b</sup>/A<sup>b</sup> E/F<sup>#</sup> F<sup>#</sup>/E G/D D<sup>b</sup>M<sup>A</sup>7(b5)

Horn parts at letters A & C are all played one octave lower than written.

Bright Swing

# Nothing Personal

Don Grolnick

(As played by Michael Brecker)

♩ = 240

(Intro)

Tacet

Till Cue

**A** (On Cue)

AMI  
(ten. w/ pn. 8va b.)

AMI

(Dmi7)  
D7

AMI (G7^A F#7) ⊕

(piano fill) - - - - -  
F7 E7

(bs. & dr. only) - - - - -  
AMI

Solo on form (A); after solos, D.C. al Coda  
(Tacet for 8 bars before **A**, take Coda on repeat of head)

⊕ (tenor fill) - - - - -  
F7 E7

(bs. & dr. only) - - - - -  
AMI (G7 F#7)

(tenor fill) - - - - -  
F7 E7 AMI

# Off Minor

Thelonious Monk

Med. Swing (Intro)

(A<sub>MI</sub>) (C<sup>13</sup>(<sup>b9</sup>/<sub>b5</sub>))

(solo pn.) (fine)

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

A<sub>MI</sub> E<sup>b7</sup> A<sup>b7</sup> C<sup>#MI7</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup> E<sup>7</sup>

A<sub>MI</sub> C<sup>13</sup>(<sup>b9</sup>/<sub>b5</sub>) (E<sup>13</sup>(<sup>b9</sup>/<sub>b5</sub>))

(C<sup>#MI7</sup>)

**B** E<sub>MA</sub><sup>7</sup> E<sup>7</sup> C<sub>MI</sub><sup>7</sup> F<sup>7</sup>(<sup>b5</sup>) C<sup>#MI7</sup> F<sup>#</sup> F<sup>#</sup> F<sup>#</sup> F<sup>#13</sup>(<sup>b9</sup>)

F<sup>#MI7</sup> B<sup>9</sup><sub>sus</sub> B<sup>7</sup> E<sup>13</sup>(<sup>b9</sup>/<sub>b5</sub>)

**C** A<sub>MI</sub> E<sup>b7</sup> A<sup>b7</sup> C<sup>#MI7</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup> E<sup>7</sup>

A<sub>MI</sub> C<sup>13</sup>(<sup>b9</sup>/<sub>b5</sub>) (E<sup>13</sup>(<sup>b9</sup>/<sub>b5</sub>))

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Solo on form (AABC);  
After solos, D.S., play head,  
then D.C. al fine.

First notes of letters A & C may be anticipated by an eighth note each time.

Medium-Up Swing  
*J* = 224

# Oleo

Sonny Rollins  
 (As played by Miles Davis)

**A**

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

C<sup>6</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>7</sup>

D<sup>mi7</sup> G<sup>7</sup> C<sup>6</sup> C<sup>7</sup> F<sup>6</sup> F<sup>mi6</sup>

1. 2.

E<sup>mi7</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>6</sup>

**B**

instr. fill

E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

**C**

C<sup>6</sup> A<sup>mi7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup>

C<sup>6</sup> C<sup>7</sup> F<sup>6</sup> F<sup>mi6</sup> E<sup>mi7</sup> A<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>6</sup>

Med.-Slow Bossa Nova

## Once I Loved

Music by Antonio Carlos Jobim  
English Lyric by Ray Gilbert

Chords:  $C\#mi^7$ ,  $F\#9(\#5)$ ,  $BMA^7$ ,  $C^\circ 7$

Chords:  $C\#mi^7$ ,  $D^\circ 7$ ,  $D\#mi^7$

Chords:  $Bmi^7$ ,  $E9(\#5)$ ,  $AMA^7$

Chords:  $Bbmi^7(b5)$ ,  $Eb7$ ,  $AbMA^7$ ,  $Ab7$

Chords:  $AbMA^7$ ,  $C\#7$ ,  $F\#MA^7$ ,  $B7$

Chords:  $EMA^7$ ,  $F^\circ 7$ ,  $EMI^6$

Chords:  $G\#7/D\#$ ,  $D7(b5)$ ,  $C\#7$

Chords:  $C\#mi^7$ ,  $(D\#7(\#5))$ ,  $G\#mi$ ,  $(G\#7)$

# One Family

Russell Ferrant  
(As played by The Yellowjackets)

Med. Funk  
Ballad  
♩ = 62

(Intro)

Chords:  $E^b/B^b B^b$   $C/B^b$   $A^b/B^b$   $E^b/B^b B^b$   $C/B^b$   $A^b/B^b$  (no repeat on D.C.)

(bass solo on D.C.)

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

(alto w/ bs.)

1.  $F_{MI}^9$   $F_{MI}^9/B^b$   $G^{(add\ 9)}/B$  2.  $F_{MI}^9$   $F_{MI}^9/B^b$   $B^7(\#9)$

**B** Chords:  $C_{MA}^9$   $G_{MI}^9/C$   $C^{13}(b9)/B^b$   $F_{MA}^9/C$   $B^b_{13}$   $B^b_{13}/A^b$   $C/G$  ( $F/G$   $C/G$ )  $G\#^o7$   $A_{MI}^7$

Chords:  $C/D$   $D^9(b5)$   $F_{MA}^7$   $G/G^{13}(b9)$   $C_{MA}^9$   $G_{MI}^9/C$   $C^{13}(b9)/B^b$   $F_{MA}^9/C$   $B^b_{13}$   $B^b_{13}/A^b$

Chords:  $C/G$  ( $F/G$   $C/G$ )  $G\#^o7$   $A_{MI}^7$   $C/D$   $D^9(b5)$   $F_{MI}^9$   $B^b_{13}$   $E^b_{MA}^9$   $B^b_{MI}^9$   $E^b$   $E^b_{13}(b5)$

(melody on D.C.)

Chords:  $A^b_{MA}^9$   $G^{13}(\#9)$   $G^7(\#5)$   $C_{MI}^9$   $F$   $F^9$   $F_{MI}^7/B^b$   $G^{(add\ 9)}/B$

Chords:  $A_{MI}^9$   $F_{MI}^9$   $F_{MI}^9/B^b$   $E^b_{MA}^9$   $B^b/B^b_{MI}^9$   $E^b^9$   $A^b_{MA}^7$   $E^b/G^{(add\ 9)}$   $F\#_{13}$   $B_{MA}^9$   $F_{MI}^9/B^b$

(D.C. al Coda)



# One For My Baby

(And One More For The Road)

Music by Harold Arlen  
Lyric by Johnny Mercer

Medium Ballad

**A**

Chords for Section A:  
 (Gmi7)  
 FMA7 CMI7 FMA7 GMI7C7 FMA7 CMI7 (GMI7)  
 (GMI7C7) FMA7 CMI7 (GMI7) FMA7 CMI7 FMA7 GMI7C7  
 FMA7 CMI7 CMI7 F7 BbMA7 AbMA7 (CMI7)  
 BbMA7 Eb13 FMA7 GMI7 (A7(#9) D7(#9) )  
 AMI7 GMI7 FMA7  
 A7(#5) D7(#11) GMI7AMI7Bb6 C9sus F6 Bmi7(b5) E7

**B**

Chords for Section B:  
 (Bmi7) AMA7 EMI7 (Bmi7) AMA7 Bmi7 E7 AMA7 EMI7 (Bmi7)  
 (Bmi7 E7) AMA7 EMI7 (Bmi7) AMA7 Bmi7 E7  
 AMA7 EMI7 EMI7 A7 DMA7 CMA7 (EMI7)  
 DMA7 G13 AMA7 Bmi7 (C#7(#9) F#7(#9) )  
 C#MI7 Bmi7 AMA7

C#7(#5) F#7(#9) Bmi7 C#mi7 D6 E9sus A6 Emi7 A7

**C** D9sus D9 D9sus D9

C#7(#5) F#7 B7 E9sus A6 A7 D9sus D9

(Ami9) D9sus D9 B7 F9(#11) E7(#5)

**D** (Bmi7) Ama7 Emi7 Ama7 Bmi7 E7 Ama7 Emi7 (Bmi7)

(Bmi7 E7) Ama7 Emi7 (Bmi7) Ama7 Emi7 Ama7 Bmi7 E7

Ama7 Emi7 Emi7 A7 DMA7 CMA7 (Emi7)

(C#7(#9) F#7(#9) ) DMA7 G13 Ama7 Bmi7 C#mi7 Bmi7 Ama7

C#7(#5) F#7(#11) Bmi7 C#mi7 D6 E9sus C#7(#5) C#7 F#7 B7 (b9)

E13sus E13 A6 (G9 C13 )

At letter C, Am11 may be substituted for D9sus. Alternate changes (in parentheses) are played on beat 3 (or beats 3 & 4) of the bar.

# Out Of This World

Med. Latin\*

Music by Harold Arlen  
Lyric by Johnny Mercer

**A**  $C_{MI}/F$   $F_{MI}^7$   $F^7$   $F_{MI}^7$

$C_{MI}/F$   $F_{MI}^7$   $F^9_{sus}$   $F^7$

$F_{MI}^7$   $F_{MI}^6$   $B^b_{MI}^7$   $B^b^7$

$F^6$   $F^{\#o7}$   $G_{MI}^7$   $C^7(\#5)$

**B**  $C_{MI}/F$   $F_{MI}^7$   $F^7$   $F_{MI}^7$

$C_{MI}/F$   $F_{MI}^7$   $F^9_{sus}$   $F^7$

$F_{MI}^7$   $F_{MI}^6$   $B^b_{MI}^7$   $B^b^7$

$F^6$   $F^{\#o7}$   $G_{MI}^7$   $C^7$

$F^6$   $(B^b^7 A^7)$

\*may also be played as Med. Swing; or letter C and solos may swing.

**C**

Dmi<sup>6</sup>

Musical staff showing notes for the first line of section C. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Dmi<sup>6</sup>

D<sup>o7</sup>

B<sup>b</sup>9(#11)

A<sup>7</sup>

Musical staff showing notes for the second line of section C. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Dmi

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

Dmi<sup>6/9</sup>

B<sup>b</sup>13

Musical staff showing notes for the third line of section C. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Dmi<sup>6/9</sup>

B<sup>b</sup>13

A<sup>7</sup>

D<sup>9</sup>

G<sup>7</sup>

C<sup>7</sup>

Musical staff showing notes for the fourth line of section C. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

**D**

Cmi/F

Fmi<sup>7</sup>

F<sup>7</sup>

Fmi<sup>7</sup>

Musical staff showing notes for the first line of section D. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Cmi/F

Fmi<sup>7</sup>

F<sup>9</sup><sub>SUS</sub>

F<sup>7</sup>

Musical staff showing notes for the second line of section D. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Fmi<sup>7</sup>

Fmi<sup>6</sup>

B<sup>b</sup>mi<sup>7</sup>

B<sup>b</sup>7

Musical staff showing notes for the third line of section D. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

F<sup>6</sup>

F<sup>#o7</sup>

Gmi<sup>7</sup>

C<sup>7</sup>

Musical staff showing notes for the fourth line of section D. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

F<sup>6</sup>

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

Musical staff showing notes for the fifth line of section D. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Last 2 bars of letter C may be omitted.

Medium-Up  $\frac{3}{4}$   
(Straight  $\frac{1}{8}$ 's)

# Oz

Andy Narell

$\text{♩} = 208$

(Intro)  $E_{MI}$  (dorian)

(pn.)

( $E_{MI}$ )

( $E_{MI}$ )

(add steel drum)

**A**

$E_{MI}$   $A_{MI}^9$   $F\#7(\#9)$

$B7(\#5)$

$E_{MI}$   $E_{MI}$

$A_{MI}^9$

$C^{13}$   $B^{13}$   $B^{b13}$   $F9(b5)$   $E_{MI}$

**B**

$F_{MA}^7$   $G^{13}$   $A_{MI}^9$   $F\#_{MI}^7(b5)$

$B7(\#5)$

$E_{MI}$   $F7(\#9)$

Handwritten musical notation on a single staff. Chords:  $E_{MI}^9$ ,  $C\#_{MI}^7(b5)$ ,  $F\#^7(\#9)$ ,  $B^9_{sus}$ ,  $F^{13}(b5)$ .

Handwritten musical notation on a single staff. Chords:  $E_{MI}$ ,  $A_{MI}^9$ ,  $F\#^7(\#9)$ .

Handwritten musical notation on a single staff. Chords:  $B^7(\#5)$ ,  $E_{MI}$ ,  $E_{MI}$ .

Handwritten musical notation on a single staff. Chords:  $A_{MI}^9$ ,  $C^{13}$ ,  $B^{13}$ ,  $B^b_{13}$ ,  $F^9(b5)$ ,  $C_{MA}^7/D$ .

Handwritten musical notation on a single staff. Chords:  $C\#^9(\#5)$ ,  $B_{sus}$ ,  $B^b_{sus}$ ,  $A_{sus}$ ,  $G^b$ ,  $B$ ,  $F^9(b5)$ ,  $E_{MI}$ ,  $E_{MI}$  (gtr. fill).

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

Handwritten musical notation on a single staff. Chords:  $C_{MA}^7/D$ ,  $C\#^9(\#5)$ ,  $C_{MA}^7$ ,  $B^9(\#5)$ ,  $E_{MI}^9$ ,  $E_{MI}^7(b5)$ .

cresc.

Handwritten musical notation on a single staff. Chords:  $D_{MI}^9$ ,  $G^{13}$ ,  $C_{MA}^7$ ,  $F^{13}$  (Freely),  $B_{sus}$ ,  $B^b_{sus}$ ,  $A_{sus}$ ,  $B$ ,  $B^7(b9)$ ,  $D_{bass}$ ,  $E_{bass}$ ,  $(E_{MI}^{11})$ .

f

# Papa Lips

Bob Mintzer

Medium Latin (Calypso)

$\text{♩} = 95$  (Intro)

$C^{13}$   $B^b13$   $A^7$   $E^b9(\#11)$   $D^9$   $G^7$   $F^{13}$

fill till letter **A**

$E^7(\#9)$   $A^7(\#9)$   $D^9$   $F/G$

**A**  $C^{13}$   $B^b13$   $A^7$   $E^b9(\#11)$   $D^9$   $G^9sus$

$B^b13$   $A^7(\#9)$   $E^bmi^7$   $A^b13$   $Dmi^7$   $G^{13}$

$C^{13}$   $B^b13$   $A^7$   $E^b9(\#11)$   $D^9$   $G^9sus$

$Cmi^7$   $F^{13}$   $E^7(\#9)$   $A^7(\#9)$

1.  $D^9$   $G^9sus$   $A^b13$   $G^{13}$

2.  $D^9$   $G^9sus$   $Gmi^{11}$   $C^{13}sus$   $C^{13}$

**B**  $FMA^9$   $Dmi^{11}$

$E^7(\#9)$   $A^7(\#9)$   $D^7(\#9)$   $G^9sus$

**B<sup>b</sup>13<sup>sus</sup>**

**E<sup>b</sup>MA<sup>9</sup>/B<sup>b</sup>** **B<sup>6</sup>/B<sup>b</sup>** **E<sup>b</sup>MA<sup>9</sup>/B<sup>b</sup>** **G7(#9)**



**C13** **B<sup>b</sup>13** **A7** **E<sup>b</sup>9(#11)** **D<sup>9</sup>** **G<sup>9</sup>sus**

**CMI<sup>7</sup>** **F13** **E7(#9)** **A7(#9)**

**D<sup>9</sup>** **G<sup>9</sup>sus** **E7(#9)** **A7(#9)**

**D<sup>9</sup>** **G<sup>9</sup>sus** **E7(#9)** **A7(#9)**

**D<sup>9</sup>** **G<sup>9</sup>sus** **G bass** **G<sup>9</sup>sus**

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



**DMI<sup>7</sup>** **EMI<sup>7</sup>(b5)** **A7(#9)** **F#7(#9)** **FMA<sup>9</sup>** **E<sup>b</sup>7(#9)** **EMI<sup>11</sup>** **F#7(#5)**

**BMI<sup>7</sup>** **E7(alt.)** **[B<sup>b</sup>13/E]** **(E7(alt.))** **A<sup>(add 9)</sup>** **C#DMI<sup>11</sup>** **G bass**  
 mf < f > mf < f > mf < f > cresc.  
 f > mp > f

This is a shortened arrangement of the recorded version. On the recording, the solo section consists of the 1st 8 bars of letter A, followed by all of letter C.

# Partido Alto

Med. Latin/Funk

$\text{♩} = 172$

Jose Bertrami

(As played by Airto)

(5x's)

Tacet ( $A_{MI}^{11}$ )

$A_{MI}^{11}$

(elec. pn. w/ voice)

**A**  $A_{MI}^{11}$

$A_{MI}^{11}$

$A_{MI}^{11}$   $F/E^b$   $D_{MI}^7$

**B**  $D_{MI}^7$   $C_{MI}^7$   $B_{MI}^7$   $E^9_{sus}$   $E^7(\#5)/G\#$   $A_{MI}^{11}$

$A_{MI}^{11}$   $F/E^b$   $D_{MI}^7$   $C_{MI}^7$

$C_{MI}^7$   $B_{MI}^7$   $E^9_{sus}$   $E^9_{sus}$   $E^7(\#5)/G\#$   $A_{MI}^{11}$

$A_{MI}^{11}$   $A_{MI}^{11}$

(Solos)

**C**  $A_{MI}^{11}$   $F/E_b$   $D_{MI}^7$

**D**  $D_{MI}^7$   $C_{MI}^7$   $B_{MI}^7(add 11)$   $E^9sus$   $E^7(\#5)/G\#$   $A_{MI}^{11}$

$A_{MI}^{11}$   $F/E_b$   $D_{MI}^7$   $C_{MI}^7$   $B_{MI}^7$  (add 11)

$B_{MI}^7(add 11)$   $E^9sus$   $E^7(\#5)/G\#$   $A_{MI}^{11}$

(After solos, continue to letter **E**)

**E**  $A_{MI}^{11}$  (4x's)  $A_{MI}^{11}$  (D.S. al Coda)

$D_{MI}^7$   $C_{MI}^7$   $B_{MI}^7(add 11)$   $E^9sus$   $E^7(\#5)/G\#$   $A_{MI}^{11}$

$A_{MI}^{11}$   $F/E_b$   $D_{MI}^7$   $C_{MI}^7$   $B_{MI}^7$  (add 11)

$B_{MI}^7(add 11)$   $E^9sus$   $E^7(\#5)/G\#$   $A_{MI}^{11}$  *f*

$F/E_b$   $D_{MI}^7$   $C_{MI}^7$  (add 11)  $B_{MI}^7$   $E^9sus$

# Pent Up House

Sonny Rollins

Medium-Up Swing

♩ = 200

N.C. (ten. & trp.)

**A**  $DMA^7/E$   $E7(b9)(\#5)$   $DMA^7/E$   $E7(b9)(\#5)$   $AMA^9$   $Bb^9$   $AMA^9$

$DMA^7/E$   $E7(b9)(\#5)$   $DMA^7/E$   $E7(b9)(\#5)$   $AMA^9$   $Bb^9$   $AMA^9$

$EMI^7$   $A7(\#5)$   $EMI^7$   $A7(\#5)$

$DMI^9$   $G^{13}$   $DMA^7/E$   $E7(b9)(\#5)$   $DMA^7/E$   $E7(b9)(\#5)$

1.  $AMA^9$   $Bb^9$   $AMA^9$  2.  $AMA^9$  dr. fill -  $\oplus$  N.C.

(Solos)

**B**  $BMI^7$   $E^7$   $AMA^7$   $(F\#^7)$   $BMI^7$

$E^7$   $AMA^7$   $EMI^7$   $A^7$   $DMI^7$

$G^7$   $BMI^7$   $E^7$   $AMA^7$   $(F\#^7)$

After solos, D.S. (with pick-ups) al Coda

$\oplus$   $AMA^9$

(trp. ten.)

Head is played twice before and after solos. Tenor sounds one octave lower than written.

# Plaza Real

Wayne Shorter

(As played by Weather Report)

Medium Funk Ballad

**A**

♩ = 92

**B**

cresc.

**C****D**

**E**

*gva* -----

*mf* (whistling)

*gva* -----

*loco* (sop.)

