

Bb VERSION

The
NEW
REAL BOOK
VOLUME
3

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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 3/4 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	If You Could See Me Now	Solitude
And It All Goes Round And Round	In A Mellow Tone	Spring Is Here
Autumn Serenade	In A Sentimental Mood	Stairway To The Stars
Blue Moon	Invitation	Star Eyes
Caravan	Just Friends	Stars Fell On Alabama
Close Your Eyes	Just You, Just Me	Stompin' At The Savoy
Day Dream	Just Squeeze Me	Street Of Dreams
Don't Be That Way	The Lamp Is Low	Sweet Lorraine
Don't Blame Me	Laura	Taking A Chance On Love
Emily	Moon And Sand	That Old Feeling
Everything I Have Is Yours	Moonglow	There's A Lull In My Life
For All We Know	Moonlight Serenade	This Is New
Gentle Rain	On Green Dolphin Street	What Are You Doing The Rest Of Your Life?
A Ghost Of A Chance	Over The Rainbow	When I Look In Your Eyes
I Fall In Love Too Easily	Prelude To A Kiss	Where Are You?
I Got It Bad	Ruby	You Must Believe In Spring
I Hear A Rhapsody	The Second Time Around	You Stepped Out Of A Dream
I'm Getting Sentimental Over You	Serenata	You've Changed
I'm Through With Love	The Shadow Of Your Smile	

MOTOWN AND POP CLASSICS

STEVIE WONDER	I Can't Help It Part Time Lover Bird Of Beauty Another Star That Girl Smile Please Creepin' Too High	THE TEMPTATIONS	My Girl Get Ready I'm Losing You
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SMOKEY ROBINSON	Ooh Baby Baby The Tracks Of My Tears	ANITA BAKER	Sweet Love
EDDIE FLOYD	Knock On Wood	AL GREEN	Let's Stay Together
		JOE COCKER	You Are So Beautiful
		VANESSA WILLIAMS	Dreamin'
		PATTI AUSTIN	Baby Come To Me
		ARETHA FRANKLIN	Respect
		THE FOUR TOPS	Reach Out, I'll Be There
		SAM AND DAVE	Hold On, I'm Coming
		TINA TURNER	What's Love Got To Do With It

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NGUYEN LE	Question Mark (?) Isoar	ALAN BROADBENT	Another Time Don't Ask Why
MARIA SCHNEIDER	Gush Last Season	RICHIE BEIRACH	Riddles Pendulum
OTHELLO MOLINEUX	Monk On The Run No Way Out	PAUL McCANDLESS	Rainland Can't Stop The Wind
KENNY BARRON	I Wanted To Say	PHIL WOODS	Real Life
FRANK GAMBALE	New Boots	BOB MINTZER	Relentless
SCOTT HENDERSON	Sub Aqua	GARY BURTON	Chairs And Children
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MARC COPLAND	Darius Dance	ROBERT HURST	Walk Of The Negress
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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 (ϕ^1 and ϕ^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. |' piano, bass and drums all observe the same rests. The last beat played is notated as  or  to the left of the word 'break'.
- A 'sample bass line', 'sample solo', or 'sample fill' is a transcribed line given as a point of reference.

TRANSPOSITIONS

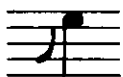
- Bass lines are always written to be read by a bass player, i.e. one octave higher than they sound.
- Tenor sax and guitar lines are often written an octave higher than they sound and flute lines an octave lower to put them in a more readable range. There will be a verbal note to this effect in every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

ABBREVIATIONS

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

ORNAMENTS AND SYMBOLS

Slide into the note from a short distance below



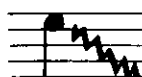
Slide into the note from a greater distance below



Fall away from the note a short distance



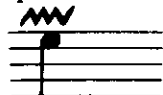
Fall away from the note a greater distance



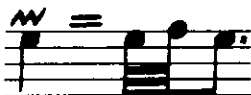
Top note of a complete voicing



A rapid variation of pitch upward, much like a trill



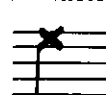
Mordent



A muted or optional pitch



Note with indeterminate pitch



Rhythm played by drums or percussion



CHORD SYMBOLS

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

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

(No Chord)

The image displays a series of musical staves, each representing a different category of chords. Each staff contains several chord symbols written above a treble clef staff with a C root. The chords are arranged in rows:

- Staff 1:** N.C., C bass, C, C⁶, C^{6/9}, C (add 9)
- Staff 2:** C^{MA7}, C^{MA7}(add 13), C^{MA9}, C^{MA13}, C⁷, C⁹, C¹³
- Staff 3:** C^{MI}, C^{MI6}, C^{MI6/9}, C^{MI}(add 9), C^{MI7}, C^{MI7}(add 11), C^{MI7}(add 13)
- Staff 4:** C^{MI9}, C^{MI11}, C^{MI13}, C^{MI}(MA7), C^{MI9}(MA7), C^{MI7}(b5), C^{MI9}(b5), C^{MI11}(b5)
- Staff 5:** C^{dim.}, C^{o7}, C^{o7}(add MA7), C⁺, C^{SUS}, C⁷^{SUS}, C⁹^{SUS}, C¹³^{SUS}, C⁷^{SUS}4-3
- Staff 6:** C^{MA7}(b5), C^{MA7}(#5), C^{MA7}(#11), C^{MA9}(#11), C^{MA13}(#11), C⁷(b5), C⁹(b5)
- Staff 7:** C⁷(#5), C⁹(#5), C⁷(b9), C⁷(#9), C⁷(b9), C⁷(#9), C⁷(b9)
- Staff 8:** C⁷(#11), C⁹(#11), C⁷(#11)(b9), C⁷(#11)(#9), C¹³(b5), C¹³(b9), C¹³(#11), C⁷^{SUS}(b9), C¹³^{SUS}(b9)
- Staff 9:** C/E, C/G, E/C, B^b/C, C/E (add 9), C (add 9) (omit 3), C⁷(omit 3), C^{MI7}(omit 5)
- Staff 10:** C^{#MA7}^{SUS}(b5), F^{#7}^{SUS}(add 3), B^b(add b13) (add 9), A⁺(add #9) (add b9), G^{#MI7}(add 11) (omit 5)
- Staff 11:** F/F#, E⁺/G, G⁷^{SUS}/A, G^{MA7}(#5)/F#, E^b^{MA7}(#5)/F, B^{MA7}^{SUS}/F#

PREFACE TO THE Bb AND Eb VERSIONS

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

1. All pitches and chord names in the Bb and Eb versions are transposed to be read by Bb or Eb horn players respectively (even if guitar, piano or other instruments that read in a different key are indicated.) Instrumental markings (e.g., ten., trp., gtr., pn.) indicate only the instrumentation on the particular recording of the tune that was used to derive the chart.

2. All melodies and horn parts in the concert version have been included in the Bb and Eb versions. Bass parts, most keyboard parts and some intros, endings and piano/guitar voicings have been omitted if they were likely to be of little interest to horn players. The number of bars and the form is unchanged from the concert version.

3. In the Bb version, pitches have generally been transposed up a major second from the concert version, although sometimes up a major ninth to make it easier for both tenor and trumpet to read. Since we cannot know whether a given line will be played on trumpet, tenor, clarinet or soprano, such octave indications as 'ten. 8va b.' and 'loco' do not necessarily apply to the notes on the page; rather, they apply to the original pitches in the concert version. Use your own best sense in choosing the appropriate octave for your instrument.

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

ENJOY!

Actual Proof

Herbie Hancock

Medium Funk

(Intro)

♩ = 130

Intro: D_{MI}^7 (light pn. comping) Vamp till cue

A (On cue) D_{MI}^7 (flute) $A^{\flat}MA^7(+11)$ C pn. fill-----

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

$F_{MI}^7(\flat 5)$ $C^{\#7}_{SUS}$ $D^{\#7}_{SUS}$ E_{MI}^7 $F^{\#}MI^7$ BMA^9 $FMA^7(+11)$ E (5)

NC. (G7) (pn., w/ bs.) Solo on A. After solos, D. C. al Coda

(Flute solo) (On cue) D_{MI}^7 $C^{\#9}_{SUS}$ BMA^9 GMA^7 $A^{\flat}MA^7$ $F^{\#}$ E NC. $FMA^7(+11)$ E (dr. fill)-----

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

The Aerie

Peggy Stern

Med. Jazz Waltz

A $\text{♩} = 122$ $\text{E}^{\flat}\text{MA}^7$ $\text{DMA}^7(\#5)$ $\text{CMA}^7(\#5)$ $\text{B}^{\flat}\text{MA}^7(\#5)$

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

BMI $\text{GMA}^7(\#5)$ B BMI^6 $\text{GMA}^7(\#5)$ B

$\text{E}^{\flat}\text{MA}^7$ $\text{DMA}^7(\#5)$ $\text{CMA}^7(\#5)$ $\text{B}^{\flat}\text{MA}^7(\#5)$

BMI $\text{G}^{\#}\text{MI}^{\text{(add 9)}}$ $\text{D}^{\#}$ CMA^7 $\text{G}^{\text{(add \#9)}}$

B $\text{D}^{\flat}\text{MA}^7$ F EMA^7 F $\text{E}^{\flat}\text{MA}^7$ F

$\text{DMA}^7(\#5)$ F $\text{B}^{\flat}\text{MI}^{\text{(add 9)}}$ F $\text{B}^{\flat}\text{dim.}$ F pn. fill

suspended time

$\text{D}^{\flat}\text{MA}^7$ F $\text{G}^{\#}\text{MI}^{\text{(add 9)}}$ $\text{D}^{\#}$ $\text{E}^{\flat}\text{MA}^7$ D $\text{BMI}^{\text{(add 9)}}$ $\text{C}^{\#}$

CMA^7 BMI $\text{GMA}^7(\#5)$ B last time: BMI^6 $\text{GMA}^7(\#5)$ B

(last x: rit.) (fine)

C (Solos) $E^b_{MA}7$ D $D_{MA}7(\#5)$ $C_{MA}7(\#5)$ D $B^b_{MA}7(\#5)$ D

B_{MI} $G_{MA}7(\#5)$ B 2

D $D\#_{MI}^9$ $B_{MA}9(\#5)$ $D\#$ 2 2 $D\#_{MI}^9$

B_{MI} $G_{MA}7(\#5)$ B 2 2 B_{MI}

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

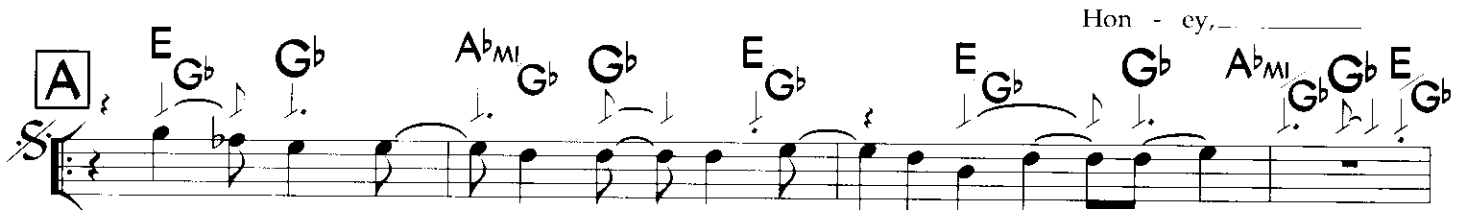
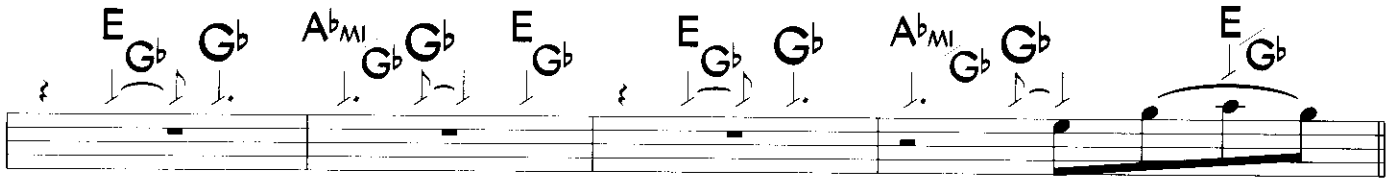
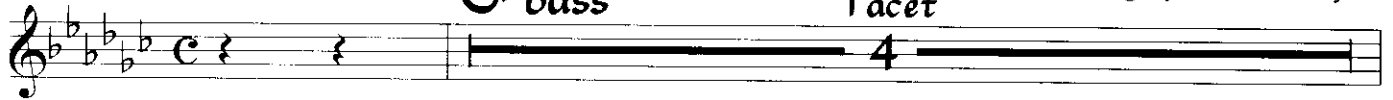
(As sung by Marvin Gaye)

♩ = 164

(Intro)

G^b bass

Tacet



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 than be - fore... I know



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



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 **G^b bass**

(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: Third verse: **(fade)**

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...

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...

Aja's Theme

Torrie Zito
(As played by Eddie Daniels)

(Freely) **A** F_{MA}^7 E_{MI}^7 F_{MA}^7 $B^7(alt.)$ C_{MA}^9

(clar.)

C_{MI}^7 $B^{\flat 07}$ F $B^{\flat MA}^9$ A^{13}_{SUS} $A^{13(b9)}$ D_{MA}^9

G^9_{SUS} $C^{\circ 7}$ G C_{MA}^7 G $F^{\#9(\#11)}$ F_{MA}^7 $B^7(alt.)$ E_{MA}^9

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

$B^{\flat 9}_{SUS}$ $E^{\flat 07}$ B^{\flat} $E^{\flat MA}^7$ B^{\flat} $A_{MI}^7(11)$ D^{13} $F^{\#MI}^{11}$ $B^7(b9)$

B E_{MI}^7 $B^7(b9)$ E_{MI}^7 $B^7(b9)$ E_{MI}^7 F_{MA}^7 E_{MI}^7 E_{MI}^7 $A^7(b9)$ $A^7(b9)$

D_{MI}^7 $A^7(b9)$ D_{MI}^7 $A^7(b9)$ D_{MI}^7 $A^7(\#9)$ D^{13}_{SUS} D^{13}

C G^9_{SUS} $C^{\circ 7}$ G C_{MA}^7 G $F^{\#9(\#11)}$ F_{MA}^7 $B^7(alt.)$ E_{MI}^9

$E_{MI}^7(b5)$ $A^7(\#9)$ D_{MI}^9 F_{MI}^6 A^{\flat} C_{MA}^7 G F_{MA}^7

$E^{\flat MA}^7$ $D^{\flat MA}^7$ C_{MA}^9 G_{MI}^7 C^7

Solo on form (ABC)

D_{MI}^9 F_{MI}^6 A^{\flat} C_{MA}^7 G F_{MA}^7 $E^{\flat MA}^7$ $D^{\flat MA}^7$ C_{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.

Almost Like Being in Love

Lyric: Alan Jay Lerner

Music: Frederick Lowe

Medium Swing

C⁷ **A** **F**^{MA}⁷ **G**⁷ (E**M**ⁱ⁷ **C**^{MA}⁹ (A**M**ⁱ⁷ **E**^Mⁱ⁷ **A**⁷)
 What a day this has been! What a rare mood I'm in! Why, it's
D^Mⁱ⁷ **G**⁹_{SUS} **G**^{7(b9)} **C**⁶ (G**M**ⁱ⁷ **C**⁷)
 al - most like be - ing in love. There's a
F^{MA}⁷ **G**⁷ (E**M**ⁱ⁷ **C**^{MA}⁹ (A**M**ⁱ⁷ **E**^Mⁱ⁷ **A**⁷)
 smile on my face for the whole hu - man race. Why, it's
D^Mⁱ⁷ **G**⁹_{SUS} **G**^{7(b9)} **C**⁶
 al - most like be - ing in love. All the
B **B**^Mⁱ⁷ **E**⁷ **A**^{MA}⁷
 mu - sic of life seems to be, like a
A^Mⁱ⁷ **D**⁷ (E**E**⁷ **B**^Mⁱ⁷ **E**⁷ **G**^Mⁱ⁷ **C**⁷)
 bell that is ring - ing for me. And from the
C **F**^{MA}⁷ **G**⁷ (E**M**ⁱ⁷ **C**^{MA}⁹ (A**M**ⁱ⁷ **E**^Mⁱ⁷ **A**⁷)
 way that I feel when that bell starts to peal I could
D^Mⁱ⁷ **D**^{#o7} **C**⁶/_E **D**^{#o7}
 swear I was fall - ing, I could swear I was fall - ing, it's
D^Mⁱ⁹ **D**^Mⁱ⁹ **G**^{7(b9)} **C**⁶ (G**M**ⁱ⁷ **C**⁷)
 al - most like be - ing in love.

American Gothic

Bob Berg

Med. Funk (Intro)

♩ = 126

E_{SUS} (add 9)

Tacet

cym. fills

A E^(omit 3) (E^{6/9}) D^{6/9} (pn.)

E^(omit 3) B^{bass} C C^{#MI} A^{bass} B^{bass} C^{bass} C D

B G^(omit 3) F^(omit 3) (ten. w/ pn.)

(F^{MA}) G^(omit 3) D^{bass} E^b E^{MI}

F^(omit 3) G^(omit 3) E^{b(omit 3)} F^(omit 3) C^(omit 3) D^(omit 3) F^(omit 3) G^(omit 3) (pn.)

C C D^(add 9) C D^(add 9) E^{bass} E^(add 9) -omit on D.S.

(add ten.) A^{MI} E A C^{#MI} G[#] G[#] G^{#MI} (add 9) G^(add 9) B B

(ten. only on melody) B^{MA} G^(add 9) B C^{MI} G^{MI} B^{MI} F^{#MI} E^{bMA} 7^(#11)

(Tenor Solo, Half-Time Feel)

D D^G E^{MI} 7 E^{bMA} 9 F^{6/9} G^(add 9) (omit letter D on D.S.) (ten.)

(Orig. Feel)

E G^{bass} G^b bass F^{bass} E^{MI} 7 E^b bass D^{bass} D^b bass C¹³ (#11)

(C^{13(#11)})

B bass C bass D bass D/E^b EMI¹¹

EMI¹¹ F(omit 3) G(omit 3) A^b(omit 3) B^b(omit 3) B^b(omit 3) C(omit 3) E^b(omit 3) F(omit 3)

(Tenor fills)

F^{SUS} (add 9) 1. F^{SUS} 2. F^{SUS}

(Tenor Solo, Half-Time Feel)

F B^b D GMI⁷ G^bMA⁷ A^b B^b

B^b DMI⁷ GMI⁷ G^bMA⁷ A^b B^b F/A

GMI⁷ D/G F^{#7}(#9) BMI F[#]MI⁷ E^bMA⁷(#11)

G D/G BMI⁷ EMI⁷ E^bMA⁹ F^{6/9} G(add 9)(omit 3)

C D(add 9) E^b B⁷(#9) EMI⁷ G/A C/D

D/G BMI⁷ EMI⁷ E^bMA⁹ F^{6/9} G(add 9)(omit 3)

(pn.)
D.S. al Coda (omit letter D)

F(omit 3) G(omit 3) E^b(omit 3) F(omit 3) C(omit 3) D(omit 3) F(omit 3) G(omit 3)

(Tenor fills)

G^{SUS} (add 9) 1-3.

4. F(omit 3) G(omit 3) C(omit 3) D(omit 3) E^b(omit 3) F(omit 3) F G

(ten. w/ pn. 8va)

Tenor plays 8va (sounds as written)

(And) It All Goes 'Round and 'Round

Bernard Ighner

(As sung by Jaye P. Morgan)

Med. Ballad

♩ = 49

NC $G^{\#}MI^9$ $C^{\#}13$

(strings)

E_{MA}^7 $D^{\#7(b9)}$ $G^{\#}_{SUS}$ $G^{\#}$ $C^{\#}MI^9$ $C^{\#}MI^6_9$ B_{MA}^7 $D^{\#7(b9)}$ E_{MA}^7

(Med. Swing Ballad (♩ = 49))

$A^{\#}MI^{11}$ E^9_{SUS} NC A_{MI}^9 D^{13} A_{MI}^9 D^{13}

rall.

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

Some folk nev - er win, and some folk hard - ly

A_{MI}^{11} A^7 D_{MI}^9 G^{13} C_{MA}^7 $E^{7(b9)}$ F_{MA}^7

lose. But here we are, we're all a part of all there is,

B_{MI}^{11} $E^{7(b9)}$ A_{MI}^9 D^{13} A_{MI}^9 D^{13}

And it all goes 'round and 'round.

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

Life is like a school, and some folk nev - er

A_{MI}^{11} A^7 D_{MI}^9 G^{13} C_{MA}^7 $E^{7(b9)}$ F_{MA}^7

learn the rules. But here we are, Some are wise and some are fools,

B_{MI}¹¹ **E**^{7(b9)} **A**_{MI}⁹ **D**¹³ **C** **D** **A**_{MA}^{7(b5)} **B**_{MA}^{7(b5)} **B**^{7(b5)}

And it all goes 'round and 'round (instr.)

C **C**_{MA}⁷ **F**⁷ **E**_{MI}⁷ **A**⁷ **A**_{MI}⁹ **D**⁹_{SUS} **D**^{7(#5)}

Sav - ing space, gain - ing time, End - less - ly spin - ning a -

G_{MA}⁹ **A**_{MI}⁷ **B**_{MI}⁷ **C**_{MA}⁹ **G**_{MA}⁹ **F**_{MI}^{7(b5)} **B**^{7(#5)} **E**_{MI}⁷

round. With each brand new day we leave some youth be - hind,

A⁹_{SUS} **A**_{MI}⁹ **D**¹³_{SUS} **E**_{MA}⁷ **Coda**

And it all goes 'round and 'round. Solo on form (ABC).
After solos, D.S. al Coda

A_{MI}⁹ **D**⁹_{SUS} **E**_{MA}⁷ **(Freely)** **A**_{MI}⁹ **F**_{MA}⁷ **E**_{MA}⁷

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

Stevie Wonder

Med. Samba

$\text{♩} = 120$

NC (Intro)

(G#MI⁹)

(F#13)

(E_{MA}⁷)

(D#MI⁷)

NC

(C#MI⁷)

(D#7(#9))

(G#MI⁹)

D#7

(pn.)

A

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

(horns, 2nd x)

La la la la la la la la la la

1. use on D.S. 2.

1. For

B

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

the light of you is all I see. For

you, there might be an - oth - er song, but all my heart -
 can hear is your mel - o - dy.

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

C F#MI9 B7 EMA7
 long a - go, my heart with - out de - mand - ing, in -
 formed me that no oth - er love could do. But lis -
 ten did I not, though un - der - stand - ing, (I) fell in love with
 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 and Third verses:

<p>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.</p>	<p>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.</p>
---	--

Another Time

Alan Broadbent

Med. Swing (in 2)

♩ = 104

G^{6/4}

(Intro) **F**⁹

G

(etc.) **G**^{6/4}

F⁹/
G

A (in 2) **G**^{6/4} (F⁹) **F**⁹/**G** **G**^{6/4} (F⁹) **F**⁹/**G**

B (in 4) **B**MA⁷ A[#] **G**[#]MI⁹ **F**[#]MI⁷ **F**MI¹¹ **B**^b13(^b9)

C (in 2) **G**^{6/4} (F⁹) **F**⁹/**G** **G**^{6/4} (F⁹) **F**⁹/**G**

D (in 4) **B**MA⁷ A[#] **G**[#]MI⁹ **F**[#]MI⁷ (F^{MI}⁹) **F**MI¹¹ **B**⁷([#]9) **B**^b13 **B**^b9 SUS **E**⁷([#]5) **E**^b13([#]9) **A**^b13(^b9) **C**[#]13

C[#]13 **F**[#]13(^b9) **B**¹³ SUS **B**^b13 SUS **A**^b13

B^b13 SUS (A^b13) **G**MA⁷([#]11)

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

Appointment in Ghana

Jackie McLean

Slow, even 1/8's

♩ = 71 (C_MA⁷ (Intro) F[#]7(9) E⁷(9) A¹³)

(trp.)

(C_MA⁷ F[#]7(9) E⁷(9) A¹³) (Fast Swing) ♩ = 234 A_MI⁷(11) NC.

A (A_MI⁷(11) A_MI⁷(11) A_MI⁷(11))

E bass

A_MI⁶/₉ 1. A_MI⁷(11) 2. A_MI⁶/₉

B C_MA⁷ F[#]7(9) E⁷(9) A¹³

C_MA⁷ F[#]7(9) E⁷(9) A¹³ A_MI⁷(11)

C (A_MI⁷(11) A_MI⁷(11) A_MI⁷(11))

E bass

A_MI⁶/₉

D (Solos) A_MI⁷ **E** C_MA⁷ F[#]7(9) E⁷(9) A¹³

C_MA⁷ F[#]7(9) E⁷(9) A¹³ **F** A_MI⁷

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

⊕ A_MI⁶/₉
alto fills

Appointment in Ghana (Harmony)

Slow, even 1/8's

♩ = 71

(Intro)

(alto)
(ten.)

(Fast Swing)

♩ = 234

A

1.
2.

B

C

D (Solos) **E** **C** **F#** **E** **A**

A_{MI}^7 C_{MA}^7 $F\#^7(+9)$ $E^7(+9)$ A^{13}

C **F#** **E** **A** **F**

C_{MA}^7 $F\#^7(+9)$ $E^7(+9)$ A^{13} F_{MI}^7

⊕ $A_{MI}^{6/9}$

alto fills

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

Tenor and alto sound one octave lower than written. (In correct range if played by tenor.)

Arietas

Freddie Hubbard

Medium-Fast Swing

♩ = 228 (Intro)

NC. $C_{MA}^{7(b5)}$ $B_{bMA}^{7(b5)}$ G_{Ab} $F\#_{MI}^{7(b5)}$ $B^{7(\#5)}$ E_{MI} NC.

(flug.)

$C_{MA}^{7(b5)}$ $B_{bMA}^{7(b5)}$ G_{Ab} $F\#_{MI}^{7(b5)}$ $B^{7(\#5)}$ E_{MI} F

(bass walks)

E_{F} A_{MI}^7 (pn. comps) A_{MI}^7

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

(bass walks throughout **A**)

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

$E^{7(\#9)}$ B_{bMI}^7 E_{b7} $E^{7(\#9)}$ F_{MI}^7 B_{b7}

1. E_{MI}^7 A^7 G_{MI}^7 C^7 F_{MA}^7 (E_{MI}^7) $D_{MI}^{7(b5)}$ break A^7

2. G_{MI}^7 C^7 B_{bMI}^7 E_{b7} A_{bMA}^7 $F_{MI}^{6/9}$ D_{MI}^7 G^7

last x: (fine)

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

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

Medium-Fast Swing

Arietas (Harmony)

♩ = 228 (Intro)

Musical notation for the first system, featuring tenor saxophone (ten.) and trumpet (trb.) parts. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as Medium-Fast Swing with a quarter note equal to 228 beats. The section is labeled as an Intro. The tenor saxophone part starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The trumpet part starts with a quarter rest, followed by quarter notes G#4, A4, B4, and C5. Both parts have a slur over the last two notes.

Musical notation for the second system, continuing the tenor saxophone and trumpet parts. The tenor saxophone part continues with quarter notes D5, E5, F5, and G5. The trumpet part continues with quarter notes D5, E5, F5, and G5. Both parts have a slur over the last two notes.

Musical notation for the third system, showing a Tacet instruction for both instruments. The tenor saxophone part has a whole note G5 with a slur. The trumpet part has a whole note G5 with a slur. The word "Tacet" is written above the tenor saxophone staff and below the trumpet staff. A double bar line with a repeat sign follows.

Musical notation for the fourth system, marked with a square 'A' and a repeat sign. The tenor saxophone part has quarter notes G4, A4, B4, and C5. The trumpet part has quarter notes G#4, A4, B4, and C5. The system is divided into two measures by a repeat sign. The first measure contains the notes G4, A4, B4, and C5. The second measure contains the notes G#4, A4, B4, and C5.

Musical notation for the fifth system, showing chord progressions for tenor saxophone and trumpet. The tenor saxophone part has quarter notes G4, A4, B4, and C5. The trumpet part has quarter notes G#4, A4, B4, and C5. The system is divided into two measures by a repeat sign. The first measure contains the notes G4, A4, B4, and C5. The second measure contains the notes G#4, A4, B4, and C5. Chord progressions are indicated below the staves: E7(#9) for the first measure, and BbMI7, Eb7, E7(#9), FMI7, and Bb7 for the second measure.

1.

break

E_{MI}^7 A^7 G_{MI}^7 C^7 F_{MA}^7 $(E_{MI}^7 \quad A^7)$
 $D_{MI}^7(b5)$

2.

last x: []

last x: []

G_{MI}^7 C^7 $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$ $F_{MI}^{6/9}$ D_{MI}^7 G^7

(fine)

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

Tenor and trombone lines sound 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)

F_{Mi}^{6/9}

G^{b13}

F_{Mi}^{6/9}

G^{b7(#11)}

F_{Mi}^{6/9}

G^{b13}

Through the

A F_{Mi}^(MA7)

C^{7(#9)}_(#5)

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

F_{Mi}^(MA7)

B^{b13(#11)}

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

G_{Mi}⁷

C^{7(b9)}

F_{MA}⁷

D_{Mi}⁷_A

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

A_{Mi}^{7(b5)}

D^{7(alt.)}

G_{Mi}⁷

C^{13(b9)}

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

B F_{Mi}^(MA7)

C^{7(#9)}_(#5)

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

F_{Mi}^(MA7)

B^{b13}

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

years come and go, I'll still feel the glow that time can - not fade _____ when I
 hear that love - ly au - tumn ser - e - nade.

C (Tenor solo)
 F_{MA}⁹ C^{13(b9)} (8x's)

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

F_{6/4} G^b13(#11) F_{MA}⁹ G^b13
 -nade. (Vamp, fill & fade)

Break at bar 16 of letter A is not played for solos.

B-Sting

Brandon Fields
Billy Childs

Medium Funk

. = 120 (Intro.)

Tacet

The musical score is written in 4/4 time with a key signature of two flats (B-flat major / D-flat minor). It features a variety of instruments and textures:

- Intro:** Starts with a 4-measure rest for bass and drums, followed by synth playing sustained chords (E-flat sus, F sus) in a Dorian mode.
- Section A:** Horns play a melodic line over sustained chords (E-flat sus, F sus, E, E-flat, F sus). Synth accompaniment provides harmonic support with chords like D minor 7(#5), F major, D-flat, E, and C major 7(#5).
- Section B:** Continues the melodic and harmonic development with more complex chords such as B major 7(#5), F major, G major 7 sus (omit 5), A-flat major 6/9 (omit 3), B-flat major 7 sus (omit 3, omit 5), C major (add 9), and D-flat major 13 (#11).
- Section C:** Features a melodic line with a triplet and sustained chords (G-flat major 9 sus, F major 7 (#11), D-flat major 9, C major 13 sus, B major 13 (#11), B-flat major 9, F major 7 (#11), E-flat major 13 sus, C major 7 (#9)).

Chord progressions include: E^b_{SUS} F_{SUS} (dorian), D_{MI} 7(#5) F D^b E C C_{MI} 7(#5), E^b_{SUS} F_{SUS} E E^b F_{SUS}, B_{MA} 7(#5) F F_{SUS}, E^b_{SUS} F_{SUS} E E^b F_{SUS} B_{MA} 7(#5) F, B_{MA} 7(#5) F (omit 5) G_{SUS} 7 (omit 3) A^b 6/9 (omit 3) B^b 7 (omit 3) (omit 5) A^b 9 (add 9) D^b 13 (#11), A⁷ 7 (#9) E^b (add 9) G E C F_{SUS} (dorian), D_{MI} 7(#5) F D^b E C C_{MI} 7(#5) F_{SUS} F_{MI} 7 G^b 9 sus, G^b 9 sus F_{MI} 7 (#11) D^b 9 C_{SUS} 13 B¹³ (#11), B^b 9 F_{MI} 7 (#11) E^b 13 sus C⁷ (#9).

F_{MI}^7 (sparse drums) B^b_{SUS}

mp (synth.)

$D^b_{MA}^7$ $A^b_{6/9}$ $A^b_{6/9}$ F E B $C_{MI}^{7(\#5)}$ F_{SUS}

f (horns)

(Alto solo thru [E])

C F_{MI}^7

16

(funky) F_{MI}^9 B^b_{13}

(horns, behind solo, 1st x only)

$D^b_{MA}^7$ 1. $A^b_{6/9}$ 2. $A^b_{6/9}$ $G^b_{SUS}^9$

E $G^b_{SUS}^9$ $F_{MI}^{7(11)}$ $D^b_{MI}^9$ C_{SUS}^{13} $B^{13(\#11)}$

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

(horns)

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

E/C F_{SUS}

dr. fill - - - - - x x x (3)

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

Baby, Come To Me

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

Medium Pop Ballad

♩ = 90

(synth.)

B_MI⁷ E_MI⁷ F[♯]_MI⁷

B_MI⁷ E_B B_MI⁷ E_B

(gtr., 8va b.)

2

A B_MI⁷ E_B B_MI⁷ E_B G_A A

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

G_A A F[♯]_(#5) B_MI⁷ E_B B_MI⁷ E_B

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

G_A A G_A A B_MI⁷ C_MA⁷

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

B_MI⁷ B^b_MA⁷ G_A A

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

B D_MI⁷ G_MI⁷ B^b_C G_MI⁷ A_MI⁷

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

F_MA⁷ A⁷(^{b9}) D_MI⁷ G_MI⁷ B^b_C G_MI⁷

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

1. A_{MI}^7 E_{MI}^7 $A^{7(b9)}$ (strings) D_{MI}^7

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

2. E_{MI}^7 $A^{7(b9)}$ D^9_{SUS} D^7

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

C $B^b_{MA}^7$ D_{MI}^7 C^9_{SUS}

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

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

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

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

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

D D_{MI}^7 G_{MI}^7 B^b/C G_{MI}^7 A_{MI}^7

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

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

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

A_{MI}^7 E_{MI}^7 $A^{7(b9)}$

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

Second verse lyric: **(Vamp & 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

$\text{♩} = 120$

A $G_{MI}^6 E7(\#9)$ $A7(\#5)$ $D7(\#9)$ $F_{MI}^{11} B^{\flat 13}$

$D_{MI}^{11} G^{13} C_{MI}^6 B^{\flat 7}$ $A7(\#5)$ $A^{\flat 7}$

$G_{MI}^7 C^7$ *toms:* $F_{MI}^7 B^{\flat 7}$ $E7(\#9)$ A^7

$D7(\#9)$ G^7 $C7(\#9)$ F^7 $A_{MI}^7(11) D7(\#5)$

$G_{MI}^6 E7(\#9)$ $A7(\#5)$ $D7(\#9)$ $G_{MI} B^{\flat 13}$ $E^{\flat MA} A^{\flat 13}$ last x:

mf *mf* *f* *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.

Backstage Sally (Harmony)

Med. Swing/Shuffle in 2

♩ = 120

A G_{MI}^6 $E7(\#9)$ $A7(\#5)$ $D7(\#9)$ F_{MI}^{11} B^b13

mf
(ten. & trb.)

D_{MI}^{11} G^{13} C_{MI}^6 B^b7 $A7(\#5)$ A^b7

(ten. trb.)

G_{MI}^7 C^7 F_{MI}^7 B^b7 $E7(\#9)$ A^7

(b) *f* (unis.)

$D7(\#9)$ G^7 $C7(\#9)$ F^7 $A_{MI}^7(11)$ $D7(\#5)$

(unis.)

G_{MI}^6 $E7(\#9)$ $A7(\#5)$ $D7(\#9)$ $G_{MI}B^b13$ E^bMA^7 A^b13 last x:

mf Solo on **A** (fine)
After solos, D.C. al fine

The main musical score consists of five staves of music in 2/4 time. The first staff begins with a box labeled 'A' and contains the first measure of the head. The music is written in a key with one flat (B-flat major or D minor). The first staff includes dynamic markings 'mf' and '(ten. & trb.)'. The second staff includes '(ten. trb.)'. The third staff includes '(b)' and 'f'. The fourth staff includes '(unis.)'. The fifth staff includes 'mf', 'Solo on A', and '(fine)'. The piece concludes with 'After solos, D.C. al fine'. Chord symbols are placed above the notes, and triplet markings are used throughout.

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

A

Tacet

The background line consists of two staves of music in 2/4 time, starting with a box labeled 'A'. The 'Tacet' section consists of a single staff with a 4-measure rest followed by the continuation of the background line.

Head is played twice before and after solos.

Tenor plays lines as written (sounding an octave lower).

A Ballad for Doll

Jackie McLean

Medium Ballad

A ♩ = 57

melody

(trp.)

harmony

(alto)
(ten.)

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

Ballad for Two Musicians

Ballad

$\text{♩} = 63$

Tacet

Joe Zawinul
(as played by Trilok Gurtu)

A E_{MI} E_{MI} D $C\#_{MI} 7(\text{omit } 5)$ $E_{MI}^{(\text{add } 9)}$ B E_{MI} $C_{MA} 7$ G

(“sax”) (“sax”)

$F^9(\#11)$ A $B_{MI} 7(\text{b}5)$ G $F_{MI}^{(\text{add } 9)}$

C/G $A_{MI} 11$ $D_{MI} 7$ $D_{MI} 6/9$ $E^{7(\text{b}9)}$ E^7

A_{MI} B^7 $D\#$ E_{MI} $C\#^7(\text{b}5)$ $E\#$ $E^{(\#9)}$ $E^{(\text{b}13)}$ $B^b_{MI} 7(\text{b}5)$

B $A_{MA} 9$ $F\#_{MI} 11$ $C^{(\#5)}$ $F\#$ $F\#_{MI} 9(\text{b}5)$ B

(ad lib.)

C $E_{MA} 9$ E^6 $E_{MA} 9$ E^6 $E_{MA} 9$ E^6 $E_{MA} 7$ E^6 $E_{MA} 9$

$E_{MA} 9$ $(F\#_{MI} 7 / C\#)$ $A_{MA} 9$ (omit 1st x)

$F\#_{MI} 11$ B^{13}_{SUS} $E_{MA} 9$ $C\#_{MI} 11$ $C\#_{MI} 9(\text{b}5)$ $F\#_{MI} 9(\text{b}5)$ C B

(Ad lib. on D.S.)

D $G\#^7(\text{b}9)$ $A_{MA} 9$ A $C\#$ $D\#^7$ $D\#^7$ $G\#_{MI} 7$ $C\#^{(\#5)}$ $E\#$

(Ad lib.) (8va on D.S.)

(as is)

(8va on D.S.)
F#MI⁷ C# B^{7(omit 3)} (Ad lib.) D# G#^{7(#11)} (omit on D.S.) G#^{7(#5)}

E C#MI G#^{7(b9)} C# C#MI B G#⁷ C# E^{b7} D^b E^{bMI} ^{7(b5)} D^b
 (1st x pn., "sax" on D.S.) ("sax")

B^{b6/9} (omit 3) (8va on D.S.) A⁶ E B^{bMA} ^{9(omit 3)} F#^{MA} ⁹ E^{MA} ^{9(b5)} F^{MA} ⁹

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

F F#^{MA} ⁹ B^{b6/9} (omit 3) F#^{MA} ⁹ B^{b6/9} (omit 3) F# (add 9) (omit 3) F#MI

F#MI B B^{SUS} D.S. al Coda

C#^(b9) (Ad lib.) D^{MA} ^{7(#11)} C# C#^(b9) D^{MA} ^{7(#11)} C# C#^(b9) **G** C# C# G# (omit 3) C#⁷ ^{SUS}
 (1st x pn., 2nd x "sax")

C# F#MI⁶ C# C# C#^{dim.} ("sax" ad lib.) C# C#^{dim.} ("sax" ad lib.)
 (1st x add "sax")

H C#⁷ (#11) (#9) * (Ad lib.)
 mp diminuendo to end (no pulse to end)

C# (omit 3) (C# (#9))
 rall. pp

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

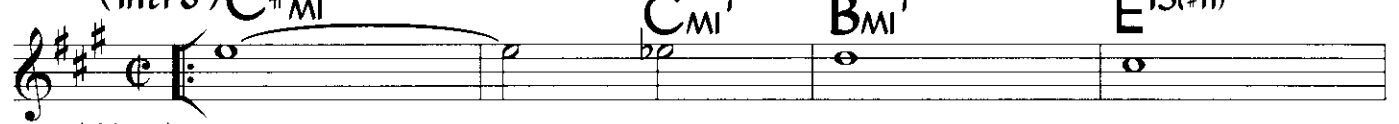
("Sax" is a synth. sound)

Bird of Beauty

Medium Funky Samba


Stevie Wonder

♩ = 96 (Intro) C#MI⁷ CMI⁷ BMI⁷ E¹³(#11)




(bkgr. vocals) Ooh _____
Ah _____

A^{6/9} 1. A^{6/9} 2.




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

A C#MI⁷ CMI⁷ BMI⁷ E¹³(#11)



says _____ that now _____ your mind de - sires a _____ va -

A^{6/9} C#MI⁷ CMI⁷



ca - tion, _____ Free to join _____ in fun _____

BMI⁷ E¹³(#11) A^{6/9}



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

F#⁷ F#^{7(b9)} B¹³




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

B¹³ F⁷ F⁹



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

F⁹ E⁹ SUS 1. E⁹ SUS 2., 3. E^{b9}(#11)



_____ to change. _____ Si - mon

B D^6 D_{MI}^6 $A/C\#$ A^7/E

There is so much in life for you to feel,

D^6 D_{MI}^6 $A/C\#$ A^7/E

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

D^6 D_{MI}^6 $A/C\#$ $F\#7(b9)$

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

B^{13} $F\#_{MI}^7$ B B^{13} $(F_{MI}^7 B^b)$ F_{MI}^7 B^b $B^b6/4$

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

$B^b6/4$ (E^9_{SUS}) E bass $A^6/4$

) The bird of beau - ty of the sky.

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

$A^6/4$

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

D.S. al 3rd ending al Coda

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

sky. Doot doo doot doo doot doo, doot doo doot doo (The beauty of the) doot doo,

$A^6/4$ B^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 descansar 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.

Black Nile

Wayne Shorter

Medium-Up Swing

♩ = 202

GMI⁹ (Intro)

A^bMA⁷

FMI⁷

GMI⁷

EMI⁷

A

B

C

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

Blue Moon

Lyric: Lorenz Hart
Music: Richard Rodgers

Medium (or Ballad)

(C⁷) **A** F^{MA}7 D^{MI}7 G^{MI}7 C⁷ F^{MA}7 D^{MI}7

Blue moon, you saw me stand - ing a - lone _____

G^{MI}7 C⁷ (E^b9(#11) D⁷(#9) D^b9 C⁷(#9) B⁷(b5) B^bMI⁷)
F^{MA}7 D^{MI}7 G^{MI}7 C⁹SUS F⁶ D^{MI}7

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

(A^b7 G^bMA⁷)
G^{MI}7 C⁷ F^{MA}7 D^{MI}7 G^{MI}7 C⁷ F^{MA}7 D^{MI}7

Blue moon, you knew just what I was there for.

G^{MI}7 C⁷ (E^b9(#11) D⁷(#9) D^b9 C⁷(#9) C⁹SUS)

You heard me say - ing a pray'r _____ for _____ some - one I real - ly could care _____

(B⁷(b5) B^bMI⁷ A^b7(b5) D⁷(#11))
F⁶ (D^{MI}7) **B** G^{MI}7 C⁷ F⁶ D^{MI}7

for. _____ And then there sud - den - ly ap - peared be - fore me _____ the on - ly


G^{MI}7 C⁷ F⁶ (B⁹(#11)) B^bMI⁷ E^b7

one my arms could ev - er hold. I heard some - bod - y whis - per, "Please a -

A^bMA⁷ A^b6 (D^{MI}9) C⁷/G G⁷ (G^{MI}11) C⁷SUS C⁷

dore me," _____ and when I looked, the moon had turned to gold! Blue

C **F_{MA}⁷** **D_{MI}⁷** **G_{MI}⁷** **C⁷** **F_{MA}⁷** **D_{MI}⁷**



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

G_{MI}⁷ **C⁷** **(E_b⁹⁽⁺¹¹⁾** **F_{MA}⁷** **D⁷⁽⁺⁹⁾** **D_{MI}⁷** **D_b⁹** **G_{MI}⁷** **C⁷⁽⁺⁹⁾** **C⁹_{SUS}**



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

(B⁷⁽⁺⁵⁾ **F⁶** **B_b_{MI}⁷** **A_b⁷** **(G_{MI}⁷** **G_b_{MA}⁷** **C⁷**)



Alternate chords are as played by Art Blakey.

Blue Spirits

Freddie Hubbard

Freely

(Intro) $C\#7(\#9)$ $F\#7(\#5)$ $F7(\#5)$ $D\#7(\#5)$ B_{MI}^9

(trp.)

E_{MI}^9 E^7/B^b G/A^b G^{13}

$C\#7(alt.)$ $F\#7$ B_{MI}^9

Med. Jazz Waltz

$\text{♩} = 150$

B_{MI}^9 E_{MI}^9 B_{MI}^9 E_{MI}^9

A 8va

(flute)

B_{MI}^9 E_{MI}^9 B_{MI}^9 E_{MI}^9 B_{MI}^9

tr

tr

E_{MI}^9 B_{MI}^9 E_{MI}^9 E_{MI}^7 E^7/B^b

(trp.)

8va-----

1.

(A^b13) (flute)
G
A^b

G¹³

F#MI⁷

G F#

C F#

F F#

(trp.)

2nd x

2., 3. 8va-----

F#7 (b9)
SUS

F#7

BMI⁹

tr

(fine)

B (F#7(alt.) for 6 bars
F#7 (b9)
SUS

(trp., loco)

BMI F#

F#7 (b9)
SUS

(F#7(alt.)
F#7

(BMI⁷
EMI⁷ B BMI

(F#7(alt.) for 4 bars
F#7 (b9)
SUS

(F#7(alt.)
BMI F#

F F#

E^b F#

F F#

E F#

F#

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

⊕ BMI⁹ EMI⁹

(trp.: play 4x's, then solo)

(Vamp, solo & fade)

Chords in parentheses are used for solos.

Blue Spirits (Harmony)

Freely (Intro)

Medium Jazz Waltz

♩ = 150

B (F#7(alt.) for 6 bars
 F#7 SUS (b9))

(F#7(alt.)) (B_{MI}⁷) (F#7(alt.) for 4 bars)

F#7) E_{MI}⁷ B) B_{MI}) F#7 SUS (b9))

(F#7(alt.)))

B_{MI} F#) F#) E^b F#) F#) E F#) F#)

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

⊕ (B_{MI}⁹) E_{MI}⁹)

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

Chords in parentheses are used for solos.
 Tenor and trombone are in correct range if played by tenor.
 On recording, trombone parts are played by euphonium.

Med. Straight 1/8's

Blue Tuesday

Jessica Williams

♩ = 110 (Intro) **A** B_{MI}

Tacet (solo piano)

G_{MA7} B_{MI}

G^9 $F\#7(b9)$ B_{MI} Coda

G^9 $F\#7(b9)$ B_{MI}

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

G^9 $F\#7(b9)$ B_{MI}

G^9 $F\#7(b9)$ B_{MI} fill

(rit.)

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)

$\text{♩} = 144$

(Intro) $F_{MI}^{(add 9)} B_b$ $F_{MI}^{9(MA7)} B_b$ $A_{bMA}^7 B_b$ B_{b13} $F_{MI} B_b$ $F_{MI}^{(add 9)} B_b$ $F_{MI}^{9(MA7)} B_b$ $A_{bMA}^7 B_b$ B_{b13} $F_{MI} B_b$ (ten.)

