

LEGAL

E♭ VERSION

THE NEW REAL BOOK

JAZZ CLASSICS
CHOICE STANDARDS
POP-FUSION CLASSICS

CREATED BY MUSICIANS - FOR MUSICIANS

ALPHABETICAL INDEX

COMPOSITION	AS PLAYED BY	PAGE
AFFIRMATION.....	George Benson.....	1
AIREGIN.....	Sonny Rollins.....	2
ALL OF ME.....		4
ALWAYS THERE.....	Jeff Lorber.....	5
ANA MARIA.....	Wayne Shorter.....	7
ANGEL EYES.....		9
ANTHROPOLOGY.....	Charlie Parker.....	11
AUTUMN LEAVES.....		12
BABY, I LOVE YOU.....	Aretha Franklin.....	13
BASIN STREET BLUES.....		15
BEAUTIFUL LOVE.....	Bill Evans.....	16
BERNIE'S TUNE.....	Gerry Mulligan.....	17
BIRD FOOD.....	Ornette Coleman.....	18
BLACK ICE.....	Jeff Lorber.....	19
BLACK NARCISSUS.....	Joe Henderson.....	22
BLIZZARD OF LIES.....	Dave Frishberg.....	23
BLUE BOSSA.....	Joe Henderson.....	25
BLUE DANIEL.....	Cannonball Adderley.....	26
BLUES CONNOTATION.....	Ornette Coleman.....	27
BLUES ON THE CORNER.....	McCoy Tyner.....	28
BOOGIE DOWN.....	Al Jarreau.....	29
BOTH SIDES OF THE COIN.....	Steps Ahead.....	33
BOUNCIN' WITH BUD.....	Bud Powell.....	35
BREAKFAST WINE.....	Bobby Shew.....	37
BREAKIN' AWAY.....	Al Jarreau.....	39
BUT BEAUTIFUL.....		42
CHAIN OF FOOLS.....	Aretha Franklin.....	43
CHANGE OF MIND.....	Peter Erskine.....	45
CHEGA DE SAUDADE.....	Antonio Carlos Jobim.....	47
CHELSEA BRIDGE.....	Duke Ellington.....	49
COME SUNDAY.....	Duke Ellington.....	50
COMPARED TO WHAT.....	Les McCann.....	51
CREEK.....	Airto.....	54
CRYSTAL LOVE.....	Makoto Ozone.....	55
CUBANO CHANT.....	Ray Bryant.....	57
DARN THAT DREAM.....		60
DELEVANS.....	Jeff Lorber.....	61
DESAFINADO.....	Antonio Carlos Jobim.....	63
DESIRE.....	Tom Scott.....	65
DIG.....	Miles Davis.....	66
DINDI.....	Antonio Carlos Jobim.....	67
DON'T GO TO STRANGERS.....		69
DOORS.....	Mike Nock.....	70
EARLY AUTUMN.....	Woody Herman.....	72
EASY.....	Al Jarreau.....	73
EIGHTY ONE.....	Miles Davis.....	76
ELM.....	Richie Beirach.....	77
ENDANGERED SPECIES.....	Wayne Shorter.....	79
E.S.P.....	Miles Davis.....	82
EVERYTHING HAPPENS TO ME.....		83
FALL.....	Miles Davis.....	85
FARMER'S MARKET.....	Lambert, Hendricks & Ross.....	86
FAVELA.....	Antonio Carlos Jobim.....	87
FEEL LIKE MAKIN' LOVE.....	Roberta Flack.....	88
FIRE.....	Joe Henderson.....	89

COMPOSITION	AS PLAYED BY	PAGE
FIRST LIGHT	Freddie Hubbard	90
FOOLKILLER	Mose Allison	91
FOOTPRINTS	Wayne Shorter/Miles Davis	92
FOUR	Miles Davis/Lambert, Hendricks & Ross	93
FOUR BROTHERS	Woody Herman	95
FOUR ON SIX	Wes Montgomery	96
FRIENDS AND STRANGERS	Dave Grusin	97
FUNKALLERO	Bill Evans	100
GAVIOTA	Clare Fischer	101
GEE BABY, AIN'T I GOOD TO YOU		104
GEMINI	Cannonball Adderley	105
GLORIA'S STEP	Bill Evans	108
GOIN' HOME	The Yellowjackets	109
GONE WITH THE WIND		112
THE GOODBYE LOOK	Donald Fagen	113
GUARUJA	Randy Brecker & Elaine Elias	117
HALLUCINATIONS	Bud Powell	119
HAUNTED BALLROOM	Victor Feldman	122
HAVONA	Weather Report	123
HERE'S THAT RAINY DAY		124
HIDEAWAY	Dave Sanborn	125
I LOVE LUCY	Richie Cole	126
I MEAN YOU	Thelonious Monk	127
I SHOULD CARE		129
I THOUGHT ABOUT YOU		130
IF I WERE A BELL	Miles Davis	131
IF YOU NEVER COME TO ME	Antonio Carlos Jobim	134
I'LL TAKE ROMANCE		135
I'M ALL SMILES		137
IMAGINATION		139
IN WALKED BUD	Thelonious Monk	140
THE ISLAND	Mark Murphy/Ivan Lins	141
IT HAPPENS EVERY DAY	The Crusaders	143
JERSEY BOUNCE	Benny Goodman	146
JOSHUA	Miles Davis	147
KEEP THAT SAME OLD FEELING	The Crusaders	149
KILLING ME SOFTLY WITH HIS SONG	Roberta Flack	152
LA SAMBA	Andy Narell	153
LA VIDA FELIZ	McCoy Tyner	155
LADY BIRD	Miles Davis/Tadd Dameron	157
LAST FIRST	Gary Peacock	159
LAST TRAIN FROM OVERBROOK	James Moody	161
LAURIE	Bill Evans	162
LET ME BE THE ONE	Angela Bofill	163
LET'S GO DANCIN'	Victor Feldman	165
LIKE SOMEONE IN LOVE		166
LINE FOR LYONS	Gerry Mulligan	167
LITTLE SUNFLOWER	Freddie Hubbard	168
A LITTLE TEAR	Sarah Vaughn	170
LITTLE WALTZ	Ron Carter	171
LOVE CAME ON STEALTHY FINGERS	Irene Kral/Bob Dorough	172
LOVE DANCE	Diane Schuur/Ivan Lins	173
LUSH LIFE	John Coltrane	175
MADAGASCAR	John Abercrombie	177
MAKE ME A MEMORY (Sad Samba)	Grover Washington Jr.	178
MATINEE IDOL	The Yellowjackets	179
MERCY, MERCY, MERCY	Cannonball Adderley	180
THE MIDNIGHT SUN		181
THE MIDNIGHT SUN WILL NEVER SET	Quincy Jones	182
MODADJI	Dave Grusin	183
MONKEY'S UNCLE	Mitchell Foreman	185

MONK'S MOOD	Thelonious Monk	184
MOONLIGHT IN VERMONT		188
MORNIN'	Al Jarreau	189
MORNING DANCE	Spyro Gyra	191
MR. CLEAN	Freddie Hubbard	194
MR. GONE	Weather Report	195
MY ATTORNEY BERNIE	Dave Frishberg	197
MY SHINING HOUR		199
NATURE BOY		200
NEFERTITI	Miles Davis	202
NEVER GIVIN' UP	Al Jarreau	203
NEVER MAKE YOUR MOVE TOO SOON	The Crusaders	206
NIGERIAN MARKETPLACE	Oscar Peterson	207
NIGHTLAKE	John Abercrombie	208
NO ME ESQUECA	Joe Henderson	209
NOT ETHIOPIA	The Brecker Bros.	211
NOTHING PERSONAL	Michael Brecker	213
OFF MINOR	Thelonious Monk	214
OLEO	Miles Davis	215
ONCE I LOVED	Antonio Carlos Jobim	216
ONE FAMILY	The Yellowjackets	217
ONE FOR MY BABY (And One More For The Road)		219
OUT OF THIS WORLD		221
OZ.	Andy Narell	223
PAPA LIPS	Bob Mintzer	225
PARTIDO ALTO	Airto	227
PENT UP HOUSE	Sonny Rollins	230
PLAZA REAL	Weather Report	231
POLKADOTS AND MOONBEAMS		233
PORTRAIT OF TRACY	Jaco Pastorius	236
PROMENADE	Denny Zeitlin	237
PUT IT WHERE YOU WANT IT	The Crusaders	239
P.Y.T. (Pretty Young Thing)	Michael Jackson	240
QUINTESSENCE	Quincy Jones	242
RAPTURE	Harold Land	243
RE: PERSON I KNEW	Bill Evans	244
REINCARNATION OF A LOVEBIRD	Charles Mingus	245
REMEMBER ROCKEFELLER AT ATTICA	Charles Mingus	248
RIO	Victor Feldman	249
RIVER PEOPLE	Weather Report	251
ROBBIN'S NEST	Illinois Jacquet	252
RUBY, MY DEAR	Thelonious Monk	254
RUSH HOUR	The Yellowjackets	255
SAFARI	Steps Ahead	256
SANDU	Clifford Brown	259
SATIN DOLL	Duke Ellington	260
SAVE YOUR LOVE FOR ME	Cannonball Adderley & Nancy Wilson	261
SEARCH FOR PEACE	McCoy Tyner	264
SELF PORTRAIT IN THREE COLORS	Charles Mingus	265
SHAKER SONG	Manhattan Transfer/Spyro Gyra	267
SHAW 'NUFF	Charlie Parker/Dizzy Gillespie	269
SIMPLE SAMBA	Jim Hall	271
SKYLARK		273
A SLEEPIN' BEE		274
SMALL DAY TOMORROW	Irene Kral	275
SOLAR	Miles Davis	277
SOMEDAY MY PRINCE WILL COME		278
SONG FOR LORRAINE	Spyro Gyra	280
SONJA'S SANFONA	The Yellowjackets	281
SOUL SAUCE (Wachi Wara)	Cal Tjader	283

COMPOSITION	AS PLAYED BY	PAGE
SPEAK NO EVIL	Wayne Shorter	284
SPIRAL	Sphere	285
ST. THOMAS	Sonny Rollins	288
STICKY WICKET	Al Jarreau	289
STREET LIFE	The Crusaders	291
SUDDEN SAMBA	Neil Larsen	294
SUNRUNNER	Bob James	295
TAKE THE "A" TRAIN	Duke Ellington	297
TENDERLY		299
THEME FOR ERNIE	John Coltrane	300
THERE WILL NEVER BE ANOTHER YOU		301
THESE FOOLISH THINGS		302
THIS MASQUERADE	George Benson	304
THE THREE MARIAS	Wayne Shorter	305
THREE VIEWS OF A SECRET	Jaco Pastorius	307
TIME REMEMBERS ONE TIME ONCE	Denny Zeitlin	309
TRISTE	Antonio Carlos Jobim	310
TUNE UP	Miles Davis	312
TURN YOUR LOVE AROUND	George Benson	313
TWISTED	Lambert, Hendricks & Ross	315
UNIT SEVEN	Wes Montgomery	317
UP JUMPED SPRING	Art Blakey/Freddie Hubbard	320
VELAS (Velas Icadás)	Quincy Jones/Ivan Lins	321
VERY EARLY	Bill Evans	323
VOYAGE	Stan Getz	324
WALTZ FOR DEBBY	Bill Evans	325
WALTZ NEW	Jim Hall	328
WATERWINGS	Lee Ritenour	329
WAVE	Antonio Carlos Jobim	331
A WEAVER OF DREAMS		333
WE'LL BE TOGETHER AGAIN		334
WELL, YOU NEEDN'T	Thelonious Monk/Miles Davis	335
WEST COAST BLUES	Wes Montgomery	336
WHAT'S NEW?		337
WHERE IS LOVE?	Irene Kral	338
WHO CAN I TURN TO?		339
WILDFLOWER	Wayne Shorter	340
WILLOW WEEP FOR ME		341
WITCHCRAFT		342
YES AND NO	Wayne Shorter	343
YOUNG RABBITS	The Jazz Crusaders	344
YOUR MIND IS ON VACATION	Mose Allison	345

APPENDIX

APPENDIX - Sources	347
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STANDARDS SUPPLEMENT (U.S.A. Only)

ALL OR NOTHING AT ALL		357
DO NOTHING 'TIL YOU HEAR FROM ME	Duke Ellington	359
DON'T GET AROUND MUCH ANYMORE	Duke Ellington	360
GOOD MORNING HEARTACHE		361
MISTY		362
SPEAK LOW		363
STORMY WEATHER		365

GENERAL RULES FOR USING THIS BOOK



FORM

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

CHORDS

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

TERMS

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

TRANSPOSITIONS

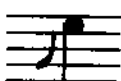
- Bass lines are always written to be read by a bass player, i.e. one octave higher than they sound.
- Tenor sax and guitar lines are often written an octave higher than they sound and flute lines an octave lower to put them in a more readable range. There will be a verbal note to this effect in every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

ABBREVIATIONS

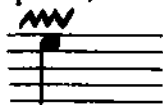
15ma two octaves higher	elec. pn. electric piano	sop. soprano saxophone
15ma b. two octaves lower	fl. flute	stac. staccato
8va one octave higher	gliss. glissando	susp. suspended
8va b. one octave lower	gtr. guitar	synth. synthesizer
accel. accelerando	indef. indefinite (till cue)	ten. tenor saxophone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

ORNAMENTS AND SYMBOLS

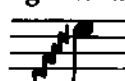
Slide into the note from a short distance below



A rapid variation of pitch upward, much like a trill



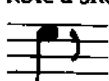
Slide into the note from a greater distance below



Mordent



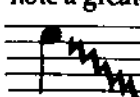
Fall away from the note a short distance



A muted or optional pitch



Fall away from the note a greater distance



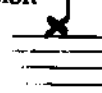
Note with indeterminate pitch



Top note of a complete voicing



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^{6/4} C (add 9)

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

C^{MI} C^{MI6} C^{MI6/4} 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^{°7} C^{°7(add MA7)} C⁺ C^{SUS} C^{7SUS} C^{9SUS} C^{13SUS} C^{7SUS4-3}

C^{MA7(b5)} C^{MA7(#5)} C^{MA7(#11)} C^{MA9(#11)} C^{MA13(#11)} C^{7(b5)} C^{9(b5)}

C^{7(#5)} C^{9(#5)} C^{7(b9)} C^{7(#9)} C^{7(b9)} C^{7(#9)} C^{7(b9)} C^{7(#9)} C^{7(b9)} C^{7(#9)}

C^{7(#11)} C^{9(#11)} C^{7(b9)} C^{7(#9)} C^{13(b5)} C^{13(b9)} C^{13(#11)} C^{7SUS(b9)} C^{13SUS(b9)}

C^{/E} C^{/G} E^{/C} B^{b/C} C^{(add 9)/E} C^{(add 9)(omit 3)} C^{7(omit 3)} C^{MI7(omit 5)}

C^{#MA7SUS(b5)} F^{#7SUS(add 3)} B^{b(add 9)(add b13)} A^{+(add #9)(add b9)} G^{#MI7(add 11)(omit 5)}

F^{/F#} E^{+G} G^{7SUS/A} G^{MA7(#5)/F#} E^{bMA7(#5)/F} B^{MA7SUS/F#}

Medium Funk/Rock

Affirmation

Jose Feliciano
(As played by George Benson)

$\text{♩} = 108$

A

(gtr.)

$C\#MI^9$ $G\#MI^7$

$G\#MI^7$ $C\#MI^9$

$G\#MI^7$ $G\#MI^7$

$F\#MI^7$ B^7 EMA^9 $C\#9$

$C\#9$ $F\#9sus$

EMA^9 A^9 $D\#MI^7$ D^9

$C\#MI^9$ C^9 BMA^9

B

GMA^7

GMA^7 $F\#9sus$

(pn.) (strings)

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

$G\#MI^7$ (Guitar solo)

(pn.) (2)

Vamp & fade

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

Airegin

Sonny Rollins
(As played by Miles Davis)

Medium-Up Latin
(Head Swings)

♩ = 232

(Intro)

(Dmi) (E^b) (Dmi) (E^b)

A (Swing) Dmi A7(#9) Dmi D7

(trp. w/ ten.) Gmi D7(#9) Gmi7

B 1. Gmi7 Bmi7 E7 A7 Bbmi7 Eb7

A^bMA7 AMi7 D7 GMA7

Gmi7 C7 FMA7 E^bMi7(b5) A7

C 2. Gmi7 Gmi7 C7 FMA7 AMi7(b5) D7

Gmi7 Gmi7 C7(b9) F6 E^bMi7(b5) A7

solo break - - - - -

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

F6 (N.C.)

All Of Me

Seymour Simons
Gerald Marks

Med. Swing

A

A6 C#7
F#7 (Bboy Bmi7) Bmi7
C#7 (Foy F#mi7) F#mi7
B13 Bmi7 E7

B

A6 C#7
F#7 (Bboy Bmi7) Bmi7
D6 Dmi6 C#mi7 F#9
Bmi7 E13 A6 (Bmi7 E7)

the rhythm:

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

may be performed:

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

throughout.

Bmi7(b5)

Always There

Medium Funk **(Intro)**
♩ = 116
Csus ^D 1st x: tacet

Ronnie Laws
 William Jeffrey
 (As played by Jeff Lorber)

(synth.)

1, 2. **D⁹ sus** 1st x: synth. enters

3. **C^(add 9) / E** **A / G** **D^(add 9) / F#** **B / C#** **DMI⁹** **AMI¹¹**

(gtr.)

F⁹ sus **B^bMA⁷** **DMI⁹** **AMI¹¹** **F⁹ sus** **B^bMA⁷**

A **S** **DMI⁷** **AMI⁷** **F⁹ sus** **B^bMA⁷** **DMI⁷** **AMI⁷** **F⁹ sus** **B^bMA⁷**

(ten. w/ synth.) (1st x only)

DMI⁷ **AMI⁷** **CMi⁷** **F⁹** **B^bMA⁷** **E^b13** (2)

DMI⁷ **AMI⁷** **F⁹ sus** **B^bMA⁷** (2)

DMI⁷ **AMI⁷** **F⁹ sus** **B^bMA⁷** **DMI⁷** **AMI⁷** **F⁹ sus** **B^bMA⁷**

B (Synth. Solo) (On Cue)

Dmi7 *Ami7* *F9sus* *BbMA7* *Dmi7* *Ami7*

(Vamp till cue)

F9sus *BbMA7* *Dmi7* *Ami7* *F9sus* *BbMA7*

C (Half-Time Rock feel)

D#mi7 *G#9sus* *C#MA7* *Eb/F#* *Gb/F* *Db/E*

(ten.)

Db/E *AMA7* *DMA7* *DMA7* *AMA7* *Bmi7*

Bmi7 *E13(b9)* *F6/9/Eb* *C(add9)/E* *A/G* *D(add9)/F#* *B/C#* *Dmi9*

cresc. (synth.)

D (Orig. Feel) (Gtr. Solo)

Dmi7 *Ami7* *F9sus* *BbMA7*

f (Vamp till cue) On cue, D.S. al Coda

Dmi7 *Ami7* *F9sus* *BbMA7* *F6/9/Eb*

(synth. fill) - - - -

Ana Maria

Wayne Shorter

Half-time Rock Feel

$\text{♩} = 124$

$E7(b9)_{sus}$ CMA^9/E (2) (2) (2)

mf (piano fill) -

A (Bossa Nova) $E MA^7$ $C(add 9)/E$ E^{13}_{sus} $C(add 9)/E$

mf (sop.)

$Bb MA^7/D$ $Eb MA^7(\#11)$ $F MI^7$ G/F

$E MI^7$ A^9_{sus} B/A A^9_{sus}

$F(add 9)/A$ (Rock Feel) $E7(b9)_{sus}$ CMA^9/E (2)

f (piano fill) -

(Bossa) $E MA^7$ E^{13}_{sus} C/D $C\#7(\#9)_{b5}$ C^9_{sus}

mf

$B MA^7$ $D7(\#5)$ $G MI^7(add 9)$ $F MI^7$ G/F

$E MI^7$ A^9_{sus} $G MA^7$ $F\# MI^7$ $D MI^9$

(Rock Feel) G^9_{sus} Bb^{13}_{sus}

f (pn. fill) -

cresc.

C $A^b MI^9$ $C MI^7$

(Bossa)

BMA⁷ **D⁷(#5)** **G^{M1}(add 9)** **F^{M1}⁷** **G/^F**

mf

E^{M1}⁷ **A⁹SUS** **G^{M1}⁷** **F[#]M¹⁷** **D^{M1}⁹** **C[#]M¹⁷**

cresc.

(Rock feel)

E⁷(b9)^{SUS} **C^{M1}⁹/_E** **E⁷(b9)^{SUS}** **C^{M1}⁹/_E**

f *(pn. fill)*

(Soprano solo)

E⁷(b9)^{SUS} **C^{M1}⁹/_E**

D *(Vamp, solo & fade)*

Angel Eyes

Music by Matt Dennis
Lyric by Earl Brent

Med. Ballad

A

A_MI B⁷ E⁷ A_MI F⁹ A_MI (D¹³) F[#]M_I T^(b5) B_MI T^(b5) E⁷

A_MI B⁷ E⁷ A_MI F[#]T^(alt.) F⁹ E⁷(#5) A_MI B_MI T^(b5) E⁷

A_MI B⁷ E⁷ A_MI F⁹ A_MI (D¹³) F[#]M_I T^(b5) B_MI T^(b5) E⁷

A_MI B⁷ E⁷ A_MI F[#]T^(alt.) F⁹ E⁷(#5) A_MI

B

G_MI⁹ C¹³ F_MA⁷ F[#]O⁷ G_MI⁹ C¹³ F_MA⁷

F[#]M_I⁹ B¹³ E_MA⁷ (A_MA⁷) B^bM_I⁷ E^bT E⁷ B_MI⁷ E⁷

C

A_MI B⁷ E⁷ A_MI F⁹ A_MI (D¹³) F[#]M_I T^(b5) B_MI T^(b5) E⁷

A_MI B⁷ E⁷ A_MI F[#]T^(alt.) F⁹ E⁷(#5) A_MI (B_MI T^(b5) E⁷)

Anthropology

Charlie Parker
Dizzy Gillespie

Fast Bebop

A G^6 E^7 A_{mi}^7 D^7 G^6 E_{mi}^7

A^7 D^7 G^7 C^6 C_{mi}^6

1. B_{mi}^7 E^7 A_{mi}^7 D^7 2. B_{mi}^7 E^7 A_{mi}^7 D^7 G^6

B B^7 E^7

A^7 D^7

C G^6 E^7 A_{mi}^7 D^7 G^6 E_{mi}^7 A^7 D^7

G^7 C^6 C_{mi}^6 B_{mi}^7 E^7 A_{mi}^7 D^7 G^6

Autumn Leaves

(Les Feuilles Mortes)

Music by Joseph Kosma
English Lyric by Johnny Mercer

Med. Swing

A A_{MI}^{γ} D^{γ} $(G^{\#MI}^{\gamma} C^{\#T})$ G_{MA}^{γ} $(G_{MI}^{\gamma} C^{\gamma})$ C_{MA}^{γ}

$F^{\#MI}^{\gamma(b5)}$ B^{γ} E_{MI}

A_{MI}^{γ} D^{γ} $(G^{\#MI}^{\gamma} C^{\#T})$ G_{MA}^{γ} $(G_{MI}^{\gamma} C^{\gamma})$ C_{MA}^{γ}

$F^{\#MI}^{\gamma(b5)}$ B^{γ} E_{MI}

B $F^{\#MI}^{\gamma(b5)}$ B^{γ} E_{MI}

A_{MI}^{γ} D^{γ} $(G^{\#MI}^{\gamma} C^{\#T})$ G_{MA}^{γ} C_{MA}^{γ}

$F^{\#MI}^{\gamma(b5)}$ B^{γ} E_{MI} A° D_{MI}^{γ} G^{γ}

$(F^{\#MI}^{\gamma(b5)})$ B^{γ} C_{MA}^{γ} $F^{\#MI}^{\gamma(b5)} B^{\gamma(\#5)}$ E_{MI} (E^{γ})

Melody is freely interpreted rhythmically.

Med-Slow
Funky Rock

Baby, I Love You

Ronnie Shannon
(As sung by Aretha Franklin)

♩ = 90

(Intro)

Tacet

A

B bass break

B

E7 **A7**



B7



C

E7 (bkgr. vocals)



Melody is freely interpreted.

Vamp & fade
(Lead vocal ad lib.)

Basin Street Blues

Spencer Williams

Med.- Slow Swing
(Dixieland) **A**

(D⁷) G A^MI⁷B^bo⁷G⁷ G A^MI⁷B^bo⁷G⁷ G⁷ B^bM⁶A^MI⁷D⁹ G⁷ B^bM⁶A^MI⁷D⁹
 (vocal) G⁷/F C⁶/E (instr.) G/D (vocal) (instr.)
 break
 G A^MI⁷B^bo⁷G⁷ G A^MI⁷B^bo⁷G⁷ G⁷ B^bM⁶A^MI⁷D⁹ G⁷ B^bM⁶A^MI⁷D⁹
 (instr.) C⁶/E C^MI⁶/E^b G/D break (instr.)
 break

B

G B⁷ E⁹
 E⁹ A⁹ D¹³
 G⁷/B B^bo⁷ A^MI⁷ D⁹ G
 B⁷ E⁹ (F⁷ E⁷)
 A⁹ D¹³ G G⁷/B C⁶C[#]o⁷ ⊕ G/D G[#]o⁷A^MI⁷D⁷

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

⊕

G⁷/D D⁷G⁶

Beautiful Love

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

Medium Swing

Chords: C#MI7(b5) F#7(#5) B MI (B7)

Chords: E MI7 A7 D MA7 C#MI7(b5) F#7

Chords: B MI (C#7) G7 F#7

1.

Chords: B MI (E7(#11)) G#7(b5) (C#7) C#MI7(b5) F#7

2.

Chords: B MI G#7(#9) G7 F#7 B MI

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

Medium Swing

Bernie's Tune

Bernie Miller
(As played by Gerry Mulligan)

A

(trp.)
Bmi

G⁹

C[#]mi⁷(b5) F[#]7 Bmi (C[#]mi⁷(b5) F[#]7) Bmi

B

G⁶ Emi⁷ Ami⁷ D⁷ G⁶ Emi⁷ Ami⁷ D⁷

G⁶ Emi⁷ Ami⁷ D⁷ G⁶ C[#]mi⁷(b5) F[#]7

C

Bmi G⁹

C[#]mi⁷(b5) F[#]7 Bmi (C[#]mi⁷(b5) F[#]7)

Chords in parentheses are used for solos.

Bird Food

Ornette Coleman

Fast Swing
♩ = 256

N.C.

(alto & trp.)

A

B

B7 (sample alto solo) E7

(alto & trp.)

(end solo)

C

Solos in G,
disregard the form

break - - - - - G6

Black Ice

Jeff Lorber

Medium-Up Funk

$\text{♩} = 125$

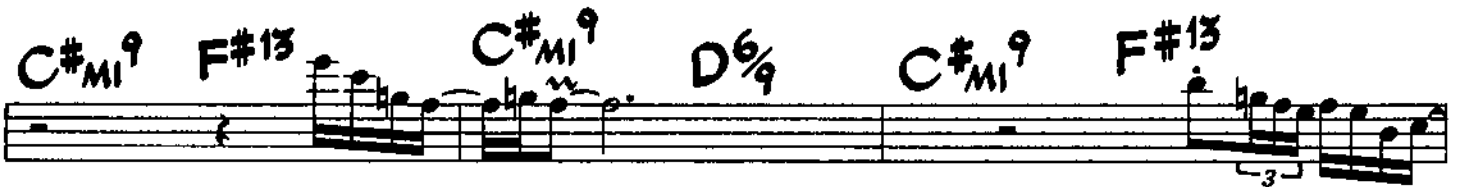
N.C. $G\#7(\#9)$ ♩ Tacet



A $C\#MI^9$ $D^6/9$ $C\#MI^9$ $F\#13$ $C\#MI^9$ $D^6/9$



$C\#MI^9$ $F\#13$ $C\#MI^9$ $D^6/9$ $C\#MI^9$ $F\#13$



$C\#MI^9$ $D^6/9$ $C\#MI^9$ $F\#13$ $C\#MI^7$ BMI^9 $E13$



B $A MA^7$ $G\#7(\#9)$ BMI^7 E^7 A^6 C/D GMA^9 $F13$ $E^7(\#5)$



(sample solo)

$D\#MI^{11}$ $A\#^9sus$ $D\#MI^{11}$



$D\#MI^{11}$ $A\#^9sus$ $D\#MI^{11}$ $A\#^9sus$



$D\#MI^{11}$ N.C. $G\#7(\#9)$ Tacet



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

C ^(Solos) C#MI⁹ D^{6/9} C#MI⁹ F#13 (2)

(2) C#MI⁹ D^{6/9} ^{1.} C#MI⁹ F#13 ^{2.} C#MI⁷ BMI⁹ E13

D AMA⁷ G#7(#9) BMI⁷ E⁷ A⁶ C/D GMA⁹ F13 E⁷(#5)

D#MI¹¹ A#⁹sus (2) (2) (2)

(2) (2) (2) D#MI¹¹ N.C. G#7(#9)

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

^(flute solos) D#MI¹¹ ^(7x's) A#⁹sus D#MI¹¹ N.C. G#7(#9)

Black Narcissus

Joe Henderson

Medium Jazz Waltz

$\text{♩} = 130$ (tenor)

A

mp F_{MI}^9 G_{MI}^7/F F_{MI}^9 G_{MI}^7/F

F_{MI}^9 G_{MI}^7/F F_{MI}^9 $A^b_{MA}^9(\#11)$

$E^b_{MI}^9$ F_{MI}^7/E^b $E^b_{MI}^9$ F_{MI}^7/E^b

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

B

mf $C_{MA}^7(b5)$ $D_{MA}^7(b5)$ $G_{MA}^7(b5)$ $A_{MA}^7(b5)$

$C_{MA}^7(b5)$ *cresc.* $D_{MA}^7(b5)$ $G_{MA}^7(b5)$ $E_{MA}^7(b5)$ $F_{MA}^7(b5)$ $G_{MA}^7(b5)$ $A_{MA}^7(b5)$ (fine)

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

Blizzard of Lies

Dave Frishberg
Samantha Frishberg

Med. Swing

C pedal (Cmi7)

♩ = 130

f (top note of pn. voicing)

(Cmi7)

(vocal)

A G¹³_{sus} N.C. G¹³_{sus} G^{#13}_{sus} A¹³_{sus}

mf

N.C. (A7) (in 2) D⁹ G⁹

C⁹ F⁹ B^bMA⁹(#11)

B (in 4) A^{mi} G¹³ F⁹ E⁹ E^b13 D⁹ (pn. fill) - - - - -

A^{mi} G¹³ F⁹ E⁹ E^b13 D⁹ (pn. fill) - - - - - 3rd x

(in 2) F F^{#o7} C/G

G#o7 A MI G7/B C FMA7E9 Eb13

DMI7 G7 C pedal (C MI7)

f (top note of pn. voicing)

(C MI7)

(vocal)

3rd x (in 4) F9 F#o7 C/G

G#o7 A MI break - - - - -

(pn. fill) - - - - -

F9 break - - - - - A MI G13 F9 break - - - - - (E7 Eb13)

(pn. fill) - - - - -

(D) Bb MA 9 (#11) A MI (add 9)

(Ad lib.)

E^b

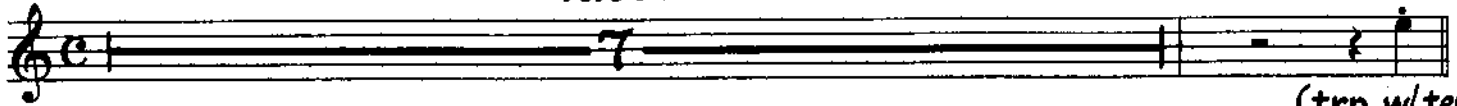
Blue Bossa

Kenny Dorham
(As played by Joe Henderson)

Medium-Up Bossa

♩ = 160

Tacet



(trp. w/ ten.)

A

S



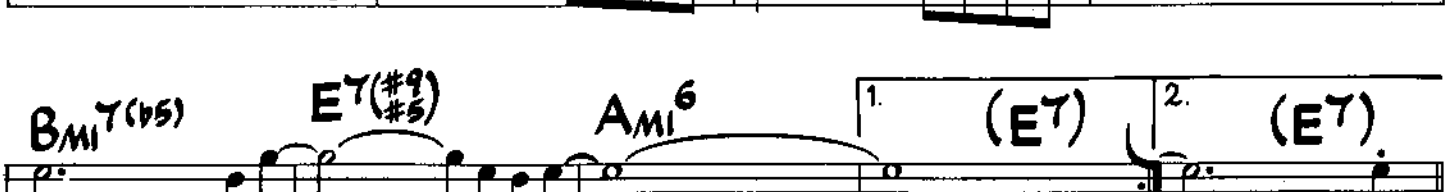
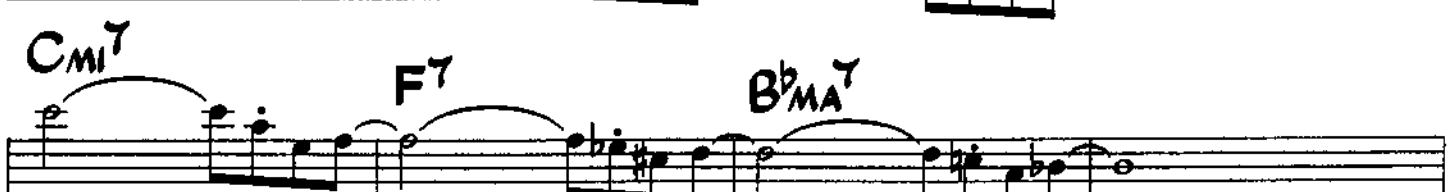
(trp. ten.)

(lower part 2nd x only)

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

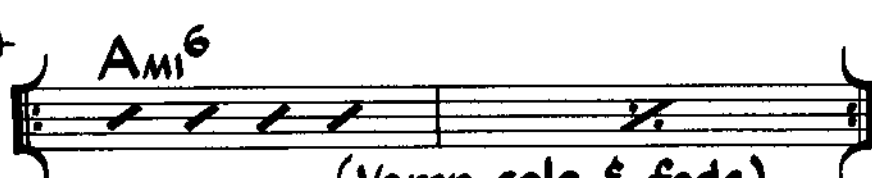
after solos, continue to **B**

B



D.S. al Coda

⊕



(Vamp, solo & fade)

Blue Daniel

Medium Jazz Waltz

Frank Rosolino
(As played by Cannonball Adderley)

♩ = 132

A

(alto & trp.)

B⁶ A⁹ G^{#m}7 C^{#13}

G^{#m}9 C^{#13}(#11) G^{#m}9 C^{#13}(#11)

E^m9 A¹³ B^m7 A¹³(#11)

C^{#m}9 F^{#13}_{sus} F^{#13}

(Ending)

B⁶ A⁹ G^{#m}7 C^{#13}(#11) F^{#13}_{sus} F^{#13} B^m7 (trp. alto)

Fast Swing

♩ = 264

Blues Connotation

Ornette Coleman

A

(ten. & trp.)

G⁷ C⁷ G⁷

G⁷ C⁷

G⁷ Am⁷

D⁷ G⁷ D⁷ G⁷

to solos

Solos in G;
disregard the form.



G⁷

Chords suggested only (no chordal instrument on recording).

Med. Swing

Blues On The Corner

McCoy Tyner

♩ = 118

A

(ten.)

(top note of pn. voicing)

Chords: G7, C7, (C#7), G7, G7sus, F7sus, E7sus, C#7sus, B7sus, C7, G7(#9), (G7), C7sus, B7(alt.), E7(alt.), Am7, D7sus, G7, E7(#9), A7(alt.), D7(alt.)

sample fill - - - - -

(Solo on G blues)

head is played twice before & after solos

drum fill - - - - -

Chords: A7(alt.), D7(alt.), G7(#11), C#7(#9)

Tenor has the melody throughout.

Boogie Down

Med. Funk

$\text{♩} = 114$

Al Jarreau
Michael Omartian

Tacet

Tacet

(scat on D.C.) (on D.C., skip to **C**)

A E^7 $D/F\#$ E^7 $G\#$ E^7 $D/F\#$ A E^7 $G\#$ E^7 $D/F\#$ E^7 $G\#$

(vocal)

D E M 7 G $D/F\#$ E^7 $D/F\#$ E^7 $G\#$ E^7 $D/F\#$ A E^7 $G\#$

E^7 $D/F\#$ E^7 $G\#$ D E M 7 G $D/F\#$

B E^7 $D/F\#$ E^7 $G\#$ E^7 $D/F\#$ A E^7 $G\#$ E^7 $D/F\#$ E^7 $G\#$

D E M 7 G $D/F\#$ E^7 $D/F\#$ E^7 $G\#$ E^7 $D/F\#$ A E^7 $G\#$

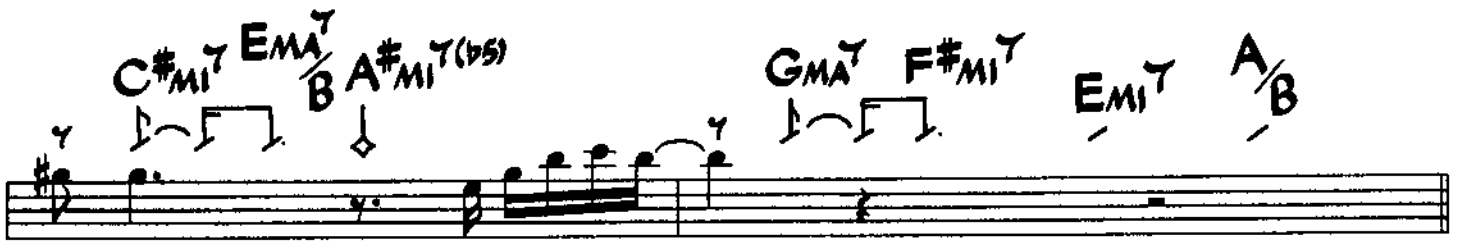
E^7 $D/F\#$ E^7 $G\#$ D E M 7 G $D/F\#$

C $C\#$ M 7 $F\#$ 13 A/B

G# bass A bass B bass G# C# MI^(#5)



C# MI EMI^B A# MI^(b5) GMA^{F#MI} EMI^{A/B}



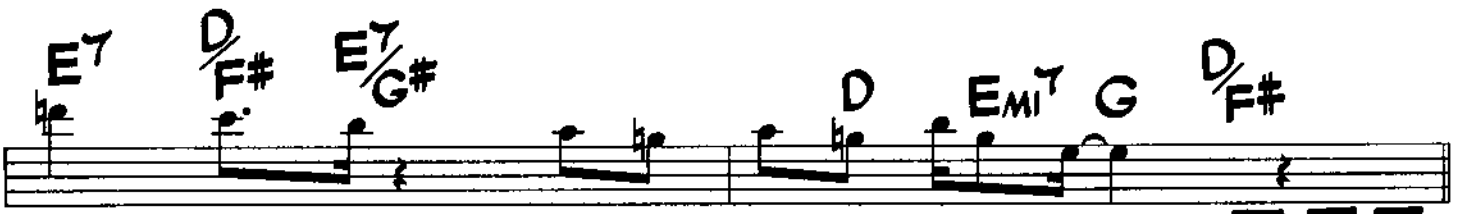
D E^D F# E^{G#} E^D F# A E^{G#} E^D F# E^{G#}



D EMI^G D^{F#} E^D F# E^{G#} E^D F# A E^{G#}



E^D F# E^{G#} D EMI^G G D^{F#}



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

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



(N.C.) D.S., vamp & fade on **A**



Boogie Down (Brass)

Med. Funk (Intro)

$\text{♩} = 114$

omit on D.C.

(1st x: tacet)

(trps. w/ trbs.)

(1st x: tacet)

(on D.C.) omit on D.C.

(Skip to **C** on D.C.)

A Tacet **B**

C

D

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

E

Tacet

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

Optional line at **D** for final vamp (starts 3rd x)

(very straight rhythms, sempre staccato)

1, 3... 2, 4...

Both Sides Of The Coin

Bright Latin/Rock

Michael Brecker

(As played by Steps Ahead)

$\text{♩} = 118$

E \flat 13(b9) **E \flat (add 9)D \flat /E \flat** **E \flat MA \flat 7(#5)/E \flat** **E \flat 13(b9)** **E \flat (add 9)**

(vibes w/ pn. 8va b.) (add ten. 8va³ b.)