**F**

(4x's)

**G**

*mp* (melodica)

(melody on bottom)

Alternate melody at **C**

# Polkadots & Moonbeams

Music by Jimmy Van Heusen

Lyric by Johnny Burke

Med. Ballad

**A**

Chords for Section A:  
 GMA<sup>7</sup> EMI<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup> GMA<sup>7</sup> EMI<sup>7</sup>  
 AMI<sup>7</sup> F<sup>#</sup>MI<sup>7</sup>(b5) B<sup>7</sup> EMI<sup>7</sup> (E<sup>b</sup>9) CMI<sup>6</sup>/E<sup>b</sup> G/D BMI<sup>7</sup> B<sup>b</sup>MI<sup>7</sup>  
 AMI<sup>7</sup> D<sup>7</sup> BMI<sup>7</sup> EMI<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup> GMA<sup>7</sup> EMI<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup>  
 GMA<sup>7</sup> EMI<sup>7</sup> AMI<sup>7</sup> F<sup>#</sup>MI<sup>7</sup>(b5) B<sup>7</sup> EMI<sup>7</sup> (E<sup>b</sup>9) CMI<sup>6</sup>/E<sup>b</sup>  
 G/D BMI<sup>7</sup> B<sup>b</sup>MI<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup> G<sup>6</sup> C<sup>#</sup>MI<sup>7</sup>(b5) F<sup>#</sup>

**B**

Chords for Section B:  
 BMA<sup>7</sup> C<sup>o</sup> C<sup>#</sup>MI<sup>7</sup> F<sup>#</sup> BMA<sup>7</sup> G<sup>#</sup>MI<sup>7</sup>  
 C<sup>#</sup>MI<sup>7</sup> F<sup>#</sup> BMA<sup>7</sup> C<sup>o</sup> C<sup>#</sup>MI<sup>7</sup> F<sup>#</sup> (G<sup>#</sup>MI<sup>7</sup> C<sup>#</sup>7) B<sup>7</sup> E<sup>7</sup>  
 AMI<sup>7</sup> D<sup>7</sup> GMA<sup>7</sup> EMI<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup>

$GMA^7$   $E_{MI}^7$   $A_{MI}^7$   $F^{\#}_{MI}{}^7 B^7$   $E_{MI}$   $C_{MI}^6 / E^b$   $(E^b 9)$

$G/D$   $B_{MI}^7$   $B^b_{MI}^7$   $A_{MI}^7$   $D^7$   $G^6$   $(A_{MI}^7 D^7)$

Alternate changes, bars 3-4 & 11-12 of [A] and bars 11-12 of [B]:

$GMA^7$   $E_{MI}^7$   $B^7$   $D^{\#} D_{MI}^7$   $G^7$   $CMA^7$   $F^{\#}_{MI}{}^7 B^7$   $(b5)$

# Portrait Of Tracy

Jaco Pastorius

(Freely)

(solo elec. bass)

**A**

(Medium Straight 1/8's)

♩ = 100

**B**

**C**

(Freely)

# Promenade

Denny Zeitlin

March-like

**A**  $\text{♩} = 90$

(gtr.)

Asus A  $\frac{E}{G\#}$   $GMA^{13}$   $F\#MI^{11}$   $EMI^{11}$   $A^{13}$   $SusDMA^{13}$   $FMA^9(\#11)$   $E^bMA^9(\#11)$

Asus A  $\frac{E}{G\#}$   $GMI^7$   $\frac{G^b}{C}$   $FMA^7$   $B^{13}$   $B^7(\#9)$   $EMA^9$   $A^{13}(\#11)$   $G\#$   $CMA^7(\#5)$

(rit.) (pn.)

**B** (Freely)

(pn.)

$F\#7(\text{alt.})$   $B^{13}_{sus}$   $B^7(\text{b}9)$   $EMI^{11}$   $\frac{B}{D\#}$   $EMI^{11}$   $D$   $C\#MI^{11}(\text{b}5)$   $F\#^{13}$   $F\#7(\#9)$

$BMI^{11}$   $E^7(\text{b}9)$   $AMI^{11}(\text{b}5)$   $E^b9(\#11)$   $D^{13}(\text{b}9)$   $G_{sus}$   $\frac{B^9}{F\#}$

**C**

(gtr.)

$FMI^{11}$   $E^bMI^{11}$   $DMI^{11}$   $G^7(\text{b}9)$   $CMI^{11}$   $\frac{G}{B}$   $CMI^{11}$   $\frac{B}{Bb}$

$AMI^{11}(\text{b}5)$   $D^7(\text{b}9)$   $GMI^{11}$   $C^7(\text{b}9)$   $FMI^{11}(\text{b}5)$   $BMI^{11}$   $E^7$

**D**

(a tempo)

A  $\frac{E}{G\#}$   $GMA^{13}$   $F\#MI^{11}$   $EMI^{11}$   $A^{13}$   $SusDMA^{13}$   $FMA^9(\#11)$   $E^bMA^9(\#11)$

A  $\frac{E}{G\#}$   $GMI^7$   $\frac{G^b}{C}$   $FMA^7$   $C\#^{13}(\#11)$   $F\#MI^{11}$   $B^{13}$   $E^9$   $A^9$   $A^{13}$   $D^6(E^{13})$

(rit.) (fine)

**E**

$A_{MA}^7$   $E/G^\#$   $G_{MA}^{13}$   $F^\#_{MI}^{11}$   $E_{MI}^{11} A^9$   $D_{MA}^9$   
 $F_{MA}^9(\#11)$   $E^\flat_{MA}^9(\#11)$   $A_{MA}^7$   $E/G^\#$   $G_{MI}^7(\flat 5)$   $C^7(\#9)(\#5)$   $F_{MA}^7$   
 $B^{13}$   $B^7(\#9)(\#5)$   $E_{MA}^9$   $A^{13}(\#11)$   $C^\#(add 11)/G^\#$   $C_{MA}^7(\#5)/G$

**F**

(Swing (in 2))  
 $F^\#7(alt.)$   $B^{13}_{sus}$   $B^7(\flat 9)(\flat 5)$   $E_{MI}^{11}$   $B/D^\#$   $E_{MI}^{11}/D$   
 $C^\#_{MI}^{11}(\flat 5)$   $F^\#^{13}(\flat 9)$   $(F^\#7(\#9)(\#5))$   $B_{MI}^{11}$   $E^7(\flat 9)(\#5)$   
 $A_{MI}^{11}(\flat 5)(54)$   $E^\flat 9(\#11)$   $D^{13}(\flat 9)$   $G_{sus}$   $G_{sus}$   $B^9/F^\#$

**G**

$F_{MI}^{11}$   $E^\flat_{MI}^{11}$   $D_{MI}^{11}$   $G^7(\flat 9)(\flat 5)$   $C_{MI}^{11}$   $G/B$   $C_{MI}^{11}/B^\flat$   
 $A_{MI}^{11}(\flat 5)(54)$   $D^7(\flat 9)(\#5)$   $G_{MI}^{11}$   $C^7(\flat 9)(\flat 5)$   $F_{MI}^{11}(\flat 5)(54)$   $B_{MI}^7 E^7$

**H**

(in 4)  
 $A_{MA}^7$   $E/G^\#$   $G_{MA}^{13}$   $F^\#_{MI}^{11}$   $E_{MI}^{11} A^9$   $D_{MA}^9$   
 $F_{MA}^9(\#11)$   $E^\flat_{MA}^9(\#11)$   $A_{MA}^7$   $E/G^\#$   $G_{MI}^7(\flat 5)$   $C^7(\#9)(\#5)$   $F_{MA}^7$   
 $C^\#^{13}(\#11)$   $F^\#_{MI}^{11}$   $B^{13}$   $E^9_{sus}$   $A^9$   $D^6_9 (B_{MI}^7 E^7)$

Solo on EFGH; After solos, D.C. al fine.

# Put It Where You Want It

Med. Funk/Rock

Joe Sample

(As played by The Crusaders)

♩ = 126

**A** *D7* (gtr. - detached)

(ten. & trb.)

**B** *E9* *G9* *D7* *alto fill*

(sample alto fill)

*BMI* *D7/A* *G7* *E7*

**C** (Alto solo) *D7* *G7* (On Cue) *D7* *D7*

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

(Alto solo) *D7* *G7* (On Cue) *D7* *D7*

(Vamp till cue) D.S., vamp & fade on **A**

# P.Y.T. (Pretty Young Thing)

Quincy Jones  
James Ingram  
(As sung by Michael Jackson)

Med. Funk/Rock

**A**  $\text{♩} = 127$   $\text{C}\#\text{MI}^7$   $\text{A}\text{MA}^7$   $\text{C}\#\text{MI}^7$   $\text{B}/\text{C}\#$

(vocal)

$\text{C}\#\text{MI}^7$   $\text{A}\text{MA}^7$   $\text{C}\#\text{MI}^7$   $\text{B}/\text{C}\#$   $\text{A}\text{MA}^7$

$\text{A}\text{MA}^7$   $\text{F}\#\text{/G}\#$   $\text{G}\#\text{7}$   $\text{B}/\text{C}\#$   $\text{C}\#\text{7}$   $\text{A}\text{MA}^7$

$\text{A}\text{MA}^7$   $\text{F}\#\text{/G}\#$   $\text{G}\#\text{7}$   $\text{D}/\text{E}$   $\text{C}\#\text{7}(\#\text{9})$

**B**  $\text{F}\#\text{MI}^7$   $\text{A}$   $\text{B}$   $\text{F}\#\text{MI}^7$   $\text{A}$

$\text{B}$   $\text{A}$   $\text{E}/\text{G}\#$   $\text{B}/\text{C}\#$   $\text{C}\#\text{7}$  (on repeat)  $\text{C}\#\text{7}$

1.  $\text{C}\#\text{7}$  2.  $\text{C}\#\text{7}$   $\text{A}\text{MA}^7/\text{B}$   $\text{B}^7$

D.C. al Coda  
(take Coda on repeat of **B**)

**Tacet**

8

$\text{B}$   $\text{F}\#\text{/A}\#$   $\text{F}\#\text{/G}\#$   $\text{N.C.}$

$\text{N.C.}$

$\text{N.C.}$   $\text{A}$   $\text{E}/\text{G}\#$   $\text{B}/\text{C}\#$   $\text{C}\#\text{7}$

D.S., vamp & fade on **B**  
(use first ending only)

# Quintessence

Quincy Jones

Med. Ballad

♩ = 57

**N.C.**  $B7(\#9) E7(\#9)$   $F\#7/A$   $D^9sus D^9$

French horn (muted trp.) (trb., 8<sup>va</sup> b.) (muted trb., 8<sup>va</sup> b.) (b5)  $F\#7$

**A**  $GMA7$   $G7/B$   $C^6$   $C\#o7$   $G/D$   $C\#MI7$   $C\#$

(alto)

$BMA7$   $F7sus F7$   $BbMA7$   $E7sus E7$   $AMI$

1.  $D^9sus$   $CMI6/9$   $B13$   $E7(\#9) A^9 D13$  2.  $D^9sus$   $D13$   $G^6$

**B**  $CMI7$   $F7$   $DMI7$   $C\#o7$   $CMI7$   $F13$   $BbMA7$

$AMI7(b5)$   $D7(b9)$   $GMI(MA7) GMI$   $EMI7(b5)$   $A13$   $D7(b9)sus D13$

**C**  $GMA7$   $G7/B$   $C^6$   $C\#o7$   $G/D$   $C\#MI7(b5)$   $F\#7$   $C\#$   $BMA7$

$F7sus F7$   $BbMA7$   $E7sus E7$   $AMI$   $\oplus$   $D^9sus$   $D13$   $G^6$  ( $AMI7 D7$ )

$\oplus$   $D^9sus$   $F\#7(\#5)$   $B7$   $E7(b9)$   $AMI7$   $D13$  **N.C.**

alto cadenza - (French horn)

(muted trp.) (trb., 8<sup>va</sup> b.)  $GMA7$  alto fill - - - (muted trb., 8<sup>va</sup> b.)

# Rapture

Harold Land

Medium Latin

$\text{♩} = 122$

Tacet

**A**

(trp. ten.)

$G(\text{add } 9) F\#7_{\text{SUS}} D_{\text{MA}}^7 E E^{\flat}_{\text{MA}}^7$

$G_{\text{MA}}^7$

$G(\text{add } 9) F\#7_{\text{SUS}} E$

$(G_{\text{MA}}^7 D_{\text{MA}}^7) G$

**B**

(trp. ten.)

$B^{13}(\flat 9) E7(\#9) A^{13}(\flat 9) D7(\#9)$

$G_{\text{MI}}^9 C^{13}_{\text{SUS}} G_{\text{MI}}^9$

$G_{\text{MI}}^9 C^{13}(\flat 9) F_{\text{MA}}^9 A7(\#5)$

$D_{\text{MA}}^9 D7(\#9)$

Till Cue

On Cue

$G(\text{add } 9) F\#7_{\text{SUS}} D_{\text{MA}}^7$

Solo break — — — — —

Solo on form (AAB) D.S. al Coda

Take 'On Cue' ending to end last solo

$D_{\text{MA}}^9$

N.C.

Vamp & fade

Trumpet (upper line) plays melody throughout. Chords in parentheses are used for solos.

# Re: Person I Knew

Bill Evans

Medium Swing  
♩ = 120

Chords:  $D^{6/9}$ ,  $D^{+}(add\ 9)$ ,  $G\#\frac{+}{D}$ ,  $CMA\frac{7}{D}$

Chords:  $GMI\frac{7}{D}$ ,  $DMI\ (add\ 9)$

Chords:  $GMI\ (MA\ 7)\frac{7}{D}$ ,  $DMI\ (add\ 9)$ ,  $GMI\frac{7}{D}$ ,  $CMA\frac{7}{D}\ (\#5)$

Chords:  $GMI\ (MA\ 7)\frac{7}{D}$ ,  $CMA\frac{7}{D}$ ,  $GMI\frac{7}{D}$ ,  $E\flat/D$

(Freely) Chords:  $GMI\ (MA\ 7)\frac{7}{D}$ ,  $CMA\frac{7}{D}$ ,  $GMI\frac{9}{D}$ ,  $E\flat/D$

Chord:  $E\flat/D$

8va - - - - - 1

# Reincarnation Of A Lovebird

Medium-Up  
Swing

Charles Mingus

$\text{♩} = 212$

**A**

$G^{\#}M11$   $E^{\#}M7$   $B^{\flat}7$   $D^{\#}7(\#5)$

$G^{\#}M11$   $E9(\#11)$   $B^{\flat}7$   $D^{\#}7(\#5)$

$G^{\#}M11$   $E7(\#9)$   $C^{\#}M11$   $F13$

$B^{\flat}7(\#9)$   $D^{\#}7(\#5)$   $G^{\#}M11$   $A^{\#}M11(\#5)$   $D^{\#}7$

**B**

$G^{\#}M11$   $E^{\#}M7$   $B^{\flat}7$   $D^{\#}7$

$G^{\#}M11$   $E9(\#11)$   $B^{\flat}7$   $D^{\#}7(\#5)$

$G^{\#}M11$   $E7(\#9)$   $C^{\#}M11$   $F^{\#}M7$

$B^{\flat}7$   $D^{\#}7(\#9)$   $G^{\#}M11$

**C**

$\text{♩} = \text{♩}$  (Half-Time Ballad)  
 $G^{\#}M11$   $C^{\#}7$   $G^{\#}M11$   $C^{\#}7$   $F^{\#}M7$   $B9(\#11)$

(♩ = ♩) (Orig. Tempo)

F#MA7 <sup>6</sup> B9(#11) **D** Bmi7 E7 AMA7 D7

C#mi7(b5) C7 Bmi7 E7(b9) Bb7 D#7

**E** G#mi EMA7 Bb7 D#7(#5)

G#mi E9(#11) Bb7 D#7(#5)

G#mi E7(#9) C#mi7 F13

Bb7(#9) D#7(#5) G#mi A#mi7(b5) D#7

C#mi7 FMA7 Bb7 D#7(#9) (#5)

G#mi7 (A#mi7(b5) D#7)

last x: molto rit. ----- (fine)

# Remember Rockefeller At Attica

Medium-Up Swing

Charles Mingus

$\text{♩} = 213$

(In 4)

**A**

Chord progression for section A:

$C_{MI}^9$   $F^9$   $B^b_{MA}7$   $G7(b9)$   $C7(b9)$   
 $F7(b9)$  (trp. & ten.)  $B^b_{MA}7$   $E^6_9(\#11)$   $E^b_{MA}9$   
 $D7(\#9)$   $G7(\#11)$   $C7(\#9)$   
 $(C7(\#9))$   $F_{MI}7$   $B^b13(b9)$   
 $E^b_{MA}9$   $E^6_9(\#11)$   $E^b6_9$

(ten. 8va b.)

**B**

Chord progression for section B:

$A^b_{MA}7$   $A_{MI}7$   $D7$   $G_{MA}7$   $G^b_{MA}7$   
 $G_{MI}7$   $C7$   $F_{MA}7$   $B7(b5)$  (Orig. feel)  $B^b_{MA}7$   $E7$   
 $E^b_{MA}9$   $D7(\#9)$   $G^{13}(\#11)$   $C7(b9)$   
 $F_{MI}7$   $B^b13(b9)$   $E^b_{MA}9$

**C**

Chord progression for section C:

$C_{MI}^9$   $F^9$   $B^b_{MA}7$   $G7(b9)$   
 $C7(b9)$   $F7(b9)$   $B^b_{MA}7$   $E^6_9(\#11)$   $E^b_{MA}9$  (add 13)

last x  
 (o)  
 (pn. only) - - -

# Rio

Victor Feldman

Bright Samba

$\text{♩} = 142$

1.-3.  $C^{13}(\#11)$   $B_{MI}^7$  4.  $B_{MI}^7$  break

(elec. pn. fill) (fl. & elec. pn.)

**A**

$C^{13}(\#11)$   $B_{MI}^7$   $C^{13}(\#11)$

$(C^{13}(\#11))$   $B_{MI}^7$   $E^9_{sus}$   $E^9$

1.  $A^9_{sus}$   $A^{13}$   $D_{MA}^7$   $(D_{MA}^7)G\#^{13}G^{13}F\#^7(\#5)$

break 2.  $A^9_{sus}$   $A^{13}$   $C^9_{sus}$

**B**

$C^9_{sus}$   $C^9$   $A_{MI}^7$   $D7(b9)$

$G_{MI}^7$   $C^9$   $B^b9$   $A_{MI}^7$   $D7(b9)$   $G_{MI}^7$

$C^9$   $A_{MI}^7$   $D7(b9)$   $G_{MI}^{11}$

$F_{MI}^{11}$   $A^9_{sus}$   $G\#^{13}G^{13}F\#^7(\#5)$  break

(D.S. al 3rd ending)

3.  $A^9_{sus}$   $A^{13}$   $C^{13}_{sus}$   $A^{13}_{sus}$  (3x's)

(piano solo)

$C^{13}_{sus}$   $\oplus$   $A^{13}_{sus}$   $F\#7(\#9)_{\#5}$

(Solos) (solo continues) (end solo)

**C**  $C^{13}(\#11)$   $B_{MI}^7$   $C^{13}(\#11)$

$B_{MI}^7$   $E^9_{sus}$   $E^9$  1.  $A^9_{sus}$   $A^{13}$

$D_{MA}^7$   $F\#7(\#9)_{\#5}$  2.  $A^9_{sus}$   $A^{13}$

**D**  $C^9_{sus}$   $C^9$   $A_{MI}^7$   $D7(b9)$   $G_{MI}^7$   $C^9(B^b9)$

$A_{MI}^7$   $D7(b9)$   $G_{MI}^7$   $C^9$   $A_{MI}^7$   $D7(b9)$

$G_{MI}^{11}$   $F_{MI}^{11}$   $A^9_{sus}$   $F\#7(\#9)_{\#5}$

**E**  $C^{13}(\#11)$   $B_{MI}^7$   $C^{13}(\#11)$   $B_{MI}^7$

$E^9_{sus}$   $E^9$   $A^9_{sus}$   $A^{13}$  Till Cue  $D_{MA}^7$   $F\#7(\#9)_{\#5}$

Solo on CCDE; take 'On Cue' ending at end of last solo.

On Cue  $C^{13}_{sus}$  1.-3.  $A^{13}_{sus}$  4.  $B_{MI}^7$  break (fl. & elec. pn.) (D.S. al Coda)

$\oplus$   $A^{13}_{sus}$   $G\#13$   $G13$   $F\#7(\#9)_{\#5}$  break  $C^{13}_{sus}$

# River People

Jaco Pastorius

(As played by Weather Report)

Medium Funk

$\text{♩} = 104$

$A_{MA}^{13}$

Musical staff with treble clef and diamond-shaped markers.

$A_{MA}^{13}$

Musical staff with diamond-shaped markers.

**A**

$A_{MA}^{13}$

$E_{MA}^7/B$   $A_{MI}^9$   $D_{bMA}^{13}/G_b$

Musical staff with notes and chord symbols.

(synth.)

$G_{MA}^{13}/F\#$

Musical staff with notes and chord symbols.

$B_{MA}^{13}/F\#$

Musical staff with notes and chord symbols.

$G_{MI}^{11}$

Musical staff with notes and chord symbols.

**B**

(Synth. solo)

$G^{13}$  (blues scale)

Musical staff with notes and chord symbols.

(add  $b13$ )  
(add 9)  
 $C/G$

(synth. w/ sop., behind solo)

Musical staff with notes and chord symbols.

(On Cue)

(Vamp till cue)

**C**

$G^{13}$

Musical staff with notes and chord symbols.

(Solo continues)

Musical staff with notes and chord symbols.

