

E♭ Version

THE NEW REAL BOOK

Volume Two



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GENERAL RULES FOR USING THIS BOOK



FORM

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

CHORDS

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

TERMS

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

TRANSPOSITIONS

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

ABBREVIATIONS

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

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

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

ORNAMENTS AND SYMBOLS

Slide into the note from a short distance below



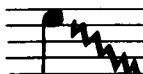
Slide into the note from a greater distance below



Fall away from the note a short distance



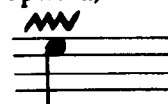
Fall away from the note a greater distance



Top note of a complete voicing



A rapid variation of pitch upward, much like a trill



Mordent



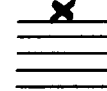
A muted or optional pitch



Note with indeterminate pitch



Rhythm played by drums or percussion



CHORD SYMBOLS

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

Below are two groups of chord spellings:

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

(No Chord)

N.C. C bass C C⁶ C^{6/9} C(add 9)
 CMA⁷ CMA⁷(add 13) CMA⁹ CMA¹³ C⁷ C⁹ C¹³
 C_{mi} C_{mi}⁶ C_{mi}^{6/9} C_{mi}(add 9) C_{mi}⁷ C_{mi}⁷(add 11) C_{mi}⁷(add 13)
 C_{mi}⁹ C_{mi}¹¹ C_{mi}¹³ C_{mi}(MA⁷) C_{mi}⁹(MA⁷) C_{mi}⁷(b5) C_{mi}⁹(b5) C_{mi}¹¹(b5)
 C^{dim.} C^{°7} C^{°7}(add MA⁷) C⁺ C^{sus} C^{7sus} C^{9sus} C^{13sus} C^{7sus4-3}
 CMA⁷(b5) CMA⁷(#5) CMA⁷(#11) CMA⁹(#11) CMA¹³(#11) C⁷(b5) C⁹(b5)
 C⁷(#5) C⁹(#5) C⁷(b9) C⁷(#9) C⁷(b9) C⁷(#9) C⁷(b9)
 C⁷(#11) C⁹(#11) C⁷(#11) C⁷(#11) C¹³(b5) C¹³(b9) C¹³(#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) C⁷(omit 3) C_{mi}⁷(omit 5)
 C^{#MA7sus}(b5) F^{#7sus}(add 3) B^b(add b13)(add 9) A⁺(add #9)(add b9) G^{#mi7}(add 11)(omit 5)
 F/F[#] E⁺/G G^{7sus}/A GMA⁷(#5)/F[#] EbMA⁷(#5)/F BMA^{7sus}/F[#]
 4^o

Afro-Centric

Joe Henderson

Med-Up Swinging Afro

$\text{♩} = 217$ (trp. & ten.) **A** **B^bMA^{7(#11)}**

After solos, D.C. al Coda

Vamp, fill & fade

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

After the Rain

John Coltrane

(Freely) **Intro**
C7 SUS (b9)

A G F MA7 E/F F MA7 Bb MA7 (ten.) C C7(b9) F MA7 Bb MA7 C C7(b9) F/C E/C Bb MI (MA7) C7 SUS (b9) F MA7 (pn., sample fill) Bb (add #11) F F MA7 Bb (add #11) F MA7 Bb (add #11) F MA7 Bb (add #11) F

B C7 SUS (b9) tenor fill - - - - -
1. F MA7 (ten.) 2. F MA7 (ten.)

D.S. al 2nd

C7 SUS (b9) F MA7 C7 SUS (b9) ending al Coda
F MA7 C7 SUS (b9) F MA7
C7 SUS (b9) (C9 SUS) F MA7 (sample fill)

(sample tenor fill at **B** :)

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

After You've Gone

Creamer & Layton

Med. Ballad*

A

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

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

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

B

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

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

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

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

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

Ain't Misbehavin'

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

Med.-Slow Swing

A A⁶ F^{#7} B^{Mi7} E⁷ A⁶ (A⁷) C^{#7(#5)} D⁶ D^{Mi6}

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

A⁶ C[#] F^{#7} B^{Mi7} E⁷ C^{#7} F^{#7} B⁹ E⁷

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

A⁶ F^{#7} B^{Mi7} E⁷ A⁶ (A⁷) C^{#7(#5)} D⁶ D^{Mi6}

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

A⁶ C[#] F^{#7} B^{Mi7} E⁷ A⁶ D⁶ D^{Mi6} A⁶ C^{#7}

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

B F^{#Mi} D⁷ B⁷ F^{#7}

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

E⁶ (C^{#7}) F^{#Mi7} B⁷ E⁷ F^{#7} B⁹ E⁷

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

C A⁶ F^{#7} B^{Mi7} E⁷ A⁶ (A⁷) C^{#7(#5)} D⁶ D^{Mi6}

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

A⁶ C[#] F^{#7} B^{Mi7} E⁷ A⁶ (F^{#Mi7} B^{Mi7} E⁷)

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

Along Came Betty

Med. Swing

Benny Golson

$\text{♩} = 110$

(F#MI7) **A** GMI7 A^bMI7 D^b7 GMI7 A^bMI7 D^b7

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

G^bMA7 F7 E^bMA7 E^b7 (E^b7) E^bMI7

E^bMI7 EMI7 A7 E^bMI7 EMI7 A7

DMA7 F#7 BMI7 E7 AMI⁹

B AMI⁹ D7 F#MI7^(b5) B7 EMI7 EMI7 D

C#MI7^(b5) F#7 DMI7 G7 (F#MI7)

(trp. ten.)

C GMI7 A^bMI7 D^b7 GMI7 A^bMI7 D^b7

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

A^bMI7^(b5) D7 GMI7^(b5) C7^(#9)

Till cue FMA7 A^bMI7 D^b7 **On cue** FMA7 A^bMI7 D^b7

(trp. ten.)

(trp. ten.)

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

D

trp.

ten.

GMI^7 A^bMI^7 D^b7 GMI^7 A^bMI^7 D^b7

G^bMA^7 F^7 E^bMA^7 E^b7

E^bMI^7 E^bMI^7 A^7 E^bMI^7 E^bMI^7 A^7

D^bMA^7 $F^{\#7}$ B^bMI^7 E^7 A^bMI^9

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

$C^{7(\#9)}$ F^bMA^7

(trp.)
(ten.)

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

ASA

Djavan

Med. Funk ♩=104

(The Zoo Blues)

(As sung by Manhattan Transfer)

(Intro) B_{MI}^7 G^{13} $F\#7(\#9)$

(1st x tacet)

1. B_{MI}^7 G^{13} $F\#7(\#9)$ 2. **NC.** B_{bass} D_{bass} E_{bass} $F\#_{bass}$

A B_{MI}^7 G^{13} $F\#7(\#9)$ (Melody)

B_{MI}^7 G_{MA}^7 $F\#7(\#9)$ B_{MI}^7

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

B E_{MI}^7 A^9 $B7(\#9)$ E_{MI}^7 A^9 $B7(\#9)$ E_{MI}^7 A^9 $B7(\#9)$

E_{MI}^7 A^9 $B7(\#9)$ E_{MI}^7 A^9 $B7(\#9)$ E_{MI}^7 A^9 $B7(\#9)$

E_{MI}^7 A^9 $B7(\#9)$ E_{MI}^7 E_{MI}^{11} $C\#_{MI}^{11}$ $F\#7(\#9)$

C B_{MI}^9 G^{13} E_{MI}^7

G^{13} $F\#7(\#9)$ B_{MI}^9 G^{13}

E_{MI}^7 $C\#_{MI}^{7(b5)}$ $F\#7(\#9)$

Intro on Manhattan Transfer version is twice as long.

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

Avancé

Russell Ferrante

(As played by the Yellowjackets)

Med. Bossa

$\text{♩} = 154$

(Intro)

A

B $D^{\flat}MA^{7(\#11)}$ $F_{MI}^{6/9}$

(pn. w/ synth.)

$D^{\flat}MA^{7(b5)}$ C^9_{SUS} $C^{7(b9)}$ A^{MA7} $B^{7(\#9)}$

D^{MA7} E $E^{7(\#5)}$ $D^{\flat}MA^{7}$ E^{\flat} $E^{\flat 7(\#9)}$ $A^{\flat 9}_{SUS}$ $A^{\flat 7(\#9)}$

C $A^{(add \#11)}$ $C^{\#}$ $G^{\#}MI^9$ A^{MA7} $C^{\#}$ $C^{\# 9}_{SUS}$ $C^{\# 7(\#9)}$

(alto w/ pn.)

$A^{(add \#11)}$ $C^{\#}$ $G^{\#}MI^9$ A^{MA7} $C^{\#}$ A^{MA7} B $B^{7(b9)}$

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

$C^{\# 9}_{SUS}$ $C^{\# 7(\#9)}$ $A^{(add \#11)}$ $C^{\#}$ $G^{\#}MI^9$ $C^{\#}$ A^{MA7} $C^{\#}$ $C^{\# 9}_{SUS}$ $C^{\# 7(\#9)}$

(Alto solo)

Vamp, solo & fade

Alto doubles melody at B for out head. Each bar is subdivided into 4 beats + 2 beats.

Sample pn. comp rhythm at A:

$\uparrow \uparrow \uparrow \downarrow \uparrow \downarrow \uparrow$ | (etc.)

Baby, It's Cold Outside

Frank Loesser

Medium Slow Swing

♩ = 78

(she) I real - ly can't stay,
neigh - bors might think, I've
Say, got to go 'way,
what's in that drink?

(he) But ba by, it's cold out - side.
But ba - by, it's bad out there, But ba - by, it's cold.
No cabs to be had.

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

out - side,
out there, Been hop - ing that you'd drop in,
Your eyes are like star - light now, I'll hold your hands.
I'll take your hat

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

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

1. fath - er will be pac - ing the floor,
hur - ry? Lis - ten to the fi - re - place roar,

scur - ry, Well, may - be just a half a drink more. The
Beau - ti - ful, please don't hur - ry, Put some re - cords on while I pour.

2. A_{MI}^7 D^7 D_{MI}^7 G^7 C^6 C

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

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

$E_{MI}^{7(b5)}$ A^7 D^7 G^7 C^6 (G^7)

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

out, Ba - by, it's cold out - side.

(Solo on form)

$E_{MI}^{7(b5)}$ A^7 D^7 F_{MI}^6 B^b9 C^6

Ah, but it's cold (he she) out side.

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

D_{MI}^7 E^b9 D_{MI}^7 $B^7(\#9)$ E^{13} $A^7(\#9)$ D^{13} $G^7(\#9)$ $C^6/9$

(horns)

Lyric for second verse:

She

He

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

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

Baja Bajo

John Patitucci
Chick Corea

Med.-Up Samba

♩ = 140

(2nd x)

(MA7)

F#7

F7

E7

(Intro)

A_{MI}

A_{MI}¹¹

A A_{MI} (Stop time)

(Samba)

B A_{MI} F#13(#11) N.C. A_{MI}

(1st x only)

D.S. al Coda One (⊕¹)

C^1 NC. $E^{7(\#5)}$ D E^b F D^b
 A^b/B G/A^b $A_{MI}^{(MA7)}$

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

C^2 NC. 8va b. (drum solo)
 A_{MI}
Vamp & fade

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

$A_{MI}^{7(11)}$ F_{MA}^7 G $E^b_{MA}^7$ F E^7 $E^b_{MA}^7$ $D^b_{MA}^{7(b5)}$ $C_{Mi}^{(MA7)}$

Intro is only repeated at the very beginning.

Bass Blues

John Coltrane

Med. Swing

♩ = 166

(drums tacet)

A NC. F⁷

(tenor)

NC. F⁷

NC. G^{b7}

(fine) (tenor)

B (add drums) F⁷

B^{b7} F⁷

B^{b7} F⁷ C⁷ sus

C (Solos) F⁶ (B^{b7}) F⁶ F⁷

B^{b7} F⁶ F⁶ G^{#o7}

G^{Mi7} G^{Mi7} C⁷ F⁶ G^{Mi7} C⁷

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

Beauty and the Beast

Wayne Shorter

Med. Funk Ballad

$\text{♩} = 70$

D^{13}_{sus}

(Intro)

1-3.

4. D^{13}

$C\#7(\#9)$

A

B

(sample sax fill)

C

D13sus sections are funkier.
Melodic rhythm is freely interpreted.

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

Med. Swing
♩ = 184

Bessie's Blues

John Coltrane

A

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

Musical notation for section A, second system. Chords: F7, C7, Bb7, A7.

Musical notation for section A, third system. Chords: G7, F7, C7, C7, G7.

B

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

Musical notation for section B, second system. Chords: F7, C7, Bb7, A7.

Musical notation for section B, third system. Chords: G7, F7, C7, C7, G7.

C (Solos)

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

Musical notation for section C, second system. Chords: F7, C7, Bb7, A7.

Musical notation for section C, third system. Chords: G7, F7, C7, C7, G7.

After solos, D.C. al Coda

Musical notation for section C, fourth system. Chords: F7, C7, F6, F#o7, C7, G, C9.

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

Black and Blue

Med. Ballad

A

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

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

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

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

B

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

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

C

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

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

Second lyric

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

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

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

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

Black Coffee

Slow Bluesy Ballad

Words and music by
Paul Francis Webster and Sonny Burke

A $B\flat 7(\#9)$ $B 7(\#9)$ $\%$

I'm feel - in' might - y lone - some, have - n't slept a wink, I

$B\flat 7(\#9)$ $B 7(\#9)$ $B\flat 7(\#9)$ E^{13} $E\flat 7$

walk the floor and watch the door and in be - tween I drink black cof - fee, —

$E\flat 7$ $B\flat 7(\#9)$ $B 7(\#9)$ $B\flat 7(\#9)$ $G 7(\#9)$

Love's a hand - me - down broom. I'll

$C M I^7$ F^9_{SUS} $B\flat 7(\#9)$ $B 7(\#9)$ $\%$

nev - er know a Sun - day in this week - day room. I'm

B $B\flat 7(\#9)$ $B 7(\#9)$ $B\flat 7(\#9)$ $B 7(\#9)$

talk - in' to the shad - ows, One o' - clock to four, And

$B\flat 7(\#9)$ $B 7(\#9)$ $B\flat 7(\#9)$ E^{13} $E\flat 7$

Lord, how slow the mo - ments go when all I do is pour black cof - fee, —

$E\flat 7$ $B\flat 7(\#9)$ $B 7(\#9)$ $B\flat 7(\#9)$ $G 7(\#9)$

Since the blues caught my eye. I'm

$C M I^7$ F^9_{SUS} $B\flat 7(\#9)$ $B 7(\#9)$ $B\flat 7(\#9)$ $E^9(\#11)$

hang - in' out on Mon - day my Sun - day dreams to dry. Now a

C $E^b_{MI}7$ A^b9 B^b_{MI} $C_{MI}7(b5)$ $F^{7(b9)(\#5)}$

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

$B^b_{MA}7$ $C^{\#}_{MI}7$ $F^{\#7}$ $B_{MA}7$ $G^{\#}_{MI}7$

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

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

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

D $B^b7(\#9)$ $B7(\#9)$

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

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

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

$B^b_{MA}7$ $C_{MI}7$ $D_{MI}7$ $G^{7(b9)(\#5)}$ $C_{MI}7$

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

F^9_{SUS} $B^b7(\#9)$ $B7(\#9)$ $B^b7(\#9)$ $(B7(\#9))$

to may - be come a - round. —

Blues For Alice

Charlie Parker

Med. Swing (Intro)

(pn. w/ drums)

D F B^b E^b7^(b5) (alto & muted trp.)

A

D⁶ C[#]m⁷ F[#]7 B^m7 (E⁷) A^m7 D⁷(#5)

G⁶ G^m7 C⁷ D⁶ F^m7 B^b7

E^m7 A⁷ F[#]m⁷ B^m7 E^m7 A⁷

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

D^{6/9} *decresc.*

optional Coda

F[#]m⁷ B^m7 E^m7 A⁷ D⁹MA⁹

Blues for Yna Yna

Gerald Wilson

Med. Jazz Waltz

$\text{♩} = 111$ (Intro)

(organ fills)

(brass bkgr.- top note of chord)

EMI EMI(MA7) EMI⁷ EMI(MA7) EMI(MA7)

1. 2. (trps. & saxes)

(etc.)

A

EMI EMI(MA7) EMI⁷ EMI⁶

(bkgr. brass)

EMI EMI(MA7) EMI⁷ EMI⁶

A⁷⁽⁺⁹⁾

A⁷⁽⁺⁹⁾

EMI EMI(MA7) EMI⁷ EMI⁶

Musical notation for the first system. The top staff shows a saxophone line with slurs and triplets. The bottom staff shows chords **B^{7(#9)}** and **A^{7(#9)}**.

Musical notation for the second system. The top staff shows a saxophone line with slurs and triplets. The bottom staff shows chords **E_{MI}**, **E_{MI}^(MA7)**, **E_{MI}⁷**, and **E_{MI}⁶**.

B

Musical notation for the third system, labeled **B**. The top staff shows a saxophone line with a tremolo effect and slurs. The bottom staff shows chords **E_{MI}**, **E_{MI}^(MA7)**, **E_{MI}⁷**, and **E_{MI}⁶**.

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

Musical notation for the fourth system. The top staff shows a saxophone line with a tremolo effect and slurs. The bottom staff shows chords **E_{MI}**, **E_{MI}^(MA7)**, **E_{MI}⁷**, and **E_{MI}⁶**.

Vamp & fade

Body and Soul

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

Medium Ballad

A

My heart is sad and lone - ly, For you I sigh, for

you, dear, on - ly, Why have - n't you seen it?

I'm all for you, bod - y and soul. I spend my days in long - ing

and won - d'ring why it's me you're wrong - ing, I tell you I

mean it, I'm all for you, bod - y and soul.

B

I can't be - lieve it, It's hard to con - ceive it, that

you'd turn a - way ro - mance. Are you pre - tend - ing? It

looks like the end - ing un - less I could have one more chance to prove, dear,

C

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

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

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

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

Bolivia

Cedar Walton

Med.-Up Swing (Intro)

♩ = 222 (E7)

1., 2., 3.

4.

(alto w/ pn.) D^bMA^7

A CMA^7 (G^{13}_{SUS}) $F\#^{13}_{SUS}$ $F\#^{13}$ BMA^7 $F^{13(b9)}$

(Latin) E^7MA^7 $D\#^7(\#9)(\#5)$ $G\#MI^7$ $A^7MA^9(\#11)$

$G\#MI^7$ $G\#MI^7$ $F\#$ $FMI^7(b5)$ (Swing) E^7MI^7 A^7

DMA^7 $G\#^{13(b9)}$ GMA^9 $F\#^7(alt.)$ (on repeat) break

B E^7 (alto fills) 15 (alto w/ pn.) D^bMA^7

1st x: no comping

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

E^7 (On cue) D^bMA^7 fill CMA^7

alto fills Vamp till cue

The Boy Next Door

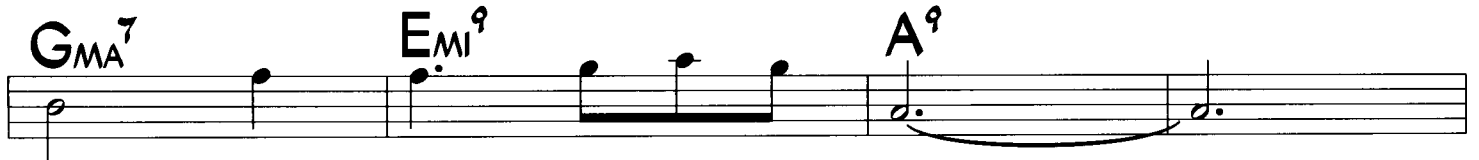
Hugh Martin

Ralph Blane

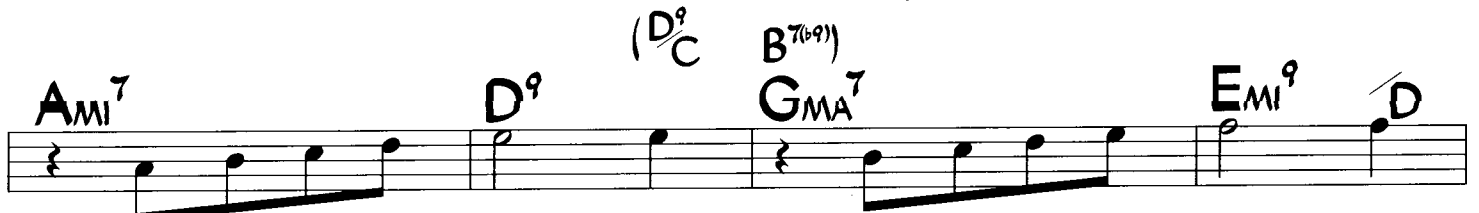
Med. Jazz Waltz



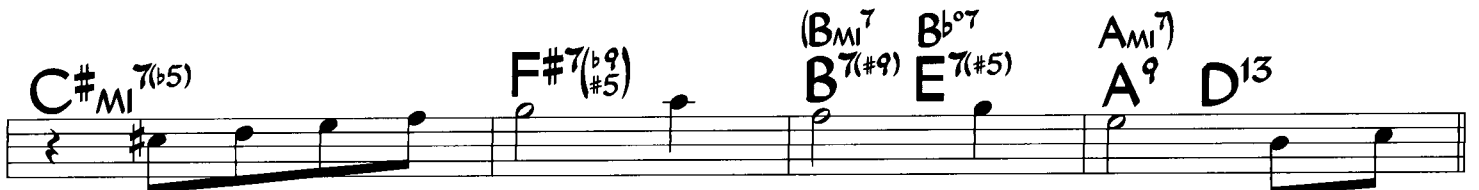
How can I ignore the boy next door? I



love him more than I can say.



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



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



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



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



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



boy next door.

Bye Bye Blackbird

Lyric: Mort Dixon
 Music: Ray Henderson
 (As played by Miles Davis)

Med. Swing (Intro)

♩ = 122

EM⁹ F^{MI}⁹ F^{#MI}⁹ G^{MI}⁹

G^{MI}⁹ F^{#MI}⁹ F^{MI}⁹ E^{MI}⁹ E^{MI}⁹ A⁹_{SUS} A¹³_{SUS} A^{13(b9)}

A D^{MA}⁷ (E^{MI}⁷ A⁷) D^{MA}⁷ (E^{MI}⁷ D^{MA}⁷ A⁷) A⁹_{SUS}

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

D^{MA}⁷ F^{#MI}⁷ B^{7(b9)} E^{MI}⁷ B^{7(b9)}

Bye, bye, black - bird.

E^{MI}⁷ (B^{7(#5)}) E^{MI}⁷ A⁷

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

E^{MI}⁷ A¹³_{SUS} A^{13(b9)} D⁶ E^{MI}⁷ A¹³_{SUS} A^{7(b9)}

Bye bye, black - bird,

B (D⁹ F^{#MI}^{7(b5)}) C^{#9} C⁹ B^{7(b9)}

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

E^{MI}⁷ (B^{b9}) E^{MI}^{7(b5)} A¹³_{SUS} A^{7(b9)}

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

C D_{MA}^7 E_{MI}^7 A^7 D_{MA}^7 $F\#_{MI}^{7(b5)}$ $B^{7(b9)}$ Coda

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

E_{MI}^7 A^9_{SUS} $A^{7(b9)}$ D_{MA}^7 solo break $(E_{MI}^7 A^7)$

black - bird, _____ bye bye.

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

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

(sample trp. line)

$A^{13(b9)}$ (MA^7) (MA^7) (MA^7) (MA^7)
 A_{MI}^9 $G\#_{MI}^9$ G_{MI}^9 $F\#_{MI}^9$ F_{MI}^9

(top note of pn. voicing)

E_{MI}^9 E^b_{bass} D_{MA}^9

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

Café

Egberto Gismonti

Med.
Bossa
♩ = 100

(Intro)

GMA⁷
B

(gtr. comps, light fills)

BMI⁹

(4x's)

Intro guitar accompaniment staff with a treble clef, key signature of two sharps (F# and C#), and a common time signature (C). The staff contains a series of rhythmic slashes representing guitar accompaniment. Above the staff, the chords GMA⁷ B and BMI⁹ are indicated. The section is marked as a 4-measure repeat.

Section A first staff, starting with a square box labeled 'A'. The staff contains a melodic line with eighth notes. Above the staff, the chords GMA⁷ B and BMI⁹ are indicated. A 'S' is written to the left of the staff.

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

Section A second staff, continuing the melodic line. Above the staff, the chords GMA⁷ B and C#MI¹¹ are indicated.

Section A third staff, continuing the melodic line. Above the staff, the chords A⁹ SUS, F# A, F# D, and F# G are indicated. The section concludes with a first ending box containing the chord GMA⁷ B.

Section B first staff, starting with a square box labeled 'B'. The staff contains a melodic line with eighth notes. Above the staff, the chord BMI⁹ is indicated. A '2.' is written above the staff, and '(sop.)' is written below it.

Section B second staff, continuing the melodic line. Above the staff, the chords EMI⁹ and C#MI¹¹ are indicated.

Section B third staff, continuing the melodic line. Above the staff, the chords F# C, F# G, B^b B, (B/C) B^(add b9), and F#MA⁷ F#MI⁷ are indicated.

Section C first staff, starting with a square box labeled 'C'. The staff contains a melodic line with eighth notes. Above the staff, the chords BMA⁷, C#(add 9) E#, BMI⁹, and A#MI⁹ are indicated. '(sop.)' is written below the staff.

Section C second staff, continuing the melodic line. Above the staff, the chords F#MI⁷, B⁷, FMI^{7(b5)}, and EbMA⁷ B^(omit 3) are indicated.

EMI⁷ DMA^{7(omit 3)} B^b D[#]MI⁷ C[#]MA^{7(omit 3)} A C[#]MI⁷

D BMA^{7(omit 3)} G DMA^{7(omit 3)} B^b FMA^{7(omit 3)} D^b G[#]MA^{7(omit 3)} E G[#]MA^{7(omit 3)} E E^{7(#9)}(omit 5)

E EMA^{7(omit 5)} E^{7(omit 5)} EMA^{7(omit 5)} A E^{7(omit 5)} A (instr. fills) GMA⁷⁽⁺⁵⁾ A GMA⁷ A

Chord in parentheses is optional.

On cue, D.S.

Solo on **A** (take 2nd ending)

B (bass line optional)

C

D

E

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

(Vamp till cue)

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

Capim

Djavan

(As sung by Manhattan Transfer)

Med.-Slow Samba

$\text{♩} = 85$ (Intro)

Chord progression for the Intro:

CMA^7 $E^b_{(add 9)}$ G FMA^7 G D^b G

(top note of synth. voicing)

(tenor fills)

CMA^7 $C^{\circ 7}_{(add MA 7)}$ DMI^7 D^b G (4x's)

A

(voice)

Chord progression for Section A:

CMA^7 $C^{\circ 7}_{(add MA 7)}$ DMI^7

G^7 CMA^7 $C^{\circ 7}_{(add MA 7)}$

DMI^7 G^7 CMA^7

$C^{\circ 7}_{(add MA 7)}$ DMI^7 G^7

CMA^7 $C^{\circ 7}_{(add MA 7)}$ DMI^7 G^7

B

Chord progression for Section B:

CMA^7 $C^{\circ 7}_{(add MA 7)}$ DMI^7 G^7

$B^b 9_{(\#11)}$ A^9_{SUS} A^9 DMA^7 G^7

CMA^7 DMI^7 EMI^7 (AMI^7) $F^{\#}MI^7_{(11)}$ F^{13}

E¹³_{SUS} F_{bass} F_{#bass} GMI⁹

C¹³ F_{#MI}^{7(b5)} B^{7(#9)}

E¹³ E^{9(#5)} A¹³_{SUS} D^{MA7} G⁷

(tenor fills) C^{MA7} C^{o7(add MA7)} D^{MI7} (G¹³) D_b/G (4x's)

C^{MA7}/G E_b(add 9)/G F^{MA7}/G D_b/G

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

(tenor fills) C^{MA7} C^{o7(add MA7)} D^{MI7} (G¹³) D_b/G

Vamp, fill & fade

cccd MUSIC DEPT.

Fast Samba

Casa Forte

Edu Lobo

A C_{MA}^9 $B_{MI}^{6/9}$

C_{MA}^9 B_{MA}^9

A^{13}_{SUS} $G\#^{13}_{SUS}$

1. A^{13}_{SUS} $G\#^{13}_{SUS}$

2. A^{13}_{SUS} C_{MA}^7

B B_{MI} $F\#^{7(\#5)}$ $A\#$ D/A $G\#_{MI}^7(\text{omit } 11)$

G^7 E_{MI}/G

E_{SUS}/B D_{SUS}/B E_{SUS}/B D_{SUS}/B

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

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

D (Solos) B_{MI}

indef.

After solos, D.C. al Coda

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

dr. fill ----- B_{MI}

alternate changes at **B** :

B $B_{MI}^{(add 9)}$ $A^{(add 9)}$ $C\#$ $G^{(add 9)}$ D $F\#_{MI}^{(add 9)}$ E $E_{MI}^{(add 9)}$ $F\#$

$E_{MI}^{(add 9)}$ $F\#$ $B_{MI}7$ E/B $B_{MI}7$ E/B 2

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

C $B_{MI}^{(add 9)}$ $A^{(add 9)}$ B $G^{(add 9)}$ B $F\#_{MI}^{(add 9)}$ B 4

May also solo on Esus (indef.).

Central Park West

John Coltrane

Med. Ballad

♩ = 72

A

(sop.)

B

sample fill

(Solos)

C

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

Handwritten musical notation for a drum solo. The notation is on two staves. The first staff begins with a circled cross symbol and a key signature of one flat. The first measure is labeled $A^b MA^7$ and contains a "sample fill" with a triplet of eighth notes. The second measure is labeled $B^b MI A^b$ (etc.) and contains a triplet of eighth notes. The third measure is labeled $A^b MA^7$ and contains a triplet of eighth notes. The fourth measure is labeled $B^b MI A^b$ and contains a triplet of eighth notes. The fifth measure is labeled $A^b MA^7$ and contains a triplet of eighth notes. The second staff starts with a key signature of one flat. The first measure is labeled $A^b MA^7$ and contains a triplet of eighth notes. The second measure is labeled $B^b MI A^b$ and contains a triplet of eighth notes. The third measure is labeled $A^b MA^7$ and contains a triplet of eighth notes. The fourth measure is labeled $B^b MI A^b$ and contains a triplet of eighth notes. The fifth measure is labeled $A^b MA^7$ and contains a triplet of eighth notes. The sixth measure is labeled $A^b MA^7$ and contains a triplet of eighth notes.

Melody is rather freely interpreted.

Charmed Circle

Cedar Walton

Med. Samba (Intro)

$\text{♩} = 120$ (C# pedal)

A $D_{MA}^{7(b5)}$ $C\#^7_{SUS}$ $C\#^7$

(pr. w/ horns)

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

$F\#^{13(\#11)}$ $G^{13(\#11)}$ $E^{13(\#11)}$ $C\#^{13(\#11)}$ D^{13}_{SUS}

B $G_{MA}^{7(b5)}$ $F\#^7_{SUS}$ $F\#^7$

$F\#^{13(\#11)}$ $G^{13(\#11)}$ $E^{13(\#11)}$ $C\#^{13(\#11)}$ D^{13}_{SUS}

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

C $D_{MA}^{7(b5)}$ $C\#7_{SUS}$ $C\#7$

(pn.)

$D_{MA}^{7(b5)}$ $C\#7_{SUS}$ $C\#7$

D (C# pedal)

(piano w/ horns)

(C# pedal)

1. 2. [C#] (fine)

E A^{13} $G^{13(+11)}$

(pn. w/ bs.)

A^{13} $G^{13(+11)}$

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

$G^{13(+11)}$

A^{13} $G^{13(+11)}$

(horns)

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

Cherokee

Ray Noble

Fast Swing

A G⁶ G⁷ C^{MA7}

C^{MA7} F⁹ G⁶ (B^{mi7} E⁷)

A⁹ 1. A^{mi7} E^{7(b9)} A^{mi7} D^{7(#5)}

2. A^{mi7} D⁷ G⁶

B B^{bmi7} E^{b7} A^{bMA7} A^{bmi7} D^{b7}

G^{bMA7} F^{#mi7} B⁷ E^{MA7}

E^{mi7} A⁷ A^{mi7} D^{7(#5)}

C G⁶ G⁷ C^{MA7}

C^{MA7} F⁹ G⁶ (B^{mi7} E⁷)

A⁹ A^{mi7} D⁷ G⁶ (A^{mi7} D⁷)

solo break

A^{mi7} break G⁶ G^{13(#11)}

(bass walks) (trp.) (ten.)

Chords in parentheses are optional

A Child Is Born

Thad Jones

Waltz Ballad

A

Chord progressions for section A:

- Measure 1: GMA^7
- Measure 2: CMi^6/G
- Measure 3: GMA^7
- Measure 4: CMi^6/G
- Measure 5: GMA^7
- Measure 6: CMi^6/G
- Measure 7: GMA^7
- Measure 8: CMi^6/G
- Measure 9: GMA^7
- Measure 10: CMi^6/G
- Measure 11: G
- Measure 12: $F\#Mi^7(b5)$
- Measure 13: $B^7(\#9)$
- Measure 14: EMI
- Measure 15: $B^7(b9)$
- Measure 16: EMI
- Measure 17: $B^7(b9)$
- Measure 18: EMI^7
- Measure 19: A^7
- Measure 20: CMi^7/D
- Measure 21: D^7

B

Chord progressions for section B:

- Measure 22: GMA^7
- Measure 23: CMi^6/G
- Measure 24: GMA^7
- Measure 25: CMi^6/G
- Measure 26: GMA^7
- Measure 27: $B^7(\#9)$
- Measure 28: CMi^9
- Measure 29: F^9
- Measure 30: $AMi^7(b5)$ (E^b)
- Measure 31: GMA^7/D
- Measure 32: CMi^6/E^b
- Measure 33: EMI^7
- Measure 34: A^7
- Measure 35: CMi^7/D
- Measure 36: D^7
- Measure 37: GMA^7
- Measure 38: CMi^6/G

optional: 2 extra bars

Chord progressions for the final section:

- Measure 39: GMA^7
- Measure 40: CMi^6/G
- Measure 41: GMA^7
- Measure 42: CMi^6/G
- Measure 43: GMA^7

Choices

Med. Straight 8th's

Mike Stern

(As played by Michael Brecker)

$\text{♩} = 89$

NC.

S. **A** **G#**
A A

(tenor & gtr., 8va b.)

E_{MA}^{7(#5)}
A

G_{MI}⁷ **G#**_{MI}⁷

(**G#**_{MI}⁷)

F#_{MI}^{7(b5)} **G**/**F** **D#**_{SUS}⁷

C#_{SUS}⁷ **C**_{MI}^(MA7)

B^{7(#9)} 1. **B**^{7(#9)} 2.

B **E**_{MI}⁷ **G**/**Eb** **D**/**Bb** **E**/**C**

E/**C** **D**_{MA}⁷ **D#**_{MI}⁷ **G#**_{MI}⁷

A_{MA} 7(#11)

The first musical staff contains four measures. The first measure has a whole note G2 with a slur over it and a fermata above. The second measure has a whole note G2 with a slur over it and a fermata above. The third measure has a whole note G2 with a slur over it and a fermata above. The fourth measure has a whole note G2 with a slur over it and a fermata above.

A_{MA} 7(#11)

The second musical staff contains four measures. The first measure has a whole note G2 with a slur over it and a fermata above. The second measure has a whole note G2 with a slur over it and a fermata above. The third measure has a whole note G2 with a slur over it and a fermata above. The fourth measure has a whole note G2 with a slur over it and a fermata above.

(fine)

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

Chromazone

Mike Stern

Med. Funk

$J = 120$

A NC. (GMI⁷)

(gtr. & ten.) NC. (GMI⁷)

1. 2.

B NC. (GMI⁷)

NC. (GMI⁷)

1. 2.

C B^bMI⁷

1. B^bMI⁷ 2. B^bMI⁷

D GMI⁷

GMI⁷ C⁷ F⁷ E⁷

E^b7 D⁷ C^{#7}(#5)

2) 4) 4) 2) 4)

E F[#]MI

E⁹ sus^A F E¹³

B^b E^b D⁷ C^{#7}(#5) F[#]MI

F[#]MI E⁹ sus^A F F[#]MI⁷ G⁷ G^{#7} A⁷

3

F D⁷ E^{b7} E^{7(#5)} F⁷ D⁷ E^{b7} E^{7(#5)} F⁷ D⁷ E^{b7} E^{7(#5)} F^{MA7}

G^{bMA7} G^{7(#5)} C^{Ab} D⁷ E^{b7} E^{7(#5)} F⁷ D⁷ E^{b7} E^{7(#5)} F⁷

D⁷ E^{b7} E^{7(#5)} F^{MA7} G^{bMA7} G^{7(#5)} A^{b7(#5)} A^{7(#9)} B^{b9}

A^{7(#9)} 8va B^{b9} A^{7(#9)}

B^{b9} A^{7(#9)} F^{Mi7} E^{7(#9)} E^{b13} D^{7(#9)} C^{#Mi7}

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

G (Tenor solo) C^{#Mi7} E^{Mi7} 1. E^{Mi7} 2. E^{Mi7} E^{b7}

(end solo) (gtr. & ten.)

H D⁷ E^{b7} E^{7(#5)} F⁷ D⁷ E^{b7} E^{7(#5)} F⁷ D⁷ E^{b7} E^{7(#5)} F^{MA7}

G^{bMA7} G^{7(#5)} C^{Ab} D⁷ E^{b7} E^{7(#5)} F⁷ D⁷ E^{b7} E^{7(#5)} F⁷

D⁷ E^{b7} E^{7(#5)} F^{MA7} G^{bMA7} G^{7(#5)} A^{b7}

I (Guitar solo) G^{Mi7} B^{bMi7} 1. B^{bMi7} 2. B^{bMi7} E^{b7}

(end solo)

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

C^{#7(#9)} G^{Mi7}

Vamp. solo & fade

Clockwise

Cedar Walton

Med. Jazz Waltz

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

(Ending)

At letter B, Dma7 may be played as D13.
Melody is freely interpreted.

Sample embellishment of melody at **A**

etc.

Med. Rock/Gospel

Cold Duck Time

Eddie Harris

♩ = 150

(Intro)

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

(2nd x)
(alto & trp.)

D⁷ G⁷ D⁷ G⁷

A

D⁷ G⁷ D⁷ G⁷

(on repeat)

D⁷ G⁷ D⁷ G⁷ B^bMA⁷

B^bMA⁷ CMA⁹ D⁷ (piano fill/solo break)

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

B^bMA⁷ CMA⁹ D⁷ pn. fill B^bMA⁷

B^bMA⁷ CMA⁹ D⁷ pn. fill B^bMA⁷ D⁷

f

Breaks continue for solos.

Criss Cross

Med. Salsa (Intro)

Ray Obiedo

♩ = 126

(2nd x)

Intro: $B_{MI}^{7(11)}$ A $G^{6/9}$ A (gtr.)

A B_{MI} A^7 G^7 A^7 (2nd x)

B B_{MI} A^7 G^7 A^7 B_{MI} $F^{\#}_{SUS}$ $F^{\#}$ (flute)

C E_{MI}^7 $F^{\#}_{MI}^7$ E_{MI}^7 $F^{\#}_{MI}^7$ E_{MI}^7 $F^{\#}_{MI}^7$ G_{MA}^7 A^7_{SUS} $F^{\#7}_{A^{\#}}$ A^7_{SUS} A^b_{13}

D G_{MA}^7 $F^{\#7}_{(\#5)}$ $E^b_{MA}^7$ F D_{MA}^7 E $E^b_{7(\#5)}$

D^{6/9} **CMA⁷**

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

(fine) (gtr.)

E **B_{MI}** **A⁷** **G⁷**

G⁷ **A⁷** **F#7(b9)** **B_{MI}**

(1st & 2nd in solo pn.) **B_{MI}** **A** **G** **A** **F#_{MI} (#9)** **F#⁷** **B_{MI}**

(pn.)

G **B_{MI}** **A⁷** **G⁷** **A⁷** **F#⁷**

(Solos) (flute)

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

C#7(#9) **F#7(#5)** **B_{MI}^{6/9}** **A**

(brass)

B_{MI} **A** **B_{MI}** **A** **B_{MI}** **A**

(Percussion solo) (On cue)

(Vamp till cue) (brass)

B_{MI} **A** **B_{MI}** **A** **NC.** (gliss.)

(pn.)

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

Day By Day

Words and music by

Sammy Cahn, Axel Stordahl, Paul Weston

Medium Swing*

A $F\#MI^9$ (B^9) $F\#MI^7 B^7$

Day by day _____ I'm fall - ing more in love with you, and

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

day by day _____ my love seems to grow. _____ There

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

is - n't an - y end to my de - vo - tion, _____ It's

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

deep - er, dear, by far, than an - y o - cean. _____ I find that

B $F\#MI^9$ (B^9) $F\#MI^7 B^7$

day by day _____ you're mak - ing all my dreams come true, So

E_{MA}^7 A^9 $G\#MI^7(b5)$ $C\#^7$

come what may _____ I want you to know _____ I'm

$F\#MI^7$ A_{MI}^7 D^7 E_{MA}^7 $D^9(\#11)$ $C\#^7$

yours a - lone, and I'm in love to stay, As

$F\#MI^7$ B^7 E_{MA}^7 $(G\#MI^7 C\#^7)$

we go through the years day by day.

* also played as a samba

Med. Swing
(w/ triplet undercurrent)

Dear Lord

John Coltrane

♩ = 96

(in 2)

A BMA⁷

B BMA⁷

B_MA⁷
E_MA⁷
E_MA⁷
D[#]M_I⁷ **E_MA⁷**
C[#]M_I⁷ **D[#]M_I⁷** **E_MA⁷** **F[#]9_{SUS}**
G_MA⁷ **B_MA⁷** **F[#]9_{SUS}**
 (tenor fill) Solo on form (AB);
 After solos, D.C. al Coda
F[#]9_{SUS} **F[#]7** **G_MA⁷** (Freely)
 (rit.)
B_MA⁷
 (sample tenor fill)

Tenor line is transcribed exactly as played.

Melody at B after solos is radically different (highly interpreted).

Form on record is AB (melody) A (piano solo) B (melody) Coda.

Med. Straight 8th's/Latin

Dee Song

Enrico Pieranunzi

♩ = 170

A

Musical notation for section A, featuring a melody line and a bass line with various chords and triplets.

Chords: $B_{MI}^{7(b5)}$, $E^7_{SUS}(b9)$, $E^{7(b9)}$, A_{MA}^7 , F_{MI}^7 , B^{b13} , B^{bMI}^7 , E^{b7} , $F^{\#MI}^7$, B^7 , $G^{\#MI}^7$, $C^{\#MI}^7$, B^{bMI}^7 , E^{b7} , D_{MI}^7 , G^7 , $F^{\#MI}^7$, B^7 , \emptyset , B_{MI}^7 , E^7 .

B

(Solos)

Musical notation for section B, consisting of five staves of chords with diagonal lines indicating a solo section.

Chords: $B_{MI}^{7(b5)}$, E^7 , A_{MA}^7 , G_{MI}^7 , C^7 , F_{MI}^7 , B^{b9} , B^{bMI}^7 , E^{b9} , $F^{\#MI}^7$, B^9 , $G^{\#MI}^7$, $C^{\#MI}^7$, B_{MI}^7 , B^{bMI}^7 , E^{b7} , G_{MI}^7 , C^7 , $F^{\#MI}^7$, B^7 , B_{MI}^7 , E^7 .

After solos, D.C. al Coda

(Freely)

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

E_{b7} $A_{MI}^{7(b5)}$ D^7 A_{bMI}^{11}

(rit.)

Delgado

Eddie Gomez

Med. Bossa (Intro)

♩ = 99

(synth.)

Chords: A_{MA}^9 , $G\#7(\#9)(\#5)$, G^{13}_{SUS} , $G\#7(\#9)(\#5)$ (1), $G\#7(\#9)(\#5)$ (2)

A

(tenor)

Chords: $C\#_{MI}(MA7)$, $G\#_{B\#}$, $F\#_{MI}(MA7)$, E/F , $F\#7(b9)$, $F\#7_{SUS}(b9)$, A^{b+}/G , E/G , $B^{b+}/G\#$, $D/G\#$, $F\#_{MI}$, $G\#$, $G\#7(b9)$, $C\#(add9)$, $C\#_{MA}7(\#5)$, B_{MI} , $C\#$, $C\#7(b9)$, $D/F\#$, $C\#_{E\#}$, D/E , $E^{7(b9)}$, $A_{MA}7$, A , $C\#$, $F\#_{MI}(MA7)$, $F\#_{MI}7$, F/G , G^7 , $G^7(\#5)$, $C_{MA}7$, $(G\#7(\#9)(\#5))$, $C_{MA}7$, $G\#7(\#9)(\#5)$

B

S

Chords: $C\#_{MI}(MA7)$, $G\#_{B\#}$, $F\#_{MI}(MA7)$, E/F , $F\#7(b9)$, $F\#7_{SUS}(b9)$, A^{b+}/G , E/G , $B^{b+}/G\#$, $D/G\#$, $F\#_{MI}$, $G\#$, $G\#7(b9)$, $C\#(add9)$, $C\#_{MA}7(\#5)$, B_{MI} , $C\#$, $C\#7(b9)$, $F\#_{MA}^9(\#11)$, F^9_{SUS} , E^{13}_{SUS} , $E^{13(b9)}$, $B^{b}_{MI}(MA7)$, $B^{b}_{MI}7$, $F\#7_{SUS}(b9)$, $F\#7(b9)$, $B_{MI}(MA7)$, $B_{MI}7$, D/E , $E^{13(b9)}$, A_{MA}^9 , $D_{MI}^6/9$, A , A_{MA}^9 , $G\#7(\#9)(\#5)$

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

C

(synth., behind fills)

Chords: A_{MA}^9 , $G\#7(\#9)(\#5)$, G^{13}_{SUS} , $G\#7(\#9)(\#5)$

Vamp, trade 4-bar fills, & fade

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

Detour Ahead

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

Med. Ballad

A A^{MA}7 D^{#13} G^{#7(#9)} D^{MA}7 C^{#MI}7 F^{#MI} B⁷ B^{MI}7 E⁷

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

E^{MI}7 A⁷ D^{MA}7 G¹³ A^{MA}7 F^{#MI}7 F¹³ B^{MI}7 E⁷

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

A^{MA}7 D^{#13} G^{#7(#9)} D^{MA}7 C^{#MI}7 F^{#MI} B⁷ B^{MI}7 E⁷

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

E^{MI}7 A⁷ D^{MA}7 G¹³ A^{MA}7 F^{#MI}7 (E^{MI}7) D^{#MI}7 G^{#7}

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

B C^{#MI} G^{#7(alt.)} C^{#MA}7 D^{#MI}7 G^{#7}

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

C^{#MI} G^{#7(alt.)} C^{#MA}7 B^{b13}

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

C A^{MA}7 D^{#13} G^{#7(#9)} D^{MA}7 C^{#MI}7 F^{#MI}

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

B⁷ B^{MI}7 E⁷ E^{MI}7 A⁷ D^{MA}7 G¹³

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

A^{MA}7 C^{#7(#9)} F^{#MI}7 C⁹ B⁷ E⁷_{SUS} E⁷ A^{MA}7 (E^{7(#5)})

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

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

Devil May Care

T. P. Kirk
Bob Dorough

Med. Swing

A

No cares for me, I'm hap - py as I can be, I've learned to

love and to live, Dev - il may care.