A **E \flat 13(b9)** **E \flat (add 9)D \flat /E \flat** **E \flat MA \flat 7(#5)/E \flat** **E \flat 13(b9)** **E \flat (add 9)**

(vibes w/ pn. 8va b.) (add ten. 8va³ b.)

B **B \flat 7(b9)/E \flat** **A \flat MA \flat 7sus/E \flat** **E \flat MA \flat 7(#5)/E \flat** **E \flat 13(b9)** **E \flat (add 9)** (add ten. 8va³ b.) **G \flat /A \flat** (ten., loco, w/ vibes)

B \flat 7(b9)/E \flat **A \flat MA \flat 7sus/E \flat** **E \flat MA \flat 7(#5)/E \flat** **F \flat M \flat 7**

B/A **F \flat M \flat 7** **B \flat MA \flat 7(#5)** **B \flat /B \flat** **B \flat (add b9)**

A/E \flat **C/E \flat** **E \flat (add 9)** $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$ $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$ $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$ $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$

C **A \flat** **D \flat MA \flat 7** **D \flat 6/9** **A \flat 6/9** **A \flat (add #11)** **C \sharp**

(ten. plays upper line - melody)

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

Ab(add 9) (omit 3) DMA^T(b5) D⁶/₄ Ab⁶/₄ E/C

C#MI⁹ A⁹(#11) C#MI⁹ C⁷(#9)

FMI⁷ GMI⁷ G^{b13} sus FMI⁷ B^{b9} sus

2. EMA^T(#5) FMI⁷ GMI⁷ G^{b13} sus FMI⁷ B^{b9} sus

D.S. al Coda One (⊕¹)
(D.S. al Coda Two to end)

⊕¹ Eb¹³(b9) Eb(add 9) D/Eb EMA^T(#5) Eb Eb¹³(b9) Eb(add 9)

(vibes w/ pn. 8va b.) Eb¹³(b9) Eb(add 9) D/Eb EMA^T(#5) Eb Eb¹³(b9) Eb(add 9)

(Solos) (Half-time Feel) Eb(add 9) Eb¹³(b9) D/Eb EMA^T(#5) Eb

(Samba) FMI⁹ C#MI⁹ FMI⁹ C#MI⁹ B^{b9} sus

Solo on DDE; after solos play letter [C] (w/ pickups & repeat) then D.S. al Coda Two (⊕²)

⊕² Eb¹³(b9) Eb(add 9) D/Eb EMA^T(#5) Eb Eb¹³(b9) Eb(add 9)

(vibes w/ pn. 8va b.) Eb¹³(b9) Eb(add 9) D/Eb EMA^T(#5) Eb Eb¹³(b9) Eb(add 9)

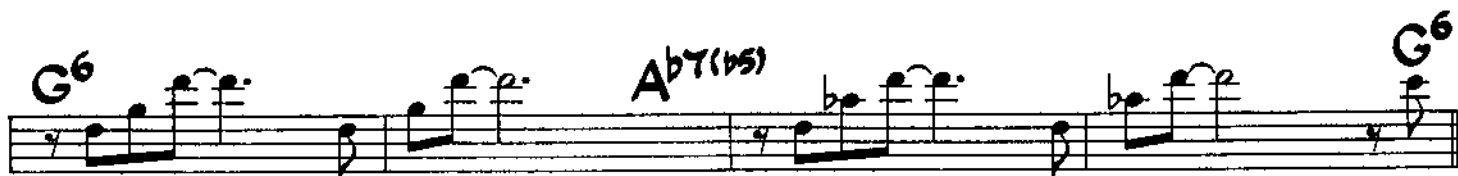
Vamp & fade while drums solo.

Med. (-Up) Swing

Bouncin' With Bud

Bud Powell

(Intro)



C G⁶ A^{mi7} B^{mi7} C^{mi7} B^{mi7} E⁷ A^{mi7} B⁷

E^{mi7} B^{b7} A^{mi7} D⁷ ⊕ G⁶

D B⁷/D[#] E^{mi} B⁷ E^{mi} G^{#7} A^{mi7} E^{7(b9)} A^{mi7} E^{b9} D⁹

D⁹ D^{7(b9)}(b5) G⁶ (G⁶) solo break - - - - -

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

⊕ G⁶ (N.C.)
(pn., w/ gva)

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

E^{mi7} B^{b7}

Breakin' Away

Al Jarreau
Tom Canning
Jay Graydon

Half-time Funk Shuffle

$\text{♩} = 144$

D13 **C#13sus**

mf (trb.)

D13sus **C#13sus**

A **F#MA9** **BMA9** **D#MI7** **D#MI7/C#** **(F#MA9)**

mf trp., tacet 1st x (vocal)

F#MA9 **BMA9** **D#MI7** **D#MI7/C#**

BMA7 **F#MA7/A#** **G#MI7** **F#(add A#)**

1. BMA7 **F#MA7/A#** **G#MI7** **trp., tacet 1st x** **C#9sus**

2,3. BMA7 **F#MA7/A#** **A07** **G#MI7**

FMI7(add 11) **E7(b9)** **EbMI7** **Eb7sus** **EbMI7** break

(trp.)

f (vocal)

B **CMIT** **FMI7** **BbMIT** **DMIT** **G7(b9)** **CMA7**

(shake-)

CMA7 **C7(b9)** **FMI9** **FMI7** **CMIT** **Eb9sus** **Eb/Db** **⊕**

D.C. (3rd verse) al 2nd ending al Coda



mf (trp, 2nd x only)
 D13sus C#13sus D13sus
 (trb.)

1. 2.
 D13sus C#13sus C#13sus (vocal) f

CMI7 FMI7 BbMI7 DMI7 G7(b9) CMA7

(shake--)
 CMA7 C7(b9) FMI9 FMI7 CMI7 Eb9sus
 (trp) cresc.

Eb/Db EMI7 AMI7 A7(b9) FMI9 FMI7 CMI7
 Vamp & fade

But Beautiful

Music by Jimmy Van Heusen
Lyric by Johnny Burke

Med. Ballad

A

$E MA^7$ $G^{\#} MI^7 (b5)$ $C^{\#} T (b9)$ $F^{\#} MI^9$ $A^{\#} MI^7 (b5)$ $D^{\#} T (b9)$

$E MA^7$ $G^{\#} MI^7 (b5)$ $C^{\#} T sus$ $C^{\#} T$ $F^{\#} 9$

B^{13} $A^{\circ} 7$ $G^{\#} MI^7$ $C^{\#} MI^7$ $F^{\#} MI^7$ $B^9 sus B^7$ $E MA^7$ $(G^{\#} T)$

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

B

$E MA^7$ $G^{\#} MI^7 (b5)$ $C^{\#} T (b9)$ $F^{\#} MI^9$ $A^{\#} MI^7 (b5)$ $D^{\#} T (b9)$

$E MA^7$ $G^{\#} MI^7 (b5)$ $C^{\#} T sus$ $C^{\#} T$ $F^{\#} 9$

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

$E MA^7/B$ $C^{\#} T$ $F^{\#} MI^7$ B^7 E^6 $(F^{\#} MI^7 B^7)$

Chain Of Fools

Med. Rock (Intro)

Don Covay
(As sung by Aretha Franklin)

$\text{♩} = 114$

N.C.

A_{MI}⁷

A_{MI}



A



B



C



A_{MI}

A musical staff with a treble clef. It begins with a chord labeled **A_{MI}**. The melody consists of eighth and quarter notes, some with slurs and ties. There are rests in the second and third measures.

D (A)

A musical staff with a treble clef. It begins with a chord labeled **(A)**. The melody consists of eighth notes with slurs.

(A)

A musical staff with a treble clef. It begins with a chord labeled **(A)**. The melody consists of eighth notes with slurs.

(A)

A musical staff with a treble clef. It begins with a chord labeled **(A)**. The melody consists of eighth notes with slurs.

E A_{MI}⁷ A_{MI}

A musical staff with a treble clef and a 4/4 time signature. It begins with a chord labeled **A_{MI}⁷**. The melody consists of quarter notes with slurs. There are rests in the second and third measures. A second chord labeled **A_{MI}** is indicated above the notes in the fourth measure.

A_{MI}⁷ A_{MI}

A musical staff with a treble clef. It begins with a chord labeled **A_{MI}⁷**. The melody consists of quarter notes with slurs. There are rests in the second and third measures. A second chord labeled **A_{MI}** is indicated above the notes in the fourth measure.

F A_{MI}

A musical staff with a treble clef. It begins with a chord labeled **A_{MI}**. The melody consists of eighth notes with slurs. There are rests in the second and third measures.

A_{MI}

A musical staff with a treble clef. It begins with a chord labeled **A_{MI}**. The melody consists of eighth notes with slurs. There are rests in the second and third measures.

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

Change Of Mind

Bob Mintzer
(As played by Peter Erskine)

Medium Swing

$\text{♩} = 132$

1st x: pn.
2nd x: horns

A

$F\#13_{sus}$ $F\#13(b9)$ $BMA7(\#5)$ $G\#m1/B$ $Bb7(\#9)$
 $Bb7(\#9)(\#5)$ Ebm_{11} $C13(\#11)$ $B13$ $G\#m7$
 $[C\#9_{sus} \quad \% \quad C\#7(alt.) \quad \%]$
 $D\#m9$ $C(add9)/E$ $C\#(add9)/E\#$
 (pn.)

B

$F\#13_{sus}$ $F\#13(b9)$ $BMA7(\#5)$ $G\#m1/B$ $Bb7(\#9)$
 $Bb7(\#9)(\#5)$ Ebm_{11} $C13(\#11)$ $B13$ $G\#m7$
 $[C\#7(alt.) \quad \% \quad \%]$ $E m7$ $A7(\#9)$
 $D\#m9$ $C(add9)/E$ $C\#(add9)/E\#$ $A^b(add9)/C$ $Bbm7$ E/C A/D E^b/E G/A
 (horns)

C

Chords: DMA^7 , $F\#7(\#9)$, BMI^{11} , $F13(\#11)$, EMI^7 , $F\#7(\#5)$, BMI^7 , EMI^9 , A^9sus , DMA^7 , $F\#7(\#5)$, BMI^{11} , $F13(\#11)$, $BbMA^7$, $A^7(\#9)$, $D(add9)$, $F\#A^7$

(trp.) (horns)

[$D(add9)$]

D

Chords: BMI^{13} , $D/G\#$, B , $C/C\#$, $F\#$, $G\#MI^7$, $C\#^9sus$, $C\#7(alt)$, $F\#MI^7$, $G/G\#$, B , F/E , $C\#MI^7$, A/D , $G/F\#$, F/A^b , $C\#MI^7$, $F\#13sus$, $F\#13(b9)$, $F\#MI^9$, EMI^9 , DMA^9

(ten.) (horns) (fine)

Chords in brackets are used for solos.

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

Chega De Saudade

(No More Blues)

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

Med. Bossa Nova

A

B_MI (B_MI⁷/_A) C⁷(G[#])

(G_MI⁶) F⁷(^b9)([#]5) B_MI C⁷(^b5) F⁷

B_MI G⁷(^b5) C⁷ F⁷(^b9)

G_MA⁷ G⁶ F⁷(^b9)

B

B_MI (B_MI⁷/_A) C⁷(G[#])

(G_MI⁶) F⁷(^b9)([#]5) (B⁷) B_MI B⁷(^b9)

E_MI F⁷ B_MI (B_MI⁷/_A)

(G⁷(^b9)) (G_MI⁶) C⁷(^b9) F⁷(^b9)([#]5) B_MI C⁷(^b5) F⁷

C

BMA⁷ G^{#7}(#5) / C C^{#MI}⁷
 F^{#9}_{sus} F^{#7} B^{o7} BMA⁷
 D^{#MI}⁷ D^{o7} C^{#MI}⁷
 C^{#9} EMI⁶ F^{#7}

D

BMA⁷ G^{#MI}⁷ C^{#7}
 D^{#7} G^{#MI}⁷ GMI⁷ F^{#MI}⁷ B⁷
 EMA⁷ EMI⁷ D^{#MI}⁷ G^{#13} G^{#7}(#5)
 (D^{#7})
 C^{#9} F^{#13}_{sus} D^{#MI}⁷ G^{#7}(#5)
 C^{#9} F^{#9}_{sus} B⁶ (F^{#7}(#5))

Chelsea Bridge

Billy Strayhorn

Med. Ballad

A

N.C. $G_{MI}^{(MA7)}$ $F_{MI}^{(MA7)}$ (h)

$G_{MI}^{(MA7)}$ $F_{MI}^{(MA7)}$ G_7 C_{MI}^9 F_{13}

B_{b6} 1. B_{b6} (A_7 A_{b7}) break 2. B_{b6} A_{b7}

B

$E_{b_{MI}^7}$ A_{b7} $D_{b_{MA}^7}$ $B_{b_{MI}^7}$ $E_{b_{MI}^7}$ $A_{b7}(b9)$ $G_{\#_{MI}^7}$ $C_{\#7}$

($F_{\#_{MI}^7} B_7$) $F_{\#_{MA}^7}$ A_7 E_{MA}^7 E_{MI} A_9 $B_{b7}(\#11)$ (A_7 A_{b7}) break

C

$G_{MI}^{(MA7)}$ $F_{MI}^{(MA7)}$ (h) $G_{MI}^{(MA7)}$ $F_{MI}^{(MA7)}$ G_7

C_{MI}^9 F_{13} B_{b6} B_{b6} (A_7 A_{b7})

$C_9(\#11)$ may be substituted for $G_{MI}^{(MA7)}$ and $B_{b9}(\#11)$ for $F_{MI}^{(MA7)}$ throughout, in which case bar 8 of **A**, **B** and **C** may be played: B_{b7} A_7 A_{b7} G_7

Come Sunday

Duke Ellington

Med.-Slow Gospel Ballad

(B7(#5))

A D7 C9(#11) D7 E^b7 E9

A^M7 D9 G C⁶/_G G^o7 G⁶

B B7 C7 B7 E^M A9

D7 A^M7 D7 (B7(#9)) F13 E7(#5) A9 D7(#5)

C D7 C9(#11) D7 (B7(#5)) E^b7 E9

A^M7 D9 G C⁶/_G G^o7 G⁶

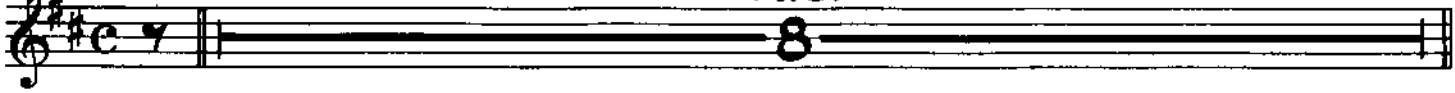
Compared To What

Med. Gospel/Rock

Eugene McDaniels
(As sung by Les McCann)

$\text{♩} = 144$ (Intro)

N.C.



C_{MI}^7 (piano solo)

C^7

B_{MI}^7

D^7



A D bass E_{MI}^7/D $D^{\circ 7}$ D^7 (2) E^b bass F_{MI}^7/E^b $E^b^{\circ 7}$ $E^b 7$

(alto solo)

E^b bass F_{MI}^7/E^b $E^b^{\circ 7}$ $E^b 7$ E bass $F^{\#}_{MI}^7/E$ $E^{\circ 7}$ E^7 (2)

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

(pn.) poco a poco cresc.

D^b/A^b A^b D^b/A^b A^b A^{13}_{sus} D^7 G/A D^7 G/A (2)

ff

B D^7 G/A D^7

mf (vocal)

D^7 G/A D^7 G/A

Musical staff with chords: D7, G/A, D7, G/A

Musical staff with chords: D7, G/A, D7, G/D, D7, N.C.

Musical staff with chords: N.C., D7, G/D, D7, G/A

Musical staff with (Solo) C, D7, G/A, (4x's)

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

Musical staff with (Solo) C, D7, G/A, (Vamp till cue), (On cue) D7, G/A, D7, G/A

Musical staff with chords: D7, G/A, D7, G/A, D7, G/A, D7

Musical staff with chords: N.C., D7, G/D, D7, ff

Melody is freely interpreted and varies with each verse.

Coda vamp is played 24 times on recording (three 16 bar phrases).

Creek

Victor Brasil
(As played by Airto)

Bright Samba
♩ = 272

D13 D13sus D13 D13sus

A D7 G D7

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

D7 G D7

G7 C7

A7 D7

(pn. plays upper line)

D7 D13 D13sus ⊕ D13 D13sus

2nd x: solo starts - - - - -

B (Solos) D7

G7 C7 A7 D7

after solos, D.S. al Coda

⊕ D13 D13sus

Vamp, solo & fade

Play head twice before solos, once after.

Crystal Love

Makoto Ozone

Med. Straight 1/8's

♩ = 95

1. $A MI (MA 7)$
 E
 $E (add 9)$
 (pn. & vibes)

2. $A MI (MA 7)$
 E

A $E MA 7$ F/E $D\#o7/E$ $E MA 7$ $Eb13(\#11)$ $G\#7(\#9 \#5)$ $C MA 7$
 (pn.) (unis.)

$C MA 7$ $B7(\#5)$ $E MI 7$ D $C MI (MA 7)$ 1. 2.
 vibes fill - - - - (vibes)

B B $E MI 6/B$ $C\# / B$ $E MI 6/B$ B $E MI 6/B$ $C\# / B$ $E MI 6/B$
 vibes fill - - - - (unis.)

B $G o7$ $G\# MI$ A / G G / Eb $F\# / E$ G / Eb
 piano fill - - - -

D $A\#o7$ $B MI$ C / Bb Bb / Gb A / G Bb / Gb
 vibes fill - - - -

$D MI 7$ C $G MI 7$ F $C MI 7$ $Ab MA 7$
 (vibes play lower line) (vibes)

$G\#7(\#11)$ $C\# MI$ $A (add 9)$ $A MI 6/C$
 vibes fill - - - - (unis.)

$E MA 7/B$ E / B $B7$ $A\# MI 7(b5)$ $A MI 7$ B / G $G MA 7$ $B9 sus$ $B7$
 (3)

C (Solos - Samba-Like Feel) $D^{\#o7}/E$ E_{MA}^7 F/E E E_{MA}^7 $D^{\#13}(\#11)$ $G^{\#7}(\text{alt.})$

C_{MA}^7 $B^7(\#9)$ $E_{MI}^7 D$ $C_{MI}(\text{MA}^7)$ 1. $C_{MI}(\text{MA}^7)$ 2.

D B E_{MI}^6/B $C^{\#}/B$ E_{MI}^6/B B E_{MI}^6/B $C^{\#}/B$ E_{MI}^6/B

B $G^{\#MI}^7$ $C^{\#MI}^7$ D^o7 G/Eb

suspended time feel - - - - -

D $F^{\#7}$ B_{MI}^7 E_{MI}^7 F^o7 Bb/Gb D_{MI}^7 C_{MI}^7

suspended time feel - - - - -

$A^b_{MA}^7$ $G^{\#7}(\#11)$ $C^{\#MI}$ $A(\text{add } 9)/C^{\#}$ A_{MI}^6/C

E_{MA}^7/B $A^{\#MI}^7(b5)$ A_{MI}^7 B/G G_{MA}^7 $F^{\#MI}^7(\text{add } 11)/B^7$

Solo on CCD; after solos D.C. al Coda

B^9_{sus} B^7 E_{MA}^7 F/E $D^{\#o7}/E$ E_{MA}^7 $E^b13(\#11)$

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

$E^b13(\#11)$ $G^{\#7}(\#5)$ C_{MA}^7 $B^7(\#5)$ E_{MI}^7 D $C_{MI}(\text{MA}^7)$

rit

Cubano Chant

Medium - Up
Funky Latin

Ray Bryant

$\text{♩} = 192$ (Intro)

(piano) (top note of voicings)

(as written)

A N.C. B^b CMI GMI⁷ CMI

N.C. B^b FMI⁷ GMI⁷ CMI

N.C. B^b CMI GMI⁷ CMI

N.C. B^b FMI⁷ GMI⁷ CMI

B FMI⁷ Eb⁷ D⁷ G⁷(#5) F/C CMI⁷ C⁷

B^b FMI⁷ Eb⁷ D⁷ G⁷ D G⁷ Eb⁷ D⁷ Db⁷ G bass

C N.C. B^b CMI GMI⁷ CMI

N.C. B^b FMI⁷ GMI⁷ CMI

Musical notation with chords: B^b, FMI⁷, GMI⁷, CMI, F⁷, B^b7, E^b7, A^b7. Includes a "solo break" section with chords: A^b7, D^bMA^{7(b5)}, G⁷SUS (omit 5), CMI⁶, AMI^{7(b5)}, D^{7(#5)}, G⁷, C⁷.

D (Solos) Musical notation with chords: CMI⁷, AMI^{7(b5)}, D⁷, G⁷, CMI⁷, AMI^{7(b5)}, D⁷, G⁷, C⁷, C⁷/E, F⁷, F^{#o}7, C⁷/G, A⁷, D⁷, G⁷, C⁷/G, G⁷, C⁷.

E Musical notation with chords: F⁷, C⁷, FMI⁷, E^b7, D⁷, G⁷, F⁷, E^b7, D^b7.

F Musical notation with chords: CMI⁷, AMI^{7(b5)}, D⁷, G⁷, CMI⁷, AMI^{7(b5)}, D⁷, G⁷, C⁷, C⁷/E, F⁷, F^{#o}7, C⁷/G, A⁷, D⁷, G⁷.

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

⊕ N.C. Musical notation with chords: G⁷SUS (omit 5), CMI⁶, AMI^{7(b5)}, D^{7(#5)}, G⁷, C⁷, F⁷, B^b7, E^b7, A^b7, D^bMA^{7(b5)}, G⁷SUS (omit 5), CMI⁶, AMI^{7(b5)}, D⁷, G⁷, C⁷.

Darn That Dream

Music by Jimmy Van Heusen
Lyric by Eddie DeLange

Med. Ballad

A

E⁶ GMI⁷C⁷ F#MI⁷ G#7(b5) C#MI⁷ B⁷(A#) AMI⁶ G#MI⁷(b5) C#⁷

F#MI⁷ D⁹ G#MI⁷ GMI⁷ F#MI⁷ B⁷ G#MI⁷ G⁷ F#MI⁷ B⁷

E⁶ GMI⁷C⁷ F#MI⁷ G#7(b5) C#MI⁷ B⁷(A#) AMI⁶ G#MI⁷(b5) C#⁷

F#MI⁷ D⁹ G#MI⁷ GMI⁷ F#MI⁷ B¹³ E⁶ DMI⁷ G⁷

B

CMA⁷ AMI⁷ DMI⁷ G⁷ EMI⁷ E^bMI⁷ A^b7 DMI⁷ G⁷

CMA⁷ AMI⁷ EMI⁷ (F#MI⁷(b5) B⁷ EMI⁷) F#MI⁷ B⁷ GMI⁷ C⁷ F#MI⁹ B¹³

C

E⁶ GMI⁷C⁷ F#MI⁷ G#7(b5) C#MI⁷ B⁷(A#) AMI⁶ G#MI⁷(b5) C#⁷

F#MI⁷ D⁹ G#MI⁷ GMI⁷ F#MI⁷ B¹³ E⁶ (F#MI⁷ B⁷)

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

G#MI⁷ G⁷

Med. Funk Shuffle (Intro)

Delevans

Jeff Lorber

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

Chords: CMI^7 , FMI^7 , $D^7(\#9)(\#5)$, $G^7(\#9)(\#5)$, CMI^7 , FMI^7 , $G^7(\#9)(\#5)$, CMI^7

Articulations: 1-3, 4, 3, 2

(muted gtr., 8va b.) (synth.)

A

Chords: CMI^7 , G^b13FMI^7 , $G^7(\#9)(\#5)$, $G^7(\#9)(\#5)$, CMI^7 , G^b13FMI^7

Articulations: 3

Chords: FMI^7 , $G^7(\#9)(\#5)$, $G^7(\#9)(\#5)$, CMI^7 , G^b13FMI^7 , $G^7(\#9)(\#5)$, $G^7(\#9)(\#5)$, CMI^7

Articulations: 3, 3

Chords: CMI^7 , G^b13FMI^7 , $G^7(\#9)(\#5)$, CMI^7 , FMI^7 , $G^7(\#9)(\#5)$

Articulations: 3, 1, 2

B

Chords: A^bMA^9 , FMI^7 , $G^7(\#9)(\#5)$, CMI^7 , A^13 , A^bMA^9 , FMI^7

Articulations: 3, 3

(synth.)

Chords: $G^7(\#9)(\#5)$, CMI^7 , A^13 , A^bMA^9 , GMI^7 , FMI^7 , $F\#MI^7$, $G^7(\#9)(\#5)$, CMI^7 , G^b13F^13sus

Articulations: 3, 3, 3

Chords: F^13sus , G^b13sus , F^13sus , F^13sus , G^b13sus , F^13sus , B^13 , B^b13sus

Articulations: (#11)

$B^{\flat 13}_{sus}$ B^{13}_{sus} $B^{\flat 13}_{sus}$ solo break CMI^7
 to DS: [D.S. al Coda (after solos)]

(Solos) CMI^7 $G^{\flat 13} FMI^7$ $G^7(\#9) G^7(\#9) CMI^7$ (2) (2)

CMI^7 $G^{\flat 13} FMI^7$ $G^7(\#9) CMI^7$ FMI^7 $G^7(\#9)$ F^{13}_{sus}

(D) F^{13}_{sus} $G^{\flat 13}_{sus} G^{13}_{sus} A^{\flat 13}_{sus}$
 (solos continue)

$(A^{\flat 13}_{sus})$ $G^{\flat 13}_{sus} F^{13}_{sus}$ $E^{\flat 13}_{sus}$

D^{13}_{sus} $E^{\flat 13}_{sus} E^{13}_{sus}$ $F^{13}_{sus} G^7(\#9) CMI^7$

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

(Synth. solo) CMI^7 FMI^7 $G^7(\#9) G^7(\#9) CMI^7$ (2) (2) CMI^7 FMI^7 $G^7(\#9) CMI^7$
 Vamp, solo & fade

Desafinado

Med. Bossa Nova

Music by Antonio Carlos Jobim

Lyrics by Jon Hendricks

& Jessie Cavanaugh

A DMA^7 $E7(b5)$

EMI^7 A^7 $F\#MI^7(b5)$ $B7(b9)$

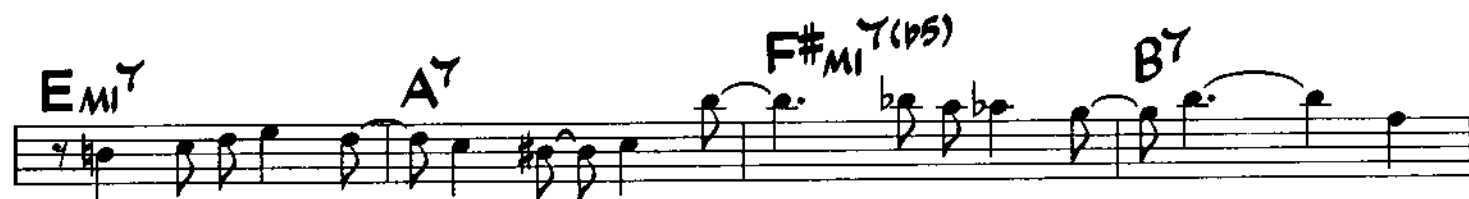
1. EMI^7 $F\#7(b9)$ B^7 $B7(b9)$

$E7(b9)$ E^bMA^7 $(A7(b9))$

2. EMI^7 GMI^6 DMA^7 $C\#7(\#9)$

$F\#MA^7$ G^o7 $G\#MI^7$ $C\#7$

B $F\#MA^7$ G^o7 $G\#MI^7$ $C\#7$



Desire

Tom Scott

Med. Funk (Intro)

♩ = 120

(4x's)

(alto solo starts 3rd x)

A

Chords: Bm^7 , $Bm^7(MA^7)$, Bm^7 , Bm^6 , GMA^7/B , $A^{13}sus$, DMA^7 , $C\#m^7(b5)$, $F\#7$, Bm^7 , $Bm^7(MA^7)$, Bm^7 , Bm^6 , GMA^7/B , $F\#7(b9)$, DMA^7/A , D^9sus , $D^{13}(b9)$

B

Chords: Gm^9 , $C^{13}(\#9)$, F^9sus , $F^{13}(b9)$, B^bMA^9 , E^{13} , $E^{13}(\#11)$, $A^{13}sus$, $F\#7(alt.)$

C

Chords: Bm^9 , (MA^7) , $(Bm^7 Bm^9 Bm^7)$, E^{13}/B , E^{13} , $F\#m^{11}$ (alto fill), Bm^9 , $(horns)$, $(Bm^9(MA^7) Bm^7)$, E^{13} , GMA^9/B , $F\#m^{11}$ (alto fill)

Use E above the staff as pickup to letter D **Solo on form (ABCC); After solos, D.S. al fine.**

D

Chords: GMA^7 , C^9 , $F\#^{13}(b9)$, $F\#7(\#5)$, B^9sus , B^9 , E^9sus , $E^9(\#11)$, A^9sus , $F\#7(\#9)$

E

Chords: Bm^9 , E^{13}

(Vamp, solo & fade) (fine)

Dig - E^b

Miles Davis

Medium-Up Swing

$\text{♩} = 240$

A

D7

(trp., ten. & alto)

G7

C7

FMA7

GMI7 C7

FMA7

EMI7 A7

(horn fill) - - - - -

B

D7

G7

DMI

A7

DMI

(C7)

FMA7

D7

⊕

GMI7 C7

F6

solo break 1st x-

⊕

GMI7 C7

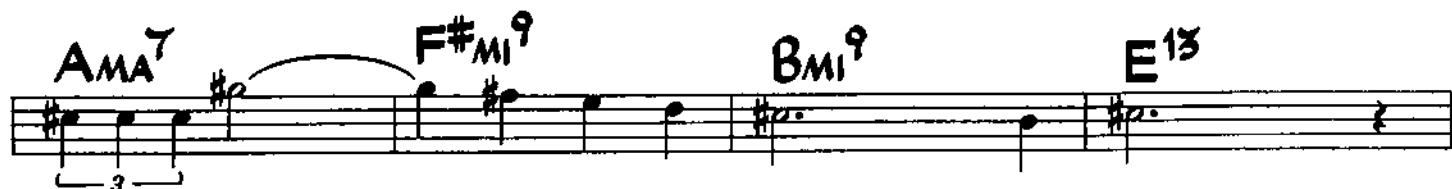
FMA7

Based on "Sweet Georgia Brown" changes.

Dindi

Music by Antonio Carlos Jobim
English Lyric by Ray Gilbert

(Intro) Freely



(Slow Bossa)



B EMI CMI⁶ EMI CMI⁶ EMI A⁷(b9)

DMI B^bMI⁶ DMI B^bMI⁶ DMI⁷ G⁷(b9)

C CMA⁷ B^bMA⁷ CMA⁷ GMI⁷ C⁷(b9)

FMA⁷ FMI^(MA7) C⁶ (B^b13)

Bb13(#11) may be substituted for Fmi(ma7) in letters A and C

Don't Go To Strangers

Music by Arthur Kent
and Dave Mason
Lyric by Redd Evans

Med. Ballad (G⁹)

A GMA⁷ C⁹ GMA⁷ Bmi^{7(b5)} E⁷

Ami⁷ (Cmi⁶) D^{13sus} D⁷ Bmi⁷ E⁷ Ami⁷ D⁷

(G⁹) GMA⁷ C⁹ GMA⁷ Bmi^{7(b5)} E⁷

Ami⁷ (Cmi⁶) D^{13sus} D⁷ G⁶ D^{9sus} G⁶

B Dmi⁷ G¹³ Dmi⁷ G¹³ CMA⁷ G⁷ CMA⁷

E^{9sus} D⁹ E^{mi7} A¹³ E^{mi7} A¹³ A^{9sus} A⁹ D^{9sus} D¹³

(G⁹) GMA⁷ C⁹ GMA⁷ Bmi^{7(b5)} E⁷

Ami⁷ (Cmi⁶) D^{13sus} D⁹ G⁶ D^{9sus} G⁶ (D⁷)

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

Doors

Mike Nock

A $\text{G}(\#11)/\text{B}$ $\text{A}7/\text{B}$ $\text{G}(\#11)/\text{B}$ $\text{G}(\#11)/\text{B}$ $\text{A}7/\text{B}$ $\text{G}(\#11)/\text{B}$

B $\text{B}^b\text{M}7/\text{D}$ $\text{C}7/\text{D}$ $\text{B}^b\text{M}7/\text{D}$ $\text{C}7/\text{D}$

(melody)

$\text{D}^b\text{M}9/\text{F}$ $\text{D}^b(\text{add } 9)/\text{F}$

pn. fill - - - - -

$\text{E}7/\text{G}^\#$ $\text{F}^\#\text{M}7/\text{G}^\#$ $\text{E}7/\text{G}^\#$ $\text{F}^\#\text{M}7/\text{G}^\#$

C $\text{G}7/\text{B}$ $\text{A}7/\text{B}$ $\text{G}7/\text{B}$ $\text{A}7/\text{B}$

$\text{B}^b\text{M}9/\text{D}$ $\text{B}^b\text{M}7(\#11)/\text{D}$

pn. fill - - - - -

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

Play head (ABC) twice, then solo on form.
After solos, D.C. al Coda.

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

(Vamp till cue) **rall.** - - - - -

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

Letter A may be played as G(#11)/B throughout for solos.

Easy

Al Jarreau
Tom Canning
Jay GraydonMedium
Funk/Samba (Intro)

♩ = 114

Chords: $F\#MI^7$, $G\#MI^7(b5)C\#7(\#9)$, $F\#MI^7$, $G\#MI^7(b5)C\#7(\#9)$

A $F\#MI$ $C\#E\#$ EMI^7 $A13(b9)$ DMA^7

(vocal)

DMA^7 $(C\#7(\#9))$ $F\#MI$ $C\#E\#$ EMI^7 $A13(b9)$

N.C.

DMA^7 $(C\#7(\#9))$ $G\#MI^7(b5)$ $C\#7(\#9)$

N.C.

$F\#MI^7$ $G\#MI^7(b5)$ $C\#7(\#9)$ $F\#MI^7$ E

$D\#MI^7(b5)$ DMA^7 $G13$ $G\#MI^7(b5)$ $C\#7(\#9)$

1. $F\#MI^7$ $C\#7(\#9)$ 2., 3. $F\#MI^7$ $F13$ EMI^7 $B(\text{add } 9)$ $D\#$ $D13$

B

(vocal) A/G (synth.) (vocal)
 $F\#MI^7$ $G\#MI^7(b5)$ $C\#7(\#9)$ A/G (synth.) (on repeat)
 A/G 1. $F\#MI^7$ $G\#MI^7(b5)$ $C\#7(\#9)$ 2. $F\#MI^7$ (voice scats) - - -
 $G\#MI^7(b5)$ $C\#7(\#9)$ $F\#MI^7$ $G\#MI^7(b5)$ $C\#7(\#9)$
 D.S. al 2nd ending al Coda
 A/G $F\#MI^7$ $G\#MI^7(b5)$ $C\#7(\#9)$ $F\#(add 9)$ $A\#D\#7(\#9)$ $G\#E/D$ $B\#$
 (cresc.)

Solos on letter **A**;
 take 2nd ending at end of last solo,
 vamp & fade on letter **B**.

Eighty One

Ron Carter

(As played by Miles Davis)

Med. Latin/Rock

A $\text{♩} = 140$ $D^9 \text{ sus}$ $G^9 \text{ sus}$ $(E^b \text{ MA}^7 / G)$ $D^9 \text{ sus}$

$G^9 \text{ sus}$ $D^9 \text{ sus}$

$A^9 \text{ sus}$ $G^9 \text{ sus}$ $D^9 \text{ sus}$ $(B^b \text{ MA}^7 (b9) / D)$

B $D^9 \text{ sus}$ $G^9 \text{ sus}$ $D^9 \text{ sus}$

$G^9 \text{ sus}$ $D^9 \text{ sus}$

$A^9 \text{ sus}$ $G^9 \text{ sus}$ $D^9 \text{ sus}$

C (trp. ten.) (Solos) $D^9 \text{ sus}$ $G^9 \text{ sus}$

$D^9 \text{ sus}$ $A^9 \text{ sus}$ $G^9 \text{ sus}$ $D^9 \text{ sus}$

After solos, D.C. al Coda

$D^9 \text{ sus}$ (2) $D^9 \text{ sus}$ (On Cue) $D^9 \text{ sus}$

Vamp & fade till cue

Chords in parentheses are optional.
 Each solo progresses from Latin to swing feel.
 'Sus' chords are sometimes played as dominant 9th chords (with 3rd).
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DMA^{γ}/A B^{γ}/A $E/G^{\#}$ $G^{\#+}$ CMA^{γ}/G

$F^{\#MI}7(add 11)$ $FMA^9(\#11)$ $Esus(add 9)$ $E(add 9)$

(rit.)

C

Tacet

Chord progression for section C:
 E⁶/₉ C[#]/A^b A^M7/D C[#](add 9)/E[#]
 E⁶/₉ G[#]/A^b D⁶/₉ C[#](add 9)/E[#] B[#]/E G[#]/A^b C/D F[#]7([#]5)/B[#] D/E^b A^M7 C[#]7/B[#] C[#]
 (C[#])/B D[#]/B E^b/A D[#]/C B⁶/₉ G[#]/D[#] A⁶/₉ G[#](add 9)/B[#] F[#]/B D/E^b E/A C^M7/D
 A/D F[#]07/G C E13(^b9) F[#]M17/D7(^b9) C^MA⁹/E^bF

D

(B^b7) G⁶/₉ E^b/F (B^b7)

G⁶/₉ E^b/F (B^b7)

Chord progression for section D:
 Tacet E⁶/₉ C[#]/A^b C[#]M1/D F9([#]5) E⁶/₉ G[#]/A^b D⁶/₉ F9([#]5)/B[#]
 (B[#]/E) G[#]/A^b C/D F13 E⁶/₉ C[#]/A^b C^MA⁷/D F[#]7(alt.)/B⁶/₉ E^bM7/A E/A G[#](add 9)/B[#]
 B⁶/₉ A^{Sus}/D[#] A⁶/₉ G[#](add 9)/B[#] B[#] D/E^b G/A C7([#]5)/B⁶/₉ D/E^b A⁶/₉ C^MA⁷/D
 F[#]M17/D7(^b9) G[#]M17/F[#]MI⁹ F[#]M17/D7(^b9) G[#]M17/B^b C A/B B(add 9)/(omit 3) B(add 9)/(omit 3)
 (D.S. al Coda)

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

(Vamp & fade)

E.S.P.

Wayne Shorter
(As played by Miles Davis)

Fast Swing

A

$\text{♩} = 268$

Chords: $C\#7(\text{alt.})$, $DMA7$

Chords: $C\#7(\text{alt.})$, $CMA7(\#11)$

Chords: $B7$, $(C7) CMA7(\#11)$, $C\#7$, $DMA7 CMA7$

Chords: $Bmi9$, $E7$, $EMI7$, $(Eb7) EbMA9$

Chords: $Bb9(\#11)$, $EMI7$, $Bbmi7 Eb7$, $DMA7$

(EMI EMI^(MA7) EMI⁷ A⁷)

BMA⁷ (G#MI⁷) EMI⁷ A⁷ D⁹SUS D⁷

© AMI⁹ D⁷ BMI⁷ B^b0⁷

AMI⁷ D⁷ (C⁷) BMI^{7(b5)} E⁷ (AMI⁷ F⁹) G#0⁷ AMI^{7(b5)}

BMI⁷ E⁹ AMI⁷ (A^b7(#9)) D13 G⁶

Fall

Medium Ballad
(with triplet undercurrent)

Wayne Shorter
(As played by Miles Davis)

♩ = 82

First system of musical notation. The top staff is a treble clef with a common time signature. It contains a melodic line with a triplet of eighth notes in the fourth measure. The bottom staff is a bass clef with a common time signature, containing a series of slanted lines representing a bass line. Chord symbols are written above the bass staff: Eb7sus (add 3), Ab13(b9), C#9sus, and CMA7(b5). A note 'b0' is written above the first measure of the treble staff.

Second system of musical notation. The top staff continues the melodic line from the first system. The bottom staff continues the bass line with slanted lines. Chord symbols are: Eb7sus (add 3), Ab13(b9), C#9sus, and CMA7(b5). A note 'b0' is written above the first measure of the treble staff.

