

Bb Version

THE NEW REAL BOOK

Volume Two

Created by Musicians for Musicians

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Mr. P.C.
Bessie's Blues
Dear Lord
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- | | | | |
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| | | SERGIO MENDEZ | So Many Stars |
| | | LUIS BONFA | Manha De Carneval |

(* = U.S. Supplement)

CHOICE STANDARDS Including Lyrics And Correct Changes

After You've Gone	I'm Glad There Is You	Rockin' Chair
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Black And Blue	It's The Talk Of The Town	Spring Can Really Hang You Up The Most
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Cherokee	Let's Fall In Love	There Is No Greater Love
Day By Day	Lullaby Of The Leaves	Three Little Words
Exactly Like You	Mean To Me	'Til There Was You
Flamingo	Memories Of You	Unforgettable
Fly Me To The Moon	The Masquerade Is Over	What A Difference A Day Made
Get Happy	More Than You Know*	What A Little Moonlight Can Do
Harlem Nocturne	My Ship	While We're Young
Honeysuckle Rose	Never Will I Marry	Will You Still Be Mine?
I Believe In You	A Nightengale Sang In Berkeley Square	Without A Song *
I Hadn't Anyone Till You	No Moon At All *	Wrap Your Troubles In Dreams *
I'll Be Around	On The Sunny Side Of The Street	You Fascinate Me So
Ill Wind	Once In A While	You're My Everything
I'll Get By	Perdido	

CONTEMPORARY JAZZ AND JAZZ/FUSION Exactly As Recorded By:

CHICK COREA	Spain Windows Waltse For Dave Friends You're Everything 500 Miles High Sea Journey Time Track Got A Match? Eternal Child T.B.C.(Terminal Baggage Claim) Morning Sprite	BOB BERG	Friday Night At The Cadillac Club Words I Thought About You
MICHAEL BRECKER	Dogs In The Wine Shop Peep Never Alone Escher Sketch Ode To The DooDa Day Choices	YELLOWJACKETS.	Geraldine Advance
EDDIE GOMEZ	Forever Power Play Delgado Loxodrome	JOHN ABERCROMBIE	Still Remember Hymn
BILLY CHILDS	Quiet Girl When All Is Said And Done Like Father, Like Son Midland	MIKE STERN	Loose Ends Chromazone
JOHN PATITUCCI	Growing Baja Bajo Wind Sprint	RICHIE BEIRACH	Veils Natural Selection
DAVE SANBORN	Lisa It's You	JOHN SCOFIELD.	Time Marches On Wabash III
SCOTT HENDERSON	Tunnel Vision The Necessary Blonde	BOB MINTZER	Truth Mine Is Yours
FRED HERSCH	Rain Waltz	ENRICO PIERANUNZI	Dee Song Don't Forget The Poet
ARMEN DONELIAN	Stargazer	AL JARREAU	More Love
		CHAKA KHAN	I'll Be Around
		TAKE SIX	A Quiet Place
		RANDY BRECKER	Moontide
		GARY BURTON.	Will You Say You Will
		DAVE & DON GRUSIN	Sailing At Night
		PAUL McCANDLESS	Willow
		RAY OBIEDO	Criss Cross
		SACBE	Mozambique
		DAVE LIEBMAN	Napanoch
		STEVE ERQUIAGA	Three Hearts Dancing
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(* = U.S. Supplement)

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PUBLISHER'S FOREWORD

We at Sher Music Co. are very pleased to offer you this latest anthology of jazz and standard tunes. We hope you will be pleased with the selection of material and we know you will appreciate all the care and attention to detail that went into this project. All the people who work on our books are professional musicians and so we are consumers as well as producers of these books. We know what it feels like to be on the bandstand, counting on these charts to help us play our best. So we have done our utmost to make each tune readable, accurate, complete and easy to understand. We certainly hope you have as much fun playing out of this book as we have during the two and a half years it was being put together.

The albums the contemporary tunes are on are listed in the *Appendix - Sources*. I highly recommend you buy these records so you can hear how beautiful the tunes are. Jazz music and jazz composition in particular continues to grow and mature but there is a lot of chaff in with the wheat. I hope you will take the time to benefit from our listening to countless albums to find the choicest tunes to include in the book.

In Volume 2 of "The New Real Book", we are especially pleased to be able to include some of the all-time masters of jazz writing e.g., John Coltrane, Horace Silver and Chick Corea. We hope you appreciate having accurate versions of these jazz classics to play from.

As in Volume 1, the charts for the standard tunes are derived from numerous recordings of each one, synthesized together to give you a consensus of how jazz players have adapted these great melodies as vehicles for improvisation. While there are no absolute "right" changes for all time for these tunes, I'm sure you will find the charts for the standards very logical and a good starting place for your own interpretations.

An endeavor such as this book is invariably the result of many people's contributions. I would like to thank the following people who were instrumental in making Vol. 2 become a reality. First, I'd like to thank Bob Bauer for another outstanding job of transcribing and editing. If you want to get a sense of Bob's unique genius, I suggest you listen to Michael Brecker's "Escher Sketch" and watch Bob's transcription go by (done without benefit of any pre-existent lead sheet) - pretty amazing! His intelligence and love for the music comes through on every page.

Copyists Ernie Mansfield and Ann Krinitsky are responsible for making these charts eminently legible - great work! Jay Dunitz was kind enough to let us use his beautiful art work for the cover and graphic artist Marsha Blackburn added the finishing touches.

Special thanks goes to Herman Leonard, Patrick Hinely, Paul Hoeffler, Tom Copi, Chuck Stewart and all the other photographers whose work help make this book esthetically pleasing as well as useful. Much thanks goes to Dave Hooten, Sue Claxton, and everyone at Willow Creek Printing for doing their usual outstanding job. And ongoing thanks are due to Betsy Ginkel and Maury Sher for keeping Sher Music Co. up and running.

Thanks are also due to Susan Muscarella-Park, Ray Scott, Fred Zimmerman, Steve Rubardt, Kevin Dillon, Michael Aragon, Vince Wallace, Larry Dunlap, Jean-Michel Hure, Sheldon Brown and all the other Bay Area musicians who have road-tested and proofread these charts over the last two years. Thanks again to Bob Parlocha of KJAZ radio and my brother, Jonathan Sher, for their wisdom and support and to Jim Zimmerman for a fine job of transcribing the sample drum parts in Appendix I of the concert version. I am most grateful to have been blessed with the two sweetest kids alive, Benny and Annalisa, and such a loving and supportive wife, Sueann Bettison-Sher, who has kept me going in more ways than I can count. Finally, my deepest appreciation to all the composers and musicians whose creative efforts are the basis of this book.

CHUCK SHER - Editor and Publisher

MUSICAL EDITOR'S FOREWORD

Nine years ago my friend Chuck came to me and said, "Let's put out a fake book". He knew that I was always transcribing tunes off of albums so we could play them; I knew that he was the original tune-freak, always aware of the best music, old or new. Not ones to be shy, the first book was named *The World's Greatest Fake Book*. Regardless of such high claims, the book was well received; a few years later *The New Real Book* met with even more success. Obviously the time for a fake book by and for musicians was an idea whose time had come.

Since that beginning, I have had the chance to hear many people's reactions to the books. Lots of wonderful praise, a few mistakes spotted, and interested questions and comments. I thought I might use this space to respond to a couple of those comments. (For specific information on the use of the charts, please see "General Rules" on page iii. If you're interested in a detailed account of the choices involved in creating these charts, you would do well to read my Foreword to Volume One.)

One question I've heard a lot is "What record is this chart based on?". Well, once you've worked your way through all the tunes, you may find yourself in the back of the book and - voila! - the "Sources" section appears. Here we've listed every tune and the important sources, both paper and vinyl, used in creating the charts.

A few of the tunes in this volume can be found in some of the other fake books out there (especially a certain illegal one). Many of us have learned tunes from these earlier books, and have grown used to certain chords and melodies. Some people have complained that the versions found here "are just plain wrong"; they obviously don't sound the way we're used to hearing them. But please give them a chance - I promise that these charts are more faithful to the tune as it is recorded than any others you will find. Sometimes whole sections of a tune - intros, endings, and shout choruses, in all their glory - are missing entirely in these other books. Check out the intros to *Blues For Alice*, *Bye Bye Blackbird*, and *Nica's Dream* (as well as the melody and chords on *Nica's*; now about bars 11-13 of A, and bar 7 of B!). Notice the changes for *Naima*, the keys of *Windows* and *Equinox*. Even such "obvious" tunes as *Freedom Jazz Dance*, *Giant Steps* and *Mr. P.C.* have subtle and not-so-subtle differences. In time you may come to wonder, as I have, how you ever played these tunes the old way.

My heartfelt appreciation goes to Chuck Sher, who realized that better music makes a better world and did something about it. And how could this have happened without the fine, careful work of Ernie Mansfield and Ann Krinitsky - another great job. Many thanks to those who helped proofread the charts, especially Larry Dunlap, whose insight was particularly keen. And finally I thank the composers and lyricists of this great music. Many of them sent original manuscripts, responded to questions along the way, and proofread the final charts. All of them have given something of themselves to make this world a little brighter. Let's keep it up.

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., etc.) 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 keyboards 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 but the page numbers are different.
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.

BOB BAUER - Musical Editor

NOTE: The Chick Corea compositions in this book were derived from both Chick's original lead sheets and the recordings themselves. Anyone interested in obtaining copies of Chick's original lead sheets may do so by writing Chick Corea Productions, 2635 Griffith Park Blvd., Los Angeles, CA 90039.

GENERAL RULES FOR USING THIS BOOK

FORM

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

CHORDS

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

TERMS

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

TRANSPPOSITIONS

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

ABBREVIATIONS

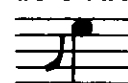
15ma two octaves higher
 15ma b. two octaves lower
 8va one octave higher
 8va b. one octave lower
 accel. accelerando
 alt altered
 bari baritone saxophone
 bkgr. background
 bs. bass
 cresc. crescendo
 decres. decrescendo
 dr. drums
 elec. bs. electric bass

elec. pn. electric piano
 fl. flute
 gliss. glissando
 gtr. guitar
 indef. indefinite (till cue)
 L.H. piano left hand
 Med. Medium
 N.C. No Chord
 Orig. Original
 Perc. percussion
 pn. piano
 rall. rallentando
 R.H. piano right hand
 rit. ritardando

sop. soprano saxophone
 stac. staccato
 susp. suspended
 synth. synthesizer
 ten. tenor saxophone
 trb. trombone
 trbs. trombones
 trp. trumpet
 trps. trumpets
 unis. unison
 V.S. Volti Subito (quick page turn)
 w/ with
 x time
 x's times

ORNAMENTS AND SYMBOLS

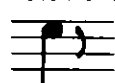
Slide into the note from a short distance below



Slide into the note from a greater distance below



Fall away from the note a short distance



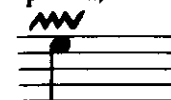
Fall away from the note a greater distance



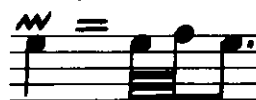
Top note of a complete voicing



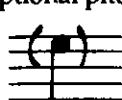
A rapid variation of pitch upward, much like a trill



Mordent



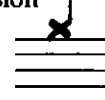
A muted or optional pitch



Note with indeterminate pitch



Rhythm played by drums or percussion



CHORD SYMBOLS

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

Below are two groups of chord spellings:

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

(No Chord)

N.C. C bass C C⁶ C^{6/9} C (add 9)

C^{MA7} C^{MA7}(add 13) C^{MA9} C^{MA13} C⁷ C⁹ C¹³

C^{Mi} C^{Mi6} C^{Mi6/9} C^{Mi}(add 9) C^{Mi7} C^{Mi7}(add 11) C^{Mi7}(add 13)

C^{Mi9} C^{Mi11} C^{Mi13} C^{Mi}(MA7) C^{Mi9}(MA7) C^{Mi7}(b5) C^{Mi9}(b5) C^{Mi11}(b5)

C^{dim.} C^{o7} C^{o7}(add MA7) C⁺ C^{SUS} C⁷_{SUS} C⁹_{SUS} C¹³_{SUS} C⁷_{SUS4-3}

C^{MA7}(b5) C^{MA7}(#5) C^{MA7}(#11) C^{MA9}(#11) C^{MA13}(#11) C⁷(b5) C⁹(b5)

C⁷(#5) C⁹(#5) C⁷(b9) C⁷(#9) C⁷(b9/5) C⁷(#9/5) C⁷(b9/5)

C⁷(#11) C⁹(#11) C⁷(#11/b9) C⁷(#11/#9) C¹³(b5) C¹³(b9) C¹³(#11) C⁷_{SUS}(b9) C¹³_{SUS}(b9)

C/E C/G E/C B^b/C C^(add 9)/E C^(add 9)(omit 3) C⁷(omit 3) C^{Mi7}(omit 5)

C^{#MA7}_{SUS}(b5) F^{#7}_{SUS}(add 3) B^b(add b13) A⁺(add #9) G^{#Mi7}(omit 5)

F/F# E⁺/G G⁷_{SUS}/A G^{MA7}(#5)/F# E^b_{MA7}(#5)/F B^{MA7}_{SUS}/F#

Afro-Centric

Joe Henderson

Med.-Up Swinging Afro

♩ = 217 (trp. & ten.) **A** E^bMA^{7(#11)}

Musical staff for section A, first line. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The tempo is marked as ♩ = 217. The first measure contains a whole note chord E^bMA^{7(#11)}. The melody consists of eighth and quarter notes.

Musical staff for section A, second line. It continues the melody from the first line. A whole note chord DMI¹¹ is written above the staff. The staff ends with a fermata and the instruction "(trp. & ten.)".

Musical staff for section A, third line. It features a bass line with eighth notes. Chords are indicated below the staff: (CMI¹¹) E^bMA^{7(#11)} and B^bMA^{7(#11)}.

Musical staff for section A, fourth line. It features a bass line with eighth notes. A whole note chord B^bMA^{7(#11)} is written above the staff. The staff ends with a fermata and the instruction "(unis.)".

Musical staff for section A, fifth line. It continues the melody from the previous lines. A whole note chord A^bMA^{7(#11)} is written above the staff.

Musical staff for section A, sixth line. It shows a sequence of chords: GMI⁷ (labeled "horn fill"), A^bMA^{7(#11)}, GMI⁷, A^bMA^{7(#11)}, AMI^{7(b5)}, and DMA^{7(#11)}. The staff ends with a double bar line and a repeat sign.

B (Solos) E^bMA^{7(#11)} DMI¹¹ (CMI¹¹) E^bMA^{7(#11)} B^bMA^{7(#11)} A^bMA^{7(#11)}

Musical staff for section B, first line. It shows a sequence of four measures, each with a whole note chord and a "4" below it, indicating a four-measure solo. The chords are E^bMA^{7(#11)}, DMI¹¹, (CMI¹¹) E^bMA^{7(#11)}, and B^bMA^{7(#11)}.

Musical staff for section B, second line. It shows a sequence of six measures, each with a whole note chord and a hatched area below it, indicating a vamp. The chords are GMI⁷, A^bMA^{7(#11)}, GMI⁷, A^bMA^{7(#11)}, AMI^{7(b5)}, and DMA^{7(#11)}. The staff ends with a double bar line and a repeat sign.

After solos, D.C. al Coda

Musical staff for section B, third line. It shows a whole note chord E^bMA^{7(#11)} above a hatched area, indicating a vamp. The staff ends with a double bar line and a repeat sign.

Vamp, fill & fade

Head is played twice before & after solos. Chords in parentheses are optional.

After the Rain

John Coltrane

(Freely) (Intro)
F7_{SUS} (b9)

The main musical score consists of five systems of music. The first system is the Intro, starting with a treble clef, a key signature of one flat, and a 3/4 time signature. The first measure is a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The second system begins with a box labeled 'A' and a 'C' above the first measure. The melody is primarily eighth notes with various accidentals. Chords are indicated above the staff, including EbMA7 (ten.), F7(b9), BbMA7, and BbMA7. The third system includes a measure with a 'pn., sample fill' annotation. The fourth system continues the melodic line with chords like Eb(add #11) Bb and BbMA7. The fifth system concludes with chords Eb(add #11) Bb and BbMA7.

Section B begins with a box labeled 'B' and a 'tenor fill' annotation. It features a first ending (1.) and a second ending (2.), both marked '(ten.)'. The first ending leads to a measure with a 'tenor fill' and an 'indef.' (indefinite) rest. The second ending also leads to a measure with a 'tenor fill' and an 'indef.' rest. The chord F7_{SUS} (b9) is indicated above the staff.

D.S. al 2nd ending al Coda

The final section of the score includes a 'sample fill' annotation. It features a melodic line with triplets and various chords: F7_{SUS} (b9), BbMA7, F7_{SUS} (b9), and BbMA7. The 'sample fill' is a rhythmic pattern of eighth notes.

(sample tenor fill at [B] :)

The sample tenor fill is a melodic line consisting of eighth notes and quarter notes, ending with a quarter rest.

Melody at A is played with variation on each repeat. Tune is rubato throughout.

After You've Gone

Cremer & Layton

Med. Ballad*

A F_{MA}^7 F_{MI}^6 B^b9

Af - ter you've gone, and left me cry - ing,
Af - ter I'm gone, af - ter we break up,

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

Af - ter you've gone, there's no de - ny - ing, you'll feel blue,
Af - ter I'm gone, you're gon - na wake up, you will find

G^9 C^6 C^7

you'll feel sad, you'll miss the dear - est pal you've ev - er had.
you were blind to let some - bod - y come and change your mind.

B F_{MA}^7 F_{MI}^6 B^b9 C_{MA}^7

There'll come a time, now don't for - get it, there'll come a time
Af - ter the years we've been to - geth - er, their joy and tears,

E_{MI}^7 A^9 D_{MI}^7 A^7 D_{MI}^7 F_{MI}^6 B^b9

when you'll re - gret it, Some day, when you grow lone - ly,
all kinds of weath - er, Some day, blue and down heart - ed

C_{MA}^7 B_{MI}^7 E^7 A_{MI}^7 G $F^{\#07}$ C^6 G A^7

your heart will break like mine and you'll want me on - ly, Af - ter you've gone,
you'll long to be with me right back where you start - ed, Af - ter I'm gone,

D_{MI}^7 G^7 C^6 (C^7)

Af - ter you've gone a - way.
Af - ter I'm gone a - way.

* Also played as an up-tempo swing (each bar 2 bars of swing).

Ain't Misbehavin'

Music: Thomas "Fats" Waller
and Harry Brooks
Lyric: Andy Razaf

Med.-Slow Swing

A D^6 B^7 E_{MI}^7 A^7 D^6 (D^7) $F\#^7(\#5)$ G^6 G_{MI}^6

No one to talk with, all by my - self, No one to walk with but I'm hap - py on — the shelf,

D^6 $F\#$ B^7 E_{MI}^7 A^7 $F\#^7$ B^7 E^9 A^7

Ain't mis - be - hav - in', I'm sav - in' my love for you.

D^6 B^7 E_{MI}^7 A^7 D^6 (D^7) $F\#^7(\#5)$ G^6 G_{MI}^6

I know for cer - tain the one I love, I'm through with flirt - in', it's just you I'm think - in' of,

D^6 $F\#$ B^7 E_{MI}^7 A^7 D^6 G^6 G_{MI}^6 D^6 $F\#^7$

Ain't mis - be - hav - in', I'm sav - in' my love for you.

B B_{MI} G^7 E^7 B^7

Like Jack Hor - ner in the cor - ner, don't go no - where, what do I care?

A^6 $(F\#^7)$ B_{MI}^7 E^7 A^7 B^7 E^9 A^7

Your kiss - es are worth wait - in' for, be - lieve me.

C D^6 B^7 E_{MI}^7 A^7 D^6 (D^7) $F\#^7(\#5)$ G^6 G_{MI}^6

I don't stay out late, don't care to go, I'm home a - bout eight, just me and my ra - di - o

D^6 $F\#$ B^7 E_{MI}^7 A^7 D^6 $(B_{MI}^7 E_{MI}^7 A^7)$

Ain't mis - be - hav - in', I'm sav - in' my love for you.

Along Came Betty

Med. Swing

Benny Golson

$\text{♩} = 110$

(B MI^7) **A**

C MI^7 C $\#\text{MI}^7$ F $\#\text{7}$ C MI^7 C $\#\text{MI}^7$ F $\#\text{7}$

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

B MA^7 B b^7 A MA^7 G $\#\text{7}$ (G $\#\text{7}$) G $\#\text{MI}^7$

G $\#\text{MI}^7$ A MI^7 D 7 G $\#\text{MI}^7$ A MI^7 D 7

G MA^7 B 7 E MI^7 A 7 D MI^9

B D MI^9 G 7 B MI^7 E 7 A MI^7 A MI^7 G

F $\#\text{MI}^7$ (b5) B 7 G MI^7 C 7 (B MI^7)

C C MI^7 C $\#\text{MI}^7$ F $\#\text{7}$ C MI^7 C $\#\text{MI}^7$ F $\#\text{7}$


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


D MI^7 (b5) G 7 C MI^7 (b5) F 7 (#9)

Till cue: B b^7 MA 7 C $\#\text{MI}^7$ F $\#\text{7}$ On cue: B b^7 MA 7 C $\#\text{MI}^7$ F $\#\text{7}$

Solo on form (ABC), Use 'Till Cue' ending.
Take 'On cue' ending to last solo.

D

trp. 

ten. 

Chords: CMI⁷, C#MI⁷ F#⁷, CMI⁷, C#MI⁷ F#⁷





Chords: BMA⁷, B^{b7}, AMA⁷, G#⁷






Chords: G#MI⁷, AMI⁷ D⁷, G#MI⁷, AMI⁷ D⁷





Chords: GMA⁷, B⁷, EMI⁷, A⁷, DMI⁹

D.S. al Coda (ten. 8va b.)



Chords: F^{7(#9)}, B^{bMA7}

(trp.)
(ten.)

Chords in parentheses are used for the head only.
No kicks during solos.

ASA

Med. Funk ♩=104

(The Zoo Blues)

Djavan
(As sung by Manhattan Transfer)

(Intro) E_{MI}^7 C^{13} $B^{7(\#9)}$

(1st x tacet)

1. E_{MI}^7 C^{13} $B^{7(\#9)}$ 2. NC. $E_{bass} G_{bass}$ $A_{bass} B_{bass}$

(Melody)

A E_{MI}^7 C^{13} $B^{7(\#9)}$

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

C^{13} $B^{7(\#9)}$ E_{MI}^7 C_{MA}^7 $B^{7(\#9)}$

B A_{MI}^7 D^9 $E^{7(\#9)}$ A_{MI}^7 D^9 $E^{7(\#9)}$ A_{MI}^7 D^9 $E^{7(\#9)}$

A_{MI}^7 D^9 $E^{7(\#9)}$ A_{MI}^7 D^9 $E^{7(\#9)}$ A_{MI}^7 D^9 $E^{7(\#9)}$

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

C E_{MI}^9 C^{13} A_{MI}^7

C^{13} $B^{7(\#9)}$ E_{MI}^9 C^{13}

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

Intro on Manhattan Transfer version is twice as long.

Solo on ABC; After solos, D.S.,
vamp & fade on **C** (no repeat)

Avancé

Russell Ferrante

Med. Bossa (Intro)

(As played by the Yellowjackets)

$\text{♩} = 154$ $D^{(add \#11)}$

$D^{(add \#11)}$ $F^\#$ $C^\#MI^9$ $F^\#$ DMA^7 $F^\#$ $F^\#9_{sus}$ $F^\#7(\#9)$

$D^{(add \#11)(pn.)}$ $F^\#$ $C^\#MI^9$ $F^\#$ DMA^7 $F^\#$ DMA^7 E $E7(\flat 9)$

(add alto)

A

FMA^7/A $G^\#\circ 7$ GMI^7 GMI^7/C ($C_{13}(\#11)$)

(synth. counter-melody: 2nd x only)

GMA^7/B $B^\flat \circ 7$ $E^\flat MA^7$ $E^\flat MA^7(\#5)$ $E^\flat MA^7(13)$ $E^\flat MA^7$

$EMI^9(MA^7)$ EMI^9 $CMA^7(\#11)$ E $CMI^9(\#5)$ CMI^9 B^7/C

1. $B_{13}(\flat 9)/C$ $B_{13}(\flat 9)$ $B^7(\flat 9)$ DMA^7/E $E7(\flat 9)/\#5$ $E7(\flat 9)/\#5$

2. $E7(\flat 9)/\#5$

B

(pn. w/ synth.)

Chords: $G^b_{MA} 7(+11)$, B^b , $B^b_{MI} 6/9$, $G^b_{MA} 7(+5)$, F^9_{SUS} , $F 7(+9)$, $D_{MA} 7$, E , $E 7(+9)(+5)$, $G_{MA} 7$, A , $A 7(+5)$, G^b , $A^b 7(+9)(+5)$, $D^b 9_{SUS}$, $D^b 7(+9)(+5)$

C

(alto w/ pn.)

Chords: $D^{(add \#11)}$, $F^{\#}$, $C^{\#}_{MI} 9$, $F^{\#}$, $D_{MA} 7$, $F^{\#}$, $F^{\#} 9_{SUS}$, $F^{\#} 7(+9)(+5)$, $D^{(add \#11)}$, $F^{\#}$, $C^{\#}_{MI} 9$, $F^{\#}$, $D_{MA} 7$, $F^{\#}$, $D_{MA} 7$, E , $E 7(+9)(+5)$

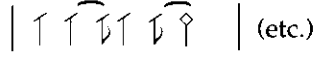
D.S. al Coda (piano solos on AA, melody returns at **B**).

(Alto solo)

Chords: $F^{\#} 9_{SUS}$, $F^{\#} 7(+9)(+5)$, $D^{(add \#11)}$, $F^{\#}$, $C^{\#}_{MI} 9$, $F^{\#}$, $D_{MA} 7$, $F^{\#}$, $F^{\#} 9_{SUS}$, $F^{\#} 7(+9)(+5)$

Vamp, solo & fade

Alto doubles melody at B for out head. Each bar is subdivided into 4 beats + 2 beats.
 Sample pn. comp rhythm at A:



Baby, It's Cold Outside

Frank Loesser

Medium Slow Swing

♩ = 78

(she) I real - ly can't stay, — neigh - bors might think, —

I've Say, got to go 'way, — what's in that drink?

(he) But ba by, it's cold — out - side. But ba - by, it's cold — out there, —

But ba - by, it's bad — out there, — No cabs to be had.

(she) This eve - ning has been so ve - ry nice. — I wish I knew how to break the spell. —

— out - side, — Been hop - ing that you'd — drop in, — I'll hold your hands. —

— out there, — Your eyes are like star - light now, — I'll take your hat. —

My moth - er will start to wor - ry and I ought to say, "No, no, no, sir." At

— they're just like ice. — Beau - ti - ful, what's your — your hair looks swell. — Mind if I move in

1. fath - er will be pac - ing the floor, So real - ly I'd bet - ter hur - ry? Lis - ten to the fi - re - place roar,

scur - ry, Well, may - be just a half a drink more. The

Beau - ti - ful, please don't hur - ry, Put some re - cords on while I pour.

2. D_{MI}^7 G^7 G_{MI}^7 C^7 F^6 C

least I'm gon - na say that I've tried. I real - ly can't stay, ...

clo - er? What's the sense of hurt - ing my pride. Oh ba - by, don't hold.

$A_{MI}^{7(b5)}$ D^7 G^7 C^7 F^6 (C^7)

Ah, but it's cold out - side. (I)

out, Ba - by, it's cold out - side. **(Solo on form)**

$A_{MI}^{7(b5)}$ D^7 G^7 $B^b_{MI}^6$ E^b^9 F^6

Ah, but it's cold (she)

out, Ba - by, it's cold (horns)

G_{MI}^7 $G^{\#07}$ G_{MI}^7 $E^7(\#5)$ A^{13} $D^7(\#5)$ G^{13} $C^7(\#5)$ $F^6/9$

(horns)

Lyric for second verse:

She

He

I simply must go,
 The answer is no,
 The welcome has been
 So nice and warm.
 My sister will be suspicious,
 My brother will be there at the door,
 My maiden aunt's mind is vicious,
 Well maybe just a cigarette more.
 I've got to get home,
 Say lend me a comb,
 You've really been grand,
 But don't you see
 There's bound to be talk tomorrow,
 At least there will be plenty implied,
 I really can't stay,
 Ah, but it's cold outside.

But baby it's cold outside,
 But baby, it's cold outside,
 How lucky that you dropped in,
 Look out the window at that storm.
 Gosh, your lips look delicious,
 Waves upon a tropical shore,
 Gosh, your lips are delicious,
 Never such a blizzard before.
 But baby, you'd freeze out there,
 It's up to your knees out there,
 I thrill when you touch my hand,
 How can you do this thing to me?
 Think of my lifelong sorrow
 If you caught pneumonia and died.
 Get over that old doubt,
 Baby, it's cold outside.

Med.-Up Samba

Baja Bajo

John Patitucci

Chick Corea

$\text{♩} = 140$

(2nd x)

(Intro) $(\frac{D}{MI})$ $(MA7)$ D_{MI}^{11} B^7 B^b7 A^7

(piano)

D_{MI} B^{13} B^{b13} A^{13}

A D_{MI} (Stop time) B^{13} $E^{7(\#9)}$ $A^{7(\#9)}$

(Samba) $D_{MI}^{7(11)}$ $B^b_{MA}7$ $A^b_{MA}7$ B^b

A^7 $A^b_{MA}7$ $G^b_{MA}7(b5)$ $F_{MI}(MA7)$

$E^{7(\#9)}$ $A_{MI}7$ E/C $F^{\#}/A^{\#}$

$G^{\#}/A$ $F^{\#}/G$ $G^{\#}/F^{\#}$ D_{MI}

B D_{MI} $B^{13(\#11)}$ $NC.$ D_{MI}

(1st x only) D_{MI} $B^{13(\#11)}$ (on repeat) $NC. \oplus^1$ (on repeat) \oplus^2 D_{MI}

D.S. al Coda One (\oplus^1)

D.C., play Intro once, solo on AA (1st x with stoptime, 2nd without), then play BB as written. To end last solo, take Coda 1, then D.C. at Coda 2.

melody for bars 7-13 of A (1st x only):

Intro is only repeated at the very beginning.

Bass Blues

John Coltrane
B \flat 7

Med. Swing
♩ = 166
A (drums tacet)
NC

(tenor)

NC

NC

B (add drums)
B \flat 7

E \flat 7

E \flat 7

C (Solos)
B \flat 6

E \flat 7

C \sharp 7

B \flat 7

B \flat 6

C \sharp 7

After solos, play letter **B** first, followed by letter **A**.

Beauty and the Beast

Wayne Shorter

Med. Funk Ballad (Intro)

J = 70

G¹³_{SUS}

1-3.

4.

G¹³

F^{#7}(^{#9})

(sample pn. comp)

(sop.)

A

B_MI⁷

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

F^{#7}(^{#9})

B_MI⁷

A_MI⁷

D¹³

G_MI⁷

F_MI⁷

B^{b13}

E^bMA⁹

D⁷(alt.)

G¹³_{SUS}

G¹³

F^{#7}(^{#9})

(like Intro)

dr. tacet

dr. fill

B

B_MI⁷

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

F^{#7}(^{#9})

B_MI⁷

A_MI⁷

D¹³

G_MI⁷

F_MI⁷

B^{b13}

E^bMA⁹

D⁷(alt.)

(11)

C[#]M_I⁷ F^{#7}

(11)

B_MI⁷ E⁷

A_MI⁹(^{b5})

D⁷(alt.)

(sample sax fill)

C

G¹³_{SUS}

(Sop. solo)

(On cue)
G¹³_{SUS}

G¹³

F^{#7}(^{#9})

Vamp & solo till cue

(end solo)

dr. tacet

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

G13sus sections are funkier.
Melodic rhythm is freely interpreted.

Med. Swing
♩ = 184

Bessie's Blues

John Coltrane

A

Musical notation for section A, first system. Chords: F7, Bb7, F7.

Musical notation for section A, second system. Chords: Bb7, F7, Eb7, D7.

Musical notation for section A, third system. Chords: C7, Bb7, F7, F7, C7.

B

Musical notation for section B, first system. Chords: F7, Bb7, F7.

Musical notation for section B, second system. Chords: Bb7, F7, Eb7, D7.

Musical notation for section B, third system. Chords: C7, Bb7, F7, F7, C7.

C (Solos)

Musical notation for section C, first system. Chords: F7, Bb7, F7.

Musical notation for section C, second system. Chords: Bb7, F7, Eb7, D7.

Musical notation for section C, third system. Chords: C7, Bb7, F7, F7, C7.

After solos, D.C. al Coda

Musical notation for section C, fourth system. Chords: Bb7, F7, Bb6, Bb7, F7, F9.

Black and Blue

Med. Ballad

A

Cold, emp - ty bed, ___ Springs hard as lead, ___ Pains in my head, ___ Feel like old Ned, ___

What did I do ___ to be so black and blue?

No joys for me, ___ No com - pa - ny, ___ E - ven the mouse ___ ran from my house, ___

All my life through ___ I've been so black and blue.

B

I'm white ___ in - side, ___ but that don't help my case; ___

'Cause I ___ can't hide ___ what is on my face. Oh, ___

C

I'm so for - lorn, ___ Life's just a thorn, ___ My heart is torn, ___ Why was I born?

What did I do ___ to be so black and blue?

Second lyric

Just 'cause you're black, folks think you lack,
They laugh at you and scorn you, too,
What did I do to be so black and blue?

When you are near they laugh & sneer,
Set you aside, and you're denied,
What did I do to be so black and blue?

How sad I am, each day I feel worse,
My mark of being dark seems to be a curse.

How will it end, ain't got no friend,
My only sin is in my skin,
What did I do to be so black and blue?

Black Coffee

Slow Bluesy Ballad

Words and music by
Paul Francis Webster and Sonny Burke

A $E_b7(\#9)$ $E7(\#9)$ $E_b7(\#9)$ A^{13} A_b7

I'm feel - in' might - y lone - some, have - n't slept a wink, I
walk the floor and watch the door and in be - tween I drink black cof - fee, —

A_b7 $E_b7(\#9)$ $E7(\#9)$ $E_b7(\#9)$ $C7(\#9)$

Love's a hand - me - down broom. I'll
nev - er know a Sun - day in this week - day room. I'm

$F_{MI}7$ B_b9_{sus} $E_b7(\#9)$ $E7(\#9)$

B $E_b7(\#9)$ $E7(\#9)$ $E_b7(\#9)$ $E7(\#9)$

talk - in' to the shad - ows, One o' - clock to four, And
Lord, how slow the mo - ments go when all I do is pour black cof - fee, —

A_b7 $E_b7(\#9)$ $E7(\#9)$ $E_b7(\#9)$ $C7(\#9)$

Since the blues caught my eye. I'm
hang - in' out on Mon - day my Sun - day dreams to dry. Now a

$F_{MI}7$ B_b9_{sus} $E_b7(\#9)$ $E7(\#9)$ $E_b7(\#9)$ $A9(\#11)$

C $A^b_{MI}7$ D^b9 E^b_{MI} $F_{MI}7(b5)$ $B^b7(\#5)$

man is born to go a - lov - in', _____ A wo - man's born to weep and

$E^b_{MA}7$ $F^{\#}_{MI}7$ $B7$ $E_{MA}7$ $C^{\#}_{MI}7$

fret. _____ To stay at home and tend her ov - en, _____ and

$F^{\#}_{MI}7$ $B7$ $F_{MI}7$ B^b7

drown her past re - grets in cof - fee and cig - a - rettes. I'm

D $E^b7(\#9)$ $E7(\#9)$

moan - in' all the morn - in' and mourn - in' all the night, And in be - tween it's nic - o - tine and

$E^b7(\#9)$ A^{13} A^b7

not much heart to fight, black cof - fee, _____ Feel - in' low as the

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

ground. It's driv - in' me cra - zy, this wait - in' for my ba - by

B^b9_{sus} $E^b7(\#9)$ $E7(\#9)$ $E^b7(\#9)$ $(E7(\#9))$

to may - be come a - round. _____

Blues For Alice

Charlie Parker

Med. Swing

(Intro)

(pn. w/ drums)

Chords: G, B^b, E^b, A^b7^(b5) (alto & muted trp.)

A

Solo

Chords: G⁶, F[#]Mi⁷, B⁷, E^{Mi}7 (A⁷), D^{Mi}7, G⁷⁽⁺⁵⁾

Chords: C⁶, C^{Mi}7, F⁷, G⁶, B^bMi⁷, E^b7

Chords: A^{Mi}7, D⁷, B^{Mi}7, E^{Mi}7, A^{Mi}7, D⁷

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

Chord: G^{6/9} *decresc.*

optional Coda

Chords: B^{Mi}7, E^{Mi}7, A^{Mi}7, D⁷, G^{MA}9

Blues for Yna Yna

Gerald Wilson

Med. Jazz Waltz

$\text{♩} = 111$

(Intro)

(organ fills)

1.

2.

(trps. & saxes)

A

First system of musical notation. The top staff contains a melody line with a slur over the first two measures and a triplet in the fourth measure. The bottom staff contains a bass line with chords **E⁷(#9)** and **D⁷(#9)**. The bass line includes a triplet in the fourth measure.

Second system of musical notation. The top staff contains a melody line with a slur over the first two measures and triplets in the third and fourth measures. The bottom staff contains a bass line with chords **A_MI**, **A_MI^(MA7)**, **A_MI⁷**, and **A_MI⁶**. The bass line includes a triplet in the third measure.

B

Third system of musical notation, labeled **B**. The top staff is marked **(saxes)** and contains a saxophone line with a slur over the first two measures. The bottom staff contains a bass line with chords **A_MI**, **A_MI^(MA7)**, **A_MI⁷**, and **A_MI⁶**. The bass line includes a triplet in the third measure.

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

⊕

Fourth system of musical notation. The top staff is marked **(saxes)** and contains a saxophone line with a slur over the first two measures and triplets in the third and fourth measures. The bottom staff contains a bass line with chords **A_MI**, **A_MI^(MA7)**, **A_MI⁷**, and **A_MI⁶**. The bass line includes triplets in the third and fourth measures.

Vamp & fade

Body and Soul

Lyric by Edward Heyman,
Robert Sour and Frank Eyton
Music by Johnny Green

Medium Ballad

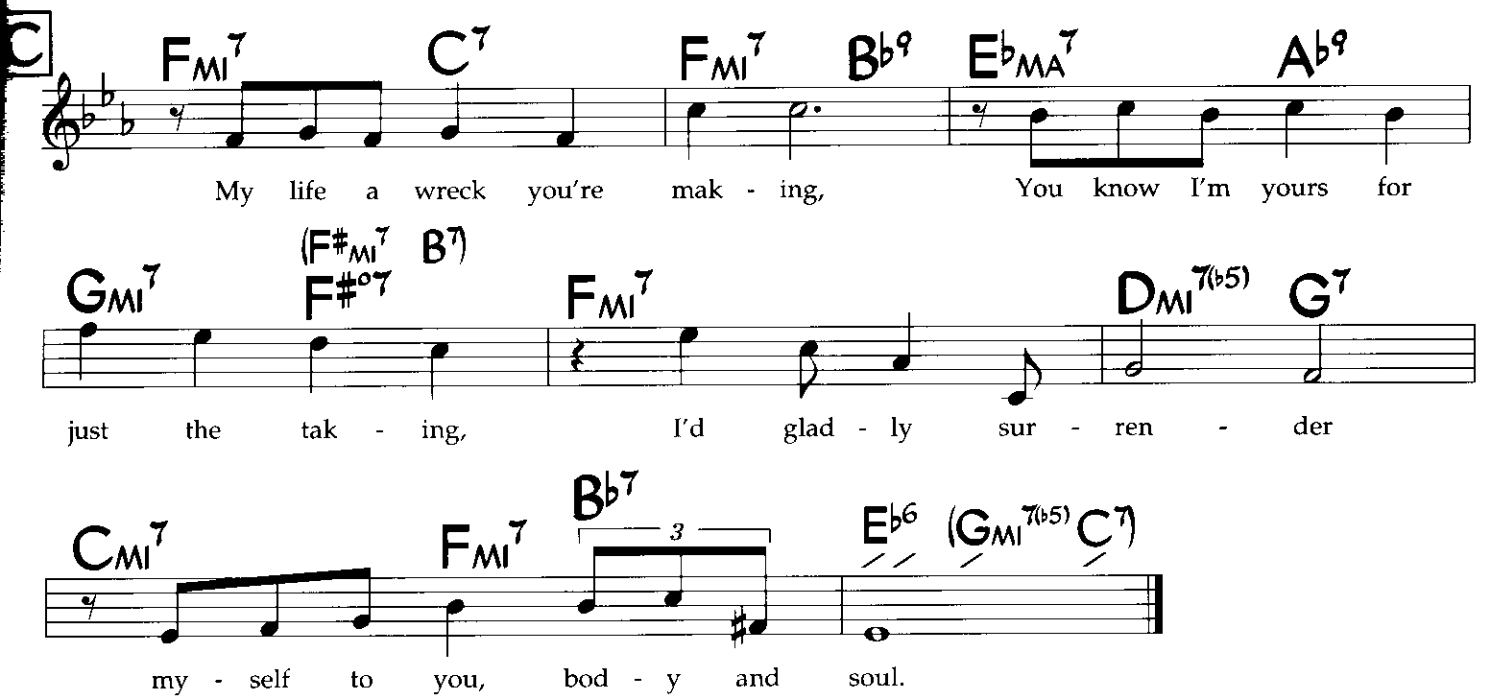
A

My heart is sad and lone - ly, For you I sigh, for
 you, dear, on - ly, Why have - n't you seen it?
 I'm all for you, bod - y and soul. I spend my days in long - ing
 and won - d'ring why it's me you're wrong - ing, I tell you I
 mean it, I'm all for you, bod - y and soul.

B

I can't be - lieve it, It's hard to con - ceive it, that
 you'd turn a - way ro - mance. Are you pre - tend - ing? It
 looks like the end - ing un - less I could have one more chance to prove, dear,

C



My life a wreck you're mak - ing, You know I'm yours for

just the tak - ing, I'd glad - ly sur - ren - der

my - self to you, bod - y and soul.

Chords in parentheses are optional (especially used for solos).

Bolivia

Cedar Walton

Med.-Up Swing (Intro)

♩ = 222

1, 2, 3.

4.

(A7) (alto w/ pn.) G^bMA⁷

A FMA⁷ (C¹³_{SUS}) B¹³_{SUS} B¹³ EMA⁷ B^b13(b9)

(Latin) AMA⁷ G^{#7}(#9)(#5) C^{#MI}7 DMA⁹(#11)

C^{#MI}7 C^{#MI}7 B B^bMI⁷(b5) (Swing) AMI⁷ D⁷

GMA⁷ C^{#13}(b9) CMA⁹ B⁷(alt.) (on repeat) break

B A⁷ (alto fills) 15 (alto w/ pn.) (G^bMA⁷)

1st x: no comping

Solo on AB; After solos, D.S. al Coda (play ABA before taking Coda)

A⁷ (On cue) G^bMA⁷ FMA⁷ fill

alto fills Vamp till cue

Head is played twice before and after solos.
Chords in parentheses are not used for solos.
Letter B is modal for solos (D Dorian/G Mixolydian).

The Boy Next Door

Hugh Martin

Ralph Blane

Med. Jazz Waltz

A CMA⁷ A^{7(alt)} DMI⁷ G^{13(#11)}

How can I ig - nore the boy next door? I

CMA⁷ AMI⁹ D⁹

love him more than I can say.

DMI⁷ G⁹ (G⁹ F E^{7(b9)}) CMA⁷ AMI⁹ G

Does - n't try to please me, Does - n't e - ven tease me,

F#MI^{7(b5)} B^{7(b9)} (EMI⁷ D#o⁷ DMI⁷) E^{7(#9)} A^{7(#5)} D⁹ G¹³

And he nev - er sees me glance his way. And though

B CMA⁷ A^{7(alt)} DMI⁷ G^{13(#11)}

I'm heart - sore, the boy next door Af -

CMA⁷ G#o⁷ AMI⁹ D¹³ D#o⁷

fec - tion for me won't dis - play. I

CMA⁷ G (D⁹) F#MI^{7(b5)}

just a - dore him, so I can't ig - nore him, The

A^{b13} G¹³ C⁶ (A^{7(#9)}) DMI⁷ G⁷

boy next door.

Bye Bye Blackbird

Lyric: Mort Dixon

Music: Ray Henderson

(As played by Miles Davis)

Med. Swing (Intro)

♩ = 122

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It includes an instrumental introduction and several lines of lyrics with corresponding guitar chords. The chords are written in a standard notation, often with a superscript 9 for dominant 9th chords and a 7 for dominant 7th chords. Some chords are marked with a slash (/) indicating a change or a specific voicing. The score is divided into sections A and B.

Intro:

Chords: A_{MI}^9 , $B^b_{MI}^9$, B_{MI}^9 , C_{MI}^9 , C_{MI}^9 , B_{MI}^9 , $B^b_{MI}^9$, A_{MI}^9 , A_{MI}^9 , D^9_{SUS} , D^{13}_{SUS} , $D^{13(b9)}$

Section A:

Chords: G_{MA}^7 , (A_{MI}^7) , D^7 , G_{MA}^7 , (A_{MI}^7) , G_{MA}^7 , D^9_{SUS}

Lyrics: Pack up all my care and woe, Here I go sing - ing low,

Chords: G_{MA}^7 , B_{MI}^7 , $E^{7(b9)}$, A_{MI}^7 , $E^{7(b9)}$

Lyrics: Bye, bye, black - bird.

Chords: A_{MI}^7 , $(E^{7(\#5)})$, A_{MI}^7 , D^7

Lyrics: Where some - bod - y waits for me, Sug - ar's sweet, so is she,

Chords: A_{MI}^7 , D^{13}_{SUS} , $D^{13(b9)}$, G^6 , A_{MI}^7 , D^{13}_{SUS} , $D^{7(b9)}$

Lyrics: Bye bye, black - bird,

Section B:

Chords: (G^9) , $B_{MI}^{7(b5)}$, $F^{\#9}$, F^9 , $E^{7(b9)}$

Lyrics: No one here can love and un - der - stand me,

Chords: A_{MI}^7 , (E^b9) , $A_{MI}^{7(b5)}$, D^{13}_{SUS} , $D^{7(b9)}$

Lyrics: Oh, what hard luck sto - ries they all hand me.

C GMA^7 A_{MI}^7 D^7 GMA^7 $B_{MI}^{7(b5)}$ $E^{7(b9)}$ Coda

Make my bed and light the light, I'll ar - rive late to - night

A_{MI}^7 D^9_{SUS} $D^{7(b9)}$ GMA^7 solo break (A_{MI}^7) D^7

black - bird, _____ bye bye.

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

Coda A_{MI}^7 D^7 $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7

(sample trp. line)

$D^{13(b9)}$ (MA^7) D_{MI}^9 (MA^7) $C^{\#}_{MI}^9$ (MA^7) C_{MI}^9 (MA^7) B_{MI}^9 $B^b_{MI}^9$

(top note of pn. voicing)

A_{MI}^9 A^b bass GMA^9

Chords in parentheses are optional (and mostly for soloing). Coda is taken from instrumental version; vocalists may try singing the last line twice over these changes.

Café

Egberto Gismonti

Med. Bossa (Intro)

$\text{♩} = 100$

CMA^7

(gtr. comps, light fills)

E_{MI}^9

(4x's)

Intro guitar accompaniment staff with a treble clef, key signature of one sharp (F#), and common time signature. It features a series of rhythmic patterns with slanted lines indicating guitar accompaniment. Chords CMA^7 and E are indicated above the staff.

Section A vocal melody staff 1, starting with a soprano clef. Chords CMA^7 and E are above the first measure, and E_{MI}^9 is above the second measure.

(1st x: voice)
(2nd x: sop.)

Section A vocal melody staff 2. Chords CMA^7 and E are above the first measure, and $F\#_{MI}^{11}$ is above the second measure.

Section A guitar accompaniment staff. Chords D^9_{SUS} , B/D , B/G , and B/C are indicated above the staff. A first ending box contains CMA^7 and E with a repeat sign and a double bar line.

Section B vocal melody staff 1, starting with a soprano clef. Chord E_{MI}^9 is above the first measure.

(sop.)

Section B vocal melody staff 2. Chords A_{MI}^9 and $F\#_{MI}^{11}$ are indicated above the staff.

Section B guitar accompaniment staff. Chords B/F , B/C , $D\#/E$, (E/F) , $E^{(add\ b9)}$, BMA^7 , and B_{MI}^7 are indicated above the staff.

Section C vocal melody staff 1, starting with a soprano clef. Chords E_{MA}^7 , $F\#^{(add\ 9)}$, $A\#$, E_{MI}^9 , and $D\#_{MI}^9$ are indicated above the staff.

(sop.)

Section C guitar accompaniment staff. Chords B_{MI}^7 , E^7 , $Bb_{MI}^7(b5)$, $A^b_{MA}^7(omit\ 3)$, and E are indicated above the staff.

A MI 7 G MA 7(omit 3) Eb G# MI 7 F# MA 7(omit 3) D F# MI 7

D E MA 7(omit 3) C G MA 7(omit 3) Eb Bb MA 7(omit 3) Gb C# MA 7(omit 3) A C# MA 7(omit 3) A A 7(#9) (omit 5)

E A MA 7(omit 5) A 7(omit 5) A MA 7(omit 5) D A 7(omit 5) D (instr. fills) C MA 7(#5) D C MA 7 D

Chord in parentheses is optional.

On cue, D.S. (Vamp till cue)

- Solo on **A** (take 2nd ending)
- B** (bass line optional)
- C**
- D**
- E**

Letter **D** is indefinite and gets more free and wild for each solo.

After solos, D.S., play head (ABCD) and fade (form on record is very open).

Capim

Djavan

(As sung by Manhattan Transfer)

Med.-Slow Samba

$\text{♩} = 85$ (Intro)

F_{MA}^7 C $A^b_{(add 9)}$ C $B^b_{MA}^7$ C G^b C C (C^{13}) G^b C $(4x's)$
 (top note of synth. voicing)
 (tenor fills) F_{MA}^7 $F^{\circ 7}_{(add MA 7)}$ G_{MI}^7 F G^b C

A

(voice)

F_{MA}^7 $F^{\circ 7}_{(add MA 7)}$ G_{MI}^7 C^7 F_{MA}^7 $F^{\circ 7}_{(add MA 7)}$ G_{MI}^7 C^7 F_{MA}^7 $F^{\circ 7}_{(add MA 7)}$ G_{MI}^7 C^7 F_{MA}^7 $F^{\circ 7}_{(add MA 7)}$ G_{MI}^7 C^7

B

F_{MA}^7 $F^{\circ 7}_{(add MA 7)}$ G_{MI}^7 C^7 $E^b_9(\#11)$ D^9_{SUS} D^9 G_{MA}^7 C^7 F_{MA}^7 G_{MI}^7 A_{MI}^7 (D_{MI}^7) $B_{MI}^7(11)$ B^b_{13}

A¹³_{SUS} B^b_{bass} B_{bass} CMI⁹

F¹³ B_{MI}^{7(b5)} E^{7(#9)}

A¹³ A^{9(#5)} D¹³_{SUS} GMA⁷ C⁷

(tenor fills) FMA⁷ F^{o7}(add MA⁷) GMI⁷ (C¹³) G^b/C (4x's)

FMA⁷/C A^b(add 9)/C B^bMA⁷/C G^b/C

(top note of synth. voicing) D.S. al Coda

(tenor fills) FMA⁷ F^{o7}(add MA⁷) GMI⁷ (C¹³) G^b/C

Vamp, fill & fade

Fast Samba

Casa Forte

Edu Lobo

A F_{MA}^9 $E_{MI}^{6/4}$

F_{MA}^9 E_{MA}^9

D^{13}_{SUS} $C\#^{13}_{SUS}$

1. D^{13}_{SUS} $C\#^{13}_{SUS}$

2. D^{13}_{SUS} F_{MA}^7

B E_{MI} $B^{7(+5)}_{D\#}$ G/D $C\#_{MI}^7(omit\ 5)$

C^7 A_{MI}/C

A_{SUS}/E G_{SUS}/E A_{SUS}/E G_{SUS}/E

C B_{MI} (voice) $F\#7(+5)$ $A\#$ D/A $G\#MI7(11)$ $F\#7$

(instr.) B_{MI} $F\#7(+5)$ $A\#$ D/A $G\#MI7(11)$ $F\#7$ \oplus

D (Solos) B_{MI}

indef.

After solos, D.C. al Coda

\oplus B_{MI} (voice) $F\#7(+5)$ $A\#$ D/A $G\#MI7(11)$ $F\#7$

dr. fill B_{MI}

alternate changes at **B** :

B $E_{MI}(add 9)$ $D(+add 9)$ $F\#$ $C(+add 9)$ G $B_{MI}(add 9)$ A $A_{MI}(add 9)$ B

$A_{MI}(add 9)$ B $E_{MI}7$ A E $E_{MI}7$ A E 2

alternate changes at **C** (and \oplus):

C $E_{MI}(add 9)$ $D(+add 9)$ E $C(+add 9)$ E $B_{MI}(add 9)$ E 4

May also solo on Asus (indef.).

