

C-VERSION

The
NEW
REAL BOOK

VOLUME

3

Sher Music Co.

\$35

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JAZZ CLASSICS

The Blue Note Era

JOE HENDERSON	Inner Urge Mamacita Isotope Short Story Step Lightly Punjab
HORACE SILVER	Opus De Funk Metamorphosis Pyramid Lonely Woman
FREDDIE HUBBARD	Arietas Blue Spirits D Minor Mint Super Blue
LEE MORGAN	Ceora The Double Up
HERBIE HANCOCK	Dolphin Dance Maiden Voyage One Finger Snap
WAYNE SHORTER	Black Nile Toy Tune El Gaucho
ART BLAKEY	Backstage Sally Bu's Delight Look At The Birdie That Old Feeling
JACKIE McLEAN	Ballad For Doll Appointment In Ghana Kahill The Prophet Cool Green
BOBBY HUTCHERSON	Herzog Cirrus
GRANT GREEN	Jean De Fleur

Swing Era

DUKE ELLINGTON	Caravan In A Sentimental Mood Prelude To A Kiss In A Mellow Tone Daydream Just Squeeze Me Warm Valley I Got It Bad Solitude
GLENN MILLER	Moonlight Serenade
FATS WALLER	Jitterbug Waltz
BENNY GOODMAN	Lullaby in Rhythm Stompin' At The Savoy

More Jazz

JOHN COLTRANE	Grand Central Body And Soul Autumn Serenade
BILL EVANS	Since We Met 34 Skidoo Emily Spring Is Here
MILES DAVIS	So Near, So Far When Lights Are Low
CLIFFORD BROWN	Tiny Capers
CHARLIE PARKER	Wee (Allen's Alley)
STANLEY TURRENTINE	Sugar

CHOICE STANDARDS

Almost Like Being In Love	I'm Through With Love	Spring Is Here
And It All Goes Round And Round	In A Sentimental Mood	Stairway To The Stars
Autumn Serenade	Invitation	Star Eyes
Blue Moon	Just Friends	Stars Fell On Alabama
Close Your Eyes	Just You, Just Me	Stomping At The Savoy
Don't Be That Way	The Lamp Is Low	Street Of Dreams
Don't Blame Me	Laura	Sweet Lorraine
Emily	Moon And Sand	Taking A Chance On Love
Everything I Have Is Yours	Moonglow	That Old Feeling
For All We Know	On Green Dolphin St.	There's A Lull In My Life
Gentle Rain	Over The Rainbow	This Is New
A Ghost Of A Chance	Prelude To A Kiss	What Are You Doing The Rest Of Your Life?
I Fall In Love Too Easily	Ruby	When I Look In Your Eyes
I Got It Bad	The Second Time Around	Where Are You?
I Hear A Rhapsody	Serenata	You Must Believe In Spring
If You Could See Me Now	The Shadow Of Your Smile	You Stepped Out Of A Dream
I'm Getting Sentimental Over You	Solitude	You've Changed

MOTOWN AND POP CLASSICS

STEVIE WONDER	I Can't Help It	THE TEMPTATIONS	My Girl
	Part Time Lover		Get Ready
	Bird Of Beauty		I'm Losing You
	Another Star	MARTHA & THE VANDELLAS	Dancing In The Street
	That Girl		Heat Wave
	Smile Please		Nowhere To Run
	Creepin'	ANITA BAKER	Sweet Love
	Too High	AL GREEN	Let's Stay Together
MARVIN GAYE	Ain't That Peculiar	JOE COCKER	You Are So Beautiful
	What's Going On?	VANESSA WILLIAMS	Dreamin'
	I Heard It Through The Grapevine	PATTI AUSTIN	Baby Come To Me
	How Sweet It Is	ARETHA FRANKLIN	Respect
SMOKEY ROBINSON	Ooo Baby Baby	THE FOUR TOPS	Reach Out, I'll Be There
	The Tracks Of My Tears	SAM AND DAVE	Hold On, I'm Coming
EDDIE FLOYD	Knock On Wood	TINA TURNER	What's Love Got To Do With It

CONTEMPORARY JAZZ

CHICK COREA	Bud Powell	YELLOWJACKETS	Revelation
	Chick's Tune		Freedomland
	Litha		Man Facing North
	Ritual	BOB BERG	American Gothic
HERBIE HANCOCK	Speak Like A Child		Promise
	Actual Proof	EDDIE GOMEZ	Next Future
	Butterfly		Love Letter
	Never Said (Chan's Song)	EDDIE DANIELS	Divertamento
KENNY KIRKLAND	Midnight Silence		Aja's Theme
	Steepian Faith	ALAN BROADBENT	Another Time
TOM HARRELL	It Always Is		Don't Ask Why
	Sail Away	RICHIE BEIRACH	Riddles
NGUYEN LE	(?) Question Mark		Pendulum
	Isoar	PAUL McCANDLESS	Rainland
MARIA SCHNEIDER	Gush		Can't Stop The Wind
	Last Season	PHIL WOODS	Real Life
OTHELLO MOLINEAUX	Monk On The Run	BOB MINTZER	Relentless
	No Way Out	GARY BURTON	Chairs And Children
KENNY BARRON	I Wanted To Say	JACO PASTORIUS	(Used To Be A) Cha-Cha
FRANK GAMBALE	New Boots	WARREN BERNHARDT	Tuzz's Shadow
SCOTT HENDERSON	Sub Aqua	BOBBY WATSON	In Case You Missed It
AYDIN ESEN	Love's Haunts	FRANCK AMSELLEM	Out A Day
JERRY BERGONZI	Red's Blues	DAVID LIEBMAN	Off Flow
JULIAN JOSEPH	Brothers of the Bottom Row	DON GROLNICK	One Bird, One Stone
PEGGY STERN	The Aerie	PHIL MARKOWITZ	Circular Motion
LARRY CARLTON	Last Nite	LYLE MAYS	Hard Eights
ANDY LAVERNE	In Love With Night	JOHN ABERCROMBIE	John's Waltz
BRANFORD MARSALIS	Dienda	ROBERT HURST	Walk Of The Negress
JUDE SWIFT	Fall With Me	JESSICA WILLIAMS	Blue Tuesday
DONALD BROWN	Daddy's Girl, Cynthia	JOEY CALDERAZZO	Dexter
MARC COPLAND	Darius Dance	BRANDON FIELDS	B--Sting
MULGREW MILLER	From Day To Day	ALLAN HOLDSWORTH	Tokyo Dreams
TRILOK GURTU	Ballad For Two Musicians		

ALPHABETICAL INDEX

TUNE	As Played &/or Written By:	Page
ACTUAL PROOF	Herbie Hancock	1
THE AERIE	Peggy Stern & Lee Konitz	3
AIN'T THAT PECULIAR	Marvin Gaye	5
AJA'S THEME	Eddie Daniels	10
ALMOST LIKE BEING IN LOVE		12
AMERICAN GOTHIC	Bob Berg	13
AND IT ALL GOES ROUND	Jaye P. Morgan	15
ANOTHER STAR	Stevie Wonder	17
ANOTHER TIME	Alan Broadbent	19
APPOINTMENT IN GHANA	Jackie McLean	21
ARIETAS	Freddie Hubbard	24
AUTUMN SERENADE	John Coltrane & Johnny Hartman	27
B-STING	Brandon Fields & Billy Childs	29
BABY COME TO ME	Patti Austin	33
BACKSTAGE SALLY	Art Blakey	35
A BALLAD FOR DOLL	Jackie McLean	38
BALLAD FOR TWO MUSICIANS	Trilok Gurtu & Joe Zawinul	39
BIRD OF BEAUTY	Stevie Wonder	43
BLACK NILE	Wayne Shorter	46
BLUE MOON		47
BLUE SPIRITS	Freddie Hubbard	49
BLUE TUESDAY	Jessica Williams	54
BODY AND SOUL	John Coltrane	55
BROTHERS OF THE BOTTOM ROW	Julian Joseph	58
BU'S DELIGHT	Art Blakey	59
BUD POWELL	Chick Corea	63
BUTTERFLY	Herbie Hancock	65
CAN'T STOP THE WIND	Paul McCandless	67
CARAVAN	Duke Ellington	73
CEORA	Lee Morgan	76
CHAIRS AND CHILDREN	Gary Burton	77
CHICK'S TUNE	Chick Corea	79
CIRCULAR MOTION	Phil Markowitz	81
CIRRUS	Bobby Hutcherson	85
CLOSE YOUR EYES		89
COOL GREEN	Jackie McLean	90
CREEPIN'	Stevie Wonder	91
D MINOR MINT	Freddie Hubbard	94
DADDY'S GIRL, CYNTHIA	Donald Brown	95
DANCING IN THE STREET	Martha & The Vandellas	97
DARIUS DANCE	Marc Copland	99
DAY DREAM	Duke Ellington	101
DEXTER	Joey Calderazzo	102
DIENDA	Branford Marsalis	104
DIVERTAMENTO	Eddie Daniels	105
DOLPHIN DANCE	Herbie Hancock	108
DON'T ASK WHY	Alan Broadbent	109
DON'T BE THAT WAY		110
DON'T BLAME ME		111
THE DOUBLE UP	Lee Morgan	112
DREAMIN'	Vanessa Williams	113

TUNE	As Played &/or Written By:	Page
EL GAUCHO.....	Wayne Shorter.....	116
EMILY.....	Bill Evans.....	117
EVERYTHING I HAVE IS YOURS.....		118
FALL WITH ME.....	Jude Swift.....	119
FOR ALL WE KNOW.....		122
FREEDOMLAND.....	Yellowjackets.....	123
FROM DAY TO DAY.....	Mulgrew Miller.....	125
THE GENTLE RAIN.....	Luis Bonfa.....	128
GET READY.....	The Temptations.....	129
A GHOST OF A CHANCE.....		132
GRAND CENTRAL.....	John Coltrane.....	133
GUSH.....	Maria Schneider.....	135
HARD EIGHTS.....	Lyle Mays.....	139
HEAT WAVE.....	Martha & The Vandellas.....	141
HERZOG.....	Bobby Hutcherson.....	143
HOLD ON, I'M COMING.....	Sam & Dave.....	146
HOW SWEET IT IS.....	Marvin Gaye.....	147
I CAN'T HELP IT.....	Stevie Wonder.....	149
I FALL IN LOVE TOO EASILY.....		152
I GOT IT BAD.....		153
I HEAR A RHAPSODY.....		156
I HEARD IT THROUGH THE GRAPEVINE.....	Marvin Gaye.....	157
I WANTED TO SAY.....	Kenny Barron.....	161
I'M GETTING SENTIMENTAL OVER YOU.....		162
I'M LOSING YOU.....	The Temptations.....	163
I'M THROUGH WITH LOVE.....		165
IF YOU COULD SEE ME NOW.....	Bill Evans.....	167
IN A MELLOW TONE.....		170
IN A SENTIMENTAL MOOD.....	Duke Ellington.....	171
IN CASE YOU MISSED IT.....	Bobby Watson.....	173
IN LOVE WITH NIGHT.....	Andy LaVerne.....	176
INNER URGE.....	Joe Henderson.....	177
INVITATION.....		179
ISOAR.....	Nguyen Le.....	181
ISOTOPE.....	Joe Henderson.....	184
IT ALWAYS IS.....	Tom Harrell.....	185
JEAN DE FLEUR.....	Grant Green.....	189
THE JITTERBUG WALTZ.....	Fats Waller.....	191
JOHN'S WALTZ.....	John Abercrombie.....	192
JUST FRIENDS.....		193
JUST SQUEEZE ME.....	Duke Ellington.....	194
JUST YOU, JUST ME.....		196
KAHLIL THE PROPHET.....	Jackie McLean.....	197
KNOCK ON WOOD.....	Eddie Floyd.....	199
THE LAMP IS LOW.....		202
LAST NITE.....	Larry Carlton.....	203
LAST SEASON.....	Maria Schneider.....	207
LAURA.....		212
LET'S STAY TOGETHER.....	Al Green.....	213
LITHA.....	Chick Corea.....	215
LONELY WOMAN.....	Horace Silver.....	217
LOOK AT THE BIRDIE.....	Art Blakey.....	219
LOVE LETTER.....	Eddie Gomez.....	222

TUNE	As Played &/or Written By:	Page
LOVE'S HAUNTS.....	Aydin Esen.....	223
LULLABY IN RHYTHM.....	Benny Goodman.....	228
MAIDEN VOYAGE.....	Herbie Hancock.....	229
MAMACITA.....	Joe Henderson.....	231
MAN FACING NORTH.....	Yellowjackets.....	235
METAMORPHOSIS.....	Horace Silver.....	239
MIDNIGHT SILENCE.....	Kenny Kirkland.....	243
MONK ON THE RUN.....	Othello Molineaux.....	245
MOON AND SAND.....		249
MOONGLOW.....		252
MOONLIGHT SERENADE.....		254
MY GIRL.....	The Temptations.....	255
NEVER SAID (Chan's Song).....	Herbie Hancock & Diane Reeves.....	257
NEW BOOTS.....	Frank Gambale.....	259
NEXT FUTURE.....	Eddie Gomez.....	261
NO WAY OUT.....	Othello Molineaux.....	263
NOWHERE TO RUN.....	Martha & The Vandellas.....	267
OFF FLOW.....	Dave Liebman.....	269
ON GREEN DOLPHIN STREET.....		273
ONE BIRD, ONE STONE.....	Don Grolnick.....	275
ONE FINGER SNAP.....	Herbie Hancock.....	280
OOO BABY BABY.....	Smokey Robinson.....	281
OPUS DE FUNK.....	Horace Silver.....	283
OUT A DAY.....	Franck Amsallem.....	285
OVER THE RAINBOW.....		287
PART-TIME LOVER.....	Stevie Wonder.....	289
PENDULUM.....	Richie Beirach.....	293
PRELUDE TO A KISS.....	Duke Ellington.....	294
PROMISE.....	Bob Berg.....	295
PUNJAB.....	Joe Henderson.....	297
PYRAMID.....	Horace Silver.....	299
QUESTION MARK.....	Nguyen Le.....	302
RAINLAND.....	Paul McCandless.....	303
REACH OUT, I'LL BE THERE.....	The Four Tops.....	309
REAL LIFE.....	Phil Woods.....	311
RED'S BLUES.....	Jerry Bergonzi.....	314
RELENTLESS.....	Bob Mintzer.....	315
RESPECT.....	Aretha Franklin.....	317
REVELATION.....	Yellowjackets.....	319
RIDDLES.....	Richie Beirach.....	323
RITUAL.....	Chick Corea.....	325
RUBY.....		327
SAIL AWAY.....	Tom Harrell.....	329
THE SECOND TIME AROUND.....		332
SERENATA.....		333
THE SHADOW OF YOUR SMILE.....		336
SHORT STORY.....	Kenny Dorham.....	337
SINCE WE MET.....	Bill Evans.....	339
SMILE PLEASE.....	Stevie Wonder.....	342
SO NEAR, SO FAR.....	Miles Davis.....	343
SOLITUDE.....		346
SPEAK LIKE A CHILD.....	Herbie Hancock.....	347

TUNE	As Played &/or Written By:	Page
SPRING IS HERE.	Bill Evans.	349
STAIRWAY TO THE STARS.		350
STAR EYES.		351
STARS FELL ON ALABAMA.		354
STEEPIAN FAITH.	Kenny Kirkland.	355
STEP LIGHTLY.	Joe Henderson.	357
STOMPIN' AT THE SAVOY.		359
STREET OF DREAMS.		360
SUB AQUA.	Scott Henderson & Tribal Tech.	361
SUGAR.	Stanley Turrentine.	366
SUPER BLUE.	Freddie Hubbard.	367
SWEET LORRAINE.		369
SWEET LOVE.	Anita Baker	371
TAKING A CHANCE ON LOVE.		373
THAT GIRL.	Stevie Wonder.	375
THAT OLD FEELING (Standard version).		380
THAT OLD FEELING.	Art Blakey.	381
THERE'S A LULL IN MY LIFE.		383
34 SKIDOO.	Bill Evans.	385
THIS IS NEW.		386
TINY CAPERS.	Clifford Brown.	387
TOKYO DREAM.	Alan Holdsworth.	389
TOO HIGH.	Stevie Wonder.	393
TOY TUNE.	Wayne Shorter.	398
THE TRACKS OF MY TEARS.	Smokey Robinson.	399
TUZZ'S SHADOW.	Warren Bernhardt.	401
(USED TO BE A) CHA-CHA.	Jaco Pastorius.	403
WALK OF THE NEGRESS.	Bob Hurst.	406
WARM VALLEY.	Duke Ellington.	407
WEE.	Charlie Parker.	408
WHAT ARE YOU DOING THE REST OF YOUR LIFE.		409
WHAT'S GOING ON?.	Marvin Gaye.	411
WHAT'S LOVE GOT TO DO WITH IT	Tina Turner.	413
WHEN I LOOK IN YOUR EYES.		415
WHEN LIGHTS ARE LOW.	Miles Davis	417
WHERE ARE YOU?		419
YOU ARE SO BEAUTIFUL.	Billy Preston.	420
YOU MUST BELIEVE IN SPRING.	Bill Evans.	421
YOU STEPPED OUT OF A DREAM.		423
YOU'VE CHANGED.		424
APPENDIX I - SAMPLE DRUM PARTS.		425
APPENDIX II - SOURCES.		432

GENERAL RULES FOR USING THIS BOOK



FORM

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

CHORDS

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

TERMS

- An 'altered' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 &/or #5, and b9 &/or #9.
- 'Freely' signifies the absence of a steady tempo.
- During a 'break. 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'.
- A 'sample bass line', 'sample solo', or 'sample fill' is a transcribed line given as a point of reference.

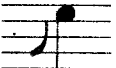
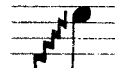
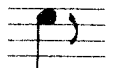
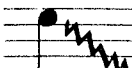

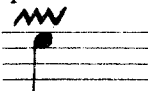




TRANSPPOSITIONS

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

ABBREVIATIONS

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

ORNAMENTS AND SYMBOLS

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

CHORD SYMBOLS

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

Below are two groups of chord spellings:

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

(No Chord)

The following list represents the chord symbols shown in the musical staves:

- N.C.
- C bass
- C
- C⁶
- C^{6/9}
- C (add 9)
- CMA⁷
- CMA⁷(add 13)
- CMA⁹
- CMA¹³
- C⁷
- C⁹
- C¹³
- C_{M1}
- C_{M1}⁶
- C_{M1}^{6/9}
- C_{M1}(add 9)
- C_{M1}⁷
- C_{M1}⁷(add 11)
- C_{M1}⁷(add 13)
- C_{M1}⁹
- C_{M1}¹¹
- C_{M1}¹³
- C_{M1}(MA⁷)
- C_{M1}⁹(MA⁷)
- C_{M1}⁷(b5)
- C_{M1}⁹(b5)
- C_{M1}¹¹(b5)
- C^{dim.}
- C^{o7}
- C^{o7}(add MA⁷)
- C⁺
- C^{SUS}
- C⁷_{SUS}
- C⁹_{SUS}
- C¹³_{SUS}
- C⁷_{SUS}4-3
- CMA⁷(b5)
- CMA⁷(#5)
- CMA⁷(#11)
- CMA⁹(#11)
- CMA¹³(#11)
- C⁷(b5)
- C⁹(b5)
- C⁷(#5)
- C⁹(#5)
- C⁷(b9)
- C⁷(#9)
- C⁷(b9)
- C⁷(#9)
- C⁷(b9)
- C⁷(#11)
- C⁹(#11)
- C⁷(b9)
- C⁷(#9)
- C¹³(b5)
- C¹³(b9)
- C¹³(#11)
- C⁷_{SUS}(b9)
- C¹³_{SUS}(b9)
- C/E
- C/G
- E/C
- B^b/C
- C^(add 9)/E
- C^(add 9)(omit 3)
- C⁷(omit 3)
- C_{M1}⁷(omit 5)
- C[#]_{MA}⁷_{SUS}(b5)
- F[#]⁷_{SUS}(add 3)
- B^b(add b13)(add 9)
- A⁺(add #9)(add b9)
- G[#]_{M1}⁷(add 11)(omit 5)
- F/F[#]
- E⁺/G
- G⁷_{SUS}/A
- G_{MA}⁷(#5)/F[#]
- E^b_{MA}⁷(#5)/F
- B_{MA}⁷_{SUS}/F[#]

Actual Proof

Herbie Hancock

Medium Funk

(Intro)

♩ = 130

Intro: CMI^7 (light pn. comping) Vamp till cue

A (On cue) CMI^7 (flute) $G^bMA^7(\#11)$ B^b pn. fill-----

$A^7(\#9)$ A^{13} A^{13}_{SUS} $E^bMI^7(b5)$

$E^bMI^7(b5)$ B^7_{SUS} $C^{\#7}_{SUS}$ B^b DMI^7 EMI^7 A^9MA^9 $E^bMA^7(\#11)$ D (5/4)

NC. (F7) (pn., w/ bs.) Solo on A. After solos, D. C. al Coda

(Flute solo) (On cue) CMI^7 B^9_{SUS} A^9MA^9 FMA^7 GMA^7 E D NC. $E^bMA^7(\#11)$ D Vamp till cue (dr. fill)-----

Sample keyboard comp. for Intro., bars 1 and 2 of letter A and bars 1 and 2 of Coda.

First two bars of A may be repeated.
Head is played twice before solos.

Actual Proof (Bass)

Medium Funk

♩ = 130

(Intro)

CMI⁷

Vamp till cue

A (On cue) CMI⁷

(melody starts)

CMI⁷ G^bMA⁷(#11) B^b A⁷(#9) #5 A¹³

A¹³ SUS E^bMI⁷(b5)

E^bMI⁷(b5) B⁷ SUS D^b7 SUS B^b DMI⁷ EMI⁷ A^{MA}9 E^bMA⁷(#11) D

NC. (F⁷)

(play every chorus)

Solo on **A**.

After solos, D. C. al Coda

(On cue) Vamp till cue B⁹ SUS A^{MA}9 F^{MA}7 G^{MA}7 E D

NC. E^bMA⁷(#11) D

(dr. fill)

Bass line is freely interpreted (except last two bars of A, which are played every chorus).
 First two bars of A may be repeated.
 Head is played twice before solos.

The Aerie

Med. Jazz Waltz

Peggy Stern

A ♩ = 122

(pn. w/ gtr. & ten. 8va b.)

$CMA7(\#5)$ $BbMA7(\#5)$ $AbMA7(\#5)$

(sample voicings, pn. L.H.)

AMI $FMA7(b5)$ $AMI6$ $FMA7(b5)$

$DbMA7$ $CMA7(\#5)$ $BbMA7(\#5)$ $AbMA7(\#5)$

AMI $F\#MI(\text{add } 9)$ $BbMA7$ $F^+(\text{add } \#9)$

B

$CbMA7$ $DMA7$ $DbMA7$

pn. fill-----

$C_{MA}^{7(\#5)}$ E_b $A_b M_I^{(add 9)}$ E_b $A_b dim.$ E_b suspended time

$C_b M_A^7$ E_b $F\# M_I^{(add 9)}$ $C\#$ $D_b M_A^7$ C $A M_I^{(add 9)}$ B

last time: [C]

$B_b M_A^7$ $A M_I$ $F M_A^{7(b5)}$ A $A M_I^6$ $F M_A^{7(b5)}$ A

(Solos) last time: [C] (fine)

$D_b M_A^7$ C $C M_A^{7(\#5)}$ $B_b M_A^{7(\#5)}$ C $A_b M_A^{7(\#5)}$ C

$A M_I$ $F M_A^{7(b5)}$ A 2 2

D

$C\# M_I^9$ $A M_A^{9(\#5)}$ $C\#$ 2 2 $C\# M_I^9$

$A M_I$ $F M_A^{7(b5)}$ A 2 2 $A M_I$

Solo on CCD
After solos, D. C. al fine

Head is played twice before solos, once after solos.

Ain't That Peculiar

Medium Rock

Eddie Holland & Norman Whitfield

(As sung by Marvin Gaye)

$\text{♩} = 164$

(Intro)

E bass

(bass)

(pn. w/ gtr.)

(etc.) Hon - ey, —

A

1. You do me wrong — but still — I'm cra - zy a - bout you, —

Stay a - way too long — and I — can't do — with - out — you, —

Ev - 'ry chance you get you seem — to hurt me more and more, —

But each hurt makes — my love — strong - er that be - fore. — I know

flow - ers grow through rain, — But how can — love — grow through rain? —

uh ain't that pe - cu - liar, a pe - cu - li - ar -

i - ty, Ain't that pe - cu - liar, ba - by,
 pe - cu - liar as can be?

B E bass

(pn. w/ gtr.) Ah ah ah,____
 (ah ah ah,____) Hey hey,____ (Hey hey,____) Ah ah ah,____
 (Ah ah ah,____) Hey hey,____ (Hey hey,____) Ah ah ah,____
 (Ah ah ah,____ Ah ah ah____ (Ah ah ah.____)

D. S. al Coda (3rd verse)

Said I don't un - der - stand it, ba - by, It's so
 (start to fade)
 strange some - times, Ain't it pe - cu - liar, dar - lin',

Second verse:
 You tell me lies, that should be obvious to me,
 But I'm so much in love, baby, till I don't want to see
 That things you do and say are designed to make me blue,
 It's a doggone shame my love for you makes all your lies seem true.
 If the truth makes love last longer,
 why do lies make my love stronger?
 Uh—Ain't that peculiar...

Third verse:
 I've cried so much, just like a child that's lost a toy,
 Maybe, baby, you think these tears I cry are tears of joy,
 A child can cry so much until you do everything they say,
 But unlike a child my tears don't help me to get my way.
 I know love can last through years,
 but how can love last through tears?
 Uh—Ain't that peculiar...

(fade)

Ain't That Peculiar (Rhythm)

Medium Rock

♩ = 164 (Intro)

(pn. w/ gtr.)
E bass

(bass)

(pn. w/ gtr.)
D/E E F#m/E E D/E

A
S
D/E E F#m/E E D/E

D/A A D/A A D/A A D/A D/A A D/A A D/A

D/E E F#m/E E D/E

Chords: E/B, B, E/B, B, E/B, B, E/B, D/A, A, D/A, A, D/A, A, D/A

Chords: D/A, A, D/A, A, D/A, A, D/A, D/E, E, F#m/E, E, D/E, D/E, E

Chords: F#m/E, E, D/E, D/E, E, F#m/E, E, D/E

B E bass

(bs. like Intro) (pn. w/ gtr.)

Chords: D/E, E, F#m/E, E, D/E, E, B/B, E/B, B, E/B, B, E/B

(bs. like letter A)

Chords: D/A, A, D/A, A, D/A, A, D/A, D/E, E, F#m/E, E, D/E

D.S. al Coda

Chords: F#m/E, E, D/E, D/E, E, F#m/E, E, D/E, D/E, E

(start to fade)

(fade)



Photo by Tom Copi

EDDIE DANIELS

Aja's Theme

Torrie Zito
(As played by Eddie Daniels)

(Freely) **A** $E^b_{MA}7$ $D_{MI}7$ $E^b_{MA}7$ $A^{7(alt.)}$ $B^b_{MA}9$

$B^b_{MI}7$ E^b_{3} $A^b_{MA}9$ G^{13}_{SUS} $G^{13(b9)}$ $C_{MA}9$

F^9_{SUS} B^b_{7} F $B^b_{MA}7$ F $E^{9(\#11)}$ $E^b_{MA}7$ $A^{7(alt.)}$ $D_{MA}9$

(Med. Swing Ballad) $\text{♩} = 56$ **(add bs. & dr.)**

A^b_{9SUS} D^b_{7} A^b $D^b_{MA}7$ A^b $G_{MI}7(11)$ C^{13} $E_{MI}11$ $A^{7(b9)}$

B $D_{MI}7$ $A^{7(b9)}$ $D_{MI}7$ $A^{7(b9)}$ $D_{MI}7$ $E^b_{MA}7$ $D_{MI}7$ $D_{MI}7$ $G^{7(b9)}$ $G^{7(b9)}$

$C_{MI}7$ $G^{7(b9)}$ $C_{MI}7$ $G^{7(b9)}$ $C_{MI}7$ $G^{7(\#9)}$ C^{13}_{SUS} C^{13}

C F^9_{SUS} B^b_{7} F $B^b_{MA}7$ F $E^{9(\#11)}$ $E^b_{MA}7$ $A^{7(alt.)}$ $D_{MI}9$

$D_{MI}7(b5)$ $G^{7(\#9)}$ $C_{MI}9$ $E^b_{MI}6$ G^b $B^b_{MA}7$ F $E^b_{MA}7$

$D^b_{MA}7$ $C^b_{MA}7$ $B^b_{MA}9$ $F_{MI}7$ B^b7

Solo on form (ABC)

$C_{MI}9$ $E^b_{MI}6$ G^b $B^b_{MA}7$ F $E^b_{MA}7$ $D^b_{MA}7$ $C^b_{MA}7$ $B^b_{MA}9$

(rit.) **(clar. fills)**

Solos and out head are in time.
For solos, each bar may be two bars of swing.
Melody is freely interpreted.



Photo © Hyou Vielz

JIM McNEELY

Almost Like Being in Love

Lyric: Alan Jay Lerner

Music: Frederick Lowe

Medium Swing

B^{b7} **A** **E^bMA⁷** **F⁷** **(D^{Mi}⁷ B^bMA⁹)** **G^{Mi}⁷ D^{Mi}⁷ G⁷**

What a day this has been! What a rare mood I'm in! Why, it's

C^{Mi}⁷ **F⁹_{SUS}** **F^{7(b9)}** **B^{b6}** **(F^{Mi}⁷ B^{b7})**

al - most like be - ing in love. There's a

E^bMA⁷ **F⁷** **(D^{Mi}⁷ B^bMA⁹)** **G^{Mi}⁷ D^{Mi}⁷ G⁷**

smile on my face for the whole hu - man race. Why, it's

C^{Mi}⁷ **F⁹_{SUS}** **F^{7(b9)}** **B^{b6}**

al - most like be - ing in love. All the

B **A^{Mi}⁷** **D⁷** **G^{Mi}⁷**

mu - sic of life seems to be, like a

G^{Mi}⁷ **C⁷** **(D⁷ A^{Mi}⁷)** **D⁷** **(F^{Mi}⁷ B^{b7})**

bell that is ring - ing for me. And from the

C **E^bMA⁷** **F⁷** **(D^{Mi}⁷ B^bMA⁹)** **G^{Mi}⁷ D^{Mi}⁷ G⁷**

way that I feel when that bell starts to peal I could

C^{Mi}⁷ **C^{#o7}** **B^{b6}/D** **C^{#o7}**

swear I was fall - ing, I could swear I was fall - ing, it's

C^{Mi}⁹ **C^{Mi}⁹** **F^{7(b9)}** **B^{b6}** **(F^{Mi}⁷ B^{b7})**

al - most like be - ing in love.

American Gothic

Bob Berg

Med. Funk

$\text{♩} = 126$

(Intro)

$D_{SUS}^{(add 9)}$

(pn. & gtr.)

1. 2.

cym. fills--

(pn.)

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

$D^{(omit 3)}$ $(D^{6/9})$ $C^{6/9}$

$D^{(omit 3)}$ A_{bass} B^b B_{MI}^{11} G_{bass} A_{bass} B^b_{bass} C

(ten. w/ pn.)

B $F^{(omit 3)}$

$E^b^{(omit 3)}$

$(E^b_{MA}^9)$ $F^{(omit 3)}$ C_{bass} D^b D_{MI}^{11}

$E^b^{(omit 3)}$ $F^{(omit 3)}$ $D^b^{(omit 3)}$ $E^b^{(omit 3)}$ $B^b^{(omit 3)}$ $C^{(omit 3)}$ $E^b^{(omit 3)}$ $F^{(omit 3)}$

(pn.)

C B^b $C^{(add 9)}$

B^b $C^{(add 9)}$ B^b $C^{(add 9)}$ D_{bass} $D^{(add 9)}$ $D^{(add 9)}$ $D^{(add 9)}$

$G_{MI}^{(add ten.)}$ D/G B_{MI} $F^{\#}_{SUS}$ $F^{\#}$ B $F^{\#}_{MI}^{(add 9)}$ $F^{(add 9)}$ A $F^{(add 9)}$

(ten.)

A_{MA}^7 $F^{(add 9)}$ A $B^b_{MI}^9$ F_{MI}^9 A_{MI} E_{MI}^7 $D^b_{MA}^7(\#11)$

(Tenor Solo, Half-Time Feel)

D C F D_{MI}^7 $D^b_{MA}^9$ $E^b_{6/9}$ $F^{(add 9)}$ $F^{(omit 3)}$

(omit letter D on D.S.)

(ten.)

(Orig. Feel)

E F_{bass} E_{bass} E^b_{bass} D_{MI}^7 D^b_{bass} C_{bass} B_{bass} $B^b_{13(\#11)}$

(B^b13(#11)) A bass B^b bass C_{bass} C_{bass} D^b DMI¹¹

DMI¹¹ E^b(omit 3) F(omit 3) G^b(omit 3) A^b(omit 3) A^b(omit 3) B^b(omit 3) D^b(omit 3) E^b(omit 3) (bs.)

E^b_{SUS}^(add 9) (Tenor fills) (etc.) 1. 2. E^b_{SUS}

(Tenor Solo, Half-Time Feel)

F A^b C FMI⁷ E_{MA}⁷ G^b A^b

A^b CMI⁷ FMI⁷ E_{MA}⁷ G^b A^b E^b/_G

FMI⁷ C_F E⁷(#9/#5) A_{MI} E_{MI}⁷ D^b_{MA}⁷(#11)

G C_F A_{MI}⁷ D_{MI}⁷ D^b_{MA}⁹ E^b_{6/9} F_(omit 3)^(add 9)

B^b C^(add 9) D^b A⁷(#9/#5) D_{MI}⁷ F_G B^b/_C

C_F A_{MI}⁷ D_{MI}⁷ D^b_{MA}⁹ E^b_{6/9} F_(omit 3)^(add 9) (pn.)

D.S. al Coda (omit letter D)

E^b(omit 3) F(omit 3) D^b(omit 3) E^b(omit 3) B^b(omit 3) C(omit 3) E^b(omit 3) F(omit 3) (bs.)

F_{SUS}^(add 9) (Tenor fills) (etc.) 1.3.

4. E^b(omit 3) F(omit 3) B^b(omit 3) C(omit 3) D^b(omit 3) E^b(omit 3) E^b F (ten. w/ pn. 8va)

Bass plays one note per chord change during melody (except where bass line is written).

(And) It All Goes 'Round and 'Round

Bernard Ighner

(As sung by Jaye P. Morgan)

Med. Ballad

♩ = 49

NC. (strings) (pn.) (pn. comp) F#MI⁹ B¹³
 D^{MA7} C#^{7(b9)} F#^{SUS} F# B^{MI9} B^{MI6/9} A^{MA7} C#^{7(b9)} D^{MA7}
 G#^{MI11} D⁹^{SUS} NC. G^{MI9} C¹³ G^{MI9} C¹³
 (Med. Swing Ballad (♩ = 49))
 rall.

A

Some folk nev - er win, and some folk hard - ly
 lose. But here we are, we're all a part of all there is,
 And it all goes 'round and 'round.

G^{MI9} C¹³ E^bMA⁹ D^{7(b9)}
 G^{MI11} G⁷ C^{MI9} F¹³ B^bMA⁷ D^{7(b9)} E^bMA⁷
 A^{MI11} D^{7(b9)} G^{MI9} C¹³ G^{MI9} C¹³

B

Life is like a school, and some folk nev - er
 learn the rules. But here we are, Some are wise and some are fools,

G^{MI9} C¹³ E^bMA⁹ D^{7(b9)}
 G^{MI11} G⁷ C^{MI9} F¹³ B^bMA⁷ D^{7(b9)} E^bMA⁷

A_{MI}¹¹ **D**^{7(b9)} **G**_{MI}⁹ **C**¹³ **B^b**/**C** **G**_{MA}^{7(b5)} **A^b**_{MA}^{7(b5)} **A**^{7(b5)}
 And it all goes 'round and 'round (instr.)

C **B^b**_{MA}⁷ **E^b**⁷ **D**_{MI}⁷ **G**⁷ **G**_{MI}⁹ **C**⁹_{SUS} **C**^{7(#5)}
 Sav - ing space, gain - ing time, End - less - ly spin - ning a -

F_{MA}⁹ **G**_{MI}⁷ **A**_{MI}⁷ **B^b**_{MA}⁹ **F**_{MA}⁹ **E**_{MI}^{7(b5)} **A**^{7(#5)} **D**_{MI}⁷
 round. With each brand new day we leave some youth be - hind,

G⁹_{SUS} **G**_{MI}⁹ **C**¹³_{SUS} **D**_{MA}⁷ **Coda**
 And it all goes 'round and 'round. Solo on form (ABC).
 After solos, D.S. al Coda

G_{MI}⁹ **C**⁹_{SUS} **D**_{MA}⁷ **G**_{MI}⁹ **E^b**_{MA}⁷ **D**_{MA}⁷ (Freely)
 And it all goes 'round and 'round. And it all goes 'round and 'round.

Lyric at letters B and C, last time:

Life is like a school,
 And some folk never learn the rules.
 But here we are,
 Much wiser now than we were then,
 And it all goes 'round and 'round.

No way to turn back the time,
 Endlessly spinning around.
 With each brand new day
 We leave some youth behind
 And it all goes 'round and 'round.

Melody is freely interpreted.
 On recording, letter C and the Coda are 1/2 step higher the last time.
 On recording, solo is letter A only, vocal in at letter B.

Another Star

Med. Samba

♩ = 120

NC (Intro)

Stevie Wonder

(F#MI⁹) (E¹³) (DMA⁷) (C#MI⁷)

(pn., w/ 8va b.)

NC (BMI⁷) (C#7(#9)) (F#MI⁹) C#7

(pn.)

A

(voices) La la la la la la la la la la

F#MI⁹ E¹³ DMA⁷

(horns, 2nd x)

La la la la la la la la la la

C#MI⁷ BMI⁷ C#7(#9)

1. 2.

F#MI⁹ F#MI⁹

use on D.S. 1. For

B $F\#MI^9$ E^{13} DMA^7 $C\#MI^7$

you, there might be a bright - er star, but through my eyes

BMI^7 $C\#7(\#9)$ $F\#MI^9$

the light of you is all I see. For

$F\#MI^9$ E^{13} DMA^7 $C\#MI^7$

you, there might be an - oth - er song, but all my heart

BMI^7 $C\#7(\#9)$ $F\#MI^9$

can hear is your mel - o - dy.

3rd x: So
D.S., vamp & fade
on letter **A**

C $E MI^9$ A^7 DMA^7

long a - go, my heart with - out de - mand - ing, in -

$E MI^9$ A^7 DMA^7

formed me that no oth - er love could do. But lis -

$F\#MI^9$ B^7 $E MA^7$ $C\#7$

ten did I not, though un - der - stand - ing, (I) fell in love with

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

one who would break my heart in two. 2. For

Horns and background vocals at letter B are like letter A each time (horns on bars 9-16 only).

Second & Third Verses

2. For you, love might be a toast of wine,
But with each sparkle know the best for you
I pray.
For you, love might be for you to find,
But I will celebrate our love of yesterday.

3. For you, there might be another star,
But through my eyes the light of love is all
I see.
For you, there might be another song,
But in my heart your melody will stay with me.

Sample bass line at letters **A** & **B**:

$F\#MI^9$ E^{13} DMA^7 $C\#MI^7$

(with pn. L.H.) (etc.)

Med. Swing (in 2)

Another Time

Alan Broadbent

♩ = 104 (Intro)

Intro (measures 1-4):
 Chords: $F^{6/9}$, E^b_9/F , $F^{6/9}$, E^b_9/F
 (piano)

A (add bs. & dr.) (in 2) (measures 1-4):
 Chords: $F^{6/9}$, $(E^b_9) E^b_9/F$, $F^{6/9}$, $(E^b_9) E^b_9/F$

A (measures 5-8):
 Chords: $D^{MI6/9}$, $(B^b_7) B^b_7/D$, $D^{MI6/9}$, B^b_7/E

B (in 4) (measures 1-4):
 Chords: A^{MA7} , $G^\#$, $F^\#^{MI9}$, E^{MI7} , E^b^{MI11} , $A^b_{13(b9)}$

B (measures 5-8):
 Chords: D^b^{MA7} , C , B^b^{MI9} , A^b^{MI7} , G^{MI11} , $G^b_9(\#11)$

Bass plays roots on beat 1 of letters A and C on head.

C (in 2)

Chords for Section C (in 2):

- System 1: $F^{6/9}$, (E^b9) E^b9 F , $F^{6/9}$, (E^b9) E^b9 F
- System 2: $D^{MI6/9}$, (B^b7) B^b7 D , $D^{MI6/9}$, B^b7 E

D (in 4)

Chords for Section D (in 4):

- System 1: A^{MA7} $G^\#$ $F^\#^{MI9}$ E^{MI7} , (E^b^{MI9}) E^b^{MI11} $A^{7(\#9)}$, A^b^{13} A^b9_{SUS} $D^{7(\#9)}$, $D^b^{13(\#9)}$ $G^b^{13(b9)}$ B^{13}
- System 2: B^{13} $E^{13(b9)}$, A^{13}_{SUS} , $A^b^{13}_{SUS}$, G^b^{13}
- System 3: $A^b^{13}_{SUS}$, (G^b^{13}) , $F^{MA7(\#11)}$

(pn. w/ bs.)

Solos in 4.
Chords in parentheses are used for solos.

Appointment in Ghana

Jackie McLean

Slow, even 1/8's
 ♩ = 71 (Intro)

(trp.)
 (B^bMA⁷) E⁷(#9) D⁷(#9) G¹³

(tom)

(Fast Swing)
 ♩ = 234

(B^bMA⁷) E⁷(#9) D⁷(#9) G¹³) N.C. GMI⁷(11)

A

(GMI⁷(11)) GMI⁷(11) GMI⁷(11)

D pedal

1. 2.

(bs.) (bs. walks) GMI⁶/₉ GMI⁷(11) GMI⁶/₉

B

B^bMA⁷ E⁷(#9) D⁷(#9) G¹³

(bass walks)

Musical notation for the first system, showing a melody line and a bass line with chords: B^bMA^7 , $E^{7(\#9)}$, $D^{7(\#9)}$, G^{13} , and $GMI^7(11)$.

C

Musical notation for section C, showing a melody line and a bass line with chords: $(GMI^7(11))$, $GMI^7(11)$, and $GMI^7(11)$.

Musical notation for section D, showing a piano accompaniment with a "D pedal" and $GMI^{6/9}$ chord, and a bass line with "bass walks".

D

(bs.)
(Solos)

Musical notation for section D, showing a solo line for GMI^7 with a 16-measure rest.

E

Chord progression for section E: B^bMA^7 , $E^{7(\#9)}$, $D^{7(\#9)}$, G^{13} , B^bMA^7 , $E^{7(\#9)}$, $D^{7(\#9)}$, G^{13} , F , GMI^7 .

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

Musical notation for section F, showing "alto fills" and a piano accompaniment with a $GMI^{6/9}$ chord.

Drums play time throughout (except 1 bar before A).
Bass walks for solos.

Appointment in Ghana (Harmony)

Slow, even 1/8's

$\text{♩} = 71$

(Intro)

(Fast Swing)

$\text{♩} = 234$

A

B

C

D

(Solos)

GMI^7

E

$B^b_{MA}^7$

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

$D^{7(\#9)}$

G^{13}

$B^b_{MA}^7$

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

$D^{7(\#9)}$

G^{13}

F GMI^7

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

$\text{⊕} GMI^6/9$

alto fills

Tenor & alto sound one octave lower than written.

Arietas

Medium-Fast Swing

Freddie Hubbard

♩ = 228 (Intro) **NC.** $B^b_{MA} 7(b5)$ $A^b_{MA} 7(b5)$ F_{G^b} $E_{MI} 7(b5)$ $A 7(\#5)$ D_{MI} **NC.**

(flug.)

$B^b_{MA} 7(b5)$ $A^b_{MA} 7(b5)$ F_{G^b} $E_{MI} 7(b5)$ $A 7(\#5)$ D_{E^b}

(bass walks)

D_{E^b} $G_{MI} 7$ (pn. comps) $G_{MI} 7$

A C^9 (horn & pn. rhythm) (etc.)

(bass walks throughout **A**)

$B^b 9$ $D 7(\#9)$

$D 7(\#9)$ $A^b_{MI} 7$ $D^b 7$ $D 7(\#9)$ $E^b_{MI} 7$ $A^b 7$

1. $D_{MI} 7$ $G 7$ $F_{MI} 7$ $B^b 7$ $E^b_{MA} 7$ $(D_{MI} 7)$ $(C_{MI} 7(b5))$ $G 7$ break

2. $F_{MI} 7$ $B^b 7$ $A^b_{MI} 7$ $D^b 7$ $G^b_{MA} 7$ $E^b_{MI} 6/9$ $C_{MI} 7$ $F 7$

last x: (smiley face)
(fine)

Solo on form (A'A²)
After solos, D.S. al fine

Chords in parentheses are used for solos.
Break is not used for solos.

Medium-Fast Swing

Arietas (Harmony)

$\text{♩} = 228$ (Intro)

(ten.)

(trb.)

Tacet

Tacet

A

C^9

B^b9

$D^{7(\#9)}$

A^bMI^7

D^b7

$D^{7(\#9)}$

E^bMI^7

A^b7

1.

Chords: D_{MI}^7 G^7 F_{MI}^7 B^b7 $E^b_{MA}^7$ $(D_{MI}^7$ $G^7)$ $C_{MI}^7(b5)$

break

2.

Chords: F_{MI}^7 B^b7 $A^b_{MI}^7$ D^b7 $G^b_{MA}^7$ $E^b_{MI}^{6/9}$ C_{MI}^7 F^7

last x: []

(fine)

Solo on form (A¹A²)
 After solos, D.S. al fine

Tenor sounds one octave lower than written.
 Chords in parenthesis are used for solos.
 Break is not used for solos.

Autumn Serenade

Lyric: Sammy Galop
 Music: Peter De Rose
 (As played by John Coltrane
 & Johnny Hartman)

Medium Latin

♩ = 112

NC.

(Intro)

$E^b_{MI} \frac{6}{9}$

E^{13}

$E^b_{MI} \frac{6}{9}$

A $E^b_{MI} (MA7)$ $B^b7(\#9)$

trees _____ comes au - tumn with her ser - e - nade, _____ Mel - o -

$E^b_{MI} (MA7)$ $A^b13(\#11)$

dies, _____ the sweet - est mu - sic ev - er played, _____ Au - tumn

$F_{MI}7$ $B^b7(b9)$ $E^b_{MA}7$ $C_{MI}7/G$

kiss - es we knew are beau - ti - ful sou - ve - nirs, _____ As I

$G_{MI}7(b5)$ $C7(alt.)$ $F_{MI}7$ $B^b13(b9)$

pause to re - call the leaves seem to fall like tears. _____ Sil - ver

B $E^b_{MI} (MA7)$ $B^b7(\#9)$

stars _____ were cling - ing to an au - tumn sky, _____ Love was

$E^b_{MI} (MA7)$ A^b13

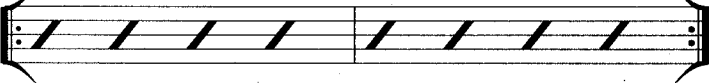
ours _____ un - til Oc - to - ber wan - dered by, _____ Let the

F_{MI}^7 $B^b7(b9)$ G_{MI}^7 C^9

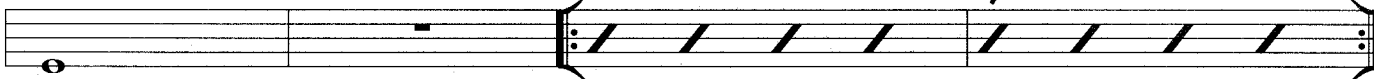
 years come and go, I'll still feel the glow that time can - not fade _____ when I

C_{MI}^7 F^9 B^9 $B^b7(\#5)$ $E^b6/4$ $B^b13(b9)$

 hear that love - ly au - tumn ser - e - nade.

C (Tenor solo)
 $E^b_{MA}^9$ $B^b13(b9)$ (8x's)


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

$E^b6/4$ $E^{13(\#11)}$ $E^b_{MA}^9$ E^{13}

 -nade. (Vamp, fill & fade)

Piano comp rhythm for first 8 bars of letters A & B is similar to Intro.
Break at bar 16 of letter A is not played for solos.

B-Sting

Brandon Fields
Billy Childs

Medium Funk

♩ = 120

Tacet ~~S~~ D^b_{SUS} E^b_{SUS} (dorian) $C_{MI}^{7(\#5)}$ E^b_{Cb} D_{Bb} $B^b_{MI}^{7(\#5)}$

(bs. & dr.) (synth.)

D^b_{SUS} E^b_{SUS} $G^b_{6/9}$ E^b_{Cb} D_A $B^b_{MI}^{7(\#5)}$

A D^b_{SUS} E^b_{SUS} D^b E^b_{SUS} $C_{MI}^{7(\#5)}$ E^b_{Cb} D_{Bb} $B^b_{MI}^{7(\#5)}$

(horns) (synth.)

D^b_{SUS} E^b_{SUS} $A_{MA}^{7(\#5)}$ E^b E^b_{SUS}

(horns)

D^b_{SUS} E^b_{SUS} D^b E^b_{SUS} $A_{MA}^{7(\#5)}$ E^b

$A_{MA}^{7(\#5)}$ E^b F^7_{SUS} (omit 5) $G^b_{6/9}$ (omit 3) A^b A^7_{SUS} G^b $B^{13(\#11)}$ (add 9)

$G^7(\#9)$ D^b (add 9) F B^b E^b_{SUS} (dorian) $C_{MI}^{7(\#5)}$ E^b_{Cb} D_{Bb} $B^b_{MI}^{7(\#5)}$ E^b_{SUS} $E^b_{MI}^7$ E^9_{SUS}

alto fills (synth.)

B E^9_{SUS} $E^b_{MI}^{7(11)}$ B_{MI}^9 B^b_{SUS} $A^{13(\#11)}$

$A^b_{MI}^9$ $E^b_{MI}^{7(11)}$ D^b_{SUS} $B^b_{MI}^{7(\#9)}$ f

$E^b_{MI} 7$ (sparse drums) A^b_{sus}

mp (synth.)

$C^b_{MA} 7$ $G^b 6/9$ E^b D $B^b_{MI} 7(\#5)$ E^b_{sus}

(horns) *f*

(Alto solo thru **E**)

C $E^b_{MI} 7$ 16

(funky) $E^b_{MI} 9$ A^b_{13}

(horns, behind solo, 1st x only)

$C^b_{MA} 7$ 1. $G^b 6/9$ 2. $G^b 6/9$ E^9_{sus}

E E^9_{sus} $E^b_{MI} 7(11)$ $B_{MI} 9$ $B^b_{13}_{sus}$ $A^{13}(\#11)$

$A^b_{MI} 9$ $E^b_{MI} 7(11)$ $D^b_{13}_{sus}$ $B^b 7(\#9)$

(horns)

(For additional solos, repeat **C D D E**.)
D.S. al 2nd ending al Coda

D B^b E^b_{sus}

dr. fill

Synth. rhythms follow melody.
Horns play letter A in unison 1st time only.
Second time and on D.S. play harmonies. (Trumpet/Alto/Tenor)

B-Sting (Bass)

Medium Funk (Intro)

♩ = 120

$D^b_{SUS} E^b_{SUS}$ (dorian)

$G^b_{6/9} E^b D A^b B^b_{MI} 7^{(\#5)}$

$D^b_{SUS} E^b_{SUS}$ (etc.)

$C_{MI} 7^{(\#5)} E^b D C^b B^b B^b_{MI} 7^{(\#5)}$

$D^b_{SUS} E^b_{SUS}$

$G^b_{6/9} E^b D A^b B^b_{MI} 7^{(\#5)}$

A $D^b_{SUS} E^b_{SUS} D^b E^b_{SUS}$

$C_{MI} 7^{(\#5)} E^b D C^b B^b B^b_{MI} 7^{(\#5)}$

$D^b_{SUS} E^b_{SUS} A^b_{MA} 7^{(\#5)} E^b$

E^b_{7SUS}

bs. fill

$D^b_{SUS} E^b_{SUS} D^b E^b_{SUS}$

$A^b_{MA} 7^{(\#5)} E^b$

$A^b_{MA} 7^{(\#5)} E^b$

$F^b_{7SUS} G^b_{6/9} A^b A^b_{7SUS} G^b B^b_{13(\#11)} G^b_{7(\#9)} D^b_{(add 9)} F B^b E^b_{SUS}$

1.

E^b_{SUS} (etc.)

$C_{MI} 7^{(\#5)} E^b D C^b B^b B^b_{MI} 7^{(\#5)}$

2.

$E^b_{SUS} E^b_{MI} 7 E^b_{9SUS}$ **B**

(sample)

$B^b_{MI} 9$

B^b_{13SUS}

$A^b_{13(\#11)}$

$A^b_{MI} 9$

$E^b_{MI} 7$

$D^{\flat 13}_{SUS}$ $B^{\flat 7(\#9)}_{(\#5)}$

$E^{\flat MI 7}$ $A^{\flat 9}_{SUS}$

$C^{\flat MA 7}$ $G^{\flat 6/9}$ $G^{\flat 6/9}$ $E^{\flat}_{C^{\flat}}$ D/A $B^{\flat MI 7(\#5)}$ E^{\flat}_{SUS}

f

C (Alto solo)
 $E^{\flat MI 7}$ (etc.)
 (sample) 14

D $E^{\flat MI 9}$ $A^{\flat 13}$ $C^{\flat MA 7}$ $G^{\flat 6/9}$ $G^{\flat 6/9}$ $E^{\flat 9}_{SUS}$

E $E^{\flat 9}_{SUS}$ $E^{\flat MI 7(11)}$ $B_{MI 9}$ $B^{\flat 13}_{SUS}$ $A^{13(\#11)}$

$A^{\flat MI 9}$ $E^{\flat MI 7(11)}$ $D^{\flat 13}_{SUS}$ $B^{\flat 7(\#9)}_{(\#5)}$

For additional solos, repeat **C D D E**
 D.S. al 2nd ending al Coda

C $(E^{\flat MI 7})$ $(b) D^{\flat} B^{\flat}$ E^{\flat}_{SUS}

dr. fill----- $\overset{\times}{\times}{\times}$
 (3)

(Bass on recording adds a lot, for example at letter A)

A D^{\flat}_{SUS} E^{\flat}_{SUS} (etc.)

Baby, Come To Me

Rod Temperton
(As sung by Patti Austin
& James Ingram)

Medium Pop Ballad

♩ = 90

AM⁷ D^{MI} E^{MI}

(synth.) AM⁷ D/A AM⁷ D/A

(gtr., 8va b.) A AM⁷ D/A AM⁷ D/A F/G G

1. Think - in' back in time, — when love was on - ly in the mind, — I re - a - lize

F/G G E^{7(#9)} AM⁷ D/A AM⁷ D/A

ain't no sec - ond chance, — you've got to hold on to ro - mance, — don't let it

F/G G F/G G AM⁷ B^bMA⁷

slide. There's a spe - cial kind of mag - ic in the

AM⁷ A^bMA⁷ F/G G

air when you find an - oth - er heart — that needs to share. Ba - by,

B C^{MI} F^{MI} A^b/B^b F^{MI} G^{MI}

come to me, — let me put my arms a - round — you, this was meant to be, — and I'm

E^bMA⁷ G^{7(b9)} C^{MI} F^{MI} A^b/B^b F^{MI}

oh, so glad I found you, need you ev - 'ry day, — got to have your love a - round — me, ba - by,

1. G_{MI}^7 D_{MI}^7 $G^{7(b9)}$ (strings) C_{MI}^7

al - ways stay, 'cause can't go back to liv - ing with - out you.

2. D_{MI}^7 $G^{7(b9)}$ C^9_{SUS} C^7

can't go back to liv - ing with - out you. The

C $A^b_{MA}^7$ C_{MI}^7 $B^b^9_{SUS}$

night can be cold, there's a chill to ev - 'ry eve - ning when you're

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

all a - lone. Don't talk a - ny more, 'cause you

$A^b_{MA}^7$ F/G G

know that I'll be here to keep you warm. Ba - by,

D C_{MI}^7 F_{MI}^7 A^b/B^b F_{MI}^7 G_{MI}^7

Come to me, let me put my arms a - round you, this was meant to be, and I'm (you.)

$E^b_{MA}^7$ $G^{7(b9)}$ C_{MI}^7 F_{MI}^7 A^b/B^b F_{MI}^7

oh, so glad I found you, need you ev - 'ry day, got to have your love a - round me, ba - by,

G_{MI}^7 D_{MI}^7 $G^{7(b9)}$

al - ways stay, 'cause I can't go back to liv - ing with - out

Second verse lyric:

vamp and fade

Spendin' every dime to keep you talkin' on the line, that's how it was,
 And all those walks together, out in any kind of weather, just because.
 There's a brand new way of looking at your life
 When you know that love is standing by your side.

Backstage Sally

Wayne Shorter
(As played by Art Blakey)

Medium Swing/Shuffle in 2

♩ = 120

The main musical score is written in 2/4 time with a tempo of 120. It consists of five staves of music. The first staff begins with a box labeled 'A' and a dynamic marking of *mf* (trp.). The key signature has two flats. The score includes various chords such as F_{MI}^6 , $D^{7(\#9)}$, $G^{7(\#5)}$, $C^{7(\#9)}$, E_{bMI}^{11} , A_{b13} , C_{MI}^{11} , F^{13} , B_{bMI}^6 , A_{b7} , $G^{7(\#5)}$, G_{b7} , F_{MI}^7 , B_{b7} , E_{bMI}^7 , A_{b7} , $D^{7(\#9)}$, G^7 , $C^{7(\#9)}$, F^7 , $B_{b7(\#9)}$, E_{b7} , $G_{MI}^{7(11)}$, $C^{7(\#5)}$, F_{MI}^6 , $D^{7(\#9)}$, $G^{7(\#5)}$, $C^{7(\#9)}$, $F_{MI} A_{b13}$, and $D_{bMA}^7 G_{b13}$ (last x). There are also markings for 'toms' and a dynamic marking of *f*. The piece concludes with a box labeled 'A' and the word '(fine)'. Below the final staff, it says 'Solo on [A] (fine) After solos, D.C. al fine'.

Background line behind 2nd chorus of solos (optional):

This section shows an optional background line for the 2nd chorus of solos. It begins with a box labeled 'A' and consists of a single staff of music.

A single staff of music showing the melodic line for the 2nd chorus of solos.

Tacet

A single staff of music for the Tacet section, starting with a '4' in a box, indicating a four-measure rest.

Head is played twice before and after solos.
Bass walks in 4 for solos.

Backstage Sally (Harmony)

Med. Swing/Shuffle in 2

$\text{♩} = 120$

A F_{MI}^6 $D^{7(\#9)}$ $G^{7(\#5)}$ $C^{7(\#9)}$ E_{bMI}^{11} A_{b13}
mf (ten. & trb., 8va b.)
 C_{MI}^{11} F^{13} B_{bMI}^6 A_{b7} $G^{7(\#5)}$ G_{b7}
mf (ten. trb.)
 F_{MI}^7 B_{b7} E_{bMI}^7 A_{b7} $D^{7(\#9)}$ G^7
f (unis.)
 $C^{7(\#9)}$ F^7 $B_{b7(\#9)}$ E_{b7} $G_{MI}^{7(11)}$ $C^{7(\#5)}$
 F_{MI}^6 $D^{7(\#9)}$ $G^{7(\#5)}$ $C^{7(\#9)}$ F_{MI} A_{b13} D_{bMA}^7 G_{b13} last x:
mf Solo on **A** (fine)
 After solos, D.C. al fine

Background line behind 2nd chorus of solos (optional):

A
 Tacet

Head is played twice before and after solos.

Tenor and trombone sound one octave lower than written throughout.



Photo by Francis Wolff, courtesy of Mosaic Images

JACKIE McLEAN

A Ballad for Doll

Jackie McLean

Medium Ballad

A

$\text{♩} = 57$

melody (trp.)

harmony (alto (ten.))

$C\#MI\frac{6}{9}$ $DMI\frac{6}{9}$ $E^{7(\#9)}$ E^bMI^9

$G^bMA^7(G^b7\ G^b6)$ B^{13} E^bMA^7 A^{13}

DMA^7 G^{13} D^bMA^7 $F\#^7_{SUS}$

(last x)

BMA^7 E^9_{SUS} AMA^7 D^9_{SUS} GMA^7

Chords in parentheses are used for head only.
Tenor and alto sound one octave lower than written.

Ballad
♩ = 63

Ballad for Two Musicians

Joe Zawinul
(as played by Trilok Gurtu)

(pn.) (bs./pn.) (add synth. pads) B^b E^bMA^7 ("sax") GMI^9 $D7(\#5)$

A DMI DMI/C $BMI^{7(omit\ 5)}$ $DMI^{(add\ 9)}$ A DMI B^bMA^7 F

("sax") $E^b9(\#11)$ G $AMI^{7(b5)}$ F $E^bMI^{(add\ 9)}$

B^b F GMI^{11} CMI^7 $CMI^{6/9}$ $D7(b9)$ $D7$

GMI $A^7/C\#$ DMI $B^7(b5)$ $D\#$ $D(\#9)$ $D(\#9)$ $G\#MI^{7(b5)}$

B GMA^9 EMI^{11} $B^b(\#5)$ E $EMI^{9(b5)}$ A

(ad lib.)

C DMA^9 D^6 DMA^9 D^6 DMA^9 D^6 DMA^7 D^6 DMA^9

DMA^9 (EMI^7/B) GMA^9 (omit 1st x)

EMI^{11} A^{13} sus DMA^9 BMI^{11} G B $EMI^{9(b5)}$ E $EMI^{9(b5)}$ B^b A

(Ad lib. on D.S.)

D $F\#7(\#5)$ GMA^9 G B $C\#7$ $E\#$ $C\#7$ $(Ad\ lib.)$ $F\#MI^7$ $B(\#5)$ $D\#$

(8va on D.S.)

(as is)

(8va on D.S.)

EMI⁷ B A^{7(omit 3)} (Ad lib.) C# F#^{7(#11)} (omit on D.S.) F#^{7#5}

E B_{MI} F#^{7(b9)} B B_{MI} A F#⁷ B C#⁷ B C#_{MI}^{7(b5)} B

(1st x pn., "sax" on D.S.)

A^{b6/9}(omit 3) (8va on D.S.) G⁶D A^bMA^{9(omit 3)} E^bMA⁹ ("sax") D^bMA^{9(b5)} E^bMA⁹

A_{MI}⁹ B_{MI} (Ad lib.) B^{9(#11)}(#5) (Whole tone)

F E_{MA}⁹ A^{6/9}(omit 3) E_{MA}⁹ A^{6/9}(omit 3) E^(add 9)(omit 3) E_{MI}

E_{MI} A A_{SUS} D.S. al Coda

B^(b9) (Ad lib.) C_{MA}^{7(#11)} B B^(b9) C_{MA}^{7(#11)} B B^(b9) G B F#^(omit 3) B B⁷_{SUS}

B E_{MI}⁶ B B B^{dim.} B ("sax" ad lib.) B^{dim.} B ("sax" ad lib.)

(1st x pn., 2nd x "sax")

(1st x add "sax")

H B^{7(#11)}_(b9)* (Ad lib.)

mp diminuendo to end (no pulse to end)

B^(omit 3) (B^(#9))

rall. *pp*

("Sax" is a synth. sound)

Note: Melody is very freely interpreted, particularly on D.S.

* This chord is very altered and is played in several inversions:

(Examples)

etc.

Ballad = 63 Ballad for Two Musicians (Bass-Synth.)

(Intro)

(pn.) NC. (bs./pn.) (add synth. pads) GMI^9 $D7(\#5)$ Bb F E^bMA^7

A DMI $BMI^{7(omit\ 5)}$ $DMI^{(add\ 9)}$ B^bMA^7

(\circ) (bs./pn.) (\circ) (\circ)

(bs.) $E^b9(\#11)$ $AMI^{7(b5)}$ F E^bMI Bb F GMI^{11}

(bs./pn.)

CMI^7 $CMI^{6/9}$ $D7(b9)$ $D7$ GMI A^7 $C\#$

(\circ) (\circ) (bs.) (\circ) (\circ) (\circ)

DMI $B7(b5)$ $D\#$ $D(\#9)$ $D^{(b13)}$ $G\#MI^{7(b5)}$

(\circ) (\circ) (\circ) (\circ) (bs./pn.) (\circ)

B GMA^9 EMI^{11} $B^b(\#5)$ E $EMI^9(b5)$ A

(bs.) etc.

C DMA^9 D^6 DMA^9 D^6 DMA^9 D^6 DMA^9 D^6 DMA^9 (EMI^7) B

(\circ) (sample bs.) (\circ) etc.

GMA^9 (omit 1st x) EMI^{11} A^{13} SUS DMA^9 BMI^{11} G B $EMI^9(b5)$ $EMI^9(b5)$ A

(as is)

D $F\#7(b9)$ GMA^9 G B $C\#7$ $E\#$ $C\#7$ $F\#MI^7$ $B(\#5)$ $D\#$

(as is) (bs./pn.) (as is)

EMI^7 A^7 $C\#$ $F\#7(\#11)$ (omit on D.S.) $F\#7(\#5)$

E B_{MI} $F\#(b9)$ B B_{MI} A $F\#7$ B $C\#7$ B $C\#_{MI}7(b5)$ B

$A_{b6/9}$ (omit 3) G^6 (as is) A_{bMA}^9 (omit 3) E_{MA}^9 D_{MA}^9 E_{bMA}^9

A_{MI}^9 B_{MI} $B^9(\#11)$ (whole tone)

F E_{MA}^9 $A^6/9$ (omit 3) E_{MA}^9 $A^6/9$ (omit 3) E_{MI} (as is) A A_{SUS}

E_{MI} (as is)

(sample)

$B^9(\#11)$ (whole tone)

D.S. al Coda

$B^9(\#11)$ $C_{MA}7(\#11)$ B^9 $C_{MA}7(\#11)$ B^9

(sample bs.) (bs. etc.)

G B $F\#(omit 3)$ B B^7_{SUS} B E_{MI}^6 B B $B^{dim.}$ B $B^{dim.}$

(pn.)

B $F\#(omit 3)$ B B^7_{SUS} B E_{MI}^6 B B $B^{dim.}$ B $B^{dim.}$ B

(bs.)

H $B^7(add 4)$ $B^7(\#11)$ $B^7(alt.)$ (etc.)

(synth. sample pads)

(bs.) (bs. etc.)

$B(omit 3)$ $B(\#9)$ ("sax")

(bs.)

rall.

Bird of Beauty

Medium Funky Samba

Stevie Wonder

$\text{♩} = 96$

(Intro) B_{MI}^7 $B^b_{MI}^7$ A_{MI}^7 $D^{13(\#11)}$

(bkgr.) Ooh
vocals Ah

$G^{6/8}$ 1. $G^{6/8}$ 2.

Doot doo doot doo doot doo, doot doo doot doo doot doot doo doo doot Si-mon

A B_{MI}^7 $B^b_{MI}^7$ A_{MI}^7 $D^{13(\#11)}$

says that now your mind de-sires a va-

$G^{6/8}$ B_{MI}^7 $B^b_{MI}^7$

ca-tion, Free to join in fun

A_{MI}^7 $D^{13(\#11)}$ $G^{6/8}$

and plen-ty re-cre-a-tion. There a-

E^7 $E^{7(b9)}$ A^{13}

waits you a tick-et at "Please Have a Good Time" Sta-tion,

A^{13} E^b7 E^b9

'Cause what is is gon-na stay Til ol' Fath-er Time de-cides.

E^b9 D^9_{SUS} 1. D^9_{SUS} $D^b9(\#11)$ 2., 3.

to change. Si-mon

B C⁶ C^{Mi}6 G/B G⁷/D

There is so much in life for you to feel,

C⁶ C^{Mi}6 G/B G⁷/D

un - found in white red or yel - low pills,

C⁶ C^{Mi}6 G/B E^{7(b9)}

A mind ex - cur - sion can be such a thrill, You please

A¹³ E^{Mi}7 A A¹³ (E^bMi⁷ A^b) E^bMi⁷ A^b A^b6/9

sat - tis - fy, (Ooh) Take a chance and ride (Ooh

A^b6/9 (D⁹sus) D bass G^{6/9}

) The bird of beau - ty of the sky.

(Doot doo doot doo doot doo, doot doo doot doo

G^{6/9}

doot doo, doot doo doot doo doo doo Tu - do

D.S. al 3rd ending al Coda

⊙ Voice sings variations on "The (bird of) beauty of the sky". (Vamp & fade)

sky. (The beauty of the)

Doot doo doot doo doot doo, doot doo doot doo doot doo,

G^{6/9} A^b13

Second verse:

Simon says that your mind is requesting a furlough,
 Let it find the answers to things that you've
 always wanted to know.
 There's a fair of many places that you've
 always wanted to go, yeah,
 And to me that sure sounds best,
 'cause it means happiness for you.

Third verse:

Tudo bem, você deve descançar a sua mente.
 Não faz mal, o que vai acontecer
 daqui pra frente,
 Vai cantar, alegria que chegou
 tão de repente
 Você coração assim,
 tão feliz já vai cantar, Carnaval.



Photo © W. Patrick Hinely

WAYNE SHORTER

Medium-Up Swing

Black Nile

Wayne Shorter

♩ = 202

(Intro)

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

(trp.)
ten.

A D_{MI}^6 E_b^9 D_{MI}^6 C_{MI}^7 $F^7(\#9)$
(unis.)
 $B_b_{MA}^7$ $A^7(\#5)$ D_{MI}^6 E_b^9
 D_{MI}^6 E_b^9 D_{MI}^6 C_{MI}^7 $F^7(\#9)$
 $B_b_{MA}^7$ G_{MI}^7 C^9_{sus} $A^7(\#9)$ A_{b13}

B $G_{MI}^7(11)$ C^{13} F_{MI}^7 B_b^7 $E_b_{MA}^7$ (trp.)
ten.)
 $G_{MI}^7(11)$ C^{13} F_{MI}^7 B_b^7 $E_b_{MA}^7$ $A^7(\#9)$
(unis.)

C D_{MI}^6 E_b^9 D_{MI}^6 C_{MI}^7 $F^7(\#9)$
 $B_b_{MA}^7$ $A^7(\#5)$ D_{MI}^6 E_b^9

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

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

Bass walks in 4 throughout (except for bars 7 & 8 of Intro).

Blue Moon

Medium (or Ballad)

Lyric: Lorenz Hart
Music: Richard Rodgers

(B^{b7}) **A** E^bMA⁷ CMI⁷ FMI⁷ B^{b7} E^bMA⁷ CMI⁷
 Blue moon, you saw me stand - ing a - lone _____

FMI⁷ B^{b7} (D^b9(#11) C⁷(#9) B⁹ B^{b7}(#9) A⁷(b5) A^bMI⁷)
 E^bMA⁷ CMI⁷ FMI⁷ B^b9_{SUS} E^b6 CMI⁷
 with - out a dream in my heart, _____ with - out a love of my own. _____

(G^{b7} E^bMA⁷)
 FMI⁷ B^{b7} E^bMA⁷ CMI⁷ FMI⁷ B^{b7} E^bMA⁷ CMI⁷
 Blue moon, you knew just what I was there _____ for. _____

(D^b9(#11) C⁷(#9) B⁹ B^{b7}(#9)
 FMI⁷ B^{b7} E^bMA⁷ CMI⁷ FMI⁷ B^b9_{SUS}
 You heard me say - ing a pray'r _____ for _____ some - one I real - ly could care _____

(A⁷(b5) A^bMI⁷ G^{b7}(b5) C⁷(#9))
 E^b6 (CMI⁷) **B** FMI⁷ B^{b7} E^b6 CMI⁷
 _____ for. _____ And then there sud - den - ly ap - peared be - fore me _____ the on - ly

FMI⁷ B^{b7} E^b6 (A⁹(#11)) A^bMI⁷ D^{b7}
 one my arms could ev - er hold. I heard some - bod - y whis - per, "Please a -

(CMI⁹) (FMI¹¹)
 G^bMA⁷ G^b6 B^b/F F⁷ B^b9_{SUS} B^{b7}
 dore me," _____ and when I looked, the moon had turned to gold! Blue

C E^b_{MA7} C_{MI7} F_{MI7} B^b7 E^b_{MA7} C_{MI7}

moon, now I'm no long - er a - lone, _____

F_{MI7} B^b7 $(D^b9(\#11))$ $C7(\#9)$ B^9 $B^b7(\#9)$
 E^b_{MA7} C_{MI7} F_{MI7} B^b9_{SUS}

with - out a dream in my heart, _____ with - out a love of, my own. _____

$(A7(\#5))$ A^b_{MI7} G^b7 E_{MA7}
 E^b6 (F_{MI7}) B^b7

Alternate chords are as played by Art Blakey.