Third system of musical notation. The top staff continues the melodic line. The bottom staff continues the bass line with slanted lines. Chord symbols are: BMA7, B13(b9), EM11, G#M11, and FMA7(b5). A note 'b0' is written above the first measure of the treble staff.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff continues the bass line with slanted lines. Chord symbols are: Eb7sus (add 3), Ab13(b9), C#M11, F#M11, and G#. A note 'b0' is written above the first measure of the treble staff.

Bass has melody; it is played with great variation. Treble line continues underneath solos.

Med.-Up Swing

Farmer's Market

Music by Art Farmer
Lyric by Annie Ross

N.C. (Intro- optional)

(trp. w/ ten.)

A

Chord symbols: D⁶, E^M7, A⁷, D⁶, A^M7, D⁷, G^M7, G^M7, C⁷, F[#]M⁷, B⁷(b9), E^M7, A⁷(b9), D⁶, F^M7, B^bM⁷, E^b7

B

Chord symbols: D⁶, E^M7, A⁷, D⁶, A^M7, D⁷, G^M7, G^M7, C⁷, F[#]M⁷, B⁷(#5), E^M7, B^b7, A⁷(#5), D⁶

solo break

(fine)

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

Favela

Antonio Carlos Jobim

Med. Bossa Nova

A (E13) EMI7 D13 D/E E13 EMI7 D13 D/E

(E13) EMI7 D13 D/E E7(#9) EMI7

AMI7 D13 (G#MI7) GMA7 GT

C#MI7(b5) CMI6 EMI7 BMI7 EMI7

B AMI7 EMI7 AMI7 EMI7

AMI7 EMI7 (AMI7) C7(#9) B7(#9) A7(#9)

C (E13) EMI7 F13 D/E E13 EMI7 F13 D/E

(E13) EMI7 F13 D/E E7(#9) EMI7

AMI7 D13 (G#MI7) GMA7 GT

C#MI7(b5) CMI6 EMI7 BMI7 EMI7

D/E may be replaced by Bmi7 throughout

Feel Like Makin' Love

Medium Latin/Rock

$\text{♩} = 92$

Eugene McDaniels

(As sung by Roberta Flack)

The musical score is written in treble clef with a 4/4 time signature. It consists of five systems of music. Each system has a melody line on the top staff and a guitar accompaniment line on the bottom staff. The guitar line uses slash notation for chords and includes some melodic fragments. The chords are as follows:

- System 1: Dm^9 , $G^{13}sus$, CMA^7 , Bb^7
- System 2: Bb^7 , A^7 , Dm^9 , $G^{13}sus$
- System 3: CMA^7 , $F\#^7(b5)$, FMA^7 , Em^7
- System 4: Dm^7 , Am^7 , FMA^7 , Em^7
- System 5: Bb^7 , Am^7 , C^7 , $C\#^7$, D^7 , drum fill

To end, sing first verse and fade.

Fire

Joe Henderson

Med. Latin

$\text{♩} = 110$

(Intro)

(F#M1)

A (On Cue)
F#M1 6/8

(F#M1 6/8)

(F#M1 6/8)

(F#M1 6/8)

(F#M1 6/8)

(F#M1 6/8)

B (Tenor Solo)
C#M11

C (On Cue - Solo continues)
F#M1 6/8

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

(C#M11)
(Vamp & fade)

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

First Light

Medium Latin

Freddie Hubbard

$\text{♩} = 154$

FMI^7 GMI^7 FMI^7 GMI^7 (etc.) (trp.)

A

FMI^7 GMI^7 FMI^7 GMI^7 FMI^7 GMI^7 FMI^7 GMI^7

B

$\text{A}^7(\#9)$ $\text{C}\#_{\text{MA}}^7(\text{b}5)$ $\text{A}^7(\#9)$ $\text{F}\#_{\text{MA}}^7$ $\text{A}^7(\#9)$ $\text{C}\#_{\text{MA}}^7(\text{b}5)$ $\text{E}_{\text{MA}}^7(\text{b}5)$
 (flute solos)

$\text{E}_{\text{MA}}^7(\text{b}5)$ G_{MA}^7 $\text{C}_{\text{MA}}^7(\text{b}5)$ F_{MA}^7 $\text{A}^7(\#9)$ $\text{C}\#_{\text{MA}}^7(\text{b}5)$ $\text{A}^7(\#9)$ $\text{F}\#_{\text{MA}}^7$

$\text{F}\#_{\text{MA}}^7$ $\text{A}^7(\#9)$ $\text{C}\#_{\text{MA}}^7(\text{b}5)$ $\text{E}_{\text{MA}}^7(\text{b}5)$ G_{MA}^7 $\text{C}_{\text{MA}}^7(\text{b}5)$ F_{MA}^7 (end fl. solo)

C (Solos)

FMI^7 GMI^7
 (Indefinite vamp)

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

FMI^7 GMI^7
 Vamp, solo & fade

Foolkiller

Medium-Up Funky Latin

Mose Allison

♩ = 174 (Intro) C7

(piano solo)

1. 2. C7 (vocal)

A

break G7(b5) F7

C7 F7

D7 break G7 C7 1. C7 G7
pn. fill

B

2. C7 F7 G7
(pn. solo)

F7 G7 C7 G7

D.C. al 2nd ending al Coda

pn. fill

Melody varies with each verse.

Footprints

Wayne Shorter

Medium Swing 6/4
♩ = 174

(Intro)

Tacet

10

A

(trp.
ten.)

A_{MI}^{11}

5:3

A_{MI}^{11}

D_{MI}^{11}

5:3

A_{MI}^{11}

5:3

(D7(#11) C#7(#9)
D#MI 11(b5) D13(#11)

(B7(alt.) E7(#5)
C#7(alt.) F#7(alt.)

A_{MI}^{11}

Play head twice
before and after solos

(Ending)

(On
cue)

A_{MI}^{11}

A_{MI}^{11}

Vamp till cue

Upper line is melody. Harmony line is optional.

Four

Music by Miles Davis
Lyric by Jon Hendrick

Med. Swing
♩ = 178

A CMA⁷ CMI⁷ F⁷

(trp. or vocal)

DMI⁷ FMI⁷ Bb⁷

CMA⁷/E EbMI⁷ Ab⁷ DMI⁷ (G⁷ BMI⁷(b5) E⁷(b5))

CMA⁷/E EbMI⁷ Ab⁷ DMI⁷ G⁷

B CMA⁷ CMI⁷ F⁷

DMI⁷ FMI⁷ Bb⁷

CMA⁷/E EbMI⁷ Ab⁷ DMI⁷ B⁷(b5) E⁷(b5)

E⁷MI EbMI⁷ DMI⁷ G⁷ C⁶ solo break (DMI⁷ G⁷)

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

A musical staff in treble clef with a common time signature (C). The staff contains a sequence of notes with slurs. Above the staff, the following chords are written: EMI7, EbMI7, DMI7, G7, F#MI7(b5), and B7.

A musical staff in treble clef with a common time signature (C). The staff contains a sequence of notes with slurs. Above the staff, the following chords are written: EMI7, EbMI7, DMI7, G7, C bass, and CMI(MA7).

Chords in parentheses are used for solos. Solos are straight ahead (no breaks or stop-time) except for solo break before each solo. Bass may play notes other than roots during stop time.

Med.-Up Swing

Four Brothers

Jimmy Giuffre
(As played by Woody Herman)

♩ = 220

A G^9 GMI^7 $C^7(\#5)$ FMA^7

(saxes)

D^9 GMI^7 AMI^7 D^7

1. GMI^7 C^7 FMA^7 D^7 2. GMI^7 C^7 F^6

B $BbMI^7$ E^b7 A^bMA^7 $C\#MI^7$ $F\#7$ BMA^7

BMI^7 E^7 AMA^7 $A\#o^7$ BMI^7 E^7 AMI^7 D^7

C G^9 GMI^7 $C^7(\#5)$ FMA^7 D^9

GMI^9 AMI^7 D^7 GMI^7 C^7 F^6

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

(D^9)

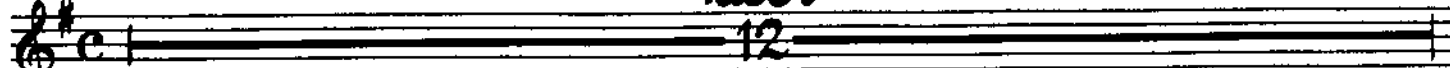
Four On Six

Medium-Up Swing ♩ = 230

John L. "Wes" Montgomery

(Intro) N.C.

Tacet



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

GMA⁷ EMI⁷ FMI⁷ F#MI⁷ B⁷(alt.) N.C.

(gtr.)

A EMI⁷ A⁷ EMI⁷ A⁷ EMI⁷ A⁷ EMI⁷

AMI⁹ D⁷(#11)_{b9} GMI⁹ C⁷(#11)_{b9} F#MI⁹ B⁷(#11)_{b9} CMI⁹ F⁹(#11)

E MI⁷ A⁷ E MI⁷ A⁷ E MI⁷ A⁷ E MI⁷

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

GMA⁷ EMI⁷ FMI⁷ F#MI⁷ B⁷(alt.) ⊕ (E MI) E bass solo break

(Solos)

B EMI⁷ AMI⁷ D⁷ GMI⁷ C⁷

F#MI⁷ B⁷ CMI⁷ F⁷ EMI⁷ AMI⁷ D⁷

GMA⁷ (EMI⁷) C⁷ B⁷ EMI⁷ F#⁷ B⁷ (#5)

After solos, D.C. al Coda

⊕ (E MI) N.C. (gtr. solo) (On Cue) E MI (MA 7)

(Vamp & solo till cue)

(last x: rit - - - -)

CCC CB MUSIC DEPT.

Friends And Strangers William Jeffrey (As played by Dave Grusin)

Med. Funk

♩ = 106

*B*M⁷ *C#*M⁷ *D*M⁷ *B*M⁷ *C#*M⁷ *D*M⁷

(bass)

*B*M⁷ *C#*M⁷ *D*M⁷ (synth.) *A* *C#*M⁷ *F#*sus *F#*

*D*M⁷ *E* *F#*sus *F#* *D*M⁷ *C#*M⁷ *B*M⁷ *E*sus *G*M⁷ (hold & fade)

A *D*M⁷ *C#*M⁷ *F#*M⁷ (2)

(bs.)

(2) (2) - 2 4

(elec pn.)

*D*M⁷ *C#*M⁷ *F#*M⁷ *D*M⁷

*C#*M⁷ *F#*M⁷ *D*M⁷ *C#*M⁷ *F#*M⁷

*D*M⁷ *C#*M⁷ *F#*M⁷

Funkallero

Bill Evans

Med.-Up Swing

$\text{♩} = 213$

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

(pn.)

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

(add 11) (add #11)
 G_{MI}^9 G_{MI}^9 G_{MI}^9 C^9 F_{MA}^7 B^b9 A_{MI}^7 D_{MI}^7

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

B (Solos) B^7 $E^7(\#5)$ $A_{MI} \frac{6}{9}$ $(F\#^7(\#5))$

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

G_{MI}^9 G_{MI}^9 C^9 F_{MA}^7 B^b9 A_{MI}^7 D_{MI}^7

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

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

$A_{MI} \frac{6}{9}$ E^b13 $D^13(\#11)$

(rit.)

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

Gaviota

Clare Fischer

1.-3. 4.

(elec pn.) (melody-elec. pn.)

A

(countermelody)

B

Musical score for section B, featuring piano accompaniment with chords and melodic lines. The score is divided into four systems, each with a treble and bass staff. Chords are indicated above the bass staff, and melodic lines are written in the treble staff. The key signature is one sharp (F#).

System 1:
 Treble: A^{MI} , $\text{A}^{\text{MI}/\text{G}}$, F , $\text{D}^{\text{MI}7}$, $\text{B}^{\text{MI}7(\text{b}5)}$, E^7
 Bass: A^{MI} , $\text{A}^{\text{MI}/\text{G}}$, F , $\text{D}^{\text{MI}7}$, $\text{B}^{\text{MI}7(\text{b}5)}$, E^7

System 2:
 Treble: $\text{E}^7(\text{b}9)$, $\text{A}^6/9$, $\text{C}\#^7(\#9)$, $\text{F}\#^{\text{MI}7}$, $\text{F}\#^{\text{MI}}/\text{E}$, $\text{G}\#^{\text{13}}$, $\text{D}\#^9$
 Bass: $\text{E}^7(\text{b}9)$, $\text{A}^6/9$, $\text{C}\#^7(\#9)$, $\text{F}\#^{\text{MI}7}$, $\text{F}\#^{\text{MI}}/\text{E}$, $\text{G}\#^{\text{13}}$, $\text{D}\#^9$

System 3:
 Treble: $\text{C}\#^{\text{MI}7}$, $\text{F}\#^7(\#9)$, B^9 , $\text{E}^7(\#9)$
 Bass: $\text{C}\#^{\text{MI}7}$, $\text{F}\#^7(\#9)$, B^9 , $\text{E}^7(\#9)$

System 4:
 Treble: $\text{C}\#^7(\#9)$, $\text{F}\#^9(\#5)$, B^9 , $\text{E}^7(\#5)$
 Bass: $\text{C}\#^7(\#9)$, $\text{F}\#^9(\#5)$, B^9 , $\text{E}^7(\#5)$

C

Musical score for section C, featuring piano accompaniment with chords and melodic lines. The score is divided into two systems, each with a treble and bass staff. Chords are indicated above the bass staff, and melodic lines are written in the treble staff. The key signature is one flat (Bb).

System 1:
 Treble: $\text{A}^{\text{MI}(\text{add } 9)}$, C^9 , $\text{C}\#^9$, D^9 , $\text{E}^{\text{b}9}$, $\text{E}^9(\text{add } 9)$, A^{MI}
 Bass: $\text{A}^{\text{MI}(\text{add } 9)}$, C^9 , $\text{C}\#^9$, D^9 , $\text{E}^{\text{b}9}$, $\text{E}^9(\text{add } 9)$, A^{MI}

System 2:
 Treble: $\text{A}^{\text{MI}(\text{add } 9)}$, C^9 , $\text{C}\#^9$, D^9 , $\text{E}^{\text{b}9}$, $\text{E}^9(\text{add } 9)$, A^{MI}
 Bass: $\text{A}^{\text{MI}(\text{add } 9)}$, C^9 , $\text{C}\#^9$, D^9 , $\text{E}^{\text{b}9}$, $\text{E}^9(\text{add } 9)$, A^{MI}

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

These are only the top voices of the piano score.

Gee Baby, Ain't I Good To You

Med.-Slow Swing (Bluesy)

Music by Don Redman
Lyric by Don Redman & Andy Razaf

A

Staff 1: A7, F7, E7, A7
Staff 2: D7, G7, C6, E7, A7, F7
Staff 3: E7, A7, D7, G7, C6, C7

B

Staff 1: F6, F#o7, C6/G, C7, F6, F#o7
Staff 2: Bm17(b5), E7, A7, F7, E7, A7
Staff 3: D7, G7, C6, (F7 E7)

Melody is freely interpreted, in a blues style.

Bright Jazz Waltz

Gemini

Jimmy Heath

(As played by Cannonball Adderley)

$\text{♩} = 220$ (Intro)

Tacet

S

Tacet

A (fl.) C B^b C B^b (flute, 8^{va})

(trp.) (alto) C B^b C B^b C^{M1} C^{M1}

F13 C^{M1} F13 C B^b

C E7(#9) A7(#9) D7(b9) G7(#9)

C B^b C B^b

B (C7(#9)) C7

D.S. al solas; solo form is **A** (once) **B** (indef.). After solos, D.S. al Coda.

(fl.)

F7 (G^b7 F7) (C7(#9)) C7 A7(#9)

D7(#11) G7(#9) (C7(#9)) C7

(solo till cue)

play letter **C** before 2nd solo
 and letter **D** before last solo;
 D.S. before other solos.

C (Interlude - play before 2nd solo)

(trp. alto ten.)

D7(#11)
#9

G7(#9)

(trp. fill)

(to **A** for 2nd solo (trp.))

D (Interlude - play before last solo)

(trp. alto ten.)

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

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

⊕ (Tacet till end)

Flute sounds one octave higher than written.

Gloria's Step

Scott LaFaro

(As played by Bill Evans)

Medium Swing

A

$\text{♩} = 158$

Chords: (CMA^7) , CMA^7 , BMA^7 , B^bMA^7

Chords: $A7(\#9)$, DMI^7 , DMA^7 , (CMA^7) , CMA^7 , BMA^7

Chords: B^bMA^7 , $A7(\#9)$, DMI^7

B

Chords: $C\#MI^7$, DMA^7 , $F\#MI^{13}$, $C\#MI^7(b5)$

Chords: $E MI^7(b5)$, $B MI^7(b5)$, $D MI^{11(b5)}$, $G MI^{11(b5)}$

Chord: $C7(\#9, \#5)$

Chords: $D MI^{11(b5)}$, $G MI^{11(b5)}$ dr. fill, $C7(\#9, \#5)$

Chords in parentheses are used for solos.

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last 4 bars of tune may also be played:

Chords: $E7(alt.)$, $A7(alt.)$, $F\#13(\#11)$

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

Med.-Slow Funk (Intro)

Goin' Home

Russ Ferrante
(As played by The Yellowjackets)

Tacet

(synth.)

A

A $\frac{E}{A} A$ $\frac{D}{A} C\#7$ $\frac{G\#}{F\#} MI7$ $\frac{E}{MI} 7$ $\frac{B9}{D\#}$ $\frac{D}{MI} 6$ $\frac{A}{C\#} \frac{D}{E}$

(gtr. solo on D.S.)

A $\frac{E}{A} A$ $\frac{D}{A} C\#7$ $\frac{G\#}{F\#} MI7$ $\frac{E}{MI} 7$ $\frac{B9}{D\#}$

$\frac{D}{MI} 6$ $\frac{A}{C\#} \frac{D}{E}$ $F\#7$ $F\#MI7$ $\frac{G}{D}$ D break---

(gtr.)

B

$\frac{A7}{C\#}$ $D7$ $\frac{A7}{G}$ $\frac{D7}{F\#}$ $D7$ $\frac{A}{C\#} A$ $BMI7$ $C\#7(\#5)$

$F\#MI7$ break---

$\frac{A7}{C\#}$ $D7$ $\frac{A7}{G}$ $\frac{D7}{F\#}$ $D7$

$\frac{A}{C\#} A$ $BMI7$ $\frac{E}{MI} 7$ $\frac{D}{MA} 7$ $\frac{E}{D}$ $\frac{F\#}{D}$

(synth.)

$BMI7$ $\frac{D}{E}$ $\frac{A}{E}$ $\frac{D}{E}$ $F\#7$ $F\#MI7$

D $\frac{A}{D}$ $\frac{F}{G}$ $\frac{G}{F}$ $\frac{A}{E}$ $\frac{D}{MI} (MA 7)$

Chord progression: DMA^7 , D/E , A/E , D/E , E/D , $A/C\#$, B^7 , F^7 , E^9sus

(sample fill)

Chord progression: A , B^7susB^7 , F^7E^9sus , A

(D.S. (gtr. solo) al Coda)

(Synth. solo)

Chord progression: DMA^7 , E/D , DMA^7 , E/D

Chord progression: DMA^7 , E/D , DMA^7

Till Cue: $E/F\#$, A , BEM^7 , A^9sus

On Cue: $E/F\#$, A , BEM^7 , A^9sus

(Vamp till cue) (synth.; end solo)

Chord progression: DMA^7 , E/D , $F\#D$, Bm^7

Chord progression: D/E , A/E , D/E , F^o7 , $F\#m^7$, D , A/D , F/G , G/F

Chord progression: A/E , $Dm^7(MA^7)$, DMA^7/E

Chord progression: D/E , A/E , D/E , $(2^{nd} x:) (E/D)$, $A/C\#$, B^7 , F^7 , E^9sus , A

(sample fill)

Chord progression: B^7susB^7 , F^7E^9sus , F^o7 , $F\#m^7$, B^7susB^7 , F^7E^9sus , A

(vamp & fill till cue)

(On Cue) B^7susB^7 , F^7E^9sus , A

rit.

Gone With The Wind

Music by Allie Wrubel
Lyric by Herb Magidson

Med. Swing

A

Handwritten chord notation: $Dm7$ $G7$ $(E7 \ A7)$ $CMA7$ $Dm7$ $G7$ $CMA7$

Handwritten chord notation: $F\#m7$ $B7$ $E6$ $(C\#7)$ $F\#m7$ $B7$ $EMA7$

Handwritten chord notation: $(CMA7/E)$ $E6$ $Dm7$ $G7$

Handwritten chord notation: $(CMA7 \ B7(\#5) \ Bb13)$ $(EMI7(b5) \ A7)$ $Dm7$ $G7$

B

Handwritten chord notation: $Dm7$ $G7$ $(E7 \ A7)$ $CMA7$ $Dm7$ $G7$ $CMA7$

Handwritten chord notation: $F\#m7$ $B7$ $E6$ $(C\#7)$ $F\#m7$ $B7$ $EMA7$

Handwritten chord notation: $Dm7$ $A7$ $Dm7$ $G7$ $EMI7(b5) \ A7$

Handwritten chord notation: $Dm7$ $G13$ $CMA7$ $(EMI7 \ A7)$

Med. Caribbean Feel

The Goodbye Look

Donald Fagen

$\text{♩} = 106$

(Intro)

Tacet

A $F\#MI^9$ $C\# \overline{A}$ $F\#^9sus$ $BMI^{(add\ 9)} \overline{D}$

(vocal)

A bass $G\# \overline{A}$ $A MA^7$ $D (omit\ 5)$

$C\#MI^7(b5)$ $F\#^7(\#5)$ $F\# \overline{D}$ $BMI^{(add\ 9)} \overline{D}$

$C\#^7$ $A MA^7$ $D MA^9$ $G\#MI^7(b5)$ $C\#^7(\#9)$

B $F\#MI^9$ $C\# \overline{A}$ $F\#^9sus$ $BMI^{(add\ 9)} \overline{D}$

(synth.)

A bass $G\# \overline{A}$ $A MA^7$ $D (omit\ 5)$

$C\#MI^7(b5)$ $F\#^7(\#5)$ BMI^9 $D MI^6$

$C\#^7$ $F\#^7(\#5)$ $B^7(\#9)$ $E^7(\#5)$ A bass

C 1. **D** **A^{MA}7** **D** **A^{MA}7**

D 2. **D^{MA}9** **G#7(#9)** **G^{MA}7(add 13)** **F#7(#5)**

(elec. pn. - top note of voicing)

Tacet

(Continued on next page)

V.S.

E

A bass DMA⁷/_E gtr. fill - - - - -

(synth.; gtr. doubles top line)

A bass F#(add 9)

BMI⁹ DMI^{6/9} 1. C#MI⁷ CMI⁷ F7

(gtr. solo)

B^bMA⁷ E^bMA⁷ AMA⁷ 2. C#7 F#7(#5) B7 E7(#5) A bass

(end solo)

F

D AMA⁷ D AMA⁷

(vocal)

G#7(#9) C#MI⁷ F#7(#5) BMI⁷ E13 DMA⁷ C#7(#9)

G

F#MI⁹ C#
A F#⁹sus BMI^(add 9)/_D

A bass G#
A AMA⁷ D(omit 5)

C#MI⁷(#5) F#7(#5) BMI⁹ DMI⁶

C#7 F#7(#5) B7(#9) E7(#5) A bass

H DMA9 G#7(#9 #5) GMA7(add 13) F#7(#5)

BMI11 E9sus C#MI7(b5)

F#7 BMI7(add 11) G#7(#9 #5) C#7(#9)

C#MI7(b5) F#7 DMA7

G#7(#5) GMA7(add 13) F#7(#5) BMI7(add 11) E9sus

(gtr.)

F#MI9 EMA9 DMA9 A13 DMA9 DMI(MA7)

(elec. pn. - top note of voicing)

(Synth. solo)

(A) F#MI E (A) F#MI E

Vamp, solo & fade

Guarujá

Randy Brecker

1st x: Rubato till letter **C**, (add 9)
trp. & pn. only.

A

(trp.)

B

(Medium Funk) (J=74)

C

Play head twice (2nd x in tempo) Each soloist plays on **A**, **B**, vamps on **C** After solos. D.C. al Coda

Hallucinations

Bud Powell

Bright Bebop

A D^6 G^7 $F\#^7$ B^7 E^7 $A^{13}(b9)$

D^6 D^7 G^7 $G\#^{\circ 7}$ D^7/A $B^7(b5)$ E^7_{sus}

E^7 $A^7(b9)$ D^6 A^7 D^6 C^7

B Bm^7 E^7 Am^7 D^7 Gm^7 C^7 $F\#m^7$ B^7

Em^7 $B^7/F\#$ G^6 A^7 D^6 B^7 Em^7 A^7

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

G^7 $G\#^{\circ 7}$ D^7/A $B^7(b5)$ E^7_{sus} E^7 $A^7(b9)$ \emptyset D^6

D $G\#m^7(b5)$ $C\#^7$ $F\#m^7(b5)$ B^7 $Em^7(b5)$

$A^{\flat 9}$ G^9 Fm^7 Em^7 E^{\flat} D (D^6) (Em^7) A^7

solo break

(Solos)

(G#MI7(b5))

E D⁶ G⁷ F#⁷ B⁷ E⁷ A⁷ D⁶ D⁷

G⁷ G#^{o7} D⁷/A B⁷ EMI⁷ A⁷ 1. D⁶ A⁷ 2. D⁶ (C⁷)

F BMI⁷ E⁷ AMI⁷ D⁷ GMI⁷ C⁷ F#MI⁷ B⁷

EMI B⁷/F# G⁶ A⁷ D⁶ B⁷ EMI⁷ A⁷

(G#MI7(b5))

G D⁶ G⁷ F#⁷ B⁷ E⁷ A⁷ D⁶ D⁷

G⁷ G#^{o7} D⁷/A B⁷ EMI⁷ A⁷ D⁶ A⁷

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

⊕ D⁶ D⁷ G⁷ G#^{o7} D⁷/A B⁷(b5) E⁷SUS E⁷ (A⁷(b9)) (#9) Eb⁷ DMA⁹

alternate letter [D]:

G#MI⁷(b5) C#⁷ F#MI⁷(b5) B⁷ EMI⁷ A⁷ D⁶ solo break - - - -

Med. Swing
(in 2)

Haunted Ballroom

Music by Victor Feldman
Lyric by Milo Adamo

♩ = 131

A (F#m17) DMA7 B7(#5) EMI7 A9 F#MI7 B7(b9) EMI7 A9

(Ab13 EMI7 A7)

GMI7 C13(#11) FMI7 Bb13(#11) EbMI7 Ab13 A13sus Bb9 A13(#11)

(in 4)

B GMI7 AMI7 BbMA7 CT(b9) FMA7 BbMI7 AMI7 D7(b9)

GMI7 AMI7 BbMA7 CT(b9) F C/E DMI7 DMI7/C

BMI7 C#MI7 DMA7 E7(b9) C#MI7 F#7(b9)

BMI7 E13 A9sus A13(b9)

C DMA7 B7(#5) EMI7 A9 F#MI7 B7(b9) EMI7 A9

(Ab13 EMI7 A7)

GMI7 C13(#11) FMI7 Bb13(#11) EbMI7 Ab13 A13sus Bb9 A13(#11)

⊕ (A13sus) C13 B7 Bb7 A13(#11)

(#11) (b9) (b9) (#5) (b5)

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E C C C D MUSIC DEPT. Solo Dept. Changes on 1 & 3 (not anticipated).

Havona

Jaco Pastorius

(As played by Weather Report)

Bright Funk/Samba

$\text{♩} = 138$

B_{sus} A_{sus} $G\#_{sus}$ $F\#_{sus}$ F_{sus} E_{sus} A_{sus} F_{sus} E_{sus} A_{sus} D_{sus} A_{sus} D_{sus} A_{sus}

mf (top note of synth. voicing)

E_{sus} F_{sus} D_{sus} A_{sus} A_{sus} (3x's) F_{sus} E_{sus} F_{sus} G_{sus}

(3rd x) *cresc.*

A_{sus} D_{sus} A_{sus} E_{sus} F_{sus} $C\#_{sus}$

(Time)

A

$D_{bMA}^9(\#11)$ A_{MA}^9 A_{bMA}^9

mf (sop. & synth.)

E_{MA}^9 $C\#_{MI}^9$ $C\#_{MA}^{13(\#11)}$ A_{MA}^9

$A_{bMA}^9(\#11)$ E_{MA}^9 $F\#_{sus}$ $G\#_{sus}$

f (Play under solos)

$F\#_{sus}$ $G\#_{sus}$ $F\#_{sus}$ $G\#_{sus}$ (pn.) N.C.

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

(sop. fills)

$F\#_{sus}$ $G\#_{sus}$ Till cue On cue B_{sus} A_{sus} $G\#_{sus}$ $F\#_{sus}$ F_{sus} E_{sus} A_{sus}

(top note of pn. voicing)

F_{sus} E_{sus} A_{sus} D_{sus} E_{sus} F_{sus} D_{sus} E_{sus} (let ring and fade)

Here's That Rainy Day

Music by Jimmy Van Heusen
Lyric by Johnny Burke

Med. Ballad

A

E^MA⁷ G⁷ C^MA⁷ F^MA⁷
 F[#]M¹⁷(add 11) B⁷ E^MA⁷ B^MA⁷ E⁷(b9)
 (A^MA⁷ E^b9 D⁷)
 A^MA⁷ D⁷ G^MA⁷ (C[#]9)C^MA⁷
 (F[#]M¹⁷ C⁹ B⁷)
 F[#]M¹⁷ B⁷ E^MA⁷ C[#]M¹⁷ F[#]M¹⁷ B⁷

B

E^MA⁷ G⁷ C^MA⁷ F^MA⁷
 (F^MA⁷ B^b7)
 F[#]M¹⁷(add 11) B⁷ E^MA⁷ B^MA⁷ E⁷
 (A13)
 A^MA⁷ F[#]M¹⁷ B¹³ / A G[#]M¹⁷ C[#]M¹⁷ F[#]13 (G^o7)
 F[#]M¹⁷(add 11) B⁷ E⁶ (C[#]M¹⁷ F[#]M¹⁷ B⁷)

Hideaway

Dave Sanborn

Med. Funk

(Intro)

$\text{♩} = 132$

(elec. pn.)

$F7_{sus} F7$ $F7_{sus} F7$ $E^b7_{sus} E^b7$ $E^b7_{sus} E^b7$

(alto)

$F7_{sus} F7$ $F7_{sus} F7$ $E^b7_{sus} E^b7$ $E^b7_{sus} E^b7$

$F7_{sus} F7$ $F7_{sus} F7$ $E^b7_{sus} E^b7$ $E^b7_{sus} E^b7$ $F7_{sus}$

A *(2nd x: (ε on D.S.) alto solo)*

$F7_{sus}$ $B^9(\#11)$ B^b9 D^b7 $C7$ $F7_{sus}$

$F7_{sus}$ $F7$ $B^9(\#11)$ B^b9 B^b/C $B^9(\#11)$ B^b9

B^b9 B^b9 D^b7 $F7_{sus}$ $F7$ $B^9(\#11)$ B^b9

B^b9 $A7(\#5)$ A^b13 $G7(\text{omit } 5)$ ⊕ D^b7 E^b7 $E7$ $F7_{sus}$

1. *8va*

B *2. (alto solo continues)*

D^b9 D^b7 $C7$ $F7_{sus}$

(elec. pn.)

1.-3. 4. $D^b7(\#5)$ $C7$ $F7_{sus}$

(D.S. al Coda)

⊕ *(Solos)*

D^b9 ⊕

(elec. pn.)

[On Cue: rit. & end]

Vamp & solo till cue

I Love Lucy

Eliot Daniel
(As played by Richie Cole)

Bright Samba (Intro)

$\text{♩} = 144$

Intro: DMA^9 Bmi^7 EMI^9 A^7 EMI^9 A^7 (alto)

(gtr.) (Vamp till cue) (gtr.)

A DMA^7 Bmi^7 EMI^7 A^7

(alto w/ gtr.)

DMA^7 Bmi^7 $\text{E}^{13}(\#11)$ $\text{F}^{\circ}7$

(alto)

1. $\text{F}\#\text{mi}^7$ Bmi^7 $\text{C}\#\text{mi}^7$ $\text{F}\#7$

BMA^7 EMI^9 A^{13}sus A^7

(alto gtr.)

2. $\text{F}\#\text{mi}^7$ Bmi^7 E^7

EMI^7 A^7 D^6 (Bmi^7 EMI^7 A^7)

solo break - - - - -
Solo on **A** - (both endings);
After solos, D.S. al Coda.

EMI^7 A^7

(Alto solo) (On Cue)

DMA^9 Bmi^7 EMI^9 A^7 DMA^9 Bmi^7 EMI^9 A^7 EMI^7 A^7 D^6

(Vamp & solo till cue)

Med. Swing (Intro)

I Mean You

Thelonious Monk
Coleman Hawkins

$\text{♩} = 162$ C^7sus C^{13}

(solo pn.)

A $D6$ $Bb7$

(2nd x w/ bari sax)

$B7$ $E_{MI}7$ A^7sus

1. $F\#_{MI}7$ $B7$ $E_{MI}7$ A^7 2. $D6$

(C9)

(bari.)

B $Bb7$ $D6$

$Bb7$ E_{b7} ($E_{MI}7$ A^7)

(pn. w/ bari)

C $D6$ $Bb7$ $B7$

$E_{MI}7$ A^7sus $D6$

(pn.)

D C^7sus C^{13} (hold to end)

(fine)

E (Solos) D^6 B^b7 B^7 E_{mi}^7

A^7 ^{1.} $F\#_{mi}^7$ B^7 E_{mi}^7 A^7 ^{2.} D^6

F (C^9) B^b7 D^6 B^b7 E^b7 E_{mi}^7 A^7

G D^6 B^b7 B^7

E_{mi}^7 A^7 D^6 E_{mi}^7 A^7

Solo on EEFG;
After solos, D.C. al fine.

Med. Swing #

I Should Care

Sammy Cahn
Axel Stordahl
Paul Weston

A $B_{MI}^7 E^9_{sus} 4-3$ $C^{\#}_{MI}^7 F^{\#9}$ $B_{MI}^7 E^9_{sus}$ A_{MA}^7

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

A_{MA}^7 $G^{\#}_{MI} 7(b5) C^{\#7}$ E_{MI}^7 A^7 D_{MA}^7

$G^{\#}_{MI} 7(b5) C^{\#7}(b9) F^{\#}_{MI}^7$ $F^{\#}_{MI}^7$ B^9 B_{MI}^7 E^9

B $B_{MI}^7 E^9_{sus} 4-3$ $C^{\#}_{MI}^7 F^{\#9}$ $B_{MI}^7 E^9_{sus}$ A_{MA}^7

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

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

B_{MI}^7 E^7 A^6 $(D^7 C^{\#}_{MI}^7 F^{\#7})$

Alternate changes for first four bars of letters **A** & **B**:

*also played as a ballad

$| D^{\#7}(\#9) G^{\#13}(b9) | C^{\#7}(\#9) F^{\#13} | B^7(\#9) E^{13} | A_{MA}^7 D^{13}(\#11) |$

I Thought About You

Med. Ballad

Music by Jimmy Van Heusen
Lyric by Johnny Mercer

A

(DMA7) G#MI7(b5) G9(#11) F#7 B7(#5) E9 F13 E9

E MI7 C#MI7(b5) F#7 B MI7 Bb7 A MI7 D7

(E MI7 F#MI7 GMA7) GMA7 GMI7 C13 DMA7 A7 DMA7

G#MI7(b5) C#7(#5) C#7(b5) G#MI7 C#7(#5) C#7 F#MI7 F7 E MI7 A7

B

(DMA7) G#MI7(b5) G9(#11) F#7 B7(#5) E9 F13 E9

E MI7 C#MI7(b5) F#7 B MI7 Bb7 A MI7 D7

GMA7 GMI7 C13 DMA7 B MI7 A G#MI7(b5) G9(#11)

F#MI7 F7 E MI7 A7 D6 (E MI7 A7)

If I Were A Bell

Frank Loesser

(As played by Miles Davis)

Med. Swing

(Intro) N.C. 1. 2.

(pn. w/ 15ma) (melody)

A (in 2) A¹³ sus A¹³(b9) D^{MA}7

D^{MA}7 F#_{MI}7(b5) B7

E7 E_{MI}7 A¹³ D6 D7/F# G6 A¹³

D6 C#_{MI}7(b5) F#7 B_{MI}7 B_{MI}7/A

G#_{MI}7(b5) C#7 F#_{MA}7 (G7(#11) B°7 F#_{MA}7 B7) E_{MI}7 A¹³

B E9 A¹³ sus A¹³(b9) D^{MA}7

D^{MA}7 F#_{MI}7(b5) B7

E⁷ E^{mi}7 A¹³ D⁶ D⁷/_{F#}

G⁶ G^{#o}7 D⁶/_A (G¹³) F^{#mi}7 (b5) B⁷ ⊕

E^{mi}7 A¹³ D⁶ (F^{#mi}7 B⁷)

solo break - - - - -
Solo on form (AB);
take Coda to end each solo.

⊕ E^{mi}9 (A¹³) G^{mi}9 C¹³

(solo continues)

E^{mi}7 A⁷ D^{mi}A⁷ F^{#mi}7 (b5) B⁷

(Vamp till cue)

(On Cue) E^{mi}7 A¹³ D⁶ (solo break) (D^{mi}(#11)(A⁷))

(to end)

To [A] for more solos;
after solos, D.S. al Coda
(may omit first two lines
of Coda if vocal is present.)

Bass walks in 4 for solos (no kicks or breaks). Original melody has been slightly altered to conform to common practice.
Last line of Coda is played by each soloist to end of vamp.

If You Never Come To Me

Music by Antonio Carlos Jobim

English Lyric by Ray Gilbert

Med.-Slow
Bossa Nova

A



Handwritten guitar chords for section A, first system: A_{MA}^7 , $A^b_{MA}^7(\text{add } 13)$, $G_{MA}^7(b5)$, $F\#^7(\#5)$



Handwritten guitar chords for section A, second system: B_{MI}^{11} , (D_{MI}^7) , D_{MI}^7 , D_{MI}^6 , G^9 , $D_{MI}^{(MA)^7}$, D_{MI}^7 , D_{MI}^6

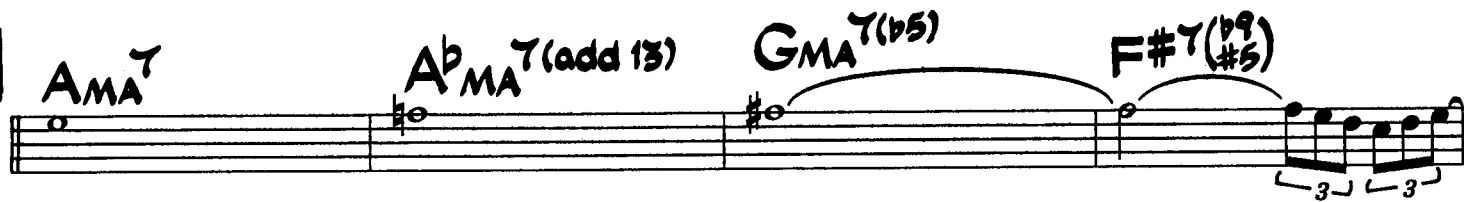


Handwritten guitar chords for section A, third system: $C\#^{13}$, $C\#^7(\#5)$, $F\#^9$, $F\#^7(b9)$, $B^{13}(\#9)$, $E^{13}(\#9)$



Handwritten guitar chords for section A, fourth system: A^{13} , (D_{MI}^7) , $D^7(\#9)$, A_{MA}^7 , $B^b9(\#11)$

B




Handwritten guitar chords for section B, first system: A_{MA}^7 , $A^b_{MA}^7(\text{add } 13)$, $G_{MA}^7(b5)$, $F\#^7(\#5)$



Handwritten guitar chords for section B, second system: B_{MI}^{11} , (D_{MI}^7) , D_{MI}^7 , D_{MI}^6 , G^9 , $D_{MI}^{(MA)^7}$, D_{MI}^7 , D_{MI}^6



Handwritten guitar chords for section B, third system: $C\#^{13}$, $C\#^7(\#5)$, $F\#^9$, $F\#^7(b9)$, $B^{13}(\#9)$, $E^{13}(\#9)$



Handwritten guitar chords for section B, fourth system: A^{13} , (D_{MI}^7) , $D^7(\#9)$, A_{MA}^7 , $B^b9(\#11)$

I'll Take Romance

Bright Jazz Waltz

Music by Ben Oakland
Lyric by Oscar Hammerstein I**A**

Handwritten musical notation for section A, first system. The staff shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Chords are written above the notes: D6, Bmi7, Emi7, A7, G, F#mi7.