Central Park West

John Coltrane

Med. Ballad

$\text{♩} = 72$

A

Chords: $E^b_{MI} A^b_7$, $D^b_{MA} 7$, $F^{\#}_{MI} B^7$, $E_{MA} 7$, $C_{MI} F^7$, $B^b_{MA} 7$, $A_{MI} D^7$

Chords: $G_{MA} 7$, $E^b_{MI} A^b_7$, $D^b_{MA} 7$, $F^{\#}_{MI} B^7$, $E_{MA} 7$, $E^b_{MI} A^b_7$

Chords: $D^b_{MA} 7$, $E^b_{MI} D^b$, $D^b_{MA} 7$, $E^b_{MI} D^b$, $E^b_{MI} A^b_7$

B Chords: $D^b_{MA} 7$, $F^{\#}_{MI} B^7$, $E_{MA} 7$, $C_{MI} F^7$, $B^b_{MA} 7$, $A_{MI} 7$, D^7

Chords: $G_{MA} 7$, $E^b_{MI} A^b_7$, $D^b_{MA} 7$, $F^{\#}_{MI} B^7$, $E_{MA} 7$, $E^b_{MI} A^b_7$

Chords: $D^b_{MA} 7$, $E^b_{MI} D^b$, $D^b_{MA} 7$, $E^b_{MI} D^b$, $E^b_{MI} A^b_7$

sample fill

(Solos)

C Chords: $D^b_{MA} 7$, $F^{\#}_{MI} B^7$, $E_{MA} 7$, $C_{MI} F^7$, $B^b_{MA} 7$, $A_{MI} D^7$

Chords: $G_{MA} 7$, $E^b_{MI} A^b_7$, $D^b_{MA} 7$, $F^{\#}_{MI} B^7$, $E_{MA} 7$, $E^b_{MI} A^b_7$

Chords: $D^b_{MA} 7$, $E^b_{MI} D^b$, $D^b_{MA} 7$, $E^b_{MI} D^b$, $E^b_{MI} A^b_7$

After solos, play letter **B** first then D.C. al Coda

Charmed Circle

Cedar Walton

Med. Samba (Intro)

♩ = 120 (F# pedal)

(piano)

(F# pedal)

1. 2. 3

A $GMA^{7(b5)}$ $F\#7_{sus}$ $F\#7$

(pn. w/ horns)

$E/F\#$ F/G D/E $B/C\#$ C/D

$B^{13(\#11)}$ $C^{13(\#11)}$ $A^{13(\#11)}$ $F\#^{13(\#11)}$ G^{13}_{sus}

B $CMA^{7(b5)}$ B^7_{sus} B^7

$B^{13(\#11)}$ $C^{13(\#11)}$ $A^{13(\#11)}$ $F\#^{13(\#11)}$ G^{13}_{sus}

$E/F\#$ F/G D/E $B/C\#$ C/D

C $GMA^{7(b5)}$ $F\#^7_{SUS}$ $F\#^7$

(pn.)

D (F# pedal)

(piano w/ horns)

E D^{13} $C^{13(+11)}$

(pn. w/ bs.)

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

(horns)

Solos on ABC.
After solos, play DCED al fine.

Cherokee

Fast Swing

Ray Noble

A C⁶ C⁷ F^{MA}⁷

F^{MA}⁷ B^b⁹ C⁶ (E^{MI}⁷ A⁷)

D⁹ ^{1.} D^{MI}⁷ A^{7(b9)} D^{MI}⁷ G^{7(#5)}

^{2.} D^{MI}⁷ G⁷ C⁶

B E^b^{MI}⁷ A^b⁷ D^b^{MA}⁷ C[#]^{MI}⁷ F[#]⁷

B^{MA}⁷ B^{MI}⁷ E⁷ A^{MA}⁷

A^{MI}⁷ D⁷ D^{MI}⁷ G^{7(#5)}

C C⁶ C⁷ F^{MA}⁷

F^{MA}⁷ B^b⁹ C⁶ (E^{MI}⁷ A⁷)

D⁹ ⊕ D^{MI}⁷ G⁷ C⁶ (D^{MI}⁷ G⁷)

⊕ D^{MI}⁷ break

C⁶ (bass walks) C^{13(#11)} (trp. ten.)

Chords in parentheses are optional

A Child Is Born

Thad Jones

Waltz Ballad

A C_{MA}^7 F_{MI}^6/C C_{MA}^7 F_{MI}^6/C

C_{MA}^7 F_{MI}^6/C C $B_{MI}^{7(b5)}$ $E^{7(\#9)}$

A_{MI} $E^{7(b9)}$ A_{MI} $E^{7(b9)}$

A_{MI}^7 D^7 F_{MA}^7/G G^7

B C_{MA}^7 F_{MI}^6/C C_{MA}^7 F_{MI}^6/C

C_{MA}^7 $E^{7(\#9)(\#5)}$ F_{MA}^9 B^b9 $D_{MI}^{7(b5)} (A^b)$

C_{MA}^7/G F_{MI}^6/A^b A_{MI}^7 D^7

F_{MA}^7/G G^7 C_{MA}^7 F_{MI}^6/C

optional: 2 extra bars -----

C_{MA}^7 F_{MI}^6/C C_{MA}^7 F_{MI}^6/C C_{MA}^7

Choices

Mike Stern

(As played by Michael Brecker)

Med. Straight 8th's

$\text{♩} = 89$

NC.

S. **A** **C#**
D

(tenor & gtr., 8va b.)

A **M** **A** ^{7(#5)}
D

C **M** **I** ⁷

C# **M** **I** ⁷

(**C#** **M** **I** ⁷)

B **M** **I** ^{7(b5)}

C/
Bb

G# ⁷
SUS

F# ⁷
SUS

F **M** ^(MA7)

E ^{7(#9)}

1.

2. **E** ^{7(#9)}

B **A** **M** **I** ⁷

C/
Ab

G/
Eb

A/
F

A/
F

G **M** **A** ⁷

G# **M** **I** ⁷

C# **M** **I** ⁷

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

The first musical staff contains four measures. The first measure has a whole note chord labeled $D_{MA}^{7(\#11)}$ with a fermata above it. The second measure has a whole note chord with a fermata. The third measure has a whole note chord with a fermata. The fourth measure has a whole note chord with a fermata. There are downward-pointing stems above the notes in the first and third measures.

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

The second musical staff contains four measures. The first measure has a whole note chord labeled $D_{MA}^{7(\#11)}$ with a fermata above it. The second measure has a whole note chord with a fermata. The third measure has a whole note chord with a fermata. The fourth measure has a whole note chord with a fermata, ending with a double bar line. There are downward-pointing stems above the notes in the first and third measures.

(fine)

Solo on form (AAB).
After solos, D.S. al 2nd ending al fine.

Chromazone

Med. Funk

Mike Stern

♩ = 120

A NC. (CMI⁷)

(gtr. & ten.) NC. (CMI⁷)

1. 2.

B NC. (CMI⁷)

3 3

NC. (CMI⁷)

1. 2.

C E^bMI⁷

1. E^bMI⁷

2. E^bMI⁷

D CMI⁷

CMI⁷ F⁷ B^b7 A⁷ 2/4

2/4) A^b7 G⁷ F[#]7(#9) 4) 4) 0

E B^MI

A⁹ ^DB^b A¹³

E^b A^b G⁷ F[#]7(#5) B^MI

3

B^MI A⁹ ^DB^b B^MI⁷ C⁷ C[#]7 D⁷

3

F G^7 A^b7 $A^7(\#5)$ B^b7 G^7 A^b7 $A^7(\#5)$ B^b7 G^7 A^b7 $A^7(\#5)$ B^b7 G^7 A^b7 $A^7(\#5)$ B^b7 B^bMA^7

B^bMA^7 $C^7(\#5)$ F D^b G^7 A^b7 $A^7(\#5)$ B^b7 G^7 A^b7 $A^7(\#5)$ B^b7

G^7 A^b7 $A^7(\#5)$ B^bMA^7 B^bMA^7 $C^7(\#5)$ $D^b7(\#5)$ $D^7(\#9)$ E^b9

E^b9 $D^7(\#9)$ B^bMI^7 $A^7(\#9)$ A^b13 $G^7(\#9)$ $F\#MI^7$

On D.S., D.S.S. al Coda

G (Tenor solo) $F\#MI^7$ A^bMI^7 A^bMI^7 A^bMI^7 A^b7

16 7 (end solo) (gtr. & ten.)

H G^7 A^b7 $A^7(\#5)$ B^b7 G^7 A^b7 $A^7(\#5)$ B^b7 G^7 A^b7 $A^7(\#5)$ B^b7 G^7 A^b7 $A^7(\#5)$ B^b7 B^bMA^7

B^bMA^7 $C^7(\#5)$ F D^b G^7 A^b7 $A^7(\#5)$ B^b7 G^7 A^b7 $A^7(\#5)$ B^b7

G^7 A^b7 $A^7(\#5)$ B^bMA^7 B^bMA^7 $C^7(\#5)$ D^b7

2) 4) 3) 4)

I (Guitar solo) C^bMI^7 E^bMI^7 E^bMI^7 E^bMI^7 A^b7

16 7 (end solo)

D.S., play **F**, **B**, **C**, **D** al Coda

$F\#7(\#9)$ C^bMI^7

4 Vamp, solo & fade

Clockwise

Cedar Walton

Med. Jazz Waltz

The main musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of several systems of staves. The first system starts with a boxed letter 'A' and contains the following chords: G^bMA⁷, C^{13(b9)}, F^{MA}⁷, and B^{13(b9)}. The second system contains: E^{MA}⁷, B^{b13(b9)}, E^bMA⁷, G^M^{7(b5)}, and C^{7(b9)}^(b5). The third system contains: B^{MA}⁷, B^{b7}, E^bM¹⁷, and A^{b13(b9)}. The fourth system contains: G^{MA}⁷, F^M⁷, B^{b7}, E^bMA⁷, A^bM¹⁷, and D^{b7}. The fifth system contains: E^bM¹, E^bM¹, D^b, C^M⁷, F⁷, and B^M^{7(b5)}. The sixth system contains: E⁷, A^{MA}⁷, and G^{MA}⁷. The seventh system starts with a boxed letter 'B' and contains: F[#]MA⁷, G^{MA}⁷, F[#]MA⁷ (trill), and G^{MA}⁷ (4x's). There are also triplets and first/second endings indicated throughout the score.

Solo on **A**; After solos, D.C., play AB and ending.

(Ending)

The ending consists of a single staff with a diamond-shaped symbol on the first line and the chord F[#]MA⁷(#11) written above it.

At letter B, Gma7 may be played as G13.
Melody is freely interpreted.

Sample embellishment of melody at **A**

A musical staff showing a sample embellishment of the melody at letter A, with the text "etc." at the end.

Cold Duck Time

Eddie Harris

Med. Rock/Gospel

♩ = 150

(Intro)

(2nd x)

1st x: bass only
2nd x: add dr. & pn.

(alto & trp.)

Musical notation for the Intro section, showing a treble and bass staff with chords G7, C7, G7, and C7. The bass staff has a slash indicating a drum pattern.

A

Musical notation for the first system of the A section, showing a treble and bass staff with chords G7, C7, G7, and C7. The bass staff has a slash indicating a drum pattern.

(on repeat)

Musical notation for the second system of the A section, showing a treble and bass staff with chords G7, C7, G7, and C7. The bass staff has a slash indicating a drum pattern.

E^bMA⁷

Musical notation for the third system of the A section, showing a treble and bass staff with chords E^bMA⁷, FMA⁹, and G⁷. A dashed line indicates a piano fill/solo break.

(piano fill/solo break)

Solo on A.
After solos, D.S. al Coda
(repeat before taking Coda).

Musical notation for the fourth system of the A section, showing a treble staff with chords E^bMA⁷, FMA⁹, and G⁷. A dashed line indicates a piano fill.

pn. fill

Musical notation for the fifth system of the A section, showing a treble staff with chords E^bMA⁷, FMA⁹, G⁷, and E^bMA⁷. A dashed line indicates a piano fill. The section ends with a forte (f) dynamic marking.

f

Breaks continue for solos.

Criss Cross

Ray Obiedo

Med. Salsa (Intro)

$\text{♩} = 126$

Intro: $E_{MI}^{7(11)}$ (bs.) D $C^{6/9}$ D (gtr.) (2nd x)

The intro consists of a single staff with a treble clef and a key signature of one sharp (F#). It features a series of chords: $E_{MI}^{7(11)}$ (marked with a slash and a dot), D (marked with a slash and a dot), $C^{6/9}$ (marked with a slash and a dot), D (marked with a slash and a dot), and a final D chord with a melodic line. The first four chords are marked with a slash and a dot, indicating a specific rhythmic pattern. The final D chord is marked with a slash and a dot, and the staff ends with a double bar line and a repeat sign. The tempo is marked as $\text{♩} = 126$.

A E_{MI} D^7 C^7 D^7 (2nd x)

Section A consists of two staves. The first staff begins with an E_{MI} chord and a melodic line. The second staff continues the melodic line and includes a D^7 chord. The section ends with a C^7 chord and a D^7 chord, with a '(2nd x)' marking below the final D^7 chord.

B E_{MI} D^7 C^7 D^7 E_{MI} D^7 C^7 B_{SUS} B (flute)

Section B consists of three staves. The first staff begins with an E_{MI} chord and a melodic line. The second staff continues the melodic line and includes a D^7 chord. The third staff continues the melodic line and includes a C^7 chord, a B_{SUS} chord, and a B chord. The section ends with a '(flute)' marking below the final B chord.

C A_{MI}^7 B_{MI}^7 A_{MI}^7 B_{MI}^7 A_{MI}^7 B_{MI}^7 C_{MA}^7 D^7_{SUS} $B^7_{D\#}$ D^7_{SUS} D^b_{13} (gtr.)

Section C consists of four staves. The first staff begins with an A_{MI}^7 chord and a melodic line. The second staff continues the melodic line and includes a B_{MI}^7 chord. The third staff continues the melodic line and includes a A_{MI}^7 chord. The fourth staff continues the melodic line and includes a B_{MI}^7 chord, a C_{MA}^7 chord, a D^7_{SUS} chord, a $B^7_{D\#}$ chord, a D^7_{SUS} chord, and a D^b_{13} chord. The section ends with a '(gtr.)' marking below the final D^b_{13} chord.

D C_{MA}^7 $B^7(\#9)$ $A^b_{MA}^7$ B^b G_{MA}^7 A $A^b_{7(\#5)}$

Section D consists of two staves. The first staff begins with a C_{MA}^7 chord and a melodic line. The second staff continues the melodic line and includes a $B^7(\#9)$ chord. The section ends with a $A^b_{MA}^7$ chord, a B^b chord, a G_{MA}^7 chord, an A chord, and an $A^b_{7(\#5)}$ chord.

G^{6/4} **F**^{MA7}

C **D** **E** **F#** **G^b** **A^b** **B^b** **C** **D** **E** **F#** **B^{7(#5)}**

(fine) (gtr.)

E **E^{MI}** **D⁷** **C⁷**

C⁷ **D⁷** **B^{7(b9)(#5)}** **E^{MI}**

(1st & 2nd x: solo pn.)

E^{MI} **D** **C** **D** **B^{MI}** **B^{7(#9)}** **E^{MI}**

(pn.)

E^{MI} **D⁷** **C⁷** **D⁷** **B⁷**

(Solos) Till cue On cue

Vamp & solo till cue. After solos, D.S. al Coda. (flute)

F#^{7(#9)} **B^{7(#5)}** **E^{MI}^{6/4}** **D**

E^{MI} **D** **E^{MI}** **D** **E^{MI}** **D**

(Percussion solo) (On cue)

(Vamp till cue) (brass)

E^{MI} **D** **E^{MI}** **D** **NC**

(pn.) (gliss.)

Play **D** twice to fine (use 1st ending both times)

Day By Day

Words and music by
Sammy Cahn, Axel Stordahl, Paul Weston

Medium Swing*

A

Day by day I'm fall - ing more in love with you, and
 day by day my love seems to grow. There
 is - n't an - y end to my de - vo - tion, It's
 deep - er, dear, by far, than an - y o - cean. I find that

B

day by day you're mak - ing all my dreams come true, So
 come what may I want you to know I'm
 yours a - lone, and I'm in love to stay, As
 we go through the years day by day.

* also played as a samba

Med. Swing
(w/ triplet undercurrent)

Dear Lord

John Coltrane

♩ = 96

(in 2)

A E_{MA}⁷

B E_{MA}⁷

E^{MA}7

A^{MA}7

A^{MA}7

G^{#MI}7 **A^{MA}7**

F^{#MI}7 **G^{#MI}7** **A^{MA}7** **B⁹SUS**

C^{MA}7 **E^{MA}7** **B⁹SUS**

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

B⁹SUS **B⁷** **(Freely)** **C^{MA}7**

(rit.)

E^{MA}7

(sample tenor fill)

Tenor line is transcribed exactly as played.
Melody at B after solos is radically different (highly interpreted).
Form on record is AB (melody) A (piano solo) B (melody) Coda.

Med. Straight 8th's/Latin

Dee Song

Enrico Pieranunzi

♩ = 170 **A** $E_{MI}^{7(b5)}$
 $A^7_{SUS(b9)}$ $A^7(b9)$ D_{MA}^7

$B^b_{MI}^7$ E^b_{13} $E^b_{MI}^7$ A^b_7

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

$E^b_{MI}^7$ A^b_7 G_{MI}^7 C^7

B_{MI}^7 E^7 \emptyset E_{MI}^7 A^7

B (Solos) $E_{MI}^{7(b5)}$ A^7 D_{MA}^7 C_{MI}^7 F^7

$B^b_{MI}^7$ E^b_9 $E^b_{MI}^7$ A^b_9

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

$E^b_{MI}^7$ A^b_7 C_{MI}^7 F^7

B_{MI}^7 E^7 E_{MI}^7 A^7

After solos, D.C. al Coda

The image shows a musical score for two staves. The first staff begins with a treble clef and a common time signature (C). The first measure contains a triplet of eighth notes (F#, G, A) with a chord symbol E_{MI}^7 above it. The second measure contains a half note (A) with a chord symbol A^7 above it. The third measure contains a triplet of eighth notes (Bb, Ab, Gb) with a chord symbol $E_{bMI}^{7(b5)}$ above it, and the instruction "(Freely)" is written above the chord. The second staff begins with a chord symbol A_{b7} above the first measure. The second measure contains a triplet of eighth notes (Bb, Ab, Gb) with a chord symbol $D_{MI}^{7(b5)}$ above it. The third measure contains a chord symbol G^7 above it. The fourth measure contains a half note (A) with a chord symbol $C\#_{MI}^{11}$ above it. The instruction "(rit.)" is written below the final measure of the second staff.

Delgado

Eddie Gomez

Med. Bossa (Intro)

♩ = 99

1. $C\#7(\#9)$ 2. $C\#7(\#9)$

(synth.)

A $F\#MI(MA7)$ $C\#E\#$ $BbMI(MA7)$ A/Bb $B7(b9)$ $B7SUS(b9)$ $C\#+/C$ A/C

(tenor)

$D\#+/C\#$ $G/C\#$ $BMI/C\#$ $C\#7(b9)$ $F\#(add9)$ $F\#MA7(\#5)$ EMI $F\#$ $F\#7(b9)$

G/B $F\#/A\#$ G/A $A7(b9)$ $DMA7$ $F\#D$ $F\#$

$BMI(MA7)$ $BMI7$ Bb/C $C7$ $C7(\#5)$ $FMA7$ $(C\#7(\#9))$ $FMA7$ $C\#7(\#9)$

B $F\#MI(MA7)$ $C\#E\#$ $BbMI(MA7)$ A/Bb $B7(b9)$ $B7SUS(b9)$ $C\#+/C$ A/C

$D\#+/C\#$ $G/C\#$ $BMI/C\#$ $C\#7(b9)$ $F\#(add9)$ $F\#MA7(\#5)$ EMI $F\#$ $F\#7(b9)$

$BMA9(\#11)$ $Bb9SUS$ $A13SUS$ $A13(b9)$ $EbMI(MA7)$ $EbMI7$ $B7SUS(b9)$ $B7(b9)$

$EMI(MA7)$ $EMI7$ G/A $A13(b9)$ $DMA9$ $GMI6/9$ D $DMA9$ $C\#7(\#9)$

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

$DMA9$ $C\#7(\#9)$ $C13SUS$ $C\#7(\#9)$

(synth., behind fills)

Vamp, trade 4-bar fills, & fade

Chord in parentheses is used for solos. Last 2 bars of solo form may be replaced by the Intro.

Detour Ahead

Lou Carter-Herb Ellis-
John Frigo
(As played by Bill Evans)

Med. Ballad

A D_{MA}^7 $G\#13$ $C\#7(\#9)$ G_{MA}^7 $F\#MI^7$ B_{MI} E^7 $E_{MI}^7 A^7$

Smooth road, clear day, — but why am I the on - ly one trav - 'ling this way?

A_{MI}^7 D^7 G_{MA}^7 C^{13} D_{MA}^7 B_{MI}^7 B^b13 $E_{MI}^7 A^7$

How strange the road to love should be so eas - y, Can there be a de - tour a - head?

D_{MA}^7 $G\#13$ $C\#7(\#9)$ G_{MA}^7 $F\#MI^7$ B_{MI} E^7 $E_{MI}^7 A^7$

Wake up, slow down, — Be - fore you crash and break your heart, gul - li - ble clown,

A_{MI}^7 D^7 G_{MA}^7 C^{13} D_{MA}^7 $B_{MI}^7 (A_{MI}^7)$ $G\#MI^7 C\#7$

You fool, you're head - ed in the wrong di - rec - tion, Can't you see the de - tour a - head? The

B $F\#MI$ $C\#7(alt.)$ $F\#MA^7$ $G\#MI^7 C\#7$

far - ther you trav - el, the hard - er to un - rav - el the web he spins a - round you; Turn

$F\#MI$ $C\#7(alt.)$ $F\#MA^7$ E^b13

back while there's time, Can't you see the dan - ger sign? Soft should - ers sur - round you.

C D_{MA}^7 $G\#13$ $C\#7(\#9)$ G_{MA}^7 $F\#MI^7$ B_{MI}

Smooth road, clear night, — Oh luck - y me, that sud - den - ly

E^7 $E_{MI}^7 A^7$ A_{MI}^7 D^7 G_{MA}^7 C^{13}

I saw the light; I'm turn - ing back a - way from all this trou - ble,

D_{MA}^7 $F\#7(\#9)$ B_{MI}^7 F^9 E^7 A^7_{SUS} A^7 $D_{MA}^7 (A^7(\#5))$

Smooth road, smooth road, no de - tour a - head.

Changes from Bill Evans' "Waltz for Debby" album.
Solos on this recording are double-time (and head very slow).

Devil May Care

T. P. Kirk
Bob Dorough

Med. Swing

A

No cares for me, I'm hap - py as I can be, I've learned to
love and to live, Dev - il may care.

No blues or woes, What - ev - er comes lat - er goes, That's how I
take and I give, Dev - il may care. When the

B

day is through I suf - fer no re - grets, I know that
he who frets los - es the night. For
on - ly a fool dreams he can hold back the dawn, He who is
wise nev - er tries to re - vise what's past and gone.

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

Live! Love to - day! Let come to - mor - row what may, Don't e - ven

A_{MI} A_{MI} G $F\#_{MI} 7(b5)$ $F 13(\#11)$

stop for a sigh, It does - n't help when you cry, That's why I

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

live and I'll die, Dev - il may care.

Django

John Lewis

(As played by the MJQ)

Slow 4 (Straight 1/8's)

A $\text{♩} = 76$

(pn. w/ vibes)

Med. Swing

$\text{♩} = 110$

(Solos)

B

C

D C_{Mi} A_{Mi}^{7(b5)} D⁷ G⁷ C⁷ F_{Mi}⁷ B^{b7} E^{b7}

Solo on BBCD; Play **E** between solos.
After last solo, D.C. al fine

E (Double Time (♩ = ♩))

to **B** for next solo.

Melody at A is top note.

Doce Presença

Ivan Lins

Med. Pop Ballad

$\text{♩} = 62$ (Intro)

Intro: $A^b_{MI}7$ $C^b_{MA}7$ D^b D^b9 $G^b_{MA}7$ $E^b_{MI}7$ (etc.)

A $A^b_{MI}9$ $C^b_{MA}7$ D^b D^b9 $G^b_{MA}9$ $E^b_{MI}7$

(vocal)

$A^b_{MI}9$ $C^b_{MA}7$ D^b $G^b_{MA}9$ $F_{MI}11$ $B^b7(\#5)$ $E^b_{MI}9$ $E^b_{MI}9$ A^b13_{SUS} $A^b13(\#5)$

$E^b_{MI}9$ $E^b_{MI}9$ A^b13_{SUS} $A^b13(\#5)$ $C^b_{MA}7$ $B^b_{MI}7$ $A^b_{MI}7$ D^b9_{SUS} $G^b_{MA}7$ $E^b7(\#11)$

B $B_{MI}9$ $E7$ $A13_{SUS}$ $A13$ $D_{MA}7$ $C\#_{MI}7$ $F\#7(\#9)$

B_{MI} $B^{(MA)7}_{MI}$ $B_{MI}7$ $A^b_{MI}7(\#11)$ $D_{MI}6$ $D^b7(\#9)$ $G^b_{MA}7$ $B^b7(\#5)$ $E^b_{MI}7$

$B^b_{MI}7(\#5)$ E^b9_{SUS} $E^b13(\#9)$ $E^b7(\#9)$

C $A^b_{MI}9$ $C^b_{MA}7$ D^b D^b9 $G^b_{MA}9$ G^b $E^b7(\#11)$

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

$E^{\flat}MI^9$ $B^{\flat}E^{\flat}MI^9$ $A^{\flat}13_{SUS}$ $A^{\flat}13(\flat 5)$ $C^{\flat}MA^7$ $B^{\flat}MI^7$ $A^{\flat}MI^7$ $D^{\flat}9_{SUS}$ $G^{\flat}MA^7$ $G^{\flat}13_{SUS}$ $G^{\flat}13(\flat 5)$

(Guitar solo)
D C^{\flat} D^{\flat} C^{\flat} $G^{\flat}(\text{add } 9)$ B^{\flat} $E^{\flat}MI^{11}$ $G^{\flat}9$ E^9 $G^{\flat}MA^9$ $G^{\flat}13_{SUS}$ $G^{\flat}13(\flat 5)$
(brass)

2. $G^{\flat}MA^9$ $D^{\flat}(\text{add } 9)$ G^{\flat} F E $E^{\flat}7(\#11)$
 (end solo) **D.S. al Coda**

$G^{\flat}MA^7$ $G^{\flat}13_{SUS}$ $G^{\flat}13(\flat 5)$ $C^{\flat}MA^7$ $B^{\flat}MI^7$ $A^{\flat}MI^7$ $D^{\flat}9_{SUS}$ $G^{\flat}MA^7$ BMA^7 EMA^7 AMA^7
 poco rit.

DMA^7 GMA^7 $G^{\flat}MA^{13(\#11)}$

Dogs in the Wine Shop

Don Grolnick

Med. Latin/Straight 1/8's

(As played by Michael Brecker)

$\text{♩} = 202$

A

(synth.)

(ten.) (pn.)

B

(ten. & synth. fills)

(ten. & synth. fills) (ten. & synth. fills)

C

(synth.) (ten. fills)

(synth., ten. doubles bottom voice)

*C*MA^{7(b5)} *G*^(add 9) *B* *A*M¹¹ *C*#M¹¹ *F*# *G*#M¹¹

(ten.)

*F*M¹¹ *F*M¹¹ *F*M⁷⁽¹¹⁾/*C*

D (Solos) *B*^{7(b9)}_{SUS} (ten. fills) *B*^{7(alt)} *A*^{7(alt)}

D^{7(alt)} *F*#M⁹ *C*#M⁹

F#M⁹ *C*#M⁹ *E*M⁹ *B*M⁹

E *E*^bM¹¹ *F*M¹¹ *G*^{7(alt)}/*F* *F*M¹¹

F^{7(alt)} *A*^b *B*^bM¹¹ *B* *F*#M¹¹ *D*^b *A*^bM¹¹

(synth. & pn.)

F *G*M¹¹ *A*^{7(alt)}/*G* *G*M¹¹ *C*MA^{7(b5)} *G*^(add 9) *B* *A*M¹¹

C#M¹¹ *F*# *G*#M¹¹ *F*M¹¹ *F*M⁷⁽¹¹⁾/*C*

(synth. & pn.)

Solo on DEF; After solos, continue to G

G *F*M¹¹ *B*^{7(b9)}_{SUS} *B*⁷⁽⁺⁹⁾/*A* *A*⁷⁽⁺⁹⁾/*G* *D*^{7(alt)}/*F*#

(last solo continues)

(synth.)

D.S. al Coda

*C*MA^{7(b5)} *G*^(add 9) *B* *A*M¹¹ *C*#M¹¹ *F*# *G*#M¹¹ *F*M¹¹

(ten. fills)

On the recording, second chorus of tenor solo begins at bar 17 of E.

Don't Forget the Poet

Enrico Pieranunzi

Med. Straight 8th's

(Intro)

$\text{♩} = 118$

Introductory musical staff with chords A^bMI^{11} , E^bMI^9 , A^bMI^{11} , E^bMI^9 .

A

Musical staff A with various chords and rhythmic markings: A^bMI^{11} , E^bMI^9 , A^bMI^9 , B^bMI^7 , A^bMI^7 , E^bMI^9 , $A^b7^{(+9)}$, $G7^{(+9)}$, $G^{13(b9)}$, CMI^9 , $G7^{(+9)}$, $F\#7^{(+9)}$, $F\#^{13(b9)}$, BMI^9 , DMI , AMI , $C\#MI$, $G\#MI$, $B^bMI^7(^{11}_{b5})$, $E^b7^{(+11)}$, $AMI^{7(b5)}$, E^bMA^7 , $D^{13(b9)}$.

B

Musical staff B with various chords and rhythmic markings: GMI^9 , $E^bMA^{7(+11)}$, $AMI^{7(b5)}$, D_{sus} , D , GMA^9 , B^b13 , E^bMA^7 , D_{sus} , D , BMI^7 , $F\#MI^7$, B^bMI^7 , FMI^7 , $DMI^{7(add 11)}$, $D^bMA^{7(b5)}$, A^bMA^7/C , G^bMA^7 , B^b .

C F_{MA}^7 A E_{MI}^9 F_{MA}^7 A E_{MI}^9 F_{MA}^7 A E_{MI}^9 F_{MA}^7 A E_{MI}^9 F_{MA}^7 A E_{MI}^9 \oplus

$A^b_{MI}^{11}$ $E^b_{MI}^9$ $A^b_{MI}^{11}$ $E^b_{MI}^9$

D (Solos) $G^{7(\#9)}$ C_{MI}^{11} $F^{\#7(\#9)}$ B_{MI}^{11} D_{MI}^7 A_{MI}^9

$C^{\#}_{MI}^7$ $G^{\#}_{MI}^9$ $B^b_{MI}^{9(b5)}$ E^b7 (alt.) $A_{MI}^{9(b5)}$ D^7 (alt.)

E G_{MI}^9 $E^b_{MA}^{7(\#11)}$ $A_{MI}^{9(b5)}$ D^7 (alt.) G_{MA}^9 B^b_{13} $E^b_{MA}^9$ $A_{MI}^{(b5)}$ D^7

B_{MI}^9 $F^{\#}_{MI}^{11}$ $B^b_{MI}^9$ F_{MI}^{11} $D_{MI}^{7(add 11)}$ $D^b_{MA}^{7(b5)}$ $A^b_{MA}^7$ C $G^b_{MA}^7$ B^b

F F_{MA}^7 A E_{MI}^{11}

$A^b_{MI}^{11}$ $E^b_{MI}^9$

(play to end each solo)

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

F_{MA}^7 A E_{MI}^9 F_{MA}^7 A E_{MI}^9 F_{MA}^7 A E_{MI}^9 $G^{\#}_{MI}^9$

(rall.)

Melody at the Coda is rather freely interpreted. Last 4 bars of F are played like the Intro to end each solo.

The Duke

Dave Brubeck

Med. Swing

(in 2)

A DMA^7 GMA^7 $G^{\#bass}$ $F^{\#MI}$ BMI^7 $C^{\#7}$ $F^{\#MI}^7$ BMI^7 $E MI^9$ $G MI^7$ C^7

FMA^7 E^bMA^7 $D MI^7$ $C^{\#MI}^7$ $C MI^7$ F^7 B^bMA^7 | 1. E^7 E^b7 | 2. E^7 A^7 DMA^7

B GMA^7 $F^{\#MI}^7$ E^7 DMA^7 $C MI^7$ B^bMA^7 $A^{7(b9)}$ $G MI^7$

$E MI^7$ A^7 $D MI^7$ $D MI^7$ G^7 $C MI^7$ B^b $C MI^7$ B^b6 $A MI^7$ $G MI^9$ F^9_{sus} $E^b13(\#11)$

C DMA^7 GMA^7 $G^{\#bass}$ $F^{\#MI}$ BMI^7 $C^{\#7}$ $F^{\#MI}^7$ BMI^7 $E MI^9$ $G MI^7$ C^7

FMA^7 E^bMA^7 $D MI^7$ $C^{\#MI}^7$ $C MI^7$ F^7 B^bMA^7 E^7 A^7 DMA^7 \oplus

D (Solos- In 4) DMA^7 $G^9(\#11)$ DMA^7 $G^{\#MI}^7$ $C^{\#7}$ $F^{\#MI}^7$ BMI^7 $G MI^7$ C^7

FMA^7 E^bMA^7 $D MI^7$ $C^{\#MI}^7$ $C MI^7$ F^7 B^bMA^7 | 1. $E MI^7(b5)$ A^7 | 2. $E MI^7(b5)$ A^7 DMA^7

E GMA^7 $F^{\#MI}^7$ $E MI^7$ A DMA^7 E^bMA^7 $D MI^7$ $C MI^7$ F B^bMA^7

$E MI^7(b5)$ A^7 $D MI^7$ $D MI^7(b5)$ G^7 $C MI^7$ B^bMA^7 D B^b6 $G MI^7$ $E MI^7(b5)$ A^7

F D_{MA}^7 $G^{9(\#11)}$ D_{MA}^7 $G^{\#MI}C^{\#7}$ $F^{\#MI}^7$ B_{MI}^7 G_{MI}^7 C^7

F_{MA}^7 $E^b_{MA}^7$ D_{MI}^7 $C^{\#MI}^7$ $C_{MI}^7F^7$ $B^b_{MA}^7$ $E_{MI}^7A^7$ D_{MA}^7

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

(top note of pn. voicing)

$F^{\#MI}^7$ A D_{MA}^7 $F^{\#}$ $G_{MI}^{(MA)7}$ D G_{MI}^6 B^b $F^{\#MI}$ A E_{MI} G D $F^{\#}$ $C^{\#dim}$ E B_{MI} B^b_{dim} D $C^{\#}$ B_{MI}^7

$F^{\#MI}^7$ $C^{\#}$ D_{MA}^7 A B_{MI}^7 $F^{\#}$ G_{MI}^6 $B^{\circ7}$ D^6 A D^6 $F^{\#}$ G^6 G^6 B G_{MA}^7 $A^{13(\#9)}$ A $C^{\#}$ D^6 δva D_{bass}

alternate melody,

bars 5-8 of **B**:

(chord rhythms follow melody)

Ecaroh

Horace Silver

Med. Mambo (Intro)

♩ = 173 $C7(\#9)$ $F7(\#9)$ $C7(\#9)$ $F7(\#9)$ $C7(\#9)$ $F7(\#9)$ $C7(\#9)$ $F7(\#9)$ (etc.)

A (Mambo)

$C7(\#9)$ $F7(\#9)$ $C7(\#9)$ $F7(\#9)$ $C7(\#9)$ $F7(\#9)$ $C7(\#9)$ $F7(\#9)$

(trp.)

$C\#7(\#9)$ $F\#7(\#9)$ $C\#7(\#9)$ $F\#7(\#9)$ $C\#7(\#9)$ $F\#7(\#9)$ $C\#7(\#9)$ $F\#7(\#9)$

(Swing)

$BMA7$ $E7(\#11)$

$E\flat MA7$ $EMI7$ $A7(\#9)$ $DMA7$ $DMI7$ $G7(\#9)$ $G\#7(\#9)$

$G\#7(\#9)$ $A7(\#9)$ $F\#7(\#9)$ $G7(\#9)$ $E7(\#9)$ $F7(\#9)$ $D7(\#9)$ $E\flat7(\#9)$ $C7(\#9)$

$C7(\#9)$ $C\#7(\#9)$ $B\flat7(\#9)$ $B7(\#9)$ $G\#7(\#9)$ $A7(\#9)$ $F\#7(\#9)$ $G7(\#9)$ 1. $E7(\#9)$ 2. $E7(\#9)$ $E\flat MA7$

B

$E\flat MA7$ $A\flat7(\#11)$ $E\flat MA7$ $A7(\#11)$

$A\flat MA7$ $AMI7$ $D7$ $G\#MI7$ $C\#7$ $F\#MA7$ $FMI7$ $B\flat7$

$E^b_{MA}7$ $A^b7(\#11)$ $E^b_{MA}7$ $A7(\#11)$

$A^b_{MA}7$ $G_{MI}7(b5)$ $C7(\#9)$ $F_{MI}7(b5)$ $B^b7(\#5)$ $E^b_{MA}7$ trill

C $B^b_{MI}7$ trill $E^b7(b9)$ $A^b_{MA}7$ $B^b7(b5)$ $C7(b5)$ $F_{MI}7$

$C\#_{MI}7$ trill $F\#7(b9)$ $B_{MA}7$ $B^b7(\text{alt})$

D $E^b_{MA}7$ $A^b7(\#11)$ $E^b_{MA}7$ $A7(\#11)$

$A^b_{MA}7$ $G_{MI}7(b5)$ $C7(\#9)$ trill $F_{MI}7(b5)$ $B^b7(\#5)$ $E^b_{MA}7$ $F_{MI}7$ B^b7

Solo on BCD
Take Coda One (C^1) to end last solo.

C^1 $F_{MI}7(b5)$ $B^b7(\#5)$ $E^b_{MA}7$ $F\#7(\#9)$ $F7(\#9)$ $E7(\#9)$ $E^b7(\#9)$ drum fill

(end solo) D.S. al Coda Two (C^2)

C^2 $F_{MI}7(b5)$ $B^b7(\#5)$ $E^b_{MI}9$

Mambo swings slightly.

Med. Mambo
♩ = 173 (Intro)

Ecaroh (Harmony)

Tacet

A (Mambo)

S.
(ten.)

(Swing)

B

$A^b_{MA}7$ $G_{MI}7(b5)$ $C7(\#9)$ $F_{MI}7(b5)$ $B^b7(\#5)$ $E^b_{MA}7$

C $B^b_{MI}7$ $E^b7(b9)$ $A^b_{MA}7$ $B^b7(b5)$ $C7(b5)$ $F_{MI}7$

$C^{\#}_{MI}7$ $F^{\#7(b9)}$ $B_{MA}7$ $B^b7(alt)$

D $E^b_{MA}7$ $A^b7(\#11)$ $E^b_{MA}7$ $A7(\#11)$

$A^b_{MA}7$ $G_{MI}7(b5)$ $C7(\#9)$ $\Phi^{1,2}$ $F_{MI}7(b5)$ $B^b7(\#5)$ $E^b_{MA}7$ $F_{MI}7$ B^b7

Solo on BCD
Take Coda One (Φ^1) to end last solo.

Φ^1 $F_{MI}7(b5)$ $B^b7(\#5)$ $E^b_{MA}7$ Tacet (drum fill) $D.S. al Coda Two (\Phi^2)$

Φ^2

Mambo swings slightly.

Equinox

John Coltrane

Med. Latin
♩ = 118

(Intro)

(3x's)

(Swinging Latin)

(4x's)

N.C. (E^bM₁) (A^bM₁)

N.C. (E^bM₁) (till end)

(tenor, 4th x)

A

S: N.C. (E^bM₁)

(tenor)

A^bM₁⁹ A^bM₁^{6/9} E^(add #11) G#

N.C. (E^bM₁)

B¹³ B^b7_{SUS} (b9) B^b7 (b9) (#5) N.C. (E^bM₁) ⊕

(Solos)

B

E^bM₁¹³

A^bM₁¹¹ E^bM₁¹³ B¹³_{SUS}

B¹³_{SUS} B^b13(b9) E^bM₁¹³

After solos, D.S. al Coda
(repeat before taking Coda)

⊕ N.C. (E^bM₁) B¹³ B^b7_{SUS} (b9) B^b7 (b9) (#5) A^b E^b B^bM₁ E^b (E^bM₁¹³) E^bM₁^(add 9)

Equinox

John Coltrane

Med. Latin $\text{♩} = 118$ (Intro) $\text{N.C. (E}^b\text{MI) (A}^b\text{MI)}$ (3x's) (Swinging Latin) $\text{N.C. (E}^b\text{MI)}$ (till end) (4x's)
 (tenor, 4th x)

A $\text{N.C. (E}^b\text{MI)}$
 (tenor)
 A^bMI^9 $\text{A}^b\text{MI}^6/9$ $\text{E}^{\text{(add \#11)}}$ $\text{G}^\#$ $\text{N.C. (E}^b\text{MI)}$
 B^{13} $\text{B}^b7_{\text{SUS}}^{\text{(b9)}}$ $\text{B}^b7^{\text{(b9)}}$ $\text{N.C. (E}^b\text{MI)}$ C

(Solos)
B E^bMI^{13}
 A^bMI^{11} E^bMI^{13} $\text{B}^{13}_{\text{SUS}}$
 $\text{B}^{13}_{\text{SUS}}$ $\text{B}^b13^{\text{(b9)}}$ E^bMI^{13}

After solos, D.S. al Coda
 (repeat before taking Coda)

$\text{N.C. (E}^b\text{MI)}$ B^{13} $\text{B}^b7_{\text{SUS}}^{\text{(b9)}}$ $\text{B}^b7^{\text{(b9)}}$ A^b E^b B^bMI E^b E^bMI^{13} $\text{E}^b\text{MI}^{\text{(add 9)}}$

B

S. *(synth.)*

(ten., 8va b., w/ bass)

2nd x

2nd x

1.

C (Tenor Solo)

*C*Mi⁷

*C*Mi⁷

*D*Mi⁷ (*D*⁷(#9) (#5))

(end solo)

2.

tenor solo continues

Chord progression: D_{MA}^7 $C\#_{MI}^7$ $F\#_{MA}^7$ B_{SUS} B/C $D/B\flat$ A_{SUS} B F E^7 $E^7(\#9)$

(Solos)
D A_{MI}^7

16

Till cue

Chord progression: D_{MA}^7 $C\#_{MI}^7$ $F\#^7$ B_{SUS} B/C $D/B\flat$ A_{SUS} B F E^7 $E^7(\#9)$

Solo on **D**; take 'On cue' ending to end last solo.

On cue

Chord progression: C_{MA}^7 B_{MI}^7 E^7 A_{SUS} $A/B\flat$ $C/A\flat$ G_{SUS} A $E\flat$ D^7 $D^7(\#9)$

(end solo)

D.S. al Coda

(Tenor solo continues)

C_{MI}^7

(synth.) 8va b.

Med. Swing

Chord progression: G^6 E_{MI}^7 A_{MI}^7 D^7_{SUS} G^6 E^7 A_{MI}^7 D^7

(tenor 8va b., sample fill) (begin to fade)

Chord progression: G^6 G^7 C^6 $C\#^{\circ 7}$ G^6_D E^7 A_{MI}^7 D^7 G_{MA}^7

Chord progression: B_{MI}^7 $B\flat_{MI}^7$ A_{MI}^7 A_{MI}^7 D^7

(fade out)

Tune can be heard equally well as 6/4 funk or 12/8 swing (♩ = ♩).

Time signatures in the chart follow the drum pattern. Solos may shift in and out of the two times.

Parts marked '2nd x' at B are also played on the D.S.

On the recording, letter D is in Bb minor the second time and is 8 bars instead of 16.

Eternal Child

Chick Corea

Med. Latin

$\text{♩} = 128$

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

(gtr. & sax)

C E_{MI} G B^7 D_{MI} A A_{MI} E B^7 $G_{MI}^{(MA7)}$ D A $C^\#$

A_{MI} C B^7 A_{MI}^7

$B^{\flat 7}$ $C^{\# 7}$ A_{MI} C B^7

(gtr. & sax)

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

E_{MI} D_{MA}^7 E

(add sax)

E_{MI} C_{MA}^7 E

E_{MI} $B^{\flat}_{MA} 7(\#5)$ B C

rit.

A B^{\flat} G^{\flat} A^{\flat} A B C D $E_{MI}^{(MA7)}$

Exactly Like You

Lyric: Dorothy Fields
Music: Jimmy McHugh

Med. Swing

A D^6 E^9

I know why I've wait - ed, Know why I've been blue,

A^7 $E^b\circ 7$ E_{MI}^7 A^7 D^6 E_{MI}^7 A^7

Prayed each night for some - one ex - act - ly like you.

D^6 E^9

Why should we spend mon - ey on a show or two?

A^7 $E^b\circ 7$ E_{MI}^7 A^7 D^6 D^7

No one does those love scenes ex - act - ly like you. You make me

B G_{MA}^7 C^9 D^6 (B_{MI}^6)

feel so grand, I want to hand the world to you, You seem to

E_{MI}^7 G_{MI}^6 A^7 $F\#_{MI}^7$ $F\circ 7$ E_{MI}^7 A^9

un - der - stand each fool - ish lit - tle scheme I'm schem - ing, dream I'm dream - ing.

C D^6 E^9

Now I know why moth - er taught me to be true,

A^7 $E^b\circ 7$ E_{MI}^7 A^7 D^6 $(E_{MI}^7 A^7)$

She meant me for some - one ex - act - ly like you.

Expression

John Coltrane

(Freely)

A

Chord voicings for section A:
 B \flat MA \flat 7 (ten.)
 G \flat MA \flat 7
 FMA \flat 7
 A \sharp MA \flat 7(b5)
 D \flat MA \flat 7
 DMI \flat 7
 A \flat MA \flat 7(#11)
 BMA \flat 7
 CMA \flat 7
 AMA \flat 7
 CMA \flat 7
 AMA \flat 7
 C \sharp MI \flat 7
 G \sharp 13
 BMA \flat 7
 B \flat 7 SUS
 E \flat MA \flat 7
 CMA \flat 7
 EMI
 CMA \flat 7
 FMA \flat 7
 B \flat MA \flat 7
 FMA \flat 7
 GMI
 DMA \flat 7
 BMA \flat 7
 A \flat MA \flat 7(b5)
 CMA \flat 7
 G \flat 7 SUS
 G(add 9)
 (omit 3)

Section A includes tenor and double bass lines with various chord voicings and rhythmic markings such as "fill", "extended fill", and "fine".

B

(Solos open)

C

Section C includes a tenor line marked "indef." and a double bass line marked "After solos, D.C. al fine."

Tenor line written as played-- rhythms approximate only (no steady time).
 Rhythm of melody on D.C. is rather different (highly interpreted.).

Falling Grace

Medium Swing (in 2)

Steve Swallow

A $B^{\flat}MA^7$ $E^7/G^{\#}$ A_{MI}

G_{MI}^7 C^7 $F^{\#}MA^7$ A $E^7/G^{\#}$ A_{MI}/G

D $F^{\#}$ $G^{\#}MA^7$ $G^{\#}MI^{7(b5)}$

$C^{\#7}$ $F^{\#}MI$ BMI^7 E^7 $A^{\#}MA^7$

B D_{MI}^7 $D^{\#o7}$ $C^{\#}MA^7/E$ $F^{\#}MA^7$

$F^{\#}MI^{7(b5)}$ B^7 E_{MI}^7 $E^{\flat7}$

D_{MI}^7 G^7 $C^{\#}MA^7$ $F^{\#}MA^7$

(Ending) $B^{\flat}MA^7$ $E^{\flat}MA^7$

rit.

Filthy McNasty

Horace Silver

Med. Swing (Intro)

♩ = 184 (trp. w/ ten. 8va b.)

(stop time)

$B^{\flat}13$ $B13$ $C13$ $F^{\#}13$ $G13$ $A^{\flat}13$

(top note of piano voicing)

$E_{MI}7^{\flat}5$ $A7^{\flat}9(\#5)$ $D_{MI}7^{\flat}5$ $G_{SUS}7^{\flat}9$ $C7^{\#9}$ $B^{\flat}13$ $B13$ $C13$ $B^{\flat}13$ $B13$ $C13$

(Time)

$C7$

$C7$ $F7$

$C7$ $A^{\flat}13$ $G13$ $F^{\#}13$

$F13$ $NC.$ (trp. ten.)

B (Solos)
C7

Take 'On cue' ending to end last solo.

C

⊕

Melody is played very non-legato by horns.
Placement of coda sign in this version is correct.

500 Miles High

Med. Latin

Music: Chick Corea

Lyric: Neville Potter

$\text{♩} = 148$ (C#7(#9)) **A** F#MI⁷

Some - day you'll look in - to her eyes,

A MI⁷ C MA⁷

then there'll be no good - byes, _____ and

C#MI^{7(b5)} F#7(#9) B MI⁷

yes - ter - day _____ will have gone _____ and you'll

G#MI^{7(b5)} G MI⁷

find your - self _____ in an - oth - er space, _____

(G MI⁷) NC. D MI¹¹ C#7(#9)

Five hun - dred miles _____ high. _____ 2. You'll

To end each solo, play Sing three verses, then solos on form.
last 5 bars of melody. After solos, sing verses 1 & 3, take Coda.

D MI¹¹ B^b MA⁷ (2nd x) Slowly NC. D MI¹¹

high. _____ (instr.)

(2nd verse)

You'll see, just one look and you'll know
She's so tender and warm,
You'll recognize this is love,
And together you're on another plane,
Five hundred miles high.

(3rd verse)

Be sure that your love stays so free,
Then it never can die,
Just realize this is truth,
And above the skies you will always stay
Five hundred miles high.

Solos may move into double-time feel samba. On recording, piano plays an ad lib. intro based on the changes, and the first verse is out of tempo for 13 bars.

Flamingo

Music: Ted Grouya
Lyric: Ed Anderson

Med. Ballad

A GMA^7 (EMI^7) AMI^7 D^7 GMI^7 C^9

Fla - min - go, — like a flame in the sky, Fly - ing o - ver the

Eb^9 AMI^7 D^7 GMA^7 E^7 AMI^7 D^7

is - land to my lov - er near by; — Fla -

GMA^7 (EMI^7) AMI^7 D^7 GMI^7 C^9

min - go, — in your trop - i - cal hue, Speak of pas - sion un -

Eb^9 AMI^7 D^7 G^6 CMI^6 GMA^7 (D^b13)

dy - ing and a love that is true. The

B CMI^7 F^9 B^bMA^7 B^b (Ab^{13}) B^o7 G^7

wind sings a song to you as you go, A song — that I

CMI^7 F^9 $AMI^7(11)$ D^7

hear be - low the mur - mur - ing palms. — Fla -

C GMA^7 (EMI^7) AMI^7 D^7 GMI^7 C^9

min - go, — when the sun meets the sea, Say fare - well to my

Eb^9 AMI^7 D^7 GMA^7 (EMI^7 AMI^7 D^7)


lov - er and hast - en to me.

Fly Me to the Moon


Bart Howard

Med. Swing

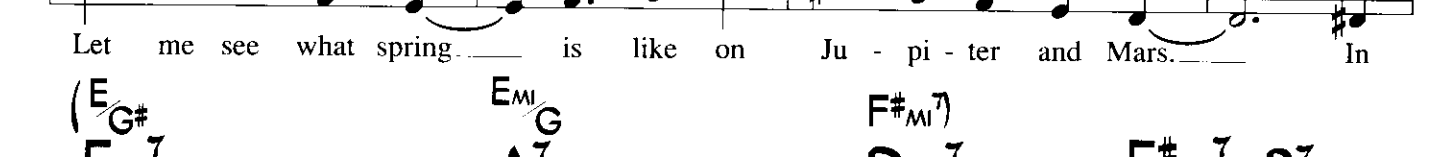
A




Fly me to the moon and let me play a-mong the stars, In



Let me see what spring is like on Ju-pi-ter and Mars. In




oth-er words: hold my hand, In




oth-er words: dar-ling kiss me.

B




Fill my heart with song and let me sing for-ev-er more, In



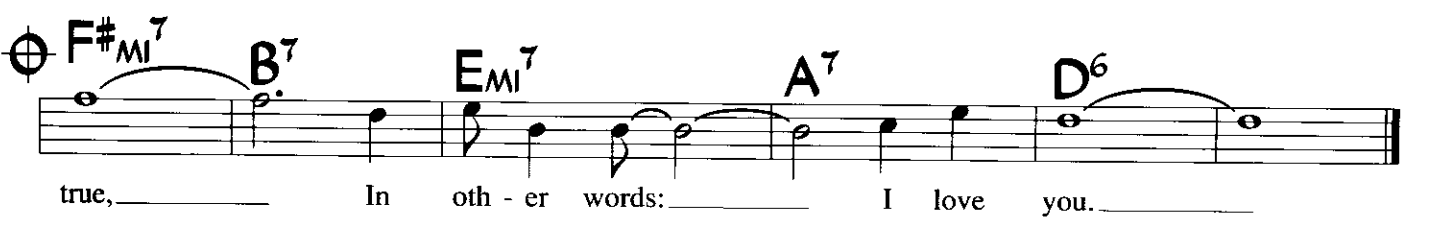
You are all I long for, all I wor-ship and a-dore. In



oth-er words: please be true, In



oth-er words: I love you.



true, In oth-er words: I love you.

Originally in 3/4.

Forever

Eddie Gomez

Med. Ballad (Intro)

♩. = 54

GMI⁹ (add 9)

E^bMA⁷(#11)

(strings)

CMI⁹

E^bMA⁷
B^b

G/A

A

G/A

F[#]
A

(ten.)

A

BMI⁹

BMI⁹(MA7)

BMI⁹

F[#]MI⁷

B⁷(b9)

E^(MA7)
MI⁷

E^(MA7)
MI⁷

A⁷(b9)

GMI⁹(MA7)

GMI⁹

G/A

A⁷(b9)

BMI⁹

BMI⁹(MA7)

BMI⁹

F[#]MI⁷

B⁷(b9)

E^(MA7)
MA⁹

C[#](MA7)
MI⁷

C[#]MI⁷

A^(MA7)

C^(MA7)
G

C⁶
G

E^(MA7)
MI⁷

E^(MA7)
MI⁷

A⁷(b9)

GMI⁹(MA7)

GMI⁹

C¹³_{SUS}

C¹³(b9)

B

F^(MA7)
MA⁹

D^(MA7)
MI⁹

G¹³(#11)

B^bMA⁹

C¹³_{SUS}

C¹³(b9)

F^(MA7)
MA⁹

A^b13_{SUS}

A^b13(b9)

D^bMA⁷

A^b
C

B^bMI⁹

B^bMI⁹
A^b

GMI^{7(b5)} C⁷_{SUS} ^(b9) C^{7(b9)} ^(#5) F⁹_{SUS} F⁹ G A A^{7(b9)}

C B_{MI}⁹ B_{MI}^{9(MA7)} B_{MI}⁹ F_{MI}⁷ B^{7(b9)}

E_{MI}^(MA7) E_{MI}⁷ A^{7(b9)} G_{MI}^{9(MA7)} G_{MI}⁹ G A A^{7(b9)} C¹³_{SUS} C^{13(b9)}

Solo on ABC;
Take 'On cue' ending to last solo. **(D.S. al Coda)**

C¹³_{SUS} C^{13(b9)} **D** D_{MI}⁹ D_{MI}^{9(MA7)} D_{MI}⁹ A_{MI}⁷ D^{7(b9)}

G_{MI}^(MA7) G_{MI}⁷ C^{7(b9)} B_{MI}^{9(MA7)} B_{MI}⁹ C¹³_{SUS} C^{13(b9)}

D_{MI}⁹ D_{MI}^{9(MA7)} D_{MI}⁹ A_{MI}⁷ D^{7(b9)}

G_{MA}⁹ E_{MI}^(MA7) E_{MI}⁷ C_{MA}⁹ E_{MI}^{b7} B_{MI}^{b6} E_{MI}^{b6} B_{MI}^{b6}

G_{MI}^(MA7) G_{MI}⁷ C^{7(b9)} B_{MI}^{9(MA7)} B_{MI}⁹ C¹³_{SUS} C^{13(b9)} **(Vamp & fade)**

Melody is played with some variation.