Blue Spirits

Freddie Hubbard

Freely

(Intro) $B7(\#9)$ $E7(\#9)$ $E^b7(\#9)$ $C\#7(\#9)$ A_{MI}^9

(trp.)

D_{MI}^9 D^7/A^b F/G^b F^{13}

$B7(alt.)$ E^7 A_{MI}^9

3 3

3 3

3 4

Med. Jazz Waltz

$\text{♩} = 150$

A_{MI}^9 D_{MI}^9 A_{MI}^9 D_{MI}^9

3 4

A 8va

(flute)

A_{MI}^9 D_{MI}^9 A_{MI}^9 D_{MI}^9 A_{MI}^9

tr

D_{MI}^9 A_{MI}^9 D_{MI}^9 D_{MI}^7 D^7/A^b

tr

(trp.)

1.

(G^b13) F/G^b F^{13} E_{MI}^7 F/E B^b/E E^b/E

2nd x

2., 3.
(8va-----)

$E7_{SUS}^{(b9)}$ $E7$ A_{MI}^9

(fine)

B (trp., loco)

($E7^{(alt.)}$ for 6 bars)
 $E7_{SUS}^{(b9)}$ A_{MI}/E $E7_{SUS}^{(b9)}$

($E7^{(alt.)}$) A_{MI}^7 D_{MI}/A A_{MI} ($E7^{(alt.)}$ for 4 bars)
 $E7$ $E7_{SUS}^{(b9)}$

(bs. w/ pn.)

($E7^{(alt.)}$) A_{MI}/E E_b/E D_b/E E_b/E D/E E

D.S. al 3rd ending al fine.
Solo on form (AABA).
After solos, D.S.S. al Coda
(play entire head
before taking Coda).

(trp.- play 4x's, then solo)
 A_{MI}^9 D_{MI}^9

(Vamp, solo & fade)

Chords in parentheses are used for solos.

Blue Spirits (Harmony)

Freely

(Intro)

Musical notation for the Intro section. The top staff is for Tenor Saxophone (ten.) and the bottom staff is for Trumpet (trb. 1, trb. 2). The key signature is one flat (Bb) and the time signature is common time (C). The piece begins with a repeat sign and a first ending bracket.

Continuation of the musical notation for the Intro section, showing the second ending and the final notes of the introduction.

Final part of the musical notation for the Intro section, ending with a double bar line and a 3/4 time signature.

Medium Jazz Waltz

♩ = 150

Musical notation for the beginning of the Medium Jazz Waltz section. The key signature is one flat (Bb) and the time signature is 3/4. The piece starts with a repeat sign and a first ending bracket. The notation includes a tenor saxophone line and a trumpet line.

Chord chart for the beginning of the Medium Jazz Waltz section. The chords are: A_MMI⁹, D_MMI⁹, 2, 2, 2, D_MMI⁷, D⁷/_{A_b}, F^(G_b¹³)/_{G_b}, F¹³. The notation includes a tenor saxophone line and a trumpet line.

First ending of the Medium Jazz Waltz section. The chords are: E_MMI⁷, F_E, B_b/_E, E_b/_E. The notation includes a tenor saxophone line and a trumpet line.

Second ending of the Medium Jazz Waltz section. The chords are: E⁷_{SUS} (b₉), E⁷, A_MMI⁹. The notation includes a tenor saxophone line and a trumpet line, ending with a double bar line and the word "Fine".

B $(E^{7(alt.)})$ for 6 bars
 $E^{7}_{SUS} (b9)$ $A_{MI} E$ $E^{7}_{SUS} (b9)$

$(E^{7(alt.)})$ $(A_{MI} D_{MI}^7)$ $(E^{7(alt.)})$ for 4 bars
 E^7 A A_{MI} $E^{7}_{SUS} (b9)$

$(E^{7(alt.)})$ $A_{MI} E$ E^b/E D^b/E E^b/E D/E E

D.S. al 3rd ending al fine
 Solo on form (AABA).
 After solos, D.S.S. al Coda
 (play entire head
 before taking Coda).

(A_{MI}^9) (D_{MI}^9)

(play 12x's, then tacet) (Vamp & fade)

Chords in parentheses are used for solos.
 Tenor and trombone sound one octave lower than written, except for first 3 staves of Intro.
 On recording, trombone parts are played by euphonium.

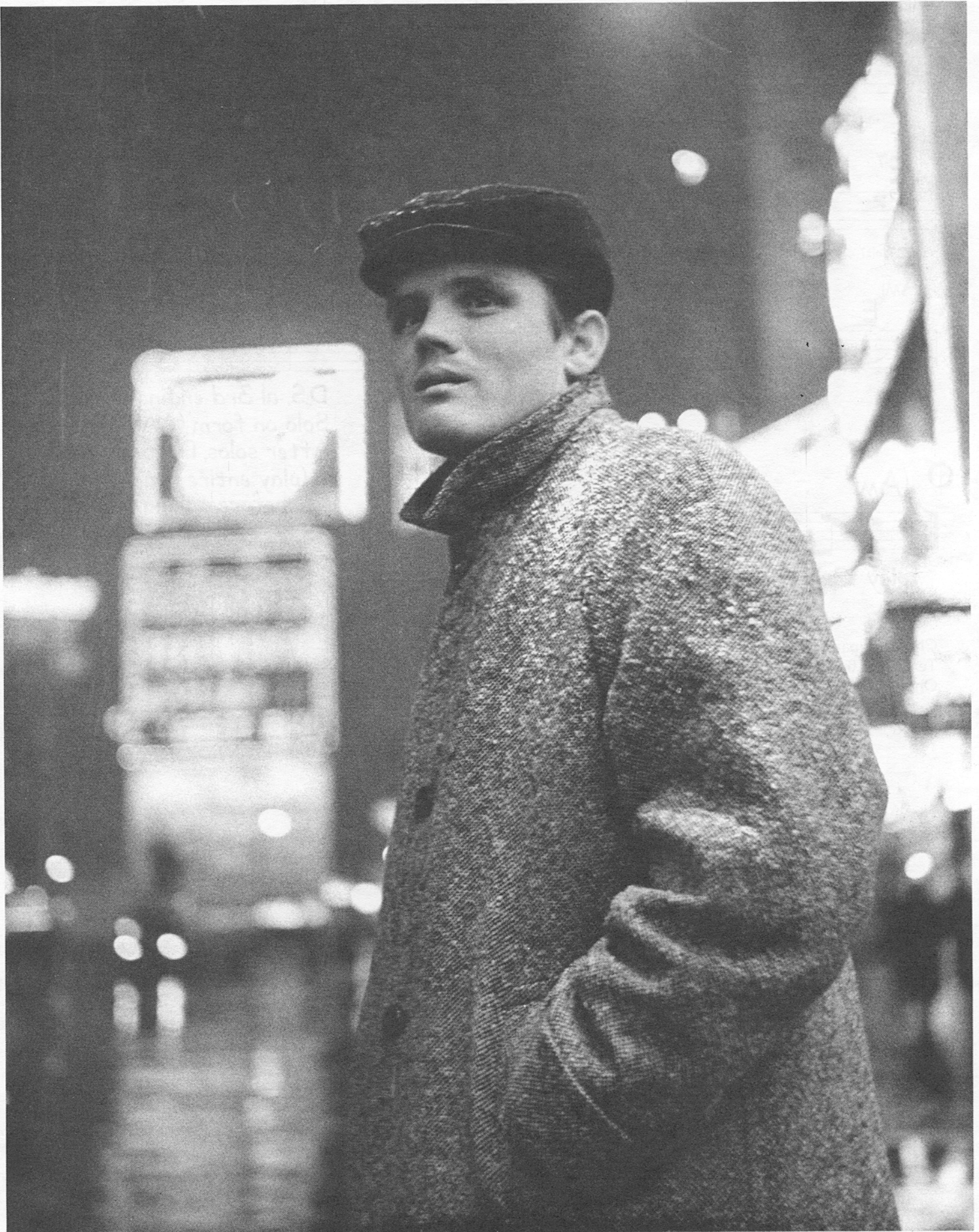


Photo by Carole Reiff

CHET BAKER

Med. Straight 1/8's

Blue Tuesday

Jessica Williams

♩ = 110 (Intro) **A** *S*

(4x's)

(solo piano)

8va

F^{MA}

A_{MI}

F⁹

E^{7(b9)}

A_{MI}

8va b.

8va

F⁹

E^{7(b9)}

A_{MI}

F⁹

E^{7(b9)}

A_{MI}

8va

(sample fill)

F⁹

E^{7(b9)}

A_{MI}

fill

(rit.)

8va b.

Head is played twice before solos, once after, with variation.

Medium Swing (in 2)

Body and Soul

Music by Johnny Green
(As played by John Coltrane)

♩ = 144

(Intro) $E^b_{MI} \text{ (add 9)}$ $E^b_{MI} \text{ }^9 \text{ (MA7)}$ $G^b_{MA} \text{ }^7$ A^b_{13} E^b_{MI} $E^b_{MI} \text{ (add 9)}$ $E^b_{MI} \text{ }^9 \text{ (MA7)}$ $G^b_{MA} \text{ }^7$ A^b_{13} E^b_{MI} A^b

(2nd x: add drums)

(A^b pedal) (pn.)

(1st x: add bass)

(pno. simile) (ten.)

A $E^b_{MI} \text{ (add 9)}$ $E^b_{MI} \text{ }^9 \text{ (MA7)}$ $G^b_{MA} \text{ }^7$ A^b_{13} $G^b_{MA} \text{ }^7$ $E^b_{MI} \text{ (add 9)}$ $E^b_{MI} \text{ }^9 \text{ (MA7)}$ $G^b_{MA} \text{ }^7$ $A^b_{13} \text{ (b9)}$

(ten.) (all chords with A^b root are over A^b pedal)

$D^b_{MA} \text{ }^9$ A^b_{13} $F^+ \text{ }^9$ $G^+ \text{ }^9$ $D^b_{MA} \text{ }^9$ A^b_{13} $E_{MI} \text{ }^{11}$ A_{13}

$E^b_{MI} \text{ (add 9)}$ $E^b_{MI} \text{ }^9 \text{ (MA7)}$ $G^b_{MA} \text{ }^7$ A^b_{13} $G^b_{MA} \text{ }^7$ A^b_{13} $C_{MI} \text{ }^{11}$ $F^7 \text{ (alt.)}$

(tenor fill)

$F^+ \text{ }^9$ $G^+ \text{ }^9$ $F^+ \text{ }^9$ $G^+ \text{ }^9$ $F^+ \text{ }^9$ A^b_{13} $D^b_{MA} \text{ }^9$ $F_{MI} \text{ }^{11}$ $B^7 \text{ }^{\#5}$

B $E^b_{MI} \text{ (add 9)}$ $E^b_{MI} \text{ }^9 \text{ (MA7)}$ $G^b_{MA} \text{ }^7$ A^b_{13} $G^b_{MA} \text{ }^7$ $E^b_{MI} \text{ (add 9)}$ $E^b_{MI} \text{ }^9 \text{ (MA7)}$ $G^b_{MA} \text{ }^7$ $A^b_{13} \text{ (b9)}$

$D^b_{MA} \text{ }^9$ A^b_{13} $F^+ \text{ }^9$ $G^+ \text{ }^9$ $D^b_{MA} \text{ }^9$ A^b_{13} $E_{MI} \text{ }^{11}$ A_{13}

$E^b_{MI} \text{ (add 9)}$ $E^b_{MI} \text{ }^9 \text{ (MA7)}$ $G^b_{MA} \text{ }^7$ A^b_{13} $G^b_{MA} \text{ }^7$ A^b_{13} $C_{MI} \text{ }^{11}$ $F^7 \text{ (alt.)}$

(tenor fill)

$F^+ \text{ }^9$ $G^+ \text{ }^9$ $F^+ \text{ }^9$ $G^+ \text{ }^9$ $F^+ \text{ }^9$ A^b_{13} $D^b_{MA} \text{ }^9$ $E_{MI} \text{ }^{11}$ A_{13}

C $D_{MA} \text{ }^9$ $E_{MI} \text{ }^{11}$ $F^{\#}_{MI} \text{ }^7$ $G_{MI} \text{ }^{11}$ C_{13}

(tenor fill)

$D_{MA}^7 F^7 B^b_{MA}^7 C^{\#7} F^{\#MA}^7 A^{13} D_{MA}^7 (E_{MI}^7 F^{\#MI}^7 E_{MI}^7) D_{MI}^7(11)$

$D_{MI}^7(11) G^{13(b9)} C_{MA}^9 E^b_{13} SUS E^b_{13}$

$A^b_{MA}^7 B^7 E_{MA}^7 G^7 C_{MA}^7 B^b_{13} B^{13} F_{MI}^7 B^b_{13}$

D $E^b_{MI}(add 9) A^b E^b_{MI}^9(MA7) G^b_{MA}^7 A^b A^b_{13} G^b_{MA}^7 (add 9) E^b_{MI}(MA7) E^b_{MI}^9 G^b_{MA}^7 A^b A^b_{13(b9)}$

$D^b_{MA}^9 A^b_{13} F^+_{A^b} G^+_{A^b} D^b_{MA}^9 A^b_{13} E_{MI}^{11} A^{13}$

$E^b_{MI}(add 9) E^b_{MI}^9(MA7) G^b_{MA}^7 A^b A^b_{13} G^b_{MA}^7 A^b_{13} (3-4-3) C_{MI}^{11} F^7(alt.)$

$F^+_{A^b} G^+_{A^b} F^+_{A^b} G^+_{A^b} F^+_{A^b} A^b_{13} D^b_{MA}^9 F_{MI}^{11} B^b_{13}(\#9)$

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

$F^+_{A^b} G^+_{A^b} F^+_{A^b} G^+_{A^b} F^+_{A^b} B^b_{13}(\#9) \text{ Freely } 12$

$E^b_{MI}^9 C_{MI}^{11} F^7(alt.) E^b_{MI}^7 A^b_{13(b9)}$

$D^b_{MA}^7 F_{MA}^7 A_{MA}^7 E^b_{MI}^7 A^b_{13(b9)} D^b_{MA}^9 G^b_{MA}^7 F_{MI}^7 E^b_{MI}^7 D^b_{MA}^9$

Chords in parentheses are not used for solos. Ab pedal is used for solos. Kicks are not played for solos. Piano rhythm is played with variation. Melody is transcribed directly from the first chorus.



SAM JONES, JOE ZAWINUL, NAT & CANNONBALL ADDERLEY, CHARLES LLOYD

Photo ©Lee Tanner

Med.-Up
Swing
♩ = 176

Brothers of the Bottom Row

Julian Joseph

A

B

C

(Ending)

Solo on AABC

Melody at A is freely interpreted
(bottom staff is a sample interpretation).

Bu's Delight

Curtis Fuller
(As played by Art Blakey)

Fast Swing

♩ = 270

A

(trp.)

A^bMA^7 GMI^7 FMI^7 GMI^7 FMI^7 GMI^7

(bs.)

dr. fill

3

dr. fill

A^bMA^7 GMI^7 FMI^7 GMI^7 D

dr. fill

(on last, D.C.) 2

1. 2.

A^bMA^7 $B^9(\#5)$ A^bMA^7 $CM1^{(add\ 9)}$

(bass walks in 4)

(bass walks in 4)

B (bass walks in 4)

G^7 (pn., w/ horns) $CM1$ G^7

(pn.) \overline{tr} (continue trill to end of letter B).

$CM1$ G^7 *diminuendo* $CM1$

dr. fill

CMI G7 CMI

D.C. al Coda One

1 (Solos)

C

(bass walks)

AbMA7 GMI7 FMI7 GMI7 AbMA7 GMI7

AbMA7 GMI7 FMI7 GMI7 AbMA7 B9(#5)

D

(pn. comp rhythm)

G7(alt.) CMI6/9

(4x's (G bass))

E

AbMA7 GMI7 FMI7 GMI7 AbMA7 (GMI7)

(horns, behind solo)

AbMA7 GMI7 FMI7 GMI7 AbMA7 B9(#5)

Solo on CCDDDE
After solos, D.C.,
play AABA, take Coda Two

2

dr. solo (Freely)

AbMA7 B9(#5) Tacet B9(#5) (B9(#5))

(bass walks in 4)

Piano rhythm at letter A follows bass.

Bu's Delight (Harmony)

Fast Swing

$\text{♩} = 270$

A

(trb. ten.)

(on last D.C.) 2

1. 2.

B

D.C. al Coda One
jump to letter C for solos.

♩¹ (Solos)

C A^b_{MA7} G_{MI7} F_{MI7} G_{MI7} A^b_{MA7} G_{MI7}

A^b_{MA7} G_{MI7} F_{MI7} G_{MI7} A^b_{MA7} $B^9(\#5)$

D $G^7(\text{alt.})$ $C_{MI6/9}$ (4x's)

E A^b_{MA7} G_{MI7} F_{MI7} G_{MI7} A^b_{MA7} (G_{MI7})

(behind solos)

A^b_{MA7} G_{MI7} F_{MI7} G_{MI7} A^b_{MA7} $B^9(\#5)$

Solo on CCDDDE
After solos, D.C.,
play AABA, take Coda Two.

♩² (Freely)

Tacet (ten. trb.) indef (trb. ten.)

(drum solo)

Trombone and tenor sound one octave lower than written throughout.
Horns at letter E rotate, depending on soloist.

Bud Powell

Medium-Up Swing (in 2)

Chick Corea

♩ = 184

(Intro)

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

(pn. solo)

G_{MI}^7 C^7 C^{13}_{SUS}

(pn. w/ vibes)

A F_{MA}^7 $B_{MI}^{7(b5)}$ B^b13 A_{MI}^7

$D^{13(\#11)}$ G_{MI}^7 $(B^b_{MI}^7)$ $B^b_{MI}^6$ E^b7

D_{MI}^7 G^{13} $G^{\#o7}$ A_{MI}^7 D^7

G_{MI}^7 D^b9 $C^{13(b9)}$ $B^{7(b5)}$ B^b7 $A^{7(\#5)}$ A^b13 1. $D^b_{MA}^7$ $C^7(alt.)$ 2. $D^b_{MA}^7$ $C^{7(\#5)}$ $F^{7(b5)}$

B $(F^{7(b5)})$ B^b_{MI} $B^b_{MI}(\#5)$ $B^b_{MI}^6$ $B^b_{MI}(\#5)$ B^b_{MI}

(vibes)

$G_{MI}^{7(b5)}$ C^{13} E_{MI}^7 $A^{13(b9)}$ $C^{\#}_{MI}^{7(11)}$ $F^{\#13(b9)}$

Latin
 B_{MA}^7 C_{MA}^7/B B_{MA}^7 C_{MA}^7/B B_{MA}^7 C_{MA}^7/B

(vibes solo)

Swing

B_{bMI}^7 E_{b7} A_{MI}^7 D^7 A_{bMI}^7 D_{b7} G_{MI}^7 C^7

(optional ad lib. vibes)

(pn. w/ vibes)

C

F_{MA}^7 $B_{MI}^{7(b5)}$ B_{b13} A_{MI}^7

$D^{13(\#11)}$ G_{MI}^7 (B_{bMI}^7) B_{bMI}^6 E_{b7}

D_{MI}^7 G^{13} $G^{\#o7}$ A_{MI}^7 D^7

G_{MI}^7 D_{b9} $C^{13(b9)}$ $B^{7(b5)}$ B_{b7} $A^{7(\#5)}$ A_{b13} D_{bMA}^7 $C^{7(\#5)}$

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

D_{bMA}^7 $C^{7(\#5)}$ $F^{7(b5)}$

(rit.)

Kicks and breaks are not played for solos (except the last 2 bars of letters A & C).

Butterfly

Medium Latin/Funk

Herbie Hancock
(As played by Norman Connors)
(Arr. by Jacques Burvick)

♩ = 124

break- F_{MI}^7 A_{MI}^7 F_{MI}^7 A_{MI}^7 **NC.**

(pn.) 1. Pre - cious

A

day wings, lights your rain - bow

F_{MI}^{11} A_{MI}^{11} F_{MI}^{11} D_{MI}^{11}

(horns)

way, waves, Rest your Touch my

F_{MI}^{11} A_{MI}^{11} F_{MI}^{11} D_{MI}^{11}

NC. B^b_{13} **NC.** $A^7(\#9)$ $A^b_{MA}^7/B^b$ $A^b_{MA}^7(\#5)/B^b$ $A^b_{MA}^7/B^b$

wings. mind. (fine) (perc. break) Stay a - while. Be so fine.

B^b_{13} E^b_{13} E^b_{13} A^b_{13} $C^7(\#9)$ E^b

You're the sun in my sky, But - ter - fly. (horns)
When you're gone peo - ple cry, But - ter - fly.

1. break- F_{MI}^7 A_{MI}^7 F_{MI}^7 A_{MI}^7 F_{MI}^7

You don't know the peace you bring. You show me the se - crets and the ways to

F_{MI}^7 A_{MI}^7 F_{MI}^7 A_{MI}^7 **NC.**

love ev - 'ry mo - ment of the day, and flow - ers you kiss all come to life. 2. Soar - ing

2. **NC.** **(Voice solo)** **B** F_{MI}^9 $A^{7(\#9)}$ A^{b13}_{SUS}

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

D_{MI}^9 $E^b_{MA}^9(\#11)$ $E_{MA}^9(\#11)$ $E^b_{MA}^9(\#11)$ $B_{MA}^9(\#11)$ D_{MI}^{11} $G^7(alt.)$

(Piano solo) **C** C_{MI}^9 F^7 F_{MI}^9 B^b13

$E^b_{MI}^7(\#11)$ A^{b13} $E^b_{MI}^7(\#11)$ A^{b13} E_{MA}^7 \oplus

(Trumpet solo) **D** F_{MI}^9 (F_{MI}^9) $C^{7(\#9)}$ $(On cue)$ F_{MI}^9 (F_{MI}^9)

Vamp till cue (horns) D.S. al Coda

\oplus (E_{MA}^7) F_{MI}^7 $A_{MI}^7 F_{MI}^7$ $A_{MI}^7 F_{MI}^7$

To give all the love we knew, to see all the light that we can see, and

F_{MI}^7 $A_{MI}^7 F_{MI}^7$ $A_{MI}^7 NC.$

teach all our chil - dren not to lie, and may - be one day we'll learn to fly. 2. Soar - ing

D.S.S. al fine (2nd verse)

Alternate solo section (replaces letters B, C & D):

F_{MI}^7 $(On cue)$ B^b13_{SUS} Till cue $(On cue)$ $A_{MA}^9(\#11)$

(Vamp till cue)

Bass, drums and chords follow melody at Intro and similar sections (1st ending of A, Coda).

Can't Stop the Wind

Paul McCandless

Medium Straight 8th's

♩ = 95 (Intro) (light dr., bs. tacet)

(pn.)

chords in brackets 1st x only

A A^b_{MA7} G_{MI7} E^b_{Ab} $E^b_{(add 9)}$ $B^b_{(add 9)}$ $F_{MI^{11}}$

(bass & dr. tacet till last 4 bars of 1st ending)

$F_{(add 9)}$ G_{MI7} $E^b_{(add 9)}$ $A^b_{(add 9)}$ $E^b_{(add 9)}$ A^b_{MA7} B^b_{13} C_{MI9} $F_{(add 9)}$ $A^b_{(add 9)}$ B^b_{Ab} $A^b_{6/9}$

F_{MI7} $E^b_{(add 9)}$ $A^b_{(add 9)}$ $F_{(add 9)}$ $A^b_{(add 9)}$

$E^b_{(add 9)}$ $A^b_{(add 9)}$ $F_{(add 9)}$ $E^b_{(add 9)}$ $F_{(add 9)}$

$E^b_{(add 9)}$ A^b_{MA9} $A^b_{MA9(\#11)}$ $F_{MI^{11}}$ E^b_{MA9}

(pn.) (add bs. & dr.)

A^b_{MA7} B^b7 A^b_{MA7} D^b B^b/C A^b_{13} B^b_{13} B^b_{13}

A^b_{MA7} B^b7 $A^b_{MI^{11}}$ D^b_{13} C^b_{MA9} (D. S. al 3rd ending)

D^b_{9} F_{MI9} C_{MI7} F_{MI9} $C_{MI^{11}}$

*Ab*MA⁹ C *suspended time feel*

(pn.)

B (Soprano solo)

*Ab*MA⁷ GMI⁷ *Ab*MA⁷ B^b(add 9) FMI⁹ GMI⁷

*Ab*MA⁷ B^b13_{SUS} B^b13 CMI⁷ B^b/_{Ab} *Ab*6/9 FMI⁹

B^b13_{SUS} *Ab*MA⁷/_{Db} B^b/_C C^bMA⁹(#11) B^b13_{SUS}

(2nd x: D.S. al Coda One (⊖¹)
(Solo continues)

⊖¹ *Ab*MA⁷ B^b7 *Ab*MI¹¹ D^b13_{SUS} C^bMA⁹ B^b7_{SUS}

(solo ends) (sop.)

D.S. al Coda Two (⊖²)

⊖² NC. **C** *Ab*MA⁷ B^b(add 9) *Ab*MA⁷ B^b(add 9) CMI⁷ FMI⁹

GMI⁷ B^b/_C *Ab*MA⁷ B^b(add 9) *Ab*MA⁷ B^b(add 9) CMI⁷ FMI⁹

1. B^b_{SUS} B^b *Ab*MA⁷(#11) CMI FMI¹¹ C⁷_{SUS} C⁷ B^b

2. B^b7_{SUS} B^b **D** FMI⁹ CMI FMI⁹ CMI⁹ FMI⁹ (pn.)

CMI⁷ FMI⁹ CMI⁷ FMI⁹ CMI^(add 9)

(pn.)

Bars with two chords in them are divided 3 beats per chord.
Bass and drums tacet on 2nd D.S. (re-enter at letter C).

Can't Stop the Wind (Background Parts)

Med. Straight 8th's

$\text{♩} = 95$ (Intro)

A $\frac{8}{8}$

1st x: tacet for 17 bars

Tacet

(sop., tacet 1st x)

Tacet

(steel dr., 8va b.; tacet 1st x and on 2nd D.S.)

1. Tacet

(steel dr., 8va b.)

2.

D.S. al 3rd ending

3.

B (Soprano solo)

$A^b_{MA}7$ $G_{MI}7$ $A^b_{MA}7$ $B^{b(add\ 9)}$ $F_{MI}9$ $G_{MI}7$

$A^b_{MA}7$ B^{b13}_{SUS} B^{b13} $C_{MI}7$ B^b_{Ab} $A^b_{6/9}$ $F_{MI}9$

B^{b13}_{SUS} $A^b_{MA}7_{Db}$ B^b_C $C^b_{MA}9(\#11)$ B^{b13}_{SUS}

2nd x: D.S. al Coda One (Θ^1)

Θ^1

D.S. al Coda Two (Θ^2)

Θ^2 **C**

(sop.)

D

(sop.)

(steel dr., 8va b.)

On the recording, parts at letter A are somewhat different each time.

Can't Stop the Wind (Keyboards)

Med. Straight 8th's

$\text{♩} = 95$

(Intro)

(pn.)

(pn.)

(synth. pad)

A

synth., play each time

(pn.)*

$\text{♩} \text{ } 1, 2$

(pn., 2nd x only)

(synth.)

(pn.)

(synth.)

2.

(D.S. al 3rd ending)

3.

* Piano at A: 1st x tacit until last 4 bars of 1st ending; 2nd x tacit until 9th bar of A; 3rd x as is, with chords.

Musical notation for the first system, featuring two staves with chords F_{MI}^9 , C_{MI}^7 , $A^b_{MA}^9$, and C_{MI}^{11} .

(Soprano solo)

B $A^b_{MA}^7$ G_{MI}^7 $A^b_{MA}^7$ $B^b_{(add\ 9)}$ F_{MI}^9 G_{MI}^7

$A^b_{MA}^7$ $B^b_{13\ SUS}$ B^b_{13} C_{MI}^7 B^b_{Ab} $A^b_{6/9}$ F_{MI}^9

$B^b_{13\ SUS}$ $A^b_{MA}^7 / D^b$ B^b / C $C^b_{MA}^9 (\#11)$ $B^b_{13\ SUS}$

(2nd x: D.S. al Coda One (⊕¹)) (play chords)

⊙¹ $A^b_{MA}^7 / B^b$ B^b_7 $A^b_{MI}^{11}$ $D^b_{13\ SUS}$ $C^b_{MA}^9$ $B^b_7_{SUS}$

(D.S. al Coda Two (⊕²)) (pn. tacet)

⊙² **C** $A^b_{MA}^7$ $B^b_{(add\ 9)}$ $A^b_{MA}^7$ $B^b_{(add\ 9)}$ C_{MI}^7 F_{MI}^9

G_{MI}^7 B^b / C $A^b_{MA}^7$ $B^b_{(add\ 9)}$ $A^b_{MA}^7$ $B^b_{(add\ 9)}$ C_{MI}^7 F_{MI}^9

1. B^b_{SUS} B^b $A^b_{MA}^7 (\#11)$ C_{MI} F_{MI}^{11} C^7_{SUS} C^7 / B^b 2. $B^b_7_{SUS}$ B^b

D F_{MI}^9 C_{MI} F_{MI}^9 C_{MI}^9 F_{MI}^9

C_{MI}^7 F_{MI}^9 C_{MI}^7 F_{MI}^9 $C_{MI}^{(add\ 9)}$

Bars with two chords in them are divided 3 beats per chord.

Caravan

Duke Ellington
Irving Mills & Juan Tizol

Bright Latin

A C^7 (D^b7) $\%$ $\%$ $\%$ $\%$ $\%$ (D^b7)

C^7 $\%$ $\%$ (D^b7) $\%$ $\%$

C^7 $(F_{MI} B^b13 E^b9 A^b13 D^b9 C^7(\#9) F_{MI}^6)$ F_{MI}^6)

B (Swing) F^9 B^b9

B^b9 E^b7

E^b7 A^b6 $(G^7 C^7)$ $D^b7(\#5)$

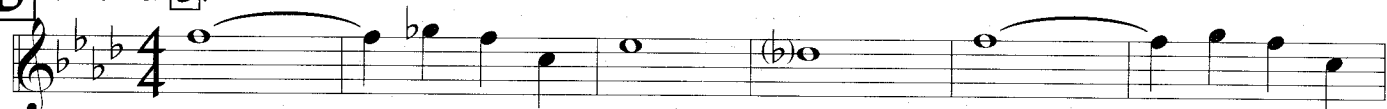
C (Latin) C^7 (D^b7) $\%$ $\%$ $\%$ $\%$ (D^b7) $\%$

C^7 $\%$ $\%$ (D^b7) $\%$ $\%$

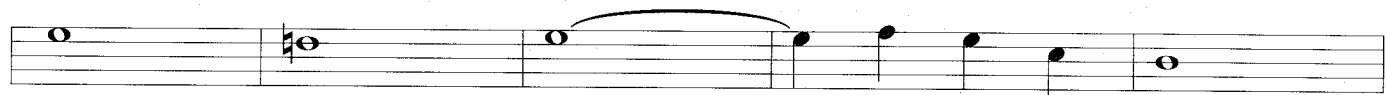
C^7 $(F_{MI} B^b13 E^b9 A^b13 D^b9 C^7(\#9) F_{MI}^6)$ F_{MI}^6

Solos may swing throughout.

B Alternate melody for vocal at letter **B**:



This _____ is so ex - cit - ing, You _____ are so in -



vit - ing, Rest - ing in my arms



as I thrill to _____ the mag - ic charms _____ of (you.)

Original melody at bars 11 & 12 of **A** and **C**:



Suggested scale for solos, first 12 bars of letters **A** & **C**: (F harmonic minor)



Lyric

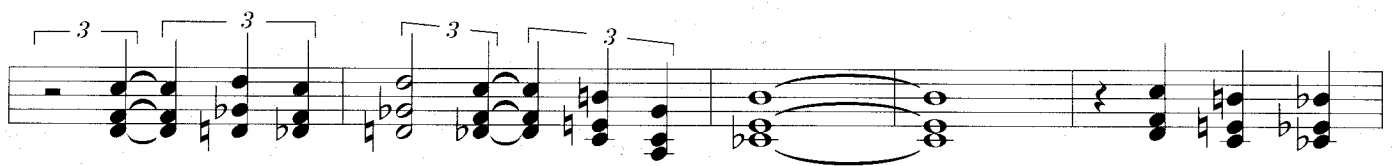
Night and stars above that shine so bright,
The myst'ry of their fading light
That shines upon our caravan.

Sleep upon my shoulder as we creep
Across the sands so I may keep
This mem'ry of our caravan.

This is so exciting, You are so inviting,
Resting in my arms as I thrill to the magic charms of

You, Beside me here beneath the blue,
My dream of love is coming true
Within our desert caravan.

Melody & harmony at letters **A** & **C** (Blakey):



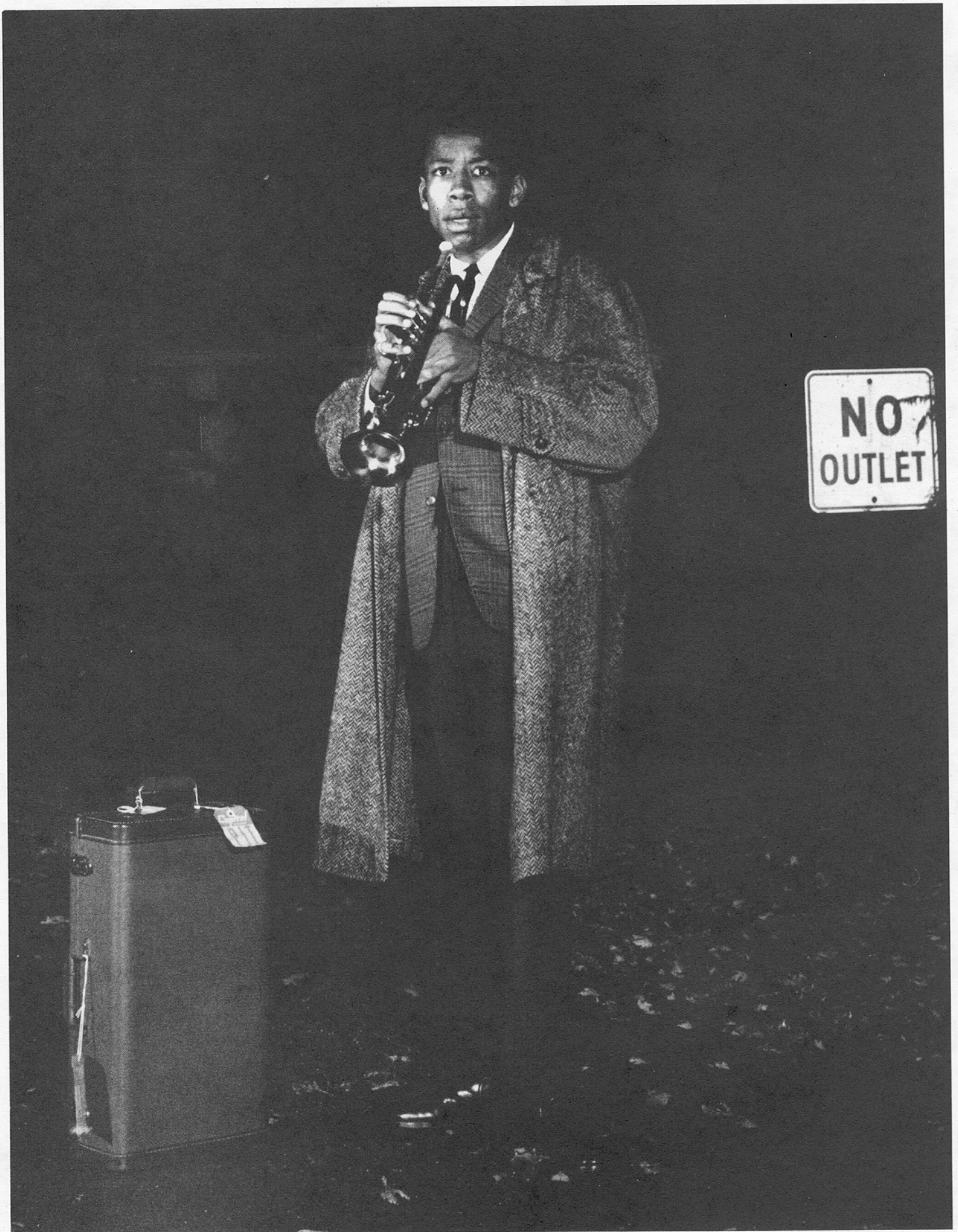


Photo by Paul Hoeffler, Toronto

LEE MORGAN

Ceora

Medium Bossa Nova

Lee Morgan

A ♩ = 126 A^bMA^7 $B^bMI^7 E^b7(b9) A^bMA^7$ $E^bMI^7 A^b13$

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

D^bMA^7 $DMI^9 G^{13}$ $(CMI^7) A^bMA^7$ $F^{7(\#9)}$ break

B^bMI^9 E^b9 CMI^9 F^9

DMI^9 G^9 $CMI^7 F^{7(\#5)}$ $B^bMI^7 E^b7(b9)$

B A^bMA^7 $B^bMI^7 E^b7(b9) A^bMA^7$ $E^bMI^7 A^b13$

D^bMA^7 $DMI^9 G^{13}$ $(CMI^7) A^bMA^7$ $F^{7(\#9)}$ break

B^bMI^9 E^b9 $CMI^{7(b5)}$ $F^{7(\#9)}$

B^bMI^7 $E^b9_{sus} E^b9$ $\ominus A^bMA^7$ $B^bMI^7 E^b7(b9)$

$\ominus A^bMA^7$ B^bMI^7 $E^b7(b9)$ (3x's) A^bMA^7

last x: rit. (trp. ten.)

Solos on AB

Tenor sounds one octave lower than written, except for bars 5-8 of letters A & B (and the first beat of bar 9). Breaks are not used for solos. Chords in parentheses are used for solos. On recording, piano solos over a complete chorus before the head.

Chairs and Children

Vince Mendoza

(As played by Gary Burton)

Medium Straight 8th's

♩ = 112

A

(gtr. & vibes)

(bs.)

A_{MI}^9 C_{MA}^9 $B_{D\#}^{(add\ 9)}$ C_{MI}^9 A_{MI}^9 C_{MA}^9 $B_{D\#}^{(add\ 9)}$

$B_{D\#}^{(add\ 9)}$ C_{MA}^9 A_{MI}^9 C_{MA}^9 $B_{D\#}^{(add\ 9)}$ $C_{MI}^{(MA\ 7)}$ A_{MI}^9

A_{MI}^9 C_{MA}^9 $B_{D\#}^{(add\ 9)}$ C_{MA}^9 $G_{\#07}^{\#07}$ A A_{MI}^9 D_{MI}^{11}

D_{MI}^{11} $G_{\#07}^{\#07}$ A A_{MI}^9 D_{MI}^{11} $E_{G}^{(add\ 9)}$ A_{bMA}^9

A_{bMA}^9 F_{MI}^{11} $B_{(\#5)}^{7(\#9)}$ $D_{C}^{\#}$ $G_{C}^{\#}$ B_{MI}^{b6} B_{MI}^{b7}

B^bMI^7 $B^bMI^7(b5)$ A $C^\#$ EMI^9 CMI^7 A^bMA^9 A^bMA^7 AMI^9

B (Solos)

AMI^9 CMA^7 $B^{(add\ 9)}$ $D^\#$ CMA^7 AMI^9 CMA^7 $B^{(add\ 9)}$ $D^\#$

$B^{(add\ 9)}$ $D^\#$ CMA^7 $G^\#\circ 7$ $G^\#\circ 7$ A AMI^9 DMI^{11} $G^\#\circ 7$ $G^\#\circ 7$ A

$G^\#\circ 7$ A AMI^9 DMI^9 E^b/G A^bMA^9 $B^7(\#9)$

G^bMA^7 B^b B^bMI^9 A $C^\#$ CMI^7 A^bMA^7

After solos, D.C. al Coda

AMI^9 CMA^7 $B^{(add\ 9)}$ $D^\#$ CMI^9 AMI^9 CMA^7 $B^{(add\ 9)}$ $D^\#$ CMA^7 AMI^9

(Vamp & fade)

Head is played twice before solos.

Note: Bsus/D# may be substituted for B(add9)/D# throughout.

Chick's Tune

Chick Corea

(As played by Blue Mitchell)

Medium Swing

A $\text{♩} = 215$ (Latin)

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

C_{MA}^7 $D^{\flat}MA^7$ $B^{\flat}MI^9$

(sample bass line)

(Swing)

$B^{\flat}MI^9$ $E^{\flat}7(\#5)$ $A^{\flat}MA^7$ C pedal

(bass walks) (bs.)

(trp. ten. piano)

$B^{\flat}MA^9$ FMA^9 GMI AMI B^{\flat} pedal

$A^{\flat}MA^9$ $E^{\flat}MA^9$ A^{\flat} B^{\flat} C^{\flat} D^{\flat} D^{\flat} E^{\flat}

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

C_{MA}^7 $D^{\flat}MA^7$ $B^{\flat}MI^9$

(Swing)

$B^{\flat}MI^9$ $E^{\flat}7(\#5)$ A^9 $G^{\flat}13$ $G^{\flat}13$ $F7(\#5)$ $B^{\flat}MI^7$

(bass walks)

* Piano plays all 3 notes of triad voicings.

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

rhythm tacet

C_{MA}^7 E_{MI}^9

D_{MI}^9 $B^b_{MA}^9(\#11)$ A^9_{SUS} $D^b_{MA}^7$ A^b

(Solos)

C_{MA}^7 $D^b_{MA}^7$ $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$

(bass walks/ trp. ten.)

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

D_{CMA}^7 $D^b_{MA}^7$ $B^b_{MI}^7$ E^b7 $G^b9(\#11)$ F^7

$B^b_{MI}^7$ $D_{MI}^7(b5)$ $G^7(alt)$ C_{MA}^7 A^7 D_{MI}^7 G^7 C_{MA}^7 D_{MI}^7 G^7

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

(trp. ten.)

B_{MA}^9 $A^9(\#11)$ dr. fill D_{MA}^9

Based on the changes to "You Stepped Out of a Dream".

Med. Swing
♩ = 202

Circular Motion

Phil Markowitz

(pn.)

NC. (GMI 7(b5))

(GbMA 7(#11))

(FMA 7(#11))

(GbMA 7(#11))

BMI 11

DMI 11

FMI 9

AbMI 9

GMA 7(#11)

GbMA 7(b5)

NC.

BbMA 7(add 6)

F#(omit 3)

E

B (Solos) $G_{MI}^9(b5)$ $G^b_{MA}^9(\#11)$

$F_{MA}^9(\#11)$ $G^b_{MA}^9(\#11)$ B_{MI}^9

D_{MI}^9 F_{MI}^9 $A^b_{MI}^9$ $G_{MA}^9(\#11)$

$G^b_{MA}^9(\#11)$ $B^b_{MA}^9$ $E_{MI}^9(b5)$

After solos, D.C. al Coda

rit. pn. fill

Head is played twice before and after solos.
Bass walks in 4 for solos.

Medium Swing

J = 202

Circular Motion (Bass)

A $G_{MI}^7(b5)$ $G_{bMA}^7(\#11)$

F_{MA}^7 G_{bMA}^7

B_{MI}^9 D_{MI}^9
(melody, w/ pn.)

F_{MI}^9 A_{bMI}^9 $G_{MA}^7(\#11)$ $G_{bMA}^7(\#11)$

NC. $B_{bMA}^7(\text{add } 6)$ $F_{\#}^{\text{(omit } 3)}$ **E**

B (Solos) $G_{MI}^9(b5)$ $G_{bMA}^9(\#11)$

$F_{MA}^9(\#11)$ $G_{bMA}^9(\#11)$ B_{MI}^9

D_{MI}^9 F_{MI}^9 A_{bMI}^9 $G_{MA}^9(\#11)$

$G_{bMA}^9(\#11)$ B_{bMA}^9 $E_{MI}^9(b5)$

After solos, D.C. al Coda

C **NC.** $D_{bMA}^7(\#5)$ **C**

rit. -----

Head is played twice before and after solos.



MARIA SCHNEIDER

Cirrus

Med. Swing

Bobby Hutcherson

$\text{♩} = 198$

A

C_{MA}^7 $B^b_{13(b9)}$ $E^b_{MA}^7$ $A^{13}_{SUS(b9)}$

(trp. w/vibes)

D_{MA}^7 G_{MI}^7 F_{MA}^7 F_{MI}^7

$B^b_{13(b9)}$ $G^b_{B^b}$ E_{B^b} $D^b_{B^b}$ $A^b_{B^b}$

B^b pedal

B

(trp., top notes of vibes/pn. chords)

A^b E^b B^b G G^b A^b F E

E^b E^b E^b E^b E^b E^b E^b E^b

(Sample bs., E^b "pedal")

G^b E^b D B^b_{MI} A^b_{MI} B^b_{MI} G_{MI} $F^{\#}_{MI}$

E^b E^b E^b E^b E^b A^b A^b A^b

(A^b pedal)

$F^{\#}_{MI}$ A^b_{MI} F_{MI} E_{MI} $F^{\#}_{MI}$ E^b_{MI} D_{MI}

A^b A^b A^b A^b A^b A^b A^b

C (Drum solo) **D** CMA⁷ B^b13(b9) E^bMA⁷

A¹³_{SUS} (b9) DMA⁷ GMI⁷ FMA⁷

FMI⁷ B^b13(b9) G^b_{B^b} E_{B^b} D^b_{B^b} A_{B^b} last x: ()

B^b pedal ----- (Fine)

E (Solos) CMA⁷ B^b13(b9) E^bMA⁷ A¹³(b9) DMA⁷ GMI⁷

FMA⁷ FMI⁷ B^b13(b9) G^b_{B^b} E_{B^b} D^b_{B^b} A_{B^b}

F B^bMI⁷ (CMI⁷ E^b AMI⁷ E^b) A^bMI⁷ (B^bMI⁷ A^b GMI⁷ A^b)

(Sample pn. voicings)

F[#]MI⁷ (G[#]MI⁷ F[#] FMI⁷ F[#]) EMI⁷

A^bMI⁷ (B^bMI⁷ A^b GMI⁷ A^b) F[#]MI⁷ (G[#]MI⁷ F[#] FMI⁷ F[#])

EMI⁷ (F[#]MI⁷ E E^bMI⁷ E) DMI⁷

Solo on **EEF**
 After solos, D.C. al Fine
 (with repeat)

Soloist and bass may ignore chords in parentheses at letter F.

Med. Swing

$\text{♩} = 198$

Cirrus (Harmony)

A

ten. 1

ten. 2

CMA^7 $Bb^{13(b9)}$ $EbMA^7$ $A^{13(b9)}_{SUS}$

DMA^7 GMI^7 FMA^7 FMI^7

$Bb^{13(b9)}$ $G\flat/B\flat$ $E/B\flat$ $D\flat/B\flat$ $A/B\flat$

B

(ten. 1)
(ten. 2) ($E\flat$ pedal for 8 bars)

$E/E\flat$ $G\flat/E\flat$ $E\flat/D$ $E\flat$ $B\flat MI/E\flat$

$A\flat MI$ $B\flat MI/A\flat$ $G MI/A\flat$ $F\sharp MI/A\flat$ $A\flat MI$ $F MI/A\flat$ $E MI/A\flat$

($A\flat$ pedal for 6 bars)

$F\sharp MI/A\flat$ $E\flat MI/A\flat$ $A\flat MI$ $D MI$

C Tacet

(dr. solo)

D

CMA^7 $Bb^{13(b9)}$ $EbMA^7$ $A^{13(b9)}_{SUS}$

Chords: D_{MA7} , G_{MI7} , F_{MA7} , F_{MI7}

Chords: $B_{b13(b9)}$, G_{b}/B_{b} , E_{b}/B_{b} , D_{b}/B_{b} , A , B_{b}

last x: []

(Fine)

(Solos)

E C_{MA7} $B_{b13(b9)}$ E_{bMA7} $A_{13(b9)}$

D_{MA7} G_{MI7} F_{MA7} F_{MI7}

$B_{b13(b9)}$ G_{b}/B_{b} E_{b}/B_{b} D_{b}/B_{b} A B_{b}

F B_{bMI7}/E_{b} $(C_{MI7} A_{MI7})$ A_{bMI7} $(B_{bMI7} G_{MI7})$

$F_{\#MI7}$ $(G_{\#MI7} F_{MI7})$ E_{MI7}

A_{bMI7} $(B_{bMI7} G_{MI7})$ $F_{\#MI7}$ $(G_{\#MI7} F_{MI7})$

E_{MI7} $(F_{\#MI7} E_{bMI7})$ D_{MI7}

Soloist and bass may ignore chords in parentheses at letter F.
 Tenor sounds one octave lower than written.

Solo on **E|E|F**
 After solos, D.C. al Fine
 (with repeat)

Close Your Eyes

Bernice Petkere

Medium

(E^bM_I^{6/9}) **A** **F_{M_I}^{7(b5)}** **B^b7(b9)** **F_{M_I}^{7(b5)}**
 Close your eyes. Rest your head on my shoul - der and
B^b7(b9) **B^b7(b9 #5)** **E^bM_I⁶** **(C^{7(alt.)} F_{M_I}^{7(b5)})** **B^b7(b9)** **E^bM_I⁶**
 sleep. Close your eyes and I will close mine. Close your
F_{M_I}^{7(b5)} **B^b7(b9)** **F_{M_I}^{7(b5)}** **B^b7(b9)** **B^b7(b9 #5)**
 eyes. Let's pre - tend that we're both count - ing sheep. Close your
E^bM_I⁶ **(C^{7(alt.)} F_{M_I}^{7(b5)})** **B^b7(b9)** **(E^bM_I⁶ E^bM_A⁹)**
 eyes. Oh, this is di - vine. Mu - sic
B **B^bM_I⁷** **E^b7** **B^bM_I⁷**
 play some - thing dream - y for danc - ing while
E^b7 **A^b7**
 we're here ro - manc - ing. It's love's hol - i - day and love will
C^b7 **B^b7(b9)** **C** **F_{M_I}^{7(b5)}** **B^b7(b9)**
 be our guide. Close your eyes. When you
F_{M_I}^{7(b5)} **B^b7(b9)** **B^b7(b9 #5)** **E^bM_I⁶** **(C^{7(alt.)})**
 o - pen them, dear, I'll be near, by your side,
F_{M_I}^{7(b5)} **B^b7(#9)** **(E^bM_A⁷ E^bM_I⁶)**
 so won't you close your eyes.

Cool Green

Kenny Drew

(As played by Jackie McLean)

Med. Swing (Intro)

♩ = 150

$A^{\flat}MA^7$ $D^{\flat}MA^7$ $A^{\flat}MA^7$ $D^{\flat}MA^7$ $A^{\flat}MA^7$ $D^{\flat}MA^7$ E^{\flat}/G
 (trp. w/ ten.) (trp. ten.)

(bass walks for 2 bars) C^7 $F(MI)$ $A^{\flat}MA^7$ $D^{\flat}MA^7$ $A^{\flat}MA^7$ $D^{\flat}MA^7$
 (tenor 8va b.)

A (DMI) (DMI) C $B(MI)^{7(b5)}$ $B^{\flat}MA^7$ (DMI) A $A^{\flat}O^7$ G^7 D $F^{\#}$

(in 2) $G(MI)$ E^{\flat} G $G(MI)^6$ $(unis.)$ $(unis.)$ DMI B^{\flat} D DMI^6

(in 4) $F^7(\#11)$ $E^7(\#9)$ $E^{\flat}7(\#9)$ $A^7(\#5)$ $DMI^6_{9}(add MA^7)$ $A^7(\flat 9)$

B (Solos) DMI^6 $EMI^7(b5)$ A^7 DMI^6 D^7
 GMI^7 DMI^6
 $E^7(\#9)$ $A^7(\#5)$ DMI^6 $EMI^7(b5)$ A^7

After solos, D.S. al Coda

$A^{\flat}MA^7$ $D^{\flat}MA^7$ $A^{\flat}MA^7$ $D^{\flat}MA^7$ $A^{\flat}MA^7$ $D^{\flat}MA^7$ 1. E^{\flat}/G 2. $DMI^6_{9}(\#11)$

Chords in parentheses are for bass (piano avoids chords in these spots).
Bass walks in 4 for solos. Head is played twice before and after solos.

Medium Pop Ballad

Creepin'

Stevie Wonder

♩ = 92 (Intro)

Musical notation for the Intro. The top staff is labeled "(synth.)" and the bottom staff is labeled "(bass)". The key signature has four flats (Bb, Eb, Ab, Db) and the time signature is common time (C). The first measure is a whole note chord of B^{sus} G^b. The second and third measures are also whole notes, with the second measure containing a triplet of eighth notes. The bass line consists of a steady eighth-note pattern.

Musical notation for the first two lines of the song. The top staff has two first endings. The first ending is marked "1." and the second "2.". The second ending leads to a section marked "S A". The lyrics are: "1. I can hear you sigh - in', 2. On the beach we're sit - ting,". The bottom staff includes chords: B^{sus} G^b, B^{sus} G^b (add 9), F, B^b, and E^bM⁷. The bottom staff is labeled "(etc.)" and "(synth.)".

Musical notation for the third line of the song. The lyrics are: "say - 'n you'll stay be side me. Why must it be that you al - ways creep hug - gin' squeez - in' kiss - in'." The bottom staff includes chords: C^bM⁷, G^b D^b, E^b7, G, A^bM⁷, and D⁷(13). The bottom staff is labeled "(bass)".

Musical notation for the fourth line of the song. The lyrics are: "in - to my dreams?". The bottom staff includes chords: D⁷(13), D^bM⁷, and B^{sus} G^b. The bottom staff is labeled "(synth.)" and "(bs. like Intro)".

Musical notation for the fifth line of the song. The lyrics are: "2nd x: In my dreams." The bottom staff includes chords: B^{sus} G^b, B^{sus} G^b, B^{sus} G^b (add 9), F, B^b, B^{sus} F, and F⁷(b9). The bottom staff has a triplet of eighth notes.

B B^bMA^7 CMI^7 DMI^7 E^bMA^7 E^bMI^6 B^b/D

When I'm (a) - sleep at night, — ba - by, I feel those mo - ments of ec - sta - sy. —

B^bMA^7 CMI^7 DMI^7 E^bMA^7 E^bMI^6 B^b/D

When you sleep at night, — ba - by, I won - der do I creep in - to your dreams, or

$FMI^{7(11)}$ B^bMI^7 E/B^b

could it be — I sleep a - lone — in my fan ta - sy? — Oh,

C E^bMI^7 C^bMA^7

love — is — so — a - maz - ing, Guess — you — will — be — stay - in'

G^b/D^b E^b/G A^bMI DMA^7 D^bMI^7 C

so let it be — that you al - ways creep — in - to my dreams.

B^{sus} G^b B^b^{sus} G^b B^{sus} G^b B^b^{sus} G^b B^b

In my dreams. —

(synth.) (bs. like Intro)

D.S. al 2nd ending al Coda
(harmonica solo at letter **A**).

B^{sus} G^b B^b^{sus} G^b B^{sus} G^b B^b^{sus} G^b

(dreams.) In my dreams, — In my

(synth. and bs. like Intro) **(Vamp & fade)**

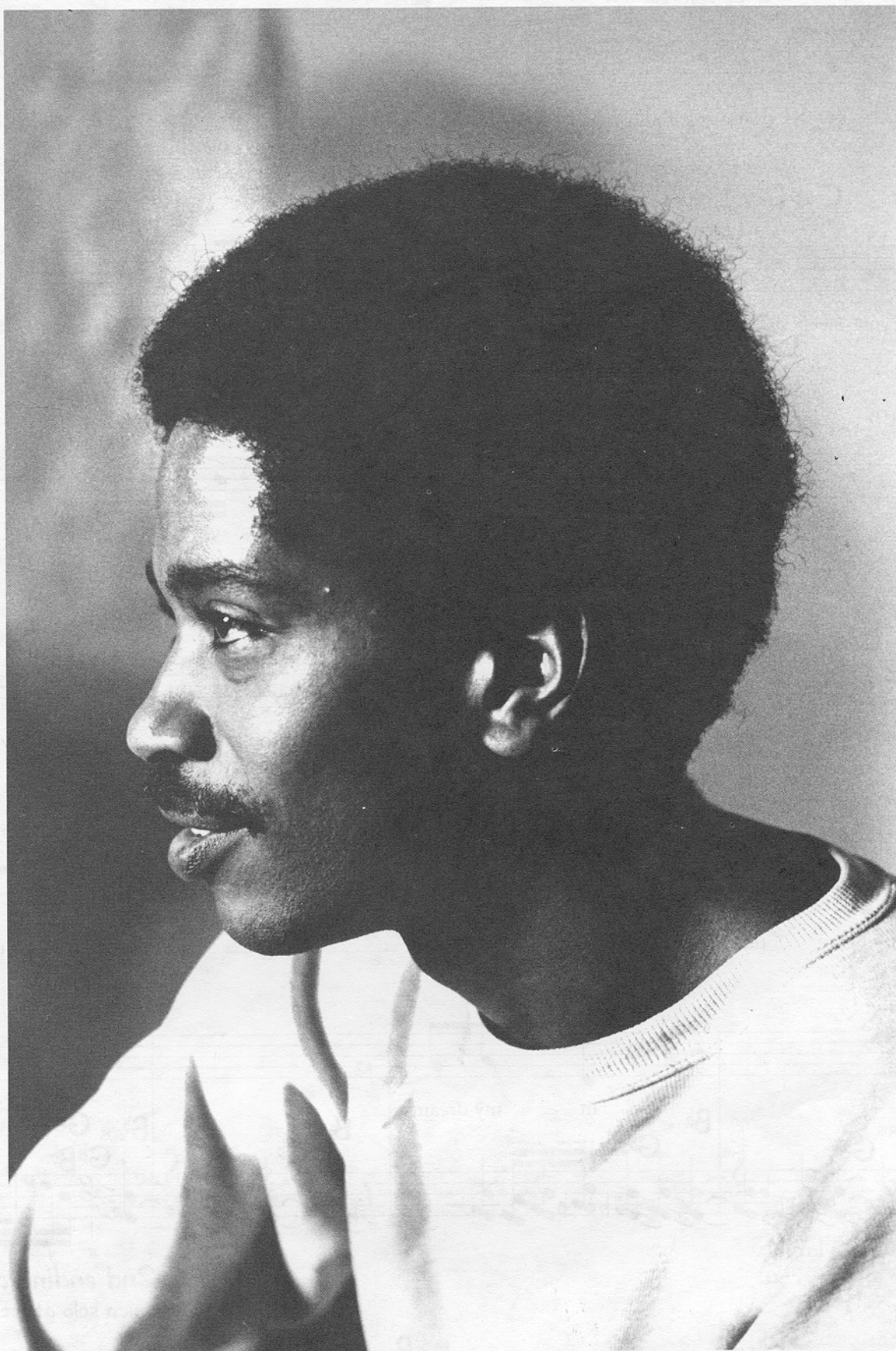


Photo by Val Wilmer

BOBBY HUTCHERSON

D Minor Mint

Freddie Hubbard

Bright Swing (Intro)

♩ = 236 N.C. (light drums)

(pn. w/ bs.)

A $D_{MI}^{6/9}$ B^b_{13}

(Bass in 2) (trp. & alto) (trp. alto)

$D_{MI}^{6/9}$ B^b_{13}

(unis.) (tris.)

G_{MI}^7 $D^b_{7(\#9)}$ $C_{7(\#9)}$ $B_{MI}^{7(b5)}$ B^b_{13} $E^b_{MA}^7$ (Bass in 4)

(alto trp.) (trp.)

1. $D_{7(\#9)}$ $G_{7(\#9)}$ $C_{7(\#9)}$ $A_{7(alt.)}$

(trp. alto)

2. A^b_{13} G^7 F_{13} E_{MI}^7 $E^b_{MA}^{7(\#11)}$ $C^{\#}$ D_{MI}

(unis.) (trp. alto) [last x: rit.] Fine Solo on A, A2 After solos, D.S. al fine.

Riff behind solos

(optional) **A** $D_{MI}^{6/9}$ B^b_{13}

(trp.) (pn.) (trp.) (pn.) (trp.)

$D_{MI}^{6/9}$ B^b_{13} G_{MI}^7

(pn.) (trp.) (pn.)

Daddy's Girl Cynthia

Donald Brown

Intro, freely

CMA^9 G C^{o7} G G^9_{SUS} $G^{13(b9)}$ CMA^7 G C^{o7} G G^{13}_{SUS} $G^{13(b9)}$

(pn. only)

Medium Ballad (♩ = 61)

A CMA^7 AMI^7 $FMI^{7(11)}$ $Bb^{13(\#11)}$ $EbMA^7$ $D^{13(\#11)}$

(pn. w/ vibes)

$DbMA^7$ $C^{13(\#11)}$ FMA^7 $E^{13(\#11)}$ $EbMA^7$ AMI^7 $D^{13(\#11)}$

DMI^7 G^{13}_{SUS} $Gb^{13(\#11)}$ $F^{7(b5)}$ EMI^7 $A^{7(b9)}$

AMI^7 D^7 $Ab^9(\#11)$ $G^{13(b9)}$ CMA^7 AMI^7 D^7

(add bass)

B GMA^7 $FMI^{7(11)}$ $Bb^{13(\#11)}$ $EbMA^7$ EMI^9 $A^{13(\#11)}$

(add drums)

$AbMA^7$ AMI^9 D^{13} $DbMA^7$ $G^{7(\#9)}$

C CMA^7 AMI^7 $FMI^{7(11)}$ $Bb^{13(\#11)}$ $EbMA^7$ $D^{13(\#11)}$

$DbMA^7$ $C^{13(\#11)}$ FMA^7 $E^{13(\#11)}$

$E^b_{MA}7$ $A_{MI}7$ $D^{13(\#11)}$ $D_{MI}7$ G^{13}_{SUS} $G^b_{13(\#11)}$

$F^{7(b5)}$ $E_{MI}7$ $A^{7(b9)(\#5)}$ $A_{MI}7$ D^7 $A^{(\#11)}$ $G^{13(b9)}$ $C_{MA}7$ E^b_{o7} $D_{MI}7$ G^7

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

$C_{MA}7$ F^{13} $E_{MI}7$ A^7 $D^9(\#11)$ D^9 $A^{(\#11)}$ $G^{13(b9)}$ C D E^b E F $F^\#$ C_{MA}^9

Dancing in the Street

William Stevenson
Marvin Gaye, Ivy Hunter
(As sung by Martha Reeves
and the Vandellas)

Medium Rock (Intro)
♩ = 126

(trps.)

1. Call -

A

in' out a - round the world, Are you read - y for a brand new beat?

Sum - mer's here and the time is right for danc - in' a - in the street.

They're danc - in' in Chi - ca - go, Down in New Or - leans,

in New York Cit - y. All we need is mu -

B

A

sic, sweet mu - sic, There'll be mu - sic ev - 'ry where, There'll be

swing - in', sway - in', and re - cords play - in', Danc - in' a - in the street. Oh,

C **G#7** **C#MI**

it does - n't mat - ter ___ what you wear just as long ___ as you are there, ___

C#MI **F#MI**

So come on, ev - 'ry guy ___ grab a girl, ___

B7sus **B7** **D/E** **E**

Ev - 'ry - where ___ a - round ___ the world ___ There'll be danc - in',

D/E **E** **%** **⊙** **%**

They're danc - in' in the street. ___ 2. This is an

⊙ **D/E** **E** **D/E** **E** **%**

Way down ___ in L. - A., Ev - er - y day ___ They're danc - in' in the street. ___
 Get in ___ time ___ We're danc - in' in the street. ___
 Me and ___ you, ___ We're danc - in' in the street. ___

D/E **E** **%**

(3rd x: fade)

Let's form a big strong ___ line
 a - cross the o - cean ___ blue,

Second verse lyric:

This is an invitation across the nation, a chance for folks to meet,
 There'll be laughin', singin', music swingin', dancin' in the street,
 Philadelphia, P.A., Baltimore and D.C., now,
 Can't forget the motor city,
 All we need is music... (etc.)

Sample bass line:

E

(etc.)

Darius Dance

Marc Copland

Medium Swing

$\text{♩} = 190$

(Intro/Interlude)

A

(piano R.H.)

Chords: $E^b M I^9$, $E^b M I^{11} (M A^7)_{b5}$, $C^7 (\#11)$

(pn. L.H. w/ bass 8va)

Chords: $F M I^{11}$, $A^b M I^{11}$, $C^b M A^7 / D^b$

Chords: $E^b M I^9$, $E^b M I^{11} (M A^7)_{b5}$, $C^7 (\#11)$

Chords: $F M I^{11}$, $A^b M I^{11}$, $C^b M A^7 / D^b$

B $E^b M I^9$, $E^b M I^{11} (M A^7)_{b5}$, $C^7 (\#11)$ (etc.)

(pn. w/ bass)

Chords: $F M I^{11}$, $A^b M I^{11}$, $C^b M A^7 / D^b$

(pn. etc. through letter **B**)

$E^b M I^9$ $E^b M I^{11} (M A^7 \flat 5)$ $C^7 (\# 9)$
 $F M I^{11}$ $A^b M I^{11}$ $C^b M A^7 \flat D^b$
 $E^b M I^9$ $E^b M I^{11} (M A^7 \flat 5)$ $C^7 (\# 9)$
 $F M I^{11}$ $A^b M I^{11}$ $C^b M A^7 \flat D^b$
 $E^b M I^9$ $E^b M I^{11} (M A^7 \flat 5)$ $C^7 (\# 9)$
 $F M I^{11}$ $A^b M I^{11}$

C (Piano solo)

$D M I^6$ $E M I^7 (\flat 5)$ $A^7 (alt.)$

(bass walks in 2)

$D M I^6$ $E M I^7 (\flat 5)$ $A^7 (alt.)$

(Repeat back to letter B)

D (Solos)

$E^b M I^6$ $F M I^7 (\flat 5)$ $B^b 7 (alt.)$

E

$D M I^6$ $E M I^7 (\flat 5)$ $A^7 (alt.)$

Solos start at letter C, then repeat DDEE, DDEE, etc.
 Play letter A between solos. After last solo, D.C., play ABC,
 vamp & fade on letter A (drum solos).

Day Dream

Duke Ellington
& Billy Strayhorn

Medium Ballad

A F_{MA}^7 F^7 B^b7 $A^{7(\#5)}$ D_{MI}^7 F^7/C $(B_{MI}^{7(b5)})$ $B^b_{MI}^6$ $C^{7(\#5)}$

Day Dream, — Why do you haunt me so? — Deep in a ros - y

(F/A) $A^{b\circ7}$ G_{MI}^7 C^7 E^b_{13} D^9

F_{MI}^6 F_{MI}^7/E^b D^b_9 C^{13}_{SUS} C^{13} D^b_{13} C^{13}

glow, the face of my love you show.

F_{MA}^7 F^7 B^b7 $A^{7(\#5)}$ D_{MI}^7 F^7/C $(B_{MI}^{7(b5)})$ $B^b_{MI}^6$ $C^{7(\#5)}$

Day Dream, — I walk a - long on air, — Build - ing a cas - tle

(F/A) $A^{b\circ7}$ G_{MI}^7 C^7

F_{MI}^6 $D_{MI}^{7(b5)}$ D^b_9 $C^{7(\#5)}$ F_{MA}^7 $C_{MI}^{7(11)}$ F^{13}

there for me and my love to share.

B $B^b_{MA}^7$ $B_{MI}^{7(11)}$ E^7 A_{MA}^7 $B^b_{MI}^{7(11)}$ E^b7 $A^b_{MA}^7$ $A_{MI}^{7(11)}$ D^7 G_{MA}^7

Don't know the time, Lord - y, I'm in a daze.

$(E_{MI}^{7(b5)})$ $A^{7(\#5)}$ D_{MI}^6

G_{MI}^7 C^7 F_{MA}^7 A^b_{13} G^{13} G_{MI}^7 $C^{7(\#5)}$

Sun in the sky, while I moan a - round feel - ing haz - y.

C F_{MA}^7 F^7 B^b7 $A^{7(\#5)}$ D_{MI}^7 F^7/C $(B_{MI}^{7(b5)})$ $B^b_{MI}^6$ $C^{7(\#5)}$

Day Dream, — Don't break my rev - er - ie, — un - til I find that

(F/A) $A^{b\circ7}$ G_{MI}^7

F_{MI}^6 $D_{MI}^{7(b5)}$ D^b_9 C^{13} F_{MA}^7 (E^b_{13}) A^b_9 A^9 D^b_{13} C^{13}

she is day - dream - ing just like me. —

Medium Jazz Ballad

Dexter

Jerry Bergonzi

(As played by Joey Calderazzo)

A $\text{♩} = 52$ (ten.)

$B^b_{MI} 9(MA7)$ $A^b_{MI} 9(MA7)$ $B^b_{MI} 9(MA7)$ $A^b_{MI} 9(MA7)$

$D^b_{MI} 9$ $G^b 9$ $E_{MI} 9$ $A^{13(b9)}$ $D^b_{MI} 9$ $G^b 9$ $G^{7(alt)}$ $C^{7(alt)}$

B

$F_{MI} 7$ $C^{7(alt)}$ $F_{MI} 7$ $B^b 7(alt)$ $E^b_{MI} 7$ $B^{13(\#11)}$ $A^9(\#11)$ $A^b 7$

$C^{\#}_{MI} 7$ $F^{\#} 7(\#5)$ $B_{MA} 7$ $E 7$ $A_{MA} 7$ $D^{13(\#11)}$

$G_{MA} 7$ $F^{\#} 7(b9)$ $B_{MI} (MA7)$ $C_{MI} 7(b5)$ $F 7(alt)$

Solo on form (AB)

$C_{MI} 7(b5)$ $F 7(alt)$ $G^b_{MA} 7(b5)$ $F 7(alt)$ $F 7(b9)$ $B^b_{MI} 9(MA7)$

(rit.)

Melody is freely interpreted.
Melody includes embellishments from the recording.