Handwritten musical notation for section A, second system. The staff shows a bass clef. The notes are: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Chords are written above the notes: F7, BbMA7, (Emi7(b5)), Eb7, F#7(alt.), B7(b9).

Handwritten musical notation for section A, third system. The staff shows a treble clef. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Chords are written above the notes: Emi7, A7, D6, F7, (BbMA7), Emi7, A7.

B

Handwritten musical notation for section B, first system. The staff shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Chords are written above the notes: D6, Bmi7, Emi7, A7, G, F#mi7.

Handwritten musical notation for section B, second system. The staff shows a bass clef. The notes are: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F3 (quarter). Chords are written above the notes: F7, BbMA7, (Emi7(b5)), Eb7, F#7(alt.), B7(b9).

Handwritten musical notation for section B, third system. The staff shows a treble clef. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Chords are written above the notes: Emi7, A7, D6, (Ami7(add 11)), G#mi7(b5), C#7.

C

Handwritten musical notation for section C, first system. The staff shows a bass clef. The notes are: C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chords are written above the notes: Cmi7, F7, BbMA7, (G7), Bb6, Cmi7.

Handwritten musical notation for section C, second system. The staff shows a bass clef. The notes are: C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chords are written above the notes: (A7), F7, BbMA7, Bb6, Bbmi7, Eb7, AbMA7.

(F#7(#5))

DbMA7 F#mi7 B7 EMI7 A7

(Bmi7/A G#mi7(b5) Gmi6)

D6 Bmi7 EMI7 A7 /G F#mi7

(EMI7(b5))

F7 BbMA7 Eb7 F#7(alt.) B7(b9)

EMI7 A7 D6 (EMI7 A7)

I'm All Smiles

Music by Michael Leonard
Lyric by Herbert Martin

Med. Jazz Waltz

(C#[#]/D D^{MA7})
G#⁶
A A⁶

A B⁷(#9) E^{M17} B^{b7}(#9) F#^{M17}

B⁹ G#^{M17} C#⁹ B^{bM17} E^{b9} A^{bMA7}

F^{M17} C#^{M17} F#⁷ B^{MA9}

2. C#^{M17} F#⁷ (D#^{M17} B^{MA7}) B/D#

B E^{bMA7} F⁹ (E^b) D^{M17} G⁷ E^{M17}(b5)

A⁷(b5) D^{MA7} (G^{MA7}) C#^{M17}(add 11) F#⁷

B^{MA7} E^{MA9}(#11) D#^{M11} G#⁷ G⁹(b5) F#⁹

C

(C# D DMA7)

B7(#9) EMI7 Bb7(#9) G#6/A A6 F#MI7

B9 G#MI7 C#9 BbMI7 Eb9

AbMA7 FMI7 C#MI7 F#7 BMA7

B7 Eb/E EMI7 C#7/E# F#7 F#7/E

D#MI7 G#MI7 C#MI7 F#9sus F#7/E D#7

G#MI7 C#MI7 F#9sus F#7 B6

Imagination

Music by Jimmy Van Heusen
Lyric by Johnny Burke

(Med. Ballad)

A CMA⁷ C#^{o7} DMI⁷ G⁷ CMA⁷ FMA⁹ EMI^{7(b5)} A⁷

DMI A^{7(#5)} DMI⁷ G⁷ E⁷ A⁷ DMI⁷ G⁷

CMA⁷ C#^{o7} DMI⁷ G⁷ CMA⁷ FMA⁹ EMI^{7(b5)} A⁷

DMI A^{7(#5)} DMI⁷ G⁷ CMA⁷ GMI⁷ C⁹

B FMA⁷ DMI⁷ F#MI⁷ B⁷ EMI⁷ C#MI^{7(b5)} F#^{7(b9)}

BMI⁷ EMI⁷ AMI⁷ D⁷ G⁹_{SUS} G^{7(#5)}

C CMA⁷ C#^{o7} DMI⁷ G⁷ CMA⁷ FMA⁹ EMI^{7(b5)} A⁷

DMI A^{7(#5)} DMI⁷ G⁷ (BMI⁷ E⁷ B^{b7(#11)}) A⁷

DMI A^{b7(b5)} G⁹_{SUS} G⁷ C⁶ (DMI⁷ G⁷)

Med. Swing

E^b

In Walked Bud

Thelonious Monk

A

DMI (pn. w/ ten.) DMI^(MA7) DMI⁷ G⁷ C⁷

F⁶ D⁷ GMI⁷ C⁷ F⁶ 1. EMI^{7(b9)} A⁷ 2. F⁶

B

DMI⁷ (ten.) B^{b7} (pn.)

DMI⁷ B^{b7} (pn.) (A^{7(b9)})

C

DMI (unis.) DMI^(MA7) DMI⁷ G⁷ C⁷

F⁶ D⁷ GMI⁷ C⁷ F⁶ ⊕ (EMI^{7(b9)} A⁷)

⊕ E^b6/9

pn. fill - - -

Alternate counter melody,
bars 3 & 4 and 7 & 8
of letter **B**:

B^{b7}

Tenor plays the G^b in bar 6 of letters A and C

The Island

Music by Ivan Lins
& Vitor Martins
English Lyric by
Alan & Marilyn Bergman
(As sung by Mark Murphy)

Med. Latin

A

♩ = 96

Handwritten musical notation for section A, including notes and chords:

Chords: $F\#MI^9$, $B\flat MA^7/C$, AMA^7/B , B^{13} , DMA^7/E , $E^7(\flat 9)_{sus}$, AMA^9 , DMA^9 , $G\#MI^7(\flat 5)$, $C\#^7(\flat 5)$, GMI^7 , C^9 , FMA^7 , $EMI^7(\flat 5)$, $A^7(\flat 9)(\#5)$, DMI^7 , G^9_{sus} , G^{13} , CMI^7 , F^9_{sus} , F^9 , $B\flat MA^9$, $D^7(\#9)(\#5)$, GMI^7 , $E\flat MI^9$, EMI^7 , $A^7(\flat 9)(\#5)$, $E\flat MA^7$, $AMI^7(\flat 5)$, $D^7(\flat 9)(\#5)$

B

Handwritten musical notation for section B, including notes and chords:

Chords: GMI^9 , $BMA^7/C\#$, $B\flat MA^7/C$, C^{13} , $E\flat MA^7/F$, $F^7(\flat 9)_{sus}$, $B\flat MA^9$, $E\flat MA^9$, $AMI^7(\flat 5)$, $D^7(\flat 9)(\#5)$, $A\flat MI^7$, $D\flat 9$

G^bMA^7 $FMI^7(b5)$ $B^bT^7(\#9)$ E^bMI^7 A^b9sus A^b13

$C\#MI^7$ $F\#9sus$ $F\#9$ BMA^9 $D\#T^7(\#5)$ $G\#MI^7$ $E MI^9$

FMI^7 $B^bT^7(\#9)$ EMA^7 $B^bMI^7(b5)$ $E^bT^7(\#5)$

C $G\#MI^9$ CMA^7/D $BMA^7/C\#$

$C\#13$ $EMA^7/F\#$ $F\#T^7(b9)sus$

BMA^9 EMA^9 $A13$ $BMA^7/F\#$ E^bT^7/G (rit.)

$G\#MI^7$ $C\#MI^{11}$ D^b/E^b

(a tempo)

$G\#MI^7$ $C\#MI^{11}$ D^b/E^b E^b/F (Vamp & fade)

Melodic rhythm is freely interpreted. Tune starts quietly and grows slowly louder throughout.

It Happens Every Day

Joe Sample

(As played by The Crusaders)

Med-Slow
Funk/Latin

(Intro)
(2nd x: flute (sax) fill)

$\text{♩} = 62$

FMA^7 $EsusE$ $FMA^7(b5)$ E E^bMA^7 $DsusD$ $E^bMA^7(b5)$ D

GMI FMI $E^b(add9)$ G^b/D^b GMI FMI $E^b(add9)$ $D7(b9)$

(ten.)

A

GMI^7 DMI^7 FMI^7 GMI^7 AMI^7

FMI^7 C^b/D^b A^bMA^7 $G7(\#9)$ CMI^7 F^9sus $F13(\#11)$

1. B^b9sus $E9(\#11)$ E^bMA^7 $D13(b9)$ 2. E^bMA^7 B^bMA^9 $DC\#MI^7$ E^bMA^7

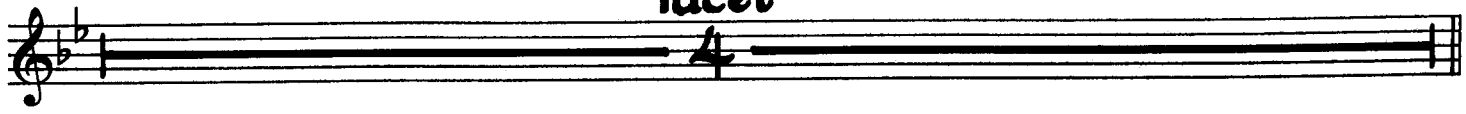
B

FMA^7 GMA^7 AMA^7 E^bMI^7 B^bMI^7 C^bMA^7 E^bMA^7 FMA^7 GMA^7

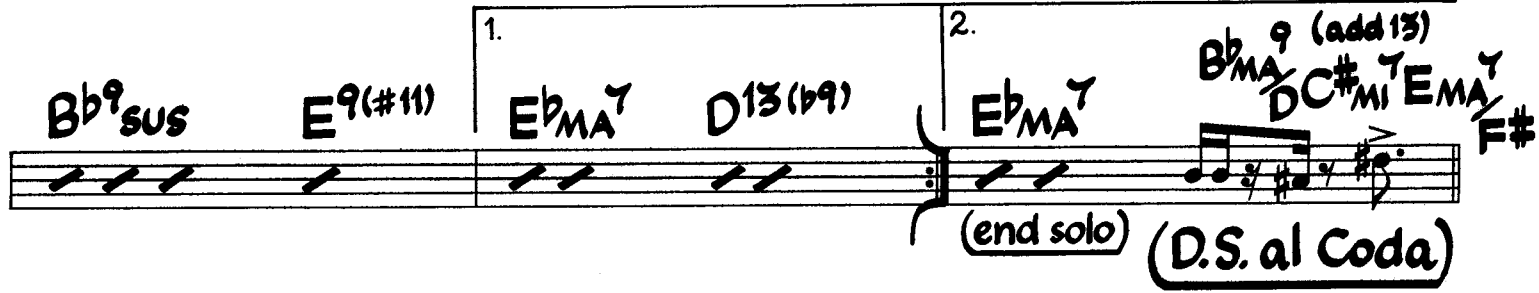
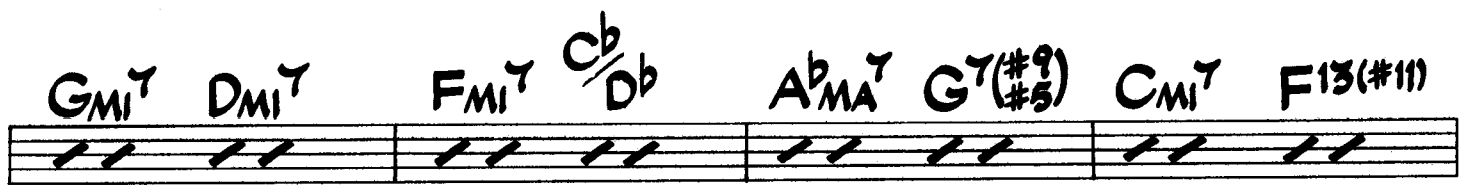
1. $C\#MI^7$ $G\#MI^7$ AMA^7 2. FMI^7 B^bMI^7 E^bMI^7 A^bMI^7 $C\#MI^7$ B^9sus

C^9sus GMI^7 DMI^7 FMI^7 C^b/B^b

Tacet



C (Piano Solo)



On cue, D. S. S.,
vamp & fade on letter **A**
(take 1st ending each time)

Melody may be doubled by piano and guitar. Intro is from Hubert Laws' "Say It With Silence."

Med. Bounce
(Swing)

Jersey Bounce

Bobby Plater
Tiny Bradshaw
Edward Johnson
(As played by Benny Goodman)

A D^6 E^7

$E^m i^7$ A^9 D^6 $F^{\circ} 7$ $E^m i^7$ A^{13}

D^6 E^7

$E^m i^7$ A^9 D^6 $B^b 9$ D^6

B D^{13} C^{13}

$B^b 13$ A^7 $A^7(\#5)$

C D^6 E^7

$E^m i^7$ A^9 D^6 $B^b 9$ D^6

Alternate bridge:

B D^{13} C^{13}

$B^b 13$ A^7

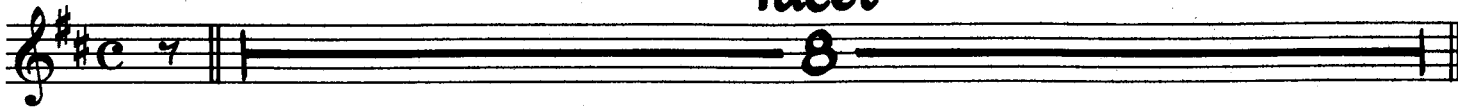
etc.

Fast Swing
♩ = 240 (Intro)

Joshua

Victor Feldman
(As played by Miles Davis)

Tacet



A



(trp. w/ ten.)

B



C



Tenor plays lower line of all two part writing.

Bm⁹ Am⁹ Gm⁹ Am⁹ Bm⁹

D (Solos) Bm⁷ Bm⁷ Am⁷ Gm⁷ Am⁷ Bm⁷ 1. Em⁷ A⁷ 2. Em⁷ A⁷

E Dm⁷ Dm⁷ G⁷(#9) Cm⁷ Cm⁷ F⁷(#9)

B^bm⁷ E⁷(#9) Am⁷ Gm⁷ C[#]7(#9) F[#]7(#9) (3x's)

F Bm⁷ Bm⁷ Am⁷ Gm⁷ Am⁷ Bm⁷

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

Bm¹¹ Em⁷ (Gm⁷ B^b/E) C⁹ B^b(add9/b5) Bm¹¹

Bm¹¹ (6) mp

Keep That Same Old Feeling

Wayne Henderson
(As played by The Crusaders)

Med. Funk
(sixteenths swing) (Intro)
♩ = 100

(gtr.) **G⁹sus** **CMA⁷** (gtr. simile till **ⓐ**)

A musical staff in treble clef with a common time signature. It features a series of sixteenth-note chords. The first measure is marked with a guitar icon and the chord **G⁹sus**. The second measure is marked with **CMA⁷**. The staff continues with similar rhythmic patterns. The instruction "(gtr. simile till **ⓐ**)" is written below the staff.

G⁹sus **CMA⁷**
(vocal)

A musical staff in treble clef with a common time signature. It features a vocal melody line. The first measure is marked with the chord **G⁹sus** and the instruction "(vocal)". The second measure is marked with **CMA⁷**. The staff continues with a melodic line.

G⁹sus **CMA⁷**

A musical staff in treble clef with a common time signature. It features a guitar line. The first measure is marked with the chord **G⁹sus**. The second measure is marked with **CMA⁷**. The staff continues with a melodic line.

A **G⁹sus** (ten. & trb.) **CMA⁷**
(gtr.) (ten. & trb. w/ gtr.)

A musical staff in treble clef with a common time signature. It features a section marked with a box containing the letter **A**. The first measure is marked with the chord **G⁹sus** and the instruction "(gtr.)". The second measure is marked with "(ten. & trb.)". The third measure is marked with **CMA⁷**. The fourth measure is marked with "(ten. & trb. w/ gtr.)". The staff continues with a melodic line.

CMA⁷ **G⁹sus**

A musical staff in treble clef with a common time signature. It features a guitar line. The first measure is marked with the chord **CMA⁷**. The second measure is marked with **G⁹sus**. The staff continues with a melodic line.

CMA⁷ 1. **CMA⁷** **G^{b7}(b9)** 2.

A musical staff in treble clef with a common time signature. It features a guitar line. The first measure is marked with the chord **CMA⁷**. The second measure is marked with "1." and **CMA⁷**. The third measure is marked with "2." and **G^{b7}(b9)**. The staff continues with a melodic line.

B FMA^7 B^bMA^9 E^bMA^7 GMI^7 D^bMA^7

(ten. & trb.)

(#11) (#11) (#11) (#11) (#11) 1. (#11) (#11) 2. (#11)

CMA^7 B^bMA^9 CMA^7 B^bMA^9 CMA^7 B^bMA^9 CMA^7 $G^b7(b9)$ B^bMA^7 CMA^7 (#11)

(ten. trb.) (vocal)

C (Solos) G^9sus CMA^7 G^9sus CMA^7 1. CMA^7 2. CMA^7 $G^b7(b9)$

(etc.)

D FMA^7 B^bMA^9 E^bMA^7 GMI^7 CMI^9 $C^{\#}MI^9$ $F^{\#}7$

FMA^7 B^bMA^9 E^bMA^7 GMI^7 EMI^7 FMI^7 $B^b13(\#11)$

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

G^9sus CMA^7

(Vamp & fade)

Horns may play riff from letter A during Coda.

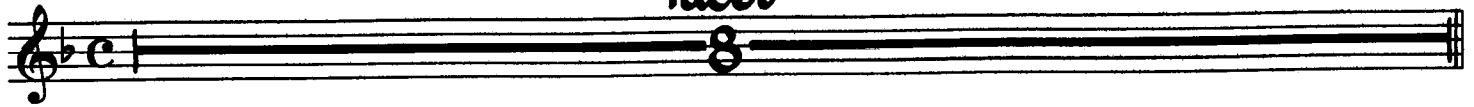
Killing Me Softly With His Song

Med. Rock/
Latin Ballad

Music by Charles Fox
Lyric by Norman Gimbel
(As sung by Roberta Flack)

$\text{♩} = 118$

Tacet



A

Chords: GMI^T, C⁹, F, B^bMA^T, GMI^T, C⁹, DMI, GMI^T, C⁷, F, A^T

B

Chords: DMI, GMI^T, C, F (B^b/F F (omit 3) C⁷), DMI, G/B, C, B^b, F, B^b, E^bMA^T, D

(elec. pn.)

(fine)

2.
F#7(b9) **CMA7(b5)**

C **(Bmi)**

(steel dr. & flute)

(GMA7)

(Bmi)

(GMA7) **F#sus** **G⁶/₉** **Esus**

D **Esus** **E7(b5)** **EMI7(b9)(#5)** **F#7** **B⁹sus**

1. **B⁹sus** **F#sus** **G⁶/₉** **Esus** **B⁹sus** 2. **B(add 9)** **(omit 3)** **Percussion break**

(fine)

Solo on AB
 (use 2nd ending each time).
 After solos, D.C. al fine.

La Vida Feliz

(The Happy Life)

Medium Latin/Rock

McCoy Tyner

$\text{♩} = 162$

Tacet

8

E^9sus $F\#^9sus$ E^9sus $F\#^9sus$

(vibes, 2nd x only)

A $GMA^9(\#11)$ $F\#^9sus$ $E^{13}sus$ E^9sus $F\#^9sus$

(trp., fl. & vibes 2nd x only)

E^9sus $F\#^9sus$ E^9sus $F\#^9sus$

(vibes)

E^9sus $F\#^9sus$ $F\#$ G^{13} A

(trp. & fl.)

D^9sus B^9sus D^9sus B^9sus

D^9sus B^9sus (alto trp.) D^9sus N.C.

(trps.) (vibes w/ pn.) (fl.)

B G^{13} (Double-Time Feel) $F\#^{13}$ A^{13}

B^9sus D^9sus (Orig. Feel) E^9sus break

(trp.) (saxes)

C Bb C G^b A^b Bb C $F\#$ E D

(piano) (pn.)

B \flat C F \sharp A \flat (trp & fl.) B \flat C F \sharp E D (fine)

(Double-Time Feel)

D B \flat ¹³ sus (piano solo) A \flat ¹³ sus

(pn. & vibes)

B \flat ¹³ sus A \flat ¹³ sus (solo break)

(Solos - Original Feel)

E GMA⁹(#11) F \sharp ⁹ sus E⁹ sus F \sharp ⁹ sus (2) (2)

F \sharp ¹³ G¹³ A¹³ D⁹ sus B⁹ sus

D⁹ sus B⁹ sus D⁹ sus (B⁹ sus)

(Double-Time Feel)

(Orig. Feel)

F G¹³ F \sharp ¹³ A¹³ B⁹ sus D⁹ sus E⁹ sus (break) - - -

(etc.)

G B \flat C F \sharp A \flat B \flat C F \sharp E D

(pn.)

B \flat C F \sharp A \flat B \flat C F \sharp E D

(Double-Time Feel)

H B \flat ¹³ sus A \flat ¹³ sus B \flat ¹³ sus A \flat ¹³ sus (break) - - -

Solo on EFGH After solos, D.C. al fine (Vamp & fade on letter **C**)

Lady Bird

Tadd Dameron
(As played by Miles Davis)

Fast Swing

A

$\text{♩} = 254$

(trp. w/ ten.)

(on repeat) $GMI7$

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

⊕

(trp. ten.)

(sample fills)

$AMA7$ 'shout' played on first 8 bars of form (solo over second 8): $DMI7$

(trp. w/ ten.)

Med.-Up Swing
♩ = 174

Lady Bird (Alternate Version)

(As played by Fats Navarro & Tadd Dameron)

(Intro)

Chords: E7(#9), AMA7, E7(#9), AMA7, AMA7

(trp.)

Chords: C9(#11), B13, G9(#11) F#7, F9(#11) E13, AMA7

A Chords: AMA7, DMI7, (G7), F#7, G13

Chords: AMA7, (AbMI7 D7), GMI9, (GMI7 C7), Db7(#5) C13

Chords: FMA7, F#MI9, B13, BMI7

Chords: BMI7, E13, AMA7 C7, FMA7 Bb7

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

Chords: E13, A6, D13, C#MI7 C13, BMI7, Bb13, Eb7(#9)

Use chords in parentheses for solos.

Last First

Gary Peacock

Med.-Up Straight 1/8's

A $\text{♩} = 184$ **Esus** CMA^7/E

FMA^7/E $\text{FMA}^7(\#5)/\text{E}$ **Esus** 1. **Esus** 2.

B $\text{C}\#\text{MI}^7$ $\text{DMA}^7/\text{C}\#$ $\text{C}\#\text{MI}^7$ $\text{DMA}^7/\text{C}\#$

$\text{C}\#\text{MI}^7$ $\text{DMA}^7/\text{C}\#$ $\text{C}\#\text{MI}^7$

A/B $\text{B}/\text{C}\#$ $(\text{B}/\text{A} \ \text{A}/\text{B} \ \text{B}/\text{C}\#)$

$(\text{B}/\text{A} \ \text{A}/\text{B} \ \text{B}/\text{C}\#)$ $(\text{B}/\text{A} \ \text{A}/\text{B} \ \text{B}/\text{C}\#)$

$(\text{B}/\text{C}\#)$

$\text{G}\#\text{MI}^{11}$ (last x) $\text{AMA}^9(\#5)/\text{G}\#$ $\text{G}\#\text{MI}^{11}$ $\text{F}\#\text{MI}^9(\text{add } 13)/\text{G}\#$

(fine)

$G\#_{MI}^{11}$ $A_{MA}^9(\#5) / G\#$ $G\#_{MI}^{11}$ $F\#_{MI}^9(\text{add } 13)$

(Solos)

C Esus C_{MA}^7 / E F_{MA}^7 / E Esus

D $C\#_{MI}^7$ $D_{MA}^7 / C\#$ (2) (2) $C\#_{MI}^7$

Solo on CCD; continue to **E** to end each solo.

E $G\#_{MI}^{11}$ $A_{MA}^9(\#5) / G\#$ $G\#_{MI}^{11}$ $F\#_{MI}^9(\text{add } 13) / G\#$

Return to **C** for more solos; after solos, D.C. al fine.

Use E major scale on Esus chords for solos.

Med. Swing
♩ = 148

Last Train From Overbrook

James Moody

(Double-Time Feel)

1. 2.

(alto) F#m11

A (Swing)

Fm11 Bb13 Fm11

Bb13 (Eb9) Eb7(#9) (D9) D7(#9)

(Db9) C7(#9) (C9) F13(#11) Fm11

Bb13 Eb6 (sample fill) F#m11 B13

Solo on **A**; after solos, D.C. al Coda

(Double-Time Feel)

(alto plays melody twice, then solos)
F#m11

Head is played twice before solos, only once after.

(Vamp, solo & fade)

Laurie

Bill Evans

Medium Ballad
♩ = 76

GMA⁷ *C^{#7}_{SUS}* *C^{#7}(^{#9})* *F^{#MI}* *F^{#MI}* *F^{#MI}* *F^{#MI}* *B⁷(^{#5})*

E^{MI} 9(^{b5}) *A⁷(^{#9})* *A^{MI}* *A^{MI}* *A^{MI}* *A^{MI} 9* *D⁷(^{#9})*

D^{MI} 9 *G⁷(^{b9})* *C^{MI} 9* *F⁷(^{#9})*

1. *B^{MI} 7(^{b5})* *B^{b9}_{SUS}* *B^{b9}* *A⁹_{SUS}* *A⁹* *A^{b9}*

2. *E^{MI} 11* *E^{MI} 11* *F^{MI} 11* *F^{#MI} 11* *F^{#MI} 11* *G^{MI} 11* *A^{bMI} 11* *A^{bMI} 11* *A^{MI} 11* *B^{bMI} 11* *B^{b7}*

A^{MI} 7(^{b5}) *D⁷(^{#9})* *G¹³_{SUS}* *F¹³_{SUS}*

(fine) pn. fill - - - - -

E^{b13}_{SUS} *D¹³_{SUS}* *D¹³*

Melody is freely interpreted rhythmically.

Let Me Be The One

Angela Bofill
Rick Suchow
Alan Palanker

Medium
Funk Ballad (Intro)

$\text{♩} = 77$

Chords: $Dm7$ $A7$ $Dm7$ $A7$ $Dm7$ $A7$ $Dm7$ $A7$ $Dm7$

1. $A7$ $A7(\#9)/C$ (synth.)

2. $A7$ $A7(\#9)/C$ (synth.)

A $Dm9$ $E7(\#9)$ $Fm7$ G/A $Dm9$ $E7(\#9)$

(vocal)
(tenor solo on D.C.)

E^b/F B^b/C $A7(\#5)$ $Dm9$ $E7(\#9)$ $Fm7$ G/A \oplus

$Dm9$ $E7(\#9)$ E^b/F F/G G/A

B $Bm7$ $F\#7(\#5)$ $Fm7$ $E7(\#9)$ $E^b m7$ $D7sus$

G/A $Bm7$ $F\#7(\#5)$ $Fm7$ $E7(\#9)$

$E^b m7$ $D7sus$ G/A $A7(\#5)$

After 2nd verse, D.C. at 2nd ending at Coda

⊕ Dm_1^9 $E_7^{(\#9)}$ $E_7^{(\#9)}$ $E_7^{(\#9)}$ F/G $A_{b/Bb}$ $B_{b/C}$ (end solo)

Dm_1^7 $A_7^{(\#9)}$ A_{bMA}^7 $G_7^{(\#9)}$ G_{bMA}^7 F_7^{sus}
 (vocal)

$B_{b/C}$ Dm_1^7 $A_7^{(\#9)}$ A_{bMA}^7 $G_7^{(\#9)}$

G_{bMA}^7 F_7^{sus} $B_{b/C}$
 (Vamp, scat & fade)

Bright Samba

Let's Go Dancin'

Victor Feldman

$\text{♩} = 146$

A

Handwritten musical notation for section A, including notes and chords: $F\#MI^7$, B^9sus , E^MA^7 , $C\#MI^7$, $F\#MI^7$, B^9sus , E^MA^7 , $D\#MI^7$, G^7 , $(C\#MA^7)$, $F\#C\#MA^7$, $C\#MI^7$, $F\#7$, $F\#MI^7$, B^9sus , $(C\#T(\#5))$, $F\#MI^7$, $F\#MI^9/E$.

B

Handwritten musical notation for section B, including notes and chords: $D\#MI^9$, $G\#9$, $(C\#MA^7)$, $F\#MA/C\#$, $A\#MI^7$, $D\#MI^7$, $G\#9sus$, $G\#9$, $C\#MA^7$, $(C\#MA^7)$, $G^9(b5)$, $F\#MI^7$, B^9sus , (E^MA^7) , A/E , E^MA^7 , $C\#MI^7$, $D13sus$, $C13sus$, $(C13sus)$, $D13sus$, $C13sus$, B^9sus , $break$, (7) .

(D.S. al Coda)

Handwritten musical notation for the final section, including notes and chords: $F\#MI^7$, $F\#MI^9B^7$, DMI^9 , G^7 , BMI^9 , E^7 , A^6 , \wedge solo break.

Use chords in parentheses for solos.

(fine) Solo on AAB; after solos play head (AABA) to fine

Like Someone In Love

Music by Jimmy Van Heusen
Lyric by Johnny Burke

Med. Swing

A

Chords: A_{MA}^7 $C\#^7/G\#$ $F\#_{MI}^7$ $F\#_{MI}^7/E$ $B^7/D\#$ $D^9(\#11)$ $C\#_{MI}^7$ $F\#^7$

Chords: B_{MI}^7 $(D\#_{MI}^7 G\#^7)$ E^7 A_{MA}^7 E_{MI}^7 A^7

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

Chords: $F\#_{MI}^7$ B^7 B_{MI}^7 $E^7(\#5)$

B

Chords: A_{MA}^7 $C\#^7/G\#$ $F\#_{MI}^7$ $F\#_{MI}^7/E$ $B^7/D\#$ $D^9(\#11)$ $C\#_{MI}^7$ $F\#^7$

Chords: B_{MI}^7 $(D\#_{MI}^7 G\#^7)$ E^7 A_{MA}^7 E_{MI}^7 A^7

Chords: D_{MA}^7 $G\#_{MI}^7$ $C\#^7$ $F\#_{MA}^7$ B^7 $C^{\circ 7}$

Chords: $C\#_{MI}^7$ $F\#^7$ B_{MI}^7 E^7 A^6 $(B_{MI}^7 E^7)$

All changes get 2 beats each when 2 to the bar.

Line For Lyons

Gerry Mulligan

Medium Swing

A

(trp.)

1.
 2.

B

C

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

⊕

Head is in 2, solos are in 4.

Little Sunflower

E♭ SAX
Freddie Hubbard

Medium Latin

♩ = 132

Tacet

A

Bmi7
(trp.)

Bmi7

1. 2.

B

CMA7

BMA7

1. 2.

C

Bmi7

Bmi7

Solo on form (AABBCC);
After solos, D.S., play head to ending.

(Ending)

Bmi7

(Vamp, solo & fade)

Letter B may be played as a double-time feel samba.

A Little Tear

Music by
Eumir Deodato & Paulo Valle
English Lyric by Ray Gilbert
(As sung by Sarah Vaughn)

Med. Bossa Nova

$\text{♩} = 94$ C bass

(gtr.)

A

(vocal)

(vocal)

(vocal)

(vocal)

B

(vocal)

(vocal)

(vocal)

(vocal)

(vocal)

Vamp & fade

Little Waltz

Ron Carter

Med.-Slow Jazz Waltz

A

B

C

Melody at **A** and **C** may also be played with this rhythm:

Slow Ballad Love Came On Stealthy Fingers

Bob Dorough

(Intro)

Tacet

(vocal)

A

Chord annotations for Staff A:
 Line 1: DMA^7 , $F\#MI^7(b5)$, $F\#MI^7(b5)$, $B^7(b9)$, EMI^7 , $A^{13}(b9)$
 Line 2: DMA^7 , $F\#MI^7(b5)$, $F\#MI^7(b5)$, $B^7(b9)$, EMA^7 , $F\#MI^9B^{13}$, EMA^7 , $G\#MI^7$
 Line 3: GMI^9 , $C^7(alt.)$, FMA^9 , FMI^9 , $B^7(alt.)$, E^bMA^9
 Line 4: E^bMI^9 , $A^b^7(alt.)$, D^bMA^9 , B^bMI^9 , GMI^7 (add 11), $C^7(\#5)$, FMA^7 , $EMI^7A^{13}(b9)$

B

Chord annotations for Staff B:
 Line 1: DMA^7 , $F\#MI^7(b5)$, $F\#MI^7(b5)$, $B^7(b9)$, EMI^7 , $A^{13}(b9)$
 Line 2: DMA^7 , $F\#MI^7(b5)$, $F\#MI^7(b5)$, $B^7(b9)$, EMA^7 , FMI^7 , EMI^7 , A^7 , BMI^7/A
 Line 3: $G\#MI^7(add 11)$, $C\#^7(alt.)$, $F\#MI^7(add 11)$, $B^7(alt.)$, $EMI^7(add 11)$
 Line 4: GMI^7 , $C^7(\#11)$, DMA^7 , $F\#MI^7(b5)$, $F\#MI^7(b5)$, $B^7(b9)$, EMI^7 , $B^b^7A^{13}$, $D6$, (A^{13})

Love Dance

Music by Ivan Lins & Vitor Martins
 English Lyric by Paul Williams
 (As sung by Diane Schuur)

Med. Funk Ballad

$\text{♩} = 57$ (Intro)

Tacet

A

CMA^7 DMI^7 EMI^7 FMA^7 $Bb^{13}sus$ Bb^{13} EMI^7 AMI^7
 $D^{13}sus$ D^{13} $G^{13}sus$ G/F E^{13} $E^7(\#5)$
 A^9sus $A^7(\#9)$ $D^{13}sus$ D^{13} $G^{13}sus$ $G^{13}sus(b9)$
 D^6/C FMI^7/C D^6/C $Bb^{13}sus$ D^6/C $Bb^{13}sus$ $F\#^7(b5)$

B

$BMI^7(b5)$ $E^7(\#5)$ $AMI^7(add 11)$ AMI^7/G $F\#MI^7(add 11)$ $B^7(alt)$ EMA^7
 $D\#MI^7(b5)$ $G\#^7(\#5)$ $C\#MI^7(add 11)$ $C\#MI^7/G$ $D^{13}sus$ D^{13} $G^{13}sus$ $G^{13}sus(b9)$

(tenor solo on D.S.)

(end solo)

C

CMA^7 DMI^7 EMI^7 FMA^7 $Bb^{13}sus$ Bb^{13} EMI^7 AMI^7

D¹³ sus D¹³ G¹³ sus G/F E¹³ E7(#5)

A⁹ sus A7(#9) D¹³ sus D¹³ G¹³ sus G¹³ sus (b9) ⊕

D⁶/C Fm7/C D⁶/C Bb¹³ sus D⁶/C Fm7/C D⁶/C Bb¹³ sus F#7(b5)

(D.S. al Coda)

⊕ D⁶/C Bb¹³ sus A⁹ sus A7(#11) D¹³ sus D¹³ G¹³ sus G¹³ sus (b9)

(molto rit.)

B7(#9) D⁶/C (a tempo)

(tenor solo) B7(#9) D⁶/C

Vamp, solo & fade

Melodic rhythm is freely interpreted.

Lush Life

Billy Strayhorn
(As played by John Coltrane)

Freely

A $B\flat 6$ $A\flat 9$ $B\flat MA7$ $A\flat 9$

$B\flat MA7$ $A\flat 9$ $B\flat MA7$ $CMI7$ $DMI7$ $E\flat MI7$ $FMI7$ $B13(\#11)$

$DMI7$ $B9(\#11)$ $B\flat MI 6/9$ $B13(\#11)$ $B\flat 6$ $A\flat 9$

$B\flat MA7$ $A\flat 9$ $B\flat MA7$ $A\flat 9$ $B\flat MA7$ $CMI7$ $DMI7$ $E\flat MI7$

$FMI7$ $B13(\#11)$ $DMI7$ $B9(\#11)$ $B\flat MI 6/9$ $E MI7(b5)$ $A7$

(Faster)

B DMI $DMI6$ DMI $DMI7$ DMI $E MI7(b5)$ $A7$

DMI $DMI6$ DMI $DMI7$ DMI

(Slower) $F13$ $A\flat 9(b5)$ $G9$

$CMI7$ $F\# 9(b5)$ $CMI7(add 11)$ $B13(\#11)$

(Med. Ballad)

♩ = 58



B^bMA^7 $B^{13}(\#11)$ B^bMA^7 $B^{13}(\#11)$ B^b6 E^bMi^7 A^b13 D^bMA^7 $B^{13}(\#11)$

B^bMA^7 $B^{13}(\#11)$ B^bMA^7 $B^{13}(\#11)$ B^b6 B^b9 A^{13} DMA^7 G^{b13}

FMA^7 $C^7(\#9)$ FMA^7 $C^{\#}Mi^7$ $F^{\#}7$ BMA^7 BMI^7E^7 AMA^7 F^{13}



B^bMA^7 $B^{13}(\#11)$ B^bMA^7 $B^{13}(\#11)$ B^b6 $A^7(\#9)$ A^b13 DMI G^7

E^bMi^9 A^b13 $G^b9(\#5)$ F^{13} B^bMA^7 E^b13

DMI^7 G^7 E^bMi^9 A^b13 $G^b9(\#5)$ F^{13}

(Double-time Feel)

$F^7(\#9)$ $F^{\#}7(\#9)$ $G^7(\#9)$ $G^{\#}7(\#9)$ $A^7(\#9)$ $B^{13}(\#11)$ B^bMA^7 F^{13} B^bMA^7 $B^{13}(\#11)$ B^bMA^7 $B^{13}(\#11)$

(First solo begins here)
Solo on CD; after solos, D.S. al Coda

Solos are in double-time feel swing.

$F^7(\#9)$ $F^{\#}7(\#9)$ $G^7(\#9)$ $G^{\#}7(\#9)$ $A^7(\#9)$ $B^{13}(\#11)$ B^bMA^7

(molto rit.)

Madagascar

Richie Beirach
(As played by
John Abercrombie)

Med.-Slow
Straight 1/8's

$\text{♩} = 96$ (Intro)

Tacet

A

(MA7) C#MI F(add 9) (omit 3) 1. (MA7) C#MI F(add 9) (omit 3) 2. F(add 9) (omit 3) Fsus (add 9) (add b9)

(pn. & gtr.)

(MA7) F#MI Bb(add 9) (omit 3) 1. (MA7) F#MI Bb(add 9) (omit 3) 2. Bb(add 9) (omit 3) Bbsus (add 9) (add b9)

[D^bMA⁷(b5)] [C⁷sus]

B

(b5) C⁷sus D^bMA⁷(b5) C⁷sus D^bMA⁷(b5)

f [D^bMA⁷(b5)] [C⁷sus]

(b5) D^bMA⁷ C⁷sus C⁷sus D^bMA⁷(b5)

(MA7) C#MI F(add 9) (omit 3) 1. (MA7) C#MI F(add 9) (omit 3) 2.

mf

Solo on form (AB);
after solos, D.S. al Ending

(Ending - gtr. solo)

(MA7) C#MI F(add 9) (omit 3)

1. E

(On Cue)

(MA7) C#MI F(add 9) (omit 3)

1. E

Changes in brackets above letter B are used for solos.

(Vamp & solo till cue)

Make Me A Memory

(Sad Samba)

Grover Washington, Jr.

Medium Bossa ♩=120

(Intro) CMA⁹ B7(#9) EMI⁷ (G⁶)

(gtr., sample solo)

CMA⁹ B7(#9) EMI⁷

CMA⁹ B7(#9) EMI⁷ (G⁶)

CMA⁹ B7(#9) EMI⁷

A AMI⁷ D13 EMI⁷ A⁹

(ten.)

C⁹ B7(#9) EMI⁷

1. E13 Bb9(#11) AMI⁷ 2. E13 E7(#5)

B CMA⁷ B7(#9) EMI⁷ DMI⁷ CMA⁷ B7(#9) EMI⁷ DMI⁷

CMA⁷ B7(#9) BbMA⁹ AMA⁹ EMI¹¹

1. 2.

Kicks do not hold for solos. Play head twice before solos.

Solo on AAAABB
After solos, D.S., play head, vamp on letter **B**. solo and fade.

Med. Funk

Matinee Idol

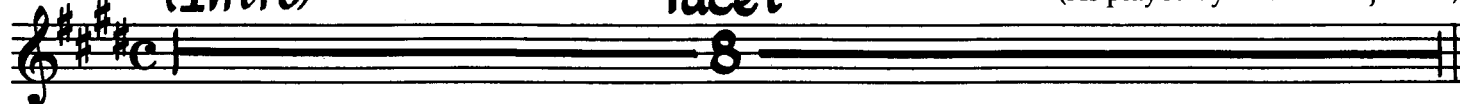
Russ Ferrante

(As played by The Yellowjackets)

♩ = 106

(Intro)

Tacet



A

(ten. & trp.) *(elec. pn.)*

(ten. & trp.) *(elec. pn.)*

(elec. pn.)