Med. Funk/Rock

Freedom Jazz Dance

Eddie Harris

A

Solos over C pedal (C⁷), indef.

After solos, D.C. al Coda (take Coda after repeat)

Alternate changes for bars 9-12:

1) B^b_{SUS} C B_{SUS} C[#] C_{SUS} D D^b_{SUS} E^b D_{SUS} E E^b_{SUS} F E_{SUS} F[#] G_{SUS} A

2) G_{M11} G[#]_{M11} A_{M11} B^b_{M11} D_{M11} G C G G⁷ C

Head is played twice before and after solos.

Chord in bars 1-8 may be played as: C⁷_(alt), C¹³_(#9), C⁷_{SUS}, or C⁷_{SUS}^(#9)

Friday Night at the Cadillac Club

Bob Berg

Med.-Up Shuffle

♩ = 190

(organ comp figure)

(Intro) D^{13}_{SUS} D^{13} C^{13}_{SUS} C^{13} D^{13}_{SUS} D^{13} C^{13}_{SUS} C^{13} D^{13}_{SUS} D^{13} (4x's)

A (ten.)

D^{13} C^{13}_{SUS} C^{13} D^{13}_{SUS} D^{13}

$E^b_{13}_{SUS}$ E^b_{13} D^{13}_{SUS} D^{13} C^{13}_{SUS} C^{13}

D^{13}_{SUS} D^{13} $A^b_{13}_{SUS}$ A^b_{13} G^{13}_{SUS} G^{13}

F^{13}_{SUS} F^{13} E^{13}_{SUS} E^{13} $E^b_{13}_{SUS}$ E^b_{13} D^{13}_{SUS}

D^{13} $D^{\flat 13}_{sus}$ $D^{\flat 13}$ C^{13}_{sus} C^{13}

$B^{7(+9)(+5)}$ GMA^7 A

$B^{\flat}MA^{7(+5)}$ A $A^{7(+9)(+5)}$ D^{13}

C^{13}_{sus} C^{13} F^{13}_{sus} F^{13} $E^{\flat 13}_{sus}$ $E^{\flat 13}$ D^{13}_{sus}

Solo on **A** (fine)
 After solos, D.S. al fine
 (Head is played twice
 before and after solos)

Figures written  are played 

Friends

Chick Corea

Med. Latin

$\text{♩} = 94$

1st x: elec. pn. only
2nd x: add bs. & dr.

Intro D G^6/D D G^6/D D G^6/D

(electric pn.-sample fill, 8va)

A DMA^7 GMA^7/D DMA^7 E^9/D

(flute)

CMA^7/D GMI^6/D

B $\text{F\#MA}^7/\text{C\#}$ $\text{BMA}^7/\text{C\#}$ $\text{F\#MA}^7/\text{C\#}$ A^b/C E^9/B

GMA^7/B CMA^7/B B^bMA^7

GMA^7 E^9/C (add #11) GMI^6/D

C D/C $\text{BMI}^7(\text{MA}^7)$ GMI^6/D

DMA^7 GMA^7/D BMA^7 BMI^7 EMI^7 $\text{A}^{7(b9)}$ C

susp. time feel

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

Head is played twice before solos, once after.

Head is more freely interpreted on repeat. First 8 bars of B are more relaxed during the head (longer rhythms).

Kick in bar 4 of B is used for the head only.

D G^6/D

Vamp, fill & fade

Geraldine

Russell Ferrante
(As played by the Yellowjackets)

Rubato (alto & pn. only)
♩ = 56

Chord progression: A B^bMA⁷ DC¹³ B^b F_A GMI⁹ F^(add 9) A B^bMA⁹ B^b E^bMA⁷ G D^(add 9) A⁷ G F[#]MI D F[#] A^bSUS F G^{SUS} F G^{7(#5)} G⁷ F EMI⁷ C E B^bMA⁷ D E^(add 11) D FMA⁷ A C^(add 9) C E DMA⁷ F[#] B^bMA⁷ D C[#]MI⁹ B^(add 9) D[#] E⁺C[#]MI⁷ F[#]MI⁷ GMA⁷ B 1. FMA⁷ FMA^{7(#5)} B^b C 2. FMA⁷ FMA^{7(#5)} A A B^b C

Med. Latin (drums enter)

♩ = 91 (3x's) (FMI) (marimba continues to end of [B] w/ slight variation bars 21-24) (alto w/ pn. 8va)

B B^bMI¹¹ (1st x: melody 2nd x: alto solo)

(bs. & keyboards enter)

Chord progression: FMI⁹ B^bMI¹¹ FMI⁹ B^bMI¹¹ FMI⁹ B^bMI¹¹ C¹³⁽⁹⁾ B^b A^bMI^{9(MA7)} D^b13(#11) FMI⁹ FMI⁹

C $B^b_{MA}7$ D/A F $B^b^{(add 9)}$ G_{MI}^{11} C E F $B^b_{MI}^{11}$

(alto)

$C^{13(b9)}$ B^b $E^b_{MA}7$ $D^{(add 9)}$ G A^7 G A^b_{SUS} G_{SUS} F $G^{7(+5)}$ F

C_{MI}^{11} $B^b_{MA}7$ $E^{(add 11)}$ D $F_{MA}7$ $C^{(add 9)}$ E $D_{MA}7$ $F\#$ $B^b_{MA}7$ D $C\#_{MI}^9$

$C\#_{MI}^9$ $B^{(add 9)}$ $D\#$ E^+ $C\#_{MI}$ $F\#_{MI}^7$ $G_{MA}^{7(b5)}$ B G_{MA}^7 B F_{MA}^7 A

F_{MA}^7 A $F_{MA}^{7(+5)}$ A B^b C $B^b_{MA}7$ F D/A $B^b^{(add 9)}$ G_{MI}^{11} C E F

$B^b_{MI}^{11}$ $C^{13(b9)}$ B^b $A^b_{MI}^9(MA7)$

(sample fill)

$D^b_{13(+11)}$ F_{MI}^9

(melody)

F_{MI}^9

(alto w/ pn. 8va)

D $B^b_{MI}^{11}$ F_{MI}^9

(piano fills)

Vamp & fade

Fast Bop (Intro) **Gertrude's Bounce** Richie Powell
(As played by Clifford Brown)
 ♩ = 244 (piano tacet)

(trp.)

D D7 G6 GMI6 D E7 A7

(ten.)

⊕² (add piano)

D D7 G6 GMI6 D D/A Bbdim. BMI BMA G#MI7 F°7

D^(add 9) F# D F# EMI7 A7 DMI7 G7

A C6 (unis.) DMI7 G7 EMI7 AMI7 DMI7 G7

C⁹ sus C7 FMA7 Bb9 Eb6 1. DMI7 G7 2. DMI7 C6 (pn.)

B AbMA7 GbMA7(#11) FMA7(#11) EMA7(#11) EbMA7(#11) DMA7(#11) DbMA7

AMA7 GMA7(#11) GbMA7(#11) FMA7(#11) EMA7(#11) EbMA7(#11) DbMA7 (horns)

C C⁶ D_{MI}⁷ G⁷ E_{MI}⁷ A_{MI}⁷ D_{MI}⁷ G⁷

C⁹_{SUS} C⁷ F_{MA}⁷ B^{b9} E^{b6} D_{MI}⁷ C⁶

(Solos)

D C⁶ D_{MI}⁷ D^{#o7} E_{MI}⁷ A⁷ D_{MI}⁷ G⁷

C⁹_{SUS} C⁷ F_{MA}⁷ B^{b9} E^{bMA}⁷ 1. D_{MI}⁷ G⁷ 2. D_{MI}⁷ C⁶

E A^{bMA}⁷ D^{bMA}⁷

A_{MA}⁷ D_{MA}⁷ G⁷

F C⁶ D_{MI}⁷ D^{#o7} E_{MI}⁷ A⁷ D_{MI}⁷ G⁷

C⁹_{SUS} C⁷ F_{MA}⁷ B^{b9} E^{bMA}⁷ D_{MI}⁷ C⁶

Solo on DDEF
After solos, D.S. al Coda One (⊕¹)

⊕¹ E_{MI}⁷ A^{7(b5)}

D.C. al Coda Two (⊕²)

⊕² (pn.)

D

(Vamp & fade)

Get Happy

Lyric: Ted Koehler
Music: Harold Arlen

Med (-Up) Swing



For - get your troub - les and just get hap - py, — You bet - ter chase all your cares a - way.



Sing Hal - le - lu - jah, come on, get hap - py, — Get read -



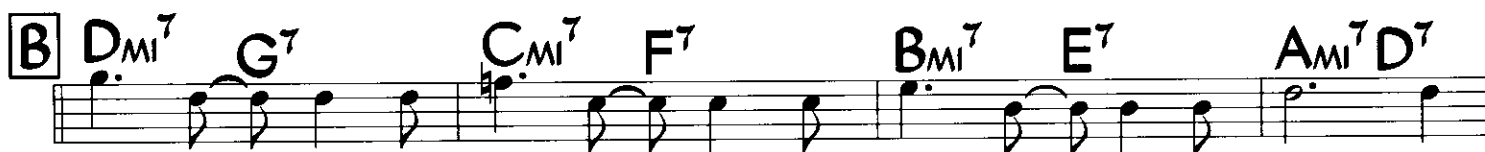
- y for the judge - ment day. — The sun is shin - in', come on, get hap -



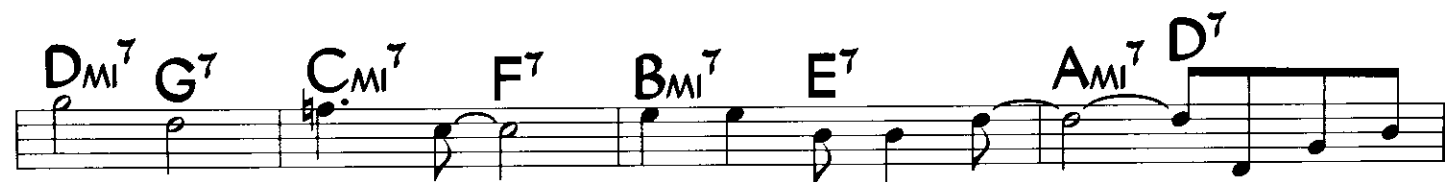
- py, — The Lord is wait - ing to take your hand. — Shout Hal - le -



lu - jah, come on, get hap - py, — We're go - ing to the prom - ised land. — We're



head - in' — 'cross the Riv - er, — wash your sins 'way — in the tide; It's



all so peace - ful — on the oth - er side. — For - get your

C G^6 A_{mi}^7 D^7 G^6 $E^7(\#5)$

troub - les and just get hap - py, — You bet - ter chase all your cares a - way. —

A_{mi}^7 D^7 G^6 C^6 $C\#^7$

— Shout Hal - le - lu - jah, come on, get hap - py, — Get read -

G^6 D D^7 G^6 (A_{mi}^7 D^7)

- y for the judge - ment day. —

Alternate versions

of **B**:

1) G^7 C^7 $F\#^7$ B^7 E^7 A^7 D^7 4

2) D_{mi}^7 G^7 C_{mi}^7 F^7 $B^b_{mi}^7$ E^b7 A_{mi}^7 D^7

D_{mi}^7 G^7 C_{mi}^7 F^7 $B^b_{mi}^7$ E^b7 A_{mi}^7 D^7

3) G^{13} F^{13} E^b13 D^{13} 4

(for solos only)

Giant Steps

John Coltrane

Fast Swing

$\text{♩} = 286$ (tenor)

Chord symbols: $D^b_{MA}7$ $E7$ $A_{MA}7$ $C7$ $F_{MA}7$ $B_{MI}7$ $E7$

Chord symbols: $A_{MA}7$ $C7$ $F_{MA}7$ A^b7 $D^b_{MA}7$ $G_{MI}7$ $C7$

Chord symbols: $F_{MA}7$ $B_{MI}7$ $E7$ $A_{MA}7$ $E^b_{MI}7$ A^b7

Chord symbols: $D^b_{MA}7$ $G_{MI}7$ $C7$ $F_{MA}7$ $E^b_{MI}7$ A^b7

2nd x: solo break

Chord symbols: $G_{MI}7$ $C7$ $F_{MA}7$

tenor fill

Head is played twice before and after solos.

Got a Match?

Chick Corea

Fast Swing

♩ = 302

A (1st x: synth. w/ bs.)
(2nd x: synth.)

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and quarter notes. The bottom staff is in bass clef with a common time signature (C) and contains a bass line with slash marks indicating a synth part. Chord symbols are placed below the bass staff: EMI, B7, EMI, and (E7).

The second system continues the melodic and bass lines. Chord symbols below the bass staff are AMI, E7, and AMI.

The third system continues the melodic and bass lines. Chord symbols below the bass staff are F#MI7 B7, GMI7 C7, F, and F#MI7 B7.

The fourth system concludes the main section. Chord symbols below the bass staff are EMI, F#MI7(b5) B7, EMI, and (B7).

Solo on A; After solos, D.C. al Ending (play head twice)

Ending

The ending section consists of two systems. The first system has a treble staff with a melodic line and a bass staff with slash marks. Chord symbols are EMI, F#MI7(b5) B7, and EMI. The second system has a treble staff with a melodic line and a bass staff with slash marks. Chord symbols are EMI, F#MI7(b5) B7, EMI, and EMI. The final chord is marked with a 'rall.' (rallentando) and includes a 'D(add 9)(omit 3)' chord in the treble staff and an 'E(add 9)(omit 3)' chord in the bass staff. There are also 'pn. fill' (piano fill) markings in the treble staff.

Med. Latin
 J = 168

Gregory Is Here

Horace Silver

A $D^b13(\#11)$ DMI^{11}

$D^b13(\#11)$ (trp.) DMI^{11}

$BMI^7(\#11)$ $E^{7(b9)}$ AMI^7 $D^9(C)$ E FMI D^7

DMI^9 $C\#7(\#9)$ CMA^9 1. 2.

B FMI^7 B^b7 E^bMA^7 CMI^7

(trp.) FMI^7 B^b7 DMI^{11} G^{13} dr. fill

C $D^b13(\#11)$ DMI^{11}

$D^b13(\#11)$ DMI^{11}

$BMI^7(\#11)$ $E^{7(b9)}$ AMI^7 $D^9(C)$ E FMI D^7

DMI^9 $C\#7(\#9)$ CMA^9

(Ending)

D^bMA^7 CMA^7 D^bMA^7

(trp.) CMA^7 D^bMA^7 BMA^7 CMA^7

(rit.)

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

Chords in parentheses are not used for solos. Kicks at end of letter B are played during solos.

Growing

John Patitucci

Med. Funk

♩ = 100

(Intro)
E^bM⁷

Intro musical notation: Treble clef, 4/4 time signature. The staff contains a whole rest followed by a quarter rest, then a quarter note G^b (F^b), a quarter note A^b (G^b), and a quarter note B^b (A^b).

A C[#]M^{7(b5)} C^MA⁷ G^(add 9) B B^b13 A^M7 C^MA⁷ D B^bM⁷ C

Musical notation for section A, first line: Treble clef, 4/4 time signature. Chords: C[#]M^{7(b5)}, C^MA⁷, G^(add 9), B, B^b13, A^M7, C^MA⁷, D, B^bM⁷, C.

G^M7 D E⁷(alt.) F^MA^{9(b5)} D E C D G A D^{7(#9)}

Musical notation for section A, second line: Treble clef, 4/4 time signature. Chords: G^M7, D, E⁷(alt.), F^MA^{9(b5)}, D, E, C, D, G, A, D^{7(#9)}.

F^MA⁷ G G^bM^A13(#11) G B^b7 G^b B^b7 1. E^bM⁷ (funky)

Musical notation for section A, third line: Treble clef, 4/4 time signature. Chords: F^MA⁷, G, G^bM^A13(#11), G, B^b7, G^b, B^b7. First ending: 1. E^bM⁷ (funky).

2. E^bM⁷ (funky) E^bM⁷ (add voice)

Musical notation for section A, fourth line: Treble clef, 4/4 time signature. Chords: 2. E^bM⁷ (funky), E^bM⁷ (add voice).

B D^bM^A7 D^M7(b5) G⁷(#9) C^M11 F[#]9 SUS B^MA⁷ (Latin feel)

Musical notation for section B, first line: Bass clef, 4/4 time signature. Chords: D^bM^A7, D^M7(b5), G⁷(#9), C^M11, F[#]9 SUS, B^MA⁷. (Latin feel)

1. B^MA⁷ E⁹ SUS (# #) A^MA⁷ E^bM⁷ A^b7

Musical notation for section B, second line: Bass clef, 4/4 time signature. Chords: 1. B^MA⁷, E⁹ SUS (# #), A^MA⁷, E^bM⁷, A^b7.

2. B^MA⁷ F^{7(b9)}(#5) B^b7(#9) E^bM⁷ (fill) (funky)

Musical notation for section B, third line: Bass clef, 4/4 time signature. Chords: 2. B^MA⁷, F^{7(b9)}(#5), B^b7(#9), E^bM⁷ (fill), (funky).

Melody at B may be used as background during solos.

Solo on form (AABB)
After solos, D.S., vamp and
fade on **B** (first ending).

Harlem Nocturne

Lyric by Dick Rogers
Music by Earle Hagen

Medium Swing Ballad

(A) *(A_{Mi})* *A_{Mi}^(MA7)* *A_{Mi}⁷* *D_{Mi}⁷*

Deep mu - sic fills the night _____ deep in the heart of Har - lem, _____

D_{Mi}⁷ *D_{Mi}^(MA7)* *F¹³* *B⁷* *E⁷*

And though the stars are bright, _____ the dark - ness is taunt - ing me. _____

(A_{Mi}⁶ F⁹) *A_{Mi}⁶* *A_{Mi}^(MA7)* *A_{Mi}⁷* *break*

Oh, what a sad re - frain, _____ a noc - turne born in Har -

D_{Mi}⁷ *D_{Mi}^(MA7)*

lem, _____ That mel - an - cho - ly strain _____

F¹³ *B⁷* *E⁷* *(A_{Mi}⁶ F⁹ A_{Mi}⁶)* *G⁹*

for - ev - er is haunt - ing me. _____ The

B *C⁹* *D_b⁹* *C⁹* *D_b⁹* *C⁹* *D_b⁹*

mel - o - dy clings _____ a - round my heart strings, _____ It won't let me go _____ when I'm

C⁹ *F⁹* *G_b⁹* *F⁹* *G_b⁹*

lone - ly; _____ I hear it in dreams, _____ and some - how it seems _____ it

G⁷ break

makes me weep and I can't sleep. An in-di-go tune, it

C⁹ **D^{b9}** **C⁹** **D^{b9}** **C⁹**

sings to the moon, the lone-some re-frain of a lov-er; The

F⁹ **G^{b9}** **F⁹** **G^{b9}** **G⁷** break

mel-o-dy sighs, it laughs and it cries, A moan in blue that

A_MI⁶ **A_MI⁶** break

wails the long night through. Though with the dawn it's gone.

C **A_MI^(MA7)** **A_MI⁷** **D_MI⁷**

the mel-o-dy lives ev-er, for lone-ly hearts to learn

D_MI^(MA7) **F¹³** **B⁷** **E⁷** **A_MI⁶** **(E⁷)**

of love in a Har-lem noc-turne.

Melody at bars 7-8 and 15-16 of B is for instrumentalists; vocalists may sing only the notes on beats 1, 2, 3 & 4.

Alternate changes at bar 8 of B:

B⁷	E⁷	A⁷	D⁷	G⁷
A	G[#]	G	F[#]	F

Alternate changes at bar 15-16 of B:

G¹³	F¹³	E^{b13}	D^{b13}	B¹³	A¹³	G¹³	F¹³
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Hi-Fly

Randy Weston
(As played by Cannonball Adderley)

Med. Swing

A (in 2) E_{MI}^7 A^7 D_{MA}^7 G^7 $F\#^7(\#9)$ B_{MI}^7 B^7 B^7

(trp.)

D_{MI}^7 G^9 $C^{6/9}$ D^b13

E_{MI}^7 A^7 D_{MA}^7 G^7 $F\#^7(\#9)$ B_{MI}^7 B^7 B^7

D_{MI}^7 G^9 $E_{MI}^{7(b5)}$ $A^{7(b9)}$

B (in 4) $D_{MI}^{7(b5)}$ G^7 E_{MI}^7 $A^{7(b9)}$

(CMA⁷)

(piano solo) $D_{MI}^{7(b5)}$ G^7 $F\#_{MI}^7$ B^7 F_{MI}^7 B^b7 (end solo)

C (in 2) E_{MI}^7 A^7 D_{MA}^7 G^7 $F\#^7(\#9)$ B_{MI}^7 B^7 B^7

(trp.)

D_{MI}^7 G^9 $C^{6/9}$ D^b13

Solo on form (ABC);
After solos, continue to **D**.

D (in 4) E_{MI}^7 A^7 D_{MA}^7 G^7 $F\#^7(\#9)$

(trp.) dr. fill

D_{MI}^7 G^7 $C^{6/9}$ 1. N.C. 2. $E_{MI}^{7(b5)}$ $A^{7(b9)}$

dr. fill pn. fill

E (bass solo)
 D_MI^{7(b5)} G⁷ E_MI⁷ A^{7(b9)}

D_MI^{7(b5)} G⁷ F[#]M_I⁷ B⁷ F_MI⁷ B^{b7}

(end solo)

F E_MI⁷ A⁷ D_MA⁷ G⁷ F[#]7(#9)

dr. fill

D_MI⁷ G⁷ C^{6/9} D^{b13}

bs. fill

D.C. al Coda

G⁹ C^{6/9} (straight 1/8's) D^{b13}

(rit.)

alternate melody, letter **B** :

D_MI^{7(b5)} G⁷ E_MI⁷ A^{7(b9)}

(trp. w/ alto 8va b.)

D_MI^{7(b5)} G⁷ F[#]M_I⁷ B⁷ F_MI⁷ B^{b7}

May be played as a samba (each bar is 2 bars of cut time).
 Chords in parentheses may be used for solos.

Hi-Fly (Harmony)

Med. Swing

A (in 2) E_{MI}^7 A^7 D_{MA}^7 G^7 $(F\#_{MI}^7 \ B_{MI}^7)$ $F\#^7(\#9)$ B^7_{SUS} B^7

(alto)

D_{MI}^7 G^9 $C^{6/9}$ D^b13

E_{MI}^7 A^7 D_{MA}^7 G^7 $(F\#_{MI}^7 \ B_{MI}^7)$ $F\#^7(\#9)$ B^7_{SUS} B^7

D_{MI}^7 G^9 $E_{MI}^{7(b5)}$ $A^{7(b9)}$

(alto, 8va b.)

B $D_{MI}^{7(b5)}$ G^7 (C_{MA}^7) E_{MI}^7 $A^{7(b9)}$

(piano solo) $D_{MI}^{7(b5)}$ G^7 $F\#_{MI}^7$ B^7 F_{MI}^7 B^b7

C (in 2) E_{MI}^7 A^7 D_{MA}^7 G^7 $(F\#_{MI}^7 \ B_{MI}^7)$ $F\#^7(\#9)$ B^7_{SUS} B^7

(loco)

D_{MI}^7 G^9 $C^{6/9}$ D^b13

Solo on form (ABC).
After solos, continue to **D**.

D

1. 2.

(bass solo)

E $D_{MI}^{7(b5)}$ G^7 E_{MI}^7 $A^{7(b9)}$

$D_{MI}^{7(b5)}$ G^7 $F\#_{MI}^7$ B^7 F_{MI}^7 B^b7

F

D.C. al Coda

D^b_{13}

(straight 1/8's)

(rit.)

May be played as a samba (each bar is 2 bars of cut time).
Chords in parentheses may be used for solos.

Honeysuckle Rose

Medium (-Up) Swing

Lyric by Andy Razaf
Music by Thomas Waller

A

Ev - 'ry hon - ey - bee fills with jeal - ous - y when they see you out with me, I don't blame them,

good - ness knows, _____ Hon - ey - suck - le Rose.

When you're pass - in' by flow - ers droop and sigh, And I know the reas - on why, You're much sweet - er,

good - ness knows, _____ Hon - ey - suck - le Rose.

B

Don't buy sug - ar, You just _____ have to touch my cup; _____

You're my sug - ar, it's sweet _____ when you stir it up. _____

C

When I'm tak - in' sips from your tas - ty lips, Seems the hon - ey fair - ly drips, You're con - fec - tion,

good - ness knows, _____ Hon - ey - suck - le Rose.

Chords in parenthesis are optional.

Horace Scope

Horace Silver

Med. Swing

$\text{♩} = 186$

(Intro)

Chords: $E^b7(+9)$, $C7(+9)$, $B7$, A^bMI7 , $C7(+9)$, $B7$, A^bMI/B^b , $E^b7(+9)$, NC

(trp. & ten.)

dr. fill

A (in 2)

Chords: E^bMA7 , $F\#MI7$, $B7$, $FMI7$, B^bMI7 , E^b7 , E^bMI7 , $B^b7(+5)$, A^{13} , A^{13} , A^b13

(trp. ten.)

(unis.)

Chords: $E^b(add9)$, G , $CMI7$, $FMI7$, $B^b7(+5)$, $E^b7(+9)$

1. Chords: $E^b7(+9)$, $C7(+9)$, $B7$, $B^b7(+9)$

2. Chords: $E^b7(+9)$, $C7(+9)$, $B7$, A^bMI/B^b , $E^b7(+9)$, NC (E^b6)

solo break

B (in 4) (Solos)

Chords: E^bMA7 , $F\#MI7$, $B7$, $FMI7$, B^bMI7 , E^b7 , E^bMI7 , $B^b7(+9)$, A^{13} , A^b13 , $E^b(add9)$, G , $C7(+9)$, $FMI7$, $B^b7(+9)$, $E^b7(+9)$

1. $E_b7(\#9)$ $C7(\#9)$ $B7$ $Bb7(\#5)$

2. $E_b7(\#9)$ $C7(\#9)$ $B7$ $A^b_{MI} B^b$ (last x) $(E^b_{MA}7)$

Solo on BB; After solos, continue to C (trp. ten.)

C

(trp.) $E^b_{MA}7$ $F\#_{MI}7$ $B7$ $F_{MI}7$ $Bb7$ $B^b_{MI}7$ $E^b7(\#11)$ $E^b_{MI}7$

(ten.)

$E^b_{MI}7$ $B^b7(\#5)$ A^{13} A^b_{13}

$E^b_{(add\ 9)}$ $C7(\#9)$ $F_{MI}7$ $B^b7(\#5)$

(unis.)

$E^b7(\#9)$ $C7(\#9)$ $B7$ 1. $B^b7(\#5) E^b_{MA}7$ 2. $B^b7(\#5)$

D.S. al Coda

$B7$ $A^b_{MI}7$ $C7(\#9)$ $B7$ $A^b_{MI} B^b$

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

(trp. ten.)

I Believe in You

Frank Loesser

Medium-Up Swing

(F#7) **A** B_{MI} F#7/A# B_{MI}7

1. You have the cool clear eyes of a
sound of good sol - id

G#7(#9) C#MI7 D_{MA}7 C#MI7 F#7

seek - er of wis - dom and truth, Yet there's that
judg - ment when - ev - er you talk, Yet there's the

B_{MI} F#7/A# B_{MI}7 G#7(#9)

up - turned chin and the grin of im - pet - u - ous
bold - brave spring of the ti - ger that quick - ens your

C#MA7 D#MI7 G#7 C#MA7 B_{MI}7 E7

youth. Oh, I be - lieve in
walk.

A_{MA}7 C#MI7 F#7 B_{MI}7 E7

you, I be - lieve in

1. A6 F#7 2. A6 CMI7 F7

you. 2. I hear the you.

B B^bMA7 CMI7 F7 B^bMA7 D^b9

And when my faith in my fel - low man

C_{Mi} **F⁷** **B^b_{MA}⁷** **D_{Mi}⁷** **G⁷**

all but falls a - part,

C_{MA}⁷ **D_{Mi}⁷** **G⁷** (**F_{MA}⁷** **E_{Mi}⁷** **D_{Mi}⁷** **C_{MA}⁷**)

I've but to feel your hand grasp - ing mine and I take

D⁷ **B_{Mi}⁷** **E⁷** **C_{#Mi}⁷** **F_{#7}**

heart, I take heart. To see the

C **B_{Mi}** **F_{#7}** **A_#** **B_{Mi}⁷** **G_{#7}(#9)**

cool clear eyes of a seek - er of wis - dom and

C_{#Mi}⁷ **D_{MA}⁷** **C_{#Mi}⁷** **F_{#7}** **B_{Mi}** **F_{#7}** **A_#**

truth, Yet there's that slam bang

B_{Mi}⁷ **G_{#7}(#9)** **C_{#MA}⁷** **D_{MA}⁷** **C_{#MA}⁷**

tang rem - i - nis - cent of gin and ver - mouth.

B_{Mi}⁷ **E⁷** **A_{MA}⁷** **C_{#Mi}⁷** **F_{#7}**

Oh, I be - lieve in you,

B_{Mi}⁷ **E⁷** **A⁶** (**C_{#Mi}⁷** **F_{#7}**)

I be - lieve in you.

I Hadn't Anyone Till You

Ray Noble

Med. Ballad

A

A_{MI}^7 D^{13} G^6 $(C^7 B_{MI}^7 E_{MI}^7)$



I had - n't an - y - one till you, I was a



lone - ly one till you. I used to



lie a - wake and won - der if there could be a



some - one in the wide world just made for me, Now I see, I had to

B

A_{MI}^7 D^{13} G^6 $(C^7 B_{MI}^7 E_{MI}^7)$



save my love for you, I nev - er



gave my love till you. And through my



lone - ly heart de - mand - ing it, Cu - pid took a hand in it, I had - n't



an - y - one till you.

I Thought About You

Music by:
Jimmy Van Heusen
Arr. by Jim Beard
(As played by Bob Berg)

Med. Funk/Latin

♩ = 80

(Intro)

Tacet (D_MI⁷⁽¹¹⁾)

(bass & dr. only)
D bass

(pn. fills)
(tenor fills till [A])

(synth.)

[A] D_MI⁷⁽¹¹⁾ (ten.)

1. G_MI⁷⁽¹¹⁾ D^b13_{SUS} G^b6 A^{7(b9)} D_MI¹¹

B^b6 A_MI⁹ G_MI⁹ F_MA⁹ D_MI⁹ A^{7(#5)} A^{13(#9)}

(tenor fill)---

D_MI⁷⁽¹¹⁾

4

2. (B^bMA⁹ on D.S.)

G_MI¹¹ D^b13_{SUS} G^bMA⁷ A^{7(#5)} D_MI⁷ C_MI⁹ B^bMA⁷ A^b13 G⁷ D^b7 B^b7 E⁷

A_MI⁷ B^bMA⁹ E_MI^{7(11)(b5)} A^{7(#5)} D_MI⁷⁽¹¹⁾ (Piano starts solo)

tenor fill ----

B (Piano solo)

(synth.) D_{MI}^9 $E^b_{MA}7$ D $D_{MA}7$ $C_{MA}7$ D $D_{MI}^{(add\ 9)}$

Till cue $\%.$ On cue $D_{MI}^{(add\ 9)}$ $F^{7(+9)}$

Vamp & solo till cue D.S. al Coda

⊕ (Tenor solo)

(synth.) D_{MI}^{11} $(A^{7(+9)}_{(b5)})$ D_{MI}^{11} D_{MI}^{11} $NC.$

Till cue On cue

Vamp & solo till cue (ten., 8va b., sample fill) rit.

Melody is freely interpreted.

I'll Be Around

Alec Wilder
arr. Dave Grusin
(As sung by Chaka Khan)

Med. Ballad
(1/8th notes swing) (Intro)

♩ = 58

(synth.- top note of voicings)

A

I'll be a - round no mat - ter how you treat me

now, I'll be a - round from now

(pn.) (top note of voicing) on.

B

Your lat - est love can nev - er last, and when it's

past, I'll be a - round when she's

gone. Good -

C

bye a - gain, and if you find a love like

C_{MA}^7 $E^{7(\#9) \#5}$ $A^b_{MI}^7$ C^7_G $F^{\#}_{MI} 7(b5)$ $B^{7(\#9) \#5}$

mine, just now and then,

$B^7_{F\#}$ E_{MI} E_{MI}^7 D $C^{\#}_{MI} 7(b5)$ D^9_{SUS} $B^{13(\#9)}_C$ C_{MI}^6

drop me a line just to say you're feel - ing fine.

D B_{MI}^7 E_{MI}^7 C_{MA}^7 $B^{7(\#9) \#5}$ E_{MI}^7 D_{MI}^7

When things go wrong, per - haps you'll see you're meant for

$C^{\#}_{MI} 7(b5)$ $F^{\#7(\#9) \#5}$ $B^{7(\#9) \#5}$ $E^{7(\#9)}$ A_{MI}^7 $D^{13}_{SUS} (b9)$ \oplus

me, **last x: rit.** I'll be a - round when she's

(synth.) G_{MA}^7 C_{MA}^7 $E^b_{MA}^7$ $F^{(add 9)}$

gone.

$E^b_{MA} 7(+5)$ C_{MA}^7 $E^b_{MA}^7$ G^{13}

D.S. al Coda
(Solo on **C**, vocal returns at **D**.)

To solo on complete form, play Intro changes in place of last 8 bars of D.

\oplus (a tempo) (synth.) $E^b_{MA} 7(+5)$ C_{MA}^7 $E^b_{MA}^7$ $F^{(add 9)}$ $E^b_{MA}^7$ $F^{\#7(\#9)}$

1., 3., 5. . . 2., 4., 6. . .

gone. Vamp & fade

I'll Be Around

Alec Wilder

Med. Ballad

A D_{MA}^7 E_{MI}^7 $F^{\#MI} G_{MA}^7$ A^{13} $B^{\flat 07}$ G^6/B A^7

I'll be a - round no mat - ter how you treat me now,

D_{MA}^7 $(F^{13}) B_{MI}^7$ E_{MI}^7 $A^{13(b9)}$ D^6 C_{MI}^7 F^7 $B^{\flat MA}^7$ E_{MI}^7 A^7

I'll be a - round from now on.

D_{MA}^7 E_{MI}^7 $F^{\#MI} G_{MA}^7$ A^{13} $B^{\flat 07}$ G^6/B A^7

Your lat - est love can nev - er last, and when it's past,

D_{MA}^7 B_{MI}^7 E_{MI}^7 $A^{13(b9)}$ D^6 E_{MI}^7 $E^{\flat 9}$ D_{MA}^7

I'll be a - round when he's gone. Good -

B $(A^{\flat MI} E^{\flat 7}) B^{\flat}$ A_{MI}^7 D^{13} $(A^{\flat MI} E^{\flat 7}) B^{\flat}$ A_{MI}^7 D^9_{sus} $D^{7(b9)}$ G_{MA}^7

bye a - gain, and if you find a love like mine, just

$(E^{\flat MI} B^{\flat 7}) F$ E_{MI}^7 E_{MI}^9 A^{13} D_{MA}^7 $(F^{13}) B_{MI}^7$ E_{MI}^7 $A^{13(b9)}$

now and then drop a line to say you're feel - ing fine, And

C D_{MA}^7 E_{MI}^7 $F^{\#MI} G_{MA}^7$ A^{13} $B^{\flat 07}$ $(F^{\#} A^{\#} A_{MI}^7)$ $(G^{\# MI} 7(b5) G^{13}) G^6/B$ A^7

when things go wrong, per - haps you'll see you're meant for me, so,

$(F^{\# MI} D_{MA}^7)$ B_{MI}^7 E_{MI}^7 $A^{13(b9)}$ D^6 $(C_{MI}^7 F^7)$ $B^{\flat MA}^7$ E_{MI}^7 A^7

I'll be a - round when he's gone.

I'll Get By

Lyric by Roy Turk
Music by Fred E. Ahlert

Medium Swing

A

D_MA⁷ **E_MI⁷** **A⁷** **D_MA⁷** **C[#]M_I⁷** **F[#]7**

I'll get by as long as I have

G_MA⁷ **B⁷** **E_MI⁷** **E⁹** **E_MI⁷**

you. Though there be rain and dark-ness, too,

A⁷ **E_MI⁷** **A⁷** **D_MA⁷** **(F⁷) D[#]°7** **B^bM_A⁷** **E_MI⁷** **A⁷**

I'll not com-plain, I'll see it through.

B

D_MA⁷ **E_MI⁷** **A⁷** **D_MA⁷** **C[#]M_I⁷** **F[#]7**

Pov-er-ty may come to me, that's

G_MA⁷ **B⁷** **E_MI⁷** **G_MI⁶** **D_MA⁷**

true, But what care I, Say, I'll get by

B⁹ **E_MI⁷** **A⁷** **D_MA⁷** **(F°7)** **E_MI⁷** **A⁷**

as long as I have you.

Ill Wind

Lyric by Ted Koehler
Music by Harold Arlen

Med. Ballad

A C^6 B_{MI}^7 $E^{7(b5)}$ E_{MI}^7 A^7 F_{MI}^7 B^b9

Blow, ill wind, blow a - way, Let me rest to -

E_{MI}^7 A^7 $D_{MI}^{7(b5)}$ $G^{7(b9)}$ C^6 $A^{7(b9)}$ D_{MI}^7 G^7

day, You're blow - in' me no good, no good.

C^6 B_{MI}^7 $E^{7(b5)}$ E_{MI}^7 A^7 F_{MI}^7 B^b9

Go, ill wind, go a - way, Skies are, oh, so

E_{MI}^7 A^7 $D_{MI}^{7(b5)}$ $G^{7(b9)}$ C^6 B^b13 C^6

gray a - round my neigh - bor - hood, and that's no good. You're

B E^7 $F^{\#}MI^7$ $G^{\circ7}$ $E^7/G^{\#}$ A^{13}_{SUS} A^{13}

on - ly mis - lead - in' the sun - shine I'm need - in', Ain't that a shame? It's

E^7 $F^{\#}MI^7$ $G^{\circ7}$ $E^7/G^{\#}$ A^7 $E^b9(\#11)$ $D_{MI}^{7(b5)}$ G^7

so hard to keep up with trou - bles that creep up from out of no - where, when love's to blame.

C C^6 B_{MI}^7 $E^{7(b5)}$ E_{MI}^7 A^7 F_{MI}^7 B^b9

So, ill wind, blow a - way, Let me rest to -

E_{MI}^7 A^7 $D_{MI}^{7(b5)}$ $G^{7(b9)}$ C^6 B^b13 C^6 (D_{MI}^7 G^7)

day, You're blow - in' me no good, no good.

Illuminados

Ivan Lins

Med. Pop Ballad

♩ = 97

(synth.)

Chords: $D^{\flat}MA^7$ $B^{\flat}MI^7$ $F^{\sharp}MI^7$ $A^{\flat 7}_{SUS}$ $D^{\flat}MA^7$ $B^{\flat}MI^7$ $F^{\sharp}MI^7$ $A^{\flat 7}_{SUS}$

A

(vocal)

Chords: $D^{\flat}MA^7$ $B^{\flat}MI^7$ $F^{\sharp}MI^7$ $A^{\flat 7}_{SUS}$ $D^{\flat}MA^7$ $B^{\flat}MI^7$ $F^{\sharp}MI^7$ $A^{\flat 7}_{SUS}$

Chords: $D^{\flat}MA^7$ $B^{\flat}MI^7$ $E^{\flat}MI^7$ $G^{\flat}Ab$ A^{\flat} G^{\flat} FMI^{11} $F^{\sharp}MI^{11}$ $E^{\flat}MI^{7(11)}$ $A^{\flat 7}_{SUS}$

B

Chords: $A^{\flat}MI^7$ $D^{\flat 7}$ $G^{\flat}MA^7$ $E^{\flat}MI^7$ $F^{\sharp}MI^7$ B^7 $E^{\flat}MA^7$ $C^{\sharp}MI^7$

Chords: $E^{\flat}MI^7$ A^7 $D^{\flat}MA^7$ $E^{\flat}MI^{7(11)}$ $A^{\flat 7}_{SUS}$ $D^{\flat}Ab$ E^{\flat} F

2. $D^{\flat}MA^7$ $B^{\flat}MI^7$ $F^{\sharp}MI^7$ $A^{\flat 7}_{SUS}$ \oplus $D^{\flat 7}C^7$ B^7 $B^{\flat 7}$ $E^{\flat 9}$ $A^{\flat 13}_{SUS}$

voice scats

Chords: $D^{\flat}MA^7$ $B^{\flat}MI^7$ $F^{\sharp}MI^7$ $A^{\flat 7}_{SUS}$ $D^{\flat}MA^7$ $B^{\flat}MI^7$ $F^{\sharp}MI^7$ $A^{\flat 7}_{SUS}$

D.S. al Coda

\oplus $D^{\flat 7}C^7$ B^7 $B^{\flat 7}$ $E^{\flat 9}$ $A^{\flat 13}_{SUS}$ 2 2

(Pn. fills)

Chords: $D^{\flat}MA^7$ $B^{\flat}MI^7$ $F^{\sharp}MI^7$ $A^{\flat 7}_{SUS}$

Vamp, fill & fade

I'm Glad There Is You

Words & music by
Jimmy Dorsey
& Paul Madeira

Med. Ballad

A GMA^7 GMI^7 (C¹³)

In this world of or - di - na - ry peo - ple, ex - tr'or - di - na - ry

AMI^7 D^7 BMI^7 E^7 E^bMA^7 $A^b9(\#11)$ AMI^7 D^7

peo - ple, I'm glad there is you.

GMA^7 AMI^7 BMI^7 B^bO^7 AMI^7 D^9

In this world of o - ver - rat - ed pleas - ures, of un - der - rat - ed

GMA^7 $F^9(\#11)$ $E^7(b9)$ A^{13} D^9 G^9sus G^7

treas - ures, I'm glad there is you. I'll live to

B CMA^9 CMI^7 F^9 GMA^7 $F\#MI^7(b5)$ $B^7(\#5)$

love, I'll love to live with you be - side me; This role so

EMI^7 A^{13} AMI^7 D^7

new, I'll mud - dle through with you to guide me.

C GMA^7 GMI^7 (C¹³)

In this world where man - y, man - y play at love, and hard - ly an - y

AMI^7 D^7 D^7 $(F^{13}sus F^{13})$ E^9sus $E^7(b9)$ $BMI^7(b5)$ E^7

stay in love, I'm glad there is you, More than

AMI^7 $D^{13}sus$ D^{13} GMA^7 (EMI^7 AMI^7 D^7)

ev - er, I'm glad there is you.

Impressions

John Coltrane

Fast Swing

A E_{MI}^7
(tenor)

B F_{MI}^7

C E_{MI}^7

Solo on form (ABC)

\oplus E_{MI}^7

alternate melody, bars 6 & 14 of **A** and bar 6 of **C**:

Melody is played with variation. Tenor sounds one octave lower than written.

In the Wee Small Hours of the Morning

David Mann
& Bob Hilliard

Medium Ballad

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is accompanied by chords. The lyrics are: "In the wee, small hours of the morn - ing, While the whole wide world is fast a - sleep, You lie a - wake and think a - bout the girl, and nev - er ev - er think of count - ing sheep. When your lone - ly heart has learned its les - son, You'd be hers if on - ly she would call; In the wee, small hours of the morn - ing, that's the time you miss her most of all."

Chord changes are indicated by letters in boxes: **A** and **B**. Chord symbols include D_{MA}^7 , D^7 , B_{MI}^7 , D^+ , E_{MI}^7 , A^7 , $F\#_{MI}^7(b5)$, $G\#_{MI}^7$, $C\#^7$, $F\#_{MI}^7 B^7 E_{MI}^7 A^7$, $(D^9) F\#_{MI}^7(b5)$, $(G_{MA}^7) B^7$, $(E_{MI}^7) G\#_{MI}^7(b5)$, $F^{\circ 7} G_{MI}^6$, $F\#_{MI}^7$, B^7 , E_{MI}^7 , $B^b 9(\#11)$, A^{13} , D_{MA}^7 , and $(E_{MI}^7 A^7)$.

Alternate changes for first two bars of **A** & **B**:

- | | | | | |
|----|---------------|-------------|----------------|--------------------------------|
| 1) | $D^{(add 9)}$ | G_{MI}^6 | D | ∕ |
| 2) | D_{MA}^7 | C_{MA}^9 | | ∕ |
| 3) | D_{MA}^7 | A^9_{SUS} | | ∕ |
| 4) | D_{MA}^7 | $G\#^7$ | $G_{MA}^7 C^7$ | $B_{MI}^7 B^b 7 A^9_{SUS} A^7$ |

Last 4 bars of B may be played as 2 bars (rhythmic values are all halved).

In Your Own Sweet Way

Dave Brubeck

(As played by Dave Brubeck)

Med. Swing
(F⁶)

A (B_{Mi}^{7(b5)})
B_{Mi}⁷ E⁷ A_{Mi}⁷ D⁷ D_{Mi}⁷ G⁷ C⁷ F_{MA}⁷

B_bMi⁷ E_b⁷ A_bMA⁷ D_bMA⁷ G^{7(alt)} D_b⁷ 1. C⁷ F⁶ 2. C⁷ F⁶

B F_#Mi⁷ B⁷ E_{MA}⁷ F_#Mi⁷ B⁷ E_{MA}⁷

E_{Mi}⁷ A⁷ F_#Mi⁷ B⁷ E_{Mi}^{7(b5)} B_b⁷ A⁷ D_{Mi}⁷

C (B_{Mi}^{7(b5)})
B_{Mi}⁷ E⁷ A_{Mi}⁷ D⁷ D_{Mi}⁷ G⁷ C⁷ F_{MA}⁷

B_bMi⁷ E_b⁷ A_bMA⁷ D_bMA⁷ G^{7(alt)} D_b⁷ C⁷

F_{Mi}

F_{Mi} G_F F_# F^{7(b9)}

(straight eighths)

B_bMi C⁷ C⁹ B¹³ B_b¹³ A^{7(#9)} A_bMA⁷ G^{7(#11)} G_bMA^{9(#11)} F_{Mi}⁹

f (rit.)

Chords in parentheses optional.

In Your Own Sweet Way

Dave Brubeck

(As played by Miles Davis)

Med. Swing

$\text{♩} = 116$

A $(B_{MI}^{7(b5)})$
 $(in\ 2)$ $D_{MI}^6 E^7$ A_{MI}^7 D_{MI}^7 G^7 C_{MA}^7 F_{MA}^7
 (muted trp.)

B_{bMI}^7 E_{b7} A_{bMA}^7 D_{bMA}^7 $(G^{7alt.})$ D_{bMA}^7 F D_{bMA}^7 C_{MA}^7 F_{MA}^7
 $C^{9(b5)}$

$(B_{MI}^{7(b5)})$
 D_{MI}^6 E^7 A_{MI}^7 D_{MI}^7 G^7 C_{MA}^7 F_{MA}^7

B_{bMI}^7 E_{b7} A_{bMA}^7 D_{bMA}^7 $(G^{7alt.})$ D_{bMA}^7 F D_{bMA}^7 C_{MA}^7
 $C^{9(b5)}$

B $F\#_{MI}^{7(b5)}$ B^7 E_{MI}^6 $C\#_{MI}^{7(b5)}$ $F\#_{MI}^{7(b5)}$ B^7 E_{MA}^7

E_{MI}^7 A^7 D_{MA}^7 F^7 B_{b7} A^7

C $(B_{MI}^{7(b5)})$
 D_{MI}^6 E^7 A_{MI}^7 D_{MI}^7 G^7 C_{MA}^7 F_{MA}^7

B_{bMI}^7 E_{b7} A_{bMA}^7 D_{bMA}^7 $(G^{7alt.})$ D_{bMA}^7 F D_{bMA}^7 C_{MA}^7
 $C^{9(b5)}$

D A_{bMA}^7 $A_{bMA}^{7(+5)}$ $F_{MI}^{(add\ 9)}$ $A_{bMA}^{7(+5)}$ A_{bMA}^7 $A_{bMA}^{7(+5)}$ $F_{MI}^{(add\ 9)}$ $A_{bMA}^{7(+5)}$
 B_{b} B_{b} B_{b} B_{b} B_{b} B_{b} B_{b} B_{b}

A_{bMA}^7 $A_{bMA}^{7(+5)}$ $F_{MI}^{(add\ 9)}$ $A_{bMA}^{7(+5)}$ A_{bMA}^7 $A_{bMA}^{7(+5)}$ $F_{MI}^{(add\ 9)}$ $A_{bMA}^{7(+5)}$
 B_{b} B_{b} B_{b} B_{b} B_{b} B_{b} B_{b} B_{b}

Chords in parentheses are optional.

Solo on form (ABCD)

(fine)

Isfahan

Duke Ellington
& Billy Strayhorn

Med. Ballad

The musical score for "Isfahan" is presented in a system of five staves. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a common time signature. The tempo is marked "Med. Ballad". The score is divided into two main sections, A and B, indicated by boxed letters. Section A spans the first three staves, and Section B spans the last two staves. The music features a variety of chords, including triads, dyads, and complex extended chords such as 7(b9), 9(b5), 13(b9), and 13. Melodic lines are written in a style characteristic of Duke Ellington, with frequent use of triplets and grace notes. The bass line is indicated by a bass clef and a sharp sign (#) on the first line, suggesting a one-octave lower register. The score concludes with a double bar line and repeat dots.

Section A:

- Staff 1: $E^b_{MA}7$, $C_{MA}7$, $C^{7(\#5)}$, F^9
- Staff 2: $B_{MA}7$, $(F^{7(b9)})$, $E^b_{MI}6$, B^b , $B^b_{13(b9)}$, $E^b_{MA}9$
- Staff 3: $A_{MI}^{7(b5)}$, $D^{7(b9)}$, $G_{MI}6$, $B_{MI}^{7(b5)}$, $E^{7(b9)}$, $A_{MI}6$
- Staff 4: $A_{MI}^{9(b5)}$, $D^{7(\#5)}$, $G_{MA}7$, $G^b_{MA}7$, $F_{MA}7$, $E_{MA}7$

Section B:

- Staff 5: $E^b_{MA}7$, $C_{MA}7$, $C^{7(\#5)}$, F^9
- Staff 6: $B_{MA}7$, $(F^{7(b9)})$, $E^b_{MI}6$, B^b , $B^b_{13(b9)}$, $E^b_{MI}^{7(\#11)}$
- Staff 7: $A^b_{MA}7$, $D^{7(\#5)}$, $G^{7(\#11)}$, C^7 , break
- Staff 8: F^{13} , $B^b_{13(b9)}$, $B^b_{9(\#5)}$, $E^b_{MA}^{13}$, $(G_{MA}7 G^b_{MA}7 F_{MA}7 E_{MA}7)$
- Staff 9: $E^b_{MA}^{13}$, F^{13} , $B^b_{13(b9)}$, $B^b_{9(\#5)}$, $E^b_{MA}^{13}$

Melody incorporates embellishments from the original recording.

It Don't Mean a Thing (If It Ain't Got That Swing)

Duke Ellington
Irving Mills

Fast Swing

A A_{MI} $A_{MI}^{(MA7)}$ A_{MI}^7 A_{MI}^6

It don't mean a thing if it ain't got that swing, —

D^7 G^7 C^6 $E^{7(\#5)}$

doo wah, — doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah. It

A_{MI} $A_{MI}^{(MA7)}$ A_{MI}^7 A_{MI}^6

don't mean a thing, — all you got to do is sing,

D^7 G^7 C^6

doo wah, — doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah. It

B G_{MI}^7 C^7 F^6

makes no diff - 'rence if — it's sweet or hot; — Just

A_{MI}^7 D^7 G^7 E^7

give that rhy - thm ev - 'ry thing you got. It

C A_{MI} $A_{MI}^{(MA7)}$ A_{MI}^7 A_{MI}^6

don't mean a thing if it ain't got that swing, — $(E^{7(\#5)})$

D^7 G^7 C^6 C^6

doo wah, — doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah.

alternate changes, letter **A**:

A_{MI} $G^{\#}$ A_{MI} G $F^{\#}$ F^7 E^7 $A^{7(\#5)}$ $F^{\#}_{MI}^{(b5)}$ F_{MI}^6 C^6 E D^7 G^7 C^6 $(E^{7(\#5)})$

alternate changes, bars 5-8 of **C**:

D^7 $D^{\#07}$ C^6 E $A^{7(\#9)}$ $(\#5)$ D_{MI}^7 $D^b_{MA}^7$ C^6 $(E^{7(\#5)})$

It's Only a Paper Moon

Lyric: Billy Rose & E.Y. Harburg
Music: Harold Arlen

Med. Swing

A

Say, it's on - ly a pa - per moon, — Sail - ing o - ver a card - board sea, —

But it would - n't be make be - lieve — if you — be - lieved — in me. —

Yes, it's on - ly a can - vas sky, — Hang - ing o - ver a mus - lin tree, —

But it would - n't be make be - lieve — if you — be - lieved — in me. — With -

B

out your love, it's a hon - ky - tonk pa - rade; With -

out your love, it's a mel - o - dy played in a pen - ny ar - cade.

C

It's a Bar - num and Bai - ley world, — just as phon - y as it can be, —

But it would - n't be make be - lieve — if you — be - lieved — in me.

