

E♭ VERSION

The
NEW
REAL BOOK

VOLUME

3

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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 ($\text{---}\oplus^1$ and $\text{---}\oplus^2$) 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. |' piano, bass and drums all observe the same rests. The last beat played is notated as \downarrow or \uparrow 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

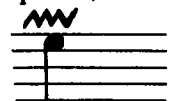
15ma two octaves higher	elec. pn. electric piano	sop. soprano saxophone
15ma b. two octaves lower	fl. flute	stac. staccato
8va one octave higher	gliss. glissando	susp. suspended
8va b. one octave lower	gtr. guitar	synth. synthesizer
accel. accelerando	indef. indefinite (till cue)	ten. tenor saxophone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

ORNAMENTS AND SYMBOLS

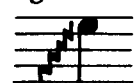
Slide into the note from a short distance below



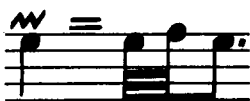
A rapid variation of pitch upward, much like a trill



Slide into the note from a greater distance below



Mordent



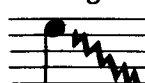
Fall away from the note a short distance



A muted or optional pitch



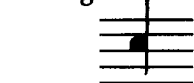
Fall away from the note a greater distance



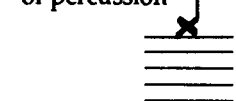
Note with indeterminate pitch



Top note of a complete voicing



Rhythm played by drums or percussion



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

Below are two groups of chord spellings:

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

(No Chord)

N.C. C bass C C⁶ C^{6/9} C^(add 9)

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

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

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

C^{dim.} C^{o7} C^{o7(add MA7)} C⁺ C^{SUS} C^{7SUS} C^{9SUS} C^{13SUS} C^{7SUS4-3}

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

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

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

C^{/E} C^{/G} E^{/C} B^{b/C} C^(add 9) C^(omit 3) C^{7(omit 3)} C^{Mi7(omit 5)}

C^{#MA7SUS(b5)} F^{#7SUS(add 3)} B^{b(add b13)} A^{+(add #9)} G^{#Mi7(omit 5)}

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

Actual Proof

Herbie Hancock

Medium Funk

♩ = 130

(Intro)

AMI⁷
(light pn. comping)
Vamp till cue

A (On cue)
AMI⁷
(flute)
pn. fill-----
EbMA^{7(#11)}
G

F#7(#9 #5) F#13 F#13 SUS
CMI^{7(b5)}

CMI^{7(b5)} Ab⁷ SUS Bb⁷ SUS G BMI⁷ C#MI⁷ F#MA⁹ CMA^{7(#11)} B

NC. (D7)
(pn., w/ bs.)

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

(Flute solo) (On cue)
AMI⁷ Ab⁹ SUS GbMA⁹ DMA⁷ EMA⁷ B NC. CMA^{7(#11)} B
Vamp till cue (dr. fill)-----

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

The Aerie

Peggy Stern

Med. Jazz Waltz

A $\text{♩} = 122$ $\text{B}^{\flat}\text{MA}^7$ A

$\text{F}^{\sharp}\text{MI}$ $\text{DMA}^7(\text{b}5)$ F^{\sharp} $\text{F}^{\sharp}\text{MI}^6$ $\text{DMA}^7(\text{b}5)$ F^{\sharp}

$\text{B}^{\flat}\text{MA}^7$ A $\text{AMA}^7(\text{b}5)$ $\text{GMA}^7(\text{b}5)$ A $\text{FMA}^7(\text{b}5)$ A

$\text{F}^{\sharp}\text{MI}$ $\text{D}^{\sharp}\text{MI}(\text{add } 9)$ A^{\sharp} GMA^7 $\text{D}^+(\text{add } \#9)$

B $\text{A}^{\flat}\text{MA}^7$ C BMA^7 C $\text{B}^{\flat}\text{MA}^7$ C

$\text{AMA}^7(\text{b}5)$ C $\text{FMI}(\text{add } 9)$ C $\text{F}^{\dim.}$ C *pn. fill*

$\text{A}^{\flat}\text{MA}^7$ C $\text{D}^{\sharp}\text{MI}(\text{add } 9)$ A^{\sharp} $\text{B}^{\flat}\text{MA}^7$ A $\text{F}^{\sharp}\text{MI}(\text{add } 9)$ G^{\sharp}

GMA^7 $\text{F}^{\sharp}\text{MI}$ $\text{DMA}^7(\text{b}5)$ F^{\sharp} *last time: [C]* $\text{F}^{\sharp}\text{MI}^6$ $\text{DMA}^7(\text{b}5)$ F^{\sharp}

(last x: rit.) *(fine)*

C (Solos) $B^b_{MA}7/A$ $A_{MA}7(\#5)$ $G_{MA}7(\#5)/A$ $F_{MA}7(\#5)/A$

$F^{\#}_{MI}$ $D_{MA}7(\#5)/F^{\#}$ 2

D $B^b_{MI}9$ $G^b_{MA}9(\#5)/B^b$ 2 2 $B^b_{MI}9$

$F^{\#}_{MI}$ $D_{MA}7(\#5)/F^{\#}$ 2 2 $F^{\#}_{MI}$

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

Head is played twice before solos, once after solos.

Ain't That Peculiar

Medium Rock

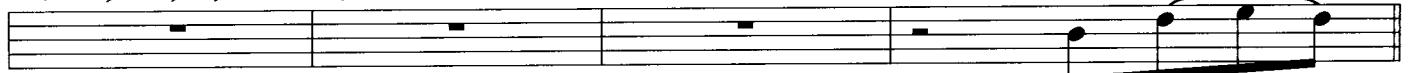
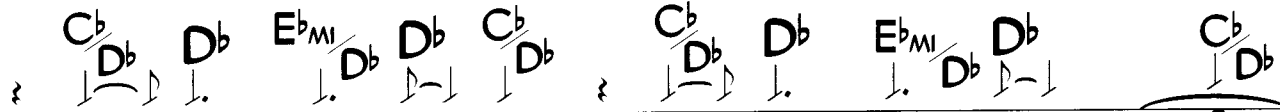
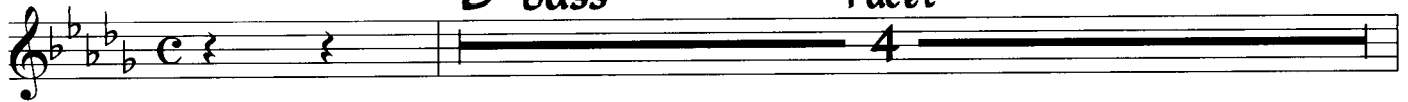
Eddie Holland & Norman Whitfield
(As sung by Marvin Gaye)

♩ = 164

(Intro)

D^b bass

Tacet



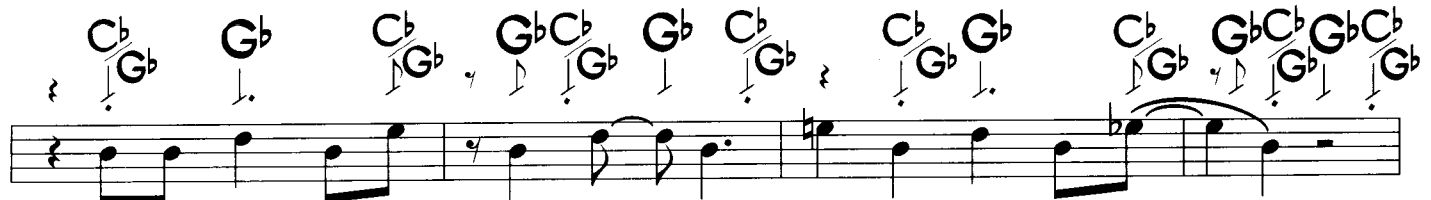
Hon - ey, _____



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



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



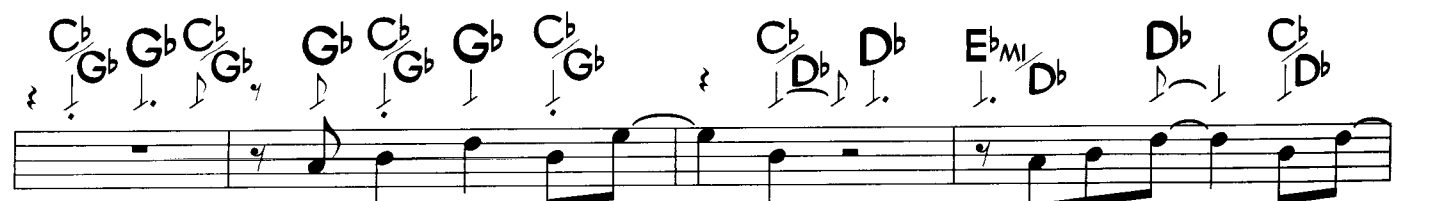
Ev - 'ry chance you get you seem _____ to hurt me more and more, _____



But each hurt makes _____ my love _____ strong - er than be - fore. _____ I know



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



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

Chord symbols: C_b , D_b , $E_b M_i$, D_b , C_b , D_b , $E_b M_i$, D_b , C_b , D_b

Lyrics: i - ty, Ain't that pe - cu - liar, ba - by,

B D_b bass

Chord symbols: C_b , D_b , $E_b M_i$, D_b , C_b , D_b , $E_b M_i$, D_b , C_b , D_b

Lyrics: pe - cu - liar as can be?

Chord symbols: C_b , D_b , $E_b M_i$, D_b , C_b , D_b , $E_b M_i$, D_b , C_b , D_b

Lyrics: Ah ah ah,

Chord symbols: D_b , A_b , D_b , A_b , D_b , A_b , D_b , A_b , C_b , G_b , C_b , G_b , C_b , G_b , C_b , G_b

Lyrics: (ah ah ah,) Hey hey, (Hey hey,) Ah ah ah,

Chord symbols: C_b , D_b , $E_b M_i$, D_b , C_b , D_b , $E_b M_i$, D_b , C_b , D_b

Lyrics: (Ah ah ah,) Hey hey, (Hey hey,) Ah ah ah,

(Ah ah ah, Ah ah ah, Ah ah ah,)

D.S. al Coda (3rd verse)

Chord symbols: $E_b M_i$, D_b , C_b , D_b , $E_b M_i$, D_b , C_b , D_b

Lyrics: Said I don't un - der - stand it, ba - by, It's so

Chord symbols: C_b , D_b , $E_b M_i$, D_b , C_b , D_b , C_b , D_b

Lyrics: strange some - times, Ain't it pe - cu - liar, dar - lin',

(fade)

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

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

Aja's Theme

Torrie Zito
(As played by Eddie Daniels)

(Freely)

A CMA⁷ B^MMI⁷ CMA⁷ G^b7(alt.) GMA⁹

(clar.)

G^MMI⁷ F^o7 C FMA⁹ E¹³_{SUS} E¹³(b9) AMA⁹

D⁹_{SUS} G^o7 D GMA⁷ D D^b9(#11) CMA⁷ F[#]7(alt.) BMA⁹

(Med. Swing Ballad)

♩ = 56

(add bs. & dr.)

F⁹_{SUS} B^b7 F B^bMA⁷ F E^MMI⁷(11) A¹³ C[#]MI¹¹ F[#]7(b9)

B B^MMI⁷ F[#]7_{SUS}(b9) B^MMI⁷ F[#]7_{SUS}(b9) B^MMI⁷ CMA⁷ B^MMI⁷ B^MMI⁷ E⁷_{SUS}(b9) E⁷(b9)

A^MMI⁷ E⁷_{SUS}(b9) A^MMI⁷ E⁷_{SUS}(b9) A^MMI⁷ E⁷(#9) A¹³_{SUS} A¹³

C D⁹_{SUS} G^o7 D GMA⁷ D D^b9(#11) CMA⁷ F[#]7(alt.) B^MMI⁹

B^MMI⁷(b5) E⁷(#9) A^MMI⁹ C^MMI⁶/E^b GMA⁷/D CMA⁷

B^bMA⁷ A^bMA⁷ GMA⁹ DMI⁷ G⁷

Solo on form (ABC)

A^MMI⁹ C^MMI⁶/E^b GMA⁷/D CMA⁷ B^bMA⁷ A^bMA⁷ GMA⁷

(clar. fills)

(rit.)

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

Almost Like Being in Love

Lyric: Alan Jay Lerner

Music: Frederick Lowe

Medium Swing

A G^7 CMA^7 D^7 (BMI^7) GMA^9 EMI^7 BMI^7 E^7

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

AMI^7 D^9_{SUS} $D^7(b9)$ G^6 (DMI^7) G^7

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

CMA^7 D^7 (BMI^7) GMA^9 EMI^7 BMI^7 E^7

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

AMI^7 D^9_{SUS} $D^7(b9)$ G^6

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

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

mu - sic of life seems to be, like a

EMI^7 A^7 (B^7) $F\#MI^7$ B^7 DMI^7 G^7

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

C CMA^7 D^7 (BMI^7) GMA^9 EMI^7 BMI^7 E^7

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

AMI^7 $A\#o^7$ G^6/B $A\#o^7$

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

AMI^9 AMI^9 $D^7(b9)$ G^6 (DMI^7) G^7

Med. Funk (Intro)

American Gothic

Bob Berg

J = 126

B_{SUS} (add 9)

Tacet

cym. fills

A B_(omit 3) (B^{6/9}) A^{6/9}

B_(omit 3) F#_{bass} G G#MI¹¹ E_{bass} F#_{bass} G_{bass} A

B D_(omit 3) C_(omit 3)

(C^{MA9}) D_(omit 3) Ab_{bass} A B^b B_{MI11}

C_(omit 3) D_(omit 3) B_{b(omit 3)} C_(omit 3) G_(omit 3) A_(omit 3) C_(omit 3) D_(omit 3)

C G A^(add 9) G A^(add 9) B_{bass} B^(add 9) (omit on D.S.)

E_{MI} B/E G#MI D_{SUS} D# G# D#MI^(add 9) D^(add 9)

F#_{MA7} D^(add 9) F# G_{MI9} D_{MI9} F#_{MI} C#_{MI7} B_{bMA7(#11)}

(Tenor Solo, Half-Time Feel)

D A/D B_{MI7} B_{bMA9} C^{6/9} D_(omit 3)

(omit letter D on D.S.)

(ten.)

(Orig. Feel)

E D_{bass} D_{bass} C_{bass} B_{MI7} B_{bass} A_{bass} A_{bass} G^{13(#11)}

(G^{13(#11)}) F[#]_{bass} G_{bass} A_{bass} B^b B_{MI¹¹}

B_{MI¹¹} C^(omit 3) D^(omit 3) E^{b(omit 3)} F^(omit 3) F^(omit 3) G^(omit 3) B^{b(omit 3)} C^(omit 3)

(Tenor fills) C_{SUS} (add 9)

(Tenor Solo, Half-Time Feel) F F A D_{MI⁷} D^b_{MA⁷} E^b F

F A_{MI⁷} D_{MI⁷} D^b_{MA⁷} E^b F C/E

D_{MI⁷} A/D D^{b7(#9)} F[#]_{MI} C[#]_{MI⁷} B^b_{MA^{7(#11)}}

G A/D F[#]_{MI⁷} B_{MI⁷} B^b_{MA⁹} C^{6/9} D^(add 9) (omit 3)

G A^(add 9) B^b F^{#7(#9)} B_{MI⁷} D/E G/A

A/D F[#]_{MI⁷} B_{MI⁷} B^b_{MA⁹} C^{6/9} D^(add 9) (omit 3)

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

C^(omit 3) D^(omit 3) B^{b(omit 3)} C^(omit 3) G^(omit 3) A^(omit 3) C^(omit 3) D^(omit 3)

(Tenor fills) D_{SUS} (add 9)

4. C^(omit 3) D^(omit 3) G^(omit 3) A^(omit 3) B^{b(omit 3)} C^(omit 3) C D

(ten. w/ pn. 8va)

(And) It All Goes 'Round and 'Round

Bernard Ighner

(As sung by Jaye P. Morgan)

Med. Ballad

♩ = 49

NC.

E^bMi⁹A^b13

(strings)

C^bMA⁷ B^b7^(b9) E^b_{SUS} E^b A^bMi⁹ A^bMi^{6/9} G^bMA⁷ B^b7^(b9) C^bMA⁷

(Med. Swing Ballad (♩ = 49))

F[#]Mi¹¹ B⁹_{SUS} NC. E^{Mi}⁹ A¹³ E^{Mi}⁹ A¹³

rall.

A E^{Mi}⁹ A¹³ C^{MA}⁹ B^{7(b9)}

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

E^{Mi}¹¹ E⁷ A^{Mi}⁹ D¹³ G^{MA}⁷ B^{7(b9)} C^{MA}⁷

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

F[#]Mi¹¹ B^{7(b9)} E^{Mi}⁹ A¹³ E^{Mi}⁹ A¹³

And it all goes 'round and 'round.

B E^{Mi}⁹ A¹³ C^{MA}⁹ B^{7(b9)}

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

E^{Mi}¹¹ E⁷ A^{Mi}⁹ D¹³ G^{MA}⁷ B^{7(b9)} C^{MA}⁷

learn____ the rules. But here we are, Some are wise____ and some are fools,____

F#MI¹¹ **B^{7(b9)}** **E^{MI}⁹** **A¹³** **G/A** **E^{MA}^{7(b5)}** **F^{MA}^{7(b5)}** **F#^{7(b5)}**

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

C **G^{MA}⁷** **C⁷** **B^{MI}⁷** **E⁷** **E^{MI}⁹** **A⁹_{SUS}** **A^{7(#5)}**

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

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

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

E⁹_{SUS} **E^{MI}⁹** **A¹³_{SUS}** **B^{MA}⁷** **⊕**

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

⊕ **E^{MI}⁹** **A⁹_{SUS}** **B^{MA}⁷** **(Freely)** **E^{MI}⁹** **C^{MA}⁷** **B^{MA}⁷**

And it all goes 'round and 'round._____ And it all goes 'round_____ and 'round_____

Lyric at letters B and C, last time:

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

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

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

Another Star

Stevie Wonder

Med. Samba
 ♩ = 120 NC (Intro)

(E^bMi⁹) (D^b13) (C^bMA⁷) (B^bMi⁷)

NC (A^bMi⁷) (B^b7(#9)) (E^bMi⁹) B^b7

(pn.)

A

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

(horns, 2nd x)

E^bMi⁹ D^b13 C^bMA⁷

B^bMi⁷ A^bMi⁷ B^b7(#9)

La la la la la la la la la la

1. 2.

E^bMi⁹ E^bMi⁹ 1. For

use on D.S.

B E^bMi⁹ D^b13 C^bMA⁷ B^bMi⁷

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

A^bMⁱ7 *B^b7(#9)* *E^bMⁱ9*

the light of you is all I see. For

E^bMⁱ9 *D^b13* *C^bM^A7* *B^bMⁱ7*

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

A^bMⁱ7 *B^b7(#9)* *E^bMⁱ9*

can hear is your mel - o - dy. So

C *D^bMⁱ9* *G^b7* *C^bM^A7* **3rd x: D.S., vamp & fade on letter **A****

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

D^bMⁱ9 *G^b7* *C^bM^A7*

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

E^bMⁱ9 *A^b7* *D^bM^A7* *B^b7*

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

E^bMⁱ7 *F7* *B^b7 sus*

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

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

- Second and Third verses:
- | | |
|---|--|
| <p>2. For you, love might be a toast of wine,
But with each sparkle know the best for you
I pray.
For you, love might be for you to find,
But I will celebrate our love of yesterday.</p> | <p>3. For you, there might be another star,
But through my eyes the light of love is all
I see.
For you, there might be another song,
But in my heart your melody will stay with me.</p> |
|---|--|

Another Time

Med. Swing (in 2)

♩ = 104

Alan Broadbent

(Intro) $D^{6/9}$

C^9

C^9
 D

(pn.) $D^{6/9}$ (etc.) $D^{6/9}$

A (in 2) $D^{6/9}$

(C^9)
 C^9
 D

(C^9)
 C^9
 D

B (in 4) $F\#MA^7$

(G^7)
 G^7
 B

G^7
 $C\#$

C (in 2) $D^{6/9}$

(C^9)
 C^9
 D

(C^9)
 C^9
 D

D (in 4) $F\#MA^7$

(CMI^9)

F^{13}

$F\#7(\#5)$

F^9_{SUS}

$B7(\#5)$

$Bb13(\#9)$

$Eb13(\#9)$

$G\#13$

$G\#13$

$C\#13(\#9)$

$F\#13_{SUS}$

$F13_{SUS}$

$Eb13$

$F13_{SUS}$

($Eb13$)

$DMA^7(\#11)$

Chords in parentheses are used for solos.

Appointment in Ghana

Jackie McLean

Slow, even 1/8's

$\text{♩} = 71$ (GMA^7 Intro) $\text{C}\#7(\#9)$ $\text{B}7(\#9)$ E^{13})

(trp.)

(Fast Swing)

$\text{♩} = 234$ NC. $\text{E}^{\text{MI}7(11)}$

GMA^7 $\text{C}\#7(\#9)$ $\text{B}7(\#9)$ E^{13})

A ($\text{E}^{\text{MI}7(11)}$) $\text{E}^{\text{MI}7(11)}$ $\text{E}^{\text{MI}7(11)}$

B pedal $\text{E}^{\text{MI}6/9}$ 1. $\text{E}^{\text{MI}7(11)}$ 2. $\text{E}^{\text{MI}6/9}$

B GMA^7 $\text{C}\#7(\#9)$ $\text{B}7(\#9)$ E^{13}

GMA^7 $\text{C}\#7(\#9)$ $\text{B}7(\#9)$ E^{13} $\text{E}^{\text{MI}7(11)}$

C ($\text{E}^{\text{MI}7(11)}$) $\text{E}^{\text{MI}7(11)}$ $\text{E}^{\text{MI}7(11)}$

B pedal $\text{E}^{\text{MI}6/9}$

D (Solos) $\text{E}^{\text{MI}7}$ GMA^7 $\text{C}\#7(\#9)$ $\text{B}7(\#9)$ E^{13}

GMA^7 $\text{C}\#7(\#9)$ $\text{B}7(\#9)$ E^{13} **F** $\text{E}^{\text{MI}7}$ 8

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

$\text{E}^{\text{MI}6/9}$ alto fills

Appointment in Ghana (Harmony)

Slow, even 1/8's

♩ = 71

(Intro)

(alto ten.)

(Fast Swing)

♩ = 234

A

S:

1.

2.

B

C

D (Solos)

E_{MI}^7

E G_{MA}^7

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

$B^7(\#9)$

E^{13}

G_{MA}^7

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

$B^7(\#9)$

E^{13}

F E_{MI}^7

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

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

alto fills

Arietas

Freddie Hubbard

Medium-Fast Swing

$\text{♩} = 228$

(Intro) NC. $GMA^{7(b5)}$ $FMA^{7(b5)}$ D_{Eb} $C\#MI^{7(b5)}$ $F\#7(\#5)$ BMI NC.

(flug.)

$GMA^{7(b5)}$ $FMA^{7(b5)}$ D_{Eb} $C\#MI^{7(b5)}$ $F\#7(\#5)$ B/C

(bass walks)

B/C $EMI^{7(pn. comps)}$ EMI^7

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

(bass walks throughout **A**)

G^9 $B^{7(\#9)}$

$B^{7(\#9)}$ FMI^7 Bb^7 $B^{7(\#9)}$ CMI^7 F^7

1. BMI^7 E^7 DMI^7 G^7 CMA^7 (BMI^7) $AMI^{7(b5)}$ break E^7

2. DMI^7 G^7 FMI^7 Bb^7 $EbMA^7$ $CMI^{6/9}$ AMI^7 D^7

last x: (fine)

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

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

Medium-Fast Swing

Arietas (Harmony)

♩ = 228 (Intro)

Musical notation for the first system, featuring tenor saxophone (ten.) and trumpet (trb.) parts. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked as Medium-Fast Swing with a quarter note equal to 228 beats. The section is labeled as an Intro.

Musical notation for the second system, continuing the tenor saxophone and trumpet parts. The notation includes various rhythmic values and accidentals.

Musical notation for the third system, showing a Tacet instruction for both parts. The notation includes a double bar line and a fermata-like symbol with the number 8, indicating a duration of 8 measures.

Musical notation for the fourth system, starting with a section marker 'A' in a box. The notation includes a repeat sign and various rhythmic values. Chord changes are indicated below the staff: A⁹ and G⁹.

Musical notation for the fifth system, continuing the chord changes and melodic lines. Chord changes are indicated below the staff: B^{7(#9)}, F_{M1}⁷, B^{b7}, B^{7(#9)}, C_{M1}⁷, and F⁷.

1.

Chords: B_{MI}^7 E^7 D_{MI}^7 G^7 C_{MA}^7 $(B_{MI}^7 \quad E^7)$ $A_{MI}^7(b5)$

2.

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

last x: *last x:* *(fine)*

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

Tenor and trombone lines sound as written if played on alto sax.
Baritone sax should play either line an octave higher.

Autumn Serenade

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

Medium Latin

♩ = 112

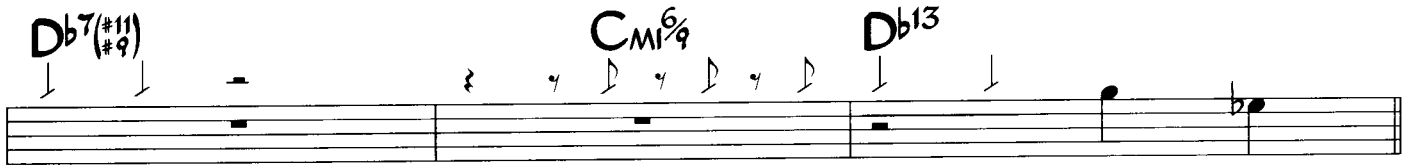
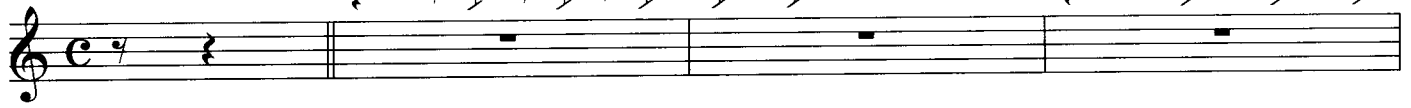
NC

(Intro)

CMI^{6/9}

D^{b13}

CMI^{6/9}



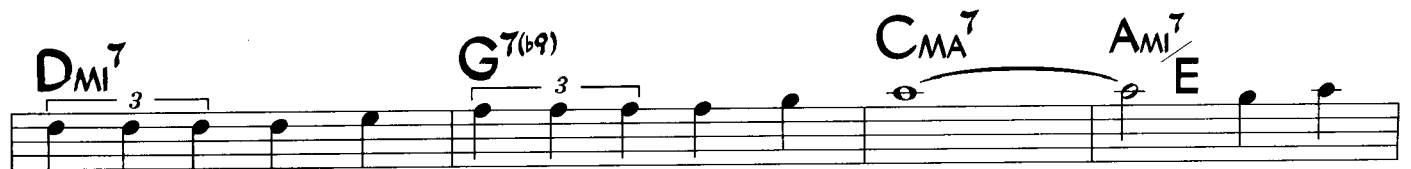
Through the



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



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



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



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



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



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

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

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

A_{MI}^7 D^9 A^b9 $G^{7(\#5)}$ $C^{6/8}$ $G^{13(b9)}$

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

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

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

$C^{6/8}$ $D^b13(\#11)$ C_{MA}^9 D^b13

(Vamp, fill & fade)

-nade.

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

B-Sting

Brandon Fields
Billy Childs

Medium Funk (Intro.)

$\text{♩} = 120$
Tacet

B^{\flat}_{SUS} C_{SUS} (dorian) $A_{\text{MI}} 7(\#5)$ C_{Ab} B_{G} $G_{\text{MI}} 7(\#5)$
 (bs. & dr.) (synth.) $E^{\flat} 6/9$ C_{Ab} $B_{\text{F\#}}$ $G_{\text{MI}} 7(\#5)$

A B^{\flat}_{SUS} C_{SUS} B_{Bb} C_{SUS} $A_{\text{MI}} 7(\#5)$ C_{Ab} B_{G} $G_{\text{MI}} 7(\#5)$
 (horns) (synth.) B^{\flat}_{SUS} C_{SUS} $G^{\flat} 7(\#5)$ C C^7_{SUS}
 (horns)

B^{\flat}_{SUS} C_{SUS} B_{Bb} C_{SUS} $G^{\flat} 7(\#5)$ C $G^{\flat} 7(\#5)$
 $G^{\flat} 7(\#5)$ C D^7_{SUS} (omit 5) (omit 3) $E^{\flat} 6/9$ (omit 3) (omit 5) (add 9) F $F^{\#} 7_{\text{SUS}}$ E^{\flat} $A^{\flat} 13(\#11)$ G

$E^7(\#9)$ $B^{\flat}(\text{add } 9)$ D B_{G} C_{SUS} (dorian) $A_{\text{MI}} 7(\#5)$ C_{Ab} B_{G} $G_{\text{MI}} 7(\#5)$ C_{SUS} $C_{\text{MI}} 7$ $C^{\#} 9_{\text{SUS}}$
 1. 2. alto fills (synth.)

B $C^{\#} 9_{\text{SUS}}$ $C_{\text{MI}} 7(11)$ $G^{\#} 9_{\text{MI}}$ $G^{\flat} 13_{\text{SUS}}$ $F^{\#} 13(\#11)$ $F_{\text{MI}} 9$ $C_{\text{MI}} 7(11)$ $B^{\flat} 13_{\text{SUS}}$ $G^7(\#9)$ $G^{\flat} 13(\#11)$
 f

mp (synth.) *(sparse drums)*

CMI^7 F_{SUS}

A^bMA^7 $E^b6/9$ $E^b6/9$ C/A^b B $F\#$ $GMI^{7(\#5)}$ C_{SUS}

f (horns)

C (Alto solo thru **E**)

CMI^7

16

(funky)

D CMI^9 F^{13}

(horns, behind solo, 1st x only)

A^bMA^7 $E^b6/9$ $E^b6/9$ $C\#^9_{SUS}$

E $C\#^9_{SUS}$ $CMI^{7(11)}$ $G\#MI^9$ G^{13}_{SUS} $F\#^{13(\#11)}$

FMI^9 $CMI^{7(11)}$ $B^b^{13}_{SUS}$ $G^{7(\#9)}$

(horns)

(For additional solos, repeat **CDE**.)
D.S. at 2nd ending at Coda

B/G C_{SUS}

dr. fill----- $\begin{matrix} x & x & x \\ & \backslash & / \\ & 3 & \end{matrix}$

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

Baby, Come To Me

Rod Temperton

(As sung by Patti Austin
& James Ingram)

Medium Pop Ballad

♩ = 90

(synth.)

(gtr., 8va b.)

A

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

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

slide.

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

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

B

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

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

1. **E_{MI}⁷** **B_{MI}⁷** **E^{7(b9)}** (strings) **A_{MI}⁷**

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

2. **B_{MI}⁷** **E^{7(b9)}** **A⁹_{SUS}** **A⁷**

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

C **F_{MA}⁷** **A_{MI}⁷** **G⁹_{SUS}**

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

C_{MA}⁷ **G_{MI}⁷** **D_{MI}⁷**

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

F_{MA}⁷ **D/E** **E**

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

D **A_{MI}⁷** **D_{MI}⁷** **F/G** **D_{MI}⁷** **E_{MI}⁷**

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

C_{MA}⁷ **E^{7(b9)}** **A_{MI}⁷** **D_{MI}⁷** **F/G** **D_{MI}⁷**

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

E_{MI}⁷ **B_{MI}⁷** **E^{7(b9)}**

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

Vamp & Fade

Second verse lyric:

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

Backstage Sally

Wayne Shorter
(As played by Art Blakey)

Medium Swing/Shuffle in 2

$\text{♩} = 120$

mf (trp.)
A D_{MI}^6 $B^{7(\#9)}$ $E^{7(\#5)}$ $A^{7(\#9)}$ C_{MI}^{11} F^{13} A_{MI}^{11} D^{13} G_{MI}^6 F^7 $E^{7(\#5)}$ E^b7
f
toms: D_{MI}^7 G^7 C_{MI}^7 F^7 $B^{7(\#9)}$ E^7
A $A^{7(\#9)}$ D^7 $G^{7(\#9)}$ C^7 $E_{MI}^{7(11)}$ $A^{7(\#5)}$
mf D_{MI}^6 $B^{7(\#9)}$ $E^{7(\#5)}$ $A^{7(\#9)}$ $D_{MI}F^{13}$ $B^b_{MA}^7$ E^{b13} last x:
 Solo on **A** (**fine**)
 After solos, D.C. al fine

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

A

Tacet

Head is played twice before and after solos.

Backstage Sally (Harmony)

Med. Swing/Shuffle in 2

♩ = 120

The main musical score consists of five staves of music. The first staff begins with a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked as Med. Swing/Shuffle in 2 with a quarter note equal to 120 beats per minute. The first staff includes a boxed 'A' section and a dynamic marking of *mf* (ten. & trb.). The second staff has a dynamic marking of (ten. trb.). The third staff has a dynamic marking of *f* and (unis.). The fourth staff has a dynamic marking of *mf*. The fifth staff includes a boxed 'A' section, a dynamic marking of *mf*, and a 'Solo on A' instruction. The score is filled with various chords and melodic lines, including triplets and slurs.

Chords: A, DMI⁶, B^{7(#9)}, E^{7(#5)}, A^{7(#9)}, CMI¹¹, F¹³, AMI¹¹, D¹³, GMI⁶, F⁷, E^{7(#5)}, E^{b7}, DMI⁷, G⁷, CMI⁷, F⁷, B^{7(#9)}, E⁷, A^{7(#9)}, D⁷, G^{7(#9)}, C⁷, EMI⁷⁽¹¹⁾, A^{7(#5)}, DMI⁶, B^{7(#9)}, E^{7(#5)}, A^{7(#9)}, DMI⁶, F¹³, B^{bMA⁷}, E^{b13} last x.

Dynamic markings: *mf* (ten. & trb.), (ten. trb.), *f* (unis.), *mf*, Solo on A, (fine).

After solos, D.C. al fine

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

This section provides an optional background line for the second chorus of solos. It consists of three staves of music. The first staff begins with a boxed 'A' section. The second staff continues the melodic line. The third staff is marked 'Tacet' and shows a 4-measure rest.

Head is played twice before and after solos.
 Tenor and trombone lines should be played an octave lower by alto sax.
 Baritone sax play as written.

A Ballad for Doll

Jackie McLean

Medium Ballad

A $\text{♩} = 57$

melody (trp.)

harmony (alto/ten.)

Chords in the first system: $B^b m I^{6/9}$, $B m I^{6/9}$, $C\#7(\#9)$, $C m I^9$

Chords in the second system: $E^b m A^7 (E^b 7 E^b 6)$, $A^b 13$, $D^b m A^7$, $F\# 13$

Chords in the third system: $B m A^7$, $E 13$, $B^b m A^7$, $E^b 7_{sus}$

Chords in the fourth system: $A^b m A^7$, $D^b 9_{sus}$, $G^b m A^7$, $B 9_{sus}$, $E m A^7$

(last x)

Chords in parentheses are used for head only.
 Tenor and alto lines sound as written if played by alto.

Ballad for Two Musicians

Joe Zawinul

(as played by Trilok Gurtu)

Ballad

♩ = 63

Tacet

(sax)

A B_{MI} B_{MI}/A $G\#_{MI} 7(\text{omit } 5)$ $B_{MI}^{(\text{add } 9)}$ $F\#$ B_{MI} GMA^7 D

(sax)

$C^9(\#11)$ E $F\#_{MI} 7(\text{b}5)$ D $C_{MI}^{(\text{add } 9)}$

G D $E_{MI} 11$ $A_{MI} 7$ $A_{MI} 6/9$ $B^7(\text{b}9)$ B^7

E_{MI} $F\#^7$ $A\#$ B_{MI} $A^b 7(\text{b}5)$ C $B^{\#9}$ $B^{\text{b}13}$ $F_{MI} 7(\text{b}5)$

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

(ad lib.)

C B_{MA}^9 B^6 $B_{MA}^9 B^6$ B_{MA}^9 B^6 B_{MA}^7 B^6 B_{MA}^9

B_{MA}^9 $(C\#_{MI} 7/G\#)$ E_{MA}^9 (omit 1st x)

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

(Ad lib. on D.S.)

D $E^b 7(\text{b}9)$ E_{MA}^9 $G\#$ $B^b 7$ (Ad lib.) $B^b 7$ $E^b_{MI} 7$ (8va on D.S.) $A^b(\#5)$ C

(as is)

(8va on D.S.)

$D^b_{MI}7$ A^b G^b7 (omit 3) B^b (Ad lib.) E^b7 (#11) (omit on D.S.) E^b7 (#5)

E A^b_{MI} E^b7 (b9) A^b A^b_{MI} G^b E^b7 A^b B^b7 A^b $B^b_{MI}7$ (b5) A^b

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

F^6 (omit 3) E^6 F^9 (omit 3) $C^{\#}MA^9$ B^9 (b5) $C^{\#}MA^9$

(8va on D.S.)

$F^{\#}MI^9$ $G^{\#}MI$ (Ad lib.) A^b9 (#11) (Whole tone)

F $C^{\#}MA^9$ $F^{\#}6$ (omit 3) $C^{\#}MA^9$ $F^{\#}6$ (omit 3) $C^{\#}$ (add 9) $C^{\#}MI$

$C^{\#}MI$ $F^{\#}$ $F^{\#}SUS$ D.S. al Coda

A^b (b9) (Ad lib.) $A^{\#}MA^7$ (#11) A^b A^b (b9) $A^{\#}MA^7$ (#11) A^b A^b (b9) G A^b E^b (omit 3) A^b A^b7 SUS

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

A^b $D^b_{MI}6$ A^b A^b A^b dim. A^b ("sax" ad lib.) A^b dim. A^b ("sax" ad lib.)

(1st x add "sax")

H A^b7 (#11) (Ad lib.)

mp *diminuendo to end* (no pulse to end)

A^b (omit 3) $(A^b$ (#9))

rall. *pp*

Note: Melody is very freely interpreted, particularly on D.S.
 ("Sax" is a synth. sound)

Bird of Beauty

Medium Funky Samba

Stevie Wonder

$\text{♩} = 96$

(Intro) $G^{\#}MI^7$ GMI^7 $F^{\#}MI^7$ $B^{13(\#11)}$

(bkg. vocals)
Ooh
Ah

$E^{6/9}$ $E^{6/9}$

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

A $G^{\#}MI^7$ GMI^7 $F^{\#}MI^7$ $B^{13(\#11)}$

says__ that now__ your mind__ de - sires__ a__ va -

$E^{6/9}$ $G^{\#}MI^7$ GMI^7

ca - tion, Free to join__ in fun__

$F^{\#}MI^7$ $B^{13(\#11)}$ $E^{6/9}$

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

$C^{\#7}$ $C^{\#7(b9)}$ $F^{\#13}$

waits__ you a tick - et at__ "Please Have__ a Good__ Time"__ Sta - tion, __

$F^{\#13}$ C^7 C^9

__ 'Cause what is is gon - na stay__ Til ol' Fath - er Time__ de - cides.

C^9 B^9_{SUS} B^9_{SUS} $B^b9(\#11)$

__ to change. Si - mon

Black Nile

Wayne Shorter

Medium-Up Swing

♩ = 202

DMI⁹ (Intro)

E^bMA⁷

CMI⁷

DMI⁷

BMI⁷

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

G¹³

CMA⁹

C[#]MI^{9(b5)}

F[#]7(^{#9}/_{#5})

(trp.)
ten.)

A **B**MI⁶

C⁹

BMI⁶

AMI⁷

D^{7(b9)}/_{#5}

(unis.)

GMA⁷

F[#]7(^{#9}/_{#5})

BMI⁶

C⁹

BMI⁶

C⁹

BMI⁶

AMI⁷

D^{7(b9)}/_{#5}

GMA⁷

EMI⁷

A⁹_{SUS}

F[#]7(^{#9}/_{#5})

F¹³

B **E**MI⁷⁽¹¹⁾

A¹³

DMI⁷

G⁷

CMA⁷

(trp.)
ten.)

EMI⁷⁽¹¹⁾

A¹³

DMI⁷

G⁷

CMA⁷

F[#]7(^{#9}/_{#5})

C **B**MI⁶

C⁹

BMI⁶

AMI⁷

D^{7(b9)}/_{#5} (unis.)

GMA⁷

F[#]7(^{#9}/_{#5})

BMI⁶

C⁹

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

BMI⁶

F[#]7(^{#9}/_{#5})

BMI⁶

F[#]7(^{#9}/_{#5})

BMI⁶

Blue Moon

Lyric: Lorenz Hart
Music: Richard Rodgers

Medium (or Ballad)

(G⁷) **A** C^{MA}⁷ A^{MI}⁷ D^{MI}⁷ G⁷ C^{MA}⁷ A^{MI}⁷
 Blue moon, you saw me stand - ing a - lone____

D^{MI}⁷ G⁷ (B^b9(#11) A⁷(#9) A^b9 G⁷(#9) G^b7(b5) F^{MI}⁷)
 C^{MA}⁷ A^{MI}⁷ D^{MI}⁷ G⁹_{SUS} C⁶ A^{MI}⁷
 with - out a dream in my heart,____ with - out a love of my own.____

(E^b7 D^bMA⁷) C^{MA}⁷ A^{MI}⁷ D^{MI}⁷ G⁷ C^{MA}⁷ A^{MI}⁷
 Blue moon, you knew just what I was there____ for.____

D^{MI}⁷ G⁷ (B^b9(#11) A⁷(#9) A^b9 G⁷(#9) G⁹_{SUS})
 C^{MA}⁷ A^{MI}⁷ D^{MI}⁷ G⁹_{SUS}
 You heard me say - ing a pray'r____ for____ some - one I real - ly could care____

(G^b7(b5) F^{MI}⁷ E^b7(b5) A⁷(#11)) **B** D^{MI}⁷ G⁷ C⁶ A^{MI}⁷
 C⁶ (A^{MI}⁷)
 ____ for.____ And then there sud - den - ly ap - peared be - fore me____ the on - ly

D^{MI}⁷ G⁷ C⁶ (G^b9(#11)) F^{MI}⁷ B^b7
 one my arms could ev - er hold. I heard some - bod - y whis - per, "Please a -

E^bMA⁷ E^b6 (A^{MI}⁹) G⁷_{SUS} G⁷ (D^{MI}¹¹)
 G⁷_{SUS} G⁷
 dore me,"____ and when I looked, the moon had turned to gold! Blue

C C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G⁷ C_{MA}⁷ A_{MI}⁷

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

D_{MI}⁷ G⁷ (B^b9^(#11)) A⁷(#9) A^b9 G⁷(#9)
 C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G⁹_{SUS}

with - out a dream in my heart, _____

with - out a love of my own. _

(G^b7^(b5)) F_{MI}⁷ E^b7 D^b_{MA}⁷
 C⁶ (D_{MI}⁷) G⁷

Alternate chords are as played by Art Blakey.

Blue Spirits

Freddie Hubbard

Freely

(Intro) $G\#7(\#9)$ $C\#7(\#5)$ $C7(\#5)$ $A\#7(\#5)$ $F\#MI^9$

(trp.)

BMI^9 $B7/F$ D/Eb $D13$

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

Med. Jazz Waltz

$\text{♩} = 150$

$F\#MI^9$ BMI^9 $F\#MI^9$ BMI^9

A 15ma *tr*

(flute) $F\#MI^9$ BMI^9 $F\#MI^9$ BMI^9 $F\#MI^9$

tr

BMI^9 $F\#MI^9$ BMI^9 BMI^7 $B7/F$

(trp.)

15ma-----

(E^b13) (flute)
D/E^b D¹³ C#MI⁷ D/C# G/C# (p.) C/C#

2nd x

2., 3.
15ma-----

C#7 SUS (b9) C#7 F#MI⁹ tr

(fine)

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

(trp., loco) F#MI/C# C#7 SUS (b9)

(C#7(alt.)) (F#MI⁷ B_{MI}/F# F#MI) (C#7(alt.) for 4 bars)

C#7 C#7 SUS (b9)

(C#7(alt.)) F#MI/C# C/C# B^b/C# (p.) C/C# (p.) C/C# C#

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

F#MI⁹ B_{MI}⁹

(trp.- play 4x's, then solo)
(Vamp, solo & fade)

Chords in parentheses are used for solos.

Freely

Blue Spirits (Harmony)

(Intro)

(ten.)
 (trb. 1)
 (trb. 2)

Medium Jazz Waltz

♩ = 150

(trb.)
(ten.)

A F#MI⁹ BMI⁹ 2 2 2 BMI⁷ B⁷/F (E^{b13}) D/E^b D¹³
 (trb.)
 (ten.)

1. C#MI⁷ D/C# G/C# C/C#

2., 3. C#⁷_{SUS} (b9) C#⁷ F#MI⁹ (Fine)

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

(C#7(alt.) (F#MI7) (C#7(alt.) for 4 bars)
 C#7 BMI/F# F#MI C#7 SUS (b9)

(C#7(alt.)
 F#MI/C# C/C# Bb/C# C/C# B/C# C#

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

⊕ (F#MI⁹) (B^{MI}⁹)
 (play 12x's, then tacet) (Vamp & fade)

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

Med. Straight 1/8's

Blue Tuesday

Jessica Williams

♩ = 110 (Intro) **A** $F\#_{MI}$
 Tacet (solo piano)

D_{MA}^7 $F\#_{MI}$

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

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

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

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

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

(rit.)

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

Medium Swing (in 2)

Body and Soul

Music by Johnny Green
(As played by John Coltrane)

♩ = 144

(Intro) $C_{MI}^{(add\ 9)}$ F $C_{MI}^{9(MA7)}$ F E_{bMA}^7 F F^{13} C_{MI} F $C_{MI}^{(add\ 9)}$ F $C_{MI}^{9(MA7)}$ F E_{bMA}^7 F F^{13} C_{MI} F (ten. 2nd x)

A $C_{MI}^{(add\ 9)}$ F $C_{MI}^{9(MA7)}$ F E_{bMA}^7 F F^{13} E_{bMA}^7 F $C_{MI}^{(add\ 9)}$ F $C_{MI}^{9(MA7)}$ F E_{bMA}^7 F $F^{13(b9)}$
 (ten.) B_{bMA}^9 F F^{13} D^+ F E^+ F B_{bMA}^9 F F^9_{SUS} $C\#_{MI}^{11}$ $F\#^{13}$
 $C_{MI}^{(add\ 9)}$ F $C_{MI}^{9(MA7)}$ F E_{bMA}^7 F F^{13} E_{bMA}^7 F F^{13} (3-4-3) A_{MI}^{11} $D^7(alt.)$
 (tenor fill) D^+ F E^+ F D^+ F E^+ F D^+ F F^{13} B_{bMA}^9 D_{MI}^{11} $G^7(\#5)$

B $C_{MI}^{(add\ 9)}$ F $C_{MI}^{9(MA7)}$ F E_{bMA}^7 F F^{13} E_{bMA}^7 F $C_{MI}^{(add\ 9)}$ F $C_{MI}^{9(MA7)}$ F E_{bMA}^7 F $F^{13(b9)}$
 B_{bMA}^9 F F^{13} D^+ F E^+ F B_{bMA}^9 F F^9_{SUS} $C\#_{MI}^{11}$ $F\#^{13}$
 $C_{MI}^{(add\ 9)}$ F $C_{MI}^{9(MA7)}$ F E_{bMA}^7 F F^{13} E_{bMA}^7 F F^{13} (3-4-3) A_{MI}^{11} $D^7(alt.)$
 (tenor fill) D^+ F E^+ F D^+ F E^+ F D^+ F F^{13} B_{bMA}^9 $C\#_{MI}^{11}$ $F\#^{13}$

C B_{MA}^9 $C\#_{MI}^{11}$ $D\#_{MI}^7$ E_{MI}^{11} A^{13}
 (tenor fill) --

Brothers of the Bottom Row

Julian Joseph

Med.-Up
Swing
♩ = 176 **A**

(melody, pn.)
F7 E7(b5) Eb7(alt.) D7(#5)
(sample melody)

F#m7 EMI7 A13 DMA7(#5) G# Bb7(alt.)

G7 A7 F#7 G#7(#9)

B BmI9/A A MI(MA7) GMI(MA7) A MA7
A pedal

BmI9/A A MI(MA7) GMI(MA7) A
G pedal

GMA7 GMI(MA7) GMA7

C $G\#9(\#11)$ $GMI^{7(11)}$ $C7(\text{alt.})$ $F\#13$

$F13$ DMI^7 $A \text{ bass } A\# \text{ bass } B7(\#9)$ $C6/9$

Solo on AABC

(Ending)

$F13$ $DMI^{(MA7)}$

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

Bu's Delight

Curtis Fuller

(As played by Art Blakey)

Fast Swing

♩ = 270

A F_{MA}^7 E_{MI}^7 D_{MI}^7 E_{MI}^7 dr. fill ----- D_{MI}^7 E_{MI}^7 (trp.)

dr. fill ----- F_{MA}^7 E_{MI}^7 D_{MI}^7 E_{MI}^7 **B** dr. fill ----- (on last, D.C.) 2

1. F_{MA}^7 $A_{b9}^9(\#5)$ 2. F_{MA}^7 $A_{MI}^{(add\ 9)}$

B E^7 A_{MI} E^7

A_{MI} E^7 A_{MI} *diminuendo*

A_{MI} E^7 A_{MI} dr. fill -----
D.C. al Coda One

♩¹ **C** (Solos) F_{MA}^7 E_{MI}^7 D_{MI}^7 E_{MI}^7 F_{MA}^7 E_{MI}^7

F_{MA}^7 E_{MI}^7 D_{MI}^7 E_{MI}^7 F_{MA}^7 $A_{b9}^9(\#5)$

Bu's Delight (Harmony)

Fast Swing

$\text{♩} = 270$

A

(trb.)
(ten.)