(elec. pn.)

B

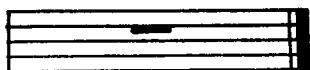
(elec. pn.)

(elec. pn.)

(elec. pn.)

(elec. pn.)

elec. piano solo on **A**, indef. (take 1st ending each time).
 On cue, take 2nd ending, play melody at **B** (with repeat)
 then vamp and fade on **A** (play melody twice, then solo).
 Optional: take Coda on cue to end.



Mercy, Mercy, Mercy

Josef Zawinul

(As played by Cannonball Adderley)

Medium-Slow Funky Rock
♩ = 85

mp (trp. & alto)

Chords: G, C/G, G7, C, G, C/G, G7, C

Chords: G, C/G, G7, C, G, C/G, G7, C

(trp.)
(alto)
cresc.

Chords: G, C/G, G7, C/G, G, C/G, G7, C/G, G

Chords: G, G/B, C, D, D⁹sus, G, G/B, C, D

f *mf* *mp*

Chords: A mi⁷, B mi⁷, E mi, D, E mi, D, E mi

f

Chords: A mi⁷, B mi⁷, E mi, D, E mi, D, E mi

f molto rit.

The Midnight Sun

Music by Lionel Hampton
& Sonny Burke

Lyric by Johnny Mercer

Med.
Ballad

A A_{MA}^7 A_{MI}^7 $D^9(\#11)$

G_{MA}^7 G_{MI}^7 $C^9(\#11)$

F_{MA}^7 F_{MI}^7 $B^b9(\#11)$

1. A_{MA}^7 $F\#_{MI}^7$ B_{MI}^7 E^7 | 2. A_{MA}^7 $F\#_{MI}^7$ $D\#_{MI}^7(b5)$ $G\#^7$

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

B_{MA}^7 B_{MI}^7 E^7 $C\#_{MI}^7$ C^7 B_{MI}^7 $B^b9(\#11)$

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

G_{MA}^7 G_{MI}^7 $C^9(\#11)$

F_{MA}^7 F_{MI}^7 $B^b9(\#11)$

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

Chords in parentheses are optional.

The Midnight Sun Will Never Set

Quincy Jones
Henri Salvador

Medium Ballad

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

Section A: A⁹sus, D^MA⁷, E^MI⁷, F[#]M^I⁷, B⁷, E^MI⁷, F[#]M^I⁷, G^MA⁷, A⁷, A^MI⁷, D⁷, G^MA⁷, C[#]M^I⁷, F[#]^(b5)M^I⁷, B^MI⁷, E⁷, A⁹sus ↓ break

Section B: D^MA⁷, E^MI⁷, F[#]M^I⁷, B⁷, E^MI⁷, F[#]M^I⁷, G^MA⁷, A⁷, A^MI⁷, D⁷, G^MA⁷, C[#]M^I⁷, F[#]^(b5)M^I⁷, B^MI⁷, E⁷, A⁹sus, E^b⁷, D⁶, [C⁷, F[#]⁷(#9)], E^MI⁷, F⁷, F[#]M^I⁷

Section C: G^MI, E^b/G, C⁷, B^b⁷, A⁹sus ↓ break, D^MA⁷, E^MI⁷, F[#]M^I⁷, B⁷, E^MI⁷, F[#]M^I⁷, G^MA⁷, A⁷, A^MI⁷, D⁷, G^MA⁷, C[#]M^I⁷, F[#]^(b5)M^I⁷, B^MI⁷, E⁷, A⁹sus, E^b⁷, D⁶

Melody is played with straight eighths, but rhythm is interpreted somewhat.
Alternate changes in brackets.

Modadji

Dave Grusin

Med.-Slow Funk (Intro)

$\text{♩} = 83$

(elec. pn.)

1. $C\#m7$ 2. $C\#m7$ (elec. pn.)

A $C\#m7$ $D\#m7$ B^9sus $C\#m7$

$C\#m7$ $D\#m7$ B^9sus $C\#m7$

B $F\#m7$ $G\#m7$ B^9sus $C\#m7$ A $A^7(b5)$ $G\#m7$ E^9sus $C\#7(\#9)$ $Bb7(\#9)$

(funkier)

$Bb7(\#9)$ A^9sus $G\#9sus$ A/G

A/G $F\#9sus$ E^9sus B^9sus $C\#m7$ (Orig. feel)

(on repeat)

$C\#m7$ 1. 2. (add sop.)

(Solos)

C $C\#m7$ Till Cue On Cue (Vamp till cue) (elec. pn. w/sop.)

Letter C gets progressively louder and funkier.

D.S. al Coda (repeat to **A** before taking Coda)

$C\#m7$ $F\#9sus$ E^9sus B^9sus $C\#m7$ roll

A Med. Ballad

Monk's Mood

Thelonious Monk

(add 11)
 DMI⁷ G⁷(#11) A^{MA}⁹(A^{MA}⁹) B_MI⁷(b5) E¹³(#11) B^bMA⁷ A A^b G⁷ F[#]7

(counter-melody)

1. C[#]7^(b9) C⁷ B_MI⁷(add 11) C[#]9^{sus} B_MI⁷(add 11) G⁷(#11)^(b9) F⁷(b5) E¹³(b5) B^bMA⁷(#11)

2.

B

G/A F[#]/A G/A D[#]MI⁷ D[#]MI⁷ G[#]13(b9) C[#]6

F[#]MI⁷(b5) F⁹ E⁷sus F^o7 F[#]MI⁷(b5) D¹³(#11) D_MI⁷(add 11) C_MI⁷(add 11) G⁷(#11)^(b9) B_MI⁷(add 11)

C

D_MI⁷(add 11) G⁷(#11)^(b9) A^{MA}⁹(A^{MA}⁹) B_MI⁷(b5) E¹³(#11) B^bMA⁷ A A^b

G⁷ F[#]7 C[#]7(b9) C⁷ F⁷(b5) E¹³(b5) B^bMA⁷(#11)

Anticipated chords at letter B are played on the beat for solos. Melody is upper line at letter B.

Medium Funk

♩ = 120

Monkey's Uncle

Mitchell Foreman

A DMI¹¹

(ten.)

fill - - - - -

(b)

B A/G Bb/C (add 13) FMA⁷ C(add 9) A7(alt.)

N.C.

C Bb9

B^b13 (#11)

B^b13 sus (b9)

C[#]/B **B/A** **F[#]/G[#]** **F/G**

D **CMA⁷** **fill** **CMi⁷** **E^b/F** **F/E^b** **A^b/D^b** **CMA⁷**

CMA⁷ **fill** **CMi⁷** **E^b/F** **F/E^b** **A^b/D^b** **G/C**

N.C. **⊕** **DMi¹¹**

Solos on form (ABCD)
After solos, D.C. al Coda

⊕ **DMi¹¹**

Vamp, solo & fade

First 24 bars of letter A are written as 12 bars repeated in the keyboard and bass parts.

Moonlight In Vermont

Music by Karl Suessdorf
Lyric by John Blackburn

Med. Ballad

A

C⁶ A^Mi⁷ D^Mi⁷ G⁷ C⁶ A^Mi⁷ B^b9

D^Mi⁷ G⁹sus C⁶ (G⁹sus) C⁶ A^Mi⁷ D^Mi⁷ G⁷

C⁶ A^Mi⁷ B^b9 D^Mi⁷ G⁹sus C⁶

B

F[#]Mⁱ7 B⁷ E^MA⁷ C[#]Mⁱ7

F[#]Mⁱ7 B⁷ E^MA⁷ G^Mi⁷ C⁷

F^MA⁷ D^Mi⁷ G^Mi⁷ C⁷ F^MA⁷ G⁷(^b9)([#]5)

C

C⁶ A^Mi⁷ D^Mi⁷ G⁷ C⁶ A^Mi⁷

B^b9 D^Mi⁷ G⁹sus C⁶

(Ending)

D⁹ D^b9 C⁶

(rit.)

Mornin'

Al Jarreau
David Foster
Jay Graydon

Medium Funk Shuffle
(1/16 notes swing)

$\text{♩} = 91$

1. **BMA⁷**

2. **BMA⁷** **F#⁷MI⁷EM⁷F#⁷MI⁷**

(gtr.) (elec. pn.)

A **BMA⁷**

(vocal) **(BMA⁷ G#MI⁷ EMA⁷ C#MI⁷)**

BMA⁷ **F#MI⁷** **E/F#** **F#MI⁷** **E/F#**

BMA⁷ **F#MI⁷EM⁷F#MI⁷** **BMA⁷** (vocal on D.S.)

B **GMA⁷** **BMA⁷**

A¹³sus **F#⁹sus**

D.C. (3rd verse)
at Coda One (♯¹)

C

BMA⁷ **C#MI⁷D#MI⁷** **EMA⁷** **Bb⁷(b5)**

(synth.)

E^bMI⁹ **A^b⁷** **F/A^b** **E/A^b** **D/A^b** **D^bMI⁹**

Morning Dance

Jay Beckenstein
(As played by Spyro Gyra)

Med. Samba/Funk

$\text{♩} = 101$

D (Intro)

1-3. **GMI⁷** **C⁷** 4. **GMI⁷** **C⁷**

(steel drums)

D **D/F#** **GMI⁷** 1-3. **C⁷** 4. **C⁷**

(ten.)

A **D** **D/F#** **GMI⁷** **C⁷**

D **D/F#** **GMA⁷** **A⁹SUS**

D **D/F#** **GMI⁷** **C⁷**

1. **BMI⁷** **E⁷SUS** **E⁷** **A¹³SUS**

C#MI⁷(b5) C⁷(b5) B^{MI}⁷ E⁷SUS E⁷ A⁹SUS A⁷

CMA⁹(#11) B^{MI}⁷ E^{MI}⁷ A⁹SUS

D C#MI⁷(b5) C⁷(b5) B^{MI}⁷ E⁷

A⁹SUS

sample ten. fill

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

A⁹SUS B^{b9}SUS

E^b E^b/G A^bMI⁷ D^b⁷

(Vamp, solo & fade)

Melody is played with some variation.

Mr. Clean

Half-Time Funk/Rock

Weldon Irvine

(As played by Freddie Hubbard)

$\text{♩} = 82$

(Intro)

Tacet

A

♩

B

(Solos)

(On Cue)

Note and chord on beat 4 of bar 5 of letter A may be played on the 'and of 4'.

(to **B** for next solo; after solos, D.S. al fine)

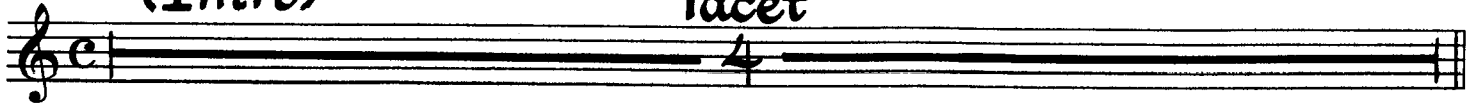
Medium Swing/Shuffle
♩ = 137

Mr. Gone

Josef Zawinul
(As played by Weather Report)

(Intro)

Tacet



A

N.C.



(N.C.)



N.C.



B

E7(#9)

Bb9 E13 F13

A9

G9

F9

D7sus (add 3)



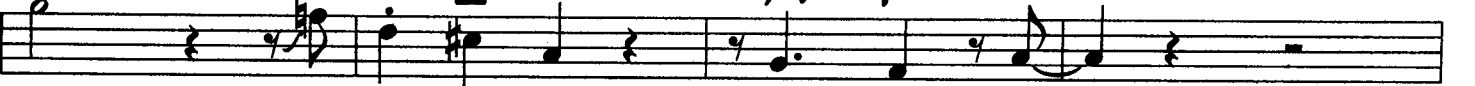
E7(#9)

Bb9 E13 F13

A9

F9

D7sus (add 3)



F6 E13 F13 A+ F6 Ab Bb Ab

(top note of synth.)

C (Solos) (chords optional) *

E7(#9)G#9 E13 F13 A9 G9 F9 Till Cue D13 On Cue D13

(top note of synth.)

(to **C** for more choruses
After solos, D.S. al Coda)

⊕ N.C. Esus C#sus Csus EsusGsusEsus Gsus D7sus

(D7sus)

(Vamp, solo & fade)
(quick fade on recording)

*May also solo around D7 (Mixolydian scale)

My Attorney Bernie

Dave Frishberg

Med. Samba

$\text{♩} = 92$

EMI (pn.) DMI⁹ G¹³ C B^{7(#9)}

EMI DMI⁹ G¹³ C

B^{7(#9)} E(add 9) break (vocal)

A B^{M7(b5)} E

B^{M7(b5)} E (B^{b07}) (pn. & bs.) (vocal)

DMI⁷ G⁹ CMI⁷

F⁹ B^{bMA7} E^{bMA9}

AMI⁷ D^{7(b9)} F^{#MI7} B⁷ E⁷

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

$B_{MI}^{7(b5)}$ E ($B^{\flat}O^{\flat}T$)

(pn. & bs.) (vocal)

D_{MI}^7 G^9 C_{MI}^7

F^9 $B^{\flat}MA^7$ $E^{\flat}MA^9$

A_{MI}^7 $D^7(b9)$ $F^9(\#11)$ E^9

C D^9sus GMA^7 B^9sus EMA^7

D^9sus GMA^7 B^9sus ($B^7(\#5)$)

E_{MI} (pn.) D_{MI}^9 G^{13} C $B^7(\#9)$ (3x's)

(3rd x take Coda)

C $B^7(b9)$ break E bass (pn.)

(vocal)

My Shining Hour

Music by Harold Arlen
Lyric by Johnny Mercer

Med.-Up Swing

A

(B9) A_{M7} $(F\#_{M7})$ B_{M9} B_{M9} E_7

A_{M7} $(F\#_{M7})$ B_{M7} $G\#_{M7}^{(b5)}$ $C\#_7$

$F\#_{M7}$ $(D\#_{M7}^{(b5)})$ $G\#_{M7}^{(b5)}$ $C\#_7$

$F\#_{M7}$ $F\#_{M7}$ B_7 B_{M7} E_7

B

E_{M7} A_7 D_{M9}

$(C\#_7^{(\#5)})$ $F\#_7^{(\#9)}$ B_7
 D_{M9} G_{13} $A_6^{C\#}$ C_7 B_{M7} E_7

(D_{13}) $G_9^{(\#11)}$ $F\#_7$
 A_{M7} $\%$ A_{M7} B_{M7} $C\#_{M7}^{(b5)}$ $F\#_7$

B_{M7} E_7 A_6 $(B_{M7} E_7)$

Nature Boy

Eden Ahbez

Med. Ballad*

A B_{MI} $C\#_{MI}^7(b5)$ $F\#7$ B_{MI} $C\#_{MI}^7(b5)$ $F\#7$

B_{MI} $B_{MI}^{(MA7)}$ B_{MI}^7 B_{MI}^6 E_{MI}^6 B_{MI} $C\#_{MI}^7(b5)$

$F\#7$ B_{MI}

$C\#7(b9)$ $F\#7$

B B_{MI} $C\#_{MI}^7(b5)$ $F\#7$ B_{MI} $C\#_{MI}^7(b5)$ $F\#7$

B_{MI} $B_{MI}^{(MA7)}$ B_{MI}^7 B_{MI}^6 E_{MI}^6 B_{MI} $C\#_{MI}^7(b5)$

$F\#7$ B_{MI} $(G\#_{MI}^7(b5))$

$C\#7(b9)$ $F\#7(\#5)$ B_{MI} $(C\#_{MI}^7(b5) F\#7)$

7th bar of letters A & B were originally 2 bars each. Melody is straight eights, though rather freely interpreted rhythmically.

Nefertiti

Medium Swing
♩ = 108

Wayne Shorter
(As played by Miles Davis)

(ten. & trp.)
F_MA^{7(b5)} B^bsus E_MI^{7(b5)} A^{7(b9)}_(b5)

A^bM_A⁹ A^bM_A^{9(b5)} G_MI^{7(b5)} C^{7(b9)}_(b5)

D^bM_A⁷ B_MA⁷/_{F#} (B^{7(alt.)}/G)
F₁₃(#11) D^b(add 9)
E^b

D^b⁹sus C^{13(b5)} G_MI^{9(MA7)} C^{13(b5)}

No solos; melody is repeated many times; fade on cue to end.

Tritone substitutions may be used for certain chords:
F₁₃(#11) → B^{7(alt.)}
C^{13(b5)} → G^b_{7(alt.)}

Never Givin' Up

Al Jarreau
Tom Canning

Med. Funk/Samba

♩ = 102

(Intro)

Tacet

A

B

F#MI7(b5) FMA7 G/A A7(b9) Bb7 G9sus F#MI9 B7(b9)

(vocal)

EMA7 C#MI7 AMA7 AMI7 BMI7

f

EMA7 C#MI7 AMA7 AMI7 BMI7

EMA7 C#MI7 AMA7 AMI7 C07

C#MI E/B 1. A#MI7(b5) B9sus C#MI C+ E/B A#MI7(b5)

AMA7 FMA7/G G7(b9) 2. A#MI7(b5) B13sus B13(b9)

(synth.) (vocal) (D.S. al Coda)

C#MI E/B A#MI7(b5) B6

mf

V.S.

(Continued on next page)

E/A D^{13} $C\#MI^7$ A/B B/A $C\#MI^7$ D/C $F\#C$ $A MI^9$ C/D
 (gtr.) (vocal)

D

GMA^7 EMI^7 CMA^7 CMI^7 DMI^7
 GMA^7 EMI^7 CMA^7 CMI^7 DMI^7
 GMA^7 EMI^7 CMA^7 CMI^7 $D\#O^7$

1. EMI G/D $C\#MI^7(b5)$ D^{13} $D^{13}(b9)$ SUS D^{13} 2. EMI G/D $C\#MI^7(b5)$ F^{13} SUS $F^{13}(b9)$

E

$BbMA^7$ GMI^7 1., 2. $EbMA^7$ $EbMI^7$ FMI^7 3. $EbMA^7$ $EbMI^7$ $F\#O^7$
 (bkgr. vocal) (bkgr. vocal)
 GMI Bb/F $EMI^7(b5)$ F^{13} SUS $F^{13}(b9)$
 (vocal)

Vamp & fade on **E**

Never Make Your Move Too Soon

Med. Rock
J = 114 (Intro)

Music by Nesbert "Stix" Hooper
 Lyric by Will Jennings
 (As played by The Crusaders)

A **D7**
 Tacet (8) (vocal)

(D7)

(D7) **G7**

G7 **D7**

D7

E7(b9) **A7(#5)** **D7** **⊕**

Sing (or play) 2 verses, then solo on **A**;
 After solos, D.S. (3rd verse) al Coda

⊕ **D7** **E7(b9)** **A7(#5)** **D7**

E7(b9) **A7(#5)** **(Slow Swing)** **D7 D7 F# G7 G#07 A D6 A7(#5) C# D7**

(molto rit.)

Ending may be played instrumentally (without vocal).
 Melody is freely interpreted and varies with each verse.

Medium Latin

Nigerian Marketplace

Oscar Peterson

$\text{♩} = 114$ (Intro) (4x's) **A** $F\#MI^9$

($F\#MI^9$) EMI^9 (bass)

DMI^9 $Db9(\#11)$

$CMA^9(\#11)$ (pn.)

B ♩

[FMI^9 FMI^{11} GMI^7 $AbMA^7$ FMI^{11} GMI^7 $AbMA^7$ CMA^7 DMI^7 CMA^7 CMA^7 $E^7(al.t.)$ $A^7(\#5)$ $Eb13$]

DMI^9 $FMA^7(b5)$ G^{13} DMI^7 EMI^7 $F\#MI^7$ G^9 SUS $G^{13}(b9)$ CMA^7 CMA^7 CMA^7

bass fill

C $F\#MI^9$

(bass gvb) EMI^9

DMI^9 $Db9(\#11)$

$CMA^9(\#11)$

Use chords in brackets for solos at letter B. Solos evolve into a funky boogaloo feel.

Solo on form (AABBC) after solos, D.S. al fine

(fine)

Med. Swing 6/4
 ♩ = 124

Nightlake

Richie Beirach
 (As played by John Abercrombie)

(gtr. & pn.)
 B^bM_I(^b13)(MA⁷) DMI⁹(MA⁷) F/Db

B^bMA⁷(#11) B^b7 D^bMA⁷/C
 (pn.)

B/C B^bMA⁷/C E^bM_I(MA⁷) D⁷(#9)

GMI(add 11)(add 9) D⁷(#9)(#5) GMI(add 11)(add 9) (A^bMA⁷/D) D⁷(#9)(#5)
 gtr. fill

(Ending)

gtr. fill D⁷(#9)(#5) BMI⁹
 GMI(add 11)(add 9) molto rit.

Chord in parenthesis is alternate change.

Head is played twice before and after solos

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Med. Samba (Intro) No Me Esqueca

Joe Henderson

$\text{♩} = 114$ (alto trb. ten.) (2nd x only)

(pn. tacet till **A**)

(ten. & trb.)

1. (ten.) 2. (fine)

A

B^{13}_{sus} $F^{\#}mi^7$

D^{13}_{sus} $A mi^7$ (D^{13})

GMA^7 Gmi^7 C^7 FMA^7 Fmi^7 Bb^7

($E mi^7 A^7$) E^bMA^7 $E^b^7(\#11 \#9)$ DMA^7 $C^{\#7}(\#9 \#5)$ 1. 2.

(Solos)

B

F#MI7 A MI7 (D13)

GMA7 GMI7 C7 FMA7 FMI7 Bb7

(EMI7 A7)
E^bMA7 (E^b7(#11)) DMA7 C#7(#9)

After solos, continue to **C**

C

F#MI7

(alto, w/ ten. & trb.)

A MI7 (alto) (trb. ten.) (ten. & trb.) GMA7

break FMA7 break E^bMA7

break DMA7 C#7(#9) C#7(#9)

Play head (**A**) twice, then D. C. al fine

Fast Samba/Funk

Not Ethiopia

Michael Brecker
(As played by The Brecker Bros.)

$\text{♩} = 152$

(Intro) GMA^7 FMI^7 B^b/E^b $B/C^\#$ $C^\#/B$ D/A $A^b/MA^7(b5)$

(trp.)
(ten.)
 D^7sus (piano fills lightly)

16

A D^7sus (ten.) (trp.) (trb.)

f (pn. w/ ten. 8va b.)

D^7sus (trp.) (ten.) (trb.) $Csus$ D D

D^7sus (ten.) (trp.) (trb.)

D^7sus break

1. C (add 9) (omit 3) BMI/C

2. $Gsus(b9)$ (trp.) (trb.) (ten.)

B (Half-Time Feel) D/B^b $CMA^7(b5)$ $A^b/MA^7(b5)$

(trp. w/ ten.) (trp.) (ten.)

$A^b/MA^7(b5)$ B^b/Ab D/C $D^b/MA^7(b5)$ B^b/C

(unis.) 3

B^b/C B^b/B D/B^b E/F $E^b/MA^7(b5)$

$E^b/MA^7(b5)$

(Orig. Feel)

C D^7sus (ten. trp. trb.)

(pn. w/ ten.) D^7sus (trp. ten. trb.) C^7sus D

D^7sus (ten. trp. trb.)

D^7sus C Bm/C

GMA^7 FMI^7 B^b/E^b $B/C^{\#}$ $C^{\#}/B$ D/A $AbMA^7(b5)$

$AbMA^7(b5)$

(Solos)

D D^7sus 32

E G^7sus $G^{13}sus$ $AbMA^7/G$ $GMI^9(C)$

$AbMA^7$ $G^{13}sus$ $AbMA^7/G$ $E^bMA^7(b5)$

Play letter **F** to end each solo

F (On Cue) D^7sus 16

To **D** for more solos; After solos, D.S. al Coda.

GMA^7 FMI^7 B^b/E^b $B/C^{\#}$ $C^{\#}/B$ D/A $AbMA^7(b5)$

Nothing Personal

Bright Swing

Don Grolnick

(As played by Michael Brecker)

♩ = 240

(Intro)

Tacet

Till Cue

A

(On Cue)

E_MI

(ten. w/ pn.)

E_MI

(**A_MI⁷**)

A⁷

E_MI

(**D⁷**)

D^{b7}

(piano fill)

C⁷

B⁷

(bs. & dr. only)

E_MI

Solo on form (A); after solos, D.C. al Coda

(Tacet for 8 bars before **A**, take Coda on repeat of head)

(tenor fill)

C⁷

B⁷

(bs. & dr. only)

E_MI

(**D⁷**)

D^{b7}

(tenor fill)

C⁷

B⁷

E_MI

Med. Swing (Intro)

Off Minor

Thelonious Monk

(E^{MI}) (G¹³(^{b9}/_{b5}))

(solo pn.) (fine)

A (add bs. & dr.)

E^{MI} B^{b7} E^{b7} G^{#MI7} G⁷ C^{MA7} B⁷

E^{MI} G¹³(^{b9}/_{b5}) B¹³(^{b9}/_{b5})

B (G^{#MI7})

B^{bMA7} B⁷ G^{MI7} C⁷(^{b5}) G^{#MI7} C[#]C[#]D[#] C[#] C^{#13}(^{b9})

C^{#MI7} F^{#9sus} F^{#7} B¹³(^{b9}/_{b5})

C E^{MI} B^{b7} E^{b7} G^{#MI7} G⁷ C^{MA7} B⁷

E^{MI} G¹³(^{b9}/_{b5}) B¹³(^{b9}/_{b5})

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Solo on form (AABC);
After solos, D.S., play head,
then D.C. al fine.

First notes of letters A & C may be anticipated by an eighth note each time.

Oleo

Medium-Up Swing
♩ = 224

Sonny Rollins
(As played by Miles Davis)

A

(trp. w/ ten)

G⁶ EMI⁷ AMI⁷ D⁷ G⁶ E⁷

AMI⁷ D⁷ G⁶ G⁷ C⁶ CMI⁶

BMI⁷ EMI⁷ AMI⁷ D⁷ AMI⁷ D⁷ G⁶

B

instr. fill

B⁷ E⁷ A⁷ D⁷

C

G⁶ EMI⁷ AMI⁷ D⁷ G⁶ E⁷ AMI⁷ D⁷

G⁶ G⁷ C⁶ CMI⁶ BMI⁷ E⁷ AMI⁷ D⁷ G⁶

Solo on form (AABC)
("Rhythm Changes")

Once I Loved

Med. - Slow Bossa Nova

Music by Antonio Carlos Jobim
English Lyric by Ray Gilbert

Handwritten chord notation: $A^{\flat}MI^{\gamma}$, $D^{\flat}9(\#5)$, $G^{\flat}MA^{\gamma}$, $G^{\circ\gamma}$

Handwritten chord notation: $A^{\flat}MI^{\gamma}$, $A^{\circ\gamma}$, $B^{\flat}MI^{\gamma}$

Handwritten chord notation: $F^{\#}MI^{\gamma}$, $B^{\flat}9(\#5)$, $E^{\flat}MA^{\gamma}$

Handwritten chord notation: $F^{\flat}MI^{\gamma}(\flat 5)$, $B^{\flat}\gamma$, $E^{\flat}MA^{\gamma}$, $E^{\flat}\gamma$

Handwritten chord notation: $E^{\flat}MA^{\gamma}$, $A^{\flat}\gamma$, $D^{\flat}MA^{\gamma}$, $G^{\flat}\gamma$

Handwritten chord notation: $B^{\flat}MA^{\gamma}$, $C^{\circ\gamma}$, $C^{\flat}MI^{\flat 6}$

Handwritten chord notation: $E^{\flat}\gamma/B^{\flat}$, $A^{\gamma}(\flat 5)$, $A^{\flat}\gamma$

Handwritten chord notation: $A^{\flat}MI^{\gamma}$, $(B^{\flat}\gamma(\#5))$, $E^{\flat}MI$, $(E^{\flat}\gamma)$

Med. Funk
Ballad

One Family

Russell Ferrante
(As played by The Yellowjackets)

$\text{♩} = 62$

(Intro)

(no repeat on D.C.)

Chords: B^b/F , F , G/F , E^b/F , B^b/F , F , G/F , E^b/F

(alto)

A (bass solo on D.C.)

Chords: E^bMI^9 , CMI^9 , CMI^9/F , B^bMA^9/F , FMI^9 , B^b9 , E^bMA^7 , $B^b(add 9)/D$

(alto w/ bs.)

1. CMI^9 , CMI^9/F , $D(add 9)/F\#$

2. CMI^9 , CMI^9/F , $F\#7(\#9)/\#5$

B

Chords: GMA^9 , DMI^9/G , $G^{13}(b9/b5)$, CMA^9/G , F^{13} , F^{13}/E^b , G/D , (C/D) , G/D , $D\#o7$, E^bMI^7

Chords: G/A , $A^9(b5)$, CMA^7 , $D^{13}(b9/b5)$, GMA^9 , DMI^9/G , $G^{13}(b9/b5)$, CMA^9/G , F^{13} , F^{13}/E^b

Chords: G/D , (C/D) , G/D , $D\#o7$, E^bMI^7 , G/A , $A^9(b5)$, CMI^9 , F^{13} , B^bMA^9 , FMI^9/B^b , $B^b13(b9/b5)$

(melody on D.C.)

Chords: E^bMA^9 , $D^{13}(\#9)$, $D7(\#9)/\#5$, GMI^9 , C , C^9 , CMI^7/F , $D(add 9)/F\#$

Chords: E^bMI^9 , CMI^9 , CMI^9/F , B^bMA^9 , FMI^9 , B^b9 , E^bMA^7 , $B^b(add 9)/D$, $D^{13}G^bMA^9$, CMI^9/F

(D.C. al Coda)

(alto fills)

(elec. pn.)

(Vamp & build till cue)

(On cue - keep building)

(2nd x: alto plays melody)

(molto rit.)

bass overdub at Coda (starts 3rd x of indef. vamp) etc.

One For My Baby

(And One More For The Road)

Music by Harold Arlen
Lyric by Johnny Mercer

Medium Ballad

A

(Dmi7)

CMA7 GMI7 CMA7 DMI7 G7 CMA7 GMI7

(Dmi7 G7)

CMA7 GMI7 CMA7 GMI7 CMA7 DMI7 G7

(GMI7)

CMA7 GMI7 GMI7 C7 FMA7 EbMA7

(E7(#9) A7(#9))

FMA7 Bb13 CMA7 DMI7 EMI7 DMI7 CMA7

(E7(#5) A7(#11) DMI7 EMI7 F6 G9sus C6 F#MI7(b5) B7)

B

(F#MI7)

EMA7 Bmi7 EMA7 F#MI7 B7 EMA7 Bmi7 (F#MI7)

(F#MI7 B7)

EMA7 Bmi7 EMA7 Bmi7 EMA7 F#MI7 B7

(Bmi7)

EMA7 Bmi7 Bmi7 E7 AMA7 GMA7

(G#7(#9) C#7(#9))

AMA7 D13 EMA7 F#MI7 G#MI7 F#MI7 EMA7

The musical score is written for guitar and includes a variety of chords such as triads (CMA7, GMI7), dyads (CMA7, GMI7), and more complex chords (F#MI7(b5), B7, AMA7, GMA7). It features a key signature of one sharp (F#) and a 4/4 time signature. Section A is marked with a square 'A' and Section B with a square 'B'. The score includes a 'Medium Ballad' tempo instruction and credits for Harold Arlen (music) and Johnny Mercer (lyrics).

G#7(#5) C#7(#11) F#MI G#MI A6 B9sus E6 Bmi7 E7

C A9sus A9 A9sus A9

G#7(#5) C#7 F#7 B9sus E6 E7 A9sus A9

A9sus A9 (Emi9) F#7 C9(#11) B7(#5)

D Ema7 Bmi7 (F#mi7) Ema7 F#mi7 B7 Ema7 Bmi7 (F#mi7)

Ema7 (F#mi7 B7) Bmi7 Ema7 Bmi7 (F#mi7) Ema7 F#mi7 B7

Ema7 Bmi7 Bmi7 E7 Ama7 Gma7 (Bmi7)

Ama7 D13 Ema7 F#mi7 (G#7(#5) G#mi7 F#mi7 C#7(#9) Ema7)

G#7(#5) C#7(#11) F#mi7 G#mi7 A6 B9sus G#7(#5) G#7 C#7 F#7 (b9)

B13sus B13 E6 (D9 G13)

At letter C, Emi11 may be substituted for A9sus. Alternate changes (in parentheses) are played on beat 3 (or beats 3 and 4) of the bar.

Out Of This World

Music by Harold Arlen
Lyric by Johnny Mercer

Med. Latin*

A

B

*may also be played as Med. Swing; or letter C and solos may swing.

C

Musical notation for section C, consisting of five staves. The first staff begins with the chord A_{MI}^6 . The second staff includes chords A_{MI}^6 , $A^{\circ 7}$, $F^9(\#11)$, and E^7 . The third staff includes A_{MI} , FMA^7/A , $A_{MI}^6/9$, and F^{13} . The fourth staff includes $A_{MI}^6/9$, F^{13} , E^7 , A^9 , D^7 , and G^7 . The fifth staff contains a whole rest.

D

Musical notation for section D, consisting of six staves. The first staff includes G_{MI}^7/C , C_{MI}^7 , C^7 , and C_{MI}^7 . The second staff includes G_{MI}^7/C , C_{MI}^7 , C^9_{SUS} , and C^7 . The third staff includes C_{MI}^7 , C_{MI}^6 , F_{MI}^7 , and F^7 . The fourth staff includes C^6 , $C^{\#o7}$, D_{MI}^7 , and G^7 . The fifth staff includes C^6 and $(G^7(\#5))$. The sixth staff contains a whole rest.

Last 2 bars of letter C may be omitted.

Medium-Up 3/4
(Straight 1/8's)

Oz

Andy Narell

♩ = 208

(Intro)

BmI (dorian)

(BmI)

(BmI)

A

F#7(#5)

BmI

BmI

EmI9

G13

F#13

F13

C9(b5)

BmI

B

CMA7

D13

EmI9

3

C#mI7(b5)

F#7(#5)

BmI

C7(#9)

BMI⁹ G#MI^{7(b5)} C#7(#9) F#9sus C13(b5)

C BMI EMI⁹ C#7(#9)

F#7(#5) BMI BMI

EMI⁹ G13 F#13 F13 C9(b5) GMA7/A

G#9(#5) F#sus Fsus Esus BMI (gtr. fill)

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

GMA7/A G#9(#5) GMA7 F#9(#5) BMI9 BMI7(b5)/E

cresc.

AMI⁹ D13 GMA7 C13 (Freely) F#sus Fsus Esus A bass B bass (BMI11)

f

Medium Latin (Calypso)

Papa Lips

Bob Mintzer

 $\text{♩} = 95$ (Intro)

G^{13} F^{13} E^7 $B^{\flat 9}(\#11)$ A^9 D^7 C^{13}
 fill till letter **A**

$B^7(\#9)$ $E^7(\#9)$ A^9 C/D

A G^{13} F^{13} E^7 $B^{\flat 9}(\#11)$ A^9 D^9sus

F^{13} $E^7(\#9)$ $B^{\flat}MI^7$ $E^{\flat 13}$ AMI^7 D^{13}

G^{13} F^{13} E^7 $B^{\flat 9}(\#11)$ A^9 D^9sus

GMI^7 C^{13} $B^7(\#9)$ $E^7(\#9)$

1. A^9 D^9sus $E^{\flat 13}$ D^{13}

2. A^9 D^9sus DMI^{11} $G^{13}sus$ G^{13}

B CMA^9 AMI^{11}

$B^7(\#9)$ $E^7(\#9)$ $A^7(\#9)$ D^9sus

F¹³_{sus} **F¹³(#11)**

B^bMA⁹/_F **G^b6⁹/_F** **B^bMA⁹/_F** **D⁷(#9)**

C **G¹³** **F¹³** **E⁷** **B^b9(#11)** **A⁹** **D⁹_{sus}**

GMI⁷ **C¹³** **B⁷(#9)** **E⁷(#9)**

A⁹ **D⁹_{sus}** **B⁷(#9)** **E⁷(#9)**

A⁹ **D⁹_{sus}** **B⁷(#9)** **B⁷(#9)**

A⁹ **D⁹_{sus}** **D bass** **D⁹_{sus}**

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

A_{MI}⁷ **B_{MI}⁷(b5)** **E⁷(#9)** **C[#]7(#9)** **C_{MA}⁹** **B^b7(#9)** **B_{MI}¹¹** **C[#]7(#5)**

mf *f* *mf* *f* *mf* *cresc.*

F[#]MI⁷ **B⁷(alt.)** **[F¹³/_B]** **(B⁷(alt.))** **E^(add 9)** **G[#]** **A_{MI}¹¹** **D_{bass}** **G_{bass}**

f *mp* *f*

This is a shortened arrangement of the recorded version. On the recording, the solo section consists of the 1st 8 bars of letter A, followed by all of letter C.

Partido Alto

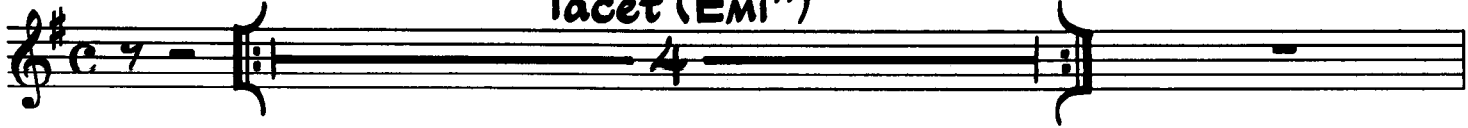
Med. Latin/ Funk

$\text{♩} = 172$

Jose Bertrami
(As played by Airto)

(5x's)

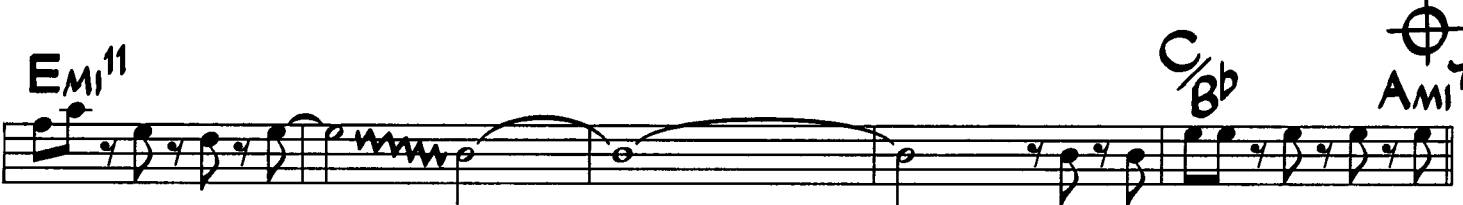
Tacet (E_M11)



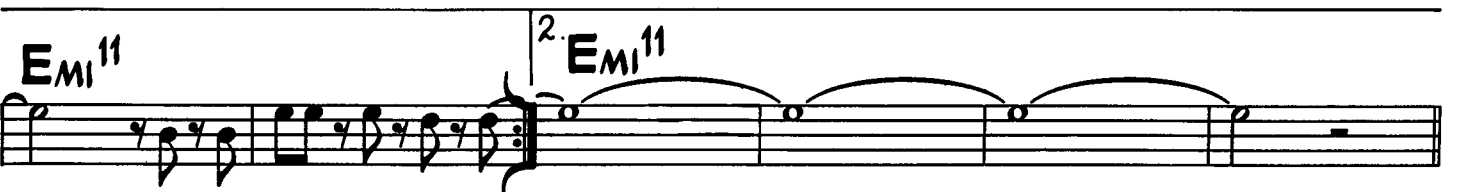
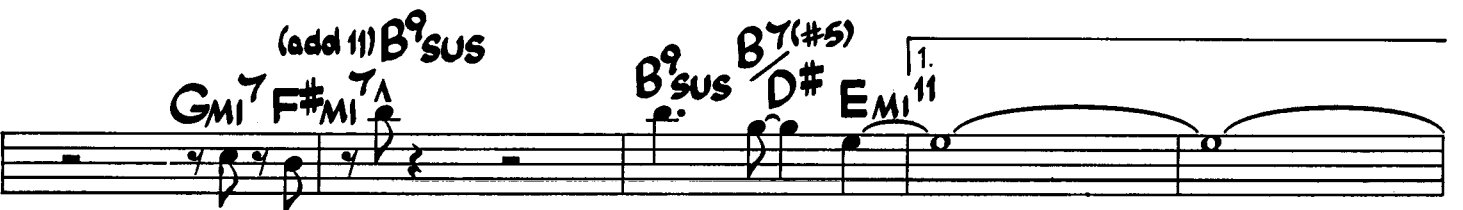
S E_M11



A E_M11



B



C

(Solos)

EMI¹¹ C_{Bb} AMI⁷

D

AMI⁷ GMI⁷ F#MI⁷(add 11) B⁹sus B⁷(#5) D# EMI¹¹

EMI¹¹ C_{Bb} AMI⁷ GMI⁷ F#MI⁷(add 11)

F#MI⁷(add 11) B⁹sus B⁷(#5) D# EMI¹¹

(After solos, continue to letter **E**)

E

EMI¹¹ (4x's) EMI¹¹

(D.S. al Coda)

⊕

AMI⁷ GMI⁷ F#MI⁷(add 11) B⁹sus B⁷(#5) D# EMI¹¹

EMI¹¹ C_{Bb} AMI⁷ GMI⁷ F#MI⁷(add 11)

F#MI⁷(add 11) B⁹sus B⁷(#5) D# EMI¹¹

C_{Bb} AMI⁷ GMI⁷ F#MI⁷(add 11) B⁹sus f

Pent Up House

Sonny Rollins

Medium-Up Swing

$\text{♩} = 200$

A N.C. $\text{A}^{\flat 7}/\text{B}$ $\text{B}^{\flat 7}(\flat 9)/\text{B}$ $\text{A}^{\flat 7}/\text{B}$ $\text{B}^{\flat 7}(\flat 9)$ $\text{E}^{\flat 7}/\text{A}$ $\text{F}^{\flat 7}$ $\text{E}^{\flat 7}/\text{A}$

(ten. & trp.)