Lyric:
Marty Symes
Al J. Neiburg

Music:
Jerry Livingston

It's the Talk of the Town

Med. Ballad

A GMA^7 $B^{\flat 7}$ AMI^7 D^7 GMA^7 $DMI^7 D^{\flat 9}$ ⁽¹¹⁾ ^(b5)

I can't show my face, Can't go an - y place, Peo - ple stop and stare,

CMA^7 F^9 GMA^7 $C\#MI^7(b5)$ $F\#7$ $CMI^7 F^7 BMI^7 E^7$

It's so hard to bear, Ev - 'ry - bod - y knows you left me,

A^{13} AMI^7 $D^7(b9)$ GMA^7 $B^{\flat 7}$

It's the talk of the town. Ev - 'ry time we meet

AMI^7 D^7 GMA^7 $DMI^7 D^{\flat 9}$ CMA^7 F^9

my heart skips a beat, We don't stop to speak, Though it's just a week,

GMA^7 $C\#MI^7(b5)$ $F\#7$ $CMI^7 F^7 BMI^7 E^7$ A^{13} D^{13} GMA^7 DMI^7 $D^{\flat 9(b5)}$

Ev - 'ry - bod - y knows you left me, It's the talk of the town. We

B CMA^7 E^7 AMI^7 $BMI^7 E^7$ AMI^6 $F^9 E^7$ ^(#11)

sent out in - vi - ta - tions to friends and re - la - tions an - nounc - ing our wed - ding day;

A^7 EMI^7 A^7 EMI^7 A^9 AMI^7 D^9 ^(#5)

Friends and our re - la - tions gave con - grat - u - la - tions, How can you face them? What can you say?

C GMA^7 $B^{\flat 7}$ A_{MI}^7 D^7 GMA^7 D_{MI}^7 $D^{\flat 9}$ ⁽¹¹⁾ ^(b5)

Let's make up sweet - heart, We can't stay a - part, Don't let fool - ish pride

CMA^7 F^9 GMA^7 $C^{\sharp}_{MI} 7(b5)$ $F^{\sharp 7}$ C_{MI}^7 F^7 B_{MI}^7 E^7

keep you from my side, How can love like ours be end - ed?

A^{13} D^{13} GMA^7 $(A_{MI}^7 D^7)$

It's the talk of the town.

It's You

Med. Bossa/Funk

1st & 2nd x: gtr. & dr.
3rd x: add pn. & bs, alto fills

David Sanborn

♩ = 91 (Intro) CMI⁷ F⁷ (3x's) CMI⁷ F⁷ (alto)

The introductory section consists of a single staff of music in 4/4 time. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked as quarter note = 91. The first measure is an 'Intro' in common time (C), followed by a series of rhythmic slashes. The second measure contains a CMI⁷ chord and an eighth-note melody. The third measure contains an F⁷ chord and an eighth-note melody. This sequence is repeated three times, indicated by '(3x's)'. The final measure contains a CMI⁷ chord and an eighth-note melody, with the word '(alto)' written below it.

A CMI⁷ F⁷ CMI⁷ F⁷

B^bMA⁷ E^b13(#11) GMI⁷ F⁷(#9)

Section A consists of two staves of music. The first staff begins with a box labeled 'A'. It contains four measures: CMI⁷, F⁷, CMI⁷, and F⁷. The second staff contains four measures: B^bMA⁷ (with a triplet of eighth notes), E^b13(#11), GMI⁷, and F⁷(#9).

S. CMI⁷ F⁷ CMI⁷ F⁷

F⁷ B^bMA⁷ E^b13(#11) F⁷(#9) D¹³_{SUS}

D¹³_{SUS} F[#]MI¹¹

Section S consists of three staves of music. The first staff begins with a box labeled 'S.' and contains four measures: CMI⁷, F⁷, CMI⁷, and F⁷. The second staff contains five measures: F⁷, B^bMA⁷ (with a triplet of eighth notes), E^b13(#11), F⁷(#9), and D¹³_{SUS}. The third staff contains two measures: D¹³_{SUS} and F[#]MI¹¹.

B A^bMI⁷ E^b9(#11)

A^bMA⁷ D^b13(#11) A^bMA⁷ D^b13(#11) (alto fill)

A^bMA⁷ D^b13(#11) A^bMA⁷ G⁷(b9)

Section B consists of three staves of music. The first staff begins with a box labeled 'B' and contains two measures: A^bMI⁷ and E^b9(#11). The second staff contains five measures: A^bMA⁷ (with a triplet of eighth notes), D^b13(#11), A^bMA⁷, D^b13(#11), and an 'alto fill' indicated by a dashed line. The third staff contains four measures: A^bMA⁷, D^b13(#11), A^bMA⁷, and G⁷(b9). The section ends with a double bar line and a circled cross symbol.

C (Piano solo) On cue, D.S. al Coda
(alto solo till 5th bar of B).

(Vamp till cue)

(alto fills)

C_{MI}^7 F^7 F^7 C_{MI}^7 F^7

(piano fills)

D_{MI}^7 G^7 D_{MI}^7 G^7

(alto fills)

E_{MI}^7 A^7 E_{MI}^7 A^7

(sample fill)

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

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

Vamp & fade (piano & alto fill)

I've Got the World on a String

Lyric: Ted Koehler

Music: Harold Arlen

Med.-Slow Swing

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of several systems of music, each with a line of guitar chords above the staff and lyrics below. The chords are: A, G6, F7, E7 (Bb7), AMI7, CMI6, GMA7, C9(#11), Bmi7, E9, Bbmi7, Eb9, AMI7, D7, G#o7, AMI7, D13, B7(#5), E7(#9), AMI7, D7, G6, F7, E7 (Bb7), AMI7, CMI6, Bmi7, C9(#11), Bmi7, E9, Bbmi7, Eb9, AMI7, D7, G#o7, AMI7, D13, G6, C6, C#o7, G6, Bmi7, B9, E13, A9, AMI9, D13, C G6, F7, E7 (Bb7), AMI7, CMI6, Bmi7, C9, Bmi7, E9, Bbmi7, Eb9, AMI7, E7, AMI7, D13, G6, (E7(#9)), AMI7, D7.

I've got the world on a string, sit-tin' on a rain-bow, Got the string a-round my fin-ger, What a world, what a life, I'm in love. I've got a song that I sing, I can make the rain go, an-y time I move my fin-ger, Luck-y me, can't you see, I'm in love. Life is a beau-ti-ful thing, as long as I hold the string, I'd be a sil-ly so-and-so if I should ev-er let go. I've got the world on a string, sit-tin' on a rain-bow, Got the string a-round my fin-ger, What a world, What a life, I'm in love.

At faster tempos, changes falling on beats 2 & 4 may be omitted.

I've Got Your Number

Lyric by Carolyn Leigh

Music by Cy Coleman

Medium Swing

A A^7 E_{MI}^7 A^7 E_{MI}^7 A^7 E_{MI}^7 A^7

I've got your num - ber, I know you in - side out,

D^7 A_{MI}^7 D^7 A_{MI}^7 D^7 A_{MI}^7 D^7 C^7

You ain't no Ea - gle Scout, You're all at sea.

B^b7 $E^b_{MA}^7$ C_{MI}^7 F^9_{SUS} B^b6

Oh, yes, you'll brag a lot, wave your own flag a lot,

$F^{\#7}$ B_{MA}^7 $E^9_{(\#11)}$ $C^{\#9}_{SUS}$ $C_{MI}^7(11)$ F^9

But you're un - sure a lot, you're a lot like me. Oh,

B A^7 E_{MI}^7 A^7 E_{MI}^7 A^7 E_{MI}^7 A^7

I've got your num - ber and what you're look - ing for,

D^7 A_{MI}^7 D^7 A_{MI}^7 D^7 A_{MI}^7 D^7 C^7

And what you're look - ing for just suits me fine.

B^b7 $E^b_{MA}^7$ C_{MI}^7 F^9_{SUS} D_{MI}^7 $G^7(B^b7)$

We'll break the rules a lot, We'll be damn fools a lot,

$(E^b_{MA}^7)$ C_{MI}^7 F^9_{SUS} B^b6 (G_{MI}^7) C_{MI}^7 F^9_{SUS} $F_{MI}^7(11)$ B^b9

But then why should we not, How could we not com - bine, when

C A^7 E_{MI}^7 A^7 E_{MI}^7 A^7 E_{MI}^7

I've got your num - ber and I've got the

A^7 E_{MI}^7 A^7 E_{MI}^7 A^7 E_{MI}^7

glow you've got, I've got your num - ber and

A^7 E_{MI}^7 A^7 D^6 (E_{MI}^7 A^7)

ba - by, you know you've got mine.

Head is generally played in 2, solos in 4.

I've Never Been in Love Before

Med. Swing

Frank Loesser

(G⁷) **A** C⁶ A^{MI}⁷ D^{MI}⁷ G⁷ C^{MA}⁷ F⁷ E^{MI}⁷ A⁷

I've nev - er been in love be - fore, Now all at once it's

D^{MI}⁷ D^{MI}⁷ G⁷ (C^{MA}⁷ E^{b13} A^{bMA}⁷ D^{b13})
C^{MA}⁷ D^{MI}⁷ G⁷

you, It's you for - ev - er more. I've

C⁶ A^{MI}⁷ D^{MI}⁷ G⁷ C^{MA}⁷ F⁷ E^{MI}⁷ A⁷

nev - er been in love be - fore, I thought my heart was

D^{MI}⁷ D^{MI}⁷ G⁷ C^{MA}⁷ G^{MI}⁷ C⁷

safe, I thought I knew the score. But this is

B F^{MA}⁷ E D^{MI}⁷ G⁷ C^{MA}⁷ B^{MI}^{7(b5)} E^{7(#5)}

wine that's all too strange and strong, I'm full of fool - ish

(A^{MI} A^{MI} A^{MI} A^{MI} G F^{#MI}^{7(b5)})
D⁹ B⁷ E^{MA}⁷ D^{MI}⁷ G⁷

song, And out my song must pour. So please for -

C C⁶ A^{MI}⁷ D^{MI}⁷ G⁷ C^{MA}⁷ F⁷ E^{MI}⁷ A⁷

give this help - less haze I'm in, I've real - ly nev - er

D^{MI}⁷ D^{MI}⁷ G⁷ C⁶ (D^{MI}⁷ G⁷)

been in love be - fore.

Jacob's Ladder

Cedar Walton

Funky Latin

♩ = 178

A E_{MI}^{11} D_{MI}^{11} E_{MI}^{11} E_{MI}^{11} D_{MI}^{11} E_{MI}^{11}

(horns)

A_{MI}^{11} G_{MI}^{11} A_{MI}^{11} D_{MI}^{11} E_{MI}^{11}

B (light piano comping) E_{MI}^7 F $F^\#$ G^7

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

E_{MI}^7 F $F^\#$ G^7 E_{MI}^7

(pn.) (F_{MA}^9)

1. F $F^\#$ G^7 2. E_{MI}^7

(horns)

D E_{MI} $B/D^\#$ E_{MI}/D $A/C^\#$ C B_{MI}^7 A_{MI}^7 G_{MA}^7 F_{MA}^7

F_{MA}^7 $E_{MI}^{(add 11)}$ D^{13} $G^{6/9}$ $E_{MI}^{7(11)}$ $D_{MI}^{7(11)}$

$C_{MA}^{7(b5)}$ $B^{7(b5)}$ A_{MI}^7 D^7 G^7 $F^\#_{MI}^7$ F_{MA}^7 E_{MI}^7

(solo pn.)

(horns, melody)

E_{MI}^7 E_{MI}^7 6

(horns, bkgr.)

E E_{MI}^{11} D_{MI}^{11} E_{MI}^{11} E_{MI}^{11} D_{MI}^{11} E_{MI}^{11} A_{MI}^{11} G_{MI}^{11} A_{MI}^{11}

(horns) bs. fill ----- bs. fill -----

D_{MI}^{11} E_{MI}^{11} E_{MI}^7 F $F\#$ G^7

F **Solos** G^7 $F\#7(b9)$ $B7(\#5)$ E_{MI}^7 **Till cue** F $F\#$ G^7 **On cue** E_{MI}^7

Vamp till cue (horns)

Solo continues G^7 $F\#7$ B^7 1-3. E_{MI}^7 B^b7 A^7 D^7 4. E_{MI}^7

(horns, behind solo) (horns)

Play **D** between solos
After solos, D.S. al Coda

Piano solo 1-3. G^7 $F\#7$ B^7 E_{MI}^7 B^b7 A^7 D^7 4. $F\#7$ B^7 E_{MI}^7

(horns, behind pn.)

E_{MI}^7 E_{MI}^7 pn. fill ----- (horns, w/ bs.) F $F\#$ G^7 (horns)

G^7 $F\#7$ $B7(\#5)$ $E^{7(\#9)}$ A_{MI}^7 F_{MA}^9 $E_{MI}^{(add 11)}$

rit.

Jordu

Duke Jordan

(As played by Clifford Brown)

Med. Swing

$\text{♩} = 140$

A E^7 A^7 D_{MI}^6 G^7 C^7 F_{MA}^7

(trp. & ten.) *mf* (trp.) (ten.) (unis.)

E^7 A^7 D_{MI} B^b7 1. B^b7 A^7 2. B^b7 A^7

f (ten. 8va b.)

B A^7 D^7 G^7 C^7 F^7 B^b7 E^b6 G^7

G^7 C^7 F^7 B^b7 E^b7 A^b7 D^b6

mf (unis.)

C E^7 A^7 D_{MI}^6 G^7 C^7 F_{MA}^7

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

E^7 A^7 D_{MI} B^b7 B^b7 dr. fill - -

D (Solos) E^7 A^7 D_{MI}^6 G^7 C^7 F_{MA}^7

E^7 A^7 D_{MI}^6 B^b7

E A⁷ D⁷ G⁷ C⁷ F⁷ B^{b7} E^{b6}

G⁷ C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b6}

F E⁷ A⁷ D_{M1}⁶ G⁷ C⁷ F_{MA}⁷

E⁷ A⁷ D_{M1}⁶ B^{b7}

Solo on DDEF
 After solos, D.C. al Coda
 (with pickups).

(trp.)

B^{b7} A⁷ D G⁷ C⁷ F⁷ B^{b7} *f* E^b

(ten., 8va b.)

E⁷ A^{7(b5)} break C[#] D

Med. Funk/Pop Ballad

Juntos

Ivan Lins

♩ = 147

(Intro) NC. (gtr., in octaves)

NC. G F E⁷(#9) A⁹(#11) D¹³_{SUS}

NC.

A GMA⁷ G⁶ D⁹_{SUS} D⁹ GMA⁷ G⁶ D⁹_{SUS} D⁹

(voice) 3

GMA⁷ G⁶ G¹³_{SUS} G⁹ CMA⁷ C[#]MI⁷(b5) F[#]7(#5)

3

BMI⁷ EMI⁹ AMI⁷ E⁹_{SUS}

AMI⁷ E⁹_{SUS} AMI⁷ D⁹_{SUS} D⁹

G⁹_{SUS} G⁹ C¹³_{SUS} C¹³ F⁹_{SUS} F⁹

3

B

G^{MA7} E^{MI7} C^{MA7}/_E D¹³_{SUS} C^{MI9}
 B^{MI7} E^{MI7} D C^{#MI7} F^{#9}_{SUS} F^{#9}
 B^{MA7} B^{bMI7(11)} E^{b7} A^{bMA7} C¹³_{SUS} C¹³
 F^{MA7} D^{MI7} C^{MI7} B^{MI7}
 E¹³ E^{MI7}/_B A⁷/_E A^{MI7} D⁷

Solo on AAB (fine)
 After solos, D.S. al fine, then
 vamp & fade on Intro
 (first 8 bars, guitar fills)

Killer Joe

Benny Golson

Med.-Slow Swing

(Intro)

(pn.)

(piano simile) till B

A

(horns)

(Half-Time Feel)

B

(Orig. Feel)

C

(piano as in Intro)

Solo on AABC
Solos swing throughout.

(Ending)

Vamp, fill & fade

Let's Fall in Love

Lyric: Ted Koehler
Music: Harold Arlen

Med. Swing

A D^6 B_{MI}^7 E_{MI}^7 A^7 D^6 B_{MI}^7 E_{MI}^7 A^7 (G_{MI}^6)

Let's fall in love, Why should - n't we ___ fall in love? Our heart are made.

$F\#_{MI}^7$ B_{MI}^7 E_{MI}^7 A^7 $F\#^7$ B^7 E^9 A^{13}

___ of it, let's take a chance, ___ Why be a - fraid ___ of it? ___

D^6 B_{MI}^7 E_{MI}^7 A^7 D^6 B_{MI}^7 E_{MI}^7 A^7 (G_{MI}^6)

Let's close our eyes and make our own ___ par - a - dise, Lit - tle we know

$F\#_{MI}^7$ B_{MI}^7 E_{MI}^7 A^7 $C\#_{MI}^{7(11)}$ $F\#^7$ $C\#_{MI}^{7(11)}$ $F\#^7$

___ of it, Still we can try ___ to make a go ___ of it. ___

B B_{MI} $B_{MI}^{(MA7)}$ B_{MI}^7 $(E^{13} B_{MI}^9 E^{13})$ $F^{\circ 7}$

We might have been meant for each oth - er, ___ to

$F\#_{MI}^7$ B_{MI}^7 E_{MI}^7 A^7 $F\#_{MI}^7$ $B^{7(b9)}$ E_{MI}^7 A^7

be or not to be, let our hearts dis - cov - er.

C D^6 B_{MI}^7 E_{MI}^7 A^7 D^6 B_{MI}^7 E_{MI}^7 A^7 (G_{MI}^6)

Let's fall in love, Why should - n't we ___ fall in love? Now is the time

$F\#_{MI}^7$ B_{MI}^7 E_{MI}^7 A^7 D^6 $(B_{MI}^7 E_{MI}^7 A^7)$

___ for it, while we are young, Let's fall in love. ___

Like a Lover

Music: Dori Caymmi

Lyric: N. Motta

English lyric: Alan & Marilyn Bergman

Med. Bossa

(O Cantador)

A DMA^7 A^7_{SUS} DMA^7

1. Like a lov - er, the morn - ing sun slow - ly ris - es and

E/D $C\#MI^7$ $F\#MI^7$ B^{13}_{SUS} B^9

kiss - es you a - wake. Your smile is soft and drow -

$(B^7(b5))$ $E MA^7$ A^9_{SUS} A^{13} $A^{7(\#5)}$ GMA^7 $D F\#$ $E MI^7$ $A^{7(\#5)}$ A/G

sy as you let it play up - on your face. Oh, how I dream

DMA^7 A^7_{SUS} DMA^7 A^7_{SUS}

I might be like the morn - ing sun to you.

B DMA^7 GMI^6 D DMA^7 E/D

How I en - vy a cup that knows your lips, Let it be me,

E/D $C\#MI^7$ $C\#7(b9)$ $F\#MI^7$

my love, And a ta - ble that feels your fin - ger tips,

$G\#MI^7(b5)$ $C\#^{13}$ $C\#7(\#5)$ $F\#MI^7$

Let it be me, Let me be your love, Bring an end to the

end - less days and nights with - out you.

Like a lov - er, the vel - vet moon shares your pil - low and

watch - es while you sleep. Its light ar - rives on tip -

toe, gent - ly tak - ing you in its em - brace. Oh, how I dream

I might be like the vel - vet moon to you.

Alternate changes,
bars 1-4 of [A] & [C]:

$Dm7$ $D7$ $D6$ $Gm6/D$ $Bm9$ $Ab7/C$

2nd verse:

Like a lover, the river wind
Sighs and ripples its fingers through your hair.
Upon your cheek it lingers,
Never having known a sweeter place.
Oh, how I dream
I might be like the river wind to you.

Like Father, Like Son

Billy Childs

Bright 6/8 Swing
(16th's swing) (Intro)

$\text{♩} = 87$

mf (pn.)

$F\#m^{11}$ $F\#m^{11}$ $G^7(b9)$

A

Cm^9 Cm^6 Bm^9 Bm^6 Bm^9 $E^{13}(b9)$
 $B^b mA^7(\#11)$ $F\#m^7$ $A^b mA^7(\#11)$ $C mA^7(\#11)$ $C\#m^7$ $F mA^7$ $A mA^7(\#11)$ $C\# mA^9$
 Cm^{11} Cm^{11} $C\#^7(\#9)$

B

$F\#m^9$ $F\#m^6$ $F\#m^9$ $F\#m^6$ $F\#m^9$ $F\#m^6$ $F\#m^9$ $F\#m^6$ $F\#m^9$ $F\#m^6$
 $F\#m^9$ $B^b 13(b9)$ $E mA^7(\#11)$ Cm^7 $D mA^7(\#11)$ $G^b mA^7(\#11)$ A^b/B^b B^b/A^b $G^{13} sus$ $D^b mA^7$ $E^b mA^7$ $F mA^7$ $B^b mA^7$
 $A mA^7$ $D mA^7$ $C mA^7$ $G mA^7$ $F m^7(add MA^7)$

f

$C\#m^{(add\ 9)}$ $B^b sus$ Bm $G\#m^7(omit\ 5)$

F# **G** **G#9(b5)** **C#9(#11)** **F#7** **D** **F** **G** **CMI** **C#MI7(b13)** \oplus

mf

F#MI11 **G7(b9)**

C (Solos) **CMI9** **BMI9** **BMI9 E7** **BbMA7** **F#MI7** **AbMA7** **CMA7** ^(#11)

C#MI7 **FMA7** **A^(#11)MA7** **C#MA7** **CMI9** **CMI9** **C#7(#9)**

D **F#MI7** **FMI7** **FMI7** **Bb7** **E^(#11)MA7** **CMI7** **D^(#11)MA7** **G^(#11)bMA7**

Ab **Bb** **Ab** **G13** **SUS** **G13** **SUS** **Ab** **Bb** **Ab** **G13** **SUS** **B7(+9)**

E **E^(#11)MI7** **GMI7** **AMI7** **BMI7** **C#MI7** **DMI7** **G7** ^(C#7 last x)

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

\oplus **F#MI11** **AMI6** **B**

(Vamp & fade)

Med. Bossa

Like Sonny

John Coltrane

$\text{♩} = 154$

A

(tenor)

Chord progressions for section A:
 Line 1: E_{MI}^7 G_{MI}^7
 Line 2: G_{MI}^7 $B^b_{MI}^7$ $B^b_{MI}^7$ $C^{7(\#5)}$
 Line 3: F_{MA}^7 B_{MI}^7
 Line 4: B_{MI}^7 G_{MI}^7
 Line 5: $E^b_{MI}^7$ $(D^7 E^b_{MI}^7 A^b7)$ $D^b_{MA}^7$
 Line 6: F_{MI}^7 B^b7 E_{MI}^7
 Line 7: G_{MI}^7 $B^b_{MI}^7$
 Line 8: $B^b_{MI}^7$ $C^{7(\#5)}$ F_{MA}^7

B (Solos - Swing)

Chord progressions for section B:
 Staff 1: E_{MI}^7 G_{MI}^7
 Staff 2: $B^b_{MI}^7$ $B^b_{MI}^7/C$ $C^{7(\#5)}$ F_{MA}^7

B_{MI}^7 G_{MI}^7

Two musical staves. The first staff has diagonal lines in the first two measures and repeat signs in the last two measures. The second staff has repeat signs in the first two measures and diagonal lines in the last two measures.

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

A musical staff with diagonal lines in all four measures.

E_{MI}^7 G_{MI}^7

Two musical staves. The first staff has diagonal lines in the first two measures and repeat signs in the last two measures. The second staff has repeat signs in the first two measures and diagonal lines in the last two measures.

$B^b_{MI}^7$ $B^b_{MI}^7/C$ $C^{7(\#5)}$ F_{MA}^7

A musical staff with diagonal lines in the first three measures and a repeat sign in the fourth measure.

After solos, D.C. al Coda

F_{MA}^7

A musical staff starting with a circled cross symbol. The melody consists of quarter notes: F4, G4, A4, B4, C5, B4, A4, G4, F4. There are sharps under the notes G4 and B4. The staff ends with a double bar line.

Lisa

David Sanborn

Med. Funk Ballad

$\text{♩} = 92$ (Intro)

$G^b_{MA}7$ (alto fills) G^b/E $C^b_{MA}7$ B/G D^b/B^b

A $G^b_{MA}7$ $F^{\#}_{MI}7$ $E7$ $E^b_{MI}7$
 (alto) A^b7 $C^b_{MA}7$ A^b7
 $C^b_{MA}7$ A^b7
 $C^b_{MA}7$ A^b9 $A^b_{MI}9$ $G^{7(+9)}$ $G^b_{MA}7$ $F^{\#}_{MI}7$
 A^b7 $C^b_{MA}7$ A^b9 $G^{7(+9)}$ $C^b_{MA}7$ $E^b_{MI}7(+9)$
 $C^b_{MA}7(b5)$ B/G D^b/B^b $C^b_{MA}7(b5)$ B/G D^b/B^b

B $E^b_{MI}7(+9)$ A^b7 (1-3)

(alto fills) A^b7 $A^b_{MI}9$ $G^{7(+9)}$ $G^b_{MA}7$ $F^{\#}_{MI}7$

D.S. al 2nd ending al Coda

(Alto solo) $E^b_{MI}7(+9)$ A^b7

Melody is freely interpreted.

Vamp, solo, & fade

Little Wind

Medium Straight 8th's/Latin

Gerri Allen

A ♩ = 195 (2nd x only)

(synth.)

(pn.)

C^(add 9) E D^(add 9) F# A⁷ SUS B^{mi} 7 A^b MA⁷ SUS / F G^b MA⁷ SUS / F

C^(add 9) E D^(add 9) F# A⁷ SUS B^{mi} 7 A^b MA⁷ SUS / G G^b MA⁷ SUS / A^b

(Piano solo)

B

C^(add 9) E D^(add 9) F# A⁷ SUS B^{mi} 7 A^b MA⁷ SUS / F G^b MA⁷ SUS / F

(synth.)

C^(add 9) E D^(add 9) F# A⁷ SUS B^{mi} 7 A^b MA⁷ SUS / G G^b MA⁷ SUS / A^b

Vamp & solo till cue;
On cue continue to **C**

(1st & 2nd x's: as written)

C 3rd & following x's: piano solo, indef.

A^b MA⁷ SUS / F G^b MA⁷ SUS / B^b B MA⁷ SUS / F G^b MA⁷ SUS / A^b

(synth.)

A^b MA⁷ SUS / F G^b MA⁷ SUS / B^b B MA⁷ SUS / F G^b MA⁷ SUS / A^b

$A^b MA^7_{SUS} / F$ $G^b MA^7_{SUS} / B^b$ $B MA^7_{SUS} / F$ $D^b MA^7_{SUS} / G$

· Vamp till cue; On cue, D.C.,
 play **A**, vamp & fade on **B**

Chord names are suggested for solos. On recording, first 4 bars of C are omitted just before the D.C. Synth. part at C is rhythmically free.

Loose Ends

Mike Stern

Med. Funk Shuffle

(♩ = ♩³)
♩ = 75

A

(gtr. - add ten. on repeat & D.C.)

(gtr. fills)

(gtr. fills)

D.C. at 2nd ending

B

(lower notes on D.C. only)

[G# pedal on D.C.

(gtr. fills)

C **G# bass**

(gtr. w/ ten.)

G#7 SUS **G7(#9)** **F#7 SUS** **F7(#9)** **E9 SUS** **Eb7(#9)** **D7(b9)** **C#7 SUS**

G#7 SUS **G7(#9)** **F#7 SUS** **F7(#9)** **E9 SUS** **Eb7(#9)** **D7(b9)** **C#7 SUS**

D (Solos) **F#MI9**

B9 SUS **G#MI7** **A G#** **G#MI7** **B9 SUS** **D#7(#9)** **G#MI7**

(Solo continues)

E **F#MI9**

Solo on **D**; To end last solo, continue on to **E**

E pedal

D.C. al 2nd ending al Coda (no repeat of **E MI9** section)

A MI9

(8)

(On cue) **D MA7** **C# MA7** **B MA7** **A b MA7** **F# MI9**

(gtr. w/ ten.) (rit.)

(tenor solos) (Vamp till cue)

Bright Swing

Loxodrome

Eddie Gomez
(As played by Steps Ahead)

♩ = 248

A

(tenor)

Chords: A_{MI}^7 , $F\#^7(\#5)$, $F\#^7$, $C\#^7/A$, $C\#^7/D$, D_{MA}^7 , $C^7_{SUS}(\#9)$, $C^{(add\ 9)}$, E , $G^b_{MA}^7(\#5)$, $D^b(\text{add } 9)$, F , $G\#^7(\#9)$, E , $C\#^7/A$, $A_{MA}^7(\#5)$, D_{MI}^7 , $B_{MI}^7(\#5)$, D_{MI}^7 , $G^7(\#5)$, $C\#_{MI}^7$, D_{MI}^7 , $G^7(\#5)$, $C_{MI}^{(MA)7}$, $C_{MI}^{(MA)7}$, C_{MI}^7 , A , B^b

fill -

(last x: rit. to end)

B

(Solos)

(fine)

Chords: A_{MI}^7 , $F\#^7(\#5)$, G_{MA}^7 , $C\#^7/A$, D_{MA}^7 , $C^7_{SUS}(\#9)$, E_{MI}^7 , $G^b_{MA}^7(\#5)$, $D^b(\text{add } 9)$, F , $G\#^7(\#9)$, E , A_{MA}^7 , D_{MI}^7 , $B_{MI}^7(\#5)$, D_{MI}^7 , $G^7(\#5)$, A_{MI}^7 , D_{MI}^7 , $G^7(\#5)$, C_{MI}^7 , A/B^b

After solos, D.C. al fine

Intro on record is one chorus played rubato.

Lullaby of the Leaves

Lyric: Joe Young
Music: Bernice Petkere

Med. Swing

A D_{MI} $B_{MI}^{7(b5)}$ E^7 $A^{7(\#5)}$ A_{MI}^7 D^7 G_{MI}^7 F^9

Crad - le me where south - ern skies can watch me with a mil - lion eyes, Oh

$E_{MI}^{7(b5)}$ $A^{7(\#5)}$ D_{MI} B^b7 A^7

sing me to sleep, Lul - la - by of the leaves.

D_{MI} $B_{MI}^{7(b5)}$ E^7 $A^{7(\#5)}$ A_{MI}^7 D^7 G_{MI}^7 F^9

Cov - er me with heav - en's blue and let me dream a dream or two, Oh

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

sing me to sleep, Lul - la - by of the leaves. I'm

B (G_{MI}^7) B^b7

breez - ing a - long, a - long with the breeze, I'm hear - ing a song, a song through the trees, Ooh

D^6 A^9_{SUS} D^6 D^7 (G_{MI}^7) B^b7

ooh, ooh ooh, ooh ooh. That pine mel - o - dy car - ess - ing the shore, Fa -

(G_{MI}^7) B^b7 D^6 B^7 $E_{MI}^{7(b5)}$ $A^{7(\#5)}$

mil - iar to me, I've heard it be - fore, Ooh ooh, ooh ooh. That's south - land.

C D_{MI} $B_{MI}^{7(b5)}$ E^7 $A^{7(\#5)}$ A_{MI}^7 D^7 G_{MI}^7 F^9

Don't I feel it in my soul, and don't I know I've reached my goal, Oh

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

sing me to sleep, Lul - la - by of the leaves.

Mahjong

Wayne Shorter

Med. Afro/Latin

J = 164

(Intro)

(8x's)

Musical staff for the Intro, featuring a treble clef, a key signature of one flat (Bb), and a common time signature (C). The staff contains two measures of music, each with a slash through it, indicating a vamp. Above the first measure is the chord G^7_{SUS} and above the second is $F^{6/9}$. The staff is enclosed in a double bar line with repeat dots at both ends.

Musical staff labeled 'A' with a tenor saxophone clef. It contains four measures of music. The first measure has a tenor saxophone part starting with a tenor clef and a 'ten.' marking. The chords G^7_{SUS} and $F^{6/9}$ are indicated above the notes. The staff is enclosed in a double bar line with repeat dots at both ends.

Piano accompaniment staff for the first section, showing chords G^7_{SUS} and $F^{6/9}$ over four measures. The staff is enclosed in a double bar line with repeat dots at both ends.

Piano accompaniment staff for the second section, showing chords $E^b_{MA}^{13}$ and $F^{6/9}$ over four measures. The staff is enclosed in a double bar line with repeat dots at both ends.

Piano accompaniment staff for the third section, showing chords $E^b_{MA}^{13}$ and $F^{6/9}$ over four measures. The staff is enclosed in a double bar line with repeat dots at both ends.

Musical staff labeled '(Swing)' with a treble clef. It contains four measures of music with various chords: $E^{7(\#9)}$, F^{MI7} , $B^b7(b9)$, $E^b_{MA}7$, $E^b_{MI}7$, and A^b7 . The staff is enclosed in a double bar line with repeat dots at both ends.

Musical staff labeled '(Afro/Latin)' with a treble clef. It contains four measures of music with chords G^7_{SUS} and $F^{6/9}$. The staff is enclosed in a double bar line with repeat dots at both ends.

Piano accompaniment staff for the Afro/Latin section, showing chords G^7_{SUS} and $F^{6/9}$ over four measures. The staff is enclosed in a double bar line with repeat dots at both ends.

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

Musical staff for the 'Vamp, fill & fade' section, featuring a treble clef and a key signature of one flat. It contains two measures of music, each with a slash through it, indicating a vamp. Above the first measure is the chord G^7_{SUS} and above the second is $F^{6/9}$. The staff is enclosed in a double bar line with repeat dots at both ends.

Head is played twice before and after solos.

Manha de Carnaval

(A Day in the Life of a Fool)

Music by Luis Bonfá
Lyric by Carl Sigmand

Medium Bossa Nova

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

A day _____ in the life _____ of a fool, _____ A

A_{MI} D_{MI}^7 G^7 C_{MA}^7 $A^{7(b9)}$

sad _____ and a long, _____ lone - ly day. _____ I walk the

D_{MI}^7 G^7 C_{MA}^7 $(G_{MI}^7 C^7)$ F_{MA}^7

a - ve - nue, _____ hop - ing to run in - to _____ the wel - come

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

sight of you _____ com - ing my way. _____ I'll

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

stop _____ just a - cross _____ from your door, _____ But

$E_{MI}^{7(b5)}$ A^7 D_{MI}

you're _____ nev - er there _____ an - y more. _____ So

D_{MI}^7 $B_{MI}^{7(b5)}$ E^7 A_{MI}^7 $(G_{MI}^7 C^7)$ F_{MA}^7

back _____ to my room _____ and here in the gloom I

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

cry _____ tears of good - bye. _____ Till you

The image shows a musical staff with a treble clef. A box containing the letter 'C' is positioned at the beginning of the staff. The notation consists of a sequence of chords and triplets:

- Chord 1: D_{MI}^7 (D major 7th chord)
- Triplet 1: A triplet of eighth notes (D, E, F) under the D_{MI}^7 chord.
- Chord 2: A_{MI} (A major chord)
- Triplet 2: A triplet of eighth notes (A, B, C) under the A_{MI} chord.
- Chord 3: D_{MI}^7 (D major 7th chord)
- Triplet 3: A triplet of eighth notes (D, E, F) under the D_{MI}^7 chord.
- Chord 4: A_{MI} (A major chord)
- Triplet 4: A triplet of eighth notes (A, B, C) under the A_{MI} chord.
- Chord 5: D_{MI}^7 (D major 7th chord)
- Triplet 5: A triplet of eighth notes (D, E, F) under the D_{MI}^7 chord.
- Chord 6: E_{MI}^7 (E major 7th chord)
- Triplet 6: A triplet of eighth notes (E, F, G) under the E_{MI}^7 chord.
- Chord 7: $A_{MI} (E^7)$ (A major chord with an E7 alteration)

 The staff ends with a double bar line.

come back to me, that's the way it will be, Ev - 'ry day in the life of a fool.

Letter C may be repeated. Letter C is omitted for solos (but may be used as an interlude).

The Masquerade Is Over

Lyric: Herb Magidson

Music: Allie Wrubel

Med. Ballad*

A F_{MA}^7 E_{MI}^7 A^7 D_{MI}^7 G^9 C_{MI}^7 F^9

Your eyes don't shine _____ like they used to shine, And the

$B^b_{MA}^7$ A_{MI}^7 D^7 G^7 G_{MI}^7 C^7

thrill is gone _____ when your lips meet mine, I'm a -

F_{MA}^7 C_{MI}^7 F^7 $B^b_{MA}^7$ E^b_9

fraid _____ the mas - que - rade is o - ver, And so is

A_{MI}^7 D^7 G_{MI}^7 C^7

love, and so is love. _____ Your

B F_{MA}^7 E_{MI}^7 A^7 D_{MI}^7 G^9 C_{MI}^7 F^9

words don't mean _____ what they used to mean, They were

$B^b_{MA}^7$ A_{MI}^7 D^7 G^7 G_{MI}^7 C^7

once in - spired, _____ now they're just rou - tine, I'm a -

F_{MA}^7 C_{MI}^7 F^7 $B^b_{MA}^7$ E^b_9

fraid _____ the mas - que - rade is o - ver, and so is

A_{MI}^7 D^7 G_{MI}^7 C^{13} F^6 E^b_9 F^6 $D^{7(\#9)}$

love, and so is love. _____ I

* also played with a medium swing feel.

C G_{MI}^7 C^7 A_{MI}^7 D^7 G_{MI}^7 C^7 F_{MA}^7

guess I'll have to play Pag - liac - ci, and get my - self a clown's dis - guise; And

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

learn to laugh like Pag - liac - ci, with tears in my eyes. You

D F_{MA}^7 $E_{MI}^{7(b5)}$ A^7 D_{MI}^7 G^9 C_{MI}^7 F^9

look the same, you're a lot the same, But my

$B^b_{MA}^7$ $A_{MI}^{7(b5)}$ D^7 G^7 G_{MI}^7 C^7

heart says "No, no you're not the same." I'm a -

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

fraid the mas - que - rade is o - ver, And so is

A_{MI}^7 D^7 G_{MI}^7 C^9_{sus} F^6 (G_{MI}^7 C^7)

love, and so is love.

alternate changes for bars 5-7 of

A, **B**, & **D**: B_{MI}^7 E^7 A_{MI}^7 D^7 $G^{\#}_{MI}^7$ $C^{\#7}$

Mean to Me

Roy Turk
Fred E. Ahlert

Med. Swing

A



 Mean to me, — Why must — you be mean to me? — Gee, hon - ey it



 seems to me — you love to see — me cry - in'. I don't know why. —



 I stay home — each night — when you say you'll phone, — You don't — and I'm



 left a - lone, — Sing - in' the blues — and sigh - in'. You treat me

B



 cold - ly each day — in the year; — You al - ways



 scold me when - ev - er some - bod - y is near, dear.

C



 It must be — great fun — to be mean to me, — You should - n't for



 can't you see — what you mean to me. —

Memories of You

Lyric: Andy Razaf
Music: Eubie Blake

Med. Ballad

A F_{MA}^7 $F^{\#o7}$ G_{MI}^7 $G^{\#o7}$ F_{MA}^7/A D_{MI}^7 $B_{MI}^7(b5)$ Bb_{MI}^6

Wak - ing skies at sun - rise, Ev - 'ry sun - set, too,

F_{MA}^7 E^7 E^b13 $D^{7(b9)}$ G^7 C^9 F^6 G_{MI}^7 C^7

Seems to be bring - ing me mem - o - ries of you.

F_{MA}^7 $F^{\#o7}$ G_{MI}^7 $G^{\#o7}$ F_{MA}^7/A D_{MI}^7 $B_{MI}^7(b5)$ Bb_{MI}^6

Here and there, ev - 'ry - where, Scenes that we once knew,

F_{MA}^7 E^7 E^b13 $D^{7(b9)}$ G^7 C^9 F^6 $E_{MI}^7(b5)$ A^7

And they all just re - call mem - o - ries of you.

B D_{MI} Bb^9 D_{MI} G^9 A^7

How I wish I could for - get those hap - py yes - ter - years

D_{MI} G^9_{sus} G^9 G_{MI}^7 C^7

that have left a ro - sa - ry of tears.

C F_{MA}^7 $F^{\#o7}$ G_{MI}^7 $G^{\#o7}$ F_{MA}^7/A D_{MI}^7 $B_{MI}^7(b5)$ Bb_{MI}^6

Your face beams in my dreams, Spite of all I do,

F_{MA}^7 E^7 E^b13 $D^{7(b9)}$ G^7 C^9 F^6 G_{MI}^7 C^7

Ev - 'ry - thing seems to bring mem - o - ries of you.

Midland

Billy Childs

Med. Straight 8th's

♩ = 136

Chords: D_{MI}^7 (Intro), $B^b_{MA}^7(\#11)$, (2nd x:), (sop.)

Section A: D_{MI}^7 , $B^b_{MA}^7(\#11)$

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

1. G_{MI}^7 , $E^b_{MA}^7(\#11)$

Chords: E_{MI}^7 , $E^b_{MA}^7(\#11)$, $E_{MI}^7(\#11)$, E^b_7/A

2. G_{MI}^7 , C_{MI}^7

Chords: $A^b_{MI}^{11}$, $G_{MA}^7(\#11)$, $D_{MA}^7(\#11)$, $C^\#$

Section B (Bossa): E_{MI}^9 , C_{MI}^9 , F^{13}

Chords: $E^b_{MI}^9$, A^b_7 , $D^b_{MA}^7$, $B^b_{MI}^7$, (pn.)

G^{13(b9)} G^{7(b9)(#5)} C^{7(#9)(#5)} F_{Mi}⁷ F^{#Mi}⁹
 C^{#Mi}⁹ F^{#Mi}⁹ C^{#Mi}⁹ B^{b7(#9)(#5)}
 E^{b7(#9)(#5)} A_{Mi}⁹ A_{Mi}⁹ G₃ F_{MA}^{7(#11)} E_{Mi}^{11(b5)} A_{b9}^{7(#11)} G₃

(Orig. feel)

C D_{Mi}⁷ tr B^b_{MA}^{7(#11)}

D_{Mi}⁷ B^b_{MA}^{7(#11)} (A_{b9}^{7(#5)})

Solo on form (AABC)
 After solos, D.S., play melody,
 vamp & fade on C (drums fill)

Mine Is Yours

Bob Mintzer

Med. Funk (Intro)

$\text{♩} = 186$

D^(add b13) **GMI**⁶/**D** **D**^(add b13)

A **D**^(add b13) **GMI**⁶/**D** **D**^(add b13)

(ten. & flugel.)

D^(add b13) **F#**^(add 9)/**A#** **AMI**^{7(add 13)} **D**^(add b13)

GMI⁶/**D** **D**^(add b13) **F#**^(add 9)/**A#** **B**^{7(b9)}/**#5**

B **EMI**¹¹ **CM**¹¹

F^{7(#11)}/**#9**/**b9** **Bb**¹³/_{SUS}

Bb¹³/**#11**/**b9** **Eb**¹³/**Bb**

Ab^{MI}⁹ **F**⁹/**#11** **Bb**¹³/_{SUS}

Bb¹³/**#11**/**b9** **Eb**¹³/**Bb** **Ab**^{MI}⁹ **F**⁹/**#11**

C NC
 (pn.)

1. NC

2. NC
 (flugel., pn. & ten.)

D⁷(alt.) solo break
 (fine)

D (Solos) D pedal (On cue) D^{MA}⁷ G^{Mi}⁶/_D D^{Mi}⁷ B^bM^A⁷/_D

Vamp till cue

D pedal (On cue) B^bM^A⁷ G^{Mi}⁹ D_{E^b} C^{Mi}¹¹

Vamp till cue

Solo on **D**; After solos, D.S. al fine (no repeat of AB)

Fast Swing

♩ = 260

Mo' Joe

Joe Henderson

Musical notation for the first system, including treble clef, key signature (Bb), and time signature (4/4). Chords: $A^bMA^{7(b5)}$, GMI , $A^bMA^{7(b5)}$, GMI . Chords for the second system: $A^bMA^{7(b5)}$ (trp.), GMI , F^6_9 , E^bMA^7 , C , D , B^b , C , D , B^b , C , D . Chords for the third system: B^b , C , D , B^b , C , D , B^b , C , D , D , E^b . Dynamics: *sfz*, *mf*. Markings: *(fine)*.

Musical notation for the second system, starting with a repeat sign and section marker **A**. Chords: GMI , $FMA^{7(b5)}$, E^b6_9 , D^7_{sus} , CMI^7 , $AMI^{7(b5)}$. Chords for the second system: CMI^7 , F^7 , B^bMA^7 , E^bMA^7 , $AMA^{7(b5)}$, EMA^7 , $E^bMA^{7(b5)}$. Chords for the third system: CMI^7 , F^7 , B^bMA^7 , E^bMA^7 , $AMI^{7(b5)}$, $D^{7(+5)}$, $EMI^{7(b5)}$. Chords for the fourth system: CMI^7 , B^{13} , B^bMA^7 , $E^{13(+11)}$, $E^{13(+11)}$. Markings: *(Solos)*, *drum fill*.

Musical notation for the third system, starting with a repeat sign and section marker **B**. Chords: GMI , CMI^7 . Chords for the second system: CMI^7 , F^7 , B^bMA^7 , (E^bMA^7) , AMA^7 , E^bMA^7 . Chords for the third system: CMI^7 , F^7 , B^bMA^7 , (E^bMA^7) , $AMI^{7(b5)}$, D^7 , $EMI^{7(b5)}$. Chords for the fourth system: CMI^7 , B^{13} , B^bMA^7 , (E^7) , $AMI^{7(b5)}$, D^7 , GMI . Marking: *on D.S.- D.C. al fine*.

After solos, D.S., play AA, then D.C. al fine

Fast Swing
♩ = 260

Mo' Joe (Harmony)

(trb.)

(ten.)

[p]

[f]

sfz

mf

sfz

mf

(fine)

A

on D.S.- D.C. al fine

B (Solos)

G_{MI} C_{MI}^7

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

C_{MI}^7 F^7 $B^b_{MA}^7$ $(E^b_{MA}^7)$ $A_{MI}^{7(b5)}$ D^7 $E_{MI}^{7(b5)}$

C_{MI}^7 B^{13} $B^b_{MA}^7$ (E^7) $A_{MI}^{7(b5)}$ D^7 G_{MI}

After solos, D.S., play AA, then D.C. al fine

Chords in parentheses are optional.

Moment's Notice

John Coltrane

Fast swing
♩ = 236

A

F#m7 B7
 Gm7 C7
 FMA7 Bbm7
 Em7 A7
 Fm7 Bb7 EbMA7 Em7(b5) A7
 Dm7 Cm7 F7 BbMA7 Eb9
 A7 D7 Gm7 C7 F/C Gm/C
 Am/C Gm/C F/C Gm/C Am/C Gm/C F *pn. fill*

B

F#m7 B7
 Gm7 C7
 FMA7 Bbm7
 Em7 A7
 Dm7 Cm7 F7 BbMA7 Eb9
 A7 D7(#5) Bbm7 Eb7 AbMA7 Gm7 C7

C

F[#]M⁷B⁷ G^MC⁷ F^MA⁷ B^bM⁷E^b⁷
 E^MA⁷ F^MB^b⁷ E^bM^A⁷ E^M^{7(b5)}A⁷
 D^MA⁷ C^MA⁷ F⁷ B^bM^A⁷ E^b⁹
 A⁷ D⁷ G^MA⁷ C⁷ F[/]C G^M/C
 A^M/C G^M/C F[/]C G^M/C A^M/C G^M/C F

solo break
 Solo on BC.
 After solos, D.S. al Coda

⊕ F⁷⁽⁺⁹⁾

Kicks are not played for solos except the solo break (which is played every chorus).
 Melodic rhythm is somewhat freely interpreted.

Mood Indigo

Duke Ellington
Irving Mills
Albany Bigard

Med. Ballad (1/8's swing)

A

You ain't been blue, No, no, no.

You ain't been blue till you've had that mood in - di - go.

That feel - in' goes steal - in' down to my shoes, While

I sit and sigh: "Go 'long blues." (fine)

B

Al - ways get that mood in - di - go since my ba - by said good -

bye, In the eve - ning when lights are low,

I'm so lone - some I could cry. 'Cause there's no - bod - y who

cares a - bout me, I'm just a soul who's blu - er than blue can be.

When I get that mood in - di - go, I could lay me down and die.

original melody, bar 7 of **A**:

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

Moon Rays

Med. Latin

Horace Silver

$\text{♩} = 134$

A $B^{\flat}MA^7/C$ $B^{\flat\circ 7}/C$ $A^{\flat\circ 7}/C$ FMA^7/C

(trp. ten.) BMA^7/C $B^{\flat}MA^7/C$

$\#8$ $\flat8$

$B^{\flat}MA^7/C$ $BMI^7(b5)$ $B^{\flat(MA^7)MI}$ $E^{\flat 7}$ $B^{\flat} B^{\flat}MI$ $AMI^{7(b5)}$ $D^{7(\flat 9)/\#5}$

GMI^9 $C^{7(\flat 9)/\#5}$ FMA^9 $B^{13(\#11)}$ $1. FMA^9 B^{\flat}bass$ $2. FMA^9 B^{\flat}bass$

B DMA^7/E $D^{\circ 7}/E$ $C^{\circ 7}/E$ AMA^7/E

$E^{\flat}MA^7/E$ DMA^7/E

$\#8$ $\#8$ $\#8$ $\#8$

DMA^7/E $D^{\flat}MI^7(b5)$ $D^{(MA^7)MI}$ G^7/D DMI $C^{\sharp}MI^{7(b5)}$ $F^{\sharp 7(\flat 9)/\#5}$

BMI^9 $E^{7(\flat 9)/\#5}$ AMI^9 D^{13} GMI^9 C^{13}

C $B^{\flat}MA^7/C$ $B^{\flat\circ 7}/C$ $A^{\flat\circ 7}/C$ FMA^7/C

BMA^7/C $B^{\flat}MA^7/C$

$\#8$ $\flat8$

$B^{\flat}MA^7/C$ $BMI^7(b5)$ $B^{\flat(MA^7)MI}$ $E^{\flat 7}$ $B^{\flat} B^{\flat}MI$ $AMI^{7(b5)}$ $D^{7(\flat 9)/\#5}$

(Swing)

G_MI⁹ C^{7(b9)} F_{MA}⁹ B^{b13(#11)} F_{MA}⁹ B^b_{bass} ^

D (Solos) (Swing)

G_MI⁷ C⁷ F_{MA}⁷ (G_MI⁷ A_MI⁷ D⁷)

(1st x only)

A^b_MI⁷ D^{b7} G_MI⁷ C⁷

G_MI⁷ B_MI^{7(b5)} B^b_MI⁷ A_MI⁷ A^b_MI⁷ D^{b7}

G_MI⁷ C⁷ F_{MA}⁷ B^{b13(#11)} (A_MI⁷) F_{MA}⁷ B^{b13(#11)}

E B_MI⁷ E⁷ A_{MA}⁷ (B_MI⁷ C[#]_MI⁷ F^{#7})

C_MI⁷ F⁷ B_MI⁷ E⁷

B_MI⁷ E^b_MI^{7(b5)} D_MI⁷ C[#]_MI⁷ C_MI⁷ F⁷

B_MI⁷ E⁷ A_MI⁷ D⁷ G_MI⁷ C⁷

F G_MI⁷ C⁷ F_{MA}⁷ (G_MI⁷ A_MI⁷ D⁷)

A^b_MI⁷ D^{b7} G_MI⁷ C⁷

G_MI⁷ B_MI^{7(b5)} B^b_MI⁷ A_MI⁷ A^b_MI⁷ D^{b7}

G_MI⁷ C⁷ F_{MA}⁷ B^{b13(#11)} (A_MI⁷) F_{MA}⁷ B^{b13(#11)} (last x)

After solos, continue to letter **G** (V.S.) turn page Solo on DDEF

(Shout Chorus)

G GMI^{11} $C^{7(\#5)}$ FMA^7 $GMI^7 A MI^7 D^7$

(unis.)

$AbMI^7$ Db^7 $AbMI^7$ Db^7 GMI^{11} C^{13} dr. fill--

GMI^7 $BMI^{7(b5)}$ $BbMI^7$ Eb^7 Bb AMI^7 $AMI^{7(b5)}$ $AbMI^7$ Db^7

(trp. ten.)

GMI^{11} $C^{7(\#5)}$ $FMA^9 Bb^{13}$ FMA^9 $Bb^{13(\#11)}$ $FMA^9 Bb^{13(\#11)}$

(unis.) (ten. 8va b.)

H BMI^9 E^{13}_{SUS} AMA^7

CMI^9 F^{13}_{SUS} BMI^9 E^{13}

BMI^7 $D\#MI^{7(b5)}$ DMI^7 G^7 $C\#MI^7$ $C\#MI^{7(b5)}$ CMI^7 F^7

(trp. ten.)

BMI^9 $E^{7(\#5)}$ AMI^9 D^{13} GMI^9 C^{13}

(unis.)

(D.S. al Coda)

(Latin)

FMA^9 $Bb^{13(\#11)}$ DMA^7 E $D^{\circ 7}$ $C^{\circ 7}$ AMA^7 E

$EbMA^7$ E DMA^7 E

8 8 8 8

The image displays a musical score for trumpet, consisting of eight staves of music. Above the staves are various chord charts. The first staff begins with a section marked 'J'. The chords listed include: D_{MA}^7 , E , $D\#_{MI}^{7(b5)}$, $D_{MI}^{(MA7)}$, G^7 , D , D_{MI} , $C\#_{MI}^{7(b5)}$, $F\#^{7(b9)(\#5)}$, B_{MI}^9 , $E^{7(b9)(\#5)}$, A_{MI}^9 , D^{13} , G_{MI}^9 , C^{13} , $B^b_{MA}^7/C$, $B^b\circ^7/C$, $A^b\circ^7/C$, F_{MA}^7/C , B_{MA}^7/C , $B^b_{MA}^7/C$, $B^b_{MA}^7/C$, $B_{MI}^{7(b5)}$, $B^b_{MI}^{(MA7)}$, E^b7 , B^b , B^b_{MI} , $A_{MI}^{7(b5)}$, $D^{7(b9)(\#5)}$, G_{MI}^9 , $C^{7(b9)(\#5)}$, F_{MA}^9 , $B^b_{13(\#11)}$, F_{MA}^9 , B^b_{bass} , F_{MA}^9 , $B^b_{13(\#11)}$, F_{MA}^9 , B^b_{bass} , F_{MA}^9 , $B^b_{13(\#11)}$, F_{MA}^9 , A_{bass} , $B^b_{13(\#11)}$, $dr. fill$, B^b_{bass} , F_{bass} , B^b_{bass} . The score concludes with a circled 'fine'.

Trumpet plays melody throughout.

Moontide

Med. Straight 8th's/Latin

Randy Brecker

J = 144

(add 9) **A** $D_{MI}^{(add 9)}$ $D\#7^{(omit 5)}$ $DMA^{7(omit 5)}$ $C\#^{(add 9)}$ $AMA^{7(b5)}$ $B\flat/B$
 (trp.)