(on last D.C.) 2

1. 2.

B

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

♩¹ (Solos)
 C F_{MA}⁷ E_{MI}⁷ D_{MI}⁷ E_{MI}⁷ F_{MA}⁷ E_{MI}⁷

F_{MA}⁷ E_{MI}⁷ D_{MI}⁷ E_{MI}⁷ F_{MA}⁷ A^b9(#5)

D E⁷(alt.) A_{MI}^{6/9} (4x's)

E F_{MA}⁷ E_{MI}⁷ D_{MI}⁷ E_{MI}⁷ F_{MA}⁷ (E_{MI}⁷)

(behind solos)

F_{MA}⁷ E_{MI}⁷ D_{MI}⁷ E_{MI}⁷ D^b9(#5)

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

♩² F_{MA}⁷ (Freely)

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

(drum solo)

Trombone and tenor sound as written if played by alto.
 Horns at letter E rotate, depending on soloist.

Bud Powell

Chick Corea

Medium-Up Swing (in 2)

♩ = 184

G#MI^{7(b5)} (Intro) **C#⁷** **F#MI⁷** **B⁷**

(pn. solo)

E_{MI}⁷ **A⁷** **A¹³_{SUS}**

(pn. w/ vibes)

A **D_{MA}⁷** **G#MI^{7(b5)}** **G¹³** **F#MI⁷**

B¹³(#11) **E_{MI}⁷** **(G_{MI}⁷) G_{MI}⁶** **C⁷**

B_{MI}⁷ **E¹³** **F^{o7}** **F#MI⁷** **B⁷**

E_{MI}⁷ **B^{b9}** **A^{13(b9)}** **A^{b7(b5)}** **G⁷** **G^{b7(#5)}** **F¹³** 1. **B^b_{MA}⁷** **A^{7(alt.)}** 2. **B^b_{MA}⁷** **A^{7(#5)}** **D^{7(b5)}**

B **(D^{7(b5)})** **G_{MI}** **G_{MI}^(#5)** **G_{MI}⁶** **G_{MI}^(#5)** **G_{MI}**

(vibes)

E_{MI}^{7(b5)} **A¹³** **C#MI⁷** **F#^{13(b9)}** **A#MI⁷⁽¹¹⁾** **D#^{13(b9)}**

(Latin)
 G#MA7 AMA7/G# G#MA7 AMA7/G# G#MA7 AMA7/G#

(vibes solo)

(Swing)
 GMI7 C7 F#MI7 B7 FMI7 Bb7 EMI7 A7

(optional ad lib. vibes)

(pn. w/ vibes)

C DMA7 G#MI7(b5) G13 F#MI7

B13(#11) EMI7 (GMI7) GMI6 C7

BMI7 E13 F°7 F#MI7 B7

EMI7 Bb9 A13(b9) Ab7(b5) G7 Gb7(#5) F13 BbMA7 A7(#5)

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

BbMA7 A7(#5) D7(b5)

(rit.)

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

Butterfly

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

Medium Latin/Funk

$\text{♩} = 124$

break - , D_{MI}^7 $F\#_{MI}^7$ D_{MI}^7 $F\#_{MI}^7$ $NC.$

(pn.)

1. Pre - cious

A

day wings, lights your rain - bow

D_{MI}^{11} $F\#_{MI}^{11}$ D_{MI}^{11} B_{MI}^{11}

(horns)

way, waves, Rest your Touch my

D_{MI}^{11} $F\#_{MI}^{11}$ D_{MI}^{11} B_{MI}^{11}

$NC.$ G^{13}_{SUS} $NC.$ $F\#^7(\#9)(\#5)$ F_{MA}^7/G $F_{MA}^7(\#5)/G$ F_{MA}^7/G

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

G^{13} C^{13}_{SUS} $C^7(\#9)(\#5)$ F^{13}_{SUS} $A^7(\#9)(\#5)$ A C

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

(horns)

1. break - , D_{MI}^7 $F\#_{MI}^7$ D_{MI}^7 $F\#_{MI}^7$ D_{MI}^7

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

D_{MI}^7 $F\#_{MI}^7$ D_{MI}^7 $F\#_{MI}^7$ $NC.$

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

2. NC. (horns) **B** D_{MI}^9 $G^{\flat 7(\#9)}$ F^{13}_{SUS} (Voice solo)

G_{MI}^9 G_{MA}^9 $E^{\flat}_{MA}7/G$ $B^{\flat}_{MA}9(\#11)$

B_{MI}^9 $C_{MA}9(\#11)$ $D^{\flat}_{MA}9(\#11)$ $C_{MA}9(\#11)$ $A^{\flat}_{MA}9(\#11)$ B_{MI}^{11} $E7(alt.)$ (horns)

C (Piano solo) A_{MI}^9 D^7 D_{MI}^9 G^{13}

$C_{MI}7(\#11)$ F^{13} $C_{MI}7(\#11)$ F^{13} $D^{\flat}_{MA}7$ \emptyset

D (Trumpet solo) D_{MI}^9 $(D_{MI}^9 A^7(\#9))$ $(On cue)$ D_{MI}^9 (horns) (D_{MI}^9) (Vamp till cue) D.S. al Coda

\emptyset $(D^{\flat}_{MA}7)$ $D_{MI}7$ $F^{\#}_{MI}7 D_{MI}7$ $F^{\#}_{MI}7 D_{MI}7$

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

$D_{MI}7$ $F^{\#}_{MI}7 D_{MI}7$ $F^{\#}_{MI}7 NC.$

teach all our chil - dren not to lie, and may - be one day we'll learn to fly. 2. Soar - ing
D.S.S. al fine (2nd verse)

Alternate solo section (replaces letters B, C & D): $D_{MI}7$ $(On cue)$ G^{13}_{SUS} $(Till cue)$ $(On cue)$ $G^{\flat}_{MA}9(\#11)$ (Vamp till cue)

Can't Stop the Wind

Medium Straight 8th's

Paul McCandless

♩ = 95 (Intro)

Tacet

chords in brackets 1st x only

A [F^(add 9)_(omit 3) D^(add 9)_(omit 3) F^(add 9)_(omit 3) C^(add 9)_(omit 3) F^(add 9)_(omit 3)]

Soprano: F^{MA7} E^{MI7} C/F G^(add 9) D^{MI11}

[D^(add 9)_(omit 3) F^(add 9)_(omit 3) C^(add 9)_(omit 3) F^(add 9)_(omit 3) D^(add 9)_(omit 3)]

EMI⁷ C/F F^{MA7}/G G¹³ A^{MI9} G/F F^{6/4}

[F^(add 9)_(omit 3)]

D^{MI7} C^(add 9)_(omit 3) F^(add 9)_(omit 3) D^(add 9)_(omit 3) F^(add 9)_(omit 3)

C^(add 9)_(omit 3) F^(add 9)_(omit 3) D^(add 9)_(omit 3) C^(add 9)_(omit 3) D^(add 9)_(omit 3)

C^(add 9)_(omit 3) F^{MA9}/A F^{MA9}(#11) D^{MI11} C^{MA9}/E

2. F^{MA7}/G G⁷ F^{MA7}/B^b G/A F¹³_{SUS} G¹³_{SUS} G¹³

(D. S. al 3rd ending)

3. F^{MA7}/G G⁷ F^{MI11} B^{b13}_{SUS} A^bMA⁹

B^{b9}_{SUS} D^{MI9} A^{MI7} D^{MI9} A^{MI11}

F_{MA}⁹
A suspended time feel

B (Soprano solo)

F_{MA}⁷ E_{MI}⁷ F_{MA}⁷ G^(add 9) D_{MI}⁹ E_{MI}⁷

F_{MA}⁷ G¹³_{SUS} G¹³ A_{MI}⁷ G/F F^{6/9} D_{MI}⁹

G¹³_{SUS} F_{MA}⁷_{Bb} G/A A_bMA⁹(#11) G¹³_{SUS}

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

⊙¹ F_{MA}⁷ G⁷ F_{MI}¹¹ B_b¹³_{SUS} A_bMA⁹ G⁷_{SUS}

(solo ends) (sop.) D.S. al Coda Two (⊙²)

⊙² NC. **C** F_{MA}⁷ G^(add 9) F_{MA}⁷ G^(add 9) A_{MI}⁷ D_{MI}⁹

E_{MI}⁷ G/A F_{MA}⁷ G^(add 9) F_{MA}⁷ G^(add 9) A_{MI}⁷ D_{MI}⁹

1. G_{SUS} G F_{MA}⁷(#11) A_{MI} D_{MI}¹¹ A⁷_{SUS} A⁷ A⁷/G

2. G⁷_{SUS} G **D** D_{MI}⁹ A_{MI} D_{MI}⁹ A_{MI}⁹ D_{MI}⁹

A_{MI}⁷ D_{MI}⁹ A_{MI}⁷ D_{MI}⁹ A_{MI}^(add 9)

Bars with two chords in them are divided 3 beats per chord.
Soprano sounds an octave higher than this part played by alto sax.

Can't Stop the Wind (Background Part)

Med. Straight 8th's

♩ = 95

(Intro) Tacet

A.S.

(sop., tacet 1st x)

Musical staff 1: Intro and first measure of the main melody. It begins with a treble clef, a 3/2 time signature, and a key signature of one flat. The tempo is marked 'Med. Straight 8th's' and the tempo indicator is '♩ = 95'. The piece starts with an 8-measure 'Intro' marked 'Tacet'. The first measure of the main melody is marked with a box containing 'A.S.' and a slash through the 'S'. Below the staff, the instruction '(sop., tacet 1st x)' is written.

Musical staff 2: Second measure of the main melody, continuing the melodic line from the first measure.

Musical staff 3: Third measure of the main melody, continuing the melodic line.

12

Musical staff 4: First ending, marked '1. Tacet'. It consists of a 14-measure rest, indicated by a horizontal line with the number '14' in the center. The staff ends with a double bar line and repeat dots.

Musical staff 5: Second ending, marked '2.'. It contains a melodic phrase that concludes with a double bar line and repeat dots.

D.S. al 3rd ending

Musical staff 6: Third ending, marked '3.'. It contains a melodic phrase that concludes with a double bar line and repeat dots.

Musical staff 7: Fourth ending, marked '4.'. It contains a melodic phrase that concludes with a double bar line and repeat dots.

Musical staff 8: Final ending, marked 'Tacet'. It contains a melodic phrase that concludes with a 4-measure rest, indicated by a horizontal line with the number '4' in the center, followed by a double bar line and repeat dots.

(Soprano solo)

B F_{MA}⁷ E_{MI}⁷ F_{MA}⁷ G^(add 9) D_{MI}⁹ E_{MI}⁷

F_{MA}⁷ G¹³_{SUS} G¹³ A_{MI}⁷ G/F F^{6/9} D_{MI}⁹

G¹³_{SUS} F_{MA}⁷_{Bb} G/A A^b_{MA}^{9(#11)} G¹³_{SUS}

2nd x: D.S. al Coda One (⊕¹)

⊕¹

D.S. al Coda Two (⊕²)

⊕² **C**

D

Tacet

On the recording, parts at letter A are somewhat different each time.
 Soprano line sounds as written if played by alto sax.

Caravan

Duke Ellington
Irving Mills & Juan Tizol

Bright Latin

(Swing)

(Latin)

Solos may swing throughout.

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

B

This is so exciting, You are so in -
vit - ing, Rest - ing in my arms
as I thrill to the mag - ic charms of (you.)

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

Lyric

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

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

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

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

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

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

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

Medium Bossa Nova

Ceora

Lee Morgan

♩ = 126 F_{MA}^7

A

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

B

Solos on AB

\oplus F_{MA}^7 G_{MI}^7 $C^{7(b9)}$ (3x's) F_{MA}^7

last x: rit. (trp. ten.)

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

Chairs and Children

Vince Mendoza
(As played by Gary Burton)

Medium Straight 8th's

♩ = 112

(gtr. & vibes)

Chords and markings above the staves include: $F\#MI^9$, A , AMA^9 , $G\#(add\ 9)$, $B\#$, AMI^9 , $F\#MI^9$, AMA^9 , $G\#(add\ 9)$, $B\#$, $G\#(add\ 9)$, $B\#$, AMA^9 , $F\#MI^9$, AMA^9 , $G\#(add\ 9)$, $B\#$, $AMI^{(MA7)}$, $F\#MI^9$, $F\#MI^9$, AMA^9 , $G\#(add\ 9)$, $B\#$, AMA^9 , $F^\circ 7$, $F^\circ 7$, $F\#$, $F\#MI^9$, BMI^{11} , BMI^{11} , $F^\circ 7$, $F^\circ 7$, $F\#$, $F\#MI^9$, BMI^{11} , $C^{(add\ 9)}$, E , FMA^9 , FMA^9 , DMI^{11} , $G\#7(\#9)$, B/A , E/A , GMI^6 , GMI^7 , GMI^7 , $GMI^7(b5)$, $F\#$, $A\#$, $C\#MA^9$, AMI^7 , FMA^9 , $FMA^7(b5)$, $F\#MI^9$.

B (Solos)
 F#MI⁹ AMA⁷ G#(add 9) B# AMA⁷ F#MI⁹ AMA⁷ G#(add 9) B#

G#(add 9) B# AMA⁷ F^{o7} F# F#MI⁹ BMI¹¹ F^{o7} F#

F^{o7} F# F#MI⁹ BMI⁹ C/E FMA⁹ G#7(#9/#5)

E^bMA⁷/G GMI⁹ F# A# AMI⁷ FMA⁷

After solos, D.C. al Coda

⊕ F#MI⁹ AMA⁷ G#(add 9) B# AMI⁹ F#MI⁹ AMA⁷ G#(add 9) B# AMA⁷ F#MI⁹

(Vamp & fade)

Head is played twice before solos.
 Note: G#sus/B# may be substituted for G#(add9)/B# throughout.

Chick's Tune

Chick Corea
(As played by Blue Mitchell)

Medium Swing

$\text{♩} = 215$

A (Latin) A_{MA}^7 $B^b_{MA}^7$ G_{MI}^9

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

(Swing) G_{MI}^9 $C^{7(\#9)}$ F_{MA}^7

G_{MA}^9 D_{MA}^9 E_{MI} $F^{\#}_{MI}$

(trp. ten. piano)

F_{MA}^9 C_{MA}^9 F G A^b B^b B^b C/B^b

B (Latin) A_{MA}^7 $B^b_{MA}^7$ G_{MI}^9

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

(Swing) G_{MI}^9 $C^{7(\#9)}$ G^b9 E^b_{13} E^b_{13} $D^{7(\#9)}$ G_{MI}^7

break—

(ten. trp.) (trp. ten.) A_{MA}^7 $C^{\#}_{MI}^9$

(tris.)

B_{MI}^9 $G_{MA}^9(\#11)$ $F^{\#9}_{sus}$ $B^b_{MA}^7$ F ⊕

C (Solos) A_{MA}^7 $B^b_{MA}^7$ G_{MI}^7 C^7 F_{MA}^7

(trp.)
(ten.)

Detailed description: This block shows a musical staff for section C. Above the staff are five chord symbols: A_{MA}^7 , $B^b_{MA}^7$, G_{MI}^7 , C^7 , and F_{MA}^7 . The staff contains two measures with notes A and B circled and labeled with '8'. The remaining measures are filled with diagonal lines, indicating a tritone substitution exercise. A repeat sign is at the end of the staff. Below the staff, the text '(trp.)' and '(ten.)' is written.

E_{MI}^7 A^7 D_{MA}^7 D_{MI}^7 G^7 C_{MI}^7 F^7 B_{MI}^7 E^7

Detailed description: This block shows a musical staff for section C with a sequence of eight chords: E_{MI}^7 , A^7 , D_{MA}^7 , D_{MI}^7 , G^7 , C_{MI}^7 , F^7 , and B_{MI}^7 E^7 . The staff contains diagonal lines for each measure, indicating a tritone substitution exercise. A repeat sign is at the end of the staff.

D A_{MA}^7 $B^b_{MA}^7$ G_{MI}^7 C^7 $E^b9(\#11)$ D^7

Detailed description: This block shows a musical staff for section D with six chords: A_{MA}^7 , $B^b_{MA}^7$, G_{MI}^7 , C^7 , $E^b9(\#11)$, and D^7 . The staff contains diagonal lines for each measure, indicating a tritone substitution exercise. A repeat sign is at the end of the staff.

G_{MI}^7 $B_{MI}^{7(b5)}$ $E^{7(alt.)}$ A_{MA}^7 $F\#^7$ B_{MI}^7 E^7 A_{MA}^7 B_{MI}^7 E^7

Detailed description: This block shows a musical staff for section D with a sequence of ten chords: G_{MI}^7 , $B_{MI}^{7(b5)}$, $E^{7(alt.)}$, A_{MA}^7 , $F\#^7$, B_{MI}^7 , E^7 , A_{MA}^7 , B_{MI}^7 , and E^7 . The staff contains diagonal lines for each measure, indicating a tritone substitution exercise. A repeat sign is at the end of the staff.

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

$A^b_{MA}^9$ $G^b9(\#11)$ B_{MA}^9

(trp.)
(ten.)

dr. fill

Detailed description: This block shows a musical staff for section D with a melodic line. Above the staff are three chords: $A^b_{MA}^9$, $G^b9(\#11)$, and B_{MA}^9 . The staff contains notes and rests, with a 'dr. fill' section indicated by a dashed line. Below the staff, the text '(trp.)' and '(ten.)' is written.

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

Circular Motion

Phil Markowitz

Med. Swing

$\text{♩} = 202$

NC. ($E_{MI} 7(b5)$)

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

The main musical score consists of five staves of music. The first staff is a single melodic line in treble clef. The second and third staves are piano accompaniment, with the second staff featuring a triplet. The fourth and fifth staves continue the piano accompaniment. Chord symbols are placed above the notes: $(pn.) D_{MA} 7(\#11)$, $(E^b_{MA} 7(\#11))$, $G^{\#}_{MI} 11$, $B_{MI} 11$, $D_{MI} 9$, $F_{MI} 9$, $E_{MA} 7(\#11)$, $E^b_{MA} 7(b5)$, NC., $G_{MA} 7(add 6)$, $D^{\#}(omit 3)$, and $C^{\#}$.

B (Solos)

The solo section consists of four staves of chords, each with a repeat sign. The chords are: $E_{MI} 9(b5)$, $E^b_{MA} 9(\#11)$, $D_{MA} 9(\#11)$, $E^b_{MA} 9(\#11)$, $A^b_{MI} 9$, $B_{MI} 9$, $D_{MI} 9$, $F_{MI} 9$, $E_{MA} 9(\#11)$, $E^b_{MA} 9(\#11)$, $G_{MA} 9$, and $C^{\#}_{MI} 9(b5)$.

After solos, D.C. al Coda

The coda section consists of a single staff of music. It begins with a Coda symbol (a circle with a cross) and the instruction "8va". The notes are: $NC.$, $B^b_{MA} 7(\#5)$, and A . The section ends with a double bar line and the instruction "rit." below it.

Head is played twice before and after solos.

Cirrus

Bobby Hutcherson

Med. Swing

♩ = 198

A A_{MA}^7 $G^{13(b9)}$ C_{MA}^7 $F\#13_{SUS}^{(b9)}$

(trp. w/vibes)

B_{MA}^7 E_{MI}^7 D_{MA}^7 D_{MI}^7

$G^{13(b9)}$ E_b/G D_b/G B_b/G G_b/G

G pedal

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

(trp., 8va top notes of vibes/pn. chords)

E_b/C C/B G_{MI}/C F_{MI} G_{MI}/F E_{MI}/F $D\#_{MI}/F$

$D\#_{MI}/F$ F_{MI} D_{MI}/F $C\#_{MI}/F$ $D\#_{MI}/F$ C_{MI}/F B_{MI}

C (Drum solo) **D** A_{MA}^7 $G^{13(b9)}$ C_{MA}^7

(trp., loco, w/vibes)

$F\#13_{SUS}^{(b9)}$ B_{MA}^7 E_{MI}^7 D_{MA}^7

D_{MI}^7 $G^{13(b9)}$ E^b/G D^b/G B^b/G G^b/G

G pedal ----- (fine)

E (Solos)

A_{MA}^7 $G^{13(b9)}$ C_{MA}^7 $F\#^{13(b9)}$ B_{MA}^7 E_{MI}^7

D_{MA}^7 D_{MI}^7 $G^{13(b9)}$ E^b/G D^b/G B^b/G G^b/G

F

G_{MI}^7/C (A_{MI}^7/C $F\#_{MI}^7/C$) F_{MI}^7 (G_{MI}^7/F E_{MI}^7/F)

$E^b_{MI}^7$ (F_{MI}^7/E^b D_{MI}^7/E^b) $D^b_{MI}^7$

F_{MI}^7 (G_{MI}^7/F E_{MI}^7/F) $E^b_{MI}^7$ (F_{MI}^7/E^b D_{MI}^7/E^b)

$D^b_{MI}^7$ ($E^b_{MI}^7/D^b$ C_{MI}^7/D^b) B_{MI}^7

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

Soloist may ignore chords in parentheses at letter F.

Med. Swing

$\text{♩} = 198$

A

Cirrus (Harmony)

ten. 1

ten. 2

A_{MA}^7 $G^{13(b9)}$ C_{MA}^7 $F\#^{13}_{SUS(b9)}$

B_{MA}^7 E_{MI}^7 D_{MA}^7 D_{MI}^7

$G^{13(b9)}$ E^b/G D^b/G B^b/G $F\#/G$

B

(ten. 1)
(ten. 2) (C pedal for 8 bars)

$C^{\#}/C$ E^b/C C/B G_{MI}/C

F_{MI} G_{MI} E_{MI} $D^{\#}_{MI}$ F_{MI} D_{MI} $C^{\#}_{MI}$

(F pedal for 6 bars)

$C^{\#}_{MI}/F$ $D^{\#}_{MI}/F$ C_{MI}/F F/B_{MI}

C Tacet
(dr. solo)

D

A_{MA}^7 $G^{13(b9)}$ C_{MA}^7 $F\#^{13}_{SUS(b9)}$

BMA⁷ EMI⁷ DMA⁷ DMI⁷

G^{13(b9)} E^b/_G D^b/_G B^b/_G F[#]/_G

last x: [] (fine)

E (Solos) AMA⁷ G^{13(b9)} CMA⁷ F[#]13(b9)

BMA⁷ EMI⁷ DMA⁷ DMI⁷

G^{13(b9)} E^b/_G D^b/_G B^b/_G F[#]/_G

F GMI⁷/_C (AMI⁷ F[#]MI⁷) FMI⁷ (GMI⁷ EMI⁷)

E^bMI⁷ (FMI⁷ DMI⁷) D^bMI⁷

FMI⁷ (GMI⁷ EMI⁷) E^bMI⁷ (FMI⁷ DMI⁷)

D^bMI⁷ (E^bMI⁷ CMI⁷) BMI⁷

Solo on **E E F**

After solos, D.C. al Fine (with repeat)

Soloist may ignore chords in parentheses at letter F.
Tenor lines sound as written if played by alto.

Close Your Eyes

Bernice Petkere

Medium

(CMI^{6/9}) **A** DMI^{7(b5)} G^{7(b9)} DMI^{7(b5)}
 Close your eyes. Rest your head on my shoul - der and
 G^{7(b9)} G^{7(b9)} CMI⁶ (A^{7(alt.)} DMI^{7(b5)}) G^{7(b9)} CMI⁶
 sleep. Close your eyes and I will close mine. Close your
 DMI^{7(b5)} G^{7(b9)} DMI^{7(b5)} G^{7(b9)} G^{7(b9)} G^{7(b9)}
 eyes. Let's pre - tend that we're both count - ing sheep. Close your
 CMI⁶ (A^{7(alt.)} DMI^{7(b5)}) G^{7(b9)} CMA⁹
 eyes. Oh, this is di - vine. Mu - sic
B GMI⁷ C⁷ GMI⁷
 play some - thing dream - y for danc - ing while
 C⁷ F⁷
 we're here ro - manc - ing. It's love's hol - i - day and love will
 Ab⁷ G^{7(b9)} **C** DMI^{7(b5)} G^{7(b9)}
 be our guide. Close your eyes. When you
 DMI^{7(b5)} G^{7(b9)} G^{7(b9)} CMI⁶ (A^{7(alt.)})
 o - pen them, dear, I'll be near, by your side,
 DMI^{7(b5)} G^{7(#5)} CMI⁶
 so won't you close your eyes.

Cool Green

Kenny Drew

(As played by Jackie McLean)

Med. Swing (Intro)

♩ = 150

Chords: FMA^7 B^bMA^7 FMA^7 B^bMA^7 FMA^7 B^bMA^7 C/E

(trp. w/ ten.)

Chords: (A_{MI}) A^7 $D(MI)$ FMA^7 B^bMA^7 FMA^7 B^bMA^7

(tenor 8va b.)

Chords: (B_{MI}) B_{MI} A $G^{\#}MI^{7(b5)}$ GMA^7 B_{MI} $F^{\#}$ $F^{\circ 7}$ E^7 $B/D^{\#}$

(S.)

(in 2) Chords: C/E E_{MI} E_{MI}^6 B_{MI} B B_{MI}^6

(S.)

(unis.)

(in 4) Chords: $D^7(\#11)$ $C^{\#}C^7(\#9)$ $F^{\#}7(\#5)$ $B_{MI}^6(\text{add } MA^7)$ $F^{\#}7(b9)$

(S.)

B (Solos)

Chords: B_{MI}^6 $C^{\#}MI^{7(b5)}$ $F^{\#}7$ B_{MI}^6 B^7

Chords: E_{MI}^7 B_{MI}^6

Chords: $C^{\#}7(\#9)$ $F^{\#}7(\#5)$ B_{MI}^6 $C^{\#}MI^{7(b5)}$ $F^{\#}7$

After solos, D.S. al Coda

Chords: FMA^7 B^bMA^7 FMA^7 B^bMA^7 FMA^7 B^bMA^7 1. C/E 2. $B_{MI}^6(\#11)$

(S.)

Head is played twice before and after solos.

Creepin'

Medium Pop Ballad (Intro)

Stevie Wonder

$\text{♩} = 92$

$G^{\#sus}/E^b$

$G^{\#sus}/E^b$

$G^{\#sus}/E^b$

(synth.)

1. $G^{\#sus}/E^b$ E^b $G^{\#sus}/D$ $E^b(add 9)$ G A CMI^7 (synth.)

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

A^bMA^7 E^b/B^b C^7 E FMI $BMA^7(13)$

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

$BMA^7(13)$ B^bMI^7 $G^{\#sus}/E^b$ (synth.)

in - to my dreams?

2nd x: $G^{\#sus}/E^b$ In my dreams. $G^{\#sus}/E^b$

1. $G^{\#sus}/D$ $E^b(add 9)$ G 2. $G^{\#sus}/D$ $D^7(b9)(\#5)$

B GMA^7 AMI^7 BMI^7 CMA^7 CMI^6 G/B

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

GMA⁷ *A^{mi} B^{mi} C^{MA⁷}* *C^{MI}⁶* *G/B*

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

D^{MI}⁷⁽¹¹⁾ *G^{MI}⁷* *D^b/G^b*

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

C *C^{MI}⁷* *A^bMA⁷*

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

E^b/B^b *C⁷/E* *F^{MI}* *B^{MA}⁷* *B^bMI⁷*

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

G[#]SUS/E^b *G^{SUS}/E^b* *In my dreams.*

G[#]SUS/E^b *G^{SUS}/E^b* *E^b(add 9)/G*

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

G[#]SUS/E^b *G^{SUS}/E^b* *G[#]SUS/E^b* *G^{SUS}/E^b* *In my dreams.* *In my* **(Vamp & fade)**

(dreams.)
(synth. like Intro)

Bright Swing

D Minor Mint

Freddie Hubbard

♩ = 236

(Intro)

Tacet

A $B_{MI}^{6/9}$ G^{13}

(trp. & alto) (trp. alto) 3

$B_{MI}^{6/9}$ G^{13}

(unis.) (unis.) 3

E_{MI}^7 $B^b7(\#9)$ $A^7(\#9)$ $G\#_{MI}^7(b5)$ G^{13} C_{MA}^7

(alto trp.) (trp.)

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

(trp. alto)

2. F^{13} E^7 D^{13} $C\#_{MI}^7$ $C_{MA}^7(\#11)$ $A\#$ B_{MI}

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

[last x: rit.]

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

Riff behind solos

(optional)

A $B_{MI}^{6/9}$ G^{13}

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

$B_{MI}^{6/9}$ G^{13} E_{MI}^7

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

Daddy's Girl Cynthia

Donald Brown

Intro, freely

A_{MA}^9 E A^{o7} E E^9_{SUS} $E^{13(b9)}$ A_{MA}^7 E A^{o7} E E^{13}_{SUS} $E^{13(b9)}$

(pn. only)

Medium Ballad (♩ = 61)

A A_{MA}^7 $F\#MI^7$ D_{MI}^7 $G^{13(\#11)}$ C_{MA}^7 $B^{13(\#11)}$

(pn. w/ vibes)

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

B_{MI}^7 E^{13}_{SUS} $E^b_{13(\#11)}$ $D^7(b5)$ $C\#MI^7$ $F\#^7(b9)$

$F\#MI^7$ B^7 $F^9(\#11)$ $E^{13(b9)}$ A_{MA}^7 $F\#MI^7$ B^7

(add bass)

B E_{MA}^7 D_{MI}^7 $G^{13(\#11)}$ C_{MA}^7 $C\#MI^9$ $F\#^{13(\#11)}$

(add drums)

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

C A_{MA}^7 $F\#MI^7$ D_{MI}^7 $G^{13(\#11)}$ C_{MA}^7 $B^{13(\#11)}$

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



C_{MA}^7 $F\#_{MI}^7$ $B^{13(\#11)}$ B_{MI}^7 E^{13}_{SUS} $E_b^{13(\#11)}$



$D^{7(b5)}$ $C\#_{MI}^7$ $F\#^{7(b9 \#5)}$ $F\#_{MI}^7$ B^7 F^9 $E^{13(b9)}$ A_{MA}^7 $C^{\circ 7}$ B_{MI}^7 E^7

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



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

Dancing in the Street

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

Medium Rock
♩ = 126 (Intro)

(trps.)

1. Call -

in' out___ a - round___ the world,___ Are you read - y for a brand new beat?___

Sum - mer's here___ and the time is right___ for danc - in' a - in the street. ___

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

in New York___ Cit - y. All___ we need___ is mu -

sic, sweet___ mu - sic,___ There'll be mu - sic ev - 'ry where,___ There'll be

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

C **F7** **B^bM1**

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

B^bM1 **E^bM1**

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

A^b7_{SUS} **A^b7** **B^b/D^b** **D^b**

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

B^b/D^b **D^b** **%** **⊕** **%**

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

⊕ **B^b/D^b** **D^b** **B^b/D^b** **D^b** **%**

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

B^b/D^b **D^b** **%**

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

(3rd x: fade)

Second verse lyric:

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

Darius Dance

Marc Copland

Medium Swing (Intro/Interlude)

♩ = 190

A

CMI⁹CMI¹¹(MA7)
b5A⁷(#11)
(#9)

(piano R.H.)

DMI¹¹FMI¹¹AbMA⁷
Bb

CMI⁹CMI¹¹(MA7)
b5A⁷(#11)
(#9)

DMI¹¹FMI¹¹AbMA⁷
Bb

B

CMI⁹CMI¹¹(MA7)
b5A⁷(#11)
(#9)

(pn. w/ bass)

DMI¹¹FMI¹¹AbMA⁷
Bb

CMI⁹CMI¹¹(MA7)
b5A⁷(#11)
(#9)

DMI¹¹FMI¹¹AbMA⁷
Bb

C_{MI}^9 $C_{MI}^{11(MA7)}_{b5}$ $A^7(\#11)_{\#9}$

D_{MI}^{11} F_{MI}^{11} $A^b_{MA7} B^b$

C_{MI}^9 $C_{MI}^{11(MA7)}_{b5}$ $A^7(\#11)_{\#9}$

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

C (Piano solo)
 B_{MI}^6 $C^{\#}_{MI} 7(b5)$ $F^{\#} 7(alt.)$

(bass walks in 2)

B_{MI}^6 $C^{\#}_{MI} 7(b5)$ $F^{\#} 7(alt.)$

(Repeat back to letter B)

D (Solos)
 C_{MI}^6 $D_{MI} 7(b5)$ $G^7(alt.)$

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

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

Day Dream

Duke Ellington
& Billy Strayhorn

Medium Ballad

A D_{MA}^7 D^7 G^7 $F\#7(\#5)$ B_{MI}^7 D^7/A $(G\#_{MI}^7(\#5))$ G_{MI}^7

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

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

D_{MI}^6 D_{MI}^7/C B_{b9} A^{13}_{sus} A^{13} B_{b13} A^{13}

glow, the face of my love you show.

D_{MA}^7 D^7 G^7 $F\#7(\#5)$ B_{MI}^7 D^7/A $(G\#_{MI}^7(\#5))$ G_{MI}^7

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

$(D_{F\#})$ $F^{\circ 7}$ E_{MI}^7 A^7 $A^7(\#5)$ D_{MA}^7 $A_{MI}^7(11)$ D^{13}

D_{MI}^6 $B_{MI}^7(\#5)$ B_{b9} $A^7(\#5)$

there for me and my love to share.

B G_{MA}^7 $G\#_{MI}^7$ $C\#^7$ $F\#_{MA}^7$ G_{MI}^7 C^7 F_{MA}^7 $F\#_{MI}^7$ B^7 E_{MA}^7

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

$(C\#_{MI}^7(\#5))$ $F\#^7(\#5)$ B_{MI}^6 F^{13} E^{13} E_{MI}^7 $A^7(\#5)$

E_{MI}^7 A^7 D_{MA}^7 F^{13}

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

C D_{MA}^7 D^7 G^7 $F\#7(\#5)$ B_{MI}^7 D^7/A $(G\#_{MI}^7(\#5))$ G_{MI}^7

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

$(D_{F\#})$ $F^{\circ 7}$ E_{MI}^7 A^{13} D_{MA}^7 $(G\#_{MI}^7(11))$ $C\#^{13}$ $F\#_{MA}^7$ $E_{MI}^7(11)$ A^{13}

D_{MI}^6 $B_{MI}^7(\#5)$ B_{b9} A^{13} (C^{13}) F^9 $F\#^9$ B_{b13} A^{13}

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

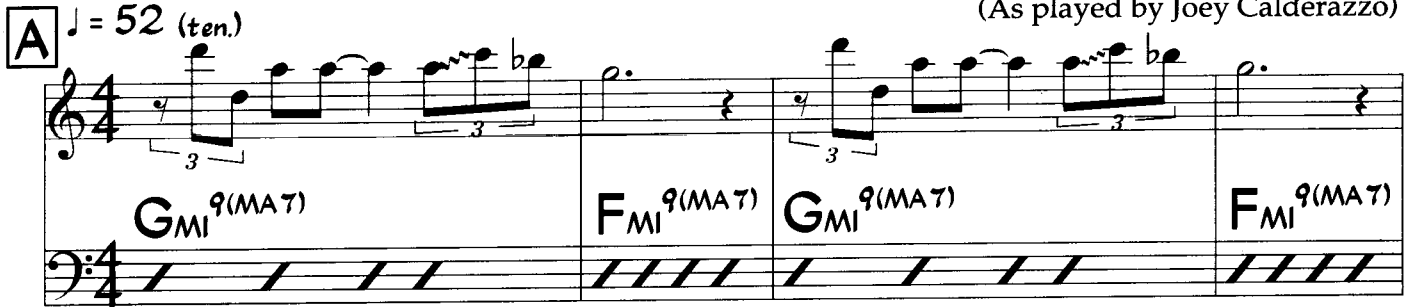
Medium Jazz Ballad

Dexter

Jerry Bergonzi

(As played by Joey Calderazzo)

A ♩ = 52 (ten.)



Chords: $G_{MI}^9(MA7)$, $F_{MI}^9(MA7)$, $G_{MI}^9(MA7)$, $F_{MI}^9(MA7)$



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

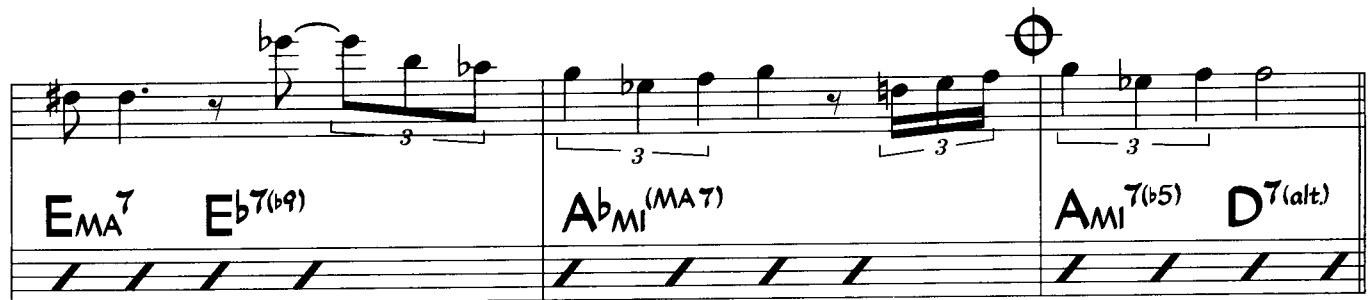
B



Chords: $D_{MI}^7 A^7(alt)$, $D_{MI}^7 G^7(alt)$, $C_{MI}^7 A^b13(\#11)$, $F^{\#}9(\#11)$, F^7



Chords: $B^b_{MI}^7 E^b7(\#5)$, $A^b_{MA}^7 D^b7$, $F^{\#}_{MA}^7 B^{13}(\#11)$



Chords: $E_{MA}^7 E^b7(b9)$, $A^b_{MI}(MA7)$, $A_{MI}^7(b5) D^7(alt)$

Solo on form (AB)



Chords: $A_{MI}^7(b5) D^7(alt)$, $E^b_{MA}^7(b5)$, $D^7(alt)$, $D^7(b9)$, $G_{MI}^9(MA7)$

(rit)

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

Medium-Slow
Jazz Waltz

Dienda

Kenny Kirkland
(As played by Branford Marsalis)

$\text{♩} = 96$

(Intro)

The musical score is written in 3/4 time. It begins with a piano (pn.) part in the treble clef and a soprano (sop.) part in the alto clef. The piano part consists of a series of chords: $E_{MI}^7(omit\ 5)$, F^\sharp , $E^\flat_{MA}^7(b5)$, $E_{MI}^7(omit\ 5)$, F^\sharp , D/B^\flat , E^{13}_{sus} , D/B^\flat , G_{MI} , B^\flat , B_{MI}^9 , $E^{13(\sharp 11)}$, $E^\flat_{MA}^9(\sharp 11)$, D_{MI}^{11} , $A^{(add\ 9)}$, C^\sharp , D/C , B_{MI}^{11} , G_{MA}^7/B , F^\sharp_{SUS} , D_{MI}^9 , G , E^\flat , D_{MI}^9 , D_{MI}^9 , C , $B_{MI}^7(b5)$, $C^\sharp(\sharp 9)$, A , A^6 , $A^7(alt.)$, B , (D_{MI}^9) , $D_{MI}^{(add\ 9)}$, $B^\flat_{6/9}(\sharp 11)$, B_{MI}^9 , B_{MI}^9 , A , E^\flat/G , G_{MI} , D_{MI} , F , $E_{MI}^7(omit\ 5)$, $E^\flat_{MA}^7(b5)$, $G_{MA}^7(\sharp 5)$, F^\sharp , $G_{MA}^7(\sharp 11)$, B , A/F , $B^\flat_{MA}^7$, $E_{MI}^7(omit\ 5)$, F^\sharp , $E^\flat_{MA}^7(b5)$, $E_{MI}^7(omit\ 5)$, F^\sharp , D/B^\flat , D/B^\flat . The soprano part features a melodic line with triplets and fermatas. Section A is marked with a box 'A' and section B with a box 'B'. A circled cross symbol is placed above the final piano part.

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

The Coda section begins with a circled cross symbol. The piano part consists of chords: $E_{MI}^7(omit\ 5)$, F^\sharp , $E^\flat_{MA}^7(b5)$, $E_{MI}^7(omit\ 5)$, F^\sharp , D/B^\flat . A circled cross symbol is placed above the final chord. The instruction "(On cue)" is written above the final chord.

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

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

Divertimento

Torrie Zito

(As played by Eddie Daniels)

Medium Straight 8th's

♩ = 140

AMA^{7(b5)} (Intro) Tacet

A **A**MA^{7(b5)} D^{#13(b9)} A^bMA^{7(b5)}

(clar.) **A^bMA^{7(b5)} D^{13(b9)} GMA^{7(b5)} F[#]MA^{7(b5)} FMA^{7(b5)} F^{7(b5)}**

EMA^{7(#11)} D^{#9} D^{#13(b9)} A^bMA^{7(b5)}

A^bMA^{7(b5)} D^{13(b9)} GMA^{7(b5)} C^{#13(b9)} F[#]MA^{7(b5)} FMA^{7(b5)}

EMA^{7(b5)} E^{7(b5)} E^bMA^{7(#11)} D⁹ D^{13(b9)}

B **G**MI A^{MI} D GMI⁷ A^{MI} D GMI A^{MI} D GMI⁷ A^{MI} D

B^bMI CMI F³ B^bMI⁷ CMI F B^bMI C[#]MI F[#] B^bMI⁷ E

C **A**MA^{7(b5)} D^{#13(b9)} A^bMA^{7(b5)}

Clarinet sounds an octave above alto.

$A^b_{MA} 7(b5)$ $D^{13(b9)}$ $G_{MA} 7(b5)$ $F^{\#}_{MA} 7(b5)$ $F_{MA} 7(b5)$ $F^{13(b5)}$

$A_{MA} 7$ E C E $E^{13(b9)}$

Solo on form (ABC).

Last solo ends at letter **B**, play **B**, **C**, Ending

(Ending)

(A)

8va b. (rit.)

A \circ

Alto playing this part sounds one octave lower than original clarinet.

Dolphin Dance

Herbie Hancock

Med. Swing, in 2

♩ = 118

Chords: CMA^7 , B^bMA^7/C , CMA^7 , $BMI^{7(b5)}$, E^7

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

A Chords: AMI^7 , $FMA^9(\#11)$, AMI^7 , $F\#MI^7$, B^7

Chords: EMA^7 , FMI^7 , DMI^{11}

Chords: AMI^7 , $F\#MI^{11}$, B^{13}

B1 Chords: EMA^7 , E^{13}_{SUS} , $F\#E$, $CMA^{7(b5)}$, E

Chords: D^{13}_{SUS} , $D^{13(b9)}$, D^{13}_{SUS} , $C\#MI^9$, $F\#^{13}$

Chords: $C^9(\#11)$, $F\#MI^7$, B^{13} , $G\#MI^7$, $C\#^{13}$, BMI^7

Chords: $A\#MI^{7(11)}$, $D\#^{13}$, $BMA^7/C\#$, $AMA^7/C\#$, $BMA^7/C\#$, $AMA^7/C\#$

B2 Chords: B^bMA^7/C , $G^{13(b9)}$, $A^{7(\#9)}$, $E^{7(\#9)}$

last x:

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

Chords: $BMA^7/C\#$ (pn. fill), $AMA^7/C\#$, $BMA^7/C\#$

rit.

Don't Ask Why (for Irene Kral)

Medium Ballad

Alan Broadbent

A $D_{MI}^9(MA7)$ $B_{MI}^7(b5)$ $E_{MI}^7(b5)$ $A^7(alt.)$ $D_{MI}^9(MA7)$ $B_{MI}^7(b5)$

G_{MI}^{11} $C^{13(b9)}$ C_{MI}^9 $F^7(b9)$ $B^b_{MI}^7$ $E^b^7(b9)$

1. $G^{\#}_{MI}^7$ $C^{\#7(b9)}$ $F^{\#}_{MI}^7$ F_{MI}^7 E_{MI}^7 $E^b_{MI}^7$ 2. $A^b_{MA}^7$ $D^b_{MA}^9$ D_{MI}^9 $G^7(b9)$

B C_{MA}^7 $A^b_{MA}^7$ $B^b_{MA}^7$ C_{MA}^7 $A^b_{MA}^7$ $B^b_{MA}^7$ C_{MA}^7 $B^b_{MA}^7$ B^7 C_{MA}^7 F^7/B^7

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

C D_{MA}^7 B_{MI}^7 $B^7(b9)$ E_{MI}^{11} A^{13} C^7/G $F^{\#}_{MI}^7$ B_{MI}^7

G_{MI}^{11} $C^{13(b9)}$ C_{MI}^9 F^9_{SUS} B_{MI}^7 E^7 $B^b_{MI}^9$ E^b^{13}

A_{MI}^7 $D^7(\#9)$ $G_{MI}^7(b5)$ $C^7(b9)$ $E^b_{MA}^7$ F $E^b_{MI}^9$

last x: rit.-----

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

(Freely)

$E^b_{MA}^7/F$ $F^{\#}_{MA}^7/F$ B_{MA}^7/F F^6_9

pn. fill -----

Don't Be That Way

Music: Benny Goodman & Edgar Sampson
 Lyric: Mitchell Parish

Medium Swing

(F7(#5)) **A** B^{b6} G_MI⁷ C_MI⁷ F7(#5) B^{b6} G_MI⁷ C_MI⁷ F7(#5)

Don't cry, Oh, hon - ey please don't be that way, clouds in the

D_MI⁷ G⁷ C_MI⁷ F7(#5) B^{b6} (C#13 F#MA⁷) G_MI⁷ C_MI⁷ F7(#5)

sky should nev - er make you feel that way. The

B^{b6} G_MI⁷ C_MI⁷ F7(#5) B^{b6} G_MI⁷ C_MI⁷ F7(#5)

rain will bring the vi - o - lets of May, tears are in

D_MI⁷ G⁷ C_MI⁷ F7(#5) B^{b6} E^{b7} B^{b6}

vain, so, hon - ey please don't be that way. As

B A⁹ D⁹

long as we see it through,

G⁹ C⁹ F7(#5)

you'll have me, I'll have you sweet -

C B^{b6} G_MI⁷ C_MI⁷ F7(#5) B^{b6} G_MI⁷ C_MI⁷ F7(#5)

heart, to - mor - row is an - oth - er day, don't break my

D_MI⁷ G⁷ C_MI⁷ F7(#5) B^{b6} (G_MI⁷ C_MI⁷ F7(#5))

heart, oh, hon - ey please don't be that way.

Alternate changes

at letter **B**: || E_MI⁷ | A⁷ | E^b_MI^{7(b5)} | A^{b7(b5)} | D_MI⁷ | G⁷ | C#_MI^{7(b5)} F#^{7(#9)(#5)} | F7(#5) ||

Don't Blame Me

Lyric: Dorothy Fields
Music: Jimmy McHugh

Ballad

A $(D_{MI}^7 G^7 C\#_{MI}^7(b5))$
 $A_{MA}^7 C\#_{MI}^7(b5) F\#^7(\#5) F\#^7 B_{MI}^7(b5) E^{13} (C\#_{MI}^7 C^{\circ 7})$
 $A_{MA}^9 F\#_{MI}^7$

Don't blame me for fall - ing in love with you. I'm

$B_{MI}^7(b5) E^7 C\#_{MI}^7(b5) F\#^7 B_{MI}^7 E^{7(\#5)} A_{MA}^7 B_{MI}^7 E^7$

un - der your spell but how can I help it. Don't blame me.

$(D_{MI}^7 G^7 C\#_{MI}^7(b5))$
 $A_{MA}^9 C\#_{MI}^7(b5) F\#^7(\#5) F\#^7 B_{MI}^7(b5) E^{13} (C\#_{MI}^7 C^{\circ 7})$
 $A_{MA}^9 F\#_{MI}^7$

Can't you see, when you do the things you do, if

$B_{MI}^7(b5) E^7 C\#_{MI}^7(b5) F\#^7 B_{MI}^7 E^9 A^6 A^7$

I can't con - ceal the way that I'm feel - ing, don't blame me.

B $D^6 C\#^7 F\#_{MI} (C\#^7(\#5)) F\#_{MI}$

I can't help it if that dog - gone moon a - bove

$B^7 (C^{13}) B^7 E^9 (F^7) E^7$

makes me need some - one like you to love.