$\text{A}^{\flat 7}/\text{B}$ $\text{B}^{\flat 7}(\flat 9)/\text{B}$ $\text{A}^{\flat 7}/\text{B}$ $\text{B}^{\flat 7}(\flat 9)$ $\text{E}^{\flat 7}/\text{A}$ $\text{F}^{\flat 7}$ $\text{E}^{\flat 7}/\text{A}$

$\text{B}^{\flat 7}$ $\text{E}^{\flat 7}(\flat 9)$ $\text{B}^{\flat 7}$ $\text{E}^{\flat 7}(\flat 9)$

$\text{A}^{\flat 7}/\text{B}$ $\text{D}^{\flat 7}$ $\text{A}^{\flat 7}/\text{B}$ $\text{B}^{\flat 7}(\flat 9)/\text{B}$ $\text{A}^{\flat 7}/\text{B}$ $\text{B}^{\flat 7}(\flat 9)$

1. $\text{E}^{\flat 7}/\text{A}$ $\text{F}^{\flat 7}$ $\text{E}^{\flat 7}/\text{A}$ 2. $\text{E}^{\flat 7}/\text{A}$ dr. fill- N.C.

B (Solos)

$\text{F}^{\sharp 7}/\text{C}$ $\text{B}^{\flat 7}$ $\text{E}^{\flat 7}/\text{A}$ $(\text{C}^{\sharp 7})$ $\text{F}^{\sharp 7}/\text{C}$

$\text{B}^{\flat 7}$ $\text{E}^{\flat 7}/\text{A}$ $\text{B}^{\flat 7}$ $\text{E}^{\flat 7}$ $\text{A}^{\flat 7}/\text{B}$

$\text{D}^{\flat 7}$ $\text{F}^{\sharp 7}/\text{C}$ $\text{B}^{\flat 7}$ $\text{E}^{\flat 7}/\text{A}$ $(\text{C}^{\sharp 7})$

After solos, D.S.
(with pick-ups) al Coda

Head is played twice before and after solos.

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

(trp. ten.)

Plaza Real

Medium Funk Ballad

Wayne Shorter

(As played by Weather Report)

A ♩=92



B



C



D



E

Musical staff for section E, first line. It features a melody in 4/4 time with a key signature of one flat. The notes are: Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. There are slurs over the first four notes and the last four notes. The staff ends with a double bar line.

mf (whistling)

Musical staff for section E, second line. It features a melody in 4/4 time with a key signature of one flat. The notes are: Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. There are slurs over the first four notes and the last four notes. The staff ends with a double bar line.

Musical staff for section E, third line. It features a melody in 4/4 time with a key signature of one flat. The notes are: Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. There are slurs over the first four notes and the last four notes. The staff ends with a double bar line.

loco (sop.)

Musical staff for section E, fourth line. It features a melody in 4/4 time with a key signature of one flat. The notes are: Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. There are slurs over the first four notes and the last four notes. The staff ends with a double bar line.

F

Musical staff for section F, first line. It features a melody in 4/4 time with a key signature of one flat. The notes are: Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. There are slurs over the first four notes and the last four notes. The staff ends with a double bar line.

(4x's)

Musical staff for section F, second line. It features a melody in 4/4 time with a key signature of one flat. The notes are: Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. There are slurs over the first four notes and the last four notes. The staff ends with a double bar line.

1-5.

6.

G

Musical staff for section G, first line. It features a melody in 4/4 time with a key signature of two sharps. The notes are: D#5, E#5, F#5, G#5, A#5, B#5, C#6, D#6, E#6, F#6, G#6, A#6, B#6, C#7. There are slurs over the first four notes and the last four notes. The staff ends with a double bar line.

mp (melodica)

Musical staff for section G, second line. It features a melody in 4/4 time with a key signature of two sharps. The notes are: D#5, E#5, F#5, G#5, A#5, B#5, C#6, D#6, E#6, F#6, G#6, A#6, B#6, C#7. There are slurs over the first four notes and the last four notes. The staff ends with a double bar line.

(melody on bottom)

Alternate melody at **C**

Musical staff for alternate melody at section C. It features a melody in 4/4 time with a key signature of one flat. The notes are: Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. There are slurs over the first four notes and the last four notes. The staff ends with a double bar line.

Polkadots & Moonbeams

Med. Ballad

Music by Jimmy Van Heusen

Lyric by Johnny Burke

A

Chords for Section A:

- Measure 1: D^MA⁷
- Measure 2: B^MI⁷
- Measure 3: E^MI⁷
- Measure 4: A⁷
- Measure 5: D^MA⁷
- Measure 6: B^MI⁷
- Measure 7: E^MI⁷
- Measure 8: C[#]M^I⁷ (b5) F[#]⁷
- Measure 9: B^MI
- Measure 10: (B^b9) G^MI⁶/B^b

Chords for Section A (continued):

- Measure 11: D/A
- Measure 12: F[#]M^I⁷ F^MI⁷
- Measure 13: E^MI⁷
- Measure 14: A⁷
- Measure 15: F[#]M^I⁷ B^MI⁷ E^MI⁷ A⁷
- Measure 16: D^MA⁷
- Measure 17: B^MI⁷
- Measure 18: E^MI⁷
- Measure 19: A⁷
- Measure 20: D^MA⁷
- Measure 21: B^MI⁷
- Measure 22: E^MI⁷
- Measure 23: C[#]M^I⁷ (b5) F[#]⁷
- Measure 24: B^MI⁷
- Measure 25: (B^b9) G^MI⁶/B^b
- Measure 26: D/A
- Measure 27: F[#]M^I⁷ F^MI⁷
- Measure 28: E^MI⁷
- Measure 29: A⁷
- Measure 30: D⁶ G[#]M^I⁷ (b5) C[#]⁷

B

Chords for Section B:

- Measure 1: F[#]M^A⁷
- Measure 2: G^O⁷
- Measure 3: G[#]M^I⁷
- Measure 4: C[#]⁷
- Measure 5: F[#]M^A⁷
- Measure 6: D[#]M^I⁷
- Measure 7: G[#]M^I⁷
- Measure 8: C[#]⁷
- Measure 9: F[#]M^A⁷
- Measure 10: G^O⁷
- Measure 11: G[#]M^I⁷
- Measure 12: C[#]⁷
- Measure 13: F[#]⁷
- Measure 14: B⁷
- Measure 15: E^MI⁷
- Measure 16: A⁷
- Measure 17: D^MA⁷
- Measure 18: B^MI⁷
- Measure 19: E^MI⁷
- Measure 20: A⁷

Portrait Of Tracy

Jaco Pastorius

(Freely)

(solo elec. bass)

A

(Medium Straight 1/8's)

$\text{♩} = 100$

B

(3x's)

rit.

C

(Freely)

Promenade

Denny Zeitlin

March-like

A $\text{♩} = 90$

(gtr.)

Esus E $\frac{B}{D\#}$ DMA¹³ C#MI¹¹ BMI¹¹E¹³sus AMA¹³ CMA^{9(\#11)}BbMA^{9(\#11)}

Esus E $\frac{B}{D\#}$ DMI⁷ $\frac{(b5)Db}{G}$ CMA⁷ F#13 F#7 BMA⁹E^{13(\#11)} Eb GMA^{7(\#5)} Ab (add #11)

(rit.) *(pn.)*

B *(Freely)*

C#7(alt.) F#13sus F#7(b9) BMI¹¹ F# A# BMI¹¹ A G#MI^{11(b5)} C#13 C#7(#9)

(pn.)

F#MI¹¹ B7(b9) EMI^{11(b5)} Bb9(#11) A13(b9) Dsus F#9/C#

C

CMi¹¹ BbMI¹¹ AMi¹¹ D7(b9) GMI¹¹ $\frac{D}{F\#}$ $\frac{GMI^{11}}{F}$

(gtr.)

EMI^{11(b5)} A7(b9) DMI¹¹ G7(b9) CMi^{11(b5)} F#MI¹¹ B7

D

E $\frac{B}{D\#}$ DMA¹³ C#MI¹¹ BMI¹¹E¹³sus AMA¹³ CMA^{9(\#11)}BbMA^{9(\#11)}

(a tempo)

E $\frac{B}{D\#}$ DMI⁷ $\frac{(b5)Db}{G}$ CMA⁷ G#13(#11) C#MI¹¹ F#13sus 4-3 B9 E9(b9) E13 A6(B13)

(rit.) *(fine)*

(Solos) Med. Ballad J=69

E

EMA⁷ B/D[#] DMA¹³ C[#]Mi¹¹ Bmi¹¹ E⁹ AMA⁹

CMA^{9(#11)} B^bMA^{9(#11)} EMA⁷ B/D[#] Dmi^{7(b5)} G^{7(#9)}(^{#5}) CMA⁷

F[#]13 F[#]7(^{#9}/_{#5}) BMA⁹ E13(^{#11}) A^b(add 11)/E^b GMA^{7(#5)}/D

F (Swing (in 2))

C[#]7(alt.) F[#]13_{sus} F[#]7(^{b9}/_{#5}) Bmi¹¹ F[#]/A[#] Bmi¹¹/A

G[#]Mi^{11(b5)} C[#]13(^{b9})(C[#]7(^{#9}/_{#5})) F[#]Mi¹¹ B7(^{b9}/_{#5})

E_{Mi}^{11(b5)} B^b9(^{#11}) A13(^{b9}) D_{sus} D_{sus} F[#]9/C[#]

G

C_{Mi}¹¹ B^bMi¹¹ A_{Mi}¹¹ D7(^{b9}/_{#5}) G_{Mi}¹¹ D/F[#] G_{Mi}¹¹/F

E_{Mi}^{11(b5)} A7(^{b9}/_{#5}) D_{Mi}¹¹ G7(^{b9}/_{#5}) C_{Mi}^{11(b5)} F[#]Mi⁷ B7

H (in 4)

EMA⁷ B/D[#] DMA¹³ C[#]Mi¹¹ Bmi¹¹ E⁹ AMA⁹

CMA^{9(#11)} B^bMA^{9(#11)} EMA⁷ B/D[#] Dmi^{7(b5)} G^{7(#9)}(^{#5}) CMA⁷

G[#]13(^{#11}) C[#]Mi¹¹ F[#]13 B⁹_{sus} E⁹ A⁶/₉ (F[#]Mi⁷B7)

Solo on EFGH; After solos, D.C. al fine.

Med. Funk/Rock

Put It Where You Want It

Joe Sample

(As played by The Crusaders)

♩ = 126

A A7

B B9 alto fill - - - - - D9 (ten. & trb.) A7 alto fill - - - - -

A7 C#7 B9 alto fill - - - - - D9

A7 alto fill - - - - - 1. A7 2. A7

(sample alto fill) ⊕

(ten. trb.) F#M1 A7/E D7 B7

C (Alto solo) A7 D7 (On Cue) A7 A7

(Vamp till cue) D.S. al Coda

⊕ (Alto solo) A7 D7 (On Cue) A7 A7

(Vamp till cue) D.S., vamp & fade on **A**

P.Y.T. (Pretty Young Thing)

Quincy Jones
James Ingram
(As sung by Michael Jackson)

Med. Funk/Rock

A $\text{♩} = 127$

B $\text{♩} = 127$

⊕ **Tacet** 8

D.S., vamp & fade on B
(use first ending only)

Quintessence

Quincy Jones

Med. Ballad

$\text{♩} = 57$

N.C.

$F\#7(\#9)B7(\#9)$

$C6/9/E$

A^9sus

A

(alto)

$F\#MA7$

G^6

$G\#o7$

(muted trb)

$G\#MI7$ $C\#7$

B

C

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

(muted trp)

(trb)

(muted trb)

alto cadenza

$DMA7$

(French horn)

alto fill

Melody is freely interpreted.

Medium Latin

$\text{♩} = 122$

Rapture

Harold Land

Tacet



(add 9) D $C\#7_{sus}$ A_{MA}^7 B A $B\flat_{MA}^7$

(trp. ten.)

D_{MA}^7 D $C\#7_{sus}$ A_{MA}^7 B D

D_{MA}^7 (add 9) D $C\#7_{sus}$ A_{MA}^7 B D

B $F\#13(b9)$ $B7(\#9)$ $E13(b9)$ $A7(\#9)$

D_{MI}^9 $G13_{sus}$ D_{MI}^9

D_{MI}^9 $G13(b9)$ C_{MA}^9 $E7(\#5)$

A_{MA}^9 $A7(\#9)$ Till Cue On Cue

D $C\#7_{sus}$ A_{MA}^7 B

Solo break
Solo on form (AAB)
Take 'On Cue' ending to end last solo

D.S. al Coda

A_{MA}^9 N.C.

Vamp & fade

Trumpet (upper line) plays melody throughout. Chords in parentheses are used for solos.

Re: Person I Knew

Bill Evans

Medium Swing
♩ = 120

A^{6/9} A⁺(add 9) D^{#+}/A GMA⁷/A

D^{Mi}⁷/A A^{Mi}(add 9)

D^{Mi}(MA⁷)/A A^{Mi}(add 9) D^{Mi}⁷/A GMA⁷(#5)/A

D^{Mi}(MA⁷)/A GMA⁷/A D^{Mi}⁷/A B^b/A

(Freely)

D^{Mi}(MA⁷)/A GMA⁷/A D^{Mi}⁹/A B^b/A

B^b/A
8va - - - - -

Reincarnation Of A Lovebird

Medium - Up

Swing

$\text{♩} = 212$

Charles Mingus

$\text{B}^{\flat}7(\#5)$

A

$\text{E}^{\flat}\text{M}1$ $\text{B}^{\flat}\text{M}7$ $\text{F}7$ $\text{B}^{\flat}7(\#5)$

$\text{E}^{\flat}\text{M}1$ $\text{B}9(\#11)$ $\text{F}7$ $\text{B}^{\flat}7(\#5)$

$\text{E}^{\flat}\text{M}1$ $\text{B}7(\#9)$ $\text{A}^{\flat}\text{M}17$ $\text{C}13$

$\text{F}7(\#9)$ $\text{B}^{\flat}7(\#5)$ $\text{E}^{\flat}\text{M}1$ $\text{F}^{\flat}\text{M}17$ $\text{B}^{\flat}7$ $(\text{b}5)$

B

$\text{E}^{\flat}\text{M}1$ $\text{B}^{\flat}\text{M}7$ $\text{F}7$ $\text{B}^{\flat}7$

$\text{E}^{\flat}\text{M}1$ $\text{B}9(\#11)$ $\text{F}7$ $\text{B}^{\flat}7(\#5)$

$\text{E}^{\flat}\text{M}1$ $\text{B}7(\#9)$ $\text{A}^{\flat}\text{M}17$ $\text{C}^{\flat}\text{M}7$

$\text{F}7$ $\text{B}^{\flat}7(\#9)$ $\text{E}^{\flat}\text{M}1$

C

$(\text{♩} = \text{♩})$ (Half-Time Ballad)

$\text{E}^{\flat}\text{M}17$ $\text{A}^{\flat}7$ $\text{E}^{\flat}\text{M}17$ $\text{A}^{\flat}7$ $\text{D}^{\flat}\text{M}7$ $\text{G}^{\flat}9(\#11)$

$D^{\flat}MA^{\flat}$ $G^{\flat}9$ D $(\text{♩} = \text{♩})$ (Orig. Tempo) $F^{\sharp}MI^{\flat}$ B^{\flat} $E^{\flat}MA^{\flat}$ A^{\flat}

$G^{\sharp}MI^{\flat}$ G^{\flat} $F^{\sharp}MI^{\flat}$ $B^{\flat}(\flat 9)$ F^{\flat} B^{\flat}

E $E^{\flat}MI$ $B^{\flat}MA^{\flat}$ F^{\flat} $B^{\flat}(\sharp 5)$

$E^{\flat}MI$ $B^{\flat}9(\sharp 11)$ F^{\flat} $B^{\flat}(\sharp 5)$

$E^{\flat}MI$ $B^{\flat}(\sharp 9)$ $A^{\flat}MI^{\flat}$ C^{13}

$F^{\flat}(\sharp 9)$ $B^{\flat}(\sharp 5)$ $E^{\flat}MI$ $F^{\flat}MI^{\flat}$ B^{\flat}

$A^{\flat}MI^{\flat}$ $C^{\flat}MA^{\flat}$ F^{\flat} $B^{\flat}(\sharp 9)$

$E^{\flat}MI$ $(F^{\flat}MI^{\flat}(\flat 5) B^{\flat})$

last x: molto rit. ----- (fine)

Remember Rockefeller At Attica

Medium-Up Swing

Charles Mingus

$\text{♩} = 213$

(In 4)

A

GMI^9 C^9 FMA^7 $DT(b9)$ $G^7(b9)$
 $C^7(b9)$ (trp. & ten.) FMA^7 $B^6_9(\#11)$ $BbMA^9$

$A^7(\#9)$ $D^7(\#11)$ $G^7(\#9)$
 $(G^7(\#9))$ CMI^7 $F13(b9)$ $BbMA^9$ $B^6_9(\#11)$ Bb^6_9

B

(2-beat feel) (ten. 8^{va} b.)

$EbMA^7$ EMI^7 A^7 DMA^7 D^bMA^7

DMI^7 G^7 CMA^7 $F\#^7(b5)$ (Orig. feel) FMA^7 B^7

$BbMA^7$ $A^7(\#9)$ $D13(\#11)$ $G^7(b9)$

CMI^7 $F13(b9)$ $BbMA^9$

C

GMI^9 C^9 FMA^7 $DT(b9)$

$G^7(b9)$ $C^7(b9)$ FMA^7 $B^6_9(\#11)$ $BbMA^9$ (add 13)

(pn. only) - -

Last bar is piano only (every chorus).

Rio

Bright Samba

Victor Feldman

$\text{♩} = 142$

$G^{13}(\#11)$ (elec. pn. fill) ———— 1.-3. $F\#MI^7$ ———— 4. $F\#MI^7$ break ———— (fl. & elec. pn.)

A

$G^{13}(\#11)$ $F\#MI^7$ $G^{13}(\#11)$

$(G^{13}(\#11))$ $F\#MI^7$ B^9sus B^9

1. E^9sus E^{13} A^7MI^7 $(A^7MI^7)D\#13 D13 C\#7(\#9) (\#5)$

break ———— 2. E^9sus E^{13} G^9sus

B

G^9sus G^9 E^7MI^7 $A^7(b9)$

D^7MI^7 G^9 F^9 E^7MI^7 $A^7(b9)$ D^7MI^7

G^9 E^7MI^7 $A^7(b9)$ D^7MI^{11}

C^7MI^{11} E^9sus $D\#13 D13 C\#7(\#9) (\#5)$ break ———— (D.S. al 3rd ending)

3. E^9sus E^{13} $G^{13}sus$ $E^{13}sus$ (3x's)

(piano solo)

River People

Jaco Pastorius

(As played by Weather Report)

Medium Funk

$\text{♩} = 104$

E_{MA}^{13}

E_{MA}^{13}

A

E_{MA}^{13}

(synth.)

$B_{MA}^7 / F\# E_{MI}^9$ A_{bMA}^{13} / D_b

$D_{MA}^{13} / C\#$

$B_{MA}^7 / F\#$ A_{MA}^7 / B E_{MI}^9

G_{bMA}^{13} / D_b

1.

2.

$B_{MA}^7 / F\# E_{MI}^9$

D_{MI}^{11}

B

(Synth. solo)

D^{13} (blues scale)

(synth. w/ sop., behind solo)

$G^{(add b13)} / D^{(add 9)}$

(Vamp till cue)

C

(On Cue)

D^{13}

(solo continues)

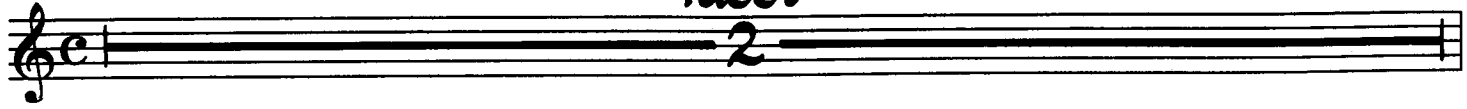
Vamp & fade

Med. Ballad
(Intro)

Ruby, My Dear

Thelonious Monk

Tacet



A

D_{MI}^7 $G^7(b9)$ C_{MA}^7 ($D_{MI}^7 D^{\#MI} E_{MI}^7 F^{\flat G}$) E_{MI}^7 $A^7(b9)$
 D_{MA}^7 E_{MI}^7 F_{MI}^7 $F^{\#MI}$ G_{MI}^7 $C^7(b9)$ F_{MA}^7 ($G_{MI}^7 G^{\#MI}$) A_{MI}^7
 G_{MI}^7 (add 11) $F^{\#}$ (add 9) $C^{\#7}$ SUS $G^7(b5)$ $G^{\#MI}$ (add 11) $G^7(b5)$

B

$F^{\#MA}^7$ $G^{\#MI}$ $C^{\#7}(b9)$ $F^{\#6/9}$ G^6 $E^7(b9)$ / $G^{\#}$
 A_{MI} A_{MI} A_{MI}^7 (MA⁷) A_{MI}^7 (add MA⁷) B_{MI}^7 C_{MI}^7 $F^{13}(b5)$ C (F⁷)

C

D_{MI}^7 $G^7(b9)$ C_{MA}^7 ($D_{MI}^7 D^{\#MI} E_{MI}^7 F^{\flat G}$) E_{MI}^7 $A^7(b9)$ D_{MA}^7 E_{MI}^7 F_{MI}^7 $F^{\#MI}$
 G_{MI}^7 $C^7(b9)$ F_{MA}^7 A_{MI}^7 G_{MI}^7 (add 11) $C^{\#9}$ (add 11) $E^{\flat 6/9}$ $A^{\flat 7}(b9)$ $G^7(b9)$

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

(Freely)

G_{MI} (add 11) $C^{\#9}$ (add 11) $E^{\flat 6/9}$ $A^{\flat 7}(b9)$ $G^7(b9)$ (wholetone fill) $F^{\#7}(b5)$ $F^{13}(b5)$ $B^{\flat MA}^9$

Rush Hour

Russell Ferrante
Robben Ford

(As played by The Yellowjackets)

(Intro) C#mi C# D# F7(#9)

Tacet

A

1st x: organ doubles gtr.
2nd x: organ plays harmony ('organ' part)

Chords: Bb13, (organ) gtr. Bb/Gb, (Bb13) (gtr. organ), Bb13, (organ) gtr., GbMA7(#5), 1. GbMA7(#5) DbMI7 D/Eb F7(#9) 2. GbMA7(#5) DbMI7 D/Eb (gtr. organ) F7(#9)

B

Chords: Bb13sus, Bb7(#9), EbMI7, Ab13, AMA7, Ab7(#9), DbMI7, 1. DbMI7 D/Eb F7(#9) 2. DbMI7 D/Eb F7(#9)

(solo break)
Solo on form (AABB);
After solos, D.S. al Coda.

Chords: Bb13sus, C9sus, Bb13sus, C9sus, Bb13sus, GbMA7(#5)

(gtr, 8va)

Alternate
[A] for
solos

Chords: Bb13sus, C9sus, Bb13sus, C9sus, Bb13sus, C9sus, Bb13sus, C9sus, Bb13sus, C9sus, GbMA7(#5), C#mi, C#, D# F7(#9)

Medium Straight 1/8's

$\text{♩} = 100$

Safari

Michael Brecker
(As played by Steps Ahead)

(Intro) **A**
Tacet

(1st x: sop. 1 only)
(2nd x: add ten.)

12

(2nd x: add sop. 2.) (sop. 1 sop. 2 ten.)

(3x's)

Tacet 4

B

(ten. 1) (ten. 2)

(ten. 2nd x only)

C

(2nd x: add upper part, synth.)

(ten. w/ synth.)

Tacet 1st x -

(4x's)

D

(Solos)

$A_{MI}7$ $A_{MI}7/D$

(4x's)

E

A/D $A_{MI}7(b9)/D$ G/D $D_{MI}11$

F

(1st & 2nd x's: tacet)
(3rd through 6th x's: play behind solo)

(b9) (4th x: add upper part, synth.)

$A7$ $D7$ $F\#$ $D_{MI}7$

G/b (ten. w/ synth.) $D9/A$ $G\#MI7$ $B_{MI}/D\#$ (6x's)

Tacet 3rd x -

⊕

A/D $A_{MI}7(b9)/D$

(ten. 1) (ten. 2)

G/D $D_{MI}11$

Solo on DEF (with repeats as marked)
Take Coda during last solo to end.

Vamp, solo & fade

Medium Straight 1/8's

Safari (Keyboard)

$J=100$

(Intro)

(Am7/D)

(synth.) (2) (3x's)

A

(Am7/D)

(play lower notes on repeat only) (2)

(2) (3x's)

(2)

B

A7/D Am7(b9)/D

G/D Dm11

C

A7/E D7(b9) Bb/F# Dm7/G

F#/A# D9/F# G#m7 Bm7/D#

D

(Solos) Am7/D (2) (4x's)

Letters C and F build dynamically.

E

A7/D Am7(b5)/D

G/D Dmi11

F

A7/E D7(b9) Bb/F# Dmi7/G

F#/A# D9/F# G#mi7 Bmi/D# (6x's)

Solos on DEF
(with repeats as marked)
Take Coda during last solo to end.

⊕

A7/D Am7(b5)/D

G/D Dmi11

Vamp & fade

Synth. line (chime) played
3rd & 4th x's at **E** and
5th & 6th x's at **F**:

Sandu

Clifford Brown

Medium Swing

J-138

N.C.

A

Musical staff 1: First line of the melody. Chords: N.C., C7, F7, C7. Performance notes: (trp. w/ ten.)

Musical staff 2: Second line of the melody. Chords: C7, F7, C6. Performance notes: (3)

Musical staff 3: Third line of the melody. Chords: C6, A7, G pedal, C6. Performance notes: (trp. ten.), (unis.), G pedal (on 2 & 4)

Musical staff 4: Fourth line of the melody. Chords: Dmi7, Db7(#11), C6. Performance notes: (ten.), solo break

B

Musical staff 5: Fifth line of the melody. Chords: C7, F7, C7. Performance notes: (Solos)

Musical staff 6: Sixth line of the melody. Chords: F7, C6, Emi7, A7

Musical staff 7: Seventh line of the melody. Chords: Dmi7, G7, C6, A7, Dmi7, G7

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

Musical staff 8: Eighth line of the melody. Chords: G pedal, C9(#11). Performance notes: (unis.), (trp.), (trp. ten.)

Trumpet plays melody (upper part) throughout.

Satin Doll

Duke Ellington
Billy Strayhorn
Johnny Mercer

Med. Swing

(Intro)

(A/E)



(F#7)

Intro: Treble clef, key signature of two sharps (F# and C#), common time (C). The staff contains a whole rest for 4 measures. Below the staff is the instruction "(pn.)".

A First system of the main melody. Treble clef. Chords above the staff: Bmi7, E7, Bmi7, E7, C#mi7, F#7, C#mi7, F#7. Chords below the staff: (F#mi7(b5) B7), Fmi9, Bb9, B7, Bb9, AMA7, (F#7). A slur covers the final two notes of the system.

Second system of the main melody. Treble clef. Chords above the staff: Bmi7, E7, Bmi7, E7, C#mi7, F#7, C#mi7, F#7. Chords below the staff: (F#mi7(b5) B7), Fmi9, Bb9, B7, Bb9, AMA7. A slur covers the final two notes of the system.

B Third system of the main melody. Treble clef. Chords above the staff: Emi7, A7, Emi7, A7, DMA7. Chords below the staff: F#mi7, B7, F#mi7, B7, E7. A slur covers the final two notes of the system. The word "(spoken)" is written below the staff.

C Fourth system of the main melody. Treble clef. Chords above the staff: Bmi7, E7, Bmi7, E7, C#mi7, F#7, C#mi7, F#7. Chords below the staff: (F#mi7(b5) B7), Fmi9, Bb9, B7, Bb9, AMA7, (C#mi7 F#7). A slur covers the final two notes of the system.

Solo on form (ABC)
After solos, play head (ABC)
then D.C. al Coda.

Head: Treble clef, key signature of two sharps (F# and C#), common time (C). The staff contains a whole rest. Chords above the staff: (A/E) and N.C. Below the staff is a Coda symbol.

F#mi7(b5) may be played as F#mi7.

Save Your Love For Me

Buddy Johnson

(As played by Cannonball Adderley & Nancy Wilson)

Med. Ballad

♩ = 60

(Intro)

B F#MI7

B G#7(#9)

A

C#MI9 EMI9 A13

(vocal) ³

C#MI9 F#9sus B F#MI7 B G#7(#9)

C#MI9 EMI9 A13

C#MI9 F#9sus B6 F#7(#9) B6

B

G7 B6 C#MI7

D#MI7 C#MI7 B6 G7

BMA7 D7 C#MI7 F#9 (G#7(#9))

C C#MI⁹ E.MI⁹ A¹³

C#MI⁹ F#⁹sus ⊕ B F#MI⁷ B G#⁷(#9) (#5)

⊕ A⁹(#11) G#⁷ C#MI⁹ E.MI⁹ A¹³

C#MI⁹ F#⁷(#9) // B F#MI⁷ B F#MI⁷ B

(molto rit.) (a tempo)

Recording is one chorus only (Coda taken first time). Melody as written uses straight eighths, but is freely interpreted.

CCC CD MUSIC DEPT.

Search For Peace

McCoy Tyner

Medium Ballad

$\text{♩} = 58$

A $F\#MI7(b5)$ $B7(alt.)$ $DMA7(E9)$ $DMA7(E9)$ $E9$ $F\#MI7(b5)$ $B7(alt.)$ $DMA7(E9)$ $DMA7(E9)$ $E9$

$EMI7(add11)$ $A7(b9)$ $DMI7$ $FMA7(b9)$ G GT $CMI7$ $EbMA7(b9)$ F $F7$ $BbMI7$ $Db7sus$ Ab $Db7$ Ab

B $A13$ $F13/A$ $A13$ $F13/A$ $A13$ $F13/A$ $F\#MI7$ $B7$

$EMI9$ $FMA7/E$ $EMI9$ $FMA7/E$ $EMI9$ $FMA7/E$ $DMA7/E$ $E13$

C $F\#MI7(b5)$ $B7(alt.)$ $DMA7(E9)$ $DMA7(E9)$ $E9$ $F\#MI7(b5)$ $B7(alt.)$ $DMA7(E9)$ $DMA7(E9)$ $E9$

$EMI7(add11)$ $A7(b9)$ $DMI7$ $FMA7(b9)$ G GT $CMI7$ $EbMA7(b9)$ F $F7$ $BbMI7$ $Db7sus$ Ab $Db7$ Ab

Solo on form (AABC);

After solos, D.C. al Coda (no repeat)

Chords in parentheses not used during solos.

\oplus $A13$

pn. fill - - - - -

Self Portrait In Three Colors

Medium Swing Ballad

$\text{♩} = 61$

Charles Mingus

$G^{6/9}$ CMA^7/G AMI^7/G B^b/A^b A^b

(pn.)

A

GMI^6 CMI^7 F^{13} B^b7 E^bMA^7 A^b9 AMI^7 $D7(\#5)$

alto w/ tenor (3rd x: alto only)

trom. (tacet 1st x)

tenor (3rd x only)

CMI^7 F^{13} $D^b13(\#11)$ **B** CMA^7 $F\#7(b9)$ D^bMA^7

CMA^7 EMI^7 A^9 DMI^7 G^{13}

Handwritten musical score consisting of three staves. The first staff contains a melodic line with triplets and is annotated with chords: **Dmi7**, **G7(#5)**, **CMA7**, **Bb13**, **Ami7**, **Bb**, **A**, **A**, and **CMA7**. The second and third staves contain accompaniment, also featuring triplets. The score is divided into three measures by a double bar line. The first two measures are labeled "1., 2." and the third measure is labeled "3.". The final measure of the third staff includes a "fill" section indicated by a dashed line and a final chord **CMA7**.

No solos on recording (3x's only).

Shaker Song

Music by Jay Beckenstein
Lyric by David Lasley
and Allee Willis
(As sung by Manhattan Transfer)

Med. Samba

♩ = 97 (Intro) Tacet (E⁶ D^{6/9} E⁶ D^{6/9})

(ten.)

(E⁶ D^{6/9} E⁶ D^{6/9} E⁶ D^{6/9} E⁶)

(E⁶ D^{6/9}) N.C.

(pn, ten. doubles bottom line)

(gtr. fills)

AMA⁷A⁶ D/E E⁹ AMA⁷A⁶ D/E^{1.} E⁹ D/E^{2.}

(melody)

A

AMA⁷ DMA⁷ AMA⁷ DMA⁷

AMA⁷ DMA⁷ AMA⁷ DMA⁷

FMA⁷/G CMA⁷ E^bMA⁷/F B^bMA⁷

FMA⁷/G CMA⁷ E⁹sus

B

DMA⁷ C[#]7(#9) F[#]MI⁷ EMI⁷

EMI⁷ A⁹sus DMA⁷ E⁹sus AMA⁷

A¹³sus A⁹ D^MA⁷ C[#]7(#9)

F[#]M¹A⁷ E^MA⁷ A⁹sus D^MA⁷ E⁹sus

A^MA⁷ A⁶ D/E E⁹ A^MA⁷ A⁶ D/E E⁹

A^MA⁷ A⁶ D/E E⁹ A^MA⁷ A⁶ D/E

(sample scat)

Solo on form (AAB);
After solos, D.S. al Coda
(sing 3rd & 4th verses)

A^MA⁷ E⁹sus

(Vamp, solo (scat) and fade)

bars 5-8 of [A]
for 2nd verse:

bars 5-8 of [A]
for 3rd verse:

bars 5-8 of [A]
for 4th verse:

Fast Bebop
J = 278

Shaw 'Nuff

Charlie Parker
 Dizzy Gillespie

(Intro) Tacet

*G*M1 (MA7) *A*b/C

(trp.)
 (alto)

*G*M1 (MA7) *A*b7

*G*M1 (N.C.)

(trp. w/ alto)

[] (G6) (trp. & alto)

(fine) (sample pn. fill)

A *G*6 *E*M17 *A*M17 *D*7 *G*6 *E*7(#5) *A*M17 *D*7(#5)

*G*7 *C*6 *C*#o7 *G*6/D *E*7 *A*M17 *D*7

*G*6 *E*M17 *A*M17 *D*7 *G*6 *E*7(#5) *A*M17 *D*7(#5)

G⁷ C⁶ C^{#o7} G⁶/_D D⁷ G⁶

B B⁷(b5) E⁷(b5)

A¹³ D⁷

C G⁶ E^{Mi}7 A^{Mi}7 D⁷ G⁶ E⁷(#5) A^{Mi}7 D⁷(#5)

G⁷ C⁶ C^{#o7} G⁶/_D D⁷ G⁶

Solo on form (ABC);
After solos, D.S., play head,
then D.C. al fine.

Simple Samba

Jim Hall

Fast Samba

♩ = 140

AA^{MA}7G^{#MI}7^(b5)C[#]7F^{#MI}7

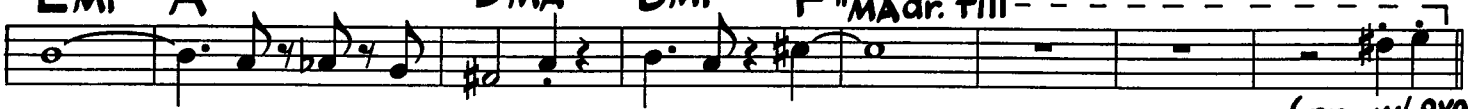
B7

E^{MI}7

A7

D^{MA}7B^{MI}7^(b5)F[#]7

MA dr. fill -



(pn., w/ 8va)

BB^{MA}7A^{#MI}7^(b5)D[#]7G^{#MI}7C[#]7F^{#MI}7

B7

F^{MI}7^(b5)E^{MI}7E^{bMI}7A^{bMI}7D^{MI}7

G7

G^{MI}7

C7

F^{MA}7D^{MI}7^(b5) A^{MA}7

dr. fill -



(gtr.)

CD^{MA}7D^{MI}7

G7

C^{MA}7C^{MI}7

F7

B^{bMA}7E^{b9}(#11)D^{MI}7G⁹SUS

G13



D

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

G_{MI}^7 C^7 (pn. w/ sva) $F\#_{MI}^7(b5)$ F_{MI}^7 E_{MI}^7

(gtr.)

$A^7(b9)$ $D_{MI}^9(b5)$ $G^7(\#5)$ $C^6/9$ dr. fill

(pn.)

E

(gtr.) (C_{MI}^9)

(C_{MI}^9) F bass B^b bas

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

$(B^b_{MI}^9)$ E^b bass \oplus

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

\oplus

$D^b_9(b5)$ N.C.

C

(gtr.)

Skylark

Music by Hoagy Carmichael
Lyric by Johnny Mercer

Med. Ballad

A

(D7 FMA7 C/E Dmi7 D7 G7 C6 Ami7 FMA7 Dmi7 G7)

(EMI7 AMI7 GMI7 C7 FMA7 EMI7 Eb13)

(D7 FMA7 C/E Dmi7 D7 G7 C6 G7(#9) C6)

B

C

(D7 FMA7 C/E Dmi7 D7 G7 C6 G7 C6 (G7))

Chords in parentheses are optional.

A Sleepin' Bee

Music by Harold Arlen
Lyric by Harold Arlen
& Truman Capote

Med. Swing

A

FMA7 C9sus FMA7 C9sus FMA7 B9(#11) BbMA7 Eb13sus

FMA7 Bb7 A7 D7(b9) GMI7 Db9(#11) C9 Bb9

A13 A7(b9 #5) D7(b9) D7(b9 #5) G13 G9(#5) C13 C13(b9)

F13 F9(#5) Bb7 Eb13 (BbMI7) (Bb6) (Db9) GMI7 AMI7 Bb6 Bb7 C9sus C9

B

FMA7 C9sus FMA7 C9sus FMA7 B9(#11) BbMA7 Eb13sus

FMA7 Bb7 A7 D7(b9) GMI7 Db9(#11) C9 Bb9

A13 A7(b9 #5) D7(b9) D7(b9 #5) G13 G9(#5) C9sus C7(b9)

FMA7 BbMA7 A7 D7 G9 C13 A7 D7(b9)

G9 G9(#5) C13sus C13 F6 (AbMA7) (DbMA7) (GbMA7)

Small Day Tomorrow

Med. Jazz Ballad

Music by Bob Dorough
Lyric by Fran Landesman
(As sung by Irene Kral)

(Intro)
♩ = 60

A

B

C

The score is written for guitar and includes melodic lines for vocalists. It features various chord voicings such as C#m1, A/C#, C#m1 6, C#m1 7, A m A 7, A m A 7 (#11), D#m1 7 (add 11) b5, G#7 (b9), A#m1 7 (b5) A 7, G#m1 7 (add 11), C#7 (#9) #5, D#m1 7 (b5), G#7 (b5), and D#m1 7 (b5) A 7. The piece is in 4/4 time with a tempo of 60 beats per minute. Section A is marked with a box 'A' and contains four staves of music. Section B is marked with a box 'B' and contains two staves. Section C is marked with a box 'C' and contains two staves. The score concludes with a double bar line and repeat dots.