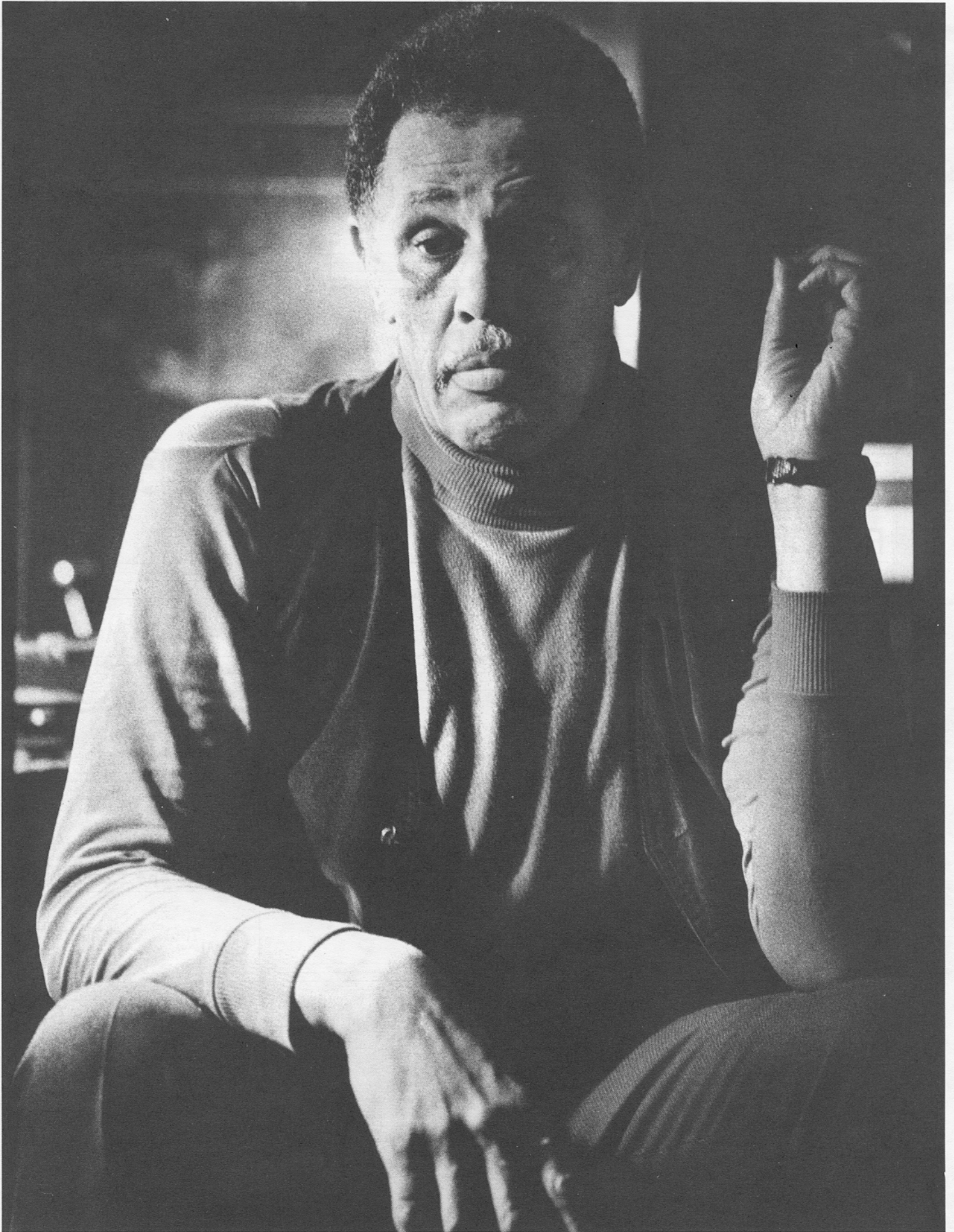


Photo by Jerry Stoll

DEXTER GORDON

Medium-Slow
Jazz Waltz (Intro)

Dienda

Kenny Kirkland
(As played by Branford Marsalis)

♩ = 96

$GMI^7(\text{omit } 5) F^{(\text{add } 9)}$ $G^bMA^7(\text{b}5)$ $GMI^7(\text{omit } 5) F^{(\text{add } 9)}$ F/D^b

A $G^{13}(\text{prn.})_{\text{sus}}$ F/G $F D^b B^b MI$ D^b DMI^9 $G^{13}(\#11)$ $G^bMA^9(\#11)$

(sop.)

FMI^{11} $C^{(\text{add } 9)}$ F/E^b DMI^{11} B^bMA^7 D A^9_{sus}

FMI^9 B^b G^b FMI^9 FMI^9 E^b $DMI^7(\text{b}5)$ $E^{(\#9)}$ C^6 $C^7(\text{alt.})$

B (FMI^9) $FMI^{(\text{add } 9)}$ $D^b6/9(\#11)$ DMI^9 DMI^9 C G^b B^b B^bMI

FMI A^b $GMI^7(\text{omit } 5)$ $G^bMA^7(\text{b}5)$ $B^bMA^7(\#5)$ $B^bMA^7(\#11)$ C/A^b

D^bMA^7 $GMI^7(\text{omit } 5) F^{(\text{add } 9)}$ $G^bMA^7(\text{b}5)$ $GMI^7(\text{omit } 5) F^{(\text{add } 9)}$ F/D^b

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

$GMI^7(\text{omit } 5) F^{(\text{add } 9)}$ $G^bMA^7(\text{b}5)$ $GMI^7(\text{omit } 5) F^{(\text{add } 9)}$ F/D^b (On cue) F/D^b

Play melody once, then solo indef.
On cue, play melody once & end.

Melodic rhythm is freely interpreted. Fermata is ignored for solos.
On recording, piano plays the head once ad lib. before the Intro.
Chords in parenthesis are used for solos.

Medium Straight 8th's

Divertimento

Torrie Zito

(As played by Eddie Daniels)

$\text{♩} = 140$ (Intro)

comp figure, strings

$C_{MA} 7(b5)$

comp figure sempre staccato

A (bs.)
(clar.)

$C_{MA} 7(b5)$

$F\#13(b9)$

$C^b_{MA} 7(b5)$

$C^b_{MA} 7(b5)$

$F13(b9)$

$B^b_{MA} 7(b5)$

$A_{MA} 7(b5)$

$A^b_{MA} 7(b5)$

$A^b 7(b5)$

$G_{MA} 7(\#11)$

$F\#^9_{sus}$

$F\#13(b9)$

$C^b_{MA} 7(b5)$

$C^b_{MA} 7(b5)$

$F13(b9)$

$B^b_{MA} 7(b5)$

$E13(b9)$

$A_{MA} 7(b5)$

$A^b_{MA} 7(b5)$

$G_{MA} 7(b5)$

$G 7(b5)$

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

F^9_{sus}

$F13(b9)$

B

Chords: B^b_{MI} , C_{MI}/F , $B^b_{MI}^7$, C_{MI}/F , B^b_{MI} , C_{MI}/F , $B^b_{MI}^7$, C_{MI}/F

Chords: $C^{\#}_{MI}$, $D^{\#}_{MI}/G^{\#}$, $C^{\#}_{MI}^7$, $D^{\#}_{MI}/G^{\#}$, D_{MI} , E_{MI}/A , D_{MI}^7 , G

C

Chords: $C_{MA}^{7(b5)}$, $F^{\#13(b9)}$, $C^b_{MA}^{7(b5)}$

Chords: $C^b_{MA}^{7(b5)}$, $F^{13(b9)}$, $B^b_{MA}^{7(b5)}$, $A_{MA}^{7(b5)}$, $A^b_{MA}^{7(b5)}$, $A^b_{13(b5)}$

8va

Chords: C_{MA}^7/G , E^b/G , $G^{13(b9)}$

Solo on form (ABC).
 Last solo ends at letter **B**,
 play **B**, **C**, Ending

(Ending)

(C)

(rit.)

(arco)



Photo by Tom Copi

TONY WILLIAMS, JACO PASTORIUS & HERBIE HANCOCK

Dolphin Dance

Med. Swing, in 2

Herbie Hancock

♩ = 118

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

A CMI^7 $A\flat MA^9(\#11)$ CMI^7 $AMI^7 D^7$

GMA^7 $A\flat MI^7$ FMI^{11}

CMI^7 AMI^{11} D^{13}

B1 GMA^7 G^{13}_{SUS} A/G $E\flat MA^7(b5)/G$

F^{13}_{SUS} $F^{13}(b9)$ F^{13}_{SUS} $EMI^9 A^{13}$

$E\flat^9(\#11)$ $AMI^7 D^{13}$ BMI^7 E^{13} DMI^7

$C\#MI^7(11)$ $F\#^{13}$ DMA^7/E CMA^7/E DMA^7/E CMA^7/E \oplus

B2 $D\flat MA^7$ $E\flat$ $B\flat^{13}(b9)$ $C^{7(+9)}/E\flat$ $G^{7(+9)}/\#5$

last x:

\oplus DMA^7/E (pn. fill) CMA^7/E DMA^7/E

rit.

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

Comp figure for bars 1-7 of **B1**: \uparrow \downarrow \cdot $\%$ | (etc.)

After first solo, each solo (and the out head) begins at B2. Bass walks in 4 for solos (mostly).

Don't Ask Why (for Irene Kral)

Medium Ballad

Alan Broadbent

A $F_{MI}^9(MA7)$ $D_{MI}^{7(b5)}$ $G_{MI}^{7(11)}$ $C^{7(alt.)}$ $F_{MI}^9(MA7)$ $D_{MI}^{7(b5)}$

Bb_{MI}^{11} $E_{b13(b9)}$ E_{bMI}^9 $A_{b7(b9)}$ D_{bMI}^7 $G_{b7(b9)}$

1. B_{MI}^7 $E^{7(b9)}$ 2. A_{MI}^7 A_{bMI}^7 G_{MI}^7 G_{bMI}^7 C_{bMA}^7 E_{MA}^9 F_{MI}^9 $B_{b7(b9)}$

B E_{bMA}^7 C_{bMA}^7 D_{bMA}^7 E_{bMA}^7 C_{bMA}^7 D_{bMA}^7 E_{bMA}^7 D_{bMA}^7 D^7 E_{bMA}^7 A_{b7}

D_{bMA}^7 A_{MA}^7 C_{bMA}^7 D_{bMA}^7 A_{b13} $F^{7(b9)}$ A B_{bMI}^7 G_{bMA}^7 $G_{MI}^{7(11)}$ $C^{7(b9)}$

C F_{MA}^7 D_{MI}^7 $D^{7(b9)}$ G_{MI}^{11} C^{13} E_{b7} B_{b7} A_{MI}^7 D_{MI}^7

B_{bMI}^{11} $E_{b13(b9)}$ E_{bMI}^9 A_{b9} SUS D_{MI}^7 G^7 D_{bMI}^9 G_{b13}

C_{MI}^7 $F^{7(\#9)}$ $B_{bMI}^{7(b5)}$ $E_{b7(b9)}$ G_{bMA}^7 A_{b7} $F_{\#MI}^9$

last x: rit. -----

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

(Freely)

G_{bMA}^7 A_{b7} A_{MA}^7 A_{b7} D_{MA}^7 A_{b7} $A_{b6/9}$

pn. fill -----

Don't Be That Way

Music: Benny Goodman
& Edgar Sampson

Lyric: Mitchell Parish

Medium Swing

(A^b7(#5)) **A** D^b6 B^bM^b7 E^bM^b7 A^b7(#5) D^b6 B^bM^b7 E^bM^b7 A^b7(#5)

Don't cry, Oh, hon - ey please don't be that way, clouds in the

F^M7 B^b7 E^bM^b7 A^b7(#5) D^b6 B^bM^b7 E^bM^b7 A^b7(#5)

sky should nev - er make you feel that way. The

D^b6 B^bM^b7 E^bM^b7 A^b7(#5) D^b6 B^bM^b7 E^bM^b7 A^b7(#5)

rain will bring the vi - o - lets of May, tears are in

F^M7 B^b7 E^bM^b7 A^b7(#5) D^b6 G^b7 D^b6

vain, so, hon - ey please don't be that way. As

B C⁹ F⁹

long as we see it through,

B^b9 E^b9 A^b7(#5)

you'll have me, I'll have you sweet -

C D^b6 B^bM^b7 E^bM^b7 A^b7(#5) D^b6 B^bM^b7 E^bM^b7 A^b7(#5)

heart, to - mor - row is an - oth - er day, don't break my

F^M7 B^b7 E^bM^b7 A^b7(#5) D^b6 (B^bM^b7 E^bM^b7 A^b7(#5))

heart, oh, hon - ey please don't be that way.

Alternate changes

at letter **B**: || G^M7 | C⁷ | F[#]M^b7(b5) | B⁷(b5) | F^M7 | B^b7 | E^M7(b5) A⁷(#9) | A^b7(#5) ||

Don't Blame Me

Lyric: Dorothy Fields
Music: Jimmy McHugh

Ballad

A C_{MA}^7 $(F_{MI}^7 B^b7)$ E_{MI}^7 $(b5)$ A^7 $(\#5)$ A^7 D_{MI}^7 $(b5)$ G^{13} $(E_{MI}^7 E^b\circ7)$ C_{MA}^9 A_{MI}^7

Don't blame me for fall - ing in love with you. I'm

D_{MI}^7 $(b5)$ G^7 E_{MI}^7 $(b5)$ A^7 $(F\#_{MI}^7(b5))$ B^7 $(\#5)$ E_{MI}^7 (A^7) D_{MI}^7 G^7 $(\#5)$ C_{MA}^7 D_{MI}^7 G^7

un - der your spell but how can I help it. Don't blame me.

C_{MA}^9 $(F_{MI}^7 B^b7)$ E_{MI}^7 $(b5)$ A^7 $(\#5)$ A^7 D_{MI}^7 $(b5)$ G^{13} $(E_{MI}^7 E^b\circ7)$ C_{MA}^9 A_{MI}^7

Can't you see, when you do the things you do, if

D_{MI}^7 $(b5)$ G^7 E_{MI}^7 $(b5)$ A^7 D_{MI}^7 G^9 C^6 C^7

I can't con - ceal the way that I'm feel - ing, don't blame me.

B F^6 E^7 A_{MI} $(E^7(\#5))$ A_{MI}

I can't help it if that dog - gone moon a - bove _____

D^7 (E^b13) D^7 G^9 (A^b7) G^7

makes me need _____ some - one like you to love.

C C_{MA}^7 $(F_{MI}^7 B^b7)$ E_{MI}^7 $(b5)$ A^7 $(\#5)$ A^7 D_{MI}^7 $(b5)$ G^{13} $(E_{MI}^7 E^b\circ7)$ C_{MA}^7 A_{MI}^7

Blame your kiss, as sweet as a kiss can be. And

D_{MI}^7 $(b5)$ G^7 E_{MI}^7 $(b5)$ A^7 (D^7) D_{MI}^7 G^9 C^6 $(D_{MI}^7 G^7)$

blame all your charms that melt in my arms but don't blame me.

The Double Up

Lee Morgan

Medium Swing

$\text{♩} = 116$

A $F^{13(b5)}$ B^b7 $F^{13(b5)}$

(trp. & alto, w/ ten. & va b.)

C^{MI7} F^7 B^b7

F^7 B^b7 E^b7 D^7 G^{MI7}

C^7 F^7 D^7 G^{MI7} C^7

B (Solos) F^7 B^b7 F^7 C^{MI7} F^7

(1st x) (trp. alto ten.) (behind last chorus of last soloist)

B^b7 F^7 B^b7 E^b7 D^7

G^{MI7} C^7 F^7 D^7 G^{MI7} C^7

Solo on **B**.
Play background riff on last chorus of last soloist, D. S. al Coda

F^7 F^7

(trp. alto ten.)

Recording has one chorus in front (piano solo).
Head is played twice before and after solos.

Med. Funk (Intro)
 = 84
 NC.

Dreamin'

Lisa Montgomery
 Geneva Paschal
 (As sung by Vanessa Williams)

(voices only)

Now I'm liv-ing in the mid-dle of a dream, a dream with a lit-tle bit of fan-ta-sy.

NC.

1st x: synth.
 2nd x: voice
 3rd x: tenor sax

(add bass & drums)

A

1. For the life of me, I nev-er thought that it could be the way it stands right now,

3rd x: tenor solo for 8 bars

e-mo-tions run-ning high, ev-'ry night I wish that I could tell you how I

feel. Those words are here in my heart, oh, but there

is just one miss-ing part: How to put it to-ge-th-er,

how to say it right, and let you know that ev-'ry night I'll be

B $G^{\#}MI^9$ $F^{\#}SUS$ $G^{\#}$ $E^{\#}MA^7$ $E^{(add\ 9)}$
 $(omit\ 3)$

dream - in', dream - in', hop - in', ba - by, you will be there, I'll be

$G^{\#}MI^9$ $F^{\#}SUS$ $G^{\#}$ $E^{\#}MA^7$ $E^{(add\ 9)}$
 $(omit\ 3)$ (3x's)

dream - in', dream - in', ho - pin', ba - by, you will be there

(Ending (After 3rd chorus))

$G^{\#}MI^9$ $F^{\#}SUS$ $G^{\#}$ $E^{\#}MA^7$ $E^{(add\ 9)}$
 $(omit\ 3)$

(bkgr. vocals) Dream - in', dream - in', dream - in', dream - in'.

$G^{\#}MI^9$ $F^{\#}SUS$ $G^{\#}$

Now I'm liv - ing in the mid - dle of a dream, a dream with a lit - tle bit of fan - ta - sy

$E^{\#}MA^7$ $E^{(add\ 9)}$
 $(omit\ 3)$

(I'm gon - na dream 'til I make you mine)

(2nd & 4th x's) (Vamp & fade)

Sample kybd. part at Intro, letter B, & ending:

$G^{\#}MI^9$ $F^{\#}SUS$ $G^{\#}$ $E^{\#}MA^7$ $E^{(add\ 9)}$
 $(omit\ 3)$

(etc.)

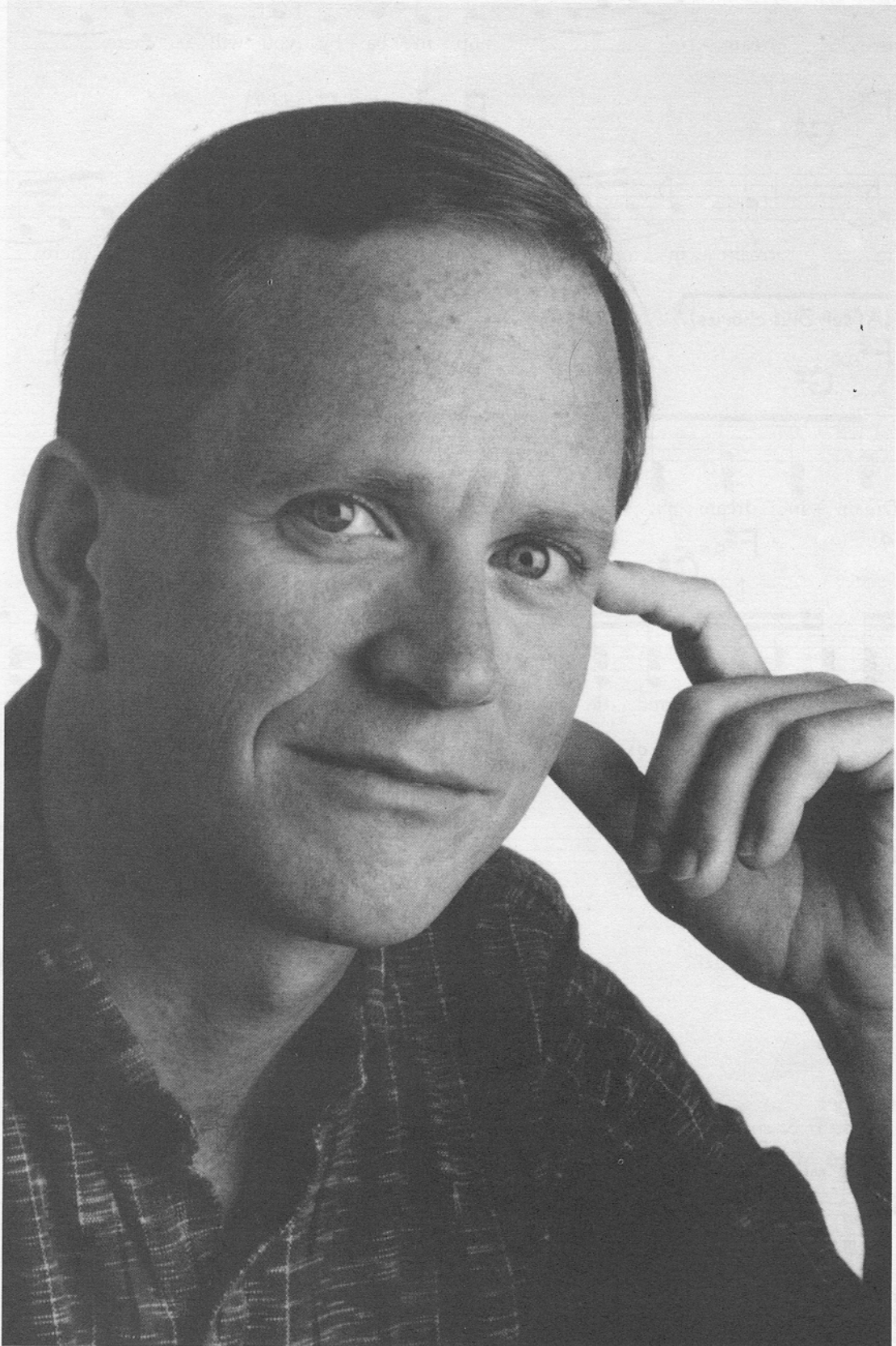
Sample bass line at Intro, B, & ending:

$G^{\#}MI^9$ $F^{\#}SUS$ $G^{\#}$ $E^{\#}MA^7$ $E^{(add\ 9)}$
 $(omit\ 3)$

(etc.)

2nd verse:

2. Let me take time out to try and find out if this could be real.
 'Cause reality scares me, I've been living a fantasy, how should I feel?



SKY EVERGREEN

El Gaucho

Medium Latin
 ♩ = 182

Wayne Shorter

A (on repeat)

(tenor)

F_{MA}^7 $E^b_{MA}^7$ D_{MI}^9 B^b_{13} B_{13} $E^7(\#9/\#5)$

F_{MI}^7 $G^b_{MA}^7$ F_{MI}^7

$G^b_{MA}^7$ $E^b_{MA}^9$

(bs. pn. L.H.)

C_{MI}^9 D_{MI}^7 G_{13} C_{MI}^9 D_{MI}^7 E_{MI}^{11}

E_{MI}^{11}

drum fill

(last x)

No kicks or bass licks during solos.
 Head is played twice before and after solos.
 Tenor sounds one octave lower than written.

Emily

Music: Johnny Mandel

Lyric: Johnny Mercer

Bright Jazz Waltz

(As played by Bill Evans)

A GMA^7 EMI^7 AMI^9 D^9 $D^{7(b9)}$ GMA^7

$G^{13(b9)}$ CMA^7 F^{13} EMA^7 $C\#MI^7$ $F\#MI^{7(11)}$

$B^{7(b9)}$ EMI^7 A^{13} AMI^7 $D^{7(\#9)}$

B GMA^7 EMI^7 AMI^9 D_{sus}^9 $D^{7(alt.)}$ G^7 G^{13} $G^9(\#5)$

CMA^7 B^7 EMI^7 $F\#7(\#9)$ BMI^7 E^{13}

$[B^{7(alt.)}]$ AMI^7 D^{13} $BMI^{7(b5)}$ F^7 E^7 AMI^7 CMI^6 CMI^7

BMI^7 $E^{7(b9)}$ AMI^9 D^{13} GMA^9 (solo starts) $D^{7(\#9)}$

\oplus AMI^9 D^7 $C\#MI^{7(b5)}$ CMA^7 BMI^7 8va

$Bb^{\circ 7(MA^7)}$ AMI^7 Ab^{13} (Ad lib.) GMI^9 C^{13}

$Bb^{13(b9)}$ rit. FMI^7 E^bMI^9

Lyric:

Emily, Emily, Emily has the murmuring sound of May,
 All silver bells, coral shells, carousels,
 And the laughter of the children at play, say

Emily, Emily, Emily, and we fade to a marvelous view,
 Two lovers alone and out of sight, seeing images in the firelight,
 As my eyes visualize a family, they see dreamily, Emily, too.

Everything I Have Is Yours

Lyric: Harold Adamson

Music: Burton Lane

Ballad

A CMA^7 E^bMI^7 A^b7 DMI^7 G^7 DMI^7 $G^7(\#5)$

Ev - 'ry - thing I have is yours. You're a part of me.

CMA^7 E^bMI^7 A^b7 DMI^7 G^7 $BMI^7(\#5)$ $E^7(\#5)$

Ev - 'ry - thing I have is yours, my des - ti - ny.

B AMI FMI^6 AMI^7 G AMI^7

I would glad - ly give the sun to you if the sun were on - ly

$(F\#MI^7(\#5)$ $B^7(\#9)$ $(AMI^7$ $(EMI^7$ $(EMI^7$ D $(C\#MI^7(\#5)$ A^7 $(AMI^7$ G AMI^7)

mine. I would glad - ly give the earth to you and the

$(DMI^7$ AMI^7 D^7 G^7 $(EMI^7$ $G^7(\#5)$ C CMA^7 E^bMI^7 A^b7

stars that shine. Ev - 'ry - thing that I pos - sess I

DMI^7 G^7 DMI^7 $G^7(\#5)$ CMA^7 $(AMI^7$ D^b7 Ab GMI^7 $C^7(\#9)$

of - fer you. Let my dream of hap - pi - ness come

FMA^7 $BMI^7(\#5)$ $E^7(\#5)$ D AMI FMI^6

true. I'd be hap - py just to spend my life

$(AMI^7$ G C^6 E (AMI^7) D^7 $(G^7$ $G^7(\#5)$ $G^7(\#9)$ CMA^7

wait - ing at your beck and call. Ev - 'ry - thing I have is

E^bMI^7 A^b7 DMI^7 $G^7(\#5)$ C^6 $(DMI^7$ $G^7(\#5)$

yours, my life, my all.

Fall With Me

Music: Jude Swift

Lyric: Jude Swift & Lorraine Feather

Medium Ballad $\text{♩} = 56$ (Intro)

(pn.) (F pedal)

Chords: $F_{SUS}^{(add\ 9)}$, D^bMA^7 , $E^b_{(add\ 9)}$, D^bMA^7 , $F_{SUS}^{(add\ 9)}$, D^bMA^7 , $E^b_{(add\ 9)}$, D^bMA^7

A

Stand - ing on the edge of love, Do you feel a - fraid?

Chords: F_{MI}^9 , $B^b_{MI}^9$, $A^b_{SUS}^{13}$, $A^b_{SUS}^{13}$, G^{13}_{SUS} , G^{13} , $C^{6/9}$

Still un - stead - y, And not quite read - y for the choice that you've made.

Chords: C_{MI}^9 , F_{MI}^9 , $B^b_{MI}^9$, $A^b_{SUS}^{13}$, $G^b_{6/9}$, $C^{7(\#9)(\#5)}$, F^{13}_{SUS} , $G^b_{MA}^{7(b5)}$

B

(You may ask how far you'll fall, but it's hard to care.

Chords: $B^b_{MI}^9$, $A^b_{SUS}^{13}$, F^7_{SUS} , G^b , G^b , G^{13}_{SUS} , G^{13} , $C^{6/9}$

When you're reel - ing from the feel - ing, one more kiss, and it takes you there.

Chords: C_{MI}^9 , F_{MI}^9 , $B^b_{MI}^9$, $A^b_{SUS}^{13}$, $A_{MA}^{7(\#11)}$, $B^b_{MI}^9$, C_{MI}^9 , $F^{7(b9)(\#5)}$

C

Ba - by, don't you see? It's the same for me.

Chords: $B^b_{MI}^9$, $G^{7(\#9)(\#5)}$, D^b_{13} , $C^{7(\#9)(\#5)}$, F_{MI}^9 , G^b_{13}

Fall - ing breaks your heart or it sets you free. But ev - 'ry

Chords: G_{MI}^{11} , A_{MI}^{11} , A^b_{13} , G^{13}_{SUS} , G^{13} , $G^{13(b9)(b5)}$

D C_{MI}^9 $B^b_{MI}^9$ $A^b_{13_{SUS}}$ F^7_{SUS} G^b F^7_{SUS} G^b $G^b_{13_{SUS}}$ G^b_{13} $C^6_{9/8}$

time I hold you through the night, I can't fight the truth.

C_{MI}^9 F_{MI}^9 $B^b_{MI}^9$ $A^b_{13_{SUS}}$ $G^b_{A^b}$ G_A $A^b_{B^b}$ B^b_C

If this grows sweet-er, strong-er and deep-er, I think we're wise to try and risk it

$F^b_{13_{SUS}}$ $F^7_{SUS} (b9)$ $D^b_{6/9}$ $G_{MI}^7 (omit 5)$ $C_{MI}^7 (omit 5)$

all, Would you like to fall, fall with

$F_{SUS} (add 9)$ $D^b_{MA}^7$ F $E^b_{(add 9)}$ $D^b_{MA}^7$ F $F_{SUS} (add 9)$ $D^b_{MA}^7$ F $E^b_{(add 9)}$ $D^b_{MA}^7$ F

me? (F pedal)

D.S. al Ending (pn. solo at A & B, vocal returns at C)

(Ending)

$F_{SUS} (add 9)$ $D^b_{MA}^7$ F $E^b_{(add 9)}$ $D^b_{MA}^7$ F

(pn. & ten. fill) (Vamp, fill & fade)

Bass line at Intro:

Bass line, last 14 bars of letter **D**:

Bass line at Ending:

(etc., w/ variation)



Photo by Paul Hoeffler, Toronto

AL COHN

For All We Know

Medium Ballad

Music: J. Fred Coots
Lyric: Sam M. Lewis

(B^{b7}) **A** **E^{b6/9}** **F⁹** **F^{M7}** **F^{M7}** **B^{b7}**
 For all we know we may nev - er meet a - gain. Be -

E^bM^{A7} **A^bM^{A7}** **G^{M7(b5)}** **C⁷** **F^{M7}** **F^{M7}** **(A^bM⁷)** **F^{M7}** **B^{b7}**
 fore you go make this mo - ment sweet a - gain. We

E^bM^{A7} **(A^{M7} D⁷)** **G^{b9}** **F^{M7(11)}** **(D^{M7(b5)} G⁷)** **B^{b13}**
 won't say good - night un - til the last min - ute. (b) I'll

C^{M7} **F⁷** **F^{M7}** **B^{b13}**
 hold out my hand and my heart will be in it. For

B **E^{b6/9}** **F⁹** **F^{M7}** **F^{M7}** **B^{b7}**
 all we know this may on - ly be a dream. We

E^bM^{A7} **A^bM^{A7}** **G^{M7(b5)}** **C⁷** **F^{M7}** **F^{M7}** **A^bM⁷** **D^{b9}**
 come and go like a rip - ple on a stream. So

E^bM^{A7} **A^{M7}** **D⁷** **G⁷** **D^{b9(#11)}** **(B^bM^{6/9})** **C⁹SUS** **C⁷**
 love me to - night, to - mor - row was made for some. To -

F^{M7} **B^{9(#11)}** **B^{b9}SUS** **B^{b7}** **(B^{M7} E^{M7})** **E^{b6/9}** **(C^{M7} F^{M7} B^{b7})**
 mor - row may nev - er come, for all we know.

Freedomland

Med. Funk/Latin

Russ Ferrante

♩ = 122

(As played by the Yellowjackets)

A 1st x: tenor doubles synth. melody
2nd x: tenor solos

(synth.)
F#(add 9) A# BMA 9(omit 3) C#13(#11) F#13 SUS EMA 9(omit 3)
(bass)

B(add 9) D# D13 SUS GMA 7 B CMI 11 AbMA 7 C

1. BMA 9(omit 3) D# BbMA 9(omit 3) Eb BbMA 9(omit 3) D F#(add 9) (omit 3) B BMA 9(omit 3) D# BMA 9(omit 3) E (tenor)
2. Coda symbol

(omit 3) B EMA 9(omit 3) G# F#(add 9) A# B9 SUS D#(add 11) E EMI 6/9 D#MI 7 G#MI 9

1. E(add 11) D C# B 2. C#13(#11) (synth.) F#13 SUS drums & perc. fill

D.C., play ABB (tenor solos over synth. melody at A). Then continue to letter C.

C (No chords) (F# B G#7 C#7) (F# B G#7 C#7)
(bass) (etc.)

(Synth. solo)
D F# B G#7 C#7

Vamp & solo till cue.
On cue, D.C. al Coda.

1st x: tenor plays melody

2nd x on: tenor solos

(tenor)

(tenor fill)

(Vamp, solo & fade)

Sample bass line at letter B and Coda:

(etc.)

Bass line at letters C & D is freely interpreted.

Medium Jazz Waltz From Day to Day

Mulgrew Miller

Medium Jazz Waltz

$\text{♩} = 178$

(Intro) $E^b_{MA}7$ A^b9_{SUS} $D^b_{MA}7(\#5)$ 1. $F\#9_{SUS}$ 2. $F\#9_{SUS}$

A $F_{MI}9$ $B^b_{MI}9$ $D_{MI}7(\#5)$ $G7(\#9)$

(see note at end)

$C_{MI}9$ $F_{MI}7$ $E_{MI}9$ $A7(\#9)$

$D_{MA}9$ $D^b7(\#9)$ $G^b_{MA}7$ $F7(alt)$

$B^b6/9$ $G_{MA}9$ $E_{MA}9(\#11)$ 1. $E_{MA}9(\#11)$ 2. $E_{MA}9(\#11)$

B $(F_{MI}9)$ $F_{MI}9$ E^b $D_{MI}9(\#5)$ G^{13}

B^b9_{SUS} A^b9_{SUS}

C^9_{SUS} $(G^7(\#9))$ $F_{MA}9$ $A^b\#7$

C C C

(C^9_{SUS}) $G_{MI}7$ C^9_{SUS} $C7(\#9)$ $F_{MA}7$

$(E_{MI}9)$ A^9_{SUS} $A7(\#9)$ $D_{MA}7$ $B^9(\#11)$

$G_{MI}^9(11)$ $E_{MI}^9(11)$ $E^b_{MA}^9$ $C_{MA}^9(b5)$

C F_{MI}^9 $B^b_{MI}^7$ $D_{MI}^7(b5)$ $G^7(b9)$

C_{MI}^9 F_{MI}^7 E_{MI}^9 $A^7(13)$

D_{MA}^9 $D^b7(\#9)$ $G^b_{MA}^7$ $F^7(alt)$

$B^b_{6/9}$ G_{MA}^9 $E_{MA}^9(13)$ B^b_{9sus}

$F_{MI}^9(b5)$ B^b (optional break on head) $E^b_{MA}^7$ A^b_{9sus} $D^b_{MA}^7(\#5)$

$F^{\#}_{9sus}$ $E^b_{MA}^7$ A^b_{9sus} $D^b_{MA}^7(\#5)$ $F^{\#}_{9sus}$

Solo on tune (A A B C)

(Ending) (Ad lib. solo) $E^b_{MA}^7$ A^b_{9sus} $D^b_{MA}^7(\#5)$ $F^{\#}_{9sus}$ (On cue) $F_{MI}^9(11)$
 Vamp & solo till cue

Chords in parentheses optional for head and solos.
 When harmony notes are written (bars 3-4 and 6-8 of A and C), the lower notes are played by the left hand an octave lower.
 Note: This chart is based primarily on the composer's score.



Photo by Paul Hoeffler, Toronto

MULGREW MILLER

Med. Ballad
(or Slow Bossa)

The Gentle Rain

Lyric: Matt Dubey
Music: Luiz Bonfá

The musical score is written in G major with a key signature of one flat (F major) and a common time signature. It features a vocal line with lyrics and a piano accompaniment line. The piano part includes chords and triplet markings. The lyrics are: "We both are lost and a - lone in the world, walk with me in the gen - tle rain. Don't be a - fraid, I've a hand for your hand, and I will be your love for a while. I feel your tears as they fall on my cheek, they are warm like the gen - tle rain. Come, lit - tle one, you have me in the world, And our love will be sweet, will be sad, like the gen - tle rain, like the gen - tle rain, like the gen - tle rain." The score is divided into systems, with a boxed 'B' marking the beginning of the second system. Chords are indicated above the piano line, and triplets are marked with a '3' over the notes.

Chords: C_{MI} , G^7/B , $B^b_{MI}7$, E^b7_{SUS} , E^b7 , $(G^7(+9))$, $A^b_{MA}7$, $A_{MI}7(b5)$, $D7$, $G_{MI}7(b5)$, $C7$, $F_{MI}7(b5)$, (B^b7) , $D_{MI}7(b5)$, D^b7 , $E^b_{MA}7$, C_{MI} , $D_{MI}7(b5)$, $G7$, C_{MI} , G^7/B , $B^b_{MI}7$, E^b7 , $A^b_{MA}7$, $F_{MI}7(b5)$, (B^b7) , $D_{MI}7(b5)$, D^b7 , $E^b_{MA}7$, C_{MI} , (G^7/B) , $B^b_{MI}7$, E^b7 , $A^b_{MA}7$, E^b9_{SUS} , E^b13 , $A^b_{MA}7$, $(G^7(+9))$, $G_{MI}7$, C_{MI} , $(D_{MI}7(b5) G7)$

Medium Motown Rock

Get Ready

William "Smokey" Robinson

♩ = 132 NC

(Intro) (drs. tacet)

(dr. fill)

(bs./pn./low horns)

(strings)

(bs./low horns) (bs. etc.)

A

Nev - er met a girl who makes me feel the way that

you do. (You're all right.) When - ev - er I'm asked who makes

my dreams real, I say that you do. (You're out - ta sight.) So

B

fee fi fo fum. Look out, ba - by, 'cause here I come.

C

f And I'm bring - in' you a love that's true so get read - y, so get read - y.

(bkg. vocals) Ah. get read - y, get read - y.

Chord symbols: F, B^b, G^M7, C⁷

I'm gon-na try to make you love me too, so get read-y, so get read-y 'cause here I come.

Ah ba - by, get read - y, get read - y.

I'm on my way. If you

Get read-y 'cause here I come now. Get read-y 'cause here I come.

(Sax solo)

Get read - y. (end solo)

D.S. al Coda

(Ad lib.)

(bkg. vocals) get read-y 'cause here I come now. Get read-y 'cause here I come.

Vamp & fade

Second verse:

If you wanna play hide and seek with love let me remind you. (It's all right.)
 The lovin' you're gonna miss and the time it takes to find you. (It's outta sight.)
 So fiddleleedee, fiddleleedum. Look out, baby, 'cause here I come. etc.

Third verse:

All my friends shouldn't want you, too, I understand it. (It's all right.)
 I hope I get to you before they do, the way I planned it. (It's outta sight.)
 So tweedleleedee, tweedleleedum. Look out, baby, 'cause here I come. etc.



MARIA SCHNEIDER

A Ghost of a Chance

Music: Victor Young
 Lyric: Bing Crosby &
 Ned Washington

Medium Ballad

A C_{MA}^7 $D\flat^9(\#11)$ G_{MI}^7 $C^{7(b9)}$ F_{MI}^7 $B\flat^9$

I need your love so bad - ly, I love you, oh, so mad - ly, but

E_{MI}^7 (A_{MI}^{11}) $E\flat^{o7}$ D^9 D_{MI}^9 G^7 E^7 A^7 D_{MI}^7 G^7

I don't stand a ghost of a chance with you. I

C_{MA}^7 $D\flat^9(\#11)$ G_{MI}^7 $C^{7(b9)}$ F_{MI}^7 $B\flat^9$

thought at last I'd found you, but oth - er loves sur - round you, and

E_{MI}^7 (A_{MI}^{11}) $E\flat^{o7}$ D^9 D_{MI}^9 G^7 C_{MA}^7 $B\flat^9$ C_{MA}^7 $E_{MI}^{7(b5)}$ A^7

I don't stand a ghost of a chance with you.

B D_{MI}^7 $G^{7(\#5)}$ C_{MA}^7 D_{MI}^7 G^7 C_{MA}^7 A_{MI}^7

If you'd sur - ren - der just for a ten - der kiss or two,

$F\sharp_{MI}^{7(b5)}$ $B^{7(b9)}$ E_{MI}^7 A^{13} D_{MI}^7 $G^{7(\#5)}$

you might dis - co - ver that I'm the lov - er meant for you, and I'd be true. But

C C_{MA}^7 $D\flat^9(\#11)$ G_{MI}^7 $C^{7(b9)}$ F_{MI}^7 $B\flat^9$

what's the good of schem - ing, I know I must be dream - ing, for

E_{MI}^7 (A_{MI}^{11}) $E\flat^{o7}$ D^9 D_{MI}^9 G^7 C_{MA}^7 $(C\sharp^{o7})$ D_{MI}^7 G^7

I don't stand a ghost of a chance with you.

Grand Central

John Coltrane

Fast Jazz

A

(alto/ten.)
NC.

(alto)
(ten.)

(bs. optional) (bs. walk)

F_{MI}^7 $G_{MI}^{7(b5)}$ A_{bMA}^7 B_{bMI}^9 E_{b7}

A_{bMI}^9 D_{b7} G_{bMI}^9 B^7 B_{bMI}^9 $B^{9(\#11)}$

1. 2.

(alto)

B_{bMI}^9 $B^{9(\#11)}$ break B_{bMI}^9 $B_{bMI}^6/9$

B

(alto)
 $F_{\#MI}^7$ B^7
(ten. ad lib. optional)

(sample ten.)
 $F_{\#MI}^7$ B^7 $F_{\#MI}^7$ B^7

(bs.) (dr. slight Latin feel)

$F_{\#MI}^7$ B^7 $F_{\#MI}^7$ B^7

$F_{\#MI}^7$ B^7 $F_{\#MI}^7$ B^7 (as is)

B_{bMI}^7 E^7 A_{MA}^7 C^7

(walk)

C

(alto) (alto/ten.) (ten.)

(bs. opt.) (walk)

F_{MI}^7 $G_{MI}^{7(b5)}$ A_{bMA}^7 B_{bMI}^9 E_{b7} A_{bMI}^9 D_{b7} G_{bMI}^9 B^7

B_{bMI}^9 $B^{9(\#11)}$ B_{bMI}^9 $B^{9(\#11)}$

(Solo pick-ups) B_{bMI}^9 $G_{MI}^{7(b5)}$ $C^{7(b9)}$

B_{bMI}^9 break

(fine)

D (Solos)

F_{MI}^7 B_{bMI}^7 E_{b7} A_{bMI}^7 D_{b7} G_{bMI}^7 B^7 B_{bMI}^9 $B^{9(\#11)}$

1. B_{bMI}^9 $B^{9(\#11)}$ 2. B_{bMI}^9 B_{bMI}^6 **E** $(B^{13(\#11)})$ $F_{\#MI}^7$ B^7

$(B^{13(\#11)})$ $F_{\#MI}^7$ B^7 B_{bMI}^7 E^7 A_{MI}^7 C^7 **F** F_{MI}^7 B_{bMI}^7 E_{b7}

A_{bMI}^7 D_{b7} G_{bMI}^7 B^7 B_{bMI}^9 $B^{9(\#11)}$ B_{bMI}^9 $B^{9(\#11)}$

B_{bMI}^9 $B^{9(\#11)}$ **Till cue** B_{bMI}^9 break $G_{MI}^{7(b5)}$ $C^{7(b9)}$ **On cue (last solo)** B_{bMI}^9 break

Solo on DDEF (last solo take "On cue" ending) D.C. al fine (with repeat)

Note: On piano solo omit figures except last x of letter F.
(Tenor sounds as written.)

Straight 1/8's

Gush

Maria Schneider

$\text{♩} = 104$

(Intro)

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

A $F\#\text{MI}^{11}$ *mp*

$G\#\text{MI}^{9(9)}$ $F\#\text{MI}^7$ $D^7(\#11)$ $F\#$ (etc.)

(bs. clar., 8va b.)

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

B $B_{\text{MI}}^{(\text{add } 11)}$ $F\#\text{MI}^{7(\text{b}9)}$ B *mf*

$B^7(\text{add } 11)$ $B^7(\text{b}9)$ $B^7(\text{b}9)_{\text{SUS}}$ $B^7(\text{b}9)$ A_{MI} $A^7(\text{b}9)$ $G_{\text{MA}}^9(\#11)$ B

$F\#\text{MI}^{11}$ *(bs. clar., 8va b.)*

$D^7(\#11)$ $F\#$ **C** $B_{\text{MI}}^{(\text{add } 11)}$ $F\#\text{MI}^{7(\text{b}9)}$ B

$F\#\text{MI}^{7(\text{b}9)}$ B $B^7(\text{add } 11)$ $B^7(\text{b}9)$ $B^7(\text{b}9)_{\text{SUS}}$ $B^7(\text{b}9)$ A_{MI} $A^7(\text{b}9)$ $G_{\text{MA}}^9(\#11)$ B

$G_{\text{MA}}^9(\#11)$ $F\#\text{MI}^{11}$ $F\#\text{MI}^{11}$

(bs. clar., 8va b.)

(bs. clar. 4 bar figure continues throughout solo section except in "no pedal" measures)

(Solo) (Soloist on F#MI⁷, with variations, for entire solo, DDEF)
 (top note of chords, behind solo)

D B⁷ F#MI⁷ B⁷ D^{MA}⁷ F#MI⁹ G/C# F#MI⁹

(F# pedal throughout D, E & F except as marked)

F#MI⁹ G/F# F#MI⁹ G# A# F#MI⁹ C F#MI⁹ C

G/C# F#MI⁹ G⁷ (2nd x 8va) F#^{7(b9)} 3

F#^{7(b9)} C^(#11) C^{MA}⁷ F# C G^{MI} C# D^{MA}⁷ SUS F#MI¹¹

E C/B⁷ B⁷ (b9 add 4) B^bMI^(#11) D^{MA}⁷ (#11) F#MI¹¹

F#MI¹¹ F#MI^{7(b9)} A^{o7} G B^b(#9) D^{MA}⁷(#11) F#MI¹¹

(no pedal)

F F#MI⁹ E^{MI}⁶(add 7) D^{MA}⁷(add 4) D^{MA}⁹ SUS C⁶(#11)

(F# pedal continues)

C⁶(#11) C/A^b B/A^{MI} B^bMI B/A^{MI} G^{MA}¹³(#11) D^{MA}⁹(add 6)

(add 6) D^{MA}⁹ C^(#11) C^{MA}⁷ F#MI^(#11) G^{MI} G^{dim.} F#MI¹¹ F#MI^{7(b9)}

F#MI^{7(b9)} B^{7(b9)} G^bMA⁷(add b6) A^b F#MI⁷(b5 add 6) A^b7(#9) B^b(#9) G A^b F#MI¹¹

(no pedal)

(no pedal) --

diminuendo

F#MI¹¹

(end solo) D.S. al 2nd ending al Coda

G F#MI G# A# F#MI C

Straight 1/8's

Gush (Piano/Bass)

$\text{♩} = 104$

(Intro.)

(pn.) $F\#_{MI}^{11}$ $G\#^{(\#9)}$ $F\#_{MI}^7$ $D^{7(\#11)}$ $F\#$ etc.

(bs.) $F\#_{MI}^{11}$ $G\#^{(\#9)}$ $F\#_{MI}^7$ $D^{7(\#11)}$ $F\#$ etc.

A $F\#_{MI}^{11}$ 2 $G\#^{(\#9)}$ $F\#_{MI}^7$ $D^{7(\#11)}$ $F\#$

$F\#_{MI}^{11}$ 2 $G\#^{(\#9)}$ $F\#_{MI}^7$ 1. $D^{7(\#11)}$ $F\#$

B

$B_{MI}^{(add 11)}$ $F\#^{7(b9)}$ B $B^{7(add 11)}$ $B^{7(b9)}$ $B^{7(\#5)}$ $B_{SUS}^{(b9)}$ $B^{7(b9)}$ $B^{7(\#5)}$ A_{MI} $A^{7(\#9)}$ $B^{(\#5)}$ B

(bs. bottom note 8va)

$G_{MA}^{9(\#11)}$ B $(F\#_{MI}^{11})$

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

2. $D^{7(\#11)}$ $F\#$ **C** $B_{MI}^{(add 11)}$ $F\#^{7(b9)}$ B

$B^{7(add 11)}$ $B^{7(b9)}$ $B^{7(\#5)}$ $B_{SUS}^{(b9)}$ $B^{7(b9)}$ $B^{7(\#5)}$ A_{MI} $A^{7(\#9)}$ $B^{(\#5)}$ B $G_{MA}^{9(\#11)}$ B $(F\#_{MI}^{11})$

(bs. bottom note 8va)

(bs. figure continues for solos)

(Solo) (Soloist on F#MI⁷, with variations, for entire solo, DDEF)
 (top note of chords, behind solo)

D

(F# pedal throughout D, E & F except as marked)

E

(no pedal)

F

(F# pedal continues)

(no pedal) - -

(no pedal)

diminuendo

(end solo) D.S. al 2nd ending al Coda

Bass line for solos is similar to Intro, with variations.
 This chart has been simplified from the composer's score.

Med. Funky Latin

Hard Eights

Lyle Mays

$\text{♩} = 230$

(Intro.) drum solo

(add bass) (etc.)

(add piano) 1-3. BbMA7/C 4. BbMA7/C

A

(add piano)

DMI9 BbMA7 Eb/F BbMA7 C/F

CMA9 GMA9 AbMA7 Eb6 BbMA7 C/F G/C

Bb/Eb F/Bb CMA7 F Emi/G Asus 1. Asus (A7(alt.)) 2.

(Steady Samba)

B

BbMA7/A B/A

CMI(MA7)/G AbMA7(#11)/E

AbMA7/C FMA7(#5)/A

$D_{MI}^9 / F^\#$ D / B^\flat F / D^\flat A / F $NC.$
dr. fill

(Original Feel)
 C D_{MI}^9 B^\flat / C D_{MI}^9 $B^\flat MA^7 / C$ D_{MI}^9

D_{MI}^9 $B^\flat MA^7$ F / E^\flat $B^\flat MA^7 / C / F$

C_{MA}^9 G_{MA}^9 $A^\flat MA^7$ $E^\flat 6$ $B^\flat MA^7$

C / F G / C B^\flat / E^\flat F / B^\flat C_{MA}^7 F E_{MI} G A_{SUS} $A_{SUS} (A^7 (alt.))$

(Solos)
 D D_{MI}^9 $B^\flat MA^7$

C_{MA}^7 $E^\flat MA^7$ $B^\flat MA^7$ F_{MA}^7 G_{MA}^7 $A^7 (alt.)$

(last x)
After last solo, D.S. al Coda

D_{MI}^9 B^\flat / C
(Vamp, fill & fade)

Melody at letters A & C may be played an octave higher.
Melody is freely interpreted.

Heat Wave

Eddie Holland
Lamont Dozier
Brian Holland

(As sung by Martha Reeves and the Vandellas)

Medium-Up Shuffle

♩ = 165

Chords: B^{\flat} , E^{\flat} , B^{\flat} , E^{\flat} , B^{\flat} , B^{\flat} , B^{\flat} , B^{\flat} , B^{\flat} , FMI^7 , GMI^7 , CMI , FMI^7 , GMI^7 , CMI , FMI^7

(pn.) (horns)

Chords: GMI^7 , A^{\flat} , $B^{\flat 7}$, E^{\flat} , E^{\flat} , B^{\flat}

(pn.)

1. When - ev - er I'm

A **S** FMI^7 GMI^7 CMI

with him some - thing in - side starts to

FMI^7 GMI^7 CMI

burn - in' and I'm filled with de - sire.

FMI^7 GMI^7 A^{\flat} $B^{\flat 7}$

Could it be a dev - il in me or is this the way love's sup - posed to be? It's like a

E^{\flat}

heat wave burn - in' in my heart, I can't keep from

E^{\flat} E^{\flat} B^{\flat} E^{\flat} B^{\flat}

cry - in', it's tear - in' me a - part.

2. When - ev - er he (horns)

B FMI⁷ GMI⁷ CMI FMI⁷ GMI⁷

(bkg. vocals) Ooh, _____ Ooh, Heat Wave. Ooh, _____

CMI FMI⁷ GMI⁷ Ab Bb⁷

Ooh, Heat Wave. (sax solo for 11 bars)

E^b B^b break -----

(pn.) (end solo)

3. Some -times I
D.S. al Coda (3rd verse)

lead vocal E^b B^b break ----- C FMI⁷ GMI⁷ CMI

Yeah, yeah, yeah, yeah, _____ Oh _____

bkg. vocals

You know it's all right, girl, _____ Go a -

CMI FMI⁷ GMI⁷ CMI

yeah, _____ Yeah, Yeah yeah, _____ Oh

head, girl. _____ Know it's all right, girl, _____ Ain't noth - in' but

CMI FMI⁷ GMI⁷ Ab

yeah, _____ I feel it burn - in', I hear it

love, girl. _____ Don't pass up this chance, _____ This time it's

(start to fade) (fade)

Horn line at 2nd ending of letter A is played at every "break". Comping rhythms from Intro continue through the head. Piano figure 4 before letter A is played whenever the chord is Eb.

Second and third verses

2. Whenever he calls my name, soft, low, sweet and plain,
I feel, yeah, yeah, I feel that burnin' flame.
Has high blood pressure got a hold on me
Or is this the way love's supposed to be?
It's like a heat wave...

3. Sometimes I stare in space, tears all over my face.
I can't explain it, don't understand it, I ain't never felt
like this before.
Now that funny feelin' has me amazed,
I don't know what to do, my head's in a haze.
It's like a heat wave...

Herzog

Bobby Hutcherson

Fast Swing

$\text{♩} = 250$

A F^7_{SUS}
 (vibes w/ ten. 8va b.)

F^7_{SUS}

E^7_{SUS}

Gm^7 Am^7 Gm^7 Am^7

F^9_{SUS}

F^9_{SUS}
 (vibes ten. 8va b.)

A^{b7}_{SUS} F^7_{SUS}

B^b/C G/A B^b/C G/A
 (vibes 8va ten. top notes 8va b.)

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

B (Solos)
F⁷_{SUS} **E**⁷_{SUS}

G_{Mi}⁷ **A**_{Mi}⁷ **G**_{Mi}⁷ **A**_{Mi}⁷

F⁹_{SUS} **A**^{b7}_{SUS}

B^b/_C **G**/_A **B**^b/_C **G**/_A

B^b/_C **G**/_A **E**/_{F#} **D**^b/_{Eb}

After solos, D.C. al Coda

F⁷_{SUS}

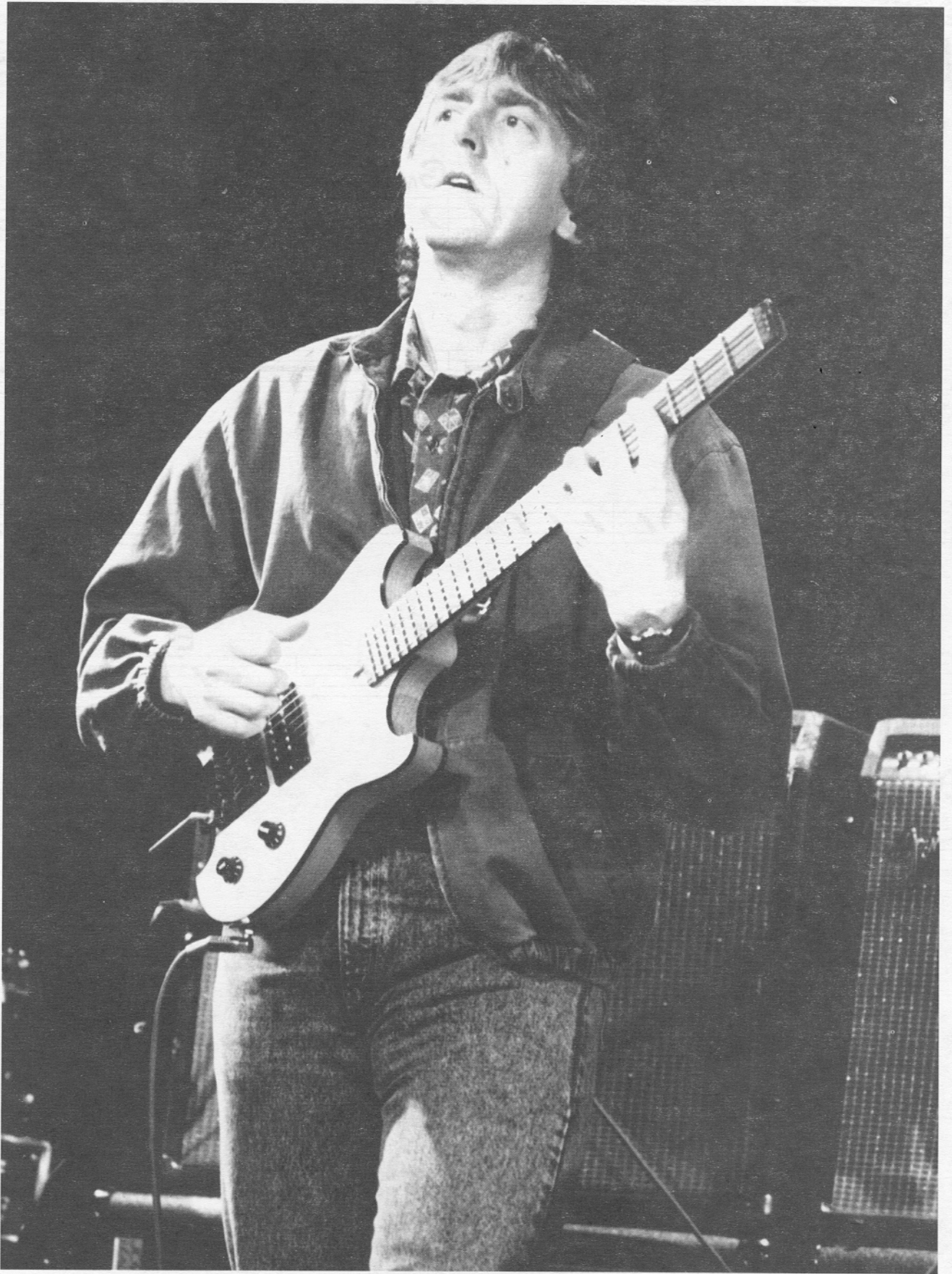


Photo © Hyou Vielz

ALLAN HOLDSWORTH

Hold On I'm Coming

Isaac Hayes
& David Porter

(As sung by Sam & Dave)

Med. Boogaloo

♩ = 108

A^b **B** **D^b** **A^b** ζ

(horns)

1. Don't you

A **A^b7**

ev - er be sad, Lean on me when times are bad, When the

D^b7

day comes and you're down, in a riv - er of trou - ble, and a - bout to drown. Just hold

B **A^b** **B** **D^b** **A^b** **A^b** **A^b**

(horns as in Intro)

on, I'm com - ing, hold on, I'm com - ing. 2. I'm on my com - ing. Hold

A^b **B** **D^b** **A^b**

on, I'm com - ing, Hold on, I'm com - ing.

C **D^b7**

Reach out to me for sat - is - fac - tion,

B **D^b7** **E^b7**

Call my name for quick re - ac - tion, yeah yeah, yeah, Yeah,

A^b **G^b** **B** **D^b**

(gtr. solo)

D.C., sing first verse again, (end solo)
vamp & fade on letter **B**.

2nd verse: I'm on my way, your lover,
If you get cold I'll be your cover
Don't have to worry, 'cause I'm here,
No need to suffer, 'cause I'm here.

How Sweet It Is (To Be Loved By You)

Medium Shuffle

Eddie Holland, Lamont Dozier & Brian Holland

$\text{♩} = 112$ NC

(As sung by Marvin Gaye)

The musical score is written for a single melodic line in treble clef, 4/4 time, with a medium shuffle feel. It includes various musical notations such as triplets, piano fills, and specific chord voicings. The lyrics are placed below the notes, with blank lines indicating where the singer should breathe or pause.

Drums: (drums)

Chords: F^6 , C/G , F/G , C/G , F/G , C (pn. fill), C^7 , F^6 , C/G , F/G , C/G , F/G , C (pn. fill), G^9_{sus} , C , A_{MI} , G , F , C , A_{MI} , G , F , C , F , C , F .

Lyrics:

How sweet it is _____ to be loved by
 you, _____ How sweet it' is _____
 _____ to be loved by you. _____

[A] I need - ed the shel - ter of some - one's _____ arms, and there _____ you were, _____ I
 need - ed some - one to un - der - stand my ups and _____ downs, and there _____ you were, _____
 with sweet love and de - vo - tion, _____ deep - ly touch - ing my _____ e - mo - tions, _____ I want to
 stop and thank you ba - by, I want to stop _____ and thank you ba - by.

F⁶ **C/G** **F/G** **C/G** **F/G** **C** **C⁷**

How sweet it is_____ to be loved by you.____

F⁶ **C/G** **F/G** **C/G** **F/G** **C** **G⁹ SUS**

How sweet it is_____ to be loved by you._____

(Piano solo)

C **A_MI** **G** **F**

D.S. al Coda

F⁶ **C/G** **F/G** **C/G** **F/G** **C**

(fade) How sweet it is_____ to be loved by you.____

Second verse:

I close my eyes at night,
 Wonderin' where would I be without you in my life.
 Ev'rything I did was just a bore.
 Ev'rywhere I went, seems I've been there before.
 But you brighten up for me all of my days
 With a love so sweet in so many ways
 I want to stop (etc.)

Third verse: (begins at the sign, D.S.)

You were better to me than I was to myself.
 For me there's you and there ain't nobody else.
 I want to stop (etc.)

Sample bass line:

A **C** **A_MI** **G** **F** **4**

C **F** **2** **2** **2**

B **F⁶** **C/G** **F/G** **C/G** **F/G** **C** **C⁷** **F⁶** **(etc.)**

I Can't Help It

Susaye Green
Stevie Wonder

(As performed by Michael Jackson)

Medium Pop Ballad

$\text{♩} = 102$

(synth., tacet 1st x)

(elec. pn. ad lib. chords)

$A^{13(\#11)}$

A^bMA^9

$A^{13(\#11)}$

Musical notation for the first system, including treble and bass staves with chords and a synth part.

A **S**

(vocal 8va b.)

Look - ing in my mir - ror
Help - less like a ba - by,

A^bMA^9

$A^{13(\#11)}$

A^bMA^9

Musical notation for the second system, including treble and bass staves with chords and vocal line.

Took me by sur - prise.
sen - su - al dis - guise.

$A^{13(\#11)}$

A^bMA^9

Musical notation for the third system, including treble and bass staves with chords and vocal line.

I can't help but see you
I can't help but love you,

FMI^9

B^b13

Musical notation for the fourth system, including treble and bass staves with chords and vocal line.

1.

run - ning of - ten through my mind,

yeah.

D^bMI^9

$E^b7(\#9)$

E^bMA^9 $F\#MI^7$ $G\#MI^7$ A^bMA^7

Musical notation for the fifth system, including treble and bass staves with chords and vocal line.

2.

It's get - ting bet - ter all the time. I can't

$D^b M I^9$ $E^b 7(\#9)(\#5)$ $A^b M A^9$

B

help it. If I want - ed to I would - n't help it ev - en if I could. I can't

$F M I^9$ $D^b M I^9$ $E^b 7(\#9)(\#5)$

1.

help it. If I want - ed to I would - n't help it, no I can't

$F M I^9$ $(D^b M I^9)$ $E^b 7(\#9)(\#5)$

(tacet 2nd x)

2.

C (Ad lib. vocal)

help it, no.

$D^b M I^9$ $E^b 7(\#9)(\#5)$ $A^{13}(\#11)$

$A^b M A^9$ $A^{13}(\#11)$ $A^b M A^9$

D.S. for 2nd verse and solos.
Last x vamp & fade on **C**.

Second verse:

Love to run my fingers softly while you sigh.
Love came and possessed you, bringing sparkles to your eyes.
Like a trip to heaven, heaven is the prize.
And I'm so glad I found you, yeah. You're an angel in disguise.
I can't help it. etc.



Photo by Tom Copi

MILES DAVIS

I Fall In Love Too Easily

Medium Ballad

Music: Jule Styne

Lyric: Sammy Cahn

A

<p>I fall in love too eas - i - ly, I fall in love too fast,</p>			
<p>(E^bMA⁷ G⁷(#9) CMI⁷)</p> <p>FMI⁷ B^b13(b9)</p>		<p>(C[#]MI⁹)</p> <p>E^bMA⁷ A^bMA⁷ DMI⁷(b5) G⁷(#9)(#5) CMI⁷ A⁷(b5)</p>	

<p>I fall in love too ter - ri - bly hard for love to ev - er last.</p>			
<p>(F¹³)</p> <p>DMI⁷(b5) G⁷(#9) CMI⁷ CMI⁷/B^b</p>		<p>E^b7(#9) D¹³ A^b13(#11) DMI⁷(b5) G⁷</p>	

B

<p>My heart should be well schooled, 'cause I've been fooled in the past, and still I</p>			
<p>(E^bMI⁹ A^bMI⁷ D^b7(#9))</p> <p>AMI⁷(b5) D⁷(alt.) G¹³ D^b7(#9)</p>		<p>(G^{MI}7(b5))</p> <p>C⁹_{SUS} C⁷(b9) FMI⁷ (C⁷(b9))</p>	

<p>fall in love too eas - i - ly I fall in love too fast.</p>			
<p>(F¹³)</p> <p>FMI⁷ A^bMI⁹ D^b9 G⁷(alt.) C⁷(b9) FMI⁹ B^b13(b9)</p>		<p>(B^bMI⁹ CMI⁹ D^bMI⁹ G^b13)</p> <p>E^b6/9 G^b13</p>	

B natural in bar 1 of A and E natural in bar 5 may be played as flats.

I Got It Bad

(And That Ain't Good)

Lyric: Paul Webster
Music: Duke Ellington

Freely (Verse)

(D⁷) G^{6/4} (C^{7(#11)}) G^{6/4} C^{7(#11)} G^{6/4} B_{Mi}^{7(b5)} B_{Mi}⁷ E^{7(b9)}

The po - ets say that all who love are blind, but

A_{Mi}⁷ D⁹_{SUS} C^{9(#11)} B_{Mi}⁷ E^{7(b9)} A_{Mi}⁷ D^{7(#5)}

I'm in love and I know what time it is. The

(C^{7(#11)}) G^{6/4} C^{7(#11)} G^{6/4} B_{Mi}^{7(b5)} B_{Mi}⁷ E^{7(b9)}

good book says "Go seek and ye shall find." Well

A_{Mi}⁷ D⁹_{SUS} D⁹ G^{6/4}

I have sought and, my, what a climb it is. My

D_{Mi}⁷ G⁹ C_{MA}⁷ A_{Mi}⁷

life is just like the weath - er. It chang - es with the hours.

B^{7(b9)} E^{7(#5)} A⁷ E_b⁷ D^{7(b9)}

When he's near I'm fair and warm - er. When he's gone I'm cloud - y with show - ers.

(C⁷) G^{6/4} C^{7(#11)} G^{6/4} C^{7(#11)} G⁶ C^{7(#11)}) G^{6/4} C^{9(#11)} G^{6/4}

In e - mo - tion, like the o - cean, it's ei - ther sink or swim When a

D⁶ A C⁹⁽¹³⁾ B^{7(b9)} E_{Mi}⁷ A¹³ D⁷_{SUS} D⁷

wo - man loves a man like I love him.

(Ballad)

A E^{o7} G G C_G G B⁷ E_{Mi}⁷ A⁹ (B^{b9}) E_{Mi}⁷ A⁹

Ne - ver treats me sweet and gen - tle, the way he should.
Like a lone - ly weep - ing wil - low lost in the wood,

*A*Mi⁷ B⁷(#5) E⁷ A⁷ D¹³ G⁶ E^{Mi}⁷ *A*Mi⁷ D⁷

I got it bad and that ain't good!

(G^MA⁷ E^{o7}) G G (C^MA⁷) C/G G B⁷ E^{Mi}⁷ A⁹ (B^{b9}) E^{Mi}⁷ A⁹

My poor heart is sen - ti - men - tal, not made of wood.
And the things I tell my pil - low no wom - an should.

*A*Mi⁷ B⁷(#5) E⁷ A⁷ D¹³ G⁶ C^{#o7} D^{Mi}⁷ G⁷

I got it bad and that ain't good! But Tho'

B C⁶ F⁷

when the week - end's o - ver and Mon - day rolls a - round I
folks with good in - ten - tions tell me to save my tears, I'm

(F^{#Mi}⁷ F⁷ E^{Mi}⁷) G^MA⁷ B^{Mi}⁷ E⁷ A^{Mi}⁷ (E^{b7}(#5)) D⁹ SUS D⁷(b9)

end up like I start out, just cry - in' my heart out.
glad I'm mad a - bout him. I can't live with - out him.

C (G^MA⁷ E^{o7}) G G (C^MA⁷) C/G G B⁷ E^{Mi}⁷ A⁹ (B^{b9}) E^{Mi}⁷ A⁹

He don't love me like I love him. No - bod - y could.
Lord a - bove me, make him love me the way he should.

*A*Mi⁷ B⁷(#5) E⁷ A⁷ D¹³ G⁶ (E^{Mi}⁷ *A*Mi⁷ D⁷)

I got it bad and that ain't good.

Solo on form (ABC)

Alternate lyric at letter B:

But when the fish are jumpin'
And Friday rolls around,
My man and me, we gin some
And sin some and then some.

Alternate changes (Bill Evans)(Actually played in F)

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

F[#]/G G C^{#7}(#9) F^{#7}(#9) B^{Mi}⁹ F⁹ E^{Mi}¹¹ B^{b13}(#11) A⁹(#11) *A*Mi⁹ G⁹(#5)

F⁹(#11) E⁷(#11) E^{b9} D⁷(#11) 1. G⁶ B E⁷(#9) A⁹ D⁷(#9) 2. G⁶/9 B⁷(#9) E¹³(b9) A⁷(#9) D¹³(#9) G⁹ D^{b9} **B** (C^MA⁷(add6)) (etc.)



Photo by Francis Wolff. Courtesy of Mosaic Images

JOHN COLTRANE

I Hear a Rhapsody

George Fragos, Jack Baker
& Dick Gasparre

Ballad or Medium Swing

And when I hear you call _____ so soft - ly to me, _____ I don't hear a
 call at all, _____ I hear a rhap - so - dy. _____ And when your
 spark - ling eyes _____ are smil - ing at me, _____ then soft through the
 star - lit skies _____ I hear a rhap - so - dy. _____

B My days are so blue when you're a - way. _____
 My heart longs for you, so won't you stay? _____ My dar - ling,

C hold me tight _____ and whis - per to me. _____ Then soft through a
 star - ry night _____ I hear a rhap - so - dy. _____

Chord diagrams: (G^7) , A , C_{MI}^9 , (C_{MI}^7) , $G_{b13}^{(\#11)}$, F_{MI}^7 , $B_{b7}^{(b9)}$, E_{bMA}^7 , (E_{bMA}^7) , A_{b9} , G_{MI}^7 , $(b5)$, C^7 , $(b9)$, F_{MI}^7 , $(F_{MI}^7(b5))$, A_{bMI}^7 , B_{MI}^7 , $B_{b7}^{(\#5)}$, E_{bMA}^7 , $(A^7(\#11))$, D_{MI}^7 , $(b5)$, G^9 , C_{MI}^9 , (C_{MI}^7) , $G_{b13}^{(\#11)}$, F_{MI}^7 , $B_{b7}^{(b9)}$, E_{bMA}^7 , (E_{bMA}^7) , A_{b9} , G_{MI}^7 , $(b5)$, C^7 , $(b9)$, F_{MI}^7 , $(F_{MI}^7(b5))$, A_{bMI}^7 , B_{MI}^7 , $B_{b7}^{(\#5)}$, E_{bMA}^9 , (E_{bMA}^7) , B_{bMI}^{11} , A_{MI}^7 , $(b5)$, D^7 , $(b9)$, $(A_{MI}^7(b5))$, D^7 , $(b9)$, G_{MI}^7 , $(\#5)$, D^7 , $(b9)$, G_{MI}^7 , C_{MI}^9 , F^7 , $(b9)$, B_{bMA}^7 , (A_{b7}^7) , F_{MI}^7 , D_{MI}^7 , $(b5)$, G^7 , $(G^7(\#5))$, F^7 , $(\#5)$, $E_{b7}^{(b5)}$, $D_{b7}^{(b5)}$, C_{MI}^9 , (C_{MI}^7) , $G_{b13}^{(\#11)}$, F_{MI}^7 , $B_{b7}^{(b9)}$, E_{bMA}^7 , (E_{bMA}^7) , A_{b9} , G_{MI}^7 , $(b5)$, C^7 , $(b9)$, F_{MI}^7 , $(F_{MI}^7(b5))$, A_{bMI}^7 , B_{MI}^7 , $B_{b7}^{(\#5)}$, E_{bMA}^9 , $(A^7(\#11))$, D_{MI}^7 , $(b5)$, G^7

Note: Bottom changes are Bill Evans'; more standard changes in parentheses.

I Heard It Through the Grapevine

Norman Whitfield

Barrett Strong

(As sung by Marvin Gaye)

Medium Pop (Intro)

♩ = 117

 $(E^b M I)$

(no bass) (elec. pn.) (add kick dr.)

(add gtr.) (Fr. horn)

$(E^b M I)$ $E^b M I$ $A^b E^b M I$ $A^b E^b M I$ $(etc.)$ $A^b E^b M I$ $A^b E^b M I$

1. Ooh, — I bet

A $E^b M I$ $A^b G^b$ $E^b M I$ $A^b G^b$ $E^b M I$ $B^b 7$ $A^b 9$

you're won - d'rin' how I knew 'bout your plans — to make me blue,

$A^b 9$ $E^b M I$ $A^b G^b$ $E^b M I$ $A^b G^b$ $E^b M I$ $B^b 7$

with some oth - er guy — you knew be - fore. Be - tween the two of us guys —

$B^b 7$ $A^b 9$ $C M I$ $E^b 7$ $A^b 9$

— you know I love you more. It took me by sur - prise — I must say, —

$A^b 9$ $E^b 7$ $A^b 9$ $E^b 7$

when I found — out yes - ter - day. — Don't you know that I heard —

B $E^b 7$ $A^b 7$ $E^b 7$ $A^b 9$ $E^b 7$

— it through the grape - vine, — not much long - er would you be — mine. Oh, I heard.

