LEGAL

THE NEW REAL BOOK

JAZZ CLASSICS
CHOICE STANDARDS
POP-FUSION CLASSICS

FOR ALL INSTRUMENTALISTS AND VOCALISTS

$30
SHER MUSIC CO.

ENDORSEMENTS

Thanks for The New Real Book Terrific publication Great collection of tunes and really nicely presented and printed Continued success to you

CHICK COREA

Finally it s here! - the book we ve all been waiting for Great tunes great manuscript and correct chords I Had The New Real Book been published 20 years ago, life would have been so much easier for all jazz musicians Thanks to Chuck Sher, it s here now

JAMEY AEBERSOLD

I love the book! This is a meticulous and eye opening collection of jazz standards and important originals that deserves the widest possible use in the jazz community It will set a new standard of excellence and accuracy for years to come

RICHIE BEIRACH

The New Real Book shows tremendous respect for the music and the musicians The selections are well researched accurate and a visual delight There s a wonderful range of music here and I m very happy to be included Congratulations!

DENNY ZEITLIN

The book looks great! I m impressed with the job you ve done

RUSS FFRRANTE (of the Yellowjackets)

An outstanding contribution - one of the best I have ever seen I myself am proud to have two songs in this fine collection Good luck with it and future publications

BOB DOROUGH

You have a hell of a book and I can see where I will have a great time using it You are to be commended for the marvelous job you have done compiling these wonderful songs and making them available to all the students and lovers of jazz music

ILLINOIS JACQUET

LEGAL

THE NEW REAL BOOK

JAZZ CLASSICS
CHOICE STANDARDS
POP-FUSION CLASSICS

FOR ALL INSTRUMENTALISTS AND VOCALISTS

From The Publisher of "The World's Greatest Fake Book" and "The Improviser's Bass Method"

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Eighty One
Tune Up
Fall
Joshua
Lady Bird
If I Were A Bell
Dig

BILL EVANS.....Waltz For Debby
Very Early
Gloria's Step
Re: Person I Knew
Laurie
Funkallero
Up With The Lark

THELONIOUS MONK.....Well, You Needn't
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ILLINOIS JACQUET..... Robbin's Nest
MAKOTO OZONE..... Crystal Love
GARY PEACOCK..... Last First
MIKE NOCK..... Doors
SPHERE..... Spiral
BOBBY SHEW..... Breakfast Wine
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Triste
Once I Loved
Dindi
Chega De Saudade
Favela
If You Never Come To Me

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SARAH VAUGHN.....A Little Tear

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Creek

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Velas
Love Dance

CLARE FISCHER..... Gaviota

RICHIE COLE..... I Love Lucy

RAY BRYANT..... Cubano Chant

CHOICE STANDARDS Including Lyrics And Correct Changes:

All Of Me
All Or Nothing At All*
All The Things You Are
Angel Eyes
Autumn Leaves
Beautiful Love
Basin St. Blues
Blame It On My Youth
But Beautiful
Darn That Dream
Dearly Beloved
Do Nothing Til You Hear From Me*
Don't Get Around Much Anymore*
Don't Go To Strangers
Everything Happens To Me
Gee Baby, Ain't I Good To You
Gone With The Wind
Good Morning Heartache*
Here's That Rainy Day
I Should Care
I Thought About You
If I Were A Bell
I'll Take Romance
I'm All Smiles
I'm Old Fashioned
Imagination
Like Someone In Love
Long Ago And Far Away
The Midnight Sun
Misty*
Moonlight In Vermont
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My Shining Hour
Polkadots And Moonbeams
Nature Boy
One For My Baby
Out Of This World
Satin Doll
Skylark
Someday My Prince Will Come
A Sleepin' Bee
Speak Low*
Stormy Weather*
Take The 'A' Train
Tenderly
There Will Never Be Another You
These Foolish Things
Watch What Happens
The Way You Look Tonight
A Weaver Of Dreams
We'll Be Together Again
What's New?
Where Is Love?
Who Can I Turn To?
Willow Weep For Me
Witchcraft
Yesterdays

* = STANDARDS SUPPLEMENT - U.S.A. Only

POP-FUSION CLASSICS Exactly As Recorded By:

AL JARREAU..... Boogie Down
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Mornin'
Sticky Wicket
Easy
Never Givin' Up

GEORGE BENSON..... This Masquerade
Turn Your Love Around
Affirmation

THE CRUSADERS..... Street Life
Put It Where You Want It
Never Make Your Move Too Soon
Keep That Same Old Feeling
It Happens Everyday
Young Rabbits

THE YELLOWJACKETS..... Matinee Idol
Rush Hour
Goin' Home
Sonja's Sanfona
One Family

WEATHER REPORT..... Mr. Gone
Havona
River People
Plaza Real

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Shaker Song
Song For Lorraine

JEFF LORBER..... Always There
Black Ice
Delevans

VICTOR FELDMAN..... Let's Go Dancin'
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ROBERTA FLACK..... Feel Like Makin' Love
Killing Me Softly With His Song

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DAVE SANBORN..... Hideaway

ANGELA BOFILL..... Let Me Be The One

BOB JAMES..... Sunrunner

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TOM SCOTT..... Desire

DONALD FAGEN..... The Goodbye Look

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LEE RITENOUR..... Waterwings

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PUBLISHER'S FOREWORD ("Why A New Real Book?")

We at Sher Music Co. are proud to bring you the second in a series of great, legal anthologies of jazz and jazz-related compositions (the first was "The World's Greatest Fake Book"). We hope that these books bring you years of pleasure and that they make your job of creating beautiful music easier.

It has been almost twenty years since the old Real Book came out and we hope that "The New Real Book" will become the new standard book for aspiring and professional musicians and singers around the world. Like the old Real Book, "The New Real Book" has been designed to be useful for any musical occasion - casual (club date), jazz gig, rehearsal band, jam session, etc. This book, however, has taken the old Real Book's basic format and improved upon it in several important respects:

1) The standard tunes have been throughly researched and often synthesized from as many as eight different classic recordings as well as the original sheet music. This reliance on the weight of history eliminates the arbitrariness of much of the old Real Book. (See Appendix II - Sources, for complete documentation of this).

2) The jazz classics here have been transcribed by one of the world's great musical minds (and ears!), Bob Bauer - often with the input of those composers who are still living. On those tunes that were also in the old Real Book, Bob has corrected many mistakes. This will become apparent if you compare both books with the original recordings.

3) In response to the request "Play something we can dance to!", this book contains many great, danceable pop-fusion tunes recorded after the old Real Book was already out. We hope that their inclusion will allow you to satisfy the needs of your younger audiences without compromising your own integrity.

4) The last twenty years have been fertile ones for jazz composition and "The New Real Book" (in both the Jazz and Fusion sections) contains many tunes written since 1970 that deserve to become part of the standard repetroire of the jazz player. We hope that you will take the time to play and/or listen to the recordings of those tunes unfamiliar to you - you'll be glad you did!

5) Unlike the old, illegal Real book, we obtained the owner's permission to include each tune in the book, in exchange for royalties paid. Besides acknowledging the composers' rights to benefit from their creations, this has given us access to their own lead sheets and/or approval of our charts, whenever the composers were still living.

One of the pleasant surprises of being in business is how many people are willing to go out of their way to help a worthy project. My sincere thanks to the following people who have been instrumental in making this book a reality: Chris James of Bourne Co., Dave Bickman of MPL Communications, Judy Bell of TRO, Maureen Woods, Ilyce Dawes, Chet Zdrowski of The Mac Garden in San Rafael, Mary Kay Landon of Kazan Typeset Services in S.F., Jim Zimmerman, Jim Marshall, Susan Muscarella-Park and all the other Bay Area musicians who helped with proofreading , and, of course, all the composers and musicians who played on the recordings we used to derive the charts.

Special thanks go to my father, Maury Sher, for all his help; Ann and Morse Bettison, for their invaluable assistance; BobParlocha of KJAZ, one of the world's great jazz DJ's, for his friendship and wealth of information; Michael Smolens and Ann Krinitsky for the amazing calligraphy work; Bob Bauer, for being a superb person, as well as a genius; and my sweet wife, Sueann for all her love and support (and the hand-weaving on the cover!).

Finally, I would like to dedicate this book to the memories of my uncle, Ben Swartz, who was a friend beyond the call of duty, and my mother, Esther Sher, a real beacon of goodness in this world, who showed me that beauty and meaning in life can always be found if we do our part.

CHUCK SHER - Publisher & Editor

MUSICAL EDITOR'S FOREWORD

As musical editor, my job has been to produce the charts in this book, using a wide variety of resources. This involved transcribing records, consulting printed music and manuscripts, communicating with composers, and comparing and synthesizing different recordings of a given tune. In addition, it has been my responsibility to ensure, through a process of proofreading and playing the charts (carried out by myself and others), that errors and weaknesses be found and corrected, so that each chart might be as clear, complete, and accurate as possible.

All the information necessary for proper use of the charts is contained in the General Rules and the table of Chord Symbols. It is my intention in the foreword to describe in some detail the process of producing the charts, and especially to point out certain choices made, priorities set, and criteria established by the publisher and myself which shaped the process.

SOURCES

The various sources - records, sheet music, manuscripts, etc. - are at the heart of the process, and every effort has been made to acquire all pertinent source materials. (See Appendix II, Sources, for a description of types of sources and a listing of the particular sources used for each tune.) We obtained music from publishers, composers, retail stores, and private collections. For records we had access to extensive collections and also ransacked new and used record stores. The gathering of source materials continued throughout the creation of the book, and we often hunted down specific sources or simply additional sources of any kind in order to clear up uncertainties.

It was then necessary to decide which sources would be most useful in creating the final chart for each tune. For most tunes, the sources on paper (lead sheets, sheet music, etc.) fell into a fixed order of usefulness, based on how reliably they conveyed the intent of the composer: 1) Composer's lead sheet (most reliable), 2) Published sheet music, 3) Publisher's lead sheet, 4) Published transcription, and 5) Legal and illegal fake books.

As for the recordings, the following criteria helped determine their usefulness and ultimate contribution:

Historical Importance And Influence. With the help of other jazz fans and historians (especially Bob Parlocha of KJAZ) we were able to select classic versions of some tunes, versions that have had the greatest influence on how the tune is played (e.g., Bird & Diz's "All The Things You Are" and Miles Davis's "I Thought About You" and "If I Were A Bell"). The final chart is often based largely on this classic version.

Agreement With Other Sources. Except in the case of classic versions, versions which differed greatly from the general consensus, wonderful though they may be, were given less emphasis (e.g., Stan Getz's "Here's That Rainy Day" and Miles Davis's "Nature Boy").

Clarity And Consistency. Especially when no sheet music or composer's lead sheet was available, recordings where melody and chords were clear and consistent were more useful than highly interpretive recordings.

Applicability To Small-Group Setting. We assume that most players using this book will do so in small-group settings. Many big band arrangements are not easily transferred to a small-group setting, being too complex or relying too much on dense, colorful harmonies.

Please note that the presence or absence of a metronome marking tells how closely a chart is based on a single recording. Those charts with metronome markings (that is, almost all of the more recent tunes and most of the jazz classics) are based largely or wholly on a single recording, from which the metronome marking derives. Such elements as intros, endings, chords, and melody are most likely to be taken from this predominant recording. On the other hand, those charts without metronome markings (the standards and certain well-worn swing, bebop and latin tunes) are each a synthesis of two or more recordings where no one recording predominates.

THE STANDARDS

The standards (see list of "Choice Standards" in the Index) were the most consistent group of tunes in the book, not only stylistically but also in terms of what resources were available for them. Every standard had published sheet music available (except one: "Weaver Of Dreams"); none had composer's lead sheets. And every standard had been recorded a number of times.

An early choice was made concerning the standards: that their charts, while conveying the composer's intent, should also reflect modern common practice - how the tune is commonly performed today, as demonstrated in recordings by jazz artists. Many elements of a tune may evolve over the years - melody, chords, arrangement, key, tempo, time feel - and to ignore this evolution would limit any chart's current usefulness. Therefore, any consistent change has been incorporated whenever possible. When there is a concensus (agreement among a number of recordings) the change is included in the body of the chart; changes found in only a small number of recordings appear peripherally - as alternate chords or as comments or suggestions accompanying the chart - or not at all.

The keys of the standards reflect common practice. Ignoring vocal renditions (which are transposed to suit a singer's range), there was usually general agreement concerning the key among various instrumental recordings. When two or fewer instrumental versions were available (e.g., "All Of Me" and "Stormy Weather"), the key of the sheet music was given added emphasis. At other times more than one valid key emerged (e.g., "Someday My Prince Will Come" and "Autumn Leaves"). In these cases we looked to the most well-known recording or used our own best sense of contemporary practice.

After much listening and consideration, we determined that, for the standards, trying to reflect common practice regarding melody would be futile - there is far too little agreement amoung different interpretations, or even between the first and last chorus of most single recordings. Therefore, the melody that appears has been taken directly from the sheet music. There are three exceptions to this: 1) change of key (simple transposition), 2) change of rhythmic notation due to modern convention (e.g., dotted eighth - sixteenth figures were turned into two eighth notes), and 3) actual changes in melody reflecting a true concensus (see "All Of Me", "What's New", and "Darn That Dream").

There was a greater concensus concerning the chords of the standards. Often it was clear after listening to only two recordings what common practice was. Other times it was necessary to consult several recordings before a concensus began to emerge. On occasion we hunted far and wide to find recordings which contained certain chords we felt were needed (e.g., the alternate changes in "All The Things You Are" and "Willow Weep For Me"). Sheet music was never used as a direct source for chords, but only to confirm

common practice. Not wishing to be arbitrary, we have provided many alternate chords in addition to the common practice chords (examples abound; see "I Should Care", "One For My Baby", and "Polkadots And Moonbeams"). Certain alternate chords resulting from the most common chord substitutions have been generally omitted. These substitutions include: 1) iimi7 V7 for V7 or vice versa, 2) iiimi7 for Ima7, 3) bII7 for V7, and 4) secondary dominant substitutions at the tritone: bII7/V for V7/V, bII7/ii for V7/ii, etc.

When naming chords, it was necessary to decide whether or not to include the upper extentions (9, 11, 13) or their alterations (b9, #11, etc.) in the chord name. While this issue arose in most of the tunes to some degree, it was most prevalent in the standards. Extentions are only included in the chord name when present in the melody and are more likely to be included when any of the following are true: 1) the melody note falls on a strong beat, 2) the rhythmic value of the note is a half note or greater, 3) the chord lasts for an entire measure, 4) the melody note does not resolve, 5) the tune has a large number of melodic 'color tones' (upper extentions) throughout, 6) a particular extention is used repeatedly in the melody or one section of the melody, or 7) the chord in question has a dominant function or quality.

OTHER TUNES

Those tunes which are not standards fall into two broad categories: jazz classics and contemporary tunes (including jazz, fusion and pop tunes). Within these stylistic categories, however, a consistent treatment was not possible - the available resources varied too greatly. It is therefore more useful to consider the following categories of tunes which received similar treatment: 1) Tunes for which the composer's lead sheet was available, 2) Tunes for which no chart was available, and 3) Tunes for which published sheet music, a published transcription, or a publisher's lead sheet was available.

Composer's lead sheet available. Some composers were kind enough to provide us with their original lead sheets. Certain elements not present in the composer's lead sheet have been added if they form an important part of the recording(s). These elements include intros, endings, horn parts, bass lines, grace notes, and "diacritical markings" (accents, staccato marks, scoops, etc.) The melody has been taken directly from the composer's lead sheet unless it was necessary to change the octave to correspond to the record. Sometimes the rhythmic notation has been adjusted to conform to the record, without changing where the notes fall. Chord symbols have been changed only to conform to our system of chord naming or for consistency within a tune. The final charts have been sent to the composers for their approval, and even composers who provided no charts originally were later able to give us helpful and much appreciated feedback.

No chart available. When no chart was available, it was necessary to work solely from recordings. Corresponding sections were compared both between different recorded versions and within single versions. In this way it was possible, for the most part, to distinguish composition from interpretation. Some recordings were fairly straightforward melodically, rhythmically, and harmonically, making accurate transcription an easy task (e.g., "Blue Bossa" and "Mercy, Mercy, Mercy"). Others were more complex or more freely interpreted and careful choices and educated reconstruction were necessary (e.g., "Save Your Love For Me", "Theme For Ernie", and "Quintessence"). Certain blues-based tunes have been recorded in such a highly interpretive style that uncovering an "original melody" is neither possible nor desirable (e.g., "Compared To What" and the Mose Allison and Aretha Franklin tunes). These have simply been transcribed directly as performed, with a few rough edges polished.

Published sheet music, publisher's lead sheet or published transcription available. With rare exception, publisher's lead sheets, published transcriptions, and even published sheet music for those tunes other than standards all apear to be someone's transcription of a particular recording of a tune. Though these charts had some use, we did not wish to rely too heavily on the work of others with different priorities and abilities. Therefore, these tunes were all transcribed from scratch, much as if no chart were available.

As with the standards, it has been our intention to provide alternatives. If two valid ways of approaching a tune exist, we have tried to include both in some way.

COMPLETENESS AND CLARITY

One of our highest priorities has been to include everything considered essential to recreating each tune. To this end, the charts will be found to contain intros, endings, solo sections, metronome markings, descriptions of the time feel, indications of instrumentation, kicks, breaks, dynamics, diacritical markings, rehearsal letters, chord rhythms, alternate changes, sample bass lines, sample solos and fills, and plentiful comments and instructions. In addition, many charts have separate bass parts, horn parts, sample drum parts, and lyrics. Indeed, the degree of completeness distinguishes this volume (and *The World's Greatest Fake Book*) from most other fake books or jazz books of any kind, and makes possible a full, musical rendering of the tunes.

Another priority concerns the layout of the charts - how they appear on the page. A number of things have been done to make the charts clear and easy to follow. Major sections of a tune have been arranged to begin at the start of a line and rehearsal letters have been provided. The *segno* (𝄋) has also been placed at the start of a line whenever possible. Page turns have been kept to an absolute minimum, with every two-page chart placed on facing pages. The form of each tune is explicitly stated (or implied in the simplest cases - see 'General Rules') so that the proper progression of a tune from the intro, through the head, solos, last head, to the ending is always clear. Finally, the charts have been copied clearly, cleanly, and beautifully by our calligraphers, Michael Smolens and Ann Krinitsky. Michael's contribution, moreover, extends far beyond his excellent calligraphy. He is chiefly responsible for the system of chord symbols we used (see Chord Symbols in the General Rules section). He has also been consulted on numerous technical matters such as chord naming, enharmonics, stacking of chords and accidentals, stemming, layout, and much more.

THE OLD REAL BOOK

The old *Real Book* has been for some time one of the few printed sources for a number of classic jazz tunes and jazz versions of standards, and its contribution to the jazz community must be acknowledged. Though *The New Real Book* contains more than fifty tunes in common with the old *Real Book* , these tunes have all been transcribed anew from the sources we list - the *Real Book* and other fake books were never used as direct sources.

The present charts contain a wealth of information not found in the old *Real Book*. This includes all of the elements listed above under "completeness" as well as entire new sections (e.g., the intro to "All The Things You Are" and the intro and interlude for "Take

The 'A' Train"). The charts also offer more performance alternatives in the form of alternate changes and sample lines. In addition, many elements of the charts differ from the old *Real Book* in their greater faithfulness to common practice as found on recordings. These elements include the keys of tunes (e.g., "Here's That Rainy Day", "Triste", and "Once I Loved") as well as numerous notes, rhythms, and chords (e.g., the turnaround in "Footprints").

Perhaps more importantly, many errors in the old *Real Book* will not be found in the present volume. Every chart has been compared to the old *Real Book* and all areas of difference have been scrupulously checked against our sources, including composer's lead sheets. Some of the major corrections include: a number of chords &/or melody notes in "Wildflower","Speak No Evil", "Self Portrait In Three Colors", "Eighty One", and "Ana Maria", four bars previously missing from the middle of "Desafinado", and the key of "Reincarnation Of A Lovebird". On first hearing, these and other tunes which have been corrected may sound just plain wrong to those who learned them from the old *Real Book* and have become accustomed to hearing them that way, errors and all. Some time may be needed to appreciate these corrections and to come to hear the tunes in a new way.

Even after a long and careful process of eliminating faults, it is inevitable that errors remain in a book of this complexity. I am confident, however, that those errors we failed to discover are few and relatively minor. This aside, no chart can capture a tune absolutely or for all time. Thus, we do not claim that the charts within represent the only proper way to perform these tunes, only that they accurately reflect the current concensus. With these charts as a starting point, an unlimited number of arrangements and interpretations are possible. We encourage you to let your creativity run free.

One of the great pleasures in producing this book was that of working with Chuck Sher. His vision guided this project at every step, and he was always willing to do everything necessary to ensure the highest quality. I also wish to acknowledge Michael Smolens and Ann Krinitsky for their consistently fine work. My thanks to Bill Ganz for ongoing support and for help with the Foreword, and to those who helped with proofreading. Finally, I thank the composers and recording artists for their gift of music.

BOB BAUER - Musical Editor

NOTES FROM THE MUSIC CALLIGRAPHERS

The style of calligraphy that appears here is a combination of an "engraved style" found in printed music (e.g., thin ledger lines, beams, and accidentals, all made with a straight edge) and a "manuscript style" found in common practice and recording studios (e.g., new key and clef warning arches and non-traditional placement of seconds in chords). It was our intention to present the music with the level of clarity and balance that honors Jazz - the music and the tradition - as one would honor any great art form.

The chord compendium in the General Rules section is designed to act both as a "dictionary of chords" and as a system that we hope the jazz community will adopt. It was developed with the musical editor over the course of producing both this and our previous volume as an alternative to the often unclear and inconsistent chord names found elsewhere.

The calligraphy for this project was divided between myself, who handled the layout and all note-related symbols, and my assistant, Ann Krinitsky, who produced the chord symbols as well as the written directions. I initially trained Ann to copy my style of chord notation, and it became clear early on that she could render these peculiar symbols with an elegance and uniformity rarely seen in handwritten music.

When the music called for several parts within one system, every effort was made to line up the voices in a rhythmically accurate fashion, especially in the funk tunes. This facilitates sightreading and provides the player with a "drummer's view" of the music.

Finally, I'd like to acknowledge Bob Bauer for his untiring support throughout the project and Chuck Sher for conceiving this historic collection of jazz compositions.

MICHAEL SMOLENS

(With Feeling): My only words are words of thanks - to Chuck for giving me this opportunity; to Michael, for training me; and to my family and friends (you know who you are) for their love and support throughout the project and always.

ANN KRINITSKY

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 (and) 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 thier 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 absense of a steady tempo.
17. During a 'break.....↓ ' piano, bass and drums all observe the same rests. The last beat played is notated as or to the left of the word 'break'.
18. A 'sample bass line', 'sample solo', or 'sample fill' is a transcribed line given as a point of reference.

TRANSPOSITIONS

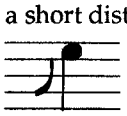
19. Bass lines are always written to be read by a bass player, i.e. one octave higher than they sound.
20. Tenor sax and guitar lines are often written an octave higher than they sound and flute lines an octave lower to put them in a more readable range. There will be a verbal note to this effect in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

ABBREVIATIONS

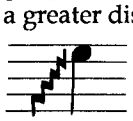
15ma ..... two octaves higher
15ma b..... two octaves lower
8va .....one octave higher
8va b..... one octave lower
accel..... accelerando
alt .....altered
bari ..... baritone saxophone
bkgr..... background
bs..... bass
cresc..... crescendo
decres..... decrescendo
dr..... drums
elec. bs..... electric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

ORNAMENTS AND SYMBOLS

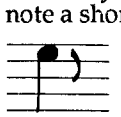
Slide into the note from a short distance below



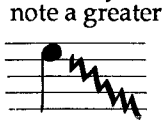
Slide into the note from a greater distance below



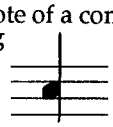
Fall away from the note a short distance



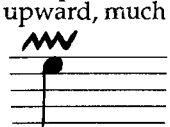
Fall away from the note a greater distance



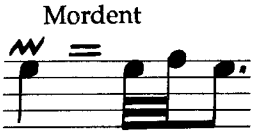
Top note of a complete voicing



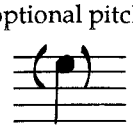
A rapid variation of pitch upward, much like a trill



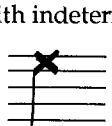
Mordent



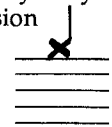
A muted or optional pitch



Note with indeterminate pitch



Rhythm played by drums or percussion



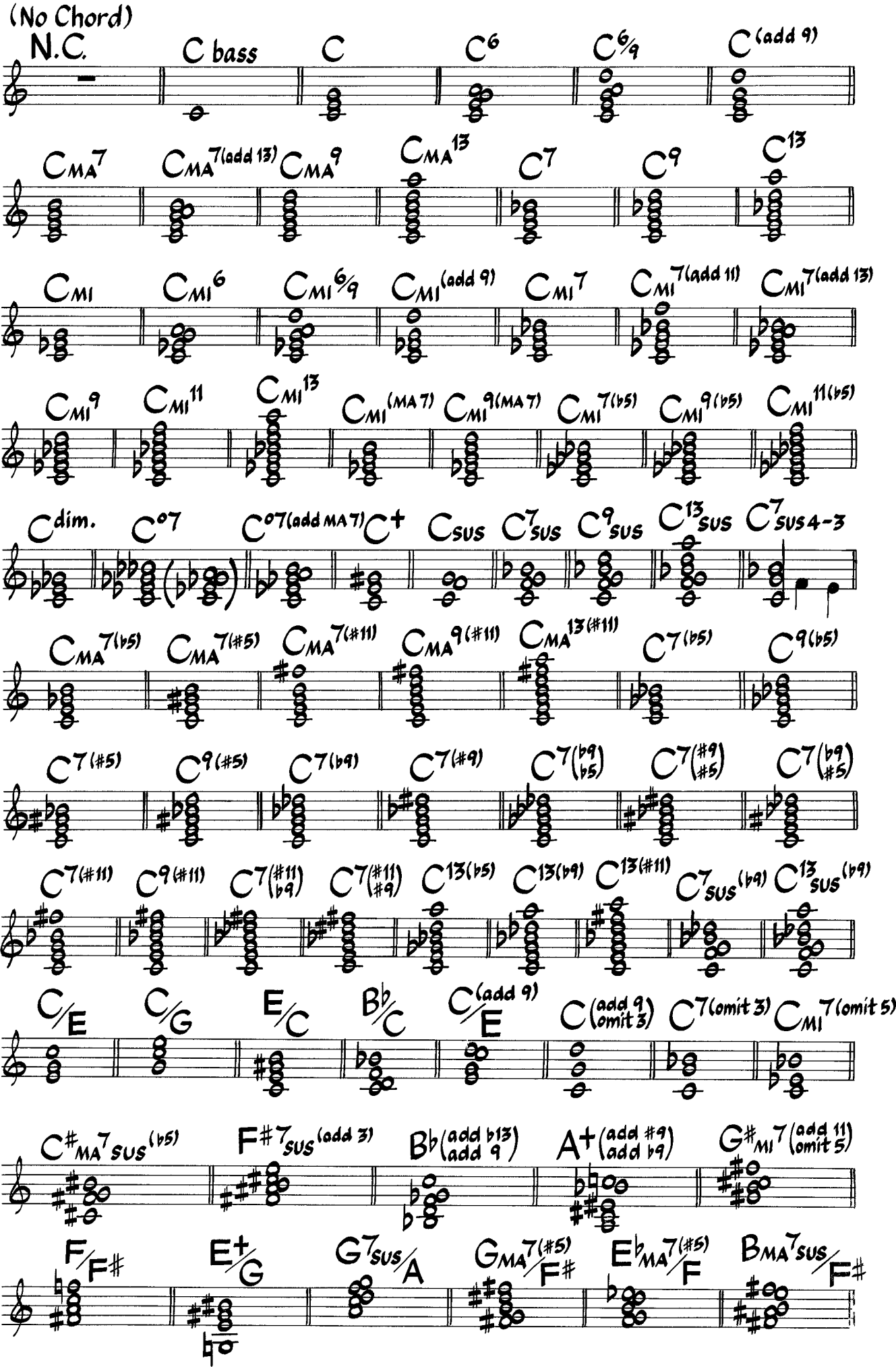
CHORD SYMBOLS

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

Below are two groups of chord spellings:

1) The full range of chords normally encountered, given with a C root, and

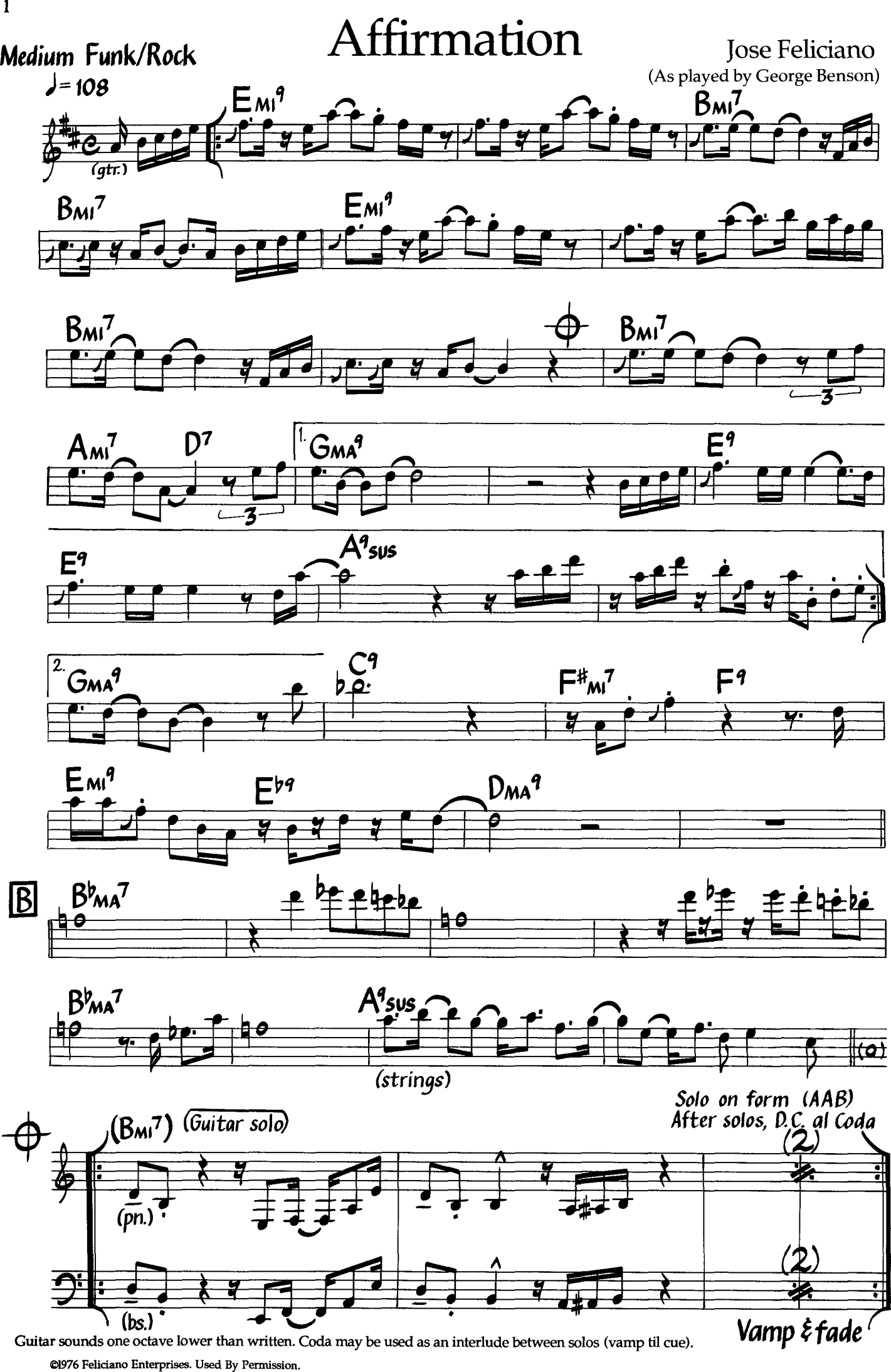
2) Some more unusual chords, all of which appear in tunes in this book. (Note: some groups of notes below could be given different names, depending on context. See previous page for a definition of 'altered' chords).



Affirmation

Jose Feliciano
(As played by George Benson)

Medium Funk/Rock
♩= 108



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

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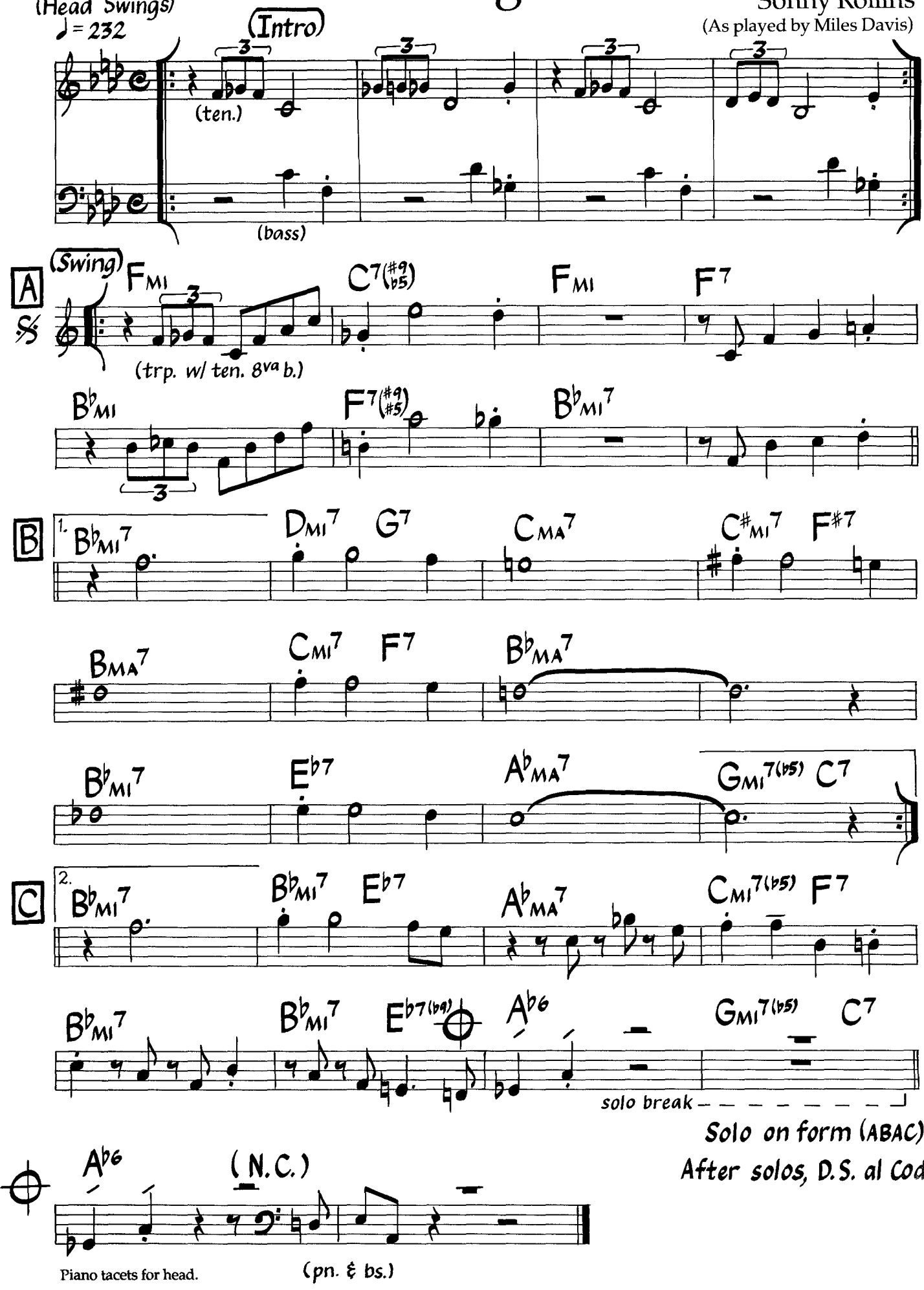
Airegin

Sonny Rollins
(As played by Miles Davis)

Medium-Up Latin
(Head Swings)
♩ = 232



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

Piano tacets for head.

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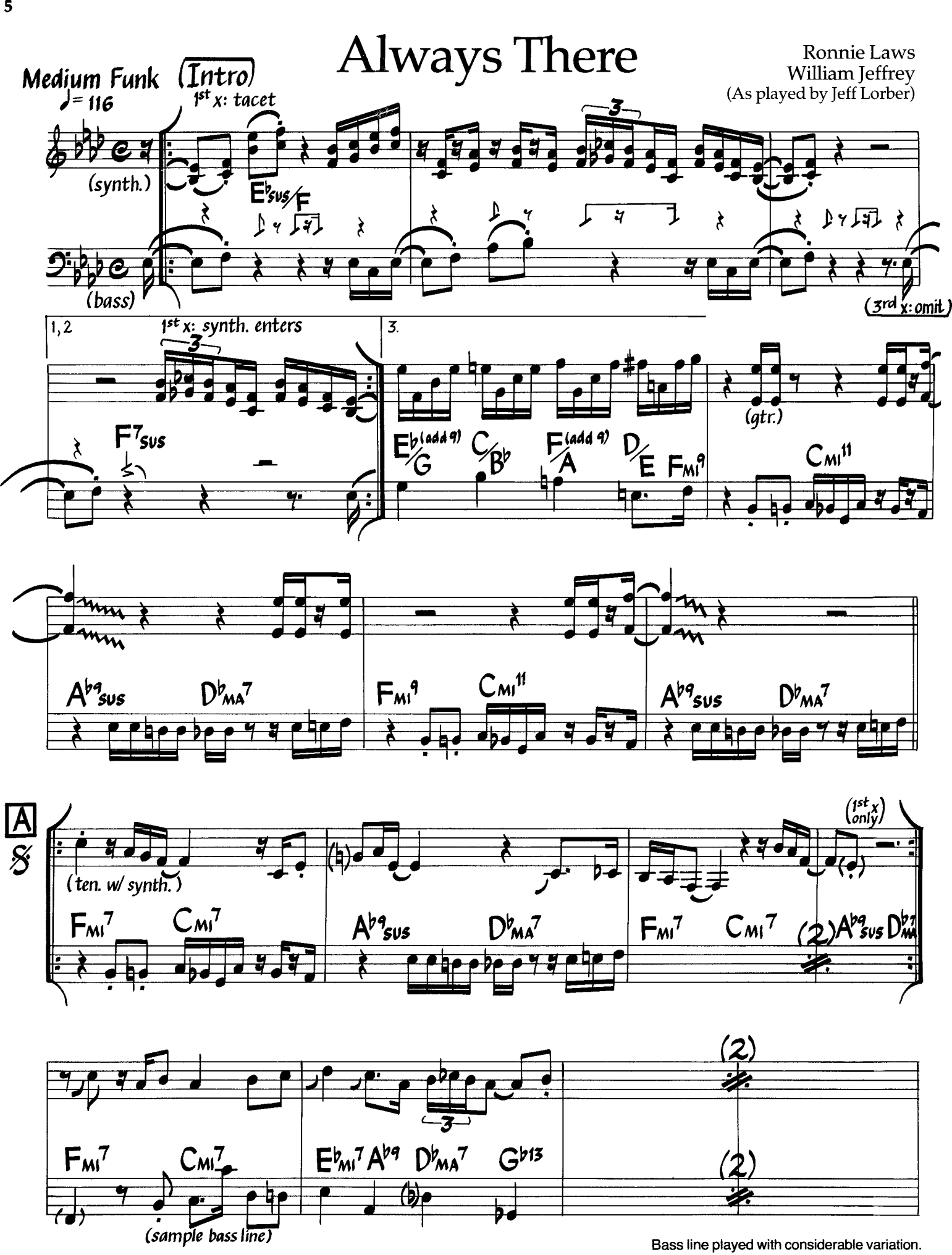
Always There

Ronnie Laws
William Jeffrey
(As played by Jeff Lorber)



Bass line played with considerable variation.

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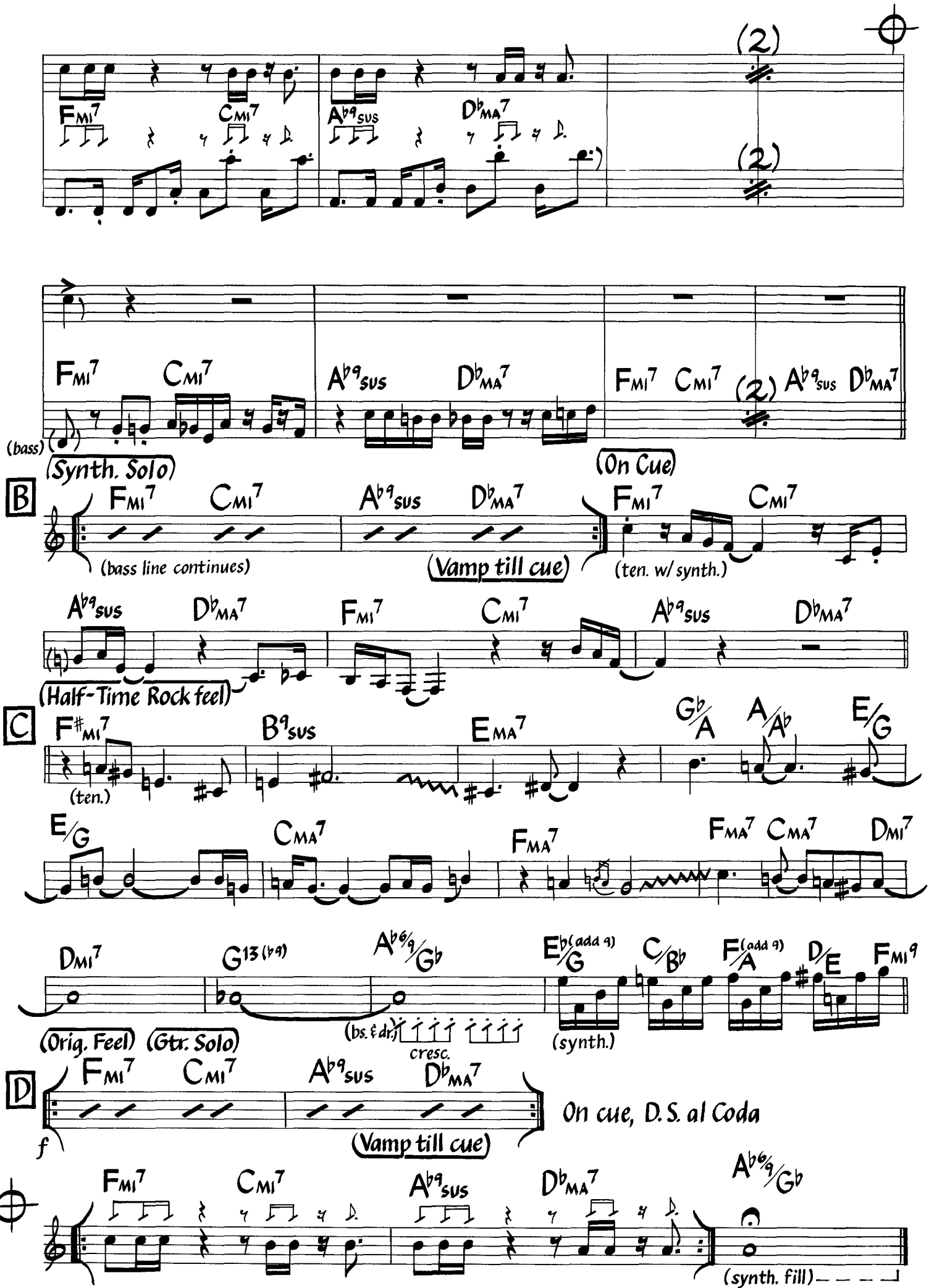
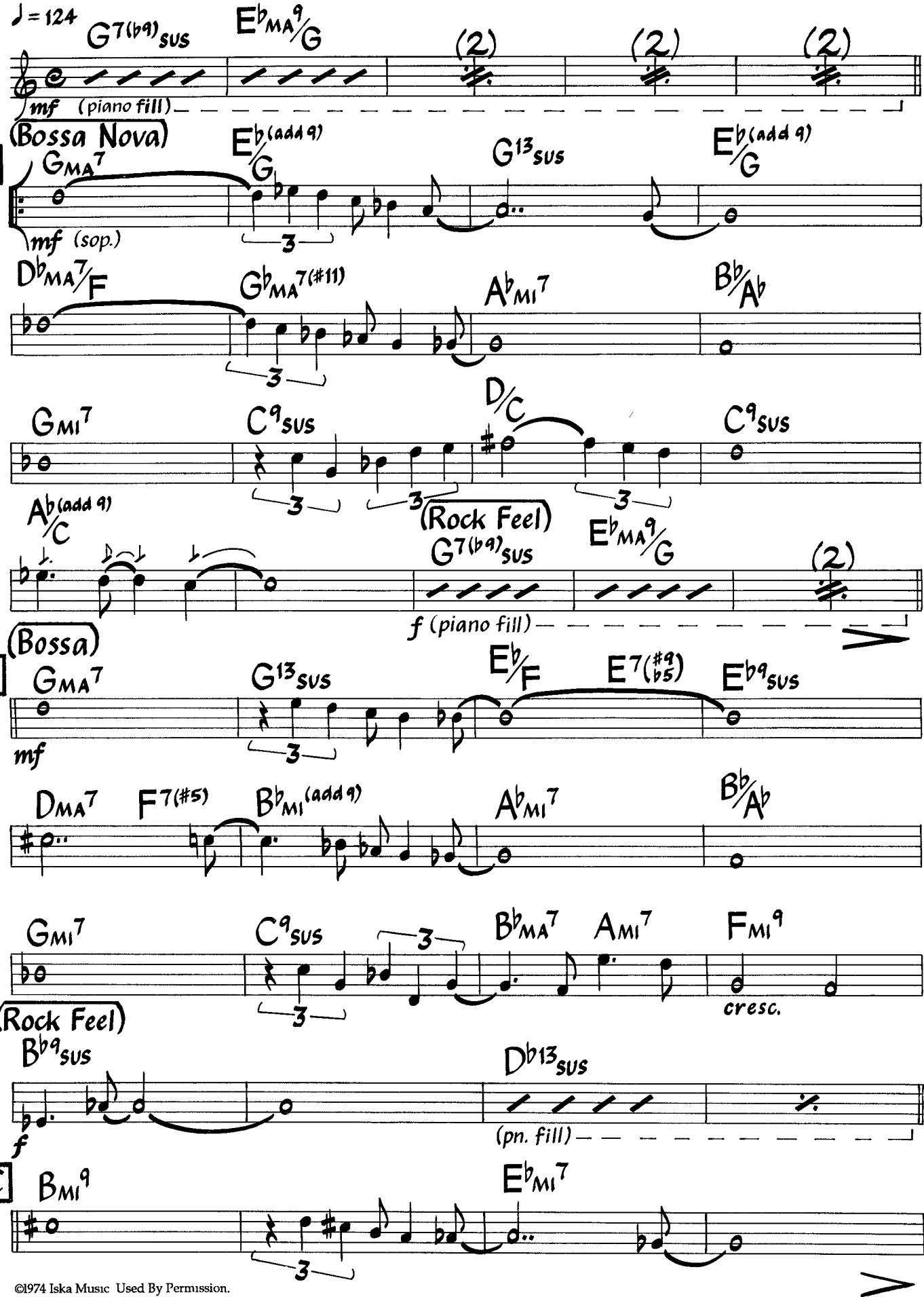

(2)
FMI7 CMI7 AB9SUS DBMA7
(2)
FMI7 CMI7 AB9SUS DBMA7
(bass)
(Synth. Solo)
FMI7 CMI7 AB9SUS DBMA7
(bass line continues)
(Vamp till cue)
(On Cue)
FMI7 CMI7
(ten. w/ synth.)
AB9SUS DBMA7 FMI7 CMI7 AB9SUS DBMA7
(Half-Time Rock feel)
C
F#MI7 B9SUS EMA7 GB/A A/AB E/G
(ten.)
E/G CMA7 FMA7 FMA7 CMA7 DMI7
DMI7 G13(B9) AB6/9/GB EB(add 9)/G C/BB F(add 9)/A D/E FMI9
(Orig. Feel) (Gtr. Solo)
(bs. & dr.)
cresc.
(synth.)
D
FMI7 CMI7 AB9SUS DBMA7
f
(Vamp till cue)
On cue, D.S. al Coda
FMI7 CMI7 AB9SUS DBMA7 AB6/9/GB
(synth. fill)

Ana Maria

Wayne Shorter

Half-time Rock Feel

♩ = 124



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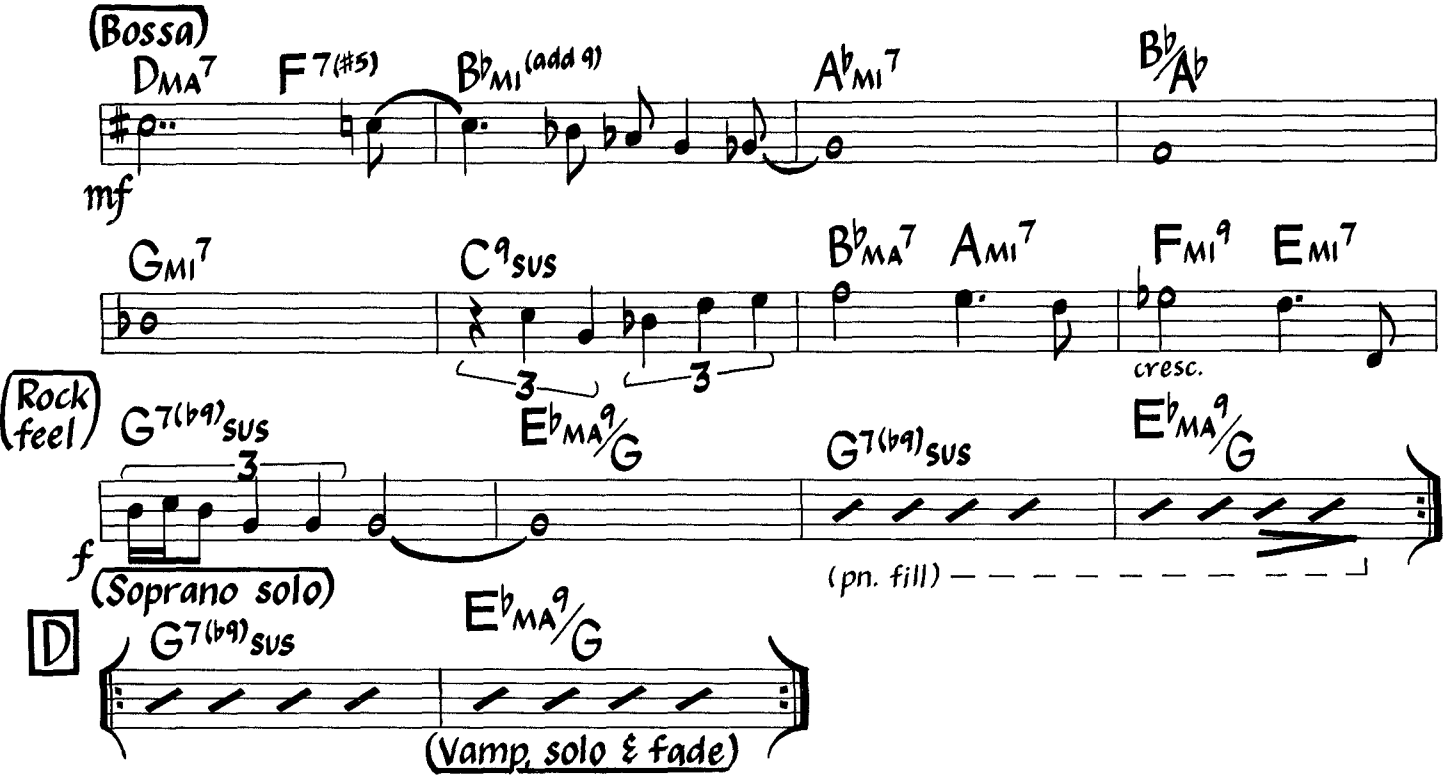
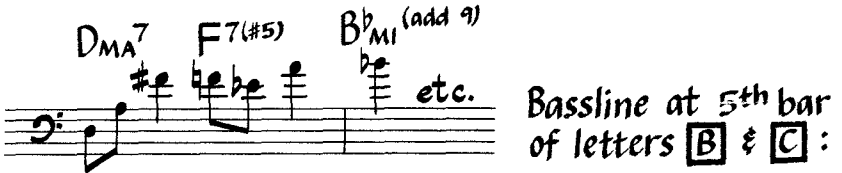


'Rock Feel' is half time each time it occurs (backbeat on beat 3 only).

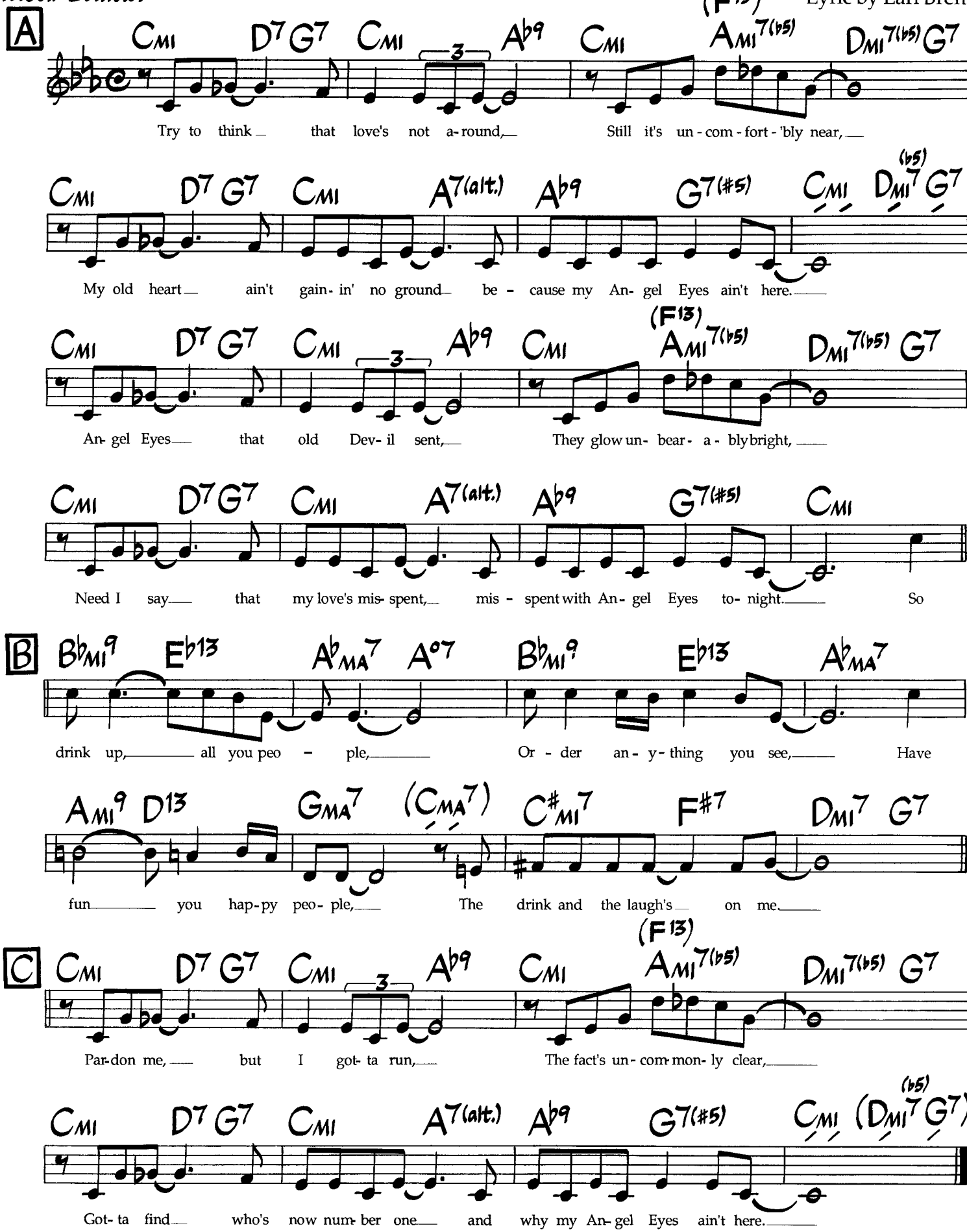


Bassline at 5th bar of letters B & C :

Angel Eyes

Music by Matt Dennis
Lyric by Earl Brent

Med. Ballad



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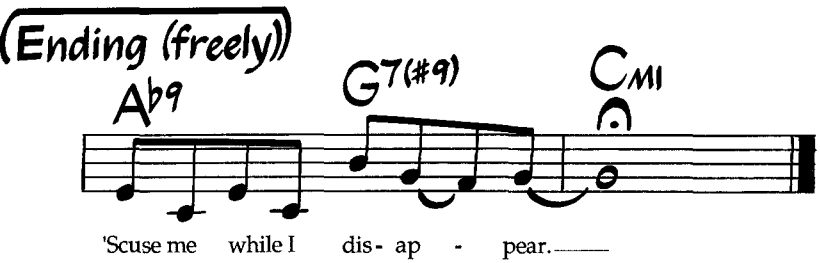
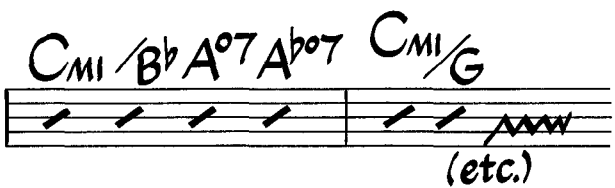
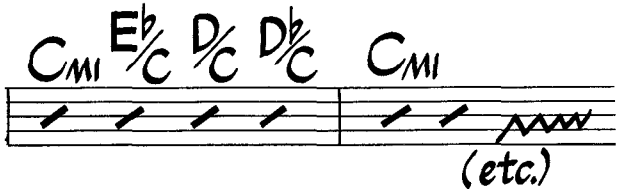


Alternate changes for bars 1 & 2, 5 & 6, 9 & 10, 13 & 14, 25 & 26, 29 & 30:



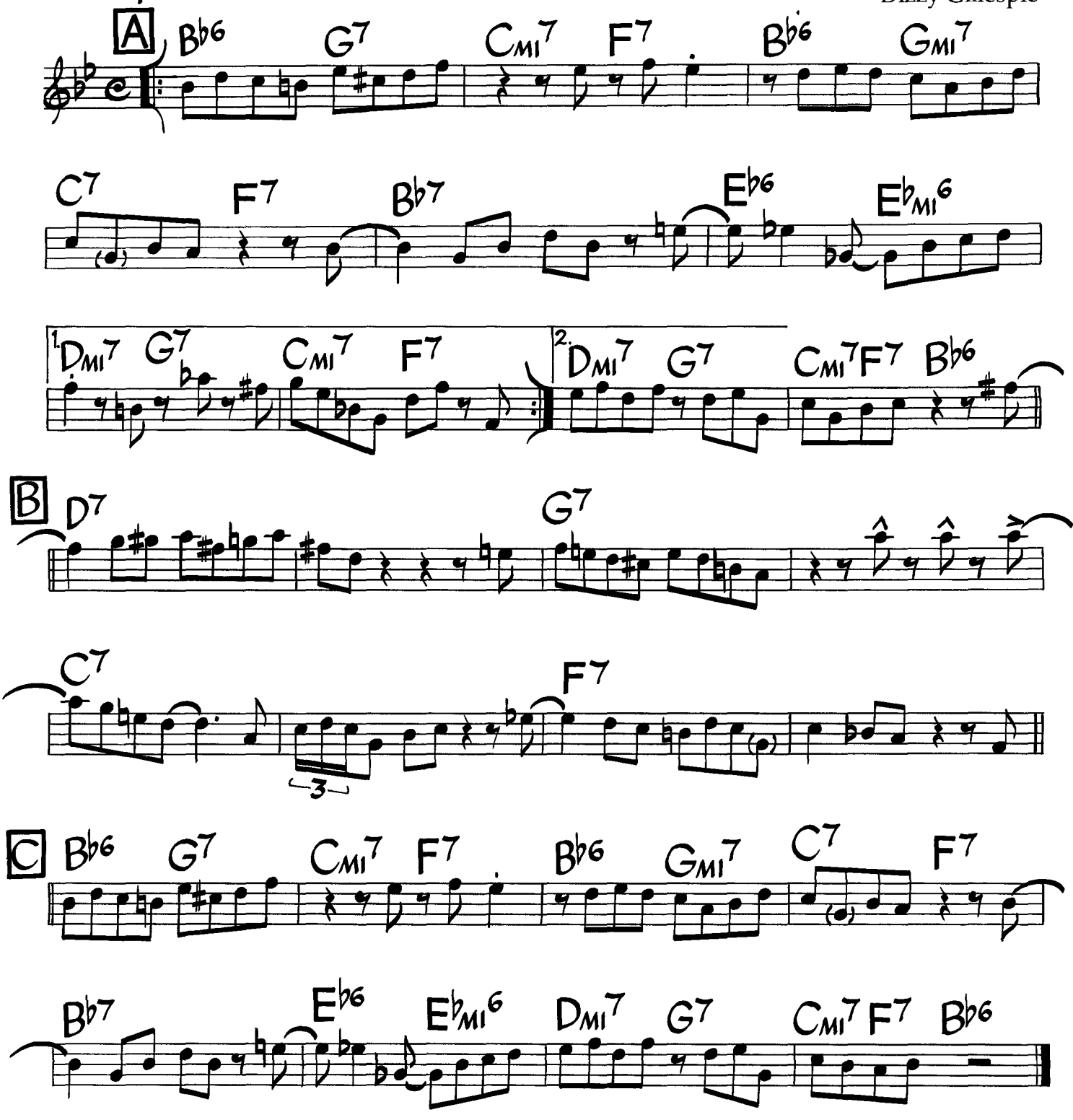
or:



Anthropology

Fast Bebop

Charlie Parker
Dizzy Gillespie



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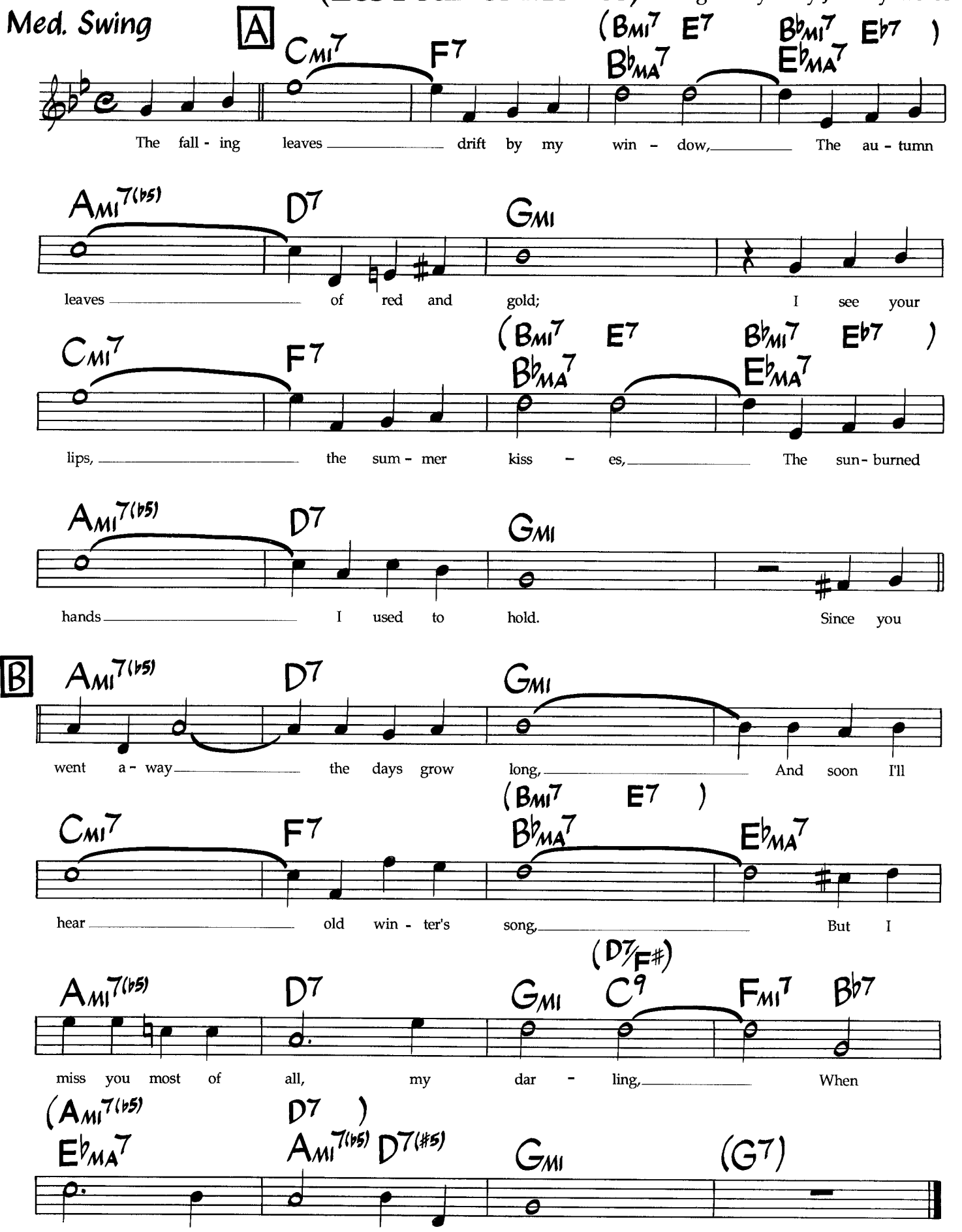
Autumn Leaves
(Les Feuilles Mortes)

Music by Joseph Kosma
English Lyric by Johnny Mercer

Med. Swing



Melody is freely interpreted rhythmically.

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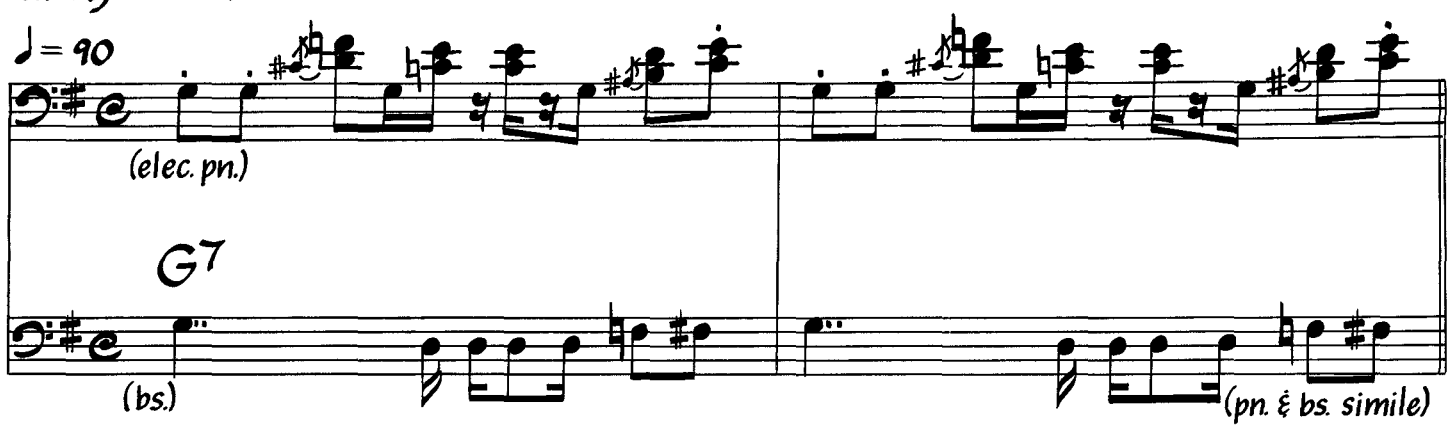
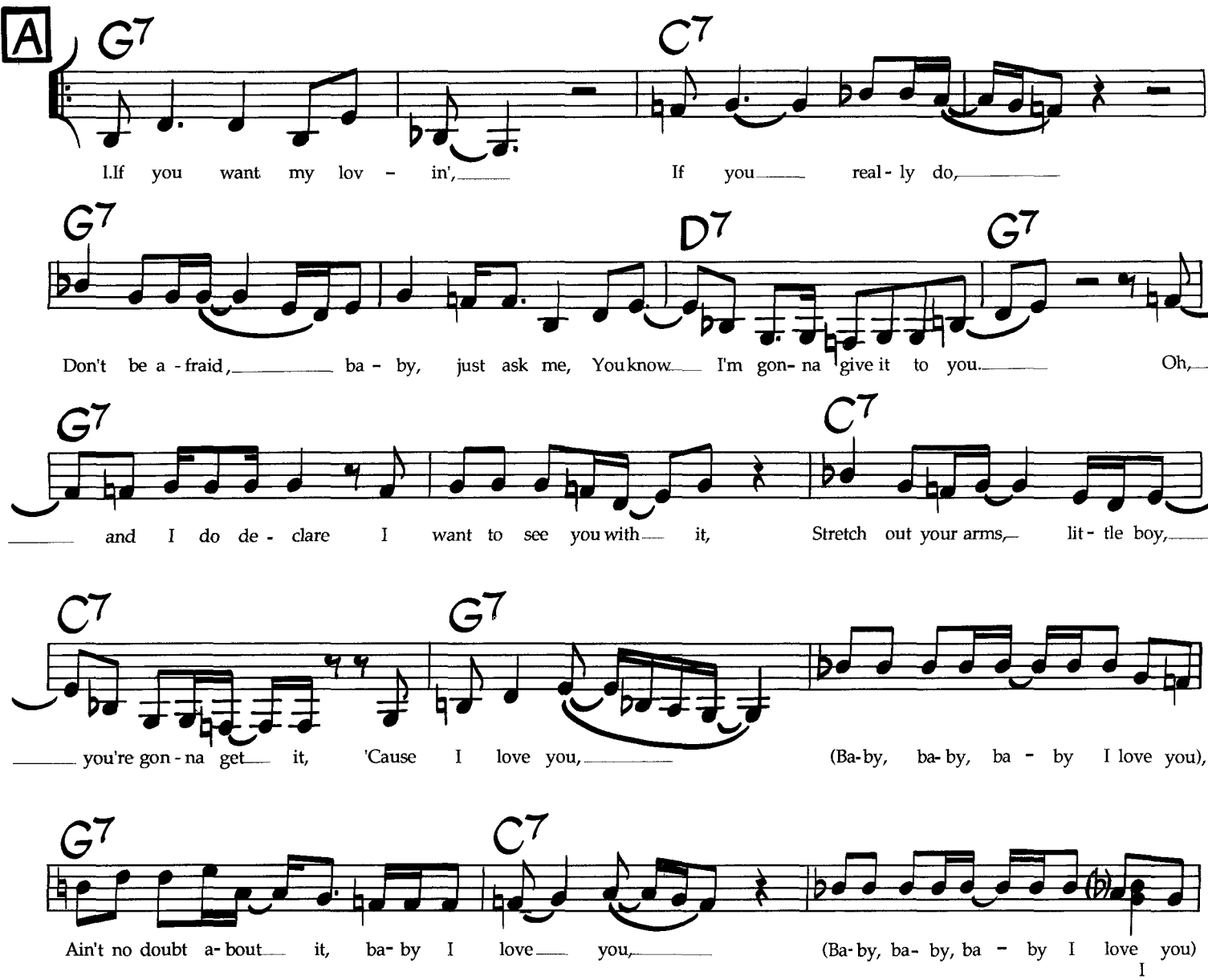
Med.-Slow
Funky Rock

Baby, I Love You

Ronnie Shannon
(As sung by Aretha Franklin)





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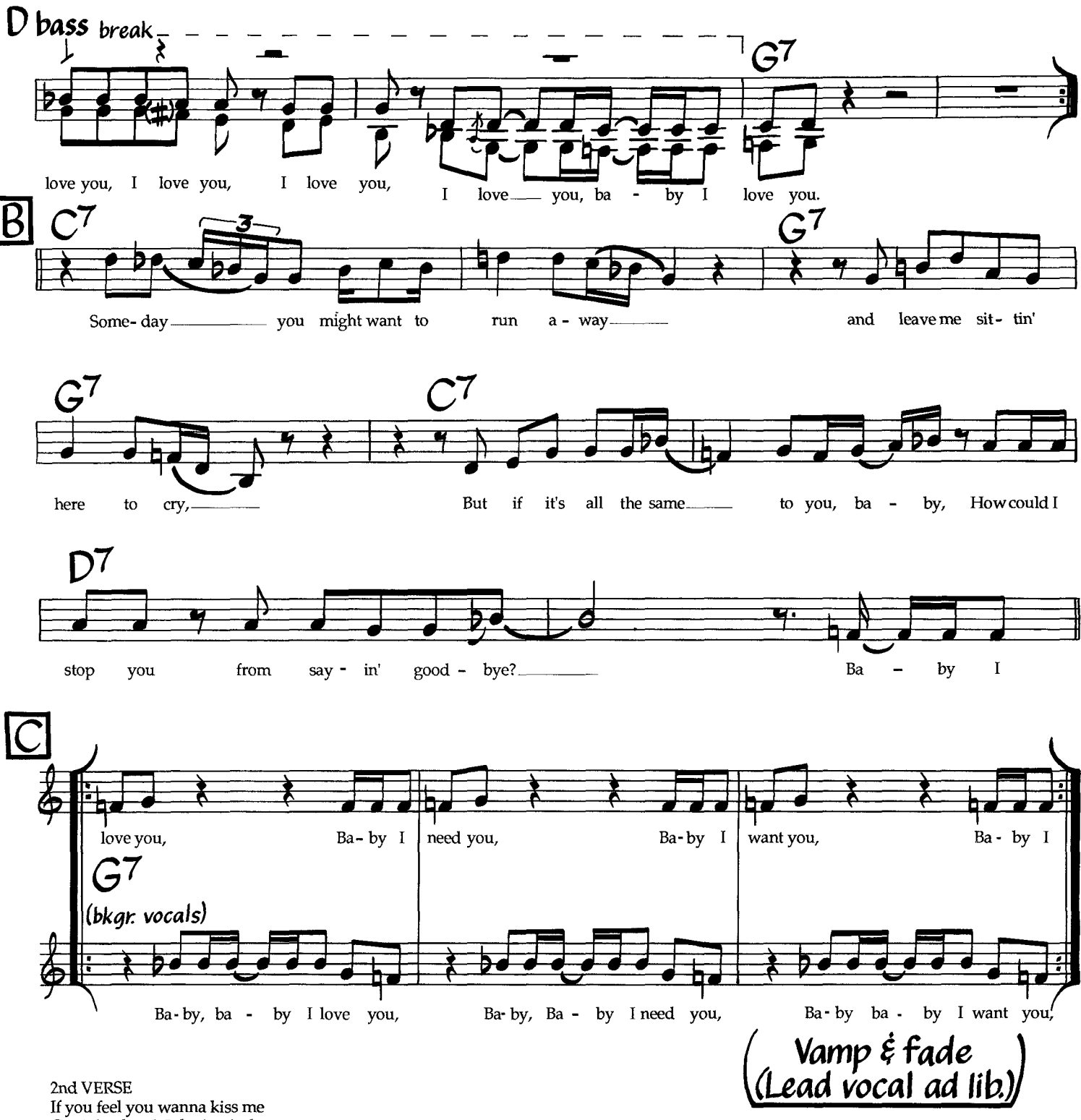


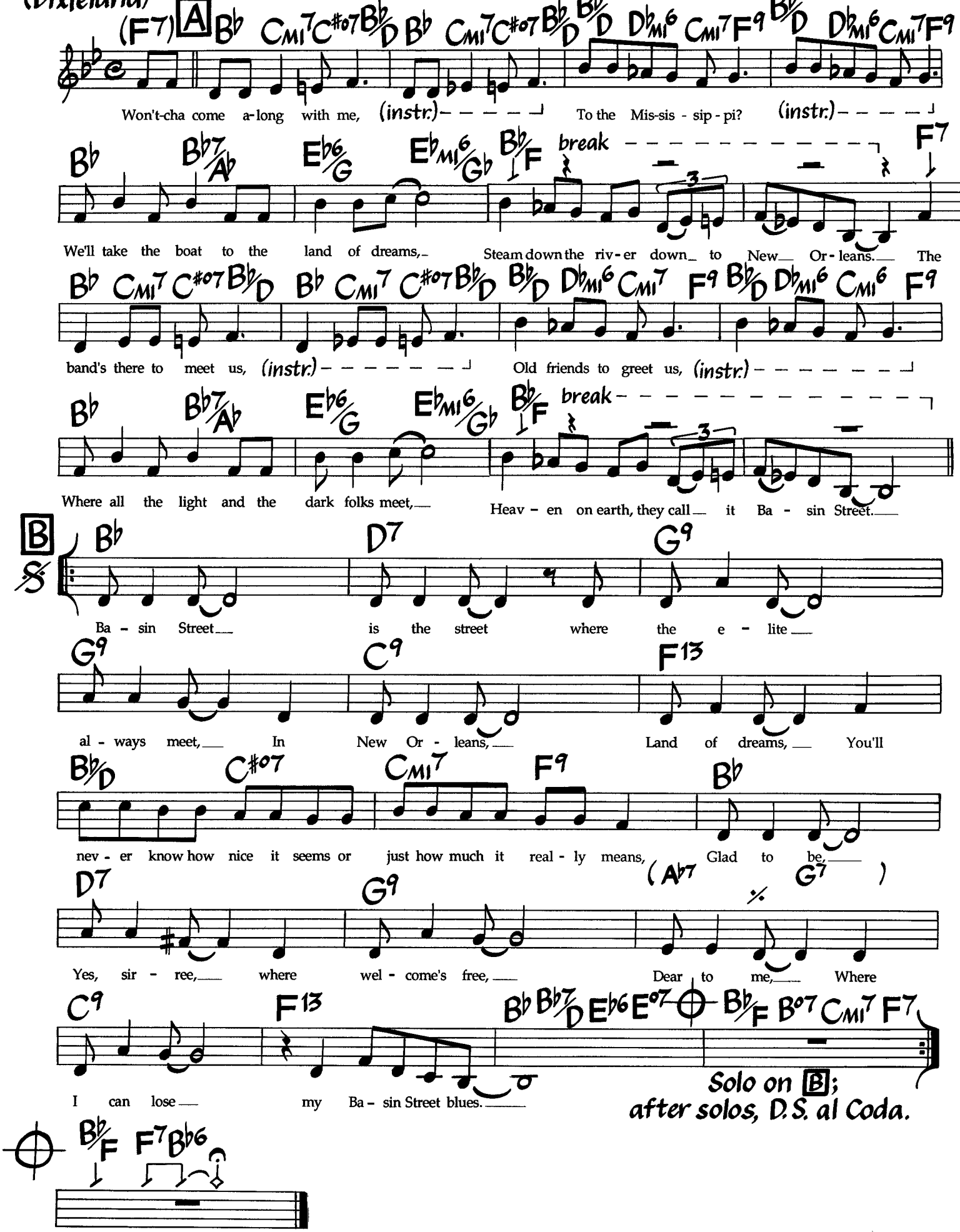
2nd VERSE
If you feel you wanna kiss me
Go right ahead, I don't mind.
All you got to do is snap your fingers
And I'll come a-runnin', I ain't lyin'.
Ah, oh, what you want, little boy, you know you got it.
I'd deny my own self before I see you without it
'Cause I love you (etc.)

Melody is freely interpreted. Piano riff (like intro) is out at letter B, back in at letter C.

Basin Street Blues

Spencer Williams

Med.- Slow Swing
(Dixieland)



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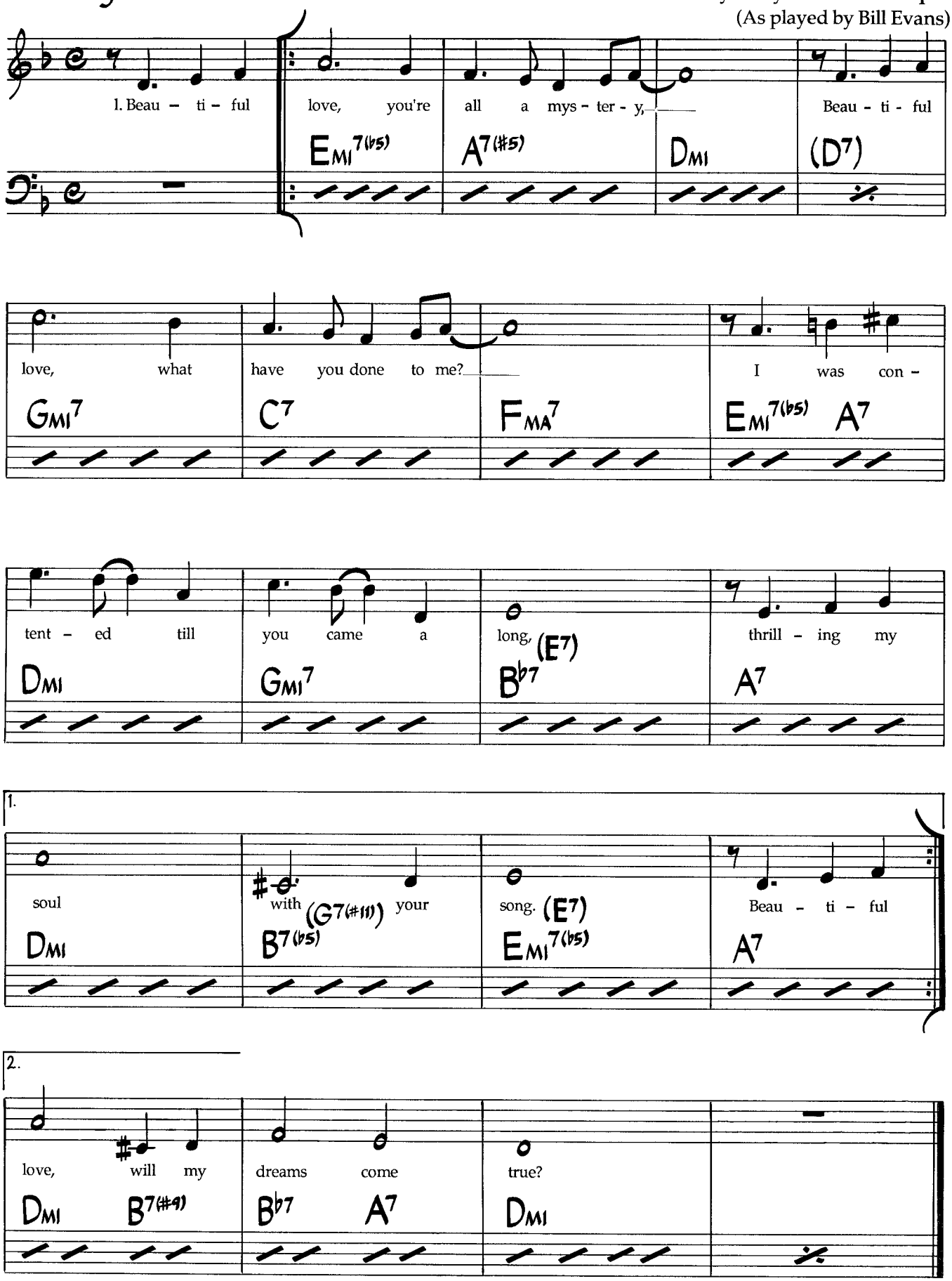
Beautiful Love

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

Medium Swing



2nd VERSE
(Beautiful) love, I've roamed your paradise;
Searching for love, my dreams to realize.
Reaching for heaven, depending on you.
Beautiful love, will my dreams come true?

Originally written in 3/4. Note in bar 11 originally an F. Alternate changes in parentheses.

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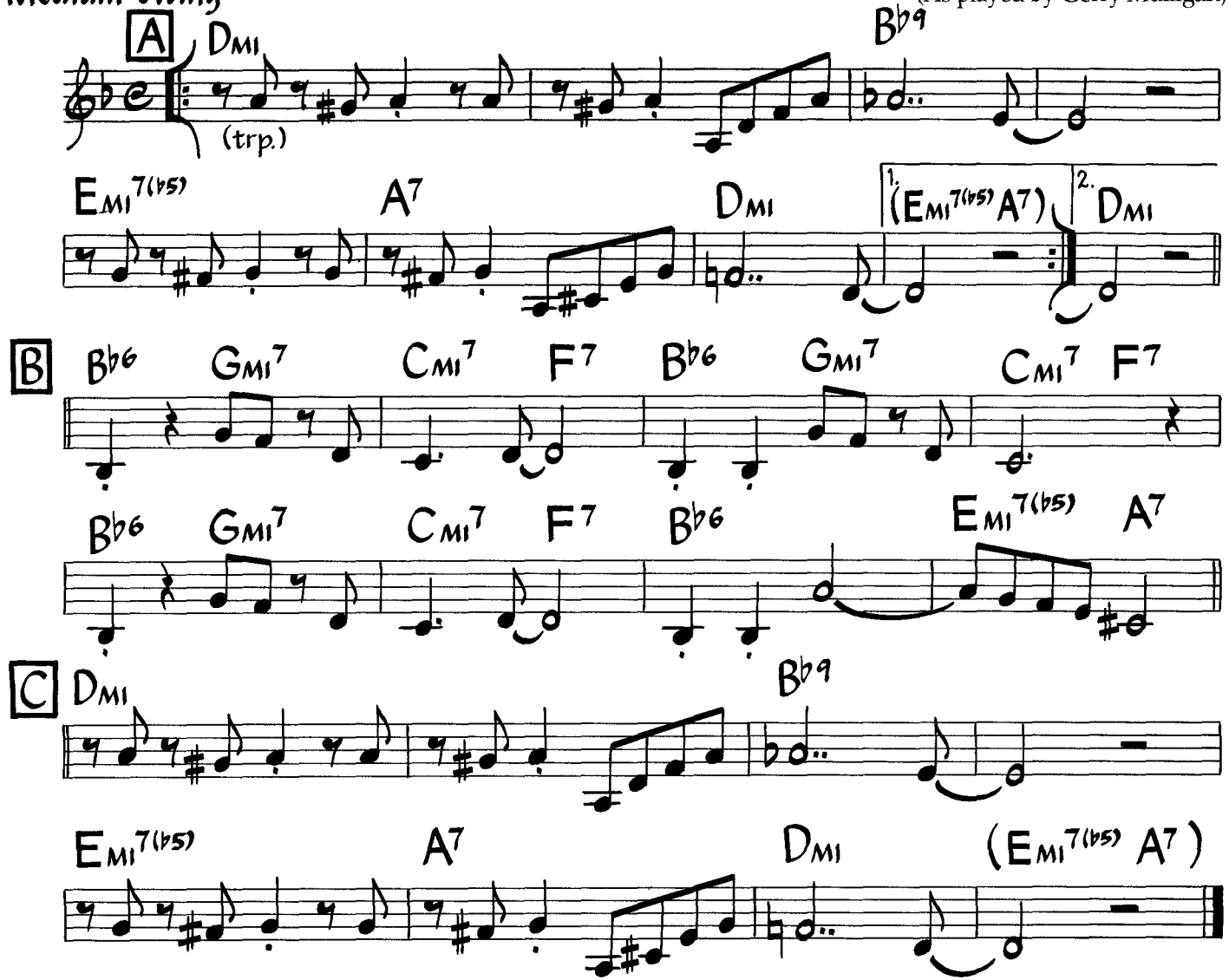
Bernie's Tune

Bernie Miller
(As played by Gerry Mulligan)

Medium Swing



Chords in parentheses are used for solos.

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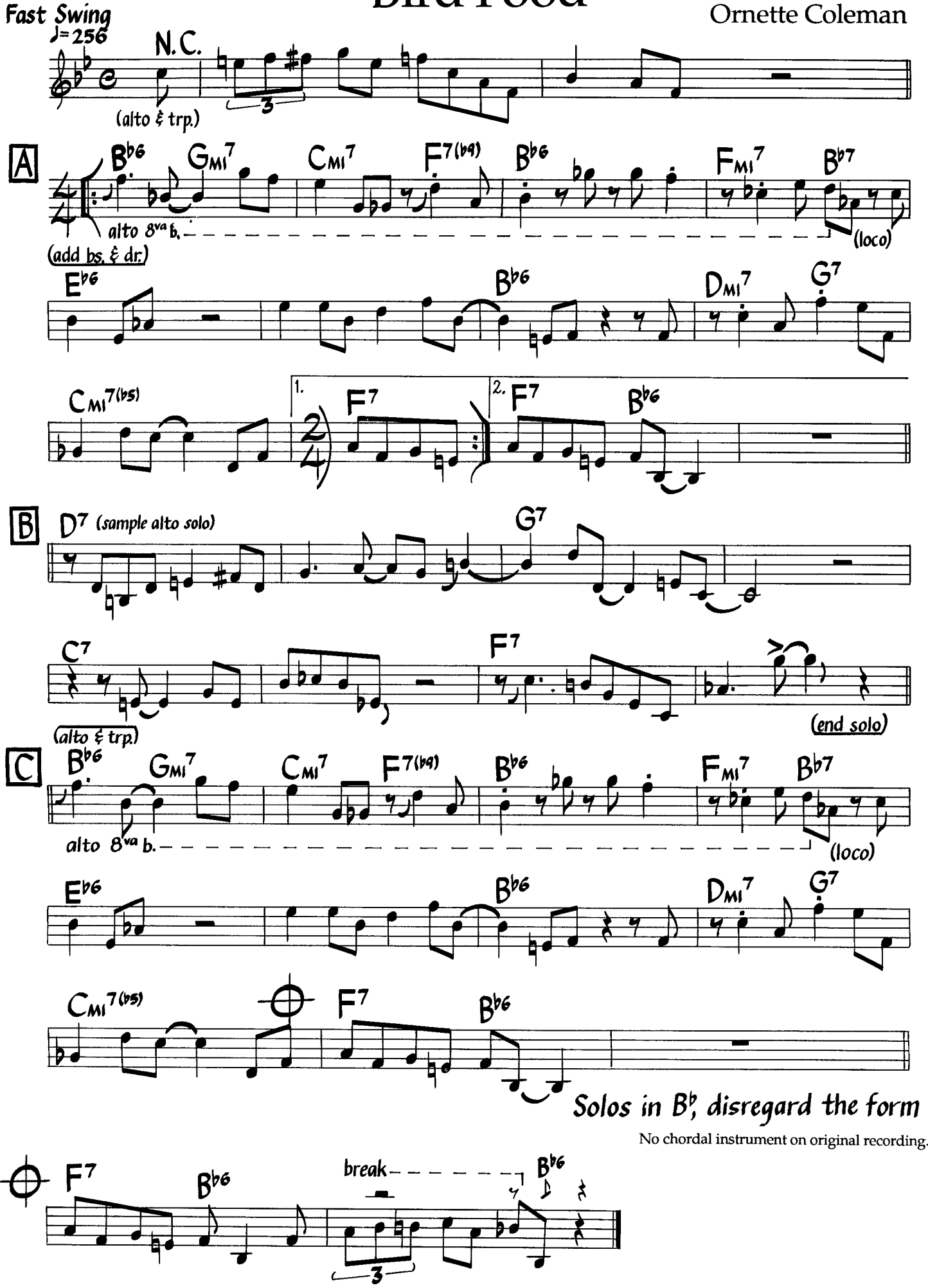
Bird Food

Ornette Coleman



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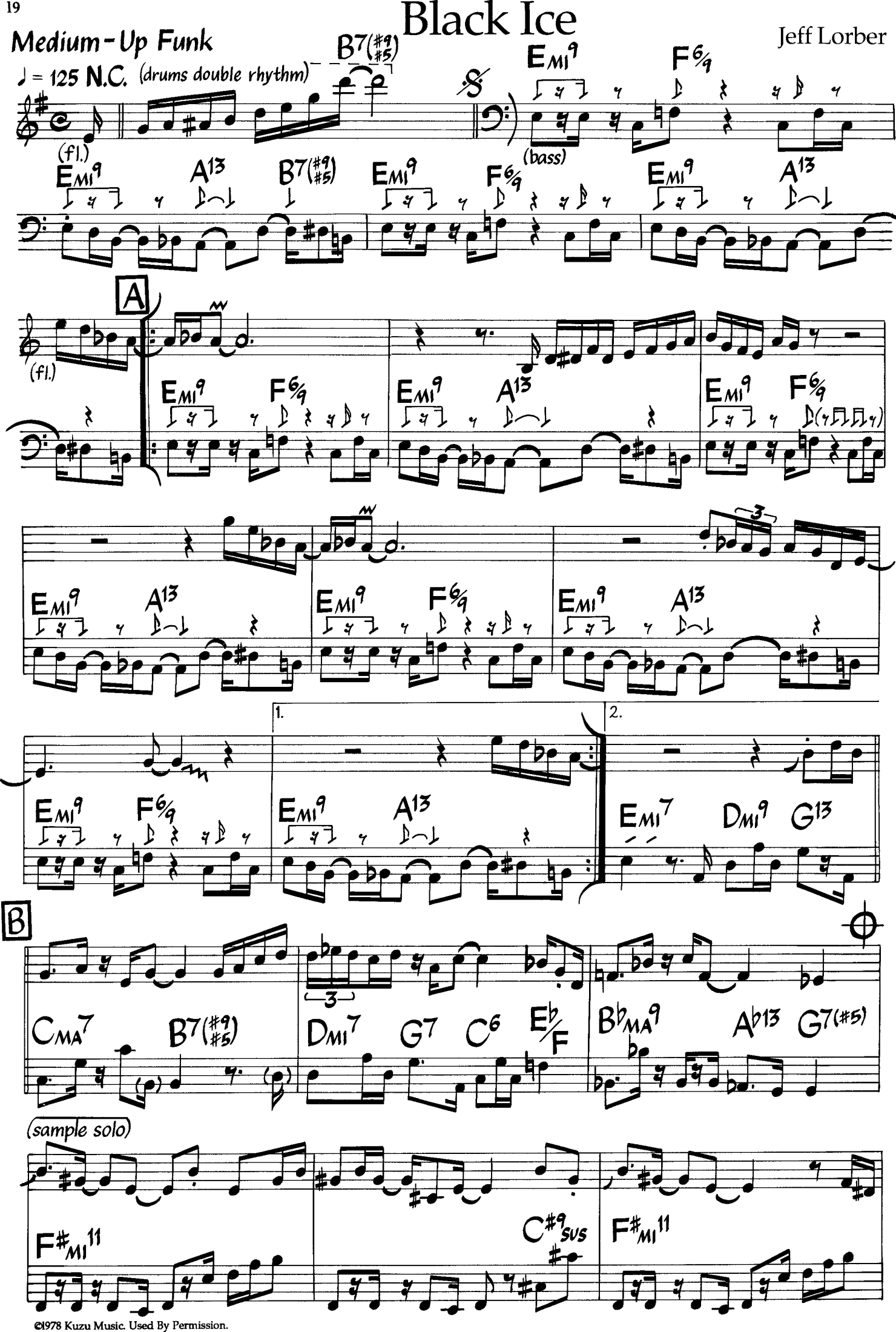
Black Ice

Jeff Lorber

Medium-Up Funk

♩ = 125 N.C. (drums double rhythm)



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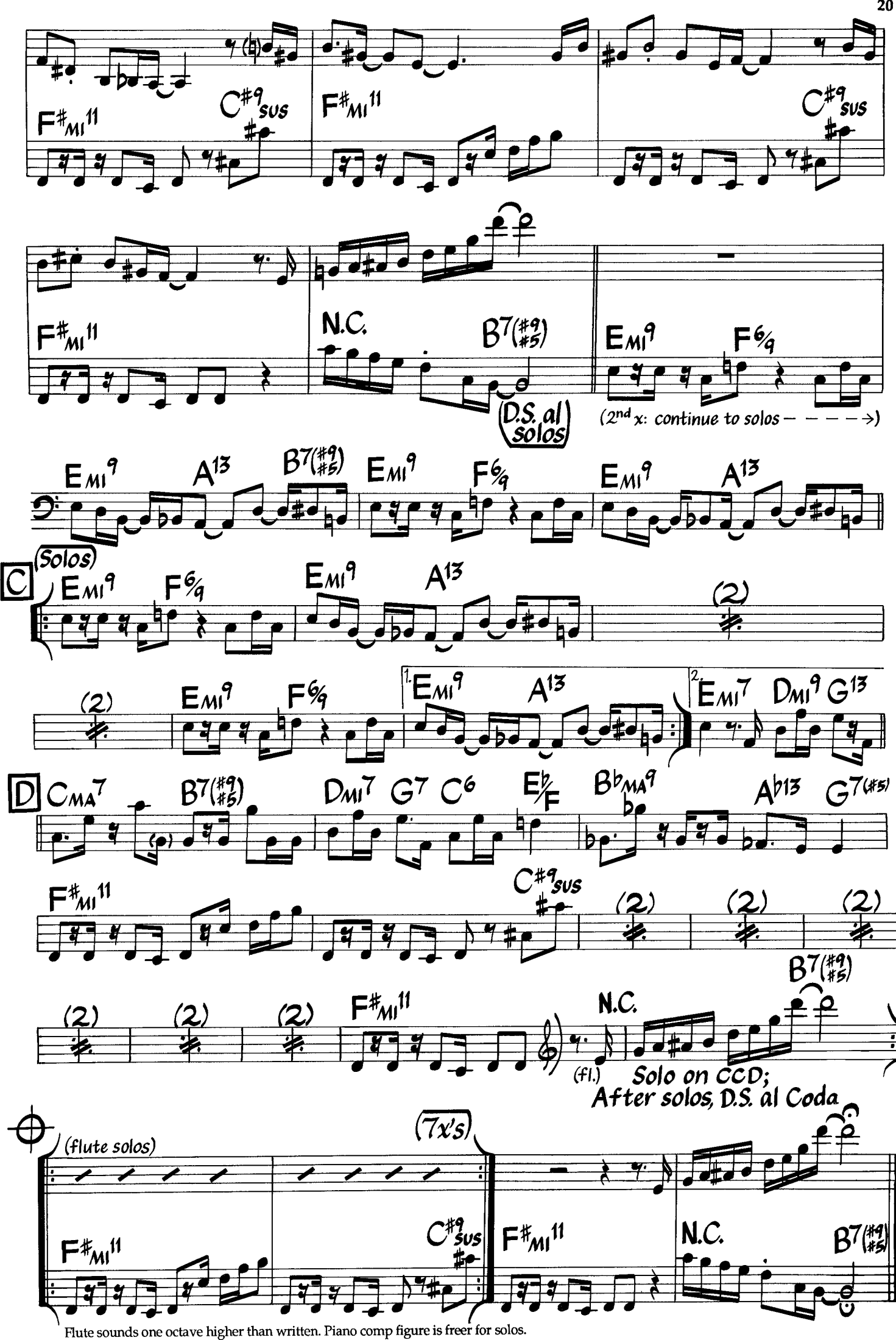


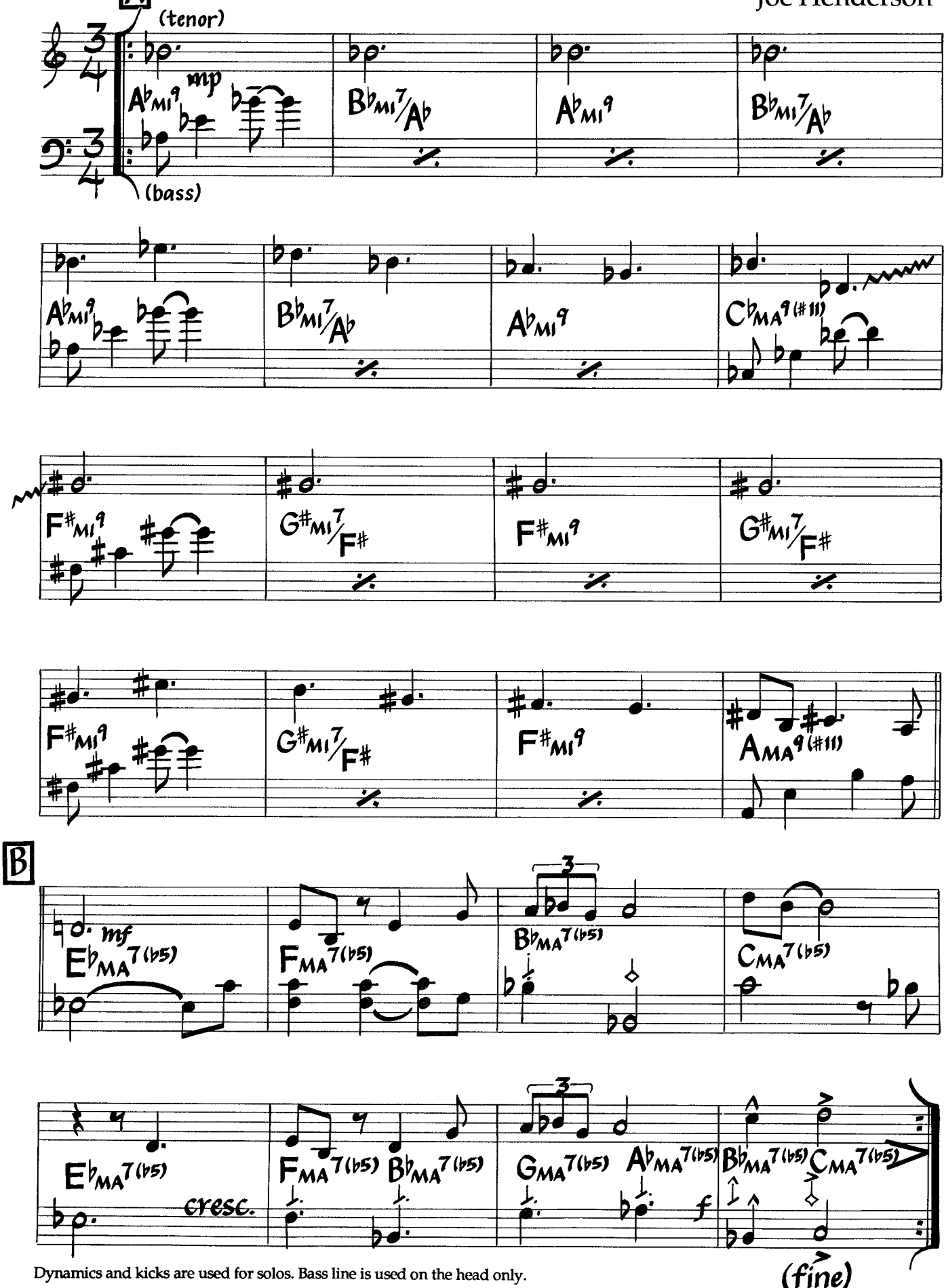
Flute sounds one octave higher than written. Piano comp figure is freer for solos.

Medium Jazz Waltz

♩ = 130

Black Narcissus

Joe Henderson



Dynamics and kicks are used for solos. Bass line is used on the head only.
Head is played twice before and after solos.

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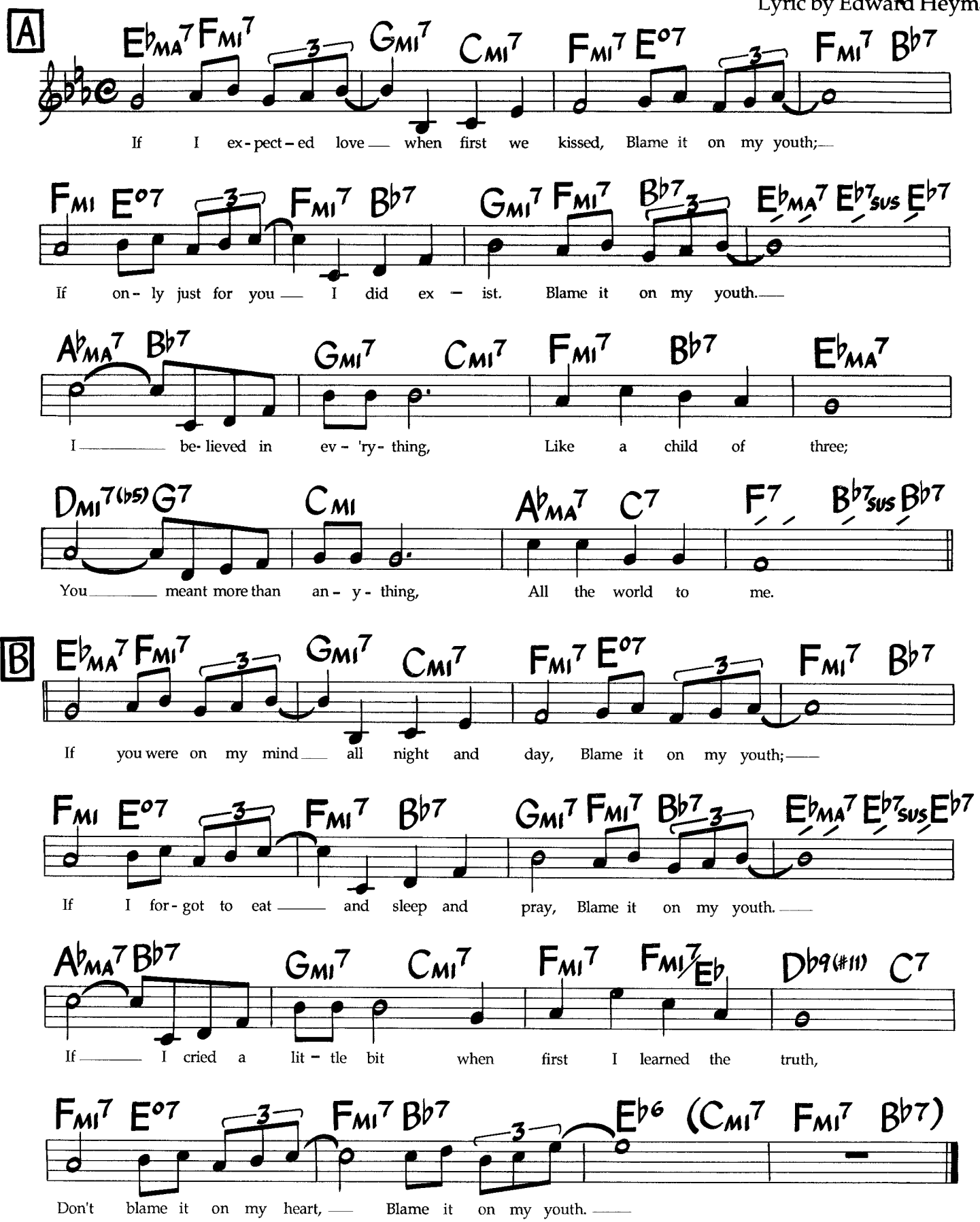
Med. Ballad

Blame It On My Youth

Music by Oscar Levant
Lyric by Edward Heyman



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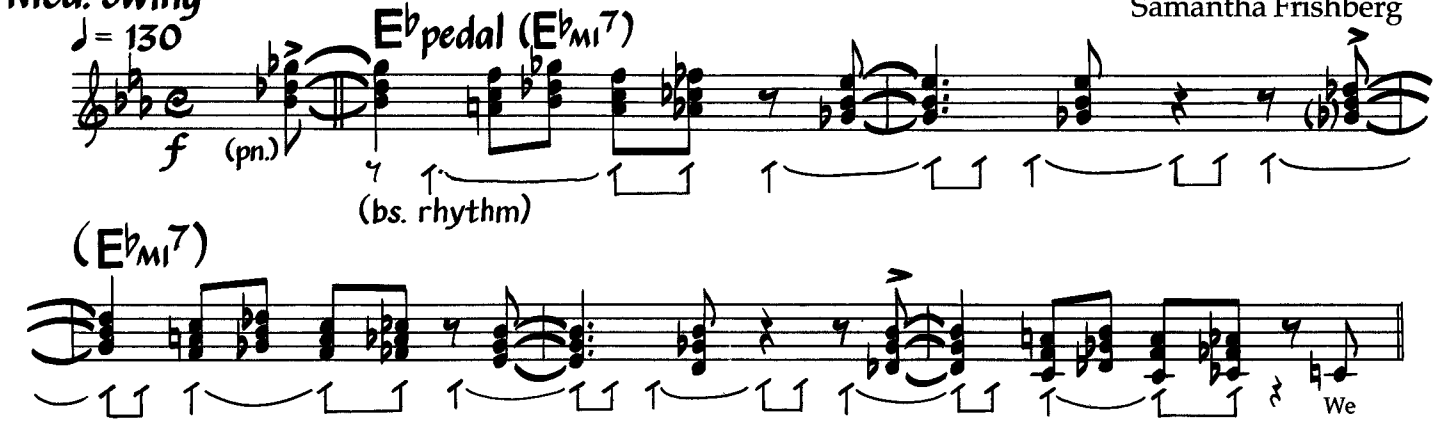
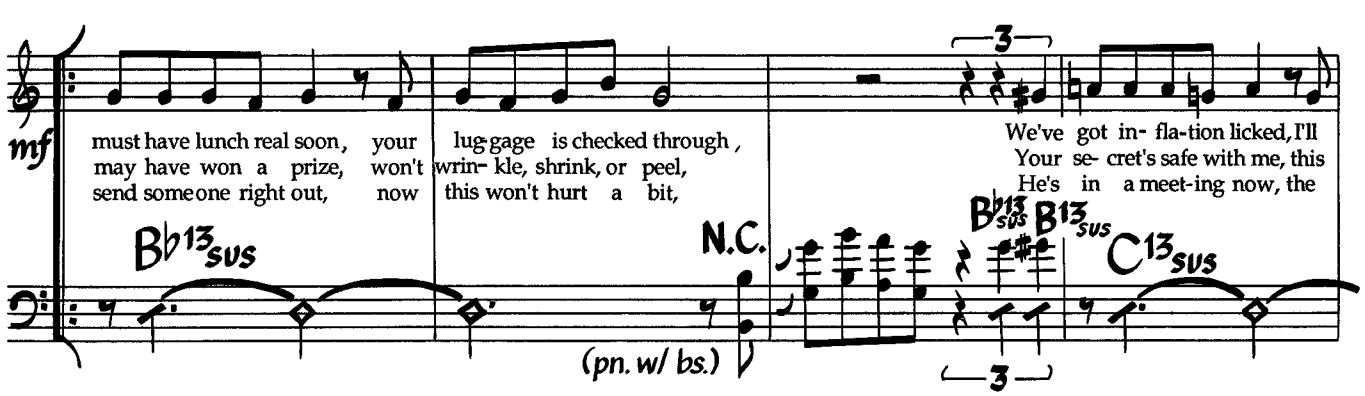
Blizzard of Lies

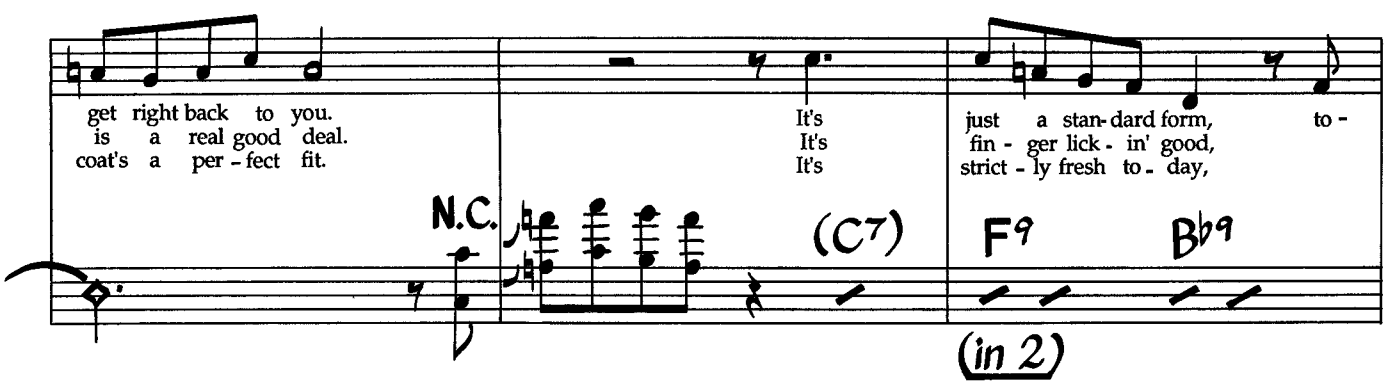
Dave Frishberg
Samantha Frishberg

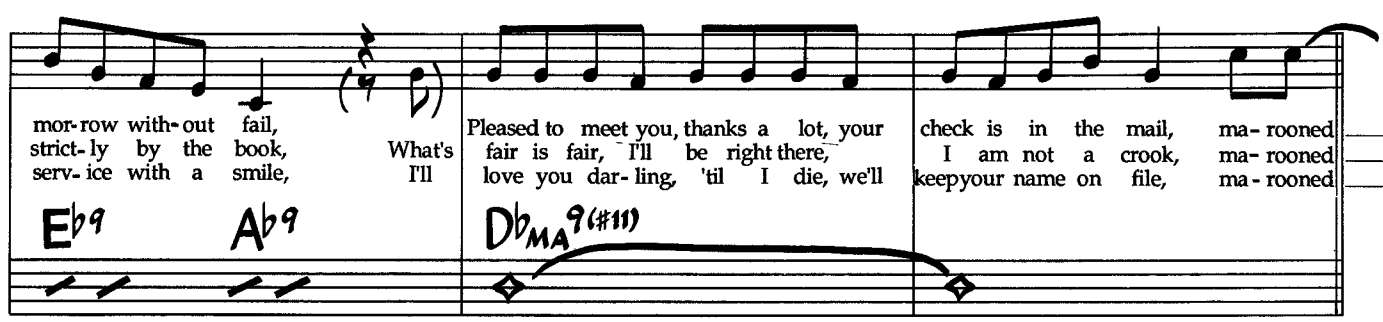
Med. Swing
♩ = 130



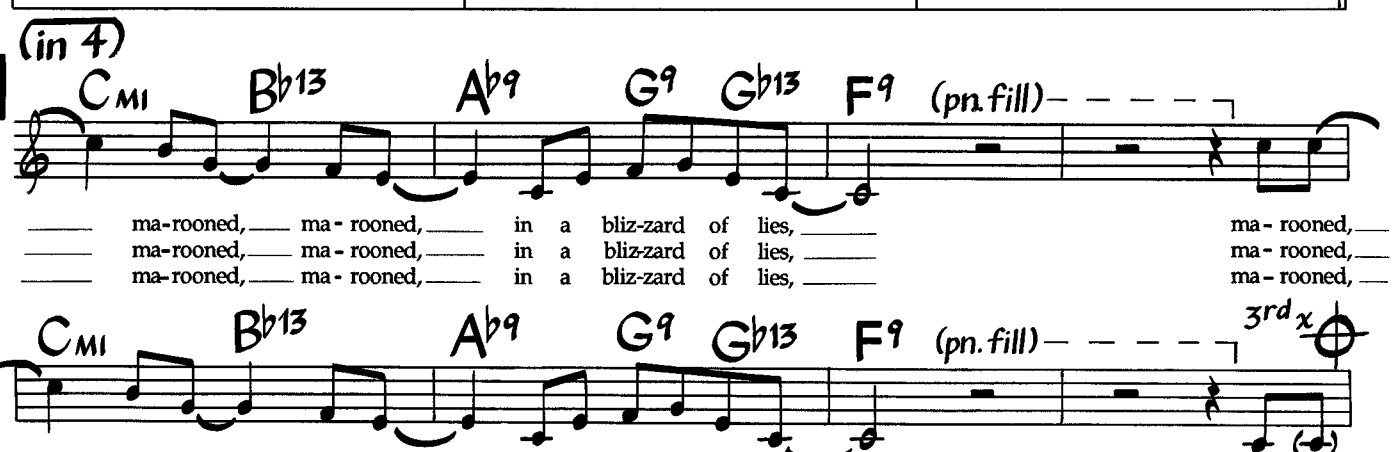
A







B



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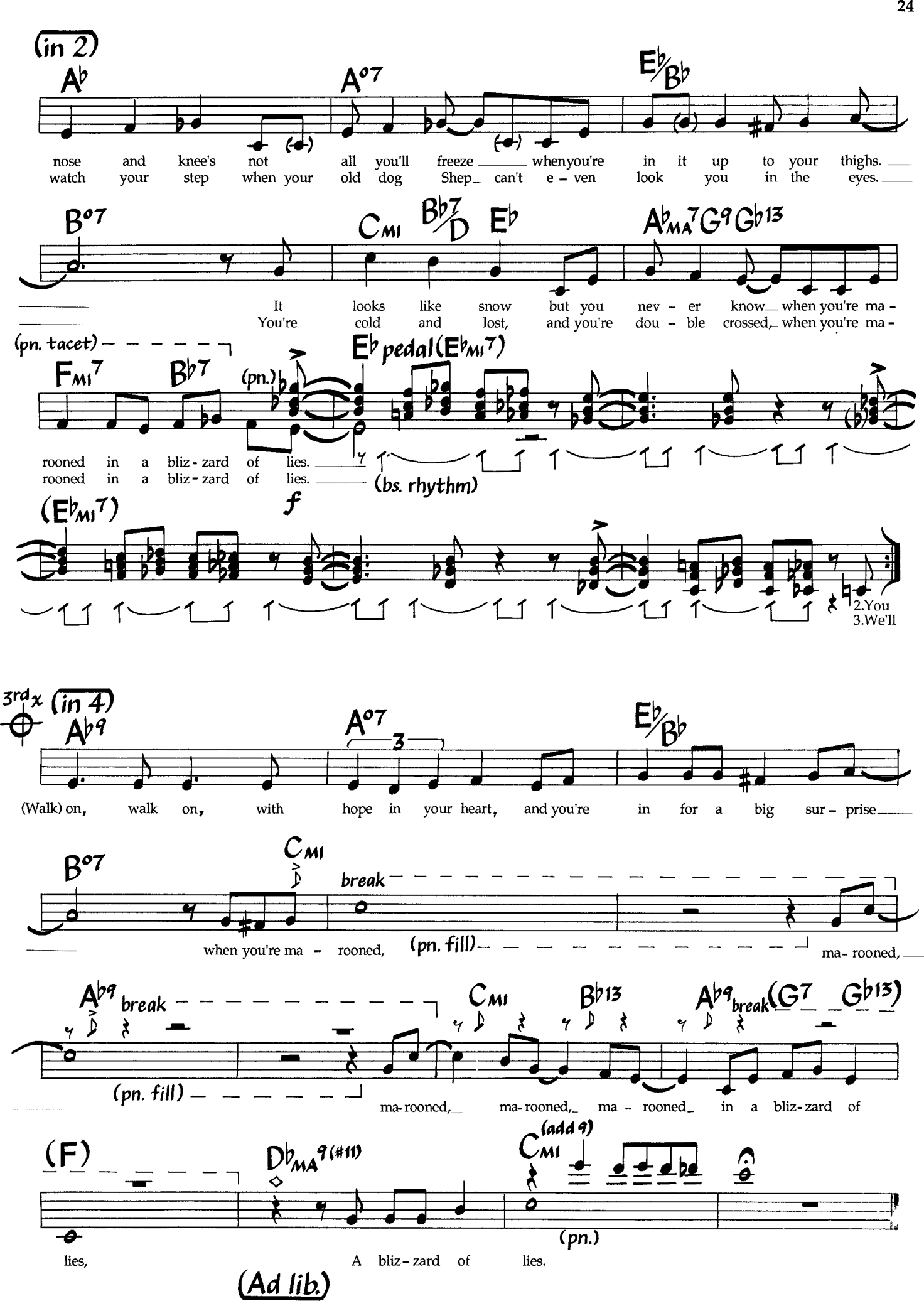
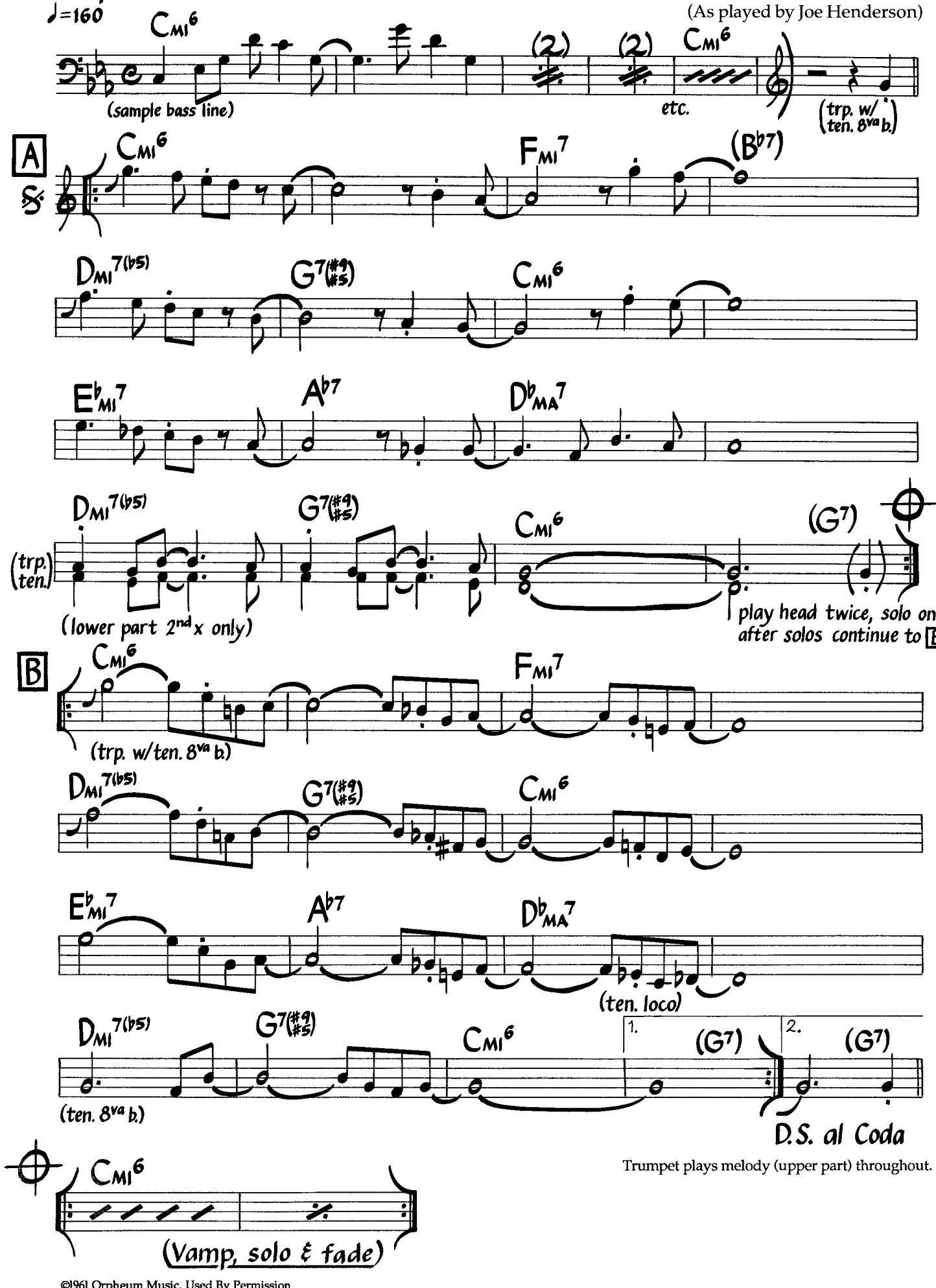

(in 2)
A♭
A°7
E♭/B♭
nose and knee's not all you'll freeze when you're in it up to your thighs.
watch your step when your old dog Shep can't e - ven look you in the eyes.
B°7
C MI
B♭7/D
E♭
A♭MA7 G9 G♭13
It looks like snow but you nev - er know when you're ma -
You're cold and lost, and you're dou - ble crossed, when you're ma -
(pn. tacet)
F MI7
B♭7
(pn.)
E♭ pedal (E♭MI7)
rooned in a bliz - zard of lies.
rooned in a bliz - zard of lies.
(bs. rhythm)
(E♭MI7)
f
2.You
3.We'll
3rd x
(in 4)
A♭9
A°7
3
E♭/B♭
(Walk) on, walk on, with hope in your heart, and you're in for a big sur - prise
B°7
C MI
break
when you're ma - rooned,
(pn. fill)
ma - rooned,
A♭9
break
C MI
B♭13
A♭9
break
(G7 G♭13)
(pn. fill)
ma - rooned, ma - rooned, ma - rooned in a bliz - zard of
(F)
D♭MA9(#11)
C MI
(add 9)
(pn.)
lies,
A bliz - zard of lies.
(Ad lib.)

Blue Bossa

Kenny Dorham
(As played by Joe Henderson)

Medium-Up Bossa
♩=160



Trumpet plays melody (upper part) throughout.

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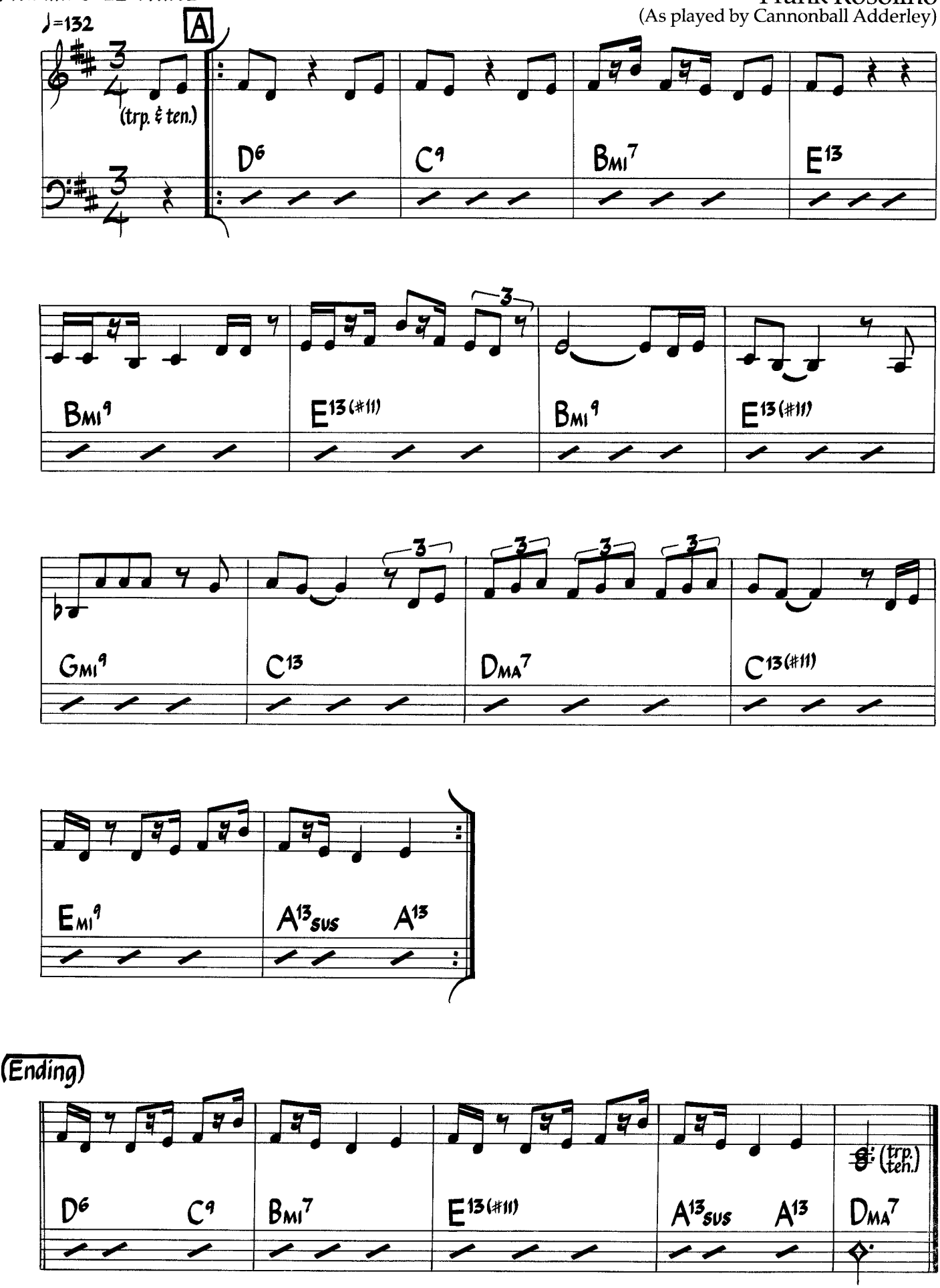
Blue Daniel

Medium Jazz Waltz

Frank Rosolino
(As played by Cannonball Adderley)



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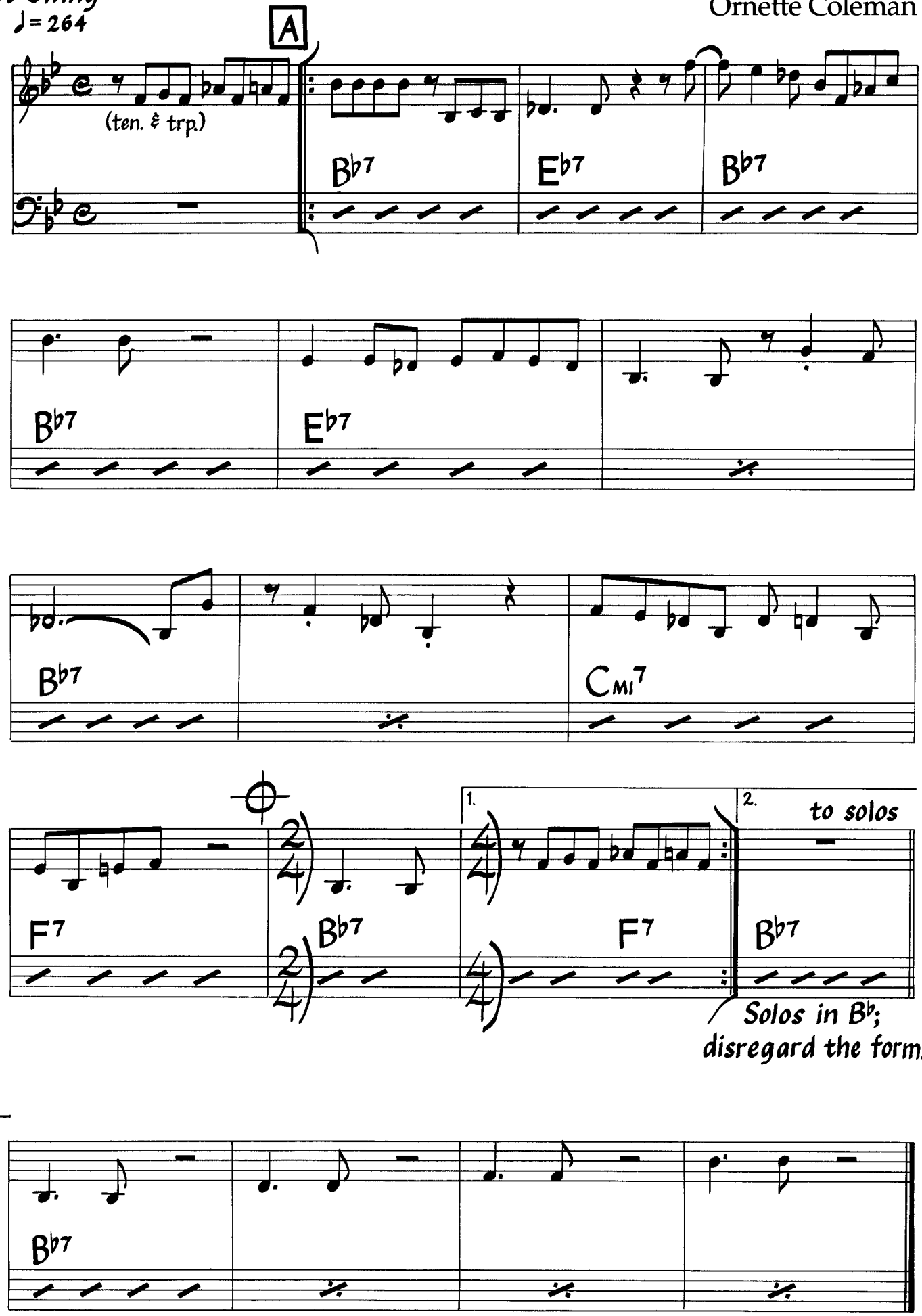
Blues Connotation

Ornette Coleman

Fast Swing
♩= 264



Chords suggested only (no chordal instrument on recording).

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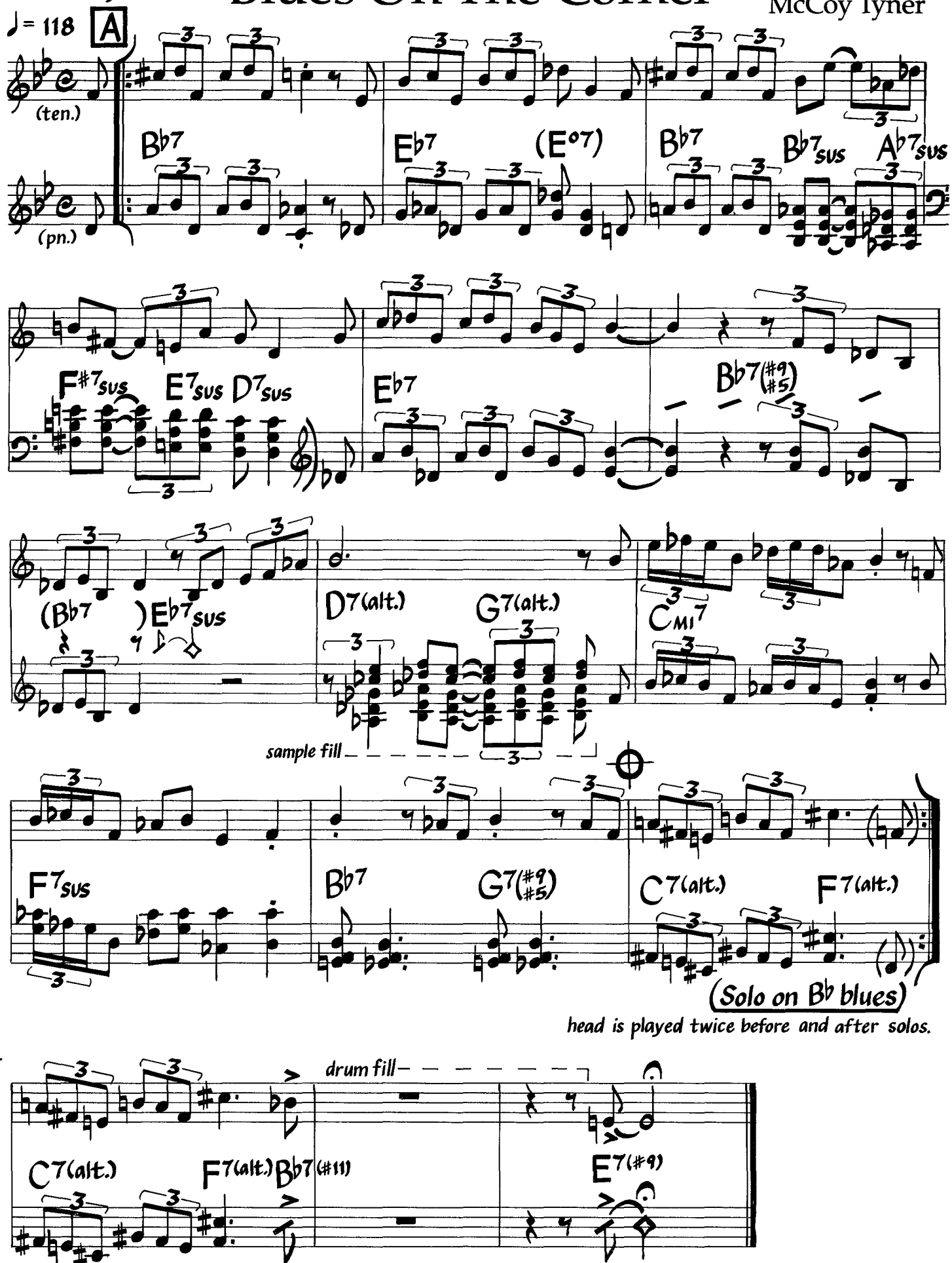
Med. Swing

Blues On The Corner

McCoy Tyner

♩= 118 A



Tenor has the melody throughout.

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Boogie Down

Al Jarreau
Michael Omartian

Med. Funk
♩ = 114

(Tacet) (Intro) G7 F/A(add9) G7/B G7 F/A(add9) C G7/B G7 F/A(add9) G7/B F GMI7 B♭ F/A (etc.)

(pn.) (scat on D.C.) (on D.C.: skip to C)

A

G7 F/A G7/B G7 F/A C G7/B G7 F/A G7/B

I can be what I want to and all I need is to

F GMI7 B♭ F/A G7 F/A G7/B G7 F/A C G7/B

get my boog-ie down, I can be what I want to and

G7 F/A G7/B F GMI7 B♭ F/A

all I need is to get my boog-ie down.

B

G7 F/A G7/B G7 F/A C G7/B G7 F/A G7/B

(You can be) what I want to, you know all I need is to

F GMI7 B♭ F/A G7 F/A G7/B G7 F/A C G7/B

get my boog-ie down, (You can be) what I want to and

G7 F/A G7/B F GMI7 B♭ F/A

all I need is to get my boog-ie down.

C

EMI7 A13 C/D

I got my cer-tain and my sure 'nough on, and I'm put-tin' on my real-ly for

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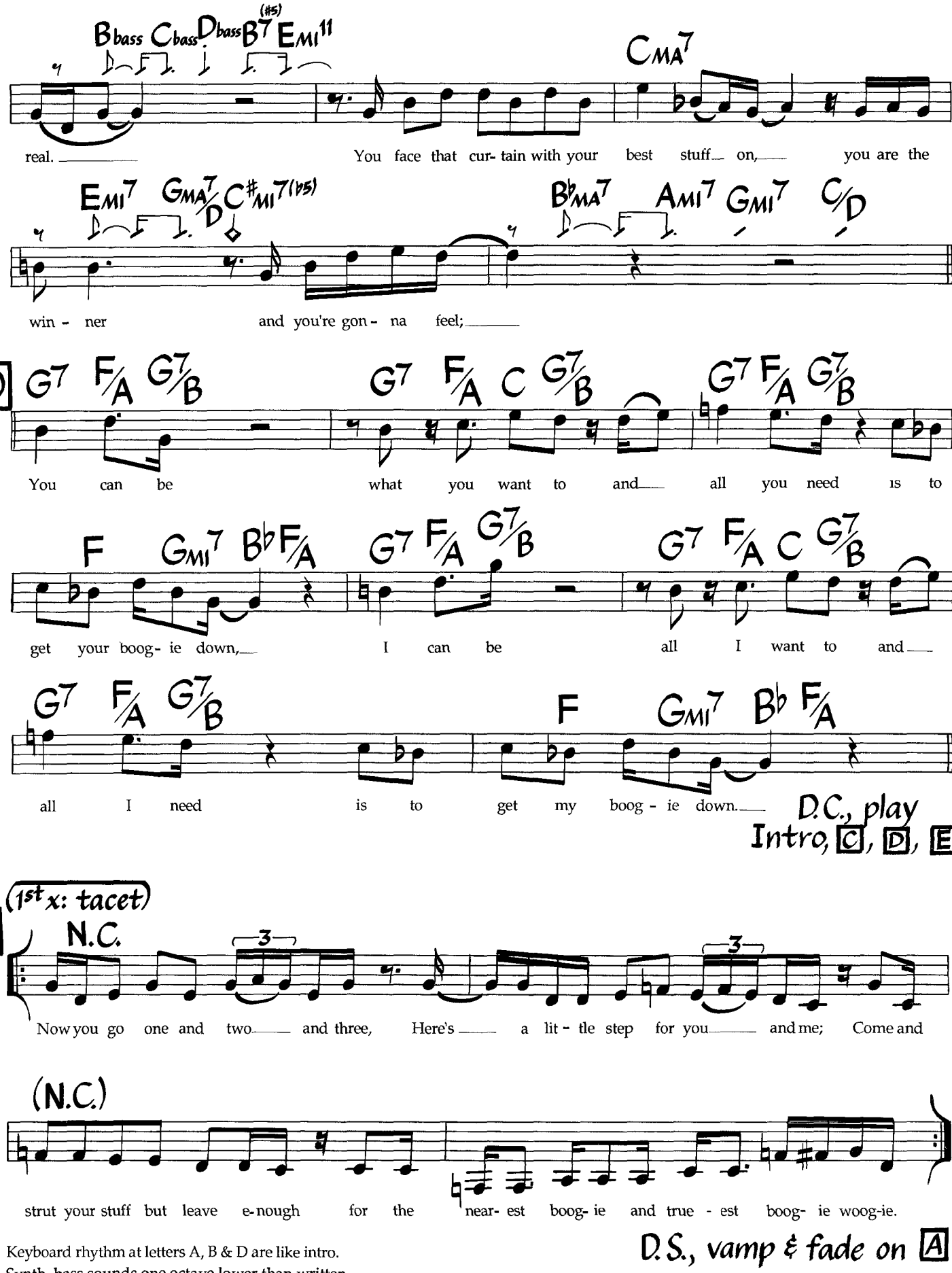
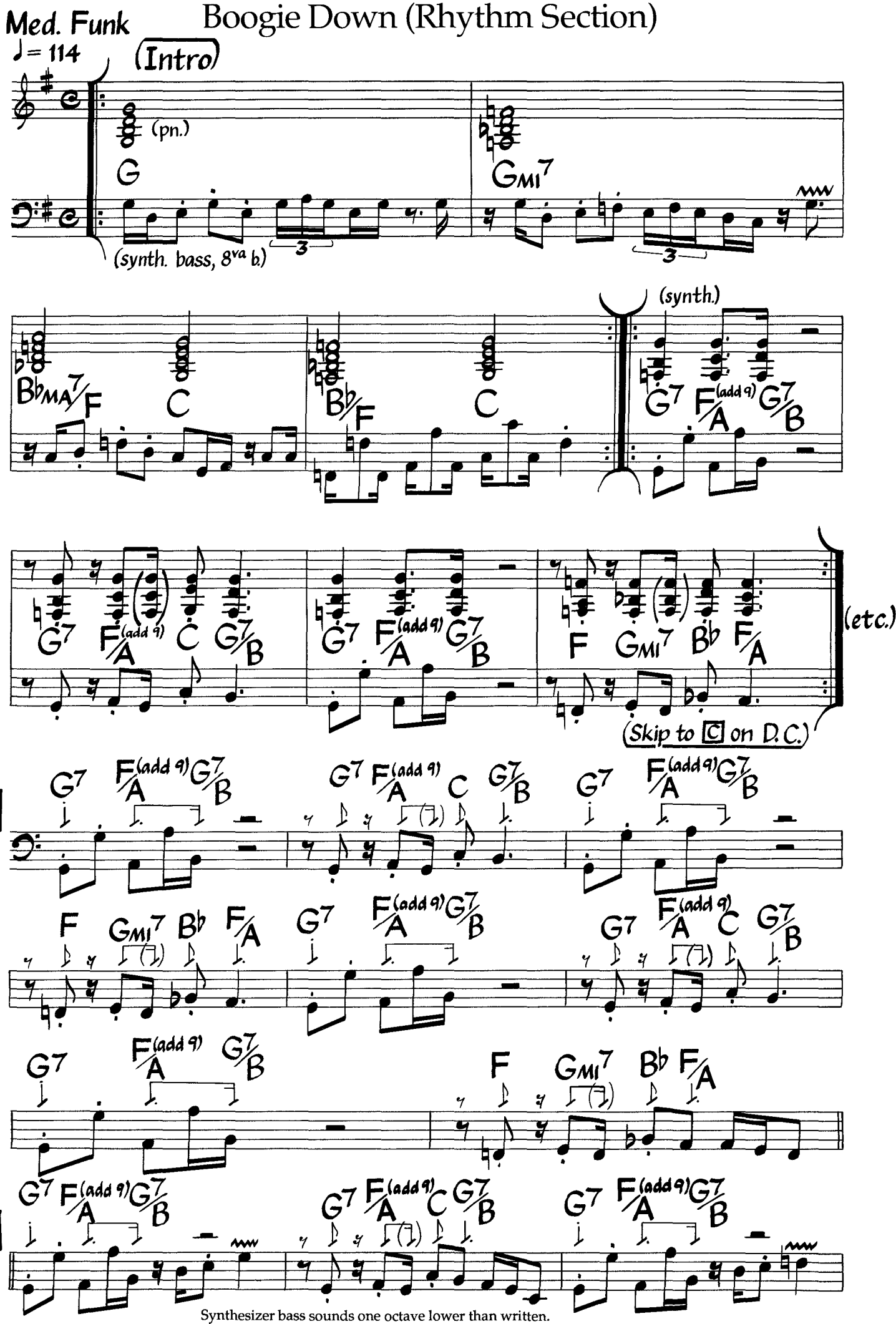
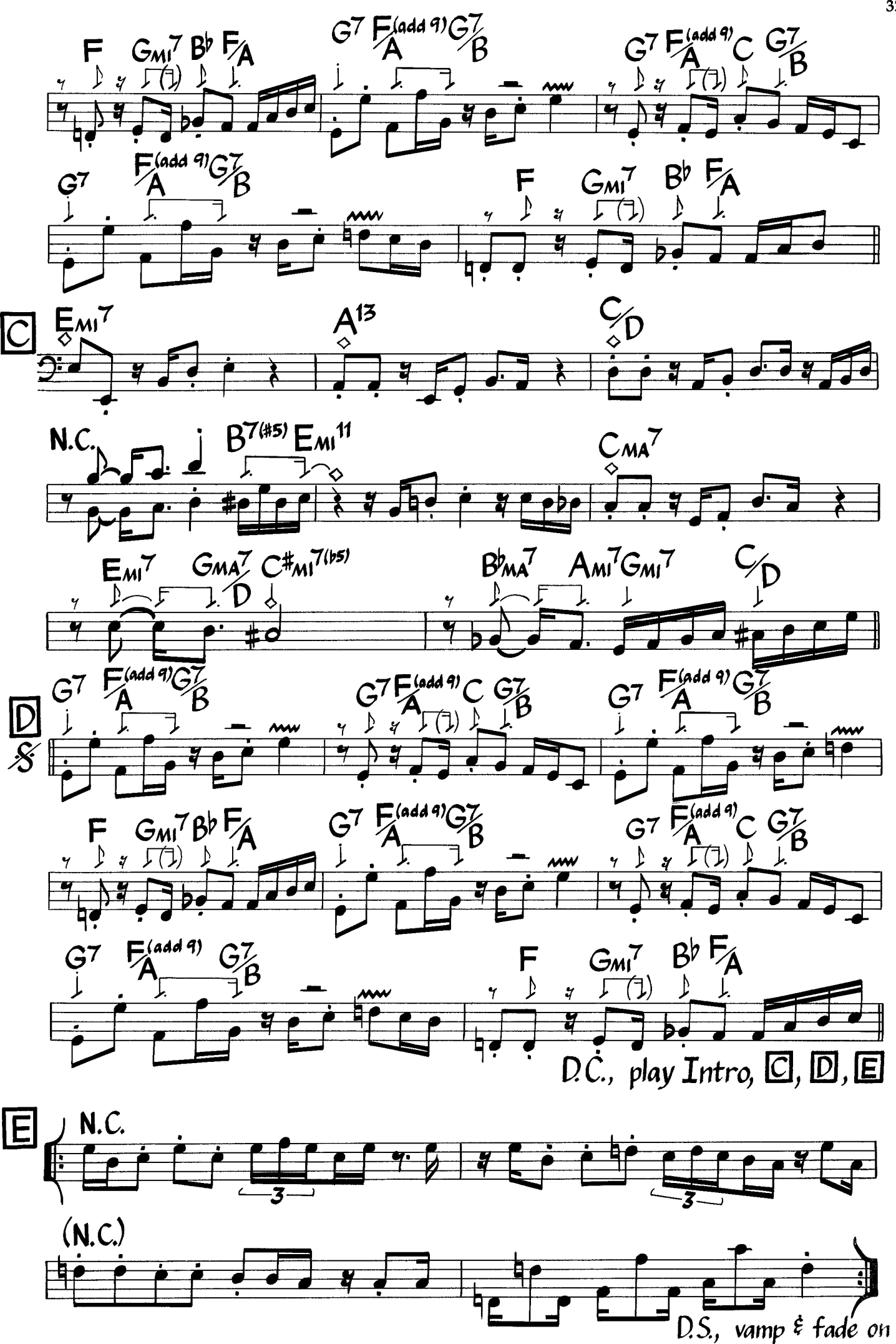


Keyboard rhythm at letters A, B & D are like intro.
Synth. bass sounds one octave lower than written.

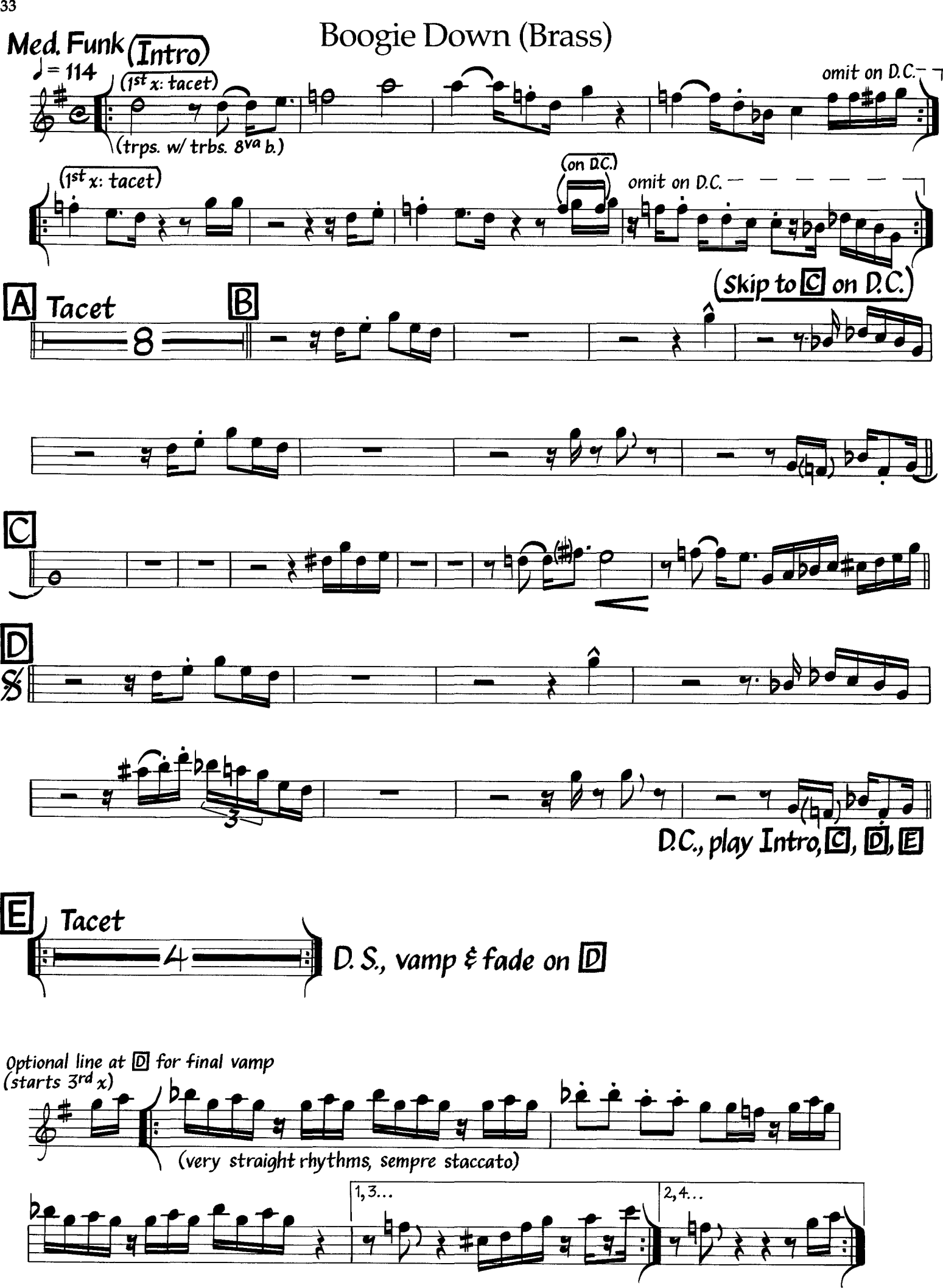
Boogie Down (Rhythm Section)



Synthesizer bass sounds one octave lower than written.


F GMI7 B♭ F/A
G7 F/A (add 9) G7/B
G7 F/A (add 9) C G7/B
G7 F/A (add 9) G7/B
F GMI7 B♭ F/A
C
EMI7
A13
C/D
N.C. B7 (#5) EMI11
CMA7
EMI7 GMA7/D C#MI7 (b5)
B♭MA7 AMI7 GMI7 C/D
D
D.S.
G7 F/A (add 9) G7/B
G7 F/A (add 9) C G7/B
G7 F/A (add 9) G7/B
F GMI7 B♭ F/A
G7 F/A (add 9) G7/B
G7 F/A (add 9) C G7/B
G7 F/A (add 9) G7/B
F GMI7 B♭ F/A
D.C., play Intro, C, D, E
E
N.C.
3
3
(N.C.)
D.S., vamp & fade on D

Boogie Down (Brass)





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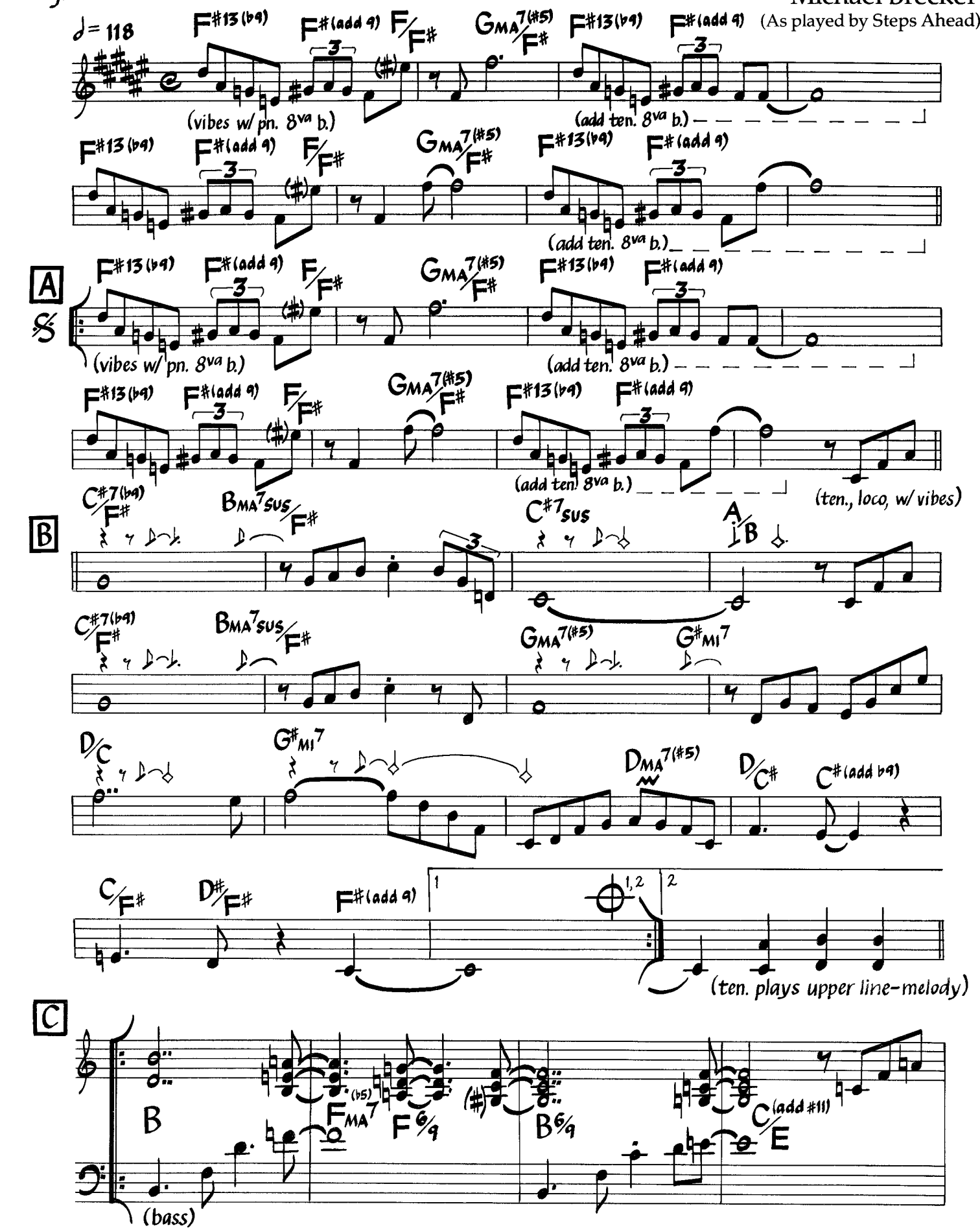
MICHAEL BRECKER

Both Sides Of The Coin

Bright Latin/Rock

Michael Brecker
(As played by Steps Ahead)



Tenor trills the melody notes while marimba (vibes)tremolos during the lst 7 bars of letter C.
Bass plays whole notes through much of the head; bass plays where chord symbols lie (usually on first beat). Piano plays kicks.

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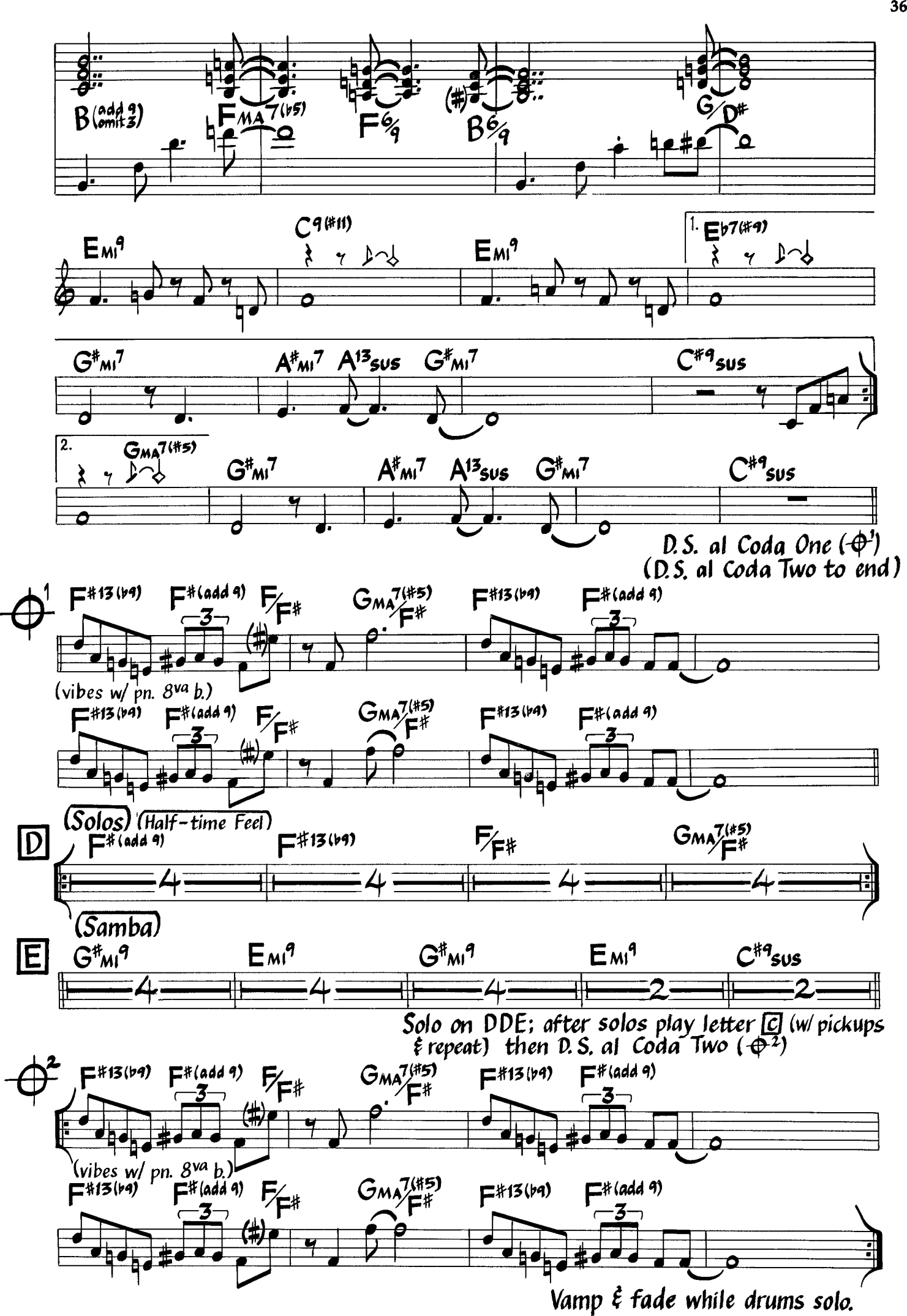
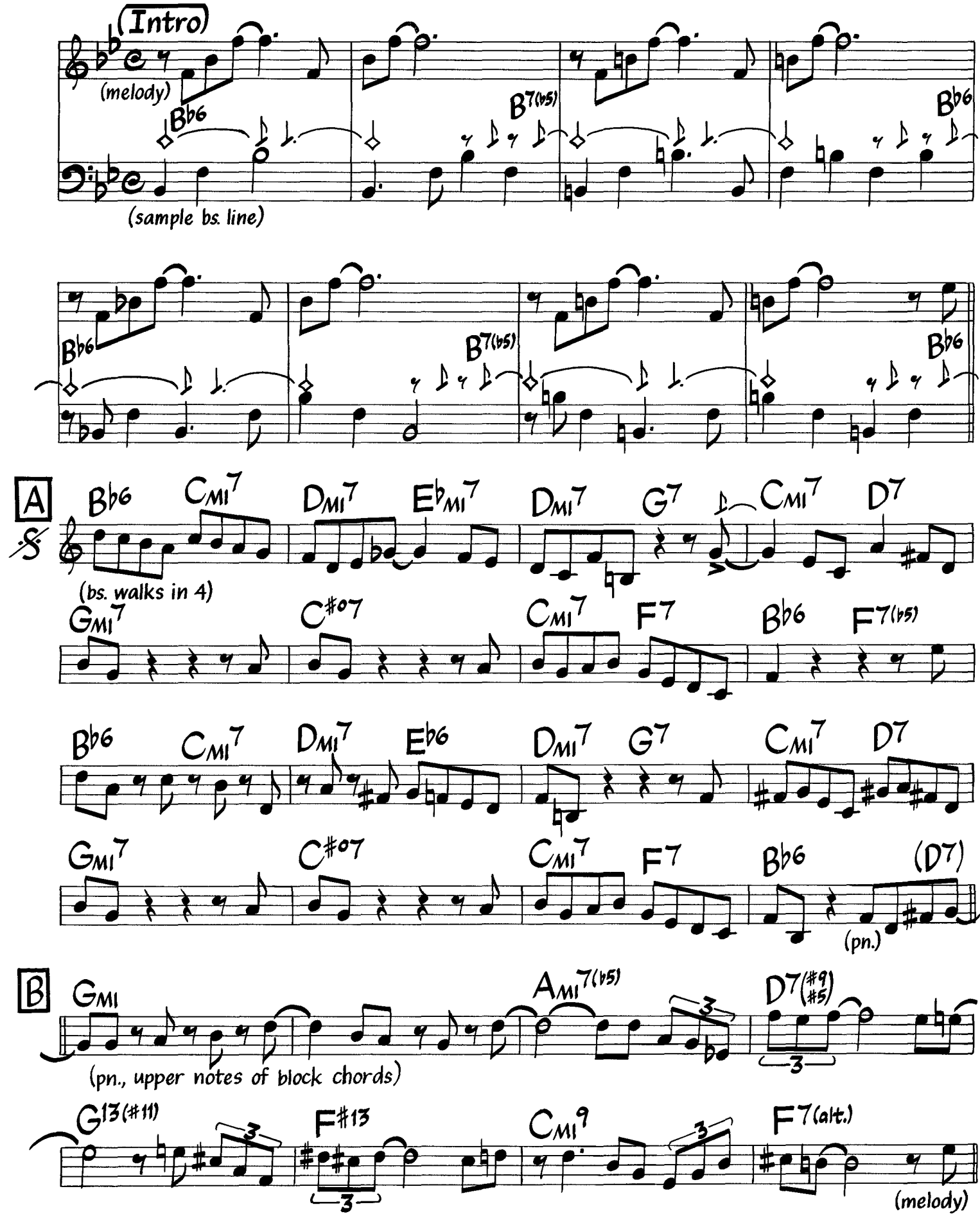

B(add 9)(omit 3)
FMA7(b5)
F6/9
B6/9
G/D#
EMI9
C9(#11)
EMI9
1. Eb7(#9)
G#MI7
A#MI7
A13SUS
G#MI7
C#9SUS
2.
GMA7(#5)
G#MI7
A#MI7
A13SUS
G#MI7
C#9SUS
D.S. al Coda One (⊕1)
(D.S. al Coda Two to end)
1
F#13(b9)
F#(add 9)
F/F#
GMA7(#5)/F#
F#13(b9)
F#(add 9)
(vibes w/ pn. 8va b.)
D
(Solos)
(Half-time Feel)
F#(add 9)
F#13(b9)
F/F#
GMA7(#5)/F#
(Samba)
E
G#MI9
EMI9
G#MI9
EMI9
C#9SUS
Solo on DDE; after solos play letter C (w/ pickups & repeat) then D.S. al Coda Two (⊕2)
2
Vamp & fade while drums solo.

Bouncin' With Bud

Med. (-Up) Swing

Bud Powell



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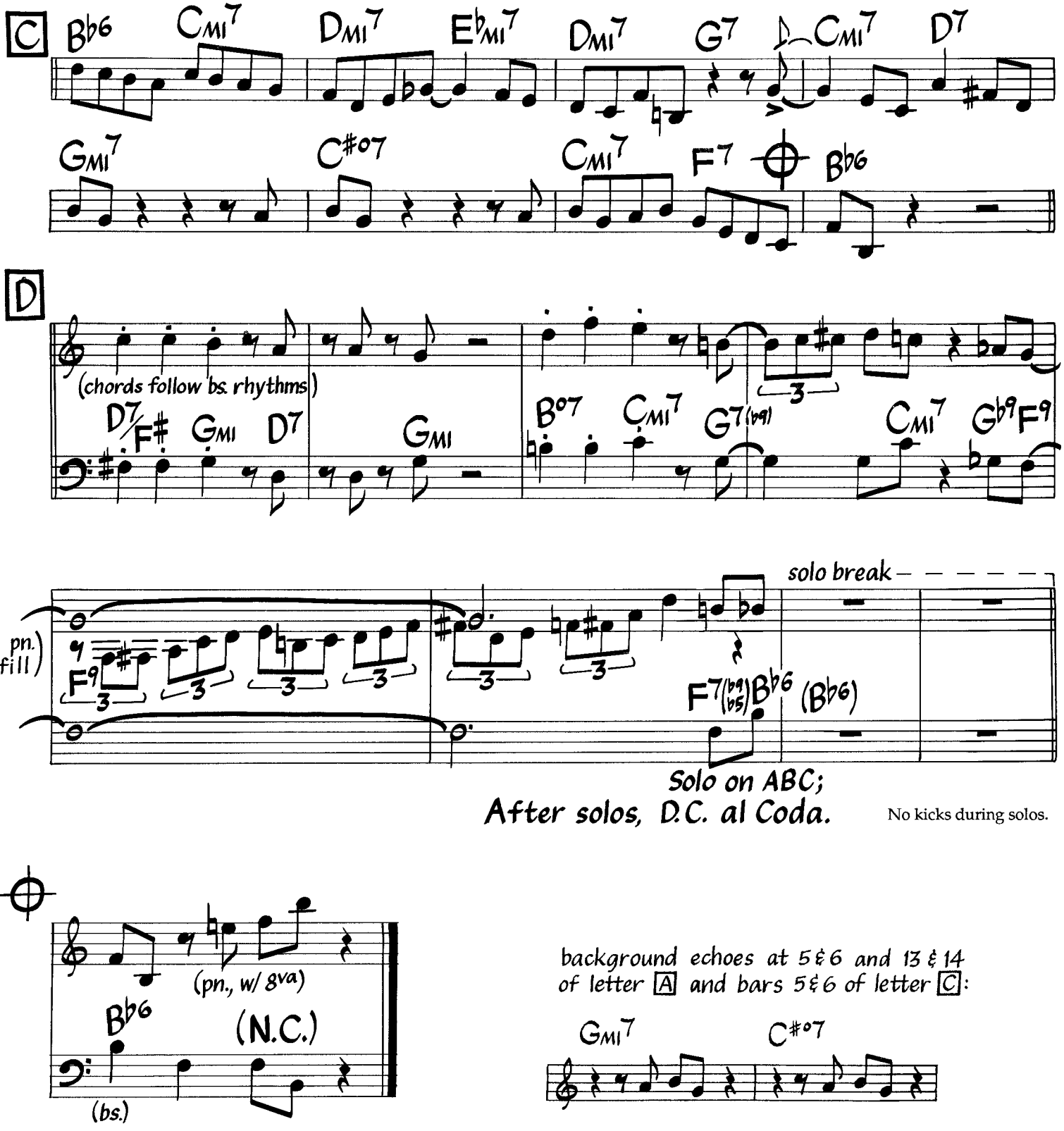
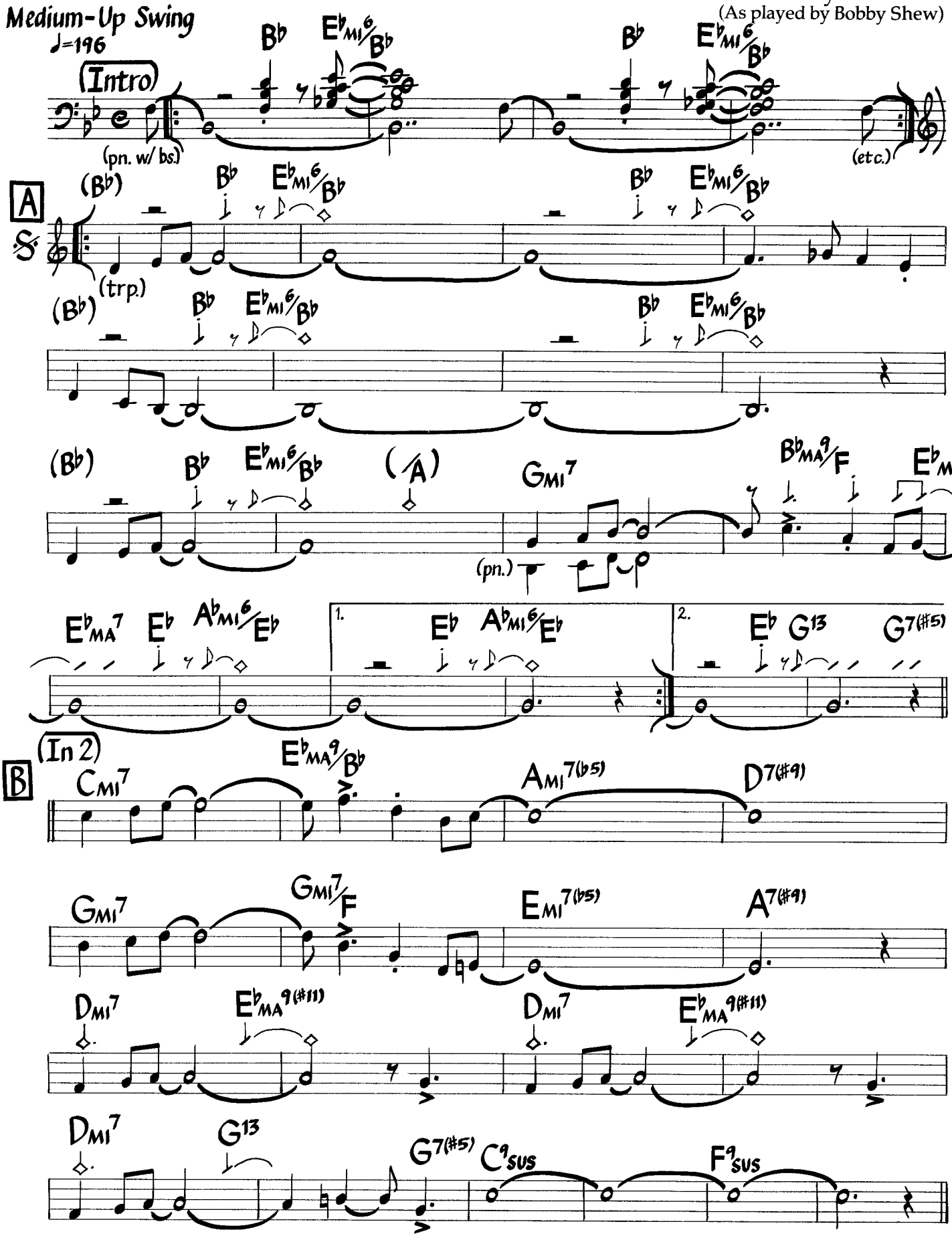

C
B♭6 Cmi7 Dmi7 E♭mi7 Dmi7 G7 Cmi7 D7
Gmi7 C♯07 Cmi7 F7 B♭6
D
(chords follow bs. rhythms)
D7/F♯ Gmi D7 Gmi
B07 Cmi7 G7(♭9) Cmi7 G♭9 F9
solo break
(pn. fill)
F9
F7(♭9)(♭5) B♭6 (B♭6)
Solo on ABC;
After solos, D.C. al Coda.
No kicks during solos.
(pn., w/ 8va)
B♭6 (N.C.)
(bs.)
background echoes at 5 & 6 and 13 & 14
of letter A and bars 5 & 6 of letter C:
Gmi7 C♯07

Breakfast Wine

Randy Aldcroft
(As played by Bobby Shew)



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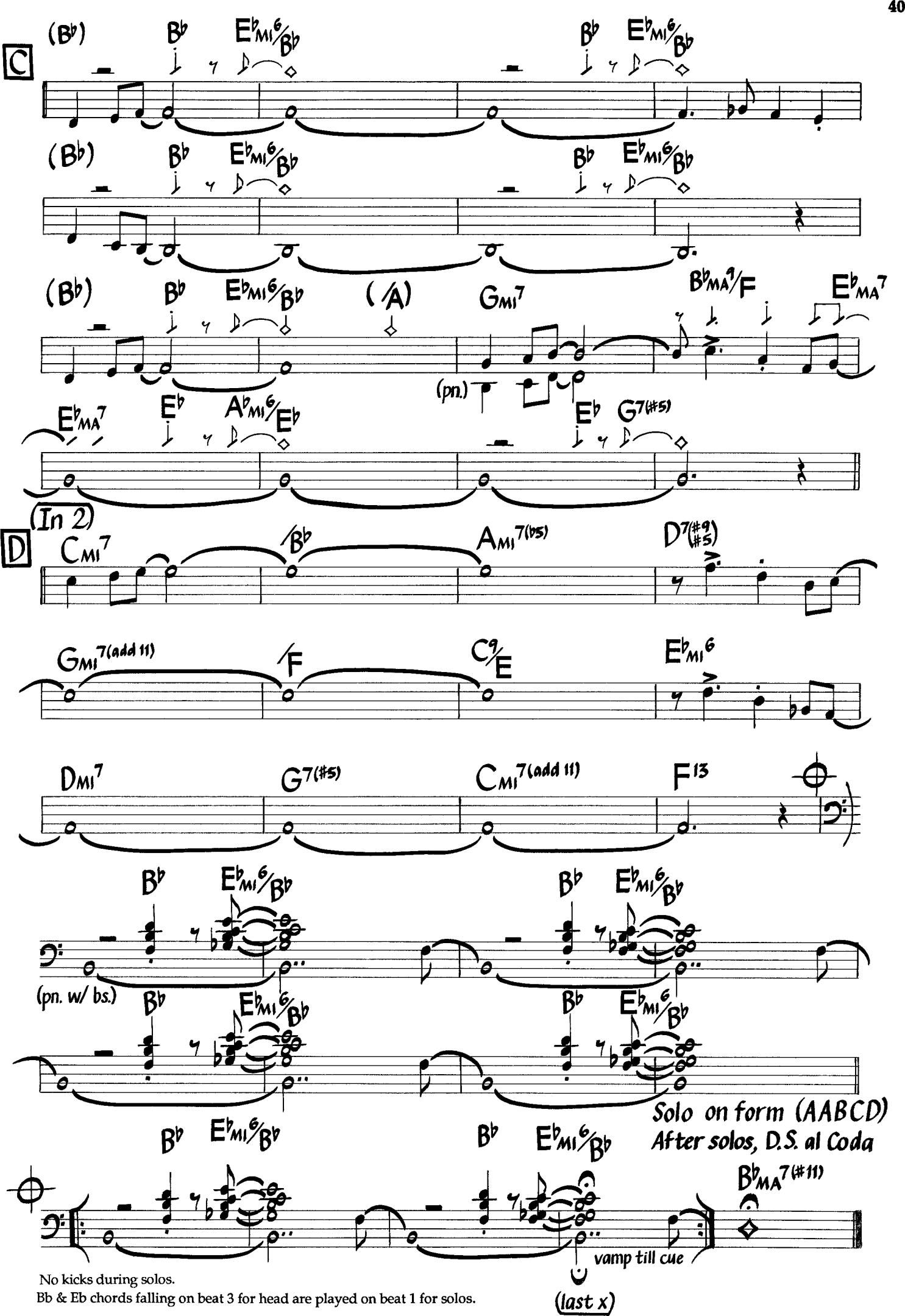

No kicks during solos.
Bb & Eb chords falling on beat 3 for head are played on beat 1 for solos.

Breakin' Away

Al Jarreau
Tom Canning
Jay Graydon

Half-time Funk Shuffle

♩ = 144 (back beat on 3)

mf (trb.)

(pn.) F^{13}_{sus} E^{13}_{sus} (etc.)

(bs. w/ pn. LH in octaves)

(pn.)

F^{13}_{sus} E^{13}_{sus}

(unis.)

A

mf trp., tacet 1st x

$A_{MA}{}^{9}$ $D_{MA}{}^{9}$ $F^{\#}_{MI}{}^{7}$ $F^{\#}_{MI}{}^{7}/E$ $(A_{MA}{}^{9})$

Well, look what you've done for me,

(on repeat)

1st x: no lyric

trp., tacet 1st x

You're mak-in' more fun for me.

$A_{MA}{}^{9}$ $D_{MA}{}^{9}$ $F^{\#}_{MI}{}^{7}$ $F^{\#}_{MI}{}^{7}/E$

trp., tacet 1st x

Trou - ba - dour me, Dest- ined to be,

$D_{MA}{}^{7}$ $A_{MA}{}^{7}/C^{\#}$ $B_{MI}{}^{7}$ $A^{(add\ 9)}/C^{\#}$

(bs.)

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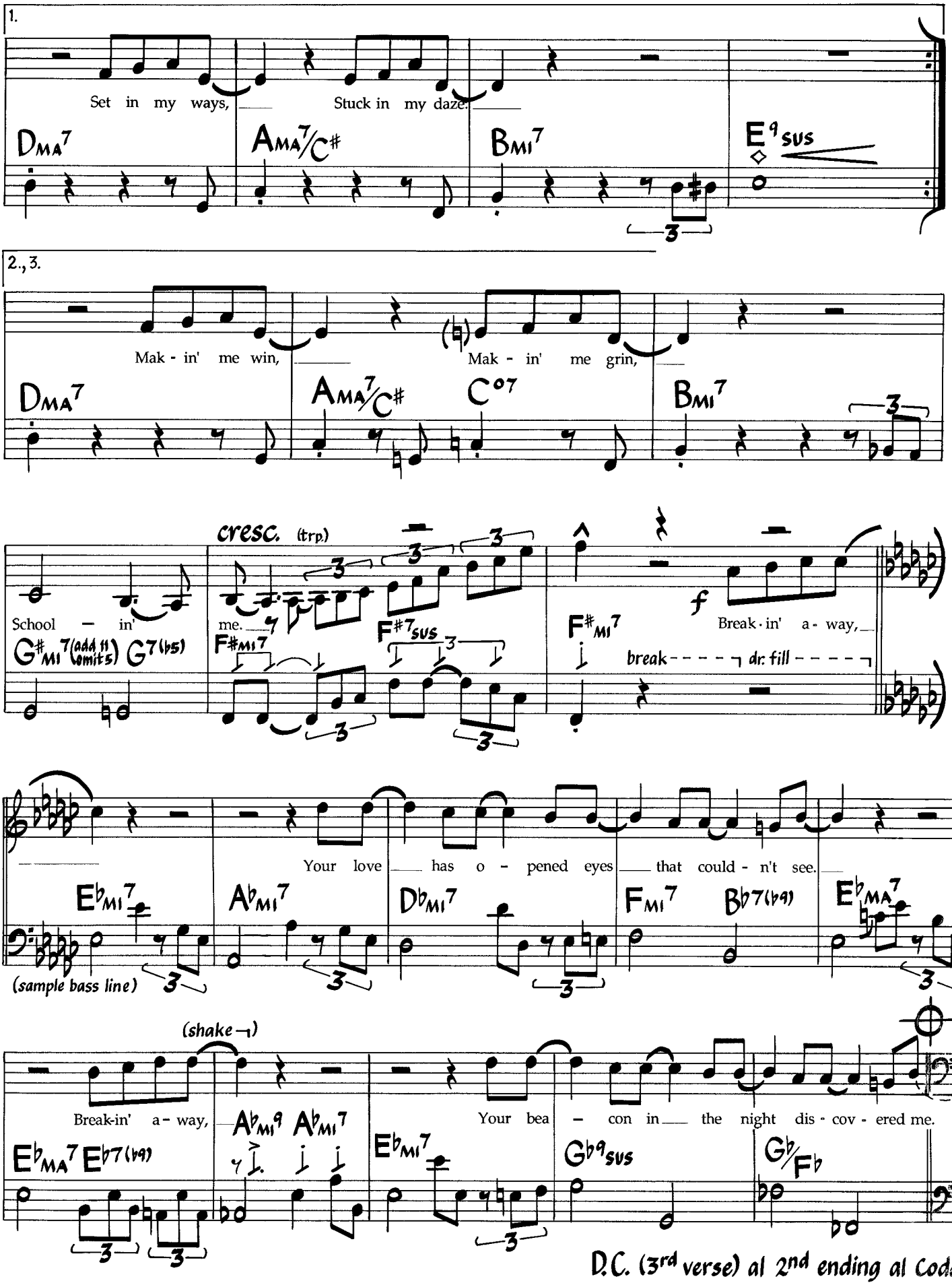


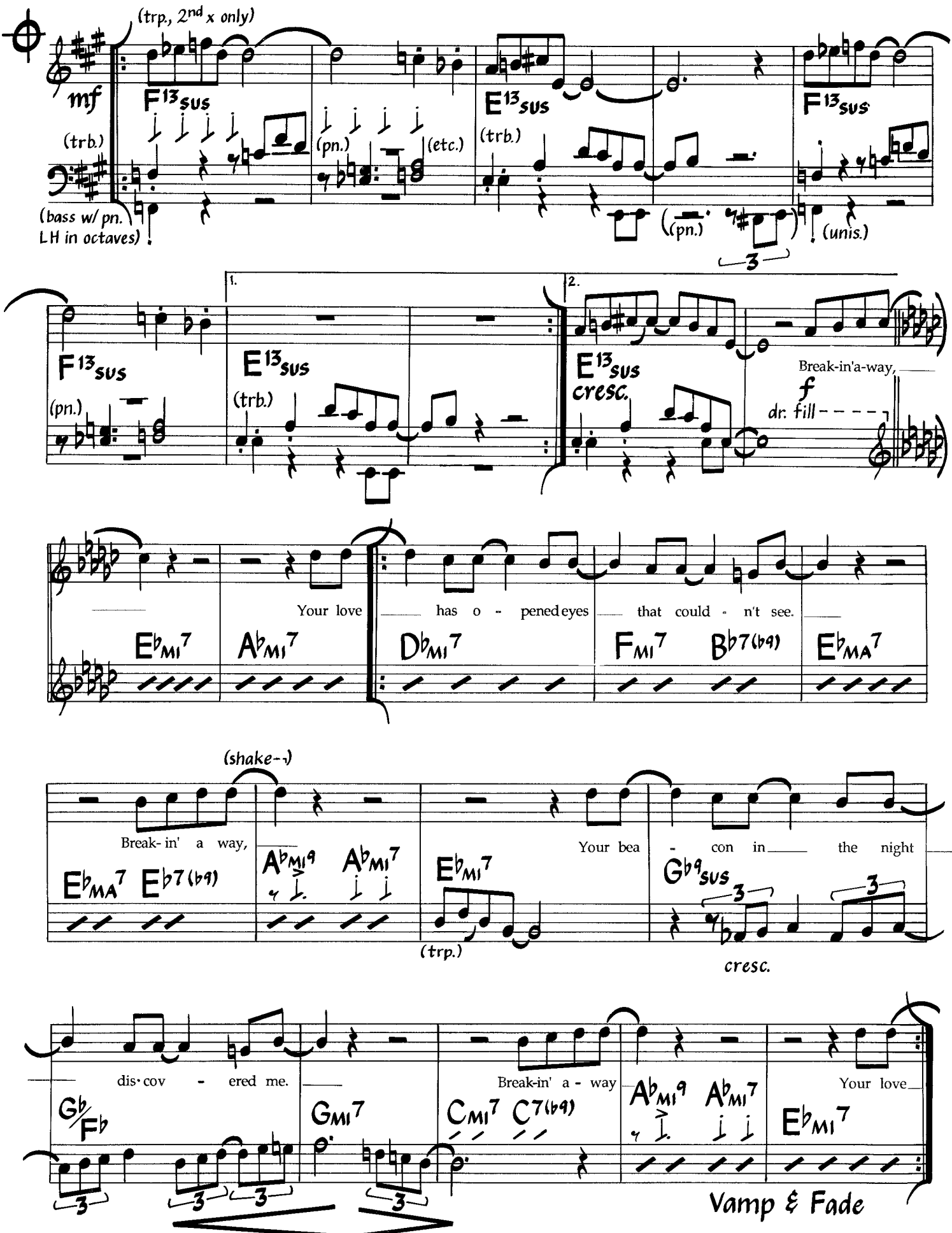
D.C. (3rd verse) al 2nd ending al Coda

2nd VERSE
You were the butterfly, winkin' at me.
Makin' my fires fly.
Brought me romance, taught me to dance.
Makin' me win, makin' me grin. Schoolin' me.