C $(D_{MI}^7 G^7 C\#_{MI}^7(b5))$
 $A_{MA}^7 C\#_{MI}^7(b5) F\#^7(\#5) F\#^7 B_{MI}^7(b5) E^{13} (C\#_{MI}^7 C^{\circ 7})$
 $A_{MA}^7 F\#_{MI}^7$

Blame your kiss, as sweet as a kiss can be. And

$B_{MI}^7(b5) E^7 C\#_{MI}^7(b5) F\#^7 (B^7) B_{MI}^7 E^9 A^6 (B_{MI}^7 E^7)$

blame all your charms that melt in my arms but don't blame me.

The Double Up

Medium Swing
♩ = 116

Lee Morgan

A *S.* $D^{13(b5)}$ G^7 $D^{13(b5)}$

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

A^{mi7} D^7 G^7

D^7 G^7 C^7 B^7 E^{mi7}

A^7 D^7 B^7 E^{mi7} A^7

B (Solos)

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

D^7 G^7 D^7 A^{mi7} D^7

G^7 D^7 G^7 C^7 B^7

E^{mi7} A^7 D^7 B^7 E^{mi7} A^7

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

D^7 D^7

(trp. alto ten.)

Recording has one chorus in front (piano solo).
Head is played twice before and after solos.

Dreamin'

Lisa Montgomery

Geneva Paschal

(As sung by Vanessa Williams)

Med. Funk (Intro)

♩ = 84

NC.

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

NC. F_{MI}^9 E_b^{sus} F $D_b_{MA}^7$ $D_b^{(add 9)omit 3}$ 1,2. 3. $D_b_{MA}^7$ $D_b^{(add 9)omit 3}$

1st x: synth. (add bass & drums)
2nd x: voice
3rd x: tenor sax

A E_b F F_{MI}^7 E_b F F_{MI}^7 E_b $D_b_{MA}^9$

1. For the life of me, I nev - er thought that it could be the way it stands right now, e - mo - tions run - ning high, ev - 'ry night I wish that I could tell you how I

E_b F F_{MI}^7 E_b F F_{MI}^7 E_b $D_b_{MA}^9$

$D_b_{MA}^9$ C_{MI}^7 $D_b_{MA}^9$ $E_b_{MI}^7$

(end solo)

$E_b_{MI}^7$ F^7 $F^{7(\#5)}$ F^7 $B_b_{MI}^9$ C_{MI}^7 $D_b_{MA}^7$

break

$D_b_{MA}^7$ $G_{MI}^7(omit 5)$ $C^{7(\#9)(\#5)}$

break

B F_{MI}^9 E^b_{sus} F $D^b_{MA}7$ $D^b(add 9)_{omit 3}$

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

F_{MI}^9 E^b_{sus} F $D^b_{MA}7$ $D^b(add 9)_{omit 3}$ (3x's)

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

(Ending (After 3rd chorus))

F_{MI}^9 E^b_{sus} F $D^b_{MA}7$ $D^b(add 9)_{omit 3}$

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

F_{MI}^9 E^b_{sus} F

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

$D^b_{MA}7$ $D^b(add 9)_{omit 3}$

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

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

2nd verse:

- Let me take time out to try and find out if this could be real.
'Cause reality scares me, I've been living a fantasy, how should I feel?

El Gaucho

Wayne Shorter

Medium Latin

♩ = 182

A D_{MA}^7 C_{MA}^7
 B_{MI}^9 (on repeat) G^{13} $G\#^{13}$ $C\#^7(\#9)$

(tenor)

last x
[]

dr. fill

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

Emily

Music: Johnny Mandel

Lyric: Johnny Mercer

Bright Jazz Waltz

B⁹ B^{7(b9)} (As played by Bill Evans)

A

E^{MA7} C^{#MI7} F^{#MI9} B⁹ B^{7(b9)} E^{MA7}

E^{13(b9)} A^{MA7} D¹³ C^{#MA7} A^{#MI7} D^{#MI7(11)}

G^{#7(b9)} C^{#MI7} F^{#13} F^{#MI7} B^{7(#9)}

B

E^{MA7} C^{#MI7} F^{#MI9} B⁹ B^{7(alt)} E⁷ E¹³ E^{9(#5)}

A^{MA7} G^{#7} C^{#MI7} D^{#7(#9)} G^{#MI7} C^{#13}

F^{#MI7} B¹³ G^{#MI7(alt)} G^{#MI7(b5)} D⁷ C^{#7} F^{#MI7} A^{MI6} A^{MI7}

G^{#MI7} C^{#7(b9)} F^{#MI9} B¹³ E^{MA9} (solo starts) B^{7(#9)}

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

F^{#MI9} B⁷ A^{#MI7(b5)} A^{MA7} G^{#MI7}

G^{o7(MA7)} F^{#MI7} F¹³ E^{MI9} A¹³

D^{MI7} G^{13(b9)} C^{MI9}

(Ad lib.)

rit.

Lyric:

Emily, Emily, Emily has the murmuring sound of May,
All silver bells, coral shells, carousels,
And the laughter of the children at play, say

Emily, Emily, Emily, and we fade to a marvelous view,
Two lovers alone and out of sight, seeing images in the firelight,
As my eyes visualize a family, they see dreamily, Emily, too.

Everything I Have Is Yours

Lyric: Harold Adamson

Music: Burton Lane

Ballad

A A_{MA}^7 C_{MI}^7 F^7 B_{MI}^7 E^7 B_{MI}^7 $E^7(\flat 9)$

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

A_{MA}^7 C_{MI}^7 F^7 B_{MI}^7 E^7 $G\#_{MI}^7(\flat 5)$ $C\#^7(\flat 5)$

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

($F(\flat 5)$) $F\#_{MI}^7$ E

B $F\#_{MI}$ D_{MI}^6 A_{MA}^7 E $F\#_{MI}^7$

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

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

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

(B_{MI}^7 $F\#_{MI}^7$ B^7 B_{MI}^7 $E^7(\flat 9)$) **C** A_{MA}^7 C_{MI}^7 F^7

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

B_{MI}^7 E^7 B_{MI}^7 $E^7(\flat 9)$ A_{MA}^7 ($F\#_{MI}^7$ $B\flat^7$ F) E_{MI}^7 $A^7(\flat 9)$

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

D_{MA}^7 $G\#_{MI}^7(\flat 5)$ $C\#^7(\flat 5)$ **D** $F\#_{MI}$ D_{MI}^6

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

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

wait - ing at your beck and call.

Ev - 'ry - thing I have is

C_{MI}^7 F^7 B_{MI}^7 $E^7(\flat 5)$ A^6 (B_{MI}^7 $E^7(\flat 9)$)

yours, my life, my all.

Fall With Me

Music: Jude Swift

Lyric: Jude Swift & Lorraine Feather

Medium (Intro)
Ballad

♩ = 56

A

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

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

B

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

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

C

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

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

D A_{MI}^9 G_{MI}^9 F_{SUS}^{13} D_{SUS}^7 E^b D_{SUS}^7 E^b E^{13}_{SUS} E^{13} $A^6_{9/8}$

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

A_{MI}^9 D_{MI}^9 G_{MI}^9 F_{SUS}^{13} E^b F E G^b F G G A

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

D^{13}_{SUS} D^7_{SUS} $(b9)$ $B^b_{6/8}$ E_{MI}^7 $(omit\ 5)$ A_{MI}^7 $(omit\ 5)$

all, Would you like to fall, fall with

D_{SUS} $(add\ 9)$ $B^b_{MA}^7$ D C $(add\ 9)$ $B^b_{MA}^7$ D D_{SUS} $(add\ 9)$ $B^b_{MA}^7$ D C $(add\ 9)$ $B^b_{MA}^7$ D

me?

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

(Ending)

D_{SUS} $(add\ 9)$ $B^b_{MA}^7$ D C $(add\ 9)$ $B^b_{MA}^7$ D

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

For All We Know

Music: J. Fred Coots

Lyric: Sam M. Lewis

Medium Ballad

(G⁷) A C^{6/4} D⁹ D^{M7} D^{M7} G⁷

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

C^{M7} F^{M7} E^{M7(b5)} A⁷ D^{M7} D^{M7} G⁷ (F^{M7})

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

C^{M7} (F^{#M7} B⁷) E^{b7} D^{M7(11)} (B^{M7(b5)} G¹³ E⁷)

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

A^{M7} D⁷ D^{M7} G¹³

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

B C^{6/4} D⁹ D^{M7} D^{M7} G⁷

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

C^{M7} F^{M7} E^{M7(b5)} A⁷ D^{M7} D^{M7} F^{M7} B^{b9}

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

C^{M7} F^{#M7} B⁷ E⁷ B^{b9(#11)} (G^{M6/4}) A^{9 SUS} A⁷

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

D^{M7} A^{b9(#11)} G^{9 SUS} G⁷ (A^{bM7} C^{6/4} (A^{M7} D^{M7} G⁷) D^{bM7})

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

Freedomland

Russ Ferrante

(As played by the Yellowjackets)

Med. Funk/Latin

♩ = 122

A $E^b_{(add 9)}$ $A^b_{MA 9(omit 3)}$ $B^b_{13(\#11)}$ $E^b_{13 SUS}$ $D^b_{MA 9(omit 3)}$

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

$A^b_{(add 9)}$ $B^b_{13 SUS}$ $E_{MA 7 G\#}$ $A_{MI 11}$ $F_{MA 7 A}$

1. $A^b_{MA 9(omit 3)}$ $G_{MA 9(omit 3)}$ $G_{MA 9(omit 3)}$ $E^b_{(add 9)}$ A^b 2. $A^b_{MA 9(omit 3)}$ $A^b_{MA 9(omit 3)}$ D^b \oplus

(tenor)

B $D^b_{MA 9(omit 3)}$ $E^b_{(add 9)}$ $A^b_{9 SUS}$ $C_{(add 11)}$ D^b $D^b_{MI 6/9}$ $C_{MI 7}$ $F_{MI 9}$

1. $D^b_{(add 11)}$ B B^b A^b 2. $B^b_{13(\#11)}$ (synth.) $E^b_{13 SUS}$ drums & perc. fill

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

C $(E^b A^b F^7 B^b_7)$ $(4x's)$ **D** $(Synth. solo)$ $E^b A^b F^7 B^b_7$

(bass)

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

\oplus 1st x: tenor plays melody
2nd x on: tenor solos

$D^b_{MA 9(omit 3)}$ $E^b_{(add 9)}$ $A^b_{9 SUS}$ $C_{(add 11)}$ D^b $D^b_{MI 6/9}$

$C_{MI 7}$ $F_{MI 9}$ $D^b_{(add 11)}$ B B^b A^b

$D^b_{MA 9(omit 3)}$ $E^b_{(add 9)}$ $A^b_{9 SUS}$ $C_{(add 11)}$ D^b $D^b_{MI 6/9}$ $C_{MI 7}$ $F_{MI 9}$

$B^b_{13(\#11)}$ (synth.) $E^b_{13 SUS}$ $E_{MA 9 A^b}$ $G^b_{MA 9 A^b}$

(tenor fill) (Vamp, solo & fade)

Tenor sounds as written if played by alto.

From Day to Day

Medium Jazz Waltz

Mulgrew Miller

♩ = 178

(Intro) CMA^7 F^9_{sus} $B^bMA^7(\#5)$ 1. E^b9_{sus} 2. E^b9_{sus}

A DMI^9 GMI^9 $BMI^7(b5)$ $E^7(b9)(\#5)$

AMI^9 DMI^7 $C\#MI^9$ $F\#^7(13)_{(b9)}$

BMA^9 $B^b7(\#9)$ E^bMA^7 $D^7(alt)$

G^6_9 EMA^9 $C\#MA^9(13)(\#11)$ 1. 2. $C\#MA^9(13)(\#11)$

B (DMI^9) G^9_{sus} (DMI^9) F^9_{sus} $BMI^9(b5)$ E^{13}

$(E^7(13)_{(b9)})_A$ DMA^9_A $F^{\circ7}_A$

A^9_{sus} $(\#)$ DMA^7 $F^{\circ7}$

(A^9_{sus}) EMI^7 A^9_{sus} $A^7(b9)$ DMA^7

$(C\#MI^9)$ $F\#^9_{sus}$ $F\#^7(13)_{(b9)}$ BMA^7 $G\#^9(\#11)$

$E_{MI}^{9(11)}$ $C\#_{MI}^{9(11)}$ C_{MA}^9 $A_{MA}^{9(b5)}$

C D_{MI}^9 G_{MI}^7 $B_{MI}^{7(b5)}$ $E^{7(b9)(\#5)}$

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

B_{MA}^9 $B^b7(\#9)$ $E^b_{MA}^7$ $D^{7(alt)}$

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

$D_{MI}^{9(b5)}$ G (optional break on head) C_{MA}^7 F^9_{SUS} $B^b_{MA}^{7(\#5)}$

$E^b^9_{SUS}$ C_{MA}^7 F^9_{SUS} $B^b_{MA}^{7(\#5)}$ $E^b^9_{SUS}$

Solo on tune (A A B C)

(Ending) (Ad lib. solo) C_{MA}^7 F^9_{SUS} $B^b_{MA}^{7(\#5)}$ $E^b^9_{SUS}$ (On cue) $D_{MI}^{9(11)}$

(Vamp & solo till cue)

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

Med. Ballad
(or Slow Bossa)

The Gentle Rain

Lyric: Matt Dubey
Music: Luiz Bonfá

*A*_{MI} *E*⁷ *G*[#]

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

*G*_{MI}⁷ *C*⁷_{SUS} *C*⁷ (*E*⁷⁽⁺⁹⁾) *F*_{MA}⁷

me in the gentle rain.

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

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

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

will be your love for a while.

B *A*_{MI} *E*⁷ *G*[#]

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

*G*_{MI}⁷ *C*⁷_{SUS} *C*⁷ *F*_{MA}⁷

warm like the gentle rain.

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

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

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

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

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

like the gentle rain, like the gentle rain.

Medium Motown Rock

Get Ready

William "Smokey" Robinson

♩ = 132

NC.

(drs. tacet)

(dr. fill) -----

(Intro)

(bs./pn./low horns)

(strings)

(bs./low horns)

A

nev - er met a girl who makes me feel the way that

you do. (You're all right.) When - ev - er I'm asked who makes

my dreams real, I say that you do. (You're out - ta sight.) So

B

fee fi fo fum. Look out, ba - by, 'cause here I come.

C

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

(bkg. vocals) Ah

get read - y, get read - y.

I'm gon-na try to make you love me too, — so get read-y, so get read-y 'cause here I come.

Ah ————— ba - by, get read-y, get read - y.

I'm on my way. If you

Get read-y 'cause here I come — now. Get read-y 'cause here I come. —

(Sax solo)

(end solo)

D.S. al Coda

(Ad lib.)

(bkg. vocals) get read-y 'cause here I come — now. Get read-y 'cause here I come. —

(Vamp & fade)

Second verse:
 If you wanna play hide and seek with love let me remind you. (It's all right.)
 The lovin' you're gonna miss and the time it takes to find you. (It's outta sight.)
 So fiddleleedee, fiddleleedum. Look out, baby, 'cause here I come. etc.

Third verse:
 All my friends shouldn't want you, too, I understand it. (It's all right.)
 I hope I get to you before they do, the way I planned it. (It's outta sight.)
 So tweedleleedee, tweedleleedum. Look out, baby, 'cause here I come. etc.

A Ghost of a Chance

Music: Victor Young
Lyric: Bing Crosby &
Ned Washington

Medium Ballad

A A_{MA}^7 $B_{b9}^{(\#11)}$ E_{MI}^7 $A^{7(b9)}$ D_{MI}^7 G^9

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

$(F\#_{MI}^{11})$ $C\#_{MI}^7$ $C^{\circ 7}$ B_{MI}^9 E^7 $C\#^7$ $F\#^7$ B_{MI}^7 E^7

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

A_{MA}^7 $B_{b9}^{(\#11)}$ E_{MI}^7 $A^{7(b9)}$ D_{MI}^7 G^9

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

$(F\#_{MI}^{11})$ $C\#_{MI}^7$ $C^{\circ 7}$ B_{MI}^9 E^7 A_{MA}^7 G^9 A_{MA}^7 $C\#_{MI}^{7(b5)}$ $F\#^7$

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

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

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

$D\#_{MI}^{7(b5)}$ $G\#^7(b9)$ $C\#_{MI}^7$ $F\#^{13}$ B_{MI}^7 $E^{7(\#5)}$

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

C A_{MA}^7 $B_{b9}^{(\#11)}$ E_{MI}^7 $A^{7(b9)}$ D_{MI}^7 G^9

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

$(F\#_{MI}^{11})$ $C\#_{MI}^7$ $C^{\circ 7}$ B_{MI}^9 E^7 A_{MA}^7 $(A\#^{\circ 7})$ B_{MI}^7 E^7

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

Grand Central

John Coltrane

Fast Jazz

NC.

A

D_{MI}^7 $E_{MI}^{7(b5)}$ F_{MA}^7 G_{MI}^9 C^7

B

C

D_{MI}^7 $E_{MI}^{7(b5)}$ F_{MA}^7 G_{MI}^9 C^7 F_{MI}^9 $Bb7$ Eb_{MI}^9 $Ab7$

G_{MI}^9 $A_{b9}^{(\#11)}$ G_{MI}^9 (Solo pick-ups) G_{MI} $E_{MI}^{7(b5)}$ $A^{7(b9)}$

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

^{1.} G_{MI}^9 $A_{b9}^{(\#11)}$ ^{2.} G_{MI}^9 G_{MI}^6 **E** $(A_{b13}^{(\#11)})$ E_{bMI}^7 A_{b7}

$(A_{b13}^{(\#11)})$ E_{bMI}^7 A_{b7} G_{MI}^7 $C^{\#7}$ $F^{\#MI}^7$ A^7 **F** D_{MI}^7 G_{MI}^7 C^7

F_{MI}^7 B_{b7} E_{bMI}^7 A_{b7} G_{MI}^9 $A_{b9}^{(\#11)}$ G_{MI}^9 $A_{b9}^{(\#11)}$

G_{MI}^9 $A_{b9}^{(\#11)}$ **Till cue** G_{MI}^9 break $E_{MI}^{7(b5)}$ $A^{7(b9)}$ **On cue (last solo)** G_{MI}^9 break
 Solo on DDEF (last solo take "On cue" ending) D.C. al fine (with repeat)

Straight 1/8's

Gush

Maria Schneider

$\text{♩} = 104$

(Intro)

Chords: $E^b M I^{11}$, $F^{(+9)}$ $E^b M I^7$, $C^b 7^{(+11)}$ E^b

mp

A $E^b M I^{11}$

mp

Chords: $F^{(+9)}$ $E^b M I^7$, $C^b 7^{(+11)}$ E^b

(etc.)

Chord: $E^b M I^{11}$

(bs. clar., 8va b.)

Chords: $F^{(+9)}$ $E^b M I^7$, $C^b 7^{(+11)}$ E^b

(bs. clar., 8va b.)

B $A^b M I^{(add 11)}$ $M A^b 7$

mf

Chords: $A^b 7^{(add 11)}$ $A^b 7^{(b9)}$ $A^b 7^{(b9)}$ $A^b 7^{(b9)}$ $G^b M I$ $G^b 7^{(+9)}$ $E M A^b 9^{(+11)}$

Chord: $E^b M I^{11}$

(bs. clar. 8va b.)

Chords: $C^b 7^{(+11)}$ E^b , $A^b M I^{(add 11)}$ $M A^b 7$

(bs. clar. 8va b.)

Chords: $E^b 7^{(b9)}$ A^b , $A^b 7^{(add 11)}$ $A^b 7^{(b9)}$ $A^b 7^{(b9)}$ $A^b 7^{(b9)}$ $G^b M I$ $G^b 7^{(+9)}$ $E M A^b 9^{(+11)}$

Chords: $E M A^b 9^{(+11)}$ A^b , $E^b M I^{11}$, $E^b M I^{11}$

(bs. clar., 8va b.)

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

(Solo) (Soloist on E^bMI^7 with variations, for entire solo, DDEF)
(top note of chords, behind solo)

D A^b7 E^bMI^7 A^b7 C^bMA^7 E^bMI^7/A E^bB^b E^bMI^9

(E^b pedal throughout D, E & F except as marked)

E^bMI^9 E^b E^bMI^7 E^b F E G E^bMI^7/A E^bMI^7/A

E^bB^b E^bMI^9 E^7 $E^b7(b9)$ (2nd x 8va)

$E^b7(b9)$ $A^{(#11)}$ A^bMA^7 E^b A E^bMI^{11} BMA^7SUS E^bMI^{11}

E A A^b7 $A^b7(b9)$ (add 4) $GMI^{(#11)}$ BMA^7 (omit 3) E^bMI^{11}

E^bMI^{11} $E^bMI^7(b9)$ G^b7 E $G^{(#9)}$ F BMA^7 E^bMI^{11}

(no pedal)

F E^bMI^9 $D^bMI^6(MA^7)$ BMA^7 (add 4) BMA^9SUS A^6 $A^{(#11)}$

(E^b pedal continues)

A^6 $A^{(#11)}$ A F A^b G^bMI G GMI G^b A^bMI E^bMI^{11} E^bMI^{13} $A^{(#11)}$ BMA^9 (add 6)

BMA^9 (add 6) $A^{(#11)}$ A^bMA^7 $E^bMI^{(#11)}$ E^{dim} E^{dim} E^bMI^{11} $E^bMI^7(b9)$

(no pedal)

$E^bMI^7(b9)$ $A^b7(b9)$ E E^bMA^7 (add 6) F E^bMI^7 (add 6) F^7 E $G^{(#9)}$ F E^bMI^{11}

(no pedal)

diminuendo

E^bMI^{11}

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

⊕ E E^b E^bMI F E G E^bMI A

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

Med. Funky Latin

Hard Eights

♩ = 230

Lyle Mays

(Intro.)

drum solo

Chords: BmI^9 , GMA^7/A , BmI^9 , GMA^7/A

(add bass)

Chords: BmI^9 , GMA^7/A , BmI^9 , GMA^7/A

(add piano)

Section: **A**

Chords: BmI^9 , GMA^7/A , BmI^9 , GMA^7/A , BmI^9

Chords: BmI^9 , GMA^7/A , D/C , GMA^7 , A/D

Chords: AMA^9 , EMA^9 , FMA^7/C^6 , GMA^7 , A/D , E/A

Chords: G/C , D/G , AMA^7 , D , $C\#MI$, E , $F\#sus$, $F\#sus$ ($F\#7(alt.)$)

(Steady Samba)

Section: **B**

Chords: GMA^7 , $F\#$, $G\#$, $F\#$

Chords: $AMI(MA^7)$, E , $FMA^7(\#9)$, $C\#$

Chords: FMA^7/A , $DMA^7(\#5)$, $F\#$

B_MI⁹ D[#] **B_G D_{B^b} F[#] D** **NC.**
 dr. fill

(Original Feel)
C **B_MI⁹ G A B_MI⁹ G_MA⁷ A B_MI⁹**

B_MI⁹ G_MA⁷ D C G_MA⁷ A D

A_MA⁹ E_MA⁹ F_MA⁷ C⁶ G_MA⁷

A_D E_A G_C D_G A_MA⁷ D C[#]_MI E F[#]_{SUS} F[#]_{SUS} (F[#]7(alt.))

(Solos)
D **B_MI⁹ G_MA⁷**

A_MA⁷ C_MA⁷ G_MA⁷ D_MA⁷ E_MA⁷ F[#]7(alt.)

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

B_MI⁹ G_A
(Vamp, fill & fade)

Melody at letters A & C may be played an octave higher.
 Melody is freely interpreted.

Heat Wave

Eddie Holland
Lamont Dozier
Brian Holland

(As sung by Martha Reeves and the Vandellas)

Medium-Up Shuffle

♩ = 165

(Intro.) G C G G C G

The intro consists of a 4-measure sequence of chords: G, C, G, G, C, G. The first two measures are whole notes, and the last two are quarter notes. There are repeat signs after the first and second measures. The third measure has a 'break' indicated by a dashed line and a horn section entry marked '(horns)'. The fourth measure continues the horn section with a DMI7 chord.

AMI DMI7 EMI7 AMI DMI7

The first line of the main melody features a sequence of chords: AMI, DMI7, EMI7, AMI, DMI7. Each chord is accompanied by a horn section entry marked with a downward arrow and a quarter note. There are repeat signs after the first and fourth measures.

EMI7 F G7 C C/G break

The second line of the main melody features a sequence of chords: EMI7, F, G7, C, C/G. Each chord is accompanied by a horn section entry. There are repeat signs after the third and fourth measures, followed by a 'break' indicated by a dashed line.

1. When - ev - er I'm

A DMI7 EMI7 AMI

The first line of the vocal melody starts with a square box containing the letter 'A' and a stylized 'S' for the start of the phrase. The chords are DMI7, EMI7, and AMI. The melody consists of quarter and eighth notes.

with him some - thing in - side _____ starts _____ to

The second line of the vocal melody features chords DMI7, EMI7, and AMI. The melody continues with quarter and eighth notes.

burn - in' _____ and _____ I'm filled with de - sire. _____

The third line of the vocal melody features chords DMI7, EMI7, F, and G7. The melody continues with quarter and eighth notes.

Could it be a dev - il in me or is this the way _____ love's sup - posed to be? _____ It's like a

C

The fourth line of the vocal melody features a C chord. The melody continues with quarter and eighth notes.

heat wave burn - in' in my heart, _____ I can't keep from

The fifth line of the vocal melody features a C chord. The melody continues with quarter and eighth notes. It includes a first ending marked '1. C/G break' and a second ending marked '2. C/G break' with a double bar line and repeat sign. A horn section entry marked '(horns)' is indicated at the end.

cry - in', _____ it's tear - in' me a - part. _____ 2. When - ev - er he

B D_{MI}^7 E_{MI}^7 A_{MI} D_{MI}^7 E_{MI}^7

(bkgr. vocals) Ooh, _____ Ooh, Heat Wave. Ooh, _____

A_{MI} D_{MI}^7 E_{MI}^7 **F** **G⁷**

Ooh, Heat Wave. (sax solo for 11 bars)

C C/G break

(end solo) 3. Some-times I
D.S. al Coda (3rd verse)

C/G break **C** D_{MI}^7 E_{MI}^7 A_{MI}

lead vocal: Yeah, yeah, yeah, yeah, _____ Oh _____

bkgr. vocals: _____

You know it's all right, girl, _____ Go a -

A_{MI} D_{MI}^7 E_{MI}^7 A_{MI}

yeah, _____ Yeah, Yeah yeah, _____ Oh

head, girl. _____ Know it's all right, girl, _____ Ain't noth - in' but

A_{MI} D_{MI}^7 E_{MI}^7 **F**

yeah, _____ I feel it burn - in', I hear it

love, girl. _____ Don't pass up this chance, _____ This time it's

(start to fade) **((fade))**

Horn line at 2nd ending of letter A is played at every "break".

Second and third verses

2. Whenever he calls my name, soft, low, sweet and plain,
I feel, yeah, yeah, I feel that burnin' flame.
Has high blood pressure got a hold on me
Or is this the way love's supposed to be?
It's like a heat wave...

3. Sometimes I stare in space, tears all over my face.
I can't explain it, don't understand it, I ain't never felt
like this before.
Now that funny feelin' has me amazed,
I don't know what to do, my head's in a haze.
It's like a heat wave...

Fast Swing

Herzog

Bobby Hutcherson

A $\text{♩} = 250$

D^7_{SUS}

(vibes w/ ten. 8va b.)

D^7_{SUS}

$D^{\flat 7}_{\text{SUS}}$

E_{MI}^7 $F^{\#}_{\text{MI}}^7$ E_{MI}^7 $F^{\#}_{\text{MI}}^7$

D^9_{SUS}

D^9_{SUS} (vibes ten. 8va b.)

F^7_{SUS} D^7_{SUS}

G/A $E/F^{\#}$ G/A $E/F^{\#}$

(vibes 8va ten. top notes 8va b.)

$E/F^{\#}$ G/A $E/F^{\#}$ D^{\flat}/E^{\flat} B^{\flat}/C

B (Solos)
D⁷_{SUS}

C^{#7}_{SUS}

E_{MI}⁷ F^{#MI}⁷

E_{MI}⁷ F^{#MI}⁷

D⁹_{SUS}

F⁷_{SUS}

G/A E/F[#]

G/A E/F[#]

G/A E/F[#]

C[#]/D[#]

B^b/C

After solos, D.C. al Coda

⊕ D⁷_{SUS}

Hold On I'm Coming

Isaac Hayes
& David Porter
(As sung by Sam & Dave)

Med. Boogaloo

♩ = 108

F **A^b** **B^b** **F**

(horns) 1. Don't you

A **F⁷**

ev - er be sad, Lean on me when times are bad, When the

B^b7

day comes and you're down, in a riv - er of trou - ble, and a - bout to drown. Just hold

B **F** **A^b** **B^b** **F** **F**

on, I'm com - ing, hold on, I'm com - ing. 2. I'm on my com - ing. Hold

(horns as in Intro)

on, I'm com - ing, Hold on, I'm com - ing.

C **B^b7**

Reach out to me for sat - is - fac - tion,

A^b **B^b7** **C⁷**

Call my name for quick re - ac - tion, yeah yeah, yeah, Yeah,

F **E^b** **A^b** **B^b**

(gtr. solo)

D.C., sing first verse again, (end solo)
vamp & fade on letter **B**.

2nd verse: I'm on my way, your lover,
If you get cold I'll be your cover
Don't have to worry, 'cause I'm here,
No need to suffer, 'cause I'm here.

How Sweet It Is (To Be Loved By You)

Medium Shuffle

Eddie Holland, Lamont Dozier & Brian Holland

(As sung by Marvin Gaye)

$\text{♩} = 112$

NC.

(drums)

How sweet it is ___ to be loved by

A (pn. fill) A⁷ D⁶

you, ___ How sweet it is ___

A/E D/E A/E D/E A (pn. fill) E⁹ sus

___ to be loved by you. ___

A A F#_{Mi} E D

I need - ed the shel - ter of some - one's ___ arms, and there ___ you were, ___ I

A F#_{Mi} E D

need - ed some - one to un - der - stand my ups and ___ downs, and there ___ you were, ___

A₃ D A₃ A₃ D₃ D

with sweet love and de - vo - tion, ___ deep - ly touch - ing my ___ e - mo - tions, ___ I want to

A D A₃ A D D

stop and thank you ba - by, I want to stop ___ and thank you ba - by.

D⁶ **A/E** **D/E** **A/E** **D/E** **A** **A⁷**

How sweet it is _____ to be loved by you. _____

D⁶ **A/E** **D/E** **A/E** **D/E** **A** **E⁹ SUS** **⊕**

How sweet it is _____ to be loved by you. _____

C **A** **F#_{M1}** **E** **D**

(Piano solo)

D.S. al Coda

⊕ **D⁶** **A/E** **D/E** **A/E** **D/E** **A**

How sweet it is _____ to be loved by you. _____

(fade)

Second verse:

I close my eyes at night,
 Wonderin' where would I be without you in my life.
 Ev'rything I did was just a bore.
 Ev'rywhere I went, seems I've been there before.
 But you brighten up for me all of my days
 With a love so sweet in so many ways
 I want to stop (etc.)

Third verse: (begins at the sign, D.S.)

You were better to me than I was to myself.
 For me there's you and there ain't nobody else.
 I want to stop (etc.)

I Can't Help It

Susaye Green
Stevie Wonder

(As performed by Michael Jackson)

Medium Pop Ballad

♩ = 102 (synth., tacet 1st x)

Chord progression: $G^b13(\#11)$ FMA^9 $G^b13(\#11)$ FMA^9

(elec. pn. ad lib. chords)

A $G^b13(\#11)$ FMA^9

Look - ing in my mir - ror
Help - less like a ba - by,

$G^b13(\#11)$ FMA^9

Took me by sur - prise.
sen - su - al dis - guise.

DMI^9 $G13$

I can't help but see you
I can't help but love you,

1. B^bMI^9 $C7(\#9)$ D^bMA^9 E^bMI^7 FMI^7 G^bMA^7

run - ning of - ten through my mind, yeah.

2. B^bMI^9 $C7(\#9)$ FMA^9

It's get - ting bet - ter all the time. I can't

B DMI^9 B^bMI^9 $C7(\#9)$

help it. If I want - ed to I would - n't help it ev - en if I could. I can't

DMI^9 (B^bMI^9) 1. $C7(\#9)$

help it. If I want - ed to I would - n't help it, no I can't

2. B^bMI^9 $C7(\#9)$ **C** $G^b13(\#11)$ FMA^9 $G^b13(\#11)$ FMA^9

(Ad lib. vocal)

help it, no.

D.S. for 2nd verse and solos.
Last x vamp & fade on **C**.

Second verse: Love to run my fingers softly while you sigh.
Love came and possessed you, bringing sparkles to your eyes.
Like a trip to heaven, heaven is the prize.
And I'm so glad I found you, yeah. You're an angel in disguise.
I can't help it. etc.

I Fall In Love Too Easily

Medium Ballad

Music: Jule Styne
Lyric: Sammy Cahn

A

I fall in love too eas - i - ly, I fall in love too fast,

D_{MI}^7 $G^{13(b9)}$ $(C_{MA}^7 E^7(\#9) A_{MI}^7)$ C_{MA}^7 F_{MA}^7 $B_{MI}^7(b5)$ $E^7(\#9)$ A_{MI}^7 $F\#^7(b5)$ $(A\#_{MI}^9)$

I fall in love too ter - ri - bly hard — for love to ev - er last.

$B_{MI}^7(b5)$ $E^7(\#9)$ A_{MI}^7 $(D^{13} A_{MI}^7/G)$ $F\#_{MI}^7(b5)$ $F^{13(\#11)}$ $B_{MI}^7(b5)$ E^7

B

My heart should be well schooled, — 'cause I've been fooled in the past, — and still I

$F\#_{MI}^7(b5)$ $B^7(alt)$ $(C\#_{MI}^9 F_{MI}^7 B^b7(\#9) E^{13})$ $E_{MI}^7(b5)$ A^9_{SUS} $A^7(b9)$ $D_{MI}^7(A^7(b9))$

fall in love too eas - i - ly — I fall in love too fast.

D_{MI}^7 F_{MI}^9 B^b9 $E^7(alt)$ $A^7(b9)$ D_{MI}^9 $G^{13(b9)}$ $(G_{MI}^9 A_{MI}^9 B^b_{MI}^9 E^b13)$ $C^{6/4}$ E^b13

G sharp in bar 1 of A and C sharp in bar 5 may be played as naturals.

I Got It Bad

(And That Ain't Good)

Lyric: Paul Webster
Music: Duke Ellington

Freely (Verse)

(B⁷) E^{6/9} (A^{7(#11)}) E^{6/9} A^{7(#11)} E^{6/9} G^{#MI} 7(b5) C^{#7(b9)}

F^{#MI} 7 B⁹ sus A^{9(#11)} G^{#MI} 7 C^{#7(b9)} F^{#MI} 7 B^{7(#5)}

E^{6/9} (A^{7(#11)}) E^{6/9} A^{9(#11)} A^{7(#11)} E^{6/9} G^{#MI} 7(b5) C^{#7(b9)}

F^{#MI} 7 B⁹ sus B⁹ E^{6/9}

B^{MI} 7 E⁹ A^{MA} 7 F^{#MI} 7

G^{#7(b9)} C^{#7(#5)} F^{#7} C⁷ B^{7(b9)}

E^{6/9} (A⁷) E^{6/9} A^{9(#11)} A^{7(#11)} E^{6/9} A^{7(#11)} E⁶ A^{7(#11)}

B⁶ F[#] A⁹⁽¹³⁾ G^{#7(b9)} C^{#MI} 7 F^{#13} B⁷ sus B⁷

(Ballad)
A

(E^{MA} 7 C^{#o7}) E E (A^{MA} 7) E E G^{#7} C^{#MI} 7 F^{#9} (G⁹) C^{#MI} 7 F^{#9}

F#MI7 G#7(#5)C#7 F#7 B13 E6 C#MI7 F#MI7 B7

I got it bad and that ain't good!

(EMA7 C#7) (AMA7 A) E E A E G#7 C#MI7 F#9 (G9) C#MI7 F#9

My poor heart is sen - ti - men - tal, not made of wood.
And the things I tell my pil - low no wom - an should.

F#MI7 G#7(#5)C#7 F#7 B13 E6 A#07 BMI7 E7

I got it bad and that ain't good! But Tho'

B A6 D7

when the week - end's o - ver and Mon - day rolls a - round I
folks with good in - ten - tions tell me to save my tears, I'm

(D#MI7 D7) (C#MI7) (C7(#5))
EMA7 G#MI7 C#7 F#MI7 B9 SUS B7(b9)

end up like I start out, just cry - in' my heart out.
glad I'm mad a - bout him. I can't live with - out him.

C (EMA7 C#7) (AMA7 A) E E A E G#7 C#MI7 F#9 (G9) C#MI7 F#9

He don't love me like I love him. No - bod - y could.
Lord a - bove me, make him love me the way he should.

F#MI7 G#7(#5)C#7 F#7 B13 E6 (C#MI7 F#MI7 B7)

Solo on form (ABC)

I got it bad and that ain't good.

Alternate lyric at letter B:

But when the fish are jumpin'
And Friday rolls around,
My man and me, we gin some
And sin some and then some.

Alternate changes (Bill Evans)(Actually played in D)

Letters [A] & [C]:

D# E E A#7(#9) D#7(#9) G#MI9 D9 C#MI11 G13(#11) F#9(#11) F#MI9 E9(#5)
D9(#11) C#7(#11) C9 B7(#11) 1. E6 G#C#7(#9) F#9 B7(#9) 2. E6 G#7(#9) C#13(b9) F#7(#9) B13(#9) E9 Bb9 **B** (AMA7(add6)) (etc.)

I Hear a Rhapsody

George Fragos, Jack Baker
& Dick Gasparre

Ballad or Medium Swing

And when I hear you call _____ so soft - ly to me, _____ I don't hear a

call at all, _____ I hear a rhap - so - dy. _____ And when your

spark - ling eyes _____ are smil - ing at me, _____ then soft through the

star - lit skies _____ I hear a rhap - so - dy. _____

B My days are so blue when you're a - way. _____

My heart longs for you, so won't you stay? _____ My dar - ling,

C hold me tight _____ and whis - per to me. _____ Then soft through a

star - ry night _____ I hear a rhap - so - dy. _____

Chords: (E7), A, A_{MI}⁹, (A_{MI}⁷) E_b^{13(#11)}, D_{MI}⁷, G^{7(b9)}, C_{MA}⁷, (C_{MA}⁷) F⁹, E_{MI}^{7(b5)}, A^{7(b9)}, D_{MI}⁷, F_{MI}⁷, A_b_{MI}⁷, G^{7(#5)}, C_{MA}⁷, (F_#^{7(#11)}) B_{MI}^{7(b5)}, E⁹, A_{MI}⁹, (A_{MI}⁷) E_b^{13(#11)}, D_{MI}⁷, G^{7(b9)}, C_{MA}⁷, (C_{MA}⁷) F⁹, E_{MI}^{7(b5)}, A^{7(b9)}, D_{MI}⁷, F_{MI}⁷, A_b_{MI}⁷, G^{7(#5)}, C_{MA}⁹, (C_{MA}⁷) G_{MI}¹¹, F_#_{MI}^{7(b5)}, B^{7(b9)}, E_{MI}⁷, (F_#_{MI}^{7(b5)}) B^{7(b9)}, E_{MI}^(#5), E_{MI}⁷, A_{MI}⁹, D^{7(b9)}, G_{MA}⁷, (F⁷) D_{MI}⁷, B_{MI}^{7(b5)}, E⁷, (E⁷) (E⁷(#5) D⁷(#5) C⁷(#5) B^b7(#5)), D_{MI}⁷, F_{MI}⁷, A_b_{MI}⁷, G^{7(#5)}, C_{MA}⁹, (F_#^{7(#11)}) B_{MI}^{7(b5)}, E⁷

Note: Bottom changes are Bill Evans'; more standard changes in parentheses.

I Heard It Through the Grapevine

Medium Pop (Intro)

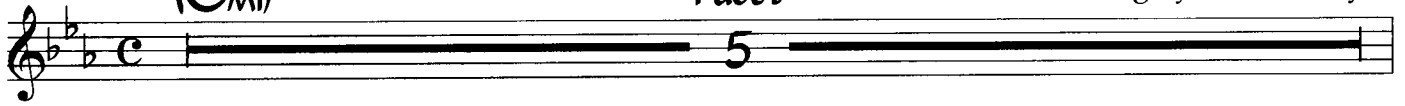
Norman Whitfield

$\text{♩} = 117$

(CMI)

Tacet

Barrett Strong
(As sung by Marvin Gaye)



(CMI) (gtr.) ♩ ♩ ♩ ♩ ♩ ♩ (etc.)

(Fr. horn) 1. Ooh, _____ I bet

A ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

you're won - d'rin' how I knew 'bout your plans _____ to make me blue,

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

with some oth - er guy _____ you knew be - fore. Be - tween the two of us guys -

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

_____ you know I love you more. It took me by sur - prise _____ I must say, _____

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

when I found _____ out yes - ter - day. _____ Don't you know that I heard _____

B ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

_____ it through the grape - vine, _____ not much long - er would you be _____ mine. Oh, I heard _____

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

_____ it through the grape - vine, Oh, _____ I'm just a - bout to lose _____ my mind. Hon - ey, hon - ey, well
(Heard_)

(bkgr. vocals) it through the grape - vine, not much long - er would you be my ba - (1st x only)

2. I know a man

Ooh, doot, doo doo doo

(Interlude)

(strings)

3. Peo - ple say be - lieve half D.S. al Coda

(bkgr. vocals) it through the grape - vine, not much long - er would you be my ba - by, Yeah,

— yeah, yeah, — yeah, Heard (etc., to end)

(start to fade) (fade)

Second and Third Verse lyrics:
 2. I know a man ain't supposed to cry,
 But these tears I can't hold inside.
 Losin' you would end my life, you see,
 'Cause you mean that much to me.
 You could have told me yourself
 That you loved someone else.
 Instead, I heard it through the grapevine (etc.)

3. People say believe half of what you see,
 Son, and none of what you hear,
 But I can't help bein' confused.
 If it's true please tell me, dear.
 Do you plan to let me go
 For the other guy you loved before?
 Don't you know, I heard it through the grapevine (etc.)

I Wanted to Say

Medium Swing (in 2)

♩ = 136

Victor Lewis
(As played by Kenny Barron)

The score is written in treble clef with a 2/4 time signature. It consists of ten systems of music. The first system is marked with a box containing the letter 'A'. The second system is marked with a box containing the letter 'B'. The third system is marked with a box containing the letter 'C'. The fourth system is marked with a box containing the letter 'C'. The fifth system is marked with a box containing the letter 'C'. The sixth system is marked with a box containing the letter 'C'. The seventh system is marked with a box containing the letter 'C'. The eighth system is marked with a box containing the letter 'C'. The ninth system is marked with a box containing the letter 'C'. The tenth system is marked with a box containing the letter 'C'. The score includes various chord voicings such as $F\#MI^9$, $C\#MI^9$, $B\flat MI^9$, FMI^{11} , D^{13}_{SUS} , AMI^9 , $F\#MI^{11}$, $(BMI^{11}) B^9_{SUS}$, $(C\#MI^{11}) C\#^9_{SUS}$, $B\flat MI^9$, FMI^{11} , D^{13}_{SUS} , AMI^9 , $F\#MI^{11}$, B^{13}_{SUS} , $B^{13(\#11)}$, B^{13}_{SUS} , $B^{13(\#11)}$, D^{13}_{SUS} , $D^{13(\#11)}$, $C\#MI^{11}$, $C^{13(\#11)}$, $F\#MI^9$, $C\#MI^9$, $B\flat MI^9$, FMI^{11} , D^{13}_{SUS} , AMI^9 , $F\#^{13}_{SUS}$, D^{13}_{SUS} , AMI^9 , $F\#^{13}_{SUS}$ (pn. fills). Performance instructions include "(tenor w/muted trp. 8va)", "(trp. loco)", "Solo on form (ABC). After solos, D.C. al Coda", and "Vamp & fade".

Chords in parentheses are optional for solos.
On recording, solos are 2 choruses each, the first in 2 and the second in 4.
Alto, playing this part, will be in the same range as tenor on recording.

I'm Getting Sentimental Over You

Ballad or
Medium Swing

Lyric: Ned Washington

Music: George Bassman

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

Ne - er thought I'd fall, but now I hear love call. I'm

E^9 A^7 D^6 B^7 E_{MI}^7 A^7

get - ting sen - ti - men - tal ov - er you.

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

Things you say and do just thrill me thru and thru. I'm

E^9 $A^{7(\#5)}$ D^6 C^6 $C^{\#6}$ D^6 $G^{\#}MI^{7(b5)}$ $C^{\#7(b9)}$

get - ting sen - ti - men - tal ov - er you.

B $F^{\#}MI^{6/9}$ $(D^{\#}MI^{7(b5)})$ $G^{\#7}$ (D^7) $C^{\#7(b9)}$

I thought I was hap - py. I could live with - out love.

$G^{\#}MI^7$ $C^{\#7}$ $F^{\#}MI^7$ B^7 E_{MI}^7 A^7

Now I must ad - mit, love is all I'm think - ing of.

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

Won't you please be kind, and just make up your mind, that

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

you'll be sweet and gen - tle, be gen - tle with me, be -

E^9 $A^{7(\#5)}$ $(C^6 D^6 C^{\#6} F^{\#7} E_{MI}^7 A^7)$

cause I'm sen - ti - men - tal ov - er you.

(I Know) I'm Losing You

Cornelius Grant
Norman Whitfield

Eddie Holland

(As sung by the Temptations)

Med. Boogaloo (Intro)

♩ = 110

A (omit 3)

Tacet

(horn rhythm) **A** **A^{mi7}** **D/A** **A^{mi7}** Your

love is fading, I can feel your love fading, girl, it's fading away from me. 1. 'Cause your

A **A⁷**

touch, your touch has grown cold, As if someone else controls your

A⁷

very soul, I've fooled myself long as I can, I can

A⁷ **C**

feel the presence of another man. It's there when you

B **A** **A^{mi7}** **D/A**

speak my name, It's just not the same, Ooh, baby, I'm

A^{mi7} **A** **A^{mi7}** **D/A**

losing you. It's in the air, It's everywhere, Ooh, baby, I'm

A^{mi7} 1. **A (omit 3)** 2. **A (omit 3)**

losing you.

I don't wanna lose you. (trps.)

C

D **A** **A_{mi}⁷** **D/A** **A_{mi}⁷**

A **A_{mi}⁷** **D/A** **A_{mi}⁷**

(Repeat & fade)

Second verse:

When I look into your eyes,
 A reflection of a face I see.
 I'm hurt, down-hearted and worried, girl,
 'Cause that face doesn't belong to me.

It's all over your face, Someone's taken my place,
 Ooh, baby, I'm losing you.
 You try hard to hide the emptiness inside,
 Ooh, baby, I'm losing you.

Repeat of letter D:

Oh, my dear, what happened to the love we shared?
 Ooh, baby, I'm losing you.
 I know it's true, there's someone new,
 Ooh, baby, I'm losing you.

I'm Through with Love

Lyric: Gus Kahn

Music: Matt Malneck

& Fud Livingston

Medium

(or Med. Ballad)

A DMA^7 $F^{\circ 7}$ Emi^7 A^7

I'm through with love I'll nev - er fall a - gain. Said "a -

(Ami^7) DMA^9 D^7 GMA^7 C^7 $F\#mi^7$ $B^7(\#5)$

dieu" to love, "Don't ev - er call a - gain" for I must have you or

Emi^7 $(B^7(\#5))$ Emi^7 $A^{7(b9)}$ $F\#mi^7$ $B^7(b9)$ Emi^7 $A^{7(b9)}$

no - one, _____ and so I'm through with love. I've

DMA^7 $F^{\circ 7}$ Emi^7 A^7

locked my heart, I'll keep my feel - ings there. I have

(Ami^7) DMA^9 D^7 GMA^7 C^7 $F\#mi^7$ $B^7(\#5)$

stocked my heart with i - cy frig - i - daire, and I mean to care for

Emi^7 $(B^7(\#5))$ Emi^7 $A^{7(b9)}$ D^6 $C\#^7(b9)$

no - one, _____ be - cause I'm through with love.

B $F\#mi$ $F\#mi^{(\#5)}$ $F\#mi^6$ $F\#mi^{(\#5)}$ $F\#mi$ $F\#mi^{(\#5)}$

Why did you lead me to think you could care? You did - n't need me for

$F\#mi^6$ B^7 A^6 $F\#mi^7$ Bmi^7 E^{13}

you had your share of slaves a - round you to hound you and swear, with



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

bye to Spring, and all it meant to me, It can nev - er bring the

G_{MA}^7 C^7 $F^{\#}_{MI}^7$ $B^7(b9)(\#5)$ E_{MI}^7 $(B^7(b9)(\#5))$

thing that used to be, for I must have you or no - one, _____

(E^7) E_{MI}^7 $A^7(b9)$ D^6 $(A^7(b9))$

and so I'm through with love.