No blues or woes, What - ev - er comes lat - er goes, That's how I

take and I give, Dev - il may care. When the

B

day is through I suf - fer no re - grets, I know that

he who frets los - es the night. For

on - ly a fool dreams he can hold back the dawn, He who is

wise nev - er tries to re - vise what's past and gone.

C EMI C#MI 7(b5) F#7(b9) B7(b9) EMI C#MI 7(b5) F#7(b9) B7(b9)

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

EMI D C#MI 7(b5) C13(#11)

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

F#MI 7(b5) B7(b9) EMI (C#MI 7(b5) F#7(b9) B7(b9))

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

Django

John Lewis

(As played by the MJQ)

Slow 4 (Straight 1/8's)

A $\text{♩} = 76$

(pn. w/ vibes)

Chords: D_{MI} , G_{MI} , $A^{7(b9)}$, D_{MI} , $D^{7(b9)}$, G_{MI} , $C^{7(b9)}$, F , B^b , B^b_{MA7} , $E_{MI}^{7(b5)}$, E^7 , D , $A/C^\#$, A , $D_{MI}^{9(MA7)}$, D_{MI} , D_{MI}^7/G , G_{MI} , A^+ , A^7 , G^{o7}/D , D_{MI} , $D_{MI}^{9(MA7)}$, D_{MI} , D_{MI}^7/G , G_{MI} , A^+ , A^7 , G^{o7}/D , D_{MI}

rit. fine

Med. Swing $\text{♩} = 110$ (Solos)

B

Chords: D_{MI} , $B_{MI}^{7(b5)}$, E^7 , A^7 , $D^{7(b9)}$, G_{MI}^7 , C^7 , F^7

1. B^b7 , E^7 , A^7 2. B^b7 , A^7 , D_{MI}^6

C

(D pedal)

Chords: $D^{7(b9)}$, G_{MI}^6/D , $D^{7(b9)}$, G_{MI}^6/D , $D^{7(b9)}$, G_{MI}^6/D , D^7 , G^{o7}/D , $D^{7(b9)}$

D G_{MI} $E_{MI}^{7(b5)}$ A^7 D^7 G^7 C_{MI}^7 F^7 B^b7

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

(Double Time (♩ = ♩))

E $D_{MI}^{9(MA7)}$ D_{MI} D_{MI}^7 G_{MI} A^+ A^7 G^{o7} D_{MI}

to **B** for next solo.

Melody at A is top note.

Doce Presença

Ivan Lins

Med. Pop Ballad

♩ = 62 (Intro)

Introductory musical staff with chords: $E^b M I^7$, $G^b M A^7$, A^b , $A^b 9$, $D^b M A^7$, $B^b M I^7$. Includes a repeat sign and "(etc.)".

Section A: $E^b M I^9$, $G^b M A^7$, A^b , $A^b 9$, $D^b M A^9$, $B^b M I^7$. Includes "(vocal)".

Section 1: $E^b M I^9$, $G^b M A^7$, A^b , $A^b 9$, $D^b M A^9$, $C M 11$, $F 7^{(b9)}$, $B^b M I^9$, $E^b 13$, $E^b 13^{(b5)}$. Includes triplets.

Section 2: $B^b M I^9$, F , $B^b M I^9$, $E^b 13$, $E^b 13^{(b5)}$, $G^b M A^7$, $F M I^7$, $E^b M I^7$, $A^b 9$, $D^b M A^7$, $B^b 7^{(b9)}$. Includes "(MA7)".

Section B: $F^{\#} M I^9$, $B 7$, $E 13$, $E 13$, $A M A^7$, $G^{\#} M I^7$, $C^{\#} 7^{(b9)}$. Includes "(11)".

Section 3: $F^{\#} M I$, $F^{\#} M I$, $F^{\#} M I$, $E^b M I^7^{(b5)}$, $A M I^6$, $A^b 7^{(b9)}$, $D^b M A^7$, $F 7^{(b5)}$, $B^b M I^7$. Includes "(MA7)".

Section 4: $F M I^7^{(b5)}$, $B^b 9$, $B^b 13^{(b9)}$, $B^b 7^{(b9)}$. Includes "(9)".

Section C: $E^b M I^9$, $G^b M A^7$, A^b , $A^b 9$, $D^b M A^9$, D^b , $B^b 7^{(b9)}$.

$E^b_{MI}{}^9$ $G^b_{MA}{}^7$ $A^b{}^9$ $D^b_{MA}{}^9$ $C_{MI}{}^{11}$ $F^7(\#5)$ $B^b_{MI}{}^9$ F $B^b_{MI}{}^9$ E^b_{13SUS} $E^b_{13(b5)}$

$B^b_{MI}{}^9$ F $B^b_{MI}{}^9$ E^b_{13SUS} $E^b_{13(b5)}$ $G^b_{MA}{}^7$ $F_{MI}{}^7$ $E^b_{MI}{}^7$ A^b_{SUS} $D^b_{MA}{}^7$ D^b_{13SUS} $D^b_{13(b5)}$

(Guitar solo)
D G^b A^b G^b $D^b(\text{add } 9)$ F $B^b_{MI}{}^{11}$ $D^b{}^9$ $G^b_{MA}{}^7$ B^9 $D^b_{MA}{}^9$ D^b_{13SUS} $D^b_{13(b5)}$

(brass)

2. $D^b_{MA}{}^9$ $A^b(\text{add } 9)$ D^b $B^b{}^7(\#11)$

(end solo)

D.S. al Coda

$D^b_{MA}{}^7$ D^b_{13SUS} $D^b_{13(b5)}$ $G^b_{MA}{}^7$ $F_{MI}{}^7$ $E^b_{MI}{}^7$ A^b_{SUS} $D^b_{MA}{}^7$ $G^b_{MA}{}^7$ $B_{MA}{}^7$ $E_{MA}{}^7$

poco rit.

$A_{MA}{}^7$ $D_{MA}{}^7$ $D^b_{MA}{}^{13(\#11)}$

Dogs in the Wine Shop

Don Grolnick

(As played by Michael Brecker)

Med. Latin/Straight 1/8's

J = 202

A

Chords: $F\#7^{(b9)}$, $F\#7^{(b9)}$ SUS, E , $E7^{(\#9)}$, D , $A7^{(alt.)}$, $C\#$

(synth.) $C\#9$ SUS, $C\#MI^9$, $G\#SUS^{(add 9)}$, $C\#MI^{11}$

(ten.) $G\#MI^{11}$, (pn.) $BMI^{(add 9)}$, $F\#7$ SUS, BMI^7

Chords: $F\#MI^9$, $E^{(add 9)}$, $F\#$, $BbMI^{11}$, CMI^{11}

(ten. & synth. fills)

$CMI^{7(11)}$

B

Chords: $CMI^{6/9}$, $G7$ SUS, C

$CMI^{7(11)}$, $D7^{(\#9)}$, C

Chords: CMI^{11} , $C7^{(alt.)}$, FMI , Gb , $DbMI$, Ab , $EbmI$, DMI^{11}

(ten. & synth. fills)

(ten. & synth. fills)

C

Chords: $DMI^{6/9}$, $A7$ SUS, D

$DMI^{7(11)}$, $E7^{(\#9)}$, D

Chords: $E7^{(\#9)}$, D , DMI^{11}

(synth.)

(ten. fills)

(synth., ten. doubles bottom voice)

(ten.)

Chords: $GMA7(b5)$, $D^{(add 9)}/F\#$, $E.MI^{11}$, $A^b.MI^{11}$, $E^b.MI^{11}$

Rhythmic markings: 4, 4, 4

(Solos) (ten. fills)

Chords: $C.MI^{11}$, $C.MI^{11}$, $C.MI^{7(11)}/G$

Chords: $A^{7(alt.)}$, $C\#MI^9$, $G\#MI^9$

Chords: $C\#MI^9$, $G\#MI^9$, $B.MI^9$, $F\#MI^9$

E

Chords: $B^b.MI^{11}$, $C.MI^{11}$, $D^{7(alt.)}/C$, $C.MI^{11}$

Chords: $C^{7(alt.)}$, $E^b/F.MI$, $G^b/D^b.MI$, $A^b/E^b.MI$

(synth. & pn.)

F

Chords: $D.MI^{11}$, $E^{7(alt.)}/D$, $D.MI^{11}$, $GMA7(b5)$, $D^{(add 9)}/F\#$, $E.MI^{11}$

Chords: $A^b.MI^{11}$, $E^b.MI^{11}$, $C.MI^{11}$, $C.MI^{7(11)}/G$

Solo on DEF; After solos, continue to G

G

Chords: $C.MI^{11}$, $F\#7(b9)_{sus}$, $F\#7(\#9)/\#5$, $E^{7(\#9)}/\#5$, $A^{7(alt.)}/C\#$

(last solo continues) ---- (synth.) D.S. al Coda

Chords: $GMA7(b5)$, $D^{(add 9)}/F\#$, $E.MI^{11}$, $A^b.MI^{11}$, $E^b.MI^{11}$, $C.MI^{11}$

(ten. fills)

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

Don't Forget the Poet

Enrico Pieranunzi

Med. Straight 8th's

(Intro)

♩ = 118

Musical notation for the Intro section, featuring a 6/4 time signature and a key signature of two flats. The melody consists of eighth notes with a dotted quarter note, and the accompaniment features a steady eighth-note pattern. Chords are EbMI¹¹, BbMI⁹, EbMI¹¹, and BbMI⁹.

Section A musical notation, starting with a square box labeled 'A'. The melody and accompaniment are shown. Chords include EbMI¹¹, BbMI⁹, EbMI⁹, FMI⁷, EbMI⁹, and BbMI⁹. A triplet of eighth notes is indicated with a '3' above the notes.

Musical notation for Section A, continuing the melody and accompaniment. Chords include Eb^(#9), D^(#9), D^(b9), GMI⁹, D^(#9), C#^{7(#9)}, C#^(b9), and F#MI⁹. Four-measure rests are indicated with a '4' below the staff.

Musical notation for Section A, continuing the melody and accompaniment. Chords include AMI, EMI, AbMI, and EbMI. Triplet and four-measure rests are indicated.

Musical notation for Section A, continuing the melody and accompaniment. Chords include FMI⁷⁽¹¹⁾, Bb^{7(#11)}, EMI^{7(b5)}, BbMA⁷, and A^{13(b9)}. Four-measure rests are indicated.

Section B musical notation, starting with a square box labeled 'B'. The melody and accompaniment are shown. Chords include DMI⁹, BbMA^{7(#11)}, EMI^{7(b5)}, Asus A, DMA⁹, and F¹³. A triplet of eighth notes is indicated with a '3' below the notes.

Musical notation for Section B, continuing the melody and accompaniment. Chords include BbMA⁷, Asus A, F#MI⁷, C#MI⁷, FMI⁷, and CMI⁷. Triplet and four-measure rests are indicated.

Musical notation for Section B, continuing the melody and accompaniment. Chords include AMI^{7(add 11)}, AbMA^{7(b5)}, EbMA⁷, G, DbMA⁷, and F. Triplet and four-measure rests are indicated.

C C_{MA}^7 E B_{MI}^9 C_{MA}^7 E B_{MI}^9 C_{MA}^7 E B_{MI}^9 C_{MA}^7 E B_{MI}^9 C_{MA}^7 E B_{MI}^9 \oplus

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

D (Solos) $D_{7(\#9)(\#5)}$ G_{MI}^{11} $C_{\#7(\#9)(\#5)}$ $F_{\#MI}^{11}$ A_{MI}^7 E_{MI}^9

$A^b_{MI}^7$ $E^b_{MI}^9$ $F_{MI}^{9(b5)}$ $B^b7(alt.)$ $E_{MI}^{9(b5)}$ $A^7(alt.)$

E D_{MI}^9 $B^b_{MA}^{7(\#11)}$ $E_{MI}^{9(b5)}$ $A^7(alt.)$ D_{MA}^9 F^{13} $B^b_{MA}^9$ $E_{MI}^7 A^7$

$F_{\#MI}^9$ $C_{\#MI}^{11}$ F_{MI}^9 C_{MI}^{11} $A_{MI}^{7(add 11)}$ $A^b_{MA}^{7(b5)}$ $E^b_{MA}^7$ G $D^b_{MA}^7$ F

F C_{MA}^7 E B_{MI}^{11} C C C C D MUSIC DEPT.

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

(play to end each solo)

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

\oplus C_{MA}^7 E B_{MI}^9 C_{MA}^7 E B_{MI}^9 C_{MA}^7 E B_{MI}^9 $E^b_{MI}^9$ (rall.)

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

The Duke

Dave Brubeck

Med. Swing

(E F#)

(in 2) **A** A^{MA7} D^{MA7} D^{#bass} C^{#MI} E F^{#MI7} G^{#7} C^{#MI7} F^{#MI7} B^{MI9} D^{MI7} G⁷

C^{MA7} B^{bMA7} A^{MI7} G^{#MI7} G^{MI7} C⁷ F^{MA7} B⁷ B^{b7} B⁷ E⁷ A^{MA7}

B D^{MA7} C^{#MI7} B⁷ A^{MA7} G^{MI7} F^{MA7} E^{7(b9)} D^{MI7}

B^{MI7} E⁷ A^{MI7} A^{MI7} D⁷ G^{MI7} F^A G^{MI7} F⁶ E^{MI7} D^{MI9} C^{9sus} B^{b13(#11)}

C A^{MA7} D^{MA7} D^{#bass} C^{#MI} E F^{#MI7} G^{#7} C^{#MI7} F^{#MI7} B^{MI9} D^{MI7} G⁷

C^{MA7} B^{bMA7} A^{MI7} G^{#MI7} G^{MI7} C⁷ F^{MA7} B⁷ E⁷ A^{MA7} Φ

D (Solos- In 4) A^{MA7} D^{9(#11)} A^{MA7} D^{#MI7} G^{#7} C^{#MI7} F^{#MI7} D^{MI7} G⁷

C^{MA7} B^{bMA7} A^{MI7} G^{#MI7} G^{MI7} C⁷ F^{MA7} B^{MI7(b5)} E⁷ B^{MI7} E⁷ A^{MA7}

E D^{MA7} C^{#MI7} B^{MI7} E A^{MA7} B^{bMA7} A^{MI7} G^{MI7} C E⁷ D^{MI7} F^{MA7}

B^{MI7} E⁷ A^{MI7} A^{MI7} D⁷ G^{MI7} F^{MA7} A F⁶ D^{MI7} B^{MI7} E⁷

F A_{MA}⁷ D^{9(#11)} A_{MA}⁷ D^{#MI} G^{#7} C^{#MI}⁷ F^{#MI}⁷ D_{MI}⁷ G⁷

C_{MA}⁷ B^b_{MA}⁷ A_{MI}⁷ G^{#MI}⁷ G_{MI}⁷ C⁷ F_{MA}⁷ B_{MI}⁷ E⁷ A_{MA}⁷

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

(top note of pn. voicing)

C^{#MI}⁷ E. A_{MA}⁷ C[#] D_{MI}^(MA7) A D_{MI}⁶ F C^{#MI} E B_{MI} D A C[#] G^{#dim.} F^{#MI} A F^{dim.} G[#] F^{#MI}⁷

C^{#MI}⁷ G[#] A_{MA}⁷ E F^{#MI}⁷ C[#] D_{MI}⁶ F^{#MI} A⁶ E A⁶ C[#] D⁶ F[#] D_{MI}⁶ D_{MA}⁷ E E^{13(b9)} G[#] A⁶ 8va A^{bass}

alternate melody,

bars 5-8 of **B**:

(chord rhythms follow melody)

Ecaroh

Horace Silver

Med. Mambo (Intro)

J = 173

(pn.) *(etc.)*

A (trp.)

(Swing)

B

B^b_{MA7} $E^b_{7(\#11)}$ B^b_{MA7} $E_{7(\#11)}$

E^b_{MA7} $D_{MI7(b5)}$ $G_{7(\#9)}$ $C_{MI7(b5)}$ $F_{7(\#5)}$ B^b_{MA7}

C F_{MI7} $B^b_{7(b9)}$ E^b_{MA7} $F_{7(b5)}$ $G_{7(b5)}$ C_{MI7}

A^b_{MI7} $D^b_{7(b9)}$ G^b_{MA7} $F_{7(alt)}$

D B^b_{MA7} $E^b_{7(\#11)}$ B^b_{MA7} $E_{7(\#11)}$

E^b_{MA7} $D_{MI7(b5)}$ $G_{7(\#9)}$ $\Phi^{1,2}$ $C_{MI7(b5)}$ $F_{7(\#5)}$ B^b_{MA7} C_{MI7} F_7

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

Φ^1 C_{MI7} $F_{7(\#5)}$ B^b_{MA7} $C^{\#}_{7(\#9)}$ $C_{7(\#9)}$ $B_{7(\#9)}$ $B^b_{7(\#9)}$ drum fill

(end solo) D.S. al Coda Two (Φ^2)

Φ^2 $C_{MI7(b5)}$ $F_{7(\#5)}$ B^b_{MI9}

Mambo swings slightly.

Med. Mambo
♩ = 173 (Intro)

Ecaroh (Harmony)

Tacet

A (Mambo)

(Swing)

B

$E^b_{MA}7$ $D_{MI}7(b5)$ $G7(\#9)$ $C_{MI}7(b5)$ $F7(\#5)$ $B^b_{MA}7$

C $F_{MI}7$ $B^b7(b9)$ $E^b_{MA}7$ $F7(b5)$ $G7(b5)$ $C_{MI}7$

$A^b_{MI}7$ $D^b7(b9)$ $G^b_{MA}7$ $F7(alt)$

D $B^b_{MA}7$ $E^b7(\#11)$ $B^b_{MA}7$ $E7(\#11)$

$E^b_{MA}7$ $D_{MI}7(b5)$ $G7(\#9)$ $\Phi^{1,2}$ $C_{MI}7(b5)$ $F7(\#5)$ $B^b_{MA}7$ $C_{MI}7$ $F7$

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

Φ^1 $C_{MI}7(b5)$ $F7(\#5)$ $B^b_{MA}7$ Tacet (drum fill) 4 D.S. al Coda Two (Φ^2)

Φ^2

Mambo swings slightly.

Equinox

John Coltrane

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

A N.C. (B^b_{MI})
 (tenor)

$E^b_{MI}^9$ $E^b_{MI}^{6/9}$ $C^b_{(add \#11)}$ E^b N.C. (B^b_{MI})

G^b_{13} $F^7_{SUS}^{(b9)}$ $F^7^{(b9)(\#5)}$ N.C. (B^b_{MI}) \oplus

(Solos) **B** $B^b_{MI}^{13}$

$E^b_{MI}^{11}$ $B^b_{MI}^{13}$ $G^b_{13}_{SUS}$

$G^b_{13}_{SUS}$ $F^{13(b9)}$ $B^b_{MI}^{13}$

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

\oplus N.C. (B^b_{MI}) G^b_{13} $F^7_{SUS}^{(b9)}$ $F^7^{(b9)(\#5)}$ $E^b_{B^b}$ F_{MI} $B^b_{MI}^{(add 9)}$

Escher Sketch

(A Tale of Two Rhythms)

Michael Brecker

Med. Swing (Intro)

$\text{♩} = 155$

(dr.) x x x x x x x x $\frac{7}{8}$ (Dmi)


(ten., 8va b, sample fill)

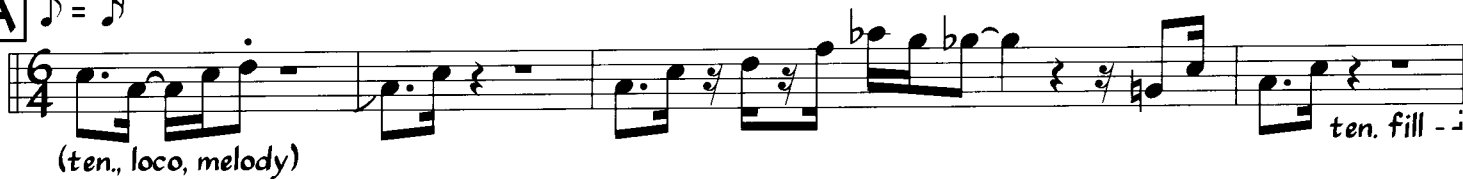
(Dmi)


(Dmi) (snare) x x x x x x x x


Med. Funk

A

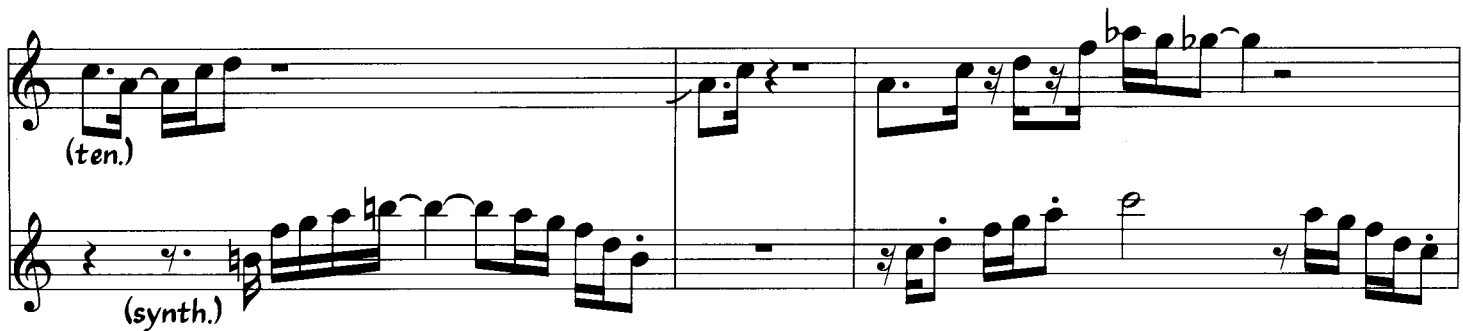
$\text{♩} = \text{♩}$



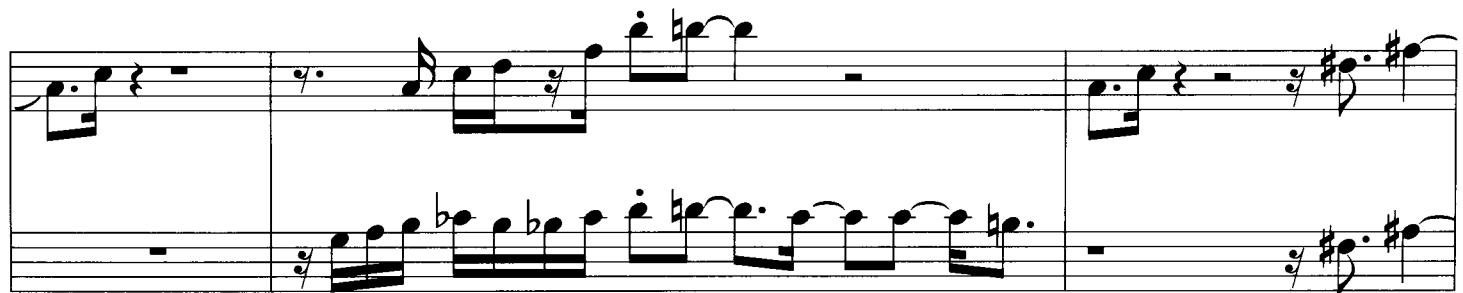
(ten., loco, melody) ten. fill -

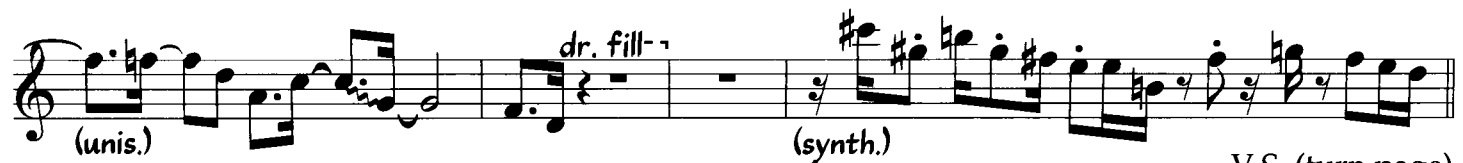


ten. fill -



(ten.)
(synth.)





(unis.) dr. fill - (synth.)

V.S. (turn page)

B

S. (synth.)

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

2nd x

2nd x

Detailed description: This section contains two systems of music. The first system has two staves: the top staff is for synth and the bottom for tenor saxophone (8va b., w/ bass). The synth part starts with a series of eighth-note chords, followed by a melodic line with slurs and accents. The saxophone part has a similar rhythmic pattern. The second system continues the melodic lines, with a '2nd x' marking above the synth staff and another '2nd x' marking below the saxophone staff. The saxophone part includes a first ending bracket labeled '1.'.

C (Tenor Solo)

GMI^7

GMI^7

AMI^7 ($A^7(\#9)$ ($\#5$))

(end solo)

Detailed description: This section is a tenor solo. The top staff shows the tenor saxophone line, which begins with a melodic phrase and ends with a double bar line and a circled cross symbol. The bottom staff shows the guitar accompaniment. It starts with a GMI^7 chord and features a triplet of eighth notes. The solo concludes with an AMI^7 chord, which is also labeled as $A^7(\#9)$ ($\#5$). The text '(end solo)' is written below the final chord.

2.

tenor solo continues

Chord progression: A_{MA}^7 $G^{\#MI} C^{\#MA}^7$ $F^{\#sus}$ $F^{\#} G A F$ E_{sus} $F^{\#} C B^7 B^7(\#9)$

(Solos)

D E_{MI}^7

Till cue

Chord progression: A_{MA}^7 $G^{\#MI} C^{\#MA}^7$ $F^{\#sus}$ $F^{\#} G A F$ E_{sus} $F^{\#} C B^7 B^7(\#9)$

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

On cue

Chord progression: G_{MA}^7 $F^{\#MI} B^7$ E_{sus} $E F G E^b$ D_{sus} $E B^b A^7 A^7(\#9)$

(end solo)

D.S. al Coda

(Tenor solo continues)

G_{MI}^7

(synth.)

8va b. $\overbrace{\quad\quad\quad}^3$

Med. Swing

E $(D^6 B_{MI}^7 E_{MI}^7 A^7_{sus} D^6 B^7 E_{MI}^7 A^7)$

(tenor 8va b., sample fill)

(begin to fade)

$(D^6 D^7 G^6 G^{\#o7} D^6_A B^7 E_{MI}^7 A^7 D_{MA}^7)$

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

(fade out)

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

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

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

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

Eternal Child

Chick Corea

Med. Latin

♩ = 128

A

B

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

(gtr. & sax)

C B_{MI} $F\#7$ A_{MI} E/B E_{MI} $F\#7$ $D_{MI}^{(MA7)}$ $E/G\#$

D $C\#$ C B B $A\#$ A

E_{MI} G $F\#7$ E_{MI}^7 (pn.)

$F\#7$ $G\#\#7$ E_{MI} G $F\#7$ (gtr. & sax)

D B_{MI} G_{MA}^7/B B_{MI} A_{MA}^7/B G_{MA}^7/B $F\#$ $F\#$ $B_{MI}^{(MA7)}$

B_{MI} A_{MA}^7/B G_{MA}^7/B $F\#$ G $F\#$ G A $B_{MI}^{(MA7)}$

(pn.)

(add sax)

rit.

Exactly Like You

Lyric: Dorothy Fields
Music: Jimmy McHugh

Med. Swing

A A^6 B^9

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

(E^7) $B^{\flat 7}$ B_{MI}^7 E^7 A^6 B_{MI}^7 E^7

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

A^6 B^9

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

(E^7) $B^{\flat 7}$ B_{MI}^7 E^7 A^6 A^7

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

B D_{MA}^7 G^9 A^6 $(F\#_{MI}^6/9)$

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

B_{MI}^7 D_{MI}^6 E^7 $C\#_{MI}^7$ $C^{\circ 7}$ B_{MI}^7 E^9

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

C A^6 B^9

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

(E^7) $B^{\flat 7}$ B_{MI}^7 E^7 A^6 (B_{MI}^7) E^7

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

Expression

John Coltrane

(Freely)

A F_{MA}^7 (ten.) $D^b_{MA}^7$ C_{MA}^7 $E_{MA}^7(b5)$ $A^b_{MA}^7$ A_{MI}^7 $E^7(b9)$ A_{MI}^7 $E^b_{MA}^7(\#11)$ $G^b_{MA}^7$ G_{MA}^7 E_{MA}^7 $A^b_{MI}^7$ E^b_{13} $G^b_{MA}^7$ G^b_{7sus} extended fill

B B_{MA}^7 G_{MA}^7 B_{MI} G_{MA}^7 C_{MA}^7 F_{MA}^7 C_{MA}^7 D_{MI} A_{MA}^7 $F^{\#}_{MA}^7$ $E^b_{MA}^7(b5)$ G_{MA}^7 D^7_{sus} $D^{(add\ 9)}_{(omit\ 3)}$ extended fill fine

C **(Solos open)**

indef.

After solos, D.C. al fine.

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

Falling Grace

Medium Swing (in 2)

Steve Swallow

A

F^{MA}7 B⁷/D[#] E^{MI}
 D^{MI}7 G⁷ C^{MA}7 E B⁷/D[#] E^{MI}/D
 A C[#] D^{MA}7 D[#]MI^{7(b5)}
 G[#]7 C[#]MI F[#]MI⁷ B⁷ E^{MA}7

B

A^{MI}7 B^b7 G^{MA}7 B C^{MA}7
 C[#]MI^{7(b5)} F[#]7 B^{MI}7 B^b7
 A^{MI}7 D⁷ G^{MA}7 C^{MA}7

(Ending)

F^{MA}7 B^bMA⁷
 rit.

Filthy McNasty

Horace Silver

Med. Swing (Intro) (trp. w/ ten. 8va b.)

♩ = 184

(top note of piano voicing)

(Time)

A

B (Solos)
 G⁷ C⁷
 G⁷ D⁷ C⁷ G⁷ D⁷ G⁷ (trp. ten. 8va b.)

Take 'On cue' ending to end last solo.

C
 G⁷ C⁷ G⁷ (ten. 8va b.)
 D⁷ C⁷ G⁷ B C⁶ C^{#7} G⁶ D break
 D.S. al Coda

(top note of piano voicing)
 F¹³ F^{#13} G¹³ C^{#13} D¹³ E^{b13}
 (trp. ten. 8va b.)
 B^{M1} 7(b5) E⁷(b9) (#5) A^{M1} 7(b5) D⁷ SUS (b9) G⁷(#9) F¹³ F^{#13} G¹³ F¹³ F^{#13} G¹³ G⁷(#11) (#9)

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

500 Miles High

Med. Latin

Music: Chick Corea
Lyric: Neville Potter

♩ = 148 (G#7(#9))

A **C#MI7** **EMI7**

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

EMI7 **GMA7**

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

G#MI7(b5) **C#7(#9)** **F#MI7**

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

D#MI7(b5) **DMI7**

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

(DMI7) **N.C.** **AMI11** **G#7(#9)**

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

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

AMI11 **FMA7** **(2nd x: Slowly)** **N.C.** **AMI11**

(instr.)

high. _____

(2nd verse)

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

(3rd verse)

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

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

Flamingo

Music: Ted Grouya
Lyric: Ed Anderson

Med. Ballad

A DMA^7 (BMI^7) $E MI^7$ A^7 $D MI^7$ G^9

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

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

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

DMA^7 (BMI^7) $E MI^7$ A^7 $D MI^7$ G^9

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

Bb^9 $E MI^7$ A^7 D^6 $G MI^6$ DMA^7 (A^b13)

dy - ing and a love that is true. The

B $G MI^7$ C^9 $F MA^7$ $F\#^{\circ 7}$ (E^b13) D^7

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

$G MI^7$ C^9 $E MI^7(11)$ A^7

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

C DMA^7 (BMI^7) $E MI^7$ A^7 $D MI^7$ G^9

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

Bb^9 $E MI^7$ A^7 DMA^7 (BMI^7) $E MI^7$ A^7

lov - er and hast - en to me.

Fly Me to the Moon

Bart Howard

Med. Swing

A $F\#MI^7$ BMI^7 E^7 $(B^bMI^7 E^b)$
 A^7 A^7

Fly me to the moon and let me play a - mong the stars, $(F\#^7)$
 E

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

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

$(B D\#)$ BMI^7 $E^7 D$ $C\#MI^7$ A^7 $C\#MI^7$ $F\#^7$

oth - er words: hold my hand, In

BMI^7 E^7 A^7 $G\#MI^{7(b5)}$ $C\#^7$

oth - er words: dar - ling kiss me.

B $F\#MI^7$ BMI^7 E^7 $(B^bMI^7 E^b)$
 A^7 A^7

Fill my heart with song and let me sing for - ev - er more, $(F\#^7)$
 E

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

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

$(B D\#)$ BMI^7 $E^7 D$ $C\#MI^7$ $F\#^7$

oth - er words: please be true, In

BMI^7 E^7 A^6 $(G\#MI^{7(b5)})$ $C\#^7$

oth - er words: I love you.

$C\#MI^{11}$ $F\#^7$ BMI^7 E^7 A^6

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

Originally in 3/4.

Forever

Eddie Gomez

Med. Ballad (Intro)

♩. = 54

The musical score is written for guitar and strings. It begins with an introduction in 6/8 time, marked 'Med. Ballad' and 'Intro'. The tempo is indicated as a dotted quarter note equals 54. The key signature has two sharps (F# and C#). The guitar part features several sections: a main melodic line with various chord voicings (D^{MI}(add 9), B^bMA⁷(#11), G^{MI}⁹, B^bMA⁷/F, D/E, E, D/E, C#E), a section labeled 'A' with chords like F#^{MI}⁹, F#^{MI}⁹(MA⁷), F#^{MI}⁹, C#^{MI}⁷, F#⁷(b9), B^{MI}^(MA7), B^{MI}⁷, E⁷(b9), D^{MI}⁹(MA⁷), D^{MI}⁹, D/E, E⁷(b9), F#^{MI}⁹, F#^{MI}⁹(MA⁷), F#^{MI}⁹, C#^{MI}⁷, F#⁷(b9), B^{MA}⁹, G#^{MI}^(MA7), G#^{MI}⁷, E^{MA}⁹, G^{MA}⁷/D, G⁶/D, B^{MI}^(MA7), B^{MI}⁷, E⁷(b9), D^{MI}⁹(MA⁷), D^{MI}⁹, G¹³_{SUS}, G¹³(b9), and a section labeled 'B' with chords like C^{MA}⁹, A^{MI}⁹, D¹³(#11), F^{MA}⁹, G¹³_{SUS}, G¹³(b9), C^{MA}⁹, E^{b13}_{SUS}, E^{b13}(b9), A^bMA⁹, E^b/G, F^{MI}⁹, F^{MI}⁹/E^b. The strings part includes a section labeled '(ten.)'.

$D_{MI}^{7(b5)}$ $G^{7(b9)}_{SUS}$ $G^{7(b9)}_{\#5}$ C^9_{SUS} C^9 D E $E^{7(b9)}$

$F\#_{MI}^9$ $F\#_{MI}^9(MA7)$ $F\#_{MI}^9$ $C\#_{MI}^7$ $F\#^{7(b9)}$

$B^{(MA7)}_{MI}$ B_{MI}^7 $E^{7(b9)}$ $D_{MI}^9(MA7)$ D_{MI}^9 D E $E^{7(b9)}$ G^{13}_{SUS} $G^{13(b9)}$

Solo on ABC;
 Take 'On cue' ending to last solo.

(D.S. al Coda)

G^{13}_{SUS} $G^{13(b9)}$ D A_{MI}^9 $A_{MI}^9(MA7)$ A_{MI}^9 E_{MI}^7 $A^{7(b9)}$

$D^{(MA7)}_{MI}$ D_{MI}^7 $G^{7(b9)}$ $F_{MI}^9(MA7)$ F_{MI}^9 G^{13}_{SUS} $G^{13(b9)}$

A_{MI}^9 $A_{MI}^9(MA7)$ A_{MI}^9 E_{MI}^7 $A^{7(b9)}$

D_{MA}^9 $B^{(MA7)}_{MI}$ B_{MI}^7 G_{MA}^9 $B^b_{MA}^7$ F B^b_6 F

$D^{(MA7)}_{MI}$ D_{MI}^7 $G^{7(b9)}$ $F_{MI}^9(MA7)$ F_{MI}^9 G^{13}_{SUS} $G^{13(b9)}$

(Vamp & fade)

Melody is played with some variation.

Freedom Jazz Dance

A

Solos over G pedal (G⁷), indef.

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

Alternate changes for bars 9-12:

1) F_{SUS} G F[#]_{SUS} G[#] G_{SUS} A A^b_{SUS} B^b A_{SUS} B B^b_{SUS} C B_{SUS} C[#] D D_{SUS} E

2) D_{Mi}¹¹ D[#]_{Mi}¹¹ E_{Mi}¹¹ F_{Mi}¹¹ A_{Mi} G D D D⁷ G

Head is played twice before and after solos.

Chord in bars 1-8 may be played as: G⁷(alt.), G¹³(#11), G⁷_{SUS}, or G⁷_{SUS}(#9)

Friday Night at the Cadillac Club

Bob Berg

Med.-Up Shuffle

♩ = 190

(organ comp figure)

(Intro)

A¹³_{SUS} A¹³ G¹³_{SUS} G¹³ A¹³_{SUS} A¹³ G¹³_{SUS} G¹³ A¹³_{SUS} (4x's)

A

(ten.)

A¹³ G¹³_{SUS} G¹³ A¹³_{SUS} A¹³

B^{b13}_{SUS} B^{b13} A¹³_{SUS} A¹³ G¹³_{SUS} G¹³

A¹³_{SUS} A¹³ E^{b13}_{SUS} E^{b13} D¹³_{SUS} D¹³

C¹³_{SUS} C¹³ B¹³_{SUS} B¹³ B^{b13}_{SUS} B^{b13} A¹³_{SUS}

A^{13}
 A^{b13}_{sus} A^{b13}
 G^{13}_{sus} G^{13}

$F\#7(\#9)$
 $D_{ma}7$ E

$F_{MA}7(\#5)$
 E
 $E7(\#9)$ A^{13}

G^{13}_{sus} G^{13}
 C^{13}_{sus} C^{13}
 B^{b13}_{sus} B^{b13} A^{13}_{sus}

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

Figures written  are played 

Friends

Med. Latin (1st x: elec, pn. only)
2nd x: add bs. & dr.

Chick Corea

♩ = 94

Intro

Musical staff with notes and chords: A, D⁶/_A, A, D⁶/_A

(electric pn.-sample fill, 8va)

Musical staff with notes and chords: A, D⁶/_A, A, D⁶/_A

Musical staff with notes and chords: A, A^{MA7}, D^{MA7}/_A, A^{MA7}, B⁹/_A

Musical staff with notes and chords: (flute) G^{MA7}/_A, D^{MI6}/_A

Musical staff with notes and chords: A^{MA7}, D^{MA7}/_A, A^{MA7}, B⁹/_A

Musical staff with notes and chords: B, D^{bMA7}/_{A^b}, G^{bMA7}/_{A^b}, D^{bMA7}/_{A^b}, E^b/_G, B^{MA7}/_{F[#]}

Musical staff with notes and chords: D^{MA7}/_{F[#]}, G^{MA7}/_{F[#]}, F^{MA7}

Musical staff with notes and chords: D^{MA7}, B⁶/_{9 (add #11)}, D^{MI6}/_A

Musical staff with notes and chords: C, A/_G, F^{#MI (MA7)}, D^{MI6}/_A

Musical staff with notes and chords: A^{MA7}, D^{MA7}/_A, F^{#MA7}, F^{#MI7}, B^{MI7}, E^{7(b9)}

susp. time feel

Musical staff with notes and chords: A, D⁶/_A

Vamp, fill & fade

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

Head is played twice before solos, once after.
Head is more freely interpreted on repeat. First 8 bars of B are more relaxed during the head (longer rhythms).
Kick in bar 4 of B is used for the head only.

Geraldine

Russell Ferrante
(As played by the Yellowjackets)

Rubato (alto & pn. only)

♩ ≈ 56

Med. Latin (drums enter)

♩ = 91

C F_{MA}^7 C/E $F^{(add\ 9)}$ D_{MI}^{11} G/B C F_{MI}^{11}

(alto)

$G^{13(b9)}$ F $B^b_{MA}^7$ $A^{(add\ 9)}$ E^7 E^b_{SUS} D_{SUS} $D^{7(\#5)}$

G_{MI}^{11} F_{MA}^7 $B^{(add\ 11)}$ C_{MA}^7 $G^{(add\ 9)}$ A_{MA}^7 F_{MA}^7 $G^{\#}_{MI}$

$G^{\#}_{MI}^9$ $F^{\#(add\ 9)}$ $A^{\#}$ B^+ $G^{\#}_{MI}$ $C^{\#}_{MI}^7$ $D_{MA}^{7(b5)}$ D_{MA}^7 C_{MA}^7

C_{MA}^7 $C_{MA}^{7(\#5)}$ F/G F_{MA}^7 C/E $F^{(add\ 9)}$ D_{MI}^{11} G/B C

F_{MI}^{11} $G^{13(b9)}$ F $E^b_{MI}^9(MA^7)$

(sample fill)

$A^b_{13(\#11)}$ C_{MI}^9

(melody)

C_{MI}^9

(alto w/ pn. 8va)

D F_{MI}^{11} C_{MI}^9

(piano fills)

Vamp & fade

Fast Bop (Intro) Gertrude's Bounce Richie Powell (As played by Clifford Brown)

♩ = 244 (piano tacet)

(trp.)

(ten.)

A A⁷ D⁶ D^{Mi}6 A B⁷ E⁷

⊕² (add piano)

A A⁷ D⁶ D^{Mi}6 A A E F^{dim.} F^{#Mi} F^{#Mi} E D^{#Mi} C^{o7}

A^(add 9) C[#] A C[#] B^{Mi}7 E⁷ A^{Mi}7 D⁷

(unis.)

A G⁶ A^{Mi}7 D⁷ B^{Mi}7 E^{Mi}7 A^{Mi}7 D⁷

G⁹ sus G⁷ C^{MA}7 F⁹ B^{b6} 1. A^{Mi}7 D⁷ 2. A^{Mi}7 G⁶

(pn.) (pn.)

B E^bMA⁷ D^bMA^{7(#11)} C^{MA}7(#11) B^{MA}7(#11) B^bMA^{7(#11)} A^{MA}7(#11) A^bMA⁷

E^{MA}7 D^{MA}7(#11) D^bMA^{7(#11)} C^{MA}7(#11) B^{MA}7(#11) B^bMA^{7(#11)} A^bMA⁷

(horns)

C G^6 A_{MI}^7 D^7 B_{MI}^7 E_{MI}^7 A_{MI}^7 D^7

G^9_{sus} G^7 C_{MA}^7 F^9 B^b6 \oplus^1 A_{MI}^7 G^6

D (Solos)

G^6 A_{MI}^7 $B^b\circ^7$ B_{MI}^7 E^7 A_{MI}^7 D^7

G^9_{sus} G^7 C_{MA}^7 F^9 $B^b_{MA}^7$ A_{MI}^7 D^7 A_{MI}^7 G^6

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

E_{MA}^7 A_{MA}^7 D^7

F G^6 A_{MI}^7 $B^b\circ^7$ B_{MI}^7 E^7 A_{MI}^7 D^7

G^9_{sus} G^7 C_{MA}^7 F^9 $B^b_{MA}^7$ A_{MI}^7 G^6

Solo on DDEF
After solos, D.S. al Coda One (\oplus^1)

\oplus^1 B_{MI}^7 $E^{7(b5)}$

D.C. al Coda Two (\oplus^2)

\oplus^2 (pn.)

A

(Vamp & fade)

CCCCD MUSIC DEPT.