3rd VERSE
Show me some parachutes (Away, today, sail away).
As long as I'm here, bring me some climbing boots.
Open the door, give me some more.
Fasten me in, loosen the pin. Pull for me.

(Continued on next page)

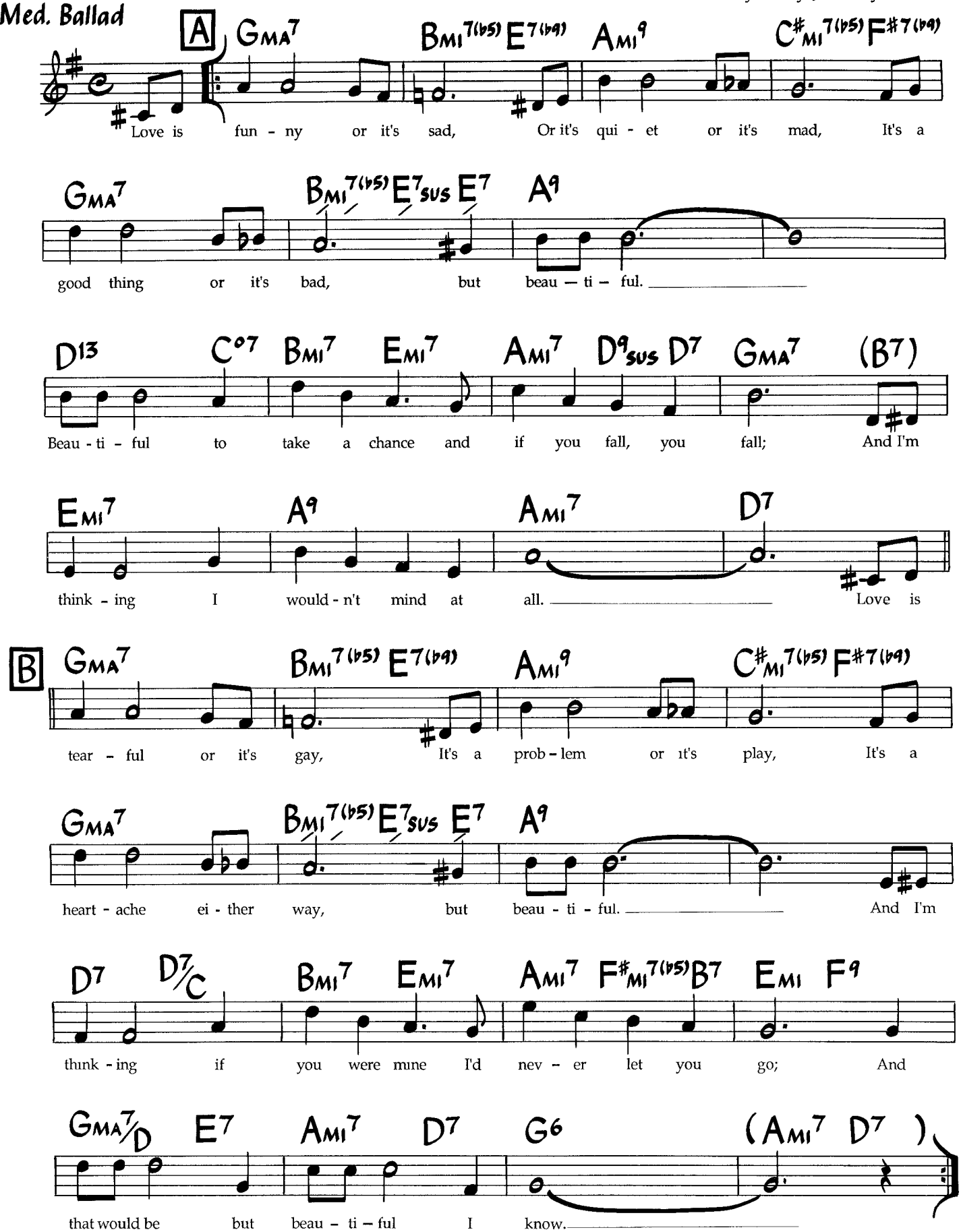
V.S.


(trp., 2nd x only)
mf
F13sus
(trb.)
(pn.)
(etc.)
E13sus
(trb.)
(pn.)
F13sus
(unis.)
(bass w/ pn. LH in octaves)
3
1.
2.
F13sus
(pn.)
E13sus
(trb.)
E13sus
cresc.
Break-in'a-way,
f
dr. fill
Your love has o - pened eyes that could - n't see.
EbMI7
AbMI7
DbMI7
FMI7
Bb7(b9)
EbMA7
(shake-)
Break- in' a way,
EbMA7
Eb7(b9)
AbMI9
AbMI7
EbMI7
(trp.)
Your bea - con in the night
Gb9sus
3
3
cresc.
dis- cov - ered me.
Gb/Fb
GMI7
3
3
3
3
Break-in' a - way
CMI7
C7(b9)
AbMI9
AbMI7
Your love
EbMI7
Vamp & Fade

But Beautiful

Music by Jimmy Van Heusen
Lyric by Johnny Burke

Med. Ballad



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Chain Of Fools

Don Covay
(As sung by Aretha Franklin)

Med. Rock (Intro)
♩ = 114

N.C. | Cmi7 | Cmi

Chain, chain, chain, chain, chain, chain, chain, chain, chain,

Cmi7 | Cmi

Chain of fools. For five long years

A

Cmi

I thought you were my man, But I found

Cmi

out, love, I'm just a link in your chain. You got me where you

Cmi

want me, I ain't noth- in' but your fool, You treat-ed me mean,

Cmi

You treat-ed me cruel. Chain, chain, chain,

B

Cmi7 | Cmi

Chain of fools. Ev - er - y chain

C

Cmi

has got a weak link, I might be weak,

break - - - -

Cmi (hand claps)

child, But I'll give you strength. You told

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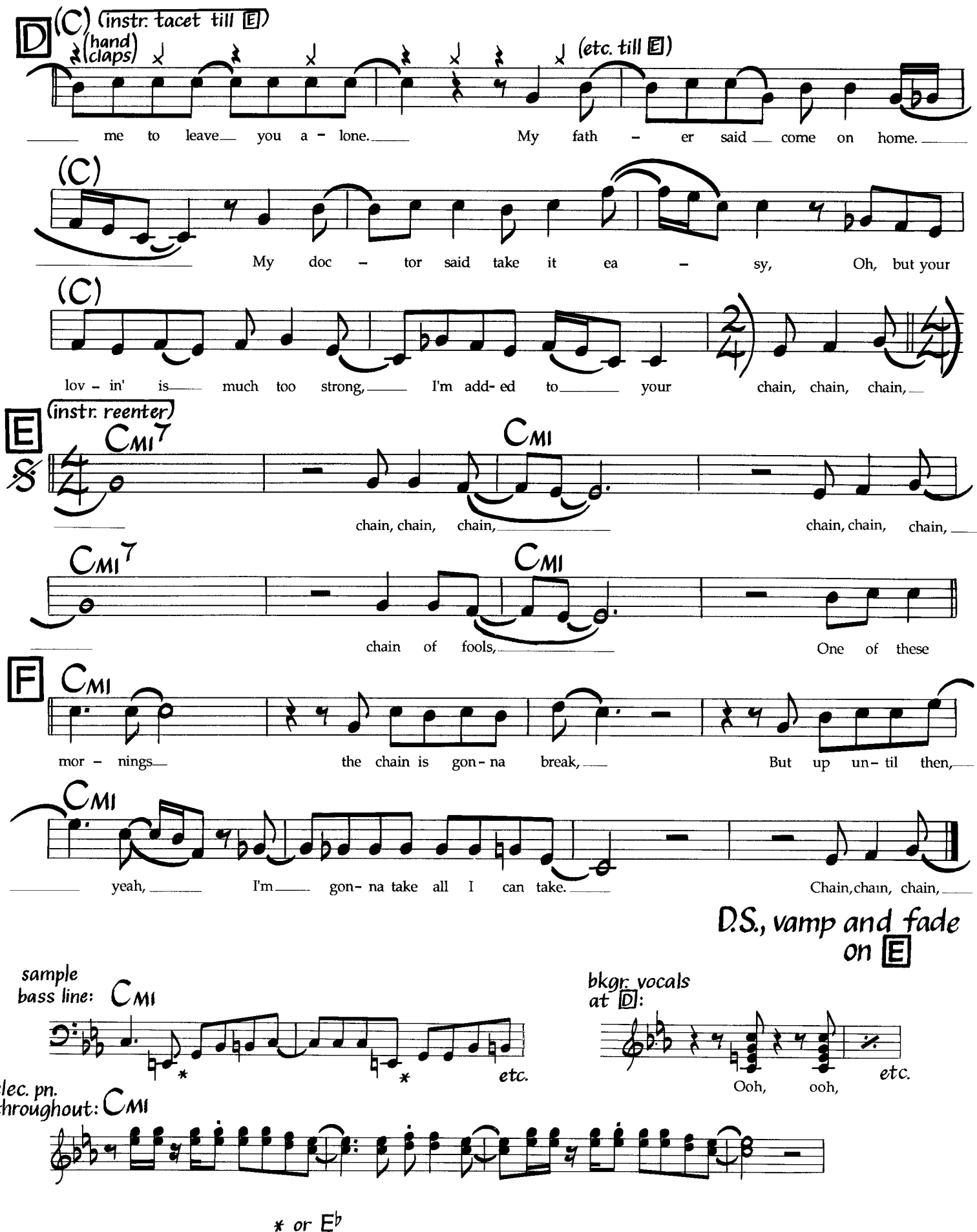
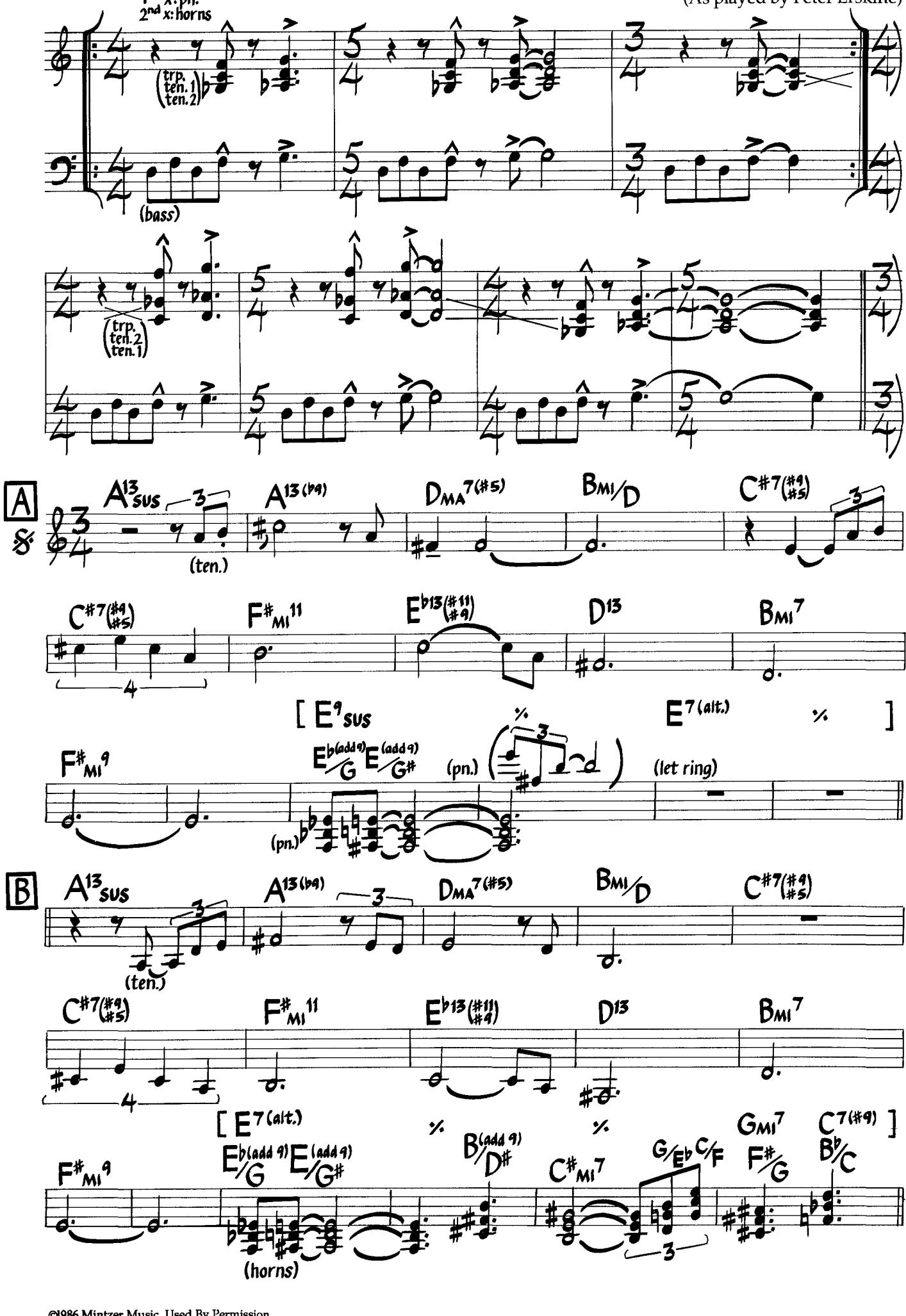

D
(C) (instr. tacet till E)
(hand claps)
(etc. till E)
me to leave you a - lone. My fath - er said come on home.
(C)
My doc - tor said take it ea - sy, Oh, but your
(C)
lov - in' is much too strong, I'm add- ed to your chain, chain, chain,
E
(instr. reenter)
CMI7
CMI
chain, chain, chain, chain, chain, chain,
CMI7
CMI
chain of fools, One of these
F
CMI
mor - nings the chain is gon - na break, But up un - til then,
CMI
yeah, I'm gon - na take all I can take. Chain, chain, chain,
D.S., vamp and fade on E
sample bass line: CMI
etc.
bkgr. vocals at D:
Ooh, ooh,
etc.
elec. pn. throughout: CMI
* or Eb

Medium Swing
♩= 132

Change Of Mind

Bob Mintzer
(As played by Peter Erskine)



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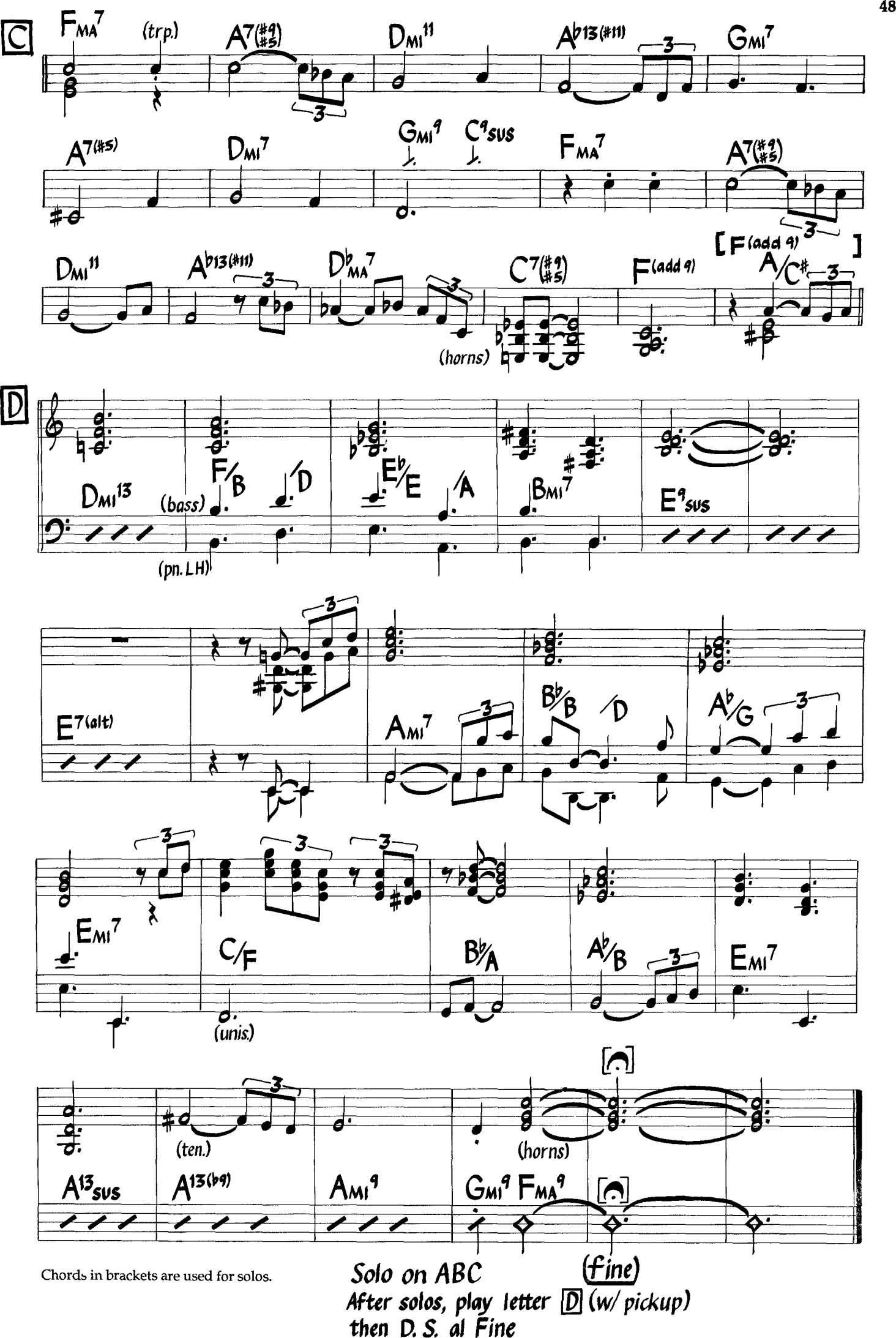
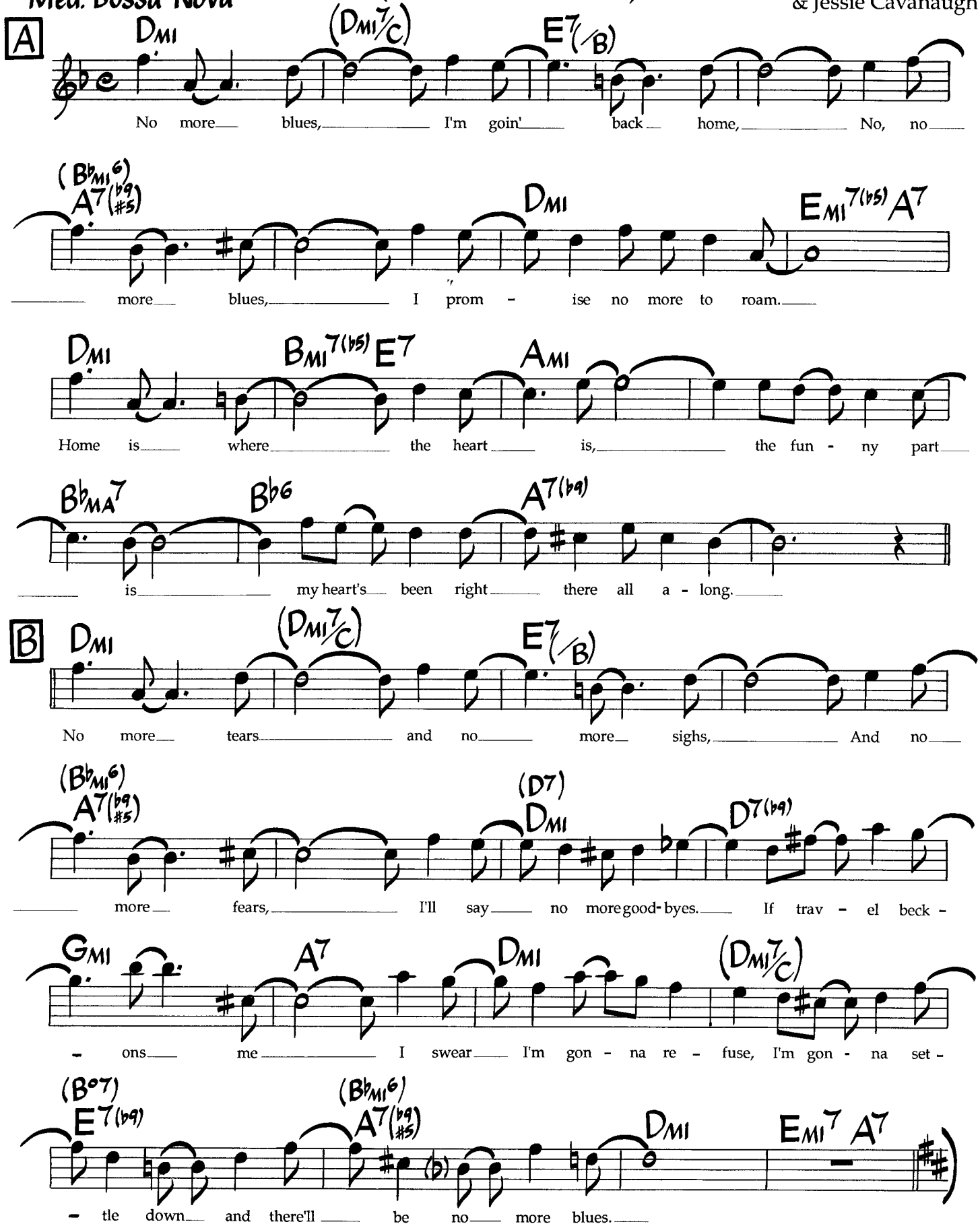

C
FMA7
(trp.)
A7(#9)(#5)
DMI11
Ab13(#11)
GMI7
A7(#5)
DMI7
GMI9
C9sus
FMA7
A7(#9)(#5)
[F(add 9)]
DMI11
Ab13(#11)
DbMA7
C7(#9)(#5)
F(add 9)
A/C#
(horns)
D
DMI13
(bass)
F/B
D
Eb/E
A
BMI7
E9sus
(pn. LH)
E7(alt)
AMI7
Bb/B
D
Ab/G
EMI7
C/F
(unis.)
Bb/A
Ab/B
EMI7
(ten.)
(horns)
A13sus
A13(b9)
AMI9
GMI9
FMA9
Chords in brackets are used for solos.
Solo on ABC
(fine)
After solos, play letter D (w/ pickup)
then D.S. al Fine

Chega De Saudade
(No More Blues)

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

Med. Bossa Nova



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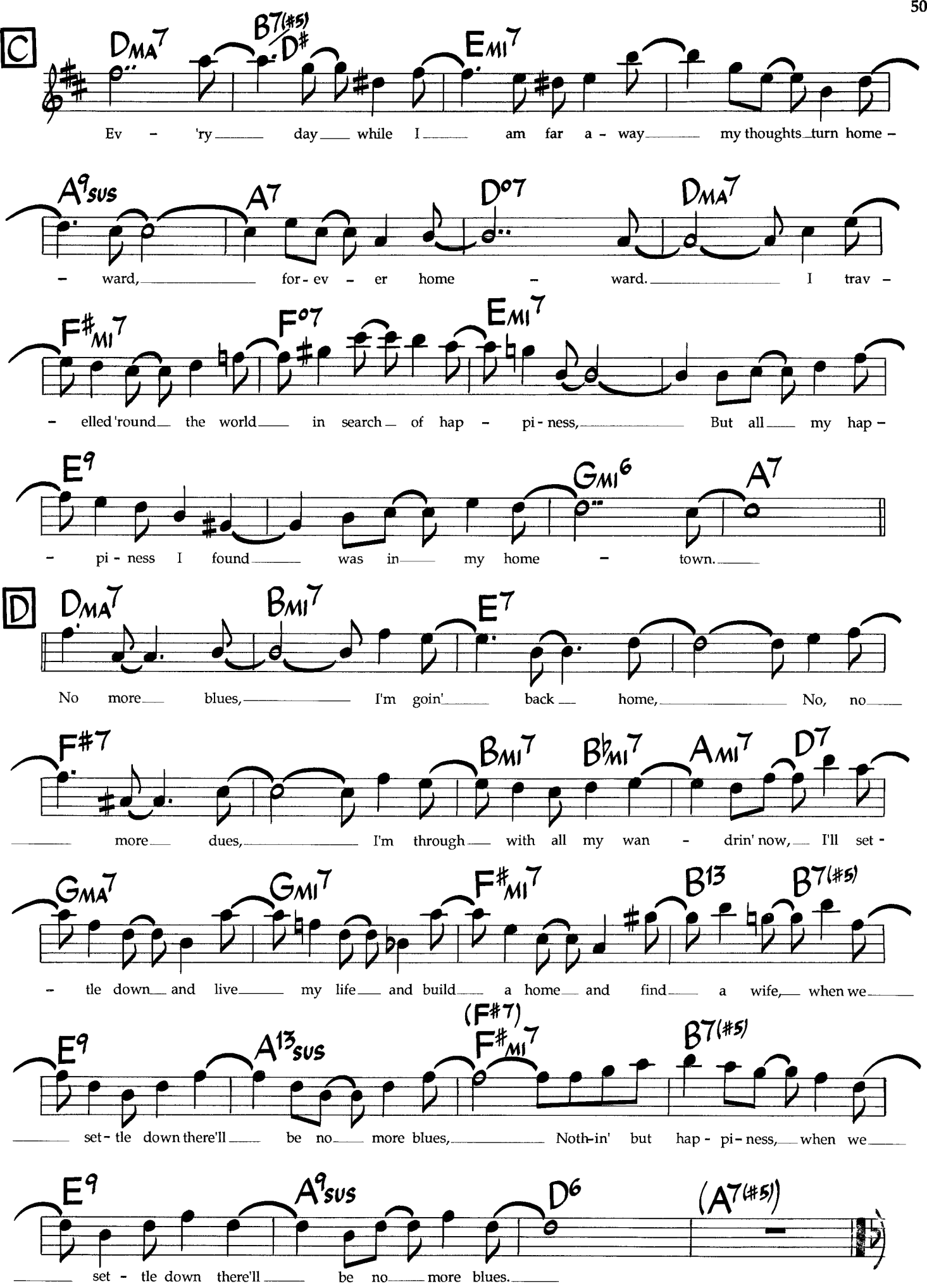
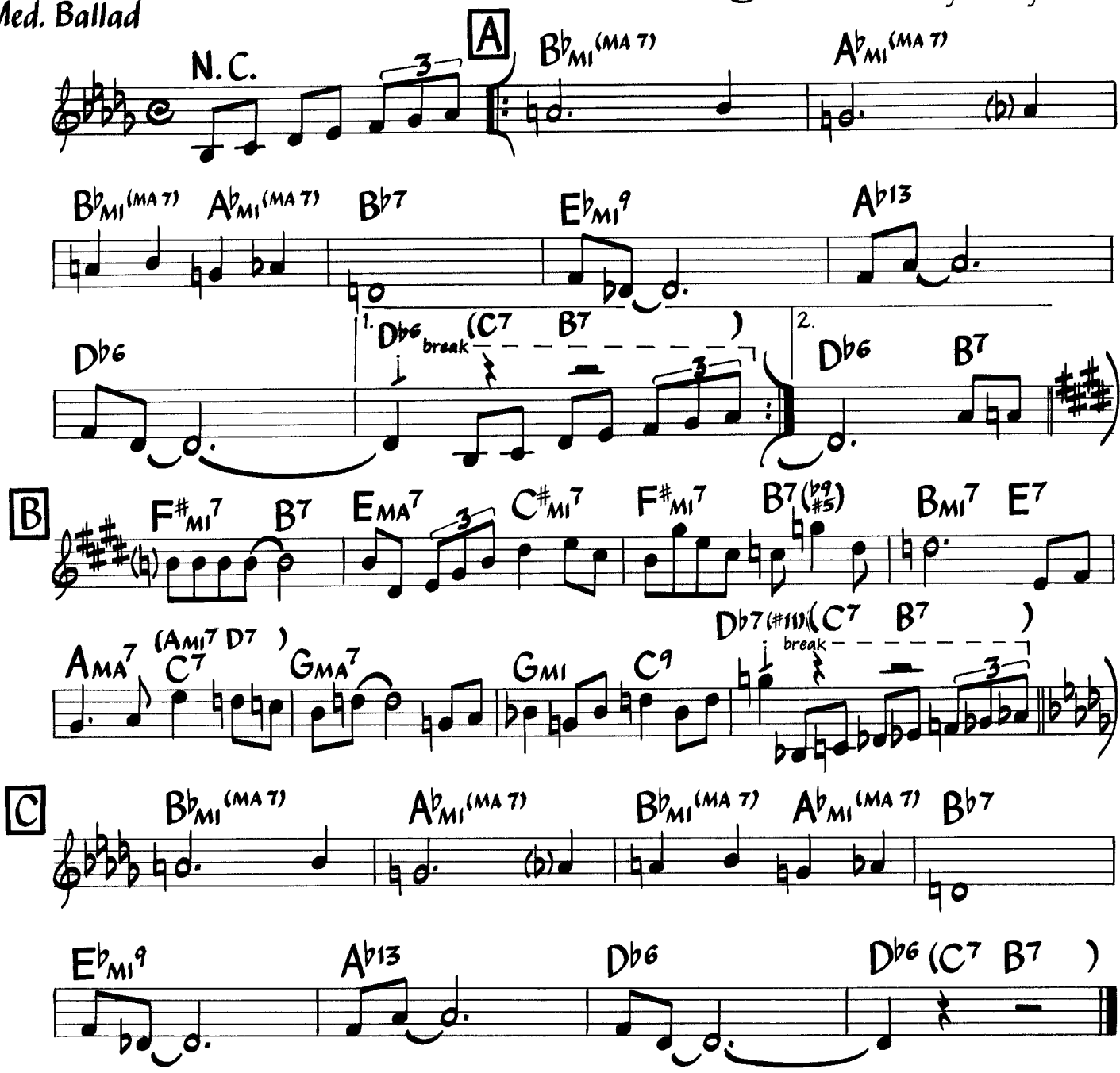


Chords in parentheses are optional.

Chelsea Bridge

Billy Strayhorn

Med. Ballad



E♭9(♯11) may be substituted for B♭MI(MA 7) and D♭9(♯11) for A♭MI(MA 7) throughout, in which case bar 8 of A, B and C may be played: D♭ C7 B7 B♭7

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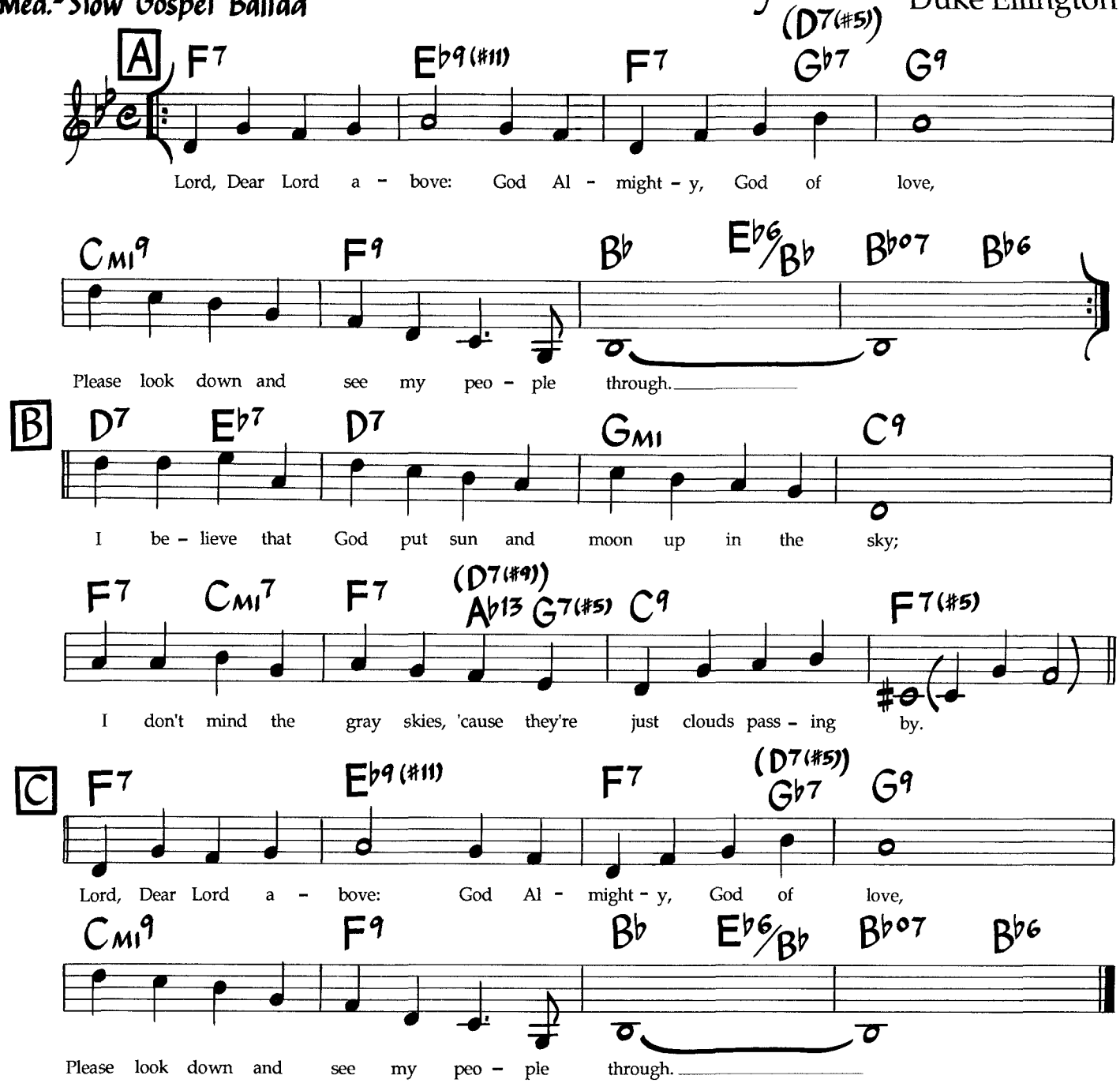
Come Sunday

Med.- Slow Gospel Ballad

Duke Ellington



ALTERNATE LYRICS

A (2nd x)
Up and down 'til sunset,
Man work hard all the day.
Come Sunday, oh, come Sunday,
That's the day.

B
Often we'll feel weary but He
Knows our every care.
Go to Him in secret,
He will hear your every prayer.

C
He'll give peace and comfort
To every troubled mind.
Come Sunday, oh come Sunday
That's the day.

Optional changes in parentheses.

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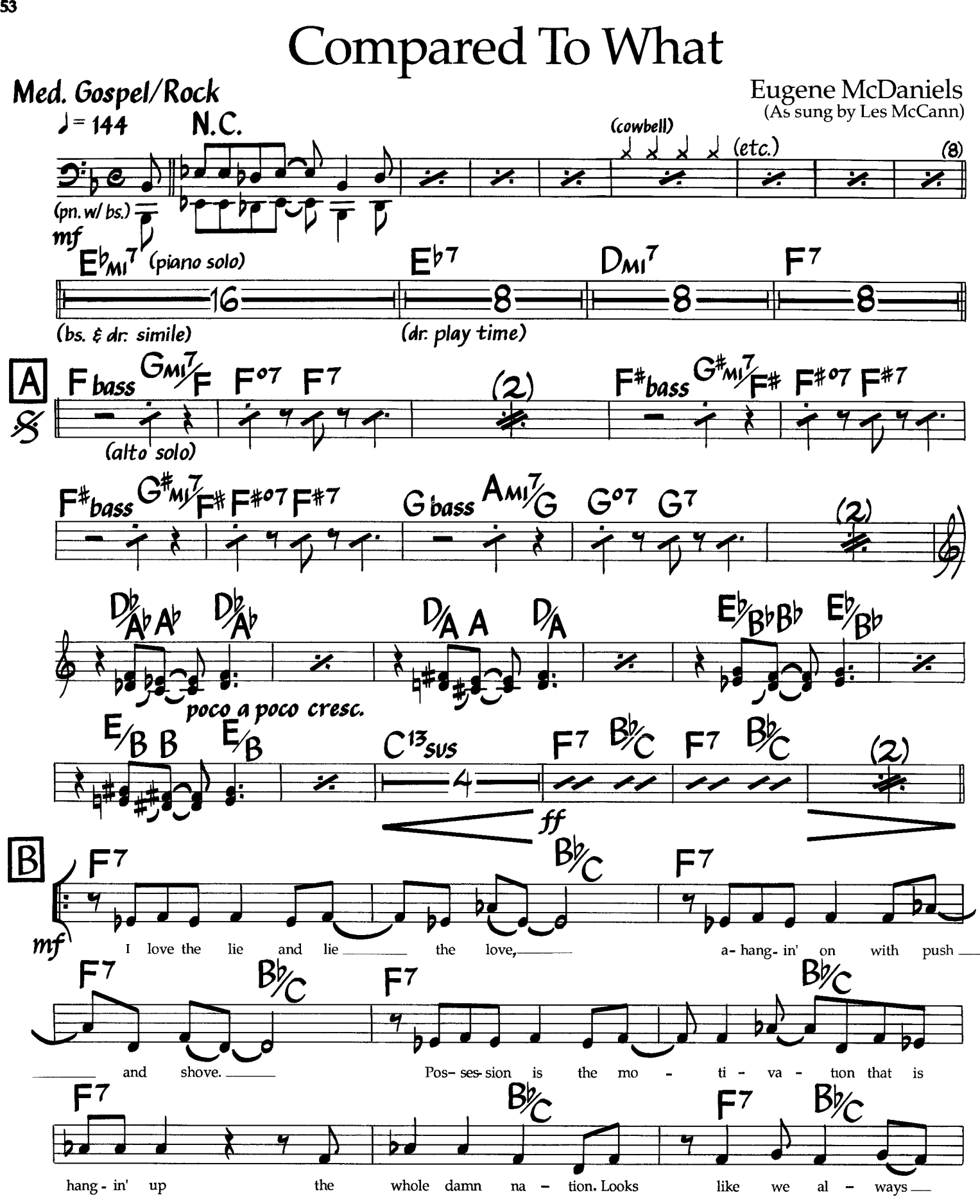
Compared To What

Med. Gospel/Rock

Eugene McDaniels
(As sung by Les McCann)



Bass plays variations on original bass line throughout. Vocal sounds one octave lower than written. Coda vamp is played 24 times on recording (three 16 bar phrases).

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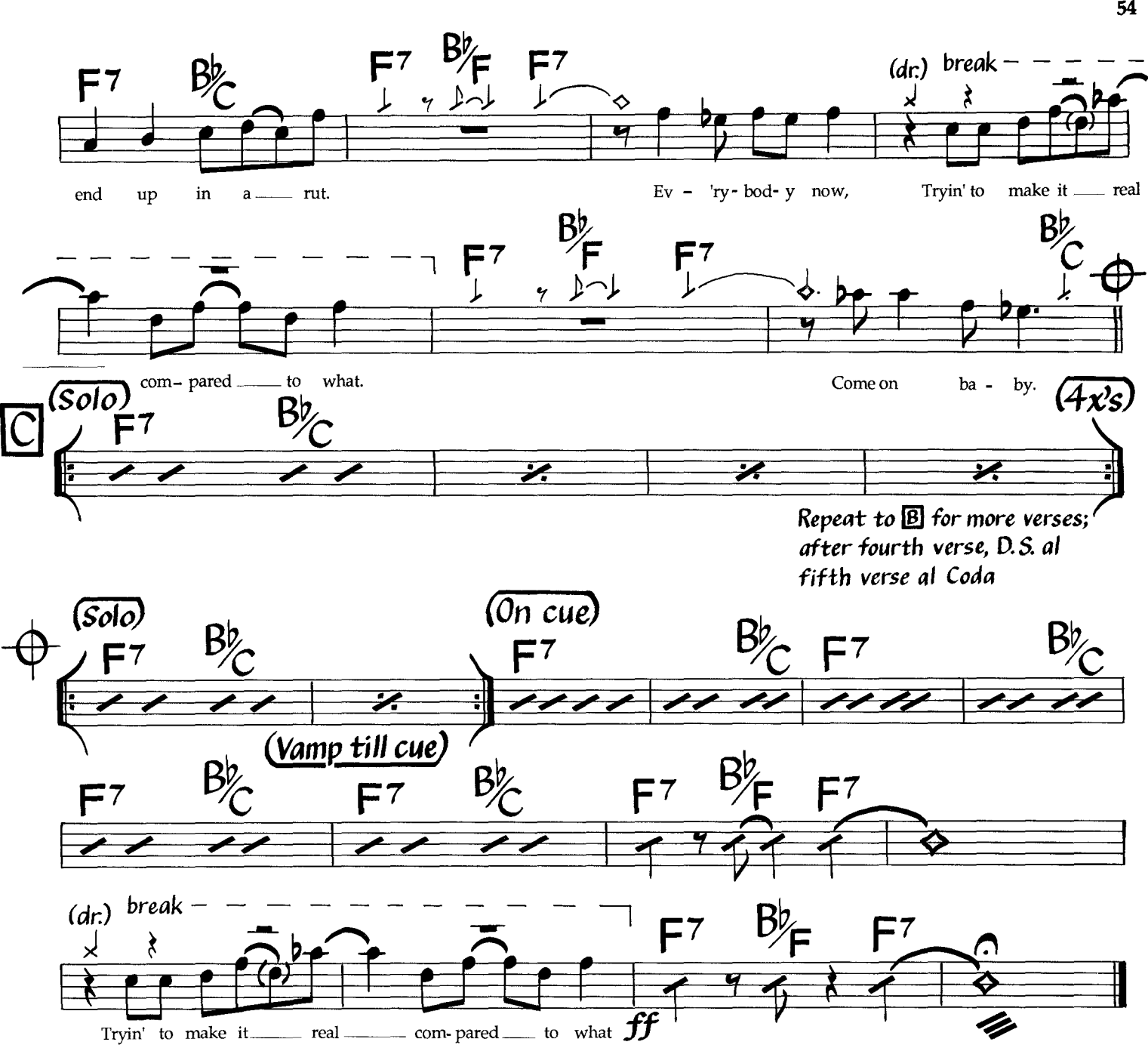


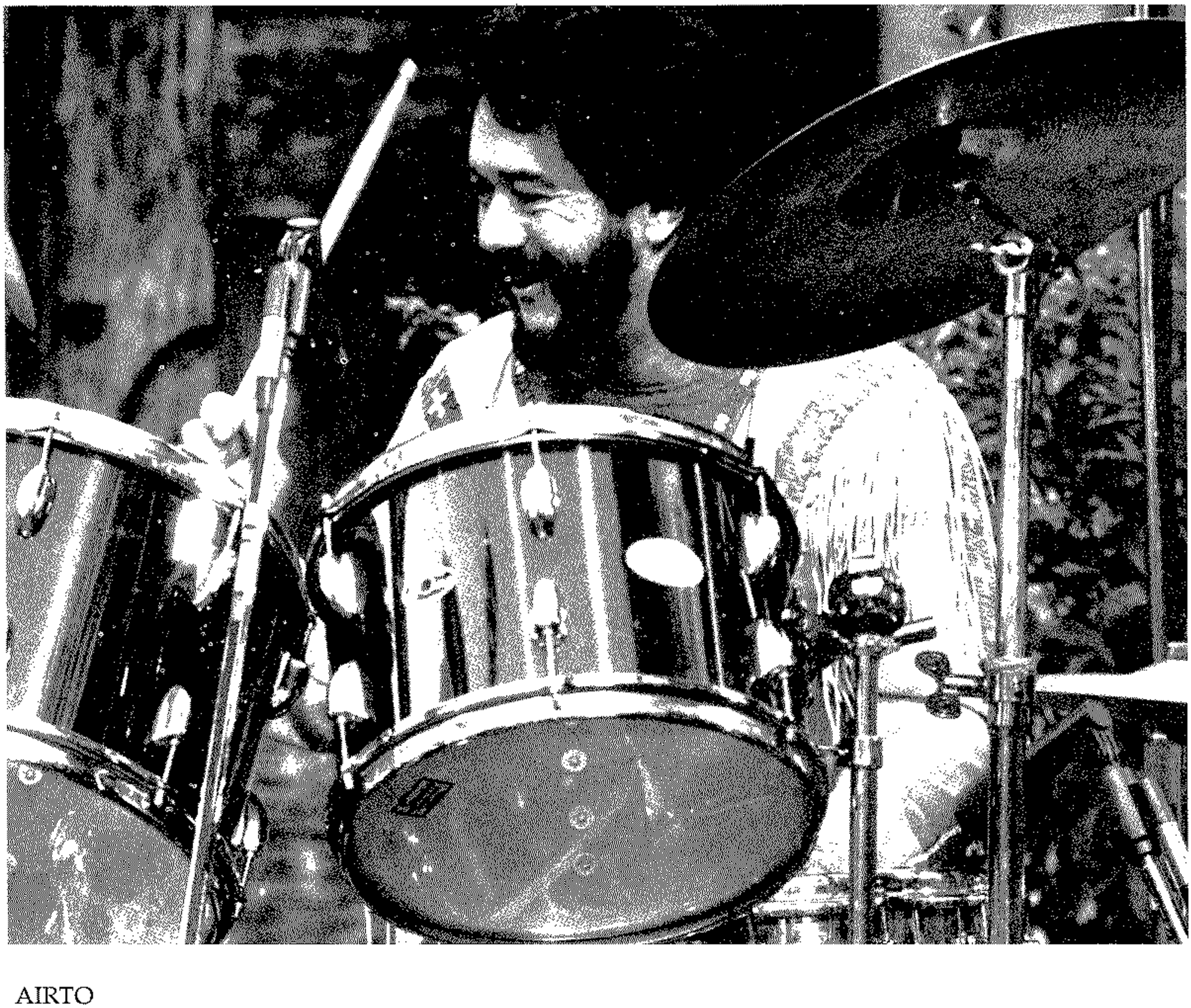
2nd VERSE
Slaughterhouses are killin' hogs; twisted children are killin' frogs;
Poor dumb rednecks rollin' logs; tired old ladies kissin' dogs.
I hate the human love of that stinkin' mutt. I can't use it.
Tryin' to make it real compared to what. (Come on baby, now).

3rd VERSE
The President he's got his war; folks don't know just what it's for.
Nobody gives us rhyme or reason; have one doubt, they call it treason.
We're chicken feathers all without one gut. God damn it.
Tryin' to make it real compared to what. (Sock it to me).

4th VERSE
Church on Sunday, sleep and nod; tryin' to duck the wrath of God.
Preachers fillin' us with fright; they all tryin' to teach us what they think is right.
They really got to be some kind of nut. I can't use it.
Tryin' to make it real compared to what.

5th VERSE
Where's that bee and where's that honey? Where's my God and where's my money?
Unreal values, crass distortion; unwed mothers need abortions.
Kind of brings to mind old young King Tut. He did it now.
Tryin' to make it real compared to what.

Melody is freely interpreted and varies with each verse.



AIRTO

Creek

Victor Brasil
(As played by Airto)

Bright Samba
♩=272

F13 etc. F13sus F13 F13sus

(bs.)

(bass rhythm continues through letter A)

A

F7 B♭ F7

(sop., fl., & elec. pn.)

(pn. plays lower line)

F7 B♭ F7

piano fill

B♭7 E♭7

(pn. plays chords)

C7 F7

(pn. plays upper line)

piano fill

F7 F13 F13sus F13 F13sus

(pn. tacet)

2nd x: solo starts

B (Solos) F7 (8)

B♭7 E♭7 C7 F7

after solos, D.S. al Coda

F13 F13sus

(bs.)

Vamp, Solo, and Fade

F7 bass during solos:

or

Piano doesn't play chords when doubling melody or playing harmony. Sop. & fl. play melody throughout.
Play head twice before solos, once after.

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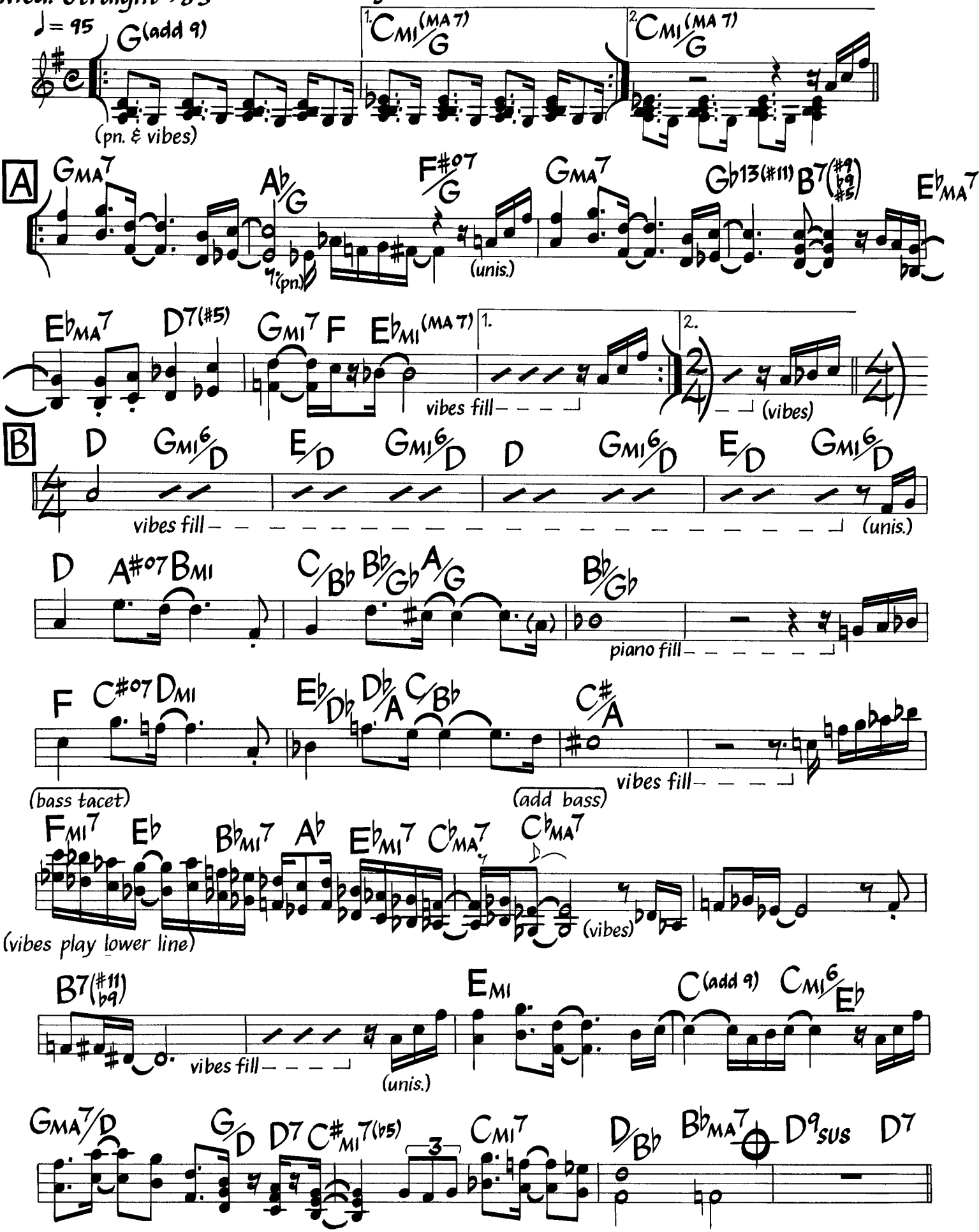
Crystal Love

Makoto Ozone

Med. Straight 1/8's

♩ = 95



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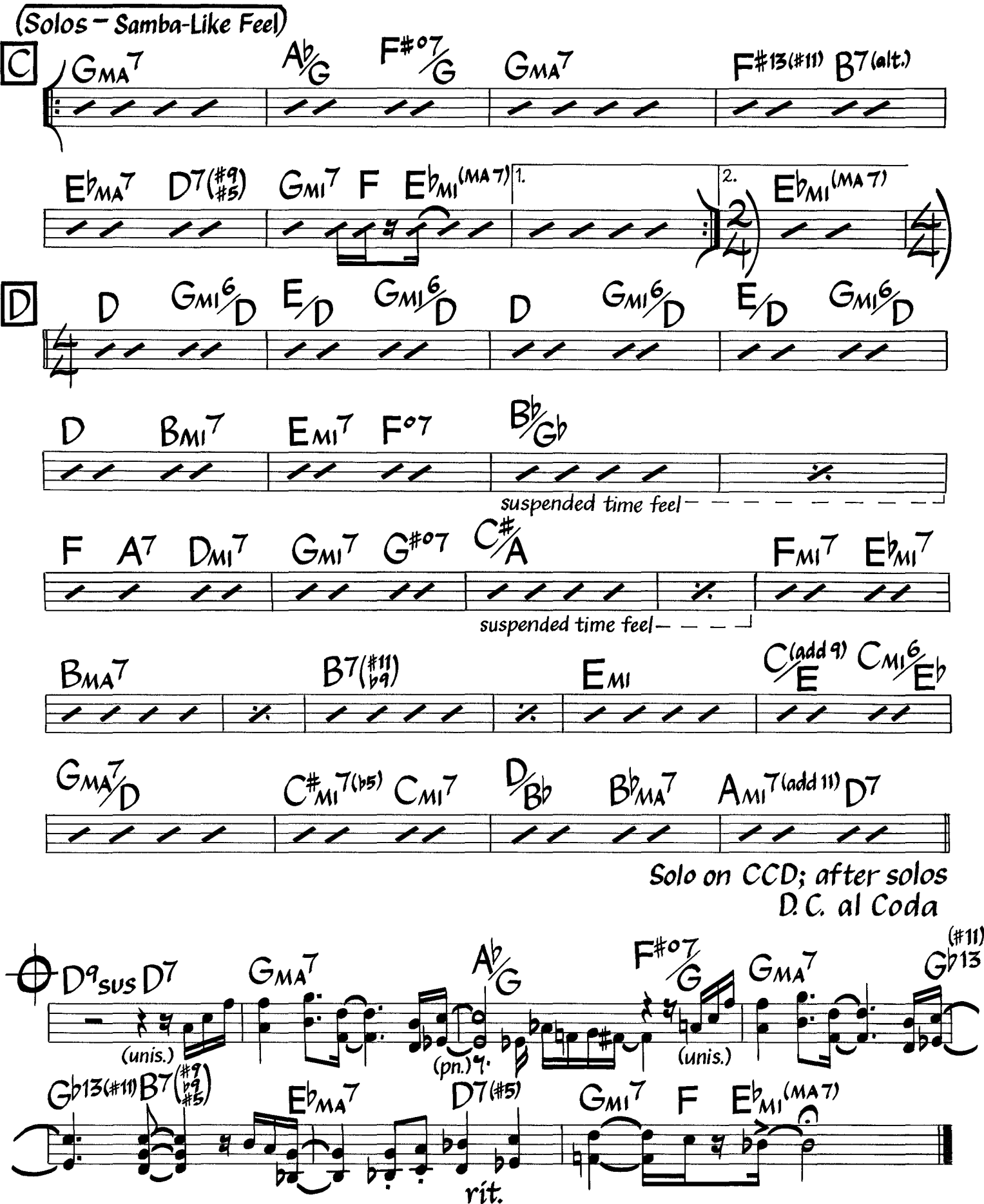
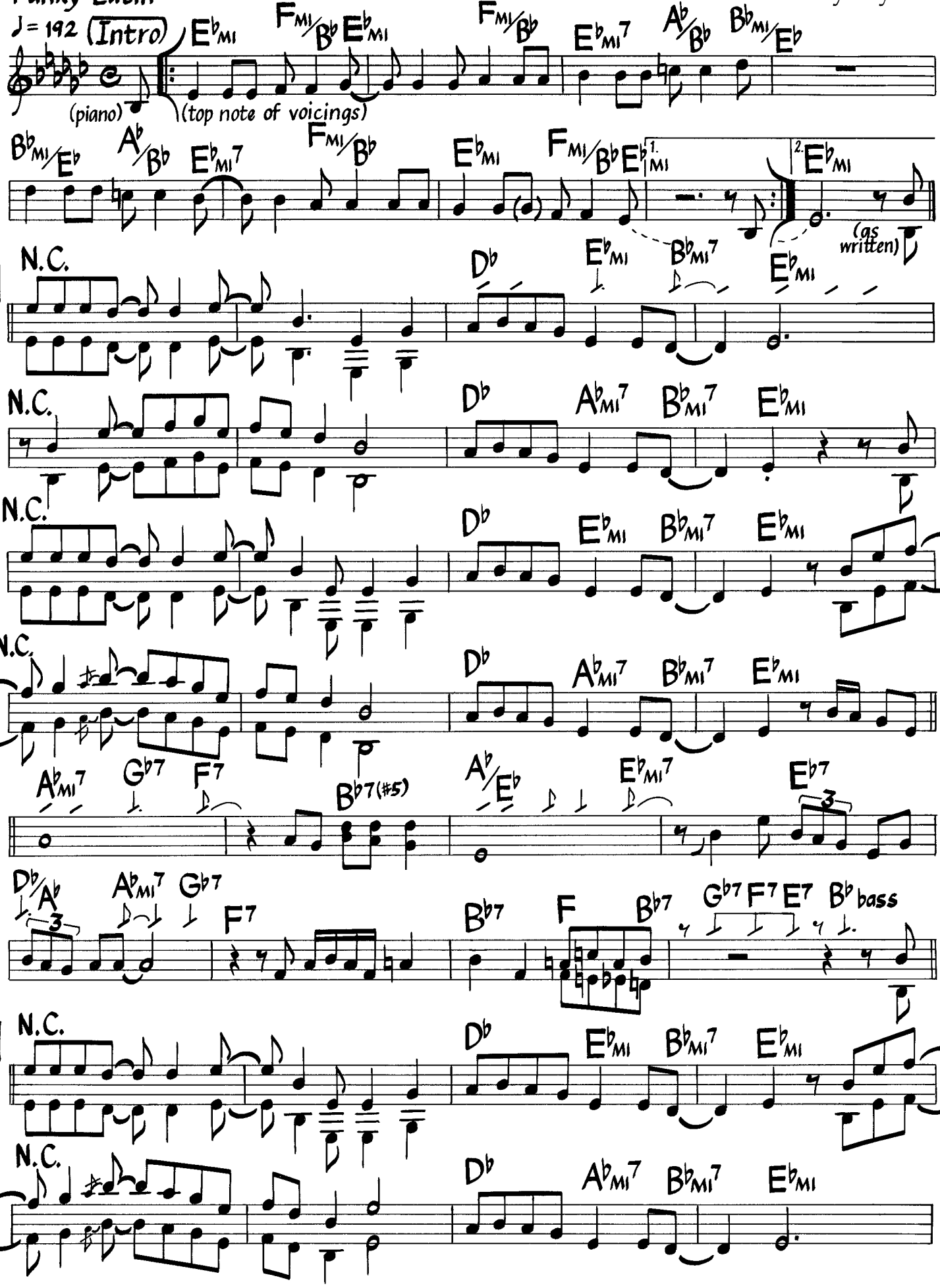

(Solos – Samba-Like Feel)
C
GMA7
Ab/G
F#07/G
GMA7
F#13(#11)
B7(alt.)
Eb MA7
D7(#9 #5)
GMI7
F
Eb MI(MA7)
1.
2.
Eb MI(MA7)
D
D
GMI6/D
E/D
GMI6/D
D
GMI6/D
E/D
GMI6/D
D
BMI7
EMI7
F07
Bb/Gb
suspended time feel
F
A7
DMI7
GMI7
G#07
C#/A
suspended time feel
FMI7
Eb MI7
BMA7
B7(#11 b9)
EMI
C(add 9)/E
CMI6/Eb
GMA7/D
C#MI7(b5)
CMI7
D/Bb
Bb MA7
AMI7(add 11)
D7
Solo on CCD; after solos
D.C. al Coda
D9sus D7
(unis.)
GMA7
Ab/G
(pn.)
F#07/G
(unis.)
GMA7
Gb13(#11)
Gb13(#11)
B7(#9 b9 #5)
Eb MA7
D7(#5)
GMI7
F
Eb MI(MA7)
rit.

Cubano Chant

Ray Bryant

Medium - Up
Funky Latin
♩ = 192 (Intro)



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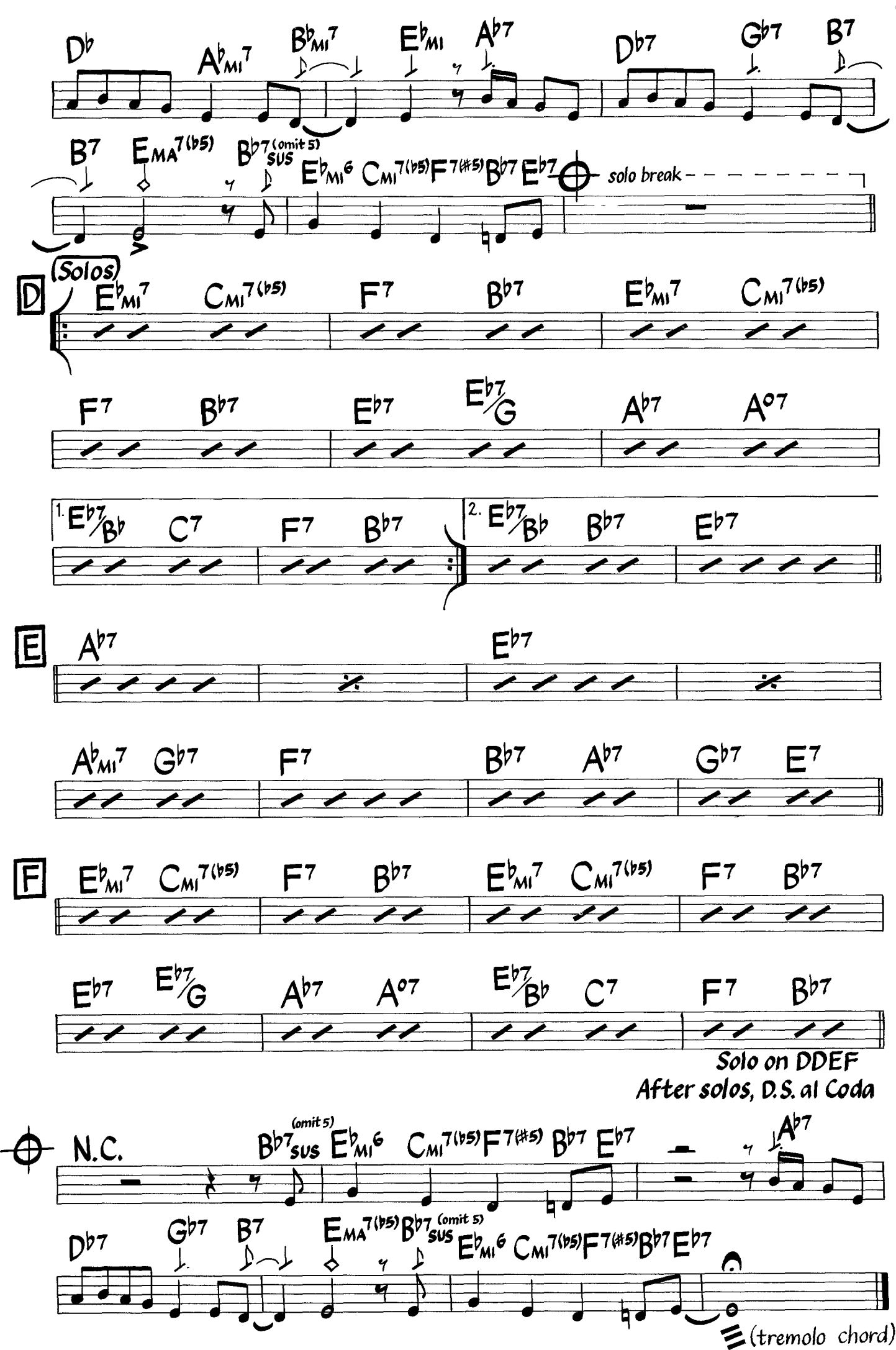
D♭ A♭MI7 B♭MI7 E♭MI A♭7 D♭7 G♭7 B7
B7 EMA7(♭5) B♭7SUS(omit 5) E♭MI6 CMI7(♭5) F7(♯5) B♭7 E♭7 solo break
D (Solos) E♭MI7 CMI7(♭5) F7 B♭7 E♭MI7 CMI7(♭5)
F7 B♭7 E♭7 E♭7/G A♭7 A°7
1. E♭7/B♭ C7 F7 B♭7 2. E♭7/B♭ B♭7 E♭7
E A♭7 E♭7
A♭MI7 G♭7 F7 B♭7 A♭7 G♭7 E7
F E♭MI7 CMI7(♭5) F7 B♭7 E♭MI7 CMI7(♭5) F7 B♭7
E♭7 E♭7/G A♭7 A°7 E♭7/B♭ C7 F7 B♭7
Solo on DDEF
After solos, D.S. al Coda
N.C. B♭7SUS(omit 5) E♭MI6 CMI7(♭5) F7(♯5) B♭7 E♭7 A♭7
D♭7 G♭7 B7 EMA7(♭5) B♭7SUS(omit 5) E♭MI6 CMI7(♭5) F7(♯5) B♭7 E♭7
(tremolo chord)

Darn That Dream

Med. Ballad

Music by Jimmy Van Heusen
Lyric by Eddie DeLange

A

G6 B♭MI7 E♭7 AMI7 B7(♭5) EMI7 D7 (A/C♯) CMI6 BMI7(♭5) E7

Darn that dream I dream each night, You say you love me and you hold me tight,

AMI7 F9 BMI7 B♭MI7 AMI7 D7 BMI7 B♭7 AMI7 D7

But when I a- wake you're out of sight, oh, Darn that dream.

G6 B♭MI7 E♭7 AMI7 B7(♭5) EMI7 D7 (A/C♯) CMI6 BMI7(♭5) E7

Darn your lips and darn your eyes, They lift me high a- bove the moon - lit skies,

AMI7 F9 BMI7 B♭MI7 AMI7 D13 G6 FMI7 B♭7

Then I tum- ble out of par - a - dise, oh, Darn that dream.

B

E♭MA7 CMI7 FMI7 B♭7 GMI7 F♯MI7 B7 FMI7 B♭7

Darn that one track mind of mine, It can't un - der - stand that you don't care.

E♭MA7 CMI7 (AMI7(♭5) D7 GMI) GMI AMI7 D7 B♭MI7 E♭7 AMI9 D13

Just to change the mood I'm in I'd wel- come a nice old night - mare.

C

G6 B♭MI7 E♭7 AMI7 B7(♭5) EMI7 D7 (A/C♯) CMI6 BMI7(♭5) E7

Darn that dream and bless it, too, With - out that dream I nev- er would have you,

AMI7 F9 BMI7 B♭MI7 AMI7 D13 G6 (AMI7 D7)

But it haunts me and it won't come true, oh, Darn that dream.

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

BMI7 B♭°7

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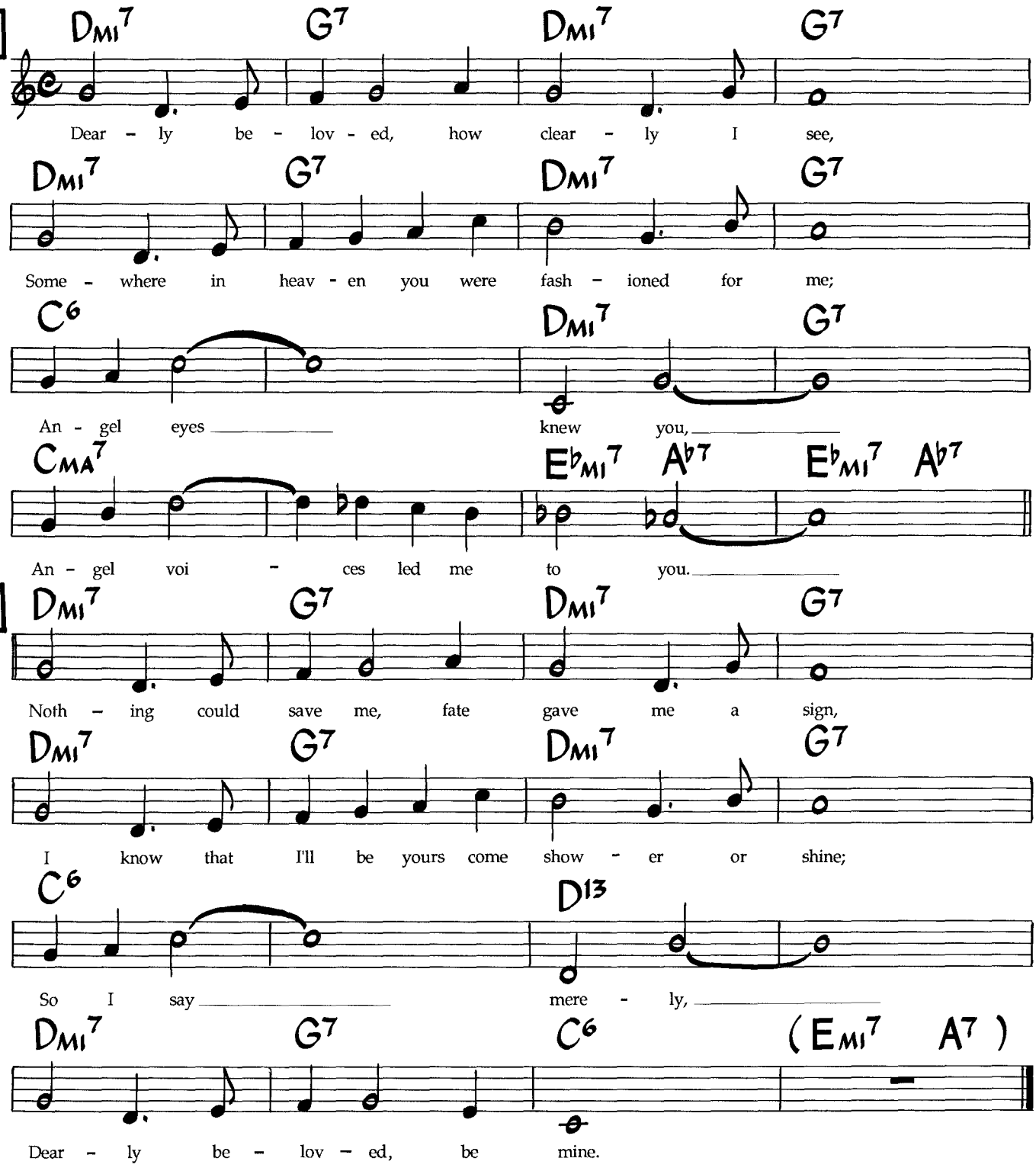
Dearly Beloved

Med. Swing

Music by Jerome Kern
Lyric by Johnny Mercer



First 8 bars of letters A and B may be played over a G pedal.

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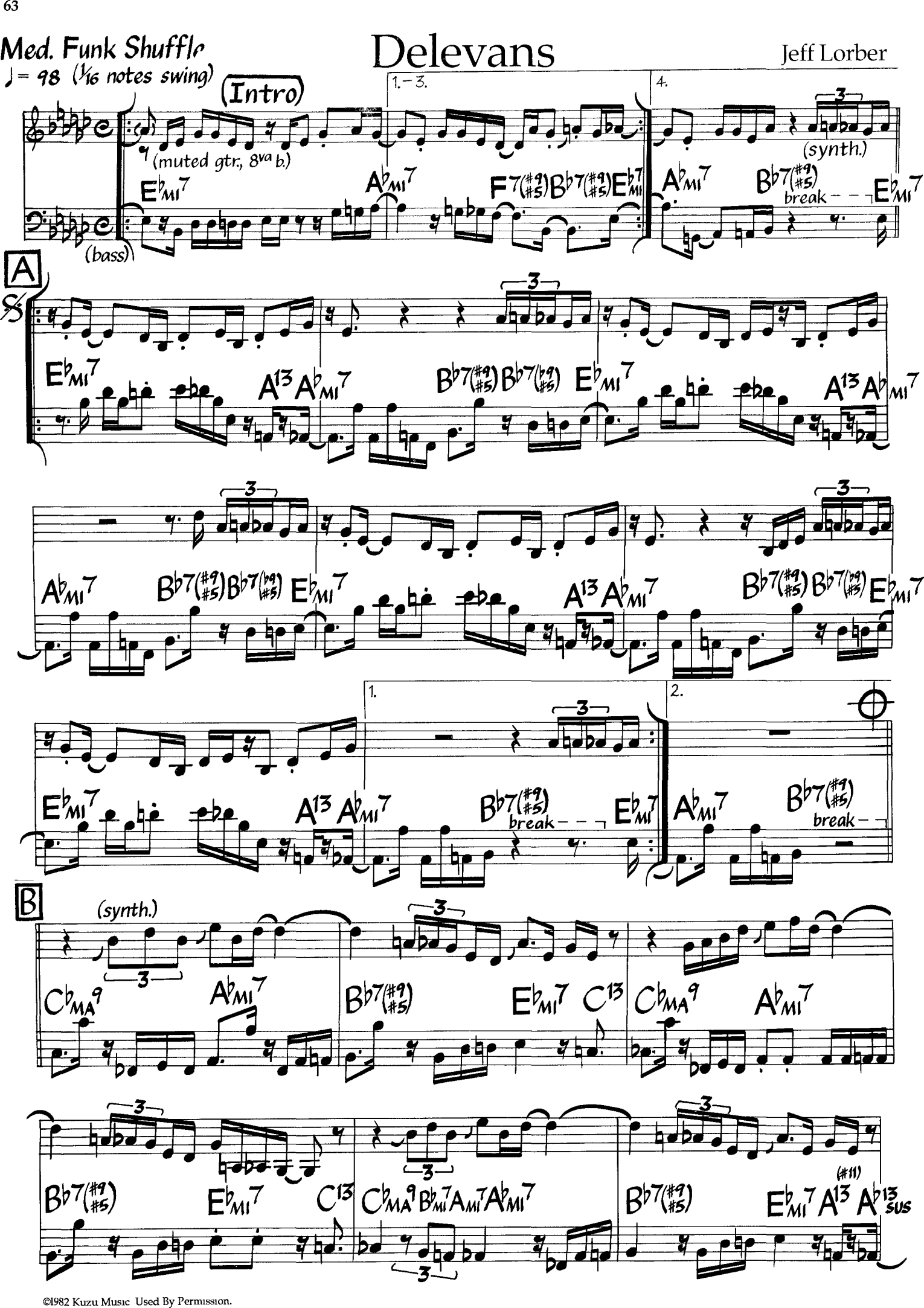
Delevans

Jeff Lorber

Med. Funk Shuffle

♩ = 98 (1/16 notes swing)



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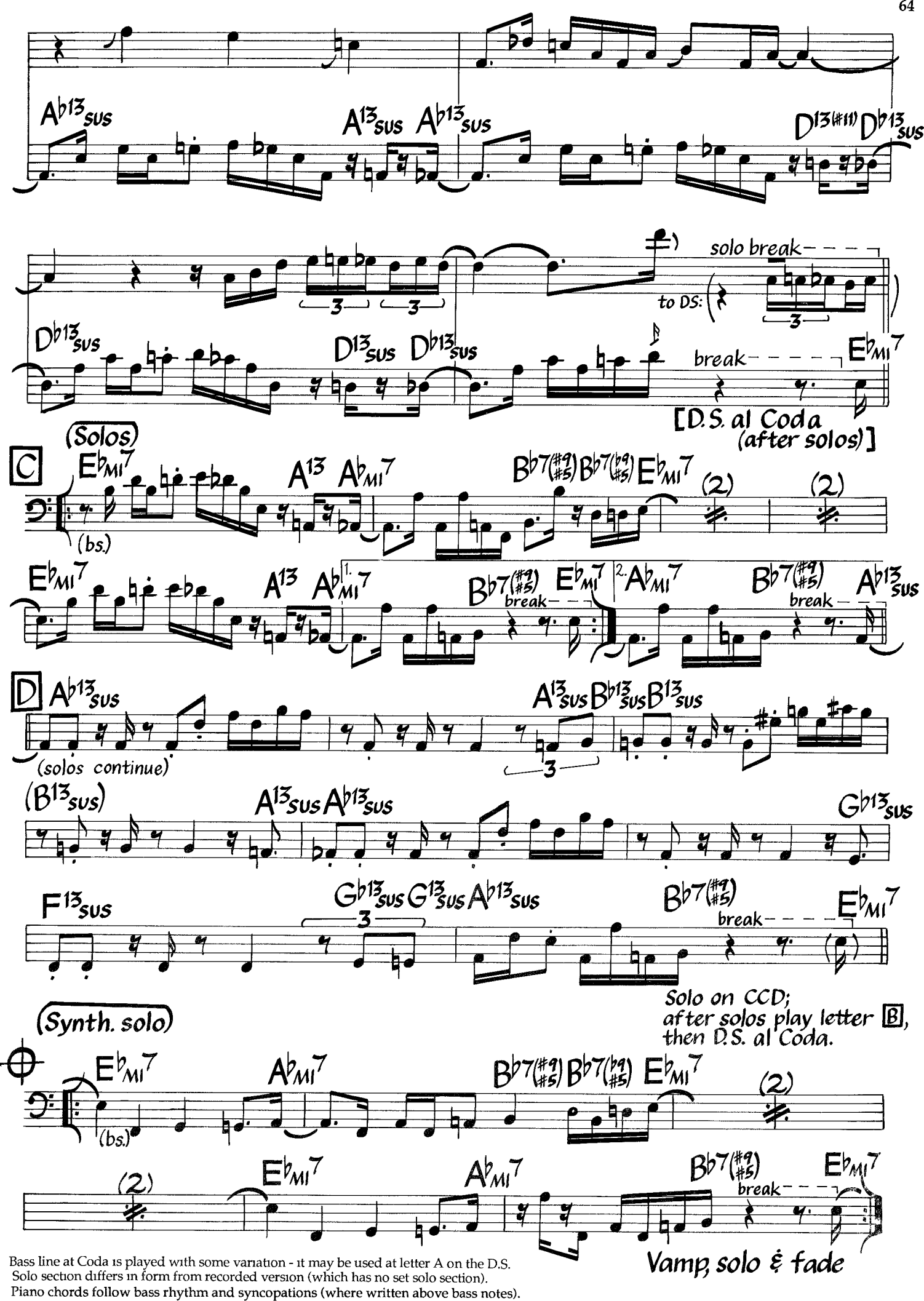
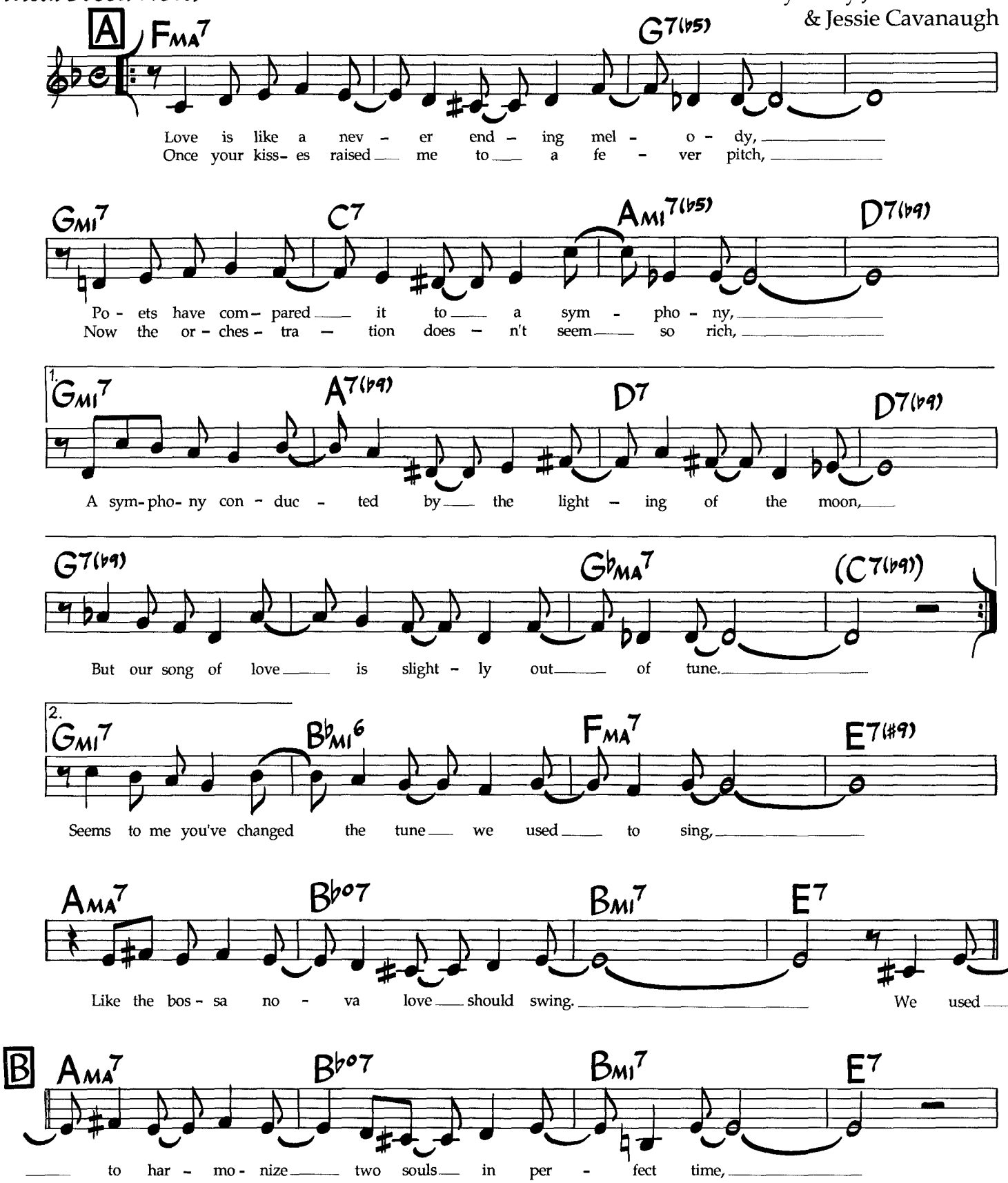


Bass line at Coda is played with some variation - it may be used at letter A on the D.S.
Solo section differs in form from recorded version (which has no set solo section).
Piano chords follow bass rhythm and syncopations (where written above bass notes).

Desafinado

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

Med. Bossa Nova



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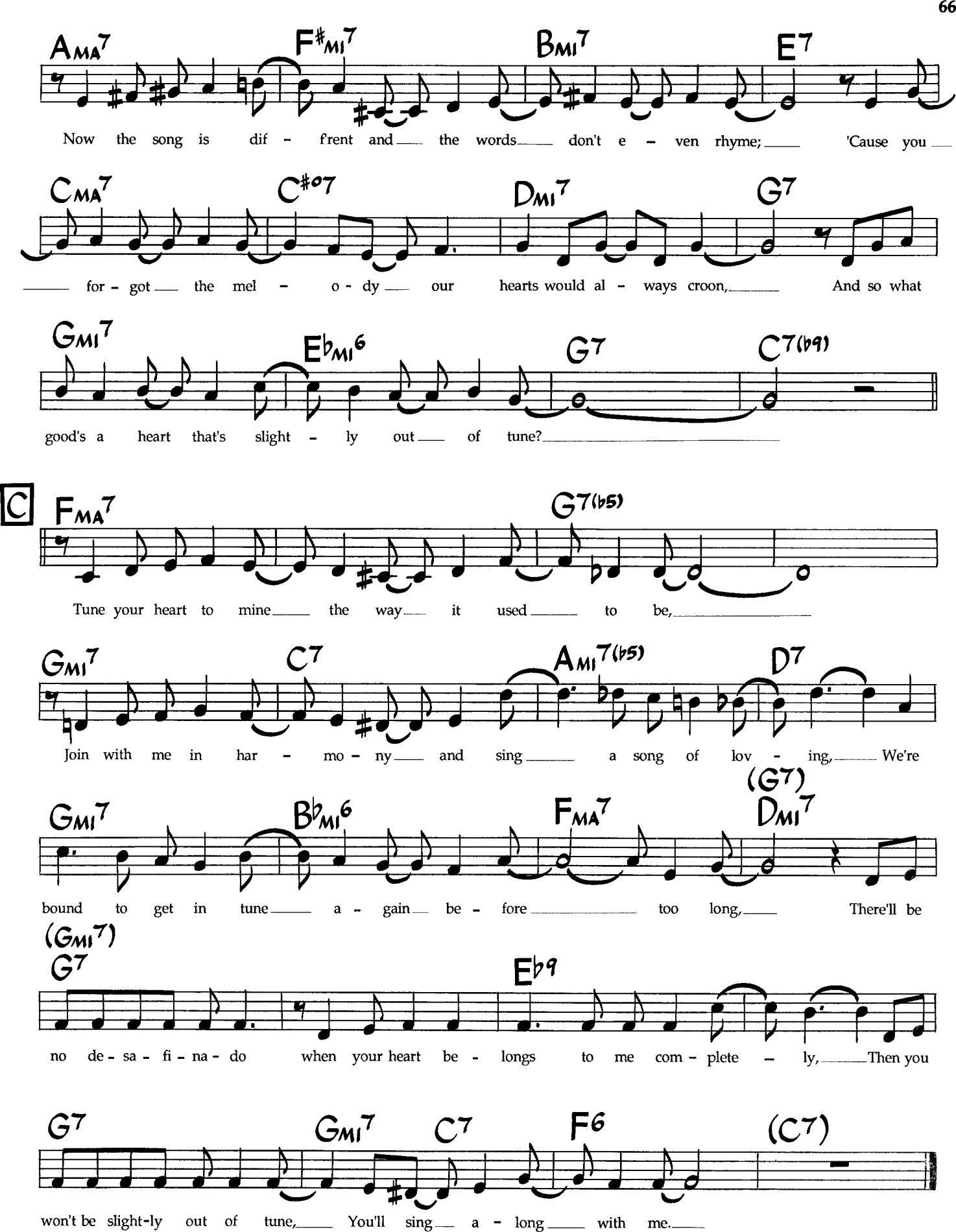
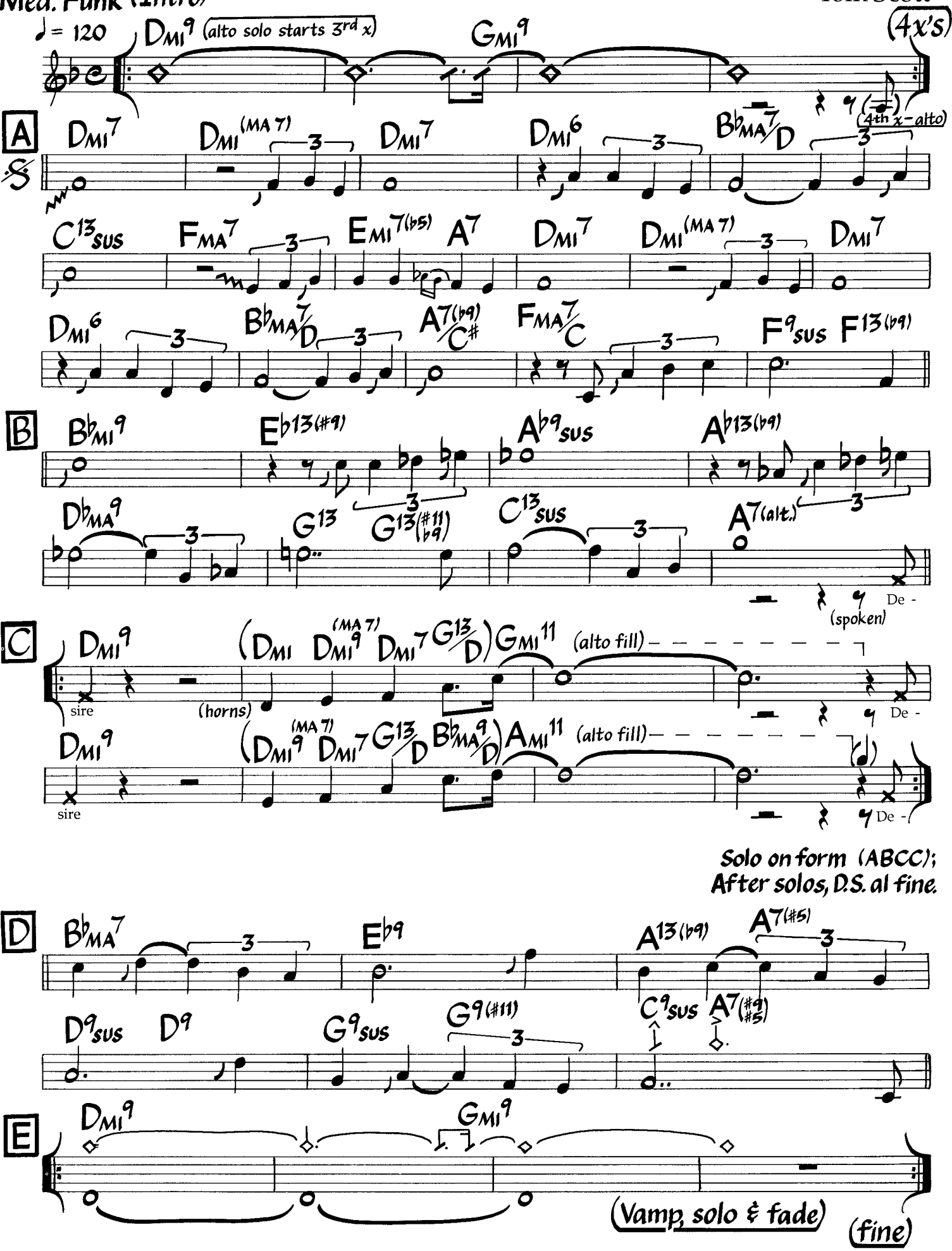

AMA7
F#MI7
BMI7
E7
Now the song is dif - frent and the words don't e - ven rhyme; 'Cause you
CMA7
C#07
DMI7
G7
for - got the mel - o - dy our hearts would al - ways croon, And so what
GMI7
EbMI6
G7
C7(b9)
good's a heart that's slight - ly out of tune?
C
FMA7
G7(b5)
Tune your heart to mine the way it used to be,
GMI7
C7
AMI7(b5)
D7
Join with me in har - mo - ny and sing a song of lov - ing, We're
GMI7
BbMI6
FMA7
(G7)
DMI7
bound to get in tune a - gain be - fore too long, There'll be
(GMI7)
G7
Eb9
no de - sa - fi - na - do when your heart be - longs to me com - plete - ly, Then you
G7
GMI7
C7
F6
(C7)
won't be slight-ly out of tune, You'll sing a - long with me.

Desire

Tom Scott

Med. Funk (Intro)

♩ = 120



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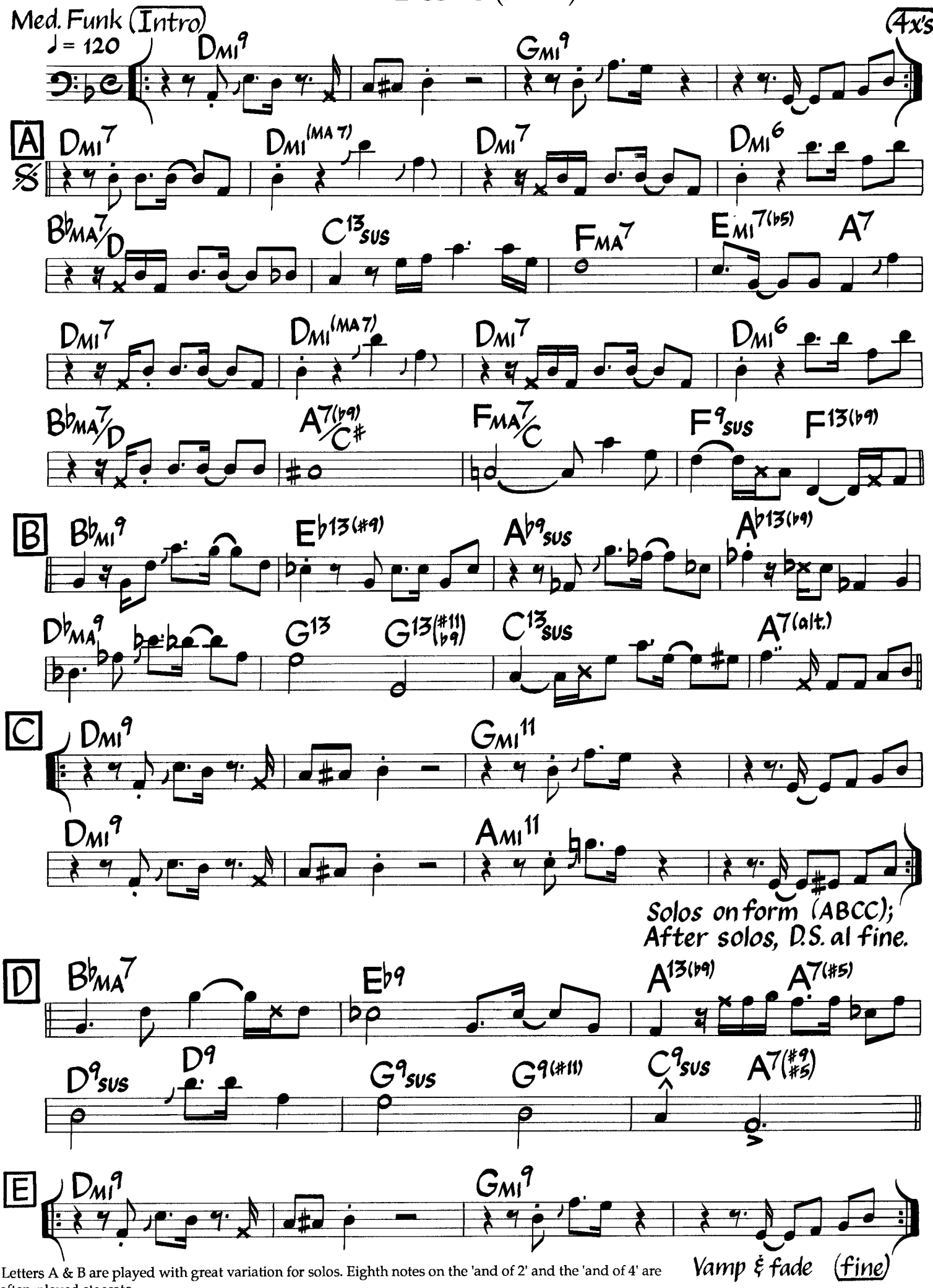
Use G above the staff as pickup to letter D.

Desire (Bass)



Letters A & B are played with great variation for solos. Eighth notes on the 'and of 2' and the 'and of 4' are often played staccato.

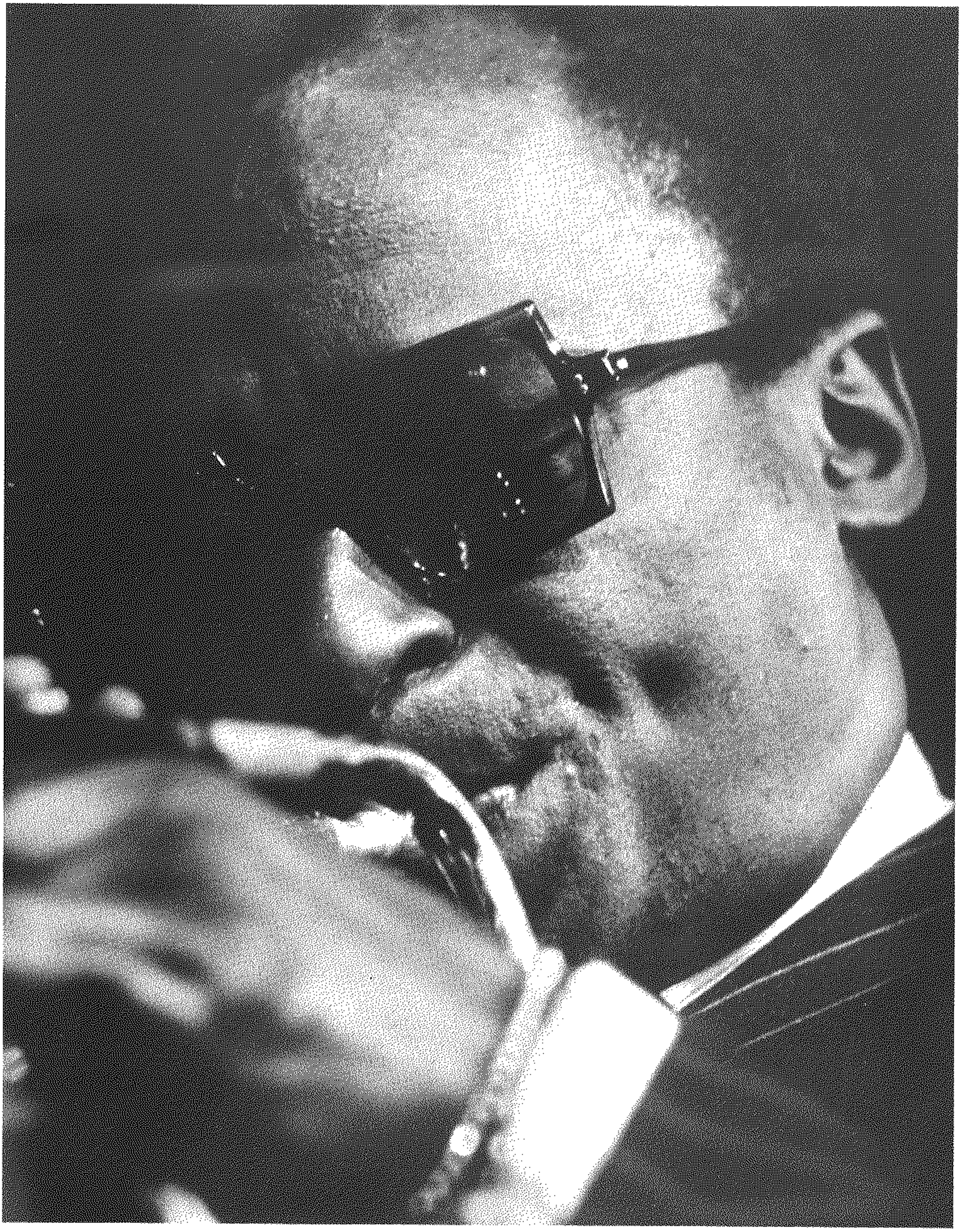


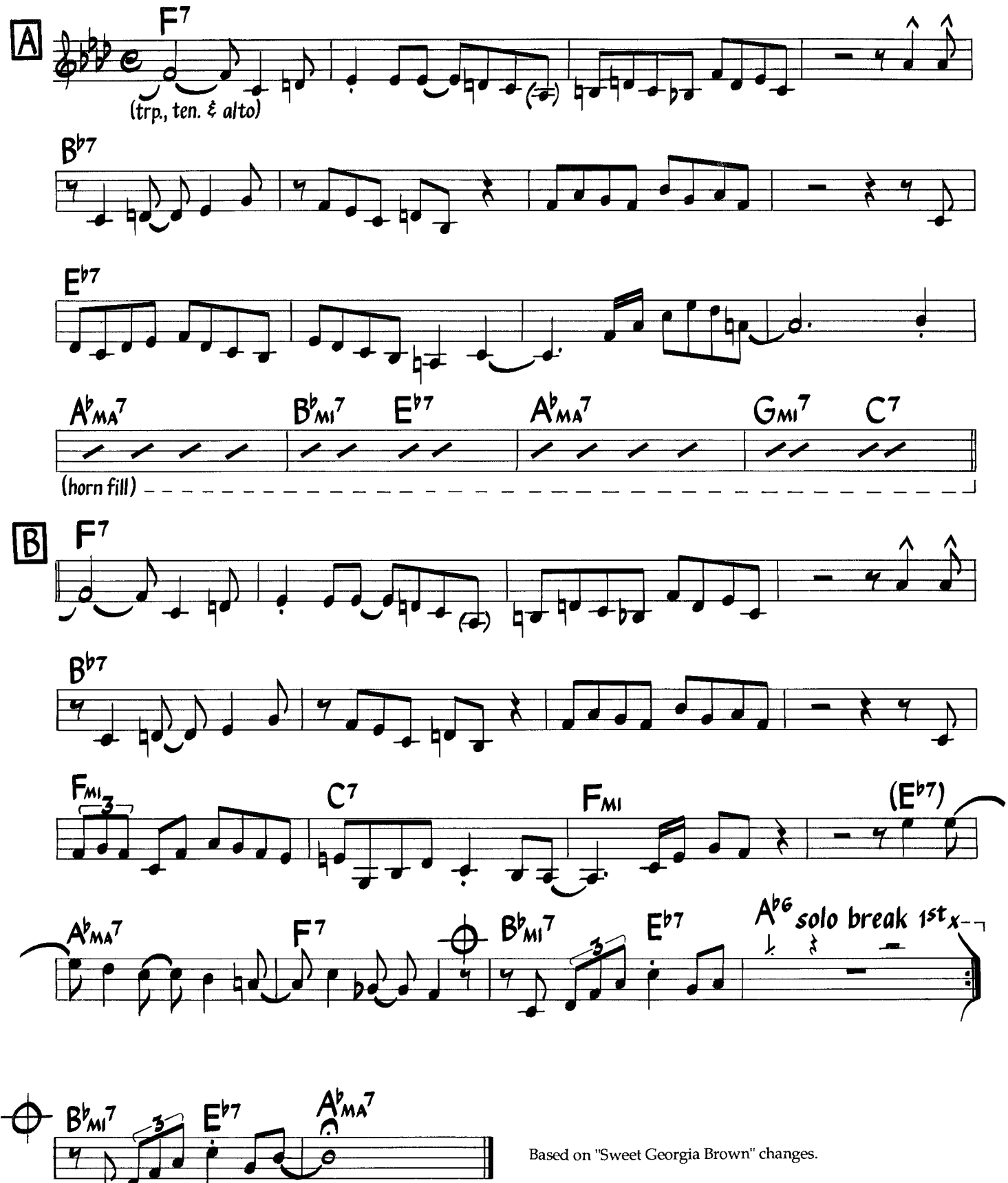
Photo by Jim Marshall ©1988

MILES DAVIS

Dig

Medium-Up Swing
♩=240

Miles Davis



Based on "Sweet Georgia Brown" changes.

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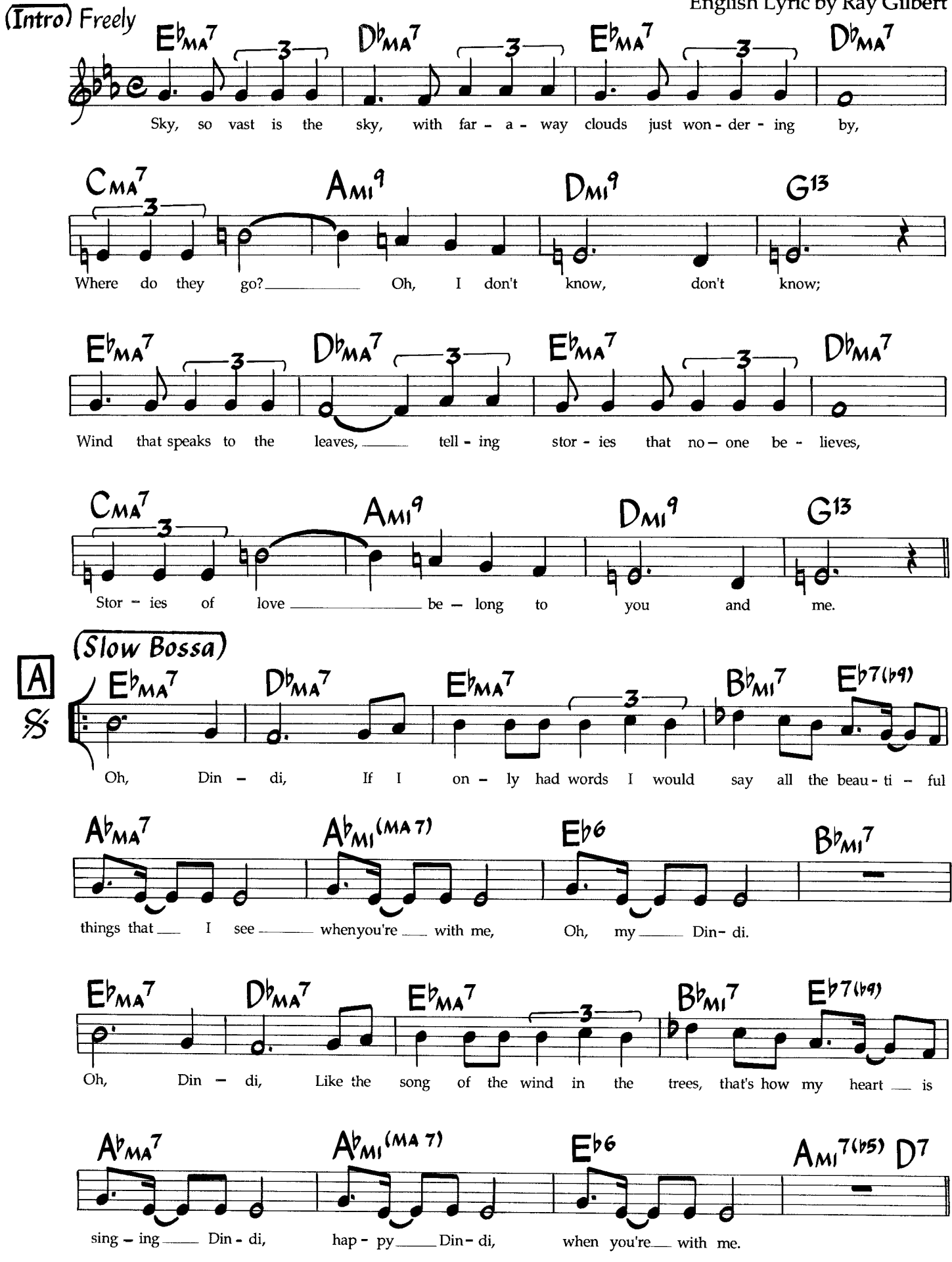
Dindi

Music by Antonio Carlos Jobim
English Lyric by Ray Gilbert



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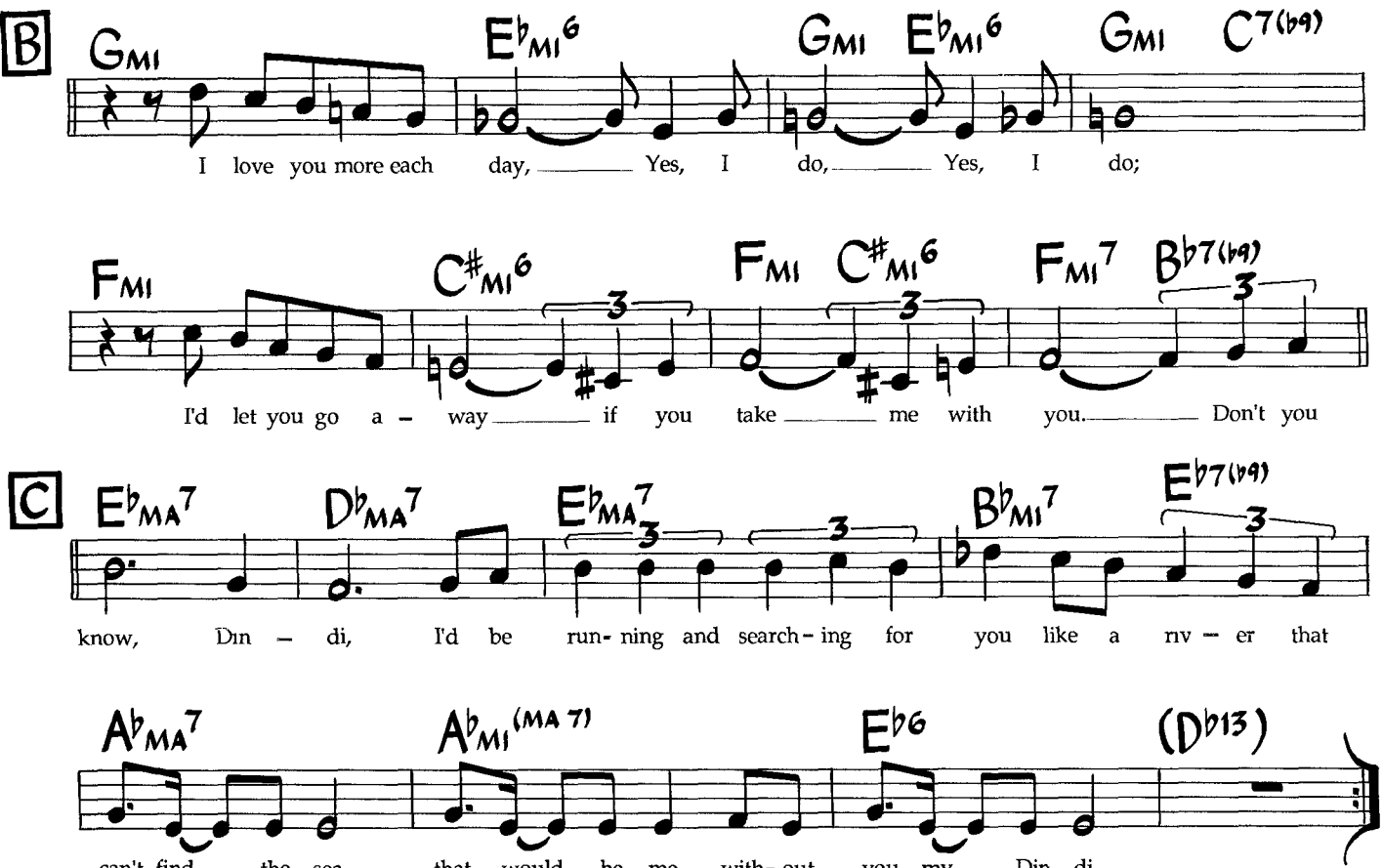
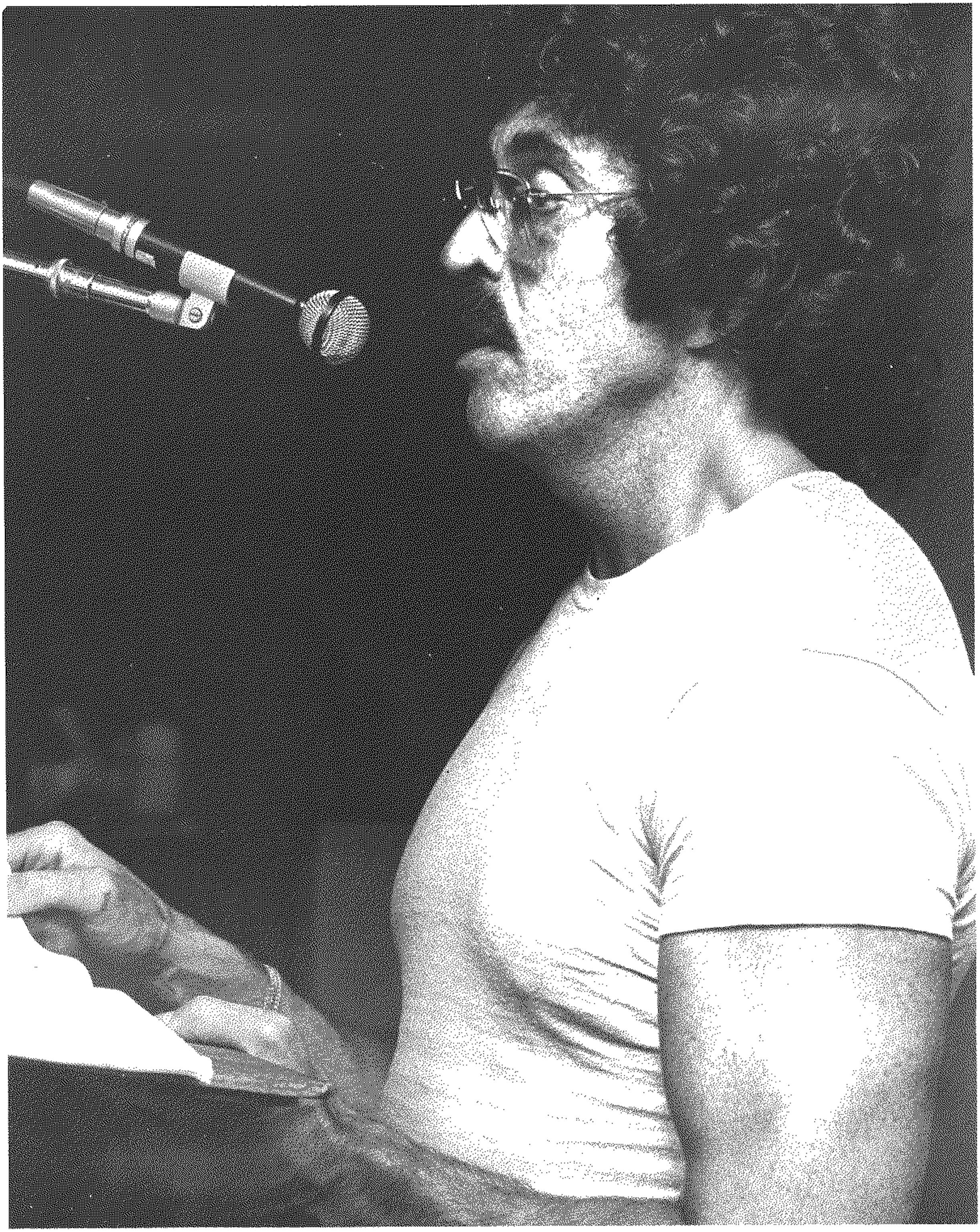


Db13(#11) may be substituted for Abmi(ma7) in letters A and C.

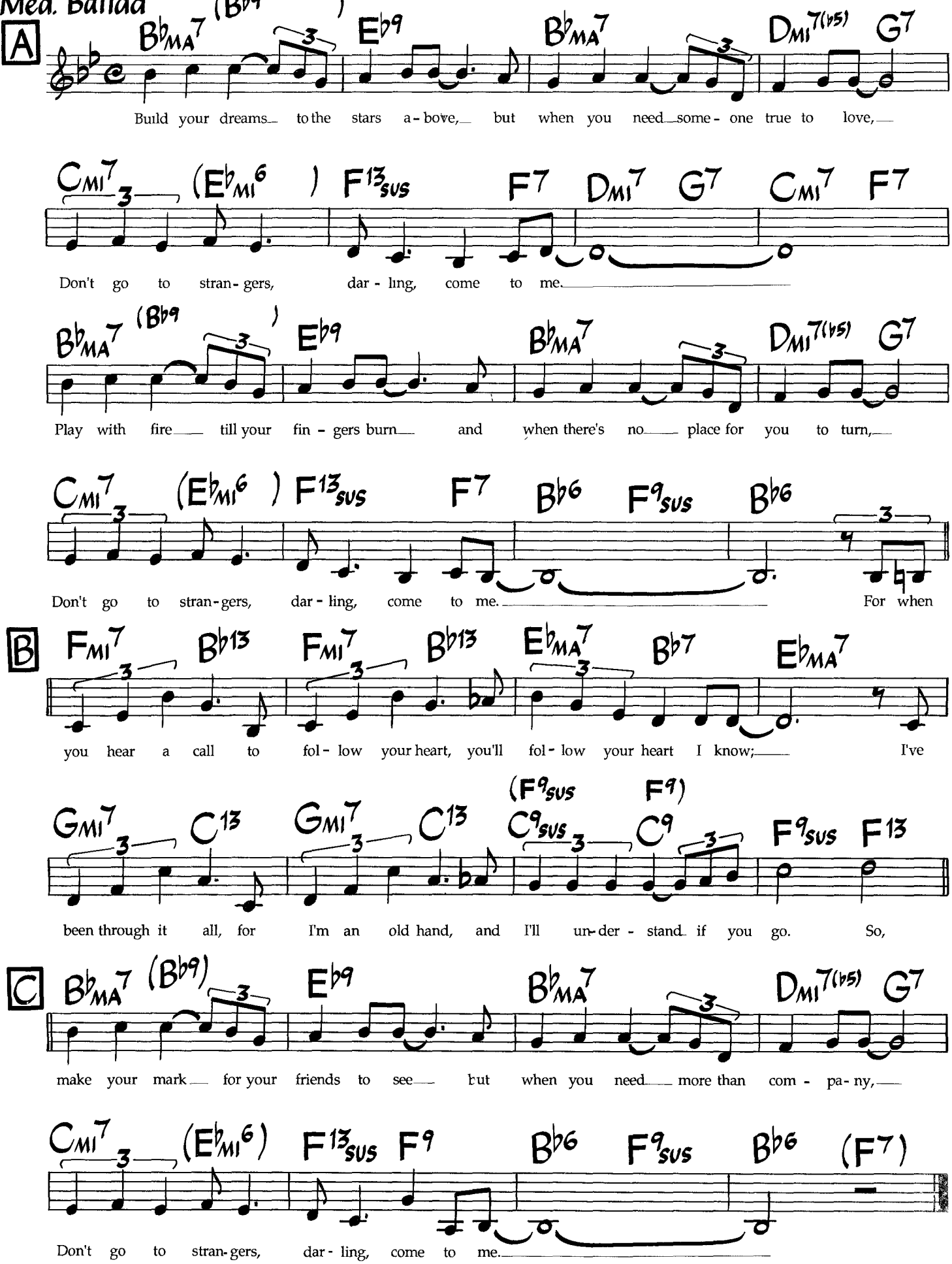


MARK MURPHY

Don't Go To Strangers

Music by Arthur Kent
and Dave Mason
Lyric by Redd Evans

Med. Ballad



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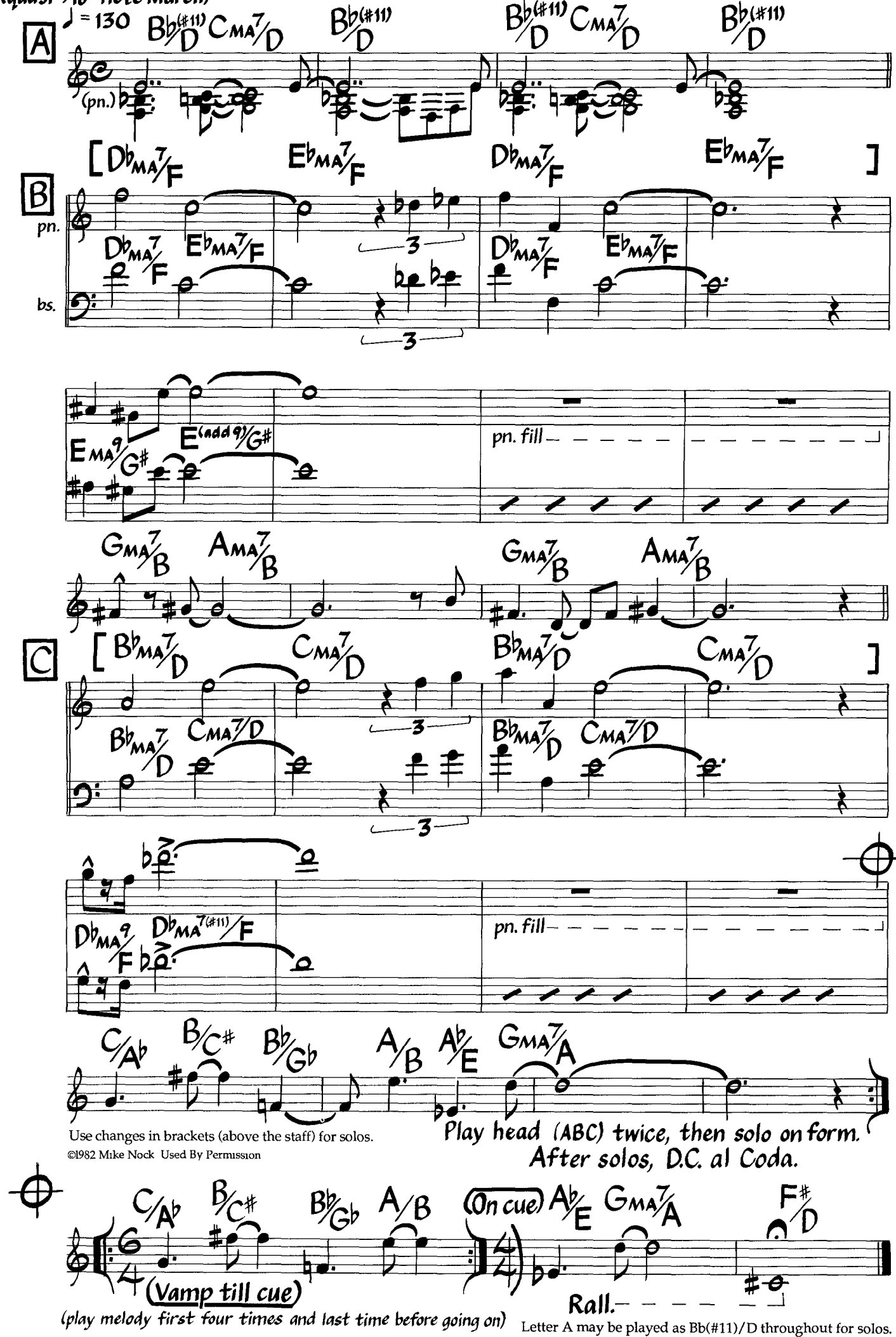
Med. Straight 1/8's
(quasi 1/16-note March)

Doors

Mike Nock

♩ = 130



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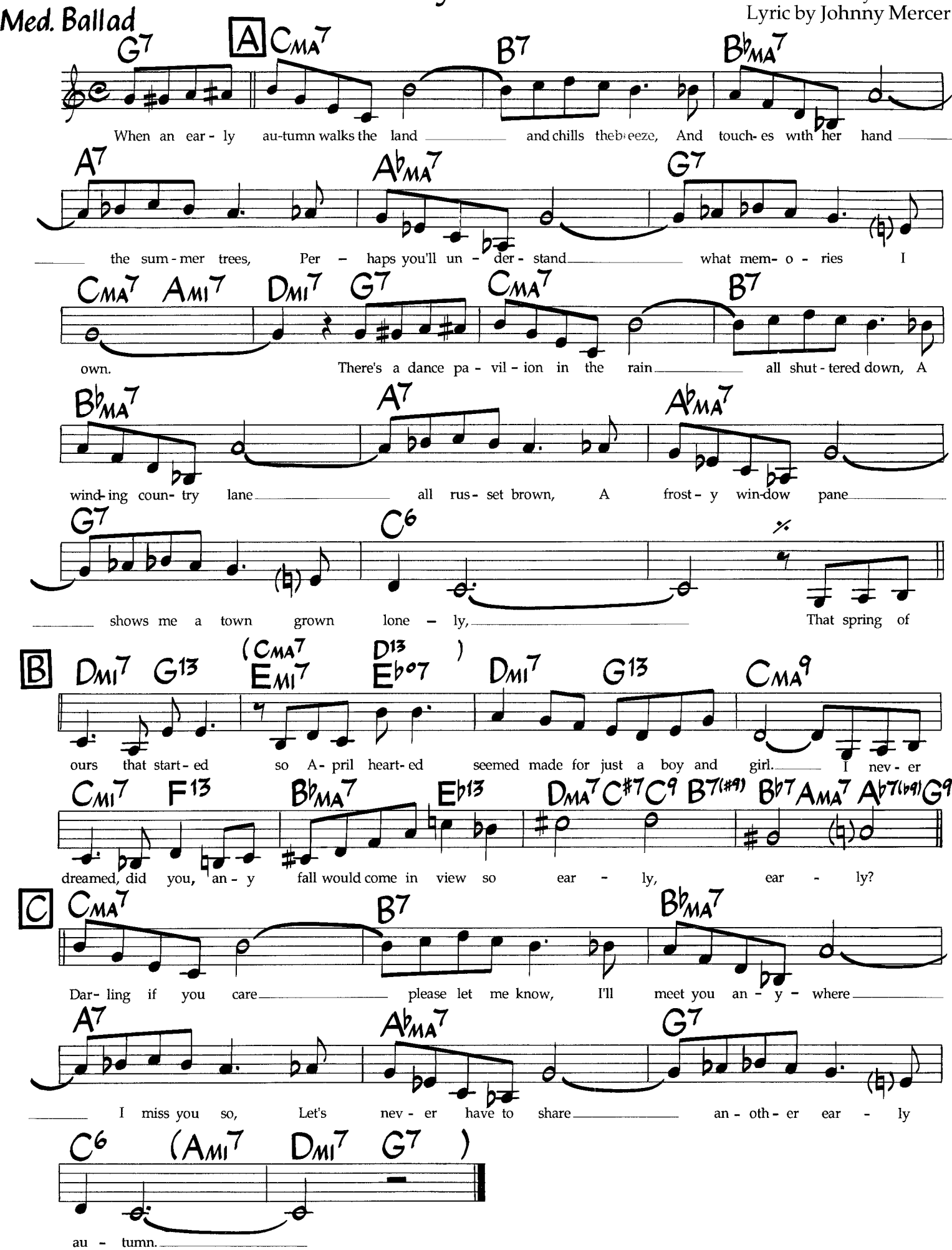
Early Autumn

Music by Ralph Burns
& Woody Herman
Lyric by Johnny Mercer

Med. Ballad



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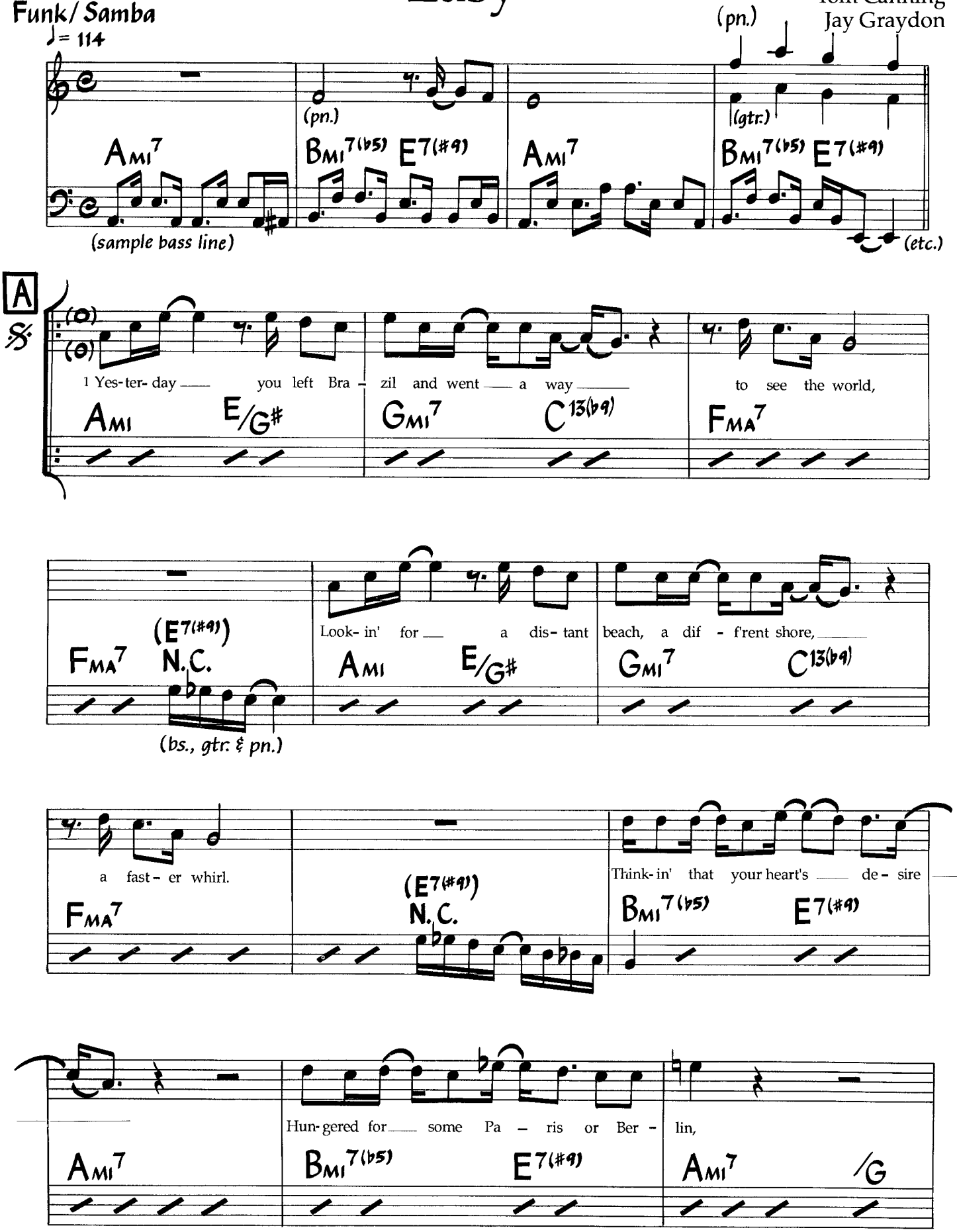
Easy

Al Jarreau
Tom Canning
Jay Graydon


Medium Funk/Samba

(sample bass line)
(etc.)

1 Yes-ter-day you left Bra-zil and went a way to see the world,

(bs., gtr. & pn.)
Look-in' for a dis-tant beach, a dif-f'rent shore,

a fast-er whirl.

Think-in' that your heart's de-sire

Hun-gered for some Pa-ris or Ber-lin,

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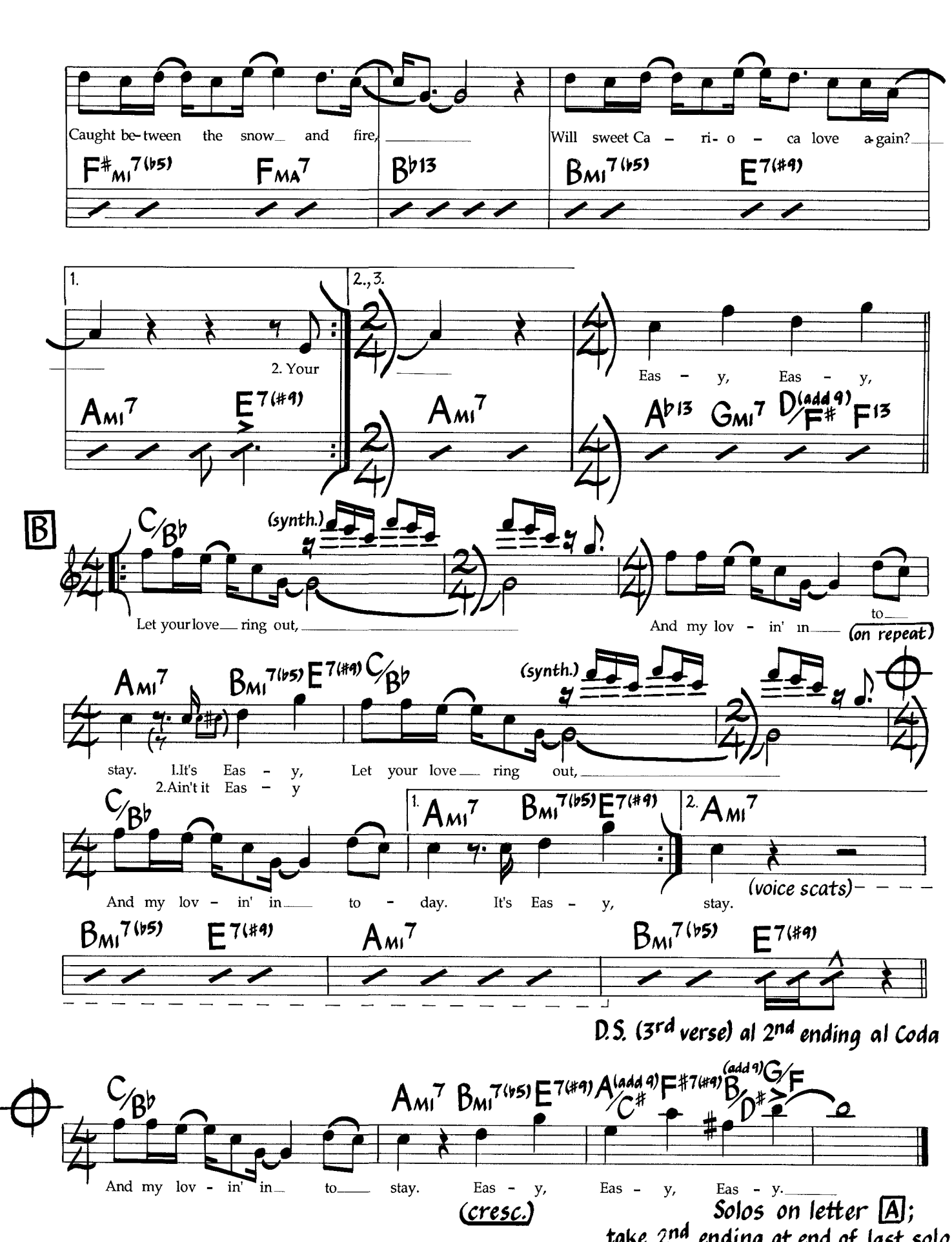


Solos on letter A;
take 2nd ending at end of last solo,
vamp & fade on letter B.

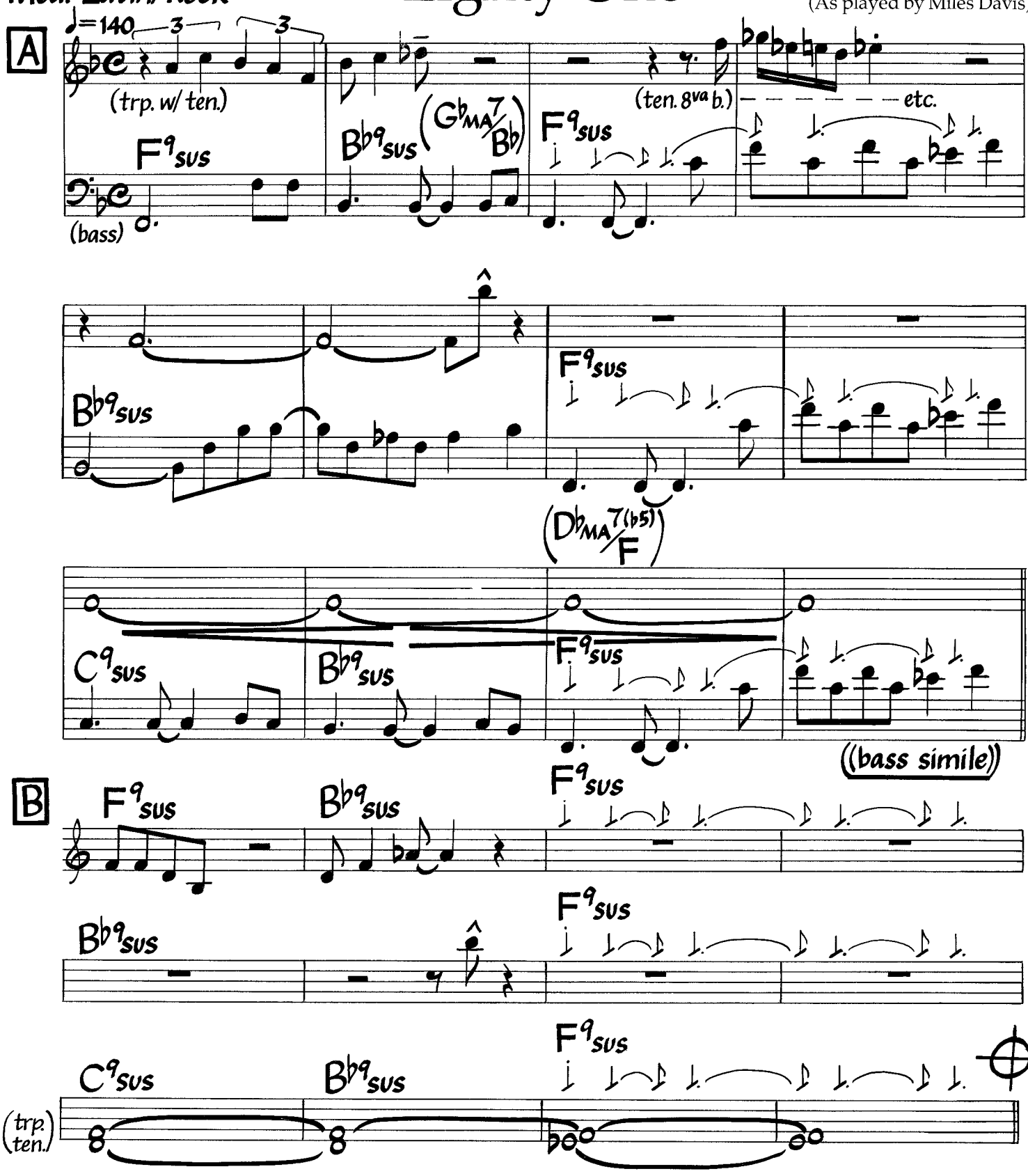
2nd VERSE
Your superman gonna do the super--best he can
To free the pearl.
Giving you the superness that he can do.
Believe me, girl.
That everyday your need is higher.
But love is not Chicago or L.A.
Home is where the heart's on fire
And where that restless snowbird melts away.

3rd VERSE
Settle down, there ain't no need to run around.
It's really clear, that I'm the man
Who's gonna do the super--best he can, to keep you near.
Everyday your need soars higher. Love is not
Chicago or L.A. Home is where your heart's on fire.
Can't deny this love is here to stay.

Eighty One

Med. Latin/Rock

Ron Carter
(As played by Miles Davis)



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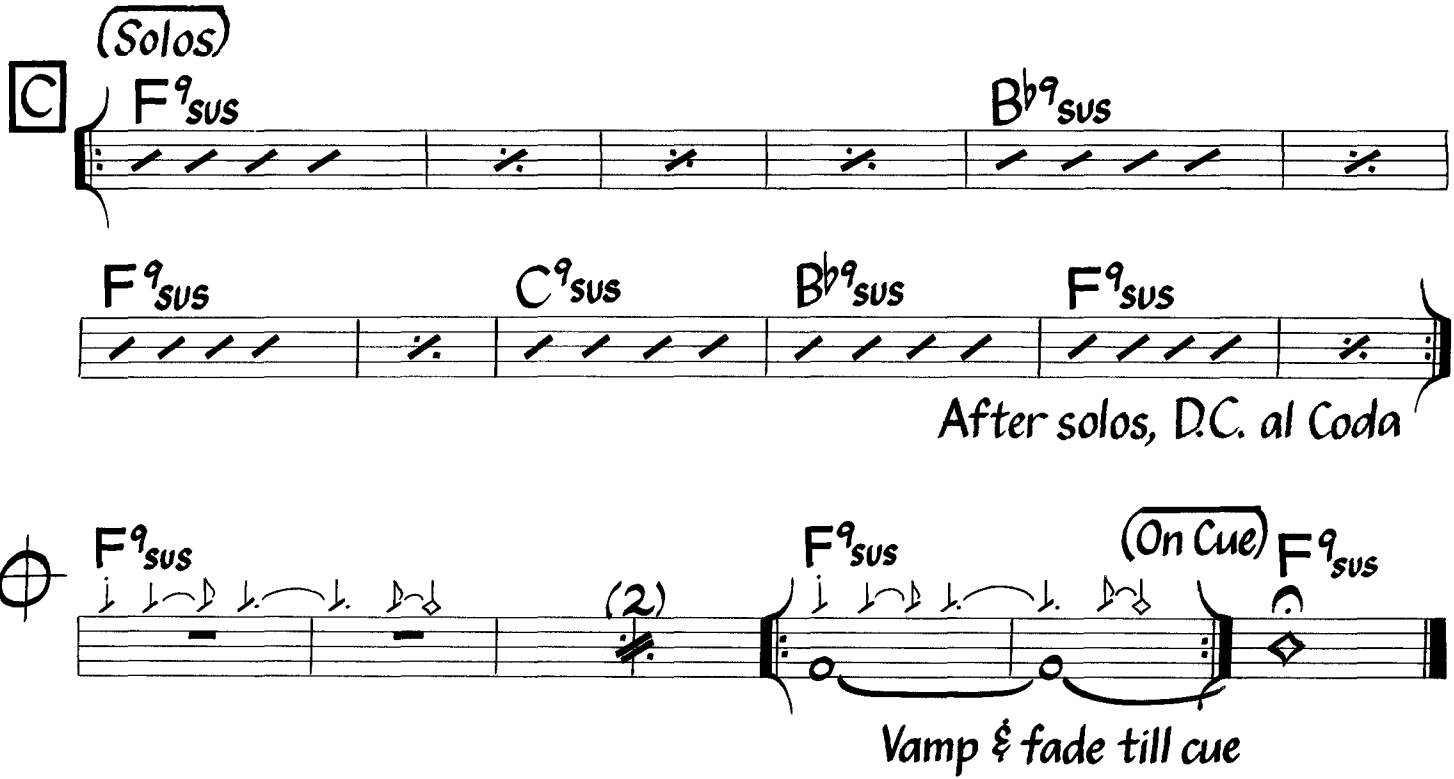


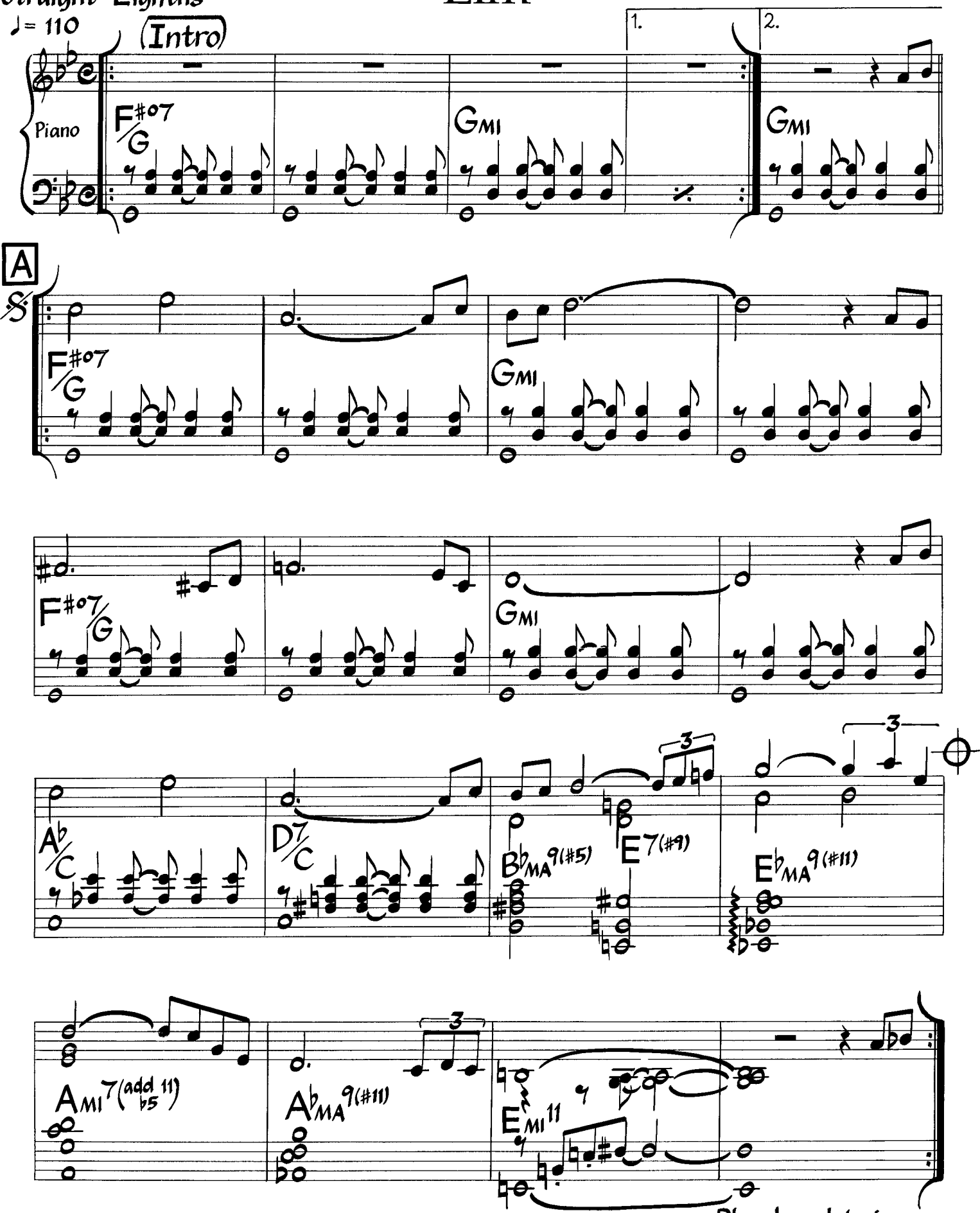
Bass line is played with great variation (especially for solos). Each solo progresses from Latin to swing feel. 'Sus' chords are sometimes played as dominant 9th chords (with 3rd). Chords in parentheses are optional. Chord rhythms suggested only.

Med.- Slow
Straight-Eighths

Elm

Richie Beirach

♩= 110



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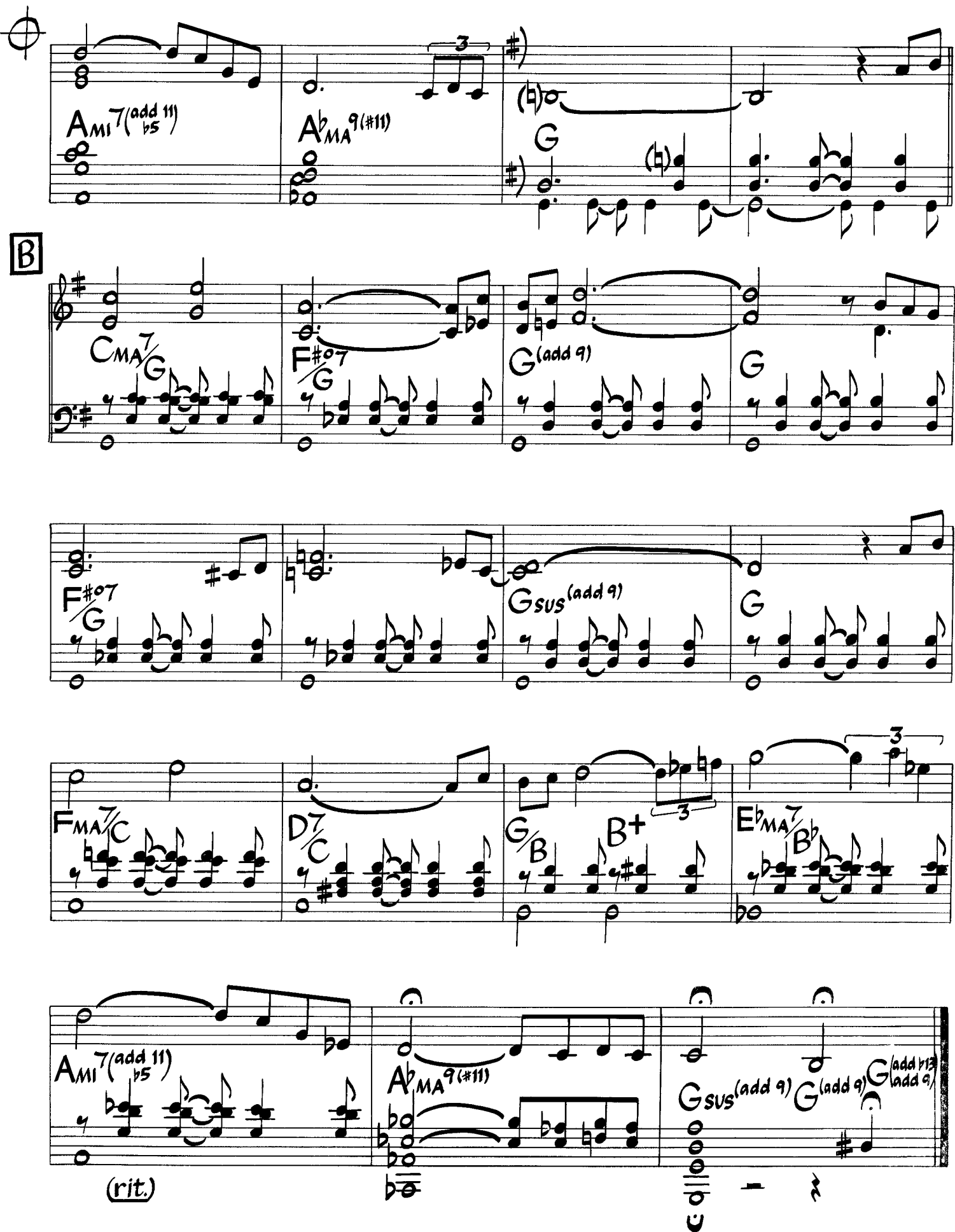
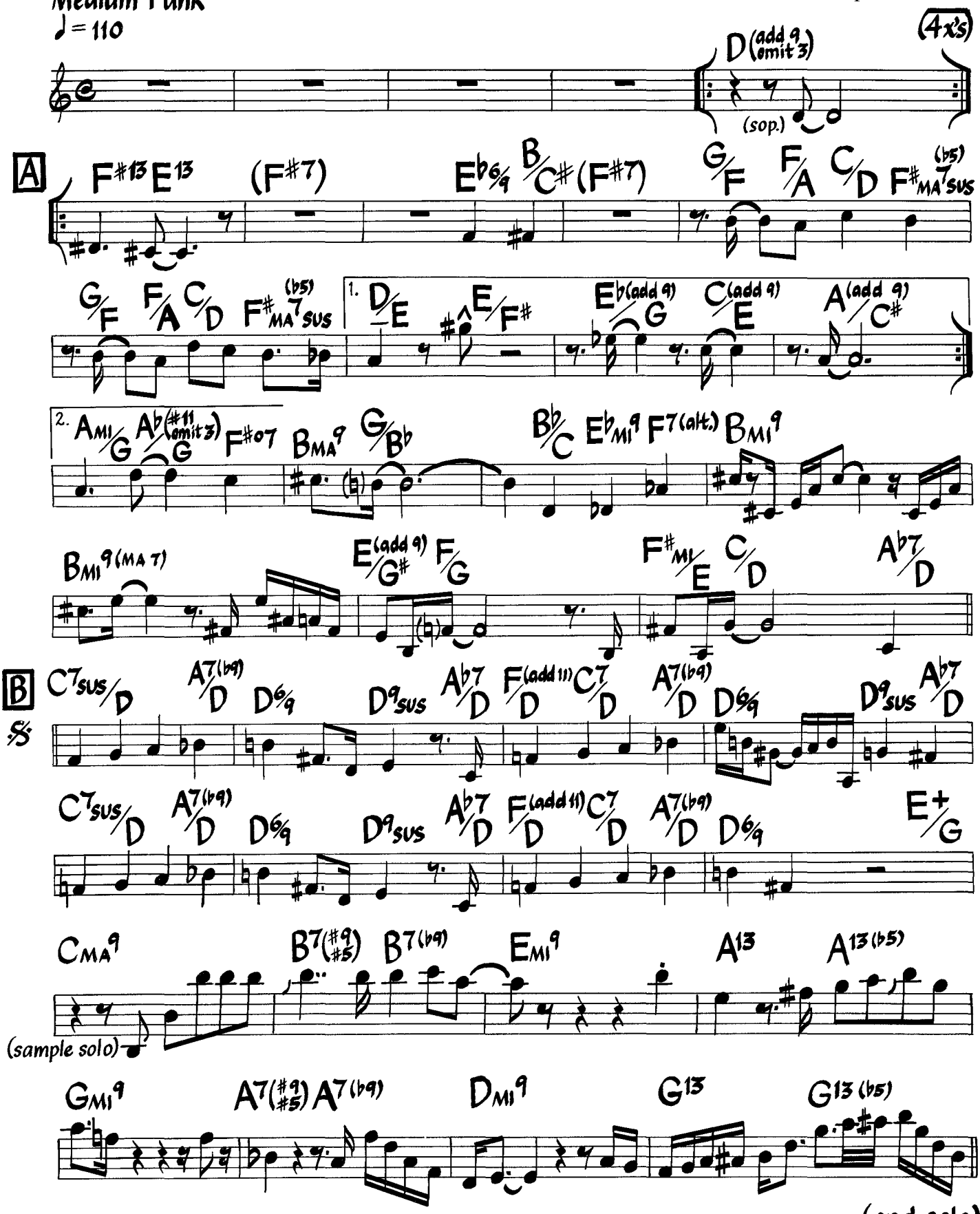

Ami7(add 11) b5
Ab MA9(#11)
G
B
C MA7/G
F#07/G
G(add 9)
G
F#07/G
Gsus(add 9)
G
F MA7/C
D7/C
G/B
B+
Eb MA7/Bb
Ami7(add 11) b5
Ab MA9(#11)
Gsus(add 9)
G(add 9)
G(add b13 add 9)
(rit.)

Endangered Species

Wayne Shorter
Joseph Vitarelli

Medium Funk
♩ = 110



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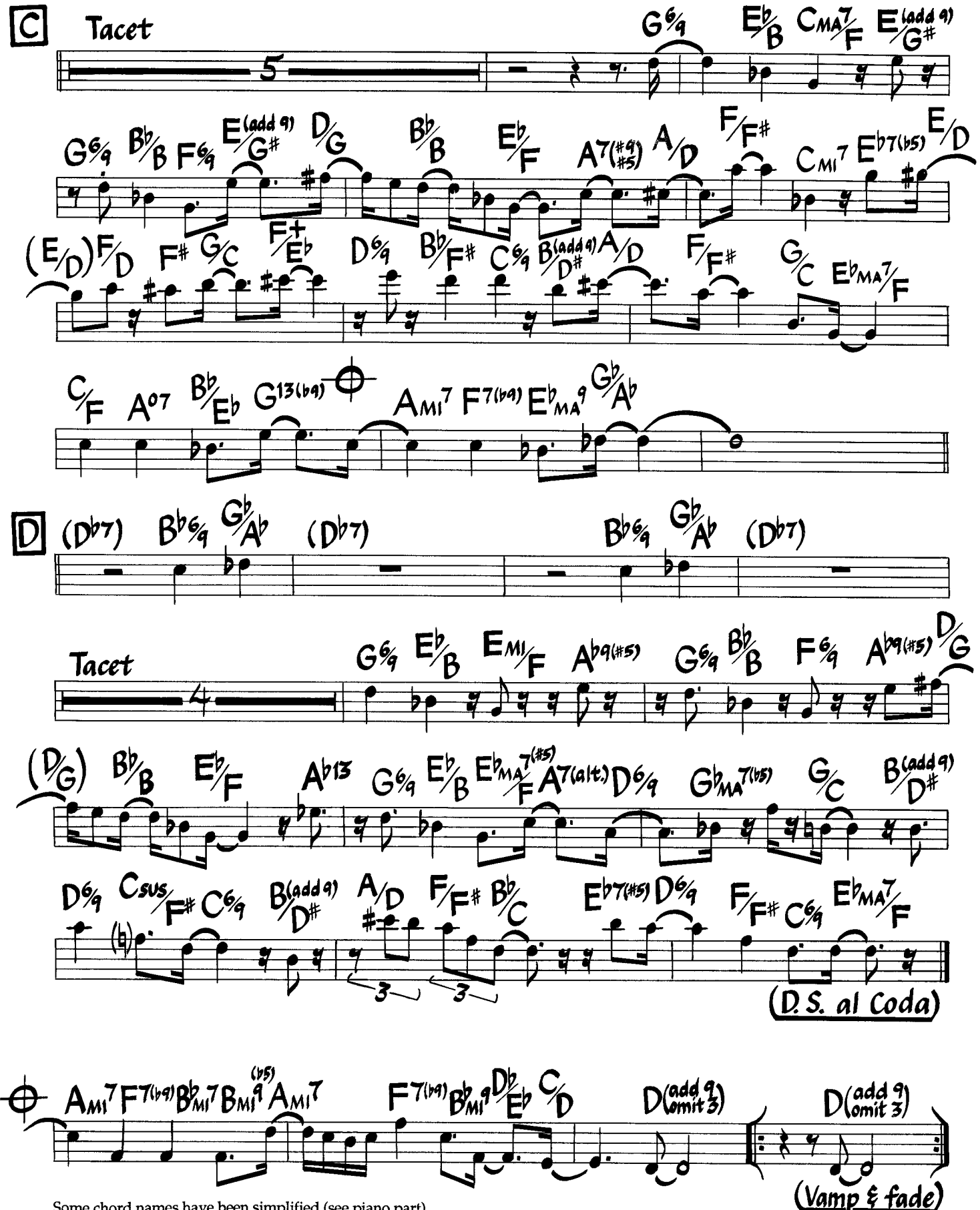
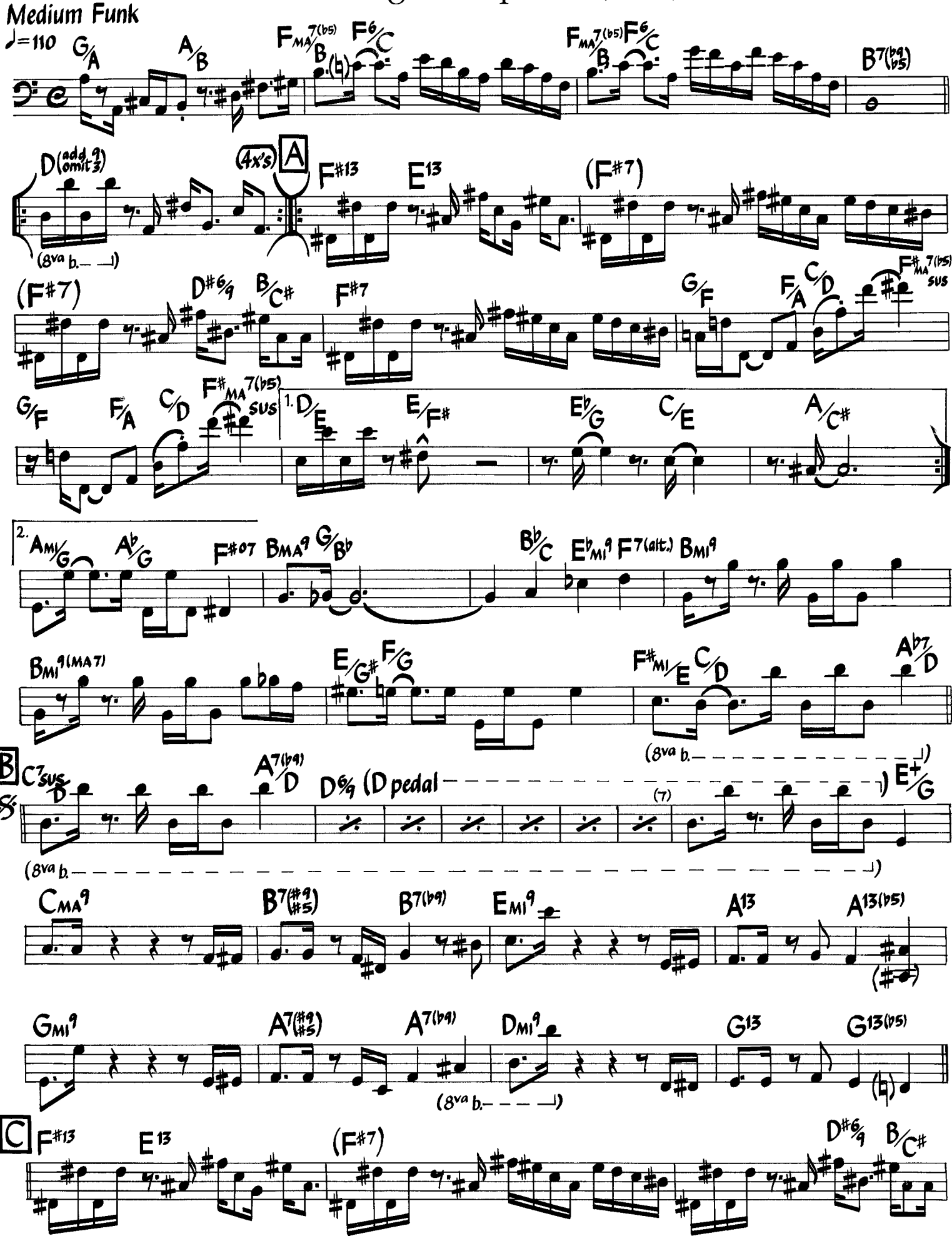
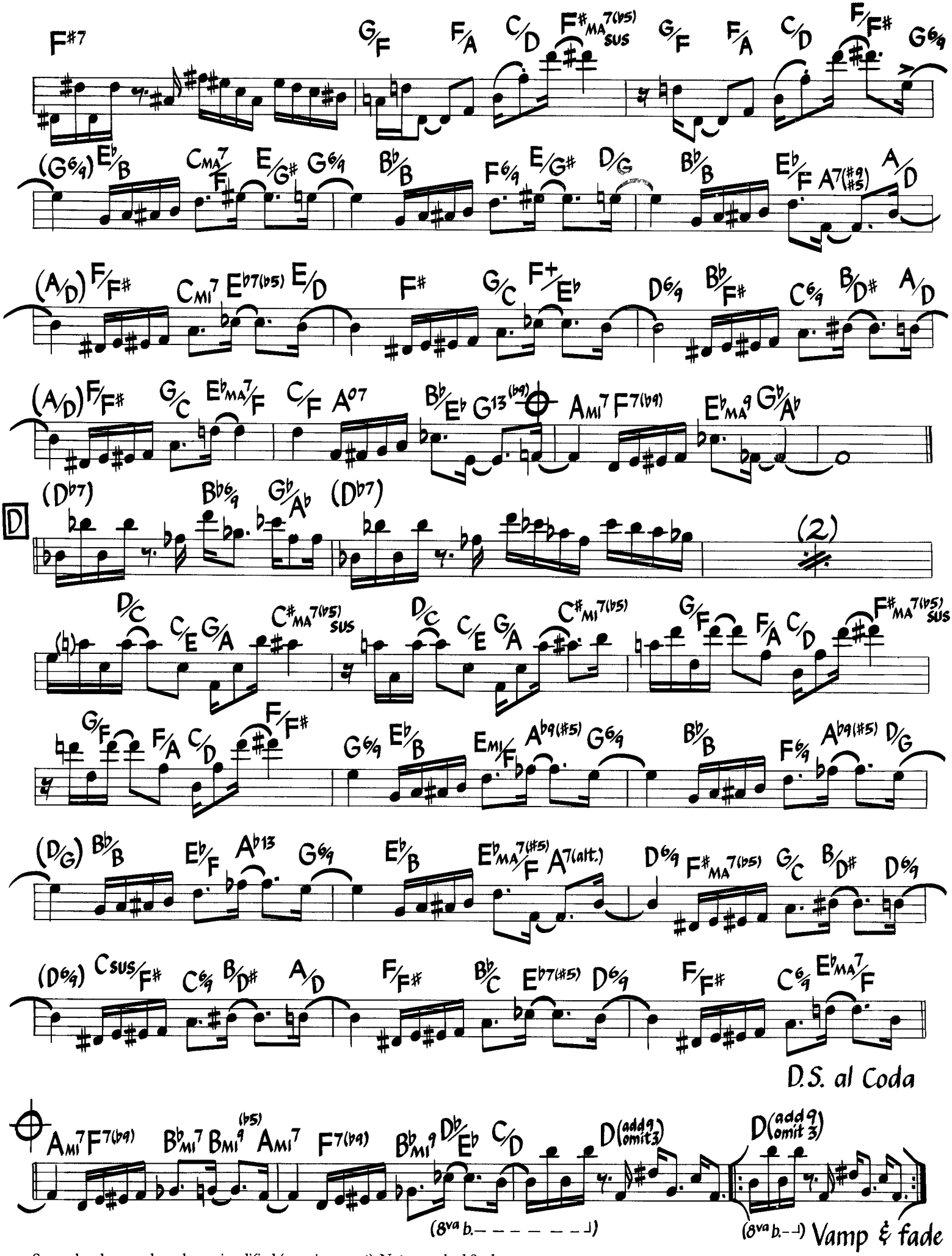


Some chord names have been simplified (see piano part).

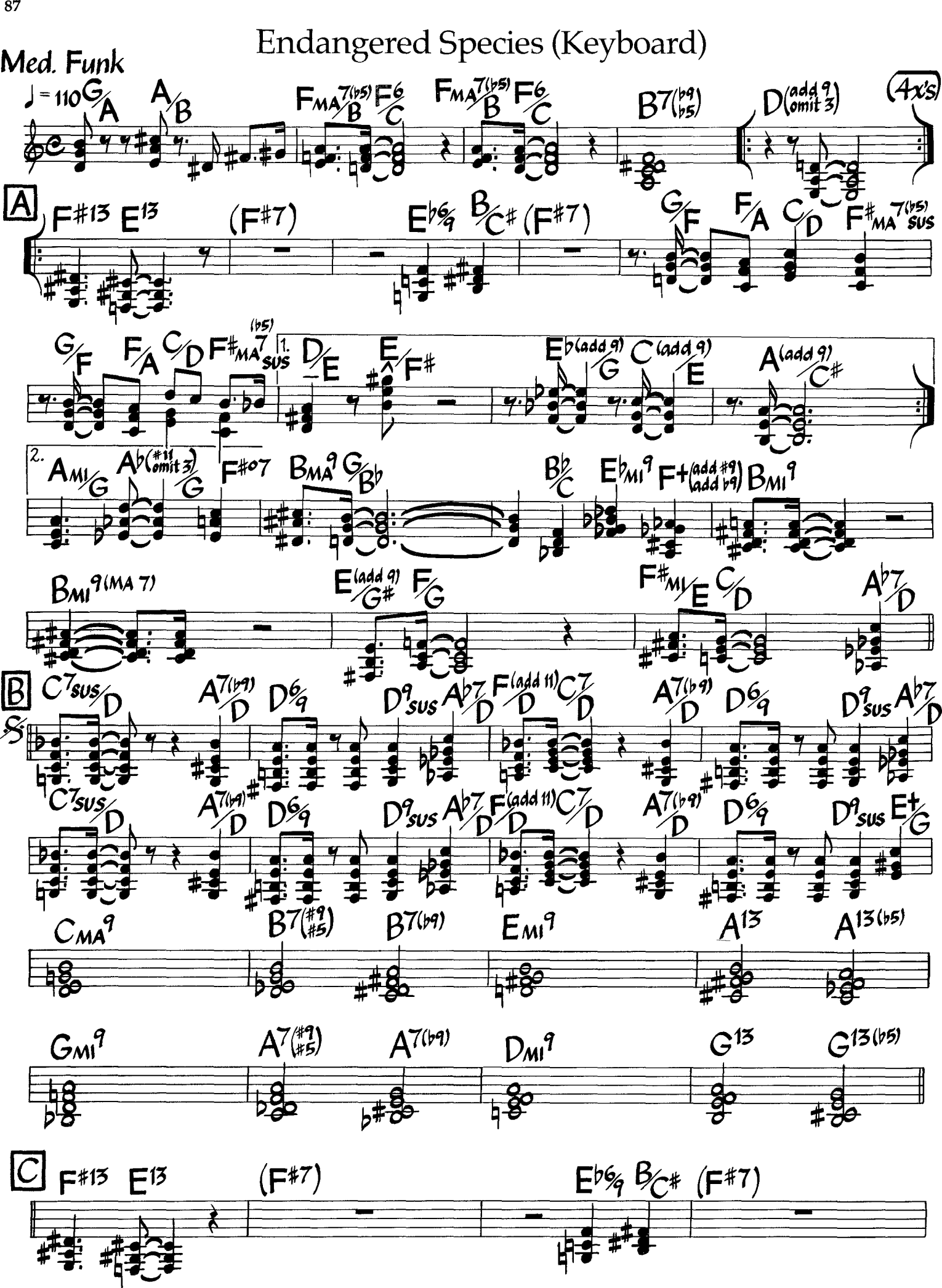
Endangered Species (Bass)

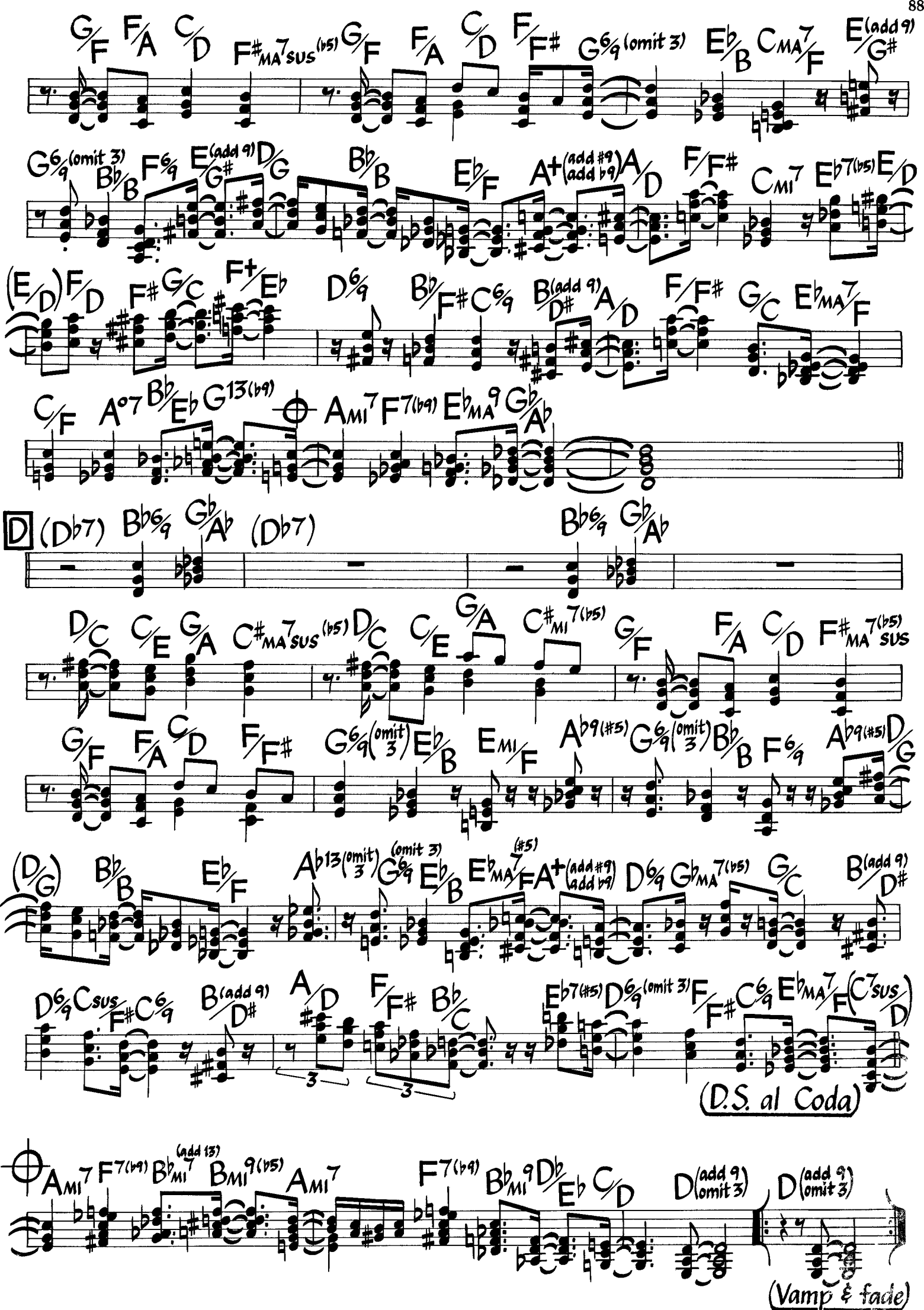




Some chord names have been simplified (see piano part). Notes marked 8vab. are played one octave lower on recording (although lower than normal bass range).

Endangered Species (Keyboard)




G/F F/A C/D F#MA7SUS(b5) G/F F/A C/D F/F# G6/9(omit 3) Eb/B CMA7/F E(add 9)/G#
G6/9(omit 3) Bb/B F6/9 E(add 9)/G# D/G Bb/B Eb/F A+(add #9)(add b9)/A D/F F/F# CMI7 Eb7(b5) E/D
(E/D) F/D F#/C F+/Eb D6/9 Bb/F# C6/9 B(add 9)/D# A/D F/F# G/C EbMA7/F
C/F A°7 Bb/Eb G13(b9) AMI7 F7(b9) EbMA9 Gb/Ab
D (Db7) Bb6/9 Gb/Ab (Db7) Bb6/9 Gb/Ab
D/C C/E G/A C#MA7SUS(b5) D/C C/E G/A C#MI7(b5) G/F F/A C/D F#MA7(b5)SUS
G/F F/A C/D F/F# G6/9(omit 3) Eb/B EMI/F Ab9(#5) G6/9(omit 3) Bb/B F6/9 Ab9(#5) D/G
(D/G) Bb/B Eb/F Ab13(omit 3) G6/9(omit 3) Eb/B EbMA7(#5) FA+(add #9)(add b9) D6/9 GbMA7(b5) G/C B(add 9)/D#
D6/9 Csus/F# C6/9 B(add 9)/D# A/D F/F# Bb/C Eb7(#5) D6/9(omit 3) F/F# C6/9 EbMA7/F (C7sus/D)
(D.S. al Coda)
AMI7 F7(b9) Bb(add 13)MI7 BMI9(b5) AMI7 F7(b9) BbMI9 Db/Eb C/D D(add 9)(omit 3) D(add 9)(omit 3)
(Vamp & fade)



WAYNE SHORTER

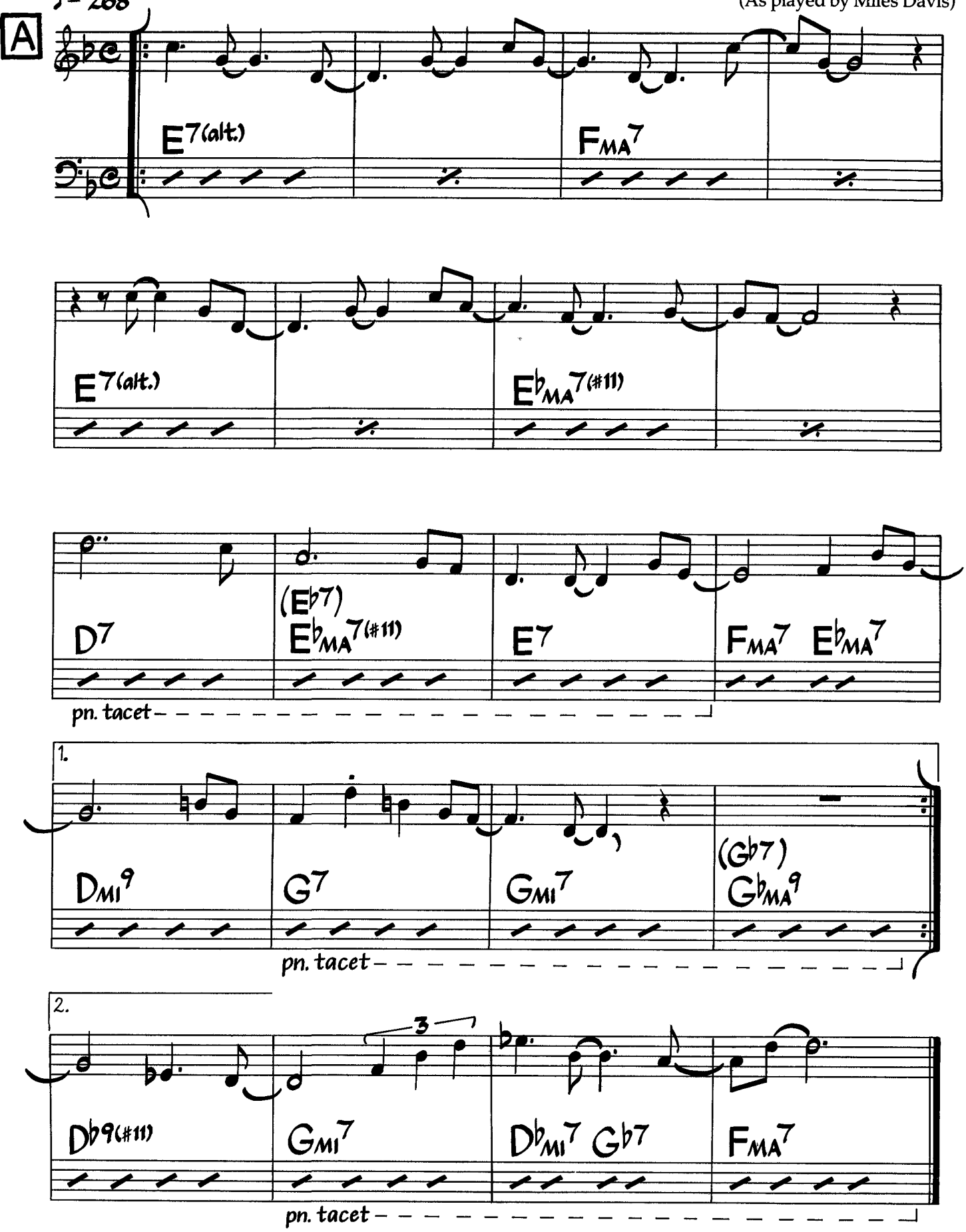
Photo by Jim Marshall ©1988

Fast Swing

♩ = 268

E.S.P.

Wayne Shorter
(As played by Miles Davis)



Bass walks in 2 for head, 4 for solos. "pn. tacet" sections are observed during the head only.