$E^b 7$ $A^b 7$ $E^b 7$ $A^b 7$ $NC. (unis.)$ ⊙

— it through the grape - vine, Oh, — I'm just a - bout to lose — my mind. Hon - ey, hon - ey, well (Heard —)

(E^bM₁)
 (bkgr. vocals) it through the grape - vine, not much long - er would you be my ba -
 (1st x only)

by, Ooh, doot, doo doo doo
 2. I know a man
 (E^bM₁)

(Interlude) C (strings)
 A^b E^bM₁ G^b E^bM₁ A^b G^b E^bM₁ A^b G^b E^bM₁ NC(unis.) E^bM₁

3. Peo - ple say be - lieve half
 D.S. al Coda

(E^bM₁)
 (bkgr. vocals) it through the grape - vine, not much long - er would you be my ba - by, Yeah,

(E^bM₁)
 Hon - ey, hon - ey I know that you're let - tin' me go, Said I heard
 — yeah, yeah, — yeah, Heard (etc., to end)

(E^bM₁)
 — it through the grape - vine, Ooh, I heard it through the grape - vine, Ooh noo, I heard
 (start to fade) (fade)

Second and Third Verse lyrics:

2. I know a man ain't supposed to cry,
 But these tears I can't hold inside.
 Losin' you would end my life, you see,
 'Cause you mean that much to me.
 You could have told me yourself
 That you loved someone else.
 Instead, I heard it through the grapevine (etc.)

3. People say believe half of what you see,
 Son, and none of what you hear,
 But I can't help bein' confused.
 If it's true please tell me, dear.
 Do you plan to let me go
 For the other guy you loved before?
 Don't you know, I heard it through the grapevine (etc.)

I Heard It Through the Grapevine (Rhythm)

Medium Pop

♩ = 117 (Intro)

(elec. pn.)
(E^bM₁) (kick dr.) (etc.)
(no bass)

(add gtr)
(elec. pn.)
(E^bM₁) E^bM₁ A^bE^bM₁ A^b E^bM₁ A^bE^bM₁ A^b E^bM₁
(sample bass line)

A
S:
E^bM₁ A^bG^bE^bM₁ A^bG^bE^bM₁B^b7 A^b9 E^bM₁

E^bM₁ A^bG^bE^bM₁ A^bG^bE^bM₁B^b7 A^b9 C_M1

C_M1 E^b7 A^b9 E^b7 A^b9 E^b7

B

(elec. pn. fill) -----

Chords: Eb7, Ab7, Eb7, Ab9, Eb7

Chords: Eb7, Ab7, Eb7, Ab7, NC

Chords: (EbMI), EbMI

C (Interlude)

Chords: EbMI, Ab, Gb, EbMI, Ab, Gb, EbMI, NC, EbMI

D.S. al Coda

Chords: (EbMI), (etc., to end)

Chords: (EbMI), (continue tremolo to end)

Chords: (EbMI), (bass)

Chords: (EbMI), (start to fade), (fade)

I Wanted to Say

Medium Swing (in 2)

Victor Lewis
(As played by Kenny Barron)

♩ = 136 **A** A_{MI}^9 E_{MI}^9 $C\#_{MI}^9$ $G\#_{MI}^{11}$
 (muted trp. w/ ten. 8va b.)

F^{13}_{SUS} C_{MI}^9 A_{MI}^{11}

(D_{MI}^{11}) D^9_{SUS} (E_{MI}^{11}) E^9_{SUS} $C\#_{MI}^9$ $G\#_{MI}^{11}$

F^{13}_{SUS} C_{MI}^9 A_{MI}^{11}

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

F^{13}_{SUS} $F^{13(\#11)}$ E_{MI}^{11} $E^b_{13(\#11)}$
 (trp. 8va b.)

C A_{MI}^9 E_{MI}^9 $C\#_{MI}^9$ $G\#_{MI}^{11}$ \oplus

F^{13}_{SUS} C_{MI}^9 A^{13}_{SUS}

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

\oplus F^{13}_{SUS} C_{MI}^9 A^{13}_{SUS} (pn. fills)
 Vamp & fade

Chords in parentheses are optional for solos.
On recording, solos are 2 choruses each, the first in 2 and the second in 4.

I'm Getting Sentimental Over You

Ballad or
Medium Swing

Lyric: Ned Washington

Music: George Bassman

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

Ne - ver thought I'd fall, but now I hear love call. I'm

G^9 C^7 F^6 D^7 G_{MI}^7 C^7

get - ting sen - ti - men - tal ov - er you.

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

Things you say and do just thrill me thru and thru. I'm

G^9 $C^{7(\#5)}$ F^6 E^6 F^6 $B_{MI}^{7(b5)}$ $E^{7(b9)}$

get - ting sen - ti - men - tal ov - er you.

B $A_{MI}^{6/9}$ $(F\#_{MI}^{7(b5)})$ B^7 $E^{7(b9)}$

I thought I was hap - py. I could live with - out love.

B_{MI}^7 E^7 A_{MI}^7 D^7 G_{MI}^7 C^7

Now I must ad - mit, love is all I'm think - ing of.

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

Won't you please be kind, and just make up your mind, that

G^9 C^7 A_{MI}^7 D^7

you'll be sweet and gen - tle, be gen - tle with me, be -

G^9 $C^{7(\#5)}$ F^6 $(A^{b\circ 7})$ (E^6) (F^6) G_{MI}^7 C^7

cause I'm sen - ti - men - tal ov - er you.

(I Know) I'm Losing You Cornelius Grant Norman Whitfield Eddie Holland

Med. Boogaloo (Intro)

♩ = 110

(As sung by the Temptations)

C (omit 3)

(gtr.)

(etc. to **A**) (add bass)

C (horn rhythm)

CMI⁷ **F/C** **CMI⁷**

love is fading, I can feel your love fading, girl, it's fading away from me. 1. 'Cause your

A **C⁷**

touch, your touch has grown cold, As if some-one else controls your

C⁷

very soul, I've fooled myself long as I can, I can

C⁷ **E^b**

feel the presence of another man. It's there when you

B **C** **CMI⁷** **F/C**

speaking my name, It's just not the same, Ooh, baby, I'm

CMI⁷ **C** **CMI⁷** **F/C**

losing you. It's in the air, It's everywhere, Ooh, baby, I'm

CMI⁷ **1. C (omit 3)** **2. C (omit 3)**

losing you. I don't wanna lose you. (trps.)

C

(trbs.)

C **E^b** I can

D **C** **C_M1⁷** **F/C** **C_M1⁷**

tell when we kiss from the ten-der-ness I miss, Ooh, ba-by, I'm los-ing you. Girl, I can

C **C_M1⁷** **F/C** **C_M1⁷**

feel it in my bones an-y day you'll be gone, Ooh, ba-by, I'm los-ing you.

(Repeat & fade)

Second verse:

When I look into your eyes,
 A reflection of a face I see.
 I'm hurt, down-hearted and worried, girl,
 'Cause that face doesn't belong to me.

It's all over your face, Someone's taken my place,
 Ooh, baby, I'm losing you.
 You try hard to hide the emptiness inside,
 Ooh, baby, I'm losing you.

Repeat of letter D:

Oh, my dear, what happened to the love we shared?
 Ooh, baby, I'm losing you.
 I know it's true, there's someone new,
 Ooh, baby, I'm losing you.

(Sample bass line at letter A) (etc.)

I'm Through with Love

Medium
(or Med. Ballad)

Lyric: Gus Kahn
Music: Matt Malneck
& Fud Livingston

A F_{MA}^7 $A^{b\circ 7}$ G_{MI}^7 C^7

I'm through with love I'll nev - er fall a - gain. Said "a -

(C_{MI}^7) F_{MA}^9 F^7 $B^b_{MA}^7$ E^{b7} A_{MI}^7 $D^7(\#5)$

dieu" to love, "Don't ev - er call a - gain" for I must have you or

G_{MI}^7 $(D^7(\#5))$ G_{MI}^7 $C^7(\#5)$ A_{MI}^7 $D^7(\#5)$ G_{MI}^7 $C^7(\#5)$

no - one, _____ and so I'm through with love. I've

F_{MA}^7 $A^{b\circ 7}$ G_{MI}^7 C^7

locked my heart, I'll keep my feel ing there. I have

(C_{MI}^7) F_{MA}^9 F^7 $B^b_{MA}^7$ E^{b7} A_{MI}^7 $D^7(\#5)$

stocked my heart with i - cy frig - i - daire, and I mean to care for

G_{MI}^7 $(D^7(\#5))$ G_{MI}^7 $C^7(\#5)$ F^6 $E^7(\#9)$

no - one, _____ be - cause I'm through with love.

B A_{MI} $A_{MI}(\#5)$ A_{MI}^6 $A_{MI}(\#5)$ A_{MI} $A_{MI}(\#5)$

Why did you lead me to think you could care? You did - n't need me for

A_{MI}^6 D^7 C^6 A_{MI}^7 D_{MI}^7 G^{13}

you had your share of slaves a - round you to hound you and swear, with

GMI⁷ **(D^{7(b9)}(#5))** **GMI⁷** **C^{7(b9)}**
 deep e - mo - tion, de - vo - tion to you. Good -

C **F^{MA}⁷** **A^b°⁷** **GMI⁷** **C⁷** **(C^{MI}⁷)** **F^{MA}⁹** **F⁷**
 bye to Spring, and all it meant to me, It can nev - er bring the

B^bMA⁷ **E^b⁷** **A^{MI}⁷** **D^{7(b9)}(#5)** **GMI⁷** **(D^{7(b9)}(#5))**
 thing that used to be, for I must have you or no - one,

(G⁷) **GMI⁷** **C^{7(b9)}** **F⁶** **(C^{7(b9)})**
 and so I'm through with love.

If You Could See Me Now

Lyric: Carl Sigman

Music: Tadd Dameron

(Bill Evan's changes)

Ballad

(Solos: E^b9_{SUS} $E^b7(\#5)$)

A E^bMA^9 A^b9_{SUS} A^b9

If you could see me now you'd know how blue I've been.
If you could see me now you'd find me be - ing brave,

E^bMA^9 CMI^7 (BMI^7 B^bMI^7 AMI^7) A^bMI^9 D^b9

One look is all you'd need to see the mood I'm in. Per -
and try - ing aw - f'ly hard to make my tears be - have. But

GMI^9 CMI^9 $F\#MI^9$ B^9 FMI^9 B^b9 BMI^9 $E^9(b5)$

haps then you'd re - a - lize I'm still in love with
that's quite im - pos - si - ble. I'm still in love with

1. $D^b9(\#11)$ $C7(b9)$ $FMI^7(b5)$ $B^b7(b9)$ 2. E^b9 A^bMI^6 $E^b6/9$ G CMI^9 B^bMI^9

you. you. You'll

B AMI^9 D^9_{SUS} $D7(\#5)$ BMI^7 $B7(\#9)$ $E7(b9)$ AMI^9 $D7(b9)$

hap - pen my way on some mem - 'ra - ble day and the month will be May for a

GMA^9 AMI^9 CMI^9 $F7(b9)$ DMI^7 $D7(\#5)$ GMI^9

while. I'll try to smile but can I play the part with - out my

$CMI^7(b5)$ $F7_{SUS}(b9)$ $F7(b9)$ FMI^7 G^bMA^9 BMA^9 EMA^9 **C** E^bMA^9 (Solos: E^b9_{SUS} $E^b7(\#5)$)

heart be - hind the smile? The way I feel for you I

A^b9_{SUS} A^b9 E^bMA^9 CMI^7 (BMI^7 B^bMI^7 AMI^7)

nev - er could dis - guise. The look of love is writ - ten

plain - ly in my eyes. I think you'd be mine a - gain

if you could see me now.

Chords above first staff: A^bMI^7 , D^b9 , GMI^9 , CMI^9 , $F\#MI^9$, B^9

Chords above second staff: FMI^9 , B^b9 , BMI^9 , $E^9(b5)$, E^bMA^9 , $(FMI^7(b5) / B^b)$, $B^b7(b9)$

Note: These are Bill Evans' changes, transposed.



Photo by Paul Hoeffler, Toronto

DUKE ELLINGTON

In a Mellow Tone

Medium Slow Swing

Duke Ellington

(F⁷) A B^{b7} E^{b7} A^{b6}

In a mel - low tone, _____ feel - in' fan - cy free. _____

A^{b6} E^{bMI7} A^{b7} D^{bMA7}

And I'm not a - lone, _____ I've got com - pa - ny. _____

D^{bMA7} D^{b6} G^{b7} A^{b6}

Ev - 'ry - thing's O. K. _____ The live - long day. _____

F⁹ B^{b7} E^{b7} (optional break, head only)

With this mel - low song _____ I can't _____ go wrong. _____ In a mel - low tone, _____

B B^{b7} E^{b7} A^{b6}

_____ that's the way to live. _____ If you mope and groan, _____

E^{bMI7} A^{b7} D^{bMA7}

_____ some - thing's got to give. _____ So go _____ you way _____

D^{b7} D^{o7} A^{b6} E^b F⁷

_____ and laugh _____ and play. _____ There's joy _____ un - known _____

B^{b7} E^{b7} A^{b6} (A^{b6} E^b E^{o7} F^{MI7} B⁷)

_____ in a mel - low tone. _____ **Solo on AB**

In a Sentimental Mood

Duke Ellington, Irving Mills
& Manny Kurtz

Ballad

(D_{Mi}^{9(MA7)} A^{7(b9)})
A D_{Mi} D_{Mi}^(MA7) D_{Mi}⁷ D_{Mi}⁶

In a sen - ti - men - tal mood I can see the stars come
 kiss drifts a mel - o - dy so

G_{Mi} G_{Mi}^(MA7) G_{Mi}⁷ G_{Mi}⁶ A^{7(#5)} D_{Mi} (D_{Mi}⁷ B_{Mi}^{7(b5)} B_{Mi}^{MA9})

thru my room while your lov - ing at - ti - tude is, like a
 strange and sweet. In this sen - ti - men - tal bliss you make my

A_{Mi}⁷ D⁹ G_{Mi}⁷ C^{7(b9)} 1. F^{6/9} (break on head) (E_{Mi}⁷ A^{7(#5)}) 2. F^{6/9} (E_{Mi}⁹ A^{b13})

flame that lights the gloom. On the wings of ev - 'ry
 par - a - dise com - plete.

B D_{Mi}^{MA7} B_{Mi}⁷ E_{Mi}⁹ A^{b7} (G_{Mi}^{MA7} D_{Mi}⁶ E¹³)
 D_{Mi}⁶ B_{Mi}^{7(b9)}

Rose pet - als seem to fall. It's all like a dream to call you mine.

E_{Mi}⁷ A^{b7} (F_{Mi}⁷) D_{Mi}^{MA7} B_{Mi}⁷ E_{Mi}⁹ A^{b7}

My heart's a light - er thing since you made this night a thing di -

(B^{9(#11)} A^{7(#5)})
 C⁷ SUS C⁷

vine. In a sen - ti - men - tal

(D_{Mi}^{9(MA7)} A^{7(b9)})
C D_{Mi} D_{Mi}^(MA7) D_{Mi}⁷ D_{Mi}⁶ G_{Mi} G_{Mi}^(MA7)

mood I'm with - in a world so heav - en - ly

— for I nev - er dreamt that you'd be lov - ing
 sen - ti - men - tal me.

Chords in parentheses are Bill Evans' changes for head.

In Case You Missed It

Bobby Watson

Fast Swing

♩ = 256

The musical score for "In Case You Missed It" is written in G major and 4/4 time. It consists of 16 staves. The first two staves are the main melody. The third staff is a saxophone part, marked with a saxophone icon and a box containing the letter 'A'. The fourth through sixth staves are a trumpet/alto part, marked with a saxophone icon and the text "(trp. & alto)". The seventh through ninth staves are a trumpet part, marked with a saxophone icon and the text "(trp.)". The tenth through twelfth staves are an alto part, marked with a saxophone icon and the text "(alto)". The thirteenth through fifteenth staves are a trumpet part, marked with a saxophone icon and the text "(trp. w/ alto 8va b.)". The sixteenth staff is an alto part, marked with a saxophone icon and the text "(trp. w/ alto 8va b.)". Chords are indicated above the staves: GMI⁷, DMI⁷⁽¹¹⁾, A^b/B^b, E^b/F, FMI⁷, and E^bMA⁷. The tempo is marked "Fast Swing" and the time signature is "♩ = 256".

(for solos only)

B GMI^7 (G^bMI^7) FMI^7 B^b7 E^bMA^7 $D^7(\#9)$

(bass walks in 4)

C^9_{SUS} B^9_{SUS} B^b9_{SUS} AMI^{11} $D^7(\#9)$

GMI^7 $F\#MI^7$ FMI^7 B^b7 E^bMA^7 A^b13

CMI^7 $F13$ D $F\#$ GMI^7 $DMI^{7(11)}$ A^b/B^b E^b/F

(rhythm like Intro)

(trp. alto)

E^b/F GMI^7 $DMI^{7(11)}$ A^b/B^b FMI^7 E^bMA^7

(trp., alto 8va b.)

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

(Trp. & Alto solo)

GMI^7 $DMI^{7(11)}$ A^b/B^b E^b/F

(Vamp till cue)

(On cue)

GMI^7 $DMI^{7(11)}$ A^b/B^b E^b/F (3x's)

mp (unis.)

GMI^7 $DMI^{7(11)}$ (Med. Swing) $\text{♩} = 112$ $NC.$ A^b/B^b FMI^7 E^bMA^7

f (trp. alto)

(alto)

(trp. alto)

Kicks are played for solos (first 16 bars of A may be played straight ahead after first chorus of each solo).

In Case You Missed It (Rhythm)

Fast Swing

$\text{♩} = 256$

Chord progression for first section:
 GMI⁷ DMI⁷⁽¹¹⁾ Ab/Bb Eb/F
 GMI⁷ DMI⁷⁽¹¹⁾ Ab/Bb FMI⁷ EbMA⁷
 GMI⁷ DMI⁷⁽¹¹⁾ Ab/Bb Eb/F
 GMI⁷ DMI⁷⁽¹¹⁾ Ab/Bb FMI⁷ EbMA⁷
 GMI⁷ DMI⁷⁽¹¹⁾ Ab/Bb Eb/F
 GMI⁷ DMI⁷⁽¹¹⁾ Ab/Bb FMI⁷ EbMA⁷

B GMI⁷(G^bMI⁷) FMI⁷ B^{b7} EbMA⁷ D^{7(#9)}(#5) C⁹SUS B⁹SUS B^{b9}SUS

(bass walks in 4)

AMI¹¹ D^{7(#9)}(#5) GMI⁷ F[#]MI⁷ FMI⁷ B^{b7} EbMA⁷ Ab¹³

Chord progression for second section:
 CMI⁷ F¹³ D/F[#] GMI⁷ DMI⁷⁽¹¹⁾ Ab/Bb Eb/F
 Eb/F GMI⁷ DMI⁷⁽¹¹⁾ Ab/Bb FMI⁷ EbMA⁷

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

f-mp

Chord progression for third section:
 GMI⁷ DMI⁷⁽¹¹⁾ Ab/Bb Eb/F

Vamp till cue (horns solo).
 On cue, play three more times,
 (mp, horn melody) then go on.

f

(11) (Med. Swing) Ab/Bb EbMA⁷
 $\text{♩} = 112$ NC

Chord progression for fourth section:
 GMI⁷ DMI⁷⁽¹¹⁾ Ab/Bb EbMA⁷

Kicks are played for solos (first 16 bars of A may be played straight ahead after first chorus of each solo).
 Chord in parentheses is played during solos.

Bright Jazz Waltz In Love With Night

Andy LaVerne

♩ = 170

A

Chord voicings for Section A:
 Tenor: $B_{MA}^{7(b5)}$, B^b , $B^b_{13(b9)}$, $E^b_{MA}^7$, B^b
 Piano: $E^b_{MA}^7$, B^b , $B_{MA}^{7(b5)}$, B^b , $B^b_{13(b9)}$, A^{13}_{SUS} , $G^{\#7}(alt.)$, G^{13}_{SUS} , $F^{\#7}(alt.)$, F^{13}_{SUS} , $E^7(alt.)$, A^{13}_{SUS}

B

Chord voicings for Section B:
 Tenor: $F^{\#9}_{SUS}$, $E^b_{MA}^7$, B^b , $B^b_{13(b9)}$, $E^b_{MA}^7$, B^b , $F^{\#9}_{SUS}$, B^b , $E^b_{MA}^7$, B^b , A^{13}_{SUS}
 Piano: $F^{\#9}_{SUS}$, $E^b_{MA}^7$, B^b , $B^b_{13(b9)}$, $E^b_{MA}^7$, B^b , $F^{\#9}_{SUS}$, B^b , $E^b_{MA}^7$, B^b , A^{13}_{SUS} , $G^{\#7}(alt.)$, G^{13}_{SUS} , $F^{\#7}(alt.)$, F^{13}_{SUS} , $E^7(alt.)$, A^{13}_{SUS}

last x: rit.

(Fine)

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

Medium-Up Swing

Inner Urge

Joe Henderson

A ♩ = 218

(tenor w/ bs. 8va b.)

F#m7(11) **FMA^(b5)**

(drums play time)

FMA^{7(b5)} **EMA^(b5)**

E^bMA^{7(b5)} **DMA^(b5) E^bMA^{7(b5)}** **E^bMA^(b5) DMA^(b5) E^bMA^(b5) BMA^(b5) D^bMA^(b5)**

(8va opt.) - -)

D^bMA^{7(b5)} **C** **D^b(omit 5)**

B

EMA⁹ **D^bMA⁹** **DMA⁹** **BMA^{9(#11)}**

Musical notation for the first system, showing a melody line with a 5-measure phrase, a 3-measure phrase, and a 3-measure phrase, followed by a Coda symbol. The bass line shows chords: CMA⁹, AMA⁹, B^b13(#11), GMA⁹, and F#MI7(b5).

C (Solos)
 F#MI7(b5) FMA7(b5) EbMA7(b5) DbMA7(b5)

D E^bMA⁹ DbMA⁹ DMA⁹ BMA⁹

CMA⁹ AMA⁹ B^b13(#11) GMA⁹

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

(Slower)
 (♩ ≈ 132)

GMA⁹ DMA⁹ BMA⁹ CMA⁹ AMA⁹ B^b13(#11) GMA⁹

Bass may walk at letter B for the head.
 During solos, bass tends to walk in 2 at C and in 4 at D.
 Head is played twice before and after solos.
 Tenor sounds one octave lower than written.

Invitation

Medium Swing or Ballad
(or 12/8 Latin)

Lyric: Paul Francis Webster
Music: Bronislau Kaper

A C_{MI}^9

You and your smile _____ hold a strange in - vi - ta - tion.

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

Some - how it seems we've shared our dreams, but where? _____

B $E\flat_{MI}^9$

Time af - ter time _____ in a room full of stran - gers, _____ out of the

$E\flat_{MI}^9$ $(A\flat^{13(\flat 9)})$ $A\flat^{13}$ $D\flat^{13(\flat 9)}$ $D\flat^{13}$

blue sud - den - ly you are there. _____ Wher -

C $C\sharp_{MI}^9$ $F\sharp^7(\flat 9)$ B_{MI}^9

ev - er I go _____ you're the glow of temp - ta - tion, _____

B_{MI}^9 $E^7(\flat 9)$ A_{MI}^9

glanc - ing my way _____ in the gray of the dawn. _____ And

A_{MI}^9 $D^7(\flat 9)$ G_{MI}^9

al - ways your eyes _____ smile that strange in - vi - ta - tion. _____ Then you are

$E\flat^9(\sharp 11)$ $D^7(\flat 9)$ $G^7(\sharp 5)$ G^7

gone. Where, oh, where have you gone? _____ How

D C_{MI}^9

long must I stay _____ in a world of il - lu - sion, _____ be where you

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

are, so near yet so far a - part, _____

E $E^{\flat}MI^9$ $B^9(\#11)$

Hop - ing you'll say, _____ with a warm in - vi - ta - tion, _____ "Where have you

$F^{7(\#9)}$ $B^{\flat 7(\#9)}$ $E^{\flat}MI^{(MA7)}$ $(D^7 G^7)$

been? Dar - ling come in, come in - to my heart."

Isoar

Nguyễn Lê

Med. Straight 8th's

♩ = 154

A

B_{MI}⁷

1st x: gtr.
2nd x: sop.

B^bMA⁷

F/A

B^b A/C
G^b C

D_{MI}⁷

B_{MI}^{9(b5)}

E⁷_{SUS}

E^{13(b9)}

A_{MA}⁹

C#

C_{MA}^{7(#5)}

G_{MA}⁷
B

C/F

A⁹_{SUS} A^{13(b9)}

B

G[#]MI⁷

G_{MA}⁷

F^{#7}_{SUS}

F[#]
E

B/
D[#]

C^{#9}_{SUS}

A/
F

(gtr. & sop.)

C

A/
F

D_{MA}⁷

A/
C[#]

D/
F[#]

G_{MA}⁷

G[#]MI^{7(b5)}

C[#]
A

F[#]
A[#]

B_{MA}⁹

C[#]
E[#]

F[#]
D

B/
D[#]

E^{6/9}

F[#]_{SUS}

G[#]MI⁷

1.

D_{MA}⁷⁽¹³⁾

D^{#9}_{SUS}

A/
F

2.

D_{MA}⁷⁽¹³⁾

E^{b9}_{SUS}

C^bMA⁹

A^bMA⁷

G/
F

C/
E

E/
C

D_{MI}⁷

A_{MI}⁷

G_{MA}⁷

G[#]MI^{7(b5)}

F[#]
A[#]

D B_{MI}^7 $B^b_{MA}^7$ F/A B^b/G^b A/C

(gtr.)

D_{MI}^7 $B_{MI}^9(b5)$ E^7_{SUS} $E^{13}(b9)$ A_{MA}^9 $C^\#$

$C_{MA}^7(\#5)$ G_{MA}^7/B C/F

(add sop.) (gtr.)

(gtr.) A^9_{SUS} C^9_{SUS} $F^\#_{MI}^7$ E^9_{SUS}

(sop.)

E^9_{SUS} G/E^b C_{MI}^{13}

Solo on **A**
 Play BCC after each solo.
 After last solo, play BCCD
 to Coda.

C_{MI}^{13}

(Vamp, fill & fade)

Recording has an Intro not included on this chart.



Photo by Val Wilmer

JOE HENDERSON

Isotope

Med. Swing

Joe Henderson

J = 184 **A** (in 2)

(tenor)

(piano)

Chords: C⁷, E^{b7}, D⁷, G⁷, C⁷, F⁷, B^{b7}, C⁷, A⁹ SUS, A^{b9} SUS, A^{b9} SUS, D^{M7}, G⁷, C⁷, A⁷, G^{b7}, E^{b7}.

(on repeat)

B (Solos) (in 4)

Chords: C⁷, F⁷, B^{b7}, C⁷, A⁷, A^{b7}, G⁷, C⁷, A⁷, G^{b7}, E^{b7}.

Solo on **B**.
After solos, D.C. al Coda
(repeat before taking Coda).

Chords: C⁷, A⁷, G^{b7}, E^{b7}, C⁷.

Head is played twice before and after solos.

Piano comps during head as well as playing the counter-melody.

It Always Is

Tom Harrell

Med-Fast Swing

$\text{♩} = 230$ $\text{E}^{\flat}\text{MI}^7$ $\text{D}^{\flat}\text{MA}^7$ CMI^{11}

A

(trp.) $\text{E}^{\flat}\text{MI}^9$ $\text{A}^{\flat 13}$ $\text{D}^{\flat}\text{MA}^9$ $\text{G}^{\flat}\text{MA}^7$ $\text{A}^{\flat}\text{MI}^{11}$ F^9_{SUS} $\text{B}^{\flat}\text{MI}^{11}$ $\text{E}^{\flat}\text{MI}^9$

dr. fill

(Latin)

D^{\flat} E^{\flat} $\text{E}^{\flat 6/9}$ D^{\flat} E^{\flat} $\text{B}^{\flat}\text{MI}^7$ $\text{A}^{\flat}\text{MA}^7$ GMI^9

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

B (Swing)

dr. fill GMI^9 $\text{C}^{13}_{\text{SUS}}$ FMI^{11} dr. fill FMI^{11} $\text{B}^{\flat 13}_{\text{SUS}}$ $\text{E}^{\flat}\text{MA}^7$

(Latin)

$\text{A}^{\flat}\text{MA}^7$ $\text{A}^{\flat}\text{MI}^{11}$ dr. fill $\text{F}^{\sharp}\text{MI}^{11}$ B^9_{SUS} D^{\flat} E^{\flat} $\text{E}^{\flat 6/9}$

$\text{E}^{\flat 6/9}$ D^{\flat} E^{\flat} $\text{E}^{\flat 6/9}$

C (Swing)

EMI^{11} $\text{F}^{\sharp}\text{MI}^{7(b5)}$ $\text{B}^{7(b9)}$ EMI^{11} $\text{DMI}^{7(11)}$ G^7

(bass walks in 4)

Musical staff with notes and chords: C_{MA}^7 , $D_{MI}^{7(11)}$, G^7 , $E^b_{MI}^7$, $D^b_{MA}^7$, C_{MI}^{11}

(Solos)
D C_{MI}^{11} F^9_{SUS} $B^b_{MI}^7$ $E^b_{MI}^7$ A^b7

$D^b_{MA}^7$ A^b13 $A^b_{MI}^7$ $F^{\#}_{MI}^7$ B^7

(Latin)

Musical staff with notes and chords: D^b , E^b , $E^b6/9$, D^b , E^b , $E^b6/9$

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

(Swing)

E G_{MI}^7 C^9_{SUS} F_{MI}^7 $B^b_{MI}^7$ E^b7

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

(Latin)

Musical staff with notes and chords: D^b , E^b , $E^b6/9$, D^b , E^b , $E^b6/9$

(Swing)

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

C_{MA}^7 D_{MI}^7 G^7 Till cue C_{MA}^7 $E^b_{MI}^7$ $D^b_{MA}^7$ On cue C_{MA}^7

Solo on DEF. To end last solo, take 'On cue' ending, D.C. al Coda

(Latin) (Trp. & Ten. solo)
 Musical staff with notes and chords: $E^b_{MI}^7$, $D^b_{MA}^7$, E^b , F , $F^6/9$, E^b , F , $E^b_{MI}^7$, $D^b_{MA}^{(b5)}$
 (bs.) Vamp, solo & fade

Med.-Fast Swing

It Always Is (Harmony)

$\text{♩} = 230$

A (ten.)

(Latin)

B (Swing)

(Latin)

C (Swing)

D (Solos)

C_{MI}^{11} F^9_{SUS} $B^b_{MI}^7$ $E^b_{MI}^7$ A^b7

$D^b_{MA}^7$ A^b13 $A^b_{MI}^7$ $F^{\#}_{MI}^7$ B^7

(Latin)

D^b_{Eb} $E^b6/9$ D^b_{Eb} $E^b6/9$

(Swing) **E** G_{MI}^7 C^9_{SUS} F_{MI}^7 $B^b_{MI}^7$ E^b7

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

(Latin) $D^b_{E^b}$ $E^b6/9$ $D^b_{E^b}$ $E^b6/9$

(Swing) **F** E_{MI}^7 $F^{\#}_{MI}^{7(b5)}$ B^7 E_{MI}^7 D_{MI}^7 G^7

C_{MA}^7 D_{MI}^7 G^7 Till cue C_{MA}^7 $E^b_{MI}^7$ $D^b_{MA}^7$ On cue C_{MA}^7

Solo on DEF. To end last solo, take 'On cue' ending D.C. al Coda

(Latin) E^b_{F} (Trp. & Ten. solo) $F^6/9$ E^b_{F} $E^b_{MI}^7$ $D^b_{MA}^{7(b5)}$

(Vamp, solo & fade)

Tenor sounds one octave lower than written.

Jean de Fleur

Grant Green

Med.-Fast Swing (Intro)

♩ = 226

(gtr.)
(ten.)

(bass walks in 4 throughout)

(ten., gtr. & vibes)

A B^b13 A^{13} A^b13 A^{13} B^b13

B^b13 A^{13} A^b13 D^{13} D^b13

D^b13 C^{13} B^{13}

B^{13} B^b13 A^{13}

(gtr.)
(ten.)

(ten.)
(gtr.)

B B^bMI^9 $E^b7(b9)$ A^bMA^7 D^b9 A^bMA^7

(gtr. & vibes w/ ten. 8va b.)

A^bMI^9 $D^b7(b9)$ G^bMA^7 B^9 G^bMA^7

F#MI⁹ **B⁷** **E^{MA}⁷** **C#MI⁷**

BbMI^{7(b5)} **E^b^{7(b9)}** **A^b^{MA}⁷** **GMI⁷⁽¹¹⁾** **C^{7(#9)}**

C **B^b¹³** **A¹³** **A^b¹³** **A¹³** **B^b¹³**

B^b¹³ **A¹³** **A^b¹³** **D¹³** **D^b¹³**

D^b¹³ **C¹³** **B¹³**

B¹³ **B^b¹³** **A¹³**

G#MI⁷ **F#MI⁹** **G#MI⁷** **A^{MA}⁷**

G#MI⁷ **F#MI⁹** **G#MI⁷** **A^{MA}⁷**

G#MI⁷ **F#MI⁹** **G#MI⁷** **A^{MA}⁷**

G#MI⁷ **F#MI⁹** **G#MI⁷** **A^{MA}⁷**

G#MI⁷ **F#MI⁹** **G#MI⁷** **A^{MA}⁷**

(ten., gtr., & vibes)

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

(Vamp, fill & fade)

Kicks are not played for solos (except last 8 bars of letter C may be played under the last chorus of each solo).

Jazz Waltz
(Medium Slow or Fast)

The Jitterbug Waltz

Thomas "Fats" Waller

A

$E^{b6/9}$

A^{b9} $(B^{b7}(\#5))$

$E^{b6/9}$

$(C^7) G^{MI7}$ C^7 $(C^7) G^{MI7}$ C^7

B

F^9

$(F^{MI7(b5)}) A^{bMI6}$ B^{b13} $D^{b9}(\#11)$

F^7 B^{b7}

1. (optional ad lib.)

G^{MI7} C^7 F^{MI7} B^{b7}

(opt. ad lib.)

F^{MI7} B^{b13} E^{b6} A^{b6} $E^{b6/9}$ $(E^9) (B^{b7})$

1st ending as originally played by "Fats" Waller.

B^{b7} C^{MI7} $C^{\#o7}$ B^{b7} D F^9 B^{b7} F^{13} B^{b7} *tr*

Bright Jazz Waltz

John's Waltz

John Abercrombie

♩ = 190

A

$D_{\flat}^{7(b9)}$ $A_{MI}^{7(11)(\flat 5)}$ $D^{7(\flat 9)(\sharp 5)}$ $G_{MI}^{7(\flat 5)}$
 $C^{7(\flat 9)}$ F_{MI}^{7} $E_{\flat}^{MI}^{7}$ $D_{MI}^{7(11)(\flat 5)}$ $G^{13(\flat 9)}$ $G^{7(\sharp 5)}$ G^7
 C_{MA}^{7} B A_{MI}^{7} G $F_{\sharp}^{MI}^{7(11)(\flat 5)}$ $B^{13(\flat 9)}$ $B^{7(\sharp 5)}$ $E_{MI}^{7(11)(\flat 5)}$ $A^{13(\flat 9)}$ $A^{7(\sharp 5)}$
B $D_{MI}^{7(11)(\flat 5)}$ $G^{13(\flat 9)(\sharp 5)}$ G^7 G^7 C_{\flat} A_{MI}^{7} $A_{\flat}^{MA}^9$
 $E_{\flat}^{MA}^7$ G F_{MI}^9 $E_{\flat}^{6/9(\text{add } \sharp 11)}$ D_{MA}^7 $C_{\sharp}^{7(\sharp 9)(\sharp 5)}$
 $F_{\sharp}^{MI}^{7(11)(\flat 5)}$ $B^{13(\flat 9)}$ $B^{7(\sharp 5)}$ $E_{MI}^{7(11)(\flat 5)}$ $A^{13(\flat 9)(\sharp 5)}$ A^7 A^7

Solo on form (AB)

(Ending)

D_{\flat} $A_{MI}^{7(11)(\flat 5)}$

rit. -----

Head is played once before and after solos.
Melody is freely interpreted.

On recording, head is played as an Intro:

20 bars rubato, guitar solos

10 bars in time, guitar plays melody. (Then play entire head in time.)

Just Friends

Music: John Klenner
Lyric: Sam M. Lewis

Medium Swing

(G⁷) **A** C^{MA}⁷ C^{MI}⁷ F⁷

Just friends, _____ lov - ers no more, _____ Just

G^{MA}⁷ B^b^{MI}⁷ E^b⁷

friends, _____ but not like be - fore, _____ To

A^{MI}⁷ D⁷ (F[#]^{MI}^{7(b5)} B⁷) G^{MA}⁷ E^{MI}⁷

think of what we've been and not to kiss a - gain seems like pre -

A⁹ A^{MI}⁷ D⁷ D^{MI}⁷ G⁷ A^{MI}⁷ D⁷ G⁷

tend - ing _____ it is - n't the end - ing. _____ Two

B C^{MA}⁷ C^{MI}⁷ F⁷

friends _____ drift - ing a - part, _____ Two

G^{MA}⁷ B^b^{MI}⁷ E^b⁷

friends, _____ but one brok - en heart, _____ We

A^{MI}⁷ D⁷ F[#]^{MI}^{7(b5)} B⁷ E^{MI}⁷

loved, we laughed, we cried, and sud - den - ly love died, The sto - ry

A⁹ A^{MI}⁷ D⁷ G⁶ (D^{MI}⁷ G⁷)

ends and we're just friends.

Just Squeeze Me

Music: Duke Ellington

Lyric: Lee Gaines

Medium-Slow Swing

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

Treat me sweet and gen - tle when you say good - night, Just squeeze

G_{MI}^7 C^9_{SUS} C^7 F_{MA}^7 D^7 G_{MI}^7 C^7

me, but please don't tease me.

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

I get sen - ti - men - tal when you hold me tight, Just squeeze

G_{MI}^7 C^9_{SUS} C^7 F_{MA}^7 $(C^7(\#9))$

me, but please don't tease me.

B F^7

Miss - ing you since you went a - way, sing - ing the blues a - way each day,

$B^b_{MA}^7$ A^b_9 G^7

count - ing the nights and wait - ing for you. I'm in the mood to let you know

G^7 G_{MI}^7 $(D^b_9(\#5))$ C^9_{SUS} C^9

I nev - er knew I loved you so, Please say you love me too.

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

When I get this feel - in', I'm in ec - sta - sy, So squeeze

G_{MI}^7 C^9_{SUS} C^7 F_{MA}^7 (D^7) G_{MI}^7 C^7

me, but please don't tease me.

Bass may walk in 2 for letters A & C; in 4 for letter B and solos.



Photo by Francis Wolff, courtesy of Mosaic Images

BOBBY HUTCHERSON

Just You, Just Me

Medium or Bright

Lyric: Raymond Klages

Music: Jesse Greer

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

Just you, just me.

C (C^7/B^b) C^7 F_{MA}^7 A F_{MI}^6 (A^b) B^b7 C^6/G G^7 C (G^7)

Let's find a co - zy spot to cud - dle and coo.

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

Just us, just we.

C (C^7/B^b) C^7 F_{MA}^7 A F_{MI}^6 (A^b) B^b7 C^6/G G^7 $C^{6/9}$

I've missed an aw - ful lot, my trou - ble is you.

B G_{MI}^7 C^9 F^6 $B^b9(\#11)$ B^b7

Oh, gee. What are your charms for?

$C^{6/9}$ E^7 A_{MI}^7 D^{13} G^7

What are my arms for? Use your im - ag - i - na - tion.

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

Just you, just me.

C (C^7/B^b) C^7 F_{MA}^7 A F_{MI}^6 (A^b) B^b7 C^6/G G^7 C^6 (G^7)

I'll tie a lov - er's knot 'round won - der - ful you.

Kahlil the Prophet

Jackie McLean

Freely

(Intro)

(fast swing)

Musical notation for the Intro section. The alto trumpet part (mf) includes notes and rests. The bass line consists of diamond-shaped notes. Chords are indicated below the staff: G^b_{MA7} , $F^{(b5)}$, $F7^{(b5)}$, $F7^{(\#9)}$, E^b , C , B , G^b/G , G/A^b , and $F7^{(\#9)}$. The tempo is marked (fast swing).

A

(Fast Swing)

(unis.) $\text{♩} = 264$

Musical notation for section A. The alto trumpet part (mf) includes notes and rests. The bass line consists of diamond-shaped notes. Chords are indicated below the staff: F^{MI} , C , B^{13} , B^b^{13} , and A^b^{13} . The tempo is marked (Fast Swing) and the instruction (unis.) is present.

(unis.)

Musical notation for the second system of section A. The alto trumpet part (mf) includes notes and rests. The bass line consists of diamond-shaped notes. Chords are indicated below the staff: $C^\#$ bass, E bass, $F^\#7^{(b5)}$, and $A^b7^{(b5)}$. The instruction (unis.) is present.

Musical notation for the third system of section A. The alto trumpet part (mf) includes notes and rests. The bass line consists of diamond-shaped notes. Chords are indicated below the staff: $F7$, E^b_{SUS} , E^b , D , and $F7$. The instruction (alto) is present.

Musical notation for the fourth system of section A. The alto trumpet part (mp) includes notes and rests. The bass line consists of diamond-shaped notes. Chords are indicated below the staff: A^b7_{SUS} , $G7_{SUS}$, $F^\#7^{(b5)}$, and A^{MA7} . The instruction (mp) is present.

dr. fill----- 1.

A^b7_{SUS} $G7_{SUS}$ $F\#7_{SUS}$ $C7_{SUS}$ $A^M A^7/G$

mf (alto trb.)

dr. fill----- ⊗ dr. fill-----

(unis.) *f* F^6/C G^b/G G/A^b $F^7(\#9/\#5)$

(alto trb.)

B (Solos)

F^{MI} $F\#^{MI}$ G^{MI}

After solos, D.C. al Coda

⊗ (unis.)

G^b/G G/A^b $F^7(\#9/\#5)$

dr. fill-----

Drums play kicks and fills for head (no time).
 Bass walks in 4 for solos.
 Letter A is repeated before and after solos.
 On the repeat of the out head, alto plays one octave higher, starting in bar 9 of letter A.

Knock on Wood

Eddie Floyd
& Steve Cropper

Medium
(Intro)

(horns)

F Ab Bb C Eb C

(bs.)

I don't wan - na

A

lose this good thing that I got 'cause if I do

Bb7(13) etc.

(bs.) (bs. etc.)

I will sure - ly, sure - ly lose a lot, 'cause your love

F7 (omit 1st x)

(horns)

is bet - ter than an - y love I know. It's like thun-

Bb7(13)

der, light - nin'. The way you love me is fright - nin'. I bet - ter

F Bb7 F Bb7

(top notes of chords)

knock on wood, Ba - by.

(drs.) **F⁷** **F** **A^b** **B^b**

(bs./pn./gtr.) *(top notes of chords)*

1. I'm not super

2.

C **E^b** **C** **C** **B^b** **A^b**

B

G⁷ **A⁷** **B^{b7}** **B^{b7}** **A⁷No**

(horns, octaves) **D.S. al Coda**
(no repeat)

Oh, yeah think I bet-ter knock, (knock, knock) on wood. Think I bet-ter

F⁷ **B^{b7}** **F⁷** **B^{b7}**

(horns, top note of chords) **Vamp & fade**

Second verse:

I'm not superstitious about ya,
but I can't take no chance.
Got me spinnin', baby.
Baby, I'm in a trance.
'Cause your love is better
than any love I know.
It's like thunder... (like 1st verse)

Third verse:

No secret, that woman
fills my lovin' cup.
'Cause she sees to it
that I get enough.
Just one touch from her,
you know it means so much.
It's like thunder... (like 1st verse)



Photo by Jerry Stoll

LARRY DUNLAP & BOBBE NORRIS

The Lamp Is Low

Ballad or Medium
(or Latin)

(Based on Maurice Ravel's "Pavane")

Lyric: Mitchell Parish
Music: Peter De Rose
& Bert Shefter

A

Dream beside me in the mid - night glow.

The lamp is low.

Dream and watch the shadows come and go.

the lamp is low.

B

While you linger in my arms, my lips will sigh, "I love you so."

the sweet - est dream we'll ev - er know.

C

To - night the moon is high, the lamp is low.

low.

Last Nite

Larry Carlton

Medium Funk (light guitar fills start 5th x) (8x's)

♩ = 103

C bass (elec. pn., start 5th x)

A B/C B^b_{sus}/C B/C B^b_{sus}/C $D^{7(\#9)}$ $G^{7(\#9)}/\#5$

B/C B^b_{sus}/C B/C B^b_{sus}/C $D^{7(\#9)}$ $B^{7(\#9)}$

E^{MI7} $E^{b(add9)}/E$ A^9_{sus} A^7

D^{MI7} $G^{13(b9)}/b5$ $E^b_{MA}^{7(\#11)}$ $D^b_{MA}^{7(\#11)}$

C bass B_{sus}/C B^b_{sus}/C C bass B^b_{sus}/C G_{sus}/C

(elec. pn.) (gtr., 1st x only)

B B^b9 A^{MI11}

(elec. pn.)

B^b9 A^{MI9} $G^{MI9} C^{13}$

(gtr.)

F_{MA}^7 $C^{(add\ 9)}$ E D^9 $G^{13(\flat 9)}$
 $C\ bass$ B_{SUS}/C B^{\flat}_{SUS}/C $C\ bass$ B^{\flat}_{SUS}/C G_{SUS}/C
 (elec. pn.)

C (Solos) C_{MI}^7 $D\ B^{\flat}9$
 32 16

Solo on CD.
 Last soloist solos over
 letter B in place of letter D.
 Then D.S. al Coda

$E^{\flat}_{MA} 7(\#11)$ $D^{\flat}_{MA} 7(\#11)$ $E^{\flat}_{MA} 7(\#11)$ $D^{\flat}_{MA} 7(\#11)$ $C_{MI}^{11(MA7)}$
 rall.

Melody is somewhat freely interpreted.

Medium Funk

♩ = 103

Last Nite (Bass)

(CMI⁷) (8x's)

(slap bass)

A (CMI) D⁷(#9) G⁷(#9)

(sample bass line)

(CMI) D⁷(#9) B⁷(#9)

E_{MI}⁷ E^b(add 9) A⁹_{SUS} A⁷

D_{MI}⁷ G¹³(b9) E_bMA⁷(#11) D_bMA⁷(#11)

(CMI⁷) 2

B B^{b9} A_{MI}¹¹

B^{b9} A_{MI}⁹ G_{MI}⁹ C¹³

F_{MA}^7 $C^{(add\ 9)}$ E D^9 $G^{13(b9)}$

(C_{MI}^7) 2

C $(Solos)$ C_{MI}^7 D B^b7 32 16

Solo on CD.
 Last soloist solos over letter B
 in place of letter D.
 Then D.S. al Coda

$E^b_{MA} 7(\#11)$ $D^b_{MA} 7(\#11)$ $E^b_{MA} 7(\#11)$ $D^b_{MA} 7(\#11)$ $C_{MI}^{11(MA7)}$

rall. -----

Last Season

Maria Schneider

Freely

(Intro)

$E^b_{MI}9$ $G^{9(\#5)}$ $G^b_{MA}7$ $C^{7(b9)}$ B^{13} $B^b_{13(b9)}$ $E^b_{MI}11$ $A^b_{13(b9)}$ $G^{7(\#11)}$ $G^b_{13(\#11)}$

(piano only)

(Straight 8th's)

$\text{♩} = 124$

B^b_{13} $A^{13(b9)}$ $A^b_{MI}9$ $A^b_{MI}9$ B^b B^{13} $A^b_{MI}9$ $A^b_{MI}9$ B^b $E^b_{MI}7$

(add rhythm)

A

(melody) *mp*

(counter-melody 2nd x) (2nd x)

$A^b_{MI}9$ $A^b_{MI}9$ $A^b_{MI}9$ $A^b_{MI}9$ B^b B^b $E^b_{MI}7$ $E^b_{MI}6(11)$ $E^b_{MI}7(6)$

$G^{13(\#9)}$ $G^{13(\#11)}$ G^b E^b_{9sus} F $F^{7(alt)}$ $B^b_{13(\#11)}$ $B^b_{13(b9)}$ $A^{13(b9)}$

1. $A^b_{MI}7$ B^b

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

(counter-melody) (Solos)

2. $A^b_{MI}7$ B^b B $E^b_{MI}7$ $C^b_{MA}7$

(1st x only) (horns, behind solo - opt.)

$A^b_{MI}7$ $B^b_{7(alt)}$ $E^b_{MI}7$ $E^b_{MI}7$ $(C^b_{MA}7)$

$C^b_{MA}7$ $A^b_{MI}7$ $B^b_{7(alt)}$ $E^b_{MI}7$

C C^{7(alt.)} B⁹ B^{b13(b9)} A^{13(b9)} (G^{7(#9)}) A^{bMI⁷}

B^{b7(alt.)} E^{bMI⁷} D^{7(#9)} D^{bMI⁷⁽¹¹⁾} G^{b13(b9)} B^{9(#11)} E¹³

F^{MI^{7(b5)}} B^{b7(alt.)} Till cue E^{bMI⁷} On cue E^{bMI⁷}

(p/u's) Solo on BC. (end solo) (melody)

Take 'On cue' ending to end last solo.

D E^{bMI⁷} C^{bMA⁷} C^{bMA⁷} B^b A^{bMI⁷}

f

(melody)

A^{bMI⁷} B^{b7(alt.)} E^{bMI⁹}

(counter-melody)

G^{13(#9)} G^{b13} B^{13(b9)} E^{13(#9)}

F^{MI^{7(b5)}} B^{b7(alt.)} E^{bMI⁷}

mf *mp*

E^{bMI¹¹}

D.S. al Coda

E^{bMI⁷} E^{bMI¹¹} C^{bMA^{9(#11)}}

mf (rit.)

This chart has been simplified from the composer's score.

Last Season (Piano/Rhythm)

Freely

(Intro) $E^b_{MI}^9$ $G^9(\#5)$ $G^b_{MA}7$ $C^7(b9)$ B^{13} $B^b_{13(b9)}$ $E^b_{MI}^{11}$ $A^b_{13(b9)}$

(solo piano)

$G^7(\#11)$ G^b $B^{13(\#11)}$ B^b_{13} $A^{13(b9)}$ $A^b_{MI}^9$ B^b B^{13} $A^b_{MI}^9$ B^b

(Straight 8th's)

$\text{♩} = 124$ (1st x only)

(pn.)

($E^b_{MI}^7$) (play 1st x)

(bs., tacet 1st x) (bs. etc.)

A

(pn.) (bs. etc.)

($E^b_{MI}^7$) ($C^b_{MA}7$)

($A^b_{MI}^9$) ($A^b_{MI}^6/9$ B^b) ($A^b_{MI}^9$ B^b)

($E^b_{MI}^7$) ($E^b_{MI}^{6(11)}$) ($E^b_{MI}^{7(6)}$)

($G^{13(\#9)}$ $G^{13(\#11)}$ B^b G^b) ($E^b_{sus}^9$ $F^7(alt.)$ $B^b_{13(\#9)-(b9)}$ $A^{13(b9)}$)

1. ($A^b_{MI}^7$) (B^b) (B^7) ($A^b_{MI}^7$) (B^b) \emptyset

2. $(A^b_{MI}7)$ (B^b) **B** (Solos) $E^b_{MI}7$ $C^b_{MA}7$

$(5/4)$ $(6/4)$ $(4/4)$ (sample bs.) 3

$A^b_{MI}7$ $B^b7(\text{alt.})$ $E^b_{MI}7$ etc.

$E^b_{MI}7$ $(\text{rit.}) C^b_{MA}7$ $A^b_{MI}7$ $B^b7(\text{alt.})$ $E^b_{MI}7$

C $C7(\text{alt.})$ B^9 $B^b13(b9)$ $A^{13(b9)}$ $(G7(\#11))$ $A^b_{MI}7$

$B^b7(\text{alt.})$ $E^b_{MI}7$ $D7(\#9)$ $D^b_{MI}7(11)$ $G^b13(b9)$

$B^9(\#11)$ $(\text{rit.}) E^{13}$ $F_{MI}7(b5)$ $B^b7(\text{alt.})$ $E^b_{MI}7$ $E^b_{MI}7$

till cue on cue

D $E^b_{MI}7$ $C^b_{MA}7$ $C^b_{MA}7$ $B^b A^b_{MI}7$

f Solo on B C Take 'on cue' ending to end last solo

$A^b_{MI}7$ $B^b7(\text{alt.})$ $E^b_{MI}9$ $G^{13(\#9)}$ G^b13 $B^{13(b9)}$

$B^{13(b9)}$ $E^{13(\#9)}$ $F_{MI}7(b5)$ $B^b7(\text{alt.})$ $(E^b_{MI}7)$ mp (pn., bs. sustained, like A)

2 2

D.S. al Coda

$(E^b_{MI}7)$ $C^b_{MA}9(\#11)$

(4) 2 2 (rit.)



Photo by Francis Wolff. Courtesy of Mosaic Images

LEE MORGAN

Laura

Lyric: Johnny Mercer

Music: David Raksin

Ballad or Medium

A A_{MI}^9 $D^{7(b9)}$ $G^{6/4}$ (D^9_{SUS}) $G^{6/4}$

Lau - ra is the face in the mist - y light,

G_{MI}^9 $C^{7(b9)}$ F_{MA}^9 (C^7_{SUS}) F_{MA}^9

foot - steps that you hear down the hall.

F_{MI}^7 B^7_{SUS} $B^7(b9)$ $E^b_{MA}^7$ (C_{MI}^7)

The laugh that floats on a sum - mer night,

$A_{MI}^{7(b5)}$ $D^{7(b9)}$ D^7 (B_{MI}^7) G_{MA}^7 $(B^9(\#11))$ $E^7(\#5)$

nev - er quite re - call. And you see

B A_{MI}^9 $D^{7(b9)}$ $G^{6/4}$ (D^9_{SUS}) $G^{6/4}$

Lau - ra on the train that is pass - ing thru.

G_{MI}^9 $C^{7(b9)}$ F_{MA}^9 (C^7_{SUS}) F_{MA}^9

Those eyes, how fa - mil - iar they seem.

(F_{MI}^7) F_{MI}^7 F_{MI}^7 E^b $B^7(b9)$ $D_{MI}^{7(b5)}$ $G^{7(b9)}$ E_{MI}^7 (C_{MA}^9) A_{MI}^{11} D^7

She gave your ver - y first kiss to you. That was

$(E^b_{MI}^7)$ $D^{7(13)}$ A^b7 $(b13)$ G^9 D_{MI}^7 G^9 $C^{6/4}$ $(B_{MI}^{7(b5)})$ $E^7(b9)$

Lau - ra, but she's on - ly a dream.

Let's Stay Together

Willie Mitchell

Al Green

Al Jackson

(As sung by Al Green)

Med. Rock Ballad

(Intro)

♩ = 100

Chords: GMI^9 AMI^7 GMI^7 AMI^7 GMI^9 AMI^7 GMI^7 C^7

(horns)

A F DMI^9

1. I'm, I'm so in love with you. What - ev - er you

Bb $BbMI^9$ Db

want to do is al - right with me, 'Cause

AMI^7 GMI^7 FMA^7 EMI^7 DMI^9 D^9

you make me feel so brand new, And

AMI^7 GMI^7 FMA^7 AMI^7 DMI^9 D^9 (1st x)

I want to spend my life with you. 2. Let me say

B GMI^9 AMI^7

Let's, let's stay to - geth - er, lov - ing you

GMI^7 $BbMA^7$ AMI^7 DMI^7 C^7

wheth - er, wheth - er times are good or bad, hap - py or sad.

GMI⁹ A^bMA⁷ GMI⁹

(strings) (voice ad lib.)

A^bMA⁷ B^bMA⁷ AMI⁷ DMI⁷ C⁷

Wheth - er times are good or bad, hap - py or sad.

D.S. al Coda (3rd verse)
(no repeat)

GMI⁷ AMI⁷ GMI⁷ C¹³ GMI⁹

good or bad, hap - py or sad, Let's let's stay to -

AMI⁷ GMI⁷

geth - er, lov - ing you wheth - er, wheth - er times are

GMI⁷ AMI⁷ GMI⁷ C¹³ GMI⁷ AMI⁷ GMI⁷ C¹³

good or bad, hap - py or sad, and if you mess with me you can't set me free

(Fade 5th x)

Sample bass line
at letter **A**:

F DMI⁹

(etc.)

Second verse:

Let me say since, since we've been together,
Loving you forever is what I need.
Let me be the one you come running to,
And I'll never be untrue.

Third verse:

Why, somebody, why people break up,
Oh, and turn around and make up I just can't see.
You'd never do that to me, would you, baby?
Just being around you is all I see.

Litha

Chick Corea

Medium 6/8

A $\text{♩} = 126$

(trp.)

B (Fast Swing) $\text{♩} = \text{♩}$

(bass walks in 4)

(pn. fills)

Solo on form (AB).
After solos, play head (AB)
once, then D.C. al Coda

Letter B is played even faster than $\text{♩} = \text{♩}$; ($\text{♩} = 138$).
Piano fills spaces at letter B. Head is played twice before solos.

Medium 6/8
 ♩. = 126

Litha (Harmony)

A D_{MA}^7 (tenor) $C\#_{MI}^7$ B_{MA}^7 $B\flat_{MI}^7$

$A\flat_{MA}^7$ G_{MI}^7 $F_{MA}^{7(\#11)}$ (fill)

D_{MA}^9 (fill) $E\flat_{MA}^9$

$E\flat_{MA}^9$ C_{MA}^9 (fill)

F^9_{SUS} $B^{7(\#11)}$

B (Fast Swing) (♩. = ♩)
 E_{MI}^{11}

E_{MI}^{11} $B\flat^9_{SUS}$

$A_{MI}^9(\text{add } \#5)$

$E\flat^9_{SUS}$ $E\flat^9(\#11)$ (♩. = ♩)

(Tacet) Solo on form (AB).
 After solos, play head (AB)
 once, then D.C. al Coda.

$F\#^7_{SUS}$ E (piano fills) (3x's) $F\#^7_{SUS}$ E

(Tacet)

Tenor sounds one octave lower than written. Head is played twice before solos.

Medium Ballad

Lonely Woman

Horace Silver

A

Chords: $E^b M I^7$ $D^b M I^7$ $C M I^{7(b5)}$ $C^b M A^7$ $F M I^{7(b5)}$ $B^b 7(\#9)$

Chords: $E^b M I^9$ $F M I^{7(b5)}$ $B^b 7(\#9)$ $A^9(\#11)$ $(A^b 9(\#11))$ $G^9(\#11)$ $F\# M I^{7(b5)}$

Chords: $F M I^{7(b5)}$ $B^b 7(\#9)$ $E^b M I^9$ $B^b 7(\#9)$ $E^b M I^9$ $B^b 7(\#9)$

B

Chords: $E^b M I^7$ $D M I^7$ $C\# M I^7$ $F\# 13(\#9)$ $B M A^9$ $B^b 7(\#9)$

C

Chords: $E^b M I^7$ $D^b M I^7$ $C M I^{7(b5)}$ $C^b M A^7$ $F M I^{7(b5)}$ $B^b 7(\#9)$

$E^b_{MI}9$ $F_{MI}7(b5)$ $B^b7(b9)$ $A9(\#11)$ $(A^b9(\#11))$ $G9(\#11)$ $F\#_{MI}7(b5)$

$F_{MI}7(b5)$ $B^b7(\#9)$ $E^b_{MI}9$ $B^b7(\#9)$

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

$F_{MI}7(b5)$ $B^b7(\#9)$ $E^b_{MI}9$ $B^b7(\#9)$ $E^b_{MI}9$ $B^b13(b9)$ N.C.

Freely pn. fill

$E^b_{MI}7$ $D^b_{MI}7$ $C_{MI}7(b5)$ $C^b_{MA}7$ $F_{MI}7(b5)$ $B^b7(\#9)$ $E^b_{MI}11$

(a tempo) molto rit. pn. fill

Chords in parentheses are used for head only.

Look at the Birdie

Medium-Fast Swing

Wayne Shorter

♩ = 206 (solo changes)

(As played by Art Blakey)

The score is divided into three main sections: A, B, and C. Section A (measures 1-12) features a trumpet solo with a piano accompaniment. Section B (measures 13-24) is a piano solo. Section C (measures 25-36) features another trumpet solo with piano accompaniment. The score includes various chord voicings and melodic lines for both instruments.

Section A: Chords include CMA⁷, A_{MI}⁷, F_{MA}⁹, D_{MI}⁷, G⁷, B_{MI}⁷, E^{7(b9)}, A_{MI}⁷, B_{MI}⁷, E^{7(b9)}, A_{MI}⁷, E^{b13}_{SUS}. Trp. solo with piano comp (for head). Bass walks in 4 throughout.

Section B: Chords include G_{MA}⁷, F_{#MI}⁷, B^{7(b9)}, E_{MI}⁷, F_{#MI}⁷, B^{7(b9)}, E_{MI}⁷, A¹³, A_{bMI}^{6/9}, D_{b13}. Trp. solo with piano comp (for head).

Section C: Chords include CMA⁷, A_{MI}⁷, F_{MA}⁷, D_{MI}⁷, G⁷, CMA⁷, B_{MI}⁷, E^{7(b9)}, A_{MI}⁷, B_{MI}⁷, E^{7(b9)}, A_{MI}⁷, E^{b13}_{SUS}, A_{bMA}⁷, D_{b13} (last x:). Trp. solo with piano comp (for head).

Anticipated chords are played on beat 1 for solos.
Chord in parentheses is used for solos.

Look at the Birdie (Harmony)

Medium-Fast Swing

$\text{♩} = 206$

A C_{MA}^7 (ten.) A_{MI}^7 F_{MA}^9

D_{MI}^7 G^7 C_{MA}^7 B_{MI}^7 $E^{7(b9)}$ A_{MI}^7

B_{MI}^7 $E^{7(b9)}$ A_{MI}^7 $E^b_{13 SUS}$

1. $A^b_{MA}^7$ D^b_{13} 2. $A^b_{MA}^7$ $(D^7_{(alt.)})$ $D^b_{MA}^9(b5)$

B G_{MA}^7 $F^{\#}_{MI}^7$ $B^{7(b9)}$ E_{MI}^7 $F^{\#}_{MI}^7$ $B^{7(b9)}$

E_{MI}^7 A^{13} $A^b_{MI}^6/9$ D^b_{13}

C C_{MA}^7 A_{MI}^7 F_{MA}^7 D_{MI}^7 G^7

C_{MA}^7 B_{MI}^7 $E^{7(b9)}$ A_{MI}^7 B_{MI}^7 $E^{7(b9)}$

A_{MI}^7 $E^b_{13 SUS}$ $A^b_{MA}^7$ D^b_{13} last x: []

Tenor sounds one octave lower than written.
 Chord in parentheses is used for solos.



Photo by Paul Hoeffler, Toronto

ABDULLAH IBRAHIM (Dollar Brand)

Love Letter (To My Father)

Eddie Gomez

(Intro)

Freely $F\#MI^7$ (add MA7) A^b7 SUS (add #11) B^bMI (MA7) C^9 SUS

(synth.) (flute)

1st x: freely, flute melody
2nd x: Medium Swing (in 2), (♩ = 116)
bass melody

A DMI^9 B^bMI^9 (MA7) GMI^9 $F\#7$ (#5)

BMI^9 GMI^9 (MA7) $F\#D$ DMA^7 $F7$ (#5) B^b+ GMI B^b

$F\#MI^7$ D^bMA^7 F $F\#MI^9$ E EMI^9 A^7 (alt)

B FMA^7 G A^7 (#5) AMI B B^7 (#5) B^b7 (#5)

AMI^{11} EMA^7 $G\#$ AMI^9 G $F+$ DMI F AMI B B^7 (b9)

FMI^9 (MA7) FMI^9 G^7 (#5) CMI^9 A^bMI^9 (MA7)

F^{13} F^9 (#5) B^b13 SUS B^b13 (b9) EMA^7 A^7 (#5)

Solo on form (AB); solos swing.
After solos, D.S. al Coda
(flute melody, in time)

(Freely) CMI^9 A^bMI^9 (MA7) F^{13} F^9 (#5) B^b13 SUS B^b13 (b9) EMA^7 E^bMI^{11}

Medium Ballad

Love's Haunts

Aydin Esen

♩ = 52

NC. **A** G#MI⁷⁽¹¹⁾ AMA⁷ C# GMA⁷ B

(pn.)

G#MI⁷⁽¹¹⁾ F#MI⁷⁽¹¹⁾ EMI⁹

G#MI⁷⁽¹¹⁾ AMA⁷ C# GMA⁷ B EMI⁹

G#MI⁷⁽¹¹⁾ F#MI⁷ EMI⁹ A⁹SUS

B G#MI^{7(b5)} C#7(alt.) F#MI^(MA7) EMI¹¹ DMI¹¹

CMI⁷⁽¹³⁾ NC. G#MI⁷⁽¹¹⁾ AMA⁷ C# GMA⁷ B

EMI⁷ NC. G#MI⁷⁽¹¹⁾ F#MI⁷ CMI⁷⁽¹³⁾

(trp. w/ pn. 8va)

C Gb⁶ A^(add 9) C# Ab^{SUS} G Gb E^bMA⁹ NC. B^{9(#11)} F^{7(#9)}

EMA⁹ Ab⁷SUS AbMI⁹ Ab⁷ A^(#11) B^(add 9) G#MI⁷⁽¹¹⁾ B^(add 9) G

G#MI⁷⁽¹¹⁾ B^(add 9) G G#MI⁷⁽¹¹⁾ GMA⁷ D#MI¹¹ EMA⁹

D (Piano solo) G#MI⁷⁽¹¹⁾ AMA⁷ C# GMA⁷ B EMI⁹ G#MI⁷⁽¹¹⁾ F#MI⁷⁽¹¹⁾

EMI¹¹ G#MI⁷⁽¹¹⁾ AMA⁷ C# GMA⁷ B

$G\#_{MI} 7(11)$ $A_{MA} 7 / C\#$ $F\#_{MI} 7$ $E_{MI} 11$ A^{13}_{SUS}

E $G\#_{MI} 7(b5)$ $C\# 7(alt.)$ $F\#_{MI} (MA 7)$ $E_{MI} 11$ $D_{MI} 11$ $C_{MI} 9$

$G\#_{MI} 7(11)$ $A_{MA} 7 / C\#$ $E_{MI} 7(11)$ $G_{MA} 7 / B$

$G\#_{MI} 7(11)$ $A_{MA} 7 / C\#$ $E^b_{MI} 11$ $E_{MA} 9(\#11)$

$\text{♩} = \text{♩}$ (Double-Time Swing, in 2)

F B^b_{13} $E_{MI} 11$ B^b_{13} $E_{MI} 11$

(horns, behind solo) (end solo)

$\text{♩} = \text{♩}$ (Original tempo)

G $E_{MA} 7$ $C\#_{MI} 9$ $B_{MI} 7(11)$ $G\#_{MI} 7(11)$ F / D^b $E_{MI} 9(13)$ $B / D\#$ F_{SUS} D G^b_{13} $C_{MA} 7$ $A_{MI} 7$

(pn. w/ trp.) (trp.) piano fill (trp.)

$C_{MA} 7$ $A_{MI} 7$ $C_{MA} 7$ B^{13}_{SUS} $G\#_{MI} 7(11)$ G / E^b $D_{MI} 11$ $NC.$

H $G\#_{MI} 7(11)$ $A_{MA} 7 / C\#$ $G_{MA} 7 / B$ $G\#_{MI} 7(11)$ $F\#_{MI} 7(11)$

(piano fills to end)

$E_{MI} 9$ $G\#_{MI} 7(11)$ $F\#_{MI} 7(11)$ $E_{MI} 11$

Original melody at A & B is mostly whole notes:

(freely)

Melody is freely interpreted. Piano plays fills where there are long tied notes.

Synthesizer plays long chords through most of the tune.

Love's Haunts (Bass)

Medium Ballad

♩ = 52

NC. **A** $G\#MI^{7(11)}$ $A^{MA7}C\#$ $G^{MA7}B$ $A^{MA7}C\#$ (etc.)

(sample bass line) $G\#MI^{7(11)}$ $F\#MI^{7(11)}$ E_{MI}^9 $G\#MI^{7(11)}$ $A^{MA7}C\#$

$G^{MA7}B$ E_{MI}^9 $G\#MI^{7(11)}$ $F\#MI^7$ E_{MI}^9 A^9_{SUS}

B $G\#MI^{7(b5)}$ $C\#^{7(alt)}$ $F\#MI^{(MA7)}$ E_{MI}^{11} D_{MI}^{11} $C_{MI}^{7(13)}$ NC.

$G\#MI^{7(11)}$ $A^{MA7}C\#$ $G^{MA7}B$ E_{MI}^7 NC.

$G\#MI^{7(11)}$ $F\#MI^7$ $C_{MI}^{7(13)}$

C G^{b6} $A^{(add 9)}$ $A^{b_{SUS}}$ G^b E_{bMA}^9 NC. b b

$B^9(\#11)$ $F^{7(\#9)}$ E_{MA}^9 A^{b7}_{SUS} A^{bMI}^9 $A^{b7}A$ $A^{MA7}B^{(add 9)}$ $B^{(omit 3)}$

$G\#MI^{7(11)}$ $B^{(add 9)}G$ $G\#MI^{7(11)}$ $B^{(add 9)}G$

$G\#MI^{7(11)}$ G^{MA7} $D\#MI^{11}$ E_{MA}^9

D (Piano solo) $G\#MI^{7(11)}$ $A^{MA7}C\#$ $G^{MA7}B$ E_{MI}^9 $G\#MI^{7(11)}$ $F\#MI^{7(11)}$

E_{MI}^{11} $G\#MI^{7(11)}$ $A^{MA7}C\#$ $G^{MA7}B$

$G^{\#}MI^{7(11)}$ $A^{MA7}_{C^{\#}}$ $F^{\#}MI^7$ E_{MI}^{11} A^{13}_{SUS}

E $G^{\#}MI^{7(b5)}$ $C^{\#7(alt.)}$ $F^{\#}MI^{(MA7)}$ E_{MI}^{11} D_{MI}^{11} C_{MI}^9

$G^{\#}MI^{7(11)}$ $A^{MA7}_{C^{\#}}$ $E_{MI}^{7(11)}$ G^{MA7}_B

$G^{\#}MI^{7(11)}$ $A^{MA7}_{C^{\#}}$ $E^b_{MI}^{11}$ $E^{MA9(\#11)}$

F B^b_{13} E_{MI}^{11}

(Double-Time Swing, in 2)

G E^{MA7} $C^{\#}MI^9$ $B_{MI}^{7(11)}$ $G^{\#}MI^{(11)}$ F^b $E_{MI}^{9(13)}$ $B_{D^{\#}}$ F_{SUS} D G^b_{13} C^{MA7} A_{MI}^7

(Original feel)

C^{MA7} B^{13}_{SUS} $G^{\#}MI^{7(11)}$ G_{Eb} D_{MI}^{11} **NC.**

H $G^{\#}MI^{7(11)}$ $A^{MA7}_{C^{\#}}$ G^{MA7}_B $G^{\#}MI^{7(11)}$ $F^{\#}MI^{7(11)}$

E_{MI}^9 $G^{\#}MI^{7(11)}$ $F^{\#}MI^{7(11)}$ E_{MI}^{11}

(freely)



Photo by Tom Copi

RAHSAAN ROLAND KIRK

Lullaby in Rhythm

Benny Goodman,
Edgar Sampson,
Clarence Profit
& Walter Hirsch

Medium
or Fast

A F_{MA}^9 $C^{13(b9)}$ F_{MA}^9

Hear my lull - a - by in rhyth - m. Dream your dreams and
to my lull - a - by in rhyth - m. All the breez - es

A_{bMI}^9 D_{b13} G_{bMA}^9 G_{MI}^9 C^{13}

wan - der with 'em. Ev - ning drums will come and take you
sigh in rhyth - m. Rest my love, let noth - ing wake you

1. G_{MI}^9 $C^{13(b9)}$ F_{MA}^7 ($C^{7(b9)}$) 2. G_{MI}^9 $C^{13(b9)}$ F^6

thru the night, till the light.