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

Medium Swing

♩ = 165

Solar

Miles Davis

(MA7) (muted trp.)
 A_MI
 (EMI7)
 A_MI7
 E_MI7 A7
 (melody on repeat)

D_MA7 (melody both times)
 D_MI7
 G7

C_MA7
 C_MI7 F7
 B^b_MA7
 B_MI7(b5) E7

(Ending)

A_MI 6/9

Head is played twice before and after solos. Melody is freely interpreted.

Someday My Prince Will Come

Music by Frank Churchill
Lyric by Larry Morey

Med. Jazz Waltz

A

Chords: GMA7, B7(#5), CMA7, E7(#5), AMI7

Chords: E7(#5), AMI7, D7, Bmi7, A#o7

Chords: AMI7, D7, Bmi7, A#o7, AMI7, D7

B

Chords: GMA7, B7(#5), CMA7, E7(#5), AMI7

Chords: E7(#5), AMI7, D7, GMA7, (G9) B7(#5)

Chords: CMA7, C#o7, GMA7/D, E7, (AMI7 D7 G6), AMI7, D7

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Med. Samba

Song For Lorraine

Jay Beckenstein
(As played by Spyro Gyra)

$\text{♩} = 112$ (DMA⁷)

(E[♭]/A) (elec pn.) F(add 9)

A (sop.) DMA⁹

(elec pn.) B[♭]MA⁷/E[♭]

sop. fill

B BMA⁹ E⁷([♭]9)([♯]5) AMA⁹ (sop.) BMA⁹ E⁷([♭]9)([♯]5)

(sop.) AMA⁹ BMA⁹ E⁷([♭]9)([♯]5) AMA⁹ D⁷([♯]9)([♯]5) ⊕²

GMA⁷ E[♭]MA⁷([♯]11) (sample fill) ⊕¹

D.S. al Coda One (⊕¹)

⊕¹ E[♭]MA⁷([♯]11) **C** DMA⁷ (Pn. solo) E[♭]MA⁷ (4x's)

D (Swing) (♩ = ♩) BMA⁷ E⁷([♭]9)([♯]5) AMA⁷ C[♯]MI⁷ F[♯]7 BMA⁷ E⁷([♭]9)([♯]5)

(solo continues)

AMA⁷ CMI⁷ F7 BMA⁷ E⁷([♭]9)([♯]5) AMA⁷ D⁷([♯]9)([♯]5)

E (Samba) GMA⁷ E[♭]MA⁷

⊕² (sop. solo) GMA⁷ E[♭]MA⁷

D.S. al Coda Two (⊕²)

Vamp, solo & fade

Sonja's Sanfona

Jimmy Haslip
Bill Gable

(As played by The Yellowjackets)

Medium Latin

$\text{♩} = 122$

A

Tacet

E **D** **Dsus**

mf (alto)

Dsus Esus **E** **D** **Dsus** **Esus**

(alto)

(brass)

N.C.

(synth.)

B

1. **CMA^{7(b5)}** **DMA^{7(b5)}** **FMA^{7(b5)}** **F#MI⁹** **GMA⁷/_A** **G/A** **EMI/_G**

(alto)

E/F# **E(add 9)** **DMA⁷** **C#MI⁷** **BMI⁷**

F# **F#** **F#** **F#** **F#** **F#** **F#**

E **D#** **D** **C#** **F#** **G#** **A**

B/A **B(add 9)** **B(omit 3)**

N.C.

mf (synth. only)

(brass) *f*

(alto w/ bs.)

C BMA^7 $G\#MI^9$ $C\#MI^7$ $B(\text{add } 9) / D\#$

(add rhythm)

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

$G\#MI^7$ $B / F\#$ EMI^9 G / A

$C\# / G\#$ $C / G\#$ G / A EMI / G

$F\#\#13(\#11)$ $F\#\#13(\#11)$ BMI^7 $F\#\#MI / A$

EMI^9 $A\#sus$ $A^7(\text{alt.})$ DMA^9 $DMA^9 / C\#$ BMI^7 BMI^7 / A

$F\# / G\#$ $G\#MI^7$ G / A (G) \oplus^1

$D / C\#$ $F\#7(b9)$ $Bsus$

2. $D(\text{add } 9 \text{ omit } 3)$ (perc. break) (On Cue) $B(\text{add } 9 \text{ omit } 3)$ N.C. (alto w/ bass)

(brass) ff (brass) mf (synth. only) **D.S. al Coda One (\oplus^1)**

\oplus^1 $D / C\#$ $F\#7(b9) \text{ sus}$

D.S. al Coda Two (\oplus^2)

\oplus^2 $D / C\#$ $F\#7(b9) \text{ sus}$ $B(\text{add } 9 \text{ omit } 3)$ **(Vamp & fade)**

D/C# may be played as C#mi. Keyboard plays chords from the B natural minor scale during fade-out

Soul Sauce

(Wachi Wara)

Dizzy Gillespie
Chano Pozo
(As played by Cal Tjader)

Med. Latin
♩ = 152

A N.C.

B

Tacet

C

N.C.

(3x's) N.C.

D

D.C. al Coda One (♩¹)

♩¹

(Solos)

After solos, continue to **E**

E

(On Cue)
N.C.

(3x's) N.C.

D.C. al Coda Two (♩²)

♩²

Solos may also be played over:

Speak No Evil

Wayne Shorter

Medium Swing

$\text{♩} = 138$

A

A_{MI}^{11} $B^b_{MA}^7$ A_{MI}^{11} $B^b_{MA}^7$ A_{MI}^{11}
 $B^b_{MA}^7$ A_{MI}^{11} $B^b_{MA}^7$ C_{MI}^{11} $C^{\#}_{MI}^{11}$ A_{MI}^{11} B_{MI}^{11} G_{MI}^{11} $F^{\#}7$ (alt.)
 mf (trp. & ten.)
 (trp. ten.)
 $F^{\#}7$ (alt.) G_{MI}^{11} $F^{\#}7$ (alt.) 1. G_{MI}^{11} 2. G_{MI}^{11}
 (unis.)

B

$F^{\#}_{MI}^7(b5)$ $F7$ E_{MI}^7 E^b13
 mp poco a poco cresc.
 D_{MI}^7 $G7$ $C_{MA}^7(\#11)$ $B^b_{MA}^9(\#11)$
 mf

C

A_{MI}^{11} $B^b_{MA}^7$ A_{MI}^{11} $B^b_{MA}^7$ A_{MI}^{11}
 $B^b_{MA}^7$ A_{MI}^{11} $B^b_{MA}^7$ C_{MI}^{11} $C^{\#}_{MI}^{11}$ A_{MI}^{11} B_{MI}^{11}
 B_{MI}^{11} G_{MI}^{11} $F^{\#}7$ (alt.) G_{MI}^{11} $F^{\#}7$ (alt.) G_{MI}^{11}

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

Kicks and anticipated chords hold for solos.
The tied D's are started quietly & crescendoed each time.
 $B^b_{ma}7$ and $G_{mi}11$ chords may also be anticipated for solos.

A_{MI}^{11} $B^b_{MA}^7$ A_{MI}^{11} $B^b_{MA}^7$
 Vamp & fade

Spiral

Med. Straight 1/8's
♩ = 148

Kenny Barron
(As played by Sphere)

Tacet



A

BMI¹¹ GMA^{7(#11)}

(pn. w/ ten.)

(add 11) (add 11)

EMI⁷ F#MI⁷ GMA^{7(#11)} BMI⁹ GMA^{7(#11)}

B

D⁷SUS F# D D⁷SUS^(b9)

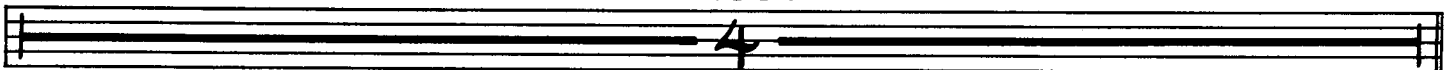
G^bMA⁷/A^b A^bMA⁷/B E^bMA⁷/F G^bMA⁷/A^b C^bMA⁷/D E^bMA⁷/F C# B

C

BMI¹¹ GMA^{7(#11)} (add 11) (add 11) (#11) EMI⁷ F#MI⁷ GMA⁷

GMA^{7(#11)} BMI⁹ GMA^{7(#11)} BMI⁹ GMA^{7(#11)}

Tacet



D (Solos)

B_M11¹¹ G_MA^{7(#11)}

(add 11)
E_M1⁷ F^{7(#9)}_{#5} G_MA^{7(#11)} F^{7(#9)}_{#5} B_M11 G_MA^{7(#11)}

E D^{7sus}(b9) F[#]/_D D^{7sus}(b9)

B¹³_{SUS} G^{#13} F¹³_{SUS} C[#]/_B

F B_M11¹¹ G_MA^{7(#11)}

(add 11) E_M1⁷ F^{7(#9)}_{#5} G_MA^{7(#11)} F^{7(#9)}_{#5} Till Cue B_M11¹¹ G_MA^{7(#11)}

To **D** for more choruses;
Take 'On Cue' ending to end each solo.

On Cue

Tacet

To **D** for more solos;
After solos, D.S. al Coda.

⊕ B_M11⁹ G_MA^{7(#11)} B_M11⁹ G_MA^{7(#11)} B_M11¹¹

Medium Swinging

St. Thomas

Sonny Rollins

Latin
♩ = 105

A A⁶ C[#]Mⁱ7 F[#]7 B^Mi7 E7 A⁶

(tenor)

A⁶ C[#]Mⁱ7 F[#]7 B^Mi7 E7 A⁶

C[#]Mⁱ7(b5) G7 F[#]7 B^Mi7 F7(#5) E7

A7 A⁹/C[#] D⁶ D[#]o7 A⁶/E E7 A⁶

(fine)

B (Solos) A⁶ F[#]7 B^Mi7 E7 A⁶

A⁶ F[#]7 B^Mi7 E7 A⁶

C[#]Mⁱ7(b5) F[#]7 B^Mi7 E7

A7 A⁹/C[#] D⁶ D[#]o7 A⁶/E E7 A⁶

Solos may swing.

After solos, D.C. al fine.
Head is played twice before & after solos

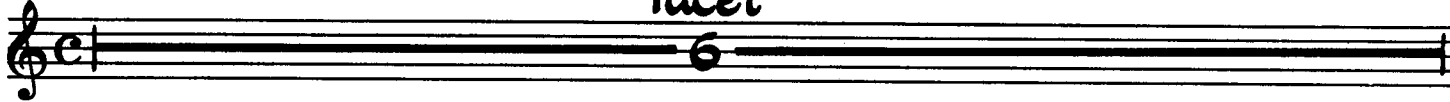
Sticky Wicket

Al Jarreau
Jay Graydon
Greg Phillinganes

Med. Funk

$\text{♩} = 114$

Tacet



*AMI*⁷ (synth.) (C) *D*⁷_m

*AMI*⁷ C C# *D*⁷_m (synth. simile)

A *AMI*⁷ (vocal) (C) *D*⁷

*AMI*⁷ C C# *D*⁷

*AMI*⁷ (C) *D*⁷

*AMI*⁷ C C# *D*⁷

B (trps.) *B*⁷ (vocal)

B7

(2nd x only)

F7

E7(#5)

Eb13

(Ami7)

(vocal)

(synth.)

Ami7

(vocal)

(C)

D7

Ami7

1. N.C.

Ami7

2. C C# D7

(gtr.)

(Solos)

B7

indef.

(On Cue)

F7

E7(#5)

Eb13

D7

F7

E7(#5)

Eb13

E7(#5)

F7

E7(#5)

Eb13

(Ami7)

(synth.)

D.S., vamp & fade on letter C
(take 2nd ending each time)

Street Life

Music by Joe Sample
 Lyric by Will Jennings
 (As played by The Crusaders)

Med. Ballad 1st x: tenor solos around melody
 2nd x: vocal

A $\text{♩} = 59$

Chords: FMA^7 , CMI^6/E^b , D^7sus , D^7 , GMI^7 , B^bMI^6/D^b , C^7sus , C^7

(vocal)

Chords: FMA^7 , F/E^b , D^7sus , D^7 , G^{13} , $G^7(\#5)$, GMI^7 , DMI^7

Chords: GMI^7 , DMI^7 , B^bMA^7 , BMI^7 , C^9sus , DMI^7 , C^7/E

2. (Med. Funk) $\text{♩} = 107$

Chords: (C^9sus) , F^7sus , B^bMA^7 , E^b^7sus , A^bMA^7 , G/A , A^b/B^b , B^b/C , $B/C\#$

DMI^7 , GMI^7 , DMI^7 , GMI^7

mf

B $\text{♩} = 59$

(*mf*)

Chords: DMI^7 , GMI^7 , AMI^7

Chords: DMI^7 , DMI^7 , GMI^7

Chords: AMI^7 , DMI^7

(fine)

C

Chords: GMI^7 , C^9sus , AMI^7 , $D^7(\#9)$, GMI^7 , C^9sus

FMA⁷ | **1. FMI⁷ Bb⁹SUS Eb^{MA}⁷ EMI⁷(b5)**

GMI⁷ C⁹SUS FMA⁷ A⁷(#9) | **2. BbMI⁷ Eb⁹SUS Ab^{MA}⁷**

AbMI⁷ Db⁹SUS Gb^{MA}⁷ GMI⁷ C⁹SUS FMA⁷

D **Db^{MA}⁷ Ab⁷(trps) BbMI⁷ Ab⁷ Db^{MA}⁷ Ab⁷(trps) BbMI⁷ Ab⁷**

f DMA⁷ A⁷C# BMI⁷ A⁷ (vocal) DMA⁷ A⁷C# BMI⁷ G⁹SUS etc.

G⁹SUS FMA⁷ G⁹SUS G⁹SUS FMA⁷ G⁹SUS | **1. G/A Ab/Bb B/C C#** (vocal)

mp (strings)

D.S. al fine (1st verse).
Solo on BCBCD;
After solos, D.S. al Coda.

Db^{MA}⁷ Ab⁷C BbMI⁷ Ab⁷ Db^{MA}⁷ Ab⁷C BbMI⁷ Ab⁷

DMA⁷ A⁷C# BMI⁷ A⁷ DMA⁷ A⁷C# | **1. BMI⁷A⁷ 2. BMI⁷G⁹SUS**

G⁹SUS FMA⁷ G⁹SUS G⁹SUS FMA⁷ G⁹SUS | **(On Cue) G/F Ab/Bb Bb/Eb AbMI⁹**

mp (strings) **Vamp till cue (vocal ad lib.)** **(rall.)**

1. Use letter D during enlacs

Sudden Samba

Neil Larsen

(3x's)

Medium Samba

$\text{♩} = 115$

N.C.

Musical staff for organ part, starting with a treble clef and a key signature of one sharp (F#). The notation includes a repeat sign and a first ending bracket. The tempo is marked as Medium Samba with a quarter note equal to 115 beats per minute. The piece is in No Chords (N.C.) style.

(organ)

N.C.

Musical staff for guitar and organ part, starting with a treble clef and a key signature of one sharp (F#). The notation includes a repeat sign and a first ending bracket.

(gtr. & organ)

A A_{MI}^7 C_{MA}^7 F_{MA}^7

Musical staff for section A, starting with a bass clef and a key signature of one sharp (F#). The notation includes a repeat sign and a first ending bracket. Chords are indicated above the staff.

E_{MI}^7

A_{MI}^7

Musical staff for organ fill, starting with a bass clef and a key signature of one sharp (F#). The notation includes a repeat sign and a first ending bracket. A dashed line indicates the end of the organ fill.

organ fill

C_{MA}^7

F_{MA}^7

E_{MI}^7

Musical staff for organ fill, starting with a bass clef and a key signature of one sharp (F#). The notation includes a repeat sign and a first ending bracket. A dashed line indicates the end of the organ fill.

organ fill

B C_{MA}^7 B_{MI}^7 C_{MA}^7 B_{MI}^7

Musical staff for section B, starting with a bass clef and a key signature of one sharp (F#). The notation includes a repeat sign and a first ending bracket. Chords are indicated above the staff.

C_{MA}^7

B_{MI}^7

C_{MA}^7

B_{MI}^7

Musical staff for section B, starting with a bass clef and a key signature of one sharp (F#). The notation includes a repeat sign and a first ending bracket. Chords are indicated above the staff.

C_{MA}^7

B_{MI}^7

C_{MA}^7

B_{MI}^7

Musical staff for section B, starting with a bass clef and a key signature of one sharp (F#). The notation includes a repeat sign and a first ending bracket. Chords are indicated above the staff.

C_{MA}^7

B_{MI}^7

A_{MI}^7

D

Musical staff for section B, starting with a bass clef and a key signature of one sharp (F#). The notation includes a repeat sign and a first ending bracket. Chords are indicated above the staff. The piece ends with a solo break and a fine.

solo break

Break at end of letter B is used at end of each solo only.
Bmi7 chords at letter B are not always anticipated during solos.

(fine)

Solo on form (AB);

After solos, D.S. al fine (no repeat)

Sunrunner

Bob James

Medium Funk/Latin $\text{♩} = 84$

(synth. only) (elec. pn.)

A A pedal
(melody doubled 8va till **B**)

(top note of pn. voicing)

B

(flute)

C (Solos) *AMA*⁹

(8)

D

After solos, D.S. al Coda

⊕ *AMA*⁹ (On Cue) A pedal (melody doubled 8va)
(synth.)

Vamp & solo till cue

Take The "A" Train

Music by Billy Strayhorn
Lyric by Lee Gaines

Med. Swing

(Intro)

(A/E) F7(#5) A/E F7(#5) A/E F7(#5) A/E F7(#5) A/E

(pn.)

A

A⁶ B⁹(#11)

(melody)

B^{M7} E⁷ A⁶ (B^{M7} E⁷)

A⁶ B⁹(#11)

B^{M7} E⁷ A⁶ A⁷

B

D^{M7}

B⁹ B^{M7} E⁹ E⁷(b9)

C A⁶ B⁹(#11)

B^{Mi}7 E7 A⁶ (B^{Mi}7 E7)

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

A⁶ (N.C.) A^{MA}7

Instrumental background line during solos for bars 1-4 and 9-12 of letter A and bars 1-4 of letter C as required:

A⁶ A⁶ C#7 F#Mⁱ7 B⁹(#11)

Tenderly

Music by Walter Gross
Lyric by Jack Lawrence

Med. Ballad

A

CMA7

F9(#11)

CMI9

F13

Musical staff 1 for section A, showing the first measure with notes and a slur over the first two notes. Chords CMA7, F9(#11), CMI9, and F13 are indicated above the staff.

DMI9

Bb9(#11)

CMA7

(EMI7 A7)

Musical staff 2 for section A, showing the second measure with notes and a slur over the first two notes. Chords DMI9, Bb9(#11), CMA7, and (EMI7 A7) are indicated above the staff.

DMI7(b5)

G13

DMI7(b5)

(BMI7(b5) E7)

G13

G#o7

Musical staff 3 for section A, showing the third measure with notes and a slur over the first two notes. Chords DMI7(b5), G13, DMI7(b5), (BMI7(b5) E7), G13, and G#o7 are indicated above the staff.

AMI7

D13

DMI7

G7

Musical staff 4 for section A, showing the fourth measure with notes and a slur over the first two notes. Chords AMI7, D13, DMI7, and G7 are indicated above the staff.

B

CMA7

F9(#11)

CMI9

F13

Musical staff 1 for section B, showing the first measure with notes and a slur over the first two notes. Chords CMA7, F9(#11), CMI9, and F13 are indicated above the staff.

DMI9

Bb9(#11)

CMA7

(EMI7 A7)

Musical staff 2 for section B, showing the second measure with notes and a slur over the first two notes. Chords DMI9, Bb9(#11), CMA7, and (EMI7 A7) are indicated above the staff.

(BMI7(b5) E7)

DMI7(b5)

G13

G#o7

AMI7

D13

D#o7

Musical staff 3 for section B, showing the third measure with notes and a slur over the first two notes. Chords DMI7(b5), G13, G#o7, AMI7, D13, and D#o7 are indicated above the staff.

EMI7

A7(#5)

DMI9

G7

C6

(DMI7 G7)

G7

Musical staff 4 for section B, showing the fourth measure with notes and a slur over the first two notes. Chords EMI7, A7(#5), DMI9, G7, C6, (DMI7 G7), and G7 are indicated above the staff.

May be played in 3/4 (subtract one beat from the first note in each bar).

Theme For Ernie

Fred Lacey
(As played by John Coltrane)

Medium Jazz Ballad

$\text{♩} = 61$

A (ten.)

Handwritten chord symbols: DMI^7 , $G^7(b9)$, CMI^7 , F^7 , B^bMA^7 , E^7

Handwritten chord symbols: AMI^7 , D^7 , GMI^7 , $C^7(b9)$, FMA^7 , DMI^7

Handwritten chord symbols: GMI^7 , $C^7(b9)$, F^6 , EMI^7 , A^7 , F^6 , GMI^7 , AMI^7

B

Handwritten chord symbols: B^bMI^7 , E^b^7 , A^bMA^7 , A^bMI^7 , D^b^7 , G^bMA^7

Handwritten chord symbols: E^bMI^7 , F^7 , BMI^7 , E^7 , B^bMI^7 , E^b^7 , G^7 , $G^7(\#9)$, GMI^7 , $C^7(b9)$

C

Handwritten chord symbols: DMI^7 , $G^7(b9)$, CMI^7 , F^7 , B^bMA^7 , E^7 , AMI^7 , D^7

Handwritten chord symbols: GMI^7 , $C^7(b9)$, FMA^7 , DMI^7 , GMI^7 , $C^7(\#5)$, B^bMI^7 , E^b^7

Handwritten chord symbols: A^bMA^7 , $D^b9(\#11)$, G^bMA^7 , C^7 , FMI^7 , EMI^7 , A^7

Handwritten chord symbols: G^bMA^7 , C^7 , FMI^7 , $B^b9(\#11)$

rit.

tenor fill - - - - -

Melody is freely interpreted.

There Will Never Be Another You

Music by Harry Warren
Lyric by Mack Gordon

Med. Swing

A CMA⁷

BMI^{7(b5)}

E⁷



AMI⁷

(D⁷)

GMI⁹

C¹³



FMA⁷

B^b9(#11)

CMA⁷

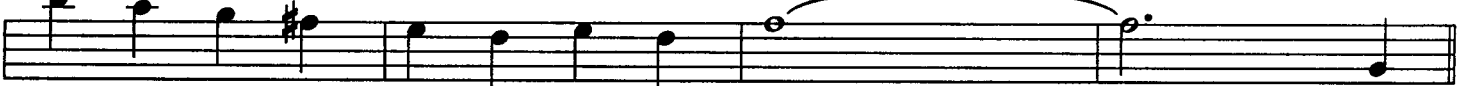
AMI⁷



D⁹

DMI⁷

G⁷



B

CMA⁷

BMI^{7(b5)}

E⁷



AMI⁷

(D⁷)

GMI⁹

C¹³



FMA⁷

B^b9(#11)

CMA⁷

(D¹³)

F#MI^{7(b5)}B⁷



C⁶

F⁹(#11)

EMI⁷

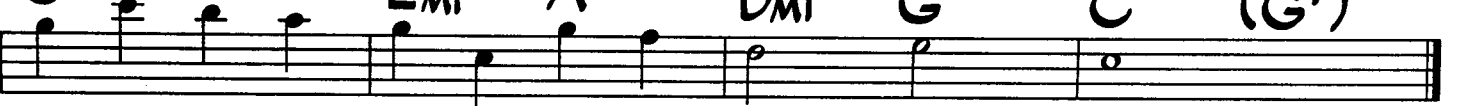
A⁷

DMI⁷

G¹³

C⁶

(G⁷)



These Foolish Things

Music by Jack Strachey
& Harry Link
Lyric by Holt Marvell

Med. Ballad

A

Chord changes for section A:
 CMA7, AMI7, DMI9, G7, CMA7, AMI7, D9, G7, C9sus, C9 (Gb9(#11)), FMA7, E7(#5), A7(#5), D9, DMI7, G7, CMA7, AMI7, DMI9, G7, CMA7, AMI7, D9, G7, C9sus, C9 (Gb9(#11)), FMA7, E7(#5), A7(#5), D9, G7, C6, F#MI7(b5), B7

B

Chord changes for section B:
 EMI, (C#MI7(b5)), F#MI7(b5), B7, EMI, EMI(MA7), EMI7, A9, D13, GMA7, EMI7, AMI7, D7, G7, C#O7, DMI7, G7

C

Chord changes for section C:
 CMA7, AMI7, DMI9, G7, CMA7, AMI7, D9, G7, C9sus, C9 (Gb9(#11)), FMA7, E7(#5), A7(#5), D9, G7, C6 (DMI7 G7)

Alternate changes for soloing on bars 4 & 12 of letter **A** and bar 4 of letter **C**: | AMI9 D9 G#MI9 C#9 |

Med.-Slow Latin/Rock

This Masquerade

Leon Russell
(As sung by George Benson)

$\text{♩} = 91$

D MI^7 **G** 13 (Vamp till cue)

A (On Cue) (voice/gtr. solo)

D MI^7 **D** MI^7 **G** 13

D MI^7 **B** \flat^9 **E** MI^7 (add 11) **A** 7 (#9) (#5)

D MI^7 **D** MI^7 **G** 13

B \flat^7 **A** 7 (#5) (2nd x) **D** MI^7 **C** $\sharp\text{MI}^7$ **F** \sharp^7

B **C** MI^7 **F** 13 (b9) **B** $\flat\text{MA}^7$

C MI^7 **F** 13 (b9) **B** $\flat\text{MA}^7$

B MI^7 **E** 13 **E** 7 (#5) **A** MA^7

E MI^7 **E** 13 **E** 7 (#5) **A** 9 sus **E** \flat^{13} (#11)

D.S. al Coda

⊕ **D** MI^7 **G** 13 (Solo) (funkier) **D** MI^7 **G** 13 (Vamp till cue)

Solo on vamp or on head (ABA); after solos, play head, take Coda, vamp, solo & fade.

Med. Funk Ballad

The Three Marias

Wayne Shorter

$\text{♩} = 94$ $CMA^7(\#5)$
(Intro) D

A

B

D

$E\flat/F$ $B\flat M I^9$ $B\flat M I^9/A\flat$ $E\flat(9)/G$
 $D\flat/E\flat$ A^7sus $F\#/F$ $F\#/A\sharp$
f

F $G\sharp M I^9$ $C\sharp 13$ $F\sharp 13/G\sharp$ $C\sharp 13$ (2) (2)

A/B $B 13$ $B\flat M A^7/C$
 $B\flat M I^9$ $G\flat/B$ $D\flat/B$ $G\flat/B$ $G\flat M A^7/B$ $B\flat M I^7$ $D\flat/E\flat$ $D\flat^7/E\flat$ $B\flat M I^9$ $E\flat M I^9$ $E\flat^7sus$ F/A (B/A)
 $E\flat M I^9$ $E\flat^7sus$ F/A B/A $E\flat M I^9$ $E\flat^7sus$ F/A $F M I^9/A\flat$ G^7

G $D/F\sharp$ $Bdim./F\sharp$ $E M A^7/F\sharp$ $E M I^9$ $E M I^9/D$

$G M A^7(\sharp 5)/C\sharp$ B/A^7 $B\flat/A\flat^7$ $G M I^9(9\text{ add }13)$ $G M I^9/F$
 $F/B\flat$ $G M A^9/A$ F F C^7sus/G $B\flat/C$ (7x)
mf (ten.) (flute-tacet 1st & 2nd x's)
f

F bass (add sop.)

Three Views Of A Secret

Jaco Pastorius

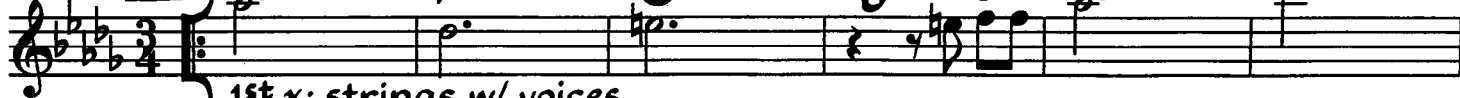
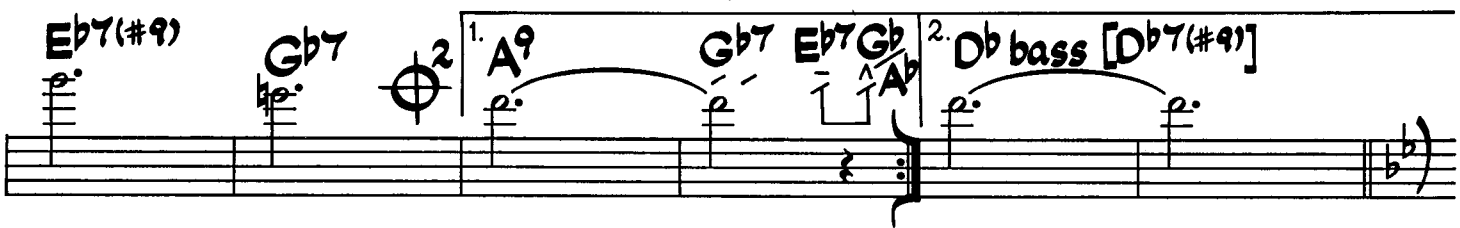
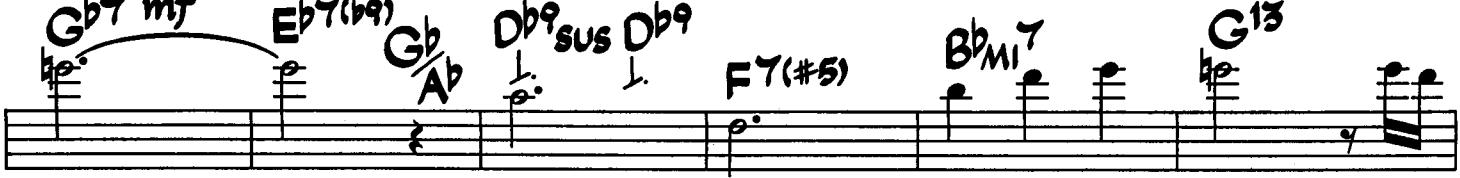
Medium Jazz

Waltz

2nd x: [N.C.]

J=112

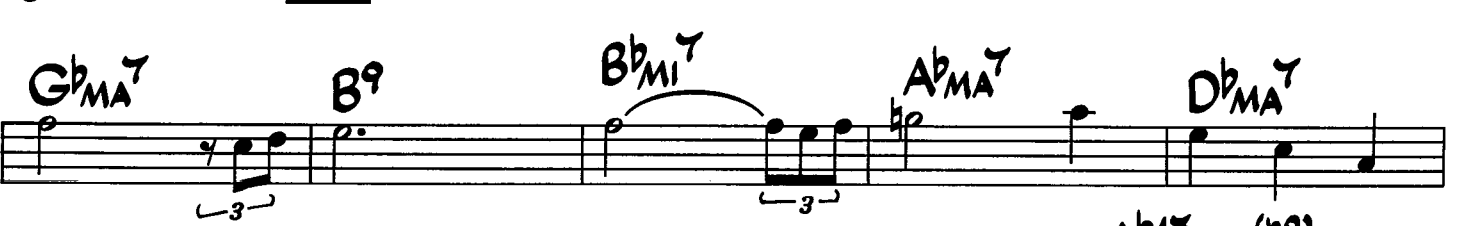
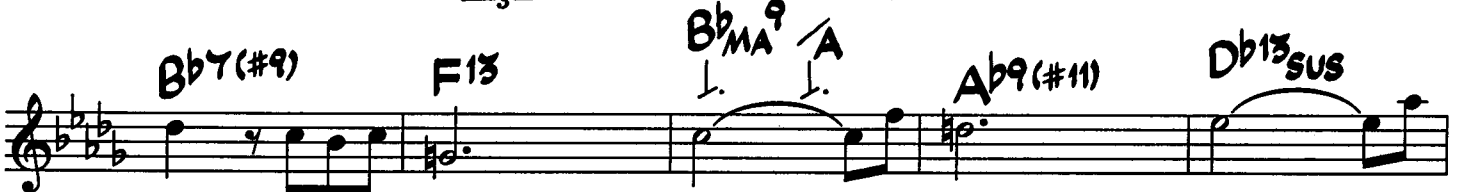
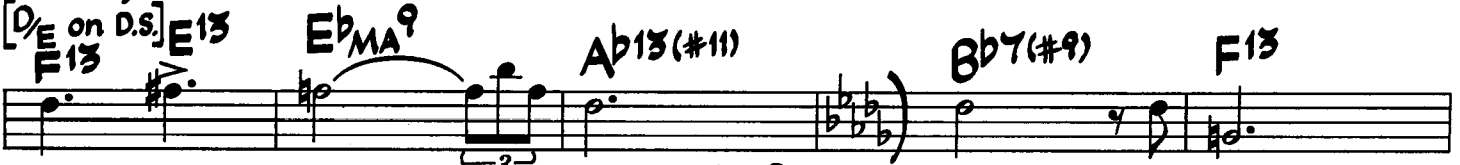
A

1st x: strings w/ voices2nd x: harmonica w/ voices

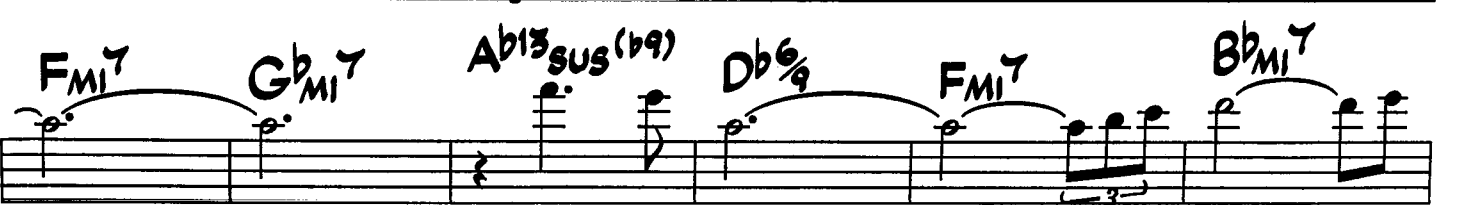
B



mf (harmonica)



C



E13 EbMI7 FMI7 Φ^1 F#MI7 (flute) GbMA7

(harmonica fills lightly) *cresc.* *f* (hold till cue) (4x's)

(On Cue) Bb bass Bb7(#9) F Ab bass Bb/Gb

(bowed basses) D.S. al Coda One (Φ^1)

Φ^1 GbMA7 AbMI7 DbMA7 FMI7 BbMI7

E13 EbMI7 FMI7 F#MI7 Ab13sus(b9)

Db6/9 FMI7 BbMI7 E13

EbMI7 FMI7 F#MI7 A/B

D EMI7 G#MI7 C#MI7 G13 *cresc.*

f (harmonica solos around melody)

F#MI9 G#13sus A13sus B13sus (4x's)

D.C. al Coda Two (Φ^2)

Φ^2 Db7(#9) Bb7(#9) A13 Gb7

(harmonica solos over melody) (Vamp & fade)

Time Remembers

One Time Once

Denny Zeitlin

Med. Jazz Waltz

$\text{♩} = 143$

A $E^b M_{11}$ $(A^b 9)$ $D^b M_{11}$ $E^b M_{11}$ $C M_{13}$

$G^b M_{11}$ D^b / E^b $G^{\#} M_{11} (b9)$ $C^{\#} M_{11}$

1. C / D D / E E^7 / B^b E^9 / B^b $F^{\#} / C$

$(F^{\#} / C)$ $C^{\#} / G$ $C^{\#} / G$ $A^9 (\#5)$

2. (B^b / E) $(E^b 13 (\#11))$

$E^b M_{11} / D$ $D M_{11}^9$

$(B^b 7 (\#9) (\#5))$ $E M_{11}^9$ $E^b M_{11}^9$

(last x: molto rit.)

Chords in parentheses are used for solos.

Triste

Antonio Carlos Jobim

Med. Bossa Nova

A

G^bMA^7 (DMA^7)
 $DMA^7(b5)$
 G^b

G^bMA^7 B^bMi^7 $E^b7(\#5)$

A^bMi^7 $FMI^7(b5)$ B^b7 $E^bMI^{(MA^7)}$ E^bMi^7 $F7(\#9)$
 $(\#5)$

B^bMA^7 $F13$ B^bMA^7 E^b7 A^bMi^7 D^b7

B

G^bMA^7 G^bMi^7 G^bMi^6

G^bMA^7 D^bMi^7 G^b7

C^bMA^7 C^bMi^6 B^bMi^7 A^o7

A^bMi^7 D^b9sus $D^b7sus^{(b9)}$ G^bMi $(G^bMi^7 G^bMi^6 G^bMi^7 G^bMi^6)$

Fast Swing ♩ = 280

Tune Up

Miles Davis

(Intro)

Tacet

A $C\#m7$ $F\#7$ $BMA7$

(trp.)

$Bm7$ $E7$ $Am7$

$Am7$ $D7$ $GMA7$ $Em7$ \oplus

1. $C\#m7$ $D7$ $GMA7$ $F\#7$

2. $C\#m7$ $F\#7$ $BMA7$

Solos on **A**
 After solos, D.S. al Coda (w/ repeat)

$C\#m7$ $F\#7$ $BMA9(\#11)$

decresc.

$BMA9(\#11)$

mp

Turn Your Love Around

Jay Graydon
Steve Lukather
Bill Champlin
(As sung by
George Benson)

Med. Funk/
Rock Shuffle
($\frac{1}{16}$'s swing)
♩ = 103

(Intro)

E Bmi⁹ (2nd x) E Bmi⁹

(trp. w/ flute)

Bmi⁹ E Bmi⁹ F#7(b9)(#5) F#7(b9) Bmi⁹

1. 2., 3.

A

Bmi⁹ E Bmi⁹

(vocal)

Bmi⁹ E Bmi⁹ E⁹sus

Ama⁷ F#7(b9) Bmi⁹ F#7(b9) DMA⁷ E¹³sus

1. 2., 3.

E¹³sus DMA⁷ C#7(#9)(#5) (trp.) F#mi⁷

B

(vocal)

(trps.) F#mi⁷ DMA⁷ C#7(b9)(#5) C#7(#9)(#5) F#mi⁷ Ama⁷ E DMA⁷

DMA⁷ C#7(b9)(#5) C#7(#9)(#5) F#mi⁷ Ama⁷ E DMA⁷ C#+ C#7(b9)

DMA⁷ **C#+**

(vocal)

D.S. al Coda (no repeats)

DMA⁷ **G#MI⁷ (add 11) (omit 5)** **C#+** **C#+^(b9)** **F#MI⁹**

(vocal)

A/B **G#MI⁷ (add 11) (omit 5)** **A/B** **G#MI⁷ (add 11) (omit 5)** **DMA⁷** **G#MI⁷ (add 11) (omit 5)** **C#+** **C#+^(b9)** **F#MI⁹**

F#MI⁹/E **DMA⁷** **C#+^{(#9) (#5)}** **F#MI⁹**

C **F#MI⁷ (trps. as at [B])** **DMA⁷** **C#+^{(b9) (#5)}** **C#+^{(#9) (#5)}** **F#MI⁷** **AMA⁷/E** **DMA⁷**

(DMA⁷) **C#+^{(b9) (#5)}** **C#+^{(#9) (#5)}** **F#MI⁷** **AMA⁷/E** **DMA⁷** **C#+** **C#+^(b9)**

BMI⁹ **DMA⁷/E** **C#+** **F#MI⁷** **Vamp & fade**

Med. Swing

Twisted

♩ = 165

(Intro)

Music by Wardell Gray
Lyric by Annie Ross

A G Em G A

A (melody)

A7 (A7(b5)) D9(#11)

A MA7 C#MI7 F#7 B MI7 (2nd x)

E7 A6 F#7 1. B MI7 E7 2. B MI7 E7

B A7 D7 A7

A7 D7

A MA7 C#MI7 F#7 B MI7

E7 A6 F#7 B MI7 E7

C A7 D7 A7

A7 D7

A MA7 C#MI7 F#7 B MI7

E7 A6 F#7 B MI7 E7

D A7 D7 A7

A7 D7

A MA7 C#MI7 C MI7 B MI7

E7 A6 C°7

B MI7 E7 A6

D.S. al Coda
(play **A** twice)

⊕ E7 A6 (Ad lib.) A7

Unit Seven

Sam Jones

Medium-Up Swing

(As played by Wes Montgomery)

$\text{♩} = 218$

A

A7 (E M[♯] A7)

A7 (E M[♯] A7)

Musical staff for section A, first line. Treble clef, key signature of two sharps (F# and C#), common time. The melody consists of quarter notes and eighth notes, with some slurs and accents. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

(gtr.) (A M[♯] D7)

D7

A7

F#7(#5)

Musical staff for section A, second line. Bass clef. The accompaniment consists of quarter notes and eighth notes. The notes are: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2.