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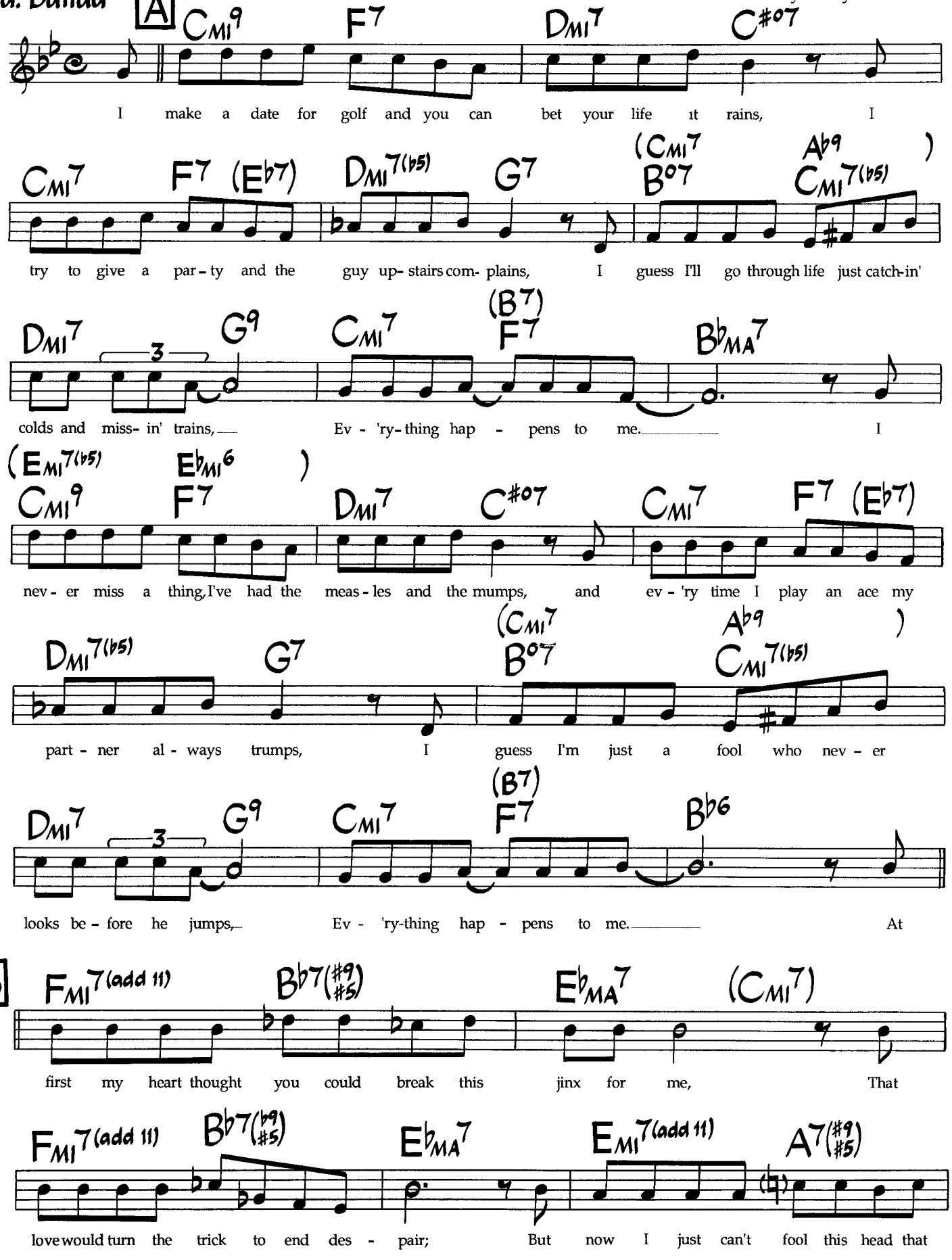
Everything Happens To Me

Music by Matt Dennis
Lyric by Tom Adair

Med. Ballad



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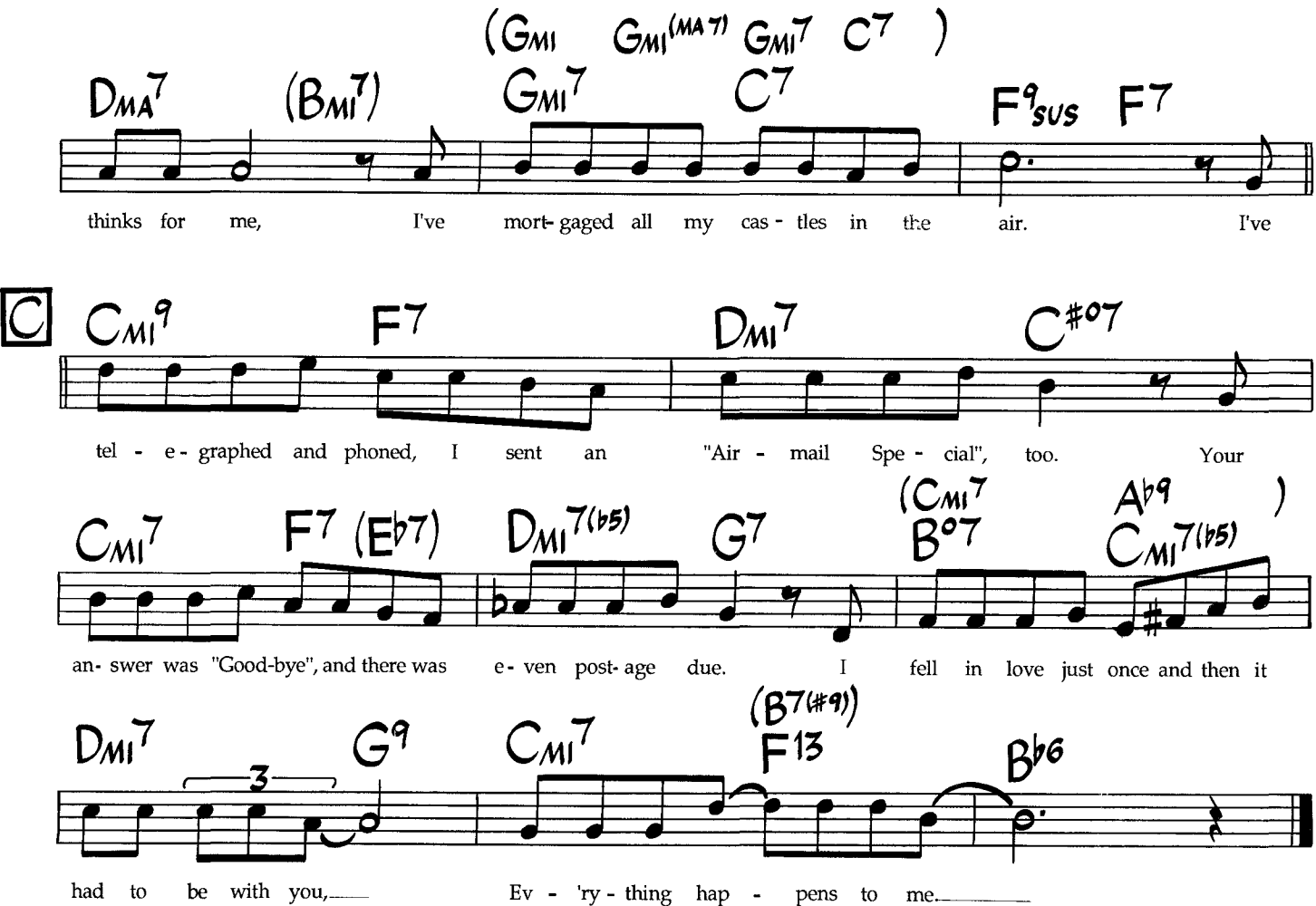
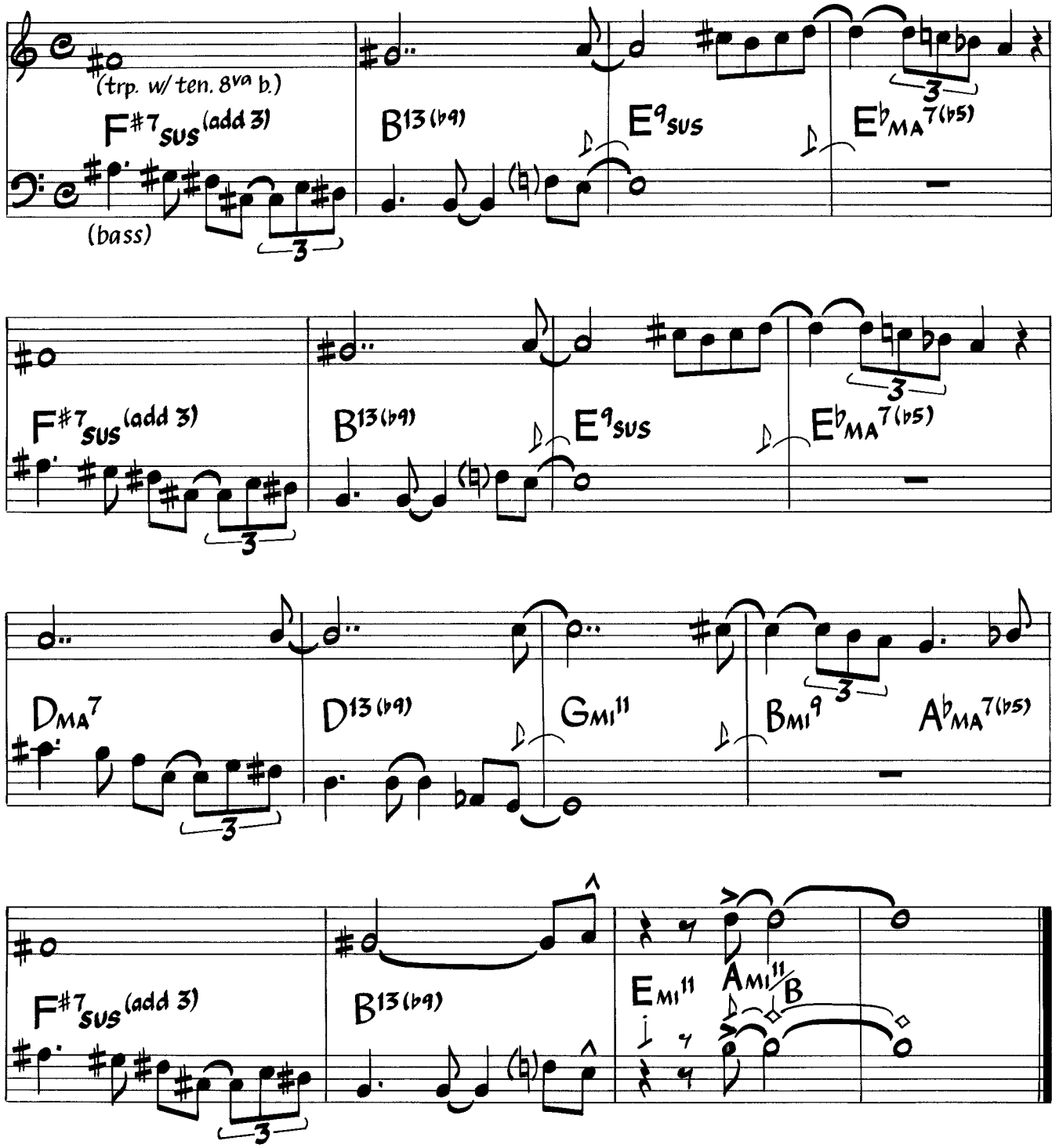

(GMI GMI(MA7) GMI7 C7)
DMA7 (BMI7) GMI7 C7 F9SUS F7
thinks for me, I've mort- gaged all my cas - tles in the air. I've
C
CMI9 F7 DMI7 C#07
tel - e - graphed and phoned, I sent an "Air - mail Spe - cial", too. Your
CMI7 F7 (Eb7) DMI7(b5) G7 (CMI7 B07 Ab9 CMI7(b5))
an- swer was "Good-bye", and there was e - ven post- age due. I fell in love just once and then it
DMI7 3 G9 CMI7 (B7(#9) F13 Bb6
had to be with you, Ev - 'ry - thing hap - pens to me.

Fall

Medium Ballad
(with triplet undercurrent)
♩ = 82

Wayne Shorter
(As played by Miles Davis)



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

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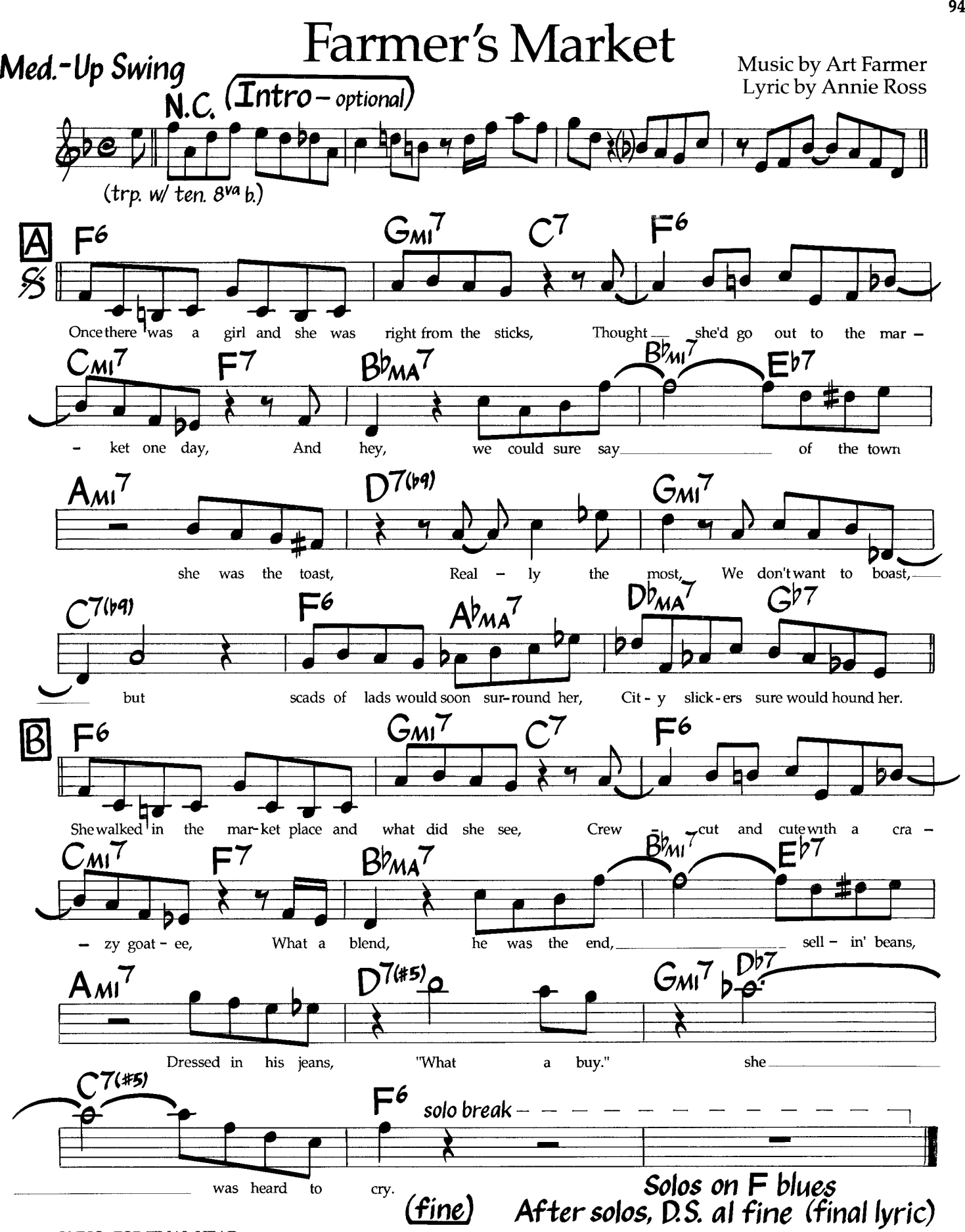
Farmer's Market

Med.-Up Swing

Music by Art Farmer
Lyric by Annie Ross



LYRIC FOR FINAL HEAD
Once there was a drummer who was straight from New York,
Tourin' the country with Wardell Gray
And hey, we could sure say of the drums, he was the toast.
Really the most, We don't wanna boast, but
All the crazy chicks would hound him, all the swingin' bands would sound him.
Then one day he saw the one that made his head whirl,
He met and married the same little girl,
What a blend, they are the end, they're real cool, house with a pool,
Crazy scenes, blame it on the beans.'

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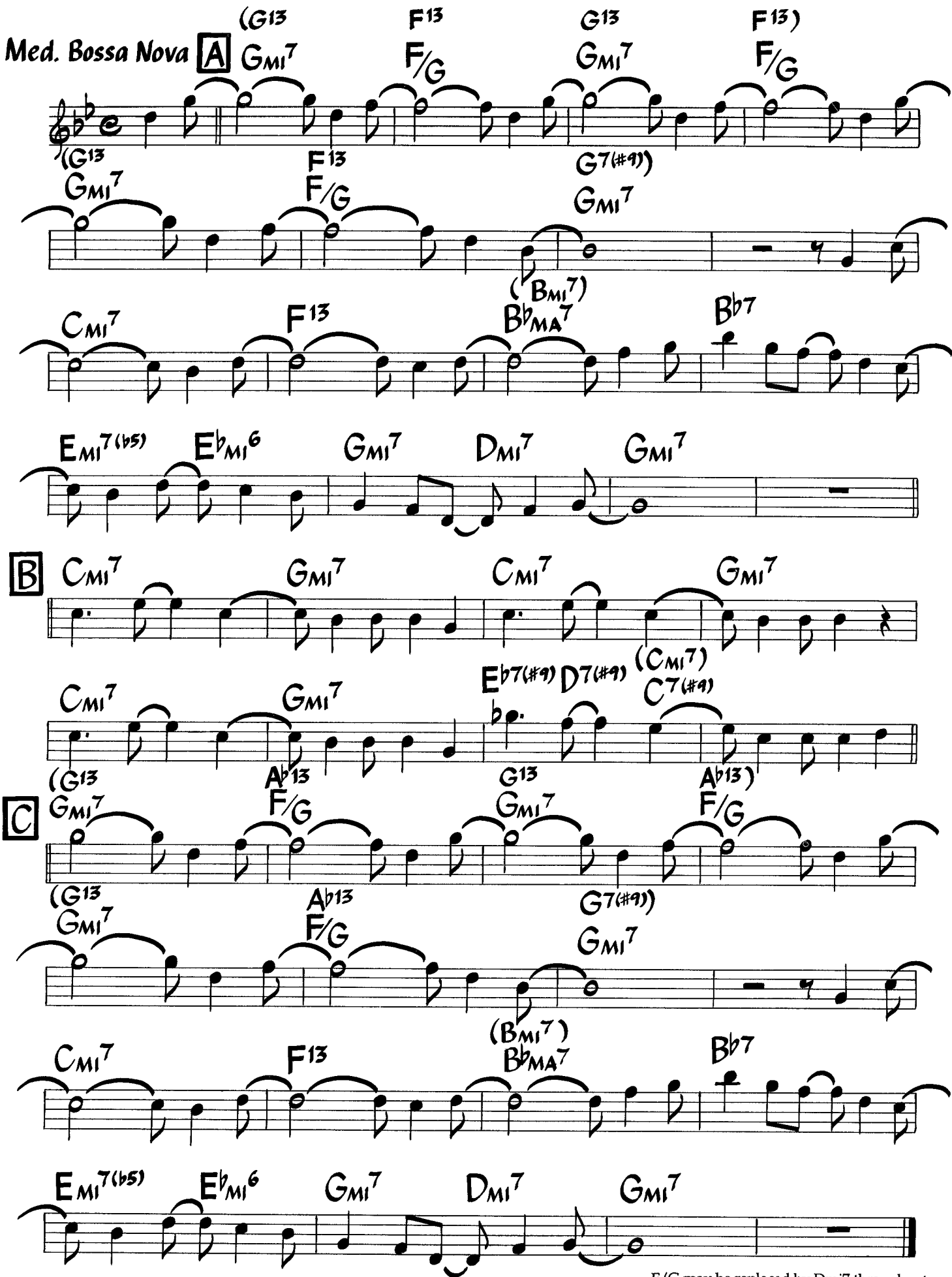
Favela

Antonio Carlos Jobim

Med. Bossa Nova



F/G may be replaced by Dmi7 throughout.

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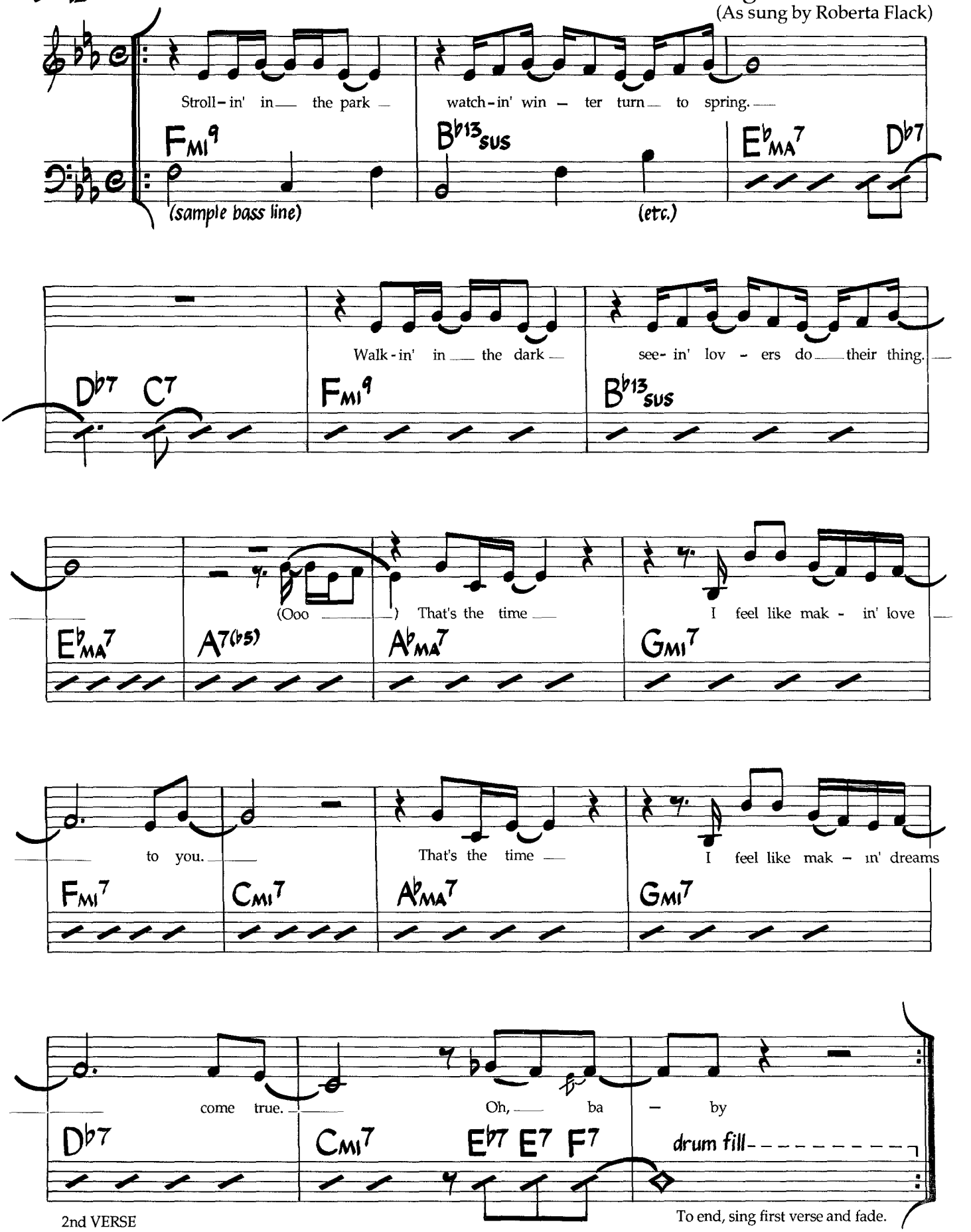
Feel Like Makin' Love

Medium Latin/Rock
♩ = 92

Eugene McDaniels
(As sung by Roberta Flack)



2nd VERSE
When you talk to me,
When you're moanin' sweet and low.
When you're touchin' me,
And my feelings start to show. That's the time.....(etc.)

3rd VERSE
In a restaurant, holding hands by candlelight.
When I'm touchin' you, wanting you with all my might.
That's the time...(etc.)

To end, sing first verse and fade.

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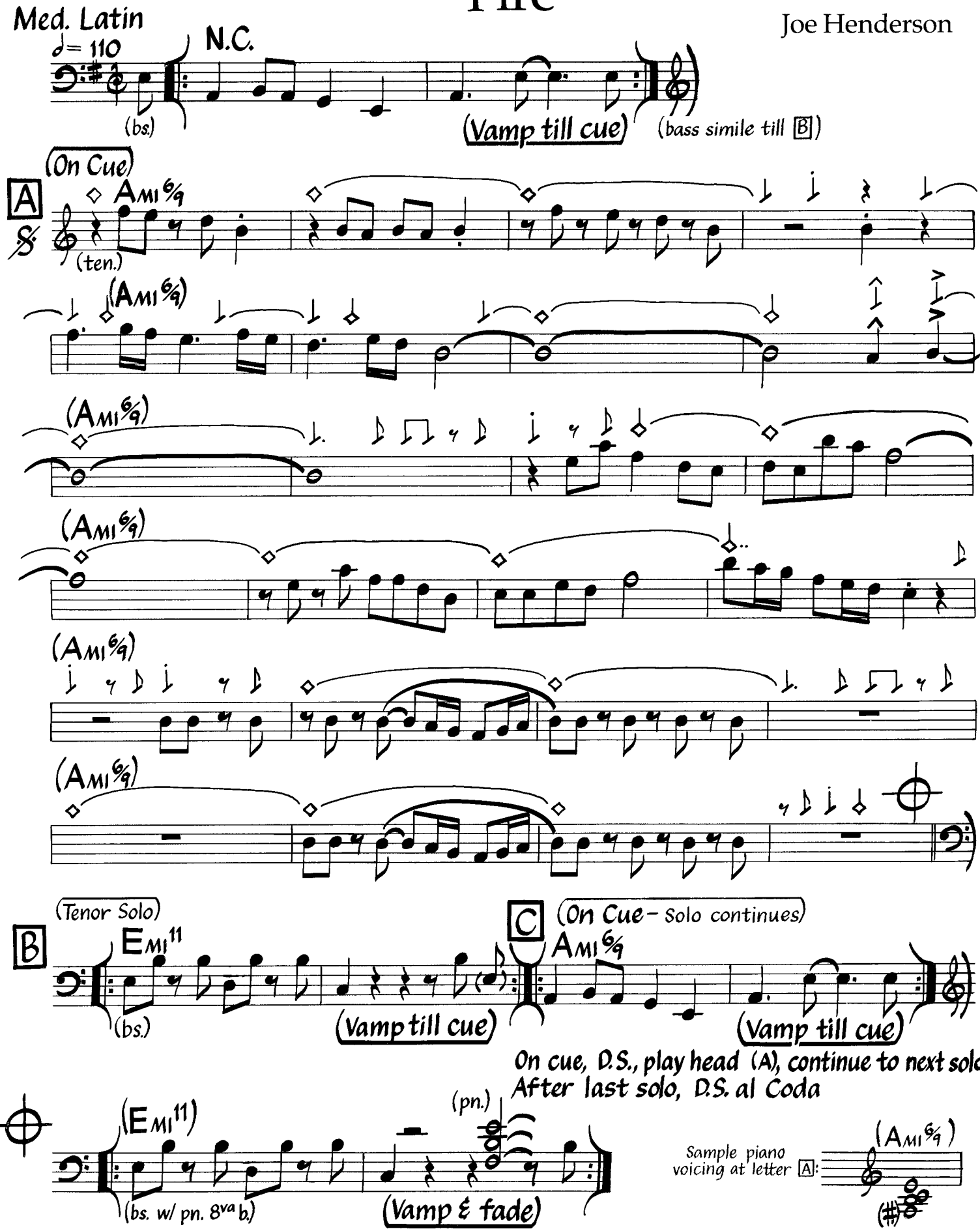
Fire

Joe Henderson



Piano comp figure at letter A is suggested only. Vamp at letter B is long, vamp at letter C much shorter.
Tenor sounds one octave lower than written. Melody may be doubled by other instruments.

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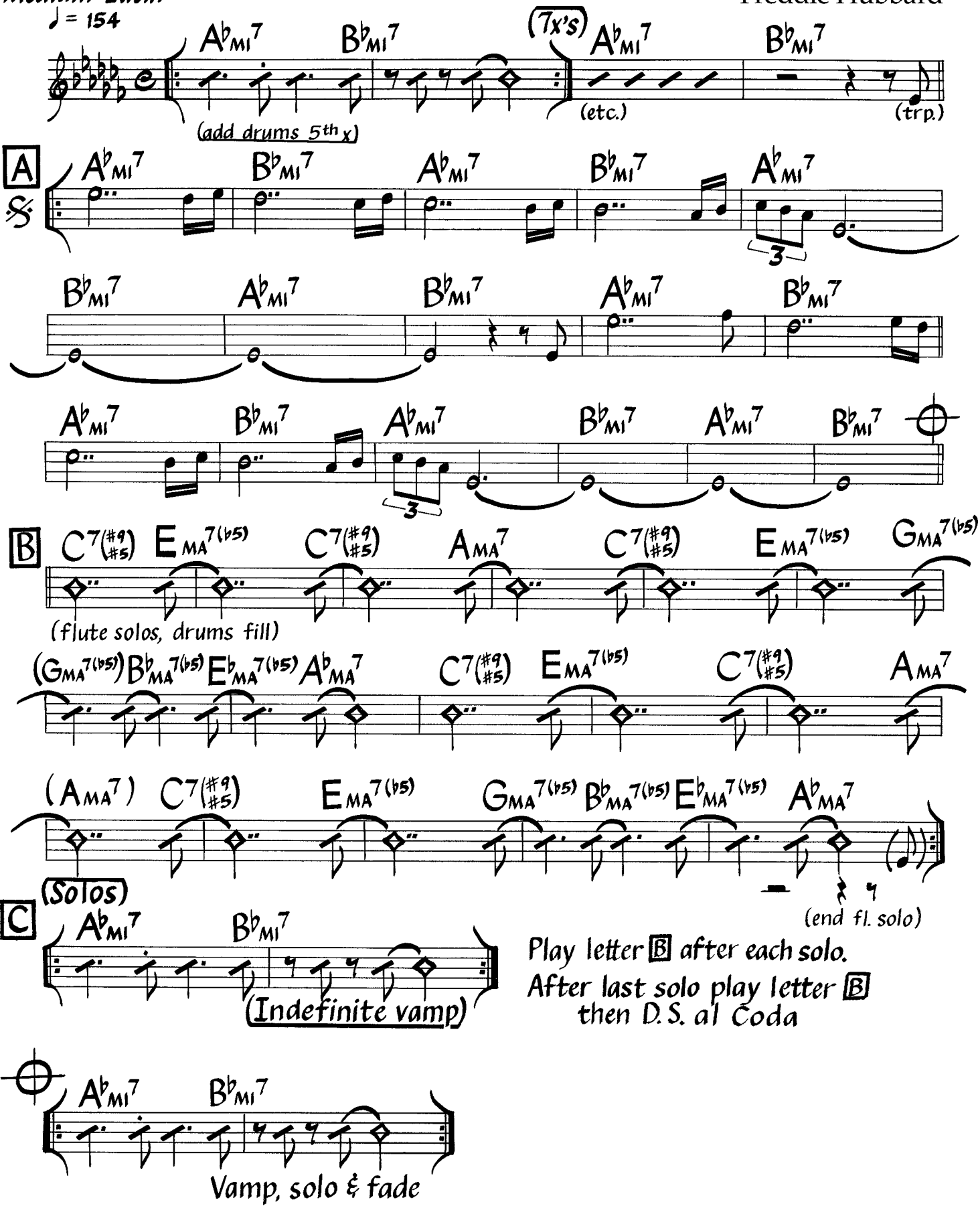
First Light

Freddie Hubbard

Medium Latin

♩ = 154



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Medium-Up Funky Latin

Foolkiller

Mose Allison

♩= 174 (Intro) Eb7 Ab7

(piano solo)

Eb7 Bb7 Eb7 1. 2. Eb7

I was

A Eb7

walk- in' down a back street just the oth- er night, I got a fun- ny feel in' that

Eb7

things weren't right, I heard some heav- y foot- steps right be- hind, and I

Eb7 break A7(b5) Ab7

know it was- n't just in my mind. The fool- kil- ler's com- in',

Eb7 Ab7

get- tin' clos- er ev- 'ry day. Oh, yes the fool- kil- ler's com- in',

Ab7 F7 break Bb7 Eb7 1. Eb7 Bb7

I got to try to make my get- a- way. pn. fill 2.I've been

B 2. Eb7 Ab7 Bb7

(pn. solo)

Ab7 Bb7 Eb7 Bb7

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

Eb7 Bb7 Eb7

pn. fill

Melody varies with each verse. The word 'fool' can be held longer than notated.

2nd VERSE
(I've been) livin' in this country eight years,
Scrapin' and a scrappin' for that dollar bill.
Eight million people livin' on the make,
Waitin' for that one big break.
The foolkiller's comin', I do believe it's true.
Well, the foolkiller's comin',
I think he's got his eye on me and you.

3RD VERSE
(If you've) never been a fool then you don't have to worry;
You know you have, better get in a hurry.
Just to be on the safe side, get yourself a place to hide.
'Cause the foolkiller's comin', gettin' closer every day.
The foolkiller's comin', I got to try to make my getaway.

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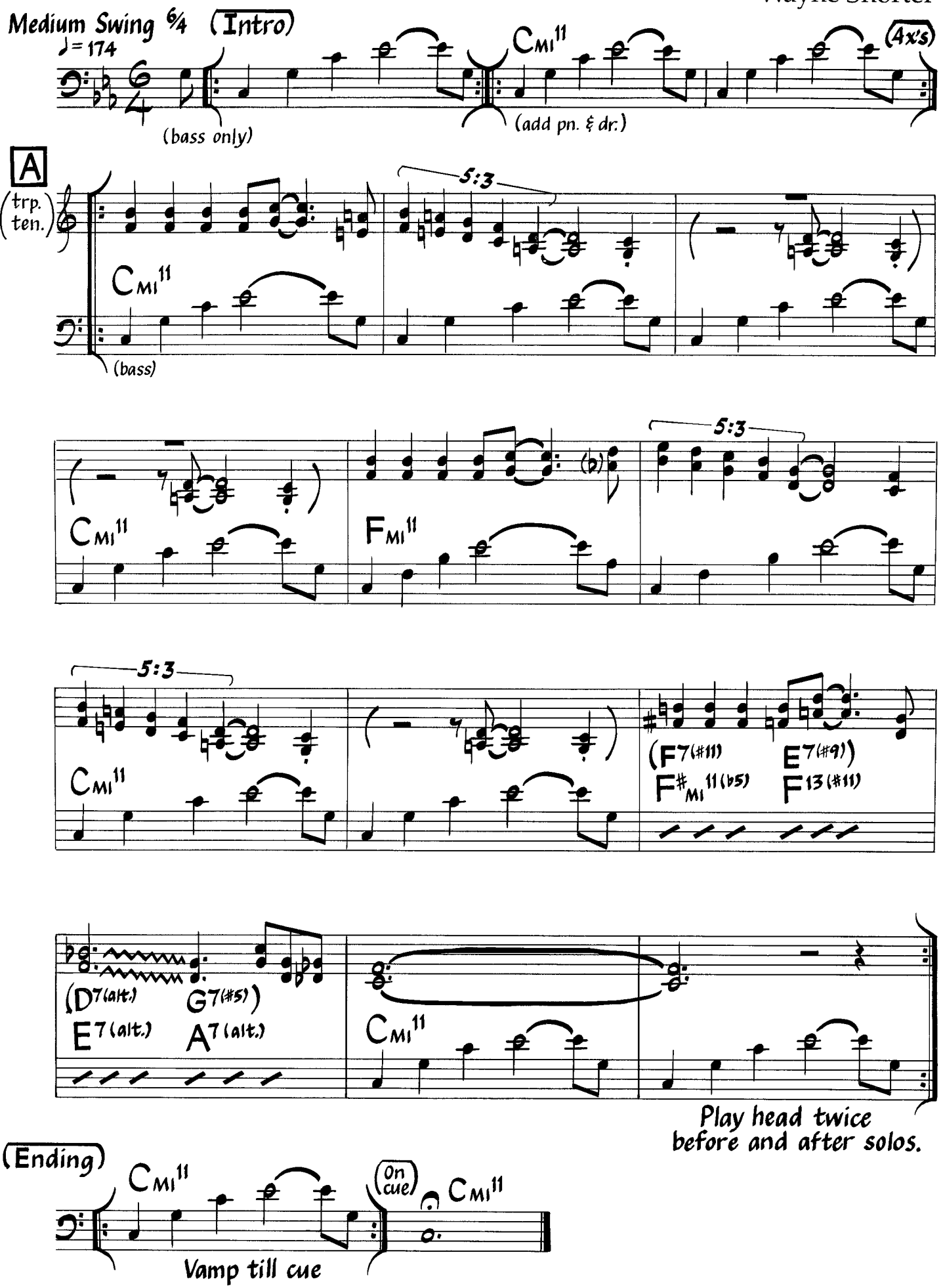
Footprints

Wayne Shorter



Upper line is melody. Harmony line is optional.

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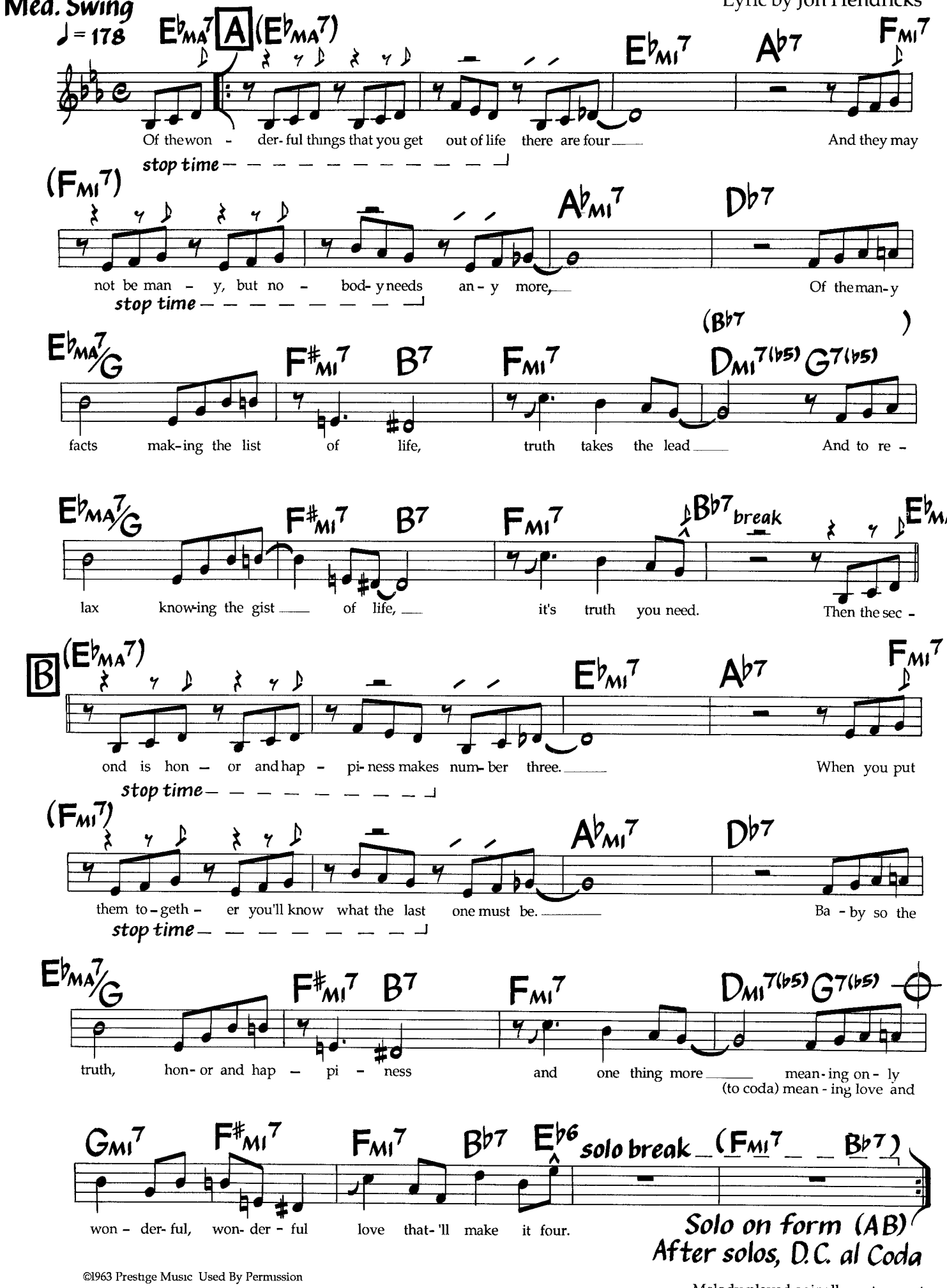
Four

Music by Miles Davis
Lyric by Jon Hendricks



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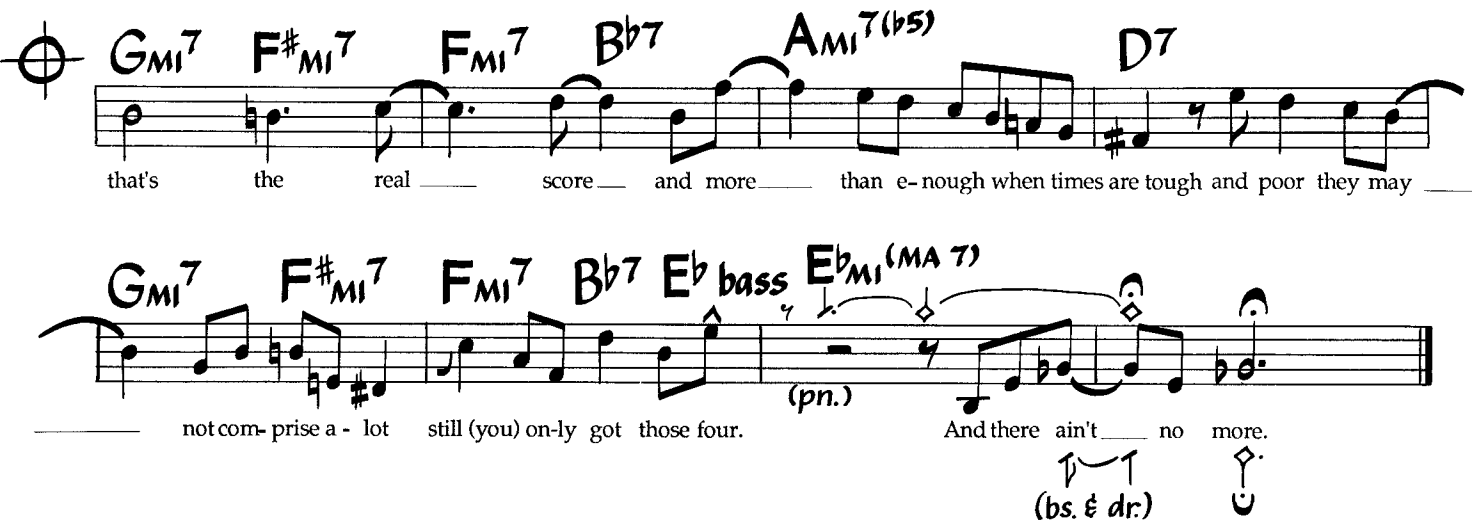
Melody played oginally on trumpet.

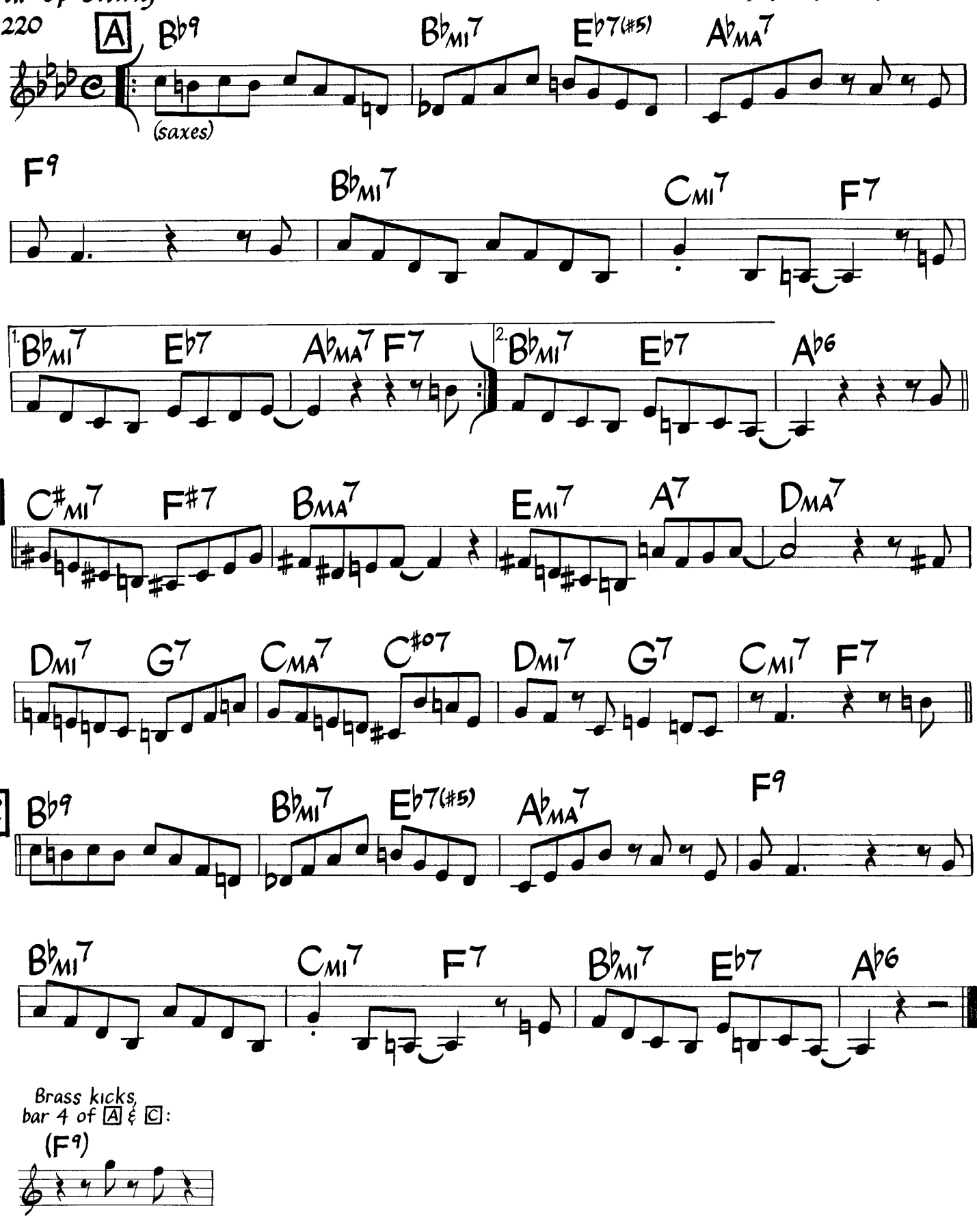


Chords in parentheses are used for solos. Solos are straight ahead (no breaks or stop-time) except for solo break before each solo. Bass may play notes other than roots during stop time.

Four Brothers

Jimmy Giuffre
(As played by Woody Herman)

Med.- Up Swing
♩= 220



Brass kicks,
bar 4 of A & C:
(F9)

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Four On Six

John L. "Wes" Montgomery

Medium-Up Swing ♩= 230

(Intro) N.C.

(bs. & pn.)

(N.C.)

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

B♭MA7 GMI7 G♯MI7 AMI7 D7(alt.)

(gtr.)

N.C.

(bs. & pn.) (bs. continues)

A

GMI7 C7 GMI7 C7 GMI7 C7 GMI7

(gtr.)

(Stop time)

CMI9 F7(♯11 ♭9) B♭MI9 E♭(♯11 ♭9) AMI9 D7(♯11 ♭9) E♭MI9 A♭9(♯11)

(Time)

GMI7 C7 GMI7 C7 GMI7 C7 GMI7

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

B♭MA7 GMI7 G♯MI7 AMI7 (add 11 omit 5) D7(alt.) (GMI) Gbass solo break

B

(Solos)

GMI7

(bass walks)

CMI7 F7 B♭MI7 E♭7

AMI7 D7 E♭MI7 A♭7 GMI7 CMI7 F7

B♭MA7 (GMI7) E♭7 D7 GMI7 A7(♯5) D7

After solos, D.C. al Coda

(GMI) N.C. (gtr. solo) (On Cue) GMI(MA7)

(bs. & pn.) (Vamp & solo till cue)

(last x: rit.)

Bass line at letter A is like Intro (for G-7 C7 bars).

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Friends And Strangers

William Jeffrey
(As played by Dave Grusin)

Med. Funk (very light drums)

♩= 106 DMI7 EMI7 FMA7 | DMI7 EMI7 FMA7 | (bass)

DMI7 EMI7 FMA7 (synth.) | C EMI7 Asus A | (hold & fade)

FMA7 G Asus A | FMA7 EMI7 DMI7 9Gsus BbMA7

A (drums play time) FMA7 EMI7 AMI7 | (bs.) | (2)

FMA7 EMI7 AMI7 | (2) (elec. pn.) (etc.)

S FMA7 EMI7 AMI7 | FMA7 | EMI7 AMI7 | FMA7 | EMI7 AMI7

FMA7 EMI7 AMI7

B (elec. pn.) | DMI7 EMI7 FMA7 | DMI7 EMI7 FMA7 | (bs.)

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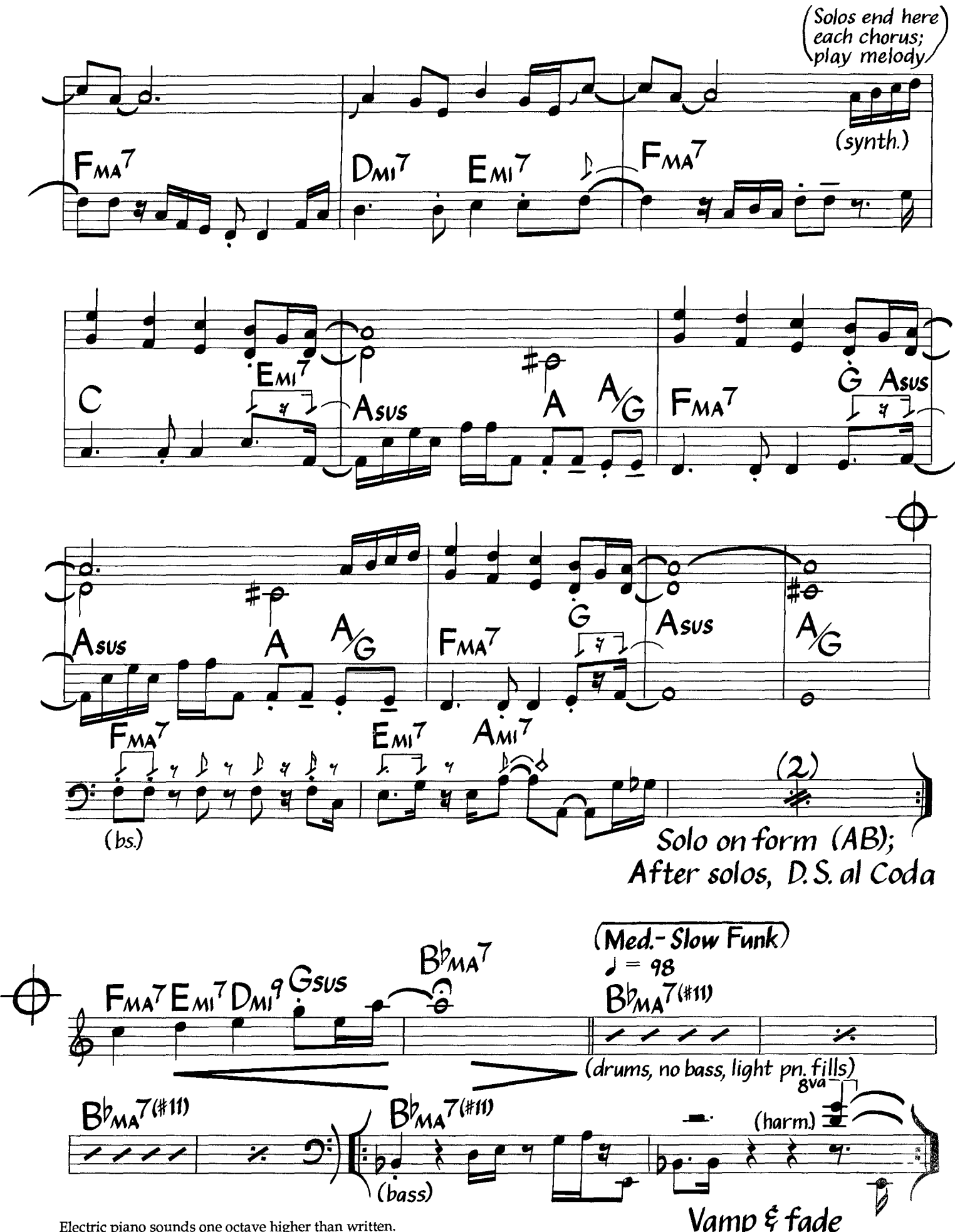


Electric piano sounds one octave higher than written.



Photo by Tom Copi ©1988

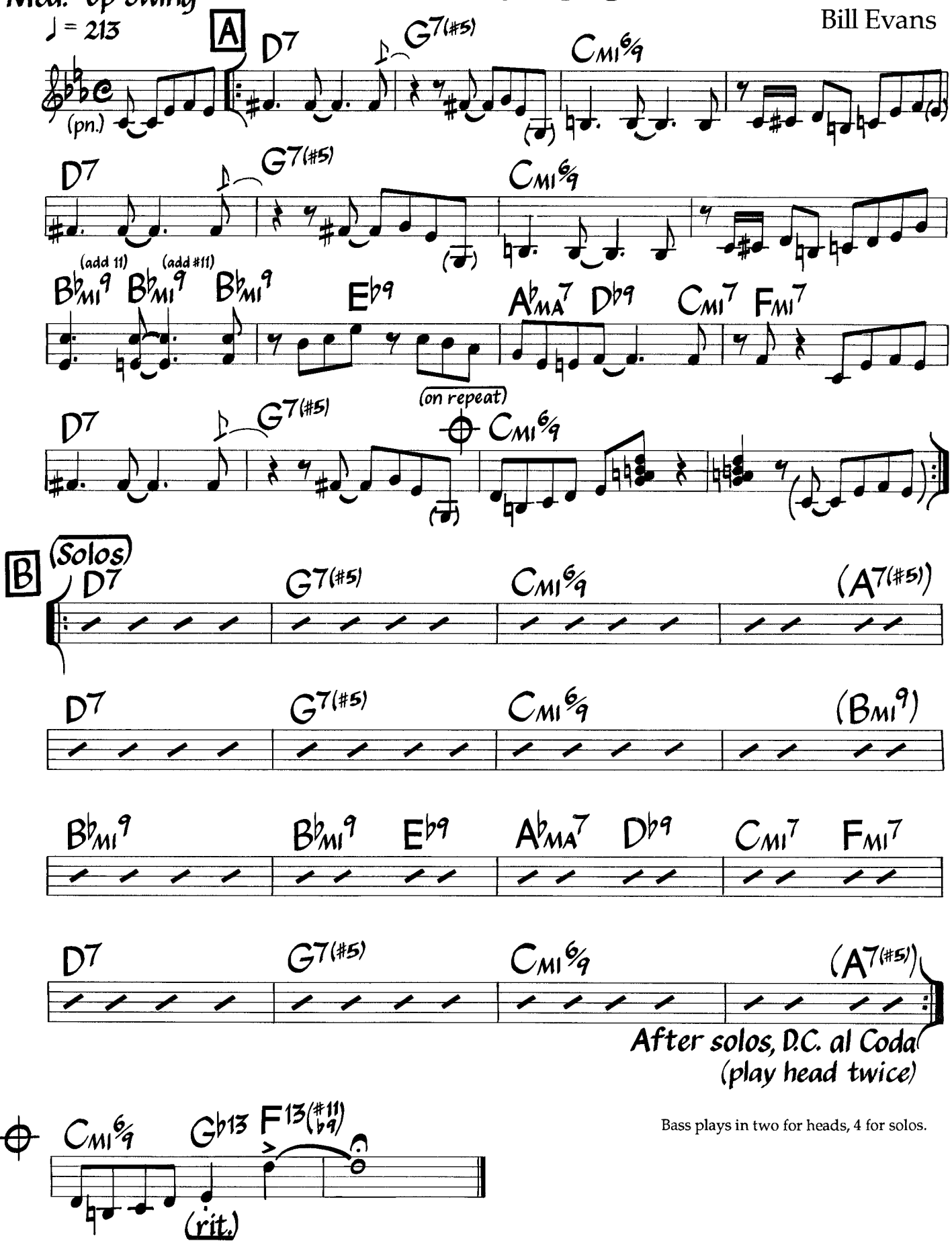
BILL EVANS

Funkallero

Bill Evans

Med.-Up Swing

♩ = 213



Bass plays in two for heads, 4 for solos.

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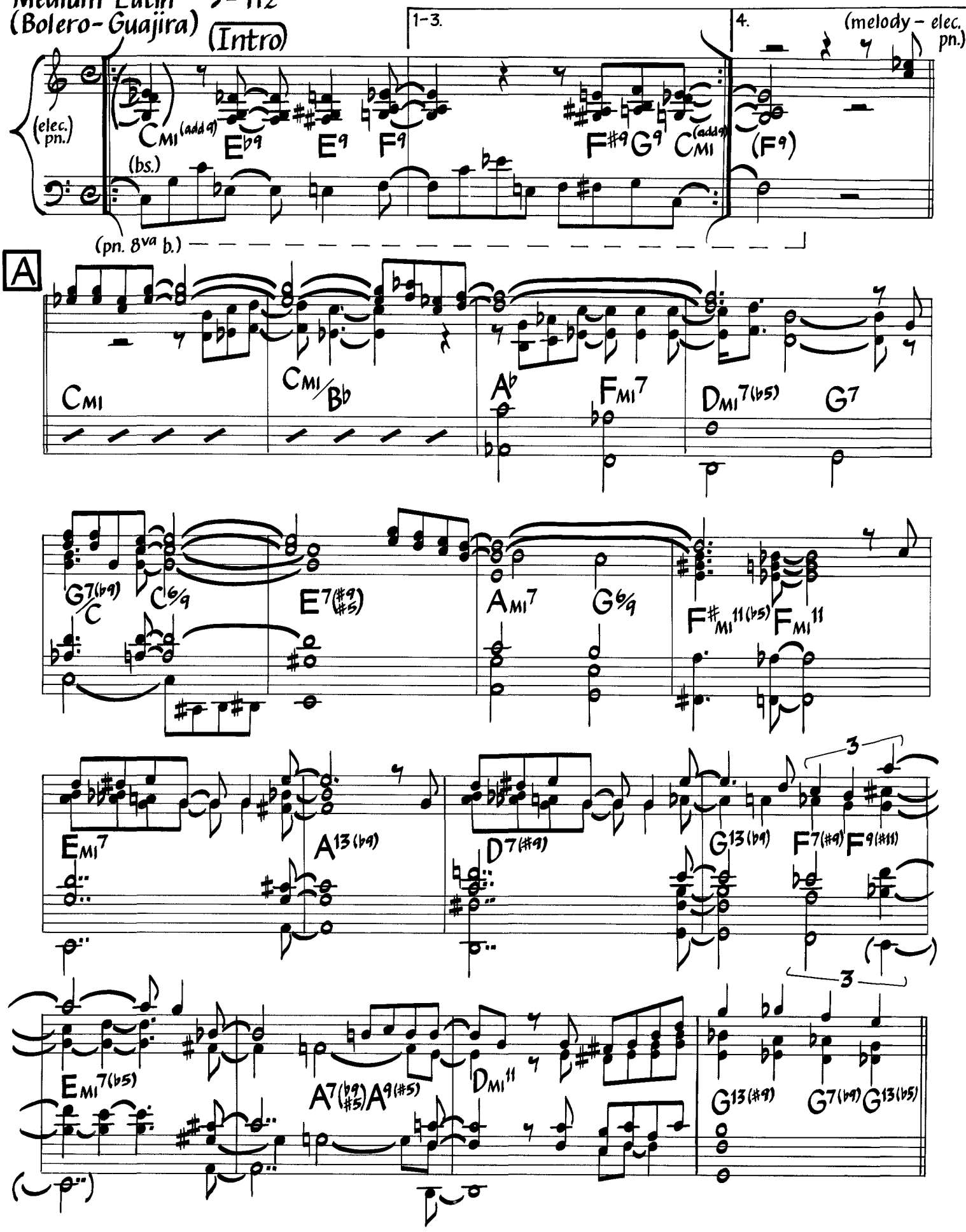
Gaviota

Clare Fischer

Medium Latin (Bolero-Guajira) ♩= 112

(Intro)



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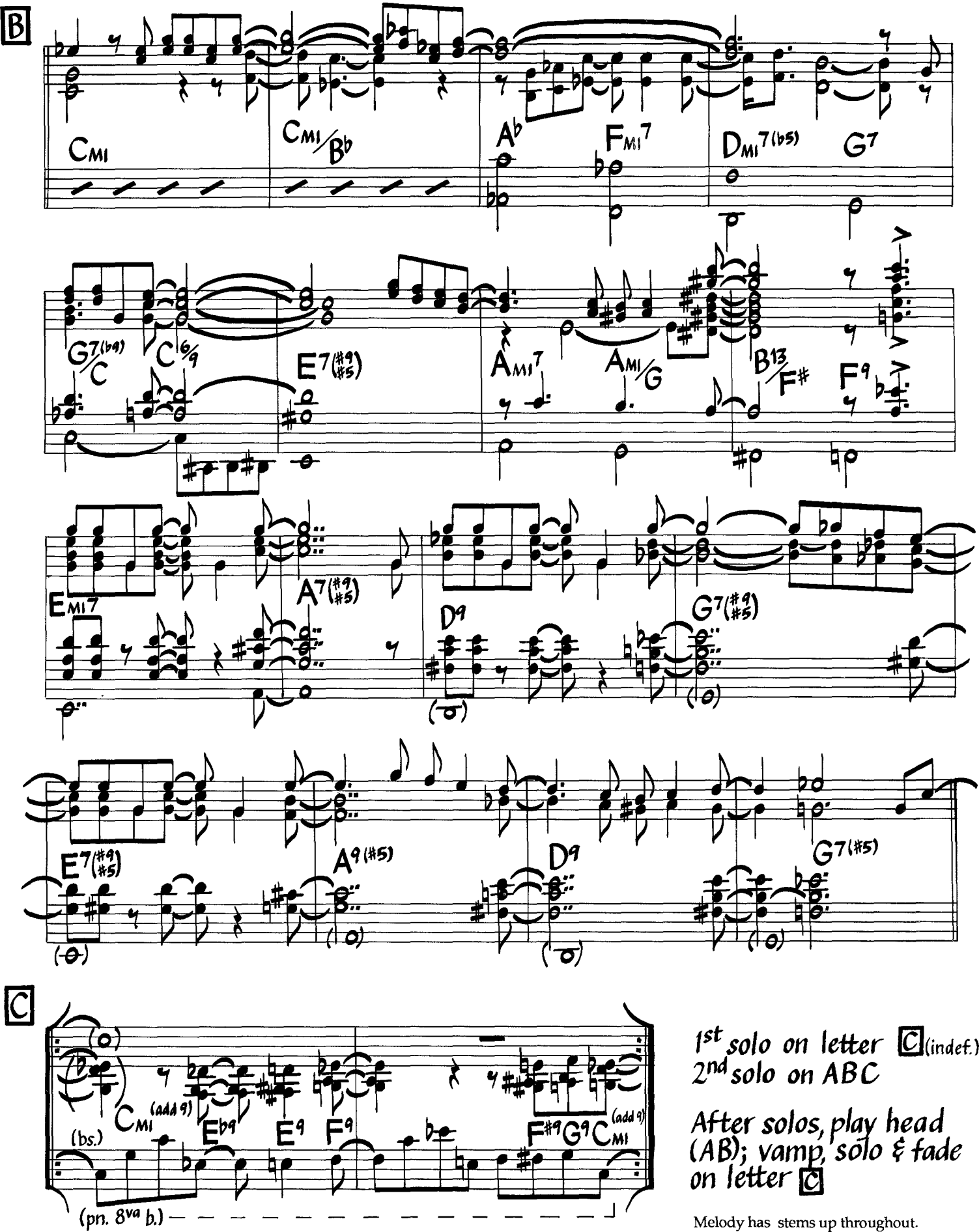

B
CMI
CMI/Bb
Ab
FMI7
DMI7(b5)
G7
G7(b9)/C
C6/9
E7(#9 #5)
AMI7
AMI/G
B13/F#
F9
EMI7
A7(#9 #5)
D9
G7(#9 #5)
E7(#9 #5)
A9(#5)
D9
G7(#5)
C
CMI (add 9)
(bs.)
Eb9
E9
F9
F#9
G9
CMI (add 9)
(pn. 8va b.)
1st solo on letter C (indef.)
2nd solo on ABC
After solos, play head (AB); vamp, solo & fade on letter C
Melody has stems up throughout.

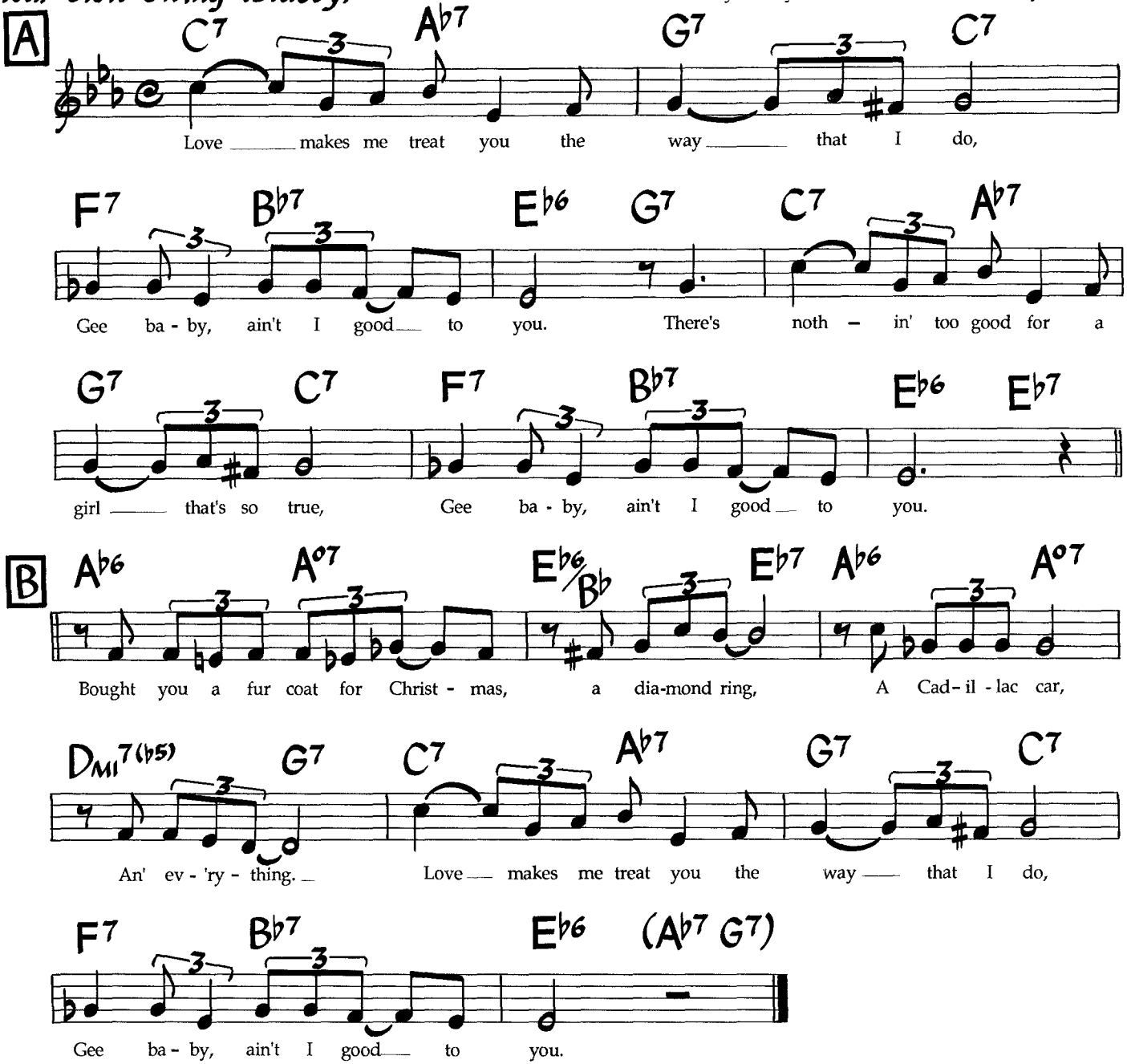


LOUIS ARMSTRONG & CARMEN McCRAE

Gee Baby, Ain't I Good To You

Music by Don Redman
Lyric by Don Redman & Andy Razaf

Med.- Slow Swing (Bluesy)



Melody is freely interpreted, in a blues style.

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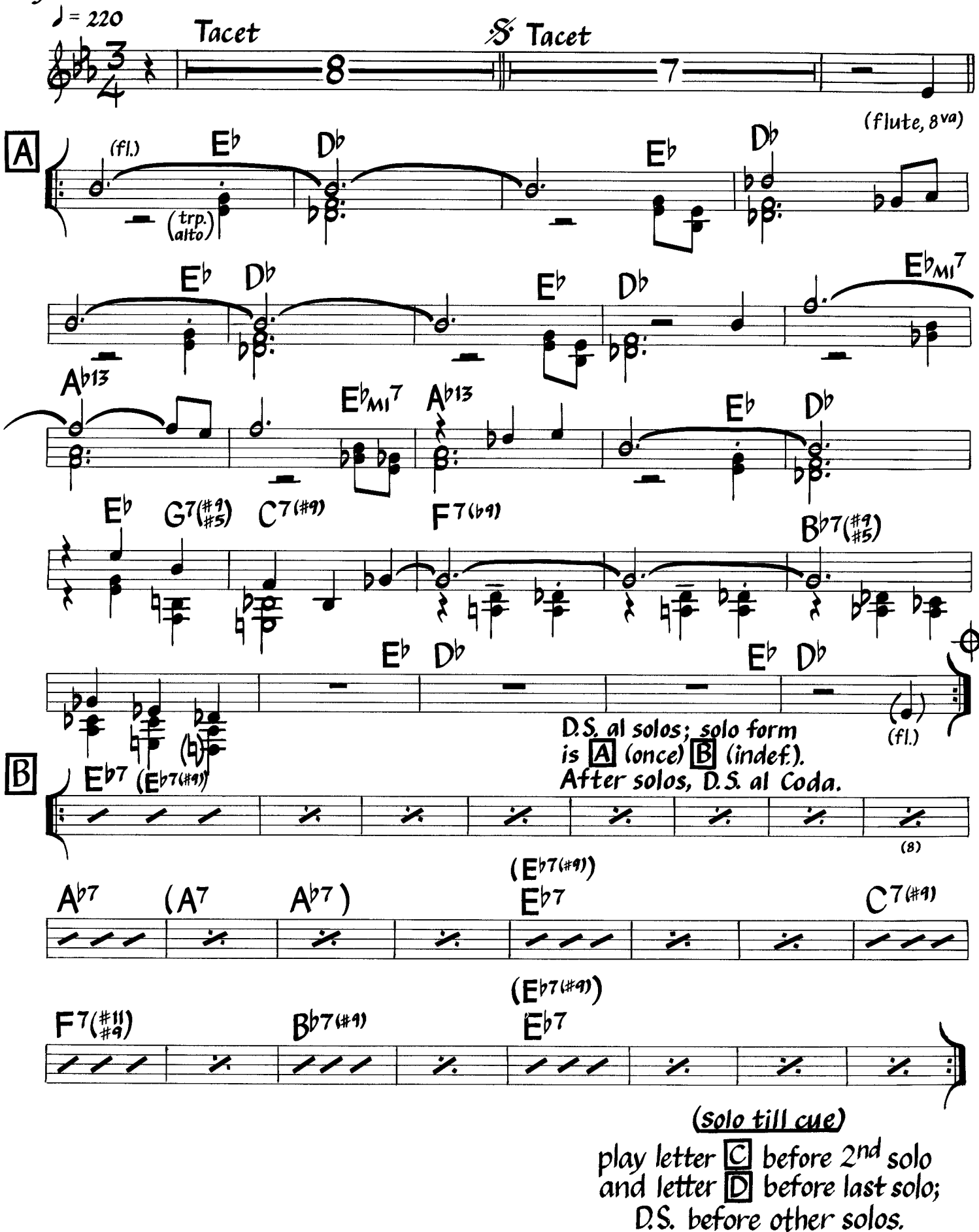
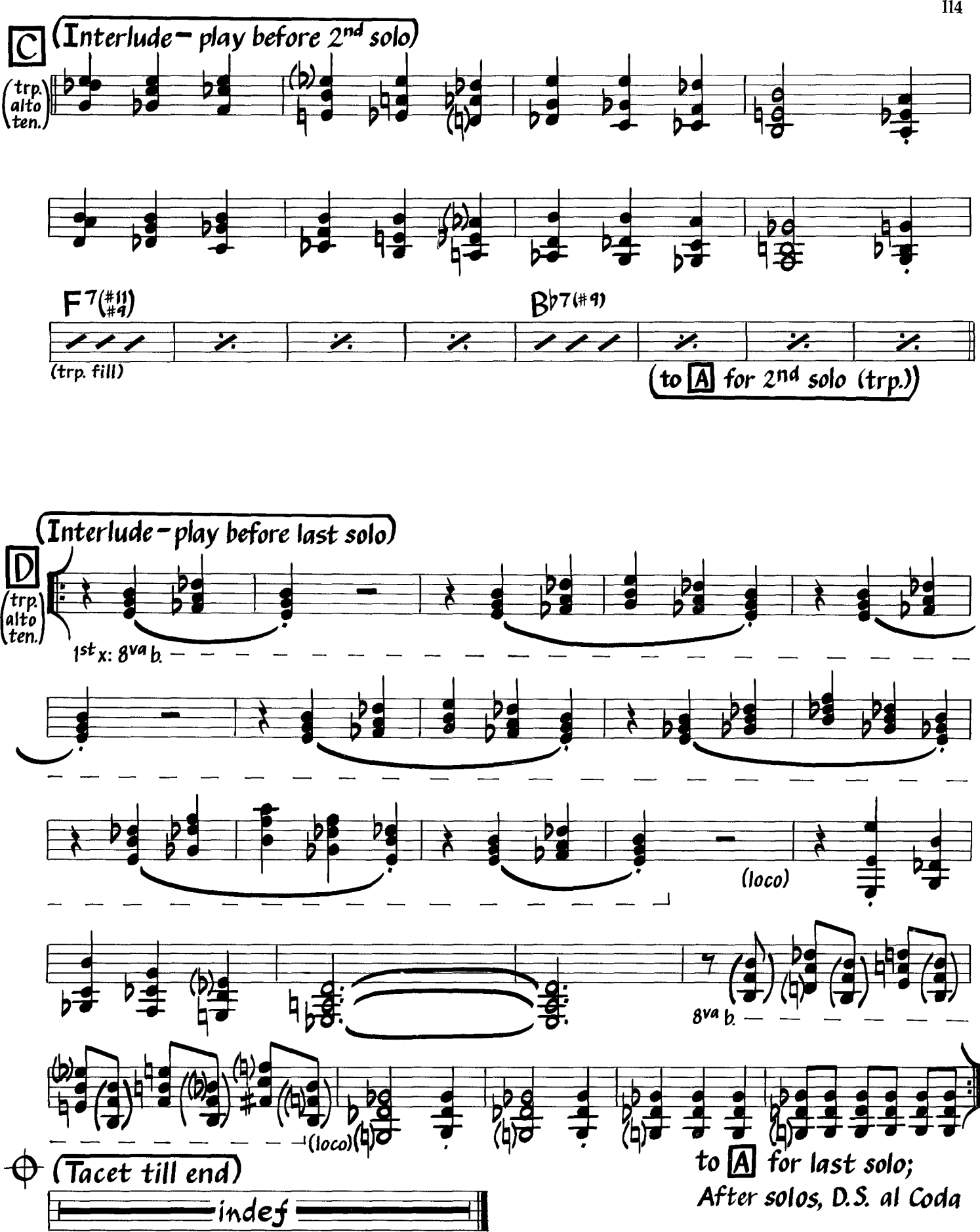
Gemini (Horn Parts)

Bright Jazz Waltz

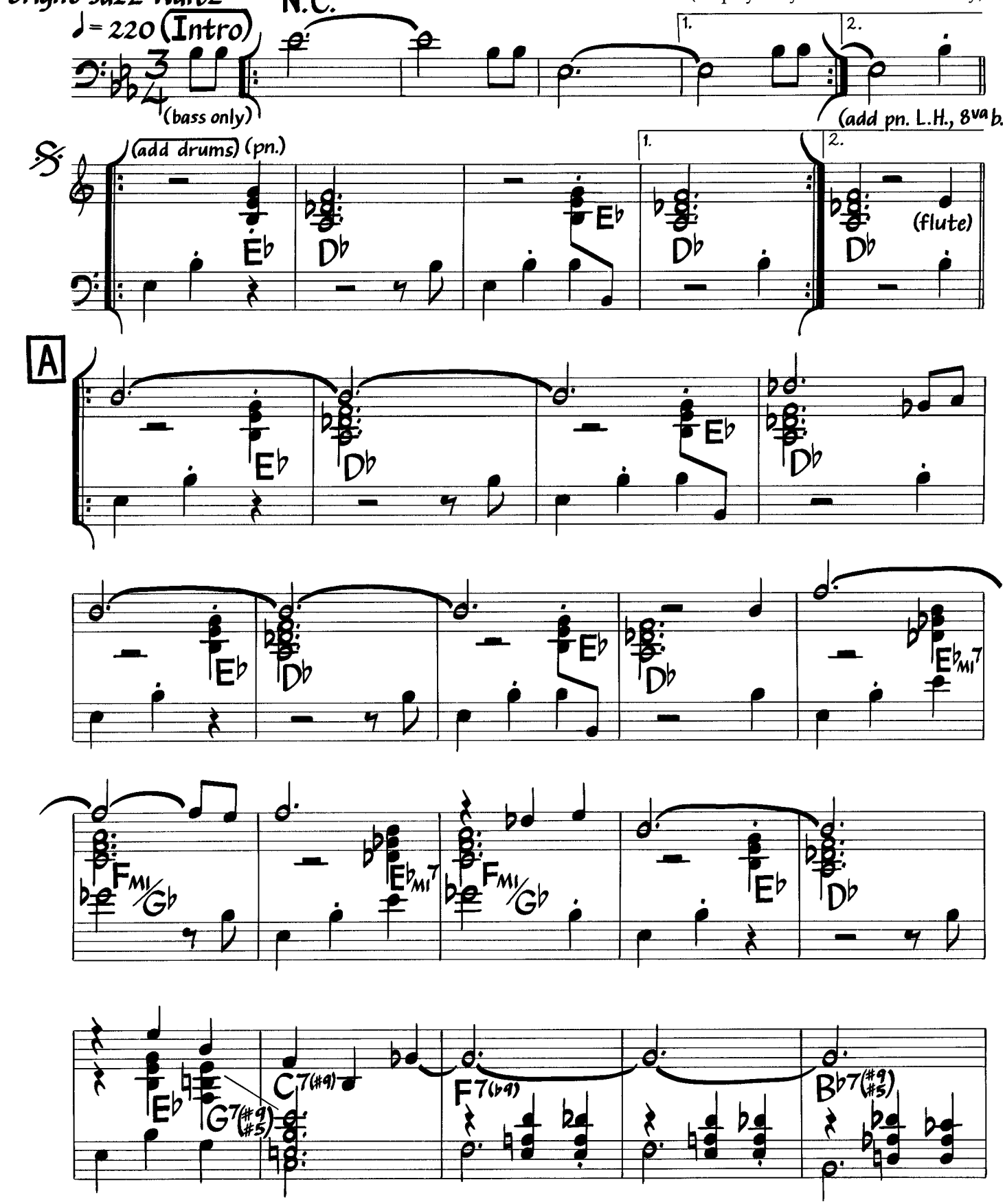
♩ = 220




C
(Interlude – play before 2nd solo)
(trp. alto ten.)
F7(#11 #9)
B♭7(#9)
(trp. fill)
(to A for 2nd solo (trp.))
(Interlude – play before last solo)
D
(trp. alto ten.)
1st x: 8va b.
(loco)
8va b.
(loco)
(Tacet till end)
indef
to A for last solo;
After solos, D.S. al Coda

Gemini

Jimmy Heath
(As played by Cannonball Adderley)



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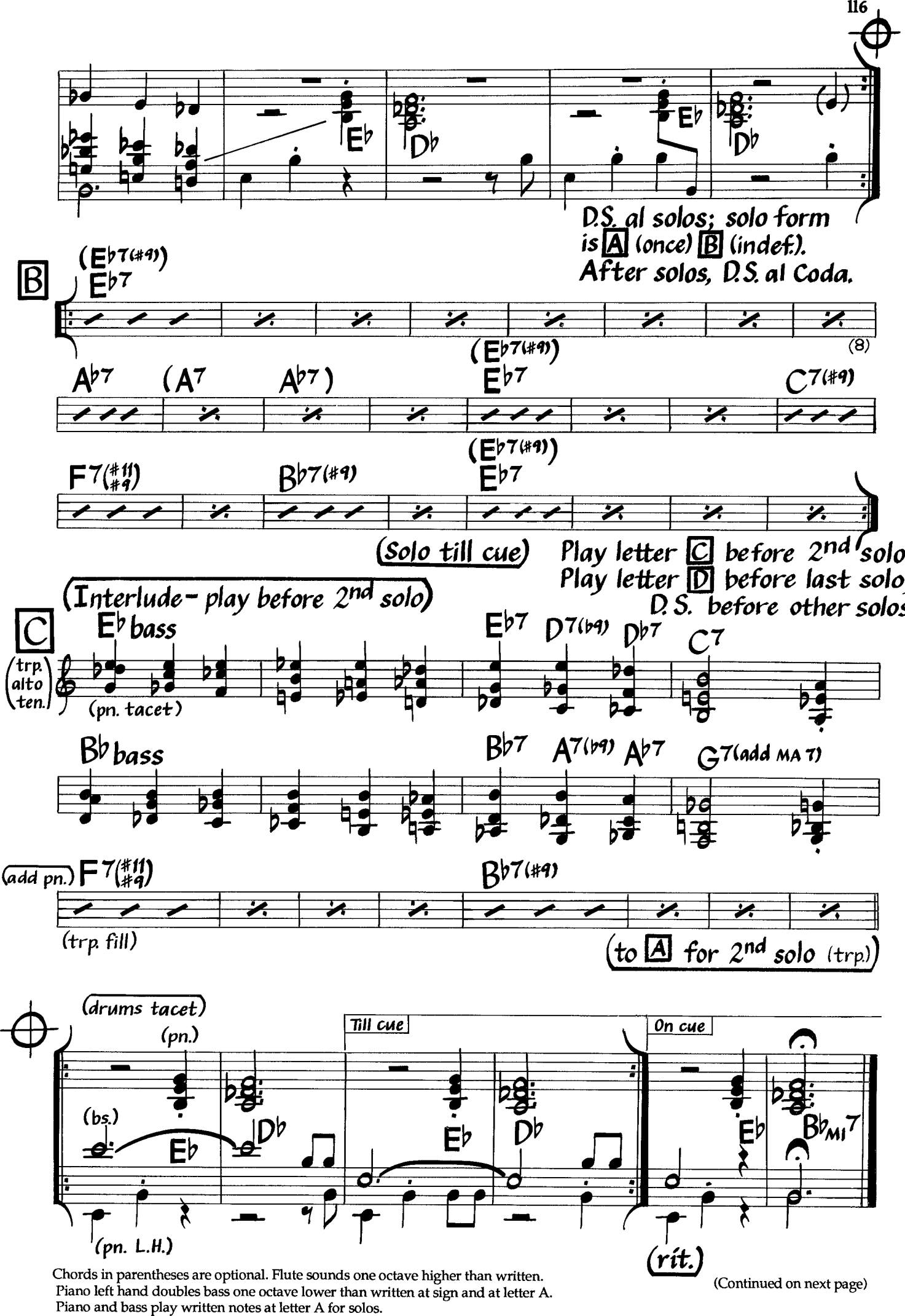
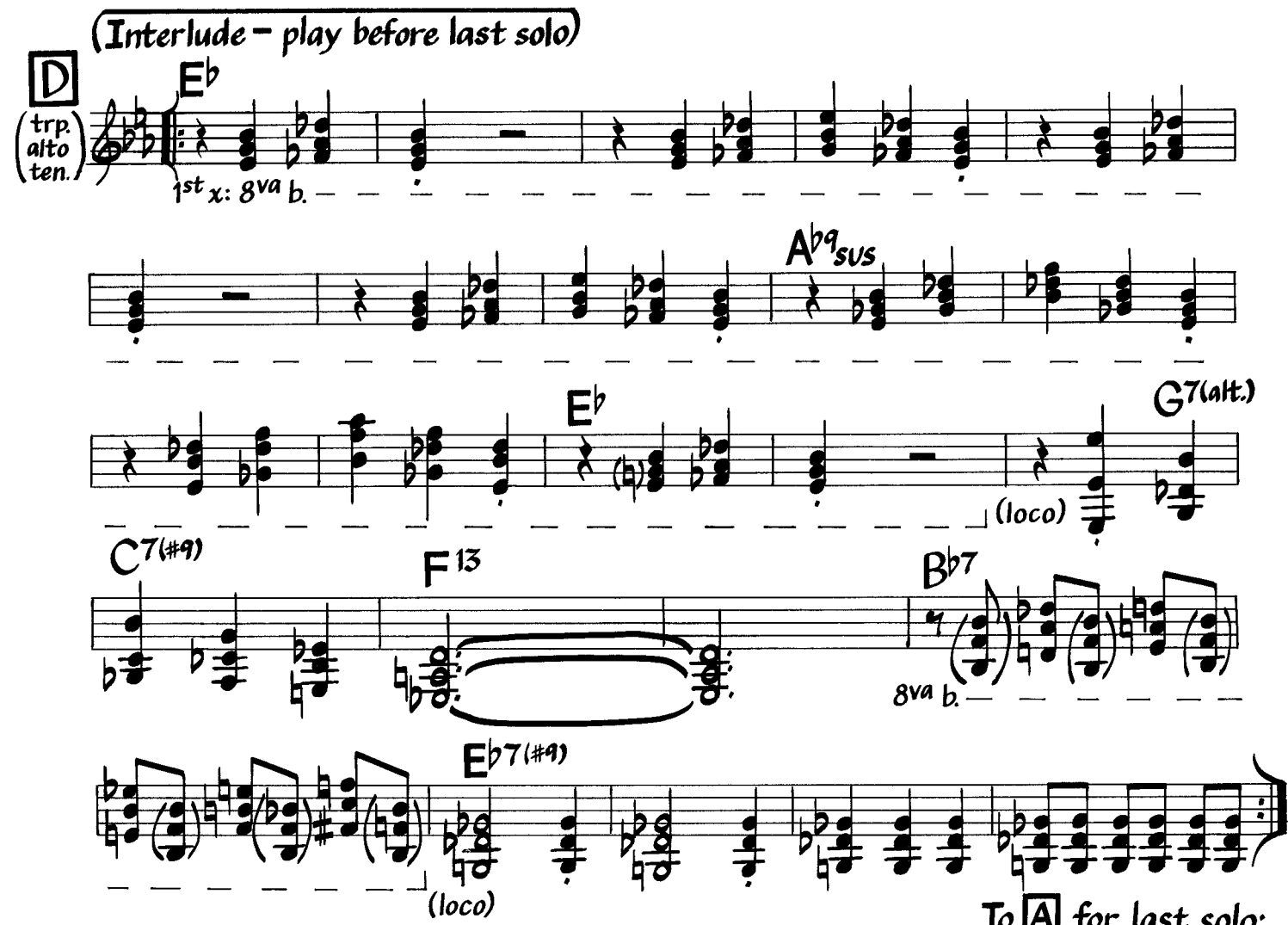


Chords in parentheses are optional. Flute sounds one octave higher than written.
Piano left hand doubles bass one octave lower than written at sign and at letter A.
Piano and bass play written notes at letter A for solos.

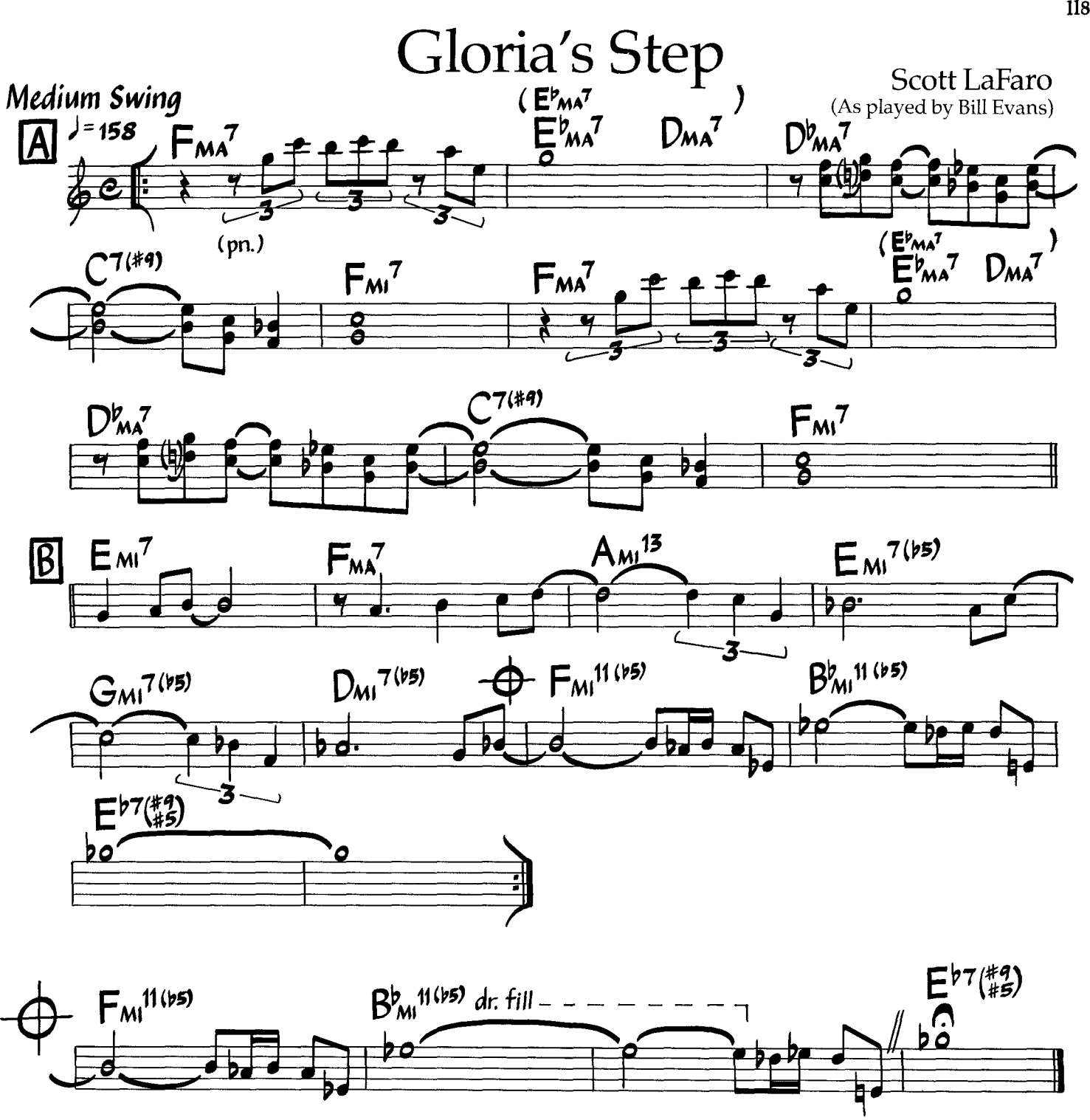
(Continued on next page)



Melody in bars 16-18 of letter D is slightly different than Cannonball's recorded version.

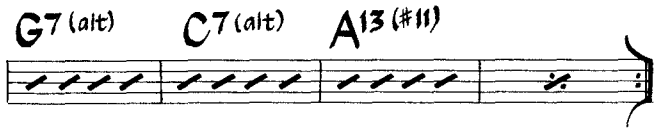
Gloria's Step

Scott LaFaro
(As played by Bill Evans)



Chords in parentheses are used for solos.

last 4 bars of tune
may also be played:



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

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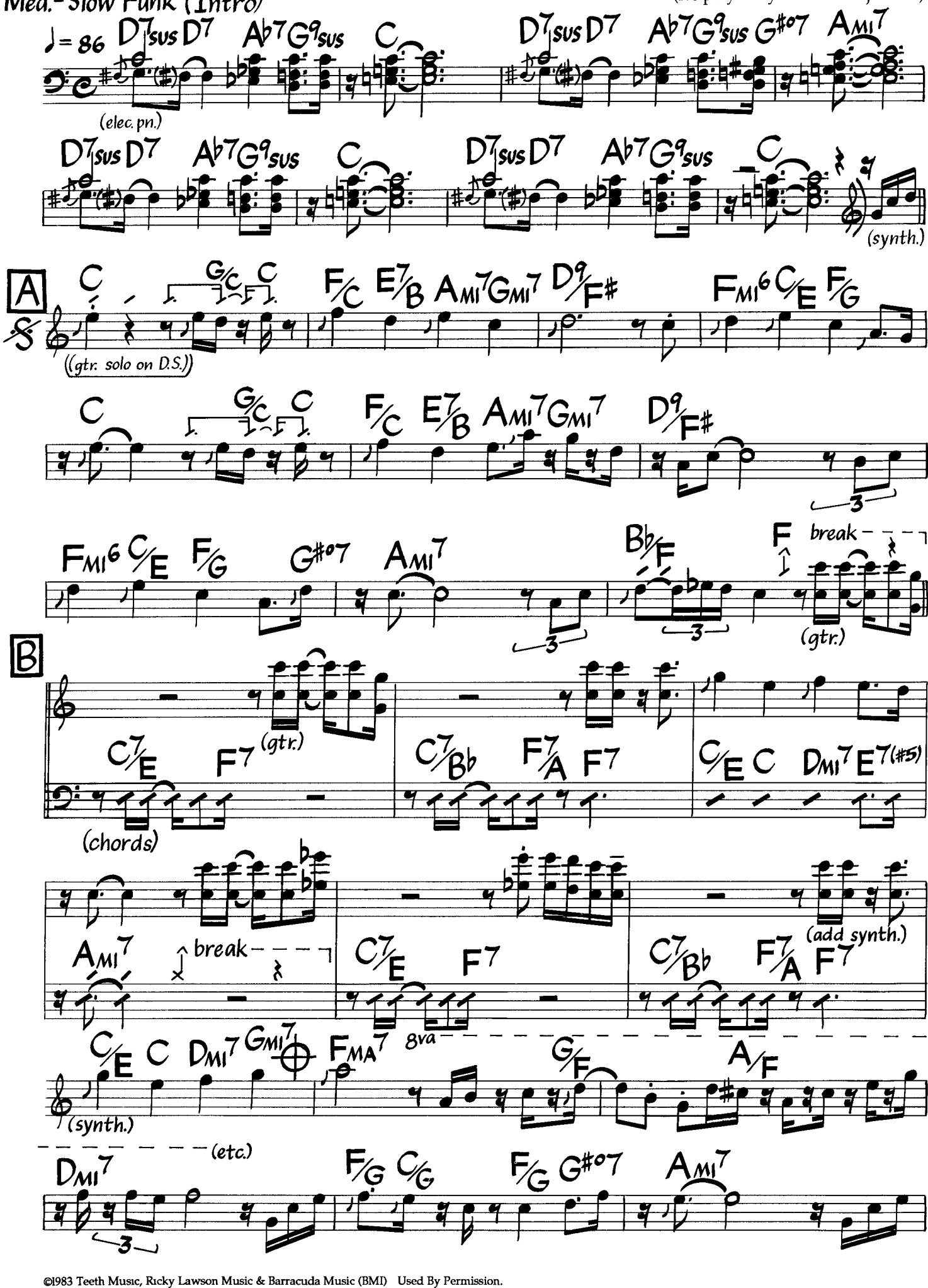
Goin' Home

Russ Ferrante
(As played by The Yellowjackets)

Med.-Slow Funk (Intro)

♩ = 86



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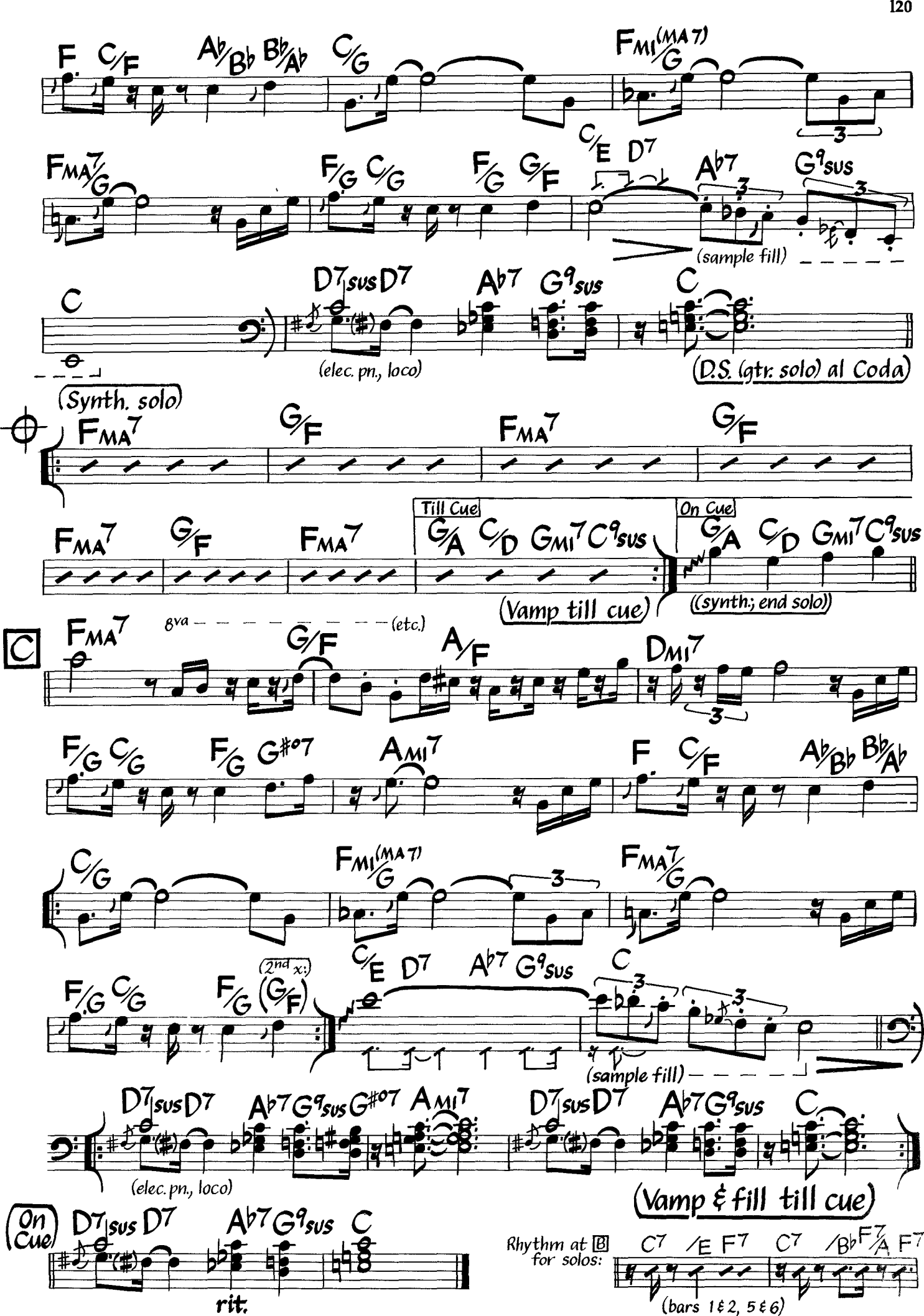
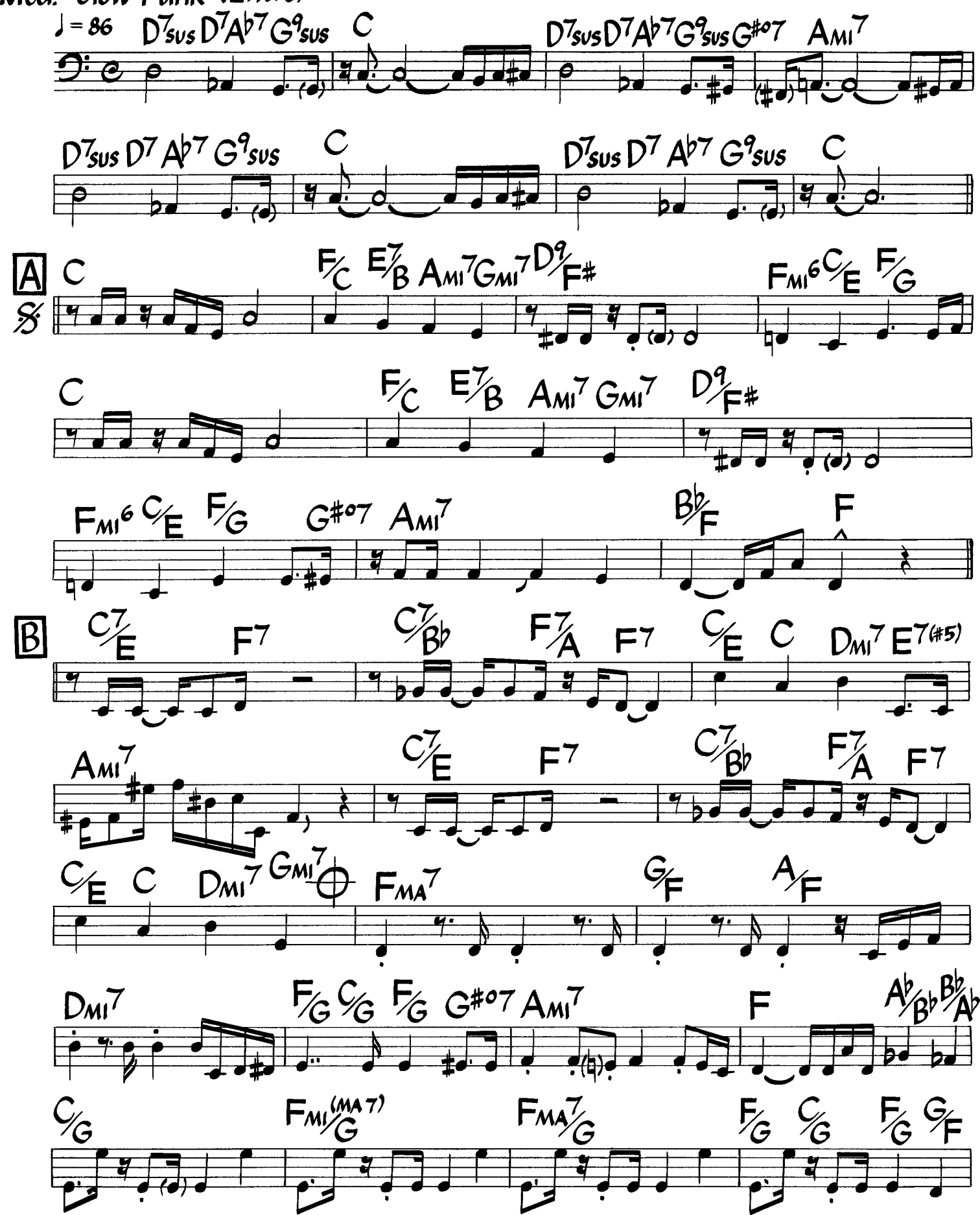
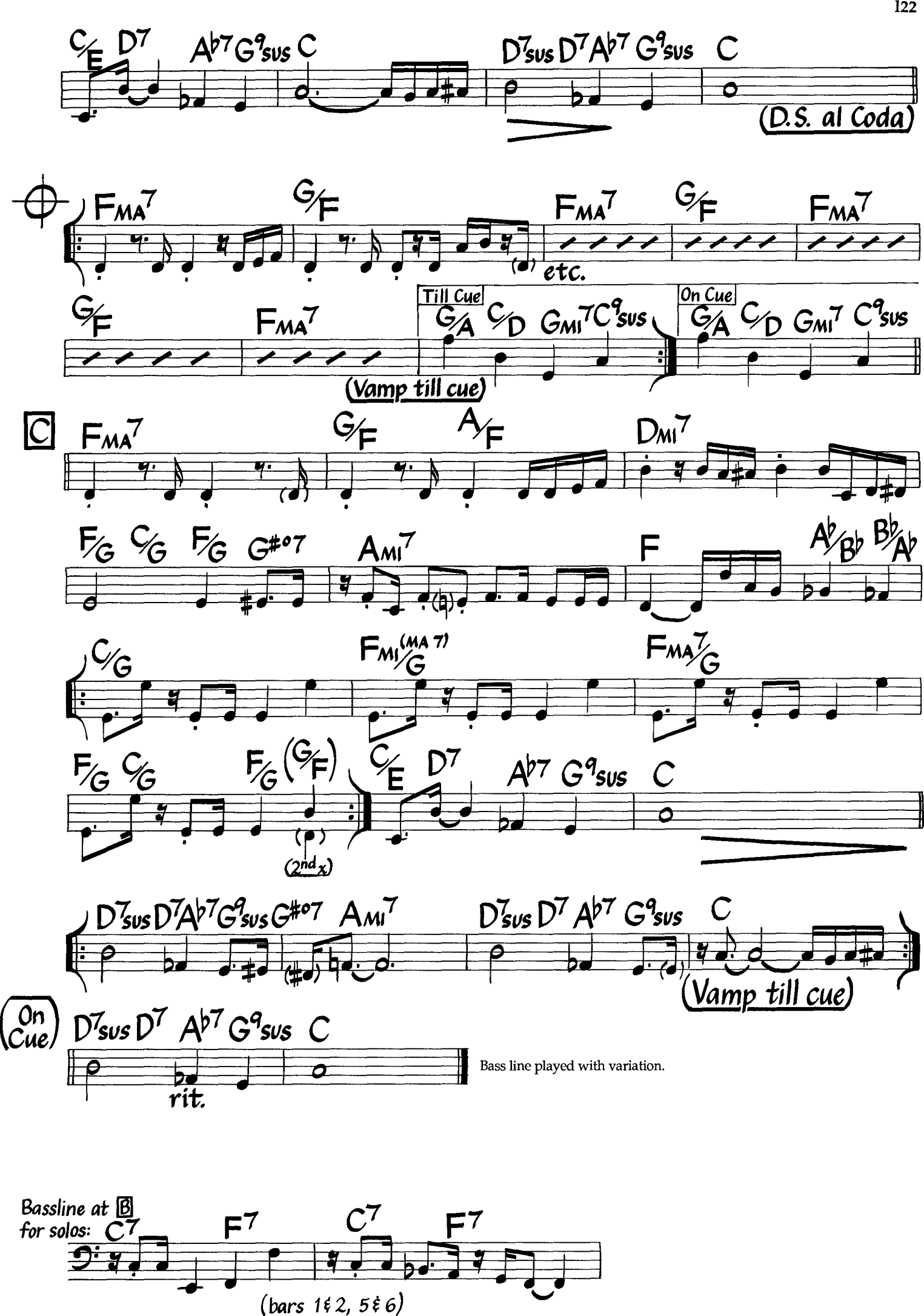

F C/F Ab/Bb Bb/Ab C/G FMI(MA7)/G
FMA7/G F/G C/G F/G G/F C/E D7 Ab7 G9sus
(sample fill)
C D7sus D7 Ab7 G9sus C
(elec. pn., loco)
(D.S. (gtr. solo) al Coda)
(Synth. solo)
FMA7 G/F FMA7 G/F
Till Cue
On Cue
FMA7 G/F FMA7 G/A C/D GMI7 C9sus
(Vamp till cue)
((synth.; end solo))
C
FMA7 8va (etc.) G/F A/F DMI7
F/G C/G F/G G#07 AMI7 F C/F Ab/Bb Bb/Ab
C/G FMI(MA7)/G FMA7/G
(2nd x:)
F/G C/G F/G (G/F) C/E D7 Ab7 G9sus C
(sample fill)
D7sus D7 Ab7 G9sus G#07 AMI7 D7sus D7 Ab7 G9sus C
(elec. pn., loco)
(Vamp & fill till cue)
On Cue
D7sus D7 Ab7 G9sus C
rit.
Rhythm at B for solos:
C7 /E F7 C7 /Bb F7/A F7
(bars 1&2, 5&6)

Goin' Home (Bass)

Med.- Slow Funk (Intro)

♩ = 86




C/E D7 Ab7 G9sus C
D7sus D7 Ab7 G9sus C
(D.S. al Coda)
FMA7 G/F FMA7 G/F FMA7
etc.
G/F FMA7
Till Cue
G/A C/D GMI7 C9sus
(Vamp till cue)
On Cue
G/A C/D GMI7 C9sus
C
FMA7 G/F A/F DMI7
F/G C/G F/G G#07 AMI7 F Ab/Bb Bb/Ab
C/G FMI(MA 7)/G FMA7/G
F/G C/G F/G (G/F)
(2nd x)
C/E D7 Ab7 G9sus C
D7sus D7 Ab7 G9sus G#07 AMI7
D7sus D7 Ab7 G9sus C
(Vamp till cue)
On Cue
D7sus D7 Ab7 G9sus C
rit.
Bass line played with variation.
Bassline at B for solos:
C7 F7 C7 F7
(bars 1 & 2, 5 & 6)

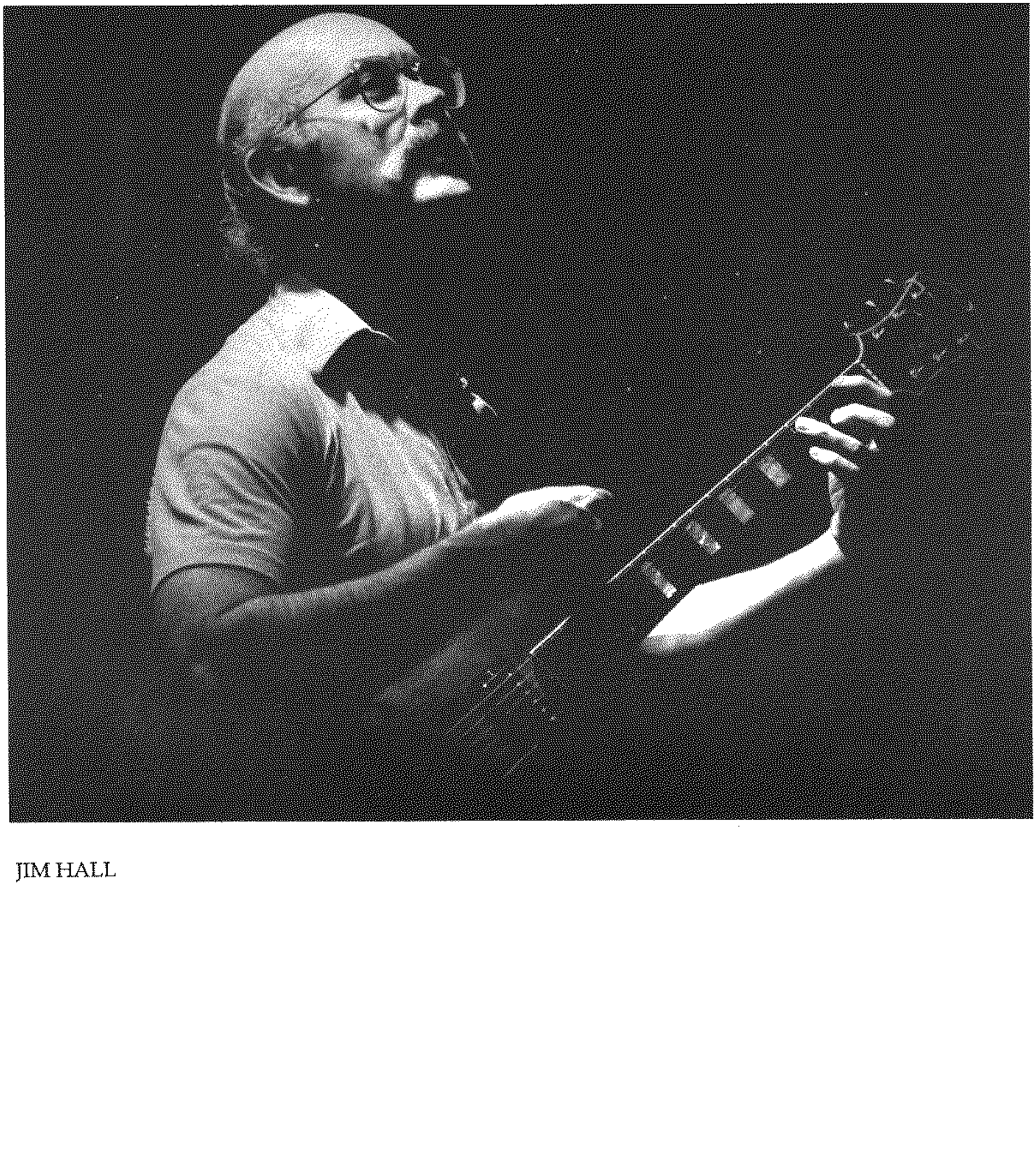
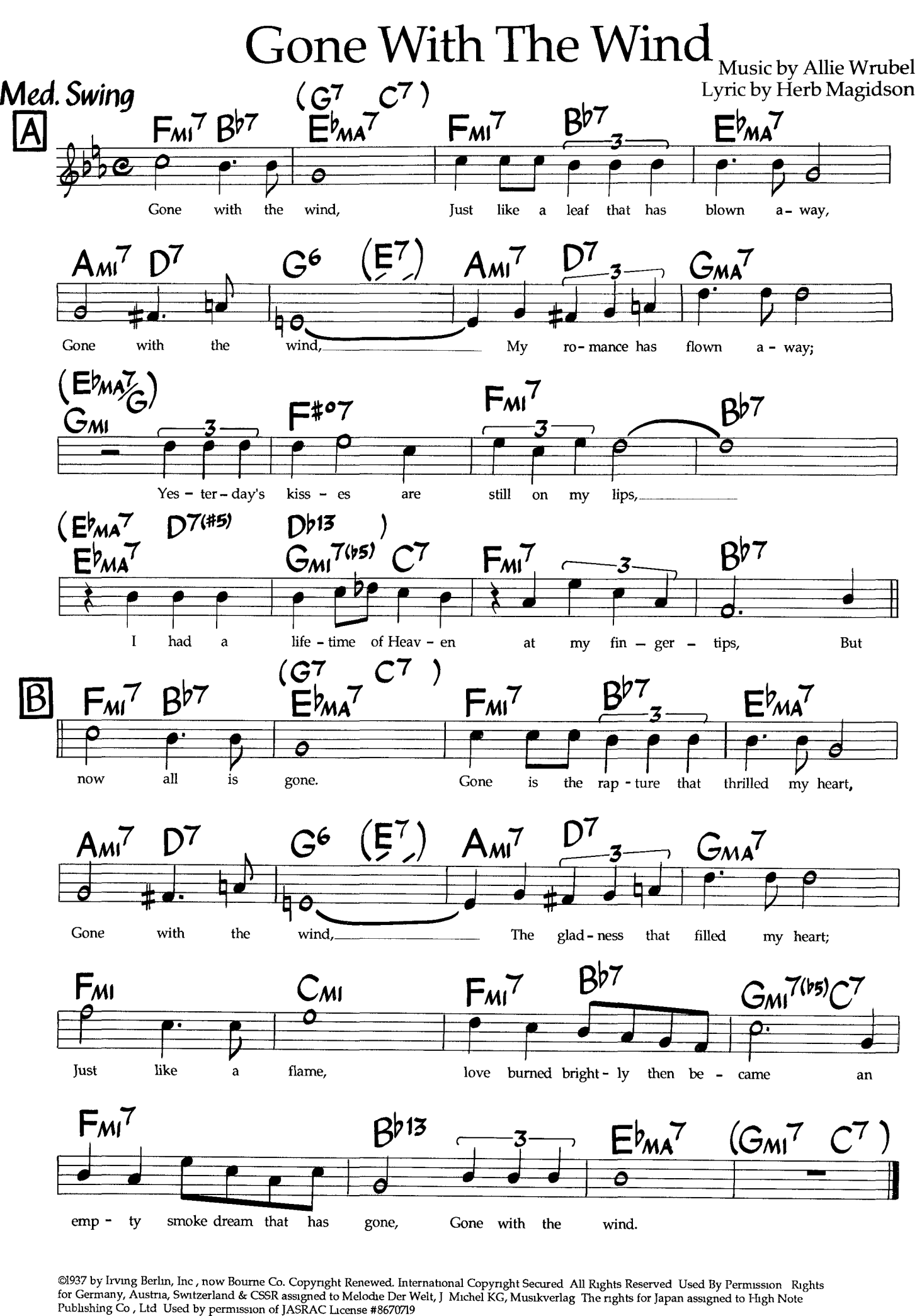


Photo by Brian McMillian ©1988

JIM HALL

Gone With The Wind

Music by Allie Wrubel
Lyric by Herb Magidson



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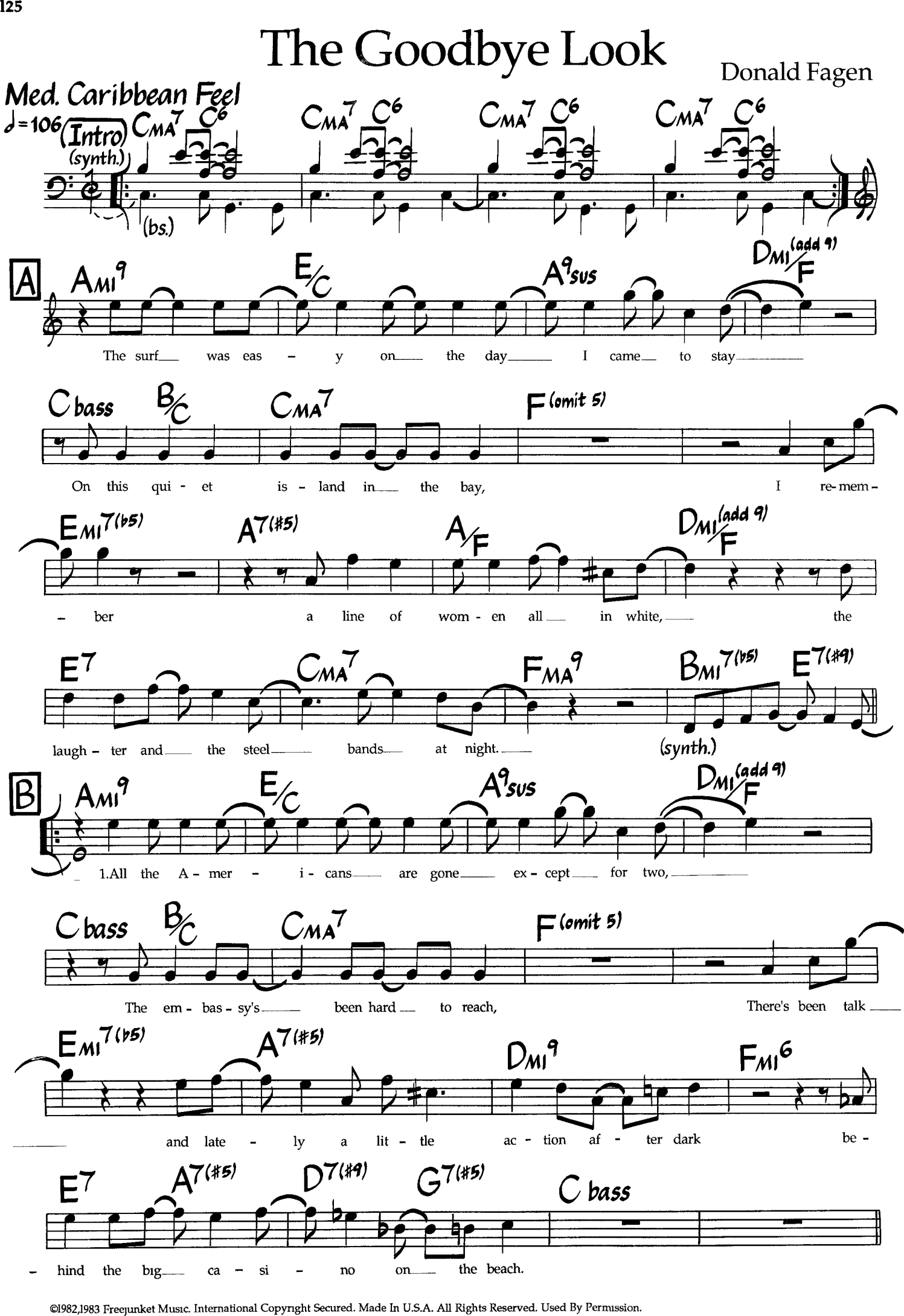
The Goodbye Look

Donald Fagen



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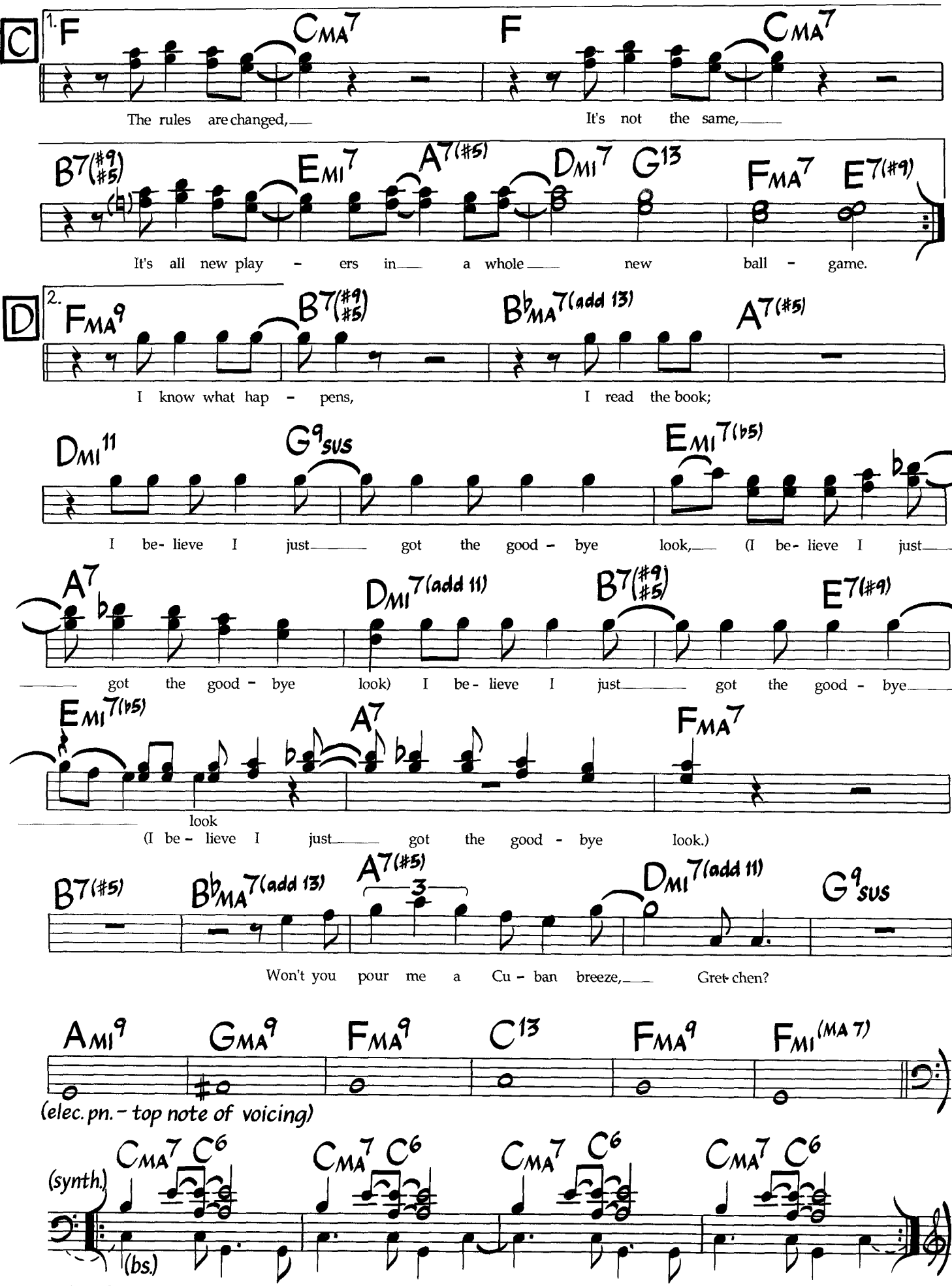
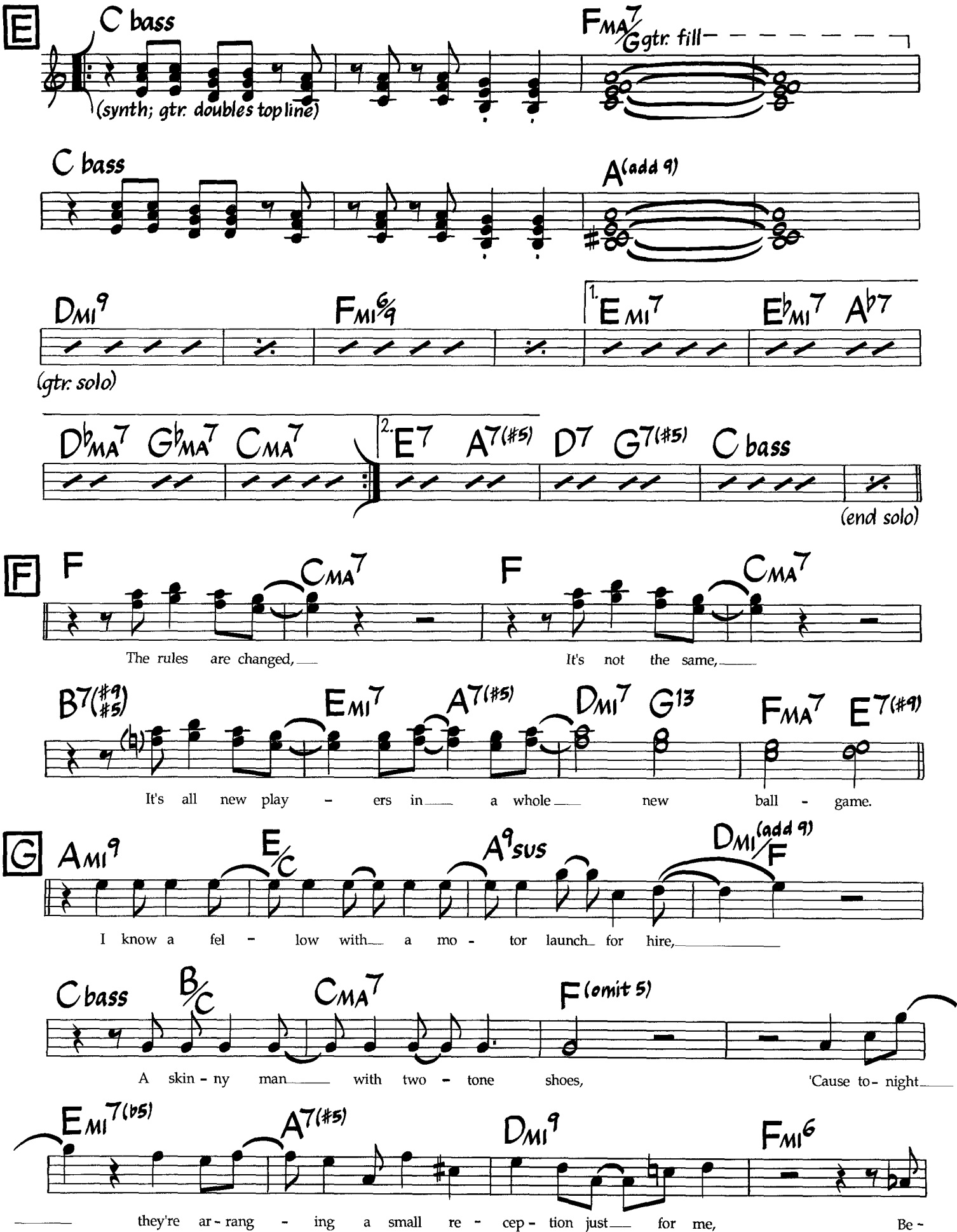
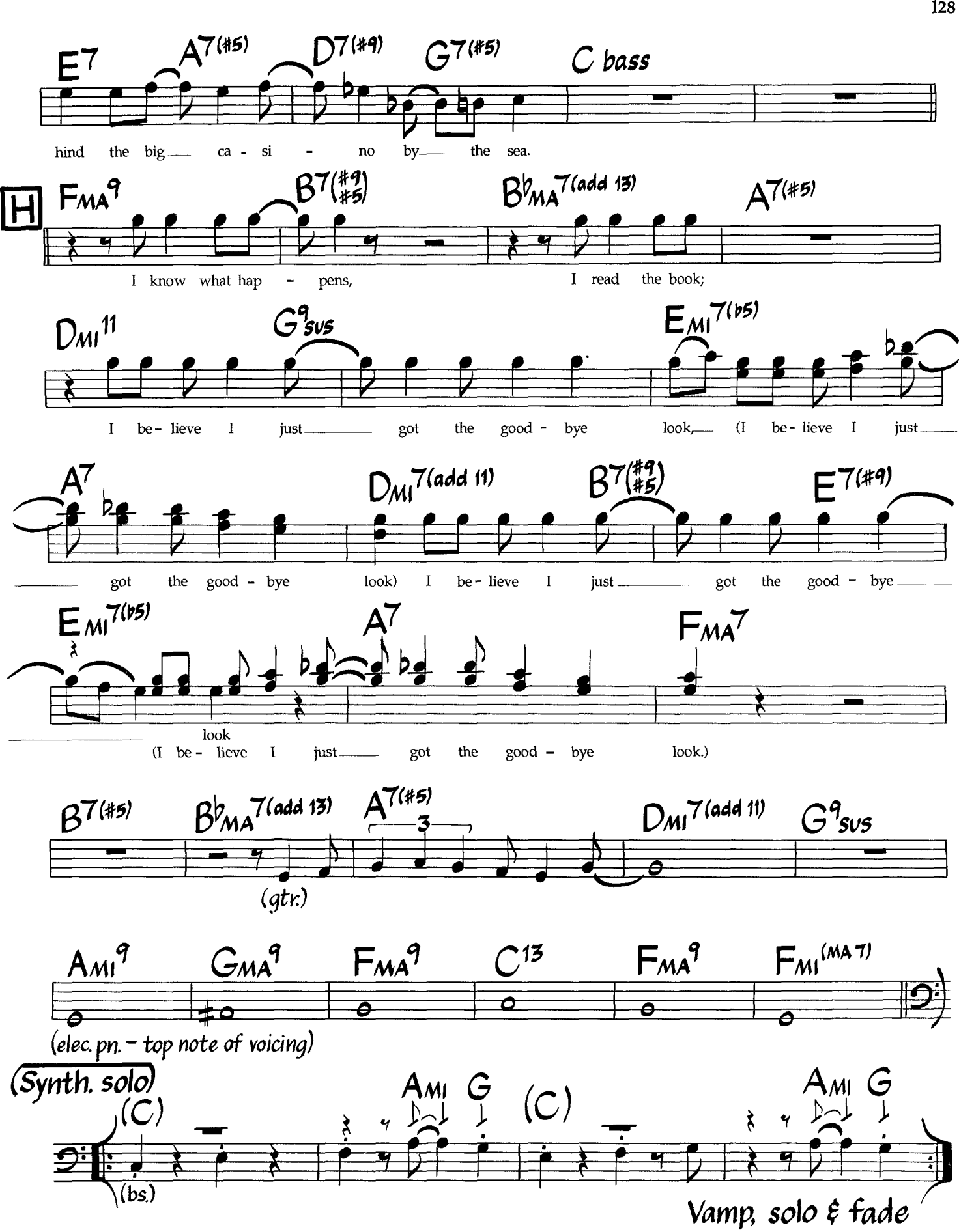


2nd VERSE
Last night I dreamed of an old lover dressed in gray.
I've had this fever now since yesterday.
Wake up, darling, they're knocking, the Colonel's standing in the sun,
With his stupid face, the glasses and the gun.

(Continued on next page)

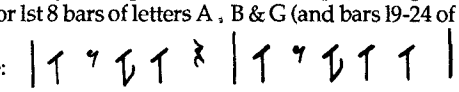
V.S.


E
C bass
(synth; gtr. doubles top line)
FMA7/G
gtr. fill
C bass
A(add 9)
DMI9
FMI6/9
1.
EMI7
EbMI7
Ab7
(gtr. solo)
DbMA7
GbMA7
CMA7
2.
E7
A7(#5)
D7
G7(#5)
C bass
(end solo)
F
CMA7
F
CMA7
The rules are changed,
It's not the same,
B7(#9 #5)
EMI7
A7(#5)
DMI7
G13
FMA7
E7(#9)
It's all new play - ers in a whole new ball - game.
G
AMI9
E/C
A9sus
DMI(add 9)/F
I know a fel - low with a mo - tor launch for hire,
C bass
B/C
CMA7
F(omit 5)
A skin - ny man with two - tone shoes,
'Cause to - night
EMI7(b5)
A7(#5)
DMI9
FMI6
they're ar - rang - ing a small re - cep - tion just for me,
Be -

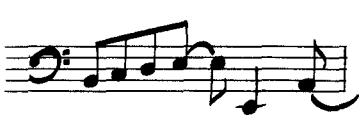


Recorded version has a longer intro. Lyrics in parentheses are sung by background vocalists. Synth. uses a marimba-like patch throughout. Bass plays mostly whole notes for lst 8 bars of letters A , B & G (and bars 19-24 of letters D & H).

Sample bass rhythm elsewhere:



Bass one bar before letter B:



Guarujá

Randy Brecker

1st x: Rubato till letter C, trp. & pn. only.

A

trp.

rhythm

E_{MI}^{11} $A^{(add\ 9)}/C\#$ $C^{6}/B\flat$ $G^{7(\flat 9)}$ SUS 4—3 $C_{MA}^{7(\#5)}$ F_{MA}^{7} $A^{7(\flat 9)}$ SUS $A^{7(\flat 5)}$ A^{7}

D_{MI}^{7} $B^{7(\flat 5)}$ G^{9} SUS $G^{7(\flat 9)}$ SUS 4—3 $C_{MA}^{7(\#5)}$ C_{MA}^{7} $E\flat_{MI}^{9}$ E_{MI}^{9} A^{7}

B

$D_{MA}^{7(\#5)}$ E_{MI}^{7} $F^{o7(add\ MA7)}$ D_{MA}^{7} (bs.) $D^{o7(add\ MA7)}$

D_{MA}^{7} D^{9} SUS C^{13} SUS G^{13} SUS $A\flat^{9}$ SUS $A\flat^{13(\flat 9)}$

1st x

1st x: set tempo ♩=74

$B\flat^{9}$ SUS $B\flat^{13(\flat 9)}$ C^{9} SUS $C^{13(\flat 9)}$ F_{MI}^{7} $D\flat_{MI}^{7}$ $G\flat^{13}$ A^{13} SUS

1st x:

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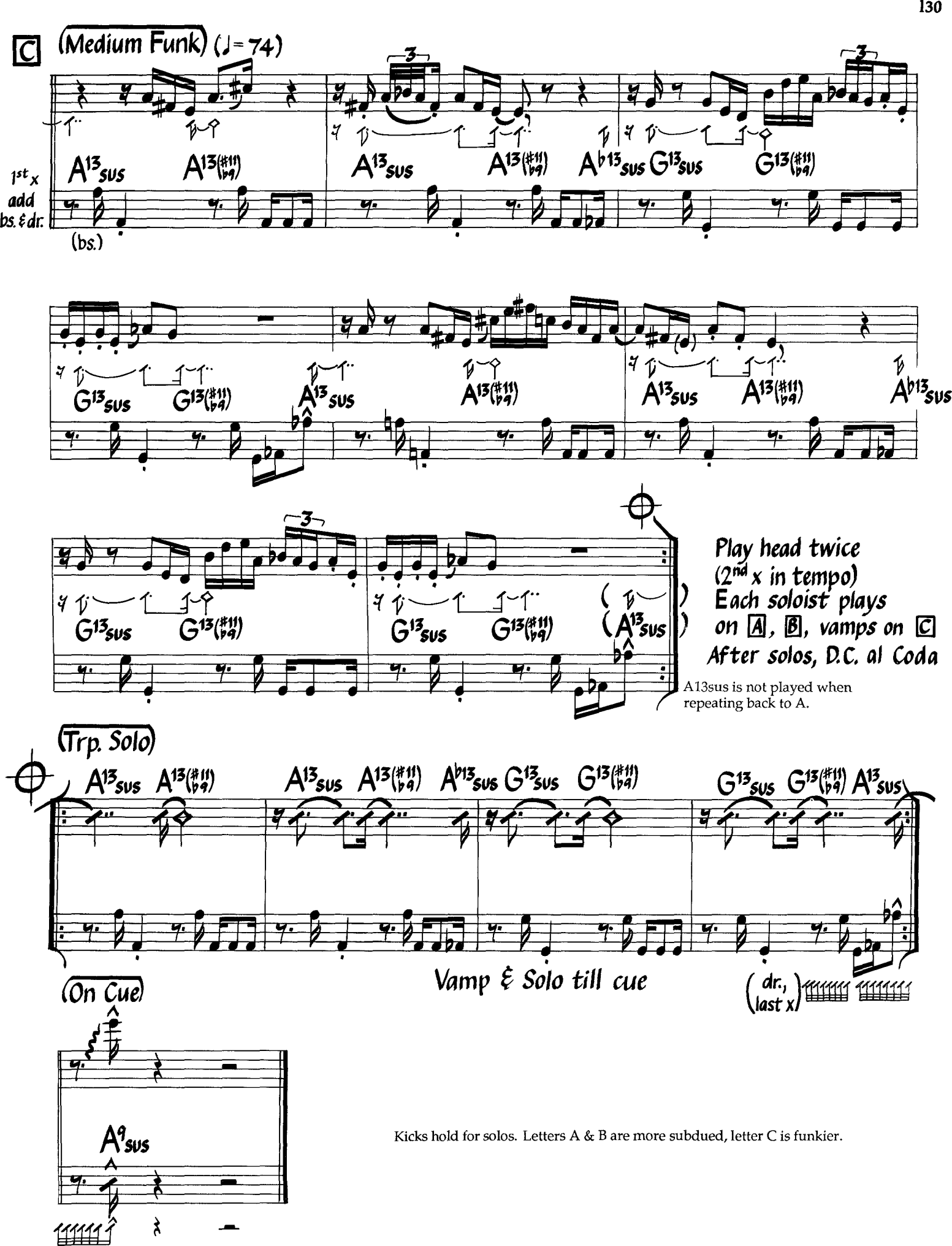
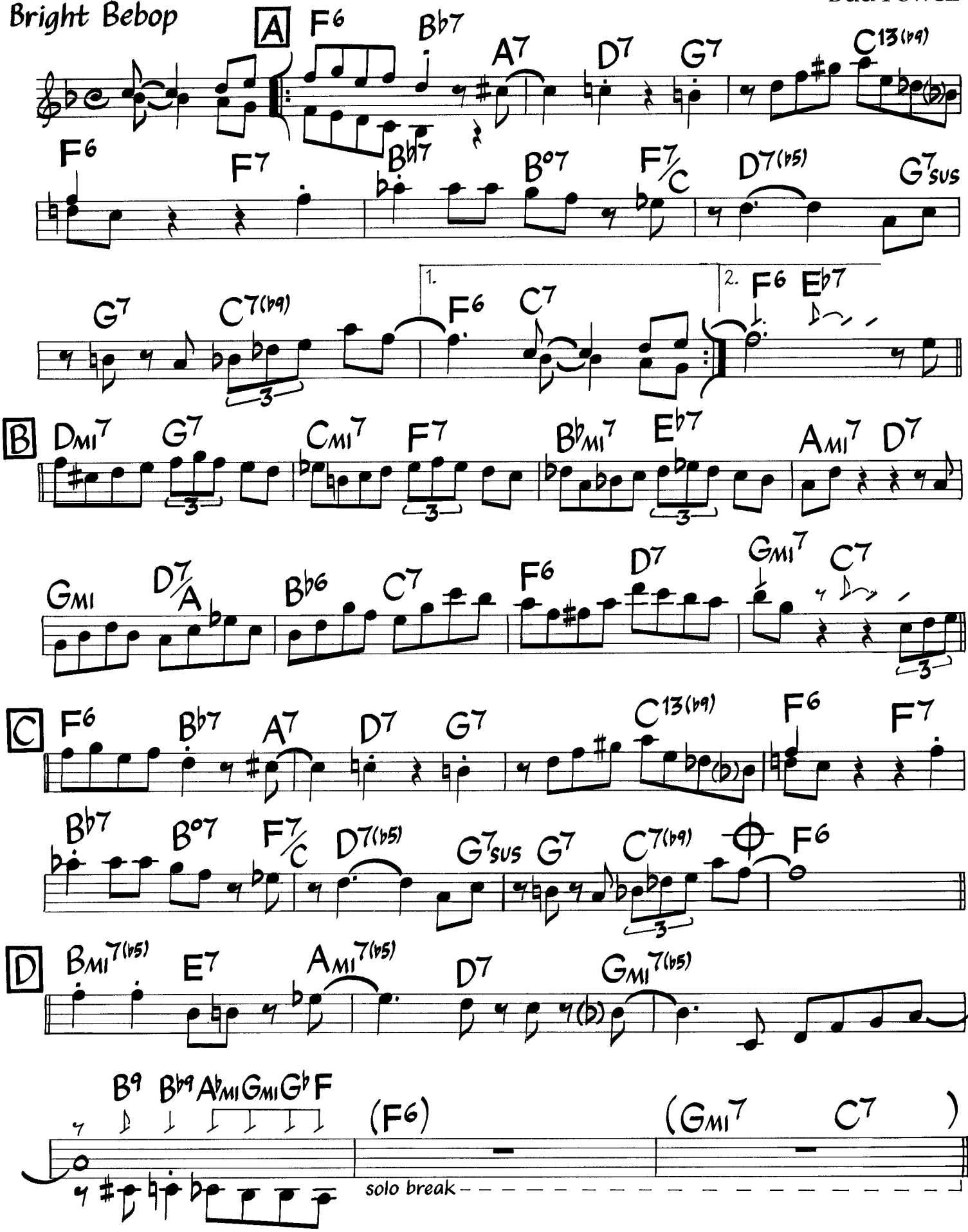


Kicks hold for solos. Letters A & B are more subdued, letter C is funkier.

Hallucinations

Bud Powell

Bright Bebop



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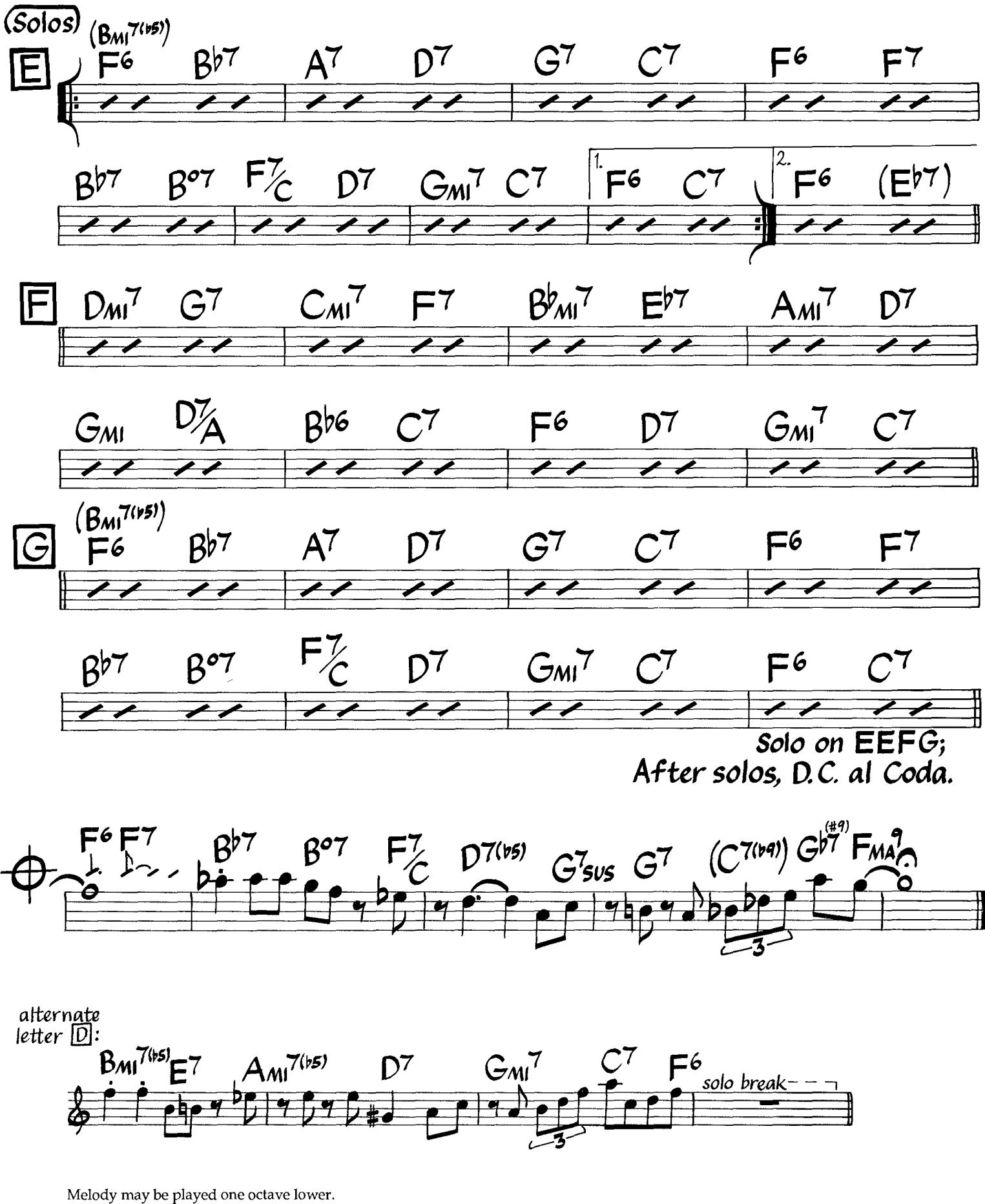

Melody may be played one octave lower.



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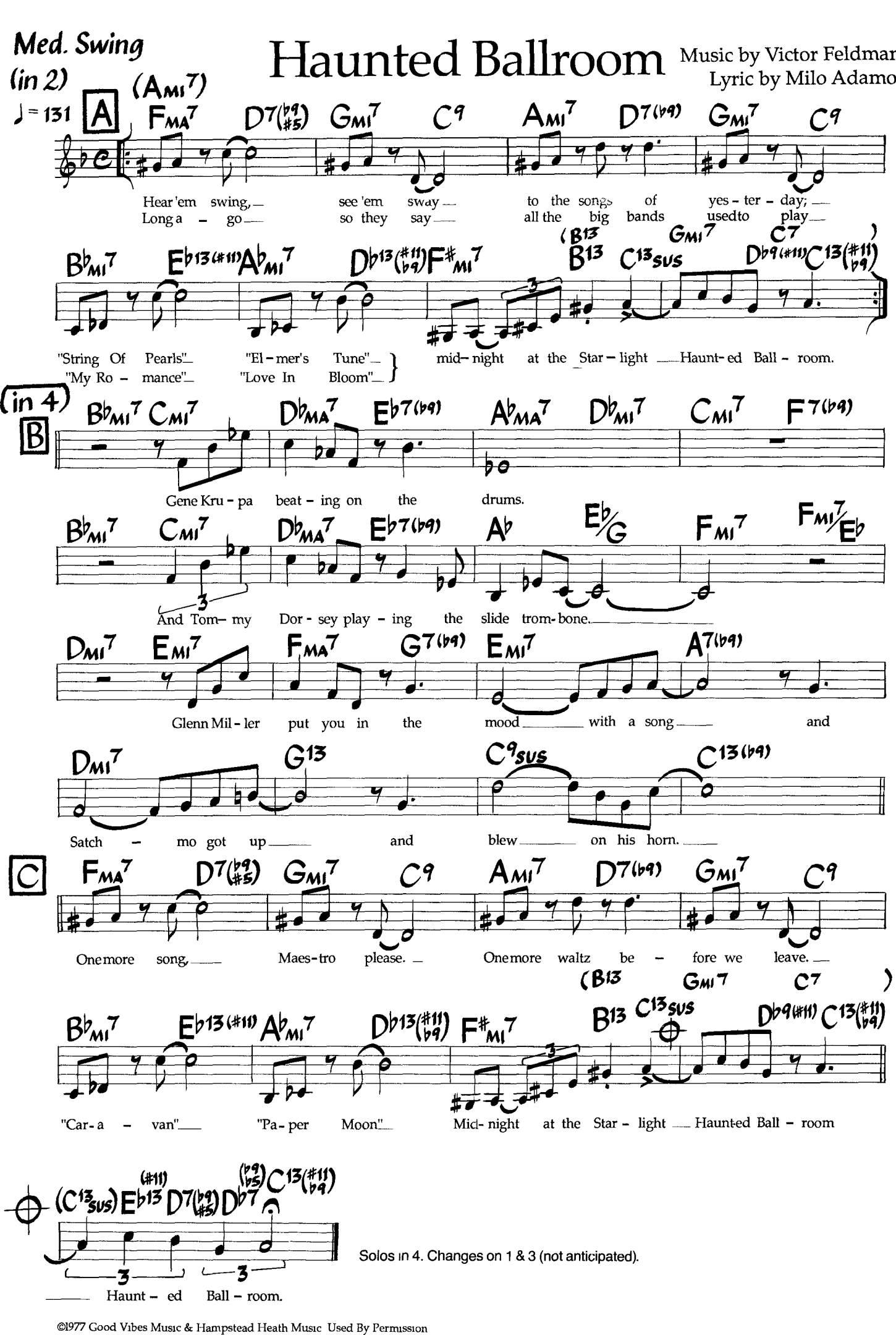
DUKE ELLINGTON

Med. Swing (in 2) ♩ = 131

Haunted Ballroom

Music by Victor Feldman
Lyric by Milo Adamo



Solos in 4. Changes on 1 & 3 (not anticipated).

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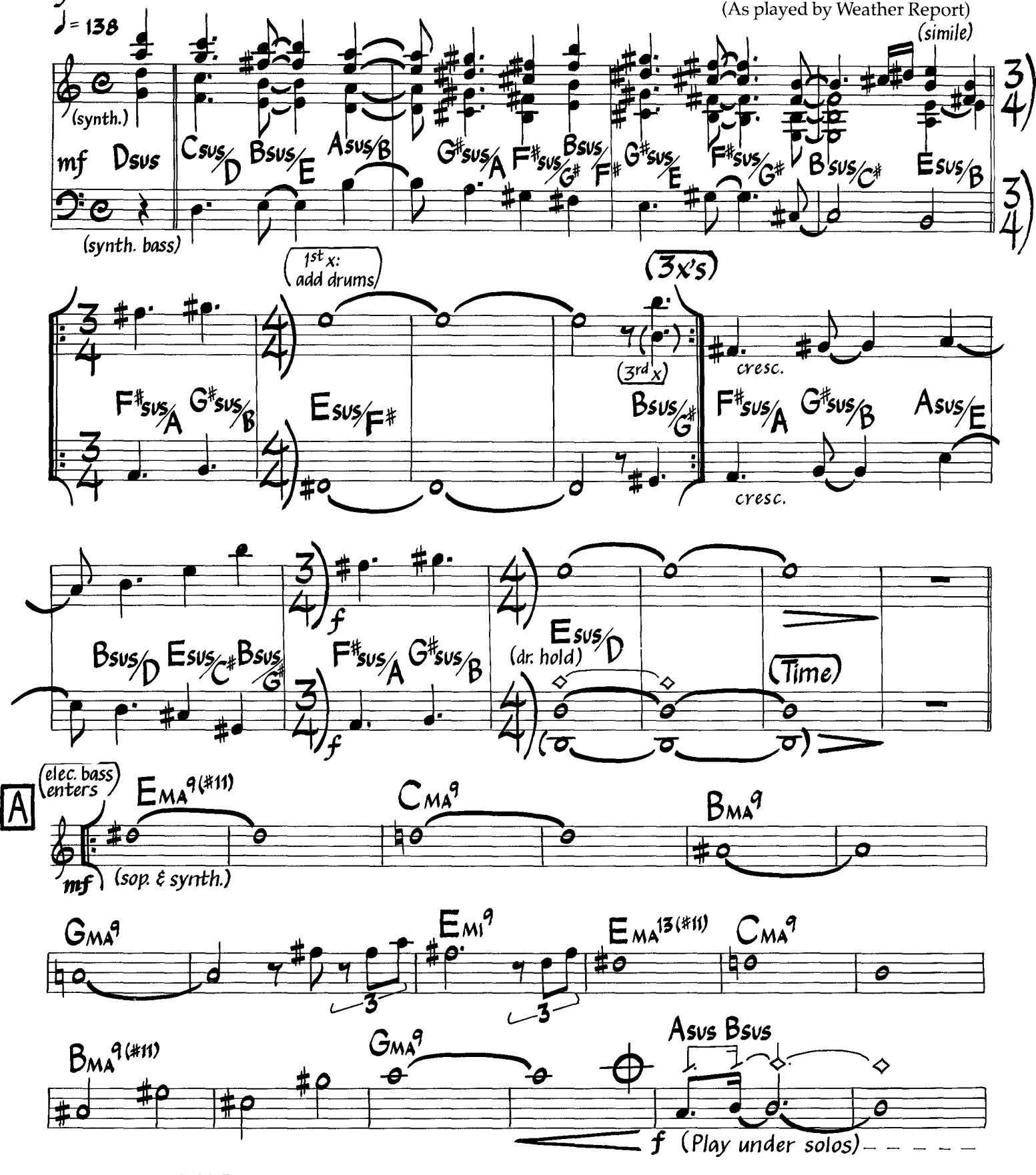
Bright Funk/Samba

Havona

Jaco Pastorius
(As played by Weather Report)



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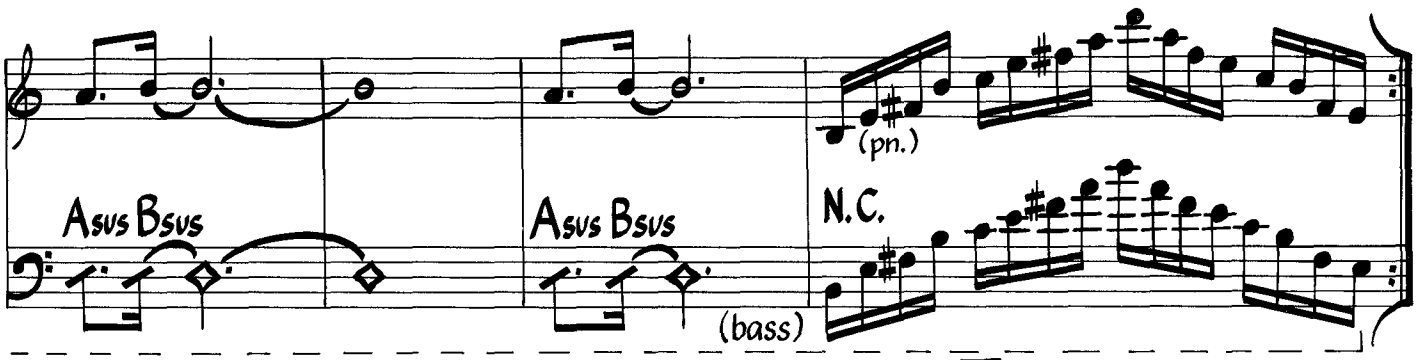
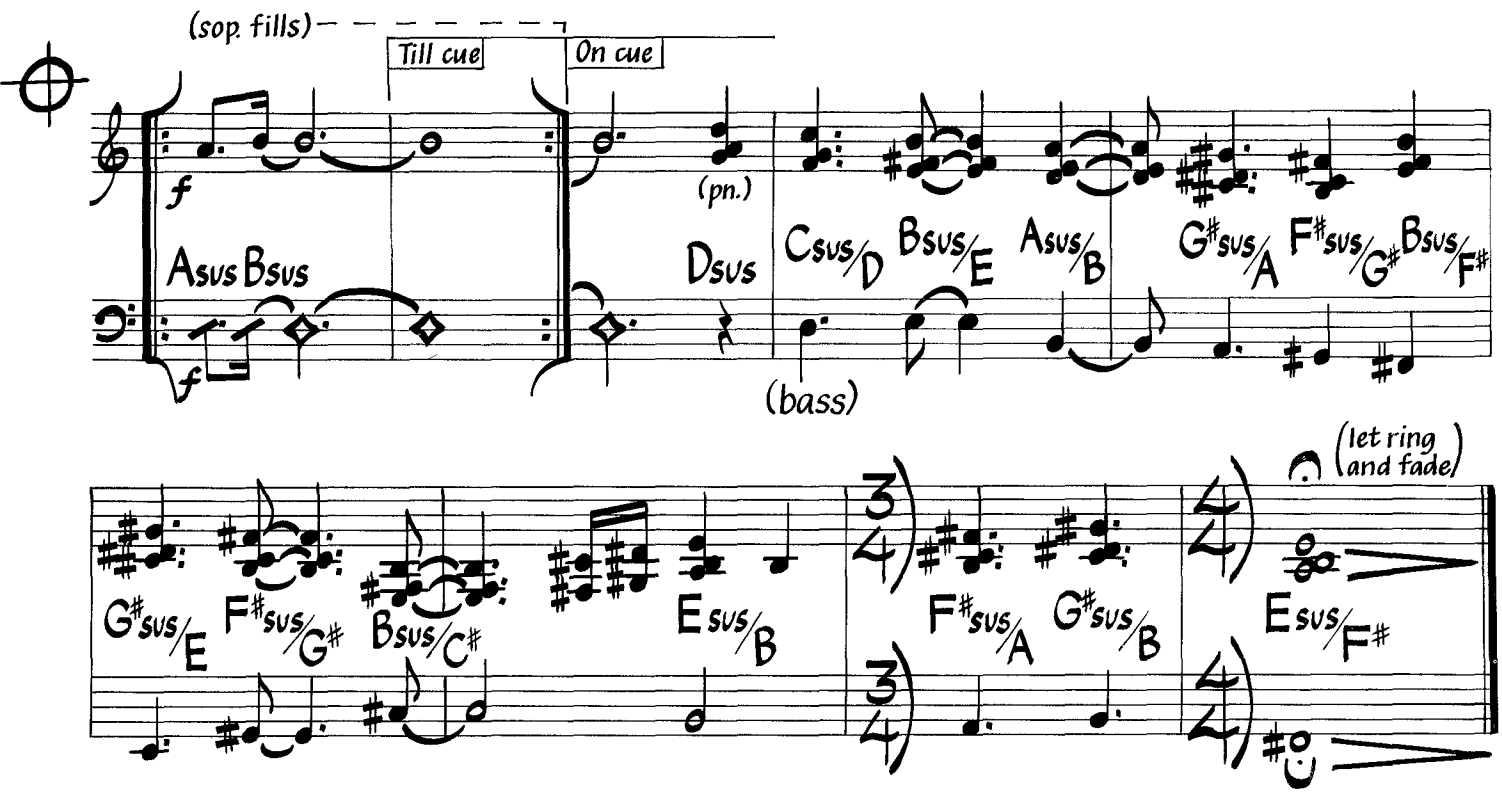
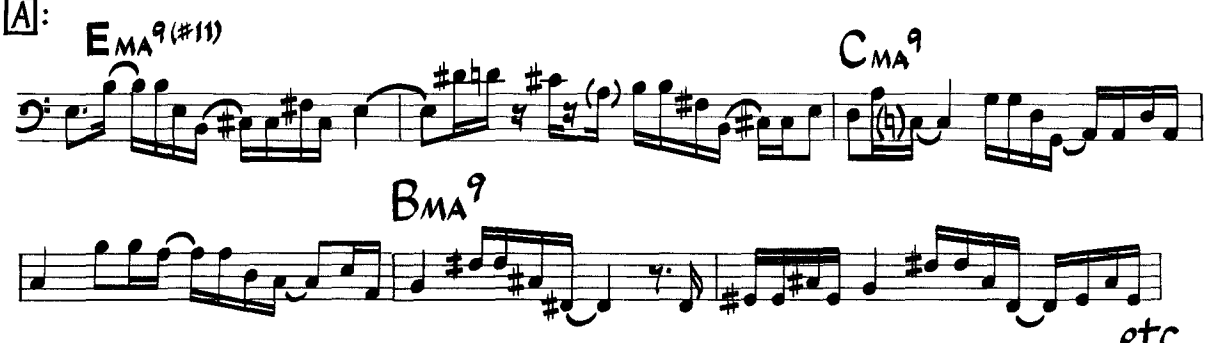


Solo on A; after solos play melody at A twice, take Coda 2nd x.



Sample bass line at letter A:



etc.



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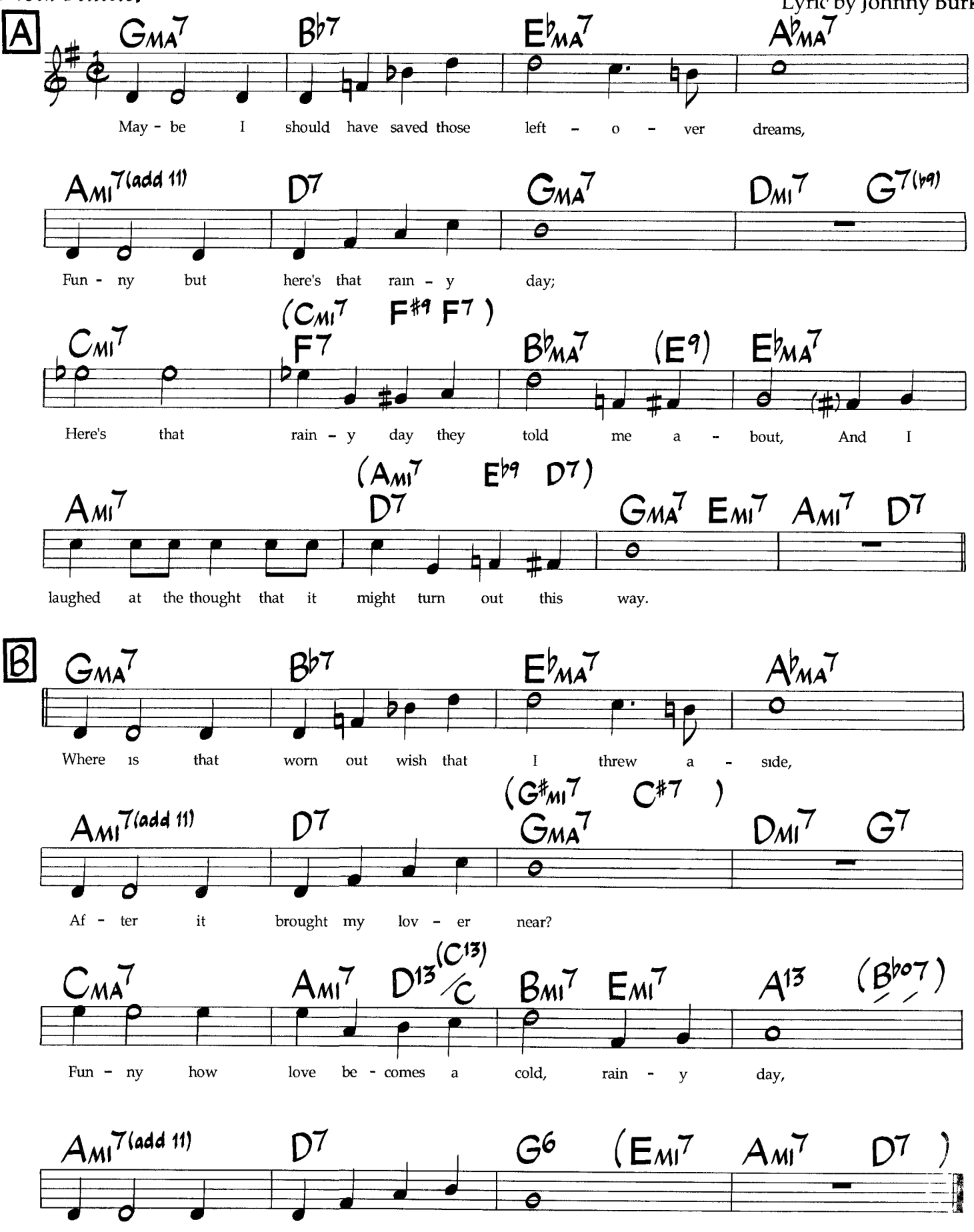
SARAH VAUGHN

Here's That Rainy Day

Med. Ballad

Music by Jimmy Van Heusen
Lyric by Johnny Burke



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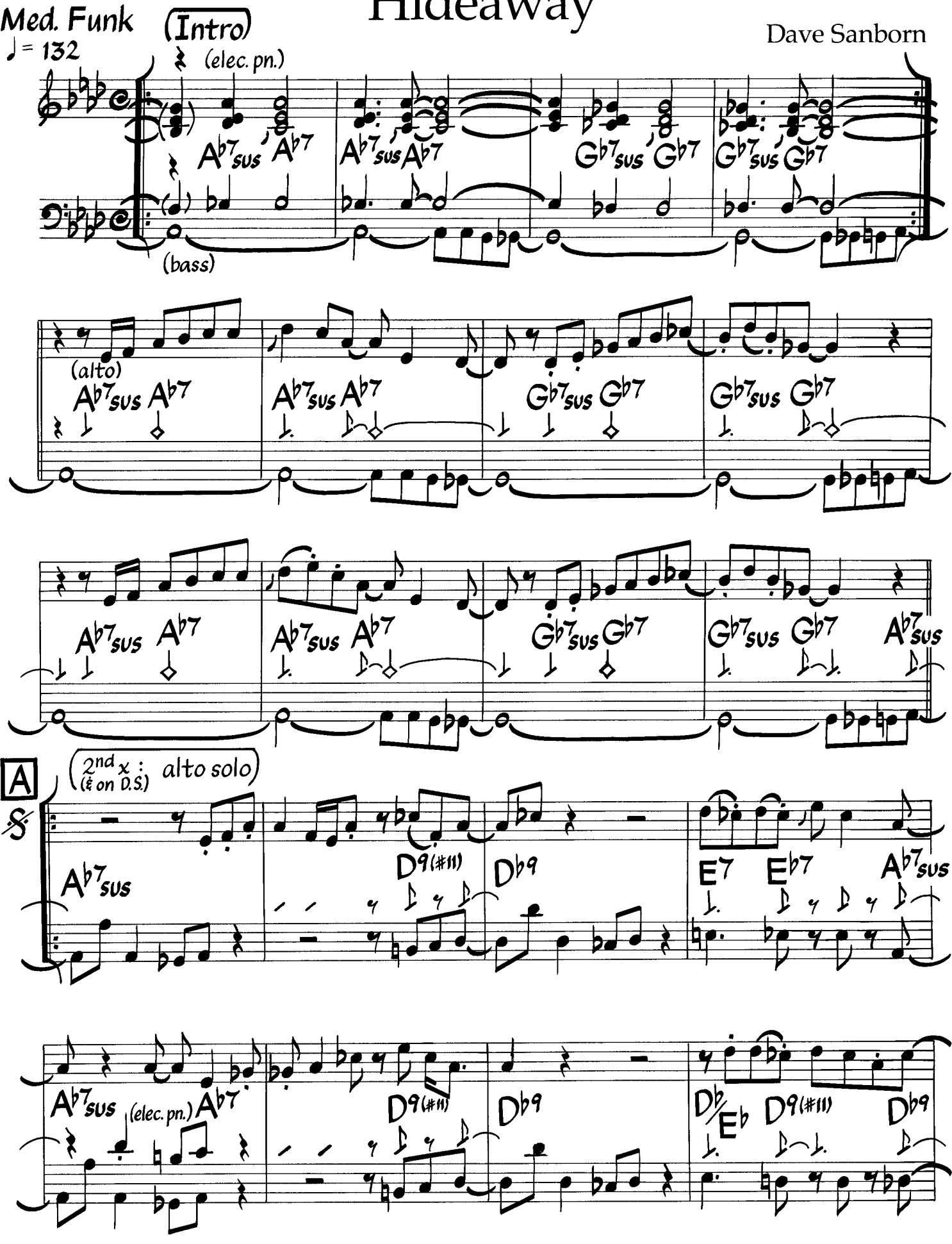
Hideaway

Dave Sanborn

Med. Funk
♩ = 132



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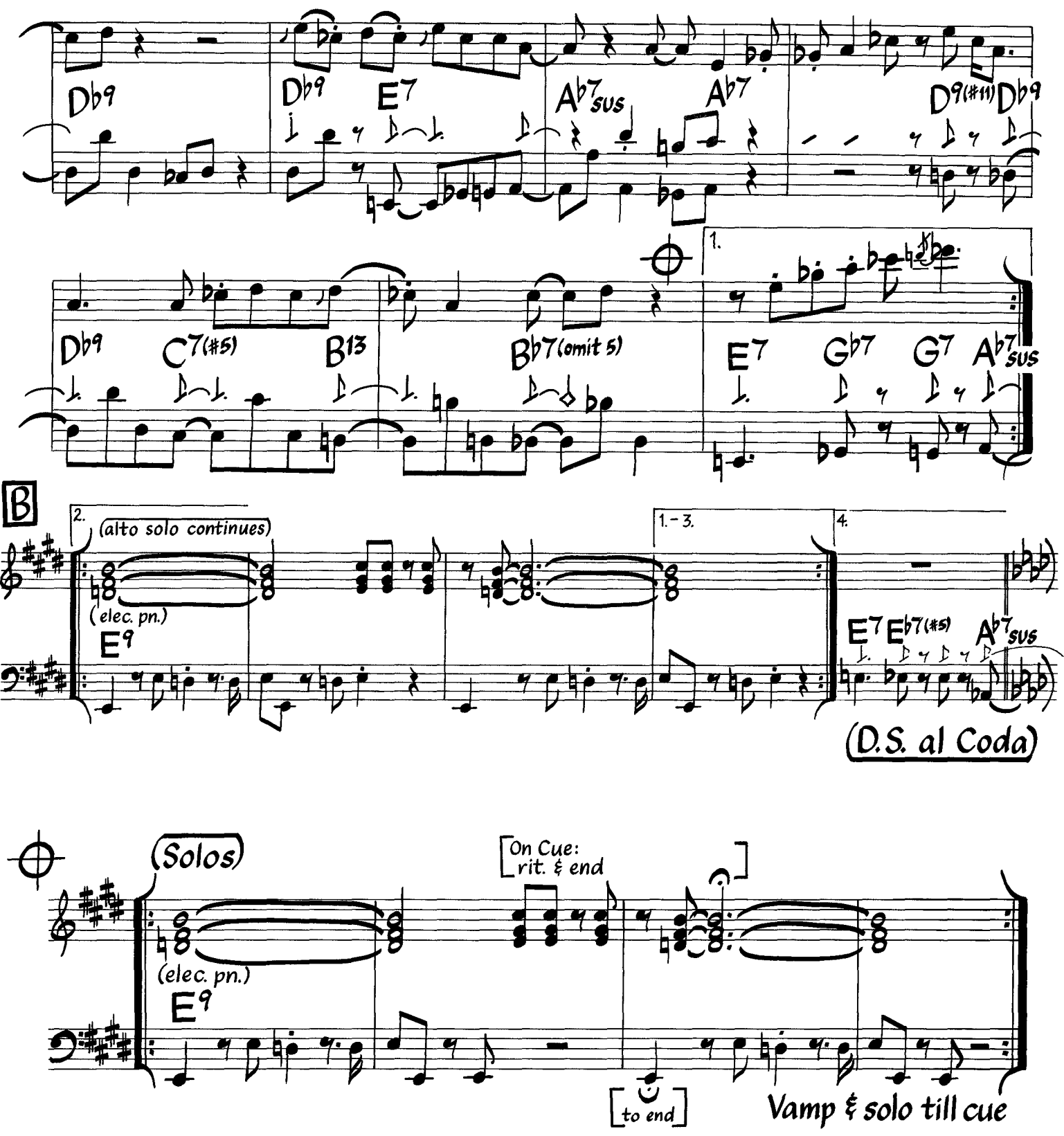

Bass line is played with some variation. Elec. pn. comp figure at Coda may be dispensed with for extended solos. Drums play lighter during intro, heavier starting at letter A.



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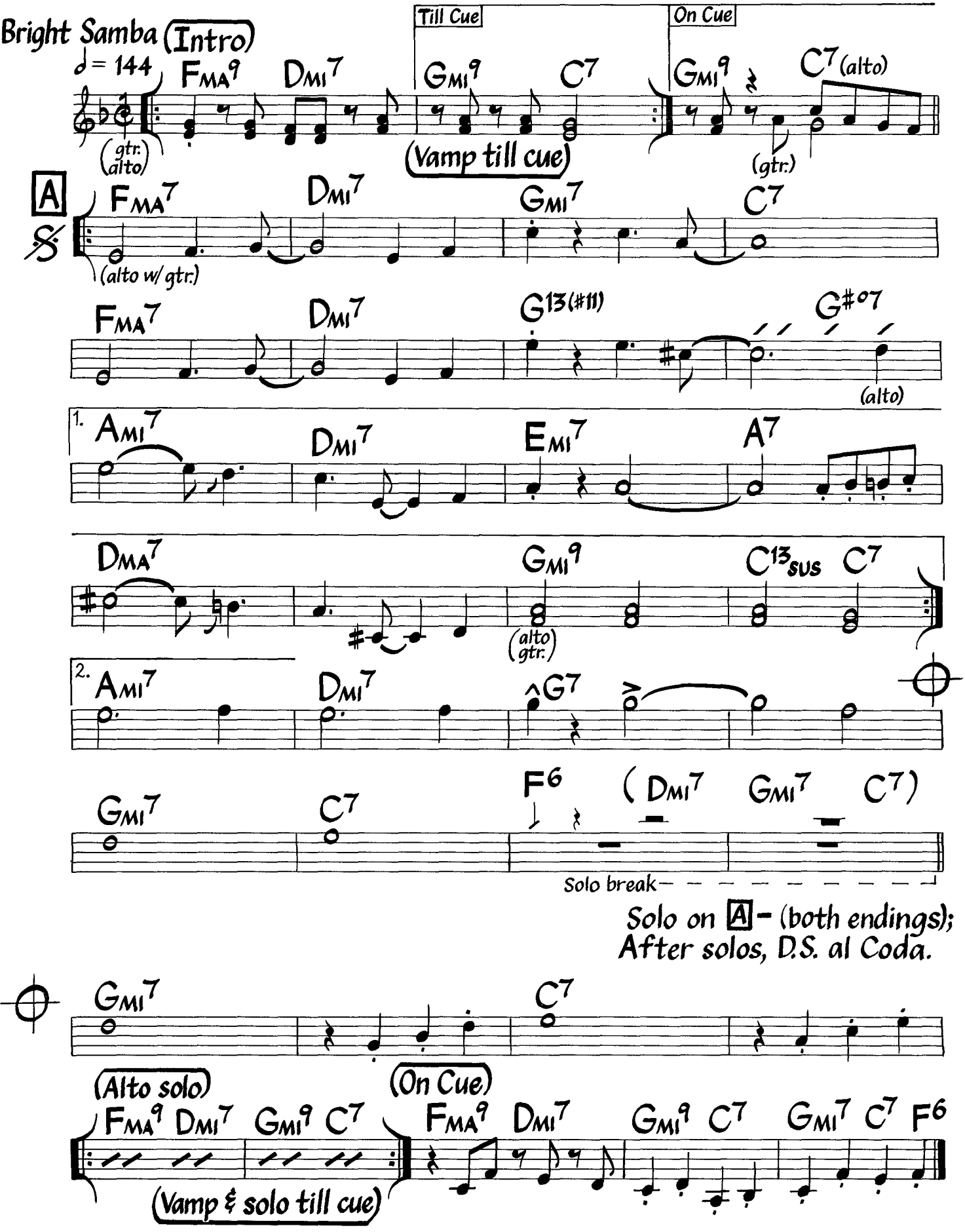
SCOTT LaFARO & ORNETTE COLEMAN

I Love Lucy

Eliot Daniel
(As played by Richie Cole)



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I Mean You

Thelonious Monk
Coleman Hawkins

Med. Swing

♩= 162 (Intro)

(solo pn.) (E♭7sus) (E♭13)

A

(2nd x: w/ bari sax 8va b.)

(add bs. & dr.)

(F6) (bass walks) (D♭7)

(D7) (Gmi7) (C7sus)

1. (Ami7 D7 Gmi7 C7) 2. (F6) (bari, 8va b.)

B

(E♭9) D♭7 F6

D♭7 G♭7 (Gmi7 C7)

(pn. w/ bari 8va b.)

C

(F6) (D♭7) (D7)

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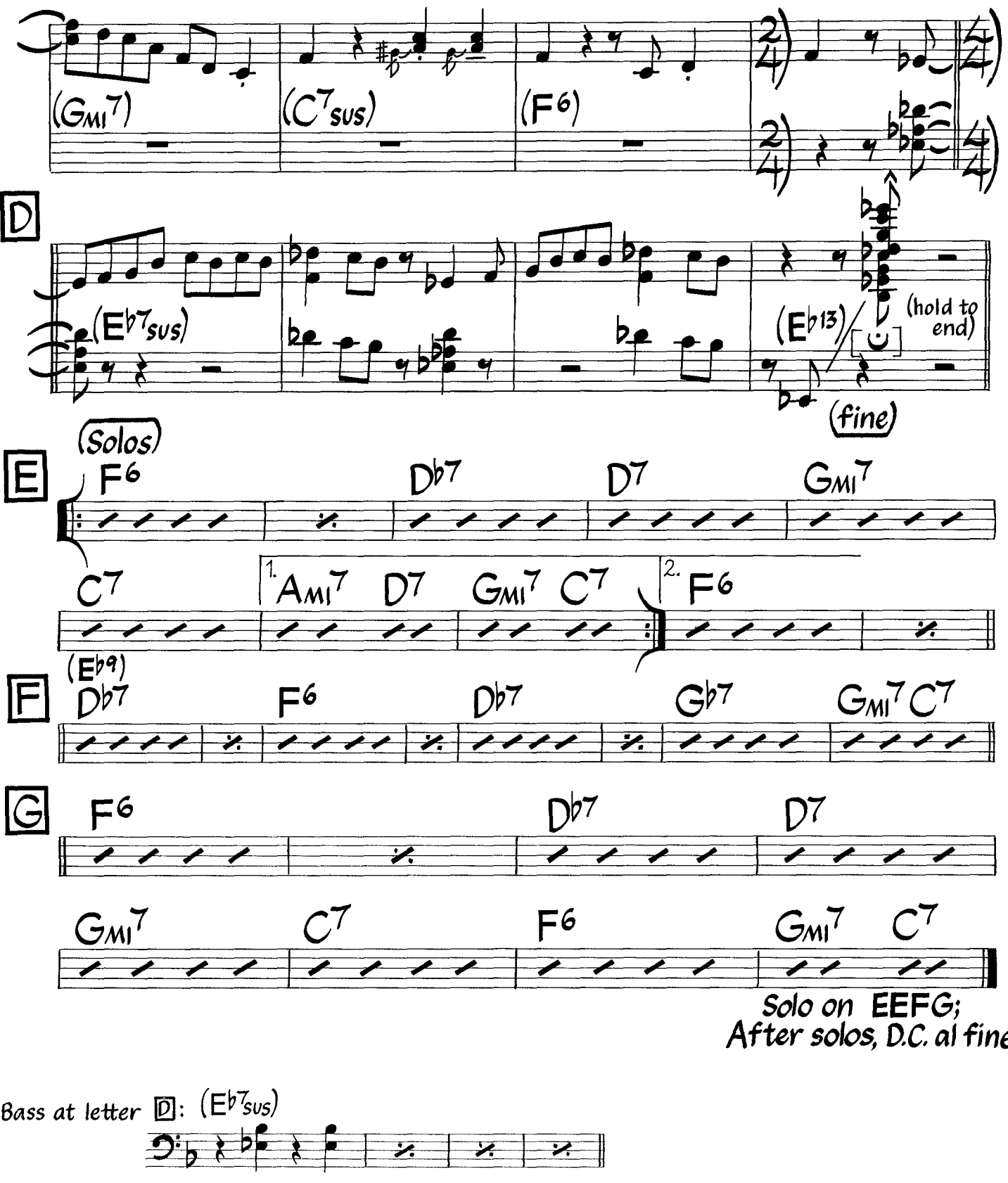


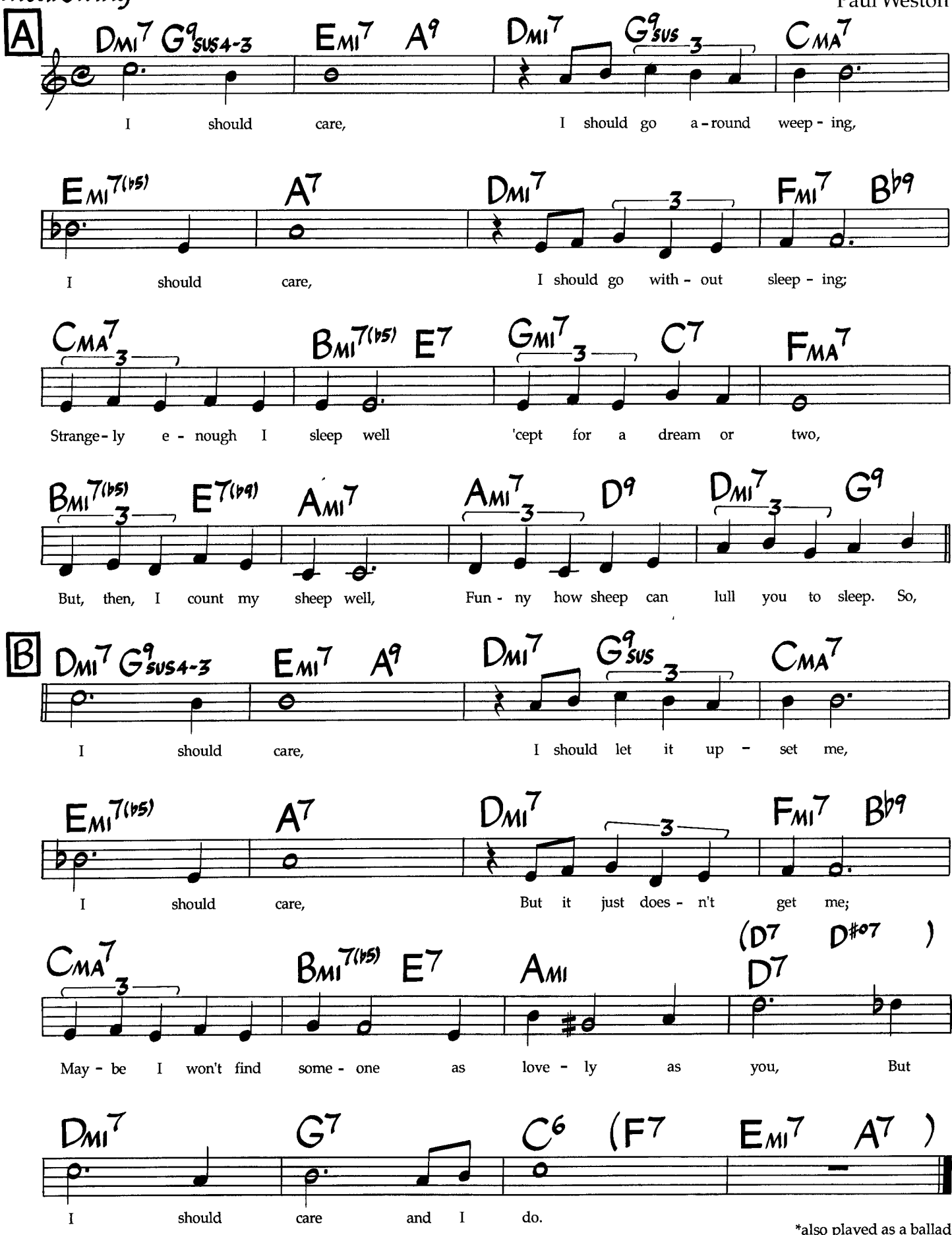
Bass at letter D: (Eb7sus)

Bass walks in 4 for head and solos. (Alternatively, bass may play pedal on 2 & 4 for first 6 bars of letters A & C during head).
Chords at letters A & C are for bass (during head, piano plays written notes only).