Get Happy

Lyric: Ted Koehler
Music: Harold Arlen

Med (-Up) Swing

Musical staff with notes and chords: A, D⁶, E^{MI}7, A⁷, D⁶, B^{7(#5)}

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

Musical staff with notes and chords: E^{MI}7, A⁷, D⁶, G⁶, G^{#o7}

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

Musical staff with notes and chords: D⁶, A, A⁷, D⁶, D⁷, G⁶

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

Musical staff with notes and chords: A^{MI}7, D⁷, G⁶, E^{7(#5)}, A^{MI}7, D⁷

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

Musical staff with notes and chords: G⁶, C⁶, C^{#o7}, G⁶, D, D⁷, G⁶, A⁷

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

Musical staff with notes and chords: A^{MI}7, D⁷, G^{MI}7, C⁷, F^{#MI}7, B⁷, E^{MI}7, A⁷

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

Musical staff with notes and chords: A^{MI}7, D⁷, G^{MI}7, C⁷, F^{#MI}7, B⁷, E^{MI}7, A⁷

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

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

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

E_{MI}^7 A^7 D^6 G^6 $G^{\#o7}$

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

D^6 A A^7 D^6 (E_{MI}^7 A^7)

- y for the judge - ment day. —

Alternate versions
of **B**:

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

2) A_{MI}^7 D^7 G_{MI}^7 C^7 F_{MI}^7 B^b7 E_{MI}^7 A^7

A_{MI}^7 D^7 G_{MI}^7 C^7 F_{MI}^7 B^b7 E_{MI}^7 A^7

3) D^{13} C^{13} B^b13 A^{13} 4

(for solos only)

Giant Steps

John Coltrane

Fast Swing

J = 286 (tenor)

Chord progression for measures 1-4:
 Measure 1: $A^b_{MA}{}^7$ B^7
 Measure 2: $E_{MA}{}^7$ G^7
 Measure 3: $C_{MA}{}^7$
 Measure 4: $F^{\#}_{MI}{}^7$ B^7

Chord progression for measures 5-8:
 Measure 5: $E_{MA}{}^7$ G^7
 Measure 6: $C_{MA}{}^7$ $E^b{}^7$
 Measure 7: $A^b_{MA}{}^7$
 Measure 8: $D_{MI}{}^7$ G^7-

Chord progression for measures 9-12:
 Measure 9: $C_{MA}{}^7$
 Measure 10: $F^{\#}_{MI}{}^7$ B^7
 Measure 11: $E_{MA}{}^7$
 Measure 12: $B^b_{MI}{}^7$ $E^b{}^7$

Chord progression for measures 13-16:
 Measure 13: $A^b_{MA}{}^7$
 Measure 14: $D_{MI}{}^7$ G^7
 Measure 15: $C_{MA}{}^7$
 Measure 16: $B^b_{MI}{}^7$ $E^b{}^7$

Chord progression for measures 17-19:
 Measure 17: $D_{MI}{}^7$
 Measure 18: G^7
 Measure 19: $C_{MA}{}^7$

Head is played twice before and after solos.

Got a Match?

Fast Swing

Chick Corea

$\text{♩} = 302$

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

Musical notation for the first system, including treble and bass staves with notes and chords: B_{MI} , $F\#7$, B_{MI} , $(B7)$.

Musical notation for the second system, including treble and bass staves with notes and chords: E_{MI} , $B7$, E_{MI} .

Musical notation for the third system, including treble and bass staves with notes and chords: $C\#_{MI}7$, $F\#7$, $D_{MI}7$, $G7$, C , $C\#_{MI}7$, $F\#7$.

Musical notation for the fourth system, including treble and bass staves with notes and chords: B_{MI} , $C\#_{MI}7(b5)$, $F\#7$, B_{MI} , $(F\#7)$.

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

(Ending)

Musical notation for the ending section, including treble and bass staves with notes and chords: B_{MI} , $C\#_{MI}7(b5)$, $F\#7$, B_{MI} , $A^{(add 9)}_{(omit 3)}$, $B^{(add 9)}_{(omit 3)}$, (B_{MI}) . Includes markings for *pn. fill* and *rall.*

Gregory Is Here

Horace Silver

Med. Latin

♩ = 168

A $A_{b13}(\#11)$ A_{MI}^{11}

$A_{b13}(\#11)$ (trp.) A_{MI}^{11}

$F\#_{MI}^{7(b5)}$ $B^{7(b9)}$ E_{MI}^7 A^9 (G/B C_{MI} A^7)

A_{MI}^9 $G\#^{7(\#9)}$ G_{MA}^9 1. 2.

B C_{MI}^7 F^7 B_{bMA}^7 G_{MI}^7

(trp.) C_{MI}^7 F^7 A_{MI}^{11} D^{13} dr. fill

C $A_{b13}(\#11)$ A_{MI}^{11}

$A_{b13}(\#11)$ A_{MI}^{11}

$F\#_{MI}^{7(b5)}$ $B^{7(b9)}$ E_{MI}^7 A^9 (G/B C_{MI} A^7)

A_{MI}^9 $G\#^{7(\#9)}$ G_{MA}^9

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

(Ending)

A_{bMA}^7 G_{MA}^7 A_{bMA}^7

(trp.) G_{MA}^7 A_{bMA}^7 $F\#_{MA}^7$ G_{MA}^7

(rit.)

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

Gregory Is Here (Harmony)

Med. Latin

$\text{♩} = 168$

A

$A_{b13(\#11)}$ A_{MI}^{11} $A_{b13(\#11)}$ A_{MI}^{11}
 (ten.) $A_{b13(\#11)}$ A_{MI}^{11}
 $F\#_{MI}^{7(b5)}$ $B^{7(b9)}$ E_{MI}^7 A^9
 A_{MI}^9 (8va b.) $G\#^{7(\#9)}$ G_{MA}^9 1. (loco) 2. (loco)

B

C_{MI}^7 F^7 B_{bMA}^7 G_{MI}^7 (loco)
 C_{MI}^7 F^7 A_{MI}^{11} D^{13}

C

$A_{b13(\#11)}$ A_{MI}^{11} $A_{b13(\#11)}$ A_{MI}^{11}
 $A_{b13(\#11)}$ A_{MI}^{11}
 $F\#_{MI}^{7(b5)}$ $B^{7(b9)}$ E_{MI}^7 A^9
 A_{MI}^9 (8va b.) $G\#^{7(\#9)}$ G_{MA}^9

(Ending)

A_{bMA}^7 G_{MA}^7 A_{bMA}^7
 (8va b.) G_{MA}^7 A_{bMA}^7 $F\#_{MA}^7$ G_{MA}^7 (rit.)

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

Growing

John Patitucci

Med. Funk

(Intro)

♩ = 100

B^bMⁱ7

A

Chords: G[#]Mⁱ7(b5), G^MA7, D^(add 9) F[#], F¹³, E^Mi7, G^MA7, A, F^MA7, G, D^Mi7, A, B7(alt.), C^MA7 9(b5), A/B, G/A, D, E, A7(#9), C^MA7, D, D^bM^A13(#11), D, F7, D^bF7, B^bMⁱ7 (funky)

2. B^bMⁱ7 (funky)

B^bMⁱ7 (funky) B^bMⁱ7 (add voice)

B

A^bM^A7 (Latin feel), A^Mi7(b5), D7(#9), G^Mi11, D^b9 sus, G^bM^A7

1. G^bM^A7, B9 sus, E^MA7, B^bMⁱ7, E^b7

2. G^bM^A7, C7(b9), F7(#9), B^bMⁱ7 (fill) (funky)

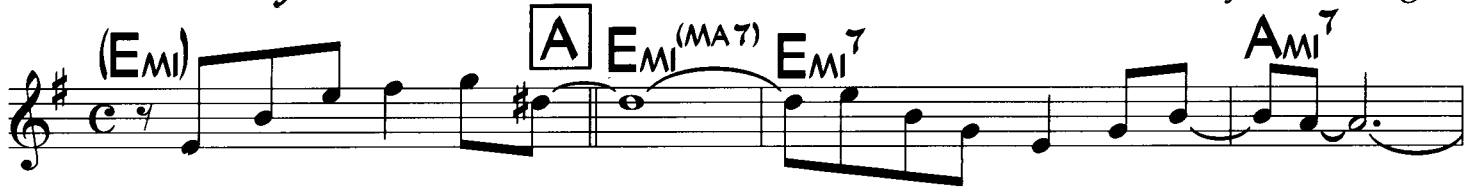
Solo on form (AABB)
After solos, D.S., vamp and
fade on **B** (first ending).

Melody at B may be used as background during solos.

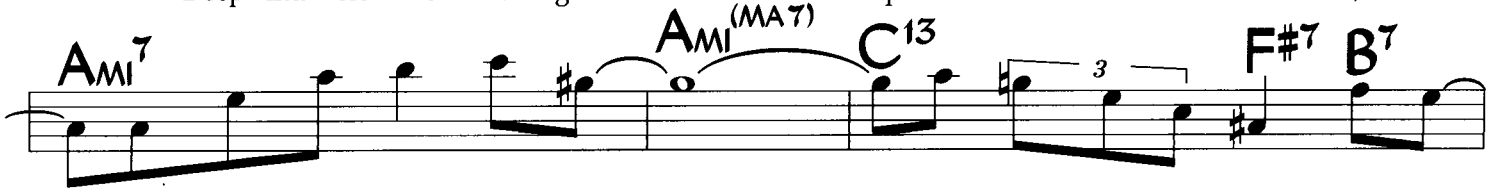
Harlem Nocturne

Medium Swing Ballad

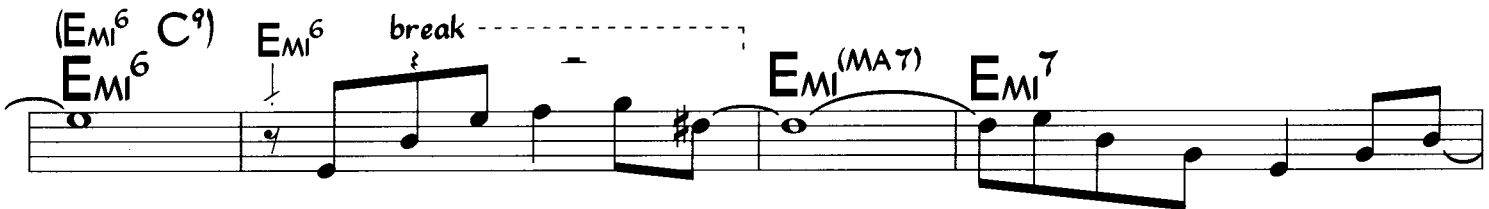
Lyric by Dick Rogers
Music by Earle Hagen



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



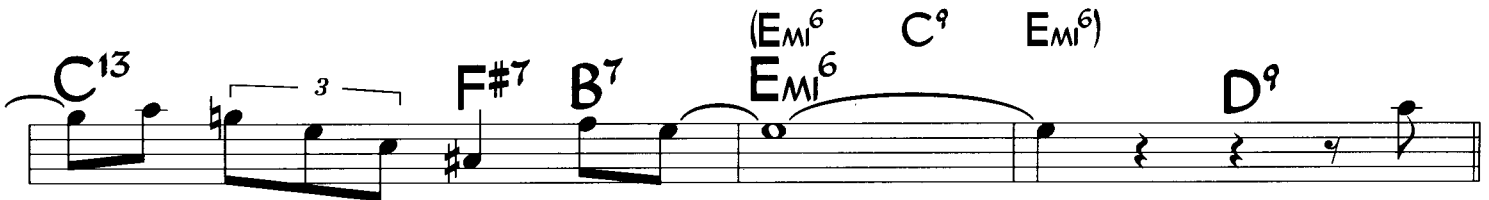
_____ And though the stars are bright, _____ the dark - ness is taunt - ing me. _____



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



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



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



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



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

Musical staff with notes and chords: D7, G9, Ab9. Includes a 'break' symbol.

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

Musical staff with notes and chords: G9, Ab9, G9, Ab9, G9.

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

Musical staff with notes and chords: C9, Db9, C9, Db9, D7. Includes a 'break' symbol.

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

Musical staff with notes and chords: Emi6, Emi6. Includes a 'break' symbol.

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

Musical staff with notes and chords: C, Emi(MA7), Emi7, Ami7.

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

Musical staff with notes and chords: Ami(MA7), C13, F#7, B7, Emi6, (B7).

___ of love in a Har - lem noc - turne.---

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

Alternate changes at bar 8 of B:

Chord progression diagram for bar 8 of B: F#7/E, B7/D#, E7/D, A7/C#, D7/C.

Alternate changes at bar 15-16 of B:

Chord progression diagram for bar 15-16 of B: D13, C13, Bb13, Ab13, Gb13, E13, D13, C13.

Hi-Fly

Randy Weston
(As played by Cannonball Adderley)

Med. Swing

A (in 2) B_{MI}^7 E^7 A_{MA}^7 D^7 $C\#^7(\#9)$ $F\#^7_{SUS}$ $F\#^7$

(trp.)

A_{MI}^7 D^9 $G^6/9$ A^b13

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

($C\#_{MI}^7$ $F\#_{MI}^7$)

A_{MI}^7 D^9 $B_{MI}^{7(b5)}$ $E^{7(b9)}$

B (in 4) $A_{MI}^{7(b5)}$ D^7 (G_{MA}^7) B_{MI}^7 $E^{7(b9)}$

(piano solo) $A_{MI}^{7(b5)}$ D^7 $C\#_{MI}^7$ $F\#^7$ C_{MI}^7 F^7 (end solo)

C (in 2) B_{MI}^7 E^7 A_{MA}^7 D^7 $C\#^7(\#9)$ $F\#^7_{SUS}$ $F\#^7$

(trp.)

A_{MI}^7 D^9 $G^6/9$ A^b13

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

D (in 4) B_{MI}^7 E^7 A_{MA}^7 D^7 $C\#^7(\#9)$

(trp.)

A_{MI}^7 D^7 $G^6/9$ **1. NC.** **2. $B_{MI}^{7(b5)}$ $E^{7(b9)}$**

dr. fill - - - - - pn. fill - - - - -

E (bass solo)
 A_MI^{7(b5)} D⁷ B_MI⁷ E^{7(b9)}

A_MI^{7(b5)} D⁷ C[#]_MI⁷ F^{#7} C_MI⁷ F⁷

(end solo)

F B_MI⁷ E⁷ # $\dot{\bar{e}}$ $\dot{\bar{e}}$ $\dot{\bar{e}}$ A_MA⁷ D⁷ C[#]7(#9)

dr. fill -----

A_MI⁷ D⁷ G^{6/9} A^b13

bs. fill -----

D.C. al Coda

D⁹ G^{6/9} (straight 1/8's) A^b13

(rit.)

alternate melody, letter **B**:

A_MI^{7(b5)} D⁷ B_MI⁷ E^{7(b9)}

(trp. w/ alto 8va b.)

A_MI^{7(b5)} D⁷ C[#]_MI⁷ F^{#7} C_MI⁷ F⁷

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

Hi-Fly (Harmony)

Med. Swing

(C#MI⁷ F#MI⁷)

A (in 2) B^{MI}⁷ E⁷ A^{MA}⁷ D⁷ C#⁷(#9) F#⁷_{SUS} F#⁷

(alto)

A^{MI}⁷ D⁹ G⁶/₉ A^b¹³

B^{MI}⁷ E⁷ A^{MA}⁷ D⁷ C#⁷(#9) F#⁷_{SUS} F#⁷

(C#MI⁷ F#MI⁷)

A^{MI}⁷ D⁹ B^{MI}^{7(b5)} E^{7(b9)}

(alto, 8va b.)

B A^{MI}^{7(b5)} D⁷ B^{MI}⁷ E^{7(b9)}

(G^{MA}⁷)

(piano solo)

A^{MI}^{7(b5)} D⁷ C#MI⁷ F#⁷ CMI⁷ F⁷

C (in 2) B^{MI}⁷ E⁷ A^{MA}⁷ D⁷ C#⁷(#9) F#⁷_{SUS} F#⁷

(C#MI⁷ F#MI⁷)

(loco)

A^{MI}⁷ D⁹ G⁶/₉ A^b¹³

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

D

1. 2.

E (bass solo)
 A_MI^{7(b5)} D⁷ B_MI⁷ E^{7(b9)}

A_MI^{7(b5)} D⁷ C[#]_MI⁷ F^{#7} C_MI⁷ F⁷

F

D.C. al Coda

⊕ (straight 1/8's) A_b¹³
 (rit.)

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

Honeysuckle Rose

Medium (-Up) Swing

Lyric by Andy Razaf
Music by Thomas Waller

A

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

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

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

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

B

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

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

C

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

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

Chords in parentheses are optional.

Horace Scope

Horace Silver

Med. Swing

$\text{♩} = 186$

(Intro) $B^b7(\#9)$ $G7(\#9)$ G^b7 E^bM7 $G7(\#9)$

(trp. & ten.) $G7(\#9)$ G^b7 E^bM7 F $B^b7(\#9)$ **NC.**
dr. fill

A (in 2) B^bMA7 $C\#M7$ $F\#7$ $CMI7$ $FMI7$ B^b7

B^bM7 $F7(\#5)$ E^{13} E^{13} E^{b13} (unis.)

$B^b(\text{add } 9)$ D $GMI7$ $CMI7$ $F7(\#5)$ $B^b7(\#9)$

1. $B^b7(\#9)$ $G7(\#9)$ G^b7 $F7(\#9)$ $F7(\#5)$

2. $B^b7(\#9)$ $G7(\#9)$ G^b7 E^bM7 F $B^b7(\#9)$ **NC. (B^b6)**
solo break

B (in 4) (Solos) B^bMA7 $C\#M7$ $F\#7$ $CMI7$ $FMI7$ B^b7

B^bM7 $F7(\#5)$ E^{13} E^{b13}

$B^b(\text{add } 9)$ D $G7(\#9)$ $CMI7$ $F7(\#5)$ $B^b7(\#9)$

1. $B^b7(\#9)$ $G7(\#9)$ G^b7 $F7(\#9)$

2. $B^b7(\#9)$ $G7(\#9)$ G^b7 E^bMI F (last x) (B^bMA^7)

Solo on BB; After solos, continue to C (trp. ten.)

C

$B^b(\text{add } 9)$ D (unis.) $G7(\#9)$ CMI^7 $F7(\#9)$

$B^b7(\#9)$ $G7(\#9)$ G^b7 1. $F7(\#9)$ B^bMA^7 2. $F7(\#9)$

D.S. al Coda

G^b7 E^bMI^7 $G7(\#9)$ G^b7 E^bMI F

E^bMI F $B^b7(\#9)$ (trp. ten.)

all but falls a part,

I've but to feel your hand grasp - ing mine and I take

heart, I take heart. To see the

cool clear eyes of a seek - er of wis - dom and

truth, Yet there's that slam bang

tang rem - i - nis - cent of gin and ver - mouth.

Oh, I be - lieve in you,

I be - lieve in you.

I Hadn't Anyone Till You

Ray Noble

Med. Ballad

A E_{MI}^7 A^{13} D^6 (G^7 $F\#_{MI}^7$ B_{MI}^7)

I had - n't an - y - one _____ till you, _____ I was a

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

lone - ly one _____ till you. _____ I used to

E_{MI}^7 A^7 $C\#_{MI}^7(b5)$ $F\#^7$ B_{MI}^7 $F\#^7$ B_{MI}^7 $G\#_{MI}^7(b5)$ $C\#^7(b9)$

lie a - wake and won - der if there could be _____ a

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

some - one in the wide world just made for me, Now I see, I had to

B E_{MI}^7 A^{13} D^6 (G^7 $F\#_{MI}^7$ B_{MI}^7)

save my love _____ for you, _____ I nev - er

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

gave my love _____ till you. _____ And through my

G_{MA}^7 ($G\#^7$) C^9_{SUS} C^9 D_{MA}^7 A $A^9(\#5)$ $C\#^7(\#5)$ $F\#_{MI}^7(b5)$ $B^7(b9)$

lone - ly heart de - mand - ing it, Cu - pid took a hand in it, I had - n't

E_{MI}^7 A^{13} D^6 (B^7)

an - y - one _____ till you. _____

I Thought About You

Music by:
Jimmy Van Heusen
Arr. by Jim Beard
(As played by Bob Berg)

Med. Funk/Latin

$\text{♩} = 80$

(Intro)

Tacet ($A_{MI}^{7(11)}$)

$A_{MI}^{7(11)}$

A bass

(tenor fills till [A])

$A_{MI}^{7(11)}$

(synth.)

A_{MI}^9

$B^b_{MA}^7$

A_{MA}^7

G_{MA}^7

$A_{MI}^{(add 9)}$

[A] $A_{MI}^{7(11)}$

(ten.)

3

3

D_{MI}^7

A_{MI}^7

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

D_{MI}^7

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

A_{MI}^9

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

1. $D_{MI}^{7(11)}$

A^{b13}_{sus}

D^{b6}

$E^{7(b9)}$

A_{MI}^{11}

F^6

E_{MI}^9

D_{MI}^9

C_{MA}^9

A_{MI}^9

$E^{7(\#5)}$ $E^{13(\#9)}$

(tenor fill)

$A_{MI}^{7(11)}$

4

2. (F_{MA}^9 on D.S.)

D_{MI}^{11}

A^{b13}_{sus}

$D^{b6}_{MA}^7$

$E^{7(\#5)}$

A_{MI}^7 G_{MI}^9 F_{MA}^7 E^{b13}

D^7 A^{b7} F^7 B^7

E_{MI}^7

F_{MA}^9

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

$E^{7(\#5)}$

$A_{MI}^{7(11)}$ (Piano starts solo)

tenor fill

B (Piano solo)
 A_MI⁹ B^bM_A⁷ A A_MA⁷ G_MA⁷ A A_MI^(add 9) Till cue On cue
 (synth.) Vamp & solo till cue A_MI^(add 9) C^{7(#9)} D.S. al Coda

T (Tenor solo) Till cue On cue
 A_MI¹¹ (E^{7(b9)}(b5)) A_MI¹¹ A_MI¹¹ NC. rit.
 (synth.) Vamp & solo till cue (ten., 8va b., sample fill)

Melody is freely interpreted.

I'll Be Around

Alec Wilder
arr. Dave Grusin

(As sung by Chaka Khan)

Med. Ballad

(1/8th notes swing)

(Intro)

$\text{♩} = 58$

(synth.- top note of voicings)

I'll be a - round no mat - ter how you treat me

now, I'll be a - round from now

on.

(e)

Your lat - est love can nev - er last, and when it's

past, I'll be a - round when she's

gone.

Good -

bye a - gain, and if you find a love like

GMA^7 $B^{7(\#9)}_{(\#5)}$ E^bMI^7 G^7/D $C^{\#}MI^{7(b5)}$ $F^{\#7(\#9)}_{(\#5)}$

mine, just now and then,

$F^{\#7}_{C^{\#}}$ BMI BMI^7/A $G^{\#}MI^{7(b5)}$ A^9_{SUS} $F^{\#13(\#9)}_{G}$ GMI^6

drop me a line just to say you're feel - ing fine.

D $F^{\#}MI^7$ BMI^7 GMA^7 $F^{\#7(\#9)}_{(\#5)}$ BMI^7 AMI^7

When things go wrong, per - haps you'll see you're meant for

$G^{\#}MI^{7(b5)}$ $C^{\#7(\#9)}_{(\#5)}$ $F^{\#7(\#9)}_{(\#5)}$ $B^{7(\#9)}$ E^bMI^7 $A^{13}_{SUS(b9)}$

me, last x: rit. I'll be a - round when she's

(synth.) DMA^7/A GMA^7/A B^bMA^7/A $C^{(add 9)}/A$

gone.

$B^bMA^{7(\#5)}/A$ GMA^7/A B^bMA^7/C D^{13}

D.S. al Coda
(Solo on C, vocal returns at D.)

To solo on complete form, play Intro changes in place of last 8 bars of D.

(a tempo) $B^bMA^{7(\#5)}/A$ GMA^7/A

1., 3., 5... B^bMA^7/A $C^{(add 9)}/A$

2., 4., 6... B^bMA^7/A $C^{\#7(\#9)}$

gone.

Vamp & fade

I'll Be Around

Alec Wilder

Med. Ballad

A A_{MA}^7 B_{MI}^7 $C\#_{MI}^7$ D_{MA}^7 E^{13} $F^{\circ 7}$ D^6 $F\# E^7$

I'll be a - round no mat - ter how you treat me now,

A_{MA}^7 (C^{13}) $F\#_{MI}^7$ B_{MI}^7 $E^{13(b9)}$ A^6 G_{MI}^7 C^7 F_{MA}^7 B_{MI}^7 E^7

I'll be a - round from now on.

A_{MA}^7 B_{MI}^7 $C\#_{MI}^7$ D_{MA}^7 E^{13} $F^{\circ 7}$ D^6 $F\# E^7$

Your lat - est love can nev - er last, and when it's past,

A_{MA}^7 $F\#_{MI}^7$ B_{MI}^7 $E^{13(b9)}$ A^6 B_{MI}^7 $B^{\flat 9}$ A_{MA}^7

I'll be a - round when he's gone. Good -

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

bye a - gain, and if you find a love like mine, just

$(B^{\flat}MI^7)$ F^7 C B_{MI}^7 B_{MI}^9 E^{13} A_{MA}^7 (C^{13}) $F\#_{MI}^7$ B_{MI}^7 $E^{13(b9)}$

now and then drop a line to say you're feel - ing fine, And

C A_{MA}^7 B_{MI}^7 $C\#_{MI}^7$ D_{MA}^7 E^{13} $F^{\circ 7}$ $(C\# E\#)$ E_{MI}^7 $D\#_{MI}^{7(b5)}$ D^{13} D^6 $F\# E^7$

when things go wrong, per - haps you'll see you're meant for me, so,

$(C\#_{MI}^7)$ A_{MA}^7 $F\#_{MI}^7$ B_{MI}^7 $E^{13(b9)}$ A^6 (G_{MI}^7) C^7 F_{MA}^7 B_{MI}^7 E^7

I'll be a - round when he's gone.

I'll Get By

Lyric by Roy Turk
Music by Fred E. Ahlert

130

Medium Swing

A

I'll get by _____ as long as I _____ have

you. _____ Though there be rain _____ and dark - ness, too, _____

_____ I'll not com - plain, _____ I'll see it through. _____

B

Pov - er - ty _____ may come to me, _____ that's

true, _____ But what care I, _____ Say, I'll get by _____

_____ as long as I _____ have you. _____

Ill Wind

Lyric by Ted Koehler
Music by Harold Arlen

Med. Ballad

A G^6 $F\#MI^7$ $B^{7(b5)}$ BMI^7 E^7 CMI^7 F^9

Blow, ill wind, blow a - way, Let me rest to -

BMI^7 E^7 $AMI^{7(b5)}$ $D^{7(b9)}$ G^6 $E^{7(b9)}$ AMI^7 D^7

day, You're blow - in' me no good, no good.

G^6 $F\#MI^7$ $B^{7(b5)}$ BMI^7 E^7 CMI^7 F^9

Go, ill wind, go a - way, Skies are, oh, so

BMI^7 E^7 $AMI^{7(b5)}$ $D^{7(b9)}$ G^6 F^{13} G^6

gray a - round my neigh - bor - hood, _____ and that's no good. You're

B B^7 $C\#MI^7$ $D^{\circ 7}$ $B^7/D\#$ E^{13}_{SUS} E^{13}

on - ly mis - lead - in' the sun - shine I'm need - in', Ain't that a shame? _____ It's

B^7 $C\#MI^7$ $D^{\circ 7}$ $B^7/D\#$ E^7 $Bb^9(\#11)$ $AMI^{7(b5)}$ D^7

so hard to keep up with trou - bles that creep up from out of no - where, when love's to blame.

C G^6 $F\#MI^7$ $B^{7(b5)}$ BMI^7 E^7 CMI^7 F^9

So, ill wind, blow a - way, Let me rest to -

BMI^7 E^7 $AMI^{7(b5)}$ $D^{7(b9)}$ G^6 F^{13} G^6 $(AMI^7 D^7)$

day, You're blow - in' me no good, no good.

Illuminados

Ivan Lins

Med. Pop Ballad

$\text{♩} = 97$

(synth.)

A

(vocal)

B

2. *voice scats*

D.S. al Coda

Coda

(Pn. fills)

Vamp, fill & fade

I'm Glad There Is You

Words & music by
Jimmy Dorsey
& Paul Madeira

Med. Ballad

A *DMA⁷* *(G¹³)*

In this world _____ of or - di - na - ry peo - ple, _____ ex - tr'or - di - na - ry

EMI⁷ *A⁷* *F#MI⁷* *(F¹³)* *B⁷* *B^bMA⁷* *E^b9(#+11)* *A⁷*

peo - ple, _____ I'm glad there is you. _____

DMA⁷ *EMI⁷* *F#MI⁷* *F^{o7}* *EMI⁷* *A⁹*

In this world _____ of o - ver - rat - ed pleas - ures, _____ of un - der - rat - ed

DMA⁷ *C⁹(#+11)* *B^{7(b9)}* *E¹³* *A⁹* *D⁹SUS* *D⁷*

treas - ures, _____ I'm glad there is you. _____ I'll live to

B *GMA⁹* *GMI⁷* *C⁹* *DMA⁷* *C#MI^{7(b5)}* *F#7(#+5)*

love, _____ I'll love to live with you be - side me; _____ This role so

BMI⁷ *E¹³* *EMI⁷* *A⁷*

new, _____ I'll mud - dle through with you to guide me.

C *DMA⁷* *(G¹³)*

In this world _____ where man - y, man - y play at love, _____ and hard - ly an - y

EMI⁷ *A⁷* *(C¹³SUS)* *C¹³* *B⁹SUS* *B^{7(b9)}* *A⁷* *G* *F#MI^{7(b5)}* *B⁷*

stay in love, _____ I'm glad there is you, _____ More than

EMI⁷ *A¹³SUS* *A¹³* *DMA⁷* *(BMI⁷ EMI⁷ A⁷)*

ev - er, _____ I'm glad there is you.

Fast Swing

Impressions

John Coltrane

A B_{MI}^7
(tenor)

B C_{MI}^7

C B_{MI}^7

Solo on form (ABC)

\oplus B_{MI}^7

alternate melody, bars 6 & 14
of **A** and bar 6 of **C**:

Melody is played with variation. Tenor sounds one octave lower than written.

In the Wee Small Hours of the Morning

David Mann
& Bob Hilliard

Medium Ballad

A A_{MA}^7 A^7 $F\#_{MI}^7/A$ A^+

In the wee, small hours of the morn - ing, While the

A_{MA}^7 A^+ B_{MI}^7 E^7 B_{MI}^7 E^7

whole wide world is fast a - sleep, You lie a - wake and

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

think a - bout the girl, and nev - er ev - er think of count - ing sheep. When your

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

lone - ly heart has learned its les - son, You'd be hers if on - ly she would

$(D_{MA}^7) F\#^7$ $(B_{MI}^7) D\#_{MI}^7(b5)$ $(C^{\circ 7}) D_{MI}^6$ $C\#_{MI}^7$ $F\#^7$

call; In the wee, small hours of the morn - ing, that's the

B_{MI}^7 $F^9(\#11)$ E^{13} A_{MA}^7 $(B_{MI}^7 E^7)$

time you miss her most of all.

Alternate changes for first two bars of **A** & **B**:

1)	$A^{(add 9)}$	D_{MI}^6/A	∕
2)	A_{MA}^7	G_{MA}^9	∕
3)	A_{MA}^7	E^9_{sus}	∕
4)	A_{MA}^7 $D\#^7$	D_{MA}^7 G^7	$F\#_{MI}^7$ F^7 E^9_{sus} E^7

CCCD MUSIC DEPT.

Last 4 bars of B may be played as 2 bars (rhythmic values are all halved).

In Your Own Sweet Way

Dave Brubeck

(As played by Dave Brubeck)

Med. Swing

A $(F\#MI^{7(b5)})$
 (C^6) $F\#MI^7$ B^7 $E MI^7$ A^7 $A MI^7$ D^7 G^7 $C MA^7$

$F MI^7$ Bb^7 $E^b MA^7$ $A^b MA^7$ $D^{7(alt.)}$ $A^b 7$ $G^7 C^6$ $G^7 C^6$

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

$B MI^7$ E^7 $C\# MI^7$ (C^7) $F\#^7$ $B MI^{7(b5)}$ F^7 E^7 $A MI^7$

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

$F MI^7$ Bb^7 $E^b MA^7$ $A^b MA^7$ $D^{7(alt.)}$ $A^b 7$ G^7

$C MI$

$C MI$ D/C $D^b 7/C$ $C^{7(b9)}$
 (straight eighths)

$F MI$ $G^7 G^9$ $G^b 13$ F^{13} $E^7(\#9)$ $E^b MA^7$ $D^7(\#11)$ $D^b MA^9(\#11)$ $C MI^9$
f (rit.)

Chords in parentheses optional.

In Your Own Sweet Way

Dave Brubeck

(As played by Miles Davis)

Med. Swing

$\text{♩} = 116$

A (F#MI^{7(b5)})
A^{MI}6 B⁷

E^{MI}7

A^{MI}7

D⁷

G^{MA}7

C^{MA}7

(muted trp.)

F^{MI}7

B^{b7}

E^{bMA}7

A^{bMA}7

(D^{7alt.})

A^{bMA}7

C A^{bMA}7

G^{9(b5)}

(F#MI^{7(b5)})³

A^{MI}6

B⁷

E^{MI}7

A^{MI}7

D⁷

G^{MA}7

C^{MA}7

F^{MI}7

B^{b7}

E^{bMA}7

A^{bMA}7

(D^{7alt.})

A^{bMA}7

C A^{bMA}7

G^{9(b5)}

B C#MI^{7(b5)}

F#7

B^{MI}6

G#MI^{7(b5)}

C#MI^{7(b5)}

F#7

B^{MA}7

B^{MI}7

E⁷

A^{MA}7

C⁷

F⁷

E⁷

C (F#MI^{7(b5)})
A^{MI}6

B⁷

E^{MI}7

A^{MI}7

D⁷

G^{MA}7

C^{MA}7

F^{MI}7

B^{b7}

E^{bMA}7

A^{bMA}7

(D^{7alt.})

A^{bMA}7

C A^{bMA}7

G^{9(b5)}

D E^{bMA}7

F

E^{bMA}7(#5)

C^{MI}(add 9)

F

E^{bMA}7(#5)

F

E^{bMA}7

F

E^{bMA}7(#5)

C^{MI}(add 9)

F

E^{bMA}7

F

E^{bMA}7(#5)

C^{MI}(add 9)

F

E^{bMA}7(#5)

F

E^{bMA}7

F

E^{bMA}7(#5)

C^{MI}(add 9)

F

E^{bMA}7(#5)

Chords in parentheses are optional.

[C] Solo on form (ABCD)
(fine)

Isfahan

Duke Ellington
& Billy Strayhorn

Med. Ballad

A B^bMA^7 GMA^7 $G^{7(\#5)}$ C^9

$(C^{7(b9)})$ B^bMI^6 F $F^{13(b9)}$ B^bMA^9

$E_{MI}^{7(b5)}$ $A^{7(b9)}$ D_{MI}^6 $F\#_{MI}^{7(b5)}$ $B^{7(b9)}$ E_{MI}^6

$E_{MI}^{9(b5)}$ $A^{7(b9)(\#5)}$ D_{MA}^7 $D^b_{MA}^7$ C_{MA}^7 B_{MA}^7

B B^bMA^7 GMA^7 $G^{7(\#5)}$ C^9

$(C^{7(b9)})$ B^bMI^6 F $F^{13(b9)}$ $B^b7(\#11)$

$E^b_{MA}^7$ $A^{7(b9)(\#5)}$ $D^{7(\#11)(\#9)}$ G^7 break

C^{13} $F^{13(b9)}$ $F^{9(\#5)}$ $B^b_{MA}^{13}$ $(D_{MA}^7 D^b_{MA}^7 C_{MA}^7 B_{MA}^7)$

$B^b_{MA}^{13}$ C^{13} $F^{13(b9)}$ $F^{9(\#5)}$ $B^b_{MA}^{13}$

Melody incorporates embellishments from the original recording.

It Don't Mean a Thing

Duke Ellington
Irving Mills

Fast Swing

(If It Ain't Got That Swing)

It don't mean a thing if it ain't got that swing, —

doo wah, — doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah. It

don't mean a thing, — all you got to do is sing,

doo wah, — doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah. It

B makes no diff - 'rence if — it's sweet or hot; — Just

give that rhy - thm ev - 'ry thing you got. It

C don't mean a thing if it ain't got that swing, —

doo wah, — doo wah, — doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah.

alternate changes, letter **A**:

alternate changes, bars 5-8 of **C**:

It's Only a Paper Moon

Lyric: Billy Rose
& E.Y. Harburg
Music: Harold Arlen

Med. Swing

A E_{MA}^7 $C\#^7$ $F\#_{MI}^7$ B^7 $F\#_{MI}^7$ B^7 E_{MA}^7 $F\#_{MI}^7 B^7$

Say, it's on - ly a pa - per moon, — Sail - ing o - ver a card - board sea, —

B_{MI}^7 E^7 A_{MA}^7 $F\#_{MI}^{7(b5)}$ B^7 E^6 $F\#_{MI}^7 B^7$

But it would - n't be make be - lieve — if you — be - lieved — in me. —

E_{MA}^7 $C\#^7$ $F\#_{MI}^7$ B^7 $F\#_{MI}^7$ B^7 E_{MA}^7 $F\#_{MI}^7 B^7$

Yes, it's on - ly a can - vas sky, — Hang - ing o - ver a mus - lin tree, —

B_{MI}^7 E^7 A_{MA}^7 $F\#_{MI}^{7(b5)}$ B^7 E^6 E^7

But it would - n't be make be - lieve — if you — be - lieved — in me. — With -

B A_{MA}^7 B^{b07} E_{MA}^7 B $C\#^{7(\#5)}$ $F\#_{MI}^{7(11)}$ B^{13} E^6 E^7

out your love, it's a hon - ky - tonk pa - rade; With -

A_{MA}^7 B^{b07} E_{MA}^7 B $G\#_{MI}^{7(b5)}$ $C\#^7$ $F\#_{MI}^7$ B^9

out your love, it's a mel - o - dy played in a pen - ny ar - cade.

C E_{MA}^7 $C\#^7$ $F\#_{MI}^7$ B^7 $F\#_{MI}^7$ B^7 E_{MA}^7 $F\#_{MI}^7 B^7$

It's a Bar - num and Bai - ley world, — just as phon - y as it can be, —

B_{MI}^7 E^7 A_{MA}^7 $F\#_{MI}^{7(b5)}$ B^7 E^6 $(F\#_{MI}^7 B^7)$

But it would - n't be make be - lieve — if — be - lieved — in me.

Lyric:
Marty Symes
Al J. Neiburg
Music:
Jerry Livingston

It's the Talk of the Town

Med. Ballad

A

I can't show my face, Can't go an - y place, Peo - ple stop and stare,
It's so hard to bear, Ev - 'ry - bod - y knows you left me,
It's the talk of the town. Ev - 'ry time we meet
my heart skips a beat, We don't stop to speak, Though it's just a week,
Ev - 'ry - bod - y knows you left me, It's the talk of the town. We

B

sent out in - vi - ta - tions to friends and re - la - tions an - nounc - ing our wed - ding day;
Friends and our re - la - tions gave con - grat - u - la - tions, How can you face them? What can you say?

C D_{MA}^7 $F^{\circ 7}$ E_{MI}^7 A^7 D_{MA}^7 A_{MI}^7 $A^{(11) (b5)}$

Let's make up sweet - heart, We can't stay a - part, Don't let fool - ish pride

G_{MA}^7 C^9 D_{MA}^7 $G^{\#MI} 7^{(b5)}$ $C^{\#7}$ G_{MI}^7 C^7 $F^{\#MI} 7$ B^7

keep you from my side, How can love like ours be end - ed?

E^{13} A^{13} D_{MA}^7 $(E_{MI}^7 A^7)$

It's the talk of the town.

It's You

Med. Bossa/Funk

1st & 2nd x: gtr. & dr.
3rd x: add pn. & bs, alto fills

David Sanborn

♩ = 91 (Intro) GMI^7 C^7 (3x's) GMI^7 C^7 (alto)

A GMI^7 C^7 GMI^7 C^7

FMA^7 $Bb13(\#11)$ DMI^7 $C^7(\#9)(\#5)$

GMI^7 C^7 GMI^7 C^7

C^7 FMA^7 $Bb13(\#11)$ $C^7(\#9)(\#5)$ A^{13}_{SUS}

A^{13}_{SUS} $C\#MI^{11}$

B EMI^7 $Bb9(\#11)$

$EbMA^7$ $Ab13(\#11)$ $EbMA^7$ $Ab13(\#11)$ (alto fill -----)

$EbMA^7$ $Ab13(\#11)$ $EbMA^7$ $D^{7(b9)}$

C (Piano solo) On cue, D.S. al Coda
(alto solo till 5th bar of B).

GMI⁷ C⁷

(Vamp till cue)

(alto fills)

GMI⁷ C⁷ GMI⁷ C⁷

(piano fills)

AMI⁷ D⁷ AMI⁷ D⁷

(alto fills)

BMI⁷ E⁷ BMI⁷ E⁷

(sample fill)

CMI⁷ F⁷ CMI⁷ E^bMA⁷ DMI⁷

CMI⁷ F⁷ CMI⁷ E^bMA⁷ DMI⁷

Vamp & fade (piano & alto fill)

I've Got the World on a String

Lyric: Ted Koehler

Music: Harold Arlen

Med.-Slow Swing

A D^6 C^7 B^7 (F^7) E_{MI}^7 G_{MI}^6 D_{MA}^7 $G^9(\#11)$
 I've got the world on a string, — sit-tin' on a rain-bow, Got the string a-round my fin-
F#_{MI}^7 **B⁹** **F_{MI}^7** **B^{b9}** E_{MI}^7 A^7 $D^{\#o7}$ E_{MI}^7 A^{13} **F#⁷(#5)** **B⁷(#9)**
 ger, What a world, what a — life, I'm in love.
E_{MI}^7 A^7 D^6 C^7 B^7 (F^7) E_{MI}^7 G_{MI}^6
 I've got a song that I sing, — I can make the rain go,
F#_{MI}^7 $G^9(\#11)$ **F#_{MI}^7** **B⁹** **F_{MI}^7** **B^{b9}** E_{MI}^7 A^7 $D^{\#o7}$
 an - y time I move my fin - ger, Luck - y me, can't you —
E_{MI}^7 A^{13} D^6 G^6 $G^{\#o7}$ D^6
 see, I'm in love. — Life is a beau - ti - ful thing, —
B **C#_{MI}^7** **F#⁹** B^{13}
 as long as I hold the string, — I'd be a sil - ly so - and -
E⁹ E_{MI}^9 A^{13}
 so if I should ev - er let go. — I've got the
C D^6 C^7 B^7 (F^7) E_{MI}^7 G_{MI}^6 **F#_{MI}^7** G^9 **F#_{MI}^7** **B⁹** **F_{MI}^7** **B^{b9}**
 world on a string, — sit-tin' on a rain-bow, Got the string a-round my fin - ger,
E_{MI}^7 B^7 E_{MI}^7 A^{13} D^6 (**B⁷(#9)**) E_{MI}^7 A^7
 What a world, What a — life, I'm in love. —

At faster tempos, changes falling on beats 2 & 4 may be omitted.

I've Got Your Number

Lyric by Carolyn Leigh

Music by Cy Coleman

Medium Swing

A

I've got your num - ber, — I know you in - side — out,

You ain't no Ea - gle — Scout, You're all at sea.

Oh, yes, you'll brag a lot, — wave your own — flag a lot, —

But you're un - sure a lot, — you're a lot — like me. Oh,

B

I've got your num - ber — and what you're look - ing — for,

And what you're look - ing — for just suits me fine.

We'll break the rules a lot, — We'll be damn — fools a lot, —

But then why should we not, — How could we not — com - bine, when

C E^7 B_{MI}^7 E^7 B_{MI}^7 E^7 B_{MI}^7

I've got your num - ber _____ and I've got the

E^7 B_{MI}^7 E^7 B_{MI}^7 E^7 B_{MI}^7

glow you've _____ got, I've got your num - ber _____ and

E^7 B_{MI}^7 E^7 A^6 (B_{MI}^7 E^7)

ba - by, you know you've _____ got mine.

Head is generally played in 2, solos in 4.

I've Never Been in Love Before

Med. Swing

Frank Loesser

I've nev - er been in love be - fore, Now all at once it's
 you, It's you for - ev - er more. I've
 nev - er been in love be - fore, I thought my heart was
 safe, I thought I knew the score. But this is
 wine that's all too strange and strong, I'm full of fool - ish
 song, And out my song must pour. So please for -
 give this help - less haze I'm in, I've real - ly nev - er
 been in love be - fore.

(D7) **A** **G⁶** **E_MI⁷** **A_MI⁷** **D⁷** **G_MA⁷** **C⁷** **B_MI⁷** **E⁷**
A_MI⁷ **A_MI⁷** **D⁷** **(G_MA⁷)** **B^{b13}** **E^b_MA⁷** **A^{b13}**
G⁶ **E_MI⁷** **A_MI⁷** **D⁷** **G_MA⁷** **C⁷** **B_MI⁷** **E⁷**
A_MI⁷ **A_MI⁷** **D⁷** **G_MA⁷** **D_MI⁷** **G⁷**
(B) **C_MA⁷** **B** **A_MI⁷** **D⁷** **G_MA⁷** **F[#]_MI^{7(b5)}** **B^{7(#5)}**
(E_MI) **E_MI** **E_MI** **D** **C[#]_MI^{7(b5)}** **A⁹** **F^{#7}** **B_MA⁷** **A_MI⁷** **D⁷**
(C) **G⁶** **E_MI⁷** **A_MI⁷** **D⁷** **G_MA⁷** **C⁷** **B_MI⁷** **E⁷**
A_MI⁷ **A_MI⁷** **D⁷** **G⁶** **(A_MI⁷)** **D⁷**

Jacob's Ladder

Cedar Walton

Funky Latin

$\text{♩} = 178$

A B_{MI}^{11} A_{MI}^{11} B_{MI}^{11} B_{MI}^{11} A_{MI}^{11} B_{MI}^{11}

(horns) E_{MI}^{11} D_{MI}^{11} E_{MI}^{11} A_{MI}^{11} B_{MI}^{11}

B (light piano comping) B_{MI}^7 C $C\#$ D^7

C D^7 $C\#^7$ $F\#^7(\#5)$ $B^7(\#9)$ E_{MI}^7 B_{MI}^7 (pn.) (C_{MA}^9)

B_{MI}^7 1. C $C\#$ D^7 2. B_{MI}^7

D B_{MI} $F\#$ $A\#$ B_{MI} A $E/G\#$ G $F\#_{MI}^7$ E_{MI}^7 D_{MA}^7 C_{MA}^7 (horns)

C_{MA}^7 $B_{MI}^{(add\ 11)}$ A^{13} D^6_9 $B_{MI}^{7(11)}$ $A_{MI}^{7(11)}$ (solo pn.)