Vamp & fade

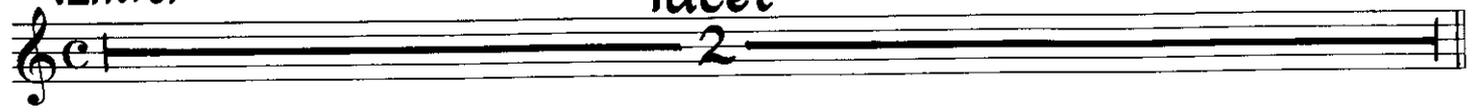


# Ruby, My Dear

Thelonious Monk

Med. Ballad  
(Intro)

Tacet



**A**

$G_{MI}^7$   $C^7(b9)$   $F_{MA}^7$  ( $G_{MI}^7 G_{MI}^{\#7} A_{MI}^7 B_{b6}^7 C$ )  $A_{MI}^7$   $D^7(b9)$   
 $G_{MA}^7$   $A_{MI}^7$   $B_{bMI}^7$   $B_{MI}^7$   $C_{MI}^7$   $F^7(b9)$   $B_{bMA}^7$   $D_{MI}^7$   
 $C_{MI}^7(add 11)$   $B(add 9)$  1.  $F^{\#7}_{sus}$   $C^7(b5)$  2.  $C^{\#MI}^7(add 11)$   $C^7(b5)$

**B**

$B_{MA}^7$   $C^{\#MI}^7$   $F^{\#7}(b9)$   $B^6_9$   $C^6$   $A^7(b9)/C^{\#}$   
 $D_{MI}^7$   $D_{MI}^7$   $D_{MI}^7$   $D_{MI}^7$   $E_{MI}^7$   $F_{MI}^7$   $B_{b13}(b5)$   $F(B^b7)$

**C**

$G_{MI}^7$   $C^7(b9)$   $F_{MA}^7$  ( $G_{MI}^7 G_{MI}^{\#7} A_{MI}^7 B_{b6}^7 C$ )  $A_{MI}^7$   $D^7(b9)$   $G_{MA}^7$   $A_{MI}^7$   $B_{bMI}^7$   $B_{MI}^7$   
 $C_{MI}^7$   $F^7(b9)$   $B_{bMA}^7$   $D_{MI}^7$   $C_{MI}^7$   $F^{\#9}(add 11)$   $A_{b6}_9 D^b7 C^7(b9)$

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

**(Freely)**

$C_{MI}^7$   $F^{\#9}(add 11)$   $A_{b6}_9 D^b7 C^7(b9)$  (wholetone fill)  $B^7(b5)$   $B_{b13}(b5)$   $E_{bMA}^9$

# Rush Hour

Russell Ferrante  
Robben Ford  
(As played by The Yellowjackets)

(Intro)  $G^b_{MI7}$   $G^b/A^b$   $B^b7(\#9)$

Tacet

**A**

1<sup>st</sup> x: organ doubles gtr.  
2<sup>nd</sup> x: organ plays harmony ('organ' part)

**B**

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

(gtr, 8va b)

Alternate  
[A] for  
solos

# Safari

Michael Brecker  
(As played by Steps Ahead)

## Intro

Tacet 12

### A

(1st x: sop. 1 only)  
(2nd x: add ten.)

(2nd x: add sop. 2)

(sop. 1  
sop. 2  
ten.)

(3x's)

Tacet 4

### B

(ten. 1)  
(ten. 2) (ten. 2 2nd x only)

### C

(2nd x: add upper part, synth.)

(ten. w/synth.)

Tacet 1st x

(4x's)

### D

(Solos)  
Dmi7

Dmi7/G

(4x's)

### E

D/G

Dmi7(b5)/G

C/G

Gmi11

### F

(1st & 2nd x's: tacet  
3rd through 6th x's: play behind solo) (4th x: add upper part, synth.)

D7/A

G7(b9)

E♭/B

Gmi7/C

(ten. w/synth.)

(6x's)

B/D

G9/D

C#mi7

E mi/G#

Tacet 3rd x

Solo on DEF (with repeats as marked)  
Take Coda during last solo to end.

### G

D/G

Dmi7(b5)/G

(ten. 1)  
(ten. 2)

Gmi11

Vamp solo & fade

Medium Straight 1/8's  
*J*=100

# Safari (Keyboard)

**(Intro)** (Dmi7/G) (2) (3x's)

**A** (Dmi7/G) (synth.) (2)

(play lower notes on repeat only)

**B** D7/G Dmi7(b5)/G

C/G Gmi11

**C** D7/A G7(b9) Eb/B Gmi7/C

B/D# G9/B C#mi7 Emi7/G# (4x's)

**(Solos)**  
**D** Dmi7/G (2) (4x's)

**E**  $D^7/G$   $Dm^7(b5)/G$

$C/G$   $Gm^11$

**F**  $D^7/A$   $G^7(b9)$   $E^b/B$   $Gm^7/C$

$B/D^\#$   $G^9/B$   $C^\#m^7$   $E^m/G^\#$  (6x's)

Solos on DEF  
(with repeats as marked)  
Take Coda during last solo to end

$D^7/G$   $Dm^7(b5)/G$

$C/G$   $Gm^11$  Vamp & fade

Synth. line (chime) played  
3rd & 4th x's at **C** and  
5th & 6th x's at **F**:

# Sandu

Clifford Brown

Medium Swing

$\text{♩} = 138$

N.C.

**A**

F7 B<sup>b</sup>7 F7

(trp. w/ ten. 8<sup>va</sup> b.)

F7 B<sup>b</sup>7 F6

F6 D7 (trp. ten.) C pedal (on 2 & 4) F6

(unis.)

1. Gm7 Gb7(#11) (ten. 8<sup>va</sup> b.)

2. (F6) solo break

**B** (Solos) F7 B<sup>b</sup>7 F7

B<sup>b</sup>7 F6 Am7 D7

Gm7 C7 F6 D7 Gm7 C7

After solos, D.C. al Coda  
(play head twice before taking Coda)

C pedal F9(#11)

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

Trumpet plays melody (upper part) throughout.

# Satin Doll

Duke Ellington  
Billy Strayhorn  
Johnny Mercer

Med. Swing

(Intro)

(D/A)



(B7)

Musical staff for the Intro, showing a treble clef, key signature of two sharps (F# and C#), and a common time signature (C). The staff contains a whole rest for the duration of the intro.

**A**

Musical staff for section A, including piano dynamics (pn.) and various chords: EMI7, A7, F#MI7, B7, Bmi7(b5), E7, Bbmi9, Eb9, DMA7, and (B7).

Second musical staff for section A, identical to the first, with the same chords and dynamics.

**B**

Musical staff for section B, including chords: AMI7, D7, GMA7, Bmi7, E7, and (spoken).

**C**

Musical staff for section C, including chords: EMI7, A7, F#MI7, B7, Bmi7(b5), E7, Bbmi9, Eb9, DMA7, and (F#MI7 B7).

(D/A)

D bass

Musical staff for the D bass line, showing a bass clef and a whole rest.

Solo on form (ABC)  
After solos, play head (ABC)  
then D.C. al Coda.

Bmi7(b5) may be played as Bmi7.

# Save Your Love For Me

Buddy Johnson

(As played by Cannonball Adderley & Nancy Wilson)

Med. Ballad

$\text{♩} = 60$  (Intro)

Intro musical notation with chords: E Bmi7, E C#7(#9)

**A** Section musical notation with chords: F#mi9, Ami9, D13, B9sus, E Bmi7, E C#7(#9), F#mi9, Ami9, D13, B9sus, E6, B7(#9), E6

**B** Section musical notation with chords: C7, E6, F#mi7, G#mi7, F#mi7, E6, C7, EMA7, G7, F#mi7, B9, (C#7(#9))

**C**  $F\#_{MI}^9$   $A_{MI}^9$   $D^{13}$

$F\#_{MI}^9$   $B^9_{sus}$   $\oplus$   $E$   $B_{MI}^7$   $E$   $C\#^7(\#9)$

$\oplus$   $D^9(\#11)$   $C\#^7$   $F\#_{MI}^9$   $A_{MI}^9$   $D^{13}$

$F\#_{MI}^9$   $B^7(\#9)$   $E$   $B_{MI}^7$   $E$   $B_{MI}^7/E$

(molto rit.) (a tempo)

The musical score consists of four staves. The first staff begins with a common time signature 'C' and a key signature of one sharp (F#). It features a melodic line with triplets and chords: F#MI9, AMI9, and D13. The second staff continues the melody with F#MI9, B9sus, a whole rest with a circled cross symbol, E, BMI7, and E C#7(#9). The third staff starts with a circled cross symbol, followed by D9(#11), C#7, F#MI9, AMI9, and D13, all with triplet markings. The fourth staff begins with F#MI9, B7(#9), a double bar line, E, BMI7, and E BMI7/E. The first two measures of this staff are marked '(molto rit.)' and the last two '(a tempo)'. The score concludes with a double bar line.

Recording is one chorus only (Coda taken first time). Melody as written uses straight eighths, but is freely interpreted.

# Search For Peace

McCoy Tyner

Medium Ballad

♩ = 58

**A**  $B_{MI}^7(b5)$   $E^7(alt.)$   $GMA^7(A^9)$   $GMA^7 A^9$   $B_{MI}^7(b5)$   $E^7(alt.)$   $GMA^7(A^9)$   $GMA^7 A^9$

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

$A_{MI}^7(add11)$   $D^7(b9)$   $G_{MI}^7$   $B^b_{MA}^7(b9)$   $C^7$   $F_{MI}^7$   $A^b_{MA}^7(b9)$   $B^b_{Bb}^7$   $D^{\#}_{MI}^7$   $F^{\#7}_{sus}$   $F^{\#7}_{C^{\#}}$

**B**  $D^{13}$   $B^b_{13}/D$   $D^{13}$   $B^b_{13}/D$   $D^{13}$   $B^b_{13}/D$   $B_{MI}^7$   $E^7$

$A_{MI}^9$   $B^b_{MA}^7/A$   $A_{MI}^9$   $B^b_{MA}^7/A$   $A_{MI}^9$   $B^b_{MA}^7/A$   $GMA^7/A$   $A^{13}$

**C**  $B_{MI}^7(b5)$   $E^7(alt.)$   $GMA^7(A^9)$   $GMA^7 A^9$   $B_{MI}^7(b5)$   $E^7(alt.)$   $GMA^7(A^9)$   $GMA^7 A^9$

$A_{MI}^7(add11)$   $D^7(b9)$   $G_{MI}^7$   $B^b_{MA}^7(b9)$   $C^7$   $F_{MI}^7$   $A^b_{MA}^7(b9)$   $B^b_{Bb}^7$   $D^{\#}_{MI}^7$   $F^{\#7}_{sus}$   $F^{\#7}_{C^{\#}}$

Solo on form (AABC);  
After solos, D.C. al Coda (no repeat)

Chords in parentheses not used during solos.

$D^{13}$

pn. fill - - - - -

# Self Portrait In Three Colors

Medium Swing Ballad

$\text{♩} = 61$

Charles Mingus

$C^{6/9}$   $F_{MA}^7/C$   $D_{MI}^7/C$   $E^b/D^b$   $D^b$

(pn.)

**A**

$C_{MI}^6$   $F_{MI}^7$   $B^b13$   $E^b7$   $A^b_{MA}^7$   $D^b9$   $D_{MI}^7$   $G7(\#5)$

alto w/ tenor (3rd x: alto only)

trom. (tacet 1st x)

tenor (3rd x only)

$F_{MI}^7$   $B^b13$   $G^b13(\#11)$  **B**  $F_{MA}^7$   $B7(b9)$   $G^b_{MA}^7$

$F_{MA}^7$   $A_{MI}^7$   $D^9$   $G_{MI}^7$   $C^{13}$

GMI7 C7(#5)  
 1, 2. FMA7 Eb13 DMI7 (b5)Eb/Db/Db 3. FMA7  
 (loco) 8va b.-- fill

No solos on recording (3x's only).

# Shaker Song

Music by Jay Beckenstein  
 Lyric by David Lasley  
 and Allee Willis  
 (As sung by Manhattan Transfer)

## Med. Samba (Intro)

$\text{♩} = 97$

Tacet

(A<sup>6</sup> G<sup>6/9</sup> A<sup>6</sup> G<sup>6/9</sup>)  
 (ten.)

(A<sup>6</sup> G<sup>6/9</sup> A<sup>6</sup> G<sup>6/9</sup> A<sup>6</sup> G<sup>6/9</sup> A<sup>6</sup>)

(A<sup>6</sup> G<sup>6/9</sup>) N.C.  
 (pn., ten. doubles bottom line)

(gtr. fills)  
 DMA<sup>7</sup> D<sup>6</sup> G/A A<sup>9</sup> DMA<sup>7</sup> D<sup>6</sup> G/A |<sup>1.</sup> A<sup>9</sup> |<sup>2.</sup> G/A

**A** DMA<sup>7</sup> GMA<sup>7</sup> DMA<sup>7</sup> GMA<sup>7</sup> (melody)

DMA<sup>7</sup> GMA<sup>7</sup> DMA<sup>7</sup> GMA<sup>7</sup>

B<sup>b</sup>MA<sup>7</sup>/C FMA<sup>7</sup> A<sup>b</sup>MA<sup>7</sup>/B<sup>b</sup> E<sup>b</sup>MA<sup>7</sup>

B<sup>b</sup>MA<sup>7</sup>/C FMA<sup>7</sup> A<sup>9</sup>sus

**B** GMA<sup>7</sup> F<sup>#</sup>7(#9) Bmi<sup>7</sup> Ami<sup>7</sup>

Ami<sup>7</sup> D<sup>9</sup>sus GMA<sup>7</sup> A<sup>9</sup>sus DMA<sup>7</sup>

D<sup>13</sup><sub>SUS</sub> D<sup>9</sup> GMA<sup>7</sup> F#7(#9)  
 Bmi<sup>7</sup> Ami<sup>7</sup> D<sup>9</sup><sub>SUS</sub> GMA<sup>7</sup> A<sup>9</sup><sub>SUS</sub> ⊕  
 DMA<sup>7</sup> D<sup>6</sup> G/A A<sup>9</sup> DMA<sup>7</sup> D<sup>6</sup> G/A A<sup>9</sup>  
 DMA<sup>7</sup> D<sup>6</sup> G/A A<sup>9</sup> DMA<sup>7</sup> D<sup>6</sup> G/A  
 (sample scat)

Solo on form (AAB);  
 After solos, D.S. al Coda  
 (sing 3rd & 4th verses)

⊕ DMA<sup>7</sup> A<sup>9</sup><sub>SUS</sub>  
 (Vamp, solo (scat) and fade)

bars 5-8 of [A]  
 for 2nd verse:

bars 5-8 of [A]  
 for 3rd verse:

bars 5-8 of [A]  
 for 4th verse:

# Shaw 'Nuff

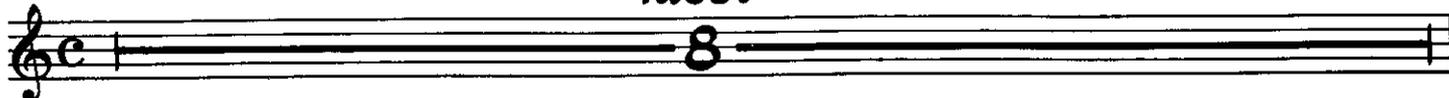
Charlie Parker  
Dizzy Gillespie

## Fast Bebop

$\text{♩} = 278$

(Intro)

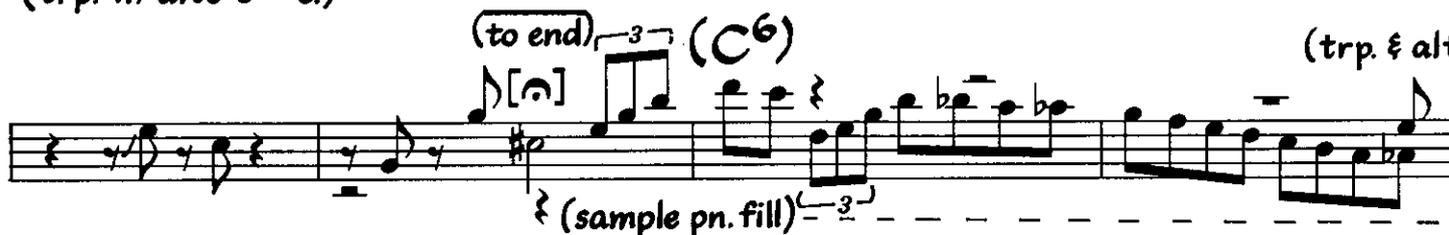
Tacet



(trp.)  
(alto)



(trp. w/ alto 8<sup>va</sup> b.)



**A**



**C7** **F6** **F#o7** **C6/G** **G7** **C6**

(alto 8va b.)

**B**

**E7(b5)** **A7(b5)**

**D13** **G7**

(unis.)

**C**

**C6** **Ami7** **Dmi7** **G7** **C6** **A7(#5)** **Dmi7** **G7(#5)**

**C7** **F6** **F#o7** **C6/G** **G7** **C6**

(alto 8va b.)

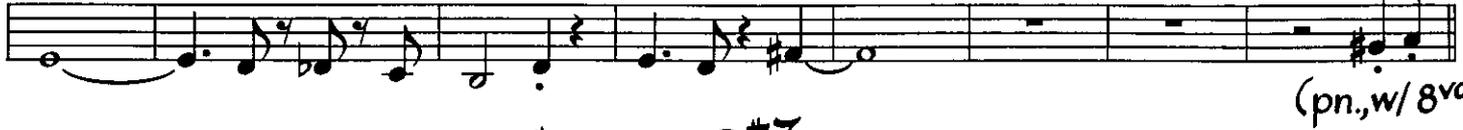
Solo on form (ABC);  
After solos, D.S., play head,  
then D.C. al fine.

## Simple Samba

Jim Hall

## Fast Samba

♩ = 140

**A**DMA<sup>7</sup>C<sup>#</sup>MI<sup>7(b5)</sup>F<sup>#7</sup>BMI<sup>7</sup>E<sup>7</sup>AMI<sup>7</sup> D<sup>7</sup>GMA<sup>7</sup>EMI<sup>7(b5)</sup> BMA<sup>7</sup> dr. fill - - - - -**B**EMA<sup>7</sup>D<sup>#</sup>MI<sup>7(b5)</sup> G<sup>#7</sup>C<sup>#</sup>MI<sup>7</sup>F<sup>#7</sup>BMI<sup>7</sup>E<sup>7</sup>B<sup>b</sup>MI<sup>7(b5)</sup>AMI<sup>7</sup>G<sup>#</sup>MI<sup>7</sup>C<sup>#</sup>MI<sup>7</sup>GMI<sup>7</sup>C<sup>7</sup>CMI<sup>7</sup>F<sup>7</sup>B<sup>b</sup>MA<sup>7</sup>GMI<sup>7(b5)</sup>DMA<sup>7</sup> dr. fill - - - - -**C**GMA<sup>7</sup>GMI<sup>7</sup>C<sup>7</sup>FMA<sup>7</sup>FMI<sup>7</sup>B<sup>b7</sup>E<sup>b</sup>MA<sup>7</sup>A<sup>b9</sup>(#11)GMI<sup>7</sup>C<sup>9</sup>SUSC<sup>13</sup>

**D**  $F_{MI}^7$   $E_{MI}^7(b5)$   $A^7$   $D_{MI}^7$   $G^7$

$C_{MI}^7$   $F^7$  (pn. w/ 8va)  $B_{MI}^7(b5)$   $B^b_{MI}^7$   $A_{MI}^7$

$D^7(b9)$   $G_{MI}^9(b5)$   $C^7(b9)(\#5)$   $F^6_9$  dr. fill - - - - -

(pn.)

**E** (gtr.)  $F_{MI}^9$

$(F_{MI}^9)$   $B^b$  bass

$(E^b_{MI}^9)$

$(E^b_{MI}^9)$   $A^b$  bass

Solo on ABCD; after solos, D.C. al Coda

$F^{\#}9(b5)$  N.C.  $F$

(gtr.)

# Skylark

Music by Hoagy Carmichael  
Lyric by Johnny Mercer

Med. Ballad

**A**

F6 Gmi7 F/A BbMA7 (Ami7 Dmi7 Cmi7 F7 BbMA7 Ami7 Ab13)  
FMA7 B7 BbMA7 F/A

(G7 BbMA7 F/A Gmi7) C7 (G13) BbMA7 Gmi7 C7

F6 Gmi7 F/A BbMA7 (Ami7 Dmi7 Cmi7 F7 BbMA7 Ami7 Ab13)  
FMA7 B7 BbMA7 F/A

(G7 BbMA7 F/A Gmi7) C7 F6 C7(#9) F6

**B**

Dmi7 Db7 Cmi7 F7 BbMA7

Ami7(b5) D7 Gmi (Eb7) (Cmi7) Gmi F7(#5) Bb6

A6 F#mi7 B7 E7 A6 C7

**C**

F6 Gmi7 F/A BbMA7 (Ami7 Dmi7 Cmi7 F7 BbMA7 Ami7 Ab13)  
FMA7 B7 BbMA7 F/A

(G7 BbMA7 F/A Gmi7) C7 F6 C7 F6 (C7)

Chords in parentheses are optional.