B B_{bMI}^9 E_{b7} B_{bMI}^9 E_{b7} F_{MA}^7 $E_{MI}^{7(b5)}$ $A^{7(b9)}$

Stars dance while the sha - dows creep. The

D_{MI}^7 G^9 C^7 (C^7_{sus}) D_{b7} C^7

moon man's goin' to swing you up high, swing you to sleep.

C F_{MA}^9 $C^{13(b9)}$ F_{MA}^9

Hear my lull - a - by in rhyth - m. Dream your dreams and

A_{bMI}^9 D_{b13} G_{bMA}^9 G_{MI}^9 C^{13}

wan - der with 'em. Sand - man's goin' to come and make you

G_{MI}^9 $C^{13(b9)}$ F^6 (C^7)

sleep, good - night.

Med. Straight 1/8's
♩ = 128

Maiden Voyage

Herbie Hancock

The musical score is written in common time (C) and consists of several systems of staves. The first system shows a piano part in the bass clef with a dynamic marking of *mf* and a chord of D^9_{SUS} . The second system continues the piano part with a chord of F^9_{SUS} and includes the instruction "(trp. w/ ten. 8va b.)". The third system is marked with a box containing the letter "A" and a repeat sign, and features a melodic line in the treble clef with a dynamic marking of *mf* and a chord of D^9_{SUS} . The fourth system continues the piano accompaniment with a chord of F^9_{SUS} . The fifth system continues the piano accompaniment with a chord of D^9_{SUS} . The sixth system continues the piano accompaniment with a chord of F^9_{SUS} . The instruction "(comping pattern continues)" is placed at the end of the second system.

(trp.)
ten.)

f E^b9_{SUS}

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

D^bM1⁹⁽¹³⁾

mp D⁹_{SUS}

F⁹_{SUS}

Solo on **A**.
After solos, D.S. al Ending

(Ending)

D⁹_{SUS}

F⁹_{SUS}

Bass line continues for solos (with some variation).

(Vamp, fill & fade)

Medium Swinging Latin

Mamacita

Joe Henderson

♩ = 176 (Intro)

(2nd x)

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

A

B (Solos)
 F^{7(add 11)} B^{b9} F^{7(add 11)} C¹³ B^{b13} F^{7(add 11)} G^{b13}

(horns, behind solo)

C F^{7(add 11)}

(solo continues)

B^{b9} F^{7(add 11)}

C¹³ B^{b13} 1. F^{7(add 11)} G^{b13} 2. F^{7(add 11)} G^{b13}

Return to **B** for more solos.
 After solos, D.C. al Coda
 (no repeat on Intro)

⊙

F^{7(add 11)}

(Vamp & fade)

Head is played twice before and after solos.

Sample piano voicing for F^{7(add 11)}:

Medium Swinging Latin Mamacita (Harmony)

♩ = 176

(Intro)
 (tenor) **Tacet** 4 **(2nd x)** **A**
 (trombone) **Tacet** 4 **(2nd x)**

(Solos)
B F7(add 11) B^b9 F7(add 11) C¹³ B^b13 F7(add 11) G^b13

C F7(add 11)

B^b9 F7(add 11)

C¹³ B^b13 ^{1.} F7(add 11) G^b13 ^{2.} F7(add 11) G^b13

Return to **B** for more solos.
 After solos, D.C. al Coda
 (no repeat on Intro)

The image shows a musical score for a vamp and fade section. It consists of two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by an eighth note A4, a quarter note Bb4, and a half note C5. The bottom staff begins with a bass clef and a key signature of one flat. The bass line starts with a quarter note G3, followed by an eighth note F3, a quarter note E3, and a half note D3. The phrase concludes with a quarter note C3. The entire section is enclosed in a double bar line with repeat dots at both ends. Below the second staff, the text "(Vamp & fade)" is written in a stylized font.

Head is played twice before and after solos.
Tenor sounds one octave lower than written.

Man Facing North

Bob Mintzer, Will Kennedy,
Russ Ferrante, Jimmy Haslip
(As played by the Yellowjackets)

Rubato Straight 8th's

$\text{♩} \approx 74$

NC.

(sop. sax)

NC.

(pn.)

(Med. Funk) $\text{♩} = 120$

(rit.)

D^{\flat}_b
 G^{\flat} $E^{\flat}MI^9$

D^{\flat}_b
 G^{\flat} $E^{\flat}MI^9$

$B^{\flat}MI^{11}$

D^{\flat}_b
 G^{\flat} $E^{\flat}MI^9$

D^{\flat}_b
 G^{\flat} $E^{\flat}MI^9$

$A^{\flat}(add 9)$
 C

(etc.)

A1
A2

D^{\flat}_b
 G^{\flat} $E^{\flat}MI^9$

D^{\flat}_b
 G^{\flat} $E^{\flat}MI^9$

$B^{\flat}MI^{11}$

(tenor)

D^{\flat}_b
 G^{\flat} $E^{\flat}MI^9$

D^{\flat}_b
 G^{\flat} $E^{\flat}MI^9$

$A^{\flat}(add 9)$
 C

1. D^{\flat}_b $E^{\flat}MI^9$ E A $F^{\sharp}MI^{11}$ $B^{\flat}MA^9(omit 3)$ D A $MA^9(omit 3)$ E $(add 9)$ G^{\sharp}

E $(add 9)$ G^{\sharp} $E^{\flat}MI^9$ $A^{\flat}b^7_{SUS}$ D A^{\flat}

2. E $F^{\sharp}MI^{11}$ A A $MA^9(omit 3)$ D MI^9 C^{\sharp} D MI^9 G $13(\sharp 11)$

E C F $MA^7(\sharp 11)$ $E^{\flat}MI^{11}$ $A^{\flat}b^7_{SUS}$ D A^{\flat} \emptyset

B

G^bMA^7 (omit 3) A B^bMI^7 A/B E/C $C^{\#}MI^{11}$ DMI^{11}
 $A^bMI^{(MA^7)}$ (omit 3) B CMI^{11} $E MI^6_9$ G $F^{\#}$ $D^{(add 9)}$ $D MI^6_9$ $F^{\#}$ BMI D $C^{\#}MI^7$ A $C^{\#}B^{(add 9)}$ $A^{\#}$
 E/C $C^{\#}MI^7$ $D MI^9$ G^{13}_{SUS} $G^{13(\#11)}$ CMA^7 FMA^7
 $F^{\#}MI^9$ B^bMA^9 (omit 3) D A^b7_{SUS} D/A^b

D.S., solo on A1A2.
After solos, jump to letter C.

C

E^bMI^9 B^bMA^9 (omit 3) D $(D^{(add b9)})$
 (pn. L.H., w/ bs.) (pn. w/ tenor)
 BMI^{11} GMA^7
 (pn. L.H. w/ bs.)
 GMA^7 B A G $F^{\#}MI^9$ F/B B^9
 $A MA^7$ D^b F $E^bMI^7(b5)$ D^b C^b B^bMI^7 $F^{\#}MI$ A A^b7_{SUS} D/A^b

D.S.S. al 2nd ending al Coda

D^b E^bMI^9 G^b B^bMI^{11}
 1st & 2nd x: tenor doubles voices
 3rd x on: tenor solos
 (voices on 'la')
 D^b E^bMI^9 G^b E^bMI^9 A^b (add 9) C

Solo on recording is A1A2A1. Melody at letter A is played behind the beat.

(Vamp, solo & fade)

Rubato Straight 8th's Man Facing North (Bass)

♩ = 74 NC.

(Intro)

NC. *S* Med. Funk ♩ = 120 Tacet

A1 (melody, w/ tenor)

A2 played 8va b.

8va b.

Chord progression for A1:

- Db/Gb EbMI⁹ (melody, w/ tenor)
- Db/Gb EbMI⁹ BbMI¹¹
- Db/Gb EbMI⁹ Ab(add 9) C
- Db/Gb EbMI⁹ E/A F#MI¹¹ BbMA⁹(omit 3) D
- E(add 9) G# EbMI⁹ Ab⁷SUS D/Ab
- (omit 3) AMA⁹ C# E(add 9) G#

Chord progression for A2:

- Db/Gb EbMI⁹ BbMI¹¹
- Db/Gb EbMI⁹ Ab(add 9) C
- E/A F#MI¹¹ AMA⁹(omit 3) C# DMI⁹ G¹³(#11)
- E/C FMA⁷(#11) EbMI¹¹ Ab⁷SUS D/Ab

B $G^b_{MA} 7(\text{omit } 3)$ A $B^b_{MI} 7$ A B E C^\sharp $C^\sharp_{MI} 11$ $D_{MI} 11$

(melody w/ tenor)

$A^b_{MI} 7(MA 7)$ $C_{MI} 11$ $E_{MI} 6/9$ $D^{(\text{add } 9)}$ $D_{MI} 6/9$ F^\sharp B_{MI} A $C^\sharp_{MI} 7$ $C^\sharp_{MI} B^{(\text{add } 9)}$ $F^\sharp_{MA} 7$ A^\sharp

E C^\sharp $C^\sharp_{MI} 7$ $D_{MI} 9$ G^{13}_{SUS} $G^{13(\#11)}$ $C_{MA} 7$ $F_{MA} 7$

$F^\sharp_{MI} 9$ $B^b_{MA} 9(\text{omit } 3)$ D A^b_{7SUS} D A^b

D.S., solos on A₁ A₂.
After solos, jump to letter C.

C $E^b_{MI} 9$ $B^b_{MA} 9(\text{omit } 3)$ D $D^{(\text{add } b9)}$

(melody, w/ pn. L.H.)

$B_{MI} 11$ B_{MI} $G_{MA} 7$

$G_{MA} 7$ B A G $F^\sharp_{MI} 9$ F/B B^9

$A_{MA} 7$ D^b F $E^b_{MI} 7^{(b5)}$ D^b C^b $B^b_{MI} 7$ F^\sharp_{MI} A A^b_{7SUS} D A^b

D.S.S. al Coda

D^b G^b $E^b_{MI} 9$ D^b G^b $E^b_{MI} 9$ $B^b_{MI} 11$

8va b.

$B^b_{MI} 11$ D^b G^b $E^b_{MI} 9$ D^b G^b $E^b_{MI} 9$

$E^b_{MI} 9$ $A^b^{(\text{add } 9)}$ C 8va b.

Vamp, solo & fade

On recording, bass overdubs a low bass line at letter B. Melody at letter A is played behind the beat.

Metamorphosis

Med.-Fast Swing

Horace Silver

♩ = 200

A (Stop Time)

(trp.)

$D_{MI}^7 G^7$ $C_{MA}^7 C^{\#o7}$ $D_{MI}^7 G^7$ (C_{MA}^7)

(bs. w/ pn. in octaves)

$C_{MI}^7 F^7$ $B^b_{MA}^7 B^o7$ $C_{MI}^7 F^7$ $E^b_{MI}^7 A^b7 D^b_{MA}^7$

$D^b_{MA}^7$ $D^b_{MI}^7 G^b7$ $C^b_{MA}^7$ $B_{MI}^7 E^7 A_{MA}^7$

1. 3. 2.

A_{MA}^7 $E^b_{MI}^7 A^b7$ D^b6_9 $E^b_{MI}^7 A^b7$ D^b6_9

B (Beguine)

(pn. rhythm for head)

F_{MI}^7 $B^b7(\#5)$ G_{MI}^7 C^7 F_{MI}^7

(bass)

1. $B^b_9 \text{ sus}$ $G^{\text{MI}7}$ $G^{\text{MI}7} C^{7(\#9)}$ break

2. $A^{13} \text{ sus}$ $E^{\text{MI}9}$ $E^{\text{bMI}9}$ break

D.C. al 3rd ending

Solo on form (AABBA).

After last solo, continue to letter **C**.

C (Shout Chorus)

(trp.) $D^{\text{MI}7}$ G^7 $C^{\text{MA}7}$ $C^{\#o7}$ $D^{\text{MI}7}$ G^7 $C^{\text{MA}7}$

$C^{\text{MI}7}$ F^7 $B^{\text{bMA}7}$ $B^{\circ7}$ $C^{\text{MI}7}$ F^7 $E^{\text{bMI}7}$ $A^{\text{b}7}$

$D^{\text{bMA}7}$ $D^{\text{bMI}7}$ $G^{\text{b}7}$ $C^{\text{bMA}7}$ $B^{\text{MI}7}$ E^7

$A^{\text{MA}7}$ $E^{\text{bMI}7(11)}$ $A^{\text{b}7}$ $D^{\text{bMA}7}$ $E^{\text{bMI}7(11)}$ $A^{\text{b}7}$ $D^{\text{bMA}7}$ break

D.S., play BBA to Coda.

$E^{\text{bMI}7(11)}$ $A^{\text{b}7}$ $D^{\text{bMA}7}$ $G^{\text{b}13(\#11)}$ $E^{\text{bMI}11}$ $D^{7(\#9)}$ $D^{\text{b}7(\#9)}$ rall.

Chords in parentheses are used for solos. For shout chorus, bass walks in 4 and piano and drums catch the accents. Bass walks in 4 for solos throughout (no kicks).

Med.-Fast Swing Metamorphosis (Harmony)

$\text{♩} = 200$

A $D_{MI}^7 G^7 C_{MA}^7 C^{\#o7} D_{MI}^7 G^7 C_{MA}^7$

(tenor) (on D.C.)

$C_{MI}^7 F^7 B^b_{MA}^7 B^o7 C_{MI}^7 F^7 E^b_{MI}^7 A^b7$

$D^b_{MA}^7 D^b_{MI}^7 G^b7 C^b_{MA}^7 B_{MI}^7 E^7$

A_{MA}^7 $E^b_{MI}^7(11) A^b7 D^b6_9$ $E^b_{MI}^7(11) A^b7 D^b6_9$

B (Beguine) $F_{MI}^7 B^b7(\#5) G_{MI}^7 C^7 F_{MI}^7$

$B^b9_{SUS} G_{MI}^7 G_{MI}^7 C^7(\#9) A^{13}_{SUS} E_{MI}^9 E^b_{MI}^9$

D.C. al 3rd ending. Solo on form (AABBA).
After solos, continue to letter **C**.

C (Shout Chorus)

$E^b_{MI}^7(11) A^b7 D^b_{MA}^7 G^b13(\#11) E^b_{MI}^{11} D^7(\#9) D^b7(\#9)$

D.S., play BBA to Coda

Tenor sounds one octave lower than written. Solos swing throughout.



Photo by Francis Wolff. Courtesy of Mosaic Images

HORACE SILVER

Midnight Silence

Medium-Slow
Jazz Waltz

Kenny Kirkland

A $\text{♩} = 92$ D^{13}_{SUS} $F\#^{13}$ G $G^{6/9}(\text{omit } 3)$ $A\flat^{7(b9)}$ $B^{MI^9}G^{MA^9(\#11)}$
 (synth.) F^{13}_{SUS} $A^{13(b9)}$ $A\flat^{MA^9(\#11)}$ $F^{MI^9(b5)}$ $B^{(add \#9)}$ C/E
 $C\#^{7(\#5)}$ B^9_{SUS} G^{MI^9} $E\flat^{MA^7}$ $E\flat^{MA^7(\#5)}$ $E^{MI^{11}}$ $A^{MI^{11}}$
 $A^{(add 9)}$ $A^{(b9)}$ $A^{MA^7(b5)}$ $A^{MA^7(\#5)}$ $C^{6/9}$ $C^{MA^9(\#11)}$
 $E\flat^9_{SUS}$ $E\flat^{7(\#5)}$ $E\flat/E$ A^9_{SUS} $G^{MI^9(MA^7)}$
 B/A C/D G/F $G^{(add 9)}$ $G\flat^{(add 9)}$ $E\flat/A\flat$ $A\flat^{6/9}(\text{omit } 3)$

(Faster)

$\text{♩} = 112$

(Soprano solo)

B $B\flat^6$ $E^{(add \#11)}$ $G^{(add 9)}$ $B\flat^{MI^9}$ $E/B\flat$ $F^{(add 9)}$ B^{MA^7}
 (synth., behind solo) $B\flat$ $B\flat$ $B\flat$ $B\flat$ $B\flat$ $B\flat$ $B\flat$ $B\flat$
 $D/E\flat$ $G\flat/E\flat$ $F/E\flat$ $D\flat/E\flat$ $D^7(\#9)$ $D\flat^{13}_{SUS}$ E^{MA^7} C
 $E\flat/A\flat$ $E\flat/D\flat$ $E\flat/F$ $D\flat/C\flat$ $A\flat/B\flat$ $F/D\flat$ $C^7(\#11)$ $G^7(\#5)$
 $D^7(b9)$ $G^7(\#5)$ $C^7(\#11)$ $G^7(\#5)$ $D^7(b9)$ $G^7(\#5)$

The musical score consists of several systems of notation:

- System 1:** A melodic line with chords: $C^{7(\#11)}_{\#9}$, $G^{7(\#5)}$, $D^{7(b9)}$, $G^{7(\#5)}$, $C^{7(\#11)}_{\#9}$, $G^{7(\#5)}$. A triplet of eighth notes is marked with a '3'.
- System 2:** A melodic line with chords: $D^{7(b9)}$, $G^{7(\#5)}$, E^b/F , D^b/C^b , A^b/B^b , F/D^b , $A^{13(b9)}$, $A^b_{MA^7}{}^{(b5)}$, $F_{MI^9}{}^{(b5)}$. A triplet of eighth notes is marked with a '3'. The text "(end solo)" is written below the staff.
- System 3:** A piano solo section marked with a box 'C' and "(Piano solo)". The chords are: $F_{MI}{}^{(add 9)}_{A^b}$, A_{MI} , G , $D^7_{F^{\#}}$, G^7_{F} , $E^7(alt)$, $A_{MI}{}^9$. The staff contains diagonal slashes indicating a piano accompaniment.
- System 4:** A piano solo section with chords: $F^{\#}_{MI}{}^{7(b5)}$, $F_{MI}{}^9$, $F_{MI}{}^6$, G^7_{SUS} , C/E , E , $A_{MI}{}^7$, $A^7_{(b5)}{}^{(\#9)}$, $D_{MI}{}^{11}$, $A^b_{7(b5)}$, G^9_{SUS} , $G^{7(b9)}$. The text "(end solo)" is written below the staff.
- System 5:** A piano solo section marked with a box 'D' and "(pn.)". The chords are: E^b/G^b , $F^6_{q(omit 5)}$, $E^6_{q(omit 5)}$, C/D , G/C , $G^{(add 9)}_{B}$, $G^b_{(add 9)}_{B^b}$, E^b/A^b . A triplet of eighth notes is marked with a '3' and a fourth note is marked with a '4'.

On recording, piano plays letter A (omitting the last 3 bars) out of time as an Intro.
 Piano fills behind the melody at letter A.

Latin Fusion

Monk on the Run

Taras Kovayl

♩ = 140
(drs.: busy 16ths) (dr. cue)

(As played by Othello Molineaux)

(Intro)
 (Dr. solo) *f* *f* (steel dr./pn./bs.) **NC.** (dr. play figure)

A *f* *f* (steel dr./pn.) **NC.** (dr. busy time) *f* (steel dr./pn.) **D^b13(#11)** **B^b9^{SUS}** **G^b13** **F⁷(#9)** **B^b9^{SUS}** **D^b7(#9)** **E^b7(#9)** **NC.**

(steel dr./pn.) **NC.** *(bs.)* *(steel dr./pn.)* **NC.** *(bs.)*

1. **E^bM¹¹** **D^MA⁹** **B^MA⁹** **B^b7(#9)** 2. **E^bM¹¹** **D^MA⁹** **B^MA⁹** **G[#]M⁹**

E^MA⁹ **C[#]M⁹** **A⁶/₉** **D^b_{SUS}** **E^b_{SUS}** *f* *dr. fill*

D^b_{SUS} **E^MA⁹(#11)** *break* *dim.*

B *mp* (steel dr.) (sustained synth.) **F^M7** **G^bM^A7** **A^bM⁷** **B^bM⁷** **F^M7** **G^bM^A7** **A^bM⁷** **B^bM⁷** etc.

(bs. tacet 1st x) *(dr. play light cymbal "colors" both x's)*

C^MA⁷ **C[#]9(#11)** **D⁹(#11)** **G¹³** **C^MA⁷** **F[#]M⁹** **F⁹(#11)** **E⁹**

(1st x: bs. quarter note triplets, dr. hi hat 16ths)
 (2nd x: bs. & dr. full 16th note feel)

C

mf (steel dr.) gradually build

(string synth.)

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

1. $D^9(\#11)$ G^{13} C_{MA}^7 $F^{\#}_{MI}^9$ $F^9(\#11)$ E^9 2. $D^9(\#11)$ G^{13} C_{MA}^7 $F^{\#}_{MI}^7$ $F^{13(\#11)}$

ff

E^9 $B^7(\#5)$ $B^b_{13(\#11)}$ D E^b_9 B^b_{13} E^b_{13} D^{13}

(steel dr.)

D^{13} (pn.) break

E $A^{\#}$ A G C B^b E^b_9

E (Solos) E^b_9 D_{MA}^7 E D E^9_{SUS} E D C^9_{SUS}

C^9_{SUS} G/F E/D C/B^b D/C

Vamp & solo till cue

(On cue) E D $A^{\#}$ E A G C B break E^b_9

D.C. al Coda
(drum solo, open)
(omit 1st ending)

(Solo begins 3rd x) $E^b_{MI}^{11}$ D_{MA}^9 B_{MA}^7 $A^b_{MA}^9$ E_{MA}^9 $D^b_{MI}^9$ A_{MA}^9 $G^b_{MA}^9$

(steel dr.)

Vamp, solo & fade

(Optional ending- On cue) $D_{MA}^9(\#11)$ dr. NC (E bass)

ff (w/ bs.)

Latin Fusion $\text{♩} = 140$ Monk on the Run (Bass)

(16th note feel)

(Intro) Dr. solo (dr.) N.C.

ff *ff*

f

A $E^b_{MI} \frac{6}{4}$ $E^b_{MI}^{11}$ $B^b_{SUS} \frac{9}{4}$ $D^b_{13}(\#11)$

(sample bs.)

ff

G^b_{13} $F^7(\#9) \frac{5}{4}$ $B^b_{SUS} \frac{9}{4}$ $D^b_{7}(\#9)$ $E^b_{7}(\#5)$ N.C.

N.C.

1. $E^b_{MI}^{11}$ $D_{MA} \frac{9}{4}$ $B_{MA} \frac{9}{4} \#$ $B^b_{7}(\#9) \frac{5}{4}$ 2. $E^b_{MI}^{11}$ $D_{MA} \frac{9}{4}$ $B_{MA} \frac{9}{4}$ $G^{\#}_{MI} \frac{9}{4}$

$E_{MA} \frac{9}{4}$ $C^{\#}_{MI} \frac{9}{4}$ $A \frac{6}{4}$ $(D^b_{SUS} E^b_{SUS})$ (dr. fill)

ff

$(D^b_{SUS} E_{MA} \frac{9}{4})^{(\#11)}$ break

B $F_{MI} \frac{7}{4}$ $G^b_{MA} \frac{7}{4}$ $A^b_{MI} \frac{7}{4}$ $B^b_{MI} \frac{7}{4}$ $F_{MI} \frac{7}{4}$ $G^b_{MA} \frac{7}{4}$

(tacet 1st x)

$A^b_{MI} \frac{7}{4}$ $B^b_{MI} \frac{7}{4}$ $C_{MA} \frac{7}{4}$ $C^{\#}_{9}(\#11)$ $D^9(\#11)$ $G^{\#}_{13}$ $C_{MA} \frac{7}{4}$ $F^{\#}_{MI} \frac{9}{4}$ 1. $(F^9(\#11) E^9)$ 2. $F^9(\#11) E^9$

(play) *mf*

C (Quarter note triplet feel)

$F_{MI} \frac{7}{4}$ $G^b_{MA} \frac{7}{4}$ $A^b_{MI} \frac{7}{4}$ $B^b_{MI} \frac{7}{4}$ $F_{MI} \frac{7}{4}$ $G^b_{MA} \frac{7}{4}$ $A^b_{MI} \frac{7}{4}$ $B^b_{MI} \frac{7}{4}$

mf *poco a poco crescendo*

CMA^7 $C\#9(\#11)$ $D^9(\#11)$ G^{13} CMA^7 $F\#MI^9$ $F^9(\#11)$ E^9

(16th note feel)

FMI^7 G^bMA^7 A^bMI^7 B^bMI^7 FMI^7 G^bMA^7 A^bMI^7 B^bMI^7

crescendo *etc.*

CMA^7 $C\#9(\#11)$ $D^9(\#11)$ G^{13}

(as is) *ff*

D (E^b9)

(as is)

B^b13 E^b13 D^{13}

D^{13}

break

(as is)

E (Solos) E^b9

(sample bs.) (8) *etc.*

DMA^7 C^9_{SUS} G/F E/D C/B^b D/C

(as is) *Vamp till cue*

(On cue) *break*

D.C. al Coda (drum solo, open) (omit 1st ending)

E^bMI^{11} DMA^9 BMA^7 A^bMA^9 EMA^9 D^bMI^9 AMA^9 G^bMA^9

Vamp (with solo) and fade

(Optional ending)

(On cue) *dr.*

ff

Moon and Sand

Music: Alec Wilder
& Morty Palitz
Lyric: William Engvick

Medium Bossa

A D_{MI} $B^b_{MA^7}$ $A^b_{MA^7}$ B^b_{7sus}

Deep _____ is the mid - night sea, _____

$E^b_{MA^7}$ A^{13} $A^b_{MA^7}$ $A_{MI}^{7(omit\ 5)}$ D^7

Warm _____ is the fra - grant land, _____

G_{MI}^9 C^7 $(G^b_{MA^7})$ F^6_4
 F_{MA^7}

Sweet _____ are your lips to me, _____

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

Soft _____ as the moon and sand. _____ Oh,

D_{MI}^9 $G^{13(b9)}$ C_{MI}^9 $F^{13(b9)}$

when _____ shall we meet a - gain? _____ When the night has

$B^b_{MA^7}$ (E^b^9) G_{MI}^7 $E_{MI}^{7(b5)}$ A^7

left us, _____ will the spell re - main? _____

B D_{MI} $B^b_{MA^7}$ $A^b_{MA^7}$ B^b_{7sus}

Though _____ waves in - vade the shore, _____

$E^b_{MA^7}$ A^{13} $A^b_{MA^7}$ $A_{MI}^{7(omit\ 5)}$ D^7

Though _____ we may kiss no more, _____

Night _____ is at our com - mand, Moon and

sand, _____ and the mag - ic of love. _____



Photo by Tom Copi

BENNY CARTER & DUKE ELLINGTON

Moonglow

Will Hudson, Eddie de Lange & Irving Mills

Medium Ballad
(or Medium)

A C^6 $(C_{MI}^{6(MA7)})$ $F^9(\#11)$ (G^6/B) G^6 (E_{MI}^7) A^9

It must have been moon - glow, way up in the blue,

A_{MI}^7 $(E^b7(\#5))$ D^{13} G^7 G^6 $G^{\circ7}$ $A_{MI}^7(b5)$ G $(G^{\circ7})$ G^6

It must have been moon - glow that led me straight to you. —

C^6 $(C_{MI}^{6(MA7)})$ $F^9(\#11)$ (G^6/B) G^6 (E_{MI}^7) A^9

I still hear you say - ing, "Dear one, hold me fast."

A_{MI}^7 $(E^b7(\#5))$ D^{13} G^7 G^6 $G^{\circ7}$ $A_{MI}^7(b5)$ G $(G^{\circ7})$ G^6

And I start in pray - ing, "Oh Lord, please let this last." —

B G^7 G^b7 F^7 E^7

We _____ seemed to float right through the air. _____

A^9 D^{13} E^b7 D^7 (G^9)

Hea - ven - ly songs _____ seemed to come from ev - 'ry - where.

C C^6 $(C_{MI}^{6(MA7)})$ $F^9(\#11)$ (G^6/B) G^6 (E_{MI}^7) A^9

And now when there's moon - glow, way up in the blue,

A_{MI}^7 $(E^b7(\#5))$ D^{13} G^7 G^6 $G^{\circ7}$ $A_{MI}^7(b5)$ G $(G^{\circ7})$ G^6 (G^7)

I al - ways re - mem - ber that moon - glow gave me you. —



Photo by Paul Hoeffler, Toronto

MILT HINTON

Medium Ballad

Moonlight Serenade

Lyric: Mitchell Parish

Music: Glen Miller

A $(C^{7(b9)})$ F^6 A^{b07} GMI^7

I stand at your gate and the song that I sing is of
stars are a glow and to night how their light sets me

C^7 $C^{7(\#5)}$ FMA^7 F^6 FMA^7 F^6

moon - light. I stand and I wait for the
dream - ing. My love, do you know that your

FMA^7 F^7 $D^{7(b9)}$ B^bMI^6 AMI^7 D^9_{sus} DMI^7

touch of your hand in the June night. The roses are
eyes are like stars bright - ly beam - ing? I bring you and

$GMI^{7(b5)}$ GMI^7 C^{13} $C^{7(\#5)}$ 1. FMA^7 GMI^7 $C^{7(b9)}$ 2. FMA^7 F^7

sigh - ing a Moon - light Ser - e - nade. The
sing you a Moon - light Ser - e - nade.

B B^bMA^7 E^{b13} $A^{7(b9)}$ $A^{7(b9)}$ $D^{7(b9)}$ D^7

Let us stray till break of day in love's val - ley of dreams. Just

$BMI^{7(b5)}$ $E^{7(b9)}$ $AMI^{7(b5)}$ $D^{7(b9)}$ GMI^7 $C^{7(b9)}$

you and I, a sum - mer sky, a heav - en - ly breeze kiss - ing the trees. So

C F^6 A^{b07} GMI^7

don't let me wait, come to me ten - der - ly in the

C^7 $C^{7(\#5)}$ FMA^7 F^6 FMA^7 F^6

June night. I stand at your gate and I

FMA^7 F^7 $D^{7(b9)}$ B^bMI^6 AMI^7 D^9_{sus} DMI^7

sing you a song in the moon - light; a love song, my

$GMI^{7(b5)}$ GMI^7 C^{13} $C^{7(\#5)}$ FMA^7 $(GMI^7 C^{7(b9)})$

dar - ling, a Moon - light Ser - e - nade.

Medium Pop

My Girl

William "Smokey" Robinson

Ronald White

(As sung by the Temptations)

♩ = 104 (C) (C)

(bass) (etc.) (gtr.) (etc.) 1. I've got

A C F C F

sun - shine on a cloud - y day, When it's

C F C F

cold out - side, I've got the month of May.

C DMI⁷ F G C DMI⁷ F G

I guess you'd say, what can make me feel this way?

CMA⁷ DMI⁷ C/D G⁷ DMI⁷ G⁷

My girl, talk - in' 'bout my girl. (my girl.) 2. I've got

B (C) (C) (strings)

(gtr.)

C F C F

DMI⁷ G EMI⁷ A

3. I don't

C

need no mon - ey, for - tune or fame. I've got

all the rich - es, ba - by, one man can claim. Well,

I guess you'd say, what can make me feel this way?

My girl, talk - in' 'bout my girl. (my girl.)

I've got sun - shine on a cloud - y day with my girl, I've

Vamp & fade.
Voice plays off first verse lyrics.

e - ven got the month of May with (my girl.)

Guitar, first 8 bars of letter **A**
(and letter **C**, up a step):

(etc.)

2nd verse lyrics:

I've got so much honey, the bees envy me,
I've got a sweeter song than the birds in the trees.
I guess you'd say (etc.)

Never Said (Chan's Song)

Music: Herbie Hancock

Lyric: Stevie Wonder

(As sung by Diane Reeves)

Med. Funk Ballad

$\text{♩} = 74$

(Intro)

Chords: $A^{\flat}M^{\flat}I^{\flat 9}$ $G^{\flat}M^{\flat}I^{\flat 9}$ $F^{\flat}M^{\flat}I^{\flat 9}$ $E^{\flat}M^{\flat}I^{\flat 9}$ $D^{\flat 9}_{SUS}$ $C^{\flat 9}_{SUS}$ $B^{\flat}M^{\flat}I^{\flat 7} \frac{B}{A}$

(strings)

Chords: $A^{\flat 13}_{SUS}$ $A^{\flat 13}_{SUS}$ $B^{\flat 13}_{SUS}$ B^{13}_{SUS} $A^{\flat 13}_{SUS}$ $A^{\flat 13(b9)}$

(vocal fill)

1. Nev - er

Section A Chords: $D^{\flat}M^{\flat}A^{\flat 7}$ $A^{(add 9)} \frac{C\#}{C}$ $F^{\flat}M^{\flat}A^{\flat 7} \frac{C}{C}$ $D^{\flat 9}_{SUS}$ $D^{\flat 7}$

said, nev - er heard, though with - in ev - 'ry word lives a
touched, bare - ly read, though so much has been said in the

Chords: $G^{\flat}M^{\flat}A^{\flat 7}$ $B^{\flat 9}_{SUS}$ $E^{\flat}M^{\flat}A^{\flat 7}$ $A^{\flat 13}_{SUS}$ $A^{\flat 13(b9)}$

heart filled with love for you. Nev - er
smiles that I give to you. Al - ways

Chords: $D^{\flat}M^{\flat}A^{\flat 7}$ C^{13} $A^{\flat}M^{\flat}I^{\flat 9}$ $F^{\flat 9}_{SUS}$ $D^{\flat 7(\#9)}$

felt, sel - dom seen, though some - where in a dream you have
new, nev - er old, liv - ing deep in my soul, All the

Chords: $G^{\flat}M^{\flat}I^{\flat 9}$ $F^{\flat}M^{\flat}I^{\flat 7} B^{\flat 9}_{SUS}$ $E^{\flat}M^{\flat}A^{\flat 7}$ $A^{\flat 9}_{SUS}$ $B^{\flat 9}_{SUS}$ $F^{\flat 7(b9)}$

heard whis - pers of, "I love you", you".
love ev - er burning for you, my dear.

Section B Chords: $B^{\flat}M^{\flat}A^{\flat 7}$ $G^{\flat}M^{\flat}I^{\flat 9}$ $A^{\flat 9}_{SUS}$ $B^{\flat 9}_{SUS}$ $F^{\flat 7(b9)}$

Keep - er of my on - ly love, time that I be known,

Chords: $B^{\flat}M^{\flat}A^{\flat 7}$ $D^{\flat 7(b9)}$ $G^{\flat}M^{\flat}I^{\flat 9}$ $A^{\flat 9}_{SUS}$ $A^{\flat 7(b9)}_{SUS}$ $A^{\flat 9}_{SUS}$ $A^{\flat 13(b9)}$

Keep - er of my on - ly love, time to you I'm shown. 2. Nev - er

2nd x: (my sa - cred love,)

2. $A^{\flat}MI^9$ $G^{\flat}MI^9$ FMI^9 $E^{\flat}MI^9$ D^9_{SUS} C^9_{SUS} $B^{\flat}MI^7$ B/A

shown. (vocal fill)

$A^{\flat}13_{SUS}$ $B^{\flat}13_{SUS}$ $B13_{SUS}$ $(B13_{SUS} B7(\#9))$

(Synth. solo)
C E_{MA}^7 C_{MA}^7 E $A^{\flat}MA^7$ E^{\flat} F^9_{SUS} F^7

$B^{\flat}MA^7$ $D^{\flat}9_{SUS}$ $G^{\flat}MA^7$ $B13_{SUS}$ $B13(\flat9)$

E_{MA}^7 $E^{\flat}13$ CMI^9 $A^{\flat}9_{SUS}$ $F7(\#9)$

$B^{\flat}MI^9$ $A^{\flat}MI^7$ $D^{\flat}9_{SUS}$ $G^{\flat}MA^7$ F^9_{SUS} $F7(\flat9)$

(end solo)

D $B^{\flat}MA^7$ GMI^9 $A^{\flat}9_{SUS}$ $B^{\flat}9_{SUS}$ $F7(\flat9)$

Keep - er of my on - ly love, time that I be known, —

$B^{\flat}MA^7$ $D7(\flat9)$ GMI^9 $A^{\flat}9_{SUS}$ $A^9(\#11)$ $E^{\flat}MI^7$ $A^{\flat}7(\flat9)$

Keep - er of my sa - cred love, time to you I'm shown.

(Vamp & fade)

Sample bass line at **A**:

(etc.)

Melodic rhythm is freely interpreted.

Fast Swing

$\text{♩} = 230$

New Boots

Frank Gambale

(gtr.)
 $F\#_{SUS}/G$ E_{SUS}/G A_{SUS}/G $F\#_{SUS}/G$ $B7(\#9)$

A

D/E $E_b7(\#9)$ $DMA7$ $GMA7(b5)$

2nd x: ♩ ♩ ♩ ♩ ♩ ♩

$(GMA7(\#11))$
 E_{SUS}/G A_{SUS}/G $F\#_{SUS}/G$ $C\#7(b9)$ $F\#MI7$ $FMI7$ $EMI7$

$EMI7$ $A^{13(b9)}$ $DMA7$ $GMA7(b5)$

8va

$(GMA7(\#11))$
 E_{SUS}/G A_{SUS}/G $F\#_{SUS}/G$ \wedge break B^b/C

Musical score for guitar and bass, featuring a melodic line and a bass line with chord symbols. The score is divided into four systems.

System 1: Chords: B^b/C , D/E , $A^{13(b9)}$.

System 2: Chords: $A^{13(b9)}$ break, A^b13 , $B/C^\#$, $B7^{(b9)\#5}$.

System 3: Chords: $A^{13(b9)}$, A^b13 , $E7^{(b9)}$, E^bMA^7 .

System 4: Chords: $E^b7^{(b9)}$, DMA^7 , $GMA^7^{(b5)}$, $C^\#MI^9$, $F^\#13^{(b9)}$, $C^\#/B$.

Additional notation includes guitar fill symbols (gtr. fill) and a circled 'O' at the end of the first system.

Head is played twice before and after solos.

Chords in parentheses are used during solos.

No kicks or breaks during solos (except bar 1 of first solo; use '2nd x' kicks).

Head is mostly in 2, solos in 4.

Guitar sounds one octave lower than written.

Next Future

Medium Latin (Intro)

Eddie Gomez

♩ = 121

(bass only- sample) (etc.)

F_{MI}^{11} $G_{bMA}^9(b5)$ 2 2 2 2 F_{MI}^{11} $E^7(alt.)$

(add drums) (add keybds.)

A G/E_b $E_{MI}^9(b5)$ C_{bMA}^7/F

(tenor)

G^+/G_b A_{bMI}^7 $F^7(\#9)$

B_{b9}^{SUS} C/A_b $G^7(alt.)$ $F^{13}(\#11)$

B B/G $A_{bMI}^9(MA7)$ F_{MI}^9

$F^{\#7}(\#9)$ $G^{\#13}_{SUS}(b9)$ $G^{\#7}(\#9)$

$C^{\#13}_{SUS}$ $B_{MA}^7(\#5)$ $B_{b7}(\#9)$ $B_{b7}(\#9)/A^7(\#9)$ $G^{\#7}(\#9)$

C $G^{13}_{SUS}(b9)$ $G_{MI}(MA7)$ B_{MA}^7/G $G^7(\#9)$

$C_{MA}^7(\#5)$ E_{bMA}^7/G D_{MA}^7/G G_{MI}^7 $A_{b7}(\#5)$ A_{MI}^9

(Swing) (b5)

(Swing)

D $A_{MI}^{9(b5)}$ $A_{bMI}^{9(MA7)}$ D_{bMA}^7 / G

A_{b}^+ / A_{b} B_{bMI}^7 $G^7(alt.)$

C^9_{sus} $B_{bMI}^{(MA7)}$ $G\#^7(alt.)$ A_{b}^+ / G_{b}

(Latin)

E F_{MI}^{11} $G_{bMA}^{9(b5)}$ 2 2 F_{MI}^{11} $E^7(alt.)$

Solo on form (ABCDE).
 Solos swing throughout.
 After solos, D.S. al Coda
 (Latin-Swing-Latin).

A_{b}^+ / G_{b} F_{MI}^{11}

(ten. fill) -----

Bass may double melody at letters A & B (sounds one octave lower than written).
 Bass walks in 4 for solos except at letter C—G pedal, suspended time feel.
 On recording, ABCD is played out of time (no drums) as an Intro (followed by the Intro given above).

No Way Out

Abel Pabón

(As played by Othello Molineaux)

Medium
Fast

J. = 168

The musical score is written in 12/8 time and consists of 12 measures. The key signature has one flat (Bb). The score includes various guitar chords and articulation marks such as accents and slurs. The chords are as follows:

- Measure 1: EbMI9
- Measure 2: DMI9
- Measure 3: EbMI9
- Measure 4: DMI9
- Measure 5: GMI9
- Measure 6: FMI9
- Measure 7: EbMI9
- Measure 8: DMI9
- Measure 9: EbMI9
- Measure 10: EMI9
- Measure 11: BMA9(#11)
- Measure 12: Bb9SUS4

Additional chords and markings include:

- Measure 13: DMI9
- Measure 14: DMI9
- Measure 15: DMI9
- Measure 16: EbMI9
- Measure 17: EMI9
- Measure 18: BMA9(#11)
- Measure 19: Bb9SUS4
- Measure 20: GMI9
- Measure 21: FMI9
- Measure 22: EbMI9
- Measure 23: DMI9
- Measure 24: DMI9
- Measure 25: DMI9
- Measure 26: DMI9
- Measure 27: DMI9
- Measure 28: DMI9
- Measure 29: DMI9
- Measure 30: DMI9
- Measure 31: DMI9
- Measure 32: DMI9
- Measure 33: DMI9
- Measure 34: DMI9
- Measure 35: DMI9
- Measure 36: DMI9
- Measure 37: DMI9
- Measure 38: DMI9
- Measure 39: DMI9
- Measure 40: DMI9
- Measure 41: DMI9
- Measure 42: DMI9
- Measure 43: DMI9
- Measure 44: DMI9
- Measure 45: DMI9
- Measure 46: DMI9
- Measure 47: DMI9
- Measure 48: DMI9
- Measure 49: DMI9
- Measure 50: DMI9
- Measure 51: DMI9
- Measure 52: DMI9
- Measure 53: DMI9
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- Measure 63: DMI9
- Measure 64: DMI9
- Measure 65: DMI9
- Measure 66: DMI9
- Measure 67: DMI9
- Measure 68: DMI9
- Measure 69: DMI9
- Measure 70: DMI9
- Measure 71: DMI9
- Measure 72: DMI9
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- Measure 76: DMI9
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- Measure 83: DMI9
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- Measure 85: DMI9
- Measure 86: DMI9
- Measure 87: DMI9
- Measure 88: DMI9
- Measure 89: DMI9
- Measure 90: DMI9
- Measure 91: DMI9
- Measure 92: DMI9
- Measure 93: DMI9
- Measure 94: DMI9
- Measure 95: DMI9
- Measure 96: DMI9
- Measure 97: DMI9
- Measure 98: DMI9
- Measure 99: DMI9
- Measure 100: DMI9
- Measure 101: DMI9
- Measure 102: DMI9
- Measure 103: DMI9
- Measure 104: DMI9
- Measure 105: DMI9
- Measure 106: DMI9
- Measure 107: DMI9
- Measure 108: DMI9
- Measure 109: DMI9
- Measure 110: DMI9
- Measure 111: DMI9
- Measure 112: DMI9
- Measure 113: DMI9
- Measure 114: DMI9
- Measure 115: DMI9
- Measure 116: DMI9
- Measure 117: DMI9
- Measure 118: DMI9
- Measure 119: DMI9
- Measure 120: DMI9
- Measure 121: DMI9
- Measure 122: DMI9
- Measure 123: DMI9
- Measure 124: DMI9
- Measure 125: DMI9
- Measure 126: DMI9
- Measure 127: DMI9
- Measure 128: DMI9
- Measure 129: DMI9
- Measure 130: DMI9
- Measure 131: DMI9
- Measure 132: DMI9
- Measure 133: DMI9
- Measure 134: DMI9
- Measure 135: DMI9
- Measure 136: DMI9
- Measure 137: DMI9
- Measure 138: DMI9
- Measure 139: DMI9
- Measure 140: DMI9
- Measure 141: DMI9
- Measure 142: DMI9
- Measure 143: DMI9
- Measure 144: DMI9
- Measure 145: DMI9
- Measure 146: DMI9
- Measure 147: DMI9
- Measure 148: DMI9
- Measure 149: DMI9
- Measure 150: DMI9
- Measure 151: DMI9
- Measure 152: DMI9
- Measure 153: DMI9
- Measure 154: DMI9
- Measure 155: DMI9
- Measure 156: DMI9
- Measure 157: DMI9
- Measure 158: DMI9
- Measure 159: DMI9
- Measure 160: DMI9
- Measure 161: DMI9
- Measure 162: DMI9
- Measure 163: DMI9
- Measure 164: DMI9
- Measure 165: DMI9
- Measure 166: DMI9
- Measure 167: DMI9
- Measure 168: DMI9

E^bMI^7 D^bMI^7 BMA^7 CMA^7 DMA^7

E (Solos) E^bMI^9 DMI^9 2 2 2

1st x

E^bMI^9 DMI^9 2 2 2

GMI^{11} $B^b13(\#11)$ AMI^{11} $D7(\#9)$ $D^bMA^7E7(\#9)$ 1. $F7(\#9)$ $G^b9(\#11)$

2. $F7(\#9)$ $G^b7(\#9)$ C^b D D^bE $D^b7(\#9)$ G C F^{13}_{SUS}

'til cue B^b G^b F G $A^7(\#9)$ $D^7(\#9)$ D^bMA^9 E^{13}

on cue (last x) $G^{13(\#11)}$ $D^b13(\#11)$ C^9_{SUS} To letter **E** for more solos

(D^b) E D 6 12) D.C. al Coda (with repeat)

BMA^9 CMA^9 BMA^9

1-3. CMA^9 4. CMA^9 D^bMA^9 DMA^9 E^bMA^9 EMA^9

$D^7(\#9)$ **NC.** B^b G^b

No Way Out (Piano-Bass)

Medium
Fast
♩. = 168

A $E^b_{MI}^9$ D_{MI}^9 (bs.)

B G_{MI}^9 F_{MI}^9 $E^b_{MI}^9$ $D^b_{MI}^9$ D_{MI}^9 $E^b_{MI}^9$ E_{MI}^9 $B_{MA}^{7(\#11)}$ $B^b_{SUS}^9$

G_{MI}^9 F_{MI}^9 $E^b_{MI}^9$ $D^b_{MI}^9$ **NC.** (bs. w/ pn. octaves)

$E^b_{MI}^9$ $D^b_{MI}^9$ B_{MA}^9 C_{MA}^9 D_{MA}^9 (8) (12)

C $E^b_{MI}^9$ D_{MI}^9 (sample bs.) etc. 2

$E^b_{MI}^9$ D_{MI}^9 2 G_{MI}^{11} $B^b_{13(\#11)}$ A_{MI}^9 (bs.)

$D^{7(\#9)}$ $D^b_{MA}^7$ $E^{7(\#9)}$ $F^{7(\#9)}$ $G^b_{7(\#9)}$ C/D D/E

D $D^b_{7(\#9)}$ G/C F^{13}_{SUS} $B^b_{G^b}$ F/G

$A^{7(\#9)}$ $D^{7(\#9)}$ $G^{13(\#11)}$ $D^b_{13(\#11)}$ B^b_C $A^b_{G^b}$

$E^b_{MI}^9$ $D^b_{MI}^9$ B_{MA}^9 C_{MA}^9 D_{MA}^9 (8) (12)

The musical score is written for piano and bass. It features a 12/8 time signature and a key signature of one flat (Bb). The score is divided into four main sections: A, B, C, and D. Section A is a single staff with a bass line and a chord $E^b_{MI}^9$ above it. Section B consists of three staves: the first has chords G_{MI}^9 , F_{MI}^9 , $E^b_{MI}^9$, $D^b_{MI}^9$, D_{MI}^9 , $E^b_{MI}^9$, E_{MI}^9 , $B_{MA}^{7(\#11)}$, and $B^b_{SUS}^9$; the second has chords G_{MI}^9 , F_{MI}^9 , $E^b_{MI}^9$, and $D^b_{MI}^9$ followed by a 'NC.' (no chord) section; the third has chords $E^b_{MI}^9$, $D^b_{MI}^9$, B_{MA}^9 , C_{MA}^9 , and D_{MA}^9 . Section C has two staves: the first has chords $E^b_{MI}^9$ and D_{MI}^9 ; the second has chords $E^b_{MI}^9$, D_{MI}^9 , G_{MI}^{11} , $B^b_{13(\#11)}$, and A_{MI}^9 . Section D has three staves: the first has chords $D^b_{7(\#9)}$, G/C , F^{13}_{SUS} , $B^b_{G^b}$, and F/G ; the second has chords $A^{7(\#9)}$, $D^{7(\#9)}$, $G^{13(\#11)}$, $D^b_{13(\#11)}$, B^b_C , and $A^b_{G^b}$; the third has chords $E^b_{MI}^9$, $D^b_{MI}^9$, B_{MA}^9 , C_{MA}^9 , and D_{MA}^9 . The score includes various musical notations such as slurs, accents, and dynamic markings.

E (Solos) $E^b_{MI}^9$ D_{MI}^9 2 2 2
 (bs.) etc.

$E^b_{MI}^9$ D_{MI}^9 2 2 2

G_{MI}^{11} $B^b_{13(\#11)}$ A_{MI}^{11} $D^7(\#9)$ $D^b_{MA}^7$ $E^7(\#9)$ $F^7(\#9)$ $G^b_9(\#11)$

$F^7(\#9)$ $G^b_7(\#9)$ C/D D/E $D^b_7(\#9)$ G/C F^{13}_{SUS}

B^b/G^b F/G $A^7(\#9)$ $D^7(\#9)$ $D^b_{MA}^9$ E^{13}
 (pn.) To letter **E** for more solos

'til cue

on cue (last x) $G^{13(\#11)}$ $D^b_{13(\#11)}$ C^9_{SUS} dr. fill A^b G^b E E^b D^b
 B^b B D^b E^b

(D^b/E^b) E/D 12) 8) D.C. al Coda (with repeat)

B_{MA}^9 C_{MA}^9 B_{MA}^9 C_{MA}^9 1-3.

4. C_{MA}^9 $D^b_{MA}^9$ D_{MA}^9 $E^b_{MA}^9$ E_{MA}^9 $D^7(\#9)$

NC. B^b/G^b 12) 8)

Nowhere to Run

Eddie Holland
Lamont Dozier
Brian Holland

Medium Rock (Intro)
♩ = 130 NC.

(As sung by Martha & The Vandellas)

(snare) (bass) **G** (piano tacet)

A (add pn.) **G** **F/G** **C/G** **G** **F/G** **C/G** **G** (etc.)

G **F/G** **C/G** **G** **F/G** **C/G**

B **G** **F/G** **C/G** **G** **F/G**

F/G **C/G** **G** **F/G** **C/G** **G**

G **F/G** **C/G** **G** (piano tacet; bass continues)

G

C (pn. in) **F/G** **C/G** **G** **F/G** **C/G** **G** (etc.)

No - where to run to ba - by, no - where to hide.

G **F/G** **C/G** **G** **F/G** **C/G**

Got no - where to run to ba - by, no - where to hide.

A7 **D7** **D7** **C** (Take Coda to end)

I know you're no good for me, But free of you I'll nev - er be, No

G **F/G** **C/G** **G** **F/G** **C/G** **G** (etc.)

Got no - where to run to ba - by, no - where to hide. **Vamp (& fade)**

Second and Third verses

2. Each night as I sleep, Into my heart you creep.
 I wake up feelin' sorry I met you,
 Hopin' soon that I'll forget you.
 When I look in the mirror to comb my hair
 I see your face just a-smiling there.

Nowhere to run, Nowhere to hide from you, baby.
 Got nowhere to run to, baby, Nowhere to hide.
 I know you're no good for me,
 But you've become a part of me.

3. How can I fight a love that shouldn't be,
 When it's so deep, so deep,
 Deep inside of me?
 My love reaches so high I can't get over it.
 It's so wide I can't get around it, no.

Nowhere to run, Nowhere to hide from you, baby.
 Just can't get away from you, baby, No matter how I
 try.
 I know you're no good for me,
 But free of you I'll never be.

(To Coda)

Sample bass line at
 letter A (also B & C):

(etc.)

Medium Bossa

Off Flow

Dave Liebman

♩ = 124 (Intro) (light drums)

(synth.)

Chords: $E^b M I^{11}$, $E^b M I^{13(MA7)}$, $E^b M I^{13(MA7_{b5})}$, $E^b M I^{11}$, $E^b M I^{13(MA7)}$, $E^b M I^{13(MA7_{b5})}$

A

(gtr.) (add sop. on D.S.)

Chords: $E M I^{7(b5)}$, D / E^b , $D M I^9(MA7)$, $F\# M I^7$, B^b triad

Chords: $F M I^9$, $C M I^{7(b5)}$, $G M A^9$, $F M A^{7(b5)}$, $D M A^{7(b5)}$

B

(synth.)

Chords: A^b_{13} , A^b_{13} / A , A_{13} , A^9_{sus} , $E M I^{11}$, $F M A^{7(b5)}$, $F\# M I^{7(b5)}$

Chords: $F\# M I^{7(b5)}$, $B_{13(\#9)}$, $B^7(\#9)$, $D M I^7$, $C\# M I^7$, $C M I^7$, $B_{13(\#11)}$, $E^b M A^7$, E^b , $F\# M I^7$, B^b triad

C

Chords: $G M I$, $F\# F$, $G M I$, $A^b M A^{7(b5)}$, G / F , A / F

Chords: $F M A^{7(b5)}$, $D M I^{13}$

Chords: $C\# M I^9$, $B M I^9$, $E^7(\#9)$, $A^7(b9)$

A $A^{7(b9)}$ $D_{MI}^9(MA7)$ D_{MI}^7 $A^b_{MA}7$ $A^b_{MI}^9(MA7)$ $B^b_{MI}^9(MA7)$

D 2nd x 8va (synth.) (sop. gtr.) $E^b_{MI}^{11}$ $E^b_{MI}^{13(MA7)}$ $E^b_{MI}^{13(MA7)}$ $E^b_{MI}^{11}$ $E^b_{MI}^{13(MA7)}$ $E^b_{MI}^{13(MA7)}$

E (Solos) $E_{MI}^{7(b5)}$ D/E^b $D_{MI}^9(MA7)$

$F^{\#}_{MI}7$ B^b triad F_{MI}^9 $C_{MI}^{7(b5)}$ G_{MA}^9

G_{MA}^9 $G^b_{MA}^9$ $F_{MA}^{7(b5)}$ $E^b_{MA}^{7(b5)}$ $D_{MA}^{7(b5)}$

F A^b_{13} A^{13} E_{MI}^7 E_{MI}^7 $F_{MA}^{7(b5)}$ $F^{\#}_{MI}^{7(b5)}$ $B^{7(\#9)}$

D_{MI}^7 $C^{\#}_{MI}^7$ C_{MI}^7 $B^{13(\#11)}$ D/E^b $F^{\#}_{MI}^7$ B^b triad

G G_{MI} $G_{MI}^{(MA7)}$ $F^{\#}$ G_{MI}^7 F G_{MI}^6 E $A^b_{MA}^{7(\#5)}$ $F_{MA}^{7(\#5)}$ D_{MI}^{13}

D_{MI}^{13} $C^{\#}_{MI}^7$ $C^{\#}_{MI}^7$ B_{MI}^7

$E^{7(alt)}$ $A^{7(b9)}$ D_{MI}^7 $A^b_{MA}7$ $A^b_{MI}^9(MA7)$ $B^b_{MI}^9(MA7)$

$E^b_{MI}^{11}$ $E^b_{MI}^{13(MA7)}$ $E^b_{MI}^{13(MA7)}$ $E^b_{MI}^{11}$ $E^b_{MI}^{13(MA7)}$ $E^b_{MI}^{13(MA7)}$

(synth., behind solo)

Solo on EFEFG.
 After solos, D.S. al fine
 (Vamp, fill & fade on letter **D**)

Medium Bossa (Intro)

Off Flow (Bass)

$\text{♩} = 124$

(E^bMI)

A E_{MI}^{7(b5)} D_{E^b} D_{MI}^{9(MA7)}

D_{MI}^{9(MA7)} F_{MI}⁷ B^b triad

F_{MI}⁹ C_{MI}^{7(b5)} G_{MA}⁷

F_{MA}^{7(#5)} D_{MA}^{7(b5)}

B A^{b13} A^{b13}/_A A¹³ A⁹_{SUS} E_{MI}¹¹ F_{MA}^{7(b5)}

F_{MI}^{7(b5)} B^{13(#9)} B^{7(#9)} D_{MI}⁷ C_{MI}⁷

C_{MI}⁷ B^{13(#11)} E_bMA⁷ D_{E^b} F_{MI}⁷ B^b triad

C G_{MI} F[#] F G_{MI} E G_{MI} A^bMA^{7(#5)} G_F A_F F_{MA}^{7(#5)} D_{MI}¹³

D_{MI}¹³ C_{MI}⁹

B_{MI}⁹ E^{7(#9)}/_(#5) A^{7(b9)}

A^{7(b9)} D_{MI}^{9(MA7)} D_{MI}⁷ A^bMA⁷ A^bMI^{9(MA7)} B^bMI^{9(MA7)}

D (E^bMI)

E (Solos) E_{MI}^{7(b5)}

D/E^b

D_{MI}^{9(MA7)}

F[#]MI⁷
B^b triad

F_{MI}⁹

C_{MI}^{7(b5)}

G_{MA}⁹

G_{MA}⁹ G^bMA⁹ F_{MA}^{7(b5)} E^bMA^{7(b5)} D_{MA}^{7(b5)}

F A^b13 A¹³ E_{MI}⁷ E_{MI}⁷ F_{MA}^{7(b5)} F[#]MI^{7(b5)} B^{7(#9)}

D_{MI}⁷ C[#]MI⁷ C_{MI}⁷ B^{13(#11)} D/E^b

F[#]MI⁷
B^b triad

G G_{MI} G_{MI}^(MA7)_{F[#]} G_{MI}⁷_F G_{MI}⁶_E A^bMA^{7(#5)} F_{MA}^{7(#5)} D_{MI}¹³

D_{MI}¹³

C[#]MI⁷

C[#]MI⁷ B_{MI}⁷

E^{7(alt)}

A^{7(b9)}

D_{MI}⁷ A^bMA⁷ A^bMI^{9(MA7)} B^bMI^{9(MA7)}

E^bMI

(E^b pedal)

Solo on EFEFG.
After solos, D.S. al fine
(Vamp & fade on letter **D**).

On Green Dolphin Street

Music: Bronislau Kaper

Lyric: Ned Washington

Med. Latin

(Intro) E^bMA^7 G^bMA^7/E^b FMA^7/E^b E^bMA^7/E^b

(bass) E^b pedal

A (Latin)

(bass) (E^b pedal for 8 bars) (etc.)

FMA^7/E^b E^bMA^7/E^b E^bMA^7 C^7

(Swing) FMI^7 B^b9_{SUS} $B^b7(alt.)$ (B^bMI^7) E^b7

(bass walks in 2)

A^bMI^7 D^b9_{SUS} $D^b7(alt.)$ G^bMA^7 FMI^7 B^b7

B (Latin) E^bMA^7 G^bMA^7/E^b

(E^b pedal for 8 bars)

FMA^7/E^b E^bMA^7/E^b (E^bMA^7) A^b9 $G^7(alt.)$ C^7

(Swing) FMI^7 E^b $DMI^7(b5)$ G^7 CMI^6 $(AMI^7(b5))$ F^7 D^7 $F\#^o7$

(bass walks in 2)

$G^7(alt.)$ C^7 $F^7(alt.)$ B^b13 A^b $G^7(alt.)$ C^7 $F^7(alt.)$ B^b13 A^b

$G^{7(\#9)}$ $C^{7(\#5)}$ $F^{7(\#9)}$ $B^b13(b9)$ $E^b6/9$ solo break

C Solos

E^bMA^7 E^bMI^9 FMA^7 EMA^7

(bass walks in 4)

E^bMA^7 GMI^7 C^7 FMI^7 B^b7 E^bMA^7 (E^b7)

A^bMI^7 D^b7 G^bMA^7 FMI^7 B^b7

D

E^bMA^7 E^bMI^9 FMA^7 EMA^7

$E^bMA^7 (A^b9)$ GMI^7 C^7 FMI^7 $DMI^{7(b5)}$ G^7 CMI^6

F^7 $F\#o^7$ GMI^7 C^7 FMI^7 B^b7 $E^bMA^7 (C^7)$ FMI^7 B^b7

Till cue

Solo on CD; take 'On cue' ending to end each solo.

On cue

$G^{7(alt)}$ C^7 F^7 B^b13 A^b $G^{7(\#9)}$ $C^{7(\#5)}$ $F^{7(\#9)}$ $B^b13(b9)$ $E^b6/9$ solo break

Return to letter **C** for more solos. After solos, D.S. al Coda.

Latin

E^bMA^7 G^bMA^7 FMA^7 EMA^7 E^bMA^7

(bass) E^b pedal

For vocal version, replace last 8 bars of letter B with these 4 bars:

Solos may also be played like head (Latin pedal, Swing, Latin pedal, swing). Form, but not melody, is as played by Miles Davis.

GMI^7 C^7 FMI^7 B^b7 $E^b6/9$ $(FMI^7 B^b7)$

ground on Green Dol - phin Street.

Lyric:

Lover, one lovely day
 Love came planning to stay.
 Green Dolphin Street supplied the setting,
 The setting for nights beyond forgetting.

And through these moments apart
 Memories live in my heart,
 When I recall the love I found on,
 I could kiss the ground on Green Dolphin Street.

One Bird, One Stone

Medium Boogaloo

Don Grolnick

$\text{♩} = 164$

(Intro) $F7_{SUS}$ (Piano solo) $F13(\#11)$ $FMI^9(\text{add } \flat 13)$ $F7$ (6x's)

(pn. & horns)

1st & 2nd x: piano only 3rd x: add bs. & dr. (see footnote)
 5th x: horns play figure behind piano

A $F7_{SUS}$ $F13(\#11)$ $F7_{SUS}$ $FMI^9(\text{add } \flat 13)$ $F7$

mf 1st x: piano 2nd x: horns

$F7_{SUS}$ $F13(\#11)$ $F7_{SUS}$ $FMI^9(\text{add } \flat 13)$ $A7(\text{alt.})$ $DMA^7(\flat 5)$

1st x: horns 2nd x: piano

$F7_{SUS}$ $F13(\#11)$ $F7_{SUS}$ $FMI^9(\text{add } \flat 13)$ $F7$ horns, both x's

$F7_{SUS}$ $F13(\#11)$ $F7_{SUS}$ $FMI^9(\text{add } \flat 13)$

$A7(\text{alt.})$ $DMA^7(\flat 13)$ $G13(\#11)$ $C7(\text{alt.})$ $B13$

1. E_{MI}^{11} $A\flat_{MI}^{11}$ 2. E_{MI}^{11} $A\flat_{MI}^{11}$

(horns)

B $E\flat_{MI}^{11}$ $E\flat 7(\text{alt.})$ $A_{MA}^7(\flat 5)$ $A\flat$ $D\flat 6/9$ $G 7(\text{alt.})$

$B\flat_{MA}^7$ $B\flat 13(\#11)$ $B\flat_{MA}^7$ $B\flat 13(\#11)$ $G 7(\text{alt.})$

mp $B\flat_{MA}^7$ $B\flat 13(\#11)$ $B\flat_{MA}^7$ *f* $E 7(\text{alt.})$

mp *cresc.*

C A⁷_{SUS} A⁷(alt.) A⁷_{SUS} A⁷(alt.)

mf

(fine)

D (Solos) F⁷_{SUS} F¹³(#11) F_{MI}^{9(add b13)} F⁷ (4x's)

D_{MA}⁹ G¹³(#11) C⁷(alt.) B¹³ E_{MI}¹¹ A^b_{MI}¹¹

E E^b_{MI}¹¹ E^b₇(alt.) A_{MA}^{7(b5)} A^b D^b_{6/9} G⁷(alt.)

B^b_{MA}⁷ C B^b₁₃(#11) C B^b_{MA}⁷ C B^b₁₃(#11) C G⁷(alt.)

B^b_{MA}⁷ C B^b₁₃(#11) C B^b_{MA}⁷ C E⁷(alt.)

F A⁷_{SUS} A⁷(alt.) A⁷_{SUS} A⁷(alt.)

A⁷_{SUS} A⁷(alt.) A⁷_{SUS} C¹³(#11)

Solo on DEF. Last solo continues on to letter G.

G F⁷_{SUS} F¹³(#11) F_{MI}^{9(add b13)} F⁷

(horns, behind solo)

D.S. al fine (no repeat, horns play melody)

Sample bass line at Intro. and letter A:

(etc.)

Rhythm slashes at letter C are played by horns as well (random chord notes).

One Bird, One Stone (horns behind solos)

D₁ (First chorus)

Musical notation for the first chorus (D₁). It features a treble clef, common time (C), and a 16-measure rest. The melody begins with a series of chords: D major (F#), E major (G#), F#m (A), G major (B), and A major (C#), followed by a final chord in the key of Bb major (D).

E₁

Musical notation for E₁. It starts with a bass clef and a Bb major chord. This is followed by a 4-measure rest. The melody then begins with a dotted quarter note on Bb, followed by an eighth note on A, and a half note on G. A dashed line below the staff indicates an octave lower (8va b.).

F₁

Musical notation for F₁. It continues the melody from E₁ with an eighth note on F, a dotted quarter note on E, and a half note on D. This is followed by a 4-measure rest and then an 8-measure rest.

D₂ (Second chorus)

Musical notation for the second chorus (D₂). It begins with an 8-measure rest, followed by a dotted quarter note on Bb, a quarter rest, and a quarter note on A. This is followed by a whole rest, a dotted quarter note on G, a quarter rest, and a quarter note on F.

Musical notation for the second chorus (D₂) continuation. It continues with a dotted quarter note on E, a quarter rest, and a quarter note on D. This is followed by a whole rest, a dotted quarter note on C, a quarter rest, and a quarter note on B. The section ends with a 4-measure rest.

E₂

Musical notation for E₂. It features a treble clef and a Bb major key signature. The melody consists of chords: Bb major, Ab major, Gb major, F major, and E major. The bass line consists of eighth notes: Bb, Ab, Gb, F, and E. The section ends with a 9-measure rest in both staves.

F₂

Musical notation for F₂. It features a treble clef and a Bb major key signature. The melody consists of chords: Bb major, Ab major, Gb major, and F major. The bass line consists of eighth notes: Bb, Ab, Gb, and F. The section ends with a dotted quarter note on E, a quarter note on D, and a half note on C. Above the staff, the chord A⁷_{SUS} is indicated with an accent (^) above the first measure.

D₃ (Third chorus)

Two staves of musical notation for the third chorus. The first staff begins with a whole note D3. The melody consists of quarter notes and eighth notes, with some notes beamed together. The second staff continues the melody and ends with a measure containing a whole note D4.

E₃

Two staves of musical notation for the section E3. The first staff shows a whole note chord E3 with two flats (bb) and another whole note chord with two flats and a flat (b b b). The melody starts on a dashed line labeled "8va b." and consists of eighth and quarter notes. The second staff continues the melody with eighth and quarter notes.

F₃

G

One staff of musical notation for sections F3 and G. It begins with a measure containing a whole note chord F3 with two flats (bb) and a measure with a whole note chord G. The melody consists of quarter notes and eighth notes, ending with a double bar line.



Photo by Val Wilmer

HERBIE HANCOCK

Fast Swing

One Finger Snap

Herbie Hancock

$\text{♩} = 264$

A break

(trp. w/ pn.)

NC.

(bs.) (add dr.)

$E^b_{13} \text{ sus}$ E^b_{13} $E^b_{13} \text{ sus}$ E^b_{13} $E^b_{MI}^9$ A^b_{13}

(bass walks) (trp.)

$E^b_{MI}^9$ A^b_{13} $G_{MI}^7(b5)$ $C^7(alt.)$ $F_{MI}^7(b5)$

$B^b7(alt.)$ $E^b_{MA}^7$ $D_{MI}^7(b5)$ $G^7(alt.)$

B break

(trp. w/ pn.)

(C13) NC.

(bs.) (add dr.)

last x

last x

[A7(alt.)]

[A7(alt.)]

(fine)

$E^b_{13} \text{ sus}$ E^b_{13} $E^b_{13} \text{ sus}$ E^b_{13} $E^b_{MI}^9$ A^b_{13}

(bass walks) (first solo starts)

$E^b_{MI}^9$ A^b_{13} $G_{MI}^7(b5)$ $C^7(alt.)$ $F_{MI}^7(b5)$ $B^b7(alt.)$

$E^b_{MA}^7$ $D_{MI}^7(b5)$ $G^7(alt.)$

Solo on B.
After solos, D.C. al fine.

Chords in parentheses are used for solos (except A7(alt), in brackets).
Straight time for solos (bass walks in 4).

Ooo Baby Baby

Motown Ballad (12/8 Feel)

William "Smokey" Robinson & Warren Moore

(Intro)

(gtr.)

Ooo la, la, la la. I did you

(bs.)

Chords: BMI^7 , D^9_{SUS} , BMI^7 , D^9_{SUS}

A

wrong, my heart went out to play and in the game I lost you. What a price to

(sample bs.)

Chords: GMA^7 , AMI^7 , BMI^7

(even 8th's)

pay. I'm cry - ing. Ooo ba - by,

(bs. w/ pn. octaves)

etc.

Chords: AMI^7 , D^7 , C , B , A , GMA^9

ba - by. Ooo ba - by, ba - by. Mis -

Chords: AMI^7 , GMA^9 , AMI^7

B

takes I know I've made a few, but I'm on - ly hu - man. You made mis - takes

Chords: GMA^7 , AMI^7 , BMI^7

(even 8th's)

too. I'm cry - ing. Ooo ba - by,

Chords: AMI^7 , D^7 , C , B , A , GMA^9

ba - by. Ooo ba - by, ba - by, I'm just a -

bout at the end of my rope, but I can't stop

try - ing. I can't give up hope 'cause I feel

one day I'll hold you near, whisper, "I still love you." Un - til the day is

here I'm cry - ing. Ooo ba - by,

ba - by. Ooo ba - by, ba - by, Ooo

Optional back to **A** for solos

ba - by, ba - by. Ooo ba - by,

ba - by. Ooo

Vocal chords indicate where background vocals join lead vocal.

Opus de Funk

Horace Silver

$\text{♩} = 102$

Intro

B^b $B^{\circ 7} B^b 7$ $A M I 7$ **NC.**

(bs./pn on head)

NC. break

A

F^6 ($G M I 7$ C^7) F^6 F^7

$B^b 7$ $B^{\circ 7}$ F^6 / C ($B^b 7$) $A M I 7 D^7$

($G M I 7$ **NC.**) C^7 F^6 F^6 / C (C^7)

(bs./pn. on head)

B

F^6 A^7 $D M I 7$ $D^b 7 (\#5)$ $C M I 7$ F^7

B^b7 **B[°]7** **F⁶/_C (B^b7)** **A_{MI}7 D⁷**

(G_{MI}7 NC) **C⁷** **F⁶** **F⁶ C⁷**)

⊕ (Solo pick-ups)

(bs./pn. on head)

(Solos) (F blues) (optional changes given)

F⁶ **G_{MI}7 C⁷ F⁶** **C_{MI}7 F⁷ B^b7** **B[°]7**

F⁶ **A_{MI}7 D⁷ G_{MI}7 C⁷** **F⁶** **G_{MI}7 C⁷**

Vamp for solos
After solos, D.S. al Coda

⊕ **F⁶** **B^b** **B[°]7 B^b7** **A_{MI}7** **NC**

(bs./pn.)

NC **F⁷(b5)**

break

F⁷(b5)

Chords in parentheses are used for solos.
As played by Horace Silver but transposed from Bb to F to be easily playable by more instruments.
Note: The head is sometimes played as two letter A's, omitting letter B.

Medium-Fast Swing (in 2)

Out A Day

Franck Amsallem

$\text{♩} = 232$ (Intro)

(piano only)

A $C^b MA^7$ (add bass and drums)

B

(w/ 8va b.)