If You Could See Me Now

Lyric: Carl Sigman
 Music: Tadd Dameron
 (Bill Evan's changes)

Ballad

(Solos: C⁹_{SUS} C⁷(^{b9}/₅)

A C^{MA}⁹ F⁹_{SUS} F⁹

If you could see me now you'd know how blue I've been.
 If you could see me now you'd find me be - ing brave,

C^{MA}⁹ A^{MI}⁷(G[#]MI⁷GMI⁷F[#]MI⁷) F^{MI}⁹ B^b⁹

One look is all you'd need to see the mood I'm in. Per -
 and try - ing aw - f'ly hard to make my tears be - have. But

E^{MI}⁹ A^{MI}⁹ D[#]MI⁹ G[#] G⁹ D^{MI}⁹ G⁹ G[#]MI⁹ C[#]9(^b5)

haps then you'd re - a - lize I'm still in love with
 that's quite im - pos - si - ble. I'm still in love with

1. B^b9([#]11) A⁷(^b9) D^{MI}⁷(^b5) G⁷(^b9) 2. C⁹ F^{MI}⁶ C⁶/₉ E A^{MI}⁹ G^{MI}⁹

you. you. You'll

B F[#]MI⁹ B⁹_{SUS} B⁷(^b9/_{#5}) G[#]MI⁷G[#]7([#]5)C[#]7(^b9) F[#]MI⁹ B⁷(^b9)

hap - pen my way on some mem - 'ra - ble day and the month will be May for a

E^{MA}⁹ F[#]MI⁹ A^{MI}⁹ D⁷(^b9) B^{MI}⁷B⁷(^b9/_{#5})E^{MI}⁹

while. I'll try to smile but can I play the part with - out my

A^{MI}⁷(^b5) D⁷_{SUS}(^b9) D⁷(^b9) D^{MI}⁷ E^bMA⁹ A^bMA⁹ D^bMA⁹ C C^{MA}⁹ (Solos: C⁹_{SUS} C⁷(^b9>/₅)

heart be - hind the smile?

The way I feel for you I

F⁹_{SUS} F⁹ C^{MA}⁹ A^{MI}⁷(G[#]MI⁷GMI⁷F[#]MI⁷)

nev - er could dis - guise.

The look of love is writ - ten

plain - ly in my eyes. I think you'd be mine a - gain

if you could see me now.

(1st x: C_{MA}^7 / G)

D_{MI}^9 G^9 $G\#_{MI}^9$ $C\#^9(b5)$ C_{MA}^9 ($D_{MI}^{7(b5)}$ $G^{7(b9)}$)

Note: These are Bill Evans' changes, transposed.

In a Mellow Tone

Lyric: Milt Gabler
Music: Duke Ellington

Medium Slow Swing

(D⁷) A G⁷ C⁷ F⁶

In a mel - low tone, _____ feel - in' fan - cy free. _____

F⁶ C^{Mi}⁷ F⁷ B^bM^A⁷

And I'm not a - lone, _____ I've got com - pa - ny. _____

B^bM^A⁷ B^b⁶ E^b⁷ F⁶

Ev - 'ry - thing's O. K. _____ The live - long day. _____

D⁹ G⁷ C⁷ (D⁷) optional break, head only

With this mel - low song _____ I can't go wrong. _____ In a mel - low tone, _____

B G⁷ C⁷ F⁶

_____ that's the way to live. _____ If you mope and groan, _____

C^{Mi}⁷ F⁷ B^bM^A⁷

_____ some - thing's got to give. _____ So go your way _____

B^b⁷ B^o⁷ F⁶/_C D⁷

_____ and laugh _____ and play. _____ There's joy _____ un - known _____

G⁷ C⁷ F⁶ (F⁶/_C C^{#o}⁷ D^{Mi}⁷ A^b⁷)

_____ in a mel - low tone. _____ **Solo on AB**

In a Sentimental Mood

Duke Ellington, Irving Mills
& Manny Kurtz

Ballad

A $(B_{MI}^9(MA7) F\#7(\#5))$
 $B_{MI} B_{MI}^{(MA7)} B_{MI}^7 B_{MI}^6$

In a sen - ti - men - tal mood I can see the stars come
 kiss drifts a mel - o - dy so

$E_{MI} E_{MI}^{(MA7)} E_{MI}^7 E_{MI}^6 F\#7(\#5) B_{MI} (B_{MI}^7 G\#MI^7(\#5) G_{MA}^9)$

thru my room while your lov - ing at - ti - tude is like a
 strange and sweet. In this sen - ti - men - tal bliss you make my

$F\#MI^7 B^9 E_{MI}^7 A^{7(b9)} D^{6/9} (break on head) (C\#MI^7 F\#7(\#5)) D^{6/9} (C_{MI}^9 F^{13})$

flame that lights the gloom. On the wings of ev - 'ry
 par - a - dise com -

B $B^b_{MA}^7 G_{MI}^7 C_{MI}^9 F^7 (E^b_{MA}^7 B^b D D^{b13} B^b_6 G^7(\#5))$

Rose pet - als seem to fall. It's all like a dream to call you mine.

$C_{MI}^7 F^7 (D_{MI}^7) B^b_{MA}^7 G_{MI}^7 C_{MI}^9 F^7$

My heart's a light - er thing since you made this night a thing di -

$A^7_{sus} (A^b_9(\#11)) A^7 G^b_7(\#5)$

vine. In a sen - ti - men - tal

C $(B_{MI}^9(MA7) F\#7(\#5)) B_{MI} B_{MI}^{(MA7)} B_{MI}^7 B_{MI}^6 E_{MI} E_{MI}^{(MA7)}$

mood I'm with - in a world so heav - en - ly

— for I nev - er dreamt that you'd be lov - ing

sen - ti - men - tal me.

Chords shown above the first staff: E_{MI}^7 , $(C\#^7)$ E_{MI}^6 , $F\#^7(\#5)$, (B_{MI}^7) B_{MI} , $G\#_{MI}^7(\flat5)$, G_{MA}^7

Chords shown above the second staff: $F\#_{MI}^7$, B^9 , E_{MI}^7 , $A^7(\flat9)$, (D_{MI}^7) G^7 , $C\#_{MI}^7(\flat5)$, $F\#^7(\flat9)$

Chords in parentheses are Bill Evans' changes for head.

In Case You Missed It

Bobby Watson

Fast Swing

♩ = 256

EMI⁷ BMI⁷⁽¹¹⁾ F/G C/D
 EMI⁷ BMI⁷⁽¹¹⁾ F/G DMI⁷ CMA⁷ (rhythm simile)
 (trp. & alto)
A EMI⁷ BMI⁷⁽¹¹⁾ F/G C/D
 EMI⁷ BMI⁷⁽¹¹⁾ F/G DMI⁷ CMA⁷
 EMI⁷ BMI⁷⁽¹¹⁾ F/G C/D
 EMI⁷ BMI⁷⁽¹¹⁾ F/G DMI⁷ CMA⁷
 EMI⁷ BMI⁷⁽¹¹⁾ F/G C/D
 (trp. & alto)
 EMI⁷ BMI⁷⁽¹¹⁾ F/G C/D
 EMI⁷ BMI⁷⁽¹¹⁾ F/G DMI⁷ CMA⁷
 (trp. w/ alto)

(for solos only)

B EMI⁷ (E^bMI⁷) DMI⁷. G⁷ CMA⁷ B⁷(#9)

A⁹_{SUS} G^{#9}_{SUS} G⁹_{SUS}. F[#]MI¹¹ B⁷(#9)

EMI⁷. D[#]MI⁷ DMI⁷G⁷ CMA⁷ F¹³ 3

AMI⁷ D¹³ B_{D#} EMI⁷ BMI⁷⁽¹¹⁾ F/G C/D

(rhythm like Intro) (trp. alto)

C/D EMI⁷ BMI⁷⁽¹¹⁾ F/G DMI⁷ CMA⁷

(trp., alto 8va b.)

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

(Trp. & Alto solo)

EMI⁷ BMI⁷⁽¹¹⁾ F/G C/D

f (Vamp till cue)

(On cue)

EMI⁷ BMI⁷⁽¹¹⁾ F/G C/D (3x's)

mp (unis.)

(Med. Swing) $\text{♩} = 112$ NC.

EMI⁷ BMI⁷⁽¹¹⁾ F/G DMI⁷ CMA⁷

f (trp. alto) (alto) (trp. alto)

8

Kicks are played for solos (first 16 bars of A may be played straight ahead after first chorus of each solo).

In Love With Night

Bright Jazz Waltz

Andy LaVerne

A $\text{♩} = 170$

Chords: $A^{\flat}MA^7(b5)G$, $G^{13(b9)}$, CMA^7G , CMA^7G , $A^{\flat}MA^7(b5)G$, $G^{13(b9)}$, $F\#^{13}_{sus}$, $F7(alt)$, E^{13}_{sus} , $D\#7(alt)$, D^{13}_{sus} , $C\#7(alt)$, $F\#^{13}_{sus}$

(tenor)

(add pn., loco)

B

Chords: $E^{\flat 9}_{sus}$, C^9_{sus} , C^9_{sus} , $E^{\flat 9}_{sus}$, $F\#^{13}_{sus}$, $F7(alt)$, E^{13}_{sus} , $D\#7(alt)$, D^{13}_{sus} , $C\#7(alt)$, $F\#^{13}_{sus}$

(tenor)

(add pn., loco)

last x: rit.

(Fine) Solo on form (A|A|B)
After solos, D.C. al Fine

Inner Urge

Joe Henderson

Medium-Up Swing

$\text{♩} = 218$

A $D\#MI7(11)$ $DMA7(b5)$ $C\#MA7(b5)$ $CMA7(b5)$ $BMA7(b5)$ $CMA7(b5)$ $G\#MA7(b5)$ $BbMA7(b5)$

(tenor w/ bs. 8va b.)

B $C\#MA9$ $BbMA9$ $BMA9$ $G\#MA9(\#11)$

$A9$ $F\#MA9$ $G^{13(\#11)}$ $\text{⊕} EMA9 D\#MI7(11)$

C (Solos) $D\#MI7(11)$ $DMA7(b5)$ $CMA7(b5)$ $BbMA7(b5)$

D $C\#MA9$ $BbMA9$ $BMA9$ $G\#MA9$

$A9$ $F\#MA9$ $G^{13(\#11)}$ $EMA9$

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

(Slower) $\text{♩} > 132$

$\text{⊕} EMA9$ $BMA9$ $G\#MA9$ $A9$ $F\#MA9$ $G^{13(\#11)}$ $EMA9$

Head is played twice before and after solos.

Invitation

Medium Swing or Ballad
(or 12/8 Latin)

Lyric: Paul Francis Webster
Music: Bronislau Kaper

A A_{MI}^9 3

You and your smile _____ hold a strange in - vi - ta - tion. _____

A_{MI}^9 3 $D^{13(b9)}$ D^{13} $G^{13(b9)}$ G^{13}

Some - how it seems we've shared our dreams, but where? _____

B C_{MI}^9 3

Time af - ter time _____ in a room full of stran - gers, _____ out of the

C_{MI}^9 3 $F^{13(b9)}$ F^{13} $B^b13(b9)$ B^b13

blue sud - den - ly you are there. _____ Wher -

C $B^b_{MI}^9$ 3 $E^b7(b9)(\#5)$ $A^b_{MI}^9$

ev - er I go _____ you're the glow of temp - ta - tion, _____

$A^b_{MI}^9$ 3 $C^{\#7(b9)(\#5)}$ $F^{\#}_{MI}^9$

glanc - ing my way _____ in the gray of the dawn. _____ And

$F^{\#}_{MI}^9$ 3 $B^7(b9)(\#5)$ E_{MI}^9

al - ways your eyes _____ smile that strange in - vi - ta - tion. _____ Then you are

$C^9(\#11)$ 3 $B^7(b9)$ $E^7(\#5)$ E^7

gone. _____ Where, oh, where have you gone? _____ How

gone. _____ Where, oh, where have you gone? _____ How

D A_{MI}^9

long must I stay _____ in a world of il - lu - sion, _____ be where you

A_{MI}^9 $(D^{13(\flat 9)})$ D^{13} $G^{13(\flat 9)}$ G^{13}

are, so near yet so far a - part, _____

E C_{MI}^9 $A^{\flat 9(\#11)}$

Hop - ing you'll say, _____ with a warm in - vi - ta - tion, _____ "Where have you

$D^{7(\#9)}$ $G^{7(\#9)}$ $C_{MI}^{(MA7)}$ $(B^7 E^7)$

been? Dar - ling come in, come in - to my heart."

Isoar

Nguyễn Lê

Med. Straight 8th's

♩ = 154

A G#MI⁷ 1st x: gtr. 2nd x: sop. GMA⁷

D/F# G/Eb F#A

BMI⁷ G#MI^{9(b5)} C#⁷SUS C#^{13(b9)} F#MA⁹ A#

AMA^{7(#5)} EMA⁷G# A/D F#⁹SUS F#^{13(b9)}

B FMI⁷ EMA⁷Eb⁷SUS Eb/Db Ab/C Bb⁹SUS F#D

(gtr. & sop.)

C F# D BMA⁷ F#A# B/D# EMA⁷ FMI^{7(b5)} Bb/Gb

Eb/G AbMA⁹ Bb/D Eb/B Ab/C Db^{6/9} Eb^{SUS} FMI⁷

1. BMA⁷⁽¹³⁾ C⁹SUS F#D 2. BMA⁷⁽¹³⁾ C⁹SUS AbMA⁹ FMA⁷

E/D A/C# C#ABMI⁷ F#MI⁷ EMA⁷ FMI^{7(b5)} Eb/G

D $G\#MI^7$ GMA^7 $D/F\#$ $G/E\flat$ $F\#A$

(gtr.)

BMI^7 $G\#MI^9(b5)$ $C\#7_{SUS}$ $C\#13(b9)$ $F\#MA^9$ $A\#$

$A_{MA}^{7(\#5)}$ E_{MA}^7 $G\#$ A/D D $(\#)$

(add sop.) (gtr.)

(gtr.) $F\#^9_{SUS}$ A^9_{SUS} $D\#MI^7$ $C\#^9_{SUS}$

(sop.)

$C\#^9_{SUS}$ E/C A_{MI}^{13}

Solo on **A**
 Play BCC after each solo.
 After last solo, play BCCD
 to Coda.

A_{MI}^{13}

(Vamp, fill & fade)

Recording has an Intro not included on this chart.

Isotope

Joe Henderson

Med. Swing

J = 184

A (in 2)

(tenor)

(piano)

Chord symbols: A⁷, C⁷, B⁷, E⁷, A⁷, D⁷, G⁷, A⁷, F^{#9} SUS, F⁹ SUS

(on repeat)

Chord symbols: F⁹ SUS, B^{mi7}, E⁷, A⁷, F^{#7}, E^{b7}, C⁷

B (Solos) (in 4)

Chord symbols: A⁷, D⁷, G⁷, A⁷, F^{#7}, F⁷, E⁷, A⁷, F^{#7}, E^{b7}, C⁷

Solo on **B**.

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

Chord symbols: A⁷, F^{#7}, E^{b7}, C⁷, A⁷

Head is played twice before and after solos.

It Always Is

Tom Harrell

Med.-Fast Swing

♩ = 230

A C_{MI}^9 B^b_{MA} A_{MI}^{11} A_{MI}^{11} D^9_{sus} G_{MI}^{11} C_{MI}^9

(trp.)

C_{MI}^9 F^{13} $B^b_{MA}^9$ $E^b_{MA}^7$ F_{MI}^{11} $E^b_{MI}^{11}$ $A^b_{sus}^9$

(Latin) B^b/C $C^{6/9}$ B^b/C G_{MI}^7 F_{MA}^7 E_{MI}^9

B **(Swing)** E_{MI}^9 A^{13}_{sus} D_{MI}^{11} D_{MI}^{11} G^{13}_{sus} C_{MA}^7

F_{MA}^7 F_{MI}^{11} $E^b_{MI}^{11}$ $A^b_{sus}^9$ **(Latin)** B^b/C $C^{6/9}$

$C^{6/9}$ B^b/C $C^{6/9}$

C **(Swing)** $C^{\#}_{MI}^{11}$ $D^{\#}_{MI}^{7(b5)}$ $G^{\#}7(b9)$ $C^{\#}_{MI}^{11}$ $B_{MI}^{7(11)}$ E^7

A_{MA}^7 $B_{MI}^{7(11)}$ E^7 C_{MI}^7 $B^b_{MA}^7$ A_{MI}^{11}

(Solos)
D A_{MI}^{11} D^9_{SUS} G_{MI}^7 C_{MI}^7 F^7

$B^b_{MA}^7$ F^{13} F_{MI}^7 $E^b_{MI}^7$ A^b^7

(Latin)
 B^b/C $C^{6/9}$ B^b/C $C^{6/9}$

(Swing)
E E_{MI}^7 A^9_{SUS} D_{MI}^7 G_{MI}^7 C^7

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

(Latin)
 B^b/C $C^{6/9}$ B^b/C $C^{6/9}$

(Swing)
F $C^{\#}_{MI}^7$ $D^{\#}_{MI}^{7(b5)}$ $G^{\#7}$ $C^{\#}_{MI}^7$ B_{MI}^7 E^7

A_{MA}^7 B_{MI}^7 E^7 Till cue A_{MA}^7 C_{MI}^7 $B^b_{MA}^7$ On cue A_{MA}^7

Solo on DEF. To end last solo, take 'On cue' ending D.C. al Coda

C_{MI}^7 $B^b_{MA}^7$ **(Latin)** C/D $D^{6/9}$ C/D C_{MI}^7 $B^b_{MA}^{7(b5)}$

(Trp. & Ten. solo) **(Vamp, solo & fade)**

Med.-Fast Swing

It Always Is (Harmony)

♩ = 230

A (ten.)

(Latin)

B (Swing)

(Latin)

C (Swing)

D (Solos)

A_{MI}^{11} D^9_{sus} G_{MI}^7 C_{MI}^7 F^7

$B^b_{MA}^7$ F^{13} F_{MI}^7 $E^b_{MI}^7$ A^b^7

(Latin)

B^b/C $C^{6/9}$ B^b/C $C^{6/9}$

(Swing)
E E_{MI}⁷ A⁹_{SUS} D_{MI}⁷ G_{MI}⁷ C⁷

F_{MA}⁷ B^b_{MA}⁷ F_{MI}⁷ E^b_{MI}⁷ A^b⁷

(Latin)
 B^b/_C D-C⁶/₉ B^b/_C D-C⁶/₉

(Swing)
F C[#]_{MI}⁷ D[#]_{MI}^{7(b5)} G[#]⁷ C[#]_{MI}⁷ B_{MI}⁷ E⁷

A_{MA}⁷ B_{MI}⁷ E⁷ Till cue A_{MA}⁷ C_{MI}⁷ B^b_{MA}⁷ On cue A_{MA}⁷

Solo on DEF. To end last solo, take 'On cue' ending D.C. al Coda

(Latin) C/D (Trp. & Ten. solo) D-D⁶/₉ C/D D-C_{MI}⁷ B^b_{MA}^{7(b5)}

(Vamp, solo & fade)

Jean de Fleur

Grant Green

Med.-Fast Swing (Intro)

$\text{♩} = 226$

(gtr. ten.)
(ten. gtr.)
(ten. gtr. & vibes)
A
S
B
(gtr. & vibes w/ ten. 8va b.)

$E^b_{MI}^9$ A^b7 $D^b_{MA}7$ $B^b_{MI}7$

$G_{MI}7(b5)$ $C7(b9)$ $F_{MA}7$ $E_{MI}7(11)$ $A7(\#9)$

C G^{13} $F\#^{13}$ F^{13} $F\#^{13}$ G^{13}

(ten., gtr., & vibes)

G^{13} $F\#^{13}$ F^{13} B^{13} B^b^{13}

B^b^{13} A^{13} A^b^{13}

A^b^{13} G^{13} G^b^{13}

$F_{MI}7$ $E^b_{MI}9$ $F_{MI}7$ $G^b_{MA}7$

(gtr. ten.)

$F_{MI}7$ $E^b_{MI}9$ $F_{MI}7$ $G^b_{MA}7$

(ten. gtr.)

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

$F_{MI}7$ $E^b_{MI}9$ $F_{MI}7$ $G^b_{MA}7$

(gtr. ten.)

$F_{MI}7$ $E^b_{MI}9$ $F_{MI}7$ $G^b_{MA}7$

(ten. gtr.)

(Vamp, fill & fade)

Jazz Waltz
(Medium or Fast)

The Jitterbug Waltz

Thomas "Fats" Waller

A

$C^{6/9}$

F^9 $(G^7(\#5))$

$C^{6/9}$

$(A^7) EMI^7$ A^7 $(A^7) EMI^7$ A^7

B

D^9

$(DMI^7(b5)) FMI^6$ $G^{13} B^b9(\#11)$

D^7 1. (optional ad lib.)

$(opt. ad lib.)$ EMI^7 A^7 DMI^7 G^7

2. DMI^7 G^{13} C^6 F^6 $C^{6/9}$ $(D^b9) (G^7)$

1st ending as originally played by "Fats" Waller.

G^7 AMI^7 $A^{\#o7}$ G^7 B D^9 G^7 D^{13} G^7 tr

John's Waltz

Bright Jazz Waltz

John Abercrombie

$\text{♩} = 190$

A

B

Solo on form (AB)

(Ending)

rit.-----

Head is played once before and after solos.
Melody is freely interpreted.

On recording, head is played as an Intro:

20 bars rubato, guitar solos

10 bars in time, guitar plays melody. (Then play entire head in time.)

Just Friends

Music: John Klenner
Lyric: Sam M. Lewis

Medium Swing

A (E^7) A_{MA}^7 A_{MI}^7 D^7

Just friends, _____ lov - ers no more, _____ Just

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

friends, _____ but not like be - fore, _____ To

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

think of what we've been and not to kiss a - gain seems like pre -

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

tend - ing _____ it is - n't the end - ing. _____ Two

B A_{MA}^7 A_{MI}^7 D^7

friends _____ drift - ing a - part, _____ Two

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

friends, _____ but one brok - en heart, _____ We

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

loved, we laughed, we cried, and sud - den - ly love died, The sto - ry

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

ends and we're just friends.

Just Squeeze Me

Music: Duke Ellington
Lyric: Lee Gaines

Medium-Slow Swing

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

Treat me sweet and gen - tle when you say good - night, Just squeeze

E_{MI}^7 A^9_{SUS} A^7 D_{MA}^7 B^7 E_{MI}^7 A^7

me, but please don't tease me.

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

I get sen - ti - men - tal when you hold me tight, Just squeeze

E_{MI}^7 A^9_{SUS} A^7 D_{MA}^7 $(A^{7(+9)})$

me. but please don't tease me.

B D^7

Miss - ing you since you went a - way, sing - ing the blues a - way each day,

G_{MA}^7 F^9 E^7

count - ing the nights and wait - ing for you. I'm in the mood to let you know

E^7 E_{MI}^7 $(B^b9(+5))$ A^9_{SUS} A^9

I nev - er knew I loved you so, Please say you love me too.

C D_{MA}^7 E_{MI}^7 $F\#_{MI}^7$ A^{13} D_{MA}^7 G_{MA}^7 $F\#_{MI}^7$ $B^{7(b9)}$

When I get this feel - in', I'm in ec - sta - sy, So squeeze

E_{MI}^7 A^9_{SUS} A^7 D_{MA}^7 (B^7) E_{MI}^7 A^7

me, but please don't tease me.

Just You, Just Me

Lyric: Raymond Klages

Music: Jesse Greer

Medium or Bright

A

Just you, just me.

Let's find a cozy spot to cuddle and coo.

Just us, just we.

I've missed an awful lot, my trouble is you.

B

Oh, gee. What are your charms for?

What are my arms for? Use your imagination.

C

Just you, just me.

I'll tie a lover's knot 'round wonderful you.

Kahlil the Prophet

Jackie McLean

Freely (Intro) *mf* (alto trb.)

(fast swing) (unis.) (alto trb.)

Chords: $E^b_{MA} 7(b5)$, $D 7(b5)$, $D 7(\#9)$, C , $G^\#$, E^b , E , F , $D 7(\#9)$

(Fast Swing) $\text{♩} = 264$ *mf* (unis.) (trb. alto)

A D_{MI} A $G^\#13$ $G13$ $F13$ (unis.) (trb. alto)

$A^\#$ bass $C^\#$ bass $D^\#7(b5)$ $F7(b5)$ (unis.) (trb. alto)

(alto trb.) $D7$ C_{SUS} C/B $D7$ C_{SUS} C/B

mp $F7_{SUS}$ $E7_{SUS}$ $D^\#7(b5)$ $F^\#_{MA}7$

$F7_{SUS}$ $E7_{SUS}$ $D^\#7_{SUS}$ $A7_{SUS}$ $F^\#_{MA}7$ E *dr. fill* 1. 2. *mf* (alto trb.)

D^6/A *dr. fill* E^b E F $D 7(\#9)$ (unis.) *f* (alto trb.)

B (Solos)
D_{MI} D_{#MI} E_{MI}

After solos, D.C. al Coda

E_b E F D^{7(#9)}/_{#5} dr. fill

(unis.)

Letter A is repeated before and after solos.
On the repeat of the out head, alto plays one octave higher, starting in bar 9 of letter A.

Knock on Wood

Eddie Floyd
& Steve Cropper

Medium

(Intro) D

(horns)

I don't wan - na

A G⁷(13)

lose this good thing that I got 'cause if I do

I will surely, surely lose a lot, 'cause your love

(horns) (omit 1st x)

is better than any love I know. It's like thun-

der, lightnin'. The way you love me is frightnin'. I bet-ter

(top notes of chords)

knock on wood, Ba - by.

D⁷ **D** **F** **G**

(bs./pn./gtr.) (top notes of chords)

1. 2.

I'm not sup - er

A **C** **A** **G** **F**

B

E⁷ **F^{#7}** **G⁷** **G⁷** **F^{#7}** No

(horns, octaves) **D.S. al Coda (no repeat)**

Oh, yeah think I bet-ter knock, (knock, knock) on wood. Think I bet-ter

D⁷ **G⁷** **D⁷** **G⁷**

(horns, top note of chords) **Vamp & fade**

Second verse:

I'm not superstitious about ya,
 but I can't take no chance.
 Got me spinnin', baby.
 Baby, I'm in a trance.
 'Cause your love is better
 than any love I know.
 It's like thunder... (like 1st verse)

Third verse:

No secret, that woman
 fills my lovin' cup.
 'Cause she sees to it
 that I get enough.
 Just one touch from her,
 you know it means so much.
 It's like thunder... (like 1st verse)

The Lamp Is Low

Lyric: Mitchell Parish

Music: Peter De Rose

& Bert Shefter

Ballad or Medium

(or Latin) (B^{13}_{SUS})

A $F\#MI^9$ B^{13}_{SUS} B^7

Dream _____ be - side me in the mid - night

$E^{6/9}$ A^9 $(E^6) G\#MI^7$ $C\#7$

glow. _____ The lamp is low. _____

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

Dream _____ and watch the shad - ows come and

$E^{6/9}$ A^9 $E^{6/9}$

go. _____ the lamp is low. _____

B BMI^7 E^7_{SUS} E^9

While _____ you lin - ger in my arms, my

A^7 $(A^7) D^7$ GMI^7 C^7

lips will sigh, _____ "I love you so." _____

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

Dream _____ the sweet - est dream we'll ev - er

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

know. _____ To - night the moon is high, _____ the lamp is

E^6 $(G\#MI^7 C\#7)$

low.

Last Nite

Medium Funk

(light guitar fills
start 5th x)

Larry Carlton

♩ = 103

A bass A^{b}_{SUS} A G_{SUS} A (8x's)

(gtr., 8th x) 3

A A^{b} A G_{SUS} A A^{b} A G_{SUS} A $B^{7(\#9)}$ $E^{7(\#9)}$

A^{b} A G_{SUS} A A^{b} A G_{SUS} A $B^{7(\#9)}$ $G\#^{7(\#9)}$

$C\#^{MI7}$ $C^{(add 9)}$ $C\#$ $F\#^{9}_{SUS}$ $F\#^{7}$

B^{MI7} $E^{13(b9)}$ $C^{MA7(\#11)}$ $B^{bMA7(\#11)}$

A bass A^{b}_{SUS} A G_{SUS} A A A bass G_{SUS} A E_{SUS} A

(gtr., 1st x only)

B G^9 $F\#^{MI11}$

(elec. pn.)

G^9 $F\#^{MI9}$ E^{MI9} A^{13}

(gtr.) 3

DMA^7 $A^{(add\ 9)}$ C^\sharp B^9 $E^{13(\flat 9)}$

$A\ bass$ A^\flat_{sus} A G_{sus} A $A\ bass$ G_{sus} A E_{sus} A

C Solos
 AMI^7 D G^9

32 16

Solo on CD.
 Last soloist solos over
 letter B in place of letter D.
 Then D.S. al Coda

$CMA^{7(\sharp 11)}$ $B^\flat MA^{7(\sharp 11)}$ $CMA^{7(\sharp 11)}$ $B^\flat MA^{7(\sharp 11)}$ $AMI^{11(MA^7)}$

rall.

Melody is somewhat freely interpreted.

Last Season

Maria Schneider

Freely

(Intro) C_{MI}^9 $E^9(\#5)$ $E^b_{MA}7$ $A^7(b9)$ $A^b_{13(b9)}$ $G^{13(b9)}$ C_{MI}^{11} $F^{13(b9)}$ $E^7(\#11)$ G E^b $A^b_{13(\#11)}$

(piano only) (Straight 8th's)

G^{13} $G^b_{13(b9)}$ F_{MI}^9 F_{MI}^9 G A^b_{13} F_{MI}^9 F_{MI}^9 G C_{MI}^7

$\text{♩} = 124$ (add rhythm)

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

(melody) *mp*

(counter-melody 2nd x) (2nd x)

F_{MI}^9 $F_{MI}^{6/9}$ F_{MI}^9 G G C_{MI}^7 $C_{MI}^{6(11)}$ $C_{MI}^{7(6)}$

$E^{13(\#9)}$ $E^{13(\#11)}$ E^b C^9_{sus} D $D^7(alt.)$ $G^{13(\#11)}$ $G^{13(b9)}$ $G^b_{13(b9)}$ 1. F_{MI}^7 G

(counter-melody)

$(F_{MI}^7 G)$ A^b7 F_{MI}^9 G

2. F_{MI}^7 G **B** C_{MI}^7 $A^b_{MA}7$

(Solos) (1st x only) (horns, behind solo - opt.)

F_{MI}^7 $G^7(alt.)$ C_{MI}^7 C_{MI}^7 $(A^b_{MA}7)$

$A^b_{MA}7$ F_{MI}^7 $G^7(alt.)$ C_{MI}^7

C $A^7(alt)$ A^b9 $G^{13(b9)}$ $G^b13(b9)$ $(E^7(\#11))$ F_{MI}^7

$G^7(alt)$ C_{MI}^7 $B^7(\#9)$ $B^b_{MI}^7(11)$ $E^b13(b9)$ $A^b9(\#11)$ D^b13

$D_{MI}^7(b5)$ $G^7(alt)$ Till cue C_{MI}^7 On cue C_{MI}^7

(p/u's) Solo on BC. (end solo) (melody)
 Take 'On cue' ending to end last solo.

D C_{MI}^7 $A^b_{MA}^7$ $A^b_{MA}^7$ G F_{MI}^7

f

(melody)

F_{MI}^7 $G^7(alt)$ C_{MI}^9

(counter-melody)

$E^{13(\#9)}$ E^b13 $A^b13(b9)$ $D^b13(\#9)$

$D_{MI}^7(b5)$ $G^7(alt)$ C_{MI}^7

mf *mp*

C_{MI}^{11}

D.S. al Coda

C_{MI}^7 C_{MI}^{11} $A^b_{MA}^9(\#11)$

mf (rit.)

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

Laura

Lyric: Johnny Mercer
Music: David Raksin

Ballad or Medium

A $F\#MI^9$ $B7(b9)$ $E^{6/9}$ (B^9_{sus}) $E^{6/9}$

Lau - ra _____ is the face in the mist - y light, _____

E_{MI}^9 $A7(b9)$ $DMA^9 (A^7_{sus})$ DMA^9

foot - steps _____ that you hear down the hall. _____

D_{MI}^7 G^7_{sus} $G^7(b9)$ CMA^7 (A_{MI}^7)

The laugh _____ that floats on a sum - mer night, _____ that you can

$F\#MI^{7(b5)}$ $B7(b9)$ B^7 $(G\#MI^7)$ E_{MA}^7 $(G^{9(\#11)})$ $C\#7(\#5)$

nev - er quite _____ re - call. _____ And you see

B $F\#MI^9$ $B7(b9)$ $E^{6/9}$ (B^9_{sus}) $E^{6/9}$

Lau - ra _____ on the train that is pass - ing thru. _____

E_{MI}^9 $A7(b9)$ $DMA^9 (A^7_{sus})$ DMA^9

Those eyes, _____ how fa - mil - iar they seem. _____

(D_{MI}^7) D_{MI}^7 $G^7(b9)$ $C\#MI^7$ (D_{MI}^7) $F\#MI^{11}$ B^7

She gave _____ your ver - y first kiss to you. _____ That was

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

Lau - ra, _____ but she's on - ly a dream.

Let's Stay Together

Willie Mitchell
 Al Green
 Al Jackson
 (As sung by Al Green)

Med. Rock Ballad (Intro)

♩ = 100

Chords: EMI⁹ F#MI⁷ EMI⁷ F#MI⁷ EMI⁹ F#MI⁷ EMI⁷ A⁷

(horns)

A Chords: D BMI⁹

1. I'm, I'm so ___ in love with you. ___ What - ev - er you

Chords: G GMI⁹ B^b

want to do is al - right with me, ___ 'Cause

Chords: F#MI⁷ EMI⁷ DMA⁷ C#MI⁷ BMI⁹ B⁹

you ___ make me feel so ___ brand new, ___ And

Chords: F#MI⁷ EMI⁷ DMA⁷ F#MI⁷ BMI⁹ B⁹ (1st x)

I ___ want to spend my life with you. ___ 2. Let me say

B Chords: EMI⁹ F#MI⁷

Let's, ___ let's stay to - geth - er, ___ lov - ing you ___

Chords: EMI⁷ GMA⁷ F#MI⁷ BMI⁷ A⁷

wheth - er, ___ wheth - er ___ times are good or bad, ___ hap - py or sad. ___

EMI⁹ FMA⁷ EMI⁹

(strings) (voice ad lib.)

FMA⁷ GMA⁷ F#MI⁷ BMI⁷ A⁷

Wheth - er times are good or bad, hap - py or sad.

D.S. al Coda (3rd verse)
(no repeat)

EMI⁷ F#MI⁷ EMI⁷ A¹³ EMI⁹

good or bad, hap - py or sad, Let's let's stay to -

F#MI⁷ EMI⁷

geth - er, lov - ing you wheth - er, wheth - er times are

EMI⁷ F#MI⁷ EMI⁷ A¹³ EMI⁷ F#MI⁷ EMI⁷ A¹³

good or bad, hap - py or sad, and if you mess with me you can't set me free

(Fade 5th x)

Second verse:

Let me say since, since we've been together,
Loving you forever is what I need.
Let me be the one you come running to,
And I'll never be untrue.

Third verse:

Why, somebody, why people break up,
Oh, and turn around and make up I just can't see.
You'd never do that to me, would you, baby?
Just being around you is all I see.

Litha

Chick Corea

Medium 6/8

$\text{♩} = 126$ B_{MA}^7

A

(trp.)

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

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

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

C_{MA}^9 A_{MA}^9

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

(Fast Swing) $\text{♩} = \text{♩}$

B

$C^{\#}_{MI}^{11}$ G^9_{SUS} $F^{\#}_{MI}^9(\text{add } \#5)$

C^9_{SUS} $C^9(\#11)$ ($\text{♩} = \text{♩}$)

Solo on form (AB).
After solos, play head (AB) once, then D.C. al Coda

$D^{\#7}_{SUS}$ $C^{\#}$ (3x's) $D^{\#7}_{SUS}$ $C^{\#}$

(pn. fills)

Letter B is played even faster than $\text{♩} = \text{♩}$; ($\text{♩} = 138$).
Head is played twice before solos.

Medium 6/8

Litha (Harmony)

$\text{♩} = 126$

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

(tenor)

F_{MA}^7 E_{MI}^7 $D_{MA}^{7(\#11)}$ (fill)

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

(fill)

C_{MA}^9 A_{MA}^9 (fill)

D^9_{SUS} $G^{\#7(\#9)}$ C

(Fast Swing) ($\text{♩} = \text{d}$)

B $C^{\#}_{MI}^{11}$ G^9_{SUS}

$C^{\#}_{MI}^{11}$ $F^{\#}_{MI}^{9(\text{add } \#5)}$

C^9_{SUS} $C^{9(\#11)}$ ($\text{♩} = \text{♩}$)

(Tacet) Solo on form (AB).
After solos, play head (AB)
once, then D.C. al Coda.

$\text{C}^{\#}$ (piano fills) $D^{\#7}_{SUS}$ $C^{\#}$ (3x's) $D^{\#7}_{SUS}$ $C^{\#}$

(Tacet)

Head is played twice before solos.

Lonely Woman

Horace Silver

Medium Ballad

A C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^{7(b5)}$ $A^b_{MA}^7$ $D_{MI}^{7(b5)}$ $G^{7(\#9)}$

C_{MI}^9 $D_{MI}^{7(b5)}$ $G^{7(\#9)}$ $G^b9(\#11)$ (F^9) (E^9) $E^b_{MI}^{7(b5)}$

$D_{MI}^{7(b5)}$ $G^{7(\#9)}$ 1. C_{MI}^9 $G^{7(\#9)}$ 2. C_{MI}^9 $G^{7(\#9)}$

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

C C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^{7(b5)}$ $A^b_{MA}^7$ $D_{MI}^{7(b5)}$ $G^{7(\#9)}$

C_{MI}^9 $D_{MI}^{7(b5)}$ $G^{7(\#9)}$ $G^b9(\#11)$ (F^9) (E^9) $E^b_{MI}^{7(b5)}$

$D_{MI}^{7(b5)}$ $G^{7(\#9)}$ C_{MI}^9 $G^{7(\#9)}$

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

\oplus $D_{MI}^{7(b5)}$ $G^{7(\#9)}$ C_{MI}^9 $G^{7(\#9)}$ C_{MI}^9 $G^{13(b9)}$ NC.

(a tempo) C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^{7(b5)}$ $A^b_{MA}^7$ $D_{MI}^{7(b5)}$ $G^{7(\#9)}$ C_{MI}^{11}

molto rit.

Chords in parentheses are used for head only.

Look at the Birdie

Wayne Shorter

(As played by Art Blakey)

Medium-Fast Swing

♩ = 206

(solo changes)

A A_{MA}^7 $F\#_{MI}^7$ D_{MA}^9
 (trp.) 3 3 3

B_{MI}^7 E^7 A_{MA}^7 $G\#_{MI}^7$ $C\#7(b9)$ $F\#_{MI}^7$

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

1. F_{MA}^7 Bb^{13} 2. F_{MA}^7 Bb^{13} ($B^7(alt.)$)

B E_{MA}^7 $D\#_{MI}^7$ $G\#^7$ $C\#_{MI}^7$ $D\#_{MI}^7$ $G\#^7$

$C\#_{MI}^7$ $F\#^{13}$ $F_{MI}^{6/9}$ Bb^{13}

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

A_{MA}^7 $G\#_{MI}^7$ $C\#7(b9)$ $F\#_{MI}^7$ $G\#_{MI}^7$ $C\#7(b9)$

$F\#_{MI}^7$ C^{13}_{SUS} F_{MA}^7 Bb^{13} last x:

Chord in parentheses is used for solos.

Look at the Birdie (Harmony)

Medium-Fast Swing

♩ = 206

A A_{MA}^7 (ten.) $F\#_{MI}^7$ D_{MA}^9

B_{MI}^7 E^7 A_{MA}^7 $G\#_{MI}^7$ $C\#^7(b9)$ $F\#_{MI}^7$

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

1. F_{MA}^7 B^b13 2. F_{MA}^7 $(B^7(alt.))$ B^b13

B E_{MA}^7 $D\#_{MI}^7$ $G\#^7$ $C\#_{MI}^7$ $D\#_{MI}^7$ $G\#^7$

$C\#_{MI}^7$ $F\#^{13}$ $F_{MI}^6/9$ B^b13

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

A_{MA}^7 $G\#_{MI}^7$ $C\#^7(b9)$ $F\#_{MI}^7$ $G\#_{MI}^7$ $C\#^7(b9)$

$F\#_{MI}^7$ C^{13}_{SUS} F_{MA}^7 B^b13 last x: []

Chord in parentheses is used for solos.

Love Letter (To My Father)

Eddie Gomez

(Intro)

Freely $D^{\#}MI^7(add MA^7)$ F^7_{SUS} $(add \#11)$ $GMI^{(MA^7)}$ A^9_{SUS}

(flute)

1st x: freely, flute melody
2nd x: Medium Swing (in 2), (♩ = 116)
bass melody

A BMI^9 $GMI^9(MA^7)$ EMI^9 $D^{\#}7(\#9)$

$G^{\#}MI^9$ $EMI^9(MA^7)$ $D^{\#}$ BMA^7 $D^7(\flat 9)$ G^+ EMI/G

$D^{\#}MI^7$ $B^{\flat}MA^7$ D $D^{\#}MI^9$ $C^{\#}$ $C^{\#}MI^9$ $F^{\#}7(alt)$

B DMA^7 E $F^{\#}7(\#9)$ $F^{\#}MI/G^{\#}$ $G^{\#}7(\#9)$ $G^7(\#9)$ $G^7(\#9)$

$F^{\#}MI^{11}$ $C^{\#}MA^7$ $E^{\#}$ $F^{\#}MI^9$ E D^+ BMI D $F^{\#}MI$ $G^{\#}$ $G^{\#}7(\flat 9)$

$DMI^9(MA^7)$ DMI^9 $E^7(\#5)$ $A^{\ominus}MI^9$ $FMI^9(MA^7)$

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

Solo on form (AB); solos swing.
After solos, D.S. al Coda
(flute melody, in time)

\ominus (Freely) $A^{\ominus}MI^9$ $FMI^9(MA^7)$ D^{13} $D^9(\#5)$ G^{13}_{SUS} $G^{13}(\flat 9)$ $D^{\flat}MA^7$ CMI^{11}

Love's Haunts

Aydin Esen

Medium Ballad

♩ = 52

NC. **A** F_MI⁷⁽¹¹⁾ G^b_MA⁷ E_MA⁷ G[#]

(pn.)

F_MI⁷⁽¹¹⁾ E^b_MI⁷⁽¹¹⁾ C[#]_MI⁹

F_MI⁷⁽¹¹⁾ G^b_MA⁷ E_MA⁷ G[#] C[#]_MI⁹

F_MI⁷⁽¹¹⁾ E^b_MI⁷ C[#]_MI⁹ F[#]₉^{SUS}

B F_MI^{7(b5)} B^b₇(alt.) E^b_MI^(MA7) C[#]_MI¹¹ B_MI¹¹

A_MI⁷⁽¹³⁾ NC. F_MI⁷⁽¹¹⁾ G^b_MA⁷ E_MA⁷ G[#]

C[#]_MI⁷ NC. F_MI⁷⁽¹¹⁾ E^b_MI⁷ A_MI⁷⁽¹³⁾

C E^b₆ F G^b(add 9) B^b F_{SUS} E E^b E C_MA⁹ NC. A^b₉(#11) D⁷(#9)

(trp. 8va w/pn. 15ma)

D^b_{MA}⁹ F⁷_{SUS} F_MI⁹ F⁷_{G^b} G^b_{MA}⁷⁽¹¹⁾ A^b(add 9)(omit 3) F_MI⁷⁽¹¹⁾ A^b(add 9) E

F_MI⁷⁽¹¹⁾ A^b(add 9) E F_MI⁷⁽¹¹⁾ E_MA⁷ C_MI¹¹ D^b_{MA}⁹

D (Piano solo) F_MI⁷⁽¹¹⁾ G^b_{MA}⁷ B^b E_MA⁷ G[#] C[#]_MI⁹ F_MI⁷⁽¹¹⁾ E^b_MI⁷⁽¹¹⁾

C#MI¹¹ FMI⁷⁽¹¹⁾ G^bMA⁷/B^b EMA⁷/G[#]

FMI⁷⁽¹¹⁾ G^bMA⁷/B^b EbMI⁷⁽¹¹⁾ C#MI¹¹ F#¹³_{SUS} E FMI^{7(b5)} B^b7(alt.)

E^bMI^(MA7) C#MI¹¹ BMI¹¹ AMI⁹ FMI⁷⁽¹¹⁾ G^bMA⁷/B^b

C#MI⁷⁽¹¹⁾ EMA⁷/G[#] FMI⁷⁽¹¹⁾ G^bMA⁷/B^b CMI¹¹ D^bMA^{9(#11)}

♩ = ♩ (Double-Time Swing, in 2)

F G¹³ G¹³

(horns, behind solo)

C#MI¹¹ C#MI¹¹

(end solo)

♩ = ♩ (Original tempo)

G D^bMA⁷/B^bMI⁹ A^bMI⁷⁽¹¹⁾ FMI⁷⁽¹¹⁾ D^b B^b D^bMI⁹⁽¹³⁾(^{b5}) A^b C D^{SUS} B E^b13 A^bMA⁷ F#MI⁷

(trp. 8va w/pn.)

A^bMA⁷ F#MI⁷ A^bMA⁷ A^b13_{SUS} FMI⁷⁽¹¹⁾ E_C BMI¹¹ NC

(trp. 8va)

H FMI⁷⁽¹¹⁾ G^bMA⁷/B^b EMA⁷/G[#] FMI⁷⁽¹¹⁾ E^bMI⁷⁽¹¹⁾

D^bMI⁹ FMI⁷⁽¹¹⁾ E^bMI⁷⁽¹¹⁾ D^bMI⁷⁽¹¹⁾

(freely)

Melody is freely interpreted.

Original melody at A & B is mostly whole notes:

(etc.)

Alto playing this part sounds one octave lower than piano and trumpet on original recording.

Lullaby in Rhythm

Benny Goodman,
Edgar Sampson,
Clarence Profit
& Walter Hirsch

A Medium or Fast

Hear my lull - a - by in rhyth - m. Dream your dreams and
to my lull - a - by in rhyth - m. All the breez - es

wan - der with ___ 'em. Ev' - ning drums will come and take ___ you
sigh in rhyth - m. Rest my love, let noth - ing wake ___ you

1. EMI9 A13(b9) DMA7 (A7(b9)) 2. EMI9 A13(b9) D6

thru the night, ___ till the light. ___

B GMI9 C7 GMI9 C7 DMA7 C#MI7(b5) F#7(b9)

Stars dance ___ while the sha - dows creep. ___ The

moon man's ___ goin' to swing ___ you up high, ___ swing you to sleep. ___

C DMA9 A13(b9) DMA9

Hear my lull - a - by in rhyth - m. Dream your dreams and

wan - der with ___ 'em. Sand - man's goin' to come and make ___ you

sleep, good - night. ___

Maiden Voyage

Herbie Hancock

$\text{♩} = 128$ B^9_{SUS}

Musical staff with rhythmic notation (downbeats and eighth notes) and chord symbol B^9_{SUS} .

Musical staff with rhythmic notation and chord symbol D^9_{SUS} . Includes the instruction "(comping pattern continues)".

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

A

Musical staff with chord symbol B^9_{SUS} and a box labeled 'A'.

Musical staff with chord symbol D^9_{SUS} .

Musical staff with chord symbol B^9_{SUS} .

Musical staff with chord symbol D^9_{SUS} .

Musical staff with chord symbol C^9_{SUS} .

(trp. / ten.) $B^b_{MI} 9(13)$

Musical staff with chord symbol $B^b_{MI} 9(13)$ and the instruction "(trp. w/ ten. 8va b.)".

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

Musical staff with chord symbol B^9_{SUS} .

Musical staff with chord symbol D^9_{SUS} .

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

(Ending)

Musical staff with chord symbol B^9_{SUS} and ending notation (double bar line with repeat sign).

Musical staff with chord symbol D^9_{SUS} and ending notation (double bar line with repeat sign).

(Vamp, fill & fade)

Medium Swinging Latin

Mamacita

Joe Henderson

♩ = 176

(Intro)

D⁷(add 11)

(2nd x)

(trp.)

A

D⁷(add 11)

G⁹

D⁷(add 11)

B⁷(#9)

E^M A¹³

E^M A¹³

D^M G¹³

D^M G¹³

D⁷

break

E^b13

(1st x)

(Solos)

B

D⁷(add 11)

G⁹

D⁷(add 11)

A¹³

G¹³

D⁷(add 11)

E^b13

(horns, behind solo)

C

D⁷(add 11)

(solo continues)

G⁹

D⁷(add 11)

A¹³

G¹³

1. D⁷(add 11)

E^b13

2. D⁷(add 11)

E^b13

Return to **B** for more solos.
After solos, D.C. al Coda
(no repeat on Intro)

⊕ D⁷(add 11)

(Vamp & fade)

Head is played twice before and after solos.