$B\flat/B$ $C\#^{(add 9)}$ $C\#^{(add 9)}$ $C\#^{(add 9)}$ $C\#^{(add 9)}$ $C\#^{(add 9)}$ $C\#^{(add 9)}$ $C\#^{(add 9)}$ $C\#^{(add 9)}$ $C\#^{(add 9)}$ $C\#^{(add 9)}$ $C\#^{(add 9)}$

B $C\#^{(add 9)}$ $D_{MI}^{(add 9)}$ $D\#7^{(omit 5)}$ $DMA^{7(omit 5)}$ $C\#^{(add 9)}$ $C\#^{(add 9)}$ $E/F\#$ F_{MI}^{11}

$G\#_{sus}$ E $G\#$ A $C\#^{(add 9)}$

C $E_{MA}^{7(\#5)}$ A $G\#$ $A\flat/D$

$E^{+(add 9)}$ $G\flat_{MA}^{7(b5)}$

$C^{7(b9)}$ $B_{MA}^{7(b5)}$ E/F
 (ten.) (trp.)

E_{MA}^7 $B\flat$ $E\flat$ B $D_{MA}^{7(b5)}$ $AMA^{13(\#11)}$ $C\#^{(add 9)}$
 (trp.)

D $C\#^{(add 9)}$ $D_{MI}^{(add 9)}$ $D\#7^{(omit 5)}$ $DMA^{7(omit 5)}$ $C\#^{(add 9)}$ $C\#^{(add 9)}$ $E/F\#$ F_{MI}^{11}

$G\#_{sus}$ E $G\#$ A $C\#^{(add 9)}$

E (Solos)
 C#MI⁹ D#⁷(omit 5)/C# C#MI⁹ C#MI⁹ D#⁷(omit 5)/C# C#(add 9) (C#9(#5))

F E_{MA}^{7(#5)} C^{7(b9)} B_{MA}^{7(b5)} E/F# G^b/A^b A^b/B^b

G C#MI⁹ D#⁷(omit 5)/C# C#MI⁹ C#MI⁹ D#⁷(omit 5)/C# C#(add 9)

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

⊕ C#(add 9)

Vamp, fill & fade

Suggested scales for soloing:
 D#7(omit 5)/C# -- C# Locrian #2 | C#9(#5) -- C# Mixolydian b6

Moontide (Harmony)

Med. Straight 8th's/Latin

$\text{♩} = 144$

A

Musical notation for section A, consisting of two staves. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The first note is marked with a tenor clef symbol '(ten.)'. The melody features eighth notes and quarter notes, with a triplet of eighth notes in the second measure. The second staff continues the melody with eighth notes and quarter notes, also featuring a triplet of eighth notes.

B

Musical notation for section B, consisting of two staves. The first staff continues the melody from section A. The second staff features a rhythmic accompaniment of eighth notes, with some notes beamed together.

C

Musical notation for section C, consisting of six staves. The first staff continues the melody. The second staff continues the melody. The third staff continues the melody. The fourth staff is labeled '(melody)' and features a triplet of eighth notes. The fifth staff is labeled '(harmony)' and features a melody with eighth notes and quarter notes. The sixth staff continues the melody.

D

Musical notation for section D, consisting of two staves. The first staff continues the melody. The second staff features a rhythmic accompaniment of eighth notes, with some notes beamed together. A circled cross symbol is located at the end of the second staff.

E (Solos)
 C#MI⁹ D#7(omit 5)/C# C#MI⁹ C#MI⁹ D#7(omit 5)/C# C#(add 9) (C#9(#5))

F E_{MA} 7(#5) C 7(b9) B_{MA} 7(b5) E/F# G^b/A^b A^b/B^b

G C#MI⁹ D#7(omit 5)/C# C#MI⁹ C#MI⁹ D#7(omit 5)/C# C#(add 9)

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

⊕ C#(add 9)
 (Vamp, fill, & fade)

Suggested scales for soloing:
 D#7(omit 5)/C# -- C# Locrian #2 | C#9(#5) -- C# Mixolydian b6

More Love

Jack Segal

(As sung by Al Jarreau)

Med. Pop Ballad

Intro
 ♩ = 69 GMI^7 C^{13}_{SUS} C^{13} $C^{9(\#5)}$
 mp (synth. fill) 1. I should have

A FMA^9 F^6 $EMI^{7(b5)}$ $A^{7(\#5)}$ DMI^9 $G^{7(\#5)}$
 mp lis - tened more and lis - tened well, I should have been your shel - ter in the rain;

CMi^9 $F^{7(\#5)}$ $BbMA^9$ Bb^6 $AMI^{7(b5)}$ $D^{7(\#5)}$
 I should have touched you more and held you clo - ser, till I felt it melt your qui - et

GMI^9 G^b9 FMI^9 $E^{9(\#11)}$ $EbMA^7$
 pain. Should have had more time to

$DMI^{7(b5)}$ $G^{7(\#5)}$ CMi^{11} $F^{7(\#11)}$ $BbMi^9$ $Eb^{7(\#11)}$
 spare for you, Should have been there for you to care for you with

1. $AbMA^7$ $GMI^{7(b5)}$ $C^7_{SUS}(\#9)$ C^{13} $C^{9(\#5)}$
 more love, more love. 2. I could have

2. $AbMA^7$ $AMI^{7(b5)}$ D^9 $BMI^{7(b5)}$ $E^{7(\#9)}$
 more love, more love, more love.

B AMI^9 D^{13}_{SUS}
 What would it have tak - en if I on - ly could have tak - en my

C/G GMA^7 CMA^7 C^7 FMA^7 F^6
 eyes off of me for a while? I'd have seen the hurt - in' hid - ing

$E_{MI}^{7(b5)}$ $A^{7(b9)(\#5)}$ D_{MI}^9 G^{13}_{SUS} $A^b_{MI}^9$ $D^b_{13}_{SUS}$ $D^b_{9(\#5)}$

just be - hind the cur - tain of your smile. **(cresc.)**

C $G^b_{MA}^9$ G^b_6 $F_{MI}^{7(b5)}$ $B^b_{7(b9)(\#5)}$ $E^b_{MI}^9$ $A^b_{9(\#5)}$

mf did - n't know, which goes to show how long it takes a man to be a man; _____

$D^b_{MI}^9$ $G^b_{9(\#5)}$ $C^b_{MA}^9$ C^b_6 $B^b_{MI}^{7(b5)}$ $E^b_{7(b9)(\#5)}$

But if I say e - nough and try e - nough, and pray e - nough and cry e - nough I

$A^b_{MI}^9$ G^9 $F^{\#}_{MI}^9$ $B^9_{(b5)}$ B^9 E_{MA}^7

can. Have more time to

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

spare for you, Al - ways be there for you to care for you with

A_{MA}^7 $B^b_{MI}^{7(b5)}$ $E^b_{7(\#9)}$ $A^b_{MA}^7$ $D^b_{13(\#11)}$

more love, more love, more love

C_{MA}^7 **(cresc.)**

f (fill) **(rit.)**

2nd verse 2. I could have given you the gifts I threw
to total strangers passing through my nights;
I could have cuddled near your gentle flame,
been warmer there than in these glaring lights.

Should have had more time (etc.)

Melody is sung with rhythmic freedom.

More Love (Counter-melody)

Med. Pop Ballad

$\text{♩} = 69$ GMI^7 (Intro)

$\text{C}^{13}_{\text{SUS}3}$ C^{13} $\text{C}^9(\#5)$
mp

A FMA^9 F^6 $\text{EMI}^7(\text{b}5)$ $\text{A}^7(\text{b}9)(\#5)$ DMI^9 $\text{G}^7(\text{b}9)(\#5)$ CMI^9 $\text{F}^7(\text{b}9)(\#5)$
mp

BbMA^9 Bb^6 $\text{AMI}^7(\text{b}5)$ $\text{D}^7(\text{b}9)(\#5)$ GMI^9 Gb^9 FMI^9 $\text{E}^9(\#11)$

EbMA^7 $\text{DMI}^7(\text{b}5)$ $\text{G}^7(\text{b}9)(\#5)$ (2nd x:) CMI^{11} $\text{F}^7(\#11)(\text{b}9)$ BbMI^9 $\text{Eb}^7(\#11)(\text{b}9)$

1. AbMA^7 $\text{GMI}^7(\text{b}5)$ $\text{C}^7_{\text{SUS}}(\text{b}9)$ C^{13} $\text{C}^9(\#5)$

2. AbMA^7 $\text{AMI}^7(\text{b}5)$ D^9 $\text{BMI}^7(\text{b}5)$ $\text{E}^7(\text{b}9)$
(cresc.) (decresc.)

B AMI^9 $\text{D}^{13}_{\text{SUS}}$ C/G GMA^7 CMA^7 C^7
 FMA^7 F^6 $\text{EMI}^7(\text{b}5)$ $\text{A}^7(\text{b}9)(\#5)$ DMI^9 $\text{G}^{13}_{\text{SUS}}$ AbMI^9 $\text{Db}^{13}_{\text{SUS}}$ $\text{Db}^9(\#5)$
(cresc.)

C GbMA^9 Gb^6 $\text{FMI}^7(\text{b}5)$ $\text{Bb}^7(\text{b}9)(\#5)$ EbMI^9 $\text{Ab}^9(\#5)$ DbMI^9 $\text{Gb}^9(\#5)$
 CbMA^9 Cb^6 $\text{BbMI}^7(\text{b}5)$ $\text{Eb}^7(\text{b}9)(\#5)$ AbMI^9 G^9 F\#MI^9 $\text{B}^9(\text{b}5)$ B^9
mf

The image shows a musical score for guitar, consisting of two staves. The first staff contains a sequence of chords: E_{MA}⁷, D_{MI}^{7(b5)}, G_{MI}^{7(b5)}, G_{MI}⁷, C_{MI}⁹, F_{MI}^{7(b5)}, F_{MI}⁷, B_{MI}⁹, E_{MI}^{7(b5)}, and E_{MI}⁷. The second staff contains a sequence of chords: A_{MA}⁷, B_{MI}^{7(b5)}, E_{MI}^{7(#9)}, A_{MA}⁷, D_{MI}^{b13(+11)}, and C_{MA}⁷. Performance markings include *(cresc.)*, *f*, and *(rit.)*. A long horizontal line with a curved end spans across the second staff, starting from the D_{MI}^{b13(+11)} chord and ending with a fermata over the final C_{MA}⁷ chord.

Morning Sprite

Chick Corea

Bright Latin/Samba (1st x: pn. only
2nd x: add bass & drums)

♩ = 268

(Intro) G^b $A^b M I$ $D^b 7$ $A^b M I$ G^b $A^b M I 7$ (D^b) $G^b M A 7$ G^b $A^b M I$ $D^b 7$ F

(sample pn. fill)

$A^b M I$ G^b $A^b M I 7$ (D^b) $G^b M A 7$ $A^b M I 7$ (D^b) $G^b M A 7$

A $F M I 7$ $C M A 7$ E $E^b M I 7$ $D M I 7$

(pn.)

$D^b M I 7$ $C M I 7$ $B 7$ $B^b 7$ $B^b M I 7$ E^b $C^b M A 7$ E^b A^b A^b E^b

A^b E^b $A^b M I$ E^b $E^b +$ $E^b 6(b5)$

(w/ bs.)

B (Swing) $D M I 7$ C E $F M I 7$ $F^{\#} M I 7$ $G M I 7$ $C M I 7$

(Latin) $B 7$ $B^b 7$ $A 7$ $E^b M A 7$ $D M A 7$ $G M I 7$ C

(w/ bs.)

$G M I 7$ C $B^b M A 7$ $G M A 7$ B $B^b M I 7$ $A 7(\#11)$

$A 7(\#11)$ $A^b 7(b9)$ E D D^7 C $D^b 7(b9)$

C $G^b \cdot D^b$ $A^b M I$ E^b $D^b 7$ F $A^b M I$ G^b $A^b M I 7$ (D^b) $G^b M A 7$

(piano solos around melody)

$G^b \cdot D^b$ $A^b M I$ E^b $D^b 7$ F $A^b M I$ $(4th x)$ G^b $A^b M I 7$ (D^b) $G^b M A 7$ (4x's on D.S. only)

D (Solos) (Swing) $F M I 7$ $C M A 7$ E $E^b M I 7$ $D M I 7$ $D^b M I 7$ $C M I 7$

$B 7$ $B^b 7$ $B^b M I 7$ E^b $C^b M A 7$ E^b B^b E^b A E^b

A^b E^b $A^b M I$ E^b $E^b +$ $E^b 6(b5)$

E $D M I 7$ C E $F M I 7$ $F\# M I 7$ $G M I 7$ $C M I 7$

$B 7$ $B^b 7$ $A 7$ $E^b M A 7$ $D M A 7$

$G M I 7$ C $B M A 7$ $G M A 7$ B $B^b M I 7$

$A 7(\#11)$ $A^b 7(b9)$ E (Latin) D $D 7$ C $D^b 7(b9)$

F (Latin) $G^b \cdot D^b$ $A^b M I$ E^b $D^b 7$ F $A^b M I$ G^b $A^b M I 7$ (D^b) $G^b M A 7$ (4x's)

(sample piano L.H., 8va b.)

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

$A^b M I 7$ $G^b M A 7$

Sample piano L.H. at F may also be used for Intro and letter C.

Mozambique

Eugenio Toussaint
(As Played by SACBE)

Med. Latin/Funk (Intro)

♩ = 104

Tacet

A E major scale till **B**

(flute)

kalimba fill



B (Synth.) Solo $B^{\flat} \frac{6}{4}$ (On cue- Sax solo) $G \frac{6}{4}$ Vamp till cue Vamp till cue On cue- D.S. al Coda

A musical staff with a treble clef and a key signature of one flat. The staff is filled with diagonal slash marks, indicating a vamp. Above the staff, there are two key signatures: $B^{\flat} \frac{6}{4}$ and $G \frac{6}{4}$. The staff is divided into sections by double bar lines with repeat dots. Labels above the staff include "(Synth.) Solo", "(On cue- Sax solo)", and "On cue- D.S. al Coda". Below the staff, the text "Vamp till cue" appears twice. A circled 'C' symbol is at the end of the staff.

\odot E major kalimba fill (Vamp & fade)

A musical staff with a treble clef and a key signature of no sharps or flats. The staff begins with a circled 'C' symbol and the text "E major". The first section contains two notes with a slur over them. This is followed by a section with diagonal slash marks, labeled "kalimba fill". The staff ends with a circled 'C' symbol and the text "(Vamp & fade)".

Solo sections are each 24 bars long on recording.

Mr. P.C.

John Coltrane

Fast Swing

$\text{♩} = 252$

A D_{MI} $D_{MI} A_{MI} D_{MI}$

(ten.)

G_{MI} $D_{MI} A_{MI} D_{MI}$

$Bb7$ $A^{7(\#5)}$ $\oplus D_{MI} A_{MI} D_{MI}$

B (Solos) D_{MI}^6 D^7

G_{MI}^6 D_{MI}^6

$Bb7$ $A^{7(\#5)}$ D_{MI}^6 $A^{7(\#5)}$

After solos, D.C. al Coda
(repeat before taking Coda)

$\oplus D_{MI} A_{MI} D_{MI}$ $Bb7$ $A^{7(\#5)}$

$D_{MI} A_{MI} D_{MI}$

(Shout Chorus (use between solos))

$(A^{7(\#5)})$ D_{MI}^7 G^7 $D_{MI}^7 G^7$ D_{MI}^7 (D^7) G_{MI}^7

G_{MI}^7 G_{MI}^6 G_{MI}^7 $D_{MI}^7 G^7$ D_{MI}^7

$Bb7$ $A^{7(\#5)}$ NC $(A^{7(\#5)})$

drum fill

My Ship

Lyric: Ira Gershwin
Music: Kurt Weill

Med. Ballad

A $G^{6/9}$ $E^{7(b9)}$ A^{13} D^9_{SUS} D^9 $G^{6/9}$ $E^{7(b9)}$ $D_{MI}^{7(b5)}$ $C\#_{MI}^{7(b5)}$ C^7

My ship has sails that are made of silk, The decks are trimmed with gold, And of

$B_{MI}^{7(11)}$ $E^{7(\#9)}$ A_{MI}^{11} $C_{MI}^{(MA7)}$ $F^9(\#11)$ E_{MI}^{11} $B\flat_{MI}^{(MA7)}$ A_{MI}^7 $D^{7(b9)}$

jam and spice there's a par - a - dise in the hold. My

$G^{6/9}$ $E^{7(b9)}$ A^{13} D^9_{SUS} D^9 $G^{6/9}$ $E^{7(b9)}$ $D_{MI}^{7(b5)}$ $C\#_{MI}^{7(b5)}$ C^7

ship's a - glow with a mil - lion pearls, and ru - bies fill each bin. The

$B_{MI}^{7(11)}$ $E^{7(\#9)}$ A_{MI}^{11} $C_{MI}^{(MA7)}$ $F^9(\#11)$ E_{MI}^{11} $B\flat_{MI}^{(MA7)}$ D^9_{SUS} G

sun sits high in a sap - phire sky when my ship comes in. I can

B D^9_{SUS} A_{MI}^7 C_{MI}^6 G_{MA}^7 $C\#_{MI}^{7(b5)}$ $F\#^7(b9)$

wait the years till it ap - pears, One fine day one spring; But the

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

pearls and such, They won't mean much if there's miss - ing just one thing. I

C $G^{6/9}$ $E^{7(b9)}$ A^{13} D^9_{SUS} D^9 $G^{6/9}$ $E^{7(b9)}$ $D_{MI}^{7(b5)}$ $C\#_{MI}^{7(b5)}$ C^7

do not care if that day ar - rives, That dream need nev - er be if the

$B_{MI}^{7(11)}$ $E^{7(\#9)}$ A_{MI}^{11} $C_{MI}^{(MA7)}$ $F^9(\#11)$ E_{MI} D^7

ship I sing does - n't al - so bring my own true love to

me, If the ship I sing does - n't al - so bring my
 own true love to me.

G^{MA7} $G^{\#o7}$ A^{MI7} D^7 G^{MA9} E^{MI} $(D^{\flat 7(b5)})$ C^{MA9} F^{13}_{SUS} F^9
 B^{MI7} $B^{\flat 13}$ $(A^{MI7(b5)})$ A^{MI7} $D^{7(b9)}$ G^6 $(A^{MI7} D^7)$

alternate changes bars 6 & 14 of **A**, bar 6 of **C**:

$A^{MI7(11)}$ $G^{MI7(11)}$ $F^{\#MI7(11)}$ $B^{7(b9)}$

alternate changes, bars 3-5 of **C**:

G^6_9 $E^{7(+9)}$ A^{13}_{SUS4-3} D^{13}_{SUS4-3} $C^{\#MI7(b5)}$ C^{13} B^{MI11} $B^{\flat 13(+11)}$

Naima

John Coltrane

Med. Ballad

J = 57

A E^bMA^7 F FMI^9 BMA^7 F AMA^7 F B^bMA^7

B D^bMA^7 C $C^{13(b9)}$ D^bMA^7 C $C^{13(b9)}$

$E^bMA^7(+5)$ C D^bMA^7 C B^bMA^7 C $F_{SUS}^{(add b9)}$ C (G^bMA^7)

C E^bMA^7 F FMI^9 BMA^7 F AMA^7 F B^bMA^7

Solo on form (AABC)

(Ending) BMA^7 F AMA^7 F B^bMA^7 BMA^7 F AMA^7 F B^bMA^7

BMA^7 F AMA^7 F B^bMA^7 E^bMA^7 B^bMA^7 E^bMA^7 B^bMA^7 E^bMA^7 B^bMA^7

Chord in parentheses is optional. Ama7/F may also be played as Ama7(#5)/F.

Napanoch

Dave Liebman

Fast Swing (Intro)

$\text{♩} = 284$

$G^{\#}MI^{7(11)}$ A^9_{SUS}

$G^{\#}MI^{7(11)}$ G^9_{SUS}

The piano introduction consists of two staves of music. The first staff begins with a piano (pn.) marking and features a series of chords: $G^{\#}MI^{7(11)}$, A^9_{SUS} , $G^{\#}MI^{7(11)}$, A^9_{SUS} , and $G^{\#}MI^{7(11)}$. The second staff continues with $G^{\#}MI^{7(11)}$, G^9_{SUS} , $G^{\#}MI^{7(11)}$, A^9_{SUS} , and $G^{\#}MI^{7(11)}$. The music is written in treble clef with a common time signature.

A

G $G^{\#}$ ($G^{\#}$ pedal)

G $G^{\#}$ ($G^{\#}$ pedal)

G $G^{\#}$ ($G^{\#}$ pedal)

G $G^{\#}$ ($G^{\#}$ pedal)

F $F^{\#}MI$

(sax w/ pn.)

Section A is a saxophone solo consisting of four staves. Each staff begins with a G chord and a $G^{\#}$ note, with a dashed line indicating a $G^{\#}$ pedal. The melody consists of eighth and quarter notes. The first staff is marked "(sax w/ pn.)". The second and third staves end with a F chord and a $F^{\#}MI$ chord. The fourth staff ends with a repeat sign.

B

$G^{\#}MI^{7(11)}$ A^9_{SUS}

$G^{\#}MI^{7(11)}$ G^9_{SUS}

(sample sax fill)

(etc.)

Section B is a sample saxophone fill consisting of two staves. The first staff starts with a $G^{\#}MI^{7(11)}$ chord and an A^9_{SUS} chord. The second staff starts with a $G^{\#}MI^{7(11)}$ chord and a G^9_{SUS} chord. The fill includes various rhythmic patterns and is marked "(sample sax fill)" and "(etc.)".

Two staves of musical notation. The first staff begins with a $G\#m7(11)$ chord and an A^9_{SUS} chord. The second staff begins with a $G\#m7(11)$ chord and a G^9_{SUS} chord. Both staves contain melodic lines with various note values and accidentals.

Head is played twice.
 Solo on **A**; **B** may be inserted
 on cue. After solos, D.S. al Coda
 (repeat before taking Coda).

(Slowly)
 ⊕ NC
 (pn. & sax.)

The notation shows a series of chords and melodic lines. It includes a triplet of eighth notes and a final $F\#m7$ chord. The tempo is marked 'Slowly' and the instruction 'NC' (No Chord) is present.

Melody is freely interpreted. Solos may also be over a $G\#$ minor tonality till cue.
 $F\#m7$ chord is optional for solos.

The Natives Are Restless Tonight

Horace Silver

Fast Swing (Intro)
♩ = 280

(A_{MI}) (trp.)
mf

A (A_{MI}) (F_{MA}^{7(b5)})
mf

(F_{MA}^{7(b5)}) (A_{MI}) (B^{7(b5)})
3 3 (on repeat)

(B^{7(b5)}) (B^{b7(b5)}) (A_{MI}) 1. 2. (trp. ten.)

(A_{MI}) (B_{MI}^{7(b5)}) E^{7(#9)} A_{MI}
(pn. doubles)

F_{MA}⁷ A_{MI} B^{7(b5)} B^{b7(b5)} A_{MI}

(First solo begins)

B (Solos) A_{MI} F_{MA}⁷

A_{MI} B^{7(b5)} B^{b7(b5)} A_{MI}

After solos, D.C. al Coda (repeat before taking Coda)

⊕ (A_{MI}) (B^{7(b5)}) (B^{b7(b5)}) A_{MI}⁷

A_{MI}⁷ (Slowly) f A_{MI}⁶
(trp. ten.)

The Natives Are Restless Tonight (Harmony)

Fast Swing

$\text{♩} = 280$

(Intro)

mf (ten.)

A

mf

(on repeat)



1.

2.

F_{MA}^7

A_{MI}

$B^{7(b5)}$

$B^b7(b5)$

A_{MI}

(First solo begins)

(Solos)

B

A_{MI}

F_{MA}^7

A_{MI}

$B^{7(b5)}$

$B^b7(b5)$

A_{MI}

After solos, D.C. al Coda
(repeat before taking Coda)



f sample fill

(Slowly)

Natural Selection

Richie Beirach
(As played by Quest)

Med. Swing

A (in 2) C_{MI} 7(11) (1st x: pn. / 2nd x: sop.) B^{7(#9)}/_(#5) B^{b13}_{SUS} G^{7(#9)}/_(#5)

B B^bMA⁷ F/A E^b/G B^bMA⁷/F

E^bMA⁷ D^{7(#9)}/_(#5) A^{b13}_{SUS}

G_{MI} 9(MA7)/#5 B^b/G^b G_{MI} 9(MA7)/#5 F^{#7(#9)}/_(#5)

G_{MI} 9(MA7)/#5 F^{#7(#9)}/_(#5) (Slowly) C_{MI} 7(11) B^{7(#9)}/_(#5)

Last 4 bars of B may be vamped to end solos.
 For out head, soprano plays melody at B.
 Head is played twice before solos, once after.
 Gmi9(MA7,#5) may also be played as Gmi(add9).

Gary Willis
(As played by
Scott Henderson,
Gary Willis and
Tribal Tech)

Med. Straight 1/8's The Necessary Blonde

♩ = 177

(Intro) $F_{MI}^{7(b5)}$ E_{Bb} $F_{MA}^{7(b5)}$

(bs., harmonics, w/ pn.)

$C_{bMA}^{7(+5)}$ Bb F_{MI}^9 $Bb^{13(\#11)}$ F_{MI}^9 $Bb^{13(\#11)}$

(pn. comps)

A $F_{MI}^{7(b5)}$ E_{Bb} $F_{MA}^{7(\#11)}$

$C_{bMA}^{7(+5)}$ Bb F_{MI}^9 $Bb^{13(\#11)}$

(bs. w/ gtr.)

A_{b13}^{SUS} $E_{b6/9}$ G $B_{MI}^{(add 9)}$ $F\#$ A_{MI}^{11} $C_{MA}^{7(+5)}$ $F\#$ F_{MI}^9

$Bb^{13(\#11)}$ F_{MI}^9 $Bb^{13(\#11)}$

(gtr.)

B A_{bMI}^9 C_{MI}^9 $F^{7(\#9)}$

$F\#_{MI}^9$ B_{bMI}^9 B_{MI}^{11}

E_{bMI}^{11} D_{MA}^7 B_{MA}^7 $C\#$ $B_{MA}^{7(+5)}$ $C\#$

C1 $F\#_{MI}^9$ $G\#^0$ $(add b9)$ A_{MA}^9 $B^{13(b9)}$ $C\#^7(\#9)$ $D\#_{SUS}^{(add b9)}$

(gtr. 8va b.)

* Drums accent dotted quarters through much of tune.

F_{M11} gtr. fill----- **F_{#M9}** **E_{M11}** **D_{#7(#9)}** **C_{#M9}** **B_{M11}**

E_{MA7(#5)} **B_b** **G_{#M9}** **F_{#M11}** **E_{M6/9}** **B_(add 11)** **C_{#M6}** **C_{13(#11)}**

C₂ **F_{M9}** **B_{b13(#11)}** **F_{M9}** **B_{b13(#11)}**

D **D_{M11}** gtr. fills ----- **G_{7(#9)}**

(gtr., loco) **A_{bM9}** **F_{#7(#9)}** **E_{M9}**

D_{#7(#9)} **D_{M9}** **G_{M11(b5)}** **C_{7(#9)}**

(Solos) **E** **F_{M9}** **B_{b13(#11)}** (4x's)

F **A_{bM9}** **C_{M9}** **F_{7(#9)}** **F_{#M9}**

B_{bM9} **B_{M11}** **E_{bM11}** **D_{MA7}**

Till cue **G_{MA7(#11)}** Solo on E (4x's), F (indef.) **B_{MA7}** **C_#** **B_{MA7(#5)}** **C_#** On cue-- first solo (pn.)

On cue --2nd solo **G_{MA7}** **A** **G_{MA7(#5)}** **A** Play **C₁** before 2nd solo

F_{M9} **B_{b13(#11)}** (On cue) **G_{M1}** **F₀₇** (gtr. fills) Vamp & fill till cue

Slow Ballad
(1/16's swing) (Intro)

Never Alone

Michael Brecker

$\text{♩} = 49$ B \flat bass

(ten.)

A B \flat C/B \flat D/B \flat A \flat (add 9)/C F(add 9)/A D/B \flat G MI /B \flat

B \flat SUS (add 9) C \flat MA 7(b5) B \flat B \flat 13(b9) E \flat MI 6/9 (add 11) E \flat A \flat 13 SUS F MI 7 F \sharp MI 7

E \flat bass E \flat 13 SUS A 13(#9) DMI 11 A 13 DMI 11 A 13

F MI (MAT) E 7(#9) A MI 7(13) A (add 9) A \flat MA 7(b5) F (add 9) D A (B 7(b5))

B \flat E \flat /B \flat A/B \flat G/B \flat F MI 7(11) G \flat MA 7 G \flat 7(#11)

B \flat bass

B (Tenor Solo) B \flat

C/B \flat D/B \flat A \flat (add 9)/C F(add 9)/A D/B \flat G MI /B \flat

B^b_{SUS} (add 9) $C^b_{MA7(b5)}$ $B^b_{13(b9)}$ $E^b_{MI^6_9}$ (add 11) E^b A^b_{13} SUS F_{MI^7} (11) $F^{\#}_{MI^7}$ (11) E^b_{13} SUS $A^{13(\#9)}$

$D_{MI^{11}}$ A^{13} F_{MI} (MA7) $C^{7(\#9)}$ F_{MI} (MA7) $E^{7(\#9)}$ $A_{MI^{11}}$ $E^{7(\#9)}$

$A_{MI^{11}}$ $A^{7(\#9)}$ $D_{MI^{11}}$ A^{13} F_{MI} (MA7) $C^{7(\#9)}$ F_{MI} (MA7) $E^{7(\#9)}$

D.S. al Coda (end solo)

B^b bass F (add 9) F_{MI^6} A^b G_{MI^7} B^b F $E^{7(b5)}$ D E^b G^b D $D^{7(\#9)}$

$C^b_{MA^7}$ (#11) A^b (add #11) $E^b_{MA^7}$ (13) C F_{MI^7} B^b bass (tenor fills)

(tenor keybd.) Vamp, fill & fade

Never Will I Marry

Frank Loesser

Med. Swing

A

Nev - er, nev - er will I mar - ry,

Nev - er, nev - er will I wed,

Born to wan - der sol - i - tar - y,

Wide my world, nar - row my bed. Nev - er,

nev - er, nev - er will I mar - ry,

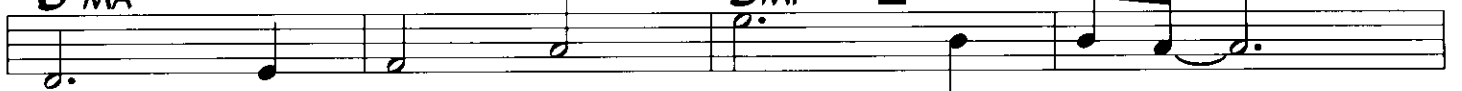
Born to wan - der till I'm dead.

B

No bur - dens to bear, no con - science nor care,


No mem - 'ries to mourn, No turn - ing, For I was

B^bMA⁷ **B^MMI⁷** **E⁷** **A^MMI⁷**




born to wan - der sol - i - tar - y, —

F[#]MI⁷ **B⁷** **E^MMA⁷** **C[#]7** **F[#]MI⁷** **B⁷** **E^MMA⁷** (**G^MMI⁷** **C⁷**)



Wide my world, nar - row my bed. Nev - er,

F^MMA⁷ **E^MMI⁷** **A^MMI⁷**



nev - er, nev - er — will I mar - ry,

D^MMI⁷ **G⁹_{SUS}** **C⁶**



Born to wan - der till I'm dead.

Nica's Dream

Horace Silver

Med.-Up Latin (Intro)

$\text{♩} = 124$ F_{MI}^9 dr. fill - - - E_{bMI}^9 D_{bMI}^9 $G^{7(\#5)}$ break - - -

(trp.) $C_{MI}^{(MA7)}$ $B_{bMI}^{(MA7)}$ $C_{MI}^{(MA7)}$ $B_{bMI}^{(MA7)}$

A (Latin) $C_{MI}^{(MA7)}$ $B_{bMI}^{(MA7)}$

$C_{MI}^{(MA7)}$ B_{bMI}^7 E_{b7}

B_{bMI}^7 E_{b7} $A_{bMA}^7 E_{b9}$ $D^{7(\#9)}$ dr. fill - - -

D_{bG} $G^{7(\#5)}$ $C_{MI}^{(MA7)}$ 1. $C_{MI}^{(MA7)}$ 2.

B (Swing) B_{b9}^{sus} $B_{b7}^{sus(b9)}$ A_{b07} G_{MI}^7 F_{MI}^7 E_{bMA}^7 G_{MI}^7 $C^{13(b9)}$ $C^{7(\#5)}$

F^9 B_{b9}^{sus} $B_{b7}^{(b9)}$ $E_{bMI}^9(MA7)$ $F_{\#MI}^9$ B^{13}

B_{b9}^{sus} $B_{b7}^{(b9)}$ A_{b07} G_{MI}^7 F_{MI}^7 E_{bMA}^7 G_{MI}^7 $C^{13(b9)}$ $C^{7(\#5)}$

F^9 B_{b9}^{sus} $B_{b7}^{(b9)}$ $E_{bMI}^9(MA7)$ $G^{7(\#5)}$ break - - -

D.S. al 3rd ending

3. $C_{MI}^{(MA7)}$ **C** $C_{MI}^{(MA7)}$ $B_{bMI}^{(MA7)}$ A_{bMA}^7 $D_{MI}^{7(b5)}$

D^b/G C_{MI} solo break

D (Solos) (Latin)
 $C_{MI}^{(MA7)}$ $B^b_{MI}^{(MA7)}$ $C_{MI}^{(MA7)}$ $B^b_{MI}^7$ E^b^7
 $B^b_{MI}^7$ E^b^7 $A^b_{MA}^7$ $D^{7(\#9)}$ $G^{7(\#5)}$ $C_{MI}^{(MA7)}$

E (Swing)
 $B^b^9_{SUS}$ $B^b^9_{SUS}$ $B^b^7_{SUS}^{(b9)}$ $E^b_{MA}^7$ $G_{MI}^{7(b5)}$ $C^{7(\#5)}$
 F^9 $B^b^9_{SUS}$ $B^b^7_{SUS}^{(b9)}$ $E^b_{MA}^9$ $F^{\#}_{MI}^7$ B^7
 $B^b^9_{SUS}$ $B^b^9_{SUS}$ $B^b^7_{SUS}^{(b9)}$ $E^b_{MA}^7$ $G_{MI}^{7(b5)}$ $C^{7(\#5)}$
 F^9 $B^b^9_{SUS}$ $B^b^7_{SUS}^{(b9)}$ $E^b_{MA}^9$ $G^{7(\#5)}$ break

F (Latin)
 $C_{MI}^{(MA7)}$ $B^b_{MI}^{(MA7)}$ $C_{MI}^{(MA7)}$ $B^b_{MI}^7$ E^b^7
 $B^b_{MI}^7$ E^b^7 $A^b_{MA}^7$ $D^{7(\#9)}$ $G^{7(\#5)}$ $C_{MI}^{(MA7)}$

Solo on DDEF. Play letter **C** between solos. After solos, D.S. play head (AABA), take Coda

\oplus $C_{MI}^{(MA7)}$ F_{MI}^7 B^b^7 $E^b_{MA}^7$ $D_{MI}^{7(b5)}$
 D^b/G $D_{MI}^{7(b5)}$ D^b/G D^b bass break
 C_{MI}^{11}
f (trp.)

Med.-Up Latin

Nica's Dream (Harmony)

$\text{♩} = 124$

(ten.)

Tacet

A (Latin)

B

D.S. al 3rd ending

3.

C

Tenor sounds one octave lower than written.

D C_{MI}^(MA7) B_{bMI}^(MA7) C_{MI}^(MA7) B_{bMI}⁷ E_b⁷

B_{bMI}⁷ E_b⁷ A_{bMA}⁷ D^{7(#9)} G^{7(#5)} C_{MI}^(MA7)

E ^(Swing) B_b⁹_{SUS} B_b⁹_{SUS} B_b⁷_{SUS}^(b9) E_{bMA}⁷ G_{MI}^{7(b5)} C^{7(#5)}

F⁹ B_b⁹_{SUS} B_b⁷_{SUS}^(b9) E_{bMA}⁹ F_{#MI}⁷ B⁷

B_b⁹_{SUS} B_b⁹_{SUS} B_b⁷_{SUS}^(b9) E_{bMA}⁷ G_{MI}^{7(b5)} C^{7(#5)}

F⁹ B_b⁹_{SUS} B_b⁷_{SUS}^(b9) E_{bMA}⁹ G^{7(b9)}

F ^(Latin) C_{MI}^(MA7) B_{bMI}^(MA7) C_{MI}^(MA7) B_{bMI}⁷ E_b⁷

B_{bMI}⁷ E_b⁷ A_{bMA}⁷ D^{7(#9)} G^{7(#5)} C_{MI}^(MA7)

Solo on DDEF. Play letter **C** between solos. After solos, D.S., play head (AABA), take Coda.

Night Dreamer

Wayne Shorter

(Intro) $F\#MI^{11}$ AMI^{11} $E^{7(alt)}$

(solo pn. fill)

Med. Jazz Waltz

$\text{♩} = 128$ AMA^7 GMI^7 FMA^7 $E^{7(\#9)}$ 2

(pn.)

A AMA^7 GMI^7 FMA^7 $E^{7(\#9)}$ AMA^7 GMI^7 FMA^7 $E^{7(\#9)}$

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

AMA^7 GMI^7 FMA^7 $E^{7(\#9)}$ FMI^7 Bb^9

$F\#13_{SUS}$ $G13_{SUS}$

AMA^7 GMI^7 FMA^7 $E^{7(\#9)}$ AMA^7 GMI^7 FMA^7 $E^{7(\#9)}$ Coda

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

AMA^7 GMI^7 FMA^7 $E^{7(\#9)}$

Vamp, fill & fade

Head is played twice
before and after solos.

A Nightingale Sang in Berkeley Square

Lyric: Eric Maschwitz

Music: Manning Sherwin

Med. Ballad

A F_{MA}^7 D_{MI}^7 A_{MI}^7 C_{MI}^7 F^7 $B^b_{MA}^7$ E_{MI}^7 A^7

That cer - tain night, the night we met, There was mag - ic a - broad in the

D_{MI} $B^b_{MI}^6$ F_{MA}^7 G_{MI}^7 F_{MA}^7 $B^b_{MI}^7$ E^b_9

air, There were an - gels din - ing at the Ritz, and a

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

night - in - gale sang in Ber - k'ley Square.

F_{MA}^7 D_{MI}^7 A_{MI}^7 C_{MI}^7 F^7 $B^b_{MA}^7$ E_{MI}^7 A^7

may be right, I may be wrong, But I'm per - fect - ly will - ing to

D_{MI} $B^b_{MI}^6$ F_{MA}^7 G_{MI}^7 F_{MA}^7 $B^b_{MI}^7$ E^b_9

swear that when you turned and smiled at me a

F_{MA}^7 D_{MI}^7 G_{MI}^7 C^7 F_{MA}^7 B_{MI}^7 E^7

night - in - gale sang in Ber - k'ly Square.

B A_{MA}^7 $F^{\#}_{MI}^7$ B_{MI}^7 E^7 $C^{\#}_{MI}^7$ $C^{\circ 7}$ B_{MI}^7 E^7

The moon that lin - gered o - ver Lon - don town, — poor puz - zled moon, he wore a frown;

A_{MA}^7 $F^{\#}_{MI}^7$ B_{MI}^7 E^7 $C^{\#}_{MI}^7$ $F^{\#}_{MI}^7$ G_{MI}^7 C^7

How could he know we two were so in love, — The whole darn world seemed up - side down. The

C F_{MA}^7 D_{MI}^7 A_{MI}^7 C_{MI}^7 F^7 $B^b_{MA}^7$ E_{MI}^7 A^7

streets of town were paved with stars, It was such a ro - man - tic af -

D_{MI} $B^b_{MI}^6$ F_{MA}^7 G_{MI}^7 F_{MA}^7 $B^b_{MI}^7$ E^b_9

fair, And as we kissed and said "good - night" a

F_{MA}^7 D_{MI}^7 G_{MI}^7 C^7 F_{MA}^7 (D_{MI}^7 G_{MI}^7 C^7)

night - in - gale sang in Ber - k'ly Square.

Nightmood

Music: Ivan Lins
Eng. lyric: David Richardson

Med. Ballad*

A D_{MA}^7 $C\#_{MI}^7$ $F\#^7$ B_{MI}^7

1. Night - mood, _____ a time for words too long un - spo - ken, _____

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

for keep - ing prom - is - es un - bro - ken, _____ a time for se - cret hearts to

E^9_{SUS} E^9 A^{13}_{SUS} $A^{9(\#5)}$

o - pen, _____ hop - ing. _____

B D^9_{SUS} $D^{9(\#5)}$ G_{MI}^7

Love me, _____ for just as long as love can take us, _____

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

be - fore the night - mood can for - sake us, _____ be - fore the sun comes up to

$E^b_{MA}^7$ $E_{MI}^7(b5)$ $A^7(alt)$

wake us, _____ I've nev - er been this close to

C D_{MA}^7 $C\#_{MI}^7$ $F\#^7$ B_{MI}^7

heav - en, _____ we can be there and back by sev - en, _____

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

un - less the night should last for - ev - er. _____ with just the two of us to -

E^9_{SUS} E^9 A^{13}_{SUS} $A^{9(\#5)}$

geth - er, _____ for - ev - er. _____

* May also be played as a bossa nova.

(Ending)

Night - mood, ___

Night - mood.

Second verse at A: Nightmood,
 The way the shadows always find me,
 A single spark of love can blind me,
 Erasing memories behind me,
 Finally.

Alternate lyric at B: Morning,
 And still beside me is the reason
 I draw each breath that I am breathing,
 Now I have someone to believe in.

Nutville

Horace Silver

Fast Latin

♩ = 290 (D_MI)

(trp. w/ pn.)

A (D_MI)

(G_MI) (E^b)

(D_MI) B^b13

(trp.)

(Swing)

B^b13 A¹³ A^b13 G¹³ B^b13

B^b13 A^{7(#5)} break (Latin) (D_MI) ⊕

B (Solos) D_MI

(8)

G_MI E^b7 D_MI

(Swing)

B^b7 A7 A^b7 G7

B^b7 A7(#5) (Latin) DMI

break -----

After solos, D.C. al Coda
(repeat before taking Coda)

⊕ DMI A^b G E^b DMI⁷ DMI⁷ CMI⁷ B^bMI⁷

A7(#5) DMI¹¹

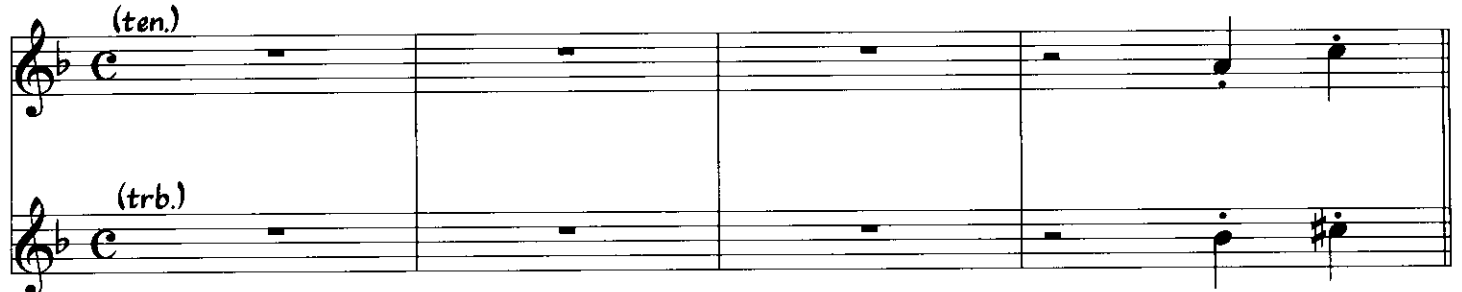
dr. fill -----

Fast Latin
♩ = 290

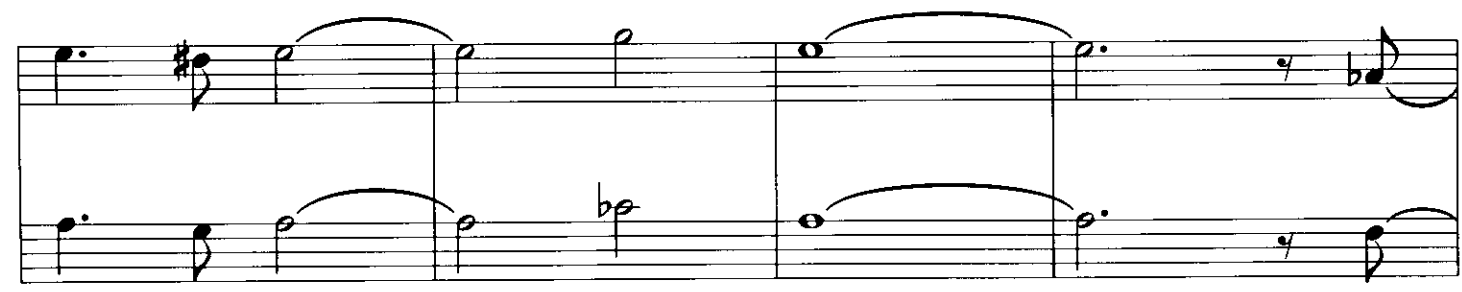
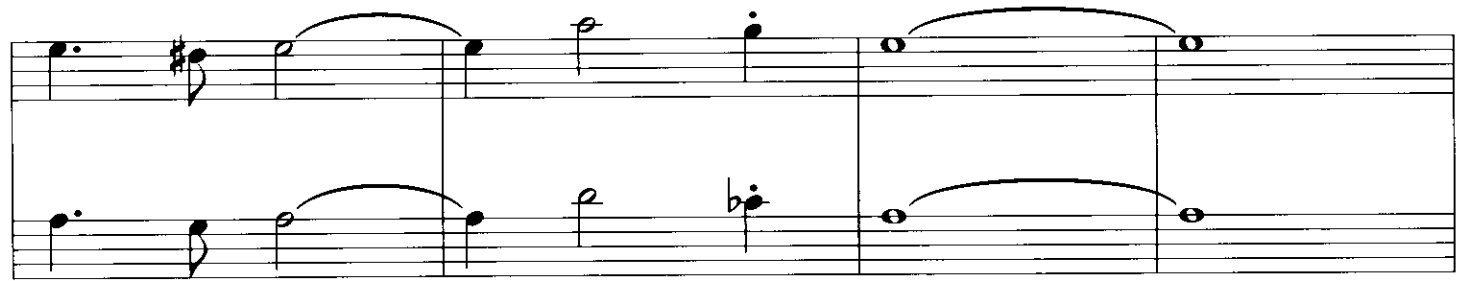
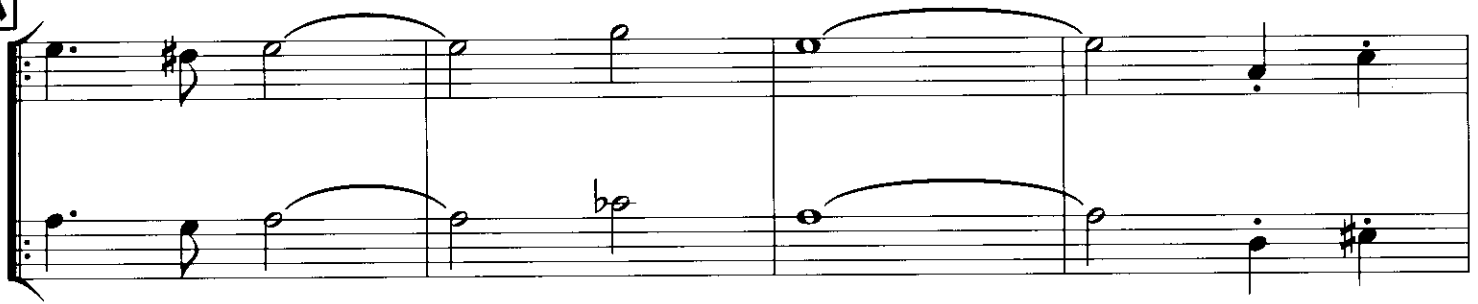
Nutville (Harmony)

(ten.)

(trb.)



A



B (Solos) D_{MI}

(8)

G_{MI} E_{b7} D_{MI}

(Swing) B_{b7} A^7 A_{b7} G^7

B_{b7} $A^{7(\#5)}$ (Latin) D_{MI}

After solos, D.C. al Coda
(repeat before taking Coda)

Ode to the Doo Da Day

Jim Beard

(As played by Michael Brecker)

Med. Funk

$\text{♩} = 112$ (Intro)

Intro

(gtr.) # (light pn. fills)

$A_{MI}^{7(11)}$ $D_{MI}^{7(11)}$ A $A_{MI}^{7(11)}$ $D_{MI}^{7(11)}$ A $G\#^{7(+9)}$ E

A

(ten. w/ synth.)

$A_{MI}^{7(11)}$ $D_{MI}^{7(11)}$ A

(on repeat)

$A_{MI}^{7(11)}$ $D_{MI}^{7(11)}$ A $G\#^{7(+9)}$ E

B

(ten. fills)

$A^{7(+9)}$ $G\#^{7(+9)}$ A $A^{7(+9)}$ $B\flat^{7(+9)}$ A $G\#^{7(+9)}$ E

D.S. al Coda (repeat before taking Coda)

C

$D_{MI}^{7(11)}$ $G\#^{7(+9)}$ D $F\#\circ 7$ $E\flat_{MA}^9$ $B\flat_{MI}^6/9$ $D\flat$ $E\flat$

(pn.) (light ten. fills)

$E^{\circ 7}$ $C\#\circ 7$ $B\flat_{MA}^9(+11)$ $A\flat_{MI}^6/9$ $E^{7(+9)}$

D

(Piano solo)

$A_{MI}^{7(11)}$ $A\flat^{(add 9)}$ C F_{MI}^{11} $A_{MI}^{7(11)}$ $B\flat^{13(+11)}$ $(\flat 9)$ $E\flat_{MA}^9$

1., 3.

$A_{MI}^{7(11)}$ B^{13} E_{MA}^9 $A_{MI}^{7(11)}$ $G\#^{7(+9)}$ E

2., 4.

$D\flat^{13}$ $G\flat_{MA}^9$ $B\flat_{MI}^{7(11)}$ $A^{7(+9)}$ F $G\#^{7(+9)}$ E

E C_{MA}^7 E $E_b_{MI}^{(MA7)}$ $D_b_{MA}^7$

(pn.)

E_b^{13} $A^9(\#11)$ B_{MA}^9 B_b^{13} $E/D\#$

F (Tenor solo)

F_{MA}^9 F_{MI}^9 $C^{\circ 7}(add MA7)$ $A_b_{MI}^{11}$ F_{MA}^9

F_{MI}^9 $C^{\circ 7}(add MA7)$ C_{MA}^9 C_{MA}^9 D_{MI}^7 C/E C_{MA}^9 F E_{MI}

Vamp & solo till cue

G $A^{7(\#9)}$ $G\#^{7(\#9)}$ $A^{7(\#9)}$ $B_b^{7(\#9)}$ $G\#^{7(\#9)}$

A A A A E

(ten. fills)

D.S., vamp & fade on **B** (tenor fills)

Olé

John Coltrane

Med. Jazz Waltz

♩ = 176

(Intro) first 4x's: bass only
5th x: add piano & drums
9th x: add soprano sax, fills

(C#) (last x)

(sop.)
(Vamp till cue)

A (On cue) C#

E/C# D/C# C# D/C# C# D/C# E/C# D C#

B C# (sop. fills)

15 (sop.)

C (Solos) C# (phrygian add 3) (Vamp indefinite)

After solos, D.S., play AB, short solo on **C**; then D.S. al Coda

(C#) (On cue) C#

(Vamp till cue)

On the Sunny Side of the Street

Lyric: Dorothy Fields

Music: Jimmy McHugh

Med. Swing

(A⁷) A D⁶ F^{#7} GMA⁷ C^{#MI} 7(b5) F^{#7}

Grab your coat and get your hat, Leave your wor - ry on the door - step,

B^{MI} 7 E⁷ (F^{o7}) E^{MI} 7 A⁷ F^{#MI} 7 B⁷ E^{MI} 7 A⁷

Just di - rect your feet to the sun - ny side of the street. Can't you

D⁶ F^{#7} GMA⁷ C^{#MI} 7(b5) F^{#7}

hear a pit - ter pat? And that hap - py tune is your step,

B^{MI} 7 E⁷ (F^{o7}) E^{MI} 7 A⁷ D⁶

Life can be so sweet on the sun - ny side of the street. I used to

B A^{MI} 7 D⁷ GMA⁷ D⁷ G⁶ (G⁷ F^{#7} F⁷ / D C^{#C})

walk in the shade with those blues on pa - rade, But

B^{MI} 7 E⁷ E^{MI} 7 A⁹ sus A⁷

I'm not a - fraid, This Ro - ver crossed o - ver. If I

C D⁶ F^{#7} GMA⁷ C^{#MI} 7(b5) F^{#7}

nev - er have a cent, I'll be rich as Rock - e - fel - ler,

B^{MI} 7 E⁷ (F^{o7}) E^{MI} 7 A⁷ D⁶ (A⁷)

Gold dust at my feet on the sun - ny side of the street.

Once in a While

Lyric: Bud Green

Music: Michael Edwards

Med. Ballad

A

Once in a while, _____ will you try to give one lit - tle thought to me?

Though some - one else may be near - er your heart. _____

Once in a while, _____ will you dream of the mo - ments I shared with you?

Mo - ments be - fore we two drift - ed a - part. _____ In

B

love's smol - der - ing em - ber, One spark may re - main if

love still can re - mem - ber, The spark may burn a - gain.

C

I know that I'll _____ be con - ten - ted with yes - ter - day's mem - o - ry,

Know - ing you think of me once in a while.

Med. Ballad

Peace

Horace Silver

$\text{♩} = 50$ **A**

(trp.)

Chords: $B_{MI}^{7(b5)}$ B^b7 A_{MI}^7 $D^{7(b9)}$ $D^b_{MA}^7$ $D_{MI}^{7(b5)}$ $G^{7(\#5)}$

Chords: C_{MA}^7 $C^{\#}_{MI}^7$ $F^{\#7}$ B_{MA}^7 $G^{\#}_{MI}^7$

Chords: $F_{MI}^{7(b5)}$ B^b_{13} $B^b_{7(\#5)}$ $E^b_{MA}^9$ $(D^9(\#11))$ $(D^b9(\#11))$ $D^7(\#9)$ $D^9(\#11)$ $D^b7(\#9)$ $D^b9(\#11)$ C_{MA}^9

(pn. w/ ten.) **(fine)**

(harmony) **A**

(ten.)