A $F_{MI}^{(add 9)} B_b$ $F_{MI}^{9(MA7)} B_b$ $A_{bMA}^7 B_b$ B_{b13} $A_{bMA}^7 B_b$ $F_{MI}^{(add 9)} B_b$ $F_{MI}^{9(MA7)} B_b$ $A_{bMA}^7 B_b$ B_{b13}

(ten.) $E_{bMA}^9 B_b$ B_{b13} $G^+ B_b$ $A^+ B_b$ $E_{bMA}^9 B_b$ $B_{b9} SUS$ $F\#_{MI}^{11} B_{b13}$

$F_{MI}^{(add 9)} B_b$ $F_{MI}^{9(MA7)} B_b$ $A_{bMA}^7 B_b$ B_{b13} $A_{bMA}^7 B_b$ $B_{b13} (3-4-3)$ D_{MI}^{11} $G^{7(alt.)}$

$G^+ B_b$ $A^+ B_b$ $G^+ B_b$ $A^+ B_b$ $G^+ B_b$ B_{b13} $E_{bMA}^9 G_{MI}^{11}$ $C^{7(\#9)}$ (tenor fill)-----

B $F_{MI}^{(add 9)} B_b$ $F_{MI}^{9(MA7)} B_b$ $A_{bMA}^7 B_b$ B_{b13} $A_{bMA}^7 B_b$ $F_{MI}^{(add 9)} B_b$ $F_{MI}^{9(MA7)} B_b$ $A_{bMA}^7 B_b$ $B_{b13(b9)}$

$E_{bMA}^9 B_b$ B_{b13} $G^+ B_b$ $A^+ B_b$ $E_{bMA}^9 B_b$ $B_{b9} SUS$ $F\#_{MI}^{11}$ B_{b13}

$F_{MI}^{(add 9)} B_b$ $F_{MI}^{9(MA7)} B_b$ $A_{bMA}^7 B_b$ B_{b13} $A_{bMA}^7 B_b$ $B_{b13} (3-4-3)$ D_{MI}^{11} $G^{7(alt.)}$

$G^+ B_b$ $A^+ B_b$ $G^+ B_b$ $A^+ B_b$ $G^+ B_b$ B_{b13} $E_{bMA}^9 F\#_{MI}^{11}$ B_{b13} (tenor fill)-----

C E_{MA}^9 $F\#_{MI}^{11}$ $G\#_{MI}^7$ A_{MI}^{11} D^{13}

$E_{MA}^7 G^7 C_{MA}^7 D^{\#7} G^{\#MA}^7 B^{13} E_{MA}^7 (F^{\#MI} G^{\#MI} F^{\#MI} E_{MI}^7(11))$
 $E_{MI}^7(11) A^{13(9)} D_{MA}^9 F^{13}_{SUS} F^{13}$
 $B^{\flat MA}^7 C^{\#7} F^{\#MA}^7 A^7 D_{MA}^7 C^{\#13}_{SUS} C^{\#13} G_{MI}^7 C^{13}$
D $F_{MI}^{(add 9)} B^{\flat} F_{MI}^9(MA7) A^{\flat MA}^7 B^{\flat} B^{\flat 13} A^{\flat MA}^7 F_{MI}^{(add 9)} F_{MI}^9(MA7) A^{\flat MA}^7 B^{\flat} B^{\flat 13(9)}$
 $E^{\flat MA}^9 B^{\flat} B^{\flat 13} G^+ B^{\flat} A^+ B^{\flat} E^{\flat MA}^9 B^{\flat} B^{\flat 9}_{SUS} F^{\#MI} B^{13}$
 $F_{MI}^{(add 9)} B^{\flat} F_{MI}^9(MA7) A^{\flat MA}^7 B^{\flat} B^{\flat 13} A^{\flat MA}^7 B^{\flat} B^{\flat 13} (3-4-3) D_{MI}^{11} G^7(alt.) \textcircled{G}$
 $G^+ B^{\flat} A^+ B^{\flat} G^+ B^{\flat} A^+ B^{\flat} G^+ B^{\flat} B^{\flat 13} E^{\flat MA}^9 G_{MI}^{11} C^7(9)$
 $G^+ B^{\flat} A^+ B^{\flat} G^+ B^{\flat} A^+ B^{\flat} G^+ B^{\flat} C^7(9)$
 Solo on form (ABCD). After solos, D.S. al Coda
 Freely
 $F_{MI}^9 D_{MI}^{11} G^7(alt.) F_{MI}^7 B^{\flat 13(9)}$
 (Straight 1/8's) (ten. fill)-
 $E^{\flat MA}^7 G_{MA}^7 B_{MA}^7 F_{MI}^7 B^{\flat 13(9)} E^{\flat MA}^9 A^{\flat MA}^7 G_{MI}^7 F_{MI}^7 E^{\flat MA}^9$
 J = 86
 rall. (ten. fill)

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.

Brothers of the Bottom Row

Julian Joseph

Med.-Up
Swing
♩ = 176

A

(melody, pn.) **B^b7** **A^{7(b5)}** **A^b7(alt.)** **G^{7(#5)}**
 (sample melody)

B^m7 **A^m7** **D¹³** **G^{MA}7(#5)** **C#** **E^b7(alt.)**

C⁷ **D⁷** **B⁷** **C#^{7(#9)}**

B **E^m9/D** **D^m(MA7)** **C^m(MA7)/D** **D^{MA}7**
 D pedal

E^m9/D **D^m(MA7)** **C^m(MA7)**
 C pedal

C^{MA}7 **C^m(MA7)** **C^{MA}7**

C $C\#9(\#11)$ $C_{MI}7(11)$ $F7$ (alt.) B^{13}

B^b13 $G_{MI}7$ D bass $D\#$ bass $E7(\#9)$ $F\frac{6}{9}$

Solo on AABC

(Ending)

B^b13 $G_{MI}(MA7)$

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

Bu's Delight

Curtis Fuller
(As played by Art Blakey)

Fast Swing

$\text{♩} = 270$

A B^bMA^7 AMI^7 GMI^7 AMI^7 dr. fill GMI^7 AMI^7

(trp.) 3

dr. fill B^bMA^7 AMI^7 GMI^7 AMI^7 E dr. fill (on last, D.C.) ♩^2

1. B^bMA^7 $D^b9(\#5)$ ♩^1 2. B^bMA^7 $DMI^{(add\ 9)}$

B A^7 DMI A^7

DMI A^7 DMI

diminuendo

DMI A^7 DMI dr. fill

D.C. al Coda One

♩^1 (Solos)

C B^bMA^7 AMI^7 GMI^7 AMI^7 B^bMA^7 AMI^7

B^bMA^7 AMI^7 GMI^7 AMI^7 B^bMA^7 $D^b9(\#5)$

The musical score is written in treble clef with a common time signature. It features a variety of chord voicings and rhythmic patterns. Section A is marked with a box 'A' and includes a trumpet part. Section B is marked with a box 'B'. Section C is marked with a box 'C' and includes a 'Solos' section. The score includes dynamic markings like 'diminuendo' and 'dr. fill' (drum fill). There are also first and second endings, and a 'D.C. al Coda One' instruction. The tempo is 'Fast Swing' with a metronome marking of quarter note = 270.

D A⁷(alt.) D_{Mi}^{6/9} (4x's)

E B^b_{MA}⁷ A_{MI}⁷ G_{MI}⁷ A_{MI}⁷ B^b_{MA}⁷ (A_{MI}⁷)

(horns, behind solo)

B^b_{MA}⁷ A_{MI}⁷ G_{MI}⁷ A_{MI}⁷ B^b_{MA}⁷ D^b₉(#5)

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

O^2 B^b_{MA}⁷ D^b₉(#5) (Freely) D^b₉(#5) (D^b₉(#5))

dr. solo -----
 indef.

⊕¹ (Solos)
C B^bMA⁷ A^MI⁷ G^MI⁷ A^MI⁷ B^bMA⁷ A^MI⁷

B^bMA⁷ A^MI⁷ G^MI⁷ A^MI⁷ B^bMA⁷ D^b9(#5)

D A⁷(alt.) D^MI^{6/9} (4x's)

E B^bMA⁷ A^MI⁷ G^MI⁷ A^MI⁷ B^bMA⁷ (A^MI⁷)

(behind solos)

B^bMA⁷ A^MI⁷ G^MI⁷ A^MI⁷ B^bMA⁷ D^b9(#5)

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

⊕² B^bMA⁷ D^b9(#5) (Freely)
 Tacet (ten.) (trb.) D^b9(#5) (trb.) (ten.)
 [indef] (drum solo)

Trombone and tenor lines are in correct range if played by tenor sax.
 Horns at letter E rotate, depending on soloist.

Bud Powell

Medium-Up Swing (in 2)

Chick Corea

♩ = 184

(Intro)

Chord progression for the first line: $C\#MI^{7(b5)}$, $F\#7$, BMI^7 , E^7 .
 (pn. solo)

Chord progression for the second line: AMI^7 , D^7 , D^{13}_{sus} .
 (pn. w/ vibes)

Section A starts with a **S** (Solo) marking. Chords: GMA^7 , $C\#MI^{7(b5)}$, C^{13} , BMI^7 .
 Musical notation includes triplets and slurs.

Chords: $E^{13(\#11)}$, AMI^7 , $(CMI^7) CMI^6$, F^7 .

Chords: EMI^7 , A^{13} , $A\#o^7$, BMI^7 , E^7 .

Chords: AMI^7 , E^b9 , $D^{13(b9)}$, $C\#7(b5)$, C^7 , $B^{7(\#5)}$, B^b13 .
 First ending: E^bMA^7 , $D^{7(alt.)}$.
 Second ending: E^bMA^7 , $D^{7(\#5)}$, $G^{7(b5)}$.

Section B starts with a **B** marking. Chords: $G^{7(b5)}$, CMI , $CMI^{(\#5)}$, CMI^6 , $CMI^{(\#5)}$, CMI .
 (vibes)

Chords: $AMI^{7(b5)}$, D^{13} , $F\#MI^{7(11)}$, $B^{13(b9)}$, $D\#MI^{7(11)}$, $G\#13(b9)$.

(Latin)
 C#MA7 DMA7/C# C#MA7 DMA7/C# C#MA7 DMA7/C#

(vibes solo)

(Swing)
 CMI7 F7 BMI7 E7 BbMI7 Eb7 AMI7 D7

(optional ad lib. vibes)

(pn. w/ vibes)

C GMA7 C#MI7(b5) C13 BMI7

E13(#11) AMI7 (CMI7) CMI6 F7

EMI7 A13 A#o7 BMI7 E7

AMI7 Eb9 D13(b9) C#7(b5) C7 B7(#5) Bb13 EbMA7 D7(#5)

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

⊕ EbMA7 D7(#5) G7(b5)

(rit.)

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

Butterfly

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

Medium Latin/Funk

$\text{♩} = 124$

break - GMI^7 BMI^7 GMI^7 BMI^7 NC.

(pn.)

A

day wings, lights your rain - bow

GMI^{11} BMI^{11} GMI^{11} EMI^{11}

(horns)

way, waves, Rest your Touch my

GMI^{11} BMI^{11} GMI^{11} EMI^{11}

wings. mind. Stay a - while. Be so fine.

NC. C^{13} SUS NC. $B7(\#9)$ $BbMA^7$ C $BbMA^7(\#5)$ C $BbMA^7$ C

(fine) (perc. break)

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

C^{13} F^{13} SUS $F7(\#9)$ Bb^{13} SUS D bass $D7(\#9)$ C

1. break - GMI^7 BMI^7 GMI^7 BMI^7 GMI^7

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

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

GMI^7 BMI^7 GMI^7 BMI^7 NC.

2. **N.C.** **B** **GMI⁹** **B⁷(#9)** **B^{b13}_{SUS}**

(Voice solo)

CMI⁹ **CMA⁹** **A^bMA⁷_C** **E^bMA⁹(#11)**

(horns)

EMI⁹ **FMA⁹(#11)** **G^bMA⁹(#11)** **FMA⁹(#11)** **D^bMA⁹(#11)** **EMI¹¹** **A⁷(alt.)**

(horns)

C **DMI⁹** **G⁷** **GMI⁹** **C¹³**

(Piano solo)

FMI⁷(11) **B^{b13}** **FMI⁷(11)** **B^{b13}** **G^bMA⁷** **⊕**

D **GMI⁹** **(GMI⁹ D⁷(#9))** **(On cue) GMI⁹** **(GMI⁹)**

(Trumpet solo) *(Vamp till cue)* *(horns)* **D.S. al Coda**

⊕ (G^bMA⁷) **GMI⁷** **BMI⁷ GMI⁷** **BMI⁷ GMI⁷**

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

GMI⁷ **BMI⁷ GMI⁷** **BMI⁷ N.C.**

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):

GMI⁷ **(On cue) C¹³** **Till cue** **(On cue) BMA⁹(#11)**

(Vamp till cue)

Medium Straight 8th's Can't Stop the Wind

Paul McCandless

♩ = 95 Tacet (Intro)

chords in brackets 1st x only

A [B^b(add 9)_(omit 3) MA⁷] [G^(add 9)_(omit 3) MI⁷] [F^(add 9)_(omit 3) B^b] [C^(add 9)] [B^b(add 9)_(omit 3) MI¹¹]

(soprano)

[G^(add 9)_(omit 3) MI⁷] [F^(add 9)_(omit 3) B^b] [B^b(add 9)_(omit 3) MA⁷] [C^(add 9) C¹³] [D^(add 9) MI⁹] [G^(add 9)_(omit 3) C¹³] [B^b(add 9)_(omit 3) B^b^{6/9}]

[B^b(add 9)_(omit 3) MI⁷] 1. [F^(add 9)_(omit 3)] [B^b(add 9)_(omit 3)] [G^(add 9)_(omit 3)] [B^b(add 9)_(omit 3) MI¹¹]

[F^(add 9)_(omit 3)] [B^b(add 9)_(omit 3)] [G^(add 9)_(omit 3)] [F^(add 9)_(omit 3)] [G^(add 9)_(omit 3)]

[F^(add 9)_(omit 3)] [B^bMA⁹/_D] [B^bMA⁹(#11)] [G^(add 9)_(omit 3) MI¹¹] [F^(add 9)_(omit 3) MA⁹/_A]

2. [B^bMA⁷ C⁷] [B^bMA⁷ E^b] [C⁷ D] [B^b¹³_{SUS}] [C¹³_{SUS} C¹³]

(D. S. al 3rd ending)

3. [B^bMA⁷ C⁷] [B^bMI¹¹] [E^b¹³_{SUS}] [D^bMA⁹]

[E^b⁹_{SUS}] [G^(add 9)_(omit 3) MI⁹] [D^(add 9) MI⁷] [G^(add 9)_(omit 3) MI⁹] [D^(add 9) MI¹¹]

$B^b_{MA^9}$
D *suspended time feel*-----

B (Soprano solo)
 $B^b_{MA^7}$ A_{MI^7} $B^b_{MA^7}$ $C^{(add\ 9)}$ G_{MI^9} A_{MI^7}

$B^b_{MA^7}$ C^{13}_{SUS} C^{13} D_{MI^7} C_{B^b} $B^b_{6/9}$ G_{MI^9}

C^{13}_{SUS} $B^b_{MA^7}$ E^b C_{D} $D^b_{MA^9(\#11)}$ C^{13}_{SUS}

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

Φ^1 $B^b_{MA^7}$ C^7 $B^b_{MI^{11}}$ $E^b_{13}_{SUS}$ $D^b_{MA^9}$ C^7_{SUS}

(solo ends) (sop.)

D.S. al Coda Two (Φ^2)

Φ^2 **NC.** $B^b_{MA^7}$ $C^{(add\ 9)}$ $B^b_{MA^7}$ $C^{(add\ 9)}$ D_{MI^7} G_{MI^9}

A_{MI^7} C_{D} $B^b_{MA^7}$ $C^{(add\ 9)}$ $B^b_{MA^7}$ $C^{(add\ 9)}$ D_{MI^7} G_{MI^9}

1. C_{SUS} C $B^b_{MA^7(\#11)}$ D_{MI} $G_{MI^{11}}$ D^7_{SUS} D^7 D^7 C

2. C^7_{SUS} C **D** G_{MI^9} D_{MI} G_{MI^9} D_{MI^9} G_{MI^9}

D_{MI^7} G_{MI^9} D_{MI^7} G_{MI^9} $D_{MI}^{(add\ 9)}$

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

Can't Stop the Wind (Background Part)

Med. Straight 8th's

♩ = 95 (Intro)

A *S*

Tacet

(sop., tacet 1st x)

1. Tacet

2.

D.S. al 3rd ending

3.

Tacet

(Soprano solo)

B $B^b_{MA}7$ $A_{MI}7$ $B^b_{MA}7$ $C^{(add\ 9)}$ $G_{MI}9$ $A_{MI}7$

$B^b_{MA}7$ C^{13}_{SUS} C^{13} $D_{MI}7$ C_{B^b} $B^b_{6/9}$ $G_{MI}9$

C^{13}_{SUS} $B^b_{MA}7$ E^b C_D $D^b_{MA}9(\#11)$ C^{13}_{SUS}

2nd x: D.S. al Coda One (⊕¹)

⊕¹

D.S. al Coda Two (⊕²)

⊕² **C**

1. 2.

D

Tacet

4

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

Caravan

Duke Ellington
Irving Mills & Juan Tizol

Bright Latin

A D^7 (E^b7) (E^b7) (E^b7) (E^b7)

D^7 (E^b7)

D^7 (G^m1) C^{13} F^9 B^b13 E^b9 $D^7(\#9)$ G^m1^6

B (Swing) G^9 C^9

C^9 F^7

F^7 B^b6 (A^7) D^7 $E^b7(b5)$

C (Latin) D^7 (E^b7) (E^b7) (E^b7) (E^b7) (E^b7)

D^7 (E^b7)

D^7 (G^m1) C^{13} F^9 B^b13 E^b9 $D^7(\#9)$ G^m1^6

Solos may swing throughout.

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

This is so exciting, 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**: (G 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):

(trp.
trb.
ten.)

Medium Bossa Nova

Ceora

Lee Morgan

$\text{♩} = 126$ B^bMA^7

A $CMI^7 F^{7(b9)} B^bMA^7$ $FMI^7 B^b13$

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

E^bMA^7 $EMI^9 A^{13}$ $(DMI^7) B^bMA^7$ $G^{7(\#9)}$ break

ten. 8va

CMI^9 F^9 DMI^9 G^9

EMI^9 A^9 $(DMI^7) G^{7(\#5)}$ $CMI^7 F^{7(b9)}$

B B^bMA^7 $CMI^7 F^{7(b9)} B^bMA^7$ $FMI^7 B^b13$

E^bMA^7 $EMI^9 A^{13}$ $(DMI^7) B^bMA^7$ $G^{7(\#9)}$ break

ten. 8va

CMI^9 F^9 $DMI^{7(b5)}$ $G^{7(\#9)}$

CMI^7 $F^9_{sus} F^9$ B^bMA^7 $CMI^7 F^{7(b9)}$

Solos on AB

B^bMA^7 CMI^7 $F^{7(b9)}$ $(3x's) B^bMA^7$

last x: rit. (trp. ten.)

Tenor plays as written, except 8va 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

(gtr. & vibes)

Chord symbols: B_{MI}^9 , A , D_{MA}^9 , $C^{\#(add\ 9)}$, D_{MI}^9 , B_{MI}^9 , D_{MA}^9 , $C^{\#(add\ 9)}$, $E^{\#}$, D_{MI}^9 , B_{MI}^9 , $C^{\#(add\ 9)}$, D_{MA}^9 , B_{MI}^9 , D_{MA}^9 , $C^{\#(add\ 9)}$, D_{MI}^9 , B_{MI}^9 , D_{MA}^9 , $C^{\#(add\ 9)}$, B_{MI}^9 , E_{MI}^{11} , D_{MA}^9 , $A^{\#o7}$, $A^{\#o7}$, B , B_{MI}^9 , E_{MI}^{11} , $F^{(add\ 9)}$, $B^b_{MA}^9$, $B^b_{MA}^9$, G_{MI}^{11} , $C^{\#7(\#9)}$, E/D , A/D , D , C_{MI}^6 , C_{MI}^7 , C_{MI}^7 , $C_{MI}^7(b5)$, $B/D^{\#}$, $F^{\#}_{MA}^9$, D_{MI}^7 , $B^b_{MA}^9$, $B^b_{MA}^7(b5)$, B_{MI}^9

B (Solos)

Bm⁷ Dm⁷ C^{#(add 9)} E[#] Dm⁷ Bm⁷ Dm⁷ C^{#(add 9)} E[#]
 C^{#(add 9)} E[#] Dm⁷ A^{#o7} A^{#o7} B Bm⁷ Em⁷ A^{#o7} A^{#o7} B
 A^{#o7} B Bm⁷ Em⁷ F A B^bMA⁷ C^{#7}(#9)
 A^bMA⁷ C Cm⁷ B D[#] Dm⁷ B^bMA⁷

After solos, D.C. al Coda

Bm⁷ Dm⁷ C^{#(add 9)} E[#] Dm⁷ Bm⁷ Dm⁷ C^{#(add 9)} E[#] Dm⁷ Bm⁷
 (Vamp & fade)

Head is played twice before solos.

Note: C#sus/E# may be substituted for C#(add9)/E# throughout.

Chick's Tune

Chick Corea

(As played by Blue Mitchell)

Medium Swing

♩ = 215

A (Latin) DMA^7 E^bMA^7 CMI^9

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

(Swing) CMI^9 $F7(\#9)$ B^bMA^7

CMA^9 D GMA^9 D AMI D BMI D

(trp. ten. piano)

B^bMA^9 C FMA^9 C B^b C B^b D^b E^b E^b F E^b

B (Latin) DMA^7 E^bMA^7 CMI^9

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

(Swing) CMI^9 $F7(\#9)$ B^9 A^b13 A^b13 $G7(\#9)$ CMI^7

break (ten. trp.) (trp. ten.) DMA^7 $F\#MI^9$ (unis.)

EMI^9 $CMA^9(\#11)$ B^9 SUS E^bMA^7 B^b Φ

C (Solos)
 D^{MA7} E^bMA⁷ C^{MI7} F⁷ B^bMA⁷
 (trp. ten.)

A^{MI7} D⁷ G^{MA7} G^{MI7} C⁷ F^{MI7} B^{b7} E^{MI7} A⁷

D D^{MA7} E^bMA⁷ C^{MI7} F⁷ A^{b9(#11)} G⁷

C^{MI7} E^{MI7(b5)} A^{7(alt.)} D^{MA7} B⁷ E^{MI7} A⁷ D^{MA7} E^{MI7} A⁷

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

⊕ C[#]MA⁹ B^{9(#11)} dr. fill E^{MA9}
 (trp. ten. 8va b.)

Tenor plays an octave higher on unison and harmony parts only, except at Coda.

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

Circular Motion

Phil Markowitz

Med. Swing

♩ = 202

NC. ($A_{MI} 7(b5)$) ($A^b_{MA} 7(\#11)$)

(pn.) ($G_{MA} 7(\#11)$) ($A^b_{MA} 7(\#11)$)

$C\#_{MI} 11$ $E_{MI} 11$

$G_{MI} 9$ $B^b_{MI} 9$ $A_{MA} 7(\#11)$

$A^b_{MA} 7(b5)$ NC. $C_{MA} 7(add 6)$ $G\#(omit 3)$ $F\#$ Coda

The main musical notation consists of five staves. The first staff is the melody in treble clef, starting with a 'NC.' (no chord) and a key signature of one flat. The second and third staves show piano accompaniment with chords and triplets. The fourth staff continues the piano accompaniment with various chords. The fifth staff concludes the piece with a 'Coda' symbol.

B (Solos)

$A_{MI} 9(b5)$ $A^b_{MA} 9(\#11)$

$G_{MA} 9(\#11)$ $A^b_{MA} 9(\#11)$ $C\#_{MI} 9$

$E_{MI} 9$ $G_{MI} 9$ $B^b_{MI} 9$ $A_{MA} 9(\#11)$

$A^b_{MA} 9(\#11)$ $C_{MA} 9$ $F\#_{MI} 9(b5)$

The solo section is marked with a 'B' in a box and 'Solos'. It consists of four staves of rhythmic patterns, each with a chord symbol above it. The patterns are indicated by diagonal lines and dots.

After solos, D.C. al Coda

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

Coda 8va NC.

rit.

The coda section starts with a 'Coda' symbol and a key signature change to two flats. It features a melody in treble clef with a 'rit.' (ritardando) marking. A dashed line indicates an octave shift ('8va') for the final notes.

Head is played twice before and after solos.

Cirrus

Bobby Hutcherson

Med. Swing

♩ = 198

A D_{MA}^7 $C^{13(b9)}$ F_{MA}^7 $B^{13}_{SUS}(b9)$

(trp. w/vibes)

E_{MA}^7 A_{MI}^7 G_{MA}^7 G_{MI}^7

$C^{13(b9)}$ A^b/C G^b/C E^b/C B/C

C pedal

B B^b/F C/F A/F A^b/F B^b/F G/F G^b/F

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

A^b/F F/E F C_{MI}/F B^b_{MI} C_{MI}/B^b A_{MI}/B^b $G^{\#}_{MI}/B^b$

$G^{\#}_{MI}/B^b$ B^b_{MI} G_{MI}/B^b $F^{\#}_{MI}/B^b$ A^b_{MI}/B^b F_{MI}/B^b E_{MI}

C (Drum solo) **D** D_{MA}^7 $C^{13(b9)}$ F_{MA}^7

$B^{13}_{SUS}(b9)$ E_{MA}^7 A_{MI}^7 G_{MA}^7

Musical staff with notes and chords: G_{MI}^7 , $C^{13(b9)}$, A^b_C , G^b_C , E^b_C , B_C . Includes "C pedal" and "fine" markings.

E (Solos)

Chords: D_{MA}^7 , $C^{13(b9)}$, F_{MA}^7 , $B^{13(b9)}$, E_{MA}^7 , A_{MI}^7

Chords: G_{MA}^7 , G_{MI}^7 , $C^{13(b9)}$, A^b_C , G^b_C , E^b_C , B_C

F C_{MI}^7/F (D_{MI}^7/F B_{MI}^7/F) $B^b_{MI}^7$ (C_{MI}^7/B^b A_{MI}^7/B^b)

$A^b_{MI}^7$ ($B^b_{MI}^7/A^b$ $B^b_{MI}^7/A^b$) $F^{\#}_{MI}^7$

$B^b_{MI}^7$ (C_{MI}^7/B^b A_{MI}^7/B^b) $A^b_{MI}^7$ ($B^b_{MI}^7/A^b$ G_{MI}^7/A^b)

$F^{\#}_{MI}^7$ ($G^{\#}_{MI}^7/F^{\#}$ $F_{MI}^7/F^{\#}$) E_{MI}^7

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

Soloist may ignore chords in parentheses at letter F.

Med. Swing

Cirrus (Harmony)

. = 198

A

ten. 1

ten. 2

DMA^7 $C^{13(b9)}$ FMA^7 $B^{13}_{SUS} (b9)$

EMA^7 AMI^7 GMA^7 GMI^7

$C^{13(b9)}$ A^b/C $F^\#C$ E^b/C B/C

B

(ten. 1) (F pedal for 8 bars)

(ten. 2)

B^b/F C/F A/F A^b/F B^b/F G/F $F^\#$ $F^\#$ F F CMI/F

B^bMI CMI B^b AMI $G^\#MI$ B^b B^b B^bMI GMI $F^\#MI$ B^b $F^\#MI$ B^b A^bMI FMI B^b B^b EMI

C Tacet
(dr. solo)

D

DMA^7 $C^{13(b9)}$ FMA^7 $B^{13}_{SUS} (b9)$

E_{MA}^7 A_{MI}^7 G_{MA}^7 G_{MI}^7

$C^{13(b9)}$ A^b_C $F^\#_C$ E^b_C B_C

last x: [] last x: []

(fine)

E (Solos)

D_{MA}^7 $C^{13(b9)}$ F_{MA}^7 $B^{13(b9)}$

E_{MA}^7 A_{MI}^7 G_{MA}^7 G_{MI}^7

$C^{13(b9)}$ A^b_C G^b_C E^b_C B_C

F C_{MI}^7 / F $(D_{MI}^7 \ B_{MI}^7) \ B^b_{MI}^7$ $(C_{MI}^7 \ A_{MI}^7)$

$A^b_{MI}^7$ $(B^b_{MI}^7 \ G_{MI}^7) \ F^\#_{MI}^7$

$B^b_{MI}^7$ $(C_{MI}^7 \ A_{MI}^7) \ A^b_{MI}^7$ $(B^b_{MI}^7 \ G_{MI}^7)$

$F^\#_{MI}^7$ $(G^\#_{MI}^7 \ F_{MI}^7) \ E_{MI}^7$

Soloist 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

(F_{Mi}^{6/9}) **A** G_{Mi}^{7(b5)} C^{7(b9)} G_{Mi}^{7(b5)}

 Close your eyes. Rest your head on my shoul - der and

C^{7(b9)} C^{7(b9)(#5)} F_{Mi}⁶ (D^{7(alt.)}) G_{Mi}^{7(b5)} C^{7(b9)} F_{Mi}⁶

 sleep. Close your eyes and I will close mine. Close your

G_{Mi}^{7(b5)} C^{7(b9)} G_{Mi}^{7(b5)} C^{7(b9)} C^{7(b9)(#5)}

 eyes. Let's pre - tend that we're both count - ing sheep. Close your

F_{Mi}⁶ (D^{7(alt.)}) G_{Mi}^{7(b5)} C^{7(b9)} (F_{Mi}⁶) F_{Mi}⁹

 eyes. Oh, this is di - vine. Mu - sic

B C_{Mi}⁷ F⁷ C_{Mi}⁷

 play some - thing dream - y for danc - ing while

F⁷ B^{b7}

 we're here ro - manc - ing. It's love's hol - i - day and love will

D^{b7} C^{7(b9)} **C** G_{Mi}^{7(b5)} C^{7(b9)}

 be our guide. Close your eyes. When you

G_{Mi}^{7(b5)} C^{7(b9)} C^{7(b9)(#5)} F_{Mi}⁶ (D^{7(alt.)})

 o - pen them, dear, I'll be near, by your side,

G_{Mi}^{7(b5)} C^{7(#5)} (F_{Mi}⁷) F_{Mi}⁶

 so won't you close your eyes.

Cool Green

Kenny Drew

(As played by Jackie McLean)

Med. Swing (Intro)

$\text{♩} = 150$

Chord progression for Intro: B^bMA^7 E^bMA^7 B^bMA^7 E^bMA^7 B^bMA^7 E^bMA^7 F A

Chord progression for Section A: (D^{MI}) D^7 G^{MI} B^bMA^7 E^bMA^7 B^bMA^7 E^bMA^7 (E^{MI}) D $C\#MI^{7(b5)}$ CMA^7 E^{MI} B $B^b\circ^7$ A^7 E $G\#$

Section A is marked with a box 'A' and includes a key signature change to two flats.

(in 2)

Chord progression for Section B (in 2): F A^{MI} A A^{MI6} E^{MI} C E E^{MI6}

Section B is marked with a box 'B' and includes a key signature change to one flat.

(in 4)

Chord progression for Section C (in 4): $G^7(\#11)$ $F^{\#7(\#9)}$ $F^7(\#9)$ $B^7(\#5)$ E^{MI6} $E^{MI6}(\text{add } MA^7)$ $B^7(b9)$

Section C is marked with a box 'C' and includes a key signature change to one flat.

(Solos)

Chord progression for Solos: E^{MI6} $F\#MI^{7(b5)}$ B^7 E^{MI6} E^7 A^{MI7} E^{MI6} $F\#7(\#9)$ $B^7(\#5)$ E^{MI6} $F\#MI^{7(b5)}$ B^7

The solo section consists of three staves of music, each with a slash indicating the soloist's part.

After solos, D.S. al Coda

Chord progression for final section: B^bMA^7 E^bMA^7 B^bMA^7 E^bMA^7 B^bMA^7 E^bMA^7 F A $E^{MI6}(\#11)$

The final section includes a key signature change to one flat and a repeat sign.

Head is played twice before and after solos.

Tenor plays an octave higher except 2 bars in Intro. as indicated.

Creepin'

Stevie Wonder

Medium Pop Ballad (Intro)

$\text{♩} = 92$

Musical notation for the first system, including a synth line and a piano line. The synth line starts with a 4-measure rest, then plays a sequence of notes. The piano line features a triplet of eighth notes. Chords are indicated above the notes: D^b_{SUS} , A^b , C_{SUS} , A^b , D^b_{SUS} , A^b , C_{SUS} , A^b , G , C , A^b , F_{MI}^7 , A , F_{MI}^7 .

1. I can hear you sigh-in',
 2. On the beach we're sit-ting,

Musical notation for the second system, including a synth line and a piano line. The synth line continues with notes and rests. The piano line features a triplet of eighth notes. Chords are indicated above the notes: $D^b_{MA}^7$, A^b , E^b , F^7 , A , B^b_{MI} , $E_{MA}^7(13)$.

say - 'n you'll stay be side me. Why must it be that you al - ways creep
 hug - gin' squeez - in' kiss - in'.

Musical notation for the third system, including a synth line and a piano line. The synth line continues with notes and rests. The piano line features a triplet of eighth notes. Chords are indicated above the notes: $E_{MA}^7(13)$, $E^b_{MI}^7$, D^b_{SUS} , A^b .

in - to my dreams?

(synth.)

Musical notation for the fourth system, including a synth line and a piano line. The synth line continues with notes and rests. The piano line features a triplet of eighth notes. Chords are indicated above the notes: C_{SUS} , A^b , D^b_{SUS} , A^b .

2nd x:

In my dreams.

Musical notation for the fifth system, including a synth line and a piano line. The synth line continues with notes and rests. The piano line features a triplet of eighth notes. Chords are indicated above the notes: C_{SUS} , G , A^b , C , C_{SUS} , G , $G^7(b9)(\#5)$.

Musical notation for the sixth system, including a synth line and a piano line. The synth line continues with notes and rests. The piano line features a triplet of eighth notes. Chords are indicated above the notes: C_{MA}^7 , D_{MI}^7 , E_{MI}^7 , F_{MA}^7 , F_{MI}^6 , C , E .

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

*C*MA⁷ *D*MI⁷ *E*MI⁷ *F*MA⁷ *F*MI⁶ *C*/*E*

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

*G*MI⁷⁽¹¹⁾ *C*MI⁷ *G*^b/*C*

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

C *F*MI⁷ *D*^bMA⁷

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

A^b/*E*^b *F*⁷/*A* *B*^bMI *E*MA⁷ *E*^bMI⁷ $\text{\textcircled{C}}$

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

D^bSUS *A*^b *C*SUS *A*^b

(synth.) In my dreams.

D^bSUS *A*^b *C*SUS *A*^b *A*^b(add 9) *C*

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

$\text{\textcircled{C}}$ *D*^bSUS *A*^b *C*SUS *A*^b *D*^bSUS *A*^b *C*SUS *A*^b

(dreams.) In my dreams,

(synth. like Intro)

In my

(Vamp & fade)

Tacet

A $E_{MI}^{6/9}$ C^{13}

(trp. & alto) (trp. alto)

$E_{MI}^{6/9}$ C^{13}

(unis.) (tris.)

A_{MI}^7 $E_b^7(\#9)$ $D^7(\#9)$ $C\#_{MI}^7(b5)$ C^{13} F_{MA}^7

(alto trp.) (trp.)

1. $E^7(\#9)$ $A^7(\#9)$ $D^7(\#9)$ $B^7(alt)$

(trp. alto)

2. B^b13 A^7 G^{13} $F\#_{MI}^7$ $F_{MA}^7(\#11)$ $D\#_{E_{MI}}$

(unis.) (trp. alto) (fine)

Solo on A1, A2
After solos, D.S. al fine.

Riff behind solos (optional)

A $E_{MI}^{6/9}$ C^{13} A_{MI}^7

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

$E_{MI}^{6/9}$ C^{13} A_{MI}^7

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

Daddy's Girl Cynthia

Donald Brown

Intro, freely

D_{MA}^9 A D^{o7} A A^9_{SUS} $A^{13(b9)}$ D_{MA}^7 A D^{o7} A A^{13}_{SUS} $A^{13(b9)}$

(pn. only)

Medium Ballad (♩ = 61)

A D_{MA}^7 B_{MI}^7 $G_{MI}^{(11)}$ $C^{13(\#11)}$ F_{MA}^7 $E^{13(\#11)}$

(pn. w/ vibes)

$E^b_{MA}^7$ $D^{13(\#11)}$ G_{MA}^7 $F^{\#13(\#11)}$ F_{MA}^7 B_{MI}^7 $E^{13(\#11)}$

E_{MI}^7 A^{13}_{SUS} $A^b_{13(\#11)}$ $G^{7(b5)}$ $F^{\#}_{MI}^7$ $B^{7(b9)}$

B_{MI}^7 E^7 $B^b_{9(\#11)}$ $A^{13(b9)}$ D_{MA}^7 B_{MI}^7 E^7

(add bass)

B A_{MA}^7 $G_{MI}^{(11)}$ $C^{13(\#11)}$ F_{MA}^7 $F^{\#}_{MI}^9$ $B^{13(\#11)}$

(add drums)

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

C D_{MA}^7 B_{MI}^7 $G_{MI}^{(11)}$ $C^{13(\#11)}$ F_{MA}^7 $E^{13(\#11)}$

$E^b_{MA}^7$ $D^{13(\#11)}$ G_{MA}^7 $F^{\#13(\#11)}$

F_{MA}^7 B_{mi}^7 $E^{13(\#11)(b9)}$ E_{mi}^7 A^{13}_{SUS} $A^b_{13(\#11)}$
 $G^{7(b5)}$ $F^{\#}_{mi}^7$ $B^{7(b9)(\#5)}$ $B_{mi}^7 E^7$ B^b_9 $A^{13(b9)}$ D_{MA}^7 $F^{\circ 7}$ E_{mi}^7 A^7

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

D_{MA}^7 G^{13} $F^{\#}_{mi}^7$ B^7 $E^9(\#11)$ E^9 B^b_9 $A^{13(b9)}$ D E A A F A $F^{\#}$ G A $G^{\#}$ A D_{MA}^9

Dancing in the Street

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

Medium Rock

$\text{♩} = 126$

(Intro)

(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

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 **B^b7** **E^bM¹**

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

E^bM¹ **A^bM¹**

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

D^b7_{SUS} **D^b7** **E** **G^b** **G^b**

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

E **G^b** **G^b** % ⊙ %

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

⊙ **E** **G^b** **G^b** **E** **G^b** **G^b** %

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..

E **G^b** **G^b** %

(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.)

Darius Dance

Marc Copland

Medium Swing

(Intro/Interlude)

$\text{♩} = 190$

A

F_{MI}^9

$F_{MI}^{11(MA7)}_{b5}$

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

(piano R.H.)

G_{MI}^{11}

$B^b_{MI}^{11}$

$D^b_{MA}^7 / E^b$

F_{MI}^9

$F_{MI}^{11(MA7)}_{b5}$

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

G_{MI}^{11}

$B^b_{MI}^{11}$

$D^b_{MA}^7 / E^b$

B

F_{MI}^9

$F_{MI}^{11(MA7)}_{b5}$

$D^7(\#11)_{\#9}$ (etc.)

(pn. w/ bass)

G_{MI}^{11}

$B^b_{MI}^{11}$

$D^b_{MA}^7 / E^b$

F_{MI}^9

$F_{MI}^7(MA7)_{b5}$

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

G_{MI}^{11}

$B^b_{MI}^{11}$

$D^b_{MA}^7 / E^b$

F_{MI}^9 $F_{MI}^{11}(MA7)_{b5}$ $D^7(\#11)_{\#9}$

G_{MI}^{11} $B^b_{MI}^{11}$ $D^b_{MA}^7$ E^b

F_{MI}^9 $F_{MI}^{11}(MA7)_{b5}$ $D^7(\#11)_{\#9}$

G_{MI}^{11} $B^b_{MI}^{11}$

C (Piano solo)
 E_{MI}^6 $F^{\#}_{MI} 7(b5)$ $B^7(alt.)$
 (bass walks in 2)

E_{MI}^6 $F^{\#}_{MI} 7(b5)$ $B^7(alt.)$
 (Repeat back to letter B)

D (Solos)
 F_{MI}^6 $G_{MI} 7(b5)$ $C^7(alt.)$

E E_{MI}^6 $F^{\#}_{MI} 7(b5)$ $B^7(alt.)$

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 GMA^7 G^7 C^7 $B^7(\#5)$ EMI^7 G^7 D CMI^6 $D^7(\#5)$ $(C\#MI^7(\#5))$ CMI^7

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

(G^7) B $Bb^{\circ 7}$ AMI^7 D^7 F^{13} E^9

GMI^6 GMI^7 F E^b9 D^{13}_{SUS} D^{13} E^b13 D^{13}

glow, the face of my love you show.

GMA^7 G^7 C^7 $B^7(\#5)$ EMI^7 G^7 D CMI^6 $D^7(\#5)$ $(C\#MI^7(\#5))$ CMI^7

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

(G^7) B $Bb^{\circ 7}$ AMI^7 D^7

GMI^6 $EMI^7(\#5)$ E^b9 $D^7(\#5)$ GMA^7 $DMI^7(11)$ G^{13}

there for me and my love to share.

B CMA^7 $C\#MI^7$ $F\#^7$ BMA^7 CMI^7 F^7 $BbMA^7$ BMI^7 E^7 AMA^7

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

$(F\#MI^7(\#5))$ $B^7(\#5)$ EMI^6 GMA^7 Bb^{13} A^{13} AMI^7 $D^7(\#5)$

AMI^7 D^7 GMA^7 Bb^{13} A^{13} AMI^7 $D^7(\#5)$

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

C GMA^7 G^7 C^7 $B^7(\#5)$ EMI^7 G^7 D CMI^6 $D^7(\#5)$ $(C\#MI^7(\#5))$ CMI^7

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

(G^7) B $Bb^{\circ 7}$ AMI^7 $(C\#MI^7(11))$ $F\#^{13}$ BMA^7 $AMI^7(11)$ D^{13}

GMI^6 $EMI^7(\#5)$ E^b9 D^{13} GMA^7 (F^{13}) Bb^9 B^9 E^b13 D^{13}

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

Medium Jazz Ballad

Dexter

Jerry Bergonzi

(As played by Joey Calderazzo)

A $\text{♩} = 52$ (ten.)

Chords: $C_{MI}^9(MA7)$, $B^b_{MI}^9(MA7)$, $C_{MI}^9(MA7)$, $B^b_{MI}^9(MA7)$

fill

Chords: $E^b_{MI}^9$, A^b_9 , $F^\#_{MI}^9 B^{13(b9)}$, $E^b_{MI}^9$, A^b_9 , $A^7(alt)$, $D^7(alt)$

B

Chords: G_{MI}^7 , $D^7(alt)$, G_{MI}^7 , $C^7(alt)$, F_{MI}^7 , $D^b_{13(\#11)}$, $B^9(\#11)$, B^b_7

Chords: $E^b_{MI}^7$, $A^b_7(\#5)$, $D^b_{MA}^7$, G^b_7 , B_{MA}^7 , $E^{13(\#11)}$

Chords: A_{MA}^7 , $G^\#_7(b9)$, $C^\#_{MI}(MA7)$, $D_{MI}^7(b5)$, $G^7(alt)$

Solo on form (AB)

Chords: $D_{MI}^7(b5)$, $G^7(alt)$, $A^b_{MA}^7(b5)$, $G^7(alt)$, $G^7(b9)$, $C_{MI}^9(MA7)$

(rit)

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

Medium-Slow
Jazz Waltz (Intro)

Dienda

Kenny Kirkland
(As played by Branford Marsalis)

♩ = 96

The musical score is written in 3/4 time with a tempo of 96. It features two main parts: piano (pn.) and saxophone (sop.). The piano part consists of a single line of music with various chords and articulations. The saxophone part is divided into sections A and B, each with a repeat sign. Section A contains measures 1-8, and Section B contains measures 9-16. The piano part continues through measures 1-16. Chord notations include $A_{MI}^7(omit\ 5)$, $G^{(add\ 9)}$, $A^b_{MA}^7(b5)$, $A_{MI}^7(omit\ 5)$, $G^{(add\ 9)}$, G/E^b , A^{13}_{sus} , G , E^b , C_{MI} , E^b , E_{MI}^9 , $A^{13}(#11)$, $A^b_{MA}^9(#11)$, G_{MI}^{11} , $D^{(add\ 9)}$, $F^\#$, F , E_{MI}^{11} , C_{MA}^7 , E , B^9_{sus} , G_{MI}^9 , C , A^b , G_{MI}^9 , G_{MI}^9 , F , $E_{MI}^7(b5)$, $F^\#(+9)$, D , D^6 , $D^7(alt)$, G_{MI}^9 , $G_{MI}^{(add\ 9)}$, $E^b_{6/9}(#11)$, E_{MI}^9 , E_{MI}^9 , D , A^b , C , C_{MI} , G_{MI} , B^b , $A_{MI}^7(omit\ 5)$, $A^b_{MA}^7(b5)$, $C_{MA}^7(+5)$, B , $C_{MA}^7(+11)$, E , D/B^b , $E^b_{MA}^7$, $A_{MI}^7(omit\ 5)$, $G^{(add\ 9)}$, B , $A^b_{MA}^7(b5)$, $A_{MI}^7(omit\ 5)$, $G^{(add\ 9)}$, B , G/E^b , G/E^b .

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

The coda section consists of a single line of music with the following chord notations: $A_{MI}^7(omit\ 5)$, $G^{(add\ 9)}$, B , $A^b_{MA}^7(b5)$, $A_{MI}^7(omit\ 5)$, $G^{(add\ 9)}$, B , G/E^b , G/E^b . A bracket labeled "(On cue)" spans the final two measures.

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.

Divertimento

Torrie Zito

(As played by Eddie Daniels)

Medium Straight 8th's

♩ = 140

$D_{MA}^{7(b5)}$ (Intro)

Tacet

A

(clar.)

B

C

$D^{\flat}MA7(b5)$ $G^{13(b9)}$ $CMA7(b5)$ $BMA7(b5)$ $B^{\flat}MA7(b5)$ $B^{\flat}13(b5)$
 $DMA7$ $8va$ A F A $A^{13(b9)}$

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

Ending
(D)
 (rit.) D

Dolphin Dance

Herbie Hancock

Med. Swing, in 2

$\text{♩} = 118$

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

A

B₁

B₂

last x:

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

rit.

After first solo, each solo (and the out head) begins at B2.

Don't Ask Why (for Irene Kral)

Alan Broadbent

Medium Ballad

A $G_{MI}^9(MA7)$ $E_{MI}^{7(b5)}$ $A_{MI}^{7(11)}$ $D^{7(alt)}$ $G_{MI}^9(MA7)$ $E_{MI}^{7(b5)}$

C_{MI}^{11} $F^{13(b9)}$ F_{MI}^9 $Bb^{7(b9)}$ E_{bMI}^7 $A^{b7(b9)}$

1. $C\#_{MI}^7$ $F\#^{7(b9)}$ B_{MI}^7 B_{bMI}^7 A_{MI}^7 A_{bMI}^7 2. D_{bMA}^7 G_{bMA}^9 G_{MI}^9 $C^{7(b9)}$

B F_{MA}^7 D_{bMA}^7 E_{bMA}^7 F_{MA}^7 D_{bMA}^7 E_{bMA}^7 F_{MA}^7 E_{bMA}^7 E^7 F_{MA}^7 B^{b7} E^7

E_{bMA}^7 B_{MA}^7 D_{bMA}^7 E_{bMA}^7 B_{bSUS}^{13} $G^{7(b9)}$ B C_{MI}^7 A_{bMA}^7 $A_{MI}^{7(11)}$ $D^{7(b9)}$

C G_{MA}^7 E_{MI}^7 $E^{7(b9)}$ A_{MI}^{11} D^{13} F^7 C B_{MI}^7 E_{MI}^7

C_{MI}^{11} $F^{13(b9)}$ F_{MI}^9 B_{bSUS}^9 E_{MI}^7 A^7 E_{bMI}^9 A^{b13}

D_{MI}^7 $G^{7(\#9)}$ $C_{MI}^{7(b5)}$ $F^{7(b9)}$ \ominus A_{bMA}^7 B_{b} A_{bMI}^9

last x: rit. -----

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

(Freely) \ominus A_{bMA}^7 B_{b} B_{MA}^7 B_{b} E_{MA}^7 B_{b} $B_{b6/9}$

pn. fill -----

Don't Be That Way

Music: Benny Goodman
& Edgar Sampson
Lyric: Mitchell Parish

Medium Swing

(B^b7(#5)) **A** **E^b6** **C^M7** **F^M7** **B^b7(#5)** **E^b6** **C^M7** **F^M7** **B^b7(#5)**
 Don't cry, Oh, hon - ey please don't be that way, clouds in the
G^M7 **C⁷** **F^M7** **B^b7(#5)** **E^b6** **(F#13)** **C^M7** **F^M7** **B^b7(#5)** **B^MA⁷**
 sky should nev - er make you feel that way. The
E^b6 **C^M7** **F^M7** **B^b7(#5)** **E^b6** **C^M7** **F^M7** **B^b7(#5)**
 rain will bring the vi - o - lets of May, tears are in
G^M7 **C⁷** **F^M7** **B^b7(#5)** **E^b6** **A^b7** **E^b6**
 vain, so, hon - ey please don't be that way. As
B **D⁹** **G⁹**
 long as we see it through,
C⁹ **F⁹** **B^b7(#5)**
 you'll have me, I'll have you sweet
C **E^b6** **C^M7** **F^M7** **B^b7(#5)** **E^b6** **C^M7** **F^M7** **B^b7(#5)**
 heart, to - mor - row is an - oth - er day, don't break my
E^b6 **C⁷** **F^M7** **B^b7(#5)** **E^b6** **(C^M7 F^M7 B^b7(#5))**
 heart, oh, hon - ey please don't be that way.

Alternate changes

at letter **B**: || **A^M7** | **D⁷** | **G#^M7(b5)** | **C#⁷(b5)** | **G^M7** | **C⁷** | **F#^M7(b5)** **B⁷(#9)** | **B^b7(#5)** ||

Don't Blame Me

Lyric: Dorothy Fields
Music: Jimmy McHugh

Ballad

A

Don't blame me for fall - ing in love with you. I'm
un - der your spell but how can I help it. Don't blame me.
Can't you see, when you do the things you do, if
I can't con - ceal the way that I'm feel - ing, don't blame me.

B

I can't help it if that dog - gone moon a - bove
makes me need some - one like you to love.

C

Blame your kiss, as sweet as a kiss can be. And
blame all your charms that melt in my arms but don't blame me.

The Double Up

Medium Swing

Lee Morgan

♩ = 116

(trp. & alto, w/ ten. 8va b.)

B (Solos)

(1st x) (trp. alto ten.) (behind last chorus of last soloist)

Solo on **B**.
 Play background riff on last chorus of last soloist, D. S. al Coda

(trp. alto ten.)

Recording has one chorus in front (piano solo).
 Head is played twice before and after solos.
 Tenor play as written except harmony notes at letter B and Coda, which should be played an octave higher.

Dreamin'

Lisa Montgomery

Geneva Paschal

(As sung by Vanessa Williams)

Med. Funk (Intro)

. = 84

NC.

Musical notation for the intro, featuring a treble clef, key signature of three flats (Bb, Eb, Ab), and a common time signature. The melody consists of eighth-note chords and rests.

(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.