Medium Swinging Latin Mamacita (Harmony)

♩ = 176

(Intro)

Tacet (2nd x)

A

(tenor)

(trombone)

(1st x)

(1st x)

B (Solos)

D⁷(add 11) G⁹ D⁷(add 11) A¹³ G¹³ D⁷(add 11) E^b13

(horns, behind solo)

C

D⁷(add 11)

G⁹ D⁷(add 11)

1. A¹³ G¹³ D⁷(add 11) E^b13

2. D⁷(add 11) E^b13

Return to **B** for more solos.
After solos, D.C. al Coda
(no repeat on Intro)

D⁷(add 11)

(Vamp & fade)

Head is played twice before and after solos.

Tenor and trombone lines sound as written if played by alto, except last 2 bars of letter A and all of letter C, which are written one octave higher.

Man Facing North

Bob Mintzer, Will Kennedy,
Russ Ferrante, Jimmy Haslip
(As played by the Yellowjackets)

Rubato Straight 8th's

$\text{♩} \approx 74$

NC

Musical staff for soprano saxophone (sop. sax) in 6/4 time, marked 'NC' (No Chords) and 'Rubato Straight 8th's'.

NC

(sop. sax)

Continuation of the soprano saxophone line.

(Med. Funk) $\text{♩} = 120$

(rit.)

Musical staff for piano (pn.) in 4/4 time, marked '(Med. Funk)' and ' $\text{♩} = 120$ '. Chords: $B^{\flat}/E^{\flat} CMI^9$, $B^{\flat}/E^{\flat} CMI^9$, GMI^{11} .

Continuation of the piano part. Chords: $B^{\flat}/E^{\flat} CMI^9$, $B^{\flat}/E^{\flat} CMI^9$, $F^{(add 9)}$, A . Marked '(etc.)'.

Musical staff for tenor saxophone (tenor) in 4/4 time. Marked 'A1' and 'A2'. Chords: $B^{\flat}/E^{\flat} CMI^9$, $B^{\flat}/E^{\flat} CMI^9$, GMI^{11} .

Continuation of the tenor saxophone line. Chords: $B^{\flat}/E^{\flat} CMI^9$, $B^{\flat}/E^{\flat} CMI^9$, $F^{(add 9)}$, A .

Continuation of the tenor saxophone line. Chords: $B^{\flat}/E^{\flat} CMI^9$, $C^{\#}/F^{\#} D^{\#}MI^{11}$, $GMA^9(omit 3)$, $F^{\#}MA^9(omit 3)$, $C^{\#}(add 9)$, $E^{\#}$.

Continuation of the tenor saxophone line. Chords: $C^{\#}(add 9)$, $E^{\#}$, CMI^9 , F^7_{SUS} , B/F .

Continuation of the tenor saxophone line. Chords: $C^{\#} D^{\#}MI^{11}$, $F^{\#}MA^9(omit 3)$, $A^{\#} BMI^9$, $E13(\#11)$.

Continuation of the tenor saxophone line. Chords: $C^{\#} D^{\#}MI^{11}$, $F^{\#}MA^9(omit 3)$, $A^{\#} BMI^9$, $E13(\#11)$, $C^{\#} DMA^7(\#11)$, CMI^{11} , F^7_{SUS} , B/F .

B

$E^b_{MA} 7(\text{omit } 3)$
 $F^\#$
 $G_{MI} 7$ $F^\#$ $C^\#$
 A
 $A^\#_{MI} 11$ $B_{MI} 11$
 $F_{MI} (MA 7)$
 $\text{omit } 3$ A^b $A_{MI} 11$ $C^\#_{MI} 6/9$ E $B^{(\text{add } 9)}$ $B_{MI} 6/9$ $D^\#$ $G^\#_{MI}$ $B A^\#_{MI} 7$ $F^\#$ $A^\#$ $G^\# (\text{add } 9)$ $D^\#_{MA} 7$
 $\text{omit } 3$ G
 $C^\#$
 A $A^\#_{MI} 7$ $B_{MI} 9$ E^{13}_{SUS} $E^{13(\#11)}$ $A_{MA} 7$ $D_{MA} 7$
 $D^\#_{MI} 9$ $G_{MA} 9(\text{omit } 3)$ B F^7_{SUS} B F

D.S., solo on A1A2.
After solos, jump to letter C.

C

$C_{MI} 9$ $G_{MA} 9(\text{omit } 3)$ B $(B^{(\text{add } 9)})$
 (pn. w/ tenor)
 $G^\#_{MI} 11$ $G^\#_{MI}$ $E_{MA} 7$
 $E_{MA} 7$ $G^\#$ $F^\#$ E $D^\#_{MI} 9$ $D_{G^\#} G^\# 9$
 (pn. w/ ten.)
 $F^\#_{MA} 7$ B^b D $C_{MI} 7(b5)$ A^b $G_{MI} 7$ E^b_{MI} G^b F^7_{SUS} B F

D.S.S. at 2nd ending al Coda

B^b $C_{MI} 9$ 1st & 2nd x: tenor doubles voices
 E^b B^b $C_{MI} 9$ 3rd x on: tenor solos
 E^b B^b $C_{MI} 9$ $G_{MI} 11$
 (voices on 'la')
 B^b $C_{MI} 9$ B^b E^b $C_{MI} 9$ $F^{(\text{add } 9)}$ A
 (Vamp, solo & fade)

Solo on recording is A1A2A1. Melody at letter A is played behind the beat.

Metamorphosis

Horace Silver

Med.-Fast Swing (Stop Time)

♩ = 200

A $B_{MI}^7 E^7$ $A_{MA}^7 A^{\#o7}$ $B_{MI}^7 E^7$ (A_{MA}^7)

(trp.)

$A_{MI}^7 D^7$ $G_{MA}^7 G^{\#o7}$ $A_{MI}^7 D^7$ $C_{MI}^7 F^7 B^b_{MA}^7$

$B^b_{MA}^7$ $B^b_{MI}^7 E^b7$ $A^b_{MA}^7$ $G^{\#}_{MI}^7 C^{\#7} F^{\#}_{MA}^7$

$F^{\#}_{MA}^7$ $C_{MI}^7(11) F^7$ $B^b_{6/9}$ $C_{MI}^7(11) F^7$ $B^b_{6/9}$

B (Bequine) D_{MI}^7 $G^{7(\#5)}$ E_{MI}^7 A^7 D_{MI}^7

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

break

D.C. al 3rd ending.

Solo on form (AABBA).

After last solo, continue to letter **C**.

C (Shout Chorus) B_{MI}^7 E^7 A_{MA}^7 $A^{\#o7}$ B_{MI}^7 E^7 A_{MA}^7

(trp.)

A_{MI}^7 D^7 G_{MA}^7 $G^{\#o7}$ A_{MI}^7 D^7 $C_{MI}^7 F^7$

The musical score consists of three staves of notation. The first staff contains a sequence of chords: $B^b_{MA}7$, $B^b_{MI}7$, E^b7 , $A^b_{MA}7$, $G^{\#}_{MI}7$, and $C^{\#}7$. The second staff features a first ending with chords $F^{\#}_{MA}7$, $C_{MI}7(11)$, $F7$, and $B^b_{MA}7$, followed by a second ending with $C_{MI}7(11)$, $F7$, and $B^b_{MA}7$ marked with a "break" symbol. Below the second staff is the instruction "D.S., play BBA to Coda." The third staff begins with a circled cross symbol and contains chords $C_{MI}7(11)$, $F7$, $B^b_{MA}7$, $E^b_{13}(\#11)$, $C_{MI}11$, $B7(\#9)$, and $B^b7(\#9)$. A "rall." instruction with a dashed line is positioned below the first two measures of this staff.

Chords in parentheses are used for solos. Solos swing throughout.

Metamorphosis (Harmony)

Med.-Fast Swing

♩ = 200

A B_{MI}^7 E^7 A_{MA}^7 $A^{\#o7}$ B_{MI}^7 E^7 (A_{MA}^7)

(tenor) (on D.C.)

A_{MI}^7 D^7 G_{MA}^7 $G^{\#o7}$ A_{MI}^7 D^7 $C_{MI}^7 F^7$

$B^b_{MA}^7$ $B^b_{MI}^7 E^b7$ $A^b_{MA}^7$ $G^{\#MI} C^{\#7}$

$F^{\#MA}^7$ $C_{MI}^7 F^7$ $B^b6/9$ $C_{MI}^7 F^7$ $B^b6/9$

B (Beguine) D_{MI}^7 $G^{7(\#5)}$ E_{MI}^7 A^7 D_{MI}^7

S:

G^9_{sus} E_{MI}^7 $E_{MI}^7 A^{7(\#9)}$ $F^{\#13}_{sus}$ $C^{\#MI} C_{MI}^9$

1. (C_{MA}^7) E_{MI}^7 $E_{MI}^7 A^{7(\#9)}$ $F^{\#13}_{sus}$ $C^{\#MI} C_{MI}^9$

2. $F^{\#13}_{sus}$ $C^{\#MI} C_{MI}^9$

break

D.C. al 3rd ending. Solo on form (AABBA).
After solos, continue to letter **C**.

C (Shout Chorus)

D.S., play BBA to Coda

$\text{CMI}^{7(11)}$ F^7 B^bMA^7 $\text{E}^b13(\#11)$ CMI^{11} $\text{B}^7(\#9)$ $\text{B}^b7(\#9)$

Tenor part sounds as written if played by alto, except letter C, which sounds one octave higher.
Solos swing throughout.

Chords in parentheses are used for solos.

Midnight Silence

Medium-Slow
Jazz Waltz

Kenny Kirkland

A $\text{♩} = 92$ **B**¹³_{SUS} **D**^{#13} **E** **E**⁶/₉ (omit 3) **F**⁷ (**b**₉) **G**[#] **M**⁹ **E**⁹ (**#**₁₁)

(synth.)

D¹³_{SUS} **F**[#] **M**⁹ (**b**₉) (**#**₁₁) **D**⁹ (**M**₁) (**b**₅) **G**[#] (**add** #9) **A** **C**[#]

A[#] (**#**₉) (**#**₅) **G**[#]_{SUS} **E**^M₁ **C**^M_A ⁷ (**#**₅) **E** **C**^M_A ⁷ (**#**₅) **E** **C**[#] **M**¹¹ **F**[#] **M**¹¹

F[#] (**add** 9) **F**[#] (**b**₉) **F**[#] **M**_A ⁷ (**b**₅) **F**[#] **M**_A ⁷ (**#**₅) **A**[#] **A**[#] **A**⁶/₉ **A**^M_A ⁹ (**#**₁₁)

C⁹_{SUS} **C**⁷ (**#**₅) **C**/_C[#] **F**[#]_{SUS} **E**^M₁ ⁹ (**M**_A ⁷)

G[#] **A** **E** **E** (**add** 9) **E**_b (**add** 9) **C**/_F **F**⁶/₉ (omit 3)

(Faster) $\text{♩} = 112$ **(Soprano solo)**

B **G**⁶ **C**[#] (**add** #11) **E** (**add** 9) **G**^M₁ **C**[#]/_G **D** (**add** 9) **G**[#] **M**_A ⁷ **G**

(synth., behind solo)

B/_C **E**_b/_C **D**/_C **B**_b/_C **B**⁷ (**#**₉) (**#**₅) **B**^b₁₃_{SUS} **C**[#] **M**_A ⁷ **A**

C/_F **C**/_B_b **C**/_D **B**_b/_A_b **F**/_G **D**/_B_b **A**⁷ (**#**₁₁) (**#**₉) **E**⁷ (**#**₅)

B⁷ (**b**₉) **E**⁷ (**#**₅) **A**⁷ (**#**₁₁) (**#**₉) **E**⁷ (**#**₅) **B**⁷ (**b**₉) **E**⁷ (**#**₅)

A^{7(#11)}_(#9) **E**^{7(#5)} **B**^{7(b9)} **E**^{7(#5)} **A**^{7(#11)}_(#9) **E**^{7(#5)}

B^{7(b9)} **E**^{7(#5)} **C**/**D** **B^b**/**A^b** **F**/**G** **D**/**B^b** **F#13(b9)** **F_{MA}**^{7(b5)} **D_{MI}**^{9(b5)}

C **D_{MI}**^(add 9)/**F** **F#_{MI}**/**E** **B⁷**/**D#** **E⁷**/**D** **C#7(alt.)** **F#_{MI}**⁹

D **C**/**E^b** **D**^{6/9}_(omit 5) **C#6/9**_(omit 5) **A**/**B** **E**/**A** **E**^(add 9)/**G#** **E^b**^(add 9)/**G** **C**/**F**

(Piano solo) (end solo) (pn.) (end solo)

On recording, piano plays letter A (omitting the last 3 bars) out of time as an Intro.

Monk on the Run

Taras Kovayl

(As played by Othello Molineaux)

Latin Fusion (Intro)

$\text{♩} = 140$

(drs.: busy 16ths)

(dr. cue)

(Dr. solo)

NC. (dr. play figure)

First staff of music: Treble clef, common time signature. Starts with a dynamic marking of *f*. Includes a drum solo section with 'x' marks and a 'dr. cue' section. A 'dr. play figure' section is marked 'NC.'. The staff concludes with a 4/4 time signature change and a dynamic marking of *f* (steel dr./pn./bs.).

Second staff of music: 4/4 time signature. Includes a 'dr. fill' section with a 3-measure rest. Ends with a dynamic marking of *f* (steel dr./pn.).

A $CMI^{6/9}$ (synth. sust.)

Third staff of music: Bass clef. Chords: $CMI^{6/9}$ (synth. sust.), CMI^{11} , G^9_{SUS} (2nd x), G^9_{SUS} . Includes a 'dr. busy time' marking.

Fourth staff of music: Bass clef. Chords: E^b_{13} , $D^7(\#9)$, G^9_{SUS} , $B^b_{7(\#9)}$, $C^7(b^9)$, NC.

Fifth staff of music: Bass clef. Includes 'dr. fill' sections with 3-measure rests. Chords: NC., $B^b_{7(\#9)}$, $C^7(b^9)$.

Sixth staff of music: Bass clef. First ending: CMI^{11} , BMA^9 , A^bMA^9 , $G^7(\#9)$. Second ending: CMI^{11} , BMA^9 , A^bMA^9 , FMI^9 . Includes '(steel dr./pn.)' marking.

Seventh staff of music: Bass clef. Chords: D^bMA^9 , B^bMI^9 , $G^b_{6/9}$, B^b_{SUS} , C_{SUS} . Includes 'dr. fill' marking.

Eighth staff of music: Bass clef. Chords: B^b_{SUS} , $D^bMA^9(\#11)$. Includes 'break' and 'dim.' markings.

B DMI^7 E^bMA^7 FMI^7 GMI^7 DMI^7 E^bMA^7 FMI^7 GMI^7

Ninth staff of music: Bass clef. Chords: DMI^7 , E^bMA^7 , FMI^7 , GMI^7 , DMI^7 , E^bMA^7 , FMI^7 , GMI^7 . Includes '(mp (steel dr.) (sustained synth.))' marking.

Tenth staff of music: Bass clef. Chords: A^bMA^7 , $B^b_{9(\#11)}$, $B^9(\#11)$, E^{13} , E^bMI^9 , $D^9(\#11)$, $C\#^9$.

1st x: bs. quarter note triplets, dr. hi hat 16ths
2nd x: bs. & dr. full 16th note feel

C

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

(steel dr.) *mf* gradually build

(string synth.)

1. $B^b_{9(\#11)} E^{13}$ $A_{MA}^7 D^{\#}_{MI}^9 D^b_{9(\#11)} C^{\#9}$ 2. $B^b_{9(\#11)} E^{13}$ $A_{MA}^7 D^{\#}_{MI}^7 D^{13(\#11)}$

ff

$C^{\#9} G^{\#7(\#9)} G^{13(\#11)}$ $[D] C^9$ $G^{13} C^{13} B^{13}$

(steel dr.)

B^{13} (pn.) $D^b G F^{\#} A G$ $B C^{\#} E G$ break C^9

E (Solos) C^9 B_{MA}^7 $C^{\#} B C^{\#}_{SUS} C^{\#} B A^9_{SUS}$

A^9_{SUS} E/D $C^{\#}/B$ A/G B/A

Vamp & solo till cue

(On cue) $D^b G F^{\#} A G$ break C^9

D.C. al Coda
(drum solo, open)
(omit 1st ending)

(Solo begins 3rd x) $C_{MI}^{11} B_{MA}^9 A^b_{MA}^7 F_{MA}^9 D^b_{MA}^9 B^b_{MI}^9 G^b_{MA}^9 E^b_{MA}^9$

(steel dr.) Vamp, solo & fade

(Optional ending- On cue) $B_{MA}^{9(\#11)}$ dr. NC (C# bass)

ff (w/ bs.)

Moon and Sand

Music: Alec Wilder

& Morty Palitz

Lyric: William Engvick

Medium Bossa

A B_{MI} G_{MA}^7 F_{MA}^7 G_{SUS}^7

Deep _____ is the mid - night sea, _____

C_{MA}^7 $F\#^{13}$ F_{MA}^7 $F\#_{MI}^7(\text{omit } 5)$ B^7

Warm _____ is the fra - grant land, _____

E_{MI}^9 A^7 (E_{bMA}^7) D_{MA}^7 $D_{6/4}$

Sweet _____ are your lips to me, _____

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

Soft _____ as the moon and sand. _____ Oh,

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

when _____ shall we meet a - gain? _____ When the night has

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

left us, _____ will the spell re - main? _____

B B_{MI} G_{MA}^7 F_{MA}^7 G_{SUS}^7

Though _____ waves in - vade the shore, _____

C_{MA}^7 $F\#^{13}$ F_{MA}^7 $F\#_{MI}^7(\text{omit } 5)$ B^7

Though _____ we may kiss no more, _____

E_{MI}^9 A^7 $(C^{13(\#11)})$ $F\#_{MI}^7$ B^9 B_{MI}^9
 Night _____ is at our com - mand, Moon and

E_{MI}^9 $C\#_{MI}^{7(b5)}$ $F\#^7$ B_{MI}^7
 sand, _____ and the mag - ic of love. _____

Moonglow

Medium Ballad
(or Medium)

Will Hudson, Eddie de Lange
& Irving Mills

A A^6 $(A_{MI}^{6(MA7)})$ $D^9(\#11)$ E^6 $(C\#_{MI}^7)$ $F\#^9$

It must have been moon - glow, way up in the blue,

$F\#_{MI}^7$ $(C^7(\#5))$ B^{13} E^7 E^6 $E^{\circ 7}$ $F\#_{MI}^7(\flat 5)$ $E(E^{\circ 7})$ E^6

It must have been moon - glow that led me straight to you. —

A^6 $(A_{MI}^{6(MA7)})$ $D^9(\#11)$ E^6 $(C\#_{MI}^7)$ $F\#^9$

I still hear you say - ing, "Dear one, hold me fast."

$F\#_{MI}^7$ $(C^7(\#5))$ B^{13} E^7 E^6 $E^{\circ 7}$ $F\#_{MI}^7(\flat 5)$ $E(E^{\circ 7})$ E^6

And I start in pray - ing, "Oh Lord, please let this last." —

B E^7 $E^{\flat 7}$ D^7 $C\#^7$

We _____ seemed to float right through the air. _____

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

Hea - ven - ly songs _____ seemed to come from ev - 'ry - where.

C A^6 $(A_{MI}^{6(MA7)})$ $D^9(\#11)$ E^6 $(C\#_{MI}^7)$ $F\#^9$

And now when there's moon - glow, way up in the blue,

$F\#_{MI}^7$ $(C^7(\#5))$ B^{13} E^7 E^6 $E^{\circ 7}$ $F\#_{MI}^7(\flat 5)$ $E(E^{\circ 7})$ E^6 (E^7)

I al - ways re - mem - ber that moon - glow gave me you. —

Medium Ballad

Moonlight Serenade

Lyric: Mitchell Parish
Music: Glen Miller

(A^{7(b9)}) **A** D⁶ F^{o7} E^{MI}⁷

I stand at your gate and the song that I sing is of
stars are a glow and to night how their light sets me

A⁷ A^{7(#5)} D^{MA}⁷ D⁶ D^{MA}⁷ D⁶

moon - light. I stand and I wait for the
dream - ing. My love, do you know that your

D^{MA}⁷ D⁷ B^{7(b9)} G^{MI}⁶ F^{#MI}⁷ B⁹_{SUS} B^{MI}⁷

touch of your hand in the June night. The ros - es are
eyes are like stars bright - ly beam - ing? I bring you and

E^{MI}^{7(b5)} E^{MI}⁷ A¹³ A^{7(b9)} 1. D^{MA}⁷ E^{MI}⁷ A^{7(b9)} 2. D^{MA}⁷ D⁷

sigh - ing a Moon - light Ser - e - nade. The
sing you a Moon - light Ser - e - nade.

B G^{MA}⁷ C¹³ F^{#7(b9)} F^{#7(b9)} B^{7(b9)} B⁷

Let us stray till break of day in love's val - ley of dreams. Just

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

you and I, a sum - mer sky, a heav - en - ly breeze kiss - ing the trees. So

C D⁶ F^{o7} E^{MI}⁷

don't let me wait, come to me ten - der - ly in the

A⁷ A^{7(#5)} D^{MA}⁷ D⁶ D^{MA}⁷ D⁶

June night. I stand at your gate and I

D^{MA}⁷ D⁷ B^{7(b9)} G^{MI}⁶ F^{#MI}⁷ B⁹_{SUS} B^{MI}⁷

sing you a song in the moon - light; a love song, my

My Girl

William "Smokey" Robinson

Ronald White

(As sung by the Temptations)

Medium Pop

♩ = 104 (Intro.) (A)

Tacet

(bs.) 3 3

1. I've got

A **A** **D** **A** **D**

sun - shine on a cloud - y day, When it's

A **D** **A** **D**

cold out - side, I've got the month of May.

A **B_MI⁷** **D** **E** **A** **B_MI⁷** **D** **E**

I guess you'd say, what can make me feel this way?

A_MA⁷ **B_MI⁷** **A** **B** **E⁷** **B_MI⁷** **E⁷**

My girl, talk - in' 'bout my girl. (my girl.) 2. I've got

B (A) (A)

(bs.) (add gtr.) (strings)

A **D** **A** **D**

B_MI⁷ **E** **C[#]_MI⁷** **F[#]**

3. I don't

C

need no mon - ey, for - tune or fame. I've got

all the rich - es, ba - by, one man can claim. Well,

I guess you'd say, what can make me feel this way?

My girl, talk - in' 'bout my girl. (my girl.)

I've got sun - shine on a cloud - y day with my girl, I've

e - ven got the month of May with (my girl.)

(Vamp & fade.)

Voice plays off first verse lyrics.

2nd verse lyrics:

I've got so much honey, the bees envy me,
I've got a sweeter song than the birds in the trees.
I guess you'd say (etc.)

Never Said (Chan's Song)

Music: Herbie Hancock

Lyric: Stevie Wonder

(As sung by Diane Reeves)

Med. Funk Ballad

$\text{♩} = 74$

(Intro)

Chords: F_{MI}^9 E_{bMI}^9 D_{MI}^9 C_{MI}^9 B^9_{SUS} A^9_{SUS} G_{MI}^7 A^b G^b

(strings)

Chords: F^{13}_{SUS} F^{13}_{SUS} G^{13}_{SUS} A^{b13}_{SUS} F^{13}_{SUS} $F^{13(b9)}$

(vocal fill) -----

1. Nev - er

A $B^b_{MA}^7$ $F^{\#(add 9)}$ $A^{\#}$ D_{MA}^7 A B^9_{SUS} B^7

said, nev - er heard, though with - in ev - 'ry word lives a
touched, bare - ly read, though so much has been said in the

E_{MA}^7 G^9_{SUS} C_{MA}^7 F^{13}_{SUS} $F^{13(b9)}$

heart filled with love for you. Nev - er
smiles that I give to you. Al - ways

$B^b_{MA}^7$ A^{13} $F^{\#}_{MI}^9$ D^9_{SUS} $B^7(\#9)$

felt, sel - dom seen, though some - where in a dream you have
new, nev - er old, liv - ing deep in my soul, All the

E_{MI}^9 D_{MI}^7 G^9_{SUS} C_{MA}^7 F^9_{SUS} G^9_{SUS} $D^7(b9)$

heard whis - pers of, "I love you, my you".
love ev - er burning for you, my dear.

B G_{MA}^7 E_{MI}^9 F^9_{SUS} G^9_{SUS} $D^7(b9)$

Keep - er of my on - ly love, time that I be known, —

G_{MA}^7 $B^7(b9)$ E_{MI}^9 F^9_{SUS} $F^7(b9)_{SUS}$ F^9_{SUS} $F^{13(b9)}$

Keep - er of my on - ly love, time to you I'm shown. 2. Nev - er
2nd x: (my sa - cred love,)

2. F_{MI}^9 $E^b_{MI}^9$ D_{MI}^9 C_{MI}^9 B^9_{SUS} A^9_{SUS} G_{MI}^7 A^b/G^b

shown. (vocal fill)

F^{13}_{SUS} G^{13}_{SUS} $A^b^{13}_{SUS}$ $(A^b^{13}_{SUS} A^b^{7(\#9)})$

(Synth. solo)
C $D^b_{MA}^7$ $A_{MA}^7/C^\#$ F_{MA}^7/C D^9_{SUS} D^7

G_{MA}^7 $B^b^9_{SUS}$ $E^b_{MA}^7$ $A^b^{13}_{SUS}$ $A^b^{13(b9)}$

$D^b_{MA}^7$ C^{13} A_{MI}^9 F^9_{SUS} $D^{7(\#9)}$

G_{MI}^9 F_{MI}^7 $B^b^9_{SUS}$ $E^b_{MA}^7$ D^9_{SUS} $D^{7(b9)}$

(end solo)

D G_{MA}^7 E_{MI}^9 F^9_{SUS} G^9_{SUS} $D^{7(b9)}$

Keep - er of my on - ly love, time that I be known, —

G_{MA}^7 $B^{7(b9)}$ E_{MI}^9 F^9_{SUS} $G^b^9(\#11)$ C_{MI}^7 $F^{7(b9)}$

Keep - er of my sa - cred love, time to you I'm shown.

(Vamp & fade)

Melodic rhythm is freely interpreted.

New Boots

Frank Gambale

Fast Swing
♩ = 230 (Intro.)

(gtr.)

Chords: E^b_{sus} , E , D^b_{sus} , G^b_{sus} , E^b_{sus} , E , $A^b7(\#5)$

A (2nd x)

Chords: B , $C^\#$, $C7(\#9)$, $BMA7$, $EMA7(b5)$

Chords: D^b_{sus} , G^b_{sus} , E^b_{sus} , E , $B^b7(b9)$, E^bMI7 , $DMI7 C^\#MI7$

Chords: $C^\#MI7$, $F^\#13(b9)$, $BMA7$, $EMA7(b5)$

Chords: D^b_{sus} , G^b_{sus} , E^b_{sus} , E , break

Chords: G , A , $B/C^\#$, $F^\#13(b9)$

Chords: $F^\#13(b9)$, $F13$, A^b/B^b , $A^b7(b9)$

Chords: $F^\#13(b9)$, $F13$, $D^b7(b9)$, $CMA7$

Chords: $C7(b9)$, $BMA7$, $EMA7(b5)$, B^bMI9 , $E^b13(b9)$, B^b/A^b (gtr. fill)

Head is played twice before and after solos.
 Chords in parentheses are used during solos.
 No kicks or breaks during solos (except bar 1 of first solo; use '2nd x' kicks.)

Next Future

Eddie Gomez

Medium Latin (Intro)

♩ = 121

D_{MI}^{11} $E^b_{MA} 9^{(b5)}$ 2 2 2
 (bass only) (add drums)
 2 2 2 D_{MI}^{11} $C\#7(alt.)$
 (add keybds.)

A E/C $C\#_{MI} 9^{(b5)}$ $A^b_{MA} 7$ D
 (tenor)

$E^+_{E^b}$ $F_{MI} 7$ $D 7^{(\#9)}$

G^9_{SUS} A/F $E 7(alt.)$ $D^{13(\#11)}$

B $G\#_E$ $F_{MI} 9^{(MA7)}$ $D_{MI} 9$

$E^b 7^{(\#9)}$ $F^{13}_{SUS} (b9)$ $F 7^{(\#9)}$

$B^b 13_{SUS}$ $A^b_{MA} 7^{(\#5)}$ $G 7^{(\#9)}$ $G 7^{(\#9)}$ $F\# 7^{(\#9)}$ $F 7^{(\#9)}$

C $E^{13}_{SUS} (b9)$ $E_{MI} (MA7)$ $A^b_{MA} 7$ E $E 7^{(\#9)}$

$A_{MA} 7^{(\#5)}$ $C_{MA} 7$ $B_{MA} 7$ $E_{MI} 7$ $F 7^{(\#5)}$ $F\#_{MI} 9^{(b5)}$ (Swing)

D (Swing)
 F#MI^{9(b5)} FMI^{9(MA7)} B^bMA⁷/E

G^{b+}F FMI⁷ E⁷(alt.)

A⁹_{SUS} GMI^(MA7) F⁷(alt.) F/E^b

(Latin)
E DMI¹¹ E^bMA^{9(b5)} 2 2 DMI¹¹ D^b7(alt.)

Solo on form (ABCDE).
 Solos swing throughout.
 After solos, D.S. al Coda
 (Latin-Swing-Latin).

F/E^b DMI¹¹
 (ten. fill)-----

On recording, ABCD is played out of time (no drums) as an Intro (followed by the Intro given above).

No Way Out

Abel Pabón

(As played by Othello Molineaux)

Medium

Fast

$\text{♩} = 168$

A C_{MI}^9 B_{MI}^9 C_{MI}^9

1. B_{MI}^9 2. B_{MI}^9 **B** E_{MI}^9 D_{MI}^9 C_{MI}^9

$B^b_{MI}^9$ B_{MI}^9 C_{MI}^9 $C^{\#}_{MI}^9$ $A^b_{MA}^9(\#11)$ G^9_{SUS}

E_{MI}^9 D_{MI}^9 C_{MI}^9 $B^b_{MI}^9$ **NC.**

NC. C_{MI}^9 $B^b_{MI}^9$ C

$A^b_{MA}^9$ A_{MA}^9 B_{MA}^9 **8** **12**

C C_{MI}^9 B_{MI}^9 C_{MI}^9 B_{MI}^9

C_{MI}^9 B_{MI}^9 C_{MI}^9 B_{MI}^9

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

$B^b_{MA}^7$ $D^b_{7(\#9)}$ $D^{7(\#9)}$ $E^b_{7(\#9)}$ A B B $C^{\#}$

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

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

C_{MI}^7 $B^b_{MI}^7$ $A^b_{MA}^7$ A_{MA}^7 B_{MA}^7

E (Solos) C_{MI}^9 B_{MI}^9 2 2 2

C_{MI}^9 B_{MI}^9 2 2 2

E_{MI}^{11} $G^{13(\#11)}$ $F^{\#}_{MI}^{11}$ $B^7(\#9)$ $B^b_{MA}^7$ $D^b7(\#9)$ 1. $D^7(\#9)$ $E^b9(\#11)$

2. $D^7(\#9)$ $E^b7(\#9)$ A B B $C^{\#}$ $B^b7(\#9)$ E A D^{13}_{SUS}

G E^b D E $F^{\#7}(\#9)$ $B^7(\#9)$ $B^b_{MA}^9$ $C^{\#13}$

'til cue

To letter **E** for more solos

on cue (last x) $E^{13(\#11)}$ $B^b13(\#11)$ A^9_{SUS} F E^b G D^b A^b C B^b C

(B^b_C) $C^{\#}_B$ 6 12

D.C. al Coda (with repeat)

$A^b_{MA}^9$ A_{MA}^9 $A^b_{MA}^9$

1-3. A_{MA}^9 4. A_{MA}^9 $B^b_{MA}^9$ B_{MA}^9 C_{MA}^9 $C^{\#}_{MA}^9$

$B^7(\#9)$ N.C. G E^b

Nowhere to Run

Eddie Holland
Lamont Dozier
Brian Holland

(As sung by Martha & The Vandellas)

Medium Rock (Intro)
♩ = 130 NC.

(snare) E (piano tacet)

(add pn.) **A** E D/E A/E E D/E A/E E (etc.)

No - where to run _____ to ba - by, no - where to hide, _____

E D/E A/E E D/E A/E

Got no - where to run _____ to ba - by, no - where to hide. _____

B E D/E A/E E D/E

1. It's not love I'm - a run - nin' from, _____ It's the heart - break I

D/E A/E E D/E A/E E

know will _____ come, _____ 'Cause I know you're no good for me, _____

E D/E A/E E (piano tacet; bass continues)

But you've be - come a part of me. _____ Ev - 'ry - where I _____ go _____ your

E

face I see, _____ ev - 'ry step I take _____ you take with - a me, _____ yeah. _____

(pn. in)

No - where to run _____ to ba - by, no - where to hide. _____

Got no - where to run _____ to ba - by, no - where to hide. _____

I know ___ you're no good for me, ___ But free of you I'll nev - er ___ be, No. _

Got no - where to run _____ to ba - by, no - where to hide. _____

Vamp (& fade)

Second and Third verses

2. Each night as I sleep, Into my heart you creep.
I wake up feelin' sorry I met you,
Hopin' soon that I'll forget you.
When I look in the mirror to comb my hair
I see your face just a-smiling there.

Nowhere to run, Nowhere to hide from you, baby.
Got nowhere to run to, baby, Nowhere to hide.
I know you're no good for me,
But you've become a part of me.

3. How can I fight a love that shouldn't be,
When it's so deep, so deep,
Deep inside of me?
My love reaches so high I can't get over it.
It's so wide I can't get around it, no.

Nowhere to run, Nowhere to hide from you, baby.
Just can't get away from you, baby, No matter how I
try.
I know you're no good for me,
But free of you I'll never be.

(To Coda)

Off Flow

Dave Liebman

Medium Bossa (Intro)

♩ = 124

C_{MI}^{11} $C_{MI}^{13(MA7)}$ $C_{MI}^{13(MA7)}$ C_{MI}^{11} $C_{MI}^{13(MA7)}$ $C_{MI}^{13(MA7)}$
 (synth.)

A $C\#_{MI}^{7(b5)}$ B/C $B_{MI}^{9(MA7)}$

(gtr.) (add sop. on D.S.)

$B_{MI}^{9(MA7)}$ $D\#_{MI}^7$ G triad

D_{MI}^9 $A_{MI}^{7(b5)}$ E_{MA}^9

E_{MA}^9 $D_{MA}^{7(\#5)}$ $B_{MA}^{7(b5)}$

(synth.)

B F^{13} $F^{13}/F\#$ $F\#^{13}$ $F\#^9_{SUS}$ $C\#_{MI}^{11}$ $D_{MA}^{7(b5)}$ $D\#_{MI}^{7(b5)}$

$D\#_{MI}^{7(b5)}$ $G\#^{13(\#9)}$ $G\#^{7(\#5)}$ B_{MI}^7 Bb_{MI}^7

(add sop.)

A_{MI}^7 $A^b_{13(\#11)}$ C_{MA}^7 B/C $D\#_{MI}^7$ G triad

C E_{MI} $D\#D$ E_{MI} $C\#$ E_{MI} $F_{MA}^{7(\#5)}$ E_D $F\#D$

$D_{MA}^{7(\#5)}$ B_{MI}^{13}

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

F $F\#7(\flat 9)$ $B_{MI}^9(MA7)$ B_{MI}^7 F_{MA}^7 $F_{MI}^9(MA7)$ $G_{MI}^9(MA7)$

D C_{MI}^{11} 2nd x 8va $C_{MI}^{13(MA7)}$ $C_{MI}^{13(MA7)\flat 5}$ C_{MI}^{11} 2nd x 8va $C_{MI}^{13(MA7)}$ $C_{MI}^{13(MA7)\flat 5}$

(sop. gtr.) (synth.) (sop. gtr.) (synth.) (fine)

E (Solos) $C\#_{MI}^7(\flat 5)$ B/C $B_{MI}^9(MA7)$

$D\#_{MI}^7$ G triad D_{MI}^9 $A_{MI}^7(\flat 5)$ E_{MA}^9

E_{MA}^9 $E\flat_{MA}^9$ $D_{MA}^7(\flat 5)$ $C_{MA}^7(\flat 5)$ $B_{MA}^7(\flat 5)$

F F^{13} $F\#^{13}$ $C\#_{MI}^7$ $C\#_{MI}^7$ $D_{MA}^7(\flat 5)$ $D\#_{MI}^7(\flat 5)$ $G\#^7(\# 5)$

B_{MI}^7 $A\#_{MI}^7$ A_{MI}^7 $G\#^{13(\# 11)}$ B/C $D\#_{MI}^7$ G triad

G E_{MI} $E_{MI}^{(MA7)} / D\#$ E_{MI}^7 / D $E_{MI}^6 / C\#$ $F_{MA}^7(\# 5)$ $D_{MA}^7(\# 5)$ B_{MI}^{13}

B_{MI}^{13} $B\flat_{MI}^7$ $B\flat_{MI}^7$ $A\flat_{MI}^7$

$C\#^7(alt.)$ $F\#^7(\flat 9)$ B_{MI}^7 F_{MA}^7 $F_{MI}^9(MA7)$ $G_{MI}^9(MA7)$

C_{MI}^{11} $C_{MI}^{13(MA7)}$ $C_{MI}^{13(MA7)\flat 5}$ C_{MI}^{11} $C_{MI}^{13(MA7)}$ $C_{MI}^{13(MA7)\flat 5}$

(synth., behind solo)

Solo on EFEFG.
 After solos, D.S. al fine
 (Vamp, fill & fade on letter **D**)

On Green Dolphin Street

Music: Bronislau Kaper
 Lyric: Ned Washington
 (As played by Miles Davis)

Med. Latin

(Intro) CMA^7 E^bMA^7/C DMA^7/C D^bMA^7/C

(Latin) **A** CMA^7 E^bMA^7/C

DMA^7/C D^bMA^7/C CMA^7 A^7

(Swing) DMI^7 G^9_{SUS} $G^7(alt)$ (GMI^7/CMA^7) C^7

FMI^7 B^b9_{SUS} $B^b7(alt)$ E^bMA^7 DMI^7 G^7

(Latin) **B** CMA^7 E^bMA^7/C

DMA^7/C D^bMA^7/C (CMA^7/CMA^7) F^9 $E^7(alt)$ A^7

(Swing) DMI^7 C $BMI^7(b5)$ E^7 AMI^6 $(F\#MI^7(b5))$ D^7 B^7 $D\#^o7$

$E^7(alt)$ A^7 $D^7(alt)$ G^{13} F $E^7(alt)$ A^7 $D^7(alt)$ G^{13} F

E⁷(#9) A⁷(#9) D⁷(#9) G¹³(b9) C^{6/9}

C (Solos)
C^{MA7} C^{MI9} D^{MA7} D^{bMA7}

(bass walks in 4)

C^{MA7} E^{MI7} A⁷ D^{MI7} G⁷ C^{MA7} (C⁷)

F^{MI7} B^{b7} E^{bMA7} D^{MI7} G⁷

D C^{MA7} C^{MI9} D^{MA7} D^{bMA7}

C^{MA7} (F⁹) E^{MI7} A⁷ D^{MI7} B^{MI7}(b5) E⁷ A^{MI6}

D⁷ D^{#o7} Till cue E^{MI7} A⁷ D^{MI7} G⁷ C^{MA7} (A⁷) D^{MI7} G⁷

Solo on CD; take 'On cue' ending to end each solo.

On cue

E⁷(alt.) A⁷ D⁷ G¹³ F

E⁷(#9) A⁷(#9) D⁷(#9) G¹³(b9) C^{6/9}

solo break

Return to letter **C** for more solos. After solos, D.S. al Coda.

(Latin)

C^{MA7} E^{bMA7}/C D^{MA7}/C D^{bMA7}/C C^{MA7}

For vocal version, replace last 8 bars of letter B with these 4 bars:

Solos may also be played like head (Latin pedal, Swing, Latin pedal, swing). Form, but not melody, is as played by Miles Davis.

E^{MI7} A⁷ D^{MI7} G⁷ C^{6/9} (D^{MI7} G⁷)

ground on _____ Green Dol - phin Street. _____

Lyric:

Lover, one lovely day
Love came planning to stay.
Green Dolphin Street supplied the setting,
The setting for nights beyond forgetting.

And through these moments apart
Memories live in my heart,
When I recall the love I found on,
I could kiss the ground on Green Dolphin Street.

Medium Boogaloo

One Bird, One Stone

Don Grolnick

$\text{♩} = 164$

(Intro) D^7_{SUS} *(Piano solo)* $D^{13(\#11)}$ $D_{MI}^9(\text{add } \flat 13)$ D^7 **(6x's)**

1st & 2nd x: piano only 3rd x: add bs. & dr.
5th x: horns play figure behind piano

A D^7_{SUS} $D^{13(\#11)}$ $D_{MI}^9(\text{add } \flat 13)$ D^7

mf 1st x: piano
2nd x: horns

D^7_{SUS} $D^{13(\#11)}$ $D_{MI}^9(\text{add } \flat 13)$ $F\#7(\text{alt})$ $B_{MA}^7(\flat 5)$

1st x: horns
2nd x: piano

D^7_{SUS} $D^{13(\#11)}$ D^7_{SUS} $D_{MI}^9(\text{add } \flat 13)$ D^7

D^7_{SUS} $D^{13(\#11)}$ D^7_{SUS} $D_{MI}^9(\text{add } \flat 13)$

horns, both x's

$F\#7(\text{alt})$ $B_{MA}^7(13)$ $E^{13(\#11)}$ $A^7(\text{alt})$ $A^{\flat 13}$

1. $D_{MI}^{\flat 11}$ $F_{MI}^{\flat 11}$ 2. $D_{MI}^{\flat 11}$ $F_{MI}^{\flat 11}$

(horns)

B $C_{MI}^{\flat 11}$ $C^7(\text{alt})$ $F\#_{MA}^7(\flat 5)$ F $B_{\flat 6/4}$ $E^7(\text{alt})$

G_{MA}^7/A $G^{13(\#11)}/A$ G_{MA}^7/A $G^{13(\#11)}/A$ $E^7(\text{alt})$

mp

f

G_{MA}^7/A $G^{13(\#11)}/A$ G_{MA}^7/A $C\#^7(\text{alt})$

mp

cresc.

C $F\#7_{SUS}$ $F\#7(alt.)$ $F\#7_{SUS}$ $F\#7(alt.)$

$F\#7_{SUS}$ $F\#7(alt.)$ $F\#7_{SUS}$ $A^{13}(\#11)_{b9}$ D^7_{SUS}

D (Solos) D^7_{SUS} $D^{13}(\#11)$ $D_{MI}^9(add\ b13)$ D^7 (fine) (4x's)

B_{MA}^9 $E^{13}(\#11)$ $A^7(alt.)$ A^b13 $D^b_{MI}^{11}$ F_{MI}^{11}

E C_{MI}^{11} $C^7(alt.)$ $G^b_{MA}^7(b5)$ F B^b6_9 $E^7(alt.)$

G_{MA}^7/A $G^{13}(\#11)/A$ G_{MA}^7/A $G^{13}(\#11)/A$ $E^7(alt.)$

G_{MA}^7/A $G^{13}(\#11)/A$ G_{MA}^7/A $C\#^7(alt.)$

F $F\#7_{SUS}$ $F\#7(alt.)$ $F\#7_{SUS}$ $F\#7(alt.)$

$F\#7_{SUS}$ $F\#7(alt.)$ $F\#7_{SUS}$ $A^{13}(\#11)_{b9}$

Solo on DEF. Last solo continues on to letter G.

G D^7_{SUS} $D^{13}(\#11)$ $D_{MI}^9(add\ b13)$ D^7

(horns, behind solo)

D.S. al fine (no repeat, horns play melody)

Rhythm slashes at letter C are played by horns as well (random chord notes).

One Bird, One Stone (horns behind solos)

D₁ (First chorus)

Musical notation for D₁ (First chorus) in treble clef, key of D major, common time. It begins with a 16-measure rest, followed by a series of chords: D major, D major, D major, D major, D major, and D major. The final measure contains a chord with a flat sign (F major).

E₁

Musical notation for E₁ in bass clef, key of D major. It starts with a 4-measure rest, followed by a half note G⁴ (marked 8va b.), and then a quarter note F⁴.

F₁

Musical notation for F₁ in bass clef, key of D major. It features a melodic line with eighth notes, followed by a 4-measure rest and an 8-measure rest.

D₂ (Second chorus)

Musical notation for D₂ (Second chorus) in bass clef, key of D major. It starts with an 8-measure rest, followed by a series of chords: D major, D major, D major, D major, and D major.

Musical notation for D₂ (Second chorus) in bass clef, key of D major. It continues the series of chords from the previous block: D major, D major, D major, and D major, ending with a 4-measure rest.

E₂

Musical notation for E₂ in treble clef, key of D major. It consists of two staves. The upper staff contains chords: D major, D major, D major, D major, D major, and D major. The lower staff contains a melodic line with eighth notes and quarter notes.

F₂

Musical notation for F₂ in treble clef, key of D major. It features a series of chords: F^{#7}_{SUS}, F^{#7}_{SUS}, F^{#7}_{SUS}, and F^{#7}_{SUS}, followed by a melodic line with eighth notes and quarter notes.

D₃ (Third chorus)

Musical notation for the D₃ section, labeled "(Third chorus)". It consists of two staves of music. The first staff begins with a whole note G₂ (marked with a '3' in a box), followed by a quarter rest, a quarter note G₂, a quarter note A₂, a quarter note B₂, a quarter note C₃, a quarter note D₃, a quarter note E₃, and a quarter note F₃. The second staff continues with a quarter note G₃, a quarter note A₃, a quarter note B₃, a quarter note C₄, a quarter note D₄, a quarter note E₄, a quarter note F₄, and a quarter note G₄. The piece concludes with a double bar line and a fermata.

E₃

Musical notation for the E₃ section. It consists of two staves of music. The first staff begins with a whole note G₂ (marked with a '3' in a box), followed by a quarter rest, a quarter note G₂, a quarter note A₂, a quarter note B₂, a quarter note C₃, a quarter note D₃, a quarter note E₃, and a quarter note F₃. The second staff continues with a quarter note G₃, a quarter note A₃, a quarter note B₃, a quarter note C₄, a quarter note D₄, a quarter note E₄, a quarter note F₄, and a quarter note G₄. The piece concludes with a double bar line and a fermata.

8va b.-----

F₃ **G**

Musical notation for the F₃ and G sections. It consists of two staves of music. The first staff begins with a whole note G₂ (marked with a '3' in a box), followed by a quarter rest, a quarter note G₂, a quarter note A₂, a quarter note B₂, a quarter note C₃, a quarter note D₃, a quarter note E₃, and a quarter note F₃. The second staff continues with a quarter note G₃, a quarter note A₃, a quarter note B₃, a quarter note C₄, a quarter note D₄, a quarter note E₄, a quarter note F₄, and a quarter note G₄. The piece concludes with a double bar line and a fermata.

One Finger Snap

Fast Swing

Herbie Hancock

$\text{♩} = 264$ NC.

A break

(trp. w/ pn.)

(bass walks) (trp.)

B break

(trp. w/ pn.) (fine)

(bass walks) (first solo starts)

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

Chords in parentheses are used for solos (except F#7(alt.), in brackets).
Straight time for solos.

Ooo Baby Baby

William "Smokey" Robinson
& Warren Moore

Motown Ballad (12/8 Feel)

(Intro) $G^{\#}MI^7$ B^9_{SUS} $G^{\#}MI^7$ B^9_{SUS}

Ooo la, la, la la. I did you

A $E^{\#}MA^7$ $F^{\#}MI^7$ $G^{\#}MI^7$ (even 8th's)

wrong, my heart went out to play and in the game I lost you. What a price to

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

pay. I'm cry - ing. Ooo ba - by,

$F^{\#}MI^7$ $E^{\#}MA^9$ $F^{\#}MI^7$

ba - by. Ooo ba - by, ba - by. Mis -

B $E^{\#}MA^7$ $F^{\#}MI^7$ $G^{\#}MI^7$ (even 8th's)

takes I know I've made a few, but I'm on - ly hu - man. You made mis - takes

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

too. I'm cry - ing. Ooo ba - by,

$F^{\#}MI^7$ $E^{\#}MA^9$ $F^{\#}MI^7$

ba - by. Ooo ba - by, ba - by, I'm just a -

C $G^{\#}MI^7$ B^9_{SUS}

bout at the end of my rope, but I can't stop

$G^{\#}MI^7$ B^9_{SUS}

try - ing. I can't give up hope 'cause I feel

E_{MA}^7 $F^{\#}MI^7$ $G^{\#}MI^7$ (even 8th's)

one day I'll hold you near, wis - per, "I still love you." Un - til the day is

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

here I'm cry - ing. Ooo ba - by,

$F^{\#}MI^7$ E_{MA}^9 $F^{\#}MI^7$

ba - by. Ooo ba - by, ba - by. Ooo

Optional back to **A**
for solos

E_{MA}^9 $F^{\#}MI^7$ E_{MA}^9

ba - by, ba - by. Ooo ba - by,

$F^{\#}MI^7$ E_{MA}^9

ba - by. Ooo

Vocal chords indicate where background vocals join lead vocal.