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

(piano fills) **(Vamp & fill till cue)**

Chords in parentheses are used for solos.



Photo by Paul Hoeffler, Toronto

ERIC DOLPHY

Over the Rainbow

Lyric: E. Y. Harburg
Music: Harold Arlen

Medium

(Verse) E^b6 C_{MI}^7 F_{MI}^7 B^b7 $E^b_{MA}^7$ C_{MI}^7

When all the world is a hope - less jum - ble and the rain - drops tum - ble all a -

F_{MI}^7 B^b7 E^b6 E^o7 F_{MI}^9 B^b13 E^b6 C_{MI}^7 F_{MI}^7 B^b7

round, hea - ven o - pens a mag - ic lane.

E^b6 C_{MI}^7 F_{MI}^7 B^b7 $E^b_{MA}^7$

When all the clouds dark - en up the sky - way, there's a rain - bow high - way to be

D_{MI}^7 G^7 $C_{MI}^{(add 9)}$ B^b $F_{MI}^{(Ab7) SUS}$ F^7 $F_{MI}^{(add 11)}$ B^b9_{SUS}

found, lead - ing from your win - dow - pane to a place be - hind the

$F_{MI}^{(add 11)}$ B^b9_{SUS} F_{MI}^7 B^b7

sun, just a step be - yond the rain.

A E^b6 C_{MI}^7 G_{MI}^7 $(E^b_{MA}^7)$ E^b7 $A^b_{MA}^7$ (B^b9_{SUS}) G_{MI}^7 C^7

Some - where o - ver the rain - bow, way up high,

(F_{MI}^7) $A^b_{MA}^7$ D^b7 (G_{MI}^7) $E^b_{MA}^7$ $C^{7(b9)}$ F^7 B^b7 E^b6 F_{MI}^7 B^b7

there's a land that I heard of once in a lull - a - by.

E^b6 C_{MI}^7 G_{MI}^7 $(E^b_{MA}^7)$ E^b7 $A^b_{MA}^7$ (B^b9_{SUS}) G_{MI}^7 C^7

Some - where o - ver the rain - bow skies are blue,

(F_{MI}^7) $A^b_{MA}^7$ D^b7 (G_{MI}^7) $E^b_{MA}^7$ $C^{7(b9)}$ F^7 B^b7 E^b6 B^b7_{SUS}

and the dreams that you dare to dream real - ly do come true. Some

B E^b6 $(F_{MI}^7 E^b)$ F_{MI}^7 B^b7

day I'll wish up - on a star and wake up where the clouds are far be -

(E^b6) G_{MI}^{11} C^7 $F^7 E^b$ B^b7 E^b6

hind me. _____ Where trou - bles melt like lem - on drops, a

$A_{MI}^{7(b5)}$ $D^{7(b9)}$ G_{MI}^7 (C_{MI}^9) $G^b o 7$ F_{MI}^7 B^b9

way, a - bove the chim - ney tops that's where you'll find me.

C E^b6 $(A_{MI}^{7(b5)} D^{7(b9)})$ C_{MI}^7 G_{MI}^7 $(E^b_{MA}^7) E^b7$ $A^b_{MA}^7$ $(A_{MI}^7 D^7)$ (B^b9_{sus}) G_{MI}^7 C^7

Some - where o - ver the rain - bow blue - birds fly.

(F_{MI}^7) $A^b_{MA}^7$ D^b7 (G_{MI}^7) $E^b_{MA}^7$ $C^{7(b9)}$ F^7 B^b7 E^b6 F_{MI}^7 B^b7

Birds fly o - ver the rain - bow, why then, oh why can't I?

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

E^b6 B^b9_{sus} $E^b_{MA}^7$ F_{MI}^7 B^b9

I? If hap - py lit - tle blue - birds fly be - yond the rain - bow, why oh why can't

(rit.) -----

E^b6

I? _____

Part-Time Lover

Stevie Wonder

Medium Funk Shuffle
(8th's swing)

J = 172

(Intro)

1st x: synth.
2nd x: bkgr. vocals on 'ooh')

(vocal scat, on "da", 2nd x only)

The intro consists of two staves of music. The first staff is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It features a melodic line with eighth notes and a bass line with chords. Chords are labeled as BbMI, Ab, GbMA7, and FMI7. The second staff continues the melody and bass line with chords EbMI9, FMI7, BbMI, EbMI9, and FMI7.

(2nd x) Call up, ring

A

The first line of the verse is marked with a box 'A'. It contains a melodic line with eighth notes and a bass line with chords. Chords are labeled as BbMI, Ab, GbMA7, and FMI7(11).

once, hang up the phone to let me know you made it home, Don't want noth - ing to be

The second line of the verse continues the melody and bass line with chords EbMI7, FMI7, Ab, and BbMI.

wrong with part - time lov - er. If she's with

The third line of the verse continues the melody and bass line with chords BbMI, Ab, GbMA7, and FMI7(11).

me, I'll blink the lights to let you know to - night's the night for me and

The fourth line of the verse continues the melody and bass line with chords EbMI7, FMI7, Ab, BbMI, BbMI, AbMI7, and Db7.

you, my part - time lov - er. We are

B

The first line of the chorus is marked with a box 'B'. It contains a melodic line with eighth notes and a bass line with chords. Chords are labeled as Gb, Ab, Db, and Bb.

un - der - cov - er pas - sion on the run, chas - ing

The second line of the chorus continues the melody and bass line with chords EbMI7, FMI, GMI7(b5), Ab, BbMI, AbMI7, and Db7.

love up a - gainst the sun. We are

The third line of the chorus continues the melody and bass line with chords Gb, Ab, Db, and Bb.

strang - ers by day, lov - ers by night, know - ing it's so

$E^b M I^6$ F^7_{SUS} (1st x only)
 wrong, but feel - ing so right. 2. If I'm with

C $B^b M I$ A^b $G^b M A^7$ $F M I^7$
 (bkg. vocals on 'ooh')
 (vocal scat)

$E^b M I^9$ $F M I^7$ $B^b M I$ 1. $E^b M I^7 F M I^7$ 2. $B^b M I A^b M I^7 D^b 7$
 We are
D.S. al Coda
 (repeat back to **A** for 3rd verse)

$B^b M I$ $E^b M I^7$ $F M I^7$
 lov - ers. you and me, part - time

$A^b B^b M I$ $E^b M I^7$ $F M I^7$ $A^b B^b M I$ $A^b B^b M I$ break---
 lov - ers, but she and he, part - time lov - ers.

$B^b M I$ A^b $G^b M A^7$ $F M I^7$
 (bkg. vocals)
 (vocal scat)

$E^b M I^9$ $F M I^7$ $B^b M I$ $E^b M I^9 F M I^7$
(Vamp & fade)

2nd verse:

If I'm with friends and we should meet,
 Just pass me by, don't even speak,
 And know the word's "discreet" when part-time lovers.
 But if there's some emergency,
 Have a male friend to ask for me,
 So then she won't peek, (it's really you) my part-time lover.

3rd verse:

I've got something that I must tell,
 Last night someone rang our doorbell
 And it was not you, my part-time lover.
 And then a man called our exchange,
 But didn't want to leave his name,
 I guess that two can play the game of part-time lover.

Part-Time Lover (Bass)

Med. Funk Shuffle
(8th's swing)

(Intro)

♩ = 172

Chord progression: B^b_{MI} , A^b , $G^b_{MA^7}$, F_{MI^7} , $E^b_{MI^9}$, F_{MI^7} , B^b_{MI} , $E^b_{MI^7}$, F_{MI^7}

A Chord progression: B^b_{MI} , A^b , $G^b_{MA^7}$, $F_{MI^7(11)}$, $E^b_{MI^7}$, F_{MI^7} , $A^b B^b_{MI}$, B^b_{MI} , A^b , $G^b_{MA^7}$, $F_{MI^7(11)}$, $E^b_{MI^7}$, F_{MI^7} , $A^b B^b_{MI}$, B^b_{MI} , $A^b_{MI^7} D^b_7$

B Chord progression: G^b , A^b , D^b , B^b , $E^b_{MI^7}$, F_{MI} , $G_{MI^7(b5)}$, A^b , B^b_{MI} , $A^b_{MI^7} D^b_7$

(8va b. -----)

The musical score consists of several systems of music. The first system has a treble clef and a key signature of two flats (Bb, Eb). The chords are Gb, Ab, and Db. The second system has a bass clef and a key signature of two flats. The chords are EbMI⁶, F⁷SUS, and FMI⁷. A note in parentheses is indicated as (8va b.). The third system has a common time signature (C) and a key signature of two flats. The chords are BbMI, Ab, GbMA⁷, and FMI⁷. The fourth system has a treble clef and a key signature of two flats. The chords are EbMI⁹, FMI⁷, BbMI, and EbMI⁷. The fifth system has a common time signature (C) and a key signature of two flats. The chords are BbMI, Ab, GbMA⁷, and FMI⁷. The sixth system has a treble clef and a key signature of two flats. The chords are BbMI, EbMI⁷, FMI⁷, AbBbMI, and AbBbMI. The seventh system has a bass clef and a key signature of two flats. The chords are BbMI, Ab, GbMA⁷, and FMI⁷. The eighth system has a treble clef and a key signature of two flats. The chords are EbMI⁹, FMI⁷, BbMI, EbMI⁷, and FMI⁷. Notes in parentheses are below the range of a standard bass.

D.S. al Coda
(repeat back to **A**
for 3rd verse).

Bass line is played with some variation.

Notes in parentheses are below the range of a standard bass.

Medium Jazz

Pendulum

Richie Beirach

A

(see notes at end)

(F F#)
F# pedal

(F F#)

(D_{SUS} F#)
F# pedal

(bs.)

(bs. etc.)

(F#_{SUS})

(F⁷ F#)

(A_{MI} (add 9) F#)

(G F#)

1. (F#_{SUS})

2. (F#_{SUS})

(Solos)
F# pedal (see notes at end)

open

(bass gets away from pattern)

After solos, D.C. al Coda (with repeat)

(F#_{SUS})

(bs.)

(F#_{SUS})

N.C.

D_{MA} 9(#11)

Note: Solos (and head) may use any harmonies over F# pedal.

Some harmonies on recording:

F#_{MI} 9, A_{MI} 9 F#, F# 7, C_{MA} 7(#5) F#, F# 7_{SUS}, etc.

Prelude To A Kiss

Duke Ellington
Irving Gordon
Irving Mills

Medium Ballad

A D^9 G^9 C^7 $F_{MA}^7(B^b7)$ B^9 E^9 A^7 D_{MI}^7

If you hear a song in blue, — like a flow - er cry - ing for the dew, —

$D_{MI}^7(11)$ G^7 $G^{\#o7}$ C^6 $E^b{o7}$ D^{13} D_{MI}^7 $G^{7(b9)}$ C_{MA}^7 E_{MI}^7 A^7

that was my heart ser - e - nad - ing you, — my pre - lude to — a kiss. —

D^9 G^9 C^7 $F_{MA}^7(B^b7)$ B^9 E^9 A^7 D_{MI}^7

If you hear a song that grows — from my ten - der sen - ti - ment - tal woes, —

$D_{MI}^7(11)$ G^7 $G^{\#o7}$ C^6 $E^b{o7}$ D^{13} D_{MI}^7 $G^{7(b9)}$ C_{MA}^7 $F^{\#MI}^7(B^5)$ B^7

that was my heart try - ing to com - pose — a pre - lude to — a kiss. —

B E_{MA}^7 $C^{\#MI}^7$ $F^{\#MI}^7(b5)$ B^7 $(G^{\#MI}^7)$ G^o7 $F^{\#MI}^7$ B^7

Though it's just a sim - ple mel - o - dy with noth - ing fan - cy, noth - ing much,

E_{MA}^7 $C^{\#MI}^7$ $F^{\#MI}^7(b5)$ B^7 (E_{MI}^7) E^7 A^7 D_{MI}^{11} $E^b_{MI}^{11}$ E_{MI}^{11} E^b9

you could turn it to a sym - pho - ny, — a Schu - bert tune — with a Gersh - win touch. Oh,

C D^9 G^9 C^7 $F_{MA}^7(B^b7)$ B^9 E^9 A^7 D_{MI}^7

how my love song gent - ly cries — for the ten - der - ness with - in your eyes, — my

$D_{MI}^7(11)$ G^7 $G^{\#o7}$ C^6 $E^b{o7}$ D^{13} D_{MI}^7 $G^{7(b9)}$ C_{MA}^7 (E_{MI}^7) A^7

love is a pre - lude that nev - er dies, — a pre - lude to — a kiss. —

Alternate changes
for bar 8 of letter B:

G^7	A^b7	A^7	E^b9
F^9	G^b9	G^9	A^b9
B^b13	B^{13}	C^{13}	D^b13

Med. Swing (in 2)

Promise

Chick Corea
(As played by Bob Berg)

♩ = 148

B^bMⁱ7 (Intro) **D^b13** **G^bM^A7** **F7(alt.)**

(pn. fill)

B^bMⁱ7 **E^bMⁱ7** **D^b6/9** **F7(alt.)**

A

B^bMⁱ7 **(G^bMⁱ6 / G^bMⁱ6 / D^b)** **F7(b9)**

(ten.) **B^b7(#9)** **B^b7(b9) / E^b** **E^bMⁱ7**

C^M7(b5) **(F7(b9) / F#o7)** **G^M7(b5)** **C13 SUS** **C7(b9)**

D^M7(b5) **G9 SUS** **G13(b9)** **C13(b9)** **C7(#5)** **F13 SUS** **F7(b9)**

B

G^bM^A7(#11) **D^b13 SUS** **D^b7(#9)** **C7(#9)** **C7(b9)**

C^b6/9(#11) **C7(#9)** **B7(#9)** **B^b7(#9)** **B^b7(b9)**

C^bM^A7(#11) **E^bMⁱ / B^b** **Ao7** **D^bM^A7 / A^b**

G^M7(b5) **C7** **A^M7(b5)** **D7**

$F\sharp_{MI}7(b5)$ B^7 $F_{MI}7(b5)$ B^b7
 $E^b_{MI}7$ $E^b_{MI}7$ D^b $C^7(\sharp 9)$ $F^7(alt.)$
 $B^b_{MI}7$ D^b13 $C^7(\sharp 9)$ $F^7(alt.)$

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

(Tenor solo)
 $B^b_{MI}7$ D^b13 $G^b_{MA}7$ $F^7(alt.)$

Till cue
 $B^b_{MI}7$ $E^b_{MI}7$ $D^b6/9$ $F^7(alt.)$
 (Vamp & solo till cue)

On cue
 $B^b_{MI}7$ $E^b_{MI}7$ $G^b6/9$ $F^7(alt.)$ $B^b_{MI}11$
 rit.

Chords in parentheses are used for solos.
Melody is somewhat freely interpreted.
Bass may walk in 4 for solos.

Medium Swing

$\text{♩} = 154$ (trp.) (Intro)
ten.

Punjab

Joe Henderson

Chords: G_{MA}^7 A_{MA}^7 B_{MA}^7 $C_{MA}^{7(b5)}$ G_{MA}^7 A_{MA}^7 B_{MA}^7 $C_{MA}^{7(b5)}$

A (trp.)
ten.

Chords: $D_{MA}^{7(13)}$ $B^b_{13(b9)}$ $C^b_{MA}^7$

(bass in 2)

Chords: G^{13} $A^b_{MA}^7$ $F_{MI}^9(b5)$ $B^b_{7(b5)}$

Chords: $E^{\frac{6}{9}(add \#11)}$ $E^b_{7(b9)}$ $A^b_{MA}^7$

B

Chords: $A^b_{MA}^7$ G^{13} G^b_{13} $C^b_{MA}^7$ E^9 F^9

(bass walks)

(after repeat)

A^{13} $A^{\flat}MA^7$ GMA^7 F^{13} F^9_{SUS} GMA^7 AMA^7 BMA^7 $CMA^7(b5)$

C Solos

DMA^7 $B^{\flat}13(b9)$ BMA^7 $A^{\flat}MA^7$

(bass walks in 4)

$FMI^7(b5)$ $B^{\flat}7$ $E^{6/9}(add \#11)$ $E^{\flat}7(b9)$

D $A^{\flat}MA^7$ G^{13} $G^{\flat}13$ $C^{\flat}MA^7$ $(E^9 F^9)$

F^9_{SUS} GMA^7 AMA^7 BMA^7 $CMA^7(b5)$

Solo on CD; After solos, D.S. al Coda (play head twice before taking Coda).

(pn.) GMA^7 AMA^7 BMA^7 $CMA^7(b5)$ GMA^7 AMA^7 BMA^7 $CMA^7(b5)$

(trp.) ten.

Head is played twice before and after solos.

Pyramid

Horace Silver

Med. Swing Stop Time till letter **B**

$\text{♩} = 159$

Chord progression for the first system:
 $A^{\flat}M^{\flat}I^{7(b5)}$ $D^{\flat}7(\#9)$ $G^{\flat}M^{\flat}A^7$ $F^{\flat}M^{\flat}I^{7(b5)}$ $B^{\flat}7(\#5)$

E^{\flat} pedal

(bass w/ pn. in octaves)

(horns w/ pn. R.H.)

(E^{\flat} pedal)

break

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

A (Swing (stop time))

Chord progression for section A (first part):
 E^{\flat}/B^{\flat} $E^{\flat\circ}7(\text{add } 9)$

Chord progression for section A (second part):
 E^{\flat}/B^{\flat} $A^{\flat}M^{\flat}I^7$

Chord progression for section A (third part):
 $A^{\flat}M^{\flat}I^7$ $G^{\flat}M^{\flat}I^7$ $F^{\sharp}M^{\flat}I^7$ $F^{\flat}M^{\flat}I^7$ E^{\flat}/B^{\flat} $E^{\flat}M^{\flat}I$ B^{\flat}/D $C^{\flat}M^{\flat}I^{7(b5)}$

Chord progression for section A (fourth part):
 $C^{\flat}M^{\flat}I^{7(b5)}$ $F^7(\#5)$ $F^{\flat}M^{\flat}I^{7(b5)}$ E^{\flat}/B^{\flat}

2,3.

(omit on D.S.)

Chords: $C_{MI} 7(b5)$ $F 7(\#9)$, $F_{MI} 7(b5)$ B^b , $E^b_{MI} 9(MA7)$ B^b , $E^b_{MI} 9(MA7)$

(fine)

B (Rumba)

Chords: $F_{MI} 7(b5)$ B^b , $E^b_{MI} 6$, $F_{MI} 7$ B^b , $E^b_{MI} 6$

(fine)

Chords: $F_{MI} 7(b5)$ B^b , E^b_{MI} G^b bass $C_{MI} 7(b5)$, $F^{\#}_{MI} 7$ B^b , $F_{MI} 7(b5)$

break

3

D.S. al 3rd ending al fine.
Skip letter B.
Solos start at letter C.

C (Solos) (Swing)

Chords: $F_{MI} 7(b5)$ $B^b 7(\#9)$, $E^b_{MI} (MA7)$ $(A^b 9)$, $F_{MI} 7(b5)$ $B^b 7(\#9)$

3

1. $C_{MI} 7(b5)$ $F 7$ $F_{MI} 7(b5)$ $B^b 7(\#9)$ 2,3. $C_{MI} 7(b5)$ $F 7$ $F_{MI} 7(b5)$ $B^b 7(\#9)$ $E^b_{MI} 6/9$

D (Rumba)

Chords: $F_{MI} 7(b5)$ B^b , $E^b_{MI} (MA7)$, $F_{MI} 7(b5)$ B^b , $E^b_{MI} G^b$ bass $C_{MI} 7(b5)$, $F^{\#}_{MI} 7$ B^b , $F_{MI} 7(b5)$

(fine)

D.S.S. al 3rd ending al fine.
Solo on CCDC. After solos,
D.C. al Coda (no repeats).

Chords: $C_{MI} 7(b5)$ $F 7(b9)$, $F_{MI} 7(b5)$ B^b , $E^b_{MI} 7$ $A^b 7$, $D^b_{MI} 7$ $G^b 7$

(trp. ten.)

Chords: $C^b_{MA} 7$, $E 13(\#11)$, $E^b 0 7(\text{add } 9)$

3



Photo by Val Wilmer

HORACE SILVER

? (Question Mark)

Medium-Fast Swing (in 2)

♩ = 224 NC.

Nguyễn Lê

(Intro)

A A_{MI}⁷ F_{MA}⁷ G_{#MI}⁷ C^{#7} D^{°7}

E_{bMI}⁷ B^{6/9} D_{MI}⁷ G/B E^{7(alt.)}

A_{MI}⁷ F_{MA}⁷ B^{b6} G^(add 9)/B B^{b(add 9)}/D E^{b(add 9)}/G

F_{#MI}⁷ E/D F_{MI}⁷ B^{b7}_{SUS} G/B

C_{MI}⁷ A^{bMA}⁷ G/B E^{7(alt.)}

B F_{#MI}¹¹

Solo on **A**. Play **B** to end each solo.
To end, vamp and fade on **B**.
Head is played twice before and after solos.
Solos start in 2, segue to 4.

Medium Straight 8th's

Rainland

Paul McCandless

$\text{♩} = 138$

$B^b M I^{11}$ (pn. comps very sparsely)
bs. tacet till [A]

(gtr.)
(gtr. ostinato, till [A])

A ($F M I^{11}$ chords in parentheses are played on repeat.)
(oboe w/ gtr.)

B $C_{bMA}^{7(b5)}$ B_b C_{MI}^{11}

(gtr.) E_{bMI} C_b E_b D_b E_b A_b E_b B_{MA}^7 $D^\#$

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

D $F^\#$ $C^\#MI$ E E D B $C^\#$ B_{MI}^7 D_{MA}^7 E

C C_{MI}^{11} $G^{7(\#9)}$

(ob. w/gtr.) E_b F B_{bMI}^{11}

B_{bMI}^{11} $C_{bMA}^{7(b5)}$ C_{MI}^{11}

D (Piano solo) B_{bMI}^{11} D_{bMA}^7 E_b F_{MI}^{11} $G^{7(\#9)}$

E_{bMI}^{11} G_{bMA}^7 A_b B_{bMI}^{11} $C^{7(\#9)}$ $G^{7(\#9)}$

C_{MI}^{11} C_{MI}^{11} B_b $A_{bMI}^{6/9}$ D_b^{13}

E_{bMA}^7 B_b $C_{bMA}^{7(b5)}$ B_b C_{MI}^{11} C_{MI}^{11} B_b

(end solo) (ob.)
V.S. (turn page)

E D^bMA^7/E^b C^bMA^7/E^b $G^bsus4-3$

$E^{(add 9)}$ GMA^7/A $AMA^9(\#11)$

$B^{(add 9)}$ $AMA^7/C^\#$ DMI^{11} $G^7sus^{(b9)}$ CMi^{11}

F CMi^{11} $G^7(\#9)$
(oboe w/ gtr.)

$G^7(\#5)$ E^b/A^b B^bsus B^bsus $AbMA^7/C$

D^b13 B^b13sus

E^b/F B^bMi^{11}

CMi^{11} B^bMi^{11}

FMI^{11} B^bMi^{11}

B^bMi^{11} $C^bMA^7(b5)/B^b$ FMI^{11}

Piano and bass play sparsely first time at letter A.



Photo by Tom Copi

MARY LOU WILLIAMS

Medium Straight 8th's Rainland (ostinato)

♩ = 138

B^bM¹¹ (Intro)

(4x's)

(gtr.)

A (F^{M11} (chords in parentheses are played on repeat and on D.S. %)) C^{M11} % G^{7(#9)} %

G^{7(#9)} (E^b A^b) % (B^{b7} SUS) % (B^{b7} SUS A^bM^{A7}) C D^{b13} %

D^{b13} % (B^{b13} SUS) % E^b/F %

B^bM¹¹ C^bM^{A7(7(b5))} B^b %

B E^bM¹¹ C^b E^b D^b E^b A^b E^b B^{M7} D[#] %

B^b C[#] D^{M7} F[#] F[#]M¹¹ C[#]M¹¹ E E A D^{M7} C[#]M¹¹ E %

D^b F[#] C[#]M¹¹ E E D B^b C[#] B^{M7} % D^{M7} E %

C C^{M11} G^{7(#9)} %

E^b/F B^bM¹¹ C^bM^{A7(7(b5))} %

Detailed description of the musical score: The score is written for guitar and bass in 6/8 time. It features a repeating 8th-note ostinato pattern. Section A (measures 1-12) is marked with a box 'A' and includes chords: B^bM¹¹ (Intro), C^{M11}, G^{7(#9)}, (E^b A^b), (B^{b7} SUS), (B^{b7} SUS A^bM^{A7}), C, D^{b13}, D^{b13}, (B^{b13} SUS), E^b/F, B^bM¹¹, and C^bM^{A7(7(b5))}. Section B (measures 13-21) is marked with a box 'B' and includes chords: E^bM¹¹, C^b, E^b, D^b, E^b, A^b, E^b, B^{M7}, D[#], B^b, C[#], D^{M7}, F[#], F[#]M¹¹, C[#]M¹¹, E, E, A, D^{M7}, C[#]M¹¹, E, D^b, F[#], C[#]M¹¹, E, E, D, B^b, C[#], B^{M7}. Section C (measures 22-24) is marked with a box 'C' and includes chords: C^{M11}, G^{7(#9)}, E^b/F, and B^bM¹¹. The score includes various rhythmic markings such as 2/4 and 6/8, and repeat signs with first and second endings.

C_bMA^{7(b5)} **C_MI¹¹**
D **B_bM_I¹¹** **D_bMA⁷/_{E_b}** **F_MI¹¹** **G^{7(#9)}/_(#5)**
 (Piano solo) (behind solo)
E_bM_I¹¹ **G_bMA⁷/_{A_b}** **B_bM_I¹¹** **C^{7(#9)}/_(#5)**
G^{7(#9)}/_(#5) **C_MI¹¹** **C_MI¹¹/_{B_b}** (2nd x:) **A_bM_I⁶/₉**
D_b13 **E_bMA⁷/_{B_b}** **C_bMA^{7(b5)}/_{B_b}** **C_MI¹¹** **C_MI¹¹/_{B_b}**
E **D_bMA⁷/_{E_b}** **C_bMA⁷/_{E_b}** **G_bSUS** **G_b** **E^(add 9)** (end solo)
G_MA⁷/_A **A_MA^{9(#11)}** **B^(add 9)**
A_MA⁷/_{C_#} **D_MI¹¹** **G⁷/_{SUS} (b9)** **C_MI¹¹**
 D.S. al Coda
B_bM_I¹¹ **C_MI¹¹** **B_bM_I¹¹**
B_bM_I¹¹ **F_MI¹¹** **B_bM_I¹¹**
B_bM_I¹¹ **C_bMA^{7(b5)}/_{B_b}** **C_bMA^{7(b5)}/_{B_b}** **F_MI¹¹**

D.S. is letter F on melody part. Additional background line at letter E is omitted.

Reach Out, I'll Be There

Brian Holland

Lamont Dozier

Eddie Holland

(As sung by The Four Tops)

Med. Boogaloo

♩ = 120

(Intro)

E^bM¹

1. Now if you

A A^bM¹7 G^b/B^b D^b A^bM¹7 G^b/B^b D^b

feel that you can't go on, _____ be - cause all of your hope is gone, _____

D^b A^bM¹7 G^b/B^b D^b

_____ and you life _____ is filled with much con - fu - sion, un - til

A^bM¹7 G^b/B^b D^b A^bM¹7 G^b/B^b

hap - pi - ness _____ is just an il - lu - sion, and your world _____ a - round is crum - bl - in' _____ down.

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

_____ dar - ling, _____ reach out, _____ (come on, girl, reach out for me)

D^{o7} F^{o7} NC. (F^{o7})

Reach out. _____ (reach out for me.)

B B^b E^b/B^b E^bM¹ B^b

I'll be there _____ with a love _____ that will shel - ter you, _____

B^b E^b/B^b E^bM¹ B^b

I'll be there _____ with a love _____ that will see you through _____ 2. When you feel _____

C **B^b** **E^b/B^b** **E^bM¹** **B^b**

I'll be there _____ to al - ways see you through, _____

B^b **E^b/B^b** **E^bM¹** **B^b**

I'll be there _____ to love and com - fort you. _____ 3. I can

D.S., vamp & fade on letter B.

**Sample bass line
at letter A:**

Second and Third verses

2. When you feel lost and about to give up,
'Cause your best just ain't good enough,
And you feel the world has grown cold,
And you're drifting out all on your own,
And you need a hand to hold,
Darling, Reach out (come on girl, reach out for me),
Reach out (reach out for me).

I'll be there to love and comfort you,
And I'll be there to cherish and care for you.

3. I can tell the way you hang your head,
You're without love and now you're afraid,
And through your tears you look around,
But there's no peace of mind to be found (I know what you're thinkin'),
You're alone now, no love of your own, but
Darling, Reach out (come on girl, reach out for me),
Reach out (reach out for me—just look over your shoulder).

I'll be there to give you all the love you need,
And I'll be there, you can always depend on me.

Real Life

Jim McNeely

(as played by Phil Woods)

Fast Swing

♩ = 254

The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of several systems of music with various annotations:

- System 1:** Starts with a first ending bracket. Chords include F_{MI}^7 , $D^{7(\#9)}$, $G_{MI}^{7(b5)}$, D^b9 , and $C^{7(b9)}$.
- System 2:** Chords include $C^b_{MA}^7$, G_{MI}^7 , $A^b_{MI}^7$, $F_{MI}^{7(b5)}$, B^9 , and $B^b7(b9)$.
- System 3:** Chords include $E^b_{MA}^7$, $D^{7(alt)}$, $D^b_{MA}^{7(\#11)}$, C_{MI}^7 , and $C^b_{MA}^{7(b5)}$.
- System 4:** Features a first ending with two endings. Chords include $G^b_{MA}^7$, B^b , A^{13}_{SUS} , $A^b7(alt)$, $G^7(alt)$, $G^b7(alt)$, A^{13}_{SUS} , E^b7 , D_{MA}^7 , and $A^b7(alt)$.
- System 5:** Starts with a second ending bracket. Chords include G^7_{SUS} , $A^b_{MA}^7$, G , A/G , $E^b_{MA}^7$, $E^b_{MA}^7$, A^b , B^{13}_{SUS} , A_{MA}^9 , and $C^\#$.
- System 6:** Chords include A_{MA}^9 , $C^\#$, $D_{MA}^{7(\#11)}$, E_{MA}^7 , $F^\#_{MA}^7$, G^9 , and $C^7(alt)$.
- System 7:** Features a third ending bracket. Chords include $A^b_{MI}^{7(\#11)}$, $D^b7(alt)$, $C^7(alt)$ (Group solo), B_{MA}^7 , and $D.C. al 3rd ending$.
- System 8:** Includes a section marked S (Stop time). Chords include $A_{MA}^{7(\#11)}$, $G^{13(b9)}$, $G^b9(\#11)$, and $F_{MA}^{7(\#5)}$.
- System 9:** Chords include D/E^b , $C_{MA}^{7(\#5)}$, A^b , B^b , B , and A break. Includes the instruction "(on D.S.S.: F# pedal)".
- System 10:** Chords include A^b7 , $B^b_{MA}^9$, $A^b_{MA}^7$, and $G^b7(alt)$. Includes the instruction "(solo ends) 8va b.-".
- System 11:** Chords include F_{MI}^7 , $D^{7(\#9)}$, $G_{MI}^{7(b5)}$, $C^{7(\#9)}$, B_{MA}^7 , and $A^b_{MI}^7$. Includes the instruction "(F# pedal on D.S.S.) (Trp. solo)".

$F_{MI}^{7(b5)}$ $Bb^{7(\#9)}$ Eb_{MA}^7 $D^{7(alt.)}$ $D^b_{MA}^7$ C_{MI}^7

B_{MA}^7 $G^b_{MA}^7/B^b$ 1. A^{13}_{SUS} $A^b7(alt.)$ $G^7(alt.)$ $G^b7(alt.)$ 2. A^{13}_{SUS} $E^b7(\#5)$ D_{MA}^7 $A^b7(alt.)$

E G^{13}_{SUS} $A^b_{MA}^7/G$ A/G $E^b_{MA}^7/G$ $E^b_{MA}^7/A^b$ B^{13}_{SUS} $A_{MA}^9/C^\#$

D_{MA}^7 E_{MA}^7 $F^\#_{MA}^7$ G^7 $C^7(alt.)$ 3. $A^b_{MI}^7$ $D^b7(alt.)$ $G^b_{MA}^7$ $C^7(\#9)$

D.S. al 3rd ending

Solo on DDED.
After solo, D.S.S. al Coda.

O

(F# pedal)
(harmony)

(Alto solo)
 G_{SUS} $A^b_{MA}^7/G$ (4x's) **F** G_{SUS} $A^b_{MA}^7/G$ (4x's) B^b_{SUS} $C^b_{MA}^7/B^b$ (4x's)
(pn.) (bs. tacet) (add bs.) (Solo continues)

E_{SUS} F_{MA}^7/E (4x's) $C^\#_{SUS}$ $D_{MA}^7/C^\#$ B^b_{SUS} $C^b_{MA}^7/B^b$

Solo on **F**. To end solo, continue to **G**.

G E_{SUS} F_{MA}^7/E E_{SUS} F_{MA}^7/E **H** G^7_{SUS} $A^b_{MA}^7/G$ **NC.**
(solo continues) (solo ends) drum fill

G^7_{SUS} $A^b_{MA}^7/G$ **NC.** G^7_{SUS} $A^b_{MA}^7/G$ **NC.** G^7_{SUS} $A^b_{MA}^7/G$ G^7_{SUS} $A^b_{MA}^7/G$
dr. fill dr. fill

G^7_{SUS} $A^b_{MA}^7/G$ **NC.** $F^\#7(alt.)$ **NC.** **NC.** (drums keep time)
group solo -- drum fill --

(dr. tacet) (add dr.) A^b A B^b
8va b.

This chart has been somewhat simplified from the recording.



JERRY BERGONZI

Red's Blues

Medium Swing

Jerry Bergonzi

System 1: $Bb7$ A^bmi7 $Db7$ G^bMA7 $Fmi7$ $Bb7$ E^bMA7

System 2: E^bMA7 $Ami7$ $D7$ $GMA7$ $Dbmi7$ $Gb7$

System 3: C^bMA7 $Cmi7(b5)$ $F7(b9)$ $Bb9sus$ A^{13} $(Bb7)$

(fine)

Tenor sounds one octave lower than written.
 Head is played twice before and after solos.
 Bass walks in 4 throughout.
 Kicks are not played for solos.

Relentless

Bob Mintzer

Fast Swing

(Intro - Piano solo)

(On cue)

$\text{♩} = 316$

Bass line: E_{MI}^9 (bass), (A^{13}) (Vamp till cue), E_{MI}^9 (On cue), (A^{13}) (ten.)

Section A: $E_{MI}^{7(11)}$ (E pedal for 7 bars), (A^{13}/E) (omit on solos), C^{13}/E

Section A: $E_{MI}^{7(11)}$, (A^{13}/E) , C^{13}/E , D_{MI}^9 , G^{13}

Section A: $B^b_{MA}7/C$, $A^{7(\#5)}$, $F^{\#}_{MI}9$, $B^{7(\#9)/\#5}$
mp *crescendo*

Section B: $D_{MA}7/E$, E^9 , $D_{MA}7/E$, E^9 , E^b9
 (bass walks) *tenor fill opt.*

Section B: $C_{MA}7/D$, D^9 , $C_{MA}7/D$, D^9 , $D^{7(\#9)/\#5}$
tenor fill opt.

Section B: $G_{MI}9$, $C^{13(\#11)/b9}$, $F^{\#}_{MI}9$, $B^{7(\#9)/\#5}$ 1st x:

Section C: $G_{MA}7/A$, A^{13} , 2, 2, $G_{MA}7/A$, $F^{\#}_{MI}9$, $B^{7(\#9)/\#5}$

Solo on AABBC.
Play letter D after each solo.

During solos on the last four bars of letter A, the chords begin on beat one of each bar.
Bass walks in 4 for solos.

D (Interlude)
(drums fill spaces)

(ten. w/ piano)

(bs. w/ piano)

E_{MI}^9 $B^{b(add\#4)}$ C

$E^b_{MA}^7/F$ $G^{13(\#11)(b9)}$ G_{MA}^7/A C_{MI}^{11}

E_{MI}^9 $B^{b(add\#4)}$ C

$E^b_{MA}^7/F$ $B^{7(\#9)(\#5)}$ E_{MI}^9 A^{13}

After last solo, play letter D,
D.S. al Coda.

(Tenor fills)

E_{MI}^9 (A^{13})

(Vamp, fill & fade)

Sample tenor fills at **B**:

D_{MA}^7/E E^9 E^b9 C_{MA}^7/D D^9 $D^{7(\#9)(\#5)}$

8va b.

Chords at letter D are optional.

Med. Motown

Respect

Otis Redding, Jr.
(As sung by Aretha Franklin)

$\text{♩} = 112$ **C7** (Intro) **F7** **C7** **F7**

(gtr.)

A **G** **F** **G**

1. What you want, ba - by I got it, what you need,

F **G** **F**

do you know I got it? All I'm ask - in' is for a lit - tle re -

(lead vocal)

spect when you come home, Hey, — ba - by, when you got home,

C7 **F7**

Just a lit - tle bit, just a lit - tle bit,

C7 **F7**

Mis - ter. just a lit - tle bit, just a lit - tle bit.

(3x's)

B **F#m1** **B** **F#m1** **G7**

(sax solo) (end solo)

C **G** **F** **G**

4. Ooh, — your kiss - es, sweet - er than hon - ey, and guess what —

F **G** **F**

so is my mon - ey, all I want you to do for me is give it to me

when you get home, yeah, ba - by, whip it to me

Re - re - re - re - Re - re - re - re, Re -

when you get home, now.

spect, Just a lit - tle bit, just a lit - tle bit.

D C7 break ----- Eb F7 break ----- F7/A C7 break ----- C7/E

R - E - S - P - E - C - T, Find out what it means to me, R - E - S - P - E - C - T,

F7 break ----- C7 (lead vocal ad lib.) F7

Take F. T. C. B. Sock it to me, sock it to me, sock it to me, sock it to me. Sock it to me, (bkgr. vocals)

C7 F7 (3x's) C7

Just a lit - tle bit, just a lit - tle bit, Re - re - re - re -

F7 C7 F7

Re - re - re - re, Re - spect, Just a lit - tle bit, Just a lit - tle bit, (Vamp & fade)

Sample bass line at letters A & C:

G F G (etc.)

Second and Third verses:

2. I ain't gonna do you wrong while you're gone.
I ain't gonna do you wrong, 'cause I don't wanna.
All I'm askin' is for a little respect when you come home.

3. I'm about to give you all my money,
But all I'm askin' in return, honey,
Is to give me my propers when you get home.

Medium Gospel Shuffle

Revelation

Lyric: Lorraine Perry
Music: Russell Ferrante
(As played by the Yellowjackets)

♩ = 128

(Intro)

(elec. pn./dr. 3rd x add bs./ten.) (sample elec. pn.)

A

I still re-mem-ber the time when I was at church

all day, and I'd won-der what all my friends used to think,

used to think a-bout me.

B

I still re-mem-ber the time when Sun-day school seemed like it last-ed so

ver-y long, but if I knew what I know now I would have stayed all day.

(Solo) Come take me back, oh, to the one place where I come from.

(bkg. vocals) Come take me back where I come from a-gain.

Have-n't you heard that re-ve-la-tion is here. I'm so

C

glad this re-ve-la-tion is here. I'm so glad this

re - ve - la - tion is here. I'm so

(Solos) (1st solo, pn.; 2nd, sax)

D G⁷ C⁷ B¹³_{SUS} B¹³ C⁷ C^{#o7} G⁷ D D⁷

(1st x only bs. tacet till repeat)

G C_G G F C_E G⁷ G⁷ C⁷ B¹³_{SUS} B¹³

C⁷ C^{#o7} G⁷ D D^{#o7} E_{Mi}⁷ E_{b7}^(#9) D_{Mi}⁷ D_{b9}^(#11)

(background vocal) Come take me back.

Till cue C⁹ C^{#o7} G⁹ G⁹ B C C^{#o7} G⁹ D G⁹ B C C^{#o7} G⁹ D D⁹_{SUS}

Solo on DE (Last solo takes "On cue" ending)

On cue G_D D_E E_{Mi} A_{Mi}⁷ G_B G_C C_{C#}^{o7} C_D G_D A_{Mi}⁷ G_G A_{Mi}⁷

(background)

I'm so D.S. al Coda One (with repeat)

D.S.S. al Coda Two

1. 2. Come take me back, oh, to the one place where I come from yeah yeah

(bkg. vocal) Come take me back where I come from a - gain

E_{Mi}⁷ E_{b7}^(#9) D_{Mi}⁷ D_{b9}^(#11) C⁷ F C C⁹ C^{#o7} G⁷ D

1. 2. Have - n't you heard that re - ve - la - tion is here. Say it a - gain.

G_D D_E E_{Mi}⁷ A_{Mi}⁷ G_B C C_D G_A⁷ G_A⁷ F_{Mi}⁷ B_{b7}^(#5)

3. (Half-time) Have - n't you heard that re - ve - la - tion is here. rit.

G_D D_E E_{Mi}⁷ A_{Mi}⁷ G_B C C_D G_{SUS} C_G C_{Mi}⁶ G_G

Medium Gospel Shuffle

Revelation (Bass)

♩ = 128

(Intro)

Chords: F/G, C/G, G7, (4x's)

(Tacet till 3rd x)

Section A

Chords: G, G7, F/C, C7, EMI, B, B7

etc.

Chords: F/C, C#o7, G, C/G, D, D, D, AMI, C, G, G, AMI, G, G, F, E, G7

(as is)

Section B

Chords: G, GMA7, G7, F/C, C7, EMI, B, B7

etc.

Chords: F/C, C#o7, G, C/G, D, D, D, AMI, CMI6, Eb, EMI7, Eb7(#9)

etc.

Chords: DMI7, Db9(#11), C7, C#o7, G, D, D, E, EMI

Chords: AMI7, G/B, AMI, C, C/D, G, AMI, G, G, G, AMI7

etc.

Section C

Chords: G/B, C, G/D, B7, D#, EMI, CMI6, Eb

etc.

Chords: G/D, G/B, C, G/D, AMI, D, G, AMI, G, G, AMI7, G, F, C, G

Section D (Solos)

Chords: G7, C7, B13 SUS, B13

(sample bs.)

etc.

C⁷ C^{#o7} G_D D⁷ G C_G G F C G

E G⁷ C⁷ B¹³_{SUS} B¹³ C⁷ C^{#o7}

G_D D^{#o7} E_{MI}⁷ E_b⁷(#9) D_{MI}⁷ D_b⁹(#11) C⁹ C^{#o7} G⁷ D

Till cue G⁷ B C C^{#o7} G⁹ G⁷ B C C^{#o7} G_D D⁹_{SUS}

Solo on DE
(Last solo take 'On cue' ending)

On cue G_D D/E E_{MI} A_{MI}⁷ G_B G_C C^{#o7} C_D G A_{MI}_G G A_{MI}⁷

D.S. al Coda One
(with repeat)

Ø¹ G C_G G F C_E G⁷

D.S.S. al Coda Two

Ø² E_{MI}⁷ E_b⁷(#9) D_{MI}⁷ D_b⁹(#11) C⁷ C^{#o7} G_D

1., 2. G_D D/E E_{MI} A_{MI}⁷ G_B C_C C_D G A_{MI}_G G F_{#MI}⁷ B⁷(#5)

3. (Half-time) G_D D/E E_{MI} A_{MI}⁷ G_B C C_D G_{SUS} C_G C_{MI}⁶ G

rit.

Riddles

Richie Beirach

(As played by John Abercrombie)

Even 8th notes

$\text{♩} = 104$

(Intro) **(Solo)** **(4x's)**
(last x)

($A^b_{MA} 7^{(b5)}$) G
G pedal
(see notes at end)

(bs.)

A

G pedal

etc.

G pedal

(bs. continues figure)

B $A^b_{sus} G$ G_{sus} (Ad lib.)

(bs. continues)

(Ad lib.)

$F^{\#}_{sus} G$ G_{sus} $A^b_{MA} 7^{(b5)} G$ G_{sus}

(bs.)

NC

dr. fill

(fine)

C (Solos)
G pedal (see notes at end)

(bs.)

2

last x

Vamp till cue

D (On cue)
A^b_{SUS} G G_{SUS} (Ad lib.)

(bs. continues)

(Ad lib.)

F[#]_{SUS} G G_{SUS}

(bs.)

NC

dr. fill

Solo on **C** (till cue) and **D**
After solos, D.C. al fine (w/ repeats)

Note: Any harmonies (over G pedal) can be used on head and solos at the discretion of the musicians.

Some harmonies used on recording are:

G blues scale, A^b_{MA}^{7(b5)} G, G_{SUS}, E^b_(add 9) G, G^b G, F_{MA}⁷ G, etc.

(Chromatic harmonic movement is appropriate.)

Fast Funky Swing

Ritual

Chick Corea

$\text{♩} = 242$ (Intro)

(ten. & gtr.)

(bass)

(add pn. L.H. 8va b.)

$F^{13(b9)}$ $G^bMA^7(b5)$ E^b C^b B^b G^b

A (melody 8va on D.S.S.) (3x's)

last x: []

(pn.) break

[] (fine)

B^b G^b E^b C^b B^b G^b

$E^bMA^7(\#11)$

B (Relaxed Swing)

$FMA^7(add\#9)$ A E^bMA^7 $G^\#$ $E^bMI(MA^7)$ $G^\#$

A^bMI^7 $E^b7(b9)$ DMA^9

C D^9_{SUS} (Funky Latin) GMI^7/D $B^bMI(MA^7)$

(piano fills)

$C^7(\#9)$ (Swing) C/A^b $G^7(b9)$ BMA^7 B^9_{SUS}

D B^9_{SUS} (Funky Latin) E^bMI^7/B E^b^9/B

(piano fills)

E (pn.- horns double upper staff)

Chords: $B^{13(\#9)}$, $A^{13(\flat 9)}$, $G^9(\#11)$, $B^{13(\#9)}$, $A^{13(\flat 9)}$, $G^9(\#11)$, $F^\#$ bass

(pn., sop., gtr. & va b.)

Chords: $F^\#$ bass, B^\flat bass, D bass, B bass

break

F (Solos) (Relaxed Swing)

Chords: $F^{MA7(\text{add } \#9)}$, A , E^{MA7} , $G^\#$, $E^{MI(MA7)}$, $G^\#$, A^{MI7} , $E^\flat 7(\flat 9)$, D^{MA9}

G D^9_{SUS} (Funky Latin)

Chords: G^{MI7} , D , $B^\flat MI^{(MA7)}$

$C^7(\#9)$ (Swing)

Chords: C_{A^\flat} , $G^7(\flat 9)$, B^{MA7} , B^9_{SUS}

H B^9_{SUS} (Funky Latin) (or Swing)

Chords: E^{MI7} , B , $E^\flat 9$, B , $B^7(\#5)$

I $B^7(\#5)$ $A^7(\#5)$ $G^7(\#5)$ $B^7(\#5)$ $A^7(\#5)$ $G^7(\#5)$ $F^\# MI^9$

$F^\# MI^9$ (Relaxed Swing)

Chords: E^{MI} , F^{MI}

break

Chords: $F^{13(\flat 9)}$, $G^\flat MA^7(\flat 5)$, E^\flat , C^\flat , B^\flat , G^\flat

(pn. & sax)

Sample bass line at letter **D**:

Chords: B^9_{SUS}

Solo on FGHI; After last solo, D.S. al Coda.

D.S.S., vamp & solo on 4-bar repeat till cue. On cue, play **A** with melody 3x's, continue on to fine (guitar solo continues over melody).

(etc.)

Medium Ballad

Ruby

Lyric: Mitchell Parish
Music: Heinz Roemheld

They say, Ru - by, you're like a dream, not al - ways what you seem. And tho' my heart may break when I a - wake, let it be so. I on - ly know, Ru - by, it's you. They say, Ru - by, You're like a song. You don't know right from wrong. And in your eyes I see heart - ache for me. But from the start, who stole my heart? Ru - by, it's you. I hear your voice and I must come to you. I have no choice. What else can I do? They say, Ru - by, you're like a flame. In - to my life you

(#5) G^7 A $C^{6/9}$ $C^{\#o7}$ GMI^7 $G^7(\#9)$

(CMA^7) EMI^7 AMI^7 $(C^9_{SUS} C^9)$ FMA^7 $(B^9(\#11))$ FMI^6 FMI^6

$(FMI^6 G C^6)$ $FMI^6 C$ C^6 $DMI^{7(b5)}$ $G^7(\#5)$ $CMA^7 (AMI^7)$ DMI^7 $G^7(\#5)$ $(D^b9(\#11))$

$C^{6/9}$ $C^{\#o7}$ GMI^7 $G^7(\#9)$

(CMA^7) EMI^7 AMI^7 $(C^9_{SUS} C^9)$ FMA^7 $(B^b9(\#11))$ FMI^6 FMI^6

$(FMI^6 G C^6)$ $FMI^6 C$ C^6 $DMI^{7(b5)}$ $G^7(\#5)$ $C^{6/9}$ GMI^{11} C^7

B FMI^7 $DMI^{7(b5)}$ $G^7(\#5)$ CMA^7 $(GMI^7) C^7$

FMI^7 (B^b9) DMI^7 G^7 $(EMI^7 E^b7 A^bMA^7 D^b9(\#11))$

C $C^{6/9}$ $C^{\#o7}$ GMI^7 $G^7(\#9)$

came. And tho' I should be - ware, still I don't care. You thrill me

so. I on - ly know, Ru - by, it's you.

Chords: E_{MI}^7 , A_{MI}^7 , $(C^9_{SUS} C^9)$, F_{MA}^7 , $F_{MI}^{(MA^7)}$, F_{MI}^6 , $(F_{MI}^6 G^6)$, C^6 , $D_{MI}^7(b5)$, $G^7(\#5)$, $C^{6/9}$, $(A_{MI}^7 D_{MI}^7 G^7)$

Figures: 3, 3

Sail Away

Medium Bossa

Tom Harrell

A $\text{♩} = 139$ E_{MI}^7 $\text{A}^7(\text{alt.})$ $\text{D}_{\text{MI}}^7(11)$ $\text{G}_{\text{SUS}}^7(\text{b}9)$

$\text{F}_{\text{C}}^{\circ 7}$ (flug.) A_{MI}^7 G $\text{D}_{\text{F}\#}$ $\text{G}_{\text{SUS}}^7(\text{add b}9)$ F

E_{MI}^7 B_{MI}^7 E_{b}^9 $\text{D}_{\text{MI}}^7(11)$ $\text{G}_{\text{SUS}}^7(\text{b}9)$

$\text{F}_{\text{C}}^{\circ 7}$ A_{MI}^7 $\text{F}_{\text{MI}}^7(11)$ $\text{B}_{\text{b}}^7(\text{b}9)$ A_{b}

G_{MI}^7 $\text{C}^7(\text{b}9)$ $\text{F}_{\text{MI}}^7(11)$ $\text{B}_{\text{b}}^7(\text{b}9)$

$\text{A}_{\text{b}}^{\circ 7}$ E_{b} C_{MI}^7 $\text{C}_{\text{MI}}^7/\text{B}_{\text{b}}$ $\text{A}_{\text{MI}}^7(11)$ $\text{D}^7(\text{b}9)$

B $\text{G}_{\text{MA}}^7/\text{D}$ D_{MI}^7 $\text{A}/\text{C}\#$ A/B $\text{B}^7(\text{alt.})$

(gtr.) $\text{E}_{\text{MA}}^7(\#5)$ A_{MA}^7 $\text{D}\#_{\text{MI}}^7(11)$ $\text{G}\#_{\text{SUS}}^{13}$ $\text{B}^{13}_{\text{SUS}}$

$(\text{B}_{\text{b}}^7_{\text{MI}})$ $\text{E}_{\text{b}}^9_{\text{SUS}}$ $\text{E}_{\text{b}}^7(\text{b}9)$ E^9_{SUS} E^9_{SUS} $\text{E}^7(\#9)$

A_{MA}^7 $\text{A}_{\text{MA}}^7/\text{G}\#$ $\text{F}\#_{\text{MI}}^7$ $\text{C}_{\text{MA}}^7/\text{D}$ $\text{B}_{\text{b}}^7_{\text{MA}}/\text{C}$ $\text{A}_{\text{b}}^7_{\text{MA}}/\text{B}_{\text{b}}$ $\text{G}^7(\text{alt.})$

(gtr.) (flug.)

C E_{MI}^7 $A^7(alt.)$ $D_{MI}^{7(11)}$ $G^7_{SUS} (>9)$

(unis.)

$C^{6/9}$ A_{MI}^7 G $F\#_{MI}^7$ $B^7(\#9)$

$C^{(add 9)}$ B^b $A^7(alt.)$ $D_{MI}^{7(11)}$ G^9_{SUS} $G^{13(>9)}$ Coda

C_{MA}^7/G G^{13}_{SUS} C_{MA}^7/G G^{13}_{SUS} F

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

C_{MA}^7/G G^{13}_{SUS} C_{MA}^7/G G^{13}_{SUS}

(sample flug. fill)

F $D/F\#$ E_{MI}/G $E/G\#$ F/A $B^b_{MA}^7$ G/B C_{MI}^9

(unis.) (rit.)



THE YELLOWJACKETS

The Second Time Around

Medium Ballad
(or Medium Jazz)

Lyric: Sammy Cahn
Music: James van Heusen

A $G^{7(b9)}$ $G^{7(b9)}_{SUS}$ CMA^7 (F^9) (D_{MI}^7) EMI^7 $E^{b\circ7}$ D_{MI}^7 $(F\#^7 G^7)$
 Love is love - li - er the sec - ond time a - round, just as
 CMA^7 (FMA^7) EMI^7 AMI^7)
 won - der - ful with both feet on the ground. It's that
 (AMI^7) A^{b7} G_{MI}^7 C^7)
 AMI C^7 F^6
 sec - ond time you hear your love song sung, makes you
 AMI^{11} D^7 (D_{MI}^7) G^7 $(F\#^7 G^7 F\#^7)$ G^7 $G^{7(b9)}$ $G^{7(b9)}_{SUS}$
 think per - haps, that love like youth is wast - ed on the young. Love's more
B CMA^7 (F^9) (D_{MI}^7) EMI^7 $E^{b\circ7}$ D_{MI}^7 G^7 $(F\#^7 G^7)$
 comf' - ta - ble the sec - ond time you fall, like a
 CMA^7 (FMA^7) EMI^7 AMI^7)
 friend - ly home the sec - ond time you call. Who can
 (AMI^7) A^{b7} G_{MI}^7 C^7)
 AMI FMA^7 $(E^{b9}(\#11))$ D^{13} $(E^{b\circ7})$
 say what led us to this mir - a - cle we found? There are
 (G^9_{SUS}) D_{MI}^{11} G^9 $EMI^{7(b5)}$ $(B^{b9}(\#11))$ A^7
 those who'll bet love comes but once, and yet, I'm oh so
 D^7_{SUS} D^7 G^9_{SUS} $G^7_{SUS}(b9)$ C^6 $(D_{MI}^7 G^7)$
 glad we met the sec - ond time a - round.

Serenata

Beguine or Medium Jazz
(or 6/4 Latin)

Lyric: Mitchell Parish
Music: Leroy Anderson

(Verse) F_{MI} G_{MI}^{11} $C^{7(b9)}$ F_{MI} $G_{MI}^{7(b5)}$ C^7

Love - ly song of love, the mu - sic of a sil - ver star,

$B^b_{MI}7$ B^b_{MI}/A^b $G_{MI}^{7(b5)}$ $D^b9(\#11)$ C^7_{SUS} C^7

won't you be my ser - e - nade that's soft - ly played on my gui - tar? To -

A $F^{6/4}$ (B^b9) $A_{MI}7$ D^7 G_{MI}^{11} C^7_{SUS} C^7 $(G^b9(\#11))$

night, while all the world is still, here I

$(A_{MI}7)$ $F_{MA}9$ D_{MI}^{11} G^{13} A^b07

stand un - der her win - dow - sill. Sing to my

(F^6) A $D_{MI}7$ G_{MI}^{11} C^9 $F_{MA}7$ E_{MI}^{11} A^9

loved one, Ser - e - na - ta, for me. Sing her your

$D_{MA}7$ $D^{7(b9)}$ $(A^b_{MI}^{11})$ D^b7 $G_{MI}^{7(b5)}$ C^7 $C^{7(b9)}$

song, love's mel - o - dy. So

B $F^{6/4}$ (B^b9) $A_{MI}7$ D^7 G_{MI}^{11} C^7_{SUS} C^7 $(G^b9(\#11))$

near, yet we're so far a - part, Here I'll

$(A_{MI}7)$ $F_{MA}9$ D_{MI}^{11} G^{13} A^b07

stand till I have won her heart. Go to my

(F⁶ A) D^{Mi7} G^{Mi11} C⁹) (E^{b9(#11)} A⁷ D⁹
 G^{Mi7} C⁹ A⁷ D⁹

loved one, Ser - e - na - ta, and say: "When you're in
 love, love finds a way."

D.S. for solos
Coda last x

F⁶ C⁷ SUS (b9) F^{Mi6} G^{Mi7(b9)} C^{7(b9)}
 F^{Mi6} G^{Mi7(b5)} C^{7(b9)} F^{MA7} G^{Mi9} C^{7(b9)}
 F^{MA7} (F⁹ SUS) G^{b9(#11)} F^{MA7}

way." Love al - ways finds a
 way. I'll win her heart some -
 day.



Photo by Tom Copi

ELLA FITZGERALD

The Shadow of Your Smile

Medium Bossa
(or Swing)

Music: Johnny Mandel
Lyric: Paul Francis Webster

A $F\#MI^7$ B^7 $E MI^7$

The sha - dow of your smile when you are gone

A^9 $A MI^7$ D^7 $G MA^7$ $C MA^7$

will col - or all my dreams and light the dawn. Look in - to my

$F\#MI^7(b5)$ B^7 $E MI^7$ $E MI^7 / D$

eyes, my love, and see all the love - ly

$C\#MI^7(b5)$ $F\#^7$ $F\#MI^7(b5)$ B^7

things you are to me. Our wist - ful lit - tle

B $F\#MI^7$ B^7 $E MI^7$ A^9

star was far too high, a tear - drop kissed your

$A MI^7$ D^7 $(C^{\circ 7})$ $B MI^7(b5)$ $E^7(b9)$

lips and so did I. Now when I re -

$A MI^7$ $C MI^7 F^9$ $B MI^7$ (F^9) E^7

mem - ber Spring, all the joy that love can bring, I will be re -

A^9 (E^b9) $D^9 sus$ $D^7(b9)$ G^6 $\%$

mem - ber - ing the sha - dow of your smile.

Short Story

Kenny Dorham
(As played by Joe Henderson)

Med.
Swinging
Latin

1st x: bass only
2nd x: add drums
3rd x: add piano

$\text{♩} = 206$

(4x's)

CMI

(bs.)

A (Swinging Latin)

(trp. w/ ten.)

CMI (add 9) **B^bMI** (add 9) **CMI** (add 9) **B^bMI** (add 9) **CMI** (add 9)

(bs.)

FMI (add 9) **E^bMI** (add 9) **FMI** (add 9) **E^bMI** (add 9) **FMI** (add 9)

(Swing)

1. pn. **FMI⁷** **B^b7** **E^bMI⁷** **A^b7**

comp: **FMI⁷** **B^b7** **E^bMI⁷** **A^b7**

(trp. ten.) (bass walks) **A^b7** **D^bMA⁷** **D^bMI^{7(b5)}** **G⁷(alt.)**

(unis.)

(Swing)

2. **FMI⁷** **B^b7** **E^bMI⁷** **A^b7** **D^bMA⁷** **D^bMI^{7(b5)}** **G⁷(alt.)**

(trp. ten.) **A^b7** **D^bMA⁷** **D^bMI^{7(b5)}** **G⁷(alt.)**

(unis.)

B **CMI** (Solos, Swing) **(C⁷)** **FMI**

FMI⁷ **FMI⁷B^b7** **E^bMI⁷** **E^bMI⁷A^b7** **D^bMA⁷** **D^bMI^{7(b5)}** **G⁷(alt.)**

After solos, continue to **C**.

C CMI (FMI)

(trp. ten.) FMI FMI⁷ drum solo

D.S. al Coda (with repeat)

D (Swinging Latin)

(ten.) G⁷(alt.) CMI⁹(MA⁷_{b5}) D⁷(#9)

(trp.)

(Swing)

G¹³(b9) D^{b13} GMI⁷(b5) C⁷(alt.) FMI⁷

B^{b9}_{SUS} B^{b7} E^bMA⁷ A⁹_{SUS} A⁷(b9) A^bMA⁷

(Swinging Latin)

G⁷(b5) CMI⁹(MA⁷_{b5}) D⁷(#9)

Tacet

D⁷(#9) G⁷(b5) D^b G⁷(b5) D^b drum fill CMI¹¹

Sample piano comp at letter **A**:

CMI^(add 9) B^bMI^(add 9) CMI^(add 9) B^bMI^(add 9)

FMI^(add 9) E^bMI^(add 9) FMI^(add 9) E^bMI^(add 9)

Since We Met

Bill Evans

Freely

A $\frac{S}{\text{dim.}}$

C^9_{SUS} $B_{MI} 7^{(b5)}$ $C 7^{(b9)}_{\#5}$ $F \text{dim.}(MA 7)$ $F_{MA} 7$ F^9 $B_{MI} 7^{(b5)}$
 $E 7^{(\#9)}_{\#5}$ $(A_{MI}^{(add 9)})$ $A_{MI} (MA 7)$ $A_{MI} / G^{\#}$ $A_{MI} 7 / G$ $F^{\#}_{MI} 7^{(b5)}$
 $F_{MI} 9$ $E_{MI} 7$ $E 7^{(\#9)}_{\#5}$ $A_{MI}^{(add 9)}$ $A_{MI} 7$ $D_{MI} 7$
 $(F_{MI} 7)$ G^{13} $F_{MI} 6$ $E_{MI} 7$ $(E 7^{(\#9)}_{\#5})$ $A_{MI}^{(add 9)}$ $A_{MI} 7$ $A^{b9}(\#11)$ $(E^{b}_{MI} 9 \quad A^{b9} \quad D_{MI} 9 \quad G^9)$ $G^{13(b9)}$

B $G_{MI} 9$ $C 7^{(b9)}_{\#5}$ $F_{MI} 9$ $B^{b7(b9)}_{\#5}$
 $E^{b}_{MI} 9$ $A^{b7(b9)}_{\#5}$ $D^{b}_{MA} 9$ C^9_{SUS} (C^9) $B_{MI} 7^{(b5)}$ $C 7^{(b9)}_{\#5}$

C $F \text{dim.}(MA 7)$ $F_{MA} 7$ F^9 $B_{MI} 7^{(b5)}$ $E 7^{(\#9)}_{\#5}$

(A_{MI}^(add 9))
A_{MI}^(MA7) A_{MI}/G# A_{MI}⁷/G F#_{MI}^{7(b5)} F_{MI}⁹

E_{MI}⁷ E^{7(#9)} A_{MI}^(add 9) A_{MI}⁷ D⁹ A^{b13} ⊕

(Medium Swing ♩ = 172)

C_{MA}⁷/G G⁹_{SUS} G¹³ C_{MA}⁷/G G_{MI}⁷ C⁷

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

⊕ C_{MA}⁷/G G⁹_{SUS} G¹³ C_{MA}⁷/G

(Jazz Waltz ♩ = 148)

G_{MI}⁷ C⁷_{8va} D F_{MI}⁹ B^b_{MI}⁹ E^b_{MI}⁹

2nd time: piano solos

A^b₁₃ C[#]_{MI}⁹ F[#]_{MI}⁹ B_{MI}⁹

3rd x: rit.

E⁹ A_{MI}⁹ D_{MI}⁹ G_{MI}⁹

1., 2. C⁹ 3. C⁹_{SUS} B_{MI}^{7(b5)} C^{7(b9)} F^{dim.}(MA7) F_{MA}⁷

rit.

piano fill

If head is played in time, quarter notes may be anticipated (e.g. bars 9 & 10 of letter A):

Letter D may be used as an Intro.
Chords in parentheses are used for solos.



Photo by Tom Copi

STEVIE WONDER

Smile Please

Stevie Wonder

Medium Pop

♩ = 118

(gtr.) E^{MA}7 A^{MI}/E

A E^{MA}7 G^{MI}/E E^{MA}7 A^{MI}/E E^{MA}7 E^bMI⁷ F^bE^bMI⁷ A^b9^{SUS}

1. A smil - ing face _____ is _____ an earth - like star, _____
 2. Don't mess your face _____ up _____ with bit - ter tears, _____

C[#]MI⁷ E^b6 C[#]MI⁷ F⁶ C[#]MI⁷ F[#]13

a frown can't bring, _____ out _____ the beau - ty that _____ you are.
 'cause life is gon - na _____ be what _____ it is. _____

A^(add 9) D⁹ G[#]MI⁷ C[#]MI⁷

Love with - in' _____ you'll be - gin _____ smil - ing, _____
 It's o - kay, _____ please don't de - lay from smil - ing, _____

1. G^{SUS} G D^{SUS} D F[#]MI⁷ G^b/B F^b/B E^{MA}7

There are bright - er days _____ a - head. _____ (pn.)

2. G^{SUS} G D^{SUS} D E^(add 9)

there are bright - er days _____ a - head. _____

B A^bMI⁷ B^bMI⁷/D^b A^bMI⁷/D^b A^bMI⁷ B^bMI⁷/D^b A^bMI⁷/D^b

Bum Bum _____ Bum, _____ Di - dee Bum Bum _____ Bum, _____ Di - dee

B^bMI⁷ C^{MI} E^b B^bMI⁷ E^b A^{MA}7

Bum Bum _____ Bum, _____ Di - dee Bum. (Doot _____ doo doot _____ doo)

3rd & 4th verses:

A smiling face you don't have to see,
 'Cause it's as joyful as a Christmas tree.
 Love within, you'll begin smiling,
 There are brighter days ahead.

Love's not competing, it's on your side,
 You're in life's picture, so why must you cry?
 So, for a friend, please begin to smile please,
 There are brighter days ahead.

D.S., sing 3rd & 4th verses, vamp & fade on letter **B.**

So Near, So Far

Crombie & Green

(As played by Miles Davis)

Fast 12/8
(Med. 4/4 Swing)

♩. = 112 C_{MA}^9 D_{MA}^9 C_{MA}^9 D_{MA}^9 $E^b_{MA}^7$ F $F^{6/9}$ $E^b_{MA}^9$ F $F^{13(\#11)}$

A (bass) (trp.)

$B^b_{MA}^7$ $(A^b_{MA}^7) A^b_{MA}^7$ G_{MA}^7 C_{MI}^9 $(F^{13}) A^b_{13}$ G_{MA}^7

(sample bass line)

$F^{\#}_{MI} 7(\#11)$ B^7 E_{MI}^7 $A^{13(b9)}$ C_{MA}^7 D D_{MA}^7 $E^b_{MA}^7$ D $D^{7(b9)}$ (etc.)

$B^b_{MA}^7$ $(A^b_{MA}^7) A^b_{MA}^7$ G_{MA}^7 C_{MI}^9 $(F^{13}) A^b_{13}$ G_{MA}^7

$F^{\#}_{MI} 7(\#11)$ B^7 E_{MI}^7 $A^{13(b9)}$ C_{MA}^7 D D_{MA}^7 C_{MI}^9 break

B F_{MI}^9 (B^b_{13}) $B^b_{MI}^9$ (E^b_9) $E^b_{MI}^9$ $A^b_{MI}^9$ A_{MI}^9 C_{MI}^9 F^{13}

C $B^b_{MA}^7$ $(A^b_{MA}^7) A^b_{MA}^7$ G_{MA}^7 C_{MI}^9 $(F^{13}) A^b_{13}$ G_{MA}^7

$F^{\#}_{MI} 7(\#11)$ B^7 E_{MI}^7 $A^{13(b9)}$ C_{MA}^7 D D_{MA}^7 $(E^b_{MA}^7) D$ $F^{13(b9)}$ C_{MA}^7 D $D^{7(\#9)}$

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

C_{MA}^7 D D_{MA}^7 C_{MA}^7 D $D^{7(\#9)}$ $G_{MA}^9(\#11)$

Chords in parentheses may be used for solos. Breaks may be played for solos.
During solos, bass may walk. (Drums stay in 12/8.)

So Near, So Far (Harmony)

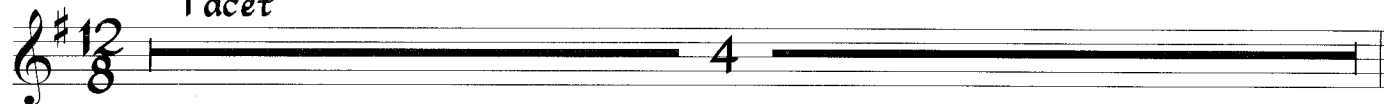
Fast 12/8

(Med. 4/4 Swing)

♩ = 112

Tacet

(Intro)



A B^b_{MA7} A^b_{MA7} G_{MA7} C_{MI9} A^b_{13} G_{MA7} (F^{13})

(ten.)

$F^{\#}_{MI7(11)}$ B^7 E_{MI7} $A^{13(b9)}$ C_{MA7} D D_{MA7} E^b_{MA7} $D^7(b9)$

B^b_{MA7} A^b_{MA7} G_{MA7} C_{MI9} A^b_{13} G_{MA7} (F^{13})

$F^{\#}_{MI7(11)}$ B^7 E_{MI7} $A^{13(b9)}$ C_{MA7} D D_{MA7} C_{MI9}

B F_{MI9} (B^{b13}) B^b_{MI9} (E^{b13}) E^b_{MI9} A^b_{MI9} A_{MI9} C_{MI9} F^{13}

C B^b_{MA7} A^b_{MA7} G_{MA7} C_{MI9} A^b_{13} G_{MA7} (F^{13})

$F^{\#}_{MI7(11)}$ B^7 E_{MI7} $A^{13(b9)}$ C_{MA7} D D_{MA7} (E^b_{MA7}) $F^{13(b9)}$ C_{MA7} D $D^7(\#9)$ $D^7(\#5)$

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

C_{MA7} D D_{MA7} C_{MA7} D $D^7(\#9)$ $D^7(\#5)$ $G_{MA9(\#11)}$

Tenor sounds one octave lower than written. Chords in parentheses may be used for solos.



Photo © Lee Tanner

FREDDIE HUBBARD

Solitude

Lyric: Eddie de Lange
& Irving Mills
Music: Duke Ellington

346

Medium Ballad

In my sol - i - tude you haunt me with
re - ver - ies of days gone by. In my
sol - i - tude you taunt me with
mem - o - ries that nev - er die. I
sit in my chair, I'm filled with des - pair. There's
no - one could be so sad. With gloom ev - 'ry - where, I
sit and I stare. know that I'll soon go mad. In my
sol - i - tude I'm pray - ing, "Dear
Lord a - bove, send back my love."

Chord symbols: $B^{\flat 7(\#5)}$, A , $E^{\flat}MA^7$, (CMI^7) , $E^{\flat 7}$, F^9_{SUS} , $A^{\flat}MA^7$, F^9 , $(D^{\flat 9(\#11)}$, C^7)
 FMI^7 , $B^{\flat 7}$, $E^{\flat}MA^7$, (FMI^7) , $B^{\flat 7(\#5)}$
 $E^{\flat}MA^7$, (CMI^7) , $E^{\flat 7}$, F^9_{SUS} , $A^{\flat}MA^7$, F^9 , $(D^{\flat 9(\#11)}$, C^7)
 FMI^7 , $B^{\flat 7}$, $E^{\flat}MA^7$, $E^{\flat 7}$
 B , $A^{\flat 6}$, $A^{\circ 7}$
 $E^{\flat 6}$, B^{\flat} , $B^{\flat}MI^7$, $E^{\flat 9}$, $A^{\flat 6}$
 $A^{\circ 7}$, $E^{\flat 6}$, B^{\flat} , GMI^7 , $G^{\flat \circ 7}$, FMI^7 , $B^{\flat 7(\#5)}$
 C , $E^{\flat}MA^7$, (CMI^7) , $E^{\flat 7}$, F^9_{SUS} , $A^{\flat}MA^7$, F^9 , $(D^{\flat 9(\#11)}$, C^7)
 FMI^7 , $B^{\flat 7}$, $E^{\flat}MA^7$, $(E^{\circ 7}$, FMI^7 , $B^{\flat 7}$)

Speak Like a Child

Herbie Hancock

Medium Bossa

♩ = 126

A $C\#7(alt)$ $G\#7(alt)$ E^9_{SUS} A_{MI}^7 *dr. tacet*

$B\flat13$ $B\flat7(\#5)$ $B\flat_{MI}^9$ $E\flat13$

$A\flat13_{SUS}$ $A\flat13_{SUS}$ $A\flat13(\flat9)$ $G^7(alt)$ *pn. fill*

$G\flat_{MA}^7(\#11)$ $F\#^{\circ}7(add\ 9)$

$E\flat^9_{SUS}$ $E\flat13$ $E\flat_{MI}^9$ $D^7(\#9)$

$C\#7(alt)$ $B\flat7(alt)$ F_{MA}^7 $B\flat_{MI}^9$ A_{MI}^9 E^9_{SUS}

A_{MI}^9 E^9_{SUS} A_{MI}^9 E^9_{SUS}

(pn.) *(bs. trb.)* *(alto fl.)* *(pn., melody)* *(alto fl.)* *(bs.)* *(bs. trb.)* *(flug.)* *pn. fill*

B

(pn.)
C#7(alt)
G#7(alt)
E⁹ SUS
A^MI⁷(b5)
(flug.)