Musical notation with chords: NC, BbMI9, Ab sus, Bb, GbMA7, Gb(add 9)(omit 3), and GbMA7, Gb(add 9)(omit 3). Performance instructions: 1st x: synth. (add bass & drums), 2nd x: voice, 3rd x: tenor sax.

Musical notation for the first line of the verse, starting with a boxed 'A' and chords: Ab, Bb, BbMI7, Ab, Bb, BbMI7, Ab, GbMA9.

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)

Musical notation for the second line of the verse, with chords: Ab, Bb, BbMI7, Ab, Bb, BbMI7, Ab, GbMA9.

e - mo - tions run - ning high, ev - 'ry night I wish that I _____ could tell you how I _____

Musical notation for the third line of the verse, with chords: GbMA9, FMI7, GbMA9, AbMI7. Includes the instruction '(end solo)'.

_____ feel. _____ Those words are here in my heart, _____ oh, but there

Musical notation for the fourth line of the verse, with chords: AbMI7, Bb7, Bb7(#5), Bb7, EbMI9, FMI7, GbMA7. Includes the instruction 'break'.

_____ is just one miss - ing part. _____ How to put it to - geth - er,

Musical notation for the fifth line of the verse, with chords: GbMA7, CMI7(omit 5), F7(#9). Includes the instruction 'break'.

how to say it right, and let you know that ev - 'ry _____ night _____ I'll be

B $B^b M I^9$ A^b_{sus} B^b $G^b M A^7$ $G^b (add 9) (omit 3)$

dream - in', - - dream - in', - - - - - hop - in', ba - by, you will be there, - - - I'll be

$B^b M I^9$ A^b_{sus} B^b $G^b M A^7$ $G^b (add 9) (omit 3)$ (3x's)

dream - in', - - dream - in', - - - - - ho - pin', ba - by, you will be there

(Ending (After 3rd chorus))

$B^b M I^9$ A^b_{sus} B^b $G^b M A^7$ $G^b (add 9) (omit 3)$

(bkg. vocals) Dream - in', dream - in', dream - in', dream - in'.

$B^b M I^9$ A^b_{sus} B^b

Now I'm liv - ing in the mid - dle of a dream, a dream with a lit - tle bit of fan - ta - sy

$G^b M A^7$ $G^b (add 9) (omit 3)$

(I'm gon - na dream - - - 'til I make - - - you - - - mine - - -)

(2nd & 4th x's) (Vamp & fade)

2nd verse:

- 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?

El Gaucho

Wayne Shorter

Medium Latin

♩ = 182

(tenor)

A G_{MA}^7 F_{MA}^7 E_{MI}^9 (on repeat) C^{13} $C\#^{13}$ $F\#^{7(\#9)}$

G_{MI}^7 $A^b_{MA}^7$ G_{MI}^7

$A^b_{MA}^7$ F_{MA}^9

D_{MI}^9 E_{MI}^7 A^{13} D_{MI}^9 E_{MI}^7 $F\#_{MI}^{11}$

$F\#_{MI}^{11}$ last x [] drum fill

No kicks or bass licks during solos.
 Head is played twice before and after solos.

Emily

Music: Johnny Mandel

Lyric: Johnny Mercer

Bright Jazz Waltz

E⁹ E^{7(b9)} (As played by Bill Evans)

A

B

⊕

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

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 D_{MA}^7 F_{MI}^7 B^b7 E_{MI}^7 A^7 E_{MI}^7 $A^7(\#5)$

Ev - 'ry - thing I have is yours. You're a part of me.

D_{MA}^7 F_{MI}^7 B^b7 E_{MI}^7 A^7 $C\#_{MI}^7(\#5)$ $F\#^7(\#5)$

Ev - 'ry - thing I have is yours, my des - ti - ny.

$(B^b(\#5))$ B_{MI}^7 A^7 D_{MA}^7 A B_{MI}^7

B B_{MI} G_{MI}^6

I would glad - ly give the sun to you. if the sun were on - ly

$(G\#_{MI}^7(\#5)$ $C\#^7(\#9)$ $(F\#_{MI}^7$ $E)$ $(D\#_{MI}^7(\#5)$ B^7)

E^9 $F\#_{MI}^7$ $(F\#_{MI}^7$ $E)$ $(D\#_{MI}^7(\#5)$ B^7)

mine. I would glad - ly give the earth to you — and the

$(E_{MI}^7$ B_{MI}^7 E^7 A^9_{SUS} E_{MI}^7 $A^7(\#5)$ **C** D_{MA}^7 F_{MI}^7 B^b7)

stars that shine. Ev - 'ry - thing that I pos - sess I

E_{MI}^7 A^7 E_{MI}^7 $A^7(\#5)$ D_{MA}^7 $(B_{MI}^7$ E^b7 $B^b)$ A_{MI}^7 $D^7(\#9)$

of - fer you. Let my dream of hap - pi - ness come

G_{MA}^7 $C\#_{MI}^7(\#5)$ $F\#^7(\#5)$ **D** B_{MI} $(B^b(\#5))$ G_{MI}^6

true. I'd be hap - py just to spend my life —

$(B_{MI}^7$ A (B_{MI}^7) $G\#_{MI}^7(\#5)$ G_{MI}^7 G_{MI}^6 $F\#_{MI}^7$)

D^6 $F\#$ (B_{MI}^7) E^7 $(A^9_{SUS}$ $A^7(\#9)$ D_{MA}^7)

wait - ing at your beck and call.

Ev - 'ry - thing I have is

F_{MI}^7 B^b7 E_{MI}^7 $A^7(\#5)$ D^6 $(E_{MI}^7$ $A^7(\#5))$

yours, my life, my all.

Fall With Me

Music: Jude Swift

Lyric: Jude Swift & Lorraine Feather

Medium
Ballad

(Intro)

♩ = 56

(pn.)

A

Stand - ing on the edge of love, ... Do you feel a - fraid?

Still un - stead - y, ... And not quite read - y ... for the choice that you've made.

B

You may ask how far you'll fall, ... but it's hard to care.

When you're reel - ing, ... from the feel - ing, one more kiss, ... and it takes you there.

C

Ba - by, don't you see? ... It's the same for me. ...

Fall - ing breaks your heart or it sets you free. ... But ev - 'ry

D D_{MI}^9 C_{MI}^9 B_{SUS}^{13} $A_{MA}^{7(\#11)}$ $A_{MA}^{7(\#11)}$ A_{SUS}^{13} A^{13} $D_{6/9}$

time I hold you through the night, I can't fight the truth.

D_{MI}^9 G_{MI}^9 C_{MI}^9 B_{SUS}^{13} A_{Bb} A_B $B_{C/C}$ C_D

If this grows sweet-er, strong-er and deep-er, I think we're wise to try and risk it

G_{SUS}^{13} $G_{SUS}^7(b9)$ $E_{6/9}^{b6}$ $A_{MI}^7(omit\ 5)$ $D_{MI}^7(omit\ 5)$

all, Would you like to fall, fall with

$G_{SUS}^{(add\ 9)}$ E_{MA}^7 G $F^{(add\ 9)}$ E_{MA}^7 G $G_{SUS}^{(add\ 9)}$ E_{MA}^7 G $F^{(add\ 9)}$ E_{MA}^7 G

me?

D.S. al Ending (pn. solo at A & B, vocal returns at C)

(Ending)

$G_{SUS}^{(add\ 9)}$ E_{MA}^7 G $F^{(add\ 9)}$ E_{MA}^7 G

(pn. & ten. fill) (Vamp, fill & fade)

For All We Know

Music: J. Fred Coots

Lyric: Sam M. Lewis

Medium Ballad

(C⁷) A F^{6/9} G⁹ G^{M7} G^{M7} C⁷

For all we know we may nev - er meet a - gain. Be -

F^{MA7} B^bMA⁷ A^{M7(b5)} D⁷ G^{M7} G^{M7} C⁷ (B^bM⁷)

fore you go make this mo - ment sweet a - gain. We

F^{MA7} (B^{M7} E⁷) A^b°⁷ G^{M7(11)} (E^{M7(b5)} C¹³ A⁷)

won't say good - night un - til the last min - ute. I'll

D^{M7} G⁷ G^{M7} C¹³

hold out my hand and my heart will be in it. For

B F^{6/9} G⁹ G^{M7} G^{M7} C⁷

all we know this may on - ly be a dream. We

F^{MA7} B^bMA⁷ A^{M7(b5)} D⁷ G^{M7} B^bM⁷ E^b⁹

come and go like a rip - ple on a stream. So

F^{MA7} B^{M7} E⁷ A⁷ E^b⁹(#11) (C^{M6/9}) D⁹SUS D⁷

love me to - night, to - mor - row was made for some. To -

G^{M7} D^b⁹(#11) C⁹SUS C⁷ (D^bMA⁷ G^bMA⁷) F^{6/9} (D^{M7} G^{M7} C⁷)

mor - row may nev - er come, for all we know.

Freedomland

Med. Funk/Latin

Russ Ferrante
(As played by the Yellowjackets)

♩ = 122

A $A^{b(add 9)}$ C $D^bMA^9(omit 3)$ $E^b13(\#11)$ A^b13_{SUS} $G^bMA^9(omit 3)$

(synth.) 1st x: tenor doubles synth. melody
2nd x: tenor solos

$D^b(add 9)$ F E^{13}_{SUS} A^bMA^7 $C^\#$ $D^{MI}11$ B^bMA^7 D

1. $D^bMA^9(omit 3)$ F $C^bMA^9(omit 3)$ F $C^bMA^9(omit 3)$ E D^b 2. $D^bMA^9(omit 3)$ F $D^bMA^9(omit 3)$ G^b \emptyset

B $G^bMA^9(omit 3)$ B^b C D^b9_{SUS} $F^{(add 11)}$ G^b $G^bMI^6/9$ $F^{MI}7$ B^bMI^9 (tenor)

1. $G^b(add 11)$ E E^b D^b 2. $E^b13(\#11)$ (synth.) A^b13_{SUS} drums & perc. fill

D.C., play AAB (tenor solos over synth. melody at A). Then continue to letter C.

C $(A^b D^b B^b7 E^b7)$ **D** $(A^b D^b)$ B^b7 E^b7

(bass)

(Synth. solo)

Vamp & solo till cue. On cue, D.C. al Coda.

\emptyset $G^bMA^9(omit 3)$ B^b C D^b9_{SUS} $F^{(add 11)}$ G^b $G^bMI^6/9$

$F^{MI}7$ B^bMI^9 $G^b(add 11)$ E E^b D^b

$G^bMA^9(omit 3)$ B^b C D^b9_{SUS} $F^{(add 11)}$ G^b $G^bMI^6/9$ $F^{MI}7$ B^bMI^9

$E^b13(\#11)$ (synth.) A^b13_{SUS} A^bMA^9 D^b B^bMA^9 D^b

(tenor fill)

(Vamp, solo & fade)

Tenor should play an octave higher than written.

Medium Jazz Waltz
 ♩ = 178

From Day to Day

Mulgrew Miller

(Intro) F_{MA}^7 $B^{\flat 9}_{SUS}$ $E^{\flat}_{MA} 7(\#5)$ 1. $A^{\flat 9}_{SUS}$ 2. $A^{\flat 9}_{SUS}$

(pn.)

A G_{MI}^9 C_{MI}^9 $E_{MI} 7(\#5)$ $A 7(\#9)$

D_{MI}^9 $G_{MI} 7$ $F^{\#}_{MI} 9$ $B 7(13)$

$E_{MA} 9$ $E^{\flat 7}(\#9)$ $A^{\flat}_{MA} 7$ $G 7(alt)$

$C 6/9$ $A_{MA} 9$ $G^{\flat}_{MA} 9(13)$ 1. $G^{\flat}_{MA} 9(13)$ 2. $G^{\flat}_{MA} 9(13)$

B (G_{MI}^9) G_{MI}^9 (F) $E_{MI} 9(\#5)$ A^{13}

C^9_{SUS} $B^{\flat 9}_{SUS}$ $(A 7(13))_D$ G_{MA}^9 D $B^{\flat 0 7}$ D

D^9_{SUS} $G_{MA} 7$ $B^{\flat 0 7}$

(D^9_{SUS}) $A_{MI} 7$ D^9_{SUS} $D 7(\#9)$ $G_{MA} 7$

$(F^{\#}_{MI} 9)$ B^9_{SUS} $B 7(13)$ $E_{MA} 7$ $C^{\# 9}(\#11)$

$A_{MI}^9(11)$ $F\#_{MI}^9(11)$ F_{MA}^9 $D_{MA}^9(b5)$

C G_{MI}^9 C_{MI}^7 $E_{MI}^7(b5)$ $A^7(b9)(\#5)$

D_{MI}^9 G_{MI}^7 $F\#_{MI}^9$ $B^7(13)(b9)$

E_{MA}^9 $E^b7(\#9)(\#5)$ $A^b_{MA}^7$ $G^7(alt.)$

$C^{6/9}$ A_{MA}^9 $G^b_{MA}^9(13)(\#11)$ C^9_{SUS}

$G_{MI}^9(b5)$ (optional break on head) F_{MA}^7 $B^b_{SUS}^9$ $E^b_{MA}^7(\#5)$

$A^b_{SUS}^9$ F_{MA}^7 $B^b_{SUS}^9$ $E^b_{MA}^7(\#5)$ $A^b_{SUS}^9$

Solo on tune (A A B C)

(Ending) (Ad lib. solo) F_{MA}^7 $B^b_{SUS}^9$ $E^b_{MA}^7(\#5)$ $A^b_{SUS}^9$ **(On cue)** $G_{MI}^9(11)$

(Vamp & solo till cue)

Chords in parentheses optional for head and solos.
 Note: This chart is based primarily on the composer's score.

Med. Ballad
(or Slow Bossa)

The Gentle Rain

Lyric: Matt Dubey
Music: Luiz Bonfá

*D*_{MI} *A*⁷ *C*[#]

We both are lost and a lone in the world, walk with

*C*_{MI}⁷ *F*⁷_{SUS} *F*⁷ (*A*⁷⁽⁺⁹⁾ *B*^b_{MA}⁷) *B*^b_{MA}⁷

me in the gentle rain.

*B*_{MI}^{7(b5)} *E*⁷ *A*_{MI}^{7(b5)} *D*⁷

Don't be afraid, I've a hand for your hand, and I

*G*_{MI}^{7(b5)} (*C*⁷ *E*_{MI}^{7(b5)}) *E*^{b7} *F*_{MA}⁷ *D*_{MI} *E*_{MI}^{7(b5)} *A*⁷

will be your love for a while.

B *D*_{MI} *A*⁷ *C*[#]

I feel your tears as they fall on my cheek, they are

*C*_{MI}⁷ *F*⁷_{SUS} *F*⁷ *B*^b_{MA}⁷

warm like the gentle rain.

*B*_{MI}^{7(b5)} *E*⁷ *A*_{MI}^{7(b5)} *D*⁷

Come, little one, you have me in the world, And our

*G*_{MI}^{7(b5)} (*C*⁷) *E*_{MI}^{7(b5)} *E*^{b7} *F*_{MA}⁷ *D*_{MI} (*A*⁷ *C*[#]) *C*_{MI}⁷ *F*⁷ *B*^b_{MA}⁷

love will be sweet, will be sad, like the gentle rain,

*F*⁹_{SUS} *F*¹³ *B*^b_{MA}⁷ (*A*⁷⁽⁺⁹⁾) *A*_{MI}⁷ *D*_{MI} (*E*_{MI}^{7(b5)} *A*⁷)

like the gentle rain, like the gentle rain.

Medium Motown Rock

♩ = 132

Get Ready

William "Smokey" Robinson

(Intro) NC.

(drs. tacet)

(dr. fill)

(bs./pn./low horns)

(strings)

(bs./low horns)

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

And I'm bring - in' you a love that's true - so get read - y, so get read - y.

(bkgr. vocals) Ah... get read - y, get read - y.

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)

(end solo)

D.S. al Coda

(Ad lib.)

I'm on my way.

(bkgr. 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.

A Ghost of a Chance

Music: Victor Young
Lyric: Bing Crosby &
Ned Washington

Medium Ballad

A D_{MA}^7 $E^{\flat 9(\#11)}$ A_{MI}^7 $D^{7(\flat 9)}$ G_{MI}^7 C^9

I need your love so bad - ly, I love you, oh, so mad - ly, but

$F^{\#}_{MI}^7$ $F^{\circ 7}$ E_{MI}^9 A^7 $F^{\# 7}$ B^7 E_{MI}^7 A^7

I don't stand a ghost of a chance with you. I

D_{MA}^7 $E^{\flat 9(\#11)}$ A_{MI}^7 $D^{7(\flat 9)}$ G_{MI}^7 C^9

thought at last I'd found you, but oth - er loves sur - round you, and

$F^{\#}_{MI}^7$ $F^{\circ 7}$ E_{MI}^9 A^7 D_{MA}^7 C^9 D_{MA}^7 $F^{\#}_{MI}^{7(\flat 5)}$ B^7

I don't stand a ghost of a chance with you.

B E_{MI}^7 $A^{7(\#5)}$ D_{MA}^7 E_{MI}^7 A^7 D_{MA}^7 B_{MI}^7

If you'd sur - ren - der just for a ten - der kiss or two,

$G^{\#}_{MI}^{7(\flat 5)}$ $C^{\# 7(\flat 9)}$ $F^{\#}_{MI}^7$ B^{13} E_{MI}^7 $A^{7(\#5)}$

you might dis - co - ver that I'm the lov - er meant for you, and I'd be true. But

C D_{MA}^7 $E^{\flat 9(\#11)}$ A_{MI}^7 $D^{7(\flat 9)}$ G_{MI}^7 C^9

what's the good of schem - ing, I know I must be dream - ing, for

$F^{\#}_{MI}^7$ $F^{\circ 7}$ E_{MI}^9 A^7 D_{MA}^7 $(D^{\# \circ 7})$ E_{MI}^7 A^7

I don't stand a ghost of a chance with you.

Grand Central

John Coltrane

Fast Jazz

NC. **A** G_{MI}^7 $A_{MI}^{7(b5)}$ $B^b_{MA}^7$ C_{MI}^9 F^7

(alto/ten.) (alto) (ten.)

$B^b_{MI}^9$ E^b7 $A^b_{MI}^9$ D^b7 C_{MI}^9 $D^b9(\#11)$

1. C_{MI}^9 $D^b9(\#11)$ break 2. C_{MI}^9 $C_{MI}^6/9$ (alto)

B (alto) $A^b_{MI}^7$ D^b7 (ten. ad lib. optional) (sample ten.)

$A^b_{MI}^7$ D^b7 $A^b_{MI}^7$ D^b7 C_{MI}^7 $F^{\#7}$ B_{MA}^7 D^7 (as is)

C G_{MI}^7 $A_{MI}^{7(b5)}$ $B^b_{MA}^7$ C_{MI}^9 F^7 $B^b_{MI}^9$ E^b7 $A^b_{MI}^9$ $C^{\#7}$ (alto) (ten.)

C_{MI}^9 $D^b9(\#11)$ C_{MI}^9 $D^b9(\#11)$

C_{MI}^9 $D_{b9}^{(\#11)}$ C_{MI}^9 (Solo pick-ups) C_{MI} $A_{MI}^{7(b5)}$ $D^{7(b9)}$
 (fine)

D (Solos) G_{MI}^7 C_{MI}^7 F^7 B_{bMI}^7 E_{b7} A_{bMI}^7 D_{b7} C_{MI}^9 $D_{b9}^{(\#11)}$

1. C_{MI}^9 $D_{b7}^{(\#11)}$ 2. C_{MI}^9 C_{MI}^6 **E** ($D_{b13}^{(\#11)}$) A_{bMI}^7 D_{b7}

($D_{b13}^{(\#11)}$) A_{bMI}^7 D_{b7} C_{MI}^7 $F^{\#7}$ B_{MI}^7 D^7 **F** G_{MI}^7 C_{MI}^7 F^7

B_{bMI}^7 E_{b7} A_{bMI}^7 $C^{\#7}$ C_{MI}^9 $D_{b9}^{(\#11)}$ C_{MI}^9 $D_{b9}^{(\#11)}$

C_{MI}^9 $D_{b9}^{(\#11)}$ **Till cue** C_{MI}^9 break $A_{MI}^{7(b5)}$ $D^{7(b9)}$ **On cue (last solo)** C_{MI}^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 should play an octave higher than written.

Gush

Maria Schneider

Straight 1/8's

$\text{♩} = 104$

(Intro)

Chords: $G\#MI^{11}$, $A\#(9) G\#MI^7$, $E^{7(11)} G\#$

A $G\#MI^{11}$ *mp*

Chords: $A\#(9) G\#MI^7$, $E^{7(11)} G\#$

$G\#MI^{11}$

Chords: $A\#(9) G\#MI^7$, $E^{7(11)} G\#$

(bs. clar., 8va b.)

(etc.)

(bs. clar., 8va b.)

B $C\#MI^{(add 11)} (MA7)$ $G\#7(b9) C\#$

mf
Chords: $C\#7(add 11) b9$, $C\#7(b9) (\#5)$, $C\#7(b9) SUS$, $C\#7(b9) (\#5)$, BMI , $C\#$, $B7(b9) (\#5)$, $A_{MA}^9(11) C\#$

$G\#MI^{11}$

Chords: $G\#7(b9) C\#$, $E^{7(11)} G\#$

(bs. clar. 8va b.)

(bs. clar. 8va b.)

C $C\#MI^{(add 11)} (MA7)$ $G\#7(b9) C\#$

Chords: $G\#7(b9) C\#$, $C\#7(add 11) b9$, $C\#7(b9) (\#5)$, $C\#7(b9) SUS$, $C\#7(b9) (\#5)$, BMI , $C\#$, $B7(b9) (\#5)$, $A_{MA}^9(11) C\#$

Chords: $A_{MA}^9(11) C\#$, $G\#MI^{11}$, $G\#MI^{11}$

(bs. clar., 8va b.)

(bs. clar. 4 bar figure continues throughout solo section except in "no pedal" measures)

(Solo) (Soloist on G#MI⁷ with variations, for entire solo, DDEF)
(top note of chords, behind solo)

D C#7 G#MI⁷ C#7 E^{MA}7

(G# pedal throughout D, E & F except as marked)

G#MI⁹ A G# G#MI A# B# G#MI D G#MI D

A D# G#MI⁹ A⁷ (2nd x 8va) G#7(b9) 3

G#7(b9) D(+11) D^{MA}7 G# A^{MI} D# E^{MA}7 SUS G#MI¹¹

E D C#7 C#7(+9) C#MI(+11) E^{MA}7(+11) G#MI¹¹

G#MI¹¹ G#MI^{7(b9)}(b5) B^{o7} A C(+9) Bb E^{MA}7(+11) G#MI¹¹

(no pedal)-----

F G#MI⁹ F#MI⁶(add 7) E^{MA}7(+4) E^{MA}9 SUS D⁶(+11)

(G# pedal continues)

D⁶(+11) D Bb C# B^{MI} C C^{MI} C#MI B A^{MA}13(+11) E^{MA}9(+add 6)

(add 6) E^{MA}9 D(+11) D^{MA}7 G#MI(+11) A^{MI} dim. A^{MI} dim. G#MI¹¹ G#MI^{7(b9)}(b5)

G#MI^{7(b9)}(b5) C#7(b9) A^bMA⁷(add b6) Bb G#MI⁷(b5 add 6) Bb⁷(+9) A C(+9) Bb G#MI¹¹

(no pedal)-----

diminuendo

(end solo) D.S. al 2nd ending al Coda

⊕ A G#MI A# A B# G#MI D

This chart has been simplified from the composer's score.

Hard Eights

Med. Funky Latin

♩ = 230

Lyle Mays

Intro. drum solo

(add bass) (etc.)

(add piano)

A *S*

(Steady Samba)

B

$E_{MI} / G^{\#}$ E / C G / E^{\flat} B / G NC
 dr. fill

(Original Feel)

C E_{MI}^9 C / D E_{MI}^9 C_{MA}^7 D E_{MI}^9

E_{MI}^9 C_{MA}^7 G / F C_{MA}^7 D / G

D_{MA}^9 A_{MA}^9 $B^{\flat}_{MA}^7$ F^6 C_{MA}^7

D / G A / D C / F G / C D_{MA}^7 G $F^{\#}_{MI} / A$ B_{SUS} B_{SUS} $(B^7(alt.))$

(Solos)

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

D_{MA}^7 F_{MA}^7 C_{MA}^7 G_{MA}^7 A_{MA}^7 $B^7(alt.)$

(last x)
After last solo, D.S. al Coda

E_{MI}^9 C / D

(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

(Intro) C F C C F C

Chords: C, F, C, C, F, C. Includes a 'break' section with a horn part.

Chords: DMI, GMI7, AMI7, DMI, GMI7. Includes a 'break' section with a horn part.

Chords: AMI7, Bb, C7, F, F/C. Includes a 'break' section with a horn part.

1. When - ev - er I'm

Chords: GMI7, AMI7, DMI. Lyrics: with him some - thing in - side starts to

Chords: GMI7, AMI7, DMI. Lyrics: burn - in' and I'm filled with de - sire.

Chords: GMI7, AMI7, Bb, C7. Lyrics: Could it be a dev - il in me or is this the way love's sup - posed to be? It's like a

Chord: F. Lyrics: heat wave burn - in' in my heart, I can't keep from

Chord: F. Includes a 'break' section with a horn part. Lyrics: cry - in', it's tear - in' me a - part. 2. When - ev - er he (horns)

B G_{MI}^7 A_{MI}^7 D_{MI} G_{MI}^7 A_{MI}^7

(bkg. vocals) Ooh, Heat Wave. Ooh, Heat Wave.

D_{MI} G_{MI}^7 A_{MI}^7 B^b C^7

Ooh, Heat Wave. (sax solo for 11 bars)

F F C break

(end solo) 3. Some-times I
D.S. al Coda (3rd verse)

F C break C G_{MI}^7 A_{MI}^7 D_{MI}

lead vocal: Yeah, yeah, yeah, yeah, Oh

bkg. vocals: You know it's all right, girl, Go a -

D_{MI} G_{MI}^7 A_{MI}^7 D_{MI}

yeah, girl. Know it's all right, girl. Ain't noth - in' but

D_{MI} G_{MI}^7 A_{MI}^7 B^b

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".

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...

Fast Swing

Herzog

Bobby Hutcherson

A $\text{♩} = 250$
 G^7_{SUS}
 (vibes w/ ten. 8va b.)

G^7_{SUS}

$F\#^7_{\text{SUS}}$

A_{MI}^7 B_{MI}^7 A_{MI}^7 B_{MI}^7

G^9_{SUS}

G^9_{SUS}

(vibes ten. 8va b.)
 $B^b^7_{\text{SUS}}$ G^7_{SUS}

C/D A/B C/D A/B

(vibes 8va ten. top notes 8va b.)

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

B (Solos)
G⁷_{SUS} F^{#7}_{SUS}

A_{MI}⁷ B_{MI}⁷ A_{MI}⁷ B_{MI}⁷

G⁹_{SUS} B^{b7}_{SUS}

C/D A/B C/D A/B

C/D A/B G^b_{A^b} E^b_F

After solos, D.C. al Coda

⊕ G⁷_{SUS}

Hold On I'm Coming

Isaac Hayes
& David Porter
(As sung by Sam & Dave)

Med. Boogaloo

♩ = 108 **B^b**

(horns)

1. Don't you

A **B^b7**

ev - er be sad, Lean on me when times are bad, When the day comes and you're down, in a riv - er of trou - ble, and a - bout to drown. Just hold

B **B^b** **D^b** **E^b** **1. B^b** **2. B^b**

(horns as in Intro)

on, I'm com - ing, hold on, I'm com - ing. 2. I'm on my com - ing. Hold on, I'm com - ing, Hold on, I'm com - ing.

C **E^b7**

Reach out to me for sat - is - fac - tion, Call my name for quick re - ac - tion, yeah yeah, yeah, Yeah,

B^b **A^b** **D^b** **E^b**

(gtr. solo)

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.

D.C., sing first verse again, (end solo)
vamp & fade on letter **B**.

How Sweet It Is (To Be Loved By You)

Medium Shuffle

Eddie Holland, Lamont Dozier & Brian Holland

(As sung by Marvin Gaye)

♩ = 112 NC.

(drums) G^6 D/A G/A D/A G/A
How sweet it is... to be loved by

D (pn. fill) D^7 G^6
you, How sweet it is...

D/A G/A D/A G/A D (pn. fill) A^9_{SUS}
to be loved by you...

A D B_{MI} A G
I need - ed the shel - ter of some - one's... arms, and there... you were, I

D B_{MI} A G
need - ed some - one to un - der - stand my ups and... downs, and there... you were, I

D G D G
with sweet love and de - vo - tion, deep - ly touch - ing my... e - mo - tions, I want to

D G D G
stop and thank you ba - by, I want to stop... and thank you ba - by.

[B] G⁶

How sweet it is _____ to be loved by you. _____

G⁶

How sweet it is _____ to be loved by you. _____

(Piano solo)

C D B_M A G

D.S. al Coda

G⁶

How sweet it is _____ to be loved by you. _____

(fade)

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.)

I Can't Help It

Susaye Green
Stevie Wonder

(As performed by Michael Jackson)

Medium Pop Ballad

$\text{♩} = 102$

(synth., tacet 1st x) $B^{13(\#11)}$ B^bMA^9 $B^{13(\#11)}$ B^bMA^9
(elec. pn. ad lib. chords)

A $B^{13(\#11)}$ B^bMA^9

1. Look - ing in my mir - ror
2. Help - less like a ba - by,

$B^{13(\#11)}$ B^bMA^9

Took me by sur - prise.
sen - su - al dis - guise.

GMI^9 C^{13}

I can't help but see you
I can't help but love you,

1. E^bMI^9 $F7(\#9)$ G^bMA^9 A^bMI^7 B^bMI^7 C^bMA^7

run - ning of - ten through my mind, yeah.

2. E^bMI^9 $F7(\#9)$ B^bMA^9

It's get - ting bet - ter all the time. I can't

B GMI^9 E^bMI^9 $F7(\#9)$

help it. If I want - ed to I would - n't help it ev - en if I could. I can't

GMI^9 (E^bMI^9) 1. $F7(\#9)$

help it. If I want - ed to I would - n't help it, no I can't

2. E^bMI^9 $F7(\#9)$ **C** $B^{13(\#11)}$ B^bMA^9 $B^{13(\#11)}$ B^bMA^9

help it, no.

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.

I Fall In Love Too Easily

Medium Ballad

Music: Jule Styne
Lyric: Sammy Cahn

A

I fall in love too eas - i - ly, I fall in love too fast,

G_{MI}^7 $C^{13(b9)}$ $(F_{MA}^7 A^7(\#9) D_{MI}^7)$ (E_{bMI}^9)
 F_{MA}^7 B_{bMA}^7 $E_{MI}^7(b5)$ $A^7(\#9)$ D_{MI}^7 $B^7(b5)$

I fall in love too ter - ri - bly hard, for love to ev - er last.

$E_{MI}^7(b5)$ $A^7(\#9)$ D_{MI}^7 $(G^{13} D_{MI}^7 C)$ $F^7(\#9)$ E^{13} B^{b13}
 $B_{MI}^7(b5)$ $B^{b13(\#11)}$ $E_{MI}^7(b5)$ A^7

B

My heart should be well schooled, 'cause I've been fooled in the past, and still I

$B_{MI}^7(b5)$ $E^7(alt.)$ $(F_{\#MI}^9 B_{bMI}^7 E_{b7(\#9)})$ $(A_{MI}^7(b5))$
 A^{13} $E_{b7(\#9)}$ D^9_{SUS} $D^7(b9)$ $G_{MI}^7(D^7(b9))$

fall in love too eas - i - ly, I fall in love too fast.

G_{MI}^7 $B_{bMI}^9 E_{b9}$ $A^7(alt.)$ $D^7(b9)$ (G^{13}) G_{MI}^9 $C^{13(b9)}$ $(C_{MI}^9 D_{MI}^9 E_{bMI}^9 A^{b13})$
 F^6_9 A^{b13}

C sharp in bar 1 of A and F sharp in bar 5 may be played as naturals.

I Got It Bad

(And That Ain't Good)

Lyric: Paul Webster
Music: Duke Ellington

Freely (Verse)

(E⁷) A^{6/9} D^{7(♯11)} A^{6/9} D^{9(♯11)} D^{7(♯11)} A^{6/9} C^{♯MI} 7(b5) C^{♯MI} 7 F^{♯7(b9)}

The po - ets say that all who love are blind, but

B^{MI} 7 E⁹ SUS D^{9(♯11)} C^{♯MI} 7 F^{♯7(b9)} B^{MI} 7 E^{7(♯5)}

I'm in love and I know what time it is. The

(D^{7(♯11)}) A^{6/9} D^{9(♯11)} D^{7(♯11)} A^{6/9} C^{♯MI} 7(b5) C^{♯MI} 7 F^{♯7(b9)}

good book says "Go seek and ye shall find." Well

B^{MI} 7 E⁹ SUS E⁹ A^{6/9}

I have sought and, my, what a climb it is. My

E^{MI} 7 A⁹ D^{MA} 7 B^{MI} 7

life is just like the weath - er. It chang - es with the hours.

C^{♯7(b9)} F^{♯7(♯5)} B⁷ F⁷ E^{7(b9)}

When he's near I'm fair and warm - er. When he's gone I'm cloud - y with show - ers.

(D⁷) A^{6/9} D^{7(♯11)} A^{6/9} D^{7(♯11)} A⁶ D^{7(♯11)})

In e - mo - tion, like the o - cean, it's ei - ther sink or swim When a

E⁶ B D⁹⁽¹³⁾ C^{♯7(b9)} F^{♯MI} 7 B¹³ E⁷ SUS E⁷

wo - man loves a man like I love him.

(Ballad) (A^{MA} 7) (D^{MA} 7) A F^{♯07} A A D A A C^{♯7} F^{♯MI} 7 B⁹ (C⁹) F^{♯MI} 7 B⁹

Nev - er treats me sweet and gen - tle, the way he should.
Like a lone - ly weep - ing wil - low lost in the wood,

BMI⁷ C^{#7}(#5) F^{#7} B⁷ E¹³ A⁶ F^{#MI}⁷ B_{MI}⁷ E⁷

I got it bad and that ain't good!

(A_{MA}⁷ F^{#o7} A A D_{MA}⁷ A A C^{#7} F^{#MI}⁷ B⁹ (C⁹) F^{#MI}⁷ B⁹

My poor heart is sen - ti - men - tal, not made of wood.
And the things I tell my pil - low no wom - an should.

B_{MI}⁷ C^{#7}(#5) F^{#7} B⁷ E¹³ A⁶ D^{#o7} E_{MI}⁷ A⁷

I got it bad and that ain't good! _____ But Tho'

B D⁶ G⁷

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

(G^{#MI}⁷ G⁷ F^{#MI}⁷ C^{#MI}⁷ F^{#7} B_{MI}⁷ (F⁷(#5)) E⁹ SUS E⁷(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 (A_{MA}⁷ F^{#o7} A A D_{MA}⁷ A A C^{#7} F^{#MI}⁷ B⁹ (C⁹) F^{#MI}⁷ B⁹

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.

B_{MI}⁷ C^{#7}(#5) F^{#7} B⁷ E¹³ A⁶ (F^{#MI}⁷ B_{MI}⁷ E⁷)

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 G)

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

G[#] A A D^{#7}(#9) G^{#7}(b9) C^{#MI}⁹ G⁹ F^{#MI}¹¹ C¹³(#11) B⁹(#11) B_{MI}⁹ A⁹(#5)

G⁹(#11) F^{#7}(#11) F⁹ E⁷(#11) ¹A⁶ C[#] F^{#7}(b9) B⁹ E⁷(b9) ²A⁶ C^{#7}(#9) F^{#13}(b9) B⁷(#9) E¹³(#9) A⁹ E^{b9} **B** (D_{MA}⁷(add 6) etc.)

I Hear a Rhapsody

George Fragos, Jack Baker & Dick Gasparre

Ballad or Medium Swing

A (A^7) (D_{MI}^7) $A_{b13}^{(11)}$ G_{MI}^7 $C^{7(b9)}$ F_{MA}^7 B_{b9}^7 $A_{MI}^{7(b5)}$ $D^{7(b9)}$
 And when I hear you call so soft - ly to me, I don't hear a
 G_{MI}^7 B_{bMI}^7 D_{bMI}^7 $C^{7(\#5)}$ F_{MA}^7 $(B^{7(\#11)})$ $E_{MI}^{7(b5)}$ A^9
 call at all, I hear a rhap - so - dy. And when your
 D_{MI}^9 $A_{b13}^{(11)}$ G_{MI}^7 $C^{7(b9)}$ F_{MA}^7 B_{b9}^7 $A_{MI}^{7(b5)}$ $D^{7(b9)}$
 spark - ling eyes are smil - ing at me, then soft through the
 G_{MI}^7 B_{bMI}^7 D_{bMI}^7 $C^{7(\#5)}$ F_{MA}^9 C_{MI}^{11} $B_{MI}^{7(b5)}$ $E^{7(b9)}$
 star - lit skies I hear a rhap - so - dy.
B A_{MI}^7 $(B_{MI}^{7(b5)})$ $E^{7(b9)}$ $A_{MI}^{(\#5)}$ A_{MI}^7 A_{MI}^7 D_{MI}^9 $G^{7(b9)}$
 My days are so blue when you're a - way.
 C_{MA}^7 (B^{b7}) G_{MI}^7 $E_{MI}^{7(b5)}$ A^7 $(A^{7(\#5)})$ $G^{7(\#5)}$ $F^{7(\#5)}$ $E_{b7}^{(\#5)}$
 My heart longs for you, so won't you stay? My dar - ling,
C D_{MI}^9 $A_{b13}^{(11)}$ G_{MI}^7 $C^{7(b9)}$ F_{MA}^7 B_{b9}^7 $A_{MI}^{7(b5)}$ $D^{7(b9)}$
 hold me tight and whis - per to me. Then soft through a
 G_{MI}^7 B_{bMI}^7 D_{bMI}^7 $C^{7(\#5)}$ F_{MA}^9 $(B^{7(\#11)})$ $E_{MI}^{7(b5)}$ A^7
 star - ry night I hear a rhap - so - dy.

Note: Bottom changes are Bill Evans'; more standard changes in parentheses.

I Heard It Through the Grapevine

Medium Pop (Intro)

Norman Whitfield

♩ = 117

Barrett Strong

(F_MI)

Tacet

(As sung by Marvin Gaye)

(F_MI) (gtr.) F_MI B^bF_MI B^b F_MI (etc.) B^bF_MI B^bF F_MI

(Fr. horn) 1. Ooh, I bet

A F_MI B^bA^b F_MI B^bA^b F_MI C⁷ B^b⁹

you're won - d'rin' how I knew 'bout your plans to make me blue,

B^b⁹ F_MI B^bA^b F_MI B^bA^b F_MI C⁷

with some oth - er guy you knew be - fore. Be - tween the two of us guys

C⁷ B^b⁹ D_MI F⁷ B^b⁹

— you know I love you more. It took me by sur - prise I must say,

B^b⁹ F⁷ B^b⁹ F⁷

when I found out yes - ter - day. Don't you know that I heard

B F⁷ B^b⁷ F⁷ B^b⁹ F⁷

— it through the grape - vine, not much long - er would you be mine. Oh, I heard.

F⁷ B^b⁷ F⁷ B^b⁷ N.C. (unis.)

... it through the grape - vine, Oh, I'm just a - bout to lose my mind. Hon - ey, hon - ey, well

(Heard)

(F_{M1})
 (bkgr. vocals) it through the grape - vine, not much long - er would you be my ba -

(1st x only)
 2. I know a man
 by, Ooh, doot, doo doo doo

(Interlude) C
 (strings) F_{M1} B^b A^bF_{M1} B^b A^b F_{M1} B^b A^bF_{M1} NC(unis.) F_{M1}
 3. Peo - ple say be - lieve half
 D.S. al Coda

(F_{M1})
 (bkgr. vocals) it through the grape - vine, not much long - er would you be my ba - by, Yeah,

(F_{M1}) Hon - ey, hon - ey I know. that you're let - tin' me go, Said I heard
 yeah, yeah, yeah, Heard (etc., to end)

(F_{M1})
 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 Wanted to Say

Medium Swing (in 2)

$\text{♩} = 136$

Victor Lewis
(As played by Kenny Barron)

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

A B_{MI}^9 $F\#_{MI}^9$ $E^b_{MI}^9$ $B^b_{MI}^{11}$

G^{13}_{SUS} D_{MI}^9 B_{MI}^{11}

(E_{MI}^{11}) $(F\#_{MI}^{11})$
 E^9_{SUS} $F\#^9_{SUS}$ $E^b_{MI}^9$ $B^b_{MI}^{11}$

G^{13}_{SUS} D_{MI}^9 B_{MI}^{11}

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

G^{13}_{SUS} $G^{13(\#11)}$ $F\#_{MI}^{11}$ $F^{13(\#11)}$
 (trp. 8va b.)

C B_{MI}^9 $F\#_{MI}^9$ $E^b_{MI}^9$ $B^b_{MI}^{11}$ \oplus

G^{13}_{SUS} D_{MI}^9 B^{13}_{SUS}

\oplus G^{13}_{SUS} D_{MI}^9 B^{13}_{SUS} (pn. fills)

(Vamp & fade)

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

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 GMA^7 $C\#MI^7$ $F\#^7$ $BMI^{7(b5)}$ E^7

Nev - er thought I'd fall, but now I hear love call. I'm

A^9 D^7 G^6 E^7 AMI^7 D^7

get - ting sen - ti - men - tal ov - er you.

GMA^7 $C\#MI^7$ $F\#^7$ $BMI^{7(b5)}$ E^7

Things you say and do just thrill me thru and thru. I'm

A^9 $D^{7(\#5)}$ G^6 $F\#^6$ G^6 $C\#MI^{7(b5)}$ $F\#^7(b9)$

get - ting sen - ti - men - tal ov - er you.

B $BMI^{6/9}$ $(G\#MI^{7(b5)})$ (G^7) $C\#^7$ $F\#^7(b9)$

I thought I was hap - py. I could live with - out love.

$C\#MI^7$ $F\#^7$ BMI^7 E^7 AMI^7 D^7

Now I must ad - mit, love is all I'm think - ing of.

C GMA^7 $C\#MI^7$ $F\#^7$ $BMI^{7(b5)}$ E^7

Won't you please be kind, and just make up your mind, that

A^9 D^7 BMI^7 $(G^6$ $F\#^7$ F^7 $E^7)$ E^7

you'll be sweet and gen - tle, be gen - tle with me, be -

A^9 $D^{7(\#5)}$ G^6 $(F^6$ $F\#^6$ G^6 $(B^b0^7$ AMI^7 $D^7)$

cause I'm sen - ti - men - tal ov - er you.

(I Know) I'm Losing You

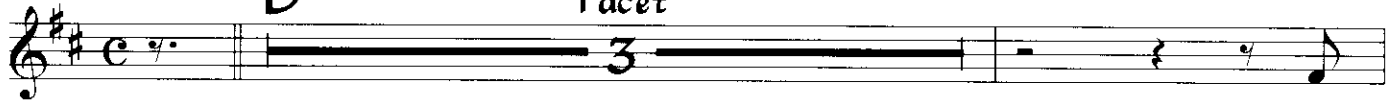
Cornelius Grant
Norman Whitfield
Eddie Holland

(As sung by the Temptations)

Med. Boogaloo (Intro)
♩ = 110

D^(omit 3)

Tacet



Your

love is fad - ing, I can feel your love fad - ing, girl, it's fad - ing a - way from me. 1. 'Cause your



touch, your touch has grown cold, As if some - one else con - trols your



ver - y soul, I've fooled my - self long as I can, I can



feel the pre - sence of an - oth - er man. It's there when you



speak my name, It's just not the same, Ooh, ba - by, I'm



los - ing you. It's in the air, It's ev - 'ry - where, Ooh, ba - by, I'm



los - ing you. I don't wan - na lose you. (trps.)

C

D⁷
(trbs.)

D⁷ F I can

D D DMI⁷ G/D DMI⁷

tell when we kiss... from the ten-der-ness ... I miss, Ooh, ba-by, I'm ... los-ing you. Girl, I can

D DMI⁷ G/D DMI⁷

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.

I'm Through with Love

Lyric: Gus Kahn

Music: Matt Malneck

& Fud Livingston

Medium

(or Med. Ballad)

A GMA^7 $Bb^{\circ 7}$ Ami^7 D^7

I'm through with love I'll nev - er fall a - gain. Said "a -

(Dmi^7) GMA^9 G^7 CMA^7 F^7 Bmi^7 $E^7(b9)(\#5)$

dieu" to love, "Don't ev - er call a - gain" for I must have you or

Ami^7 $(E^7(b9)(\#5))$ Ami^7 $D^7(b9)$ Bmi^7 $E^7(b9)$ Ami^7 $D^7(b9)$

no - one, _____ and so I'm through with love. I've

GMA^7 $Bb^{\circ 7}$ Ami^7 D^7

locked my heart, I'll keep my feel - ings there. I have

(Dmi^7) GMA^9 G^7 CMA^7 F^7 Bmi^7 $E^7(b9)(\#5)$

stocked my heart with i - cy frig - i - daire, and I mean to care for

Ami^7 $(E^7(b9)(\#5))$ Ami^7 $D^7(b9)$ G^6 $F\#^7(b9)$

no - one, _____ be - cause I'm through with love.

B Bmi $Bmi(\#5)$ Bmi^6 $Bmi(\#5)$ Bmi $Bmi(\#5)$

Why did you lead me to think you could care? You did - n't need me for

Bmi^6 E^7 D^6 Bmi^7 Emi^7 A^{13}

you had your share of slaves a - round you to hound you and swear, with

A_{MI}^7 $(E^7(\flat 9)(\sharp 5))$ A_{MI}^7 $D^7(\flat 9)$
 deep e - mo - tion, de - vo - tion to you. Good -

C G_{MA}^7 $B^{\flat 7}$ A_{MI}^7 D^7 (D_{MI}^7) G_{MA}^9 G^7
 bye to Spring, and all it meant to me, It can nev - er bring the

C_{MA}^7 F^7 B_{MI}^7 $(E^7(\flat 9)(\sharp 5))$ A_{MI}^7 $(E^7(\flat 9)(\sharp 5))$
 thing that used to be, for I must have you or no - one,_____

(A^7) A_{MI}^7 $D^7(\flat 9)$ G^6 $(D^7(\flat 9))$
 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: F⁹_{SUS} F⁷(^b9))

A F^{MA}⁹ B^b⁹_{SUS} B^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,

F^{MA}⁹ D^{MI}⁷(C[#]MI⁷CMI⁷BMI⁷) B^bMI⁹ E^b⁹

One look is all you'd need to see the mood I'm in. Per -
 and try - ing aw - fully hard to make my tears be - have. But

A^{MI}⁹ D^{MI}⁹ A^bMI⁹ D^b⁹ G^{MI}⁹ C⁹ C[#]MI⁹ F[#]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. E^b⁹([#]11) D⁷(^b9) G^{MI}⁷(^b5) C⁷(^b9) 2. F⁹ B^bMI⁶ F⁶/_A D^{MI}⁹ C^{MI}⁹

you. you. You'll

B B^{MI}⁹ E⁹_{SUS} E⁷(^b5) C[#]MI⁷C[#]⁷([#]9)F[#]⁷(^b9) B^{MI}⁹ E⁷(^b9)

hap - pen my way on some mem - 'ra - ble day and the month will be May for a

A^{MA}⁹ B^{MI}⁹ D^{MI}⁹ G⁷(^b9) E^{MI}⁷E⁷(^b5) A^{MI}⁹

while. I'll try to smile but can I play the part with - out my

D^{MI}⁷(^b5) G⁷_{SUS}(^b9) G⁷(^b9) G^{MI}⁷A^bMA⁹ D^bMA⁹ G^bMA⁹ C F^{MA}⁹ (Solos: F⁹_{SUS} F⁷(^b9))

heart be - hind the smile? The way I feel for you I

B^b⁹_{SUS} B^b⁹ F^{MA}⁹ D^{MI}⁷(C[#]MI⁷CMI⁷BMI⁷)

nev - er could dis - guise. The look of love is writ - ten

$B^{\flat}MI^7$ $E^{\flat}9$ $A MI^9$ $D MI^9$ $A^{\flat}MI^9$ $D^{\flat}9$
 plain - ly in my eyes. I think you'd be mine a - gain

$G MI^9$ C^9 $C^{\sharp}MI^9$ $F^{\sharp}9(b5)$ $F MA^9$ $(G MI^7(b5) C C^7(b9))$
 if you could see me now.

(1st x: $F MA^7$ C)

Note: These are Bill Evans' changes, transposed.

In a Mellow Tone

Lyric: Milt Gabler
Music: Duke Ellington

Medium Slow Swing

(G⁷) A C⁷ F⁷ B^{b6}

In a mel - low tone, feel - in' fan - cy free.

B^{b6} F^{Mi7} B^{b7} E^{bMA7}

And I'm not a - lone, I've got com - pa - ny.

E^{bMA7} E^{b6} A^{b7} B^{b6}

Ev - 'ry - thing's O. K. The live - long day.

G⁹ C⁷ F⁷ (optional break, head only)

With this mel - low song, I can't go wrong. In a mel - low tone,

B C⁷ F⁷ B^{b6}

that's the way to live. If you mope and groan,

F^{Mi7} B^{b7} E^{bMA7}

some - thing's got to give. So go your way

E^{b7} E^{o7} B^{b6}/F G⁷

and laugh and play. There's joy un - known.