I Should Care

Sammy Cahn
Axel Stordahl
Paul Weston

Med. Swing *



*also played as a ballad

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

| F#7(#11)(#9) B13(b9) | E7(#9) A13 | D7(#9) G13 | CMA7 F13(#11) |

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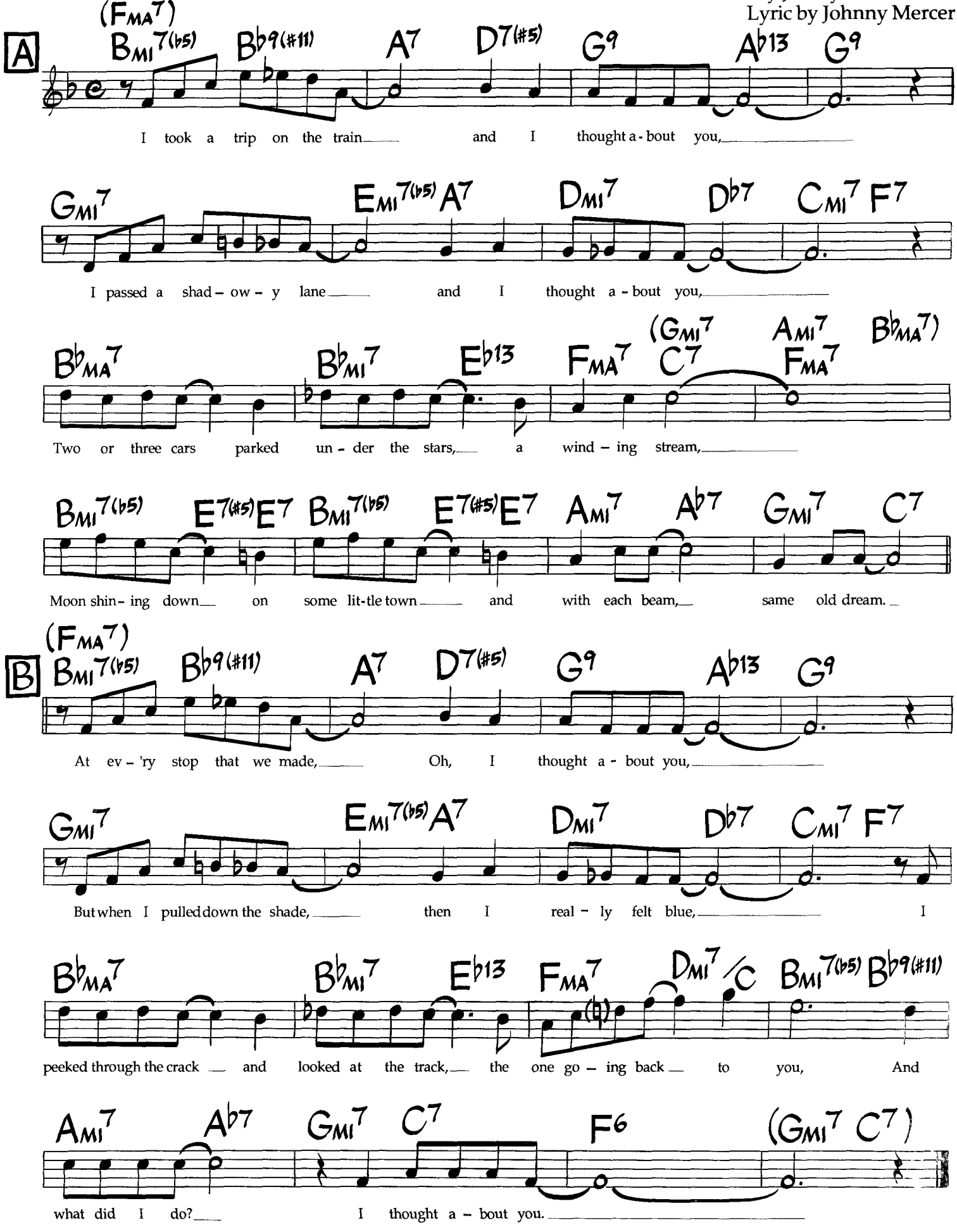
I Thought About You

Med. Ballad

Music by Jimmy Van Heusen
Lyric by Johnny Mercer



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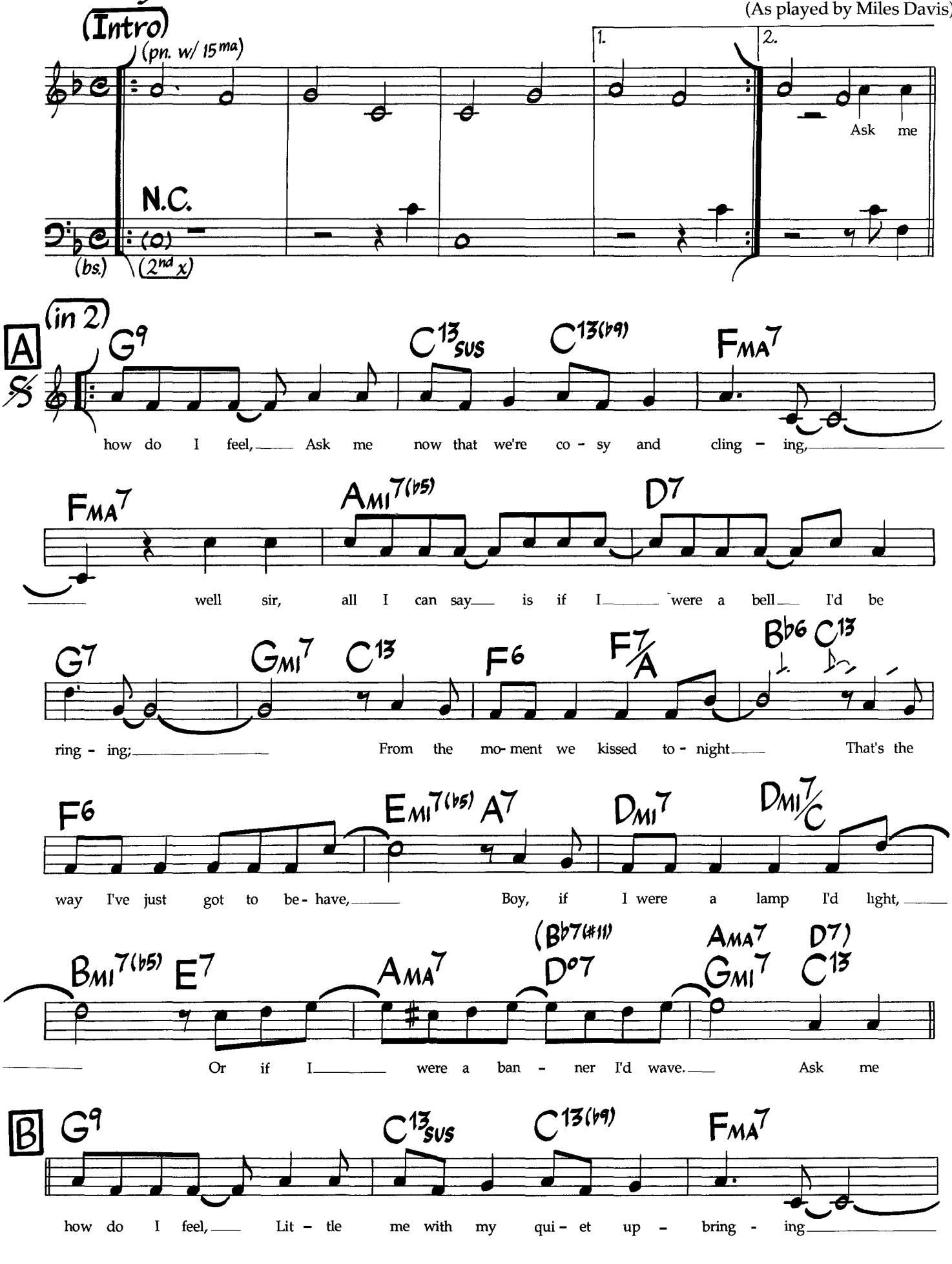
Med. Swing

If I Were A Bell

Frank Loesser
(As played by Miles Davis)



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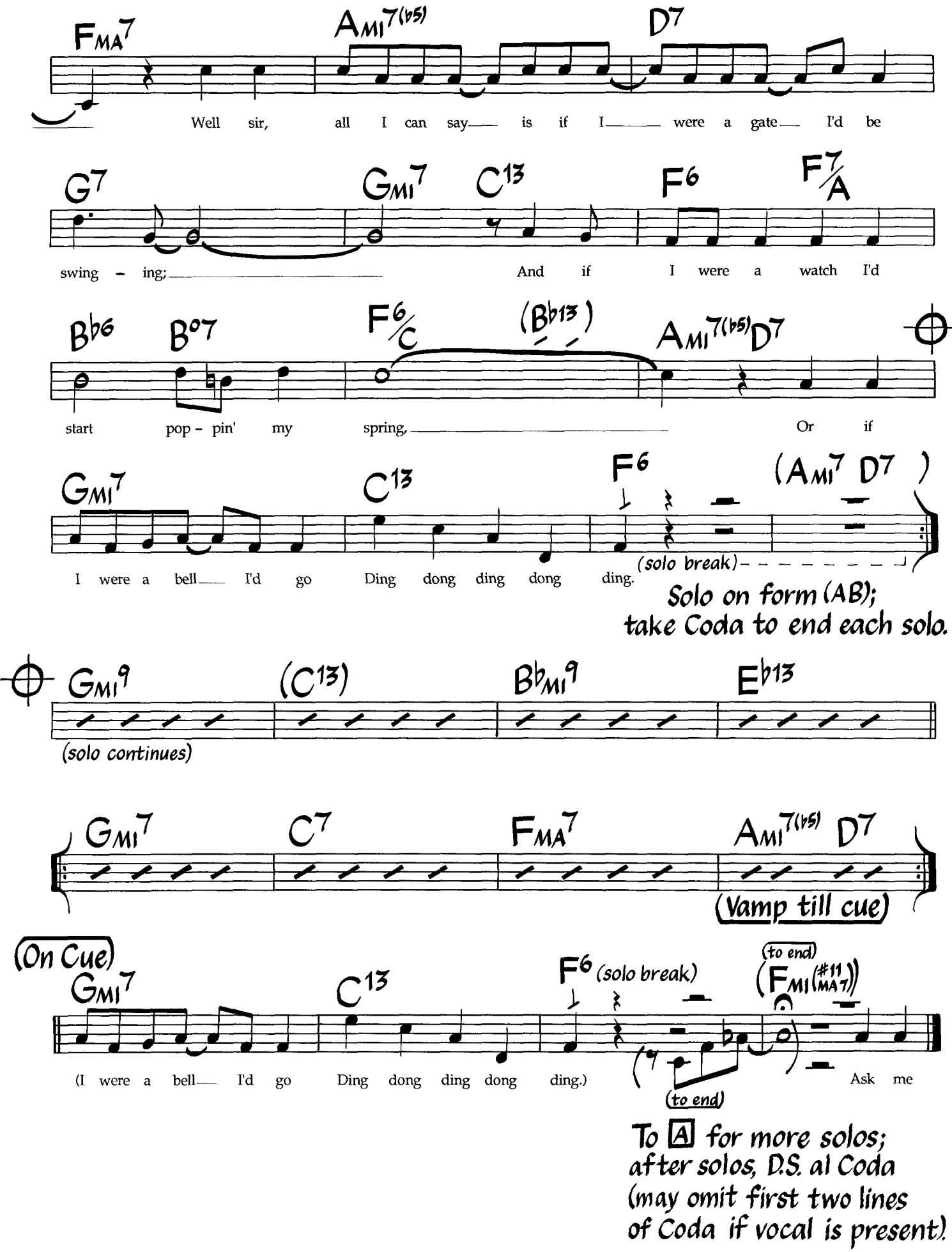

Bass walks in 4 for solos (no kicks or breaks). Original melody has been slightly altered to conform to common practice.
Last line of Coda is played by each soloist to cue end of vamp.



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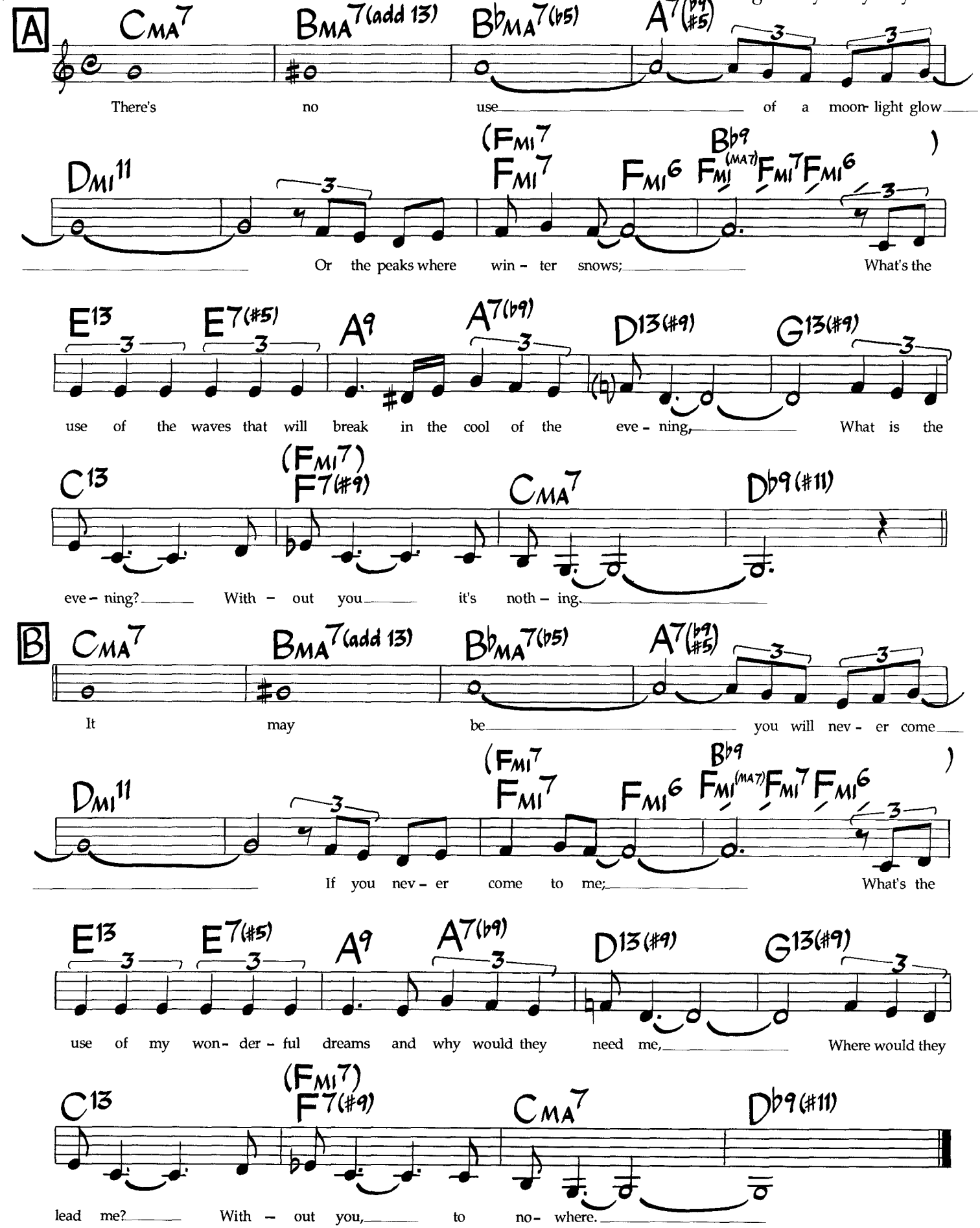
ANTONIO CARLOS JOBIM

Med.-Slow
Bossa Nova

If You Never Come To Me

Music by
Antonio Carlos Jobim
English Lyric by Ray Gilbert



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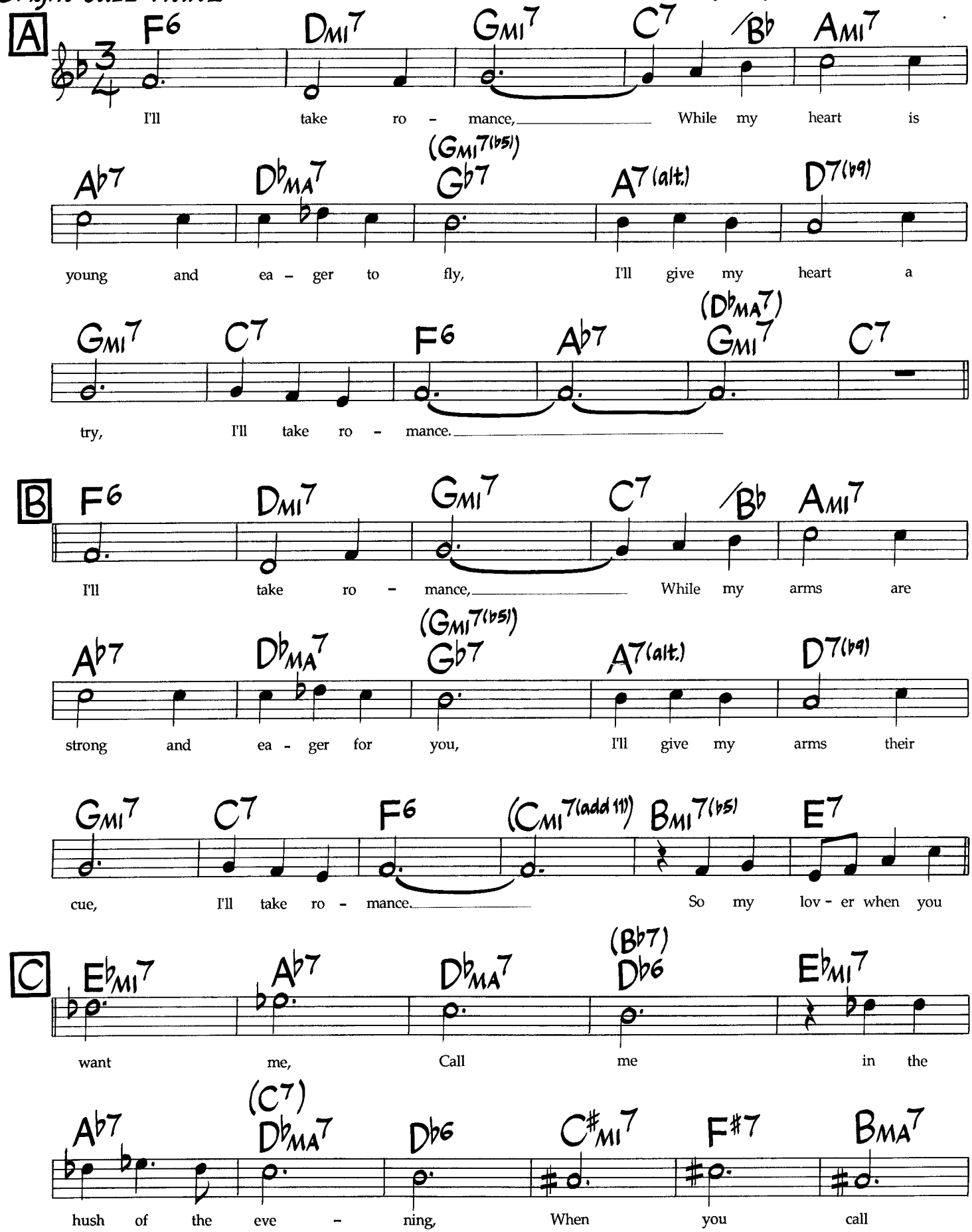
I'll Take Romance

Music by Ben Oakland
Lyric by Oscar Hammerstein II

Bright Jazz Waltz



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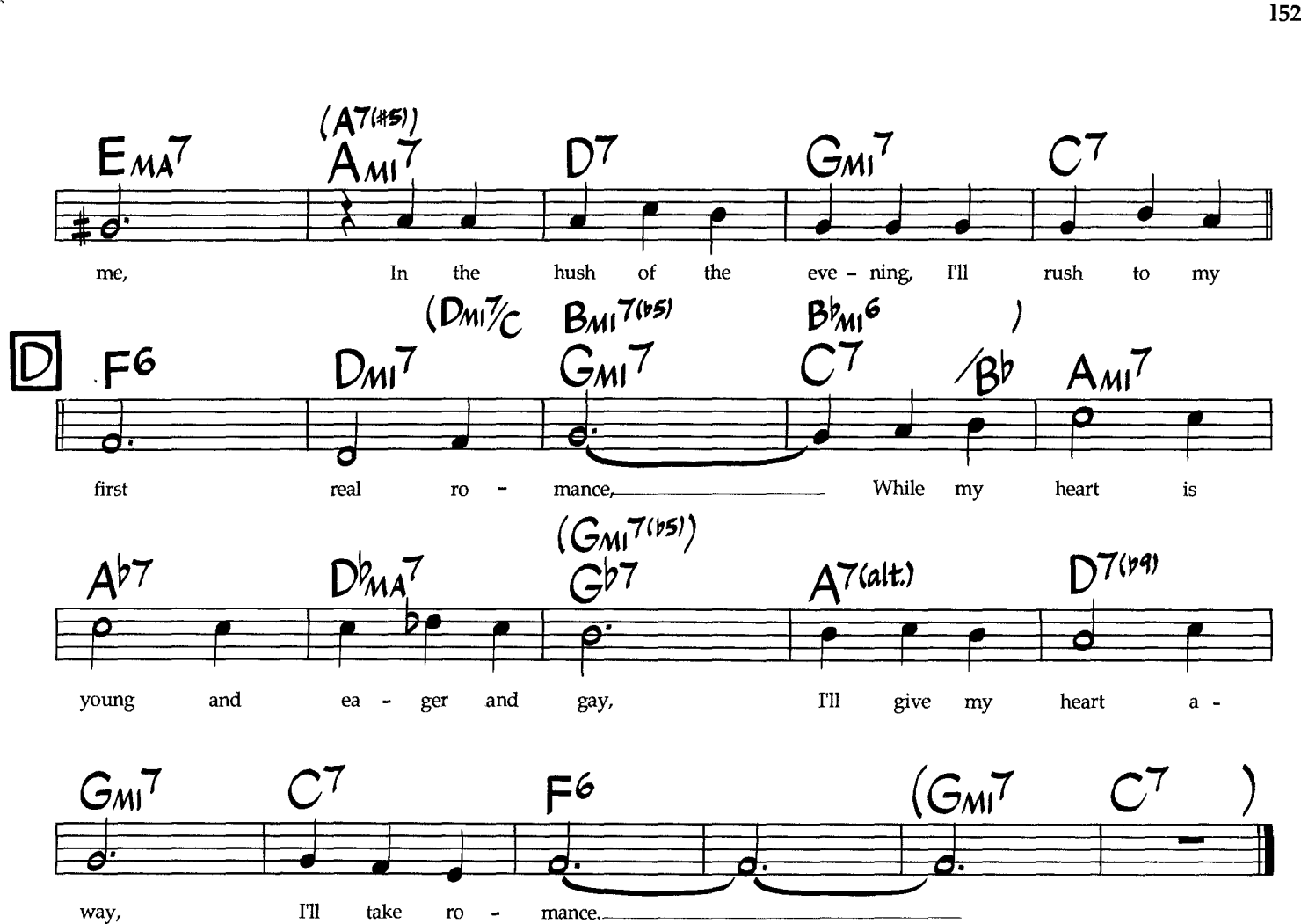
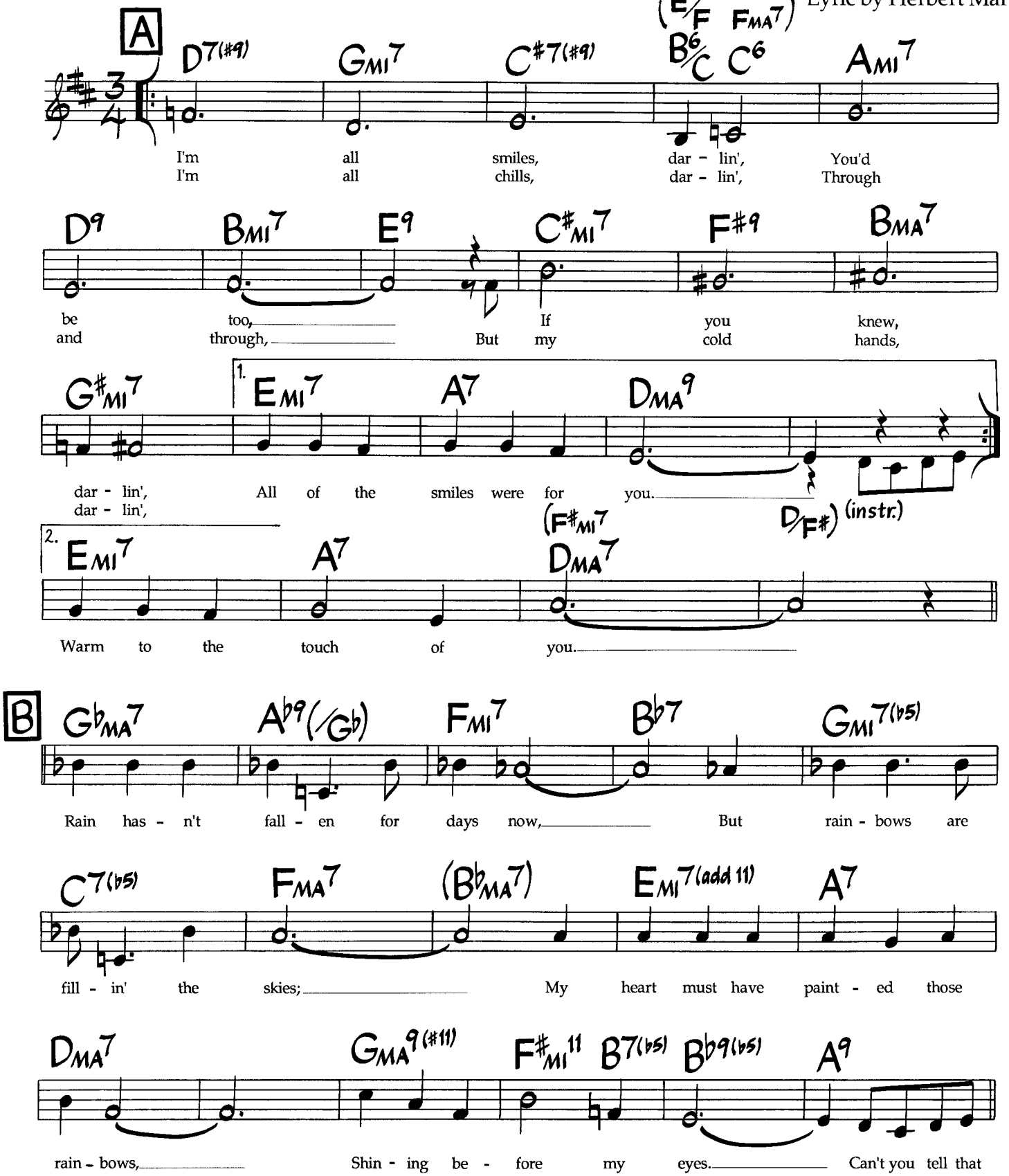

EMA7
(A7(#5))
AMI7
D7
GMI7
C7
me, In the hush of the eve - ning, I'll rush to my
D
F6
(DMI7/C
BMI7(b5)
BbMI6)
DMI7
GMI7
C7
/Bb
AMI7
first real ro - mance, While my heart is
Ab7
DbMA7
(GMI7(b5))
Gb7
A7(alt.)
D7(b9)
young and ea - ger and gay, I'll give my heart a -
GMI7
C7
F6
(GMI7 C7)
way, I'll take ro - mance.

I'm All Smiles

Med. Jazz Waltz

Music by Michael Leonard
Lyric by Herbert Martin



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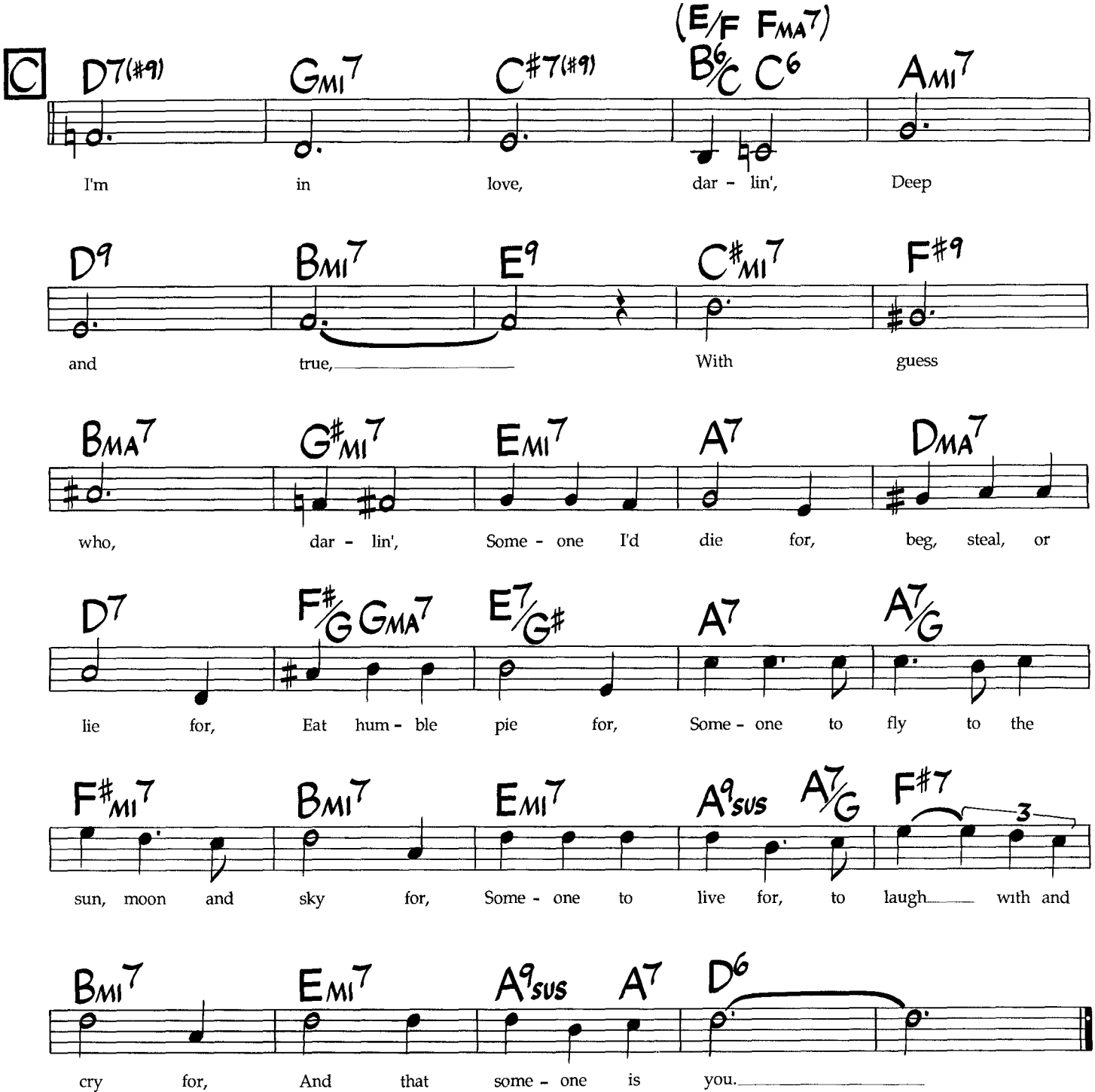
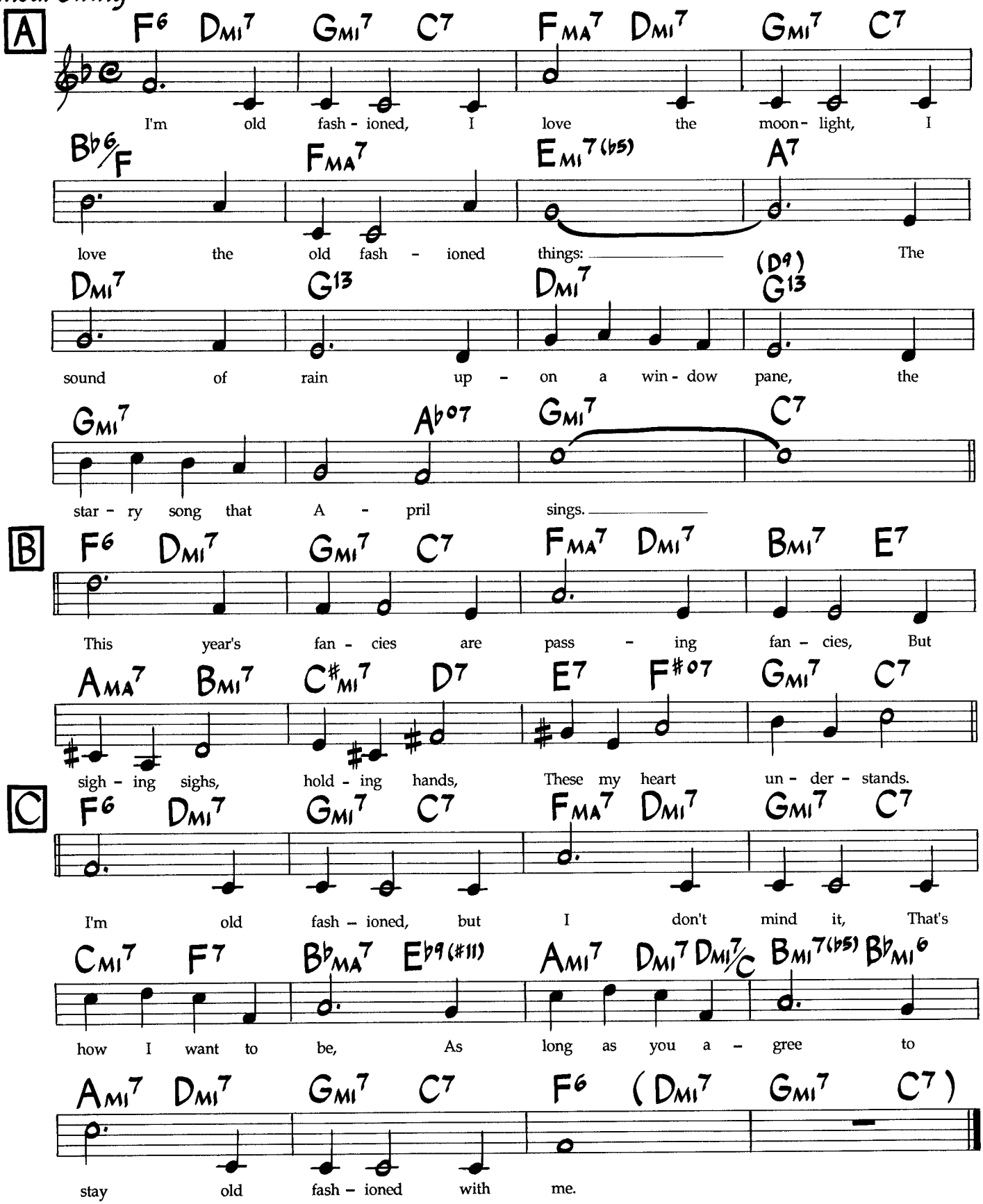

C
D7(#9) GMI7 C#7(#9) (E/F FMA7) B6/C C6 AMI7
I'm in love, dar - lin', Deep
D9 BMI7 E9 C#MI7 F#9
and true, With guess
BMA7 G#MI7 EMI7 A7 DMA7
who, dar - lin', Some - one I'd die for, beg, steal, or
D7 F#/G GMA7 E7/G# A7 A7/G
lie for, Eat hum - ble pie for, Some - one to fly to the
F#MI7 BMI7 EMI7 A9SUS A7/G F#7 3
sun, moon and sky for, Some - one to live for, to laugh with and
BMI7 EMI7 A9SUS A7 D6
cry for, And that some - one is you.

I'm Old Fashioned

Music by Jerome Kern
Lyric by Johnny Mercer

Med. Swing



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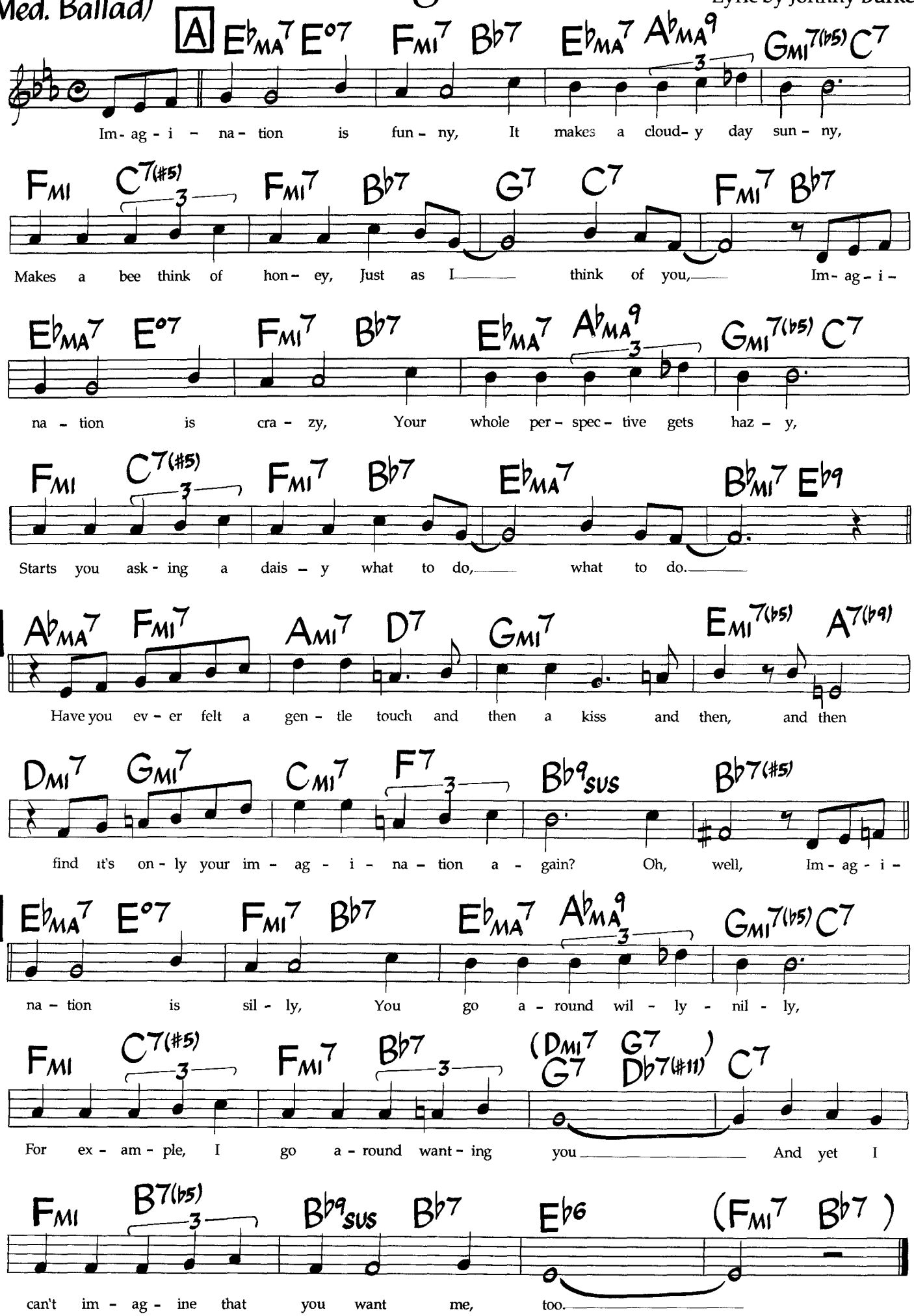
Imagination

Music by Jimmy Van Heusen
Lyric by Johnny Burke

(Med. Ballad)



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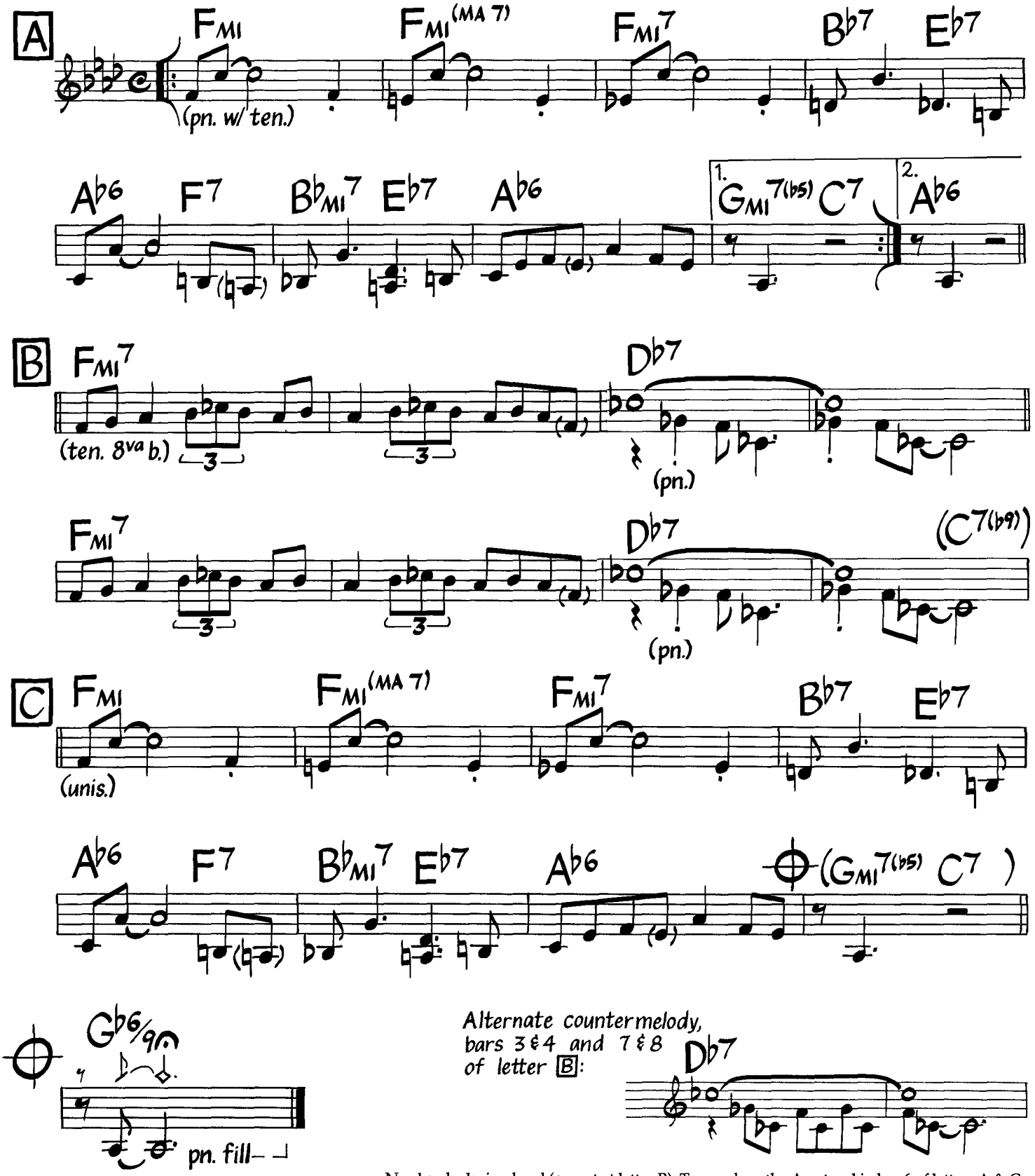
THELONIOUS MONK & DIZZY GILLESPIE

In Walked Bud

Med. Swing

Thelonious Monk



No chords during head (except at letter B). Tenor plays the A natural in bar 6 of letters A & C.

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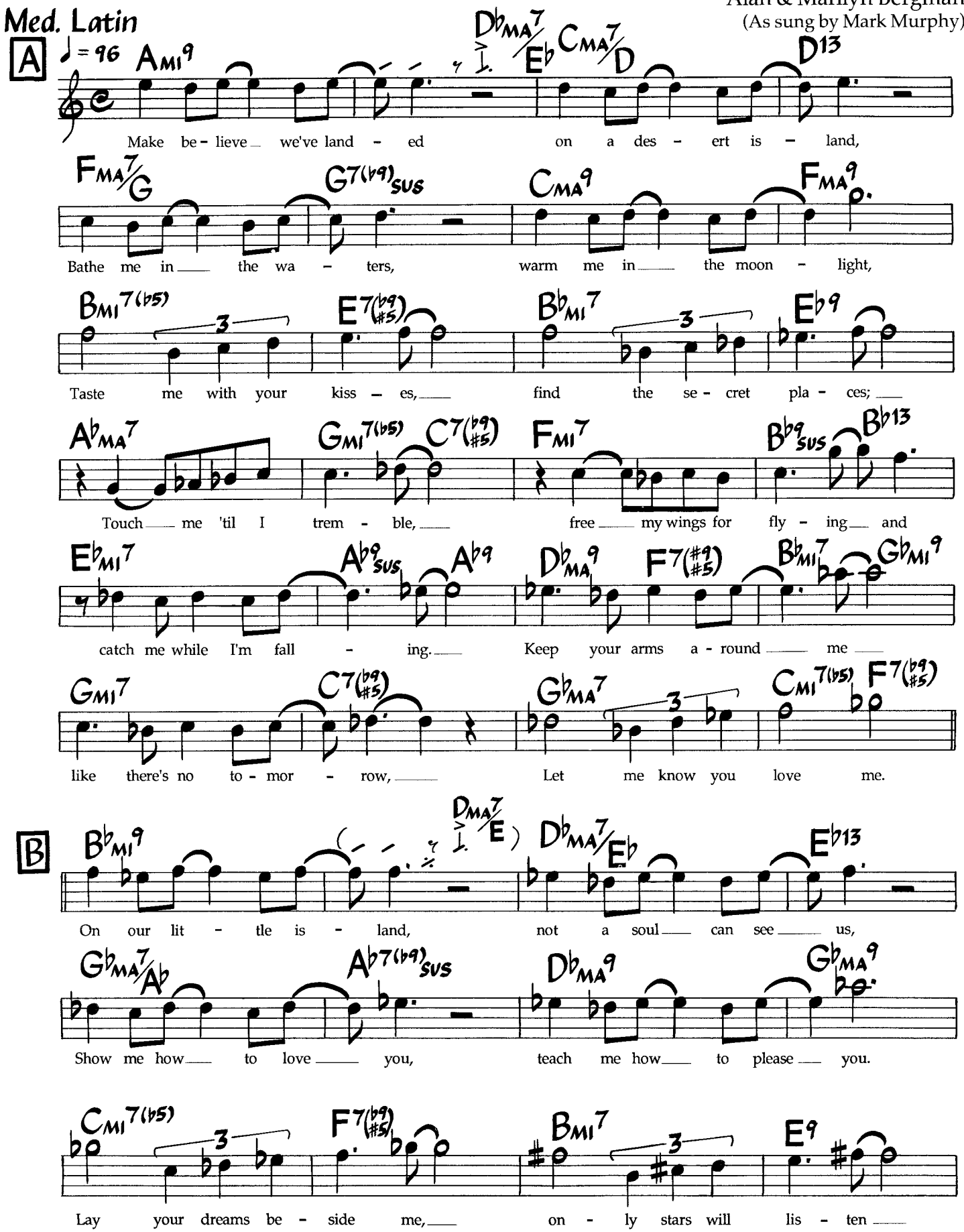
The Island

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


Med. Latin

Make be - lieve we've land - ed on a des - ert is - land,
Bathe me in the wa - ters, warm me in the moon - light,
Taste me with your kiss - es, find the se - cret pla - ces;
Touch me 'til I trem - ble, free my wings for fly - ing and
catch me while I'm fall - ing. Keep your arms a - round me
like there's no to - mor - row, Let me know you love me.

On our lit - tle is - land, not a soul can see us,
Show me how to love you, teach me how to please you.
Lay your dreams be - side me, on - ly stars will lis - ten

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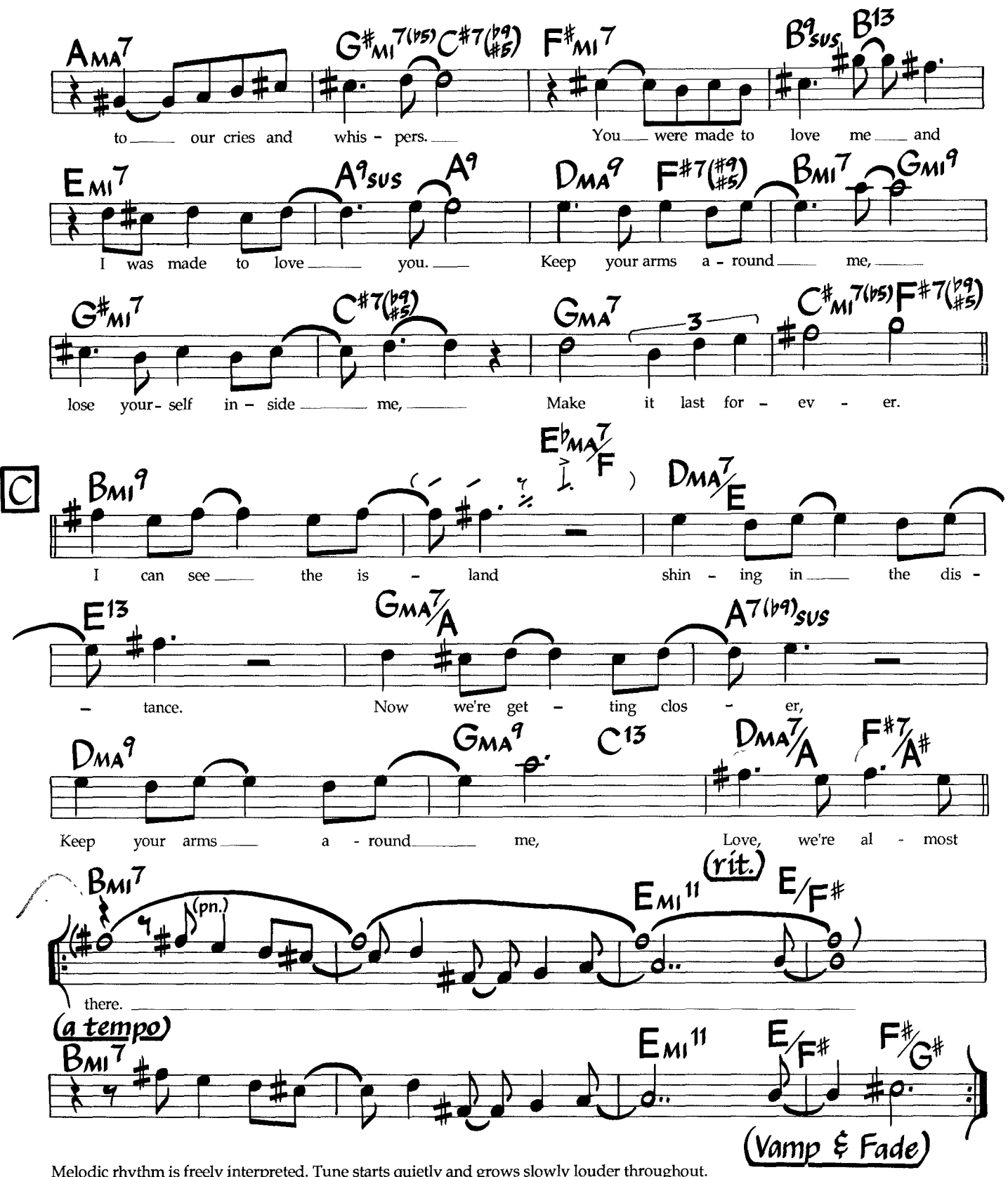


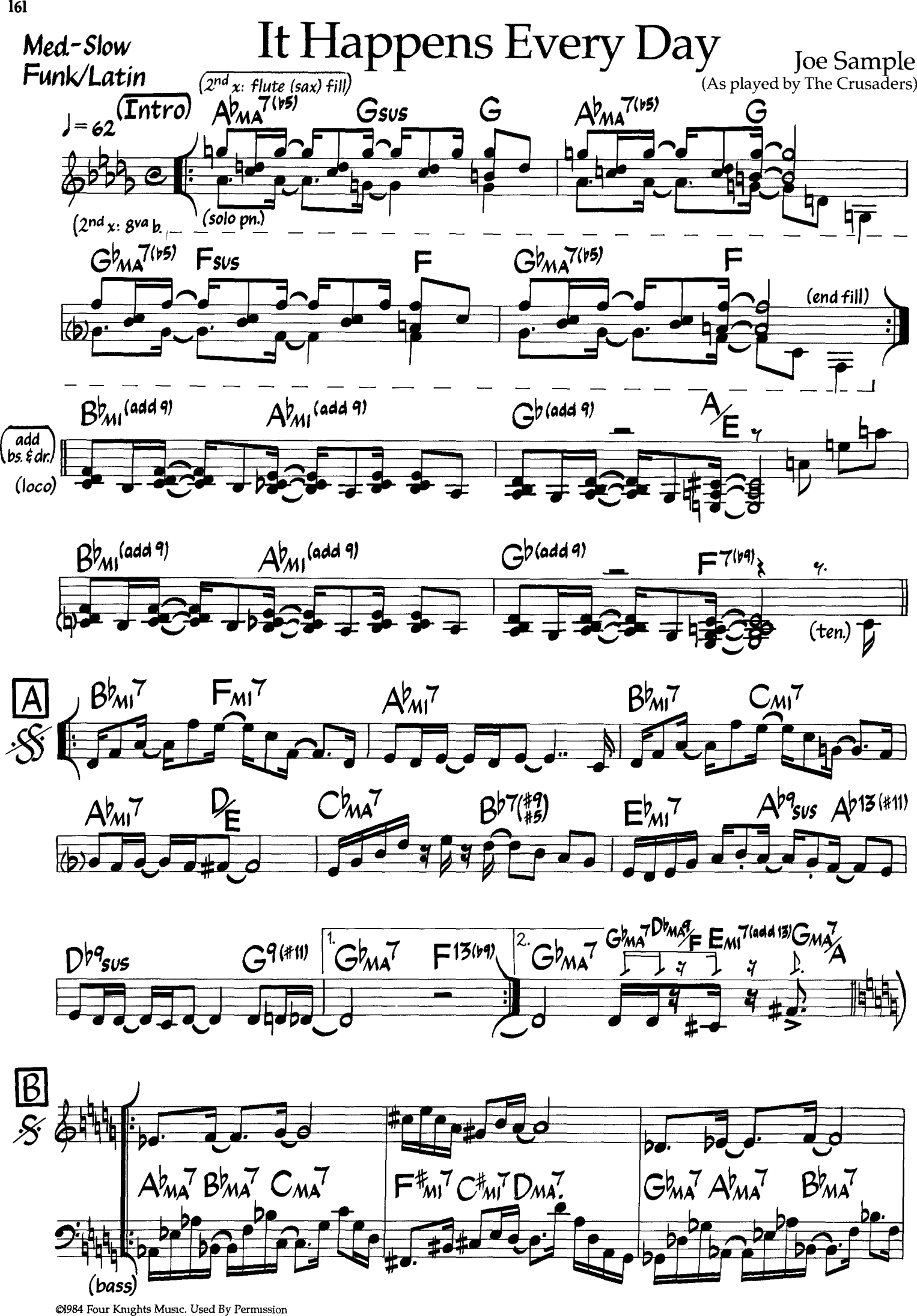
Melodic rhythm is freely interpreted. Tune starts quietly and grows slowly louder throughout.

It Happens Every Day

Joe Sample
(As played by The Crusaders)

Med.-Slow
Funk/Latin

♩= 62



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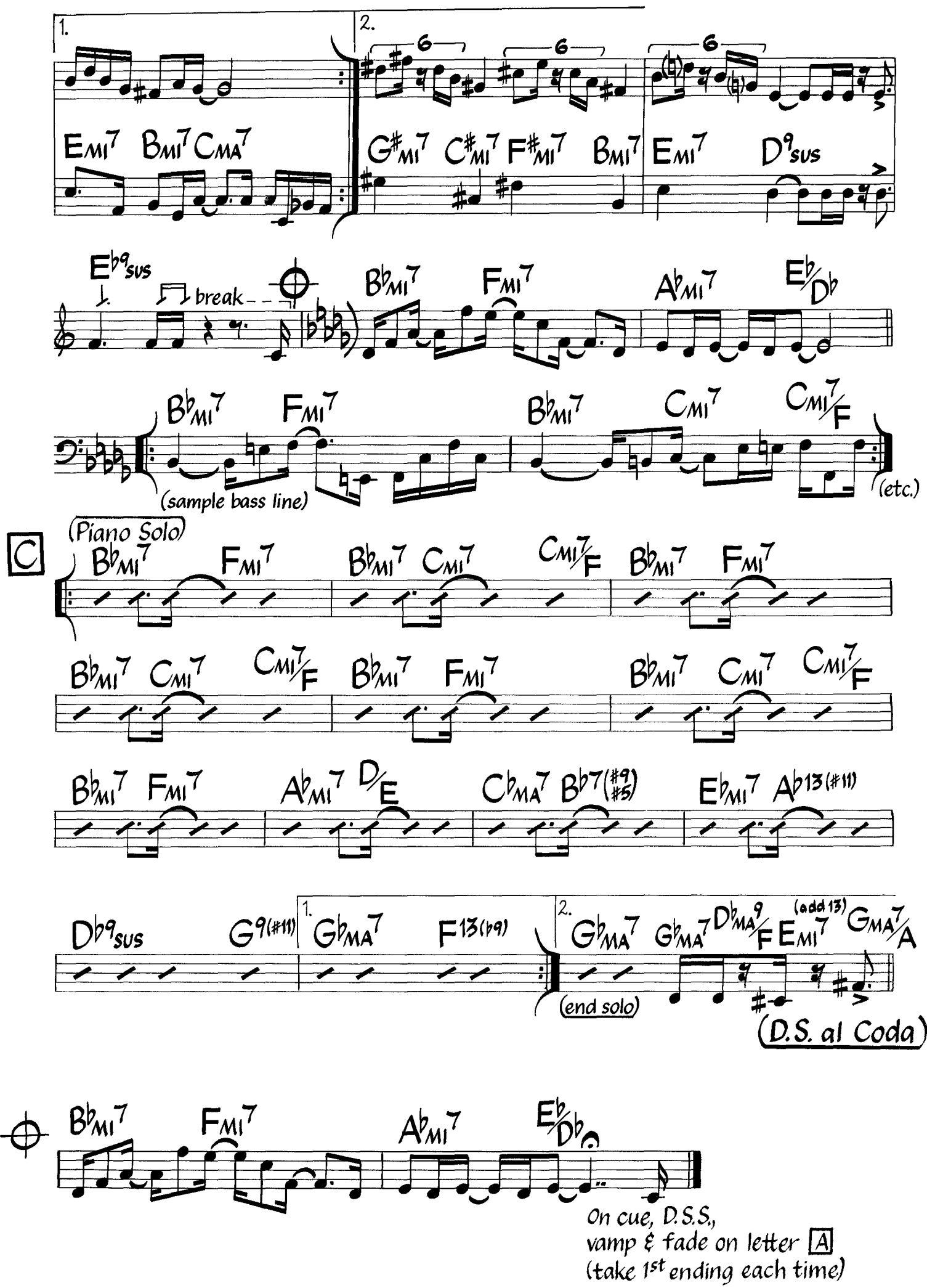


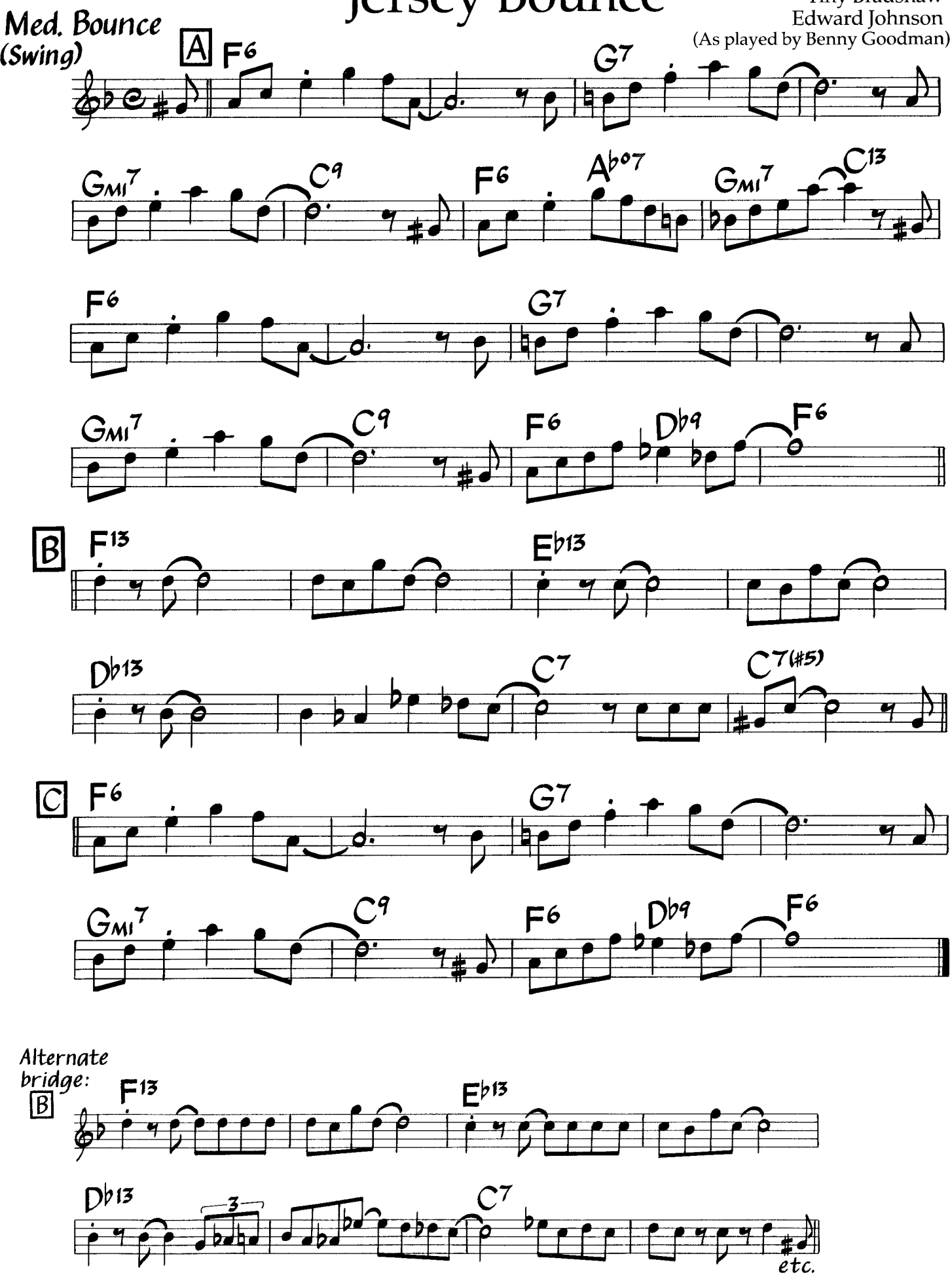
Tenor sounds one octave lower than written. Melody may be doubled by piano and guitar. Intro is from Hubert Laws' "Say It With Silence



TEDDY WILSON, JO JONES & LESTER YOUNG (At recording session playback)

Jersey Bounce

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



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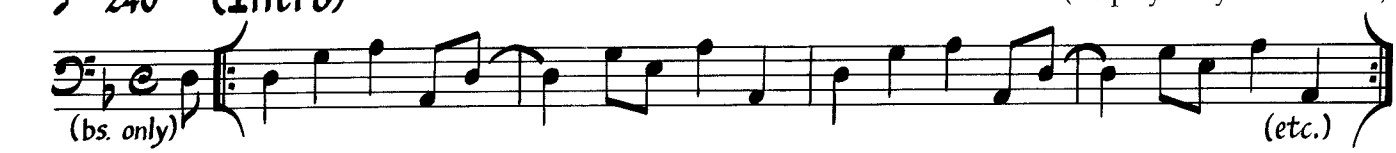
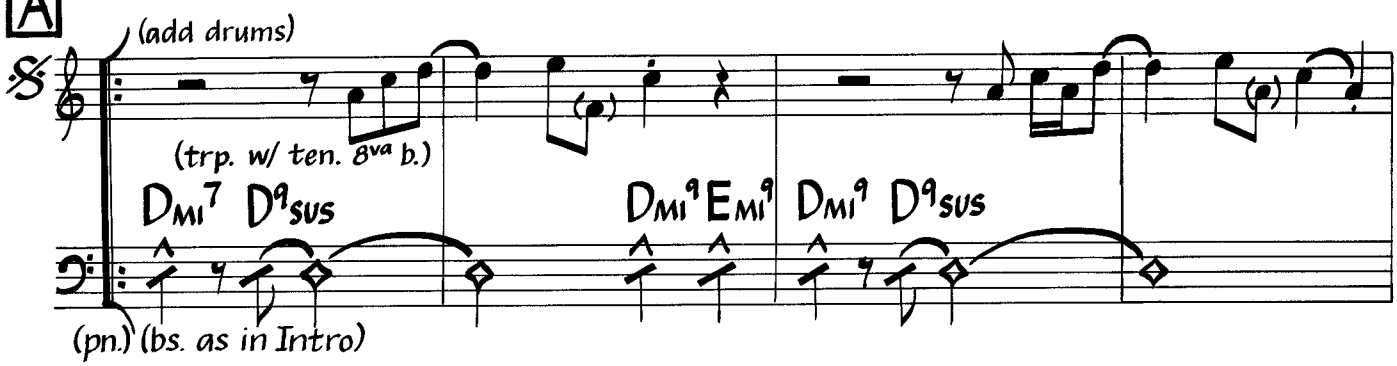
Joshua

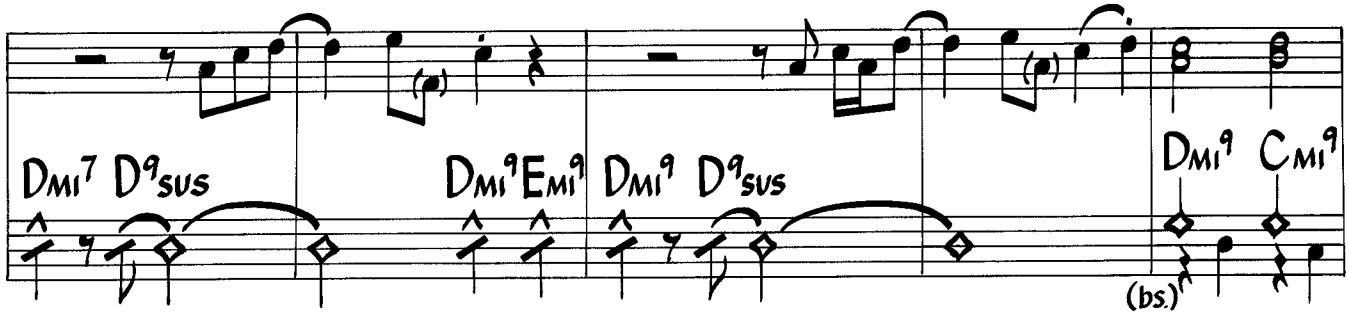
Victor Feldman
(As played by Miles Davis)

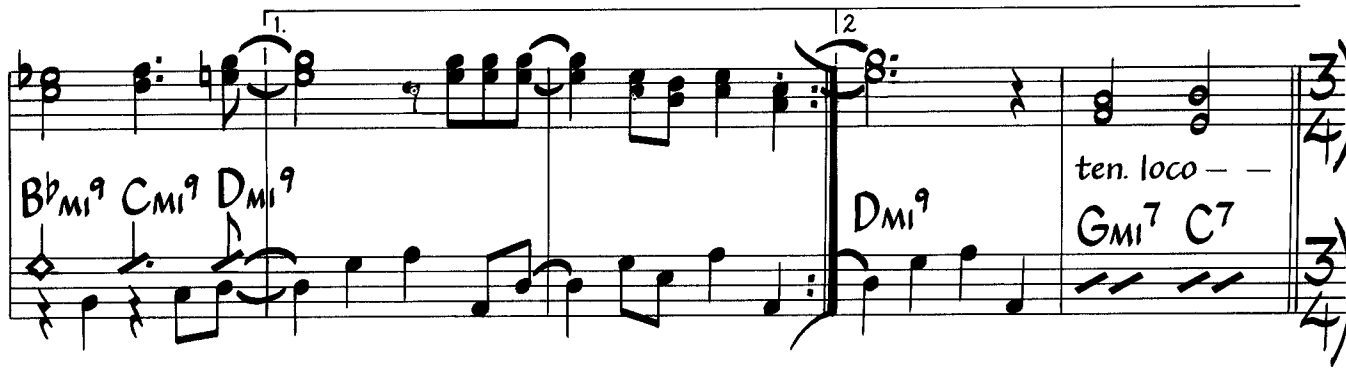
Fast Swing
♩ = 240 (Intro)



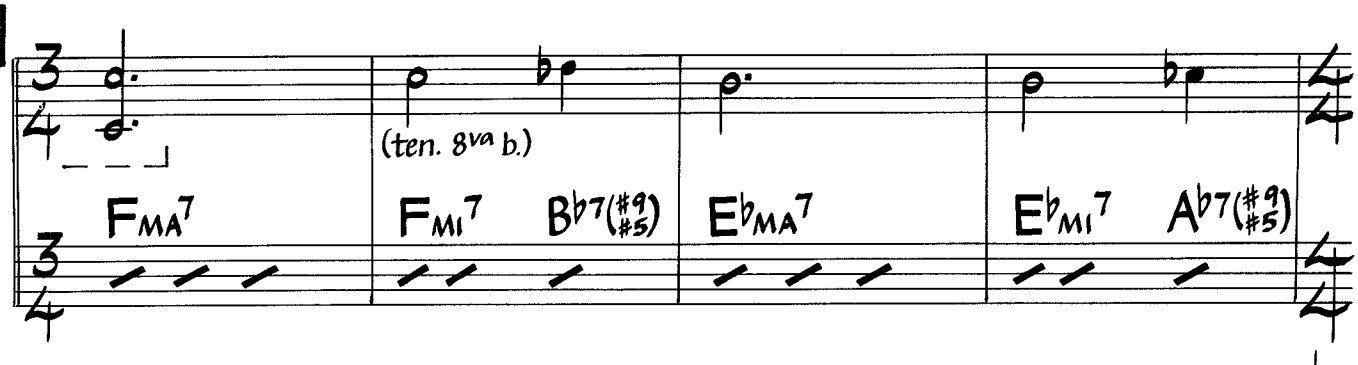
A

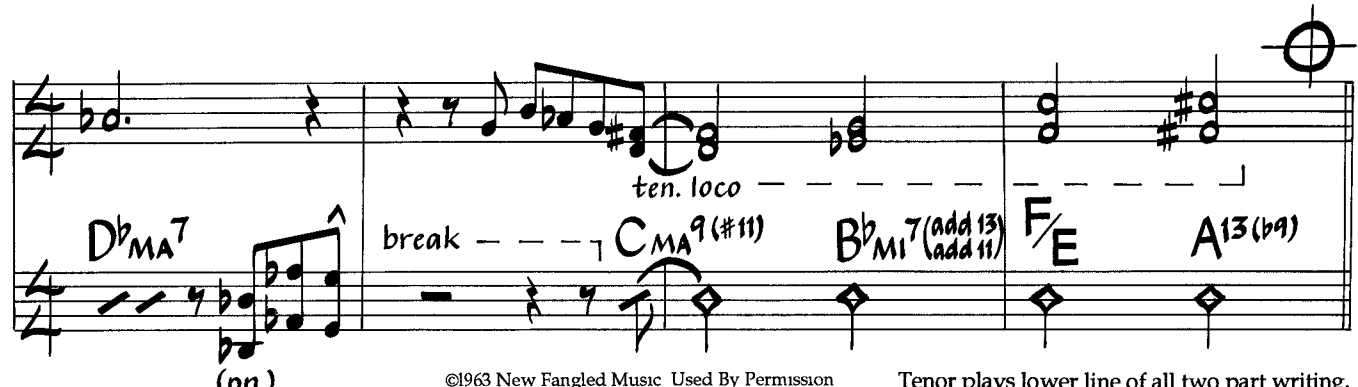






B





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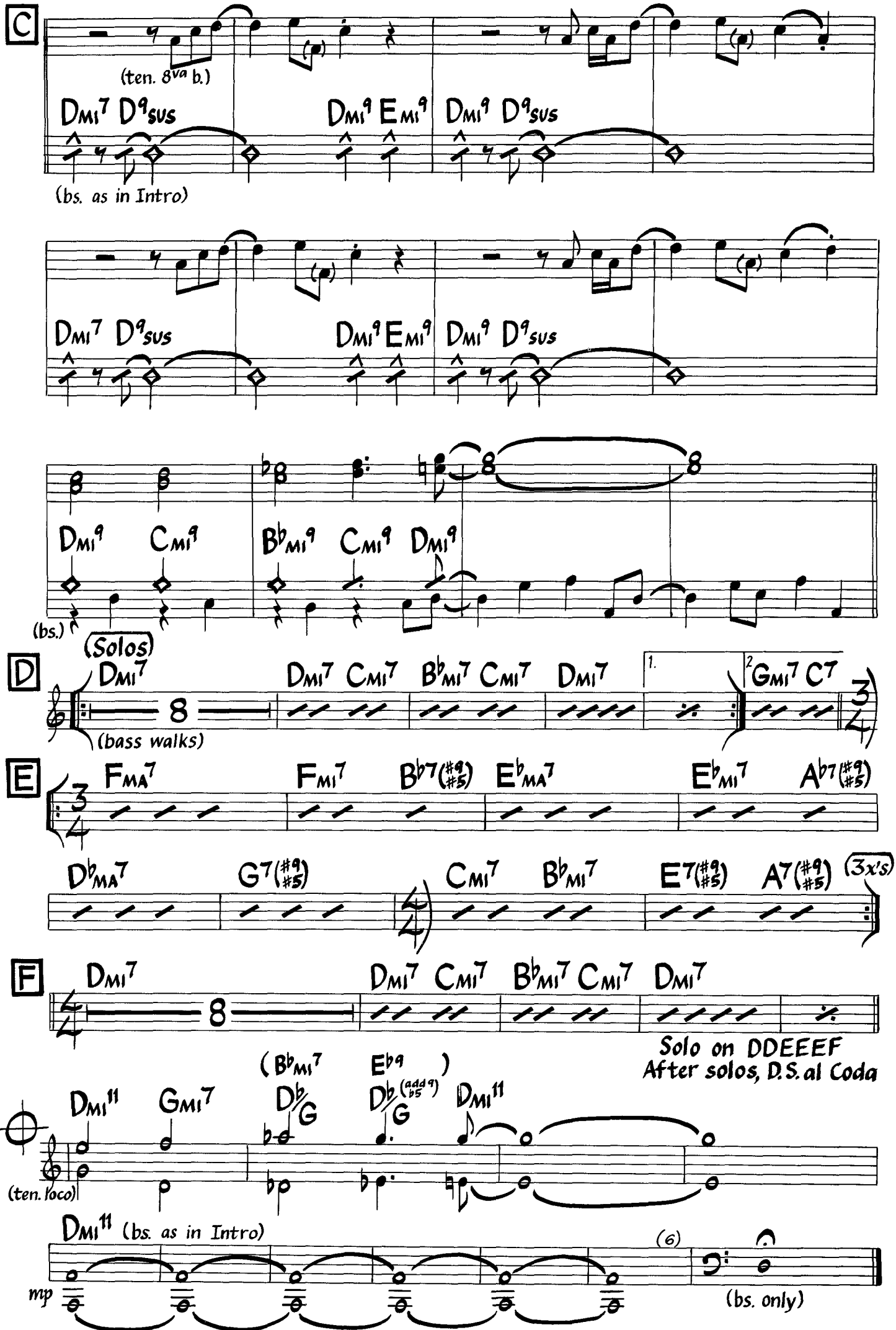
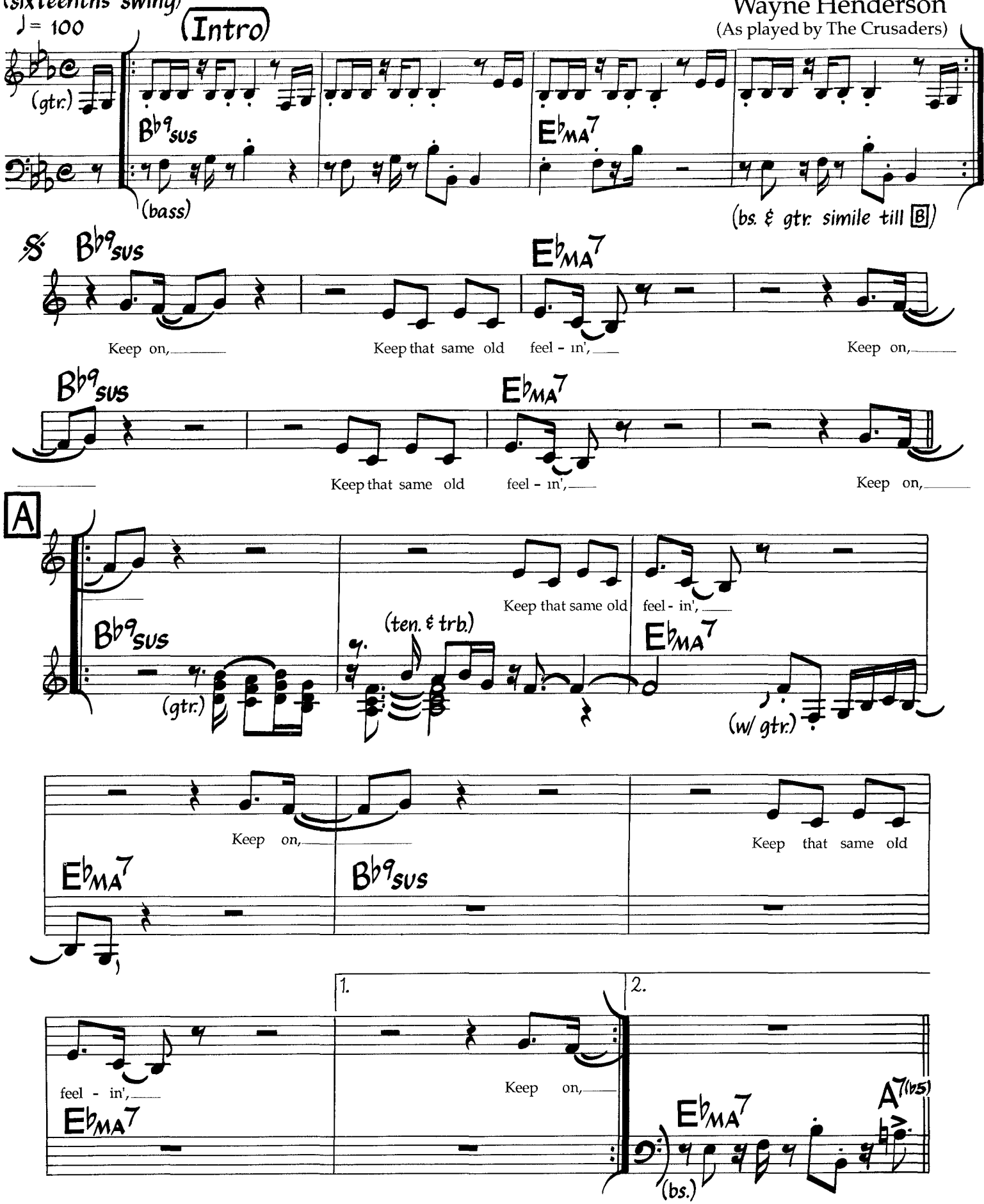
Tenor plays lower line of all two part writing.


C
(ten. 8va b.)
Dmi7 D9sus
Dmi9 Emi9
Dmi9 D9sus
(bs. as in Intro)
Dmi7 D9sus
Dmi9 Emi9
Dmi9 D9sus
Dmi9 Cmi9
Bbmi9 Cmi9 Dmi9
(bs.)
D
(Solos)
Dmi7
Dmi7 Cmi7 Bbmi7 Cmi7 Dmi7
1.
2
Gmi7 C7
(bass walks)
E
FMA7
Fmi7
Bb7(#9 #5)
EbMA7
Ebmi7
Ab7(#9 #5)
DbMA7
G7(#9 #5)
Cmi7
Bbmi7
E7(#9 #5)
A7(#9 #5)
(3x's)
F
Dmi7
Dmi7 Cmi7 Bbmi7 Cmi7 Dmi7
Solo on DDEEEF
After solos, D.S. al Coda
(Bbmi7 Eb9)
Dmi11
Gmi7
Db/G
Db(add9 b5)/G
Dmi11
(ten. loco)
Dmi11 (bs. as in Intro)
(6)
mp
(bs. only)

Keep That Same Old Feeling

Med. Funk
(sixteenths swing)
♩ = 100

Wayne Henderson
(As played by The Crusaders)



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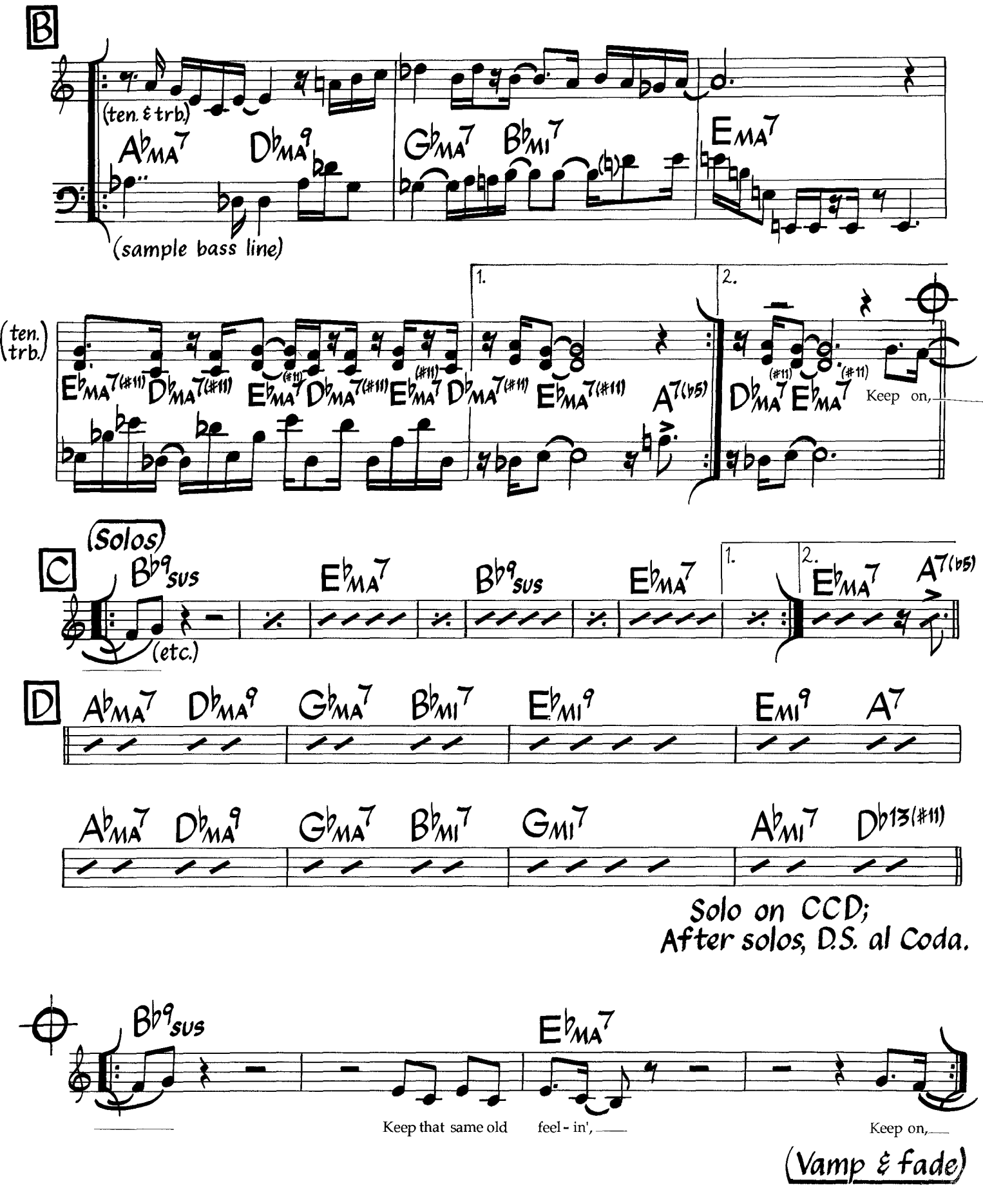

Chord rhythms follow horns at bars 4 & 5 of letter B. Vocals under solos optional. Horns may play riff from letter A during Coda.



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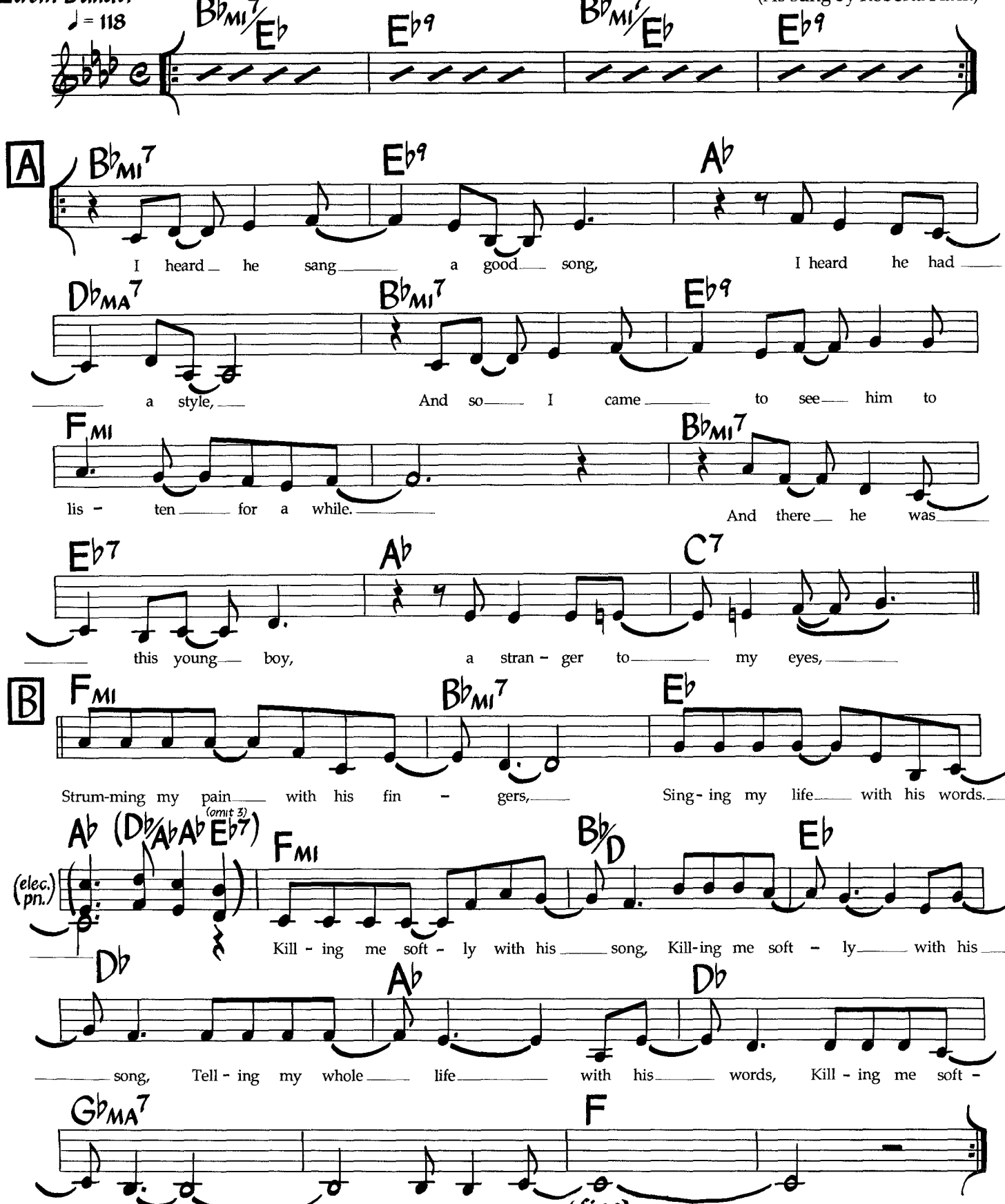
SARAH VAUGHN, ROBERTA FLACK & ARETHA FRANKLIN

Killing Me Softly With His Song

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

Med. Rock/
Latin Ballad
♩ = 118



2nd VERSE
I felt all flushed with fever, embarassed bythe crowd,
I felt he found my letters and read each one out loud.
I prayed that he would finish but he just kept right on. (Strumming, etc.)

3rd VERSE
He sang as if he knew me, in all my dark despair.
And then he looked right through me as if I wasn't there.
But he was there this stranger singing clear and strong. (Strumming, etc.)

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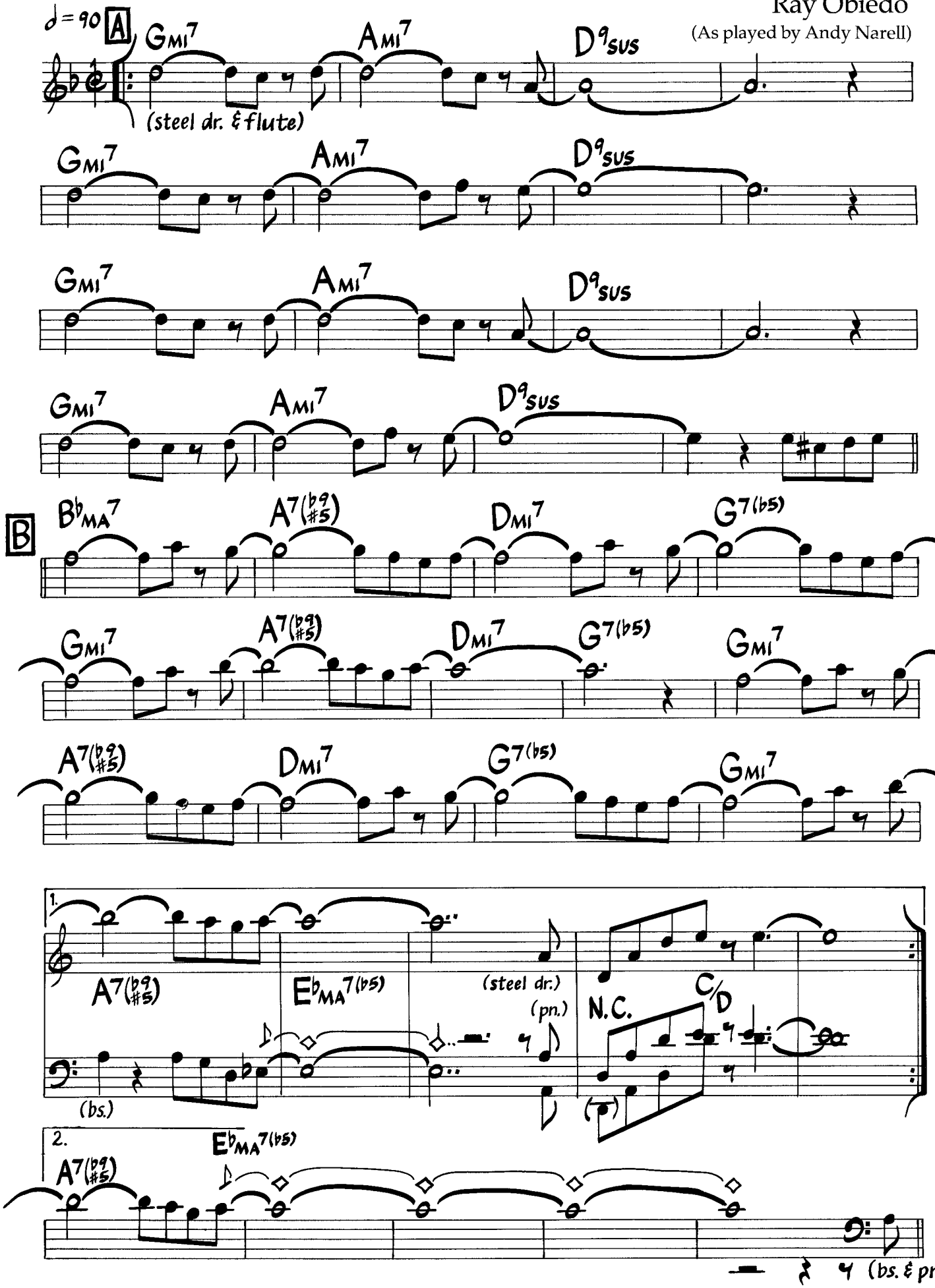
Medium – Slow Samba

La Samba

Ray Obiedo
(As played by Andy Narell)



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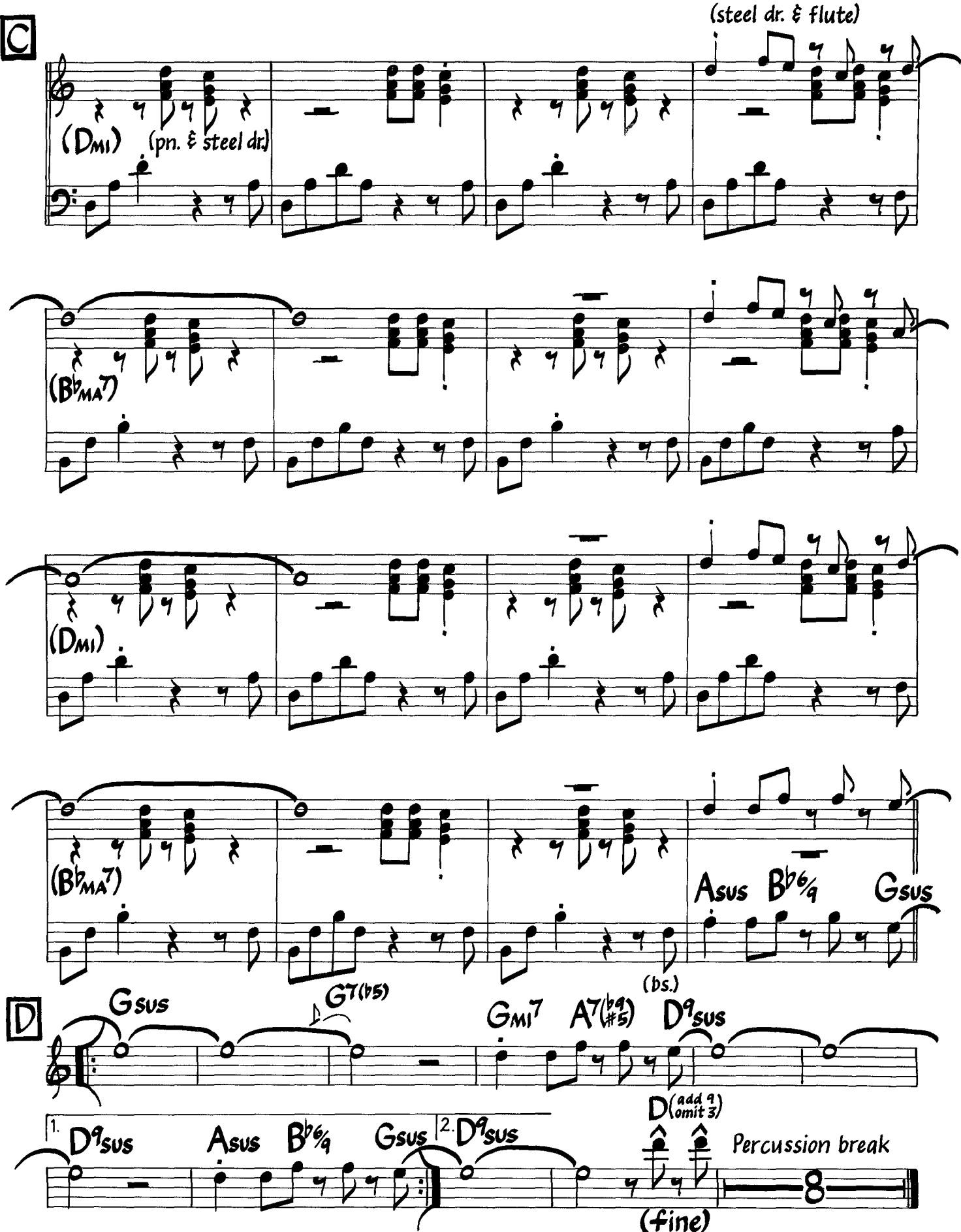
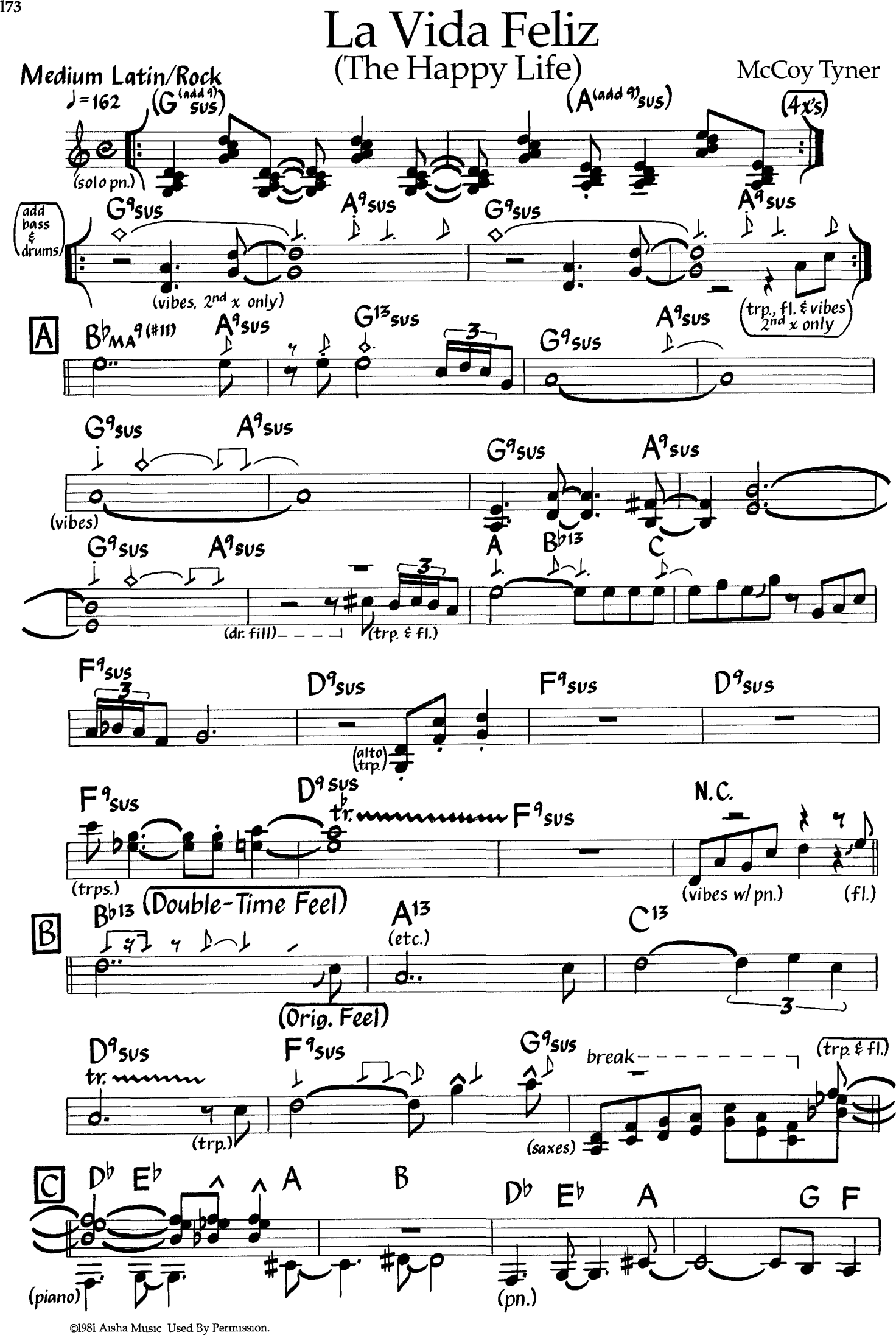


D9sus chords imply Dorian mode for soloing. Melody has stems up at letter C.

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

La Vida Feliz
(The Happy Life)

McCoy Tyner



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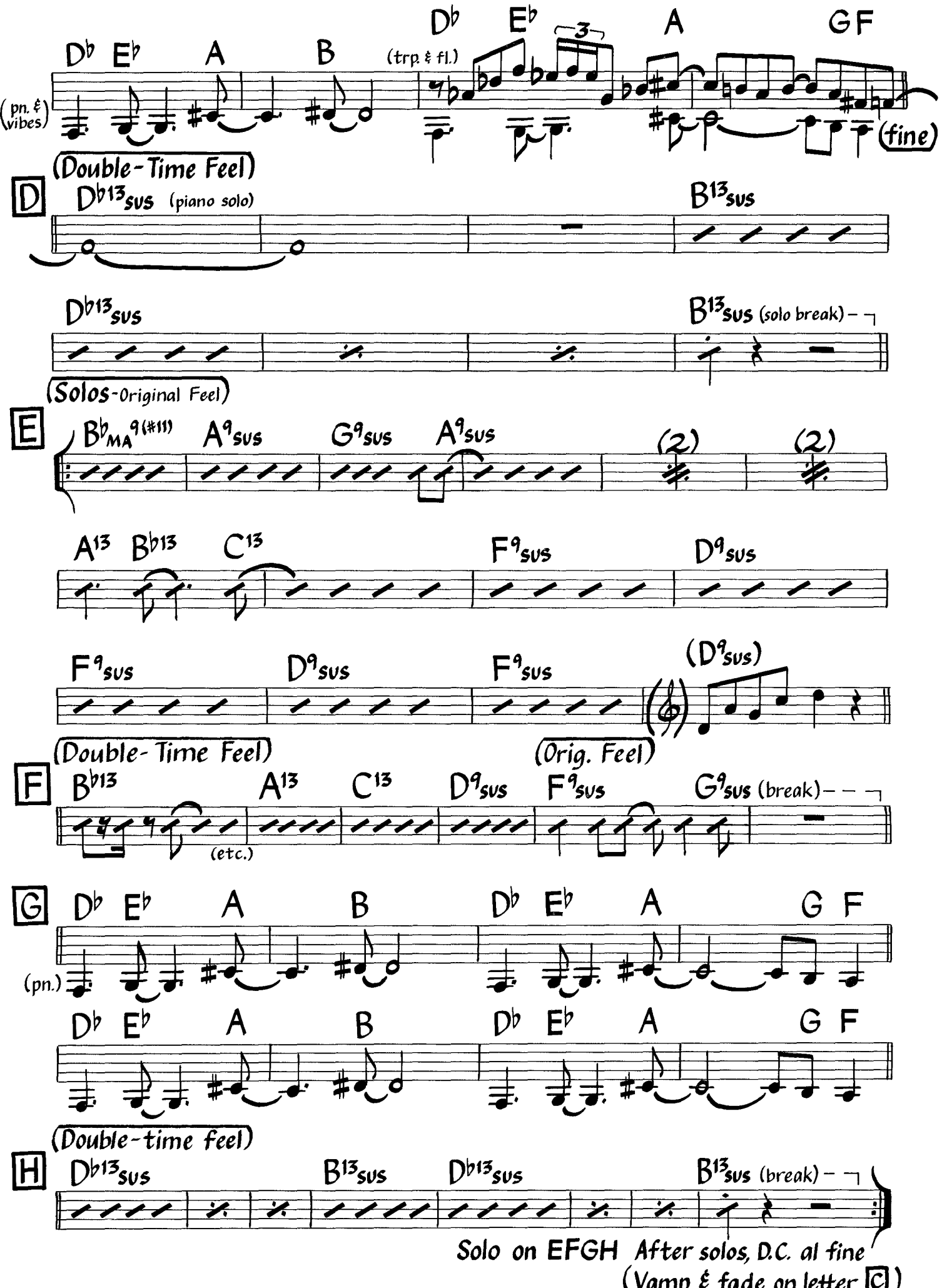
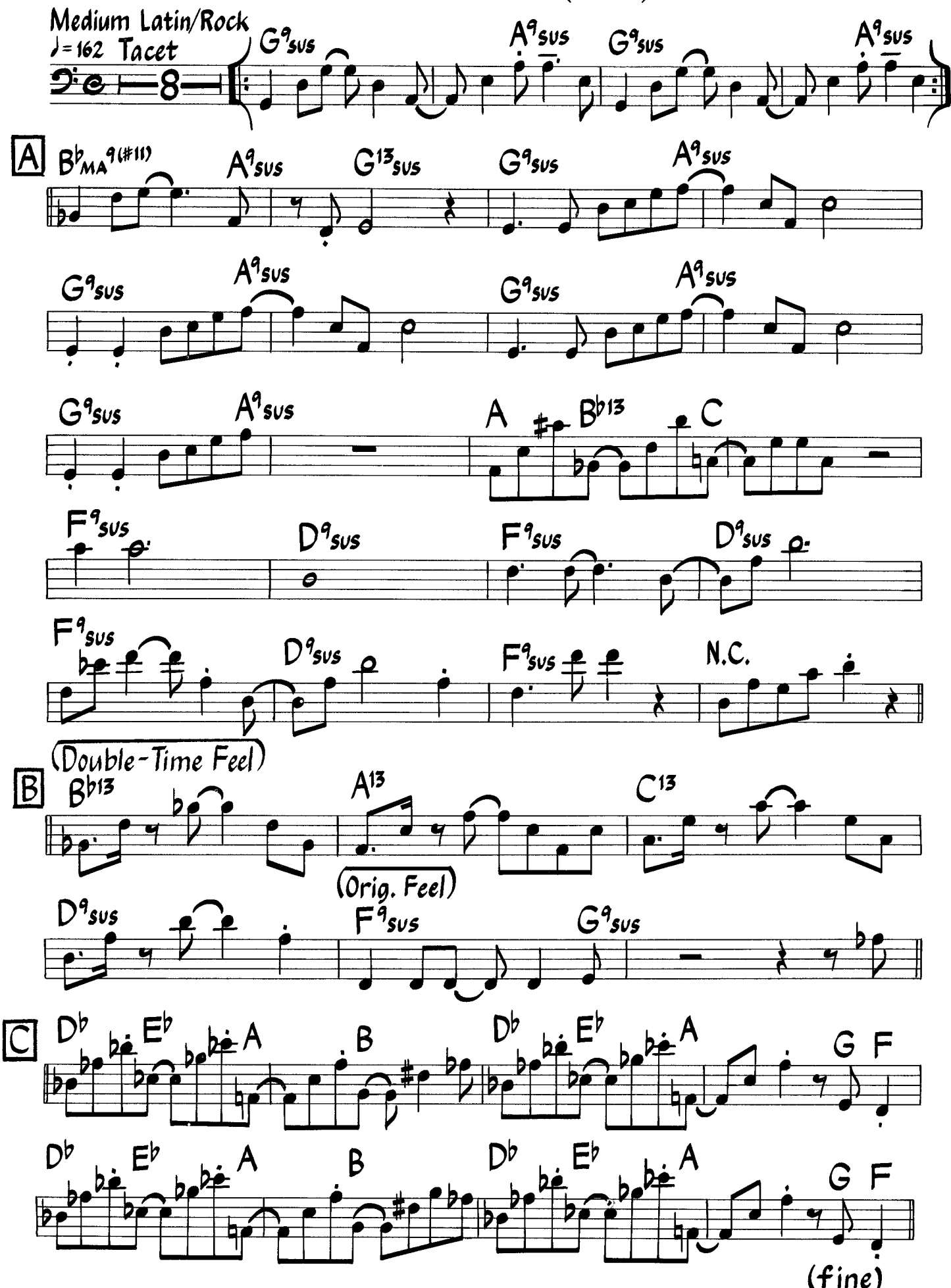
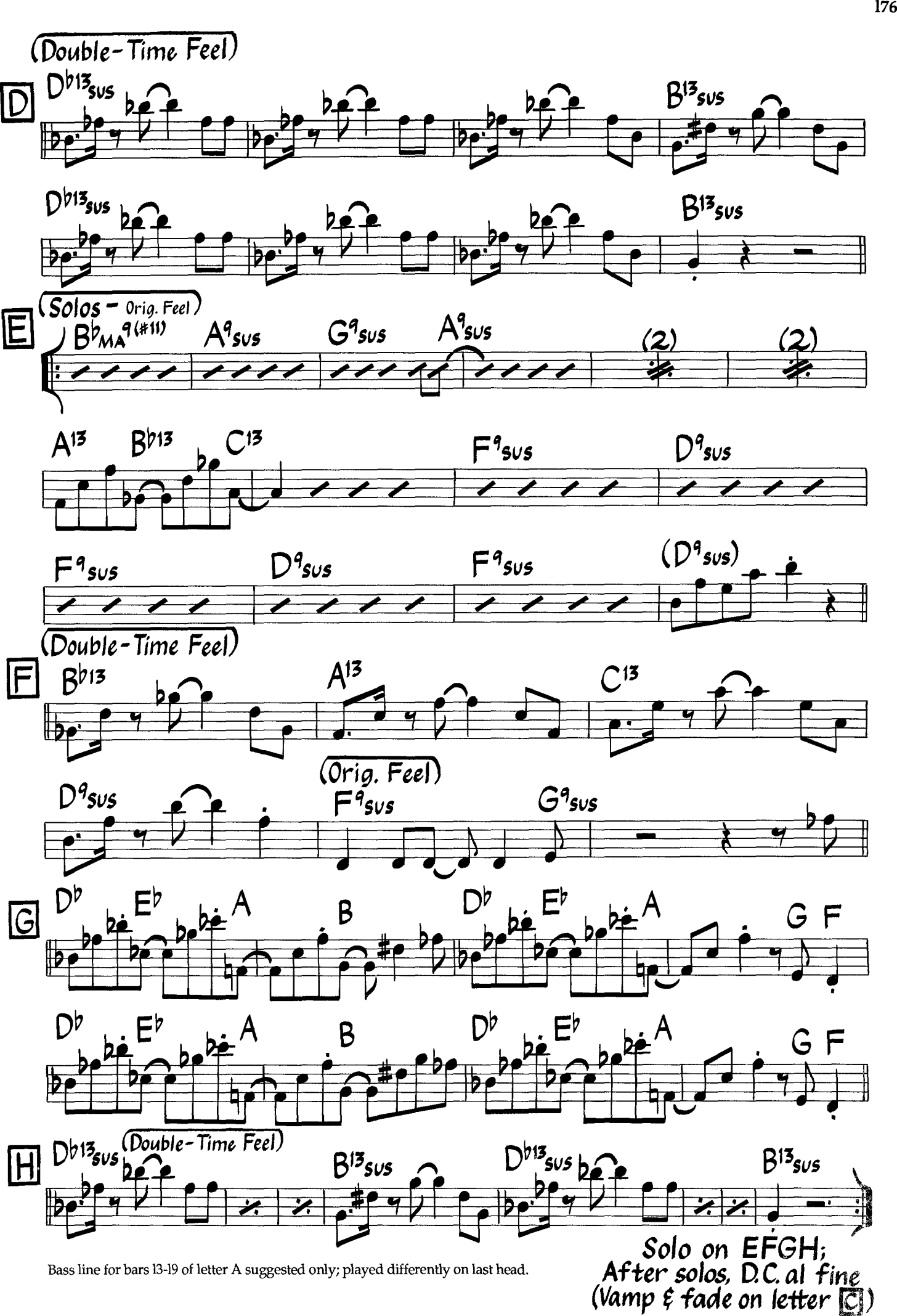

(pn. & vibes)
D♭ E♭ A B
(trp. & fl.)
D♭ E♭ 3 A G F
(fine)
(Double-Time Feel)
D
D♭13sus (piano solo)
B13sus
D♭13sus
B13sus (solo break)
(Solos-Original Feel)
E
B♭MA9(♯11)
A9sus
G9sus
A9sus
(2)
(2)
A13 B♭13 C13
F9sus
D9sus
F9sus
D9sus
F9sus
(D9sus)
(Double-Time Feel)
(Orig. Feel)
F
B♭13
A13
C13
D9sus
F9sus
G9sus (break)
(etc.)
G
D♭ E♭ A B
D♭ E♭ A G F
(pn.)
D♭ E♭ A B
D♭ E♭ A G F
(Double-time feel)
H
D♭13sus
B13sus
D♭13sus
B13sus (break)
Solo on EFGH After solos, D.C. al fine
(Vamp & fade on letter C)

La Vida Feliz (Bass)





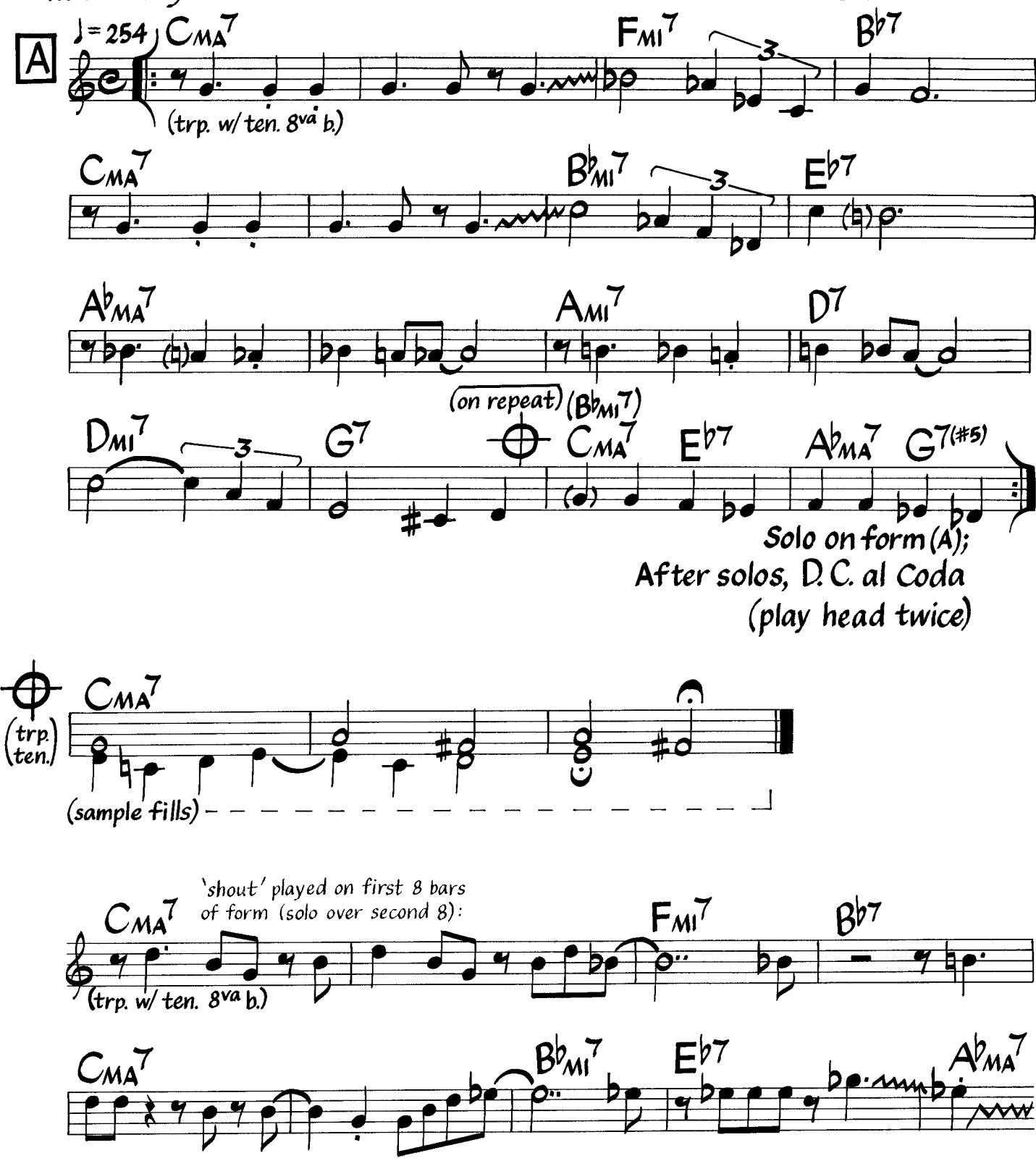
Bass line for bars 13-19 of letter A suggested only; played differently on last head.

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

Lady Bird

Tadd Dameron
(As played by Miles Davis)

Fast Swing



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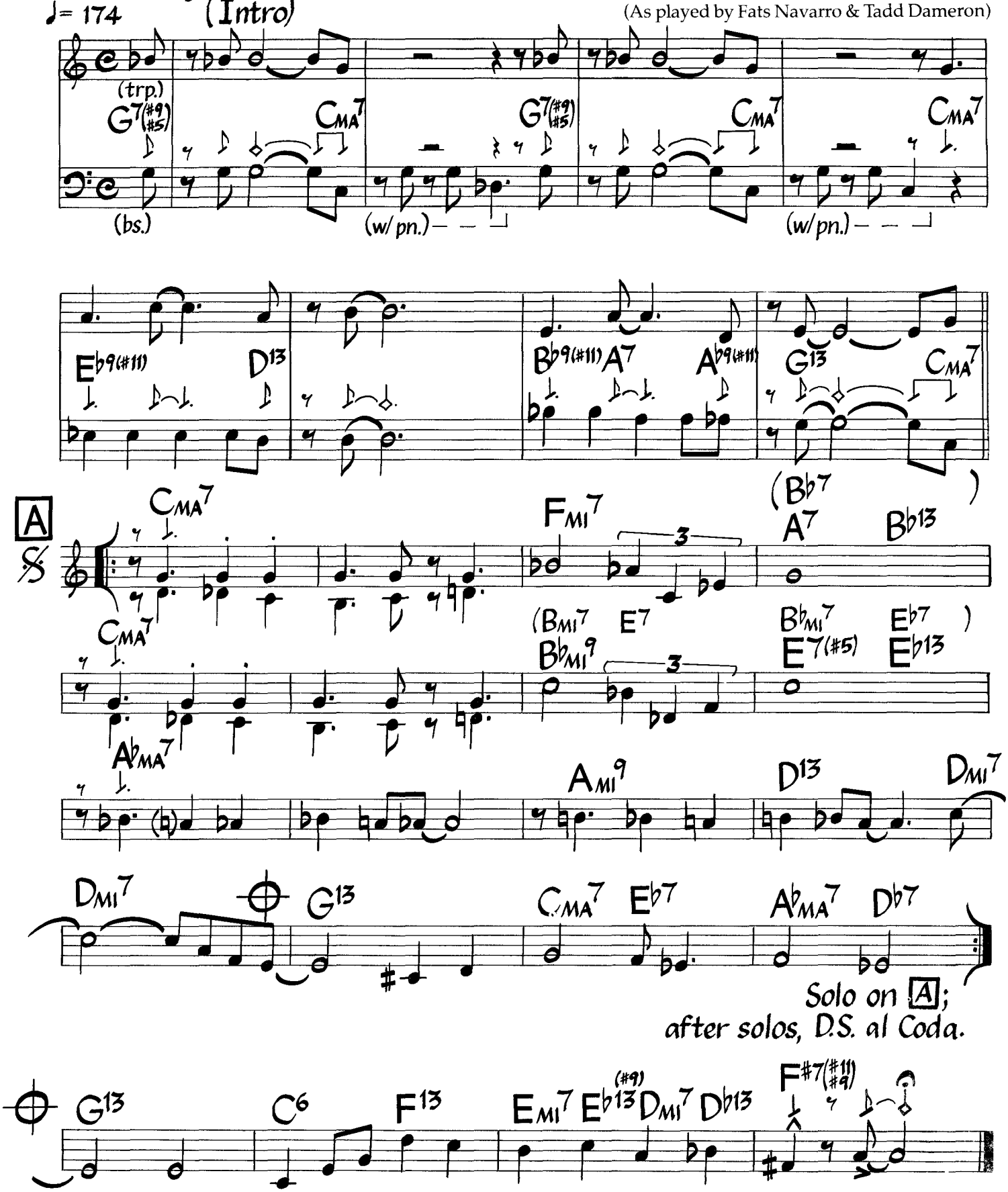
Lady Bird (Alternate Version)

(As played by Fats Navarro & Tadd Dameron)

Med.-Up Swing ♩= 174



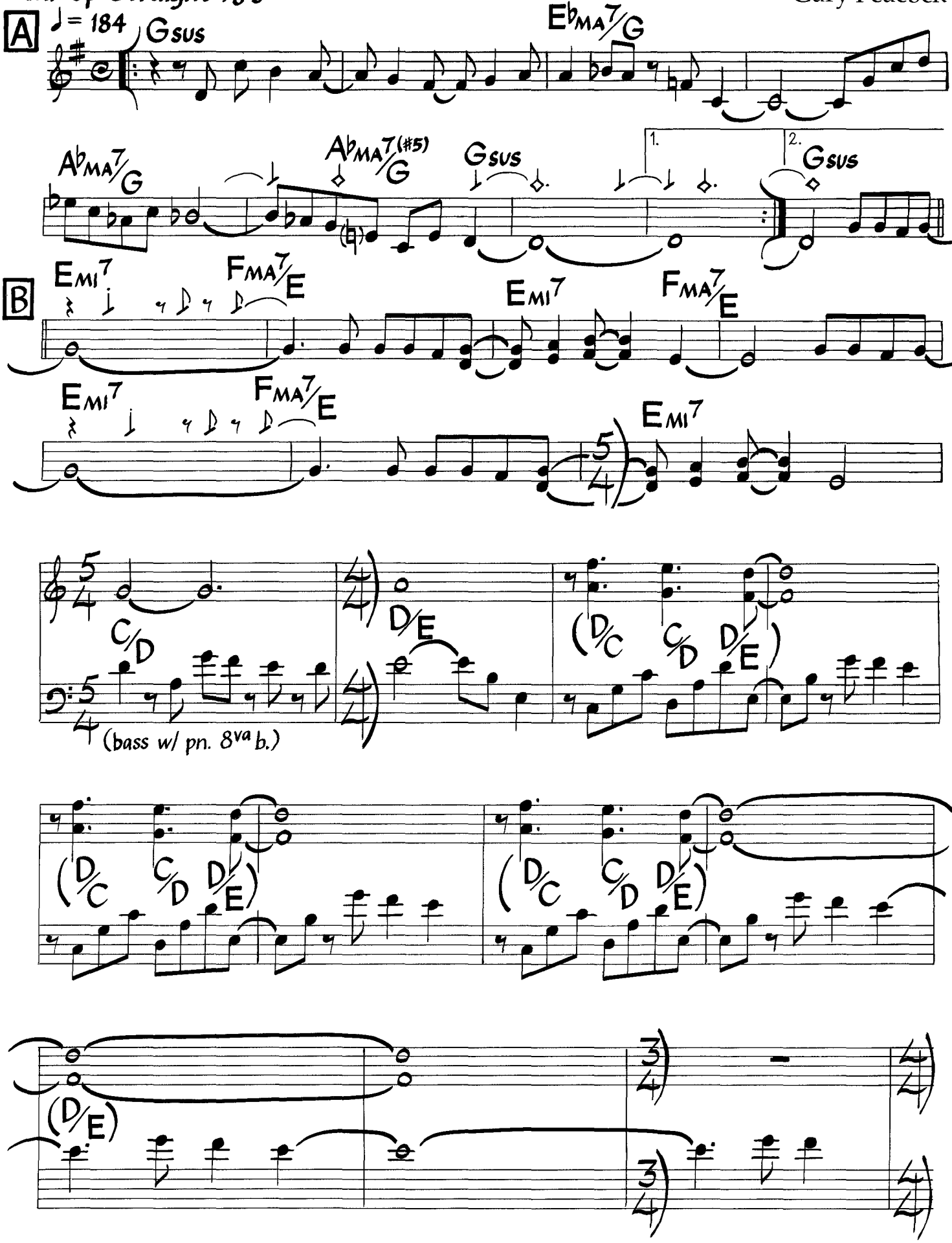
Use chords in parentheses for solos; no kicks during solos.

Last First

Gary Peacock

Med.-Up Straight 1/8's

A ♩ = 184



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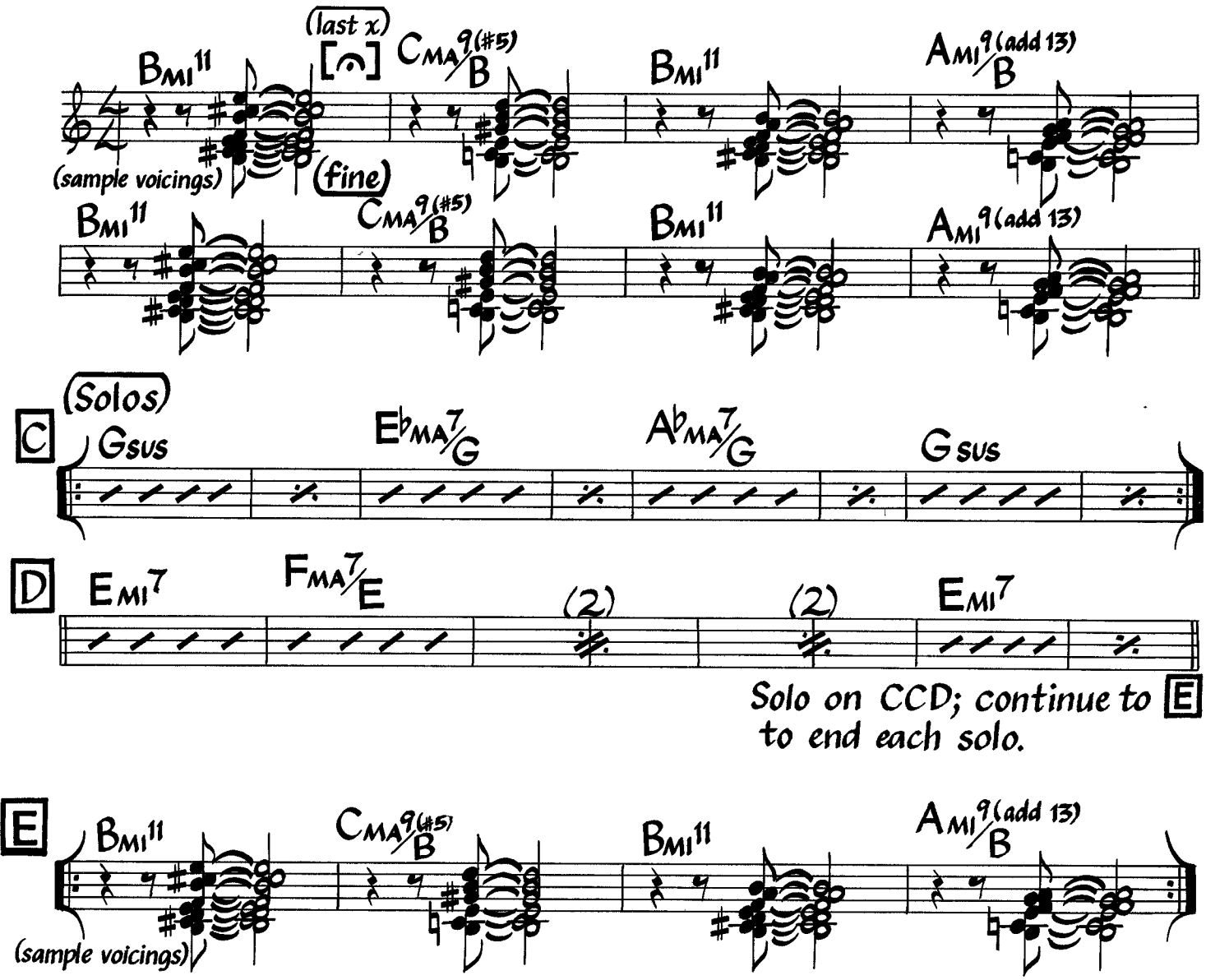
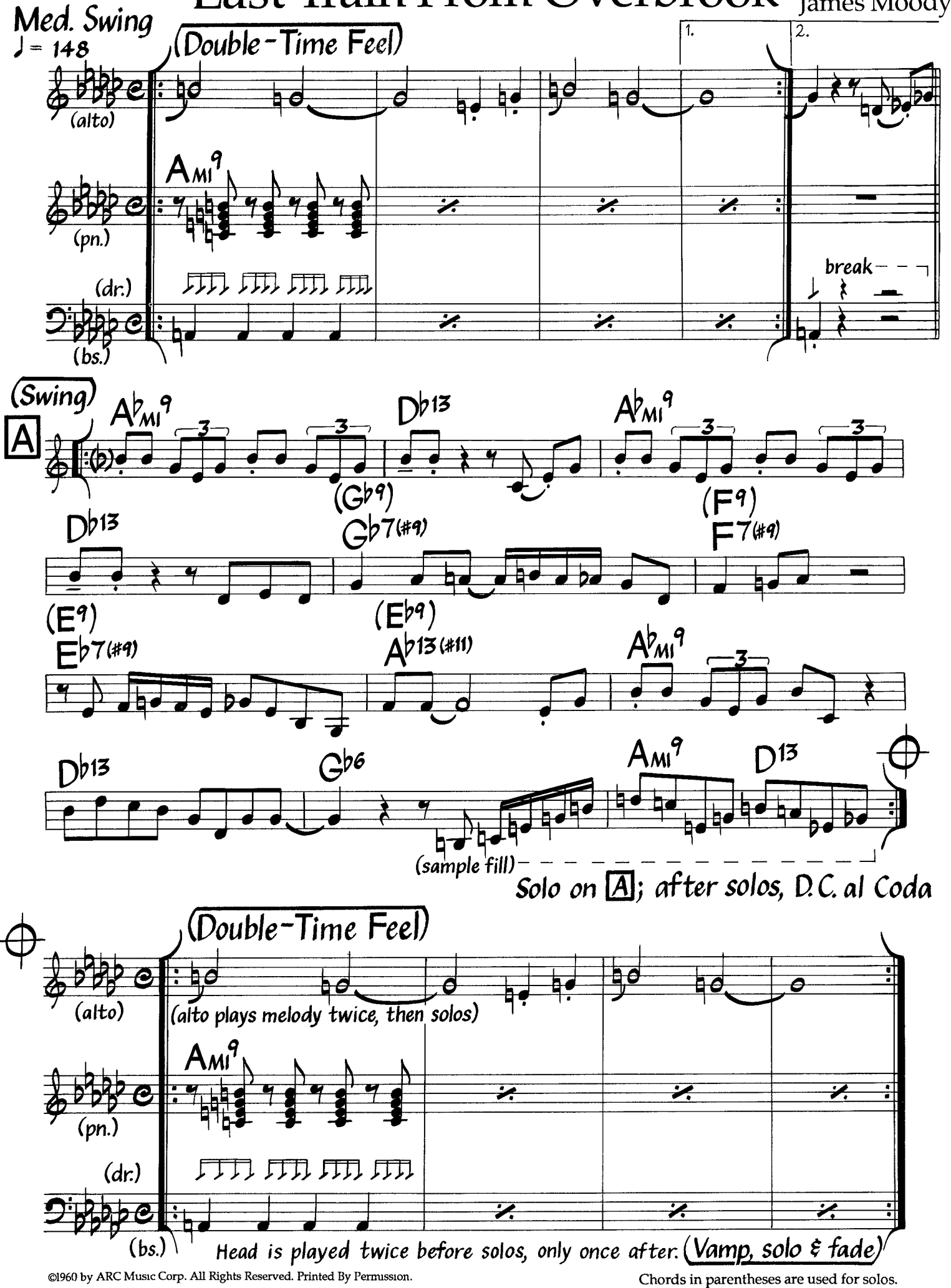


Bass plays on beat 1 for the last 8 bars of letter B and also at letter E.
Use G major scale on Gsus chord for solos.

Last Train From Overbrook

James Moody



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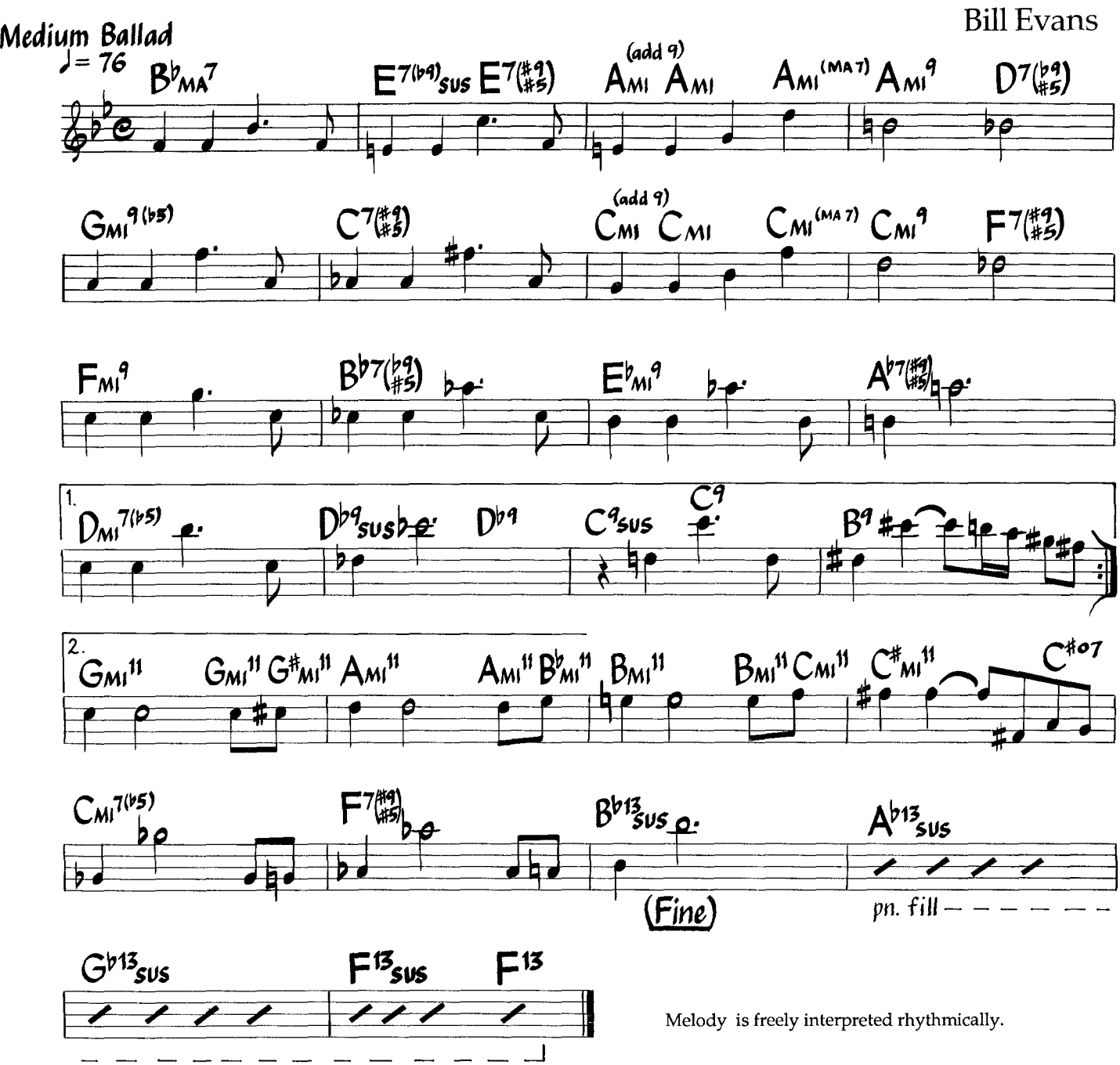
Chords in parentheses are used for solos.

Laurie

Bill Evans



Melody is freely interpreted rhythmically.

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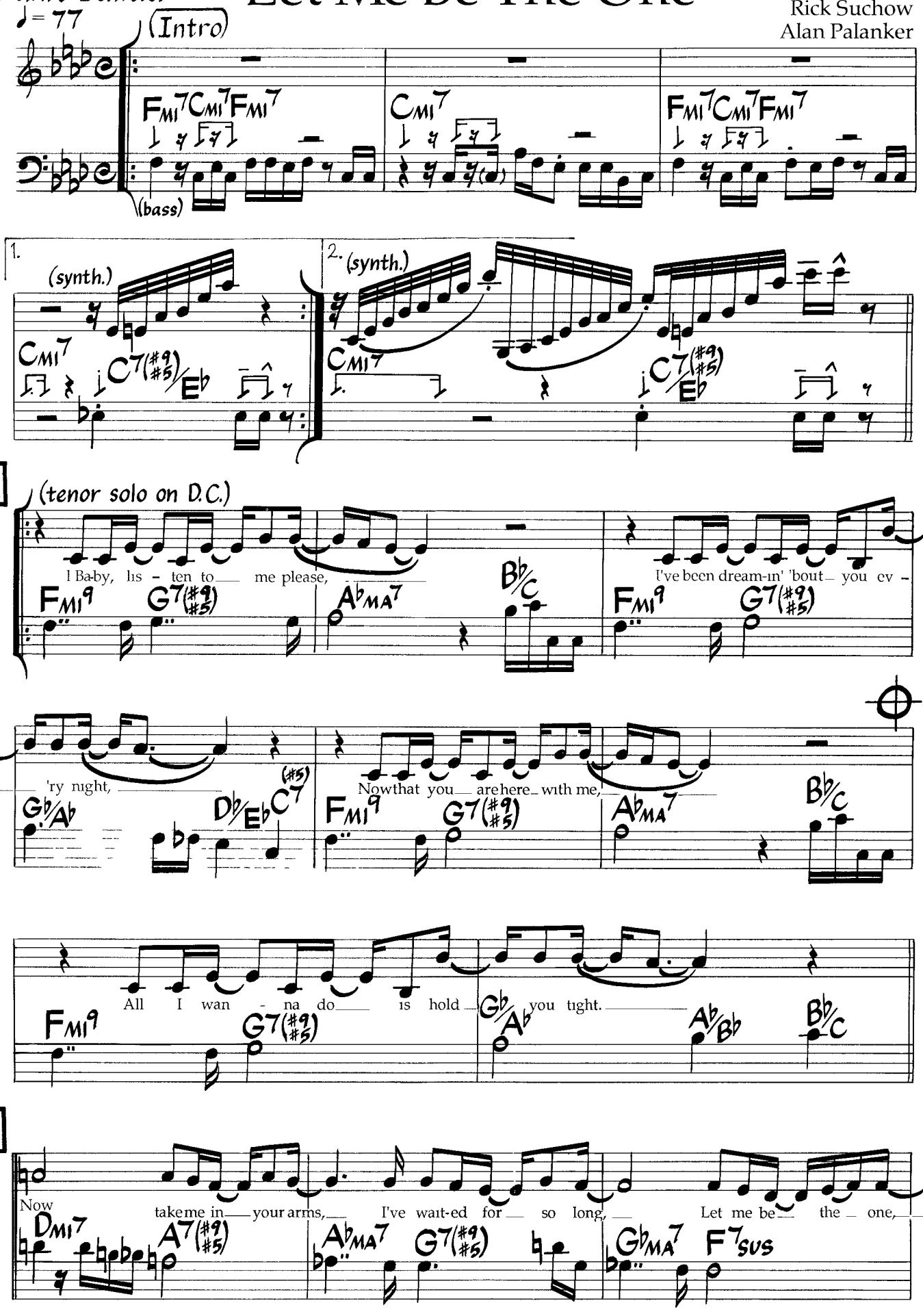
Medium
Funk Ballad

Let Me Be The One

Angela Bofill
Rick Suchow
Alan Palanker

♩ = 77



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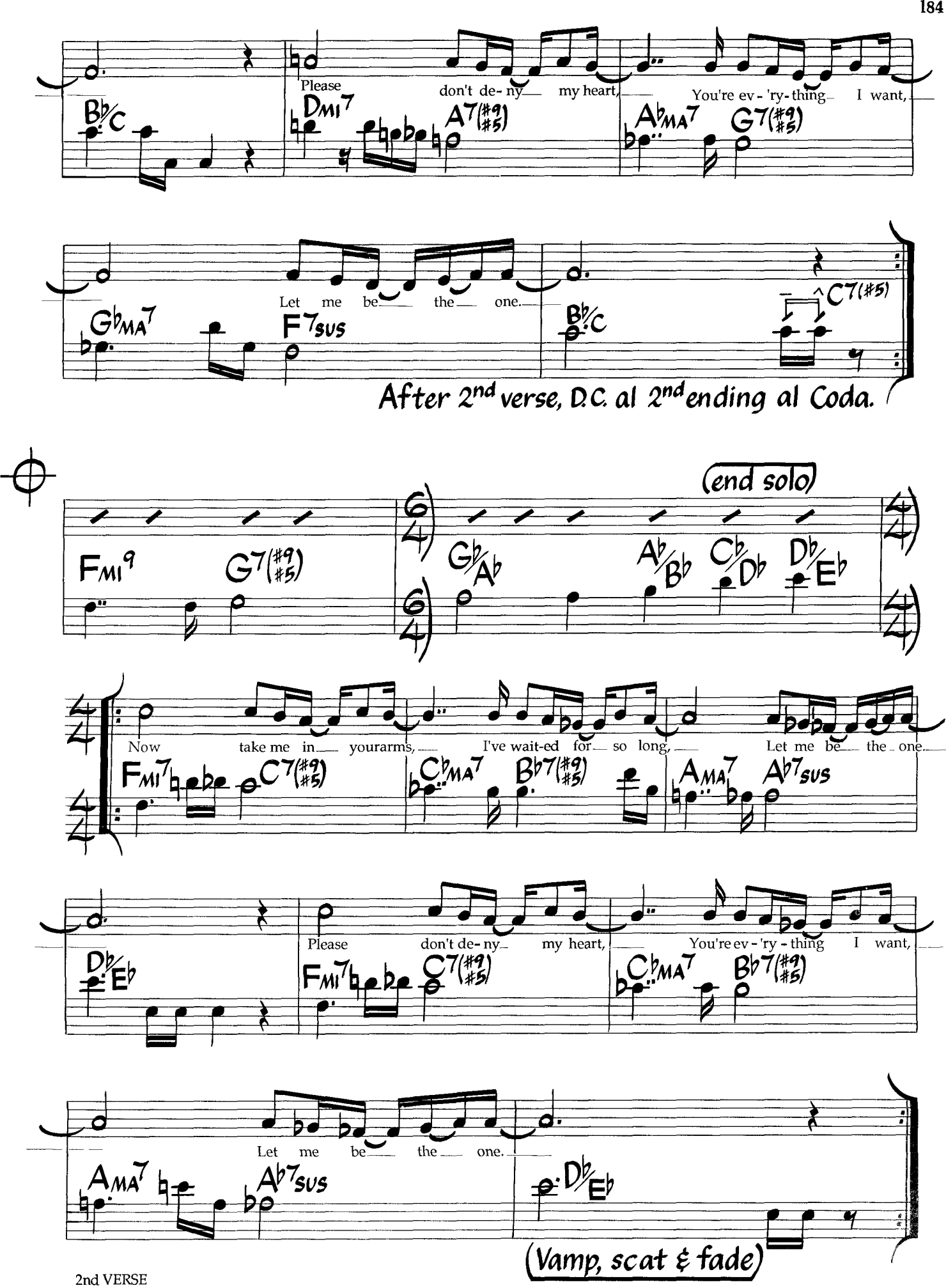


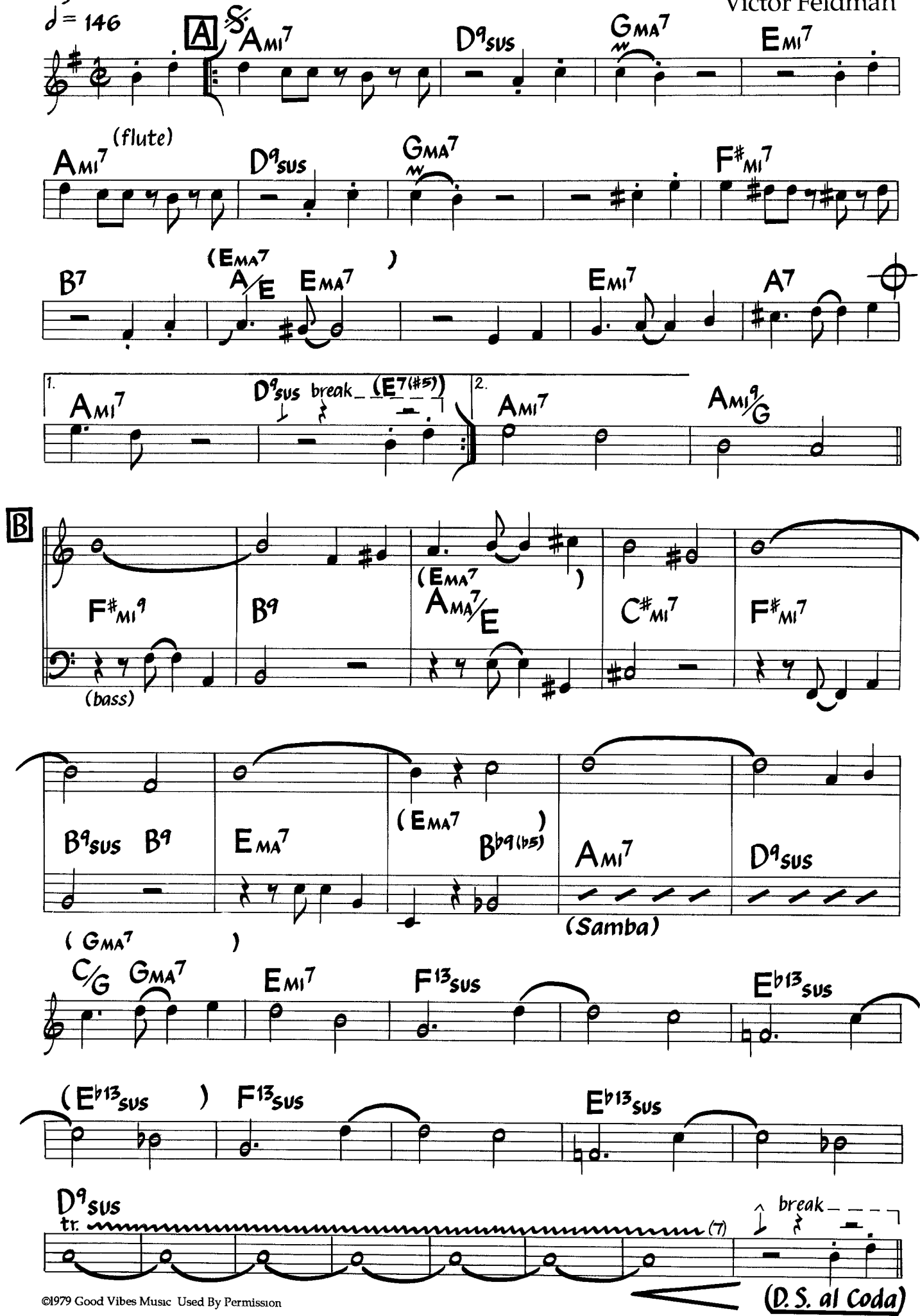
2nd VERSE
Baby, if you only knew
All the times I've loved you in my mind,
And if you let my dreams come true,
I promise you it's gonna feel allright.

Let's Go Dancin'

Bright Samba

♩ = 146

Victor Feldman



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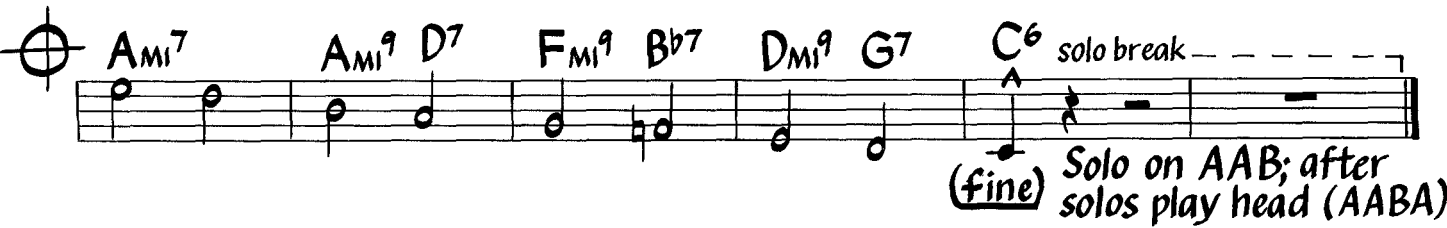
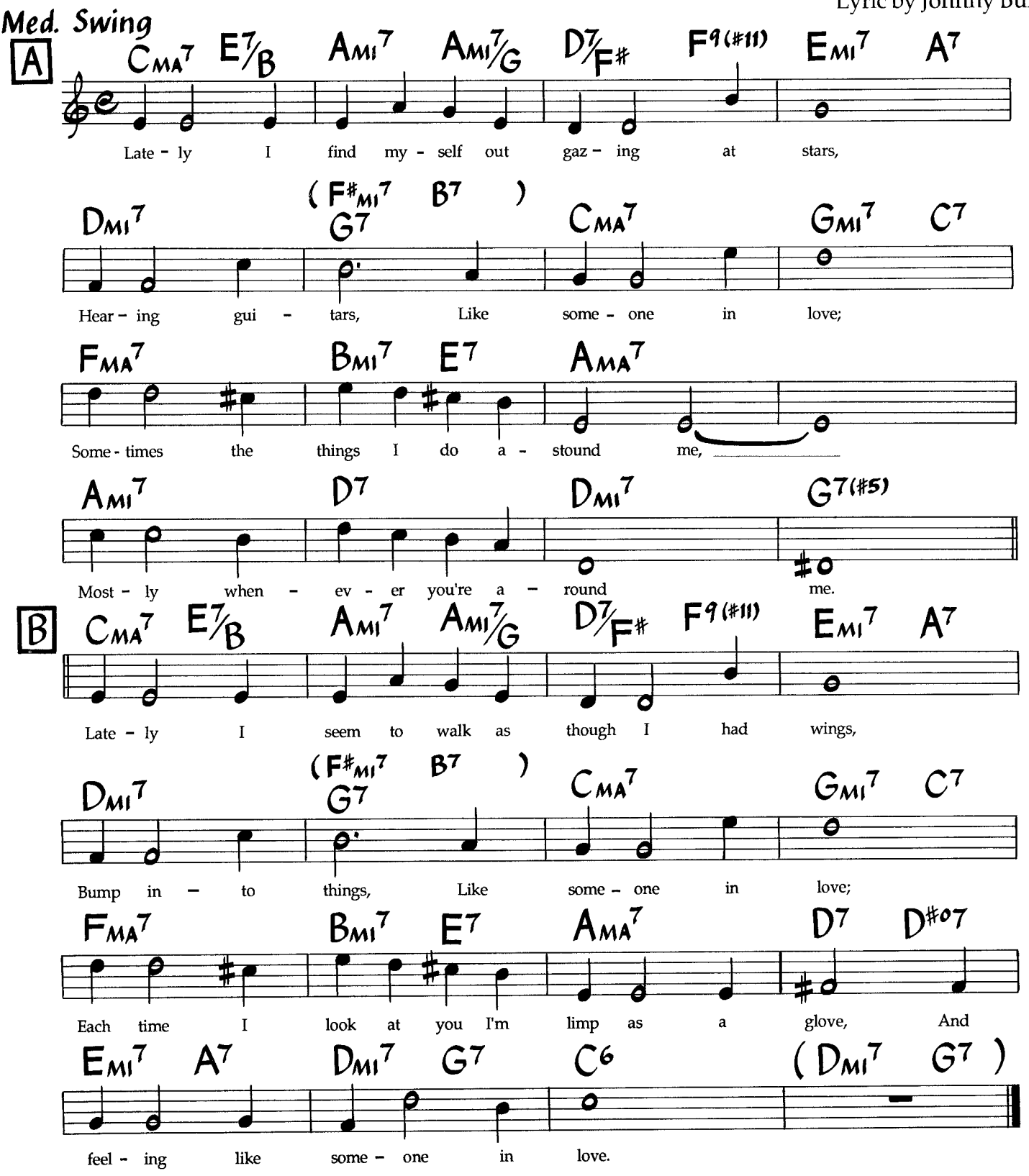


Flute sounds one octave higher than written. Use chords in parentheses for solos.
Bass plays straight ahead samba at letter B for solos. Break in bar 16 of letter A is omitted for solos.

Like Someone In Love

Music by
Jimmy Van Heusen
Lyric by Johnny Burke

Med. Swing



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

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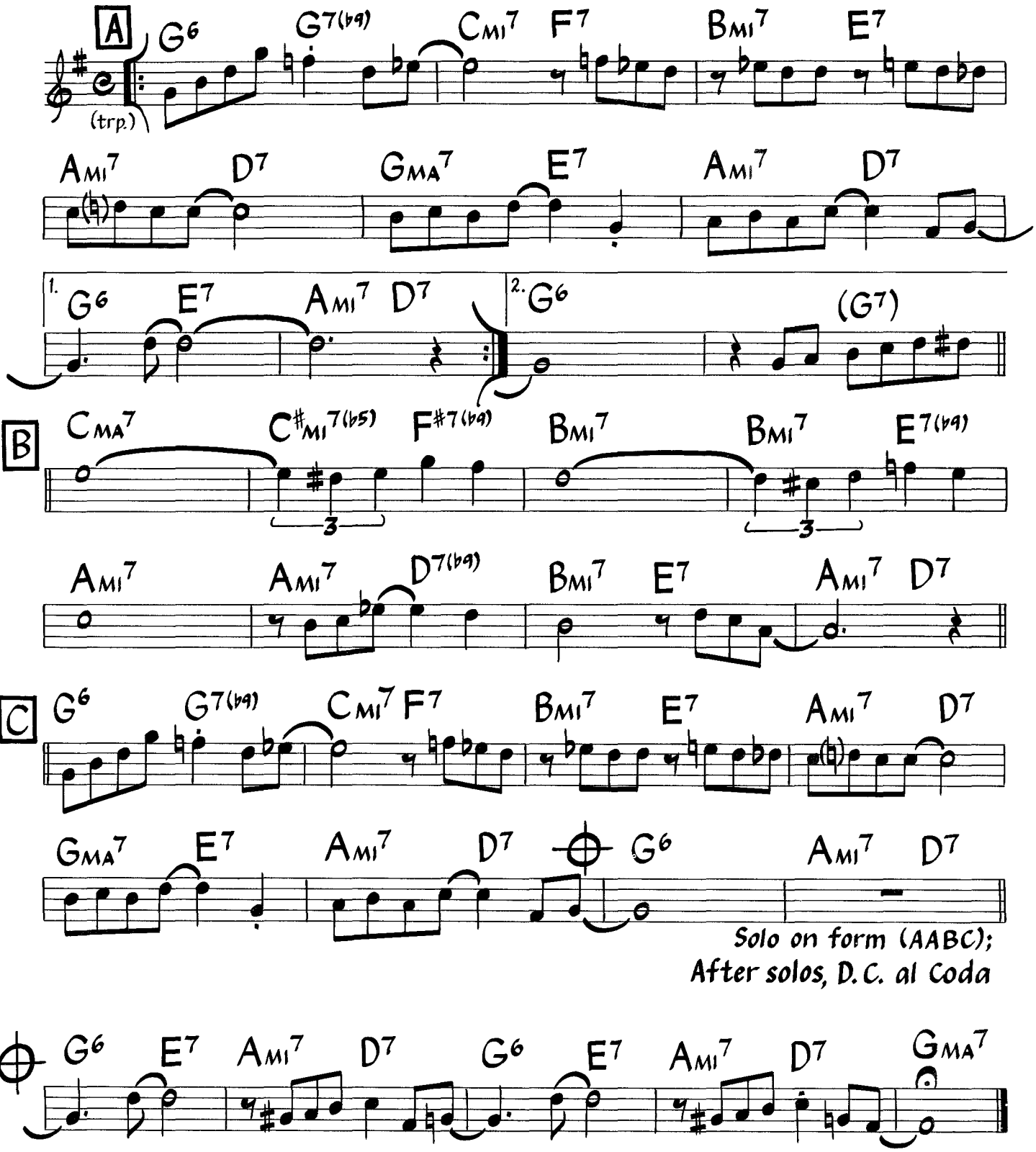
Line For Lyons

Medium Swing

Gerry Mulligan



Head is in 2, solos are in 4. Sounds one octave lower than written.

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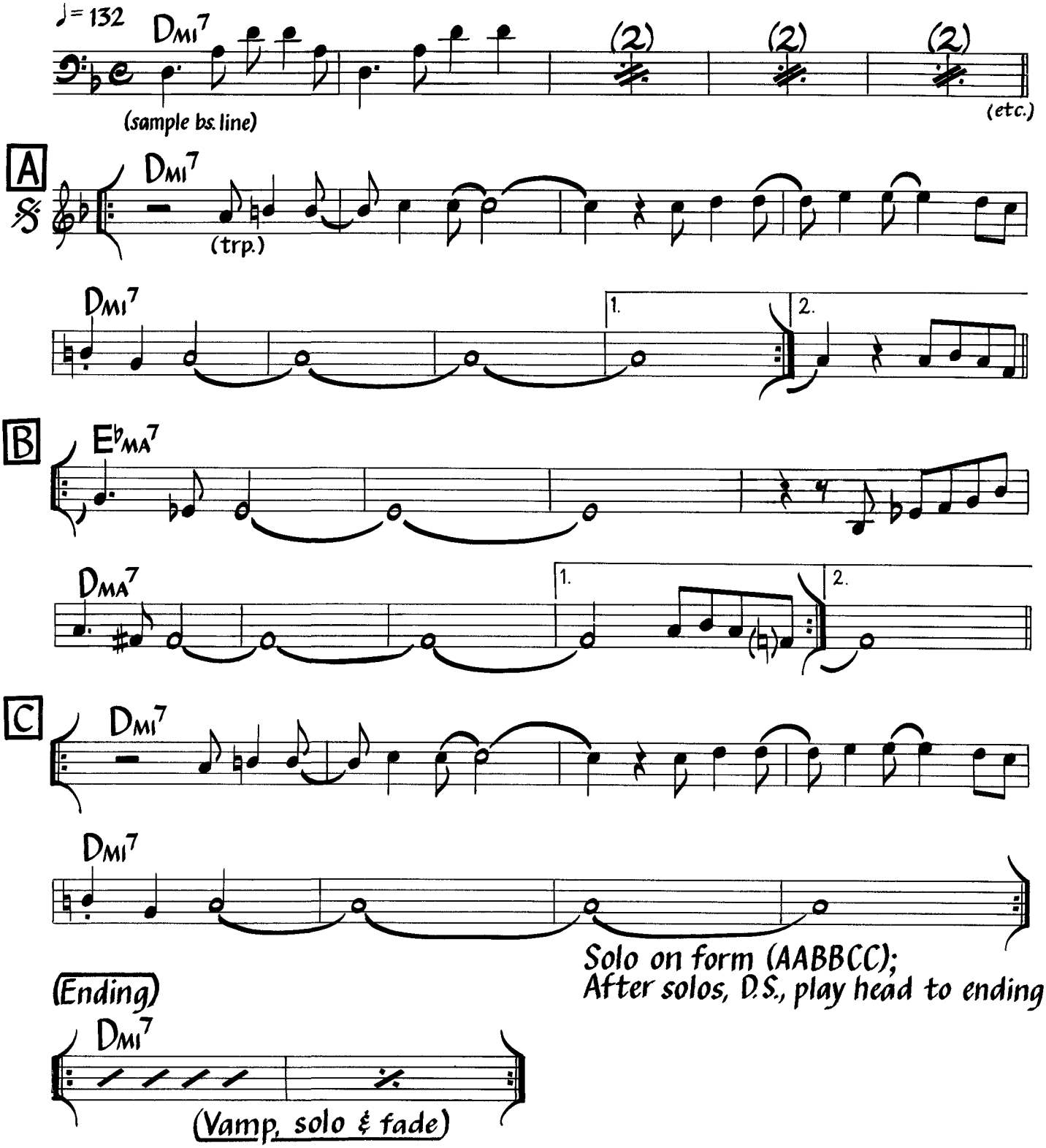
Little Sunflower

Freddie Hubbard

Medium Latin



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

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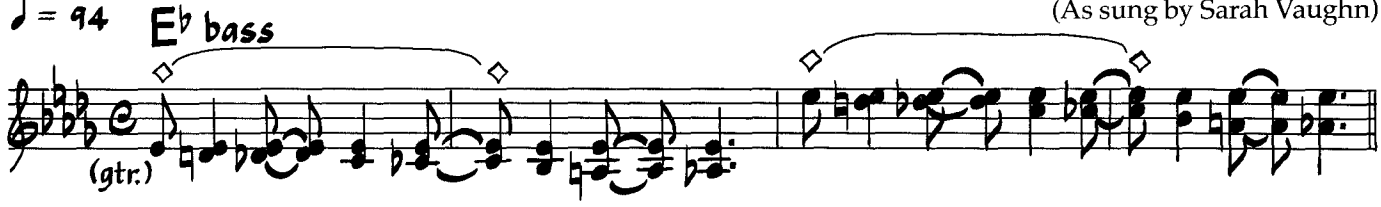
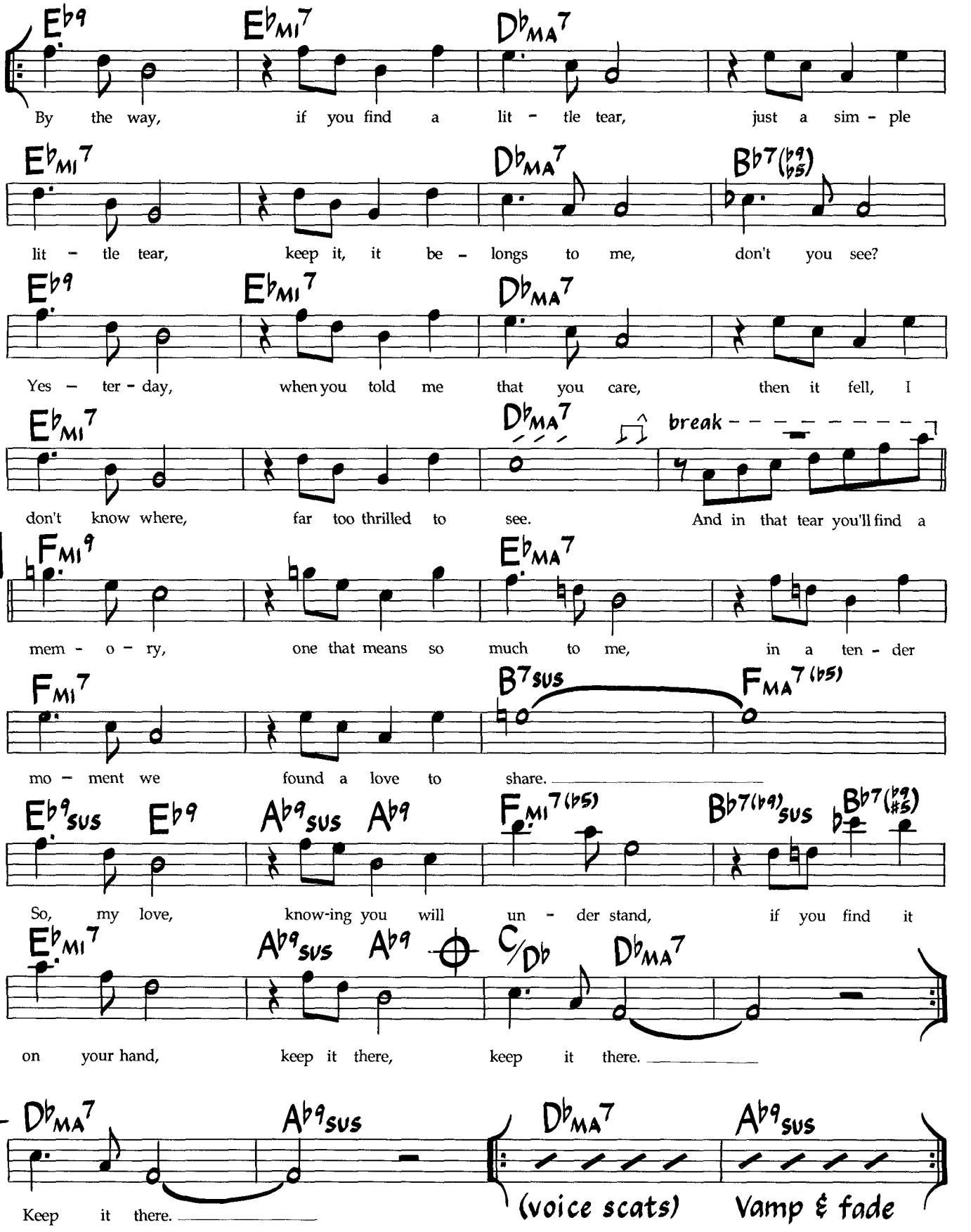
A Little Tear

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

Med. Bossa Nova

♩ = 94





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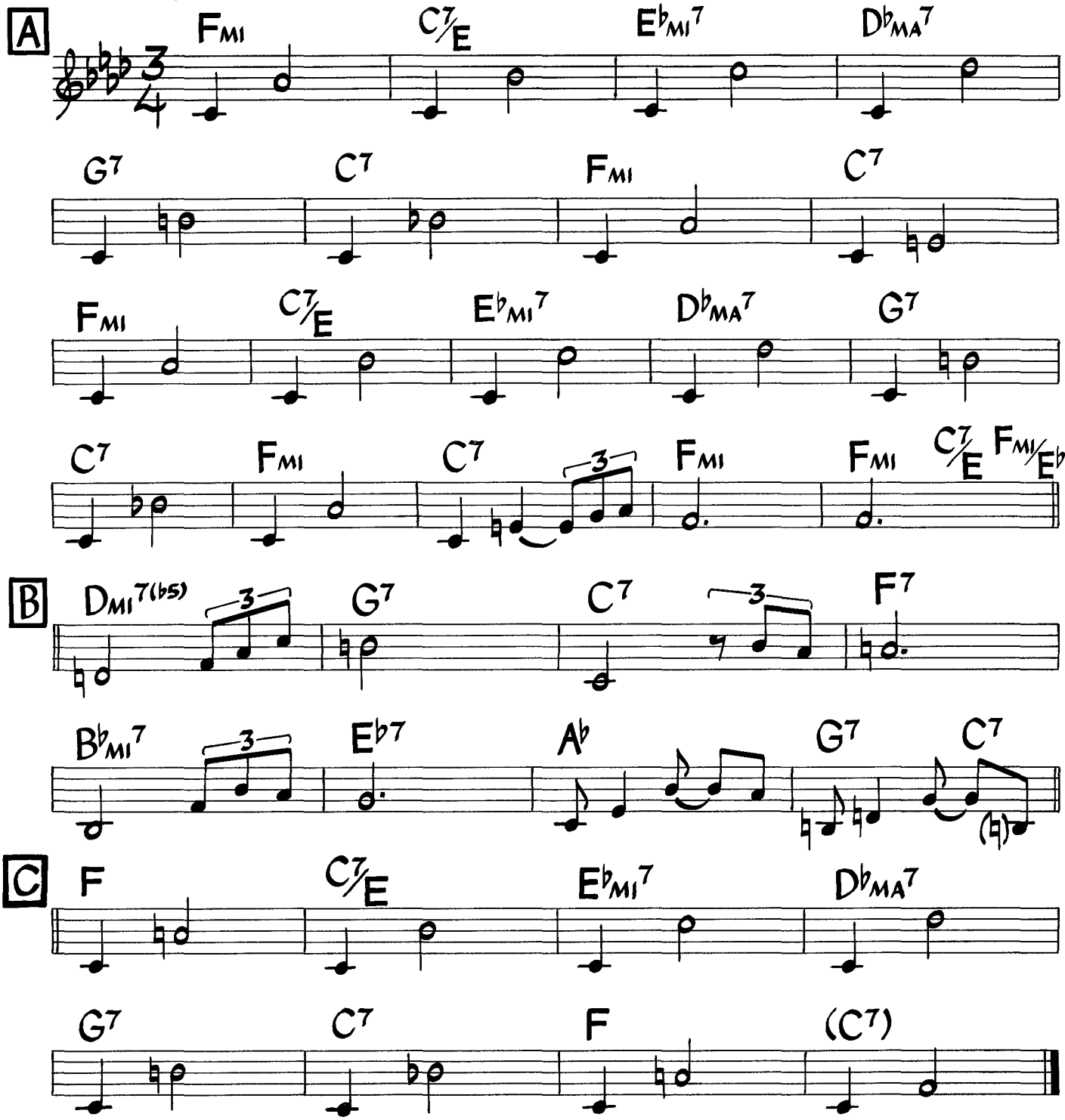
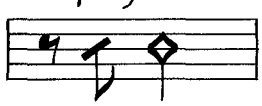
Little Waltz

Ron Carter

Med.-Slow Jazz Waltz



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



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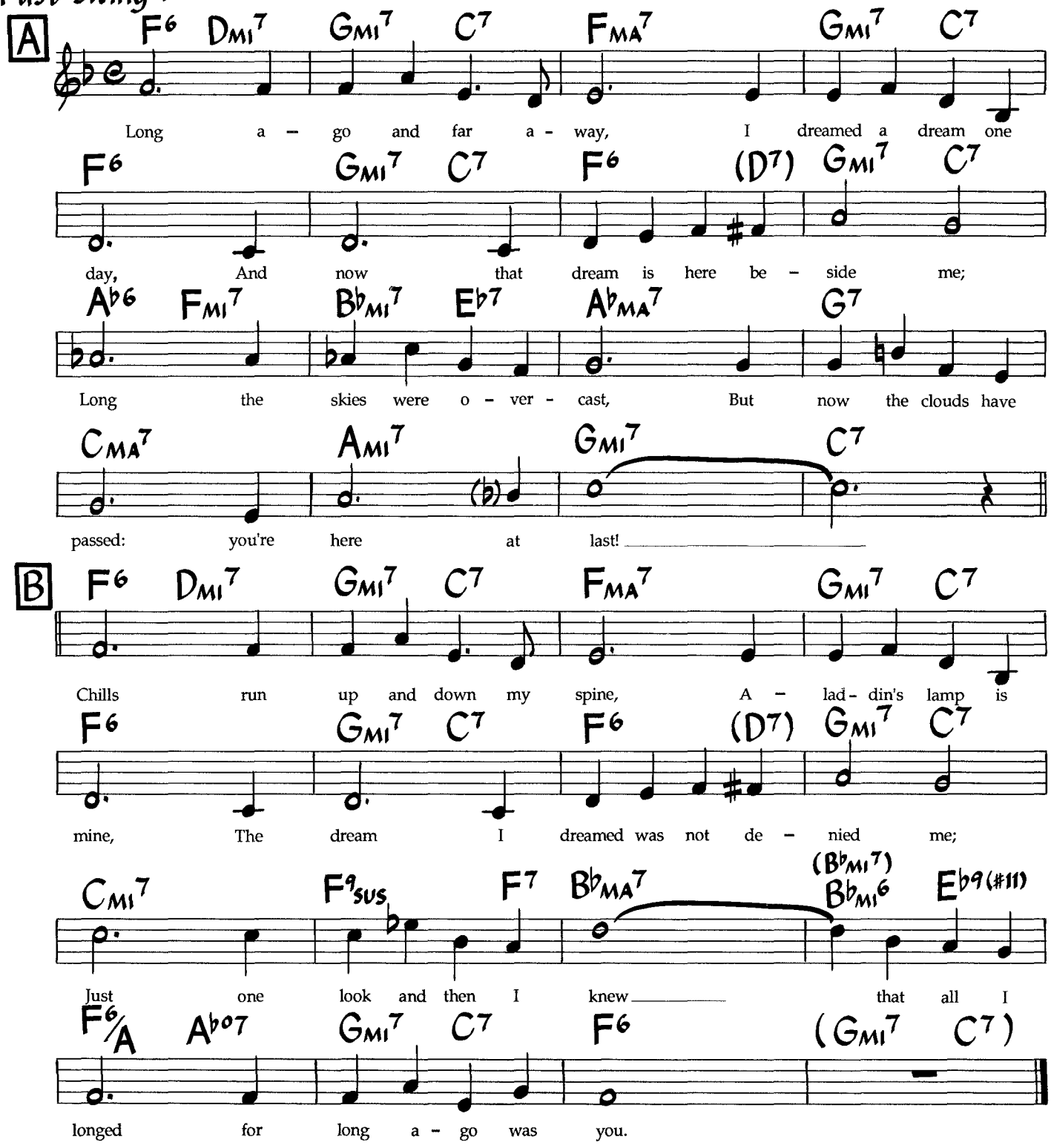
Long Ago & Far Away

Music by Jerome Kern
Lyric by Ira Gershwin

Fast Swing *



* also played as a ballad

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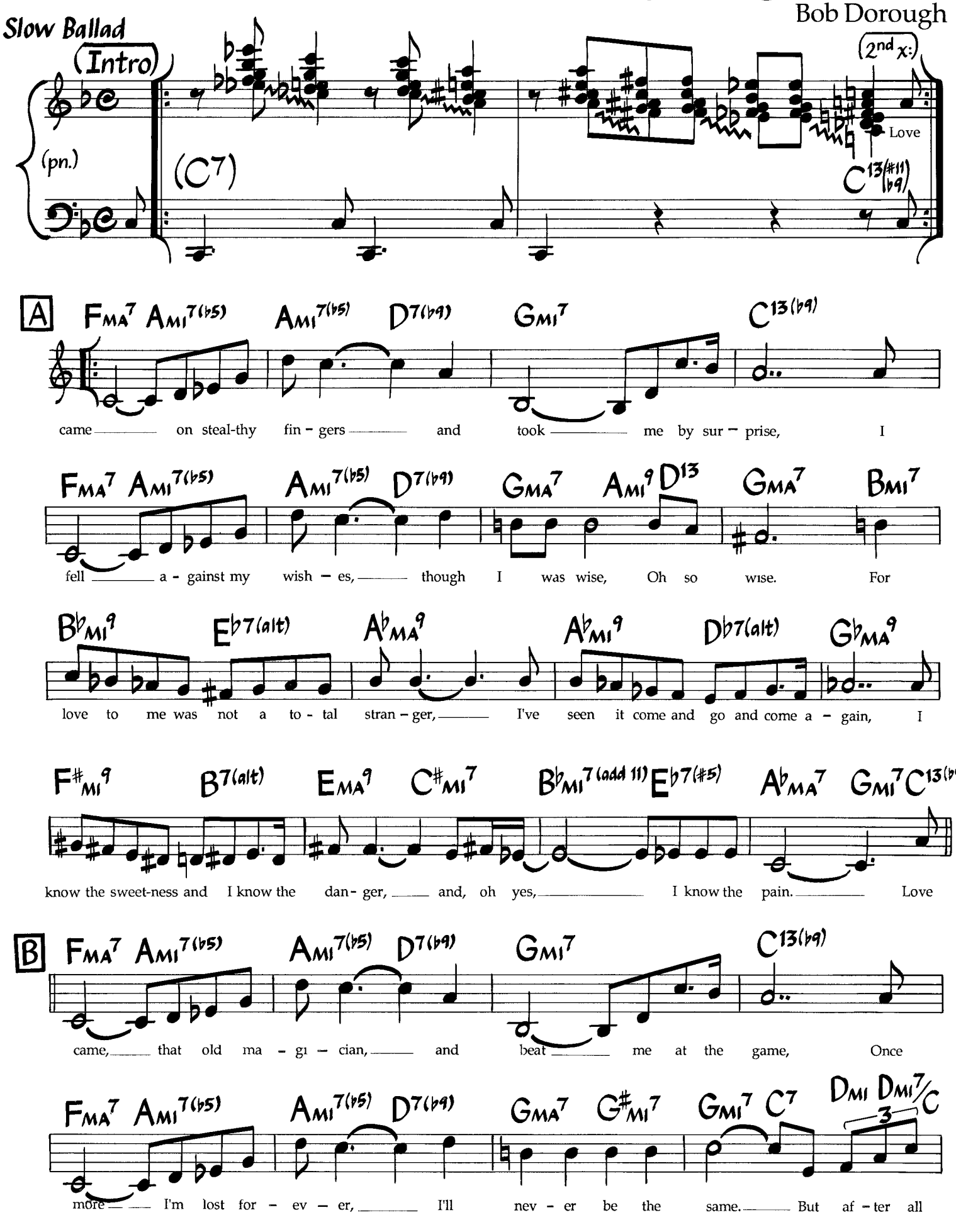
Love Came On Stealthy Fingers

Bob Dorough



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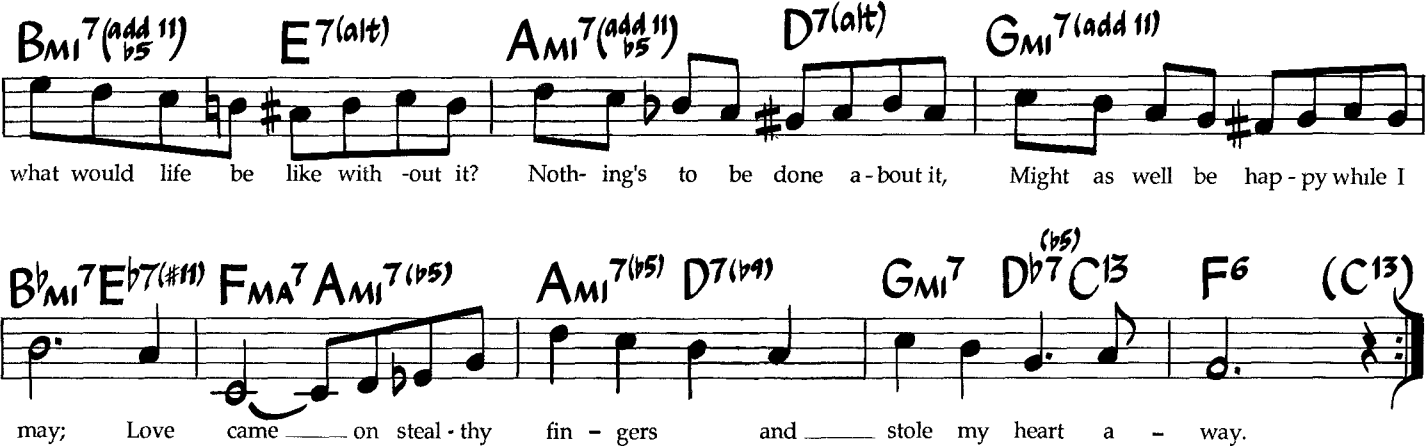
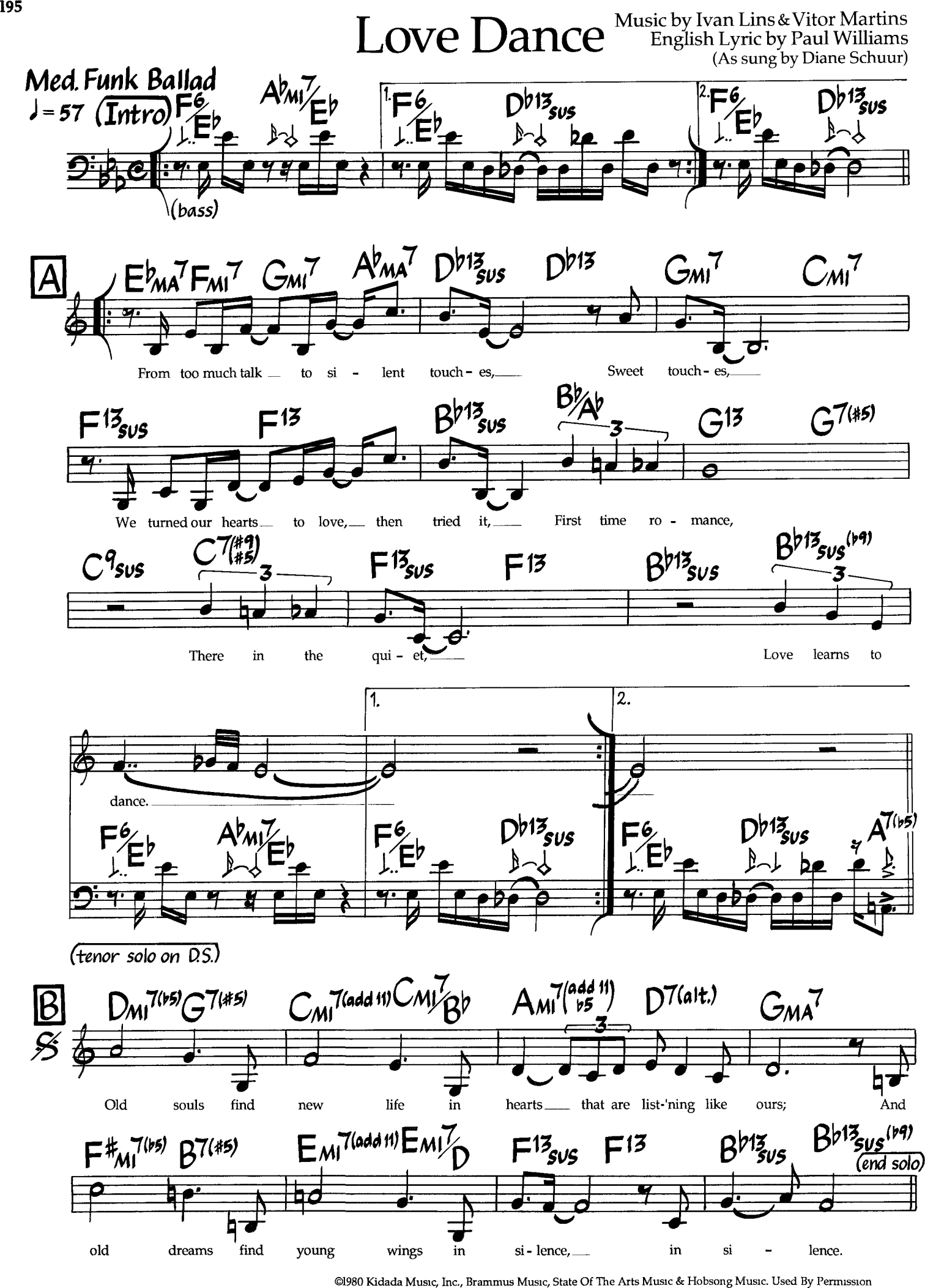

BMI7(add 11) E7(alt) AMI7(add 11) D7(alt) GMI7(add 11)
what would life be like with -out it? Noth- ing's to be done a - bout it, Might as well be hap - py while I
B♭MI7 E♭7(#11) FMA7 AMI7(♭5) AMI7(♭5) D7(♭9) GMI7 D♭7(♭5) C13 F6 (C13)
may; Love came on steal - thy fin - gers and stole my heart a - way.

Love Dance

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



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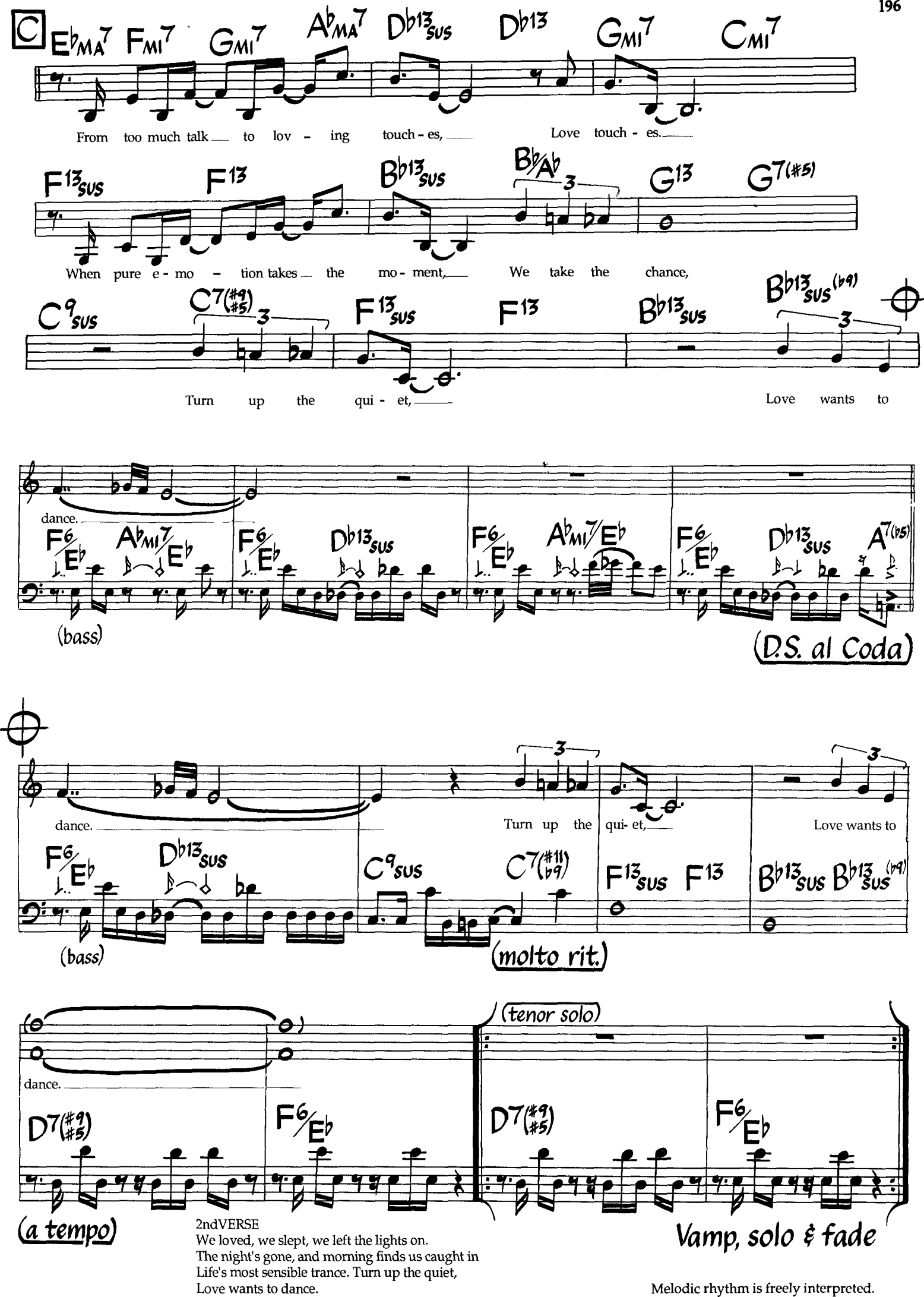
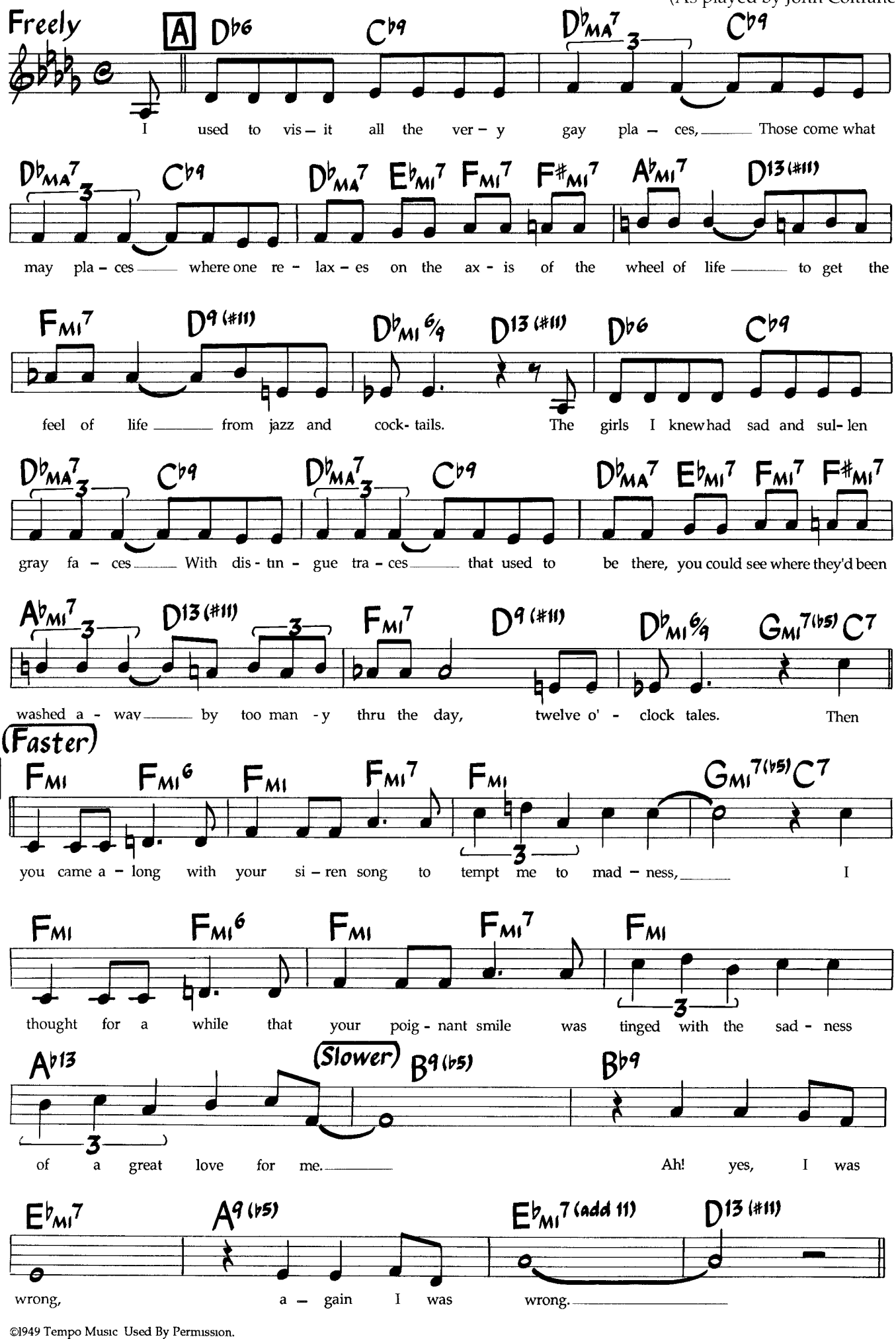


2ndVERSE
We loved, we slept, we left the lights on.
The night's gone, and morning finds us caught in
Life's most sensible trance. Turn up the quiet,
Love wants to dance.