Play head twice before solos, once after.
Chords in parentheses are used for solos.

Fast Swing

Peep

Michael Brecker

J = 306

A

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

$D_{MI} 6/9 (MA7)$

$D_{MI} 9 (MA7)_{b5}$

(tenor)

$B^b_{MA} 9$

D

$C\#$

D

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

D

$D_{MI} 6/9 (MA7)$

$D_{MI} 6/9 (MA7)$

$D_{MI} 9 (MA7)_{b5}$

$D_{MI} 11$

$C\# 7(\#9)_{\#5}$

$C_{MI} 13$

$G^{(add 9)}$

B

$C_{MI} 11$

$C\# 7(\#9)_{\#5}$

$C_{MI} 13$

A_{sus}

B

$C_{MI} 11$

F^9_{sus}

tenor fills-----

(Swing)

B

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

D

$D_{MI} 6/9 (MA7)$

$D_{MI} 9 (MA7)_{b5}$

$B^b_{MA} 9$

D

$C\#$

D

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

D

$D_{MI} 6/9 (MA7)$

$D_{MI} 6/9 (MA7)$

$D_{MI} 9 (MA7)_{b5}$

$D_{MI} 11$

$C\# 7(\#9)_{\#5}$

$C_{MI} 13$

$G^{(add 9)}$

B

On the recording, top of the tune is preceded by 32 bars (16 bars drums, 16 bars with synth fills and bass).

C_{MI}^{11} $C\#7(\#9)(\#5)$ C_{MI}^{13}

A_{sus} B C_{MI}^{11} F^9_{sus}

(Half-Time Funk)

(no fills)

(fine)

C A bass $F^{(add \#11)}$ $F_{MA} 7(\#5)$ G^7_{sus} D $F/C\#$

$F^{13(\#9)}$ *tr* B^b13_{sus}

$A^b(add 9)$ C $E^b13(\#11)$ $F^{13(\#9)}$ NC 1. *break*

D.S. al fine. Tenor solo on B , indef.
To end solo, continue to C
& take 2nd ending

2. NC 3 D (Swing - Piano Solo) F^9_{sus}

After solo, D.S. al Coda

$F^{13(\#9)}$ B^b13_{sus} $A^b(add 9)$ C $E^b13(\#11)$

(ten. fills till end)

$F^{13(\#9)}$ B^b13_{sus} $A^b(add 9)$ C $E^b13(\#11)$

$F^{13(\#9)}$ B^b13_{sus} $A^b(add 9)$ C $E^b13(\#11)$ $F^{13(\#9)}$

Vamp, fill & fade

Perdido

Music: Juan Tizol
Lyric: H.J. Lengsfelder
Ervin Drake

Med. Swing

A D_{MI}^7 G^7 C^6 E_{MI}^7 A^7

Per - di - do, I look for my heart, it's per - di - do, I lost it way down in Tor -

D_{MI}^7 G^7 C^6 E_{MI}^7 A^7

ri - do while chanc - ing a dance fi - es - ta. Bo -

D_{MI}^7 G^7 C^6 E_{MI}^7 A^7

le - ro, She glanced as she danced a Bo - le - ro, I said, tak - ing off my som -

D_{MI}^7 G^7 C^6

bre - ro, "Let's meet for a sweet si - es - ta."

B E^7 A^7

High was the sun when we first came close;

D^7 D_{MI}^7 G^7 (A^7)

Low was the moon when we said "A - dios," Per -

C D_{MI}^7 G^7 C^6 E_{MI}^7 A^7

di - do, Since then has my heart been per - di - do, I know I must go to Tor -

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

ri - do, That yearn - ing to lose per - di - do.

Med.-Up Swing

Peri's Scope

Bill Evans

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

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

G^6 A^7 $F\#_{MI}^7 B_{MI}^7 E_{MI}^7$ A^7 D^9_{SUS} D^9

G_{MA}^7 $C\#^7$ $C^{7(+5)}$ $B^{7(+5)}$

E_{MI}^7 A^7 $F\#_{MI}^7 B_{MI}^7 E_{MI}^7$ A^7 $F\#_{MI}^{7(b5)} B^{7(+5)}$

E_{MI}^7 $F\#$ G^6 A^{13}_{SUS} D_{MA}^9 solo break

(Solos)

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

$F\#^{7(+5)}$ $G_{MA}^7 A^7 F\#_{MI}^7 B^{7(+5)} E_{MI}^7 A^7 D^9_{SUS} D^9$

$G_{MA}^7 C\#^{7(+5)} C^{13} B^{7(+5)} E_{MI}^7 A^7 F\#_{MI}^7 B^{7(+5)}$

$E_{MI}^7 A^7 (C^{13}) F\#_{MI}^{7(b5)} B^{7(+5)} E_{MI}^7 A^7 D_{MA}^7 D_{MA}^7 B^{7(+5)}$

After solos, D.C. al Coda

G^6 A^{13}_{SUS} D_{MA}^9

D_{MA}^7 and $F\#_{MI}^7$ are interchangeable throughout.

Power Play

Eddie Gomez
LeeAnn Ledgerwood

Med. Funk (Intro)

$\text{♩} = 120$

$F\#MI^9$ $(F\#MI^9)$
 $B^{(add\ 9)}$ $F\#$

bass fills, starting 2nd x (4th x) (4x's)
 (ten. w/ bs.)

A $A\flat$ F E G A B $B\flat MA^7$ D^9_{SUS} $F\#^7_{SUS}$ (dorian)

$A\flat$ F E G A B $B\flat MA^7$ D^9_{SUS} $F\#^7_{SUS}$ (dorian)

NC. drum fill D/C $E\flat^9(b5)$ $A\flat$ F $F\#MI^7$ **NC.** drum fill
 (ten. & bs.)

D/C $E\flat^9(b5)$ $B\flat MA^7$ **NC.** drum fill

B (Sax solo) $F\#MI^9$ C^{13}_{SUS} C^{13}
 (Vamp & solo till cue)

(On cue) B^{13}_{SUS} (Piano solo) (On cue) $F\#MI^9$
 (Vamp & solo till cue) D.S. al Coda

$F\#MI^7$ $G^{(MA7)}_{SUS}$ $G\#7(b5)$ GMA^7 A $B\flat^7(\#9)$ $A^7(\#5)$ $G\#^7(\#9)$ $C\#^7(\#9)$ $F\#MI^7$

$F\#_{MI}7 G_{SUS}^{(MA7)}$ $G\#7(b5) G_{MA}^7$ A $F\#_{MI}7 G_{SUS}^{(MA7)}$ $G\#7(b5) G_{MA}^7$ A

$B\flat7(\#9)_{(\#5)}$ $A7(\#9)_{(\#5)}$ $G\#7(\#9)_{(\#5)}$ $C\#7(\#9)$ $F\#_{MI}7$ $G_{SUS}^{(MA7)}$ $G\#7^{(b5)} G_{MA}^7$ A

$F\#_{MI}7 G_{SUS}^{(MA7)}$ $G\#7(b5) G_{MA}^7$ A **(Bass solo)** $F\#_{MI}7$ $G_{SUS}^{(MA7)}$ $G\#7(b5) G_{MA}^7$ A

(bkg. -- synth., ten. &/or bs.)

Vamp, solo & fade

The Promise

John Coltrane

Med. Afro/Swing

♩ = 160

A A_{MI}^7 B_{MI}^7/A A_{MI}^7 B_{MI}^7/A

(ten.)

G^{13} $E^{7(+9)}$

G^{13} $E^{7(+9)}$

B A_{MI}^7 B_{MI}^7/A A_{MI}^7 B_{MI}^7/A

C (Solos) A_{MI}^7 B_{MI}^7/A 2

A_{MI}^7 B_{MI}^7/A 2

D G^{13} $E^{7(+9)}$ G^{13} $E^{7(+9)}$

E A_{MI}^7 B_{MI}^7/A 2 2 2

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

B_{MI}^7/A A_{MI}^7 B_{MI}^7/A $A_{MI}^9(MA7)$

(rit.) tenor fill -----

Melody is played with great variation.

Quicksilver

Horace Silver

Fast Bop

♩ = 268

(trp. & alto)

Chords: A, B^b6, A^MI⁷, D⁷

Chords: G^Mi, E^o7, C⁷, F⁷(#9)

Chords: B^b6, D^MI⁷, G⁷, C^MI⁷, F⁷

1.

Chords: B^b6, C^MI⁷, F⁷, D^MI⁷, G⁷, C^MI⁷, F⁷

2.

Chords: B^b6, C^MI⁷, F⁷, B^b6, A^MI⁷, D⁷

(Solo)

B

Chords: G^Mi, A^MI⁷, D⁷, G^Mi

Chords: A^MI⁷, D⁷, B^bM^I7, E^b7, A^MI⁷, D⁷

Chords: G^Mi, A^MI⁷, D⁷, G^Mi

Chords: G^Mi⁷, C⁷, C^MI⁷, F⁷

C B^b6 A^mi7 D⁷
 G^mi B⁰7
 C^mi7 D^mi7 G⁷ C^mi7 F⁷
 B^b6 C^mi7 F⁷ B^b6 C^mi7 F⁷

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

B^b6 NC. (B^b)

Chord in parentheses is used for solos.
 Based on the changes to "Lover Come Back to Me".

Quiet Girl

Billy Childs

Med. Straight 8th's/Bossa

$\text{♩} = 136$
(Intro)

mf (pn.)

A *(sop.)*

1. *F# pedal*

2.

B $G_{MA}^7 A_{MI}$ $E_{MI} B$ D/C C/D D/E $A/G\#$ B/E $B/C\#$ A_{bMI}^7

f (sop. 8va)

A_{bMI}^7 E_{bMI}^7 B_{bMI}^7 G_{bMA}^9 G_{bMA}^9 $A_{b/Bb}$

$B_{b/C}$ $D_{MI/C}$ $D_{b/C}$ C_{SUS} $\oplus (B_{b/C}$ $D_{MI/C}$ $D_{b/C}$ $C_{SUS})$

3) 4)

C (Solos)

$F_{MI}^{7(b5)}$ $B_{b7(\#5)}$ E_{bMI}^7 $C^{7(\#9)}$ F_{MI}^7 $D^{7(\#9)}$ G_{MI}^7 $C_{SUS}^{(A_{MA}^7)}$

mf

A_{bMA}^7 $E^{7(\#9)}$ A_{MI}^7 F_{MA}^7 A B_{bMA}^7 D_{SUS}^7 G_{MA}^7 $C\#^{7(\#9)}$

$F\#_{MI}^7$ $B_{MI}^7/F\#$ $F\#_{MI}^7$ $B_{MI}^7/F\#$

E/F $B^{7(\#9)}$ E_{MA}^7 B_{bMI}^7 $D_{MA}^{7(\#11)}$ B_{b7SUS}

E_{bMA}^7 E_{b7SUS} E_{bMA}^7 E_{b7SUS}

D G_{MA}^7 C_{MA}^7 D_{SUS}^7 E_{SUS}^7 B_{SUS}^7 E_{MA}^7 $C\#_{MI}^7$

f

A_{bMI}^7 E_{bMI}^7 B_{bMI}^7 G_{bMA}^7 C_{bMA}^7 B_{b7SUS}

mf

C_{SUS}^7 D_{bMA}^7/C C_{SUS}^7 D_{bMA}^7/C

(2nd x: cresc. $(B^{7(\#5)})$)

Solo on CCD. After solos, D.S. al 2nd ending al Coda

$\oplus (B_{b/C}$ $D_{MI/C}$ $D_{b/C}$ $C_{SUS})$

(Vamp, fill & fade)

D.S. is letters E and F on concert part.

A Quiet Place

Ralph Carmichael

(As sung by Take 6)

Medium Ballad

There is a quiet place far from the

rap - id pace where God can

soothe my trou - bled mind. Shel - tered by

tree and flow'r, there in my quiet hour with

Him my cares are left behind.

Whether a garden small or on a mountain tall, new

strength and courage there I find.

Then from this quiet place I go pre -

C^{#13}_{SUS} **C**^{#9} **F**^{#MI} 7(11) **B**⁹ _{SUS} 4-3 - 4 **B** 7(b9)

pared to face a new day with love for all man -

C **C**_{MA}⁹ **D**/**C** **B**¹³_{SUS} **G**¹³ **F**⁹ **E**_{MI}⁹ **G**⁹_{SUS} **G**¹³

kind. (Ooh)

C_{MA}⁹ **F**^{6/9} **A**_{MI} **B** **B**⁷ **E**_b **B**_b **A**⁹_{SUS} **A** 7(b9)

(Ah) *cresc.*

D **A**_b_{MA}⁹ **D**_b 13(+11) **C**¹³_{SUS}

Then from this quiet place I go pre -

C¹³_{SUS} **B**¹³_{SUS} **B**_b 13 _{SUS} **A**_b⁹_{SUS} **A**_b_{MA}⁷ **G**_{MI} 7(11) **A**_b_{MI}⁷ **B**_b/**C** **C**_b/**D**_b **F** 7(alt)

pared to face a new day with love for all man -

E 13(+11) **D**^{#9}_{SUS} **D**[#] 7(alt.) **G**_{MI}⁷ **E**_{MA}⁷ **G**_# **A**_{MA}⁹ **B**⁹_{SUS} **F**[#] (add 9)

kind. (for all man - kind.)

(molto rit.)

Med. Jazz Waltz

Rain Waltz

Fred Hersch

$\text{♩} = 102$

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

(4x's)

Intro F_{MI}^{13} (piano fills)

A F_{MI}^9 $F_{MI}^9(MA7)$
(harmonica)

B F_{MI}^9 $D^b_{13}(\#11)$
 $B^b_{13}(\#9)$ $B^b_{13}(b5)$

C $B^{\flat}13_{SUS}$ $D^{(add \flat 9)} B^{\flat}$
 $E^{\flat}MA^9 B^{\flat}$ $C13(\flat 9)$
 $B13_{SUS}$ $B^{\flat}7(alt)$
 $E^{\flat}MI13$ $E^{\flat}MA^7(+11) E^{\flat}$
 $E^{\flat}MI13$ $E13(\flat 5)$

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

$E^{\flat}MI13$ $E^{\flat}MA^7(+11) E^{\flat}$ $E^{\flat}MI13$
 (harmonica fills) (last x: rit.) (Vamp & fade till cue) (On cue)

Chords in parentheses are used for solos.

Med. Ballad

Remember Hymn

John Abercrombie

A rubato
♩ ≈ 65 (ten., 8va b.)

B (2nd x.) 8va

C

Solo on form (AABBC). (fine)
After solos, D.C. al fine (no repeats).

Rockin' Chair

Med. (Slow) Swing

Hoagy Carmichael

A

Old rock - in' chair's got me, Cane by my side,

Fetch me that gin, son 'fore I tan your hide,

Can't get from this cab - in, Goin' no - where;

Just sit me here grab - bin' at the flies 'round this rock - in' chair.

B

My dear old Aunt Har - ri - et, In hea - ven she be,

Send me sweet cha - ri - ot, for the end of the trou - ble I see.

C

Old rock - in' chair gets it, Judg - ment day is here,

Chained to my rock - in' chair.

Rosetta

Words and Music by
Earl Hines and Henri Wood

Medium-Up Swing

A G^6 $F\#^7$ F^7 E^7

Ro - set - ta, My Ro - set - ta, In my

A^7 D^7 B_{MI}^7 E^7 A_{MI}^7 D^7

heart, dear, there's no one but you. You

G^6 $F\#^7$ F^7 E^7

told me that you loved me. Nev - er

A^7 D^7 G^6 $C\#_{MI}^{7(b5)}$ $F\#^7$

leave me for some - bod - y new.

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

You've made my whole life a dream;

D_{MA}^7 B_{MI}^7 E_{MI}^7 A^7 A_{MI}^7 D^7

I pray you'll make it come true. Ro -

C G^6 $F\#^7$ F^7 E^7

set - ta, My Ro - se - ta, Please say

A^7 D^7 G^6 $(A_{MI}^7 D^7)$

I'm just the one, dear, for you.

Sailing at Night

Don Grusin

Med. Funk Ballad

♩ = 122

(Intro)

AMI^{11(MA7)} AMI¹¹ D¹³ E^{7(#9 b9 #5)} AMI^{11(MA7)}

(synth.)

AMI¹¹ D¹³ F G G F A^b E

A AMI^{11(MA7)} AMI¹¹ D¹³ G^{13 sus} G^{13(#11)}

C^{13 sus} B^{b13} C^{MA9(#5)} F^{MA9} E^{7(#9 b9 #5)}

AMI^{11(MA7)} AMI¹¹ D¹³ A^{b7} G^{13 sus} G^{13(#11)} C^{13 sus}

C^{13 sus} B^{b13} C^{MA9(#5)} F^{MA9}

B B^{b13 sus} E^{7(#9)} AMI⁹ C^{13 sus} C^{13(b9)}

B^{b13 sus} E^{7(#9)} AMI⁹ C^{13 sus} C^{13(b9)}

D^{b13 sus} G^{7(#9)} C^{MI9} E^{b13 sus} E^{b13}

B^{b13 sus} E^{7(#9)} AMI⁹ E^{9 sus} E^{7(#9 #5)}

(After solos, D.S. al Coda)

(Piano Solo - Half-time Feel)

C $B^b_{MI} 7(11)$ $E^b 7$ $C_{MI} 7(11)$ $F 7$

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

$B^b_{MI} 7(11)$ $E^b 7$ $C_{MI} 7(11)$ $F 7$

$E^b_{MI} 7(11)$ C/E $B^b 6$ $F F$ $E 7(\#9)$

D.S., solo on AB,
then D.S. al Coda

$B^b 13_{SUS}$ $E 7(\#9)$ $A_{MI} 9$ $C 13_{SUS}$ $C 13(\#9)$

$B^b 13_{SUS}$ $E 7(\#9)$ $A_{MI} 9$ $C 13_{SUS}$ $C 13(\#9)$

pn. fill- - - - -

Vamp & fade

Melody is played with some variation.

Sea Journey

Chick Corea
(As played by Stanley Clarke)

Med. Latin (Intro)

$\text{♩} = 132$

$G^{6/9}$ (add #11)

B_{MI} (add 11) (add 9)

mp - mf (flute)

$F^{\#}$ G E $F^{\#}$

mp

$F^{\#}$ G

cresc. mf

$F^{\#}MI^7$ (gtr.) GMA^7 (pn.) GMA^7 A (flute)

$G^{6/9}$ B_{MI} $G^{6/9}$ B_{MI} $G^{6/9}$ B_{MI} $G^{6/9}$ B_{MI} (vocal)

pn. fill

A $G^{6/9}$ B_{MI} $G^{6/9}$ B_{MI}

$G^{6/9}$ B_{MI} $G^{6/9}$ B_{MI}

E_{sus} $F^{\#}_{sus}$ B_{sus}

GMA^7 A $G^{\#}MI^7(b5)$

GMA^7 $F^{\#}7(b9)$

B $G^{6/9}$ B B_{MI} $G^{6/9}$ B B_{MI}

$G^{6/9}$ B B_{MI} $G^{6/9}$ B B_{MI}

E_{MI}^7 $D_{MA}^{7(\#5)}$ G_{MA}^7 $F\#^{7(b9)}$ G_{MA}^7

$F\#^7$ G_{MA}^7

$F\#_{MI}^7$ B^7 E_{MA}^7 $D\#_{MI}^7$ $C\#_{MI}^{9(b5)}$ $F\#^{7(b9)}$

C (Samba) (Solo) B_{MI} E_{MI}^6 B B_{MI} (last x)

Vamp till cue (flute, gtr. & pn.)

D (On cue) B_{MI} E_{MI}^6 B (4th x)

E_{MI}^6 B 1-3. B_{MI}

4. E_{MI}^6 B $G^{6/9(+11)}$ (Orig. Tempo) B_{MI} (add 11) (add 9)

f *ff* D.S. al Coda

Φ NC. (Slower) $F\#^7$ B_{MI} E_{MI}^7 $F\#_{MI}^7$ B_{MI}

$\text{♩} = 188$ $\text{♩} = 188$ $\text{♩} = 188$

ff

Entire form (Intro, ABCD) may be repeated more than once before going to Coda.

Señor Blues

Horace Silver

Med. Latin $\frac{6}{8}$ (1st & 2nd x: bs. only;
3rd x: add chords & drums)
♩. = 100

(Intro) $F_{MI}^{\frac{6}{9}}$ **(3x's)** $F_{MI}^{\frac{6}{9}}$ break

A $F_{MI}^{\frac{6}{9}}$

$F_{MI}^{\frac{6}{9}}$

$D^{\flat}9(\#11)$

$F_{MI}^{\frac{6}{9}}$

C^7 $B^{\flat}13$

$F_{MI}^{\frac{6}{9}}$ (trp. ten., 8va b.)

B $F_{MI}^{\frac{6}{9}}$

$F_{MI}^{\frac{6}{9}}$ $D^{\flat}9(\#11)$

F_{M1}^{6/9} **C⁷**

(ten. loco)

B^b13 **F_{M1}^{6/9}**

(Ending) Solo on **A**; After solos, D.S. al Ending
(last solo ends w/ break and pickup, like end of Intro)

C **F_{M1}^{6/9}**

F_{M1}^{6/9}

F_{M1}^{6/9}

F_{M1}^{6/9} 1.

2. **Tacet**

Lyric by
Maxwell Anderson
Music by Kurt Weil

September Song

Med. Ballad

A F^9 $A^b_{MA}7$ $D^b_{MA}7$ $C_{MA}7$ $D_{MI}7$ $E_{MI}7$ $A_{MI}7$

Oh, it's a long, long while from May to De - cem - ber, But the days grow

D^9_{SUS} D^9 G^7_{SUS} $(b9)$ G^7 $C_{MA}7$ G^9_{SUS} $C_{MA}7$

short when you reach Sep - tem - ber. When the au - tumn

F^9 $A^b_{MA}7$ $D^b_{MA}7$ $C_{MA}7$ $D_{MI}7$ $E_{MI}7$ $A_{MI}7$

wea - ther turns the leaves to flame. One has - n't got

D^9_{SUS} D^9 G^7_{SUS} $(b9)$ G^7 $C_{MA}7$ G^9_{SUS} (C^7) $C_{MA}7$

time for the wait - ing game. Oh, the

B $F_{MI}6$ $F^{\#o7}$

days dwin - dle down to a pre - cious few, Sep -

$F_{MI}6$ $F^{\#o7}$ $C_{MA}7$ G break

tem - ber, No - vem - ber. And these few

C F^9 $A^b_{MA}7$ $D^b_{MA}7$ $C_{MA}7$ $D_{MI}7$ $E_{MI}7$ $A_{MI}7$

pre - cious days I'll spend with you, These pre - cious

D^9_{SUS} D^9 $F_{MI}7$ $D^b_{MA}7$ C^6 (G^9_{SUS}) $C_{MA}7$ C^7

days I'll spend with you.

Seven Steps to Heaven

Victor Feldman
Miles Davis

(As played by Miles Davis)

Fast Swing

$\text{♩} = 278$

(2nd x: add drums)

(Intro)

(G¹³ F¹³)

G¹³

F¹³

(4x's)

(Stop Time)

A

1. F⁶ F^{#6} G⁶ dr. fill

2. F⁶ F^{#6} G⁶

ten. 8va b.

B

C

F⁶ F^{#6} G⁶

ten. 8va b.

D

E ^(Solos)
 G^{MA7} F^{#MI7} B⁷ E^{MI7} (B^{b7}) A⁷

A^{MI7} D⁷ F⁶ F^{#6} G⁶

F D^{MA7} E^{MI7} A⁷ D^{MA7} G^{MI7} C⁷

F^{MA7} B^{bMI7} E^{b7} A^{bMA7} A^{MI7} D⁷

G G^{MA7} F^{#MI7} B⁷ E^{MI7} (B^{b7}) A⁷

A^{MI7} D⁷ F⁶ F^{#6} G⁶

Solo on EEFG. Play **D** between solos. After solos, play **D**, then D.S. al Coda.

⊕ F⁶ F^{#6} G⁶ (4x's) G¹³ (pn.) F¹³ (On cue) G¹³

ten. 8va b. -----

Vamp till cue

Chords in parentheses are optional.

Silver's Serenade

Horace Silver

Med. Swing (in 2)

$\text{♩} = 144$

Musical notation for the first system of Silver's Serenade. It features a trumpet line with notes and chords. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked "Med. Swing" with a quarter note equal to 144 beats per minute. The first measure is marked with a circled "A" and contains the chord E13. The second measure contains F#MI9. The third measure contains GMI9 and F#MI9. The fourth measure contains DMI9 and CMI9. The fifth measure contains BMI9. The sixth measure contains CMI9 and BMI9. The seventh measure contains GMI9 and FMI9. The eighth measure contains BbMI9 and BMI9. The ninth measure contains CMI9, C#MI9, and DMI9. The tenth measure contains Db9. The eleventh measure contains CMA9, DMI9, and EMI9. The twelfth measure contains FMA9. The thirteenth measure contains BMI7. The fourteenth measure contains E7(b9). The fifteenth measure contains E13. The notation includes a circled "A" above the first measure and a circled "B" above the eleventh measure. The text "(trp.)" and "(ten.)" are written below the first measure. The text "(ten. 8va b.)" is written below the ninth measure. The text "(1st x only)" is written below the fifteenth measure.

Musical notation for the solo section of Silver's Serenade. It consists of five staves, each with a circled "B" at the beginning and a slash mark indicating a solo. The chords for each staff are: F#MI9, CMI9, BMI9, FMI9, BMI9, DMI9, DMI9, Db9, CMA9, DMI9, EMI9, FMA9, BMI9, and E13.

After solos, D.C. al Coda (repeat before taking Coda)

Musical notation for the Coda section of Silver's Serenade. It features a melodic line and chords. The key signature is two sharps (F# and C#), and the time signature is 2/4. The first measure contains E7(b9). The second measure contains A6/9 (Freely). The notation includes a circled "A" above the first measure and a circled "B" above the second measure.

Sing Me Softly of the Blues

Carla Bley

Med. Ballad

(Intro) G^7 $C\#^7$ G^7 $F\#^9_{SUS}$ $F\#^7$

A B^7 E^7 B^7 E^7

D^7 $A^b7(b5)$ G^7 $C\#^7$ G^7 $F\#^9_{SUS}$ $F\#^7$

B^7 E^7 $D\#D$ $C\#^7$ G^7 $F\#^7$ C^7

B^7 A^7 G^7 $F\#^7$ (Ending) B^7 E^7 $C\#^7$ C^7 B^7 (rit.)

Solo on **A**; After solos, play head to Ending

Notes in parentheses in bar 1 of letter A are the end of the head (start of solos).

Skippy-ing

Denny Zeitlin

Med.-Fast Swing

(in 2) **A** $F\#MI^7$ $E^{6/9}$ **B** $F\#MI^7$ **A** **B** $B^{13(\#11)}$

DMA^7 **E** EMI^7 **A** DMA^7 **E** EMI^7 $A^{13(b9)}$

DMA^9 $G^{13(\#11)}$ $C^{13(\#11)}$ B^9 $\text{1, 2 } EMI^9$ $Bb^9(\#5)$

$Bb^9(\#5)$ A^9_{SUS} DMA^7 $G\#MI^7$ $C\#MI^7$ DMA^7 $C\#MI^7(b5)$ $F\#7(\#5)$ BMI^9

(in 4) **B** $BMI^9(MA^7)$ C^{13}_{SUS} C^{13} FMA^7

FMI^7 Bb^7 E^bMA^9 $E^{7(\#9)}$ $G\#$ A^bMA^9

$C\#MI^9$ E^b13 G/A^b A^bMA^7

A^bMA^7 $G\#MI^7$ GMI^7 $F\#MI^7$

D.C. al Coda One

$\text{1 } EMI^9$ $Bb^9(\#5)$ A^9_{SUS} DMA^7 solo break

C (Solos)
F#MI⁹ **B¹³(#11)** **E_{MI}⁹** **A⁷(alt.)**

D_{MA}⁷ **G⁹** **C¹³** **B⁷(alt.)** **E⁷(alt.)**

A⁷(alt.) 1. **D_{MA}⁷** **G#_{MI}⁷** **C#⁷** 2. **D_{MA}⁷** **C#_{MI}^{7(b5)}** **F#⁷(alt.)**

D **B_{MI}⁷** **G_{MI}⁷** **C⁷** **F_{MA}⁷** **F_{MI}⁷** **B^{b7}**

E_b_{MA}⁷ **(E⁷(#11) G# A_b_{MA}⁹)** **C#_{MI}⁷** **E_b⁷** **A_b_{MA}⁷**

A_b_{MI}⁷ **D_b⁷** **G_{MI}⁷** **C⁷**

E **F#_{MI}⁹** **B¹³(#11)** **E_{MI}⁹** **A⁷(alt.)**

D_{MA}⁷ **G⁹** **C¹³** **B⁷(alt.)**

E⁷(alt.) **A⁷(alt.)** **D_{MA}⁷** **G#_{MI}⁷** **C#⁷**

Solo on CCDE
 After solos, D.C. al Coda Two
 Play AABA before taking Coda

♩² **E_{MI}⁹** **A¹³_{SUS}** **A⁹_{SUS}** **C_{MI}⁷** **F⁷** **B_b_{MA}⁷** **F** **E_b** **E_b**

F#_{MI}⁷ **F⁷** **E_{MI}⁷⁽¹¹⁾** **A⁹_{SUS}** **D_{MA}⁹(#11)**

Figures written are played

So Many Stars

Music: Sergio Mendez

Lyric: Alan &

Marilyn Bergman

Med. Bossa

A A^bMA^7/B^b $B^b13(b9)$

The dawn _____ is filled with dreams, _____ so man - y

B^bMI^7 $(B^bMI^7(b5))$ E^b13 E^b13 A^bMA^7

dreams, _____ Which one is mine? One must be right for me. _____

D^b13 GMI E^b/G GMI^6 GMI^7

_____ Which dream _____ of all the dreams, _____ when there's a

$GMI(MA^7)$ GMI^7 $C^7(\#9)$ A^bMA^7/B^b

dream for ev - 'ry star? _____ And there are oh, _____ so man - y

$B^b13(b9)$ $E^b6/4$ (C^9_{sus}) $C^7(\#5)$

stars, _____ So man - y stars. _____ The

B A^bMA^7/B^b $B^b13(b9)$

wind _____ is filled with songs, _____ so man - y

B^bMI^7 $(B^bMI^7(b5))$ E^b13 E^b13 A^bMA^7

songs, _____ Which one is mine? One must be right for me. _____

D^b13 GMI E^b/G GMI^6 GMI^7

_____ Which song _____ of all the songs, _____ when there's a

song for ev - 'ry star? And there are oh, so man - y

stars, So man - y stars. A -

lone, the count - less days, the end - less

nights that I have searched so man - y eyes, So man - y

hearts, So man - y smiles. Which one to

choose? Which way to go? How can I

tell? How can I know? Out of oh, so man - y

stars, So man - y stars.

To end, last 2 bars may be vamped.
Chords in parentheses are optional.

Some Other Blues

John Coltrane

Med.-Up Swing

$\text{♩} = 196$

(ten.)

Chords: G^7 , C^9_{SUS} , G^7 , D^b7

Chords: C^7 , F^7 , B^b7 , E^b7

1.

Chords: D^{13} , C^{13}/D , G^7 , (D^7)

1.

Chords: D^{13} , C^{13}/D , G^7 , (D^7)

B (Solos)

Chords: G^7 , C^7 , G^7

Chords: C^7 , G^7

Chords: D^7 , G^7 , D^7

After solos, D.C. al Coda

Chord: G^7

Someone to Light Up My Life

Music: Antonio Carlos Jobim

English lyric: Gene Lees

Med. Samba

(Intro)

F#9 **G# F#**

Go on your way _____ with a cloud - less blue sky a - bove, _____

G# F# **F#9**

_____ May all your days _____ be a won - der - ful

BMA7 **FMI7(b5)** **Bb13** **Bb7(#5)**

song of love, _____ O - pen your arms and

D#9 **D#7(b9)** **G#MI(MA7)** **G#MI7** **E9(#5)**

sing of all the hid - den hopes _____ you've ev - er trea - sured, _____

E9 **AMA7** **BbMI7(b5)** **Eb7(b9)**

_____ And live _____ out your life _____ in

AbMA7 **Ao7** **BbMI7** **C#MI7** **F#7(b9)**

peace. _____

A **BMA7** **A#MI7(b5)** **D#7(b9)** **G#MI(MA7)** **G#MI6**

Where _____ shall I look _____ for the love _____ to re -

F#MI(MA7) **B9** **EMA7** **D#MI7(b5)** **G#7(b9)**

place you? _____ Some - one to light _____ up my

C#MI7 **F#9** **F#13**

life. _____ Some - one with strange lit - tle

F#9(#5) **BMA7** **(G#MI7)**

ways, _____ Eyes like a blue au - tumn haze, _____

FMI7(b5) **Bb13** **Bb7(#5)**

Some - one with your laugh - ing style, _____ And a

D#MI7 **BMI6** **AMA7** **C#** **F#7**

smile that I know will keep haunt - ing me end - less - ly.

B **BMA7** **A#MI7(b5)** **D#7(b9)** **G#MI(MA7)** **G#MI6** **(C#9)**

Some - times in stars _____ or the swift _____ flight of

F#MI(MA7) **B9** **EMA7** **D#MI7(b5)** **G#7(b9)**

sea - birds _____ I _____ catch a mo - ment of

EMA7 **FMI7(b5)**

you. _____ That's why I walk all a -

EMI6 **B(add9)** **D#** **D13** **SUS** **D13**

lone, _____ Search - ing for some - thing un - known, _____

C#7 **F#9** **SUS** **F#7(b9)**

Search - ing for some - thing or some - one to light up my

BMA7 **(C#MI7)** **F#7(b9)**

life. _____

Alternate changes for bars 1-8 of **B**:

B9 **SUS** | **B7(b9)** | **E** **B** | **E** **o7** **B** | **BMA7** | **∕** | **B9** **SUS** | **B9** |

Song For My Father

Horace Silver

Med. Bossa

♩ = 126 (Intro) NC. (GMI⁷)

(trp. & ten.)

A GMI⁹ (3) (3) (3) (trp. ten.) F⁹

(unis.) Eb⁹ (C/D) D⁷

GMI⁹ 1. (unis.) 2. GMI⁹

B F⁹ GMI⁹

F⁹ Eb⁹ (C/D) D⁷ GMI⁹

Play head twice, solo on AAB,
After solos, D.S. al Coda

GMI⁹ (On cue) GMI⁹ (piano fills) Gbass

(Vamp till cue)

Sophisticated Lady

Duke Ellington
Irving Mills
Mitchell Parish

Medium Ballad

They say _____ in - to your ear - ly life ro - mance came, _____ and in this

heart of yours burned a flame, _____ A flame that flick - ered one day and

died a - way. Then, _____ with dis - il -

lu - sion deep in your eyes, _____ you learned that fools in love soon grow

wise, _____ The years have changed you, some - how; I see you now...

Smok - ing, drink - ing, nev - er think - ing of _____ to - mor - row,

non - cha - lant, Dia - monds shin - ing danc - ing, din - ing with _____ some

man in a res - tau - rant, Is that all you real - ly want?

No, _____ soph - is - ti - cat - ed la - dy, I know _____ you miss the

love you lost long a - go, _____ And when no -

bod - y is nigh you cry.

Alternate changes, bars

1-4 and 9-13 of **A**, 1-4 of **C**:

(tritone substitutions)

Spain

Med. Samba

Chick Corea

$\text{♩} = 136$ [A] NC. (elec. pn. & flute 8va)

$F\#\text{M}11$

$(F\#\text{M}11)$ $G\#\text{sus}$

$G\#$

A

$G\#7$

S $F\#\text{M}7$

$B7$

$E\text{M}7$

$A\text{M}7$

$D\#7$

$G\#7(\#9)$

$C\#\text{sus}$

$C\#$

$C\#(\text{add } 9)$

(last x: D.C. al Coda)

[B] NC.

(w/ bs. 8va b. & elec. pn. 15ma b.)

NC.

NC.

1. NC.

$C\#\text{sus}$

2. NC.

$A\text{M}7$

C **Samba**
A^{MA}7
 (pn. & fl.)

G[#]7

F[#]M¹¹7 **B⁷**

E^{MA}7 **A^{MA}7**
 (elec. pn.)

D[#]7 **G[#]7**

C[#]M¹¹ **C[#]7** (d)
 (elec. pn.) D.S. al 2nd ending

Solos on **C**. To end each solo, play melody at **C** (use notes in parentheses), then D.S. al 2nd ending. To end last solo, play melody at **C**, D.S. for 8 bars, then D.C. al Coda.

A^{MA}7 **E/C** **C[#]sus^(add 9)**

Spring Can Really Hang You Up the Most

Lyric: Fran Landesman
Music: Tommy Wolf

Med. Ballad

(Ad lib.)

(Verse)

Chords: DMA^7 C^{13} DMA^7 DMA^7 C^{13} DMA^7

Once I was a sen - ti - men - tal thing, Threw my heart a - way each Spring,

Chords: CMI^7 B^bMA^7 A^bMI^7 G^bMA^7 EMI^7 DMA^7 BMI^9

Now a Spring ro - mance has - n't got a chance, Pro - mised my first dance to Win - ter;

Chords: EMI^9 A^7 $(F\#7(\#5))$ DMA^7 $B^{7(b9)}$ $EMI^{7(11)}$ $B^{7(\#5)}$ E^9 A^{13}

All I've got to show's a splin - ter for my lit - tle fling.

(In tempo)

A

Chords: DMA^7 CMA^9 DMA^7 CMA^9 DMA^7 BMI^7 EMI^7 A^7 $F\#MI^7$ $B^{7(b9)}$

Spring this year — has got me feel - ing like a horse that nev - er left the post; I
Spring is here, — there's no mis - tak - ing rob - ins build - ing nests from coast to coast; My

Chords: $G\#MI^{7(b5)}$ GMI^7 $F\#MI^7$ E^7 EMI^7 A^7 DMA^7 CMA^7

lie in my room — star - ing up at the ceil - ing, Spring can real - ly hang you up the most.
heart tries to sing — so they won't hear it break - ing, Spring can real - ly hang you up the most.

Chords: DMA^7 CMA^9 DMA^7 CMA^9 DMA^7 BMI^7 EMI^7 A^7 $F\#MI^7$ $B^{7(b9)}$

Morn - ing's kiss — wakes trees and flow - ers, And to them I'd like to drink a toast; I
Col - lege boys — are writ - ing son - nets, In the "ten - der pas - sion" they're en - grossed; But

Chords: $G\#MI^{7(b5)}$ GMI^7 $F\#MI^7$ E^7 EMI^7 A^7 DMA^7

walk in the park — just to kill lone - ly hours, — Spring can real - ly hang you up the most.
I'm on the shelf — with last years Eas - ter bon - nets, Spring can real - ly hang you up the most.

B

Chords: AMI^7 DMA^7 AMI^7 DMA^7

All aft - er - noon those birds — twit - ter twit,
Love came my way, I hoped — it would last,

AMI⁷ DMA⁷ AMI⁷ DMA⁷ DMI⁷ GMA⁷

I know the tune, "This is love, this is it." Heard it be - fore and
 We had our day, now that's all in the past. Spring came a - long a

DMI⁷ GMA⁷ AbMI⁷ Db⁷ GbMA⁷ BMI⁷ E⁷

I know the score, And I've de - cid - ed that Spring is a bore.
 sea - son of song, Full of sweet pro - mise, but some - thing went wrong.

C AMA⁷ GMA⁹ DMA⁷ CMA⁹ DMA⁷ BMI⁷ EMI⁷ A⁷

Love seemed sure a - round the New year, Now it's A - pril, love is just a
 Doc - tors once pre - scribed a ton - ic, Sul - phur and mo - las - ses was the

F#MI⁷ B^{7(b9)} G#MI^{7(b5)} GMI⁷ F#MI⁷ E⁷

ghost; Spring ar - rived on time, on - ly what be - came of you, dear?
 dose; did - n't help a bit, My con -

EMI⁷ A⁷ F#MI⁷ B^{7(b9)} EMI⁷ A⁷ DMA⁷ CMA⁷

Spring can real - ly hang you up the most; Spring can real - ly hang you up the most.

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

FMI⁷ Bb⁷ EMI⁷ A⁷ F#MI⁷ B^{7(b9)}

di - tion must be chron - ic, Spring can real - ly hang you up the most.

EMI⁷ DMA⁷ EMI⁷ DMA⁷ C#MI^{7(b5)} F#^{7(b9)} BMI⁷ E¹³

All a - lone, the par - ty's o - ver, Old man Win - ter was a gra - cious host, But when
 (A pedal opt. -----)

EMI⁷ C⁹ F#MI⁷ B⁷ EMI⁷⁽¹¹⁾ EbMA⁷ DMA⁷

you keep pray - ing for snow to hide the clo - ver, Spring can real - ly hang you up the most.

Stablemates

Benny Golson

Med. Swing

$\text{♩} = 162$

A $F\#MI^7$ B^7 FMI^7 Bb^7 $EbMA^7$

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

$D^{7(\#5)}$ $BbMI^7$ Eb^7

$AbMA^7$ $AMI^{7(b5)}$ D^7 GMI^7 $C^{7(\#9)(\#5)}$ break

(Latin) FMI^7 $Bb^{7(\#5)}$ $EbMA^7$

(trp. ten) 8 8

B (Swing) GMI^7 Ab^{13} $A^{7(\#5)}$ D^7

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

($AbMI^7$ Db^7 GMI^7 C^7 $F\#MI^7$ B^7 FMI^7 Bb^7)
 (Db^7 C^7 B^7 Bb^7 break)

C $F\#MI^7$ B^7 FMI^7 Bb^7 $EbMA^7$ $D^{7(\#5)}$ $BbMI^7$

Eb^7 $AbMA^7$ $AMI^{7(b5)}$ D^7 GMI^7 $C^{7(\#9)(\#5)}$

($C^{7(\#9)(\#5)}$) break (Latin) FMI^7 $Bb^{7(\#5)}$ $EbMA^7$

(trp. ten.) 8 8 fine

Chords in parentheses at B are used for solos. Solos swing, no breaks.

The Star-Crossed Lovers

Duke Ellington & Billy Strayhorn

Medium Ballad

$A^{9(b5)}$ **A** $A^b_{MA}7$ $A^{9(b5)}$ $E^b_{MA}7$ $C_{MI}7$ $F_{MI}7$ B^b13 $E^b_{MA}7$ $A^{7(b5)}$

$A^b_{MA}7$ $A^{9(b5)}$ $E^b_{MA}7$ $C_{MI}7$ $A_{MI}7(b5)$ $D^{7(b9)}$ G_{MI}

B $F_{MI}7$ $E^b_{MA}7$ $F_{MI}7$ $E^b_{MA}7$ $F_{MI}7(b5)$ B^b13 (B^{13}) $F_{MI}7(b5)$ B^b13

$E^b_{sus}7$ $E^b_{sus}9$ $E^b_{13(b9)}$ $A^b_{MA}7$ $A^b_{7(\#9)}$ $E/G\#$ A^b_{MI} B^b13

C $E^b_{MA}7$ $E^b_{9(\#5)}$ $A^b_{MA}7$ F^9 $E^b_{MA}7$ B^b $B^b_{sus}9$ $G^b_{(add9)}$ B^b

$E^b_{MA}7$ (C^7) F^7 B^b7 $A^{9(b5)}$

Star Dust

Lyric by Mitchell Parish
Music by Hoagy Carmichael

Medium Ballad

(Intro) $E^b_{MA}7$ $A^b9(\#11)$ $G7(b9)$

And now the pur - ple dusk of twi - light time steals a - cross the mea - dows of my

$C7$ $F_{MI}7$ B^b7 $G_{MI}7$ $C_{MI}7$

heart. High up in the sky the lit - tle stars climb,

$A_{MI}7$ $D7$ $F_{MI}7$ B^b7 $E^b_{MA}7$

Al - ways re - mind - ing me that we're a - part. You wan - dered down the lane and

$A^b9(\#11)$ $G7(b9)$ $C7$

far a - way. Leav - ing me a song that will not die.

$F_{MI}7$ B^b7 $G_{MI}7$ $C_{MI}7$

Love is now the star dust of yes - ter - day.

$F_{MI}7$ B^b7 $E^b_{MA}7$ $(E^b7(\#5))$

The mu - sic of the years gone by. Some - times I

A $A^b_{MA}7$ $A^b_{MI}(MA7)$ $A^b_{MI}7$ D^b7

won - der why I spend the lone - ly night dream - ing of a song, The

$E^b_{MA}7$ $G_{MI}7$ $C7$ $F_{MI}7$ $C7$

mel - o - dy haunts my rev - er - ie, And I am once a - gain with

F_M7 **B^b7** **F_M7** **B^b7**

you, When our love was new, and each kiss an in - spir -

E^bMA⁷ **F_M7** **F[#]°7** **G_M7** **C_M7** **F⁹**

a - tion, But that was long a - go, now

C_M7 **F⁷** **B^b7** **F_M7** **B^b7** **E^b7**

my con - so - la - tion is in the star dust of a song. Be -

B **A^bMA⁷** **A^bMⁱ(MA⁷)** **A^bMⁱ7** **D^b7**

side a gar - den wall, when stars are bright, you are in my arms. The

E^bMA⁷ **G_M7** **C⁷** **F_M7** **C⁷**

night - in - gale tells his fair - y tale of par - a - dise where ros - es

F_M7 **(D^b13)** **A^bMA⁷** **B¹³** **(D^b13)** **B¹³**

grew. Though I dream in vain, in my

E^bMA⁷ **C_M7** **G_M7** **C⁷** **F_M7**

heart it will re - main: My star dust mel - o - dy,

B^b7 **E^bMA⁷** **(B^bMⁱ7 E^b7)**

the mem - o - ry of love's re - frain. fine

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

Stargazer

Med.-Slow Jazz Waltz

Armen Donelian

A $\text{♩} = 86$ $\text{G}^{7(\text{alt.})}$ B $\text{A}^{\flat}\text{MA}^{7(\flat 5)}$ $\text{B}^{\flat}\text{MA}^7$ G^{\flat} $\text{E}^{\flat}\text{MI}^{(\text{add } \flat 13)}$

mp 1st x: pn. 2nd x: sop.

$\text{D}^{\flat}\text{MI}^7$ $\text{D}^{\flat 0}$ $\text{A}^{\flat}\text{MI}$ C^{\flat} $\text{A}^{\flat}\text{MA}^7$ $\text{B}^{\flat 7}$ $\text{CMI}^{(\text{add } 9)}$ $\text{CMI}^{(\text{omit } 3)}$

$\text{C}^{7(\text{alt.})}$ E $\text{D}^{\flat}\text{MA}^{7(\flat 5)}$ $\text{E}^{\flat}\text{MA}^7$ C^{\flat} $\text{A}^{\flat}\text{MI}^{(\text{add } \flat 13)}$

$\text{F}^{\sharp}\text{MI}^7$ $\text{F}^{\sharp 0}$ $\text{D}^{\flat}\text{MA}^7$ F $\text{E}^{\flat 0}$ $\text{DMI}^{7(\flat 5)}$ $\text{D}^{\flat 7(\flat 5)}$ $\text{A}^{\flat}\text{MA}^{7(\flat 5)}$ $\text{CMI}^{(\text{add } 9)}$ $\text{CMI}^{(\text{omit } 3)}$

B $\text{E}^{\flat}\text{MI}^6$ G $\text{F}^{\sharp 13(\flat 9)}$ $\text{D}^{\flat}\text{MI}^6$ F $\text{E}^{13(\flat 9)}$

(mp) *(sop. trp.)*

CMI^6 E^{\flat} $\text{D}^{13(\flat 9)}$ 1. $\text{D}^{\flat}\text{MA}^7$ B $\text{CMI}^{(\text{add } 9)}$ $\text{CMI}^{(\text{omit } 3)}$ 10

2. $\text{G}^{\flat}(\text{omit } 3)$ $\text{A}^{\flat}(\text{omit } 3)$ $\text{B}^{\flat}\text{MI}^{(\text{add } 9)}$ $\text{B}^{\flat}\text{MI}^{(\text{omit } 3)}$

cresc. $\text{B}^{\flat}\text{MI}^{(\text{add } \flat 13)}$ AMI $\text{B}^{\flat}\text{MI}$ 3

C $\text{A}^{\flat}\text{MI}^{7(\text{add } 13)}$ B^{\flat} $\text{E}^{\flat}\text{MI}^6$ G^{\flat} $\text{B}^{\flat}\text{MA}^7$ A^{\flat} A

f B^{\flat} A^{\flat} $\text{D}^{\flat}\text{MI}$ A^{\flat} CMI G B^{\flat} G^{\flat} DMI F $\text{E}^{\flat 0}$ $\text{E}^{\flat 0}$ E^{\flat}

(sop.) *mp* 3 *(trp.)*

cresc.

$A^b_{MI} (MA7)$ G^7 $A^b_{MA} (b5)$ $A_{MI} (b5)$ B^b_{o7} C^{o7} $D_{MI} (b5)$ $D^b_{7(b5)}$ $A^b_{MA} (b5)$ C $C_{MI} (add 9)$ $omit 3$

D E_{MI}^6 G $F\#13 (\#11)$ $b9$ D_{MI}^6 F $E13 (\#11)$ $b9$

mp (sop.) (trp.)

C_{MI}^6 E^b $D13 (\#11)$ $b9$ $D^b_{MA} (alt.)$ G^7 B_2 $C_{MI} (add 9)$ $omit 3$ **E** (Trp. solo) C_{MI}

Vamp & solo till cue

On cue, D.C., pn. solo on **A** (indef.)
 On cue, continue to **B**, 2nd ending, **C**, take Coda

mp (sop.) (trp.)

E_{MI}^6 G $F\#13 (\#11)$ $b9$ D_{MI}^6 F $E13 (\#11)$ $b9$

C_{MI}^6 E^b $D13 (\#11)$ $b9$ $D^b_{MA} (alt.)$ G^7 B_2 $C_{MI} (add 9)$ $omit 3$

1. $D^b_{MA} (alt.)$ G^7 B_2 $C_{MI} (add 9)$ $omit 3$

2. $D^b_{MA} (alt.)$ C D^b C^b $E^b_{MI} (add 9)$ B^b $A_{MI} (b5)$ A^b A^b G F_{MI}^6

cresc. *rit.*

(Fast) ≈ 150 $C_{MI} (add 9)$ $omit 3$ **(C pedal till end)**

f (hold till fermata) (pn.) *accel. to fermata*

8va 15ma

$C_{MI} (omit 3)$

mp (pn. fill)

Still

John Abercrombie

Med. Straight 8th's Ballad

♩ = 53

(gtr., melody) **A** C⁹_{SUS} A^bMA⁹

C⁹_{SUS} A^bMA⁹ C

G^bMA⁷ A^bMA⁹(MA7) fill C^b C^b C⁹_{SUS} A^bMA⁹ C

B^bMA⁷ G E^b B^b G E^b C⁹_{SUS} A^bMA⁹ C

Form on record: indef. bass solo on **A**, melody, gtr. solo, melody, Ending

(Ending) C⁹_{SUS} A^bMA⁹ C

Vamp, fill, & fade

Melody is freely interpreted.

Story Line

Bill Evans

Med. Ballad,
Ad lib. ♩ = 120-140

A

B

C^{#°7}(add A) F^{6/9} B^{mI6} G^{mI6}/_{B^b}

D^{m7}/_A A^{b7(b5)} G^{mI7} G^{#°7}

D^{m7}/_A (B^{mI7}(M7))
A^{b7(b5)} (G^{mI7}(E))
G^{mI7} E^{b7}/_{mA}/_A

Solo on AB.

Written melody is first of 3 improvised choruses; it is not repeated.
Chords in parentheses are optional.

Strollin'

Horace Silver

Med. Swing

$\text{♩} = 132$

(in 2)

A

$E^b_{MA}7$ $F^{\#}MI7$ $B7$ $FMI7$ B^b7

$E^b_{MA}7$ $B^b_{MI}7$ E^b7 $A_{MI}7$ $D7$

1. $G_{MI}7$ $C7(\#9)(\#5)$ $F_{MI}7$ B^b13 $B^b7(\#5)$ $E^b_{MA}7$

$E^b_{MA}7$ $C_{MI}11$ $C7(\#9)(\#5)$ $F9(\#11)$ $E7(\#9)$

2. $G_{MI}7$ $C_{MI}11$ $C7(\#9)(\#5)$ $F9(\#11)$ $A^b_{MI}7$ D^b7

$G_{MI}7$ $C7(\#9)(\#5)$ $F_{MI}7$ B^b9_{SUS} $B^b13(\#9)$ E^b6 $G_{MI}7$ $F_{MI}7(\#11)$ $B^b13(\#9)$

B (Solos) $E^b_{MA}7$ $F^{\#}MI7$ $B7$ $F_{MI}7$ B^b7

$E^b_{MA}7$ $B^b_{MI}7$ E^b7 $A_{MI}7$ $D7$

1. $G_{MI}7$ $C7(\#9)(\#5)$ $F_{MI}7$ B^b7



Solo on **B**; After solos,
D.C. al Coda



Med. Swing
♩ = 132

Strollin' (Harmony)

A

(ten.)

1.

2.

B (Solos)

$E^b_{MA}7$ $F\#_{MI}7$ $B7$ $F_{MI}7$ B^b7 $E^b_{MA}7$

$B^b_{MI}7$ E^b7 $A_{MI}7$ $D7$ $G_{MI}7$ $C^{7(\#9)}$ $F_{MI}7$

B^b7 $E^b_{MA}7$ $C_{MI}7$ $F^{9(\#11)}$ $E^{7(\#9)}$

2. $G_{MI}7$ $C_{MI}7$ $F^{9(\#11)}$ $A^b_{MI}7$ D^b7

$G_{MI}7$ $C^{7(\#5)}$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $C^{7(\#5)}$ $F_{MI}7$ B^b7

Solo on **B**; After solos, D.C. al Coda

Med.
Jazz Waltz

Summer in Central Park

Horace Silver

♩ = 134

A $G^{6/9}$ $B^{7(\#9)}_{(\#5)}$ E_{MI}^9 A^{13}

$E_{b6/9}$ $A_{b6/9}$ A_{MI}^9 $B^{13(b9)}$

B E_{MA}^9 E_{MI}^9

E_{MA}^9 E_{MI}^9

E_{MA}^9 E_{MI}^9

E_{MA}^9 E_{MI}^9

E_{MA}^9 $G^\#$ A_{MI}^7 $A_{b7}(D^9)$ D

C $G^{6/9}$ $B^{7(b9)}_{(\#5)}$ E_{MI}^9 A^{13}

$E_{b6/9}$ $A_{b6/9}$ $B^{6/9}$ $E^{6/9}$

$E_{b6/9}$ A_{MI}^7 $A_{b7}(D^9)$ D

(last x: rit.)