C⁷ F⁷ B^{b6} (B^{b6} F F^{#o7} G^{Mi7} D^{b7})

in a mel - low tone. Solo on AB

In a Sentimental Mood

Duke Ellington, Irving Mills
& Manny Kurtz

Ballad

A $(E_{MI}^9(MA7) B7(\#5))$
 E_{MI} $E_{MI}^{(MA7)}$ E_{MI}^7 E_{MI}^6

In a sen - ti - men - tal mood I can see the stars come
 kiss _____ drifts a mel - o - dy so

A_{MI} $A_{MI}^{(MA7)}$ A_{MI}^7 $(F\#7)$ A_{MI}^6 $B7(\#5)$ E_{MI} $(E_{MI}^7 C\#MI^7(\#5) CMA^9)$

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

B_{MI}^7 E^9 A_{MI}^7 $D7(\#9)$ $1. G^{6/8} (break on head)$ $(F\#MI^7 B7(\#5))$ $2. G^{6/8} (FMI^9 B\#13)$

flame that lights the gloom. On the wings of ev - 'ry
 par - a - dise com - plete.

B E^bMA^7 CMI^7 FMI^9 Bb^7 (A^bMA^7) E^bG G^b13
 E^b6 $C7(\#5)$

Rose pet - als seem to fall. It's all like a dream to call you mine.

FMI^7 Bb^7 (GMI^7) E^bMA^7 CMI^7 FMI^9 Bb^7

My heart's a light - er thing since you made this night a thing di -

$(D^b9(\#11))$ D^7_{sus} D^7 $(B7(\#5))$

vine. In a sen - ti - men - tal

C $(E_{MI}^9(MA7) B7(\#5))$
 E_{MI} $E_{MI}^{(MA7)}$ E_{MI}^7 E_{MI}^6 A_{MI} $A_{MI}^{(MA7)}$

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 Evan's changes for head.

Chords in parentheses are Bill Evan's changes for head.

In Case You Missed It

Bobby Watson

Fast Swing

♩ = 256

Chord Progression:
 A_MI⁷ E_MI⁷⁽¹¹⁾ B^b/C F/G
 A_MI⁷ E_MI⁷⁽¹¹⁾ B^b/C G_MI⁷ F_MA⁷ (rhythm simile)
 A_MI⁷ E_MI⁷⁽¹¹⁾ B^b/C F/G
 A_MI⁷ E_MI⁷⁽¹¹⁾ B^b/C G_MI⁷ F_MA⁷
 A_MI⁷ E_MI⁷⁽¹¹⁾ B^b/C F/G
 A_MI⁷ E_MI⁷⁽¹¹⁾ B^b/C G_MI⁷ F_MA⁷
 A_MI⁷ E_MI⁷⁽¹¹⁾ B^b/C F/G
 A_MI⁷ E_MI⁷⁽¹¹⁾ B^b/C F/G
 A_MI⁷ E_MI⁷⁽¹¹⁾ B^b/C G_MI⁷ F_MA⁷
 A_MI⁷ E_MI⁷⁽¹¹⁾ B^b/C G_MI⁷ F_MA⁷ (trp. w/ alto 8va b.)

B *(for solos only)*
A A_{MI}^7 ($A^b_{MI}^7$) G_{MI}^7 C^7 F_{MA}^7 $E^7(\#9)$
 D^9_{SUS} D^b9_{SUS} C^9_{SUS} B_{MI}^{11} $E^7(\#9)$
 A_{MI}^7 $A^b_{MI}^7$ G_{MI}^7 C^7 F_{MA}^7 B^b13
 D_{MI}^7 G^{13} E $G^\#$ A_{MI}^7 $E_{MI}^7(11)$ B^b C F/G
(rhythm like Intro) *(trp. (alto))*
 F/G A_{MI}^7 $E_{MI}^7(11)$ B^b C G_{MI}^7 F_{MA}^7
(trp., alto 8va b.) *Solo on AB.*
After solos, D.S. al Coda

(Trp. & Alto solo)
 A_{MI}^7 $E_{MI}^7(11)$ B^b/C F/G
f *(Vamp till cue)*

(On cue)
 A_{MI}^7 $E_{MI}^7(11)$ B^b/C F/G *(3x's)*
mp (unis.)

(Med. Swing) $\text{♩} = 112$ *NC.*
 A_{MI}^7 $E_{MI}^7(11)$ B^b/C G_{MI}^7 F_{MA}^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).

Bright Jazz Waltz In Love With Night

Andy LaVerne

A $\text{♩} = 170$ $D^{\flat}MA^7(b5)$ C $C^{13(b9)}$ FMA^7 C

(tenor)

FMA^7 C $D^{\flat}MA^7(b5)$ C $C^{13(b9)}$

FMA^7 C B^{13}_{SUS}

$B^{\flat}7(alt)$ A^{13}_{SUS} $G^{\sharp}7(alt)$

G^{13}_{SUS} $F^{\sharp}7(alt)$ B^{13}_{SUS}

(add pn., loco)

B $A^{\flat}9_{SUS}$ F^9_{SUS}

(tenor)

F^9_{SUS} $A^{\flat}9_{SUS}$ B^{13}_{SUS}

F^9_{SUS} $B^{\flat}7(alt)$ A^{13}_{SUS} $G^{\sharp}7(alt)$

G^{13}_{SUS} $F^{\sharp}7(alt)$ B^{13}_{SUS}

(add pn., loco)

last x: rit. (Fine)

Solo on form (**AAB**)
After solos, D.C. al Fine

Medium-Up Swing

Inner Urge

Joe Henderson

$\text{♩} = 218$

A

$G\#MI7(11)$ $GMA7(b5)$

(tenor w/ bs. 8va b.)

$F\#MA7(b5)$ $FMA7(b5)$

$FMA7(b5)$ $EMA7(b5)$ $FMA7(b5)$ $FMA7(b5)$ $EMA7(b5)$ $FMA7(b5)$ $D\#bMA7(b5)$ $E\#bMA7(b5)$

$E\#bMA7(b5)$ $E\#b(omit 5)$

(8va (opt.) - -) (8va (opt.) - -)

B

$G\#bMA9$ $E\#bMA9$ $EMA9$ $D\#bMA9(\#11)$

$DMA9$ $BMA9$ $C13(\#11)$ $A\#MA9$ $G\#MI7(11)$

C (Solos)

$G\#MI7(11)$ $GMA7(b5)$ $FMA7(b5)$ $E\#bMA7(b5)$

D

$G\#bMA9$ $E\#bMA9$ $EMA9$ $D\#bMA9$

$DMA9$ $BMA9$ $C13(\#11)$ $A\#MA9$

(Slower) ($\text{♩} > 132$)

$A\#MA9$ $EMA9$ $C\#MA9$ $DMA9$ $BMA9$ $C13(\#11)$ $A\#MA9$

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

Head is played twice before and after solos.

Invitation

Medium Swing or Ballad
(or 12/8 Latin)

Lyric: Paul Francis Webster
Music: Bronislau Kaper

A D_{MI}^9

You and your smile hold a strange in - vi - ta - tion.

Some - how it seems we've shared our dreams, but where?

B F_{MI}^9

Time af - ter time in a room full of stran - gers, out of the

blue sud - den - ly you are there. Wher -

C E_{bMI}^9

ev - er I go you're the glow of temp - ta - tion,

glanc - ing my way in the gray of the dawn. And

al - ways your eyes smile that strange in - vi - ta - tion. Then you are

gone. Where, oh, where have you gone? How

D D_{MI}^9 $\overset{3}{\text{trill}}$
 long must I stay... in a world of il - lu - sion, be where you

D_{MI}^9 $\overset{3}{\text{trill}}$ $(G^{13(\flat 9)})$ G^{13} $C^{13(\flat 9)}$ C^{13}
 are, so near yet so far a - part,

E F_{MI}^9 $\overset{3}{\text{trill}}$ $D_{\flat 9(\#11)}$ $\overset{3}{\text{trill}}$
 Hop - ing you'll say, with a warm in - vi - ta - tion, "Where have you

$G^{7(\#9)}$ $\overset{3}{\text{trill}}$ $C^{7(\#9)}$ $\overset{3}{\text{trill}}$ $F_{MI}^{(MA7)}$ $(E^7 A^7)$
 been? Dar - ling come in, come in - to my heart."

Isoar

Nguyễn Lê

Med. Straight 8th's

♩ = 154

A C#MI⁷

1st x: gtr.
2nd x: sop.

CMA⁷

G/B

C⁹ B⁹
A^b D

E^bMI⁷

C#MI^{9(b5)}

F#⁷_{SUS}

F#^{13(b9)}

BMA⁹ D#

DMA^{7(#5)}

AMA⁷ C#

D/G

B⁹_{SUS} B^{13(b9)}

B A#MI⁷

AMA⁷ G#⁷_{SUS}

G#

C#

D#⁹_{SUS} B/G

(gtr. & sop.)

C B/G

E^bMA⁷

B/D#

E/G#

AMA⁷

B^bMI^{7(b5)} E^b/B

A^b/C

D^bMA⁹

E^b/G

A^b/E

D^b/F

G^b6/9

A^b_{SUS} B^bMI⁷

1. E^bMA⁷⁽¹³⁾

F⁹_{SUS}

B/G

2. E^bMA⁷⁽¹³⁾

F⁹_{SUS}

D^bMA⁹

B^bMA⁷

A/G

D/F#

F#

D EMI⁷

BMI⁷

AMA⁷

B^bMI^{7(b5)}

A^b/C

D C#MI⁷ CMA⁷ G B C A^b B D

(gtr.)

E MI⁷ C#MI^{9(b5)} F#⁷SUS F#13(b9) BMA⁹ D#

DMA^{7(#5)} AMA⁷ C# D G

(add sop.) (gtr.)

(gtr.) B⁹SUS D⁹SUS G#MI⁷ F#⁹SUS

(sop.)

F#⁹SUS A F DMA¹³

Solo on **A**
 Play BCC after each solo.
 After last solo, play BCCD
 to Coda.

⊕ DMA¹³

(Vamp, fill & fade)

Recording has an Intro not included on this chart.

Isotope

Joe Henderson

Med. Swing

. = 184

A (in 2)

(tenor)

(piano)

D⁷ F⁷ E⁷ A⁷ D⁷

G⁷ C⁷ D⁷ B⁹ SUS B^{b9} SUS

(on repeat)

B^{b9} SUS E^{MI7} A⁷ D⁷ B⁷ A^{b7} F⁷

B (Solos) (in 4)

D⁷ G⁷ C⁷ D⁷ B⁷

B^{b7} A⁷ D⁷ B⁷ A^{b7} F⁷

Solo on **B**.
 After solos, D.C. al Coda
 (repeat before taking Coda).

D⁷ B⁷ A^{b7} F⁷ D⁷

Head is played twice before and after solos.

It Always Is

Tom Harrell

Med-Fast Swing

$\text{♩} = 230$

A $F_{MI}^7 E_{bMA}^7 D_{MI}^{11}$ *dr. fill* D_{MI}^{11} $G^9_{SUS} C_{MI}^{11}$ *dr. fill* F_{MI}^9

(trp.)

F_{MI}^9 B_{b13} E_{bMA}^9 $A_{bMA}^7 B_{bMI}^{11}$ *dr. fill* A_{bMI}^{11} D_{b9}_{SUS}

(Latin)

$E_{b/F}$ $F^{6/9}$ $E_{b/F}$ C_{MI}^7 $B_{bMA}^7 A_{MI}^9$

(Swing)

B *dr. fill* A_{MI}^9 $D^{13}_{SUS} G_{MI}^{11}$ *dr. fill* G_{MI}^{11} $C^{13}_{SUS} F_{MA}^7$

$B_{bMA}^7 B_{bMI}^{11}$ *dr. fill* A_{bMI}^{11} D_{b9}_{SUS} (Latin) $E_{b/F}$ $F^{6/9}$

$F^{6/9}$ $E_{b/F}$ $F^{6/9}$

(Swing)

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

D_{MA}^7 $E_{MI}^{7(11)}$ A^7 $F_{MI}^7 \text{O}$ $E_{bMA}^7 D_{MI}^{11}$

(Solos)
D D_{MI}^{11} G^9_{SUS} C_{MI}^7 F_{MI}^7 B^b7

$E^b_{MA}^7$ B^b13 $B^b_{MI}^7$ $A^b_{MI}^7$ D^b7

(Latin)
 E^b F $F^{6/9}$ E^b F $F^{6/9}$

(Swing)
E A_{MI}^7 D^9_{SUS} G_{MI}^7 C_{MI}^7 F^7

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

(Latin)
 E^b F $F^{6/9}$ E^b F $F^{6/9}$

(Swing)
F $F^{\#}_{MI}^7$ $G^{\#}_{MI}^{7(b5)}$ $C^{\#7}$ $F^{\#}_{MI}^7$ E_{MI}^7 A^7

D_{MA}^7 E_{MI}^7 A^7 Till cue D_{MA}^7 F_{MI}^7 $E^b_{MA}^7$ On cue D_{MA}^7

Solo on DEF. To end last solo, take 'On cue' ending D.C. al Coda

(Latin)
 F_{MI}^7 $E^b_{MA}^7$ F/G $G^{6/9}$ F/G F_{MI}^7 $E^b_{MA}^{7(b5)}$

(Trp. & Ten. solo) **(Vamp, solo & fade)**

Med-Fast Swing

It Always Is (Harmony)

♩ = 230

A

(ten.)



(Latin)



B (Swing)
dr. fill



(Latin)



C (Swing)

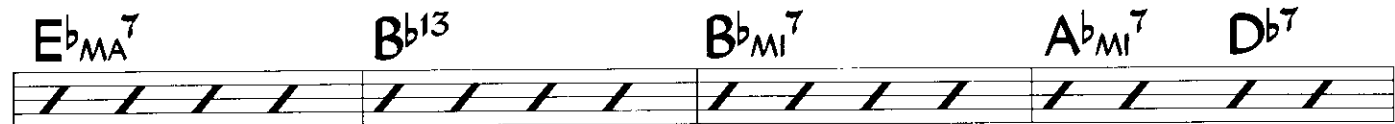


D (Solos)

D_{M1}¹¹ G⁹_{SUS} C_{M1}⁷ F_{M1}⁷ B^{b7}



E^b_MA⁷ B^{b13} B^b_{M1}⁷ A^b_{M1}⁷ D^{b7}



(Latin)

E^b/_F F⁶/₉ E^b/_F F⁶/₉



(Swing) E A_{MI}⁷ D⁹_{SUS} G_{MI}⁷ C_{MI}⁷ F⁷

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

(Latin) E^b_F F^{6/9} E^b_F F^{6/9}

(Swing) F F[#]_{MI}⁷ G[#]_{MI}^{7(b5)} C[#]⁷ F[#]_{MI}⁷ E_{MI}⁷ A⁷

D_{MA}⁷ E_{MI}⁷ A⁷ Till cue D_{MA}⁷ F_{MI}⁷ E^b_{MA}⁷ On cue D_{MA}⁷

Solo on DEF. To end last solo, take 'On cue' ending

D.C. al Coda

(Latin) F G (Trp. & Ten. solo) G^{6/9} F/G F_{MI}⁷ E^b_{MA}^{7(b5)}

(Vamp, solo & fade)

Jean de Fleur

Grant Green

Med.-Fast Swing (Intro)

♩ = 226

B^bm⁷ **A^bmⁱ⁹** **B^bm⁷** **B^MA⁷**
 (gtr. ten.)

B^bm⁷ **A^bmⁱ⁹** **B^bm⁷** **B^MA⁷** **C¹³**
 (ten. gtr.) (ten., gtr. & vibes)

A **C¹³** **B¹³** **B^b13** **B¹³** **C¹³**
 S

C¹³ **B¹³** **B^b13** **E¹³** **E^b13**

E^b13 **D¹³** **D^b13**

D^b13 **C¹³** **B¹³**

B^bm⁷ **A^bmⁱ⁹** **B^bm⁷** **B^MA⁷**
 (gtr. ten.)

B^bm⁷ **A^bmⁱ⁹** **B^bm⁷** **B^MA⁷**
 (ten. gtr.)

B **C^Mi⁹** **F⁷(^b9)** **B^bM^A⁷** **E^b9** **B^bM^A⁷**
 (gtr. & vibes w/ ten. 8va b.)

B^bm⁹ **E^b7(^b9)** **A^bM^A⁷** **D^b9** **A^bM^A⁷**

A^bMI^9 D^b7 G^bMA^7 E^bMI^7
 $CMI^7(b5)$ $F^7(b9)$ B^bMA^7 $AMI^7(11)$ $D^7(\#9)$
C C^{13} B^{13} B^b13 B^{13} C^{13} (ten., gtr., & vibes)
 C^{13} B^{13} B^b13 E^{13} E^b13
 E^b13 D^{13} D^b13
 D^b13 C^{13} B^{13} Coda
 B^bMI^7 A^bMI^9 B^bMI^7 BMA^7
(gtr.) (ten.) B^bMI^7 A^bMI^9 B^bMI^7 BMA^7
(ten.) (gtr.) B^bMI^7 A^bMI^9 B^bMI^7 BMA^7
Solo on ABC.
After solos, D.S. al Coda
 B^bMI^7 A^bMI^9 B^bMI^7 BMA^7
(gtr.) (ten.) B^bMI^7 A^bMI^9 B^bMI^7 BMA^7
(ten.) (gtr.) B^bMI^7 A^bMI^9 B^bMI^7 BMA^7
(Vamp, fill & fade)

Tenor plays an octave higher except at letter B.

Jazz Waltz
(Medium or Fast)

The Jitterbug Waltz

Thomas "Fats" Waller

A $F^{6/9}$

Bb^9 $(C^{7(\#5)})$

$F^{6/9}$

(D^7) A_{MI}^7 D^7 (D^7) A_{MI}^7 D^7

B G^9

$(G_{MI}^{7(\#5)})$ Bb_{MI}^6 C^{13} $E_{b9}(\#11)$

G^7 C^7 1. (optional ad lib.)

(opt. ad lib.) A_{MI}^7 D^7 G_{MI}^7 C^7

2. G_{MI}^7 C^{13} F^6 Bb^6 $F^{6/9}$ (G_{b9}^9) (C^7)

1st ending as originally played by "Fats" Waller.

C^7 D_{MI}^7 $D^{\#o7}$ C^7 E G^9 C^7 G^{13} C^7 *tr*

John's Waltz

Bright Jazz Waltz

John Abercrombie

$\text{♩} = 190$

A

E/C $B_{MI} 7(\overset{11}{b5})$ $E 7(\overset{b9}{\#5})$ $A_{MI} 7(\overset{b5}{b5})$

$D 7(\overset{b9}{b9})$ $G_{MI} 7$ $F_{MI} 7$ $E_{MI} 7(\overset{11}{b5})$ $A 13(\overset{b9}{b9})$ $A 7(\overset{\#5}{\#5})$ $A 7$

$D_{MA} 7$ $C\# B_{MI} 7$ A $G\#_{MI} 7(\overset{11}{b5})$ $C\# 13(\overset{b9}{b9})$ $C\# 7(\overset{\#5}{\#5})$ $F\#_{MI} 7(\overset{11}{b5})$ $B 13(\overset{b9}{b9})$ $B 7(\overset{\#5}{\#5})$

B

$E_{MI} 7(\overset{11}{b5})$ $A 13(\overset{b9}{b9})$ $A 7(\overset{\#5}{\#5})$ $A 7$ D C $B_{MI} 7$ $B^b_{MA} 9$

$F_{MA} 7$ A $G_{MI} 9$ $F\# 6/9(\text{add } \#11)$ $E_{MA} 7$ $D\# 7(\overset{\#9}{\#5})$

$G\#_{MI} 7(\overset{11}{b5})$ $C\# 13(\overset{b9}{b9})$ $C\# 7(\overset{\#5}{\#5})$ $F\#_{MI} 7(\overset{11}{b5})$ $B 13(\overset{b9}{b9})$ $B 7(\overset{\#5}{\#5})$ $B 7$

Solo on form (AB)

(Ending)

E/C $B_{MI} 7(\overset{11}{b5})$

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

(A⁷) **A** D^{MA}⁷ D^{MI}⁷ G⁷

Just friends, _____ lov - ers no more, _____ Just

A^{MA}⁷ C^{MI}⁷ F⁷

friends, _____ but not like be - fore, _____ To

B^{MI}⁷ E⁷ (G^{#MI}^{7(b5)} C^{#7}) A^{MA}⁷ F^{#MI}⁷

think of what we've been and not to kiss a - gain seems like pre -

B⁹ (B^{MI}⁷ E⁷ E^{MI}⁷ A⁷) B^{MI}⁷ E⁷ A⁷

tend - ing _____ it is - n't the end - ing. _____ Two

B D^{MA}⁷ D^{MI}⁷ G⁷

friends _____ drift - ing a - part, _____ Two

A^{MA}⁷ C^{MI}⁷ F⁷

friends, _____ but one brok - en heart, _____ We

B^{MI}⁷ E⁷ (G^{#MI}^{7(b5)} C^{#7}) F^{#MI}⁷

loved, we laughed, we cried, and sud - den - ly love died, The sto - ry

B⁹ B^{MI}⁷ E⁷ A⁶ (E^{MI}⁷ A⁷)

ends _____ and we're just friends.

Just Squeeze Me

Music: Duke Ellington
Lyric: Lee Gaines

Medium-Slow Swing

A GMA^7 AMI^7 BMI^7 D^{13} GMA^7 CMA^7 BMI^7 $E^{7(b9)}$

Treat me sweet and gen - tle when you say good - night, Just squeeze

AMI^7 D^9_{SUS} D^7 GMA^7 E^7 AMI^7 D^7

me, but please don't tease me.

GMA^7 AMI^7 BMI^7 D^{13} GMA^7 CMA^7 BMI^7 $E^{7(b9)}$

I get sen - ti - men - tal when you hold me tight, Just squeeze

AMI^7 D^9_{SUS} D^7 GMA^7 $(D^7(\#9))$

me, but please don't tease me.

B G^7

Miss - ing you since you went a - way, sing - ing the blues a - way each day,

CMA^7 Bb^9 A^7

count - ing the nights and wait - ing for you. I'm in the mood to let you know

A^7 AMI^7 D^9_{SUS} D^9

$(Eb^9(\#5))$

I nev - er knew I loved you so, Please say you love me too.

C GMA^7 AMI^7 BMI^7 D^{13} GMA^7 CMA^7 BMI^7 $E^{7(b9)}$

When I get this feel - in', I'm in ec - sta - sy, So squeeze

AMI^7 D^9_{SUS} D^7 GMA^7 (E^7) AMI^7 D^7

me, but please don't tease me.

Just You, Just Me

Lyric: Raymond Klages

Music: Jesse Greer

Medium or Bright

A $D^{6/9}$ B^7 E_{MI}^7 A^7

Just you, just me.

D (D^7/C) G_{MA}^7 B G_{MI}^6 $C^7(B^b)$ D^6 A A^7 D (A^7)

Let's find a co - zy spot to cud - dle and coo.

$D^{6/9}$ B^7 E_{MI}^7 A^7

Just us, just we.

D (D^7/C) G_{MA}^7 B G_{MI}^6 $C^7(B^b)$ D^6 A A^7 $D^{6/9}$

I've missed an aw - ful lot, my trou - ble is you.

B A_{MI}^7 D^9 G^6 $C^{9(\#11)}$ C^7

Oh, gee. What are your charms for?

$D^{6/9}$ $F\#^7$ B_{MI}^7 E^{13} A^7

What are my arms for? Use your im - ag - i - na - tion.

C $D^{6/9}$ B^7 E_{MI}^7 A^7

Just you, just me.

D (D^7/C) G_{MA}^7 B G_{MI}^6 $C^7(B^b)$ D^6 A A^7 D^6 (A^7)

I'll tie a lov - er's knot 'round won - der - ful you.

Kahlil the Prophet

Jackie McLean

Freely (Intro)

mf (alto) trb.)

(unis.)

(alto) trb.)

Ab^{MA}7(b5) G G^{7(b5)} G^{7(#9)} F D C#

(fast swing) Ab A Bb G^{7(#9)}

(Fast Swing) . = 264

A *mf* (unis.) (trb.) (alto)

G^{M1} D Db¹³ C¹³ Bb¹³

E^b bass G^b bass Ab^{7(b5)} Bb^{7(b5)}

(unis.) (trb.) (alto)

(alto) (trb.)

G⁷ F^{SUS} F E G⁷ F^{SUS} F E

mp

Bb⁷SUS A⁷SUS G^{#7(b5)} B^{MA}7

dr. fill

1. 2.

Bb⁷SUS A⁷SUS G^{#7}SUS D⁷SUS B^{MA}7 A

mf (alto) trb.)

G⁶ D dr. fill Ab A Bb G^{7(#9)}

(unis.) *f* (alto) trb.)

B (Solos)
 GMI A^bMI A_{MI}

After solos, D.C. al Coda

A^b/_A A B^b G⁷(^{#9}/_{#5}) dr. fill

(unis.)

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. All notes sound an octave lower than written.

Knock on Wood

Eddie Floyd
& Steve Cropper

Medium

(Intro)

(horns)

I don't wan - na

A C⁷⁽¹³⁾

lose this good ... thing that I got ... 'cause if I do

I will sure - ly, sure - ly lose a lot, 'cause your love.

G⁷
(horns) (omit 1st x)

is bet - ter than an - y love I know. It's like thun -

C⁷⁽¹³⁾

der, light - nin'. The way you love me is fright - nin'. I bet - ter

G C⁷ G C⁷

(top notes of chords)

knock on wood, Ba by.

G⁷ **G** **B^b** **C**

(bs./pn./gtr.) (top notes of chords)

I'm not super

D **F** **D** **D** **C** **B^b**

B

Oh, yeah think I better knock, (knock, knock) on wood. Think I better

A⁷ **B⁷** **C⁷** **C⁷** **B⁷** No

(horns, octaves) **D.S. al Coda (no repeat)**

Oh, yeah think I better knock, (knock, knock) on wood. Think I better

G⁷ **C⁷** **G⁷** **C⁷**

(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:

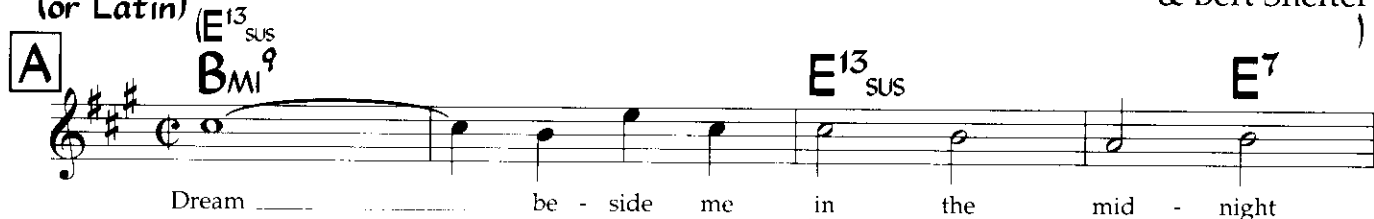
No secret, that woman
 fills my lovin' cup.
 'Cause she sees to it
 that I get enough.
 Just one touch from her,
 you know it means so much.
 It's like thunder... (like 1st verse)

The Lamp Is Low

Lyric: Mitchell Parish
 Music: Peter De Rose
 & Bert Shefter

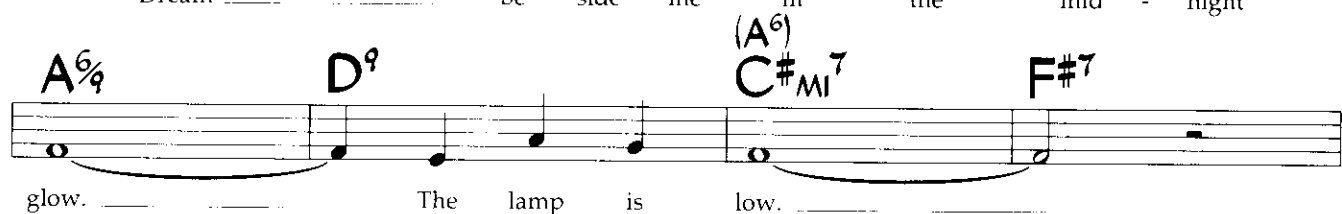
Ballad or Medium
 (or Latin)

A $(E^{13}_{SUS} B_{MI}^9)$ E^{13}_{SUS} E^7



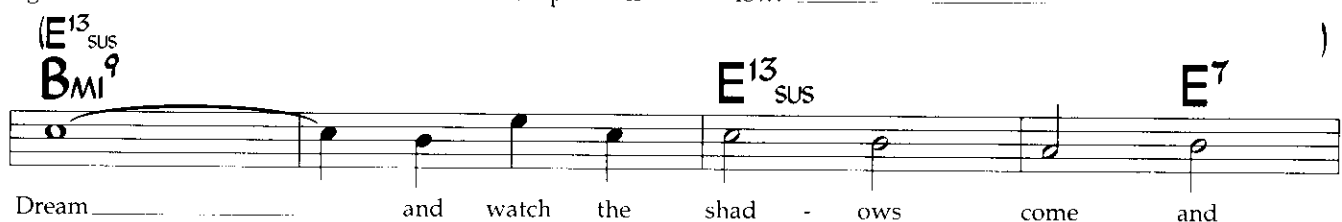
Dream be - side me in the mid - night

$A^{6/9}$ D^9 $(A^6) C\#_{MI}^7$ $F\#^7$




glow. The lamp is low.

$(E^{13}_{SUS} B_{MI}^9)$ E^{13}_{SUS} E^7



Dream and watch the shad - ows come and

$A^{6/9}$ D^9 $A^{6/9}$



go. the lamp is low.

B E_{MI}^7 A^7_{SUS} A^9



While you lin - ger in my arms, my

D_{MA}^7 $(D_{MI}^7 G^7 C_{MI}^7 F^7)$



lips will sigh, "I love you so."

C $(E^{13}_{SUS} B_{MI}^9)$ E^{13}_{SUS} D^7



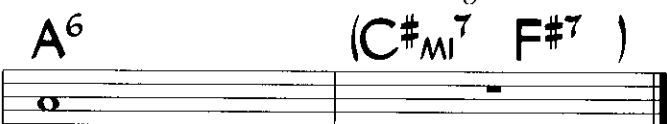
Dream the sweet - est dream we'll ev - er

$C\#_{MI}^7$ $F\#^7$ $(F_{MA}^7) B_{MI}^7(b5)$ $E^7(b9)$



know. To - night the moon is high, the lamp is

A^6 $(C\#_{MI}^7 F\#^7)$



low.

This is based on Maurice Ravel's "Pavane for a Dead Princess."

G_{MA}^7 $D^{(add\ 9)}$ $F^\#$ E^9 $A^{13(\flat 9)}$

D bass $D^{\flat SUS}$ $C^{\flat SUS}$ D D D D D D D D

C (Solos) D_{MI}^7 D C^9

32 16

Solo on CD.
 Last soloist solos over
 letter B in place of letter D.
 Then D.S. al Coda

$F_{MA}^{7(\#11)}$ $E^{\flat}_{MA}^{7(\#11)}$ $F_{MA}^{7(\#11)}$ $E^{\flat}_{MA}^{7(\#11)}$ $D_{MI}^{11(MA7)}$

rall.

Melody is somewhat freely interpreted.

Last Season

Maria Schneider

Freely

(Intro)

F_{MI}^9 $A^{9(\#5)}$ $A^b_{MA}7$ $D^{7(b9)}$ D^b13 $C^{13(b9)}$ F_{MI}^{11} $B^b13(b9)$ $A^{7(\#11)}$ $C^{(\#11)}$ A^bD^b13

(piano only) (Straight 8th's) $\text{♩} = 124$

C^{13} $B^{13(b9)}$ $B^b_{MI}^9$ $B^b_{MI}^9$ C D^b13 $B^b_{MI}^9$ $B^b_{MI}^9$ C F_{MI}^7

(add rhythm)

A

(melody) *mp*

(counter-melody 2nd x) (2nd x)

$B^b_{MI}^9$ $B^b_{MI}^{6/9}$ $B^b_{MI}^9$ C C F_{MI}^7 $F_{MI}^{6(11)}$ $F_{MI}^{7(6)}$

$A^{13(\#9)}$ $A^{13(\#11)}$ A^b F^9_{sus} G $G^{7(alt)}$ $C^{13(\#11)}$ $C^{13(b9)}$ $B^{13(b9)}$

1. $B^b_{MI}^7$ C

(counter-melody)

$(B^b_{MI} C)$ D^b7 $B^b_{MI}^9$ C

B (Solos)

(1st x only) (horns, behind solo - opt.)

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

$B^b_{MI}^7$ $C^{7(alt)}$ F_{MI}^7 F_{MI}^7 $(D^b_{MA}7)$

$D^b_{MA}7$ $B^b_{MI}^7$ $C^{7(alt)}$ F_{MI}^7

C $D^7(\text{alt.})$ $D^{\flat 9}$ $C^{13(\flat 9)}$ $B^{13(\flat 9)}$ $(A^7(\sharp 9))$ $B^{\flat}MI^7$

$C^7(\text{alt.})$ FMI^7 $E^7(\sharp 9)$ $E^{\flat}MI^7(11)$ $A^{\flat}13(\flat 9)$ $D^{\flat}9(\sharp 11)$ $G^{\flat}13$ (b)

$GMI^7(\flat 5)$ $C^7(\text{alt.})$ **Till cue** FMI^7 **On cue** FMI^7

(p/u's) Solo on BC. (end solo) (melody)

Take 'On cue' ending to end last solo.

D FMI^7 $D^{\flat}MA^7$ $D^{\flat}MA^7$ C $B^{\flat}MI^7$

f

(melody)

$B^{\flat}MI^7$ $C^7(\text{alt.})$ FMI^9

(counter-melody)

$A^{13(\sharp 9)}$ $A^{\flat}13$ $D^{\flat}13(\flat 9)$ $G^{\flat}13(\sharp 9)$

$GMI^7(\flat 5)$ $C^7(\text{alt.})$ FMI^7

mf *mp*

FMI^{11}

D.S. al Coda

FMI^7 FMI^{11} $D^{\flat}MA^9(\sharp 11)$

mf (rit.)

This chart has been simplified from the composer's score.

Laura

Lyric: Johnny Mercer

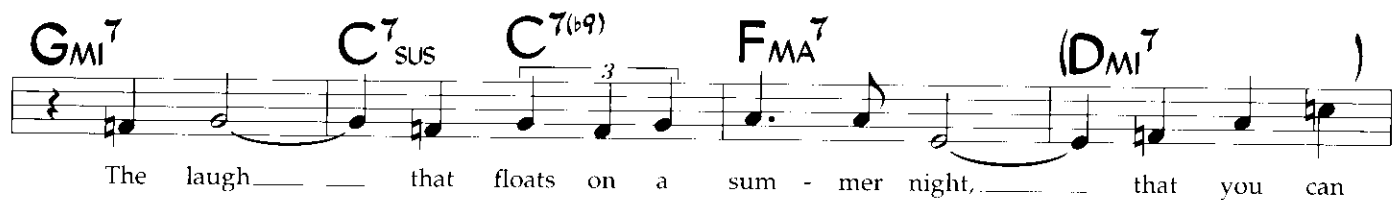
Music: David Raksin

Ballad or Medium

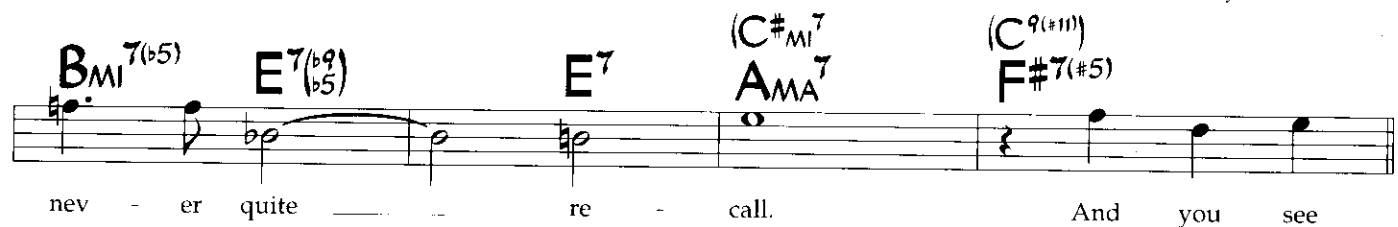
A

Lau - ra is the face in the mist - y light,

foot - steps that you hear down the hall.



The laugh that floats on a sum - mer night, that you can



nev - er quite re - call. And you see

B

Lau - ra on the train that is pass - ing thru.

Those eyes, how fa - mil - iar they seem.

She gave your ver - y first kiss to you. That was



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

(horns)

A **G** **E MI 9**

1. I'm, I'm so in love with you. What - ev - er you

C **C MI 9** **E b**

want to do is al - right with me, 'Cause

B MI 7 **A MI 7** **G MA 7** **F # MI 7** **E MI 9** **E 9**

you make me feel so brand new, And

B MI 7 **A MI 7** **G MA 7** **B MI 7** **E MI 9** **E 9** (1st x)

I want to spend my life with you. 2. Let me say

B **A MI 9** **B MI 7**

Let's, let's stay to - geth - er, lov - ing you

A MI 7 **C MA 7** **B MI 7** **E MI 7** **D 7**

wheth - er, wheth - er times are good or bad, hap - py or sad.

*A*_{MI}⁹ (strings) *B*^b_{MA}⁷ (voice ad lib.) *A*_{MI}⁹

B^b_{MA}⁷ *C*_{MA}⁷ *B*_{MI}⁷ *E*_{MI}⁷ *D*⁷

Wheth - er times are good or bad, hap - py or sad. —

D.S. al Coda (3rd verse)
(no repeat)

⊕ *A*_{MI}⁷ *B*_{MI}⁷ *A*_{MI}⁷ *D*¹³ *A*_{MI}⁹

good or bad, hap - py or sad, Let's let's stay to -

*B*_{MI}⁷ *A*_{MI}⁷

geth - er, lov - ing you wheth - er, wheth - er times are

*A*_{MI}⁷ *B*_{MI}⁷ *A*_{MI}⁷ *D*¹³ *A*_{MI}⁷ *B*_{MI}⁷ *A*_{MI}⁷ *D*¹³

good or bad, hap - py or sad, and if you mess with me you can't set me free —

(Fade 5th x)

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

$\text{♩} = 126$

A

(trp.)

E_{MA}^7 $E_b_{MI}^7$ $D_b_{MA}^7$ C_{MI}^7

$B_b_{MA}^7$ A_{MI}^7 $G_{MA}^7(\#11)$

E_{MA}^9 F_{MA}^9

F_{MA}^9 D_{MA}^9

G^9_{SUS} $C\#7(\#11)$

B (Fast Swing) $\text{♩} = \text{♩}$

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

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

C^9_{SUS} $B_{MI}^9(\text{add } \#5)$

F^9_{SUS} $F^9(\#11)$ ($\text{♩} = \text{♩}$)

Solo on form (AB).
After solos, play head (AB)
once, then D.C. al Coda

$G\#^7_{SUS}$ $F\#$

(3x's)

$G\#^7_{SUS}$ $F\#$

(pn. fills)

Letter B is played even faster than $\text{♩} = \text{♩}$; ($\text{♩} = 138$).
Head is played twice before solos.

Medium 6/8

Litha (Harmony)

$\text{♩} = 126$

A E_{MA}^7 (tenor) $E^b_{MA}^7$ $D^b_{MA}^7$ C_{MI}^7

$B^b_{MA}^7$ A_{MI}^7 $G_{MA}^7(\#11)$ (fill)

E_{MA}^9 F_{MA}^9 (fill)

F_{MA}^9 D_{MA}^9 (fill)

G^9_{SUS} $C^{\#7}(\#9)$ \oplus

(Fast Swing) ($\text{♩} = \text{♩}$)

B $F^{\#}_{MI}^{11}$

$F^{\#}_{MI}^{11}$ C^9_{SUS} $B_{MI}^9(\text{add } \#5)$

F^9_{SUS} $F^9(\#11)$ ($\text{♩} = \text{♩}$)

(Tacet) Solo on form (AB).
 After solos, play head (AB)
 once, then D.C. al Coda.

\oplus $G^{\#7}_{SUS}$ $F^{\#}$ (piano fills)

(3x's) $G^{\#7}_{SUS}$ $F^{\#}$

(Tacet)

Head is played twice before solos.

Medium Ballad

Lonely Woman

Horace Silver

A F_{MI}^7 $E^b_{MI}^7$ $D_{MI}^{7(b5)}$ $D^b_{MA}^7$ $G_{MI}^{7(b5)}$ $C^{7(\#9)}$

F_{MI}^9 $G_{MI}^{7(b5)}$ $C^{7(\#9)}$ $B^9(\#11)$ $(\#11)(\#11)$ A^9 $G^{\#}_{MI}^7$ $(b5)$

$G_{MI}^{7(b5)}$ $C^{7(\#9)}$ 1. F_{MI}^9 $C^{7(\#9)}$ 2. F_{MI}^9 $C^{7(\#9)}$

B F_{MI}^7 E_{MI}^7 $E^b_{MI}^7$ $A^{b13}(\#11)$ $(b9)$ $D^b_{MA}^9$ $C^{7(\#9)}$

C F_{MI}^7 $E^b_{MI}^7$ $D_{MI}^{7(b5)}$ $D^b_{MA}^7$ $G_{MI}^{7(b5)}$ $C^{7(\#9)}$

F_{MI}^9 $G_{MI}^{7(b5)}$ $C^{7(\#9)}$ $B^9(\#11)$ $(\#11)(\#11)$ A^9 $G^{\#}_{MI}^7$ $(b5)$

$G_{MI}^{7(b5)}$ $C^{7(\#9)}$ F_{MI}^9 $C^{7(\#9)}$

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

$G_{MI}^{7(b5)}$ $C^{7(\#9)}$ $(Freely)$ F_{MI}^9 $C^{7(\#9)}$ $pn. fill$ F_{MI}^9 $C^{13(b9)}$ $NC.$

(a tempo)

F_{MI}^7 $E^b_{MI}^7$ $D_{MI}^{7(b5)}$ $D^b_{MA}^7$ $G_{MI}^{7(b5)}$ $C^{7(\#9)}$ F_{MI}^{11} $pn. fill$

molto rit.

Chords in parentheses are used
for head only.

Look at the Birdie

Wayne Shorter

(As played by Art Blakey)

Medium-Fast Swing
 ♩ = 206 (solo changes)

A D_{MA}^7 B_{MI}^7 G_{MA}^9

(trp.)

E_{MI}^7 A^7 D_{MA}^7 $C\#_{MI}^7$ $F\#^7(b9)$ B_{MI}^7

$C\#_{MI}^7$ $F\#^7(b9)$ B_{MI}^7 F^{13}_{SUS}

1. $B^b_{MA}^7$ E^b_{13} 2. $B^b_{MA}^7$ $(E^7(alt.))$
 $E^b_{MA}^9(b5)$

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

$F\#_{MI}^7$ B^{13} $B^b_{MI}^6/9$ E^b_{13}

C D_{MA}^7 B_{MI}^7 G_{MA}^7 E_{MI}^7 A^7

D_{MA}^7 $C\#_{MI}^7$ $F\#^7(b9)$ B_{MI}^7 $C\#_{MI}^7$ $F\#^7(b9)$

B_{MI}^7 F^{13}_{SUS} $B^b_{MA}^7$ E^b_{13} last x:

Chord in parentheses is used for solos.

Look at the Birdie (Harmony)

Medium-Fast Swing

♩ = 206

A D_{MA}^7 B_{MI}^7 G_{MA}^9

(ten.)

E_{MI}^7 A^7 D_{MA}^7 $C\#_{MI}^7$ $F\#^7(b9)$ B_{MI}^7

$C\#_{MI}^7$ $F\#^7(b9)$ B_{MI}^7 F^{13}_{SUS}

1. $B^b_{MA}^7$ E^b_{13} 2. $B^b_{MA}^7$ $(E^7(alt.))$
 $E^b_{MA}^9(b5)$

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

$F\#_{MI}^7$ B^{13} $B^b_{MI}^6/9$ E^b_{13}

C D_{MA}^7 B_{MI}^7 G_{MA}^7 E_{MI}^7 A^7

D_{MA}^7 $C\#_{MI}^7$ $F\#^7(b9)$ B_{MI}^7 $C\#_{MI}^7$ $F\#^7(b9)$

B_{MI}^7 F^{13}_{SUS} $B^b_{MA}^7$ E^b_{13} last x: []

Chord in parentheses is used for solos.

Love Letter (To My Father)

Eddie Gomez

(Intro)
Freely $A^b_{MI} 7(\text{add MA } 7)$ $B^b_{SUS} 7(\text{add } \#11)$ $C_{MI} (\text{MA } 7)$ D^9_{SUS} (flute) 3

1st x: *freely*, flute melody
 2nd x: *Medium Swing* (in 2), (♩ = 116)
 bass melody

A $E_{MI} 9$ $C_{MI} 9(\text{MA } 7)$ $A_{MI} 9$ $G^{\#7(\#9)}$
 $C^{\#MI} 9$ $A_{MI} 9(\text{MA } 7)$ $G^{\#} E E_{MA} 7 G^7(\#9)$ C^+ $A_{MI} 9$
 $G^{\#MI} 7$ $E^b_{MA} 7$ G $G^{\#MI} 9$ $F^{\#}$ $F^{\#MI} 9$ $B^7(\text{alt})$

B $G_{MA} 7$ A $B^7(\#9)$ $B_{MI} 9$ $C^{\#}$ $C^{\#7(\#9)}$ $C^7(\#9)$
 $B_{MI} 11$ $F^{\#MA} 7$ $A^{\#}$ $B_{MI} 9$ A G^+ $E_{MI} 9$ G $B_{MI} 9$ $C^{\#}$ $C^{\#7(\#9)}$
 $G_{MI} 9(\text{MA } 7)$ $G_{MI} 9$ $A^7(\#5)$ $D_{MI} 9$ $B^b_{MI} 9(\text{MA } 7)$
 G^{13} $G^9(\#5)$ C^{13}_{SUS} $C^{13(\#9)}$ $G^b_{MA} 7$ $B^7(\#5)$

Solo on form (AB); solos swing.
 After solos, D.S. al Coda
 (flute melody, in time)

(Freely)
 $D_{MI} 9$ $B^b_{MI} 9(\text{MA } 7)$ G^{13} $G^9(\#5)$ C^{13}_{SUS} $C^{13(\#9)}$ $G^b_{MA} 7$ $F_{MI} 11$

Medium Ballad

Love's Haunts

Aydin Esen

. = 52

NC. **A** A#MI⁷⁽¹¹⁾ BMA⁷ D# AMA⁷ C#

(pn.)

A#MI⁷⁽¹¹⁾ G#MI⁷⁽¹¹⁾ F#MI⁹

A#MI⁷⁽¹¹⁾ BMA⁷ D# AMA⁷ C# F#MI⁹

A#MI⁷⁽¹¹⁾ G#MI⁷ F#MI⁹ B⁹SUS

B BbMI^{7(b5)} Eb7(alt.) AbMI^(MA7) F#MI¹¹ EMI¹¹

DMI⁷⁽¹³⁾ NC. A#MI⁷⁽¹¹⁾ BMA⁷ D# AMA⁷ C#

F#MI⁷ NC. A#MI⁷⁽¹¹⁾ G#MI⁷ DMI⁷⁽¹³⁾

C Ab6 B^(add 9) D# BbSUS Ab A FMA⁹ NC. Db9(#11) G7(#9)

GbMA⁹ Bb7SUS BbMI⁹ B BMA⁷ (#11) C#(add 9)(omit 3) A#MI⁷⁽¹¹⁾ C#(add 9) A

A#MI⁷⁽¹¹⁾ C#(add 9) A A#MI⁷⁽¹¹⁾ AMA⁷ FMI¹¹ GbMA⁹

D (Piano solo) A#MI⁷⁽¹¹⁾ BMA⁷ D# AMA⁷ C# F#MI⁹ A#MI⁷⁽¹¹⁾ G#MI⁷⁽¹¹⁾

F#MI¹¹ A#MI⁷⁽¹¹⁾ BMA⁷ D# AMA⁷ C#

A#MI⁷⁽¹¹⁾ BMA⁷/D# G#MI⁷ F#MI¹¹ B¹³_{SUS}

E A#MI^{7(b5)} D#^{7(alt.)} G#MI^(MA7) F#MI¹¹ EMI¹¹ DMI⁹

A#MI⁷⁽¹¹⁾ BMA⁷/D# F#MI⁷⁽¹¹⁾ AMA⁷/C#

A#MI⁷⁽¹¹⁾ BMA⁷/D# FMI¹¹ F#MA^{9(#11)}

♩ = ♩ (Double-Time Swing, in 2)

F C¹³ C¹³

(horns, behind solo)

F#MI¹¹ F#MI¹¹

(end solo)

♩ = ♩ (Original tempo)

G G^bMA⁷ E^bMI⁹ D^bMI⁷⁽¹¹⁾ B^bMI⁷⁽¹¹⁾ G E^b F#MI⁹⁽¹³⁾ C# E# G^{SUS} E A^b13 DMA⁷ BMI⁷

(pn. w/ trp.)

DMA⁷ BMI⁷ DMA⁷ D^b13_{SUS} B^bMI⁷⁽¹¹⁾ A F EMI¹¹ NC.

(trp.) (trp.)

H A#MI⁷⁽¹¹⁾ BMA⁷/D# AMA⁷/C# A#MI⁷⁽¹¹⁾ G#MI⁷⁽¹¹⁾

F#MI⁹ A#MI⁷⁽¹¹⁾ G#MI⁷⁽¹¹⁾ F#MI¹¹

(freely) Melody is freely interpreted.