1. F M[♯] A7 (B^b M[♯] A7) B^b M[♯] A7 A M[♯] A7 E7

Musical staff for section A, first alternative. Treble clef, key signature of two sharps. The melody consists of quarter notes and eighth notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

2. F M[♯] A7 (B^b M[♯] A7) B^b M[♯] A7 A M[♯] A7 F#7

Musical staff for section A, second alternative. Treble clef, key signature of two sharps. The melody consists of quarter notes and eighth notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

B (Swinging Latin)

Musical staff for section B, first line. Treble clef, key signature of two sharps. The melody consists of quarter notes and eighth notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

B M[♯]

E7

A M[♯]

F#7(b9)

(top note of piano voicing)

Musical staff for section B, second line. Bass clef. The accompaniment consists of quarter notes and eighth notes. The notes are: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2.

B M[♯]

E7(b9)

C#7

F#7(#5)

B M[♯]

C (Swing) (E M[♯] A7)

A7

(E M[♯] A7)

A7

Musical staff for section C, first line. Treble clef, key signature of two sharps. The melody consists of quarter notes and eighth notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

(A M[♯] D7)

D7

A7

F#7(#5)

Musical staff for section C, second line. Bass clef. The accompaniment consists of quarter notes and eighth notes. The notes are: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2.

$F_{MA7} (B^b_{MA7})$ B^b_{MA7} A^6 solo break ----- (E^7)

D (Solos) A^7 D^7 A^7 $F\#^7(\#5)$

F_{MA7} $E^7(\#5)$ A_{MA7} E^7 $F\#^7$

E B_{MI7} E^7 A_{MA7} $F\#^7(b9)$

$C\#m^7$

B_{MI7} E^7 $C\#^7$ $F\#^7$ B_{MI7} E^7

F A^7 D^7

A^7 $F\#^7(\#5)$ F_{MA7} $E^7(\#5)$ A_{MA7} E^7

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

$F_{MA7} (B^b_{MA7})$ B^b_{MA7} A_{MA7} $F\#^7$

$F_{MA7} (B^b_{MA7})$ B^b_{MA7} A^6 drum fill ----- rit. $A^7(\#9)$

Up Jumped Spring

Freddie Hubbard

Medium-Up
Jazz Waltz
♩ = 183

A

Handwritten musical notation for section A, including notes and chords: *GMA7*, *E7(#5)*, *Ami7*, *D7*, *D#o7*, *Emi7*, *Dmi7*, *C#mi7*, *F#7*, *Bmi7*, *Cmi7*, *Bmi7*, *Cmi7*, *1. Ab7(b5)*, *Db7*, *Ami7(b5)*, *D7*, *2. Ami7*, *D7*, *G6*, *F#mi7(b5)*, *B7*.

B

Handwritten musical notation for section B, including notes and chords: *Emi7*, *A7*, *DMA7*, *Bmi7*, *Fmi7*, *(Bb7)*, *Cmi7*, *Ami7*, *D7*.

C

Handwritten musical notation for section C, including notes and chords: *GMA7*, *E7(#5)*, *Ami7*, *D7*, *D#o7*, *Emi7*, *Dmi7*, *C#mi7*, *F#7*, *Bmi7*, *Cmi7*, *Bmi7*, *Cmi7*, *Ami7*, *D7*, *AbMA7*, *AbMA7*, *GMA7*.

Kicks are not played during solos.

Cmi7 in bars 10 & 12 of letters A and C may be played as C7(+9).

(last x)

Med. - Slow Latin/Funk

Velas

(Velas Içadas)

Ivan Lins
Vitor Martins
(As played by Quincy Jones)

$\text{♩} = 88$ (Intro)

mf

CMA^7/D GMA^7/D 1. AMI^7/D GMA^7/D 2. AMI^7/D $BMI^7_{sus4-3} E^9$

A

AMI^9 D^9_{sus} C^9_{sus} GMA^7/B E^9_{sus} E^9

(harmonica)

AMI^9 D^9_{sus} D^9 Bb/A^b G^7_{sus} G^7 GMI^7 G^7

CMI^9 F^9_{sus} FMI^9 $BbMA^7/F$ E^9_{sus} E^9

A^9_{sus} A^9 D^9_{sus} D^7 GMA^7 1. E^9_{sus} E^9 2. $F\#MI^7(b5)$ $B^7(\#5)$

(gtr. w/ whistle)

B

EMI^9 EMI^7/D $C\#MI^7(b5)$ $F\#^7(\#5)$ BMA^7

(harm. solo on D.S.)

$BbMI^7(b5)$ $E^b7(\#5)$ $AbMI^7(MA^7)$ $AbMI^7$ Db^{13}_{sus} $Db^{13}(\#11)$

(end solo)

C

$F\#^{13}_{sus}$ $F\#MI^9$ $BMA^7/F\#$ $G\#^9_{sus}$ $G\#^9$

(harmonica)

$C\#^9_{sus}$ $C\#^9$ $F\#^9_{sus}$ $F\#MI^{11}$ $BMA^7/F\#$ $F\#MI^{11}$ $BMA^7/F\#$ $F\#MI^{11}$

D¹³sus **D_{M11}** **F¹³sus** **F_{M11}**

f (gtr. w/ whistle)

(harm. solo)

E_{M11}⁷ **A⁷** **D⁹sus** **D¹³** **G_MA⁷** **F_{M11}⁷(b5)** **B⁷(b9)(#5)**

mf D.S. al Coda

B_MA⁷/F# **F#⁹sus** **B_MA⁷/F#** **F#_{M11}**

(Vamp, fill & fade)

Melodic rhythm is freely interpreted. Intro is from Bobbi Norris LP and is played on bass (15vab).
 On Quincy Jones version, guitar improvises over intro chords.

C C C C D MUSIC DEPT.

Very Early

Medium Jazz Waltz

Bill Evans

A

AMA⁷ G⁹ CMA⁷ F13(b9) B^bMA⁷

E¹³ AMA⁷ G⁹(#11) BMA⁷ F#MI⁷ D#MI⁷(add 11)

G#13(b9) C#MI⁷(add 11) F13 B^bMA⁷ 1. E⁹sus 2. E7(#5)

B

AbMA⁹ F13(b9) B^bMA⁷ G¹³ AbMA⁷

E¹³sus E¹³ AMA⁷ F⁹ B^bMA⁹ E¹³(b9) AMA⁹

F#7(b9) BMI⁷ AMA⁷ C#D E7 ⊕ AMA⁷ E¹³

solo break

⊕ BMI⁷ AMA⁷ C#D E7 BMI⁷ B^bMI⁷ GMA⁹ EMA⁷ AbMA⁷

Melody is rather freely interpreted rhythmically. **rit.**

Voyage

Kenny Barron

(As played by Stan Getz)

Bright Swing

$\text{♩} = 232$

A $D M I \frac{6}{9}$ $E^b M I \frac{6}{9}$

(ten. & pn.)

$D 7(b9)$ $G M I 7$ $E M I 7(b5)$ $A 7(b9)$

1. $D M I \frac{6}{9}$ ($E M I 7(b5)$ $A 7(b9)$) 2. $D M I \frac{6}{9}$

B $B^b M A 7$ $C^{\#} M I 7$ $F^{\#} 7$ $B M A 7$

(ten.)

$D M I 7$ $G 7$ $C M A 7$ $E^b M I 7$ $A^b 7$ $D^b M A 7$

$D^b M A 7$ $E M I 7(b5)$ $A 7(b9)$

(ten. & pn.)

C $D M I \frac{6}{9}$ $E^b M I \frac{6}{9}$

$D 7(b9)$ $G M I 7$ $E M I 7(b5)$ $A 7(b9)$

$D M I \frac{6}{9}$ ($E M I 7(b5)$ $A 7(b9)$)

(fine)

Chords in parentheses are used for solos.

Medium Jazz Waltz

Waltz For Debby

Bill Evans

A

(F#MI7)
DMA7/F# BMI7 EMI7 A7 F#7/E B7/D# E7/D A7/C#

D7/C G6/B EMI7(b5)/Bb A7 G F#MI7 BMI7 EMI7 A7

(F#MI7)
DMA7/F# BMI7 EMI7 A7 F#7/A# B7/A E7/G# A7/G

F#7 BMI7 G#7 C#7 (F#MA7/F# A# G#MI7 F#MA7 E#)

B

EMI7 A9 F#MI7 B7 EMI7 F#7 BMI7 AMI9

GMA7 F#7 BMI7 E13 FMA7 BbMA7 EMI7 A7

C

(F#MI7)
DMA7/F# BMI7 EMI7 A7 F#7/E B7/D# E7/D A7/C#

D7/C G6/B EMI7(b5)/Bb A7 G F#MI7 B7 G#MI7 C#7

F#MI7 D7 GMA7 F#7(alt.) BMI7 E9 F#7

Standard ending

F#MI7 F#7/A F#7/A EMI7/A A7 D6 BMI7 EMI7 A7

Alternate ending

BMI7 E7(alt.) DMA7/A F#7/A EMI7/A F#7/A DMA7 F#7 EMI7

rall. (a tempo)

$E_{MI}^7 F^{\circ 7}$ $D_{MA}^7 F^{\circ 7}$ $E_{MI}^7 F^{\circ 7}$ $D_{MA}^7 F^{\circ 7}$ $E_{MI}^7 A^7(b9)$

D (Solos)

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

$E_{MI}^{7(b5)} A^7$ $F^{\#MI} B_{MI}^7$ $E_{MI}^7 A^7$ $F^{\#MI} B_{MI}^7$ $E_{MI}^7 A^7$

$F^{\#7} B^7$ $E^7 A^7$ $F^{\#7} B_{MI}^7$ $G^{\#7} C^{\#7}$ $F^{\#MA}^7$

E

$E_{MI}^7 A^7$ $F^{\#MI} B^7$ $E_{MI}^7 F^{\#7}$ $B_{MI}^7 A_{MI}^7$

$G_{MA}^7 F^{\#7}$ $B_{MI}^7 E^7$ $F_{MA}^7 B^b_{MA}^7$ $E_{MI}^7 A^7$

F

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

$E_{MI}^{7(b5)} A^7$ $F^{\#MI} B^7$ $G^{\#MI} C^{\#7}$ $F^{\#MI} D^7$ $G_{MA}^7 F^{\#7(alt.)}$

B_{MI}^7 $E^7 F^{\circ 7}$ $F^{\#MI} F^{\circ 7}$ $E_{MI}^7 A^7$ D^6 B_{MI}^7 $E_{MI}^7 A^7$

To Play and Solo in 3/4: Take standard ending each time. Ignore inversions during solos (e.g. bars 5-12). After solos, D.C. al Coda.
 To Solo in 4/4: Take alternate ending first time through. After solos, D.C. al Coda

$F^{\#MI} / A$ $F^{\circ 7} / A$ E_{MI} / A $F^{\circ 7} / A$ $F^{\#MI} / A$ $F^{\circ 7} / A$

E_{MI} / A $A^7(b9)$ $E^b_{MA}^7$ $F^{\#MA} E_{MA}^7 A^7(\#9) D_{MA}^9$

Chords in parentheses are used for solos. **rall.**

Medium-Up Straight 1/8's

Waltz New

Jim Hall

A J-184 *G*⁶ *B*⁷(#5) *C*^MA⁷ *E*⁷(#5)

(gtr., w/ bs.)

A^MI⁷ *E*⁷(#5) *A*^MI⁷ *D*⁷

B^MI⁷ *B*^bo⁷ *A*^MI⁷ *D*⁷

B^MI⁷ *B*^b*M*ⁱ⁷ *E*^b⁷ *A*^b*M*^A⁷ *A*^MI⁷ *D*⁷

B *G*⁶ *B*⁷(#5) *C*^MA⁷ *E*⁷(#5)

A^MI⁷ *E*⁷(#5) *A*⁷ *D*⁷ (#8:)

D^MI⁹ *G*¹³ *C*^MA⁷ *F*[#]⁷

B^MI⁷ *E*⁷ *A*^MI⁷ *D*⁷ *G*^MA⁷ *A*^MI⁷ *D*⁷

G (Slower) *C* *G*/*B* *A*^MI⁷(omit 5) *G*^{sus} *G* *B*⁷

(gtr.) *C*⁶ *C*[#]*M*ⁱ⁷(b5) *D*^{sus} *D* *G* rall. ---

Medium-Up Latin/Funk
♩ = 140

Waterwings

Don Grusin
(As played by Lee Ritenour)

A

$G\flat(\text{add } 9)$
 $\frac{G\flat}{D\flat}$

$A\flat/D\flat$

$D\flat$

(sop.) $\leftarrow 3$

$D\flat(\text{add } 9)$
 $\frac{D\flat}{F}$

$G\flat(\text{add } 9)$

$E\flat/G$

$B\flat \text{ dim.}$
 $\frac{B\flat}{A\flat}$

$A\flat$

(4x's)

(Piano fill) ($G\sharp$ phrygian)

(fine)

B

$G\sharp 13 \text{ sus}(b9)$

$G\sharp 7(\sharp 9)$
 $\frac{G\sharp 7}{\sharp 5}$

(a tempo) (voice w/ bass)

$C\sharp M11$

$C\sharp M11$ $D\sharp M11$

$E M11$

$F\sharp 13(b9)$

$B M A 9$

$F 13(b5)$

C

$F\sharp M11$

$F 6/9$

(voice w/ bass)

$E M A 13(\sharp 11)$

$B\flat 13(b5)$

$E\flat M11$

$A\flat 7(\sharp 9)$
 $\frac{A\flat 7}{\sharp 5}$

$D^{\flat}MA^{13}(\flat 5)$ $G^{13}(\flat 5)$

D $F^{\sharp}MI^9$ $B7(alt.)$ $[F^{13}/B]$ $(\flat 5)$ $(E^{\flat}13)$

1st x: gtr. plays bottom line (switching where marked)
 2nd x: add flute on upper line (no switching)

$(E^{\flat}13(\flat 5))EMA^7$ EMA^7 $B^{\flat}13(\sharp 11)$

$E^{\flat}MI^{11}$ A^9sus $A^{\flat}9sus$ $B^{13}(\flat 5)$ $C^7(\sharp 9)$ \oplus

$D^{\flat}MA^7$ $G^{13}(\flat 5)$

E (Pr. Solo) $G^{\sharp}9sus$ $G^{\sharp}13(\flat 9)$ C/C^{\sharp} $C^{\sharp}MA^7$

B^9sus D^{\sharp}/E EMA^7 (Vamp till cue)

F (On Cue) D^9sus EMA^7 (4x's)
 (pn. solo continues)

Bass solos on letter **B** (indef.)
 then D.S. al Coda (observe both repeats)

\oplus $D^{\flat}MA^7$ $B^{\flat}MI^{11}$

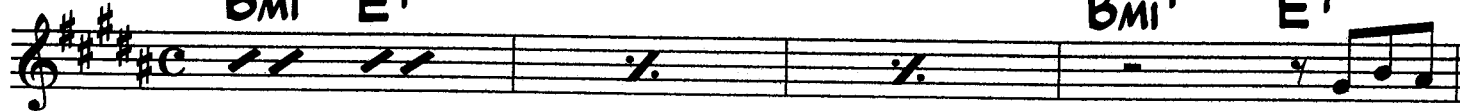
D.C., vamp and solo on letter **A**, end on cue

Med. Bossa Nova

Wave

Antonio Carlos Jobim

(Intro)

B MI^7 E γ B MI^7 E γ 

D#13 **D#7(#5)** **(G#9sus)** **D#MI7** **G#7(b9)** **C#9**

G7 **F#7** **BMI7** **E7** **BMI7** **E7**

C **EMI7** **A9/G** **F#MI7**

G9sus **G9/F** **EMI7** **F#7(b9)**

D **BMA7** **G07** **F#MI7**

B7(b9) **EMA7** **EMI6** **(G#9sus)**

D#13 **D#7(#5)** **D#MI7** **G#7(b9)** **C#9**

G7 **F#7** **BMI7** **E7** **BMI7** **E7**

A Weaver Of Dreams

Music by Victor Young
Lyric by Jack Elliott

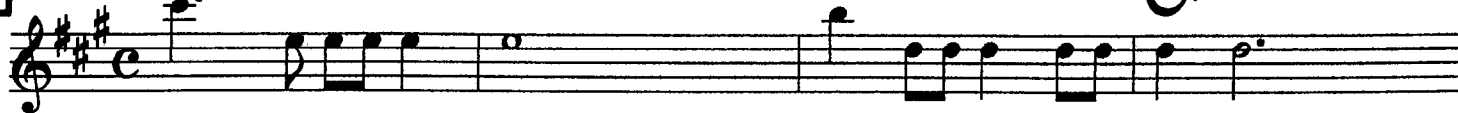
Med. Swing *

A

A^{MA}7

G^{#MI}7(b5)

C^{#7}(b9)



B

A^{MA}7

G^{#MI}7(b5)

C^{#7}(b9)



*also played as a ballad

We'll Be Together Again

Music by Carl Fischer
Lyric by Frankie Laine

Med. Ballad

A E¹³ A⁶ F⁹ B^{M7} (add 11) E⁷ F^{#M7} F^{#M7} B⁹(#11)

G^{M7}⁹ C⁷ F^{M7}A⁷ B^{M7}(b5) F⁹ E⁹sus E¹³

A⁶ F⁹ B^{M7} (add 11) E⁷ F^{#M7} F^{#M7} B⁹(#11)

G^{M7}⁹ C⁷ F^{M7}A⁷ B^{M7}(b5) E¹³ A⁶

B F⁹ E⁷(#9 #5) A^{M7}⁶ F⁹ E⁷(#5) A^{M7}⁶

(F¹³) F⁶ E⁷ E^{b13} D⁷ (B⁷(b5)) B^{M7}(b5) F¹³ E⁹sus E¹³

C A⁶ F⁹ B^{M7} (add 11) E⁷ F^{#M7} F^{#M7} B⁹(#11)

G^{M7}⁹ C⁷ F^{M7}A⁷ B^{M7}(b5) E¹³ A⁶ (E¹³)

Two changes in a bar get two beats apiece.

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Well You Needn't

Thelonious Monk

Medium (-Up) Swing

A D^6 E^b6 D^6 E^b6

D^6 E^b6 D^6 1. (D^6) 2. (D^6)

B $E7$ $F7$

$F\#7$ $G7$ A^b7 $G7$ $F\#7$ $F7$ $E7$ $E^b7(\#11)$

C D^6 E^b6 D^6 E^b6

D^6 E^b6 D^6

E^b6 may be replaced by E^b9 throughout.

B B^b9 Alternate bridge (letter **B**): $B9$

$C9$ D^b9 $C9$ $B9$ B^b9 $A9$ A^b9 $A7$

West Coast Blues

Medium Jazz Waltz

$\text{♩} = 152$

John L. "Wes" Montgomery

A G^7 F^7

G^7 (gtr.) $G^{\#}MI^7$ $C^{\#}7$ C^7 C^7 G^7 G^7 G^7 C^7 D^7 C^7 C^7 G^7 C^7 G^7 \oplus

B (Solos)

G^7 F^7 G^7 $G^{\#}MI^7$ $C^{\#}7$ C^7 CMI^7 F^7 BMI^7 E^7 B^bMI^7 E^b7 AMI^7 AMI^7 D^7 G^6 B^b7 E^b6 D^7

(After solos, D.C. al Coda)

\oplus GMA^7 FMI^7 B^b7 E^bMA^7 Ab^7sus Ab^7

(bottom note of guitar chords)

GMA^7 FMI^7 B^b7 E^bMA^7 Ab^7sus Ab^7 $GMA^9(\#11)$

What's New?

Music by Bob Haggard
Lyric by Johnny Burke

Med. Ballad

A E7 A6 GMI⁹ C7 FMA⁷ BMI^{7(b5)} E7
 AMI F#MI^{7(b5)} BMI^{7(b5)} E7(#5) A6 F#MI⁷ BMI⁷ E7
 A6 GMI⁹ C7 FMA⁷ BMI^{7(b5)} E7
 AMI F#MI^{7(b5)} BMI^{7(b5)} E7(#5) A6 A⁹sus A⁷
B D6 CMI⁹ F7 B^bMA⁷ EMI^{7(b5)} A⁷
 DMI BMI^{7(b5)} EMI^{7(b5)} A⁷(#5) (D6) DMI BMI^{7(b5)} E7
C A6 GMI⁹ C7 FMA⁷ BMI^{7(b5)} E7
 AMI F#MI^{7(b5)} BMI^{7(b5)} E7(#5) A6 (F#MI⁷ BMI⁷ E7)

Melody notes in parentheses are optional.

Where Is Love?

Lionel Bart
(As sung by Irene Kral)

Medium Ballad

A A Bmi7E7 Ama7 (Bmi7E7) Ama7 Bmi7E7 Ama7 A7

D Ami7D7 Gma7 Gmi7C7 Fma7 Bmi7 E7 (add 11)

A Bmi7E7 Ama7 (Bmi7E7) Ama7 Bmi7E7 Ama7 A7

D Ami7D7 Gma7 Gmi7C7 Fma7 Bmi7 E7 (add 11)

B A Bmi7E7 Ama7 A7 D E7 Ama7 A#o7

Bmi7 E7 Ama7 Ami7D7 Gma7 F#ma7 F#7(b9)

Bmi7 F#mi Bmi7 D/E E7 A (F#mi7 Bmi7 E7)

Med. Ballad #

Who Can I Turn To?

Leslie Bricusse
Anthony Newley

A $C^{6/8}$ $Dm7$ $G7$

$CMA7$ $Dm7$ $Em7$ $FMA7$ $Gm7$ $C7$

$FMA7$ $(E7(\#9) Dm7)$ $B7(\#9)$ $Em7$ $Am9$ $Am7$

$(Dm7 D\#o7)$ $FMA7$ $Bm7(b5)$ $Em7$ $A7$ $Dm7$ $(Fm6 Abm9 Db9(\#11))$ $G7$

B $C^{6/8}$ $Dm7$ $G7$

$CMA7$ $Dm7$ $Em7$ $FMA7$ $Gm7$ $C7$

$FMA7$ $Bm7(b5)$ $E7$ $Am9$ $D7$ $D\#o7$

C/E $D\#o7$ $Dm9$ $G7$ $C^{6/8}$ $(D\#o7 Dm7 G7)$

*also played as Medium Swing.

Play F# instead of F in bar 13 of letter A when alternate changes are used.

Wildflower

Wayne Shorter

Medium Jazz 9/4

♩ = 160

(trp w/ten.)

(ten.)

(unis.)

(unis.)

A

B

(fine)

Trumpet plays melody (upper line).

Willow Weep For Me

Ann Ronell

Med. Ballad

A

Chords: E⁶, A⁷, E⁶, A⁷, E⁶, F#m⁷, B⁷

Chords: E⁶, F#m⁷, G^{°7}, E⁶/G#, A⁹, F#m⁷(b5), B⁷(#5)

Chords: E⁶, A⁷, E⁶, B⁷(#5), E⁶, (Bm⁷, E⁷)

B

Chords: A^m, A^m⁶, E^m, E⁷, A^m, G⁷

Chords: (Fm⁷, B^{b7}, Bm⁷(b5), E⁷), F⁷, E⁷, A^m, A^m⁶, E^m, E⁷

Chords: (A^m⁷, D⁷, G^m⁷, C⁷), A^m⁷, G⁷, F⁷, F#m⁷, B⁷(#5)

C

Chords: E⁶, A⁷, E⁶, A⁷, E⁶, F#m⁷, B⁷

Chords: E⁶, F#m⁷, G^{°7}, E⁶/G#, A⁹, F#m⁷(b5), B⁷(#5)

Chords: E⁶, A⁷, E⁶, B⁷(#5)

3rd & 4th bars of letters **A** & **C** may also be played:

Chords: E⁶, A⁷, E⁶, B^{b7}(#5)

Med. Swing

Witchcraft

Music by Cy Coleman
Lyric by Carolyn Leigh

A

D6 **F#7**

Emi7 **A9sus** **DMA7** **(D7)**

GMA7 **C9**

F6 **E7(#5)** **A7**

B

DMA9

DMA9 **G#mi7(b5)** **C#7**

F#mi **D/F#** **F#mi6** **D/F#** **F#mi**

Emi **C/E** **Emi7** **A7**

C

D6 **F#7**

Emi7 **A9sus** **(A7)** **D6** **(Emi7 A7)**

Head is played in 2 (letter B may be in 4); solos in 4.

Yes And No

Wayne Shorter

Fast Swing
 ♩ = 260

A

B¹³_{SUS}

(ten.)

BMA⁹

F#MI⁷

B7

E MA⁷

A MI^{7*}

G MA⁷

⊕

1. C#MI⁹

2. C#MI⁹

B

F#MI^{7(b5)}

B7(b9)

E MI⁹

A¹³

D MI⁹

G¹³

C MA⁷

F#MI⁹

D.S. al 2nd ending (AABA form)
 After solos, play entire head, take Coda.

C#MI⁹

⊕

G MA⁷

⊕

*piano often plays D7(+5) here (especially during head)

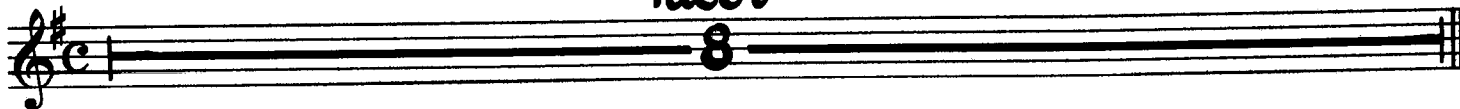
Young Rabbits

Wayne Henderson
(As played by The Crusaders)

Fast Swing

$\text{♩} = 286$

Tacet



A E_{MI}^9
mf (trb. & ten.)

E_{MI}^9 D_{MI}^9

B $A^b_{MI}^7$ $E^b_{MI}^9$
mp

C_{MI}^9 $C\#_{MI}^9$
(trb. ten.) *cresc.*

C E_{MI}^9
mf (unis.)

E_{MI}^9 \oplus D_{MI}^9

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

\oplus D_{MI}^9

Vamp out on D_{MI}^9

Your Mind Is On Vacation

Med. Swing (Blues)

Mose Allison

$\text{♩} = 112$

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

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

B^\flat

$\text{C}7$

B^\flat

$\text{C}7$

$\text{F}7$

$\text{F}7$

$\text{C}7$

pn. fill - - - - -

$\text{G}7$

$\text{F}7$

$\text{C}7$

B^\flat

pn. fill - - - - -

B

$\text{C}7$

B^\flat

$\text{C}7$

B^\flat

$\text{C}7$

B^\flat

$\text{C}7$

B^\flat

$\text{C}7$

B^\flat

$\text{C}7$

B^\flat

$\text{C}7$

B^\flat

$\text{C}7$

$\text{F}7$

$\text{F}7$

$\text{C}7$

pn. fill - - - - -

$\text{G}7$

$\text{F}7$

$\text{C}7$

$(\text{G}7)$

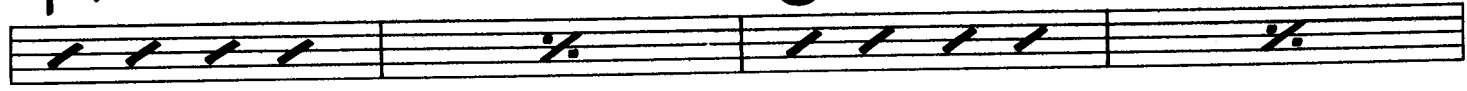
pn. fill - - - - -

C (Solos)
C7



F7

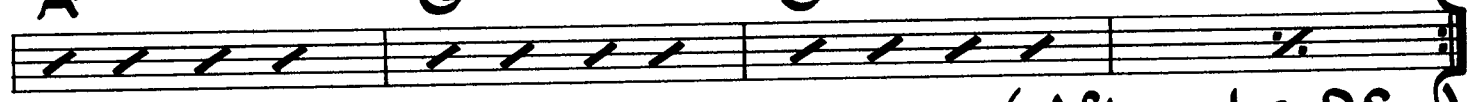
C7



A7

G7

C7



(After solos, D.S.
(3rd verse) al Coda)

Melody is freely interpreted and varies with each verse.

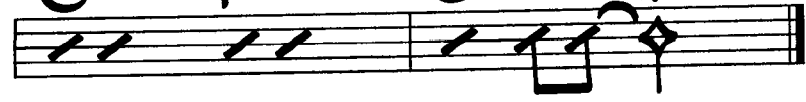
⊕

C7

F7

G7

C7



pn. fill - - - - -

Standards Supplement - U.S.A. Only

All Or Nothing At All

Med. Swing

Music by Arthur Altman

Lyric by Jack Lawrence

A

F#MI F#MI (MA7) F#MI7 F#MI6

(EMI7 A7)

F#MI G9

EMI7 BMI7 (C°7)

BMI7(add 11) Bb9(#11) AMA7 G#MI7(b5) C#7

B

F#MI F#MI (MA7) F#MI7 F#MI6

(EMI7 A7)

F#MI G9

EMI7 BMI7 (C°7)

BMI7(add 11) Bb9(#11) AMA7 GMI7 C7

C

Musical notation for letter C, consisting of four staves. Staff 1: FMA7, GMI7, C7. Staff 2: FMA7, Bb/F, FMA7, C7. Staff 3: GMI7, C7, GMI7, C7, A7. Staff 4: DMI, DMI/C, Bb9, A7, C#7.

D

Musical notation for letter D, consisting of four staves. Staff 1: F#MI, F#MI(MA7), F#MI7, F#MI6. Staff 2: F#MI, G9. Staff 3: EMI7, BMI7, C#7. Staff 4: F#MI, DMI6, A6, (C#7).

Alternate changes for first 4 bars of letter **C**: | F F+ | F6 F+ | $\frac{2}{\#}$ |

Do Nothing 'Til You Hear From Me

Med. Ballad

Music by Duke Ellington

Lyric by Bob Russell

A

(D7) GMA7 (D7) DMI7 G7 CMA7

CMI7 F9(#11) GMA7 E7(#5) A7 D13

G6 C6 C#o7 D9sus D7 GMA7 (D7) DMI7 G7

CMA7 CMI7 F9(#11) GMA7 E7(#5)

A7 D13 G6 C6 C#o7 G6 (FMI9 Bb13)

B

EbmA7 (Eb7)

GMA7 (EMI7 B7 EMI7 A7) D7

BMI7 E9

C

GMA7 (D7) DMI7 G7 CMA7 CMI7 F9(#11)

GMA7 E7(#5) A7 D13 G6 C6 C#o7 G6 (D7)

First 3 bars of letter **B** may also be played:

B EbMA7 FMI7 Bb7

Don't Get Around Much Anymore

Music by Duke Ellington
Lyric by Bob Russell

(E13) **A** (A MA7) %)

A MA7 B MI7 C MI7 C# MI7

F#7

(B7) B MI7

F#7 E13 sus E13 A6

(A MA7) %)

E13 A MA7 B MI7 C MI7 C# MI7

F#7

(B7) B MI7

F#7 E13 sus E13 A6 A7

B (G9) D#o7

D6 A6/E A7

D6 (b5) D# MI7 G#7(b9) C# MI7 C o7 B MI7 E7

(A MA7) %)

A MA7 B MI7 C MI7 C# MI7

F#7

(B7) B MI7

E13 sus E13 A6 (B MI7 E7)

Bars 3 & 11 of letter **A** and bar 3 of letter **C** may also be played: | F#7 G#o7 A o7 A#o7

Good Morning Heartache

Dan Fisher
Irene Higginbotham
Ervin Drake

Med. Ballad

A

B

C

Med. Ballad

Misty

Music by Erroll Garner
Lyric by Johnny Burke

The musical score for "Misty" is presented in a standard format with guitar chords and piano accompaniment. The score is divided into two main sections, A and B, indicated by boxed letters. Section A consists of 10 staves of music, while Section B consists of 8 staves. The chords are written in a shorthand notation above the notes. The piano part includes triplets and slurs. The key signature has one flat (Bb), and the time signature is common time (C).

Section A Chords:
 Staff 1: G13, CMA7, GMI9, C13(b9), FMA7
 Staff 2: FMI9, Bb13, CMA7*, AMI7, DMI7, G7
 Staff 3: E7, A7, D9, G13, CMA7, GMI9, C13(b9)
 Staff 4: FMA7, FMI9, Bb13, CMA7*, AMI7
 Staff 5: DMI7, G7, C6, G9sus, C6
 Staff 6: GMI7, (GMI(MA7)), GMI7, C7(b9), FMA7, (GMI7 C7)
 Staff 7: F6, F#MI7(add 11), B7, D7
 Staff 8: G7, C#O7, DMI7, G13, CMA7, GMI9, C13(b9)
 Staff 9: FMA7, FMI9, Bb13, CMA7*, AMI7
 Staff 10: DMI7, G7, C6, (DMI7 G13)

Section B Chords:
 Staff 11: GMI7, (GMI(MA7)), GMI7, C7(b9), FMA7, (GMI7 C7)
 Staff 12: F6, F#MI7(add 11), B7, D7
 Staff 13: G7, C#O7, DMI7, G13, CMA7, GMI9, C13(b9)
 Staff 14: FMA7, FMI9, Bb13, CMA7*, AMI7
 Staff 15: DMI7, G7, C6, (DMI7 G13)

* can also be played as EMI7

Speak Low

Music by Kurt Weil
Lyric by Ogden Nash

Med. Swing*

The musical score for "Speak Low" is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Med. Swing*". The score consists of eight systems of music, each with a corresponding line of chord symbols above it. The chord symbols are: EMI⁹, A¹³, EMI⁹, A¹³, EMI⁹, A⁹, EMI⁹, A⁹, D⁶, B⁷, GMI⁹, C¹³, GMI⁹, C¹³, BMI⁷, E⁹, EMI⁷, A⁷, D⁶, F#MI⁷, B⁷, EMI⁹, A¹³, EMI⁹, A¹³, EMI⁹, A⁹, EMI⁹, A⁹, D⁶, B⁷, GMI⁹, C¹³, GMI⁹, C¹³, BMI⁷, E⁹, EMI⁷, A⁷, D⁶. The notation includes eighth notes, quarter notes, and half notes, with many notes beamed in groups of three (trios). Phrasing slurs are used to group notes across measures. A first ending bracket labeled "B" spans the first system of the second system.

* may be played as a medium Latin tune, with a swing feel at letter C.

C $Dm7$ $Bb9$ $(G\#m7(b5) C\#7 F\#7 B7)$

$Cm7$ $Bb7$ $A7$

Detailed description: Exercise C consists of two staves of music. The first staff starts with a $Dm7$ chord and a melodic line of eighth notes: D4, E4, F4, G4, A4, B4, C5. A slur covers the last four notes. The second staff starts with a $Bb9$ chord and a melodic line of quarter notes: Bb4, A4, G4, F4, E4, D4. A slur covers the last four notes. The second staff begins with a $Cm7$ chord and a melodic line of eighth notes: C4, D4, E4, F4, G4, A4, B4. A slur covers the last four notes. The second staff continues with a $Bb7$ chord and a melodic line of quarter notes: Bb4, A4, G4, F4, E4, D4. A slur covers the last four notes. The final staff has an $A7$ chord and a melodic line of quarter notes: A4, G4, F4, E4, D4, C4.

D $Em9$ $A13$ $Em9$ $A13$

$Em9$ $A9$ $Em9$ $A9$ $D6$ $B7$

$Gm9$ $C13$ $D6$ $B7$

$E9$ $A9(\#5)$ $D6$ $(F\#m7 B7)$

Detailed description: Exercise D consists of four staves of music. The first staff starts with an $Em9$ chord and a melodic line of quarter notes: E4, D4, C4, B3, A3, G3, F3, E3. A slur covers the last four notes. The second staff starts with an $A13$ chord and a melodic line of quarter notes: A3, G3, F3, E3, D3, C3, B2, A2. A slur covers the last four notes. The third staff starts with an $Em9$ chord and a melodic line of quarter notes: E4, D4, C4, B3, A3, G3, F3, E3. A slur covers the last four notes. The fourth staff starts with an $A13$ chord and a melodic line of quarter notes: A3, G3, F3, E3, D3, C3, B2, A2. A slur covers the last four notes. The fifth staff starts with an $Em9$ chord and a melodic line of quarter notes: E4, D4, C4, B3, A3, G3, F3, E3. A slur covers the last four notes. The sixth staff starts with an $A9$ chord and a melodic line of quarter notes: A3, G3, F3, E3, D3, C3, B2, A2. A slur covers the last four notes. The seventh staff starts with an $Em9$ chord and a melodic line of quarter notes: E4, D4, C4, B3, A3, G3, F3, E3. A slur covers the last four notes. The eighth staff starts with an $A9$ chord and a melodic line of quarter notes: A3, G3, F3, E3, D3, C3, B2, A2. A slur covers the last four notes. The ninth staff starts with a $D6$ chord and a melodic line of quarter notes: D4, C4, B3, A3, G3, F3, E3, D3. A slur covers the last four notes. The tenth staff starts with a $B7$ chord and a melodic line of quarter notes: B3, A3, G3, F3, E3, D3, C3, B2. A slur covers the last four notes. The eleventh staff starts with a $Gm9$ chord and a melodic line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. A slur covers the last four notes. The twelfth staff starts with a $C13$ chord and a melodic line of quarter notes: C3, B2, A2, G2, F2, E2, D2, C2. A slur covers the last four notes. The thirteenth staff starts with a $D6$ chord and a melodic line of quarter notes: D4, C4, B3, A3, G3, F3, E3, D3. A slur covers the last four notes. The fourteenth staff starts with a $B7$ chord and a melodic line of quarter notes: B3, A3, G3, F3, E3, D3, C3, B2. A slur covers the last four notes. The fifteenth staff starts with an $E9$ chord and a melodic line of quarter notes: E4, D4, C4, B3, A3, G3, F3, E3. A slur covers the last four notes. The sixteenth staff starts with an $A9(\#5)$ chord and a melodic line of quarter notes: A3, G3, F3, E3, D3, C3, B2, A2. A slur covers the last four notes. The seventeenth staff starts with a $D6$ chord and a melodic line of quarter notes: D4, C4, B3, A3, G3, F3, E3, D3. A slur covers the last four notes. The eighteenth staff has a whole rest for the duration of the staff, with the chord $(F\#m7 B7)$ written above it.

Stormy Weather

Med. Ballad

Music by Harold Arlen
Lyric by Ted Koehler

(B)^T **A** E^MA⁷ F^o7 F[#]Mⁱ7 B⁷ E^MA⁷ F^o7

F[#]Mⁱ7 B⁷ E⁶ F^o7 F[#]Mⁱ7 B⁷(#5)

E⁶ C[#]7(#9) F[#]Mⁱ7 B⁷ E^MA⁷ F^o7 F[#]Mⁱ7 B⁷

E^MA⁷ F^o7 F[#]Mⁱ7 B⁷ E⁶ F^o7 F[#]Mⁱ7 B⁷(#5)

E⁶ A⁹ G[#]Mⁱ7 F^o7 F[#]Mⁱ7 B⁷(#5) E⁶ E⁷

B A⁶ A[#]o7 E⁶/_B E⁷

A⁶ A[#]o7 E⁶/_B E⁷ A⁶ A[#]o7

E⁶/_B C[#]7 E⁶/_B C^o7 C[#]Mⁱ7 F[#]7 B⁷



Handwritten musical notation on a single staff. Above the staff are the following chords: E_{MA}^7 , $F^{\circ}7$, $F^{\#}MI^7$, B^7 , E_{MA}^7 , and $F^{\circ}7$. The notation includes a treble clef, a common time signature, and a triplet of eighth notes in the second measure.

Handwritten musical notation on a single staff. Above the staff are the following chords: $F^{\#}MI^7$, B^7 , E^6 , $F^{\circ}7$, $F^{\#}MI^7$, and $B^7(\#5)$. The notation includes a treble clef, a common time signature, and a triplet of eighth notes in the second measure.

Handwritten musical notation on a single staff. Above the staff are the following chords: E^6 , $C^{\#}7(\#9)$, $F^{\#}MI^7$, $B^7(\#5)$, E^6 , $(C^{\#}7(\#9)$, $F^{\#}MI^7$, and B^7 . The notation includes a treble clef, a common time signature, and a triplet of eighth notes in the second measure.