$G_{MA}^{7(b5)}$ $F\#^{7(b5)}$ (horns, melody) E_{MI}^7 A^7 D^7 $C\#_{MI}^7$ C_{MA}^7 B_{MI}^7 (omit 5)

(horns, bkgr.)

B_{MI}^7 B_{MI}^7 6

E B_{MI}^{11} A_{MI}^{11} B_{MI}^{11} B_{MI}^{11} A_{MI}^{11} B_{MI}^{11} E_{MI}^{11} D_{MI}^{11} E_{MI}^{11}

(horns) bs. fill ----- bs. fill -----

A_{MI}^{11} B_{MI}^{11} B_{MI}^7 C $C\#$ D^7

F (Solos) D^7 $C\#7(b9)$ $F\#7(\#5)$ B_{MI}^7 C $C\#$ D^7 B_{MI}^7

Till cue Vamp till cue (horns) On cue

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

(horns, behind solo) (horns)

Play **D** between solos
After solos, D.S. al Coda

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

(horns, behind pn.)

B_{MI}^7 B_{MI}^7 C $C\#$ D^7

pn. fill ----- (horns, w/ bs.) (horns)

D^7 $C\#7$ $F\#7(\#5)$ $B^7(\#9)$ E_{MI}^7 C_{MA}^9 $B_{MI}^{(add 11)}$

rit. 3 3 3

Jordu

Duke Jordan

(As played by Clifford Brown)

Med. Swing

♩ = 140

A B^7 E^7 A_{MI}^6 D^7 G^7 C_{MA}^7

(trp. & ten.) *mf* (trp. ten.) (unis.)

B^7 E^7 A_{MI} F^7 1. F^7 E^7 2. F^7 E^7

f (ten. 8va b.)

B E^7 A^7 D^7 G^7 C^7 F^7 B^b6 D^7

D^7 G^7 C^7 F^7 B^b7 E^b7 A^b6

mf (unis.)

C B^7 E^7 A_{MI}^6 D^7 G^7 C_{MA}^7

(trp. ten.) (unis.)

B^7 E^7 A_{MI} F^7 F^7 dr. fill ---

D (Solos) B^7 E^7 A_{MI}^6 D^7 G^7 C_{MA}^7

B^7 E^7 A_{MI}^6 F^7

E E⁷ A⁷ D⁷ G⁷ C⁷ F⁷ B^{b6}

D⁷ G⁷ C⁷ F⁷ B^{b7} E^{b7} A^{b6}

F B⁷ E⁷ A_MI⁶ D⁷ G⁷ C_MA⁷

B⁷ E⁷ A_MI⁶ F⁷

Solo on DDEF
 After solos, D.C. al Coda
 (with pickups).

(trp.)

(ten., 8va b.)

break

Juntos

Ivan Lins

Med. Funk/Pop Ballad

$\text{♩} = 147$

(Intro) **NC.** (gtr., in octaves)

NC. $\text{D}^{\flat}/\text{C}$ $\text{B}7(\#9)$ $\text{E}9(\#11)$ $\text{A}^{13}_{\text{SUS}}$

NC.

A DMA^7 D^6 A^9_{SUS} A^9 DMA^7 D^6 A^9_{SUS} A^9

(voice)

DMA^7 D^6 $\text{D}^{13}_{\text{SUS}}$ D^9 GMA^7 $\text{G}^{\sharp}\text{MI}7(\flat 5)$ $\text{C}^{\sharp}7(\#5)$

$\text{F}^{\sharp}\text{MI}^7$ BMI^9 EMI^7 B^9_{SUS}

EMI^7 B^9_{SUS} EMI^7 A^9_{SUS} A^9

D^9_{SUS} D^9 $\text{G}^{13}_{\text{SUS}}$ G^{13} C^9_{SUS} C^9

B

The musical score for section B consists of five staves of music. The first staff begins with a boxed 'B' and contains the following chords: D_{MA}^7 , B_{MI}^7 , G_{MA}^7 , B , A^{13}_{SUS} , and G_{MI}^9 . The second staff contains: $F\#_{MI}^7$, B_{MI}^7 , A , $G\#_{MI}^7$, $C\#^9_{SUS}$, and $C\#^9$. The third staff contains: $F\#_{MA}^7$, $F_{MI}^7(11)$, B^b7 , $E^b_{MA}^7$, G^{13}_{SUS} , and G^{13} . The fourth staff contains: C_{MA}^7 , A_{MI}^7 , G_{MI}^7 , and $F\#_{MI}^7$. The fifth staff contains: B^{13} , B_{MI}^7 , $F\#$, E^7/B , E_{MI}^7 , and A^7 . The score includes various musical notations such as triplets, slurs, and accidentals.

Solo on AAB (fine)
 After solos, D.S. al fine, then
 vamp & fade on Intro
 (first 8 bars, guitar fills)

Killer Joe

Benny Golson

Med.-Slow Swing

(Intro)

(pn.)

A¹³ G¹³ A¹³ G¹³

(piano simile till **B**)

A

(horns)

A¹³ G¹³ A¹³ G¹³

(Half-Time Feel)

B

C[#]M¹ 7(b5) F[#]7(b9) C M¹ 7 F⁹ F¹³(b9)

G^b13 E^b/F F C[#]M¹ 7 F[#]13(b9)

(Orig. Feel)

C

A¹³ G¹³ A¹³ G¹³

(piano as in Intro)

A¹³ G¹³ A¹³ G¹³

(Ending)

A¹³ G¹³

Vamp, fill & fade

Solo on AABC
Solos swing throughout.

Let's Fall in Love

Lyric: Ted Koehler
Music: Harold Arlen

Med. Swing

A A^6 $F\#MI^7$ BMI^7 E^7 A^6 $F\#MI^7$ BMI^7 E^7 (DMI^6)

Let's fall in love, Why should - n't we _____ fall in love? Our heart are made

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

_____ of it, let's take a chance, _____ Why be a - fraid _____ of it? _____

A^6 $F\#MI^7$ BMI^7 E^7 A^6 $F\#MI^7$ BMI^7 E^7 (DMI^6)

Let's close our eyes and make our own _____ par - a - dise, Lit - tle we know

$C\#MI^7$ $F\#MI^7$ BMI^7 E^7 $G\#MI^{7(11)}$ $C\#7$ $G\#MI^{7(11)}$ $C\#7$

_____ of it, Still we can try _____ to make a go _____ of it. _____

B $F\#MI$ (MA^7) $F\#MI^7$ B^{13} $F\#MI^9$ B^{13} $C^{\circ 7}$

We might have been meant for each oth - er, _____ to

$C\#MI^7$ $F\#MI^7$ BMI^7 E^7 $C\#MI^7$ $F\#7(b9)$ BMI^7 E^7 $(CMI^7 F^7)$

be or not to be, let our hearts dis - cov - er.

C A^6 $F\#MI^7$ BMI^7 E^7 A^6 $F\#MI^7$ BMI^7 E^7 (DMI^6)

Let's fall in love, Why should - n't we _____ fall in love? Now is the time

$C\#MI^7$ $F\#MI^7$ BMI^7 E^7 A^6 $(F\#MI^7)$ BMI^7 E^7

_____ for it, while we are young, Let's fall in love. _____

Like a Lover

Music: Dori Caymmi

Lyric: N. Motta

English lyric: Alan & Marilyn Bergman

Med. Bossa

(O Cantador)

1. Like a lov - er, the morn - ing sun — slow - ly ris - es and

kiss - es you a - wake. Your smile is soft and drow -

sy as you let it play up - on your face. Oh, how I dream -

I might be like the morn - ing sun to you.

How I en - vy a cup that knows your lips, Let it be me,

my love, And a ta - ble that feels your fin - ger tips,

Let it be me, Let me be your love, Bring an end to the

end - less days and nights with - out you.

C

Like a lov - er, the vel - vet moon shares your pil - low and

watch - es while you sleep. Its light ar - rives on tip -

toe, gent - ly tak - ing you in its em - brace. Oh, how I dream

I might be like the vel - vet moon to you.

Alternate changes,
bars 1-4 of **A** & **C**:

AMA7 A7 A6 DMI6 A F#MI9 Eb7 G

2nd verse:

Like a lover, the river wind
Sighs and ripples its fingers through your hair.
Upon your cheek it lingers,
Never having known a sweeter place.
Oh, how I dream
I might be like the river wind to you.

Like Father, Like Son

Bright 6/8 Swing

(16th's swing) (Intro)

Billy Childs

♩. = 87

Intro

mf (pn.)

A

B

f

C#[#]/_D E^b9(b5) A^b9(#11) D^b7 A C_D G_{M1} G#_{M1}7(b13)

mf

C#_{M1}11 D7(b9)

(Solos) C G_{M1}9 F#_{M1}9 F#_{M1}9B7 F_{MA}7 C#_{M1}7 E^b_{MA}7 G_{MA}7

G#_{M1}7 C_{MA}7 E^b_{MA}7 A^b_{MA}7 G_{M1}9 G_{M1}9 G#7(#9)

D C#_{M1}7 C_{M1}7 C_{M1}7 F7 B_{MA}7 G_{M1}7 A_{MA}7 D^b_{MA}7(#11)

E^b/_F F/_{E^b} D¹³_{SUS} D¹³_{SUS} E^b/_F F/_{E^b} D¹³_{SUS} F#7(#9)

E B_{M1}7 D_{M1}7 E_{M1}7 F#_{M1}7 G#_{M1}7 A_{M1}7 D7 (G#7 last x)

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

C#_{M1}11 E_{M1}6 F#

(Vamp & fade)

Med. Bossa

Like Sonny

John Coltrane

$\text{♩} = 154$

A

(tenor)

Chord changes: $Bm7$, $Dm7$, $Fm7$, $G7(\#5)$, $F\#m7$, $CMA7$, $F\#m7$, $Dm7$, $Bb m7$, $E b 7$, $A b MA7$, $Cm7$, $F7$, $Bm7$, $Dm7$, $Fm7$, $Fm7/G$, $G7(\#5)$, $CMA7$

B

(Solos - Swing)

Chord changes: $Bm7$, $Dm7$, $Fm7$, $Fm7/G$, $G7(\#5)$, $CMA7$

F#MI7 DMI7

A musical staff with four measures. The first measure contains a slash, the second a repeat sign, the third a slash, and the fourth a repeat sign. Above the staff, the chords F#MI7 and DMI7 are written above the first and third measures respectively.

BbMI7 (A7) BbMI7 Eb7 AbMA7 CMI7 F7

A musical staff with six measures, each containing a slash. Above the staff, the chords BbMI7, (A7) BbMI7, Eb7, AbMA7, CMI7, and F7 are written above the first through sixth measures respectively.

BMI7 DMI7

A musical staff with four measures. The first measure contains a slash, the second a repeat sign, the third a slash, and the fourth a repeat sign. Above the staff, the chords BMI7 and DMI7 are written above the first and third measures respectively.

FMI7 FMI7/G G7(#5) CMA7

A musical staff with four measures. The first three measures contain slashes, and the fourth contains a repeat sign. Above the staff, the chords FMI7, FMI7/G, G7(#5), and CMA7 are written above the first through fourth measures respectively.

After solos, D.C. al Coda

CMA7

A musical staff starting with a Coda symbol (a circle with a cross). The staff contains a melodic line with notes and accidentals, and a CMA7 chord symbol above the first measure.

CCCCD MUSIC DEPT.

Lisa

David Sanborn

Med. Funk Ballad

♩ = 92

(Intro)

$D^{\flat}MA^7$ (alto fills)

$D^{\flat}B$

GMA^7 $F^{\#}$ A F

A $D^{\flat}MA^7$ CMI^7 B^7 $B^{\flat}MI^7$

(alto)

$B^{\flat}MI^7$ $E^{\flat}7$

$G^{\flat}MA^7$ $E^{\flat}7$

$G^{\flat}MA^7$ $E^{\flat}9$ $E^{\flat}MI^9$ $D^7(+9)$ $D^{\flat}MA^7$ CMI^7

2. $E^{\flat}7$ $G^{\flat}MA^7$ $E^{\flat}9$ $D^7(+9)$ GMA^7

GMA^7 $F^{\#}$ A F GMA^7 $F^{\#}$ A F $B^{\flat}7(+9)$

B $B^{\flat}7(+9)$ $E^{\flat}7$

(alto fills)

4. $E^{\flat}7$ $E^{\flat}MI^9$ $D^7(+9)$ $D^{\flat}MA^7$ CMI^7

D.S. al 2nd ending al Coda

(Alto solo)

$B^{\flat}7(+9)$ $E^{\flat}7$

Melody is freely interpreted.

Vamp, solo, & fade

Little Wind

Gerri Allen

Medium Straight 8th's/Latin

A ♩ = 195 (2nd x only)

(synth.)

(pn.)

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

(Piano solo)

B

(synth.)

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

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

Vamp & solo till cue;
On cue continue to **C**

(1st & 2nd x's: as written)
3rd & following x's:
piano solo, indef.

C

(synth.)

$E^bMA^7_{SUS}/C$ $D^bMA^7_{SUS}/F$ $G^bMA^7_{SUS}/C$ $D^bMA^7_{SUS}/D$

$E^bMA^7_{SUS}/C$ $D^bMA^7_{SUS}/F$ $G^bMA^7_{SUS}/C$ $D^bMA^7_{SUS}/D$

E^b_{MA7sus} D^b_{MA7sus} G^b_{MA7sus} A^b_{MA7sus}
 C F C D
 Vamp till cue; On cue, D.C.,
 play **A**, vamp & fade on **B**

Chord names are suggested for solos. On recording, first 4 bars of C are omitted just before the D.C. Synth. part at C is rhythmically free.

Loose Ends

Mike Stern

Med. Funk Shuffle

(♩ = $\frac{3}{4}$)

♩ = 75

A

(gtr.- add ten. on repeat & D.C.)

(gtr. fills)

1.

D.C. at 2nd ending

B

2.

[F pedal on D.C. (lower notes on D.C. only)

(gtr. fills)

C D# bass

(gtr. w/ ten.)

D#⁷_{SUS} D⁷(#9) C#⁷_{SUS} C⁷(#9) B⁹_{SUS} B^{b7}(#9) A⁷(b9) G#⁷_{SUS}

D#⁷_{SUS} D⁷(#9) C#⁷_{SUS} C⁷(#9) B⁹_{SUS} B^{b7}(#9) A⁷(b9) G#⁷_{SUS}

D (Solos)

C#MI⁹

F#⁹_{SUS} D#MI⁷ E/D# D#MI⁷ F#⁹_{SUS} B^{b7}(#9) EbMI⁷

Solo on **D**; To end last solo, continue on to **E**

E (Solo continues)

C#MI⁹

B pedal

D.C. al 2nd ending al Coda
(no repeat of B^{MI}⁹ section)

EMI⁹ (8)

(tenor solos) (Vamp till cue)

On cue

A^bMA⁷ Eb G^bMA⁷ Eb Eb MA⁷ (ten., 8va) D^bMI⁹

(gtr. w/ ten.) (rit.)

Loxodrome

Eddie Gomez
(As played by Steps Ahead)

Bright Swing

$\text{♩} = 248$

A

(tenor) 3

fill

fill

fill

(last x: rit. to end)

(fine)

B

(Solos)

8

8

8

After solos, D.C. al fine

Intro on record is one chorus played rubato.

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Lullaby of the Leaves

Lyric: Joe Young
Music: Bernice Petkere

Med. Swing

A A_{MI} $F\#_{MI}^{7(b5)}$ B^7 $E^{7(\#5)}$ E_{MI}^7 A^7 D_{MI}^7 C^9

Crad - le me where south - ern skies can watch me with a mil - lion eyes, Oh

$B_{MI}^{7(b5)}$ $E^{7(\#5)}$ A_{MI} F^7 E^7

sing me to sleep, Lul - la - by of the leaves.

A_{MI} $F\#_{MI}^{7(b5)}$ B^7 $E^{7(\#5)}$ E_{MI}^7 A^7 D_{MI}^7 C^9

Cov - er me with heav - en's blue and let me dream a dream or two, Oh

$B_{MI}^{7(b5)}$ $E^{7(\#5)}$ A_{MI} $\%$

sing me to sleep, Lul - la - by of the leaves. I'm

B (D_{MI}^7) F^7 $\%$

breez - ing a - long, a - long with the breeze, I'm hear - ing a song, a song through the trees, Ooh

A^6 E^9_{sus} A^6 A^7 (D_{MI}^7) F^7

ooh, ooh ooh, ooh ooh. That pine mel - o - dy car - ess - ing the shore, Fa -

(D_{MI}^7) F^7 A^6 $F\#^7$ $B_{MI}^{7(b5)}$ $E^{7(\#5)}$

mil - iar to me, I've heard it be - fore, Ooh ooh, ooh ooh. That's south - land.

C A_{MI} $F\#_{MI}^{7(b5)}$ B^7 $E^{7(\#5)}$ E_{MI}^7 A^7 D_{MI}^7 C^9

Don't I feel it in my soul, and don't I know I've reached my goal, Oh

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

sing me to sleep, Lul - la - by of the leaves.

Mahjong

Wayne Shorter

Med. Afro/Latin

$\text{♩} = 164$

(Intro)

(8x's)

A

(Swing)

(Afro/Latin)

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

Head is played twice before and after solos.

Manha de Carnaval

(A Day in the Life of a Fool)

Medium Bossa Nova

Music by Luis Bonfá

Lyric by Carl Sigmand

A E_{MI} $F\#_{MI} 7(b5)$ B^7 E_{MI} $F\#_{MI} 7(b5)$ B^7

A day _____ in the life _____ of a fool, _____ A

E_{MI} $A_{MI} 7$ D^7 $G_{MA} 7$ $E 7(b9)$

sad _____ and a long, _____ lone - ly day. _____ I walk the

$A_{MI} 7$ D^7 $G_{MA} 7$ ($D_{MI} 7$ G^7) $C_{MA} 7$

a - ve - nue, _____ hop - ing to run in - to _____ the wel - come

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

sight of you _____ com - ing my way. _____ I'll

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

stop _____ just a - cross _____ from your door, _____ But

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

you're _____ nev - er there _____ an - y more. _____ So

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

back _____ to my room _____ and here in the gloom I

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

cry _____ tears of good - bye. _____ Till you

A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a sequence of seven chords, each with a triplet of notes indicated by a bracket and the number '3'. The chords are: A^Mi⁷, E^Mi, A^Mi⁷, E^Mi, A^Mi⁷, B^Mi⁷, and E^Mi. A box containing the letter 'C' is positioned to the left of the first chord. The final chord, E^Mi, is followed by '(B⁷)' in parentheses. The notes for each triplet are: A^Mi⁷ (A, C, E), E^Mi (E, G, B), A^Mi⁷ (A, C, E), E^Mi (E, G, B), A^Mi⁷ (A, C, E), B^Mi⁷ (B, D, F), and E^Mi (E, G, B).

come back to me, that's the way it will be, Ev - 'ry day in the life of a fool.

Letter C may be repeated. Letter C is omitted for solos (but may be used as an interlude).

The Masquerade Is Over

Lyric: Herb Magidson

Music: Allie Wrubel

Med. Ballad*

A CMA^7 BMI^7 E^7 A^7 D^9 GMI^7 C^9

Your eyes don't shine like they used to shine, And the

FMA^7 $EMI^7(b5)$ A^7 D^7 DMI^7 G^7

thrill is gone when your lips meet mine, I'm a -

CMA^7 GMI^7 C^7 FMA^7 Bb^9

fraid the mas - que - rade is o - ver, And so is

EMI^7 A^7 DMI^7 G^7

love, and so is love. Your

B CMA^7 $BMI^7(b5)$ E^7 A^7 D^9 GMI^7 C^9

words don't mean what they used to mean, They were

FMA^7 $EMI^7(b5)$ A^7 D^7 DMI^7 G^7

once in - spired, now they're just rou - tine, I'm a -

CMA^7 GMI^7 C^7 FMA^7 Bb^9

fraid the mas - que - rade is o - ver, and so is

EMI^7 A^7 DMI^7 G^{13} C^6 Bb^9 C^6 $A^7(\#9)$

love, and so is love. I

* also played with a medium swing feel.

C D_{MI}^7 G^7 E_{MI}^7 A^7 D_{MI}^7 G^7 C_{MA}^7

guess I'll have to play Pag - liac - ci, and get my - self a clown's dis - guise; And

$F\#_{MI}^{7(b5)}$ B^7 E_{MI}^7 A^9 A_{MI}^7 D^7 D_{MI}^7 G^7

learn to laugh like Pag - liac - ci, with tears_____ in my eyes. You

D C_{MA}^7 $B_{MI}^{7(b5)}$ E^7 A_{MI}^7 D^9 G_{MI}^7 C^9

look the same,_____ you're a lot the same, But my

F_{MA}^7 $E_{MI}^{7(b5)}$ A^7 D^7 D_{MI}^7 G^7

heart says "No,_____ no you're not the same." I'm a -

C_{MA}^7 G_{MI}^7 C^7 F_{MA}^7 B^b9

fraid_____ the mas - que - rade is o - ver,_____ And so is

E_{MI}^7 A^7 D_{MI}^7 G^9_{SUS} C^6 $(D_{MI}^7 G^7)$

love, and so is love._____

alternate changes for bars 5-7 of

A, **B**, & **D**: $F\#_{MI}^7$ B^7 E_{MI}^7 A^7 $D\#_{MI}^7$ $G\#^7$

Mean to Me

Roy Turk
Fred E. Ahlert

Med. Swing

A D_{MA}^7 $D^{\#o7}$ E_{MI}^7 A^7 (F^o7) D_{MA}^7 $F^{\#MI7}$ A_{MI}^7 D^7 G_{MA}^7 C^9

Mean to me, — Why must — you be mean to me? — Gee, hon - ey it

seems to me — you love to see — me cry - in'. I don't know why. —

D_{MA}^7 $D^{\#o7}$ E_{MI}^7 A^7 (F^o7) D_{MA}^7 $F^{\#MI7}$ A_{MI}^7 D^7 G_{MA}^7 C^9

I stay home — each night — when you say you'll phone, — You don't — and I'm

D_{MA}^7 B^7 E_{MI}^7 A^7 D^6 G^6 D^6 A_{MI}^7 D^7

left a - lone, — Sing - in' the blues — and sigh - in'. You treat me

B G^6 A^9 D^7 G^6 C^7 B^7

cold - ly each day — in the year; — You al - ways

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

scold me when - ev - er some - bod - y is near, dear.

C D^6 $D^{\#o7}$ E_{MI}^7 A^7 (F^o7) D_{MA}^7 $F^{\#MI7}$ A_{MI}^7 D^7 G_{MA}^7 C^9

It must be — great fun — to be mean to me, — You should - n't for

D_{MA}^7 B^7 E_{MI}^7 A^7 D^6 $(B_{MI}^7$ E_{MI}^7 $A^7)$

can't you see — what you mean to me. —

Memories of You

Lyric: Andy Razaf

Music: Eubie Blake

Med. Ballad

A C_{MA}^7 $C^{\#o7}$ D_{MI}^7 $D^{\#o7}$ C_{MA}^7/E A_{MI}^7 $F^{\#MI} 7(b5)$ F_{MI}^6

Wak - ing skies at sun - rise, Ev - 'ry sun - set, too,

C_{MA}^7 B^7 B^b13 $A^{7(b9)}$ D^7 G^9 C^6 D_{MI}^7 G^7

Seems to be bring - ing me mem - o - ries of you.

C_{MA}^7 $C^{\#o7}$ D_{MI}^7 $D^{\#o7}$ C_{MA}^7/E A_{MI}^7 $F^{\#MI} 7(b5)$ F_{MI}^6

Here and there, ev - 'ry - where, Scenes that we once knew,

C_{MA}^7 B^7 B^b13 $A^{7(b9)}$ D^7 G^9 C^6 $B_{MI}^7 E^7$ ^(b5)

And they all just re - call mem - o - ries of you.

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

How I wish I could for - get those hap - py yes - ter - years

A_{MI} D^9 sus D^9 D_{MI}^7 G^7

that have left a ro - sa - ry of tears. _____

C C_{MA}^7 $C^{\#o7}$ D_{MI}^7 $D^{\#o7}$ C_{MA}^7/E A_{MI}^7 $F^{\#MI} 7(b5)$ F_{MI}^6

Your face beams in my dreams, Spite of all I do,

C_{MA}^7 B^7 B^b13 $A^{7(b9)}$ D^7 G^9 C^6 D_{MI}^7 G^7

Ev - 'ry - thing seems to bring mem - o - ries of you.

Midland

Billy Childs

Med. Straight 8th's

♩ = 136

(Intro)
 A_MI⁷

F_MA^{7(#11)}

(2nd x:)

(sop.)

A A_MI⁷ F_MA^{7(#11)}

A_MI⁷ F_MA^{7(#11)}

1. D_MI⁷ B^b_MA^{7(#11)}

B_MI⁷ B^b_MA^{7(#11)} B_MI^{7(#11)} B^b₇/E

2. D_MI⁷ G_MI⁷

E^b_MI¹¹ D_MA^{7(#11)} A_MA^{7(#11)}/G[#]

(Bossa) B_MI⁹ G_MI⁹ C¹³

B^b_MI⁹ E^b₇ A^b_MA⁷ F_MI⁷

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

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

$B^b7(\#9)$ E_{MI}^9 E_{MI}^9 D $C_{MA}^{7(\#11)}$ $B_{MI}^{11(b5)}$ $E^{7(\#11)}$

(Orig. feel)

C A_{MI}^7 $F_{MA}^{7(\#11)}$

A_{MI}^7 $F_{MA}^{7(\#11)}$ $(E^{7(\#5)})$

Solo on form (AABC)
 After solos, D.S., play melody,
 vamp & fade on C (drums fill)

Mine Is Yours

Bob Mintzer

Med. Funk

(Intro)

♩ = 186

Intro

A (add b13) DMI⁶ A A (add b13)

A

A (add b13) DMI⁶/A A (add b13)

(ten. & flugel.)

A (add b13) C# (add 9) E# EMI⁷ (add 13) A (add b13)

DMI⁶/A A (add b13) C# (add 9) E# F#⁷ (b9)

B

BMI¹¹ GMI¹¹

C7 (#11) (#9) (b9) F¹³ sus

F¹³ (#11) (b9) B^{b13}/F

E^bMI⁹ C⁹ (#11) F¹³ sus

F¹³ (#11) (b9) B^{b13}/F E^bMI⁹ C⁹ (#11)

C N.C.

(pn.)

1. N.C.

2. N.C.

(flugel., pn. & ten.)

A 7(alt.)

solo break

3 (fine)

D (Solos) A pedal (On cue) A MA⁷ D MI⁶/A A MI⁷ F MA⁷/A

Vamp till cue

A pedal (On cue) F MA⁷ D MI⁹ A/B^b G MI¹¹

Vamp till cue

Solo on **D**; After solos, D.S. al fine (no repeat of AB)

Fast Swing

Mo' Joe

Joe Henderson

$\text{♩} = 260$ $\text{E}^{\flat}\text{MA}^7(\text{b}5)$

$\text{E}^{\flat}\text{MA}^7(\text{b}5)$ DMI $\text{C}^6/9$ $\text{B}^{\flat}\text{MA}^7$ G F G A F G A B^{\flat}

sfz (fine) *mf*

A DMI $\text{C}^{\text{MA}^7(\text{b}5)}$ $\text{B}^{\flat}6/9$ A^7_{SUS} GMI^7 $\text{EMI}^7(\text{b}5)$

GMI^7 C^7 FMA^7 $\text{B}^{\flat}\text{MA}^7$ $\text{EMA}^7(\text{b}5)$ $\text{BMA}^7(\text{b}5)$ $\text{BMA}^7(\text{b}5)$

GMI^7 C^7 FMA^7 $\text{B}^{\flat}\text{MA}^7$ $\text{EMI}^7(\text{b}5)$ $\text{A}^7(\#5)$ $\text{BMI}^7(\text{b}5)$

GMI^7 $\text{G}^{\flat}13$ FMA^7 $\text{B}^{13}(\#11)$ $\text{B}^{13}(\#11)$

drum fill-----

on D.S.- D.C. al fine

B (Solos) DMI GMI^7

GMI^7 C^7 FMA^7 $(\text{B}^{\flat}\text{MA}^7)$ EMA^7 $\text{B}^{\flat}\text{MA}^7$

GMI^7 C^7 FMA^7 $(\text{B}^{\flat}\text{MA}^7)$ $\text{EMI}^7(\text{b}5)$ A^7 $\text{BMI}^7(\text{b}5)$

GMI^7 $\text{G}^{\flat}13$ FMA^7 (B^7) $\text{EMI}^7(\text{b}5)$ A^7 DMI

After solos, D.S., play AA, then D.C. al fine

Mo' Joe (Harmony)

Fast Swing
♩ = 260

(trb.)

(ten.)

sfz

mf

sfz

mf

(fine)

A

on D.S.- D.C. al fine

B (Solos)
D_MI

G_MI⁷

G_MI⁷ C⁷ F_MA⁷ (B^b_MA⁷) E_MA⁷ B^b_MA⁷

G_MI⁷ C⁷ F_MA⁷ (B^b_MA⁷) E_MI^{7(b5)} A⁷ B_MI^{7(b5)}

G_MI⁷ G^b13 F_MA⁷ (B⁷) E_MI^{7(b5)} A⁷ D_MI

After solos, D.S., play AA,
then D.C. al fine

Chords in parentheses are optional.

Moment's Notice

John Coltrane

Fast swing

$J = 236$

A $C\#MI^7 F\#^7$ $DMI^7 G^7$ CMA^7 $FMI^7 B^b^7$

$BMI^7 E^7$ $CMI^7 F^7$ B^bMA^7 $BMI^{7(b5)} E^7$

AMI^7 GMI^7 C^7 FMA^7 B^b9

E^7 A^7 DMI^7 G^7 C/G DMI/G

EMI/G DMI/G C/G DMI/G EMI/G DMI/G C pn. fill

B $C\#MI^7 F\#^7$ $DMI^7 G^7$ CMA^7 $FMI^7 B^b^7$

$BMI^7 E^7$ $CMI^7 F^7$ B^bMA^7 $BMI^{7(b5)} E^7$

AMI^7 GMI^7 C^7 FMA^7 B^b9

E^7 $A^{7(\#5)}$ FMI^7 B^b^7 E^bMA^7 $DMI^7 G^7$

C

Chords and notes shown in the score:

- Staff 1: $C\sharp_{MI}^7 F\sharp^7$, $D_{MI}^7 G^7$, C_{MA}^7 , $F_{MI}^7 B\flat^7$
- Staff 2: $B_{MI}^7 E^7$, $C_{MI}^7 F^7$, $B\flat_{MA}^7$, $B_{MI}^{7(b5)} E^7$
- Staff 3: A_{MI}^7 , G_{MI}^7 , C^7 , F_{MA}^7 , $B\flat^9$
- Staff 4: E^7 , A^7 , D_{MI}^7 , G^7 , C/G , D_{MI}/G
- Staff 5: E_{MI}/G , D_{MI}/G , C/G , D_{MI}/G , E_{MI}/G , D_{MI}/G , C , solo break
- Staff 6: $C^{7(\sharp 9)}$

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

Kicks are not played for solos except the solo break (which is played every chorus).
Melodic rhythm is somewhat freely interpreted.

Mood Indigo

Duke Ellington
Irving Mills
Albany Bigard

Med. Ballad (1/8's swing)

A

You ain't been blue, No, no, no.

You ain't been blue till you've had that mood in - di - go.

That feel - in' goes steal - in' down to my shoes, While

I sit and sigh: "Go 'long blues." **(fine)**

B

Al - ways get that mood in - di - go since my ba - by said good -

bye, In the eve - ning when lights are low,

I'm so lone - some I could cry. 'Cause there's no - bod - y who

cares a - bout me, I'm just a soul who's blu - er than blue can be.

When I get that mood in - di - go, I could lay me down and die.

original melody, bar 7 of **A**:

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

Moon Rays

Horace Silver

Med. Latin

$\text{♩} = 134$

A $B^{\flat}MA^7/C$ $B^{\flat\circ 7}/C$ $A^{\flat\circ 7}/C$ FMA^7/C

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

BMA^7/C $B^{\flat}MA^7/C$

$B^{\flat}MA^7/C$ $BMI^7(b5)$ $B^{\flat(MA^7)MI}$ $E^{\flat 7}$ $B^{\flat} B^{\flat}MI$ $AMI^7(b5)$ $D^7(b9)(\#5)$

GMI^9 $C^7(b9)(\#5)$ FMA^9 $B^{\flat 13}(\#11)$ 1. FMA^9 $B^{\flat} \text{bass}$ 2. FMA^9 $B^{\flat} \text{bass}$

B DMA^7/E $D^{\circ 7}/E$ $C^{\circ 7}/E$ AMA^7/E

$E^{\flat}MA^7/E$ DMA^7/E

DMA^7/E $D^{\sharp}MI^7(b5)$ $DMI^7(MA^7)$ G^7/D DMI $C^{\sharp}MI^7(b5)$ $F^{\sharp 7}(b9)(\#5)$

BMI^9 $E^7(b9)(\#5)$ AMI^9 D^{13} GMI^9 C^{13}

C $B^{\flat}MA^7/C$ $B^{\flat\circ 7}/C$ $A^{\flat\circ 7}/C$ FMA^7/C

BMA^7/C $B^{\flat}MA^7/C$

$B^{\flat}MA^7/C$ $BMI^7(b5)$ $B^{\flat(MA^7)MI}$ $E^{\flat 7}$ $B^{\flat} B^{\flat}MI$ $AMI^7(b5)$ $D^7(b9)(\#5)$

(Swing)

D_{MI}⁹ G^{7(b9)} C_{MA}⁹ F^{13(#11)} C_{MA}⁹ F_{bass}

(Solos) (Swing)

D D_{MI}⁷ G⁷ C_{MA}⁷ (D_{MI}⁷ E_{MI}⁷ A⁷)

(1st x only)

E_bMI⁷ A^{b7} D_{MI}⁷ G⁷

D_{MI}⁷ F[#]MI^{7(b5)} F_{MI}⁷ E_{MI}⁷ E_bMI⁷ A^{b7}

D_{MI}⁷ G⁷ C_{MA}⁷ F^{13(#11)} (E_{MI}⁷) C_{MA}⁷ F^{13(#11)}

E F[#]MI⁷ B⁷ E_{MA}⁷ (F[#]MI⁷ G[#]MI⁷ C^{#7})

G_{MI}⁷ C⁷ F[#]MI⁷ B⁷

F[#]MI⁷ B^bMI^{7(b5)} A_{MI}⁷ G[#]MI⁷ G_{MI}⁷ C⁷

F[#]MI⁷ B⁷ E_{MI}⁷ A⁷ D_{MI}⁷ G⁷

F D_{MI}⁷ G⁷ C_{MA}⁷ (D_{MI}⁷ E_{MI}⁷ A⁷)

E_bMI⁷ A^{b7} D_{MI}⁷ G⁷

D_{MI}⁷ F[#]MI^{7(b5)} F_{MI}⁷ E_{MI}⁷ E_bMI⁷ A^{b7}

D_{MI}⁷ G⁷ C_{MA}⁷ F^{13(#11)} (E_{MI}⁷) C_{MA}⁷ F^{13(#11)} (last x)

Solo on DDEF
 After solos, continue to letter **G** (V.S.) turn page

(Shout Chorus)

G D_{MI}^{11} $G^{7(\#5)}$ C_{MA}^7 $D_{MI}^7 E_{MI}^7 A^7$

(unis.)

E_{bMI}^7 A_{b7} E_{bMI}^7 A_{b7} D_{MI}^{11} G^{13} dr. fill ---

D_{MI}^7 $F\#_{MI}^{7(b5)}$ F_{MI}^7 B_{b7} F E_{MI}^7 $E_{MI}^{7(b5)}$ E_{bMI}^7 A_{b7}

(trp. ten.)

D_{MI}^{11} $G^{7(\#5)}$ C_{MA}^9 $F^{13(\#11)}$ C_{MA}^9 $F^{13(\#11)}$ C_{MA}^9 $F^{13(\#11)}$

(unis.) (ten. 8va b.)

H $F\#_{MI}^9$ B^{13}_{SUS} E_{MA}^7

G_{MI}^9 C^{13}_{SUS} $F\#_{MI}^9$ B^{13}

$F\#_{MI}^7$ $A\#_{MI}^{7(b5)}$ A_{MI}^7 D^7 $G\#_{MI}^7$ $G\#_{MI}^{7(b5)}$ G_{MI}^7 C^7

(trp. ten.)

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

(unis.)

(D.S. al Coda)

(Latin)

C_{MA}^9 $F^{13(\#11)}$ A_{MA}^7 B $A^{\circ7}$ B $G^{\circ7}$ B E_{MA}^7 B

B_{bMA}^7 B A_{MA}^7 B

A_{MA}^7 B $A\#_{MI}^7$ A_{MI}^7 (MA^7) D^7 A A_{MI} $G\#_{MI}^7$ $(\#5)$ $C\#^7$ $(\#5)$

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

J F_{MI}^7 G $F^{\circ 7}$ $E_{b^{\circ 7}}$ C_{MA}^7 G

$G_{b_{MA}}^7$ G F_{MA}^7 G

F_{MA}^7 G $F\#_{MI}^7$ $(\#5)$ F_{MI}^7 (MA^7) B_{b^7} F F_{MI} E_{MI}^7 $(\#5)$ A^7 $(\#5)$

D_{MI}^9 G^7 $(\#9)$ C_{MA}^9 F^{13} $(\#11)$ C_{MA}^9 F_{bass}

C_{MA}^9 F^{13} $(\#11)$ C_{MA}^9 F_{bass} C_{MA}^9 F^{13} $(\#11)$ C_{MA}^9 F_{bass}

C_{MA}^9 F^{13} $(\#11)$ C_{MA}^9 E_{bass} F^{13} $(\#11)$ dr. fill F_{bass} C_{bass} F_{bass}

(fine)

Trumpet plays melody throughout.

Moontide

Randy Brecker

Med. Straight 8th's/Latin

♩ = 144

The musical score for "Moontide" is written for a trumpet part. It consists of ten staves of music. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked as "Med. Straight 8th's/Latin" with a metronome marking of 144. The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are placed above the notes, including A, G#MI, A#7, AMA, G#, G#(add 9), EMA, F, Gb, Ab, B, C, Eb, E, B+, Db, G7(b9), Gb, Bb, A, E, and CMI. Some chords are marked with "7(b5)" or "7(omit 5)". There are also markings for "3" indicating triplets and "tr" for trills. The score is divided into sections labeled A, B, C, and D. Section A is the first staff, B is the second, C is the third, and D is the eighth. The piece ends with a double bar line and a circled cross symbol.

E (Solos) $A^b_{MI}9$ $B^b_{7(omit\ 5)/Ab}$ $A^b_{MI}9$ $A^b_{MI}9$ $B^b_{7(omit\ 5)/Ab}$ $A^b_{(add\ 9)}$ $(A^b_{9(\#5)})$

F $B_{MA}7(\#5)$ $G^{7(b9)}$ $G^b_{MA}7(b5)$ $B/C\#$ D^b/E^b E^b/F

G $A^b_{MI}9$ $B^b_{7(omit\ 5)/Ab}$ $A^b_{MI}9$ $A^b_{MI}9$ $B^b_{7(omit\ 5)/Ab}$ $A^b_{(add\ 9)}$

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

$A^b_{(add\ 9)}$

Vamp, fill & fade

Suggested scales for soloing:
 $B^b_{7(omit\ 5)/Ab}$ -- Ab Locrian #2 | $A^b_{9(\#5)}$ -- Ab Mixolydian b6

Moontide (Harmony)

Med. Straight 8th's/Latin

$\text{♩} = 144$

A

(ten.)

B

C

(melody)

(harmony)

D

E (Solos)
 $A^b_{MI}^9$ $B^b_{7(omit\ 5)}/A^b$ $A^b_{MI}^9$ $A^b_{MI}^9$ $B^b_{7(omit\ 5)}/A^b$ $A^b_{(add\ 9)}$ $(A^b_{9(\#5)})$

F $B_{MA}^{7(\#5)}$ $G^{7(b9)}$ $G^b_{MA}^{7(b5)}$ $B/C^\#$ D^b/E^b E^b/F

G $A^b_{MI}^9$ $B^b_{7(omit\ 5)}/A^b$ $A^b_{MI}^9$ $A^b_{MI}^9$ $B^b_{7(omit\ 5)}/A^b$ $A^b_{(add\ 9)}$

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

$A^b_{(add\ 9)}$

(Vamp, fill, & fade)

Suggested scales for soloing:
 $B^b_{7(omit\ 5)}/A^b$ -- Ab Locrian #2 | $A^b_{9(\#5)}$ -- Ab Mixolydian b6

More Love

Jack Segal

(As sung by Al Jarreau)

Med. Pop Ballad

$\text{♩} = 69$

(Intro)

mp (synth. fill) D_{MI}^7 G^{13}_{SUS} G^{13} $G^{9(\#5)}$

1. I should have

A C_{MA}^9 C^6 $B_{MI}^{7(b5)}$ $E^{7(b9)(\#5)}$ A_{MI}^9 $D^{7(b9)(\#5)}$

mp lis - tened more and lis - tened well, I should have been your shel - ter in the rain;

G_{MI}^9 $C^{7(b9)(\#5)}$ F_{MA}^9 F^6 $E_{MI}^{7(b5)}$ $A^{7(b9)(\#5)}$

I should have touched you more and held you clo - ser, till I felt it melt your qui - et

D_{MI}^9 D^b9 C_{MI}^9 $B^{9(\#11)}$ $B^b_{MA}^7$

pain.

Should have had more time to

$A_{MI}^{7(b5)}$ $D^{7(b9)(\#5)}$ G_{MI}^{11} $C^{7(\#11)(b9)}$ F_{MI}^9 $B^b^{7(\#11)(b9)}$

spare for you, Should have been there for you to care for you with

1. $E^b_{MA}^7$ $D_{MI}^{7(b5)}$ $G^7_{SUS}(b9)$ G^{13} $G^{9(\#5)}$

more love, more love. 2. I could have

2. $E^b_{MA}^7$ $E_{MI}^{7(b5)}$ A^9 $F^{\#}_{MI}^{7(b5)}$ $B^7(b9)$

more love, more love, more love.

B E_{MI}^9 A^{13}_{SUS}

What would it have tak - en if I on - ly could have tak - en my

$G^{\#}/D$ D_{MA}^7 G_{MA}^7 G^7 C_{MA}^7 C^6

eyes off of me for a while? I'd have seen the hurt - in' hid - ing

B_{MI}^{7(b5)} **E**^{7(b9)(#5)} **A**_{MI}⁹ **D**¹³_{SUS} **E**_{MI}⁹ **A**^{b13}_{SUS} **A**_{MI}⁹(#5)

just be - hind the cur - tain of your smile. **(cresc.)** I swore I

C **D**_{MI}⁹ **D**^{b6} **C**_{MI}^{7(b5)} **F**^{7(b9)(#5)} **B**_{MI}⁹ **E**_{MI}⁹(#5)

mf

did - n't know, which goes to show how long it takes a man to be a man;

A_{MI}⁹ **D**_{MI}⁹(#5) **G**_{MI}⁹ **G**^{b6} **F**_{MI}^{7(b5)} **B**_{MI}^{7(b9)(#5)}

But if I say e - nough and try e - nough, and pray e - nough and cry e - nough I

E_{MI}⁹ **D**⁹ **C**_{MI}⁹ **F**^{#9(b5)} **F**^{#9} **B**_{MI}⁷ **#** **#** **#**

can. Have more time to

B_{MI}^{7(b5)} **E**_{MI}^{7(b5)} **E**_{MI}⁷ **A**_{MI}⁹ **C**_{MI}^{7(b5)} **C**_{MI}⁷ **F**_{MI}⁹ **B**_{MI}^{7(b5)} **B**⁷

spare for you, Al - ways be there for you to care for you with

E_{MI}⁷ **F**_{MI}^{7(b5)} **B**_{MI}^{7(#9)} **E**_{MI}⁷ **A**^{b13(#11)}

more love, more love, more love

G_{MI}⁷ **(cresc.)**

f (fill) **(rit.)**

2nd verse 2. I could have given you the gifts I threw
to total strangers passing through my nights;
I could have cuddled near your gentle flame,
been warmer there than in these glaring lights.

Should have had more time (etc.)

Melody is sung with rhythmic freedom.

Med. Pop Ballad More Love (Counter-melody)

$\text{♩} = 69$ D_{MI}^7 (Intro)

mp

G^{13}_{SUS} G^{13} $G^9(\#5)$

A C_{MA}^9 C^6 $B_{MI}^7(b5)$ $E^7(b9)(\#5)$ A_{MI}^9 $D^7(b9)(\#5)$ G_{MI}^9 $C^7(b9)(\#5)$

mp

F_{MA}^9 F^6 $E_{MI}^7(b5)$ $A^7(b9)(\#5)$ D_{MI}^9 D^b9 C_{MI}^9 $B^9(\#11)$

$B^b_{MA}^7$ $A_{MI}^7(b5)$ $D^7(b9)(\#5)$ (2nd x:)

G_{MI}^{11} $C^7(\#11)(b9)$ F_{MI}^9 $B^b7(\#11)(b9)$

1. $E^b_{MA}^7$ $D_{MI}^7(b5)$ $G^7_{SUS}(b9)$ G^{13} $G^9(\#5)$

2. $E^b_{MA}^7$ $E_{MI}^7(b5)$ A^9 $F^{\#}_{MI}^7(b5)$ $B^7(b9)$

(cresc.) (decresc.)

B E_{MI}^9 A^{13}_{SUS} G/D D_{MA}^7 G_{MA}^7 G^7

C_{MA}^7 C^6 $B_{MI}^7(b5)$ $E^7(b9)(\#5)$ A_{MI}^9 D^{13}_{SUS} $E^b_{MI}^9$ $A^b_{SUS}^{13}$ $A^b9(\#5)$

(cresc.)