Original melody at A & B is mostly whole notes:

(etc.)

Lullaby in Rhythm

Benny Goodman,
Edgar Sampson,
Clarence Profit
& Walter Hirsch

A *Medium or Fast*

GMA⁹ **D^{13(b9)}** **GMA⁹**

Hear my lull - a - by in rhyth - m. Dream your dreams and
to my lull - a - by in rhyth - m. All the breez - es

B^bMI⁹ **E^b13** **A^bMA⁹** **AMI⁹** **D¹³**

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. **AMI⁹** **D^{13(b9)}** **GMA⁷ (D^{7(b9)})** 2. **AMI⁹** **D^{13(b9)}** **G⁶**

thru the night, till the light.

B **CMI⁹** **F⁷** **CMI⁹** **F⁷** **GMA⁷** **F[#]MI^{7(b5)}** **B^{7(b9)}**

Stars dance while the sha - dows creep. The

EMI⁷ **A⁹** **D⁷** **(D⁷_{SUS})** **E^b7** **D⁷**

moon man's goin' to swing you up high, swing you to sleep.

C **GMA⁹** **D^{13(b9)}** **GMA⁹**

Hear my lull - a - by in rhyth - m. Dream your dreams and

B^bMI⁹ **E^b13** **A^bMA⁹** **AMI⁹** **D¹³**

wan - der with... 'em. Sand - man's goin' to come and make you

AMI⁹ **D^{13(b9)}** **G⁶** **(D⁷)**

sleep, good - night.

Med. Straight 1/8's

Maiden Voyage

Herbie Hancock

$\text{♩} = 128$ E^9_{SUS}

Musical staff with rhythmic notation (quarter notes and eighth notes) and a chord symbol E^9_{SUS} .

Musical staff with rhythmic notation and a chord symbol G^9_{SUS} . Includes the instruction "(comping pattern continues)".

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

A E^9_{SUS}

Musical staff with a chord symbol E^9_{SUS} and a repeat sign.

G^9_{SUS}

Musical staff with a chord symbol G^9_{SUS} .

E^9_{SUS}

Musical staff with a chord symbol E^9_{SUS} .

G^9_{SUS}

Musical staff with a chord symbol G^9_{SUS} .

F^9_{SUS}

Musical staff with a chord symbol F^9_{SUS} .

(trp. ten.) $E^9_{MI}(13)$

Musical staff with a chord symbol $E^9_{MI}(13)$ and a tritone sign.

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

E^9_{SUS}

Musical staff with a chord symbol E^9_{SUS} .

G^9_{SUS}

Musical staff with a chord symbol G^9_{SUS} .

(Ending)

E^9_{SUS}

Musical staff with rhythmic notation and a chord symbol E^9_{SUS} .

Solo on **A**.
After solos, D.S. al Ending

G^9_{SUS}

Musical staff with rhythmic notation and a chord symbol G^9_{SUS} .

(Vamp, fill & fade)

Tenor play as written, except harmony 8va bars 17-24 of letter A.

Mamacita

Medium Swinging Latin

Joe Henderson

♩ = 176 (Intro) G^{7(add 11)}

(Tacet) (2nd x) (trp.)

A G^{7(add 11)} C⁹ G^{7(add 11)} E^{7(#9)} A^{Mi7} D¹³ A^{Mi7} D¹³ G^{Mi7} C¹³ G^{Mi7} C¹³ G⁷ break A^{b13} (1st x)

B (Solos) G^{7(add 11)} C⁹ G^{7(add 11)} D¹³ C¹³ G^{7(add 11)} A^{b13} (horns, behind solo)

C G^{7(add 11)} (solo continues) C⁹ G^{7(add 11)} D¹³ C¹³ 1. G^{7(add 11)} A^{b13} 2. G^{7(add 11)} A^{b13}

Return to **B** for more solos.
After solos, D.C. al Coda
(no repeat on Intro)

G^{7(add 11)} (Vamp & fade)

Head is played twice before and after solos.

Medium Swinging Latin Mamacita (Harmony)

♩ = 176

(Intro)

(2nd x)

A

(tenor)

(trombone)

Tacet

Tacet

(2nd x)

(1st x)

(1st x)

(Solos)

B G^{7(add 11)} C⁹ G^{7(add 11)} D¹³ C¹³ G^{7(add 11)} A^{b13}

(horns, behind solo)

C G^{7(add 11)}

C⁹ G^{7(add 11)}

D¹³ C¹³ 1. G^{7(add 11)} A^{b13} 2. G^{7(add 11)} A^{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 4-measure phrase. It consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The bottom staff begins with a bass clef. The first measure contains a quarter note G2, a quarter note A2, and a quarter note B2. The second measure contains a quarter note C3, a quarter note B2, and a quarter note A2. The third measure contains a quarter note G2, a quarter note F#2, and a quarter note E2. The fourth measure contains a quarter note D2, a quarter note C2, and a quarter note B1. A chord symbol 'G7(add 11)' is written above the first measure of the top staff. The phrase concludes with a double bar line and repeat dots. Below the second staff, the instruction '(Vamp & fade)' is written in a rounded box.

Head is played twice before and after solos.
Tenor and trombone sound 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

$\text{♩} = 74$ NC

(sop. sax)

NC

(rit.)

(Med. Funk) $\text{♩} = 120$

(pn.)

Chords: E^b , A^b , FMI^9 , E^b , A^b , FMI^9 , CMI^{11}

Chords: E^b , A^b , FMI^9 , E^b , A^b , FMI^9 , $B^b(add 9)$, D

(etc.)

A1

A2

(tenor)

Chords: E^b , A^b , FMI^9 , E^b , A^b , FMI^9 , CMI^{11}

Chords: E^b , A^b , FMI^9 , E^b , A^b , FMI^9 , $B^b(add 9)$, D

Chords: E^b , A^b , FMI^9 , $F^\#$, B , $G^\#MI^{11}$, $CMA^9(omit 3)$, E , $BMA^9(omit 3)$, $F^\#(add 9)$, $A^\#$

Chords: $F^\#(add 9)$, $A^\#$, FMI^9 , B^b7_{SUS} , E , B^b

2.

Chords: $F^\#$, B , $G^\#MI^{11}$, $BMA^9(omit 3)$, $D^\#$, EMI^9 , $A^{13(\#11)}$

Chords: $F^\#$, D , $GMA^7(\#11)$, FMI^{11} , B^b7_{SUS} , E , B^b

B $A^b_{MA} 7^{(omit\ 3)}$ B $C_{MI} 7$ B $F^\#$ $D^\#_{MI} 11$ $E_{MI} 11$

$B^b_{MI} (MA 7^{(omit\ 3)})$ $C^\#$ $D_{MI} 11$ $F^\#_{MI} 6/9$ $E^{(add\ 9)}$ $E_{MI} 6/9$ $G^\# C^\#_{MI}$ $E D^\#_{MI} 7$ $D^\# C^\# (add\ 9)$ $B^\#_{MA} 7$

$F^\#$ $D^\#_{MI} 7$ $E_{MI} 9$ A^{13}_{SUS} $A^{13}(\#11)$ $D_{MA} 7$ $G_{MA} 7$

$G^\#_{MI} 9$ $C_{MA} 9^{(omit\ 3)}$ E $B^b 7_{SUS}$ E B^b

D.S., solo on A₁A₂.
After solos, jump to letter C.

C $F_{MI} 9$ $C_{MA} 9^{(omit\ 3)}$ E $(E^{(add\ b9)})$

$C^\#_{MI} 11$ $C^\#_{MI}$ $A_{MA} 7$

$A_{MA} 7$ $C^\#$ B A $G^\#_{MI} 9$ $G C^\# C^\# 9$

$B_{MA} 7$ E^b G $F_{MI} 7(b5)$ E^b D^b $C_{MI} 7$ $G^\#_{MI}$ B $B^b 7_{SUS}$ E B^b

D.S.S. al 2nd ending al Coda

E^b A^b $F_{MI} 9$ E^b A^b $F_{MI} 9$ $C_{MI} 11$

1st & 2nd x: tenor doubles voices
3rd x on: tenor solos

(voices on 'la')

E^b A^b $F_{MI} 9$ E^b A^b $F_{MI} 9$ $B^b (add\ 9)$ D

Solo on recording is A1A2A1. Melody at letter A is played behind the beat.

(Vamp, solo & fade)

Metamorphosis

Horace Silver

Med.-Fast Swing (Stop Time)

♩ = 200

A

(trp.)

Chords: $E_{MI}^7 A^7$, $D_{MA}^7 D^{\#07}$, $E_{MI}^7 A^7$, (D_{MA}^7) , $D_{MI}^7 G^7$, $C_{MA}^7 C^{\#07}$, $D_{MI}^7 G^7$, $F_{MI}^7 B^b7 E_{bMA}^7$, E_{bMA}^7 , $E_{bMI}^7 A^b7$, D_{bMA}^7 , $C^{\#MI} F^{\#7} B_{MA}^7$, B_{MA}^7 , $F_{MI}^7(11) B^b7$, $E_{b6/9}$, $F_{MI}^7(11) B^b7$, $E_{b6/9}$

B (Beguine)

(S)

Chords: G_{MI}^7 , $C^{7(\#5)}$, A_{MI}^7 , D^7 , G_{MI}^7

Chords: C^9_{SUS} , (F_{MA}^7) , A_{MI}^7 , $D^7(\#9)$, B^{13}_{SUS} , (B^{13}_{SUS}) , $F^{\#MI} 9$, $F_{MI} 9$

break

D.C. al 3rd ending. Solo on form (AABBA).
After last solo, continue to letter C.

C (Shout Chorus)

(trp.)

Chords: E_{MI}^7 , A^7 , D_{MA}^7 , $D^{\#07}$, E_{MI}^7 , A^7 , D_{MA}^7 , D_{MI}^7 , G^7 , C_{MA}^7 , $C^{\#07}$, D_{MI}^7 , G^7 , $F_{MI}^7 B^b7$

3

The musical score consists of three staves of music. The first staff contains the following chords: $E^b_{MA}7$, $E^b_{MI}7$, A^b7 , $D^b_{MA}7$, $C^{\#}_{MI}7$, and $F^{\#}7$. The second staff begins with $B_{MA}7$, followed by a first ending with $F_{MI}7(11)$, B^b7 , and $E^b_{MA}7$. The second ending starts with $F_{MI}7(11)$, B^b7 , and $E^b_{MA}7$ with a "break" instruction. Below the second ending is the instruction "D.S., play BBA to Coda." The third staff starts with a circled cross symbol, followed by $F_{MI}7(11)$ and B^b7 . The notes are $E^b_{MA}7$, $A^b_{13(\#11)}$, F_{MI}^{11} , $E^{7(\#9)}$, and $E^b_{7(\#9)}$. A "rall." instruction with a dashed line is placed below the first two notes of this staff.

Chords in parentheses are used for solos. Solos swing throughout.

Metamorphosis (Harmony)

Med.-Fast Swing

♩ = 200

A E_{MI}^7 A^7 D_{MA}^7 $D^{\#07}$ E_{MI}^7 A^7 (D_{MA}^7)

(tenor) (on D.C.)

D_{MI}^7 G^7 C_{MA}^7 $C^{\#07}$ D_{MI}^7 G^7 F_{MI}^7 B^b7

$E^b_{MA}^7$ $E^b_{MI}^7$ A^b7 $D^b_{MA}^7$ $C^{\#}_{MI}^7$ $F^{\#7}$

B_{MA}^7 \oplus $F_{MI}^7(11)$ B^b7 $E^b6/9$ $F_{MI}^7(11)$ B^b7 $E^b6/9$

1. 2.

B (Beguine) G_{MI}^7 $C^{7(\#5)}$ A_{MI}^7 D^7 G_{MI}^7

S

C^9_{SUS} (F_{MA}^7) A_{MI}^7 A_{MI}^7 $D^{7(\#9)}$ B^{13}_{SUS}

1. Δ break 2.

D.C. al 3rd ending. Solo on form (AABBA).
After solos, continue to letter **C**.

C (Shout Chorus) E_{MI}^7 A^7 D_{MA}^7 $D^{\#07}$ E_{MI}^7 A^7 D_{MA}^7

D_{MI}^7 G^7 C_{MA}^7 $C^{\#07}$ D_{MI}^7 G^7 F_{MI}^7 B^b7

The musical score consists of three staves. The first staff contains a sequence of chords: $E^b_{MA}7$, $E^b_{MI}7$, A^b7 , $D^b_{MA}7$, $C^{\#}_{MI}7$, and $F^{\#}7$. The second staff begins with $B_{MA}7$, followed by a first ending (1.) with chords $F_{MI}7(11)$, B^b7 , and $E^b_{MA}7$. The second ending (2.) starts with $F_{MI}7(11)$, B^b7 , and $E^b_{MA}7$, ending with a 'break' instruction. Below the second ending is the instruction 'D.S., play BBA to Coda'. The third staff starts with a treble clef and contains chords: $F_{MI}7(11)$, B^b7 , $E^b_{MA}7$, $A^b13(\#11)$, $F_{MI}11$, $E7(\#9)$, and $E^b7(\#9)$.

Chords in parentheses are used for solos. Solos swing throughout.

Midnight Silence

Medium-Slow
Jazz Waltz

Kenny Kirkland

A $\text{♩} = 92$ E^{13}_{SUS} $G\#^{13}$ A $A\frac{6}{9}$ (omit 3) $B\flat^7$ ($\flat 9$) $C\#MI^9$ $A\frac{9}{MA}$ ($\#11$)

(synth.)

G^{13}_{SUS} B^{13} ($\flat 9$) $B\flat MA^9$ ($\#11$) GMI^9 ($\flat 5$) $C\#$ (add 9) A D $F\#$

$D\#^7$ ($\#9$) $C\#^9$ $A\frac{9}{MI}$ FMA^7 A FMA^7 ($\#5$) $F\#MI^{11}$ BMI^{11}

B (add 9) $D\#$ B ($\flat 9$) $D\#$ BMA^7 ($\flat 5$) $D\#$ BMA^7 ($\#5$) $D\#$ $D\frac{6}{9}$ DMA^9 ($\#11$)

F^9 SUS F^7 ($\#9$) F $F\#$ B^9 SUS $A\frac{9}{MI}$ (MA^7)

$C\#$ D A A (add 9) $A\flat$ (add 9) F $B\flat$ $B\flat\frac{6}{9}$ (omit 3)

(Faster) $\text{♩} = 112$ **B** C^6 $F\#$ (add #11) A (add 9) CMI^9 $F\#$ G (add 9) $C\#MA^7$

(synth., behind solo)

E $A\flat$ G $E\flat$ F F F F E^7 ($\#9$) $E\flat^{13}$ SUS $F\#MA^7$ D

F $B\flat$ F $E\flat$ F G $E\flat$ $B\flat$ C G $E\flat$ D^7 ($\#11$) A^7 ($\#5$)

The musical score consists of several systems of notation:

- System 1:** A single staff with chords $E^{7(b9)}$, $A^{7(\#5)}$, $D^{7(\#11)}$, $A^{7(\#5)}$, $E^{7(b9)}$, and $A^{7(\#5)}$. It includes a triplet of eighth notes.
- System 2:** A single staff with chords $D^{7(\#11)}$, $A^{7(\#5)}$, $E^{7(b9)}$, $A^{7(\#5)}$, $D^{7(\#11)}$, and $A^{7(\#5)}$. It includes a triplet of eighth notes.
- System 3:** A single staff with chords $E^{7(b9)}$, $A^{7(\#5)}$, F/G , E^b/D^b , B^b/C , G/E^b , $B^{13(b9)}$, $B^b_{MA}{}^{7(b5)}$, and $G_{MI}{}^9(b5)$. It includes a triplet of eighth notes and the instruction "(end solo)".
- System 4:** A system starting with a circled letter **C** and the instruction "(Piano solo)". It lists chords: $G_{MI}{}^{(add 9)}$, B_{MI} , $E^7/G^\#$, A^7/G , $F^\#7(alt)$, and $B_{MI}{}^9$. Below the chords is a staff with diagonal hatching.
- System 5:** A system with chords: $G^\#_{MI}{}^{7(b5)}$, $G_{MI}{}^9$, $G_{MI}{}^6$, A^7_{SUS} , $F^\#$, $F^\#$, $B_{MI}{}^7$, $B^7(\#9)$, $E_{MI}{}^{11}$, $B^b{}^{7(b5)}$, A^9_{SUS} , and $A^{7(b9)}$. It includes the instruction "(end solo)".
- System 6:** A system starting with a circled letter **D** and the instruction "(pn.)". It includes chords: F/A^b , $G^{6/9}(omit 5)$, $F^\#{}^{6/9}(omit 5)$, D/E , A/D , $A^{(add 9)}/C^\#$, $A^b{}^{(add 9)}/C$, and F/B^b . It includes a triplet of eighth notes and a first finger stroke.

On recording, piano plays letter A (omitting the last 3 bars) out of time as an Intro.

Monk on the Run

Taras Kovayl

(As played by Othello Molineaux)

Latin Fusion (Intro)

$\text{♩} = 140$

(drs.: busy 16ths)

(dr. cue)

(Dr. solo)

NC. (dr. play figure)

A $F_{MI}^{6/9}$ (synth. sust.) F_{MI}^{11} C^9_{SUS} (2nd x) 3

(dr. busy time)

A_{b13} $G^{7(\#9)}$ C^9_{SUS} $E_{b7(\#9)} F^{7(\#9)}$ NC.

NC. dr. fill 3 dr. fill 3

1. F_{MI}^{11} E_{MA}^9 D_{bMA}^9 $C^{7(\#9)}$ 2. F_{MI}^{11} E_{MA}^9 D_{bMA}^9 B_{bMI}^9

(steel dr./pn.)

G_{bMA}^9 E_{bMI}^9 $B^{6/9}$ E_{bSUS} F_{SUS} dr. fill

E_{bSUS} $G_{bMA}^{9(\#11)}$ break

B G_{MI}^7 A_{bMA}^7 B_{bMI}^7 C_{MI}^7 3 G_{MI}^7 A_{bMA}^7 B_{bMI}^7 C_{MI}^7 3

mp (steel dr.) (sustained synth.)

D_{MA}^7 $D^{\#9(\#11)}$ $E^{9(\#11)}$ A^{13} D_{MA}^7 $G^{\#MI}^9$ $G^{9(\#11)}$ $F^{\#9}$

(1st x: bs. quarter note triplets, dr. hi hat 16ths)
(2nd x: bs. & dr. full 16th note feel)

C

(steel dr.)
mf

gradually build

(string synth.)

1. *E9(#11) A13 DMA7 G#MI9 G9(#11) F#9*

2. *E9(#11) A13 DMA7 G#MI9 G13(#11)*

ff

F#9 C#7(#9) C13(#11) D F9

(steel dr.)

E13 (pn.) Gb C B D E F# A C break F9

E *(Solos)*

F9 EMA7 F# E F#9 SUS F# E D9 SUS

D9 SUS A/G F# E D/C E D

Vamp & solo till cue

(On cue)

Gb C B D E F# A C break F9

D.C. al Coda
(drum solo, open)
(omit 1st ending)

(Solo begins 3rd x)

(steel dr.)

F#MI11 EMA9 C#MA7 BbMA9 F#MA9 EbMI9 BMA9 AbMA9

Vamp, solo & fade

(Optional ending- On cue)

EMA9(#11) dr. NC (F# bass)

ff

Moon and Sand

Music: Alec Wilder
& Morty Palitz
Lyric: William Engvick

Medium Bossa

A

E_{MI} **C**_{MA}⁷ **B^b**_{MA}⁷ **C**⁷_{SUS}

Deep _____ is the mid - night sea, _____

F_{MA}⁷ **B**¹³ **B^b**_{MA}⁷ **B**_{MI}^{7(omit 5)} **E**⁷

Warm _____ is the fra - grant land, _____

A_{MI}⁹ **D**⁷ **(A^b**_{MA}⁷ **G**_{MA}⁷ **G**^{6/9})

Sweet _____ are your lips to me, _____

C[#]_{MI}^{7(b5)} **F[#]**^{7(#9)} **F[#]**_{MI}^{7(b5)} **B**⁷

Soft _____ as the moon and sand. _____ Oh,

E_{MI}⁹ **A**^{13(b9)} **D**_{MI}⁹ **G**^{13(b9)}

when _____ shall we meet a - gain? _____ When the night has

C_{MA}⁷ **(F⁹)** **A**_{MI}⁷ **F[#]**_{MI}^{7(b5)} **B**⁷

left us, _____ will the spell re - main? _____

B

E_{MI} **C**_{MA}⁷ **B^b**_{MA}⁷ **C**⁷_{SUS}

Though _____ waves in - vade the shore, _____

F_{MA}⁷ **B**¹³ **B^b**_{MA}⁷ **B**_{MI}^{7(omit 5)} **E**⁷

Though _____ we may kiss no more, _____

A_{MI}^9 D^7 $(F^{13(\#11)})$ B_{MI}^7 E^9 E_{MI}^9
 Night is at our com - mand, Moon and

A_{MI}^9 $F\#_{MI}^7(b5)$ B^7 E_{MI}^7
 sand, and the mag - ic of love.

Moonglow

Will Hudson, Eddie de Lange & Irving Mills

Medium Ballad
(or Medium)

A D^6 $(D_{MI}^6(MA^7) G^9(\#11))$ A^6 $(F\#_{MI}^7)$ B^9

It must have been moon - glow, way up in the blue,

B_{MI}^7 $(F^7(\#5) E^{13})$ A^7 $A^{\circ 7}$ $B_{MI}^7(\flat 5)$ $A(A^{\circ 7})$ A^6

It must have been moon - glow that led me straight to you. —

D^6 $(D_{MI}^7(MA^7) G^9(\#11))$ A^6 $(F\#_{MI}^7)$ B^9

I still hear you say - ing, "Dear one, hold me fast."

B_{MI}^7 $(F^7(\#5) E^{13})$ A^7 $A^{\circ 7}$ $B_{MI}^7(\flat 5)$ $A(A^{\circ 7})$ A^6

And I start in pray - ing, "Oh Lord, please let this last." —

B A^7 $A^{\flat 7}$ G^7 $F\#^7$

We _____ seemed to float right through the air. _____

B^9 E^{13} F^7 $E^7(A^9)$

Hea - ven - ly songs _____ seemed to come from ev - 'ry - where.

C D^6 $(D_{MI}^6(MA^7) G^9(\#11))$ A^6 $(F\#_{MI}^7)$ B^9

And now when there's moon - glow, way up in the blue,

B_{MI}^7 $(F^7(\#5) E^{13})$ A^7 $A^{\circ 7}$ $B_{MI}^7(\flat 5)$ $A(A^{\circ 7})$ A^6 (A^7)

I al - ways re - mem - ber that moon - glow gave me you. —

Medium Ballad

Moonlight Serenade

Lyric: Mitchell Parish

Music: Glen Miller

A

B

C

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
moon - light. I stand and I wait for the
dream - ing. My love, do you know that your
touch of your hand in the June night. The ros - es are
eyes are like stars bright - ly beam - ing? I bring you and
sigh - ing a Moon - light Ser - e - nade. The
sing you a Moon - light Ser - e - nade.

Let us stray till break of day in love's val - ley of dreams. Just
you and I, a sum - mer sky, a heav - en - ly breeze kiss - ing the trees. So
don't let me wait, come to me ten - der - ly in the
June night. I stand at your gate and I
sing you a song in the moon - light; a love song, my
dar - ling, a Moon - light Ser - e - nade.

Medium Pop

♩ = 104

My Girl

William "Smokey" Robinson

Ronald White

(As sung by the Temptations)

(Intro.) (D) **Tacet**

(bass) 1. I've got

A **D G D G**

sun - shine on a cloud - y day, When it's

D G D G

cold out - side, I've got the month of May.

D EMI⁷ G A D EMI⁷ G A

I guess you'd say, what can make me feel this way?

DMA⁷ EMI⁷ D E A⁷ EMI⁷ A⁷

My girl, talk - in' 'bout my girl. (my girl.) (2. I've got)

B (D) (D)

(bs.) (add gtr.) (strings)

D G D G

EMI⁷ A F#MI⁷ B

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
 e - ven got the month of May with (my girl.)

(Vamp & fade.)

Voice plays off first verse lyrics.

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

♩ = 74

(Intro)

Chords: $B^b_{MI}{}^9$ $A^b_{MI}{}^9$ $G_{MI}{}^9$ $F_{MI}{}^9$ E^9_{SUS} D^9_{SUS} $C_{MI}{}^7$ $C^\#$ B

(strings)

Chords: $B^b_{13}{}_{SUS}$ $B^b_{13}{}_{SUS}$ $C_{13}{}_{SUS}$ $C^\#_{13}{}_{SUS}$ $B^b_{13}{}_{SUS}$ $B^b_{13}{}_{(b9)}$

(vocal fill)

1. Nev - er

A Chords: $E^b_{MA}{}^7$ $B^{(add 9)}_{D^\#}$ $G_{MA}{}^7$ D E^9_{SUS} E^7

said, touched, nev - er heard, bare - ly read, though so much ev - 'ry word lives a in the

Chords: $A_{MA}{}^7$ C^9_{SUS} $F_{MA}{}^7$ $B^b_{13}{}_{SUS}$ $B^b_{13}{}_{(b9)}$

heart smiles filled that with I love give for to you. Nev - er Al - ways

Chords: $E^b_{MA}{}^7$ D_{13} $B_{MI}{}^9$ G^9_{SUS} $E^7(\#9)$

felt, new, sel - dom nev - er seen, old, though liv - ing some - where deep in a dream in my soul, you have All the

Chords: $A_{MI}{}^9$ $G_{MI}{}^7$ C^9_{SUS} $F_{MA}{}^7$ $B^b_{9}{}_{SUS}$ C^9_{SUS} $G^7(\#9)$

heard love whis - pers ev - er of, burning "I love you, for love you, my you". dear.

B Chords: $C_{MA}{}^7$ $A_{MI}{}^9$ $B^b_{9}{}_{SUS}$ C^9_{SUS} $G^7(\#9)$

Keep - er of my on - ly love, time that I be known, —

Chords: $C_{MA}{}^7$ $E^7(\#9)$ $A_{MI}{}^9$ $B^b_{9}{}_{SUS}$ $B^b_{7}{}_{(b9)}$ $B^b_{9}{}_{SUS}$ $B^b_{13}{}_{(b9)}$

Keep - er of my on - ly love, time to you I'm shown. 2. Nev - er

2nd x: (my sa - cred love,)

2. $B^b_{MI}{}^9$ $A^b_{MI}{}^9$ $G_{MI}{}^9$ $F_{MI}{}^9$ E^9_{SUS} D^9_{SUS} $C_{MI}{}^7$ $C^{\#}_B$

shown. (vocal fill)

$B^b_{13_{SUS}}$ $C_{13_{SUS}}$ $C^{\#}_{13_{SUS}}$ ($C^{\#}_{13_{SUS}}$ $C^{\#}_{7(\#9)}$)

(Synth. solo) C $F^{\#}_{MA}{}^7$ $D_{MA}{}^7$ $F^{\#}$ $B^b_{MA}{}^7$ F G^9_{SUS} G^7

$C_{MA}{}^7$ $E^b{}^9_{SUS}$ $A^b_{MA}{}^7$ $C^{\#}_{13_{SUS}}$ $C^{\#}_{13(b9)}$

$F^{\#}_{MA}{}^7$ F_{13} $D_{MI}{}^9$ $B^b{}^9_{SUS}$ $G^7(\#9)$

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

(end solo)

D $C_{MA}{}^7$ $A_{MI}{}^9$ $B^b{}^9_{SUS}$ C^9_{SUS} $G^7(b9)$

Keep - er of my on - ly love, time that I be known, —

$C_{MA}{}^7$ $E^7(b9)$ $A_{MI}{}^9$ $B^b{}^9_{SUS}$ $B^9(\#11)$ $F_{MI}{}^7$ $B^b{}^7(b9)$

Keep - er of my sa - cred love, time to you I'm shown.

(Vamp & fade)

Melodic rhythm is freely interpreted.

New Boots

Frank Gambale

Fast Swing

$\text{♩} = 230$

(Intro.)

Intro. $G^{\#}_{SUS}$ A $F^{\#}_{SUS}$ A B_{SUS} A $G^{\#}_{SUS}$ A $C^{\#7(\#9)}$

(gtr.) E $F^{\#}$ $F7(\#9)$ $E_{MA}7$ $A_{MA}7(b5)$

A (2nd x:)

$F^{\#}_{SUS}$ A B_{SUS} A $G^{\#}_{SUS}$ A $D^{\#7(b9)}$ $G^{\#}_{MI}7$ $G_{MI}7$ $F^{\#}_{MI}7$

$F^{\#}_{MI}7$ $B13(b9)$ $E_{MA}7$ $A_{MA}7(b5)$

$F^{\#}_{SUS}$ A B_{SUS} A $G^{\#}_{SUS}$ A C D break

8va

C D E $F^{\#}$ $B(3\#9)$

$B13(b9)$ break B^b13 $C^{\#}$ $D^{\#}$ $C^{\#7(b9)(\#5)}$

$B13(b9)$ B^b13 $F^{\#7(b9)}$ $F_{MA}7$

$F7(b9)$ $E_{MA}7$ $A_{MA}7(b5)$ $E^b_{MI}9$ $A^b13(b9)$ E^b D^b (gtr. fill)

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.)

Next Future

Eddie Gomez

Medium Latin (Intro)

$\text{♩} = 121$

GMI^{11} $A^bMA^9(b5)$ 2 2 2
 (bass only) (add drums)
 2 2 2 GMI^{11} $G^b7(alt.)$
 (add keybds.)

A A^+ / F $F^{\#}MI^9(b5)$ D^bMA^7 / G
 (tenor)

A^+ / A^b B^bMI^7 $G^7(\#9)$
 C^9_{SUS} D / B^b $A^7(alt.)$ $G^{13(\#11)}$

B $C^{\#} / A$ $B^bMI^9(MA^7)$ GMI^9
 $G^{\#}7(\#9)$ $B^b13_{SUS}(b9)$ $B^b7(\#9)$
 E^b13_{SUS} $D^bMA^7(\#5)$ $C^7(\#9)$ $C^7(\#9)$ $B^7(\#9)$ $B^b7(\#9)$

C $A^{13}_{SUS}(b9)$ $AMI^{(MA^7)}$ $C^{\#}MA^7 / A$ $A^7(\#9)$
 $DMA^7(\#5) / A$ FMA^7 / A EMA^7 / A AMI^7 $B^b7(\#5)$ $BMI^9(b5)$ (Swing)

(Swing)

D $B_{MI}^9(b5)$ $B^b_{MI}^9(MA7)$ $E^b_{MA}^7/A$

$B^+_{B^b}$ C_{MI}^7 $A^7(alt.)$

D^9_{SUS} $C_{MI}^{(MA7)}$ $B^b7(alt.)$ B^b/A^b

(Latin)

E G_{MI}^{11} $A^b_{MA}^9(b5)$ 2 2 G_{MI}^{11} $F^{\#}7(alt.)$

B^b/A^b G_{MI}^{11}

(ten. fill)

Solo on form (ABCDE).
 Solos swing throughout.
 After solos, D.S. al Coda
 (Latin-Swing-Latin).

On recording, ABCD is played out of time (no drums) as an Intro (followed by the Intro given above).
 Tenor should play an octave higher than written.

No Way Out

Abel Pabón

(As played by Othello Molineaux)

Medium

Fast

♩. = 168

12/8 (4)
8 (4)

The musical score is written in 12/8 time with a key signature of one flat (Bb). It consists of several systems of music, each with guitar chords indicated above the notes. The score is divided into sections labeled A, B, C, and D.

- Section A:** Starts with a double bar line and a repeat sign. Chords include FMI⁹, EMI⁹, and FMI⁹.
- Section B:** Chords include AMI⁹, GMI⁹, FMI⁹, E^bMI⁹, EMI⁹, FMI⁹, F[#]MI⁹, D^bMA⁹(#11), C⁹SUS, AMI⁹, GMI⁹, FMI⁹, E^bMI⁹, and NC.
- Section C:** Chords include FMI⁹, EMI⁹, FMI⁹, EMI⁹, FMI⁹, EMI⁹, AMI⁹, C¹³(#11), BMI⁹, E⁷(#9), E^bMA⁷, F[#]7(^b13)(#9), G⁷(#9), A^b7(#9), D, E, E, and F[#].
- Section D:** Chords include E^b7(#9), A, D, G¹³SUS, C, A^b, G, A, B⁷(#9), E⁷(#9), A¹³(#11), E^b13(#11), C, D, B^b, and A^b.

Other markings include a first ending bracket (1.), a second ending bracket (2.), a trill (8va), and a circled cross symbol (⊗) at the end of a phrase.

Musical staff with chords: F_{MI}^7 , $E^b_{MI}^7$, $D^b_{MA}^7$, D_{MA}^7 , E_{MA}^7

E (Solos) F_{MI}^9 E_{MI}^9 2 2 2

1st x

F_{MI}^9 E_{MI}^9 2 2 2

A_{MI}^{11} $C^{13(\#11)}$ B_{MI}^{11} $E^7(\flat13)$ $E^b_{MA}^7$ $G^b7(\flat13)$ 1. $G^7(\#9)$ $A^b9(\#11)$

2. $G^7(\#9)$ $A^b7(\#9)$ D E E $F^\#$ $E^b7(\#9)$ A D G^{13}_{SUS}

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

til cue

on cue (last x) $A^{13(\#11)}$ $E^b13(\#11)$ D^9_{SUS} B^b A^b G^b D^b F E^b F

To letter **E** for more solos

(E^b) F $F^\#$ E 8 12 8

D.C. al Coda (with repeat)

$D^b_{MA}^9$ D_{MA}^9 $D^b_{MA}^9$

1-3. D_{MA}^9 4. D_{MA}^9 $E^b_{MA}^9$ E_{MA}^9 F_{MA}^9 $G^b_{MA}^9$

$E^7(\#9)$ **NC.** C A^b 4 7 12 8

Nowhere to Run

Eddie Holland
Lamont Dozier
Brian Holland

(As sung by Martha & The Vandellas)

Medium Rock (Intro)
♩ = 130 NC

(snare) A (bs.)

(add pn.) A G/A D/A A G/A D/A A (etc.)

No - where to run to ba - by, no - where to hide,

Got no - where to run to ba - by, no - where to hide.

B A G/A D/A A G/A

1. It's not love I'm - a run - nin' from, It's the heart - break I

G/A D/A A G/A D/A A

know will come, 'Cause I know you're no good for me,

A G/A D/A A (piano tacet; bass continues)

But you've be - come a part of me. Ev - 'ry - where I go your

A

face I see, ev - 'ry step I take you take with - a me, yeah.

(pn. in)

No - where to run to ba - by, no - where to hide. (etc.)

Got no - where to run to ba - by, no - where to hide.

I know you're no good for me, But free of you I'll nev - er be, No

Got no - where to run to ba - by, no - where to hide.

(Take Coda to end)

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)

Off Flow

Dave Liebman

Medium Bossa (Intro)

$\text{♩} = 124$

F_{MI}^{11} $F_{MI}^{13(MA7)}$ $F_{MI}^{13(MA7)}$ F_{MI}^{11} $F_{MI}^{13(MA7)}$ $F_{MI}^{13(MA7)}$
 (synth.)

A $F\#_{MI}^{7(b5)}$ E F $E_{MI}^9(MA7)$

(gtr.) (add sop. on D.S.)

$E_{MI}^9(MA7)$ $G\#_{MI}^7$ C triad

G_{MI}^9 $D_{MI}^{7(b5)}$ A_{MA}^9

A_{MA}^9 $G_{MA}^{7(\#5)}$ $E_{MA}^{7(b5)}$

(synth.)

B B^{b13} B^{b13} B B^{13} B^9_{SUS} $F\#_{MI}^{11}$ $G_{MA}^{7(b5)}$ $G\#_{MI}^{7(b5)}$

$G\#_{MI}^{7(b5)}$ $C\#^{13(\#9)}$ $C\#^{7(\#9)}$ E_{MI}^7 $E^b_{MI}^7$

D_{MI}^7 $C\#^{13(\#11)}$ F_{MA}^7 E F $G\#_{MI}^7$ C triad

(add sop.)

C A_{MI} $G\#G$ A_{MI} $F\#$ A_{MI} $B^b_{MA}^{7(\#5)}$ A G B G

$G_{MA}^{7(\#5)}$ E_{MI}^{13}

$D\#_{MI}^9$ $C\#_{MI}^9$ $F\#^{7(\#9)}$ $B^{7(b9)}$

B $B^7(b9)$ $E_{MI}^9(MA7)$ E_{MI}^7 $B^b_{MA}^7$ $B^b_{MI}^9(MA7)$ $C_{MI}^9(MA7)$
 (sop. gtr.)

D F_{MI}^{11} $F_{MI}^{13(MA7)}$ $F_{MI}^{13(MA7)}$ F_{MI}^{11} $F_{MI}^{13(MA7)}$ $F_{MI}^{13(MA7)}$
 2nd x 8va (sop. gtr.) (synth.) (sop. gtr.) (synth.) (fine)

E (Solos) $F^{\#}_{MI}^7(b5)$ E/F $E_{MI}^9(MA7)$

$G^{\#}_{MI}^7$ C triad G_{MI}^9 $D_{MI}^7(b5)$ A_{MA}^9

A_{MA}^9 $A^b_{MA}^9$ $G_{MA}^7(b5)$ $F_{MA}^7(b5)$ $E_{MA}^7(b5)$

F B^b_{13} B_{13} $F^{\#}_{MI}^7$ $F^{\#}_{MI}^7$ $G_{MA}^7(b5)$ $G^{\#}_{MI}^7(b5)$ $C^{\#7(\#9)}$
 (5/4)

E_{MI}^7 $D^{\#}_{MI}^7$ D_{MI}^7 $C^{\#13(\#11)}$ E/F $G^{\#}_{MI}^7$ C triad

G A_{MI} $A_{MI}^{(MA7)}$ A_{MI}^7 A_{MI}^6 $B^b_{MA}^7(\#5)$ $G_{MA}^7(\#5)$ E_{MI}^{13}

E_{MI}^{13} $D^{\#}_{MI}^7$ $D^{\#}_{MI}^7$ $C^{\#}_{MI}^7$

$F^{\#7(alt)}$ $B^7(b9)$ E_{MI}^7 $B^b_{MA}^7$ $B^b_{MI}^9(MA7)$ $C_{MI}^9(MA7)$
 (5/4)

F_{MI}^{11} $F_{MI}^{13(MA7)}$ $F_{MI}^{13(MA7)}$ F_{MI}^{11} $F_{MI}^{13(MA7)}$ $F_{MI}^{13(MA7)}$

(synth., behind solo)

Solo on EFEFG.
 After solos, D.S. al fine
 (Vamp, fill & fade on letter **D**)

On Green Dolphin Street

Music: Bronislau Kaper
 Lyric: Ned Washington
 (As played by Miles Davis)

Med. Latin

(Intro) F_{MA}^7 $A^b_{MA}^7/F$ G_{MA}^7/F $G^b_{MA}^7/F$

A (Latin) F_{MA}^7 $A^b_{MA}^7/F$

G_{MA}^7/F $G^b_{MA}^7/F$ F_{MA}^7 D^7

(Swing) G_{MI}^7 C^9_{SUS} $C^7(alt.)$ $(C_{MI}^7 F_{MA}^7)$ F^7

$B^b_{MI}^7$ $E^b^9_{SUS}$ $E^b^7(alt.)$ $A^b_{MA}^7$ G_{MI}^7 C^7

B (Latin) F_{MA}^7 $A^b_{MA}^7/F$

G_{MA}^7/F $G^b_{MA}^7/F$ $(F_{MA}^7 B^b^9 A^7(alt.))$ D^7

(Swing) G_{MI}^7 F $E_{MI}^7(b5)$ A^7 D_{MI}^6 $(B_{MI}^7(b5) G^7)$ E^7 $G^{\#o7}$

$A^7(alt.)$ D^7 $G^7(alt.)$ C^{13} B^b $A^7(alt.)$ D^7 $G^7(alt.)$ C^{13} B^b

A⁷(#9) D⁷(#9) G⁷(#9) C¹³(b9) F^{6/9} solo break

C (Solos) F^{MA}7 F^{MI}9 G^{MA}7 G^{bMA}7

(bass walks in 4)

F^{MA}7 A^{MI}7 D⁷ G^{MI}7 C⁷ F^{MA}7 (F⁷)

B^{bMI}7 E^{b7} A^{bMA}7 G^{MI}7 C⁷

D F^{MA}7 F^{MI}9 G^{MA}7 G^{bMA}7

F^{MA}7 (B^{b9}) A^{MI}7 D⁷ G^{MI}7 E^{MI}7(b5) A⁷ D^{MI}6

G⁷ G^{#07} Till cue A^{MI}7 D⁷ G^{MI}7 C⁷ F^{MA}7 (D⁷) G^{MI}7 C⁷

Solo on CD; take 'On cue' ending to end each solo.

On cue A⁷(alt) D⁷ G⁷ C¹³ B^b A⁷(#9) D⁷(#9) G⁷(#9) C¹³(b9) F^{6/9} solo break

Return to letter **C** for more solos. After solos, D.S. al Coda.

Latin F^{MA}7 A^{bMA}7 F G^{MA}7 F G^{bMA}7 F F^{MA}7

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.

A^{MI}7 D⁷ G^{MI}7 C⁷ F^{6/9} (G^{MI}7 C⁷)

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) G^7_{SUS} (Piano solo) $G^{13(\#11)}$ $GMI^9(\text{add}\flat 13)$ G^7 (6x's)

(pn. & horns)
1st & 2nd x: piano only 3rd x: add bs. & dr.
5th x: horns play figure behind piano

A G^7_{SUS} $G^{13(\#11)}$ G^7_{SUS} $GMI^9(\text{add}\flat 13)$ G^7

mf 1st x: piano
2nd x: horns

G^7_{SUS} $G^{13(\#11)}$ G^7_{SUS} $GMI^9(\text{add}\flat 13)$ $B^7(\text{alt.})$ $E^7MA^7(\flat 5)$

1st x: horns
2nd x: piano

G^7_{SUS} $G^{13(\#11)}$ G^7_{SUS} $GMI^9(\text{add}\flat 13)$ G^7

horns, both x's

G^7_{SUS} $G^{13(\#11)}$ G^7_{SUS} $GMI^9(\text{add}\flat 13)$

$B^7(\text{alt.})$ $E^7MA^7(\flat 13)$ $A^{13(\#11)}$ $D^7(\text{alt.})$ $C\#13$

1. $F\#MI^{11}$ $B\flat MI^{11}$ 2. $F\#MI^{11}$ $B\flat MI^{11}$

(horns)

B FMI^{11} $F^7(\text{alt.})$ $B^7MA^7(\flat 5)$ $B\flat$ $E\flat 6/9$ $A^7(\text{alt.})$

C^7MA^7 D $C^{13(\#11)}$ D C^7MA^7 D $C^{13(\#11)}$ D $A^7(\text{alt.})$

mp *f*

C^7MA^7 D $C^{13(\#11)}$ D C^7MA^7 D $F\#^7(\text{alt.})$

mp *cresc.*

C B^7_{SUS} $B^7(alt.)$ B^7_{SUS} $B^7(alt.)$

mf

B^7_{SUS} $B^7(alt.)$ B^7_{SUS} $D^{13(\#11)}$ G^7_{SUS}

D (Solos) G^7_{SUS} $G^{13(\#11)}$ $G_{MI}^9(add\flat 13)$ G^7 (fine) (4x's)

E_{MA}^9 $A^{13(\#11)}$ $D^7(alt.)$ $C\#^{13}$ $F\#_{MI}^{11}$ $B\flat_{MI}^{11}$

E F_{MI}^{11} $F^7(alt.)$ $B_{MA}^7(\flat 5)$ $E\flat^{\flat 6/9}$ $A^7(alt.)$

C_{MA}^7/D $C^{13(\#11)}/D$ C_{MA}^7/D $C^{13(\#11)}/D$ $A^7(alt.)$

C_{MA}^7/D $C^{13(\#11)}/D$ C_{MA}^7/D $F\#^7(alt.)$

F B^7_{SUS} $B^7(alt.)$ B^7_{SUS} $B^7(alt.)$

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

Solo on DEF. Last solo continues on to letter G.

G G^7_{SUS} $G^{13(\#11)}$ $G_{MI}^9(add\flat 13)$ G^7

(horns, behind solo)

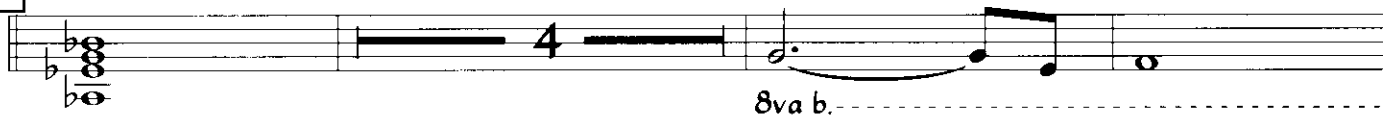
D.S. al fine
(no repeat, horns play melody)

One Bird, One Stone (horns behind solos)

D₁ (First chorus)



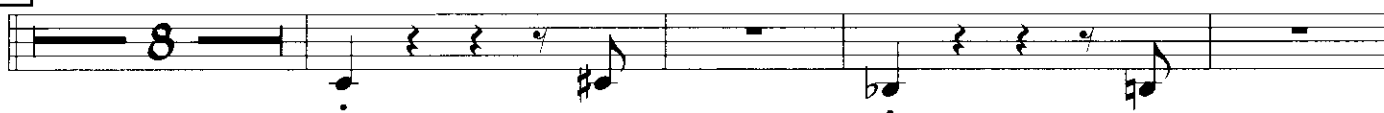
E₁



F₁



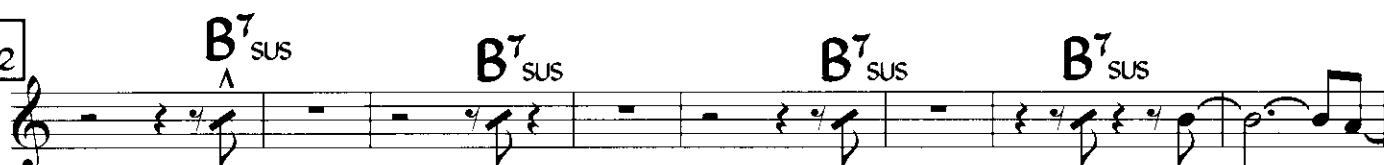
D₂ (Second chorus)

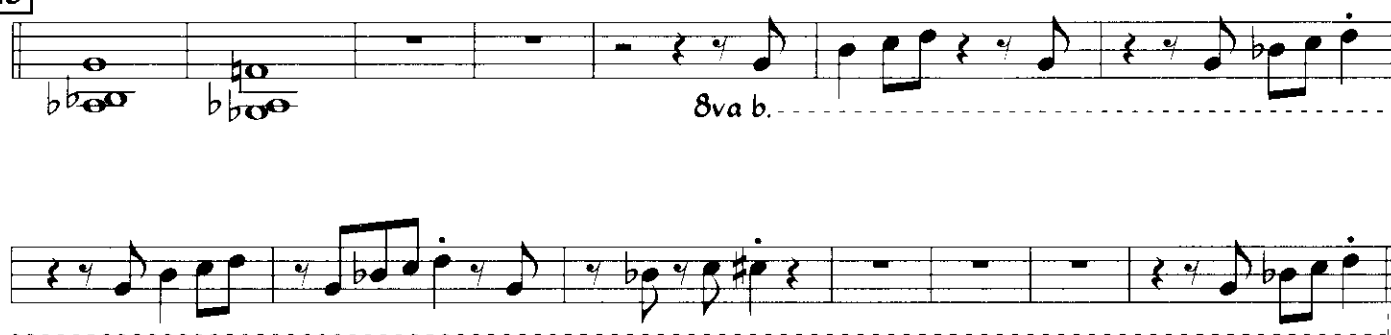
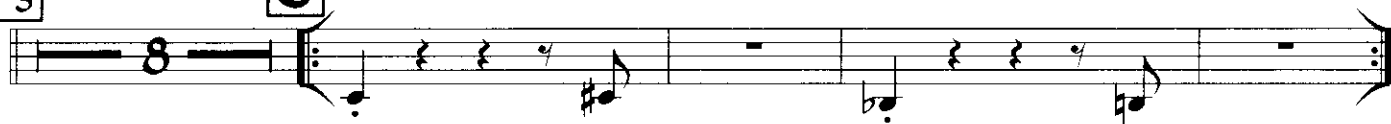


E₂



F₂



D₃ (Third chorus)**E₃****F₃****G**

One Finger Snap

Fast Swing

Herbie Hancock

$\text{♩} = 264$ NC

A break-
 (trp. w/ pn.)

F^{13}_{SUS} F^{13} F^{13}_{SUS} F^{13} F_{MI}^9 B^b13
 (bass walks) (trp.)

F_{MI}^9 B^b13 $A_{MI}^{7(b5)}$ $D^7(alt)$ $G_{MI}^{7(b5)}$

$C^7(alt)$ F_{MA}^7 $E_{MI}^{7(b5)}$ $A^7(alt)$

B (D^{13}) NC break-
 (trp. w/ pn.) last x: $[B^7(alt)]$ (fine)

F^{13}_{SUS} F^{13} F^{13}_{SUS} F^{13} F_{MI}^9 B^b13
 (bass walks) (first solo starts)

F_{MI}^9 B^b13 $A_{MI}^{7(b5)}$ $D^7(alt)$ $G_{MI}^{7(b5)}$ $C^7(alt)$

F_{MA}^7 $E_{MI}^{7(b5)}$ $A^7(alt)$

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

Chords in parentheses are used for solos (except $A^7(alt)$, in brackets).
 Straight time for solos.