# A Sleepin' Bee

Music by Harold Arlen  
Lyric by Harold Arlen  
& Truman Capote

Med. Swing

**A**

$B^b_{MA}7$   $F^9_{SUS}$   $B^b_{MA}7$   $F^9_{SUS}$   $B^b_{MA}7$   $E^9(\#11)$   $E^b_{MA}7$   $A^b_{13SUS}$

$B^b_{MA}7$   $E^b7$   $D7$   $G^7(b9)$   $C_{MI}7$   $G^b9(\#11)$   $F^9$   $E^b9$

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

$B^b_{13}$   $B^b9(\#5)$   $E^b7$   $(E^b_{MI}7 \quad A^b_{13})$   $(E^b6 \quad G^b9)$   $C_{MI}7$   $D_{MI}7$   $E^b6$   $E^o7$   $F^9_{SUS}$   $F^9$

**B**

$B^b_{MA}7$   $F^9_{SUS}$   $B^b_{MA}7$   $F^9_{SUS}$   $B^b_{MA}7$   $E^9(\#11)$   $E^b_{MA}7$   $A^b_{13SUS}$

$B^b_{MA}7$   $E^b7$   $D7$   $G^7(b9)$   $C_{MI}7$   $G^b9(\#11)$   $F^9$   $E^b9$

$D^{13}$   $D^7(b9)(\#5)$   $G^7(b9)$   $G^7(b9)(\#5)$   $C^{13}$   $C^9(\#5)$   $F^9_{SUS}$   $F^7(b9)$

$B^b_{MA}7$   $E^b_{MA}7$   $D7$   $G^7$   $C^9$   $F^{13}$   $D7$   $G^7(b9)$

$C^9$   $C^9(\#5)$   $F^{13}_{SUS}$   $F^{13}$   $B^b6$   $(D^b_{MA}7 \quad G^b_{MA}7 \quad B_{MA}7)$

# Small Day Tomorrow

Med. Jazz Ballad

Music by Bob Dorough  
 Lyric by Fran Landesman  
 (As sung by Irene Kral)

**(Intro)**  
 ♩ = 60  
 F#MI D#7(#11) D13 C#7(#5)

**A**

**B**

**C**

Solos on AB  
 After solos, D.S. al Coda



## Solar

Miles Davis

Medium Swing

♩ = 165

(muted trp.)  
 D<sub>M</sub> (M<sub>A</sub>7)  
 (A<sub>M</sub>7)  
 D<sub>M</sub>7  
 A<sub>M</sub>7 D7  
 (melody on repeat)

G<sub>M</sub>A7 (melody both times)  
 G<sub>M</sub>7  
 C7

F<sub>M</sub>A7  
 F<sub>M</sub>7 B<sup>b</sup>7  
 E<sup>b</sup><sub>M</sub>A7  
 E<sub>M</sub>7(b5) A7

(Ending)

D<sub>M</sub>6/9

Head is played twice before and after solos. Melody is freely interpreted.

# Someday My Prince Will Come

Music by Frank Churchill  
Lyric by Larry Morey

Med. Jazz Waltz

**A**

Chords: CMA<sup>7</sup>, E<sup>7</sup>(#5), FMA<sup>7</sup>, A<sup>7</sup>(#5), DMI<sup>7</sup>, A<sup>7</sup>(#5), DMI<sup>7</sup>, G<sup>7</sup>, EMI<sup>7</sup>, D<sup>#o7</sup>, DMI<sup>7</sup>, G<sup>7</sup>

**B**

Chords: CMA<sup>7</sup>, E<sup>7</sup>(#5), FMA<sup>7</sup>, A<sup>7</sup>(#5), DMI<sup>7</sup>, A<sup>7</sup>(#5), DMI<sup>7</sup>, G<sup>7</sup>, CMA<sup>7</sup>, (C<sup>9</sup>) E<sup>7</sup>(#5), FMA<sup>7</sup>, F<sup>#o7</sup>, CMA<sup>7</sup>/G, (DMI<sup>7</sup> G<sup>7</sup> C<sup>6</sup>), A<sup>7</sup>, DMI<sup>7</sup>, G<sup>7</sup>

Med. Samba

# Song For Lorraine

Jay Beckenstein  
(As played by Spyro Gyra)

$\text{♩} = 112$  (GMA<sup>7</sup>)

(A/D) (elec. pn.) B<sup>b</sup>(add 9) D

**A** GMA<sup>9</sup>

(sop.)  
(elec pn.)

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

**B** E<sup>b</sup>MI<sup>9</sup> A<sup>7</sup>(<sup>b</sup>9 #5) DMA<sup>9</sup> (sop.) E<sup>b</sup>MI<sup>9</sup> A<sup>7</sup>(<sup>b</sup>9 #5)

(sop.) (elec. pn.)

DMA<sup>9</sup> E<sup>b</sup>MI<sup>9</sup> A<sup>7</sup>(<sup>b</sup>9 #5) DMA<sup>9</sup> G<sup>7</sup>(<sup>b</sup>9 #5) ⊕<sup>2</sup>

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

(sample fill) ⊕<sup>1</sup>

⊕<sup>1</sup> D.S. al Coda One (⊕<sup>1</sup>)

**C** GMA<sup>7</sup> (Pn. solo) A<sup>b</sup>MA<sup>7</sup> (4x's)

**D** (Swing) (♩ = ♩) E<sup>b</sup>MI<sup>7</sup> A<sup>7</sup>(<sup>b</sup>9 #5) DMA<sup>7</sup> F<sup>#</sup>MI<sup>7</sup>B<sup>7</sup> E<sup>b</sup>MI<sup>7</sup> A<sup>7</sup>(<sup>b</sup>9 #5)

(solo continues)

DMA<sup>7</sup> F<sup>#</sup>MI<sup>7</sup>B<sup>b</sup>7 E<sup>b</sup>MI<sup>7</sup> A<sup>7</sup>(<sup>b</sup>9 #5) DMA<sup>7</sup> G<sup>7</sup>(<sup>b</sup>9 #5)

**E** (Samba) CMA<sup>7</sup> A<sup>b</sup>MA<sup>7</sup>

⊕<sup>2</sup> (Sop. solo) CMA<sup>7</sup> A<sup>b</sup>MA<sup>7</sup>

D.S. al Coda Two (⊕<sup>2</sup>)

Vamp, solo & fade

# Sonja's Sanfona

Jimmy Haslip

Bill Gable

(As played by The Yellowjackets)

Medium Latin

$\text{♩} = 122$

**A**

Tacet

*Gsus Asus mf* (alto)

*A* (alto)

*G*

*Gsus* (brass)

*Gsus* (brass)

*Asus*

N.C.

(synth.)

**B**

1.

*FMA7(b5)* (alto)

*GMA7(b5)*

*BbMA7(b5)*

*Bmi9*

*CMA7/D*

*C/D Ami/C*

*A/B*

*A(add9)*

*GMA7*

*F#mi7*

*Emi7*

*B/A*

*B/A*

*B/G#*

*B/G*

*B/F#*

*B*

*B/C#*

*B/D*

*E/D*

*E(add9 omit3)*

(brass) *f*

(alto w/ b) *15a*

*mf* (synth. only)

**System 1:**  $E_{MA}^7$ ,  $C\#_{MI}^9$ ,  $F\#_{MI}^7$ ,  $E(\text{add } 9)/G\#$   
**System 2:**  $C\#_{MI}$ ,  $C\#_{MI}/B$ ,  $A$ ,  $F\#_{G\#}$ ,  $F\#_{G\#}$   
**System 3:**  $C\#_{MI}^7$ ,  $E/B$ ,  $A_{MI}^9$ ,  $C/D$   
**System 4:**  $F\#_{C\#}$ ,  $F\#_{C\#}$ ,  $C/D$ ,  $A_{MI}/C$   
**System 5:**  $B^{13}(\#11)$ ,  $B^{13}(\#11)_{b9}$ ,  $E_{MI}^7$ ,  $B_{MI}/D$   
**System 6:**  $A_{MI}^9$ ,  $D^{13}_{sus} D^7(\text{alt.})$ ,  $G_{MA}^9$ ,  $G_{MA}^9/F\#$ ,  $E_{MI}^7$ ,  $E_{MI}^7/D$   
**System 7:**  $B/C\#$ ,  $C\#_{MI}^7$ ,  $C/D$ ,  $(C)$ ,  $\phi^{1,2}$   
**System 8:**  $G/F\#$ ,  $B^7(b9)$ ,  $E_{sus}$   
**System 9:**  $G(\text{add } 9)_{omit 3}$ ,  $(\text{On cue}) E(\text{omit } 3)$ ,  $N.C.$ ,  $(\text{alto w/ bass})$   
**System 10:**  $G/F\#$ ,  $B^7(b9)_{sus}$ ,  $D.S. \text{ al Coda One } (\phi^1)$   
**System 11:**  $G/F\#$ ,  $B^7(b9)_{sus}$ ,  $E(\text{add } 9)_{omit 3}$ ,  $(\text{Vamp \& fade})$

G/F# may be played as F#mi. Keyboard plays chords from E natural minor scale during fade-out.

# Soul Sauce

(Wachi Wara)

Dizzy Gillespie  
Chano Pozo  
(As played by Cal Tjader)

Med. Latin

$\text{♩} = 152$

**A** N.C.

D<sup>7</sup>

D<sup>7</sup>

N.C.

D<sup>7</sup>

D<sup>7</sup>

$\text{♩} = 1,2$

**B**

Tacet

**C**

N.C.

(3x's) N.C.

**D**

D.C. al Coda One ( $\text{♩}^1$ )

(Solos)

After solos, continue to **E**

(Vamp till cue)

**E**

(On Cue) N.C.

(3x's) N.C.

D.C. al Coda Two ( $\text{♩}^2$ )

(Vamp & fade)

Solos may also be played over:

# Speak No Evil

Wayne Shorter

Medium Swing

$\text{♩} = 138$

**A**

*mf* (trp. & ten.)

(trp. ten.)

*p* (unis.)

**B**

*mp* (ten. 8va b.) *poco a poco cresc.*

*f*

*mf* (unis.)

**C**

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

Kicks and anticipated chords hold for solos.  
The tied G's are started quietly & crescendoed each time.  
Ebma7 and Cmi11 chords may also be anticipated for solos.

Vamp & fade

# Spiral

Med. Straight 1/8's  
 ♩ = 148

Kenny Barron  
 (As played by Sphere)

Tacet



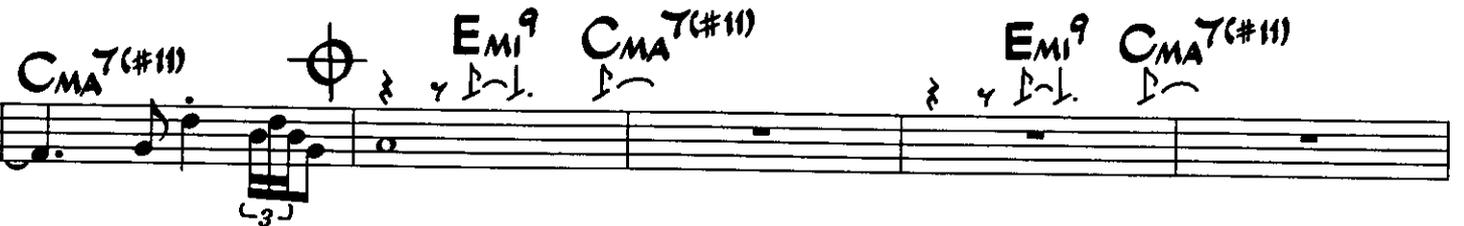
**A**



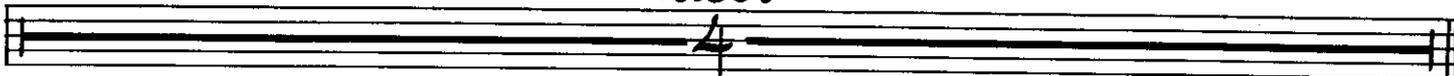
**B**



**C**



Tacet



**D** (Solos)  
 EMI<sup>11</sup> CMA<sup>7(#11)</sup>

AMI<sup>7(add 11)</sup> B<sup>7(#9 #5)</sup> CMA<sup>7(#11)</sup> B<sup>7(#9 #5)</sup> EMI<sup>11</sup> CMA<sup>7(#11)</sup>

**E** G<sup>7sus(b9)</sup> B/G G<sup>7sus(b9)</sup>

E<sup>13sus</sup> C#<sup>13</sup> B<sup>b13sus</sup> F#<sup>#</sup>/<sub>E</sub>

**F** EMI<sup>11</sup> CMA<sup>7(#11)</sup>

AMI<sup>7(add 11)</sup> B<sup>7(#9 #5)</sup> CMA<sup>7(#11)</sup> B<sup>7(#9 #5)</sup> Till Cue EMI<sup>11</sup> CMA<sup>7(#11)</sup>

To **D** for more choruses;  
 Take 'On cue' ending to end each solo.

On Cue

Tacet

To **D** for more solos;  
 After solos, D.S. al Coda.

EMI<sup>9</sup> CMA<sup>7(#11)</sup> EMI<sup>9</sup> CMA<sup>7(#11)</sup> EMI<sup>11</sup>

# St. Thomas

Sonny Rollins

Medium Swinging

Latin

$\text{♩} = 105$

**A**  $D^6$   $F\#_{MI}^7$   $B^7$   $E_{MI}^7$   $A^7$   $D^6$

(tenor, 8<sup>va</sup> b.)

$D^6$   $F\#_{MI}^7$   $B^7$   $E_{MI}^7$   $A^7$   $D^6$

$F\#_{MI}^7(b5)$   $C^7$   $B^7$   $E_{MI}^7$   $B^7(\#5)$   $A^7$

$D^7$   $D^9/F\#$   $G^6$   $G\#o^7$   $D^6/A$   $A^7$   $D^6$

(fine)

(Solos)

**B**  $D^6$   $B^7$   $E_{MI}^7$   $A^7$   $D^6$

$D^6$   $B^7$   $E_{MI}^7$   $A^7$   $D^6$

$F\#_{MI}^7(b5)$   $B^7$   $E_{MI}^7$   $A^7$

$D^7$   $D^9/F\#$   $G^6$   $G\#o^7$   $D^6/A$   $A^7$   $D^6$

Solos may swing.

After solos, D.C. al fine.  
Head is played twice before & after solos.

# Sticky Wicket

Al Jarreau  
Jay Graydon  
Greg Phillinganes

Med. Funk

♩ = 114

Tacet

A musical staff in treble clef with a key signature of one flat (Bb). It contains a 'Tacet' instruction and a large number '6' below the staff, indicating a six-measure rest.

A musical staff in treble clef with a key signature of one flat. It features a DMI7 chord, a triplet of eighth notes, a whole rest with an (F) chord, and a G7 chord with a 'm' marking.

A musical staff in treble clef with a key signature of one flat. It features a DMI7 chord, a triplet of eighth notes, and chords F, F#, and G7 with a 'm' marking. The text '(synth. simile)' is written below the staff.

A musical staff in bass clef with a key signature of one flat, labeled with a boxed 'A'. It features a DMI7 chord, a melodic line, and chords (F) and G7. The text '(vocal)' is written below the staff.

A musical staff in bass clef with a key signature of one flat. It features a DMI7 chord, a melodic line, and chords F, F#, and G7.

A musical staff in bass clef with a key signature of one flat. It features a DMI7 chord, a melodic line, and chords (F) and G7.

A musical staff in bass clef with a key signature of one flat. It features a DMI7 chord, a melodic line, and chords F, F#, and G7.

A musical staff in treble clef with a key signature of one flat, labeled with a boxed 'B'. It features an E7(trps.) chord, a melodic line, and a '(vocal)' marking below the staff.

E7 (2nd x only)

Bb7 A7(#5) Ab13 (Dmi7)  
(vocal) (synth.)

**C** Dmi7

(vocal)

(F) G7 Dmi7

Dmi7 1. N.C. Dmi7 2. F F# G7  
(gtr.)

**D** (Solos) E7

indef.

**E** (On Cue) Bb7 A7(#5) Ab13 G7 Ab13 A7(#5) Bb7

Ab13 G7 Ab13 A7(#5) Bb7 A7(#5) Ab13

(Dmi7)  
(synth.)

D.S., vamp & fade on letter **C**  
(take 2nd ending each time)

# Street Life

Music by Joe Sample  
 Lyric by Will Jennings  
 (As played by The Crusaders)

**Med. Ballad** 1<sup>st</sup> x: tenor solos around melody  
 2<sup>nd</sup> x: vocal

**A**  $\text{♩} = 59$

$B^b MA^7$   $F MI^6 / Ab$   $G^7 SUS$   $G^7$   $C MI^7$   $E^b MI^6 / G^b$   $F^7 SUS$   $F^7$   
 (vocal)  
 $B^b MA^7$   $B^b / Ab$   $G^7 SUS$   $G^7$   $C^{13}$   $C^7(\#5)$   $C MI^7$   $G MI^7$   
 $C MI^7$   $G MI^7$   $E^b MA^7$   $E MI^7(b9)$   $F^9 SUS$   $G MI^7$   $F^7 / A$   
 1.  $G MI^7$   $F^7 / A$   
 2. (Med. Funk)  $\text{♩} = 107$   $C / D$   $D^b / E^b$   $E^b / F$   $E / F^\#$   
 $(F^9 SUS) B^b^7 SUS$   $E^b MA^7$   $A^b^7 SUS$   $D^b MA^7$

**B**  $mf$   $(mf)$

$G MI^7$   $C MI^7$   $G MI^7$   $C MI^7$   $D MI^7$   
 $G MI^7$   $G MI^7$   $C MI^7$   
 $D MI^7$   $G MI^7$   
 (fine)

**C**

$C MI^7$   $F^9 SUS$   $D MI^7$   $G^7(\#9)$   $C MI^7$   $F^9 SUS$

$B^bMA^7$  |  $B^bMI^7$   $E^b9sus$   $A^bMA^7$   $AMI^7(b5)$

$CMI^7$   $F9sus$   $B^bMA^7$   $D7(\#9)$  | 2.  $E^bMI^7$   $A^b9sus$   $D^bMA^7$

$C\#MI^7$   $F\#9sus$   $BMA^7$   $CMI^7$   $F9sus$   $B^bMA^7$

**D**  $F\#MA^7$   $C\#7(trps.)$   $E\#$   $D\#MI^7$   $C\#7$  |  $F\#MA^7$   $C\#7(trps.)$   $E\#$   $D\#MI^7$   $C\#7$

$GMA^7$   $D7/F\#$   $EMI^7$   $D7$  (vocal) |  $GMA^7$   $D7/F\#$   $EMI^7$   $C9sus$

$C9sus$   $B^bMA^7$   $C9sus$  | 1.  $C9sus$   $B^bMA^7$   $C9sus$  | 2.  $C/D$   $D^b/E^b$   $E^b/F$   $E/F\#$

D.S. al fine (1st verse). (vocal)  
Solo on BCBCD;  
After solos, D.S. al Coda.

$F\#MA^7$   $C\#7$   $E\#$   $D\#MI^7$   $C\#7$  |  $F\#MA^7$   $C\#7$   $E\#$   $D\#MI^7$   $C\#7$

$GMA^7$   $D7/F\#$   $EMI^7$   $D7$  (vocal) |  $GMA^7$   $D7/F\#$   $EMI^7$   $D7$  | 2.  $EMI^7$   $C9sus$

$C9sus$   $B^bMA^7$   $C9sus$  |  $C9sus$   $B^bMA^7$   $C9sus$  |  $C/B^b$   $D^b/E^b$   $E^b/A^b$   $D^bMI^9$

Vamp till cue (vocal ad lib.) (rall.)

Vocal returns at letter D during solos.

# Sudden Samba

Neil Larsen

Medium Samba

$\text{♩} = 115$

(3x's)

N.C.  
(organ)

N.C.  
(gtr. & organ)

**A**  $\text{Dmi}^7$   $\text{FMA}^7$   $\text{BbMA}^7$   $\text{3}$

$\text{Ami}^7$  organ fill -----  $\text{Dmi}^7$

$\text{FMA}^7$   $\text{BbMA}^7$   $\text{3}$   $\text{Ami}^7$  organ fill -----

**B**  $\text{FMA}^7$   $\text{Emi}^7$   $\text{FMA}^7$   $\text{Emi}^7$

$\text{FMA}^7$   $\text{Emi}^7$   $\text{FMA}^7$   $\text{Emi}^7$

$\text{FMA}^7$   $\text{Emi}^7$   $\text{FMA}^7$   $\text{G}$

$\text{FMA}^7$   $\text{Emi}^7$   $\text{Dmi}^7$   $\text{G}$  1. 2. solo break-

(fine)

Solo on form (AB);

After solos, D.S. al fine (no repeat)

Break at end of letter B is used at end of each solo only.  
Emi7 chords at letter B are not always anticipated during solos.