Opus de Funk

Horace Silver

Medium Jazz

♩ = 102

(Intro)

Musical staff 1: Intro melody. Notes: G4, A4, B4, C5, B4, A4, G4. Includes a triplet of eighth notes (G4, A4, B4) and a fermata over G4.

Musical staff 2: Chordal accompaniment. Chords: F#m7, NC. Notes: F#4, A4, B4, C5, B4, A4, G4. Includes a triplet of eighth notes (G4, A4, B4).

Musical staff 3: Continuation of the melody. Notes: G4, A4, B4, C5, B4, A4, G4. Includes a triplet of eighth notes (G4, A4, B4) and a 'break' section indicated by a dashed line.

Musical staff 4: Section A, first line. Chords: D6, Em7, A7, D6, D7. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4.

Musical staff 5: Section A, second line. Chords: G7, G#o7, D6/A, (G7), F#m7 B7. Notes: G4, A4, B4, C5, B4, A4, G4.

Musical staff 6: Section A, third line. Chords: Em7, A7, D6, D6/A, A7. Notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4.

Musical staff 7: Section B, first line. Chords: D6, F#7, Bm7, Bb7(#5), Am7, D7. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4.

Musical staff 8: Section B, second line. Chords: G7, G#o7, D6/A, (G7), F#m7 B7. Notes: G4, A4, B4, C5, B4, A4, G4.

(E_MI⁷ NC. A⁷ D⁶ D⁶ A⁷)

(Solos) (D blues) (optional changes given)

D⁶ E_MI⁷ A⁷ D⁶ A_MI⁷ D⁷ G⁷ G^{#o7}

D⁶ F_MI⁷ B⁷ E_MI⁷ A⁷ D⁶ E_MI⁷ A⁷

(Vamp for solos)

After solos, D.S. al Coda

D⁶ G G^{#o7} G⁷

F_MI⁷ NC. NC.

break

D^{7(b5)} D^{7(b5)}

(bs.)

As played by Horace Silver but transposed from concert Bb to F to be easily playable by more instruments.
 Note: The head is sometimes played as two letter A's, omitting letter B.

Medium-Fast Swing (in 2)

Out A Day

Franck Amsallem

♩ = 232 (Intro)

(piano only)

Chords: $F\#MI^{7(b5)}$, FMI^7 , EMI^7 , $EbMI^7$, $DMI^{11(add MA7)}$, $Db6/9$

A A^bMA^7 (add bass and drums)

Chords: A^bMA^7 , CMA^7 , A^bMA^7 , $G^{7(\#9)}$, CMA^7 , $F\#MI^{7(b5)}$, FMI^7 , EMI^7 , $EbMI^7$, (DMI^9) , $DMI^{11(add MA7)}$, (Db^{13}) , $Db6/9$

B E^bMA^7

Chords: E^bMA^7 , CMA^7 , E^bMA^7 , $F\#MI^{7(b5)}$, FMI^7 , EMI^7 , $EbMI^7$, (DMI^9) , $DMI^{11(add MA7)}$, (Db^{13}) , $Db6/9$

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

Chords: $CMI^{(MA7)}$, CMI

(piano fills) (Vamp & fill till cue)

Based on the changes to "Night and Day".

Chords in parentheses are used for solos.

Over the Rainbow

Lyric: E. Y. Harburg
Music: Harold Arlen

Medium

(Verse)

C⁶ A^MI⁷ D^MI⁷ G⁷ C^MA⁷ A^MI⁷

When all the world is a hope - less jum - ble and the rain - drops tum - ble all a -

D^MI⁷ G⁷ C⁶ C^{#o}7 D^MI⁹ G¹³ C⁶ A^MI⁷ D^MI⁷ G⁷

round, hea - ven o - pens a mag - ic lane.

C⁶ A^MI⁷ D^MI⁷ G⁷ C^MA⁷

When all the clouds dark - en up the sky - way, there's a rain - bow high - way to be

B^MI⁷ E⁷ A^MI^(add 9) G^(F⁷) D⁷_{SUS} D⁷ D^MI^{7(add 11)} G⁹_{SUS}

found, lead - ing from your win - dow - pane to a place be - hind the

D^MI^{7(add 11)} G⁹_{SUS} D^MI⁷ G⁷

sun, just a step be - yond the rain.

A C⁶ A^MI⁷ E^MI⁷ (C^MA⁷) C⁷ F^MA⁷ (F^{#M}I⁷ B⁷) (G⁹_{SUS}) E^MI⁷ A⁷

Some - where o - ver the rain - bow, way up high,

(D^MI⁷) F^MA⁷ B^{b7} (E^MI⁷) C^MA⁷ A^{7(b9)} D⁷ G⁷ C⁶ D^MI⁷ G⁷

there's a land that I heard of once in a lull - a - by.

C⁶ A^MI⁷ E^MI⁷ (C^MA⁷) C⁷ F^MA⁷ (F^{#M}I⁷ B⁷) (G⁹_{SUS}) E^MI⁷ A⁷

Some - where o - ver the rain - bow skies are blue,

(D^MI⁷) F^MA⁷ B^{b7} (E^MI⁷) C^MA⁷ A^{7(b9)} D⁷ G⁷ C⁶ G⁷_{SUS}

and the dreams that you dare to dream real - ly do come true. Some

B C⁶ (D^{MI} C⁷)
 D^{MI} G⁷

day I'll wish up - on a star and wake up where the clouds are far be -

(C⁶ E^{MI} A⁷ D^{MI} G⁷ C⁶)

hind me. Where trou - bles melt like lem - on drops, a

F#^{MI} B^{7(b9)} E^{MI} E^{b°7} (A^{MI}) D^{MI} G⁹

way, a - bove the chim - ney tops that's where you'll find me.

C C⁶ (F#^{MI} B^{7(b9)}) A^{MI} E^{MI} (C^{MA}) C⁷ F^{MA} (F#^{MI} B⁷) (G⁹ sus) E^{MI} A⁷

Some - where o - ver the rain - bow blue - birds fly.

(D^{MI}) F^{MA} B^{b7} (E^{MI}) C^{MA} A^{7(b9)} D⁷ G⁷ C⁶ D^{MI} G⁷

Birds fly o - ver the rain - bow, why then, oh why can't I?

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

C⁶ G⁹ sus C^{MA} D^{MI} G⁹

I? If hap - py lit - tle blue - birds fly be - yond the rain - bow, why oh why can't

C⁶ (rit.)

I? _____

Part-Time Lover

Stevie Wonder

Medium Funk Shuffle (8th's swing) **(Intro)**

♩ = 172

GMI 1st x: synth.
2nd x: bkgr.
vocal scat, on "ooh")

Call up, ring

A

once, hang up the phone to let me know you made it home, Don't want noth - ing to be
wrong with part - time lov - er. If she's with
me, I'll blink the lights to let you know to - night's the night for me and
you, my part - time lov - er. We are

B

un - der - cov - er pas - sion on the run, chas - ing
love up a - gainst the sun. We are
strang - ers by day, lov - ers by night, know - ing it's so

C CMI^6 D^7_{SUS} (1st x only)

wrong, but feel - ing so right. 2. If I'm with

C GMI (bkgr. vocals on 'ooh') F E^bMA^7 DMI^7
(vocal scat)

CMI^9 DMI^7 GMI 1. $CMI^7 DMI^7$ 2. $GMI FMI^7 Bb^7$

We are
D.S. al Coda
(repeat back to **A** for 3rd verse)

GMI CMI^7 DMI^7

lov - ers. you and me, part - time

F GMI CMI^7 DMI^7 F GMI F GMI break---

lov - ers, but she and he, part - time lov - ers.

GMI (bkgr. vocals) F E^bMA^7 DMI^7
(vocal scat)

CMI^9 DMI^7 GMI $CMI^9 DMI^7$
(Vamp & fade)

2nd verse:

If I'm with friends and we should meet,
Just pass me by, don't even speak,
And know the word's "discreet" when part-time lovers.
But if there's some emergency,
Have a male friend to ask for me,
So then she won't peek, (it's really you) my part-time lover.

3rd verse:

I've got something that I must tell,
Last night someone rang our doorbell
And it was not you, my part-time lover.
And then a man called our exchange,
But didn't want to leave his name,
I guess that two can play the game of part-time lover.

Pendulum

Richie Beirach

Medium Jazz

♩ = 184

(see notes at end)

A (**D** **E_b**)

E_b pedal

(**B_{sus}** **E_b**)

(**E_b_{sus}**)

(**D⁷** **E_b**)

(**F[#]M₁** ^(add 9) **E_b**)

(**E** **E_b**)

1. (**E_b_{sus}**)

2. (**E_b_{sus}**)

Solos

E_b pedal (see notes at end)

open

(bass gets away from pattern)

After solos, D.C. al Coda
(with repeat)

(**E_b_{sus}**)

NC.

B_{MA}^{9(#11)}

Note: Solos (and head) may use any harmonies over E_b pedal.

Some harmonies on recording:

E_bM₁⁹, **G^bM₁⁹**, **E_b**, **E_b⁷**, **A_{MA}^{7(#5)}**, **E_b**, **E_b⁷_{sus}**, etc.

Prelude To A Kiss

Duke Ellington
Irving Gordon
Irving Mills

Medium Ballad

A B^9 E^9 A^7 $D_{MA}^7(G^7)$ A^b9 D^b9 $F\#^7$ B_{MI}^7

If you hear a song in blue, like a flower crying for the dew,

$B_{MI}^7(11)$ E^7 $F^{\circ7}$ $F\#_{MI}^7$ B^{13} B_{MI}^7 $E^{7(b9)}$ $A_{MA}^7(C\#_{MI}^7F\#^7)$

that was my heart serenading you, my prelude to a kiss.

B^9 E^9 A^7 $D_{MA}^7(G^7)$ A^b9 D^b9 $F\#^7$ B_{MI}^7

If you hear a song that grows from my tender sentimental woes,

$B_{MI}^7(11)$ E^7 $F^{\circ7}$ $F\#_{MI}^7$ B^{13} B_{MI}^7 $E^{7(b9)}$ $A_{MA}^7 E^b_{MI}^{7(b5)} A^b7$

that was my heart trying to compose a prelude to a kiss.

B $D^b_{MA}^7$ $B^b_{MI}^7$ $E^b_{MI}^{7(b5)}$ A^b7 $(F_{MI}^7 E^{\circ7})$ $D^b_{MA}^7$ $B^b_{MI}^7$ $E^b_{MI}^7$ A^b7

Though it's just a simple melody with nothing fancy, nothing much,

$D^b_{MA}^7$ $B^b_{MI}^7$ $E^b_{MI}^{7(b5)}$ A^b7 $(D^b_{MI}^7)$ D^b7 G^b7 B_{MI}^{11} C_{MI}^{11} $C\#_{MI}^{11}$ C^9

you could turn it to a symphony, a Schubert tune with a Gershwin touch. Oh,

C B^9 E^9 A^7 $D_{MA}^7(G^7)$ A^b9 D^b9 $F\#^7$ B_{MI}^7

how my love song gently cries for the tenderness within your eyes, my

$B_{MI}^7(11)$ E^7 $F^{\circ7}$ $F\#_{MI}^7$ B^{13} B_{MI}^7 $E^{7(b9)}$ $A_{MA}^7(C\#_{MI}^7A^7)$

love is a prelude that never dies, a prelude to a kiss.

Alternate changes
for bar 8 of letter B:

E^7	F^7	$F\#^7$	C^9
D^9	E^b9	E^9	F^9
G^{13}	A^b13	A^{13}	B^b13

Promise

Chick Corea
(As played by Bob Berg)

Med. Swing (in 2)

$\text{♩} = 148$

GMI⁷ (Intro) **B^b13** **E^bMA⁷** **D⁷(alt.)**

(pn. fill)

GMI⁷ **CM⁷** **B^b6/9** **D⁷(alt.)**

A **GMI⁷** **(E^bMI⁶ / E^bMI⁶)** **B^b** **D⁷(#5)**

(ten.)

G⁷(#9) **G/C** **CM⁷**

AMI⁷(b5) **(D⁷(b9) / E^b°7)** **EMI⁷(b5)** **A¹³SUS** **A⁷(b9)**

BMI⁷(b5) **E⁹SUS** **E¹³(b9)** **A¹³(b9)** **A⁷(#5)** **D¹³SUS** **D⁷(b9)**

B **E^bMA⁷(#11)** **B^b13SUS** **B^b7(#9)** **A⁷(#9)** **A⁷(b9)**

A^b6/9(#11) **A⁷(#9)** **A^b7(#9)** **G⁷(#9)** **G⁷(b9)**

A^bMA⁷(#11) **CM⁷/G** **F#°7** **B^bMA⁷/F**

EMI⁷(b5) **A⁷** **F#MI⁷(b5)** **B⁷**

$E^b_{MI} 7(b5)$ $A^b 7$ $D_{MI} 7(b5)$ $G 7$
 $C_{MI} 7$ $C_{MI} 7 / B^b$ $A 7(\#9)$ $D 7(alt.)$
 $G_{MI} 7$ $B^b 13$ $A 7(\#9)$ $D 7(alt.)$

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

(Tenor solo)

$G_{MI} 7$ $B^b 13$ $E^b_{MA} 7$ $D 7(alt.)$

Till cue

$G_{MI} 7$ $C_{MI} 7$ $B^b 6/4$ $D 7(alt.)$

(Vamp & solo till cue)

On cue

$G_{MI} 7$ $C_{MI} 7$ $E^b 6/4$ $D 7(alt.)$ $G_{MI} 11$

rit.-----

Chords in parentheses are used for solos.
Melody is somewhat freely interpreted.

Punjab

Joe Henderson

Medium Swing

♩ = 154

Intro

(trp. ten.)

(pn.)

Chords: E_{MA}^7 , $F\#_{MA}^7$, $G\#_{MA}^7$, $A_{MA}^{7(b5)}$, E_{MA}^7 , $F\#_{MA}^7$, $G\#_{MA}^7$, $A_{MA}^{7(b5)}$

A

(trp. ten.)

Chords: $B_{MA}^{7(13)}$, $G^{13(b9)}$, A_{bMA}^7

Chords: E^{13} , F_{MA}^7 , $D_{MI}^{9(b5)}$, $G^{7(b5)}$

Chords: $D_{b6}^9(\text{add } \#11)$, $C^{7(b9)}$

B

(ten. w/trp. 8va)

Chords: F_{MA}^7 , E^{13} , E_{b13} , A_{bMA}^7 , D_{b9} , D^9

Chords: $F\#^{13}$, F_{MA}^7 , E_{MA}^7 , D^{13} , D^9_{SUS} , E_{MA}^7 , $F\#_{MA}^7$, $G\#_{MA}^7$, $A_{MA}^{7(b5)}$

(trp. ten.)

(after repeat)

C (Solos)

Chords: B_{MA}^7 , $G^{13(b9)}$, $G\#_{MA}^7$, F_{MA}^7 , $D_{MI}^{7(b5)}$, G^7

Chords: $C\#^6_9(\text{add } \#11)$, $C^{7(b9)}$, D , F_{MA}^7 , E^{13}

Chords: E_{b13} , A_{bMA}^7 , D^9 ($C\#^9$, D^9), D^9_{SUS} , E_{MA}^7 , $F\#_{MA}^7$, $G\#_{MA}^7$, $A_{MA}^{7(b5)}$

Solo on CD; After solos, D.S. al Coda (play head twice before taking Coda).

⊕

E_{MA}^7 $F\#_{MA}^7$ $G\#_{MA}^7$ $A_{MA}^7(b5)$ E_{MA}^7 $F\#_{MA}^7$ $G\#_{MA}^7$ $A_{MA}^7(b5)$

(pn.) (trp. ten.)

Pyramid

Horace Silver

Med. Swing $\text{♩} = 159$ Stop Time till letter **B**

(Intro.)

(trp. ten.)

Chords: $F_{MI} 7(b5)$, $Bb 7(\#9)$, $Eb MA 7$, $D_{MI} 7(b5)$, $G 7(\#9 \#5)$

C pedal

(horns w/ pn. R.H.)

(C pedal)

break

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

A (Swing (stop time))

Chords: $C\#G$, $C^{\circ} 7(\text{add } 9)$

Chords: $C\#G$, $F_{MI} 7$

Chords: $F_{MI} 7$, $E_{MI} 7$, $E_{bMI} 7$, $D_{MI} 7(b5)$, $C\#G$, $C_{MI} G_B$, $A_{MI} 7(b5)$

1. Chords: $A_{MI} 7(b5)$, $D 7(b9 \#5)$, $D_{MI} 7(b5)$, $C\#G$

2,3. Chords: $A_{MI} 7(b5)$, $D 7(b9 \#5)$, $D_{MI} 7(b5)$, $C_{MI} 9(MA 7) G$, $C_{MI} 9(MA 7)$ (omit on D.S.)

B (Rumba)
 $D_{MI}^{7(b5)}$ G C_{MI}^6 $D_{MI}^{7(b5)}$ G C_{MI}^6

$D_{MI}^{7(b5)}$ G $C_{MI} E^b_{bass} A_{MI}^{7(b5)}$ $E^b_{MI}^7 A^b7 D_{MI}^{7(b5)}$ break

D.S. al 3rd ending.
 Skip letter B.
 Solos start at letter C.

C (Solos) (Swing)
 $D_{MI}^{7(b5)}$ $G^{7(\#9)}$ $C_{MI}^{(MA7)}$ (F^9) $D_{MI}^{7(b5)}$ $G^{7(\#9)}$

F_{MI}^7 $D_{MI}^{7(b5)}$ $G^{7(\#9)}$ $C_{MI}^{(MA7)}$ F^9

1. $A_{MI}^{7(b5)}$ D^7 $D_{MI}^{7(b5)}$ $G^{7(\#9)}$ 2,3. $A_{MI}^{7(b5)}$ D^7 $D_{MI}^{7(b5)}$ $G^{7(\#9)}$ C_{MI}^6

(fine)

D (Rumba)
 $D_{MI}^{7(b5)}$ G $C_{MI}^{(MA7)}$ 2 $D_{MI}^{7(b5)}$ G $C_{MI} E^b_{bass} A_{MI}^{7(b5)}$ $E^b_{MI}^7 A^b7 D_{MI}^{7(b5)}$

D.S.S. al 3rd ending al fine.
 Solo on CCDC. After solos,
 D.C. al Coda (no repeats).

$A_{MI}^{7(b5)}$ $D^{7(\#9)}$ $D_{MI}^{7(b5)}$ G C_{MI}^7 F^7 $B^b_{MI}^7$ E^b7

$A^b_{MA}^7$ $D^b_{13(\#11)}$ $C^{\circ 7(\text{add } 9)}$

(trp. ten.)

? (Question Mark)

Medium-Fast Swing (in 2)

$\text{♩} = 224$ NC

Nguyễn Lê

(Intro)

(gtr.)

A

$F\#MI^7$ DMA^7 FMI^7 B^b7 B^o7
 CMI^7 $A^b6/9$ BMI^7 $E/G\#$ $C\#7(alt.)$
 $F\#MI^7$ DMA^7 G^6 $E^{(add\ 9)}/G\#$ $G^{(add\ 9)}/B$ $C^{(add\ 9)}/E$
 E^bMI^7 D^b/B DMI^7 G^7_{SUS} $E/G\#$
 AMI^7 FMA^7 $E/G\#$ $C\#7(alt.)$

B

$D\#MI^{11}$

Solo on **A**. Play **B** to end each solo.
 To end, vamp and fade on **B**.
 Head is played twice before and after solos.
 Solos start in 2, segue to 4.

Medium Straight 8th's

Rainland

Paul McCandless

♩ = 138

GMI¹¹ (Intro.)

A (D^MI¹¹ (chords in parentheses are played on repeat.)
A^MI¹¹)

A $A^b_{MA} 7(b5)$ A_{MI}^{11}

(gtr.)

G A^b/C B^b/C F/C $A^b_{MA} 7/C$

$G^{\#} A^{\#}$ $B_{MA} 7$ $D^{\#} MI$ $A^{\#} MI$ $C^{\#}$ $C^{\#} F^{\#}$ $B_{MA} 7$ $A^{\#} MI$ $C^{\#}$

$B D^{\#}$ $A^{\#} MI$ $C^{\#} B$ $G^{\#} A^{\#}$ $G^{\#} MI 7$ $B_{MA} 7$ $C^{\#}$

C A_{MI}^{11} $E 7(\#9)$

(ob. w/gtr.)

C/D G_{MI}^{11}

G_{MI}^{11} $A^b_{MA} 7(b5)$ A_{MI}^{11}

D (Piano solo)

G_{MI}^{11} $B^b_{MA} 7/C$ D_{MI}^{11} $E 7(\#9)$

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

A_{MI}^{11} A_{MI}^{11}/G $F_{MI} 6/9$ $B^b 13$

$C_{MA} 7/G$ $A^b_{MA} 7(b5)/G$ A_{MI}^{11} A_{MI}^{11}/G

(end solo) (oboe)
V.S. (turn page)

E $B^b MA^7 / C$ $A^b MA^7 / C$ E^b_{sus4-3}

$C^{\#(add 9)}$ $E MA^7 / F^{\#}$ $F^{\# MA} 9(\#11)$

$G^{\#(add 9)}$ $F^{\# MA} / A^{\#}$ $B MI^{11}$ $E^7_{SUS} (b9)$ $A MI^{11}$

2) 4) 6) 8)

F $A MI^{11}$ $E^7(\#9) / (\#5)$

(oboe w/ gtr.)

$E^7(\#9) / (\#5)$ C / F G^7_{SUS} $G^7_{SUS} / F MA^7 / A$

$B^b 13$ G^{13}_{SUS}

C / D $G MI^{11}$

$A MI^{11}$ $G MI^{11}$

$D MI^{11}$ $G MI^{11}$

$G MI^{11}$ $A^b MA^7(b5) / G$ $D MI^{11}$

2) 4) 6) 8)

Rainland (ostinato)

Medium Straight 8th's

$\text{♩} = 138$

G_{MI}^{11} (Intro)

(4x's)

(gtr.)

A D_{MI}^{11} (chords in parentheses are played on repeat and on D.S. $\%$) A_{MI}^{11} $\%$ $\%$ $E^{7(\#9)(\#5)}$ $\%$

$E^{7(\#9)(\#5)}$ (C/F) (G^7_{sus}) $(G^7_{sus} F_{MA}^7/A)$ B^b_{13} $\%$

B^b_{13} $\%$ $\%$ (G^{13}_{sus}) C/D

G_{MI}^{11} $A^b_{MA}^{7(b5)G}$

$A^b_{MA}^{7(b5)G}$ A_{MI}^{11}

B C_{MI} A^b/C B^b/C F/C $A^b_{MA}^7/C$

A^b/B^b $B_{MA}^7/D^{\#}$ $D^{\#}_{MI}$ $A^{\#}_{MI}/C^{\#}$ $C^{\#}/F^{\#}$ $B_{MA}^7/A^{\#}$ $A^{\#}_{MI}/C^{\#}$

$B/D^{\#}$ $A^{\#}_{MI}/C^{\#}$ $C^{\#}/B$ $G^{\#}/A^{\#}$ $G^{\#}_{MI}^7$ $B_{MA}^7/C^{\#}$

C A_{MI}^{11} $E^{7(\#9)(\#5)}$

C/D G_{MI}^{11} $A^b_{MA}^{7(b5)}$

$A^bMA^{7(b5)}$ AMI^{11}

D (Piano solo) GMI^{11} B^bMA^7/C DMI^{11} $E7^{(\#9)/(\#5)}$

(behind solo) CMI^{11} E^bMA^7/F GMI^{11} $A7^{(\#9)/(\#5)}$

2. $E7^{(\#9)/(\#5)}$ AMI^{11} AMI^{11}/G (2nd x:) $FMI^{6/9}$

B^b13 CMA^7/G $A^bMA^{7(b5)}/G$ AMI^{11} AMI^{11}/G (end solo)

E B^bMA^7/C A^bMA^7/C E^b_{SUS} E^b $C^{(\#add 9)}$

$E_{MA}^7/F^{\#}$ $F^{\#MA}9^{(\#11)}$ $G^{\#(add 9)}$

$F^{\#MA}^7/A^{\#}$ BMI^{11} $E7_{SUS}^{(b9)}$ AMI^{11}

D.S. al Coda

Φ GMI^{11} AMI^{11} GMI^{11}

GMI^{11} DMI^{11} GMI^{11}

GMI^{11} $A^bMA^{7(b5)}/G$ $A^bMA^{7(b5)}/G$ DMI^{11}

D.S. is letter F on melody part. Additional background line at letter E is omitted.

Reach Out, I'll Be There

Brian Holland
Lamont Dozier
Eddie Holland
(As sung by The Four Tops)

Med. Boogaloo

♩ = 120

(Intro) CMI

(flute w/ gtr.)

1. Now if you

A FMI⁷ Eb/G Bb FMI⁷ Eb/G Bb

feel that you can't go on, be - cause all of your hope is gone,

Bb FMI⁷ Eb/G Bb

and you life is filled with much con - fu - sion, un - til

FMI⁷ Eb/G Bb FMI⁷ Eb/G

hap - pi - ness is just an il - lu - sion, and your world a - round is crum - bl - in' down.

Bb Eb/G Eb

dar - ling, reach out, (come on, girl, reach out for me,)

B^{o7} D^{o7} N.C. (D^{o7})

Reach out. (reach out for me.)

B G C/G CMI

I'll be there with a love that will shel - ter you,

G G C/G

I'll be there with a

love___ that will see you through_____ 1. When you feel___ 2.

I'll be there___ to al - ways see you through,_____

I'll be there___ to love and com - fort you._____ 3. I can

D.S., vamp & fade on letter B.

Second and Third verses

2. When you feel lost and about to give up,
 'Cause your best just ain't good enough,
 And you feel the world has grown cold,
 And you're drifting out all on your own,
 And you need a hand to hold,
 Darling, Reach out (come on girl, reach out for me),
 Reach out (reach out for me).

3. I can tell the way you hang your head,
 You're without love and now you're afraid,
 And through your tears you look around,
 But there's no peace of mind to be found (I know what you're thinkin'),
 You're alone now, no love of your own, but
 Darling, Reach out (come on girl, reach out for me),
 Reach out (reach out for me—just look over your shoulder).

I'll be there to give you all the love you need,
 And I'll be there, you can always depend on me.

Real Life

Jim McNeely
(As played by Phil Woods)

Fast Swing

$\text{♩} = 254$

The score is written in treble clef with a key signature of one flat (B-flat major). It consists of several systems of music, each with a key signature change indicated by a letter in a box (A, B, C, D).
 - **System A:** Starts with a key signature change to one flat. Chords include $A(DMI^7)$, $B^{7(\#9)}$, $EMI^{7(b5)}$, Bb^9 , $A^{7(b9)}$, $(AbMA^7)$, EMI^7 , FMI^7 , $DMI^{7(b5)}$, Ab^9 , and $G^{7(b9)}$.
 - **System B:** Chords include CMA^7 , $B^7(alt.)$, $BbMA^{7(\#11)}$, AMI^7 , and $AbMA^{7(b5)}$.
 - **System C:** Chords include $EbMA^7$, G , G^{b13} , $F^{7(alt.)}$, $E^{7(alt.)}$, $Eb^{7(alt.)}$, G^{b13} , $C^{7(b9)}$, BMA^7 , and $F^{7(alt.)}$.
 - **System D:** Chords include E^7 , FMA^7 , $F^\#$, CMA^7 , CMA^7 , Ab^{b13} , G^{bMA}^9 , Bb , $BMA^{7(\#11)}$, $DbMA^7$, $EbMA^7$, E^9 , and $A^{7(alt.)}$.
 - **System E:** Chords include $FMI^{7(11)}$, $Bb^{7(alt.)}$, $A^{7(alt.)}$, $AbMA^7$, and a section marked S (Stop time).
 - **System F:** Chords include $G^{bMA}^{7(\#11)}$, $E^{13(b9)}$, $Eb^9(\#11)$, $DMA^{7(\#5)}$, B/C , $AMA^{7(\#5)}$, F/G , G , $F^\#$, and $F^\#break$.
 - **System G:** Chords include F^7 , GMA^9 , FMA^7 , and $Eb^{7(alt.)}$.
 - **System H:** Chords include DMI^7 , $B^{7(\#9)}$, $EMI^{7(b5)}$, $A^{7(\#9)}$, $AbMA^7$, and FMI^7 .
 - **Other markings:** "D.C. al 3rd ending", "(Trp. solo)", "(etc.)", "(solo ends)", "8va b.", and "(on D.S.S.: Eb pedal)".

$D_{MI}^{7(b5)}$ $G^{7(\#9)}$ C_{MA}^7 $B^{7(alt)}$ $B^b_{MA}^7$ A_{MI}^7

$A^b_{MA}^7$ $E^b_{MA}^7$ G $F^{\#13}_{SUS}$ $F^{7(alt)}$ $E^{7(alt)}$ $E^b_{7(alt)}$ $F^{\#13}_{SUS}$ $C^{7(\#9)}$ B_{MA}^7 $F^{7(alt)}$

E E^{13}_{SUS} F_{MA}^7 E $F^{\#}$ E C_{MA}^7 E C_{MA}^7 F $A^b_{13}_{SUS}$ $G^b_{MA}^9$ B^b

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

D.S. al 3rd ending

Solo on DDED.
After solo, D.S.S. al Coda.

(Alto solo) E_{SUS} F_{MA}^7 E (4x's) F E_{SUS} F_{MA}^7 E (4x's) G_{SUS} $A^b_{MA}^7$ G (4x's)

(bs. tacet) (add bs.)

D^b_{SUS} D_{MA}^7 D^b (4x's) B^b_{SUS} B_{MA}^7 B^b G_{SUS} $A^b_{MA}^7$ G

Solo on F . To end solo, continue to G .

(solo continues) G D^b_{SUS} D_{MA}^7 D^b D^b_{SUS} D_{MA}^7 D^b H E^7_{SUS} F_{MA}^7 E NC

E^7_{SUS} F_{MA}^7 E NC E^7_{SUS} F_{MA}^7 E NC E^7_{SUS} F_{MA}^7 E E^7_{SUS} F_{MA}^7 E

dr. fill----- (solo ends) drum fill-----

E^7_{SUS} F_{MA}^7 E NC $E^b_{7(alt)}$ NC NC (drums keep time)

group solo--- drum fill.

(dr. tacet) F $F^{\#}$ G

(add dr.)

This chart has been simplified somewhat from the recording.

Red's Blues

Medium Swing

Jerry Bergonzi

Chord progression for the first system:

- Measure 1: G⁷
- Measure 2: F^{#m7} B^{b7}
- Measure 3: E^{b7} m⁷ D^{m7} G⁷ C^{m7}
- Measure 4: (Chords from previous measure)

Chord progression for the second system:

- Measure 1: C^{m7}
- Measure 2: F^{#m7} B⁷
- Measure 3: E^{m7}
- Measure 4: B^{b7} m⁷ E^{b7}

Chord progression for the third system:

- Measure 1: A^{b7} m⁷
- Measure 2: A^{m7} (b5) D⁷ (b9)
- Measure 3: G⁹ sus
- Measure 4: F^{#13} (G⁷)

(fine)

Head is played twice before and after solos.
Kicks are not played for solos.

Relentless

Fast Swing

♩ = 316

(Intro - Piano solo)

(On cue)

Bob Mintzer

(bass) (Vamp till cue) (ten.)

A C#MI⁷⁽¹¹⁾ (F#¹³ C#) (omit on solos) A¹³ C#

C#MI⁷⁽¹¹⁾ (F#¹³ C#) A¹³ C# B^{MI}⁹ E¹³

G^{MA}⁷ A F#⁷(#5) D#MI⁹ G#⁷(#9)

mp *crescendo*

B B^{MA}⁷ C# C#⁹ B^{MA}⁷ C# C#⁹ C⁹

A^{MA}⁷ B B⁹ A^{MA}⁷ B B⁹ B⁷(#9)

tenor fill opt.-----

tenor fill opt.-----

E^{MI}⁹ A¹³(#11) D#MI⁹ G#⁷(#9) 1st x:

C E^{MA}⁷ F# F#¹³ 2 2 E^{MA}⁷ F# D#MI⁹ G#⁷(#9)

Solo on AABBC.
Play letter D after each solo.

During solos, last 4 bars of letter A,
chords begin on beat 1.

(Interlude)

(drums fill spaces)

D

(ten. w/ piano)

Chords: $C\#MI^9$, $G^{(add \#4)} A$, $CMA^7 D$, $E^{13(\#11) \flat 9}$, $EMA^7 F\#$, AMI^{11} , $C\#MI^9$, $G^{(add \#4)} A$, $CMA^7 D$, $G\#^7(\#9) \#5$, $C\#MI^9 F\#^{13}$

After last solo, play letter D,
D.S. al Coda.



(Tenor fills)

$C\#MI^9$ (F#13)

(Vamp, fill & fade)

Sample tenor fills at **B**:

Chords: $BMA^7 C\#$, $C\#\#^9$, C^9

Chords: $AMA^7 B$, B^9 , $B^7(\#9) \#5$

Chords at letter D are optional.

Respect

Otis Redding, Jr.

(As sung by Aretha Franklin)

Med. Motown

♩ = 112

(Intro)

(gtr.)

A

1. What you want, ba - by I got it, what you need,

do you know I got it? All I'm ask - in' is for a lit - tle re -

(lead vocal)

spect when you come home, Hey, — ba - by, when you got home,

Just a lit - tle bit, just a lit - tle bit,

(3x's)

Mis - ter.

just a lit - tle bit, just a lit - tle bit.

B

(sax solo) (end solo)

C

4. Ooh, — your kiss - es, sweet - er than hon - ey, and guess what —

so is my mon - ey, all I want you to do for me is give it to me

when you get home, yeah, ba - by, whip it to me
 Re - re - re - re

when you get home, now. spect, Just a lit - tle bit, just a lit - tle bit.

R - E - S - P - E - C - T, Find out what it means to me, R - E - S - P - E - C - T,

Take F. T. C. B. Sock it to me, sock it to me, sock it to me, sock it to me. Sock it to me,
 (bkgr. vocals)

Just a lit - tle bit, just a lit - tle bit, Re - re - re - re -
 (3x's)

Re - re - re - re, Re - spect, Just a lit - tle bit, Just a lit - tle bit,
 (Vamp & fade)

Second and Third verses:

2. I ain't gonna do you wrong while you're gone.
 I ain't gonna do you wrong, 'cause I don't wanna.
 All I'm askin' is for a little respect when you come home.

3. I'm about to give you all my money,
 But all I'm askin' in return, honey,
 Is to give me my propers when you get home.

Revelation

Lyric: Lorraine Perry
 Music: Russell Ferrante
 (As played by the Yellowjackets)

Medium Gospel Shuffle

♩ = 128

(elec. pn./dr.
 3rd x add
 bs./ten.)

(Intro)

I still re - mem - ber the time _____ when I was at church _____

_____ all day, and I'd won - der _____ what all my friends _____ used to think, _____

used to think _____ a - bout me. _____

I still re - mem - ber the time _____ when Sun - day school seemed _____ like it last - ed so _____

_____ ver - y long, _____ but if I knew _____ what I know now _____ I would have _____ stayed all day.

(Solo) Come take me back, oh, to the one _____ place where I come from.

(bkgr. vocals) Come take me back where I come from a - gain.

Have - n't you heard that re - ve - la - tion is here. _____ I'm so

glad this re - ve - la - tion is here. _____ I'm so glad this

re - ve - la - tion is here. I'm so

(Solos) (1st solo, pn.; 2nd, sax)

D E⁷ A⁷ G^{#13}_{SUS} G^{#13} A⁷ A^{#07} E_B B⁷

(1st x only bs. tacet till repeat)

(background vocal) Come take me back.

Solo on DE (Last solo takes "On cue" ending)

(background)

I'm so D.S. al Coda One (with repeat)

(here.) D.S.S. al Coda Two

Come take me back, oh, to the one place where I come from yeah yeah

(bkgr. vocal) Come take me back where I come from a-gain

Have - n't you heard that re - ve - la - tion is here. Say it a - gain.

Have - n't you heard that re - ve - la - tion is here.

rit.

Riddles

Richie Beirach
(As played by John Abercrombie)

Even 8th notes

$\text{♩} = 104$

(Solo)

(Intro) (F_{MA}^{7(b5)} E) (4x's) (last x)

E pedal (see notes at end)

A E pedal

E pedal

B F_{SUS} E E_{SUS} (Ad lib.)

D_{SUS} E E_{SUS} (Ad lib.) F_{MA}^{7(b5)} E E_{SUS}

NC dr. fill (fine)

(Solos)

C E Pedal (see notes at end) last x

Vamp till cue

(On cue)

D F_{SUS}^{\flat} E_{SUS} (Ad lib.)

D^{\sharp}_{SUS} E_{SUS} (Ad lib.)

NC. dr. fill

Solo on [C] (till cue) and [D]
After solos, D.C. al fine (w/ repeats)

Note: Any harmonies (over E pedal) can be used on head and solos at the discretion of the musicians.

Some harmonies used on recording are:

E blues scale, $F_{\text{MA}}^{7(\flat 5)}$ E , E_{SUS} , $C^{(\text{add } 9)}$ E , E_{\flat} , D_{MA}^7 E , etc.

(Chromatic harmonic movement is appropriate.)

Ritual

Chick Corea

Fast Funky Swing

$\text{♩} = 242$ (Intro)

(ten. & gtr.)

A $\text{G} \text{Eb}$ (melody 8va on D.S.S.)

$\text{G} \text{Eb}$ last x: $\text{C}\#\text{MA}7(+11)$ break

(fine) (pn.)

B (Relaxed Swing) $\text{DMA}7(\text{add } \#9)$ $\text{F}\#$ $\text{DbMA}7$ F $\text{DbMI}(\text{MA}7)$ F

$\text{F}\#\text{MI}7$ $\text{C}7(\text{b}9)$ $\text{BMA}9$

C $\text{B}9_{\text{SUS}}$ (Funky Latin) $\text{EMI}7$ B $\text{GMI}(\text{MA}7)$

(piano fills)

$\text{A}7(\#9)$ (Swing) $\text{A} \text{F}$ $\text{E}7(\text{b}9)$ $\text{AbMA}7$ $\text{Ab}9_{\text{SUS}}$

D (Funky Latin) $\text{Ab}9_{\text{SUS}}$ $\text{DbMI}7$ Ab $\text{C}9$ Ab

(piano fills)

E $\text{Ab}13(\#9)$ $\text{Gb}13(\text{add } \text{b}13)$ $\text{E}9(\#11 \text{ add } \text{b}9)$ $\text{Ab}13(\#9)$ $\text{Gb}13(\text{add } \text{b}13)$ $\text{E}9(\#11 \text{ add } \text{b}9)$ $\text{D}\# \text{bass}$

(pn./horns)

(pn., sop., gtr. 8va b.)

D# bass G bass B bass G# bass C#MI
DMI

break

(pn.)

(Solos) (Relaxed Swing)

F DMA^{7(add #9)} F# DbMA⁷ F DbMI^(MA7) F F#MI⁷ C^{7(b9)} BMA⁹

G B⁹_{SUS} (Funky Latin) EMI⁷/B GMI^(MA7)

A^{7(#9)} (Swing) A/F E^{7(b9)} AbMA⁷ Ab⁹_{SUS}

(bass walks)

H Ab⁹_{SUS} (Funky Latin) (or Swing) DbMI⁷/Ab C⁹/Ab Ab^{7(#5)}

I Ab^{7(#5)} Gb^{7(#5)} E^{7(#5)} Ab^{7(#5)} Gb^{7(#5)} E^{7(#5)} EbMI⁹

EbMI⁹ (Relaxed Swing) C#MI
DMI

(pn., after last solo)

Solo on FGHI; After last solo, D.S. al Coda.

break

(pn. & sax)

D^{13(b9)} EbMA^{7(b5)} C/Ab G/Eb

D.S.S., vamp & solo on 4-bar repeat till cue. On cue, play [A] with melody 3x's, continue on to fine (guitar solo continues over melody).

Ruby

Lyric: Mitchell Parish
Music: Heinz Roemheld

Medium Ballad

They say, Ru - by, you're like a dream, not al - ways what you
 seem. And tho' my heart may break when I a - wake, let it be
 so. I on - ly know, Ru - by, it's you. They
 say, Ru - by, You're like a song. You don't know right from
 wrong. And in your eyes I see heart - ache for me. But from the
 start, who stole my heart? Ru - by, it's you. I
 hear your voice and I must come to you. I
 have no choice. What else can I do? They

C $A^{6/9}$ $A^{\#o7}$ E_{MI}^7 $E^7(\#9)$

The first staff of music shows a sequence of chords: $A^{6/9}$, $A^{\#o7}$, E_{MI}^7 , and $E^7(\#9)$. The melody consists of eighth notes with triplets. The first triplet is on the notes G, A, B. The second triplet is on the notes G, A, B. The third triplet is on the notes G, A, B. The fourth triplet is on the notes G, A, B.

say, Ru - by, you're like a flame. In - to my life you

(A_{MA}^7) $C^{\#MI}^7$ $F^{\#MI}^7$ $(A^9_{SUS} A^9)$ $(D^{\#MI}^7(b5))$ D_{MA}^7 $G^9(\#11)$ $D_{MI}^{(MA7)}$ D_{MI}^6

The second staff of music shows a sequence of chords: (A_{MA}^7) $C^{\#MI}^7$, $F^{\#MI}^7$, $(A^9_{SUS} A^9)$, $(D^{\#MI}^7(b5))$ D_{MA}^7 , $G^9(\#11)$, $D_{MI}^{(MA7)}$, and D_{MI}^6 . The melody continues with eighth notes and triplets. The first triplet is on the notes G, A, B. The second triplet is on the notes G, A, B. The third triplet is on the notes G, A, B. The fourth triplet is on the notes G, A, B.

came. And tho' I should be - ware, still I don't care. You thrill me

(D_{MI}^6) E^6 A^6 (D_{MI}^6) A^6 $B_{MI}^7(b5)$ $E^7(b9)$ $A^{6/9}$ $(F^{\#MI}^7)$ B_{MI}^7 E^7

The third staff of music shows a sequence of chords: (D_{MI}^6) E^6 , A^6 , (D_{MI}^6) A^6 , $B_{MI}^7(b5)$, $E^7(b9)$, $A^{6/9}$, $(F^{\#MI}^7)$, B_{MI}^7 , and E^7 . The melody continues with eighth notes and triplets. The first triplet is on the notes G, A, B. The second triplet is on the notes G, A, B. The third triplet is on the notes G, A, B. The fourth triplet is on the notes G, A, B.

so. I on - ly know, Ru - by, it's you.

Sail Away

Medium Bossa

Tom Harrell

A $\text{♩} = 139$

$C\#MI^7$ $F\#7(alt.)$ $BMI^{7(11)}$ $E^7_{SUS} (b9)$

(flug.)

$D^{\circ 7}_A$ $F\#MI^7$ E $B_{D\#}$ $E_{SUS} (add b9)$ D

$C\#MI^7$ GMI^7 C^9 $BMI^{7(11)}$ $E^7_{SUS} (b9)$

$D^{\circ 7}_A$ $F\#MI^7$ $DMI^{7(11)}$ $G^7_{SUS} (b9)$ F

E_{MI}^7 $A^{7(b9)(b5)}$ $DMI^{7(11)}$ $G^7_{SUS} (b9)$

$F^{\circ 7}_C$ A_{MI}^7 A_{MI}^7 / G $F\#MI^{7(11)}$ $B^{7(b9)(b5)}$

B E_{MA}^7 / B BMI^7 $F\# / A\#$ $F\# / G\#$ $G\#^7(alt.)$

(gtr.)

$D^b_{MA} 7(\#5)$ $G^b_{MA} 7$ $C_{MI} 7(11)$ F^{13}_{SUS} $A^b_{13}_{SUS}$

(G_{MI}^7) C^9_{SUS} $C^{7(b9)(b5)}$ $D^b_{9}_{SUS}$ $D^b_{9}_{SUS}$ $D^b_{7(\#9)}$

$G^b_{MA} 7$ F $E^b_{MI} 7$ $A_{MA} 7 / B$ $G_{MA} 7 / A$ $F_{MA} 7 / G$ $E^7(alt.)$

(gtr.) (flug.)

C $C\#MI^7$ $F\#7(alt.)$ $BMI^{7(11)}$ $E^7_{SUS} (b9)$

(unis.)

$A^{6/9}$ $F\#MI^7$ E $D\#MI^7$ $G\#7(\#9)$

$A^{(add 9)}$ G $F\#7(alt.)$ $BMI^{7(11)}$ E^9_{SUS} $E^{13(b9)}$ \ominus

AMA^7/E E^{13}_{SUS} AMA^7/E E^{13}_{SUS} D

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

\ominus AMA^7/E E^{13}_{SUS} AMA^7/E E^{13}_{SUS}

(sample flug. fill)

D $B/D\#$ $C\#MI/E$ $C\#E\#$ $D/F\#$ GMA^7 $E/G\#$ AMI^9

(unis.) (rit.)

The Second Time Around

Medium Ballad
(or Medium Jazz)

Lyric: Sammy Cahn
Music: James van Heusen

$E^{7(b9)}$ $E^{7(b9)}_{SUS}$ **A** A_{MA}^7 (D^9) (B_{MI}^7) $C\#_{MI}^7$ $C^{\circ 7}$ B_{MI}^7 $(E^b7 E^7)$

Love is love - li - er the sec - ond time a - round, _____ just as

A_{MA}^7 (D_{MA}^7) $C\#_{MI}^7$ $F\#_{MI}^7$) $G\#_{MI}^7(b5)(D^{13})$ $C\#^7$

won - der - ful with both feet on the ground. _____ It's that

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

sec - ond time you hear your love song sung, _____ makes you

$F\#_{MI}^{11}$ B^7 (B_{MI}^7) E^7 $(E^b7 E^7 E^b7)$ E^7 $E^{7(b9)}$ $E^{7(b9)}_{SUS}$

think per - haps, that love like youth is wast - ed on the young. Love's more

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

comf' - ta - ble the sec - ond time you fall, _____ like a

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

friend - ly home the sec - ond time you call. _____ Who can

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

say what led us to this mir - a - cle we found? There are

(E^9_{SUS}) B_{MI}^{11} E^9 $C\#_{MI}^7(b5)$ $(G^9(\#11))$ $F\#^7$

those who'll bet _____ love comes but once, and yet, _____ I'm oh so

B^7_{SUS} B^7 E^9_{SUS} $E^7_{SUS}(b9)$ A^6 $(B_{MI}^7 E^7)$

glad we met the sec - ond time a - round.

Serenata

Lyric: Mitchell Parish

Music: Leroy Anderson

Beguine or Medium Jazz
(or 6/4 Latin)

(Verse) D_{MI} E_{MI}^{11} $A^{7(b9)}$ D_{MI} $E_{MI}^{7(b5)}$ A^7

Love - ly song of love, the mu - sic of a sil - ver star,

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

won't you be my ser - e - nade that's soft - ly played on my gui - tar? To -

A D^6_9 (G^9) $F\#_{MI}^7$ B^7 E_{MI}^{11} A^7_{SUS} A^7 $(E^b9(\#11))$

night, while all the world is still, here I

$(F\#_{MI}^7)$ D_{MA}^9 B_{MI}^{11} E^{13} $F^{\circ7}$

stand un - der her win - dow - sill. Sing to my

(D°) $F\#$ B_{MI}^7 E_{MI}^{11} A^9 D_{MA}^7 $C\#_{MI}^{11}$ $F\#^9$

loved one, Ser - e - na - ta, for me. Sing her your

B_{MA}^7 $B^{7(b9)}$ (F_{MI}^{11}) B^b7 E_{MI}^7 A^7 (A) $E_{MI}^{7(b5)}$ $A^{7(b9)}$

song, love's mel - o - dy. So

B D^6_9 (G^9) $F\#_{MI}^7$ B^7 E_{MI}^{11} A^7_{SUS} A^7 $(E^b9(\#11))$

near, yet we're so far a - part, Here I'll

$(F\#_{MI}^7)$ D_{MA}^9 B_{MI}^{11} E^{13} $F^{\circ7}$

stand till I have won her heart. Go to my

(D⁶_{F#} EMI⁷ B^{MI7} EMI¹¹ A⁹) (C^{9(#11)} F#⁷ B⁹)

loved one, Ser - e - na - ta, and say: "When you're in

E⁷ B^{b7} A^{7(b9)} D^{6/9} (EMI⁷ A⁷)

love, love finds a way."

D.S. for solos
Coda last x

D⁶ A^{7 SUS (b9)} D^{MI6} EMI^{7(b9)} A^{7(b9)}

way." Love al - ways finds a

D^{MI6} EMI^{7(b5)} A^{7(b9)} D^{MA7} EMI⁹ A^{7(b9)}

way. I'll win her heart some -

D^{MA7} (D^{9 SUS}) E^{b9(#11)} D^{MA7}

day.