Ooo Baby Baby

William "Smokey" Robinson
& Warren Moore

Motown Ballad (12/8 Feel)

(Intro)

(gtr.)

Ooo la, la, la la. I did you

A A^{MA}7 B^{MI}7 C^{#MI}7 (even 8th's)

wrong, my heart went out to play and in the game I lost you. What a price to

B^{MI}7 E7 D C# B A^{MA}9

pay. I'm cry - ing. Ooo ba - by,

B^{MI}7 A^{MA}9 B^{MI}7

ba - by. Ooo ba - by, ba - by. Mis -

B A^{MA}7 B^{MI}7 C^{#MI}7 (even 8th's)

takes I know I've made a few, but I'm on - ly hu - man. You made mis - takes

B^{MI}7 E7 D C# B A^{MA}9

too. I'm cry - ing. Ooo ba - by,

B^{MI}7 A^{MA}9 B^{MI}7

ba - by. Ooo ba - by, ba - by, I'm just a -

C **C#MI⁷** **E⁹SUS**

bout at the end of my rope, but I can't stop

C#MI⁷ **E⁹SUS**

try - ing. I can't give up hope 'cause I feel

A_{MA}⁷ **B_{MI}⁷** **C#MI⁷** (even 8th's)

one day I'll hold you near, whis - per, "I still love you." Un - til the day is

B_{MI}⁷ **E⁷** **D** **C#B** **A_{MA}⁹**

here I'm cry - ing. Ooo ba - by,

B_{MI}⁷ **A_{MA}⁹** **B_{MI}⁷**

ba - by. Ooo ba - by, ba - by. Ooo

Optional back to **A** for solos

A_{MA}⁹ **B_{MI}⁷** **A_{MA}⁹**

ba - by, ba - by. Ooo ba - by,

B_{MI}⁷ **A_{MA}⁹**

ba - by. Ooo

Vocal chords indicate where background vocals join lead vocal.

Opus de Funk

Horace Silver

Medium Jazz

♩ = 102 (Intro)

NC. C C#°7 C7 Bmi7 NC. A bass

NC. Bbass Cbass C#bass Dbass Gbass break

A G6 (Ami7 D7 G6) G7

C7 C#°7 G6/D (C7) Bmi7 E7

(Ami7 NC. D7 G6 G6/D D7)

B G6 B7 Emi7 Eb7(#5) Dmi7 G7

C7 C#°7 G6/D (C7) Bmi7 E7

(A^{MI}7 NC) D⁷ G⁶ G⁶ D⁷)

(Solos) (G blues) (optional changes given)

G⁶ A^{MI}7 D⁷ G⁶ D^{MI}7 G⁷ C⁷ C^{#o7}

G⁶ B^{MI}7 E⁷ A^{MI}7 D⁷ G⁶ A^{MI}7 D⁷

Vamp for solos
After solos, D.S. al Coda

G⁶ C C^{#o7} C⁷ B^{MI}7 NC E^{bass} A^{bass}

NC B^{bass} C^{bass} C^{#bass} D^{bass} G^{bass} break G^{7(b5)} (h)

G^{7(b5)} (bs./pn.)

As played by Horace Silver but transposed from concert 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

♩ = 232 (Intro)

(piano only)

A *(add bass and drums)*

B

⊙ *(piano fills)* **(Vamp & fill till cue)**

⊙ *(On cue)*

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

Based on the changes to "Night and Day".

Chords in parentheses are used for solos.

Over the Rainbow

Lyric: E. Y. Harburg
Music: Harold Arlen

Medium

(Verse) F^6 D_{MI}^7 G_{MI}^7 C^7 F_{MA}^7 D_{MI}^7

When all the world is a hope - less jum - ble and the rain - drops tum - ble all a -

G_{MI}^7 C^7 F^6 $F^{\#o7}$ G_{MI}^9 C^{13} F^6 D_{MI}^7 G_{MI}^7 C^7

round, hea - ven o - pens a mag - ic lane.

F^6 D_{MI}^7 G_{MI}^7 C^7 F_{MA}^7

When all the clouds dark - en up the sky - way, there's a rain - bow high - way to be

E_{MI}^7 A^7 $D_{MI}^{(add 9)}$ $C^{(Bb^7)}$ G^7_{SUS} G^7 $G_{MI}^{7(add 11)}$ C^9_{SUS}

found, lead - ing from your win - dow - pane to a place be - hind the

$G_{MI}^{7(add 11)}$ C^9_{SUS} G_{MI}^7 C^7

sun, just a step be - yond the rain.

A F^6 D_{MI}^7 A_{MI}^7 (F_{MA}^7) F^7 $B^b_{MA}^7$ (C^9_{SUS}) A_{MI}^7 D^7

Some - where o - ver the rain - bow, way up high,

(G_{MI}^7) $B^b_{MA}^7$ E^b7 (A_{MI}^7) F_{MA}^7 $D^{7(b9)}$ G^7 C^7 F^6 G_{MI}^7 C^7

there's a land that I heard of once in a lull - a - by.

F^6 D_{MI}^7 A_{MI}^7 (F_{MA}^7) F^7 $B^b_{MA}^7$ (C^9_{SUS}) A_{MI}^7 D^7

Some - where o - ver the rain - bow skies are blue,

(G_{MI}^7) $B^b_{MA}^7$ E^b7 (A_{MI}^7) F_{MA}^7 $D^{7(b9)}$ G^7 C^7 F^6 C^7_{SUS}

and the dreams that you dare to dream real - ly do come true. Some

B F⁶ (G^{M7} F⁶) G^{M7} C⁷

day I'll wish up - on a star and wake up where the clouds are far be -

(F⁶) A^{M7} D⁷ G⁷ C⁷) F⁶

hind me. Where trou - bles melt like lem - on drops, a

B^{M7(b5)} E^{7(b9)} A^{M7} A^{b°7} (D^{M9}) G^{M7} C⁹

way, a - bove the chim - ney tops that's where you'll find me.

C F⁶ (B^{M7(b5)} E^{7(b9)}) D^{M7} A^{M7} (F^{M7}) F⁷ B^{bM7} (B^{M7} E⁷) (C⁹ sus) A^{M7} D⁷

Some - where o - ver the rain - bow blue - birds fly.

(G^{M7}) B^{bM7} E^{b7} (A^{M7}) F^{M7} D^{7(b9)} G⁷ C⁷ ⊕ F⁶ G^{M7} C⁷

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.

⊕ F⁶ C⁹ sus F^{M7} G^{M7} C⁹

I? If hap - py lit - tle blue - birds fly be - yond the rain - bow, why oh why can't

(rit) -----
F⁶

I? -----

Part-Time Lover

Stevie Wonder

Medium Funk Shuffle
(8th's swing)

♩ = 172

(Intro)

1st x: synth.
2nd x: bkgr. vocals on 'ooh')

(vocal scat, on "da", 2nd x only)

Chords: CMI, Bb, AbMA7, GMI7, FMI9, GMI7, CMI, FMI9, GMI7

A

Chords: CMI, Bb, AbMA7, GMI7(11)

once, hang up the phone to let me know you made it home, Don't want noth - ing to be

Call up, ring

Chords: FMI7, GMI7, Bb, CMI

wrong with part - time lov - er. If she's with

Chords: CMI, Bb, AbMA7, GMI7(11)

me, I'll blink the lights to let you know to - night's the night for me and

Chords: FMI7, GMI7, Bb, CMI, CMI, BbMI7, Eb7

you, my part - time lov - er. We are

B

Chords: Ab, Bb, Eb, C

un - der - cov - er pas - sion on the run, chas - ing

Chords: FMI7, GMI7, AMI7(b5), Bb, CMI, BbMI7, Eb7

love up a - gainst the sun. We are

Chords: Ab, Bb, Eb

strang - ers by day, lov - ers by night, know - ing it's so

F_MI⁶ **G⁷_{SUS}** (1st x only)
 wrong, but feel - ing ... so right. 2. If I'm with

C **C_MI** (bkgr. vocals on 'ooh') **B^b** **A^b_MA⁷** **G_MI⁷**
 (vocal scat)

F_MI⁹ **G_MI⁷** **C_MI** 1. **F_MI⁷ G_MI⁷** 2. **C_MI B^b_MI⁷ E^b₇**

We are
D.S. al Coda
 (repeat back to **A** for 3rd verse)

C_MI **F_MI⁷** **G_MI⁷**
 lov - ers. ... you and me, part - time ...

B^b C_MI **F_MI⁷** **G_MI⁷** **B^b C_MI B^b C_MI** break ...
 lov - ers, ... but she and he, part - time ... lov - ers. ...

C_MI (bkgr. vocals) **B^b** **A^b_MA⁷** **G_MI⁷**
 (vocal scat)

F_MI⁹ **G_MI⁷** **C_MI** **F_MI⁹ G_MI⁷**
 (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.

Pendulum

Richie Beirach

Medium Jazz
 . = 184

(see notes at end)

($G\ G^\#\$)
 $G^\#$ pedal

($E_{SUS}\ G^\#$)
 $G^\#$ pedal

($G^\#_{SUS}$)

($G^7\ G^\#$)

($B_{MI}^{(add\ 9)}\ G^\#$)

($A\ G^\#$)

1. ($G^\#_{SUS}$)

2. ($G^\#_{SUS}$)

(Solos)
 $G^\#$ pedal (see notes at end)

open

After solos, D.C. al Coda
 (with repeat)

($G^\#_{SUS}$)

($G^\#_{SUS}$)

N.C.

$E_{MA}^{9(\#11)}$

Note: Solos (and head) may use any harmonies over $F^\#$ pedal.

Some harmonies on recording:

$G^\#_{MI}^9$, B_{MI}^9 , $G^\#$, $G^\#7$, $D_{MA}^{7(\#5)}$, $G^\#$, $G^\#7_{SUS}$, etc.

Prelude To A Kiss

Duke Ellington
Irving Gordon
Irving Mills

Medium Ballad

A E⁹ A⁹ D⁷ G^{MA7}(C⁷) C^{#9} F^{#9} B⁷ E^{MI7}

If you hear a song in blue, like a flow - er cry - ing for the dew, —

E^{MI7}(11) A⁷ A^{#o7} D⁶ F^{o7} B^{MI7} E¹³ E^{MI7} A^{7(b9)} D^{MA7} F^{#MI7} B⁷

that was my heart ser - e - nad - ing you, my pre - lude to a kiss.

E⁹ A⁹ D⁷ G^{MA7}(C⁷) C^{#9} F^{#9} B⁷ E^{MI7}

If you hear a song that grows from my ten - der sen - ti - ment - tal woes, —

E^{MI7}(11) A⁷ A^{#o7} D⁶ F^{o7} B^{MI7} E¹³ E^{MI7} A^{7(b9)} D^{MA7} G^{#MI7} C^{#7}(b5)

that was my heart try - ing to com - pose a pre - lude to a kiss. —

B F^{#MA7} D^{#MI7} G^{#MI7}(b5) C^{#7} (A^{#MI7} A^{o7}) F^{#MA7} D^{#MI7} G^{#MI7} C^{#7}

Though it's just a sim - ple mel - o - dy with noth - ing fan - cy, noth - ing much,

F^{#MA7} D^{#MI7} G^{#MI7}(b5) C^{#7} (F^{#MI7}) F^{#7} B⁷ E^{MI11} F^{MI11} F^{#MI11} F⁹

you could turn it to a sym - pho - ny, a Schu - bert tune — with a Gersh - win touch. Oh,

C E⁹ A⁹ D⁷ G^{MA7}(C⁷) C^{#9} F^{#9} B⁷ E^{MI7}

how my love song gent - ly cries — for the ten - der - ness with - in your eyes, — my

E^{MI7}(11) A⁷ A^{#o7} D⁶ F^{o7} B^{MI7} E¹³ E^{MI7} A^{7(b9)} D^{MA7}(F^{#MI7} B⁷)

love is a pre - lude that nev - er dies, a pre - lude to — a kiss. —

Alternate changes
for bar 8 of letter B:

A ⁷	B ^{b7}	B ⁷	F ⁹
G ⁹	A ^{b9}	A ⁹	B ^{b9}
C ¹³	C ^{#13}	D ¹³	E ^{b13}

Promise

Chick Corea
(As played by Bob Berg)

Med. Swing (in 2)

$\text{♩} = 148$

(Intro)

C_{MI}^7 E^b_{13} $A^b_{MA}^7$ $G^7(\text{alt.})$

(pn. fill)

C_{MI}^7 F_{MI}^7 $E^b_{6/9}$ $G^7(\text{alt.})$

A

C_{MI}^7 $(A^b_{MI}^6)$ $A^b_{MI}^6$ E^b $G^7(\text{b9})$ $G^7(\text{\#5})$

(ten.) $C^7(\text{\#9})$ F F_{MI}^7

$D_{MI}^7(\text{b5})$ $(G^7(\text{b9}))$ $G^{\#0}7$ $A_{MI}^7(\text{b5})$ D^{13}_{SUS} $D^7(\text{b9})$

$E_{MI}^7(\text{b5})$ A^9_{SUS} $A^{13(\text{b9})}$ $D^{13(\text{b9})}$ $D^7(\text{\#5})$ G^{13}_{SUS} $G^7(\text{b9})$

B

$A^b_{MA}^7(\text{\#11})$ $E^b_{13}_{SUS}$ $E^b7(\text{\#9})$ $D^7(\text{\#9})$ $D^7(\text{b9})$

$D^b_{6/9}(\text{\#11})$ $D^7(\text{\#9})$ $C^{\#7}(\text{\#9})$ $C^7(\text{\#9})$ $C^7(\text{b9})$

$D^b_{MA}^7(\text{\#11})$ F_{MI}/C $B^{\circ7}$ $E^b_{MA}^7$ B^b

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

G#MI^{7(b5)} **C#7** **GMI^{7(b5)}** **C⁷**
FMI⁷ **FMI⁷/E^b** **D⁷(#9/#5)** **G^{7(alt.)}**
CMI⁷ **E^b13** **D⁷(#9/#5)** **G^{7(alt.)}**
 (Tenor solo)
CMI⁷ **E^b13** **A^bMA⁷** **G^{7(alt.)}**
 Till cue
CMI⁷ **FMI⁷** **E^b6/9** **G^{7(alt.)}**
 (Vamp & solo till cue)
 On cue
CMI⁷ **FMI⁷** **A^b6/9** **G^{7(alt.)}** **CMI¹¹**
 rit.

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

Chords in parentheses are used for solos.
Melody is somewhat freely interpreted.
Tenor plays melody one octave higher.

Punjab

Joe Henderson

Medium Swing

♩ = 154

Intro

Chords: A_{MA}^7 B_{MA}^7 $C\#_{MA}^7$ $D_{MA}^{7(b5)}$ A_{MA}^7 B_{MA}^7 $C\#_{MA}^7$ $D_{MA}^{7(b5)}$

(trp. ten. loco) (pn.)

Section A

Chords: $E_{MA}^{7(13)}$ $C^{13(b9)}$ $D\flat_{MA}^7$

(trp. ten. 8va)

Chords: A^{13} $B\flat_{MA}^7$ $G_{MI}^{9(b5)}$ $C^{7(b5)}$

Chords: $F\#6/9$ (add #11) $F^{7(b9)}$

Section B

Chords: $B\flat_{MA}^7$ A^{13} $A\flat^{13}$ $D\flat_{MA}^7$ $F\#^9$ G^9

(trp. w/ ten. loco)

Chords: B^{13} $B\flat_{MA}^7$ A_{MA}^7 G^{13} G^9_{SUS} A_{MA}^7 B_{MA}^7 $C\#_{MA}^7$ $D_{MA}^{7(b5)}$ (after repeat)

(trp. ten. loco)

Section C (Solos)

Chords: E_{MA}^7 $C^{13(b9)}$ $C\#_{MA}^7$ $B\flat_{MA}^7$ $G_{MI}^{7(b5)}$ C^7

Chords: $F\#6/9$ (add #11) $F^{7(b9)}$ D $B\flat_{MA}^7$ A^{13}

Chords: $A\flat^{13}$ $D\flat_{MA}^7$ G^9 $(F\#^9 G^9)$ G^9_{SUS} A_{MA}^7 B_{MA}^7 $C\#_{MA}^7$ $D_{MA}^{7(b5)}$

Solo on CD; After solos, D.S. al Coda (with repeat)

A musical exercise for trumpet, consisting of two phrases. The first phrase is marked *(pn.)* and the second *(trp. ten. loco)*. The chord progressions are: A_{MA}^7 , B_{MA}^7 , $C\#_{MA}^7$, $D_{MA}^{7(b5)}$ for the first phrase, and A_{MA}^7 , B_{MA}^7 , $C\#_{MA}^7$, $D_{MA}^{7(b5)}$ for the second phrase. The notation includes a treble clef, a common time signature, and various articulations such as slurs and accents.

Tenor follows register notes for correct octave.

Pyramid

Horace Silver

Med. Swing

Stop Time till letter **B**

. = 159

(Intro.)

(trp.) (ten.)

$B^b_{MI} 7(b5)$ $E^b 7(\#9)$ $A^b_{MA} 7$ $G_{MI} 7(b5)$ $C 7(\#9)$

F pedal

(horns w/ pn. R.H.)

(F pedal)

break

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

A (Swing (stop time))

$F^{\#} C$ $F^{\circ} 7(\text{add } 9)$

$F^{\#} C$ $B^b_{MI} 7$

$B^b_{MI} 7$ $A_{MI} 7$ $A^b_{MI} 7$ $G_{MI} 7(b5)$ $G^b C$ $F_{MI} C$ E $D_{MI} 7(b5)$

1. $D_{MI} 7(b5)$ $G 7(\#9)$ $G_{MI} 7(b5)$ $F^{\#} C$

2.3. $D_{MI} 7(b5)$ $G 7(\#9)$ $G_{MI} 7(b5)$ $F_{MI} 9(MA7)$ $F_{MI} 9(MA7)$ (omit on D.S.)

B (Rumba)

D.S. al 3rd ending.
Skip letter B.
Solos start at letter C.

C (Solos) (Swing)

1. DMI7(b5) G7 GMI7(b5) C7(#9) 2,3. DMI7(b5) G7 GMI7(b5) C7(#9) FMI6/9

(fine)

D (Rumba)

D.S.S. al 3rd ending al fine.
Solo on CCDC. After solos,
D.C. al Coda (no repeats).

(trp. ten.)

Tenor plays intro and last 4 bars of Coda an octave higher, the rest as written.

? (Question Mark)

Medium-Fast Swing (in 2)

$\text{♩} = 224$ NC

Nguyễn Lê

(Intro)

The introductory line is written for guitar in treble clef, 2/4 time. It begins with a guitar-specific notation '(gtr.)' and a key signature of one sharp (F#). The melody consists of a series of chords and eighth notes, including a triplet of eighth notes. The key signature changes to two sharps (F# and C#) for the remainder of the piece.

A

Section A is a melodic line for guitar, consisting of six staves of music. The key signature is two sharps (F# and C#). The line includes various chords and melodic phrases, with some triplet markings. The chords are: B_MI⁷, G_MA⁷, B^b_MI⁷, E^b7, E^o7, F_MI⁷, D^b6/9, E_MI⁷, A/C#, F#7(alt.), B_MI⁷, G_MA⁷, C⁶, A/C#(add 9), C/E(alt 9), F/A(alt 9), G#_MI⁷, F#_E, G_MI⁷, C⁷_{SUS}, A/C#, D_MI⁷, B^b_MA⁷, A/C#, F#7(alt.).

B

Section B is a single staff of music showing a sustained chord, G#_MI¹¹, which is held throughout the section.

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.

Rainland

Paul McCandless

Medium Straight 8th's

$\text{♩} = 138$

(Intro.) C_{MI}^{11}

(gtr.)
(gtr. ostinato, till [A])

[A] G_{MI}^{11} D_{MI}^{11} (chords in parentheses are played on repeat)
(oboe w/ gtr.)

$A7(\#9)(\#5)$ F_{Bb} $C7_{SUS}$

$(C7_{SUS} Bb_{MA7} D)$ $A7(\#9)(\#5)$ E_b13

E_b13 (C^{13}_{SUS}) F/G C_{MI}^{11}

C_{MI}^{11} C_{MI}^{11} $D_{bMA7(\#5)}$ C

$D^b_{MA} 7(b5)$ C D_{MI}^{11}

B F_{MI} $D^b F$ $E^b F$ $B^b F$ $D^b_{MA} 7 F$

(gtr.)

$C^{\#}$ $D^{\#}$ $E_{MA} 7$ $G^{\#}$ $G^{\#}_{MI}$ $D^{\#}_{MI}$ $F^{\#}$ $F^{\#}$ B $E_{MA} 7$ $D^{\#}_{MI}$ $F^{\#}$

E $G^{\#}$ $D^{\#}_{MI}$ $F^{\#}$ E $C^{\#}$ $D^{\#}$ $C^{\#}_{MI} 7$ $E_{MA} 7$ $F^{\#}$

C D_{MI}^{11} $A 7(\#9)$

(ob. w/gtr.)

F G C_{MI}^{11}

C_{MI}^{11} $D^b_{MA} 7(b5)$ D_{MI}^{11}

D (Piano solo)

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

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

D_{MI}^{11} $D_{MI}^{11} C$ $B^b_{MI} 6/9$ $E^b 13$

$F_{MA} 7 C$ $D^b_{MA} 7(b5) C$ D_{MI}^{11} $D_{MI}^{11} C$

(end solo) (oboe)
V.S. (turn page)

E EbMA7 F DbMA7 F AbSUS4-3

F#(add 9) AMA7 B BMA9(#11)

C#(add 9) BMA7 D# EMI11 A7SUS(b9) DMI11

F DMI11 A7(#9) (oboe w/ gtr.)

A7(#9) F/Bb C7SUS C7SUS BbMA7 D

Eb13 C13SUS

F/G CMI11

DMI11 CMI11

GMI11 CMI11

CMI11 DbMA7(b5) C GMI11

Medium Straight 8th's Rainland (ostinato)

♩ = 138

CMI¹¹ (Intro)

(4x's)

(gtr.)

A **D**MI¹¹ (chords in parentheses are played on repeat and on D.S. %) **A**7(#9) #5 %

A7(#9) #5 (F Bb) % (C⁷SUS) % (C⁷SUS BbMA⁷) D Eb13 %

Eb13 % (C¹³SUS) % F/G

CMI¹¹ **C**MI¹¹ D^bMA⁷(b5) C

D^bMA⁷(b5) C **D**MI¹¹

B FMI D^bF EbF B^bF D^bMA⁷F

C[#]D[#] E^bMA⁷G[#] G[#]MI C[#]MI F[#] F[#]B E^bMA⁷ D[#]MI F[#]

E^bG[#] D[#]MI F[#] F[#]E C[#]D[#] C[#]MI⁷ % E^bMA⁷ F[#]

C **D**MI¹¹ **A**7(#9) #5

F/G **C**MI¹¹ D^bMA⁷(b5)

D^bMA^{7(b5)} **D^M11**

D (Piano solo) **C^M11** **E^bMA⁷/F** **F** **G^M11** **A^{7(#9)}**

(behind solo) **F^M11** **A^bMA⁷/B^b** **B^b** **C^M11** **D^{7(#9)}**

A^{7(#9)} **D^M11** **D^M11** **C** (2nd x) **B^bM⁶/9**

E^b13 **F^MA⁷/C** **D^bMA^{7(b5)}/C** **D^M11** **D^M11/C**

E **E^bMA⁷/F** **D^bMA⁷/F** **A^bSUS** **A^b** **F^{#(add 9)}** (end solo)

A^MA⁷/B **B^MA^{9(#11)}** **C^{#(add 9)}**

B^MA⁷/D[#] **E^M11** **A⁷SUS^(b9)** **D^M11**

C^M11 **D^M11** **C^M11**

C^M11 **G^M11** **C^M11**

C^M11 **D^bMA^{7(b5)}/C** **D^bMA^{7(b5)}/C** **G^M11**

D.S. al Coda

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

$\text{♩} = 120$ (Intro)

Flute w/ gtr. F_{MI} C 1. C 2.

1. Now if you

A $B^b_{MI}7$ A^b/C E^b $B^b_{MI}7$ A^b/C E^b

S: feel that you can't go on, be - cause all of your hope is gone,

E^b $B^b_{MI}7$ A^b/C E^b

and you life is filled with much con - fu - sion, un - til

$B^b_{MI}7$ A^b/C E^b $B^b_{MI}7$ A^b/C

hap - pi - ness is just an il - lu - sion, and your world a - round is crum - bl - in' down.

E^b A^b/C A^b

dar - ling, reach out, (come on, girl, reach out for me,)

E^{o7} G^{o7} $NC. (G^{o7})$

Reach out. (reach out for me.)

B C F/C F_{MI}

I'll be there with a love that will shel - ter you,

C C F/C

I'll be there with a

love... that will see you through... 1. 2. When you feel...

I'll be there... to al-ways see you through...

I'll be there... to love and com-fort you... 3. I can

D.S., vamp & fade on letter B.

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).

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 musical score is written for a single melodic line in 4/4 time. It begins with a key signature of one flat (Bb) and a tempo of 254 beats per minute. The score is divided into several systems of music, each with various chord voicings and melodic lines. Key features include:

- System 1:** Starts with a boxed 'A' section. Chords include G_{MI}7, E7(#9), A_{MI}7(b5), Eb9, D7(b9), Db_{MA}7, A_{MI}7, B_{bMI}7, G_{MI}7(b5), Db9, and C7(b9).
- System 2:** Chords include F_{MA}7, E7(alt.), Eb_{MA}7(#11), D_{MI}7, and Db_{MA}7(b5).
- System 3:** Features a first ending with B¹³_{SUS}, B_{b7}(alt.), A7(alt.), and Ab7(alt.), and a second ending with B¹³_{SUS}, F7(#9), E_{MA}7, and B_{b7}(alt.).
- System 4:** Starts with a boxed 'B' section. Chords include A_{SUS}7, B_{bMA}7, A, B, and A.
- System 5:** Chords include F_{MA}7/A, F_{MA}7/Bb, C#¹³_{SUS}, B_{MA}9, and D#.
- System 6:** Chords include B_{MA}9/D#, E_{MA}7(#11), F#_{MA}7, G#_{MA}7, A9, and D7(alt.).
- System 7:** Includes a 'Group solo' section with a circled 'C' and a 'D.C. al 3rd ending' instruction. Chords include B_{MI}7(11), Eb7(alt.), D7(alt.), and C#_{MA}7.
- System 8:** Features a 'Stop time' section with a circled 'S' and a circled 'O'. Chords include B_{MA}7(#11), A¹³(b9), Ab9(#11), and G_{MA}7(#5).
- System 9:** Chords include E/F, D_{MA}7(#5), B_b, C, and B break. Includes the instruction '(on D.S.S.: G# pedal)'. A circled 'S' indicates 'solo ends' and '8va b.'.
- System 10:** Chords include B_{b7}, C_{MA}9, B_{bMA}7(#11), and Ab7(alt.).
- System 11:** Starts with a boxed 'D' section. Chords include G_{MI}7, E7(#9), A_{MI}7(b5), D7(#9), C#_{MA}7, and B_{bMI}7.

GMI^{7(b5)} C^{7(#9)} FMA⁷ E^{7(alt.)} E^bMA⁷ DMI⁷

D^bMA⁷ A^bMA⁷ C | 1. B¹³_{SUS} B^b7(alt.) A⁷(alt.) A^b7(alt.) | 2. B¹³_{SUS} F^{7(b9)} E^{MA}7 B^b7(alt.)

E A¹³_{SUS} B^bMA⁷ A A FMA⁷ A FMA⁷ B^b C^{#13}_{SUS} BMA⁹ D[#]

E^{MA}7 F[#]MA⁷ G[#]MA⁷ A⁷ D^{7(alt.)} | 3. B^bMI⁷ E^b7(alt.) A^bMA⁷ D^{7(#9)}

D.S. al 3rd ending

Solo on DDED.
After solo, D.S.S. al Coda.

(G[#] pedal)
(harmony)

(Alto solo)
A^{SUS} B^bMA⁷ A (4x's) F Solo etc. A^{SUS} B^bMA⁷ A (4x's) C^{SUS} D^bMA⁷ C (4x's)
(bs. tacet) (add bs.)

F[#]_{SUS} GMA⁷ F[#] (4x's) D[#]_{SUS} E^{MA}7 D[#] C^{SUS} D^bMA⁷ C

Solo on F. To end solo, continue to G.

G F[#]_{SUS} GMA⁷ F[#] F[#]_{SUS} GMA⁷ F[#] HA⁷_{SUS} B^bMA⁷ A NC.
(solo continues) (solo ends) drum fill-----

A⁷_{SUS} B^bMA⁷ A NC. A⁷_{SUS} B^bMA⁷ A NC. A⁷_{SUS} B^bMA⁷ A A⁷_{SUS} B^bMA⁷ A
dr. fill----- dr. fill-----

A⁷_{SUS} B^bMA⁷ A NC. G[#]7(alt.) NC. NC. (drums keep time)
group solo --- drum fill ---

(dr. tacet) (add dr.) B^b B B C
8va b.

This chart has been somewhat simplified from the recording.

Red's Blues

Medium Swing

Jerry Bergonzi

Chord progression for the first system:

- Measure 1: C⁷
- Measure 2: B^bMⁱ7, E^b7
- Measure 3: A^bM^a7
- Measure 4: G^Mi7, C⁷, F^Ma7

Chord progression for the second system:

- Measure 1: F^Ma7
- Measure 2: B^Mi7, E⁷
- Measure 3: A^Ma7
- Measure 4: E^bMⁱ7, A^b7

Chord progression for the third system:

- Measure 1: D^bM^a7
- Measure 2: D^Mi7(b5), G⁷(b9)
- Measure 3: C⁹_{SUS}
- Measure 4: B¹³, (C⁷)

(fine)

Head is played twice before and after solos.
Kicks are not played for solos.

Relentless

Bob Mintzer

Fast Swing $\text{♩} = 316$ (Intro - Piano solo) (On cue)

$F\#MI^9$ (B^{13}) $F\#MI^9$ (B^{13})

(Vamp till cue) (ten.)

A $F\#MI^{7(11)}$ $(B^{13}_{F\#})$ (omit on solos) $D^{13}_{F\#}$

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

C_{MA}^7 D $B^{7(\#5)}$ $G\#MI^9$ $C\#7(\#9)$

mp *crescendo*

B E_{MA}^7 $F\#$ $F\#^9$ E_{MA}^7 $F\#$ $F\#^9$ F^9

tenor fill opt.

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

tenor fill opt.

A_{MI}^9 $D^{13(\#11)}$ $G\#MI^9$ $C\#7(\#9)$ 1st x:

C A_{MA}^7 B B^{13} 2 2 A_{MA}^7 B $G\#MI^9$ $C\#7(\#9)$ ⊙

Solo on AABBC.
Play letter D after each solo.

During solos: On the last 4 bars of letter A, the chords begin on beat 1 of each bar.

(Interlude)
 (drums fill spaces)
D (ten. w/ piano) $F\#MI^9$ $C^{(add \#4)}$
 FMA^7/G $A^{13(\#11)}$ AMA^7/B DMI^{11}
 $F\#MI^9$ $C^{(add \#4)}$
 FMA^7/G $C\#7(\#9)$ $F\#MI^9 B^{13}$

After last solo, play letter D,
 D.S. al Coda.

(Tenor fills)
 $F\#MI^9$ (B^{13})
(Vamp, fill & fade)

Tenor plays everything an octave higher.

Sample tenor fills at **B**:

$EMA^7/F\#$ $F\#9$ $F9$ DMA^7/E $E9$ $E7(\#9)$
 8va b.

Chords at letter D are optional.

Respect

Otis Redding, Jr.

(As sung by Aretha Franklin)

Med. Motown

♩ = 112

(Intro)

Intro guitar (gtr.) with chords D7, G7, D7, G7.

Chord A, G, A.

1. What you want, ba - by I got it, what you need,

Chord G, A, G.

do you know I got it? All I'm ask - in' is for a lit - tle re -

(lead vocal) Musical staff for the lead vocal line.

spect when you come home, Hey, ba - by, when you got home,

Chord D7, G7. Musical staff for the accompaniment.

Just a lit - tle bit, just a lit - tle bit,

Chord D7, G7. Musical staff for the accompaniment.

just a lit - tle bit, just a lit - tle bit.

(3x's)

Musical staff for the sax solo.

Mis - ter.

just a lit - tle bit,

just a lit - tle bit.

Section B: Chords G#m1, C#, G#m1, A7. (sax solo) (end solo)

Section C: Chord A, G, A. Musical staff for the final line of the verse.

4. Ooh, your kiss - es, sweet - er than hon - ey, and guess what

Chord G, A, G. Musical staff for the final line of the verse.

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 **D7** break **F** **G7** break **G7** **B** **D7** break **D7** **F#**

R - E - S - P - E - C - T, Find out what it means — to me, R - E - S - P - E - C - T,

G7 break **D7** (lead vocal ad lib.) **G7**

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)

D7 **G7** (3x's) **D7**

Just a lit - tle bit, just a lit - tle bit, Re - re - re - re -

G7 **D7** **G7**

Re - re - re - re, Re - spect, Just a lit - tle bit, Just a lit - tle bit,
(Vamp & fade)

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.

Revelation

Lyric: Lorraine Perry
Music: Russell Ferrante
(As played by the Yellowjackets)

Medium Gospel Shuffle

$\text{♩} = 128$

(Intro)

G (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.

(bkgr. 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)

(1st x only bs. tacet till repeat)

(background vocal)

Come take me back.

Till cue

Solo on DE

(Last solo takes "On cue" ending)

On cue

(background)

I'm so

D.S. al Coda One (with repeat)

here.

D.S.S. al Coda Two

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

1. 2. Have - n't you heard that re - ve - la - tion is here. Say - it a - gain.

3. (Half-time) Have - n't you heard that re - ve - la - tion is here.

rit.

Riddles

Richie Beirach
(As played by John Abercrombie)

Even 8th notes

♩ = 104

(Intro) (Solo) (B^bMA^{7(b5)} A) (4x's) (last x)

A pedal (see notes at end)

A A pedal

A pedal

B B^bSUS A A^{SUS} (Ad lib.)

G[#]SUS A A^{SUS} (Ad lib.) B^bMA^{7(b5)} A A^{SUS}

NC. dr. fill (fine)

C (Solos)
A pedal (see notes at end)

last x

Vamp till cue

D (On cue)
B^b_{SUS} A A_{SUS} (Ad lib.)

G[#]_{SUS} A A_{SUS} (Ad lib.)

NC

dr. fill

Solo on **C** (till cue) and **D**
After solos, D.C. al fine (w/ repeats)

Note: Any harmonies (over A pedal) can be used on head and solos at the discretion of the musicians.

Some harmonies used on recording are:

A blues scale, B^b_{MA}⁷⁽⁺⁵⁾ / A, A_{SUS}, F^(add 9) / A, A^b / A, G_{MA}⁷ / A, etc.

(Chromatic harmonic movement is appropriate.)

Ritual

Chick Corea

Fast Funky Swing

$\text{♩} = 242$

(Intro)

Chord progression: $G^{13(b9)}$ $A^b_{MA} 7(b5)$ F_{D^b} C_{A^b}

(ten. & gtr.)

A C_{A^b} (melody 8va on D.S.S.) F_{D^b} C_{A^b} (3x's)

last x: $F^{\#}_{MA} 7(+11)$ break

(fine) (pn.)

B (Relaxed) Swing $G_{MA} 7(add \#9)$ B $F^{\#}_{MA} 7$ $A^{\#}$ $F^{\#}_{MI} (MA7)$ $A^{\#}$

$B_{MI} 7$ $F 7(b9)$ $E_{MA} 9$

C E^9_{SUS} (Funky Latin) $A_{MI} 7$ E $C_{MI} (MA7)$

(piano fills)

$D 7(\#9) (\#5)$ (Swing) D_{B^b} $A 7(b9) (b5)$ $C^{\#}_{MA} 7$ $C^{\#9}_{SUS}$

D (Funky Latin) $C^{\#9}_{SUS}$ $F^{\#}_{MI} 7$ $C^{\#}$ F^9 $C^{\#}$

(piano fills)

E $C^{\#13}(\#9)$ $B^{13} (b9 add b13)$ $A^9 (\#11 add b9)$ $C^{\#13}(\#9)$ $B^{13} (b9 add b13)$ $A^9 (\#11 add b9)$ $G^{\#} bass$

(pn./horns) (pn., sop., gtr. 8va b.)

G# bass C bass E bass C# bass

F#MI GMI

break

(pn.)

(Solos) (Relaxed Swing)

F GMA^{7(add #9)} B F#MA⁷ A# F#MI^(MA7) A# BMI⁷ F7(b9) EMA⁹

(Funky Latin)

G E⁹_{SUS} A MI⁷ E C MI^(MA7)

(Swing)

D^{7(#9)}_{#5} D B^b A^{7(b9)}_{#5} C# MA⁷ C⁹_{SUS}

(bass walks)

(Funky Latin (or Swing))

H C⁹_{SUS} F# MI⁷ C# F⁹ C# C#^{7(#5)}

I C#^{7(#5)} B^{7(#5)} A^{7(#5)} C#^{7(#5)} B^{7(#5)} A^{7(#5)} G# MI⁹

(Relaxed Swing)

G# MI⁹ F# MI G MI

(pn., after last solo)

Solo on FGHI; After last solo, D.S. al Coda.

break

(pn. & sax)

G^{13(b9)} A^b MA^{7(b5)} F D^b C A^b

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).

Ruby

Lyric: Mitchell Parish
Music: Heinz Roemheld

Medium Ballad **A**

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

B hear your voice and I must come to you. I

have no choice. What else can I do? They

C $D^{6/9}$

say, Ru - by, you're like a flame. In - to my life you

(D^{MA7}) $F\#MI7$ $BMI7$ (D^9_{SUS} D^9) ($G\#MI7^{(b5)}$) $GMA7$ ($C^9^{(11)}$) $GMI^{(MA7)}$ GMI^6

came. And tho' I should be - ware, still I don't care. You thrill me

(GMI^6 A^6 D^6) GMI^6 D^6 ($E MI 7^{(b5)}$) $A 7^{(b9)} (\#5)$ $D^{6/9}$ ($B MI 7$ $E MI 7$ $A 7$)

so. I on - ly know, Ru - by, it's you.

Sail Away

Medium Bossa

Tom Harrell

A $\text{♩} = 139$

(flug.)

$F\#MI^7$ $B^7(\text{alt})$ $E MI^7(11)$ $A^7_{SUS}(\text{b}9)$

$G^{\circ 7}_D$ $B MI^7$ A $E_{G\#}$ $A_{SUS}(\text{add } \text{b}9)$ G

$F\#MI^7$ $C MI^7$ F^9 $E MI^7(11)$ $A^7_{SUS}(\text{b}9)$

$G^{\circ 7}_D$ $B MI^7$ $G MI^7(11)$ $C^7_{SUS}(\text{b}9)$ $B\flat$

$A MI^7$ $D^7(\text{b}9)$ $G MI^7(11)$ $C^7_{SUS}(\text{b}9)$

$B\flat^{\circ 7}_F$ $D MI^7$ $D MI^7_C$ $B MI^7(11)$ $E^7(\text{b}9)$

B $A MA^7_E$ $E MI^7$ $B_{D\#}$ $B_{C\#}$ $C\#^7(\text{alt})$

(gtr.)

$F\# MA^7(\text{b}5)$ $B MA^7$ $F MI^7(11)$ $B\flat^{13}_{SUS}$ $D\flat^{13}_{SUS}$

$(C MI^7)$ F^9_{SUS} $F^7(\text{b}9)$ $F\#^9_{SUS}$ $F\#^9_{SUS}$ $F\#^7(\text{b}9)$

$B MA^7$ $B MA^7_{A\#}$ $G\# MI^7$ $D MA^7_E$ $C MA^7_D$ $B\flat MA^7_C$ $A^7(\text{alt})$

(gtr. flug.)

C F#MI⁷ B^{7(alt.)} EMI⁷⁽¹¹⁾ A⁷_{SUS} (b9)

(unis.)

D^{6/9} BMI⁷ A G#MI⁷ C#^{7(#9)}_{#5}

D^(add 9)_C B^{7(alt.)} EMI⁷⁽¹¹⁾ A⁹_{SUS} A^{13(b9)} ⊕

DMA⁷_A A¹³_{SUS} DMA⁷_A A¹³_{SUS} G

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

⊕ DMA⁷_A A¹³_{SUS} DMA⁷_A A¹³_{SUS}

(sample flug. fill)

G E G# F#MI A F# A# (etc.) G/B CMA⁷ A/C# DMA⁹

(unis.) (rit.)

The Second Time Around

Medium Ballad
(or Medium Jazz)

Lyric: Sammy Cahn
Music: James van Heusen

Love is love - li - er the sec - ond time a - round, just as

won - der - ful with both feet on the ground. It's that

sec - ond time you hear your love song sung, makes you

think per - haps, that love like youth is wast - ed on the young. Love's more

comf - ta - ble the sec - ond time you fall, like a

friend - ly home the sec - ond time you call. Who can

say what led us to this mir - a - cle we found? There are

those who'll bet love comes but once, and yet, I'm oh so

glad we met the sec - ond time a - round.

Chord symbols: A^{7(b9)}, A^{7(b9)}_{SUS}, A, D^{MA7}, (E^{MI7}), (G⁹), F^{#MI7}, F^{o7}, E^{MI7}, (A^{b7} A⁷), D^{MA7}, (G^{MA7}), F^{#MI7}, B^{MI7}, D⁶, C^{#MI7(b5)}, (G¹³), F^{#7}, (B^{MI7}), B^{b7}, A^{MI7}, D⁷, G⁶, B^{MI11}, E⁷, A⁷, (A^{b7} A⁷ A^{b7}), A⁷, A^{7(b9)}, A^{7(b9)}_{SUS}, B, D^{MA7}, (E^{MI7}), (G⁹), F^{#MI7}, F^{o7}, E^{MI7}, A⁷, (A^{b7} A⁷), D^{MA7}, (G^{MA7}), F^{#MI7}, B^{MI7}, C^{#MI7(b5)}, F^{#7}, (B^{MI7}), B^{b7}, A^{MI7}, D⁷, G^{MA7}, (F^{9(#11)}), E¹³, (F^{o7}), (A⁹_{SUS}), E^{MI11}, A⁹, F^{#MI7(b5)}, (C^{9(#11)}), B⁷, E⁷_{SUS}, E⁷, A⁹_{SUS}, A⁷_{SUS}(^{b9}), D⁶, (E^{MI7} A⁷)

Serenata

Beguine or Medium Jazz
(or 6/4 Latin)

Lyric: Mitchell Parish
Music: Leroy Anderson

(Verse) **G_MI** **A_MI¹¹** **D^{7(b9)}** **G_MI** **A_MI^{7(b5)}** **D⁷**

Love - ly song of love, the mu - sic of a sil - ver star,

C_MI⁷ **C_MI⁷** **B^b** **A_MI^{7(b5)}** **E^{b9(#11)}** **D⁷_{SUS}** **D⁷**

won't you be my ser - e - nade that's soft - ly played on my gui - tar? To -

A **G^{6/9}** **(C⁹ B_MI⁷ E⁷)** **A_MI¹¹** **D⁷_{SUS}** **(A^{b9(#11)})** **D⁷**

night, while all the world is still, here I

(B_MI⁷) **G_MA⁹** **E_MI¹¹** **A¹³** **B^{b07}**

stand un - der her win - dow - sill. Sing to my

(G⁶ B_MI⁷ E⁷) **A_MI⁹** **E_MI⁷** **A_MI¹¹** **D⁹** **G_MA⁷** **F[#]_MI¹¹** **B⁹**

loved one, Ser - e - na - ta, for me. Sing her your

E_MA⁷ **E^{7(b9)}** **(B^b_MI¹¹ E^{b7} A_MI^{7(b5)} D^{7(b9)})** **D⁷**

song, love's mel - o - dy. So

B **G^{6/9}** **(C⁹ B_MI⁷ E⁷)** **A_MI¹¹** **D⁷_{SUS}** **(A^{b9(#11)})** **D⁷**

near, yet we're so far a - part, Here I'll

(B_MI⁷) **G_MA⁹** **E_MI¹¹** **A¹³** **B^{b07}**

stand till I have won her heart. Go to my

(G⁶ B) (F⁹(#11))
 A^{MI}7 E^{MI}7 A^{MI}11 D⁹ B⁷ E⁹

loved one, Ser - e - na - ta, and say: "When you're in

A⁷ E^b7 D⁷(b9) G⁶/₉ (A^{MI}7 D⁷)

love, love finds a way." _____

D.S. for solos
Coda last x

G⁶ D⁷_{SUS}(b9) G^{MI}6 A^{MI}7(b5) D⁷(b9)

way." _____ Love al - ways finds... _____ a

G^{MI}6 A^{MI}7(b5) D⁷(b9) G^{MA}7 A^{MI}9 D⁷(b9)

way. _____ I'll win her heart _____ some -

(G⁹_{SUS}) A^b9(#11) G^{MA}7

day. _____

The Shadow of Your Smile

Music: Johnny Mandel

Lyric: Paul Francis Webster

Medium Bossa
(or Swing)

A $G\#MI^7$ $C\#^7$ $F\#MI^7$

The sha - dow of your smile when you are gone

B^9 BMI^7 E^7 AMA^7 DMA^7

will col - or all my dreams and light the dawn. Look in - to my

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

eyes, my love, and see all the love - ly

$D\#MI^{7(b5)}$ $G\#^7$ $G\#MI^{7(b5)}$ $C\#^7$

things you are to me. Our wist - ful lit - tle

B $G\#MI^7$ $C\#^7$ $F\#MI^7$ B^9

star was far too high, a tear - drop kissed your

BMI^7 E^7 $(D^{\circ 7})$ $C\#MI^{7(b5)}$ $F\#^7(b9)$

lips and so did I. Now when I re -

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

mem - ber Spring, all the joy that love can bring, I will be re -

B^9 (F^9) E^9_{SUS} $E^7(b9)$ A^6

mem - ber - ing the sha - dow of your smile.

Short Story

Med. Swinging Latin

Kenny Dorham

. = 206 (Intro.)

(As played by Joe Henderson)

D_MI

A (Swinging Latin)

S: **D_MI** (add 9) **C_MI** (add 9) **D_MI** (add 9) **C_MI** (add 9) **D_MI** (add 9)

G_MI (add 9) **F_MI** (add 9) **G_MI** (add 9) **F_MI** (add 9) **G_MI** (add 9)

(trp. w/ ten.)

(Swing)

1. **pn.** **G_MI⁷** **C⁷** **F_MI⁷** **B^b7**

comp: **G_MI⁷** **C⁷** **F_MI⁷** **B^b7**

(trp. ten.) (bass walks) (unis.)

B^b7 **E^bMA⁷** **E_MI^{7(b5)}** **A^{7(alt)}**

(Swing)

2. **G_MI⁷** **C⁷** **F_MI⁷** **B^b7**

(trp. ten.)

B^b7 **E^bMA⁷** **E_MI^{7(b5)}** **A^{7(alt)}**

(unis.)

B D_MI (Solos, Swing)

(D⁷) G_MI

G_MI⁷ G_MI⁷ C⁷ F_MI⁷ F_MI⁷ B^b7 E^bMA⁷ E_MI^{7(b5)} A^{7(alt)}

After solos, continue to **C**.

C D_MI **(G_MI)**

(trp. ten.) **G_MI** **G_MI⁷ drum solo**

D.S. al Coda (with Repeat)

D (Swinging Latin)

(ten.)
A⁷(alt)
D^{MI}⁹(MA⁷_{b5})
E⁷(#⁹)
(trp.)

(Swing)

A¹³(b⁹)
E^b¹³
A^{MI}⁷(b⁵)
D⁷(alt.)
G^{MI}⁷

C⁹_{SUS} C⁷
F^{MA}⁷
B⁹_{SUS}
B⁷(b⁹_{b5})
B^b^{MA}⁷

(Swinging Latin)

A⁷(b⁵)
D^{MI}⁹(MA⁷_{b5})
E⁷(#⁹)

Tacet

E⁷(#⁹)
A⁷(b⁵) E^b
A⁷(b⁵) E^b
drum fill
D^{MI}¹¹

Tenor plays all lines one octave higher.

Since We Met

Bill Evans

Freely

A *S*

Chords: D^9_{SUS} , $C\#_{MI} 7(b5)$, $D^7(b9)(\#5)$, $G^{dim.(MA7)}$, GMA^7 , G^9 , $C\#_{MI} 7(b5)$

Chords: $F\#^7(\#9)(\#5)$, $(B_{MI}^{(add 9)})$, $B_{MI}^{(MA7)}$, B_{MI} , $A\#$, B_{MI}^7 , A , $G\#_{MI} 7(b5)$

Chords: G_{MI}^9 , $F\#_{MI}^7$, $F\#^7(\#9)(\#5)$, $B_{MI}^{(add 9)}$, B_{MI}^7 , E_{MI}^7

Chords: A^{13} , (G_{MI}^7) , G_{MI}^6 , $F\#_{MI}^7$, $(F\#^7(\#9)(\#5))$, $B_{MI}^{(add 9)}$, (F_{MI}^9) , B^b9 , (E_{MI}^9) , A^9 , $A^{13(b9)}$

B Chords: A_{MI}^9 , $D^7(b9)(\#5)$, G_{MI}^9 , $C^7(b9)(\#5)$

Chords: F_{MI}^9 , $B^b7(b9)(\#5)$, $E^b_{MA}^9$, D^9_{SUS} , (D^9) , $C\#_{MI} 7(b5)$, $D^7(b9)(\#5)$

C Chords: $G^{dim.(MA7)}$, GMA^7 , G^9 , $C\#_{MI} 7(b5)$, $F\#^7(\#9)(\#5)$

(B_{MI}^(add 9))
 B_{MI}^(MA7) B_{MI} A[#] B_{MI}⁷ A G[#]MI^{7(b5)} GMI⁹

F[#]MI⁷ F[#]7^(#9) B_{MI}^(add 9) B_{MI}⁷ E⁹ B^b13 ⊕

(Medium Swing ♩ = 172)

D_{MA}⁷ A A⁹_{SUS} A¹³ D_{MA}⁷ A A_{MI}⁷ D⁷

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

⊕ D_{MA}⁷ A A⁹_{SUS} A¹³ D_{MA}⁷ A

(Jazz Waltz ♩ = 148)

A_{MI}⁷ D⁷_{8va} D G_{MI}⁹ C_{MI}⁹ F_{MI}⁹

2nd time: piano solos

B^b13 D[#]MI⁹ G[#]MI⁹ C[#]MI⁹

3rd x: rit.