C $D^b_{MA}^9$ $D^b6/9$ $C_{MI}^7(b5)$ $F^7(b9)(\#5)$ $B^b_{MI}^9$ E^b9 $A^b_{MI}^9$ $D^b9(\#5)$

mf

$G^b_{MA}^9$ G^b6 $F_{MI}^7(b5)$ $B^b7(b9)(\#5)$ $E^b_{MI}^9$ D^9 $C^{\#}_{MI}^9$ $F^{\#9}(b5)$ $F^{\#9}$

BMA⁷ B^bMI^{7(b5)} E^b7^(b5) E^b7 A^bMI⁹ C[#]7^(b5) C[#]7 F[#]MI⁹ B^{7(b5)} B⁷

E^bMA⁷ F^{MI}7^(b5) B^b7^(#9) E^bMA⁷ A^b13^(#11) G^{MA}7

(cresc.) *f* (rit.)

Morning Sprite

Chick Corea

Bright Latin/Samba 1st x: pn. only
2nd x: add bass & drums

♩ = 268

(Intro) $D^{\flat} Ab$ $E^{\flat} MI$ $B^{\flat} Ab^{\flat} C$ $E^{\flat} MI$ $D^{\flat} E^{\flat} MI^{\flat} (Ab)$ $D^{\flat} MA^{\flat} 7$ $D^{\flat} Ab$ $E^{\flat} MI$ $B^{\flat} Ab^{\flat} C$

(sample pn. fill)

A

$E^{\flat} MI$ D^{\flat} $E^{\flat} MI^{\flat} 7 (Ab)$ $D^{\flat} MA^{\flat} 7$ $E^{\flat} MI^{\flat} 7 (Ab)$ $D^{\flat} MA^{\flat} 7$

$C MI^{\flat} 7$ $G MA^{\flat} 7$ B $B^{\flat} MI^{\flat} 7$ $A MI^{\flat} 7$

(pn.)

$Ab MI^{\flat} 7$ $G MI^{\flat} 7$ $F^{\sharp} 7$ $F 7$

$F MI^{\flat} 7$ $B^{\flat} G^{\flat} MA^{\flat} 7$ B^{\flat} $F B^{\flat}$ $E B^{\flat}$ $E^{\flat} B^{\flat}$

$E^{\flat} B^{\flat}$ $E^{\flat} MI B^{\flat}$ $B^{\flat+}$ $B^{\flat} 6(b5)$

(w/ bs.)

B (Swing)

$A MI^{\flat} 7$ G/B $C MI^{\flat} 7$ $C^{\sharp} MI^{\flat} 7$ $D MI^{\flat} 7$ $G MI^{\flat} 7$

(Latin)

$F^{\sharp} 7$ $F 7$ $E 7$ $B^{\flat} MA^{\flat} 7$ $A MA^{\flat} 7$ $D MI^{\flat} 7$ G

(w/ bs.)

$D MI^{\flat} 7$ G $G^{\flat} MA^{\flat} 7$ $D MA^{\flat} 7$ F^{\sharp} $F MI^{\flat} 7$ $E 7(\sharp 11)$

$E 7(\sharp 11)$ $E^{\flat} 7(b9)$ B A $A^{\flat} 7$ G $A^{\flat} 7(b9)$

C D^b_{Ab} E^b_{MI} B^b A^b_{C7} E^b_{MI} D^b E^b_{MI7} (A^b) D^b_{MA7}

(piano solos around melody)

$(4^{th} \times)$ $(4x's \text{ on D.S. only})$

D $(Solos)$ $(Swing)$ G_{MI7} B B^b_{MI7} A_{MI7} A^b_{MI7} G_{MI7}

G^b_{7} F^7 F_{MI7} B^b G^b_{MA7} B^b F_{B^b} E_{B^b}

$E^b_{B^b}$ E^b_{MI} B^b B^b+ $B^b_{6(b5)}$

E A_{MI7} G/B C_{MI7} $C^{\#}_{MI7}$ D_{MI7} G_{MI7}

G^b_{7} F^7 E^7 B^b_{MA7} A_{MA7}

D_{MI7} G G^b_{MA7} D_{MA7} $F^{\#}$ F_{MI7}

$E^7(\#11)$ $E^b_{7(b9)}$ B (Latin) A A^7/G $A^b_{7(b9)}$

F $(Latin)$ D^b_{Ab} E^b_{MI} B^b A^b_{C7} E^b_{MI} D^b E^b_{MI7} (A^b) D^b_{MA7} (4x's)

(sample piano L.H., 8va b.)

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

\oplus E^b_{MI7} D^b_{MA7}

Sample piano L.H. at F may also be used for Intro and letter C.

Mozambique

Eugenio Toussaint
(As Played by SACBE)

Med. Latin/Funk (Intro)

♩ = 104

Tacet

A B major scale till **B**

(flute)

kalimba fill

kalimba fill

[on D.S.:
All tacet]

kalimba fill

kalimba fill

(Synth.)
Solo $F^{6/9}$

(On cue- Sax solo)
 $D^{6/9}$

Vamp till cue Vamp till cue On cue- D.S. al Coda

Coda B major

kalimba fill

(Vamp & fade)

Solo sections are each 24 bars long on recording.

Fast Swing

Mr. P.C.

John Coltrane

♩ = 252

A *(ten.)* A_{MI} $A_{MI} E_{MI} A_{MI}$

D_{MI} $A_{MI} E_{MI} A_{MI}$

F^7 $E^{7(\#5)}$ $A_{MI} E_{MI} A_{MI}$

B *(Solos)* A_{MI}^6 A^7

D_{MI}^6 A_{MI}^6

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

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

$A_{MI} E_{MI} A_{MI}$ F^7 $E^{7(\#5)}$

$A_{MI} E_{MI} A_{MI}$

(Shout Chorus (use between solos))

$(E^{7(\#5)})$ A_{MI}^7 $D A$ $A_{MI}^7 D A$ A_{MI}^7 (A^7) D_{MI}^7

D_{MI}^7 D_{MI}^6 D_{MI}^7 $A_{MI}^7 D A$ A_{MI}^7

F^7 $E^{7(\#5)}$ **NC.** $(E^{7(\#5)})$

(sample fill)

drum fill

My Ship

Lyric: Ira Gershwin

Music: Kurt Weill

Med. Ballad

My ship has sails that are made of silk, The decks are trimmed with gold, And of
jam and spice there's a par - a - dise in the hold. My
ship's a - glow with a mil - lion pearls, and ru - bies fill each bin. The
sun sits high in a sap - phire sky when my ship comes in. I can
wait the years till it ap - pears, One fine day one spring; But the
pearls and such, They won't mean much if there's miss - ing just one thing. I
do not care if that day ar - rives, That dream need nev - er be if the
ship I sing does - n't al - so bring my own true love to

A $D^{6/9}$ $B^{7(b9)}$ E^{13} A^9_{SUS} A^9 $D^{6/9}$ $B^{7(\#9)}$ $A_{MI}^{7(b5)}$ $G^{\#MI}^{7(b5)}$ G^7

$F^{\#MI}^{7(11)}$ $B^{7(\#9)}$ E_{MI}^{11} $G_{MI}^{(MA7)}$ $C^9(\#11)$ B_{MI}^{11} $F_{MI}^{(MA7)}$ E_{MI}^7 $A^{7(b9)}$

$D^{6/9}$ $B^{7(b9)}$ E^{13} A^9_{SUS} A^9 $D^{6/9}$ $B^{7(\#9)}$ $A_{MI}^{7(b5)}$ $G^{\#MI}^{7(b5)}$ G^7

$F^{\#MI}^{7(11)}$ $B^{7(\#9)}$ E_{MI}^{11} $G_{MI}^{(MA7)}$ $C^9(\#11)$ B_{MI}^{11} $F_{MI}^{(MA7)}$ A^9_{SUS} D

B A^9_{SUS} E_{MI}^7 G_{MI}^6 D_{MA}^7 $G^{\#MI}^{7(b5)}$ $C^{\#7(b9)}$

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

C $D^{6/9}$ $B^{7(b9)}$ E^{13} A^9_{SUS} A^9 $D^{6/9}$ $B^{7(\#9)}$ $A_{MI}^{7(b5)}$ $G^{\#MI}^{7(b5)}$ G^7

$F^{\#MI}^{7(11)}$ $B^{7(\#9)}$ E_{MI}^{11} $G_{MI}^{(MA7)}$ $C^9(\#11)$ B_{MI} A^7

D_{MA}^7 $D^{\#o7}$ E_{MI}^7 A^7 D_{MA}^9 $(A^b7(b5))$ B_{MI} G_{MA}^9 C^{13}_{SUS} C^9

me, If the ship I sing does - n't al - so bring my

$F^{\#MI}^7$ F^{13} $(E_{MI}^7(b5))$ E_{MI}^7 $A^{7(b9)}$ D^6 (E_{MI}^7) A^7

own true love to me.

alternate changes bars 6 & 14 of **A** , bar 6 of **C** :

$E_{MI}^{7(11)}$ $D_{MI}^{7(b5)}$ $C^{\#MI}^{7(b5)}$ $F^{\#MI}^{7(b9)}$

alternate changes, bars 3-5 of **C** :

D^6_{9} $B^{7(\#9)}$ E^{13}_{SUS4-3} A^{13}_{SUS4-3} $G^{\#MI}^{7(b5)}$ G^{13} $F^{\#MI}^{11}$ $F^{13(\#11)}$

Naima

John Coltrane

Med. Ballad

A $\text{♩} = 57$

B^bMA^7/C CMI^9 G^bMA^7/C Ema^7/C FMA^7

(ten.)

B

A^bMA^7/G $G^{13(b9)}$ A^bMA^7/G $G^{13(b9)}$

B

$BMA^7(7\#5)/G$ A^bMA^7/G FMA^7/G $C^{(sus)}G (D^bMA^7/G)$

C

B^bMA^7/C CMI^9 G^bMA^7/C Ema^7/C FMA^7

Solo on form (AABC)

(Ending)

G^bMA^7/C Ema^7/C FMA^7 G^bMA^7/C Ema^7/C FMA^7

G^bMA^7/C Ema^7/C FMA^7 B^bMA^7 FMA^7 B^bMA^7 FMA^7 B^bMA^7 FMA^7

Chord in parentheses is optional. Ema^7/C may also be played as $Ema^7(\#5)/C$.

Napanoch

Dave Liebman

Fast Swing (Intro)

♩ = 284

The musical score is written in treble clef with a common time signature (C). The tempo is marked as Fast Swing with a quarter note equal to 284 (♩ = 284). The key signature has two sharps (F# and C#).

The piano part (p.) is shown in the first two staves. The first staff begins with a piano introduction marked (pn.) and features chords $D^{\#}MI^{7(11)}$ and E^9_{sus} . The second staff continues with $D^{\#}MI^{7(11)}$ and D^9_{sus} .

The saxophone part (S.) is shown in the next four staves, labeled 'A'. It is marked '(sax w/ pn.)'. The first staff of 'A' has a $D^{\#}$ chord with a $D^{\#}$ pedal point and a $C^{\#}MI$ chord. The subsequent staves continue the melodic line with the $D^{\#}$ pedal and $C^{\#}MI$ chord.

The saxophone part continues in the next two staves, labeled 'B', marked '(sample sax fill)'. The first staff of 'B' features $D^{\#}MI^{7(11)}$ and E^9_{sus} chords. The second staff of 'B' features $D^{\#}MI^{7(11)}$ and D^9_{sus} chords, ending with '(etc.)'.



Head is played twice.

Solo on **A**; **B** may be inserted on cue. After solos, D.S. al Coda (repeat before taking Coda).



Melody is freely interpreted. Solos may also be over a D# minor tonality till cue.
C/C#mi chord is optional for solos.

The Natives Are Restless Tonight

Fast Swing (Intro)

Horace Silver

♩ = 280

(E_MI)

(trp.)

A (E_MI) (C_MA^{7(b5)})

(C_MA^{7(b5)}) (E_MI) (F#^{7(b5)})

(on repeat)

(F#^{7(b5)}) (F^{7(b5)}) (E_MI) (trp. ten.)

E_MI (F#_MI^{7(b5)}) B^{7(#5)} E_MI

(pn. doubles)

C_MA⁷ E_MI F#^{7(b5)} F^{7(b5)} E_MI

(First solo begins)

B (Solos) E_MI C_MA⁷

E_MI F#^{7(b5)} F^{7(b5)} E_MI

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

⊕ (E_MI) (F#^{7(b5)}) (F^{7(b5)}) E_MI⁷

(Slowly) E_MI⁶

(trp. ten.)

The Natives Are Restless Tonight (Harmony)

Fast Swing

$\text{♩} = 280$

(Intro)

A

(on repeat)

1.

2.

CMA^7

E_{MI}

$F\#7(b5)$

$F7(b5)$

E_{MI}

(First solo begins)

(Solos)

B

E_{MI}

CMA^7

E_{MI}

$F\#7(b5)$

$F7(b5)$

E_{MI}

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

C

(Slowly)

Natural Selection

Med. Swing

Richie Beirach
(As played by Quest)

A (in 2) $G_{MI}^{7(11)}$ (1st x: pn.) (2nd x: sop.) $F\#7(\#9)$ F^{13}_{SUS} $D7(\#9)$

$E^b_{MA}7(b5)$ $B^b_{MA}7(\#5)$ A $F\#$ D $C\#7(\#9)$

$F\#_{MI}^{(add9)}$ $F7(\#9)$ A_{MA}^9 E $D\#_{MI}7(b5)$

$D_{MI}^{(MA7)}$ $D^b_{MA}7(b5)$ $C_{MI}7(11)$ $F\#^9_{SUS}$

B F_{MA}^7 C E B^b D F_{MA}^7 C

$B^b_{MA}^7$ $A7(\#9)$ $E^b_{13}_{SUS}$

$D_{MI}^9(MA7)$ F D^b $D_{MI}^9(MA7)$ $C\#7(\#9)$

$D_{MI}^9(MA7)$ $C\#7(\#9)$ (Slowly) $G_{MI}^{7(11)}$ $F\#7(\#9)$

Last 4 bars of B may be vamped to end solos.
For out head, soprano plays melody at B.
Head is played twice before solos, once after.
 $D_{mi}9(MA7, \#5)$ may also be played as $D_{mi}(add9)$.

The Necessary Blonde

Gary Willis
(As played by
Scott Henderson,
Gary Willis and
Tribal Tech)

Med. Straight 1/8's

$\text{♩} = 177$

(Intro) $C_{MI}^{7(b5)}$ B/F $C_{MA}^{7(b5)}$

$G_{bMA}^{7(+5)}$ (bs., harmonics, w/ pn.)

F C_{MI}^9 $F^{13(\#11)_{(b9)}}$ C_{MI}^9 $F^{13(\#11)_{(b9)}}$

(pn. comps)

A $C_{MI}^{7(b5)}$ B/F $C_{MA}^{7(\#11)_{(\#5)}}$

$G_{bMA}^{7(+5)}$ F C_{MI}^9 $F^{13(\#11)_{(b9)}}$

E_{b13}^{sus} $B_{b6/9}$ D $F\#_{MI}^{(add 9)_{C\#}}$ E_{MI}^{11} $G_{MA}^{7(+5)_{C\#}}$ C_{MI}^9

(bs. w/ gtr.)

$F^{13(\#11)_{(b9)}}$ C_{MI}^9 $F^{13(\#11)_{(b9)}}$

(gtr.)

B E_{bMI}^9 G_{MI}^9 $C^{7(\#9)_{(\#5)}}$

$C\#_{MI}^9$ F_{MI}^9 $F\#_{MI}^{11}$

B_{bMI}^{11} A_{MA}^7 $F\#_{MA}^7_{G\#}$ $F\#_{MA}^{7(+5)_{G\#}}$

C₁ $C\#_{MI}^9$ $D\#\#^{7(add b9)}$ E_{MA}^9 $F\#^{13(b9)}$ $G\#^{7(\#9)_{(\#5)}}$ $B_{bSUS}^{(add b9)}$

(gtr. 8va b.)

* Drums accent dotted quarters through much of tune.

C_{MI}^{11} gtr. fill ----- $C\#_{MI}^9$ B_{MI}^{11} $B^b7(\#9)$ $G\#_{MI}^9$ $F\#_{MI}^{11}$

$B_{MA}^{7(\#5)}$ F $E^b_{MI}^9$ $C\#_{MI}^{11}$ $B_{MI}^{6/9}$ $F\#^{(add 11)}$ $A\#$ $G\#_{MI}^6$ $G^{13(\#11)}$

C2 C_{MI}^9 $F^{13(\#11)}$ C_{MI}^9 $F^{13(\#11)}$

gtr. fills -----

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

(gtr., loco)

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

$B^b7(\#9)$ A_{MI}^9 $D_{MI}^{11(b5)}$ $G^{7(\#9)}$

E (Solos) C_{MI}^9 $F^{13(\#11)}$ (4x's)

F $E^b_{MI}^9$ G_{MI}^9 $C^{7(\#9)}$ $C\#_{MI}^9$

F_{MI}^9 $F\#_{MI}^{11}$ $B^b_{MI}^{11}$ A_{MA}^7

Till cue $D_{MA}^{7(\#11)}$ Solo on E (4x's), F (indef.) $F\#_{MA}^7$ $G\#$ $F\#_{MA}^{7(\#5)}$ $G\#$ On cue-- first solo

On cue-- 2nd solo D_{MA}^7 E $D_{MA}^{7(\#5)}$ E (pn.) Play **C1** before 2nd solo

Play letter **D**, then D.S. al Coda

(On cue) D_{MI} C^{o7}

C_{MI}^9 $F^{13(\#11)}$ (gtr. fills) Vamp & fill till cue

Slow Ballad (1/16's swing) Intro

Never Alone

Michael Brecker

$\text{♩} = 49$ F bass

(ten.)

A F G/F A/F $E^b_{(add 9)}/G$ $C_{(add 9)}/E$ A/F D_{MI}/F

$F_{SUS}^{(add 9)}$ $G^b_{MA} 7^{(b5)}$ F $F^{13(b9)}$ $B^b_{MI} 6^{(add 11)}/9$ B \flat $E^b_{13} SUS$ $C_{MI} 7^{(11)}$ $C^{\#}_{MI} 7^{(11)}$

B^b_{bass} $B^b_{13} SUS$ $E^{13(\#9)}$ A_{MI}^{11} E^{13} A_{MI}^{11} E^{13}

$C_{MI}^{(MA7)}$ $B^b 7^{(\#9)}$ $E_{MI} 7^{(13)}$ $E^{(add 9)}/G^{\#}$ $E^b_{MA} 7^{(b5)}$ C/A $(F^{\#} 7^{(b5)})$

8va b.

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

F bass

B Tenor Solo

G/F A/F $E^b_{(add 9)}/G$ $C_{(add 9)}/E$ A/F D_{MI}/F

$F_{SUS}^{(add\ 9)}$ $G_{MA}^{7(b5)}$ F $F^{13(b9)}$ F B^{\flat} $E^{\flat 13}_{SUS}$ $C_{MI}^{(11)}$ $C^{\sharp}_{MI}^{(11)}$ $B^{\flat 13}_{SUS}$ $E^{13(\sharp 9)}$

A_{MI}^{11} E^{13} $C_{MI}^{(MA7)}$ $G^{7(\sharp 9)}$ $C_{MI}^{(MA7)}$ $B^{7(\sharp 9)}$ E_{MI}^{11} $B^{7(\sharp 9)}$

E_{MI}^{11} $E^{7(\sharp 9)}$ A_{MI}^{11} E^{13} $C_{MI}^{(MA7)}$ $G^{7(\sharp 9)}$ $C_{MI}^{(MA7)}$ $B^{7(\sharp 9)}$

D.S. al Coda (end solo)

F bass $C^{(add\ 9)}$ C_{MI}^6 E E^{\flat} D_{MI}^7 F C $B^{7(b5)}$ A/B^{\flat} D^{\flat} A $A^{7(\sharp 9)}$

$G_{MA}^{(\sharp 11)}$ $E^{\flat (add\ \sharp 11)}$ G $B^{\flat}_{MA}^{7(13)}$ C_{MI}^7 (tenor fills) F bass

(tenor keybd.)

Vamp, fill & fade

Never Will I Marry

Frank Loesser

Med. Swing

A

Nev - er, nev - er will I mar - ry,

Nev - er, nev - er will I wed,

Born to wan - der sol - i - tar - y,

Wide my world, nar - row my bed. Nev - er,

nev - er, nev - er will I mar - ry,

Born to wan - der till I'm dead.

B

No bur - dens to bear, no con - science nor care,

No mem - 'ries to mourn, No turn - ing, For I was

F^{MA7} **F^{#MI7}** **B⁷** **E^{MI7}**

born to wan - der sol - i - tar - y, —

C^{#MI7} **F^{#7}** **B^{MA7}** **G^{#7}** **C^{#MI7}** **F^{#7}** **B^{MA7}** (**D^{MI7}** **G⁷**)

Wide my world, nar - row my bed. Nev - er,

C^{MA7} **B^{MI7}** **E^{MI7}**

nev - er, nev - er — will I mar - ry,

A^{MI7} **D⁹SUS** **G⁶**

Born to wan - der till I'm dead.

CCCCD MUSIC DEPT.

Nica's Dream

Horace Silver

Med.-Up Latin (Intro)

$\text{♩} = 124$

Chord progression for Intro: CMI^9 , BbMI^9 , AbMI^9 , $\text{D}^{7(\#5)}$

Annotations: *dr. fill*, *break*

(trp.) $\text{GMI}^{(\text{MA}7)}$, $\text{FMI}^{(\text{MA}7)}$, $\text{GMI}^{(\text{MA}7)}$, $\text{FMI}^{(\text{MA}7)}$

(Latin)

Section A: $\text{GMI}^{(\text{MA}7)}$, $\text{FMI}^{(\text{MA}7)}$, $\text{GMI}^{(\text{MA}7)}$, FMI^{7} , Bb^7 , FMI^7 , Bb^7 , EbMA^7Bb^9 , $\text{A}^{7(\#9)}$

Annotations: *dr. fill*, Ab/D , $\text{D}^{7(\#5)}$, $\text{GMI}^{(\text{MA}7)}$ 1., $\text{GMI}^{(\text{MA}7)}$ 2.

(Swing)

Section B: F^9_{sus} , $\text{F}^7_{\text{sus}}(\text{b}9)$, $\text{Eb}^{\circ 7}$, DMI^7 , CMI^7 , BbMA^7 , DMI^7 , $\text{G}^{13(\text{b}9)}$, $\text{G}^{7(\#5)}$

Annotations: *break*, C^9 , F^9_{sus} , $\text{F}^7_{\text{sus}}(\text{b}9)$, $\text{BbMI}^9(\text{MA}7)_{\text{b}5}$, $\text{C}\#\text{MI}^9$, $\text{F}\#\text{13}$

D.S. al 3rd ending

Section C: $\text{GMI}^{(\text{MA}7)}$, $\text{GMI}^{(\text{MA}7)}$, $\text{FMI}^{(\text{MA}7)}$, EbMA^7 , $\text{AMI}^{7(\text{b}5)}$

A^b/D

G_{MI} solo break

D (Solos) (Latin)
 $G_{MI}^{(MA7)}$ $F_{MI}^{(MA7)}$ $G_{MI}^{(MA7)}$ F_{MI}^7 B^b7

F_{MI}^7 B^b7 $E^b_{MA}7$ $A^{7(\#9)}$ $D^{7(\#5)}$ $G_{MI}^{(MA7)}$

E (Swing)
 F^9_{SUS} F^9_{SUS} $F^7_{SUS}(\#9)$ $B^b_{MA}7$ $D_{MI}^{7(b5)}$ $G^{7(\#5)}$

C^9 F^9_{SUS} $F^{7(b9)}(\#5)$ $B^b_{MA}9$ $C^{\#}_{MI}7$ $F^{\#}7$

F^9_{SUS} F^9_{SUS} $F^7_{SUS}(\#9)$ $B^b_{MA}7$ $D_{MI}^{7(b5)}$ $G^{7(\#5)}$

C^9 F^9_{SUS} $F^{7(b9)}(\#5)$ $B^b_{MA}9$ $D^{7(b9)}(\#5)$ break

F (Latin)
 $G_{MI}^{(MA7)}$ $F_{MI}^{(MA7)}$ $G_{MI}^{(MA7)}$ F_{MI}^7 B^b7

F_{MI}^7 B^b7 $E^b_{MA}7$ $A^{7(\#9)}$ $D^{7(\#5)}$ $G_{MI}^{(MA7)}$

Solo on DDEF. Play letter **C** between solos. After solos, D.S. play head (AABA), take Coda

$G_{MI}^{(MA7)}$ C_{MI}^7 F^7 $B^b_{MA}7$ $A_{MI}^{7(b5)}$

A^b/D $A_{MI}^{7(b5)}$ A^b/D A^b bass break

G_{MI}^{11}

f (trp.)

Med-Up Latin

Nica's Dream (Harmony)

$\text{♩} = 124$

(ten.)

Tacet

A (Latin)

S.

D.S. al 3rd ending

3.

C

Musical staff with notes and a 'solo break' label. The notes are G4, A4, B4, C5, B4, A4, G4. A 'solo break' label is placed below the staff with a dashed line.

D $G_{MI}^{(MA7)}$ $F_{MI}^{(MA7)}$ $G_{MI}^{(MA7)}$ F_{MI}^7 B^b7

Chord progression for section D: $G_{MI}^{(MA7)}$, $F_{MI}^{(MA7)}$, $G_{MI}^{(MA7)}$, F_{MI}^7 , B^b7 . The chords are written above a staff with diagonal lines representing the bass line.

F_{MI}^7 B^b7 E^b_{MA7} $A^{7(\#9)}$ $D^{7(\#5)}$ $G_{MI}^{(MA7)}$

Chord progression for section D continuation: F_{MI}^7 , B^b7 , E^b_{MA7} , $A^{7(\#9)}$, $D^{7(\#5)}$, $G_{MI}^{(MA7)}$. The chords are written above a staff with diagonal lines representing the bass line.

E (Swing)

F^9_{SUS} F^9_{SUS} $F^7_{SUS}(\flat 9)$ B^b_{MA7} $D_{MI}^{7(\flat 5)}$ $G^{7(\#5)}$

Chord progression for section E: F^9_{SUS} , F^9_{SUS} , $F^7_{SUS}(\flat 9)$, B^b_{MA7} , $D_{MI}^{7(\flat 5)}$, $G^{7(\#5)}$. The chords are written above a staff with diagonal lines representing the bass line.

C^9 F^9_{SUS} $F^7(\flat 9)_{\#5}$ B^b_{MA9} $C^{\#}_{MI}7$ $F^{\#}7$

Chord progression for section E continuation: C^9 , F^9_{SUS} , $F^7(\flat 9)_{\#5}$, B^b_{MA9} , $C^{\#}_{MI}7$, $F^{\#}7$. The chords are written above a staff with diagonal lines representing the bass line.

F^9_{SUS} F^9_{SUS} $F^7_{SUS}(\flat 9)$ B^b_{MA7} $D_{MI}^{7(\flat 5)}$ $G^{7(\#5)}$

Chord progression for section E continuation: F^9_{SUS} , F^9_{SUS} , $F^7_{SUS}(\flat 9)$, B^b_{MA7} , $D_{MI}^{7(\flat 5)}$, $G^{7(\#5)}$. The chords are written above a staff with diagonal lines representing the bass line.

C^9 F^9_{SUS} $F^7(\flat 9)_{\#5}$ B^b_{MA9} $D^{7(\flat 9)_{\#5}}$

Chord progression for section E continuation: C^9 , F^9_{SUS} , $F^7(\flat 9)_{\#5}$, B^b_{MA9} , $D^{7(\flat 9)_{\#5}}$. The chords are written above a staff with diagonal lines representing the bass line.

F (Latin)

$G_{MI}^{(MA7)}$ $F_{MI}^{(MA7)}$ $G_{MI}^{(MA7)}$ F_{MI}^7 B^b7

Chord progression for section F: $G_{MI}^{(MA7)}$, $F_{MI}^{(MA7)}$, $G_{MI}^{(MA7)}$, F_{MI}^7 , B^b7 . The chords are written above a staff with diagonal lines representing the bass line.

F_{MI}^7 B^b7 E^b_{MA7} $A^{7(\#9)}$ $D^{7(\#5)}$ $G_{MI}^{(MA7)}$

Chord progression for section F continuation: F_{MI}^7 , B^b7 , E^b_{MA7} , $A^{7(\#9)}$, $D^{7(\#5)}$, $G_{MI}^{(MA7)}$. The chords are written above a staff with diagonal lines representing the bass line.

Solo on DDEF. Play letter **C** between solos. After solos, D.S., play head (AABA), take Coda.

⊕

Musical staff with notes and a 'f' dynamic marking. The notes are G4, A4, B4, C5, B4, A4, G4. A 'f' dynamic marking is placed below the staff.

Night Dreamer

Wayne Shorter

(Intro) $C\#MI^{11}$ $E MI^{11}$ $B^{7(alt.)}$

(solo pn. fill)

Med. Jazz Waltz

$\text{♩} = 128$ $E MA^7$ $D MI^7$ $C MA^7$ $B^{7(\#9)}$ 2

(pn.)

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

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

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

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

$E MA^7$ $D MI^7$ $C MA^7$ $B^{7(\#9)}$ $E MA^7$ $D MI^7$ $C MA^7$ $B^{7(\#9)}$ Coda

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

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

Vamp, fill & fade

Head is played twice before and after solos.

A Nightingale Sang in Berkeley Square

Lyric: Eric Maschwitz

Music: Manning Sherwin

Med. Ballad

A CMA^7 AMI^7 EMI^7 GMI^7C^7 FMA^7 BMI^7 E^7

That cer - tain night, the night we met, There was mag - ic a - broad in the

AMI FMI^6 CMA^7 DMI^7 CMA^7 FMI^7 Bb^9

air, There were an - gels din - ing at the Ritz, and a

CMA^7 AMI^7 DMI^7 G^7 CMA^7 AMI^7 DMI^7 G^7

night - in - gale sang in Ber - k'ley Square.

CMA^7 AMI^7 EMI^7 GMI^7C^7 FMA^7 BMI^7 E^7

may be right, I may be wrong, But I'm per - fect - ly will - ing to

AMI FMI^6 CMA^7 DMI^7 CMA^7 FMI^7 Bb^9

swear that when you turned and smiled at me a

CMA^7 AMI^7 DMI^7 G^7 CMA^7 $F\#MI^7(b5)$ B^7

night - in - gale sang in Ber - k'ley Square.

B EMA^7 $C\#MI^7$ $F\#MI^7$ B^7 $G\#MI^7$ $G^{\circ 7}$ $F\#MI^7$ B^7

The moon that lin - gered o - ver Lon - don town, — poor puz - zled moon, he wore a frown;

EMA^7 $C\#MI^7$ $F\#MI^7$ B^7 $G\#MI^7$ (AMI^7) $C\#MI^7$ DMI^7 G^7

How could he know we two were so in love, — The whole darn world seemed up - side down. The

C

CMA⁷ AMI⁷ EMI⁷ GMI⁷ C⁷ FMA⁷ B^(b5)MI⁷ E⁷

streets of town were paved with stars, It was such a ro - man - tic af -

AMI FMI⁶ CMA⁷/G DMI⁷ CMA⁷/E FMI⁷ B^{b9}

fair, And as we kissed and said "good - night" a

CMA⁷ AMI⁷ DMI⁷ G⁷ CMA⁷ (AMI⁷ DMI⁷ G⁷)

night - in - gale sang in Ber - k'ly Square.

Med. Ballad*

Nightmood

Music: Ivan Lins
Eng. lyric: David Richardson

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

1. Night - mood, _____ a time for words too long un - spo - ken, _____

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

for keep - ing prom - is - es un - bro - ken, _____ a time for se - cret hearts to

B^9_{SUS} B^9 E^{13}_{SUS} $E^9(\#5)$

o - pen, _____ hop - ing. _____

B A^9_{SUS} $A^9(\#5)$ DMI^7

Love me, _____ for just as long as love can take us, _____

G^9_{SUS} $G^9(\#5)$ CMI^7 F^9_{SUS} $F^9(\#5)$

be - fore the night - mood can for - sake us, _____ be - fore the sun comes up to

B^bMA^7 $BMI^{7(b5)}$ $E^{7(alt.)}$

wake us, _____ I've nev - er been this close to

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

heav - en, _____ we can be there and back by sev - en, _____

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

un - less the night should last for - ev - er. _____ with just the two of us to -

B^9_{SUS} B^9 E^{13}_{SUS} $E^9(\#5)$

geth - er, _____ for - ev - er. _____

* May also be played as a bossa nova.

(Ending)

Night - mood, ___

Night - mood. _____

Second verse at A: Nightmood,
 The way the shadows always find me,
 A single spark of love can blind me,
 Erasing memories behind me,
 Finally.

Alternate lyric at B: Morning,
 And still beside me is the reason
 I draw each breath that I am breathing,
 Now I have someone to believe in.

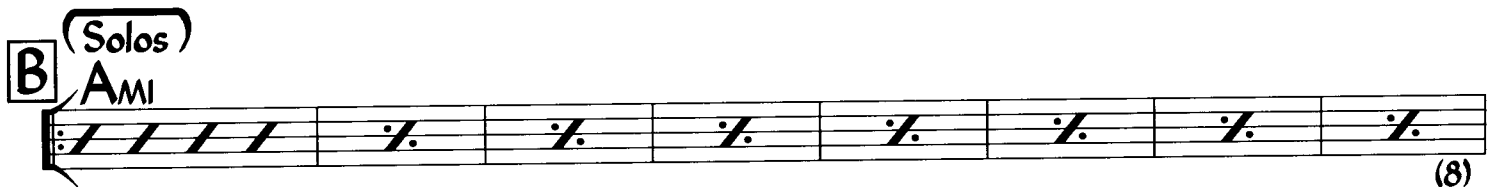
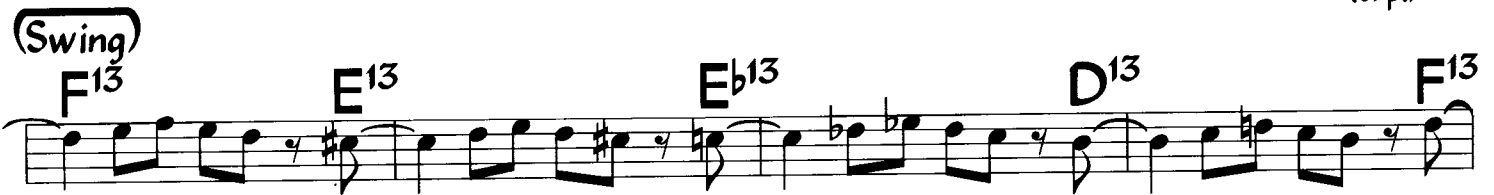
Nutville

Horace Silver

Fast Latin

♩ = 290 (A_MI)

(trp. w/ pn.)



(Swing)

F⁷ E⁷ E^{b7} D⁷

F⁷ E^{7(#5)} (Latin) A^{M1}

Λ break -----

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

⊕ A^{M1} E^b D B^b A^{M1}⁷ A^{M1}⁷ G^{M1}⁷ F^{M1}⁷

E^{7(#5)} A^{M1}¹¹

dr. fill -----

Fast Latin

$\text{♩} = 290$

Nutville (Harmony)

(ten.)

(trb.)

A

The musical score is written for tenor and trumpet. It begins with a treble clef and a common time signature (C). The tempo is marked as 'Fast Latin' with a quarter note equal to 290 beats per minute. The score is divided into five systems, each with two staves. The first system shows the tenor and trumpet parts with rests. The second system, marked with a box 'A', shows the tenor part with a melodic line and the trumpet part with a harmonic line. The third system continues the melodic and harmonic lines. The fourth system shows the tenor part with a melodic line and the trumpet part with a harmonic line. The fifth system shows the tenor part with a melodic line and the trumpet part with a harmonic line.

Musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff begins with a Coda symbol (a circle with a cross) above it. The notation includes various note values, rests, and slurs across eight measures.

B (Solos) A_{MI}

Musical notation for the second system, labeled 'B' and '(Solos)'. It features a treble staff with a key signature of one flat and a common time signature. The staff contains rhythmic slashes and a repeat sign. The number '(8)' is written at the end of the staff.

D_{MI} $Bb7$ A_{MI}

Musical notation for the third system, showing a treble staff with rhythmic slashes and chord symbols: D_{MI} , $Bb7$, and A_{MI} .

(Swing) $F7$ $E7$ $Eb7$ $D7$

Musical notation for the fourth system, labeled '(Swing)'. It features a treble staff with rhythmic slashes and chord symbols: $F7$, $E7$, $Eb7$, and $D7$.

$F7$ $E7(\#5)$ (Latin) A_{MI}

Musical notation for the fifth system, featuring a treble staff with rhythmic slashes, a triplet, and chord symbols: $F7$, $E7(\#5)$, (Latin) A_{MI} .

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

Musical notation for the sixth system, consisting of a treble staff and a bass staff. It begins with a Coda symbol. The notation includes a triplet in both staves and various note values with slurs.

Musical notation for the seventh system, showing a treble staff and a bass staff. It begins with a Coda symbol and contains a few notes in both staves.

Ode to the Doo Da Day

Jim Beard

(As played by Michael Brecker)

Med. Funk

$\text{♩} = 112$

(Intro)

Chords: $E_{MI}^{7(11)}$, $A_{MI}^{7(11)}$, $E_{MI}^{7(11)}$, $A_{MI}^{7(11)}$, $D\#^{7(+9)}$ / B

(gtr.) # (light pn. fills)

A $E_{MI}^{7(11)}$, $A_{MI}^{7(11)}$, $E_{MI}^{7(11)}$, $A_{MI}^{7(11)}$, $D\#^{7(+9)}$ / B

(ten. w/ synth.) (on repeat)

B $E^{7(+9)}$, $D\#^{7(+9)}$ / E , $E^{7(+9)}$, $F^{7(+9)}$ / E , $D\#^{7(+9)}$ / B

(ten. fills)

D.S. al Coda (repeat before taking Coda)

$A_{MI}^{7(11)}$, $D\#^{7(+9)}$ / A , $C\#^{07}$, $B^b_{MA}^9$, $F_{MI}^{6/9}$, A^b , B^b

(pn.) (light ten. fills)

B^{07} , $G\#^{07}$, $F_{MA}^{9(+11)}$, $E^b_{MI}^{6/9}$, $B^{7(+9)}$ / B

D (Piano solo) $E_{MI}^{7(11)}$, $E^b_{G}^{(add 9)}$, C_{MI}^{11} , $E_{MI}^{7(11)}$, $F^{13(+11)}$ / $b9$, $B^b_{MA}^9$

1. 3. $E_{MI}^{7(11)}$, $F\#^{13}$, B_{MA}^9 , $E_{MI}^{7(11)}$, $D\#^{7(+9)}$ / B

2. 4. A^b^{13} , $D^b_{MA}^9$, $F_{MI}^{7(11)}$, $E^{7(+9)}$ / C , $D\#^{7(+9)}$ / B

E GMA^7/B $BbMI^{(MA7)}$ A^bMA^7/C

(pn.) $Bb13$ $E^9(\#11)$ $F\#MA^9$ $F13$ $B/A\#$

F (Tenor solo) CMA^9 CMI^9 $G^o7(add MA^7)$ E^bMI^{11} CMA^9

CMI^9 $G^o7(add MA^7)$ GMA^9 Till cue GMA^9 AMI^7/G On cue GMA^9 C BMI

G $E^{7(\#9)}$ $D\#^{7(\#9)}/E$ $E^{7(\#9)}$ $F^{7(\#9)}/E$ $D\#^{7(\#9)}/B$

Vamp & solo till cue

(ten. fills)

D.S., vamp & fade on **B** (tenor fills)

Olé

John Coltrane

Med. Jazz Waltz

♩ = 176

(Intro)

first 4x's: bass only

5th x: add piano & drums

(G#) 9th x: add soprano sax, fills

(last x)

A (On cue) **G#** (Vamp till cue)

B **G#** (sop. fills) 15 (sop.)

C (Solos) **G#** (phrygian add 3) (Vamp indefinite)

After solos, D.S., play AB, short solo on **C**; then D.S. al Coda

(G#) (On cue) **G#** (Vamp till cue)

On the Sunny Side of the Street

Lyric: Dorothy Fields
Music: Jimmy McHugh

Med. Swing

Grab your coat and get your hat, Leave your wor - ry on the door - step,

Just di - rect your feet to the sun - ny side of the street. Can't you

hear a pit - ter pat? And that hap - py tune is your step,

Life can be so sweet on the sun - ny side of the street. I used to

walk in the shade with those blues on pa - rade, But

I'm not a - fraid, This Ro - ver crossed o - ver. If I

nev - er have a cent, I'll be rich as Rock - e - fel - ler,

Gold dust at my feet on the sun - ny side of the street.

Once in a While

Lyric: Bud Green

Music: Michael Edwards

Med. Ballad

A CMA^7 F^{13} CMA^7 EMI^7 $B^{7(\#5)}$ $EMI^7 A^9$

Once in a while, _____ will you try to give one lit - tle thought to me?

DMI^7 A^7 DMI^7 G^7 EMI^7 A^7 DMI^7 G^7

Though some - one else may be near - er your heart. _____

CMA^7 F^{13} CMA^7 EMI^7 $B^{7(\#5)}$ $EMI^7 A^9$

Once in a while, _____ will you dream of the mo - ments I shared with you?

DMI^7 A^7 DMI^7 G^7 C^6 FMI^7 C^6 $F\#MI^7 B^7$

Mo - ments be - fore we two drift - ed a - part. _____ In

B EMA^7 $C\#MI^7$ $F\#MI^7$ B^7 $G\#MI^7$ $G^{\circ 7}$ $F\#MI^7$ B^7

love's smol - der - ing em - ber, One spark may re - main if

EMA^7 $C\#MI^7$ $F\#MI^7$ B^7 E^6 $A^{7(b9)}$ DMI^7 G^7

love still can re - mem - ber, The spark may burn a - gain.

C CMA^7 F^{13} CMA^7 EMI^7 $B^{7(\#5)}$ $EMI^7 A^9$

I know that I'll _____ be con - ten - ted with yes - ter - day's mem - o - ry,

DMI^7 A^7 DMI^7 G^7 C^6 (AMI^7 DMI^7 G^7)

Know - ing you think of me once in a while.

Med. Ballad

Peace

Horace Silver

♩ = 50

(trp.)

Chords: $F\#MI^{7(b5)}$ F^7 $E MI^7$ $A^{7(b9)}$ $A^b MA^7$ $A MI^7$ $D^{7(\#5)}$

Chords: $G MA^7$ $G\# MI^7$ $C\#^7$ $F\# MA^7$ $D\# MI^7$

Chords: $C MI^{7(b5)}$ F^{13} $F^{7(\#5)}$ $B^b MA^9$ $(A^{9(\#11)})$ $A^{7(\#11)}$ $A^{9(\#11)}$ $A^b 9(\#11)$ $A^b 7(\#11)$ $A^b 9(\#11)$ $G MA^9$

(pn. w/ ten.) (fine)

(harmony) **A**

(ten.)

Play head twice before solos, once after.
Chords in parentheses are used for solos.

Fast Swing

♩ = 306

Peep

Michael Brecker

(tenor)

(Swing)

tenor fills-----!

On the recording, top of the tune is preceded by 32 bars (16 bars drums, 16 bars with synth fills and bass).

GMI^{11} $G\#7^{(\#9)}$ GMI^{13}

E_{SUS} $F\#$ GMI^{11} C^9_{SUS}

(no fills) (fine)

(Half-Time Funk)

C E bass $C^{(add \#11)}$ E $CMA^{7(\#5)}$ E D^7_{SUS} A $C/G\#$

$C^{13(\#9)}$ *tr* F^{13}_{SUS}

$E^b_{(add 9)}$ G $B^b^{13(\#11)}$ $C^{13(\#9)}$ $NC.$ 1. break

D.S. al fine. Tenor solo on B , indef.
To end solo, continue to C
& take 2nd ending

2. $NC.$ D (Swing - Piano Solo) C^9_{SUS} indef.

After solo, D.S. al Coda

$C^{13(\#9)}$ F^{13}_{SUS} $E^b_{(add 9)}$ G $B^b^{13(\#11)}$

(ten. fills till end)

$C^{13(\#9)}$ F^{13}_{SUS} $E^b_{(add 9)}$ G $B^b^{13(\#11)}$

$C^{13(\#9)}$ F^{13}_{SUS} $E^b_{(add 9)}$ G $B^b^{13(\#11)}$ $C^{13(\#9)}$

Vamp, fill & fade

Perdido

Music: Juan Tizol
Lyric: H.J. Lengsfelder
Ervin Drake

Med. Swing

A A_{MI}^7 D^7 G^6 B_{MI}^7 E^7

Per - di - do, I look for my heart, it's per - di - do, I lost it way down in Tor -

A_{MI}^7 D^7 G^6 B_{MI}^7 E^7

ri - do while chanc - ing a dance fi - es - ta. Bo -

A_{MI}^7 D^7 G^6 B_{MI}^7 E^7

le - ro, She glanced as she danced a Bo - le - ro, I said, tak - ing off my som -

A_{MI}^7 D^7 G^6

bre - ro, "Let's meet for a sweet si - es - ta."

B B^7 E^7

High was the sun when we first came close;

A^7 A_{MI}^7 D^7 (E^7)

Low was the moon when we said "A - dios," Per -

C A_{MI}^7 D^7 G^6 B_{MI}^7 E^7

di - do, Since then has my heart been per - di - do, I know I must go to Tor -

A_{MI}^7 D^7 G^6 $(B_{MI}^7 E^7)$

ri - do, That yearn - ing to lose per - di - do.