$B_{b6/9}$ $A_{b6/9}$ $G^{6/9}$ A_{MI}^7 D^7

(fine) for solos: ↑ ↓

Ema9 chords are played as E6/9 for solos. Chords in parentheses are used for solos.

Sweet and Lovely

Gus Arnheim
Harry Tobias
Jules Lemare

Medium Swing
(also played as a ballad)

A *AMI⁷* *D⁷* *AMI⁷* *D⁷*

Sweet and love - ly, Sweet - er than the ros - es in May, _____

G⁷ *CMA⁷* *F⁹* *DMA⁷* *A⁷* *D^{6/9}*

Sweet and love - ly, Heav - en must have sent her my way. _____

AMI⁷ *D⁷* *AMI⁷* *D⁷*

Skies a - bove me nev - er were as blue as her eyes, _____

G⁷ *CMA⁷* *F⁹* *DMA⁷* *A⁷* *D^{6/9}*

And she loves me, Who would want a sweet - er sur - prise? _____

B *GMI⁷* *C⁹* *DMA⁷* *GMI⁷* *C⁹* *DMA⁷*

When she nest - les in my arms so ten - der - ly _____ there's a thrill that words can - not ex - press.

BbMI⁷ *Eb⁹* *FMA⁷* *FMI⁷* *Bb⁹* *EMI⁷* *A⁷*

In my heart a song of love is taunt - ing me, _____ Mel - o - dy, haunt - ing me.

C *AMI⁷* *D⁷* *AMI⁷* *D⁷*

Sweet and love - ly, Sweet - er than the ros - es in May, _____

G⁷ *CMA⁷* *F⁹* *DMA⁷* *A⁷* *D^{6/9}*

And she loves me, There is noth - ing more I can say. _____

T.B.C. (Terminal Baggage Claim)

Med. Straight 1/8's

Chick Corea

J = 160 (Intro)

Chord progression: $B^b_{MI}7$, $E^b_{MA}7/B^b$, $B^b_{MI}7$, $B^b_{MA}7$

(pn. only)

A (add drums) (pn.) (8x's)

(piano solos around melody)

Chord progression: $B^b_{MI}7$, $E^b_{MA}7/B^b$, $B^b_{MI}7$, $B^b_{MA}7$

(bs.)

B

Chord progression: C/A , D/A , C/A , D/A , C/A

(bs. w/ pn.)

pn. fill

Chord progression: D/A , C/A , $F^{\#}_{MI}7(11)$, D , E , $F^{\#}_{MI}7$, $G^6/9$, $A_{MI}11$

(bs.)

C

Chord progression: $A_{MI}11$ (bs. fill), D , E , $F^{\#}_{MI}7$, G , $F_{MA}7$, A (bs. fill)

Chord progression: $F_{MA}7$, A , D , E , $F^{\#}_{MI}7$, $G^6/9$, $A_{MI}11$, $A_{MI}11$, A/B

Chord progression: $B/C^{\#}$, $E^b_{b6/9}$ (add #11), $E^b_{MA}7$, F , $G^b_{MA}7(\#11)$, A/B

D (bass fills) GMA^7 B $F\#MI^7$ B 1-3. $E MI^7$ B $F\#MI^7$ B 4. G/B $A/C\#$

(pn.) (end bs. fills)

E D C/D D G/D

D C/D B^b/D C/D

D C/D D G

E F $F\#$ G G^7_{SUS}

G^7_{SUS} (On cue) A^9_{SUS} 15ma b.-----

(piano fill) (piano fill)

D.S. al Coda

Play melody at E twice, solo indef. on E,
then play melody at E once & continue.

GMA^7 B $F\#MI^7$ B $E MI^7$ B $F\#MI^7$ B

Vamp, fill & fade

Melody is freely interpreted at E. Letter E has a heavier, almost rock feel.

That's All

Words and music by
Alan Brandt and Bob Haymes

Medium Ballad

(G⁷) A C^{MA}⁷ D^{MI}⁷ E^{MI}⁷ D^{MI}⁷ G⁷

I can on - ly give you love that lasts for - ev - er, _____ and the

C^{MA}⁷ F⁹ E^{MI}⁷ A⁷ A⁷ G F^{#MI}^{7(b5)} F^{MI}⁷

prom - ise to be near each time you call; And the on - ly heart I own, for

C E A^{7(#9)}^(#5) D^{MI}⁷ G⁷ E^{MI}⁷ A⁷ D^{MI}⁷ G⁷ C^{MA}⁷ D^{MI}⁷

you and you a - lone, That's all, that's all. I can on - ly give you coun - try walks in

E^{MI}⁷ D^{MI}⁷ G⁷ C^{MA}⁷ F⁹ E^{MI}⁷ A⁷ A⁷ G

Spring - time, _____ and a hand to hold when leaves be - gin to fall; And a

F^{#MI}^{7(b5)} F^{MI}⁷ C E A^{7(#9)}^(#5) D^{MI}⁷ G⁷ C⁶

love whose burn - ing light will warm the win - ter night, That's all, that's all. there are

B G^{MI}⁷ C⁷ A^{MI}⁷ D^{MI}⁷ G^{MI}⁷ C⁷ F^{MA}⁷

those, I am sure, who have told you they would give you the world for a toy. All I

A^{MI}⁷ D⁷ B^{MI}⁷ E^{MI}⁷ A^{MI}⁷ D⁷ G⁹_{SUS} G⁷

have are these arms to en - fold you and a love time can nev - er de - stroy. If you're

C C_{MA}^7 D_{MI}^7 E_{MI}^7 $D_{MI}^7 G^7$

won - d'ring what I'm ask - ing in re - turn, dear, _____ you'll be

C_{MA}^7 $(B^{7(\#5)}) F^9$ B^{b13} $E_{MI}^7 A^7 A^7 G$ $F\#_{MI}^7(b5)$ F_{MI}^7

glad to know that my de - mands are small: Say it's me that you'll a - dore for

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

now and ev - er more, That's all, that's all.

Words and music by
Maceo Pinkard,
William Tracy, and
Doris Tauber

Them There Eyes

Medium-Up Swing

A

I fell in love with you first time I looked in - to them there eyes,

You've got a cer - tain lil' cute way of flirt - in' with them there eyes.

They make me feel hap - py, they make me blue;

No stall - in', I'm fall - in', Go - ing in a big way for sweet lit - tle you.

B

My heart is jump - in', you sure start - ed some - thin' with them there eyes,

You'd bet - ter watch them if you're wise.

They spar - kle, they bub - ble, They're gon - na get you in a whole lot of trou - ble.

You're o - ver - work - in' 'em, There's dan - ger lurk - in' in them there eyes.

There Is No Greater Love

Medium Swing
(also played as a ballad)

Lyric by Marty Symes
Music by Isham Jones

(G⁷) A C_{MA}⁷ F⁹ B^b9(#11)

There is no great - er love than what I feel for you,

A⁷ D⁹ D_{MI}⁷ G⁷

No great - er love, No heart so true. There is no

C_{MA}⁷ F⁹ B^b9(#11) A⁷

great - er thrill than what you bring to me, No sweet - er

D⁹ D_{MI}⁷ G⁷ C^{6/9}

song than what you sing to me.

B B_{MI}^{7(b5)} E⁷ A_{MI}⁶ B_{MI}^{7(b5)} E⁷ A_{MI}⁶

You're the sweet - est thing I have ev - er known,

B_{MI}^{7(b5)} E⁷ A_{MI}⁷ D⁷ G⁷

And to think that you are mine a - lone. There is no

C C_{MA}⁷ F⁹ B^b9(#11) A⁷

great - er love in all the world, it's true, No great - er

D⁹ D_{MI}⁷ G⁷ C^{6/9} (D_{MI}⁷ G⁷)

love than what I feel for you.

Medium
Straight 8th's
♩ = 106

Three Hearts Dancing

Steve Erquiaga

A

(gtr.) (Tacet 1st x)

B

B

B

B

C

C

C

D NC. (A_{Mi})

NC. (A_{Mi})

1.

NC. (A_{Mi})

2.

NC. (A_{Mi})

(Guitar solo)

A_{Mi}⁷ G⁶ F_MA⁹ E_{Mi} (omit 3)

D.C., solo on **A** (no repeat);
 Play **B**, **C**, vamp & fade on **D** (first ending).

Three Little Words

Lyric by Bert Kalmar
Music by Harry Ruby

Medium (Fast) Swing

A D_{MA}^7 F_{MI}^7 Bb^9

Three lit - tle words, _____ Oh, what I'd give for that

E_{MI}^7 A^7 E_{MI}^7 A^7

won - der - ful phrase, _____ To hear those

D_{MA}^7 F_{MI}^7 Bb^9

three lit - tle words, _____ That's all I'd live for the

E_{MI}^7 A^7 E_{MI}^7 A^7

rest of my days. _____ And what I

B A_{MI}^7 D^9_{SUS} D^7

feel in my heart _____ they tell sin - cere - ly,

G_{MA}^7 C^7 B^7 Bb^7 A^7

No oth - er words _____ can tell it half so clear - ly.

C D_{MA}^7 F_{MI}^7 Bb^9

Three lit - tle words, _____ Eight lit - tle let - ters which

E_{MI}^7 A^7 D^6 (E_{MI}^7 A^7)

sim - ply mean, "I _____ love you."

Till There Was You

Medium Ballad

Meredith Willson

(C⁷) **A** F^{MA}7 F[#]0⁷ G^{MI}7 B^bMI⁷ E^b9

There were bells on the hill, but I nev - er heard them ring - ing, No, I

F^{MA}7 A^b0⁷ G^{MI}7 C⁷ A^{MI}7 A^b13 G^{MI}7 C⁷

nev - er heard them at all till there was you. There were

F^{MA}7 F[#]0⁷ G^{MI}7 B^bMI⁷ E^b9

birds in the sky, but I nev - er saw them wing - ing, No, I

F^{MA}7 A^b0⁷ G^{MI}7 C⁷ F^{MA}7 B^bMI⁶ F^{MA}7

nev - er saw them at all till there was you. And there was

B B^bMA⁷ B⁰7 F^{MA}7 D⁷

mu - sic and there were won - der - ful ros - es, they tell me in

G^{MI}7 G⁹ G^{MI}7 C⁷(#5)

sweet fra - grant mea - dows of dawn, and dew, There was

C F^{MA}7 F[#]0⁷ G^{MI}7 B^bMI⁷ E^b9

love all a - round, but I nev - er heard it sing - ing, No, I

F^{MA}7 A^b0⁷ G^{MI}7 C⁷ F^{MA}7 (G^{MI}7 C⁷)

nev - er heard it at all till there was you.

Time Marches On

Med. Reggae/Funk

John Scofield

$\text{♩} = 87$

Guitar solo

A $C\sharp_{MI} 7(b5)$ C^9 Bb^9 C^9 $B 7(\sharp 5)$ A^7

$F\sharp 7(b9)$ $E 7(\sharp 9)$ G/A $F\sharp^{(add 9)}$ $A\sharp$ A/B $Eb_{MA} 7(b5)$

On cue - guitar solo continues

Vamp & solo till cue

B Eb F (Rock feel) $F\sharp 9(\sharp 11)$ Eb F (Eb/F) $F\sharp 9(\sharp 11)$ Eb F

(synth.)

$F\sharp 9(\sharp 11)$ Eb F $G^{(add 9)}$ B

Bass solo, indef. After bass solo, play melody,

(Original feel)

C $C\sharp_{MI} 7(b5)$ *indef.* C^9 $B 7(\sharp 5)$

mf (guitar)

A^7 $F\sharp 7(b9)$ $E 7(\sharp 9)$

G/A $F\sharp/A\sharp$ A/B $B 7(\sharp 5)$ $D\sharp$

Vamp till cue (On cue, D.S. al Coda)

$G^{(add 9)}$ B $[B^7(alt.)]$ (Guitar solo) (On cue) E^9_{sus}

Vamp, decrescendo and rallentando till cue Vamp, rall. & decresc. to fade

Bb9 in bar 2 of A is optional after first repeat.
Intro on record is once through A on solo guitar.

Time Remembered

Bill Evans

Med. Ballad

A C[#]MI⁹ D^{MA}7([#]11) G^{MA}7([#]11) F[#]MI⁹
 B^{mi}9 E^{MI}9 A^{MI}9 F^{MA}7([#]11) B^bMA7([#]11)
 B^{mi}9 E^{MI}9 A^{MI}9 D^{MI}9
 G^{MI}11 F[#]MI⁹ C[#]MI⁹
 F^{MI}9 B^{mi}9 D^{MI}9 A^bMI⁹
 C[#]MI⁹ A^{MI}9 F^{MA}7([#]11)
 E^{MI}9 D^{MI}9
 (fine)

Solos swing (in 2).

Bbma7(#11) in bar 8 is not anticipated during solos.

Melodic rhythm is rather freely interpreted.

Time Track

Chick Corea

Med. Funk (melody 8va on D.C.)

$\text{♩} = 121$

A (synth.)

B (funkier)

C

1.

2.

D (alto w/ pn.)

(gtr.)

B_{MI}⁷ **F#** **B**_{MA}⁷ **D**_{MA}⁷ **C**₇/**G**

C₇/**G** **E**_b**MI**⁷ **F****MI**¹¹ **G****MI**¹¹ **A**_b**MA**⁷ **B**_b**MI**⁷ **C****MI**¹¹

E **C****MI**¹¹ (Synth. solo) **F** **G** **A**_b**MA**⁷ **B**_b **C****MI**¹¹ **E**_b⁹_{SUS} **D**⁹(_{b5}) **D**_b⁹(_{b5}) **C****MI**¹¹ (3x's)

(bkgr. comp)

C**MI**¹¹ **F** **G** **A**_b**MA**⁷ **B**_b **C****MI**¹¹ **B**_b**MI**⁷ **A**_b**MA**⁷ **G**⁷(_{b9}) **C**_#**MI**⁷ **F****#**

(melody) (alto w/ pn.)

F (Solos) **C****MI**¹¹ **F** **G** **A**_b**MA**⁷ **B**_b **C****MI**¹¹ 1.-7. **E**_b⁹_{SUS} **D**⁹(_{b5}) **D**_b⁹(_{b5}) **C****MI**¹¹ D.S. al Coda One

last x: (7)

8. **C****MI**¹¹ **B**_b**MI**⁷ **A**_b**MI**⁷ **D**_b**MI**¹¹ **C**⁹_{SUS}

C⁹_{SUS} **D**/**C****#** (gtr.) 6 **D**⁹ **D**_b⁹(_{b5}) **C****MI**¹¹ 3

D.C. al Coda Two

E_b⁹_{SUS} **D**⁹(_{b5}) **D**_b⁹(_{b5}) **C****MI**¹¹

I **C****MI**¹¹ **F** **G** **A**_b**MA**⁷ **B**_b **C****MI**¹¹ (w/gtr.) **E**_b⁹_{SUS} (synth.) **F**_#^{SUS}

A_{SUS} **C**_{SUS} **E** bass **D** bass

D bass 8va **C**_{MA}⁷(_{#5}) **D**_{MA}⁷(_{b5}) **B**_{SUS} **G**_b**MA⁷(_{#5}) **E**_{MA}⁷(_{#5}) **B**_{SUS}**

Togetherhness

Jimmy Heath

Med. Swing (3rd & 4th x's: sop. doubles melody 8va b.)

♩ = 220

A A^{7(#9)} C^{13(b9)}

A^{7(#9)} C^{13(b9)} F^{7(#9)}

D^{7(#9)} F^{7(#11)}

D^{7(#9)} F^{7(#11)}

B^bMA⁷ A^{7(#9)} DMI⁹

G^{13(#11)} GMI⁷⁽¹¹⁾ C⁹ SUS (sop.)

B (sop. fills) FMA⁷ GMI⁷ C FMA⁷ GMI⁷ C (4x's)

Solo on AB
After solos, D.S.(with pickups)
play **A**, vamp & fade on **B**.

Kicks and melody at B are played for solos.

Med. Samba

Tristeza

Haroldo Lobo/Niltinho

♩ = 116

A A_{MA}^7 A^6 A_{MI}^6

$G\#13(b9)$ $G\#7(\#5)$ $C\#^9_{SUS}$ $C\#7(b9)(\#5)$

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

^{1.} E_{MA}^7 E^7 ^{2.} E_{MA}^7 B^{13}

B E E^+ $C\#_{MI}/E$

$F\#_{MI}$ $D/F\#$ $F\#_{MI}^6$ $F\#_{MI}^7$

$G\#_{MI}^7$ $F\#_{MI}^7$ B^7

E_{MA}^7 E^7

C A_{MA}^7 A^6 A_{MI}^6

$G\#13(b9)$ $G\#7(\#5)$ $C\#^9_{SUS}$ $C\#7(b9)(\#5)$

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

E_{MA}^7 E^7

Form is AABC
 To end, vamp and fade on **A**
 (take first ending only)

Truth

Bob Mintzer

Med. Ballad

♩ = 56 NC.

Chord progression: A CMA7, G dim.(add MA7), G(add 9), CMA7, Bb dim.(add MA7)

Chord progression: GMA9, EMI9, CMA7, G dim.(add MA7), B7(#9), AbMA7, GMA7, C(add 9), D, Eb, D, E

Chord progression: CMA7, G dim.(add MA7), G(add 9), CMA7, Bb dim.(add MA7), GMA9, G#MI7(b5), AMI7, BMI7, E9 SUS

Chord progression: CMA7, G dim.(add MA7), B7(#9), EMI9, A(add 9), C# CMA7, G(add 9), C13 SUS

Section B: FMA9, C, Db(add #11), C, FMA7, C, E/C, FMA9, D7(#9), D/Bb, A7(#5)

Chord progression: DMI7, Db13 SUS, Db13, GbMA9, EbMI7, AbMI7, Db13(b9)

(Tenor fill) D/E, E6/9, D/E, E6/9, D/C#, C#MI7, BMI7, C#

Chord progression: F/C#, C#MI7, C#MI7(add 11), F#SUS, F#MI, (Freely) C(add 9), E

Section C: D(add 9), F#, Ab/B7, B7(#5), E7(#9), A7(#5), C, D, C(add 9), E, D(add 9), F#, Ab/B7, B7(#5)

Chord progression: EMI7, Eb7(#9), Db13(#11), Bb13(#11), C(add 9), E, D(add 9), F#, B7(#5)

(Orig. tempo)

EMI⁷ D^{b13}(#11) C¹³ B⁷(#9) EMI⁷ A¹³_{SUS} A¹³ C D D⁷ // NC D E

(add MA⁷) (add 9) (trps.)

D C_{MA⁷} D G^{dim.} G^(add 9) C_{MA⁷} D B^{bdim.} G_{MA⁹} D G^(b5) MI⁷ A_{MI⁷} B_{MI⁷} E⁹_{SUS}

C_{MA⁷} D G^{dim.} G^(add MA⁷) B⁷(#9) EMI⁷ B_{MI⁷} A C[#] C¹³(#11) B_{MI⁷} E⁷(#9)

(Double-time feel--Swing)

A_{MI¹¹} B⁷(#9) EMI⁷ A¹³ A^b_{MA⁷}(b5) G G^(add 9) B^b_{MA⁷} C C¹³(b9)

(Solos) (ten.)

E F_{MA⁹} C D^b(add #11) C F_{MA⁷} C E C F_{MA⁹} D⁷(#9) D_{B^b} A⁷(#5)

D_{MI⁷} C^b_{MA⁷} D_b G^b_{MA⁹} E^b_{MI⁹} A^b_{MI⁹} D^{b13}(b9) D_E E⁶/₉ **Till cue**

D_E E⁷(#9) C_{MA⁷} D G^{dim.} G^(add MA⁷) G_{MA⁷} D C_{MA⁷} D B^{bdim.} G^(add MA⁷) D

G_{MA⁷} D E⁷(#9) C_{MA⁷} D G^{dim.} G^(add MA⁷) B⁷(#9) EMI⁷ A C[#] C D G^(add 9) B^b_{MA⁷} C

On cue D_E E⁶/₉ D_E **(Orig. feel)**

(trps.) **D.S. al Coda**

A^b_{MA⁷}(b5) G NC G^(add 9)

tenor cadenza

Solos are in double-time feel (Swing 2) throughout. Melody at letter A is written as played. Melody on chart is similar to melody at letter D. Tenor fills at D first time.

Med. Swing (Intro)

Tunji

John Coltrane

♩ = 110 (C#_{SUS} (add 9)) (4x's) (etc.)

(pn.)

A C#_{SUS} (add 9) (ten.)

3 6 6 S*

Tenor solos on **A**.

After tenor solo, continue to **B** for other solos.

B (Solos) C#7 (F#7) (8)

F#7 C#7

G#7 F#7 C#7 B7 A7/E D7

After solos, continue to **C**.

C (C#_{SUS} (add 9)) (pn.) (drums solo around figure) (On cue) C#M11 (ten.) G#7(#9) C#7

(Vamp till cue)

* Straight 1/8's. Bars 9-12 and 17-20 of letter A are an improvised elaboration of an unstated melody.

Tunnel Vision

(As played by Scott Henderson,
Gary Willis & Tribal Tech)

Lead. Funk

= 102

A *(gtr.)* G_{MI}^{11} A_{bMA}^{13} E_{bMI}^9 $D^{7(\#9)(\#5)}$ B_{MI}^7 $D^{7(\#9)(\#5)}$ $E_{bMA}^{7(\#5)}$ A $D^{7(\#9)(\#5)}$ B_{b13} E_{bMA}^{13} *(on repeat)*

(E_{bMA}^{13}) $G^{7(\#9)(\#5)}$ G_{bMA}^7 A_{b} C_{bMA}^7 D_{b} B_{MI}^9 E_{MI}^9 E_{bMA}^9 $F_{\#MI}^9$ F_{MA}^9

(F_{MA}^9) $A^{7(\#9)(\#5)}$ B_{bMI}^9 B_{MI}^9 B_{bMI}^9 E_{bMI}^9 $F_{\#MI}^9$ $D_{MA}^{7(\#5)}$ E D^{13}

(D^{13}) $B_{b7(\#9)(\#5)}$ A_{MI}^9 G_{MI}^9

B *(bass)* G_{MI}^9 A_{MA}^{13} E_{MI}^9 $E_{b7(\#9)(\#5)}$ $E^{7(\#9)(\#5)}$ A_{b} B_{b}

(A_{b}) (B_{b}) $E_{b7(\#9)(\#5)}$ B^{13} SUS E_{MA}^{13} $A_{b7(\#9)(\#5)}$ G_{MA}^7 A_{CMA}^7 D

C_{MI}^{11} F_{MI}^9 E_{MA}^9 G_{MI}^7 G_{bMA}^9 $B_{b7(\#9)(\#5)}$ B_{MI}^9

(B_{MI}^9) C_{MI}^9 B_{MI}^9 C_{MI}^9 E_{MI}^9 G_{MI}^9

(G_{MI}^9) F_{MA}^{13} E_{bMA}^{13} $B^{7(\#9)(\#5)}$ A_{bMA}^7 B_{b} *bass fills*

C *(Gtr. solo)* *(omit 3)* $B_{b6/9}$ F^{13} B_{b} $B_{b13(b9)}$ F $B_{b13(omit 3)}$ $B_{b7(\#9)(\#5)}$ A_{bMI}^{11}

(synth. rhythms) (A_{bMI}^{11}) A_{bMI}^9 $(omit 3)$ F^{13} $B_{b6/9}$ B_{b} $B_{b13(b9)}$ $(omit 3)$ B_{b13}

(omit 3)
 (B^b13) B^b7(#9) D^(add 9)_{F#} A^{MA}7_B B^bMI_B CMI⁹ A^bMI⁹

(A^bMI⁹) E^b6/9 CMI^{6/9} B^b13(b9) E^b6/9 (add 11)

(add 11) (E^b6/9) E¹³ A¹³ D^{6/9} D^{MA}7(#11)

D C[#]MI¹¹ (b9) F[#]MI⁷ C[#]7(#9)_(b9)SUS F[#]13(omit 3) F¹³ E^{MA}9 C[#]MI¹¹

(gtr. & synth.)
 1st x: solo continues
 2nd x: play line

(C[#]MI¹¹) C[#]7_{SUS} (b9) F[#]MI¹¹ EMI¹¹ C[#]MI¹¹ C[#]7_{SUS} (b9)

F[#]MI¹¹ EMI¹¹ 1. A^{MI}11 2. A^{MI}11 (End solo) indef.

E C^{MA}7(b5) E G^bMA^{7(b5)} A⁹ E^(add #11)_(add 9) CMI⁷⁽¹¹⁾ F[#]7_{SUS} G^{MI}7(b5)

(mallets)

C[#]MI G^b13 F^{MA}7(b5) A^G13 C⁷_{SUS} F[#]13 B^{13(b9)} E^{7(#9)}_(#5) A^bMI¹³

(A^bMI¹³) B^b_{SUS} E^bMA^{7(#5)} A^bMI⁹⁽¹³⁾_(MA7) CMI⁷⁽¹¹⁾_(omit 5)

D.C. al Coda
 (Take Coda on repeat)

(F^{MA}9) A^{7(#9)}_(#5) B^bMI⁹ B^{MI}9 C^{7(#9)}_(#5) D^{MI}11 E^bMA^{7(b5)} G E^{MA}13 F^{MA}7(#5)

(F^{MA}7(#5)) A F[#]MI⁷⁽¹¹⁾_(omit 5) C[#]7_{SUS} D^{MA}7(b5)

Med. Ballad

Turn Out the Stars

Bill Evans

A

$C\#_{MI} 7(b5)$ $F\#13$ B_{MI} $(B 7(\#5))$ $E_{MI} 7$ $A 7(b9)$ $D_{MA} 7(B_{MI} 7)$

$G_{MI} 7$ $C 7$ $F_{MA} 7$ $D_{MI} 7$ $B_{MI} 7$ $E 7$ $A_{MA} 7$ $(F\#_{MI} 7)$

$E_{b_{MI}} 7$ A_{b7} $(F 7(\#5))$ $(C_{MI} 7(b5))$ $D_{b_{MA}} 7$ $B_{b_{MI}} 7$ $E_{b_{MI}} 7$ $F 7$ $C_{MI} 7(b5)$ $F 7$

$B_{b_{MI}} 7$ $G_{MI} 7(b5)$ $C 7(\#9)$ $F_{MI} 7$ E_{b7} $D_{b_{MA}} 7$ $F_{MI} 7$ C

$(F\#_{MI} 7)$ $(G\#_{MI} 7)$ $C\#_{MI} 7$ $F\#_{MI} 7$ $B 7$ $E_{MA} 7$ $(E_{MA} 7)$

B B^{13}_{SUS} $B^{13(b9)}$ $E_{MA} 9$ B B^9_{SUS} B $E_{MA} 9$ B

$(E_{MI} 7)$ $(D_{MA} 7)$ $B_{MI} 7$ $E_{MI} 7$ (D^{13}) (D^{13})

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

C $C\# 7(\#5)$ $F\#_{MI} 7$ $C 9(\#11)$ $B 7(\#5)$ $E_{MI} 7$ $B_{b9}(\#11)$

$A 7(\#5)$ $D_{MI} 7$ $F 9$ $B_{b_{MA}} 7$ $D 7(b9)$ $G_{MI} 9$

$E_{MI} 7(b5)$ $A 7(\#9)$ D_{MI} $F 9_{SUS}$ $B_{b_{MA}} 7$ $(E_{b_{MA}} 7)$ $A 7(b9)$ $D_{MA} 7$ $(G\# 7(b5))$

$C\#_{MI} 7(b5)$ $F\#13$ B_{MI} $B_{b^{13}_{SUS}}$ $B_{b^{13(b9)}}$ $(E_{b_{MI}})$ $E_{b_{MI}} 7$ A_{b7}

fine

Chords in parentheses are optional (those at B are used for solos only). Head may be played ad lib. Solos swing.

Med.-Up Swing

26-2

John Coltrane

J = 196

A GMA^7 Bb^7 E^bMA^7 $F\#^7$ BMA^7 D^7 DMI^7 G^7

(ten.)

CMA^7 E^b^7 A^bMA^7 B^7 EMI^7 A^7 AMI^7 D^7

GMA^7 Bb^7 E^bMA^7 $F\#^7$ BMA^7 D^7 DMI^7 G^7

CMA^7 Bb^7 E^bMA^7 $F\#^7$ $G\#$ BMA^7 D^7 GMA^7

B DMI^7 G^7 $F\#MI^7$ B^7 EMA^7 G^7 CMA^7

FMI^7 Bb^7 E^bMA^7 AMI^7 D^7

C GMA^7 Bb^7 E^bMA^7 $F\#^7$ BMA^7 D^7 DMI^7 G^7

CMA^7 Bb^7 E^bMA^7 $F\#^7$ $G\#$ BMA^7 D^7 GMA^7 (D^7)

Solo on form (ABC)
After solo, D.C. al Coda

DMI^7 G^7 CMA^7 Bb^7 E^bMA^7 $F\#^7$ $G\#$ BMA^7

BMA^7 D^7 break GMA^7

sax fill

Out head is played on soprano sax. Loosely based on Charlie Parker's "Confirmation".

Unforgettable

Irving Gordon

Medium Ballad

(also played as Medium Swing)

A A_{MA}^7 $(E^b_{MI}{}^7 \ C^{\circ 7})$ A^b7

Un - for - get - ta - ble, _____ That's what you are, _____

D_{MA}^7 $F^{\#}_{MI}{}^7$ B^9

Un - for - get - ta - ble, _____ though near or far. _____

G_{MA}^7 C^9 D_{MA}^7 G^7 $F^{\#}_{MI}{}^7$ B^9

Like a song of love that clings _____ to me, How the thought of you does things _____ to me

E^9

Nev - er be - fore _____ has some - one been more _____

B A_{MA}^7 $(E^b_{MI}{}^7 \ C^{\circ 7})$ A^b7

Un - for - get - ta - ble, _____ in ev - 'ry way, _____

D_{MA}^7 $F^{\#}_{MI}{}^7$ B^9

And for - ev - er - more _____ that's how you'll stay. _____

G_{MA}^7 C^9 D_{MA}^7 G^7 $F^{\#}_{MI}{}^7$ B^9

That's why, dar - ling it's in - cred - i - ble that some - one so un - for - get - ta - ble

E^9_{SUS} E^9 $E_{MI}{}^7$ A^7 D_{MA}^7 $(C_{MI}{}^7 \ F^7 \ B^b_{MI}{}^7 \ E^b7 \ B_{MI}{}^7 \ E^7)$ $(B_{MI}{}^7 \ E^7)$

thinks that I am un - for - get - ta - ble too.

Unless It's You

(a.k.a. Orbit)

Bill Evans

Med. Swing (in 2)

♩ = 148

A

Chords: A_{MI}^7 , $F\#^7(\#5)$, B_{MI}^7 , E^7 , A_{MA}^7 , $A^7(\#5)$, D_{MI}^7 , G^7 , C_{MA}^7 , $C^7(\#5)$, F_{MI}^7 , B^b7 , $E^b_{MA}^7$, $E^b7(\#5)$, $A^b_{MI}^7$, $E^7(\#5)$, A_{MI}^7 , C^7 , F_{MA}^7 , $G\#^7(\#5)$, $C\#_{MI}^7$, $F^7(\#5)$, $B^b_{MI}^7$, D^b7 , $G^b_{MA}^7$, $A^7(\#5)$, D_{MI}^7 , $F\#^7(\#5)$, B_{MI}^7 , D^7 , G_{MA}^7 , $B^b7(\#5)$, $E^b_{MI}^7$, $G^7(\#5)$, C_{MI}^7 , F^7 , $B^b_{MA}^7$, $E^b_{MA}^7$, $A^b_{MA}^7$, $D^7(\#5)$, G_{MI}^7 , C^7 , F_{MA}^7 , $B^b_{MA}^7$, $E^b_{MA}^7$, $A^7(\#9)$, (D_{MI}^7) , D_{MI}^6 , $E^7(\#9)$

Solo on **A**

(Ending)

Chords: A_{MI}^6 , $F\#^7(\#5)$, B_{MI}^7 , E^7 , A_{MA}^7 , $A^7(\#5)$, D_{MI}^7 , G^7 , C_{MA}^7 , $C^7(\#5)$, F_{MI}^7 , B^b7 , $E^b_{MA}^7$, $E^b7(\#5)$, $G\#_{MI}^7$, $F\#_{MI}^{13}$, E_{MA}^7 , D_{MI}^9 , C_{MA}^7 , $B^b_{MA}^9(\#11)$, A_{MI}^9 , $A^b_{MI}^{13}$, G_{MI}^7 , F_{MI}^7 , C_{MI}^{11}

rit. al fine

(fine)

Melody is transcribed as played, the rhythm freely interpreted. Chords in parentheses are used for solos.

Veils

Richie Beirach

(As played by John Abercrombie)

Med. Jazz Waltz

A

mf (gtr. w/ pn.)

2.

B

mp

cresc.

f

last time: rit. to end

Velho Piano

Dori Caymmi
Paulo Cesar Pinheiro

Med.-Slow
Bossa
♩ = 75

(Intro)

Intro

(gtr.)

A

(voice)

Bm9 F#7(#5) Bm9 F#7(#5) Bm9 F#7(#5)

Bm9 G#7(#5) C#m9 G#7(#5) AMA7 G#m7 F#m9 G#m7 AMA7 Bb7 Bm9 F#7(#5)

Bm9 F#7(#5) Bm9 F#7(#5) Bm9 G#7(#5) C#m9 F#7(#5) Bm9 E7(b9) AMA7 A7 A6 A+ A

B

Ebm7 Ab7sus Ab7(b5) Dbm9 Ebm9 Fm7 Bbm9

Dm11 G7sus G7(b5) CMA9 F9 Bbm7 F7(b9)

C

Bm9 F#7(#5) Bm9 F#7(#5) Bm9 F#7(#5)

Bm9 G#7(#5) C#m9 G#7(#5) AMA7 G#m7

F#MI⁷ G#MI⁷ AMA⁷ B⁹SUS ⊕ EMA⁹ B⁹SUS

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

(Double-Time Samba)

⊕ EMA⁹ (synth., start 2nd x) B⁹SUS (voice)

Vamp & fade

optional Coda, take first time (no solos)

⊕ EMA⁹ B⁹SUS (synth.) EMA⁹ D#MI^{7(b5)} G#7(#5)

C#MI⁹ C#MI^(MA7) C#MI⁹ F#⁹ AMA⁷ G#MI⁷ F#MI⁷ EMA⁷

D FMI¹¹ B^{b7}SUS B^{b7(b5)} EbMA⁷ FMI⁹ GMI⁷ CMI⁹

EMI¹¹ A⁷SUS A^{7(b5)} DMA⁷ G⁹ CMI⁷ G^{7(#5)}

E C#MI⁹ G#7(#5) C#MI⁹ G#7(#5) C#MI⁹ G#7(#5)

C#MI⁹ B^{b7(#5)} EbMI⁹ B^{b7(#5)} C^bMA⁷ B^bMI⁷

AbMI⁷ B^bMI⁷ C^bMA⁷ Db⁹SUS

(Double-Time Samba)

G^bMA⁹ Db⁹SUS (voice)

Melodic rhythm is freely interpreted. (synth., start 2nd x)

Vamp & fade

Fast Swing

Wabash III

John Scofield

A $J = 229$

(tenor)

(gtr.)

D7

G7

B

G7

C7

D7

G7

C

C7

D7_{SUS4}

D7

Musical notation for the first system, consisting of two staves. The top staff contains a melodic line with a slur over the first two measures. The bottom staff contains a bass line with chords E_{MI}^7 and $D^7 F^\#$. The key signature has one sharp (F#).

D

Musical notation for the second system, starting with a boxed **D**. It consists of two staves. The top staff has a melodic line with a triplet of eighth notes in the second measure. The bottom staff has a bass line with chords G^7 and C^7 . The key signature has one sharp (F#).

Musical notation for the third system, consisting of two staves. The top staff has a melodic line with a slur and a fermata over the final note. The bottom staff has a bass line with chords D^7 and G^7 . The system ends with a **fine** marking.

alt. guitar line
at **A** 7 & 8:

Alternative guitar line for measures 7 and 8 of section A, shown on a single staff with a treble clef. It features a series of chords and melodic fragments.

alt. guitar line
at **D** 5 & 6:

Alternative guitar line for measures 5 and 6 of section D, shown on a single staff with a treble clef. It features a series of chords and melodic fragments.

Chords are for solos (no comping during the head).

Waltse for Dave

Med. Jazz Waltz

Chick Corea

$\text{♩} = 140$

A $C^{9(\#11)}$ $B^{7(\#5)}$ E^{MI^7} $B^{\flat 9(\#11)}$

(flute)

A^{MI^7} $F^{\#7(\#9)}$ B^{MI^7} B^7

G^{MA^7} $F^{\#MI^7}$ $F^{\circ 7}$ $D^{MA^7}/F^{\#}$

G^{MA^7} G^{13} $F^{\#7(\#9)}$ 1. $B^{7(\#5)}$ 2. $B^{7(\#5)}$

B E^{MA^7} B^{MI^7} E^{MA^7} B^{MI^7}

E^{MA^7} B^{MI^7} E^{MA^7} B^{MI^7}

$B^{\flat MI^7}$ $E^{\flat 7}$ $A^{MI^7(b5)}$ D^7

$G^{MI^7(b5)}$ $C^{13(b9)}$ $F^{\#MI^7(b5)}$ B^7

C E^{MI^7} $E^{\flat MA^7}$ D^{MI^7} $C^{\#MI^7}$

C^{MA^7} B^{MI^7} $B^{\flat MA^7}$ $A^{MI^7(11)}$

$G\#MI7(b5)$ $GMI\frac{6}{9}$ $F\#7(\#9)$ $FMI7$
 $EMI7(b5)$ $A7(b9)$ $DMI7$ GMI/D
 $DMI7$ GMI/D $\oplus DMI7$ GMI/D $DMI7$ $C\#7(\#9)$
 Solo on form (AABC)

$\oplus DMI7$ GMI/D $DMA7$
 rall.

Melody is somewhat freely interpreted.

What a Difference a Day Made

Lyric by Stanley Adams

Music by Maria Grever

Medium Ballad

NC. **A** GMI^7 C^9_{SUS} C^7 $FMA^7 B^b9$ AMI^7 (A^b0^7) $D^{7(+9)}$

What a dif-frence a day made, Twen-ty-four lit-tle hours brought the sun and the

GMI^7 C^9_{SUS} C^7 FMA^7 C^9_{SUS} FMA^7

flow - ers where there used to be rain. My yes - ter - day was

$EMI^7(b5)$ A^7 DMI $\%$

blue, dear, To - day I'm part of you, dear, My lone - ly nights are

DMI^7 G^7 DMI^7 G^7 GMI^7 C^7 break

through, dear, since you said you were mine. What a dif - frence a

B GMI^7 C^9_{SUS} C^7 $FMA^7 B^b9$ AMI^7 (A^b0^7) $D^{7(+9)}$

day makes, There's a rain - bow be - fore me, Skies a - bove can't be

GMI^7 C^9_{SUS} C^7 F^9 CMI^7 F^7

storm - y since that mo - ment of bliss, that thrill - ing kiss. It's heav - en

B^bMA^7 E^b9 FMA^7 A^b0^7

when you find ro - mance on your men - u, What a dif - frence a

GMI^7 C^7 F^6 $(AMI^7 D^7)$

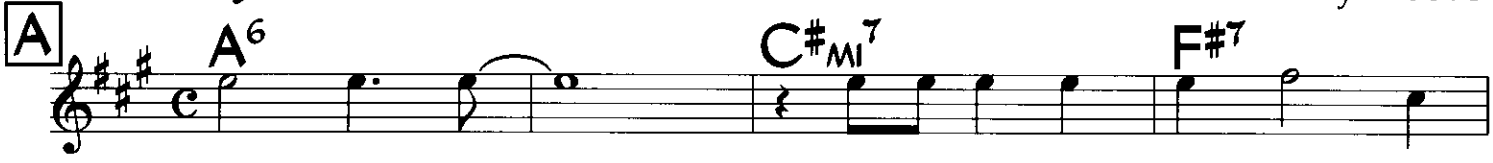
day made, and the dif - frence is you.

What a Little Moonlight Can Do


Fast Swing

Harry Woods

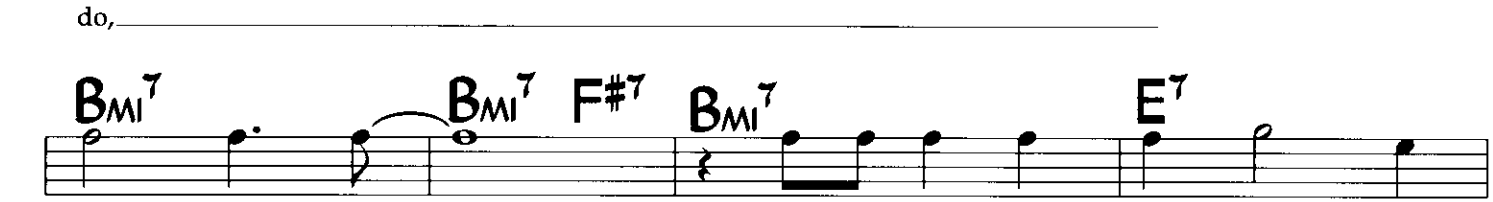
A



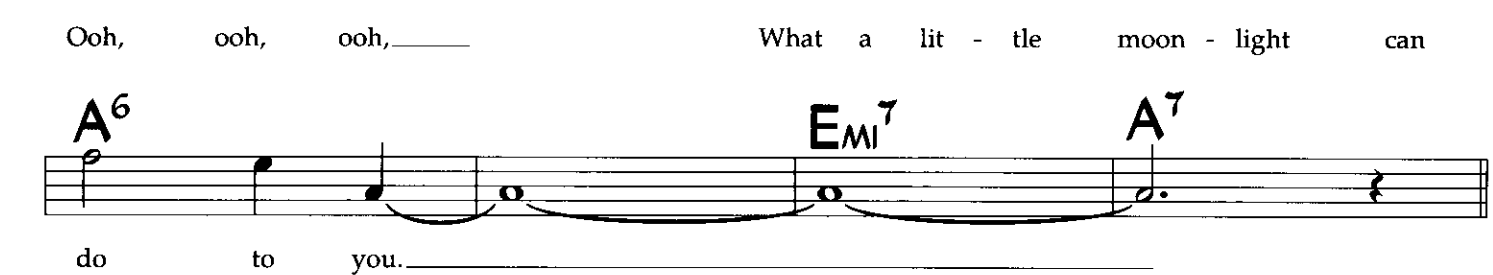
Ooh, ooh, ooh, _____ What a lit - tle moon - light can



do, _____




Ooh, ooh, ooh, _____ What a lit - tle moon - light can

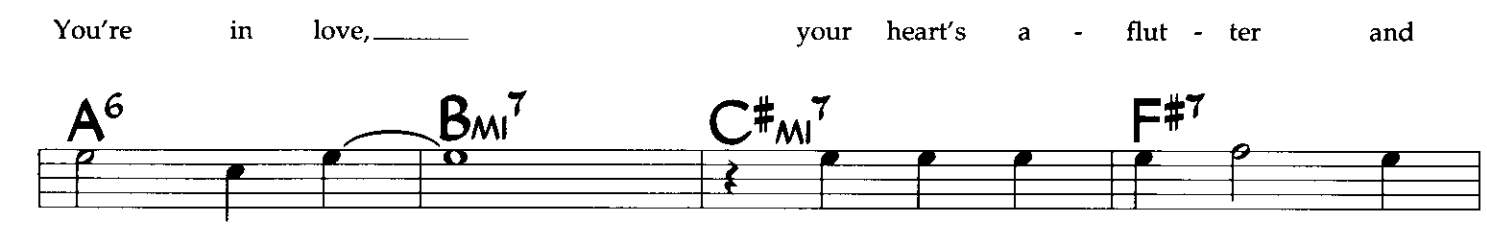


do to you. _____


B



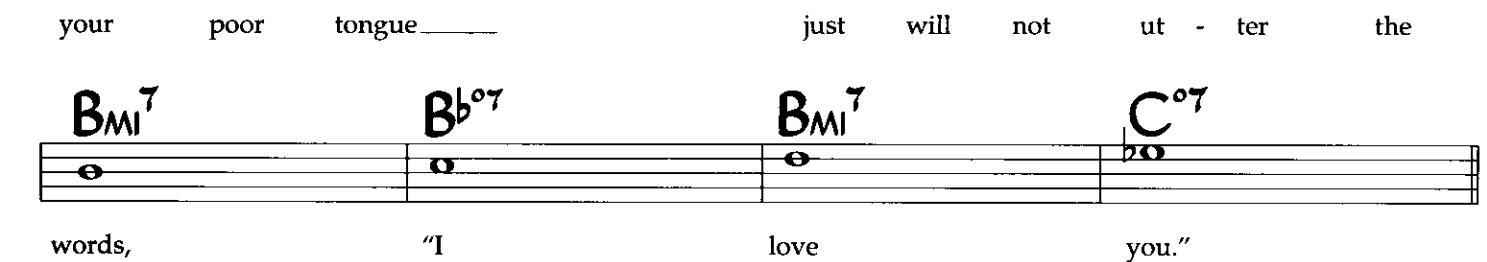
You're in love, _____ your heart's a - flut - ter and



all day long _____ you on - ly stut - ter, 'Cause



your poor tongue _____ just will not ut - ter the



words, "I love you."

C A^6 $C^\#_{MI}7$ $F^\#7$

Ooh, ooh, ooh, _____ What a lit - tle moon - light can

$B_{MI}7$ $E7$ $B_{MI}7$ $E7$

do, _____

$B_{MI}7$ $G^\#_{MI}7(b5)$ $C^\#7$

Wait a while, _____ till a lit - tle moon - beam comes

$F^\#_{MI}7$ $F7$ $E_{MI}7(11)$ $A7$

peep - ing through, _____

D $D_{MA}7$ $G9$

You'll get bold, _____ you can't re - sist her, And

A^6 $(G^\#7(+5) B_{MI}7)$ $G7$ $C^\#_{MI}7$ $F^\#7$

all you'll say _____ when you have kissed her is

$B_{MI}7$ $C^\#_{MI}7$ $F^\#7$ $B_{MI}7$ $E7$

ooh, ooh, ooh, _____ What a lit - tle moon - light can

A^6 $(B_{MI}7)$ $E7$

do. _____

Bars 13-16 of B may have an E pedal.

Med. Funk
Ballad

When All Is Said and Done

Billy Childs

$\text{♩} = 58$

(Intro) $E^b_{MA}^{(\#11)}$ $E_{MA}^{(\#11)}$ $E^b_{MA}^{(\#11)}$ $E^b_{MA}^{(\#11)}$ $G_{MA}^{(\#11)}$ $F^{\#}MI^{11(b5)}$ $B^{7(\#9)}$

mf (sample pn. comp.)

A C_{MA}^7 E $C_{MI}^{(MA7)}$ E^b $B^b_{MA}^7$ D F_{MA}^9 $C^{\#}$ $C_{MA}^{9(\#5)}$ $B^{13(b9)}$

mf (sop.)

$B^b_{MI}^6$ A $A^b_{MA}^{7(\#11)}$ $G^{7(\#9)}$ C_{MI}^{11} $A_{MI}^{11(b5)}$ $D^{7(\#9)}$

$G_{MA}^{9(\#5)}$ $F^{\#}MI^{11(b5)}$ F^7 B $B^b_{MA}^{7(add 13)}$ A^{13}_{SUS} $A^b_{MA}^{7(\#11)}$ G^{13}_{SUS}

F_{MI}^9 $E^{7(\#9)}$ $E^b_{13(\#11)}$ $D^b_{13(\#11)}$ D_{MA}^7

B G_{MI}^9 C D G_{MI}^9 C D E_{MI}^7 $F^{\#}MI^{11}$ $G^{\#}MI^{11}$

f

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

decresc.

C C_{MA}^7 E $C_{MI}^{(MA7)}$ E^b $B^b_{MA}^7$ D F_{MA}^9 $C^{\#}$ $C_{MA}^{9(\#5)}$ $B^{13(b9)}$ $B^b_{MI}^6$ $A^b_{MI}^6$

mf

$E^b_{MA}^{7(\#11)}$ E_{MA}^7 $E^b_{MA}^{7(\#11)}$ $G_{MA}^{(\#11)}$ $F^{\#}MI^{11(b5)}$ $B^{7(\#9)}$ $E^b_{MA}^{7(\#11)}$

Till cue (last x) On cue

Solo on form (ABC); *(fine)*
To end last solo, take "On cue" ending. **D.S. al fine**

Whenever Your Heart Wants to Sing

Music by Yutaka Yokokura & Jose Marino

Words by Tracy Mann

Medium Samba/Funk

♩ = 85 Half-Time Feel

(As sung by Kevyn Lettau, Arr'd by Dori Caymmi)

(Intro) C#13 SUS B13 SUS E^(add 9) G# F#^(add 9) A# C#13 SUS B13 SUS A13 SUS E^(add 9) G# F#^(add 9) A#

(synth.) (bass tacets till [A])

F#^(add 9) A# C#13 SUS D13 SUS FMA⁹ A GMA⁹ B

(Half-Time Feel)

A G13 CMA⁹ C#MI^{7(b5)} F#^{7(b9)} BMA⁹ B⁹ BbMI¹¹ Eb^{7(b9)}

I do sus - pect you know ex - act - ly how I feel,
One bird in flight draws a lone - ly cir - cle in the air,

DMI⁷ G13 C#MI^{7(b5)} F#^{7(b9)} G#MI⁹ EMA^{9(#11)}

Should I con - fess, my se - cret fan - ta - sy re - veal? Tell me if you're
May - be to - night when the spell of moon - light makes it clear. The touch of my

S: F13 SUS D13 SUS C13 SUS B^{7(b5)} E13 SUS

hap - py to be on your own or read - y to try the un -
hand in your hand starts a flow, Look - ing for some - where to

C#13 SUS B13 SUS A^{13(b9)} **(Samba)** B^{9(b5)} MI⁹ E⁹ SUS E^{7(b9)} G#7 A AMA⁹

known, Don't let me play the fool if you don't be - lieve you need me.
go, Just come for the ride to see what's in - side of me, and be - lieve.

1. G#⁹ SUS G#^{7(b9)} 2. C#⁹ SUS C# F#^(add 9) A# C#13 SUS B#13 SUS

When - ev - er your heart wants to sing, -
(etc.)

B B13 SUS C#⁹ SUS B F#^(add 9) A# C#13 SUS D13 SUS C#13(b9) C#^{7(b5)} F#MA⁹

flow - ers I will bring, When - ev - er your heart wants to cry, find me by your side.

F#MA⁹ C#13_{SUS} B¹³_{SUS} C#⁹_{SUS} B F#(add 9) A# C#13_{SUS} D¹³_{SUS}

When-ev-er your heart wants to dance, give me half a chance, When-ev-er your heart wants to fly,

D¹³_{SUS} C#13(b9) C#7(#5) F#MA⁹ B¹³(b9)

well then I'll be stand - ing by, Be your guide. *(synth. solo starts)*

C *(Synth. solo-- Samba)*
E^{6/9} B⁹_{SUS} E^{6/9} B^{b9}(#5)

A^{MA}⁹ G#MI⁷ F#MI⁹ B⁹_{SUS} E^{6/9}

Tell me if you're
D.S. al 2nd ending al Coda

(Samba)
F#MA⁹ B¹³_{SUS} C#⁹_{SUS} B F#(add 9) A#

When-ev-er your heart wants to sing, flow-ers I will bring, When-ev-er your heart wants to cry,

D¹³_{SUS} C#13(b9) F#MA⁹ (synth. solo behind vocal, till end) B¹³_{SUS} C#⁹_{SUS} C# B

find me by your side, When-ev-er your heart wants to dance, give me half a chance,

F#(add 9) A# D¹³_{SUS} C#13(b9) F#MA⁹

When-ev-er your heart wants to fly, well then I'll be stand - ing by. When-ev-er your heart wants to sing,

Vamp & fade

Lyric at letter B on the D.S.:

Whenever your heart wants to play, carry me away.
 Whenever your heart wants to dream, plan me in your scheme,
 Whenever your heart wants to laugh, I'll provide romance,
 Whenever your heart falls to me, I'll go happily.

Melodic rhythm at **A** is freely interpreted.

Use top lyric on D.S.

Lyric by:
William Engvick
Music by:
Alec Wilder
Morty Palitz

While We're Young

Medium Waltz

A

Songs were made to sing while we're young.

Ev 'ry day is

spring while we're young.

B

None can re - fuse, time

flies so fast, Too dear to

lose and too sweet to last.

C

Though it may be just for to - day,

Share our love we

A_{MI}⁷ **D**_{MI}⁷ **E**_{MI}^{7(b5)} **A**^{7(b9)}

must, while we may.

D **D**_{MI}⁷ **C**[#]_{MI}⁷ **C**_{MI}⁷ **F**⁷ **B**^b_{MA}⁷

So blue the skies, all

B^b_{MA}⁷ **E**^b₉ **F**⁶/_C **F**^o₇/_C

sweet sur - prise shines be - fore our

C⁹_{SUS} **C**⁷ **F**⁶ (**G**_{MI}⁷ **C**⁷)

eyes while we're young.