F[#]9 B_{MI}⁹ E_{MI}⁹ A_{MI}⁹

1, 2. D⁹ 3. D⁹_{SUS} C[#]MI^{7(b5)} D^{7(b9)} G^{dim.}(MA7) G_{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.

Smile Please

Stevie Wonder

Medium Pop

♩ = 118

(gtr.)

A G^bMA^7 A_{MI} G^b G^bMA^7 B_{MI} G^b G^bMA^7 F_{MI}^7 G F F_{MI}^7 B^b9_{SUS}

1. A smil - ing face is an earth - like star,
 2. Don't mess your face up with bit - ter tears,

E^bMI^7 F^6 E^bMI^7 G^6 E^bMI^7 A^b13

a frown can't bring out the beau - ty that you are...
 'cause life is gon - na be what it is.

$B^{(add\ 9)}$ E^9 B^bMI^7 E^bMI^7

Love with - in' you'll be - gin smil - ing,
 It's o - kay, please don't de - lay from smil - ing,

1. A_{SUS} A E A^bMI^7 $A/C\#$ $G/C\#$ G^bMA^7

There are bright - er days a - head. (pn.)

2. A_{SUS} A E $G^b^{(add\ 9)}$

there are bright - er days a - head.

B B^bMI^7 C_{MI} E^b B^bMI^7 C_{MI} E^b B^bMI^7 E^b

Bum Bum Bum, Di - dee Bum Bum Bum, Di - dee

C_{MI}^7 D_{MI} F C_{MI} F B_{MA}^7

Bum Bum Bum, Di - dee Bum. (Doot doo doot doo)

D.S., sing 3rd & 4th verses, vamp & fade on letter B.

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.

So Near, So Far

Crombie & Green
(As played by Miles Davis)

Fast 12/8
(Med. 4/4 Swing)

$\text{♩} = 112$

(Intro.) D_{MA}^9 E E_{MA}^9 D_{MA}^9 E E_{MA}^9 F_{MA}^7 G $G^{6/9}$ F_{MA}^9 G $G^{13(\#11)}$

A C_{MA}^7 $(B^b_{MA}^7)$ $B^b_{MA}^7$ A_{MA}^7 D_{MI}^9 (G^{13}) B^b_{13} A_{MA}^7

$G^{\#}_{MI} 7(\#11)$ $C^{\#7}$ $F^{\#}_{MI} 7$ $B^{13(b9)}$ D_{MA}^7 E E_{MA}^7 F_{MA}^7 E $E^{7(b9)}$

C_{MA}^7 $(B^b_{MA}^7)$ $B^b_{MA}^7$ A_{MA}^7 D_{MI}^9 (G^{13}) B^b_{13} A_{MA}^7

$G^{\#}_{MI} 7(\#11)$ $C^{\#7}$ $F^{\#}_{MI} 7$ $B^{13(b9)}$ D_{MA}^7 E E_{MA}^7 D_{MI}^9 break

B G_{MI}^9 (C^{13}) C_{MI}^9 (F^9) F_{MI}^9 $B^b_{MI}^9$ B_{MI}^9 D_{MI}^9 G^{13}

C C_{MA}^7 $(B^b_{MA}^7)$ $B^b_{MA}^7$ A_{MA}^7 D_{MI}^9 (G^{13}) B^b_{13} A_{MA}^7

$G^{\#}_{MI} 7(\#11)$ $C^{\#7}$ $F^{\#}_{MI} 7$ $B^{13(b9)}$ \emptyset D_{MA}^7 E E_{MA}^7 (F_{MA}^7) E $G^{13(b9)}$ D_{MA}^7 E $E^{7(\#9)}$ $(\#5)$

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

\emptyset D_{MA}^7 E E_{MA}^7 D_{MA}^7 E $E^{7(\#9)}$ $(\#5)$ A_{MA}^9 $(\#11)$

Chords in parentheses may be used for solos. Breaks may be played for solos.

So Near, So Far (Harmony)

Fast 12/8
(Med. 4/4 Swing)

♩ = 112

Tacet (Intro)

A C_{MA}^7 $B^b_{MA}^7$ A_{MA}^7 D_{MI}^9 $(G^{13}) B^b_{13}$ A_{MA}^7

S. (ten.)

$G^{\#}_{MI} 7(11)_{b5}$ $C^{\#7}$ $F^{\#}_{MI} 7$ $B^{13(b9)}$ D_{MA}^7 E E_{MA}^7 F_{MA}^7 E $E^7(b9)$

C_{MA}^7 $B^b_{MA}^7$ A_{MA}^7 D_{MI}^9 $(G^{13}) B^b_{13}$ A_{MA}^7

$G^{\#}_{MI} 7(11)_{b5}$ $C^{\#7}$ $F^{\#}_{MI} 7$ $B^{13(b9)}$ D_{MA}^7 E E_{MA}^7 D_{MI}^9

B G_{MI}^9 (C^{13}) C_{MI}^9 (F^{13}) F_{MI}^9 $B^b_{MI}^9$ B_{MI}^9 D_{MI}^9 G^{13}

C C_{MA}^7 $B^b_{MA}^7$ A_{MA}^7 D_{MI}^9 $(G^{13}) B^b_{13}$ A_{MA}^7

$G^{\#}_{MI} 7(11)_{b5}$ $C^{\#7}$ $F^{\#}_{MI} 7$ $B^{13(b9)}$ D_{MA}^7 E E_{MA}^7 D_{MA}^7 E $E^7(\#9)$ $(F_{MA}^7 E G^{13(b9)})$

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

D_{MA}^7 E E_{MA}^7 D_{MA}^7 E $E^7(\#9)$ $(\#5)$ $A_{MA}^9(\#11)$

Tenor sounds one octave lower than written. Chords in parentheses may be used for solos.

Solitude

Lyric: Eddie de Lange
& Irving Mills
Music: Duke Ellington

Medium Ballad

C7(#5) **A**FMA7 (DMI7 F7 G9sus BbMA7 G9 (Eb9(#11) D7))

In my sol - i - tude you haunt me with

GMI7 C7 FMA7 (GMI7) C7(#5)

re - ver - ies of days gone by. In my

FMA7 (DMI7 F7 G9sus BbMA7 G9 (Eb9(#11) D7))

sol - i - tude you taunt me with

GMI7 C7 FMA7 F7

mem - o - ries that nev - er die. I

BBb6 B°7

sit in my chair, I'm filled with des - pair. There's

F6/C CMI7 F9 Bb6

no - one could be so sad. With gloom ev - 'ry - where, I

B°7 F6/C AMI7 Ab°7 GMI7 C7(#5)

sit and I stare. know that I'll soon go mad. In my

CFMA7 (DMI7 F7 G9sus BbMA7 G9 (Eb9(#11) D7))

sol - i - tude I'm pray - ing, "Dear

GMI7 C7 FMA7 (F#°7 GMI7 C7)

Lord a - bove, send back my love."

Speak Like a Child

Herbie Hancock

Medium Bossa

$\text{♩} = 126$

A

(pn.)

$(B\flat 7(\text{alt}))$

$F\sharp 9 \text{ SUS}$

$B\flat MI 7$

dr. tacet

$C 13$

$C 7(\sharp 5)$

$C MI 9$

$F 13$

$B\flat 13 \text{ SUS}$

$B\flat 13(+9)$

$A 7(\text{alt})$

pn. fill

(bs. trb.)

(alto fl.)

$A\flat MA 7(\sharp 11)$

$A\flat \circ 7(\text{add } 9)$

(pn.)

(pn., melody)

$F 9 \text{ SUS}$

$F 13$

$F MI 9$

$E 7(\sharp 9)$

(alto fl.)

(alto fl.)

$(D\sharp 7(\text{alt}))$

NC

$C 7(\text{alt})$

$G MA 7$

$C MI 9$

$B MI 9$

$F\sharp 9 \text{ SUS}$

8va b.

(bs. trb.)

(flug.)

$B MI 9$

$F\sharp 9 \text{ SUS}$

$B MI 9$

$F\sharp 9 \text{ SUS}$

pn. fill

B

(pn.)
E^b7(alt.)
B^b7(alt.)
F[#]9_{SUS}
B^{MI}7(b5)

(flug.)
(alto fl.)

(pn.)
C¹³
C⁷(#5)
B¹³
B⁷(#9)(#5)
B¹³(#9)

(alto fl.)

(alto fl.)
B^b13_{SUS}
B^b13(b9)
A⁷(alt.)

(flug.)

(pn.)
A^bMA⁷(#11)
A^bo⁷(add 9)
G^{MI}9(11)

(alto fl.)
(flug.)

(flug.)
E^bMA⁷(b5)
F
A^bMA⁷(#11)

(pn.)
D
E^b
C
D
D^b
C^{MI}7
B^{MI}9
F[#]9_{SUS}
B^{MI}9
F[#]9_{SUS}

(flug.)
pn. fill

C (Piano Solo)

(horns)
B^{MI}9
F[#]9_{SUS}
B^{MI}9
F[#]9_{SUS}

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 $F\#7(\#9)$ $B\flat MA7$ F $E MI7(\flat 5)$ $E\flat 9(\#11)$ $D MI7$ $G MI7$

Spring is here, why does - n't my heart go danc - ing?

$F MI7$ $B\flat 13$ $E\flat MI7$ $A\flat 9$ $D MI7(\flat 5)$ $G 7(\flat 9)$ $C MI7(\flat 5)$ $F 7(\flat 9)$

Spring is here, why is - n't the waltz en - tranc - ing?

$B\flat MA7$ $F MI7$ $E\flat MA7$ $D MI7$ $G MI9$ $C MI7$ $F MI7$ $B\flat 13(\flat 9)$ $E\flat MA7$ $E 7(\#9)$ $A 7(alt)$ $D 7(alt)$

No de - sire, no am - bi - tion leads me,

$G MI7(add 9)$ $E MI7(\flat 5)$ $E\flat MI7(\flat 13)$ $B\flat MA7$ D $C\# MI7 F\#7$ $C MI7(\flat 11)$ $F 13$

may - be it's be - cause no - bod - y needs me.

B $F\#7(\#9)$ $B\flat MA7$ F $E MI7(\flat 5)$ $E\flat 9(\#11)$ $D MI7$ $G MI7$

Spring is here, why does - n't the breeze de - light me?

$F MI7$ $B\flat 13$ $E\flat MI7$ $A\flat 9$ $D MI7(\flat 5)$ $G 7(\flat 9)$ $C MI7(\flat 5)$ $F 7(\flat 9)$

Stars ap - pear, why does - n't the night in - vite me?

$B\flat MA7$ $C MI7$ $D MI7$ $E\flat MA7$ $D MI7$ $C MI7$ $B\flat MA9$ $A\flat MA9(\#11)$ $F\#9$ $F\#9$ $F 13$ $SUS 4-3$ $E\flat MI7$ $A\flat 7$

May - be it's be - cause no - bod - y loves me,

$D MI7$ $G MI7$ $C 9(\#11)$ $F 13(\flat 9)$ $B\flat MA7$ F $(C MI7 / F F 7)$

Spring is here I hear.

Optional Coda

$C 9$ $C\# 7(MA7)$ $D MI7$ $B\flat 9$ F $E MI7(\flat 5)$ $E\flat MI7$ $D MI7$ $G MI7$ $C 9$ $F 9$ SUS $F 13$ $B\flat 9(MA7)$ $B\flat MA9$

(fill to end)

* also played as a Medium Swing.

Stairway to the Stars

Lyric: Mitchell Parish
 Music: Matt Malneck
 & Frank Signorelli

A *Ballad*

(E^{b7})
 D^{6/9} A^{7(b9)} A^{9(#5)} A^{M11} D^{13(b9)} *(G^{#MI} 7(b5))* G^{MA7} G^{MI9} C^{13(#11)} C^{9(#11)}

Let's build a stair-way to the stars, and climb that stair-way to the stars,

B^{M17} E⁹ E^{M11} A⁷ F^{#7(#5)} B⁷ E^{M17} A⁷

with love be - side us to fill the night with a song.

(E^{b7})
 D^{6/9} A^{7(b9)} A^{9(#5)} A^{M11} D^{13(b9)} *(G^{#MI} 7(b5))* G^{MA7} G^{MI9} C^{13(#11)} C^{9(#11)}

We'll hear the sound of vi - o - lins, out yon - der where the blue be - gins.

B^{M17} E⁹ E^{M11} A⁷ D^{6/9} (G⁷) G^{#MI7(b5)} C^{#7(b9)}

The moon will guide us as we go drift - ing a - long.

B F^{#MI7} (G^{9(#11)}) F^{#MI7} C^{#7 SUS (b9)}

Can't we sail a - way on a la - zy dai - sy pet - al

F^{#MI7} C^{#7(#9)} F^{#MI7(b5)} B^{7(b9)} E^{M17} (F^{9(#11)})

o - ver the rim of the hill? Can't we sail a - way

E^{M17} B^{7 SUS (b9)} E^{M17} E⁹ (B^{b7}) A^{7 SUS} E^{M17} A^{7(b9)}

on a lit - tle dream and set - tle high on the crest of a thrill?

C *(E^{b7})*
 D^{6/9} A^{7(b9)} A^{9(#5)} A^{M11} D^{13(b9)} *(G^{#MI} 7(b5))* G^{MA7} G^{MI9} C^{13(#11)} C^{9(#11)}

Let's build a stair - way to the stars, a love - ly stair - way to the stars.

B^{M17} E⁹ E^{M11} A⁷ D^{6/9} (B^{M17} E⁷ A⁷)

It would be heav - en to climb to heav - en with you.

Star Eyes

Don Raye
& Gene dePaul

(Intro - optional)
Bright Latin $\text{♩} = 198$ **5th x: trp. fill starts**

(alto) **(F)** **(G^b)** **(12x's)**

(Swing*)

A **(F^{°7}(add 9) F⁶)** **F^{MA}7** **G^{MI}7** **C¹³** **(F^{°7}(add 9) F⁶)** **F^{MA}7** **F^{MI}7** **B^b7**

Star eyes, that to me is what your eyes are, Soft as stars in A - pril

E^bMA⁷ **A^{MI}7(b5)** **D⁷** **G^{MA}7** **(A^bMI⁷ D^b7 G^{MI}7C⁷)** **D^b13** **C¹³**

skies are, tell me some - day you'll ful - fill their pro - mise of a thrill.

(F^{°7}(add 9) F⁶) **F^{MA}7** **G^{MI}7** **C¹³** **(F^{°7}(add 9) F⁶)** **F^{MA}7** **F^{MI}7** **B^b7**

Star eyes, flash - ing eyes in which my hopes rise, let me show you where my

E^bMA⁷ **A^{MI}7(b5)** **D⁷** **G^{MA}7** **(G^{MI}7(b5))** **D^b13** **C¹³**

heart lies, let me prove that it a - dores that love - li - ness of yours.

B **B^bMA⁷** **B^bMI⁷** **E^b13**

All my life I've felt con - tent to star - gaze at the skies,

A^bMA⁷ **G^{MI}7** **C⁹SUS** **C¹³**

Now I on - ly want to melt the star - dust in your eyes.

* also played as Bossa or Ballad.

C $(F^{\circ 7(\text{add } 9)} F^6)$ F_{MA}^7 G_{MI}^7 C^{13} $(F^{\circ 7(\text{add } 9)} F^6)$ F_{MA}^7 F_{MI}^7 $B^{\flat 7}$

Star eyes, when, if ev - er, will my lips know if it's me for whom those

$E^{\flat}_{MA}^7$ $A_{MI}^7(\text{b}5)$ D^7 G_{MA}^7 $(G_{MI}^7(\text{b}5))$ $D^{\flat 13}$ C^{13}

eyes glow? Makes no diff - 'rence where you are, your eyes still hold my wish - ing

$F^7(\#9)$ $E^7(\#9)$ $E^{\flat 7(\#9)}$ $D^7(\#9)$ G_{MI}^7 $(G^{\# \circ 7})$ C^9_{SUS} F^6 $(G_{MI}^7 C^7)$

star, oh, star eyes, how love - ly you are.

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

\oplus (Latin)

(F) G^{\flat}

(alto)

(Vamp, fill & fade)

Stars Fell on Alabama

Med. Ballad

Lyric: Mitchell Parish

(or Med. Swing)

Music: Frank Perkins

A D_{MA}^7 $B^{7(b9)}$ E^7 $A^{7(\#5)}$ D_{MA}^7 E_{MI}^7 $F\#_{MI}^7$ $B^{7(b9)}$ $(F^{\circ 7})$

We lived our lit - tle dra - ma. We kissed in a field of white, and

E_{MI}^7 A^{13} D_{MA}^7 $B^{7(b9)}$ E_{MI}^7 $A^{7(b9)}$

stars fell on Al - a - ba - ma last night.

D_{MA}^7 $B^{7(b9)}$ E^7 $A^{7(\#5)}$ D_{MA}^7 E_{MI}^7 $F\#_{MI}^7$ $B^{7(b9)}$ $(F^{\circ 7})$

I can't for - get the glam - our. Your eyes held a ten - der light, and

E_{MI}^7 A^{13} D^6 (C^9) D^6 $B^{7(b9)}$

stars fell on Al - a - ba - ma last night. I nev - er

B E_{MI}^7 A^7 $F\#_{MI}^7$ $F^{\circ 7}$

planned in my im - a - gi - na - tion a sit - u -

E_{MI}^7 A^7 D^6 $(B^{7(b9)})$ E_{MI}^7 A^7 $(C\#_{MI}^{7(b5)})$ $F\#^{7(b9)}$

a - tion so hea - ven - ly, a fair - y - land where no - one else could

B_{MI}^7 B_{MI}^7 A $A^b_{MI}^{11}$ D^b_9 $G^b_{MA}^7$ $E^b_{MI}^7$ E_{MI}^7 A^7

en - ter, and in the cen - ter just you and me, dear.

C D_{MA}^7 $B^{7(b9)}$ E^7 $A^{7(\#5)}$ D_{MA}^7 E_{MI}^7

My heart beat like a ham - mer. My arms wound a - round you

$F\#_{MI}^7$ $B^{7(b9)}$ $(F^{\circ 7})$ E_{MI}^7 A^{13} D^6 (B_{MI}^7) E_{MI}^7 A^7

tight and stars fell on Al - a - ba - ma last night.

Steepian Faith

Medium Swing

♩ = 116

1st chorus: omit melody, play comp.

2nd chorus: play melody, omit comp.

Kenny Kirkland

A

(melody) (pn.)

D^{13}_{SUS} $A^b9(\#11)$ $B^7(\#9)$ $C\#13(\#11)$ C_{M11} $A^b13(\#11)$

(comp) (top note of synth. comp)

$E^7(\#9)$ F^9 G^7_{SUS} D/B^b A^b13 A_{M11}

D^{13}_{SUS} $A^b9(\#11)$ $B^7(\#9)$ $C\#13(\#11)$ C_{M11} $A^b13(\#11)$

$E^7(\#9)$ F^9 B^b13_{SUS} D/C $D^b_{MA7(b5)}$ D^7_{SUS} (sop.)

B

(2 on head) F^{13}_{SUS} (4 on head) $F\#_{M11}^9$ $B^7(alt.)$ $E_{M11}^6/9$

(sop., both times)

D/E^b F^{13}_{SUS} A/B^b $B^{13(b9)}$ $G^b6/9(\#11)_{MA7}$ $E^b6/9(\#11)_{MA7}$ D^{13}_{SUS}

C

(Sop.)

D^{13}_{SUS} $A^b9(\#11)$ $B7(\#9)$ $C\#13(\#11)$ C_{MI}^{11} $G^b6(\#11)$

(Synth., top note)

$E7(\#9)(\#5)$ F^9 B^b13_{SUS} D/C $D^bMA7(b5)$ $D7_{SUS}$

Solo on form (ABC).
After solos, D.C. al Coda
(play melody, no comp).

C

$D7_{SUS}$ $E7(\#9)(\#5)$ F^9 B^b13_{SUS} D/C $D^bMA7(b5)$ $D7_{SUS}$

2.

$D7_{SUS}$ $D^bMA7(b5)$ $D7_{SUS}$

$D^bMA7(b5)$ $D7_{SUS}$ $D^bMA7(b5)$ $D7_{SUS}$

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

♩ = 114

♩ = 114 S **A** **D⁹**

(trp. ten. w/ pn.)

G⁹ **D⁹**

B^{b9} **A⁹ SUS** **B^{b9}** **A⁹ SUS** **B^{b9} SUS**

(pn. comp)

B^{b9} **E^M7** **A⁹** **D⁹**

2. **A⁹ SUS** **B^{b13}** **A¹³** **D⁹** **A⁷(alt.)**

(Solos)

D⁹ **G⁹** **D⁹**

(bass walks)

B^{b9} **A⁹** **B^{b9}** **A⁹** **B^{b9}** **A⁹** **D⁹**

Repeat for solos.
After solos, D.S. al Coda
(with both endings)

D⁹ **D⁹** 2

D⁹ **D^b MA⁷⁽⁺⁵⁾** **D⁹**

rit.-----

Optional background (piano solo):

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

Stompin' at the Savoy

Lyric: Andy Razaf

Music: Benny Goodman,

Chick Webb & Edgar Sampson

Medium Swing

A B^b13 E^bMA^7 B^b13 E^bMA^7 $(A^b7(b5))$ GMI^7C^7

Sa - voy, the home of sweet ro-mance, Sa - voy, it wins you at a glance, Sa - voy

FMI^7 B^b13 E^b6 $F\#13$ FMI^7 B^b13

gives hap - py feet a chance to dance. Your form,

E^bMA^7 B^b13 E^bMA^7 $(A^b7(b5))$ GMI^7C^7

just like a cling - in' vine, your lips, so warm amd sweet as wine, your cheek,

FMI^7 B^b13 $(C\#9)$ $D^{13(b9)}$ E^b6 $(E^b6\frac{9}{4})$ E^b7

so soft and close to mine, di - vine.

B $G\#13$ A^{13} $G\#13$ $C\#13$ D^{13} $(G\#MI^7(b5))$ $C\#13$

How my heart is sing - in', while the band is swing - in',

$F\#9$ G^9 $F\#9$ $(F\#MI^9)$ B^{13} B^{13} FMI^9 B^b13 B^b13

nev - er tired of romp - in' and stomp - in' with you, at the Sa - voy. What joy

C E^bMA^7 B^b13 E^bMA^7 $(A^b7(b5))$ GMI^7C^7

a per - fect hol - i - day, Sa - voy, where we can glide and sway, Sa - voy,

FMI^7 B^b13 E^b6 (FMI^7) B^b7

there let me stomp a - way with you.

Alternate changes for solos at **B**:

$G\#13$ | $C\#13$ | $F\#9$ | B^{13} | B^b13 ||

Street of Dreams

Lyric: Sam F. Lewis

Music: Victor Young

Ballad or Medium Jazz*

(Verse) F_{MI}^6 ($D_{MI}^{7(b5)}$) D^b7 $C^{7(\#5)}$ F_{MI}^6 ($D_{MI}^{7(b5)}$)

Mid - night, you heav - y lad - en, it's mid - night.
 Mid - night, look at the stee - ple, it's mid - night,

D^b7 $C^{7(\#5)}$ F_{MI} E^b7 D^b7 C^7

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

F_{MI}^6 $B^9(\#11)$ $C_{MI}^{7(b5)}$ F^7 $B^b_{MI}^6$ ($G_{MI}^{7(b5)}$)

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,

$C^{7(\#5)}$ (G^b9) F_{MI}^6 ($D_{MI}^{7(b5)}$) D^b7 $C^{7(\#5)}$

— 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

F_{MI} E^b7 D^b7 C^7 $D_{MI}^{7(b5)}$ D^b7 $G_{MI}^{11} C^7$

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 G^9 $G_{MI}^9 C^7$ $F_{MA}^7 B^b_{MA}^7$ $A_{MI}^{11} D^{7(\#5)}$

Love laughs at a king, kings don't mean a thing on the street of dreams.

G^9 $G_{MI}^9 C^7$ $F_{MA}^7 C^{7(\#5)}$ $C_{MI}^{11} F^7$

Dreams bro - ken in two can be made like new on the street of dreams.

B B^b6 E^b7 (F_{MA}^7) $E^{7(b9)}$ (A_{MI}^7) (B^b9) $A^{7(b9)}$ E^b7 D^7

Gold, sil - ver and gold, all you can hold is in the moon - beams.

G^9 ($D^b7(\#5)$) $E^b9(\#11)$ $G_{MI}^{11} C^7$ F^6 (D_{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

Scott Henderson
(As played by Tribal Tech)

Medium Straight 8th's/Funk

$\text{♩} = 142$

A

B_{MA}^9 $F\#^{(add\ 9)} A\#$ $G\#MI^9$ B $C\#$ $C^{\flat 9}$ B_{MI}^{11} trill

(gtr.) B_{MA}^7 $B_{MA}^7(\#5)$ C C $F\#^{13(\#11)}$ (gtr. fills till **B**) (synth.) $G\#MI^7 A_{MI}^6$ $F\#^{(add\ 9)} A\#$

$F\#^{13(\#11)}$ $G\#MI^7 A_{MI}^6$ $F\#^{(add\ 9)} A\#$ $F\#^{13(\#11)}$ $D\#$ $G\#MI^7 A_{MI}^6$ $F\#^{(add\ 9)} A\#$

C_{MI}^7 $G\#MI^7 A_{MI}^6$ $F\#^{(add\ 9)} A\#$ $F\#^{13(\#11)}$ $D\#$ $G\#MI^7 A_{MI}^6$ $F\#^{(add\ 9)} A\#$

C_{MI}^7 $G\#MI^7 A_{MI}^6$ $F\#^{(add\ 9)} A\#$ C_{MI}^7 $G\#MI^7 A_{MI}^6$ $F\#^{(add\ 9)} A\#$ D E (gtr.)

B (D/E) $F\#^{(add\ 9)} A\#$ $B^{\flat 9}$ B $C\#$ $D\#_{SUS}$ $G\#MI^7 A_{MI}^6$ $F\#^{(add\ 9)} A\#$ D E (synth.)

(D/E) $B_{MA}^7(\#5)$ $G\#MI^9$ $C\#$ $D\#$ $G\#MI^7 A_{MI}^6$ $F\#^{(add\ 9)} A\#$ D E (gtr.)

(D/E) $F\#^{(add\ 9)} A\#$ $B^{\flat 9}$ B $C\#$ E^9_{SUS} A^{13}_{SUS}

E_{MA}^9 G $G^{(add\ 9)}$ B E_{MA}^9 $A_{MI}^7(11)$ $F\#^7(\#9)$ $C^{13(\#11)}$

B_{MA}^9 $F\#^{(add\ 9)} A\#$ $G\#MI^9$ $B_{MI}^{(MA7)}$ $C\#$ $C^{\flat 9}$ B_{MI}^{11} (gtr. fills)

$A\#MI^9$ $C\#$ $D\#$ $D^{13(\#11)}$ (Synth. Solo) $C\#MI^7(13)$ indef. (Vamp till cue)

(On cue) (Gtr. Solo)

C C^{6/9} E^(add 9) G# A MI⁷⁽¹¹⁾ C^{13(#11)} B^{MA7} F#^(add 9) A# G# MI⁷ B C# D# MI⁷ D E

(synth.) (top note of voicings)

D E B^{b7(#5)} G# MI⁷ B C# C# D# D E B^{b7(#5)} B^{MA7} B C#

E⁹ SUS A¹³ SUS E^{b(add 9)} G G^(add 9) B E^{bMA7} C MI⁹ F MI¹¹

D G# MI⁹ B^{b7(#5)} B^{MA7} B C# D# MI⁷ D E B^{b7(#5)} G# MI⁷ B C# C# D# D E B^{b7(#5)} B^{MA7} B C#

1. E⁹ SUS A¹³ SUS E^{b(add 9)} G G^(add 9) B E^{bMA7} C MI⁹ F MI¹¹ 2. E⁹ SUS A¹³ SUS

E E^{b(add 9)} G G^(add 9) B E^{b6/9} A MI⁷⁽¹¹⁾ F#^{7(#9)} C^{13(#11)} (end solo)

(gtr.) B^{MA9} F#^(add 9) A# G# MI⁹ B MI^(MA7) C# C^{6/9} B MI¹¹ (gtr. fills)

F#^{13(#11)} G# MI⁷ A MI⁶ F#^(add 9) A# 2

F B^{MA9} F#^(add 9) A# G# MI⁹ B C# F#^{13(#11)} G# MI⁷ A MI⁶ F#^(add 9) A# F#^{13(#11)}

G# MI⁷ A MI⁶ F#^(add 9) A# D E C MI⁷ G# MI⁷ B C# F#^{13(#11)} C^{13(#11)} (Vamp & fade)

Sugar

Stanley Turrentine

Medium Jazz

♩ = 126

After solos, D.S.
(fade out 2nd x through A)

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:

Super Blue

Bernard Ighner

(As played by Freddie Hubbard)

(Freely) (Intro)

G⁷(#9) **E⁷(#9)**
 (sample flug. fill)
B¹³(b9) **B^{b13}** **A¹³(b9)** **A⁷(b9)**
D¹³_{sus}
G⁷(#9)

(Med. Funk Shuffle (16th's swing))

♩ = 87
NC. **G⁷** **Tacet**
 (flug.)

A **S**
 1st x: flug.
 2nd x: flug. w/ ten.

G⁷ **C** **D** **G⁷** **F#** **F^{Mi}9**
F^{Mi}9 **C** **D** **G⁷** **C** **D** **G⁷** **C** **D** **G⁷**
 (horns) (2nd x)

Section B musical notation with chords: G7, C, D, G7, F#, FMI9, FMI9, C, D, G7, C, D, G7, G7, C, D, G7, F#, FMI9, FMI9, C, D, G7, C, D, G7.

Section C musical notation with chords: (Solos) G7, C, GG7, G7, F#, FMI9, C, D, G7, C, GG7, C, GG7.

After solos D.S. (2nd time at [A]) al Coda

Section C musical notation with chords: G7, F#, FMI9, C, D, break, C, break, G7, C, D, G7, C, D, G7. (Vamp, fill & fade)

Sweet Lorraine

Lyric: Mitchell Parish

Music: Cliff Burwell

Medium or Ballad

(E⁷(#5)) **A** A⁶ G⁷(#11) F^{#7} B_{M1}⁷ E⁷ C^{#7}(b9) F^{#M1}⁷ (F⁷) E_{M1}⁷ A⁷(#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.

D⁷ C^{#7}(b9) F^{#7} B⁷ B_{M1}⁷ E⁷

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. C^{#M1}⁷ F^{#7} B_{M1}⁷ E⁷(#5) 2. A⁶ D⁷ D^{#o7} A⁶ E E_{M1}⁷ A⁷

raine. A raine.

B D⁶ F^{#7} B_{M1}⁷ (B^{b7}) A_{M1}⁷ D⁷

When it's rain - ing I don't miss the sun,

G_{M1}⁷ F^{#7} B_{M1}⁷ (B^{b7}) A_{M1}⁷ D⁷

for it's in my sweet - ie's smile.

G⁷ F^{#7} F⁹(#11) E⁷

Just to think that I'm the luck - y one

G⁷ F^{#7} F⁹(#11) E⁷ E⁷(#5)

who will lead her down the aisle! Each

C A⁶ G⁷(#11) F^{#7} B_{M1}⁷ E⁷ C^{#7}(b9) F^{#M1}⁷ (F⁷) E_{M1}⁷ A⁷(#5)

night I pray that no - bod - y steals her heart a - way.

Just can't wait un - til that hap - py day,

when I mar - ry sweet Lor - raine.

Sweet Love

Anita Baker

Gary Bias

Louis A. Johnson

(As sung by Anita Baker)

Med. Pop

♩ = 88

(Intro) *(piano)*

A *S*

all my heart I love you, ba - by, stay with me and you will see. My arms

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,

I feel no shame, I'm in love. Sweet love, don't you ev -

- er go a - way, It - 'll al - ways be this way. 2. Your al - ways be this way. There's no

strong - er love in this world, oh, ba - by, no, you're my man, I'm your girl,
 I'll nev - er go, wait and see, can't be wrong, don't you know
 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.

Taking a Chance on Love

Lyric: John LaTouche & Ted Fetter

Music: Vernon Duke

Medium (or Ballad)

A $(G_{MI}^6 D_{DMA}^7)$

$D_{MA}^7 (D^{\#o7}) E_{MI}^7 A^7 D_{MA}^7$

Here I go a - gain. I hear those trum - pets blow a - gain.

$B_{MI}^7 E^9 E_{MI}^7 A^7 F^{\#MI} F^7 E_{MI}^7 A^7$

All a - glow a - gain, tak - ing a chance on love.

$D_{MA}^7 (D^{\#o7}) E_{MI}^7 A^7 D_{MA}^7$ $(G_{MI}^6 D_{DMA}^7)$

Here I slide a - gain, a - bout to take that ride a - gain.

$B_{MI}^7 E^9 E_{MI}^7 A^7 D^6$

Star - ry eyed a - gain, tak - ing a chance on love. I

B $A_{MI}^7 D^9 G^6 (G^{\#o7}) A_{MI}^7 D^7 G_{MA}^7$

thought the cards were a frame - up I nev - er would try. But

$G_{MI}^7 C^9 F^6 F^{\#o7} F_{MI}^9 B^b7 E_{MI}^{7(add11)} A^7$

now I'm tak - ing the game up and the ace of hearts is high.

C $D_{MA}^7 (D^{\#o7}) E_{MI}^7 A^7 D_{MA}^7$ $(G_{MI}^6 D_{DMA}^7)$

Things are mend - ing now. I see a rain - bow bend - ing now.

$B_{MI} E^9 E_{MI}^7 A^7 D^6 (E_{MI}^7 A^7)$

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.

That Girl

Stevie Wonder

Med. Funk (Intro)

♩ = 106

NC. B^b_{sus} C $F7(\#9)$ $B^b_{MI}9$ $B^b_{MI}6/9$ $G^b_{MA}7$ B^b $E^b_{MI}7$ $G^b_{MA}7$ $F_{MI}7$ (etc.)

A $B^b_{MI}9$ $B^b_{MI}6/9$ $G^b_{MA}7$ B^b

1. That girl thinks that she's so fine that soon she'll have my mind, —

$E^b_{MI}7$ $G^b_{MA}7$ $F_{MI}7$ $B^b_{MI}9$ $B^b_{MI}6/9$

That girl thinks that she's so smart

$G^b_{MA}7$ B^b $E^b_{MI}7$ $G^b_{MA}7$ $F_{MI}7$ $E^b_{MI}7$ A^b

that soon she'll have my heart. — She thinks in

$E^b_{MI}7$ B^b_{sus} C $F7(\#9)$ $B^b_{MI}7$

no time flat that she'll be free and clear — to start —

$A_{MA}7$ B $E_{MA}9$

with her e - mo - tion - al res - cue of love — that you'll leave —

$A_{MA}7$ D A^b 1. E A^b G^b A^b 2. E A^b G^b A^b

— torn a - part. — be - fore I tell her that I

B Eb bass DbMA7 Eb Bb bass CMI7 Bb Eb bass BbMI7 Eb AbMA7 AbMI7(b5)

love her, that I want her, that my mind, soul and body need her, tell her that I'd

Eb bass DbMA7 Eb Bb bass CMI7 Bb Eb bass BbMI7 Eb AbMA7 AbMI7(b5)

love to, that I want to, that I need to do all that I have to to be in her love..

C EbMI9 Bbsus C F7(#9) EbMI7(b5) A D(b)

(synth.)

I've been hurt - ing for a long time,

EbMI7(b5) A D(b) BbMI7

you've been play - ing for a long time, you know it's true.

EbMI7(b5) A D(b) EbMI7(b5) A D(b)

I've been hold - ing for a long time, and you've been run - ning for a long time, It's

BbMI7 Bbsus C B13

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 Old Feeling

Lew Brown
& Sammy Fain

Medium Ballad
(or Medium Jazz)

(Standard Version)

A $D^{6/9}$ $F\#MI^{7(b5)}$ B^7

I saw you last night — and got that old feel - ing.

E_{MI}^7 $(B^7(\#5))$ E_{MI}^7 (F_{MI}^{11}) B^b7 E_{MI}^7 G_{MI}^7 A^7 $(F\#^7)$

When you came in sight I got that old feel - ing.

B B_{MI}^7 $F\#^7(\#5)$ $F\#_{MI}^7(b5)$ B^7

The mo - ment that you danced by I felt a thrill,

(B_{MI}^7) E^7 E^{13} B_{MI}^9 E^{13} (E_{MI}^7) B^b7 A^7 (E_{MI}^7) A^7

and when you caught my eye my heart stood still.

C $D^{6/9}$ $F\#_{MI}^7(b5)$ B^7

Once a - gain I seemed — to feel that old yearn - ing,

E_{MI}^7 $(B^7(\#5))$ E_{MI}^7 $(G\#_{MI}^7(b5))$ G^7 $C\#^7$ $F\#^7$

and I knew the spark ... of love was still burn - ing.

D (G_{MI}^{11}) C^7 $F\#_{MI}^7(b5)$ $B^7(b9)$ $B^7(b9)$ E_{MI}^7 G_{MI}^7 C^9

There'll be no new ro - mance... for me, It's fool - ish to start, for that

(D_{MA}^7) B_{MI}^7 $C\#^7$ C^7 E^9 B^7 E_{MI}^7 A^{13} $D^{6/9}$ (A^7)

old feel - ing is still in my heart.

That Old Feeling

Lew Brown
& Sammy Fain

(As played by Art Blakey)

Medium Jazz 4

$\text{♩} = 176$ (Intro)

The musical score is written for a horn section and piano accompaniment. It begins with an introduction in 4/4 time, marked with a tempo of 176 beats per minute. The key signature is two sharps (D major). The horn parts are indicated by a 'tacet' sign for the first measure. The piano accompaniment consists of several staves of chords and melodic lines. The score includes various chord voicings such as (A_{MA}^7) , $(B^b_{MA}^7)$, (C_{MA}^7) , $(B^b_{MA}^7)$, A_{MA}^9 , $E^{7(b9)}$, $F^{\#7(b9)}$, B_{MI}^9 , $F^{\#7(b9)}$, $E^{b7(b9)}$, $E^{7(+9)}$, $F^{7(+9)}$, $G^{\#MI} 7(b5)$, $C^{\#7(+11)}$, $F^{\#MI} 9$, $B^{7(+11)}$, B_{MI}^7 , $C^{\#MI} 7 D^6$, G^{13} , $F^{\#7(+5)}$, F^7 , B^b13 , B_{MI}^9 , $F^{\#7(b9)}$, B_{MI}^9 , $D^{\#MI} 7(b5)$, and $G^{\#13(b9)}$. The score also includes dynamic markings such as *mf* (piano), *mf* (piano), *ff* (fortissimo), and *Ad lib.* (ad libitum).

(pn. sample)

D_{MI}^7 G^7 $C\#_{MI}^{7(b5)}$ $F\#^{7(b9)}$ B_{MI}^7 D_{MI}^7 G^7

A^{13} $G^{13(\#11)}$ $F\#^7$ B^7 E^7 A^7 (Solo pick-ups)

C (Solos)

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

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

D A^7 $C\#_{MI}^{7(b5)}$ $F\#^7$ B_{MI}^7 $D\#_{MI}^{7(b5)}$ $G\#^{13(b9)}$

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

Repeat for solos
To end last solo, go on to **E**

(last solo continued) **E** A^7 $C\#_{MI}^{7(b5)}$ $F\#^7$ B_{MI}^7 C_{MI}^7 F^7 B_{MI}^7 $G\#_{MI}^{7(b5)}$ $C\#^7$ (end solo)

D.S. al Coda

NC. Tacet

D.C., vamp & fade on Intro
(with horns)

There's a Lull in My Life

Medium Ballad (or Latin) Mack Gordon & Harry Revel

(Verse) D^7 G^6 A_{MI}^{11} D^{13} G C G D^9

The stars are still on high, but they don't twin - kle an - y more. Why does it

G A_{MI}^7 D^9 G^6 D^9_{SUS} G^6 A_{MI}^{11} D^{13}

seem — they've lost their gleam? Some - how the love - ly flow - ers have no

G C G D^9 G^6 D^9_{SUS} G^6 $(F\#^7)$

fra - grance an - y more. ... Where is their bloom, ... their sweet per - fume?

B_{MI} $B_{MI}^{(MA^7)}$ B_{MI}^7 B_{MI}^6 E^9_{SUS} E^7

Dar - ling, that just shows what your good - bye ... can do.

A_{MI} $A_{MI}^{(MA^7)}$ A_{MI}^7 A_{MI}^6 $A_{MI}^{7(b5)}$ D^7

Un - til you re - turn — there's noth - ing I — can do.

A G_{MA}^7 A_{MI}^7 B_{MI}^7 C_{MA}^7 B_{MI}^7 A_{MI}^7 B_{MI}^7 C_{MA}^7

Oh, — there a lull in my life.

B_{MI}^7 (E_{MI}^7) A_{MI}^7 (D^9_{SUS}) $G^{6/9}$ A_{MI}^7 B_{MI}^7 C_{MA}^7 A_{MI}^9 D^9_{SUS}

It's just a void and emp - ty space when you are not in my em -

$G^{6/9}$ E_{MI}^7 A_{MI}^7 D^7 G_{MA}^7 A_{MI}^7 B_{MI}^7 C_{MA}^7 B_{MI}^7

brace. — Oh, — there's a lull in my

A_{MI}^7 B_{MI}^7 C_{MA}^7 B_{MI}^7 (E_{MI}^7) A_{MI}^7 (D^9_{SUS}) $G^{6/9}$ (D_{MI}^9 $C^{\#7(+9)}$) A_{MI}^7 B_{MI}^7

life. The mo - ment that you go a - way

C_{MA}^7 A_{MI}^9 D^9_{SUS} G^6 (F^9) G^6

there is no night, there is no day. The

B F_{MI}^{11} B^b9 F_{MI}^{11} B^b9 $E^b_{MA}^7$ B^b9_{SUS} $E^b_{MA}^7$ (D^7)

clock stops tick - ing. The world stops turn - ing.

G_{MA}^7 ($F^{\#7(+5)}$) $G^{\#07}$ F^{13} A_{MI}^{11} E^7 C^9 $E^b_{MA}^9$ D^{07} D^7

Ev - 'ry - thing stops but that flame in my heart that keeps burn - ing, burn - ing. Oh, oh,

C G_{MA}^7 A_{MI}^7 B_{MI}^7 C_{MA}^7 B_{MI}^7 A_{MI}^7 B_{MI}^7 C_{MA}^7

oh, there's a lull in my life.

B_{MI}^7 (E_{MI}^7) A_{MI}^7 (D^9_{SUS}) $G^{6/9}$ (D_{MI}^9 $C^{\#7(+9)}$) A_{MI}^7 B_{MI}^7 C_{MA}^7 D^{13}_{SUS}

No mat - ter how I may pre - tend, I know that you a - lone can

B_{MI}^{11} E^7 $B^b_{MI}^{11}$ E^b7

end the ache in my heart, the call of my

A_{MI}^{11} D^7 G^6 (A_{MI}^7 D^7)

arms, the lull in my life.

Solo on ABC

34 Skidoo

Bill Evans

Medium Jazz Waltz

A E_{MI}^7 $C\#_{MI}^7(b5)$ $F\#^7(\#5)$ B_{MI}^7 (C_{MI}^7) C_{MI}^{11} $B\flat_{MI}^{11}$ $A_{MI}^7(b5)$

$D^7(\#5)$ G_{MI}^7 $A\flat_{MI}^7$ $F_{MI}^7(b5)$ $B\flat^7(\#5)$ $E\flat_{MI}^7$

(pn.)

B D_{MA}^7 (sample solo) $C\#^7(b9)$ $F\#_{MI}^{(add 9)}$ A^{13} D_{MA}^7 $C\#$

(C# pedal for 16 bars)

1. $C\#^7(b9)$ $F\#_{MI}^{(add 9)}$ $C\#$ A^{13} $C\#$ 2. $C\#^7(b9)$

$C\#_{MI}^{(add 9)}$ $C\#_{MI}^9(\#5)$ $C\#_{MI}^6/9$ **C** B_{MI}^7 $G\#_{MI}^7(b5)$ $C\#^7(\#5)$ $F\#_{MI}^7$

(D_{MI}^7) D_{MI}^{11} C_{MI}^{11} $B_{MI}^7(b5)$ $E^7(\#5)$ A_{MI}^7 F_{MI}^7 $D_{MI}^7(b5)$ $G^7(\#5)$ C_{MI}^7 \ominus

D $(Piano Solo)$ G_{MA}^7 $F\#$ $F\#^7(b9)$ $B_{MI}^{(add 9)}$ $F\#$ $(D^7/F\#)$ G_{MA}^7 $F\#$

(F# pedal for 16 bars)

1. $F\#^7(b9)$ $B_{MI}^{(add 9)}$ $F\#$ 2. $F\#^7(b9)$ $F\#_{MI}^{(add 9)}$ $F\#_{MI}^9(\#5)$ $F\#_{MI}^6/9$

\ominus $(Piano Solo)$ $B\flat_{MI}^{11}$ $(On cue)$ $B\flat_{MI}^{11}$ Solo on form (ABBCDD). After solos, D.C. al Coda

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

This is new, I was merely existing, This is
 new, and I'm living at last. Head to
 toe you've got me so I'm spell-bound, I don't
 know if I am heav'n or hell-bound. This is
 new, is it Venus insisting that I'm
 through with the shadowy past? I am
 hurled up to another world, where life is
 bliss, and this is new.

Last 2 bars may be replaced with: $\text{B}^{\flat}\text{M}\text{I}^{\flat 7}$ | $\text{E}\text{M}\text{I}^{\flat 7(\flat 5)}$ A^7 ||

Tiny Capers

Clifford Brown

Medium Jazz

♩ = 196 (Tacet)

(Intro) C7(#11)
C7(#9)

1. G7(#9)
G7(#9)

(Pn. solo) (trp.)

A

(trp.) (trb.)

C⁶ E⁷ A^{MI}⁷ C⁷ F^{MA}⁷ A⁷ D^{MI}⁷ D^{#0}⁷

1.

E^{MI}⁷ F⁹ E^{MI}⁷ A⁷ D⁷ break

2.

E^{MI}⁷ F⁹ E^{MI}⁷ A⁷ D^{MI}⁷ break dr. fill

B

(trp.) F⁷(b9) C⁹(b5) NC

(bari) (trb.)

(trp.)

F7(b9) N.C. EMI7 A7 DMI7 break

(trb.)

3. (solo pick-ups)

EMI7 F9 EMI7 A7 DMI7 break C6 (G7) break

(Solos)

D C6 E7 AMI7 C7 FMA7 A7 DMI7 D#o7 EMI7 F9 EMI7 A7

1. AMI7 D7 DMI7 G7 2. DMI7 G7 C7 E F7(b9) C7(b5)

F7(b9) FMI7 Bb7 EMI7 A7(#5) DMI7 G7 F C6 E7 AMI7 C7

FMA7 A7 DMI7 D#o7 EMI7 F9 EMI7 A7 DMI7 G7 C6 G7

Additional solos: DDEF
 After solos, D.S. al Coda
 (with repeats)

(trp.) C(b5) (omit 3) B Bb6/9 EMI7 A AbMA7

(other horns)

Lower lines (trombone and bari. sax) sound an octave lower than written.

Tokyo Dream

Allan Holdsworth

Medium Funk Ballad

$\text{♩} = 68$

NC. **A** $\text{B}^{6/9}$ $\text{E}^{\flat}_{\text{sus}}$ $\text{E}^{\flat}(\text{add } \flat 9)$ $\text{E}^{\text{add } 9}$ G^{\sharp}

$\text{C}^{\sharp 7(\sharp 9)}$ $\text{C}^{\sharp 7}$ $\text{D}^{\text{MI} 9}$ $\text{G}^{13}_{\text{sus}}$ $\text{D}^{\text{MI} 9}$ $\text{G}^{13}_{\text{sus}}$

$\text{D}^{\text{MI} 9}$ $\text{G}^{13}_{\text{sus}}$ $\text{D}^{\text{MI} 9}$ $\text{G}^{13}_{\text{sus}}$ $\text{C}^{6/9}$

E_{sus} $\text{E}^{\text{add } \flat 9}$ $\text{F}^{\text{add } 9}$ A $\text{B}^{\flat}_{\text{MA}} 7(\sharp 11)$ $\text{C}^{\text{MA}} 7(\sharp 11)$ D E

$\text{D}^{\text{MI} 6/9}$ A G^7 $\text{B}^{\text{add } \sharp 11}$ A^{\sharp} $\text{G}^{\sharp}_{\text{MI} 6/9}$ $\text{B}^{\text{add } 9}$ C^{\sharp} B

E F^{\sharp} E F E F $\text{D}^{\text{MI} 9}$ $\text{G}^{13}_{\text{sus}}$

$\text{D}^{\text{MI} 9}$ $\text{G}^{13}_{\text{sus}}$ $\text{D}^{\text{MI} 9}$ $\text{G}^{13}_{\text{sus}}$ $\text{D}^{\text{MI} 9}$ $\text{G}^{13}_{\text{sus}}$

B (Guitar Solo)

$\text{E}^{\flat}_{\text{MA}} 9$ $\text{A}^{\text{MA}} 9$ $\text{B}^{\flat}_{\text{MA}} 9$ $\text{A}^{\text{MA}} 9$ $\text{E}^{\flat}_{\text{MA}} 9$ $\text{A}^{\text{MA}} 9$

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

$B^{(add\ #11)}$ $A^\#$ $G^\#MI^{6/9}$ $B^{(add\ 9)}$ $C^\#$ B E $F^\#$ E F E F

Vamp & solo till cue.
On cue, continue to **C**.