Med.-Up Swing

Peri's Scope

Bill Evans

A

Bm7 E7 A7 F#m7 Bm7 E7 A7 F#m7
 Bm7 E7 A7 C#7
 D6 E7 C#m7 F#m7 Bm7 E7 A9sus A9
 Dm7 G#7 G7(5) F#7(5)
 Bm7 E7 C#m7 F#m7 Bm7 E7 C#m7 F#7(5)
 Bm7 C# D6 E13sus A7 solo break

(Solos)

B

Bm7 E7 C#m7 F#7(5) Bm7 E7 A7 F#7(5) Bm7 E7 A7
 C#7(5) Dm7 E7 C#m7 F#7(5) Bm7 E7 A9sus A9
 Dm7 G#7(5) G13 F#7(5) Bm7 E7 C#m7 F#7(5)
 Bm7 E7 C#m7(5) F#7(5) Bm7 E7 A7 A7 F#7(5)

After solos, D.C. al Coda

C# D6 E13sus A7

A7 and C#m7 are interchangeable throughout.

Power Play

Eddie Gomez
LeeAnn Ledgerwood

Med. Funk
♩ = 120

(Intro)
C#MI⁹

(C#MI⁹)
F#(add 9)
C#

(ten. w/ bs.)

A

NC. drum fill — 4 —

B (Sax solo)
C#MI⁹

(On cue) F#13 SUS (Piano solo)
(Vamp & solo till cue)

(On cue) C#MI⁹

D.S. al Coda

$C\#_{MI}^7 D_{SUS}^{(MA7)}$ $D\#^{7(b5)} D_{MA}^7$ $E C\#_{MI}^7 D_{SUS}^{(MA7)}$ $D\#^{7(b5)} D_{MA}^7 E$

$F^{7(\#9)(\#5)}$ $E^{7(\#9)(\#5)}$ $D\#^{7(\#9)(\#5)}$ $G\#^{7(\#9)(\#5)}$ $C\#_{MI}^7$ $D_{SUS}^{(MA7)}$ $D\#^{7(b5)} D_{MA}^7 E$

$C\#_{MI}^7 D_{SUS}^{(MA7)}$ $D\#^{7(b5)} D_{MA}^7 E$

(Bass solo)

$C\#_{MI}^7$ $D_{SUS}^{(MA7)}$ $D\#^{7(b5)} D_{MA}^7 E$

(bkgr.-- synth., ten. &/or bs.)

Vamp, solo & fade

The Promise

John Coltrane

Med. Afro/Swing

♩ = 160

A E_{MI}^7 $F\#_{MI}^7$ E E_{MI}^7 $F\#_{MI}^7$ E

(ten.)

D^{13} $B^{7(\#9)}$

D^{13} $B^{7(\#9)}$

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

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

C (Solos) E_{MI}^7 $F\#_{MI}^7$ E 2

E_{MI}^7 $F\#_{MI}^7$ E 2

D D^{13} $B^{7(\#9)}$ D^{13} $B^{7(\#9)}$

E E_{MI}^7 $F\#_{MI}^7$ E 2 2 2

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

$F\#_{MI}^7$ E E_{MI}^7 $F\#_{MI}^7$ E $E_{MI}^9(MA7)$

(rit.) tenor fill -----

Melody is played with great variation.

Quicksilver

Horace Silver

Fast Bop

♩ = 268

A

(trp. & alto)

Musical notation for section A, first system. Chords: F⁶, E^{mi}7, A⁷.

Musical notation for section A, second system. Chords: D^{mi}, G⁷ (B^o), C⁷(#9).

Musical notation for section A, third system. Chords: F⁶, A^{mi}7, D⁷, G^{mi}7, C⁷.

Musical notation for section A, first ending. Chords: F⁶, G^{mi}7, C⁷, A^{mi}7, D⁷, G^{mi}7, C⁷.

2.

Musical notation for section A, second ending. Chords: F⁶, G^{mi}7, C⁷, F⁶, E^{mi}7, A⁷.

B (Solo)

Musical notation for section B, first line. Chords: D^{mi}, E^{mi}7, A⁷, D^{mi}.

Musical notation for section B, second line. Chords: E^{mi}7, A⁷, F^{mi}7, B^b7, E^{mi}7, A⁷.

Musical notation for section B, third line. Chords: D^{mi}, E^{mi}7, A⁷, D^{mi}.

Musical notation for section B, fourth line. Chords: D^{mi}7, G⁷, G^{mi}7, C⁷.

C **F⁶** **E_{MI}⁷** **A⁷**

D_{MI} **F#^{o7}**

G_{MI}⁷ **A_{MI}⁷** **D⁷** **G_{MI}⁷** **C⁷**

F⁶ **G_{MI}⁷** **C⁷** **F⁶** **G_{MI}⁷** **C⁷**

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

F⁶ **NC. (F)**

Chord in parentheses is used for solos.
Based on the changes to "Lover Come Back to Me".

Quiet Girl

Billy Childs

Med. Straight 8th's/Bossa

$\text{♩} = 136$
(Intro)

Chords: F_{\flat} , $A_{MI} B_{\flat}$, $A_{\flat} B_{\flat} B_{\flat 6/9}$, F_{\flat} , $A_{MI} B_{\flat}$, $A_{\flat} B_{\flat} B_{\flat 6/9}$

Chords: $G_{\flat MA}^7$, C , $G_{\flat MA}^7$ (omit 3), F , $B_{\flat MI}^9$, $E_{\flat}^{(add 9)}$, C_{MI}^{11} , $A^{7(\#9)}$, D_{MI}^9 , F , G_{\flat} , B_{\flat} , E_{\flat}

(sop.)

Chords: B_{\flat} , E_{\flat} , $F_{MA}^{7(\#11)}$, B , G , A , $C^{(add 9)}$ (omit 3), C , F , G , A , A , D , $E^{(add 9)}$, $G^{\#}$

1. $C^{\#}$ pedal

Chords: $G_{MA}^{7(\#5)}$, $F^{\#}$

Chords: $G_{MA}^{7(\#5)}$, $F^{\#}$, B , C , $G_{\flat MA}^{7(\#5)}$, B , F_{MI}^7 , B , A , E_{\flat} , F

Chords: F_{\flat} , $A_{MI} B_{\flat}$, $A_{\flat} B_{\flat}$, $B_{\flat 6/9}$, F_{\flat} , $A_{MI} B_{\flat}$, $A_{\flat} B_{\flat}$, $B_{\flat 6/9}$

2.

Chords: $C^{\# MI}$, B , $F^{\#}$, D , $C^{\#}$, A_{MI} , E , E_{MI} , G , G_{MI} , D , $D^{\# dim.}$, $F^{\#}$, $G_{MA}^{7(\#5)}$, C

Chords: $G_{MA}^{7(\#5)}$, C , $E_{MI}^9 (MA 7)$, $F^{\#}$, $G_{\flat MA}^{7(\#5)}$, B , F_{MI}^7 , B , A , E_{\flat} , F

Chords: F_{\flat} , $A_{MI} B_{\flat}$, $A_{\flat} B_{\flat}$, $B_{\flat 6/9}$, $(F_{\flat} B_{\flat})$, $A_{MI} B_{\flat}$, $A_{\flat} B_{\flat}$, $B_{\flat 6/9}$

B $D_{MA}^7 E_{MI} B_{MI} F^{\#} A G$ G/A A/B $E/D^{\#}$ $F^{\#}/B$ $F^{\#}/G^{\#}$ $E^b_{MI}^7$

f (sop. 8va)

$E^b_{MI}^7$ $B^b_{MI}^7$ F_{MI}^7 $D^b_{MA}^9$ $D^b_{MA}^9 G^b$ E^b/F

mf

F/G A_{MI}/G A^b/G G_{SUS} Φ (F/G A_{MI}/G A^b/G G_{SUS})

C (Solos)

$C_{MI}^7(b5)$ $F^{7(\#5)}$ $B^b_{MI}^7$ $G^{7(\#9)}$ C_{MI}^7 $A^{7(\#9)}$ D_{MI}^7 G^7_{SUS} (E_{MA}^7)

mf

$E^b_{MA}^7$ $B^{7(\#9)}$ E_{MI}^7 C_{MA}^7 E F_{MA}^7 A^7_{SUS} D_{MA}^7 $G^{\#7(\#5)}$

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

B/C $F^{\#7(\#5)}$ B_{MA}^7 F_{MI}^7 $A_{MA}^{7(\#11)}$ F^7_{SUS}

$B^b_{MA}^7$ $B^b^7_{SUS}$ $B^b_{MA}^7$ $B^b^7_{SUS}$

D D_{MA}^7 G_{MA}^7 A^7_{SUS} B^7_{SUS} $F^{\#7(\#5)}$ B_{MA}^7 $G^{\#}_{MI}^7$

f

$E^b_{MI}^7$ $B^b_{MI}^7$ F_{MI}^7 $D^b_{MA}^7$ $G^b_{MA}^7$ F^7_{SUS}

mf

G^7_{SUS} $A^b_{MA}^7/G$ G^7_{SUS} $A^b_{MA}^7/G$

(2nd x: cresc. $(F^{\#7(\#5)})$)

Solo on CCD. After solos, D.S. al 2nd ending al Coda

Φ (F/G A_{MI}/G A^b/G G_{SUS})

(Vamp, fill & fade)

D.S. is letters E and F on concert part.

A Quiet Place

Ralph Carmichael
(As sung by Take 6)

Medium Ballad

There is a quiet place far from the
 rap - id pace where God can
 soothe my trou - bled mind. ——— Sheltered by
 tree and flow'r, there in my quiet hour with
 Him my ——— cares are left be - hind.
 Whe - ther a gar - den small or on a moun - tain tall, new
 strength and cour - age there I find.
 Then from this quiet place I go pre -

Chords: $B^{(add\ 9)}$, B , $D\sharp/G$, $D\sharp^9/G$, $G\sharp MI^7 A\sharp MI^7 G\sharp MI^7$, $D\sharp^{(add\ 9)}/G$, $F\sharp MI^7$, $F^7(\sharp 5)$, $G\sharp^{(add\ 9)}/E$, $E MA^7(13)$, $F\sharp^{13}/E$, $D\sharp MI^7$, $G\sharp MI^7$, $F\sharp$, $C\sharp^{(add\ 9)}/E\sharp$, $F\sharp^{13} SUS$, $F\sharp^{13}$, $F\sharp MI^7$, $D^9/F\sharp$, $B^{13} SUS$, $D\sharp^7(alt.)$, $E MA^9$, $C\sharp MI^{11}$, $C\sharp MI^7$, $A MA^9$, $G\sharp^{(add\ 9)}/MI$, $F\sharp$, $F MI^{11}$, $B\flat^7(alt.)$, $E\flat$, $B\flat$, $F\sharp^{13} SUS$, $F\sharp^9(\sharp 11)$, $F\sharp MI^7$, $F\sharp^6/9$, $A\sharp MI^7(b5)$, $D\sharp^7(alt.)$, $G\sharp MI^7$, $F\sharp MI^7$, $F^9(\sharp 11)$, $E MA^9$, $D\sharp^9 SUS$, $D\sharp^7(b9)$, $G\sharp MI^9$, $F\sharp MI^7(11)$, $B^9/F\sharp$, $A^9(\sharp 11)$, E , $E MA^9$, $A^{13(\sharp 11)}$, $G\sharp^{13} SUS$, $A^9(\sharp 11)$, E , $E MA^9$, $A^{13(\sharp 11)}$, $G\sharp^{13} SUS$

G#13^{SUS} G#9 **C#MI⁷⁽¹¹⁾** **F#9^{SUS4-3} - 4** **F#7(b9)**

pared to face a new day with love for all man -

C **GMA⁹** **A/G** **F#13^{SUS}** **D13** **C9** **BMI⁹** **D9^{SUS}** **D13**

kind. (Ooh)

GMA⁹ **C6/9** **EMI** **F#** **F#7** **Bb** **F** **E9^{SUS}** **E7(b9)**

cresc.

D **EbmA⁹** **Ab13(#11)** **G13^{SUS}**

(Ah)

Then from this quiet place I go pre -

G13^{SUS} **F#13^{SUS}** **F13^{SUS}** **Ebm9^{SUS}** **EbmA7** **DMI⁷⁽¹¹⁾** **Ebm7⁽¹¹⁾** **F/G** **Gb** **Ab** **C7(alt.)**

pared to face a new day with love for all man -

B13(#11) **A#9^{SUS}** **A#7(alt.)** **D#MI7** **BMA7** **D#** **EMA9** **F#9^{SUS}** **C#(add 9)**

kind. (for all man - kind.)

(molto rit.)

Rain Waltz

Med. Jazz Waltz

Fred Hersch

$\text{♩} = 102$

Intro C_{MI}^{13} (piano fills)

$D^{\flat}MA^{7(\#11)}$
 C

(4x's)

Intro musical staff with piano fills, 3/4 time signature, repeat sign, and a double bar line with repeat dots.

A C_{MI}^9 $C_{MI}^9(MA^7)_{\flat 5}$

(harmonica)

First line of musical staff A, starting with a treble clef and a common time signature. It features a whole note chord C_{MI}^9 followed by a half note chord $C_{MI}^9(MA^7)_{\flat 5}$. The melody consists of quarter notes with slurs and triplet markings.

C_{MI}^9 $B^7(\#9)_{\#5}$

Second line of musical staff A, continuing the melody with a whole note chord C_{MI}^9 and a half note chord $B^7(\#9)_{\#5}$.

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

Third line of musical staff A, continuing the melody with a whole note chord $B^{\flat 13}_{SUS}$ and a half note chord $B^{\flat 7(\flat 9)_{\flat 5}}$.

G^{13}_{SUS} $G^{13(\flat 5)}$

Fourth line of musical staff A, continuing the melody with a whole note chord G^{13}_{SUS} and a half note chord $G^{13(\flat 5)}$.

B C_{MI}^9 $A^{\flat 13(\#11)_{\flat 9}}$

First line of musical staff B, starting with a treble clef and a common time signature. It features a whole note chord C_{MI}^9 followed by a half note chord $A^{\flat 13(\#11)_{\flat 9}}$. The melody consists of quarter notes with slurs and triplet markings.

F^{13}_{SUS} $F^{13(\flat 5)}$

Second line of musical staff B, continuing the melody with a whole note chord F^{13}_{SUS} and a half note chord $F^{13(\flat 5)}$.

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

Third line of musical staff B, continuing the melody with a whole note chord $B^{\flat 13}_{SUS}$ and a half note chord $B^{\flat 7(\flat 9)_{\flat 5}}$.

$E^{\flat}MA^{7(\#11)}$ $(E^{\flat}MA^{7(\#11)})$ $B^{\flat}MI^{7(\#11)}$ A_{MI}^7 $A^{\flat}MA^7$ G_{MI}^7 $G^{\flat 13}_{SUS}$

Fourth line of musical staff B, continuing the melody with a whole note chord $E^{\flat}MA^{7(\#11)}$ followed by a series of half notes: $(E^{\flat}MA^{7(\#11)})$, $B^{\flat}MI^{7(\#11)}$, A_{MI}^7 , $A^{\flat}MA^7$, G_{MI}^7 , and $G^{\flat 13}_{SUS}$.

C F^{13}_{SUS} $B^b_{MA} 9$ F $G^{13}(b9)$ $F^{\#13}_{SUS}$ $F^{7(alt)}$ $B^b_{MI} 13$ $B_{MA} 7(\#11)$ B^b $B^b_{MI} 13$ $B^{13}(b5)$

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

$B^b_{MI} 13$ $B_{MA} 7(\#11)$ B^b (Vamp & fade till cue) (On cue) $B^b_{MI} 13$

(harmonica fills) (last x: rit.)

Chords in parentheses are used for solos.

Med. Ballad

Remember Hymn

John Abercrombie

A rubato
♩ ≈ 65 (ten., 8va b.)

Chords: A_{MI}, E_{MI}/G, E^b_{MI}/G^b, B^b_{MI}, F_{MI}/A^b, G_{MI}

Chords: C_{MI}, G_{MI}/B^b, F_{MI}/A^b, G_{MI}, F_{MI}, G_{MI}, C^(omit 3)

B (2nd x.)
8va

Chords: D, B^b_{MI}, F[#]_{MI}, D_{MI}, G/F[#], D[#]_{MI}/F[#], G/F[#], D[#]_{MI}/F[#]

C

Chords: A_{MI}, E_{MI}/G, E^b_{MI}^{9(MA7)}/G^b, A^b_{MI}⁹, E_{MI}¹¹, C_{MA7}/D, G[#]_{MI}⁷/D

Chords: G_{MI}, F[#]₁₃, A[#]_{MI}/B, A/B, A[#]_{MI}/B, A/B

Solo on form (AABBC). (fine)
After solos, D.C. al fine (no repeats).

Rockin' Chair

Med. (Slow) Swing

Hoagy Carmichael

A C^6 C^9 F_{MA}^7 B^b9

Old rock - in' chair's got me, Cane by my side,

C^6 A^7 D^7 G^7

Fetch me that gin, son 'fore I tan your hide,

C^6 E^7 A_{MI} $F^{\#MI} 7(b5)$ B^7 E_{MI}

Can't get from this cab - in, Goin' no - where;

D^7 D^7 G^7 C^6

Just sit me here grab - bin' at the flies 'round this rock - in' chair.

B F^9 C^6

My dear old Aunt Har - ri - et, In hea - ven she be,

$F^{\#MI} 7(b5)$ B^7 E_{MI} D^9 G^7

Send me sweet cha - ri - ot, for the end of the trou - ble I see.

C C^6 C^9 F_{MA}^7 B^b9

Old rock - in' chair gets it, Judg - ment day is here,

C^6 D^7 $(D^b_{MA}^7)$ G^9_{SUS} C^6 (D_{MI}^7) $G^{7(\#5)}$

Chained to my rock - in' chair.

Rosetta

Words and Music by
Earl Hines and Henri Wood

Medium-Up Swing

Ro - set - ta, _____ My Ro - set - ta, _____ In my

heart, dear, there's no one but you. _____ You

told me _____ that you loved me. _____ Nev - er

leave me for some - bod - y new.

You've made my whole life a dream; _____

I pray you'll make it come true. _____ Ro -

set - ta, _____ My Ro - se - ta, _____ Please say

I'm just the one, dear, for you.

Sailing at Night

Don Grusin

Med. Funk Ballad

(Intro)

♩ = 122

EMI¹¹(MA7) A¹³ B7^(#9) EMI¹¹(MA7)
 (synth.)
 EMI¹¹ A¹³ C_D D_C E^b_B
A EMI¹¹(MA7) EMI¹¹ A¹³ D¹³_{SUS} D¹³(#11)
 G¹³_{SUS} F¹³ GMA⁹(#5) CMA⁹ B7^(#9)
 EMI¹¹(MA7) EMI¹¹ A¹³ E^b7 D¹³_{SUS} D¹³(#11) G¹³_{SUS}
 G¹³_{SUS} F¹³ GMA⁹(#5) CMA⁹
B F¹³_{SUS} B7^(#9) EMI⁹ G¹³_{SUS} G¹³(b9)
 F¹³_{SUS} B7^(#9) EMI⁹ G¹³_{SUS} G¹³(b9)
 A^b13_{SUS} D7^(#9) GMI⁹ B^b13_{SUS} B^b13
 F¹³_{SUS} B7^(#9) EMI⁹ B⁹_{SUS} B7^(#9)

(After solos, D.S. al Coda)

C (Piano Solo - Half-time Feel)

F_{Mi}⁷⁽¹¹⁾ B^{b7} G_{Mi}⁷⁽¹¹⁾ C⁷

B^b_{Mi}⁷⁽¹¹⁾ E^{b7} A^b_{MA}⁷ G^b_{13(#11)}

F_{Mi}⁷⁽¹¹⁾ B^{b7} G_{Mi}⁷⁽¹¹⁾ C⁷

B^b_{Mi}⁷⁽¹¹⁾ G/B F⁶/_C C B^{7(#9)}

D.S., solo on AB,
then D.S. al Coda

F¹³_{SUS} B^{7(#9)} E_{Mi}⁹ G¹³_{SUS} G^{13(b9)}

pn. fill - - - - -

F¹³_{SUS} B^{7(#9)} E_{Mi}⁹ G¹³_{SUS} G^{13(b9)}

pn. fill - - - - -

Vamp & fade

Melody is played with some variation.

Sea Journey

Chick Corea
(As played by Stanley Clarke)

Med. Latin (Intro)

$J = 132$

$D^{6/9}_{(add \#11)}$

$F^{\#}M^{11}_{(add 9)}$

The musical score is written for a Med. Latin piece in 6/8 time, with a tempo of 132. It features an instrumental introduction with the following parts:

- Flute:** The main melodic line, starting with a $D^{6/9}_{(add \#11)}$ chord. Dynamics range from *mp - mf* to *mf*. Includes triplets and a *cresc.* marking.
- Guitar:** Accompaniment with chords $C^{\#}MI^7$ and DMA^7 . Includes triplets and a *pn.* (piano) marking.
- Piano:** Accompaniment with chords $D^{6/9}_{F^{\#}}$ and $F^{\#}MI$. Includes a *pn. fill* section.
- Vocal:** A melodic line with chords $D^{6/9}_{F^{\#}}$ and $F^{\#}MI$.
- Other Instruments:** Bass line with chords $C^{\#}$, D , and $B/C^{\#}$. A section with chords B_{sus} , $C^{\#}_{sus}$, and $F^{\#}_{sus}$. A section with chords DMA^7/E and $D^{\#}MI^{7(b5)}$. A section with chords DMA^7 and $C^{\#7(b9)}$.

The score includes various musical notations such as triplets, slurs, and dynamic markings like *mp*, *mf*, and *cresc.*

B $D\frac{6}{9}$ $F\#$ $F\#_{MI}$ $D\frac{6}{9}$ $F\#$ $F\#_{MI}$

$D\frac{6}{9}$ $F\#$ $F\#_{MI}$ $D\frac{6}{9}$ $F\#$ $F\#_{MI}$

B_{MI}^7 $A_{MA}^7(\#5)$ D_{MA}^7 $C\#^7(b9)$ D_{MA}^7

$C\#^7$ D_{MA}^7

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

C (Samba) (Solo) $F\#_{MI}$ B_{MI}^6 $F\#$ $F\#_{MI}$ (last x)

Vamp till cue (flute, gtr. & pn.)

D (On cue) $F\#_{MI}$ B_{MI}^6 $F\#$ (4th x)

B_{MI}^6 $F\#$ 1.3. $F\#_{MI}$

4. B_{MI}^6 $F\#$ $D\frac{6}{9}(\#11)$ $F\#$ (Orig. Tempo) $F\#_{MI}$ (add 11) (add 9)

f D.S. al Coda

\oplus NC. $C\#^7$ $F\#_{MI}$ (Slower) B_{MI}^7 $C\#_{MI}^7$ $F\#_{MI}$

$\frac{6}{4}$ *ff*

Entire form (Intro, ABCD) may be repeated more than once before going to Coda.

Señor Blues

Horace Silver

Med Latin $\frac{6}{8}$ (1st & 2nd x: bs. only;
3rd x: add chords & drums)
♩. = 100

(Intro) $CMI^{\frac{6}{9}}$ (3x's) $CMI^{\frac{6}{9}}$ break

(pn. w/ bs. 8va) (trp. ten.)

A $CMI^{\frac{6}{9}}$

(trp. ten.)

$CMI^{\frac{6}{9}}$

$A^{\flat}9(\#11)$

$CMI^{\frac{6}{9}}$

G^7 F^{13}

$CMI^{\frac{6}{9}}$ (trp. ten., 8va b.)

B $CMI^{\frac{6}{9}}$

$CMI^{\frac{6}{9}}$ $A^{\flat}9(\#11)$

C_MI⁶/₄

(ten. loco)

G⁷

F¹³

C_MI⁶/₄

3

Solo on **A**; After solos, D.S. al Ending
(last solo ends w/ break and pickup, like end of Intro)

(Ending)

C

C_MI⁶/₄

C_MI⁶/₄

C_MI⁶/₄

C_MI⁶/₄

1.

2.

Tacet

5

September Song

Lyric by
Maxwell Anderson
Music by Kurt Weil

Med. Ballad

A C^9 $E^b_{MA^7}$ $A^b_{MA^7}$ G_{MA^7} A_{MI^7} B_{MI^7} E_{MI^7}

Oh, it's a long, long while from May to De - cem - ber, But the days grow

A^9_{SUS} A^9 D^7_{SUS} D^7 G_{MA^7} D^9_{SUS} G_{MA^7}

short when you reach Sep - tem - ber. When the au - tumn

C^9 $E^b_{MA^7}$ $A^b_{MA^7}$ G_{MA^7} A_{MI^7} B_{MI^7} E_{MI^7}

wea - ther turns the leaves to flame. One has - n't got

A^9_{SUS} A^9 D^7_{SUS} D^7 G_{MA^7} D^9_{SUS} G_{MA^7} (G^7)

time for the wait - ing game. Oh, the

B C_{MI^6} $C^{\#07}$

days dwin - dle down to a pre - cious few, Sep -

C_{MI^6} $C^{\#07}$ G_{MA^7} D break

tem - ber, No - vem - ber. And these few

C C^9 $E^b_{MA^7}$ $A^b_{MA^7}$ G_{MA^7} A_{MI^7} B_{MI^7} E_{MI^7}

pre - cious days I'll spend with you, These pre - cious

A^9_{SUS} A^9 C_{MI^7} $A^b_{MA^7}$ G^6 (D^9_{SUS}) G_{MA^7} G^7

days I'll spend with you.

Seven Steps to Heaven

Victor Feldman
Miles Davis

(As played by Miles Davis)

Fast Swing

$\text{♩} = 278$

(2nd x: add drums)

(Intro)

(bass only) (etc.) (pn.) (4x's)

(Stop Time)

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

(trp.) (ten.)

1. C^6 $C\#^6$ D^6 dr. fill

2. C^6 $C\#^6$ D^6

ten. 8va b. ten. 8va b.

B A_{MA}^7 B_{MI}^7 E^7 A_{MA}^7 D_{MI}^7 G^7

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

C_{MA}^7 F_{MI}^7 $B\flat^7$ $E\flat_{MA}^7$ (pn.)

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

(trp.) (ten.)

C^6 $C\#^6$ D^6

ten. 8va b.

D D^{13} C^{13} D^{13} solo break

(pn.) 2 2

E (Solos)

F

G

Solo on EEFG. Play **D** between solos. After solos, play **D**, then D.S. al Coda.

Chords in parentheses are optional.

Silver's Serenade

Horace Silver

Med. Swing (in 2)

♩ = 144

A B^{13} $C\#MI^9$ DMI^9 $C\#MI^9$ AMI^9 GMI^9
 $F\#MI^9$ GMI^9 $F\#MI^9$ DMI^9 CMI^9 FMI^9 $F\#MI^9$
 $F\#MI^9$ GMI^9 $G\#MI^9$ AMI^9 $A\flat^9$
 GMA^9 AMI^9 BMI^9 CMA^9 $F\#MI^7$ $B^{7(b9)}$ (B^{13})
 (trp.) (ten.)
 (ten. 8va b.)

B (Solos) $C\#MI^9$ GMI^9 $F\#MI^9$ CMI^9 $F\#MI^9$ AMI^9 AMI^9 $A\flat^9$
 GMA^9 AMI^9 BMI^9 CMA^9 $F\#MI^9$ B^{13}
 (1st x only)

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

$B^{7(b9)}$ $E^{6/4}$ (Freely)

Sing Me Softly of the Blues

Carla Bley

Med. Ballad

(Intro)

A F#7 B7 F#7 B7

A7 Eb7(b5) D7 G#7 D7 C#9sus C#7

F#7 B7 B \flat A G#7 D7 C#7 G7

F#7 E7 D7 C#7 (Ending) F#7 B7 G#7 G7 F#7 (rit.)

Solo on **A**; After solos, play head to Ending

Notes in parentheses in bar 1 of letter A are the end of the head (start of solos).

Skippy-ing

Denny Zeitlin

Med.-Fast Swing

(in 2) **A** $C\#MI^7$ $B\frac{6}{9}$ $F\#$ $C\#MI^7$ E $F\#$ $F\#13(\#11)$

(pn.)

$A\#MA^7$ B $B\#MI^7$ E $A\#MA^7$ B $B\#MI^7$ $E13(b9)$

$A\#MA^9$ $D13(\#11)$ $G13(\#11)$ $F\#9$ $\textcircled{\ominus}$ $B\#MI^9$ $F9(\#5)$

$F9(\#5)$ $E9$ SUS 1. $A\#MA^7$ $D\#MI^7$ $G\#MI^7$ 2. $A\#MA^7$ $G\#MI^7(b5)$ $C\#7(\#5)$ $F\#MI^9$ (MA7)

B (in 4) $F\#MI^9(MA7)$ $G13$ SUS $G13$ $C\#MA^7$

$C\#MI^7$ $F7$ $B\flat MA^9$ $B7(\#9)$ $D\#$ $E\flat MA^9$

$A\flat MI^9$ $B\flat13$ D $E\flat$ $E\flat MA^9$

$E\flat MA^7$ $E\flat MI^7$ $D\#MI^7$ $C\#MI^7$

D.C. al Coda One

$\textcircled{\ominus}$ 1. $B\#MI^9$ $F9(\#5)$ $E9$ SUS $A\#MA^7$ solo break

C (Solos)
 C#MI⁹ F#13(#11) BMI⁹ E^{7(alt)}

A_{MA}⁷ D⁹ G¹³ F#^{7(alt)} B^{7(alt)}

E^{7(alt)} 1. A_{MA}⁷ D#MI⁷ G#⁷ 2. A_{MA}⁷ G#MI^{7(b5)} C#^{7(alt)}

D F#MI⁷ DMI⁷ G⁷ C_{MA}⁷ CMI⁷ F⁷

B_{MA}⁷ (B^{7(#11)} D# E_{MA}⁹) A_{MI}⁷ B^{b7} E_{MA}⁷

E_{MI}⁷ A^{b7} DMI⁷ G⁷

E C#MI⁹ F#13(#11) BMI⁹ E^{7(alt)}

A_{MA}⁷ D⁹ G¹³ F#^{7(alt)}

B^{7(alt)} E^{7(alt)} A_{MA}⁷ D#MI⁷ G#⁷

Solo on CCDE
 After solos, D.C. al Coda Two
 Play AABA before taking Coda

2 B_{MI}⁹ E¹³_{SUS} E⁹_{SUS} G_{MI}⁷ C⁷ F_{MA}⁷ C_{MI}⁷ B_{MI}⁷⁽¹¹⁾

C#MI⁷ C⁷ B_{MI}⁷⁽¹¹⁾ E⁹_{SUS} A_{MA}^{9(#11)}

Figures written are played

So Many Stars

Music: Sergio Mendez

Lyric: Alan &

Marilyn Bergman

Med. Bossa

A $E^b_{MA}7$ F $F^{13(b9)}$

The dawn _____ is filled with dreams, _____ so man - y

$F_{MI}7$ $(F_{MI}7(b5))$ $B^b7(b9)$ B^b13 $E^b_{MA}7$

dreams, _____ Which one is mine? One must be right for me. _____

A^b13 D_{MI} B^b D $D_{MI}6$ $D_{MI}7$

_____ Which dream _____ of all the dreams, _____ when there's a

$D_{MI}^{(MA7)}$ $D_{MI}7$ $G7(\#9)$ $E^b_{MA}7$ F

dream for ev - 'ry star? _____ And there are oh, _____ so man - y

$F^{13(b9)}$ $B^b6/9$ (G^9_{SUS}) $G7(\#9)$

stars, _____ So man - y stars. _____ The

B $E^b_{MA}7$ F $F^{13(b9)}$

wind _____ is filled with songs, _____ so man - y

$F_{MI}7$ $(F_{MI}7(b5))$ $B^b7(b9)$ B^b13 $E^b_{MA}7$

songs, _____ Which one is mine? One must be right for me. _____

A^b13 D_{MI} B^b D $D_{MI}6$ $D_{MI}7$

_____ Which song _____ of all the songs, _____ when there's a

song for ev - 'ry star? And there are oh, so man - y

stars, So man - y stars. A -

lone, the count - less days, the end - less

nights that I have searched so man - y eyes, So man - y

hearts, So man - y smiles. Which one to

choose? Which way to go? How can I

tell? How can I know? Out of oh, so man - y

stars, So man - y stars.

To end, last 2 bars may be vamped.
Chords in parentheses are optional.

Some Other Blues

John Coltrane

Med.-Up Swing

$\text{♩} = 196$

D⁷

(ten.)

G⁹ sus

D⁷

A^{b7}

1. **A¹³**

G¹³ A

D⁷

(A⁷)

1. **A¹³**

G¹³ A

D⁷

(A⁷)

B (Solos)

D⁷

G⁷

D⁷

G⁷

D⁷

A⁷

D⁷

A⁷

After solos, D.C. al Coda

D⁷

Someone to Light Up My Life

Music: Antonio Carlos Jobim

English lyric: Gene Lees

Med. Samba

(Intro)

Go on your way _____ with a cloud - less blue sky a - bove, _____

_____ May all your days _____ be a won - der - ful

song of love, _____ O - pen your arms and

sing of all the hid - den hopes _____ you've ev - er trea - sured, _____

_____ And live _____ out your life _____ in

peace. _____

A Where _____ shall I look _____ for the love _____ to re -

place you? _____ Some - one to light _____ up my

life. _____ Some - one with strange lit - tle

D^b9(#5) **G^bMA⁷** **(E^bMI⁷)**

ways, Eyes like a blue au - tumn haze,

C^bMI^{7(b5)} **F¹³** **F^{7(#5)}**

Some - one with your laugh - ing style, And a

B^bMI⁷ **G^bMI⁶** **E^bMA⁷/G[#]** **D^b7**

smile that I know will keep haunt - ing me end - less - ly.

B **G^bMA⁷** **F^{MI}7(b5)** **B^b7(b9)** **E^bMI(MA7)** **(A^b9)** **E^bMI⁶**

Some - times in stars or the swift flight of

D^bMI(MA7) **G^b9** **C^bMA⁷** **B^bMI^{7(b5)}** **E^b7(b9)**

sea - birds I catch a mo - ment of

C^bMA⁷ **C^bMI^{7(b5)}**

you. That's why I walk all a -

B^bMI⁶ **G^{b(add 9)}/B^b** **A¹³SUS** **A¹³**

lone, Search - ing for some - thing un - known,

A^b7 **D^b7SUS** **D^b7(b9)**

Search - ing for some - thing or some - one to light up my

G^bMA⁷ **(A^bMI⁷)** **D^b7(b9)**

life.

Alternate changes for bars 1-8 of **B**:

G^b9_{SUS} | **G^b7(b9)** | **C^b/G^b** | **B^{o7}/G^b** | **G^bMA⁷** | **∴** | **G^b9_{SUS}** | **G^b9** |

Song For My Father

Horace Silver

Med. Bossa

♩ = 126 (Intro) N.C. (D_MI⁹)

(trp. & ten.)

A D_MI⁹ (trp.) C⁹
S. (ten.)

(unis.) B^{b9} (G/A) A⁷

1. D_MI⁹ 2. D_MI⁹
(unis.)

B C⁹ D_MI⁹

C⁹ B^{b9} (G/A) A⁷ D_MI⁹

Play head twice, solo on AAB,
After solos, D.S. al Coda

⊕ D_MI⁹ (On cue) D bass
D_MI⁹ (piano fills) (Vamp till cue)

Sophisticated Lady

Duke Ellington
Irving Mills
Mitchell Parish

Medium Ballad

They say _____ in - to your ear - ly life ro - mance came, _____ and in this

heart of yours burned a flame, _____ A flame that flick - ered one day and

died a - way. Then, _____ with dis - il -

lu - sion deep in your eyes, _____ you learned that fools in love soon grow

wise, _____ The years have changed you, some - how; I see you now...

B Smok - ing, drink - ing, nev - er think - ing of _____ to - mor - row,

non - cha - lant, Dia - monds shin - ing danc - ing, din - ing with _____ some

man in a res - tau - rant, Is that all you real - ly want?

C G_{MI}^7 G_{MI}^7 G_{MI}^7 E_{b7}^7 D^7 D_{b7}^7 C^7 $(E_{7(\#9)}^7)$ F_{MA}^7 F_{MA}^7

No, soph - is - ti - cat - ed la - dy, I know you miss the

F^7 E^7 E_{b7}^7 D^7 G^7

love you lost long a - go, And when no -

G_{MI}^7 C^{13} F^6 $(A_{MI}^{7(b5)})$ $D^{7(b9)}$

bod - y is nigh you cry.

Alternate changes, bars

1-4 and 9-13 of A, 1-4 of C:
(tritone substitutions)

G_{MI}^7 $A^{7(\#11)}$ D^7 $G^{7(\#11)}$ C^7 F_{MA}^7 $B^{7(b9)}$ E^7 $A^{7(b9)}$ D^7 G^7

CCCCD MUSIC DEPT.

Spain

Med. Samba

Chick Corea

$\text{♩} = 136$ **A** NC. (elec. pn. & flute 8va)

Musical staff for section A, first line. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes. A box labeled 'A' is placed above the first measure. The staff ends with a fermata over a C#MI11 chord.

Musical staff for section A, second line. It continues the melody from the first line. Chords indicated above the staff include C#MI11, D#sus, and D#.

Musical staff for section A, third line. Chords indicated above the staff include E and D#7.

Musical staff for section A, fourth line. Chords indicated above the staff include C#MI7, F#7, BMA7, and EMA7.

Musical staff for section A, fifth line. Chords indicated above the staff include Bb7, Eb7(#9), Ab sus, Ab, and Ab(add 9). A triplet of eighth notes is marked with a '3' below the staff.

(last x: D.C. al Coda)

Musical staff for section B, first line. It begins with a box labeled 'B' and 'NC.'. The melody continues with eighth and quarter notes.

(w/ bs. 8va b. & elec. pn. 15ma b.)

Musical staff for section B, second line. It continues the melody from the first line. A 'NC.' label is placed above the first measure.

Musical staff for section B, third line. It continues the melody from the second line. A 'NC.' label is placed above the first measure. The staff ends with a Coda symbol (a circle with a cross).

Musical staff for section B, fourth line. It shows two endings. The first ending is marked '1.' and ends with a G#sus chord. The second ending is marked '2.' and ends with an EMA7 chord.

(Samba)
C (E^MA⁷)
 (pn. & fl.)

D^{#7}

C^{#M}I⁷ F^{#7}

B^MA⁷ E^MA⁷
 (elec. pn.)

B^{b7} E^{b7}

A^bM^I A^{b7} (b^o)
 (elec. pn.)

D.S. al 2nd ending

Solos on **C**. To end each solo, play melody at **C** (use notes in parentheses), then D.S. al 2nd ending. To end last solo, play melody at **C**, D.S. for 8 bars, then D.C. al Coda.

E^MA⁷ B/G G[#]_{SUS} (add 9)

Spring Can Really Hang You Up the Most

Lyric: Fran Landesman

Music: Tommy Wolf

Med. Ballad

(Ad lib.) *(Verse)*

Once I was a sen - ti - men - tal thing, Threw my heart a - way each Spring,

Now a Spring ro - mance has - n't got a chance, Pro - mised my first dance to Win - ter;

All I've got to show's a splin - ter for my lit - tle fling.

A *(In tempo)*

Spring this year___ has got me feel - ing like a horse that nev - er left the post; I Spring is here,___ there's no mis - tak - ing rob - ins build - ing nests from coast to coast; My

lie in my room___ star - ing up at the ceil - ing, Spring can real - ly hang you up the most. heart tries to sing___ so they won't hear it break - ing, Spring can real - ly hang you up the most.

Morn - ing's kiss___ wakes trees and flow - ers, And to them I'd like to drink a toast; I Col - lege boys___ are writ - ing son - nets, In the "ten - der pas - sion" they're en - grossed; But

walk in the park___ just to kill lone - ly hours, Spring can real - ly hang you up the most. I'm on the shelf___ with last years Eas - ter bon - nets, Spring can real - ly hang you up the most.

B

All aft - er - noon those birds___ twit - ter twit, Love came my way, I hoped___ it would last,

I know the tune, "This is love, — this is it." Heard it be - fore and
 We had our day, now that's all — in the past. Spring came a - long a

I — know the score, And I've de - cid - ed that Spring is a bore.
 sea - son of song, Full of sweet pro - mise, but some - thing went wrong.

Love seemed sure — a - round the New — year, Now it's A - pril, love is just a
 Doc - tors once — pre - scribed a ton - ic, Sul - phur and mo - las - ses was the

ghost; Spring ar - rived on time, — on - ly what be - came of you, dear?
 dose; did - n't help a bit, — My con -

Spring can real - ly hang you up the most; Spring can real - ly hang you up the most.
 Solo on ABC;
 After solos, D.S. al Coda.

di - tion must be chron - ic, Spring can real - ly hang you up the most.

All a - lone, the par - ty's o - ver, Old man Win - ter was a gra - cious host, But when
 (E pedal opt. -----)

you keep pray - ing for snow to hide the clo - ver, Spring can real - ly hang you up the most.

Med. Swing

Stablemates

Benny Golson

♩ = 162

A C[#]M⁷ F^{#7} C^M F⁷ B^bM^A⁷

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

A⁷(^{#5}) F^M B^b⁷

E^bM^A⁷ E^M⁷(^{b5}) A⁷ D^M G⁷(^{#9})(^{#5}) break

(Latin) C^M F⁷(^{#5}) B^bM^A⁷

(Swing) **B** D^M E^b¹³ E⁷(^{#5}) A⁷

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

(E^bM⁷ A^b⁷ D^M G⁷ C[#]M⁷ F^{#7} C^M F⁷)

A^b⁷ G⁷ F^{#7} F⁷ break

C C[#]M⁷ F^{#7} C^M F⁷ B^bM^A⁷ A⁷(^{#5}) F^M

(b)².

B^b⁷ E^bM^A⁷ E^M⁷(^{b5}) A⁷ D^M G⁷(^{#9})(^{#5})

(G⁷(^{#9})(^{#5})) break (Latin) C^M F⁷(^{#5}) B^bM^A⁷

(trp. ten.) fine

Chords in parentheses at B are used for solos. Solos swing, no breaks.

The Star-Crossed Lovers

Duke Ellington & Billy Strayhorn

Medium Ballad

A E^{9(b5)} A E^bMA⁷ E^{9(b5)} B^bMA⁷ FGMi⁷ CMi⁷ F¹³ B^bMA⁷ E^{7(b5)}
 E^bMA⁷ E^{9(b5)} B^bMA⁷ FGMi⁷ EMi^{7(b5)} A^{7(b9)} D.Mi
B CMi⁷ F B^bMA⁷ CMi⁷ B^bMA⁷ CMi^{7(b5)} F¹³ (G^{b13}) CMi^{7(b5)} F¹³
 B^b7^{sus} B^b9^{sus} B^b13(b9) E^bMA⁷ E^b7(+9) C^b E^b E^bMi F¹³
C B^bMA⁷ B^b9(+5) E^bMA⁷ C⁹ B^bMA⁷ F F⁹^{sus} D^b(add 9) F
 B^bMA⁷ (G⁷ C⁷ F⁷ E^{9(b5)})

Star Dust

Lyric by Mitchell Parish
Music by Hoagy Carmichael

Medium Ballad

(Intro) B^bMA^7 $E^b9(\#11)$ $D^{7(b9)}$

And now the pur - ple dusk of twi - light time steals a - cross the mea - dows of my

G^7 CMI^7 F^7 DMI^7 GMI^7

heart. High up in the sky the lit - tle stars climb,

EMI^7 A^7 CMI^7 F^7 B^bMA^7

Al - ways re - mind - ing me that we're a - part. You wan - dered down the lane and

$E^b9(\#11)$ $D^{7(b9)}$ G^7

far a - way. Leav - ing me a song that will not die.

CMI^7 F^7 DMI^7 GMI^7

Love is now the star dust of yes - ter - day.

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

The mu - sic of the years gone by. Some - times I

A E^bMA^7 $E^bMI^{(MA^7)}$ E^bMI^7 Ab^7

won - der why I spend the lone - ly night dream - ing of a song, The

B^bMA^7 DMI^7 G^7 CMI^7 G^7

mel - o - dy haunts my rev - er - ie, And I am once a - gain with

you, _____ When our love was new, and each kiss an in - spir -
 a - tion, _____ But that was long a - go, now
 my con - so - la - tion is in the star dust of a song. Be -
 side a gar - den wall, when stars are bright, you are in my arms. The
 night - in - gale tells his fair - y tale of par - a - dise where ros - es
 grew. _____ Though I dream in vain, _____ in my
 heart it will re - main: My star dust mel - o - dy, _____
 the mem - o - ry of love's re - frain. *fine*

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

Med.-Slow Jazz Waltz

Stargazer

Armen Donelian

♩ = 86

A

mp 1st x: pn. 2nd x: sop.

B

(mp) (sop. trp.)

C

f (sop.) mp (trp.)

cresc. $E^b_{MI} (MA7)$ D^7 $E^b_{MA} (b5)$ $E_{MI} (b5)$ F^{o7} G^{o7} $A_{MI} (b5)$ $A^b_{MI} (b5)$ $E^b_{MA} (b5)$ G $G_{MI} (add 9)$ Coda

D B_{MI}^6 D $C\#13 (\#11)$ A_{MI}^6 C $B13 (\#11)$

mp (sop. trp.)

G_{MI}^6 B^b $A13 (\#11)$ $A^b_{MA} (b5)$ $F^{\#2}$ $G_{MI} (add 9)$ **E** (Trp. solo) G_{MI} *indef.*

Vamp & solo till cue
 On cue, D.C., pn. solo on **A** (indef.)
 On cue, continue to **B**, 2nd ending, **C**, take Coda

B_{MI}^6 D $C\#13 (\#11)$ A_{MI}^6 C $B13 (\#11)$

mp (sop. trp.)