Melodic rhythm is freely interpreted.

Lush Life

Billy Strayhorn
(As played by John Coltrane)



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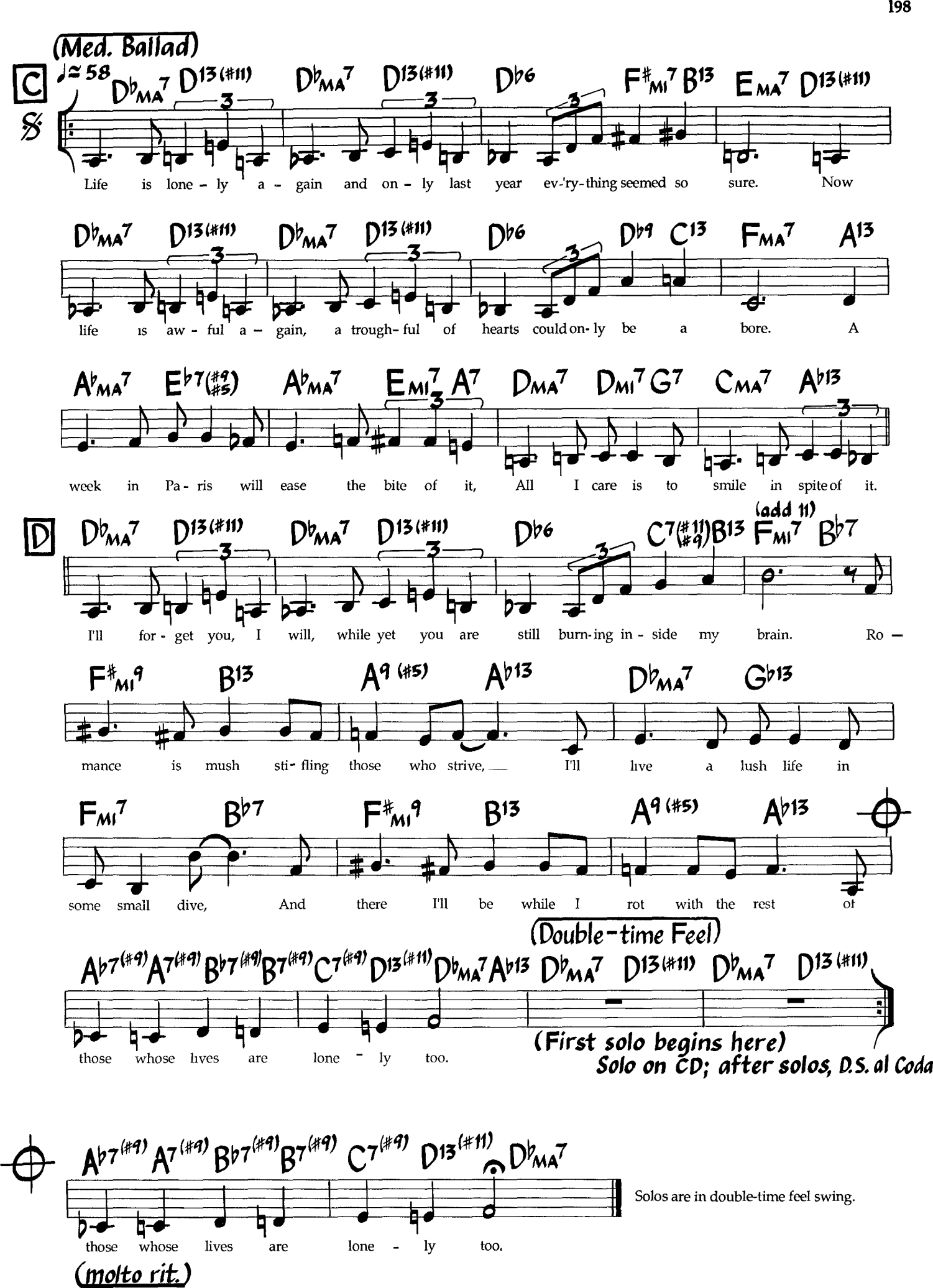
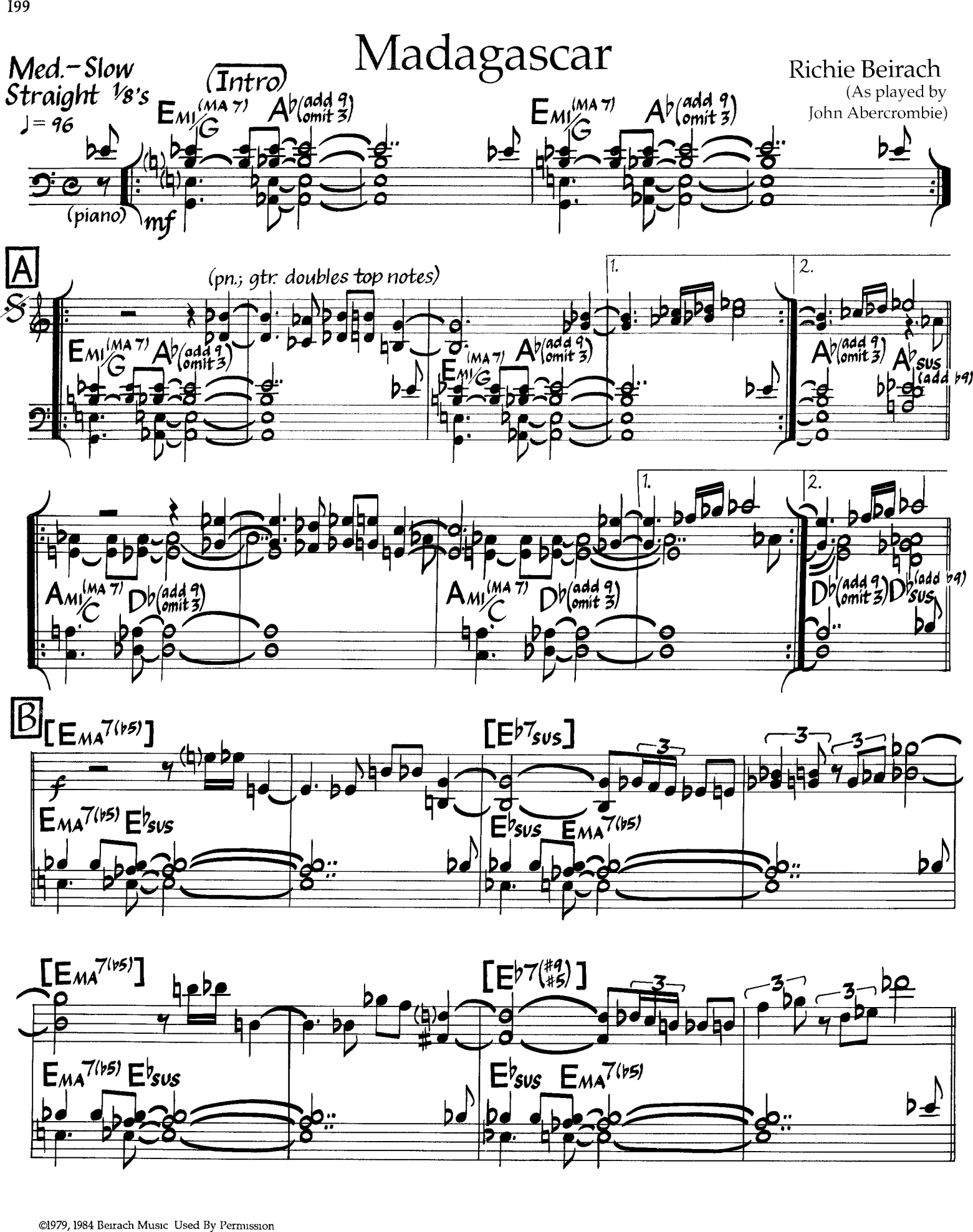


Solos are in double-time feel swing.

Madagascar

Richie Beirach
(As played by
John Abercrombie)



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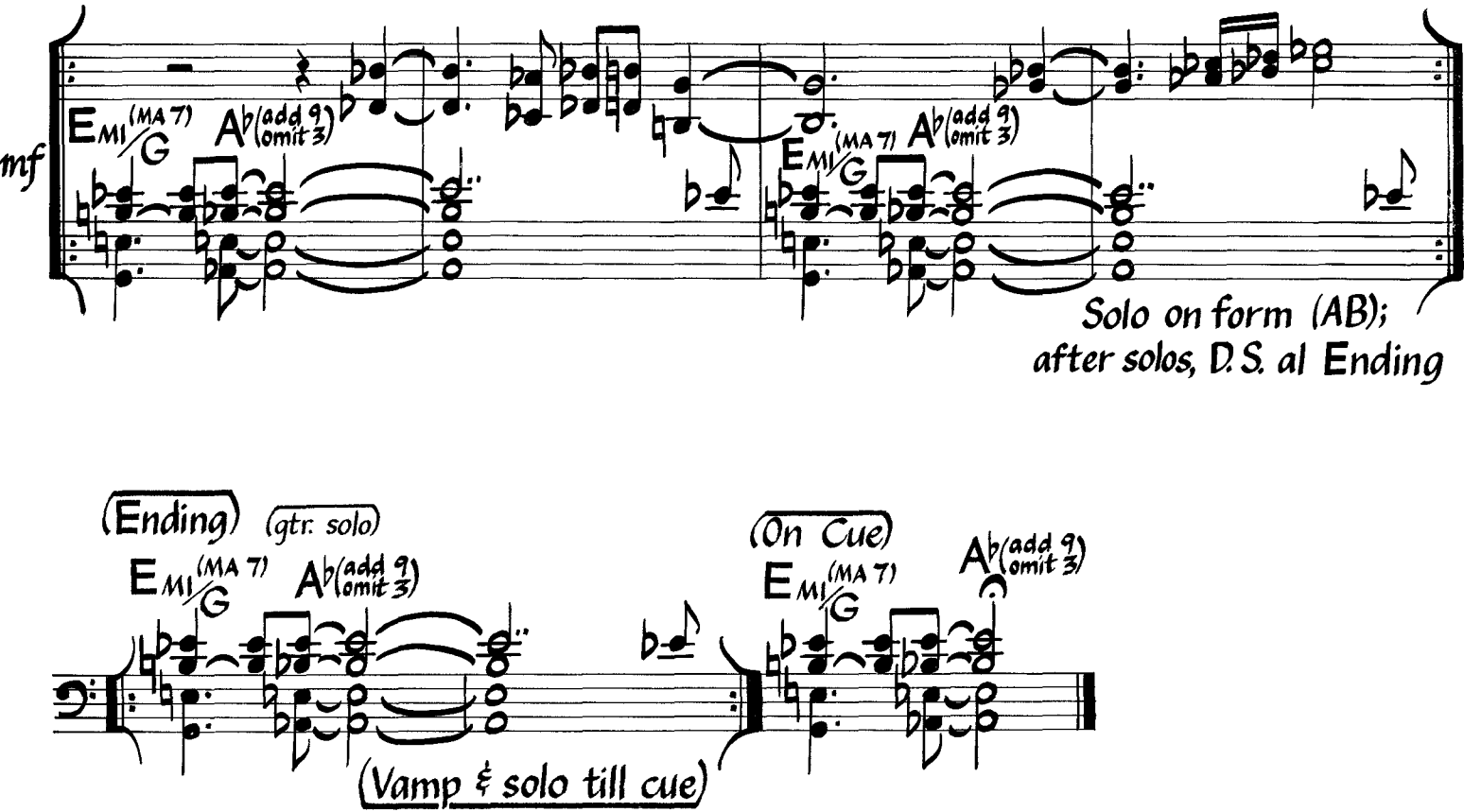

Changes in brackets above letter B are used for solos. Repeating piano figure is played throughout solos (with some variation).



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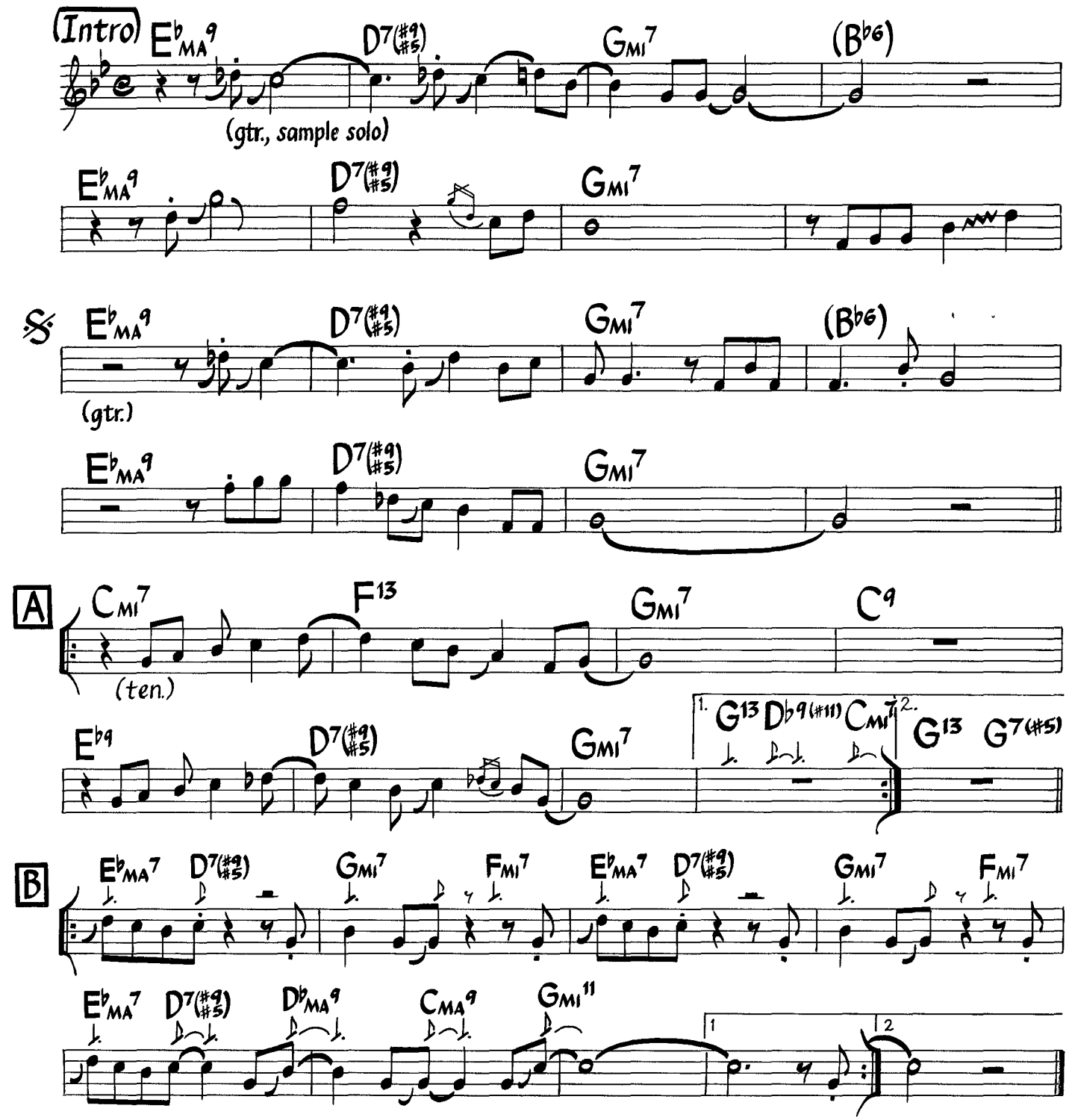
JOE HENDERSON

Make Me A Memory

(Sad Samba)

Grover Washington, Jr.

Medium Bossa ♩=120



Guitar sounds one octave lower than written. Kicks do not hold for solos.
Fmi7 may be played on the 'and of 2' instead of the 'and of 3' during solos at letter B.
Play head twice before solos.

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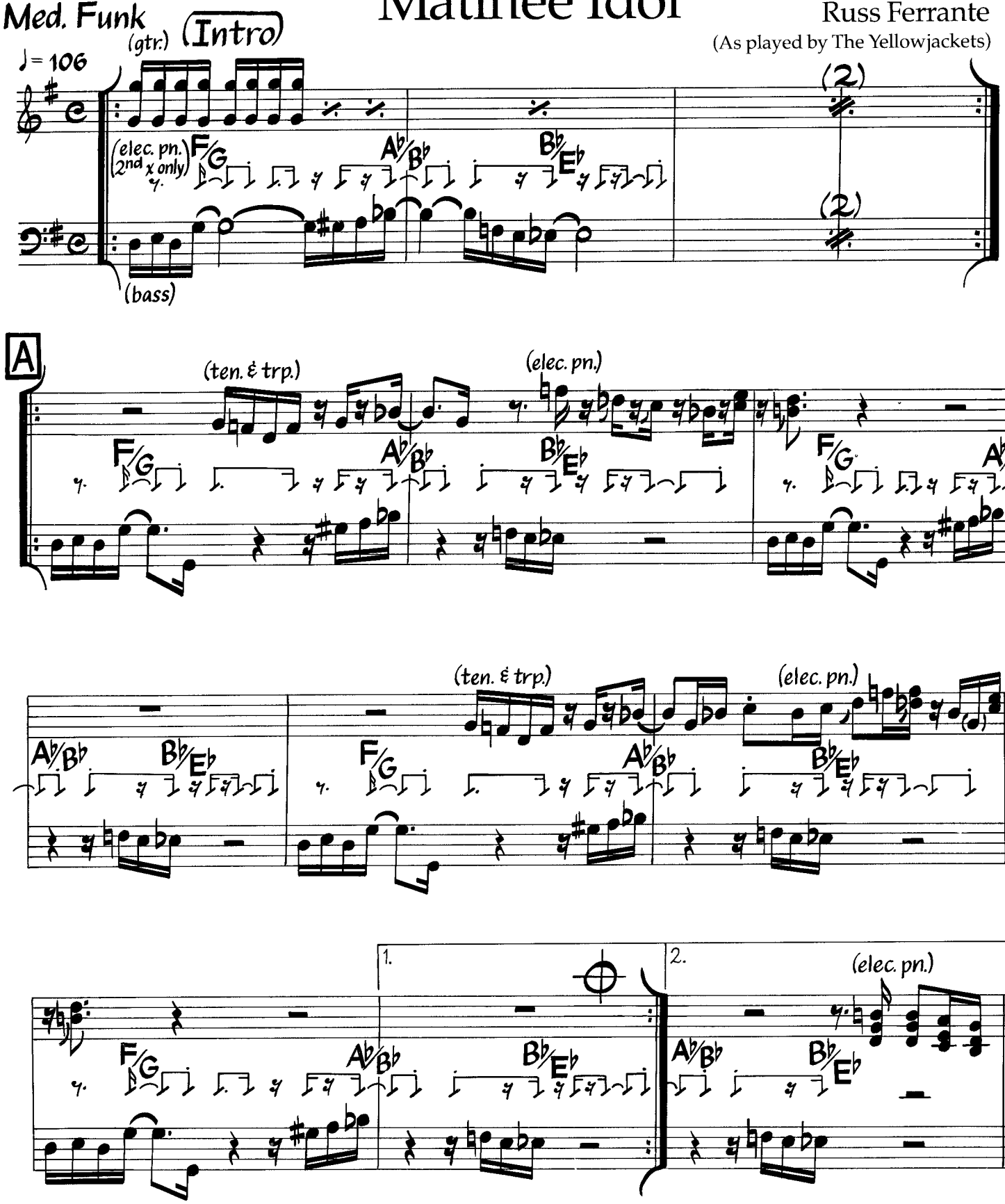
Matinee Idol

Russ Ferrante
(As played by The Yellowjackets)



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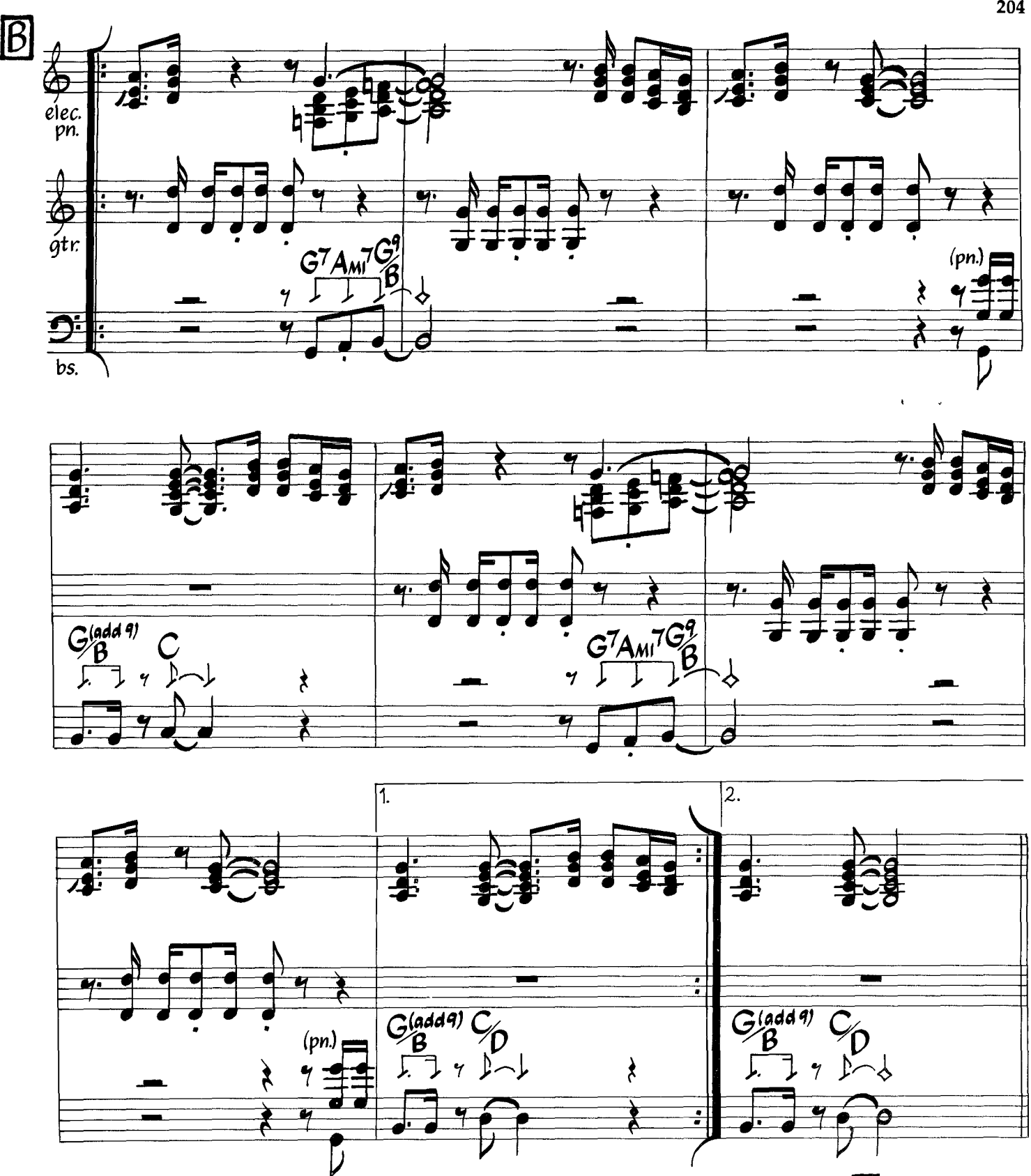
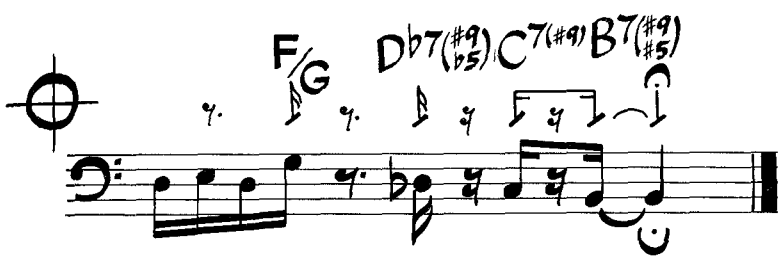


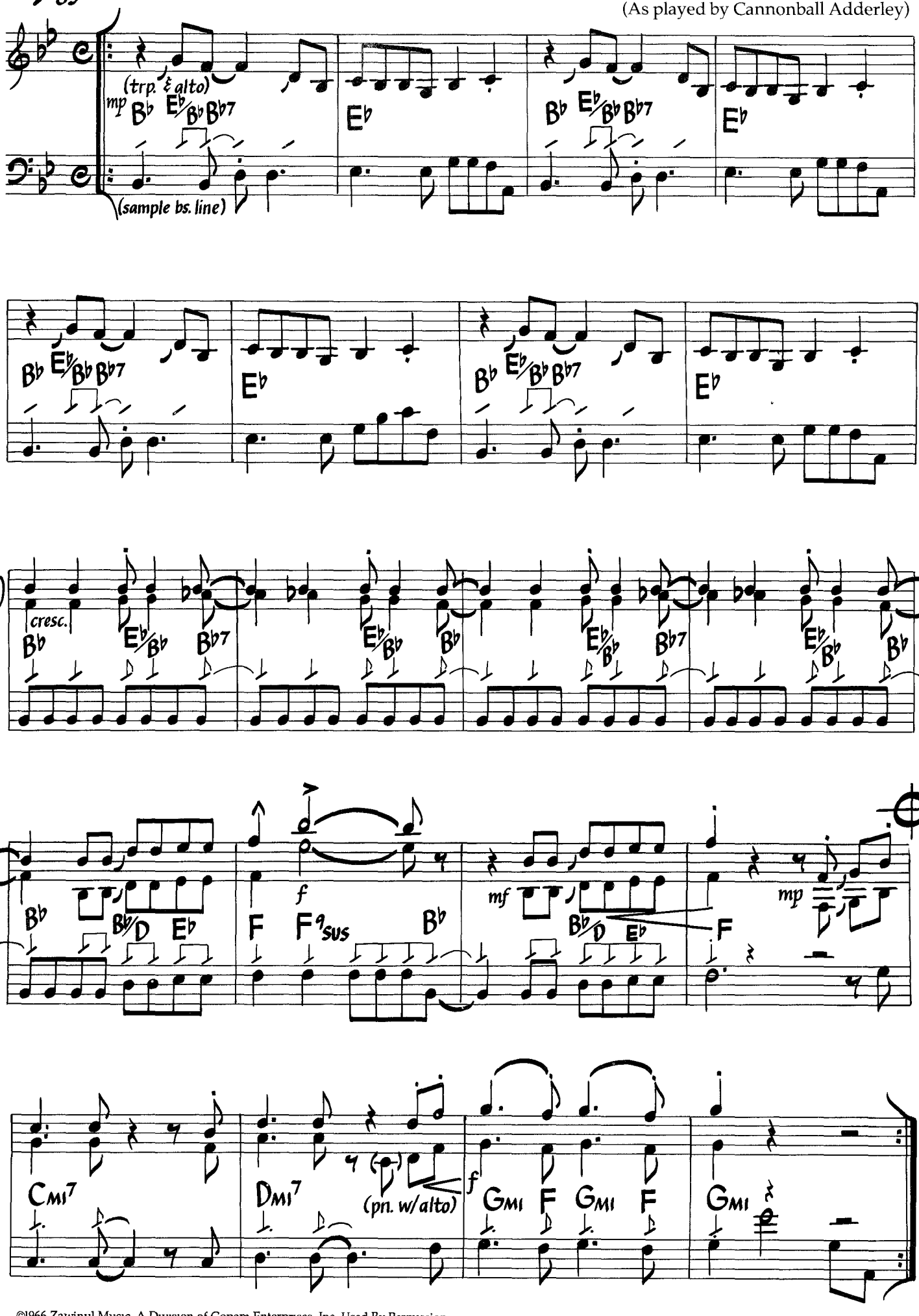
elec. piano solo on A, indef.
(take 1st ending each time).
On cue, take 2nd ending,
play melody at B (with repeat)
then vamp and fade on A
(play melody twice, then solo).
Optional: take Coda on cue to end.



Mercy, Mercy, Mercy

Medium-Slow Funky Rock
♩=85

Josef Zawinul
(As played by Cannonball Adderley)



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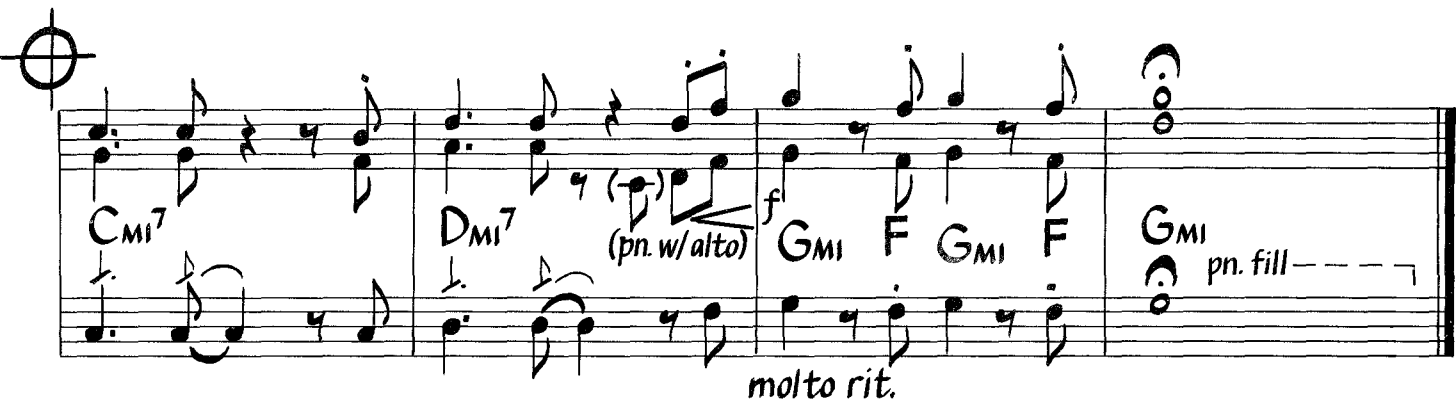

Alto phrasing follows trumpet.

The Midnight Sun

Music by Lionel Hampton
& Sonny Burke
Lyric by Johnny Mercer

Med. Ballad

A

CMA7 CMI7 F9(#11)

Your lips were like a red and ru- by cha- lice, warm- er than the sum - mer night, The
can't ex-plain the sil— ver rain that found me, or was that a moon - lit veil? The

BbMA7 BbMI7 Eb9(#11)

clouds were like an a - la - bas- ter pal - ace ris - ing to a snow - y height, Each
mu - sic of the un - i - verse a - round me, or was that a night - in— gale? And

AbMA7 AbMI7 Db9(#11)

star its own au — ro - ra bo - re - a - lis, sud- den- ly you held me tight, I could see the
then your arms mi - rac - u — lous - ly found me, sud- den- ly the sky turned pale, I could see the

1. CMA7 AMI7 DMI7 G7 2. CMA7 AMI7 F#MI7(b5) B7

mid - night sun. I mid - night sun.

B

EMA7 EMI7 A7 DMA7 (EMI7 Eb7(b5))

Was there such a night? It's a thrill I still don't quite be - lieve, But

DMA7 DMI7 G7 EMI7 Eb7 DMI7 Db9(#11)

af— ter you were gone there was still some star— dust on my sleeve. The

C

CMA7 CMI7 F9(#11)

flame of it may dwin- dle to an em - ber, and the stars for — get to shine. And

BbMA7 BbMI7 Eb9(#11)

we may see the mead - ow in De - cem - ber ic - y white and crys - tal - line, But,

AbMA7 AbMI7 Db9(#11)

oh, my dar— ling al- ways I'll re - mem— ber when your lips were close to mine, And I saw the

CMA7 AMI7 DMI7 G7

mid— night sun.

Chords in parentheses are optional.

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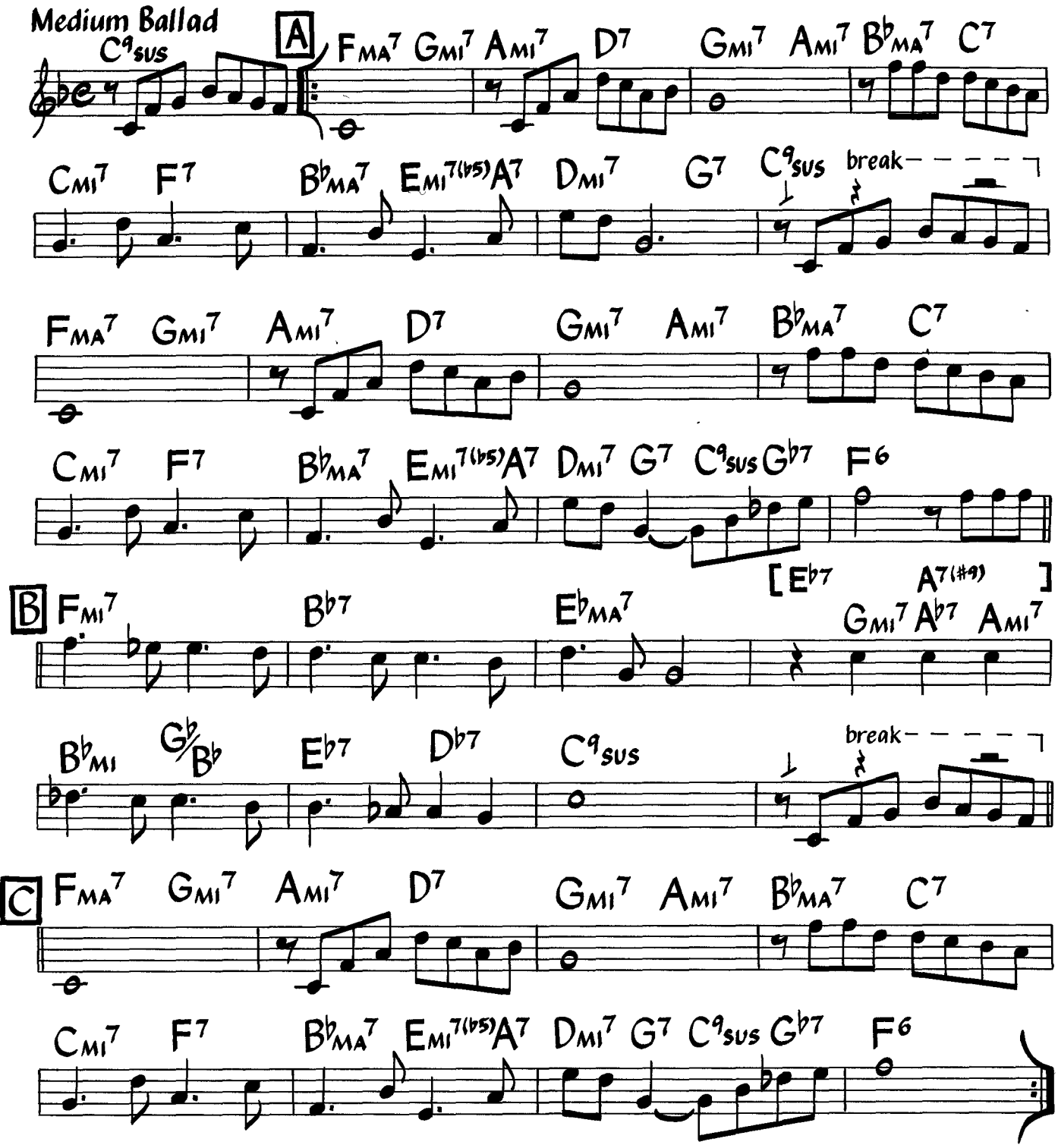
The Midnight Sun Will Never Set

Quincy Jones
Henri Salvador



Melody is played with straight eighths, but rhythm is interpreted somewhat.
Alternate changes in brackets.

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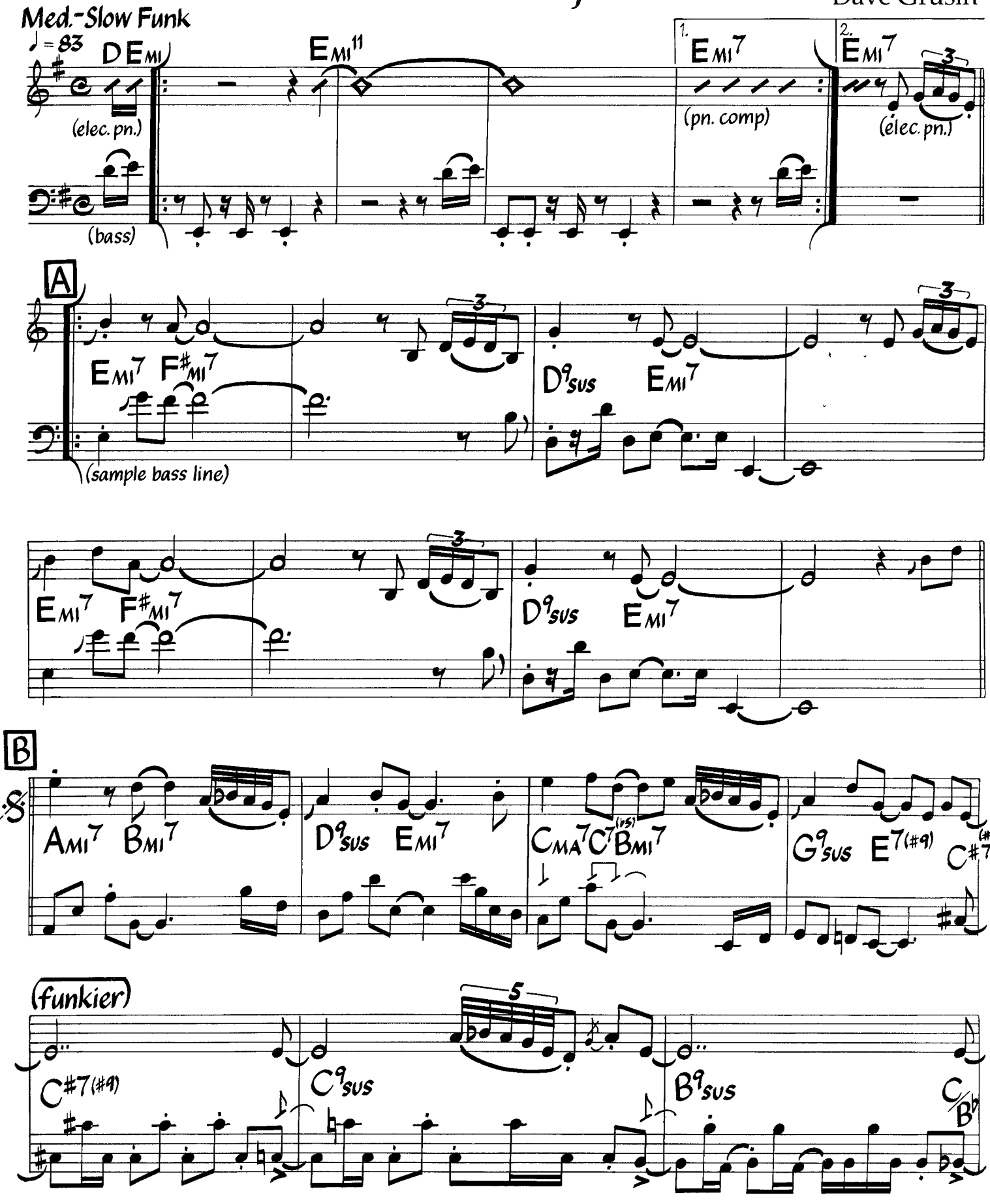
Modadji

Dave Grusin



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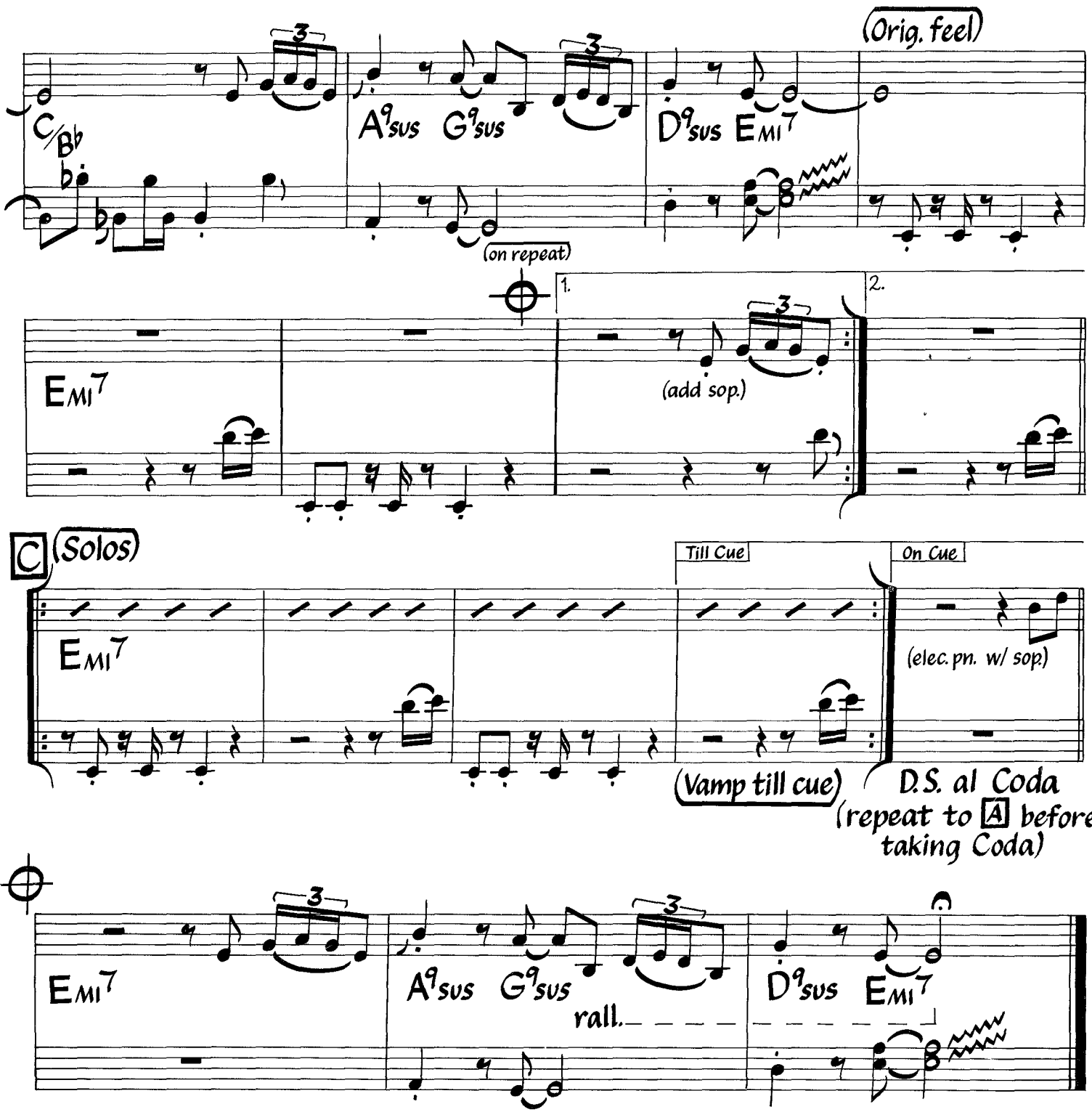

Letter C gets progressively louder and funkier.



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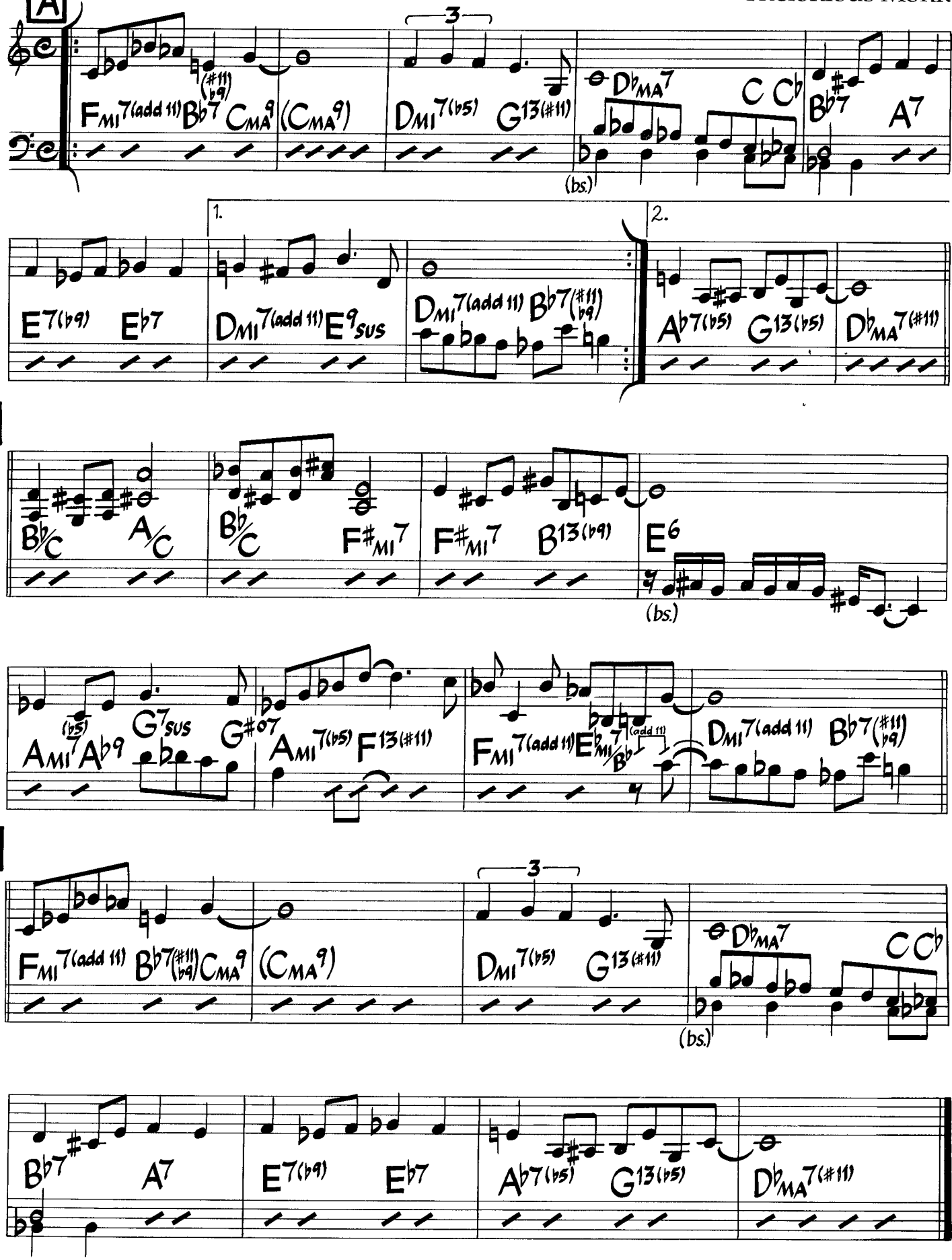
THELONIOUS MONK

Monk's Mood

Med. Ballad

Thelonious Monk



Anticipated chords at letter B are played on the beat for solos. Melody is upper line at letter B. Written notes in bass clef are counter--melody. Bass plays written notes only where marked (4th & 5th bars of letters A & C, 4th bar of letter B).

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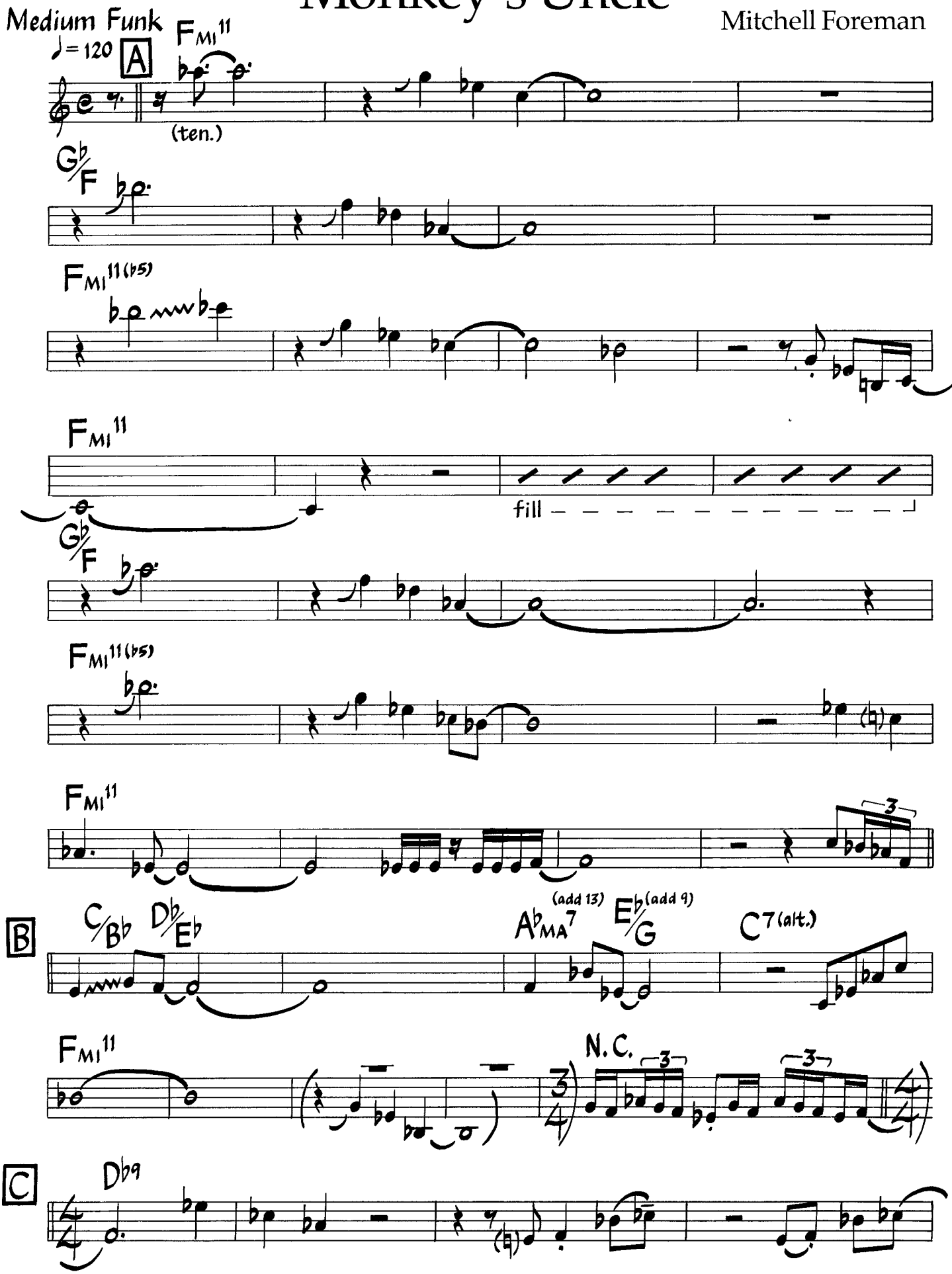
Monkey's Uncle

Mitchell Foreman



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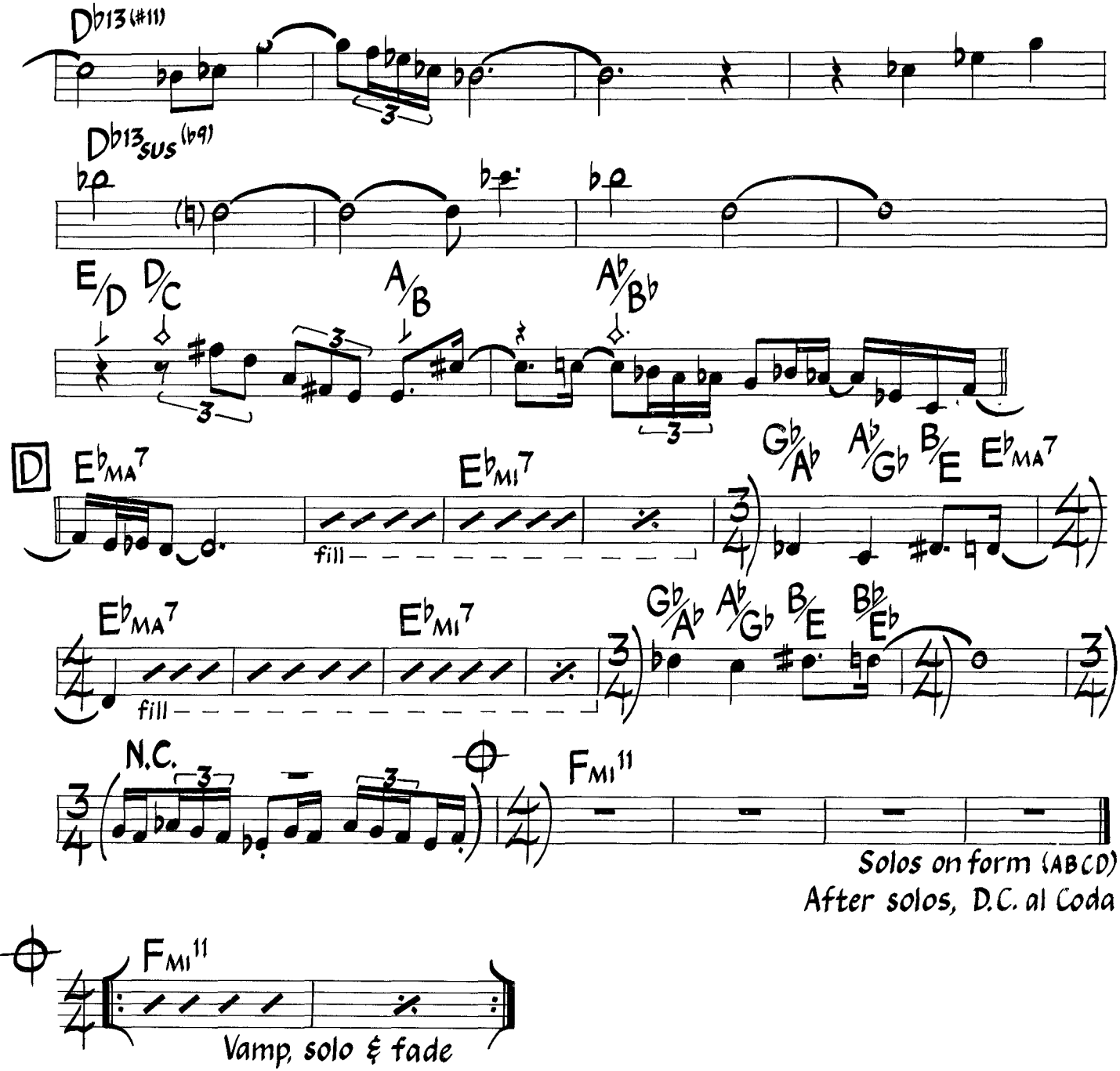
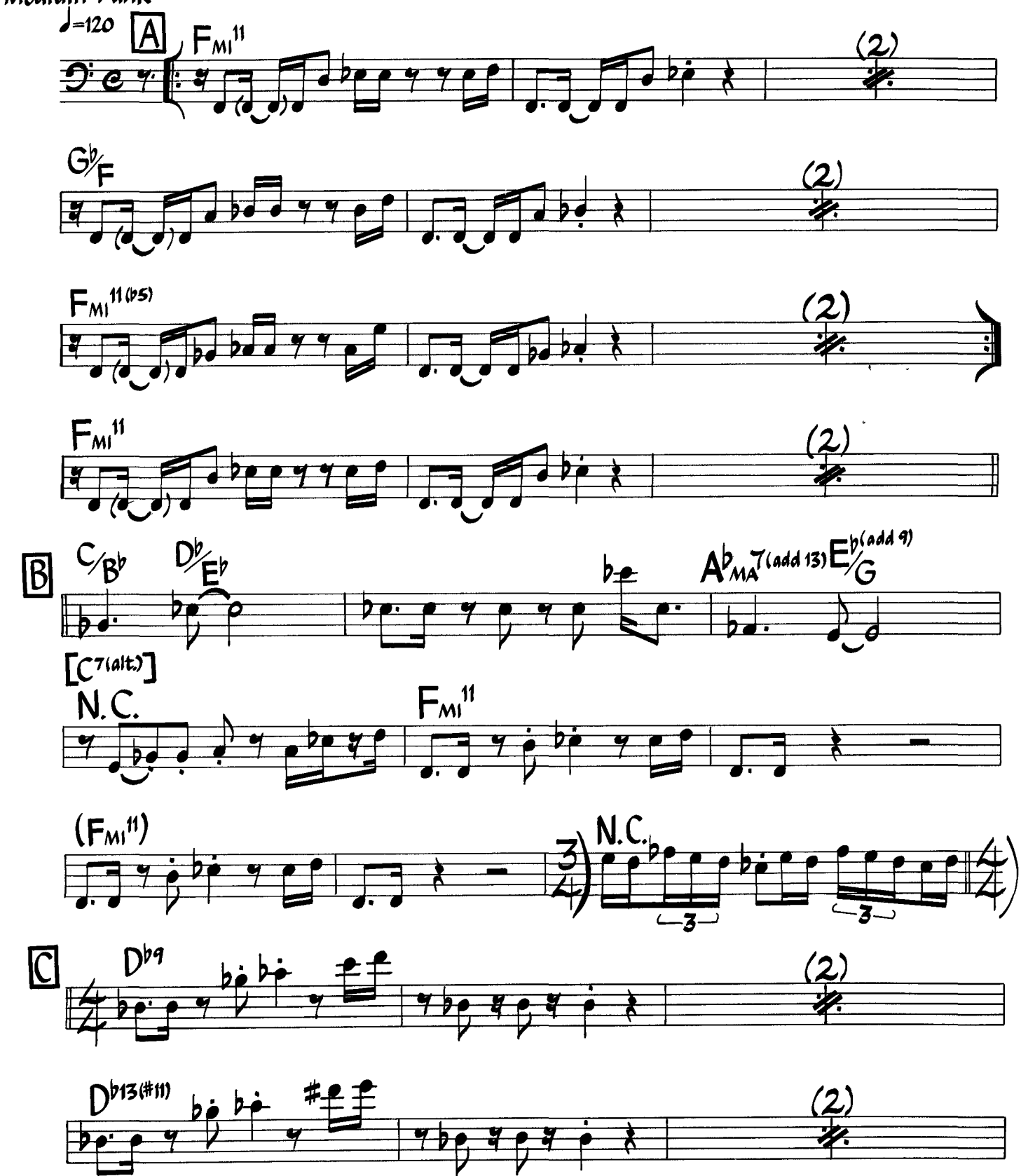


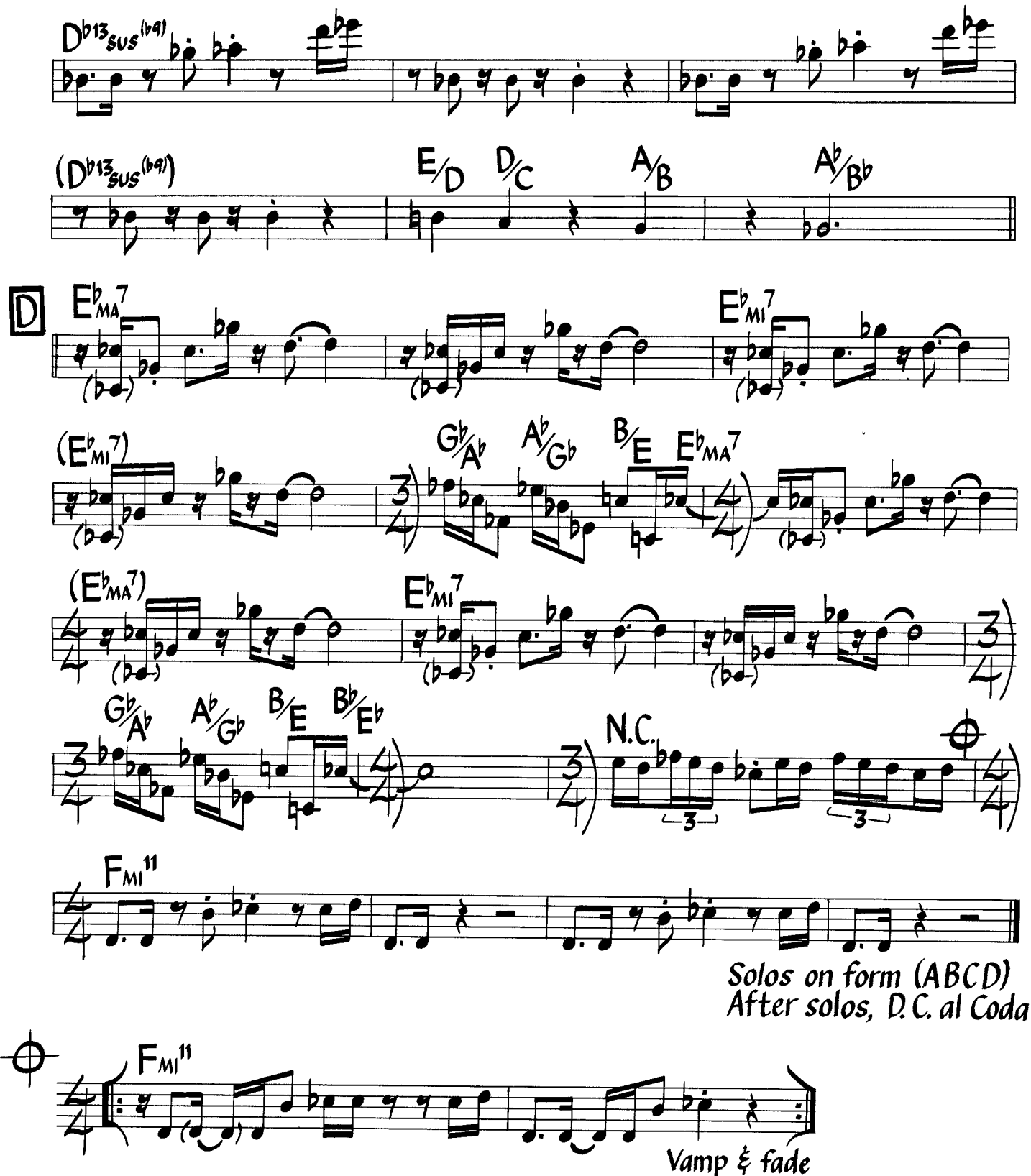
First 24 bars of letter A are written as 12 bars repeated in the keyboard and bass parts.

Monkey's Uncle (Bass)

Medium Funk

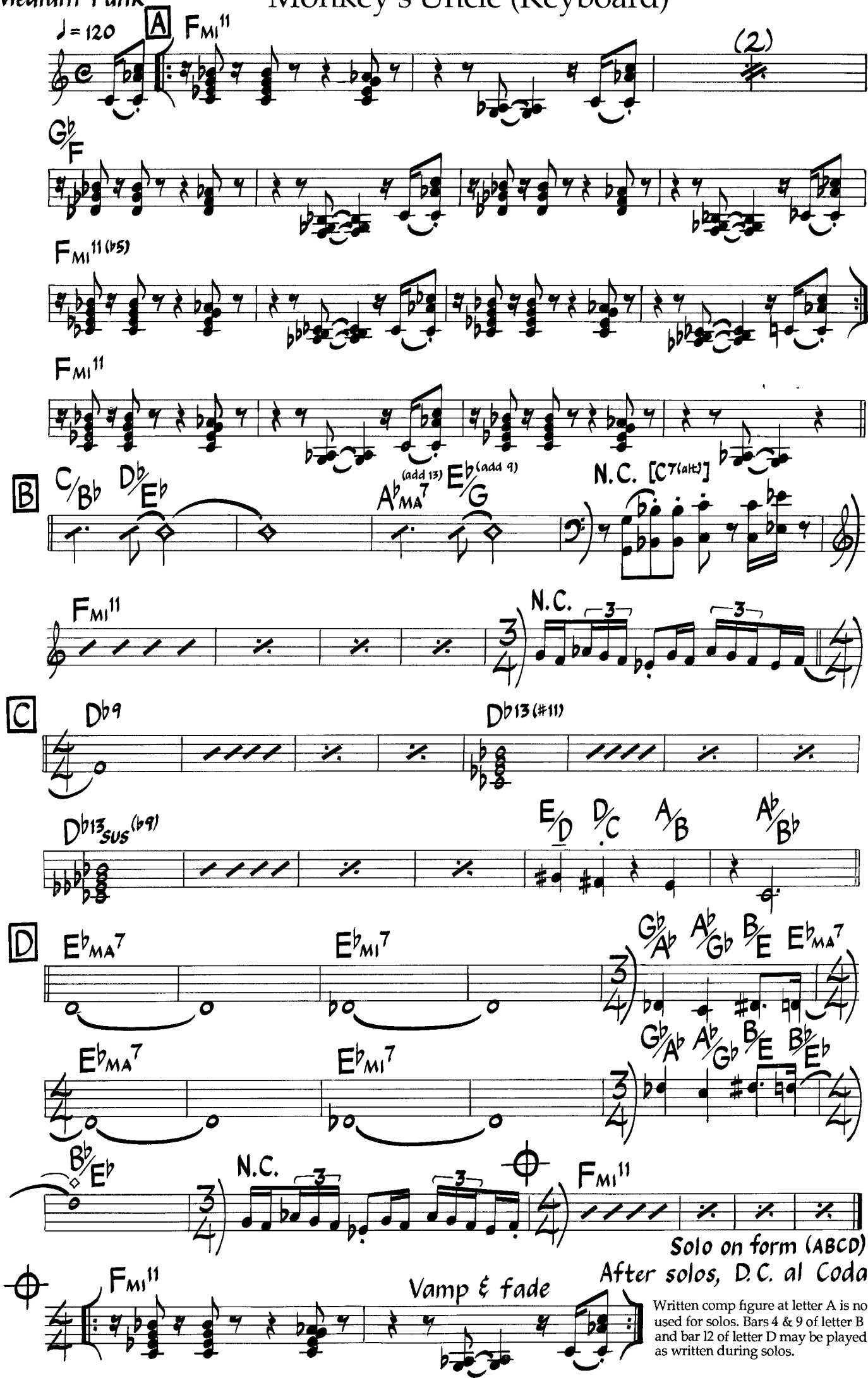
♩=120




D♭13sus(♭9)
(D♭13sus(♭9))
E/D
D/C
A/B
A♭/B♭
D
E♭MA7
E♭MI7
(E♭MI7)
G♭/A♭
A♭/G♭
B/E
E♭MA7
(E♭MA7)
E♭MI7
G♭/A♭
A♭/G♭
B/E
B♭/E♭
N.C.
FMI11
Solos on form (ABCD)
After solos, D.C. al Coda
FMI11
Vamp & fade

Medium Funk

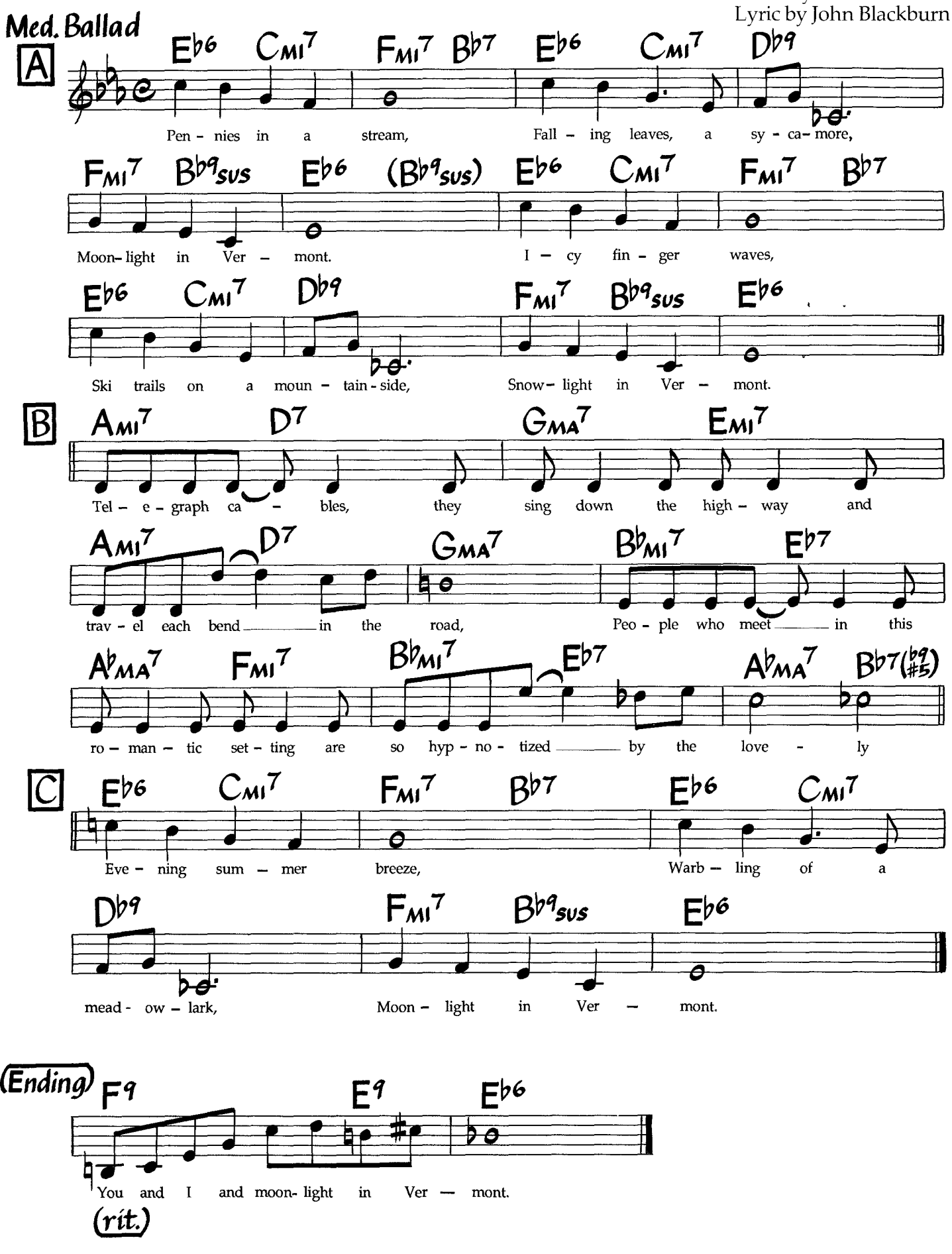
Monkey's Uncle (Keyboard)



Written comp figure at letter A is not used for solos. Bars 4 & 9 of letter B and bar 12 of letter D may be played as written during solos.

Moonlight In Vermont

Music by Karl Suessdorf
Lyric by John Blackburn



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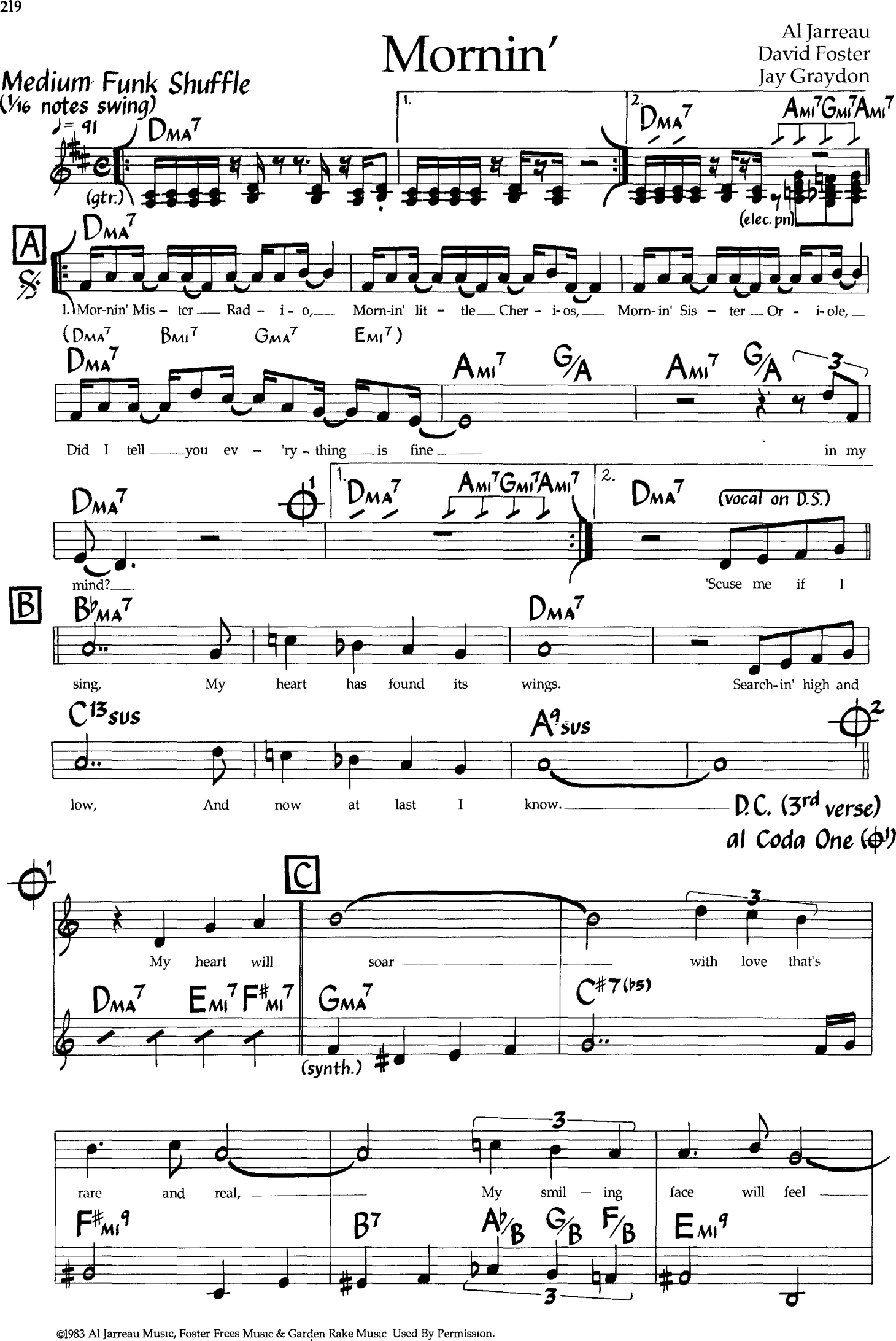
Mornin'

Al Jarreau
David Foster
Jay Graydon

Medium Funk Shuffle
(1/16 notes swing)



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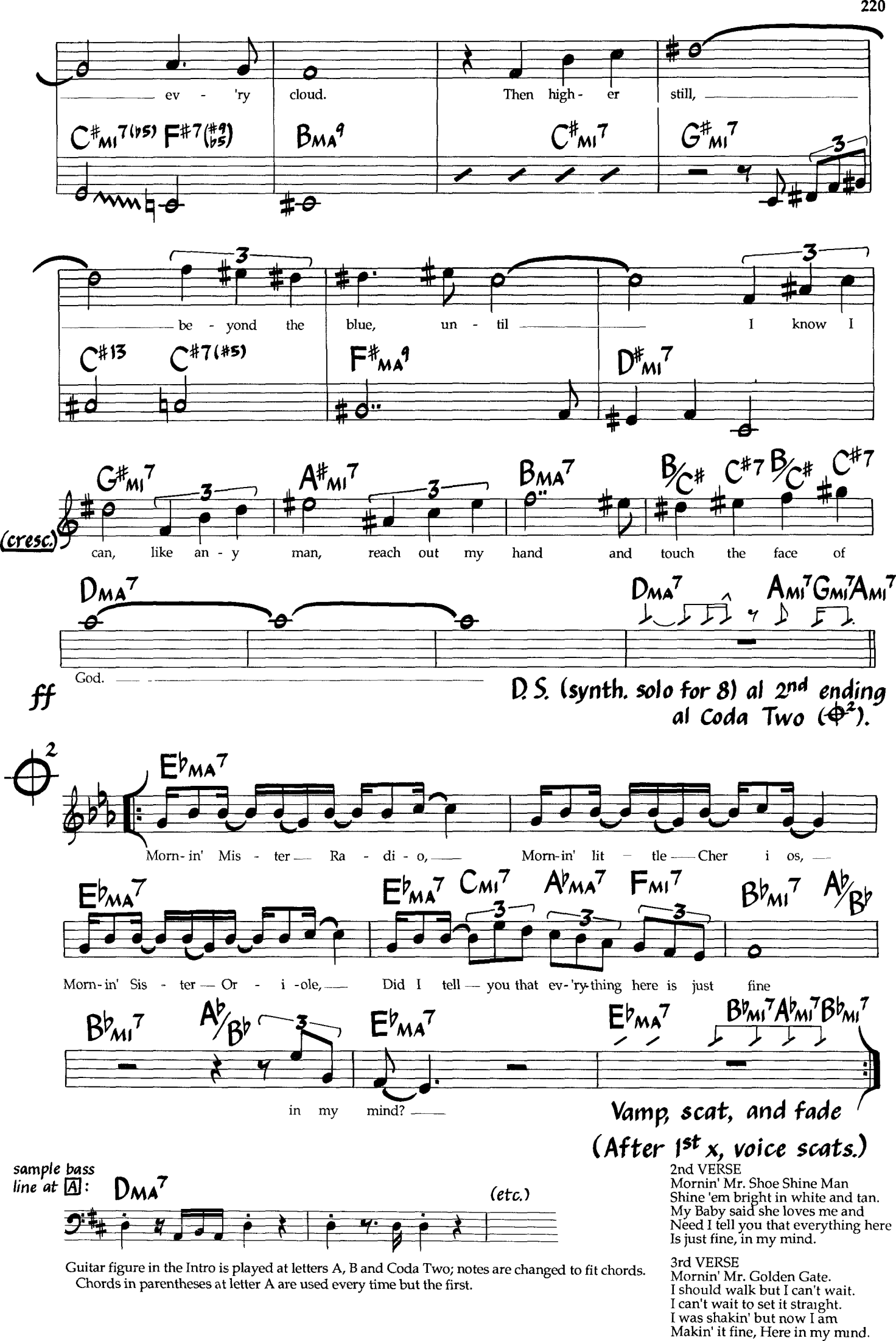


Guitar figure in the Intro is played at letters A, B and Coda Two; notes are changed to fit chords. Chords in parentheses at letter A are used every time but the first.

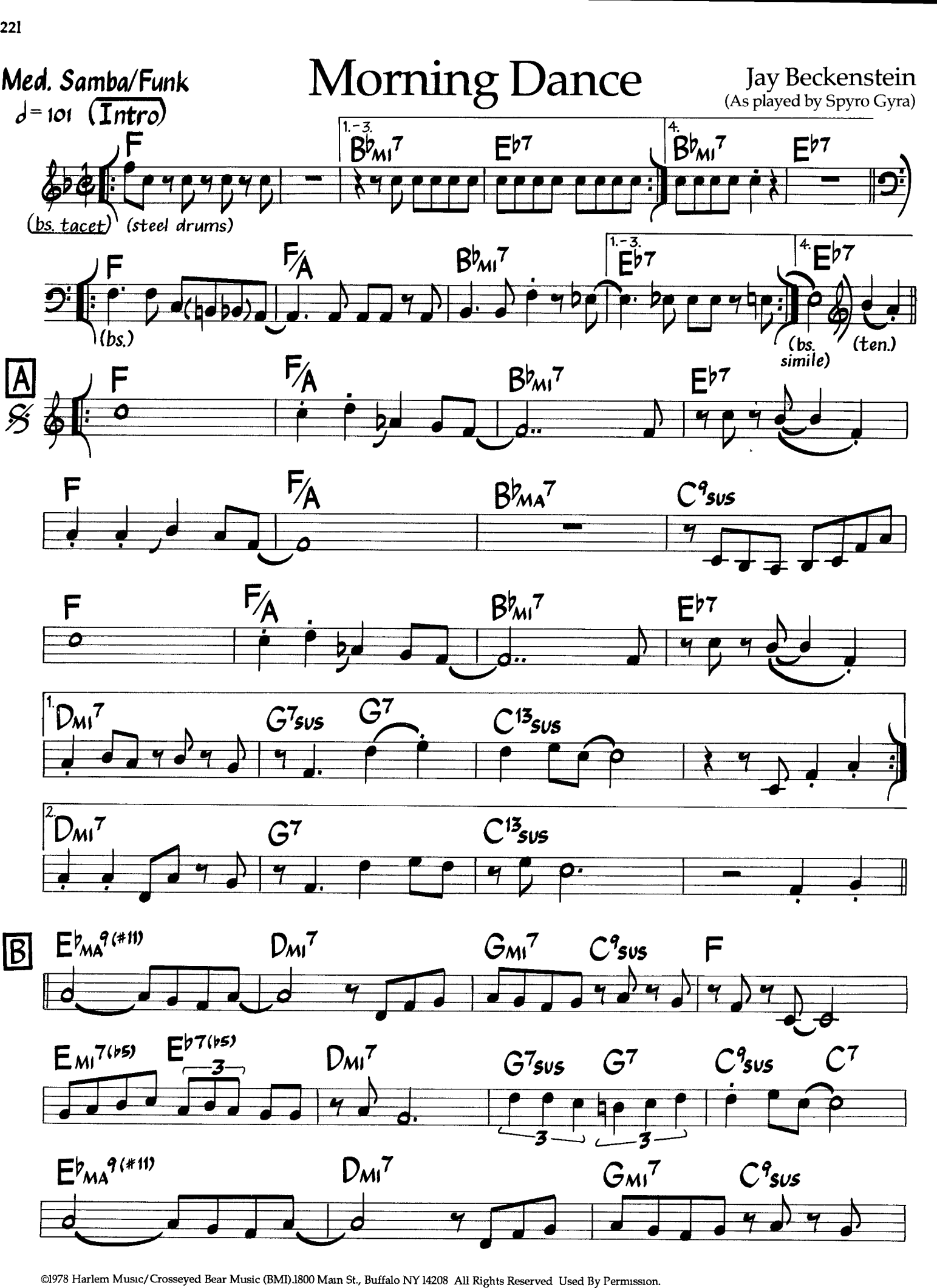
2nd VERSE
Mornin' Mr. Shoe Shine Man
Shine 'em bright in white and tan.
My Baby said she loves me and
Need I tell you that everything here
Is just fine, in my mind.

3rd VERSE
Mornin' Mr. Golden Gate.
I should walk but I can't wait.
I can't wait to set it straight.
I was shakin' but now I am
Makin' it fine, Here in my mind.

Morning Dance

Jay Beckenstein
(As played by Spyro Gyra)

Med. Samba/Funk
♩= 101 (Intro)



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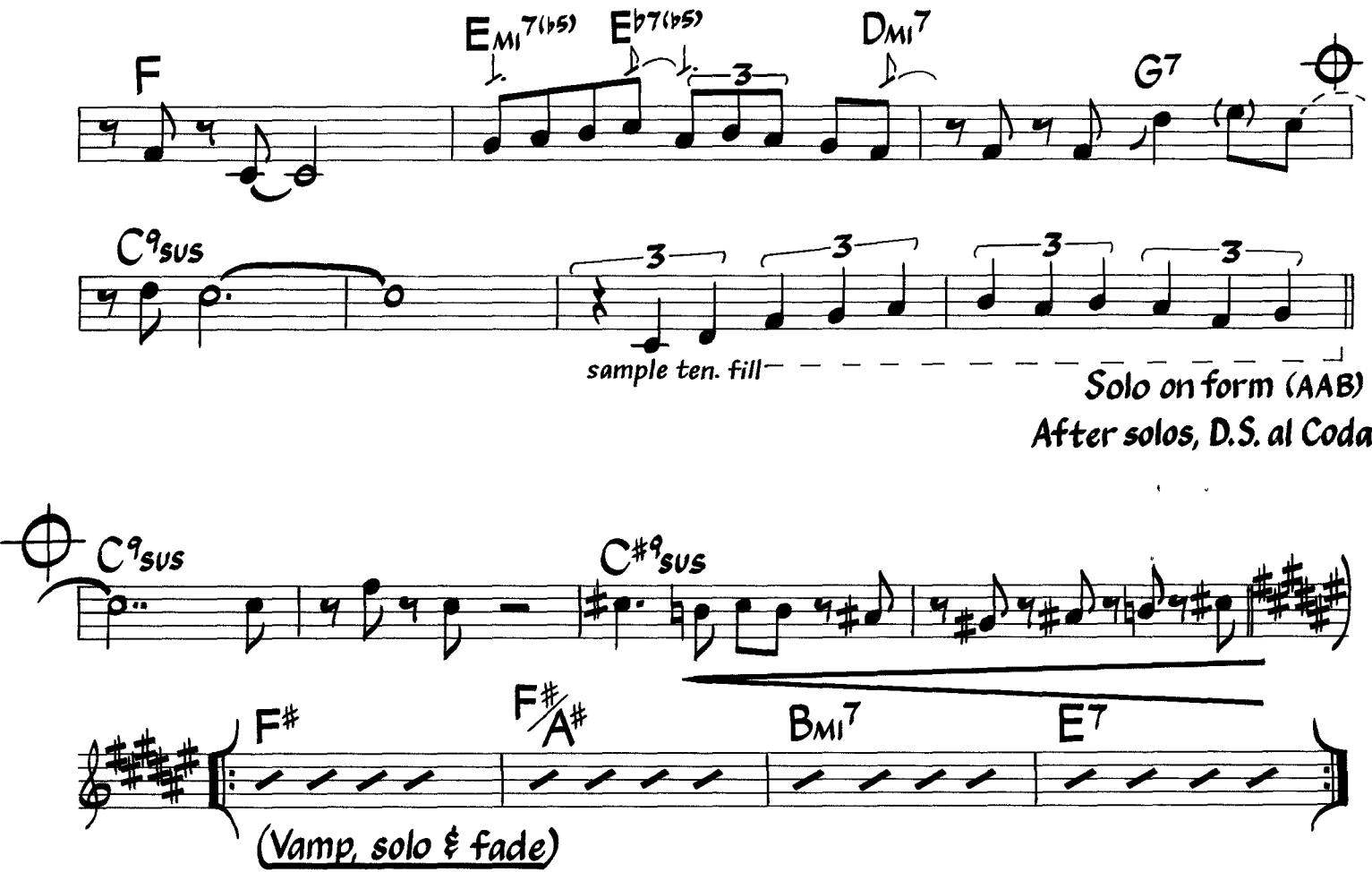

Melody is played with some variation.

Mr. Clean

Weldon Irvine
(As played by Freddie Hubbard)

Half-Time Funk/Rock
♩ = 82

(bass)

FMI7

(7x's)

FMI7

(trp. & ten.)

A

FMI7

FMI7

Db dorian
F

FMI7

drums tacet

N.C.

(gtr.)

(last x)

(fine)

(Solos)

B

FMI7

(Vamp & solo till cue)

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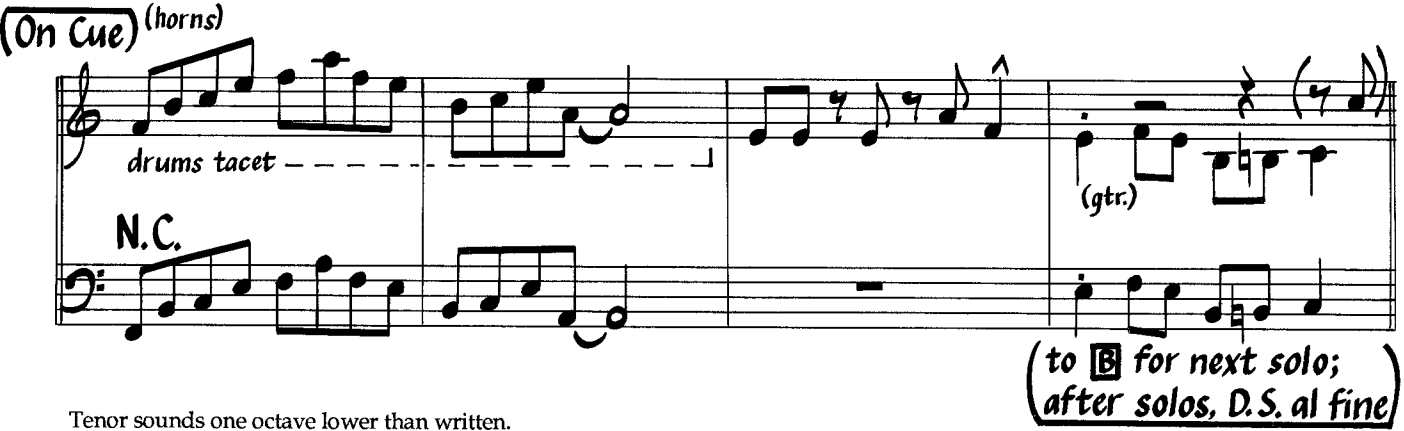


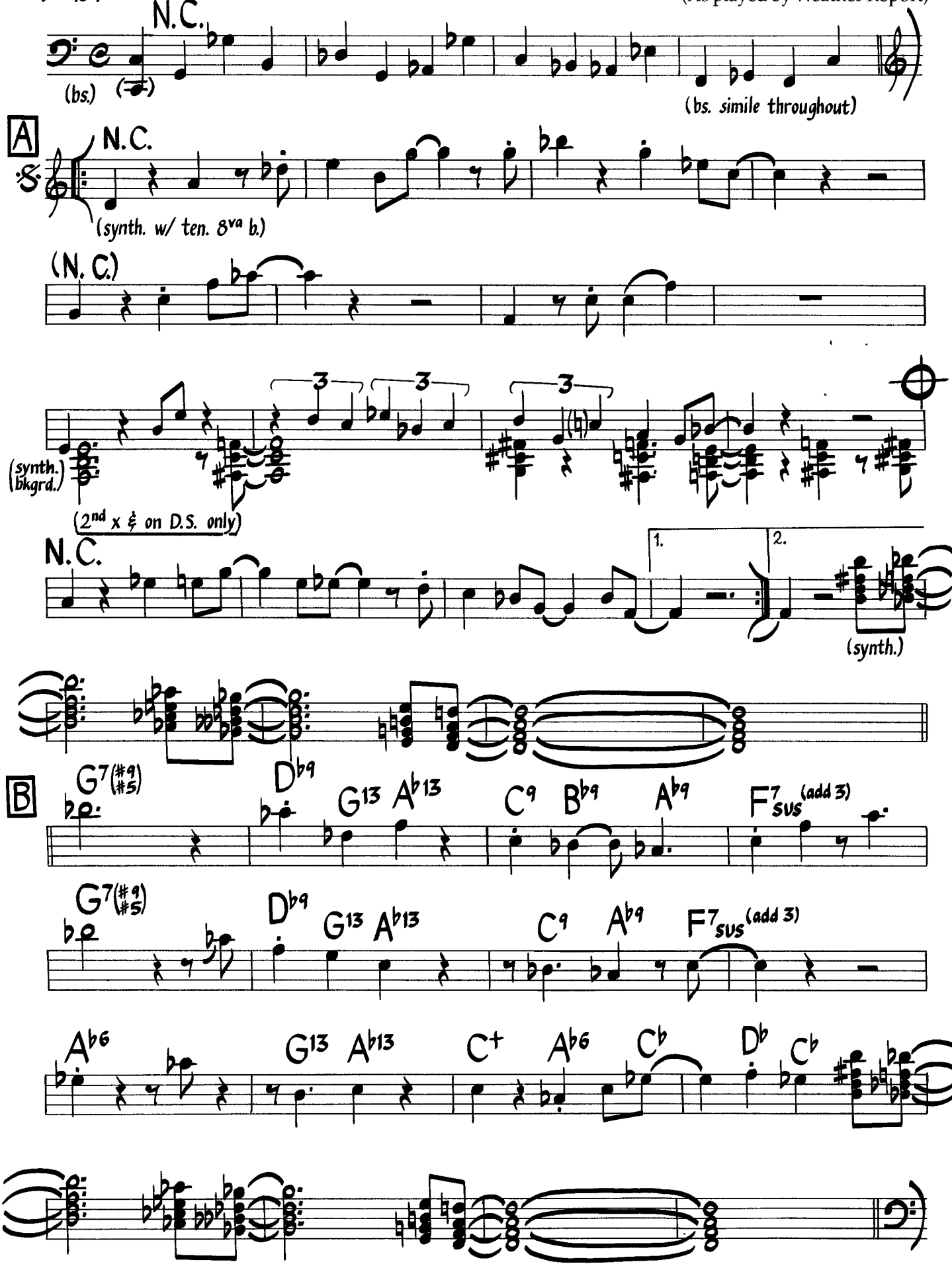
Tenor sounds one octave lower than written.

Note and chord on beat 4 of bar 5 of letter A may be played on the 'and of 4'.

Mr. Gone

Medium Swing/Shuffle
♩=137

Josef Zawinul
(As played by Weather Report)



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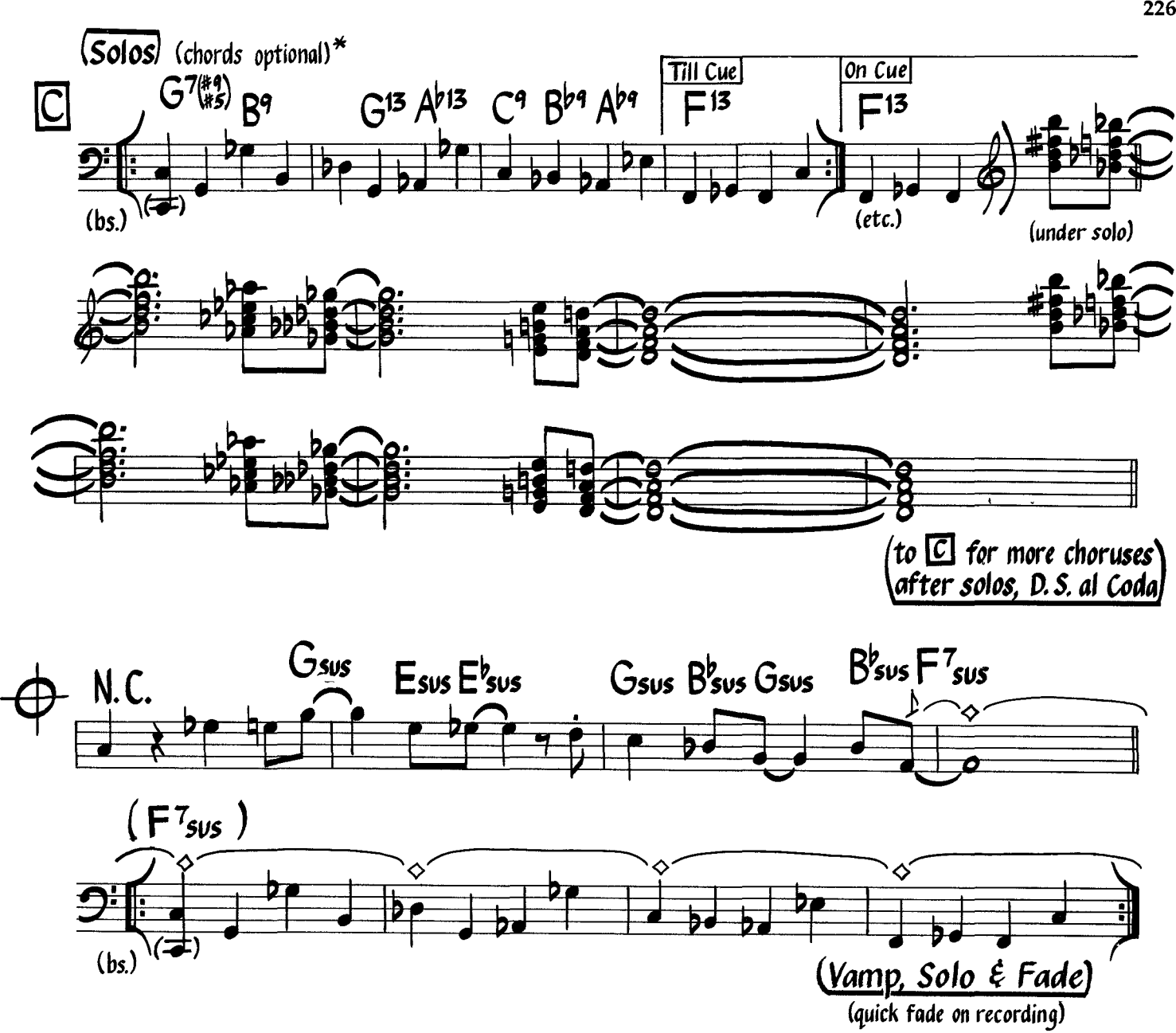
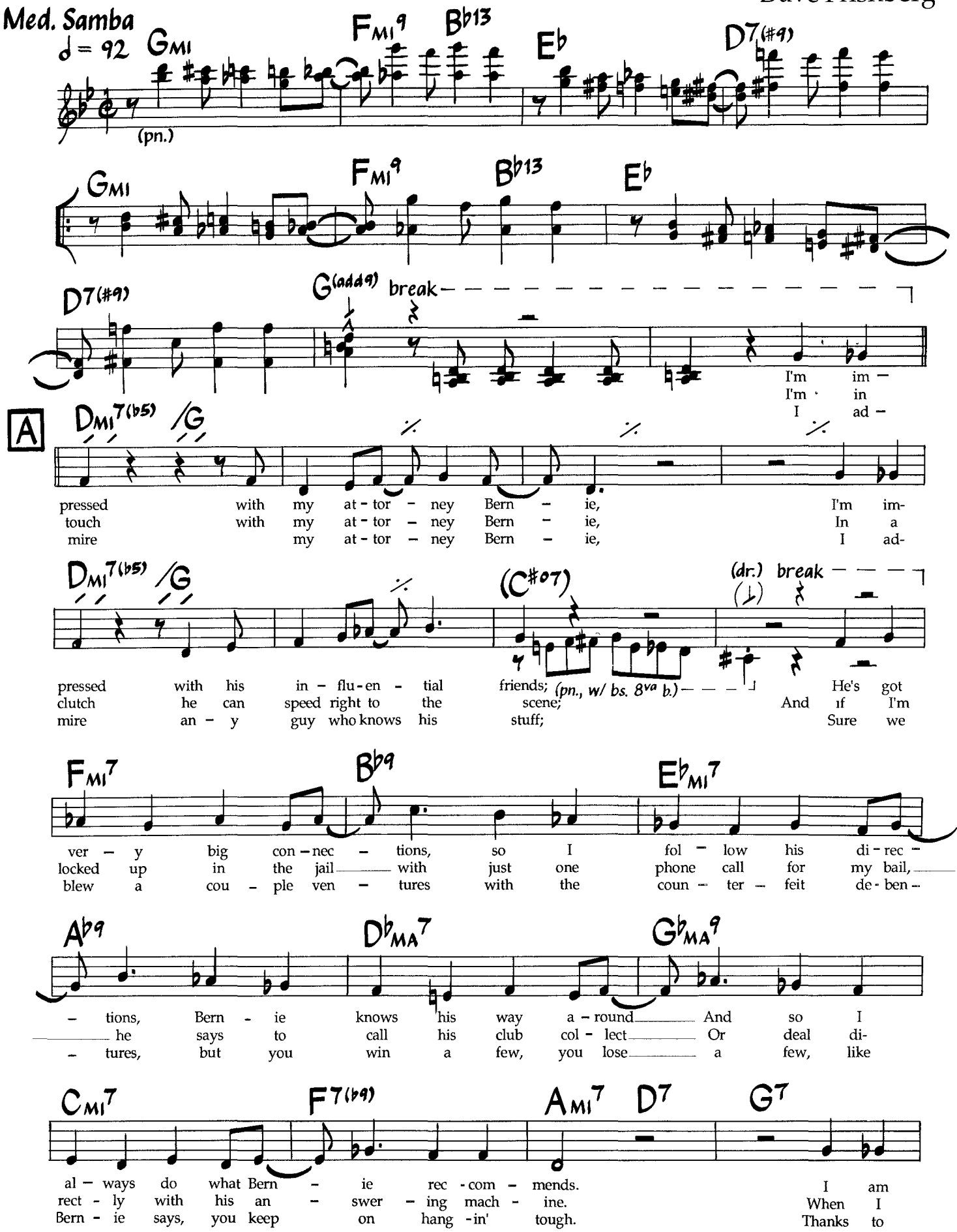


Chords at letter B follow the rhythm of the melody.

*may also solo around F7 (F mixolydian scale)

My Attorney Bernie

Dave Frishberg



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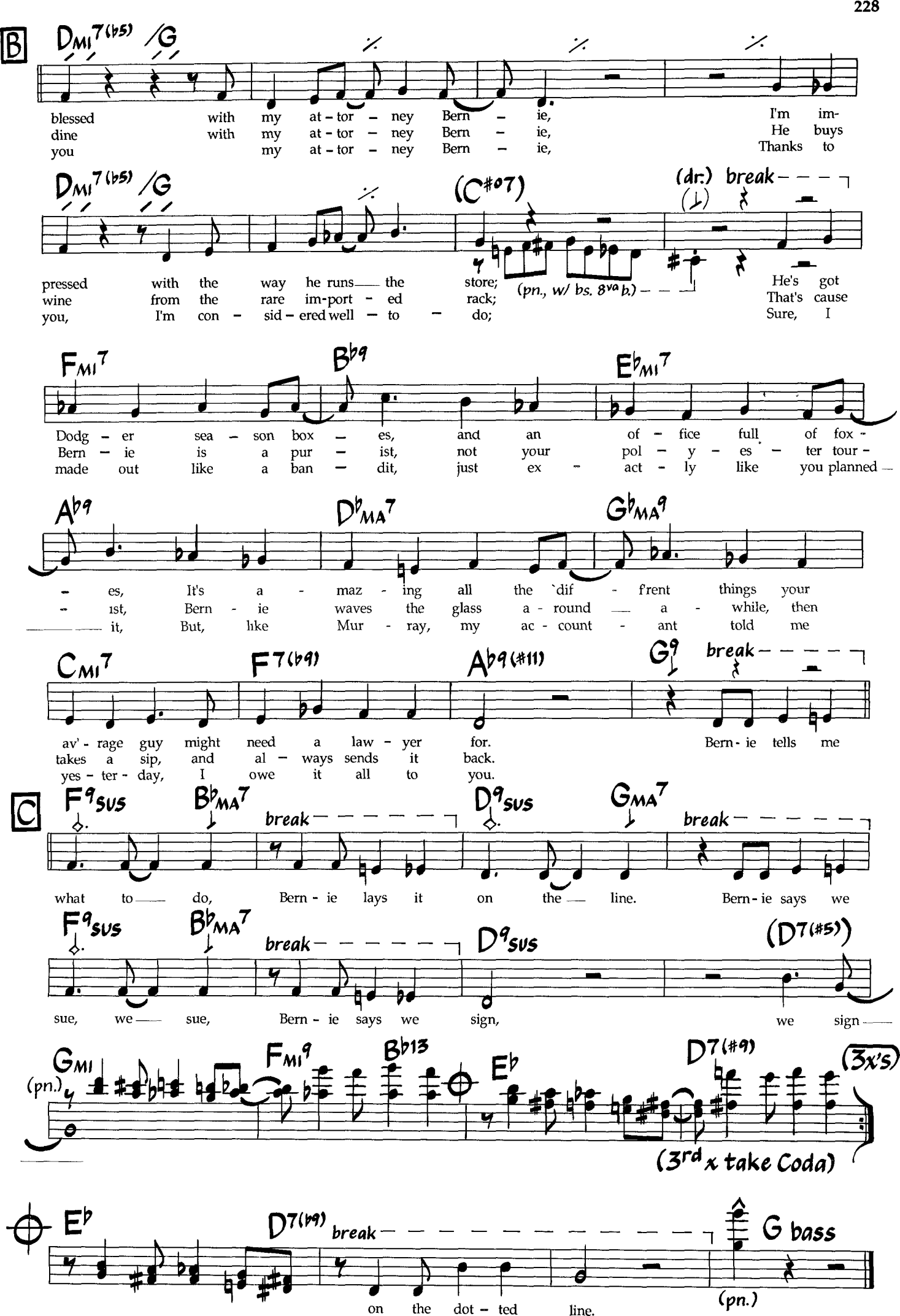
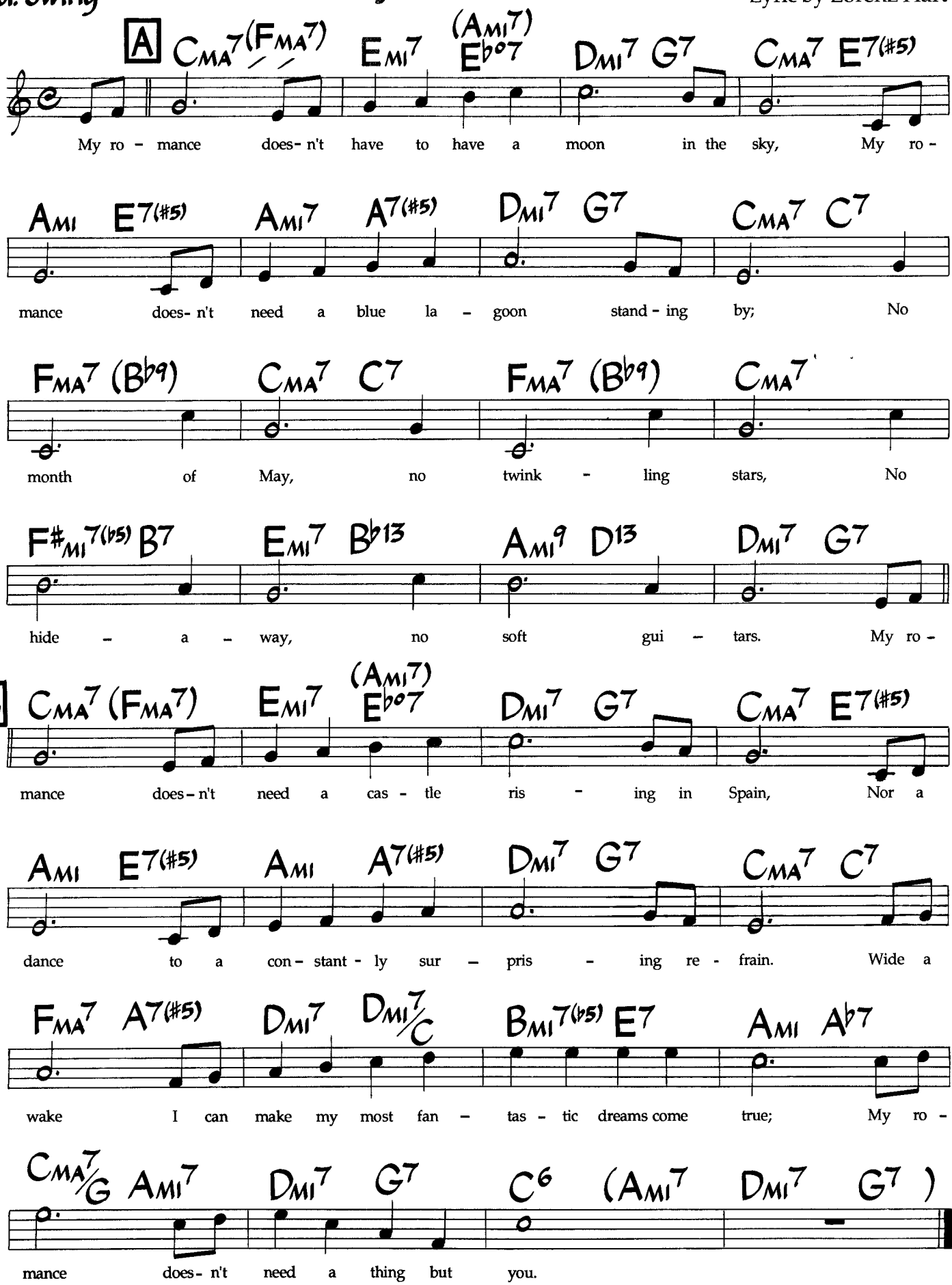

B
DMI7(b5) /G
blessed with my at - tor - ney Bern - ie, I'm im-
dine with my at - tor - ney Bern - ie, He buys
you my at - tor - ney Bern - ie, Thanks to
DMI7(b5) /G
(C#07)
(dr.) break
pressed with the way he runs the store;
wine from the rare im-port - ed rack;
you, I'm con - sid - ered well - to - do;
(pn., w/ bs. 8va b.)
He's got
That's cause
Sure, I
FMI7
Bb9
EbMI7
Dodg - er sea - son box - es, and an of - fice full of fox -
Bern - ie is a pur - ist, not your pol - y - es - ter tour -
made out like a ban - dit, just ex - act - ly like you planned
AbMI7
Db9
GbMA7
- es, It's a - maz - ing all the 'dif - f'rent things your
- ist, Bern - ie waves the glass a - round a - while, then
it, But, like Mur - ray, my ac - count - ant told me
CMI7
F7(b9)
Ab9(#11)
G9
break
av' - rage guy might need a law - yer for. Bern - ie tells me
takes a sip, and al - ways sends it back.
yes - ter - day, I owe it all to you.
C
F9sus
BbMA7
break
D9sus
GMA7
break
what to do, Bern - ie lays it on the line. Bern - ie says we
F9sus
BbMA7
break
D9sus
(D7(#5))
sue, we sue, Bern - ie says we sign, we sign
GMI
(pn.)
FMI9
Bb13
Eb
D7(#9)
(3x's)
(3rd x take Coda)
Eb
D7(b9)
break
G bass
on the dot - ted line.
(pn.)

Med. Swing

My Romance

Music by Richard Rodgers
Lyric by Lorenz Hart



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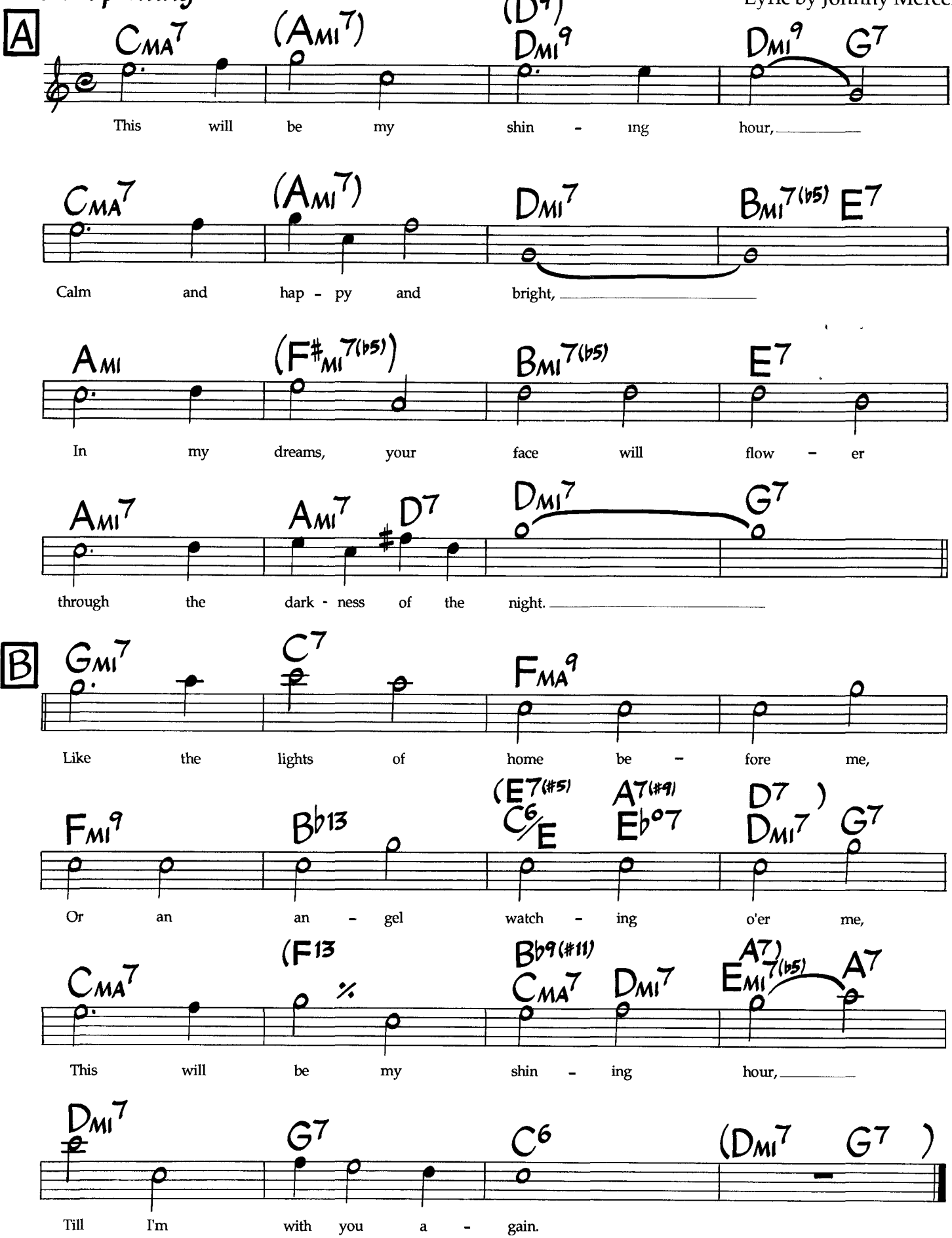
My Shining Hour

Music by Harold Arlen
Lyric by Johnny Mercer

Med.-Up Swing



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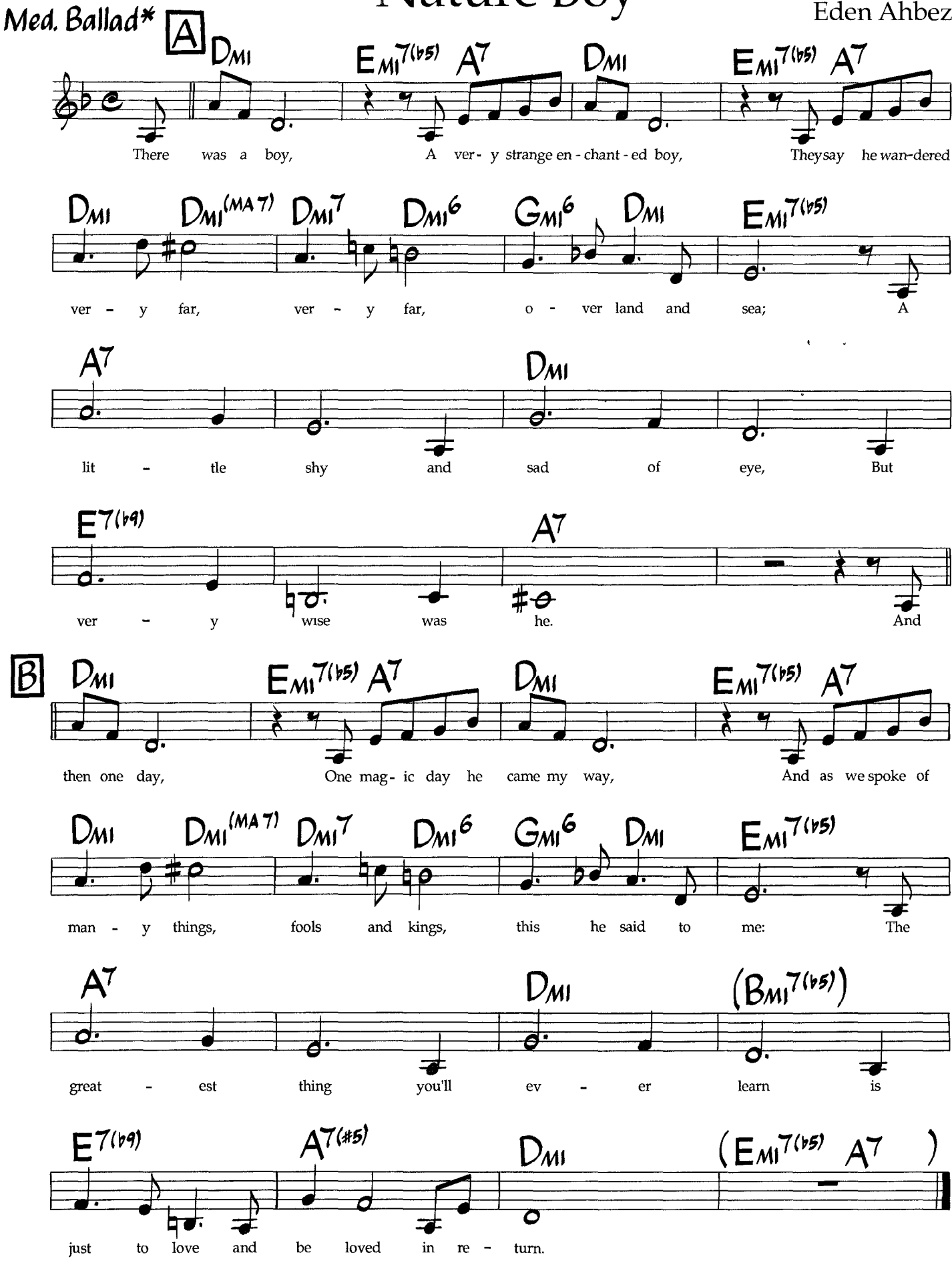
Nature Boy

Eden Ahbez

Med. Ballad*



7th bar of letters A & B were originally 2 bars each. Melody is straight eights, though rather freely interpreted rhythmically.

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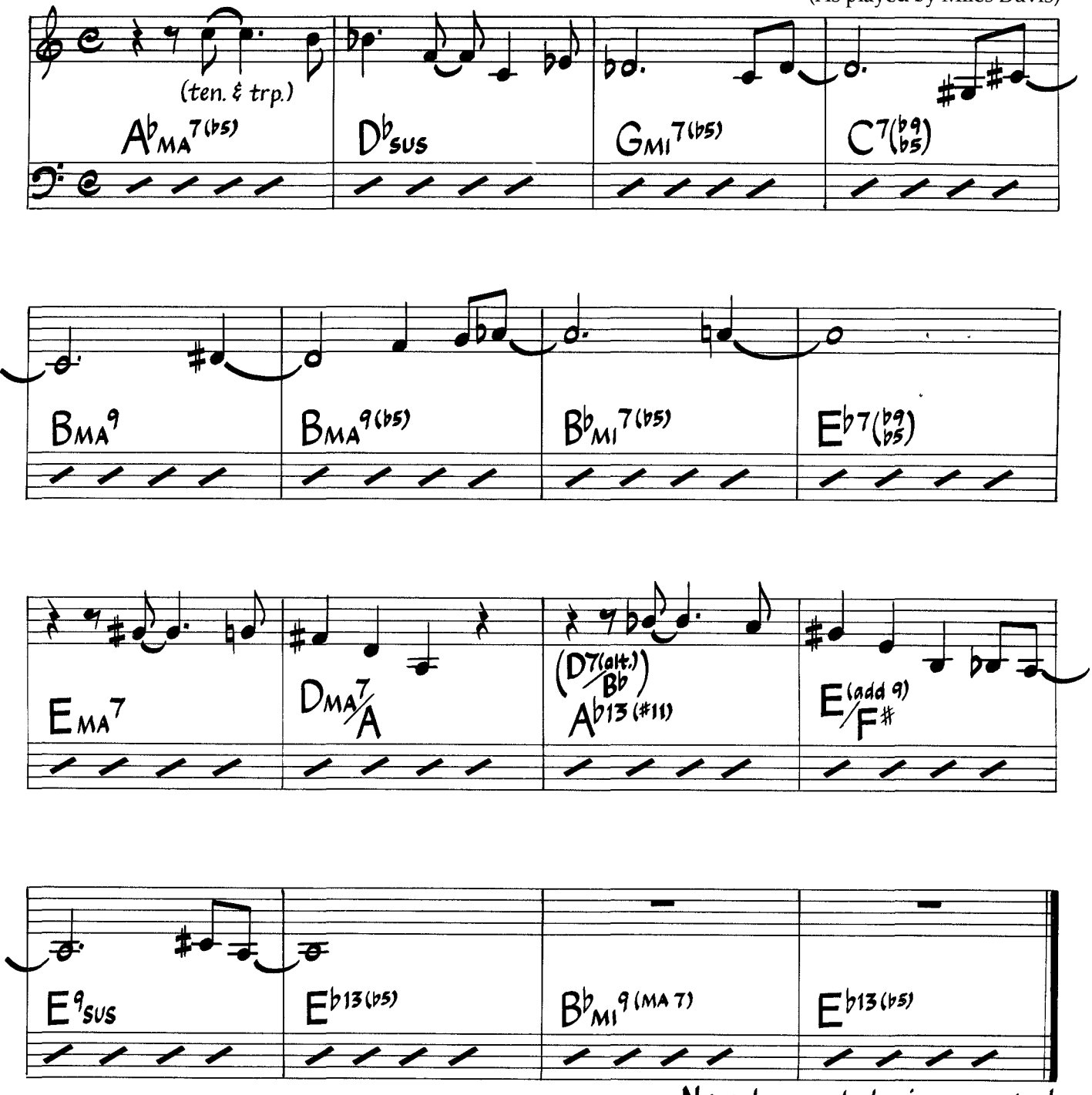
*may be played rubato, in time, or as a bossa nova.

Nefertiti

Medium Swing
♩= 108

Wayne Shorter
(As played by Miles Davis)



No solos; melody is repeated many times; fade on cue to end.

Tritone substitutions may be used for certain chords: $A^{\flat}13(\#11) \rightarrow D7(alt.)$
$E^{\flat}13(\flat5) \rightarrow A7(alt.)$

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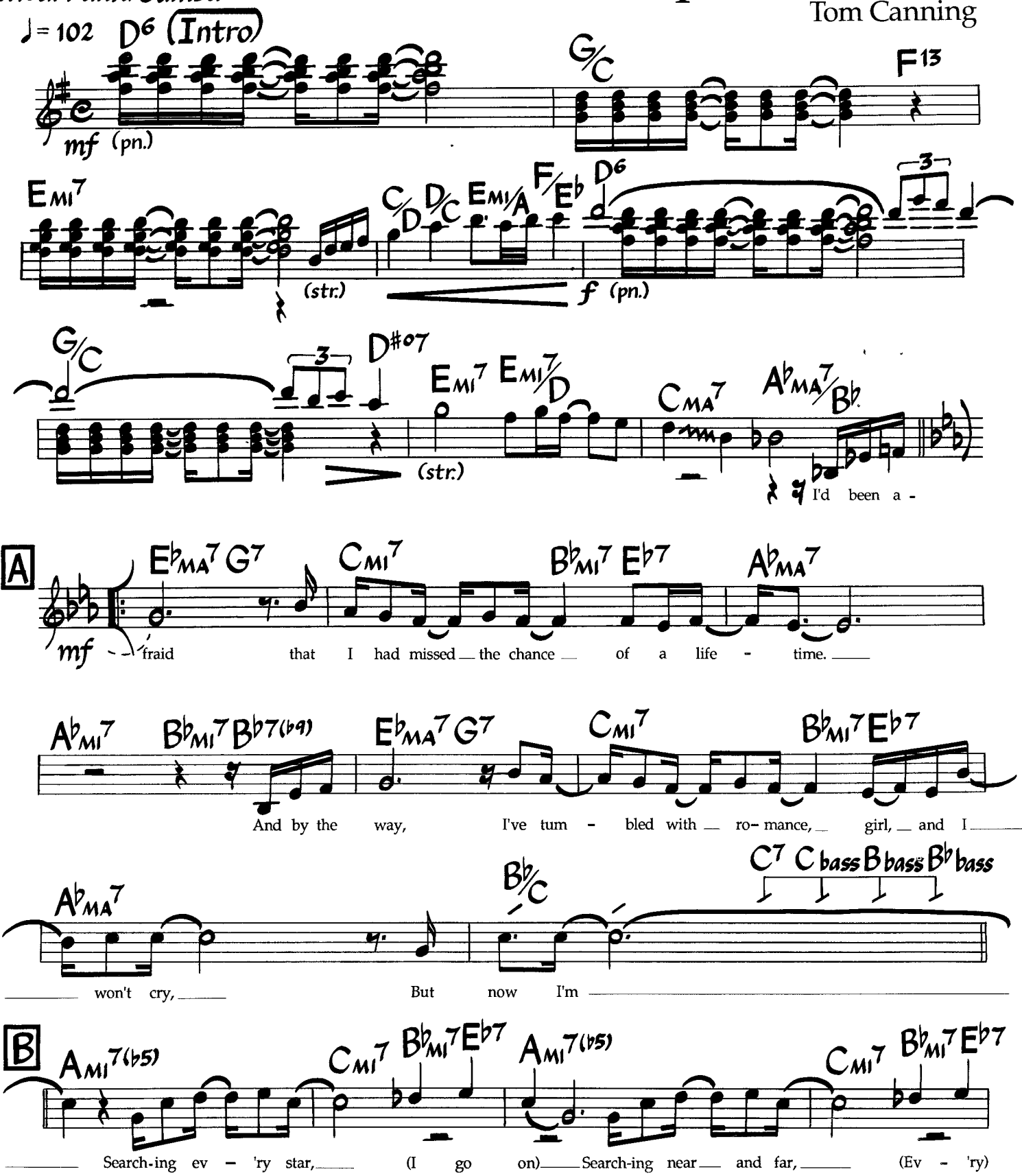
Never Givin' Up

Al Jarreau
Tom Canning

Med. Funk/Samba

♩= 102



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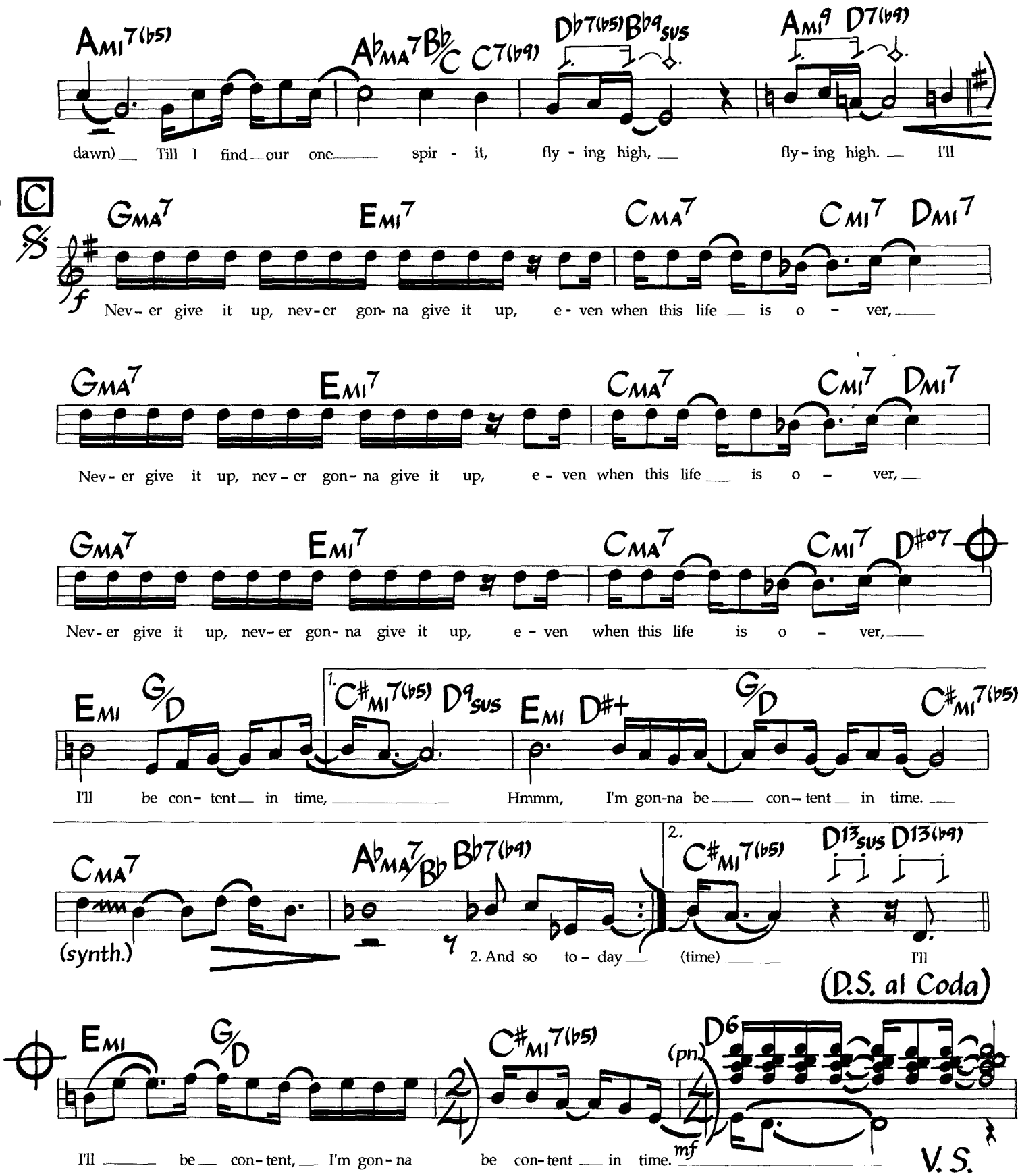
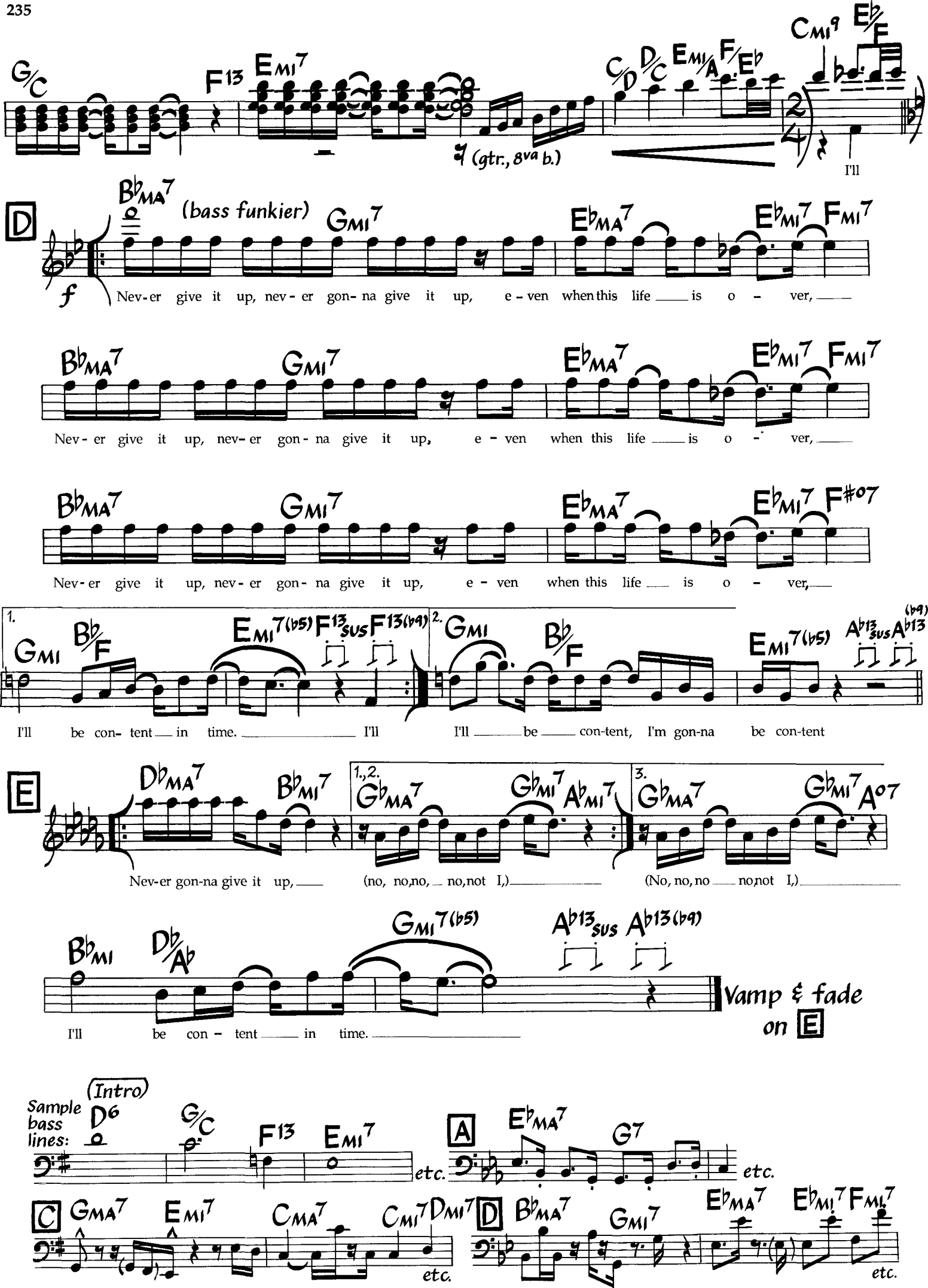
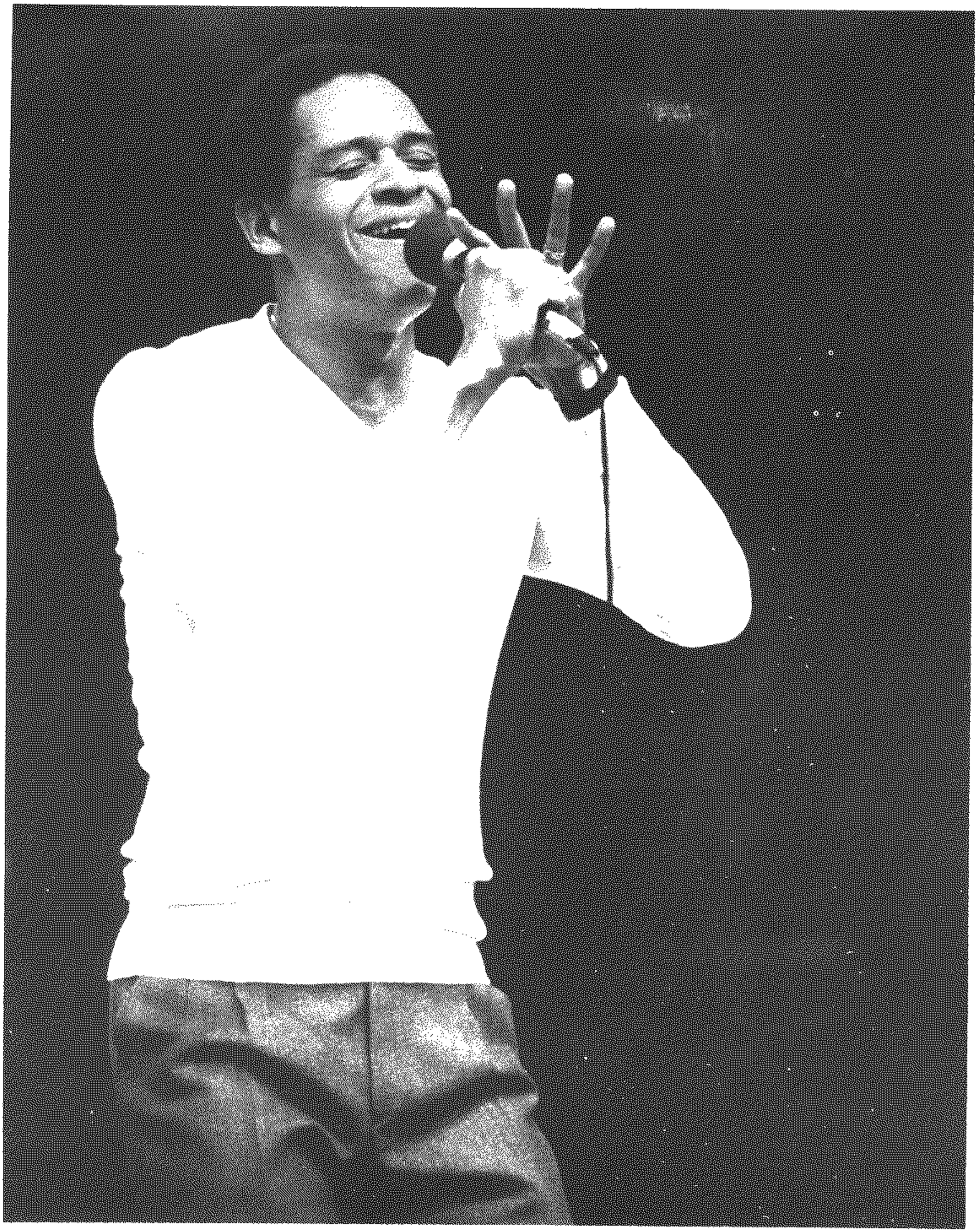


2ND Verse
I think I'll take the chance of a life time. And by the way, I'm falling for romance, girl, and I don't mind how much I cry
See I'm reaching for the sun (Angels sing). Love has just begun (Who would think) Two could turn to one.

Lyrics in parentheses are background vocals.

(Continued on next page)


G/C
F13
Emi7
4 (gtr., 8va b.)
C/D
D/C
Emi/A
F/Eb
Cmi9
Eb/F
I'll
D
Bb MA7
(bass funkier)
Gmi7
Eb MA7
Eb mi7
Fmi7
f
Nev-er give it up, nev-er gon-na give it up, e-ven when this life is o-ver,
Bb MA7
Gmi7
Eb MA7
Eb mi7
Fmi7
Nev-er give it up, nev-er gon-na give it up, e-ven when this life is o-ver,
Bb MA7
Gmi7
Eb MA7
Eb mi7
F#07
Nev-er give it up, nev-er gon-na give it up, e-ven when this life is o-ver,
1.
Gmi
Bb/F
Emi7(b5)
F13sus
F13(b9)
I'll be con-tent in time. I'll
2.
Gmi
Bb/F
Emi7(b5)
Ab13sus
Ab13(b9)
I'll be con-tent, I'm gon-na be con-tent
E
Db MA7
Bb mi7
1.,2.
Gb MA7
Gb mi7
Ab mi7
Nev-er gon-na give it up, (no, no,no, no,not I,)
3.
Gb MA7
Gb mi7
A07
(No, no, no no,not I,)
Bb mi
Db/Ab
Gmi7(b5)
Ab13sus
Ab13(b9)
I'll be con-tent in time.
Vamp & fade on E
Sample bass lines:
(Intro)
D6
G/C
F13
Emi7
etc.
A
Eb MA7
G7
etc.
C
GMA7
Emi7
CMA7
Cmi7
Dmi7
etc.
D
Bb MA7
Gmi7
Eb MA7
Eb mi7
Fmi7
etc.



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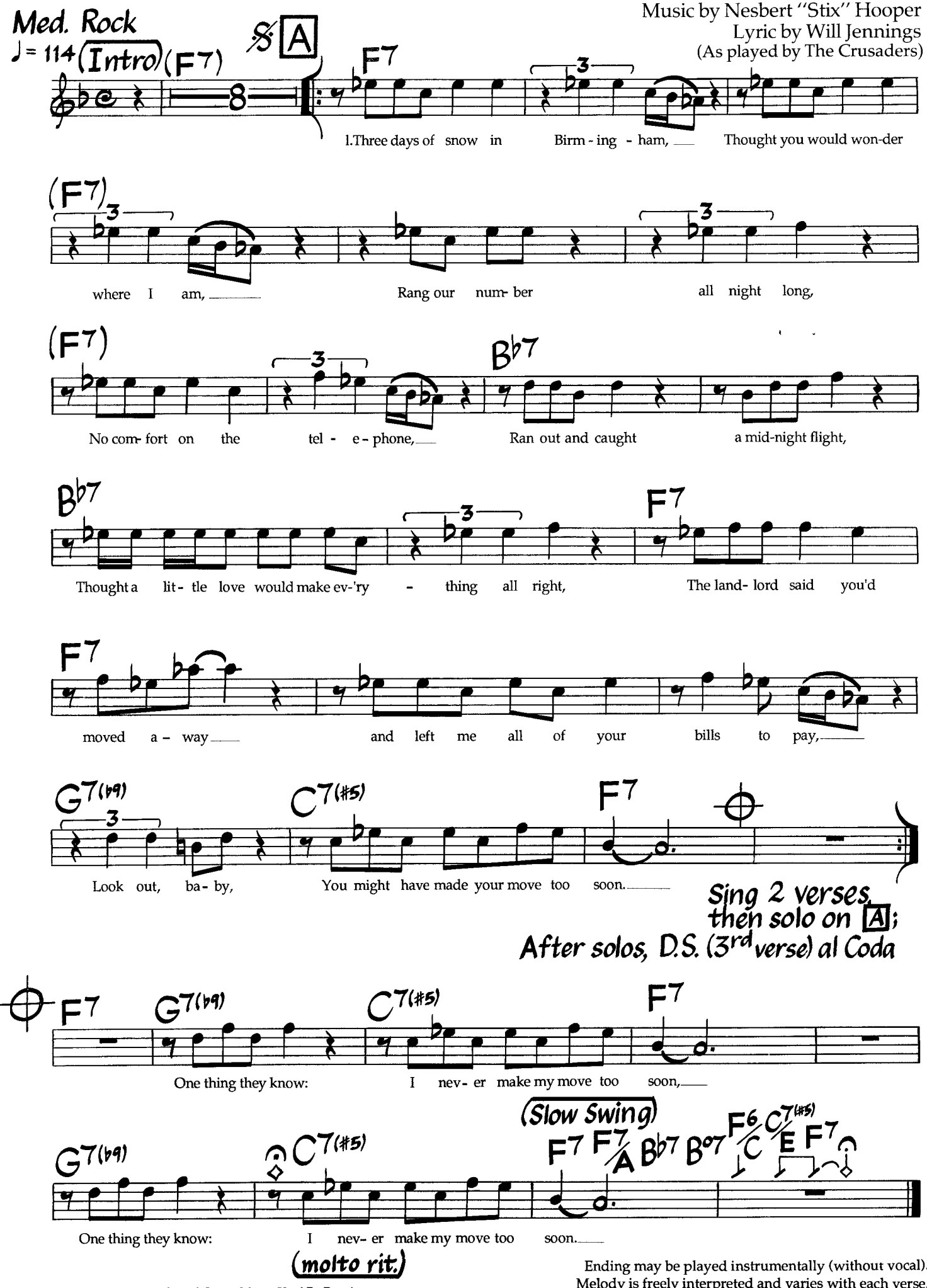
AL JARREAU

Never Make Your Move Too Soon

Music by Nesbert "Stix" Hooper
Lyric by Will Jennings
(As played by The Crusaders)



Ending may be played instrumentally (without vocal).
Melody is freely interpreted and varies with each verse.

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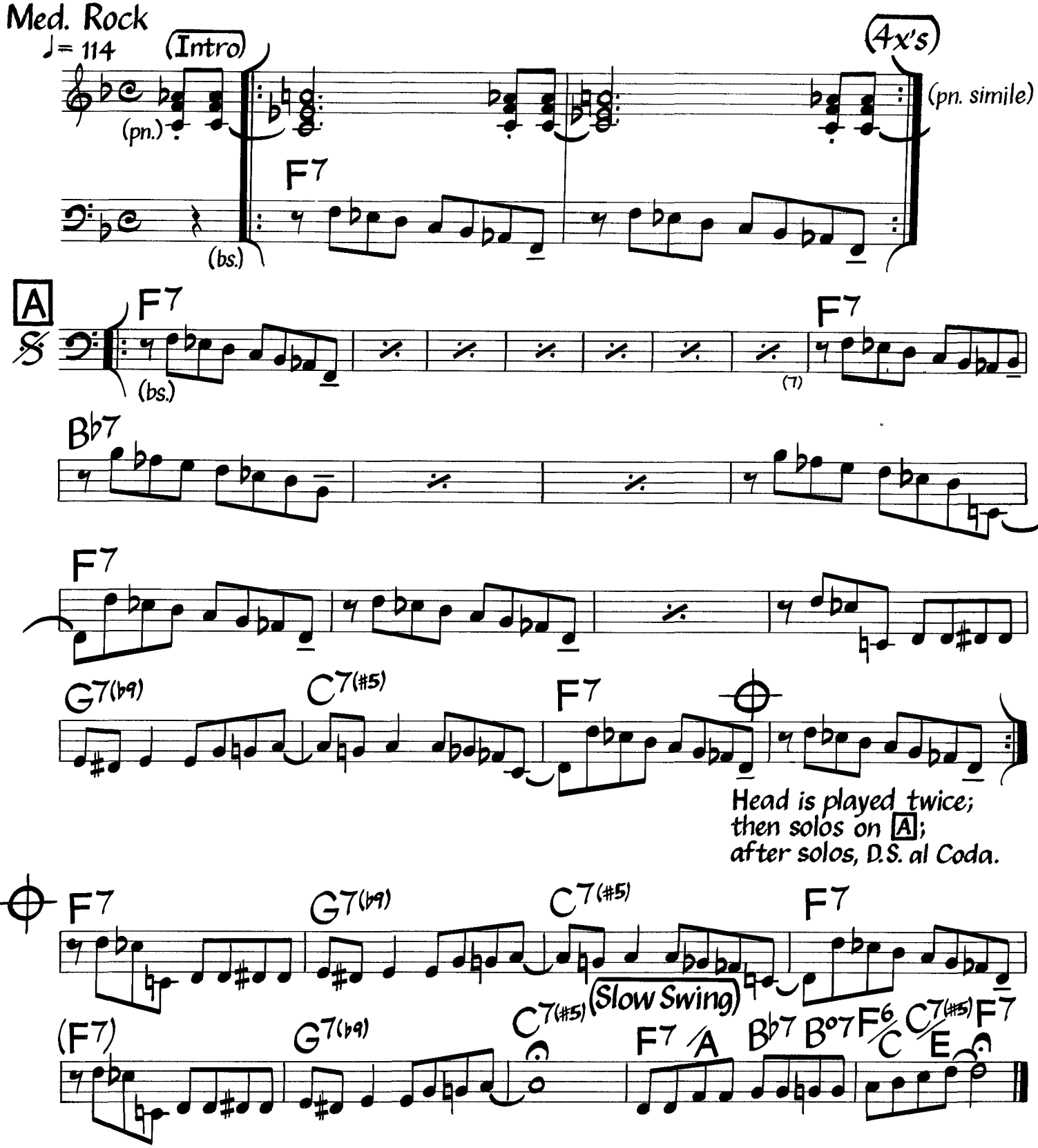
Never Make Your Move Too Soon (Rhythm Section)



2ndVERSE
You left me with a Keno card,
This life in Vegas sure ain't hard,
I ran it up to fifty grand,
Cashed in and held it in my hand,
That kind of word can get around
And make a lost love turn up found,
I hear you knockin' at my door
But you know you ain't livin' here no more,
It's too bad, baby, I think you made your move too soon.

3rd VERSE
I've been from Spain to Tokyo,
From Africa to Ohio,
I never try to make the news,
I'm just a man who plays the blues,
I take my loving everywhere,
I come back and they still care,
One love ahead, one love behind,
One in my arms and one on my mind,
One thing they know: I never make my move too soon.

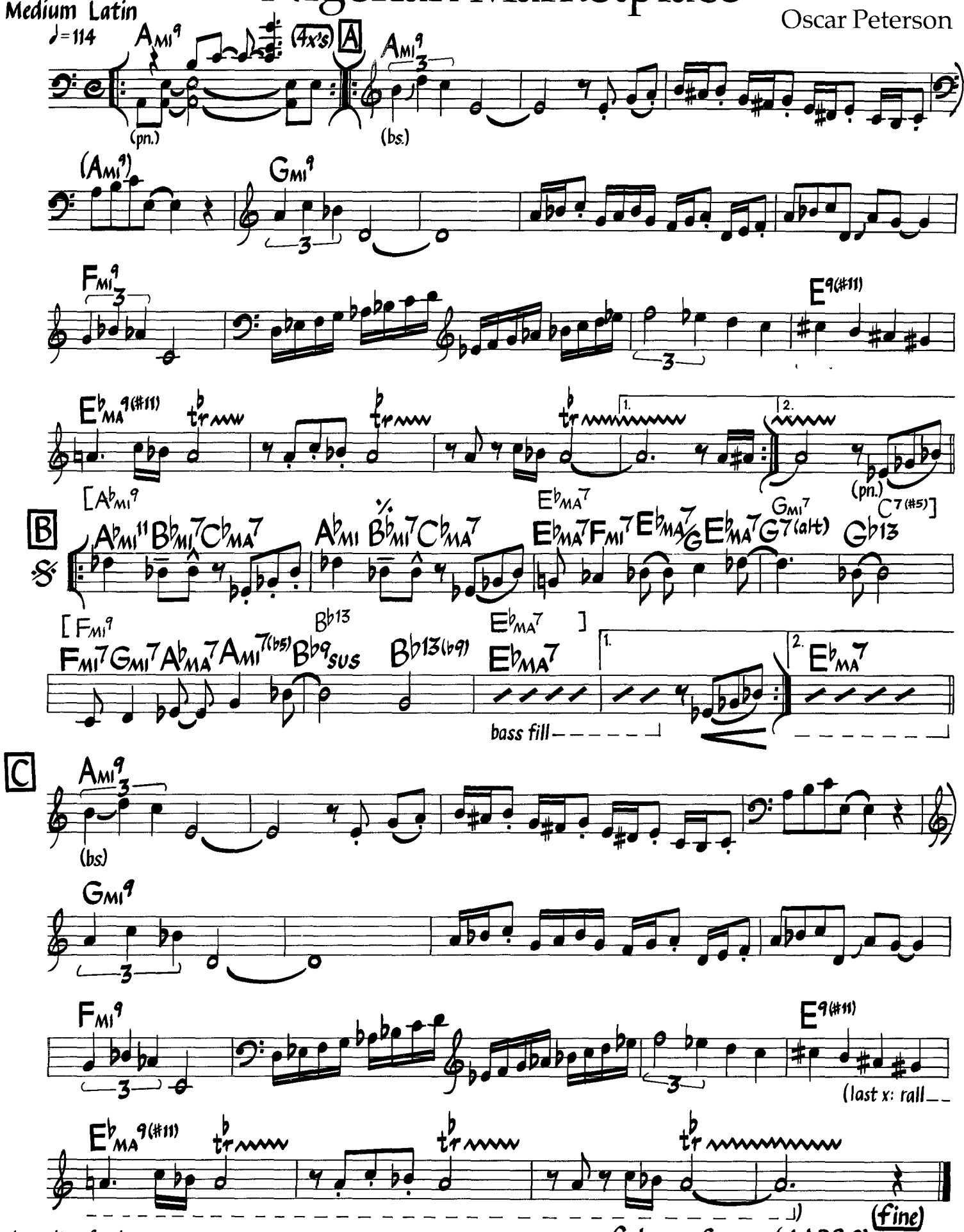
Bass line varies somewhat for solos.
Played as a shuffle on Ernestine Anderson's LP of the same name. Bass & piano play shuffle instead of written line.

Nigerian Marketplace

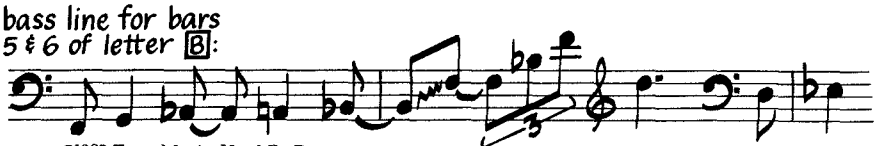
Oscar Peterson

Medium Latin

♩=114



bass line for bars 5 & 6 of letter B:



Solo on form (AABBC)
after solos, D.S. al Fine

Use chords in brackets for solos at letter B.
Solos evolve into a funky boogaloo feel.

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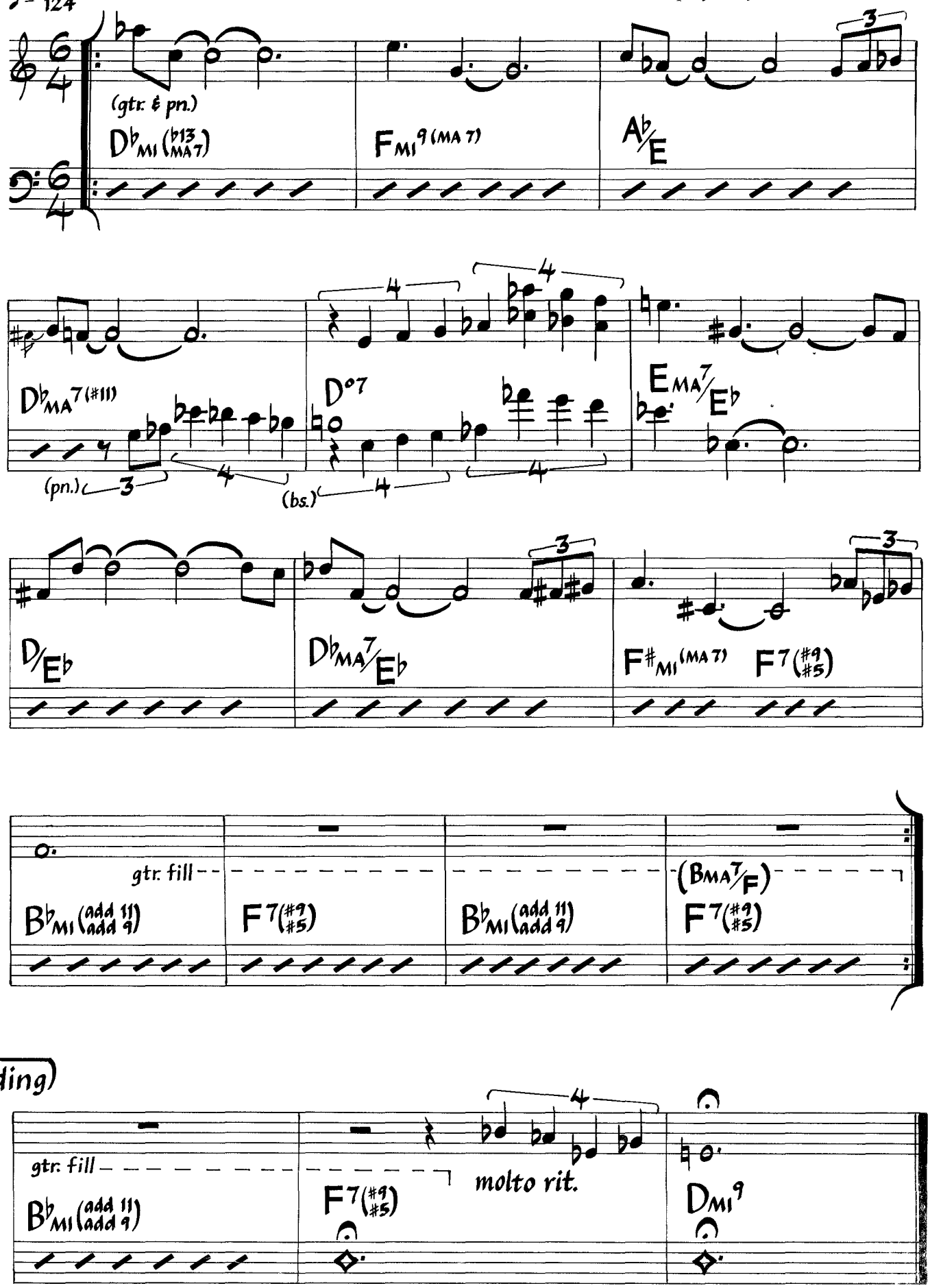
Nightlake

Richie Beirach
(As played by John Abercrombie)

Med. Swing 6/4
♩ = 124



(Ending)

Chord in parenthesis is alternate change.

Head is played twice before and after solos

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No Me Esqueca

Joe Henderson

Med. Samba (Intro)

♩ = 114

(alto trb. ten.) (2nd x only)

(pn. tacet till A)

(1st x: bs. w/ trb.
2nd x: bs. alone)

(ten. & trb. 8va b.)

1.

2.

(ten.)

break

break

(fine)

A

D13sus

(time)

AMI7

F13sus

(time)

CMI7

(F13)

BbMA7

BbMI7

Eb7

AbMA7

AbMI7

Db7

(GMI7 C7)

Gb7(#11 #9)

FMA7

E7(#9 #5)

1.

2.

GbMA7

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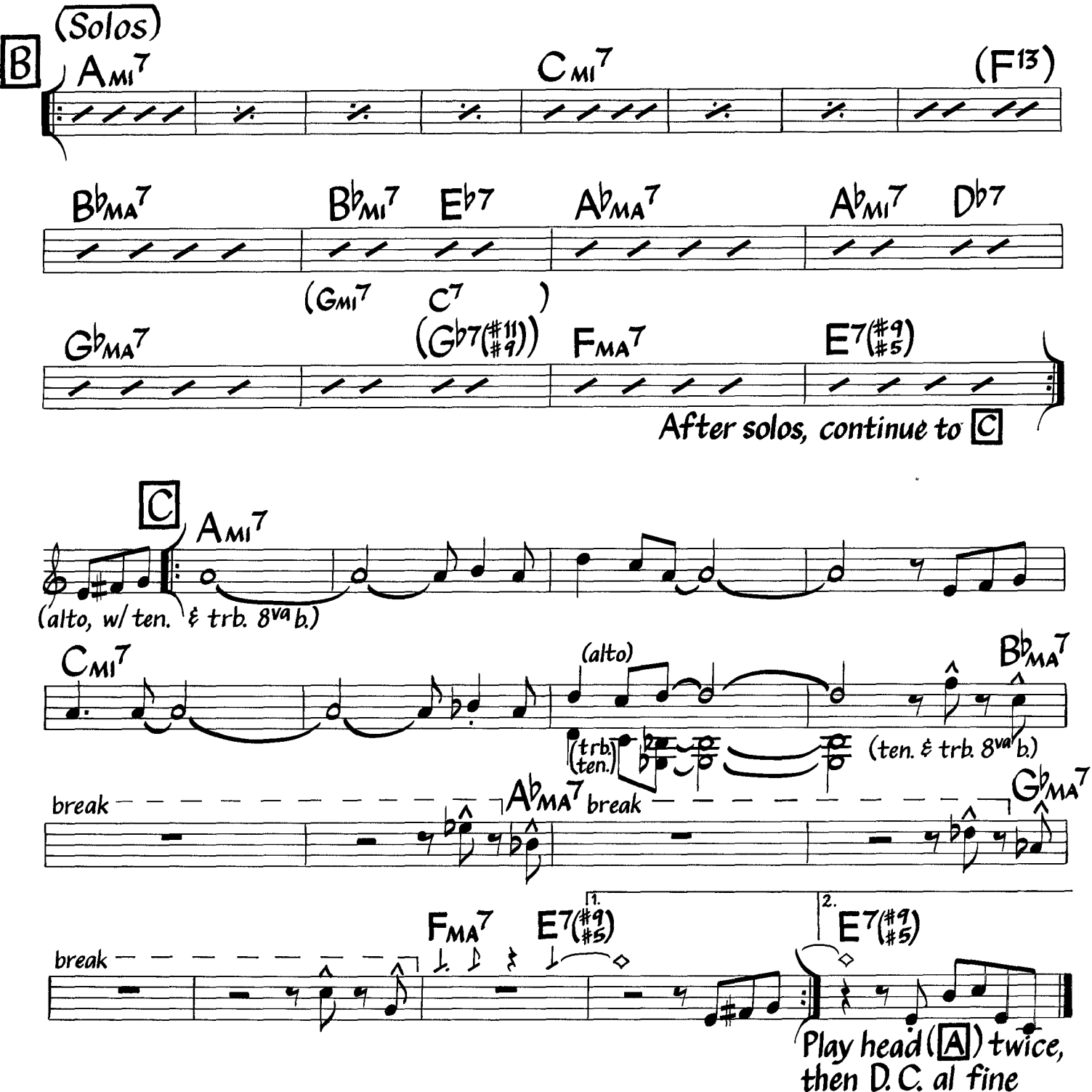
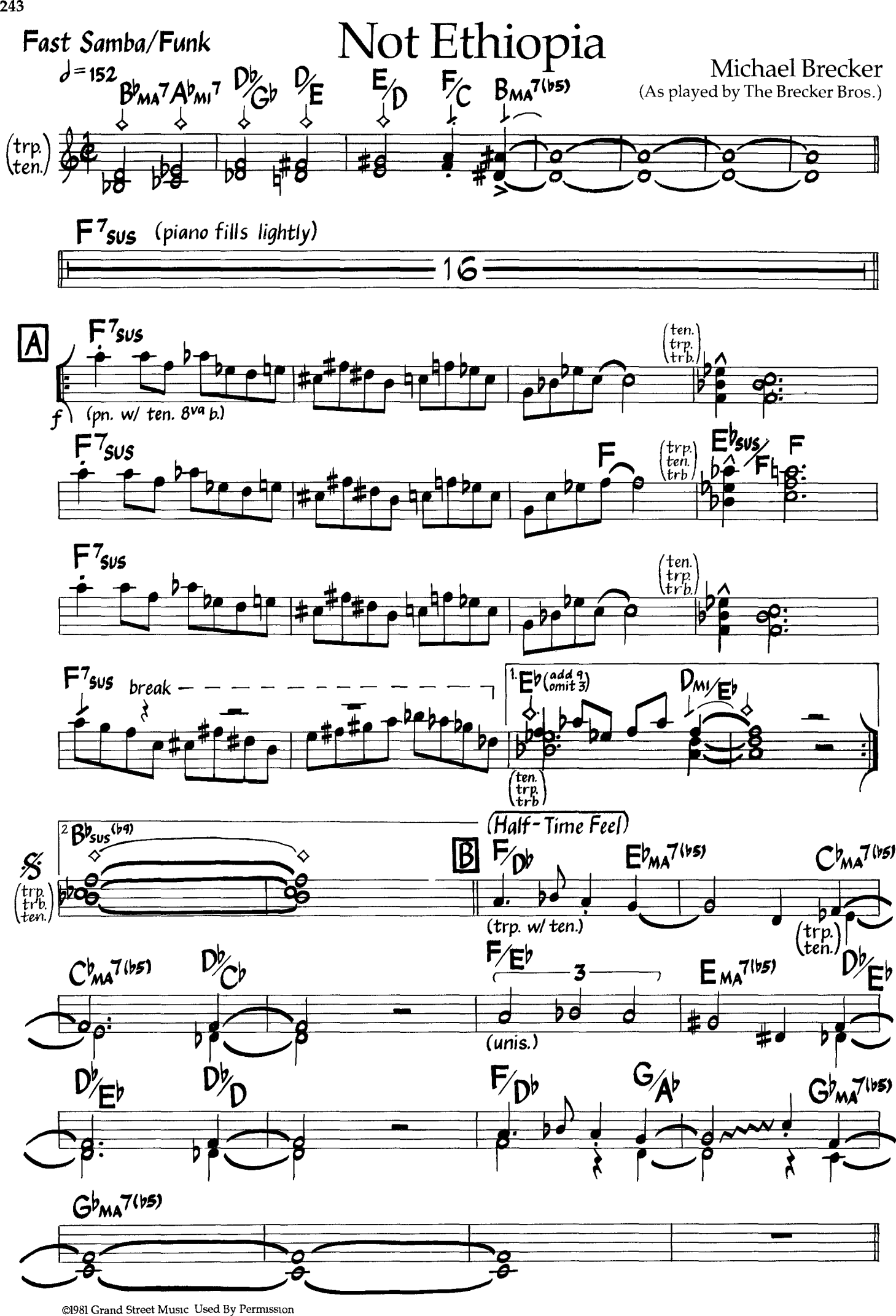

(Solos)
B
Ami7
Cmi7
(F13)
Bb MA7
Bbmi7
Eb7
Ab MA7
Abmi7
Db7
(Gmi7 C7)
Gb MA7
(Gb7(#11 #9))
F MA7
E7(#9 #5)
After solos, continue to C
C
Ami7
(alto, w/ ten. & trb. 8va b.)
Cmi7
(alto)
Bb MA7
(trb. ten.)
(ten. & trb. 8va b.)
break
Ab MA7
break
Gb MA7
break
F MA7
E7(#9 #5)
1.
2.
E7(#9 #5)
Play head (A) twice,
then D.C. al fine

Fast Samba/Funk

Not Ethiopia

Michael Brecker
(As played by The Brecker Bros.)



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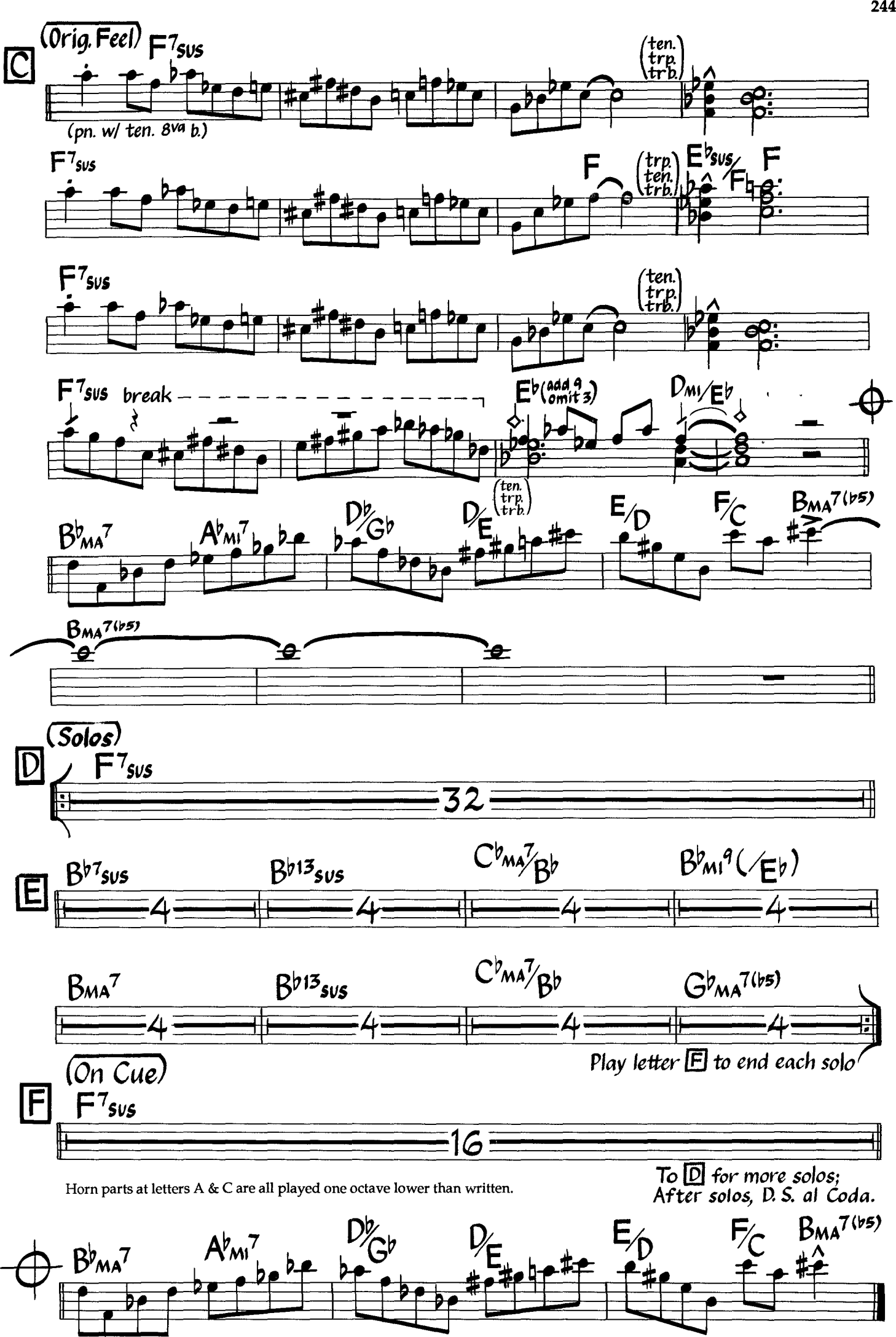
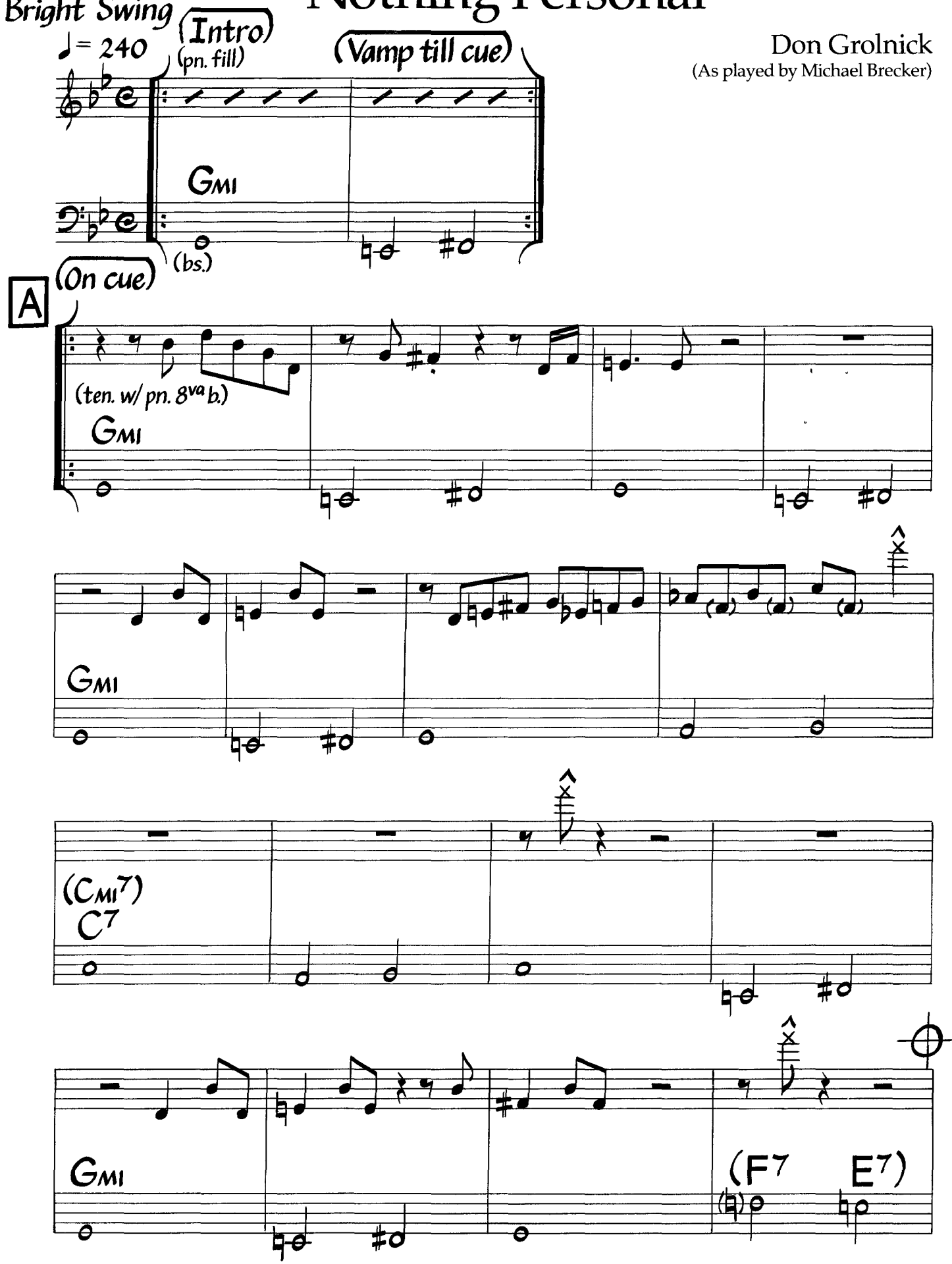

C
(Orig. Feel)
F7sus
(pn. w/ ten. 8va b.)
(ten. trp. trb.)
F7sus
F
(trp. ten. trb.)
Ebsus/F
F7sus
(ten. trp. trb.)
F7sus break
Eb(add 9 omit 3)
DMI/Eb
(ten. trp. trb.)
BbMA7
AbMI7
Db/Gb
D/E
E/D
F/C
BMA7(b5)
BMA7(b5)
D
(Solos)
F7sus
32
E
Bb7sus
Bb13sus
CbMA7/Bb
BbMI9(/Eb)
4
BMA7
Bb13sus
CbMA7/Bb
GbMA7(b5)
Play letter F to end each solo
F
(On Cue)
F7sus
16
To D for more solos;
After solos, D. S. al Coda.
Horn parts at letters A & C are all played one octave lower than written.
BbMA7
AbMI7
Db/Gb
D/E
E/D
F/C
BMA7(b5)

Nothing Personal

Don Grolnick
(As played by Michael Brecker)



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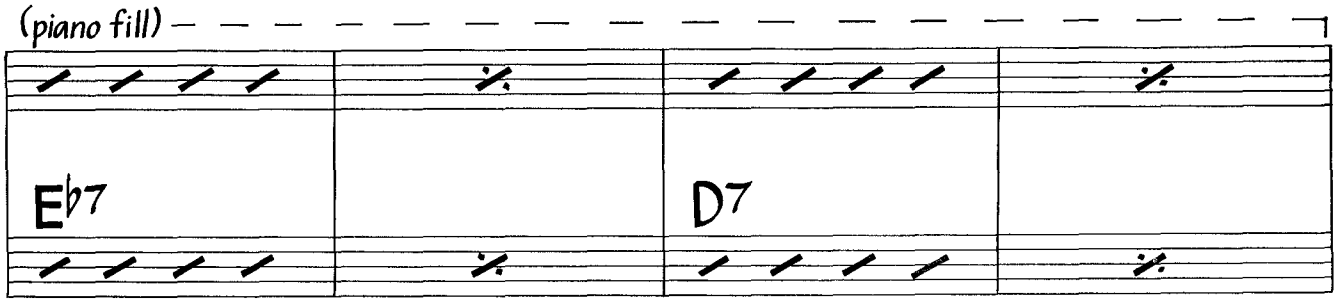
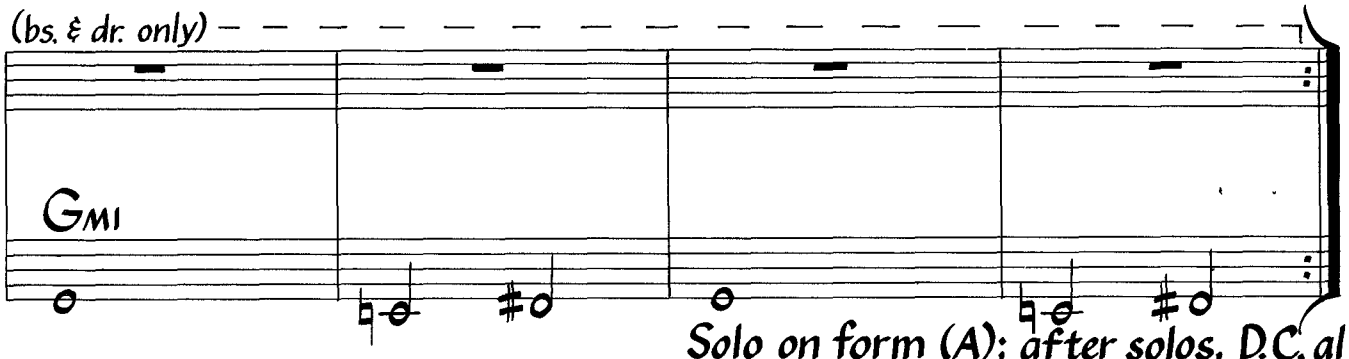
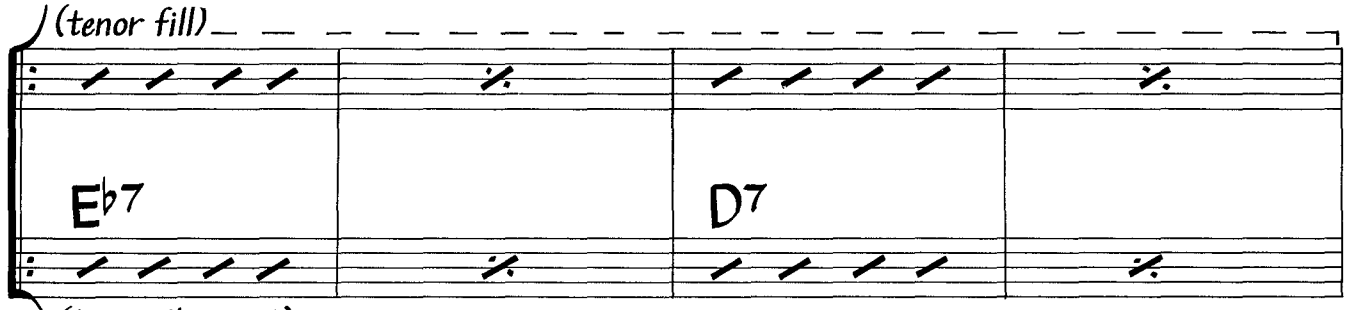


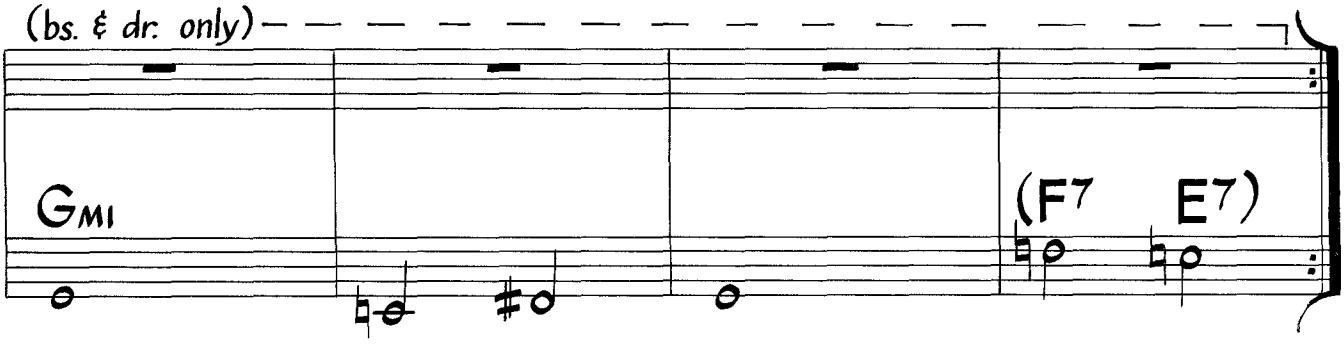
(bs. walks in 4)

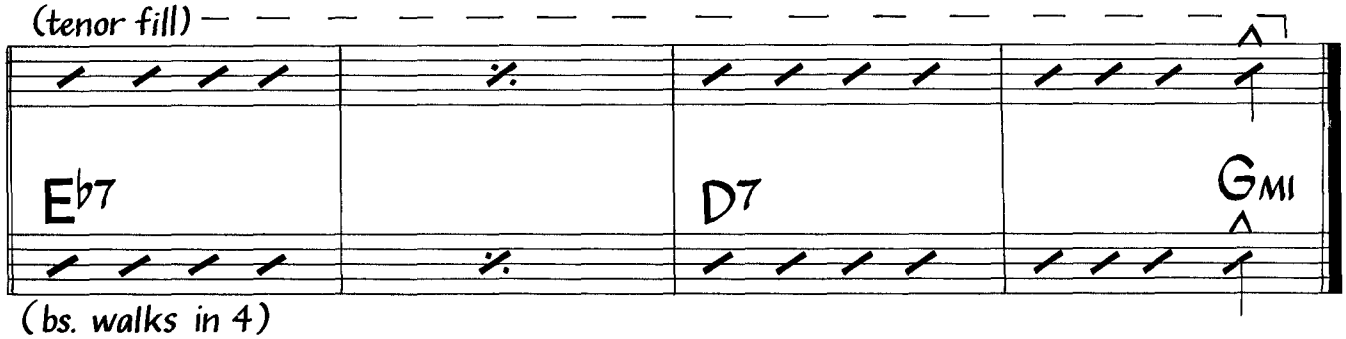


Solo on form (A); after solos, D.C. al Coda
(play opening vamp 4x's only, take Coda on repeat of head)



(bs. walks in 4)





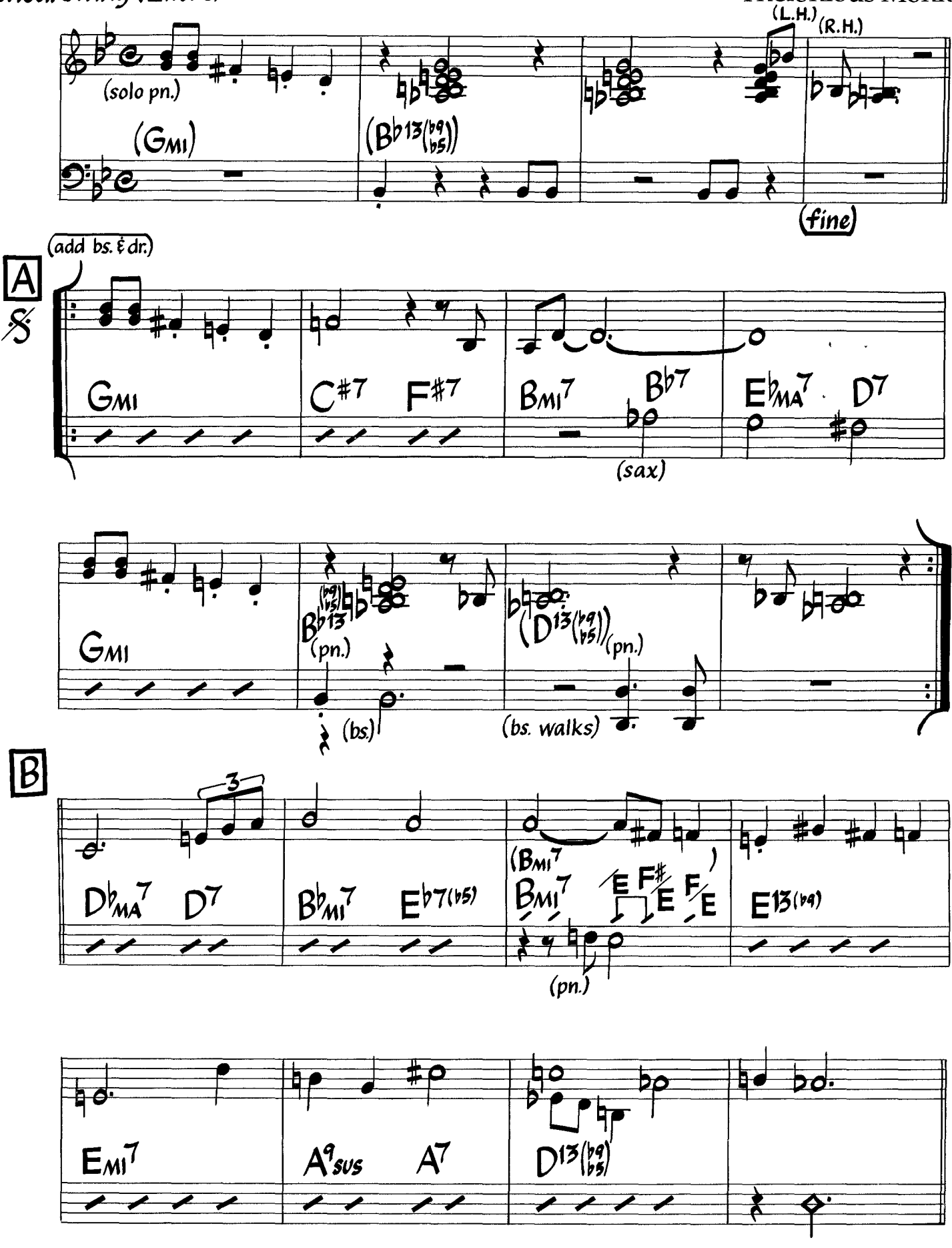
(bs. walks in 4)

No chords on Gmi sections during head. Chords in parentheses are for solos (optional).Bass plays written line for first chorus of each solo, then walks in 4 for subsequent choruses. Head is played twice before and after solos.
Indeterminate pitches (bars 8, 11, & 16 of letter A) are accompanied by drum and piano punches.