# Sunrunner

Bob James

Medium Funk/Latin  $\text{♩} = 84$

(synth. only) (elec. pn.)

**A** D pedal  
(melody doubled 8<sup>va</sup> till **B**)

(top note of pn. voicing)

**B**

(flute, 8<sup>va</sup>)

**C** (Solos)

DMA<sup>9</sup>

(8)

DMA<sup>7</sup> G/D EMI/D A

DMA<sup>7</sup> G/D EMI/D A/D

DMA<sup>7</sup> G/D EMI/D A

DMA<sup>7</sup> G/D EMI/D A/D

**D**

GMI<sup>9</sup> B<sup>b</sup>MA<sup>7</sup> C/F C/D

BMI<sup>9</sup> D/E E/A E/F#

BMI<sup>9</sup> DMA<sup>7</sup> E E/F#

BMI<sup>9</sup> DMA<sup>7</sup> E A AMI<sup>9</sup> D/G

GMI<sup>9</sup> B<sup>b</sup>MA<sup>7</sup> C/F G A

After solos, D.S. al Coda



(On Cue) D pedal (melody doubled 8va) (synth.)

DMA<sup>9</sup>

Vamp & solo till cue

# Take The "A" Train

Music by Billy Strayhorn  
Lyric by Lee Gaines

Med. Swing

(Intro)

(D/A)  $B^b7(\#5)/A^b$  D/A  $B^b7(\#5)/A^b$  D/A  $B^b7(\#5)/A^b$  D/A  $B^b7(\#5)/A^b$

## A

D<sup>6</sup> E<sup>9</sup>(#11)

(melody)

E<sup>Mi</sup>7 A7 D<sup>6</sup> (E<sup>Mi</sup>7 A7)

D<sup>6</sup> E<sup>9</sup>(#11)

E<sup>Mi</sup>7 A7 D<sup>6</sup> D7

## B

G<sup>Mi</sup>A7

E<sup>9</sup> E<sup>Mi</sup>9 A<sup>9</sup> A7(b9)

**C** D<sup>6</sup> E<sup>9</sup>(#11)

E<sup>Mi</sup><sup>7</sup> A<sup>7</sup> D<sup>6</sup> (E<sup>Mi</sup><sup>7</sup> A<sup>7</sup>)

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

D<sup>6</sup> (N.C.) D<sup>Mi</sup><sup>7</sup>

Instrumental background line during solos for bars 1-4 and 9-12 of letter A and bars 1-4 of letter C as required:

D<sup>6</sup> D<sup>6</sup> F<sup>#7</sup> B<sup>Mi</sup><sup>7</sup> E<sup>9</sup>(#11)

# Tenderly

Music by Walter Gross  
Lyric by Jack Lawrence

Med. Ballad

**A**

FMA<sup>7</sup>

B<sup>b</sup>9(#11)

FMI<sup>9</sup>

B<sup>b</sup>13

Musical staff 1 for section A, showing the first measure with notes and a fermata over the first note.

GMI<sup>9</sup>

E<sup>b</sup>9(#11)

FMA<sup>7</sup>

(AMI<sup>7</sup> D<sup>7</sup>)

Musical staff 2 for section A, showing the second measure with notes and a fermata over the first note.

(EMI<sup>7(b5)</sup> A<sup>7</sup>)

GMI<sup>7(b5)</sup>

C<sup>13</sup>

GMI<sup>7(b5)</sup>

C<sup>13</sup>

C<sup>#07</sup>

Musical staff 3 for section A, showing the third measure with notes and a fermata over the first note.

DMI<sup>7</sup>

G<sup>13</sup>

GMI<sup>7</sup>

C<sup>7</sup>

Musical staff 4 for section A, showing the fourth measure with notes and a fermata over the first note.

**B**

FMA<sup>7</sup>

B<sup>b</sup>9(#11)

FMI<sup>9</sup>

B<sup>b</sup>13

Musical staff 1 for section B, showing the first measure with notes and a fermata over the first note.

GMI<sup>9</sup>

E<sup>b</sup>9(#11)

FMA<sup>7</sup>

(AMI<sup>7</sup> D<sup>7</sup>)

Musical staff 2 for section B, showing the second measure with notes and a fermata over the first note.

(EMI<sup>7(b5)</sup> A<sup>7</sup>)

GMI<sup>7(b5)</sup>

C<sup>13</sup>

C<sup>#07</sup>

DMI<sup>7</sup>

G<sup>13</sup>

G<sup>#07</sup>

Musical staff 3 for section B, showing the third measure with notes and a fermata over the first note.

AMI<sup>7</sup>

D<sup>7</sup>(#5)

GMI<sup>9</sup>

C<sup>7</sup>

F<sup>6</sup>

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

C<sup>7</sup>)

Musical staff 4 for section B, showing the fourth measure with notes and a fermata over the first note.

May be played in 3/4 (subtract one beat from the first note in each bar).

# Theme For Ernie

Fred Lacey

(As played by John Coltrane)

Medium Jazz Ballad

$\text{♩} = 61$

**A**

(ten.)  $G_{MI}^7$   $C_{7(b9)}$   $F_{MI}^7$   $B^b7$   $E^b_{MA}^7$   $A^7$

$D_{MI}^7$   $G^7$   $C_{MI}^7$   $F_{7(b9)}$   $B^b_{MA}^7$   $G_{MI}^7$

$C_{MI}^7$   $F_{7(b9)}$  1.  $B^b6$   $A_{MI}^7$   $D^7$  2.  $B^b6$   $C_{MI}^7$   $D_{MI}^7$

**B**

$E^b_{MI}^7$   $A^b7$   $D^b_{MA}^7$   $D^b_{MI}^7$   $G^b7$   $C^b_{MA}^7$

$A^b_{MI}^7$   $B^b7$   $E_{MI}^7$   $A^7$   $E^b_{MI}^7$   $A^b7$   $C^7$   $C^7(\#9)$   $C_{MI}^7$   $F_{7(b9)}$

**C**

$G_{MI}^7$   $C_{7(b9)}$   $F_{MI}^7$   $B^b7$   $E^b_{MA}^7$   $A^7$   $D_{MI}^7$   $G^7$

$C_{MI}^7$   $F_{7(b9)}$   $B^b_{MA}^7$   $G_{MI}^7$   $C_{MI}^7$   $F_{7(\#5)}$   $E^b_{MI}^7$   $A^b7$

$D^b_{MA}^7$   $G^b9(\#11)$   $C^b_{MA}^7$   $F^7$   $B^b_{MI}^7$   $A_{MI}^7$   $D^7$

$C^b_{MA}^7$   $F^7$   $B^b_{MI}^7$   $E^b9(\#11)$

rit. tenor fill

Melody is freely interpreted.

# There Will Never Be Another You

Music by Harry Warren  
Lyric by Mack Gordon

Med. Swing

**A**

FMA<sup>7</sup>

E<sub>M</sub>I<sup>7(b5)</sup>

A<sup>7</sup>



D<sub>M</sub>I<sup>7</sup>

(G<sup>7</sup>)

C<sub>M</sub>I<sup>9</sup>

F<sup>13</sup>



B<sup>b</sup><sub>M</sub>A<sup>7</sup>

E<sup>b</sup>9(#11)

FMA<sup>7</sup>

D<sub>M</sub>I<sup>7</sup>



G<sup>9</sup>

G<sub>M</sub>I<sup>7</sup>

C<sup>7</sup>



**B**

FMA<sup>7</sup>

E<sub>M</sub>I<sup>7(b5)</sup>

A<sup>7</sup>



D<sub>M</sub>I<sup>7</sup>

(G<sup>7</sup>)

C<sub>M</sub>I<sup>9</sup>

F<sup>13</sup>



B<sup>b</sup><sub>M</sub>A<sup>7</sup>

E<sup>b</sup>9(#11)

FMA<sup>7</sup>

(G<sup>13</sup>

B<sub>M</sub>I<sup>7(b5)</sup> E<sup>7</sup>)



F<sup>6</sup>

B<sup>b</sup>9(#11)

A<sub>M</sub>I<sup>7</sup>

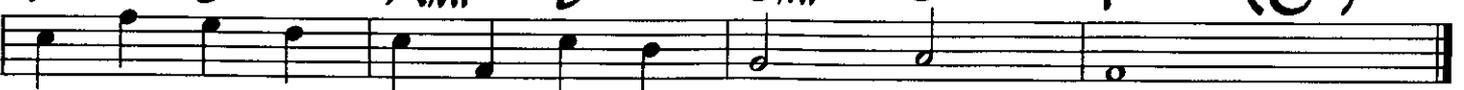
D<sup>7</sup>

G<sub>M</sub>I<sup>7</sup>

C<sup>13</sup>

F<sup>6</sup>

(C<sup>7</sup>)



# These Foolish Things

Music by Jack Strachey  
& Harry Link  
Lyric by Holt Marvell

Med. Ballad

**A**

**B**

**C**

Alternate changes for soloing on bars 4 & 12 of letter **A** and bar 4 of letter **C**: | Dmi9 G9 C#mi9 F#9 |

Med. - Slow Latin/Rock

# This Masquerade

Leon Russell  
(As sung by George Benson)

$\text{♩} = 91$

(On cue) (voice/gtr. solo)

**A**

**B**

D.S. al Coda

Solo on vamp or on head (ABA); after solos, play head, take Coda, vamp, solo & fade.



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

**F**

$C^{\#}_{MI}9$   $F^{\#13}$   $B^{13}/C^{\#}$   $F^{\#13}$  (2) (2)

$D/E$   $E^{13}$   $E^b_{MA}7/F$

$E^b_{MI}9$   $B/E$   $F^{\#}/E$   $B/E$   $BMA7$   $E D^{\#}7$   $F^{\#}/G^{\#}$   $F^{\#}7$   $G^{\#} D^{\#} MI$   $G^{\#} MI$   $G^{\#} sus$   $B^b/D$  (E/D)

$G^{\#} MI$   $G^{\#} sus$   $F^{\#}/B^b$   $D$   $E/D$   $G^{\#} MI$   $G^{\#} sus$   $F^{\#}/B^b$   $B^b/D$   $B^b MI/D^b$   $C^7$

**G**

$G/B$   $E^{dim.}/B$   $A MA^7/B$   $A MI^9$   $A MI^9/G$

$C MA^7(\#5)/F^{\#}$   $E/D^7$   $E^b/D^b7$   $C MI^9(add 13)$   $C MI^9/B^b$

$B^b/E^b$   $C MA^9/D$   $B^b$  bass  $F^7sus$   $E^b/F$  (7x's)

$B^b$  bass (add sop.)  $B^b$   $F^7sus$   $G^b/A^b$   $C$   $B^b$   $f$   $mf$  (ten.) (flute-tacet 1st & 2nd xs)

# Three Views Of A Secret

Jaco Pastorius

Medium Jazz

Waltz

$J = 112$

2nd x: [N.C.]

**A**  $G^b9$   $B^b7(\#5)$   $B7$   $D/E$   $E9(\#11)$   $E^bMI7$   $D^bMI^{11}$

*mf* 1st x: strings w/ voices  
2nd x: harmonica w/ voices

$B7$   $A^b7(\#9)$   $C^b/D^b$   $G^b9sus$   $G^b9$   $B^b7(\#5)$   $E^bMI7$   $C^{13}$

$A^b7(\#9)$   $B7$   $D9$   $B7$   $A^b7C^b$   $D^b$   $G^b$  bass [ $G^b7(\#9)$ ]

**B**  $E^b6/9$   $B^b13$   $E^b6/9$   $B^b13$   $E^b6/9$

*mf* (harmonica)  
[G<sub>A</sub> on D.S.]

$B^b13$   $A^{13}$   $A^bMA^9$   $D^b13(\#11)$   $E^b7(\#9)$   $B^b13$

$E^b7(\#9)$   $B^b13$   $E^bMA^9$   $D$   $D^b9(\#11)$   $G^b13sus$

$C^bMA^7$   $E^9$   $E^bMI^7$   $D^bMA^7$   $G^bMA^7$

$A^bMI^7$   $B^bMI^7$   $BMI^7(\text{add } 11)$   $D^b13sus(\#9)$

**C**  $G^bMA^7$   $B^bMI^7$   $E^bMI^7$   $A^{13}$   $A^bMI^7$

$B^bMI^7$   $BMI^7$   $D^b13sus(\#9)$   $G^b6/9$   $B^bMI^7$   $E^bMI^7$

$A^{13}$   $A^b_{MI7}$   $B^b_{MI7}$   $\Phi^1$   $B_{MI7}$  (flute)  $C^b_{MA9}$

*cresc.* *f* (hold till cue)

(On Cue) (harmonica fills lightly)  $E^b$  bass  $E^b_{7(\#9)}$   $B^b$   $D^b$  bass  $E^b/C^b$  (4x's)

(bowed basses) *D.S. al Coda One* ( $\Phi^1$ )

$\Phi^1$   $C^b_{MA7}$   $D^b_{MI7}$   $G^b_{MA7}$   $B^b_{MI7}$   $E^b_{MI7}$

$A^{13}$   $A^b_{MI7}$   $B^b_{MI7}$   $B_{MI7}$   $D^b_{13sus}^{(b9)}$

$G^b_{6/4}$   $B^b_{MI7}$   $E^b_{MI7}$   $A^{13}$

$A^b_{MI7}$   $B^b_{MI7}$   $B_{MI7}$   $D/E$

*cresc.*

**D**  $A_{MA7}$   $C^{\#}_{MI7}$   $F^{\#}_{MI7}$   $C^{13}$

*f* (harmonica solos around melody)

$B_{MI9}$   $C^{\#}_{13sus}$   $D^{13sus}$   $E^{13sus}$  (4x's)

*D.C. al Coda Two* ( $\Phi^2$ )

$\Phi^2$   $G^b_{7(\#9)}$   $E^b_{7(\#9)}$   $D^{13}$   $B^7$

(harmonica solos over melody) (Vamp & fade)

Harmonica sounds one octave higher than written. Melody is rather freely interpreted (except at letter A).

# Time Remembers One Time Once

Denny Zeitlin

Med. Jazz Waltz

$\text{♩} = 143$

**A**  $G\#_{MI}^{11}$   $(C\#9)$   $F\#_{MA}^7/C\#$   $G\#_{MI}^{11}$   $F_{MI}^{13}$

$B_{MA}^9$   $F\#_{G\#}$   $C\#_{MI}^7(b9)$   $F\#_{MI}^{11}$

1.  $F/G$   $G/A$   $A^7/Eb$   $A^9/Eb$   $B^9/F$

$(B^9/F)$   $F\#^7/C$   $F\#^9/C$   $D^9(\#5)$

2.  $(Eb^7/A)$   $(Ab^{13}(\#11))$

$Ab_{MA}^7/G$   $G_{MI}^9$

$(Eb^7(\#9))$   $A_{MA}^{13}(\#11)/Eb$   $Ab_{MA}^9$

**(last x: molto rit.)**

# Triste

Antonio Carlos Jobim

**A**

(GMA<sup>7</sup>)  
 GMA<sup>7</sup>(b5)  
 BMA<sup>7</sup>  
 BMA<sup>7</sup>  
 D#MI<sup>7</sup>  
 G#7(#5)  
 C#MI<sup>7</sup>  
 BbMI<sup>7</sup>(b5)  
 Eb7  
 Ab(MA7) AbMI<sup>7</sup>  
 Bb7(#9 #5)  
 EbMA<sup>7</sup>  
 Bb13  
 EbMA<sup>7</sup>  
 Ab7  
 C#MI<sup>7</sup>  
 F#7

**B**

BMA<sup>7</sup>  
 BMA<sup>7</sup>  
 BMI<sup>7</sup>  
 BMI<sup>6</sup>  
 BMA<sup>7</sup>  
 F#MI<sup>7</sup>  
 B7  
 EMA<sup>7</sup>  
 EMI<sup>6</sup>  
 D#MI<sup>7</sup>  
 D°7  
 C#MI<sup>7</sup>  
 F#9sus  
 F#7sus(11)  
 BMI  
 (BMI<sup>7</sup> BMI<sup>6</sup> BMI<sup>7</sup> BMI<sup>6</sup>)

# Tune Up

Miles Davis

Fast Swing ♩ = 280

(Intro)

Tacet

**A**  $\frac{8}{8}$   $F\#m7$   $B7$   $Ema7$

(trp.)

$Ema7$   $A7$   $Dma7$

$Dmi7$   $G7$   $Cma7$   $Ami7$   $\oplus$

1.  $F\#m7$   $G7$   $Cma7$   $B7$

2.  $F\#m7$   $B7$   $Ema7$

Solos on **A**  
After solos, D.S. al Coda (w/ repeat)

$\oplus$   $F\#m7$   $B7$   $Ema9(\#11)$

decresc.

$Ema9(\#11)$

mp





# Twisted

Med. Swing

♩ = 165 (Intro)

Music by Wardell Gray  
Lyric by Annie Ross

D C Am C D

**A** D7 G7 (melody) D7

D7 (D7(b9)) G9(#11)

DMA7 F#m7 B7 Em7 (2nd x)

A7 D6 B7 1. Em7 A7 2. Em7 A7

**B** D7 G7 D7

D7 G7

DMA7 F#m7 B7 Em7

A7 D6 B7 Em7 A7

**C** D7 G7 D7

D7 G7

DMA7 F#MI7 B7 EMI7

A7 D6 B7 EMI7 A7

**D** D7 G7 D7

D7 G7

DMA7 F#MI7 FMI7 EMI7

A7 D6 F#7

EMI7 A7 D6

D.S. al Coda  
(play **A** twice)

**⊕** A7 D6 (Ad lib.) D7

# Unit Seven

Sam Jones

(As played by Wes Montgomery)

## Medium-Up Swing

$\text{♩} = 216$

**A**  $D7$  (  $A_{mi7} D7$  )  $D7$  (  $A_{mi7} D7$  )

(gtr.)  $G7$  (  $D_{mi7} G7$  )  $D7$   $B7(\#5)$

1.  $Bb_{MA7}$  (  $E_{bMA7}$  )  $E_{bMA7}$   $D_{MA7}$   $A7$

2.  $B_{MA7}$  (  $E_{bMA7}$  )  $E_{bMA7}$   $D_{MA7}$   $B7$

## **B** (Swinging Latin)

$E_{mi7}$   $A7$   $D_{MA7}$   $B7(b9)$

(top note of piano voicing)

$E_{mi7}$   $A7(b9)$   $F\#7$   $B7(\#5)$   $E_{mi7}$

**C** (Swing)  $D7$  (  $A_{mi7} D7$  )  $D7$  (  $A_{mi7} D7$  )

$G7$  (  $D_{mi7} G7$  )  $D7$   $B7(\#5)$

$B^b_{MA7}$  ( $E^b_{MA7}$ )  $E^b_{MA7}$   $D^6$  solo break - - - - - ( $A7$ )

**(Solos)**

**D**  $D7$   $G7$   $D7$   $B7(\#5)$

$B^b_{MA7}$   $A7(\#5)$   $D_{MA7}$  1.  $A7$  2.  $B7$

**E**  $E_{MI7}$   $A7$   $D_{MA7}$   $B7(b9)$

$E_{MI7}$   $A7$   $F\#7$   $B7$   $E_{MI7}$   $A7$

**F**  $D7$   $G7$

$D7$   $B7(\#5)$   $B^b_{MA7}$   $A7(\#5)$   $D_{MA7}$   $A7$

Solo on DDEF  
(after solos, D.C. al Coda)

$B^b_{MA7}$  ( $E^b_{MA7}$ )  $E^b_{MA7}$   $D_{MA7}$   $B7$

$B^b_{MA7}$  ( $E^b_{MA7}$ )  $E^b_{MA7}$   $D^6$  drum fill - - - - -  $D7(\#9)$

rit.

Guitar sounds one octave lower than written.

# Up Jumped Spring

Freddie Hubbard

Medium-Up  
Jazz Waltz

$\text{♩} = 183$

**A**

Chords:  $CMA7$ ,  $A7(\#5)$ ,  $Dmi7$ ,  $G7$ ,  $G\#o7$

Chords:  $Ami7$ ,  $Gmi7$ ,  $F\#mi7$ ,  $B7$

Chords:  $Emi7$ ,  $Fmi7$ ,  $Emi7$ ,  $Fmi7$

1. Chords:  $D^b7(b5)$ ,  $G^b7$ ,  $Dmi7(b5)$ ,  $G7$

2. Chords:  $Dmi7$ ,  $G7$ ,  $C^6$ ,  $Bmi7(b5)$ ,  $E7$

**B**

Chords:  $Ami7$ ,  $D7$ ,  $GMA7$ ,  $Emi7$

Chords:  $B^bmi7$ ,  $(E^b7)$ ,  $Fmi7$ ,  $Dmi7$ ,  $G7$

**C**

Chords:  $CMA7$ ,  $A7(\#5)$ ,  $Dmi7$ ,  $G7$ ,  $G\#o7$

Chords:  $Ami7$ ,  $Gmi7$ ,  $F\#mi7$ ,  $B7$

Chords:  $Emi7$ ,  $Fmi7$ ,  $Emi7$ ,  $Fmi7$

Chords:  $Dmi7$ ,  $G7$ ,  $D^bMA7$ ,  $D^bMA7 CMA7$

Kicks are not played during solos.