B^b13
B^b7(#5)
(A¹³)
A⁷(#9)
A¹³(#9)
(alto fl.)

(alto fl.)
A^b13_{SUS}
A^b13(b9)
(fl.)
G⁷(alt.)
(flug.)

G^bMA⁷(#11)
(pn.)
F^{#o}7(add 9)
F^MI⁹(11)
(flug.)
(alto fl.)

D^bMA⁷(b5)
F
G^bMA⁷(#11)
(pn.)
(alto fl.)
C_{D^b} B^b/_C C_B B^bM^I7⁹ A^MI⁹ E⁹ SUS A^MI⁹ E⁹ SUS
(flug.) pn. fill

C

(Piano Solo)
A^MI⁹ E⁹ SUS A^MI⁹ E⁹ SUS
(horns)

Vamp till cue.
On cue, solo on form (ABC).
After solos, D.C. al fine
(vamp & fade on letter **C**)

Chords in parentheses are used for solos.
Piano melody is freely interpreted.

Spring Is Here

Lyric: Lorenz Hart
 Music: Richard Rogers
 (Chords as played by Bill Evans)

Slow Ballad*

A $E7(\#9)$ A^bMA7/E^b $DMI7(\#11)$ $D^b9(\#11)$ $CMI7$ $FMI7$

Spring is here, why does - n't my heart go danc - ing?

E^bMI7 A^b13 D^bMI7 G^b9 $CMI7(\#5)$ $F7(\#9)$ $B^bMI7(\#5)$ $E^b7(\#9)$

Spring is here, why is - n't the waltz en - tranc - ing?

A^bMA7 E^bMI7 D^bMA7 $CMI7$ $FMI9$ B^bMI7 E^bMI7 $A^b13(\#9)$ D^bMA7 $D7(\#9)$ $G7(\text{alt.})$ $C7(\text{alt.})$

No de - sire, no am - bi - tion leads me,

$FMI(\text{add } 9)$ $DMI7(\#5)$ $D^bMI7(\#13)$ A^bMA7/C $BMI7$ $E7$ $B^bMI7(\#11)$ E^b13

may - be it's be - cause no - bod - y needs me.

B $E7(\#9)$ A^bMA7/E^b $DMI7(\#11)$ $D^b9(\#11)$ $CMI7$ $FMI7$

Spring is here, why does - n't the breeze de - light me?

E^bMI7 A^b13 D^bMI7 G^b9 $CMI7(\#5)$ $F7(\#9)$ $B^bMI7(\#5)$ $E^b7(\#9)$

Stars ap - pear, why does - n't the night in - vite me?

A^bMA7 B^bMI7 $CMI7$ D^bMA7 $CMI7$ B^bMI7 A^bMA9 $G^bMA9(\#11)$ $E9$ SUS $E9$ E^b13 $SUS4-3$ $C\#MI7$ $F\#7$

May - be it's be - cause no - bod - y loves me,

$CMI7$ $FMI7$ $\text{optional } \textcircled{O}$ $B^b9(\#11)$ $E^b13(\#9)$ A^bMA7/E^b $(B^bMI7/E^b E^b7)$

Spring is here I hear.

Optional Coda

\textcircled{O} B^b9 $B^{\circ}7(MA7)$ $CMI7$ A^b9/E^b $DMI7(\#5)$ D^bMI7 $CMI7$ $FMI7$ B^b9 E^b9 SUS E^b13 $A^b\circ7(MA7)$ A^bMA9

(fill to end)

* also played as a Medium Swing.

Stairway to the Stars

Lyric: Mitchell Parish
Music: Matt Malneck
& Frank Signorelli

Ballad

A $C^{6/8}$ $G^{7(b9)}$ $G^{9(\#5)}$ G_{MI}^{11} $C^{13(b9)}$ F_{MA}^7 F_{MI}^9 $B^{b9(\#11)}$

Let's build a stair - way to the stars, and climb that stair - way to the stars,

A_{MI}^7 D^9 D_{MI}^{11} G^7 $E^{7(\#5)}$ A^7 D_{MI}^7 G^7

with love be - side us to fill the night with a song.

$C^{6/8}$ $G^{7(b9)}$ $G^{9(\#5)}$ G_{MI}^{11} $C^{13(b9)}$ F_{MA}^7 F_{MI}^9 $B^{b9(\#11)}$

We'll hear the sound of vi - o - lins, out yon - der where the blue be - gins.

A_{MI}^7 D^9 D_{MI}^{11} G^7 $C^{6/8}$ (F^7) $F_{\#MI}^7$ $B^{7(b9)}$

The moon will guide us as we go drift - ing a - long.

B E_{MI}^7 $(F^9(\#11))$ E_{MI}^7 B^7_{SUS} $(b9)$

Can't we sail a - way on a la - zy dai - sy pet - al

E_{MI}^7 $B^{7(\#9)}$ $E_{MI}^{7(b5)}$ $A^{7(b9)}$ D_{MI}^7 $(E^{b9(\#11)})$

o - ver the rim of the hill? Can't we sail a - way

D_{MI}^7 A^7_{SUS} $(b9)$ D_{MI}^7 (A^{b7}) D^9 D_{MI}^7 G^7 $(b9)$

on a lit - tle dream and set - tle high on the crest of a thrill?

C $C^{6/8}$ $G^{7(b9)}$ $G^{9(\#5)}$ G_{MI}^{11} $C^{13(b9)}$ F_{MA}^7 F_{MI}^9 $B^{b9(\#11)}$

Let's build a stair - way to the stars, a love - ly stair - way to the stars.

A_{MI}^7 D^9 D_{MI}^{11} G^7 $C^{6/8}$ $(A_{MI}^7 D^7 G^7)$

It would be heav - en to climb to heav - en with you.

Star Eyes

Don Raye
& Gene dePaul

Bright Latin

♩ = 198 (Intro - optional) 5th x: trp. fill starts

(12x's)

(alto)
(Eb) (E)
(bs. w/ pn. 8va b.)

(Swing*)

(Eb°7(add9)Eb6)
A EbMA7 FMI7 Bb13 (Eb°7(add9)Eb6) EbMA7 EbMI7 Ab7

Star eyes, that to me is what your eyes are, Soft as stars in A - pril

DbMA7 GMI7(b5) C7 FMA7 (F#MI7 B7 FMI7 Bb7) B13 Bb13

skies are, tell me some - day you'll ful - fill their pro - mise of a thrill.

(Eb°7(add9)Eb6) EbMA7 FMI7 Bb13 (Eb°7(add9)Eb6) EbMA7 EbMI7 Ab7

Star eyes, flash - ing eyes in which my hopes rise, let me show you where my

DbMA7 GMI7(b5) C7 FMA7 (FMI7(b5) B13) Bb13

heart lies, let me prove that it a - dores that love - li - ness of yours.

B AbMA7 AbMI7 Db13

All my life I've felt con - tent to star - gaze at the skies,

GbMA7 FMI7 Bb9 SUS Bb13

Now I on - ly want to melt the star - dust in your eyes.

* also played as Bossa or Ballad.

C $(E^{\flat\circ 7(add 9)} E^{\flat 6})$ $E^{\flat MA 7}$ $F MI 7$ $B^{\flat 13}$ $(E^{\flat\circ 7(add 9)} E^{\flat 6})$ $E^{\flat MA 7}$ $E^{\flat MI 7}$ $A^{\flat 7}$

Star eyes, when, if ev - er, will my lips know if it's me for whom those

$D^{\flat MA 7}$ $G MI 7(b5)$ $C 7$ $F MA 7$ $(F MI 7(b5))$ $B 13$ $B^{\flat 13}$

eyes glow? Makes no diff - 'rence where you are, your eyes still hold my wish - ing

$E^{\flat 7(\#9)}$ $D 7(\#9)$ $D^{\flat 7(\#9)}$ $C 7(\#9)$ $F MI 7$ $(F^{\#\circ 7})$ $B^{\flat 9}_{SUS 3}$ $(E^{\flat 6_9})$ C $(F MI 7 B^{\flat 7})$

star, oh, star eyes, how love - ly you are.

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

C (Latin)

(alto) (E^{\flat}) E

(bs. w/ pn. 8va b.) (Vamp, fill & fade)



Photo © Lee Tanner

JULIAN "CANNONBALL" ADDERLEY


Stars Fell on Alabama

Lyric: Mitchell Parish

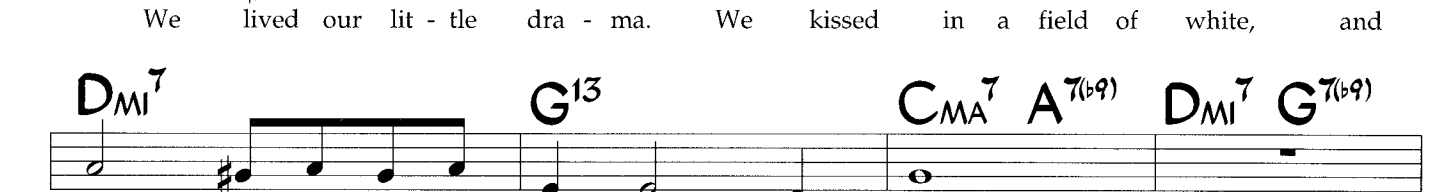
Music: Frank Perkins

Med. Ballad (or Medium Swing)

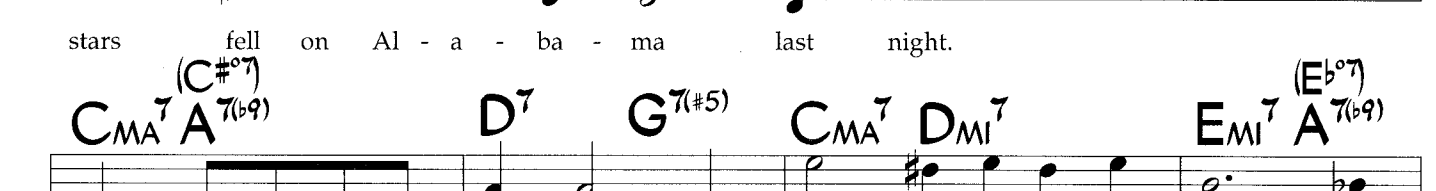
A




We lived our lit - tle dra - ma. We kissed in a field of white, and



stars fell on Al - a - ba - ma last night.




I can't for - get the glam - our. Your eyes held a ten - der light, and

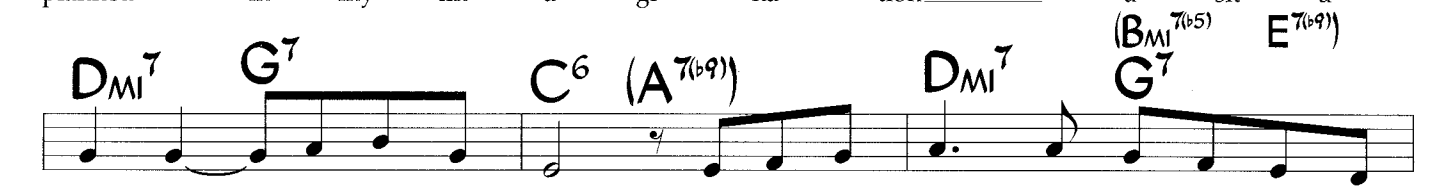


stars fell on Al - a - ba - ma last night. I nev - er

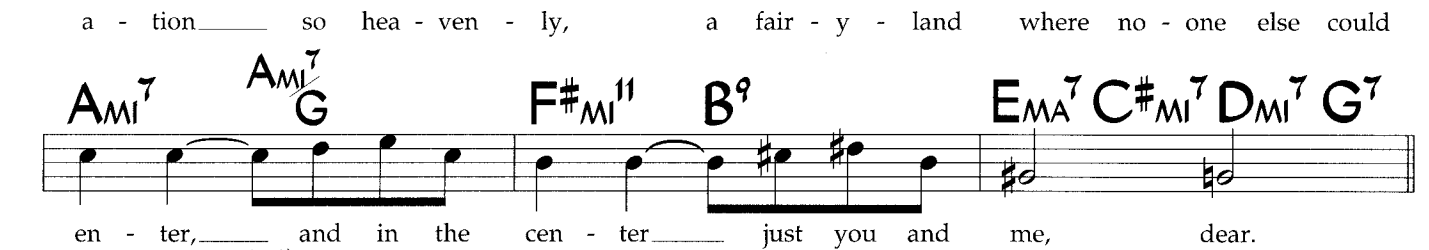
B



planned in my im - a - gi - na - tion a sit - u -

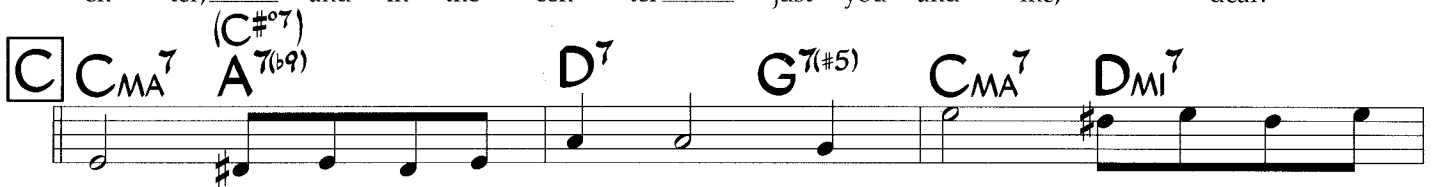


a - tion so hea - ven - ly, a fair - y - land where no - one else could

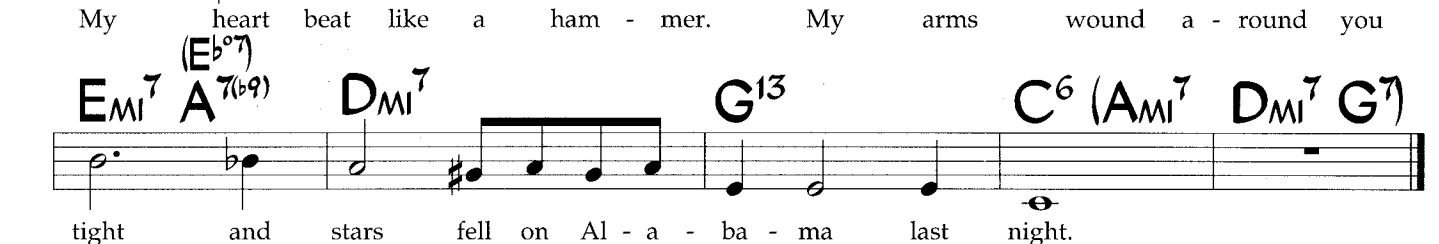


en - ter, and in the cen - ter just you and me, dear.

C



My heart beat like a ham - mer. My arms wound a - round you



tight and stars fell on Al - a - ba - ma last night.

Steepian Faith

Medium Swing

♩ = 116

1st chorus: omit melody, play comp, bass walks in 2 and plays kicks.

2nd chorus: play melody, omit comp, bass walks in 4 and ignores kicks.

Kenny Kirkland

A

(melody) (pn.) (comp) (top note of synth. comp)

C^{13}_{sus} $G^b9(\#11)$ $A7(\#9)$ $B^{13}(\#11)$ B^bM^{11} $G^b13(\#11)$

$D7(\#9)$ E^b9 $F7_{sus}$ C/A^b G^b13 G^m11

C^{13}_{sus} $G^b9(\#11)$ $A7(\#9)$ $B^{13}(\#11)$ B^bM^{11} $G^b13(\#11)$

$D7(\#9)$ E^b9 A^b13_{sus} C/B^b $C^bMA7(b5)$ $C7_{sus}$ (sop.)

B

(sop., both times)

C/D^b E^b13_{sus} G/A^b G^b/A A^b9_{sus} E $F9_{sus}$ D^b C^{13}_{sus}

C

Chords: C^{13}_{SUS} , $G^b9(\#11)$, $A7(\#9)$, $B^{13}(\#11)$, B^bM^{11} , A^b9_{SUS} , E

Chords: $D7(\#9)$, E^b9 , A^b13_{SUS} , C/B^b , $C^bMA7^{(b5)}$, $C7_{SUS}$

Solo on form (ABC).
After solos, D.C. al Coda
(play melody, no comp).

1.

Chords: $C7_{SUS}$, $D7(\#9)$, E^b9 , A^b13_{SUS} , C/B^b , $C^bMA7^{(b5)}$, $C7_{SUS}$

2.

Chords: $C7_{SUS}$, $C^bMA7^{(b5)}$, $C7_{SUS}$

Chords: $C^bMA7^{(b5)}$, $C7_{SUS}$, $C^bMA7^{(b5)}$, $C7_{SUS}$

Bass walks in 4 for solos (and out head). Soprano doubles melody on out head.
Anticipated chords are played on beats 1 & 3 for solos.

Step Lightly

Joe Henderson
(As played by Blue Mitchell)

Medium

$\text{♩} = 114$

A

(trp. ten. w/ pn)

C^9 (2nd x pn. comp)

(2nd x only: $\text{C}^7 \text{C}^7 \text{C}^\#7 \text{D}^7 \text{E}^b7 \text{E}^7$)

(bs.) etc.

F^9

C^9

(pn. comp)

A^b9 G^9_{sus} A^b9 G^9_{sus} A^b9_{sus}

(bs. walk)

A^b9 D_{MI}^7 G^9 C^9

2.

G^9_{sus} A^b_{13} G_{13} C^9 $\text{G}^7(\text{alt.})$

Detailed description of the musical score: The score is for a medium-tempo piece in 4/4 time. It features a piano part with complex chordal textures and a bass part with a walking line. The piano part includes a section marked 'A' with a first ending. Chords are indicated by letters with superscripts and subscripts, such as C9, F9, Ab9, G9sus, DMI7, G13, and G7(alt.). The bass part includes a section marked '(bs. walk)' and a section with a circled 'X' symbol. The score is divided into two systems, with the second system starting at measure 2. The piano part has a '2nd x only' section with a specific chord sequence: C7, C7, C#7, D7, Eb7, E7. The bass part has a '2nd x only' section with a specific chord sequence: C7, C7, C#7, D7, Eb7, E7. The score includes various articulations such as accents, slurs, and breath marks.

(Solos)

C⁹ F⁹ C⁹

(bass walks)

A^{b9} G⁹ A^{b9} G⁹ A^{b9} G⁹ C⁹

Repeat for solos.
After solos, D.S. al Coda
(with both endings)

C⁹ C⁹

C⁹ C⁹ B_{MA} 7(b5) C⁹

rit.

Optional background (piano solo):

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

8

Stompin' at the Savoy

Lyric: Andy Razaf

Music: Benny Goodman,

Chick Webb & Edgar Sampson

Medium Swing

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

Sa - voy, the home of sweet ro-mance, Sa - voy, it wins you at a glance, Sa - voy

E^bMI^7 A^b13 D^b6 $E13$ E^bMI^7 A^b13

gives hap - py feet a chance to dance. Your form,

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

just like a cling - in' vine, your lips, so warm amd sweet as wine, your cheek,

E^bMI^7 A^b13 (B^9) D^b6 $C13(b9)$ D^b6_9 D^b7

so soft and close to mine, di - vine.

B $F\#13$ $G13$ $F\#13$ $B13$ $(F\#MI^7(11))$ $C13$ $B13$

How my heart is sing - in', while the band is swing - in',

E^9 F^9 E^9 (E^bMI^9) $A13$ $A13$ E^bMI^9 A^b13 A^b13

nev - er tired of romp - in' and stomp - in' with you, at the Sa - voy. What joy

C D^bMA^7 A^b13 D^bMA^7 $(G^b7(b5))$ FMI^7 B^b7

a per - fect hol - i - day, Sa - voy, where we can glide and sway, Sa - voy,

E^bMI^7 A^b13 D^b6 (E^bMI^7) A^b7

there let me stomp a - way with you.

Alternate changes for solos at B:

|| $F\#13$ | $B13$ | E^9 | $A13$ | A^b13 ||

Street of Dreams

Lyric: Sam F. Lewis

Music: Victor Young

Ballad or Medium Jazz*

(Verse) $E^b_{MI}6$ ($C_{MI}7(b5)$) B^7 $B^b7(\#5)$ $E^b_{MI}6$ ($C_{MI}7(b5)$)

Mid - night, you heav - y lad - en, it's mid - night.
Mid - night, look at the stee - ple, it's mid - night,

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

— Come on and trade in your old dreams for new, your new dreams for old. I
— un - hap - py peo - ple. It's ring - ing with joy, it's ring - ing with cheer, 'cause

$E^b_{MI}6$ $A^9(\#11)$ $B^b_{MI}7(b5)$ E^b7 $A^b_{MI}6$ ($F_{MI}7(b5)$)

know where they're bought, I know where they're sold. Mid - night,
yes - ter - day's gone, to - mor - row is near. Mid - night,

$B^b7(\#5)$ (E^9) $E^b_{MI}6$ ($C_{MI}7(b5)$) B^7 $B^b7(\#5)$

— you've got to get there at mid - night, and you'll be met there by
— the heart is light - er at mid - night. things will be bright - er the

E^b_{MI} D^b7 B^7 B^b7 $C_{MI}7(b5)$ B^7 $F_{MI}11$ B^b7

oth - ers like you, broth - ers as blue, smil - ing on the street of dreams.
mo - ment you find more of your kind, smil - ing on the street of dreams.

A F^9 $F_{MI}9$ B^b7 $E^b_{MA}7$ $A^b_{MA}7$ $G_{MI}11$ $C^7(\#5)$

Love laughs at a king, kings don't mean a thing on the street of dreams.

F^9 $F_{MI}9$ B^b7 $E^b_{MA}7$ $B^b7(\#5)$ $B^b_{MI}11$ E^b7

Dreams bro - ken in two can be made like new on the street of dreams.

B A^b6 D^b7 $G_{MI}7$ (A^b9) D^b7 C^7

Gold, sil - ver and gold, all you can hold is in the moon - beams.

F^9 $D^b9(\#11)$ $F_{MI}11$ B^b7 E^b6 ($C_{MI}7$)

Poor, no - one is poor, long as love is sure on the street of dreams. (fine)

Note: This tune may be sung Verse, A, B, Verse, A, B.

* May be played as Medium Latin (2 bars per 1 written).

Solo on AB
After solos, D.S. al fine

Sub Aqua

Medium Straight 8th's/Funk

Scott Henderson
(As played by Tribal Tech)

A

$\text{♩} = 142$

A_{MA}^9 $E_{G\#}^{(add\ 9)}$ $F\#_{MI}^9$ A/B $B^b_{6/9}$ A_{MI}^{11}

(gtr.) $A^b_{MA}7$ $A^b_{MA}7(\#5)$ B^b $E^{13(\#11)}$ (gtr. fills till **B**) $F\#_{MI}7$ $G_{MI}6$ $E_{G\#}^{(add\ 9)}$

(synth.) $E^{13(\#11)}$ $F\#_{MI}7$ $G_{MI}6$ $E_{G\#}^{(add\ 9)}$ $E^{13(\#11)}$ $E^{13(\#11)}$ $F\#_{MI}7$ $G_{MI}6$ $E_{G\#}^{(add\ 9)}$

$B^b_{MI}7$ $F\#_{MI}7$ $G_{MI}6$ $E_{G\#}^{(add\ 9)}$ $E^{13(\#11)}$ $F\#_{MI}7$ $G_{MI}6$ $E_{G\#}^{(add\ 9)}$

$B^b_{MI}7$ $F\#_{MI}7$ $G_{MI}6$ $E_{G\#}^{(add\ 9)}$ $B^b_{MI}7$ $F\#_{MI}7$ $G_{MI}6$ $E_{G\#}^{(add\ 9)}$ C/D (gtr.)

B (C/D) $E_{G\#}^{(add\ 9)}$ $A^6_{9/}$ A/B $C\#_{SUS}$ $F\#_{MI}7$ $G_{MI}6$ $E_{G\#}^{(add\ 9)}$ C/D

(synth.) (C/D) $A^b_{7(\#5)}$ $F\#_{MI}^9$ $B/C\#$ $F\#_{MI}7$ $G_{MI}6$ $E_{G\#}^{(add\ 9)}$ C/D

(gtr.) (C/D) $E_{G\#}^{(add\ 9)}$ $A^6_{9/}$ A/B D^9_{SUS} G^{13}_{SUS}

$D^b_{(add\ 9)}$ F $F^{(add\ 9)}$ $D^b_{6/9}$ $G_{MI}7(\#11)$ $E7(\#9)$ $B^b_{13(\#11)}$

(gtr. fills) A_{MA}^9 $E_{G\#}^{(add\ 9)}$ $F\#_{MI}^9$ $A_{MI}^{(MA7)}$ $B^b_{6/9}$ A_{MI}^{11}

$G\#_{MI}^9$ $B/C\#$ $C^{13(\#11)}$ (Synth. Solo) $B_{MI}7(\text{add } b13)$ *indef.* (Vamp till cue)

(On cue) (Gtr. Solo)

C B^b_{6/9} D^(add 9) F# GMI⁷⁽¹¹⁾ B^b_{13(#11)} A_{MA}⁷ E^(add 9) G# F#MI⁷ A/B C#MI⁷ C/D

(synth.) (top note of voicings)

C/D A^b_{7(#5)} F#MI⁷ A/B B/C# C/D A^b_{7(#5)} A_{MA}⁷ A/B

D⁹_{SUS} G¹³_{SUS} D^b_F^(add 9) F^(add 9) A D^b_{MA}⁷ B^b_{MI}⁹ E^b_{MI}¹¹

D F#MI⁹ A^b_{7(#5)} A_{MA}⁷ A/B C#MI⁷ C/D A^b_{7(#5)}

F#MI⁷ A/B B/C# C/D A^b_{7(#5)} A_{MA}⁷ A/B

1. D⁹_{SUS} G¹³_{SUS} D^b_F^(add 9) F^(add 9) A D^b_{MA}⁷ B^b_{MI}⁹ E^b_{MI}¹¹ 2. D⁹_{SUS} G¹³_{SUS}

E D^b_F^(add 9) F^(add 9) A D^b_{6/9} GMI⁷⁽¹¹⁾ E^{7(#9)} B^b_{13(#11)} (end solo)

(gtr.) A_{MA}⁹ E^(add 9) G# F#MI⁹ A_{MI}^(MA7) B B^b_{6/9} A_{MI}¹¹ (gtr. fills)

G#MI⁹ B/C# C¹³_{SUS} A/B

E^{13(#11)} F#MI⁷ GMI⁶ E^(add 9) G# 2

(synth.)

F A_{MA}⁹ E^(add 9) G# F#MI⁹ A/B E^{13(#11)} F#MI⁷ GMI⁶ E^(add 9) G# E^{13(#11)}

F#MI⁷ GMI⁶ E^(add 9) G# C/D B^b_{MI}⁷ gtr. fills F#MI⁷ A/B E^{13(#11)} C# B^b_{13(#11)}

(Vamp & fade)

Medium Straight 8th's/Funk Sub Aqua (Bass)

♩ = 142

A

A_{MA}^9 $E^{(add\ 9)}$ $F\#_{MI}^9$ A $Bb^{6/9}$ A_{MI}^{11}

$A^b_{MA}7$ $A^b_{MA}7(\#5)$ $E^{13(\#11)}$ $F\#_{MI}7$ $G_{MI}6$ $E^{(add\ 9)}$ $G\#$

$E^{13(\#11)}$ $F\#_{MI}7$ $G_{MI}6$ $E^{(add\ 9)}$ $E^{13(\#11)}$ $C\#$ $F\#_{MI}7$ $G_{MI}6$ $E^{(add\ 9)}$ $G\#$

$(B^b_{MI}7)$ $F\#_{MI}7$ $G_{MI}6$ $E^{(add\ 9)}$ $E^{13(\#11)}$ $C\#$ $F\#_{MI}7$ $G_{MI}6$ $E^{(add\ 9)}$ $G\#$

$(B^b_{MI}7)$ $F\#_{MI}7$ $G_{MI}6$ $E^{(add\ 9)}$ $G\#$ $(B^b_{MI}7)$ $F\#_{MI}7$ $G_{MI}6$ $E^{(add\ 9)}$ C D

B (C/D) $E^{(add\ 9)}$ $G\#$ $A^{6/9}$ (\cdot) A B $C\#_{SUS}$ $F\#_{MI}7$ $G_{MI}6$ $E^{(add\ 9)}$ C D

(C/D) $G\#7(\#5)$ $F\#_{MI}9$ B $C\#$ $F\#_{MI}7$ $G_{MI}6$ $E^{(add\ 9)}$ C D

(C/D) $E^{(add\ 9)}$ $G\#$ $A^{6/9}$ (\cdot) A B D^9_{SUS} G^{13}_{SUS}

G^{13}_{SUS} $D^b_{(add\ 9)}$ $F^{(add\ 9)}$ A $D^b_{6/9}$ $G_{MI}7(\#11)$ $E7(\#9)$ B^b_{13}

A_{MA}^9 $E^{(add\ 9)}$ $G\#$ $F\#_{MI}9$ $A_{MI}^{(MA7)}$ B $Bb^{6/9}$ A_{MI}^{11} $G\#_{MI}9$

$B/C\#$ $C^{13(\#11)}$ $(Synth. Solo)$ $B_{MI}7^{(add\ b13)}$ (\cdot) $indef.$

Vamp till cue

(On cue) (Gtr. Solo)

C $B^{\flat 6/9}$ $D^{(add 9)}$ $F^{\#}$ $G_{MI}^{7(11)}$ $B^{\flat 13}$ A_{MA}^7 $E^{(add 9)}$ $G^{\#}$ $F^{\#}_{MI}^7$ A/B $C^{\#}_{MI}^7$ C/D

C/D $A^{\flat 7(\#5)}$ $F^{\#}_{MI}^7$ A/B $B/C^{\#}$ C/D $A^{\flat 7(\#5)}$ A_{MA}^7 A/B

D^9_{SUS} G^{13}_{SUS} $D^{\flat (add 9)}$ $F^{(add 9)}$ A $D^{\flat}_{MA}^7$ $B^{\flat}_{MI}^9$ $E^{\flat}_{MI}^{11}$

D $F^{\#}_{MI}^9$ $A^{\flat 7(\#5)}$ A_{MA}^7 A/B $C^{\#}_{MI}^7$ C/D $A^{\flat 7(\#5)}$

$F^{\#}_{MI}^7$ A/B $B/C^{\#}$ C/D $A^{\flat 7(\#5)}$ A_{MA}^7 A/B

1. D^9_{SUS} G^{13}_{SUS} $D^{\flat (add 9)}$ $F^{(add 9)}$ A $D^{\flat}_{MA}^7$ $B^{\flat}_{MI}^9$ $E^{\flat}_{MI}^{11}$ 2. D^9_{SUS} G^{13}_{SUS}

E $D^{\flat (add 9)}$ $F^{(add 9)}$ A $D^{\flat 6/9}$ $G_{MI}^{7(11)}$ $E^{7(\#9)}$ $B^{\flat 13(\#11)}$ A_{MA}^9 $E^{(add 9)}$ $G^{\#}$

$F^{\#}_{MI}^9$ $A_{MI}^{(MA7)}$ B $B^{\flat 6/9}$ A_{MI}^{11} $G^{\#}_{MI}^9$ $B/C^{\#}$

C^{13}_{SUS} A/B $E^{13(\#11)}$ $F^{\#}_{MI}^7$ G_{MI}^6 $E^{(add 9)}$ $G^{\#}$ $F^{\#}_{MI}^7$ G_{MI}^6 $E^{(add 9)}$ $G^{\#}$

$E^{13(\#11)}$ $F^{\#}_{MI}^7$ G_{MI}^6 $G^{\#}$ F A_{MA}^9 $E^{(add 9)}$ $G^{\#}$ $F^{\#}_{MI}^9$ A/B

$E^{13(\#11)}$ $F^{\#}_{MI}^7$ G_{MI}^6 $E^{(add 9)}$ $G^{\#}$ $E^{13(\#11)}$ $F^{\#}_{MI}^7$ G_{MI}^6 $E^{(add 9)}$ $G^{\#}$ C/D

$B^{\flat}_{MI}^7$ $F^{\#}_{MI}^7$ A/B $E^{13(\#11)}$ $C^{\#}$ $B^{\flat 13(\#11)}$

Bass line is played with some variation.
Notes in parentheses are below the range of a standard bass.

(Vamp & fade)



Photo by Tom Copi

SONNY ROLLINS

Medium Jazz

Sugar

Stanley Turrentine

♩ = 126

(Intro)

(dr. fill) 1. (dr. fill) 2.

(pn.) (b) C^{SUS} G^{7(b9)(#5)} C^{SUS} G^{7(b9)(#5)} (trp./ten./gtr.) C^{Mi7}

(bs.)

A C^{Mi7} (trp./ten./gtr.)

(D^{Mi7(b5)}) G^{7(b9)(#5)} C^{Mi7} G^{7(b9)(#5)} C^{Mi7}

C^{Mi7} (D^{7(#5)}) G^{7SUS} G^{7(b9)(#5)} C^{Mi7}

C^{Mi7} G^{b13(#11)} F^{Mi7} E^{b9} D^{Mi7(b5)}

D^{Mi7(b5)} G^{7(b9)(#5)} A^{b9} (2nd x Solo pick-ups) C^{Mi7}

bs. walk ----- After solos, D.S. (fade out 2nd x through **A**)

Bass in 2 for head, 4 for solos.
 Omit anticipations during solos.
 Head is played twice before & after solos.
 Chords in parentheses omitted for head, optional for solos.
 Tenor sounds as written. Guitar sounds 8va b.

Horn background for any solo choruses:

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

2 2 2

2 2 2 2

Super Blue

Bernard Ighner

(As played by Freddie Hubbard)

(Freely) (Intro)

F7(#9) **D7(#9)**

(sample flug. fill)

A13(b9) **A^b13** **G13(b9)** **G7(b9)**

C¹³_{SUS}

F7(#9)

(Med. Funk Shuffle (16th's swing))

$\text{♩} = 87$

NC. (add drums) **F7** (elec. pn. comps/fills)

(bs.) 2

(flug., 2nd x)

A 1st x: flug.
2nd x: flug. w/ ten.

F7 **B^b/C** **F7** **E** **E^bMi⁹**

(horns) 2nd x

E^bMi⁹ **B^b/C** **F7** **B^b/C** **F7** **B^b/C** **F7**

B

F7 B^b/C F7 E E^bMⁱ9

E^bMⁱ9 B^b/C F7 B^b/C F7 B^b/C F7

F7 B^b/C F7 E E^bMⁱ9

E^bMⁱ9 B^b/C break B^b/C break F7 B^b/C F7 B^b/C F7

C (Solos)

F7 B^b/F F7 F7 E E^bMⁱ9 B^b/C F7 B^b/F F7 B^b/F F7

(bass simile)

After solos D.S. (2nd time at **A**) al Coda

F7 E E^bMⁱ9 B^b/C B^b/C break B^b/C F7 B^b/C F7 B^b/C F7

(Vamp, fill & fade)

Sweet Lorraine

Lyric: Mitchell Parish
Music: Cliff Burwell

Medium or Ballad

(D7(#5)) **A** **G⁶** **F7(#11)** **E7** **A_{MI}7** **D7** **B7(b9)** **E_{MI}7(E^b7)** **D_{MI}7** **G7(#5)**

I've just found joy. I'm as hap - py as a ba - by boy
pair of eyes that are blu - er than the sum - mer skies.

C7 **B7(b9)** **E7** **A7** **A_{MI}7** **D7**

— with an - oth - er brand new choo - choo toy — when I'm with my sweet Lor -
— When you see them you will re - a - lize — why I love my sweet Lor -

1. **B_{MI}7** **E7** **A_{MI}7** **D7(#5)** 2. **G⁶** **C7** **C#o7** **G⁶** **D** **D_{MI}7** **G7**

raine. A raine.

B **C⁶** **E7** **A_{MI}7** **(A^b7)** **G_{MI}7** **C7**

When it's rain - ing I don't miss the sun,

F_{MA}7 **E7** **A_{MI}7** **(A^b7)** **G_{MI}7** **C7**

for it's in my sweet - ie's smile.

F7 **E7** **E^b9(#11)** **D7**

Just to think that I'm the luck - y one

F7 **E7** **E^b9(#11)** **D7** **D7(#5)**

who will lead her down the aisle! Each

C **G⁶** **F7(#11)** **E7** **A_{MI}7** **D7** **B7(b9)** **E_{MI}7(E^b7)** **D_{MI}7** **G7(#5)**

night I pray that no - bod - y steals her heart a - way.

C⁷ B^{7(b9)} E⁷ A⁷

— Just can't wait un - til that hap - py day, —

A^{mi7} D^{7(b9)} G⁶ (C⁷ C^{#o7}) G⁶/_D D⁷

— when I mar - ry sweet Lor - raine. —

Sweet Love

Anita Baker
 Gary Bias
 Louis A. Johnson
 (As sung by Anita Baker)

Med. Pop $\text{♩} = 88$ (Intro)

B^bMA^7 G^bMA^7 E^bMI^9 G^bMA^7 E^b/F

(piano)

B^bMA^7 G^bMA^7 E^bMI^9 G^bMA^7 E^b/F

1. With

A B^bMA^7 E^bMI^9 G^bMA^7 FMI^7 G^b/A^b E^b/F

all my heart I love you, ba - by, stay with me and you will see. My arms.

B^bMA^7 E^bMI^9 G^bMA^7 G^b/A^b E^b/F

will hold you, ba - by. Ne - ver leave, 'cause I be - lieve I'm in love.

B

Sweet love, hear me call - ing out your name,

B^bMA^7 E^bMI^9 G^bMA^7 E^bMI^9

(piano, stacc)

(bass)

I feel no shame, I'm in love. Sweet love, don't you ev -

G^b/A^b E^b/F B^bMA^7 E^bMI^9

1. - er go a - way, It - 'll al - ways be this way. 2. Your al - ways be this way. There's no

$E^b_{MI}^9$ $G^b_{A^b}$ E^b_{F} $G^b_{A^b}$ E^b_{F}

C $E^b_{MI}^9$ $A^b_{B^b}$ B^b7 $E^b_{MI}^9$

strong - er love in this world, oh, ba - by, no, you're my man, I'm your girl,

$A^b_{B^b}$ B^b7 $E^b_{MI}^9$ $A^b_{B^b}$ B^b7

I'll nev - er go, wait and see, can't be wrong, don't you know.

$C^b_{MA}7$ $B^b_{MI}7$ E^b_{F}

— This is where you be - long? 3. How

D.S. (3rd verse)
Vamp & fade on letter B
(voice ad lib.)

Second and Third verses

2. Your heart has called me closer to you,
 I will be all that you need,
 Just trust in what we're feeling,
 Never leave, 'cause baby I believe in this love.

3. How sweet this dream, how lovely, baby,
 Stay right here, never fear,
 I will be all that you need,
 Never leave, 'cause baby I believe in this love.

Sample bass at letter **A**:

(etc.)

Taking a Chance on Love

Lyric: John LaTouche & Ted Fetter

Music: Vernon Duke

Medium (or Ballad)

A $C_{MA}^7 (C^{\#o7})$ D_{MI}^7 G^7 $(F_{MI}^6 C C_{MA}^7)$ C_{MA}^7

Here I go a - gain. I hear those trum - pets blow a - gain.

A_{MI}^7 D^9 D_{MI}^7 G^7 $E_{MI}^7 E^b7 D_{MI}^7 G^7$

All a - glow a - gain, tak - ing a chance on love.

$C_{MA}^7 (C^{\#o7})$ D_{MI}^7 G^7 $(F_{MI}^6 C C_{MA}^7)$ C_{MA}^7

Here I slide a - gain, a - bout to take that ride a - gain.

A_{MI}^7 D^9 D_{MI}^7 G^7 C^6

Star - ry eyed a - gain, tak - ing a chance on love. I

B G_{MI}^7 C^9 F^6 $(F^{\#o7})$ G_{MI}^7 C^7 F_{MA}^7

thought the cards were a frame - up I nev - er would try. But

F_{MI}^7 B^b9 E^b6 E^{o7} (E^b6) $E^b_{MI}^9$ A^b7 $D_{MI}^7 (add 11)$ G^7

now I'm tak - ing the game up and the ace of hearts is high.

C $C_{MA}^7 (C^{\#o7})$ D_{MI}^7 G^7 $(F_{MI}^6 C C_{MA}^7)$ C_{MA}^7

Things are mend - ing now. I see a rain - bow bend - ing now.

A_{MI}^7 D^9 D_{MI}^7 G^7 $C^6 (D_{MI}^7 G^7)$

We'll have our hap - py end - ing now, tak - ing a chance on love.

2nd verse:

Here I come again.
I'm gonna make things hum
again.
Acting dumb again,
Taking a chance on love.
Here I stand again,
about to beat the band again.
Feeling grand again,
Taking a chance on love.

I never dreamed in my slumbers
and bets were taboo.
But now I'm playing the
numbers
on a little dream for two.
Wading in again,
I'm leading with my chin again.
I'm startin' out to win again,
Taking a chance on love.

3rd verse:

Here I slip again,
About to take that tip again.
Got my grip again,
Taking a chance on love.
Now I prove again
That I can make life move
again.
In the groove again,
Taking a chance on love.

I walk around with a horseshoe,
In clover I lie.
And brother rabbit, of course you
better kiss your foot goodbye.
On the ball again,
I'm ridin' for a fall again.
I'm gonna give my all again,
Taking a chance on love.



Photo by Val Wilmer

JOHN COLTRANE

That Girl

Stevie Wonder

Med. Funk (Intro)

$\text{♩} = 106$

NC.

$G^\#_{SUS}$ $A^\#$ $D^\#7(\#9)$ $G^\#_{MI}9$ $G^\#_{MI}6/9$ $E_{MA}7$ $G^\#$ $C^\#_{MI}7$ $E_{MA}7$ $D^\#_{MI}7$

(synth.) (etc.)

A $G^\#_{MI}9$ $G^\#_{MI}6/9$ $E_{MA}7$ $G^\#$

S: 1. That girl thinks that she's so fine that soon she'll have my mind,

$C^\#_{MI}7$ $E_{MA}7$ $D^\#_{MI}7$ $G^\#_{MI}9$ $G^\#_{MI}6/9$

That girl thinks that she's so smart

$E_{MA}7$ $G^\#$ $C^\#_{MI}7$ $E_{MA}7$ $D^\#_{MI}7$ $C^\#_{MI}7$ $F^\#$

that soon she'll have my heart. She thinks in

$C^\#_{MI}7$ $G^\#_{SUS}$ $A^\#$ $D^\#7(\#9)$ $G^\#_{MI}7$

no time flat that she'll be free and clear to start

$G_{MA}7$ A $D_{MA}9$

with her e - mo - tion - al res - cue of love that you'll leave

$G_{MA}7$ C $F^\#$ 1. D $F^\#$ E $F^\#$ 2. D $F^\#$ E $F^\#$

torn a - part. be - fore I tell her that I

B C#_{bass} B_{MA}⁷ C# G#_{bass} A#_{MI}⁷ G# C#_{bass} G#_{MI}⁷ C# F#_{MA}⁷ G# F#_{MI}^{7(b5)} G#

love her, that I want her, that my mind, soul and bod - y need her, tell her that I'd

C#_{bass} B_{MA}⁷ C# G#_{bass} A#_{MI}⁷ G# C#_{bass} G#_{MI}⁷ C# F#_{MA}⁷ G# F#_{MI}^{7(b5)} G#

love to, that I want to, that I need to do all that I have to to be in her love.

C C#_{MI}⁹ G#_{SUS} A# D#^{7(#9)} C#_{MI}^{7(b5)} G/B

(synth.)

I've been hurt - ing for a long time,

C#_{MI}^{7(b5)} G/B G#_{MI}⁷

you've been play - ing for a long time, you know it's true.

C#_{MI}^{7(b5)} G/B C#_{MI}^{7(b5)} G/B

I've been hold - ing for a long time, and you've been run - ning for a long time, It's

G#_{MI}⁷ G#_{SUS} A# A¹³

time to do what we'd love to do.

D.S., solo on A,
sing A (fourth verse),
vamp & fade on B
(voice ad lib.)

Second and Fourth verses

2. That girl thinks that she's so bad, she'll change my tears to joy from sad,
She says she keeps the upper hand, 'cause she can please her man.
She doesn't use her love to make him weak, she uses love to keep him strong,
And inside me there's no room for doubt that it won't be too long before I tell her that I...

4. That girl knows every single man would ask her for her hand,
But she says her love is much too deep for them to understand.
She says her love has been crying out, but her lover hasn't heard,
But what she doesn't realize is that I've listened to every word,
That's why I know I'll tell her that I...

That Girl (Bass)

Med. Funk (Intro)

♩ = 106

NC. $G^{\#sus}$
 $A^{\#}D^{\#7(\#9)}$ $G^{\#MI}9$ $G^{\#MI}6/9$ $E^{\#MA}7/G^{\#}$ $C^{\#MI}7$
 $E^{\#MA}7$ $D^{\#MI}7$ $G^{\#MI}9$ $G^{\#MI}6/9$ $E^{\#MA}7/G^{\#}$ $C^{\#MI}7$ $E^{\#MA}7$ $D^{\#MI}7$

A $G^{\#MI}9$ $G^{\#MI}6/9$ $E^{\#MA}7/G^{\#}$ $C^{\#MI}7$ $E^{\#MA}7$ $D^{\#MI}7$
 $G^{\#MI}9$ $G^{\#MI}6/9$ $E^{\#MA}7/G^{\#}$ $C^{\#MI}7$ $E^{\#MA}7$ $D^{\#MI}7$ $C^{\#MI}7$
 $F^{\#}$ $C^{\#MI}7$ $G^{\#sus}/A^{\#}$ $D^{\#7(\#9)}$
 $G^{\#MI}7$ $G^{\#MA}7/A$ $D^{\#MA}9$ (p)

1. $G^{\#MA}7$ $C/F^{\#}$ $D/F^{\#}$ $E/F^{\#}$ 2. $D/F^{\#}$ $E/F^{\#}$

B $B^{\#MA}7/C^{\#}$ $A^{\#MI}7/G^{\#}$ $G^{\#MI}7/C^{\#}$ $F^{\#MA}7/G^{\#}$ $F^{\#MI}7(b5)/G^{\#}$
 $B^{\#MA}7/C^{\#}$ $A^{\#MI}7/G^{\#}$ $G^{\#MI}7/C^{\#}$ $F^{\#MA}7/G^{\#}$ $F^{\#MI}7(b5)/G^{\#}$

C $C^{\#MI}9$ $G^{\#sus}/A^{\#}$ $D^{\#7(\#9)}$ $C^{\#MI}7(b5)$ G/B

Musical staff 1: Chords $C\#MI 7(b5)$, G/B , $G\#MI 7$. The staff contains a melodic line with eighth and sixteenth notes.

Musical staff 2: Chords $C\#MI 7(b5)$, G/B , $C\#MI 7(b5)$, G/B . The staff contains a melodic line with eighth and sixteenth notes.

Musical staff 3: Chords $G\#MI 7$, $G\#sus$, $A\#$, A^{13} . The staff contains a melodic line with eighth and sixteenth notes.

D.S., play AA,
vamp & fade on B



Photo by Paul Hoeffler, Toronto

ART BLAKEY

That Old Feeling

Lew Brown
& Sammy Fain

Medium Ballad
(or Medium Jazz)

(Standard Version)

A $C^{6/4}$ $E_{MI}^{7(b5)}$ A^7

I saw you last night and got that old feel - ing.

D_{MI}^7 $(A^{7(\#5)})$ D_{MI}^7 (E_{MI}^{11}) A^{b7} D_{MI}^7 G^7 (E^7)

When you came in sight I got that old feel - ing.

B A_{MI}^7 $E^{7(\#5)}$ $E_{MI}^{7(b5)}$ A^7

The mo - ment that you danced by I felt a thrill,

(A_{MI}^7) D^7 D^{13} A_{MI}^9 D^{13} (D_{MI}^7) A^{b7} G^7 (D_{MI}^7) G^7

and when you caught my eye my heart stood still.

C $C^{6/4}$ $E_{MI}^{7(b5)}$ A^7

Once a - gain I seemed to feel that old yearn - ing,

D_{MI}^7 $(A^{7(\#5)})$ D_{MI}^7 $(F_{MI}^{7(b5)})$ F^7 B^7 E^7

and I knew the spark of love was still burn - ing.

D (F_{MI}^{11}) B^{b7} $E_{MI}^{7(b5)}$ $A^{7(b9)}$ $A^{7(b9)}$ D_{MI}^7 F_{MI}^7 B^{b9}

There'll be no new ro - mance for me, It's fool - ish to start, for that

(C_{MA}^7) A_{MI}^7 B^7 B^{b7} A^7 D_{MI}^7 G^{13} $C^{6/4}$ (G^7)

old feel - ing is still in my heart.

That Old Feeling

Lew Brown
& Sammy Fain
(As played by Art
Blakey)

Medium Jazz 4

♩ = 176

(Intro)

A

S

B

GMA^9 $D7(b9)$ GMA^9 $(E7(b9))$

AMI^9 $E7(b9)$ AMI^9 $C\#MI7(b5)$ $F\#13(b9)$

Ad lib. (bs. walk)

CMI^7 F^7 $BMI7(b5)$ $E7(b9)$ AMI^7 CMI^7 F^7

(pn. sample, bs. walks) (Solo pick-ups)

G^7 $BMI7(b5)$ E^7 AMI^7 $BbMI^7$ Eb^7 AMI^7 D^7

(Solos)

EMI^7 $F\#MI7(b5)$ $B7(b9)$ EMI^7 F^7 EMI^7 A^7 AMI^7 D^7

D

G^7 $BMI7(b5)$ E^7 AMI^7 $C\#MI7(b5)$ $F\#13(b9)$

CMI^7 F^7 $BMI7(b5)$ E^7 AMI^7 CMI^7 F^7 G^7 E^7 AMI^7 D^7 G^7 (D^7)

Repeat for solos
To end last solo, go on to **E**

E

G^7 $BMI7(b5)$ E^7 AMI^7 $BbMI^7$ Eb^7 AMI^7 $F\#MI7(b5)$ B^7

(last solo continued) (end solo)

D.S. al Coda

NC

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

On recording, piano rubato chorus precedes chart.

D.C., vamp & fade on Intro
(with horns)

There's a Lull in My Life

Mack Gordon
& Harry Revel

Medium Ballad
(or Latin)

(Verse) C^7 F^6 GMI^{11} C^{13} F B^b F C^9

The stars are still on high, but they don't twin - kle an - y more. Why does it

F GMI^7 C^9 F^6 C^9_{SUS} F^6 GMI^{11} C^{13}

seem they've lost their gleam? Some - how the love - ly flow - ers have no

F B^b F C^9 F^6 C^9_{SUS} F^6 (E^7)

fra - grance an - y more. Where is their bloom, their sweet per - fume?

AMI $AMI^{(MA7)}$ AMI^7 AMI^6 D^9_{SUS} D^7

Dar - ling, that just shows what your good - bye can do.

GMI $GMI^{(MA7)}$ GMI^7 GMI^6 $GMI^{7(b5)}$ C^7

Un - til you re - turn there's noth - ing I can do.

A FMA^7 GMI^7 AMI^7 B^bMA^7 AMI^7 GMI^7 AMI^7 B^bMA^7

Oh, there a lull in my life.

AMI^7 (DMI^7) GMI^7 (C^9_{SUS}) $F^{6/9}$ GMI^7 AMI^7 B^bMA^7 GMI^9 C^9_{SUS}

It's just a void and emp - ty space when you are not in my em -

$F^{6/9}$ DMI^7 GMI^7 C^7 FMA^7 GMI^7 AMI^7 B^bMA^7 AMI^7

brace. Oh, there's a lull in my

G_{MI}^7 A_{MI}^7 $B^b_{MA}^7$ A_{MI}^7 (D_{MI}^7) G_{MI}^7 (C^9_{SUS}) $F^{6/9}$ (C_{MI}^9 $B^{7(\#9)}$) G_{MI}^7 A_{MI}^7

life. The mo - ment that you go a - way

$B^b_{MA}^7$ G_{MI}^9 C^9_{SUS} F^6 (E^b9) F^6

there is no night, there is no day. The

B $E^b_{MI}^{11}$ A^b9 $E^b_{MI}^{11}$ A^b9 $D^b_{MA}^7$ A^b9_{SUS} $D^b_{MA}^7$ (C^7)

clock stops tick - ing. The world stops turn - ing.

($E^{7(\#5)}$) E^b_{13} D^7 $D^b_{MA}^9$)
 F_{MA}^7 $F^{\#o7}$ G_{MI}^{11} B^b9 C^o7 C^7

Ev - 'ry - thing stops but that flame in my heart that keeps burn - ing, burn - ing. Oh, oh,

C F_{MA}^7 G_{MI}^7 A_{MI}^7 $B^b_{MA}^7$ A_{MI}^7 G_{MI}^7 A_{MI}^7 $B^b_{MA}^7$

oh, there's a lull in my life.

A_{MI}^7 (D_{MI}^7) G_{MI}^7 (C^9_{SUS}) $F^{6/9}$ (C_{MI}^9 $B^{7(\#9)}$) G_{MI}^7 A_{MI}^7 $B^b_{MA}^7$ C^{13}_{SUS}

No mat - ter how I may pre - tend, I know that you a - lone can

A_{MI}^{11} D^7 $A^b_{MI}^{11}$ D^b7

end the ache in my heart, the call of my

G_{MI}^{11} C^7 F^6 (G_{MI}^7 C^7)

arms, the lull in my life.

Solo on ABC

34 Skidoo

Bill Evans

Medium Jazz Waltz

A

(pn.)

D_{MI}^7 $B_{MI}^7(b5)$ $E^{7(\#5)}$ A_{MI}^7 (B_{MI}^7) B_{MI}^{11} A_{MI}^{11} $G_{MI}^7(b5)$

$C^{7(\#5)}$ F_{MI}^7 $F_{MI}^{\#7}$ $E_{MI}^7(b5)$ $A_{MI}^7(b5)$ $C_{MI}^{\#7}$

B

(Piano Solo)

(sample solo)

(B pedal for 16 bars)

C_{MA}^7 B $B^{7(b9)}$ $E_{MI}^{(add 9)}$ B G^{13} C_{MA}^7 B

1. $B^{7(b9)}$ $E_{MI}^{(add 9)}$ B G^{13} B 2. $B^{7(b9)}$

$B_{MI}^{(add 9)}$ $B_{MI}^{9(\#5)}$ $B_{MI}^{6/9}$ **C** A_{MI}^7 $F_{MI}^{\#7(b5)}$ $B^{7(\#5)}$ E_{MI}^7

(C_{MI}^7) C_{MI}^{11} B_{MI}^{11} $A_{MI}^7(b5)$ $D^{7(\#5)}$ G_{MI}^7 $E_{MI}^7(b5)$ $C_{MI}^7(b5)$ $F^{7(\#5)}$ B_{MI}^7

D

(Piano Solo)

(E pedal for 16 bars)

F_{MA}^7 E $E^{7(b9)}$ $A_{MI}^{(add 9)}$ E (C^7) E F_{MA}^7 E

1. $E^{7(b9)}$ $A_{MI}^{(add 9)}$ E 2. $E^{7(b9)}$ $E_{MI}^{(add 9)}$ $E_{MI}^{9(\#5)}$ $E_{MI}^{6/9}$

⊙

(Piano Solo)

(On cue)

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

A_{MI}^{11} A_{MI}^{11}

indef.

(Vamp & solo till cue)

Chords in parentheses are used for solos. Letter D may be used as an Intro (piano only).

This Is New

Lyric: Ira Gershwin
Music: Kurt Weill

Medium Swing

(G⁷) **A** C^M_M^{6/9} G⁷(alt.) C^M_M⁷ F⁷

This is new, I was mere - ly ex - ist - ing, This is

B^b_M⁷ F⁷ B^b_M⁷ B^b_M⁷(#9)

new, and I'm liv - ing at last. Head to

E^b_M⁹ % (A¹³) % A^b₁₃(#9) A^b₇(#5)

toe you've got me so I'm spell - bound, I don't

D^b_M⁹ E⁹ E^b_{9 D⁹ G⁷(b9)}

know if I am heav'n or hell - bound. This is

B C^M_M^{6/9} G⁷(alt.) (C^M_M⁷ B_M⁷ B^b_M⁷ E^b_M⁷) C^M_M⁷ A^b₇

new, is it Ve - nus in - sis - ting that I'm

(A^b_M⁷) D^b_M⁷ G^M_M⁷(b5) C⁷ F^M_M⁶ F⁷(#9)

through with the shad - ow - y past? I am

B^b_M⁹ E^b₇(b9) C^M_M⁷ (D^b_M⁹(#11)) F^M_M⁷

hurled up to an - oth - er world, where life is

(B_M⁹ E¹³) B^b_M⁷(b5) E^b₇(#9) (A^b_M⁷) B^b_M⁷(b5) G⁷

bliss, and this is new.

Last 2 bars may be replaced with: | A^b_M⁷ | D_M⁷(b5) G⁷ ||

Tiny Capers

Clifford Brown

Medium Jazz

$\text{♩} = 196$

(Pn. solo)

(Intro)

$B^{\flat}7(\sharp 11)$

1. $F7(\sharp 9)$

2. $F7(\sharp 9)$

Introductory musical notation for the piano solo. It features a treble clef, a key signature of one flat (B-flat major), and a common time signature. The first measure contains a whole note chord $B^{\flat}7(\sharp 11)$ with a slash through the staff and the instruction "(bs. in 4)". The second and third measures contain whole rests with a slash through the staff. The fourth measure contains a whole note chord $F7(\sharp 9)$ with a slash through the staff. The fifth measure contains a whole note chord $F7(\sharp 9)$ with a slash through the staff and the instruction "(trp.)".

Section A musical notation. It begins with a treble clef and a key signature of one flat. The first measure has a whole note chord $B^{\flat}6$ with "(trp.)" above it and "(trb.)" below it. The second measure has a whole note chord $D7$. The third measure has a whole note chord $GMI7$. The fourth measure has a whole note chord $B^{\flat}7$. The fifth measure has a whole note chord $E^{\flat}MA7$. The sixth measure has a whole note chord $G7$ with a triplet of eighth notes below it. The seventh measure has a whole note chord $CMI7$. The eighth measure has a whole note chord $C\sharp 07$.

First ending musical notation. It features a treble clef and a key signature of one flat. The first measure has a whole note chord $DMI7$. The second measure has a whole note chord $E^{\flat}9$. The third measure has a whole note chord $DMI7$. The fourth measure has a whole note chord $G7$. The fifth measure has a whole note chord $C7$ with "break" written below it. The sixth measure has a whole note chord $C7$.

Second ending musical notation. It features a treble clef and a key signature of one flat. The first measure has a whole note chord $DMI7$. The second measure has a whole note chord $E^{\flat}9$. The third measure has a whole note chord $DMI7$. The fourth measure has a whole note chord $G7$. The fifth measure has a whole note chord $CMI7$ with "(b)" above it and "break" written below it. The sixth measure has a whole note chord $CMI7$. The seventh measure has a whole note chord $CMI7$ with "dr. fill" written below it. The eighth measure has a whole note chord $CMI7$.

Section B musical notation. It begins with a treble clef and a key signature of one flat. The first measure has a whole note chord $E^{\flat}7(\flat 9)$ with "(trp.)" above it and "(bs./pn.)" below it. The second measure has a whole note chord $E^{\flat}7(\flat 9)$ with "(bari)" below it. The third measure has a whole note chord $B^{\flat}9(\flat 5)$ with "(trb.)" below it. The fourth measure has a whole note chord $B^{\flat}9(\flat 5)$ with "(trb.)" below it. The fifth measure has a whole note chord NC . The sixth measure has a whole note chord NC with "(pn. + 8va)" above it and "(bs.)" below it. The seventh measure has a whole note chord NC .

$E^b7(b9)$ (pn. + 8va) $D_{MI}7$ $G7$ $C_{MI}7$

(bs.)

3. \odot (solo pick-ups)

$D_{MI}7$ E^b9 $D_{MI}7$ $G7$ $C_{MI}7$ B^b6 ($F7$)

break break

(Solos)

D B^b6 $D7$ $G_{MI}7$ B^b7 $E^b_{MA}7$ $G7$ $C_{MI}7$ $C^{\#o}7$ $D_{MI}7$ E^b9 $D_{MI}7$ $G7$

1. $G_{MI}7$ $C7$ $C_{MI}7$ $F7$ 2. $C_{MI}7$ $F7$ B^b7 E $E^b7(b9)$ $B^b7(b5)$

$E^b7(b9)$ $E^b_{MI}7$ A^b7 $D_{MI}7$ $G7(\#5)$ $C_{MI}7$ $F7$ F B^b6 $D7$ $G_{MI}7$ B^b7

$E^b_{MA}7$ $G7$ $C_{MI}7$ $C^{\#o}7$ $D_{MI}7$ E^b9 $D_{MI}7$ $G7$ $C_{MI}7$ $F7$ B^b6 $F7$

Additional solos: DDEF
 After solos, D.S. al Coda
 (with repeats)

(trp.)

(other horns) $B^b(b5)$ (omit 3) A $A^b6/9$ D_{MI} G $G^b_{MA}7$ $G^b_{MA}7$

(pn.)

(bs./pn.)

Tokyo Dream

Allan Holdsworth

Medium Funk Ballad

$\text{♩} = 68$

NC. **A** $A^{6/9}$ $C^{\#}_{SUS}$ $C^{\#(add\ b9)}$ $D^{(add\ 9)}$
 dr. fill --- (gtr.)

$B7^{(\#9)}$ $B7^{(\#5)}$ C_{MI}^9 F^{13}_{SUS} C_{MI}^9 F^{13}_{SUS}

C_{MI}^9 F^{13}_{SUS} C_{MI}^9 F^{13}_{SUS} $Bb^{6/9}$

D_{SUS} $D^{(add\ b9)}$ $E_b^{(add\ 9)}$ G $A^b_{MA}7^{(\#11)}$ $B^b_{MA}7^{(\#11)}$ D

$C_{MI}^{6/9}$ G $F7$ $A^{(add\ \#11)}$ $G^{\#}$ $F^{\#}_{MI}^{6/9}$ $A^{(add\ 9)}$ B A

D E D E_b D E_b C_{MI}^9 F^{13}_{SUS}

C_{MI}^9 F^{13}_{SUS} C_{MI}^9 F^{13}_{SUS} C_{MI}^9 F^{13}_{SUS}

B (Guitar Solo)
 $D^b_{MA}^9$ G_{MA}^9 $A^b_{MA}^9$ G_{MA}^9 $D^b_{MA}^9$ G_{MA}^9

$A^b_{MA}^9$ G_{MA}^9 $B^b_{6/9}$ $D^{7(b9)}$ G_{MI} C_{MI}^6 G $F7$

A^(add #11) G# F#MI^{6/9} A^(add 9) B/A D E/D E^b D/E^b

Vamp & solo till cue.
On cue, continue to **C**.

C D^bMA⁹ GMA⁹ A^bMA⁹ GMA⁹

(solo continues)

D^bMA⁹ GMA⁹ A^bMA⁹ GMA⁹

(solo ends)

D B^b6/9 D^{SUS} D^(add b9) E^b G

(gtr.)

A^bMA^{7(#11)} B^bMA^{7(#11)} CMI^{6/9} G F⁷ A^(add #11) G# F#MI^{6/9}

A^{6/9} C[#]SUS C[#](add b9) D^(add 9) F# B^{7(#9)} B⁷

CMI⁹ F¹³SUS CMI⁹ (8x's) CMI⁹ NC.

(drums play out)

Guitar synth. riff on CMI⁹ F¹³SUS sections:

etc.

Guitar sounds one octave lower than written.

Tokyo Dream (Bass)

Medium Funk Ballad

♩ = 68

A $A^{6/9}$ $C^\#_{SUS}$ $C^\#(add\ b9)$ $D^{(add\ 9)}$ $F^\#$

(dr. fill)-----

$B7(\#5)$ $B7$ CMI^9 F^{13}_{SUS}

CMI^9 F^{13}_{SUS} CMI^9 F^{13}_{SUS} $Bb^{6/9}$

D_{SUS} $D^{(add\ b9)}$ $Eb^{(add\ 9)}$ G $A^{bMA}7(\#11)$ $Bb^{MA}7(\#11)$

$CMI^{6/9}$ G $F7$ $A^{(add\ \#11)}$ $F^\#MI^{6/9}$ $A^{(add\ 9)}$ B/A

D E/D Eb D/Eb CMI^9 F^{13}_{SUS}

CMI^9 F^{13}_{SUS} CMI^9 F^{13}_{SUS}

B (Guitar solo)

$D^{bMA}9$ GMA^9 $A^{bMA}9$ GMA^9 $D^{bMA}9$ GMA^9

$A^{bMA}9$ GMA^9 $Bb^{6/9}$ $D^{7(b9)}$ GMI CMI^6 G $F7$

$A^{(add\ \#11)}$ $G^\#$ $F^\#MI^{6/9}$ $(add\ 9)$ B/A A D E/D Eb D/Eb

Vamp till cue.
On cue, continue to **C**.

C $D^b_{MA}^9$ G_{MA}^9 $A^b_{MA}^9$ G_{MA}^9

(solo continues)

$D^b_{MA}^9$ G_{MA}^9 $A^b_{MA}^9$ G_{MA}^9

(solo ends)

D $B^b_{6/9}$ D_{SUS} $D^{(add\ b9)}$ $E^b_{(add\ 9)}$ G

$A^b_{MA}^{7(\#11)}$ $B^b_{MA}^{7(\#11)}$ $C_{MI}^{6/9}$ F^7

$A^{(add\ \#11)}$ $G^\#$ $F^\#_{MI}^{6/9}$ $A^{6/9}$

$C^\#_{SUS}$ $C^\#_{(add\ b9)}$ $D^{(add\ 9)}$ $F^\#$ $B^7(\#9)$ B^7

C_{MI}^9 F^{13}_{SUS} $(8x's)$ C_{MI}^9 **NC.**

Med. Funk Shuffle(16th's swing) Too High

Stevie Wonder

$\text{♩} = 98$ A_{MI}^9

(bass) E pedal

(voices on "doo(t)", w/elec. pn.)

E pedal

A_{MI}^9 E pedal

E pedal

1. I'm

A $G_{bMA}^{7(b5)}$ $E_{MA}^{7(b5)}$ (E pedal) $D_{MA}^{7(b5)}$ $C_{MA}^{7(b5)}$ $B_{bMA}^{7(b5)}$ $E^{7(\#9)}$

too high, I'm too high, but I ain't touched the sky.

A_{MI}^9 $G_{bMA}^{7(b5)}$ $E_{MA}^{7(b5)}$ (E pedal) $D_{MA}^{7(b5)}$ $C_{MA}^{7(b5)}$

I'm too high, I'm too high,

$C_{MA}^{7(b5)}$ $B_{bMA}^{7(b5)}$ $E^{7(\#9)}$ A_{MI}^9 break

but I ain't touched the sky. She's a girl in a dream,

B A_{MI}^9 $C_{\#MI}^7$ $F_{\#MI}^7$ D/E A_{MI}^9

She sees a four-eyed car-toon mon-ster on the T. V. screen, She's takes an-

$C_{\#MI}^7$ $F_{\#MI}^7$ D/E B_{bMA}^7 C

oth-er puff and says it's a cra-zy scene, that red is green, and she's a tan-ger-ine.

$E_{b9}(\#11)$ A_{MI}^9 E pedal

2. I'm

(voices on "doo(t)", w/elec. pn.)

E pedal

(Solos) A_{MI}^9

(On cue) E pedal

Vamp & solo till cue

E pedal

3. I'm
D.S. al Coda

E^b9 $B^b_{MI}9$ $B_{MI}9$ $C_{MI}9$ $B_{MI}9$ $B^b_{MI}9$ $A_{MI}9$

say?

break- $G^b_{MA}7(b5)$ E $E_{MA}7(b5)$ $D_{MA}7(b5)$ $C_{MA}7(b5)$ $B^b_{MA}7(b5)$ $E7(\#9)$ (Suspended Time Feel) $A_{MA}7(b5)$ E

(E pedal)

They said she's too high, too high, We can't hang a-round her an-y way.

$E7(\#9)$ $E^b9(b5)$ $D9$

(Funky) $D9$ E pedal

D/E D^b/E C/E $E7(\#9)$ $A_{MI}9$

(rit.)

Doo - dl - oo doo doo doo doo doo doot.

Second and Third verses

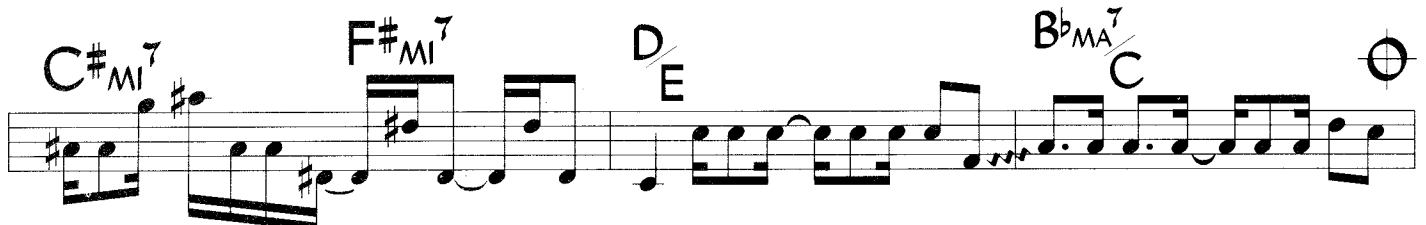
2. I'm too high, I'm too high, but I ain't left the ground.
I'm too high, I'm too high, I hope I never come down.
She's the girl in her life,
But her world's a superficial paradise,
She had a chance to make it big more than once or twice,
But no dice, she wasn't very nice.

3. I'm too high, I'm too high, I can't ever touch the sky.
I'm too high, I'm so high, I feel like I'm about to die.
She's a girl of the past,
I guess that I got to her at last,
A-did you hear the news about the girl today?
She passed away. What did her friends say?

Too High (Bass)

Med. Funk Shuffle (16th's swing)

♩ = 98

A_MI⁹

(Solos) **C** A_{MI}^9 (On cue) **E** pedal

(Vamp till cue)

E pedal

D.S. al Coda

E_{b9}

B_{bMI}^9 B_{MI}^9

C_{MI}^9 B_{MI}^9 B_{bMI}^9 A_{MI}^9

E pedal

E pedal

$E_{b9(b5)}$ D^9

D^9

E pedal

E pedal

A_{MI}^9

(rit.)