G_{MI}^6 B^b $A13 (\#11)$ $A^b_{MA} (b5)$ $F^{\#2}$ $G_{MI} (add 9)$

1. $D^{7(alt.)}$ $F^{\#2}$ $G_{MI} (add 9)$

2. $A^b_{MA} (b5)$ G A^b/G^b $B^b_{MI} (add 9)$ F $E_{MI} (b5)$ E^b D E^b C_{MI}^6

cresc. *rit.*

(Fast) $G_{MI} (add 9)$ (G pedal till end)

$\text{♩} \approx 150$

f (hold till fermata) (pn.) *accel. to fermata*

8va 15ma

$G_{MI} (omit 3)$ *mp* (pn. fill)

Med. Straight 8th's Ballad

Still

John Abercrombie

♩ = 53

(gtr., melody)

A G^9_{SUS} $E^b_{MA^9}$ G^9

G^9_{SUS} $E^b_{MA^9}$ G^9

$D^b_{MA^7}$ $E^b_{MI^9(MA^7)}$ G^9_{SUS} $E^b_{MA^9}$

fill G^b G^b

F_{MA^7} D F D G^9_{SUS} $E^b_{MA^9}$

fill B^b B^b B^b B^b

Form on record: indef. bass solo on **A**, melody, gtr. solo, melody, Ending

(Ending)

G^9_{SUS} $E^b_{MA^9}$

Vamp, fill, & fade

Melody is freely interpreted.

Story Line

Bill Evans

Med. Ballad,
Ad lib. $\text{♩} = 120-140$

A

B

G#°7(add E) **C^{6/9}/G** **F#MI⁶** **DMI⁶/F**
AMA⁷/E **E^b7(b5)** **DMI⁷** **D#°7**
AMA⁷/E **(F#MI^(MA7)) E^b7(b5)** **(DMI⁷/B) DMI⁷** **B^bMA⁷/E**
 Solo on AB.

Written melody is first of 3 improvised choruses; it is not repeated.
 Chords in parentheses are optional.

Strollin'

Horace Silver

Med. Swing

$\text{♩} = 132$

(in 2) **A** B^bMA^7 $C^{\#}MI^7F^{\#7}$ CMI^7F^7

B^bMA^7 FMI^7B^b7 EMI^7A^7

1. DMI^7 $G7(\#9)$ CMI^7 F^{13} $F7(\#5)$ B^bMA^7

B^bMA^7 GMI^{11} $G7(\#9)$ $C9(\#11)$ $B7(\#9)$

2. DMI^7 GMI^{11} $G7(\#9)$ $C9(\#11)$ E^bMI^7 A^b7

DMI^7 $G7(\#9)$ CMI^7 F^9_{sus} $F^{13(b9)}$ B^b6 DMI^7 $CMI^7(11)$ $F^{13(b9)}$

B (Solos) B^bMA^7 $C^{\#}MI^7$ $F^{\#7}$ CMI^7 F^7

B^bMA^7 FMI^7 B^b7 EMI^7 A^7

1. DMI^7 $G7(\#9)$ CMI^7 F^7

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

2. $D_{MI}7$ $G_{MI}7$ $C^9(\#11)$ $E^b_{MI}7$ A^b7

$D_{MI}7$ $G^7(\#5)$ $C_{MI}7$ $F7$ $B^b_{MA}7$ $G^7(\#5)$ $C_{MI}7$ $F7$

Solo on **B**; After solos,
D.C. al Coda

B^b6 $E^b_{13}(\#11)$ $D_{MI}7$ $G^7(\#9)$ $C_{MI}7$ $F^7(\#9)$ A B^b

Med. Swing

Strollin' (Harmony)

♩ = 132

A

(ten.)

1.

2.

B (Solos)

B^b_{MA7} $C^{\#MI7}$ $F^{\#7}$ C_{MI7} F^7 B^b_{MA7}

F_{MI7} B^b7 E_{MI7} A^7 D_{MI7} $G^{7(\#9)}$ C_{MI7}

F^7 B^b_{MA7} G_{MI7} $C^{9(\#11)}$ $B^{7(\#9)}$

2. D_{MI7} G_{MI7} $C^{9(\#11)}$ E^b_{MI7} A^b7

D_{MI7} $G^{7(\#5)}$ C_{MI7} F^7 B^b_{MA7} $G^{7(\#5)}$ C_{MI7} F^7

Solo on **B**; After solos, D.C. al Coda

Summer in Central Park

Horace Silver

Med.
Jazz Waltz

♩ = 134

A $D^{6/9}$ $F\#7(\#9)$ Bmi^9 E^{13}

$Bb^{6/9}$ $Eb^{6/9}$ Emi^9 $F\#13(b9)$

B BMA^9 Bmi^9

BMA^9 Bmi^9

BMA^9 Bmi^9

BMA^9 $D\#$ Emi^7 $Eb^7(A^9)$
 A

C $D^{6/9}$ $F\#7(\#9)$ Bmi^9 E^{13}

$Bb^{6/9}$ $Eb^{6/9}$ $F\#^{6/9}$ $B^{6/9}$

$Bb^{6/9}$ Emi^7 $Eb^7(A^9)$
 A

(last x: rit.)

$F^{6/9}$ $Eb^{6/9}$ $D^{6/9}$ Emi^7 A^7

(fine) for solos: ↑ ↑

Bma9 chords are played as B6/9 for solos. Chords in parentheses are used for solos.

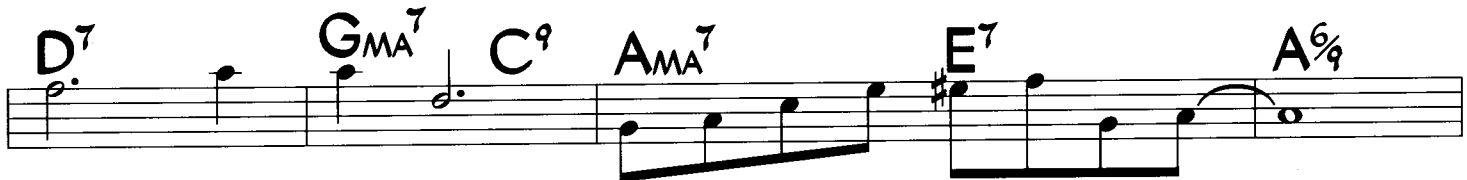
Sweet and Lovely

Gus Arnheim
Harry Tobias
Jules Lemare

Medium Swing
(also played as a ballad)

A 

Sweet and love - ly, Sweet - er than the ros - es in May, —



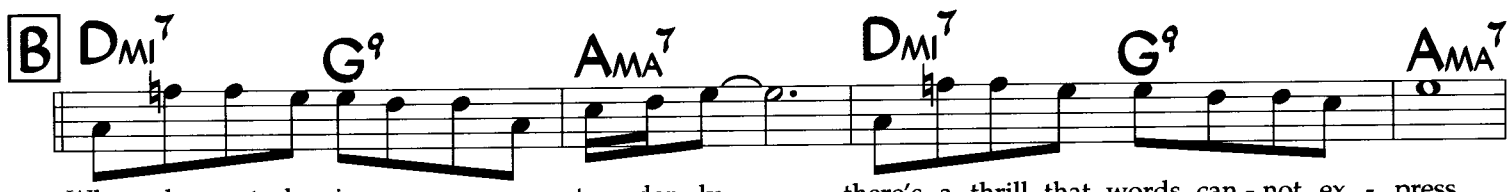
Sweet and love - ly, Heav - en must have sent her my way. —



Skies a - bove me nev - er were as blue as her eyes, —



And she loves me, Who would want a sweet - er sur - prise? —

B 

When she nest - les in my arms so ten - der - ly — there's a thrill that words can - not ex - press.



In my heart a song of love is taunt - ing me, — Mel - o - dy, haunt - ing me.

C 

Sweet and love - ly, Sweet - er than the ros - es in May, —



And she loves me, There is noth - ing more I can say. —

T.B.C. (Terminal Baggage Claim)

Med. Straight 1/8's

Chick Corea

♩ = 160 (Intro) F_{MI}^7 $B^b_{MA}^7/F$ F_{MI}^7 F_{MA}^7

(pn. only)

A (add drums) (pn.) F_{MI}^7 $B^b_{MA}^7/F$ F_{MI}^7 F_{MA}^7 (8x's)

(piano solos around melody)

(bs., 8va b.)

B

(bs. w/ pn.)

pn. fill -

A/E G/E $C^{\#}_{MI} 7(11)$ $A/B C^{\#}_{MI} 7 D^6_9 E_{MI} 11$

(bs.)

C $E_{MI} 11$ (bs. fill) $A/B C^{\#}_{MI} 7 D$ $C_{MA} 7$ E (bs. fill)

$C_{MA} 7$ E $A/B C^{\#}_{MI} 7 D^6_9 E_{MI} 11 E_{MI} 11$ $E/F^{\#}$

$F^{\#}$ $G^{\#}$ $B^b 6_9$ $B^b_{MA} 7$ C $D^b_{MA} 7(\#11)$ E $F^{\#}$

(add #11)

(bass fills)

D D_{MA}^7 $F^\#$ $C^\#\text{MI}^7$ $F^\#$ | 1.3. B_{MI}^7 $F^\#$ $C^\#\text{MI}^7$ $F^\#$ | 4. D $F^\#$ E $G^\#$

(pn.) (end bs. fills)

E

A G/A A D/A A G/A F/A G/A A G/A A D B C $C^\#$ D D^7_{sus}

15ma b:-----!

(On cue)

D^7_{sus} E^9_{sus}

(piano fill) (piano fill)

D.S. al Coda

Play melody at E twice, solo indef. on E, then play melody at E once & continue.

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

Vamp, fill & fade

Melody is freely interpreted at E. Letter E has a heavier, almost rock feel.

That's All

Words and music by
Alan Brandt and Bob Haymes

Medium Ballad

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of seven staves of music. The first staff begins with a double bar line and a repeat sign. The lyrics are: "I can on - ly give you love that lasts for - ev - er, and the". The second staff continues the melody and lyrics: "prom - ise to be near each time you call; And the on - ly heart I own, for". The third staff continues: "you and you a - lone, That's all, that's all. I can on - ly give you coun - try walks in". The fourth staff continues: "Spring - time, and a hand to hold when leaves be - gin to fall; And a". The fifth staff continues: "love whose burn - ing light will warm the win - ter night, That's all, that's all. there are". The sixth staff is marked with a boxed 'B' and continues: "those, I am sure, who have told you they would give you the world for a toy. All I". The seventh staff concludes the piece with the lyrics: "have are these arms to en - fold you and a love time can nev - er de - stroy. If you're".

(D⁷) **A** G^{MA}⁷ A^{MI}⁷ B^{MI}⁷ A^{MI}⁷ D⁷
 I can on - ly give you love that lasts for - ev - er, and the
 G^{MA}⁷ C⁹ B^{MI}⁷ E⁷ E⁷/_D C^{#MI}^{7(b5)} C^{MI}⁷
 prom - ise to be near each time you call; And the on - ly heart I own, for
 G/B E^{7(#9)}/_{#5} A^{MI}⁷ D⁷ B^{MI}⁷ E⁷ A^{MI}⁷ D⁷ G^{MA}⁷ A^{MI}⁷
 you and you a - lone, That's all, that's all. I can on - ly give you coun - try walks in
 B^{MI}⁷ A^{MI}⁷ D⁷ G^{MA}⁷ C⁹ B^{MI}⁷ E⁷ E⁷/_D
 Spring - time, and a hand to hold when leaves be - gin to fall; And a
 C^{#MI}^{7(b5)} C^{MI}⁷ G/B E^{7(#9)}/_{#5} A^{MI}⁷ D⁷ G⁶
 love whose burn - ing light will warm the win - ter night, That's all, that's all. there are
B D^{MI}⁷ G⁷ E^{MI}⁷ A^{MI}⁷ D^{MI}⁷ G⁷ C^{MA}⁷
 those, I am sure, who have told you they would give you the world for a toy. All I
 E^{MI}⁷ A⁷ F^{#MI}⁷ B^{MI}⁷ E^{MI}⁷ A⁷ D⁹_{SUS} D⁷
 have are these arms to en - fold you and a love time can nev - er de - stroy. If you're

C GMA^7 A_{MI}^7 B_{MI}^7 $A_{MI}^7 D^7$

won - d'ring what I'm ask - ing in re - turn, dear, you'll be

GMA^7 $(F\#^7(\#5)) C^9$ $F^{13} B_{MI}^7$ $E^7 E^7/D$ $C\#_{MI}^7(\flat5)$ C_{MI}^7

glad to know that my de - mands are small: Say it's me that you'll a - dore for

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

now and ev - er more, That's all, that's all.

Words and music by
Maceo Pinkard,
William Tracy, and
Doris Tauber

Them There Eyes

Medium-Up Swing

A F^6 $(F^6 \quad C^9)$

I fell in love with you first time I looked in - to them there eyes,

F^6 D^7 G^7

You've got a cer - tain lil' cute way of flirt - in' with them there eyes.

GMI^7 C^7 A^7 DMI^7

They make me feel hap - py, they make me blue;

G^7 C^7

No stall - in', I'm fall - in', Go - ing in a big way for sweet lit - tle you.

B F^6 $(F^6 \quad C^9)$

My heart is jump - in', you sure start - ed some - thin' with them there eyes,

F^7 B^bMA^7

You'd bet - ter watch them if you're wise.

B^bMA^7 B^o7 F^6/C G^7 C^7

They spar - kle, they bub - ble, They're gon - na get you in a whole lot of trou - ble.

F^6 (E^7) E^b7 D^7 G^7 C^7 F^6 (C^7)

You're o - ver - work - in' 'em, There's dan - ger lurk - in' in them there eyes.

There Is No Greater Love

Medium Swing
(also played as a ballad)

Lyric by Marty Symes

Music by Isham Jones

(D⁷) A GMA⁷ C⁹ F⁹(#11)

There is no great - er love than what I feel for you,

E⁷ A⁹ D⁷

No great - er love, No heart so true. There is no

GMA⁷ C⁹ F⁹(#11) E⁷

great - er thrill than what you bring to me, No sweet - er

A⁹ AMI⁷ D⁷ G^{6/9}

song than what you sing to me.

B F#MI^{7(b5)} B⁷ EMI⁶ F#MI^{7(b5)} B⁷ EMI⁶

You're the sweet - est thing I have ev - er known,

F#MI^{7(b5)} B⁷ EMI⁷ A⁷ D⁷

And to think that you are mine a - lone. There is no

C GMA⁷ C⁹ F⁹(#11) E⁷

great - er love in all the world, it's true, No great - er

A⁹ AMI⁷ D⁷ G^{6/9} (AMI⁷ D⁷)

love than what I feel for you.

Medium
Straight 8th's

Three Hearts Dancing

Steve Erquiaga

$\text{♩} = 106$

A

(gtr.) (Tacet 1st x)

B

B

E^9_{SUS} $E^{13(b9)}$ A_{MI}^{11}

$A_{MI}^9(omit\ 3)$ G $F\#^{13(b9)}$ $B^7(\#9)$ B^9

(B^9) E^9_{SUS} B^b E

C

C

A_{MI}^{11} D^{13} $G_{MA}^7(\#5)$

C^6 C_{MA}^7 $D^{(add\ 9)}$ $F\#$ $F\#_{MI}^7(b5)$ $F^9(\#11)$

E_{MI} D/E D/E E_{MI}

D N.C. (E_MI)

N.C. (E_MI)

1.

N.C. (E_MI)

2.

N.C. (E_MI)

(Guitar solo)

E_MI⁷ D⁶ C_MA⁹ B_MI^(omit 3)

D.C., solo on **A** (no repeat);
 Play **B**, **C**, vamp & fade on **D** (first ending).

Three Little Words

Lyric by Bert Kalmar
Music by Harry Ruby

Medium (Fast) Swing

A A_{MA}^7 C_{MI}^7 F^9

Three lit - tle words, _____ Oh, what I'd give for that

B_{MI}^7 E^7 B_{MI}^7 E^7

won - der - ful phrase, _____ To hear those

A_{MA}^7 C_{MI}^7 F^9

three lit - tle words, _____ That's all I'd live for the

B_{MI}^7 E^7 B_{MI}^7 E^7

rest of my days. _____ And what I

B E_{MI}^7 A^9_{sus} A^7

feel in my heart _____ they tell sin - cere - ly,

D_{MA}^7 G^7 $F\#^7$ F^7 E^7

No oth - er words _____ can tell it half so clear - ly.

C A_{MA}^7 C_{MI}^7 F^9

Three lit - tle words, _____ Eight lit - tle let - ters which

B_{MI}^7 E^7 A^6 $(B_{MI}^7 E^7)$

sim - ply mean, "I _____ love you."

Till There Was You

Medium Ballad

Meredith Willson

(G⁷) **A** C^{MA}⁷ C^{#o7} D^{MI}⁷ F^{MI}⁷ B^{b9}

There were bells on the hill, but I nev - er heard them ring - ing, No, I

C^{MA}⁷ E^b^{o7} D^{MI}⁷ G⁷ E^{MI}⁷ E^{b13} D^{MI}⁷ G⁷

nev - er heard them at all till there was you. There were

C^{MA}⁷ C^{#o7} D^{MI}⁷ F^{MI}⁷ B^{b9}

birds in the sky, but I nev - er saw them wing - ing, No, I

C^{MA}⁷ E^b^{o7} D^{MI}⁷ G⁷ C^{MA}⁷ F^{MI}⁶ C^{MA}⁷

nev - er saw them at all till there was you. And there was

B F^{MA}⁷ F^{#o7} C^{MA}⁷ A⁷

mu - sic and there were won - der - ful ros - es, they tell me in

D^{MI}⁷ D⁹ D^{MI}⁷ G⁷(#5)

sweet fra - grant mea - dows of dawn, and dew, There was

C C^{MA}⁷ C^{#o7} D^{MI}⁷ F^{MI}⁷ B^{b9}

love all a - round, but I nev - er heard it sing - ing, No, I

C^{MA}⁷ E^b^{o7} D^{MI}⁷ G⁷ C^{MA}⁷ (D^{MI}⁷ G⁷)

nev - er heard it at all till there was you.

Time Marches On

Med. Reggae/Funk

John Scofield

♩ = 87

(Guitar solo)

A $G\#MI^{7(b5)}$ G^9 F^9 G^9 $F\#7(\#5)$ $E7$

mf (top note of synth. voicing)

$C\#7(b9)$ $B7(\#9)$ D/E $C\#(add 9)$ $E\#$ E $F\#$ $BbMA^{7(b5)}$

(Vamp & solo till cue)

(On cue - guitar solo continues)

B Bb/C (Rock feel) $C\#9(\#11)$ Bb F (Bb/C) $C\#9(\#11)$ Bb/C

(synth.)

$C\#9(\#11)$ Bb C $(D^{(add 9)})$ $F\#$

(Bass solo, indef. After bass solo, play melody, indef. (Original feel))

C $G\#MI^{7(b5)}$ G^9 $F\#7(\#5)$

mf (guitar)

$E7$ $C\#7(b9)$ $B7(\#9)$

D/E $C\#$ $E\#$ E $F\#$ $F\#7(\#5)$ $A\#$

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

$D^{(add 9)}$ $F\#$ [$F\#7(alt.)$]

(Guitar solo)

B^9_{sus}

Vamp, decrescendo and rallentando till cue

(On cue) Vamp, rall. & decresc. to fade

F9 in bar 2 of A is optional after first repeat.
Intro on record is once through A on solo guitar.

Time Remembered

Med. Ballad

Bill Evans

A

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

Solos swing (in 2).

Fma7(#11) in bar 8 is not anticipated during solos.

Melodic rhythm is rather freely interpreted.

Time Track

Chick Corea

$J = 121$

A

(synth.)

Chords: $C\#MI^7$, A^7MA^7 , B^bMI^7 , A^7 , D^bMI^7 , D^bMI^7 , B^bMA^7 , B^bMI^7 , B^b7 , E^bMI^7 , E^bMI^7 , $C^bMA^7(b5)$, A^bMI^7 , A^bMI^7 , G^b , E^bMA^7 , E^bMA^7 , $B/D\#$, G/D , $C\#MI^7$, $D^bMA^7(b5)$, C , B^bMI^7

B

(funkier)

Chords: (G^bMI^{11}) , C , D , $E^bMA^7(b5)$, F , G^bMI^{11} , B^b9_{SUS} , $A^9(b5)$, $A^b9(b5)$, G^bMI^{11} , $A^9(b5)$, $A^b9(b5)$, G^bMI^{11}

C

Chords: G^bMI^{11} , C , D , $E^bMA^7(b5)$, E^b , F , G^bMI^{11} , B^b9_{SUS} , $A^9(b5)$, $A^b9(b5)$, G^bMI^{11}

1.

Chords: G^bMI^{11} , C , D , $E^bMA^7(b5)$, E^b , F , G^bMI^{11} , B^b9_{SUS} , $A^9(b5)$, $A^b9(b5)$, G^bMI^{11}

2.

Chords: E^b , F , G^bMI^{11} , C , D , $E^bMA^7(b5)$, F , G^bMI^{11} , F^bMI^7 , E^bMA^7 , $D^7(9)$, G^bMI^7 , $C\#$

D

(gtr.)

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

(alto w/ pn.)

F#m7 **C#** **F#MA7** **AMA7** **G7** **D**

G7 **D** **Bbm7** **CMI11** **DMI11** **Ebm7** **FMI7** **GMI11**

E **GMI11** (Synth. solo) **C** **D** **Ebm7** **F** **GMI11** **Bb9sus** **A9(b5)** **Ab9(b5)** **GMI11** (3x's)

(bkgr. comp)

GMI11 **C** **D** **Ebm7** **F** **GMI11** **FMI7** **Ebm7** **D7(b9)** **G#m7** **C#**

(melody) (alto w/ pn.)

F (Solos) **GMI11** **C** **D** **Ebm7** **F** **GMI11** **Bb9sus** **A9(b5)** **Ab9(b5)** **GMI11** **D.S. al Coda One**

last x: (7)

8. **GMI11** **FMI7** **Ebm7** **Abm11** **G9sus**

G9sus **A** **G#**

(gtr.) 6 3

D.C. al Coda Two

Bb9sus **A9(b5)** **Ab9(b5)** **GMI11**

I **GMI11** **C** **D** **Ebm7** **F** **GMI11** (w/gtr.) **Bbsus** (synth.) **C#sus**

Esus **Gsus** **Bbass** **Abass**

Abass **8va** **GMA7(#5)** **AMA7(b5)** **Fsus** **Dbm7(#5)** **A** **BMA7(#5)** **Fsus**

Togetherhness

Jimmy Heath

Med. Swing (3rd & 4th x's: sop. doubles melody 8va b.)

$\text{♩} = 220$

(pn.) CMA^7 G DMI^7 G CMA^7 G DMI^7 G | 1-3. | 4. DMI^7 G (sop.)

A $E^{7(\#9)}$ $G^{13(b9)}$

$E^{7(\#9)}$ $G^{13(b9)}$ $C^{7(\#9)}$

$A^{7(\#9)}$ $C^{7(\#11)}$

$A^{7(\#9)}$ $C^{7(\#11)}$

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

$D^{13(\#11)}$ $DMI^{7(11)}$ G^9 SUS (sop.) (pn.)

B (sop. fills) CMA^7 G DMI^7 G CMA^7 G DMI^7 G (4x's)

Solo on AB

After solos, D.S.(with pickups)
play **A**, vamp & fade on **B**.

Kicks and melody at B are played for solos.

Med. Samba

Tristeza

Haroldo Lobo/Niltinho

♩ = 116

A E_{MA}^7 E^6 E_{MI}^6

$D\#^{13(b9)}$ $D\#^7(\#5)$ $G\#^9_{SUS}$ $G\#^7(\#5)$

$C\#^{13}$ $C\#^7(\#5)$ $F\#^9_{SUS}$ $F\#^7$

1. B_{MA}^7 B^7 2. B_{MA}^7 $F\#^{13}$

B B B^+ $G\#_{MI}/B$

$C\#_{MI}$ $A/C\#$ $C\#_{MI}^6$ $C\#_{MI}^7$

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

B_{MA}^7 B^7

C E_{MA}^7 E^6 E_{MI}^6

$D\#^{13(b9)}$ $D\#^7(\#5)$ $G\#^9_{SUS}$ $G\#^7(\#5)$

$C\#^{13}$ $C\#^7(\#5)$ $F\#^9_{SUS}$ $F\#^7$

B_{MA}^7 B^7

Form is AABC
To end, vamp and fade on **A**
(take first ending only)

Truth

Bob Mintzer

Med. Ballad

$\text{♩} = 56$

NC. \boxed{A} GMA^7/A $D^{dim.}/A$ $D^{(add 9)}/A$ GMA^7/A $F^{dim.}/A$ DMA^9/A BMI^9/A GMA^7/A $D^{dim.}/A$ $F\#7^{(\#5)}/A$ E^bMA^7/A DMA^7/A $E^{(add 9)}/B$ B^b/A A/B

GMA^7/A $D^{dim.}/A$ $D^{(add 9)}/A$ GMA^7/A $F^{dim.}/A$ DMA^9/A $D\#MI^7$ E^bMI^7 $F\#MI^7$ B^9_{SUS}

GMA^7/A $D^{dim.}/A$ $F\#7^{(\#5)}/A$ BMI^9/A $E^{(add 9)}/G\#$ GMA^7/A $D^{(add 9)}/A$ G^{13}_{SUS}

\boxed{B} CMA^9/G $A^b^{(add \#11)}/G$ CMA^7/G B/G CMA^9/A $A^{7(\#9)}/A$ A/F $E^{7(\#5)}/A$

AMI^7 $A^b^{13}_{SUS}$ A^b^{13} D^bMA^9 B^bMI^7 E^bMI^7 $A^b^{13(b9)}$

(Tenor fill)

A/B $B^{6/9}$ A/B $B^{6/9}$ $A/G\#$ $G\#MI^7$ $F\#MI^{(add 9)}/G\#$ $G\#MI^7$

$C/G\#$ $G\#MI^7$ $G\#MI^{7(add 11)}$ $C\#_{SUS}$ $C\#MI$ (Freely) $G^{(add 9)}/B$

\boxed{C} $A^{(add 9)}/C\#$ $E^b/F\#7$ $F\#7^{(\#5)}$ $B^{7(\#9)}$ $E^{7(\#5)}/A$ $G^{(add 9)}/B$ $A^{(add 9)}/C\#$ $E^b/F\#7$ $F\#7^{(\#5)}$

BMI^7 $B^b^{7(\#9)}/A$ $A^b^{13(\#11)}$ $F^{13(\#11)}$ $G^{(add 9)}/B$ $A^{(add 9)}/C\#$ $F\#7^{(\#5)}$

(Orig. tempo)

B_{MI}7 A^(#11) b13 G¹³ F^{#7(#9)} B_{MI}7 E¹³ SUS E¹³ G/A A7 NC A/B

(add MA7) (add 9) (trps.)

D G_{MA}7 A D^{dim.} A D^(add 9) A G_{MA}7 A F^{dim.} A D_{MA}9 A D^(b5) MI7 E_{MI}7 F[#] MI7 B⁹ SUS

G_{MA}7 A D^{dim.} (add MA7) A F^{#7(#9)} B_{MI}7 F[#] MI7 E/G# G^{13(#11)} F[#] MI7 B^{7(#9)}

(Double-time feel--Swing)

E_{MI}11 F^{#7(#5)} B_{MI}7 E¹³ E^b MA^{7(b5)} D D^(add 9) F_{MA}7 G G^{13(b9)}

(Solos)

C_{MA}9 G A^b (add #11) G C_{MA}7 G B/G C_{MA}9 A^{7(#9)} A/F E^{7(#5)}

Till cue

A_{MI}7 G^b MA⁷ A^b D^b MA⁹ B^b MI⁹ E^b MI⁹ A^b 13(b9) A/B B^{6/9}

A/B B^{7(#9)} G_{MA}7 A D^{dim.} (add MA7) A D_{MA}7 A G_{MA}7 A F^{dim.} (MA7) A

D_{MA}7 A B^{7(#9)} G_{MA}7 A D^{dim.} (add MA7) A F^{#7(#9)} B_{MI}7 E/G# G/A D^(add 9) F_{MA}7 G

On cue

A/B B^{6/9} A/B (Orig. feel)

(trps.) D.S. al Coda

E^b MA^{7(b5)} D NC D^(add 9)

tenor cadenza -----

Solos are in double-time feel (Swing 2) throughout. Melody at letter A is written as played. Melody on chart is similar to melody at letter D. Tenor fills at D first time.

Tunji

John Coltrane

Med. Swing

(Intro)

♩ = 110

(G#^{SUS} (add 9)) (4x's) (etc.)

A (pn.) (ten.)

B (Solos) (C#7) (G#7)

After tenor solo, continue to **B** for other solos.

Tenor solos on **A**.

C (G#^{SUS} (add 9)) (pn.) (drums solo around figure) (On cue) (G#M11 (ten.)) (D#7(+9)) (G#7)

(Vamp till cue)

After solos, continue to **C**.

* Straight 1/8's. Bars 9-12 and 17-20 of letter A are an improvised elaboration of an unstated melody.

Tunnel Vision

(As played by Scott Henderson,
Gary Willis & Tribal Tech)

Med. Funk

♩ = 102

A D_{MI}^{11} E_{bMA}^{13} B_{bMI}^9 $A^{7(\#9)}$ $F\#_{MI}^7$ $B_{b7(\#9)}$ $B_{bMA}^{7(\#5)}$ $A^{7(\#9)}$ F^{13} B_{bMA}^{13}

(gtr.) (on repeat)

(B_{bMA}^{13}) $D^{7(\#9)}$ E_{b} G_{bMA}^7 A_{b} $F\#_{MI}^9$ B_{MI}^9 B_{bMA}^9 $C\#_{MI}^9$ C_{MA}^9

(C_{MA}^9) $E^{7(\#9)}$ F_{MI}^9 $F\#_{MI}^9$ F_{MI}^9 B_{bMI}^9 $C\#_{MI}^9$ $A_{MA}^{7(\#5)}$ A^{13}

(A^{13}) $F^{7(\#9)}$ E_{MI}^9 D_{MI}^9

B D_{MI}^9 E_{MA}^{13} B_{MI}^9 $B_{b7(\#9)}$ $B^{7(\#9)}$ E_{b} F

(bass)

$(E_{b}$ $F)$ $B_{b7(\#9)}$ $F\#^{13}$ B_{MA}^{13} $E_{b7(\#9)}$ D_{MA}^7 E G_{MA}^7 A

G_{MI}^{11} C_{MI}^9 B_{MA}^9 D_{MI}^7 D_{bMA}^9 $F^{7(\#9)}$ $F\#_{MI}^9$

$(F\#_{MI}^9)$ G_{MI}^9 $F\#_{MI}^9$ G_{MI}^9 B_{MI}^9 D_{MI}^9

(D_{MI}^9) C_{MA}^{13} B_{bMA}^{13} $F\#^{7(\#9)}$ E_{bMA}^7 F bass fills

C (Gtr. solo) (omit 3) C^{13} $F^{13(b9)}$ $F^{13(omit\ 3)}$ $F^{7(\#9)}$ E_{bMI}^{11}

(synth. rhythms)

(E_{bMI}^{11}) E_{bMI}^9 $(omit\ 3)$ C^{13} $F^{13(b9)}$ $(omit\ 3)$ F^{13}

(omit 3) (F^{13}) $F^{7(\#9)}$ $A^{(add 9)}$ $C^\#$ E^{MA7} $F^\#$ F^{MI} $F^\#$ G^{MI^9} $E^b_{MI^9}$

$(E^b_{MI^9})$ $B^b_{6/9}$ $G^{MI^6/9}$ $F^{13(b9)}$ $B^b_{6/9}$ (add 11)

(add 11) $(B^b_{6/9})$ B^{13} E^{13} $A^{6/9}$ $A^{MA7(13)}$ $\#11$

D $G^\#_{MI^7(b9)}$ $C^\#_{MI^7}$ $G^\#_{MI^7(b9)}$ SUS $C^\#_{MI^7}$ $C^\#_{MI^7}$ $C^{13(omit 3)}$ C^{13} B^{MA^9} $G^\#_{MI^11}$

(gtr. & synth.)
1st x: solo continues
2nd x: play line

$(G^\#_{MI^11})$ $G^\#_{MI^7(b9)}$ SUS $C^\#_{MI^11}$ B_{MI^11} $G^\#_{MI^11}$ $G^\#_{MI^7(b9)}$ SUS

1. $C^\#_{MI^11}$ B_{MI^11} E_{MI^11} 2. E_{MI^11} (End solo)

E $G^{MA^7(b5)}$ B $D^b_{MA^7(b5)}$ E^9 $B^{(add \#11)}$ $G^{MI^7(11)}$ $C^\#_{MI^7}$ $D^{MI^7(b5)}$ $\#11$

(mallets) $G^\#_{MI}$ D^b_{13} B $C^{MA^7(b5)}$ E D^{13} G^7_{SUS} $C^\#_{13}$ $F^\#_{13(b9)}$ $B^{7(\#9)}$ $E^b_{MI^13}$ F

$(E^b_{MI^13})$ F F_{SUS} $B^b_{MA^7(\#5)}$ $E^b_{MI^9(13)}$ $G^{MI^7(11)}$ $(omit 5)$

D.C. al Coda
(Take Coda on repeat)

(C^{MA^9}) $E^{7(\#9)}$ F^{MI^9} $F^\#_{MI^9}$ $G^{7(\#9)}$ $\#5$ A_{MI^11} E $B^b_{MA^7(b5)}$ B^{MA^13} $C^{MA^7(\#5)}$ E

$(C^{MA^7(\#5)})$ E $C^\#_{MI^7(omit 5)}$ $\#11$ $G^\#_{MI^7}$ SUS $A^{MA^7(b5)}$

Med. Ballad

Turn Out the Stars

Bill Evans

A

$G\#_{MI} 7(b5)$ $C\#13$ $F\#_{MI}$ ($F\#7(\#5)$) $B_{MI} 7$ $E 7(b9)$ $A_{MA} 7(F\#_{MI} 7)$

$D_{MI} 7$ $G 7$ $C_{MA} 7$ $A_{MI} 7$ $F\#_{MI} 7$ $B 7$ $E_{MA} 7$ ($C\#_{MI} 7$)

$B\flat_{MI} 7$ $E\flat 7$ ($C 7(\#5)$) $A\flat_{MA} 7$ $F_{MI} 7$ ($G_{MI} 7(b5)$) $B\flat_{MI} 7$ $C 7$ $G_{MI} 7(b5)$ $C 7$

$F_{MI} 7$ $D_{MI} 7(b5)$ $G 7(\#9)$ $C_{MI} 7$ $B\flat$ $A\flat_{MA} 7$ $C_{MI} 7$ G

B

($C\#_{MI} 7$) $F\#13$ SUS $F\#13(b9)$ ($D\#_{MI} 7$ $G\#_{MI} 7$ $C\#_{MI} 7$ $F\# 7$) $B_{MA} 7$ $F\#$ $B_{MA} 7$ $F\#$

($B_{MI} 7$) $E13$ SUS $E13(b9)$ ($A_{MA} 7$ $F\#_{MI} 7$ $B_{MI} 7$) $(A13)$ $A_{MA} 7$ E $A13$

$E 9$ SUS $E 7$

C

$G\#7(\#5)$ $C\#_{MI} 7$ $G 9(\#11)$ $F\#7(\#5)$ $B_{MI} 7$ $F 9(\#11)$

$E 7(\#5)$ $A_{MI} 7$ $C 9$ $F_{MA} 7$ $A 7(b9)$ $D_{MI} 9$

$B_{MI} 7(b5)$ $E 7(\#9)$ A_{MI} $C 9$ SUS $F_{MA} 7$ ($B\flat_{MA} 7$) $E 7(b9)$ $A_{MA} 7$ ($D\#7(b5)$)

$G\#_{MI} 7(b5)$ $C\#13$ $F\#_{MI}$ $F13$ SUS $F13(b9)$ ($B\flat_{MI}$) $B\flat_{MI} 7$ $E\flat 7$

fine

Chords in parentheses are optional (those at B are used for solos only). Head may be played ad lib. Solos swing.

Med.-Up Swing

26-2

John Coltrane

♩ = 196

(ten.)

A D_{MA}^7 F^7 $B^b_{MA}^7$ $C^{\#7}$ $F^{\#MA}^7$ A^7 A_{MI}^7 D^7

G_{MA}^7 B^b7 $E^b_{MA}^7$ $F^{\#7}$ B_{MI}^7 E^7 E_{MI}^7 A^7

D_{MA}^7 F^7 $B^b_{MA}^7$ $C^{\#7}$ $F^{\#MA}^7$ A^7 A_{MI}^7 D^7

G_{MA}^7 F^7 $B^b_{MA}^7$ $C^{\#7}$ $F^{\#MA}^7$ A^7 D_{MA}^7

B A_{MI}^7 D^7 $C^{\#MI}^7$ $F^{\#7}$ B_{MA}^7 D^7 G_{MA}^7

C_{MI}^7 F^7 $B^b_{MA}^7$ E_{MI}^7 A^7

C D_{MA}^7 F^7 $B^b_{MA}^7$ $C^{\#7}$ $F^{\#MA}^7$ A^7 A_{MI}^7 D^7

G_{MA}^7 F^7 $B^b_{MA}^7$ $C^{\#7}$ $F^{\#MA}^7$ A^7 D_{MA}^7 (A^7)

⊕ A_{MI}^7 D^7 G_{MA}^7 F^7 $B^b_{MA}^7$ $C^{\#7}$ $F^{\#MA}^7$

$F^{\#MA}^7$ A^7 break D_{MA}^7 sax fill

Solo on form (ABC)
After solo, D.C. al Coda

Out head is played on soprano sax. Loosely based on Charlie Parker's "Confirmation".

Unforgettable

Irving Gordon

Medium Ballad
(also played as Medium Swing)

A E_{MA}^7 $(B^b_{MI}^7)$ G^{o7} E^b7

Un - for - get - ta - ble, _____ That's what you are, _____

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

Un - for - get - ta - ble, _____ though near or far. _____

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

Like a song of love that clings _____ to me, How the thought of you does things _____ to me

B^9

Nev - er be - fore _____ has some - one been more _____

B E_{MA}^7 $(B^b_{MI}^7)$ G^{o7} E^b7

Un - for - get - ta - ble, _____ in ev - 'ry way, _____

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

And for - ev - er - more _____ that's how you'll stay. _____

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

That's why, dar - ling it's in - cred - i - ble that some - one so un - for - get - ta - ble

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

thinks that I am un - for - get - ta - ble too.

Unless It's You

(a.k.a. Orbit)

Bill Evans

Med. Swing (in 2)

♩ = 148

A

Solo on **A**

(Ending)

rit. al fine

(fine)

Melody is transcribed as played, the rhythm freely interpreted. Chords in parentheses are used for solos.

Veils

Richie Beirach
(As played by John Abercrombie)

Med. Jazz Waltz

A

mf (gtr. w/ pn.)

2.

B

mp

cresc. *f*

last time: rit. to end

Velho Piano

Dori Caymmi
Paulo Cesar Pinheiro

Med.-Slow (Intro)

Bossa

♩ = 75

(gtr.)

(gtr. simile till [B])

A

(voice)

B

C

C#MI⁷ D#MI⁷ E_{MA}⁷ F#⁹_{SUS} B_{MA}⁹ F#⁹_{SUS}

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

(Double-Time Samba) (synth., start 2nd x)

B_{MA}⁹ F#⁹_{SUS} (voice)

Vamp & fade

optional Coda, take first time (no solos)

B_{MA}⁹ F#⁹_{SUS} B_{MA}⁹ A#MI^{7(b5)} D#^{7(#5)}

(synth.)

G#MI⁹ G#MI^(MA7) G#MI⁹ C#⁹ E_{MA}⁷ D#MI⁷ C#MI⁷ B_{MA}⁷

D CMI¹¹ F⁷_{SUS} F^{7(b5)} B_{MA}⁷ CMI⁹ DMI⁷ GMI⁹

(voice)

BMI¹¹ E⁷_{SUS} E^{7(b5)} A_{MA}⁷ D⁹ GMI⁷ D^{7(#5)}

E AbMI⁹ Eb^{7(#5)} AbMI⁹ Eb^{7(#5)} AbMI⁹ Eb^{7(#5)}

AbMI⁹ F^{7(#5)} B_{MA}⁹ F^{7(#5)} G_{MA}⁷ FMI⁷

E_bMI⁷ FMI⁷ G_{MA}⁷ Ab⁹_{SUS}

(Double-Time Samba)

D_bMA⁹ Ab⁹_{SUS} (voice)

(synth., start 2nd x) Vamp & fade

Melodic rhythm is freely interpreted.

Wabash III

John Scofield

Fast Swing

A ♩ = 229

(tenor)

(gtr.)

B

C

Musical notation for the first system, showing a melody line and a guitar accompaniment line. The guitar line features chords **Bm⁷** and **A⁷ C#**.

D

Musical notation for the second system, marked with a **D** in a box. It shows a melody line and a guitar accompaniment line with chords **D⁷** and **G⁷**. A triplet of eighth notes is indicated in both lines.

Musical notation for the third system, showing a melody line and a guitar accompaniment line with chords **A⁷** and **D⁷**. The system ends with a **fine** marking and a fermata over the final notes.

alt. guitar line
at **A** 7 & 8:

Alternative guitar line for measures 7 and 8 of system A, shown in treble clef.

alt. guitar line
at **D** 5 & 6:

Alternative guitar line for measures 5 and 6 of system D, shown in treble clef.

Chords are for solos (no comping during the head).

Waltze for Dave

Med. Jazz Waltz

Chick Corea

$\text{♩} = 140$

A $G^9(\#11)$ $F\#7(\#5)$ $Bm7$ $F^9(\#11)$

(flute)

E^m7 $C\#7(\#9)$ $F\#m7$ $F\#7$

D^m7 $C\#m7$ C^o7 A^m7 $C\#$

D^m7 D^{13} $C\#7(\#9)$ 1. $F\#7(\#5)$ 2. $F\#7(\#5)$

B B^m7 $F\#m7$ B^m7 $F\#m7$

B^m7 $F\#m7$ B^m7 $F\#m7$

F^m7 B^b7 $E^m7(b5)$ $A7$

$D^m7(b5)$ $G^{13}(b9)$ $C\#m7(b5)$ $F\#7$

C $Bm7$ B^b^m7 A^m7 $G\#m7$

G^m7 $F\#m7$ F^m7 $E^m7(11)$

Musical staff 1: $D\#MI^{7(b5)}$, $DMI^{6/9}$, $C\#7(\#9)_{\#5}$, CMI^7

Musical staff 2: $BMI^{7(b5)}$, $E^{7(b9)}$, AMI^7 , DMI^7/A

Musical staff 3: AMI^7 , DMI^7/A , $\oplus AMI^7$, DMI^7/A , AMI^7 , $G\#7(\#9)_{\#5}$

Solo on form (AABC)

Musical staff 4: $\oplus AMI^7$, DMI^7/A , AMA^7

rall.

Melody is somewhat freely interpreted.

What a Difference a Day Made

Lyric by Stanley Adams

Music by Maria Grever

Medium Ballad

NC. **A** D_{MI}^7 G^9_{SUS} G^7 C_{MA}^7 F^9 E_{MI}^7 $(E^b)^{\circ 7}$ $A^{\circ 7(\#9)}$

What a dif - f'rence a day made, Twen - ty - four lit - tle hours brought the sun and the

D_{MI}^7 G^9_{SUS} G^7 C_{MA}^7 G^9_{SUS} C_{MA}^7

flow - ers where there used to be rain. My yes - ter - day was

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

blue, dear, To - day I'm part of you, dear, My lone - ly nights are

A_{MI}^7 D^7 A_{MI}^7 D^7 D_{MI}^7 G^7 break

through, dear, since you said you were mine. What a dif - f'rence a

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

day makes, There's a rain - bow be - fore me, Skies a - bove can't be

D_{MI}^7 G^9_{SUS} G^7 C^9 G_{MI}^7 C^7

storm - y since that mo - ment of bliss, that thrill - ing kiss. It's heav - en

F_{MA}^7 B^b^9 C_{MA}^7 $E^b^{\circ 7}$

when you find ro - mance on your men - u, What a dif - f'rence a

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


day made, and the dif - f'rence is you.