C $E^\flat MA^9$ $A MA^9$ $B^\flat MA^9$ $A MA^9$

(solo continues)

$E^\flat MA^9$ $A MA^9$ $B^\flat MA^9$ $A MA^9$

(solo ends)

D $C^{6/9}$ E_{SUS} $E^{(add\ b9)}$ $F^{(add\ 9)}$ A

(gtr.)

$B^\flat MA^{7(\#11)}$ $C MA^{7(\#11)}$ $D MI^{6/9}$ A G^7 $B^{(add\ #11)}$ $A^\#$ $G^\# MI^{6/9}$

$B^{6/9}$ E^\flat_{SUS} $E^\flat^{(add\ b9)}$ $E^{(add\ 9)}$ $G^\#$ $C^\#7(\#9)$ $C^\#7$

$D MI^9$ G^{13}_{SUS} (8x's) $D MI^9$ **NC.**

(drums play out)-----

Too High

Med. Funk Shuffle (16th's swing)

Stevie Wonder

$\text{♩} = 98$ B_{MI}^9 (Intro.) $F^\#$ pedal

(voices on "doo(t)", w/elec. pn.)

$F^\#$ pedal

B_{MI}^9 $F^\#$ pedal

$F^\#$ pedal

1. I'm

A $A_{bMA}^{7(b5)}$ $F^\#F^\#_{MA}^{7(b5)}$ ($F^\#$ pedal) $E_{MA}^{7(b5)}$ $D_{MA}^{7(b5)}$ $C_{MA}^{7(b5)}$ $F^\#7(\#9)$

too high, — I'm too high, but I ain't touched the sky.

B_{MI}^9 $A_{bMA}^{7(b5)}$ $F^\#F^\#_{MA}^{7(b5)}$ ($F^\#$ pedal) $E_{MA}^{7(b5)}$ $D_{MA}^{7(b5)}$

I'm too high, — I'm too high, —

$D_{MA}^{7(b5)}$ $C_{MA}^{7(b5)}$ $F^\#7(\#9)$ $F^\#$ B_{MI}^9 break

but I ain't touched the sky. — She's a girl in a dream,

B B_{MI}^9 $D^\#\text{MI}^7$ $G^\#\text{MI}^7$ $E_{F^\#}$ B_{MI}^9

She sees a four-eyed car-toon mon-ster on the T. V. screen, — She's takes an-

$D^\#\text{MI}^7$ $G^\#\text{MI}^7$ $E_{F^\#}$ C_{MA}^7 D

oth-er puff — and says it's a cra-zy scene, — that red is green, — and she's a tan-ger-ine.

$F^9(\#11)$ (1st x) B_{MI}^9 $F^\#$ pedal

(2. I'm)

(voices on "doo(t)", w/elec. pn.)

F# pedal

C (Solos) **BMI⁹** (Vamp & solo till cue)

(On cue) **F# pedal**

F# pedal

3. I'm
D.S. al Coda

F⁹ **CMI⁹** **C#MI⁹** **DMI⁹** **C#MI⁹** **CMI⁹** **BMI⁹**

say?

break

AbMA^{7(b5)} **F#MA^{7(b5)}** **F#MA^{7(b5)}** **F#MA^{7(b5)}** **DMA^{7(b5)}** **CMA^{7(b5)}** **F#7(#9)** **(Suspended)** **BMA^{7(b5)}** **F#**

(F# pedal)

Time Feel

They said she's too high, too high, We can't hang a-round her an-y way.

F#7(#9) **F^{9(b5)}** **E⁹**

(Funky) **E⁹** **F# pedal**

E **F#** **E^b** **F#** **D** **F#** **F#7(#9)** **BMI⁹**

(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?

Medium Swing (in 2)

Toy Tune

Wayne Shorter

♩ = 146

A C_{MI}^9 B_{MI}^9 D_{MI}^7 $C\#_{MI}^7$ E_b/B C_{MI}^7 $D^b_{MA}^7$

$A^b_{MA}^9$ $F\#_{MI}^6$ E_{MA}^9 A_{MI}^9 G_{MA}^9 $F\#^7(alt)$

C_{MI}^9 B_{MI}^9 D_{MI}^7 $C\#_{MI}^7$ E_b/B C_{MI}^7 $D^b_{MA}^7$

$A^b_{MA}^9$ $F\#_{MI}^6$ E_{MA}^9 A_{MI}^9 G_{MA}^9 A^b_{13}

B (in 4) G_{MI}^9 F_{MI}^9 $E_{MI}^9(b5)$ $A^7(\#9)$ $D^{\circ 7}(add MA^7)$ $C\#^7(alt)$

C (in 2) C_{MI}^9 B_{MI}^9 D_{MI}^7 $C\#_{MI}^7$ E_b/B C_{MI}^7 $D^b_{MA}^7$

$A^b_{MA}^9$ $F\#_{MI}^6$ E_{MA}^9 A_{MI}^9 G_{MA}^9 $F\#^7(alt)$

After solos, D.C. al Coda

G_{MA}^9 $E^b_6(\#11)$
 G

Chords in parentheses may be used for the head.
 Piano and drums may play kicks for solos.

For solos:

Bars 1-3 & 9-11 of letter **A**
 and bars 1-3 of letter **C** :

C_{MI}^9 B_{MI}^9 D_{MI}^7 $C\#_{MI}^7$ $C\#_{MI}^7$ E_b/B etc.

The Tracks of My Tears

William "Smokey" Robinson
Warren Moore
Marv Tarplin

Medium Pop (Intro.)

$\text{♩} = 95$

A D D E A D D A

(gtr. only)

(bkgr. vocals on 'doo')

A D D E A D D A B_MI A

(add bs. & dr.)

A A D D E A D

1. Peo - ple say I'm the life of the par - ty, 'cause I tell a joke or two,

D A B_MI A A D D E

Al - though I might be laugh - ing loud and heart - y,

A D D A B_MI A

deep in side I'm blue. So take a

B A D D E A D D E

good look at my face, You'll see my smile looks out of place, If you look

A D D E A D D A B_MI A

clo - ser it's eas - y to trace the tracks of my tears. I need

D A D A

break - drum fill -

you, (Need you,) Need you. (Need you.)

C

Hey hey yeah... I'm mas-que-rad-ing,
 (bkgr. vocals) Out - side, in -

My hope is fad-ing, Oo yeah a-since you put me down, my side, just a clown.

smile is my make-up I wear since my break-up with you. Ba-by take a

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

Fade out 2nd x

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

(As played by Warren Bernhardt)

Medium Swing (Intro)

♩ = 104

The score is divided into sections A, B, C, and D. Section A (marked 'A') includes a guitar part with a 5/4 and 6/4 time signature and a bass part with a 5/4 time signature. Section B (marked 'B') continues the bass line. Section C (marked 'C') is titled '(Smoother, in 2)' and features a 7/4 time signature. Section D (marked 'D') returns to a 5/4 time signature. Chord voicings are indicated throughout, such as E^b7(#9), B^bM^b6(MA7), B^M9, G[#]M¹¹, G[#]13(#11), A^M9, F^MA⁹, F[#]M¹¹, B⁷(#11), B⁷(#11/b9), E^M13, A^M9, D^M13, D^M13(#11), C^M9, C^M6, B⁷(#11), B⁷(#11/b9), B⁹(#11), E^M13, E^M13, E^M13(MA7), D^M13, D¹³(#11), C[#]M¹¹, A^MA⁹, C[#], C[#]M⁶, C[#]M⁷, C[#]M⁷(b5), C^M9, A^bM^A9, C, E⁷(#9), E¹³, E¹³(b9), A^M9, F^MA⁹, F[#]13(b9), F[#]7(#5), C⁹(#11), B^M9, E¹³(#11), E⁷(#11/b9), A^M9, F^MA⁹.

pn. rhythm

E (Solos)

B_{MI}⁹ G[#]_{MI}¹¹ G^{#13} A_{MI}⁹ F_{MA}⁹ A F[#]_{MI}¹¹

B⁷(#11) B⁷(#11/b9) E_{MI}¹³ A_{MI}⁹ E A_{MI}⁹ F D_{MI}¹³ D_{MI}¹³(#11)

C_{MI}⁹ C_{MI}^{6/9} B⁷(#11) B⁷(#11/b9) B⁹ E_{MI}¹³ E_{MI}¹³(MA7)

G D_{MI}⁹ D⁹(#11) D_{MI}⁹ D⁹(#11) C[#]_{MI}¹¹ A_{MA}⁹ C[#]

C[#]_{MI}⁶ C[#]_{MI}⁷ C[#]_{MI}⁷(b5) C_{MI}⁹ A_bMA⁹ C E⁷(#9) B

E¹³ B^b¹³ A_{MI}⁹ F_{MA}⁹ A F[#]¹³(b9) F[#]⁷(#5) C⁹(#11)

H B_{MI}⁹ E¹³(#11) E⁷(#11/b9) A_{MI}⁹ F_{MA}⁹ A

F⁹(#11) E⁷(b9) Eb⁷(#11/b9) B_{MI}⁶(MA7)

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

(Freely)

(a tempo) E_b⁷(#9) (Tenor fills)

(pn. w/ bs.)
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

1. E_{MI}^9 D_{MI}^9 D_{MI}^9 (piccolo)

A E_{MI}^9 D_{MI}^9 $B^{13(b9)}$ $B^{13(b9)}$ $B^{7(b9)(\#5)}$ $C^{7(\#9)(\#5)}$ $D_{MA}^9(\#11)$ $D_{MA}^9(\#11)$ $F^9(\#11)$

3) 4) 4)

1. E_{MI}^9 D_{MI}^9 E_{MI}^9 D_{MI}^9

2. (Piano fill) $E_{MA}^{7(b5)}$ B^7_{SUS} $E_{MA}^{7(b5)}$ B^7_{SUS}

(bass continues through letter **B**)

B NC

(pn. & piccolo, w/ pn. 15ma b.)

NC

NC

NC $D^{\#}E$ $F^{\#}MI^9$

NC D# E F#MI⁹

NC G# E F#MI⁹

NC EMI⁹

C EMI⁹ DMI⁹ B^{13(b9)}

(piccolo) 3

B^{13(b9)} B^{7(b9)} C^{7(#9)} DMI⁹ (#11)

DMI⁹ F⁹ tr (fine)

3) 4)

EMI⁹ DMI⁹ EMI⁹ DMI⁹

- Solo on **A** (indef.)
B (use bass line, indef.; may use D_{MA}⁷ or D_{MI}⁷)
C (once)

Piccolo sounds one octave higher than written.

After solos, D.S. (w/ pickup) al fine.

Walk of the Negress

Robert Hurst

Med. Afro-Bossa ♩ = 86

Freely F/B (sop. fills) F/B $(F7(\#9))$

(sop.)

A B^bMI^7 G^{13}

B^bMI^7 BMA^7 B^7 B^6 B^7

$CMI^7(b5)$ $F7(b9)$ B^bMI^7 $A^{13(\#11)}$ B^b $A^b(omit 3)$

B^b for solos: $(A^b13(b9))$
 $A^b(omit 3)$ $G^9(\#11)$ $F\#6_9(\#11)$ F/B F/B $F7(\#9)$

B^bMI^7 B^bMI^7/A^b $F\#13$ $F7(\#5)$

head only
 B^bMI^7 $(B^bMI^7(b5))$ $B^7(b5)$

Solo on A¹ A²
 After solos, D.S. al Coda

B^bMI^7 $E^{dim.}$ B^b (sop. fills) $B^{13(b5)}$ B^bMI^7 (sop. fills) F/B B^bMI^7

(last x) (Vamp & fill till cue)

Warm Valley

Med. Ballad

Duke Ellington

A C_{MA}^7 $F\#^7$ F^7 $F\#_{MI}^{7(b5)} B^7$ E^7

$E_{MI}^{7(b5)} A^7$ $(D_{MI}^7 B^b9)$ $D_{MI}^{7(b5)}$ C_{MA}^7 $D_{MI}^7 G^9_{SUS}$ C^6 $D_{MI}^7 G^7$

C_{MA}^7 $F\#^7$ F^7 $F\#_{MI}^{7(b5)} B^7$ E^7

$E_{MI}^{7(b5)} A^7$ $(D_{MI}^7 B^b9)$ $D_{MI}^{7(b5)}$ C_{MA}^7 $D_{MI}^7 G^9_{SUS}$ C^6 $G\#_{MI}^7 C\#^7$

B $F\#_{MA}^7 (B_{MA}^7)$ $A\#_{MI}^7 A^{\circ 7}$ $G\#_{MI}^{7(11)} C\#^7$ $C\#_{MI}^7 F\#^7$

B_{MA}^7 C^{13} B^7 E_{MA}^7 $D\#_{MI}^7$ $D_{MI}^{7(b5)} G^7$

C C_{MA}^7 $F\#^7$ F^7 $F\#_{MI}^{7(b5)} B^7$ E^7

$E_{MI}^{7(b5)} A^7$ $(D_{MI}^7 B^b9)$ $D_{MI}^{7(b5)}$ C_{MA}^7 $D_{MI}^7 G^9_{SUS}$ C^6 $(D_{MI}^7 G^7)$

Melody may be freely interpreted.

Wee

(a.k.a. Allen's Alley)

Denzil Best
(As played by Stan Getz
and Dizzy Gillespie)

Fast Be-Bop

Intro/Ending

NC. NC.

(drums play time)

G bass F bass

(fine (on repeat))

A C⁶ A^{Mi}7 D^{Mi}7 G⁷ E^{Mi}7 A⁷ D^{Mi}7 G⁷

C⁶ C⁷ F⁶ F^{#o7} C⁶ G G⁷ C⁶

C⁶ A^{Mi}7 D^{Mi}7 G⁷ E^{Mi}7 A⁷ D^{Mi}7 G⁷

C⁶ C⁷ F⁶ F^{#o7} C⁶ G G⁷ C⁶

B E⁷ A⁷

D⁷ G⁷

C C⁶ A^{Mi}7 D^{Mi}7 G⁷ E^{Mi}7 A⁷ D^{Mi}7 G⁷

C⁶ C⁷ F⁶ F^{#o7} C⁶ G G⁷ C⁶

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

F#7(b9)(#5) **A** **B_{MI}(add 9)** **B_{MI}(add 9)** **A#** **B_{MI}9** **A** **G#_{MI}7(11)(b5)**
 What are you do - ing the rest of your life? _____ North and south and east and

G_{MA}9 **E_{MI}9**
 west of your life? _____ I have on - ly one re - quest of your life: _____

(C#_{MI}7(b5)) **F#9(sus)**
E_{MI}9 **D** **C#_{MI}11** **F#7(#5)**
 that you spend it all with me. _____ All the sea - sons and the

B_{MI}(add 9) **B_{MI}(add 9)** **A#** **A** **G#_{MI}7(11)(b5)** **G_{MA}9**
 times of your days, _____ All the nick - els and the dimes of your days, _____ let the rea - sons and the

E_{MI}9 **C#_{MI}7(b5)** **F#7** **B_{MA}7** **(G#_{MI}7)**
 rhymes of your days _____ all be - gin and end with me. _____ I want to

(C#_{MI}7(b5)) **(C#_{MI}7(b5))**
B **C#_{MI}11** **F#7** **B_{MA}7** **G#_{MI}7** **C#_{MI}11** **F#7**
 see your face in ev - 'ry kind of light, In fields of dawn and for - ests of the

B_{MA}7 **B_bMI11** **E_b7** **A_bMA7**
 night. And when you stand be - fore the can - dles on a cake, Oh, let me be the

*A*_{MI}¹¹ *D*⁷ *G*_{MA}⁷ *F*^{7(#5)}

one to hear the si - lent wish you make. Those to - mor - rows wait - ing

C *B*_{MI}^(add 9) *B*_{MI}^(add 9) *A*[#] *B*_{MI}⁹ *A* *G*[#]*MI*⁷⁽¹¹⁾_(b5) *G*_{MA}⁷

deep in your eyes, In the world of love you keep in your eyes, I'll a - wak - en what's a -

*E*_{MI}⁹ *C*[#]*MI*^{7(b5)} *E*_{MI}⁹ *D* *F*^{#9}_{SUS} *C*[#]*MI*⁷ *F*⁷

sleep in your eyes, It may take a kiss or two. Through

*G*_{MA}⁷ *C*[#]*MI*^{7(b5)} *F*⁷ *G*_{MA}⁷ *G*^{7(b5)} *C*^{#7(#11)}

all of my life, Sum - mer, Win - ter, Spring and Fall of my life, All I ev - er will re -

*B*_{MI} *F*[#] (*D*⁷ *F*[#]) *C*[#]*MI*⁷⁽¹¹⁾_(b5) *F*^{7(#5)} *B*_{MI}^(add 9) (*C*[#]*MI*^{7(b5)} *F*^{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.

*G*_{MA}⁷ *D* *F*[#] *F*^{6/9}(#11) *E*_{MI}⁷ *D*^{#7(#9)}_(#5) *B*_{MI}^(add 9) *D* *C*[#]*MI*^{7(b5)} *C*_{MA}^{9(#11)}

What's Going On

Marvin Gaye,
Al Cleveland & Renaldo Benson

Medium Slow

(Intro) G^bMA^7
(Sax solo)

A G^bMA^7 (On D.S.) E^bMI^7

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.

E^bMI^7 G^bMA^7

Broth - er, broth - er, broth - er, there's far too man - y
War is not the an - swer for on - ly love can

E^bMI^7 A^bMI^7

of you dy - in'. You know we've got to find a way
con - quer hate.

A^bMI^7 Db^{13}_{sus} Db^{13}

to bring some lov - in' here to - day. Yeah

B A^bMI^9 Db^{13}_{sus} A^bMI^9

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,

Db^{13}_{sus} A^bMI^9 Db^{13}_{sus} Db^{13}

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,

go - in' on, _____ what's go - in' on, _____ yeah, what's

What's go - in' on, _____ what's go - in' on, _____

go - in' on, _____ ah, what's go - in' on. _____ (ad lib. vocal)

what's go - in' on. _____ what's go - in' on. _____

C B_{MI}^9 (ad lib. vocal)

(top note of chords)

B_{MI}^9

D_{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)

What's Love Got To Do With It

Graham Lyle
& Terry Britten

(As sung by Tina Turner)

Med. Rock Ballad

♩ = 98 (Intro)

B^bM⁷(omit 5) **A^bB^b** **1.** **2. A^bB^b**

(synth.) 1. You

A **(Rock Ballad)** **B^bM⁷(omit 5)** **A^bB^b**

must un - der - stand, ... though the touch of ... your hand ... makes my pulse re - act, ...

A^bB^b **B^bM⁷(omit 5)**

That it's on - ly ... the thrill ... of boy meet - ing girl, ... op - po -

A^bB^b **G^b** **A^b**

sites at - tract. It's phys - i - cal, ... On - ly

G^b **A^b** **G^b** **A^b**

log - i - - cal, ... You must try to ... ig - nore ... that it means more ... than that. Oh, ...

(Reggae Feel) **B** **D^b** **A^b** **G^b** **A^b** **D^b** **A^b**

... What's love ... got to do, ... got to do ... with it? What's love ... but a

G^b **A^b** **D^b** **A^b** **G^b** **A^b**

sec - ond hand e - mo - tion, ... What's love ... got to do, ... got to do ... with it?

D^b **A^b** **1. G^b** **A^b** **2. G^b** **A^b**

Who needs ... a heart when ... a heart can ... be bro - ken. ... 2. It heart can ... be bro - ken. ...

(Synth. Solo, Reggae Feel)

C

Chords: E^b B^b A^b B^b E^b B^b A^b B^b

Chords: E^b B^b A^b B^b E^b B^b A^b

(Rock Ballad)

D

Chords: D^b E^b E^b E^b E^b E^b E^b E^b E^b E^b

Chords: $B^{(add 9)}$ C^\sharp/B $B^b M1^7$ E^b

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, _

(Reggae Feel)

E

Chords: E^b B^b A^b B^b E^b B^b

Chords: A^b B^b E^b B^b A^b B^b

Chords: E^b B^b A^b

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

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

Leslie Bricusse

A *Medium Ballad*

B_MI **B^{b+}** **B_MI⁷/A** **E** **G[#]**

When I look in your eyes I see the wis - dom of the world in your eyes,

G_MA⁷ **F^{#7}** **B_MI** **B_MI⁷/A** **(G_MI⁷)** **C⁷**

I see the sad - ness of a thou - sand good - byes, When I look in your

B_MI **B_MI⁷/A** **G_MA⁷** **F^{#7}** **B_MI** **B^{b+}** **B_MI⁷/A**

eyes. And it is no sur - prise to see the soft - ness of the

E **G[#]** **G_MA⁷** **F^{#7}** **B_MI** **B_MI⁷/A**

moon in your eyes, The gen - tle spa - kle of the stars in the skies,

(G_MI⁷) **C⁷** **F^{#7}(^b9)** **B_MI** **C_MA⁷** **B_MI** **E⁹**

When I look in your eyes. _____

B **C[#]_MI⁷(¹¹)** **F^{#7}** **C[#]_MI⁷** **F^{#7}** **A⁷(^b9)** **D_MA⁷([#]5)** **B_MI⁷**

In your eyes I see the deep - ness of the sea, I see the deep - ness of the

C[#]_MI⁷(^b5) **F^{#7}** **G⁷** **C[#]13** **G¹³** **F^{#7}**

love, The love I feel you feel for me. _____

C B_{MI} B_{b+} B_{MI}^7/A $E/G\#$

Au - tumn comes, sum - mer dies, I see the pass - ing of the years in your eyes,

G_{MA}^7 $F\#^7$ B_{MI} B_{MI}^7/A (G_{MI}^7) C^7 $F\#^7(b9)$

And when we part there'll be no tears, no good - byes, I'll just look in - to your

B_{MI} E/B E_{MI} B B_{MI} B_{MI}^7/A

eyes. _____ Those eyes so wise, so

$E/G\#$ E_{MI} G B_{MI} $F\#$ $F\#^7(b9)$ B_{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

(F^{MA}7 G^{MI}7 A^{MI}7 G^{MI}7 F^{MA}7 G^{MI}7)
 F^{MA}7 C^{13(b9)} F^{MA}7 C^{13(b9)} F^{MA}7 C^{13(b9)} A^{MI}7 D^{7(b9)}

Sweet mu - sic, soft and mel - low, sooth - ing and slow,

G^{MI}7 C¹³ E^{b7(#11)} D⁷ D^{7(#5)} G^{MI}9 C⁷SUS C⁷ F⁶ (F^{#9})

strains of a mel - low cel - lo, when lights are low.

(F^{MA}7 G^{MI}7 A^{MI}7 G^{MI}7 F^{MA}7 G^{MI}7)
 F^{MA}7 C^{13(b9)} F^{MA}7 C^{13(b9)} F^{MA}7 C^{13(b9)} A^{MI}7 D^{7(b9)}

Dear, we're so close to - geth - er, I love you so.

G^{MI}7 C¹³ E^{b7(#11)} D⁷ D^{7(#5)} G^{MI}9 C⁷SUS C⁷ F⁶

Why think a - bout the wea - ther when lights are low?

B

(E^{b7(b9)} A^bMA⁷ C^{#MI}7 F^{#7}SUS F^{#7(b9)} B^{MA}7)
 B^bMI⁷ E^{b7}SUS E^{b7(b9)} A^bMA⁷ C^{#MI}7 F^{#7}SUS F^{#7(b9)} B^{MA}7

Two hearts re - veal - ing, mu - sic hath charms.

(A^{7(b9)} D^{MA}7 D^{MI}7 G¹³ G^{MI}7 C^{7(b9)})
 E^{MI}7 A⁷SUS A^{7(b9)} D^{MA}7 D^{MI}7 G¹³ G^{MI}7 C^{7(b9)}

Life's so ap - peal - ing with in - spi - ra - tion in your arms. Our

C

(F^{MA}7 G^{MI}7 A^{MI}7 G^{MI}7 F^{MA}7 G^{MI}7)
 F^{MA}7 C^{13(b9)} F^{MA}7 C^{13(b9)} F^{MA}7 C^{13(b9)} A^{MI}7 D^{7(b9)}

lips meet - ing soft and ten - der, love's all a - glow.

G^{MI}7 C¹³ E^{b7(#11)} D⁷ D^{7(#5)} G^{MI}9 C⁷SUS C⁷ F⁶ (C⁷)

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

Music: Benny Carter

(As played by Miles Davis)

$\text{♩} = 120$

(Intro)

(trp.)

A

(trp.)

Chords: GMA^7 AMI^7 BMI^7 AMI^7 GMA^7 AMI^7 BMI^7 $E7(\#9)$

Chords: AMI^7 (AMI^9 G) $F9(\#11)$ $E7(\#9)$ AMI^7 D^9_{SUS} G^6 $D^7(alt)$ G^6 $C\#9(b5)$

B

Chords: C^6 DMI^7 EMI^7 DMI^7 C^6 DMI^7 EMI^7 A^7

Chords: DMI^7 $Bb9(\#11)$ A^7 DMI^7 G^9_{SUS} C^6 $D^7(alt)$

C

Chords: GMA^7 AMI^7 BMI^7 AMI^7 GMA^7 AMI^7 BMI^7 $E7(\#9)$

Chords: AMI^7 (AMI^9 G) $F9(\#11)$ $E7(\#9)$ A^9 D^9_{SUS} G^6 (D^7) (solo pick-ups)

Chords: AMI^9 D^9_{SUS} GMA^7

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

Where are you? Where have you gone with - out me?

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

I thought you cared a - bout me. Where are you?

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

Where's my heart? Where is the dream we start - ed?

$(D\#_{MI} 7(b5))$ $G\#^7(\#9)$ $C^{\circ 7}$ $C\#_{MI}^7$ $F\#^7$ B_{MI}^{11} E^{13} A^6 E_{MI}^{11} A^7

I can't be - lieve we part - ed. Where are you?

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

When we said good - bye, love, what had we to gain?

$D_{MA}^7 (B_{MI}^7)$ $G\#_{MI}^{11}$ $C\#^7$ $F\#_{MI}^7$ B^9 B_{MI}^7 E^7

When I gave you my love was it all in vain?

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

All life through must I go on pre - tend - ing?

$(D\#_{MI} 7(b5))$ $G\#^7(\#9)$ $C^{\circ 7}$ $C\#_{MI}^7$ $F\#^7$ B_{MI}^{11} E^7 $A^6 (B_{MI}^7 E^7)$

Where is my hap - py end - ing? Where are you?

You Are So Beautiful

Billy Preston
& Bruce Fisher

Pop Ballad

A G GMA7 G7 CMA7 F9 G

You are so beau - ti - ful to me.

G GMA7 G7 CMA7 F9 G DMI7 G7

You are so beau - ti - ful to me. Can't you see?

B CMA7 B7 (⊕) EMI EMI (MA7) EMI7 A9 D7 (b9) SUS

You're ev - 'ry - thing that I hope for. You're ev - 'ry - thing I need.

G GMA7 G7 CMA7 F9 G (C/G)

You are so beau - ti - ful to me.

(Optional)

(⊕) EMI EMI EMI7 A9 (A tempo) G GMA7 G7 CMA7 F9

You're ev - 'ry - thing I need. You are so beau - tu - ful to

G GMA7 G7 CMA7 F9 G

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 G GMA7 G7 CMA7 F9 1. G C/G G D9 SUS

You are so beau - ti - ful to me.

2. G DMI7 G7

me. Can't you see?

(Letter B as is above)

You Must Believe in Spring

Lyric: Alan & Marilyn Bergman
 Music: Michel Legrand

A *Ballad*

$E^b_{MI} 7^{(b5)}$ $(A^b_{MI} 7^{(b9)})_{SUS}$ $A^b_{MI} 7^{(b9)}$ $A^b_{MI} 7^{(b9)}$ $(D^b_{MI} 7^{(b9)})_{SUS}$ $D^b_{MI} 7^{(b9)}$ $(D^b_{MI} 7^{(b9)})_{SUS}$ $D^b_{MI} 7^{(b9)}$

When lone - ly feel - ings chill the mead - ows of your mind,

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

just think when win - ter comes, can spring be far be - hind?

$B^b_{MI} 7^{(b5)}$ $(E^b_{MI} 7^{(b9)})_{SUS}$ $E^b_{MI} 7^{(b9)}$ $A^b_{MI} 7^{(b5)}$ $(D^b_{MI} 7^{(b9)})_{SUS}$ $D^b_{MI} 7^{(b9)}$

Be - neath the deep - est snows, the se - cret of a rose

$F^{\#}_{MI} 7$ $(B^9)_{SUS}$ B^7 $E^b_{MI} 7$ $(B^b_{MI} 7^{(b5)})_{SUS}$ $D^{\#}_{MI} 7^{(b5)}$ $G^{\#} 7$

is mere - ly that it knows you must be - lieve in spring.

B $E^b_{MI} 7^{(b5)}$ $(A^b_{MI} 7^{(b9)})_{SUS}$ $A^b_{MI} 7^{(b9)}$ $A^b_{MI} 7^{(b9)}$ $(D^b_{MI} 7^{(b9)})_{SUS}$ $D^b_{MI} 7^{(b9)}$ $(D^b_{MI} 7^{(b9)})_{SUS}$ $D^b_{MI} 7^{(b9)}$

Just as a tree is sure its leaves will re - ap - pear;

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

it knows its emp - ti - ness is just a time of year.

$B^b_{MI} 7^{(b5)}$ $(E^b_{MI} 7^{(b9)})_{SUS}$ $E^b_{MI} 7^{(b9)}$ $A^b_{MI} 7^{(b5)}$ $(D^7)_{SUS}$ D^7 (D^7) D^7

The fro - zen moun - tain dreams of Ap - ril's melt - ing streams.

$G^b_{MI} 7$ $(C^9)_{SUS}$ C^7 $F^b_{MA} 7$ (B^7) $E^b_{MI} 7^{(b5)}$ A^7

How crys - tal clear it seems, you must be - lieve in spring.

C $E_{MI}^{7(b5)}$ $(A_{SUS}^{7(b9)})$ $A^{7(b9)}$ $A^{7(b9)}$ D D_{MI}
 You must be - lieve in love and trust it's on its way,
 G_{MI}^7 (C^9_{SUS}) C^7 $C^{7(b9)}$ F F_{MA}^7
 just as the sleep - ing rose a - waits the kiss of May.
 $B_{MI}^{7(b5)}$ $(E^7_{SUS}(b9))$ $E^{7(b9)}$ $A_{MI}^{7(b5)}$ $(D^7_{SUS}(b9))$ $D^{7(b9)}$
 So in a world of snow, of things that come and go,
 G_{MI}^7 (C^9_{SUS}) C^7 F_{MA}^7 $B^b_{MA}^9(\#11)$
 where what you think you know, you can't be cer - tain of, you
 $E_{MI}^{7(b5)}$ (B^b7) $A^{7(b9)}$ D_{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 DMA^7 (E^b7) E^bMA^7

You stepped out of a dream. You are too

(CMI^7) F^7 F^7 B^bMA^7

won - der - ful to be what you seem. Could there be

B AMI^7 D^7 GMA^7

eyes like yours? Could there be lips like yours? Could there be

BMI^7 E^7 FMI^7 B^b7 EMI^9 A^{13}

smiles like yours, hon - est and tru - ly?

C DMA^7 (E^b7) E^bMA^7

You stepped out of a cloud. I want to

(CMI^7) F^7 F^7 $A^b9(\#11)$ G^7

take you a - way, a - way from the crowd, and have you

D $EMI^7(b5)$ A^7 $(F\#MI^7)$ DMA^7 $(G^9(\#11))$ $F\#MI^9$ BMI^7

all to my - self, a - lone and a - part, out of a

EMI^7 A^7 DMA^7 (B^7) EMI^7 A^7

dream, safe in my heart.

You've Changed

Lyric: Bill Carey
Music: Carl Fischer

Ballad

C7(#5) **A** FMA7 BMI7(b5) E7(#5) AMI7(b5)

You've changed, that spar - kle in your eyes is gone. Your

D7 D7(#5) G9 (AbMI7 Db7 GMI9 C7))
smile is just a care - less yawn. You're break - ing my heart, you've changed.

(F6/4) AMI7 D7 GMI7 C7(#5) FMA7 BMI7(b5) E7(#5)

You've changed, your kiss - es now are so bla -

AMI7(b5) D7 D7(#5) G9
sé. You're bored with me in ev - 'ry way. I

(AbMI7 Db7 GMI9 C7)) CMI7 F9
can't un - der - stand, -- you've changed. You've for -

B BbMA9 Eb9sus (FMA9) AMI7
got - ten the words, "I love you," each mem - o - ry that we've shared.

CMI7 F7 BbMA9 Eb9sus
You ig - nore ev - 'ry star a - bove you. I can't

AMI7 AbMI7 Db9 GMI7 C7 **C** FMA7 (F9(MA7) FMA7)
re - a - lize you ev - er cared. You've changed, you're

BMI7(b5) E7(#5) AMI7(b5) D7 D7(#5)
not the an - gel I once knew. No need to tell me that we're

G9 (AbMI7 Db7 GMI9 C7)) F6 (Ab13 GMI7 C7(#5))
through. It's all o - ver now, you've changed.

APPENDIX - SOURCES

A wide selection of published music, manuscripts, records and other sources was used in creating the charts in this book. Below is an alphabetical listing of tunes with the major sources used for each.

Sources on paper fall into four categories:

- 1) Published sheet music - usually a full piano/vocal arrangement, though only melody and chord symbols in some instances.
- 2) Published transcription - a literal transcription from a specific recorded version.
- 3) Publisher's lead sheet - an in-house document created by staff transcribers or an outside transcription service with or without the composer's input; it usually reflects a single recorded version.
- 4) Composer's lead sheet - an original lead sheet in the composer's own hand.

The recorded sources for each tune are listed in order of contribution - records listed first contributed more to the final chart than those records which follow. Often other recordings were listened to but are not listed if they added no new information to the charts. 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"
6. 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".
7. AMERICAN GOTHIC - Composer's lead sheet. Bob Berg's "Back Roads"
8. AND IT ALL GOES ROUND AND ROUND - "Jaye P. Morgan", Sheila Jordan and Mark Murphy's "One For Junior".
9. ANOTHER STAR - Published sheet music. Stevie Wonder's "Songs In The Key Of Life".
10. ANOTHER TIME - Composer's lead sheet. Alan Broadbent's "Another Time".
11. APPOINTMENT IN GHANA - Jackie McLean's "Jackie's Bag".
12. ARIETAS - Freddie Hubbard's "Ready For Freddie".
13. AUTUMN SERENADE - Published sheet music. "John Coltrane and Johnny Hartman".
14. B-STING - Composer's lead sheet. Brandon Fields' "Everybody's Business".
15. BABY COME TO ME - Published sheet music. Patti Austin's "Every Home Should Have One".
16. BACKSTAGE SALLY - Art Blakey's "Buhaina's Delight".
17. A BALLAD FOR DOLL - Jackie McLean's "Jackie's Bag".
18. BALLAD FOR TWO MUSICIANS - Composer's lead sheet. Trilok Gurtu's "Crazy Saints".
19. BIRD OF BEAUTY - Published sheet music. Stevie Wonder's "Fulfillingness' First Finale".
20. BLACK NILE - Composer's lead sheet. Wayne Shorter's "Night Dreamer".
21. 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".
22. BLUE TUESDAY - "Jessica Williams At Maybeck"
23. BLUE SPIRITS - Freddie Hubbard's "Blue Spirits"
24. BODY AND SOUL - John Coltrane's "Coltrane's Sound", Coleman Hawkins' "Body And Soul", Billie Holiday's "The Silver Collection".
25. BROTHERS OF THE BOTTOM ROW - Julian Joseph's "The Language Of Truth".
26. BU'S DELIGHT - Art Blakey's "Buhaina's Delight".
27. BUD POWELL - Composer's lead sheet. "Chick Corea and Gary Burton In Concert. Zurich, Oct. 28, 1979"
28. BUTTERFLY - Norman Connors' "This Is Your Life", Herbie Hancock's "Earth Run".
29. CAN'T STOP THE WIND - Paul McCandless' "Premonition".
30. 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".
31. CEORA - Lee Morgan's "Cornbread".
32. CHAIRS AND CHILDREN -Composer's lead sheet. Gary Burton's "Reunion".
33. CHICK'S TUNE - Published sheet music. Blue Mitchell's "The Thing To Do".
34. CIRCULAR MOTION - Composer's lead sheet. Phil Markowitz' "Sno' Peas".
35. CIRRUS - Bobby Hutcherson's "Cirrus".
36. 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".
37. COOL GREEN - Jackie McLean's "Bluesnik".
38. CREEPIN' - Published sheet music. Stevie Wonder's "Fulfillingness' First Finale".
39. D MINOR MINT - Freddie Hubbard's "The Best Of Freddie Hubbard".

40. DADDY'S GIRL CYNTHIA - Composer's lead sheet. Donald Brown's "Cause And Effect".
41. DANCING IN THE STREET - Published sheet music. Martha Reeves And The Vandellas on "The Motown Sound - Vol.3".
42. DARIUS DANCE - Composer's lead sheet. Marc Copland's "Two Way Street".
43. 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", 44. DEXTER - Composer's lead sheet. Joey Calderazzo's "To Know One".
45. DIENDA - Branford Marsalis' "Royal Garden Blues".
46. DIVERTAMENTO - Composer's lead sheet. Eddie Daniels' "Breakthrough".
47. DOLPHIN DANCE - Herbie Hancock's "Maiden Voyage".
48. DON'T ASK WHY - Composer's lead sheet. Alan Broadbent's "Everything I Love".
49. 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".
50. 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".
51. THE DOUBLE UP - Lee Morgan's "Carumba".
52. DREAMIN' - Published sheet music. Vanessa Williams' "The Right Stuff".
54. EL GAUCHO - Wayne Shorter's "Adam's Apple".
55. EMILY - Published sheet music. Bill Evans' "Autumn Leaves", "Buenos Aires Concert - 1973", and "You're Gonna Hear From Me".
56. 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".
57. FALL WITH ME - Composer's lead sheet. Jude Swift's "Common Ground".
59. 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",
60. FREEDOMLAND - Composer's lead sheet. The Yellowjackets' "Greenhouse".
61. FROM DAY TO DAY - Composer's lead sheet. Mulgrew Miller's "From Day To Day".
62. THE GENTLE RAIN - Luiz Bonfa's "Non-Stop To Brazil", Irene Kral's "Gentle Rain", Sarah Vaughn's "Copacabana", Joe Pass' "Tuto Bem".
63. GET READY - Published sheet music. "The Temptations' Greatest Hits - Vol.1".
64. 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".
66. GRAND CENTRAL - "Cannonball And Coltrane".
67. HARD EIGHTS - Lyle Mays' "Fictionary".
68. GUSH - Composer's original score. Maria Schneider's "Evanescence".
69. HEAT WAVE - Published sheet music. Martha Reeves and the Vandellas on "The Motown Sound - Vol.2".
70. HERZOG - Bobby Hutcherson's "Total Eclipse".
71. HOLD ON, I'M COMING - Published sheet music. Same & Dave's "Hold On, I'm Coming" (45rpm).
72. HOW SWEET IT IS - Published sheet music. Marvin Gaye on "The Motown Sound, Vol. 5".
73. I CAN'T HELP IT - Michael Jackson's "Off The Wall".
74. 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".
76. 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".
77. I HEAR A RHAPSODY - Bill Evans' "Montreux II", Bill Evans & Jim Hall's "Undercurrent", Keith Jarrett's "Tribute", "Jim Hall Live".
78. I HEARD IT THROUGH THE GRAPEVINE - Published sheet music. "Every Great Motown Hit of Marvin Gaye".
80. I WANTED TO SAY - Composer's lead sheet. Kenny Barron's "Quickstep".
83. 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".
84. 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".
86. I'M LOSING YOU - Published sheet music. The Temptations on "The Motown Sound - Vol.8".
87. I'M THROUGH WITH LOVE - Published sheet music. "Sarah Vaughn", "More of the Great Lorez Alexandria", Etta Jones' "So Warm".
88. 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".

89. 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".
90. IN CASE YOU MISSED IT - Bobby Watson's "Post-Motown Bop", Art Blakey's "Album Of The Year".
91. IN LOVE WITH NIGHT - Composer's lead sheet. Andy LaVerne's "Double Standard".
92. INNER URGE - Joe Henderson's "Inner Urge" and "The Standard Joe Henderson".
93. 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".
95. ISOAR - Composer's lead sheet. Nguyen Le's "Zanzibar".
96. ISOTOPE - Joe Henderson's "Inner Urge".
97. IT ALWAYS IS - Tom Harrell's "Sail Away".
100. JEAN DE FLEUR - Grant Green's "Idle Moments".
101. 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",
102. JOHN'S WALTZ - John Abercrombie & Andy LaVerne's "Now It Can Be Played".
103. 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".
104. 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".
105. 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".
106. KAHLIL THE PROPHET - Jackie McLean's "Destination Out".
107. KNOCK ON WOOD - Published sheet music. Eddie Floyd's "Knock On Wood".
108. THE LAMP IS LOW - Published sheet music. Carmen McRae'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".
109. LAST NITE - Larry Carleton's "Last Night" and "Sleepwalk".
110. LAST SEASON - Composer's original score. Maria Schneider's "Evanescence".
111. 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".
112. LET'S STAY TOGETHER - Published sheet music. Al Green's "Let's Stay Together" (45 rpm).
113. LITHA - Chick Corea's "Inner Space", Stan Getz' "Sweet Rain".
114. LONELY WOMAN - Composer's lead sheet. Horace Silver's "Song For My Father", Pat Metheny's "Rejoicing".
115. LOOK AT THE BIRDIE - Art Blakey's "Roots And Herbs".
116. LOVE LETTER - Composer's lead sheet. Eddie Gomez' "Next Future".
118. LOVE'S HAUNTS - Composer's lead sheet. Aydin Esen's "Anadolu".
120. LULLABY IN RHYTHM - Published sheet music. "Charlie Ventura In Concert", "The Four Freshmen and Five Saxes", Art Tatum's "Complete Pablo Solo Masterpieces".
121. MAIDEN VOYAGE - Herbie Hancock's "Maiden Voyage".
122. MAMACITA - Joe Henderson's "The Kicker".
123. MAN FACING NORTH - Composer's lead sheet. The Yellowjackets' "Like A River".
124. METAMORPHOSIS - Composer's lead sheet. Horace Silver's "The Stylings Of Silver" and "Explorations By The Horace Silver Quintet".
125. MIDNIGHT SILENCE - "Kenny Kirkland".
126. MONK ON THE RUN - Composer's lead sheet. Othello Molineaux' "It's About Time".
127. 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'".
128. 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".
130. MOONLIGHT SERENADE - Published sheet music. Glenn Miller's "In The Digital Mood", Frank Sinatra's "The Reprise Collection".
131. MY GIRL - Published sheet music. The Temptations on "The Motown Sound - Vol.5".
134. NEVER SAID (Chan's Song) - "Diane Reeves", Herbie Hancock & Bobby McFerrin on "Round Midnight - Vol.2".
135. NEW BOOTS - Composer's lead sheet. Mark Varney's "Truth In Shreading".
136. NEXT FUTURE - Composer's lead sheet. Eddie Gomez' "Next Future".

138. NO WAY OUT - Composer's lead sheet. Othello Molineaux' "It's About Time".
139. NOWHERE TO RUN - Published sheet music. Martha Reeves and the Vandellas on "The Motown Sound - Vol.5".
140. OFF FLOW - Composer's lead sheet. Dave Liebman's "Turn It Around".
141. 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".
142. ONE BIRD, ONE STONE - Don Grolnick's "Nighthtown".
143. ONE FINGER SNAP - Herbie Hancock's "Empyrean Isles".
144. OOO BABY BABY - Published sheet music. Smokey Robinson & The Miracles' "Ooo Baby Baby" (45 rpm).
145. 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".
146. OUT A DAY - Composer's lead sheet. Franck Amsallem's "Out A Day".
148. 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".
149. PART-TIME LOVER - Published sheet music. Stevie Wonder's "In Square Circle".
150. PENDULUM - Composer's lead sheet. Richie Beirach's "Elm".
151. 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".
152. PROMISE - Bob Berg's "Enter The Spirit".
153. PUNJAB - Joe Henderson's "In And Out".
154. PYRAMID - Composer's lead sheet. "Further Explorations By The Horace Silver Quintet".
155. QUESTION MARK - Composer's lead sheet. Nguyen Le's "Miracles".
156. RAINLAND - Paul McCandless' "Premonition".
157. REACH OUT, I'LL BE THERE - Published sheet music. The Four Tops on "The Motown Sound - Vol.9".
158. REAL LIFE - Phil Woods' Little Big Band's "Real Life".
159. RED'S BLUES - Composer's lead sheet. Jerry Bergonzi's "Lineage".
160. RELENTLESS - Composer's lead sheet. Bob Mintzer's "I Remember Jaco".
161. RESPECT - Published sheet music. Aretha Franklin's "Respect" (45 rpm), Otis Redding's "Respect" (45 rpm).
162. REVELATION - Composer's lead sheet. The Yellowjackets' "Shades".
163. RIDDLES - Composer's lead sheet. Richie Beirach & George Coleman's "Convergence", "The John Abercrombie Quartet".
164. RITUAL - Chick Corea's "Paint The World".
165. RUBY - Published sheet music. Ray Charles' "The Legend Lives", Jimmy Ponders' "To Reach A Dream".
166. SAIL AWAY - Tom Harrell's "Sail Away".
167. 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".
168. 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".
169. 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".
170. SHORT STORY - Joe Henderson's "In And Out".
171. SINCE WE MET - Publisher's lead sheet. Bill Evans' "Since We Met" and "Eloquence".
172. SMILE PLEASE - Published sheet music. Stevie Wonder's "Fulfillingness' First Finale".
173. SO NEAR, SO FAR - Miles Davis' "Seven Steps To Heaven".
174. SOLITUDE - Published sheet music. Duke Ellington's "Money Jungle", "Ella Fitzgerald Sings The Duke Ellington Songbook", Billie Holiday's "The Complete Decca Recordings".
175. SPEAK LIKE A CHILD - Herbie Hancock's "Speak Like A Child".
176. SPRING IS HERE - Published sheet music. Bill Evans' "Bill Evans At Town Hall" and "The Complete Riverside Recordings", John Coltrane's "The Stardust Sessions".
177. 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".
178. 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".
179. 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".
180. STEEPIAN FAITH - "Kenny Kirkland".
182. STEP LIGHTLY - Blue Mitchell's "The Thing To Do".
183. 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".

184. 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".
185. SUB AQUA - Scott Henderson & Gary Willis & Tribal Tech's "Primal Tracks".
186. SUGAR - Stanley Turrentine's "Sugar".
187. SUPER BLUE - Freddie Hubbard's "Super Blue".
188. 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".
189. SWEET LOVE - Published sheet music. Anita Baker's "Rapture".
190. 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".
191. 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".
193. THAT GIRL - Published sheet music. Stevie Wonder's "Musiquarium I, Vol.2".
195. 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".
196. 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".
197. 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".
198. TINY CAPERS - "Clifford Brown & Max Roach".
199. TOKYO DREAM - Published sheet music. Alan Holdsworth's "Road Games".
200. TOO HIGH - Published sheet music. Stevie Wonder's "Inner Visions".
201. TOY TUNE - Wayne Shorter's "Etcetera", Dave Kikoski's "Persistent Dreams".
202. THE TRACKS OF MY TEARS - Smokey Robinson & The Miracles on "The Motown Sound - Vol.5".
203. TUZZ'S SHADOW - Composer's lead sheet. Warren Bernhardt's "Reflections".
205. (USED TO BE A) CHA CHA - "Jaco Pastorius", Michel Camilo's "Suntan".
206. WALK OF THE NEGRESS - Composer's lead sheet. "Robert Hurst Presents Robert Hurst".
207. WARM VALLEY - Published sheet music. Duke Ellington's "The Best Of Duke Ellington" and "Money Jungle", Kenyon Ruffin's "The Only One", Jerome Richardson's "Roamin' With Richardson".
208. 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".
209. 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".
210. WHAT'S GOING ON? - Published sheet music. Marvin Gaye's "What's Going On?"
211. WHAT'S LOVE GOT TO DO WITH IT - Published sheet music. Tina Turner's "Private Dancer".
212. 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".
213. 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.".
214. WHERE ARE YOU - Published sheet music. "The Best Of Dinah Washington", Dexter Gordon's "I Want More", "The Red Garland Quartet".
215. 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".
216. 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".
217. 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".
218. 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".