Off Minor

Med. Swing (Intro)

Thelonious Monk



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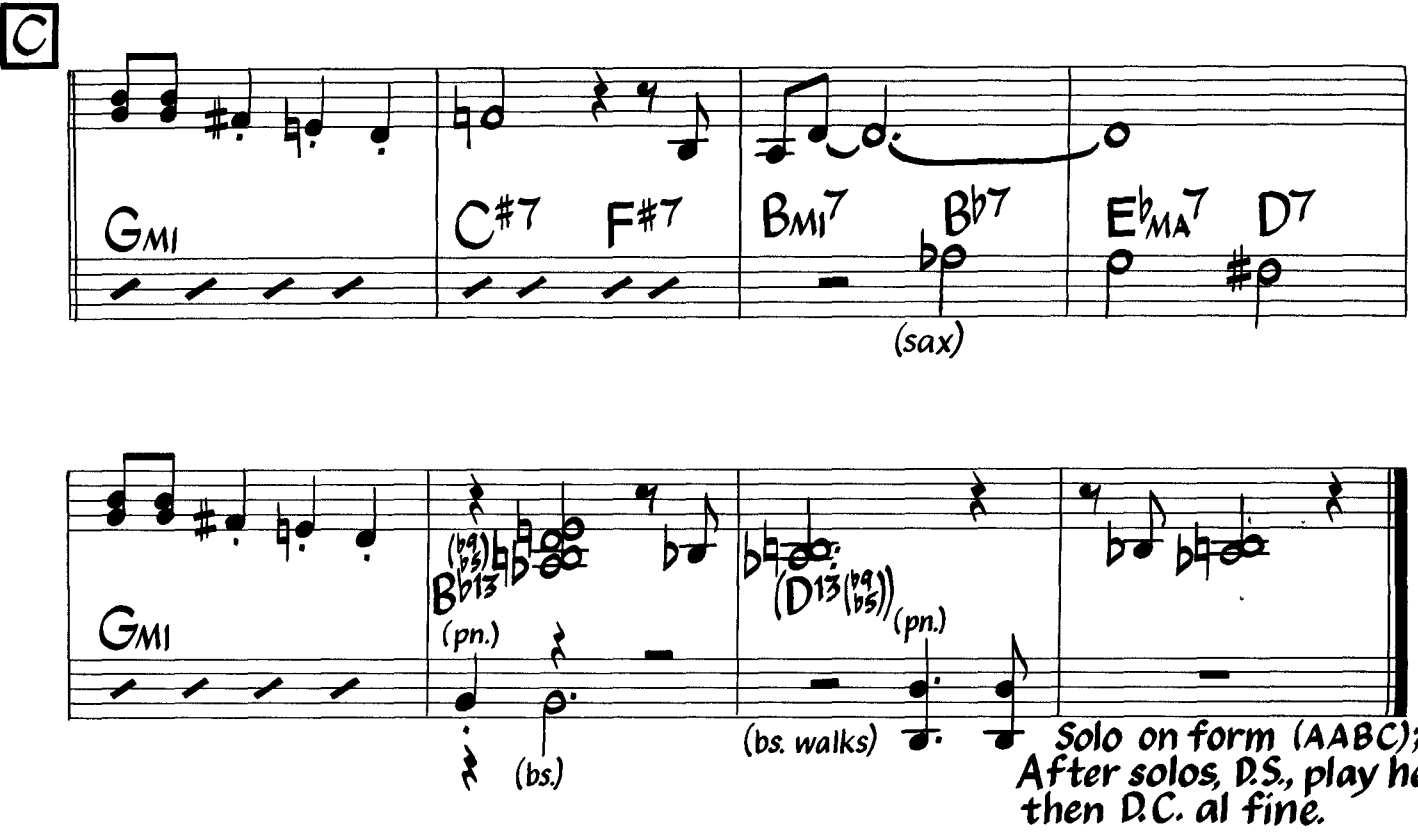
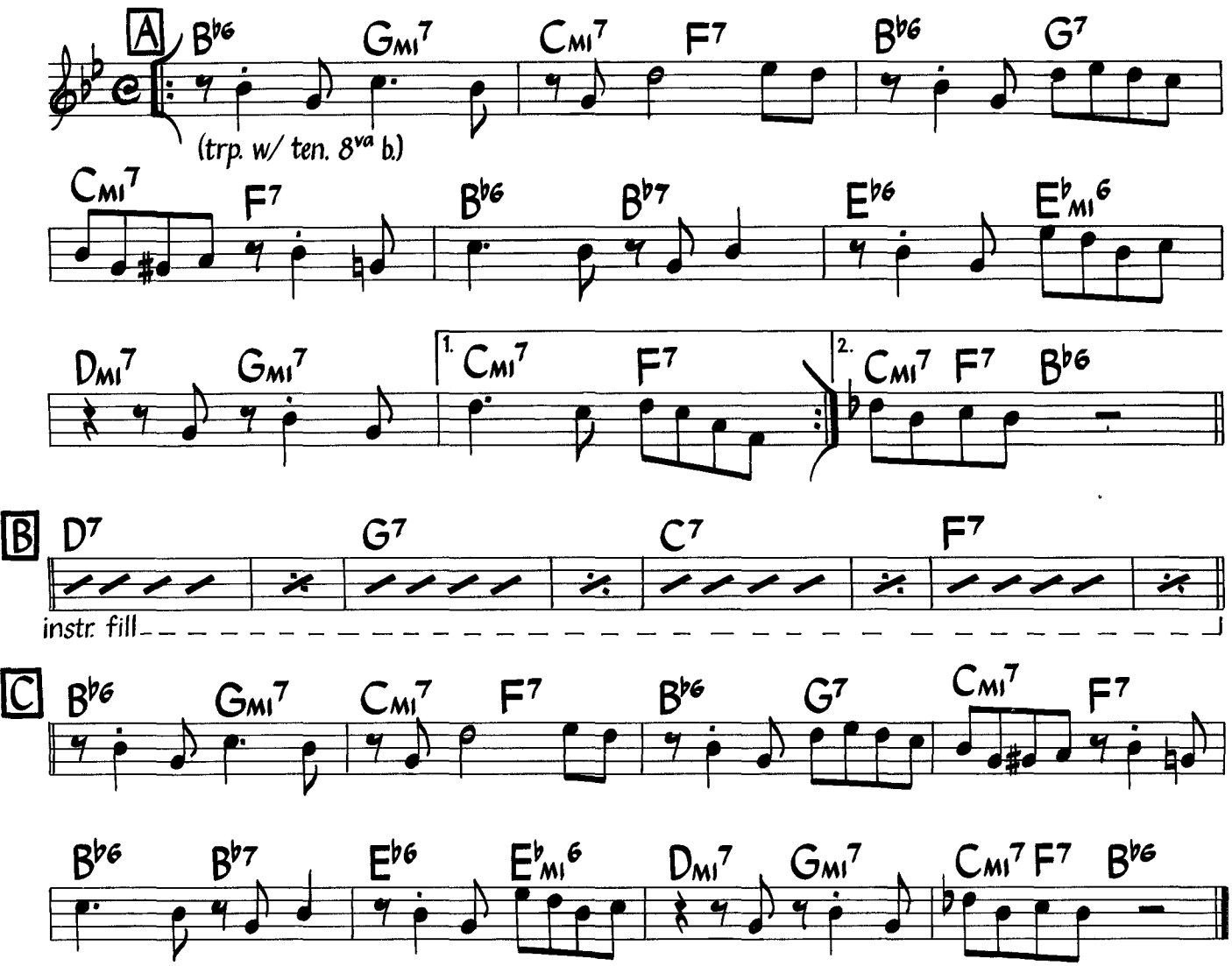


No kicks during solos. Bass and drums may play on D.C. al fine. First notes of letters A & C may be anticipated by an eighth note each time. Chords in parentheses are not played by piano during head.

Oleo

Medium-Up Swing
♩= 224

Sonny Rollins
(As played by Miles Davis)



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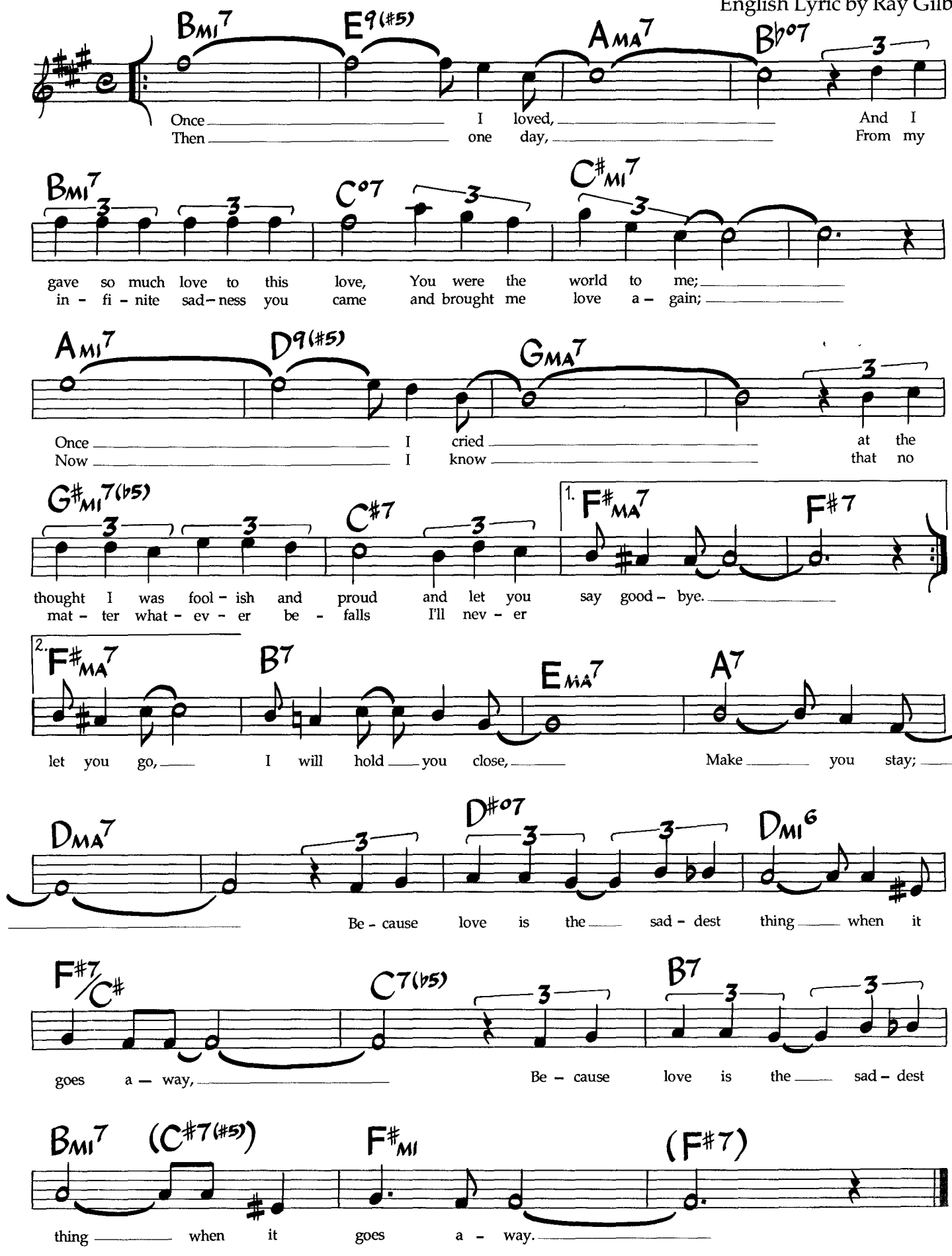
Solo on form (AABC)
("Rhythm Changes")

Once I Loved

Med.-Slow Bossa Nova

Music by Antonio Carlos Jobim
English Lyric by Ray Gilbert



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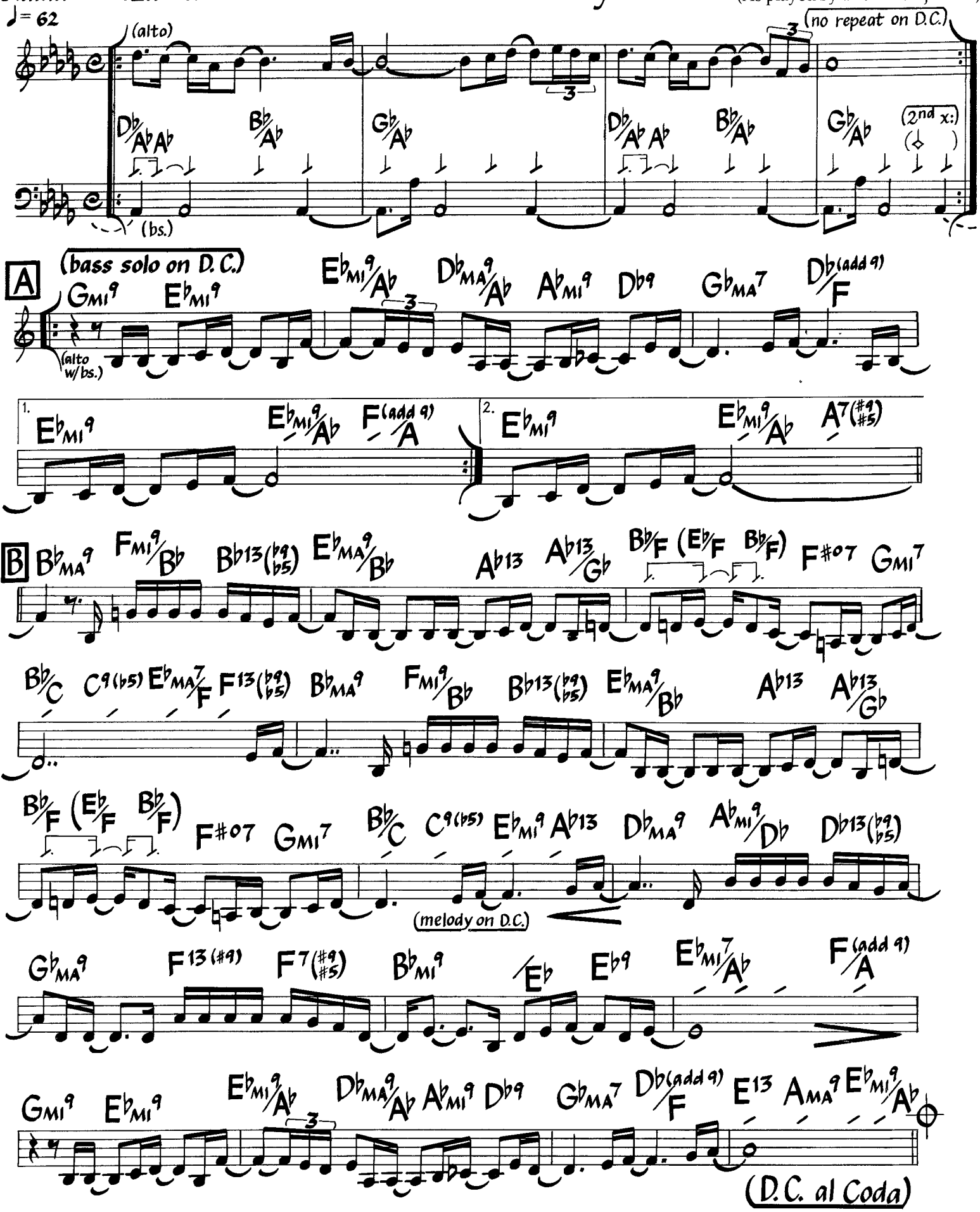
Med. Funk Ballad (Intro)

One Family

Russell Ferrante
(As played by The Yellowjackets)

♩= 62



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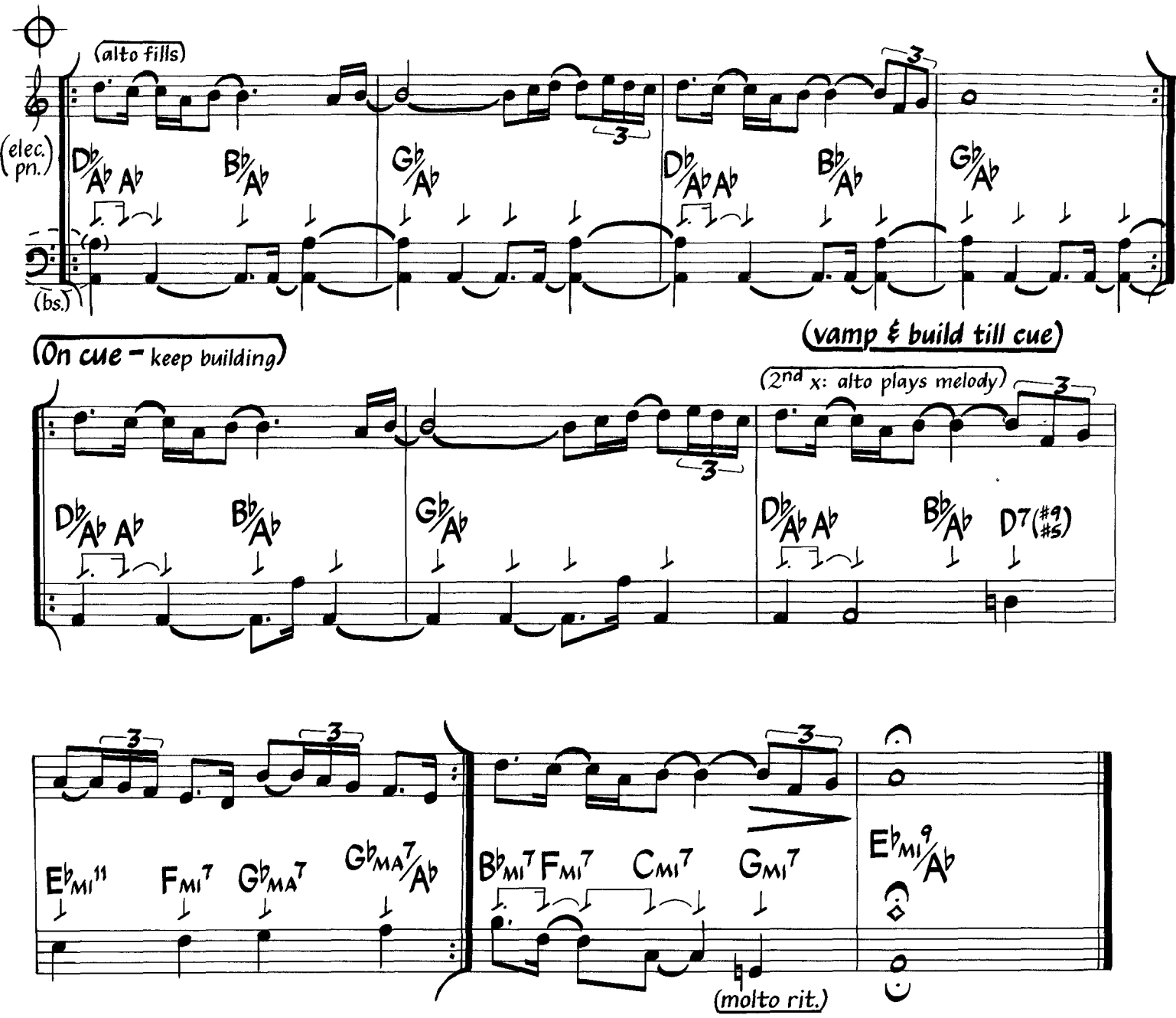
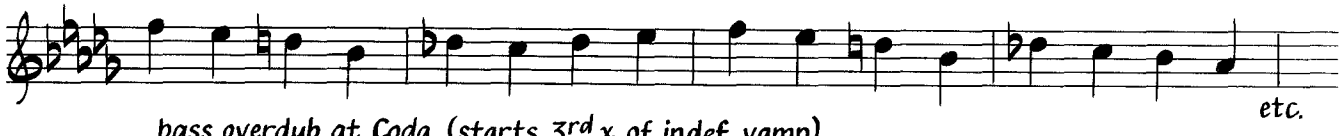


Bass lines at Intro and Coda played with variation.
Electric piano plays one chord per beat throughout head (except where otherwise marked).

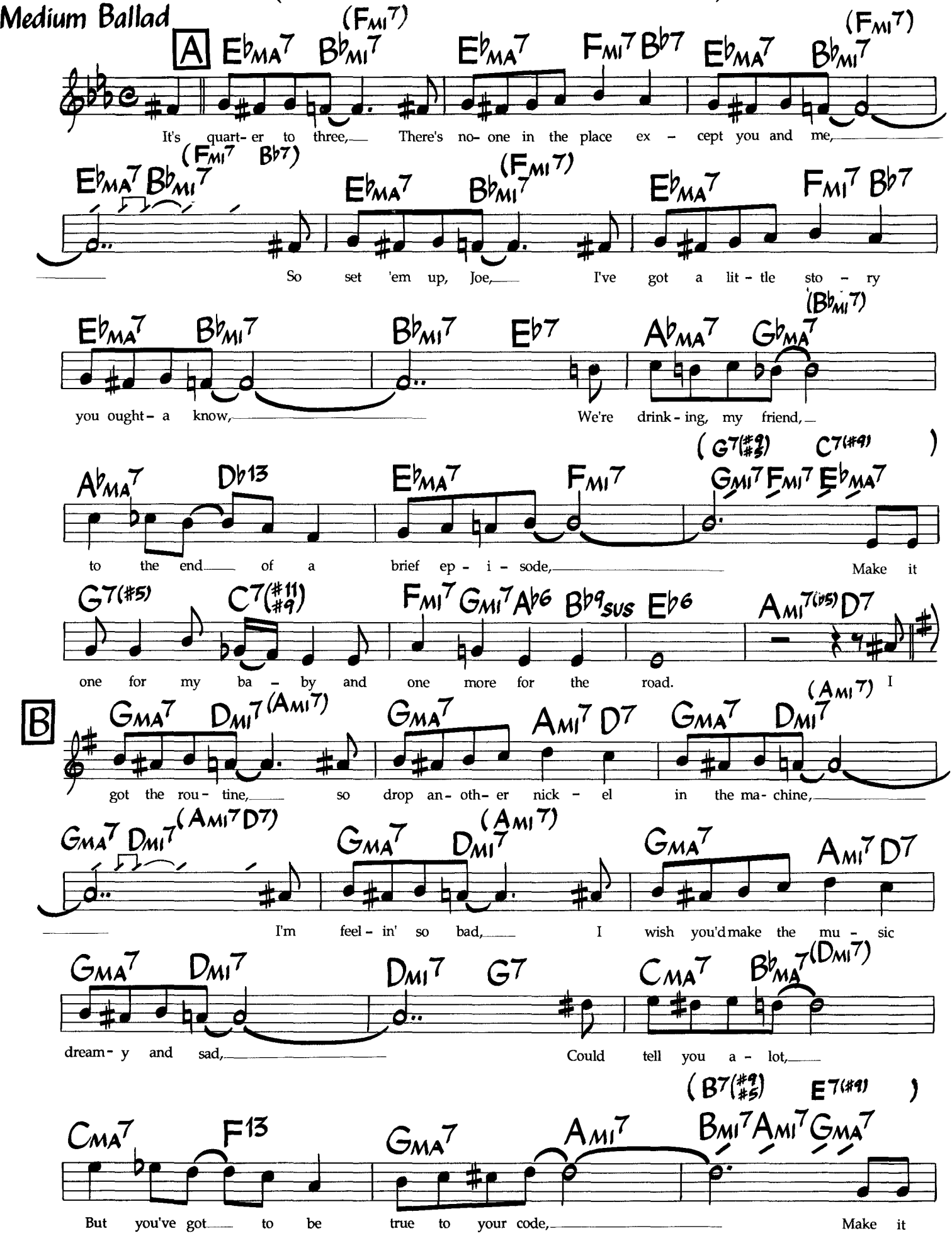


bass overdub at Coda (starts 3rd x of indef. vamp)

One For My Baby
(And One More For The Road)

Music by Harold Arlen
Lyric by Johnny Mercer

Medium Ballad



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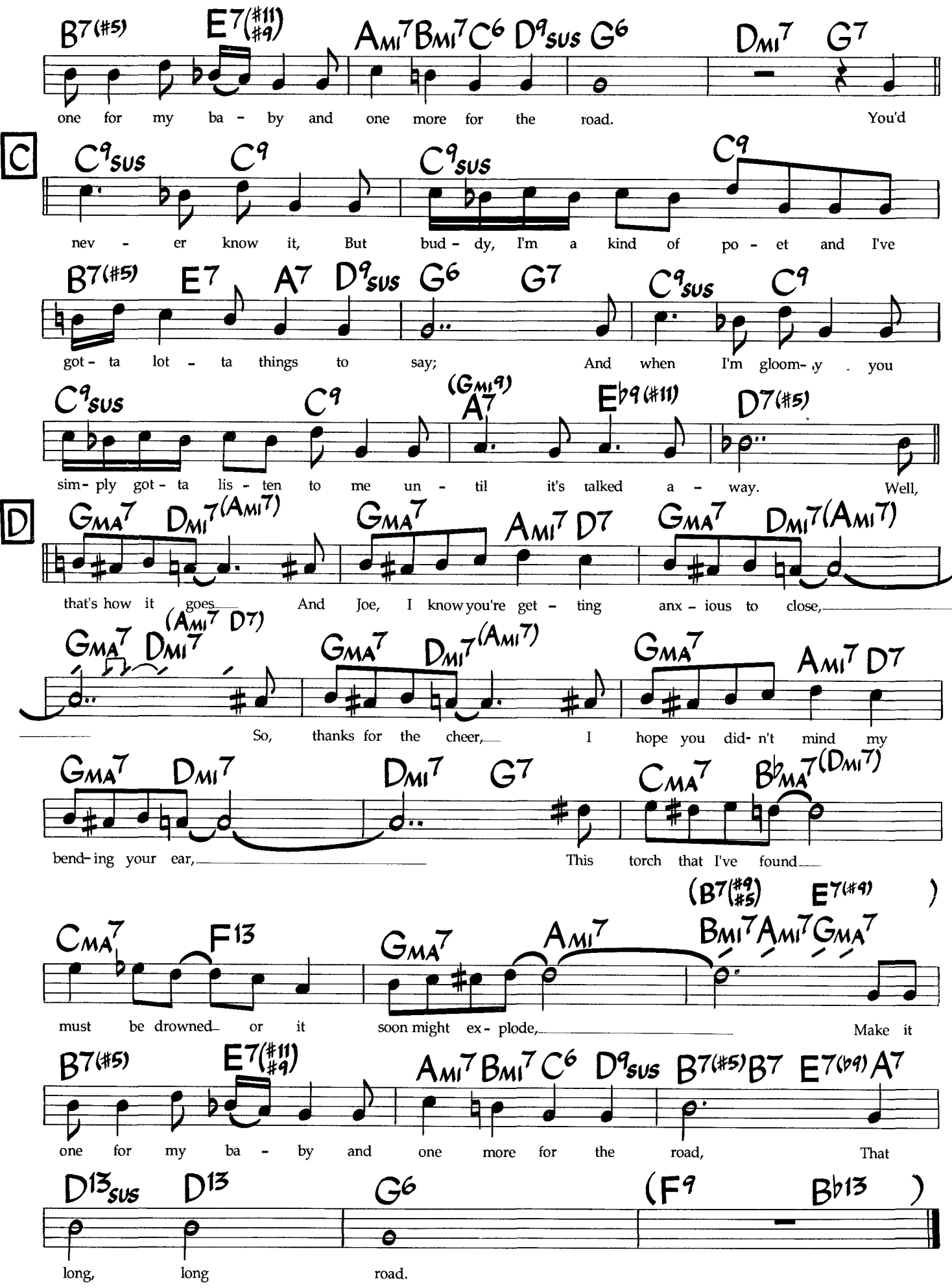
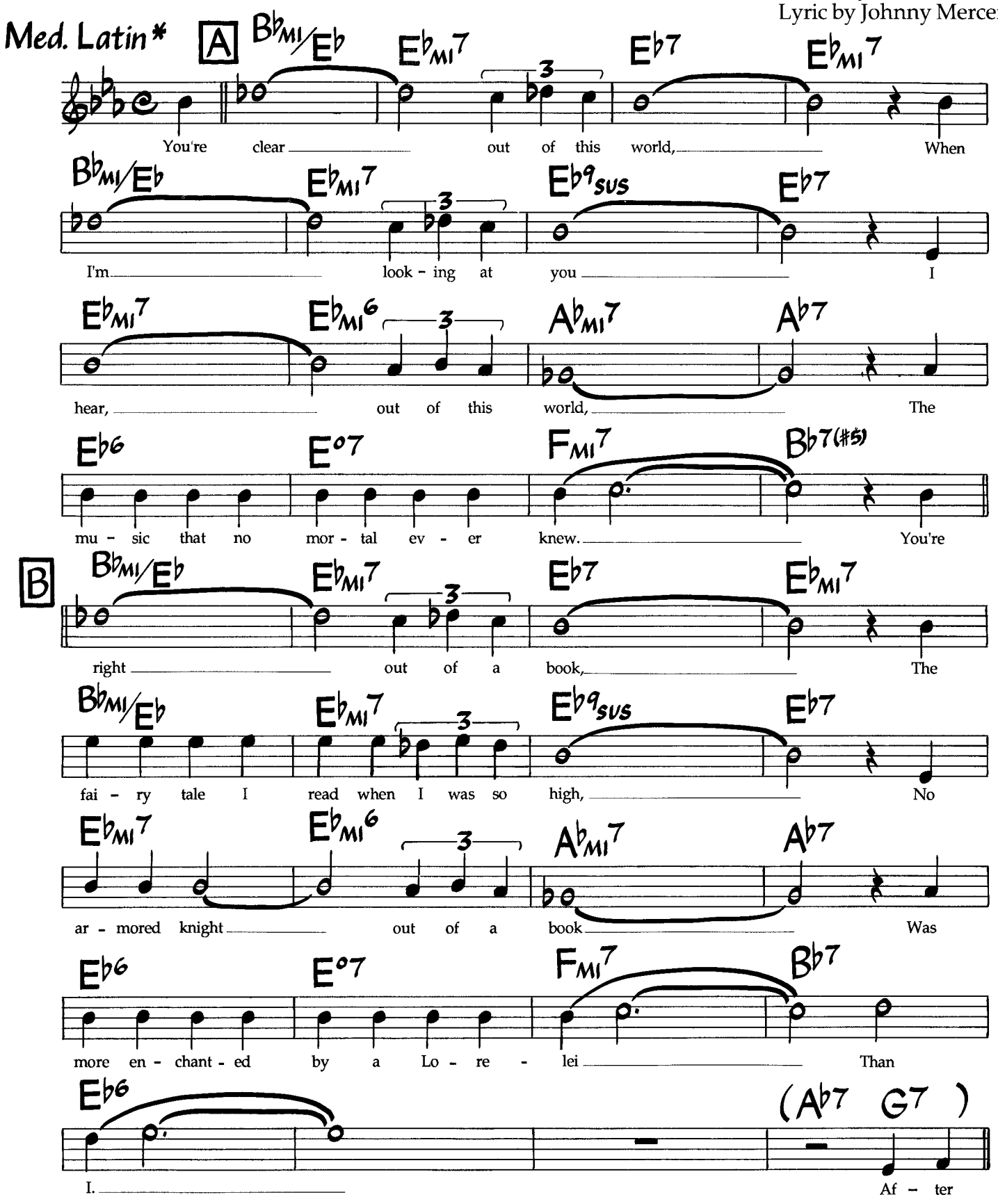


At letter C, Gmi11 may be substituted for C9sus. Alternate changes (in parentheses) are played on beat 3 (or beats 3 & 4) of the bars in which they appear.

Out Of This World

Music by Harold Arlen
Lyric by Johnny Mercer



*may also be played as Med. Swing; or letter C and solos may swing.

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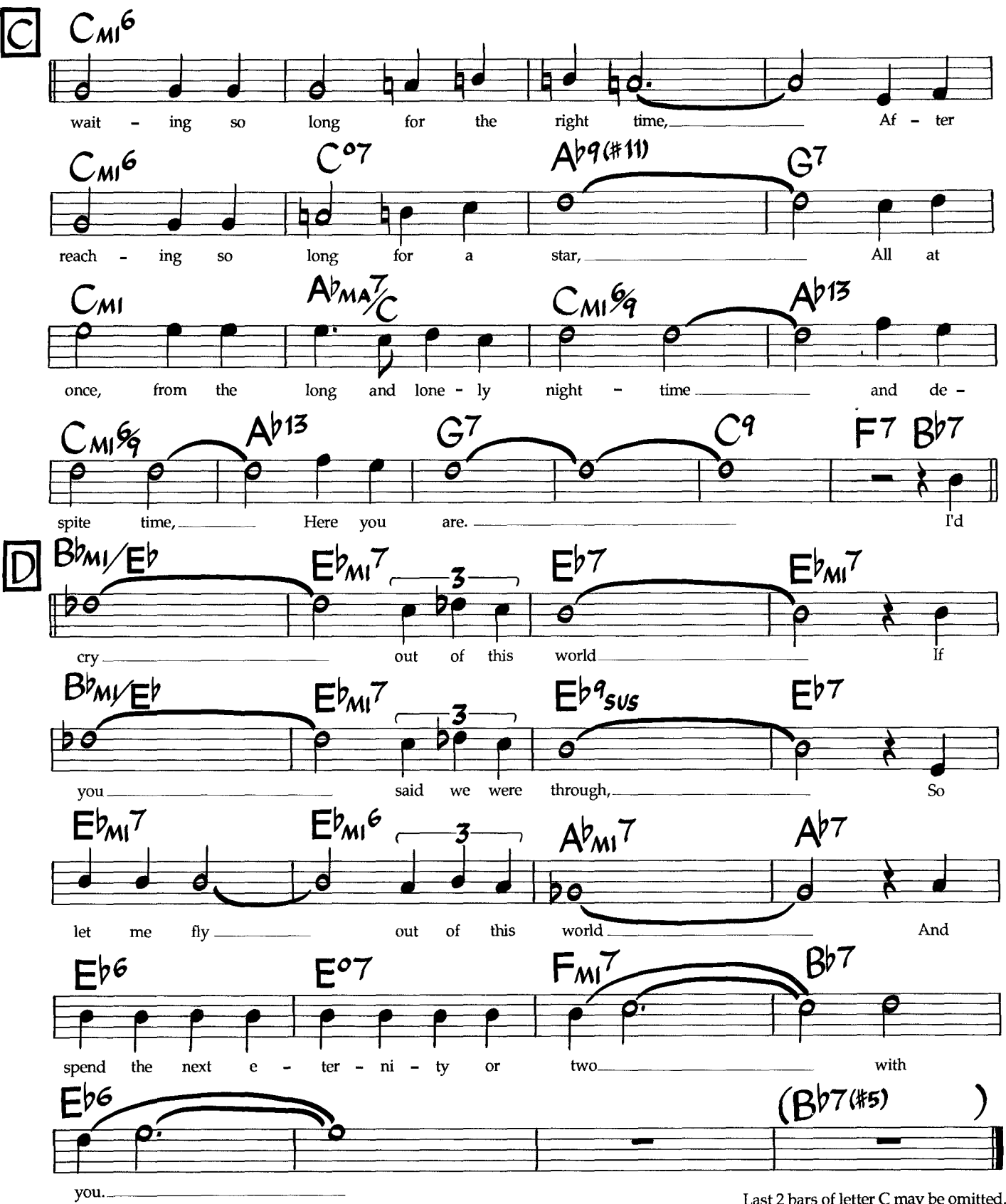


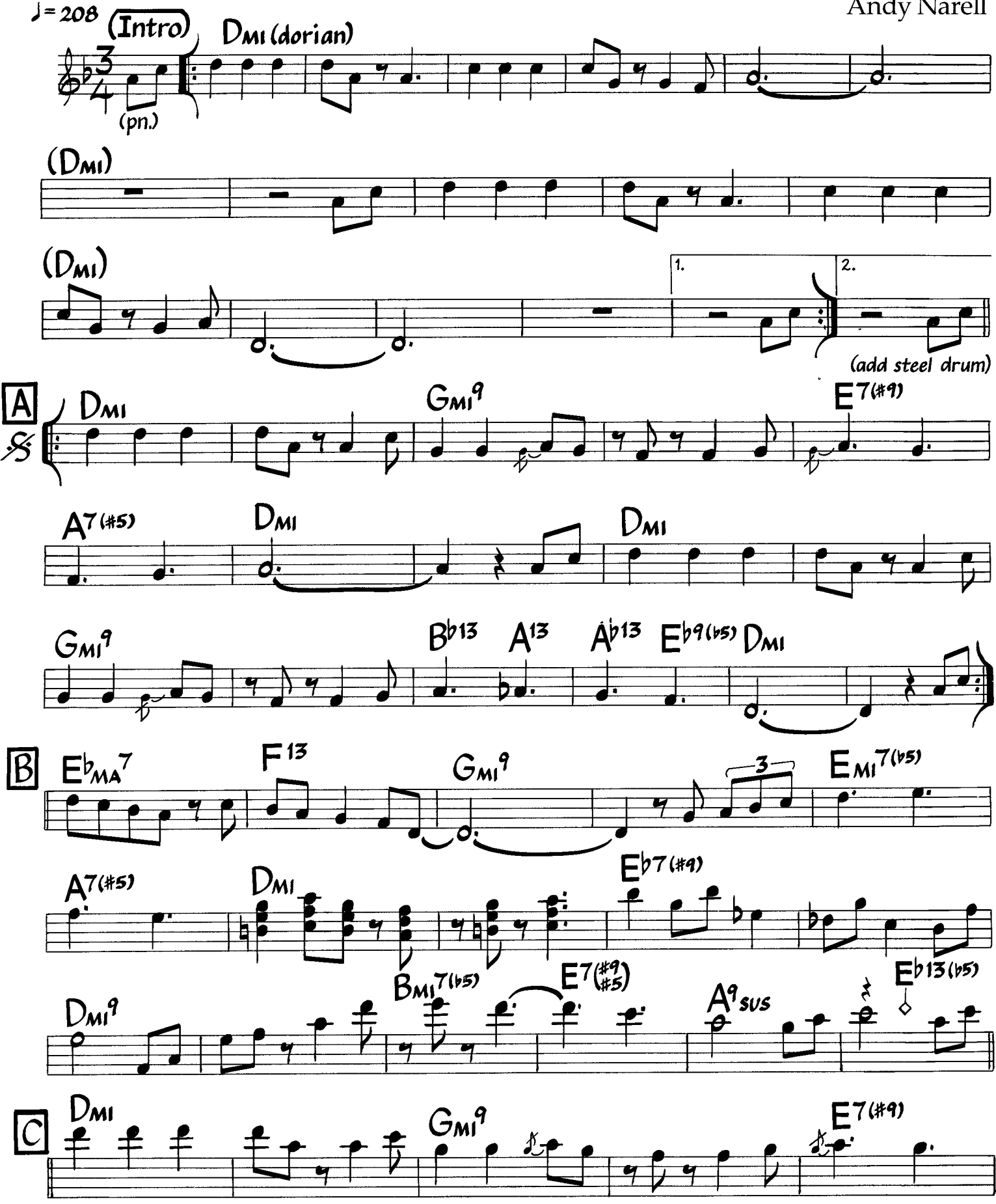
Last 2 bars of letter C may be omitted.

Medium-Up 3/4
(Straight 1/8's)

Oz

Andy Narell

♩= 208



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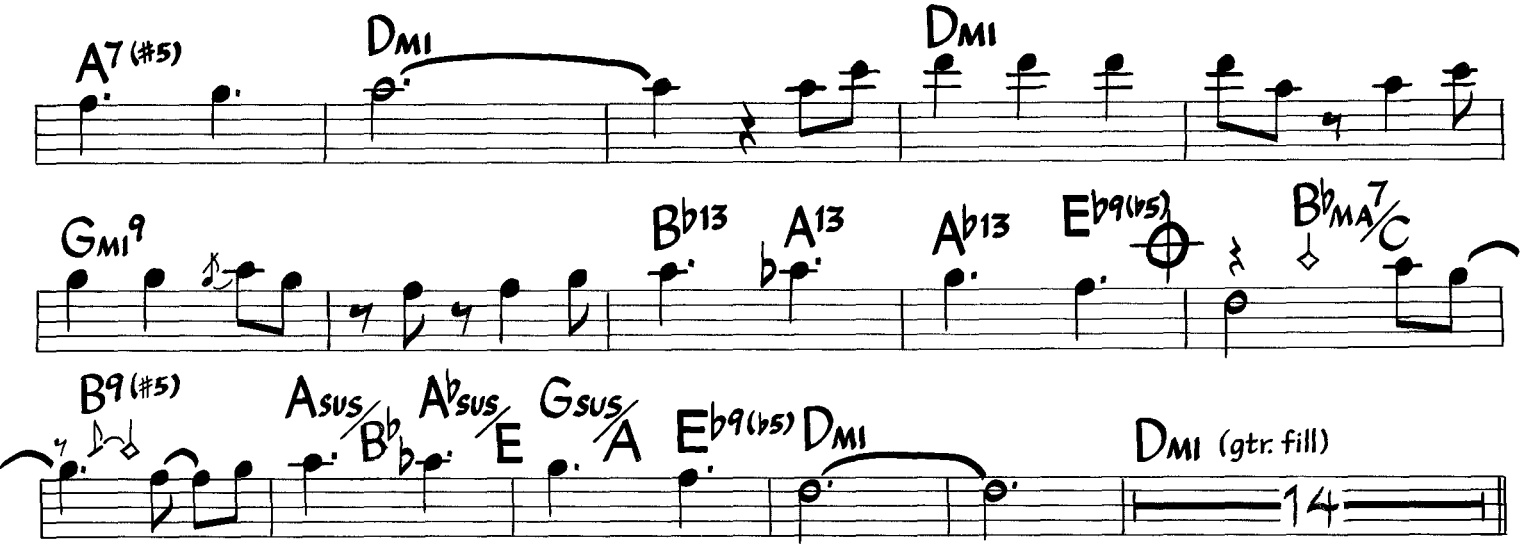
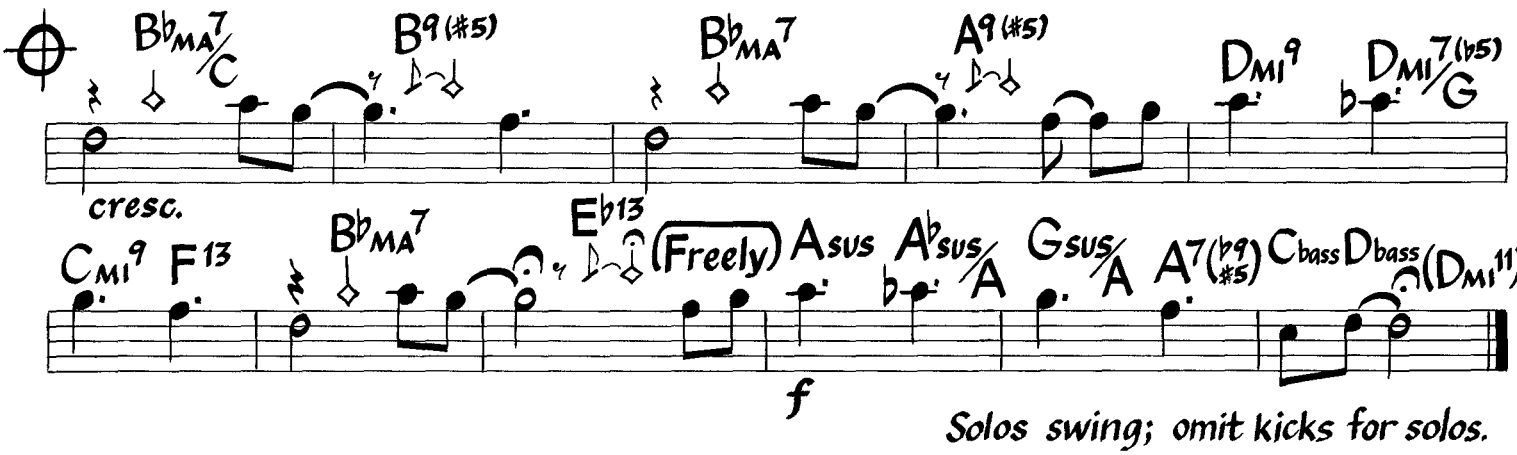
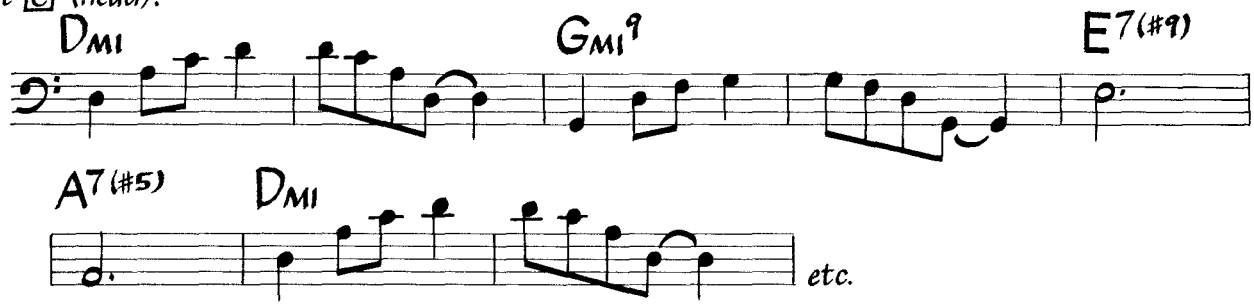


Solo on form (AABC);
After solos, D.S. al Coda.



Solos swing; omit kicks for solos.

sample bass line at C (head):



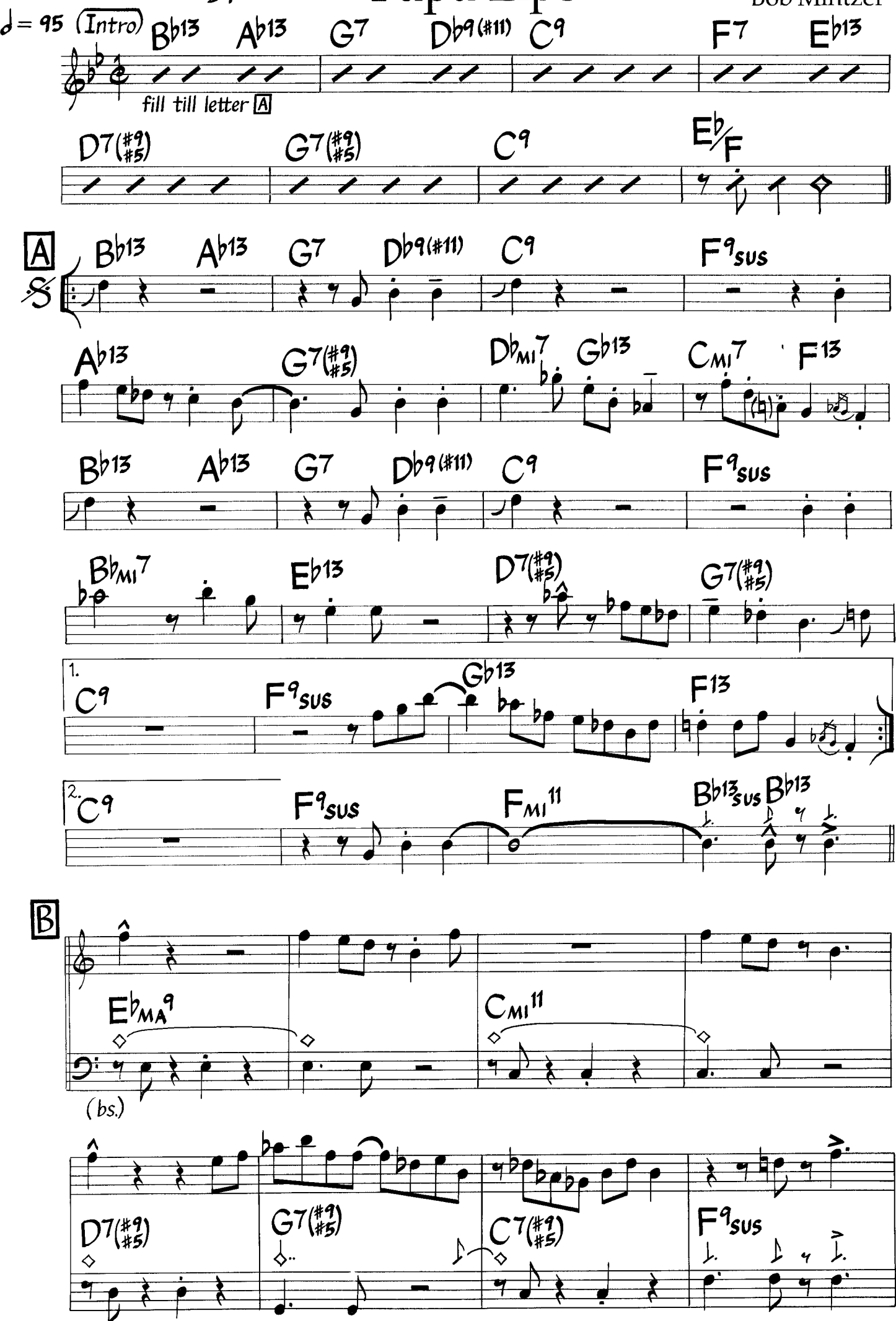
'D mi' may be played as any D chord from the D dorian scale (D mi7, D mi11, D7sus, etc.)
Bass plays one note per chord change for most of letters A and B during head, walks in 3 for solos.

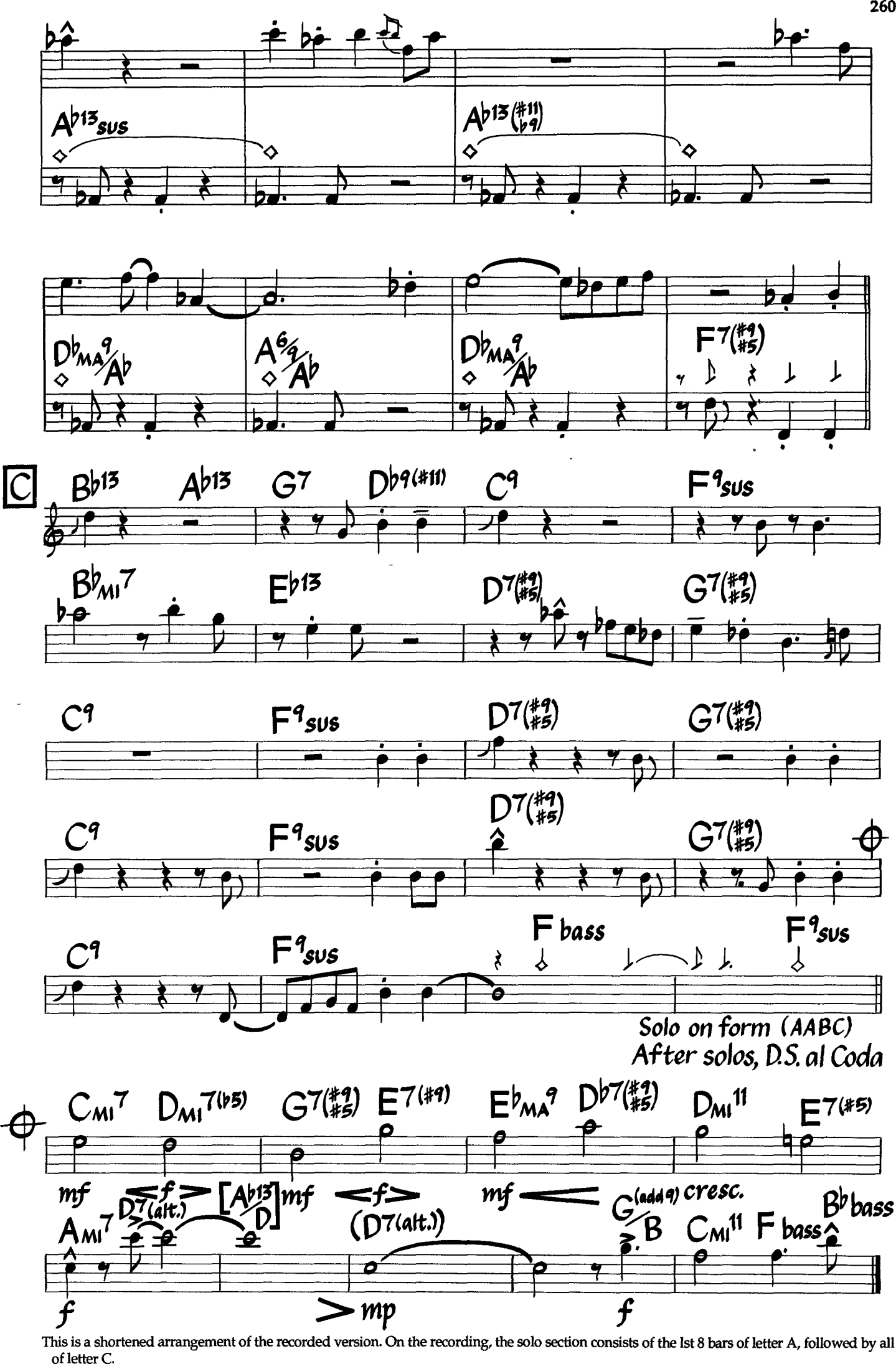
Medium Latin (Calypso)

Papa Lips

Bob Mintzer

♩ = 95 (Intro)





This is a shortened arrangement of the recorded version. On the recording, the solo section consists of the lst 8 bars of letter A, followed by all of letter C.

Partido Alto

Jose Bertrami
(As played by Airto)

Med. Latin/ Funk

♩ = 172

(pn. enters 3rd x)

(5x's)

(elec. bs.)

Gmi11

(elec. pn. w/ voice)

A

B

Cmi7 Bbmi7 Ami7(add 11) break D9sus D7(#5)/F# Gmi11

Eb/Db Cmi7 Bbmi7

1.

2.

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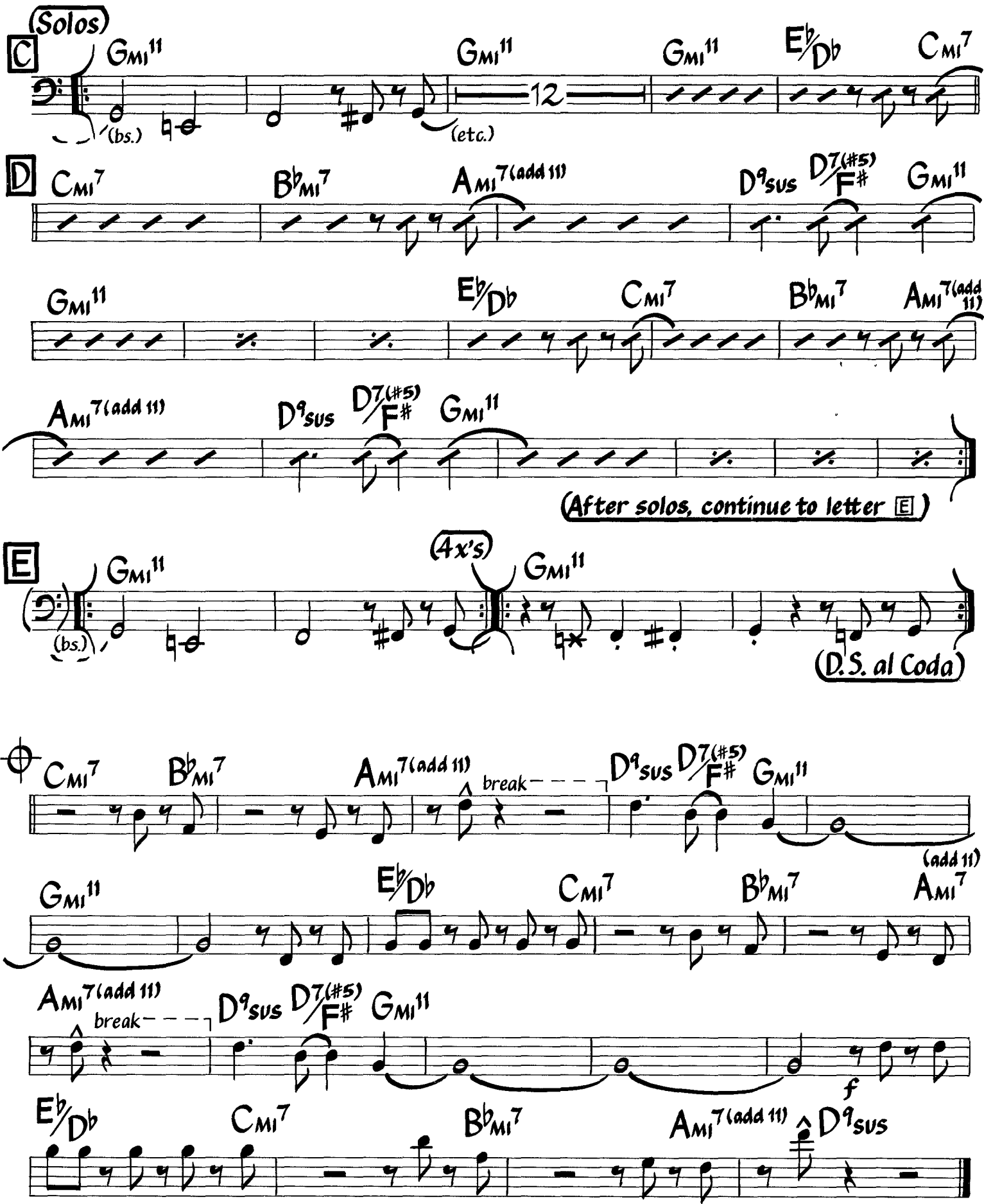
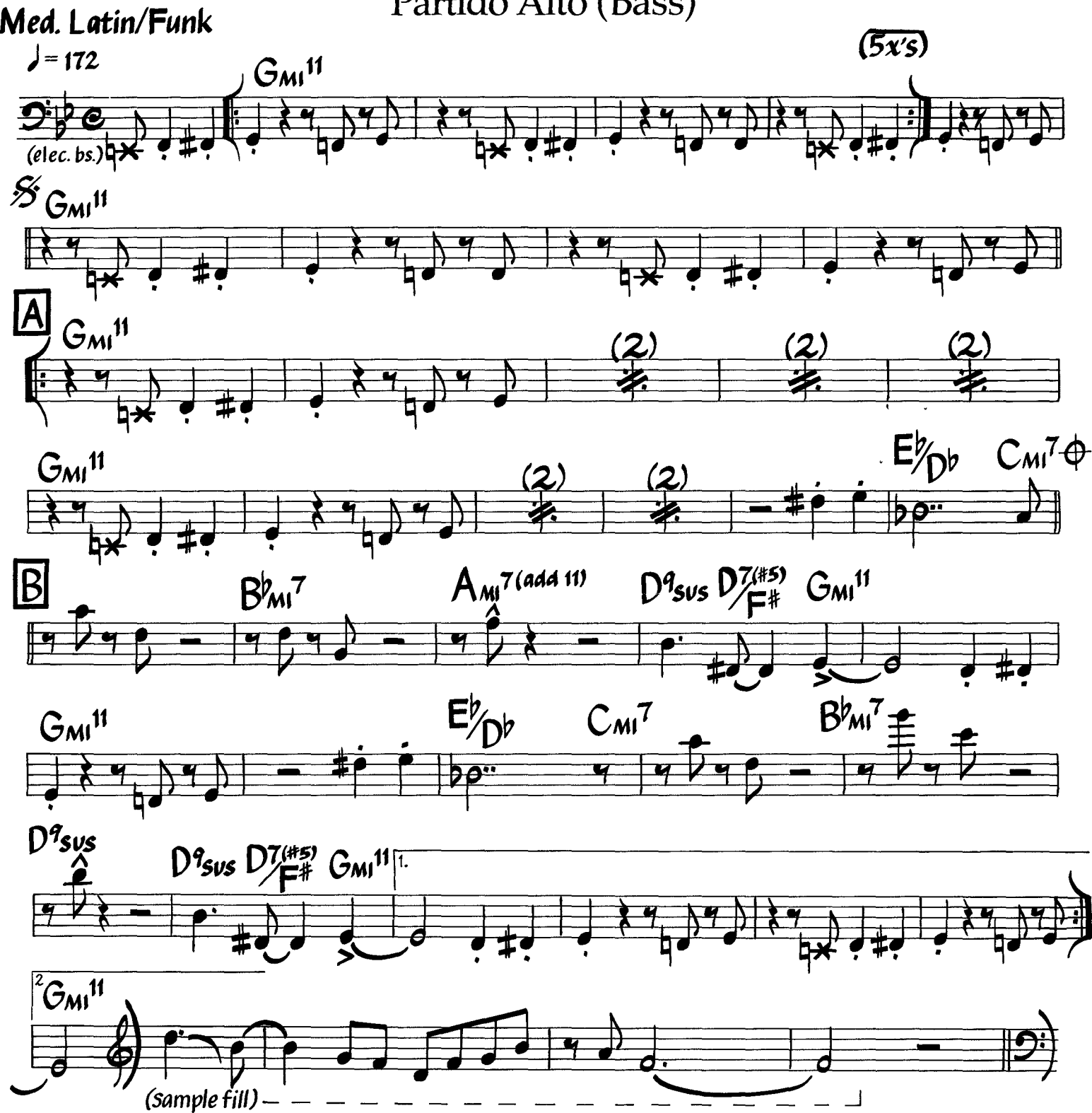
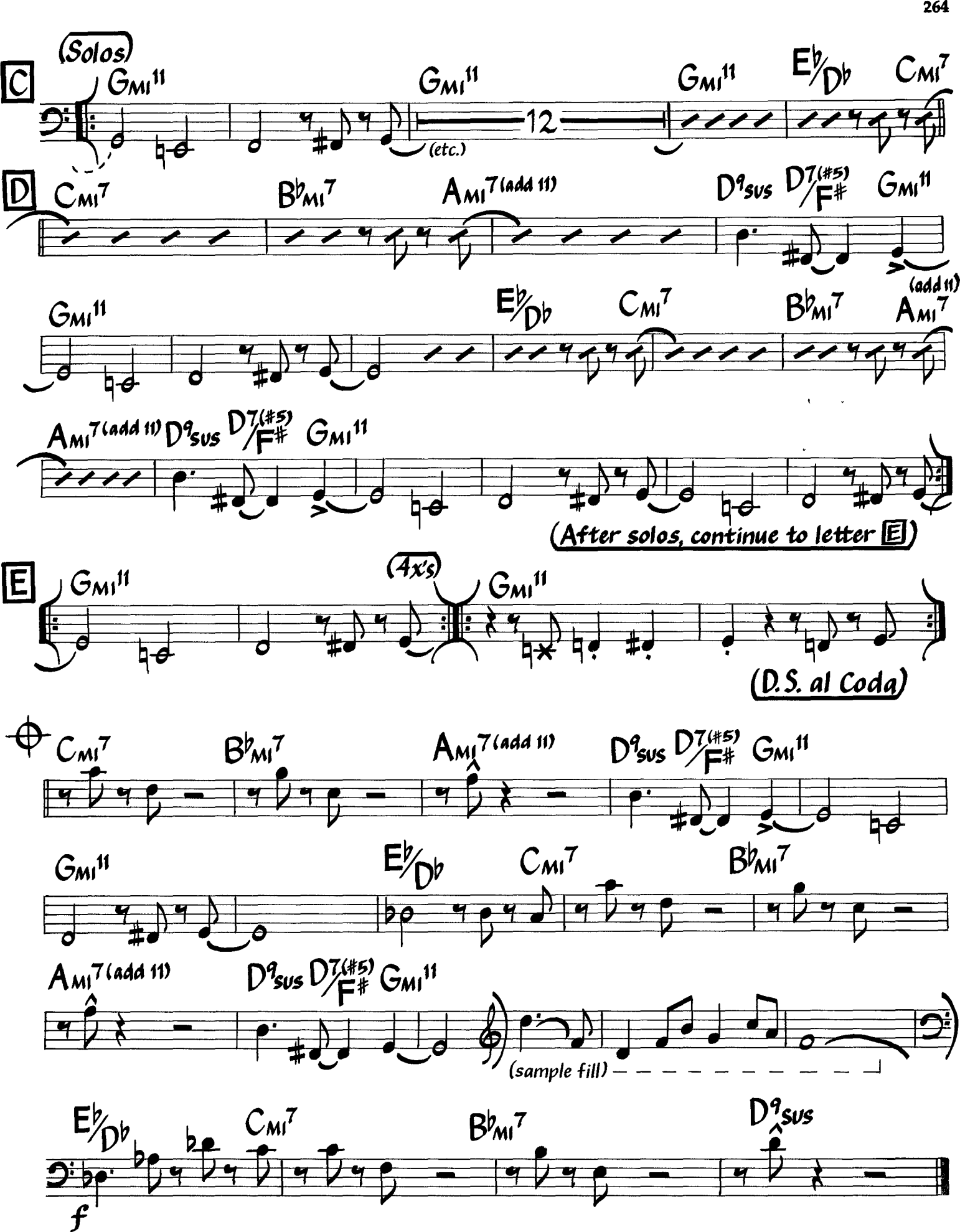

(Solos)
C
Gmi11
Gmi11
Gmi11
Eb/Db
Cmi7
(bs.)
12
(etc.)
D
Cmi7
Bbmi7
Ami7(add 11)
D9sus
D7(#5)/F#
Gmi11
Gmi11
Eb/Db
Cmi7
Bbmi7
Ami7(add 11)
Ami7(add 11)
D9sus
D7(#5)/F#
Gmi11
(After solos, continue to letter E)
E
Gmi11
(4x's)
Gmi11
(bs.)
(D.S. al Coda)
Cmi7
Bbmi7
Ami7(add 11)
break
D9sus
D7(#5)/F#
Gmi11
(add 11)
Gmi11
Eb/Db
Cmi7
Bbmi7
Ami7
Ami7(add 11)
break
D9sus
D7(#5)/F#
Gmi11
f
Eb/Db
Cmi7
Bbmi7
Ami7(add 11)
D9sus

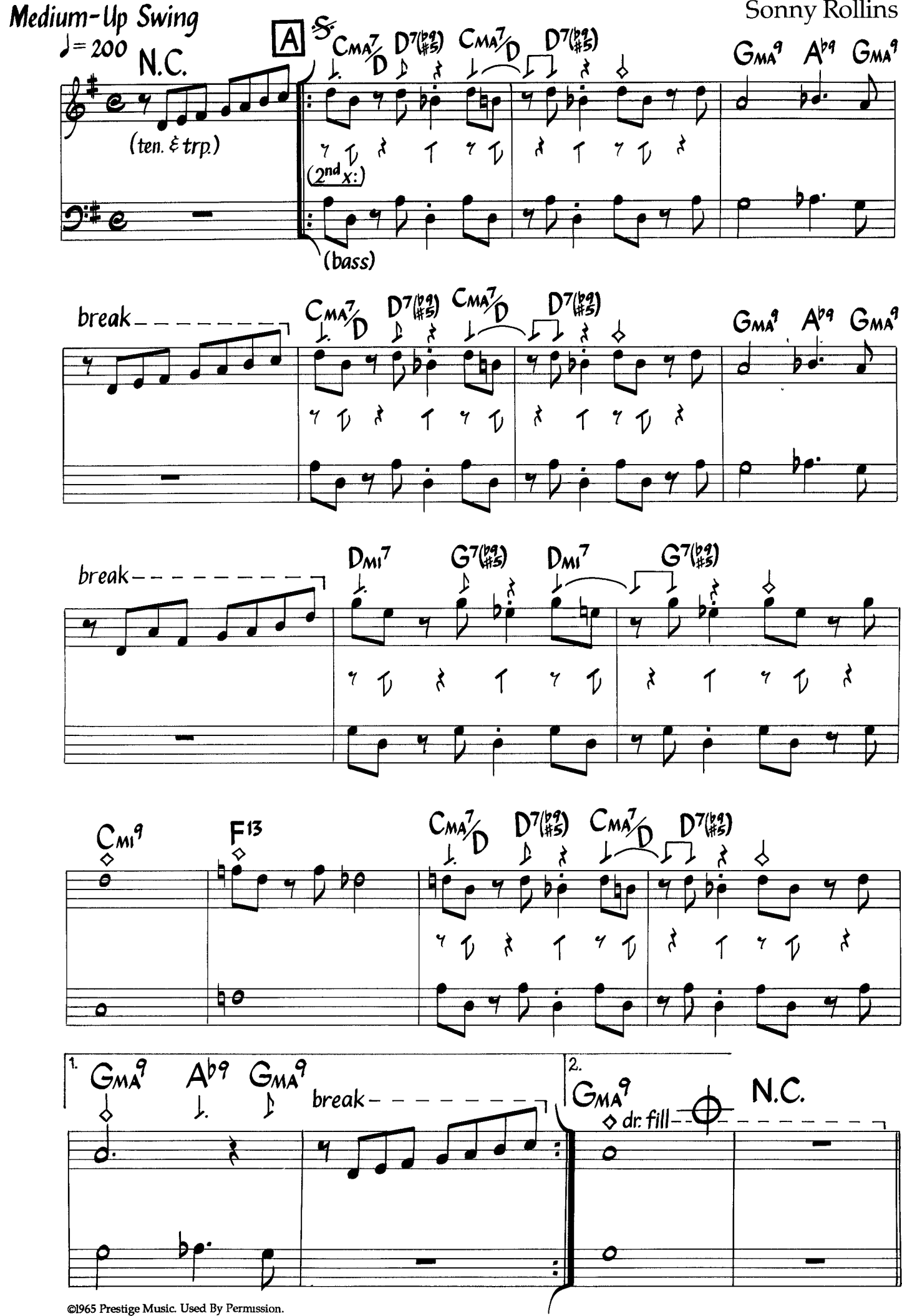
Partido Alto (Bass)




C
(Solos)
Gmi11
Gmi11
12
(etc.)
Gmi11
Eb/Db
Cmi7
D
Cmi7
Bbmi7
Ami7(add 11)
D9sus
D7(#5)/F#
Gmi11
Gmi11
Eb/Db
Cmi7
Bbmi7
Ami7(add 11)
Ami7(add 11)
D9sus
D7(#5)/F#
Gmi11
(After solos, continue to letter E)
E
Gmi11
(4x's)
Gmi11
(D.S. al Coda)
Cmi7
Bbmi7
Ami7(add 11)
D9sus
D7(#5)/F#
Gmi11
Gmi11
Eb/Db
Cmi7
Bbmi7
Ami7(add 11)
D9sus
D7(#5)/F#
Gmi11
(sample fill)
Eb/Db
Cmi7
Bbmi7
D9sus
f

Pent Up House

Sonny Rollins



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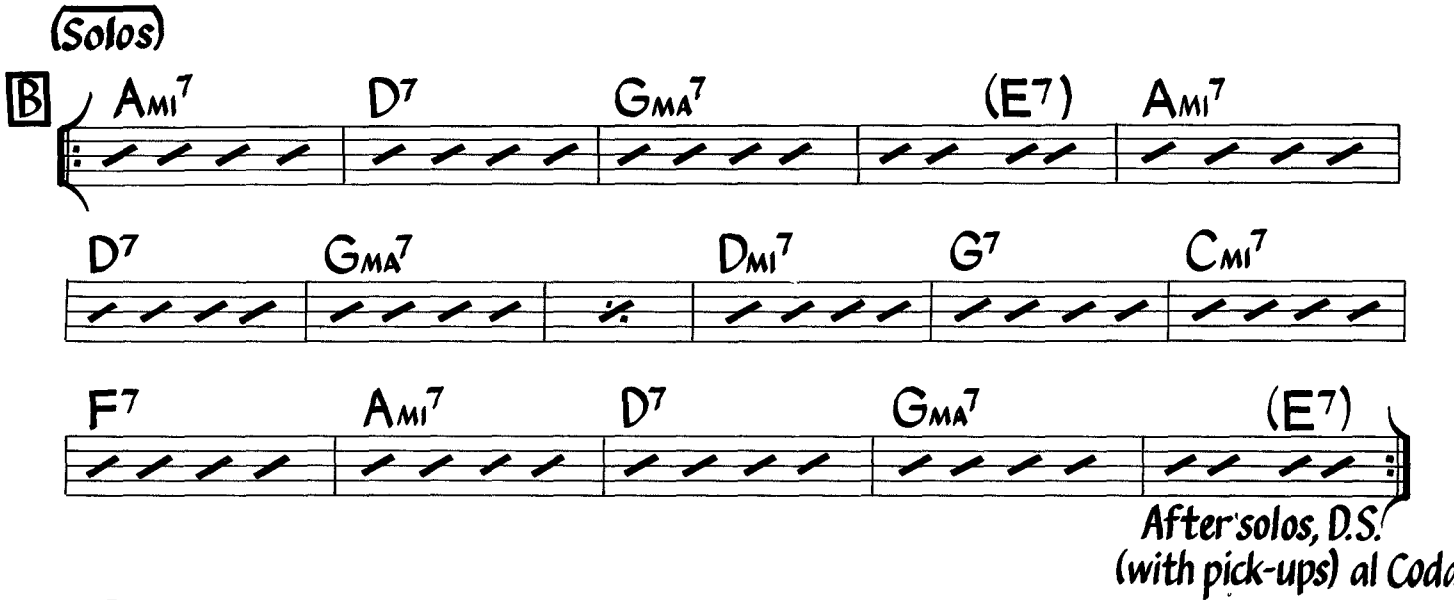
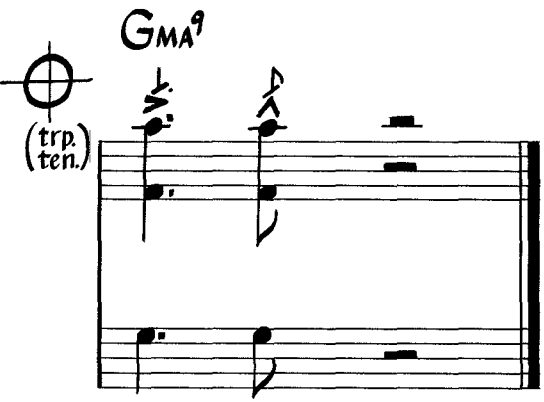


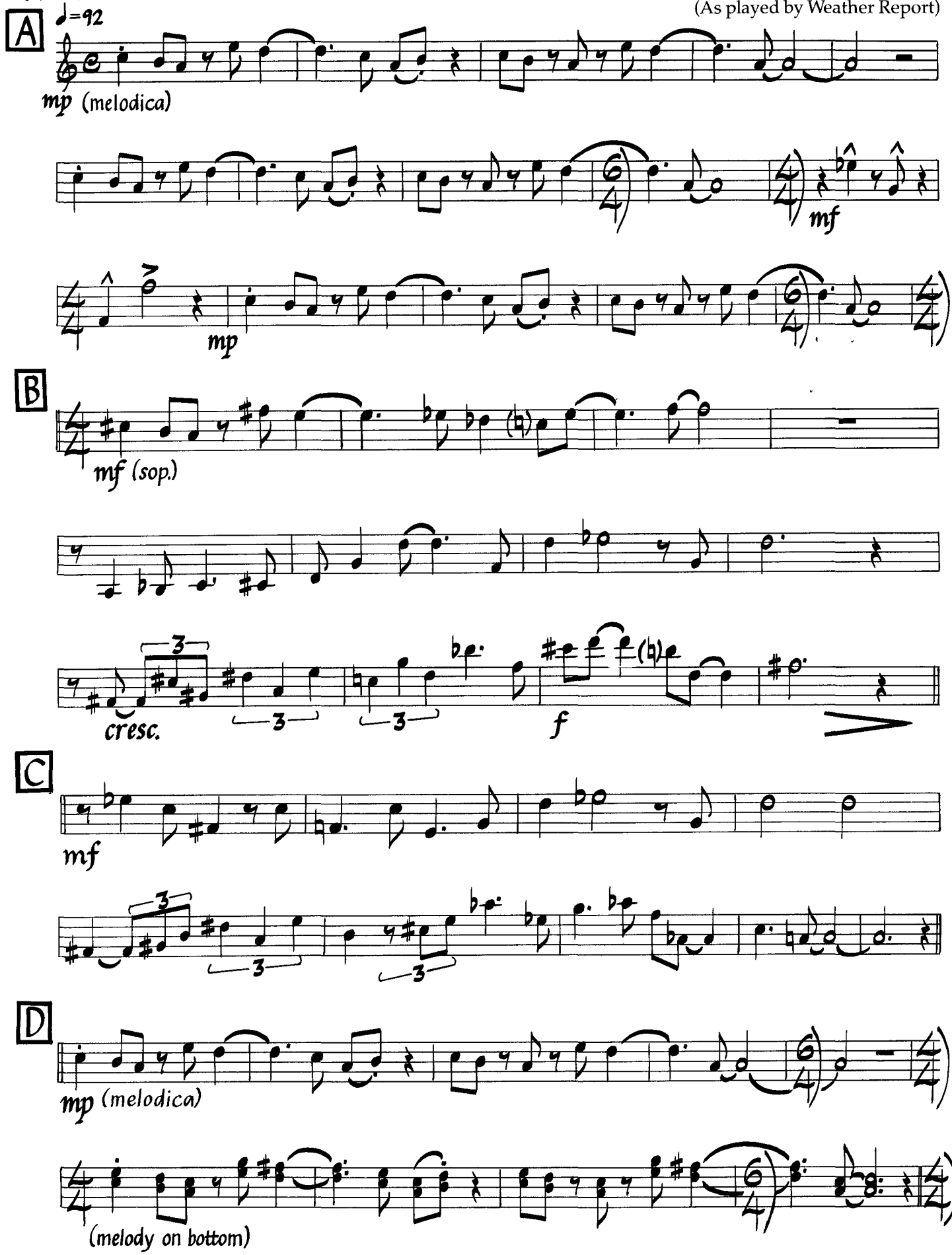


Head is played twice before and after solos.
Piano plays rhythmic figures above the melody first time through, those underneath on the repeat (same changes).
Tenor sounds one octave lower than written.
Drums play same rhythm as melody during head (except during breaks); solos are straight ahead.

Plaza Real

Wayne Shorter
(As played by Weather Report)

Medium Funk Ballad



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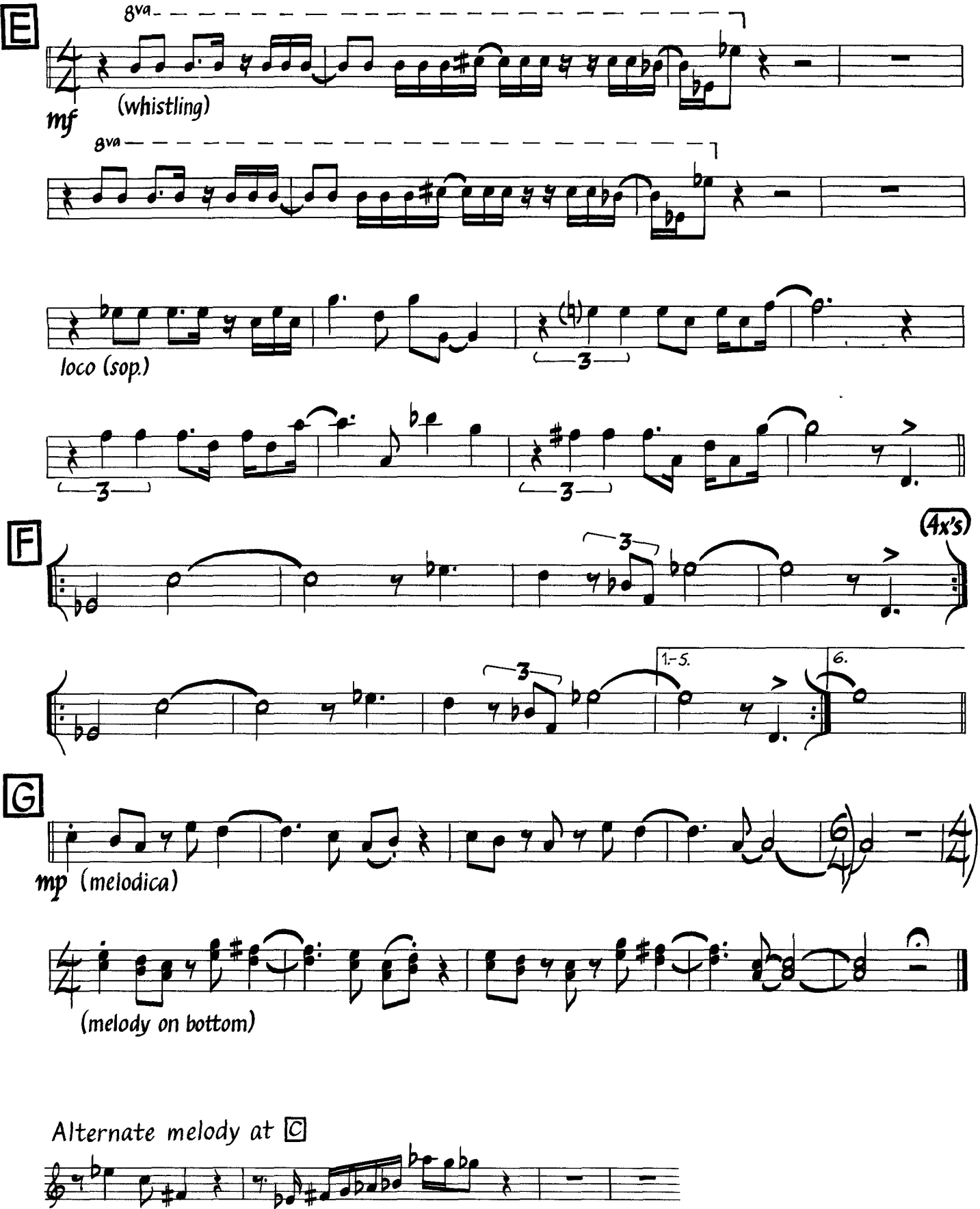
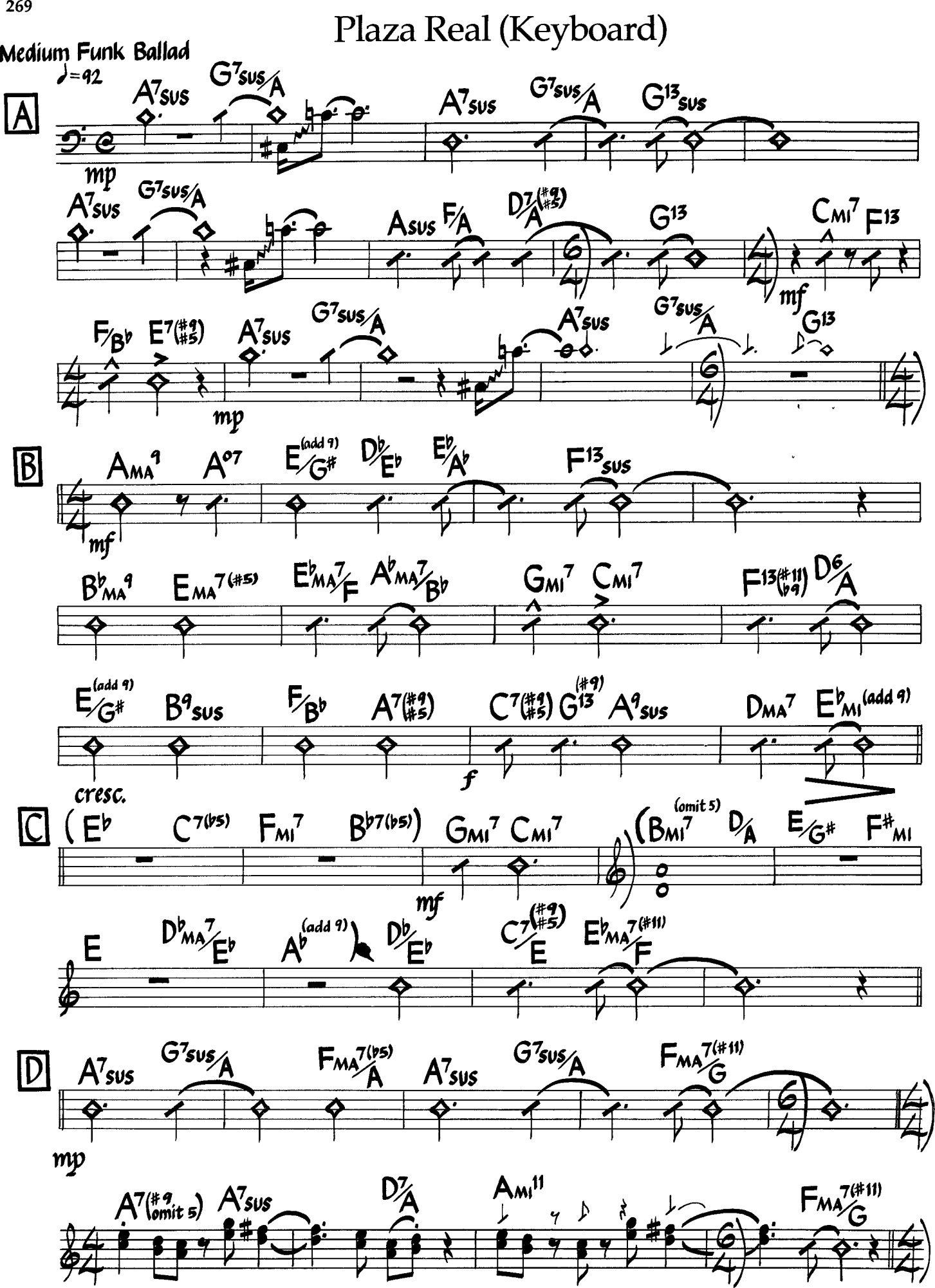
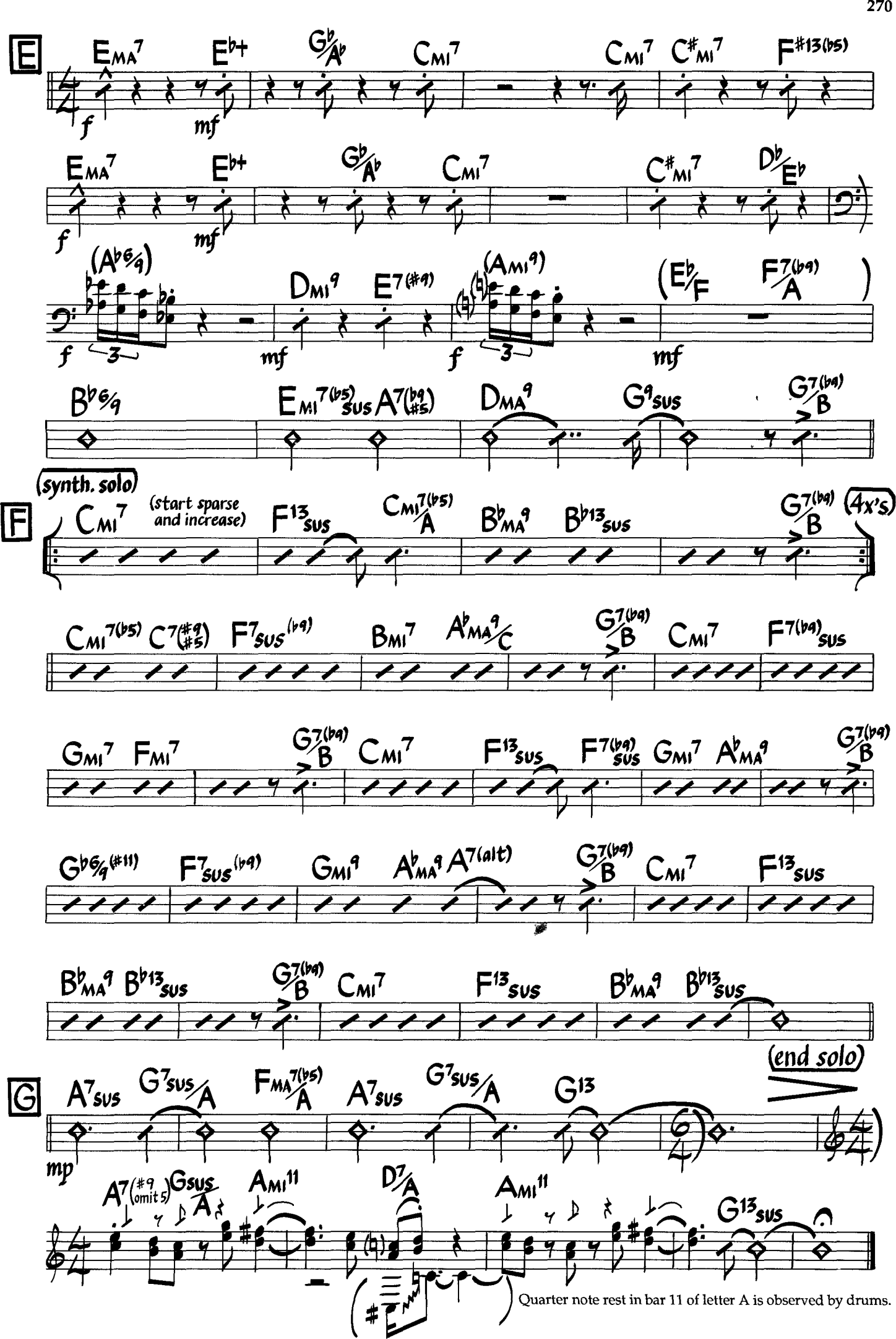

E
8va
mf
(whistling)
8va
loco (sop.)
3
3
3
F
(4x's)
3
1.-5.
6.
3
G
mp (melodica)
(melody on bottom)
Alternate melody at C

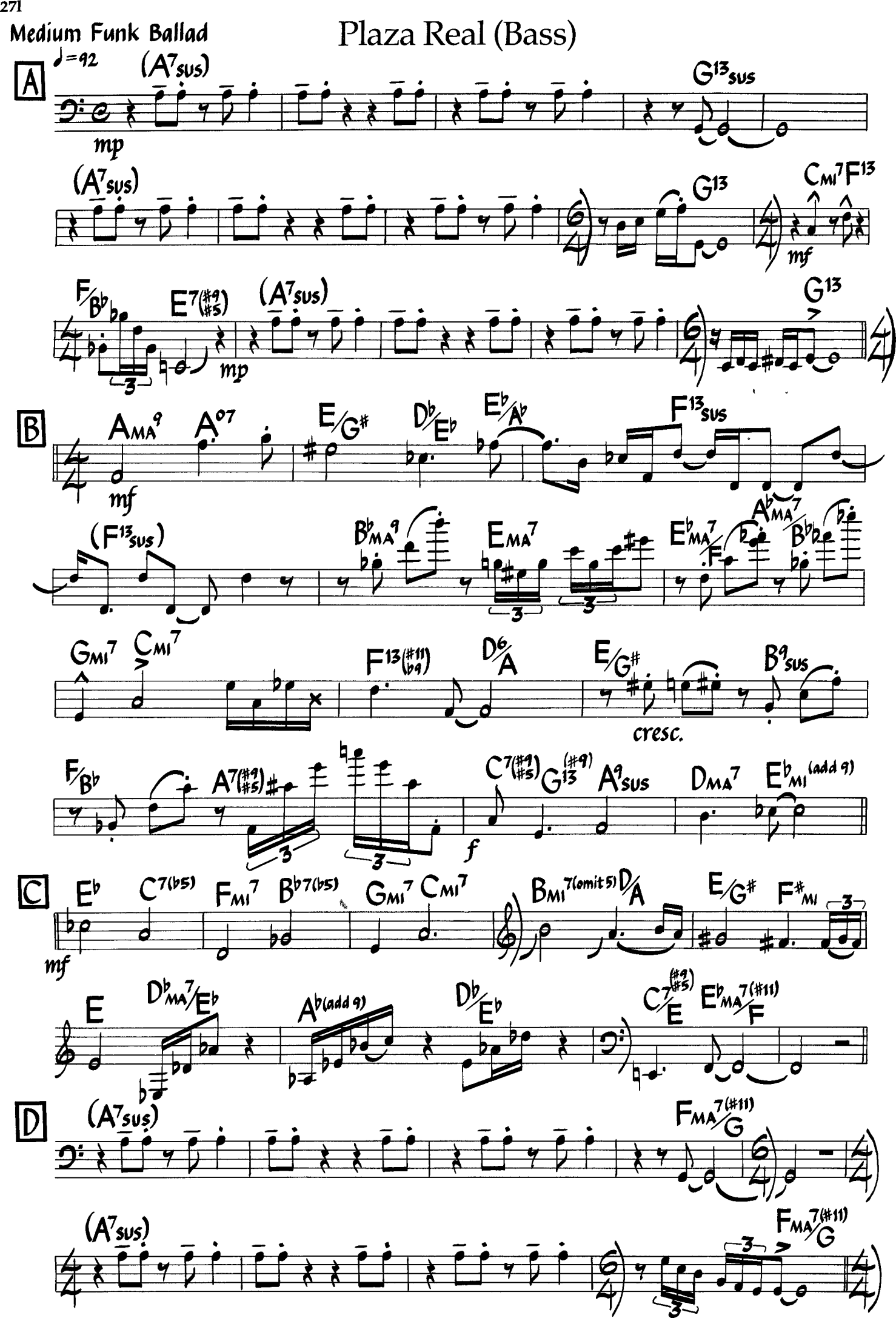
Plaza Real (Keyboard)

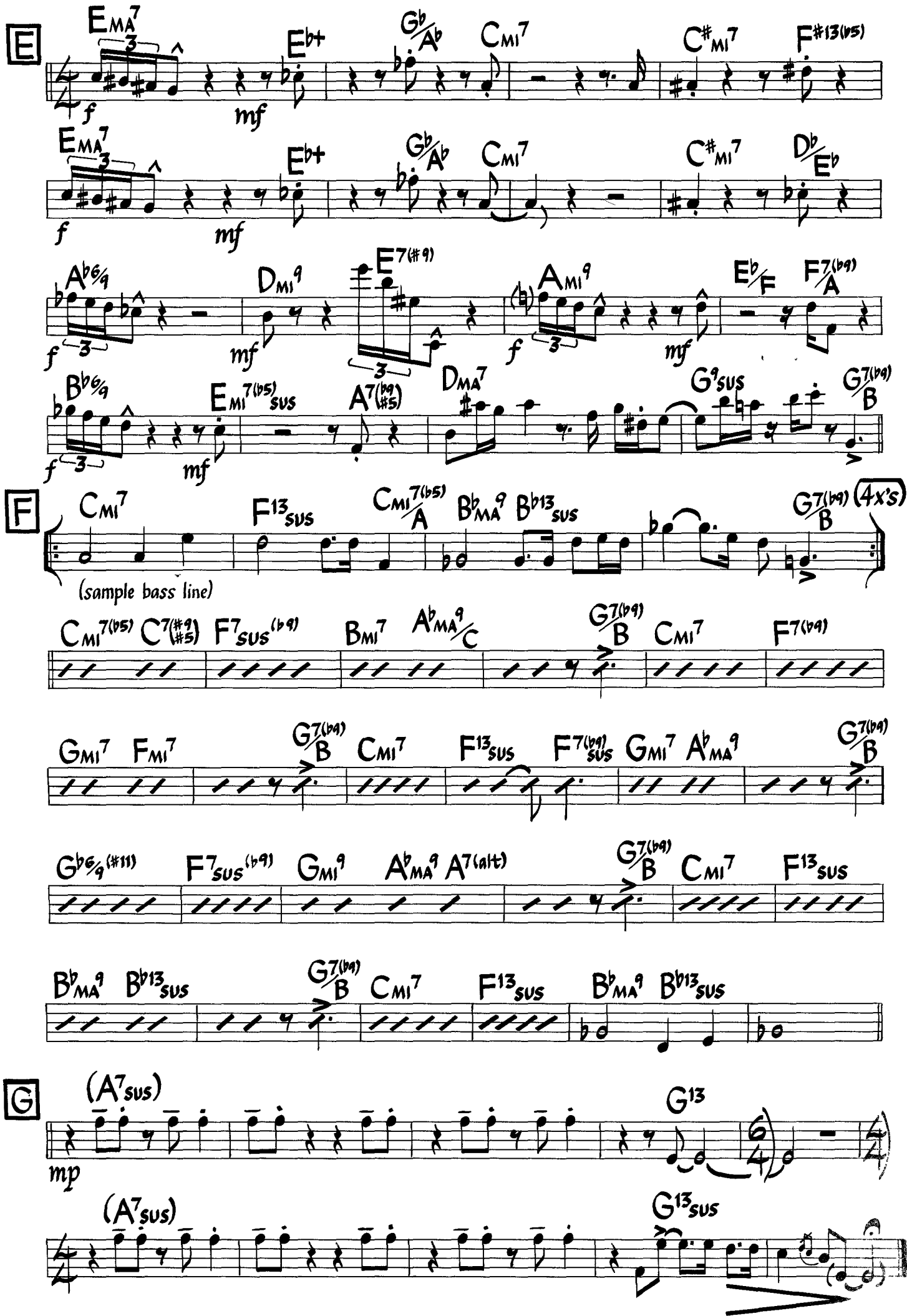



E
EMA7 Eb+ Gb/Ab CMI7 CMI7 C#MI7 F#13(b5)
f mf
EMA7 Eb+ Gb/Ab CMI7 C#MI7 Db/Eb
f mf
(Ab6/9) DMI9 E7(#9) (AMI9) (Eb/F F7(b9)/A)
f mf f mf
Bb6/9 EMI7(b5)sus A7(b9 #5) DMA9 G9sus G7(b9)/B
(synth. solo)
F
CMI7 (start sparse and increase) F13sus CMI7(b5)/A BbMA9 Bb13sus G7(b9)/B (4x's)
CMI7(b5) C7(#9 #5) F7sus(b9) BMI7 AbMA9/C G7(b9)/B CMI7 F7(b9)sus
GMI7 FMI7 G7(b9)/B CMI7 F13sus F7(b9)sus GMI7 AbMA9 G7(b9)/B
Gb6/9(#11) F7sus(b9) GMI9 AbMA9 A7(alt) G7(b9)/B CMI7 F13sus
BbMA9 Bb13sus G7(b9)/B CMI7 F13sus BbMA9 Bb13sus
(end solo)
G
A7sus G7sus/A FMA7(b5)/A A7sus G7sus/A G13
mp
A7(#9 omit 5) Gsus/A AMI11 D7/A AMI11 G13sus
Quarter note rest in bar 11 of letter A is observed by drums.

Medium Funk Ballad

Plaza Real (Bass)

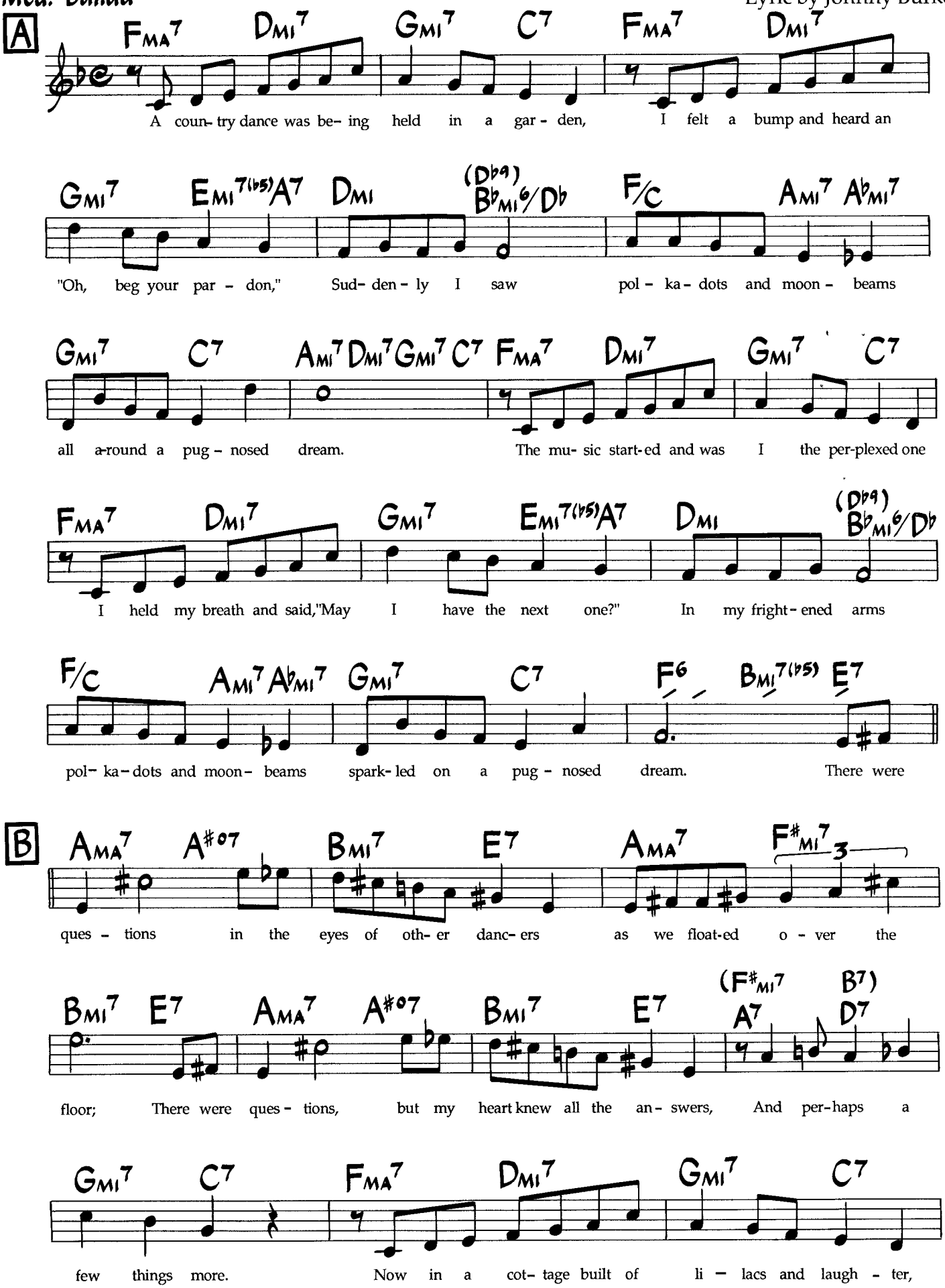



E
EMA7
Eb+
Gb/Ab
CMI7
C#MI7
F#13(b5)
f
mf
EMA7
Eb+
Gb/Ab
CMI7
C#MI7
Db/Eb
f
mf
Ab6/9
DMI9
E7(#9)
AMI9
Eb/F
F7(b9)/A
f
mf
f
mf
Bb6/9
EMI7(b5)sus
A7(b9 #5)
DMA7
G9sus
G7(b9)/B
f
mf
F
CMI7
F13sus
CMI7(b5)/A
BbMA9
Bb13sus
G7(b9)/B
(4x's)
(sample bass line)
CMI7(b5)
C7(#9 #5)
F7sus(b9)
BMI7
AbMA9/C
G7(b9)/B
CMI7
F7(b9)
GMI7
FMI7
G7(b9)/B
CMI7
F13sus
F7(b9)sus
GMI7
AbMA9
G7(b9)/B
Gb6/9(#11)
F7sus(b9)
GMI9
AbMA9
A7(alt)
G7(b9)/B
CMI7
F13sus
BbMA9
Bb13sus
G7(b9)/B
CMI7
F13sus
BbMA9
Bb13sus
G
(A7sus)
G13
mp
(A7sus)
G13sus

Polkadots & Moonbeams

Music by Jimmy Van Heusen
Lyric by Johnny Burke

Med. Ballad



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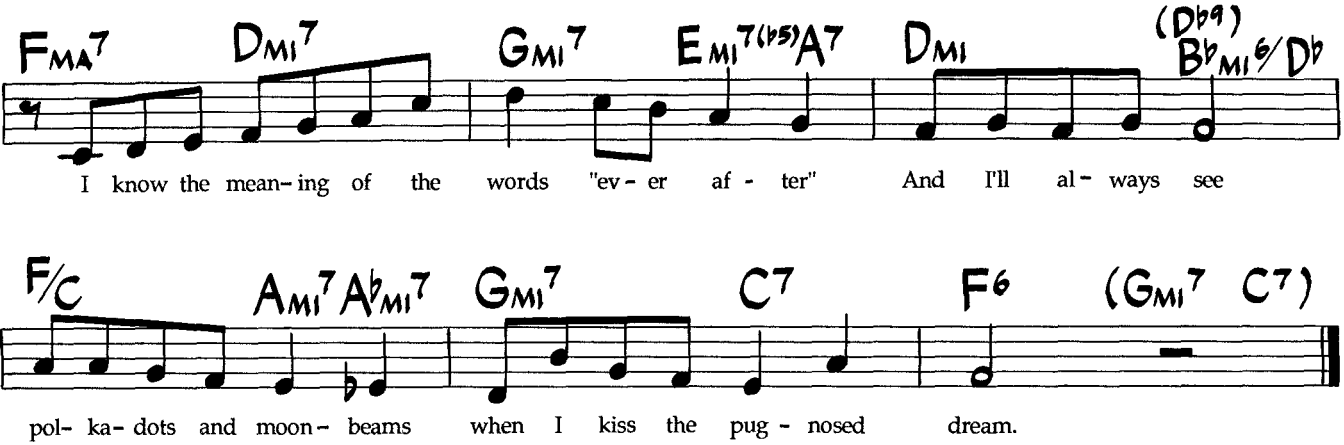
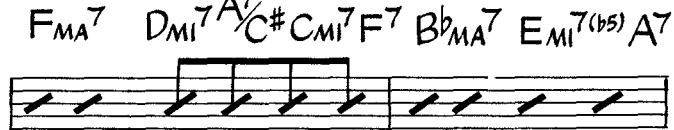
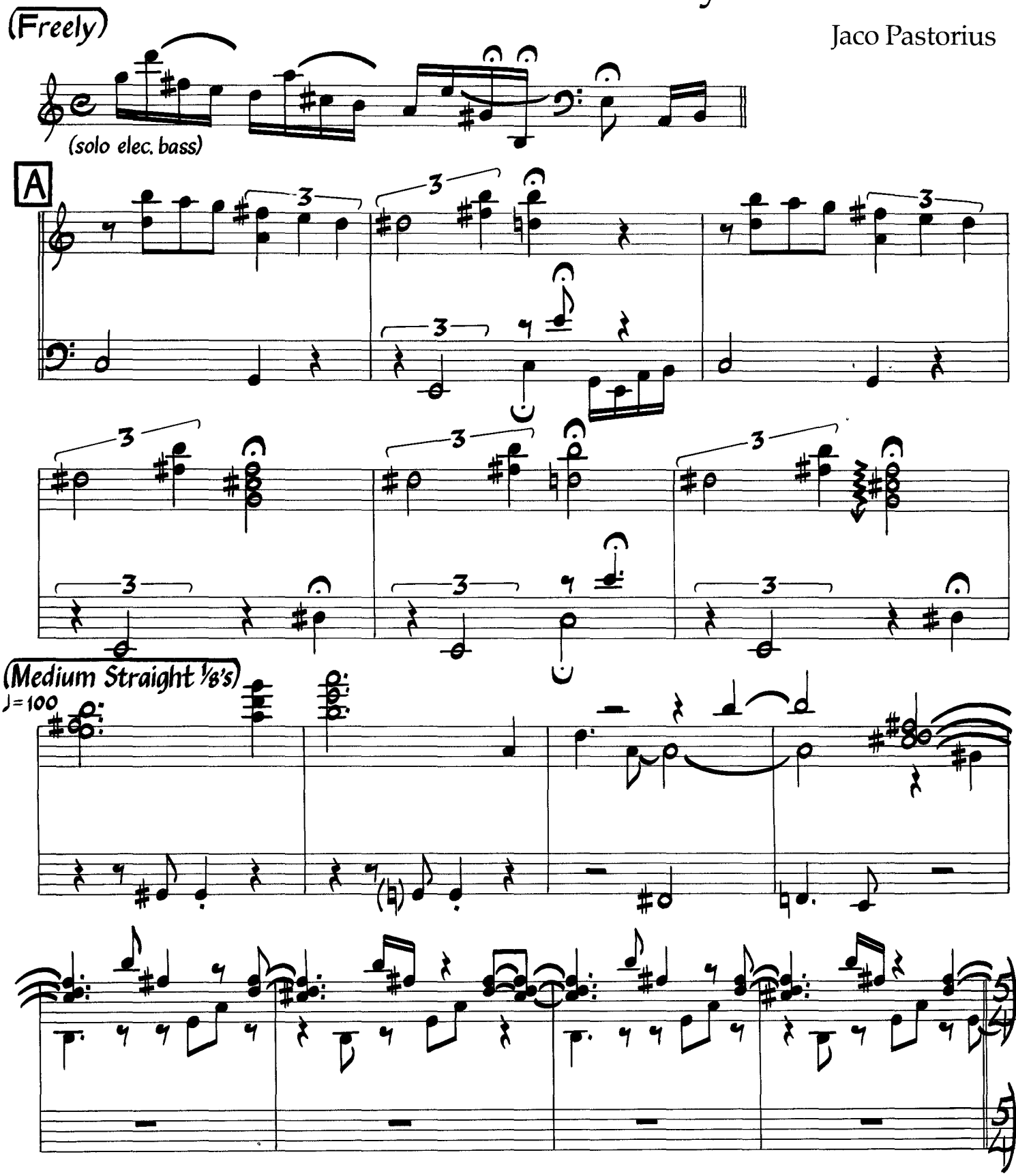


Alternate changes, bars 3-4 & 11-12 of [A] and bars 11-12 of [B]:



Portrait Of Tracy

Jaco Pastorius



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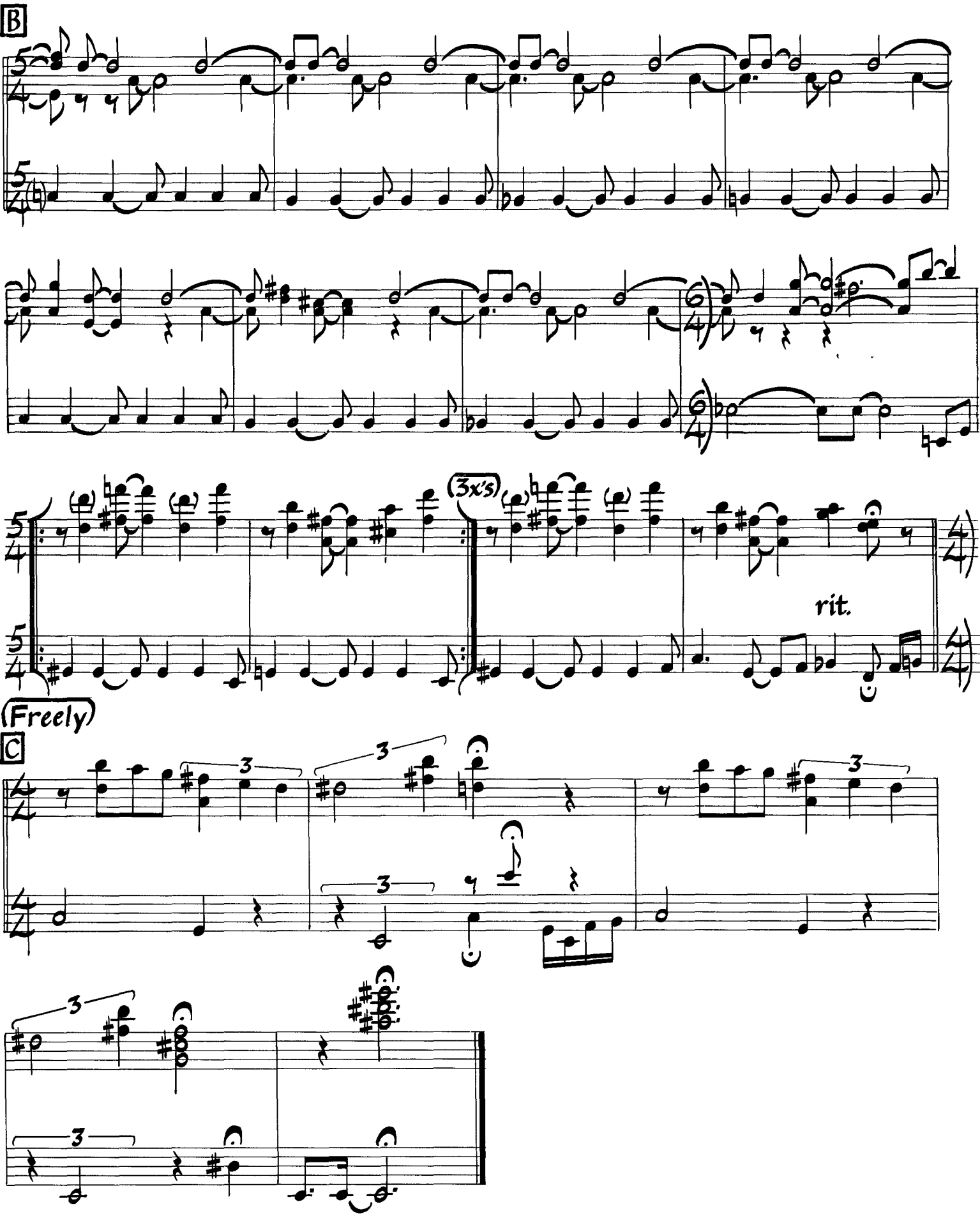


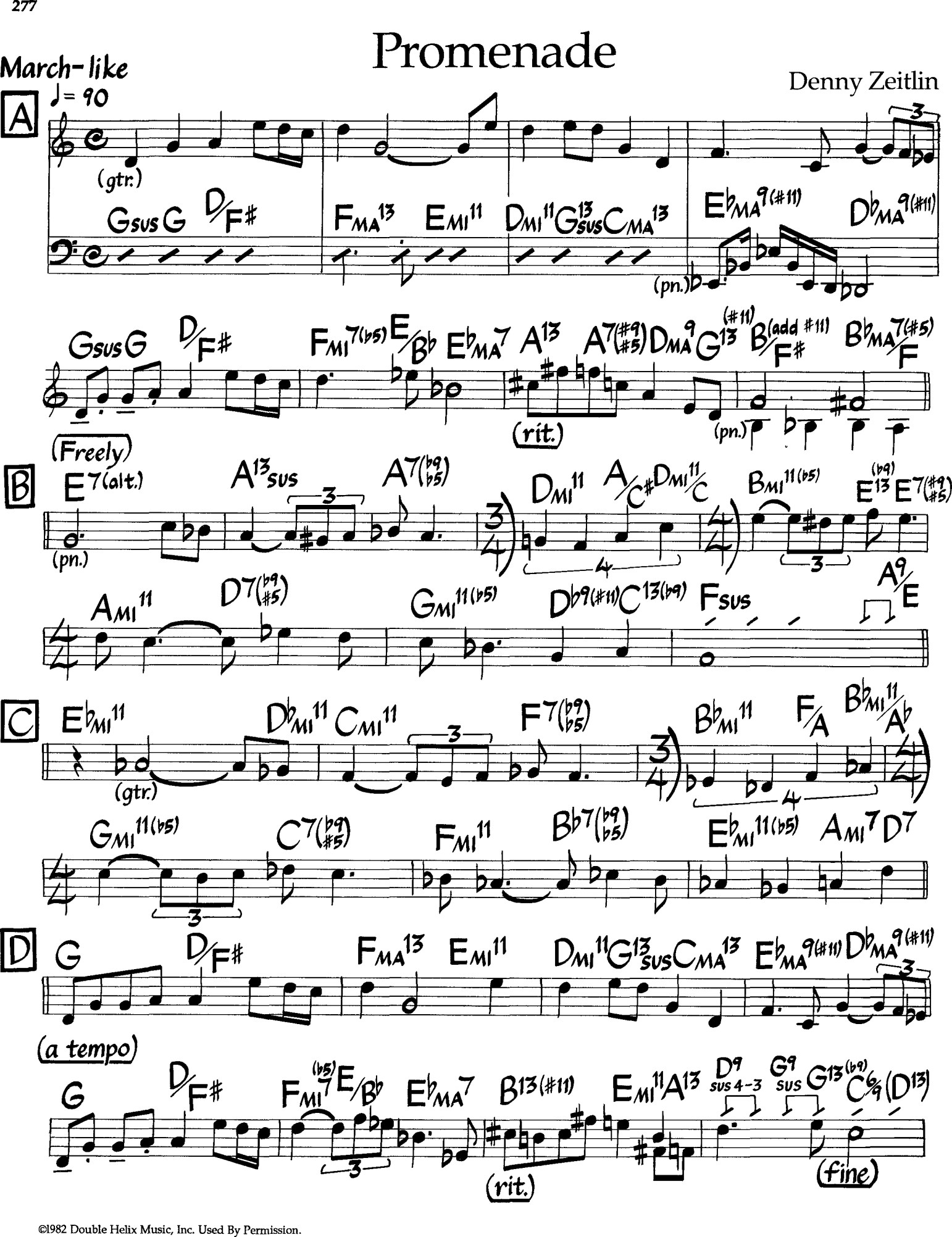
Sounds one octave lower than written. All notes are harmonics on the bass, except those notes below third space E in the bass clef. (D#s are produced by fretting D# and playing the harmonic up a 4th on the same string).

Promenade

March-like

♩= 90

Denny Zeitlin



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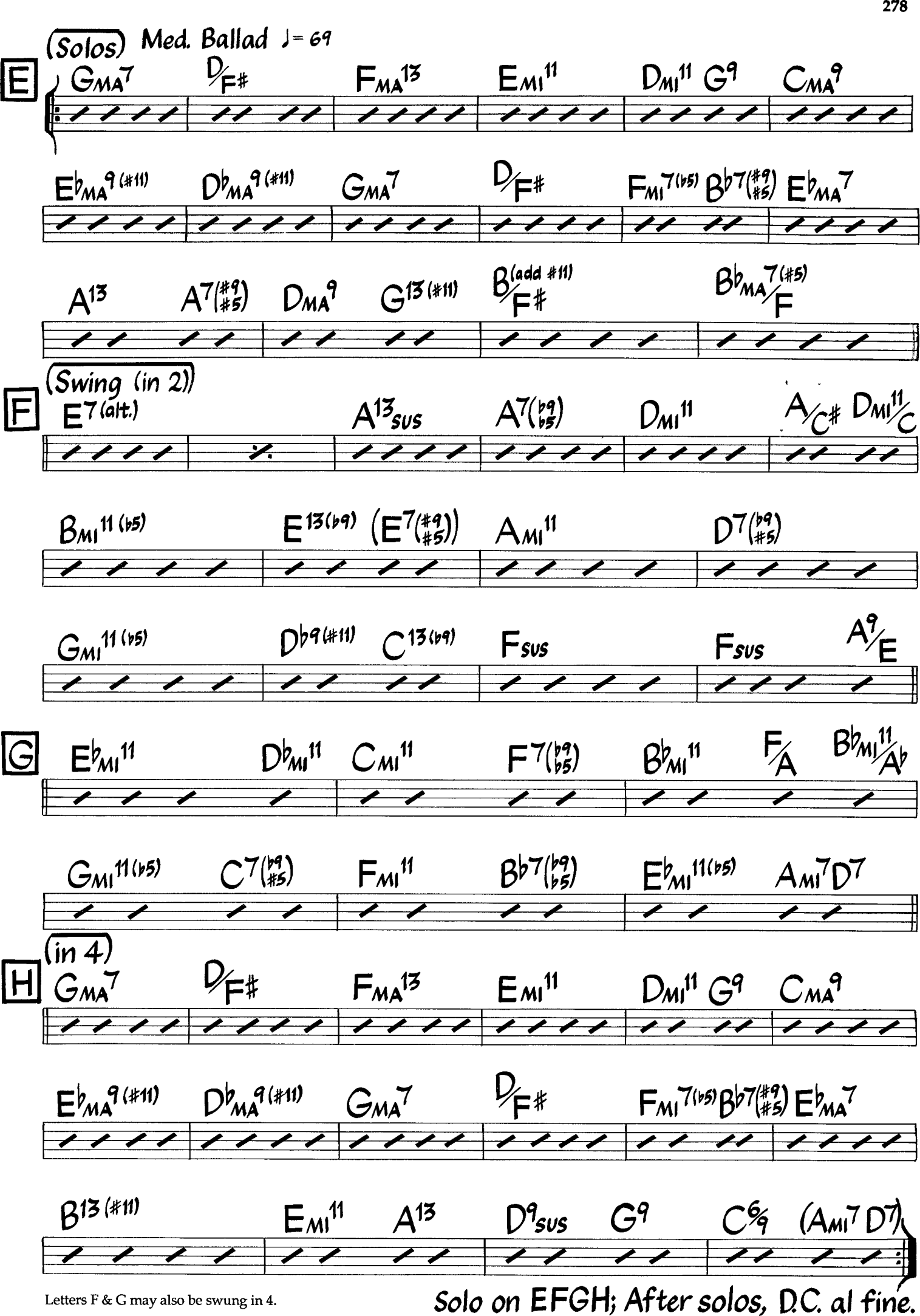
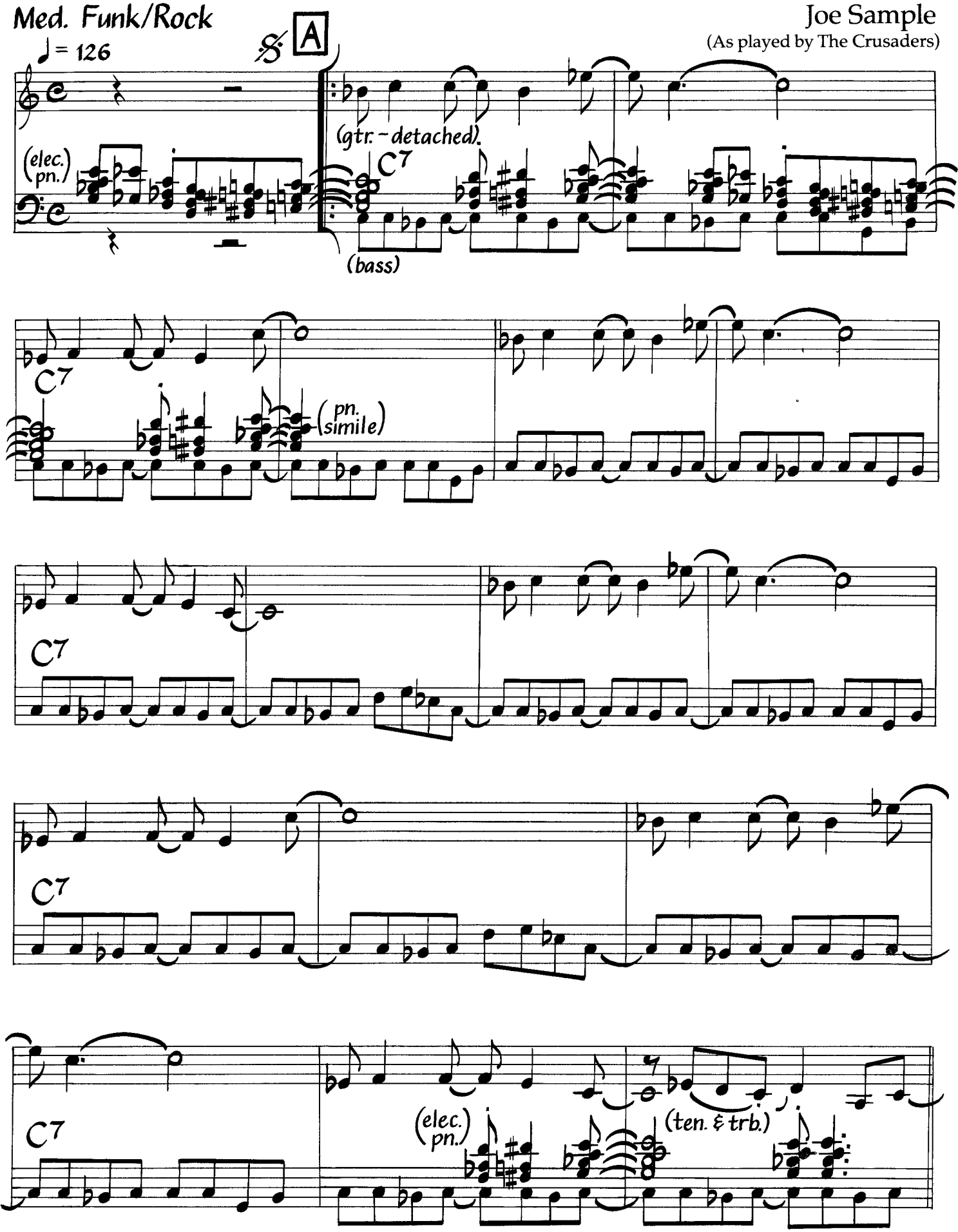

(Solos) Med. Ballad ♩= 69
E
GMA7 D/F# FMA13 EMI11 DMI11 G9 CMA9
EbMA9(#11) DbMA9(#11) GMA7 D/F# FMI7(b5) Bb7(#9 #5) EbMA7
A13 A7(#9 #5) DMA9 G13(#11) B(add #11)/F# BbMA7(#5)/F
F
(Swing (in 2))
E7(alt.) A13sus A7(b9 b5) DMI11 A/C# DMI11/C
BMI11(b5) E13(b9) (E7(#9 #5)) AMI11 D7(b9 #5)
GMI11(b5) Db9(#11) C13(b9) Fsus Fsus A9/E
G
EbMI11 DbMI11 CMI11 F7(b9 b5) BbMI11 F/A BbMI11/Ab
GMI11(b5) C7(b9 #5) FMI11 Bb7(b9 b5) EbMI11(b5) AMI7 D7
H
(in 4)
GMA7 D/F# FMA13 EMI11 DMI11 G9 CMA9
EbMA9(#11) DbMA9(#11) GMA7 D/F# FMI7(b5) Bb7(#9 #5) EbMA7
B13(#11) EMI11 A13 D9sus G9 C6/9 (AMI7 D7)
Letters F & G may also be swung in 4.
Solo on EFGH; After solos, D.C. al fine.

Put It Where You Want It

Med. Funk/Rock

♩ = 126

Joe Sample
(As played by The Crusaders)



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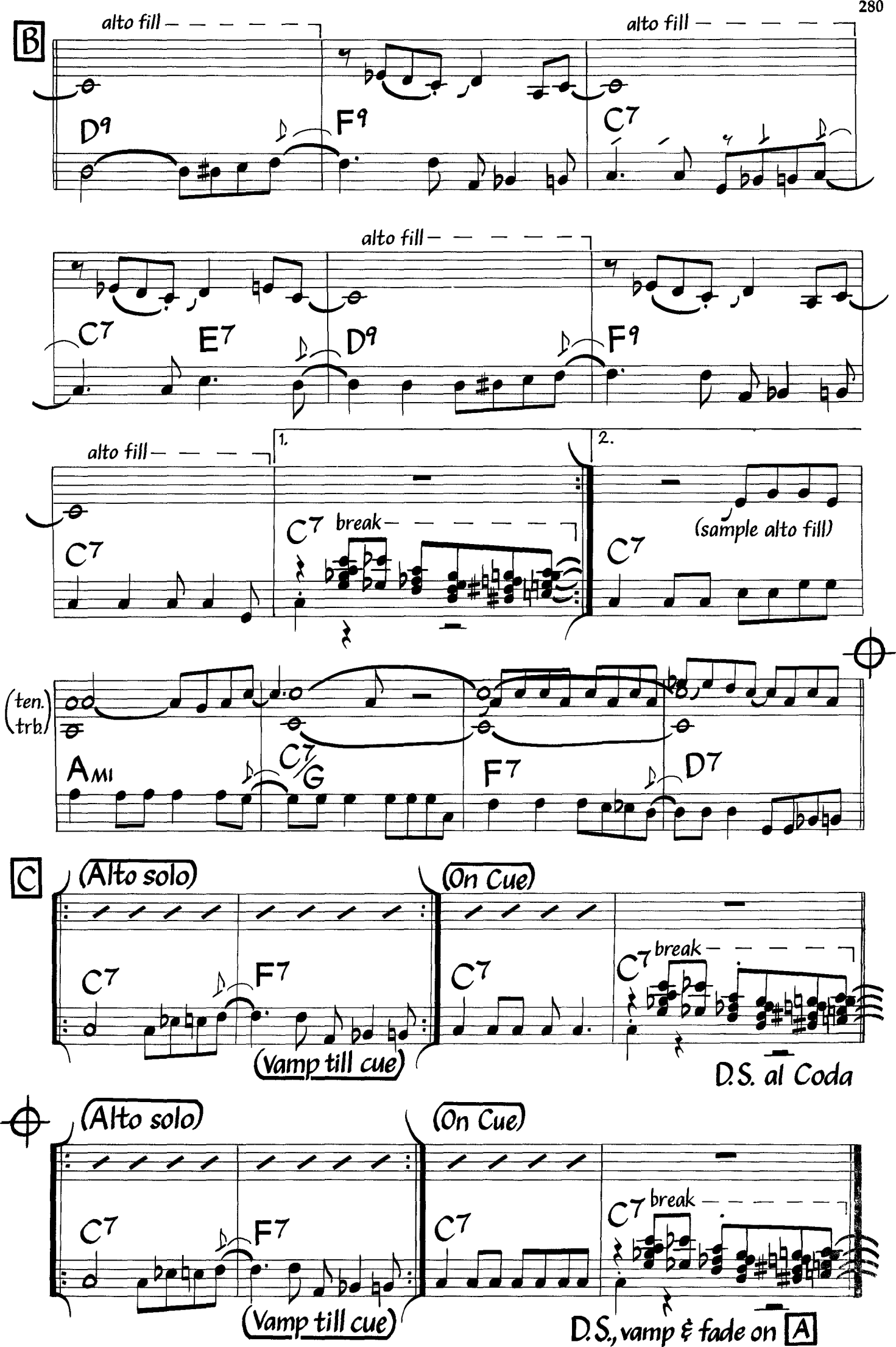

B
alto fill
D9
F9
alto fill
C7
alto fill
C7
E7
D9
F9
alto fill
1.
2.
C7
break
C7
(sample alto fill)
(ten.
trb.)
Ami
C7/G
F7
D7
C
(Alto solo)
C7
F7
(Vamp till cue)
(On Cue)
C7
C7
break
D.S. al Coda
(Alto solo)
C7
F7
(Vamp till cue)
(On Cue)
C7
C7
break
D.S., vamp & fade on A

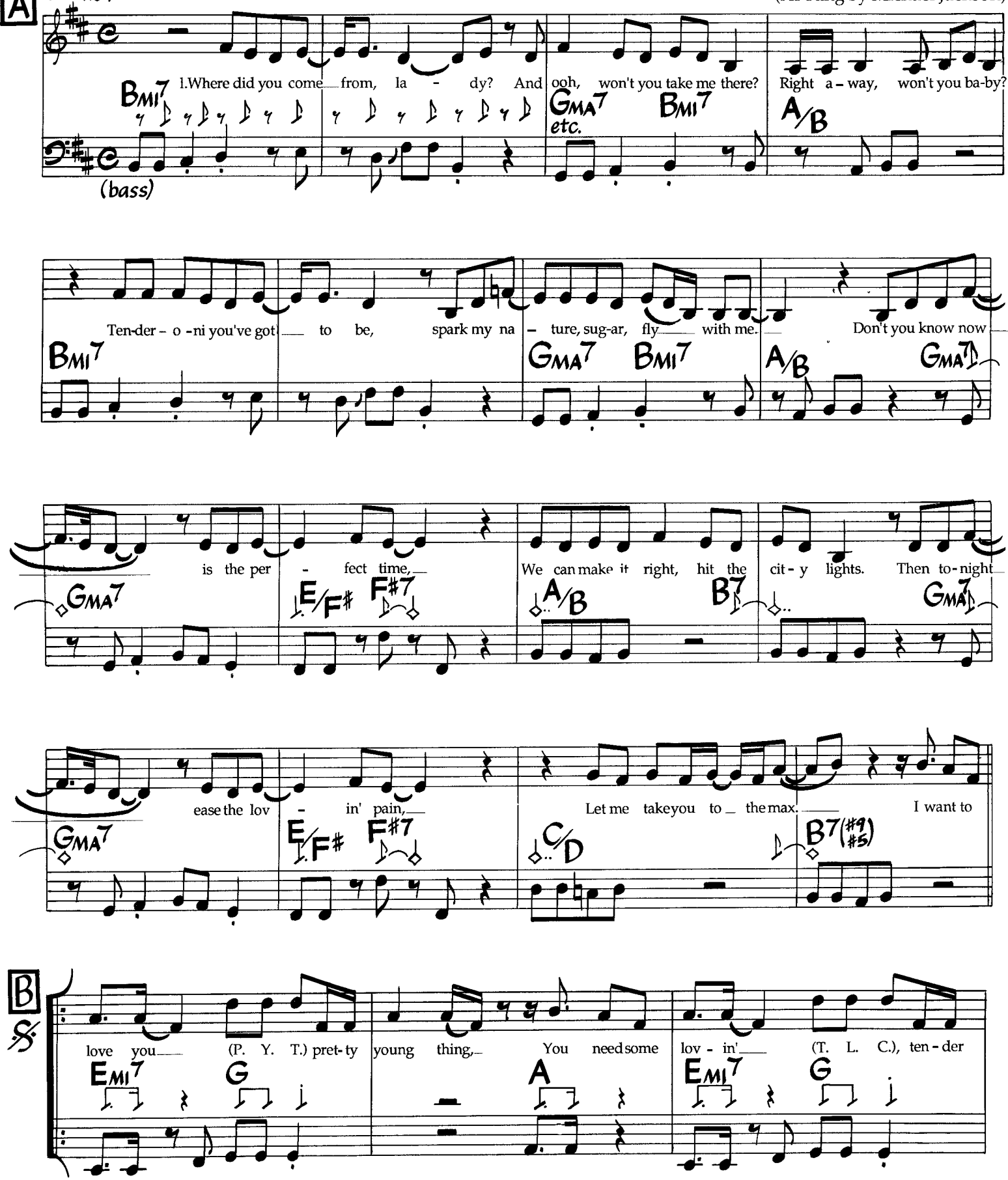
P.Y.T. (Pretty Young Thing)

Quincy Jones
James Ingram
(As sung by Michael Jackson)

Med. Funk/Rock

♩ = 127

A



B

S

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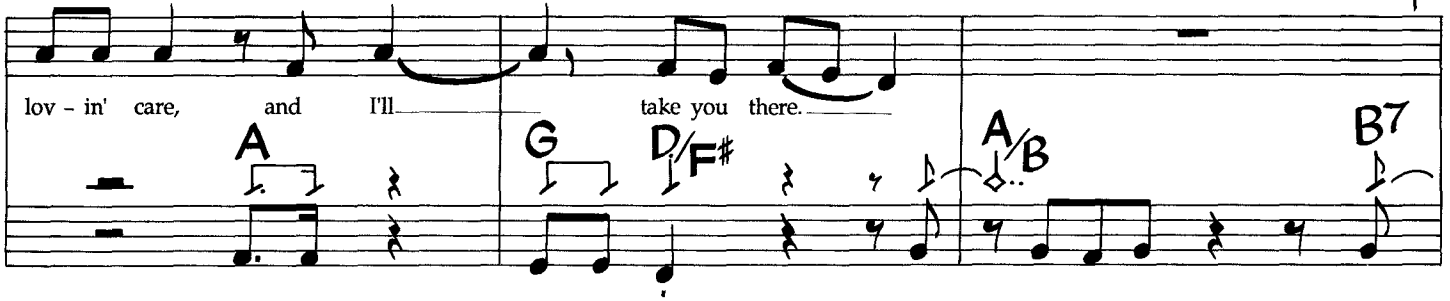
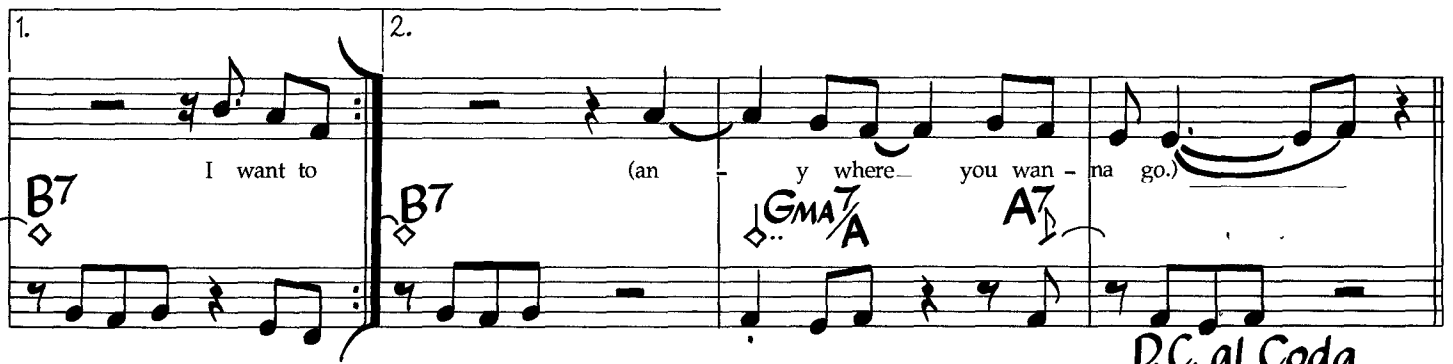
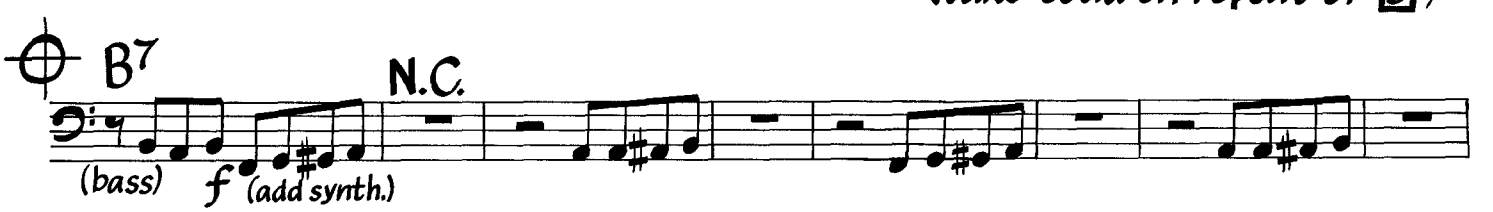
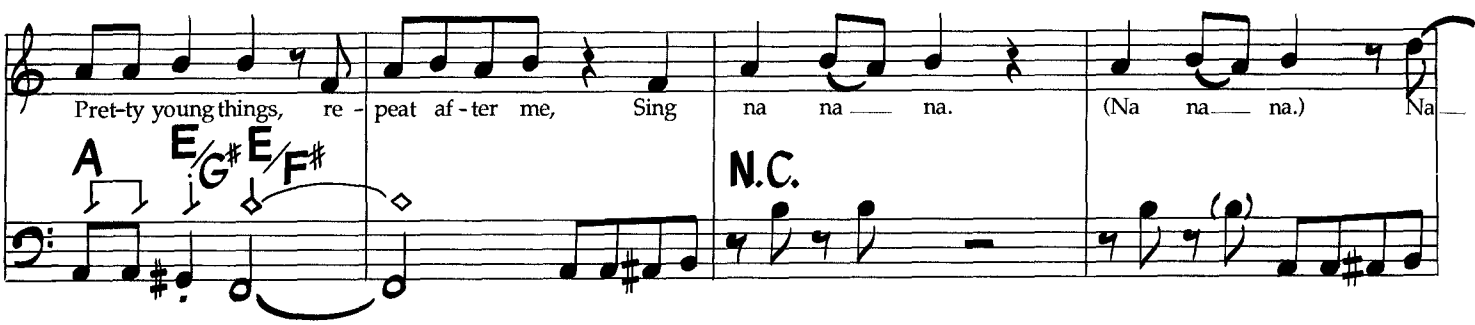
(on repeat)

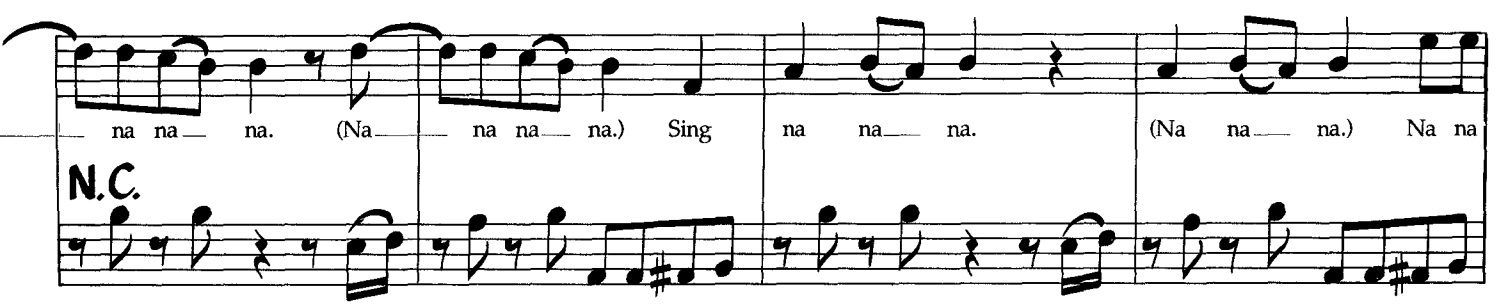


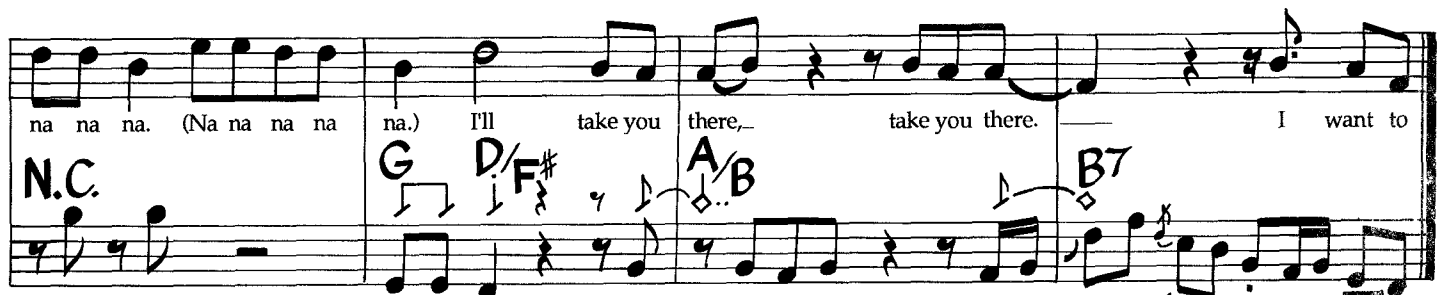


D.C. al Coda
(take Coda on repeat of B)







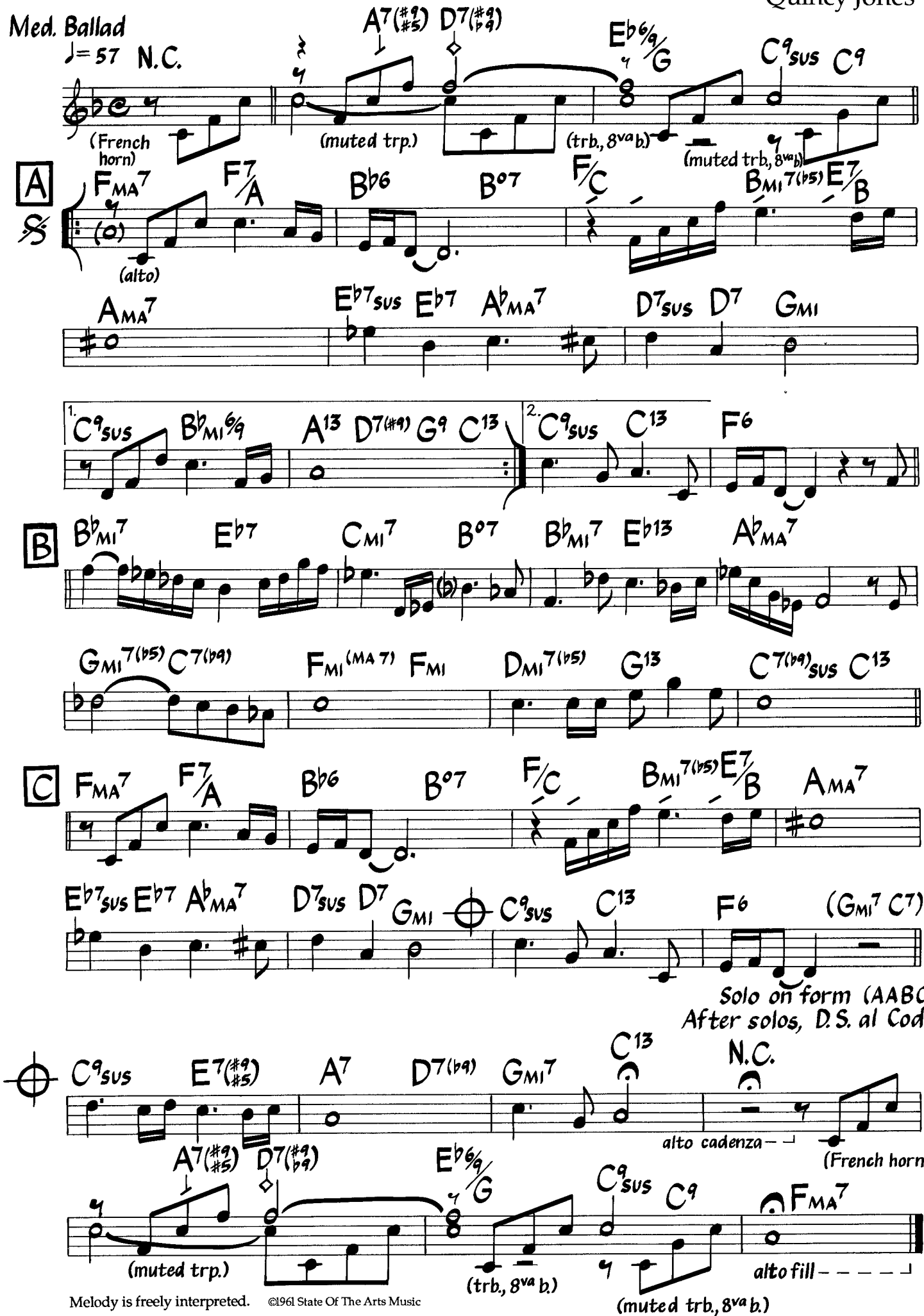


D.S., vamp & fade on B
(use first ending only)

2nd VERSE
Nothin' can stop this burnin'
desire to be with you,
Gotta get to you, baby.
Won't you come? It's emergency,
Cool my fire yearnin', honey, come set me free.
Don't you know now is the perfect time,
We can dim the lights just to make it right.
In the night, hit the lovin' spot,
I'll give you all that I've got.

Quintessence

Quincy Jones



Melody is freely interpreted.

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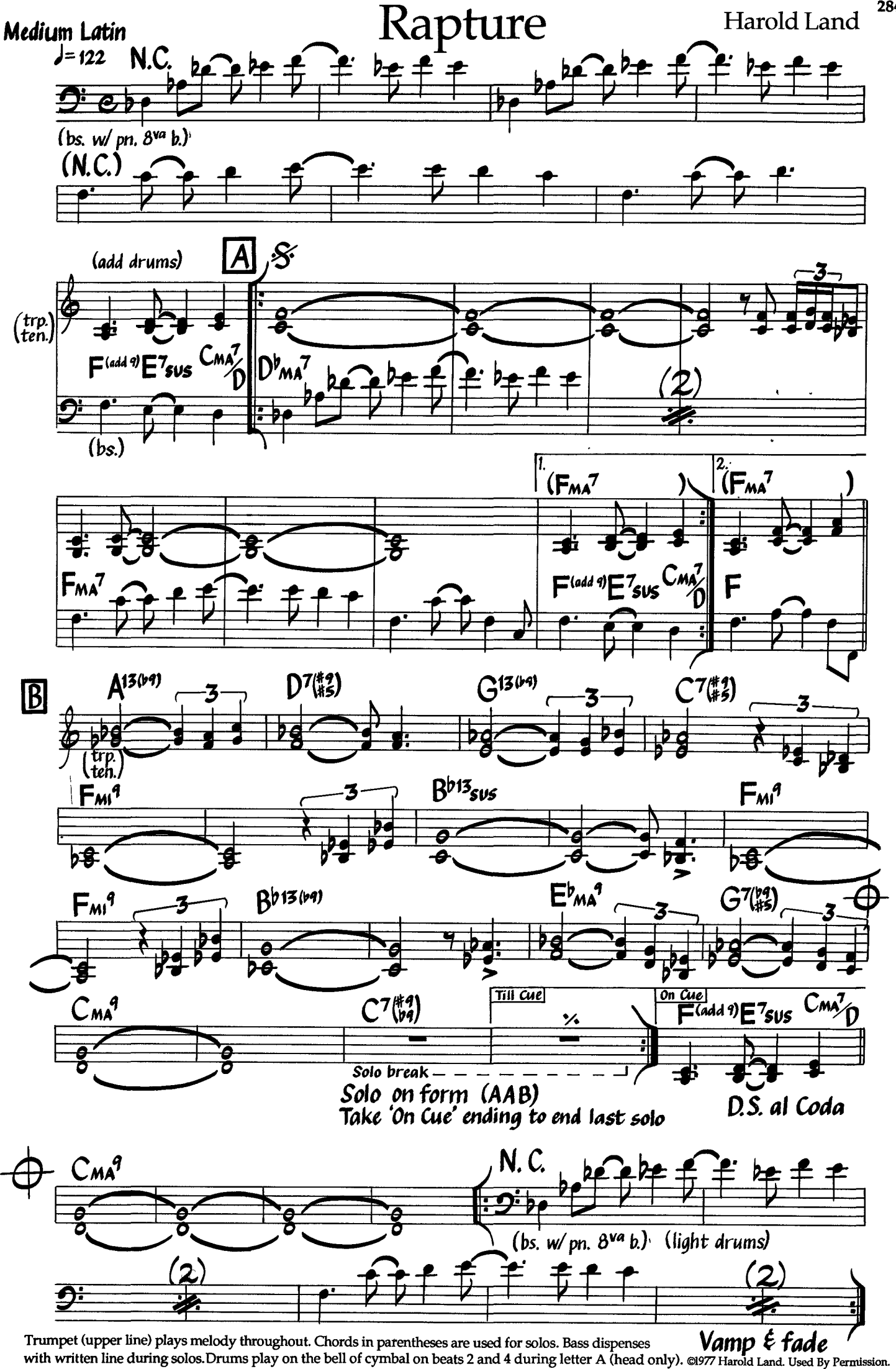
Rapture

Harold Land

Medium Latin

♩= 122



Trumpet (upper line) plays melody throughout. Chords in parentheses are used for solos. Bass dispenses with written line during solos. Drums play on the bell of cymbal on beats 2 and 4 during letter A (head only).

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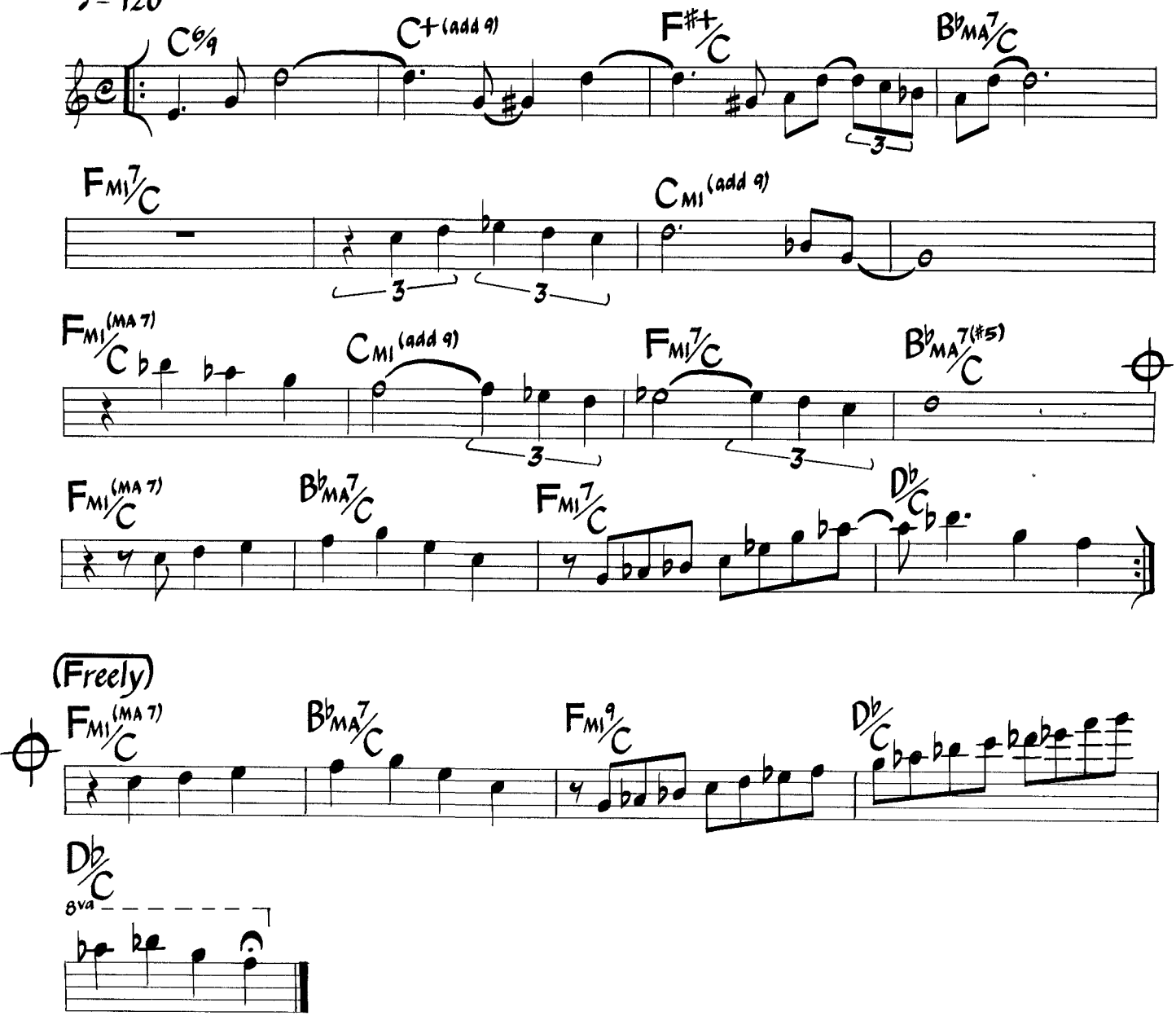
BILL EVANS

Re: Person I Knew

Bill Evans

Medium Swing
♩ = 120



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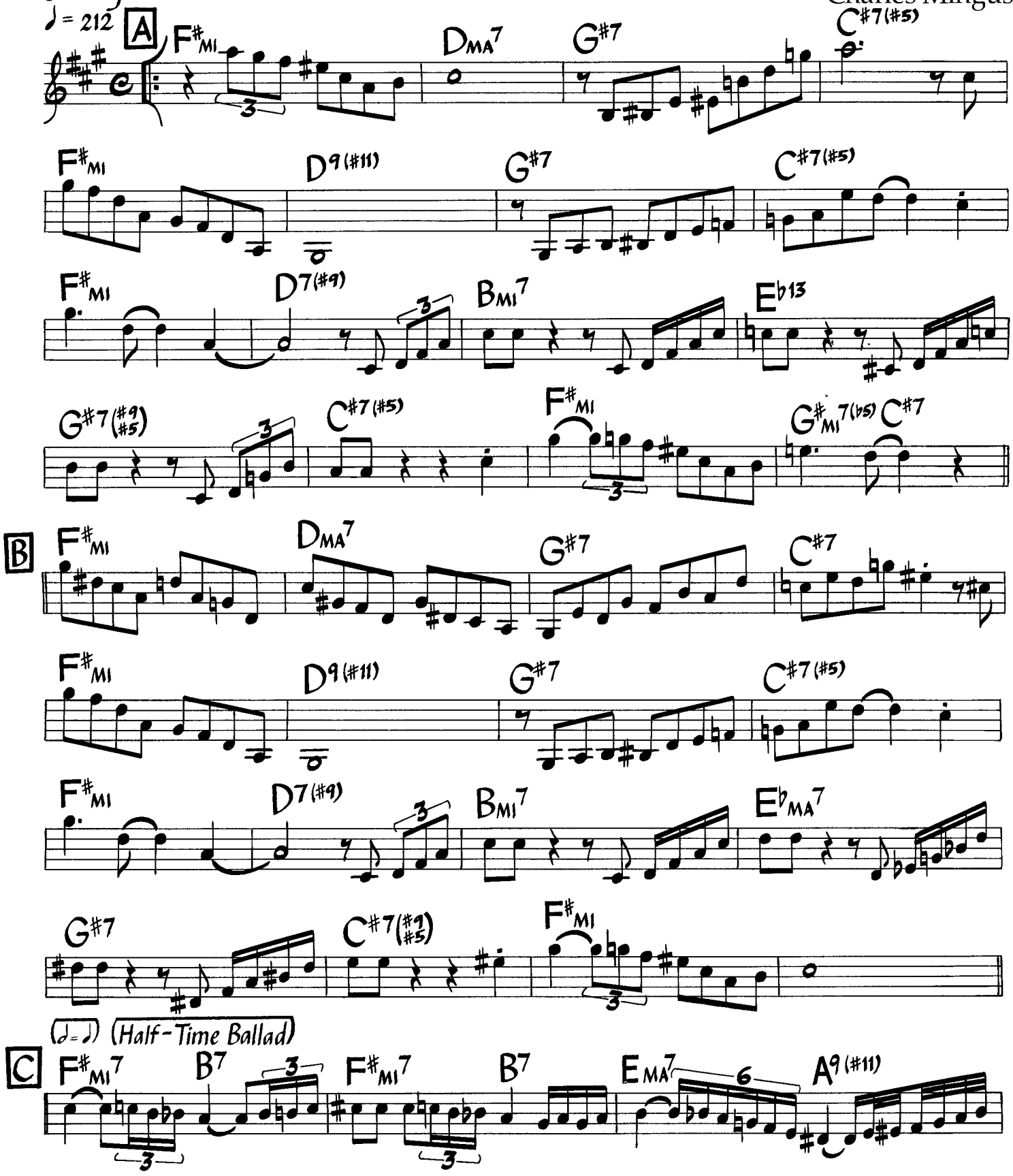
Reincarnation Of A Lovebird

Medium-Up Swing

♩ = 212

Charles Mingus



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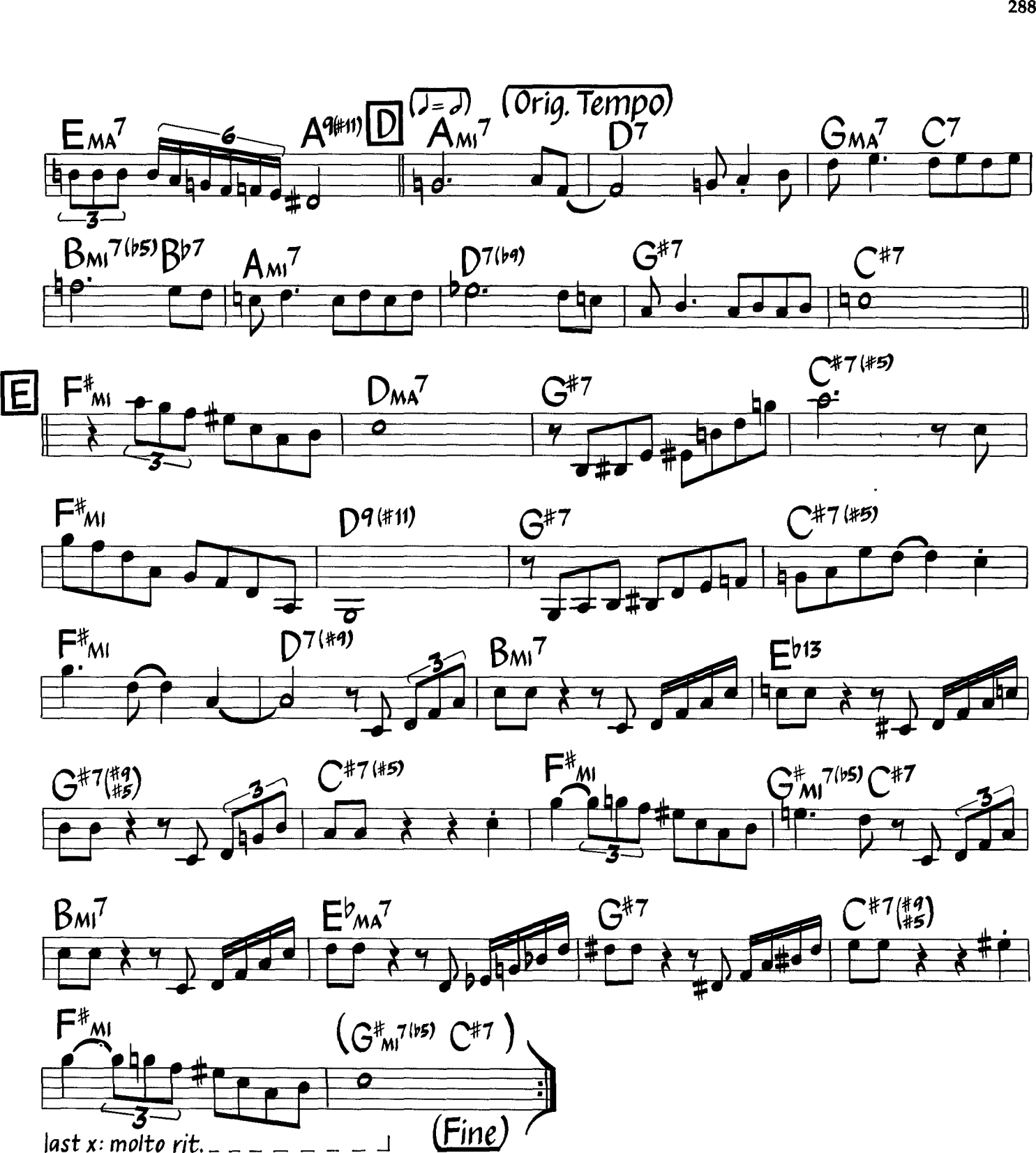

EMA7
A9(#11)
D
(♩=♩)
(Orig. Tempo)
AMI7
D7
GMA7
C7
BMI7(b5)
Bb7
AMI7
D7(b9)
G#7
C#7
E
F#MI
DMA7
G#7
C#7(#5)
F#MI
D9(#11)
G#7
C#7(#5)
F#MI
D7(#9)
BMI7
Eb13
G#7(#9 #5)
C#7(#5)
F#MI
G#MI7(b5)
C#7
BMI7
EbMA7
G#7
C#7(#9 #5)
F#MI
(G#MI7(b5) C#7)
last x: molto rit.
(Fine)

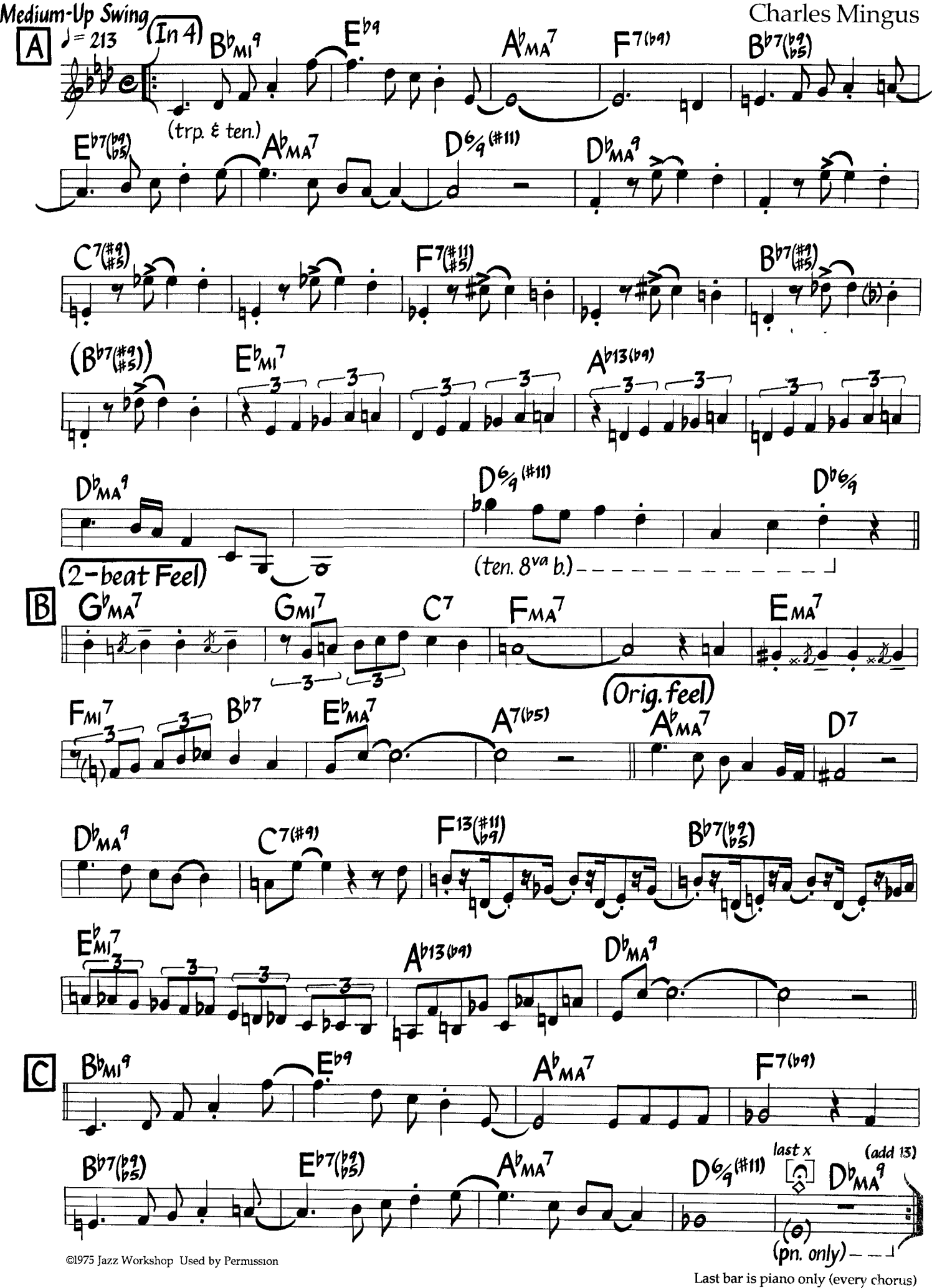


Photo by Jim Marshall ©1988

CHARLES MINGUS

Remember Rockefeller At Attica

Charles Mingus



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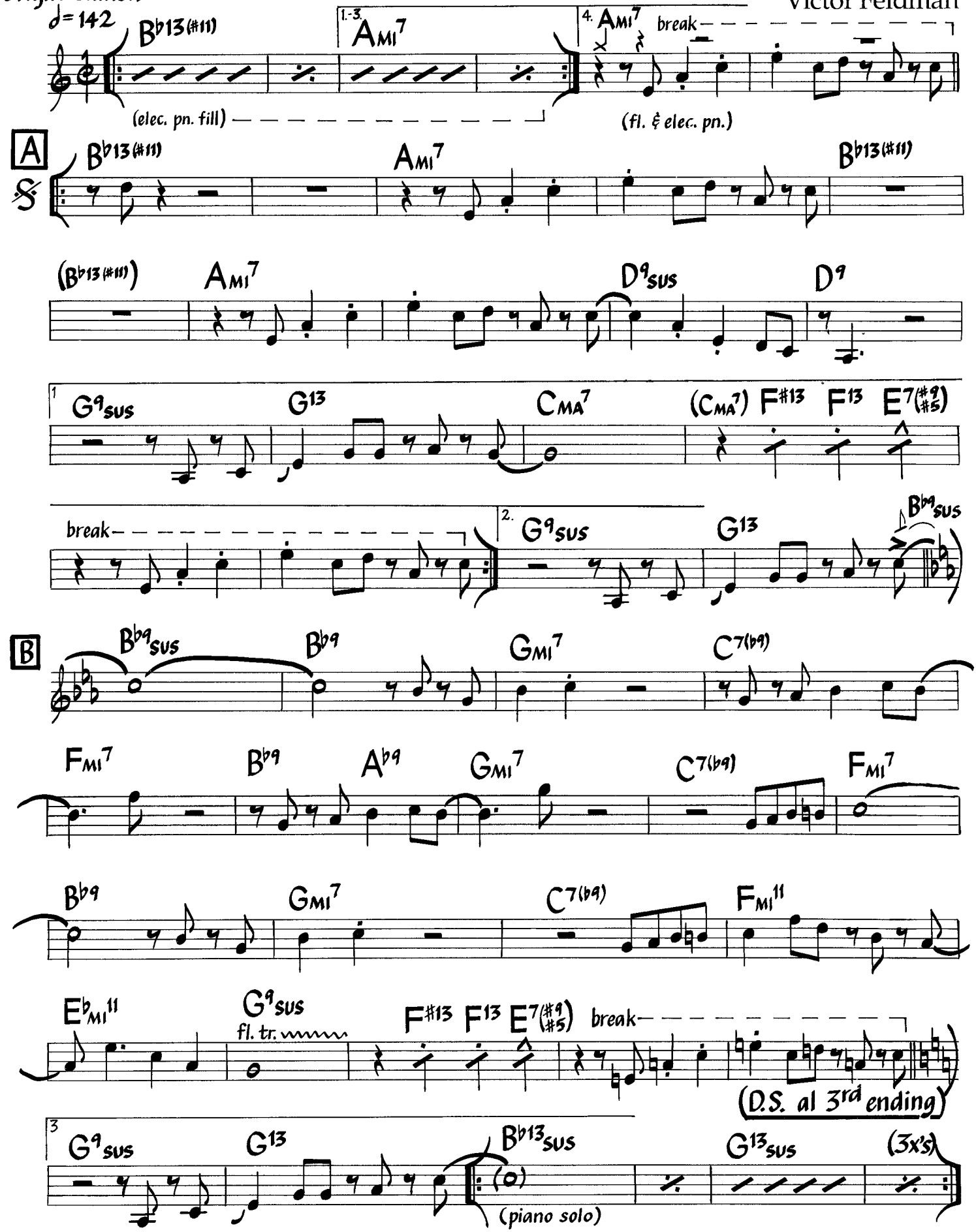
Last bar is piano only (every chorus)

Rio

Bright Samba

♩= 142

Victor Feldman



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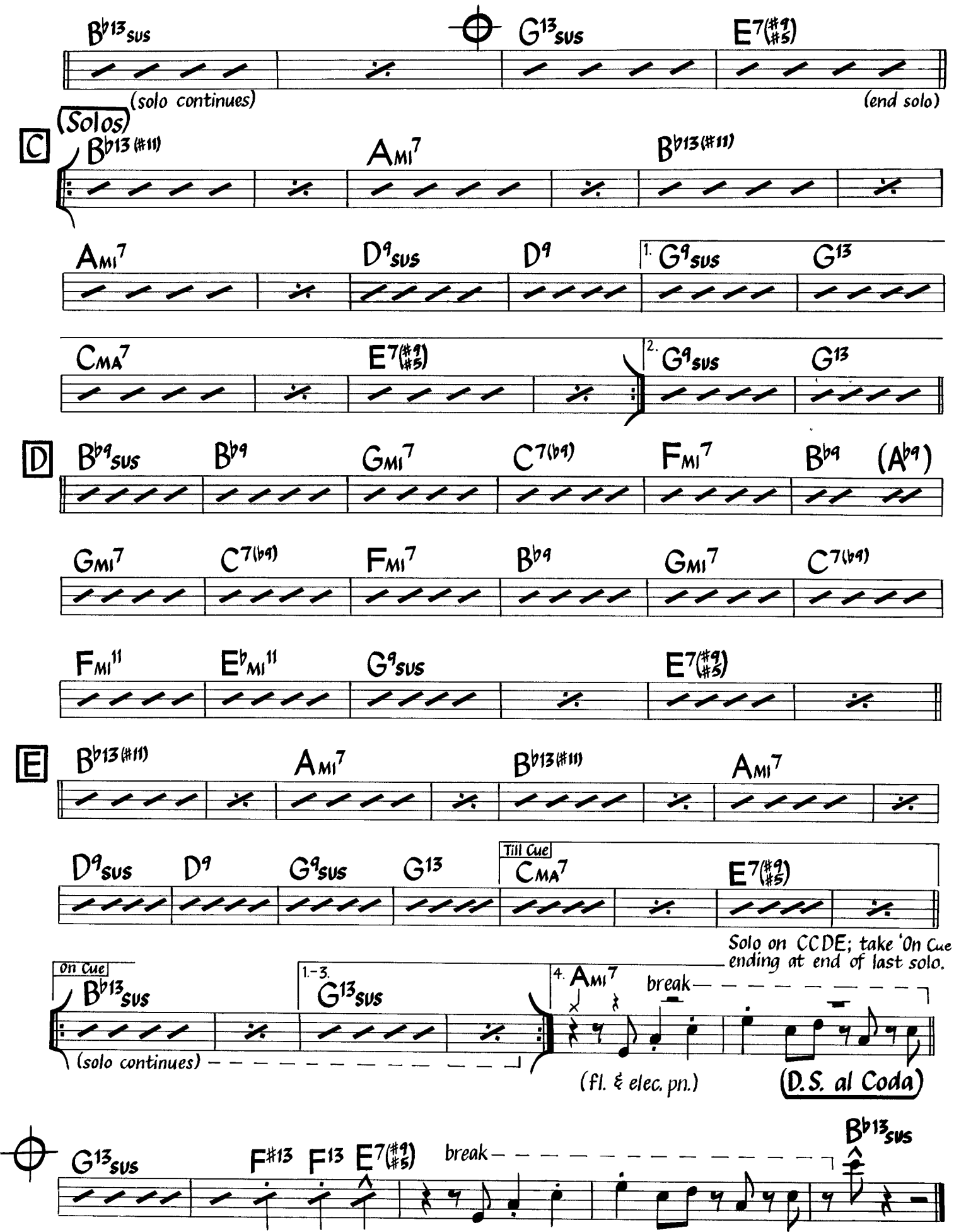

B♭13sus
G13sus
E7(♯9 ♯5)
(solo continues)
(end solo)
(Solos)
C
B♭13(♯11)
AMI7
B♭13(♯11)
AMI7
D9sus
D9
1. G9sus
G13
CMA7
E7(♯9 ♯5)
2. G9sus
G13
D
B♭9sus
B♭9
GMI7
C7(♭9)
FMI7
B♭9
(A♭9)
GMI7
C7(♭9)
FMI7
B♭9
GMI7
C7(♭9)
FMI11
E♭MI11
G9sus
E7(♯9 ♯5)
E
B♭13(♯11)
AMI7
B♭13(♯11)
AMI7
D9sus
D9
G9sus
G13
Till Cue
CMA7
E7(♯9 ♯5)
Solo on CCDE; take 'On Cue' ending at end of last solo.
On Cue
B♭13sus
(solo continues)
1.-3.
G13sus
4. AMI7
break
(fl. & elec. pn.)
(D.S. al Coda)
G13sus
F♯13
F13
E7(♯9 ♯5)
break
B♭13sus

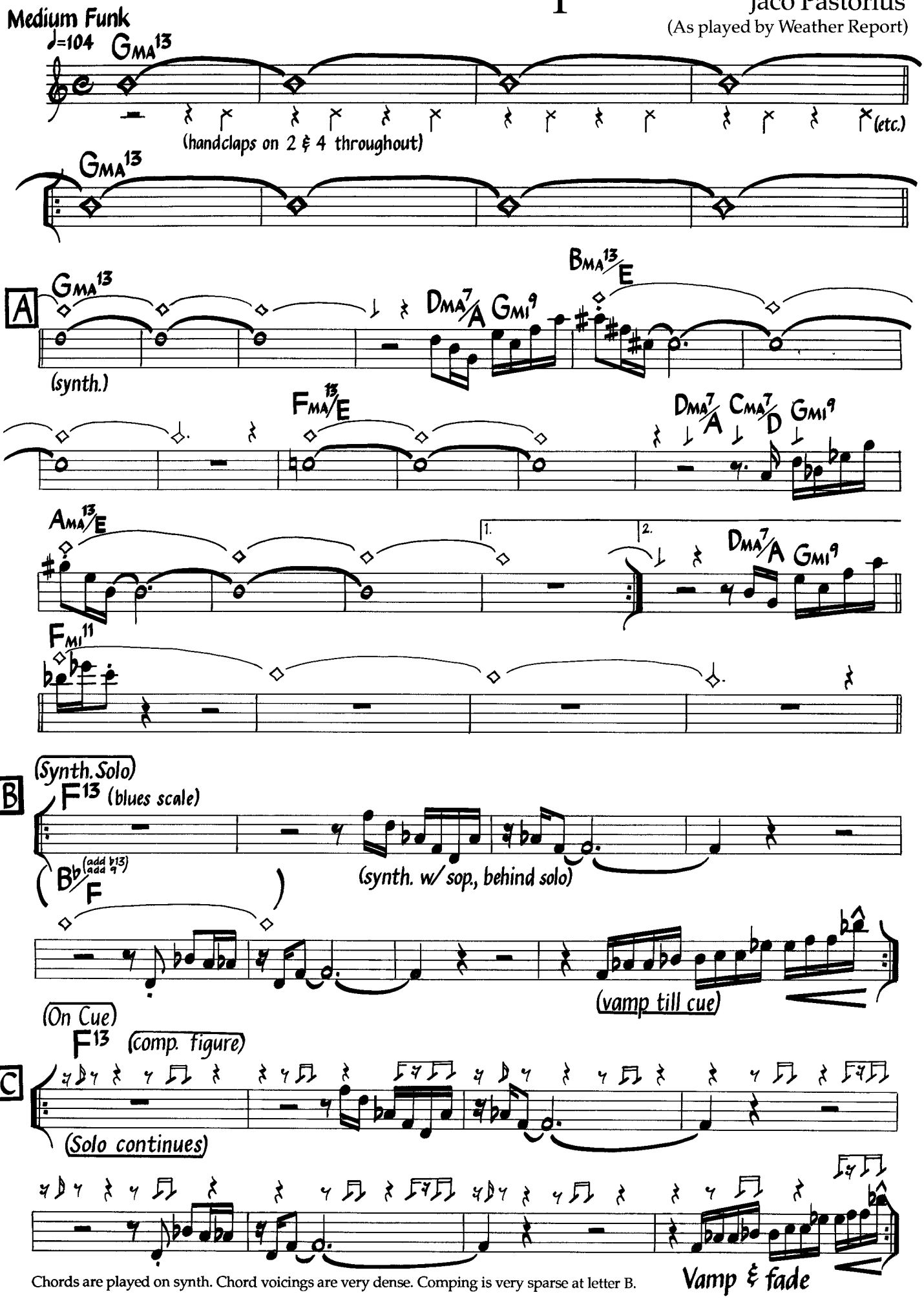


JACO PASTORIUS

Photo by Tom Copi ©1982

River People

Jaco Pastorius
(As played by Weather Report)



Chords are played on synth. Chord voicings are very dense. Comping is very sparse at letter B.