The Shadow of Your Smile

Medium Bossa
(or Swing)

Music: Johnny Mandel
Lyric: Paul Francis Webster

A $D\#MI^7$ $G\#^7$ $C\#MI^7$

The sha - dow of your smile when you are gone

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

will col - or all my dreams and light the dawn. Look in - to my

$D\#MI^7(b5)$ $G\#^7$ $C\#MI^7$ $C\#MI^7/B$

eyes, my love, and see all the love - ly

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

things you are to me. Our wist - ful lit - tle

B $D\#MI^7$ $G\#^7$ $C\#MI^7$ $F\#^9$

star was far too high, a tear - drop kissed your

$F\#MI^7$ B^7 $(A^{\circ 7})$ $G\#MI^7(b5)$ $C\#^7(b9)$

lips and so did I. Now when I re -

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

mem - ber Spring, all the joy that love can bring. I will be re -

$F\#^9$ (C^9) B^9sus $B^7(b9)$ E^6

mem - ber - ing the sha - dow of your smile.

Short Story

Kenny Dorham
(As played by Joe Henderson)

Med. Swinging Latin

J = 206 (Intro.)

A_MI Tacet (4x's)

A (Swinging Latin)

(trp. w/ ten.) **A_MI** ^(add 9) **G_MI** ^(add 9) **A_MI** ^(add 9) **G_MI** ^(add 9) **A_MI** ^(add 9)

D_MI ^(add 9) **C_MI** ^(add 9) **D_MI** ^(add 9) **C_MI** ^(add 9) **D_MI** ^(add 9)

(Swing)

1. **D_MI** ⁷ **G** ⁷ **C_MI** ⁷ **F** ⁷

(trp. ten.) (unis.)

F ⁷ **B^b_MA** ⁷ **B_MI** ^{7(b5)} **E** ^{7(alt.)}

(Swing)

2. **D_MI** ⁷ **G** ⁷ **C_MI** ⁷ **F** ⁷

(trp. ten.) (unis.)

F ⁷ **B^b_MA** ⁷ **B_MI** ^{7(b5)} **E** ^{7(alt.)}

B **A_MI** (Solos, Swing) **(A⁷)** **D_MI**

D_MI ⁷ **D_MI** ⁷ **G** ⁷ **C_MI** ⁷ **C_MI** ⁷ **F** ⁷ **B^b_MA** ⁷ **B_MI** ^{7(b5)} **E** ^{7(alt.)}

After solos, continue to **C**.

C **A_MI** **(D_MI)**

(trp. ten.) **D_MI** ⁷ drum solo

D.S. al Coda

D (Swinging Latin)

(ten.)
E⁷(alt.)

A MI⁹(MA⁷)_{b5}

B⁷(#9)_{#5}

(trp.)

(Swing)

E¹³(b9)

B^b13

E MI⁷(b5)

A⁷(alt.)

D MI⁷

G⁹_{SUS} G⁷

C MA⁷

F#⁹_{SUS} F#⁷(b9)_{b5}

F MA⁷

(Swinging Latin)

E⁷(b5)

A MI⁹(MA⁷)_{b5}

B⁷(#9)_{#5}

Tacet

B⁷(#9)_{#5}

E⁷(b5)_{B^b}

E⁷(b5)_{B^b}

drum fill

A MI¹¹

Since We Met

Bill Evans

Freely

A A^9_{SUS} $G\#m7(b5)$ $A7(b9)$ $D^{dim.(MA7)}$ $Dm7$ D^9 $G\#m7(b5)$
 $C\#7(\#9)$ $F\#m7^{(add\ 9)}$ $F\#m7^{(MA7)}$ $F\#m7$ $F\#m7$ $D\#m7(b5)$
 Dm^9 $C\#m7$ $C\#7(\#9)$ $F\#m7^{(add\ 9)}$ $F\#m7$ $Bm7$
 E^{13} Dm^6 $C\#m7(C\#7(\#9))$ $F\#m7^{(add\ 9)}$ $F\#m7$ $F^9(\#11)$ Bm^9 E^9
B Em^9 $A7(b9)$ Dm^9 $G7(b9)$
 Cm^9 $F7(b9)$ Bbm^9 A^9_{SUS} $G\#m7(b5)$ $A7(b9)$
C $D^{dim.(MA7)}$ $Dm7$ D^9 $G\#m7(b5)$ $C\#7(\#9)$

(F#MI^(add 9))
 F#MI^(MA7) F#MI⁷ F#MI⁷ E D#MI^{7(b5)} DMI⁹

C#MI⁷ C#7^(#9 #5) F#MI^(add 9) F#MI⁷ B⁹ F¹³ ⊕

(Medium Swing ♩ = 172)

A^{MA7} E E⁹ sus E¹³ A^{MA7} E EMI⁷ A⁷

Solo on form (ABC).
After solos, D.C. al
Coda (ad lib.)

⊕ A^{MA7} E E⁹ sus E¹³ A^{MA7} E

(Jazz Waltz ♩ = 148)

EMI⁷ A⁷ 8va D DMI⁹ GMI⁹ CMI⁹

3 2nd time: piano solos

F¹³ B^bMI⁹ E^bMI⁹ A^bMI⁹

3rd x: rit.

D^b9 F#MI⁹ BMI⁹ EMI⁹

1., 2. A⁹ 3. A⁹ sus G#MI^{7(b5)} A^{7(b9)} D^{dim.(MA7)} D^{MA7}

rit. piano fill

If head is played in time, quarter notes
may be anticipated (e.g. bars 9 & 10 of letter A):

Letter D may be used as an Intro.
Chords in parentheses are used for solos.

Smile Please

Medium Pop

Stevie Wonder

♩ = 118

(gtr.)

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

1. A smil - ing face _____ is _____ an earth - like star, _____
 2. Don't mess your face _____ up _____ with bit - ter tears, _____

$B^{\flat}MI^7$ C^6/B^{\flat} $B^{\flat}MI^7$ D^6/B^{\flat} $B^{\flat}MI^7$ $E^{\flat}13$

a frown can't bring, _____ out _____ the beau - ty that _____ you are. _____
 'cause life is gon - na _____ be what _____ it is. _____

$G^{\flat}(add\ 9)$ B^9 FMI^7 $B^{\flat}MI^7$

Love with - in' _____ you'll be - gin _____ smil - ing, _____
 It's o - kay, _____ please don't de - lay from smil - ing, _____

1. E^{\flat}_{sus} E B $E^{\flat}MI^7$ E A^{\flat} D A^{\flat} $D^{\flat}MA^7$

There are bright - er days _____ a - head. _____ (pn.)

2. E^{\flat}_{sus} E B $D^{\flat}(add\ 9)$

there are bright - er days _____ a - head. _____

B FMI^7 GMI B^{\flat} FMI B^{\flat} FMI^7 GMI B^{\flat} FMI B^{\flat}

Bum Bum _____ Bum, _____ Di - dee Bum Bum _____ Bum, _____ Di - dee

GMI^7 AMI C GMI C $G^{\flat}MA^7$

Bum Bum _____ Bum, _____ Di - dee Bum. (Doot _____ doo doot _____ doo)

3rd & 4th verses:

A smiling face you don't have to see,
 'Cause it's as joyful as a Christmas tree.
 Love within, you'll begin smiling,
 There are brighter days ahead.

Love's not competing, it's on your side,
 You're in life's picture, so why must you cry?
 So, for a friend, please begin to smile please,
 There are brighter days ahead.

D.S., sing 3rd & 4th verses, vamp & fade on letter **B.**

So Near, So Far

Crombie & Green
(As played by Miles Davis)

Fast 12/8
(Med. 4/4 Swing)

♩ = 112

(Intro.) A_{MA}^9/B B_{MA}^9 $A_{MA}^9(\#11)/B$ B_{MA}^9 C_{MA}^7/D $D^{6/9}$ $C_{MA}^9(\#11)/D$ $D^{13}(\#11)$

(trp.)

A G_{MA}^7 (F_{MA}^7) F_{MA}^7 E_{MA}^7 A_{MI}^9 F^{13} E_{MA}^7 $D\#_{MI}^7(11)/G\#^7$ $C\#_{MI}^7$ $F\#^{13}(b9)$ A_{MA}^7/B B_{MA}^7 C_{MA}^7/B $B^7(b9)$

G_{MA}^7 (F_{MA}^7) F_{MA}^7 E_{MA}^7 A_{MI}^9 F^{13} E_{MA}^7

$D\#_{MI}^7(11)/G\#^7$ $C\#_{MI}^7$ $F\#^{13}(b9)$ A_{MA}^7/B B_{MA}^7 A_{MI}^9 break

B D_{MI}^9 (G^{13}) G_{MI}^9 (C^9) C_{MI}^9 F_{MI}^9 $F\#_{MI}^9$ A_{MI}^9 D^{13}

C G_{MA}^7 (F_{MA}^7) F_{MA}^7 E_{MA}^7 A_{MI}^9 F^{13} E_{MA}^7

$D\#_{MI}^7(11)/G\#^7$ $C\#_{MI}^7$ $F\#^{13}(b9)$ A_{MA}^7/B B_{MA}^7 (C_{MA}^7/B $D^{13}(b9)$) A_{MA}^7/B $B^7(\#9)$

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

A_{MA}^7/B B_{MA}^7 A_{MA}^7/B $B^7(\#9)$ $E_{MA}^9(\#11)$

Chords in parentheses may be used for solos. Breaks may be played for solos.

So Near, So Far (Harmony)

Fast 12/8

(Med. 4/4 Swing)

♩ = 112

(Intro)

Tacet

A GMA^7 FMA^7 EMA^7 AMI^9 $F^{(D^{13})13}$ EMA^7

(ten.)

$D\#MI^7(11)$ $G\#7$ $C\#MI^7$ $F\#^{(b9)13}$ AMA^7 BMA^7 CMA^7 $B^{(b9)7}$

GMA^7 FMA^7 EMA^7 AMI^9 $F^{(D^{13})13}$ EMA^7

$D\#MI^7(11)$ $G\#7$ $C\#MI^7$ $F\#^{(b9)13}$ AMA^7 BMA^7 AMI^9

B DMI^9 (G^{13}) GMI^9 (C^{13}) CMI^9 FMI^9 $F\#MI^9$ AMI^9 D^{13}

C GMA^7 FMA^7 EMA^7 AMI^9 $F^{(D^{13})13}$ EMA^7

$D\#MI^7(11)$ $G\#7$ $C\#MI^7$ $F\#^{(b9)13}$ AMA^7 BMA^7 AMA^7 $B^{(b9)7}$

(CMA^7 B $D^{(b9)13}$)

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

AMA^7 BMA^7 AMA^7 $B^{(b9)7}$ $EMA^9(\#11)$

Chords in parentheses may be used for solos.

Solitude

Lyric: Eddie de Lange
& Irving Mills
Music Duke Ellington

Medium Ballad

G^{7(#5)} **A** **CMA⁷** **(AMI⁷ C⁷ D^{9sus}FMA⁷ (B^{b9(#11)} A⁷)**
 In my sol - i - tude you haunt me with
DMI⁷ **G⁷** **CMA⁷** **(DMI⁷) G^{7(#5)}**
 re - ver - ies of days gone by. In my
CMA⁷ **(AMI⁷ C⁷ D^{9sus}FMA⁷ (B^{b9(#11)} A⁷)**
 sol - i - tude you taunt me with
DMI⁷ **G⁷** **CMA⁷** **C⁷**
 mem - o - ries that nev - er die. I
B **F⁶** **F#^{o7}**
 sit in my chair, I'm filled with des - pair. There's
C⁶/_G **GMI⁷** **C⁹** **F⁶**
 no - one could be so sad. With gloom ev - 'ry - where, I
F#^{o7} **C⁶/_G** **EMI⁷** **E^bo7** **DMI⁷** **G^{7(#5)}**
 sit and I stare. know that I'll soon go mad. In my
C **CMA⁷** **(AMI⁷ C⁷ D^{9sus}FMA⁷ (B^{b9(#11)} A⁷)**
 sol - i - tude I'm pray - ing, "Dear
DMI⁷ **G⁷** **CMA⁷** **(C#^{o7} DMI⁷ G⁷)**
 Lord a - bove, send back my love."

Speak Like a Child

Herbie Hancock

Medium Bossa

$\text{♩} = 126$

A $\text{B}^{\flat}7(\text{alt.})$ (p.)

(p.)

G^{13} $\text{G}^{7(\#5)}$ G^{MI^9} C^{13}

$\text{F}^{13}_{\text{SUS}}$ $\text{F}^{13}_{\text{SUS}}$ $\text{F}^{13(\text{b}9)}$ $\text{E}^7(\text{alt.})$

(bs. trb.) (alto fl.) pn. fill

$\text{E}^{\flat}_{\text{MA}}7(\#11)$ $\text{E}^{\flat\circ}7(\text{add } 9)$

(p.)

(pn., melody) C^9_{SUS} C^{13} C^{MI^9} $\text{B}^7(\#9)$

(alto fl.)

(alto fl.) $(\text{A}\#7(\text{alt.}))$ NC. $\text{G}^7(\text{alt.})$ $\text{D}^{\text{MA}}7$ G^{MI^9} $\text{F}\#\text{MI}^9$ $\text{C}\#\text{SUS}^9$

(bs. trb.)

(flug.) $\text{F}\#\text{MI}^9$ $\text{C}\#\text{SUS}^9$ $\text{F}\#\text{MI}^9$ $\text{C}\#\text{SUS}^9$

pn. fill

B

(pn.) A#7(alt) F7(alt) C#9 SUS F#MI 7(b5)

(fl.)

(pn.) G13 G7(#5) F#13 F#13(#9)

(alto fl.)

(alto fl.) F13 SUS F13(b9) E7(alt) tr

(fl.)

(pn.) EbMA 7(#11) Eb°7(add 9) DMI 9(11)

(alto fl.)

(fl.) BbMA 7(b5) D EbMA 7(#11)

(fl.) (pn.) A Bb G A A G# GMI 7 F#MI 9 C#9 SUS F#MI 9 C#9 SUS

(fl.) pn. fill

C

(horns) F#MI 9 C#9 SUS F#MI 9 C#9 SUS

Chords in parentheses are used for solos.
Piano melody is freely interpreted.

Vamp till cue.
On cue, solo on form (ABC).
After solos, D.C. al fine
(vamp & fade on letter **C**)

Spring Is Here

Lyric: Lorenz Hart
Music: Richard Rogers

(Chords as played by Bill Evans)

Slow Ballad*

A $C\#7(\#9)$ $FMA7/C$ $BMI7(11)$ $Bb9(\#11)$ $AMI7$ $DMI7$

Spring is here, why does - n't my heart go danc - ing?

$AMI7$ $F13$ $BbMI7$ $Eb9$ $AMI7(b5)$ $D7(b9)$ $GMI7(b5)$ $C7(b9)$

Spring is here, why is - n't the waltz en - tranc - ing?

$FMA7$ $AMI7$ $BbMA7$ $AMI7$ $DMI9$ $GMI7$ $AMI7$ $F13(b9)$ $BbMA7$ $B7(\#9)$ $E7(alt.)$ $A7(alt.)$

No de - sire, no am - bi - tion leads me,

$DMI7(add9)$ $BMI7(b5)$ $BbMI7(13)$ $FMA7/A$ $G\#MI7$ $C\#7$ $GMI7(11)$ $C13$

may - be it's be - cause no - bod - y needs me.

B $C\#7(\#9)$ $FMA7/C$ $BMI7(11)$ $Bb9(\#11)$ $AMI7$ $DMI7$

Spring is here, why does - n't the breeze de - light me?

$AMI7$ $F13$ $BbMI7$ $Eb9$ $AMI7(b5)$ $D7(b9)$ $GMI7(b5)$ $C7(b9)$

Stars ap - pear, why does - n't the night in - vite me?

$FMA7$ $GMI7$ $AMI7$ $BbMA7$ $AMI7$ $GMI7$ $FMA9$ $EbMA9(\#11)$ $C\#9$ SUS $C\#9$ $C13$ $SUS4-3$ $BbMI7$ $Eb7$

May - be it's be - cause no - bod - y loves me,

$AMI7$ $DMI7$ $G9(\#11)$ $C13(b9)$ $FMA7/C$ $(GMI7/C C7)$

Spring is here I hear.

Optional Coda

$G9$ $G\#7(MA7)$ $AMI7$ $F9/C$ $BMI7(b5)$ $BbMI7$ $AMI7$ $DMI7$ $G9$ $C9$ SUS $C13$ $F\#7(MA7)$ $FMA9$

(fill to end)

* also played as a Medium Swing.

Stairway to the Stars

Lyric: Mitchell Parish
 Music: Matt Malneck
 & Frank Signorelli

A Ballad $(B^{\flat 7})$ $(D^{\sharp}MI^{7(b5)})$ DMi^9 $G^9(\sharp 11)$
 $A^{6/9}$ $E^{7(b9)}$ $E^9(\sharp 5)$ EMI^{11} $A^{13(b9)}$ DMA^7 $G^{13(\sharp 11)}$

Let's build a stair-way to the stars, and climb that stair-way to the stars,
 $F^{\sharp}MI^7$ B^9 BMI^{11} E^7 $C^{\sharp 7(\sharp 5)}$ $F^{\sharp 7}$ BMI^7 E^7

with love be-side us to fill the night with a song.
 $(B^{\flat 7})$ $(D^{\sharp}MI^{7(b5)})$ DMi^9 $G^9(\sharp 11)$
 $A^{6/9}$ $E^{7(b9)}$ $E^9(\sharp 5)$ EMI^{11} $A^{13(b9)}$ DMA^7 $G^{13(\sharp 11)}$

We'll hear the sound of vi-o-lins, out yon-der where the blue be-gins.
 $F^{\sharp}MI^7$ B^9 BMI^{11} E^7 $A^{6/9}$ (D^7) $E^{\flat}MI^7(b5)$ $A^{\flat 7(\sharp 5)}$

The moon will guide us as we go drift-ing a-long.
B $D^{\flat}MI^7$ $(D^9(\sharp 11))$ $D^{\flat}MI^7$ $A^{\flat 7}SUS(b9)$

Can't we sail a-way on a la-zy dai-sy pet-al
 $D^{\flat}MI^7$ $(D^9(\sharp 11))$ $G^9(\sharp 11)$ $A^{\flat 7(\sharp 9)}$ $D^{\flat}MI^7(b5)$ $G^{\flat 7(b9)}$ BMI^7 $(C^9(\sharp 11))$

o-ver the rim of the hill? Can't we sail a-way
 BMI^7 $F^{\sharp 7}SUS(b9)$ BMI^7 (F^7) B^9 E^7SUS BMI^7 $E^{7(b9)}$

on a lit-tle dream and set-tle high on the crest of a thrill?
C $(B^{\flat 7})$ $(D^{\sharp}MI^{7(b5)})$ DMi^9 $G^9(\sharp 11)$
 $A^{6/9}$ $E^{7(b9)}$ $E^9(\sharp 5)$ EMI^{11} $A^{13(b9)}$ DMA^7 $G^{13(\sharp 11)}$

Let's build a stair-way to the stars, a love-ly stair-way to the stars.
 $F^{\sharp}MI^7$ B^9 BMI^{11} E^7 $A^{6/9}$ $(F^{\sharp}MI^7)$ B^7 E^7

It would be heav-en to climb to heav-en with you.

Star Eyes

Don Raye
& Gene dePaul

Bright Latin (Intro - optional) 5th x: trp. fill starts

♩ = 198

(C) (12x's)

(alto)

(Swing*)

(C^{o7}(add 9) C⁶)

A C^{MA}7 D^{MI}7 G¹³ (C^{o7}(add 9) C⁶) C^{MA}7 C^{MI}7 F⁷

Star eyes, that to me is what your eyes are, Soft as stars in A - pril

B^bMA⁷ E^{MI}7(b5) A⁷ D^{MA}7 (E^bMI⁷ A^b7 D^{MI}7G⁷) A^b13 G¹³

skies are, tell me some - day you'll ful - fill their pro - mise of a thrill.

(C^{o7}(add 9) C⁶) C^{MA}7 D^{MI}7 G¹³ (C^{o7}(add 9) C⁶) C^{MA}7 C^{MI}7 F⁷

Star eyes, flash - ing eyes in which my hopes rise, let me show you where my

B^bMA⁷ E^{MI}7(b5) A⁷ D^{MA}7 (D^{MI}7(b5)) A^b13 G¹³

heart lies, let me prove that it a - dores that love - li - ness of yours.

B F^{MA}7 F^{MI}7 B^b13

All my life I've felt con - tent to star - gaze at the skies,

E^bMA⁷ D^{MI}7 G⁹SUS G¹³

Now I on - ly want to melt the star - dust in your eyes.

* also played as Bossa or Ballad.

C ^{(C^{o7}(add 9) C⁶)}
 C^{MA7} D^{MI7} G¹³ ^{(C^{o7}(add 9) C⁶)}
 C^{MA7} C^{MI7} F⁷
 Star eyes, when, if ev - er, will my lips know if it's me for whom those
 B^bMA⁷ E^{MI7}(^{b5}) A⁷ D^{MA7} ^{(D^{MI7}(^{b5}))}
 A^b13 G¹³
 eyes glow? Makes no diff - 'rence where you are, your eyes still hold my wish - ing
 C⁷(^{#9}) B⁷(^{#9}) B^b7(^{#9}) A⁷(^{#9}) D^{MI7} ^(D^{#o7})
 G⁹ SUS 3 ^{(C⁶(⁹))} C⁶ ^(D^{MI7} G⁷)
 star, oh, star eyes, how love - ly you are.

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

⊕ (Latin)
 (C) D^b
 (alto) (Vamp, fill & fade)

Stars Fell on Alabama

Med. Ballad

Lyric: Mitchell Parish

(or Med. Swing) (A[♯]7)

Music: Frank Perkins

A A^{MA}7 F[♯]7(b9) B⁷ E⁷(#5) A^{MA}7 B^{MI}7 C[♯]MI⁷ F[♯]7(b9) (C^o7)

We lived our lit - tle dra - ma. We kissed in a field of white, and

B^{MI}7 E¹³ A^{MA}7 F[♯]7(b9) B^{MI}7 E⁷(b9)

stars fell on Al - a - ba - ma last night.

A^{MA}7 F[♯]7(b9) (A[♯]7) B⁷ E⁷(#5) A^{MA}7 B^{MI}7 C[♯]MI⁷ F[♯]7(b9) (C^o7)

I can't for - get the glam - our. Your eyes held a ten - der light, and

B^{MI}7 E¹³ A⁶ (G⁹) A⁶ F[♯]7(b9)

stars fell on Al - a - ba - ma last night. I nev - er

B B^{MI}7 E⁷ C[♯]MI⁷ C^o7

planned in my im - a - gi - na - tion a sit - u -

B^{MI}7 E⁷ A⁶ (F[♯]7(b9)) B^{MI}7 E⁷ (G[♯]MI⁷(b5) C[♯]7(b9))

a - tion so hea - ven - ly, a fair - y - land where no - one else could

F[♯]MI⁷ E D[♯]MI¹¹ G[♯]9 C[♯]MA⁷ A[♯]MI⁷ B^{MI}7 E⁷

en - ter, and in the cen - ter just you and me, dear.

C A^{MA}7 F[♯]7(b9) (A[♯]7) B⁷ E⁷(#5) A^{MA}7 B^{MI}7

My heart beat like a ham - mer. My arms wound a - round you

C[♯]MI⁷ F[♯]7(b9) (C^o7) B^{MI}7 E¹³ A⁶ (F[♯]MI⁷ B^{MI}7 E⁷)

tight and stars fell on Al - a - ba - ma last night.

Steepian Faith

Medium Swing

♩ = 116
 1st chorus: omit melody, play comp.
 2nd chorus: play melody, omit comp.

Kenny Kirkland

A

(melody) (pn.)
 (comp) (top note of synth. comp)

B

(2 on head)
 (4 on head)
 (sop., both times)

C

(sop.)
 A¹³_{SUS} E^b9(#11) F[#]7(#9) G[#]13(#11) G^M11 D^b6₉(#11)

(synth., top note)

B⁷(#9) C⁹ F¹³_{SUS} A/G A^bMA⁷(b5) A⁷_{SUS}

Solo on form (ABC).
 After solos, D.C. al Coda
 (play melody, no comp).

A⁷_{SUS} B⁷(#9) C⁹ F¹³_{SUS} A/G A^bMA⁷(b5) A⁷_{SUS}

A⁷_{SUS} A^bMA⁷(b5) A⁷_{SUS}

A^bMA⁷(b5) A⁷_{SUS} A^bMA⁷(b5) A⁷_{SUS}

Bass walks in 4 for solos (and out head). Soprano doubles melody on out head.
 Anticipated chords are played on beats 1 & 3 for solos.

Step Lightly

Joe Henderson
(As played by Blue Mitchell)

Medium
♩ = 114

S: A A⁹ A⁷ D⁹ A⁹ F⁹ E⁹_{SUS} F⁹ E⁹_{SUS} F⁹_{SUS} F⁹ B_{M1}⁷ E⁹ A⁹ 2. E⁹_{SUS} F¹³ E¹³ A⁹ E⁷(alt)

(trp. w/ ten. w/ pn.)
(pn. comp)

(Solos)
A⁹ D⁹ A⁹
F⁹ E⁹ F⁹ E⁹ F⁹ E⁹ A⁹

The main musical score consists of several staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a whole rest followed by a series of chords: A, A9, A7, D9, A9, F9, E9sus, F9, E9sus, F9sus, F9, Bm17, E9, A9. The second staff is in bass clef and contains chords: D9, A9, F9, E9sus, F9. The third staff continues with F9, Bm17, E9, A9. The fourth staff has 2. E9sus, F13, E13, A9, E7(alt). There are various musical notations including slurs, accents, and a triplet of eighth notes. The fifth and sixth staves are marked '(Solos)' and contain rhythmic patterns with slanted lines and repeat signs, with chords A9, D9, A9 and F9, E9, F9, E9, F9, E9, A9 written above.

Repeat for solos.
After solos, D.S. al Coda
(with both endings)

A⁹ A⁹ A⁹ A⁹ A⁹ A^b_{MA}^{7(b5)} A⁹

rit.-----

This section contains two staves of music. The first staff is in treble clef and contains chords A9, A9, A9, A9, A9, AbMA7(b5), A9. The second staff is in bass clef and contains chords A9, A9, A9, A9. There is a 'rit.' marking with a dashed line leading to a double bar line.

Optional background (piano solo):

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

The optional background piano solo consists of two staves. The first staff is in treble clef and contains a melodic line with slurs and ties. The second staff is in bass clef and contains a similar melodic line. The notation includes slurs, ties, and a final whole note chord.

Stompin' at the Savoy

Lyric: Andy Razaf

Music: Benny Goodman,

Chick Webb & Edgar Sampson

Medium Swing

A F^{13} B^bMA^7 F^{13} B^bMA^7 $(E^b7(b5))$ DMI^7G^7

Sa - voy, the home of sweet ro - mance, Sa - voy, it wins you at a glance, Sa - voy,

CMI^7 F^{13} B^b6 D^b13 CMI^7 F^{13}

gives hap - py feet a chance to dance. Your form,

B^bMA^7 F^{13} B^bMA^7 $(E^b7(b5))$ DMI^7G^7

just like a cling - in' vine, your lips, so warm and sweet as wine, your cheek,

CMI^7 F^{13} (A^b9) $A^{13(b9)}$ B^b6 B^b7

so soft and close to mine, di - vine.

B E^b13 E^{13} E^b13 A^b13 $(E^bMI^7(b5))$ A^{13} $G\#13$

How my heart is sing - in', while the band is swing - in',

D^b9 D^9 D^b9 (D^bMI^9) G^b13 G^b13 CMi^9 F^{13} F^{13}

nev - er tired of romp - in' and stomp - in' with you, at the Sa - voy. What joy

C B^bMA^7 F^{13} B^bMA^7 $(E^b7(b5))$ DMI^7G^7

a per - fect hol - i - day, Sa - voy, where we can glide and sway, Sa - voy,

CMI^7 F^{13} B^b6 $(CMi^7 F^7)$

there let me stomp a - way with you.

Alternate changes for solos at **B**:

|| E^b13 | $\%$ | A^b13 | $\%$ | D^b9 | $\%$ | G^b13 | F^{13} ||

Street of Dreams

Lyric: Sam F. Lewis
 Music: Victor Young

Ballad or Medium Jazz*

(Verse) C_{MI}^6 ($A_{MI}^{7(b5)}$) A_{b7} $G^{7(\#5)}$ C_{MI}^6 ($A_{MI}^{7(b5)}$)

Mid - night, you heav - y lad - en, it's mid - night.
 Mid - night, look at the stee - ple, it's mid - night,

A_{b7} $G^{7(\#5)}$ C_{MI} B_{b7} A_{b7} G^7

— Come on and trade in your old dreams for new, your new dreams for old. I
 — un - hap - py peo - ple. It's ring - ing with joy, it's ring - ing with cheer, 'cause

C_{MI}^6 $G_{b9(\#11)}$ $G_{MI}^{7(b5)}$ C^7 F_{MI}^6 ($D_{MI}^{7(b5)}$)

know where they're bought, I know where they're sold. Mid - night,
 yes - ter - day's gone, to - mor - row is near. Mid - night,

$G^{7(\#5)}$ (D_{b9}) C_{MI}^6 ($A_{MI}^{7(b5)}$) A_{b7} $G^{7(\#5)}$

— you've got to get there at mid - night, and you'll be met there by
 — the heart is light - er at mid - night. things will be bright - er the

C_{MI} B_{b7} A_{b7} G^7 $A_{MI}^{7(b5)}$ A_{b7} D_{MI}^{11} G^7

oth - ers like you, broth - ers as blue, smil - ing on the street of dreams.
 mo - ment you find more of your kind, smil - ing on the street of dreams.

A D^9 D_{MI}^9 G^7 C_{MA}^7 F_{MA}^7 (D_{MI}^9) E_{MI}^{11} $A^{7(\#5)}$

Love laughs at a king, kings don't mean a thing on the street of dreams.

D^9 D_{MI}^9 G^7 C_{MA}^7 $G^{7(\#5)}$ G_{MI}^{11} C^7

Dreams bro - ken in two can be made like new on the street of dreams.

B F^6 B_{b7} (C_{MA}^7) E_{MI}^7 (F^9) B_{b7} ($E^{7(\#9)}$) A^7

Gold, sil - ver and gold, all you can hold is in the moon - beams.

D^9 ($A_{b7(\#5)}$) $B_{b9(\#11)}$ D_{MI}^{11} G^7 C^6 (A_{MI}^7)

Poor, no - one is poor, long as love is sure on the street of dreams. (fine)

Note: This tune may be sung Verse, A, B, Verse, A, B.
 * May be played as Medium Latin (2 bars per 1 written).

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

Sub Aqua

Scott Henderson
(As played by Tribal Tech)

Medium Straight 8th's/Funk

♩ = 142

A G^bMA^9 $D^b(add 9)$ E^bMI^9 G^b/A^b $G^6/9$ $F^{\#}MI^{11}$ FMA^7 $FMA^7(\#5)$

(gtr.) $D^b13(\#11)$ E^bMI^7 E^bMI^6 D^b/F $D^b13(\#11)$ B^b E^bMI^7 E^bMI^6 D^b/F

(gtr. fills till [B]) (synth.) GMI^7 E^bMI^7 E^bMI^6 D^b/F $D^b13(\#11)$ E^bMI^7 E^bMI^6 D^b/F

GMI^7 E^bMI^7 E^bMI^6 D^b/F GMI^7 E^bMI^7 E^bMI^6 D^b/F A/B

B (A/B) D^b/F $G^b6/9$ G^b/A^b B^b_{SUS} E^bMI^7 E^bMI^6 D^b/F A/B (gtr.)

(A/B) $F7(\#5)$ E^bMI^9 A^b/B^b E^bMI^7 E^bMI^6 D^b/F A/B (synth.)

(A/B) D^b/F $G^b6/9$ G^b/A^b B^9_{SUS} E^{13}_{SUS}

B^b/D $D/F^{\#}$ $B^b6/9$ $E^bMI^7(11)$ $C^{\#7}(\#9)$ $G^{13}(\#11)$

G^bMA^9 D^b/F E^bMI^9 $G^bMI(MA^7)$ $G^6/9$ $F^{\#}MI^{11}$ (gtr. fills) 8va

FMI^9 D^b/E^b $A^{13}(\#11)$ (Synth. Solo) $A^bMI^7(add b13)$ 8va

$(Solo till cue)$

(On cue) (Gtr. Solo)

C $G^{6/9} B$ $D^\#$ $E_{MI}^{7(11)}$ $G^{13(\#11)}$ $G^b_{MA}{}^7$ D^b/F $E^b_{MI}{}^7$ G^b_{Ab} $B^b_{MI}{}^7$ A/B

A/B $F^{7(\#5)}$ $E^b_{MI}{}^7$ G^b_{Ab} A^b/B^b A/B $F^{7(\#5)}$ $G^b_{MA}{}^7$ G^b_{Ab}

B^9_{SUS} E^{13}_{SUS} B^b/D $D/F^\#$ $B^b_{MA}{}^7$ $G_{MI}{}^9$ $C_{MI}{}^{11}$

D $E^b_{MI}{}^9$ $F^{7(\#5)}$ $G^b_{MA}{}^7$ G^b_{Ab} $B^b_{MI}{}^7$ A/B $F^{7(\#5)}$

$E^b_{MI}{}^7$ G^b_{Ab} A^b/B^b A/B $F^{7(\#5)}$ $G^b_{MA}{}^7$ G^b_{Ab}

1. B^9_{SUS} E^{13}_{SUS} B^b/D $D/F^\#$ $B^b_{MA}{}^7$ $G_{MI}{}^9$ $C_{MI}{}^{11}$ 2. B^9_{SUS} E^{13}_{SUS}

E B^b/D $D/F^\#$ $B^b_{6/9}$ $E_{MI}{}^{7(11)}$ $C^\#_{7(\#9)}$ $G^{13(\#11)}$ $G^b_{MA}{}^9$ D^b/F $E^b_{MI}{}^9$

(gtr.) $E^b_{MI}{}^9$ $G^b_{MI}{}^{(MA7)}$ $F^\#_{MI}{}^{11}$ (gtr. fills) $F_{MI}{}^9$ A^b/B^b

8va A^{13}_{SUS} $F^\#$ $G^\#$ $D^b_{13(\#11)}$ $E^b_{MI}{}^7$ $E_{MI}{}^6$ D^b/F 2

F $G^b_{MA}{}^9$ D^b/F $E^b_{MI}{}^9$ G^b_{Ab} $D^b_{13(\#11)}$ $E^b_{MI}{}^7$ $E_{MI}{}^6$ D^b/F $D^b_{13(\#11)}$

(synth.) $E^b_{MI}{}^7$ $E_{MI}{}^6$ D^b/F A/B $G_{MI}{}^7$ $E^b_{MI}{}^7$ G^b_{Ab} $D^b_{13(\#11)}$ B^b $G^{13(\#11)}$

(synth.) (gtr. fills) (synth.) (gtr. fills)

(Vamp & fade)

Sugar

Stanley Turrentine

Medium Jazz

♩ = 126

(Intro) A_{SUS} (pn.) $E7(\flat 9)(\sharp 5)$ (dr. fill) A_{SUS} $E7(\flat 9)(\sharp 5)$ (dr. fill) 1. 2. $A_{MI}7$ (trp./ten./gtr.)

A $A_{MI}7$ $(B_{MI}7(\flat 5))$ $E7(\flat 9)(\sharp 5)$ $A_{MI}7$ $E7(\flat 9)(\sharp 5)$ $A_{MI}7$ (trp./ten./gtr.)

$A_{MI}7$ $(B7(\sharp 5))$ $E7_{SUS}$ $E7(\flat 9)(\sharp 5)$ $A_{MI}7$

$A_{MI}7$ $E\flat 13(\sharp 11)$ $D_{MI}7$ C^9 $B_{MI}7(\flat 5)$

$B_{MI}7(\flat 5)$ $E7(\flat 9)(\sharp 5)$ F^9 (2nd x Solo pick-ups) $A_{MI}7$

After solos, D.S. (fade out 2nd x through **A**)

Omit anticipations during solos.
 Head is played twice before & after solos.
 Chords in parentheses omitted for head, optional for solos.
 Tenor sounds as written. Guitar sounds 8va b.

Horn background for any solo choruses:

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

Super Blue

Bernard Ighner

(As played by Freddie Hubbard)

(Freely) (Intro)

D⁷(#9) **B⁷(#9)**

(sample flug. fill)

F#13(b9) **F¹³** **E¹³(b9)** **E⁷(b9 #5)**

A¹³_{sus}

D⁷(#9)

(Med. Funk Shuffle (16th's swing))

♩ = 87

NC. **D⁷** **Tacet**

(bs.) (el. pn. comps/fills) (flug.)

A **D⁷** **G** **A** **D⁷** **C#CMI⁹**

1st x: flug.
2nd x: flug. w/ ten.

C#CMI⁹ **G** **A** **D⁷** **G** **A** **D⁷** **G** **A** **D⁷**

(horns) (2nd x)

B D^7 $G A D^7$ $C^\# C_{MI}^9$

C_{MI}^9 $G A$ D^7 $G A D^7$ $G A D^7$

D^7 $G A D^7$ $C^\# C_{MI}^9$

C_{MI}^9 $G A$ break $G A$ break D^7 $G A D^7$ $G A D^7$

C (Solos) D^7 $G DD^7$ $D^7 C^\# C_{MI}^9$ $G A$ $D^7 G DD^7$ $G DD^7$

After solos D.S. (2nd time at **A**) al Coda

D^7 $C^\# C_{MI}^9$ $G A$ break $G A$ break D^7 $G A D^7$ $G A D^7$

(Vamp, fill & fade)

Sweet Lorraine

Lyric: Mitchell Parish

Music: Cliff Burwell

Medium or Ballad

(B7(#5)) **A** E⁶ D^{7(#11)} C^{#7} F^{#MI}7 B⁷ G^{#7(b9)} C^{#MI}7(C⁷) B^{MI}7 E^{7(#5)}

I've just found joy. I'm as hap - py as a ba - by boy
 pair of eyes that are blu - er than the sum - mer skies.

A⁷ G^{#7(b9)} C^{#7} F^{#7} F^{#MI}7 B⁷

with an - oth - er brand new choo - choo toy when I'm with my sweet Lor -
 When you see them you will re - a - lize why I love my sweet Lor -

1. G^{#MI}7 C^{#7} F^{#MI}7 B^{7(#5)} 2. E⁶ A⁷ A^{#o7} E⁶ B^{MI}7 E⁷

raine. A raine.

B A⁶ C^{#7} F^{#MI}7 (F⁷) E^{MI}7 A⁷

When it's rain - ing I don't miss the sun,
 D^{MA}7 C^{#7} F^{#MI}7 (F⁷) E^{MI}7 A⁷

for it's in my sweet - ie's smile.

D⁷ C^{#7} C^{9(#11)} B⁷

Just to think that I'm the luck - y one

D⁷ C^{#7} C^{9(#11)} B⁷ B^{7(#5)}

who will lead her down the aisle! Each

C E⁶ D^{7(#11)} C^{#7} F^{#MI}7 B⁷ G^{#7(b9)} C^{#MI}7(C⁷) B^{MI}7 E^{7(#5)}

night I pray that no - bod - y steals her heart a - way.

A⁷ G^{#7(b9)} C^{#7} F^{#7}

Just can't wait un - til that hap - py day,

F^{#m7} B^{7(b9)} E⁶ (A⁷ A^{#o7}) E⁶/_B B⁷

when I mar - ry sweet Lor - raine.

Sweet Love

Anita Baker
 Gary Bias
 Louis A. Johnson
 (As sung by Anita Baker)

Med. Pop (Intro)
 ♩ = 88

(piano)

A

all my heart I love you, ba-by, stay with me and you will see. My arms

1. With

will hold you, ba-by. Ne-ver leave, 'cause I be-lieve I'm in love.

B

Sweet love, hear me calling out your name,

I feel no shame, I'm in love. Sweet love, don't you ev-

-er go a-way, It-'ll always be this way. 2. Your always be this way. There's no

strong - er love in this world, oh, ba - by, no, you're my man, I'm your girl,

I'll nev - er go, wait and see, can't be wrong, don't you know.

This is where you be - long? 3.How

D.S. (3rd verse)
Vamp & fade on letter B
(voice ad lib.)

Second and Third verses

2. Your heart has called me closer to you,
 I will be all that you need,
 Just trust in what we're feeling,
 Never leave, 'cause baby I believe in this love.

3. How sweet this dream, how lovely, baby,
 Stay right here, never fear,
 I will be all that you need,
 Never leave, 'cause baby I believe in this love.

Taking a Chance on Love

Lyric: John LaTouche & Ted Fetter

Music: Vernon Duke

A *Medium (or Ballad)*

(D_{MI}^6 A_{MA}^7)

A_{MA}^7 ($A^{\#o7}$) B_{MI}^7 E^7 A_{MA}^7

Here I go a - gain. I hear those trum - pets blow a - gain.

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

All a - glow a - gain, tak - ing a chance on love.

(D_{MI}^6 A_{MA}^7)

A_{MA}^7 ($A^{\#o7}$) B_{MI}^7 E^7 A_{MA}^7

Here I slide a - gain, a - bout to take that ride a - gain.

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

Star - ry eyed a - gain, tak - ing a chance on love. I

B E_{MI}^7 A^9 D^6 ($D^{\#o7}$) E_{MI}^7 A^7 D_{MA}^7

thought the cards were a frame - up I nev - er would try. But

D_{MI}^7 G^9 C^6 (C^6) $C^{\#o7}$ D_{MI}^7 F^7 F^7 B_{MI}^7 ($add 11$) E^7

now I'm tak - ing the game up and the ace of hearts is high.

(D_{MI}^6 A_{MA}^7)

C A_{MA}^7 ($A^{\#o7}$) B_{MI}^7 E^7 A_{MA}^7

Things are mend - ing now. I see a rain - bow bend - ing now.

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

We'll have our hap - py end - ing now, tak - ing a chance on love.

2nd verse:

Here I come again.
 I'm gonna make things hum
 again.
 Acting dumb again,
 Taking a chance on love.
 Here I stand again,
 about to beat the band again.
 Feeling grand again,
 Taking a chance on love.

I never dreamed in my slumbers
 and bets were taboo.
 But now I'm playing the
 numbers
 on a little dream for two.
 Wading in again,
 I'm leading with my chin again.
 I'm startin' out to win again,
 Taking a chance on love.

3rd verse:

Here I slip again,
 About to take that tip again.
 Got my grip again,
 Taking a chance on love.
 Now I prove again
 That I can make life move
 again.
 In the groove again,
 Taking a chance on love.

I walk around with a horseshoe,
 In clover I lie.
 And brother rabbit, of course
 you
 better kiss your foot goodbye.
 On the ball again,
 I'm ridin' for a fall again.
 I'm gonna give my all again,
 Taking a chance on love.

That Girl

Stevie Wonder

Med. Funk (Intro)

♩ = 106

NC. F_{SUS}/G $C7(\#9)$ F_{MI}^9 $F_{MI}^{6/9}$ $D^b_{MA}7$ $B^b_{MI}7$ $D^b_{MA}7$ $C_{MI}7$

(synth.) (etc.)

A F_{MI}^9 $F_{MI}^{6/9}$ $D^b_{MA}7$ F

1. That girl thinks that she's so fine — that soon she'll have my mind, —

$B^b_{MI}7$ $D^b_{MA}7$ $C_{MI}7$ F_{MI}^9 $F_{MI}^{6/9}$

— That girl thinks that she's so smart —

$D^b_{MA}7$ F $B^b_{MI}7$ $D^b_{MA}7$ $C_{MI}7$ $B^b_{MI}7$ E^b

that soon she'll have my heart. — She thinks in

$B^b_{MI}7$ F_{SUS}/G $C7(\#9)$ $F_{MI}7$

no time flat that she'll be free and clear — to start —

$E_{MA}7$ $F\#$ $B_{MA}9$

with her e - mo - tion - al res - cue of love — that you'll leave —

$E_{MA}7$ $A_{D\#}$ 1. $B_{D\#}$ $C\#_{D\#}$ 2. $B_{D\#}$ $C\#_{D\#}$

— torn a - part. — be - fore I tell her that I

B B^b_{bass} A^b_{MA7} B^b F_{bass} G_{MI7} F B^b_{bass} F_{MI7} B^b E^b_{MA7} F $E^b_{MI7(b5)}$ F

love her, that I want her, that my mind, soul and bod - y need her, tell her that I'd

B^b_{bass} A^b_{MA7} B^b F_{bass} G_{MI7} F B^b_{bass} F_{MI7} B^b E^b_{MA7} F $E^b_{MI7(b5)}$ F

love to, that I want to, that I need to do all that I have to to be in her love.

C B^b_{MI9} F_{SUS} G $C7(\#9)$ $B^b_{MI7(b5)}$ $E/G\#$

(synth.)

I've been hurt - ing for a long time,

$B^b_{MI7(b5)}$ $E/G\#$ F_{MI7}

you've been play - ing for a long time, you know it's true.

$B^b_{MI7(b5)}$ $E/G\#$ $B^b_{MI7(b5)}$ $E/G\#$

I've been hold - ing for a long time, and you've been run - ning for a long time, It's

F_{MI7} F_{SUS}/G G^b13

time to do what we'd love to do.

*D.S., solo on A,
sing A (fourth verse),
vamp & fade on B
(voice ad lib.)*

Second and Fourth verses

2. That girl thinks that she's so bad, she'll change my tears to joy from sad,
She says she keeps the upper hand, 'cause she can please her man.
She doesn't use her love to make him weak, she uses love to keep him strong,
And inside me there's no room for doubt that it won't be too long before I tell her that I...

4. That girl knows every single man would ask her for her hand,
But she says her love is much too deep for them to understand.
She says her love has been crying out, but her lover hasn't heard,
But what she doesn't realize is that I've listened to every word,
That's why I know I'll tell her that I...

That Old Feeling

Lew Brown
& Sammy Fain

Medium Ballad
(or Medium Jazz)

(Standard Version)

A $A^{6/8}$ $C\#MI^{7(b5)}$ $F\#7$

I saw you last night and got that old feel - ing.

BMI^7 $(F\#7(\#5))$ BMI^7 (CMI^{11}) F^7 BMI^7 $(C\#7)$

When you came in sight I got that old feel - ing.

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

The mo - ment that you danced by I felt a thrill,

$(F\#MI^7)$ B^7 $(F\#MI^9)$ B^{13} (BMI^7) F^7 (E^7) BMI^7 E^7

and when you caught my eye my heart stood still.

C $A^{6/8}$ $C\#MI^{7(b5)}$ $F\#7$

Once a - gain I seemed to feel that old year - ing,

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

and I knew the spark of love was still burn - ing.

D $C\#MI^{7(b5)}$ $F\#7(b9)$ BMI^7 DMI^7 G^9

There'll be no new ro - mance for me, It's fool - ish to start, for that

$(A\#MI^7)$ $G\#7$ G^7 $F\#7$ BMI^7 E^{13} $A^{6/8}$ (E^7)

old feel - ing is still in my heart.

That Old Feeling

Lew Brown
& Sammy Fain
(As played by Art Blakey)

Medium Jazz 4

♩ = 176 (Intro)

(E_MA⁷) (F_MA⁷) (G_MA⁷) (F_MA⁷)

(horns, tacet 1st x)

(E_MA⁷) (F_MA⁷) (G_MA⁷) 1. (F_MA⁷) 2. (F_MA⁷)

mf (pn.)

A E_MA⁹ B^{7(b9)} E_MA⁹ (C[#]7(b9))

mf (pn.)

F_#M_I⁹ C[#]7(b9) F_#M_I⁹ B^b7(#9) B^{7(#9)} C^{7(#9)} D[#]M_I^{7(b5)} G[#]7(#11)

mf (pn.)

C[#]M_I⁹

(pn.)

F_#7(#11) F_#M_I⁷ G_#M_I⁷ A⁶ D¹³ C[#]7(#5) C⁷ F¹³

(horns) *ff* *mf* (pn.)

B E_MA⁹ B^{7(b9)} E_MA⁹ (C[#]7(b9))

mf (pn.)

F_#M_I⁹ C[#]7(b9) F_#M_I⁹ A[#]M_I^{7(b5)} D[#]13(b9)

Ad lib.

A_{MI}^7 D^7 $G\#_{MI}^{7(b5)}$ $C\#^7(b9)$ $F\#_{MI}^7$ A_{MI}^7 D^7

E^{13} $D^{13(\#11)}$ $C\#^7$ $F\#^7$ B^7 $\oplus E^7$ (Solo pick-ups)

C (Solos) E^7 $G\#_{MI}^{7(b5)}$ $C\#^7$ $F\#_{MI}^7$ G_{MI}^7 C^7 $F\#_{MI}^7$ B^7

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

D E^7 $G\#_{MI}^{7(b5)}$ $C\#^7$ $F\#_{MI}^7$ $A\#_{MI}^{7(b5)}$ $D\#^{13(b9)}$

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

Repeat for solos
To end last solo, go on to **E** (end solo)

E (last solo continued) E^7 $G\#_{MI}^{7(b5)}$ $C\#^7$ $F\#_{MI}^7$ G_{MI}^7 C^7 $F\#_{MI}^7$ $D\#_{MI}^{7(b5)}$ $G\#^7$

D.S. al Coda

\oplus **NC.** **Tacet** 4

(bs./pn.)