What a Little Moonlight Can Do

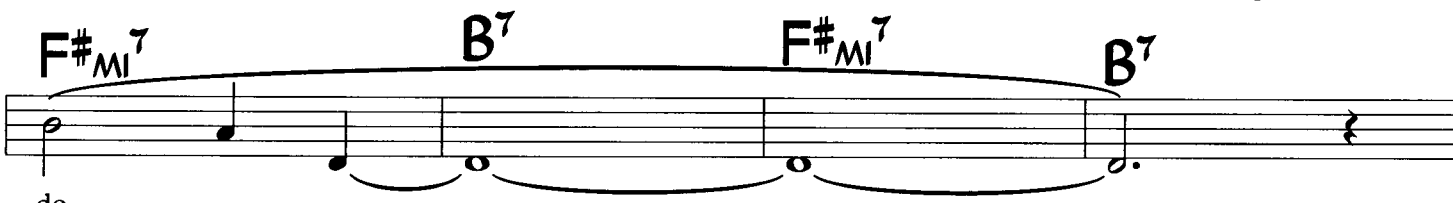
Fast Swing

Harry Woods


A



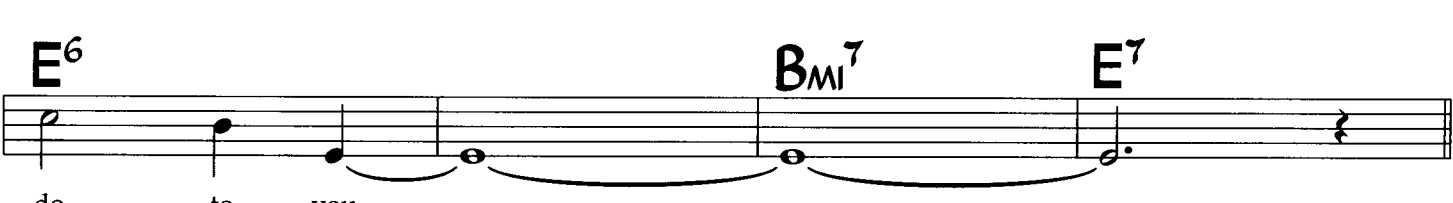
Ooh, ooh, ooh, _____ What a lit - tle moon - light can



do, _____




Ooh, ooh, ooh, _____ What a lit - tle moon - light can




do to you. _____

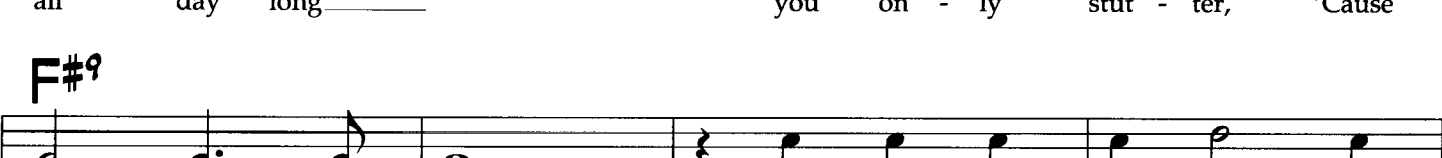
B



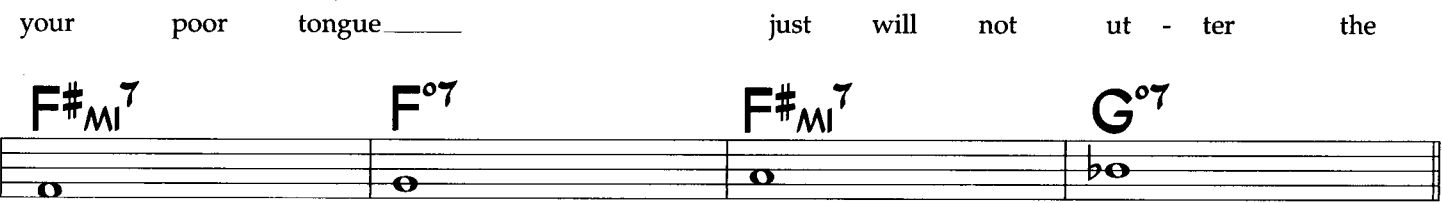
You're in love, _____ your heart's a - flut - ter and



all day long _____ you on - ly stut - ter, 'Cause



your poor tongue _____ just will not ut - ter the



words, _____ "I love you."

C E⁶ G#MI⁷ C#⁷

Ooh, ooh, ooh, _____ What a lit - tle moon - light can

F#MI⁷ B⁷ F#MI⁷ B⁷

do, _____

F#MI⁷ D#MI^{7(b5)} G#⁷

Wait a while, _____ till a lit - tle moon - beam comes

C#MI⁷ C⁷ B^{MI}⁷⁽¹¹⁾ E⁷

peep - ing through, _____

D AMA⁷ D⁹

You'll get bold, _____ you can't re - sist her, And

E⁶ (D#⁷⁽⁵⁾) F#MI⁷ D⁷ G#MI⁷ C#⁷

all you'll say _____ when you have kissed her is

F#MI⁷ G#MI⁷ C#⁷ F#MI⁷ B⁷

ooh, ooh, ooh, _____ What a lit - tle moon - light can

E⁶ (F#MI⁷) B⁷

do. _____

Bars 13-16 of B may have a B pedal.

Med. Funk
Ballad

When All Is Said and Done

Billy Childs

$\text{♩} = 58$

(Intro) $B^b_{MA}^{(\#11)}$ $B_{MA}^{(\#11)}$ $B^b_{MA}^{(\#11)}$ $B^b_{MA}^{(\#11)}$ $D_{MA}^{(\#11)}$ $C^{\#}_{MI} 7^{(b5)}$ $F^{\#} 7^{(\#9)}$

mf (sample pn. comp.)

A G_{MA}^7 B $G_{MI}^{(MA7)}$ B^b F_{MA}^7 A C_{MA}^9 $G^{\#}$ $G_{MA}^9(\#5)$ $F^{\#} 13^{(b9)}$

F^6_9 (add MA7) B^b7 E $E^b_{MA} 7^{(\#11)}$ $D 7^{(\#9)}$ G_{MI}^{11} $E_{MI} 11^{(b5)}$ $A 7^{(\#9)}$

$D_{MA} 9^{(\#5)}$ $C^{\#}_{MI} 11^{(b5)}$ C^7 $F^{\#}$ $F_{MA} 7^{(add 13)}$ E^{13}_{SUS} $E^b_{MA} 7^{(\#11)}$ D^{13}_{SUS}

$C_{MI} 9^{(\#11)}$ $B 7^{(\#9)}$ $B^b 13^{(\#11)}$ $A^b 13^{(\#11)}$ A_{MA}^7

B D_{MI}^9 G/A D_{MI}^9 G/A B_{MI}^7 $C^{\#}_{MI}^{11}$ $D^{\#}_{MI}^7$

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

C G_{MA}^7 B $G_{MI}^{(MA7)}$ B^b F_{MA}^7 A C_{MA}^9 $G^{\#}$ G_{MA}^9 $F^{\#} 13^{(b9)}$ $F_{MI}^6_9$ $E^b_{MI}^6_9$ (add MA7)

mf *decresc.*

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

Till cue On cue

(pn.)

Solo on form (ABC); (fine)
To end last solo, take "On cue" ending.

D.S. al fine

Whenever Your Heart Wants to Sing

Music by Yutaka Yokokura & Jose Marino

Words by Tracy Mann

(As sung by Kevyn Lettau, Arr'd by Dori Caymmi)

Medium Samba/Funk

♩ = 85 Half-Time Feel

(Intro) $G\#^{13}_{SUS}$ $F\#^{13}_{SUS}$ $B^{(add\ 9)}$ $C\#^{(add\ 9)}$ $D\#$ $E\#$ $G\#^{13}_{SUS}$ $F\#^{13}_{SUS}$ E^{13}_{SUS} $B^{(add\ 9)}$ $C\#^{(add\ 9)}$ $D\#$ $E\#$

(synth.) (bass tacets till [A])

$C\#^{(add\ 9)}$ $E\#$ $G\#^{13}_{SUS}$ A^{13}_{SUS} CMA^9 E DMA^9 $F\#$

(Half-Time Feel)

[A] D^{13} GMA^9 $G\#MI^{7(b5)}$ $C\#^{7(b9)}$ $F\#MA^9$ $F\#^9$ FMI^{11} $Bb^{7(b9)}$

I do sus - pect you know ex - act - ly how I feel,
One bird in flight draws a lone - ly cir - cle in the air,

AMI^7 D^{13} $G\#MI^{7(b5)}$ $C\#^{7(b9)}$ $D\#MI^9$ $BMA^9(\#11)$

Should I con - fess, my se - cret fan - ta - sy re - veal? Tell me if you're
May - be to - night when the spell of moon - light makes it clear. The touch of my

C^{13}_{SUS} A^{13}_{SUS} G^{13}_{SUS} $F\#^{7(\#5)}$ B^{13}_{SUS}

hap - py to be on your own or read - y to try the un -
hand in your hand starts a flow, Look - ing for some - where to

(Samba)

$G\#^{13}_{SUS}$ $F\#^{13}_{SUS}$ $E^{13(b9)}$ $F\#MI^9(b5)$ B^9_{SUS} $B^{7(b9)}$ $D\#^7$ E EMA^9

known, Don't let me play the fool if you don't be - lieve you need me.
go, Just come for the ride to see what's in - side of me, and be - lieve.

1. Eb^9_{SUS} $Eb^{7(b9)}$ 2. Ab^9_{SUS} Ab Gb $D^{b(add\ 9)}$ F Ab^{13}_{SUS} Gb^{13}_{SUS}

When - ev - er your heart wants to sing,

[B] Gb^{13}_{SUS} Ab^9_{SUS} Ab $D^{b(add\ 9)}$ F Ab^{13}_{SUS} A^{13}_{SUS} (etc.) $Ab^{13(b9)}$ $Ab^{7(\#5)}$ D^{bMA}^9

flow - ers I will bring, When - ev - er your heart wants to cry, find me by your side.

When - ev - er your heart wants to dance, give me half a chance, When - ev - er your heart wants to fly,

well then I'll be stand - ing by, Be your guide. (synth. solo starts)

C (Synth. solo-- Samba)

Tell me if you're
D.S. al 2nd ending al Coda

When - ev - er your heart wants to sing, flow - ers I will bring, When - ev - er your heart wants to cry,

(synth. solo behind vocal, till end)

find me by your side, When - ev - er your heart wants to dance, give me half a chance,

When - ev - er your heart wants to fly, well then I'll be stand - ing by. When - ev - er your heart wants to sing,

Vamp & fade

Lyric at letter B on the D.S.:
Whenever your heart wants to play, carry me away.
Whenever your heart wants to dream, plan me in your scheme,
Whenever your heart wants to laugh, I'll provide romance,
Whenever your heart falls to me, I'll go happily.

Melodic rhythm at **A** is freely interpreted.
Use top lyric on D.S.

Lyric by:
William Engvick
Music by:
Alec Wilder
Morty Palitz

While We're Young

Medium Waltz

A C^6 D_{MI}^7 E_{MI}^7 A_{MI}^7 D^9

Songs were made to sing while we're young, _____

D^9 G^{13}_{SUS} G^{13} C^6 D_{MI}^7

Ev - 'ry day is

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

spring while we're young. _____

B A_{MI}^7 D^7 A_{MI}^7

None can re - fuse, _____ time

A_{MI}^7 B^b13 A_{MI}^7

flies so fast, _____ Too dear to

$(F\#_{MI}^{7(b5)})$ B^7 B^bMA^7 D_{MI}^7 G^{13}_{SUS} G^{13}

lose _____ and too sweet to last. _____

C C^6 D_{MI}^7 E_{MI}^7 A_{MI}^7 D^9

Though it may be just for to - day, _____

D^9 G^{13}_{SUS} G^{13} C^6 D_{MI}^7

Share our love we

EMI⁷ AMI⁷ BMI^{7(b5)} E^{7(b9)}

must, while we may. _____

D AMI⁷ G#MI⁷ GMI⁷ C⁷ FMA⁷

So blue the skies, _____ all

FMA⁷ B^{b9} C⁶/G C⁷/G

sweet sur - prise _____ shines be - fore our

G⁹ sus G⁷ C⁶ (DMI⁷ G⁷)

eyes while we're young. _____

C C C C D MUSIC DEPT.

Whisper Not

Benny Golson

Medium Swing

A (in 2) A_{MI}^7 A_{MI}^7/G $F\#_{MI}^7(b5)$ $B^7(b9)$ E_{MI} E_{MI}^7 D $C\#_{MI}^7(b5)$ $F\#^7(b9)$

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

2. $C\#_{MI}^7(b5)$ $F\#^7(b9)$ B_{MI}^7 $C\#_{MI}^7$ D_{MI}^7 G^7

B $F\#_{MI}^7(b5)$ (B^7) B^7 A B^7 $C\#$ $D\#$ E_{MI}^7 (in 4) A^7

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

C (in 2) A_{MI}^7 A_{MI}^7/G $F\#_{MI}^7(b5)$ $B^7(b9)$ E_{MI} E_{MI}^7 D $C\#_{MI}^7(b5)$ $F\#^7(b9)$

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

D (March-like) A_{MI}^7 A_{MI}^7/G $F\#_{MI}^7(b5)$ $B^7(b9)$ E_{MI} E_{MI}^7 D

Solo on AABC
After solos, continue to **D**

C#MI^{7(b5)} F#⁷ B^{MI}⁷ B^{MI}⁷ A C#MI^{7(b5)} F#⁷

1. B^{MI}⁷ C#MI⁷ D^{MI}⁷ 2. B^{MI}⁷ C#MI⁷ D^{MI}⁷ G⁷

D.S. al Coda

B^{MI}⁷ B^{MI}⁷ A E/G# G^{MI}⁶ D/F# F¹³

E^{MI}⁷ F#^{7(b9)} E^{MI}⁷ B^{MI}⁹

Counter-melody, bars 1-4 of [C] and [A] (2nd x)

Chord in parentheses is used for solos.
Solos are in 4, no kicks.

Will You Say You Will

Vince Mendoza

(As played by Gary Burton)

Med. Funk

$\text{♩} = 114$

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

A $\text{A}\text{M}\text{A}^9/\text{C}\#$ (vibes & gtr.)

$\text{A}\text{M}\text{I}^9$ $\text{G}^{(\text{add } 9)}/\text{B}$ $\text{C}\text{M}\text{I}^{(\text{add } 9)}$ $\text{D}\text{M}\text{I}/\text{F}$ $\text{C}\text{M}\text{A}^7/\text{G}$ $\text{E}^{6/9}/\text{G}\#$

B $\text{C}\#\text{M}\text{I}^{11}$

$\text{A}\text{M}\text{I}^9/\text{C}\#$ $\text{C}\text{M}\text{A}^7/\text{G}$ $\text{A}\text{M}\text{I}^{11}$ B^+ $\text{C}\text{M}\text{I}^{(\text{add } 9)}$ $\text{D}\text{M}\text{I}/\text{F}$ $\text{G}^{(\text{add } 9)}$ $\text{C}\text{M}\text{A}^7/\text{G}$

$\text{C}\text{M}\text{A}^7/\text{G}$ $\text{C}/\text{A}\flat$ $\text{E}^{(\text{add } 9)/\text{omit } 3}/\text{G}\#$ (last x)

fine

C (Solos)

$\text{A}\text{M}\text{A}^9/\text{C}\#$ $\text{C}\#\text{M}\text{I}^9$ $\text{A}\text{M}\text{A}^9/\text{C}\#$ $\text{C}\#\text{M}\text{I}^9$

$\text{A}\text{M}\text{I}^9$ $\text{G}^{(\text{add } 9)}/\text{B}$ $\text{C}\text{M}\text{I}^9$ $\text{F}^{(\text{add } 9)}$ $\text{G}^{(\text{add } 9)}$ $\text{G}\#\text{M}\text{I}^9$

After solos, D.S. al fine

Final chord may be played Esus/G#. Final fermata is short on recording.

Will You Still Be Mine?

Lyric by:
Tom Adair
Music by:
Matt Dennis

Fast Swing

A C_{MA}^7 E_{MI}^7 A^7 D_{MI}^7 G^7

C_{MA}^7 E_{MI}^7 A^7 D_{MI}^7 $B_{MI}^{7(b5)}$ E^7

A_{MI}^7 D^{13}

E_{bMI}^7 A_{b7} $G^{7(\#9)}$ C_{MA}^7 A^7 D_{MI}^7 G^7

B C_{MA}^7 E_{MI}^7 A^7 D_{MI}^7 G^7

E^7 A_{MI}^7

A_{MI}^7 D^{13}

E_{bMI}^7 A_{b7} $G^{7(\#9)}$ C^9_{sus} C^7

C F_{MA}^7 B_{b9}

C_{MA}^7 E_{bMI}^7 A_{b7} D_{MI}^7 G^7

D C^{MA}7 E^{MI}7 A⁷ D^{MI}7 G⁷

C^{MA}7 E^{MI}7 A⁷ D^{MI}7 B^{MI}7(b5) E⁷

A^{MI}7 D¹³

D^{MI}9 G¹³ C^{MA}7 solo break (A⁷ D^{MI}7 G⁷)

Original melody is mostly quarter notes:

(etc.)

Original melody at C:

C

Letters B and D may be played like letter A (except for last two bars of B).

Lyric:

When lovers make no rendezvous
 To stroll along Fifth Avenue,
 When this familiar world is through
 Will you still be mine?

When cabs don't drive around the park,
 No windows light the summer dark,
 When love has lost its secret spark
 Will you still be mine?

When moonlight on the Hudson's not romancy
 And spring no longer turns a young man's fancy.

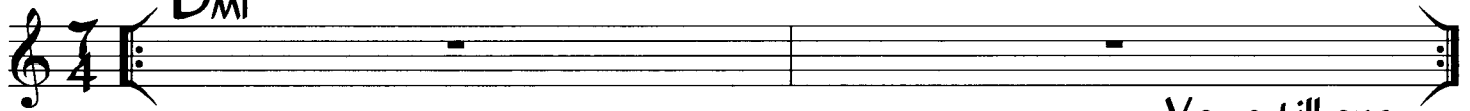
When glamour girls have lost their charms,
 When sirens just mean false alarms,
 When lovers heed no call to arms
 Will you still be mine?

Willow

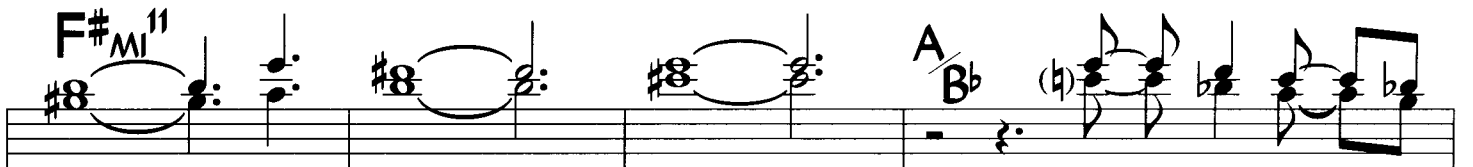
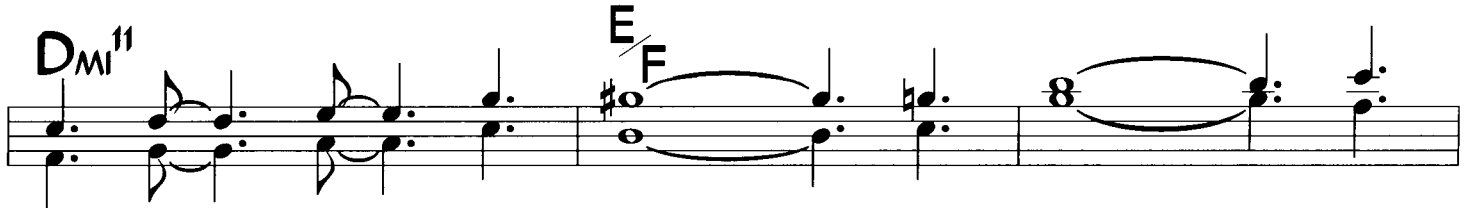
Paul McCandless

Med. Straight 1/8's

♩ = 204

D_{M11}

Vamp till cue



Soprano solo on **A**, indef.
After solo, continue to **B**.

(Vibes solo)

B D_{MI}^{11} B_{MA}^7/A $B_{MA}^{7(\#5)}/A$ G_{MI}^{11} F/D_b

E_{MI}^{11} A_{MI}^{11} G_{SUS}^{13} B/G $F_{MA}^{7(\#11)}$

$F_{MA}^{7(\#5)}/E$ $D_{MI}^9(MA^7)_{b5}$ $D_{MA}^{7(\#11)}$ A_{SUS}^9 C/A_b

C $A_{MA}^9/C^\#$ $G^\#/C^\#$ $F^\#_{MI}^{11}$ G_{MA}^9/B_b $F^\#_{MI}^9(MA^7)_{b5}$

B_{SUS}^9 $D_{MI}^9(MA^7)_{b5}$ $C^\#_{SUS}$ D_{MI}^{11}

B_{MA}^7/A $B_{MA}^{7(\#5)}/A$ G_{MI}^{11} $E_{MA}^{7(\#11)}$ A/F

After solo, D.C. al Coda

E_{SUS} $E^{(add\ 9)}$ C/E $C^\#/E$ (last x)

Vamp & fill till cue

Melody is played by soprano (bottom line).

Last 4 bars of A may be played as 4 bars of Esus for the head.

Wind Sprint

John Patitucci

Med. Funk

♩ = 126

(synth.)

1. 2.

3.

B^bMA⁷(#11)_(#5) A

B^bMA⁷(#11)_(#5) A

B^bMA⁷(#11)_(#5) A

A B^bMA⁷(#11)_(#5) A

(ten. & synth.)

B F[#]7(#9)_(#5) D C C B GMA⁷ A E^bMA⁷(#11) (D⁷_{SUS}) B^bMA⁷(#11)_(#5) A

(synth.)

B^bMA⁷(#11)_(#5) A

C B^bMA⁷(#11)_(#5) A

(ten. & synth.)

D F[#]7(#9)_(#5) D C C B GMA⁷ A E^bMA⁷(#11)

$D_{SUS}^{(MA7)}$ $E^{13(\#11)}$ $B^b_{MA7(\#5)}$ A D/C C/F A_{MI}^{11} G_{MI}^{11} $D^{(add 9)}$ $F^{\#}$ $F^{13(\#11)}$

E_{MI}^7 $D^{(add 9)}$ $F^{\#}$ $E^{(add 9)}$ $G^{\#}$ E^b_{MA7} C/D B^b/C $B^b_{6/9}$ $(add MA7)$

D/A $F^{\#}$ $A^{\#}$ $F^{\#7}$ $A^{\#}$ B_{MI}^7 C/D

G_{MA}^7 $F^{\#7(\#9)}$ $A^{\#}$ B_{MI}^7 $C^b_{6/9}$ $(add MA7)$

(Solos)
 E $F^{\#7(\#5)}$ B_{MI}^7 F F_{MA}^7 G $E^b_{MA}^7$ F

C_{MA}^7 D $B^b_{MA}^7$ C $B^b_{6/9}$ $(add MA7)$ $A^b_{MA}^7(\#11)$ $B^b_{MA}^7(\#5)$ A

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

$C^b_{6/9}$ $(add MA7)$ **(On cue)** **drum fill**
 (synth.) **Vamp till cue (fermata)**

Med. Jazz Waltz

Windows

Chick Corea

A A^bMI^7 $FMI^{7(b5)}$

(flute)

$FMI^{7(b5)}$ B^b7 E^bMI^7 $D^bMA^{7(\#11)}$

$D^bMA^{7(\#11)}$ (pn.)

B F^7 G^b7 F^7 G^b7

F^7 G^b7 F^7 G^b7 F^7

C D^bMA^7 CMI^7 B^bMI^7 B^bMI^7/A^b $GMI^{7(b5)}$ F

C^7/E C^7 FMI FMI^7/E^b B^b7/D B^b7

D^bMA^7 CMI^7 B^bMI^7 $A^9(\#11)$

Solo on form (ABC)

(Ending)

A^bMA^7 B^bMI^7/A^b (3x's) A^bMA^7 $A^bMA^9(\#11)$ A^bMA^7

(fill)

Alternate changes for solos at letter **C**:

B^bMI^7 $GMI^{7(b5)}$ C^7 FMI^7 B^b7 B^bMI^7 $A^9(\#11)$

Wise One

John Coltrane

(Freely)

(Intro) $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$

(sample pn. fill)

$C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ (ten.)

A $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$

$C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$

$A^{13(b9)}$ $G\sharp 7(\sharp 9)$

$C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $G\sharp 7(\sharp 9)$

$C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ $C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$

(Latin) $\text{♩} = 128$

$C\sharp MI^7$ $D\sharp MI^7$ $C\sharp$ 2 $C\sharp 7(\sharp 9)$

B (Solos) $F\sharp MI^9$ $B 7(\sharp 9)$ $E MI^9$

$G\sharp 7(\sharp 9)$ $C\sharp MI^9$ Till cue $C\sharp 7(\sharp 9)$

Solo on **B**, use 'Till cue' ending.
To end last solo, take 'On cue' ending.

On cue

$C\#MI^7$ $D\#MI^7/C\#$ 1-3. $C\#MI^7$ $D\#MI^7/C\#$ 4. $C\#MI^7$ $D\#MI^7/C\#$

(ten. fills) *molto rit.* (ten.) D.S. al Coda

$C\#MI^7$ $D\#MI^7/C\#$ $C\#MI^7$ $D\#MI^7/C\#$ $C\#MI^7$ $C\#MI^7$

(sample tenor fill)

Woody 'n You

Dizzy Gillespie

Fast Bop

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

$C_{MI}^{7(b5)}$ $F^{7(\#9)}$ $B^b_{MA}^7$

B F_{MI}^7 B^b7 F_{MI}^7 B^b7 F_{MI}^7 B^b7 $E^b_{MA}^7$

G_{MI}^7 C^7 G_{MI}^7 C^7 G_{MI}^7 C^7 $(F^7) F_{MA}^7$

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

$C_{MI}^{7(b5)}$ $F^{7(\#9)}$ $B^b_{MA}^7$

Alternate changes for soloing at **B**:

F_{MI}^7 B^b7 $F^{\#}_{MI}^7$ B^7 F_{MI}^7 B^b7 $E^b_{MA}^7$

G_{MI}^7 C^7 $A^b_{MI}^7$ D^b7 G_{MI}^7 C^7 F_{MA}^7

Chord in parentheses is optional.

Med. Straight 8th's

Words

Mike Stern

(As played by Bob Berg)

$\text{♩} = 61$ (Intro) G^bMA^7 E^bMI^7

(gtr.) D^bMA^7 $FMI^7 GMI^7$ $GMI^7 AMI^7 G/B$ (tenor)

A G/B C D^7/A G G/B C D^7/A G $F\#^{\circ 7}$

$(F\#^{\circ 7})$ B^b C^7/G F F/A B^b/A^b GMI^7

C^7/G E^b/G F $E^{\circ 7}$ A^b FMI^7

G^bMA^7 E^bMI^7

D^bMA^7 $FMI^7 GMI^7$ $GMI^7 AMI^7 G/B$

2. C^7/G E^b/G E^b/G A^b/G^b FMI^7 EMI^7 E^b $FMI^7 E^b$

CMI^7 E^b/G G^b13 A^b $B^bMI^7 A^b$ $FMI^7 D^b$ $B^bMI^7 A^b/G^b$

E^b/G A^b B^b7/F E^b D^bMA^7

$D^b_{MA}7$

$G^b_{MA}7$ $E^b_{MI}7$ $G_{MI}7$ $A_{MI}7$

B G/B (Solo) C D^7/A G

G/B C D^7/A G

F/A B^b C^7/G F_{SUS} F

F/A B^b C^7/G F_{SUS} F

E^b/G A^b B^b7/F E^b

E^b/G A^b $F_{MI}7$

$G^b_{MA}7$
(gtr., under solo)

$E^b_{MI}7$

1. $D^b_{MA}7$ $F_{MI}7$ $G_{MI}7$ $G_{MI}7$ $A_{MI}7$

2. $D^b_{MA}7$

(end solo)
(turn page) V.S.

C

$F^{6/9}$ $F_{MA}^{7(13)}$ $F_{MA}^{7(13)}$ $F^{6/9}$ $F_{MA}^{7(13)}$ $F_{MA}^{7(13)}$

(ten.)

$E_b^{6/9}$ $E_b_{MA}^{7(13)}$ $E_b_{MA}^{7(13)}$ $E_b^{6/9}$ B_b/A_b G_{MI}^7

C^7/G E_b/G F E^{o7} F_{MI}^7

$G_b_{MA}^7$ $E_b_{MI}^7$ G_{MI}^7 A_{MI}^7 G/B

D

G/B C D^7/A G G/B C D^7/A G $F\#^{o7}$

$F\#^{o7}$ B_b C^7/G F F/A B_b/A_b C^7/G E_b/G

E_b/G A_b/G_b F_{MI}^7 E_{MI}^7 E_b F_{MI}^7 E_b C_{MI}^7 E_b/G G_b^{13}

A_b $B_b_{MI}A_b$ F_{MI} D_b $B_b_{MI}^7$ A_b G_b E_b A_b B_b^7 F E_b

$D_b_{MA}^7$ $D_b_{MA}^7$

(Vamp, fill & fade)

You Fascinate Me So

Medium Latin

Lyric by Carolyn Leigh

Music by Cy Coleman

A *A^MA⁷*

I have a feel - ing that be - neath that lit - tle ha - lo on your no - ble head

A^MA⁷

There lies a thought or two the dev - il might be in - t'rest - ed to

F^MA⁷

know, You're like the fin - ish of a

F^MA⁷

nov - el that I'll fin - 'lly have to take to bed,

(Swing) *B^MA⁷ E⁷ A^MA⁷ B^MA⁷ E⁷*

You fas - ci - nate me so.

B (Latin) *A^MA⁷*

I feel like Chris - to - pher Co - lum - bus when I'm near e - nough to con - tem - plate

A^MA⁷

The sweet ge - og - ra - phy de - scend - ing from your eye - brow to your

F^MA⁷

toe, The pos - si - bil - i - ties are

F^MA⁷ A^MA⁷ C#^MA⁷ F#⁷

more than I can pos - si - bly e - nu - mer - ate That's why you

B_{MI}⁷ **E**⁷ **A**⁶ (Swing)

fas - ci - nate _____ me so. _____ So

C **F**_{MA}⁷ **B**^{b9}

ser - mon - ize and preach to me, _____

A_{MA}⁷ **B**_{MI}⁷ **E**⁷

Make your sanc - ti - mon - i - ous lit - tle speech to me. _____

D **A**_{MA}⁷ (Latin)

But oh, my dar - ling, you'll for - give my in - a - bil - i - ty to con - cen - trate, _____

A_{MA}⁷

I think I'm deal - ing with a pow - der keg that's just a - bout to

F_{MA}⁷ **F**_{MA}⁷ (Swing)

blow, _____ Will the end _____

F_{MA}⁷ **A**_{MA}⁷ **D**_{MA}⁷ **G**^{#MI} **C**^{#7} Φ

sult de - flate me, or will you an - ni - hi - late me?

F^{#MI} **B**_{MI}⁷ **E**⁷ **A**⁶ (**B**_{MI}⁷ **E**⁷)

You fas - ci - nate me so. _____

Solo on Form (ABCD)

Φ **F**^{#MI} **B**_{MI}⁷ **E**⁷ **F**^{#MI} **B**_{MI}⁷ **E**⁷

You ag - gra - vate me, you ir - ri - tate me,

F^{#MI} **B**_{MI}⁷ **E**⁷ **A**⁶

you fas - ci - nate me so. _____

Med. Samba

You're Everything

Music: Chick Corea

Lyric: Neville Potter

$\text{♩} = 136$ (Intro) $F\#^{(add\ 9)}$

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

2

A $F\#\text{MA}^7$ $F\text{MI}^6$ $E\text{MA}^7$ $D\#\text{7}$

In my life, _____ noth - ing seems _____ so

$C\#\text{MI}^7$ $E\text{MA}^7$ F^9_{SUS} $E\text{MI}^7$

right as to be _____ with you; _____ And

$D\#\text{MI}^7$ $D\text{MI}^7$ G^9 $C\#\text{MI}^7$

when I'm _____ with you I al - ways sing,

$F\#\text{7}$ $B\text{MA}^7$ $B\text{MI}^7$

you're ev - 'ry - thing. _____ And as _____

B $F\#\text{MA}^7$ $F\text{MI}^6$ $E\text{MA}^7$ $D\#\text{7}$

time goes by, _____ float - ing like _____ a bird _____

$G\#\text{MI}$ $C\text{MA}^7$ $F\#\text{MA}^{7(\#5)}$ F^7

_____ am I; e - ven song _____ birds

E^{13} $D\#\text{7}(\#9)$ D^9 $C\#\text{7}(\text{b}9)$

seem all to sing, you're ev - 'ry -

$F\#\text{MA}^7$ $C\#\text{MI}^7$ $F\#\text{MA}^7$ $D\text{MA}^{7(\#5)}$

thing.

Oh,

C D^bMA^7 C^7 FMI B^bMI^7

days are so much fun for those who know that in love all life's a

FMI $E^{7(\#9)}$ $E^{7(\#5)}$ AMA^7 $G^{\#7(\#5)}$

game; And as we go

$C^{\#MI^7}$ $F^{\#7}$ BMA^7 BMI^7

danc - ing through the sun in love. And as

D $F^{\#MA^7}$ FMI^6 EMA^7 $D^{\#7}$

time goes by, float - ing like a bird

$G^{\#MI}$ CMA^7/G $F^{\#MA}^{7(\#5)}$ F^7

am I; e - ven song birds

E^{13} $D^{\#7(\#5)}$ D^9 $C^{\#7(b9)}$

I know all sing, you're ev - 'ry -

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

thing.

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

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

(On cue)

Vamp & scat till cue (pn. & fl.)

$C^{\#MI^7}$ $F^{\#MA^7}$ $C^{\#MI^7}$ $F^{\#MA^7}$ $C^{\#MI}^{11}$

(add voice on 'oh')

You're Everything (Instrumental)

Med. Samba

♩ = 136

(Intro)

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

Intro

A

B

C

Chords: D^bMA^7 , C^7 , F_{MI} , B^bMI^7

Chords: F_{MI} , $E^{7(\#9)}$, $E^{7(b9)(\#5)}$, A_{MA}^7 , $G^{\#7(\#9)}$

Chords: $C^{\#MI}^7$, $F^{\#7}$, B_{MA}^7 , B_{MI}^7

D

Chords: $F^{\#MA}^7$, F_{MI}^6 , E_{MA}^7 , $D^{\#7}$

(pn. & fl.-- behind vocal)

Chords: $G^{\#MI}$, C_{MA}^7/G , $F^{\#MA}^{7(\#5)}$, F^7

Chords: E^{13} , $D^{\#7(\#9)(\#5)}$, D^9 , $C^{\#7(b9)}$

(add pn.)

Chords: $F^{\#MA}^7$, $C^{\#MI}^7$, $F^{\#MA}^7$, $C^{\#MI}^7$

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

Chords: $F^{\#MA}^7$, $C^{\#MI}^7$, $F^{\#MA}^7$, $C^{\#MI}^7$, $F^{\#MA}^7$, $C^{\#MI}^7$

Vamp & fill till cue (piano w/ fl. 8va b.)

Chords: $C^{\#MI}^7$, $F^{\#MA}^7$, $C^{\#MI}^7$, $F^{\#MA}^7$, $C^{\#MI}^{11}$

Instrumental melody is played on the recording after the vocal melody, in place of solos; It is transcribed as played, and differs from vocal melody (see vocal chart).

You're My Everything

Lyric by Mort Dixon and Joe Young

Music by Harry Warren

Medium Swing

You're my ev - 'ry - thing un - der - neath the sun, You're my
 ev - 'ry - thing rolled up in - to one. You're my
 on - ly dream my on - ly real re - al - i - ty, you're my
 i - dea of a per - fect per - son - al - i - ty. You're my
 ev - 'ry - thing, ev - 'ry - thing I need, You're the
 song I sing and the book I read. You're a -
 way be - yond be - lief, and just to make it brief, you're my
 win - ter, sum - mer, spring, my ev - 'ry - thing.

Chord Symbols:
 E7, A (F#MI7), AMA7, EMI7A7, D#MI7G#7, C#MI7F#7, BMI7, E7, DMI7(MA7), C#MI7, CMI7, F9, BMI7, G#MI7(b5), C#7, F#MI7, B9, BMI7, E7, (F#MI7), AMA7, D#7, D9(#11), D#MI7, G#7, C#MI7, F#7, BMI7, G#MI7(b5), C#7, F#MI7, F13, EMI7A7, DMA7, G9, C#MI7, CMI7, BMI7, E7, FMA7.

Standards Supplement (U.S.A. only)

The Joint is Jumpin'

Words: Andy Razaf

J.C. Johnson

Music: Thomas "Fats" Waller

Tempo di-sturb de neighbors

(Med. to
Bright
2-beat)

(Intro)

They have a new ex - pres - sion a - long old Har - lem way — that

tells you when a par - ty is ten times more — than gay. — To

say that things are jump - in' leaves not a sin - gle doubt — that

ev - 'ry - thing is in full swing — when you hear some - bod - y shout: Here 'tis. —

A

This joint is jump - in', it's real - ly jump - in',

Come in cats — and check — your hats, — I mean — this joint — is jump - in'.

The pi - an - o's thump - in', the danc - ers bump - in',

This here spot — is more than hot, — in fact the joint is jump - in'.

B 

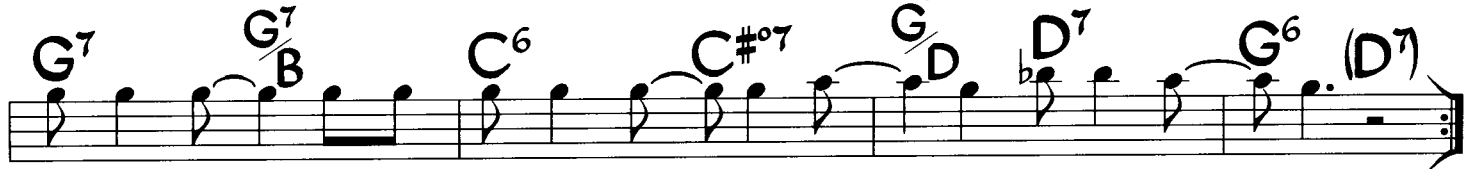
Check your weap - ons at the door, be sure to pay your quar - ter;



Burn your leath - er on the floor, grab an - y - bod - y's daugh - ter.

C 

The roof is rock - in', the neigh - bor's knock - in',



We're all bums when the wag - on comes, I mean this joint is jump - in'.

2nd lyric: This joint is jumpin', it's really jumpin',
Every Mose is on his toes, I mean the joint is jumpin'.
No time for talkin', it's time for walkin',
Grab a rug and cut the jug, I mean this joint is jumpin'.

Get your pig feet, beer and gin, there's plenty in the kitchen;
Who is that that just came in? Just look at the way he's switchin'.
Don't mind the hour, 'cause I'm in power,
I got bail if we go to jail, I mean this joint is jumpin'.

More Than You Know

Lyric: William Rose
& Edward Eliscu
Music: Vincent
Youmans

Med. Ballad

(Verse)

Wheth - er you are here or yon - der, wheth - er you are false or true,
 Wheth - er you re - main or wan - der, I'm grow - ing fon - der of you.
 E - ven though your friends for - sake you, e - ven though you don't suc - ceed,
 Would - n't I be glad to take you, give you the break you need. More than you
A know, more than you know, man of my heart I love you so; Late - ly I
 find you're on my mind, more than you know. Wheth - er you're
 right, wheth - er you're wrong, man of my heart I'll string a - long; You need me
 so, more than you'll ev - er know. Lov - ing you the

Chords: A_{MI}^6 , $(G\#^7_{SUS} G\#^7(+5))$, $B_{MI}^7(b5)$, E^7 , $F\#_{MI}^7(b5)$, $F^9(+11)$, $E^7(b9)$, A_{MI}^7 , C^{13}_{SUS} , C^9 , F_{MA}^7 , A_{MI}^6 , $F\#_{MI}^7(b5)$, $B_{MI}^7(b5)$, $E^7(b9)$, A_{MI}^6 , $(G\#^7_{SUS} G\#^7(+5))$, $B_{MI}^7(b5)$, E^7 , A_{MI}^6 , $F\#_{MI}^7(b5)$, $F^9(+11)$, $E^7(b9)$, A_{MI}^7 , C^{13}_{SUS} , C^9 , F_{MA}^7 , A_{MI}^6 , $B_{MI}^7(+11)$, E^7 , $A^6_{6/8}$, $E^7(+5)$, E_{MI}^9 , $A^7(b9)$, D_{MA}^7 , $C\#_{MI}^7$, $F\#^7(b9)$, B_{MI}^7 , D_{MI}^7 , G^7 , B_{MI}^9 , $F^9(+11)$, B_{MI}^9 , $E^7(b9)$, $C\#_{MI}^7$, $F\#^7(b9)$, B_{MI}^7 , E^7 , $A^6_{6/8}$, $E^7(+5)$, E_{MI}^9 , $A^7(b9)$, D_{MA}^7 , $C\#_{MI}^7$, $F\#^7(b9)$, B_{MI}^7 , D_{MI}^7 , G^7 , $C\#_{MI}^7$, $F\#^7(b9)$, B_{MI}^7 , $E^7(b9)$, A^6 , D^9 , A^6 , $D\#_{MI}^7(+11)$, $G\#^7$

B C#MI A#MI^{7(b5)} (A⁹) D#MI^{7(b5)} G#7(#9) C#MI⁷ F#MI^{7(b5)} B⁷



way that I do, there's noth - ing I can do a - bout it; Lov - ing may be

E^{MA}7 C#MI⁷ F#⁹_{SUS} F#⁹ B⁹_{SUS} B⁹ B^{MI}⁹ E¹³_{SUS} E⁷



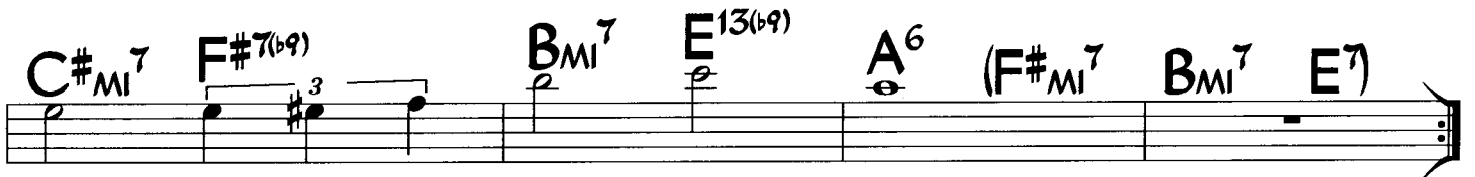
all you can give, but hon - ey I can't live with - out it. Oh, how I'd

C A^{6/9} E^{7(#5)} E^{MI}⁹ A^{7(b9)} D^{MA}7 C#MI⁷ F#^{7(b9)} B^{MI}⁷ D^{MI}⁷ G⁷



cry, oh, how I'd cry if you got tired and said good - bye, More than I'd

C#MI⁷ F#^{7(b9)} B^{MI}⁷ E^{13(b9)} A⁶ (F#MI⁷ B^{MI}⁷ E⁷)

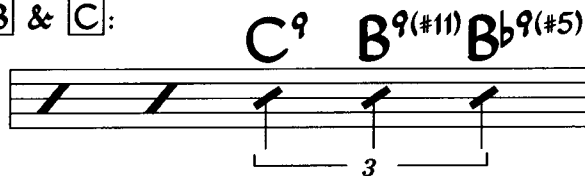


show, more than you'd ev - er know.

Alternate changes, bar 16 of verse,

bar 8 of **B** & **C**:

C⁹ B⁹(#11) B^{b9}(#5)



CCCCD MUSIC DEPT.

No Moon At All

Redd Evans
Dave Mann

Med.-Up Swing

A

No moon at all,___ what a night,___ E - ven light - nin' bugs have dimmed their light,___

Stars have dis - ap - peared from sight and there's no___ moon at all.____

Don't make a sound,___ it's so dark,___ E - ven Fi - do is a - fraid to bark,___

What a per - fect chance to park, and there's no___ moon at all.____

B

Should we want at - mos - phere___ for in - spir - a - tion, dear,___

one kiss will make___ it clear___ that to - night is right and bright moon - light might in - ter - fere.____

C

No moon at all___ up a - bove,___ This is noth - ing like they told us of,___

Just to think we fell in love and there's no___ moon at all.____

Alternate changes for bars
1-5 and 9-13 of A, 1-5 of C:

B _m I	F# ₇ A#	B _{7(b9)} A	E ₆ G#	C# _m I _{7(b5)} G
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Lyric by:
William Rose and
Edward Eliscu
Music by:
Vincent Youmans

Without a Song

Medium-Up Swing

With - out a song the day would nev - er end, With - out a
 song the road would nev - er bend, When things go
 wrong a man ain't got a friend with - out a
 song. That field of
B corn would nev - er see a plow, That field of
 corn would be de - sert - ed now, A man is
 born, but he's no good, no - how with - out a
 song. I got my

C F_{MA}^7 E_{MI}^7 A^7 D_{MI}^7 G^7 C_{MA}^7

trou - ble and woe, but sure as I know the Jor - dan will roll; _____

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

I'll get a - long as long as a song is strong in my soul. I'll nev - er

D C_{MA}^7 C^7 F_{MA}^7 B^b9

know what makes the rain to fall, I'll nev - er

C_{MA}^7 C^7 F_{MA}^7 B^b9

know what makes the grass so tall, I on - ly

C_{MA}^7 E_{MI}^7 A^7 D_{MI}^7 G^7

know there ain't no love at all with - out a

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

song. _____

Head is usually played in 2, solos in 4.

Wrap Your Troubles in Dreams

Lyric by Ted Koehler and Billy Moll

Music by Harry Barris

Medium Swing

When skies are cloud - y and gray, They're on - ly gray for a day, So

wrap your trou - bles in dreams and dream your trou - bles a - way. Un -

til that sun - shine peeps through there's on - ly one thing to do, Just

wrap your trou - bles in dreams and dream your trou - bles a - way. Your

cas - tles may tum - ble, that's fate, af - ter all,

Life's real - ly fun - ny that way; No use to grum - ble, just

smile as they fall, Were - n't you king for a day? Say,

Just re - mem - ber that sun - shine al - ways fol - lows the rain, So

wrap your trou - bles in dreams and dream your trou - bles a - way.

You Say You Care

Leo Robin and Jule Styne
(As played by John Coltrane)

Medium-Up Swing

A E_{MI}^7 A^7 E_{MI}^7 A^7

You say you care, and all at once a mil - lion ros -

D_{MA}^7 B_{MI}^7 E_{MI}^7 A^7 D_{MA}^7 $F\#_{MI}^7$ F_{MI}^7

es pour their per - fume on the air.

E_{MI}^7 A^7 E_{MI}^7 A^7

You say you care, and you put words to what the whip -

D_{MA}^7 B_{MI}^7 E_{MI}^7 A^7 D^6 E_{MI}^7 $F^{\circ 7}$ D^6 $F\#^7$

poor - wills are sing - ing ev - 'ry - where.

B B_{MI}^6 G^9 B_{MI}^6 $C\#^7$

How sweet, how strange, that all my lone - li - ness should change

$F\#_{MI}^7$ B^7 $B_{MI}^{7(11)}$ E^7 E_{MI}^7 A^7

in - to the love - li - ness we share.

C E_{MI}^7 A^7 E_{MI}^7 A^7

If you were there, no hill would be too high, and dar -

D_{MA}^7 B_{MI}^7 E_{MI}^7 A^7 $F\#_{MI}^{7(b5)}$ B^7

ling I would e - ven fly the sea,

Just to hear — you say you care for me. Solo on Form (ABC)

(tenor)

Melody is based on Trane's interpretation.
 Original melody is all quarter notes and whole notes:

(etc.)