Fmi7 in bars 10 & 12 of letters A and C may be played as F7(+9).

(last x)

# Velas

(Velas Içadas)

Ivan Lins  
Vitor Martins  
(As played by Quincy Jones)

Med. - Slow Latin/Funk

♩ = 88

(Intro)

Chords:  $FMA\bar{7}/G$ ,  $CMA\bar{7}/G$ ,  $DMI\bar{7}/G$ ,  $CMA\bar{7}/G$ ,  $DMI\bar{7}/G$ ,  $EMI\bar{7}A^9$  <sup>sus 4-3</sup>

**A**

Chords:  $DMI^9$ ,  $G^9sus$ ,  $F^9sus$ ,  $CMA\bar{7}/E$ ,  $A^9sus$ ,  $A^9$

(harmonica)

Chords:  $DMI^9$ ,  $G^9sus$ ,  $G^9$ ,  $E^b/D^b$ ,  $C^7sus$ ,  $C^7$ ,  $CMI^7$ ,  $C^7$

Chords:  $FMI^9$ ,  $B^b9sus$ ,  $B^bMI^9$ ,  $E^bMA\bar{7}/B^b$ ,  $A^9sus$ ,  $A^9$

Chords:  $D^9sus$ ,  $D^9$ ,  $G^9sus$ ,  $G^7$ ,  $CMA\bar{7}$ ,  $A^9sus$ ,  $A^9$ ,  $BMI^7(b5)$ ,  $E^7(\#5)$

(gtr. w/ whistle)

**B**

Chords:  $AMI^9$ ,  $AMI\bar{7}/G$ ,  $F\#MI^7(b5)$ ,  $B^7(\#9)$ ,  $E^7MA\bar{7}$

(harm. solo on D.S.)

Chords:  $D\#MI^7(b5)$ ,  $G\#^7(b9)(\#5)$ ,  $C\#MI^7(MA\bar{7})$ ,  $C\#MI^7$ ,  $F\#13sus$ ,  $F\#13(\#11)$

(end solo)

**C**

Chords:  $B^13sus$ ,  $BMI^9$ ,  $E^7MA\bar{7}/B$ ,  $C\#9sus$ ,  $C\#9$

(harmonica)

Chords:  $F\#9sus$ ,  $F\#9$ ,  $B^9sus$ ,  $BMI^{11}$ ,  $E^7MA\bar{7}/B$ ,  $BMI^{11}$ ,  $E^7MA\bar{7}/B$ ,  $BMI^{11}$

$G^{13}_{sus}$   $G_{MI}^{11}$   $Bb^{13}_{sus}$   $Bb_{MI}^{11}$

*f* (gtr. w/ whistle)

(harm. solo)

$A_{MI}^7$   $D^7$   $G^9_{sus}$   $G^{13}$   $C_{MA}^7$   $B_{MI}^7(b9)$   $E^7(\#9)$

*mf* D.S. al Coda

$E_{MA}^7/B$   $B^9_{sus}$   $E_{MA}^7/B$   $B_{MI}^{11}$

(Vamp, fill & fade)

Melodic rhythm is freely interpreted. Intro is from Bobbi Norris LP and is played on bass (15vab.).  
 On Quincy Jones version, guitar improvises over intro chords.

# Very Early

Bill Evans

Medium Jazz Waltz

**A**

Chords:  $DMA^7$   $C^9$   $FMA^7$   $Bb13(b9)$   $E^bMA^7$

Chords:  $A^{13}$   $DMA^7$   $C^9(\#11)$   $EMA^7$   $BMI^7$   $G\#MI^7(add 11)$

Chords:  $C\#13(b9)$   $F\#MI^7(add 11)$   $Bb13$   $E^bMA^7$  1.  $A^9sus$  2.  $A^7(\#5)$

**B**

Chords:  $D^bMA^9$   $Bb13(b9)$   $E^bMA^7$   $C^{13}$   $D^bMA^7$

Chords:  $A^{13}sus$   $A^{13}$   $DMA^7$   $Bb9$   $E^bMA^9$   $A^{13}(b9)$   $DMA^9$

Chords:  $B^7(b9)$   $EMI^7$   $DMA^7$   $F\#G$   $A^7$   $\oplus$   $DMA^7$   $A^{13}$

solo break - - - - -

Chords:  $\oplus$   $EMI^7$   $DMA^7$   $F\#G$   $A^7$   $EMI^7$   $D\#MI^7$   $CMA^9$   $AMA^7$   $D^bMA^7$

Melody is rather freely interpreted rhythmically. *rit.*

# Voyage

Kenny Barron  
(As played by Stan Getz)

Bright Swing  
♩ = 232

**A**

Chords:  $GMI^{6/9}$  (ten. & pn.)  $A^bMI^{6/9}$

Chords:  $G7(b9)$   $CMI^7$   $AMI^7(b5)$   $D7(b9)$

1.  $GMI^{6/9}$  ( $AMI^7(b5)$   $D7(b9)$ ) 2.  $GMI^{6/9}$

**B**

Chords:  $E^bMA^7$  (ten.)  $F^{\#}MI^7$   $B7$   $EMA^7$

Chords:  $GMI^7$   $C7$   $FMA^7$   $A^bMI^7$   $D^b7$   $G^bMA^7$

Chords:  $G^bMA^7$  ( $AMI^7(b5)$ )  $D7(b9)$  (ten. & pn.)

**C**

Chords:  $GMI^{6/9}$   $A^bMI^{6/9}$

Chords:  $G7(b9)$   $CMI^7$   $AMI^7(b5)$   $D7(b9)$

Chords:  $GMI^{6/9}$  ( $AMI^7(b5)$   $D7(b9)$ )

(fine)

Chords in parentheses are used for solos.

Medium Jazz Waltz

# Waltz For Debby

Bill Evans

**A**

Chord progression for section A:

(Bmi7) GMAT/B, EMI7, AMI7, D7, B7/A, E7/G#, A7/G, D7/F#

GI7/F, C6/E, AMI7(b5)/Eb, D7, C, Bmi7, EMI7, AMI7, D7

(Bmi7) GMAT/B, EMI7, AMI7, D7, B7/D#, E7/D, A7/C#, D7/C

B7, EMI7, C#7, F#7, BMA7, C#MI7, BMA7, A#

**B**

Chord progression for section B:

AMI7, D9, Bmi7, E7, AMI7, B7, EMI7, DMI9

CMA7, B7, EMI7, A13, BbMA7, EbMA7, AMI7, D7

**C**

Chord progression for section C:

(Bmi7) GMAT/B, EMI7, AMI7, D7, B7/A, E7/G#, A7/G, D7/F#

GI7/F, C6/E, AMI7(b5)/Eb, D7, C, Bmi7, E7, C#MI7, F#7

Bmi7, GI7, CMA7, B7(alt.)

Standard ending: EMI7, A9, Bb7

Bmi7/D, Bb7/D, AMI7/D, D7, G6, EMI7, AMI7, D7

Alternate ending:

EMI7, A7(alt.), GMAT/D, Bb7/D, AMI7/D, Bb7/D, GMAT, Bb7, AMI7

rall. ----- (a tempo)

Am<sup>7</sup> B<sup>b</sup>o<sup>7</sup> GMA<sup>7</sup> B<sup>b</sup>o<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>o<sup>7</sup> GMA<sup>7</sup> B<sup>b</sup>o<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>(b9)

**D** (Solos)  
Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

Am<sup>7</sup>(b5) D<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> B<sup>7</sup> Em<sup>7</sup> C<sup>#7</sup> F<sup>#7</sup> BMA<sup>7</sup>

**E** Am<sup>7</sup> D<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> B<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup>

CMA<sup>7</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

**F** Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

Am<sup>7</sup>(b5) D<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> C<sup>#</sup>m<sup>7</sup> F<sup>#7</sup> Bm<sup>7</sup> G<sup>7</sup> CMA<sup>7</sup> B<sup>7</sup>(alt.)

Em<sup>7</sup> A<sup>7</sup> B<sup>b</sup>o<sup>7</sup> Bm<sup>7</sup> B<sup>b</sup>o<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

To Play and Solo in 3/4: Take standard ending each time. Ignore inversions during solos (e.g. bars 5-12). After solos, D.C. al Coda.

To Solo in 4/4: Take alternate ending first time through. After solos, D.C. al Coda

Bm<sup>7</sup>/D B<sup>b</sup>o<sup>7</sup>/D Am<sup>7</sup>/D B<sup>b</sup>o<sup>7</sup>/D Bm<sup>7</sup>/D B<sup>b</sup>o<sup>7</sup>/D

Am<sup>7</sup>/D D<sup>7</sup>(b9) A<sup>b</sup>MA<sup>7</sup> BMA<sup>7</sup> AMA<sup>7</sup> D<sup>7</sup>(#9) GMA<sup>9</sup>

Chords in parentheses are used for solos.

rall.

## Waltz New

Jim Hall

Medium-Up Straight 1/8's

**A**  $\text{♩} = 184$

$C^6$   $E^7(\#5)$   $F^{\#}MA^7$   $A^7(\#5)$

(gtr., w/ bs. 8va b.)

$D^{\#}MI^7$   $A^7(\#5)$   $D^{\#}MI^7$   $G^7$

$E^{\#}MI^7$   $E^{\flat}b^{\circ}7$   $D^{\#}MI^7$   $G^7$

$E^{\#}MI^7$   $E^{\flat}MI^7$   $A^{\flat}7$   $D^{\flat}MA^7$   $D^{\#}MI^7$   $G^7$

**B**  $C^6$   $E^7(\#5)$   $F^{\#}MA^7$   $A^7(\#5)$

$D^{\#}MI^7$   $A^7(\#5)$   $D^7$   $G^7$

$G^{\#}MI^9$   $C^{13}$   $F^{\#}MA^7$   $B^7$

$E^{\#}MI^7$   $A^7$   $D^{\#}MI^7$   $G^7$   $C^{\#}MA^7$   $\oplus$   $D^{\#}MI^7$   $G^7$

$\oplus$   $C$  (Slower)  $F$   $C/E$   $D^{\#}MI^7(\text{omit } 5)$   $C^{\#}sus$   $C$   $E^7$

(gtr.)  $F^6$   $F^{\#}MI^7(\#5)$   $G^{\#}sus$   $G$   $C$   $rall.$

Melody is played without chords. Based on the chords of "Someday My Prince Will Come".  
Guitar sounds one octave lower than written.



**F#MA<sup>13(b5)</sup>** **C<sup>13(b5)</sup>**

**D** **Bmi<sup>9</sup>** **E7(alt.) [B<sup>b13</sup>/<sub>E</sub>]** **(A<sup>(b5)</sup> / A<sup>b13</sup>)**

1<sup>st</sup> x: gtr. plays bottom line (switching where marked)  
 2<sup>nd</sup> x: add flute on upper line (no switching)

**(A<sup>b13(b5)</sup> / A<sup>MA7</sup>)** **A<sup>MA7</sup>** **E<sup>b13(#11)</sup>**

**G#mi<sup>11</sup>** **D<sup>9sus</sup>** **C#<sup>9sus</sup>** **E<sup>13(b5)</sup>** **F7(#9)**

1<sup>st</sup> x:

**F#MA7** **C<sup>13(b5)</sup>**

1<sup>st</sup> x:

**E** **(Pn. Solo)** **C#<sup>9sus</sup>** **C#<sup>13(b9)</sup>** **F/F#** **F#MA7**

**E<sup>9sus</sup>** **G# / A** **A<sup>MA7</sup>**

**(Vamp till cue)**

**F** **(On Cue)** **G<sup>9sus</sup>** **A<sup>MA7</sup>** **(4x's)**

(pn. solo continues)

Bass solos on letter **B** (indef.) then D.S. al Coda (observe both repeats)

**F#MA7** **D#mi<sup>11</sup>**

D.C., vamp and solo on letter **A**, end on cue

Med. Bossa Nova

# Wave

Antonio Carlos Jobim

(Intro)

EM7 A7 EM7 A7

**A**

EMA7 C#7 Bmi7

E7(b9) AMA7 AMI6

(C#9sus) G#13 G#7(#5) G#mi7 C#7(b9) F#9

C7 B7 EM7 A7 EM7 A7

**B**

EMA7 C#7 Bmi7

E7(b9) AMA7 AMI6

G#13 G#7(#5) (C#9sus) G#mi7 C#7(b9) F#9

C7 B7 Emi7 A7 Emi7 A7

**C** Ami7 D9/C Bmi7

C9sus C9/Bb Ami7 B7(#5)

**D** Ema7 C#7 Bmi7

E7(b9) Ama7 Ami6

G#13 G#7(#5) (C#9sus) G#mi7 C#7(b9) F#9

C7 B7 Emi7 A7 Emi7 A7

# A Weaver Of Dreams

Music by Victor Young  
Lyric by Jack Elliott

Med. Swing #

**A**



**B**



\*also played as a ballad

# We'll Be Together Again

Music by Carl Fischer

Lyric by Frankie Laine

Med. Ballad

A<sup>13</sup> **A** D<sup>6</sup> B<sup>b9</sup> E<sup>Mi7</sup> (add 11) A<sup>7</sup> B<sup>Mi</sup> B<sup>Mi7</sup> E<sup>9(#11)</sup>

C<sup>Mi9</sup> F<sup>7</sup> B<sup>bMA7</sup> E<sup>Mi7(b5)</sup> B<sup>b9</sup> A<sup>9sus</sup> A<sup>13</sup>

D<sup>6</sup> B<sup>b9</sup> E<sup>Mi7</sup> (add 11) A<sup>7</sup> B<sup>Mi</sup> B<sup>Mi7</sup> E<sup>9(#11)</sup>

C<sup>Mi9</sup> F<sup>7</sup> B<sup>bMA7</sup> E<sup>Mi7(b5)</sup> A<sup>13</sup> D<sup>6</sup>

**B** B<sup>b9</sup> A<sup>7(#9)</sup> (#5) D<sup>Mi6</sup> B<sup>b9</sup> A<sup>7(#5)</sup> D<sup>Mi6</sup>

(B<sup>b13</sup>) B<sup>b6</sup> A<sup>7</sup> A<sup>b13</sup> G<sup>7</sup> E<sup>Mi7(b5)</sup> B<sup>b13</sup> A<sup>9sus</sup> A<sup>13</sup>

**C** D<sup>6</sup> B<sup>b9</sup> E<sup>Mi7</sup> (add 11) A<sup>7</sup> B<sup>Mi</sup> B<sup>Mi7</sup> E<sup>9(#11)</sup>

C<sup>Mi9</sup> F<sup>7</sup> B<sup>bMA7</sup> E<sup>Mi7(b5)</sup> A<sup>13</sup> D<sup>6</sup> (A<sup>13</sup>)

Two changes in a bar get two beats apiece.

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## Well You Needn't

Medium (-Up) Swing

Thelonious Monk

**A**  $G^6$   $A^b6$   $G^6$   $A^b6$

$G^6$   $A^b6$   $G^6$  1. 2. ( $G^6$ )

**B**  $A^7$   $B^b7$

$B^7$   $C^7$   $C^{\#7}$   $C^7$   $B^7$   $B^b7$   $A^7$   $A^b7(\#11)$

**C**  $G^6$   $A^b6$   $G^6$   $A^b6$

$G^6$   $A^b6$   $G^6$

Ab6 may be replaced by Ab9 throughout.

**B**  $E^b9$  Alternate bridge (letter **B**):  $E^9$

$F^9$   $F^{\#9}$   $F^9$   $E^9$   $E^b9$   $D^9$   $D^b9$   $D^7$

Medium Jazz Waltz

# West Coast Blues

John L. "Wes" Montgomery

♩ = 152

**A**

(gtr.)

Chords: C7, Bb7, C#m7, F#7, F7, G7, F7

**B** (Solos)

Chords: C7, Bb7, C7, C#m7, F#7, F7, Fm7, Bb7, Em7, A7, D#m7, G#7, Dm7, Dm7, G7, C6, Eb7, Ab6, G7

(After solos, D.C. al Coda)

Chords: CMA7, Bbm7, Eb7, AbMA7, Db7sus, Db7, CMA9(#11)

# What's New?

Music by Bob Haggard  
Lyric by Johnny Burke

Med. Ballad

A7 **A** D6 Cmi9 F7 BbMA7 EMI7(b5) A7

Dmi Bmi7(b5) EMI7(b5) A7(#5) D6 Bmi7 EMI7 A7

D6 Cmi9 F7 BbMA7 EMI7(b5) A7

Dmi Bmi7(b5) EMI7(b5) A7(#5) D6 D9sus D7

**B** G6 Fmi9 Bb7 EbMA7 Ami7(b5) D7

Gmi EMI7(b5) Ami7(b5) D7(#5) (G6) Gmi EMI7(b5) A7

**C** D6 Cmi9 F7 BbMA7 EMI7(b5) A7

Dmi Bmi7(b5) EMI7(b5) A7(#5) D6 (Bmi7 EMI7 A7)

Melody notes in parentheses are optional.

# Where Is Love?

Lionel Bart

(As sung by Irene Kral)

Medium Ballad

**A**

D EMI7A7 DMA7 (EMI7A7) DMA7 EMI7A7 DMA7 D7

G DMI7G7 CMA7 CMI7F7 BbMA7 EMI7(add 11)A7

D EMI7A7 DMA7 (EMI7A7) DMA7 EMI7A7 DMA7 D7

G DMI7G7 CMA7 CMI7F7 BbMA7 EMI7(add 11)A7

**B**

D EMI7A7 DMA7 D7 G A7 DMA7 D#07

EMI7 A7 DMA7 DMI7G9 CMA7 BMA7 B7(b9)

EMI7 Bmi EMI7 G/A A7 D (Bmi EMI7 A7)

# Who Can I Turn To?

Leslie Bricusse  
Anthony Newley

Med. Ballad #

**A**

Musical notation for section A, starting with  $F^{6/9}$  and  $GMI^7$  chords. The notation includes various chord changes such as  $FMA^7$ ,  $GMI^7$ ,  $AMI^7$ ,  $BbMA^7$ ,  $CMI^7$ ,  $F^7$ ,  $BbMA^7$ ,  $(A^7(\#9))$ ,  $GMI^7$ ,  $E^7(\#9)$ ,  $DMI^9$ ,  $AMI^7$ ,  $DMI^7$ ,  $(GMI^7)$ ,  $G\#o^7$ ,  $BbMA^7$ ,  $EMI^7(b5)$ ,  $AMI^7$ ,  $D^7$ ,  $GMI^7$ ,  $(BbMI^6)$ ,  $D^bMI^9$ ,  $G^b9(\#11)$ , and  $C^7$ .

**B**

Musical notation for section B, starting with  $F^{6/9}$  and  $GMI^7$  chords. The notation includes various chord changes such as  $FMA^7$ ,  $GMI^7$ ,  $AMI^7$ ,  $BbMA^7$ ,  $CMI^7$ ,  $F^7$ ,  $BbMA^7$ ,  $EMI^7(b5)$ ,  $A^7$ ,  $DMI^9$ ,  $G^7$ ,  $G\#o^7$ ,  $F/A$ ,  $G\#o^7$ ,  $GMI^9$ ,  $C^7$ ,  $F^{6/9}$ ,  $(G\#o^7)$ ,  $GMI^7$ , and  $C^7$ .

\*also played as Medium Swing.

Play B natural instead of Bb in bar 13 of letter A when alternate changes are used.

# Wildflower

Wayne Shorter

Medium Jazz 6/4

♩ = 160

**A**

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

$CMA^7$   $B^bMi^9$   $B^7(\#9)(\#5)$   $E^7(b9)_{sus}$

$CMA^7$   $B^bMi^9$   $B^7(\#9)(\#5)$   $E^7(\#9)$

*(ten. 8va b.)*

$A^7(b9)_{sus}$   $Dmi^7$   $G^{13}$   $CMA^7(\#5)$   $B^bMA^9(\#11)$

*(unis.)*

$A_{mi}^{11}$   $D^{13}(b9)$   $G_{mi}^9$   $F^{\#7}(\#9)$

*(ten. 8va b.)*

**B**

$FMA^7$   $Dmi^7$   $B^bMi^9$   $B^7(\#9)(\#5)$   $E^7(b9)_{sus}$

$CMA^7$   $B^bMi^9$   $B^7(\#9)(\#5)$   $E^7(\#9)$

$A^7(b9)_{sus}$   $Dmi^7$   $G^{13}$   $CMA^7(\#5)$   $C_{mi}^{11}$   $F^{13}$

*(unis.)*

$B^bMA^7$   $E^bMA^7$   $B^bMi^9$   $F^9(\#11)$   $E^7(\#9)$

*(fine)*

Trumpet plays melody (upper line).