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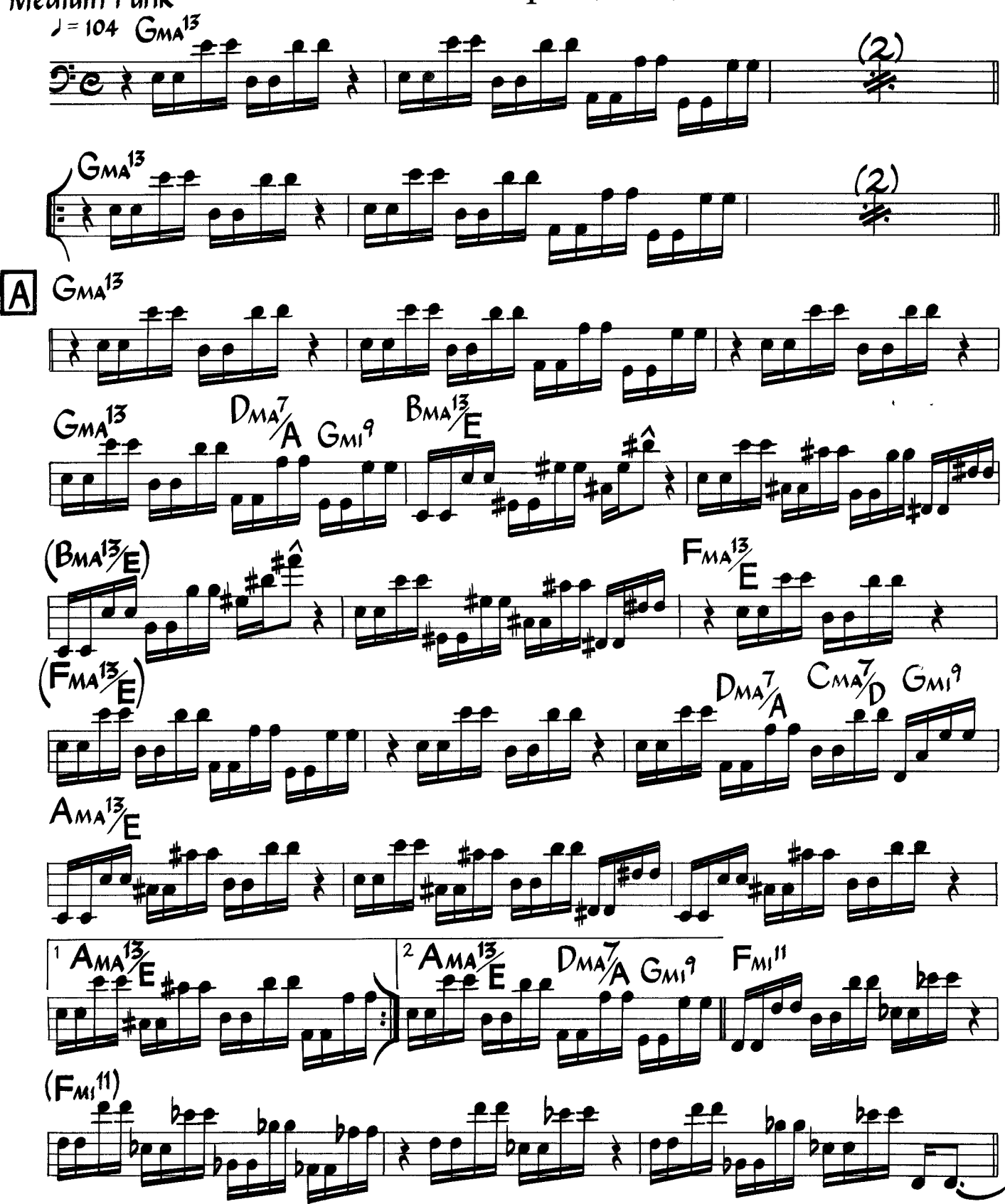
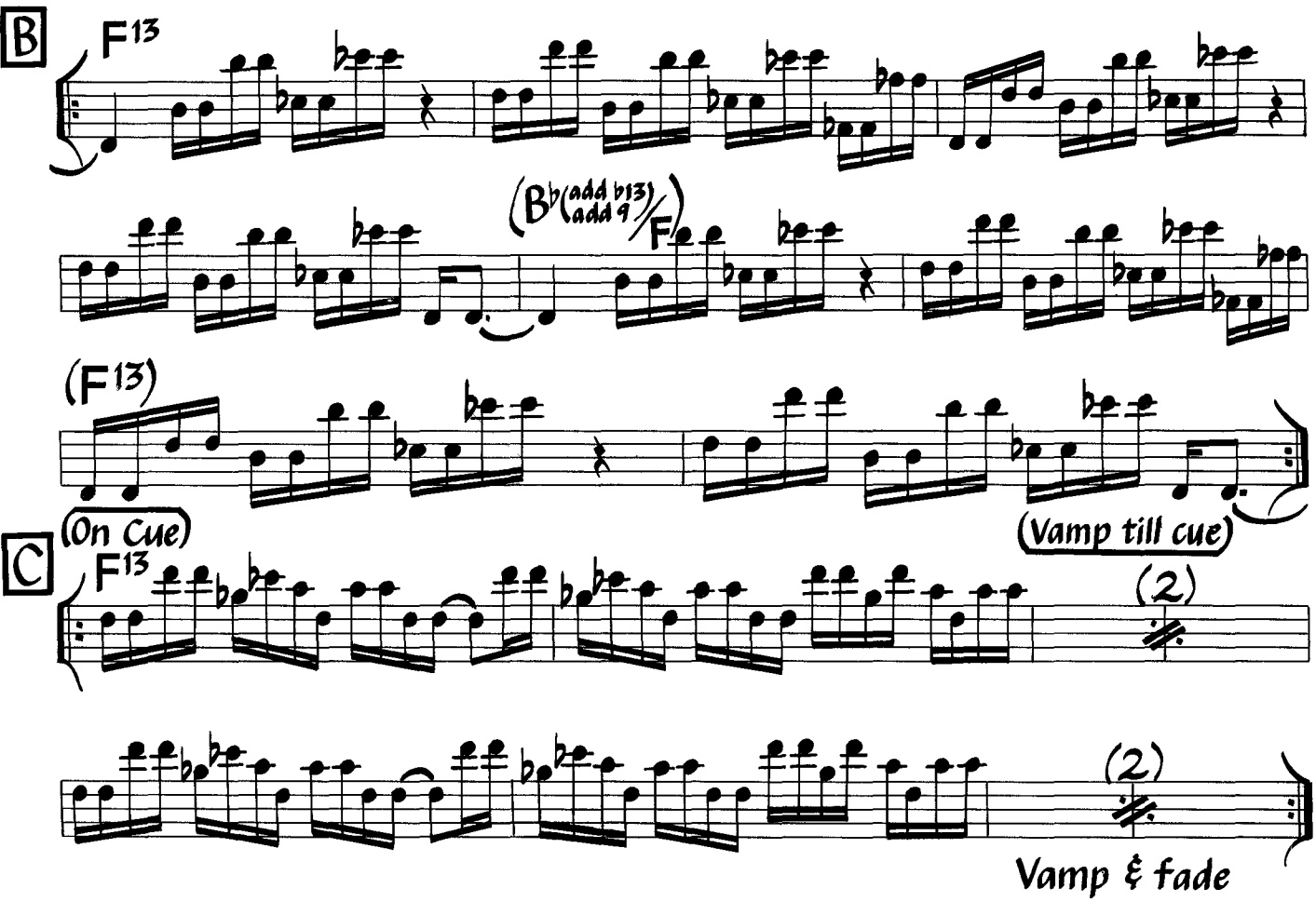
River People (Bass)

Medium Funk

♩ = 104




B
F13
(B♭(add ♭13) add 9)/F
(F13)
C
(On Cue)
F13
(Vamp till cue)
(2)
(2)
Vamp & fade

Robbin's Nest

"Illinois" Batiste Jacquet
Sir Charles Thompson

Med. Swing
♩= 104

(Intro)

D13 Db6 N.C.

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

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

A

Db6 A9

A9 Fmi7 E°7 Ebmi7 Ab13

1. Db6 Bb7 Ebmi7 Ab7

2. Db6

(ten.)

B

F7

(trp.)

Bb7

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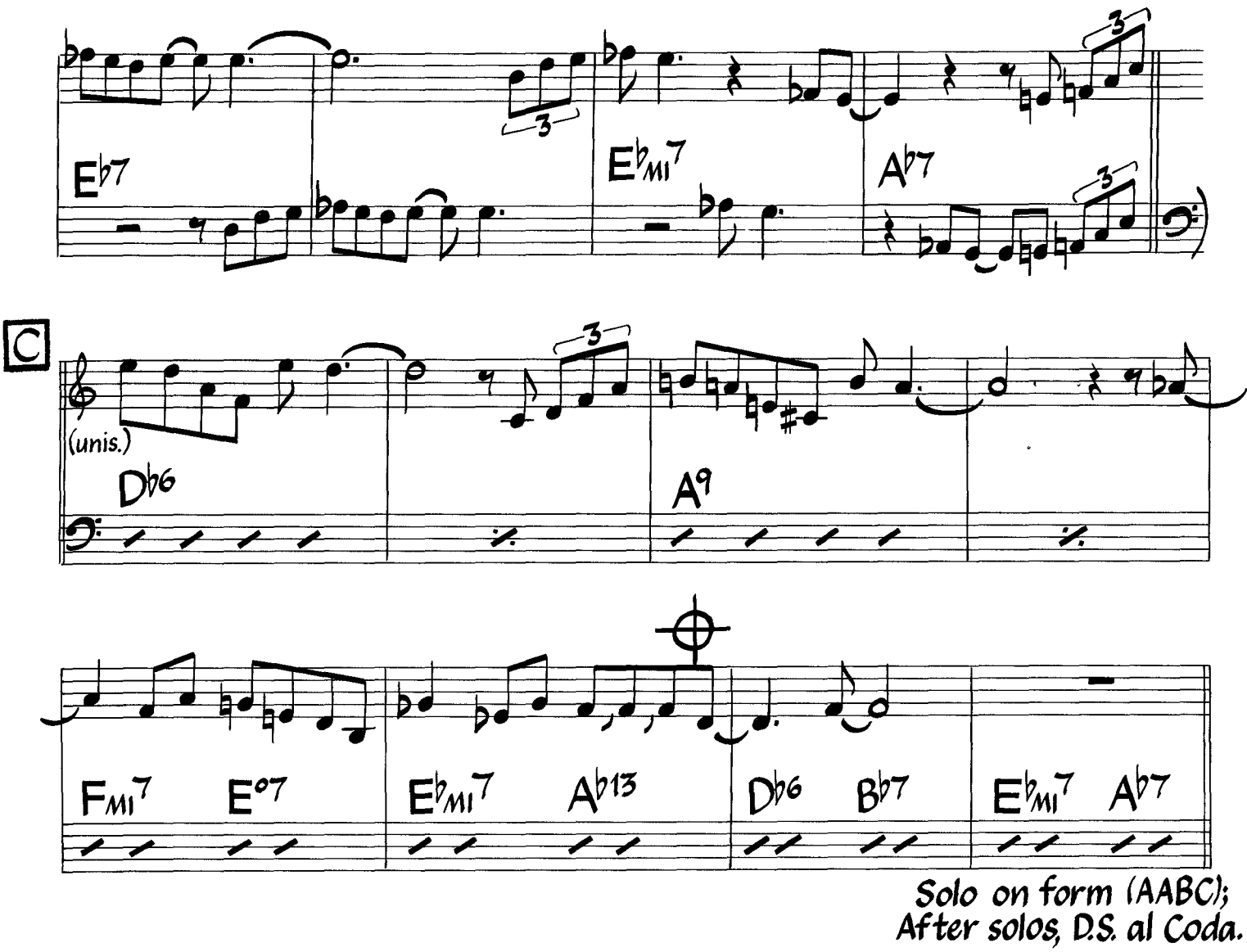
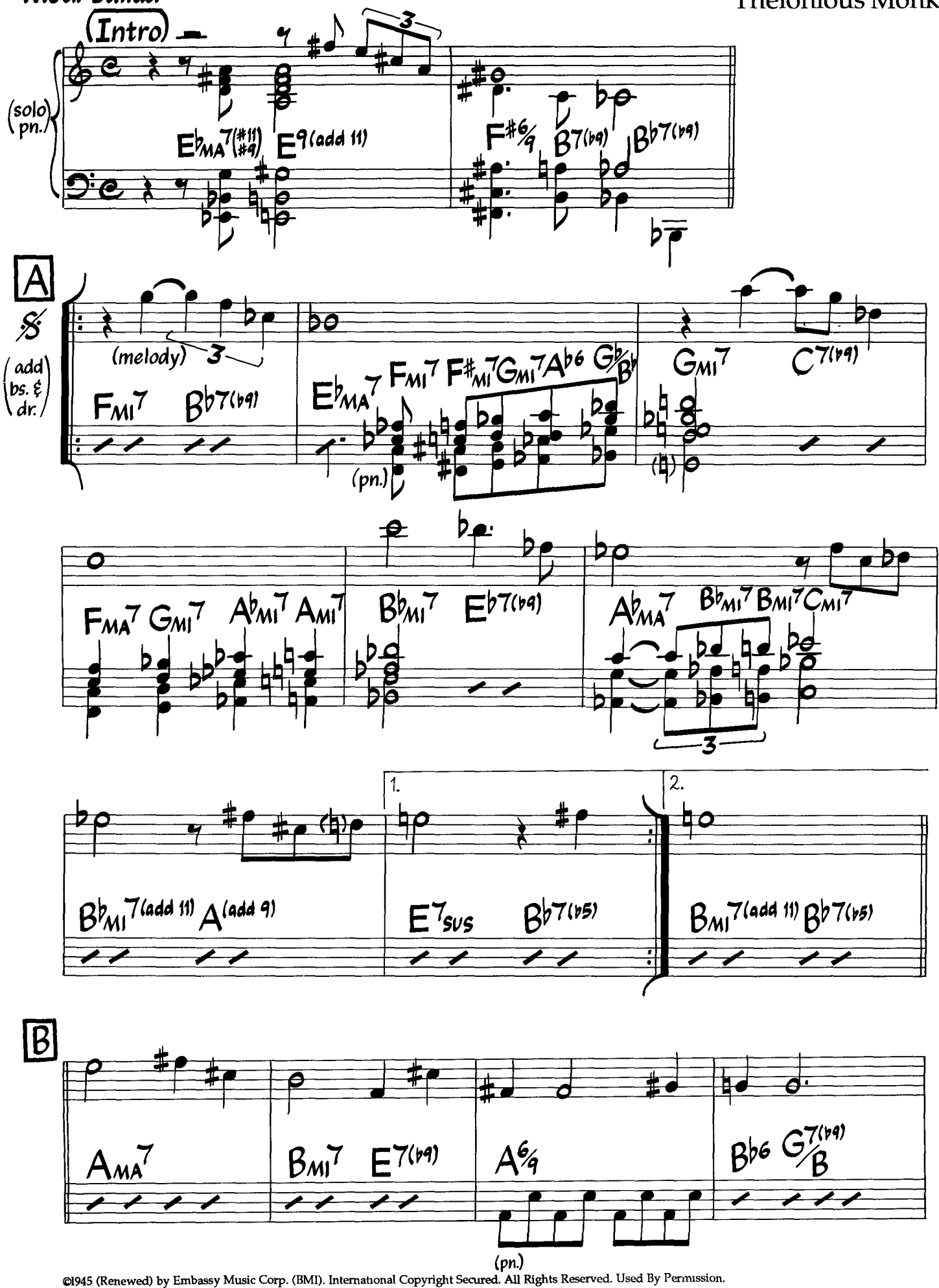


Tenor sounds one octave lower than written throughout.

Ruby, My Dear

Med. Ballad

Thelonious Monk



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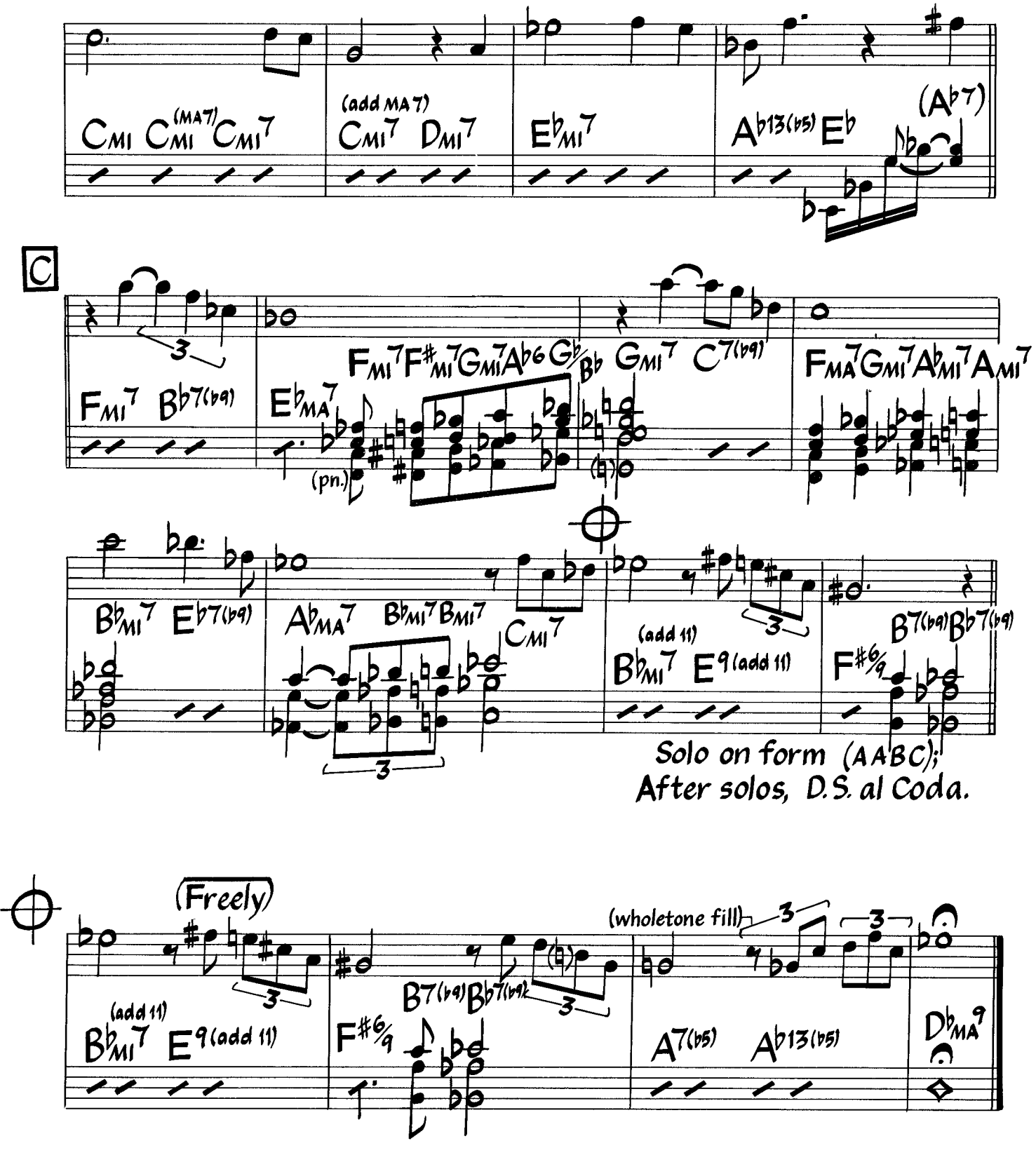


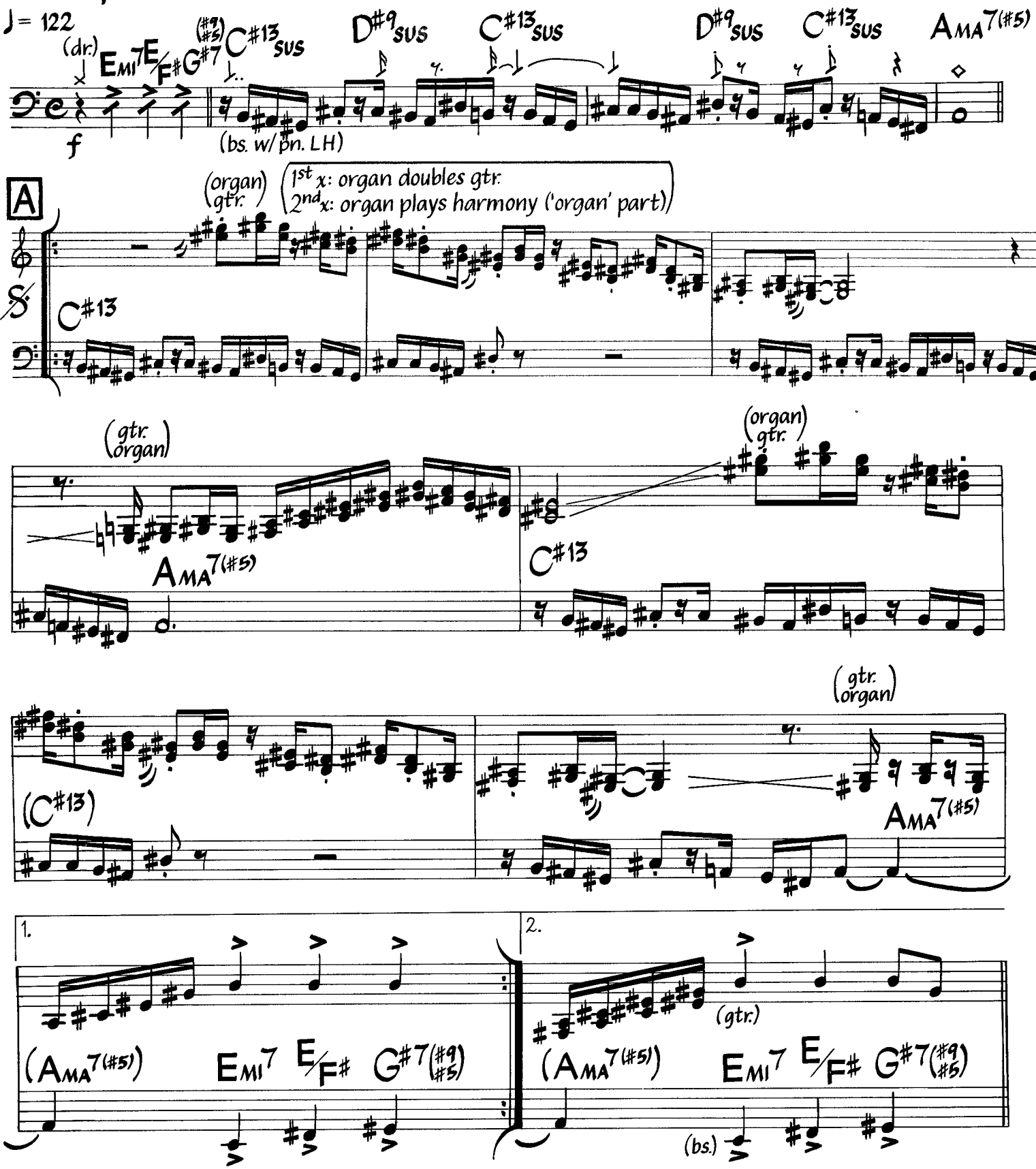
Melody is played with straight eighths.

Rush Hour

Russell Ferrante
Robben Ford
(As played by The Yellowjackets)

Med.-Up Funk

♩= 122



Chords are more sustained at letter B.

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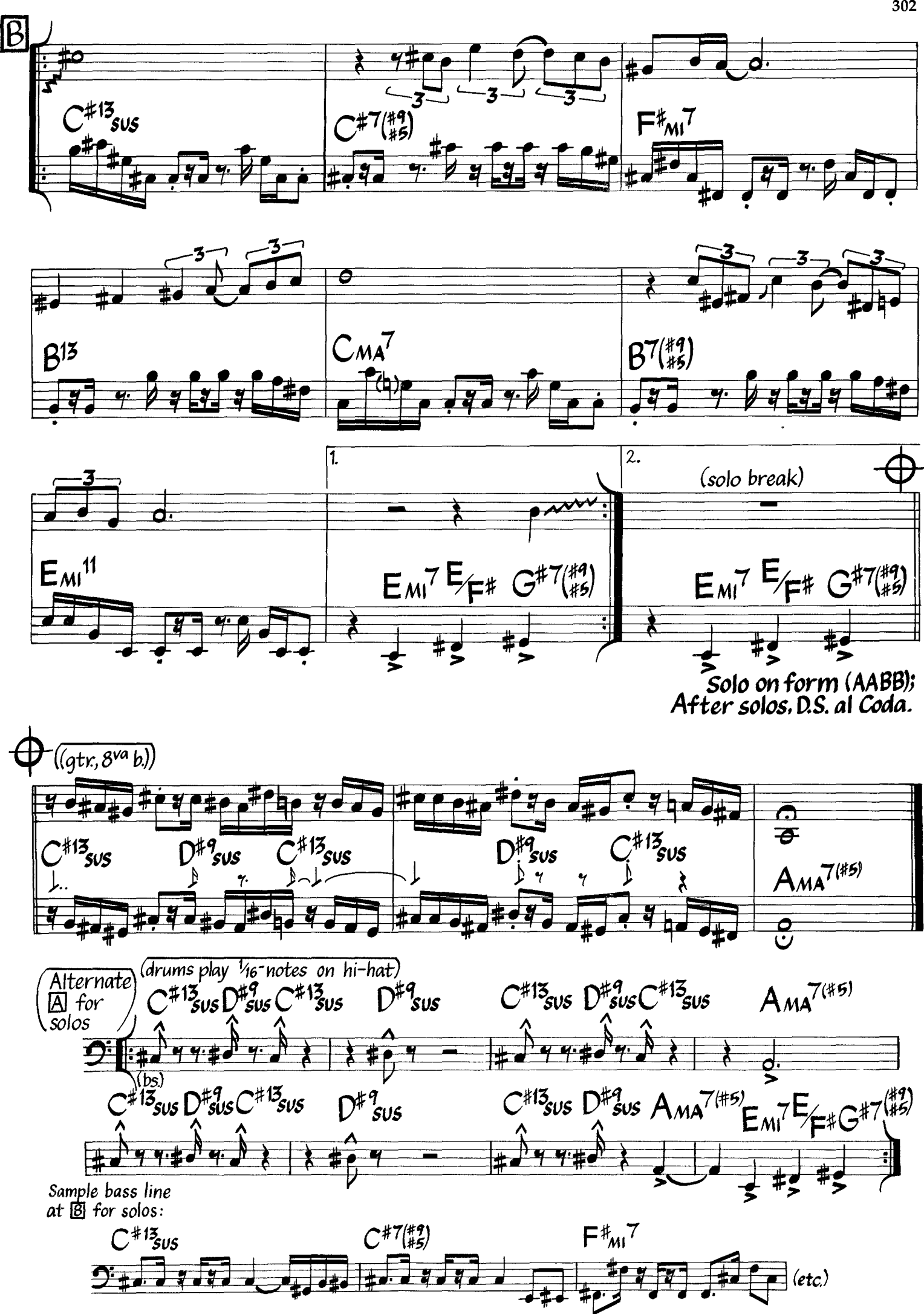
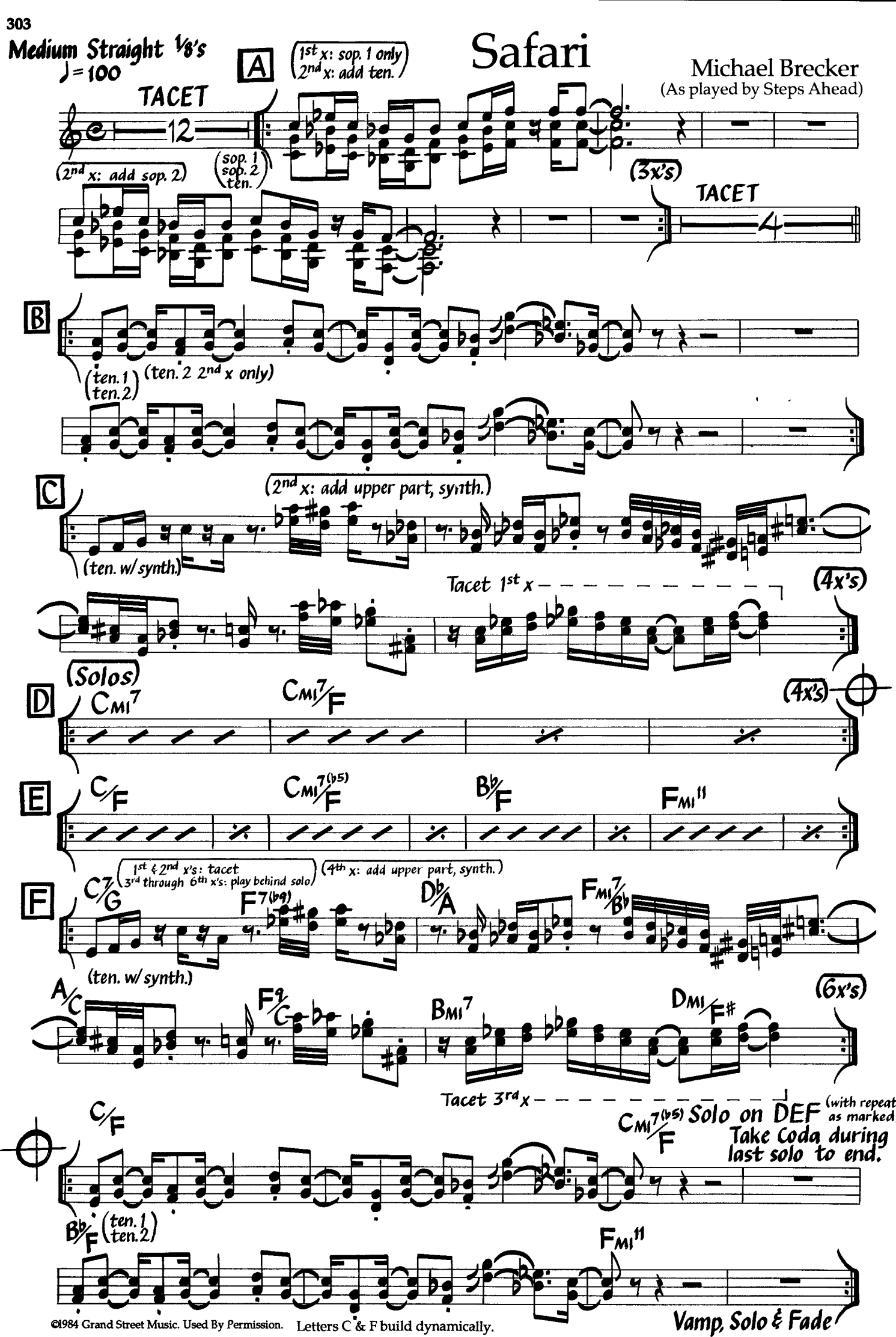

B
C#13sus
C#7(#9 #5)
F#mi7
B13
Cma7
B7(#9 #5)
1.
2.
(solo break)
Emi11
Emi7 E/F# G#7(#9 #5)
Emi7 E/F# G#7(#9 #5)
Solo on form (AABB);
After solos, D.S. al Coda.
((gtr. 8va b.))
C#13sus D#9sus C#13sus
D#9sus C#13sus
Ama7(#5)
Alternate A for solos
(drums play 1/16-notes on hi-hat)
C#13sus D#9sus C#13sus D#9sus
C#13sus D#9sus C#13sus Ama7(#5)
(bs)
C#13sus D#9sus C#13sus D#9sus
C#13sus D#9sus Ama7(#5) Emi7 E/F# G#7(#9 #5)
Sample bass line at B for solos:
C#13sus
C#7(#9 #5)
F#mi7
(etc.)

Safari

Michael Brecker
(As played by Steps Ahead)

Medium Straight 1/8's
♩ = 100



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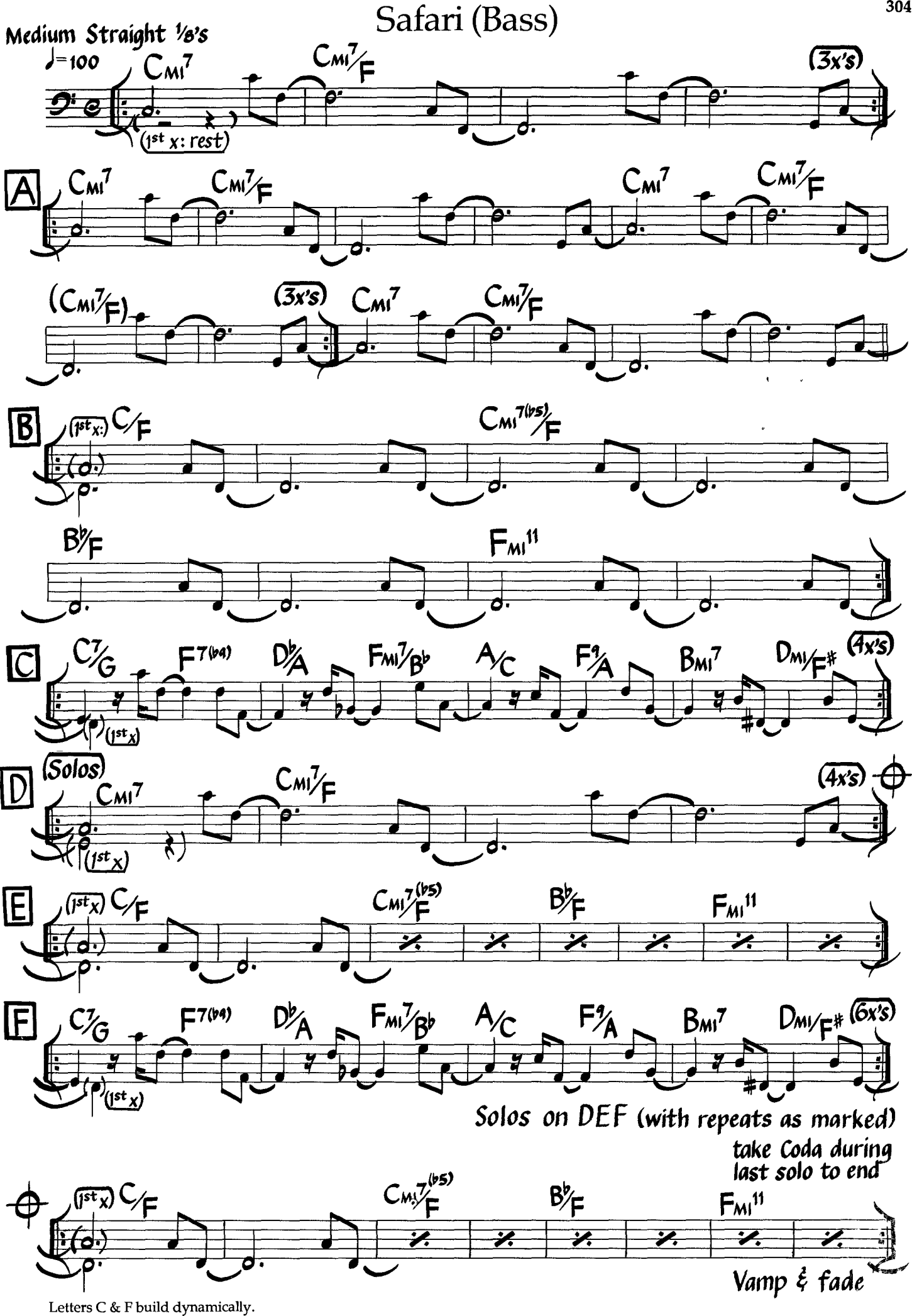
Letters C & F build dynamically.

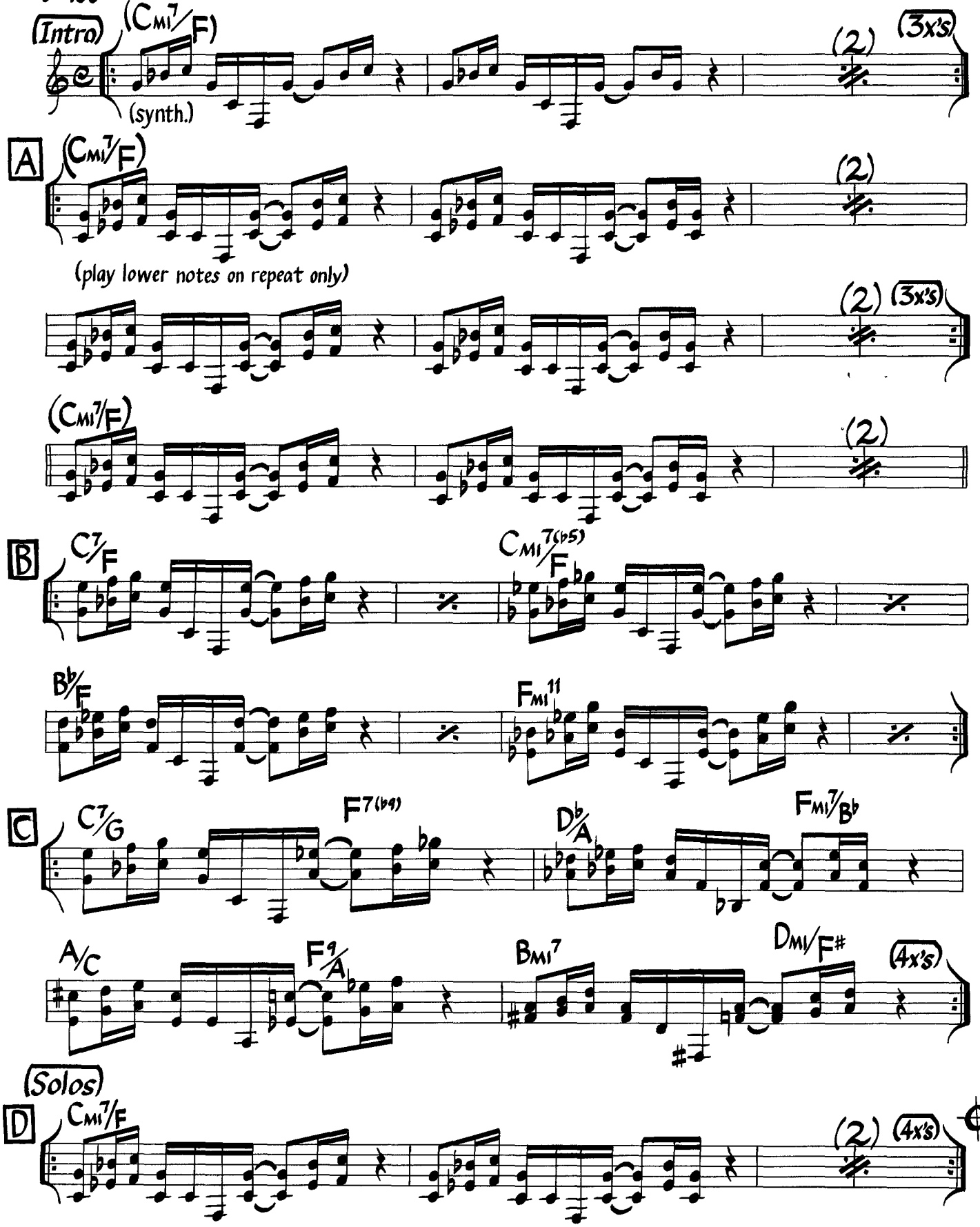
Safari (Bass)



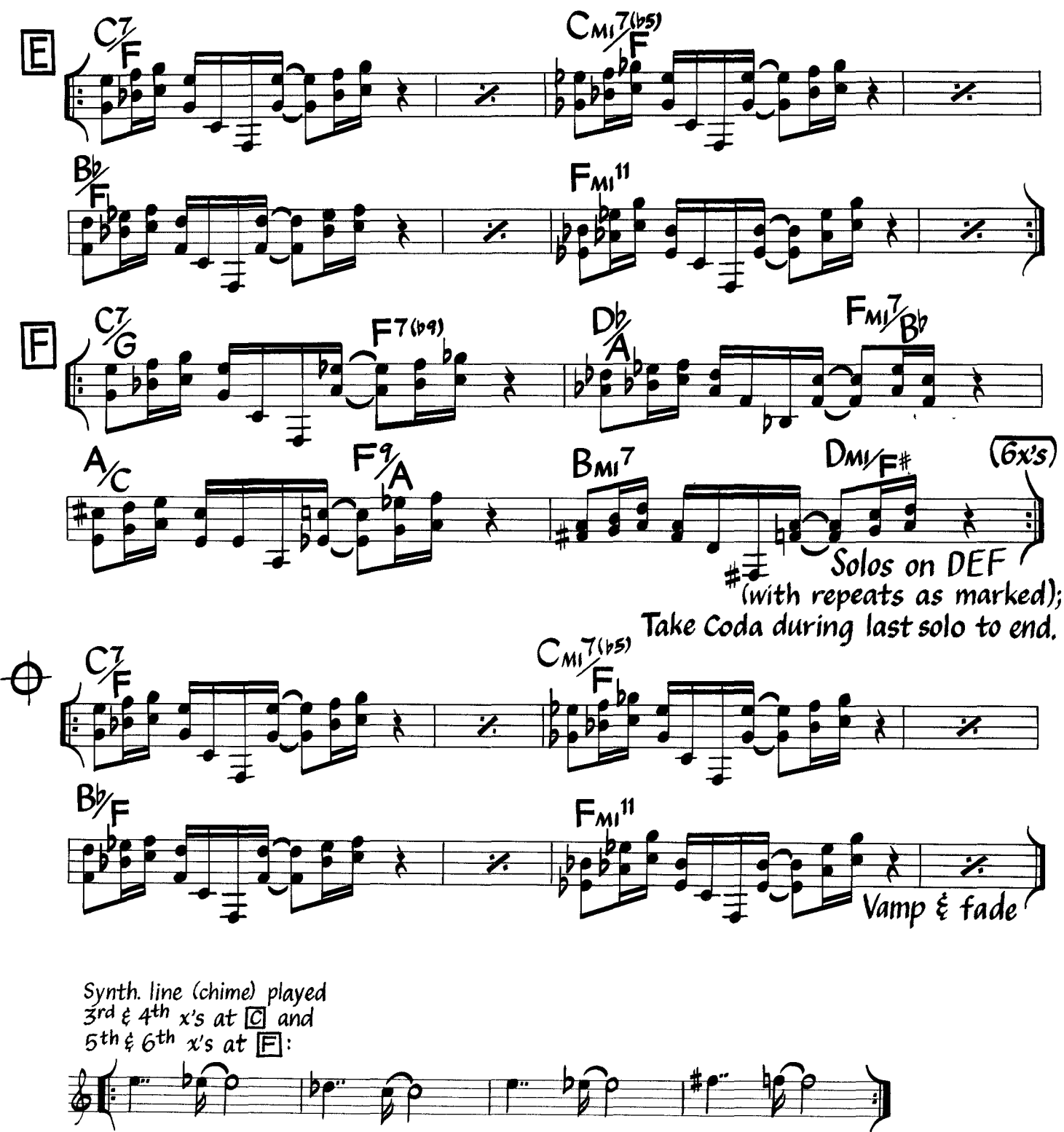
Letters C & F build dynamically.

Safari (Keyboard)

Medium Straight 1/8's
♩=100



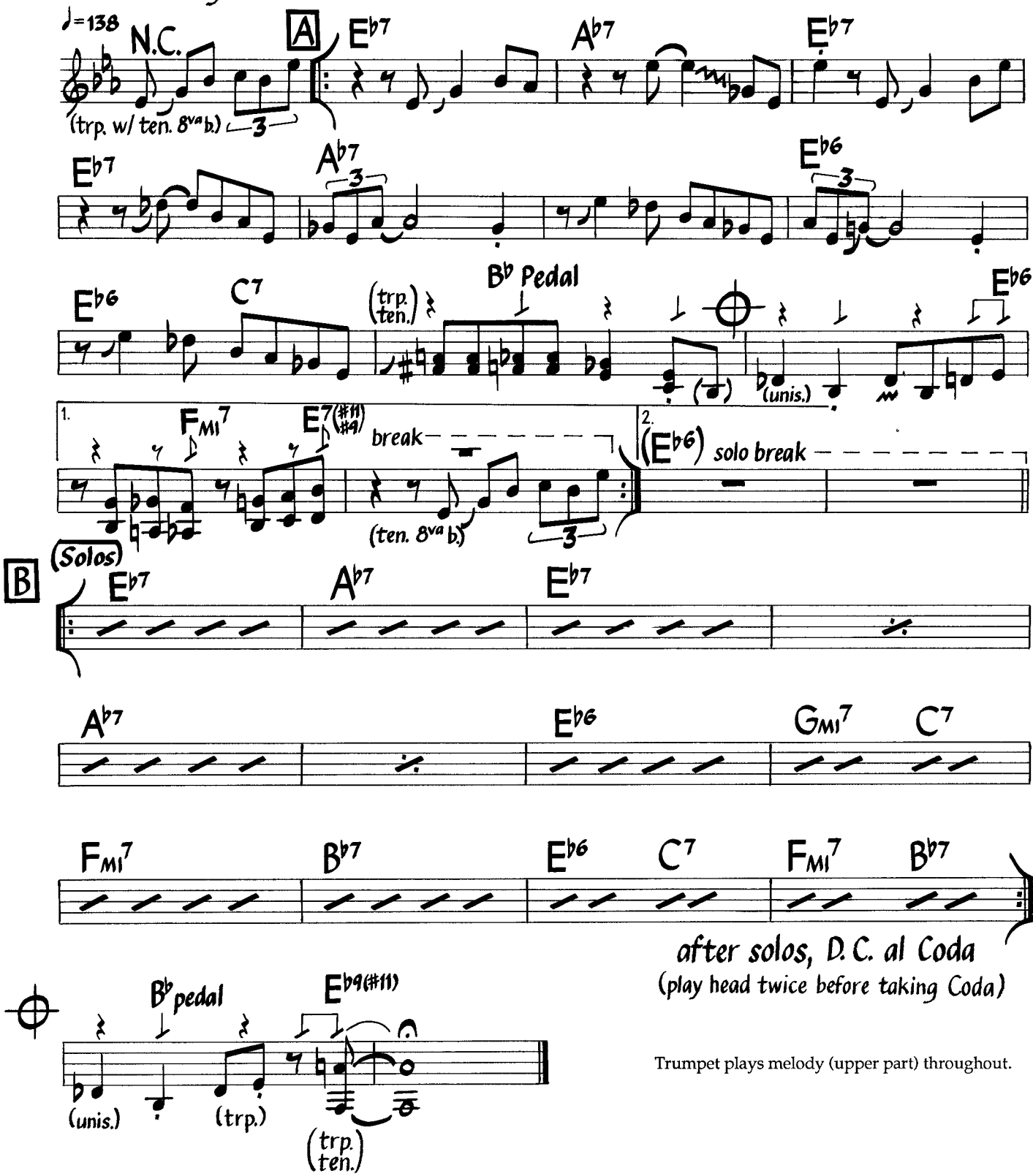
Letters C and F build dynamically.


E
C7/F
CMI7(b5)/F
Bb/F
FMI11
F
C7/G
F7(b9)
Db/A
FMI7/Bb
A/C
F9/A
BMI7
DMI/F#
(6x's)
Solos on DEF
(with repeats as marked);
Take Coda during last solo to end.
C7/F
CMI7(b5)/F
Bb/F
FMI11
Vamp & fade
Synth. line (chime) played
3rd & 4th x's at C and
5th & 6th x's at F:

Sandu

Medium Swing

Clifford Brown



Trumpet plays melody (upper part) throughout.

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Satin Doll

Duke Ellington
Billy Strayhorn
Johnny Mercer

Med. Swing

(Intro)

(pn.) (C/G) (A7)

(sample bass line)

A

DMI7 G7 DMI7 G7 EMI7 A7 EMI7 A7

Cig- a- rette hold - er which wigs me, O- ver her should - er, she digs me,

(AMI7(b5) D7 AbMI9 Db9)

D7 Db9 CMA7 (A7)

Out cat- tin', that Sat - in Doll.

DMI7 G7 DMI7 G7 EMI7 A7 EMI7 A7

Ba - by shall we go out skip- pin', Care-ful, a - mi - go, you're flip- pin',

(AMI7(b5) D7 AbMI9 Db9)

D7 Db9 CMA7

Speaks Lat - in, that Sat - in Doll. She's

B

GMI7 C7 GMI7 C7 FMA7

no- bod-y's fool, so I'm play - ing it cool as can be, I'll

AMI7 D7 AMI7 D7 G7 (spoken)

give it a whirl but I ain't for no girl catch-ing me, Switch - e- roo- ney.

C

DMI7 G7 DMI7 G7 EMI7 A7 EMI7 A7

Tel- e-phone num - bers, well, you know, Do- ing my rhum - bas with u - no,

(AMI7(b5) D7 AbMI9 Db9)

D7 Db9 CMA7 (EMI7 A7)

And that 'n' my Sat - in Doll.

(C/G) N.C.

(bs. w/ pn. 15ma b.)

Solo on form (ABC)
After solos, play head (ABC)
then D.C. al Coda.

Ami7(b5) may be played as Ami7.
Bass plays in 2 for letters A and C of the head, walks in 4 for letter B and for solos.

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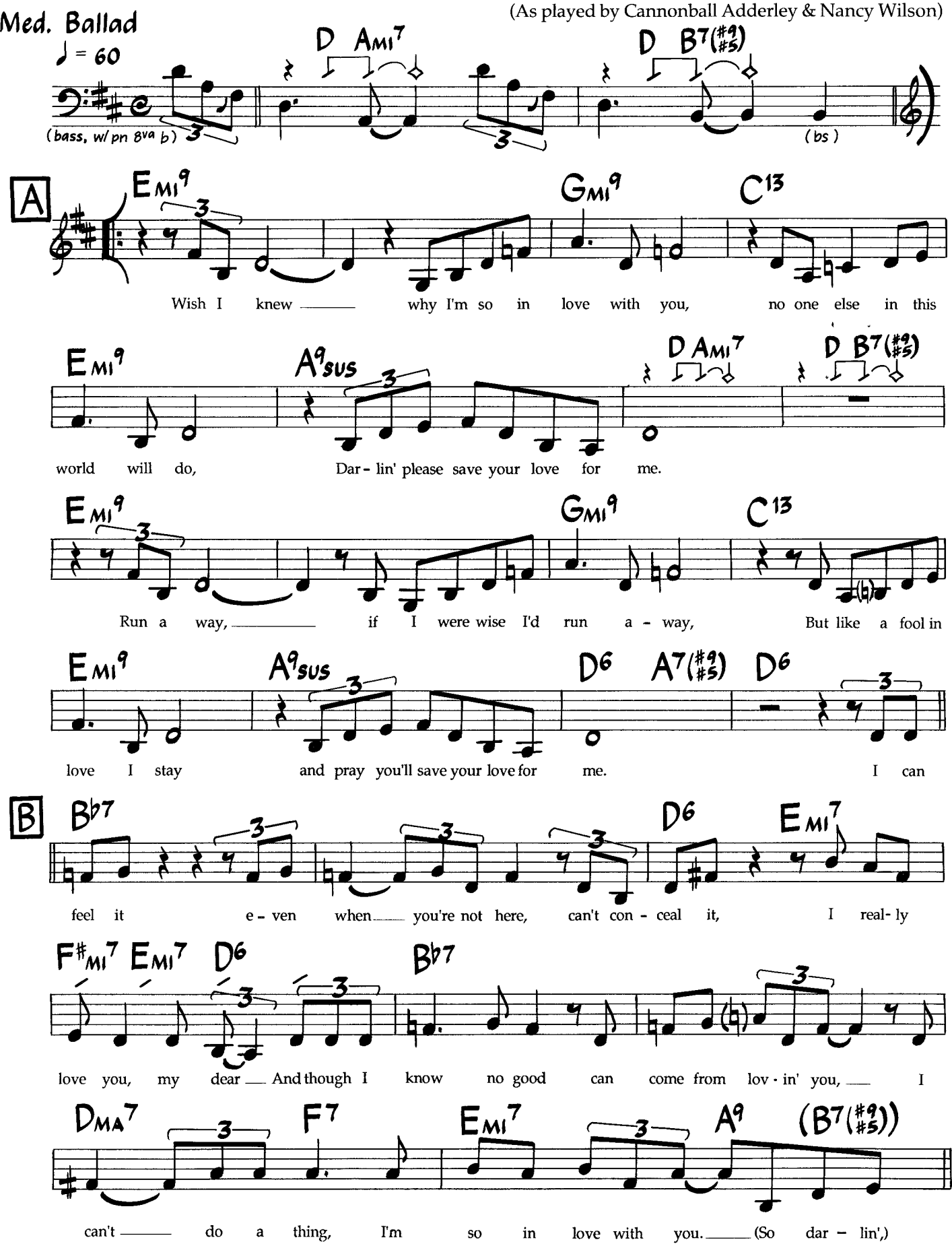
Save Your Love For Me

Buddy Johnson

(As played by Cannonball Adderley & Nancy Wilson)



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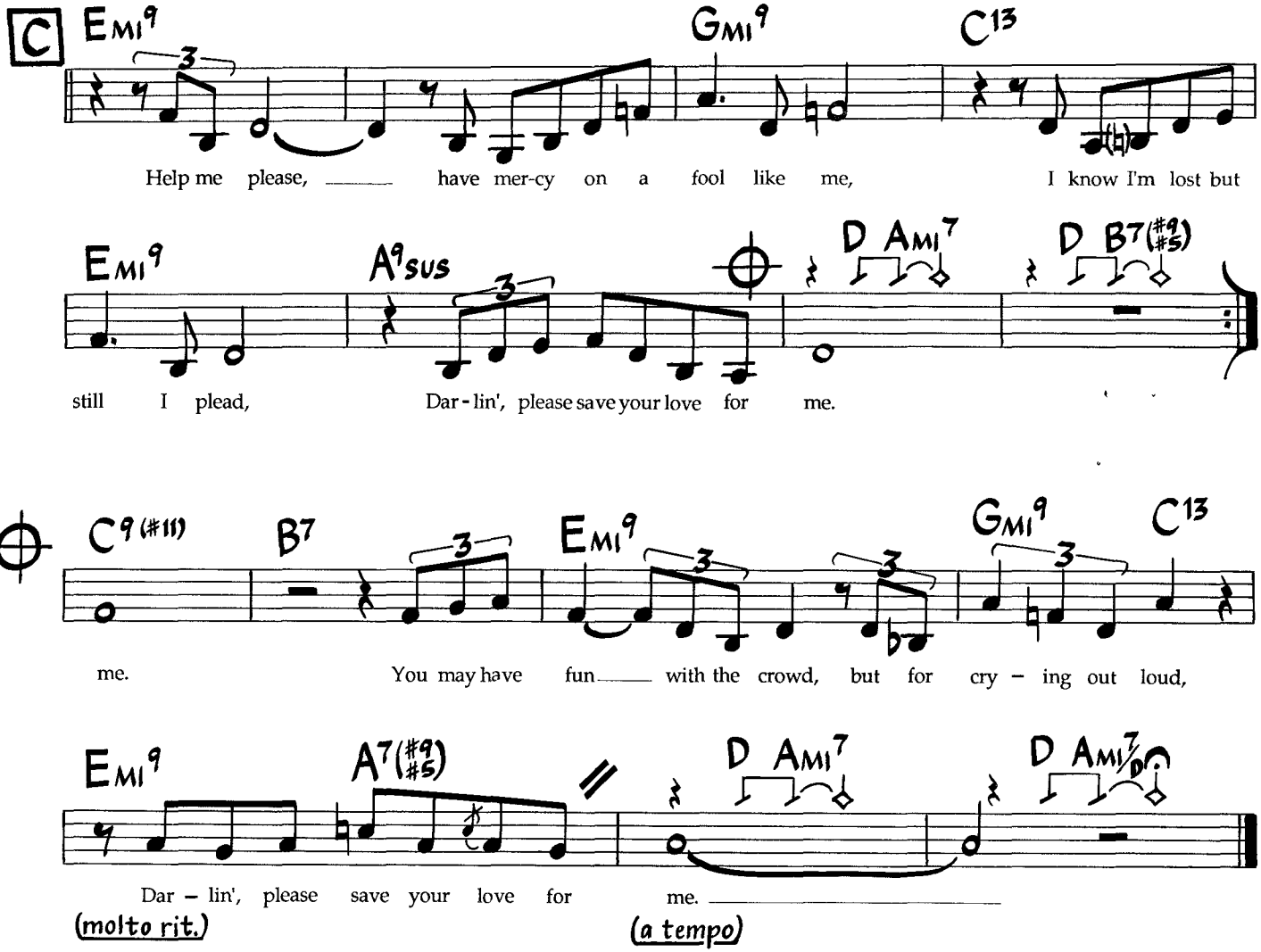


Recording is one chorus only (Coda taken first time). Melody as written uses straight eighths, but is freely interpreted.

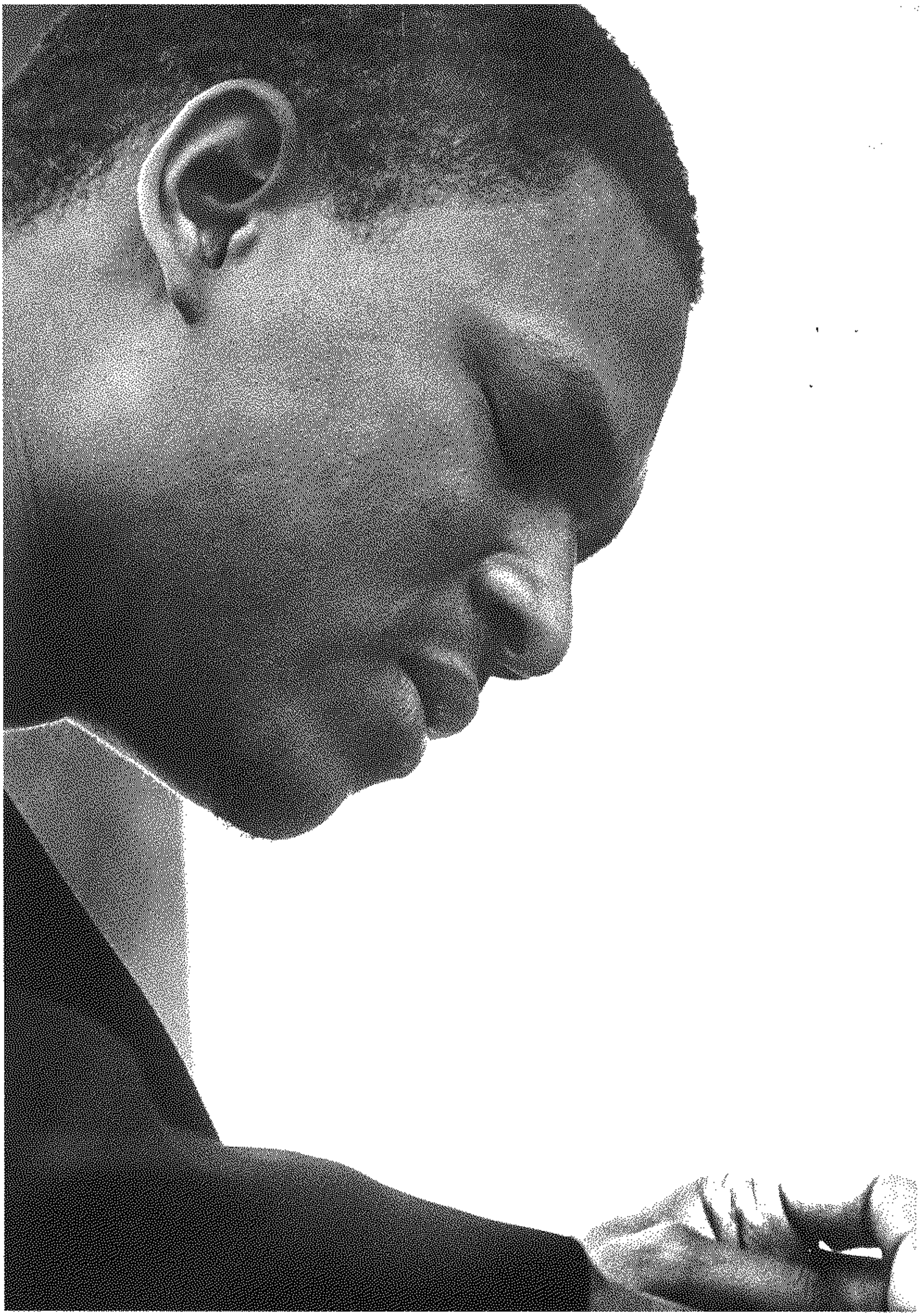
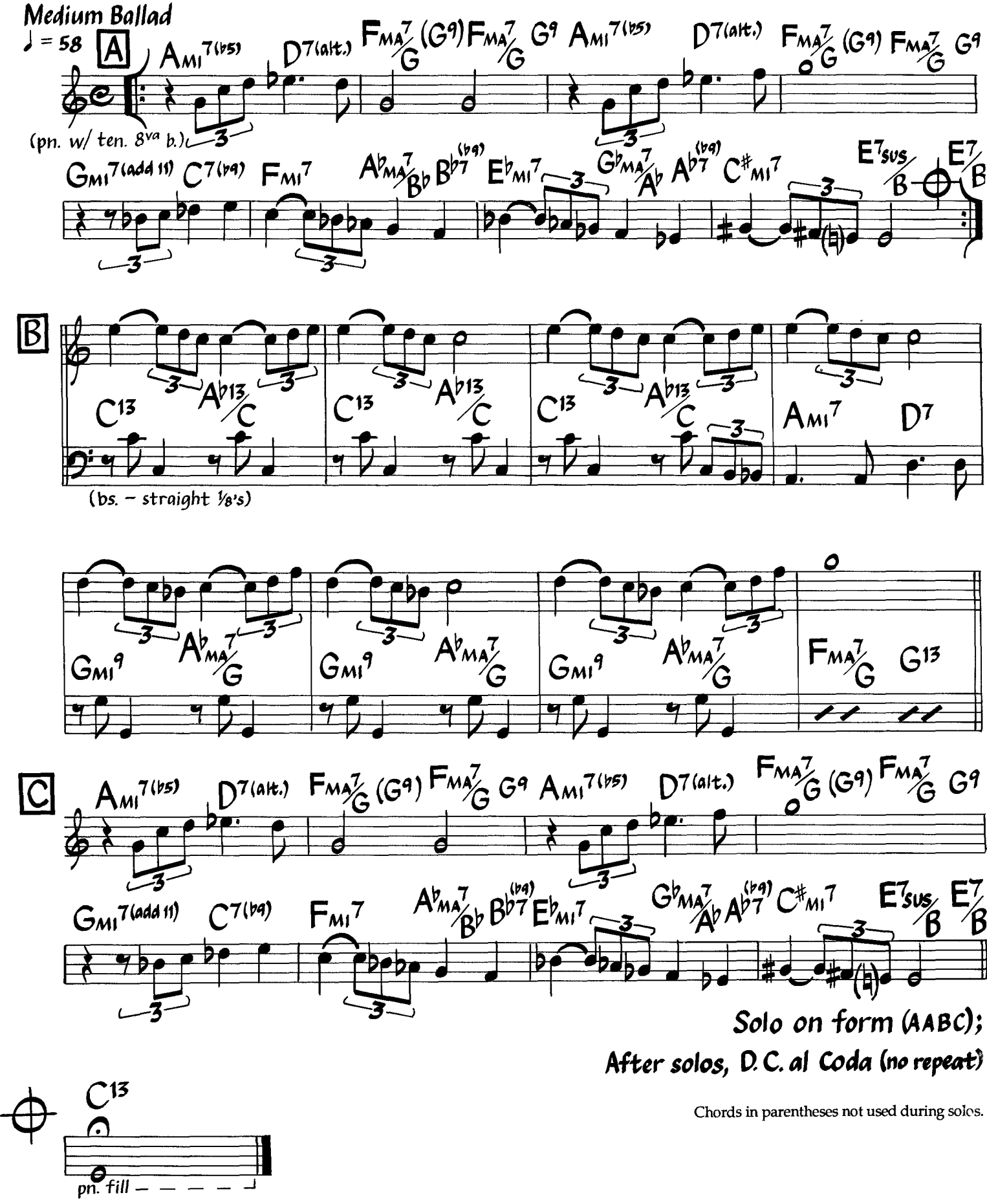


Photo by Jim Marshall ©1988

McCOY TYNER

Search For Peace

McCoy Tyner



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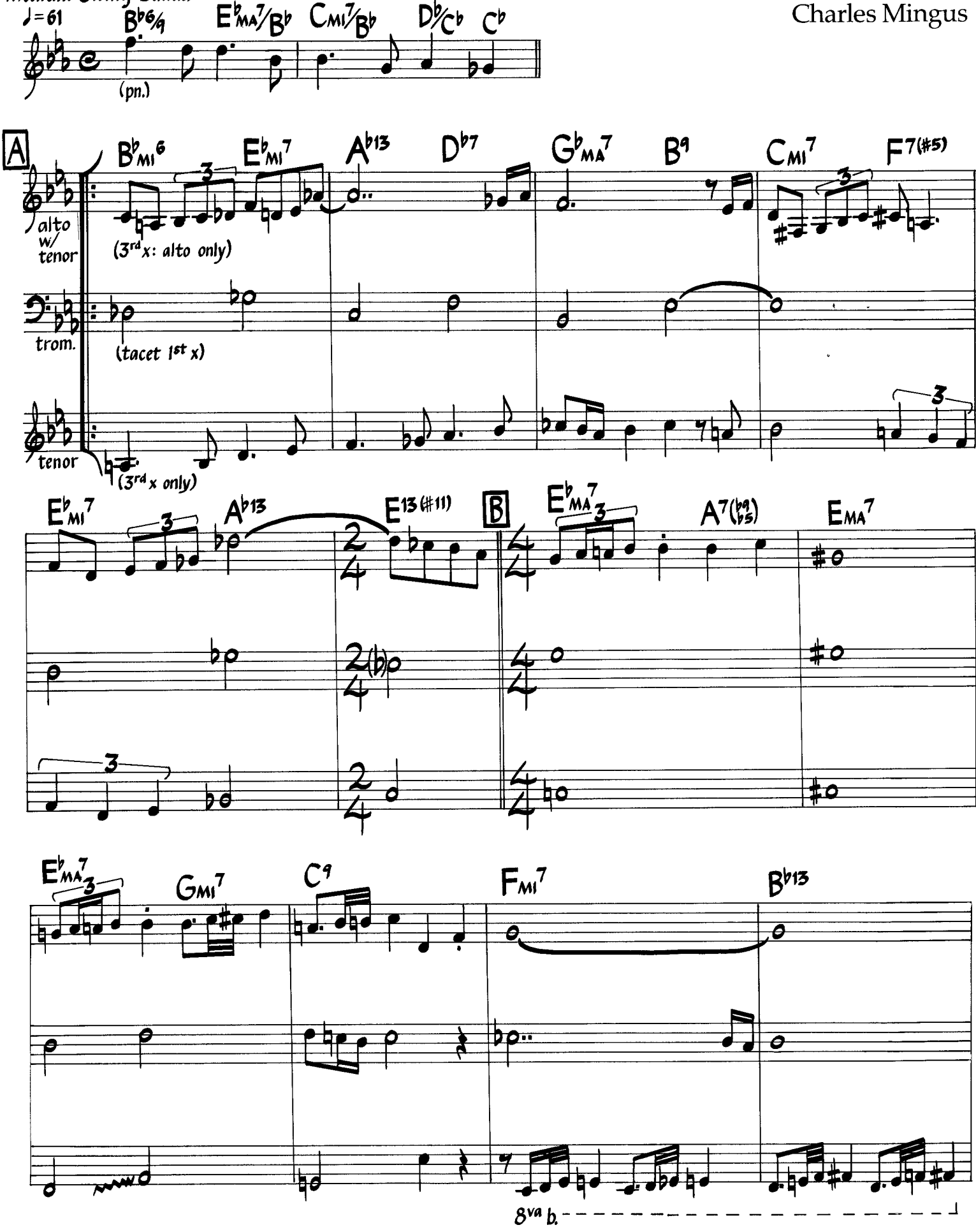
Self Portrait In Three Colors

Medium Swing Ballad

♩=61

Charles Mingus



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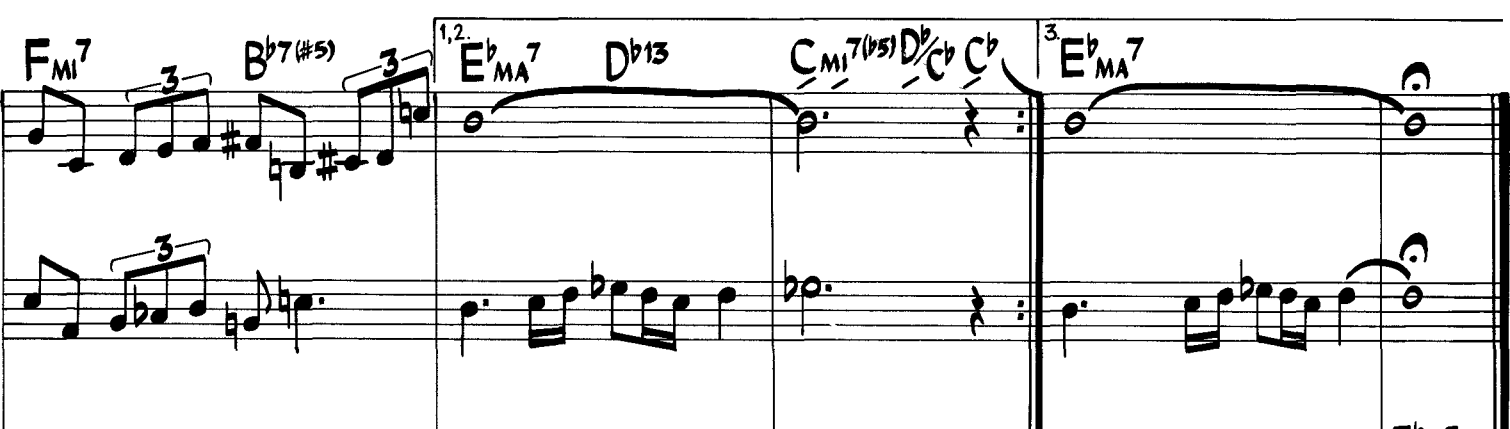
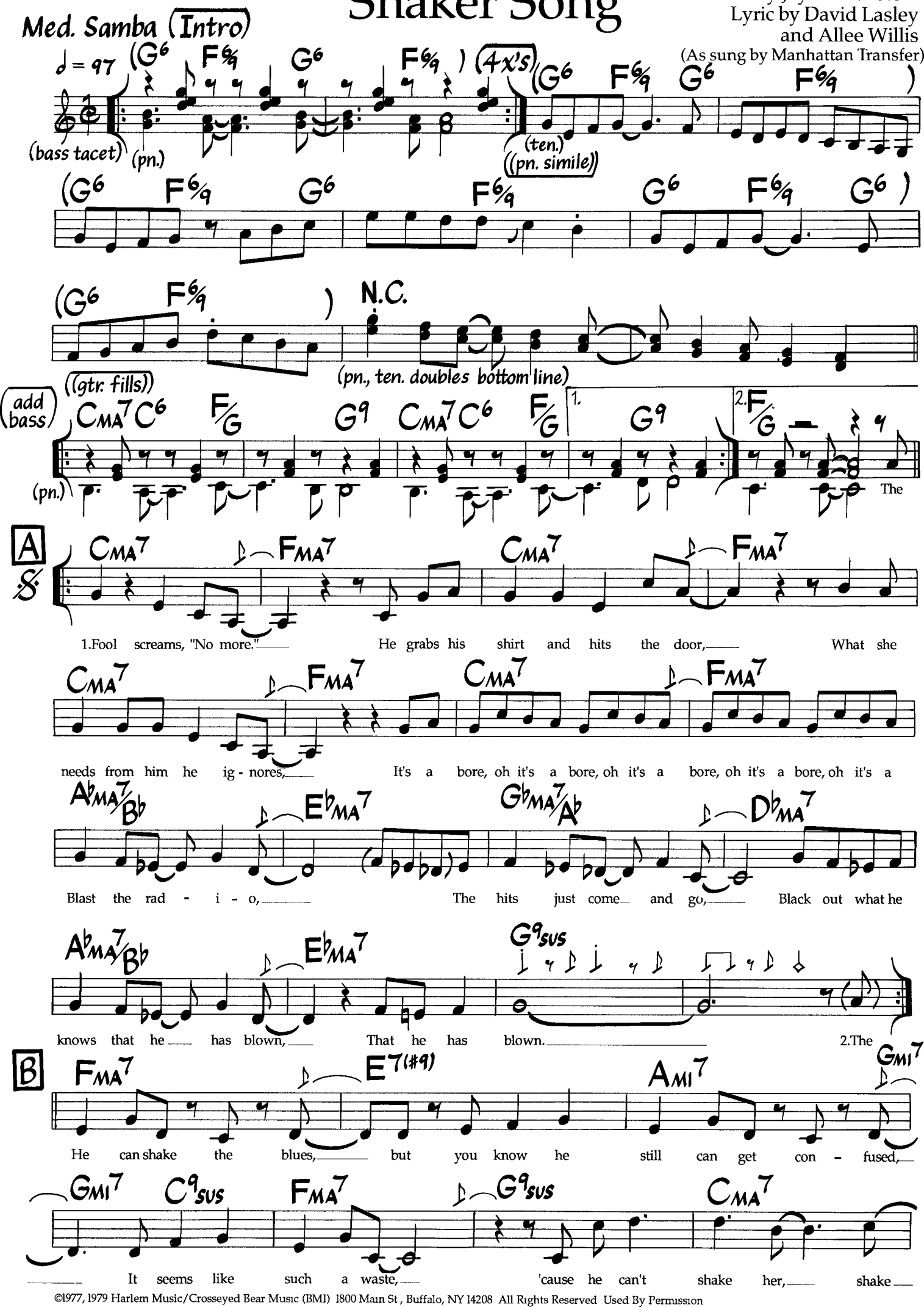


No solos on recording (3x's only).

Shaker Song

Music by Jay Beckenstein
Lyric by David Lasley
and Allee Willis
(As sung by Manhattan Transfer)



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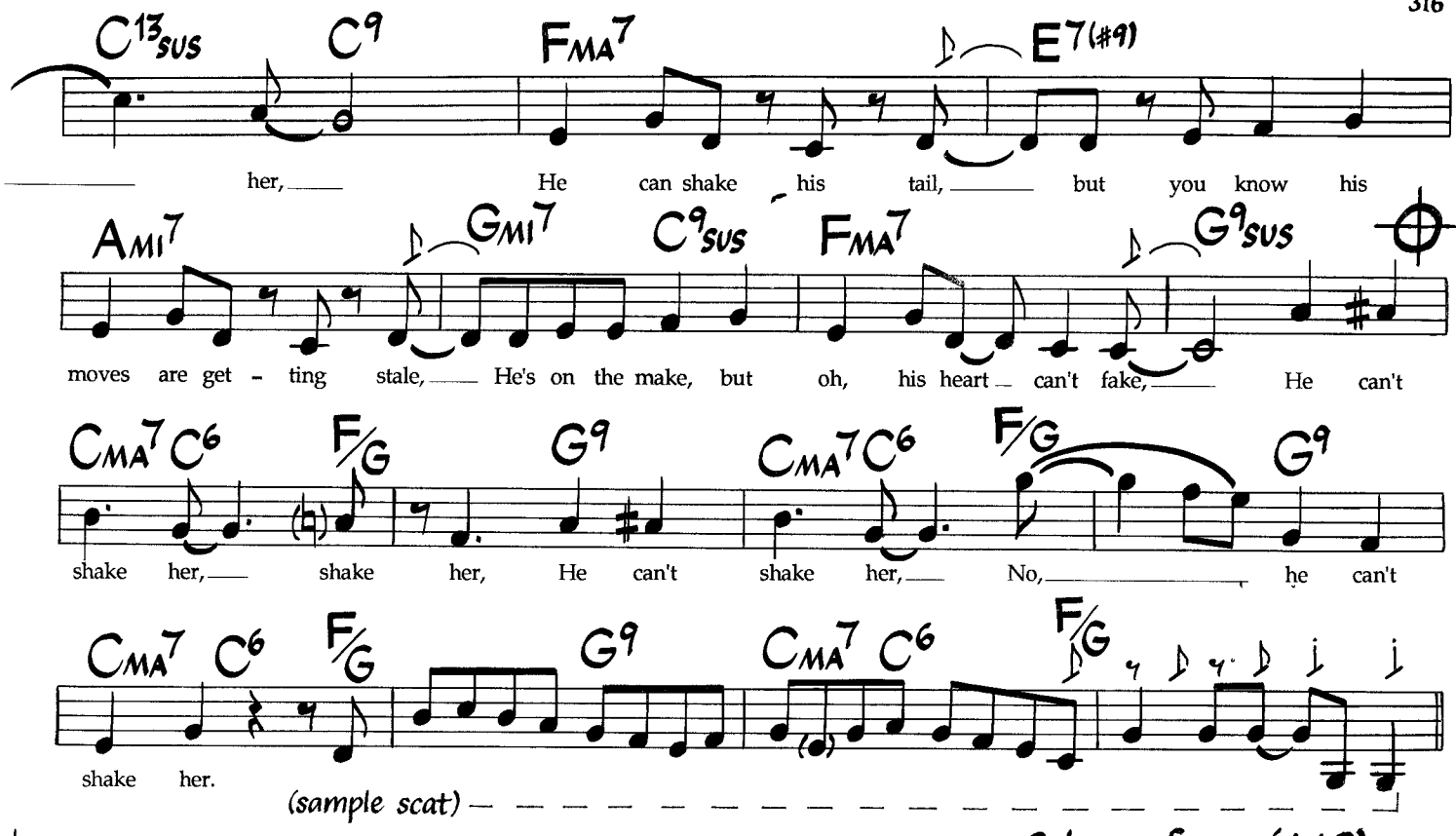
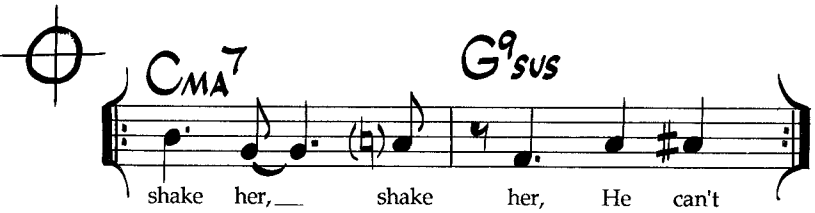
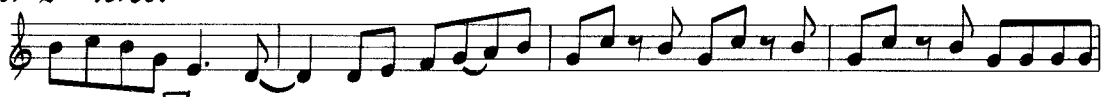




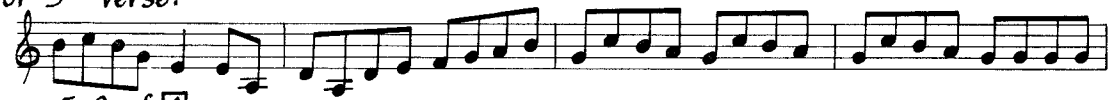
Solo on form (AAB);
After solos, D.S. al Coda
(sing 3rd & 4th verses)

(Vamp solo (scat) and fade)

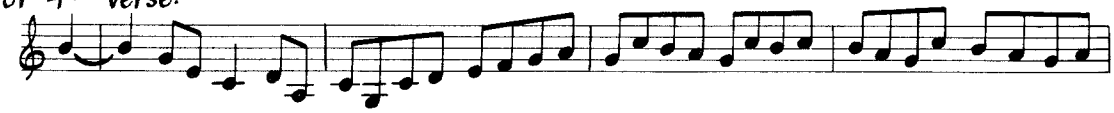
bars 5-8 of A
for 2nd verse:



bars 5-8 of A
for 3rd verse:



bars 5-8 of A
for 4th verse:



Piano lick at 8 before letter A is repeated the last 8 bars of letter B.

2nd VERSE
The night hangs its head
As the fool crawls into bed,
Still his hungry heart begs to be fed
All the words she once, that she said, that she said,

So then he grabs his Chevrolet
In one more attempt to get away
But thoughts of all the crimes of passion lay,
Lay in his way.

3rd VERSE
Romance falls like rain
But all the motives are insane
Every time that he plays the game he feels the pain,
He feels the pain, who is to blame, who is to blame, who is to blame?

And then he finds a joint that's jive,
Guys are spinning girls like 45's,
All of the live bait sinks for his lines,
They are so high.

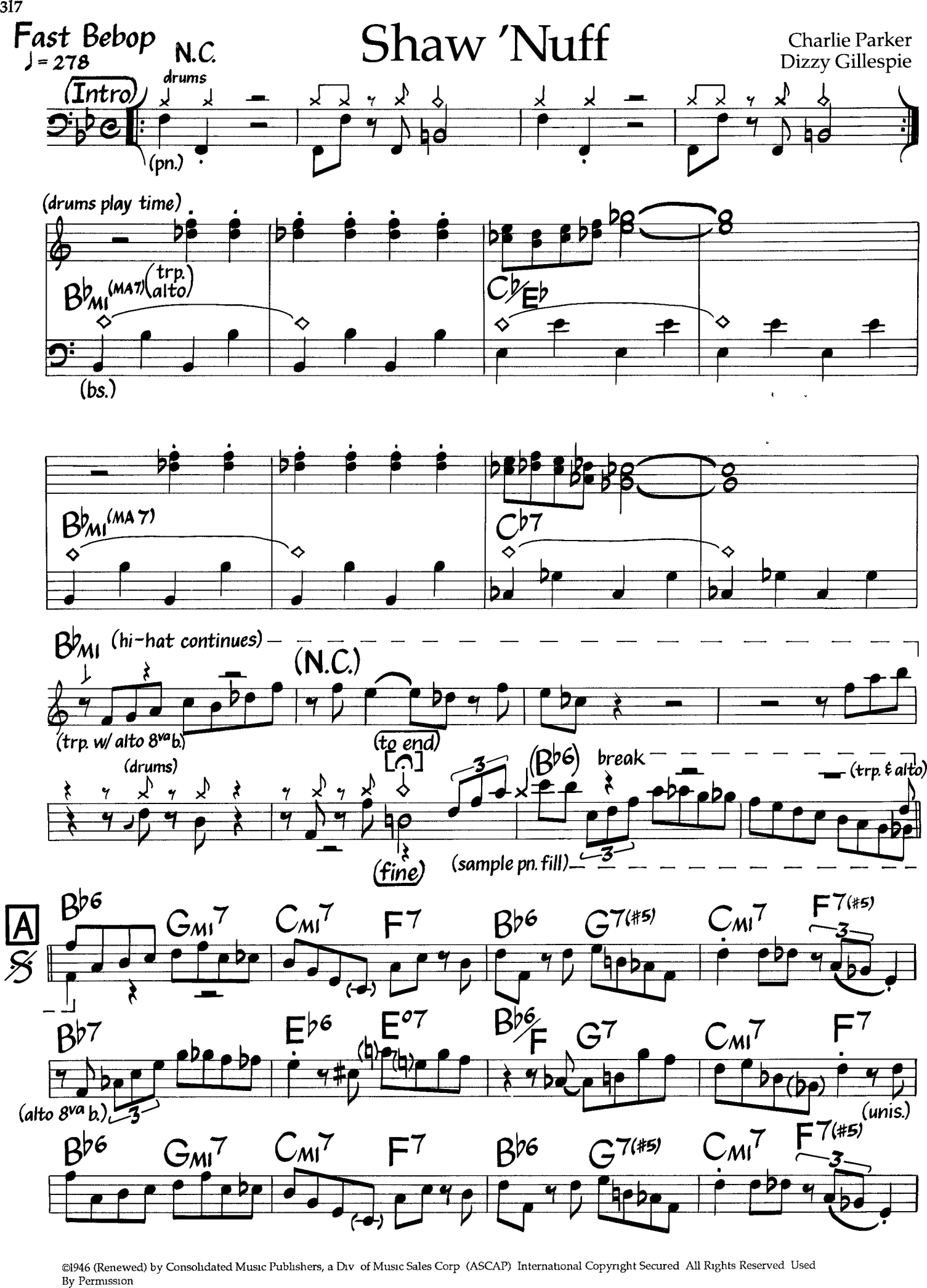
4thVERSE
He knows he is beat
As his heart puts on the heat,
Run from the street that don't even fit his feet,
Don't fit his feet, now he can see, now he can really see, now he can

Tell him where's a telephone,
He can beg to let the fool come home,
He tells her that his life's a drag alone,
Can't be alone.

Fast Bebop
♩ = 278

Shaw 'Nuff

Charlie Parker
Dizzy Gillespie



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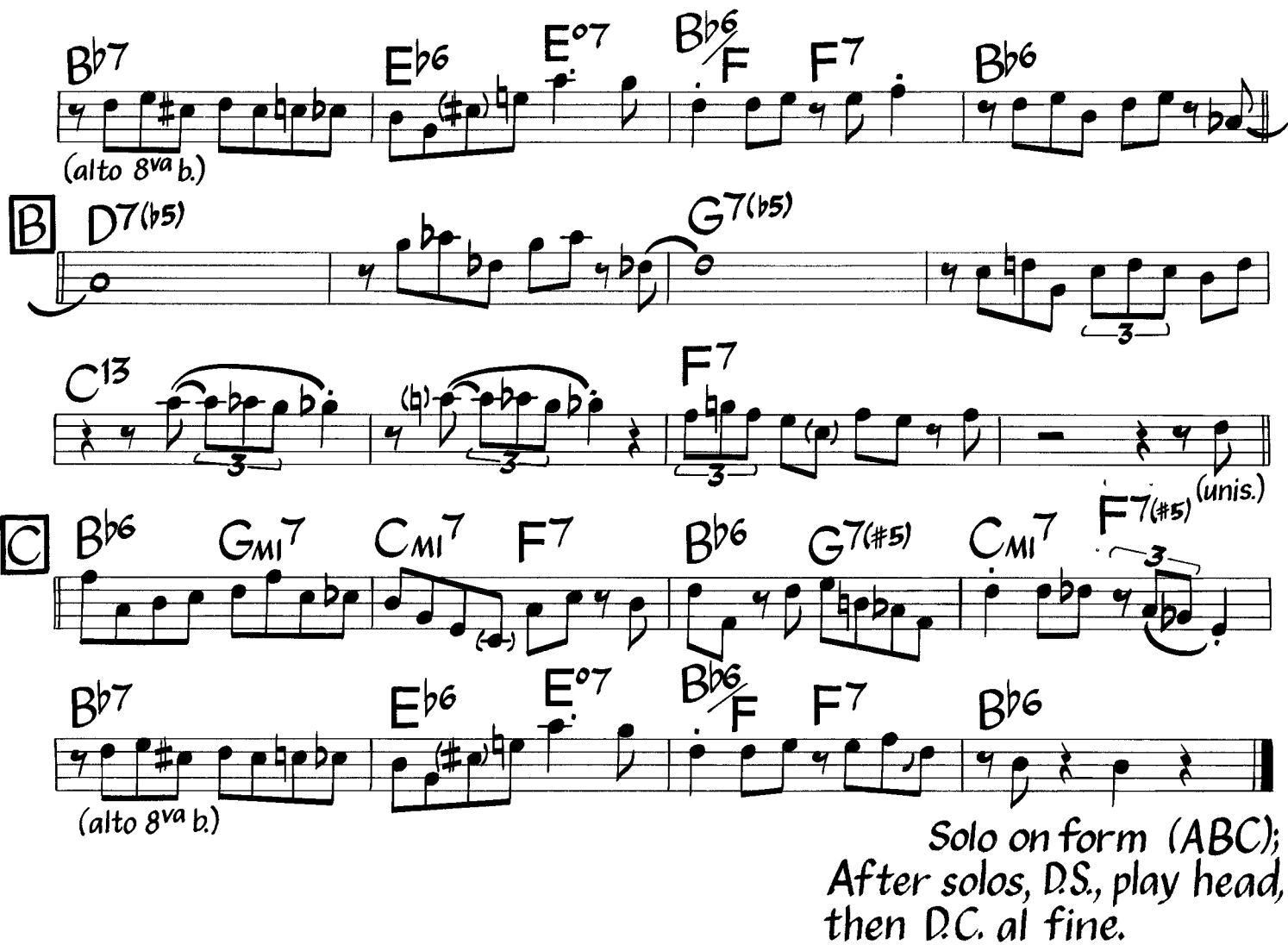


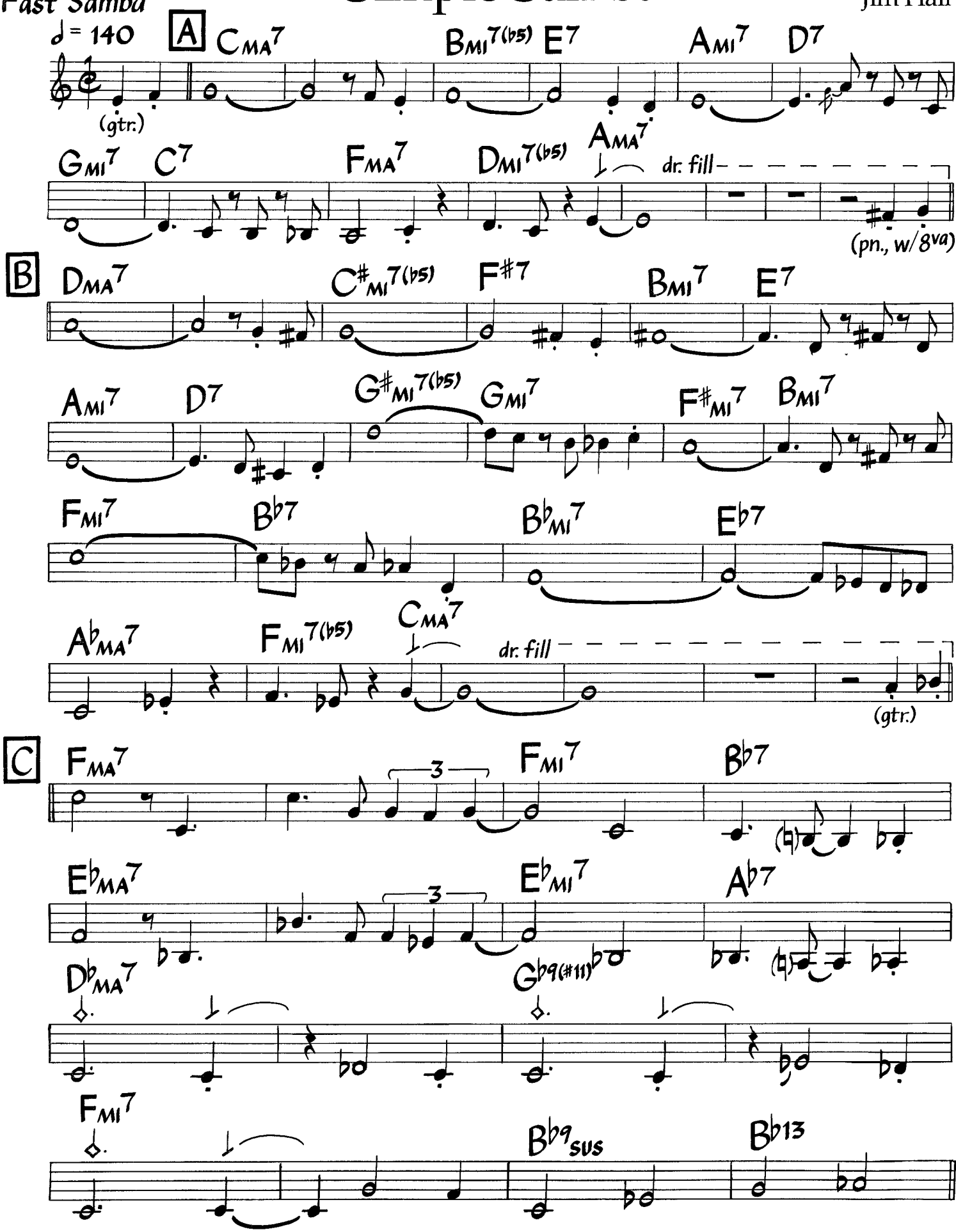
Solo on form (ABC);
After solos, D.S., play head,
then D.C. al fine.

Simple Samba

Jim Hall

Fast Samba

♩ = 140



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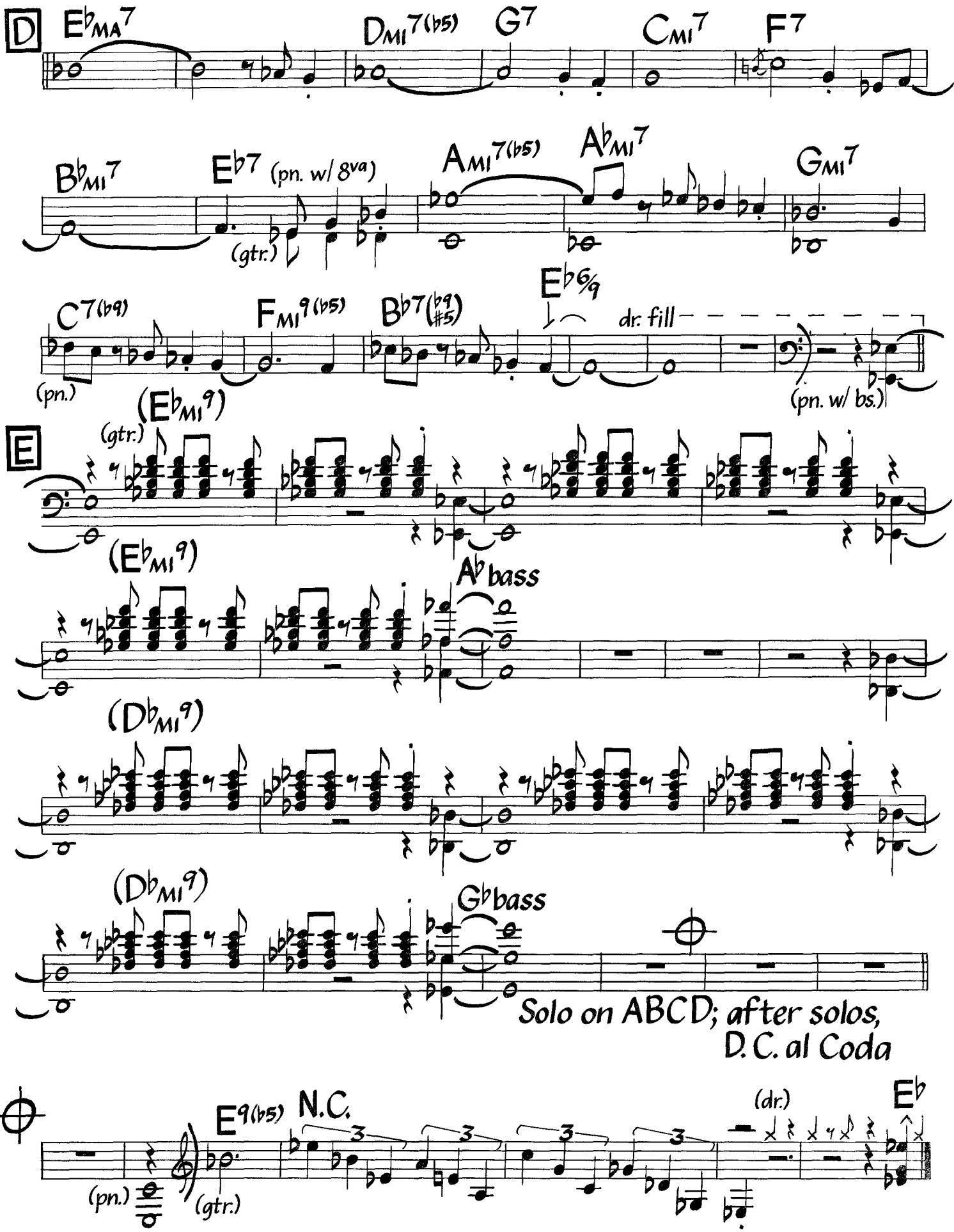
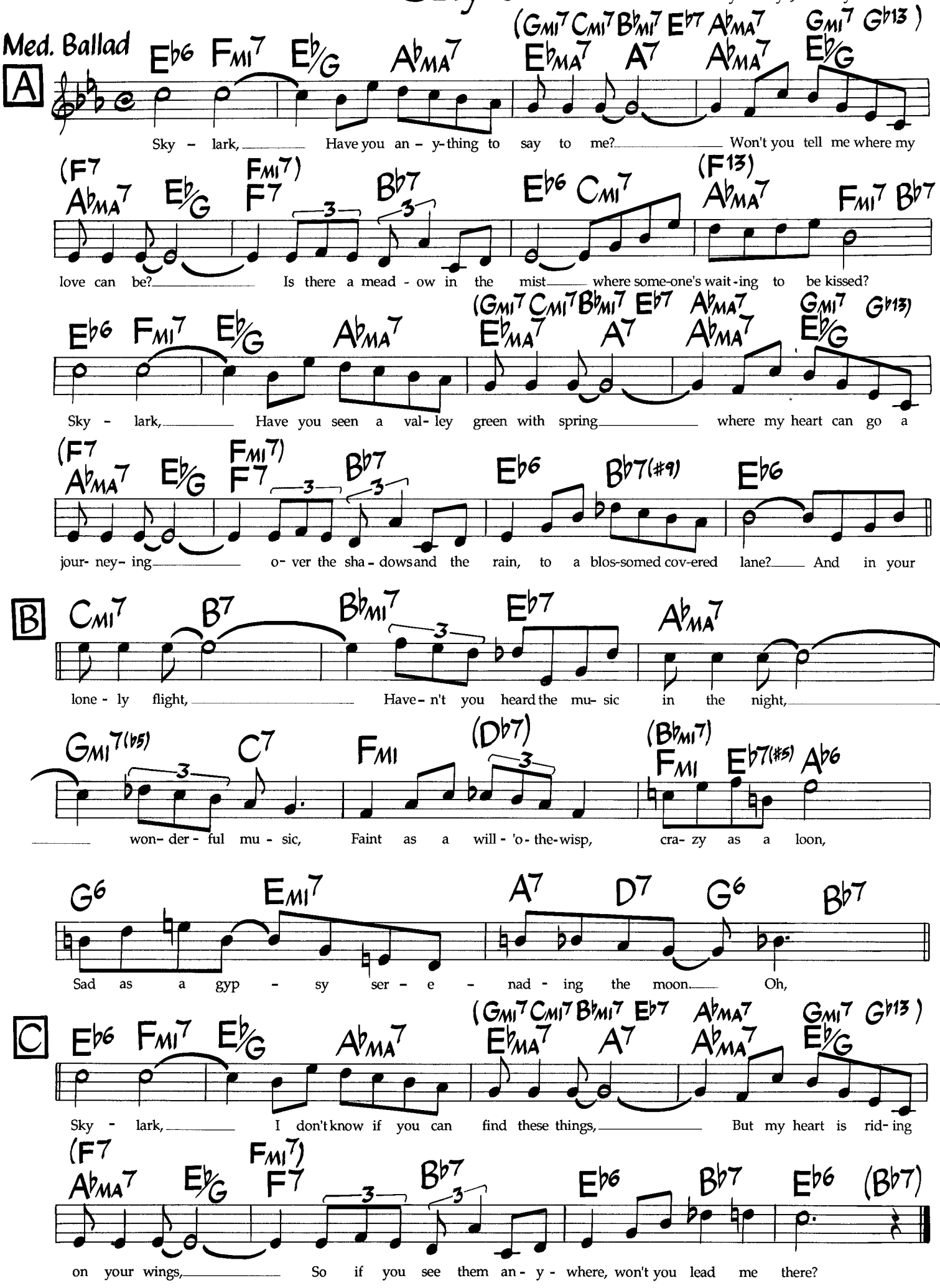


Play through 'dr. fill's' for solos. Kicks on beat 4 may be omitted for solos. Bass & piano tacet during drum fills for head.

Skylark

Music by Hoagy Carmichael
Lyric by Johnny Mercer



Chords in parentheses are optional.

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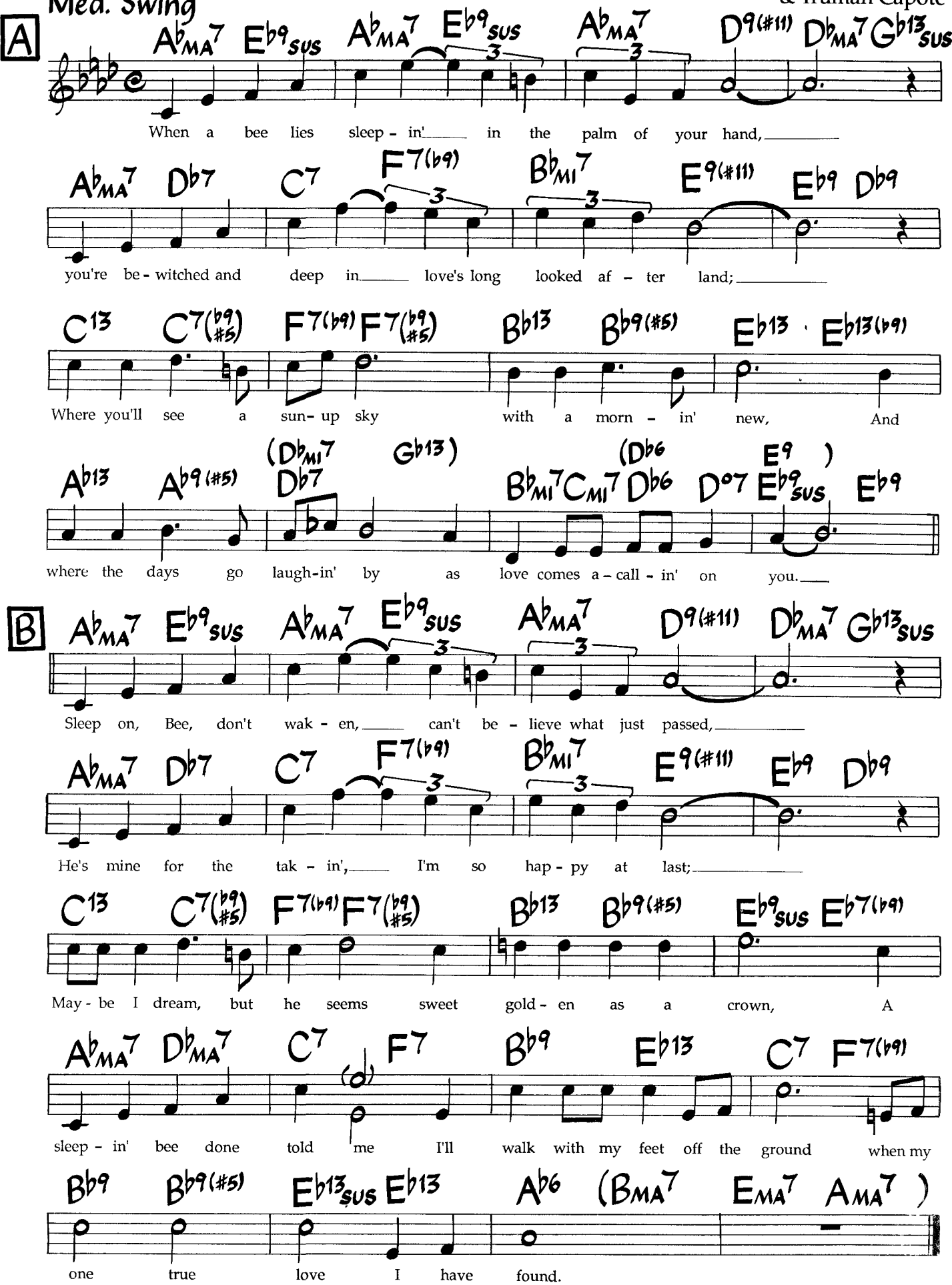
A Sleepin' Bee

Music by Harold Arlen
Lyric by Harold Arlen
& Truman Capote

Med. Swing



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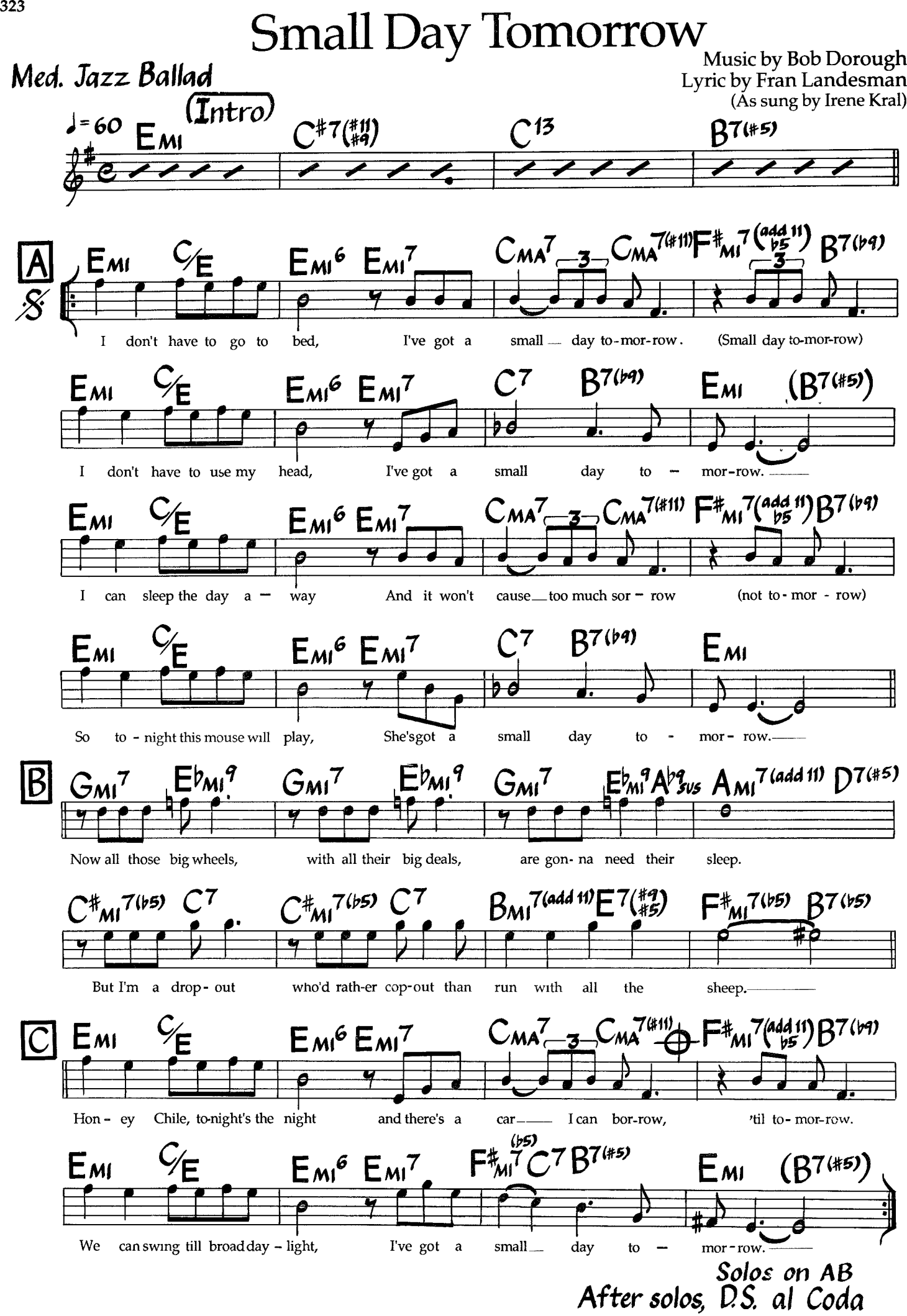
Small Day Tomorrow

Med. Jazz Ballad

Music by Bob Dorough
Lyric by Fran Landesman
(As sung by Irene Kral)



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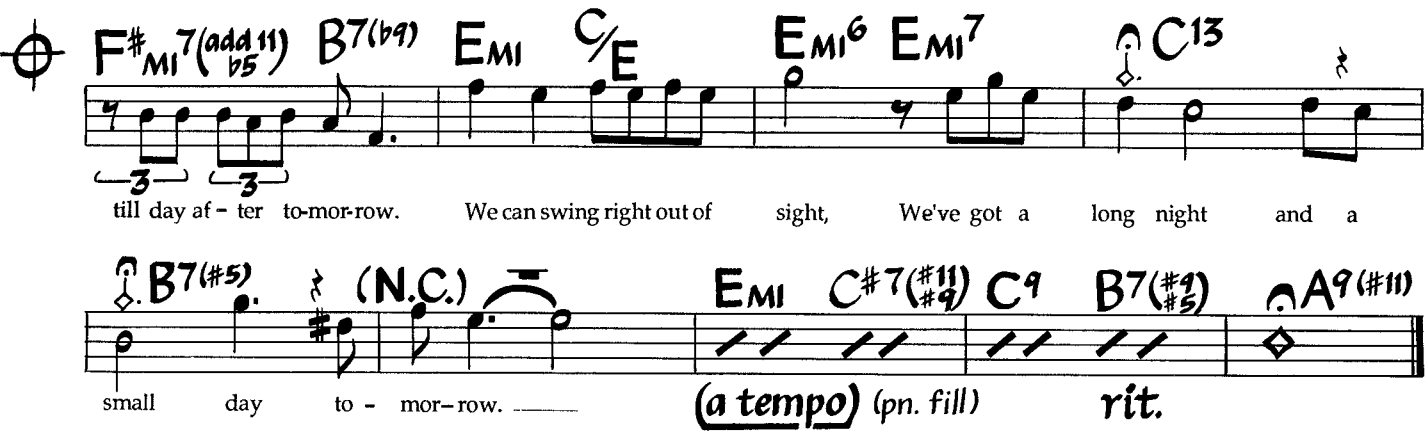
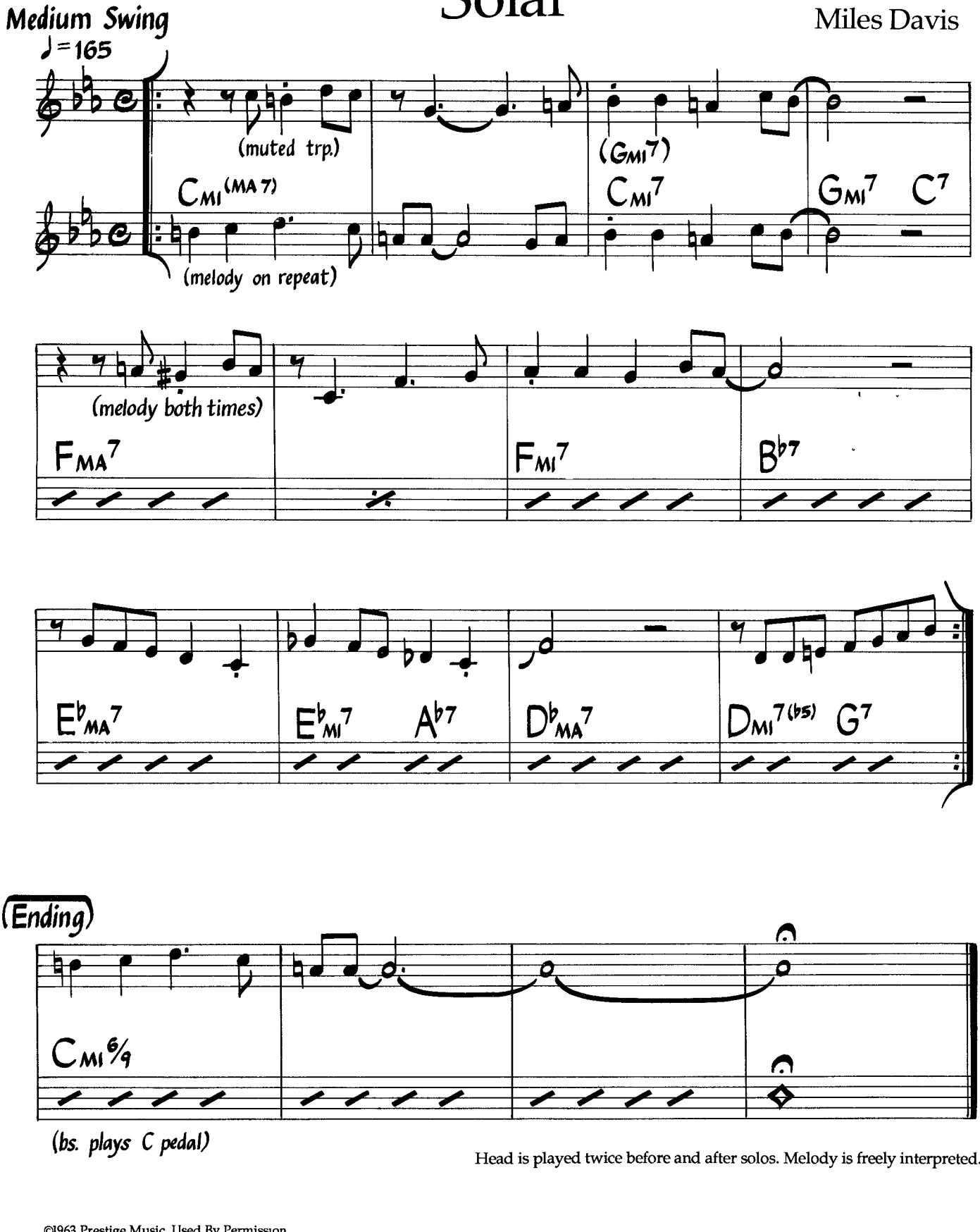


Bass may play F on 4th beat of bar 7 of letter B.

Solar

Miles Davis



Head is played twice before and after solos. Melody is freely interpreted.

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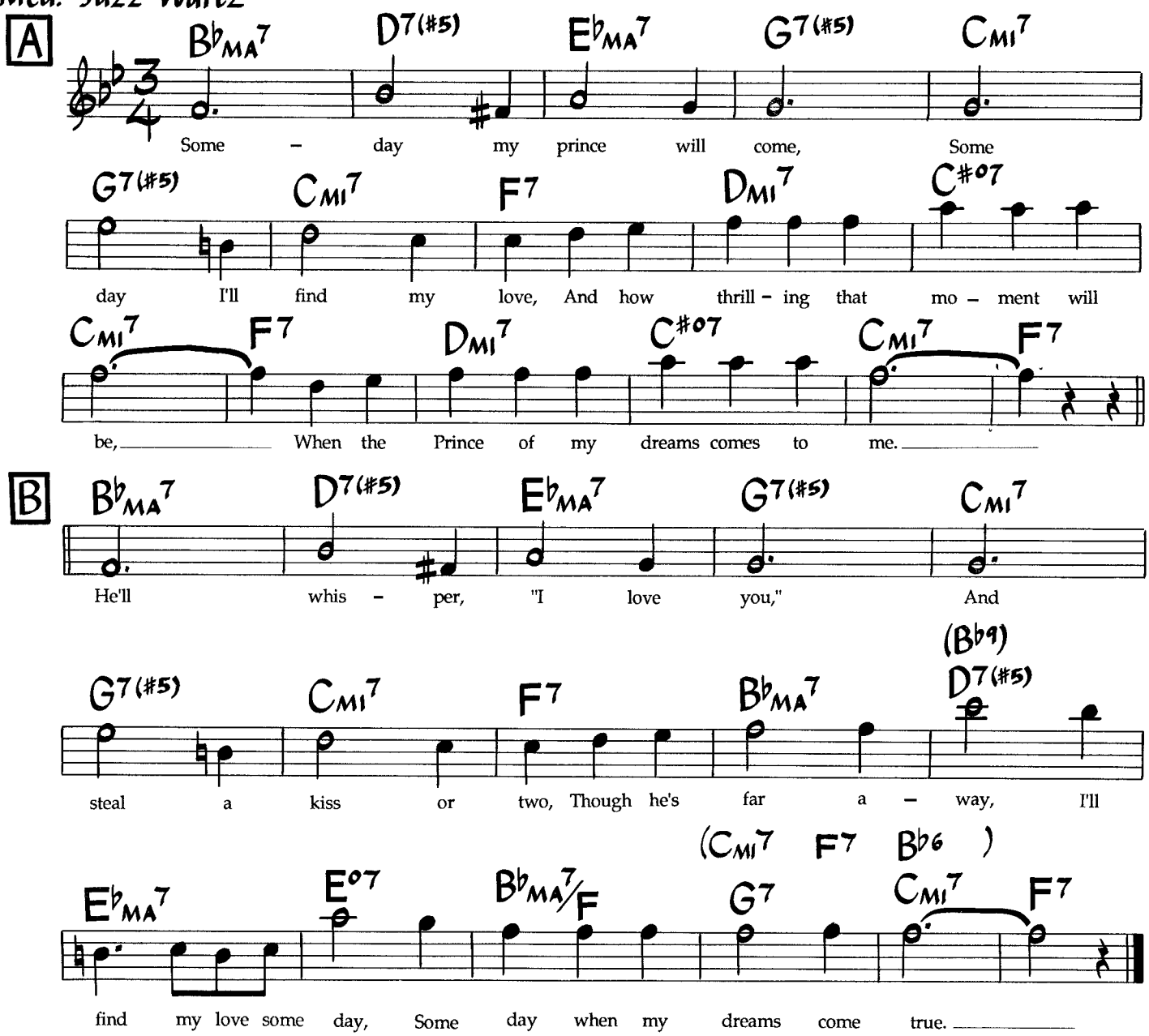
Someday My Prince Will Come

Music by Frank Churchill
Lyric by Larry Morey

Med. Jazz Waltz



2nd VERSE
Some day I'll find my Love, Some one to call my own.
And I'll know her the moment we meet,
For my heart will start skipping a beat.
Some day we'll say and do, Things we've been longing to,
Though she's far away, I'll find my love some day,
Some day when my dreams come true.

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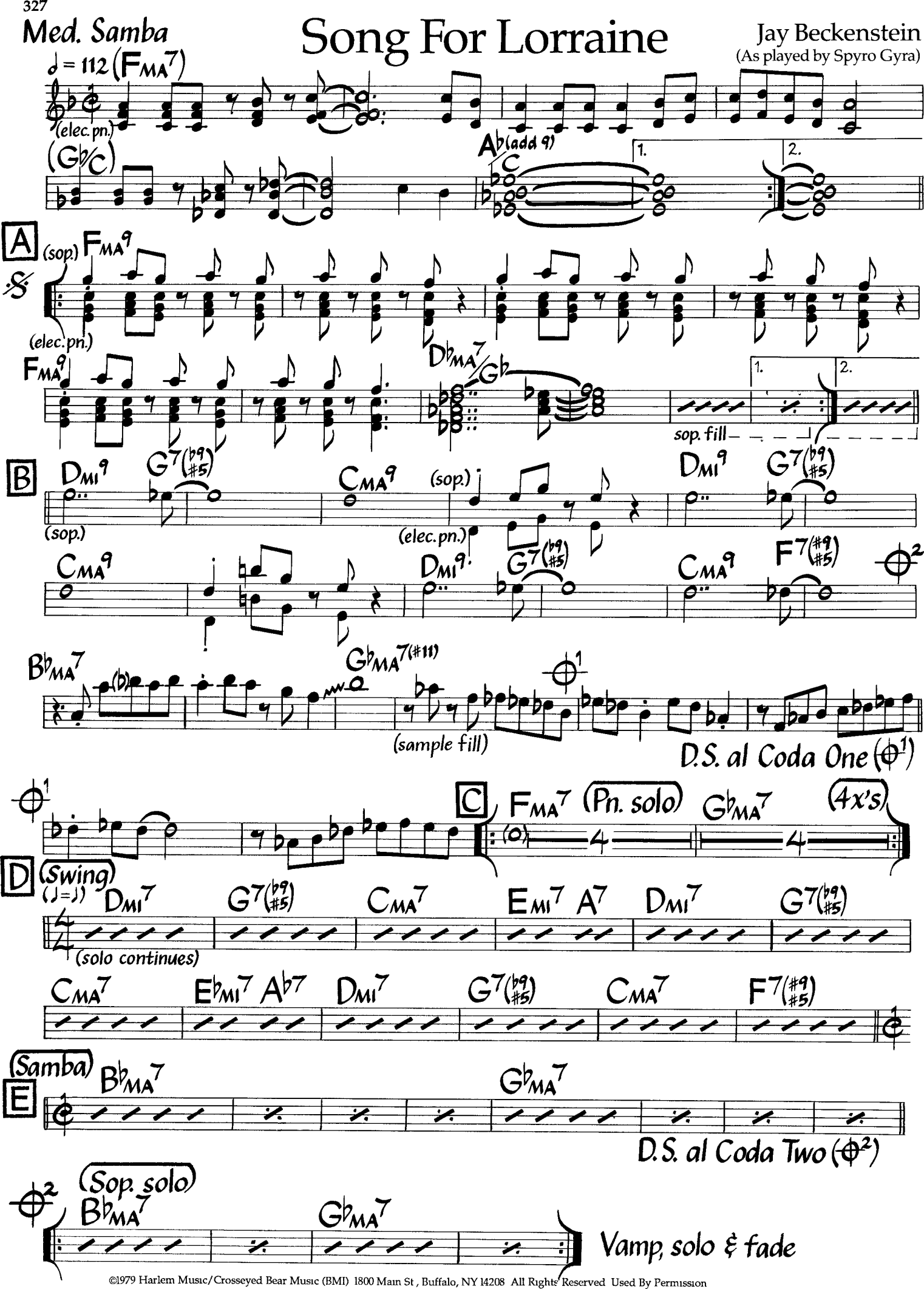
Med. Samba

Song For Lorraine

Jay Beckenstein
(As played by Spyro Gyra)



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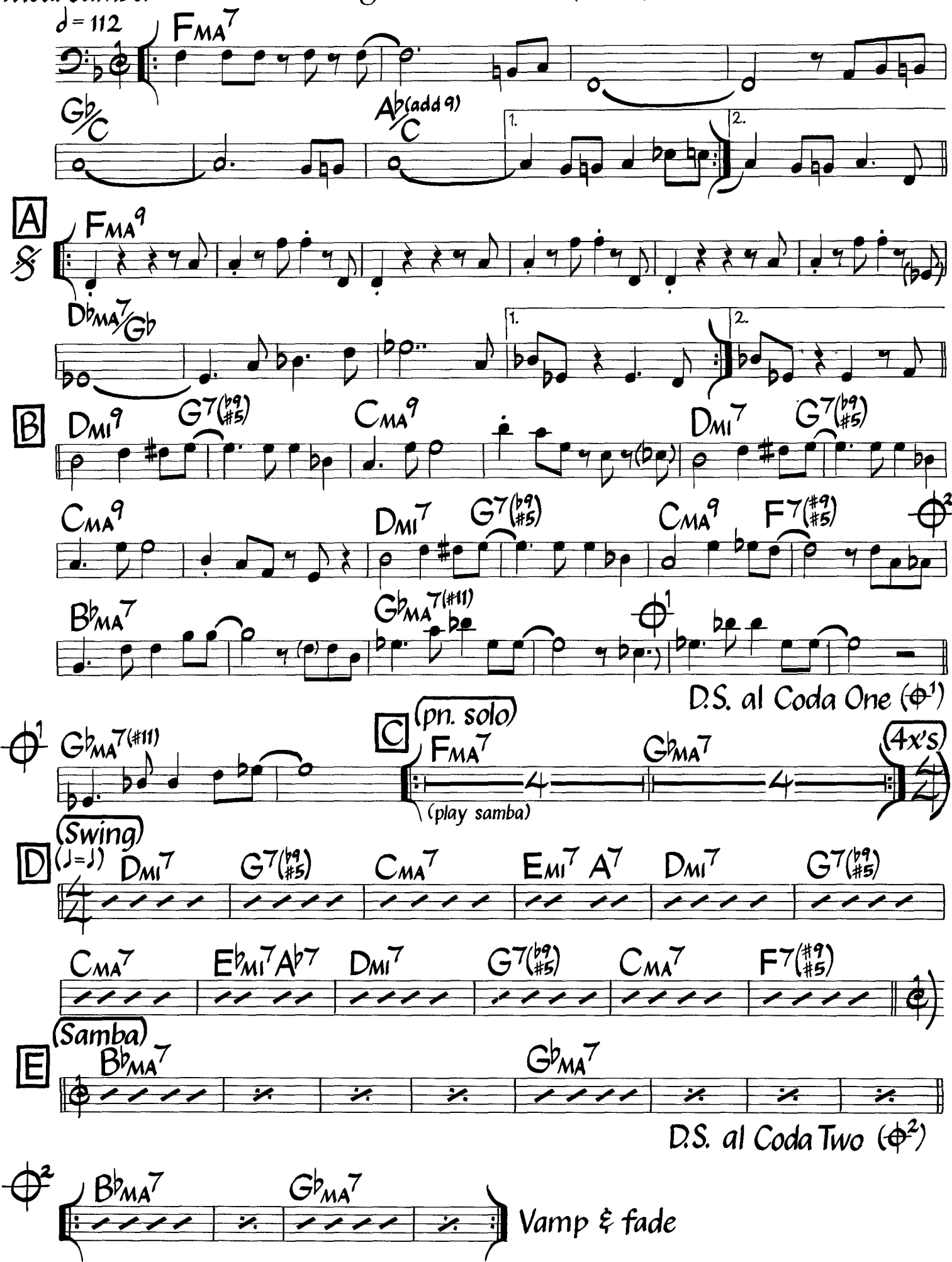
Song For Lorraine (Bass)

Med. Samba

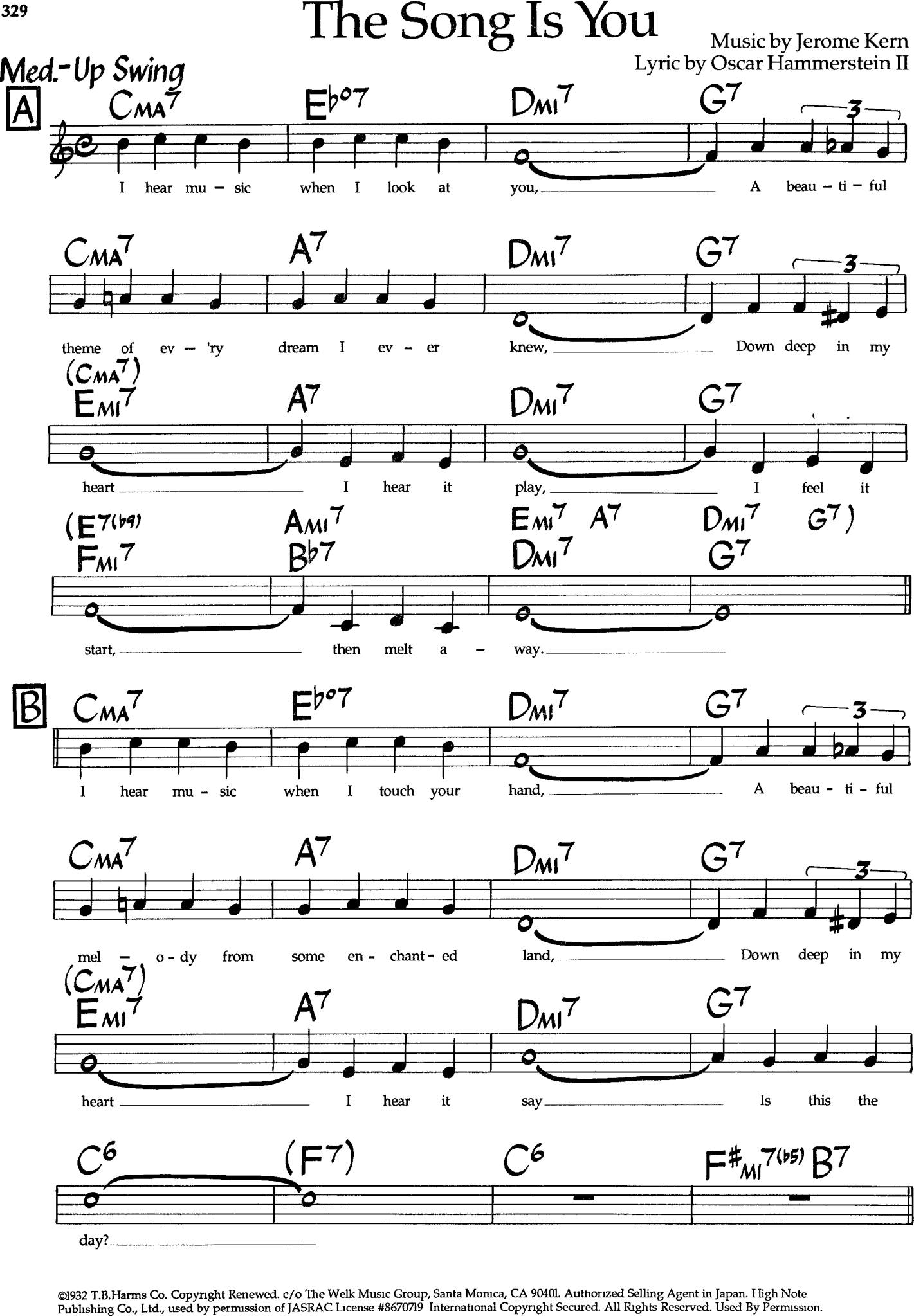
♩ = 112



The Song Is You

Music by Jerome Kern
Lyric by Oscar Hammerstein II

Med.-Up Swing



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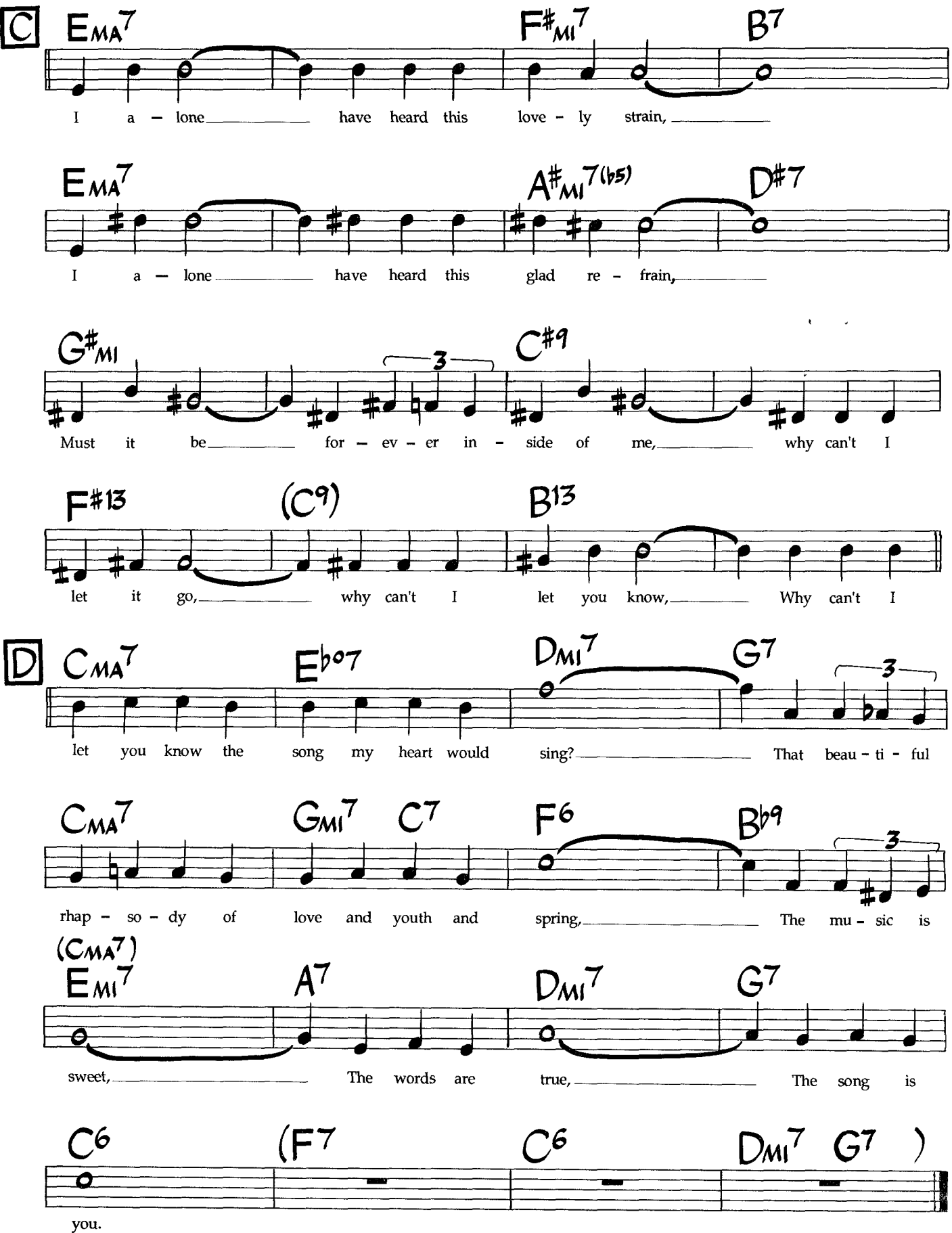
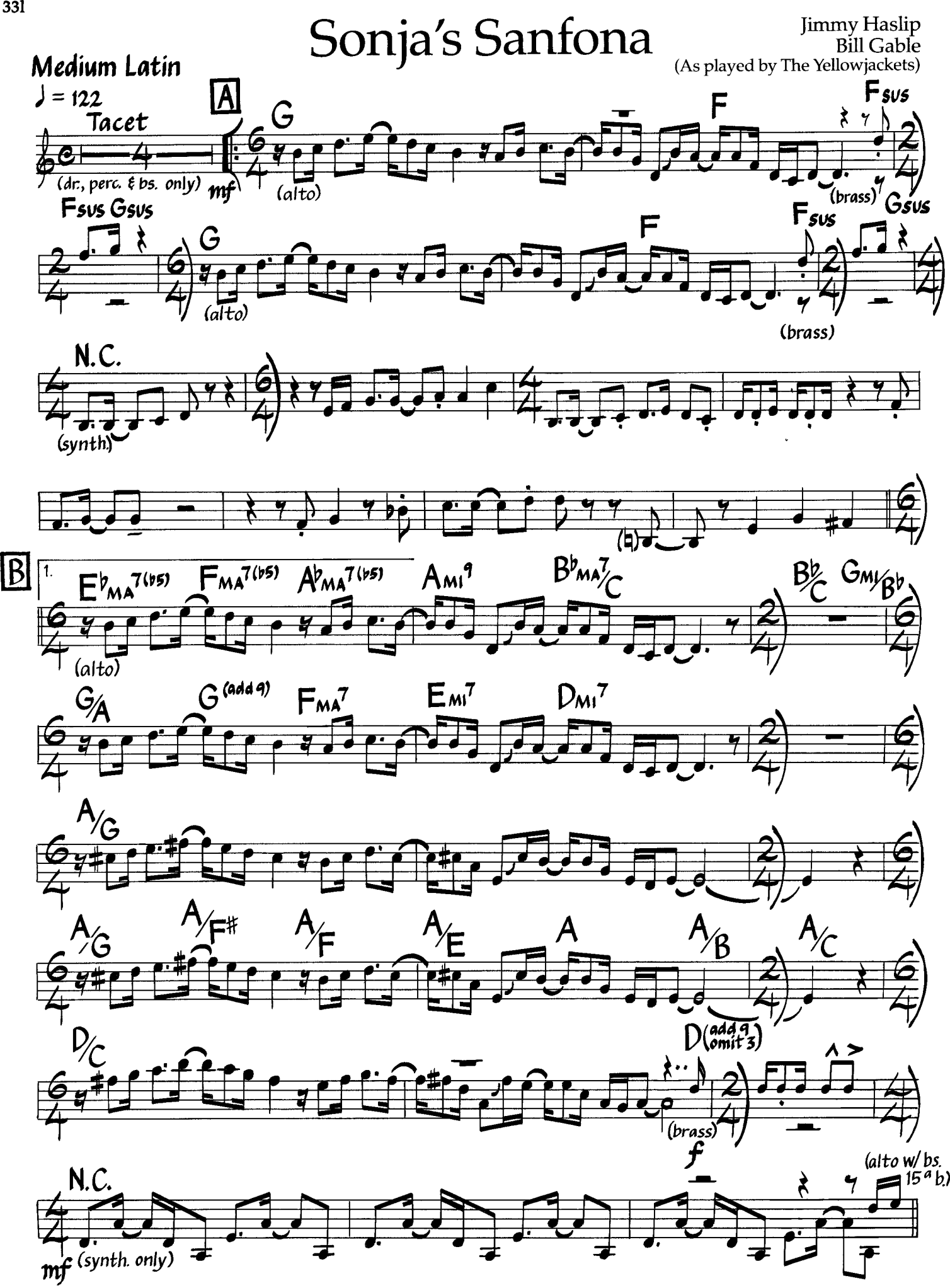

C
EMA7
F#MI7
B7
I a – lone have heard this love – ly strain,
EMA7
A#MI7(b5)
D#7
I a – lone have heard this glad re – frain,
G#MI
C#9
3
Must it be for – ev – er in – side of me, why can't I
F#13
(C9)
B13
let it go, why can't I let you know, Why can't I
D
CMA7
Eb07
DMI7
G7
3
let you know the song my heart would sing? That beau – ti – ful
CMA7
GMI7
C7
F6
Bb9
3
rhap – so – dy of love and youth and spring, The mu – sic is
(CMA7)
EMI7
A7
DMI7
G7
sweet, The words are true, The song is
C6
(F7
C6
DMI7
G7
)
you.

Sonja's Sanfona

Jimmy Haslip
Bill Gable
(As played by The Yellowjackets)



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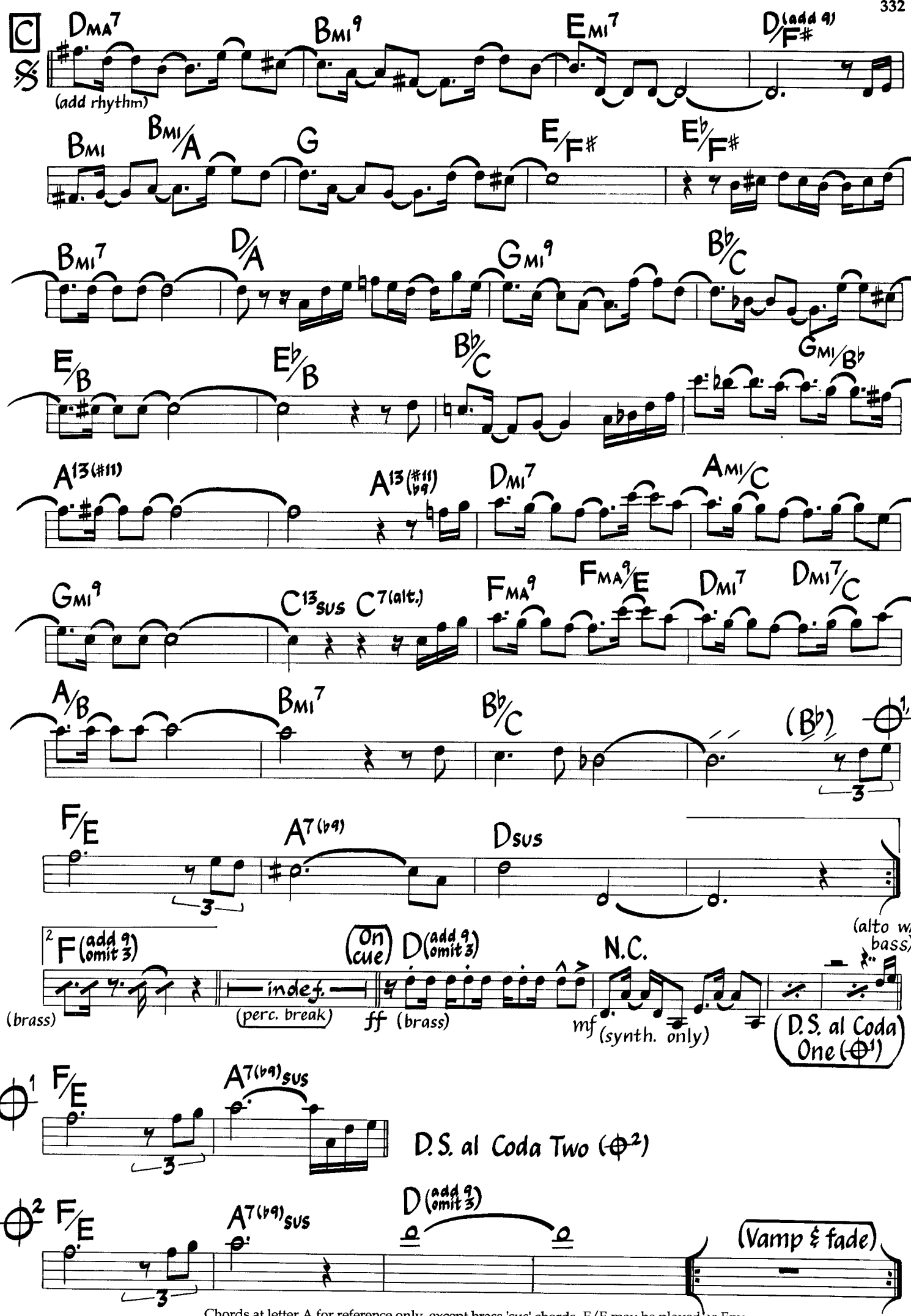
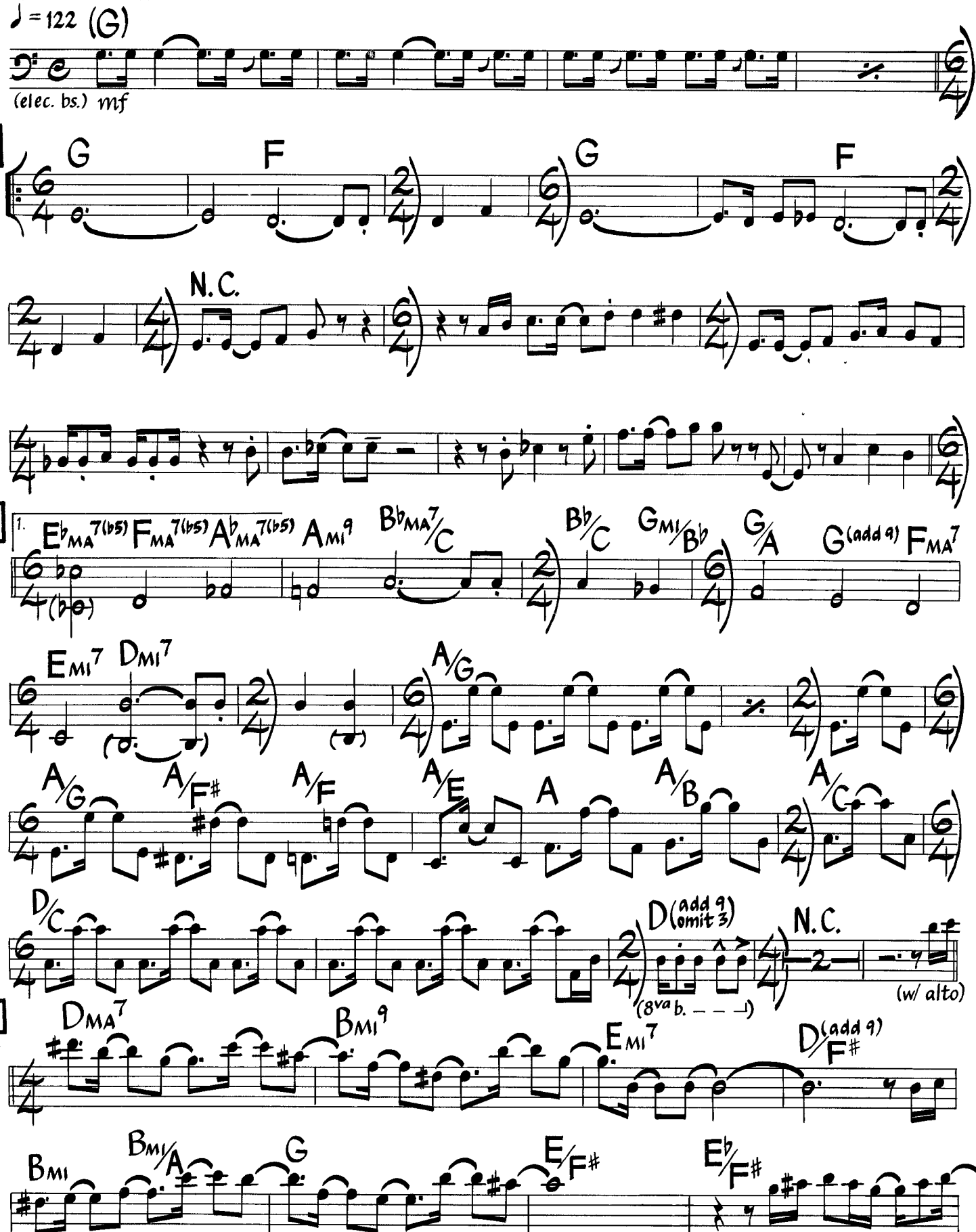
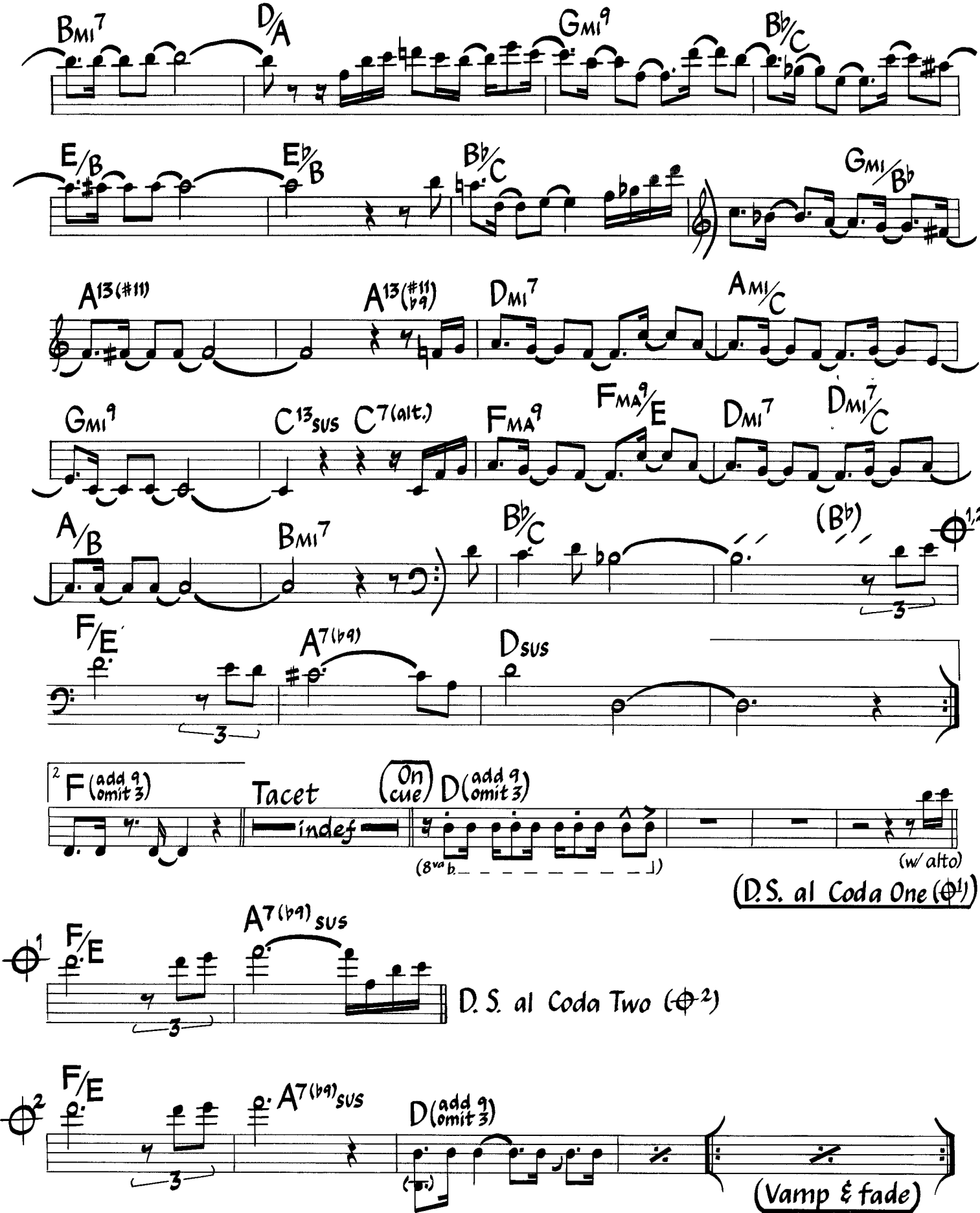


Chords at letter A for reference only, except brass 'sus' chords. F/E may be played as Emi.
Keyboards play chords from D natural minor scale during fade-out (e.g. C/D, Bbma7/D, etc.)
Chords for letters B & C are mostly sustained (half notes and whole notes).

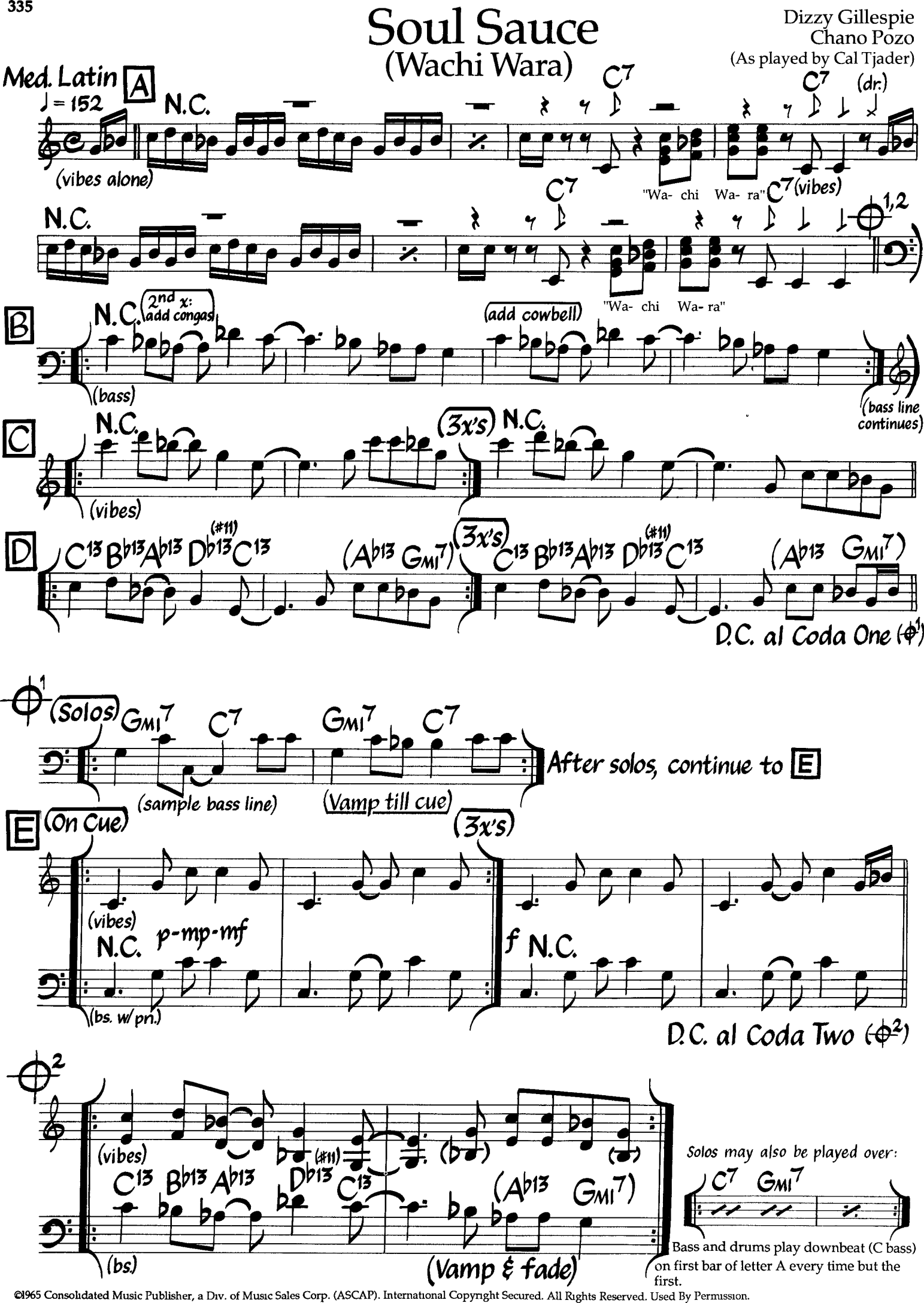
Sonja's Sanfona (Bass)




BMI7
D/A
GMI9
Bb/C
E/B
Eb/B
Bb/C
GMI/Bb
A13(#11)
A13(#11)(b9)
DMI7
AMI/C
GMI9
C13SUS
C7(alt.)
FMA9
FMA9/E
DMI7
DMI7/C
A/B
BMI7
Bb/C
(Bb)
1,2
F/E
A7(b9)
DSUS
2
F(add 9 omit 3)
Tacet
indef
On cue
D(add 9 omit 3)
(8va b)
(w/ alto)
(D.S. al Coda One (1))
1
F/E
A7(b9)SUS
D.S. al Coda Two (2)
2
F/E
A7(b9)SUS
D(add 9 omit 3)
(Vamp & fade)

Soul Sauce
(Wachi Wara)

Dizzy Gillespie
Chano Pozo
(As played by Cal Tjader)



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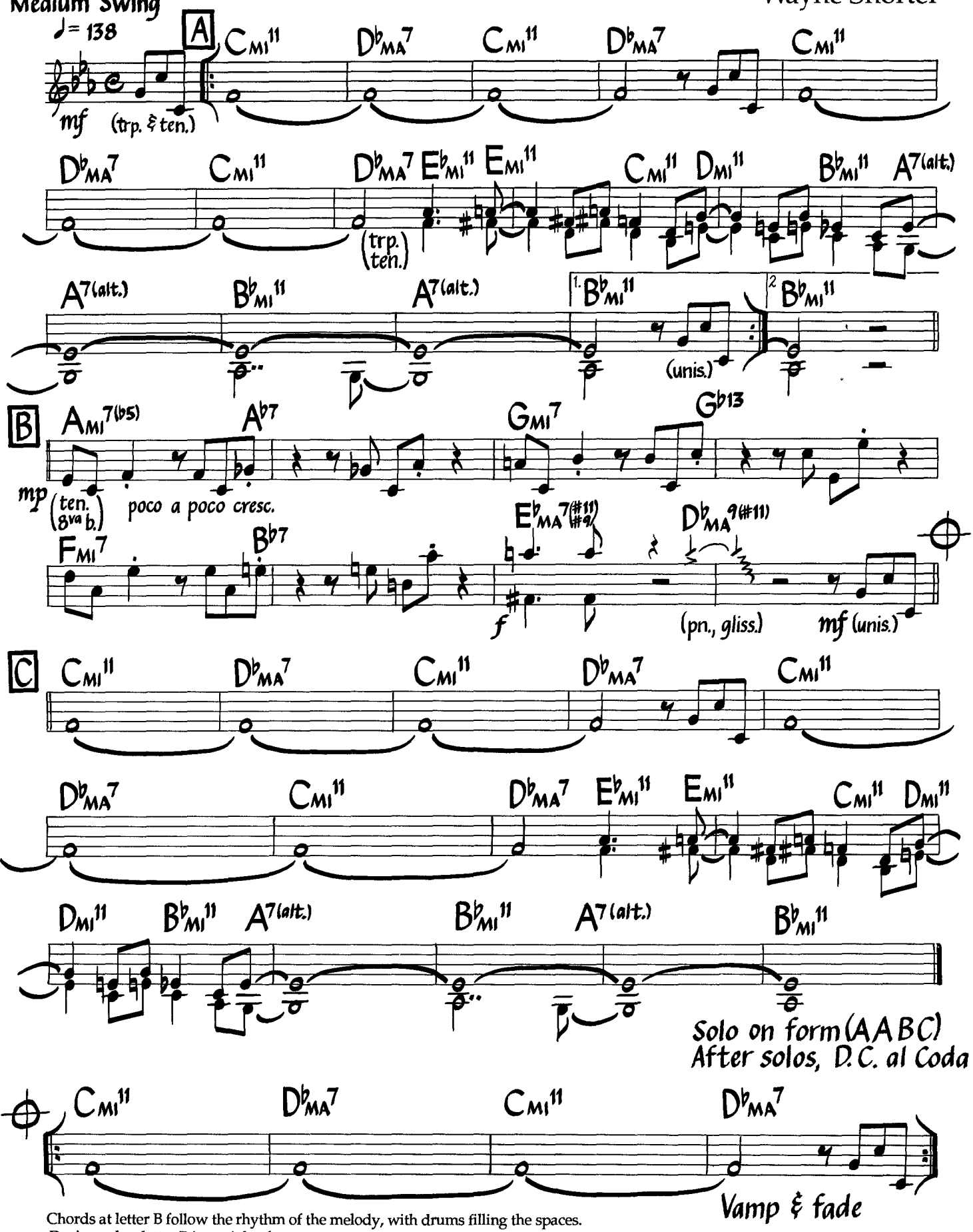
Speak No Evil

Wayne Shorter

Medium Swing ♩= 138



Chords at letter B follow the rhythm of the melody, with drums filling the spaces.
During solos, letter B is straight ahead.
The tied F's are started quietly and crescendoed each time.
Kicks and anticipated chords hold for solos. Dbma7 & Bbmi11 chords may also be anticipated for solos.

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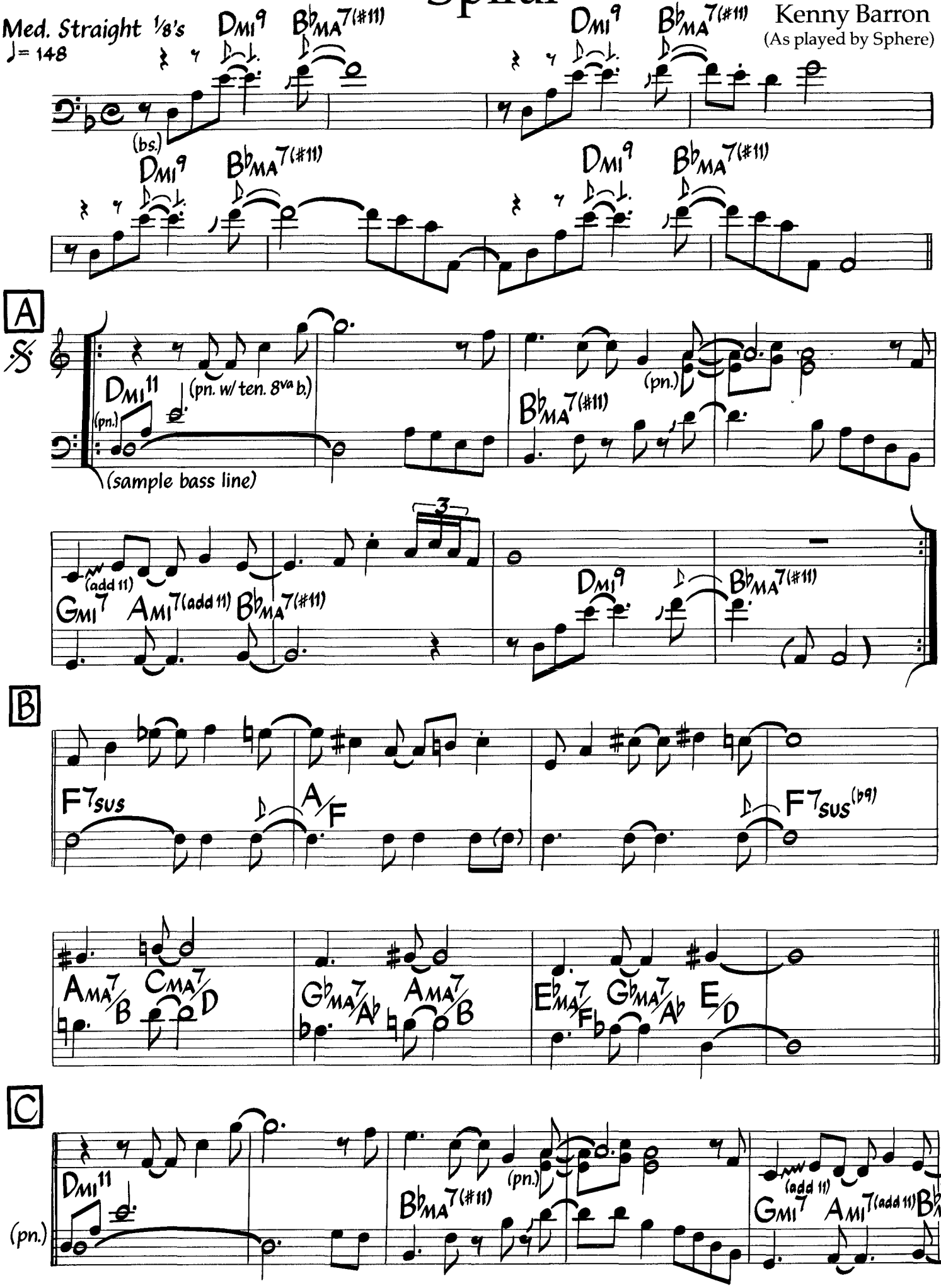
Spiral

Kenny Barron
(As played by Sphere)

Med. Straight 1/8's
♩= 148



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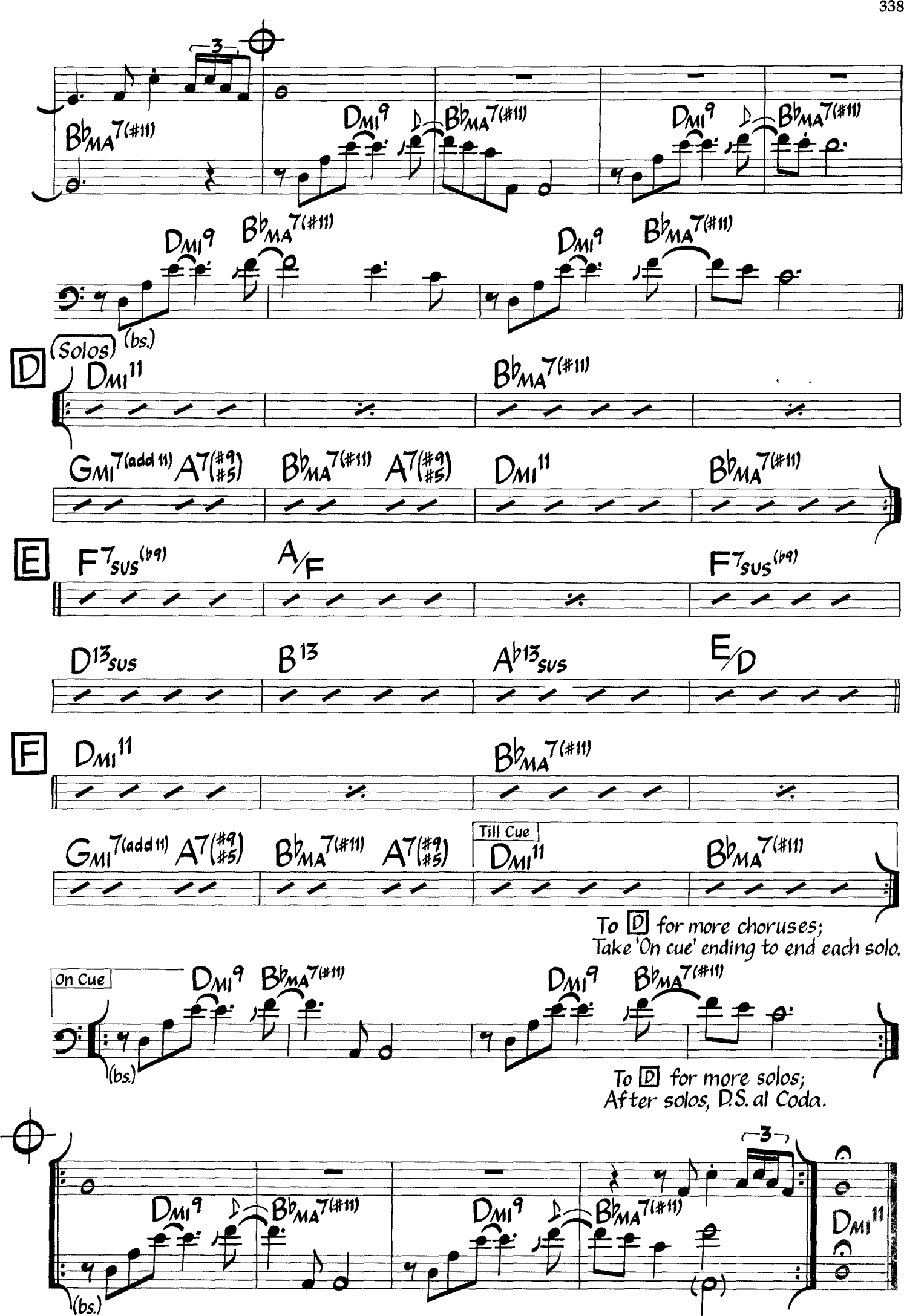

3
B♭MA7(#11)
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
(bs.)
(Solos)
D
DMI11
B♭MA7(#11)
GMI7(add 11)
A7(#9 #5)
B♭MA7(#11)
A7(#9 #5)
DMI11
B♭MA7(#11)
E
F7SUS(♭9)
A/F
F7SUS(♭9)
D13SUS
B13
A♭13SUS
E/D
F
DMI11
B♭MA7(#11)
GMI7(add 11)
A7(#9 #5)
B♭MA7(#11)
A7(#9 #5)
Till Cue
DMI11
B♭MA7(#11)
To D for more choruses;
Take 'On cue' ending to end each solo.
On Cue
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
(bs.)
To D for more solos;
After solos, D.S. al Coda.
3
DMI9
B♭MA7(#11)
DMI9
B♭MA7(#11)
DMI11
(bs.)



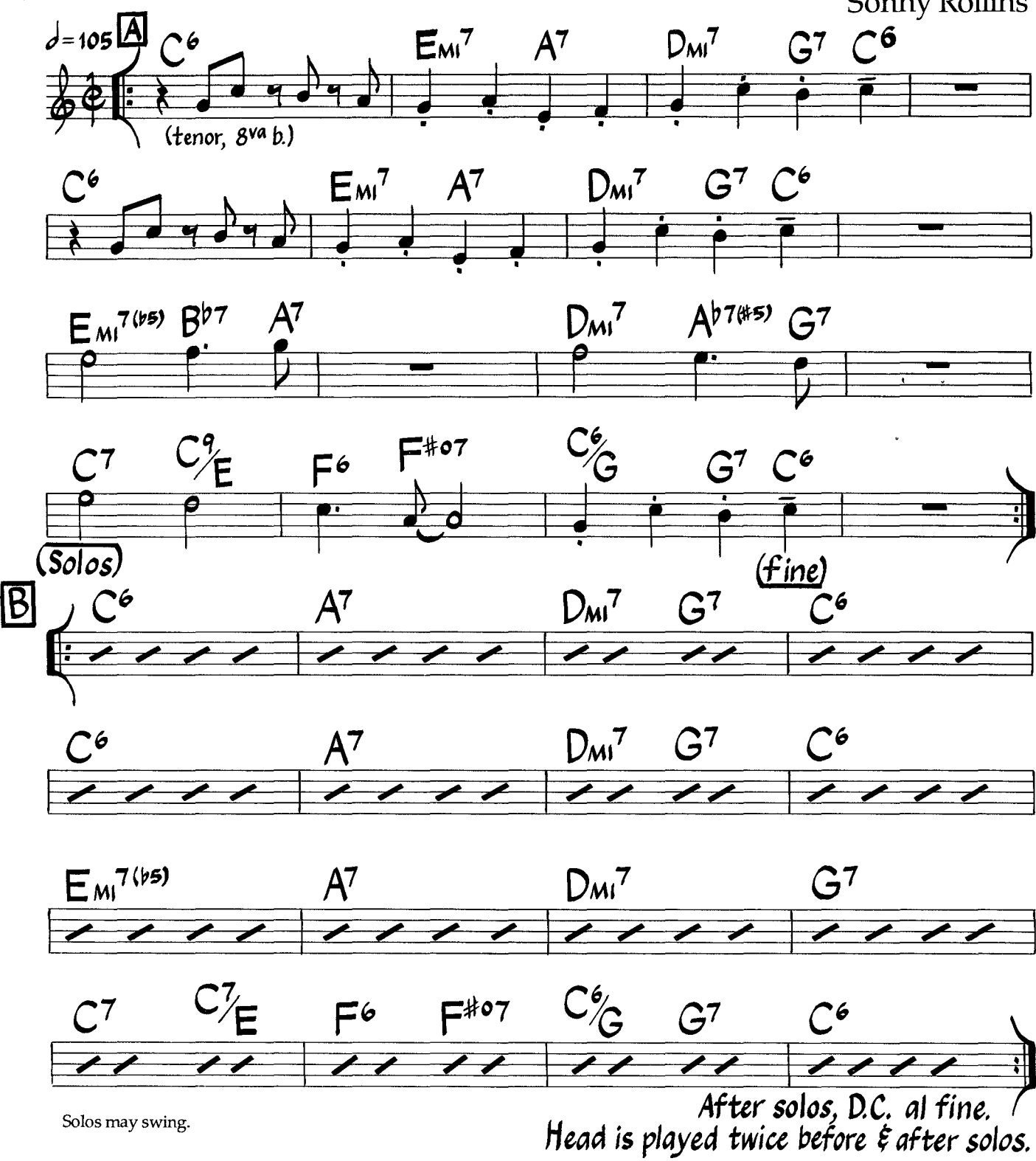
Photo by Jim Marshall ©1988

SONNY ROLLINS

Medium Swinging Latin

St. Thomas

Sonny Rollins



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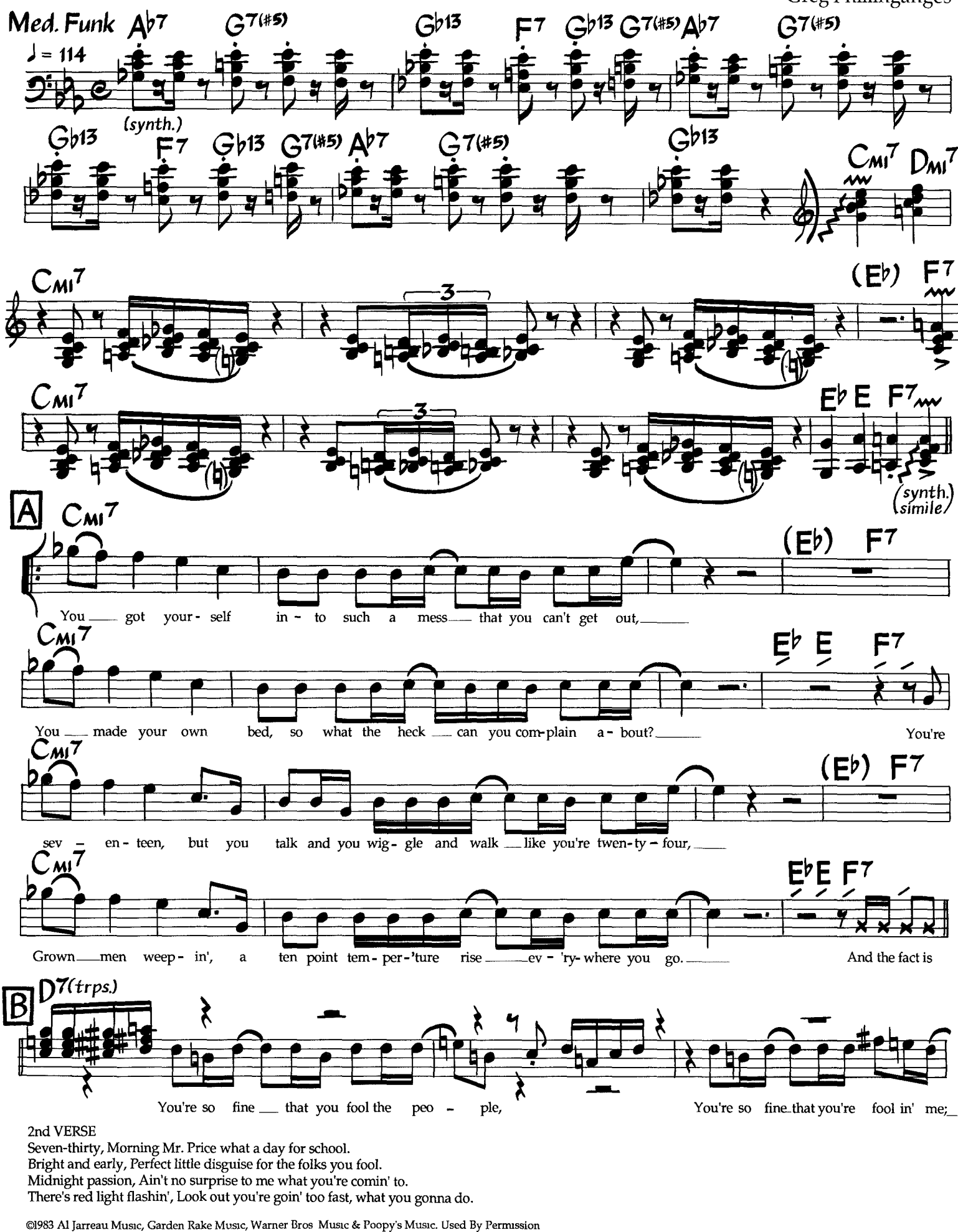
Sticky Wicket

Al Jarreau
Jay Graydon
Greg Phillinganges



2nd VERSE
Seven-thirty, Morning Mr. Price what a day for school.
Bright and early, Perfect little disguise for the folks you fool.
Midnight passion, Ain't no surprise to me what you're comin' to.
There's red light flashin', Look out you're goin' too fast, what you gonna do.

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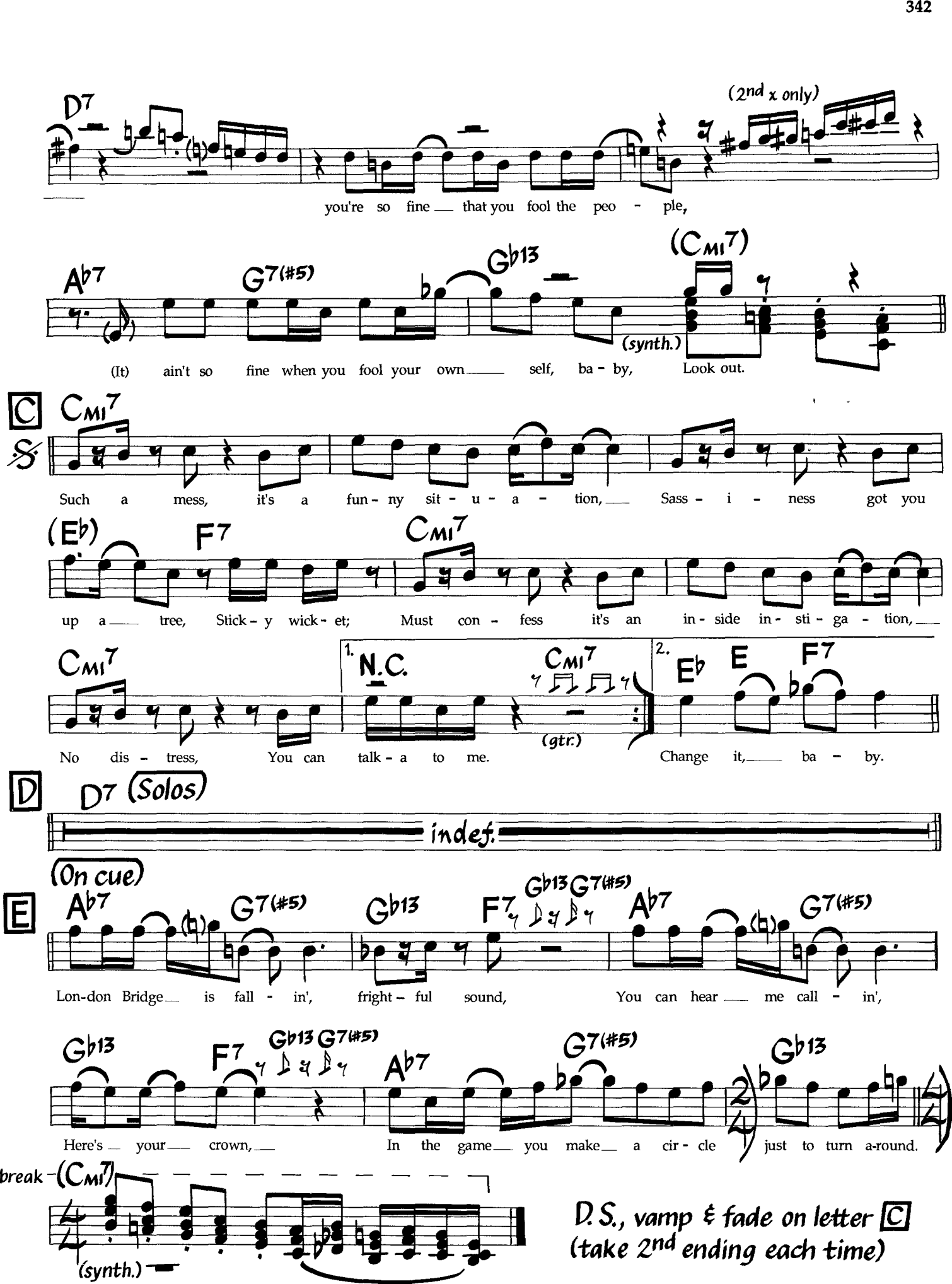
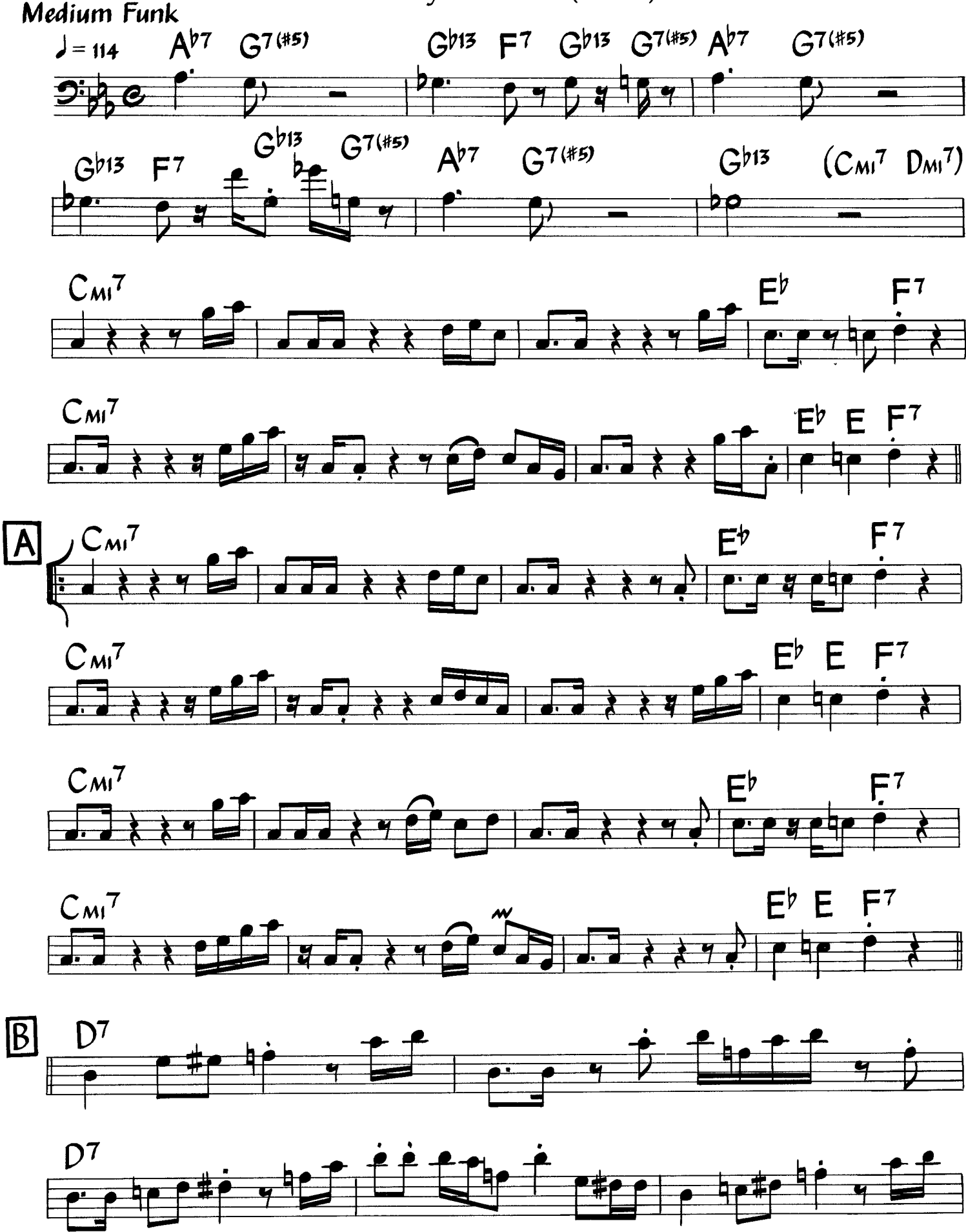
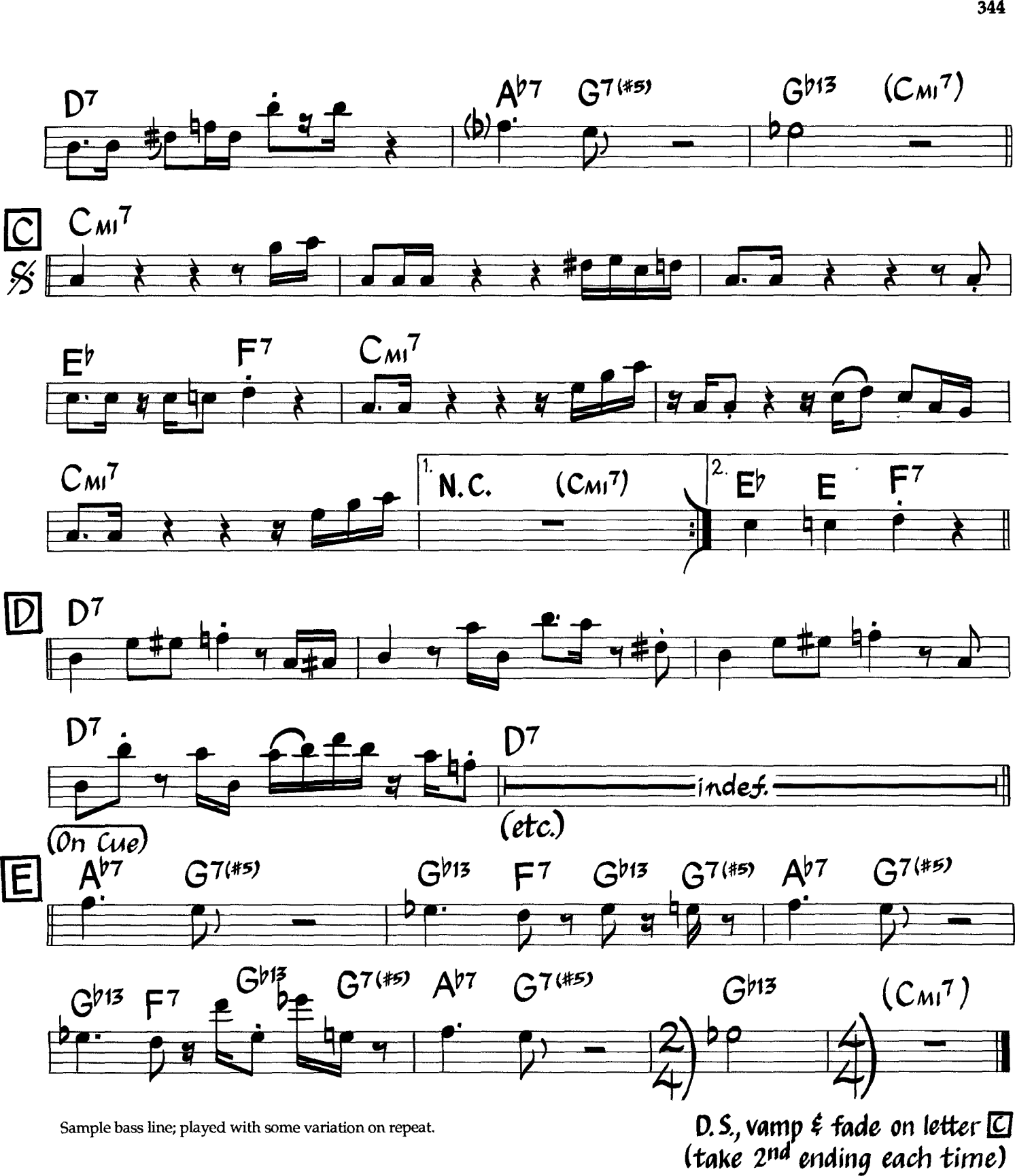

D7
(2nd x only)
you're so fine that you fool the peo - ple,
Ab7
G7(#5)
Gb13
(CMI7)
(synth.)
(It) ain't so fine when you fool your own self, ba - by, Look out.
C
CMI7
Such a mess, it's a fun - ny sit - u - a - tion, Sass - i - ness got you
(Eb)
F7
CMI7
up a tree, Stick - y wick - et; Must con - fess it's an in - side in - sti - ga - tion,
CMI7
1.
N.C.
CMI7
(gtr.)
2.
Eb
E
F7
No dis - tress, You can talk - a to me. Change it, ba - by.
D
D7 (Solos)
indef.
(On cue)
E
Ab7
G7(#5)
Gb13
F7
Gb13 G7(#5)
Ab7
G7(#5)
Lon-don Bridge is fall - in', fright - ful sound, You can hear me call - in',
Gb13
F7
Gb13 G7(#5)
Ab7
G7(#5)
Gb13
Here's your crown, In the game you make a cir - cle just to turn a-round.
break
(CMI7)
(synth.)
D.S., vamp & fade on letter C
(take 2nd ending each time)

Sticky Wicket (Bass)

Medium Funk

♩ = 114





Sample bass line; played with some variation on repeat.