Whisper Not

Benny Golson

Medium Swing

(in 2) **A** D_{MI}^7 C B_{MI}^7 $E^{7(b9)}$ A_{MI}^7 G $F\#_{MI}^7$ $B^{7(b9)}$

E_{MI}^7 D 1. $F\#_{MI}^7$ $B^{7(b9)}$ E_{MI}^7 $F\#_{MI}^7$ G_{MI}^7 $A^{7(b9)}$

2. $F\#_{MI}^7$ $B^{7(b9)}$ E_{MI}^7 $F\#_{MI}^7$ G_{MI}^7 C^7

B B_{MI}^7 $(b5)$ (E^7) E^7 D E^7 $F\#G\#$ A_{MI}^7 (in 4) D^7

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

C (in 2) D_{MI}^7 C B_{MI}^7 $(b5)$ $E^{7(b9)}$ A_{MI}^7 G $F\#_{MI}^7$ $B^{7(b9)}$

E_{MI}^7 D $F\#_{MI}^7$ $B^{7(b9)}$ E_{MI}^7 D B^b7 A^7

Solo on AABC
After solos, continue to **D**

D (March-like) D_{MI}^7 C B_{MI}^7 $(b5)$ $E^{7(b9)}$ A_{MI}^7 G

F#MI^{7(b5)} B⁷ EMI⁷ EMI⁷/_D F#MI^{7(b5)} B⁷
 1. **EMI⁷ F#MI⁷ GMI⁷** 2. **EMI⁷ F#MI⁷ GMI⁷ C⁷**
 D.S. al Coda

EMI⁷ EMI⁷/_D A/C# CMI⁶ G/B B^{b13}
AMI⁷ B^{7(b9)} AMI⁷ EMI⁹

Counter-melody, bars 1-4 of **C** and **A** (2nd x)

Chord in parentheses is used for solos.
 Solos are in 4, no kicks.

Will You Say You Will

Med. Funk

$\text{♩} = 114$

(Intro) (E F#) Tacet

Vince Mendoza
(As played by Gary Burton)

A $D_{MA}^9 / F\#$ (vibes & gtr.)

B $F\#_{MI}^{11}$ $D_{MA}^9 / F\#$

C (Solos) $D_{MA}^9 / F\#$ $F\#_{MI}^9$ $D_{MA}^9 / F\#$ $F\#_{MI}^9$

After solos, D.S. al fine

Final chord may be played Asus/C#.
Final fermata is short on recording.

Will You Still Be Mine?

Lyric by:
Tom Adair
Music by:
Matt Dennis

Fast Swing

A

FMA⁷ **AMI⁷** **D⁷** **GMI⁷** **C⁷**

FMA⁷ **AMI⁷** **D⁷** **GMI⁷** **EMI^{7(b5)}** **A⁷**

DMI⁷ **G¹³**

A^bMI⁷ **Db⁷** **C^{7(#9)(#5)}** **FMA⁷** **D⁷** **GMI⁷** **C⁷**

B

FMA⁷ **AMI⁷** **D⁷** **GMI⁷** **C⁷**

A⁷ **DMI⁷**

DMI⁷ **G¹³**

A^bMI⁷ **Db⁷** **C^{7(#9)(#5)}** **F⁹_{SUS}** **F⁷**

C

B^bMA⁷ **E^b9**

FMA⁷ **A^bMI⁷** **Db⁷** **GMI⁷** **C⁷**

D F_{MA}^7 A_{MI}^7 D^7 G_{MI}^7 C^7

F_{MA}^7 A_{MI}^7 D^7 G_{MI}^7 $E_{MI}^{7(b5)}$ A^7

D_{MI}^7 G^{13}

G_{MI}^9 C^{13} F_{MA}^7 solo break (D^7) G_{MI}^7 C^7

Original melody is mostly quarter notes:

(etc.)

Original melody at C:

C

Letters B and D may be played like letter A
(except for last two bars of B).

Lyric:

When lovers make no rendezvous
To stroll along Fifth Avenue,
When this familiar world is through
Will you still be mine?

When cabs don't drive around the park,
No windows light the summer dark,
When love has lost its secret spark
Will you still be mine?

When moonlight on the Hudson's not romancy
And spring no longer turns a young man's fancy.

When glamour girls have lost their charms,
When sirens just mean false alarms,
When lovers heed no call to arms
Will you still be mine?

Willow

Paul McCandless

Med. Straight 1/8's

♩ = 204

GMI¹¹

Vamp till cue

A

(On cue)

GMI¹¹ (vibes)

(sop., melody)

Soprano solo on **A**, indef.
After solo, continue to **B**.

B (Vibes solo)

G_{MI}^{11} $E^b_{MA}^7 / D$ $E^b_{MA}^{7(\#5)} / D$ C_{MI}^{11} B^b / G^b

A_{MI}^{11} D_{MI}^{11} C^{13}_{SUS} E / C $B^b_{MA}^{7(\#11)}$

$B^b_{MA}^{7(\#5)} / A$ $G_{MI}^9(MA7) / b5$ $G^b_{MA}^{7(\#11)}$ $D^b^9_{SUS}$ F / D^b

C $D_{MA}^9 / F^\#$ $C^\# / F^\#$ B_{MI}^{11} $B_{MA}^9 / D^\#$ $B_{MI}^9(MA7) / b5$

$E^b^9_{SUS}$ $G_{MI}^9(MA7) / b5$ $F^\#_{SUS}$ G_{MI}^{11}

$E^b_{MA}^7 / D$ $E^b_{MA}^{7(\#5)} / D$ C_{MI}^{11} $A^b_{MA}^{7(\#11)}$ D / B^b

After solo, D.C. al Coda

A_{SUS} $A^{(add 9)}$ F / A $F^\# / A$ (last x)

Vamp & fill till cue

Melody is played by soprano (bottom line).
 Last 4 bars of A may be played as 4 bars of Asus for the head.

Wind Sprint

John Patitucci

Med. Funk

♩ = 126

(synth.)

1, 2.

3.

$E^b_{MA} 7^{(\#11)} (\#5)$

$E^b_{MA} 7^{(\#11)} (\#5)$

$E^b_{MA} 7^{(\#11)} (\#5)$

$E^b_{MA} 7^{(\#11)} (\#5)$

(ten. & synth.)

$E^b_{MA} 7^{(\#11)} (\#5)$

$E^b_{MA} 7^{(\#11)} (\#5)$

(ten. & synth.)

$G_{SUS}^{(MA7)}$ $A^{13(\#11)}$ $E^b_{MA7(\#5)}$ D G F F B^b $D_{MI^{11}}$ $C_{MI^{11}}$ $G^{(add9)}$ B $B^b_{13(\#11)}$

A_{MI7} $G^{(add9)}$ $A^{(add9)}$ A^b_{MA7} F G E^b F $E^b_{6/9}$ $(add MA7)$

G D B $D^{\#}$ B^7 $D^{\#}$ E_{MI7} F G

C_{MA7} $B^7(\#9)$ E_{MI7} F^6_{9} $(add MA7)$

(Solos)
 E $B^7(\#9)$ E_{MI7} F B^b_{MA7} C A^b_{MA7} B^b

F_{MA7} G E^b_{MA7} F $E^b_{6/9}$ $(add MA7)$ D^b_{MA7} $(\#11)$ E^b_{MA7} $(\#5)$ D

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

F^6_{9} $(add MA7)$ (synth.) **(On cue)** [] drum fill
 Vamp till cue (fermata)

Med. Jazz Waltz

Windows

Chick Corea

A $C\sharp MI^7$ $B\flat MI^7(b5)$

(flute)

$B\flat MI^7(b5)$ $E\flat^7$ $A\flat MI^7$

E^9_{SUS} $G\flat MA^7(\#11)$

$G\flat MA^7(\#11)$ (pn.)

B $B\flat^7$ $C\flat^7$ $B\flat^7$ $C\flat^7$

$B\flat^7$ $C\flat^7$ $B\flat^7$ $C\flat^7$ $B\flat^7$

C $G\flat MA^7$ $F MI^7$ $E\flat MI^7$ $E\flat MI^7$ $D\flat$ $C MI^7(b5)$ $B\flat$

F^7 A F^7 $B\flat MI$ $B\flat MI^7$ $A\flat$ $E\flat^7$ G $E\flat^7$

$G\flat MA^7$ $F MI^7$ $E\flat MI^7$ $D^9(\#11)$

Solo on form (ABC)

(Ending) $D\flat MA^7$ $E\flat MI^7$ $D\flat$ $(3x's)$ $D\flat MA^7$ $D MA^9(\#11)$ $D\flat MA^7$

(fill)

Alternate changes for solos at letter **C**:

$E\flat MI^7$ $C MI^7(b5)$ F^7 $B\flat MI^7$ $E\flat^7$ $E\flat MI^7$ $D^9(\#11)$

On cue

(ten. fills)

$F\sharp MI^7$ $G\sharp MI^7 / F\sharp$ 1-3. $F\sharp MI^7$ $G\sharp MI^7 / F\sharp$ 4. $F\sharp MI^7$ $G\sharp MI^7 / F\sharp$

molto rit. (ten.) D.S. al Coda

Detailed description: This musical staff shows a sequence of tenor fills. It begins with a box labeled 'On cue' above the first measure. The first measure contains a slash and is labeled '(ten. fills)'. The second measure has a slash and the chord $G\sharp MI^7 / F\sharp$. The third measure has a slash and the chord $F\sharp MI^7$. The fourth measure has a slash and the chord $G\sharp MI^7 / F\sharp$. The fifth measure has a slash and the chord $F\sharp MI^7$. The sixth measure has a slash and the chord $G\sharp MI^7 / F\sharp$. The seventh measure contains a treble clef, a quarter rest, and a quarter note, labeled '(ten.)'. The eighth measure contains a treble clef, a quarter rest, and a quarter note, labeled '(ten.)'. The staff ends with a double bar line. The tempo marking 'molto rit.' is placed below the fifth measure, and 'D.S. al Coda' is placed below the eighth measure.

(sample tenor fill)

$F\sharp MI^7$ $G\sharp MI^7 / F\sharp$ $F\sharp MI^7$ $G\sharp MI^7 / F\sharp$ $F\sharp MI^7$

3

Detailed description: This musical staff shows a 'sample tenor fill'. It begins with a treble clef and a common time signature. The first measure has the chord $F\sharp MI^7$. The second measure has the chord $G\sharp MI^7 / F\sharp$. The third measure has the chord $F\sharp MI^7$. The fourth measure has the chord $G\sharp MI^7 / F\sharp$. The fifth measure has the chord $F\sharp MI^7$. The sixth measure has the chord $G\sharp MI^7 / F\sharp$. The seventh measure has the chord $F\sharp MI^7$. The eighth measure has a treble clef, a quarter rest, and a quarter note. The staff ends with a double bar line. A bracket with the number '3' is placed below the sixth and seventh measures.

Woody 'n You

Dizzy Gillespie

Fast Bop

A $A_{MI}^{7(b5)}$ $D^{7(\#9)}$ $G_{MI}^{7(b5)}$ $C^{7(\#9)}$

$F_{MI}^{7(b5)}$ $B^b_{7(\#9)}$ $E^b_{MA}^7$

B $B^b_{MI}^7$ E^b_7 $B^b_{MI}^7$ E^b_7 $B^b_{MI}^7$ E^b_7 $A^b_{MA}^7$

C_{MI}^7 F^7 C_{MI}^7 F^7 C_{MI}^7 F^7 $(B^b_7) B^b_{MA}^7$

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

$F_{MI}^{7(b5)}$ $B^b_{7(\#9)}$ $E^b_{MA}^7$

Alternate changes for soloing at **B**:

$B^b_{MI}^7$ E^b_7 B_{MI}^7 E^7 $B^b_{MI}^7$ E^b_7 $A^b_{MA}^7$

C_{MI}^7 F^7 $C^{\#}_{MI}^7$ $F^{\#7}$ C_{MI}^7 F^7 $B^b_{MA}^7$

Chord in parentheses is optional.

Med. Straight 8th's

Words

Mike Stern

(As played by Bob Berg)

d = 61 (Intro) C^bMA^7 A^bMI^7

(gtr.) G^bMA^7 B^bMI^7 CMI^7 CMI^7 DMI^7 C E (tenor)

A C E F G^7 D C C E F G^7 D C $B^{\circ 7}$

$(B^{\circ 7})$ E^b F^7 C B^b B^b D E^b D^b CMI^7

F^7 A^b B^b $A^{\circ 7}$ D^b B^bMI^7

C^bMA^7 A^bMI^7

G^bMA^7 B^bMI^7 CMI^7 CMI^7 DMI^7 C E

2. F^7 A^b A^b D^b B^bMI^7 A^bMI^7 A^b B^bMI^7 A^b

FMI^7 A^b/C B^{13} D^b E^bMI D^b B^bMI G^b E^bMI^7 D^b C^b

A^b D^b E^b7 B^b A^b G^bMA^7

$G^b_{MA}7$

$C^b_{MA}7$ $A^b_{MI}7$ $C_{MI}7$ $D_{MI}7$

B C/E (Solo) F G^7/D C

C/E F G^7/D C

B^b/D E^b F^7/C B^b_{SUS} B^b

B^b/D E^b F^7/C B^b_{SUS} B^b

A^b/C D^b E^b7/B^b A^b

A^b/C D^b $B^b_{MI}7$

$C^b_{MA}7$

(gtr., under solo) $A^b_{MI}7$

1. $G^b_{MA}7$ $B^b_{MI}7$ $C_{MI}7$ $C_{MI}7$ $D_{MI}7$

2. $G^b_{MA}7$

(end solo)
(turn page) V.S.

C

D

(Vamp, fill & fade)

Medium Latin

You Fascinate Me So

Lyric by Carolyn Leigh

Music by Cy Coleman

A DMA^7

I have a feel - ing that be - neath that lit - tle ha - lo on your no - ble head _____

DMA^7

There lies a thought or two the dev - il might be in - t'rest - ed to

$BbMA^7$

know, _____ You're like the fin - ish of a

$BbMA^7$

nov - el that I'll fin - ily have to take to bed, _____

(Swing) EMI^7 A^7 DMA^7 EMI^7 A^7

You fas - ci - nate me so. _____

B (Latin) DMA^7

I feel like Chris - to - pher Co - lum - bus when I'm near e - nough to con - tem - plate _____

DMA^7

The sweet ge - og - ra - phy de - scend - ing from your eye - brow to your

$BbMA^7$

toe, _____ The pos - si - bil - i - ties are

$BbMA^7$ DMA^7 $F\#MI^7$ B^7 3

more than I can pos - si - bly e - nu - mer - ate _____ That's why you

E_{MI}⁷ **A⁷** **D⁶ (Swing)**

fas - ci - nate _____ me so. _____ So

C **B^bMA⁷** **E^b9**

ser - mon - ize and preach to me, _____

D^{MA}⁷ **E_{MI}⁷** **A⁷**

Make your sanc - ti - mon - i - ous lit - tle speech to me. _____

D **D^{MA}⁷ (Latin)**

But oh, my dar - ling, you'll for - give my in - a - bil - i - ty to con - cen - trate, _____

D^{MA}⁷

I think I'm deal - ing with a pow - der keg that's just a - bout to

B^bMA⁷ **B^bMA⁷ (Swing)**

blow, _____ Will the end re -

B^bMA⁷ **D^{MA}⁷** **G^{MA}⁷** **C[#]MI⁷ (b5)** **F[#]7** **⊕**

sult de - flate me, or will you an - ni - hi - late me?

B_{MI}⁷ **E_{MI}⁷** **A⁷** **D⁶** **(E_{MI}⁷ A⁷)**

You fas - ci - nate me so. _____

Solo on Form (ABCD)

⊕ **B_{MI}⁷** **E_{MI}⁷** **A⁷** **B_{MI}⁷** **E_{MI}⁷** **A⁷**

You ag - gra - vate me, you ir - ri - tate me,

B_{MI}⁷ **E_{MI}⁷** **A⁷** **D⁶**

you fas - ci - nate me so. _____

Med. Samba

You're Everything

Music: Chick Corea
Lyric: Neville Potter

$\text{♩} = 136$ (Intro) $B^{(add 9)}$ $F\#MI^7$ **2**

A BMA^7 $BbMI^6$ AMA^7 $G\#^7$

In my life, _____ noth - ing seems _____ so

$F\#MI^7$ AMA^7 Bb^9sus AMI^7

right as to be _____ with you; _____ And

$G\#MI^7$ GMI^7 C^9 $F\#MI^7$

when I'm _____ with you I al - ways sing,

B^7 EMA^7 EMI^7

you're ev - 'ry - thing. _____ And as _____

B BMA^7 $BbMI^6$ AMA^7 $G\#^7$

time goes by, _____ float - ing like _____ a bird _____

$C\#MI$ FMA^7/C $BMA^{7(\#5)}$ Bb^7

_____ am I; e - ven song _____ birds

A^{13} $G\#7(\#9)$ G^9 $F\#7(b9)$

seem all to sing, you're ev - 'ry -

BMA^7 $F\#MI^7$ BMA^7 $GMA^{7(\#5)}$

thing. Oh,

C $G^b_{MA}7$ $F7$ B^b_{MI} $E^b_{MI}7$

days are so much fun for those who know that in love all life's a

B^b_{MI} $A^{7(\#9)}$ $A^{7(b9)(\#5)}$ $D_{MA}7$ $C^{\#7(\#5)}$

game; And as we go

$F^{\#}_{MI}7$ $B7$ $E_{MA}7$ $E_{MI}7$

danc - ing through the sun in love. And as

D $B_{MA}7$ $B^b_{MI}6$ $A_{MA}7$ $G^{\#7}$

time goes by, float - ing like a bird

$C^{\#}_{MI}$ $F_{MA}7$ $B_{MA}^{7(\#5)}$ B^b7

am I; e - ven song birds

A^{13} $G^{\#7(\#9)(\#5)}$ G^9 $F^{\#7(b9)}$

I know all sing, you're ev - 'ry -

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

thing.

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

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

(On cue)

Vamp & scat till cue (pn. & fl.)

$F^{\#}_{MI}7$ $B_{MA}7$ $F^{\#}_{MI}7$ $B_{MA}7$ $F^{\#}_{MI}11$

(add voice on 'oh')

You're Everything (Instrumental)

Med. Samba

$\text{♩} = 136$

(Intro)

1st x: pn.

2nd x: add bs. & dr.

B^(add 9)

F[#]Mⁱ7

2

A

(pn. & fl., melody)

B

(pn. & fl.-- behind vocal)

(pn. & fl.-- behind vocal)

(flute)

(flute-- behind vocal)

C

Chords: G^bMA^7 , F^7 , B^bMI , E^bMI^7

Chords: B^bMI , $A^{7(\#9)}$, $A^{7(b9)(\#5)}$, DMA^7 , $C\#^{7(\#9)(\#5)}$

Chords: $F\#MI^7$, B^7 , EMA^7 , $E MI^7$

D

Chords: BMA^7 , B^bMI^6 , AMA^7 , $G\#^7$

(fl. pn.)

(pn. & fl.-- behind vocal)

Chords: $C\#MI$, FMA^7 , $BMA^{7(\#5)}$, B^b7

Chords: A^{13} , $G\#^{7(\#9)(\#5)}$, G^9 , $F\#^{7(b9)}$

(add pn.)

Chords: BMA^7 , $F\#MI^7$, BMA^7 , $F\#MI^7$

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

Chords: BMA^7 , $F\#MI^7$, BMA^7 , $F\#MI^7$, BMA^7 , $F\#MI^7$

(On cue)

Vamp & fill till cue (piano w/ fl. & va b.)

Chords: $F\#MI^7$, BMA^7 , $F\#MI^7$, BMA^7 , $F\#MI^{11}$

Instrumental melody is played on the recording after the vocal melody, in place of solos;
It is transcribed as played, and differs from vocal melody (see vocal chart).

You're My Everything

Lyric by Mort Dixon and Joe Young

Music by Harry Warren

Medium Swing

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Medium Swing'. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are: 'You're my ev - 'ry - thing un - der - neath the sun, You're my'. The second staff continues the lyrics: 'ev - 'ry - thing rolled up in - to one. You're my'. The third staff continues: 'on - ly dream my on - ly real re - al - i - ty, you're my'. The fourth staff continues: 'i - dea of a per - fect per - son - al - i - ty. You're my'. The fifth staff begins with a section marker 'B' in a box and continues the lyrics: 'ev - 'ry - thing, ev - 'ry - thing I need, You're the'. The sixth staff continues: 'song I sing and the book I read. You're a -'. The seventh staff continues: 'way be - yond be - lief, and just to make it brief, you're my'. The eighth staff concludes the lyrics: 'win - ter, sum - mer, spring, my ev - 'ry - thing.'.

Chords shown above the staff include: A^7 , (B_{MI}^7) , A , D_{MA}^7 , (B_{MI}^7) , $A_{MI}^7 D^7$, $G^{\#MI} C^{\#7}$, $F^{\#MI} B^7$, E_{MI}^7 , A^7 , $G_{MI} (MA^7)$, $F^{\#MI} C^{\#7}$, B^b9 , E_{MI}^7 , $C^{\#MI} 7(b5)$, $F^{\#7}$, B_{MI}^7 , E^9 , E_{MI}^7 , A^7 , (B_{MI}^7) , D_{MA}^7 , $G^{\#7}$, $G^9(\#11)$, $G^{\#MI} C^{\#7}$, $F^{\#MI} B^7$, E_{MI}^7 , $C^{\#MI} 7(b5)$, $F^{\#7}$, B_{MI}^7 , B^b13 , $A_{MI}^7 D^7$, G_{MA}^7 , C^9 , $F^{\#MI} C^{\#7}$, F_{MI}^7 , E_{MI}^7 , A^7 , $B^b_{MA}^7$.

Lyrics: You're my ev - 'ry - thing un - der - neath the sun, You're my ev - 'ry - thing rolled up in - to one. You're my on - ly dream my on - ly real re - al - i - ty, you're my i - dea of a per - fect per - son - al - i - ty. You're my ev - 'ry - thing, ev - 'ry - thing I need, You're the song I sing and the book I read. You're a - way be - yond be - lief, and just to make it brief, you're my win - ter, sum - mer, spring, my ev - 'ry - thing.

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 cassette records which follow. Often other recordings were listened to but are not listed if they added no new information to the charts.

A number of other sources used are not listed here. These include fake books, legal and illegal, (never used as primary sources for chord progressions), composers' approval of lead sheets we sent them, and suggestions from local musicians who proofread the book.

AFRO-CENTRIC - Joe Henderson's "Foresight". Composer added alternate changes.

AFTER THE RAIN - John Coltrane's "Impressions". McCoy Tyner confirmed time signature.

AFTER YOU'VE GONE - Published sheet music; Ella Fitzgerald & Count Basie's "A Perfect Match", Teddy Wilson's "Live At Santa Tecla", Bill Holman's "Big Band In Jazz Orbit".

AIN'T MISBEHAVIN' - Published sheet music; Fats Waller's "Piano Solos, 1929-1941", Dizzy Gillespie's "Dizzy At Home And Abroad", Joe Williams on anthology "The World's Greatest Music - Jazz".

ALONG CAME BETTY - Art Blakey's "Art Blakey & The Jazz Messengers". Benny Golson/ Art Farmer & the Jazztet's "Another Get Together", Pat Martino's "Consciousness".

ASA - Manhattan Transfer's "Brasil", Djavan's "Meu Lado".

AVANCE - The Yellowjackets' "Politics". Composer's input.

BABY IT'S COLD OUTSIDE - Published sheet music; Ray Charles and Betty Carter's "Ray Charles & Betty Carter".

BAJA BAJO - Composer's lead sheet; John Patitucci's "John Patitucci".

BASS BLUES - John Coltrane's "John Coltrane" (Prestige double album).

BEAUTY AND THE BEAST - Composer's lead sheet; Wayne Shorter's "Native Dancer".

BESSIE'S BLUES - John Coltrane's "Crescent".

BLACK AND BLUE - Published sheet music. Carmen McRae's "Live At Birdland West", Dinah Washington's "Fats Waller Songbook".

BLACK COFFEE - Published sheet music; Sarah Vaughan's "Sassy Swings The Tivoli", Diane Schuur's "Pilot Of My Destiny", Sonny Criss' "This Is Criss".

BLUES FOR ALICE - Charlie Parker's "The Complete Dial Recordings", Roland Kirk's "We Free Kings".

BLUES FOR YNA YNA - Gerald Wilson's "You'd Better Believe It".

BODY AND SOUL - Published sheet music; Coleman Hawkins' "Body And Soul", Billie Holiday's "The Silver Collection", Stan Getz's "Stan Getz Plays", Bill Evans' "Affinity", Freddie Hubbard's "Here To Stay", John Coltrane's "Coltrane's Sound".

BOLIVIA - Cedar Walton's "Eastern Rebellion".

THE BOY NEXT DOOR - Published sheet music; Bill Evans' "Live At Shelly's Manne Hole", Bill Evans' "Explorations", "The Complete Sarah Vaughan - Vol. 1", "Introducing Johnny Griffin".

BYE BYE BLACKBIRD - Published sheet music; Miles Davis' "Round Midnight", Miles Davis' "Friday Night At The Blackhawk - Vol. 1", Bill Henderson's "The Best Of Bill Henderson Sings".

CAFE - Composer's lead sheet; Egberto Gismonti's "Sol Do Meio Dia".

CAPIM - Manhattan Transfer's "Brasil", Djavan's "Luz".

CASA FORTE - Sergio Mendez' "Fool On The Hill", Elis Regina's "The Art Of Elis Regina", Flora Purim's "Stories To Tell".

CENTRAL PARK WEST - John Coltrane's "Coltrane's Sound".

CHARMED CIRCLE - Cedar Walton's "Animation".

CHEROKEE - Published sheet music; Clifford Brown's "Study In Brown", Charlie Parker's "First Recordings", Art Pepper's "Live At The Village Vanguard", Ron McCroby's "The Other Whistler", Wynton Marsalis' "Standard Time - Vol. 1".

A CHILD IS BORN - Thad Jones' "Mean What You Say", Jon Faddis' "Legacy", Stan Getz' "Poetry".

CHOICES - Composer's lead sheet; Michael Brecker's "Michael Brecker".

CHROMAZONE - Composer's lead sheet; Mike Stern's "Time In Place".

CLOCKWISE - Cedar Walton's "Piano Solos", Bobby Hutcherson's "Conception - The Gift Of Love".

COLD DUCK TIME - Eddie Harris and Les McCann's "Swiss Movement".

CRISS CROSS - Composer's lead sheet; Ray Obiedo's "Perfect Crime".

DAY BY DAY - Published sheet music; Frank Sinatra's "Come Swing With Me", Sarah Vaughan's "The Complete Sarah Vaughan on Mercury - Vol. 3", The Four Freshmen's "In Person", Eddie "Lockjaw" Davis' "Trackin'".

DEAR LORD - John Coltrane's "His Greatest Years".

DEE SONG - Composer's lead sheet; Enrico Pieranunzi's "Deep Down".

DELGADO - Eddie Gomez' "Discovery".

DETOUR AHEAD - Composer's lead sheet; Bill Evans' "The Village Vanguard Sessions", Billie Holiday's "Billie's Blues", Bob Brookmeyer's "Oslo".

DEVIL MAY CARE - Composer's lead sheet; Meredith D'Ambrosia's "It's Your Dance", Bob Dorough's "Yardbird Suite", Miles Davis' "Basic Miles".

DJANGO - Publisher's lead sheet; Modern Jazz Quartet's "Django", Michel Legrand & Miles Davis' "Legrand Jazz", Roland Kirk's "I Talk With The Spirits".

DOCE PRESENCA - Ivan Lins' "Doce Presenca".

41. DOGS IN THE WINE SHOP - Composer's lead sheet and input; Michael Brecker's "Now You See It, Now You Don't".
42. DON'T FORGET THE POET - Composer's lead sheet; Enrico Pieranunzi's "Deep Down".
43. THE DUKE - Published sheet music, published transcription, composer's input; Dave Brubeck's "Newport '58", Miles Davis & Gil Evans' "Miles Ahead - Miles Davis Plus 19".
44. ECAROH - Composer's lead sheet; Art Blakey's "Art Blakey & The Jazz Messengers" (with Horace Silver).
45. EQUINOX - John Coltrane's "Coltrane's Sound".
46. ESCHER SKETCH - Composer's input; Michael Brecker's "Now You See It, Now You Don't".
47. ETERNAL CHILD - Composer's lead sheet; Chick Corea's "Eye Of The Beholder".
48. EXACTLY LIKE YOU - Published sheet music; Sarah Vaughan's "The Complete Sarah Vaughan on Mercury - Vol. 1", "Teddy Wilson Revisits the Goodman Years", Dizzy Gillespie's "Diz & Getz".
49. EXPRESSION - John Coltrane's "Expression".
50. FALLING GRACE - Published sheet music and composer's input; Chick Corea and Gary Burton's "Crystal Silence", Bill Evans' "Intuition", "Chick Corea & Gary Burton in Concert - Zurich, Oct. 29, 1979".
51. FILTHY McNASTY - Composer's lead sheet; "The Best Of Horace Silver".
52. FIVE HUNDRED MILES HIGH - Composer's lead sheet; Chick Corea's "Light As A Feather".
53. FLAMINGO - Published sheet music; Jimmy Smith's "The Sermon", Carmen McRae's "Birds Of A Feather", Oscar Peterson's "Oscar Peterson Featuring Stephane Grappelli".
54. FLY ME TO THE MOON - Published sheet music; "The Oscar Peterson Trio Plays", "Jim Hall & Red Mitchell", Frank Sinatra's "Sinatra At The Sands", "Hampton Hawes Live At The Great American Music Hall", Oscar Peterson's "Tristeza".
55. FOREVER - Eddie Gomez' "Power Play".
56. FREEDOM JAZZ DANCE - Eddie Harris' "Steps Up", Miles Davis' "Miles Smiles", Eddie Harris' "Playing With Myself", Woody Herman's "Giant Steps", Miroslav Vitous' "Mountain In The Clouds", Eddie Jefferson's "Main Man".
57. FRIDAY NIGHT AT THE CADILLAC CLUB - Bob Berg's "Short Stories", composer's input.
58. FRIENDS - Composer's lead sheet; Chick Corea's "Friends".
59. GERALDINE - The Yellowjackets' "The Spin", composer's input.
60. GERTRUDE'S BOUNCE - Publisher's lead sheet; Clifford Brown's "Clifford Brown & Max Roach at Basin Street".
61. GET HAPPY - Published sheet music; Clifford Brown's "Alternate Takes", "Tommy Flanagan Plays the Music of Harold Arlen", Bud Powell's "The Genius of Bud Powell", "Ella Fitzgerald Sings The Harold Arlen Songbook - Vol. 2".
62. GIANT STEPS - Published sheet music; John Coltrane's "Giant Steps".
63. GOT A MATCH? - Composer's lead sheet; Chick Corea's "Elektric Band".
64. GREGORY IS HERE - Composer's lead sheet; Horace Silver's "In Pursuit Of The 27th Man".
65. GROWING - Composer's lead sheet; John Patitucci's "John Patitucci".
66. HARLEM NOCTURNE - Published sheet music; Mel Torme's "Songs Of New York", Earl Bostic's "14 Original Greatest Hits", Sonny Stitt's "Symphony Hall Swing".
67. HI-FLY - Publisher's lead sheet; Cannonball Adderley's "Cannonball Adderley Quintet In San Francisco", Randy Weston's "Little Niles", Richie Cole's "Hollywood Madness".
68. HONEYSUCKLE ROSE - Published sheet music; Sarah Vaughan's "Sassy Swings The Tivoli", Duke Ellington's "The Private Collection - Vol. 6 Dance Dates, California 1958", Fats Waller's "The Complete Fats Waller, Vol. 1".
69. HORACESCOPE - Composer's lead sheet; Horace Silver's "Horacescope".
70. I BELIEVE IN YOU - Published sheet music; Frank Sinatra & Count Basie's "It Might As Well Be Spring", Bill Evans' "Empathy", Roland Kirk's "Domino".
71. I HADN'T ANYONE TIL YOU - Published sheet music; Billie Holiday's "Compact Jazz - Billie Holiday", "Mel Torme and the Mel-Tones", Sarah Vaughan's "Sassy Swings The Tivoli".
72. I THOUGHT ABOUT YOU - Arranger's lead sheet; Bob Berg's "In The Shadows".
73. ILL WIND - Published sheet music; Lee Morgan's "Cornbread", Horace Silver's "Further Explorations", Billie Holiday's "Compact Jazz - Billie Holiday", Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 2", "Tommy Flanagan Plays The Music Of Harold Arlen".
74. ILLUMINADOS - Ivan Lins' "Maos".
75. I'LL BE AROUND (1st version) - Chaka Khan's "C.K.". (Standard version) Published sheet music; Frank Sinatra's "In The Wee Small Hours Of The Morning", Billie Holiday's "Lady In Satin", Art Farmer's "Blame It On My Youth".
76. I'LL GET BY - Published sheet music; John Coltrane's "The Stardust Sessions", Billie Holiday's "The Quinessential Billie Holiday - Vol 4. "
77. I'M GLAD THERE IS YOU - Published sheet music; Stan Getz' "Stan Getz & The Oscar Peterson Trio", Sarah Vaughan's "The Complete Sarah Vaughan on Mercury - Vol. 1", Bobbe Norris' "Hoisted Sails", Mark Murphy's "Bridging A Gap".
78. IMPRESSIONS - Published sheet music; John Coltrane's "Impressions"; John Coltrane's "Live In Paris".
79. IN THE WEE SMALL HOURS OF THE MORNING - Art Blakey's "Caravan", Frank Sinatra's "In The Wee Small Hours Of The Morning", Wynton Marsalis' "Standard Time - Vol 3", "Ben Webster with the Pscar Peterson Trio", Joe Pass' "Sound Project".
80. IN YOUR OWN SWEET WAY - Published sheet music, published transcription; "The New Dave Brubeck Quartet Live At Montreux", "Dave Brubeck and J & K at Newport", Miles Davis "Chronicle", Bill Evans' "The Second Trio", Pharoah Sanders' "A Prayer Before Dawn".
81. ISFAHAN - Composer's lead sheet, publisher's lead sheet (from Smithsonian Ellington Collection); Duke Ellington's "The Far East Suite", Duke Ellington's "The Private Collection - Duke & Strayhorn, Vol. 4", Gary Burton's "Easy As Pie", Art Farmer's "Some thing To Live For".
82. IT DON'T MEAN A THING (If It Ain't Got That Swing) - Published sheet music; Ella Fitzgerald & Duke Ellington's "Ella Fitzgerald Sings The Duke Ellington Songbook", Duke Ellington & Louis Armstrong's "The Great Reunion", Ernestine Anderson's "Hello Like Before", Helen Merrill & Stan Getz' "Just Friends", Sarah Vaughan & Duke Ellington's "Sarah Vaughan Sings The Duke Ellington Songbook - Vol. 2".

1. IT'S ONLY A PAPER MOON - Published sheet music; Miles Davis' "Chronicles", Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 2", Oscar Peterson's "With Respect To Nat", Dexter Gordon's "The Other Side Of 'Round Midnight".
2. IT'S THE TALK OF THE TOWN - Published sheet music; Dizzy Gillespie & Stan Getz' "Diz & Getz", Houston Person's "It's The Talk Of The Town", "The Soulful Moods of Gene Ammons", Helen Humes' "It's The Talk Of The Town".
3. IT'S YOU - Published transcription; Dave Sanborn & Bob James' "Double Vision".
4. I'VE GOT THE WORLD ON A STRING - Published sheet music; "Oscar Peterson Plays The Harold Arlen Songbook", Teddy Wilson's "Three Little Words", Sarah Vaughan's "How Long Has This Been Going On", Ella Fitzgerald's "The Harold Arlen Songbook - Vol 1".
5. I'VE GOT YOUR NUMBER - Published sheet music; Jackie & Roy's "We Got It", Ella Fitzgerald's "Whisper Not", "The Roland Kirk Quartet Meets The Benny Golson Orchestra".
6. I'VE NEVER BEEN IN LOVE BEFORE - Published sheet music; Art Farmer's "Early Art", Frank Sinatra's "Sinatra '65", Kenny Burrell's "A La Carte", Oscar Peterson's "The Trio".
7. JACOB'S LADDER - Cedar Walton's "Animation", Cedar Walton's "The Trio".
8. THE JOINT IS JUMPIN' - Published sheet music; Fats Waller's "Golden Pieces of Fats Waller", Clark Terry's "Ain't Misbehavin'".
9. JORDU - Publisher's lead sheet; Clifford Brown's "The Immortal Clifford Brown".
10. JUNTOS - Publisher's lead sheet; Ivan Lins' "Juntos".
11. KILLER JOE - Published sheet music; Benny Golson's "Meet The Jazztet", Quincy Jones' "The Best Of Quincy Jones".
12. LET'S FALL IN LOVE - Published sheet music; Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 1", Frank Sinatra's "Round #1", "The Oscar Peterson Trio Plays".
13. LIKE A LOVER - Publisher's lead sheet; Sergio Mendez' "Look Around", Sarah Vaughan's "I Love Brazil", Dori Caymmi's "Dori Caymmi", Tuck & Patti's "Love Warriors".
14. LIKE FATHER, LIKE SON - Composer's lead sheet; Billy Childs' "Twilight Is Upon Us".
15. LIKE SONNY - Published sheet music; John Coltrane's "Coltrane Jazz", John Coltrane's "Exotica".
16. LISA - Published transcription; Dave Sanborn's "Straight To The Heart".
17. LITTLE WIND - Geri Allen's "Twilight".
18. LOOSE ENDS - Composer's lead sheet; Mike Stern's "Jigsaw".
19. LOXODROME - Steps Ahead's "Steps Ahead".
20. LULLABY OF THE LEAVES - Published sheet music; "Joe Pass Trio Live At Donte's", "Anita O'Day Sings Jazz", "Milt Jackson and his Gold Medal Winners", Pam Purvis' "Daydream".
21. MAHJONG - Published transcription; Wayne Shorter's "Juju".
22. MANHA DE CARNEVAL - Published sheet music; Luis Bonfá's "Non-stop to Brazil", "Vince Guaraldi's Greatest Hits", Dexter Gordon's "Gettin' Around", Stan Getz' "Compact Jazz - Stan Getz", "Ray Brown Live At The Concord Jazz Festival", Earl Coleman's "Love Songs".
23. THE MASQUERADE IS OVER - Published sheet music; Kenny Burrell's "Stormy Monday", Keith Jarrett's "Standards - Vol. 1", Al Jarreau's "1965", "Red Garland", "Cannonball Adderley & Nancy Wilson", "The Complete Helen Merrill On Mercury".
24. MEAN TO ME - Published sheet music; Dizzy Gillespie and Sonny Stitt's "Dizzy Meets Sonny", Billie Holiday's "The Quintessential Billie Holiday - Vol. 4", Ella Fitzgerald & Oscar Peterson's "Ella & Oscar".
25. MEMORIES OF YOU - Published sheet music; Clifford Brown's "Clifford Brown With Strings", Shirley Horn's "Close Enough For Love", "The Unique Thelonious Monk".
26. MIDLAND - Composer's lead sheet; Billy Child's "Twilight Is Upon Us".
27. MINE IS YOURS - Composer's lead sheet; Bob Mintzer's "Spectrum".
28. MO' JOE - Horace Silver's "Cape Verdean Blues", Joe Henderson's "The Kicker".
29. MOOD INDIGO - Published sheet music; Duke Ellington & Louis Armstrong's "Louis & Duke"; "Duke Ellington Meets Coleman Hawkins", Duke Ellington & Ella Fitzgerald's "Ella Fitzgerald Sings The Duke Ellington Songbook", Charles Mingus' "Mingus, Mingus, Mingus, Mingus".
30. MOMENT'S NOTICE - John Coltrane's "Blue Train".
31. MOONRAYS - Composer's lead sheet; Horace Silver's "Further Explorations by the Horace Silver Quintet".
32. MOONTIDE - Composer's lead sheet; Randy Brecker's "In The Idiom", Randy Brecker's "Live At Sweet Basil".
33. MORE LOVE - Publisher's lead sheet; Al Jarreau's "Heart's Horizon".
34. MORE THAN YOU KNOW - Published sheet music; Dexter Gordon's "Nights At The Keystone, Vol. 2", "Mark Murphy Sings Nat's Choice", Ella Fitzgerald's "Ella & Oscar".
35. MORNING SPRITE - Composer's lead sheet; Chick Corea's "Akoustic Band".
36. MOZAMBIQUE - Composer's lead sheet; SACBE's "Dos Mundos". (Discovery/Trend records).
37. MR. P.C. - Published sheet music; John Coltrane's "Giant Steps", John Coltrane's "Live In Stockholm", John Coltrane's "The Paris Concert".
38. MY SHIP - published sheet music; Miles Davis & Gil Evans' "Miles Ahead - Miles Davis Plus 19", Peter Erskine's "Peter Erskine", Kenny Burrell's "Moon And Sand", Lena Horne's "A New Album".
39. NAIMA - Published sheet music; John Coltrane's "Giant Steps", John Coltrane's "Coltraneology - Vol. 1".
40. NAPANOCH - Composer's lead sheet, published transcription; Quest's "Quest", Dave Liebman's "Sweet Hands".
41. THE NATIVES ARE RESTLESS TONIGHT - Composer's lead sheet; Horace Silver's "Song For My Father".
42. NATURAL SELECTION - Composer's lead sheet; Quest's "Natural Selection".
43. THE NECESSARY BLONDE - Composer's lead sheet; Scott Henderson & Gary Willis' "Tribal Tech".
44. NEVER ALONE - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
45. NEVER WILL I MARRY - Published sheet music; "Cannonball Adderley & The Poll Winners", "Cannonball Adderley & Nancy Wilson", Bill Henderson's "Bill Henderson Sings".
46. NICA'S DREAM - Composer's lead sheet; Horace Silver's "Horacscope", "Art Blakey with the Original Jazz Messengers".
47. NIGHT DREAMER - Composer's lead sheet; Wayne Shorter's "Night Dreamer".

130. A NIGHTINGALE SANG IN BERKELEY SQUARE - Published sheet music; Stan Getz', Stephane Grapelli's "Shades Of Django", "Roland Kirk Quartet Meets The Benny Golson Orchestra", Manhattan Transfer's "Mecca For Moderns".
131. NIGHTMOOD - Publisher's lead sheet; Mark Murphy's "Nightmood", Ivan Lins' "Daquila Que Eu Sei".
132. NO MOON AT ALL - Published sheet music; Ann Richards and Stan Kenton's "Two Much", Ella Fitzgerald's "Rhythm Is My Business", Anita O'Day's "This Is Anita".
133. NUTVILLE - Composer's lead sheet; Horace Silver's "Cape Verdean Blues".
134. OLE - John Coltrane's "Olé".
135. ODE TO THE DOO DA DAY - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
136. ON THE SUNNY SIDE OF THE STREET - Published sheet music; Dizzy Gillespie's "Pleyel Concert", Teddy Wilson's "I Got Rhythm", Ernestine Anderson's "A Perfect Match".
137. ONCE IN A WHILE - Published sheet music; Roland Kirk's "Rip, Rig & Panic", Art Blakey "A Night At Birdland" (w/ Clifford Brown), John Coltrane's "John Coltrane & Wilbur Hardin", Nat Cole's "Just One Of Those Things".
138. PEACE - Composer's lead sheet; Horace Silver's "Horace Silver" (Prestige 2-fer).
139. PEEP - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
140. PERDIDO - Published sheet music; Duke Ellington's "Studio Sessions 1957 & 1962", Duke Ellington's "Ellington Uptown", Charlie Parker's "Jazz At Massey Hall", "Ben Webster Plays Duke Ellington", "Ella Fitzgerald Sings The Duke Ellington Songbook".
141. PERI'S SCOPE - Composer's lead sheet; Bill Evans' "Montreux II", Bill Evans' "Portrait In Jazz".
142. POWER PLAY - Eddie Gomez' "Power Play".
143. THE PROMISE - Published sheet music; John Coltrane's "Live At Birdland".
144. QUICKSILVER - Composer's lead sheet; Art Blakey's "A Night At Birdland" (w/ Horace Silver).
145. QUIET GIRL - Composer's lead sheet; Billy Childs' "Take For Example This".
146. A QUIET PLACE - Published choral arrangement; Take 6's "Take 6".
147. RAIN WALTZ - Composer's lead sheet; Toots Thielman's "Only Trust Your Heart".
148. REMEMBER HYMN - John Abercrombie's "Getting There".
149. ROCKIN' CHAIR - Published sheet music; Louis Armstrong's "Pops - The 1940's Small Bands", Hoagy Carmichael's "Stardust & Much More", Ray Bryant's "Ray Bryant".
150. ROSETTA - Published sheet music; Joe Pass' "For Django", Teddy Wilson's "And Then They Wrote", Michel Legrand's "Legrande Jazz".
151. SAILING AT NIGHT - Composer's lead sheet; Dave & Don Grusin's "Sticks & Stones".
152. SEA JOURNEY - Composer's lead sheet; Stanley Clarke's "Children Of Forever".
153. SENOR BLUES - Composer's lead sheet; Horace Silver's "The Best Of Horace Silver".
154. SEPTEMBER SONG - Published sheet music; Sarah Vaughan's "The Complete Sarah Vaughan On Mercury - Vol. 1", Zoot Sims' "Waiting Game", "Mel Torme And The Rob McConnell Boss Brass".
155. SEVEN STEPS TO HEAVEN - Miles Davis' "Seven Steps To Heaven".
156. SILVER'S SERENADE - Composer's lead sheet; Horace Silver's "Silver's Serenade".
157. SING ME SOFTLY OF THE BLUES - Published sheet music; Gary Burton's "Duster", Carla Bley's "Dinner Music", Art Farmer's "Sing Me Softly Of The Blues".
158. SKIPPY-ING - Publisher's lead sheet, composer's input; Denny Zeitlin's "Carneval".
159. SO MANY STARS - Composer's lead sheet; Sergio Mendez' "Look Around", Sarah Vaughan's "Brazilian Romance", Jackie & Roy's "Star Sounds".
160. SOMEONE TO LIGHT UP MY LIFE - Published sheet music; Antonio Carlos Jobim's "Terra Brasilia", Mark Murphy's "Brasil Song", Sarah Vaughan's "O Som Brasileiro", Kenny Burrell's "Groovin' High".
161. SOME OTHER BLUES - Published sheet music; John Coltrane's "Coltrane Jazz".
162. SONG FOR MY FATHER - Composer's lead sheet; Horace Silver's "Song For My Father".
163. SOPHISTICATED LADY - Published sheet music; Duke Ellington's "The Private Collection, Vol. 2", Dexter Gordon's "At Montreux", Ella Fitzgerald & Duke Ellington's "Ella Fitzgerald Sings The Duke Ellington Songbook", "Mel Torme and Rob McConnell And The Boss Brass".
164. SPAIN - Composer's lead sheet; Chick Corea's "Light As A Feather".
165. SPRING CAN REALLY HANG YOU UP THE MOST - Published sheet music; Irene Kral's "Where Is Love?", Betty Carter's "The Audience", Dave Pike's "Pike's Groove", Stan Getz' "Poetry".
166. STABLEMATES - Published sheet music; Miles Davis' "Chronicle", Benny Golson's "Benny Golson & The Philadelphians".
167. STAR-CROSSED LOVERS - Composer's lead sheet, publisher's lead sheet (from Ellington Smithsonian Collection); Duke Ellington's "Duke In The Uncommon Market", Duke Ellington's "The Private Collection - Dance Dates; California 1958", Tommy Flanagan's "Montreux '77", Art Farmer's "To Duke With Love", Fred Hersch's "Horizon".
168. STARDUST - Published sheet music; Clifford Brown's "Clifford Brown With Strings", John Coltrane's "The Stardust Sessions", Dizzy Gillespie's "The Champ", Hoagy Carmichael's "Stardust And Much More", Nat Cole's "A Blossom Fell".
169. STARGAZER - Composer's lead sheet, composer's input; Armen Donelian's "The Wayfarer".
170. STILL - John Abercrombie's "Current Events".
171. STORY LINE - Composer's lead sheet, published transcription; "Bill Evans at Town Hall".
172. STROLLIN' - Composer's lead sheet; "Horace Silver" (Prestige 2-fer).
173. SUMMER IN CENTRAL PARK - Composer's lead sheet; Horace Silver's "In Pursuit Of The 27th Man".
174. SWEET AND LOVELY - Published sheet music; James Moody's "Sweet And Lovely", Bill Evans' "Portrait In Jazz", Bill Perkins' "Just Friends", Sonny Stitt's "The Champ", Erroll Garner's "Mambo Moves".
175. T.B.C. (Terminal Baggage Claim) - Composer's lead sheet; Chick Corea's "Akoustic Band".
176. THAT'S ALL - Published sheet music; "Scott Hamilton Is A Good Wind Who Is Blowing Us No Ill", "Ben Webster & Coleman Hawkins", Nat Cole's "A Blossom Fell", Gene Ammons' "The Big Sound", "The Complete Sarah Vaughan on Mercury - Vol. 3".

177. THEM THERE EYES - Published sheet music; Billie Holiday's "Billie's Blues", Ella Fitzgerald's "Lady Be Good", Carmen McRae's "Lover Man", "Oscar Peterson Featuring Stephane Grapelli".
178. THERE IS NO GREATER LOVE - Published sheet music; Miles Davis' "Chronicles", Dizzy Gillespie's "Have Trumpet, Will Excite", Dee Dee Bridgewater's "Live In Paris", Horace Parlan's "Pannonica".
179. THREE HEARTS DANCING - Composer's lead sheet; Steve Erquiaga's "Erkiology".
180. THREE LITTLE WORDS - Published sheet music; Sonny Rollins' "On Impulse", "The Complete Sarah Vaughan on Mercury - Vol. 3", Mel Torme's "Mel Torme", Teddy Wilson's "Three Little Words".
181. 'TIL THERE WAS YOU - Published sheet music; Sonny Rollins' "Freedom Suite", Gene Ammons' "The Gentle Jug", Etta Jones' "Something Nice".
182. TIME MARCHES ON - Composer's lead sheet; John Scofield's "Blue Matter".
183. TIME REMEMBERED - Composer's lead sheet; Bill Evans' "Time Remembered", Bill Evans' "Since We Met".
184. TIME TRACKS - Composer's lead sheet, published sheet music; Chick Corea's "Light Years", Anthology "GRP Super Live In Concert".
185. TOGETHERNESS - Publisher's lead sheet; Jimmy Heath's "New Picture".
186. TRISTEZA - Published sheet music; Sergio Mendez' "Look Around", Oscar Peterson's "Tristeza".
187. TRUTH - Composer's lead sheet; Bob Mintzer's "Camouflage".
188. TUNJI - John Coltrane's "Coltrane".
189. TUNNEL VISION - Composer's lead sheet; Scott Henderson & Tribal Tech's "Nomad".
190. TURN OUT THE STARS - Composer's lead sheet, published sheet music; Bill Evans' "Since We Met", "Bill Evans Live In Paris - Vol. 1", "Bill Evans At Town Hall", Bill Evans & Jim Hall's "Intermodulation".
191. 26-2 - Published sheet music; John Coltrane's "Coltrane Legacy".
192. UNFORGETTABLE - Published sheet music; "The Pepper Adams Quintet", Nat Cole's "Unforgettable", Oscar Peterson's "With Respect To Nat", Bobbe Norris' "You And The Night And The Music".
193. UNLESS IT'S YOU (a.k.a. Orbit) - Composer's lead sheet, published sheet music; Bill Evans' "A Simple Matter Of Conviction".
194. VEILS - Composer's lead sheet; John Abercrombie's "M".
195. VELHO PIANO - Composer's lead sheet; Dori Caymmi's "Dori Caymmi".
196. WABASH III - Composer's lead sheet; John Scofield's "Time On My Hands".
197. WALTSE FOR DAVE - Composer's lead sheet; Chick Corea's "Friends".
198. WHAT A DIFFERENCE A DAY MADE - Published sheet music; Wynton Kelly's "Full View", Dinah Washington's "What A Difference A Day Made", Houston Person's "Back To Basics".
199. WHAT A LITTLE MOONLIGHT CAN DO - Published sheet music; Carmen McRae's "Carmen Sings Lover Man...", "The Essential Billie Holiday - Carnegie Hall Concert", "The Quintessential Billie Holiday, Vol. 1".
200. WHEN ALL IS SAID AND DONE - Composer's lead sheet; Billy Childs' "Twilight Is Upon Us".
201. WHENEVER YOUR HEART WANTS TO SING - Composer's lead sheet; Kevyn Lettau's "Kevyn Lettau".
202. WHILE WE'RE YOUNG - Published sheet music; Carol Sloane's "Love You Madly", Meredith D'Ambrosia's "Another Time", Morgana King's "Winter Of My Discontent", George Shearing's "Grand Piano".
203. WHISPER NOT - Published sheet music; Benny Golson & The Jazztet's "Here And Now", "Benny Golson's New York Scene", Dizzy Gillespie's "Night In Tunisia", Ella Fitzgerald's "Whisper Not", Jackie & Roy's "Bits & Pieces".
204. WILL YOU SAY YOU WILL - Composer's lead sheet; Gary Burton's "Reunion".
205. WILL YOU STILL BE MINE? - Published sheet music; Miles Davis' "Chronicle", Sonny Rollins' "Freedom Suite", "Art Farmer Quintet At Boomers", Ahmad Jamal's "Poinciana", Kenny Burrell's "A Night At The Village Vanguard".
206. WILLOW - Composer's lead sheet; "Art Lande, Paul McCandless & Dave Samuels" (on ECM), Paul McCandless' "Navigator".
207. WIND SPRINT - Composer's lead sheet; John Patitucci's "John Patitucci".
208. WINDOWS - Composer's lead sheet; Chick Corea's "Inner Space", Stan Getz' "Sweet Rain".
209. WISE ONE - John Coltrane's "Crescent".
210. WITHOUT A SONG - Published sheet music; Sonny Rollins' "The Bridge", Art Pepper's "The Art Of Pepper", George Benson's "Big Boss Band", "The Tommy Dorsey - Frank Sinatra Sessions", Mulgrew Miller's "Work".
211. WOODY 'N YOU - Miles Davis' "Chronicle", Bill Evans' "The Complete Riverside Recordings", Milt Jackson's "Bebop", Dizzy Gillespie's "Have Trumpet Will Excite", Tommy Flanagan's "Montreux '77", Dizzy Gillespie's "Dizziest".
212. WORDS - Composer's lead sheet; Bob Berg's "Short Stories".
213. WRAP YOUR TROUBLES IN DREAMS - Published sheet music; Bill Evans' "Interplay", Dizzy Gillespie's "Have Trumpet, Will Excite", Maxine Sullivan's "Swingin' Sweet".
214. YOU FASCINATE ME SO - Published sheet music; Mark Murphy's "Midnight Mood", Morgana King's "Wild Is Love", Peggy Lee's "Pretty Eyes".
215. YOU SAY YOU CARE - Published sheet music; John Coltrane's "John Coltrane" (Prestige 2-fer).
216. YOU'RE EVERYTHING - Composer's lead sheet; Chick Corea's "Light As A Feather".
217. YOU'RE MY EVERYTHING - Published sheet music; Wynton Marsalis' "Standard Time - Vol. 3", Freddie Hubbard's "Hub-Tones", Anita O'Day's "Mello'Day".