Photo by Tom Copi

WAYNE SHORTER

Medium Swing (in 2)

Toy Tune

Wayne Shorter

♩ = 146

A $B^{\flat}MI^{\flat} A MI^{\flat}$ $(F^{\flat}_{SUS} E^{\flat}_{SUS})$ $C MI^{\flat} B MI^{\flat}$ D^{\flat}/A $B^{\flat}MI^{\flat} C^{\flat}MA^{\flat}$

$G^{\flat}MA^{\flat}$ $E MI^{\flat}_{6/9}$ $D MA^{\flat}$ $G MI^{\flat}$ $F MA^{\flat}$ $E^7(alt.)$

$B^{\flat}MI^{\flat} A MI^{\flat}$ $(F^{\flat}_{SUS} E^{\flat}_{SUS})$ $C MI^{\flat} B MI^{\flat}$ D^{\flat}/A $B^{\flat}MI^{\flat} C^{\flat}MA^{\flat}$

$G^{\flat}MA^{\flat}$ $E MI^{\flat}_{6/9}$ $D MA^{\flat}$ $G MI^{\flat}$ $F MA^{\flat}$ $G^{\flat}13$

B (in 4) $F MI^{\flat}$ $E^{\flat}MI^{\flat}$ $D MI^{\flat 9(b5)}$ $G^7(\#9)$ $C^{\circ 7(add MA^{\flat})}$ $B^7(alt.)$

C (in 2) $B^{\flat}MI^{\flat} A MI^{\flat}$ $(F^{\flat}_{SUS} E^{\flat}_{SUS})$ $C MI^{\flat} B MI^{\flat}$ D^{\flat}/A $B^{\flat}MI^{\flat} C^{\flat}MA^{\flat}$

$G^{\flat}MA^{\flat}$ $E MI^{\flat}_{6/9}$ $D MA^{\flat}$ $G MI^{\flat}$ $F MA^{\flat}$ $E^7(alt.)$

After solos, D.C. al Coda

$F MA^{\flat}$ $D^{\flat}6(\#11)$ F

Chords in parentheses may be used for the head.
Piano and drums may play kicks for solos (bass walks in 4).

For solos:

Bars 1-3 & 9-11 of letter **A**
and bars 1-3 of letter **C**:

$B^{\flat}MI^{\flat} A MI^{\flat} C MI^{\flat} B MI^{\flat}$ $B MI^{\flat}$ D^{\flat}/A etc.

The Tracks of My Tears

William "Smokey" Robinson

Warren Moore

Marv Tarplin

Medium Pop

$\text{♩} = 95$

(gtr. only)

(bkg. vocals on 'doo')

(Add bass & drums)

(bass) (etc.)

A

1. Peo - ple say I'm the life of the par - ty, 'cause I tell a joke or two,

Al - though I might be laugh - ing loud and heart - y,

deep in side I'm blue. So take a

B

good look at my face, You'll see my smile looks out of place, If you look

clo - ser it's eas - y to trace the tracks of my tears. I need

break - drum fill -

you, (Need you.) Need you. (Need you.)

C

Hey — hey — yeah. — I'm mas - que - rad - ing, —
 (bkg. vocals) Out - side, in -
 My — hope — is fad - ing, Oo yeah — a - since you put me down, — my
 side, just a clown.

3 smile is my make - up I wear since my break - up with you. Ba - by take a

G F#MI EMI G F#MI EMI G F#MI EMI G F#MI EMI D

D

good — look at my face, You'll see my smile — looks out of place, If you look
 clo - ser it's eas - y to trace the tracks of my tears. — Ba - by, Ba - by, ba - by, ba - by, Take a

G C C D G C CGAMI G

Fade out 2nd x

Sample bass line at letters A, B, & D:

(etc.)

Melody is freely interpreted.

Second verse:

Since you left me, if you see me with another girl,
 Seeming like I'm having fun,
 Although she may be cute, she's just a substitute,
 'Cause you're the permanent one. So take a...

Tuzz's Shadow

Richard Tuttobene

Medium Swing (Intro)

(As played by Warren Bernhardt)

♩ = 104

$D_{b7(\#9)}$ (drums play time)

1. A_{bMI}^6 (MA7)

Bass line for the first system, featuring a 5/4 time signature and various rhythmic patterns.

A (pn. w/ bs.)

Musical notation for section A, including piano and bass staves with chords and a tenor saxophone line.

Chords: A_{MI}^9 , $F\#_{MI}^{11}$, $F\#^{13(\#11)}$, G_{MI}^9 , E_{bMA}^9 , E_{MI}^{11}

B

Musical notation for section B, including piano and bass staves with chords and a bass line.

Chords: $A_{MI}^{7(\#11)}$, $A_{MI}^{7(\#11)}$, D_{MI}^{13} , G_{MI}^9 , D , G_{MI}^9 , C_{MI}^{13} , $C_{MI}^{13(\#11)}$

(bs.)

Musical notation for section B continuation, including piano and bass staves with chords and a bass line.

Chords: B_{bMI}^9 , B_{bMI}^6 , (pn.) $A_{MI}^{7(\#11)}$, $A_{MI}^{7(\#11)}$, $A^9(\#11)$, D_{MI}^{13} , D_{MI}^{13} , D_{MI}^{13} (MA7)

C (Smoother, in 2)

Musical notation for section C, including piano and bass staves with chords and a smoother saxophone line.

Chords: C_{MI}^{13} , $C^{13(\#11)}$, C_{MI}^9 , $C^{13(\#11)}$, B_{MI}^{11} , G_{MA}^9 , B , B_{MI}^6 , B_{MI}^7 , $B_{MI}^{7(b5)}$, B_{bMI}^9 , G_{bMA}^9 , B_{bMI}^9 , $D^{7(\#9)}$, A , D^{13} , $D^{13(b9)}$, G_{MI}^9 , E_{bMA}^9 , $E^{13(b9)}$, $E^{7(\#5)}$, $B_{bMI}^9(\#11)$

D

Musical notation for section D, including piano and bass staves with chords and a saxophone line.

Chords: A_{MI}^9 , $D^{13(\#11)}$, $D^{7(\#11)}$, G_{MI}^9 , E_{bMA}^9 , G

E^b9(#11) *pn. rhythm* *D7(b9)* *D^b7(#11)*

E (Solos) *A_{MI}9* *F#_{MI}11* *F#13* *G_{MI}9* *E^bMA₉G* *E_{MI}11*

A7(#11) *A7(#11/b9)* *D_{MI}13* *G_{MI}9* *G_{MI}9* *F* *C_{MI}13* *C_{MI}13(#11)*

B^bMI9 *B^bMI6/9* *A7(#11)* *A7(#11/b9)* *A9* *D_{MI}13* *D_{MI}13(MA7)*

G *C_{MI}9* *C9(#11)* *C_{MI}9* *C9(#11)* *B_{MI}11* *GMA₉B*

B_{MI}6 *B_{MI}7* *B_{MI}7(b5)* *B^bMI9* *G^bMA₉B^b* *D7(#9)*

D13 *A^b13* *G_{MI}9* *E^bMA₉G* *E13(b9)* *E7(#5)* *B^b9(#11)*

H *A_{MI}9* *D13(#11)* *D7(#11/b9)* *G_{MI}9* *E^bMA₉G*

E^b9(#11) *D7(b9)* *D^b7(#11/b9)* *A^bMI6(MA7)*

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

(Freely) *E^b9(#11)* *D7(b9)* *D^b7(#9)*

(pn., straight 8th's)

(a tempo) *D^b7(#9)* (Tenor fills)

On recording, last solo is on letters E and F, then head is played from C to D to Coda. Letter C is louder than letters A, B and D.

(Used To Be A) Cha-Cha

Jaco Pastorius

Med-Fast Latin (Intro)

♩ = 138

The musical score is written in 4/4 time with a tempo of 138 beats per minute. It begins with an Intro section in the bass clef, featuring a rhythmic pattern of eighth notes and quarter notes. The chords are DMI⁹, CMI⁹, DMI⁹, CMI⁹, and DMI⁹. Performance instructions include "(bs.)", "(etc.)", and "(piccolo)".

Section A starts in the treble clef and consists of several lines of music. The chords are DMI⁹, CMI⁹, A^{13(b9)}, A^{13(b9)}, A^{7(b9)}, B^{b7(#9)}, C^{MA9}, C^{MA9(#11)}, E^{b9(#11)}, and C^{MA9}. There are also performance instructions like "(#11)", "(b)", and time signature changes to 3/4 and 4/4.

Section B is in the treble clef and includes a piano part. The chords are N.C., DMA^{7(b5)}, A^{7sus}, DMA^{7(b5)}, and A^{7sus}. Performance instructions include "(bs.)", "(Piano fill)", and "(bass simile till [C])".

The score concludes with a final line of music in the treble clef, featuring chords N.C., C[#]D, and EMI⁹. There are also performance instructions like "(b)", "(b)", and a time signature change to 4/4.

The musical score consists of seven staves of music for piccolo. The first three staves feature melodic lines with various chords: NC, C#D, EMI⁹, F#D, and DMI⁹. The fourth staff begins with a boxed 'C' and contains chords DMI⁹, CMI⁹, and A^{13(b9)}. The fifth staff contains A^{13(b9)}, A^{7(b9)(#5)}, B^{b7(#9)(#5)}, and CMA^{9(#11)}. The sixth staff features CMA^{9(#11)}, a trill (tr) with a wavy line, and a triplet of notes. The seventh staff shows a 4/4 time signature with a series of rhythmic patterns: DMI⁹, CMI⁹, DMI⁹, and CMI⁹, each followed by a slash and a colon. The word '(fine)' is written below the sixth staff.

- Solo on **A** (indef.)
- B** (use bass line, indef.; may use DMA⁷ or DMI⁷)
- C** (once)

After solos, D.S. (w/ pickup) al fine.

Piccolo sounds one octave higher than written.



Photo by Jerry Stoll

ROY ELDRIDGE, LENNY BRUCE & LORD BUCKLEY

Walk of the Negress

Robert Hurst

Med. Afro-Bossa ♩ = 86

Freely

E^b/A (sop. fills)

E^b/A ($E^b7(\#9)$)

Solo on A¹ A²
After solos, D.S. al Coda

Sample bass line at letter A:

(etc.)

Warm Valley

Med. Ballad

Duke Ellington

A $B^b_{MA}7$ $E7$ E^b7 $E_{MI}7(b5)A7$ $D7$

$D_{MI}7(b5)G7$ $(C_{MI}7 A^b9)$ $C_{MI}7(b5)$ $B^b_{MA}7$ $C_{MI}7F^9_{SUS}$ B^b6 $C_{MI}7$ $F7$

$B^b_{MA}7$ $E7$ E^b7 $E_{MI}7(b5)A7$ $D7$

$D_{MI}7(b5)G7$ $(C_{MI}7 A^b9)$ $C_{MI}7(b5)$ $B^b_{MA}7$ $C_{MI}7F^9_{SUS}$ B^b6 $F^{\#}MI7$ $B7$

B $E_{MA}7$ $(A_{MA}7)$ $G^{\#}MI7$ G^o7 $F^{\#}MI7(11)B7$ $B_{MI}7$ $E7$

$A_{MA}7$ B^b13 $A7$ $D_{MA}7$ $C^{\#}MI7$ $C_{MI}7(b5)F7$

C $B^b_{MA}7$ $E7$ E^b7 $E_{MI}7(b5)A7$ $D7$

$D_{MI}7(b5)G7$ $(C_{MI}7 A^b9)$ $C_{MI}7(b5)$ $B^b_{MA}7$ $C_{MI}7F^9_{SUS}$ B^b6 $(C_{MI}7 F7)$

Melody may be freely interpreted.

Wee

Fast Be-Bop

(Intro/Ending)

(a.k.a. Allen's Alley)

Denzil Best
(As played by Stan Getz
and Dizzy Gillespie)

NC. NC.

(drums play time)

F bass Eb bass

(fine (on repeat))

A

S:

B

C

Solo on form (ABC, rhythm changes).
After solos, D.S., play head (ABC), then
D.C. al fine (repeat before fine)

What Are You Doing the Rest of Your Life?

Music: Michel Legrand

Lyric: Alan & Marilyn Bergman

Medium Ballad

E^{7(b9)} **A** **A_{Mi}^(add 9)** **A_{Mi}^(add 9)** **G[#]** **A_{Mi}⁹** **G** **F[#]Mi⁷⁽¹¹⁾(b5)**
 What are you do - ing the rest of your life? _____ North and south and east and

F_{MA}⁹ **D_{Mi}⁹**
 west of your life? _____ I have on - ly one re - quest of your life: _____

(B_{Mi}^{7(b5)}) **E⁹_{sus}**
D_{Mi}⁹ **C** **B_{Mi}¹¹** **E⁷(#5)**
 _____ that you spend it all with me. _____ All the sea - sons and the

A_{Mi}^(add 9) **A_{Mi}^(add 9)** **A_{Mi}⁹** **G[#]** **G** **F[#]Mi⁷⁽¹¹⁾(b5)** **F_{MA}⁹**
 times of your days, _____ All the nick - els and the dimes of your days, _____ let the rea - sons and the

D_{Mi}⁹ **B_{Mi}^{7(b5)}** **E⁷** **A_{MA}⁷** **(F[#]Mi⁷)**
 rhymes of your days _____ all be - gin and end with me. _____ I want to

(B_{Mi}^{7(b5)}) **(B_{Mi}^{7(b5)})**
B **B_{Mi}¹¹** **E⁷** **A_{MA}⁷** **F[#]Mi⁷** **B_{Mi}¹¹** **E⁷**
 see your face in ev - 'ry kind of light, In fields of dawn and for - ests of the

A_{MA}⁷ **A^bMi¹¹** **D^b7** **G^bMA⁷**
 night. And when you stand be - fore the can - dles on a cake, Oh, let me be the

G_{M11} **C⁷** **F_{MA}⁷** **E^{7(#5)}**

one to hear the si - lent wish you make. Those to - mor - rows wait - ing

C **A_{M1}(add 9)** **A_{M1}(add 9)** **A_{M1}⁹** **G#** **G** **F#_{M1}⁷⁽¹¹⁾** **F_{MA}⁷**

deep in your eyes, In the world of love you keep in your eyes, I'll a - wak - en what's a -

D_{M1}⁹ **(B_{M1}^{7(b5)})** **D_{M1}⁹** **C** **B_{M1}⁷** **E⁷**

sleep in your eyes, It may take a kiss or two. Through

F_{MA}⁷ **B_{M1}^{7(b5)}** **E⁷** **F_{MA}⁷** **(B^{7(#11)})** **F^{7(b5)}**

all of my life, Sum - mer, Win - ter, Spring and Fall of my life, All I ev - er will re -

A_{M1} **E** **(C⁷)** **(E)** **B_{M1}⁷⁽¹¹⁾** **E^{7(#5)}** **A_{M1}(add 9)** **(B_{M1}^{7(b5)})** **E^{7(#5)}**

call of my life is all of my life with you.

Alternate changes, bars 3-6 of letters A & C,
and bars 11-14 of letter A.

F_{MA}⁷ **C** **E** **E^{b6/9}(#11)** **D_{M1}⁷** **C#⁷(#9)** **A_{M1}(add 9)** **C** **B_{M1}^{7(b5)}** **B^b_{MA}⁹(#11)**

What's Going On

Marvin Gaye,
Al Cleveland & Renaldo Benson

(Intro)

(Sax solo)

(gtr.) **E^{MA}7** etc.

(sample bs.) etc.

A **E^{MA}7** (On D.S.) **C#MI⁷**

Moth - er, mo - ther, there's too man - y of you cry - in'.
Fath - er, fa - ther, we don't need to es - ca - late.

C#MI⁷ **E^{MA}7**

Broth - er, broth - er, broth - er, there's far too man - y
War is not the an - swer for on - ly love can

C#MI⁷ **F#MI⁷**

of you dy - in'. You know we've got to find a way
con - quer hate.

F#MI⁷ **B¹³SUS** **B¹³**

to bring some lov - in' here to - day. Yeah

B **F#MI⁹** **B¹³SUS** **F#MI⁹**

Pick - et lines, and pick - et signs, Don't pun - ish me with bru -

(background vocals (D.S.)) Sis - ter, Broth - er, Sis - ter, Broth - er, Sis - ter, Broth - er,

B¹³SUS **F#MI⁹** **B¹³SUS** **B¹³**

tal - i - ty. Talk to me so you can see, oh, what's

Sis - ter, Broth - er, Sis - ter, Broth - er, Sis - ter, Broth - er,

E_{MA}⁷ **C#**_{MI}⁷

go - in' on, _____ what's go - in' on, _____ yeah, what's

What's go - in' on, _____ what's go - in' on, _____

E_{MA}⁷ **C#**_{MI}⁷

go - in' on, _____ ah, what's go - in' on, _____ (ad lib. vocal!)

what's go - in' on, _____ what's go - in' on, _____

C **A**_{MI}⁹ (ad lib. vocal)

(top note of chords)

A_{MI}⁹

B¹³_{SUS}

D.S. (no repeat)
Vamp & fade on **C**

3rd verse:

Mother, mother, ev'rybody thinks we're wrong.
Ah, but who are they to judge us simply 'cause our hair is long.
You know we've got to find a way (to) bring some understanding here today. (to letter B)

Sample bs. at **B**:

F#_{MI}⁹ **B**¹³_{SUS} **F#**_{MI}⁹ **B**¹³_{SUS}

etc.

What's Love Got To Do With It

Graham Lyle
& Terry Britten
(As sung by Tina Turner)

Med. Rock Ballad

♩ = 98 (Intro) $G^{\#}MI^7$ (omit 5) $F^{\#}G^{\#}$ 1. $F^{\#}G^{\#}$ 2. $F^{\#}G^{\#}$

(synth.)

1. You

A (Rock Ballad) $G^{\#}MI^7$ (omit 5) $F^{\#}G^{\#}$

must un - der - stand, though the touch of your hand makes my pulse re - act,

$F^{\#}G^{\#}$ $G^{\#}MI^7$ (omit 5)

That it's on - ly the thrill of boy meet - ing girl, op - po -

$F^{\#}G^{\#}$ E $F^{\#}$

sites at - tract. It's phys - i - cal, On - ly

E $F^{\#}$ E $F^{\#}$

log - i - cal, You must try to ig - nore that it means more than that. Oh,

B (Reggae Feel) B $F^{\#}$ E $F^{\#}$ B $F^{\#}$

What's love got to do, got to do with it? What's love but a

E $F^{\#}$ B $F^{\#}$ E $F^{\#}$

sec - ond hand e - mo - tion, What's love got to do, got to do with it?

B $F^{\#}$ 1. E $F^{\#}$ 2. E $F^{\#}$

Who needs a heart when a heart can be bro - ken. 2. It heart can be bro - ken.

C (Synth. Solo, Reggae Feel)

(bass)

D (Rock Ballad)

I've been tak - ing on a new di - rec - tion, — but I have — to say, —

I've been think - ing a - bout my own pro - tec - tion, It scares me to feel this way. — Oh, —

E (Reggae Feel)

— What's love — got to do, — got to do — with it? What's love — but a bro - ken.

sec - ond hand e - mo - tion, — What's love — got to do, — got to do — with it? sweet old fash - ioned no - tion, —

Who needs — a heart when — a heart can — be

Vamp and Fade

Bass line at letter C is also used at letter E (and letter B, down a whole step).

Sample keyboard part at letters C & E (also letter B, down a whole step):

(etc.)

Second verse:

It may seem to you that I'm acting confused when you're close to me,
 If I tend to look dazed, I've read it someplace, I've got cause to be,
 There's a name for it, there's a phrase that fits,
 But whatever the reason, you do it for me.

When I Look In Your Eyes

Medium Ballad

Leslie Bricusse

A A_{MI} $G^{\#+}$ A_{MI}^7 G D $F^{\#}$

When I look in your eyes I see the wis - dom of the world in your eyes,

F_{MA}^7 E^7 A_{MI} A_{MI}^7 G (F_{MI}^7) B^b7 F $E^7(b9)$

I see the sad - ness of a thou - sand good - byes, When I look in your

A_{MI} A_{MI}^7 G F_{MA}^7 E^7 A_{MI} $G^{\#+}$ A_{MI}^7 G

eyes. And it is no sur - prise to see the soft - ness of the

D $F^{\#}$ F_{MA}^7 E^7 A_{MI} A_{MI}^7 G

moon in your eyes, The gen - tle spa - kle of the stars in the skies,

(F_{MI}^7) B^b7 F $E^7(b9)$ A_{MI} $B^b_{MA}^7$ A_{MI} D^9

When I look in your eyes.

B $B_{MI}^{7(11)}$ E^7 B_{MI}^7 E^7 $G^{7(b9)}$ $C_{MA}^{7(\#5)}$ A_{MI}^7

In your eyes I see the deep - ness of the sea, I see the deep - ness of the

$B_{MI}^{7(b5)}$ E^7 F^7 B^{13} F^{13} E^7

love, The love I feel you fell for me.

C A_{MI} $G^{#+}$ A_{MI}^7/G $D/F\#$

Au - tumn comes, sum - mer dies, I see the pass - ing of the years in your eyes,

F_{MA}^7 E^7 A_{MI} A_{MI}^7/G (F_{MI}^7) B^b7 F $E^7(b9)$

And when we part there'll be no tears, no good - byes, I'll just look in - to your

A_{MI} D/A D_{MI}/A A_{MI} A_{MI}^7/G

eyes. _____ Those eyes so wise, so

$D/F\#$ D_{MI}/F A_{MI}/E $E^7(b9)$ A_{MI}

warm, so real, How I love the world your eyes re - veal.

When Lights Are Low

Medium Slow Jazz
(or Med. Up)

Lyric: Spencer Williams
Music: Benny Carter

A $(E^b_{MA}{}^7 \ F_{MI}{}^7)$ $E^b_{MA}{}^7 \ B^b_{13(b9)}$ $G_{MI}{}^7$ $E^b_{MA}{}^7$ $F_{MI}{}^7$ $B^b_{13(b9)}$ $E^b_{MA}{}^7 \ F_{MI}{}^7$ $E^b_{MA}{}^7 \ B^b_{13(b9)}$ $G_{MI}{}^7 \ C^{7(b9)}$

Sweet mu - sic, soft and mel - low, sooth - ing and slow,

$F_{MI}{}^7 \ B^b_{13}$ $D^b_{7(\#11)}$ $C^7 \ C^{7(\#5)}$ $F_{MI}{}^9 \ B^b_{7 \text{SUS}} \ B^b_{7}$ $E^b_6 \ (E^9)$

strains of a mel - low cel - lo, when lights are low.

$(E^b_{MA}{}^7 \ F_{MI}{}^7)$ $E^b_{MA}{}^7 \ B^b_{13(b9)}$ $G_{MI}{}^7$ $E^b_{MA}{}^7$ $F_{MI}{}^7$ $B^b_{13(b9)}$ $E^b_{MA}{}^7 \ F_{MI}{}^7$ $E^b_{MA}{}^7 \ B^b_{13(b9)}$ $G_{MI}{}^7 \ C^{7(b9)}$

Dear, we're so close to - geth - er, I love you so.

$F_{MI}{}^7 \ B^b_{13}$ $D^b_{7(\#11)}$ $C^7 \ C^{7(\#5)}$ $F_{MI}{}^9 \ B^b_{7 \text{SUS}} \ B^b_{7}$ E^b_6

Why think a - bout the wea - ther when lights are low?

B $A^b_{MI}{}^7 \ D^b_{7 \text{SUS}} \ D^b_{7(b9)}$ $G^b_{MA}{}^7$ $B_{MI}{}^7 \ E^7_{\text{SUS}} \ E^{7(b9)}$ $A_{MA}{}^7$

Two hearts re - veal - ing, mu - sic hath charms.

$D_{MI}{}^7 \ G^{7(b9)}_{\text{SUS}} \ G^{7(b9)}$ $C_{MA}{}^7$ $C_{MI}{}^7$ F^{13} $F_{MI}{}^7 \ B^b_{7(b9)}$

Life's so ap - peal - ing with in - spi - ra - tion in your arms. Our

C $(E^b_{MA}{}^7 \ F_{MI}{}^7)$ $E^b_{MA}{}^7 \ B^b_{13(b9)}$ $G_{MI}{}^7$ $E^b_{MA}{}^7$ $F_{MI}{}^7$ $B^b_{13(b9)}$ $E^b_{MA}{}^7 \ F_{MI}{}^7$ $E^b_{MA}{}^7 \ B^b_{13(b9)}$ $G_{MI}{}^7 \ C^{7(b9)}$

lips meet - ing soft and ten - der, love's all a - glow.

$F_{MI}{}^7 \ B^b_{13}$ $D^b_{9(\#11)}$ $C^7 \ C^{7(\#5)}$ $F_{MI}{}^9 \ B^b_{7 \text{SUS}} \ B^b_{7}$ $E^b_6 \ (B^b_7)$

Why should - n't we sur - ren - der when lights are low?

Optional: Use chords in parentheses for solos.

When Lights Are Low

Medium Slow Jazz

♩ = 120

Music: Benny Carter
(As played by Miles Davis)

(Intro)
 (solo pn.)
 mp
 (bs. & dr. tacet)

(trp.)

A F^{MA7} G^{MI7} A^{MI7} G^{MI7} F^{MA7} G^{MI7} A^{MI7} D^{7(#9)}

(trp.) (bs. in 2 on head)

G^{MI7} (G^{MI9} F) E^{b9(#11)} D^{7(#9)} G^{MI7} C⁹ SUS 1. F⁶ C^{7(alt.)} 2. F⁶ B^{9(b5)}

B B^{b6} C^{MI7} D^{MI7} C^{MI7} B^{b6} C^{MI7} D^{MI7} G⁷

(bs. in 4 on head)

C^{MI7} A^{b9(#11)} G⁷ C^{MI7} F⁹ SUS B^{b6} C^{7(alt.)}

C F^{MA7} G^{MI7} A^{MI7} G^{MI7} F^{MA7} G^{MI7} A^{MI7} D^{7(#9)}

(bs. in 2 on head)

G^{MI7} (G^{MI9} F) E^{b9(#11)} D^{7(#9)} G⁹ C⁹ SUS F⁶ (C⁷) (solo pick-ups)

G^{MI9} C⁹ SUS F^{MA7}

Solo on form (AABC)
 (Solos in 4)
 After solos, D.S. al Coda
 (with repeat)

Where Are You?

Lyric: Harold Adamson

Music: Jimmy McHugh

Ballad

A $G_{MA}^7 (C^9)$ B_{MI}^7 $B^{\flat 07}$ A_{MI}^7 $D^{\flat 07}_{SUS}$ G_{MA}^7 E_{MI}^7

Where are you? Where have you gone with - out me?

$(C^{\sharp MI} 7(b5))$ $F^{\sharp 7(\sharp 9)}$ (B^7)
 A^{13} $B^{\flat 07}$ B_{MI}^7 E^7 A_{MI}^7 D^7 G_{MA}^7 E^7 A_{MI}^7 D^7

I thought you cared a - bout me. Where are you?

$G_{MA}^7 (C^9)$ B_{MI}^7 $B^{\flat 07}$ A_{MI}^7 $D^{\flat 07}_{SUS}$ G_{MA}^7 E_{MI}^7

Where's my heart? Where is the dream we start - ed?

$(C^{\sharp MI} 7(b5))$ $F^{\sharp 7(\sharp 9)}$ (B^7)
 A^{13} $B^{\flat 07}$ B_{MI}^7 E^7 A_{MI}^{11} D^{13} G^6 D_{MI}^{11} G^7

I can't be - lieve we part - ed. Where are you?

B C_{MA}^7 (A_{MI}^7) $F^{\sharp MI} 11$ B^7 E_{MI}^7 A_{MI}^9 D^7 G_{MA}^7 D_{MI}^7 G^7

When we said good - bye, love, what had we to gain?

C_{MA}^7 (A_{MI}^7) $F^{\sharp MI} 11$ B^7 E_{MI}^7 A^9 A_{MI}^7 D^7

When I gave you my love was it all in vain?

C $G_{MA}^7 (C^9)$ B_{MI}^7 $B^{\flat 07}$ A_{MI}^7 $D^{\flat 07}_{SUS}$ G_{MA}^7 E_{MI}^7

All life through must I go on pre - tend - ing?

$(C^{\sharp MI} 7(b5))$ $F^{\sharp 7(\sharp 9)}$ (B^7)
 A^{13} $B^{\flat 07}$ B_{MI}^7 E^7 A_{MI}^{11} D^7 G^6 $(A_{MI}^7 D^7)$

Where is my hap - py end - ing? Where are you?

You Are So Beautiful

Billy Preston
& Bruce Fisher

Pop Ballad

A F F^{MA7}F⁷ B^bMA⁷ E^b9 F

You are so beau - ti - ful_____ to me.

F F^{MA7}F⁷ B^bMA⁷ E^b9 F C^MI⁷F⁷

You are so beau - ti - ful_____ to me. Can't you see?

B B^bMA⁷ A⁷ (⊕) D^MI D^(MA7) D^MI⁷G⁹ C⁷(^{b9})_{SUS}

You're ev - 'ry - thing that I hope for. You're ev - 'ry - thing I need.

F F^{MA7}F⁷ B^bMA⁷ E^b9 F (B^b/F)

You are so beau - ti - ful_____ to me.

(Optional)

(⊕) D^MI (A tempo) F F^{MA7}F⁷ B^bMA⁷ E^b9

You're ev - 'ry - thing I need. You are so beau - tu - ful_____ to

F F^{MA7}F⁷ B^bMA⁷ E^b9 F

me.

rit.

2nd verse: Such joy and happiness you bring.
Such joy and happiness you bring. Just like a dream,
You're like a guiding light, shining in the night.
You're heaven's gift to me.
You are so beautiful to me.

Note: Letter A is sometimes sung (or played) as follows:

A F F^{MA7}F⁷ B^bMA⁷ E^b9 1. F B^b/F F C⁹_{SUS}

You are so beau - ti - ful_____ to me.

2. F C^MI⁷F⁷

(Letter B as is above)

me. Can't you see?

You Must Believe in Spring

Lyric: Alan & Marilyn Bergman

Music: Michel Legrand

Ballad

A

$C\#MI^{7(b5)}$ $(F\#^{7}_{SUS} (b9))$ $F\#^{7(b9)}$ $F\#^{7(b9)}$ $(B_{MI} B_{MI}^{7/A})$

When lone - ly feel - ing chill the mead - ows of your mind,

(G_{MA}^9) E_{MI}^7 A^7 A^7 $A^{7(b9)}$ D D_{MA}^7

just think when win - ter comes, can spring be far be - hind?

$G\#_{MI}^{7(b5)}$ $(C\#^{7}_{SUS} (b9))$ $C\#^{7(b9)}$ $F\#_{MI}^{7(b5)}$ $(B^{7}_{SUS} (b9))$ $B^{7(b9)}$

Be - neath the deep - est snows, the se - cret of a rose

E_{MI}^7 (A^9_{SUS}) A^7 D_{MA}^7 $(G\#^{7(\#5)})$ $C\#_{MI}^{7(b5)}$ $F\#^7$

is mere - ly that it knows you must be - lieve in spring.

B $C\#_{MI}^{7(b5)}$ $(F\#^{7}_{SUS} (b9))$ $F\#^{7(b9)}$ $F\#^{7(b9)}$ $(B_{MI} B_{MI}^{7/A})$

Just as a tree is sure its leaves will re - ap - pear;

(G_{MA}^9) E_{MI}^7 A^7 A^7 $A^{7(b9)}$ D D_{MA}^7

it knows its emp - ti - ness is just a time of year.

$G\#_{MI}^{7(b5)}$ $(C\#^{7}_{SUS} (b9))$ $C\#^{7(b9)}$ $G_{MI}^{7(b5)}$ $(C^7_{SUS} (b9))$ $C^{7(b9)}$

The fro - zen moun - tain dreams of Ap - ril's melt - ing streams.

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

How crys - tal clear it seems, you must be - lieve in spring.

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

You must be - lieve in love and trust it's on its way,

F_{MI}^7 (B_{SUS}^{b9}) B_{b7} $B_{b7(b9)}$ E_b E_{bMA}^7

just as the sleep - ing rose a - waits the kiss of May.

$A_{MI}^{7(b5)}$ $(D_{SUS}^{7(b9)})$ $D^{7(b9)}$ $G_{MI}^{7(b5)}$ $(C_{SUS}^{7(b9)})$ $C^{7(b9)}$

So in a world of snow, of things that come and go,

F_{MI}^7 (B_{SUS}^{b9}) B_{b7} E_{bMA}^7 $A_{bMA}^{9(\#11)}$

where what you think you know, you can't be cer - tain of, you

$D_{MI}^{7(b5)}$ (A_{b7}) $G^{7(b9)}$ C_{MI}^6

must be - lieve in spring and love.

Chords in parentheses incorporate Bill Evans' changes.

You Stepped Out of a Dream

Medium Swing
(or Latin)

Lyric: Gus Kahn
Music: Nacio Herb Brown

A C_{MA7} $(D^{\flat 7})$ D^{\flat}_{MA7}

You stepped out of a dream. You are too

(B^{\flat}_{MI7}) $E^{\flat 7}$ $E^{\flat 7}$ A^{\flat}_{MA7}

won - der - ful to be what you seem. Could there be

B G_{MI7} C^7 F_{MA7}

eyes like yours? Could there be lips like yours? Could there be

A_{MI7} D^7 E^{\flat}_{MI7} $A^{\flat 7}$ D_{MI9} G^{13}

smiles like yours, hon - est and tru - ly?

C C_{MA7} $(D^{\flat 7})$ D^{\flat}_{MA7}

You stepped out of a cloud. I want to

(B^{\flat}_{MI7}) $E^{\flat 7}$ $E^{\flat 7}$ $G^{\flat 9(\#11)}$ F^7

take you a - way, a - way from the crowd, and have you

D $D_{MI7(b5)}$ G^7 (E_{MI7}) C_{MA7} $(F^9(\#11))$ E_{MI7} A_{MI7}

all to my - self, a - lone and a - part, out of a

D_{MI7} G^7 C_{MA7} (A^7) D_{MI7} G^7

dream, safe in my heart.

You've Changed

Lyric: Bill Carey
Music: Carl Fischer

Ballad

A $B^b7(\#5)$ E^bMA^7 $A_{MI}7(\#5)$ $D7(\#5)$ $G_{MI}7(\#5)$

You've changed, that spar - kle in your eyes is gone. Your

C^7 $C7(\#5)$ F^9 $(F\#MI^7 B^7 F_{MI}^9 B^b7)$ B^b13

smile is just a care - less yawn. You're break - ing my heart, you've changed.

(E^b6_9) G_{MI}^7 C^7 F_{MI}^7 $B^b7(\#5)$ E^bMA^7 $A_{MI}7(\#5)$ $D7(\#5)$

You've changed, your kiss - es now are so bla -

$G_{MI}7(\#5)$ C^7 $C7(\#5)$ F^9

sé. You're bored with me in ev - 'ry way. I

$(F\#MI^7 B^7 F_{MI}^9 B^b7)$ B^7 B^b13 B^bMI^7 E^b9

can't un - der - stand, you've changed. You've for -

B A^bMA^9 D^b9_{SUS} (E^bMA^9) G_{MI}^7

got - ten the words, "I love you," each mem - o - ry that we've shared.

B^bMI^7 E^b7 A^bMA^9 D^b9_{SUS}

You ig - nore ev - 'ry star a - bove you. I can't

G_{MI}^7 G^bMI^7 B^9 F_{MI}^7 B^b7 **C** $(E^b7(MA^7) E^bMA^7)$

re - a - lize you ev - er cared. You've changed, you're

$A_{MI}7(\#5)$ $D7(\#5)$ $G_{MI}7(\#5)$ C^7 $C7(\#5)$

not the an - gel I once knew. No need to tell me that we're

F^9 $(F\#MI^7 B^7 F_{MI}^9 B^b7)$ B^7 B^b13 E^b6 $(G^b13 F_{MI}^7 B^b7(\#5))$

through. It's all o - ver now, you've changed.

APPENDIX I - SAMPLE DRUM PARTS

This appendix was transcribed by Jim Zimmerman, Bay Area jazz drummer and vibist, staff percussionist with the American Conservatory Theater and the Circle Star Theater and drummer with Cleo Laine since 1982.

Explanation Of Notation

Diagram showing notation for cymbal, bell of cymbal, crash cymbal, hi hat closed, and hi hat open on a five-line staff.

Diagram showing notation for snare drum, rim stick or cross stick, high tom, middle tom, and low tom on a five-line staff.

Diagram showing notation for bass drum, hand clap, hi hat with foot, and cowbell on a five-line staff.

ACTUAL PROOF Jazz Funk

Musical notation for ACTUAL PROOF Jazz Funk, featuring a bass line with various rhythmic patterns and accents.

Vary patterns

AMERICAN GOTHIC Intro

Musical notation for AMERICAN GOTHIC Intro, featuring a bass line with a triplet and various rhythmic patterns.

Continuation of musical notation for AMERICAN GOTHIC Intro, featuring a bass line with a triplet and various rhythmic patterns.

Lightly catch accents

Musical notation for Lightly catch accents, featuring a bass line with various rhythmic patterns and accents.

Tenor solo Half-Time Feel

Musical notation for Tenor solo Half-Time Feel, featuring a bass line with various rhythmic patterns and accents, ending with the instruction 'and build'.

B STING

Med. Funk

Intro and

A

B

C

CAN'T STOP THE WIND

Med. Straight 1/8's

Vary patterns

Sop. solo

B

CHAIRS AND CHILDREN

Med. Straight 1/8's Jazz

Cue

A

Solos:

CHICK'S TUNE

Fast Latin/Swing

to Swing

Solos: Swing Time

DARIUS DANCE

Easy Swing in "2"

A

HARD EIGHT'S

Med. Funk/Latin

A

ISOAR

Med. 1/8's Jazz
Half-Time Feel

A 2nd x

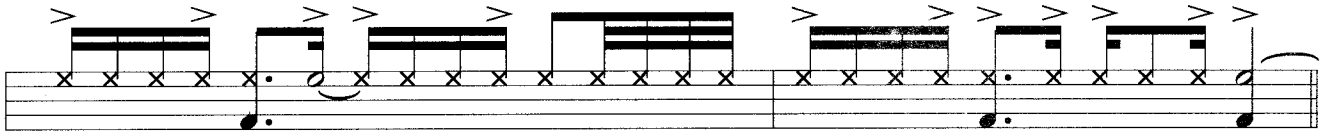
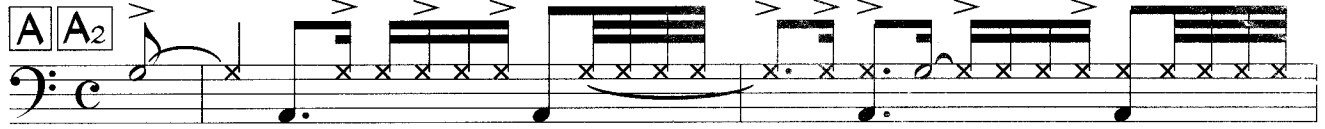
LAST NIGHT

Med. Funk
Intro

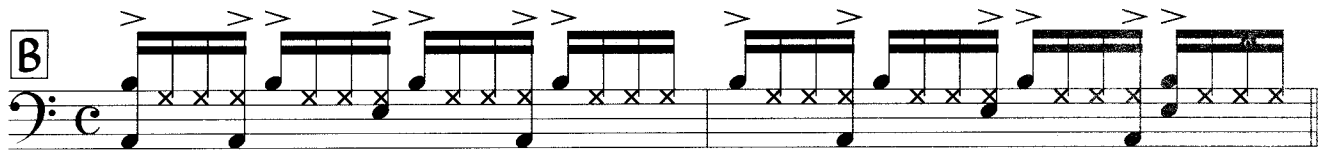
MAN FACING NORTH

Funk

A **A₂**



B



C like B

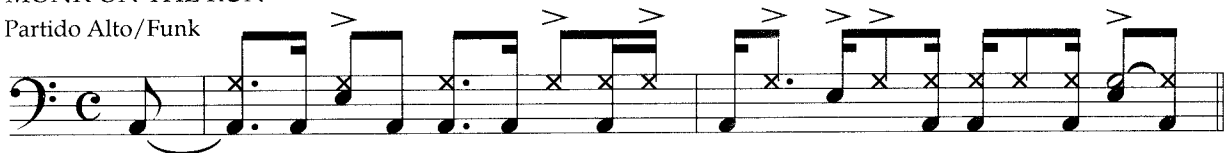
Light cym.

Solos:

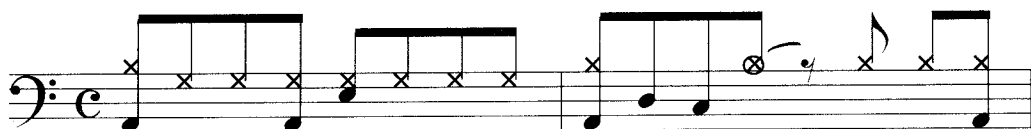


MONK ON THE RUN

Partido Alto/Funk



Solos:



NO WAY OUT

Musical notation for 'NO WAY OUT' in bass clef, common time (C). The piece consists of a series of eighth-note triplets, each with an accent (>) above it. The first four triplets are grouped together, followed by a double bar line, and then the next four triplets are grouped together.

Piano solo and D.S.

Musical notation for 'NO WAY OUT' piano solo and D.S. in bass clef, common time (C). It features four eighth-note triplets, each with an accent (>) above it.

OFF FLOW

Med. Straight 1/8's

Musical notation for 'OFF FLOW' in bass clef, common time (C). It starts with a boxed 'A' and 'B' indicating two measures of eighth-note patterns. The first measure has six eighth notes, and the second has six eighth notes. This is followed by two more measures of eighth notes, then a double bar line, and finally a measure with a '2' and a repeat sign (//).

Musical notation for 'OFF FLOW' continuation in bass clef, common time (C). It shows eighth-note patterns with 'x' marks above some notes, followed by a double bar line and the word 'Etc.'.

Play around melody

ONE BIRD, ONE STONE

Med. Boogaloo

Easy

Musical notation for 'ONE BIRD, ONE STONE' in bass clef, common time (C). It features a series of eighth-note patterns with accents (>) above some notes. The first pattern has six eighth notes, followed by a double bar line, and then another pattern with six eighth notes. This is followed by a double bar line and then a pattern with six eighth notes, followed by a double bar line and then a pattern with six eighth notes.

Musical notation for 'ONE BIRD, ONE STONE' continuation in bass clef, common time (C). It shows eighth-note patterns with 'x' marks above some notes. The text 'Vary patterns w/ melody' is written to the right of the notation.

PART-TIME LOVER

Fast 12/8 Shuffle

Musical notation for 'PART-TIME LOVER' in bass clef, 12/8 time. It features a series of eighth-note patterns with accents (>) above some notes. The first pattern has six eighth notes, followed by a double bar line, and then another pattern with six eighth notes. This is followed by a double bar line and then a pattern with six eighth notes, followed by a double bar line and then a pattern with six eighth notes.

RAINLAND

Med. Straight 1/8's

Musical notation for 'RAINLAND' in bass clef, 3/4 time. It starts with a boxed 'A' and '2nd time' indicating a change in time signature. The notation shows eighth-note patterns with 'x' marks above some notes. The first measure has six eighth notes, followed by a double bar line, and then another pattern with six eighth notes.

Keep steady through time changes

RITUAL

Intro

A

C

B

SO NEAR, SO FAR

12/8 Latin/Swing

HiHat part open

Intro

A B C

Solos 12/8 Latin/Swing

SUB AQUA

Funk/Cha-Cha

Intro

First 6 bars

(5)

C Guitar solo:

SUPER BLUE

Med. Funk Shuffle

A Tempo

Musical notation for SUPER BLUE, Med. Funk Shuffle, section A. It features a bass line in common time with eighth notes and rests, marked with accents and 'x' symbols.

THAT GIRL

Med. Funk

Musical notation for THAT GIRL, Med. Funk. It features a bass line in common time with eighth notes and rests, marked with accents and 'x' symbols.

TOKYO DREAM

Med. Funk 1/8's

Musical notation for TOKYO DREAM, Med. Funk 1/8's. It features a bass line in common time with eighth notes and rests, marked with accents and 'x' symbols. It includes a 6-measure phrase and a 2-measure phrase.

Musical notation for TOKYO DREAM, Med. Funk 1/8's. It features a bass line in common time with eighth notes and rests, marked with accents and 'x' symbols.

B

Musical notation for TOKYO DREAM, Med. Funk 1/8's, section B. It features a bass line in common time with eighth notes and rests, marked with accents and 'x' symbols.

TUZZ'S SHADOW

Strict light cym.

Musical notation for TUZZ'S SHADOW, Strict light cym. It features a bass line in common time with eighth notes and rests, marked with accents and 'x' symbols.

mp

Musical notation for TUZZ'S SHADOW, Strict light cym. It features a 5-bar phrase with eighth notes and rests, marked with accents and 'x' symbols.

B

Musical notation for TUZZ'S SHADOW, Strict light cym, section B. It features a bass line in common time with eighth notes and rests, marked with accents and 'x' symbols.

APPENDIX II - SOURCES

A wide selection of published music, manuscripts, records and other sources was used in creating the charts in this book. Below is an alphabetical listing of tunes with the major sources used for each.

Sources on paper fall into four categories:

1) Published sheet music - usually a full piano/vocal arrangement, though only melody and chord symbols in some instances.

2) Published transcription - a literal transcription from a specific recorded version.

3) Publisher's lead sheet - an in-house document created by staff transcribers or an outside transcription service with or without the composer's input; it usually reflects a single recorded version.

4) Composer's lead sheet - an original lead sheet in the composer's own hand.

The recorded sources for each tune are listed in order of contribution - records listed first contributed more to the final chart than those records which follow. Often other recordings were listened to but are not listed if they added no new information to the charts. The various recordings of a tune are always our primary source for these charts.

A number of other sources used are not listed here. These include fake books, legal and illegal (never used as primary sources for chord progressions), composer's approval of and/or input for lead sheets we sent them, and suggestions from local musicians who proofread the book.

1. ACTUAL PROOF - Herbie Hancock's "Thrust"
2. THE AERIE - Composer's lead sheet. Peggy Stern & Lee Konitz's "Lunasea"
3. AJA'S THEME - Composer's lead sheet. Eddie Daniel's "Breakthrough"
4. AIN'T THAT PECULIAR - Published sheet music. Marvin Gaye on "The Motown Sound - Vol.6"
5. ALMOST LIKE BEING IN LOVE - Published sheet music. "Chet Baker Plays The Best Of Lerner And Lowe", Etta Jones' "Something Nice", Sonny Rollins' "The Complete Riverside Recordings".
6. AMERICAN GOTHIC - Composer's lead sheet. Bob Berg's "Back Roads"
7. AND IT ALL GOES ROUND AND ROUND - "Jaye P. Morgan", Sheila Jordan and Mark Murphy's "One For Junior".
8. ANOTHER STAR - Published sheet music. Stevie Wonder's "Songs In The Key Of Life".
9. ANOTHER TIME - Composer's lead sheet. Alan Broadbent's "Another Time".
10. APPOINTMENT IN GHANA - Jackie McLean's "Jackie's Bag".
11. ARIETAS - Freddie Hubbard's "Ready For Freddie".
12. AUTUMN SERENADE - Published sheet music. "John Coltrane and Johnny Hartman".
13. B-STING - Composer's lead sheet. Brandon Fields' "Everybody's Business".
14. BABY COME TO ME - Published sheet music. Patti Austin's "Every Home Should Have One".
15. BACKSTAGE SALLY - Art Blakey's "Buhaina's Delight".
16. A BALLAD FOR DOLL - Jackie McLean's "Jackie's Bag".
17. BALLAD FOR TWO MUSICIANS - Composer's lead sheet. Trilok Gurtu's "Crazy Saints".
18. BIRD OF BEAUTY - Published sheet music. Stevie Wonder's "Fulfillingness' First Finale".
19. BLACK NILE - Composer's lead sheet. Wayne Shorter's "Night Dreamer".
20. BLUE MOON - Published sheet music. Nat King Cole's "The Billy May Sessions", Ella Fitzgerald's "Jazz Round Midnight", Art Blakey's "Three Blind Mice", Art Tatum's "Complete Pablo Solo Masterpieces", Earl Bostic's "14 Original Greatest Hits".
21. BLUE TUESDAY - "Jessica Williams At Maybeck"
22. BLUE SPIRITS - Freddie Hubbard's "Blue Spirits"
23. BODY AND SOUL - John Coltrane's "Coltrane's Sound", Coleman Hawkins' "Body And Soul", Billie Holiday's "The Silver Collection".
24. BROTHERS OF THE BOTTOM ROW - Julian Joseph's "The Language Of Truth".
25. BU'S DELIGHT - Art Blakey's "Buhaina's Delight".
26. BUD POWELL - Composer's lead sheet. "Chick Corea and Gary Burton In Concert. Zurich, Oct. 28, 1979"
27. BUTTERFLY - Norman Connors' "This Is The Life", Herbie Hancock's "Earth Run".
28. CAN'T STOP THE WIND - Paul McCandless' "Premonition".
29. CARAVAN - Published sheet music. Duke Ellington's "Private Collection" and "Duke Ellington and Friends"; Art Blakey's "Caravan", "Ella Fitzgerald Sings The Duke Ellington Songbook", Nat 'King' Cole's "The After Midnight Sessions", Tommy Flanagan's "Jazz Poet".
30. CEORA - Lee Morgan's "Cornbread".
31. CHAIRS AND CHILDREN - Composer's lead sheet. Gary Burton's "Reunion".
32. CHICK'S TUNE - Published sheet music. Blue Mitchell's "The Thing To Do".
33. CIRCULAR MOTION - Composer's lead sheet. Phil Markowitz' "Sno' Peas".
34. CIRRUS - Bobby Hutcherson's "Cirrus".
35. CLOSE YOUR EYES - Published sheet music. Cleo Laine's "Woman To Woman", Gene Ammons' "Boss Tenors", "Oscar Peterson and Dizzy Gillespie", Pat Martino's "Exit".
36. COOL GREEN - Jackie McLean's "Bluesnik".
37. CREEPIN' - Published sheet music. Stevie Wonder's "Fulfillingness' First Finale".
38. D MINOR MINT - Freddie Hubbard's "The Best Of Freddie Hubbard".

39. DADDY'S GIRL CYNTHIA - Composer's lead sheet. Donald Brown's "Cause And Effect".
40. DANCING IN THE STREET - Published sheet music. Martha Reeves And The Vandellas on "The Motown Sound - Vol.3".
41. DARIUS DANCE - Composer's lead sheet. Marc Copland's "Two Way Street".
42. DAY DREAM - Published sheet music. Duke Ellington's "And His Mother Called Him Bill", Phil Woods' "Flowers For Hodges", "Ella Fitzgerald Sings The Duke Ellington Songbook", Mark Levine's "Smiley And Me", Tommy Flanagan's "The Tokyo Recital",
43. DEXTER - Composer's lead sheet. Joey Calderazzo's "To Know One".
44. DIENDA - Branford Marsalis' "Royal Garden Blues".
45. DIVERTAMENTO - Composer's lead sheet. Eddie Daniels' "Breakthrough".
46. DOLPHIN DANCE - Herbie Hancock's "Maiden Voyage".
47. DON'T ASK WHY - Composer's lead sheet. Alan Broadbent's "Everything I Love".
48. DON'T BE THAT WAY - Published sheet music. Benny Goodman's "Let's Dance", Ella Fitzgerald's "First Lady Of Song", Ella Fitzgerald and Louis Armstrong's "Ella And Louis Again", Dee Bell's "One By One".
49. DON'T BLAME ME - Published sheet music. Nat 'King' Cole's "The Very Thought Of You", "The Complete Coleman Hawkins", Thelonious Monk's "Standards", Tete Monteliu's "A Spanish Treasure".
50. THE DOUBLE UP - Lee Morgan's "Carumba".
51. DREAMIN' - Published sheet music. Vanessa Williams' "The Right Stuff".
52. EL GAUCHO - Wayne Shorter's "Adam's Apple".
53. EMILY - Published sheet music. Bill Evans' "Autumn Leaves", "Buenos Aires Concert - 1973", and "You're Gonna Hear From Me",
54. EVERYTHING I HAVE IS YOURS - Published sheet music. Billie Holiday's "Billie's Best", Art Tatum's "The Complete Pablo Solo Masterpieces", Barney Kessel's "Spontaneous Combustion", Charlie Shoemake's "Strollin' ", Sarah Vaughn's "Live In Japan".
55. FALL WITH ME - Composer's lead sheet. Jude Swift's "Common Ground".
56. FOR ALL WE KNOW - Published sheet music. "Stan Getz With Cal Tjader", Johnny Hartman's "Once In Every Life", Billie Holiday's "Lady In Satin",
57. FREEDOMLAND - Composer's lead sheet. The Yellowjackets' "Greenhouse".
58. FROM DAY TO DAY - Composer's lead sheet. Mulgrew Miller's "From Day To Day".
59. THE GENTLE RAIN - Luiz Bonfá's "Non-Stop To Brazil", Irene Kral's "Gentle Rain", Sarah Vaughn's "Copacabana", Joe Pass' "Tuto Bem".
60. GET READY - Published sheet music. "The Temptations' Greatest Hits - Vol.1".
61. A GHOST OF A CHANCE - Published sheet music. Clifford Brown's "The Complete Emarcy Recordings", Ella Fitzgerald's "Fine And Mellow", Wes Montgomery's "Movin' Along".
62. GRAND CENTRAL - "Cannonball And Coltrane".
63. HARD EIGHTS - Lyle Mays' "Fictionary".
64. GUSH - Composer's original score. Maria Schneider's "Evanescence".
65. HEAT WAVE - Published sheet music. Martha Reeves and the Vandellas on "The Motown Sound - Vol.2".
66. HERZOG - Bobby Hutcherson's "Total Eclipse".
67. HOLD ON, I'M COMING - Published sheet music. Same & Dave's "Hold On, I'm Coming" (45rpm).
68. HOW SWEET IT IS - Published sheet music. Marvin Gaye on "The Motown Sound, Vol. 5".
69. I CAN'T HELP IT - Michael Jackson's "Off The Wall".
70. I FALL IN LOVE TOO EASILY - Published transcription. Miles Davis' "Seven Steps To Heaven", Chet Baker's "Let's Get Lost", Bill Evans' "The Complete Riverside Recordings", Enrico Pieranunzi's "New Lands", Fred Hersh's "Dancing In The Dark".
71. I GOT IT BAD - Published sheet music. Duke Ellington & Louis Armstrong's "The Great Reunion", "Ella Fitzgerald Sings The Duke Ellington Songbook", Bill Evans' "New Jazz Conceptions", Carmen McRae's "Song Time", Jessica Williams' "The Next Step".
72. I HEAR A RHAPSODY - Bill Evans' "Montreux II", Bill Evans & Jim Hall's "Undercurrent", Keith Jarrett's "Tribute", "Jim Hall Live".
73. I HEARD IT THROUGH THE GRAPEVINE - Published sheet music. "Every Great Motown Hit of Marvin Gaye".
74. I WANTED TO SAY - Composer's lead sheet. Kenny Barron's "Quickstep".
75. IF YOU COULD SEE ME NOW - Bill Evans' "Blue In Green", "The Complete Riverside Recordings" and "Jazz Round Midnight", Sarah Vaughn's "Send In The Clowns", Etta Jones' "If You Could See Me Now".
76. I'M GETTING SENTIMENTAL OVER YOU - Published sheet music. Ella Fitzgerald and Count Basie's "A Classy Pair", Bill Evans' "A Simple Matter Of Conviction", "Jessica Williams Live At Maybeck", John Hicks and Elise Wood's "Luminous".
77. I'M LOSING YOU - Published sheet music. The Temptations on "The Motown Sound - Vol.8".
78. I'M THROUGH WITH LOVE - Published sheet music. "Sarah Vaughn", "More of the Great Lorez Alexandria", Etta Jones' "So Warm".

79. IN A MELLOW TONE - Published sheet music. Duke Ellington's "The Blanton-Webster Band", "Ella Fitzgerald Sings The Duke Ellington Songbook", "The Complete Galaxy Recordings of Art Pepper", Ernestine Anderson's "Be Mine Tonight".
80. IN A SENTIMENTAL MOOD - Published sheet music. "The Best Of Duke Ellington", "Ella Fitzgerald Sings The Duke Ellington Songbook", Bill Evans' "Eloquence", "Duke Ellington and John Coltrane".
81. IN CASE YOU MISSED IT - Bobby Watson's "Post-Motown Bop", Art Blakey's "Album Of The Year".
82. IN LOVE WITH NIGHT - Composer's lead sheet. Andy LaVerne's "Double Standard".
83. INNER URGE - Joe Henderson's "Inner Urge" and "The Standard Joe Henderson".
84. INVITATION - Published sheet music. Joe Henderson's "Tetragon" and "In Search Of Blackness", Bill Evans' "Invitation", Jack Wilkins' "You Can't Live Without It", Tom Lellis' "Double Entendre".
85. ISOAR - Composer's lead sheet. Nguyen Le's "Zanzibar".
86. ISOTOPE - Joe Henderson's "Inner Urge".
87. IT ALWAYS IS - Tom Harrell's "Sail Away".
89. JEAN DE FLEUR - Grant Green's "Idle Moments".
90. JITTERBUG WALTZ - Roland Kirk's "Bright Moments", "Eric Dolphy", Dinah Washington's "The Fats Waller Songbook", Fats Waller, "The Last Years, 1940-1943", "Bill Mays At Maybeck",
91. JOHN'S WALTZ - John Abercrombie & Andy LaVerne's "Now It Can Be Played".
92. JUST FRIENDS - Published sheet music. Chet Baker's "Let's Get Lost", "The Original Recordings of Charlie Parker", Cannonball Adderley on anthology "Jazz Of The '60s", Irene Kral's "Better Than Anything", "Paul Chambers - 1935-1969".
93. JUST SQUEEZE ME - Published sheet music. "The New Miles Davis Quintet", Duke Ellington & Louis Armstrong's "The Great Reunion", "Ella Fitzgerald Sings The Duke Ellington Songbook", Duke Ellington's "Duke's Big 4".
94. JUST YOU, JUST ME - Published sheet music. Nat 'King' Cole's "The After Midnight Sessions", Ella Fitzgerald's "Ella Swings Lightly", Carmen McCrae's "You're Lookin' At Me".
95. KAHLIL THE PROPHET - Jackie McLean's "Destination Out".
96. KNOCK ON WOOD - Published sheet music. Eddie Floyd's "Knock On Wood".
97. THE LAMP IS LOW - Published sheet music. Carmen McCrae's "Sarah - Dedicated To You", "Bill Henderson With The Oscar Peterson Trio", "George Shearing And The Montgomery Brothers", Bobbe Norris and Larry Dunlap's "Hoisted Sails".
98. LAST NITE - Larry Carleton's "Last Night" and "Sleepwalk".
99. LAST SEASON - Composer's original score. Maria Schneider's "Evanescence".
100. LAURA - Published sheet music. Charlie Parker's "Jazz Round Midnight", Ella Fitzgerald's "For The Love Of Ella", Bill Evans' "A Simple Matter Of Conviction", "The Complete Emarcy Recordings Of Clifford Brown".
101. LET'S STAY TOGETHER - Published sheet music. Al Green's "Let's Stay Together" (45 rpm).
102. LITHA - Chick Corea's "Inner Space", Stan Getz' "Sweet Rain".
103. LONELY WOMAN - Composer's lead sheet. Horace Silver's "Song For My Father", Pat Metheny's "Rejoicing".
104. LOOK AT THE BIRDIE - Art Blakey's "Roots And Herbs".
105. LOVE LETTER - Composer's lead sheet. Eddie Gomez' "Next Future".
106. LOVE'S HAUNTS - Composer's lead sheet. Aydin Esen's "Anadolu".
107. LULLABY IN RHYTHM - Published sheet music. "Charlie Ventura In Concert", "The Four Freshmen and Five Saxes", Art Tatum's "Complete Pablo Solo Masterpieces".
108. MAIDEN VOYAGE - Herbie Hancock's "Maiden Voyage".
109. MAMACITA - Joe Henderson's "The Kicker".
110. MAN FACING NORTH - Composer's lead sheet. The Yellowjackets' "Like A River".
111. METAMORPHOSIS - Composer's lead sheet. Horace Silver's "The Stylings Of Silver" and "Explorations By The Horace Silver Quintet".
112. MIDNIGHT SILENCE - "Kenny Kirkland".
113. MONK ON THE RUN - Composer's lead sheet. Othello Molineaux' "It's About Time".
114. MOON AND SAND - Published sheet music. Keith Jarrett's "Standards - Vol.2", Kenny Burrell's "Moon And Sand", Jackie & Roy's "An Alec Wilder Collection", "Chet Baker' Sings And Plays From The Film 'Let's Get Lost'".
115. MOONGLOW - Published sheet music. Sarah Vaughn's "You're Mine, You", Count Basie's "The Standards", Art Tatum's "The Complete Pablo Solo Masterpieces", Django Reinhardt's "Django '35-39. The Quintet of the Hot Club of France".
116. MOONLIGHT SERENADE - Published sheet music. Glenn Miller's "In The Digital Mood", Frank Sinatra's "The Reprise Collection".
117. MY GIRL - Published sheet music. The Temptations on "The Motown Sound - Vol.5".
118. NEVER SAID (Chan's Song) - "Diane Reeves", Herbie Hancock & Bobby McFerrin on "Round Midnight - Vol.2".
119. NEW BOOTS - Composer's lead sheet. Mark Varney's "Truth In Shreading".
120. NEXT FUTURE - Composer's lead sheet. Eddie Gomez' "Next Future".

121. NO WAY OUT - Composer's lead sheet. Othello Molineaux' "It's About Time".
122. NOWHERE TO RUN - Published sheet music. Martha Reeves and the Vandellas on "The Motown Sound - Vol.5".
123. OFF FLOW - Composer's lead sheet. Dave Liebman's "Turn It Around".
124. ON GREEN DOLPHIN STREET - Published sheet music. Miles Davis' "The '58 Sessions", Bill Evans' "On Green Dolphin Street", Jimmy Heath's "Fast Company", Mel Torme and George Shearing's "An Evening At Charlie's", Mark Murphy's "Rah".
125. ONE BIRD, ONE STONE - Don Grolnick's "Nighthtown".
126. ONE FINGER SNAP - Herbie Hancock's "Empyrean Isles".
127. OOO BABY BABY - Published sheet music. Smokey Robinson & The Miracles' "Ooo Baby Baby" (45 rpm).
128. OPUS DE FUNK - Composer's lead sheet. "The Horace Silver Trio", Milt Jackson's "From Opus De Jazz To Jazz Sky-line", "Art Pepper Plus 11".
129. OUT A DAY - Composer's lead sheet. Franck Amsallem's "Out A Day".
130. OVER THE RAINBOW - Published sheet music. Ella Fitzgerald's "The Harold Arlen Songbook - Vol.II", Sarah Vaughn's "In The Land Of Hi-Fi" and "Live In Japan", "More Of The Great Lorez Alexandria", Buddy Collette's "Nice Day".
131. PART-TIME LOVER - Published sheet music. Stevie Wonder's "In Square Circle".
132. PENDULUM - Composer's lead sheet. Richie Beirach's "Elm".
133. PRELUDE TO A KISS - Published sheet music. Jim Hall's "All Across The City", Duke Ellington's "Duke's Big Four", "Ella Fitzgerald Sings The Duke Ellington Songbook", Rahsaan Roland Kirk's "Bright Moments", Kenny Barron's "One Plus OnePlus One", " Duke Ellington And Friends".
134. PROMISE - Bob Berg's "Enter The Spirit".
135. PUNJAB - Joe Henderson's "In And Out".
136. PYRAMID - Composer's lead sheet. "Further Explorations By The Horace Silver Quintet".
137. QUESTION MARK - Composer's lead sheet. Nguyen Le's "Miracles".
138. RAINLAND - Paul McCandless' "Premonition".
139. REACH OUT, I'LL BE THERE - Published sheet music. The Four Tops on "The Motown Sound - Vol.9".
140. REAL LIFE - Phil Woods' Little Big Band's "Real Life".
141. RED'S BLUES - Composer's lead sheet. Jerry Bergonzi's "Lineage".
142. RELENTLESS - Composer's lead sheet. Bob Mintzer's "I Remember Jaco".
143. RESPECT - Published sheet music. Aretha Franklin's "Respect" (45 rpm), Otis Redding's "Respect" (45 rpm).
144. REVELATION - Composer's lead sheet. The Yellowjackets' "Shades".
145. RIDDLES - Composer's lead sheet. Richie Beirach & George Coleman's "Convergence", "The John Abercrombie Quartet".
146. RITUAL - Chick Corea's "Paint The World".
147. RUBY - Published sheet music. Ray Charles' "The Legend Lives", Jimmy Ponders' "To Reach A Dream".
148. SAIL AWAY - Tom Harrell's "Sail Away".
149. THE SECOND TIME AROUND - Published sheet music. Frank Sinatra's "The Reprise Collection", Bill Evans' "Quintessence", Shirley Horn's "Loads Of Love", Etta Jones' "Ms. Jones To You".
150. SERENATA - Published sheet music. "Nat Cole Sings, George Shearing Plays", "Cannonball Takes Charge - VRG", Cal Tjader's "A Fuego Vivo", Frank Foster's "No Count".
151. THE SHADOW OF YOUR SMILE - Published sheet music. "The Complete Galaxy Recordings Of Art Pepper", Wes Montgomery's "Compact Jazz", Frank Sinatra's "The Reprise Collection", "The Best Of Eddie Harris".
152. SHORT STORY - Joe Henderson's "In And Out".
153. SINCE WE MET - Publisher's lead sheet. Bill Evans' "Since We Met" and "Eloquence".
154. SMILE PLEASE - Published sheet music. Stevie Wonder's "Fulfillingness' First Finale".
155. SO NEAR, SO FAR - Miles Davis' "Seven Steps To Heaven".
156. SOLITUDE - Published sheet music. Duke Ellington's "Money Jungle", "Ella Fitzgerald Sings The Duke Ellington Songbook", Billie Holiday's "The Complete Decca Recordings".
157. SPEAK LIKE A CHILD - Herbie Hancock's "Speak Like A Child".
158. SPRING IS HERE - Published sheet music. Bill Evans' "Bill Evans At Town Hall" and "The Complete Riverside Recordings", John Coltrane's "The Stardust Sessions".
159. STAIRWAY TO THE STARS - Published sheet music. Johnny Hartman's "I Just Stopped By To Say Hello", Bill Evans' "Undercurrent", John Coltrane's "The Coltrane Legacy".
160. STAR EYES - Published sheet music. "The Cannonball Adderley' Quintet Plus", Bill Evans' "A Simple Matter Of Conviction", Cal Tjader's "La Onda Va Bien", Irene Kral's "Kral Space", "Art Pepper Meets The Rhythm Section".
161. STARS FELL ON ALABAMA - Published sheet music. Cannonball Adderley & John Coltrane's "The Dreamweavers", Anita O'Day's "Pick Yourself Up", Art Tatum's "The Complete Pablo Solo Masterpieces".
162. STEPIAN FAITH - "Kenny Kirkland".
163. STEP LIGHTLY - Blue Mitchell's "The Thing To Do".
164. STOMPIN' AT THE SAVOY - Published sheet music. "The Complete Emarcy Recordings Of Clifford Brown", Ella Fitzgerald & Louis Armstrong's "Ella And Louis Again", Cal Tjader's "Black Orchid", Benny Goodman's "After You've Gone", "Bill Mays At Maybeck", Mark Levine's "Smiley & Me".

165. STREET OF DREAMS - Published sheet music. Frank Sinatra's "The Reprise Collection", Ernestine Anderson's "Big City", Art Tatum's "The Complete Pablo Solo Masterpieces", Nancy Harrow's "Street Of Dreams".
166. SUB AQUA - Scott Henderson & Gary Willis & Tribal Tech's "Primal Tracks".
167. SUGAR - Stanley Turrentine's "Sugar".
168. SUPER BLUE - Freddie Hubbard's "Super Blue".
169. SWEET LORRAINE - Published sheet music. Nat 'King' Cole's "The After Midnight Sessions", Carmen McRae's "You're Looking At Me", Count Basie & Oscar Peterson's "Night Rider".
170. SWEET LOVE - Published sheet music. Anita Baker's "Rapture".
171. 34 SKIDOO - Published sheet music. Bill Evans' "Blue In Green", "How My Heart Sings", and "Montreux II", Billy Childs' "Portrait Of A Player", Eddie Daniels' "This Is New".
172. TAKING A CHANCE ON LOVE - Published sheet music. Ella Fitzgerald's "Sweet And Hot", George Shearing's "Grand Piano Live", Jessica Williams' "The Next Step", Ray Brown's "Bass Face".
173. THAT GIRL - Published sheet music. Stevie Wonder's "Musiquarium I, Vol.2".
174. THAT OLD FEELING - Published sheet music. Art Blakey's "Three Blind Mice". Standard version is from "The Complete Pacific Jazz Recordings Of Chet Baker", Art Tatum's "Complete Pablo Solo Masterpieces", Stan Getz' "Getz And Friends".
175. THERE'S A LULL IN MY LIFE - Published sheet music. Bobbe Norris' "You And The Night And The Music", "Nat 'King' Cole Sings, George Shearing Plays", Stan Getz' "Getz And Friends", Anita O'Day's "Pick Yourself Up".
176. THIS IS NEW - Published sheet music. Dave Catney's "Jade Visions", Ed Bickert's "This Is New", Chick Corea's "Chick Corea, Herbie Hancock, Keith Jarrett, McCoy Tyner", Kenny Drew's "Trio/Quartet/Quintet".
177. TINY CAPERS - "Clifford Brown & Max Roach".
178. TOKYO DREAM - Published sheet music. Alan Holdsworth's "Road Games".
179. TOO HIGH - Published sheet music. Stevie Wonder's "Inner Visions".
180. TOY TUNE - Wayne Shorter's "Etcetera", Dave Kikoski's "Persistent Dreams".
181. THE TRACKS OF MY TEARS - Smokey Robinson & The Miracles on "The Motown Sound - Vol.5".
182. TUZZ'S SHADOW - Composer's lead sheet. Warren Bernhardt's "Reflections".
183. (USED TO BE A) CHA CHA - "Jaco Pastorius", Michel Camilo's "Suntan".
184. WALK OF THE NEGRESS - Composer's lead sheet. "Robert Hurst Presents Robert Hurst".
185. WARM VALLEY - Published sheet music. Duke Ellington's "The Best Of Duke Ellington" and "Money Jungle", Kenny Barron's "The Only One", Jerome Richardson's "Roamin' With Richardson".
186. WEE (aka Allen's Alley) - Dizzy Gillespie, Sonny Stitt and Stan Getz' "For Musicians Only", Dizzy Gillespie and Charlie Parker's "Jazz At Massey Hall", "The Complete Galaxy Recordings Of Art Pepper".
187. WHAT ARE YOU DOING THE REST OF YOUR LIFE? - Published sheet music. Bill Evans' "Blue In Green" and "Live In Paris 1972, Vol.1", "Sarah Vaughn With Michel Legrand", Frank Sinatra's "The Reprise Collection", "The Best Of Joe Pass", Carmen McRae's "The Great American Songbook".
188. WHAT'S GOING ON? - Published sheet music. Marvin Gaye's "What's Going On?"
189. WHAT'S LOVE GOT TO DO WITH IT - Published sheet music. Tina Turner's "Private Dancer".
190. WHEN I LOOK IN YOUR EYES - Published sheet music. Irene Kral's "Where Is Love?", "Helen Merrill & Gordon Beck", Wes Montgomery's "Down Here On The Ground".
191. WHEN LIGHTS ARE LOW - Published sheet music. Miles Davis' "The Complete Prestige Recordings", Art Blakey's "Three Blind Mice", Kitty Margolis' "Evolution", Oscar Peterson's "Exclusively For My Friends", Benny Carter's "BBB & Co.".
192. WHERE ARE YOU - Published sheet music. "The Best Of Dinah Washington", Dexter Gordon's "I Want More", "The Red Garland Quartet".
193. YOU ARE SO BEAUTIFUL - "The Best Of Billy Preston", Joe Cocker's "You Are So Beautiful" (45 rpm), Arthur Prysock's "Today's Love Songs, Tomorrow's Blues", Woddy Herman's "Live At The Concord Jazz Festival", Teramasa Hino's "Unforgettable".
194. YOU MUST BELIEVE IN SPRING - Published sheet music. Bill Evans' "You Must Believe In Spring", Karin Krog's "You Must Believe In Spring", Frank Morgan's "You Must Believe In Spring".
195. YOU STEPPED OUT OF A DREAM - Published sheet music. Nat 'King' Cole's "Lush Life", Shirley Horn's "You Won't Forget Me", "The Oscar Peterson Trio Plays", Stan Getz' "Quartets".
196. YOU'VE CHANGED - Published sheet music. Billie Holiday's "Lady In Satin", Dexter Gordon's "Nights At The Keystone", Alan Broadbent Live At Maybeck", Elvin Jones' "Going Home".

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