# Willow Weep For Me

Ann Ronell

Med. Ballad **A**

Musical notation for section A, first system. Treble clef, key signature of two sharps (F# and C#), common time. The melody consists of eighth and quarter notes with triplet markings. Chords are indicated above the staff: A6, D7, A6, D7, A6, Bmi7, E7.

Musical notation for section A, second system. Chords: A6, Bmi7, C°7, A6/C#, D9, Bmi7(b5), E7(#5).

Musical notation for section A, third system. Chords: A6, D7, A6, E7(#5), A6, (E mi7 A7).

**B**

Musical notation for section B, first system. Bass clef, key signature of one flat (F). The melody consists of eighth and quarter notes with triplet markings. Chords are indicated above the staff: Dmi, Dmi6, Ami, A7, (Dmi7 G7 Cmi7 F7), Dmi7, C7.

Musical notation for section B, second system. Chords: (Bbmi7 Eb7 E mi7(b5) A7), Bb7, A7, Dmi, Dmi6, Ami, A7.

Musical notation for section B, third system. Chords: (Dmi7 G7 Cmi7 F7), Dmi7, C7, Bb7, Bmi7, E7(#5).

**C**

Musical notation for section C, first system. Treble clef, key signature of two sharps. The melody consists of eighth and quarter notes with triplet markings. Chords are indicated above the staff: A6, D7, A6, D7, A6, Bmi7, E7.

Musical notation for section C, second system. Chords: A6, Bmi7, C°7, A6/C#, D9, Bmi7(b5), E7(#5).

Musical notation for section C, third system. Chords: A6, D7, A6, E7(#5).

3rd & 4th bars of letters **A** & **C** may also be played

A6 D7 A6 Eb7(#9)

Musical notation showing the alternative chords A6, D7, A6, and Eb7(#9) with slash marks indicating they are to be played.

# Witchcraft

Music by Cy Coleman  
Lyric by Carolyn Leigh

Med. Swing

**A**

Chords: G<sup>6</sup>, B<sup>b</sup>o<sup>7</sup>, A<sup>m</sup>i<sup>7</sup>, D<sup>9</sup>sus, G<sup>m</sup>A<sup>7</sup>, (G<sup>7</sup>), C<sup>m</sup>A<sup>7</sup>, F<sup>9</sup>, B<sup>b</sup>6, A<sup>7</sup>(#5), D<sup>7</sup>

**B**

Chords: G<sup>m</sup>A<sup>9</sup>, (D<sup>9</sup>sus/G), C<sup>13</sup>, G<sup>m</sup>A<sup>9</sup>, C<sup>#</sup>m<sup>i</sup>7(b5), F<sup>#</sup>7, B<sup>m</sup>i, G/B, B<sup>m</sup>i<sup>6</sup>, G/B, B<sup>m</sup>i, A<sup>m</sup>i, F/A, A<sup>m</sup>i<sup>7</sup>, D<sup>7</sup>

**C**

Chords: G<sup>6</sup>, B<sup>b</sup>o<sup>7</sup>, A<sup>m</sup>i<sup>7</sup>, D<sup>9</sup>sus, (D<sup>7</sup>) G<sup>6</sup>, (A<sup>m</sup>i<sup>7</sup> D<sup>7</sup>)

Head is played in 2 (letter B may be in 4); solos in 4.

# Yes And No

Wayne Shorter

Fast Swing  
♩ = 260

**A**

E<sup>13</sup>SUS

E<sup>MA</sup>9

B<sup>MI</sup>7

E7

A<sup>MA</sup>7

D<sup>MI</sup>7\*

C<sup>MA</sup>7

⊕

**B**

B<sup>MI</sup>7(b5)

E7(b9)

A<sup>MI</sup>9

D<sup>13</sup>

G<sup>MI</sup>9

C<sup>13</sup>

F<sup>MA</sup>7

B<sup>MI</sup>9

*D.S. al 2<sup>nd</sup> ending (AABA form)  
After solos, play entire head, take Coda.*

F<sup>#MI</sup>9

\*piano often plays G7(+5) here (especially during head).  
Tenor sounds one octave lower than written.

# Young Rabbits

Wayne Henderson  
(As played by The Crusaders)

Fast Swing  
♩ = 286

Tacet



**A**



**B**



**C**



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



Vamp out on G MI 9



**C** (Solos)

F7

Bb7 F7

Db7 C7 F7

(After solos, D.S.)  
(3rd verse) al Coda

Melody is freely interpreted and varies with each verse.

⊕

F7 Bb7 C7 F7

pn. fill - - - - -

## APPENDIX - SOURCES

A wide selection of published music, manuscripts, records, and other sources was used in creating the charts in this book. Below is an alphabetical listing of tunes with the major sources used for each.

Sources on paper fall into four categories:

- 1) Published sheet music - usually a full piano/vocal arrangement, though only melody and chord symbols in some instances.
- 2) Published transcription - a literal transcription from a specific recorded version.
- 3) Publisher's lead sheet - an in-house document created by staff transcribers or an outside transcription service with or without the composer's input; it usually reflects a single recorded version.
- 4) Composer's lead sheet - an original lead sheet in the composer's own hand.

The recorded sources for each tune are listed in order of contribution - records listed first contributed more to the final chart than those records which follow. Often other recordings were listened to but are not listed if they added no new information to the charts.

A number of other sources used are not listed here. These include fake books (legal and illegal), feedback from the composers, and suggestions from local musicians who proofread the book.

1. AFFIRMATION - George Benson's "Breezin".
2. AIREGIN - Published sheet music. Miles Davis' "Tallest Trees"; Manhattan Transfer's "Vocalese".
3. ALL OF ME - Published sheet music. Frank Sinatra's "Swing Easy"; Chick Corea's "Echoes Of An Era"; Benny Goodman's "The King"; Billie Holiday (from the Smithsonian collection of Classic Jazz).
4. ALL OR NOTHING AT ALL - Published sheet music. John Coltrane's "Ballads"; Sarah Vaughn's "Sarah Plus 2"; Billie Holiday's "All Or Nothing At All".
5. ALL THE THINGS YOU ARE - Published sheet music. Charlie Parker & Dizzy Gillespie's "In The Beginning"; Keith Jarrett's "Standards - Volume I"; Sarah Vaughn's "Send In The Clowns"; Bill Evans' "Intuition".
6. ALWAYS THERE - Published sheet music; Publisher's lead sheet. Jeff Lorber's "It's A Fact".
7. ANA MARIA - Composer's lead sheet. Wayne Shorter's "Native Dancer".
8. ANGEL EYES - Published sheet music. Frank Sinatra's "Sinatra Sings For Only The Lonely"; "Jim Hall Live"; Jackie & Roy's "Angel Eyes"; Gene Ammons' "Angel Eyes".
9. ANTHROPOLOGY - Dizzy Gillespie's "Dizziest"; "The Charlie Parker All-Stars".
10. AUTUMN LEAVES - Published sheet music. Miles Davis' "Miles In Europe"; Cannonball Adderley's "The Japanese Concerts"; Bill Evans' "Portrait In Jazz"; Stan Getz' "Live At Midem -'80"; McCoy Tyner's "Reevaluation - The Impulse Years"; Frank Sinatra's "The Night We Called It A Day".
11. BABY, I LOVE YOU - Publisher's lead sheet. "The Best Of Aretha Franklin".
12. BASIN STREET BLUES - Published sheet music. "The Legendary Sidney Bechet"; Louis Armstrong's "Chicago Concert"; Ella Fitzgerald's "The Best Of Ella".
13. BEAUTIFUL LOVE - Published sheet music. Bill Evans' "Spring Leaves"; Bill Evans' "The Best Of Bill Evans".
14. BERNIE'S TUNE - Published sheet music. "The Genius Of Gerry Mulligan"; Sue Raney & Bob Florence's "Ridin' High"; Clare Fischer's "Crazy Bird".
15. BIRD FOOD - Published sheet music. Ornette Coleman's "Change Of The Century"; Denny Zeitlin's "Time Remembers One Time Once".
16. BLACK ICE - Jeff Lorber's "Soft Space".
17. BLACK NARCISSUS - Joe Henderson's "Foresight".
18. BLAME IT ON MY YOUTH - Published sheet music. Carmen McRae's "Second To None"; Gary Burton's "Easy As Pie".
19. BLIZZARD OF LIES - Published sheet music. "The Dave Frishberg Songbook - Volume 2".
20. BLUE DANIEL - "The Cannonball Adderley Quintet Live At The Lighthouse".
21. BLUE BOSSA - Joe Henderson's "Page One"; "Joe Henderson In Japan".
22. BLUES CONNOTATION - Published sheet music. Ornette Coleman's "This Is Our Music".
23. BLUES ON THE CORNER - Published transcription. McCoy Tyner's "The Real McCoy".
24. BOOGIE DOWN - Published sheet music. Al Jarreau's "Jarreau".
25. BOTH SIDES OF THE COIN - "Steps Ahead" (First American release).
26. BOUNCIN' WITH BUD - Bud Powell's "Alternate Takes" (two versions); Bud Powell's "Bouncin' With Bud"; Art Blakey's "Blakey In Paris"; Charles McPhearson's "Live In Tokyo".
27. BREAKFAST WINE - Composer's lead sheet. Bobby Shew's "Breakfast Wine".
28. BREAKIN' AWAY - Publisher's lead sheet. Al Jarreau's "Breakin' Away".
29. BUT BEAUTIFUL - Published sheet music. Bill Evans' "Since We Met"; Art Pepper's "Live At The Village Vanguard - Volume 2"; Bobbe Norris' "Velas Içadas (Hoisted Sails)".
30. CHAIN OF FOOLS - Publisher's lead sheet. "The Best Of Aretha Franklin".
31. CHANGE OF MIND - Composer's lead sheet. "Peter Erskine".
32. CHEGA DE SAUDADE - Published sheet music. Antonio Carlos Jobim's "The Composer Of 'Desafinado' Plays"; Dizzy Gillespie's "Dizzy On The French Riviera"; Sue Raney & Bob Florence's "Ridin' High".
33. CHELSEA BRIDGE - Published sheet music. Duke Ellington's "Concert In The Virgin Islands"; Joe Henderson's "Foresight"; "Ella Fitzgerald Sings The Duke Ellington Songbook - Volume 2"; Sarah Vaughn's "The Duke Ellington Songbook - Volume 2".
34. COME SUNDAY - Published sheet music. Duke Ellington's "Carnegie Hall Concerts"; "Presenting Joe Williams And The Thad Jones/Mel Lewis Orchestra"; "Oscar Peterson With Nelson Riddle"; Cannonball Adderley's "The Japanese Concerts".

35. COMPARED TO WHAT - Les McCann's "Swiss Movement"; Roberta Flack's "First Take".
36. CREEK - Airto's "Free".
37. CRYSTAL LOVE - Makoto Ozone's "Crystal Love".
38. CUBANO CHANT - Ray Bryant's "Alone At Montreaux"; Ray Bryant's "It Was A Very Good Year".
39. DARN THAT DREAM - Published sheet music. Dexter Gordon's "After Hours"; Bill Evans & Jim Hall's "Undercurrent"; "Billie Holiday" (MGM Golden Archive Series); "The Chet Baker Big Band"; "George Shearing & The Montgomery Bros."; Dexter Gordon's "The Bethlehem Years".
40. DEARLY BELOVED - Published sheet music. Sonny Rollin's "The Freedom Suite Plus"; Wes Montgomery's "Yesterdays"; "Al Haig Plays The Music Of Jerome Kern".
41. DELEVANS - Jeff Lorber's "It's A Fact".
42. DESAFINADO - Published sheet music. Stan Getz' "The Girl From Ipanema - The Bossa Nova Years"; "Lambert, Hendricks And Bavan At Basin Street East"; Antonio Carlos Jobim's "The Composer Of 'Desafinado' Plays"; Antonio Carlos Jobim's "Terra Brasilis"; Dizzy Gillespie's "Dizzy On The French Riviera".
43. DESIRE - Publisher's lead sheet. Tom Scott's "Desire".
44. DIG - Published sheet music. Miles Davis' "Dig".
45. DINDI - Publisher's lead sheet. "The Wonderful World Of Antonio Carlos Jobim"; Jackie & Roy's "Star Sounds"; Sarah Vaughn's "Copacabana".
46. DO NOTHING 'TIL YOU HEAR FROM ME - Published sheet music. Billie Holiday's "All Or Nothing At All"; Ben Webster's "Ballads"; "Duke Ellington's Greatest Hits"; Ernestine Anderson's "Live From Concord To London"; "Mose Allison Sings".
47. DON'T GET AROUND MUCH ANYMORE - Published sheet music. Ben Webster's "The King Of The Tenors"; "Duke Ellington's Greatest Hits"; "Johnny Hodges At The Sports Palace"; Kenny Burrell's "Ellington Is Forever"; Ernestine Anderson's "Live From Concord To London".
48. DON'T GO TO STRANGERS - Published sheet music. Mark Murphy's "Satisfaction Guaranteed"; Etta Jones' "Don't Go To Strangers".
49. DOORS - Composer's lead sheet. Mike Nock's "Ondas".
50. EARLY AUTUMN - Published sheet music. "Ella Fitzgerald Sings The Johnny Mercer Songbook"; Woody Herman's "Keeper Of The Flame".
51. EASY - Publisher's lead sheet. Al Jarreau's "Breakin' Away".
52. EIGHTY ONE - Published sheet music. Miles Davis' "E.S.P."
53. ELM - Composer's lead sheet. Richie Beirach's "Elm".
54. ENDANGERED SPECIES - Composer's lead sheet. Wayne Shorter's "Atlantis".
55. E.S.P. - Composer's lead sheet; published sheet music. Miles Davis' "E.S.P."
56. EVERYTHING HAPPENS TO ME - Published sheet music. Billie Holiday's "Stormy Blues"; Bill Evans' "Trio '65"; "Matt Dennis Plays And Sings Matt Dennis"; Charlie Parker "The Verve Years - 1948-50".
57. FALL - Composer's lead sheet. Miles Davis' "Nefertiti".
58. FARMER'S MARKET - Publisher's lead sheet. Art Farmer's "Farmer's Market"; "The Wardell Gray Memorial Album"; "Lambert, Hendricks & Ross".
59. FAVELA - Publisher's lead sheet. Antonio Carlos Jobim's "The Composer Of 'Desafinado Plays"; Stan Getz & Luis Bonfá's "Jazz Samba - Encore"; "The Wonderful World Of Antonio Carlos Jobim"; "Vince Guaraldi & Bola Sete Live At El Matador"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook".
60. FEEL LIKE MAKIN' LOVE - Published sheet music. "The Best Of Roberta Flack".
61. FIRE - Joe Henderson's "The Elements".
62. FIRST LIGHT - Freddie Hubbard's "First Light".
63. FOOLKILLER - Mose Allison's "The Word From Mose".
64. FOOTPRINTS - Composer's lead sheet. Wayne Shorter's "Adam's Apple"; Miles Davis' "Miles Smiles"; Pat Martino's "Footprints".
65. FOUR - Published sheet music. Miles Davis' "Blue Haze"; Lambert, Hendricks & Ross' "The Swingers".
66. FOUR BROTHERS - Published sheet music. Woody Herman's "The Three Herds"; Ron McCroby's "The Other Whistler".
67. FOUR ON SIX - Wes Montgomery's "Smokin' At The Half Note".
68. FRIENDS AND STRANGERS - Publisher's lead sheet. Dave Grusin's "Mountain Dance"; Dave Grusin & The GRP All-Stars "Live In Japan".
69. FUNKALLERO - Published sheet music. "The Bill Evans Album".
70. GAVIOTA - Composer's lead sheet. Clare Fischer's "Machaca".
71. GEE BABY, AIN'T I GOOD TO YOU - Published sheet music. Billie Holiday's "The Unforgettable Lady Day"; "Joe Williams Presents Joe Williams And The Thad Jones/Mel Lewis Orchestra".
72. GEMINI - Published sheet music. "The Cannonball Adderley Sextet In New York"; Jimmy Heath's "Fast Company".
73. GLORIA'S STEP - Bill Evans' "The Village Vanguard Sessions"; Bill Evans' "From The 70's".
74. GOIN' HOME - Composer's lead sheet. The Yellowjackets' "Mirage A Trois".
75. GONE WITH THE WIND - Published sheet music. "The Complete Blue Note & Pacific Jazz Recordings Of Clifford Brown"; Bill Evans' "California, Here I Come"; Ella Fitzgerald's "Ella In Berlin".
76. GOOD MORNING HEARTACHE - Published sheet music. "The Magnificent Tommy Flanagan"; Billie Holiday's "All Or Nothing At All"; Charles McPhearson's "Siker Ya Bibi".
77. THE GOODBYE LOOK - Published sheet music. Donald Fagen's "Nightfly".
78. GUARUJA - Composer's lead sheet. Randy Brecker & Eliane Elias' "Amanda".

- 79.HALLUCINATIONS - Published transcription. "The Genius Of Bud Powell"; The Phil Woods Quartet "Live - Volume 1"; "Bobby McFerrin".
- 80.HAUNTED BALLROOM - Composer's lead sheet. Victor Feldman's "Artful Dodger".
- 81.HAVONA - Weather Report's "Heavy Weather".
- 82.HERE'S THAT RAINY DAY - Published sheet music. Ella Fitzgerald's "Ella In Hamburg"; Bill Evans' "Alone"; Gene Ammons' "The Boss Is Back"; "Stan Getz" (Verve boxed set).
- 83.HIDEAWAY - Dave Sanborn's "Straight To The Heart".
- 84.I LOVE LUCY - Published sheet music. Richie Cole's "Hollywood Madness"; Richie Cole & Reuben Brown's "Starburst".
- 85.I MEAN YOU - Published transcription. Thelonious Monk's "Mulligan Meets Monk"; Thelonious Monk's "Big Band Monk"; Thelonious Monk's "The Genius Of Modern Music".
- 86.I SHOULD CARE - Published sheet music. Bill Evans' "How My Heart Sings"; "Bill Evans At Town Hall"; "Mel Torme"; Hank Mobley's "Another Workout"; Etta Jones' "Love Me With All Your Heart".
- 87.I THOUGHT ABOUT YOU - Published sheet music. Miles Davis' "Someday My Prince Will Come"; Miles Davis' "Miles In Concert"; Billie Holiday's "Lady Sings The Blues"; Kenny Burrell & Coleman Hawkins' "Moonglow"; Jenny Ferris' "Not So Long Ago".
- 88.IF I WERE A BELL - Published sheet music. Miles Davis' "Relaxin' (= "Chronicles"); Carmen McRae's "Recorded Live At Bubba's"; Bobby Hutcherson's "Four Seasons"; Ella Fitzgerald's "Ella Sings Broadway".
- 89.IF YOU NEVER COME TO ME - Published sheet music; Publisher's lead sheet. "The Wonderful World Of Antonio Carlos Jobim"; Frank Sinatra's "Sinatra Sings Antonio Carlos Jobim"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook".
- 90.I'LL TAKE ROMANCE - Published sheet music. Shelly Manne's "Double Piano Jazz Quartet"; Bud Shank & Bill Mays' "Crystal Comment"; Art Farmer's "Farmer's Market".
- 91.I'M ALL SMILES - Published sheet music. Hank Jones & Tommy Flanagan's "I'm All Smiles"; Bill Evans' "From Left To Right"; Barbra Streisand's "People".
- 92.I'M OLD FASHIONED - Published sheet music. John Coltrane's "Blue Train"; Shirley Horn's "A Lazy Afternoon"; "Al Haig Plays The Music Of Jerome Kern".
- 93.IMAGINATION - Published sheet music. Carmen McRae's "It Takes A Whole Lot Of Human Feeling"; "Rosemary Clooney Sings The Music Of Jimmy Van Heusen"; Maynard Ferguson's "Boy With Lots Of Brass".
- 94.IN WALKED BUD - Published transcription. Thelonious Monk's "The Genius Of Modern Music"; Thelonious Monk's "Mysterioso"; Thelonious Monk's "Underground".
- 95.THE ISLAND - Published sheet music. Mark Murphy's "Brazil Song"; Pete Escovedo's "The Island"; Ivan Lins' "Juntos".
- 96.IT HAPPENS EVERY DAY - Publisher's lead sheet. The Crusaders' "Free As The Wind". "The Best Of Hubert Laws".
- 97.JERSEY BOUNCE - Published sheet music. Benny Goodman's "Solid Gold Instrumental Hits"; Benny Goodman's "Live At Carnegie Hall".
- 98.JOSHUA - Miles Davis' "Seven Steps To Heaven"; Miles Davis' "Miles Davis In Europe".
- 99.KEEP THAT SAME OLD FEELING - The Crusaders' "Those Southern Knights".
- 100.KILLING ME SOFTLY WITH HIS SONG - Published sheet music. "The Best Of Roberta Flack".
- 101.LA SAMBA - Composer's lead sheet. Andy Narell's "Light In Your Eyes".
- 102.LA VIDA FELIZ - McCoy Tyner's "Le Leyunda de la Hora (The Legend Of The Hour)".
- 103.LADY BIRD - "Miles Davis & Jimmy Forrest - Live At The Barrel, Volume 2". Alternate Version - Fats Navarro's "The Prime Source" (=Tadd Dameron's selection in the Smithsonian collection of Classic Jazz); Dizzy Gillespie's "The Bop Session"; "Barry Harris Plays Tadd Dameron".
- 104.LAST FIRST - Composer's lead sheet. Gary Peacock's "Shift In The Wind".
- 105.LAST TRAIN TO OVERBROOK - Published sheet music; Publisher's lead sheet. James Moody's "Moody" (Prestige Two-fer); James Moody's "Last Train From Overbrook".
- 106.LAURIE - Published sheet music. Bill Evans' The Paris Concert - Edition Two".
- 107.LET ME BE THE ONE - "The Best Of Angela Bofill".
- 108.LET'S GO DANCIN' - Publisher's lead sheet. Victor Feldman's "Secret Of The Andes".
- 109.LIKE SOMEONE IN LOVE - Published sheet music. "Tommy Flanagan Trio & Sextet"; John Coltrane's "Lush Life"; Sarah Vaughn's "Live In Japan".
- 110.LINE FOR LYONS - Gerry Mulligan's "Mulligan & Baker At Carnegie Hall"; "The Complete Jazz Live Recording Of the Chet Baker Quartet"; Stan Getz & Chet Baker's "Line For Lyons".
- 111.LITTLE SUNFLOWER - Freddie Hubbard's "Backlash"; Milt Jackson's "Sunflower"; Freddie Hubbard's "The Love Connection".
- 112.A LITTLE TEAR - Publisher's lead sheet. Sarah Vaughn's "I Love Brazil".
- 113.LITTLE WALTZ - Published sheet music. VSOP's "The Quintet"; Ron Carter's "Piccolo".
- 114.LONG AGO AND FAR AWAY - Published sheet music. Art Pepper's "The Omega Man"; "The Hi-Lo's Under Glass".
- 115.LOVE CAME ON STEALTHY FINGERS - Composer's lead sheet; Publisher's lead sheet. Bob Dorough's "Devil May Care"; Irene Kral's "Where Is Love?".