D.C., vamp & fade on Intro (with horns)

On recording, piano rubato chorus precedes chart.

There's a Lull in My Life

Medium Ballad
(or Latin)

Mack Gordon
& Harry Revel

(Verse) A^7 D^6 E_{MI}^{11} A^{13} D G D A^9

The stars are still on high, but they don't twin - kle an - y more. Why does it

D E_{MI}^7 A^9 D^6 A^9_{SUS} D^6 E_{MI}^{11} A^{13}

seem they've lost their gleam? Some - how the love - ly flow - ers have no

D G D A^9 D^6 A^9_{SUS} D^6 $(C\#^7)$

fra - grance an - y more. Where is their bloom, their sweet per - fume?

$F\#_{MI}$ $F\#_{MI}^{(MA7)}$ $F\#_{MI}^7$ $F\#_{MI}^6$ B^9_{SUS} B^7

Dar - ling, that just shows what your good - bye can do.

E_{MI} $E_{MI}^{(MA7)}$ E_{MI}^7 E_{MI}^6 $E_{MI}^{7(b5)}$ A^7

Un - til you re - turn there's noth - ing I can do.

A D_{MA}^7 E_{MI}^7 $F\#_{MI}^7$ G_{MA}^7 $F\#_{MI}^7$ E_{MI}^7 $F\#_{MI}^7$ G_{MA}^7

Oh, there a lull in my life.

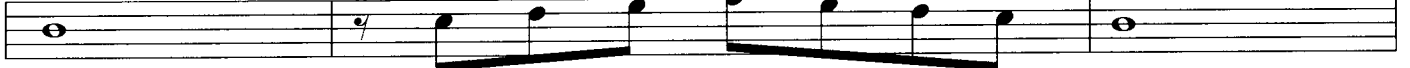
$F\#_{MI}^7(B_{MI}^7)$ E_{MI}^7 (A^9_{SUS}) $D^6_{9/4}$ (A_{MI}^9) $G\#^7(\#^9)$ E_{MI}^7 $F\#_{MI}^7$ G_{MA}^7 E_{MI}^9 A^9_{SUS}

It's just a void and emp - ty space when you are not in my em -

$D^6_{9/4}$ B_{MI}^7 E_{MI}^7 A^7 D_{MA}^7 E_{MI}^7 $F\#_{MI}^7$ G_{MA}^7 $F\#_{MI}^7$

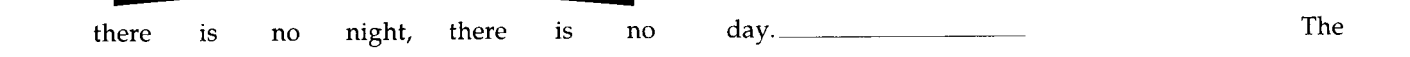
brace. Oh, there's a lull in my

E_{MI}^7 $F^{\#}_{MI}^7$ G_{MA}^7 $F^{\#}_{MI}^7$ (B_{MI}^7) E_{MI}^7 (A^9_{SUS}) $D^6_{9/8}$ (A_{MI}^9 $G^{\#7(+9)}$) E_{MI}^7 $F^{\#}_{MI}^7$



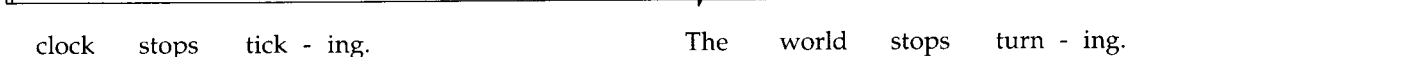
life. The mo - ment that you go a - way

G_{MA}^7 E_{MI}^9 A^9_{SUS} D^6 (C^9) D^6



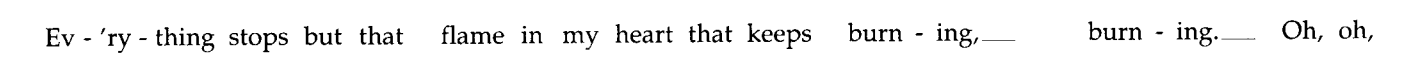
there is no night, there is no day. The

B C_{MI}^{11} F^9 C_{MI}^{11} F^9 $B^b_{MA}^7$ F^9_{SUS} $B^b_{MA}^7$ (A^7)



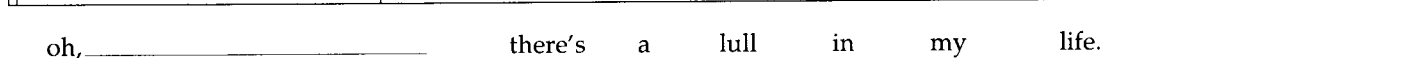
clock stops tick - ing. The world stops turn - ing.

D_{MA}^7 ($C^{\#7(+5)}$) $D^{\#07}$ C^{13} E_{MI}^{11} B^7 G^9 $B^b_{MA}^9$ A^07 A^7



Ev - 'ry - thing stops but that flame in my heart that keeps burn - ing, burn - ing. Oh, oh,

C D_{MA}^7 E_{MI}^7 $F^{\#}_{MI}^7$ G_{MA}^7 $F^{\#}_{MI}^7$ E_{MI}^7 $F^{\#}_{MI}^7$ G_{MA}^7



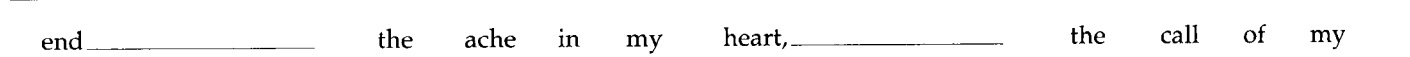
oh, there's a lull in my life.

$F^{\#}_{MI}^7$ (B_{MI}^7) E_{MI}^7 (A^9_{SUS}) $D^6_{9/8}$ (A_{MI}^9 $G^{\#7(+9)}$) E_{MI}^7 $F^{\#}_{MI}^7$ G_{MA}^7 A^{13}_{SUS}



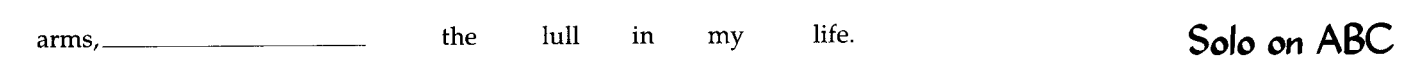
No mat - ter how I may pre - tend, I know that you a - lone can

$F^{\#}_{MI}^{11}$ B^7 F_{MI}^{11} B^b7



end the ache in my heart, the call of my

E_{MI}^{11} A^7 D^6 (E_{MI}^7 A^7)



arms, the lull in my life.

Solo on ABC

34 Skidoo

Bill Evans

Medium Jazz Waltz

A

(pn.)

Chords: B_{MI}^7 , $G\#_{MI}^7(b5)$, $C\#^7(\#5)$, $F\#_{MI}^7$, (G_{MI}^7) , G_{MI}^{11} , F_{MI}^{11} , $E_{MI}^7(b5)$

B

(Piano Solo) (sample solo)

Chords: A_{MA}^7 , $G\#$, $G\#^7(b9)$, $C\#_{MI}^{(add 9)}$, E^{13} , A_{MA}^7 , $G\#$

(G# pedal for 16 bars)

1. $G\#^7(b9)$, $C\#_{MI}^{(add 9)}$, E^{13} , $G\#$

2. $G\#^7(b9)$

Chords: $G\#_{MI}^{(add 9)}$, $G\#_{MI}^9(\#5)$, $G\#_{MI}^6/9$, **C**, $F\#_{MI}^7$, $D\#_{MI}^7(b5)$, $G\#^7(\#5)$, $C\#_{MI}^7$

Chords: (A_{MI}^7) , A_{MI}^{11} , G_{MI}^{11} , $F\#_{MI}^7(b5)$, $B^7(\#5)$, E_{MI}^7 , C_{MI}^7 , $A_{MI}^7(b5)$, $D^7(\#5)$, $G_{MI}^7 \oplus$

D

(Piano Solo)

Chords: D_{MA}^7 , $C\#$, $C\#^7(b9)$, $F\#_{MI}^{(add 9)}$, (A^7) , $C\#$, D_{MA}^7 , $C\#$

(G# pedal for 16 bars)

1. $C\#^7(b9)$, $F\#_{MI}^{(add 9)}$, $C\#$

2. $C\#^7(b9)$, $C\#_{MI}^{(add 9)}$, $C\#_{MI}^9(\#5)$, $C\#_{MI}^6/9$

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

⊕

(Piano Solo) F_{MI}^{11}

(On cue) F_{MI}^{11}

indef.

(Vamp & solo till cue)

Chords in parentheses are used for solos. Letter D may be used as an Intro (piano only).

This Is New

Lyric: Ira Gershwin
Music: Kurt Weill

Medium Swing

(E7) **A** A_MI^{6/9} E⁷ (alt.) A_MI⁷ D⁷

This is new, I was mere - ly ex - ist - ing, This is

G_MI⁷ D⁷ G_MI⁷ G⁷(#9) (#5)

new, and I'm liv - ing at last. Head to

C_MI⁹ (F#13) F¹³(b9) F⁷(b9) (#5)

toe you've got me so I'm spell - bound, I don't

B^b_MI⁹ C^{#9} C⁹ B⁹ E⁷(b9)

know if I am heav-'n or hell - bound. This is

B A_MI^{6/9} E⁷ (alt.) (A_MI⁷ G[#]_MI⁷ G_MI⁷ C⁷)
A_MI⁷ C_MI⁷ F⁷

new, is it Ve - nus in - sis - ting that I'm

(F_MA⁷) B^b_MA⁷ E_MI⁷(b5) A⁷ D_MI⁶ D⁷(#9) (#5)

through with the shad - ow - y past? I am

G_MI⁹ C⁷(b9) A_MI⁷ (B^b_MA⁹(#11)) D_MI⁷

hurled up to an - oth - er world, where life is

(A^b_MI⁹ D^b13) G_MI⁷(b5) C⁷(#9) (#5) F_MA⁷ F_MI⁷ (B_MI⁷(b5) E⁷)

bliss, and this is new.

Last 2 bars may be replaced with: | F_MI⁷ | B_MI⁷(b5) E⁷ ||

Tiny Capers

Clifford Brown

Medium Jazz

♩ = 196

(Pn. solo)

(Intro)

C^{7(b9)} N.C. B_MI⁷ E⁷ A_MI⁷ break

(D.S. al 3rd ending)

3. (solo pick-ups)

B_MI⁷ C⁹ B_MI⁷ E⁷ A_MI⁷ break G⁶ (D⁷) break

(trb.)

(Solos)

D G⁶ B⁷ E_MI⁷ G⁷ C_MA⁷ E⁷ A_MI⁷ A^{#o7} B_MI⁷ C⁹ B_MI⁷ E⁷

1. E_MI⁷ A⁷ A_MI⁷ D⁷ 2. A_MI⁷ D⁷ G⁷ E C^{7(b9)} G^{7(b5)}

C^{7(b9)} C_MI⁷ F⁷ B_MI⁷ E^{7(#5)} A_MI⁷ D⁷ F G⁶ B⁷ E_MI⁷ G⁷

C_MA⁷ E⁷ A_MI⁷ A^{#o7} B_MI⁷ C⁹ B_MI⁷ E⁷ A_MI⁷ D⁷ G⁶ D⁷

Additional solos: DDEF
After solos, D.S. al Coda
(with repeats)

(trp.) G^(b5) (omit 3) F[#] F^{6/4} B_MI_E E^b_MA⁷

(other horns)

Tokyo Dream

Allan Holdsworth

Medium Funk Ballad

$\text{♩} = 68$

NC. **A** $G^{b6/9}$ B^b_{SUS} $B^b_{(add\ b9)}$ $B^{(add\ 9)}$ $D^\#$

dr. fill (gtr.)

$G^\#7^{(9)}$ $G^\#7$ A_{MI}^9 D^{13}_{SUS} A_{MI}^9 D^{13}_{SUS}

A_{MI}^9 D^{13}_{SUS} A_{MI}^9 D^{13}_{SUS} $G^{6/9}$

B_{SUS} $B^{(add\ b9)}$ $C^{(add\ 9)}$ E $F_{MA}^{7(\#11)}$ A $G_{MA}^{7(\#11)}$ B

$A_{MI}^{6/9}$ E D^7 $F^\#^{(add\ \#11)}$ F $D^\#_{MI}^{6/9}$ $F^\#^{(add\ 9)}$ $G^\#$ $F^\#$

B $C^\#$ B C B/C C A_{MI}^9 D^{13}_{SUS}

A_{MI}^9 D^{13}_{SUS} A_{MI}^9 D^{13}_{SUS} A_{MI}^9 D^{13}_{SUS}

B (Guitar Solo)

$B^b_{MA}^9$ E_{MA}^9 F_{MA}^9 E_{MA}^9 $B^b_{MA}^9$ E_{MA}^9

F_{MA}^9 E_{MA}^9 $G^{6/9}$ $B^{7(b9)}$ E_{MI} $A_{MI}^{6/9}$ E D^7

$G^b_{(add\ #11)}$ F $E^b_{MI\ 6/9}$ $G^b_{(add\ 9)}$ $A^b_{G^b}$ B $C^\#_B$ C B_C

Vamp & solo till cue.
On cue, continue to C.

C $B^b_{MA^9}$ E_{MA^9} F_{MA^9} E_{MA^9}

(solo continues)

$B^b_{MA^9}$ E_{MA^9} F_{MA^9} E_{MA^9}

(solo ends)

D G^6_9 B_{sus} $B^{(add\ b9)}$ $C^{(add\ 9)}$ E

(gtr.)

$F_{MA^7(\#11)}$ A $G_{MA^7(\#11)}$ B $A_{MI^6_9}$ E D^7 $G^b_{(add\ #11)}$ F $E^b_{MI^6_9}$

$G^b_6_9$ B^b_{sus} $B^b_{(add\ b9)}$ $B^{(add\ 9)}$ $D^\#$ $G^\#7(\#9)$ $G^\#7$

A_{MI^9} D^{13}_{sus} (8x's) A_{MI^9} N.C.

(drums play out).....

Too High

Med. Funk Shuffle (16th's swing)

Stevie Wonder

♩ = 98 (Intro.)

F#MI⁹ Tacet **C# pedal**

C# pedal (bs.) (voices on "doo(t)", w/elec. pn.)

F#MI⁹ **C# pedal**

C# pedal

A **D#MA^{7(b5)}** **C#MA^{7(b5)}** **C#MA^{7(b5)}** (C# pedal) **BMA^{7(b5)}** **AMA^{7(b5)}** **GMA^{7(b5)}** **C#7(#9)**

too high, I'm too high, but I ain't touched the sky.

F#MI⁹ **D#MA^{7(b5)}** **C#MA^{7(b5)}** (C# pedal) **BMA^{7(b5)}** **AMA^{7(b5)}**

I'm too high, I'm too high,

AMA^{7(b5)} **C#** **GMA^{7(b5)}** **C#7(#9)** **F#MI⁹** break

but I ain't touched the sky. She's a girl in a dream,

B **F#MI⁹** **A#MI⁷** **D#MI⁷** **B/C#** **F#MI⁹**

She sees a four-eyed car - toon mon - ster on the T. V. screen, She's takes an-

A#MI⁷ **D#MI⁷** **B/C#** **GMA⁷** **A**

oth - er puff and says it's a cra - zy scene, that red is green, and she's a tan - ger - ine.

C^{9(#11)} (1st x) **F#MI⁹** **C# pedal**

2. I'm (voices on "doo(t)", w/elec. pn.)

C# pedal

(Solos)
C **F#MI⁹**

(Vamp & solo till cue)

(On cue)
C# pedal

C# pedal

3. I'm
D.S. al Coda

C⁹ **GMI⁹** **G#MI⁹** **AMI⁹** **G#MI⁹** **GMI⁹** **F#MI⁹**

say? —————

break —————

D#MA^{7(b5)} **C#C#MA^{7(b5)}** **BMA^{7(b5)}** **AMA^{7(b5)}** **GMA^{7(b5)}** **C#7(#9)** **(Suspended)** **F#MA^{7(b5)}** **C#**

(C# pedal)

Time Feel

They said she's too high, — too high, — We can't hang a-round her an-y way.

C#7(#9) **C^{9(b5)}** **B⁹**

(Funky)
B⁹ **C# pedal**

B **C#** **B^b** **C#** **A** **C#** **C#7(#9)** **F#MI⁹**

(rit.)

Doo - dl - oo doo doo doo doo doo doot.

Second and Third verses

2. I'm too high, I'm too high, but I ain't left the ground.
I'm too high, I'm too high, I hope I never come down.
She's the girl in her life,
But her world's a superficial paradise,
She had a chance to make it big more than once or twice,
But no dice, she wasn't very nice.

3. I'm too high, I'm too high, I can't ever touch the sky.
I'm too high, I'm so high, I feel like I'm about to die.
She's a girl of the past,
I guess that I got to her at last,
A-did you hear the news about the girl today?
She passed away. What did her friends say?

Medium Swing (in 2)

Toy Tune

Wayne Shorter

♩ = 146

A G_{MI}^9 $F\#_{MI}^9$ A_{MI}^7 $G\#_{MI}^7$ $(D^9_{SUS} C\#^9_{SUS})$ $B^b_{F\#}$ G_{MI}^7 $A^b_{MA}^7$

$E^b_{MA}^9$ $D^b_{MI}^{6/9}$ B_{MA}^9 E_{MI}^9 D_{MA}^9 $C\#^7(alt)$

G_{MI}^9 $F\#_{MI}^9$ A_{MI}^7 $G\#_{MI}^7$ $(D^9_{SUS} C\#^9_{SUS})$ $B^b_{F\#}$ G_{MI}^7 $A^b_{MA}^7$

$E^b_{MA}^9$ $D^b_{MI}^{6/9}$ B_{MA}^9 E_{MI}^9 D_{MA}^9 E^b_{13}

B $(in\ 4)$ D_{MI}^9 C_{MI}^9 $B_{MI}^9(b5)$ $E^7(\#9)(\#5)$ $A^{\circ 7}(add\ MA^7)$ $A^b_7(alt)$

C $(in\ 2)$ G_{MI}^9 $F\#_{MI}^9$ A_{MI}^7 $G\#_{MI}^7$ $(D^9_{SUS} C\#^9_{SUS})$ $B^b_{F\#}$ G_{MI}^7 $A^b_{MA}^7$

$E^b_{MA}^9$ $D^b_{MI}^{6/9}$ B_{MA}^9 E_{MI}^9 D_{MA}^9 $C\#^7(alt)$

After solos, D.C. al Coda

$\oplus D_{MA}^9$ $B^b_6(\#11)(\#9)$ D

Chords in parentheses may be used for the head.
Piano and drums may play kicks for solos (bass walks in 4).

For solos:

Bars 1-3 & 9-11 of letter **A**
and bars 1-3 of letter **C**:

G_{MI}^9 $F\#_{MI}^9$ A_{MI}^7 $G\#_{MI}^7$ $G\#_{MI}^7$ $B^b_{F\#}$ etc.

The Tracks of My Tears

William "Smokey" Robinson

Warren Moore

Marv Tarplin

Medium Pop

♩ = 95

(gtr. only)

(bkg. vocals on 'doo')

(add bs. & dr.)

A

1. Peo - ple say I'm the life of the par - ty, 'cause I tell a joke or two,

Al - though I might be laugh - ing loud and heart - y,

deep in side I'm blue. So take a

B

good look at my face, You'll see my smile looks out of place, If you look

clo - ser it's eas - y to trace the tracks of my tears. I need

break - - - drum fill - - -

you, (Need you,) Need you. (Need you.)

C

Hey hey yeah... I'm mas-que-rad-ing,
 (bkgr. vocals) Out - side, in -

My hope is fading,
 Oo yeah a-since you put me down, my
 side, just a clown.

E D#MI C#MI E D#MI C#MI E D#MI C#MI B
 smile is my make-up I wear since my break-up with you. Ba-by take a

D

good look at my face, You'll see my smile looks out of place, If you look

clo-ser it's eas-y to trace the tracks of my tears. Ba-by, Ba-by, ba-by, ba-by, Take a
 Fade out 2nd x

Melody is freely interpreted.

Second verse:

Since you left me, if you see me with another girl,
 Seeming like I'm having fun,
 Although she may be cute, she's just a substitute,
 'Cause you're the permanent one. So take a...

Tuzz's Shadow

Richard Tuttobene

(As played by Warren Bernhardt)

Medium Swing (Intro)

♩ = 104

B^b7(#9)

1.

2.

F_M 6(MA7)

(pn. w/ bs.)

A

(ten.)

F[#]M_I⁹ E^bM_I¹¹ E^b13(#11) E_MI⁹ C_MA⁹ E C[#]M_I¹¹

B

F[#]7(#11) F[#]7(#11)(b9) B_MI¹³ E_MI⁹ B E_MI⁹ A_MI¹³ A_MI¹³(#11)

(bs.)

G_MI⁹ G_MI⁶ F[#]7(#11) F[#]7(#11)(b9) F[#]9(#11) B_MI¹³ B_MI¹³ B_MI¹³(MA7)

(Smoother, in 2)

C

A_MI¹³ A¹³(#11) A_MI⁹ A¹³(#11) G[#]M_I¹¹ E_MA⁹ G[#]

G[#]M_I⁶ G[#]M_I⁷ G[#]M_I⁷(b5) G_MI⁹ E^bM_A⁹ G

B⁷(#9) F[#] B¹³ B¹³(b9) E_MI⁹ C_MA⁹ E C[#]13(b9) C[#]7(#5) G⁹(#11)

D

F[#]M_I⁹ B¹³(#11) B⁷(#11)(b9) E_MI⁹ C_MA⁹ E

pn. rhythm

E (Solos)

$F\#MI^9$ $E\flat MI^{11}$ $E\flat^{13(\#11)}$ $E MI^9$ CMA^9 E $C\#MI^{11}$

$F\#7(\#11)$ $F\#7(\#11)B MI^{13}$ $E MI^9$ B $E MI^9$ F $A MI^{13}$ $A MI^{13(\#11)}$

$G MI^9$ $G MI^6$ $F\#7(\#11)$ $F\#7(\#11)$ $F\#^9$ $B MI^{13}$ $B MI^{13(MA7)}$

G

$A MI^9$ $A^9(\#11)$ $A MI^9$ $A^9(\#11)$ $G\# MI^{11}$ $E MA^9$ $G\#$

$G\# MI^6$ $G\# MI^7$ $G\# MI^{7(b5)}$ $G MI^9$ $E\flat MA^9$ G $B^7(\#9)$ $F\#$

B^{13} F^{13} $E MI^9$ CMA^9 E $C\#^{13(b9)}$ $C\#^7(\#5)$ $G^9(\#11)$

H

$F\# MI^9$ $B^{13(\#11)}$ $B^7(\#11)$ $E MI^9$ CMA^9 E

$C^9(\#11)$ $B^7(b9)$ $B\flat^7(\#11)$ $F MI^6(MA7)$

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

(Freely)

(a tempo)

$B\flat^7(\#9)$ (Tenor fills)

1. 2. $F MI^6(MA7)$

(pn. w/ bs.)
On recording, last solo is on letters E and F, then head is played from C to D to Coda. Letter C is louder than letters A, B and D.

(Used To Be A) Cha-Cha

Jaco Pastorius

Med-Fast Latin (Intro)

$\text{♩} = 138$

A

B

NC.

NC.

NC.

NC.

NC B^{\flat}/B $C^{\sharp}MI^9$

NC E^{\flat}/B $C^{\sharp}MI^9$

NC BMI^9

C BMI^9 AMI^9 $F^{\sharp}13(\flat 9)$

(piccolo)

$F^{\sharp}13(\flat 9)$ $F^{\sharp}7(\flat 9, \sharp 5)$ $G^7(\sharp 9, \sharp 5)$ $AMA^9(\sharp 11)$

$AMA^9(\sharp 11)$ $C^9(\sharp 11)$ *tr.*

(fine)

BMI^9 AMI^9 BMI^9 AMI^9

- Solo on **A** (indef.)
B (use bass line, indef.; may use DMA^7 or DMI^7)
C (once)

Piccolo sounds two octaves higher than written.

After solos, D.S. (w/ pickup) al fine.

Walk of the Negress

Robert Hurst

Med. Afro-Bossa ♩ = 86

Freely C/Gb (sop. fills) C/Gb (C7(#9))

(sop.)

A FMI7 D13

FMI7 GbMA7 Gb7 Gb6 Gb7

(pn.)

GMI7(b5) C7(b9) 1. FMI7 E13(#11) F Eb(omit 3)

F for solos: (Eb13(b9)) Eb(omit 3) D9(#11) C#6/9(#11) C/Gb C/Gb C7(#9)

2. FMI7 FMI7 Eb C#13 C7(b9)

head only FMI7 (FMI7(b5)) F#7(b5)

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

FMI7 B^{dim.} F (sop. fills) F#13(b5) FMI7 (sop. fills) C/Gb FMI7

(last x) (Vamp & fill till cue)

Warm Valley

Duke Ellington

Med. Ballad

A

Section A consists of two systems of music. Each system has a treble clef staff with a melody and a bass clef staff with chords. The key signature has one sharp (F#) and the time signature is common time (C). The first system's chords are: GMA7, C#7, C7, C#MI7(b5)F#7, B7, BMI7(b5)E7, (AMI7 F9) AMI7(b5), GMA7, AMI7 D9 SUS, G6, AMI7 D7. The second system's chords are: GMA7, C#7, C7, C#MI7(b5)F#7, B7, BMI7(b5)E7, (AMI7 F9) AMI7(b5), GMA7, AMI7 D9 SUS, G6, EbMI7, Ab7.

B

Section B consists of two systems of music. Each system has a treble clef staff with a melody and a bass clef staff with chords. The key signature has one sharp (F#) and the time signature is common time (C). The first system's chords are: DbMA7 (GbmA7), FMI7, Eo7, EbMI7(11), Ab7, AbMI7 Db7. The second system's chords are: GbmA7, G13, F#7, BMA7, A#MI7, AMI7(b5) D7.

C

Section C consists of two systems of music. Each system has a treble clef staff with a melody and a bass clef staff with chords. The key signature has one sharp (F#) and the time signature is common time (C). The first system's chords are: GMA7, C#7, C7, C#MI7(b5)F#7, B7. The second system's chords are: BMI7(b5)E7, (AMI7 F9) AMI7(b5), GMA7, AMI7 D9 SUS, G6, (AMI7 D7).

Melody may be freely interpreted.

What Are You Doing the Rest of Your Life?

Music: Michel Legrand

Lyric: Alan & Marilyn Bergman

Medium Ballad

C#7(b9) **A** **F#MI^(add 9)** **F#MI^(add 9)** **F** **F#MI⁹** **E** **D#MI⁷⁽¹¹⁾(b5)**

What are you do - ing the rest of your life? _____ North and south and east and

DMA⁹ **BMI⁹**

west of your life? _____ I have on - ly one re - quest of your life: _____

(G#MI^{7(b5)}) **BMI⁹** **A** **C#⁹(sus)** **G#MI¹¹** **C#7(#5)**

_____ that you spend it all with me. _____ All the sea - sons and the

F#MI^(add 9) **F#MI^(add 9)** **F** **F#MI⁹** **E** **D#MI⁷⁽¹¹⁾(b5)** **DMA⁹**

times of your days, _____ All the nick - els and the dimes of your days, _____ let the rea - sons and the

BMI⁹ **G#MI^{7(b5)}** **C#7** **F#MA⁷** **(D#MI⁷)**

rhymes of your days _____ all be - gin and end with me. I want to

(G#MI^{7(b5)}) **G#MI¹¹** **C#7** **F#MA⁷** **D#MI⁷** **(G#MI^{7(b5)})** **G#MI¹¹** **C#7**

B

see your face in ev - 'ry kind of light, In fields of dawn and for - ests of the

F#MA⁷ **FMI¹¹** **Bb7** **EbMA⁷**

night. And when you stand be - fore the can - dles on a cake, Oh, let me be the

EMI¹¹ A⁷ DMA⁷ C#⁷(#5)

one to hear the si - lent wish you make. Those to - mor - rows wait - ing

C F#MI^(add 9) F#MI^(add 9) F F#MI⁹ E D#MI⁷(11)(b5) DMA⁷

deep in your eyes, _____ In the world of love you keep in your eyes, _____ I'll a - wak - en what's a -

BMI⁹ (G#MI⁷(b5) BMI⁹) A C#⁹(sus) G#MI⁷ C#⁷

sleep in your eyes, _____ It may take a kiss or two. _____ Through

DMA⁷ G#MI⁷(b5) C#⁷ DMA⁷ (G#⁷(#11) D⁷(b5))

all of my life, _____ Sum - mer, Win - ter, Spring and Fall of may life, _____ All I ev - er will re -

F#MI/C# (A⁷/C#) G#MI⁷(11)(b5) C#⁷(#5) F#MI^(add 9) (G#MI⁷(b5) C#⁷(#5))

call of my life is all of my life with you.

Alternate changes, bars 3-6 of letters A & C,
and bars 11-14 of letter A.

DMA⁷ A/C# C^{6/9}(#11) BMI⁷ Bb⁷(#9)(#5) F#MI^(add 9)/A G#MI⁷(b5) GMA⁹(#11)

What's Going On

Marvin Gaye,
Al Cleveland & Renaldo Benson

Medium Slow

(Intro) D^bMA^7
(Sax solo)



A D^bMA^7 (On D.S.) B^bMI^7

Moth - er, mo - ther, there's too man - y of you cry - in'.
Fath - er, fa - ther, we don't need to es - ca - late.

B^bMI^7 D^bMA^7

Broth - er, broth - er, broth - er, there's far too man - y
War is not the an - swer for on - ly love can

B^bMI^7 E^bMI^7

of you dy - in'. You know we've got to find a way
con - quer hate.

E^bMI^7 A^b13_{sus} A^b13

to bring some lov - in' here to - day. Yeah

B E^bMI^9 A^b13_{sus} E^bMI^9

Pick - et lines, and pick - et signs, Don't pun - ish me with bru -

(background vocals (D.S.))

Sis - ter,
Broth - er,

Sis - ter,
Broth - er,

Sis - ter,
Broth - er,

A^b13_{sus} E^bMI^9 A^b13_{sus} A^b13

tal - i - ty. Talk to me so you can see, oh, what's

Sis - ter,
Broth - er,

Sis - ter,
Broth - er,

Sis - ter,
Broth - er,

go - in' on,____ what's go - in' on,____ yeah, what's

What's go - in' on,____ what's go - in' on,____

go - in' on,____ ah, what's go - in' on,____ (ad lib. vocal)

what's go - in' on,____ what's go - in' on,____

C $F\#MI^9$ (ad lib. vocal)

(top note of chords)

$F\#MI^9$

Ab^{13}_{sus}

D.S. (no repeat)
Vamp & fade on **C**

3rd verse:

Mother, mother, ev'rybody thinks we're wrong.

Ah, but who are they to judge us simply 'cause our hair is long.

You know we've got to find a way (to) bring some understanding here today. (to letter B)

What's Love Got To Do With It

Graham Lyle
& Terry Britten
(As sung by Tina Turner)

Med. Rock Ballad

$\text{♩} = 98$ (Intro) $F_{MI}^7(\text{omit } 5)$ E_b/F E_b/F

(synth.) 1. E_b/F 2. E_b/F

1. You

(Rock Ballad)

A $F_{MI}^7(\text{omit } 5)$ E_b/F

must un - der - stand, — though the touch of — your hand — makes my pulse re - act, —

E_b/F $F_{MI}^7(\text{omit } 5)$

That it's on - ly — the thrill — of boy meet - ing girl, — op - po -

E_b/F D_b E_b

sites at - tract. — It's phys - i - cal, — On - ly

D_b E_b D_b E_b

log - i - cal, — You must try to — ig - nore — that it means more — than that. Oh, —

B (Reggae Feel)

A_b E_b D_b E_b A_b E_b

— What's love — got to do, — got to do — with it? — What's love — but a

D_b E_b A_b E_b D_b E_b

sec - ond hand e - mo - tion, — What's love — got to do, — got to do — with it?

A_b E_b 1. D_b E_b 2. D_b E_b

Who needs — a heart when — a heart can — be bro - ken. — 2. It heart can — be bro - ken. —

(Synth. Solo, Reggae Feel)

C

B^b F E^b F B^b F E^b F

B^b F E^b F B^b F E^b

(Rock Ballad)

D

A^b/B^b B^b A^b/B^b B^b

I've been tak - ing on a new di - rec - tion, but I have to say,

G^b(add 9) A^b/G^b F M⁷ B^b

I've been think - ing a - bout my own pro - tec - tion, It scares me to feel this way. Oh,

(Reggae Feel)

E

B^b F E^b F B^b F

What's love got to do, got to do with it? What's love but a bro - ken.

E^b F B^b F E^b F

sec - ond hand e - mo - tion, What's love got to do, got to do with it?
sweet old fash - ioned no - tion,

B^b F E^b

Who needs a heart when a heart can be

(Vamp & Fade)


Second verse:

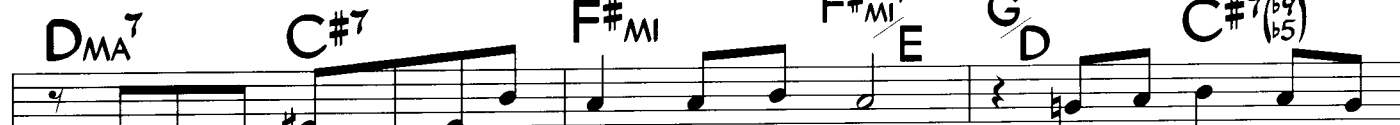
It may seem to you that I'm acting confused when you're close to me,
If I tend to look dazed, I've read it someplace, I've got cause to be,
There's a name for it, there's a phrase that fits,
But whatever the reason, you do it for me.

When I Look In Your Eyes

Leslie Bricusse


A Medium Ballad

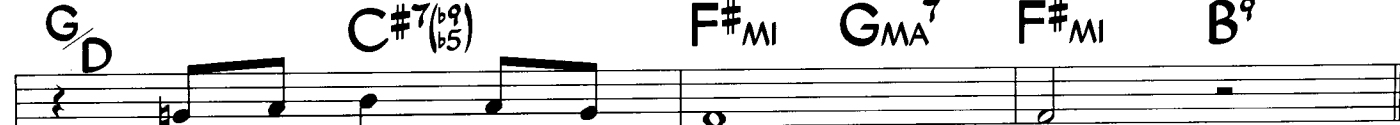
$F^{\#}MI$ F^+ $F^{\#}MI^7$ E $B/D^{\#}$

 When I look in your eyes I see the wis - dom of the world in your eyes,


DMA^7 $C^{\#7}$ $F^{\#}MI$ $F^{\#}MI^7$ E G/D $C^{\#7(b9)}$

 I see the sad - ness of a thou - sand good - byes, When I look in your

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

 eyes. And it is no sur - prise to see the soft - ness of the

$B/D^{\#}$ DMA^7 $C^{\#7}$ $F^{\#}MI$ $F^{\#}MI^7$ E

 moon in your eyes, The gen - tle spa - kle of the stars in the skies,

(Dmi^7) G^7 $C^{\#7(b9)}$ $F^{\#}MI$ GMA^7 $F^{\#}MI$ B^9

 When I look in your eyes.

B $G^{\#}MI^{7(11)}$ $C^{\#7}$ $G^{\#}MI^7$ $C^{\#7}$ $E^{7(b9)}$ $AMA^{7(\#5)}$ $F^{\#}MI^7$

 In your eyes I see the deep - ness of the sea, I see the deep - ness of the

$G^{\#}MI^{7(b5)}$ $C^{\#7}$ D^7 $G^{\#13}$ D^{13} $C^{\#7}$

 love, The love I feel you feel for me.

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

Au - tumn comes, sum - mer dies, I see the pass - ing of the years in your eyes,

D_{MA}^7 $C\#^7$ $F\#_{MI}$ $F\#_{MI}^7$ E (D_{MI}^7) G_{D} B_{b7} $C\#^7(b9)$

And when we part there'll be no tears, no good - byes, I'll just look in - to your

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

eyes. _____ Those eyes so wise, so

$B_{D\#}$ B_{MI} D $F\#_{MI}$ $C\#$ $C\#^7(b9)$ $F\#_{MI}$

warm, so real, How I love the world your eyes re - veal.

When Lights Are Low

Lyric: Spencer Williams

Music: Benny Carter

Medium Slow Jazz
(or Med. Up)

A $(CMA^7 \ DMI^7)$ $(CMA^7 \ G^{13(b9)})$ $(EMI^7 \ CMA^7)$ $(DMI^7 \ G^{13(b9)})$ $(CMA^7 \ DMI^7)$ $(CMA^7 \ G^{13(b9)})$ $(EMI^7 \ A^{7(b9)})$

Sweet mu - sic, soft and mel - low, sooth - ing and slow,

$(DMI^7 \ G^{13})$ $(Bb^{7(\#11)})$ $(A^7 \ A^{7(\#5)})$ $(DMI^9 \ G^7_{SUS})$ $(G^7 \ C^6)$ (Db^9)

strains of a mel - low cel - lo, when lights are low.

$(CMA^7 \ DMI^7)$ $(CMA^7 \ G^{13(b9)})$ $(EMI^7 \ CMA^7)$ $(DMI^7 \ G^{13(b9)})$ $(CMA^7 \ DMI^7)$ $(CMA^7 \ G^{13(b9)})$ $(EMI^7 \ A^{7(b9)})$

Dear, we're so close to - geth - er, I love you so.

$(DMI^7 \ G^{13})$ $(Bb^{7(\#11)})$ $(A^7 \ A^{7(\#5)})$ $(DMI^9 \ G^7_{SUS})$ $(G^7 \ C^6)$

Why think a - bout the wea - ther when lights are low?

B $(FMI^7 \ Bb^{7(b9)})$ $(Bb^{7(b9)})$ (Eb^{MA^7}) $(G\#MI^7 \ C\#^7_{SUS})$ $(C\#^7(b9))$ $(F\#MA^7)$

Two hearts re - veal - ing, mu - sic hath charms.

$(BMI^7 \ E^7_{SUS})$ $(E^{7(b9)})$ (AMA^7) (AMI^7) (D^{13}) $(DMI^7 \ G^{7(b9)})$

Life's so ap - peal - ing with in - spi - ra - tion in your arms. Our

C $(CMA^7 \ DMI^7)$ $(CMA^7 \ G^{13(b9)})$ $(EMI^7 \ CMA^7)$ $(DMI^7 \ G^{13(b9)})$ $(CMA^7 \ DMI^7)$ $(CMA^7 \ G^{13(b9)})$ $(EMI^7 \ A^{7(b9)})$

lips meet - ing soft and ten - der, love's all a - glow.

$(DMI^7 \ G^{13})$ $(Bb^{9(\#11)})$ $(A^7 \ A^{7(\#5)})$ $(DMI^9 \ G^7_{SUS})$ $(G^7 \ C^6)$ (G^7)

Why should - n't we sur - ren - der when lights are low?

Optional: Use chords in parentheses for solos.

When Lights Are Low

Music: Benny Carter
(As played by Miles Davis)

Medium Slow Jazz

♩ = 120

(Intro) Tacet (trp.)

A (trp.)

B

C

Solo on form (AABC)
(Solos in 4)

After solos, D.S. al Coda
(with repeat)

Where Are You?

Lyric: Harold Adamson
Music: Jimmy McHugh

A Ballad $E_{MA}^7 (A^9)$ $G^{\#MI} G^{\circ 7}$ $F^{\#MI} G^{\circ 7}$ B^7_{SUS} $E_{MA}^7 (G^{\circ 7})$ $C^{\#MI} G^{\#MI} G^{\circ 7}$

Where are you? Where have you gone with - out me?

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

I thought you cared a - bout me. Where are you?

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

Where's my heart? Where is the dream we start - ed?

$(A^{\#MI} 7^{(b5)})$ $D^{\#7(\#9)}$ $G^{\circ 7}$ $G^{\#MI} C^{\#7}$ $F^{\#MI} B^{13}$ $E^6 B_{MI} E^7$

I can't be - lieve we part - ed. Where are you?

B $A_{MA}^7 (D^9(\#11))$ $(F^{\#MI} G^{\#7})$ $D^{\#MI} G^{\#7}$ $C^{\#MI} E^6$ $F^{\#MI} B^7$ $E_{MA}^7 B_{MI} E^7$

When we said good - bye, love, what had we to gain?

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

When I gave you my love was it all in vain?

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

All life through must I go on pre - tend - ing?

$(A^{\#MI} 7^{(b5)})$ $D^{\#7(\#9)}$ $G^{\circ 7}$ $G^{\#MI} C^{\#7}$ $F^{\#MI} B^7$ $E^6 (F^{\#MI} B^7)$

Where is my hap - py end - ing? Where are you?

You Are So Beautiful

Billy Preston
& Bruce Fisher

Pop Ballad

A D $D_{MA}^7 D^7$ G_{MA}^7 C^9 D

You are so beau - ti - ful _____ to me.

D $D_{MA}^7 D^7$ G_{MA}^7 C^9 D $A_{MI}^7 D^7$

You are so beau - ti - ful _____ to me. Can't you see?

B G_{MA}^7 $F\#^7$ $(\oplus) B_{MI}$ $B_{MI}^{(MA^7)}$ B_{MI}^7 E^9 $A^7_{SUS}^{(b^9)}$

You're ev - 'ry - thing that I hope for. You're ev - 'ry - thing I need. _____

D $D_{MA}^7 D^7$ G_{MA}^7 C^9 D (G/D)

You are so beau - ti - ful _____ to me.

(Optional) $(\oplus) B_{MI}$ B_{MI} B_{MI}^7 E^9 $(A\ tempo)$ D $D_{MA}^7 D^7$ G_{MA}^7 C^9 **(Last time, optional D.C. al (\oplus))**

You're ev - 'ry - thing I need. You are so beau - tu - ful _____ to

D $D_{MA}^7 D^7$ G_{MA}^7 C^9 D

me. _____

rit. _____

2nd verse: Such joy and happiness you bring.
Such joy and happiness you bring. Just like a dream,
You're like a guiding light, shining in the night.
You're heaven's gift to me.
You are so beautiful to me.

Note: Letter A is sometimes sung (or played) as follows:

A D $D_{MA}^7 D^7$ G_{MA}^7 C^9 D G/D D A^9_{SUS}

You are so beau - ti - ful _____ to me.

2. D $A_{MI}^7 D^7$

me. Can't you see?

(Letter B as is above)

You Must Believe in Spring

Lyric: Alan & Marilyn Bergman

Music: Michel Legrand

A *Ballad*

B \flat MI^{7(b5)} **(E \flat 7^{SUS} ^(b9))** **E \flat 7^(b9)** **E \flat 7^(b9)/_{A \flat}** **(A \flat MI A \flat MI⁷/_{G \flat})**

When lone - ly feel - ings chill the mead - ows of your mind,

(E \flat MA⁹ C \sharp MI⁷) **C \sharp MI⁷** **F \sharp 7** **F \sharp 7** **F \sharp 7^(b9)** **B** **BMA⁷**

just think when win - ter comes, can spring be far be - hind?

F \flat MI^{7(b5)} **(B \flat 7^{SUS} ^(b9))** **B \flat 7^(b9)** **E \flat MI^{7(b5)}** **(A \flat 7^{SUS} ^(b9))** **A \flat 7^(b9)**

Be - neath the deep - est snows, the se - cret of a rose

C \sharp MI⁷ **(F \sharp 9^{SUS})** **F \sharp 7** **BMA⁷** **(F \sharp 7^(#5))** **B \flat MI^{7(b5)}** **E \flat 7**

is mere - ly that it knows you must be - lieve in spring.

B **B \flat MI^{7(b5)}** **(E \flat 7^{SUS} ^(b9))** **E \flat 7^(b9)** **E \flat 7^(b9)/_{A \flat}** **(A \flat MI A \flat MI⁷/_{G \flat})**

Just as a tree is sure its leaves will re - ap - pear;

(E \flat MA⁹ C \sharp MI⁷) **C \sharp MI⁷** **F \sharp 7** **F \sharp 7** **F \sharp 7^(b9)** **B** **BMA⁷**

it knows its emp - ti - ness is just a time of year.

F \flat MI^{7(b5)} **(B \flat 7^{SUS} ^(b9))** **B \flat 7^(b9)** **E \flat MI^{7(b5)}** **(A \flat 7^{SUS} ^(b9))** **A \flat 7^(b9)**

The fro - zen moun - tain dreams of Ap - ril's melt - ing streams.

How crys - tal clear it seems, you must be - lieve in spring.

You must be - lieve in love and trust it's on its way,

just as the sleep - ing rose a - waits the kiss of May.

So in a world of snow, of things that come and go,

where what you think you know, you can't be cer - tain of, you

must be - lieve in spring and love.

C $B_{MI}^{7(b5)}$ $(E_{SUS}^{7(b9)})$ $E_{7(b9)}$ $E_{A}^{7(b9)}$ A_{MI}

D_{MI}^{7} (G_{SUS}^9) G^7 $G_{C}^{7(b9)}$ C_{MA}^7

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

D_{MI}^{7} (G_{SUS}^9) G^7 C_{MA}^7 $F_{MA}^{9(\#11)}$

$B_{MI}^{7(b5)}$ (F^7) $E_{7(b9)}$ A_{MI}^6

Chords in parentheses incorporate Bill Evans' changes.

You Stepped Out of a Dream

Lyric: Gus Kahn

Music: Nacio Herb Brown

A Medium Swing
(or Latin)

A A_{MA}^7 (B^b7) $B^b_{MA}^7$

You _____ stepped out of a dream. _____ You are too

(G_{MI}^7) C^7 C^7 F_{MA}^7

won - der - ful _____ to be what you seem. _____ Could there be

B E_{MI}^7 A^7 D_{MA}^7

eyes like yours? _____ Could there be lips like yours? _____ Could there be

$F^{\#}_{MI}^7$ B^7 C_{MI}^7 F^7 B_{MI}^9 E^{13}

smiles like yours, _____ hon - est and tru - ly?

C A_{MA}^7 (B^b7) $B^b_{MA}^7$

You _____ stepped out of a cloud. _____ I want to

(G_{MI}^7) C^7 C^7 $E^b9(\#11)$ D^7

take you a - way, _____ a - way from the crowd, _____ and have you

D $B_{MI}^7(b5)$ E^7 $(C^{\#}_{MI}^7)$ A_{MA}^7 $(D^9(\#11))$ $C^{\#}_{MI}^7$ $F^{\#}_{MI}^9$ $F^{\#}_{MI}^7$

all to my - self, _____ a - lone and a - part, _____ out of a

B_{MI}^7 E^7 A_{MA}^7 $(F^{\#7})$ B_{MI}^7 E^7

dream, _____ safe in my heart.

You've Changed

Lyric: Bill Carey
Music: Carl Fischer

Ballad

G^{7(#5)} **A** **C**^{MA7} **F#MI**^{7(b5)} **B**^{7(#5)} **E**^{MI}^{7(b5)}

You've changed, that spar - kle in your eyes is gone. Your

A⁷ **A**^{7(#5)} **D**⁹ **(D#MI7 G#7)** **G**⁷ **(D#MI9 G7)** **G**¹³

smile is just a care - less yawn. You're break - ing my heart, you've changed.

(C6/9) **E**^{MI}⁷ **A**⁷ **D**^{MI}⁷ **G**^{7(#5)} **C**^{MA7} **F#MI**^{7(b5)} **B**^{7(#5)}

You've changed, your kiss - es now are so bla -

E^{MI}^{7(b5)} **A**⁷ **A**^{7(#5)} **D**⁹

se. You're bored with me in ev - 'ry way. I

(D#MI7 G#7) **(D#MI9 G7)** **G**¹³ **G**^{MI}⁷ **C**⁹

can't un - der - stand, you've changed. You've for -

B **F**^{MA9} **Bb**⁹ **SUS** **(CMA9)** **E**^{MI}⁷

got - ten the words, "I love you," each mem - o - ry that we've shared.

G^{MI}⁷ **C**⁷ **F**^{MA9} **Bb**⁹ **SUS**

You ig - nore ev - 'ry star a - bove you. I can't

E^{MI}⁷ **Eb**^{MI}⁷ **A**^{b9} **D**^{MI}⁷ **G**⁷ **(C°7(MA7) CMA7)** **C** **C**^{MA7}

re - a - lize you ev - er cared. You've changed, you're

F#MI^{7(b5)} **B**^{7(#5)} **E**^{MI}^{7(b5)} **A**⁷ **A**^{7(#5)}

not the an - gel I once knew. No need to tell me that we're

D⁹ **(D#MI7 G#7)** **(D#MI9 G7)** **G**¹³ **C**⁶ **(Eb13)** **D**^{MI}⁷ **G**^{7(#5)}

through. It's all o - ver now, you've changed.