116. LOVE DANCE - Publisher's lead sheet. Diane Schuur's "Schuur Thing"; Carol Fredata's "Love Dance"; Ivan Lins' "Daquila Que Eu Sei".
117. LUSH LIFE - Published sheet music. John Coltrane's "Lush Life"; "John Coltrane And Johnny Hartman".
118. MADAGASCAR - Composer's lead sheet. "The John Abercrombie Quartet".
119. MAKE ME A MEMORY (Sad Samba) - Published sheet music. Grover Washington Jr.'s "Winelight".
120. MATINEE IDOL - Composer's lead sheet. "The Yellowjackets".
121. MERCY, MERCY, MERCY - Cannonball Adderley's "Mercy, Mercy, Mercy".
122. THE MIDNIGHT SUN - Published sheet music. "The Best Of Sarah Vaughn"; "The Lionel Hampton Big Band".
123. THE MIDNIGHT SUN WILL NEVER SET - Published sheet music. Benny Carter's "Further Definitions"; Count Basie's "One More Time"; "The Music Of Quincy Jones".
124. MISTY - Published sheet music. "Erroll Garner Plays Misty"; Sarah Vaughn "Recorded Live"; Ella Fitzgerald's "Ella In Berlin".
125. MODADJI - Composer's lead sheet. "Dave Grusin's "One Of A Kind"; Dave Grusin & The GRP All-Stars "Live In Japan"; Hubert Laws' "The San Francisco Concert".
126. MONK'S MOOD - Published transcription. "The Thelonious Monk Orchestra At Town Hall"; Thelonious Monk's "The Genius Of Modern Music".
127. MONKEY'S UNCLE - Composer's lead sheet. Mitchell Foreman's "Train Of Thought".
128. MOONLIGHT IN VERMONT - Published sheet music. Ella Fitzgerald's "Lady Be Good -'57"; Stan Getz' "Reflections".
129. MORNIN' - Published sheet music; Publisher's lead sheet. Al Jarreau's "Jarreau".
130. MORNING DANCE - Published sheet music. Spyro Gyra's "Morning Dance".
131. MR. CLEAN - Freddie Hubbard's "Straight Life".
132. MR. GONE - Published sheet music. Weather Report's "Mr. Gone".
133. MY ATTORNEY BERNIE - Published sheet music. "The Dave Frishberg Songbook - Volume 2".
134. MY ROMANCE - Published sheet music. Bill Evans' "The Village Vanguard Sessions"; Ernestine Anderson's "Live From Concord To London"; Ella Fitzgerald's "Ella Sings The Rodgers & Hart Songbook".
135. MY SHINING HOUR - Published sheet music. John Coltrane's "Coltrane Jazz"; Pepper Adams' "The Master"; Lorez Alexandria Sings Songs Of Johnny Mercer"; Ernestine Anderson's "Never Make Your Move Too Soon"; "Ella Fitzgerald Sings The Harold Arlan Songbook".
136. NATURE BOY - Composer's lead sheet; Published sheet music. Etta Jones' "Hollar"; "The Nat King Cole Story - Volume One"; Ella Fitzgerald & Joe Pass' "Again"; "Stan Getz"(Verve boxed set); Miles Davis' "Blue Moods".
137. NEFERTITI - Composer's lead sheet. Miles Davis' "Nefertiti"; VSOP's The Quintet".
138. NEVER GIVIN' UP - Al Jarreau's "This Time".
139. NEVER MAKE YOUR MOVE TOO SOON - Publisher's lead sheet. The Crusaders' "Royal Jam"; Ernestine Anderson's "Never Make Your Move Too Soon".
140. NIGERIAN MARKETPLACE - Oscar Peterson's "Nigerian Marketplace".
141. NIGHTLAKE - Composer's lead sheet. John Abercrombie's "Arcade".
142. NO ME ESQUECA - Joe Henderson's "In Pursuit Of Blackness".
143. NOT ETHIOPIA - The Brecker Bros.' "Straphangin"; Steps Ahead's "Smokin' In The Pit".
144. NOTHING PERSONAL - Composer's lead sheet. "Michael Brecker".
145. OFF MINOR - Published transcription. "The Thelonious Monk Orchestra At Town Hall"; Thelonious Monk's "The Genius Of Modern Music"; Thelonious Monk's "Monk's Music".
146. OLEO - Published sheet music. Neils Henning Orsted Peterson & Joe Pass' "Chops"; Red Garland's "Crossings"; Miles Davis' "Relaxin"; Miles Davis' "Tallest Trees".
147. ONCE I LOVED - Publisher's lead sheet. Antonio Carlos Jobim's "The Composer Of 'Desafinado' Plays"; Frank Sinatra's "Sinatra Sings Antonio Carlos Jobim"; McCoy Tyner's "Trident".
148. ONE FAMILY - Composer's lead sheet. The Yellowjackets' "Shades".
149. ONE FOR MY BABY - Published sheet music. "Ella Fitzgerald Sings The Harold Arlan Songbook"; Frank Sinatra's "One More For The Road"; Joe Williams' "Something Old, New And Blue"; "Tommy Flanagan Plays The Music Of Harold Arlan".
150. OUT OF THIS WORLD - Published sheet music. "Ella Fitzgerald Sings The Harold Arlan Songbook"; "Tommy Flanagan Plays The Music Of Harold Arlan"; John Coltrane's "Coltrane"; George Shearing's "The Shearing Spell".
151. OZ - Composer's lead sheet. Andy Narell's "Stickman".
152. PAPA LIPS - Composer's lead sheet. Bob Mintzer's "Papa Lips".
153. PARTIDO ALTO - Airtio's "Touching You, Touching Me".
154. PENT UP HOUSE - Published sheet music. Sonny Rollins' "Sonny" (Prestige Two-fer).
155. PLAZA REAL - Composer's lead sheet. Weather Report's "Procession".
156. POLKADOTS AND MOONBEAMS - Published sheet music. "The Complete Blue Note Recordings Of Bud Powell"; Bill Evans' "The Second Trio"; Sarah Vaughn's "Recorded Live".
157. PORTRAIT OF TRACY - "Jaco Pastorius".
158. PROMENADE - Composer's lead sheet. Denny Zeitlin's "Tidal Wave".
159. PUT IT WHERE YOU WANT IT - Publisher's lead sheet. "The Best Of The Crusaders".
160. P.Y.T. - Published sheet music. Michael Jackson's "Thriller".

160. QUINTESSENCE - Quincy Jones' "Quintessence".
161. RAPTURE - Harold Land & Blue Mitchell's "Mapenzi".
162. RE:PERSON I KNEW - Published sheet music. "The Bill Evans Album".
163. REINCARNATION OF A LOVEBIRD - Brian Priestly's "Mingus - A Critical Biography". Charles Mingus' "Reincarnation Of A Lovebird"; Charles Mingus' "The Clown".
164. REMEMBER ROCKEFELLER AT ATTICA - Charles Mingus' "Changes - Volume I".
165. RIO - Publisher's lead sheet. Victor Feldman's "In The Pocket".
166. RIVER PEOPLE - Weather Report's "Mr. Gone".
167. ROBBIN'S NEST - Published transcription. "Illinois Jacquet In Swinging Sweden"; "Illinois Jacquet Flies Again"; Lester Young's "Carnie Blues"; Tommy Flanagan & Hank Jones' "Our Delight"; Oscar Peterson's "Girl Talk".
168. RUBY MY DEAR - Publisher's lead sheet; Published sheet music; Published transcription. "Solo Monk"; "Thelonious Monk And John Coltrane"; "Monk's Music"; "Thelonious Monk's "The Genius Of Modern Music".
168. RUSH HOUR - "The Yellowjackets".
169. SAFARI - Steps Ahead's "Modern Times".
170. SANDU - Clifford Brown's "The Quintet - Volume 2".
171. SATIN DOLL - Published sheet music. Duke Ellington's "Duke - '66"; Duke Ellington's "All Star Road Band - Volume 2"; Ella Fitzgerald & Count Basie's "On The Sunny Side Of The Street"; "Ella Fitzgerald Sings The Duke Ellington Songbook"; Ernestine Anderson's "Sunshine".
172. SAVE YOUR LOVE FOR ME - "Cannonball Adderley & Nancy Wilson"; Cannonball Adderley & Nancy Wilson's "Together"; Etta Jones' "Save Your Love For Me".
173. SEARCH FOR PEACE - McCoy Tyner's "The Real McCoy".
174. SELF PORTRAIT IN THREE COLORS - Charles Mingus' "Mingus Ah Um".
175. SHAKER SONG - Publisher's lead sheet. Manhattan Transfer's "Ententions"; "Spyro Gyra".
176. SHAW 'NUFF - The Smithsonian Collection Of Classic Jazz (Side 9 - Charlie Parker & Dizzy Gillespie); Bud Powell's "Swinging With Bud".
177. SIMPLE SAMBA - Published transcription. Jim Hall's "Where Would I Be?".
178. SKYLARK - Published sheet music. "Ella Fitzgerald Sings The Johnny Mercer Songbook"; "Hoagy Sings Carmichael"; "The Greatest Of Carmen McRae"; Art Blakey's "Thermo"; Sonny Criss' "This Is Criss".
179. A SLEEPIN' BEE - Published sheet music. Bill Evans' "Trio 64"; "Tommy Flanagan Plays The Music Of Harold Arlan"; "Cannonball Adderley & Nancy Wilson"; "Bill Evans At The Montreaux Jazz Festival".
180. SMALL DAY TOMORROW - Publisher's lead sheet. Irene Kral's "Kral Space"; Bob Dorough's "Beginning To See The Light".
181. SOLAR - Published sheet music. Miles Davis' "Tune Up"; "Chet Baker In New York"; "The Shelly Manne Trio In Zurich"; Bill Evans' "The Village Vanguard Sessions".
182. SOMEDAY MY PRINCE WILL COME - Published sheet music. Miles Davis' "Someday My Prince Will Come"; Bill Evans' "Spring Leaves".
183. SONG FOR LORRAINE - Publisher's lead sheet. Spyro Gyra's "Morning Dance".
184. THE SONG IS YOU - Published sheet music. Gene Ammons & Dodo Marmorosa's "Jug & Dodo"; "Oscar Peterson Plays The Jerome Kern Songbook"; Joe Pass' "Virtuoso"; "Al Haig Plays The Music Of Jerome Kern".
185. SONJA'S SANFONA - Composer's lead sheet. The Yellowjackets' "Shades".
186. SOUL SAUCE (Wachi Wara) - Cal Tjader's "Soul Sauce"; Cal Tjader's "Good Vibes".
187. SPEAK LOW - Published sheet music. "The Magnificent Tommy Flanagan"; Bill Evans' "Crosscurrents"; Billie Holiday's "All Or Nothing At All"; Ahmed Jamal's "Happy Moods".
188. SPEAK NO EVIL - Composer's lead sheet. Wayne Shorter's "Speak No Evil".
189. SPIRAL - Sphere's "Sphere On Tour".
190. ST. THOMAS - Published sheet music. Sonny Rollins' "Saxophone Colossus"; Cedar Walton's "Eastern Rebellion".
191. STICKY WICKET - Publisher's lead sheet. Al Jarreau's "High Crime".
192. STORMY WEATHER - Published sheet music. Billie Holiday's "First Verve Sessions"; Lena Horne's "Stormy Weather"; "Ella Fitzgerald Sings The Harold Arlan Songbook"; Johnny Hodges' "Blue Pyramid".
193. STREET LIFE - Published transcription. The Crusaders' "Street Life".
194. SUDDEN SAMBA - Neil Larsen's "Jungle Fever".
195. SUNRUNNER - Published sheet music. Bob James' "Touchdown".
196. TAKE THE 'A' TRAIN - Published sheet music. "Duke Ellington & His Orchestra And Johnny Hodges & His Orchestra"; "Ella Fitzgerald Sings The Duke Ellington Songbook"; Duke Ellington's "1941 Classics"; Duke Ellington's "Washington DC Armory Concert"; Ernestine Anderson's "Live From Concord To London"; Mel Torme's "The Duke Ellington & Count Basie Songbook".
197. TENDERLY - Published sheet music. "Everybody Loves Bill Evans"; Duke Ellington's "Ellington Indigos"; Nat King Cole's "Love Is Here To Stay"; George Shearing's "Lullaby Of Birdland".
198. THEME FOR ERNIE - John Coltrane's "Soultrane".
199. THERE WILL NEVER BE ANOTHER YOU - Published sheet music. Art Pepper's "One September Afternoon"; Jackie & Roy's "Free And Easy"; Coleman Hawkins' "Body & Soul"; Nat King Cole's "Love Is Here To Stay"; "The Greatest - Count Basie Plays And Joe Williams Sings".
200. THESE FOOLISH THINGS - Published sheet music. Charles McPhearson's "Live In Tokyo"; Ella Fitzgerald's "Lady Be Good - '57"; "Mark Murphy Sings The Nat Cole Songbook - Volume I"; Nat King Cole "Just One Of Those Things".

201. THIS MASQUERADE - Published transcription. George Benson's "Breezin'" Leon Russel's "Carney".
202. THE THREE MARIAS - Composer's lead sheet. Wayne Shorter's "Atlantis".
203. THREE VIEWS OF A SECRET - Jaco Pastorius' "Word Of Mouth"; Weather Report's "Night Passage".
204. TIME REMEMBERS ONE TIME ONCE - Composer's lead sheet. Denny Zeitlin's "Time Remembers One Time Once".
205. TRISTE - Publisher's lead sheet. Antonio Carlos Jobim's "Wave"; Brazil '66's "Equinox"; Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook"; Oscar Peterson's "Tristeza".
206. TUNE UP - Published sheet music. Miles Davis' "Tune Up" (= "Blue Haze"); "Sonny Rollins" (Blue Note re-issue).
207. TURN YOUR LOVE AROUND - Published sheet music; Publisher's lead sheet. "The George Benson Collection".
208. TWISTED - "The Best Of Lambert, Hendricks & Ross"; "The Wardell Gray Memorial Album - Volume I".
209. UNIT SEVEN - Wes Montgomery's "Smokin' At The Half Note"; "Cannonball Adderley & Nancy Wilson".
210. UP JUMPED SPRING - Art Blakey's "Three Blind Mice"; Freddie Hubbard's "Backlash".
211. UP WITH THE LARK - Published sheet music. Bill Evans' "The Tokyo Concert".
212. VELAS - Published sheet music; Publisher's lead sheet. Quincy Jones' "The Dude"; Bobbe Norris' "Velas Içadas (Hoisted Sails)"; Mark Murphy's "Nightmood".
213. VERY EARLY - Composer's lead sheet; Publisher's lead sheet; Published sheet music; Published transcription. Bill Evans' "Montreaux II"; Bill Evans' "Spring Leaves".
214. VOYAGE - Publisher's lead sheet. Stan Getz' "Voyage".
215. WALTZ FOR DEBBY - Published transcriptions (Three versions). Cannonball Adderley & Bill Evans' "Know What I Mean?"; Bill Evans' "The Village Vanguard Sessions"; "The Bill Evans Album".
216. WALTZ NEW - Published sheet music; Published transcription. "Jim Hall & Red Mitchell".
217. WATCH WHAT HAPPENS - Published sheet music. Sergio Mendes' "Equinox"; Ella Fitzgerald's "Watch What Happens"; Oscar Peterson's "Tristeza"; Wes Montgomery's "A Day In The Life".
218. WATERWINGS - Composer's lead sheet. Lee Ritenour's "Friendship".
219. WAVE - Publisher's lead sheet. Antonio Carlos Jobim's "Wave"; Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook";
220. THE WAY YOU LOOK TONIGHT - Published sheet music. "The Complete Blue Note & Pacific Jazz Recordings Of Clifford Brown"; Tete Monteliu's "Tete a Tete"; "The Billie Holiday Story - Volume I"; Sonny Rollins' "Vintage Sessions"; Ella Fitzgerald Sings The Jerome Kern Songbook".
221. A WEAVER OF DREAMS - "The Cannonball Adderley Quintet In Chicago" (featuring John Coltrane); Carmen McRae's "Ronnie Scott's Presents Carmen Live"; Bobbe Norris' "Velas Içadas (Hoisted Sails)"; Freddie Hubbard's "Ready For Freddie".
222. WE'LL BE TOGETHER AGAIN - Published sheet music. "The Tony Bennett/Bill Evans Album"; Bobbe Norris' "Velas Içadas (Hoisted Sails)".
223. WELL, YOU NEEDN'T - Published sheet music. "Miles Davis - Volume I" Miles Davis' "Chronicle"; Thelonious Monk's "Misterioso"; Thelonious Monk's "The Genius Of Modern Music".
224. WEST COAST BLUES - Wes Montgomery's "While We're Young".
225. WHAT'S NEW? - Published sheet music. Billie Holiday's "All Or Nothing At All"; Wes Montgomery & Wynton Kelly's "Smokin' At The Half Note"; John Coltrane's "Ballads"; Frank Sinatra's "Sinatra Sings For Only The Lonely".
226. WHERE IS LOVE? - Published sheet music. Irene Kral's "Where Is Love?".
227. WHO CAN I TURN TO? - Published sheet music. Bill Evans' "Trio 65"; Carmen McRae's "Alfie"; "Bill Evans At Town Hall"; "The Best Of The Gerald Wilson Orchestra".
228. WILDFLOWER - Composer's lead sheet. Wayne Shorter's "Speak No Evil".
229. WILLOW WEEP FOR ME - Published sheet music. Billie Holiday's "Lady Sings The Blues"; "Tommy Flanagan Trio In Stockholm - '57"; "The Immortal Clifford Brown"; Wes Montgomery's "A Day In The Life"; Sarah Vaughn's "Live In Japan".
230. WITCHCRAFT - Published sheet music. Frank Sinatra's "All The Way"; Bill Evans' "Portrait In Jazz"; Oscar Peterson's "A Jazz Portrait Of Frank Sinatra"; Jackie & Roy's "We've Got It".
231. YES AND NO - Composer's lead sheet; Published sheet music. Wayne Shorter's "Ju Ju".
232. YESTERDAYS - Published sheet music. "Clifford Brown With Strings"; "Al Haig Plays The Music Of Jerome Kern"; George Shearing's "The Shearing Spell"; Ella Fitzgerald Sings The Jerome Kern Songbook".
233. YOUNG RABBITS - The Jazz Crusaders' "Young Rabbits".
234. YOUR MIND IS ON VACATION - Mose Allison's "The Best Of Mose".

The Harold Arlen tunes in this book can also be found in "The Harold Arlen Songbook" which contains complete piano/vocal versions of 76 of his best songs and is available from Hal Leonard Publishing (800- 642-6692).