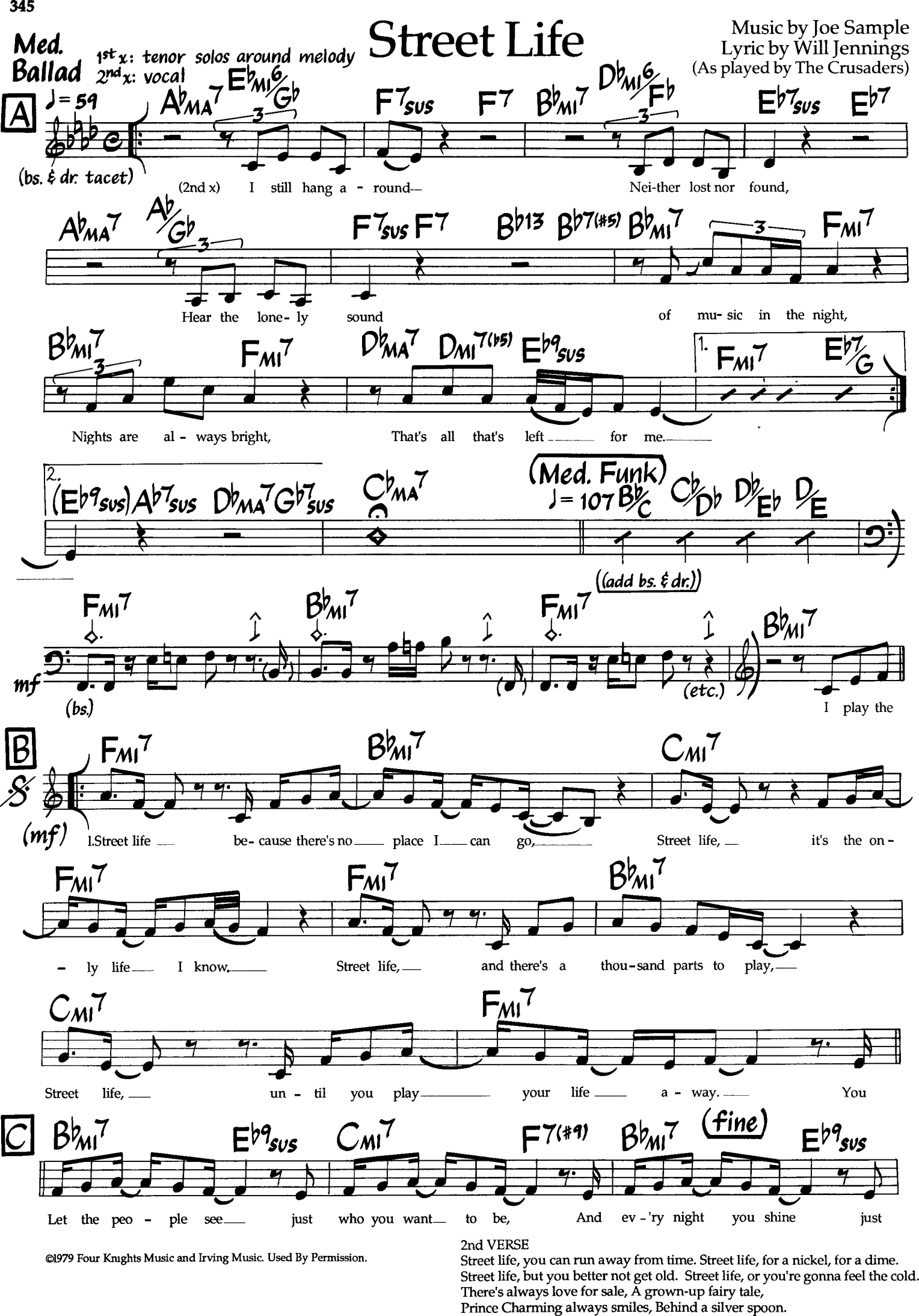
D.S., vamp & fade on letter C
(take 2nd ending each time)

Street Life

Med. Ballad

1st x: tenor solos around melody
2nd x: vocal

Music by Joe Sample
Lyric by Will Jennings
(As played by The Crusaders)



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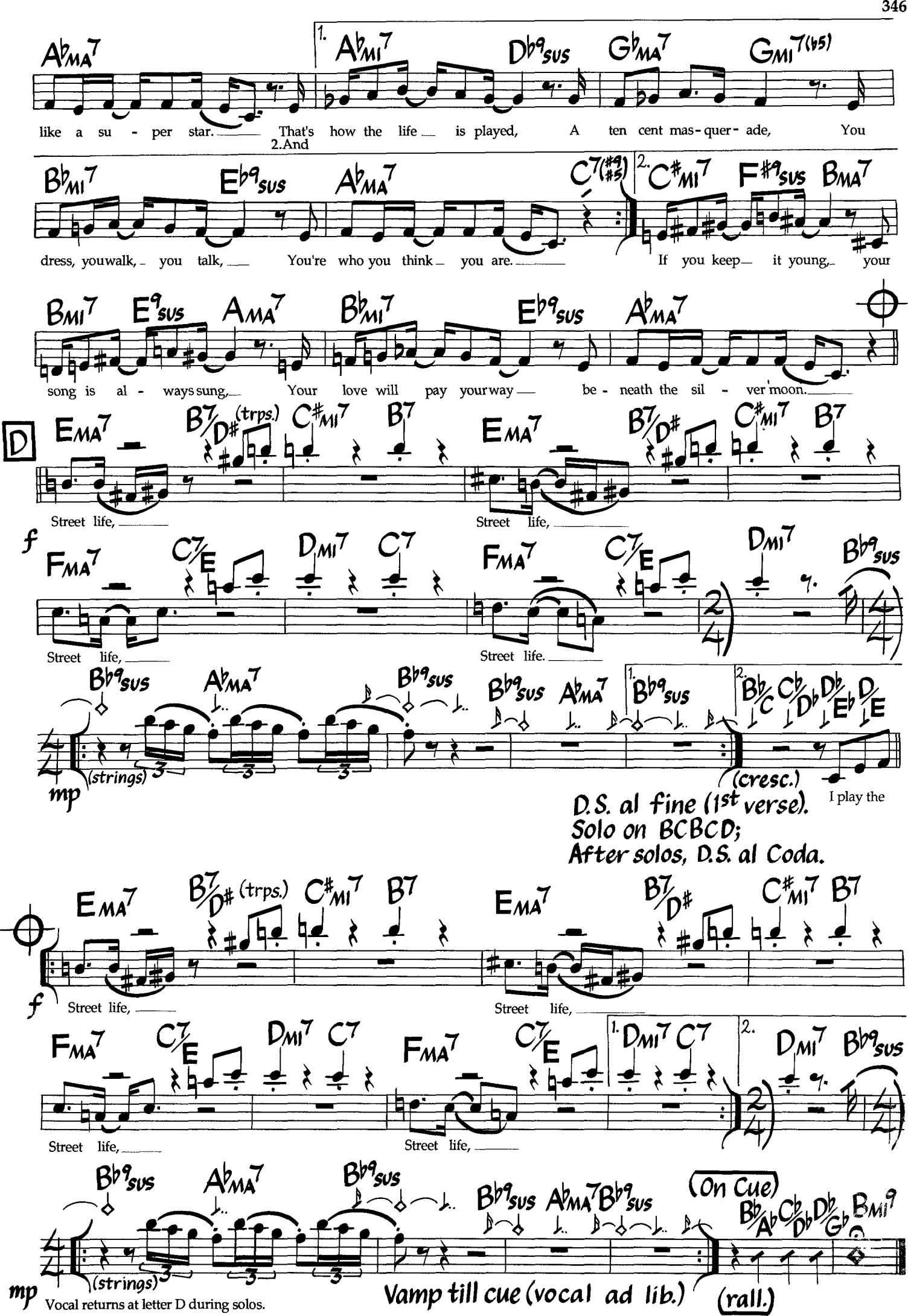
2nd VERSE
Street life, you can run away from time. Street life, for a nickel, for a dime.
Street life, but you better not get old. Street life, or you're gonna feel the cold.
There's always love for sale, A grown-up fairy tale,
Prince Charming always smiles, Behind a silver spoon.


A♭MA7
1. A♭MI7 D♭9SUS G♭MA7 GMI7(♭5)
like a su - per star. That's how the life is played, A ten cent mas-quer-ade, You
2.And
B♭MI7 E♭9SUS A♭MA7 C7(#9)(#5)
dress, youwalk, you talk, You're who you think you are.
2. C#MI7 F#9SUS BMA7
If you keep it young, your
BMI7 E9SUS AMA7 B♭MI7 E♭9SUS A♭MA7
song is al - ways sung, Your love will pay your way be - neath the sil - ver moon.
D
EMA7 B7/D# (trps.) C#MI7 B7
Street life,
f
FMA7 C7/E DMI7 C7
Street life,
B♭9SUS A♭MA7
(strings)
mp
1. B♭9SUS
2. B♭/C C♭/D♭ D♭/E♭ D/E
(cresc.)
I play the
D.S. al fine (1st verse).
Solo on BCBCD;
After solos, D.S. al Coda.
Vocal returns at letter D during solos.
Vamp till cue (vocal ad lib.)
(On Cue)
B♭/A♭ C♭/D♭ D♭/G♭ BMI9
(rall.)



McCOY TYNER

Photo by Jerry Stoll ©1988

Sudden Samba

Neil Larsen

Medium Samba

♩ = 115

N.C. (dr. & perc.; no bass) (3x's)

(organ)

N.C. break

(gtr. & organ)

A

CMI7 EbMA7 AbMA7

(bass enters)

GMI7 CMI7

organ fill

EbMA7 AbMA7 GMI7

organ fill

B

EbMA7 DMI7 EbMA7 DMI7

EbMA7 DMI7 EbMA7 DMI7

EbMA7 DMI7 EbMA7 F

EbMA7 DMI7 CMI7 F

1. break 2. solo break

(fine)

Solo on form (AB);

After solos, D.S. al fine (no repeat)

Break at end of letter B is used at end of each solo only. Dmi7 chords at letter B are not always anticipated during solos.

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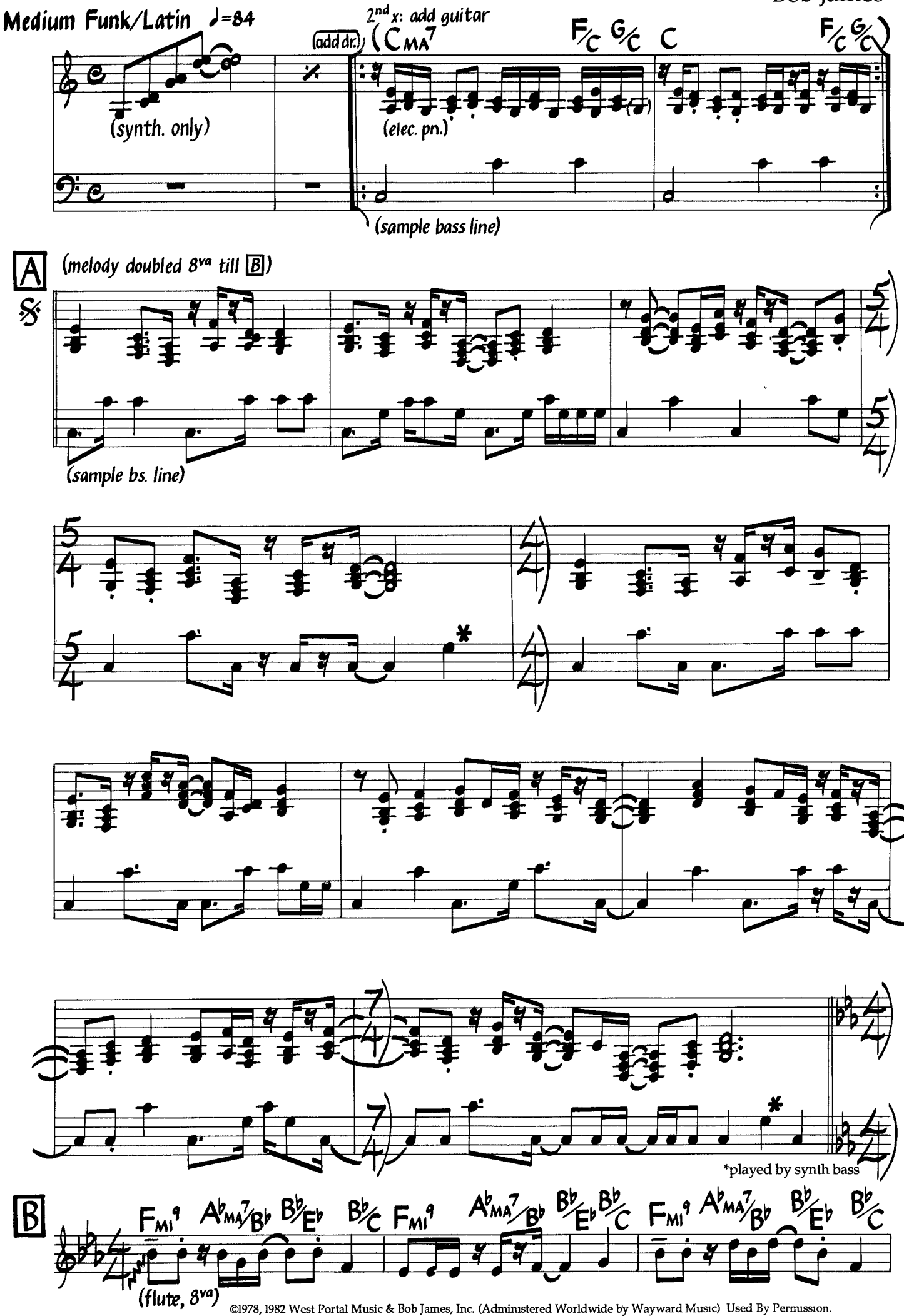
Sunrunner

Bob James



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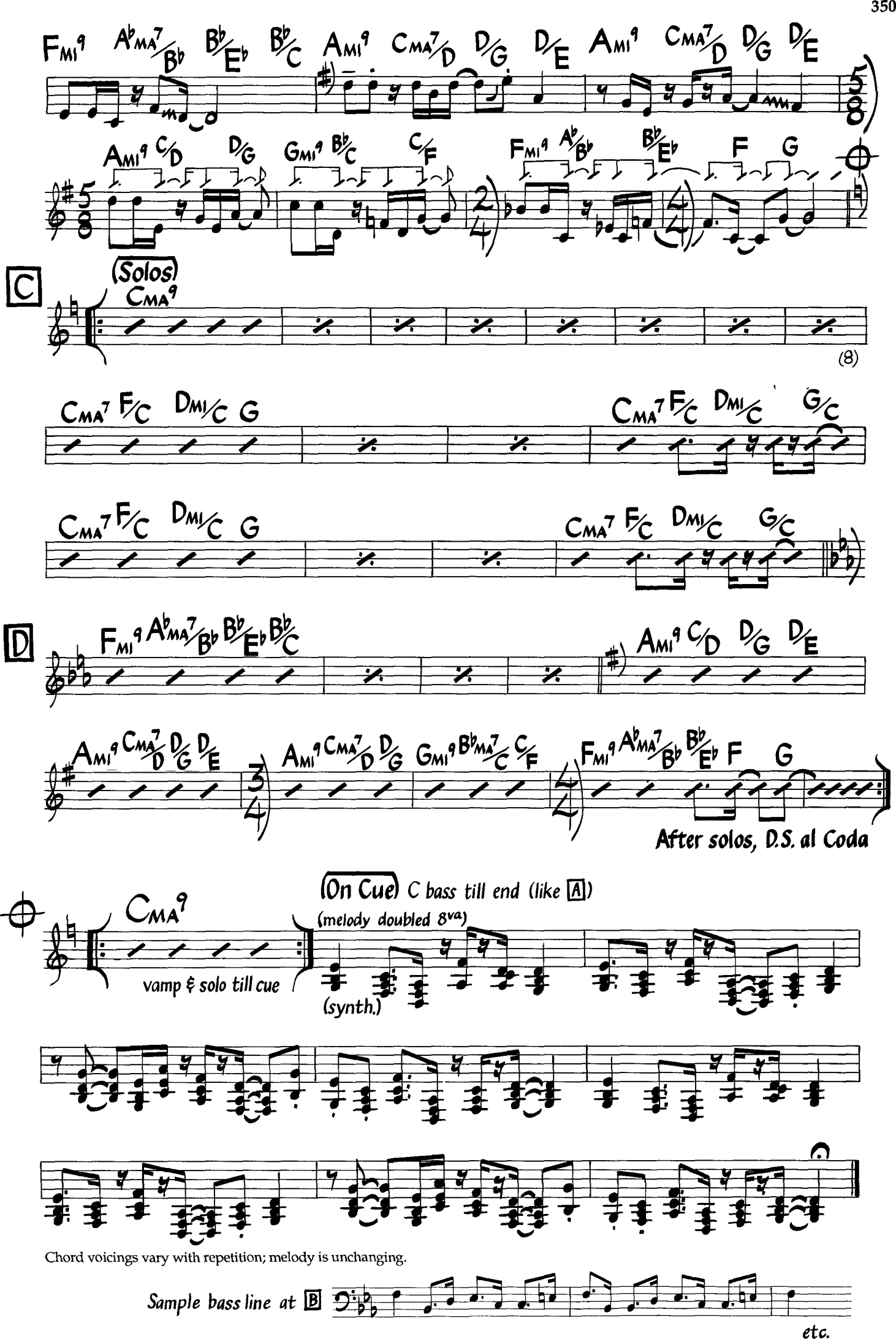
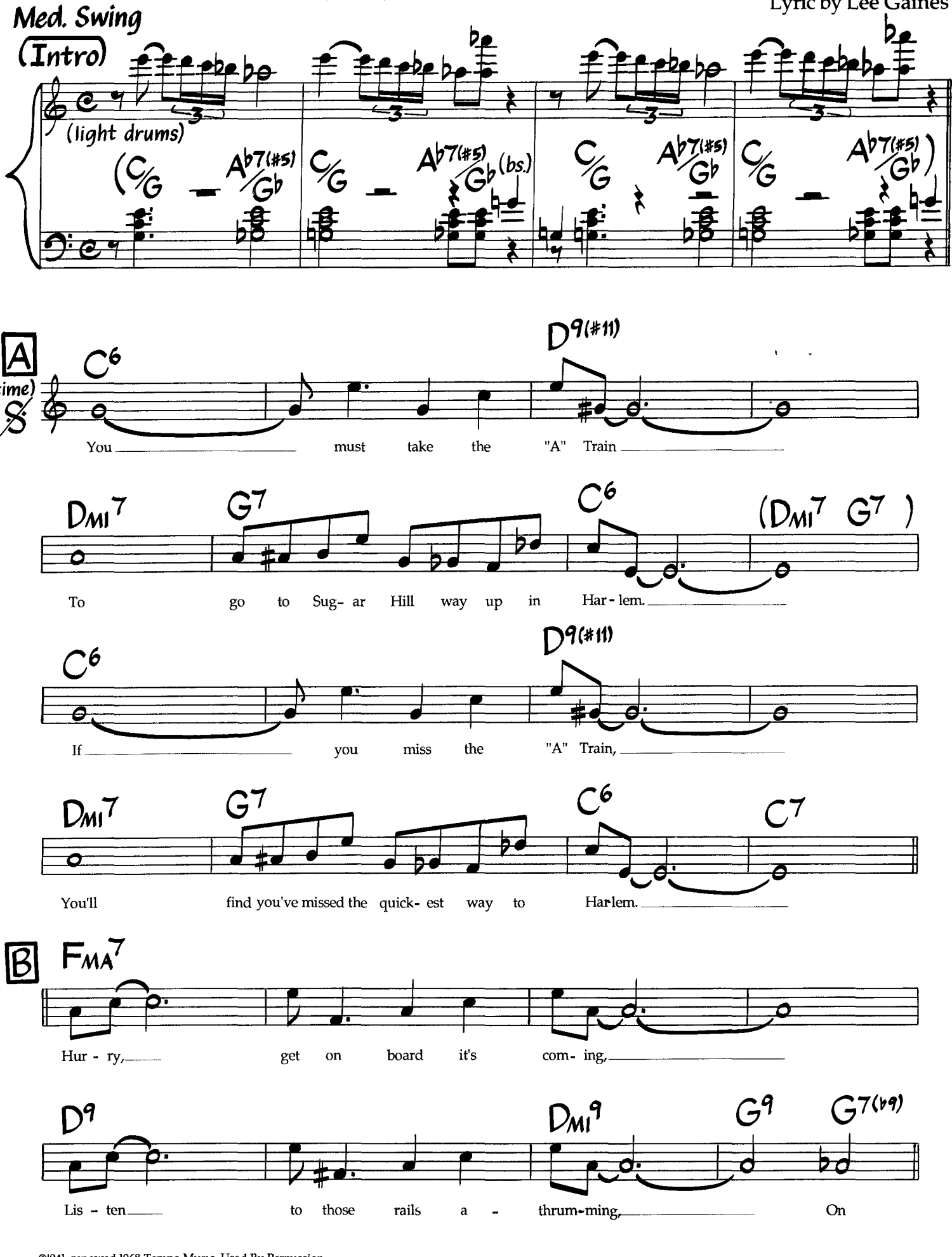

FMI9 AbMA7/Bb Bb/Eb Bb/C AMI9 CMA7/D D/G D/E AMI9 CMA7/D D/G D/E
AMI9 C/D D/G GMI9 Bb/C C/F FMI9 Ab/Bb Bb/Eb F G
C
(Solos)
CMA9
(8)
CMA7 F/C DMI/C G
CMA7 F/C DMI/C G/C
CMA7 F/C DMI/C G
CMA7 F/C DMI/C G/C
D
FMI9 AbMA7/Bb Bb/Eb Bb/C
AMI9 C/D D/G D/E
AMI9 CMA7/D D/E
AMI9 CMA7/D D/G
GMI9 BbMA7/C C/F
FMI9 AbMA7/Bb Bb/Eb F G
After solos, D.S. al Coda
CMA9
vamp & solo till cue
(On Cue) C bass till end (like A)
(melody doubled 8va)
(synth.)
Chord voicings vary with repetition; melody is unchanging.
Sample bass line at B
etc.

Take The "A" Train

Music by Billy Strayhorn
Lyric by Lee Gaines



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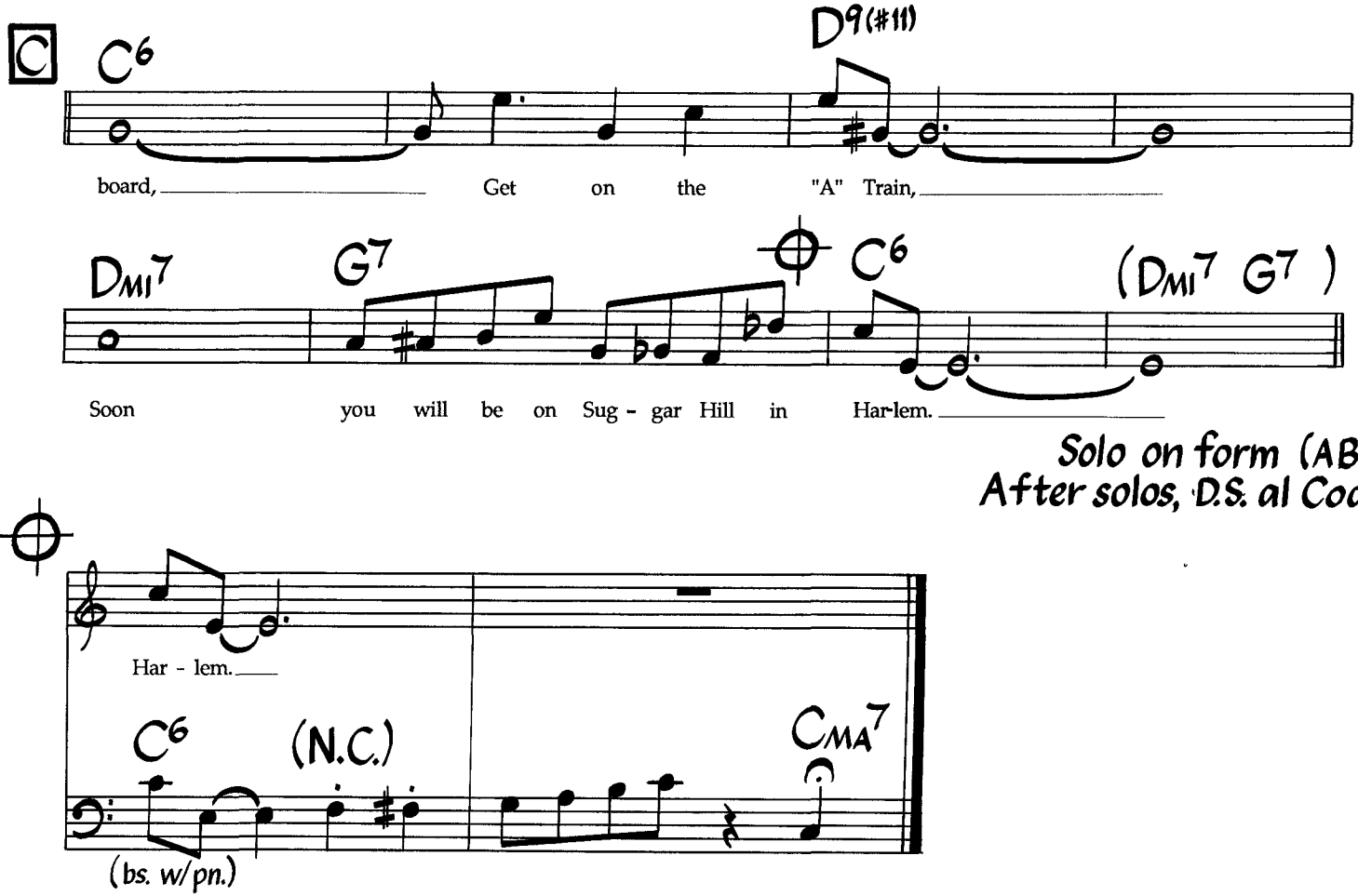
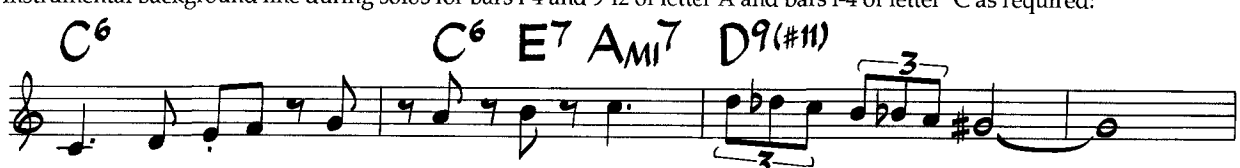


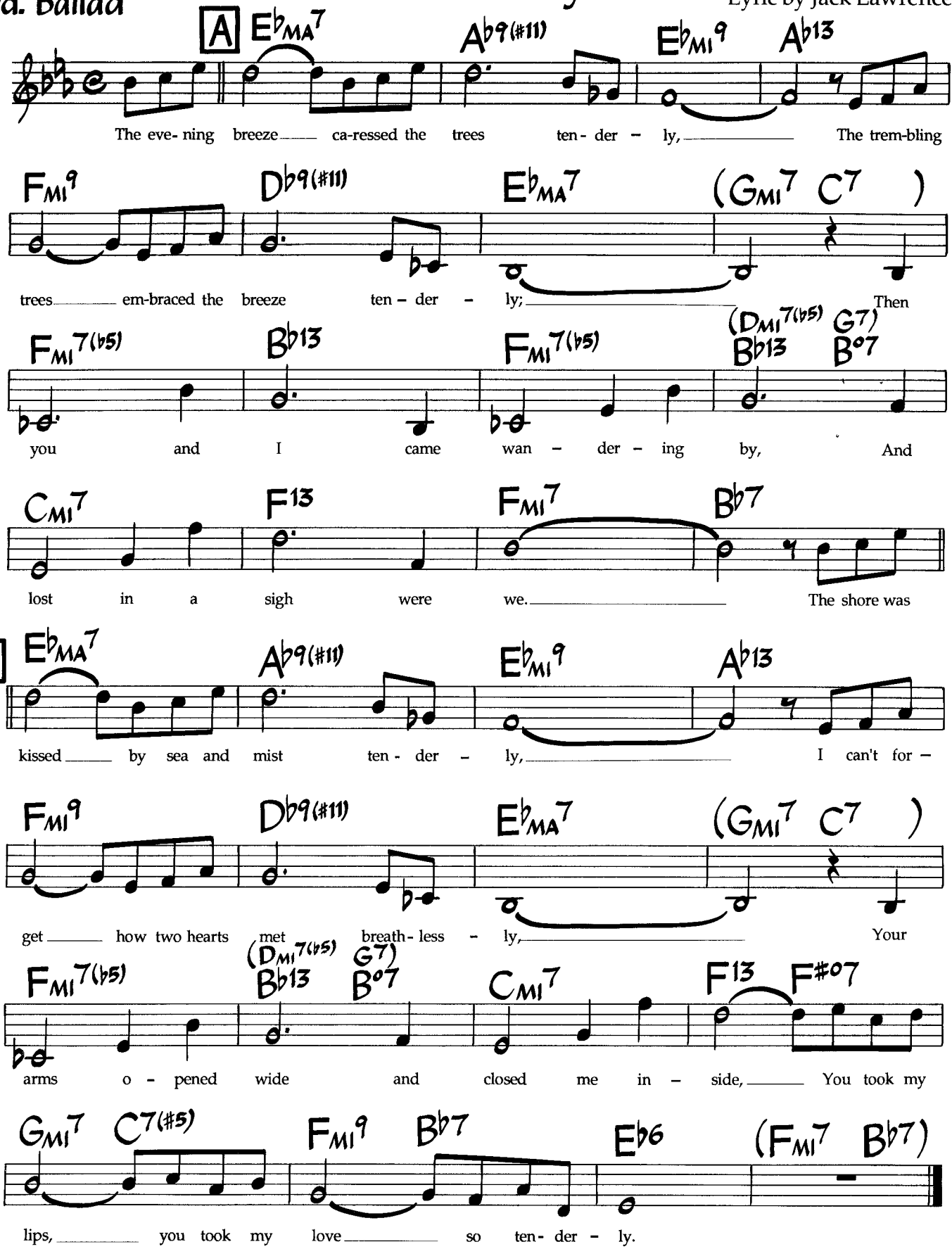
Instrumental background line during solos for bars 1-4 and 9-12 of letter A and bars 1-4 of letter C as required:



Tenderly

Med. Ballad

Music by Walter Gross
Lyric by Jack Lawrence



May be played in 3/4 (subtract one beat from the first note in each bar).

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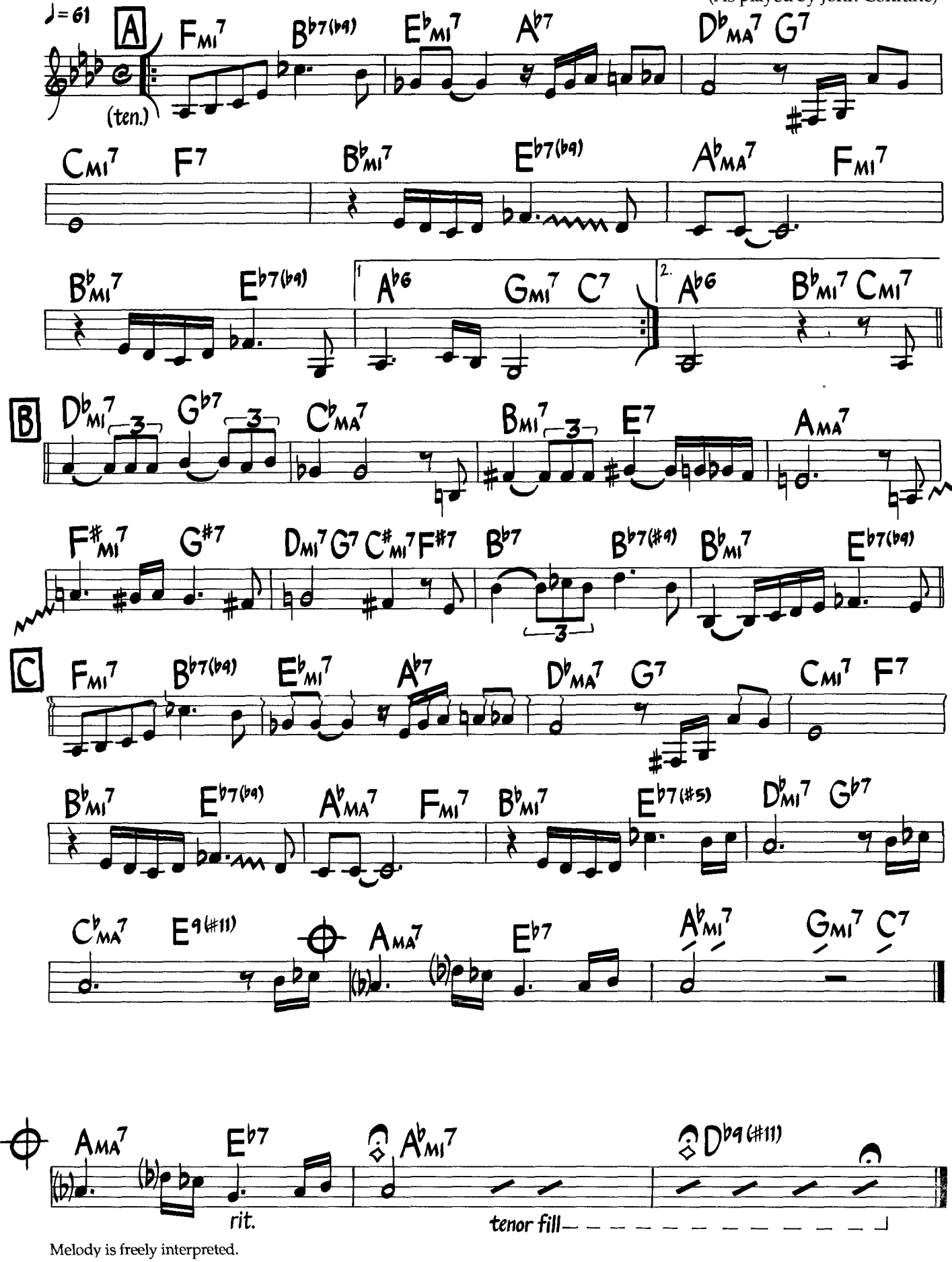
Theme For Ernie

Fred Lacey
(As played by John Coltrane)

Medium Jazz Ballad

♩ = 61



Melody is freely interpreted.

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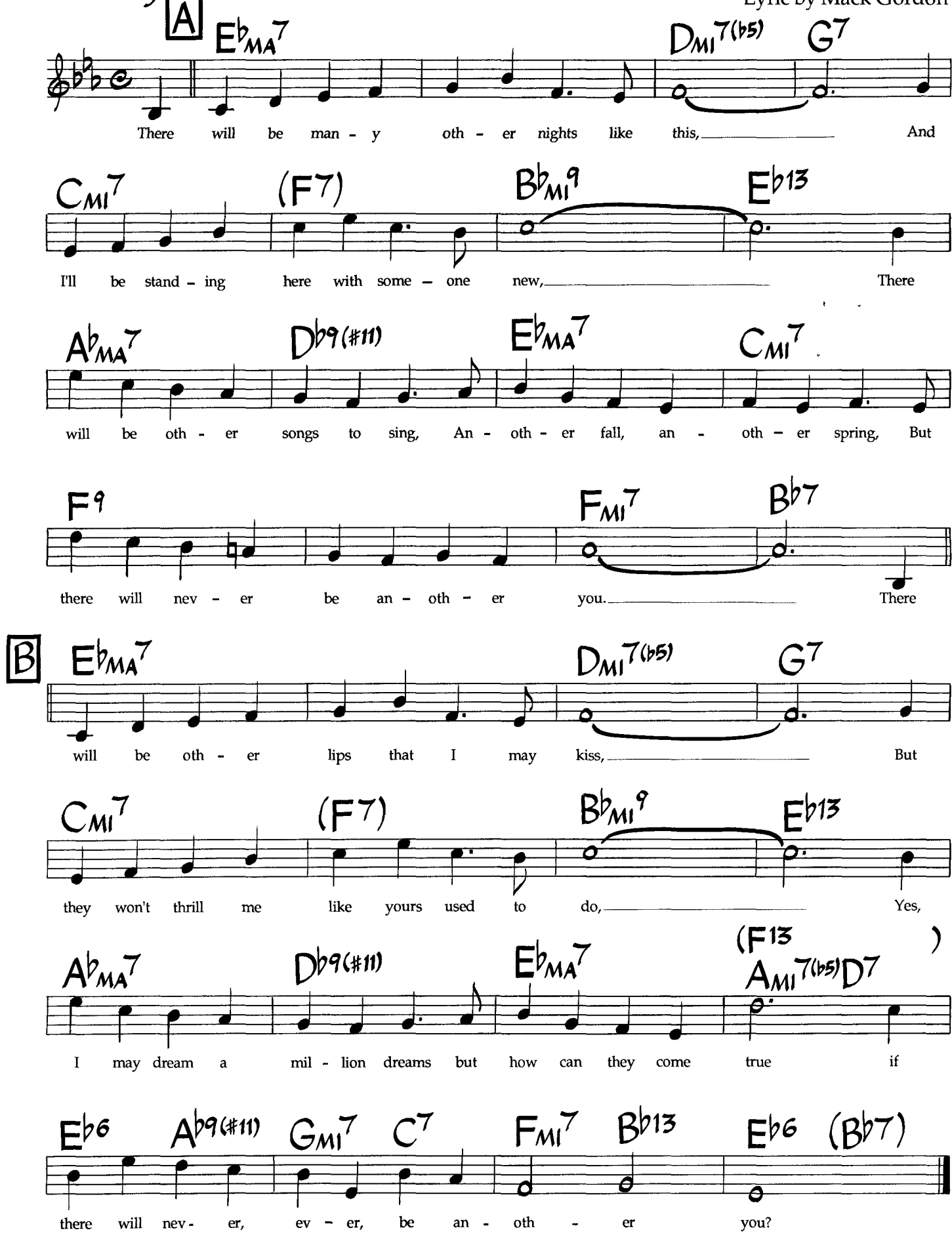
There Will Never Be Another You

Med. Swing

Music by Harry Warren
Lyric by Mack Gordon



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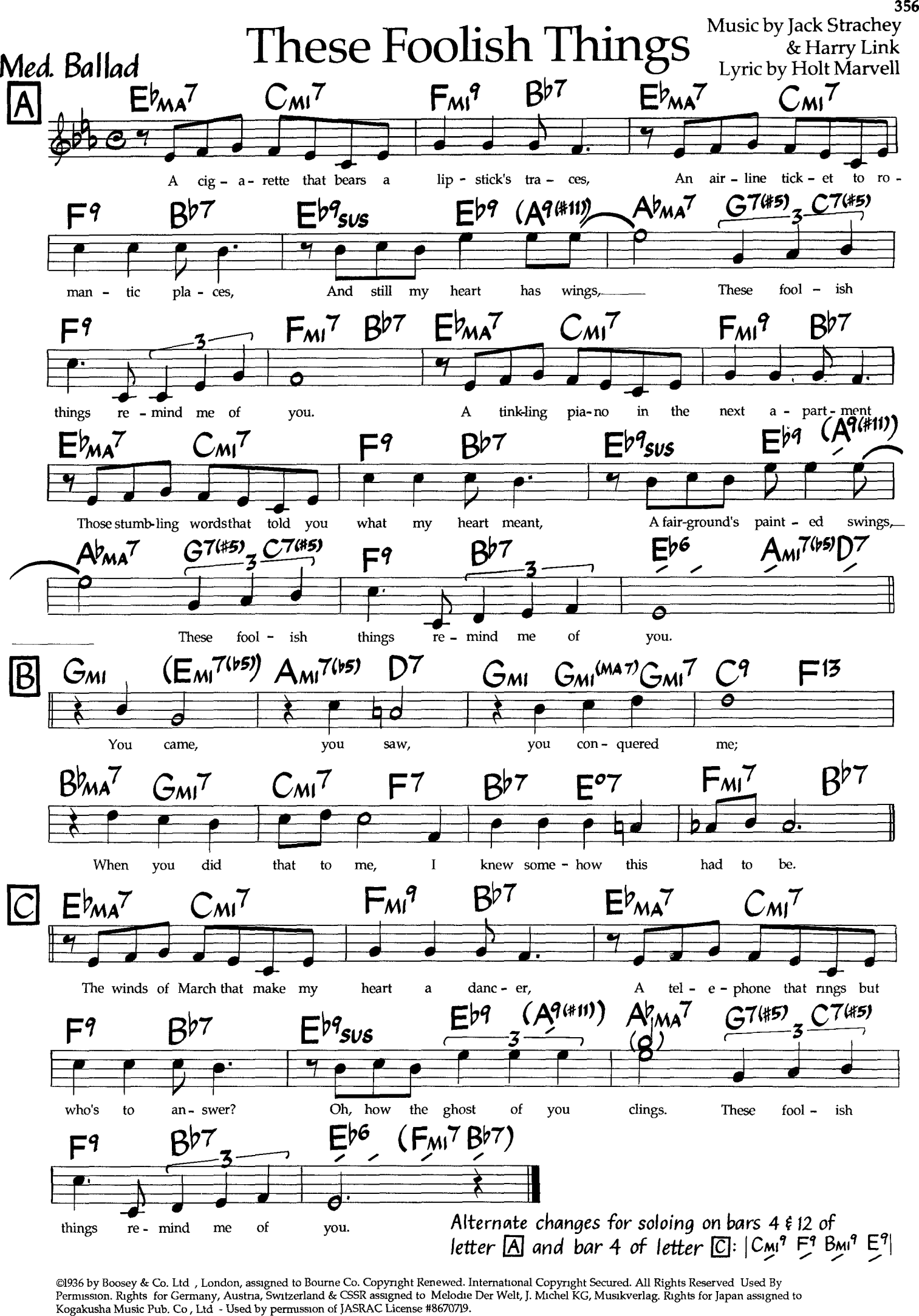
These Foolish Things

Music by Jack Strachey
& Harry Link
Lyric by Holt Marvell

Med. Ballad



Alternate changes for soloing on bars 4 & 12 of letter A and bar 4 of letter C: |CMI9 F9 BMI9 E9|

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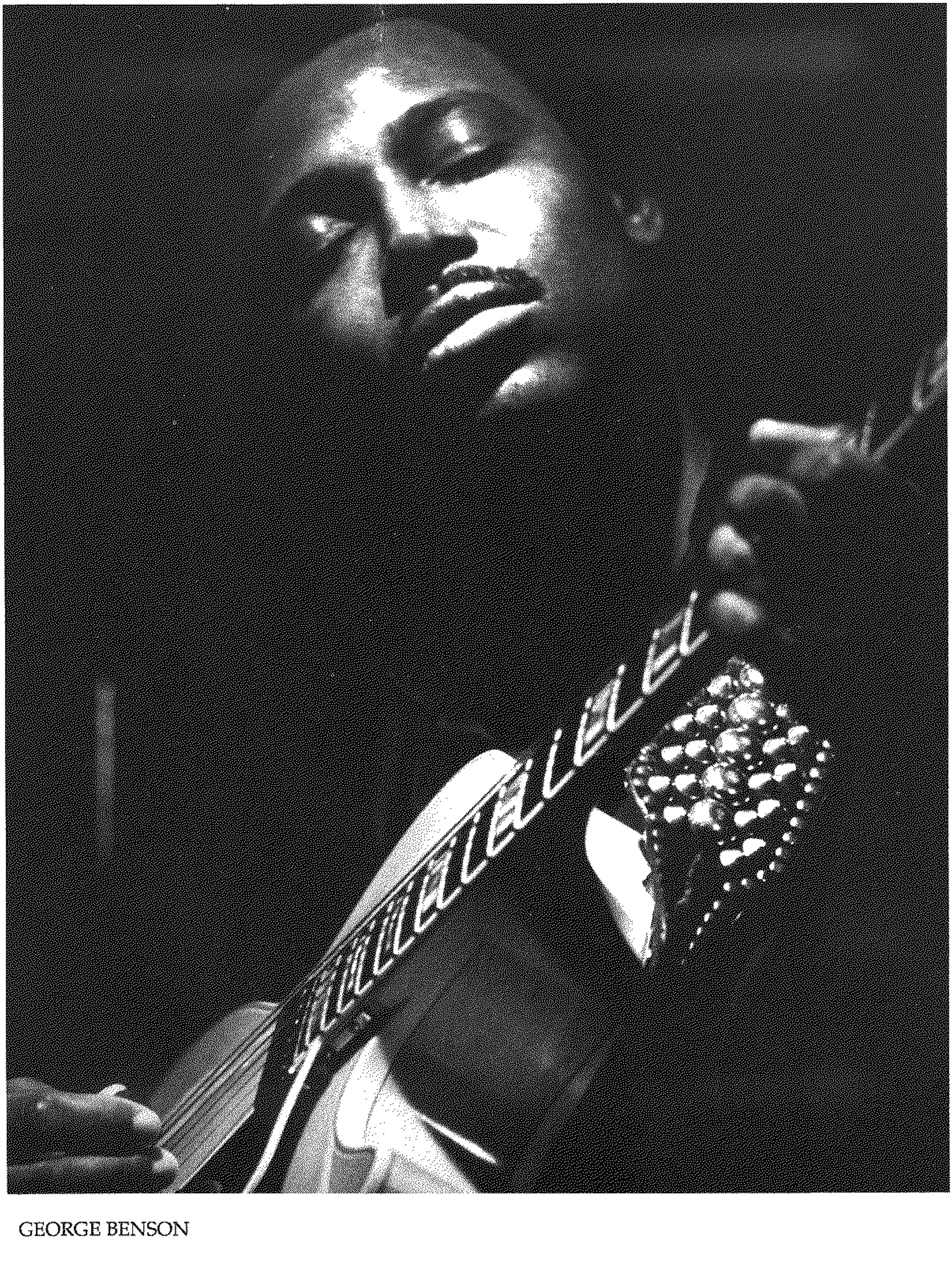


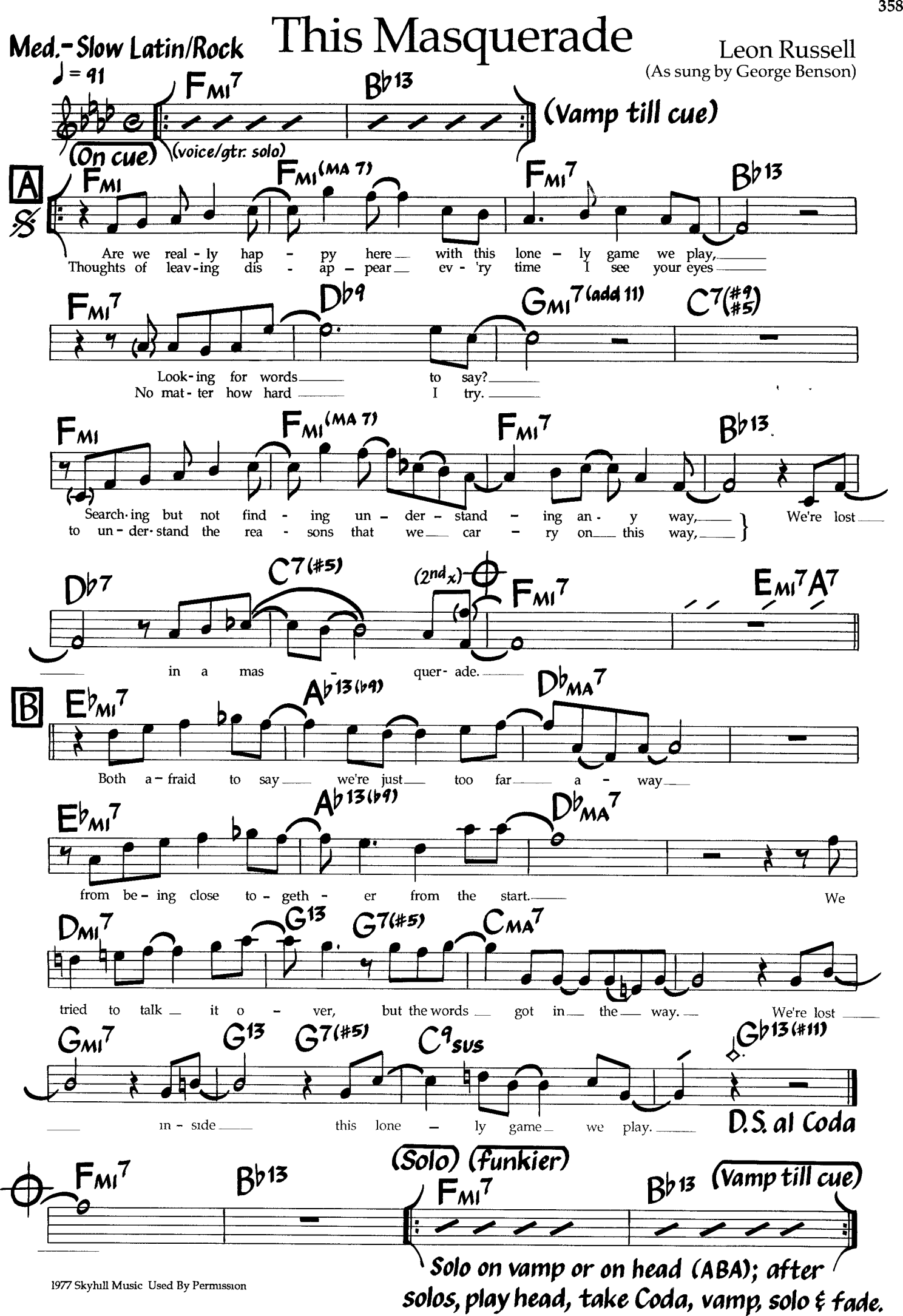
GEORGE BENSON

This Masquerade

Med.-Slow Latin/Rock

♩ = 91

Leon Russell
(As sung by George Benson)



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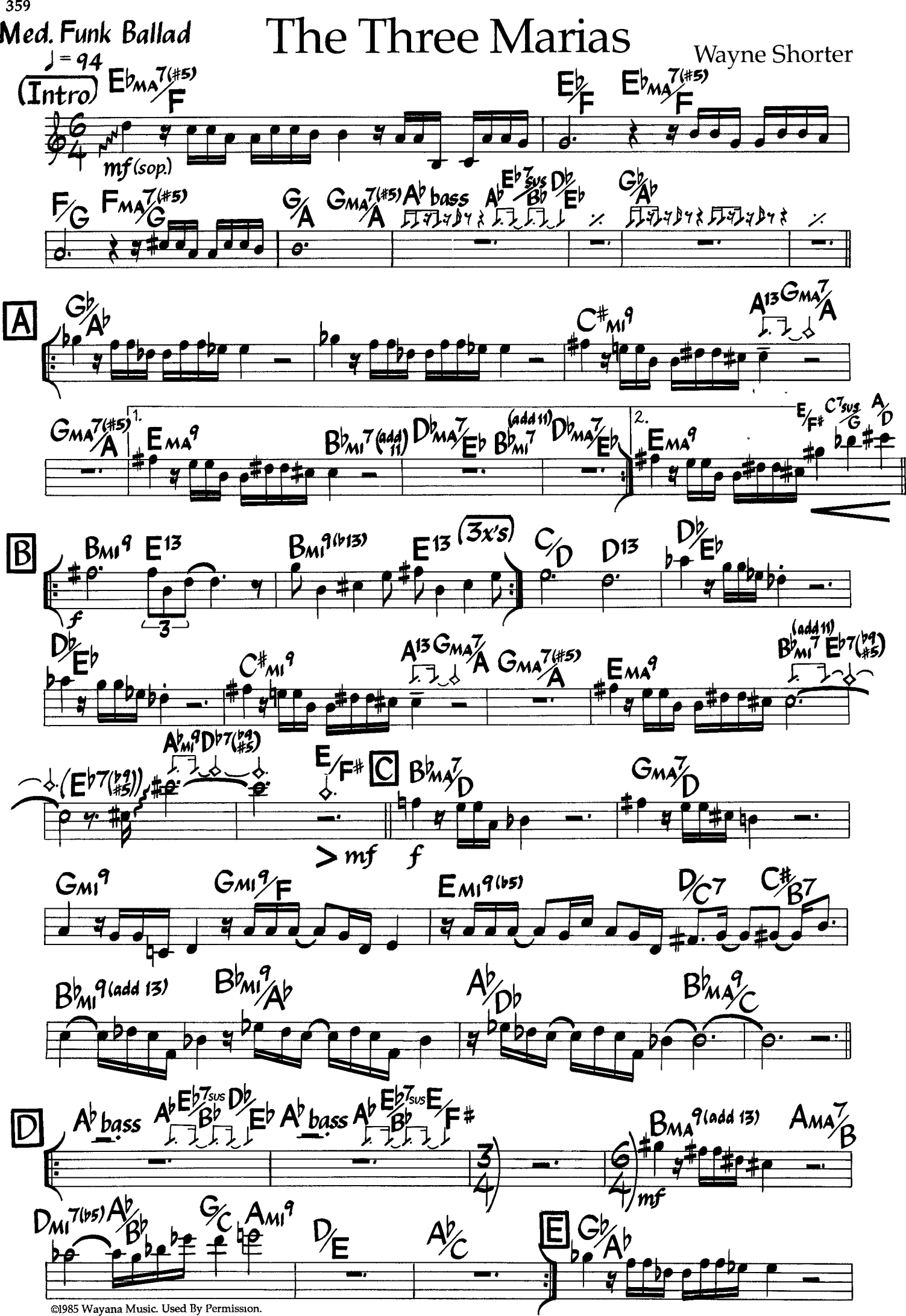
Med. Funk Ballad

The Three Marias

Wayne Shorter



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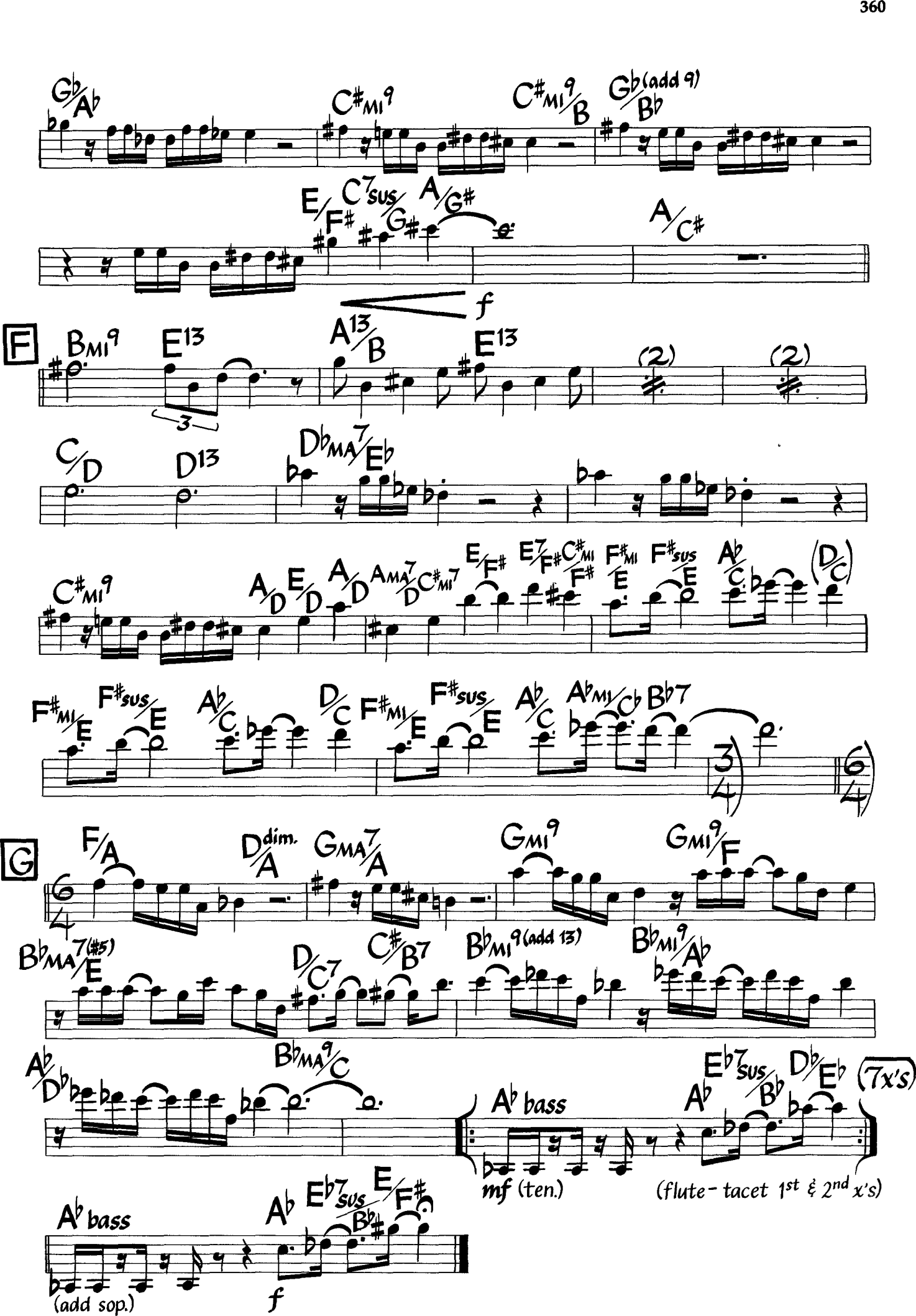
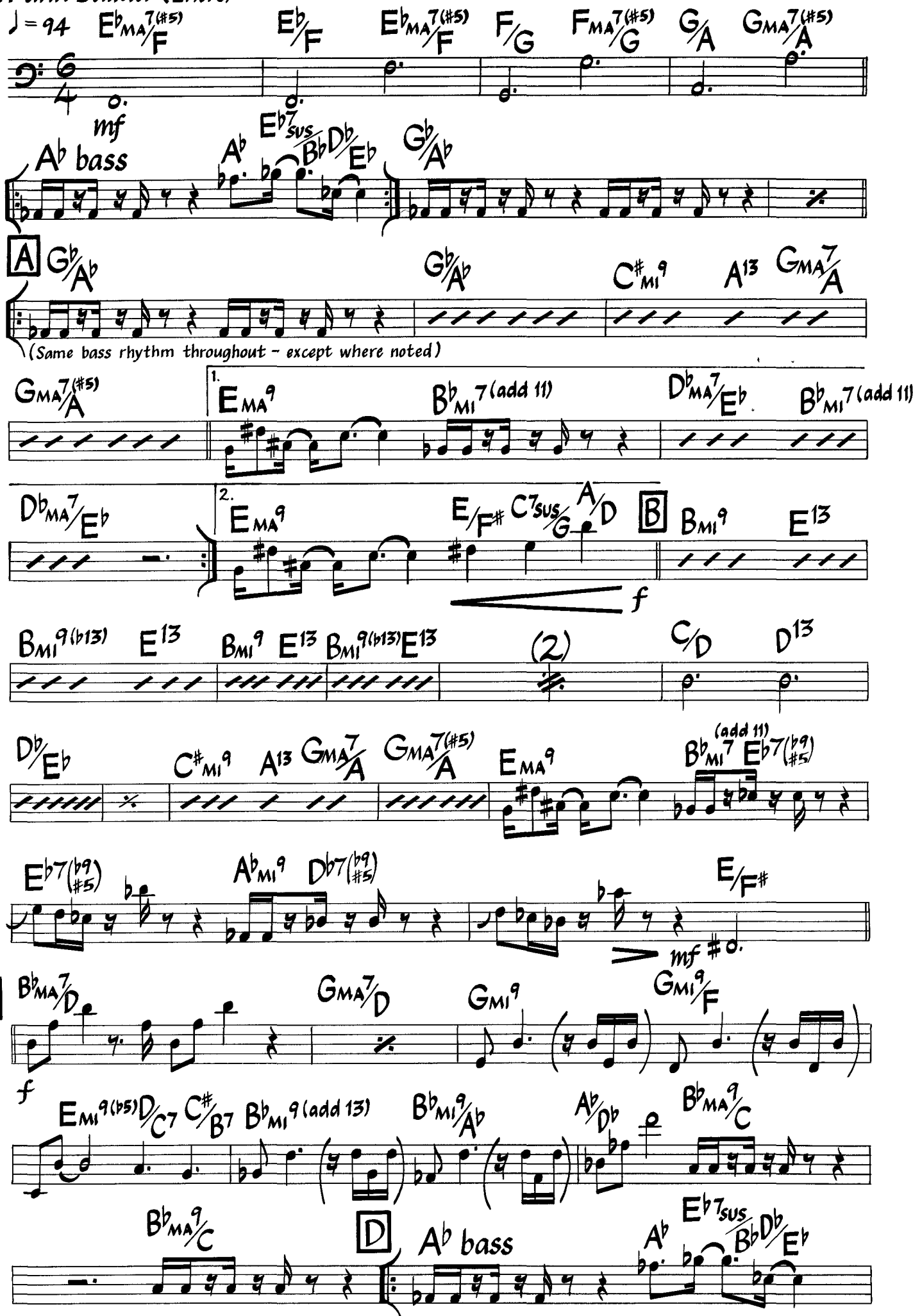
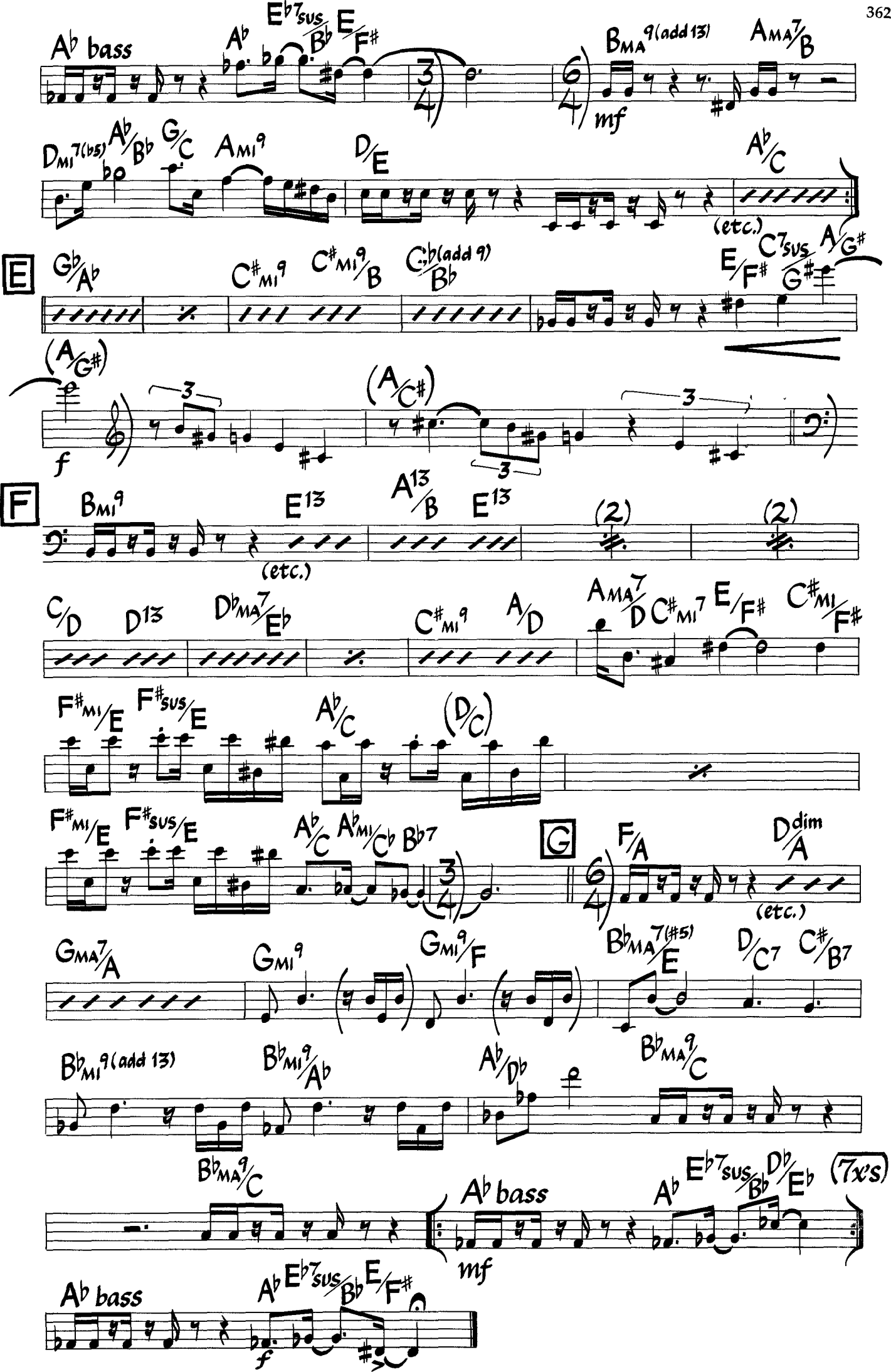

Gb/Ab
C#MI9
C#MI9/B
Gb(add 9)/Bb
E/F#
C7SUS/G#
A/G#
A/C#
f
F
BMI9
E13
A13/B
E13
(2)
(2)
3
C/D
D13
DbMA7/Eb
C#MI9
A/D
E/D
A/D
AMA7/D
C#MI7
E/F#
E7/F#
C#MI/F#
F#MI/F#
F#SUS/E
Ab/C
(D/C)
F#MI/E
F#SUS/E
Ab/C
D/C
F#MI/E
F#SUS/E
Ab/C
AbMI/Cb
Bb7
3/4
6/4
G
6/4
F/A
Ddim./A
GMA7/A
GMI9
GMI9/F
BbMA7(#5)/E
D/C7
C#/B7
BbMI9(add 13)
BbMI9/Ab
Ab/Db
BbMA9/C
Ab bass
mf (ten.)
Ab
Eb7SUS/Bb
Db/Eb
(7x's)
(flute - tacet 1st & 2nd x's)
Ab bass
(add sop.)
Ab
Eb7SUS/Bb
E/F#
f

The Three Marias (Bass)

Med. Funk Ballad (Intro)

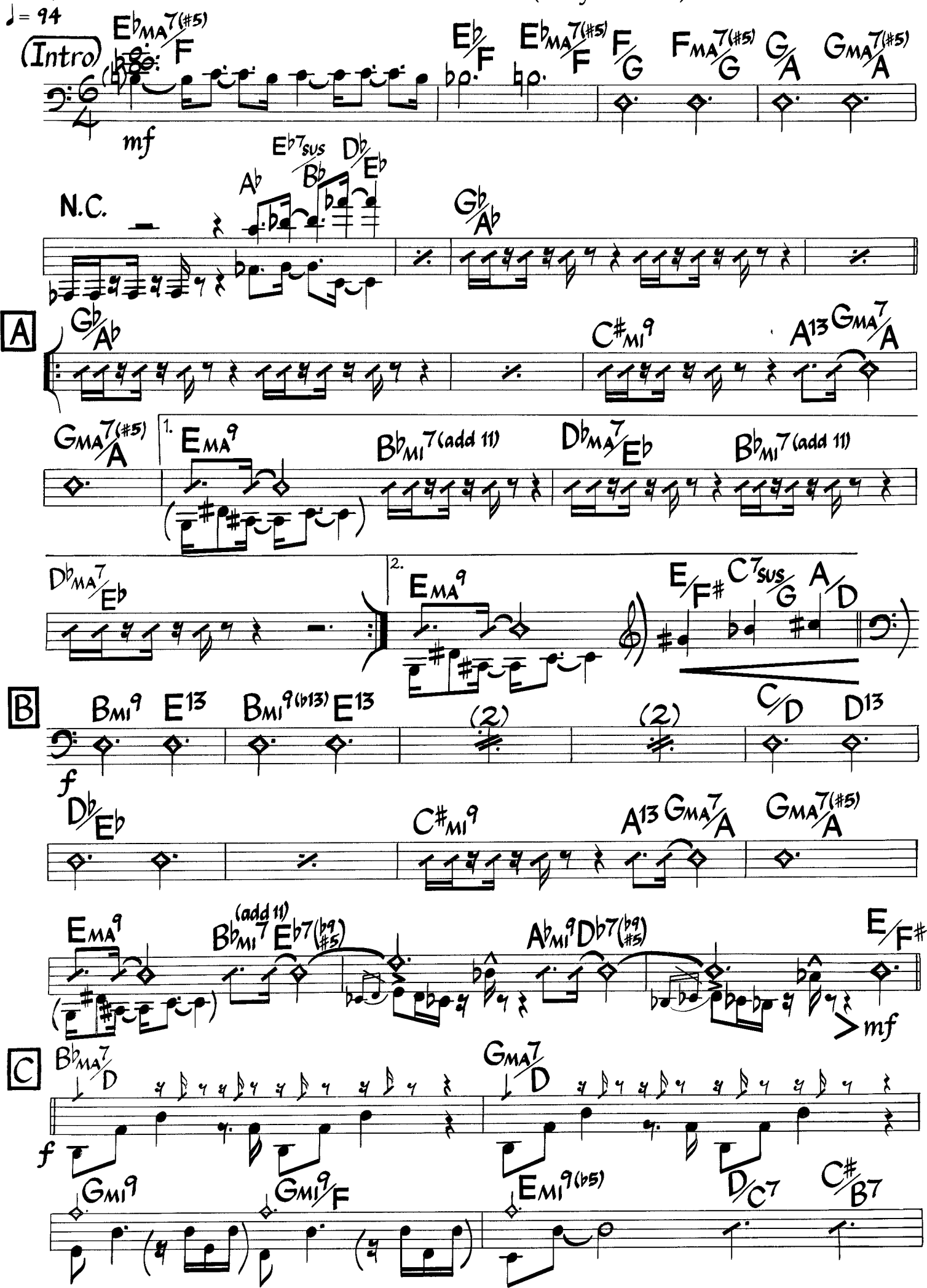


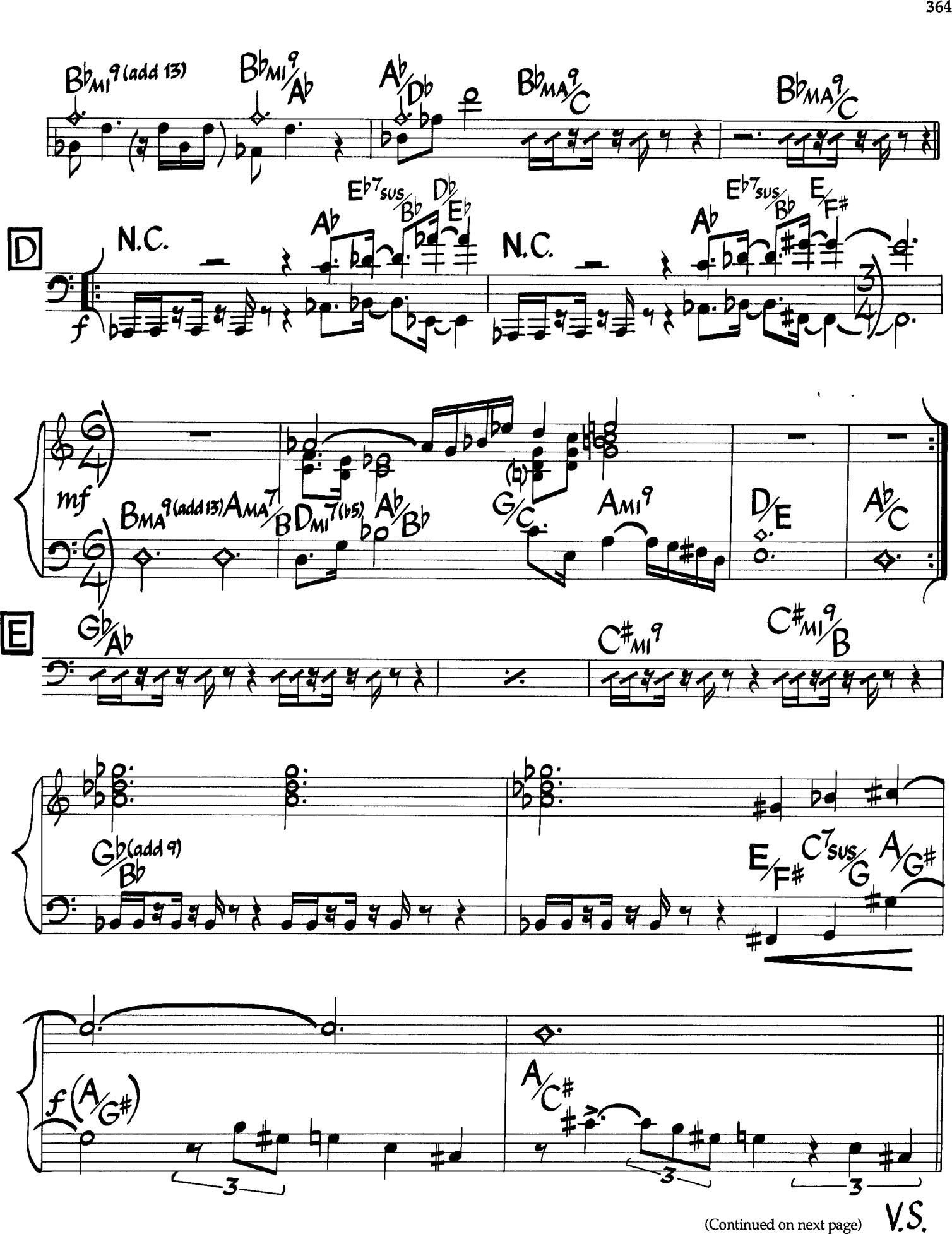

Ab bass
Ab
Eb7sus/Bb
E/F#
BMA9(add 13)
AMA7/B
mf
DMI7(b5)
Ab/Bb
G/C
AMI9
D/E
Ab/C
(etc.)
E
Gb/Ab
C#MI9
C#MI9/B
C9(add 9)/Bb
E/F#
C7sus/G#
A/G#
(A/G#)
f
3
(A/C#)
F
BMI9
E13
A13/B
(2)
(etc.)
C/D
D13
DbMA7/Eb
C#MI9
A/D
AMA7/D
C#MI7
E/F#
C#MI/F#
F#MI/E
F#sus/E
Ab/C
(D/C)
Ab/C
AbMI/Cb
Bb7
G
F/A
Ddim/A
(etc.)
GMA7/A
GMI9
GMI9/F
BbMA7(#5)/E
D/C7
C#/B7
BbMI9(add 13)
BbMI9/Ab
Ab/Db
BbMA9/C
Ab bass
mf
Eb7sus/Bb
Db/Eb
(7x's)
Ab bass
Eb7sus/Bb
E/F#
f

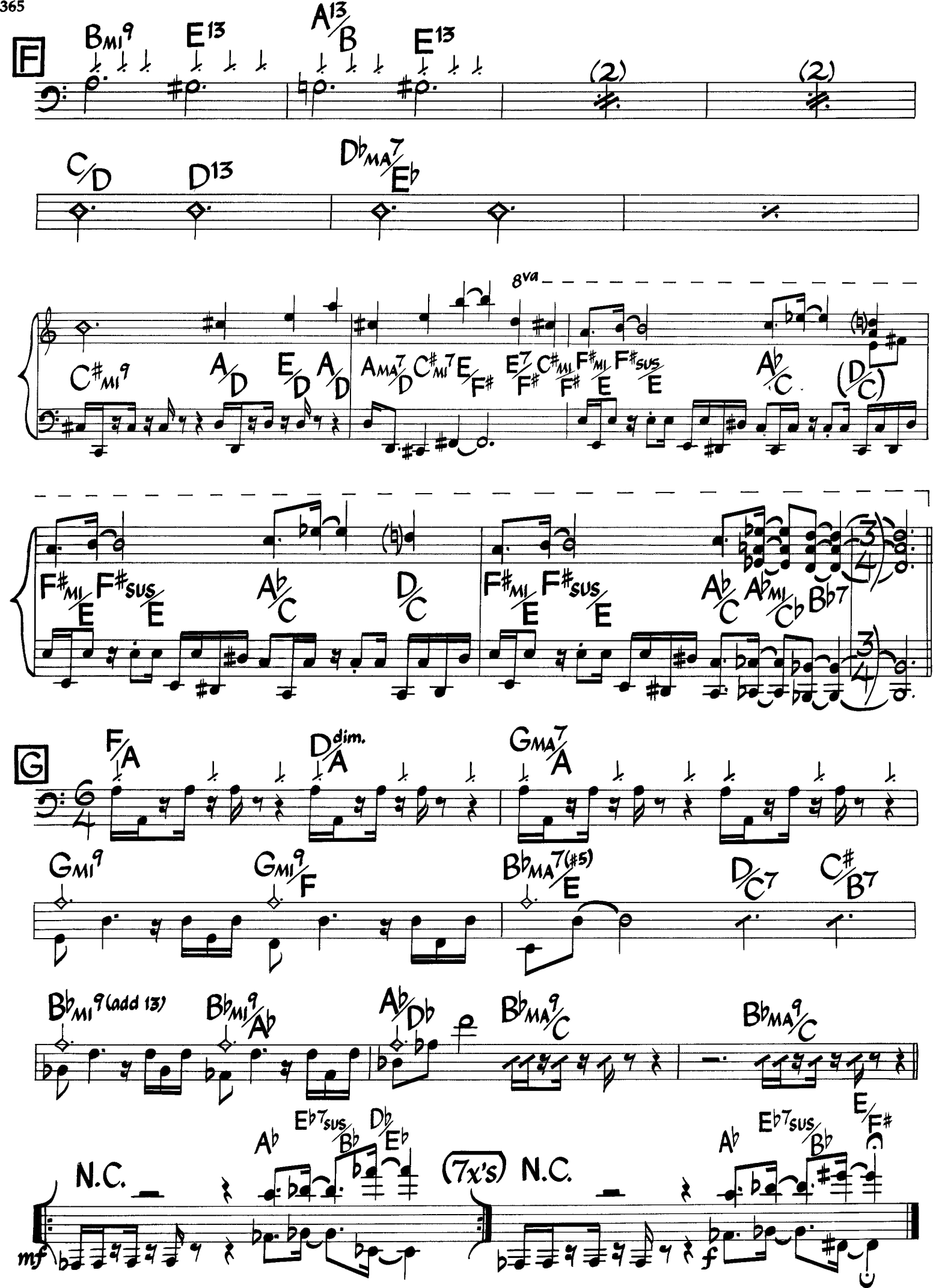
The Three Marias (Keyboard)

Med. Funk Ballad

♩ = 94




B♭MI9 (add 13)
B♭MI9/A♭
A♭/D♭
B♭MA9/C
B♭MA9/C
D
N.C.
E♭7sus/B♭
A♭
E♭
N.C.
E♭7sus/B♭
A♭
E/F♯
mf
BMA9(add13)
AMA7/B
DMI7(♭5)
A♭/B♭
G/C
AMI9
D/E
A♭/C
E
G♭/A♭
C♯MI9
C♯MI9/B
G♭(add 9)/B♭
E/F♯
C7sus/G
A/G♯
f (A/G♯)
A/C♯
3
3
3
(Continued on next page)
V.S.


F
BMI9
E13
A13/B
E13
(2)
(2)
C/D
D13
DbMA7/Eb
8va
C#MI9
A/D
E/D
A/D
AMA7/D
C#MI7/F#
E7/F#
C#MI/F#
F#MI/F#
F#SUS/E
Ab/C
(D/C)
F#MI/E
F#SUS/E
Ab/C
D/C
F#MI/E
F#SUS/E
Ab/C
AbMI/Cb
Bb7
G
F/A
Ddim./A
GMA7/A
GMI9
GMI9/F
BbMA7(#5)/E
D/C7
C#/B7
BbMI9(add 13)
BbMI9/Ab
Ab/Db
BbMA9/C
BbMA9/C
E/F#
Ab
Eb7SUS/Bb
Db/Eb
N.C.
(7x's)
N.C.
Ab
Eb7SUS/Bb
mf
f

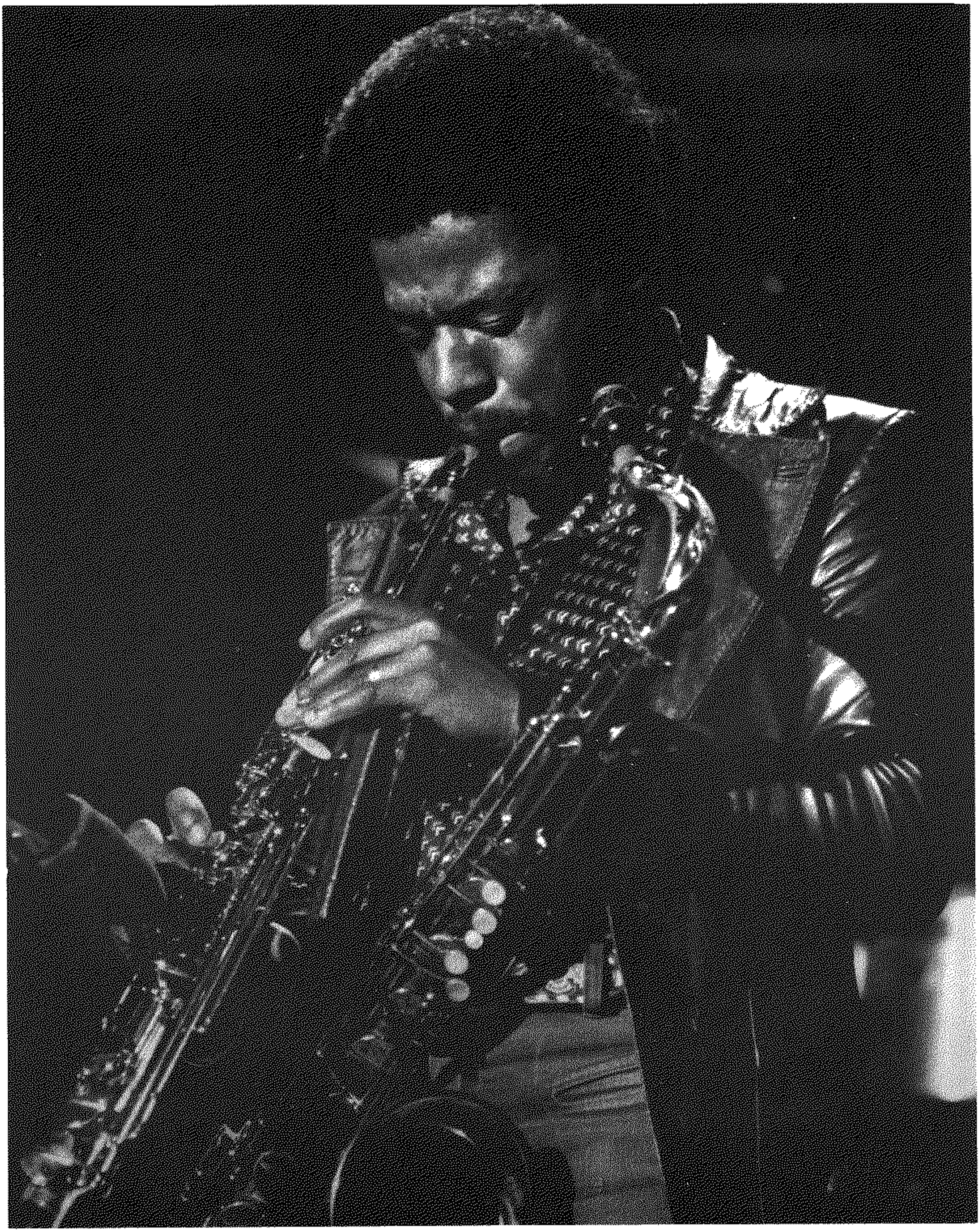


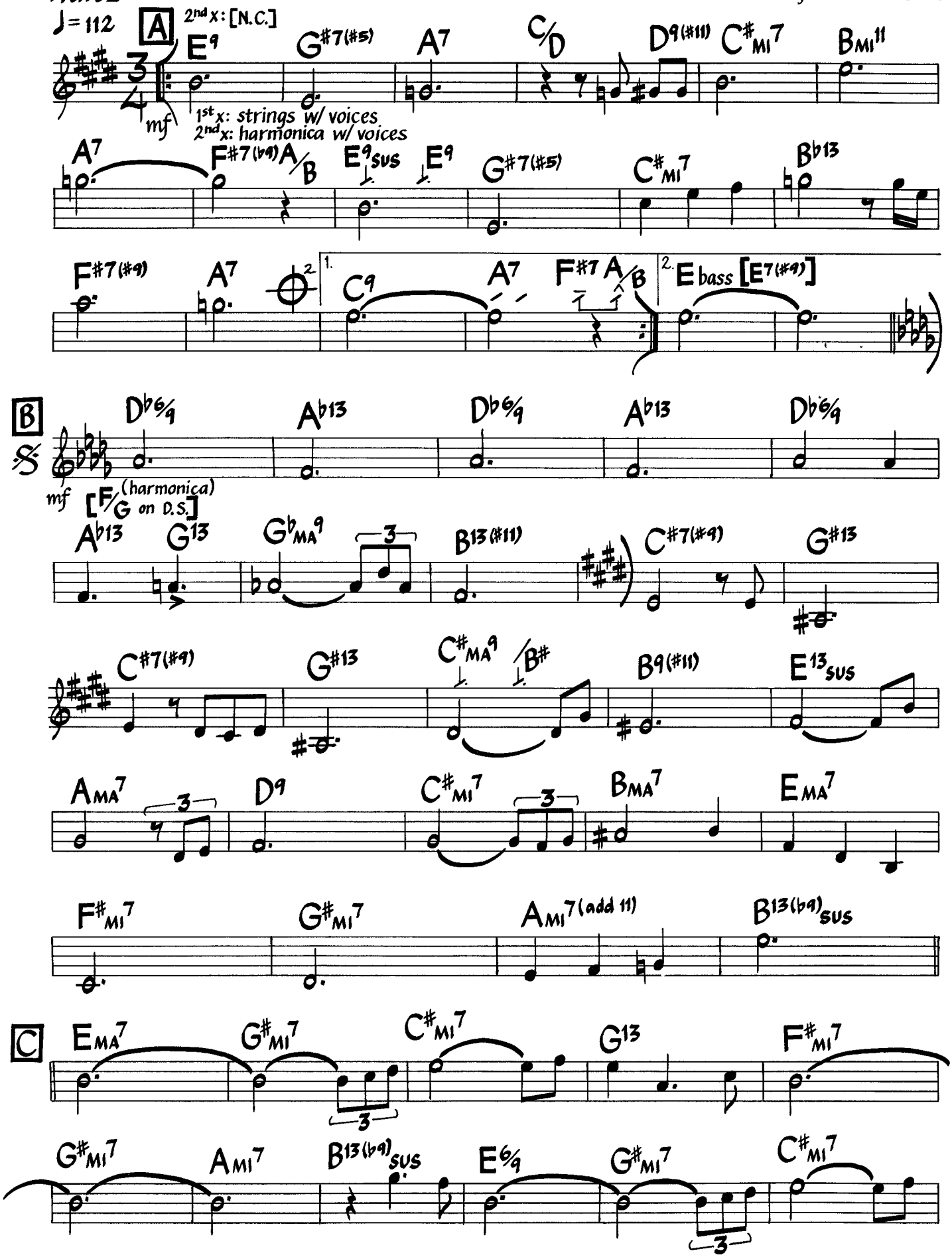
Photo by Tom Copi ©1988

WAYNE SHORTER

Three Views Of A Secret

Medium Jazz Waltz

Jaco Pastorius



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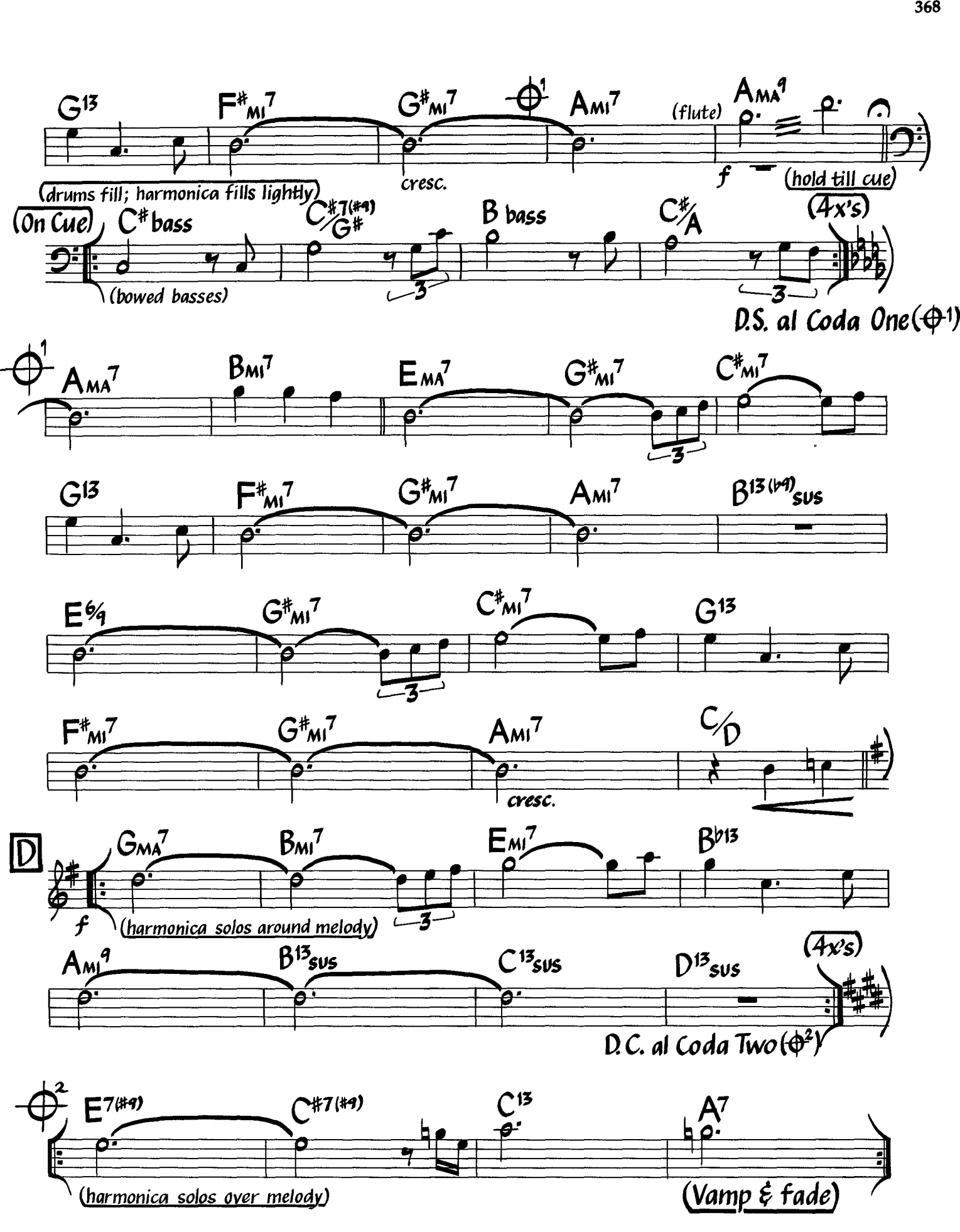
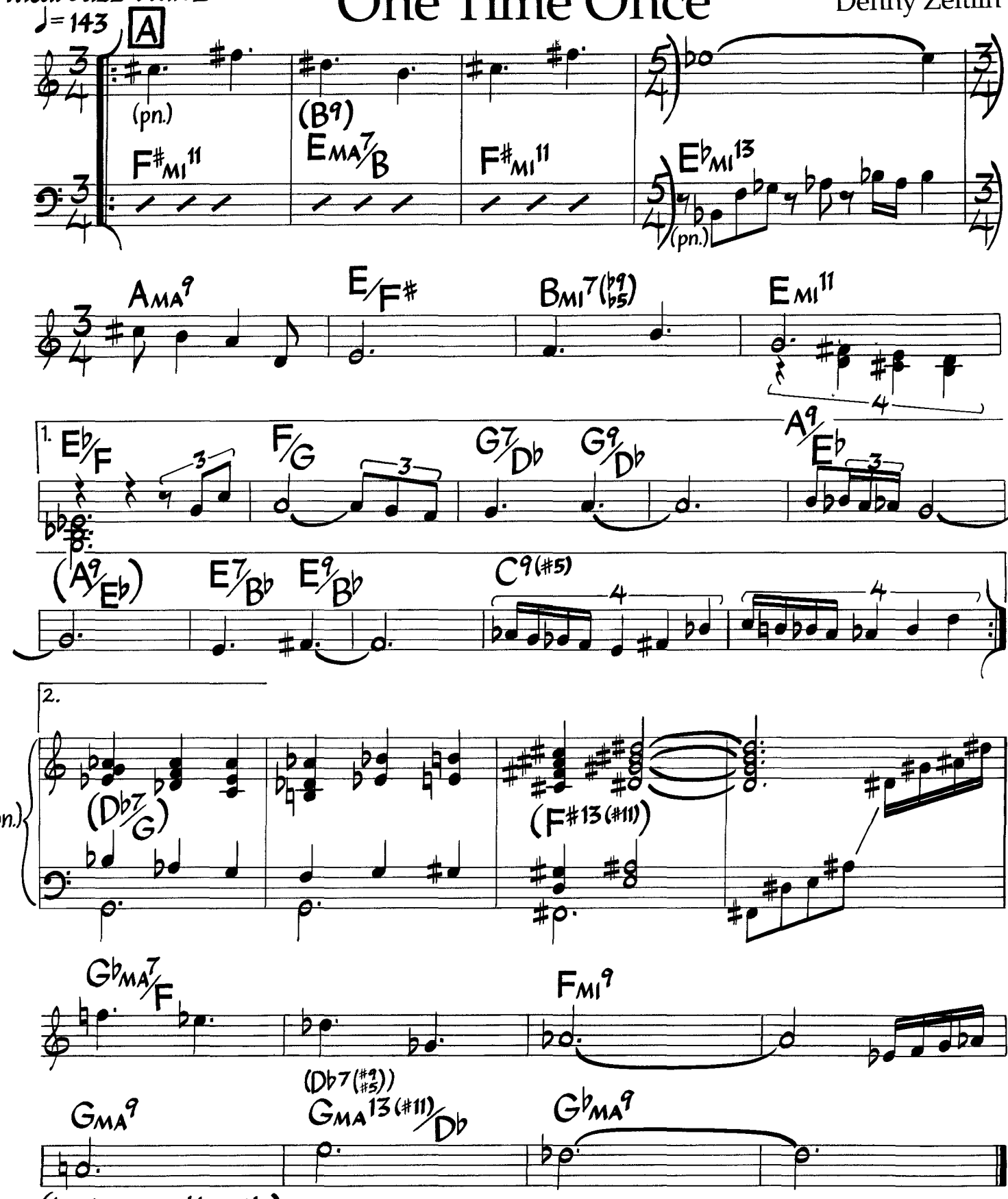


Harmonica sounds one octave higher than written. Melody is rather freely interpreted (except at letter A). Bass walks at letter D.

Time Remembers One Time Once

Denny Zeitlin



Chords in parentheses are used for solos.

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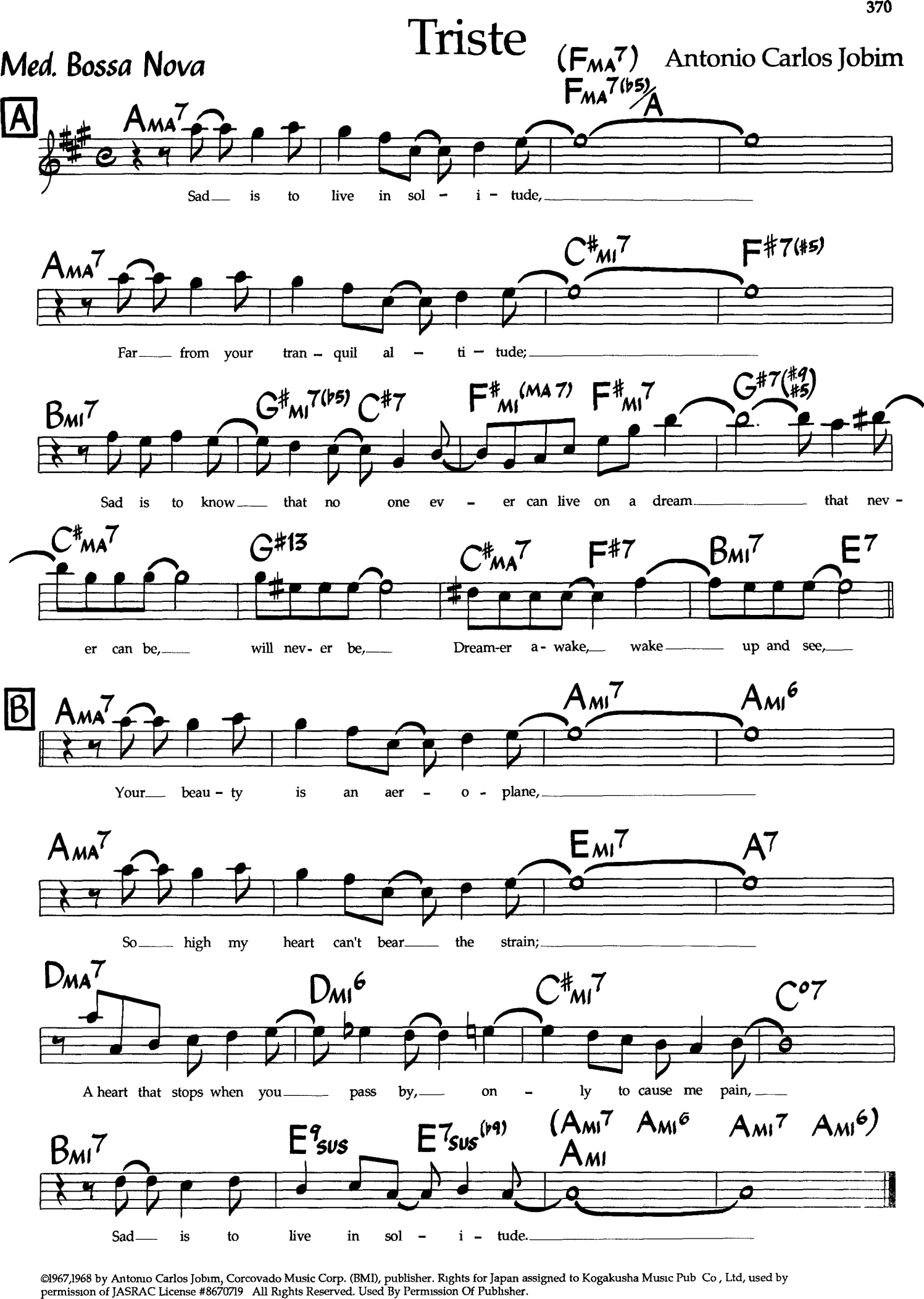
Triste

(FMA7) Antonio Carlos Jobim

Med. Bossa Nova



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HERBIE HANCOCK, MILES DAVIS & RON CARTER

Photo by Jimmy Scott ©1988

Tune Up

Fast Swing ♩= 280

Miles Davis

(Intro) N.C.

(pn. only)

A

(band enters)

(trp.)

EMI7 A7 DMA7

DMI7 G7 CMA7

CMI7 F7 BbMA7 GMI7

1 EMI7 F7 BbMA7 A7

2 EMI7 A7 DMA7

Solos on A

After solos, D.S. al Coda (w/ repeat)

trp.

rhythm

EMI7 A7 DMA9(#11)

(bs.) decresc.

DMA9(#11)

mp

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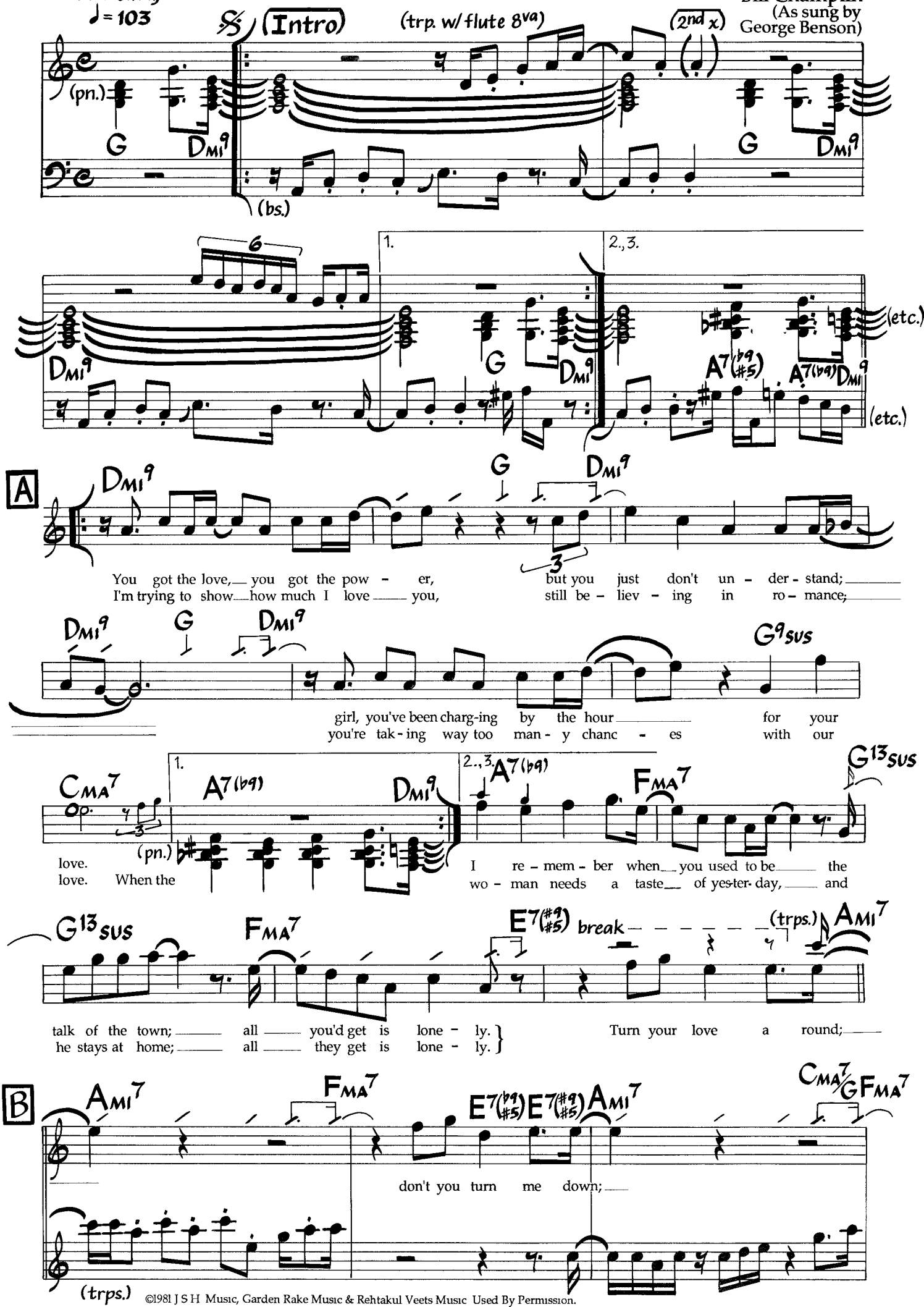
Med. Funk/
Rock Shuffle
(1/16's swing)
♩ = 103

Turn Your Love Around

Jay Graydon
Steve Lukather
Bill Champlin
(As sung by
George Benson)



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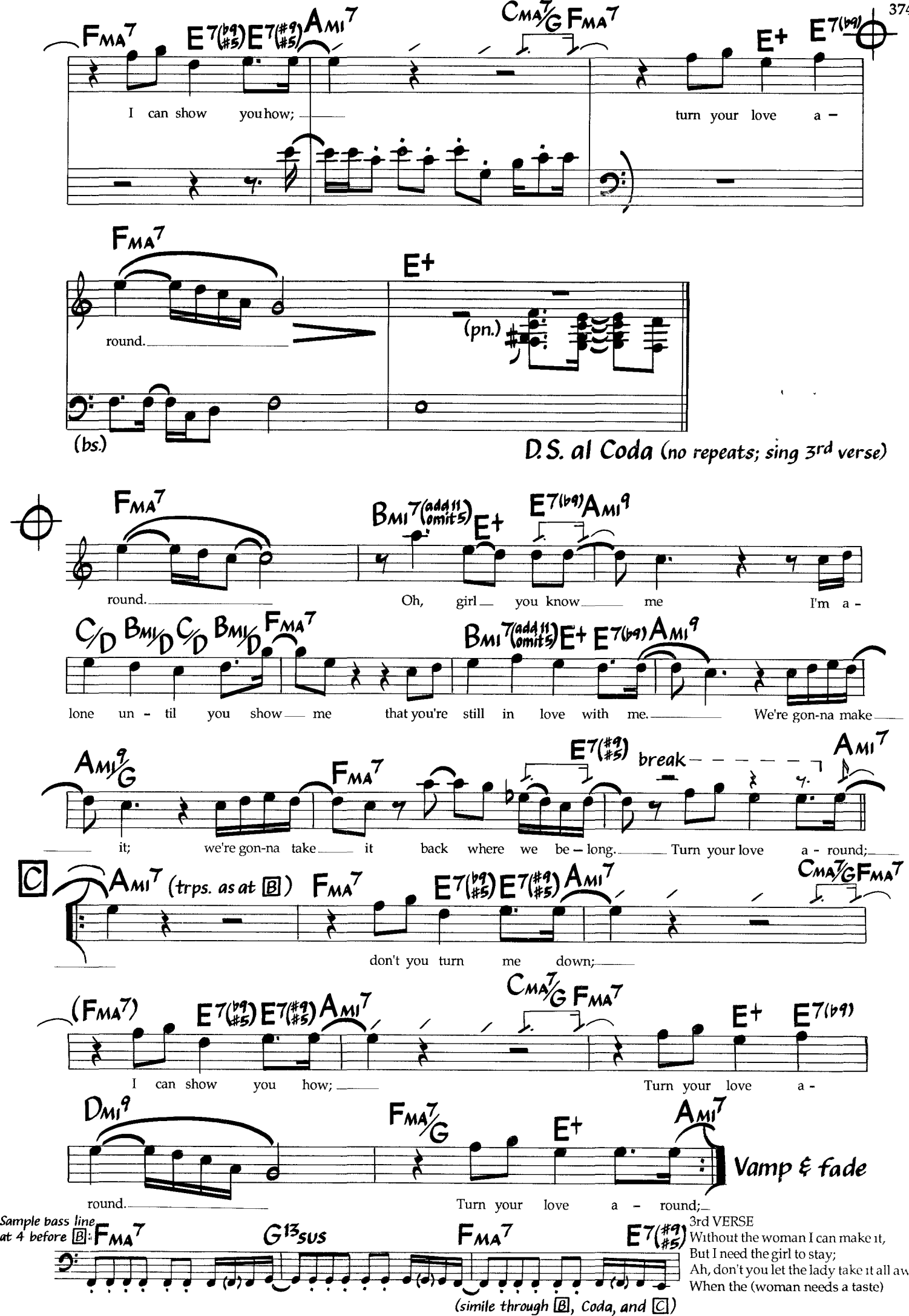
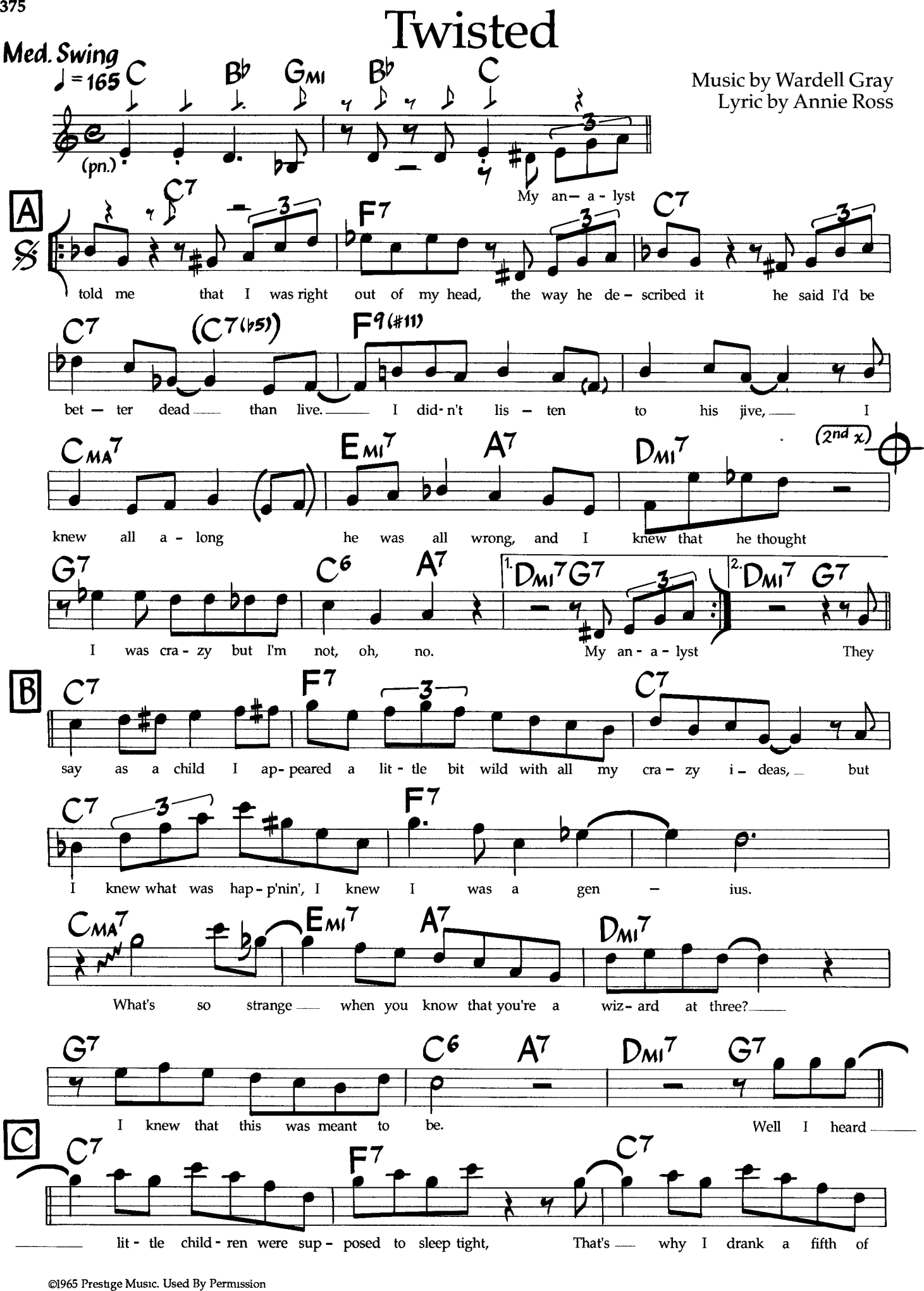


3rd VERSE
Without the woman I can make it,
But I need the girl to stay;
Ah, don't you let the lady take it all away
When the (woman needs a taste)

Twisted

Med. Swing ♩=165

Music by Wardell Gray
Lyric by Annie Ross



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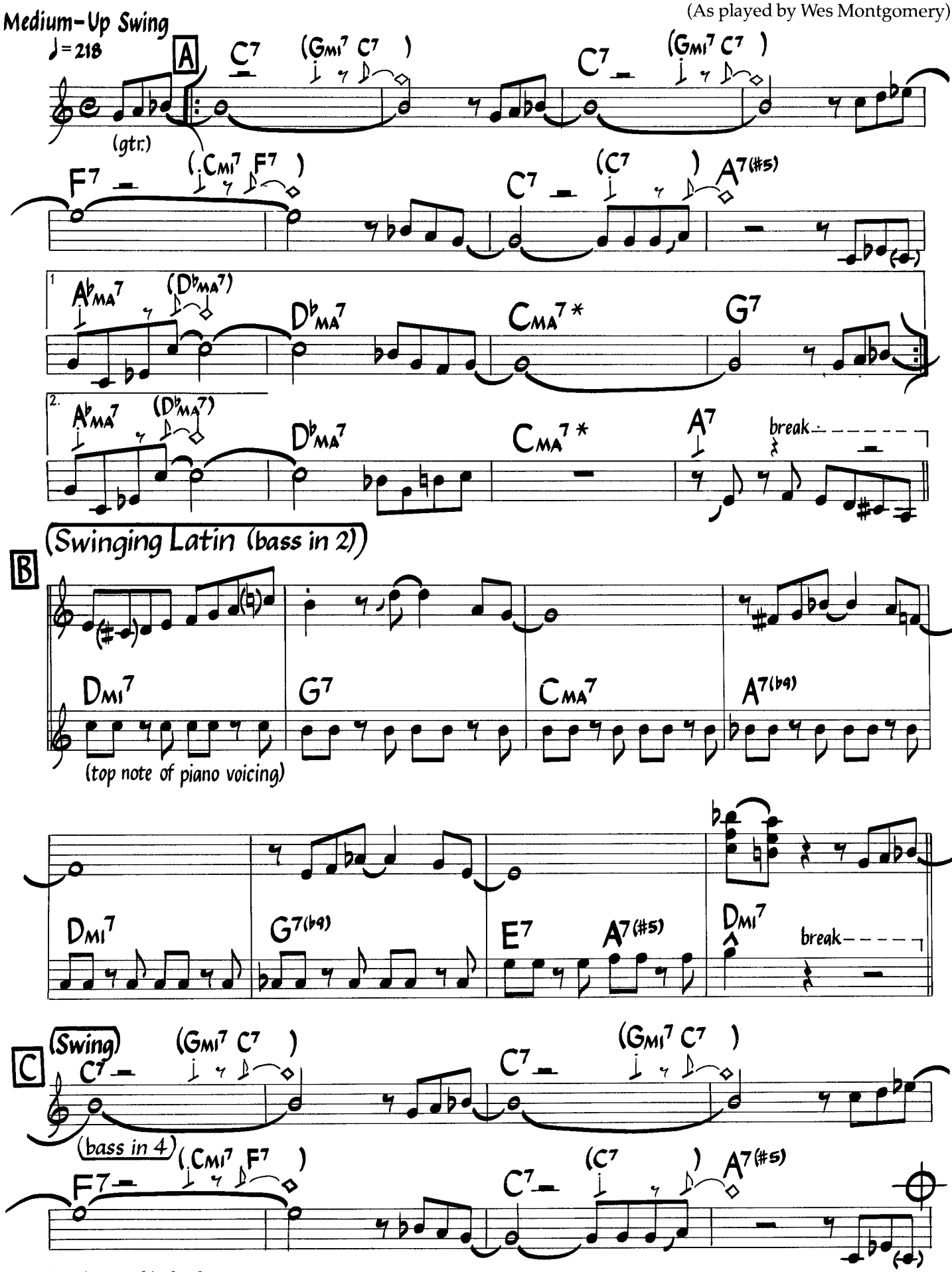
2nd VERSE
(My analyst) told me that I was right out of my head.
He said I'd need treatment but I'm not that easily led,
He said I was the type that was most inclined,
When out of his sight to be out of my mind and he thought
I was nuts, no more ifs or ands or buts, oh no.

6thVERSE
(My analyst) told me that I was right out of my head,
But I said "Dear Doctor, I think that it's you instead,"
'Cause I have got a thing that's unique and new.
It proves that I'll have the last laugh on you.
'Cause instead of one head..(to Coda)

Unit Seven

Sam Jones

(As played by Wes Montgomery)



*no piano on this chord

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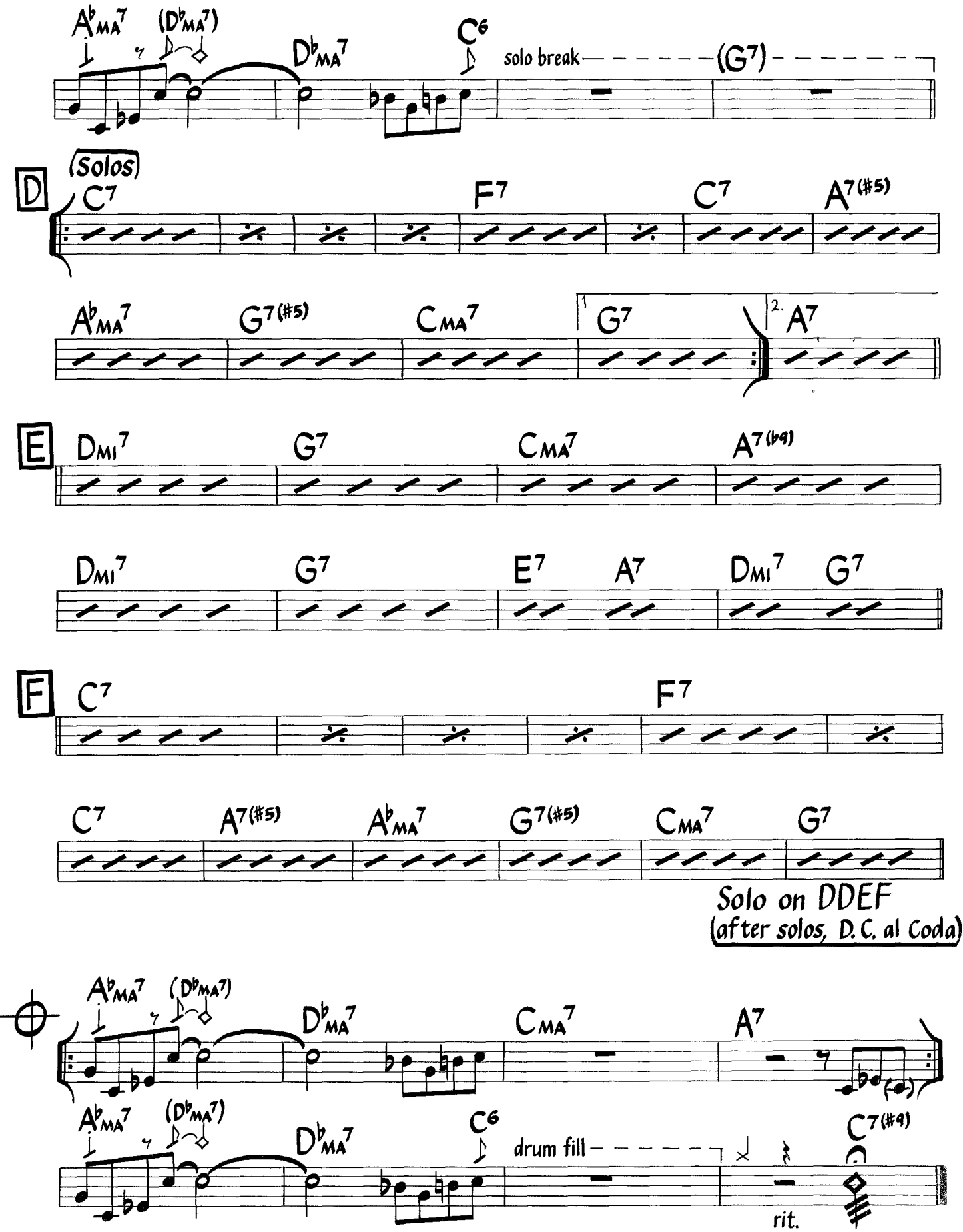


Solos in 4. Gtr. sounds one octave lower than written. Bass walks through head, ignoring kicks and chords in parentheses (but observing breaks).



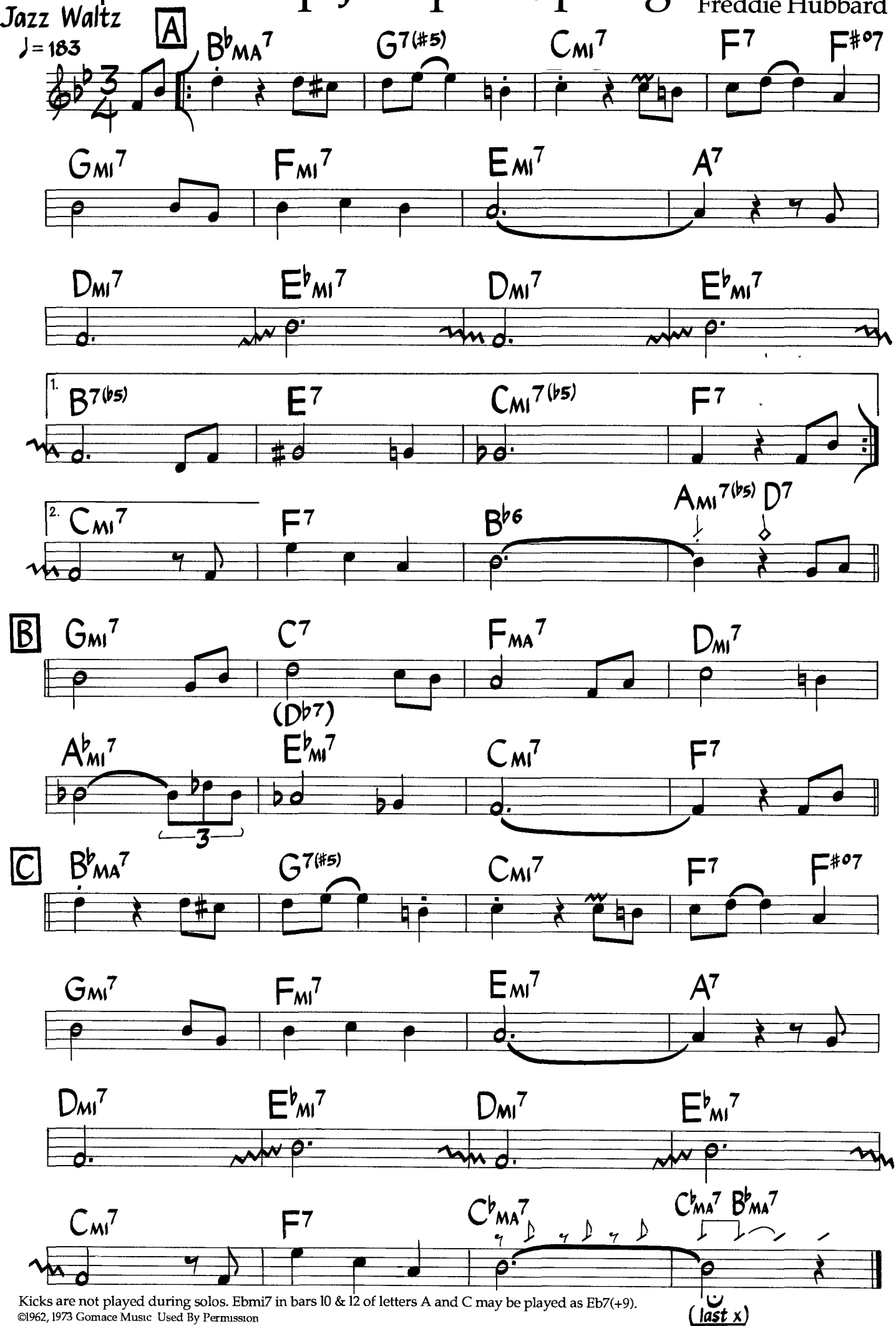
Photo by Tom Copi ©1988

FREDDIE HUBBARD

Up Jumped Spring

Freddie Hubbard

Medium-Up
Jazz Waltz
♩ = 183



Kicks are not played during solos. Ebmi7 in bars 10 & 12 of letters A and C may be played as Eb7(+9).

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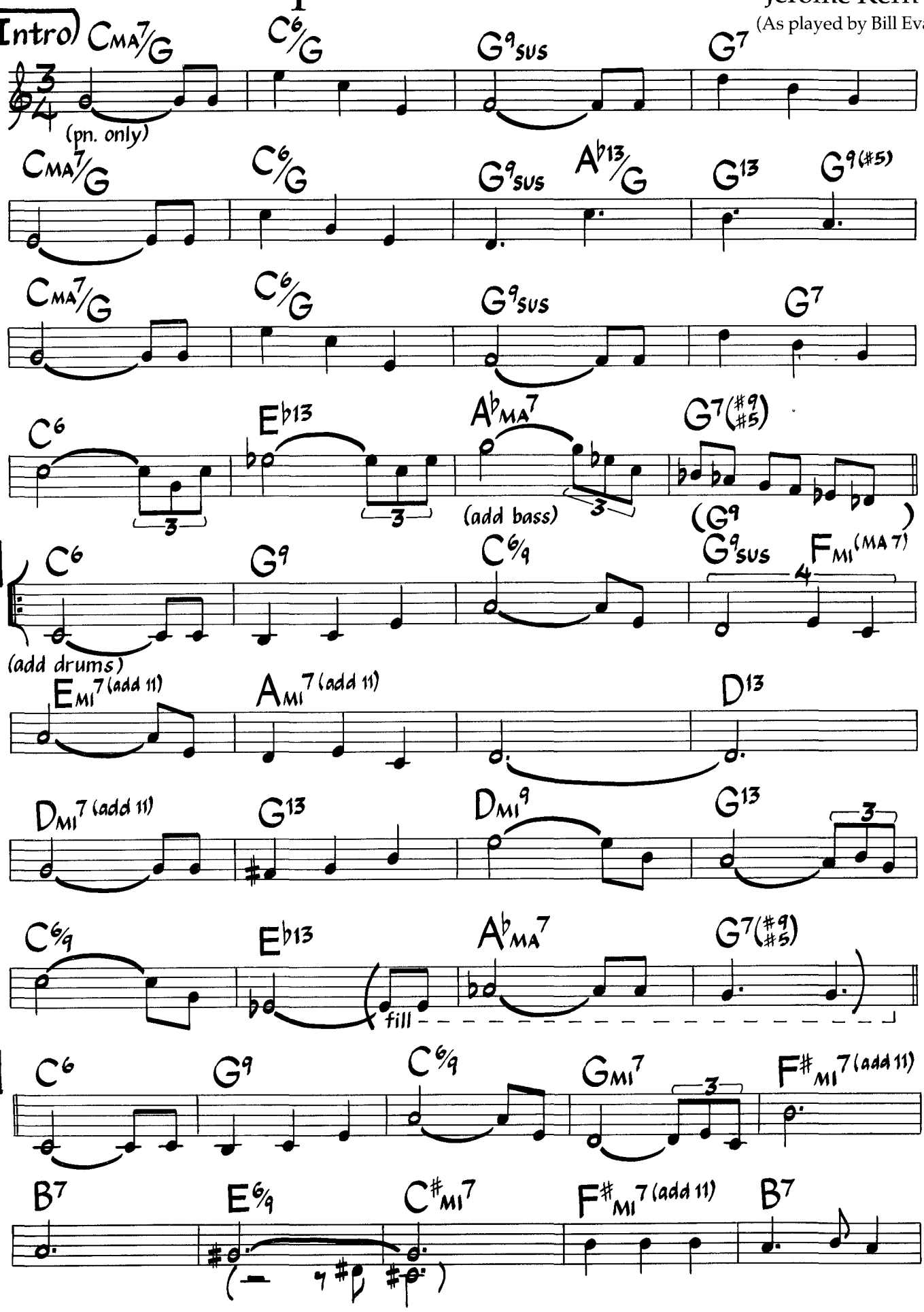
Medium Jazz Waltz
♩ = 163

Up With The Lark

Jerome Kern
(As played by Bill Evans)



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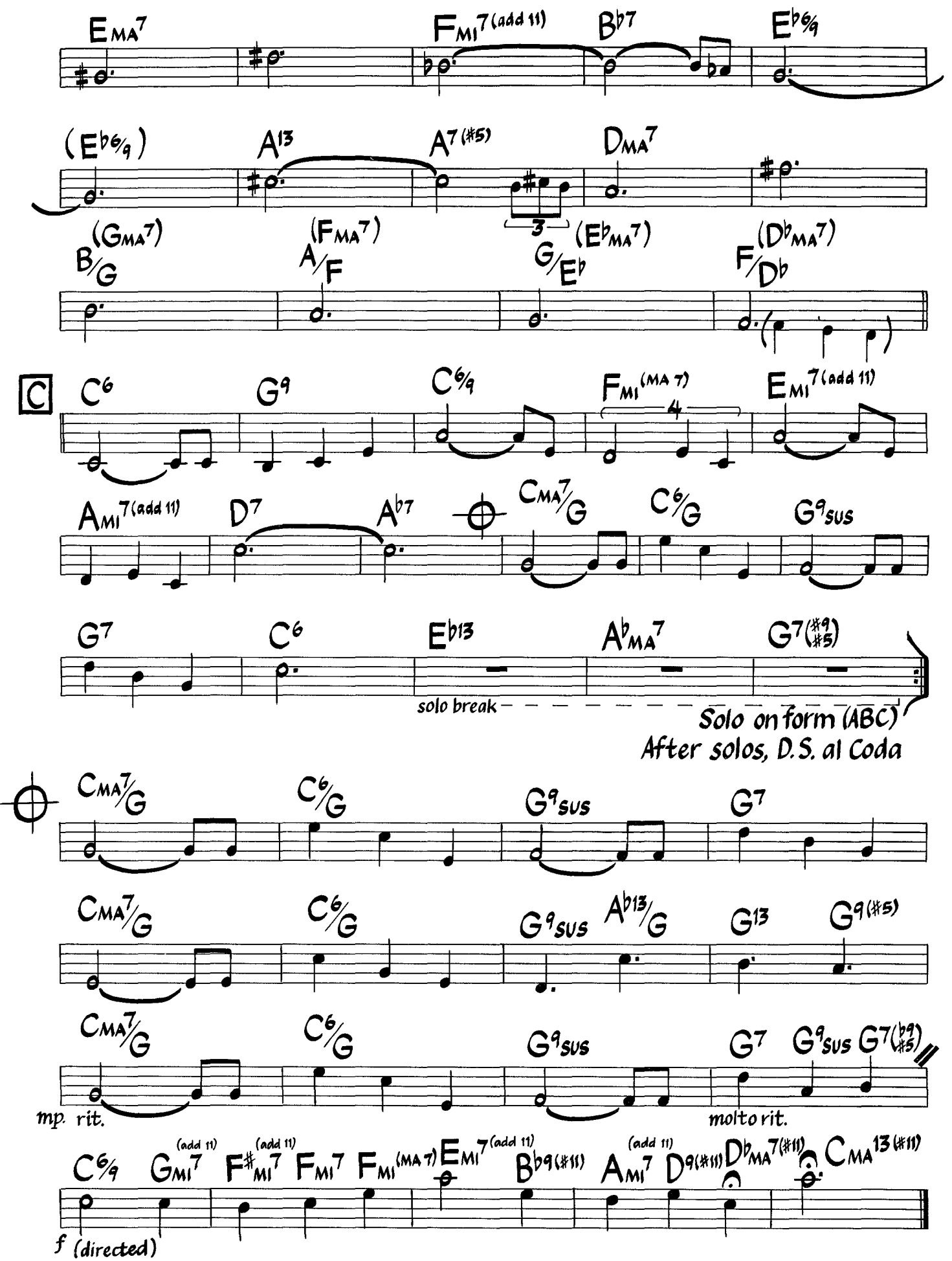
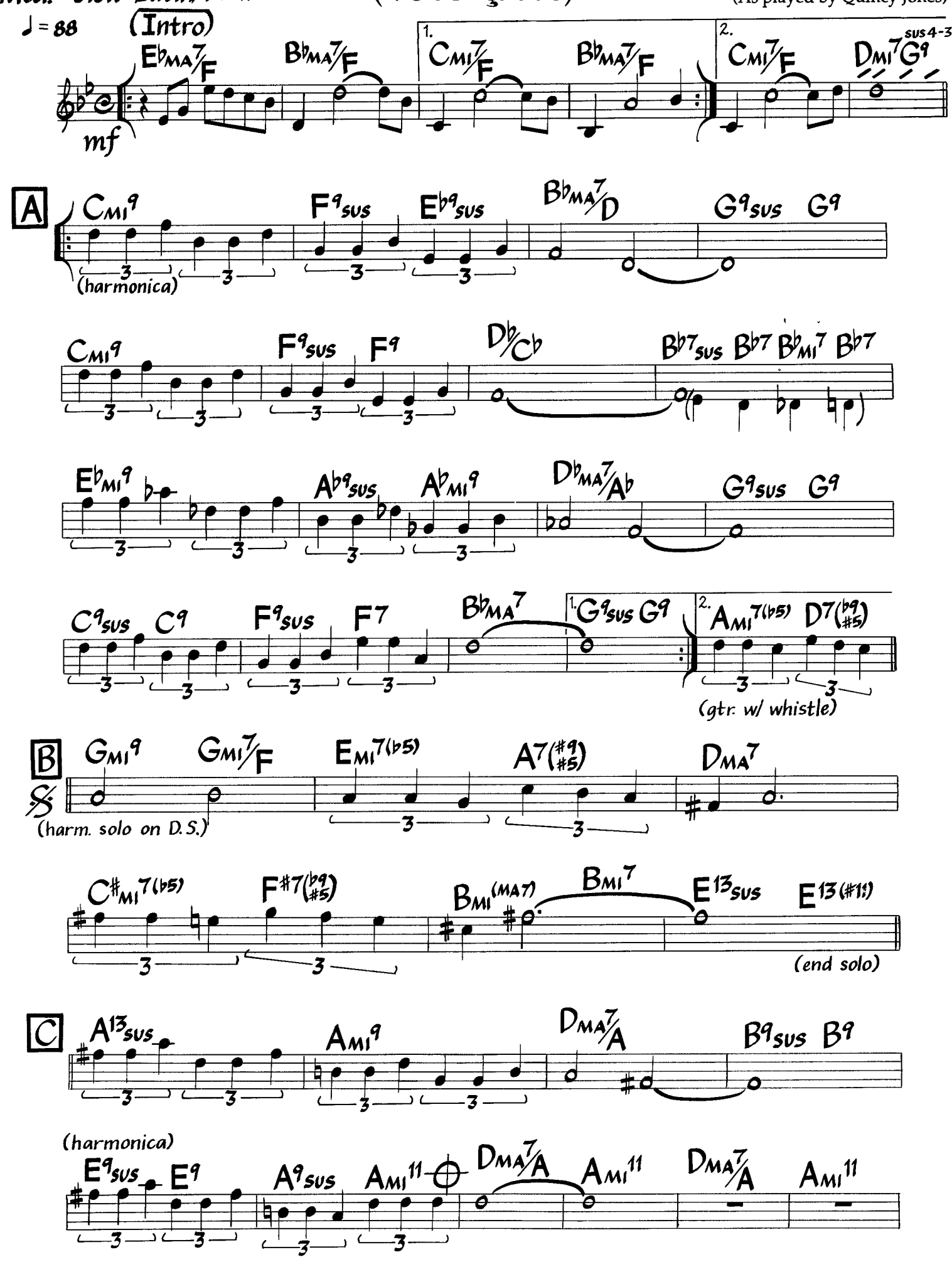


Use chords in parentheses for solos. Melody is rather freely interpreted.

Velas
(Velas Içadas)

Ivan Lins
Vitor Martins
(As played by Quincy Jones)

Med. - Slow Latin/Funk
♩ = 88



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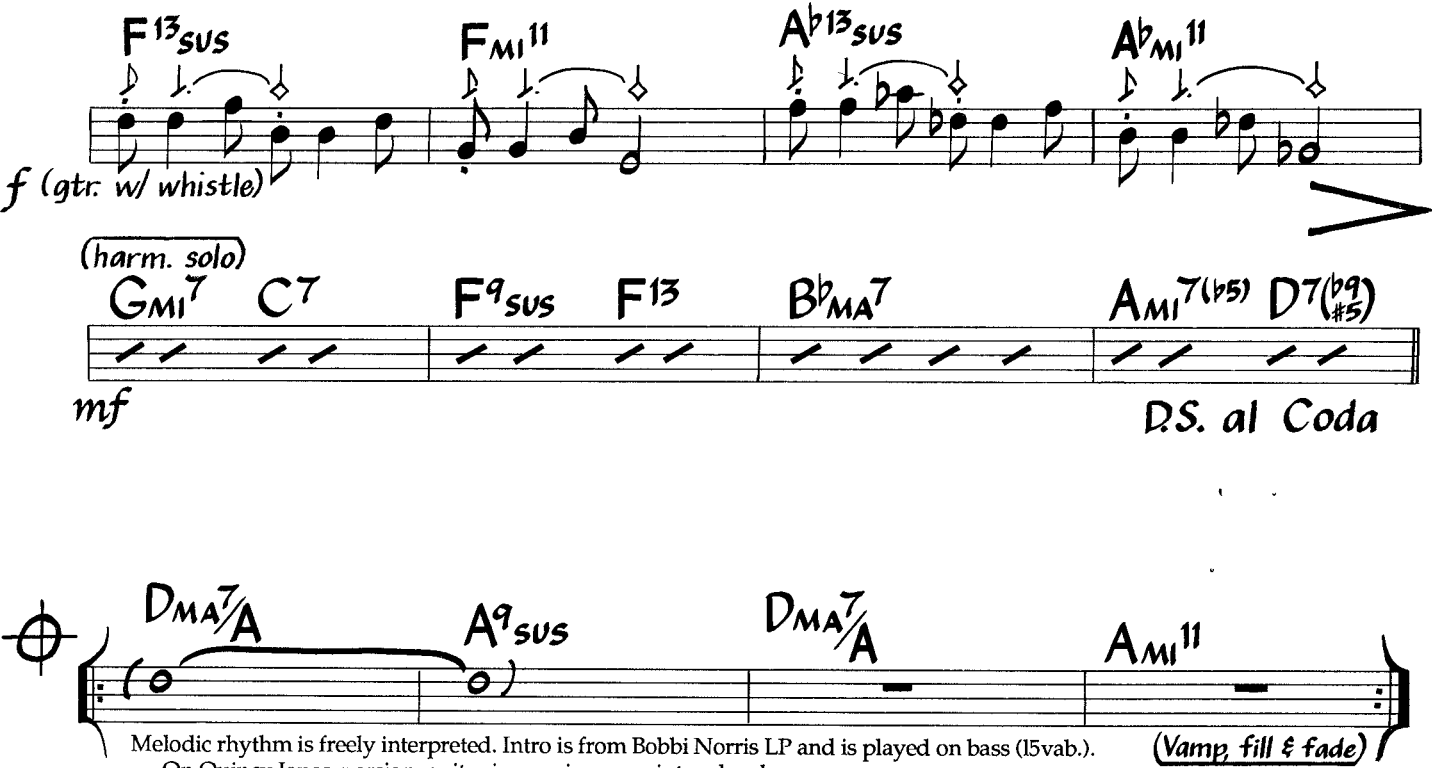
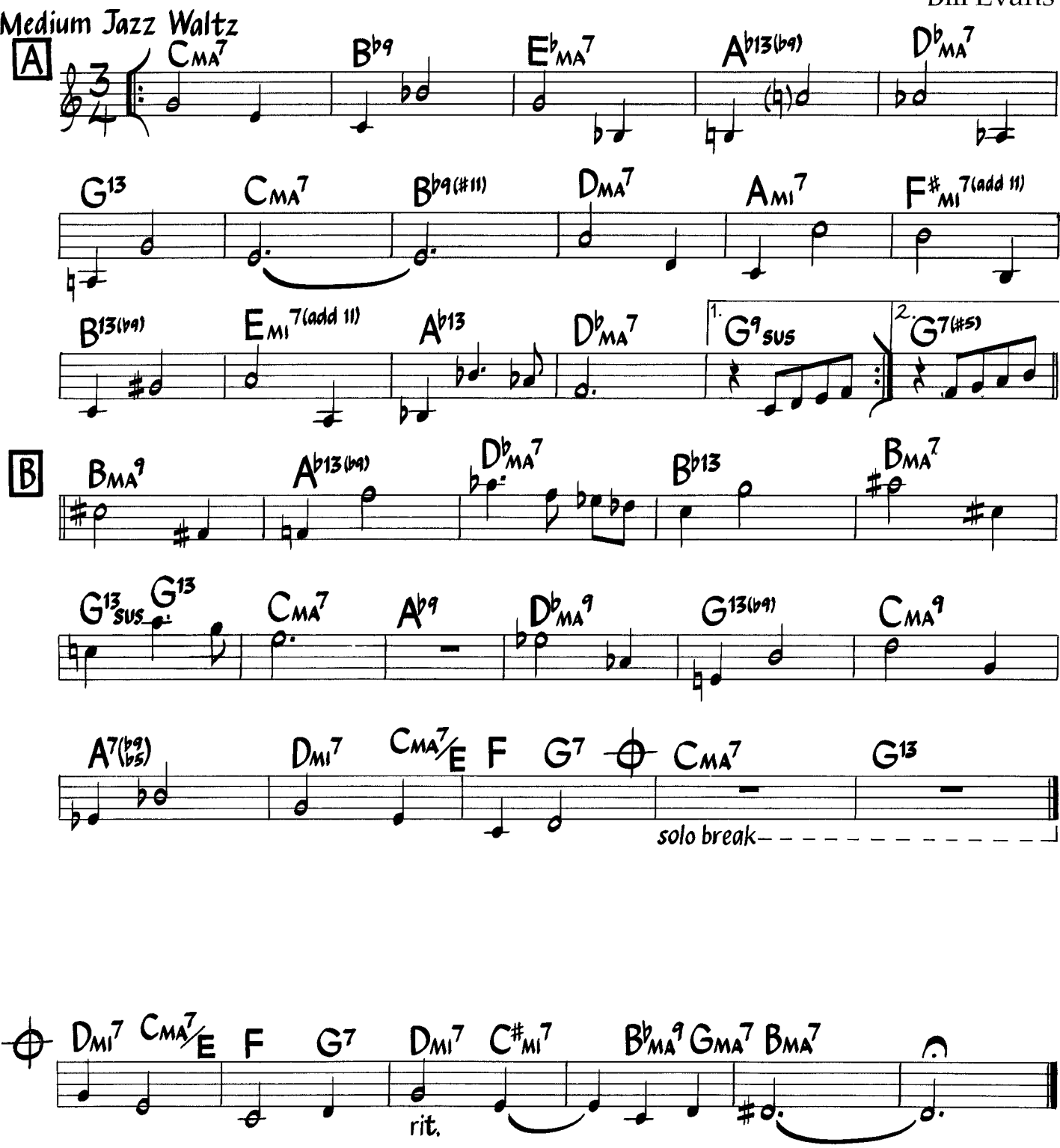


Melodic rhythm is freely interpreted. Intro is from Bobbi Norris LP and is played on bass (15vab.).
On Quincy Jones version, guitar improvises over intro chords.

Very Early

Bill Evans

Medium Jazz Waltz



Melody is rather freely interpreted rhythmically.

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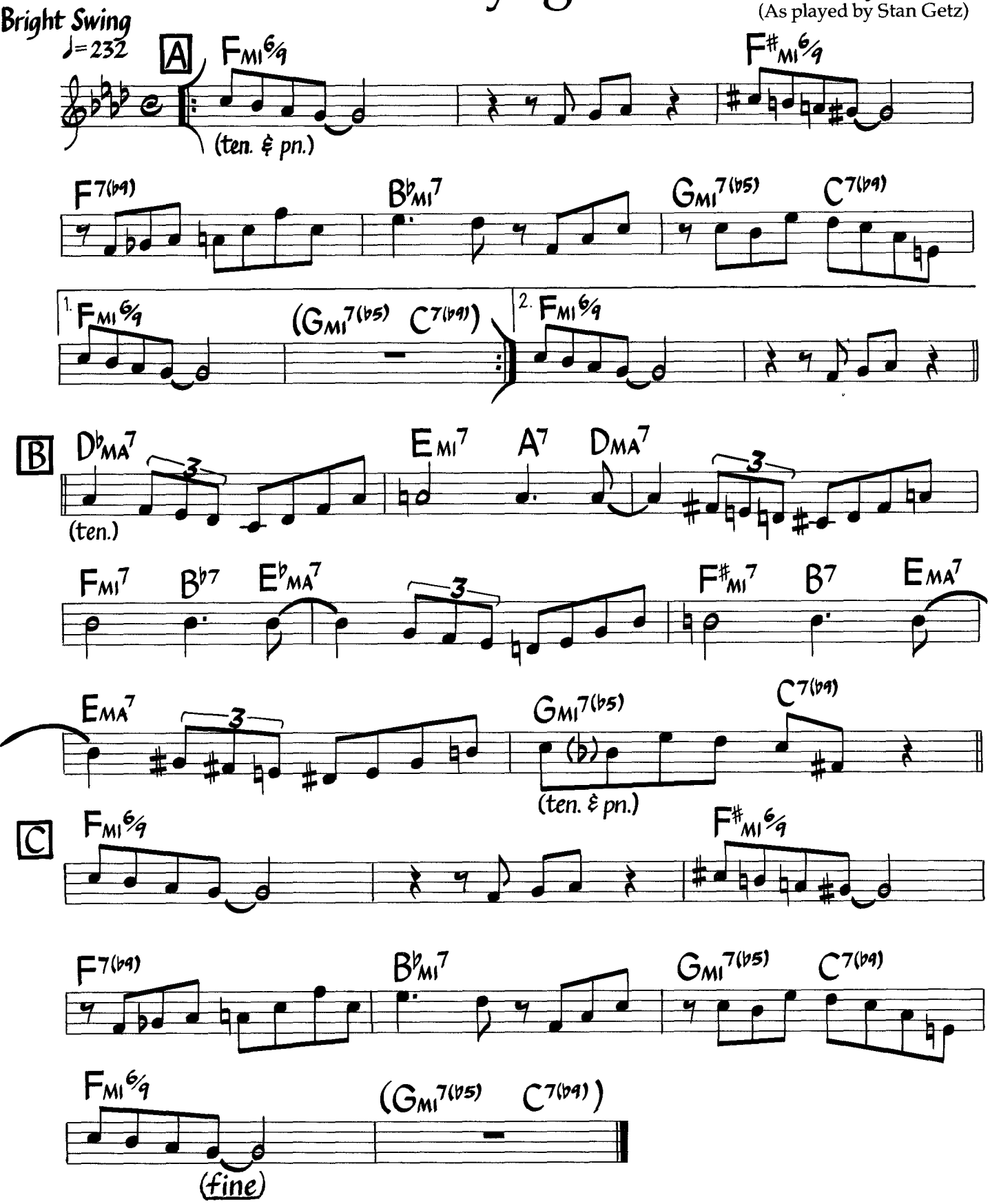
Voyage

Kenny Barron
(As played by Stan Getz)



Chords in parentheses are used for solos.

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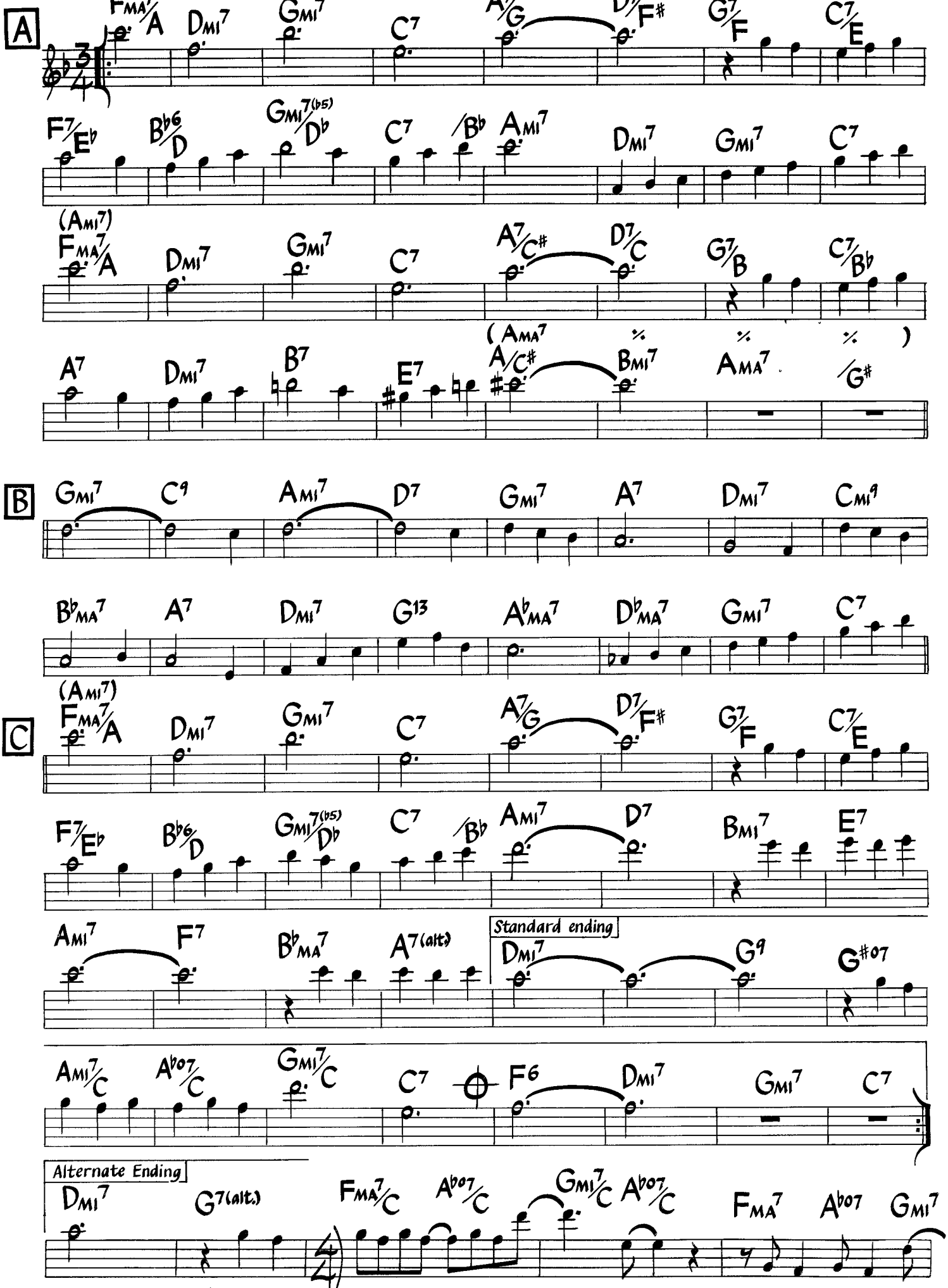
Medium Jazz Waltz

Waltz For Debby

Bill Evans



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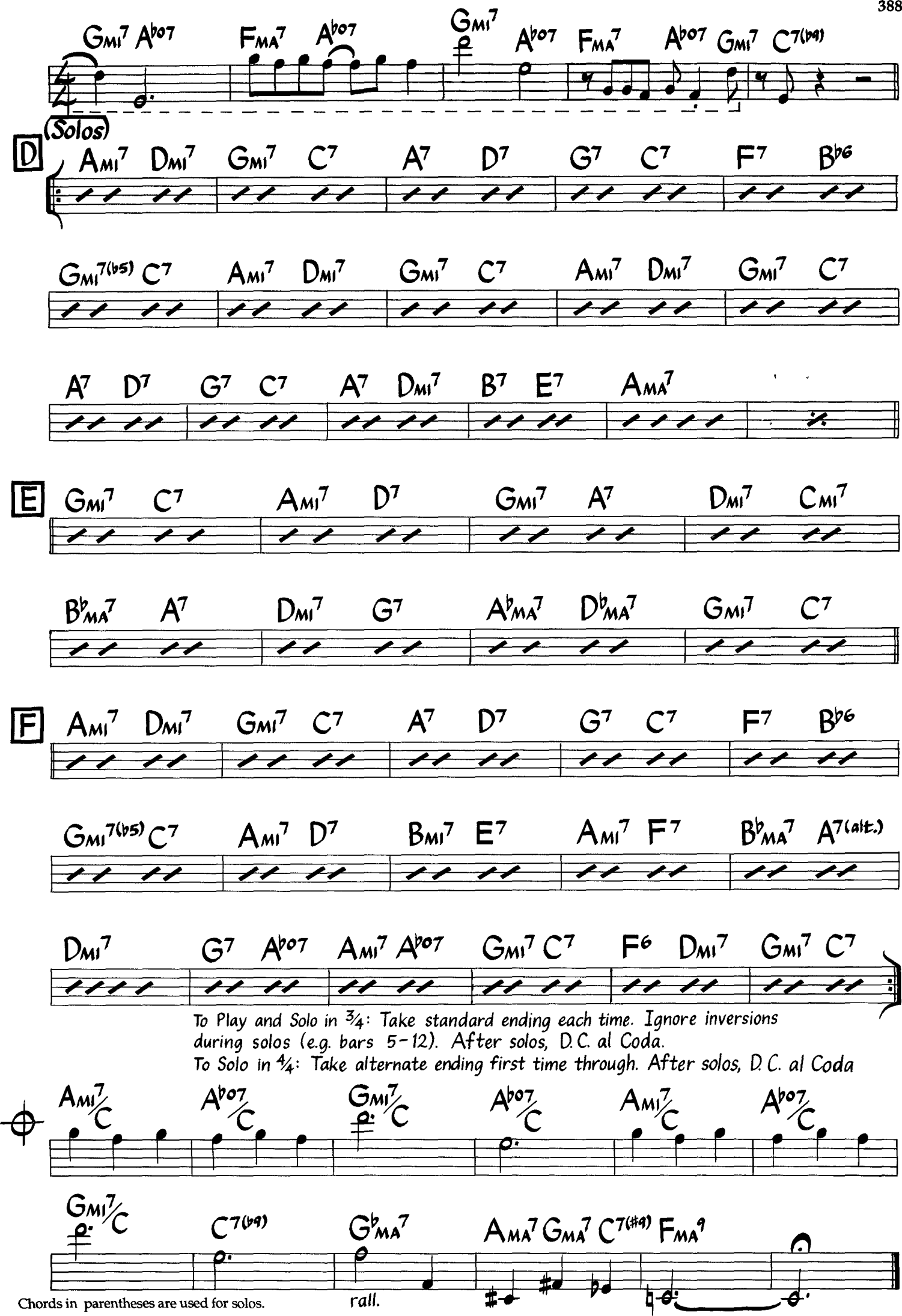
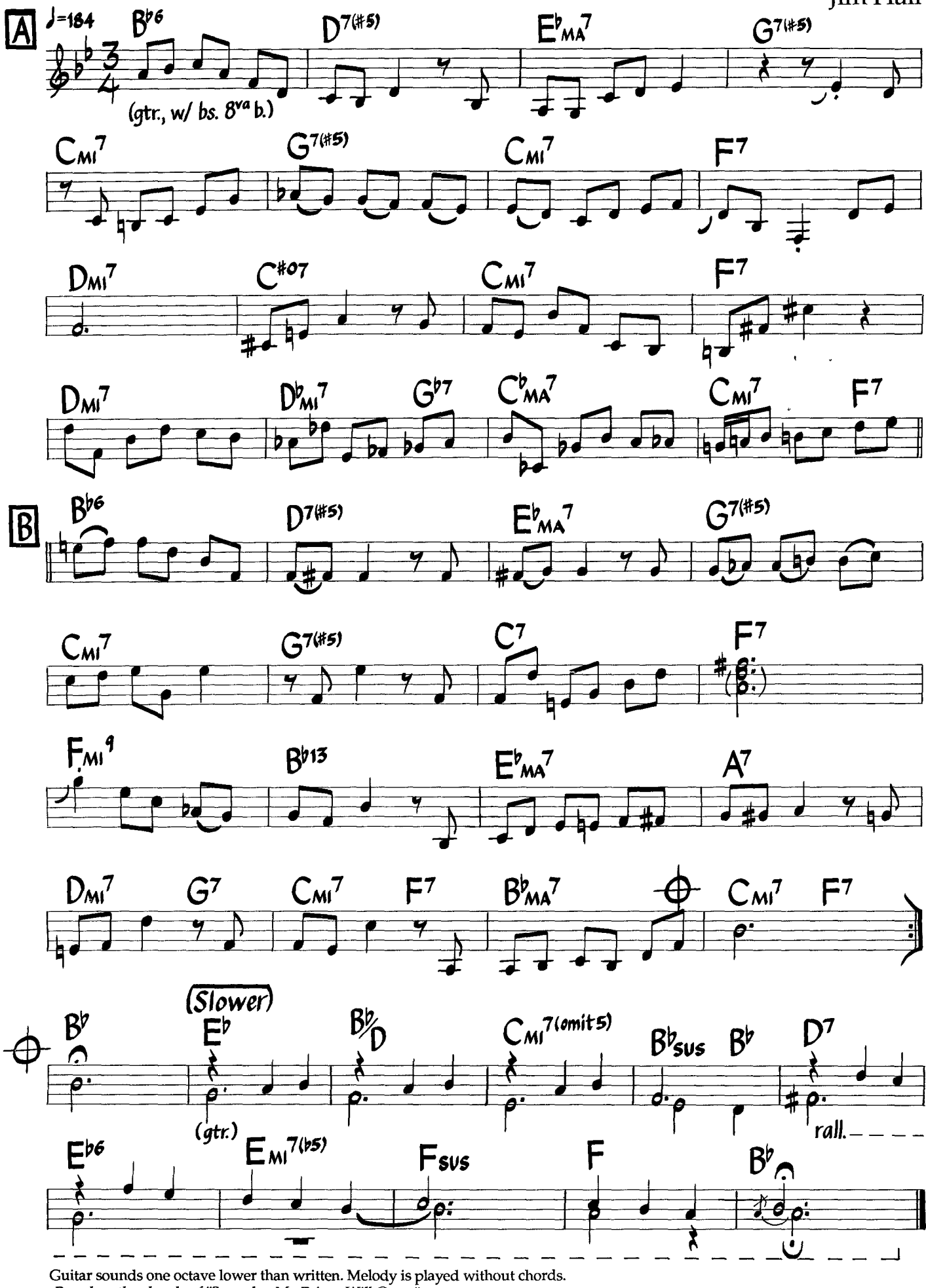

(Solos)
D
E
F
To Play and Solo in 3/4: Take standard ending each time. Ignore inversions during solos (e.g. bars 5-12). After solos, D.C. al Coda.
To Solo in 4/4: Take alternate ending first time through. After solos, D.C. al Coda
Chords in parentheses are used for solos.
rall.

Medium-Up Straight 1/8's

Waltz New

Jim Hall



Guitar sounds one octave lower than written. Melody is played without chords.
Based on the chords of "Someday My Prince Will Come".

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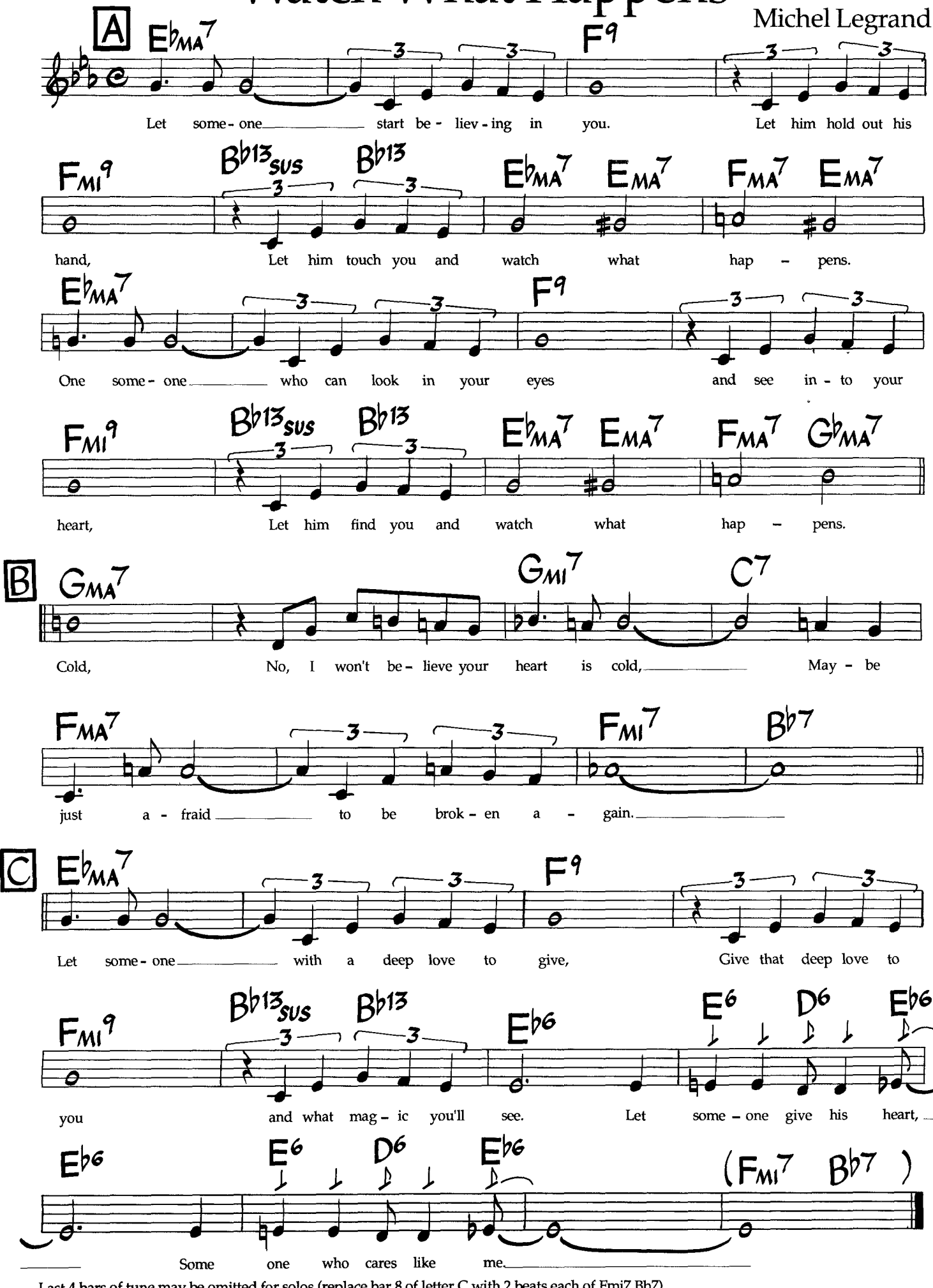
Med. Bossa Nova

Watch What Happens

Michel Legrand



Last 4 bars of tune may be omitted for solos (replace bar 8 of letter C with 2 beats each of Fmi7 Bb7).
Alternate lyric for bars 5-8 of letter B: (Maybe) slow to warm from a long, lonely night.

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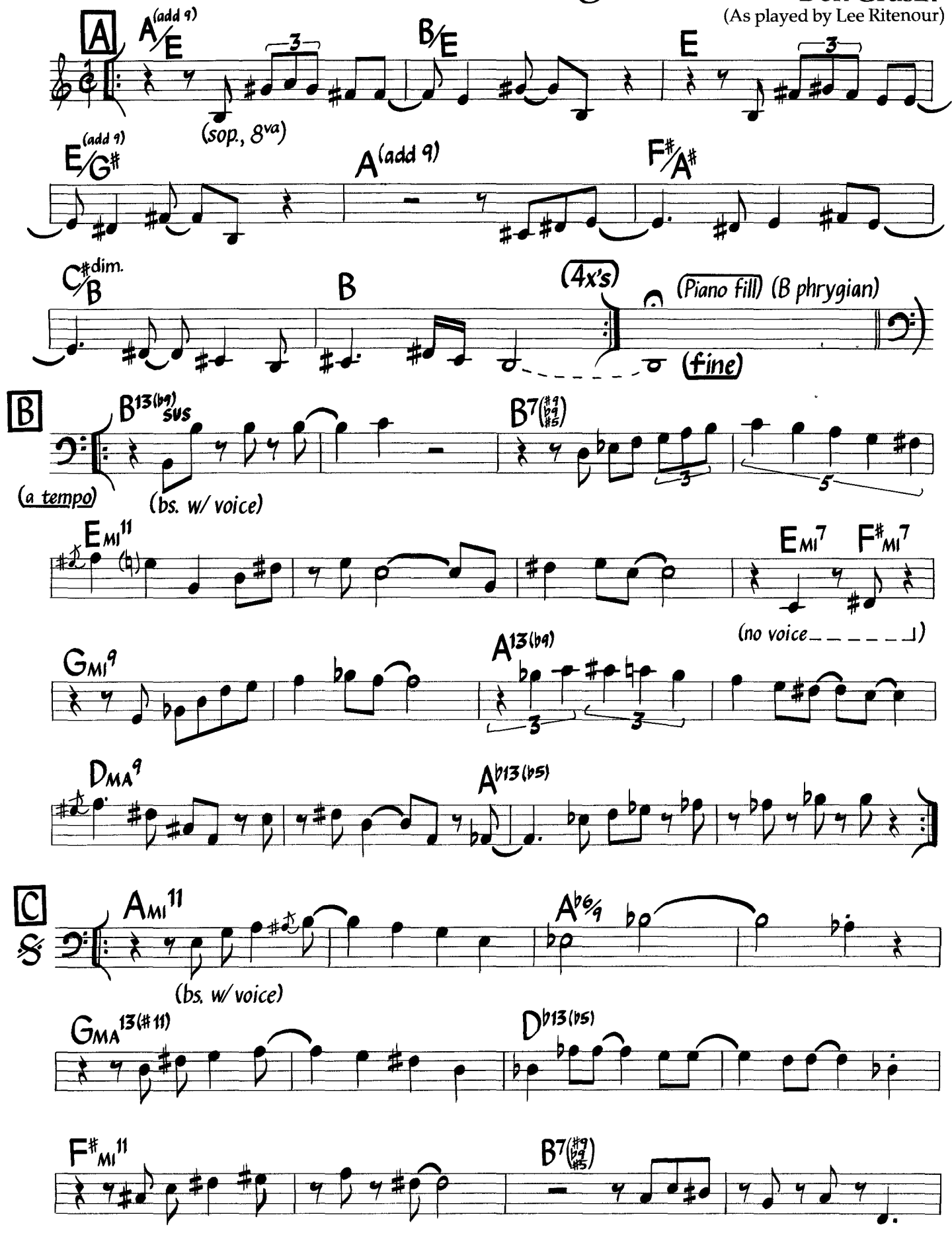
Medium-Up Latin/Funk
♪ = 140

Waterwings

Don Grusin
(As played by Lee Ritenour)



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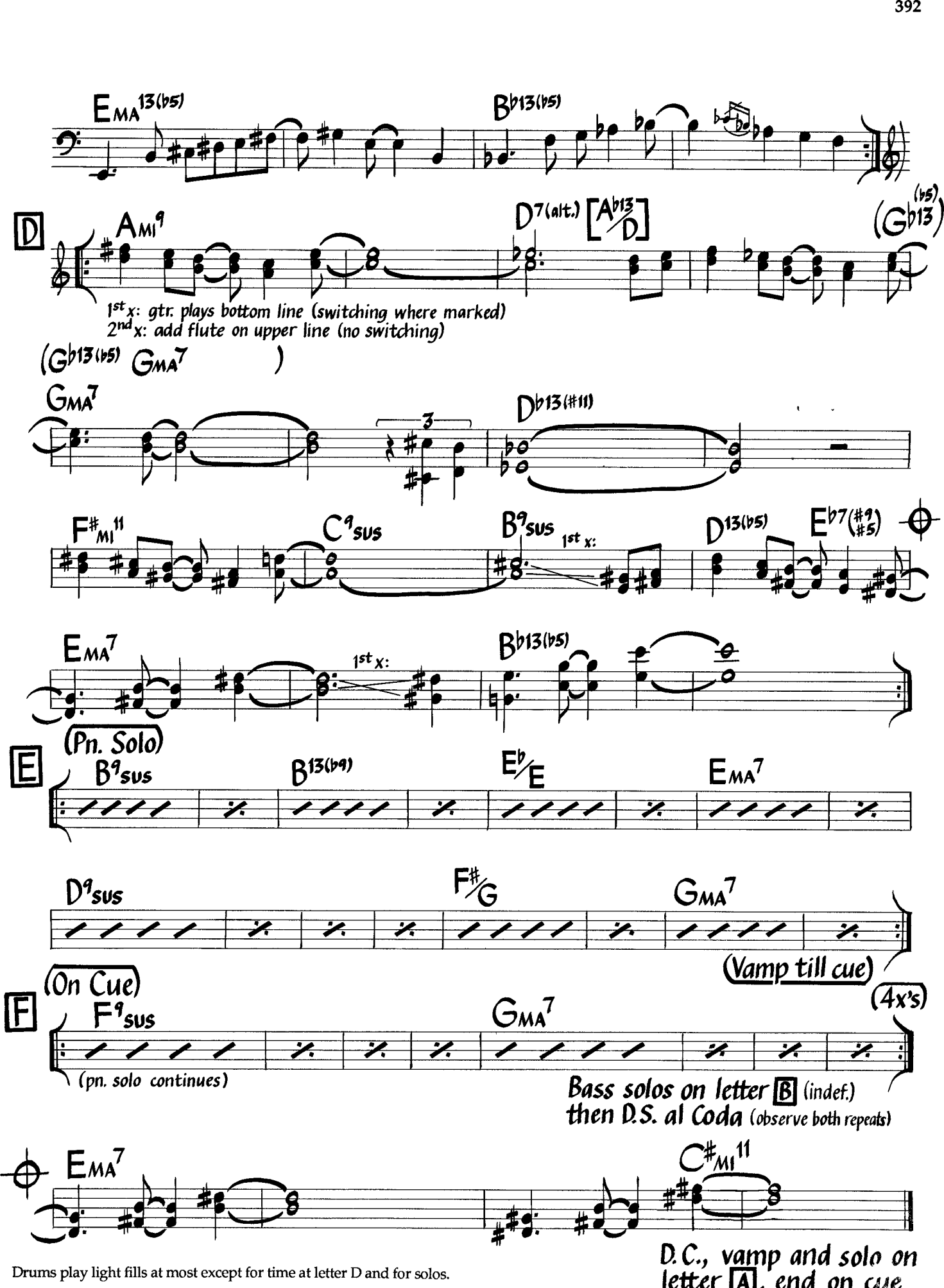
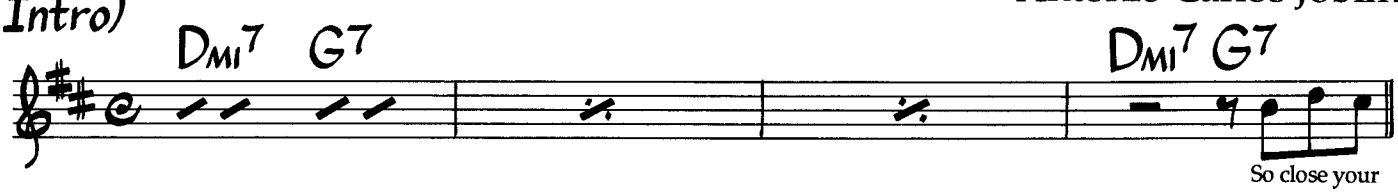

EMA13(b5)
Bb13(b5)
D
AMI9
D7(alt.)
[Ab13/D]
(Gb13(b5))
1st x: gtr. plays bottom line (switching where marked)
2nd x: add flute on upper line (no switching)
(Gb13(b5) GMA7)
GMA7
3
Db13(#11)
F#MI11
C9sus
B9sus
1st x:
D13(b5)
Eb7(#9 #5)
EMA7
1st x:
Bb13(b5)
(Pn. Solo)
E
B9sus
B13(b9)
Eb/E
EMA7
D9sus
F#/G
GMA7
(Vamp till cue)
(On Cue)
F
F9sus
GMA7
(4x's)
(pn. solo continues)
Bass solos on letter B (indef.)
then D.S. al Coda (observe both repeats)
EMA7
C#MI11
D.C., vamp and solo on
letter A, end on cue
Drums play light fills at most except for time at letter D and for solos.

Med. Bossa Nova

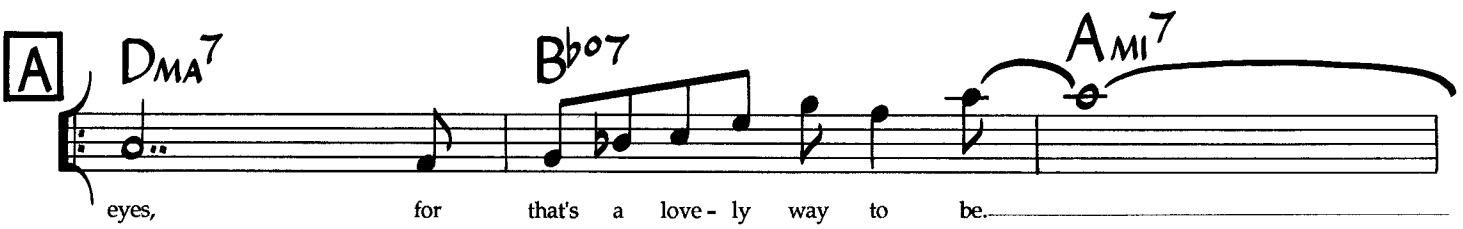
Wave

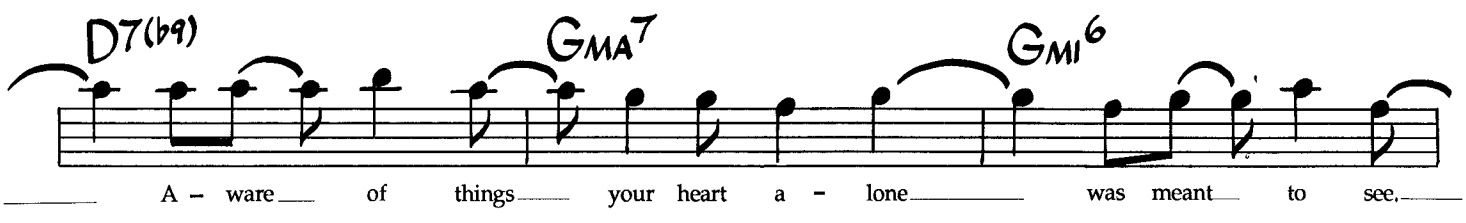
Antonio Carlos Jobim

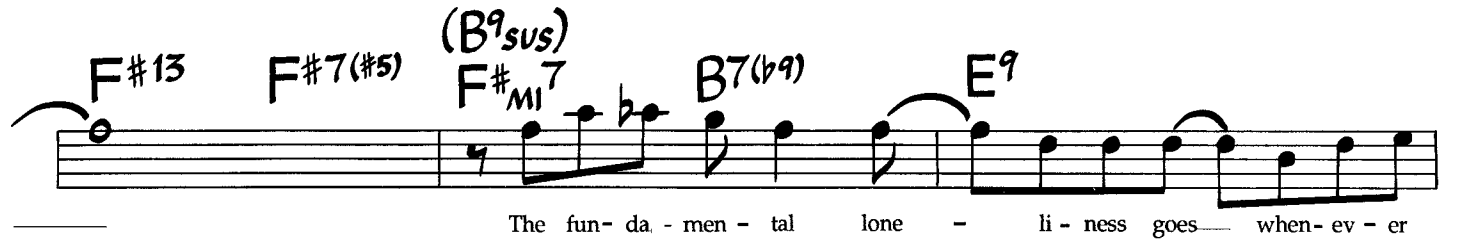
(Intro)

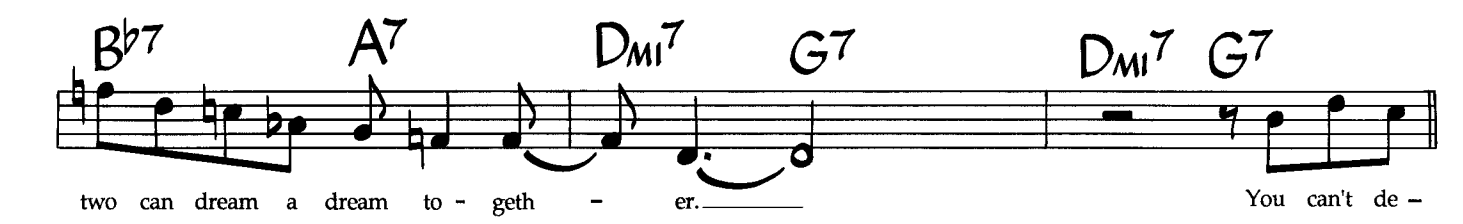


A

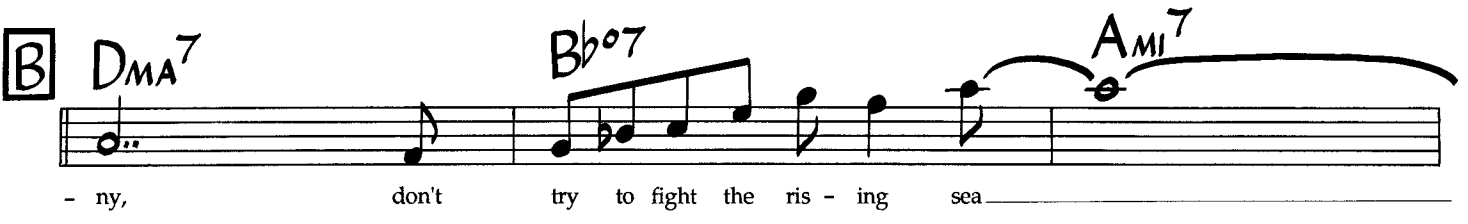


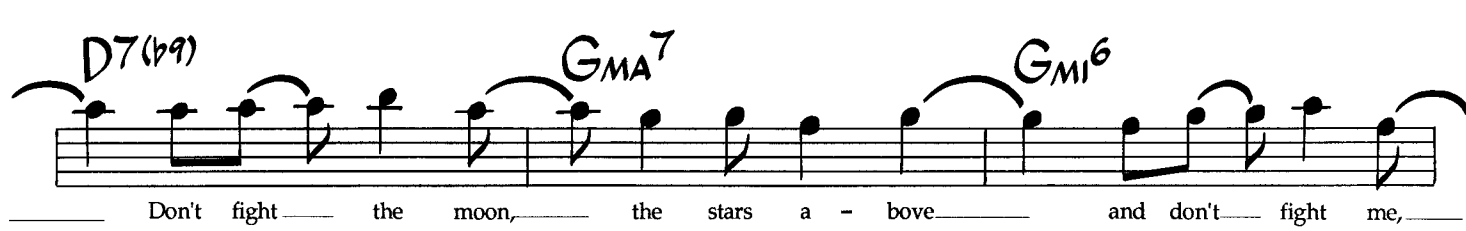






B





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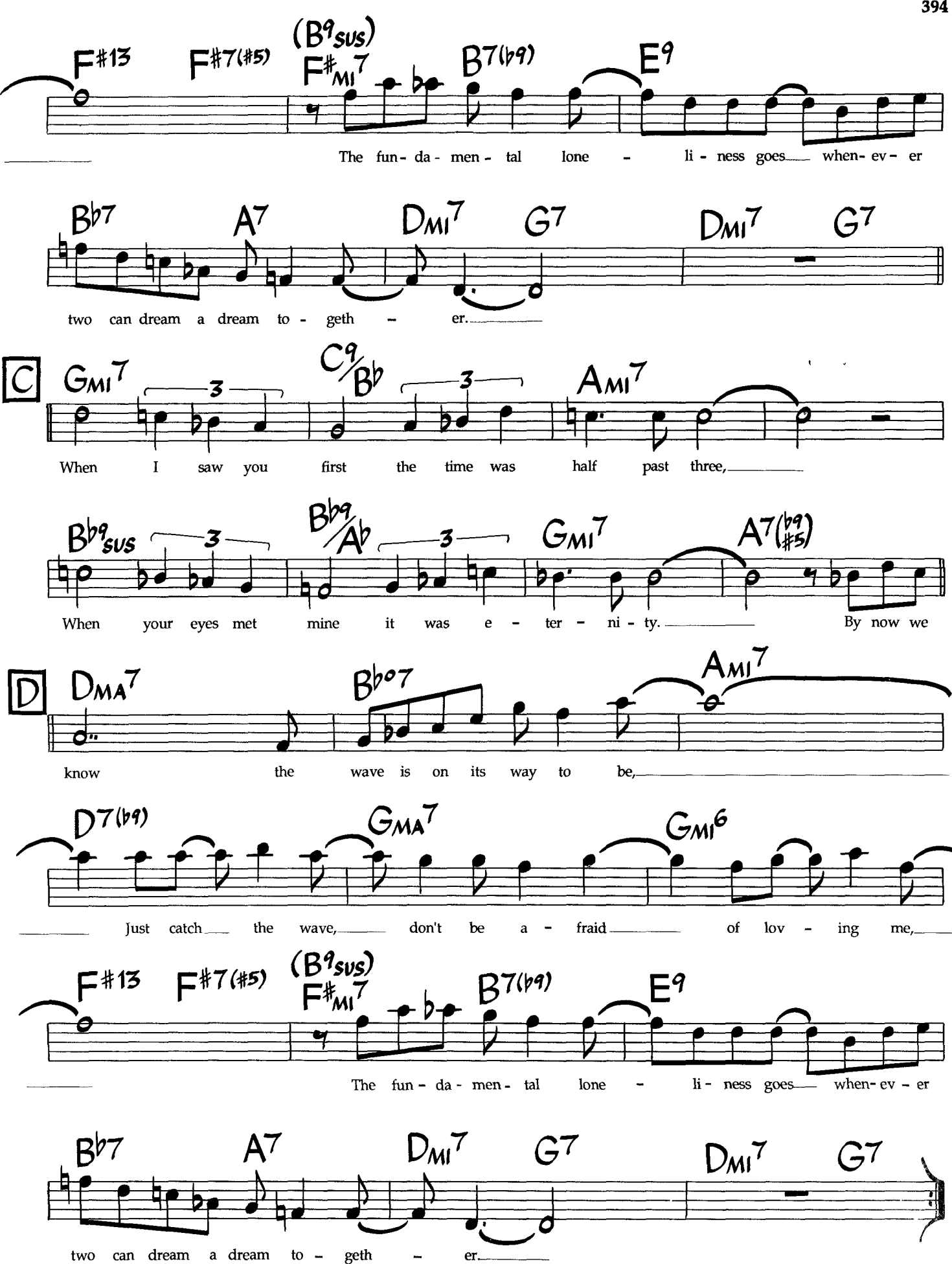
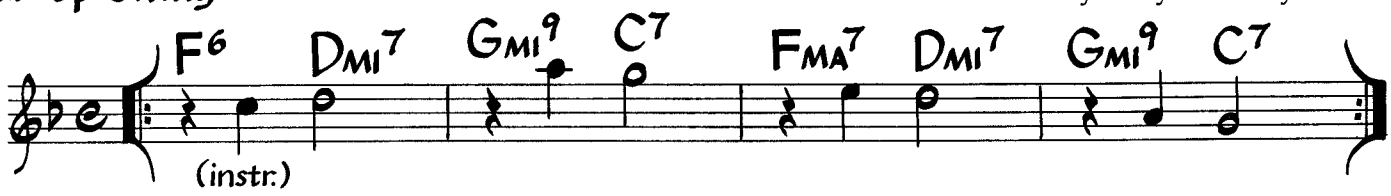

F#13
F#7(#5)
(B9sus)
F#mi7
B7(b9)
E9
The fun- da- men- tal lone - li- ness goes when- ev- er
Bb7
A7
Dmi7
G7
Dmi7
G7
two can dream a dream to- geth - er.
C
Gmi7
C9/Bb
Ami7
When I saw you first the time was half past three,
Bb9sus
Bb9/Ab
Gmi7
A7(b9 #5)
When your eyes met mine it was e - ter - ni - ty. By now we
D
DMA7
Bbo7
Ami7
know the wave is on its way to be,
D7(b9)
GMA7
Gmi6
Just catch the wave, don't be a - fraid of lov - ing me,
F#13
F#7(#5)
(B9sus)
F#mi7
B7(b9)
E9
The fun- da- men- tal lone - li- ness goes when- ev- er
Bb7
A7
Dmi7
G7
Dmi7
G7
two can dream a dream to- geth - er.

The Way You Look Tonight

Music by Jerome Kern
Lyric by Dorothy Fields

Med.-Up Swing



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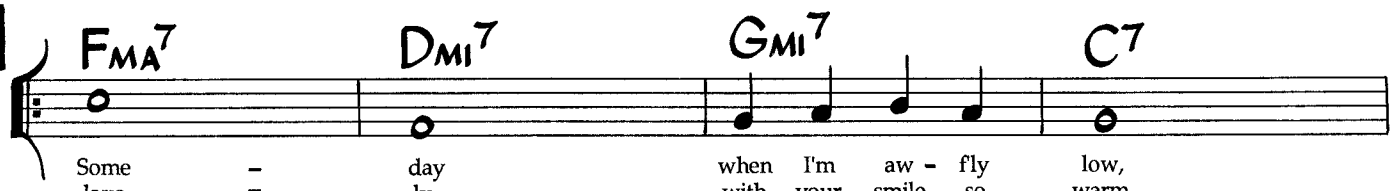

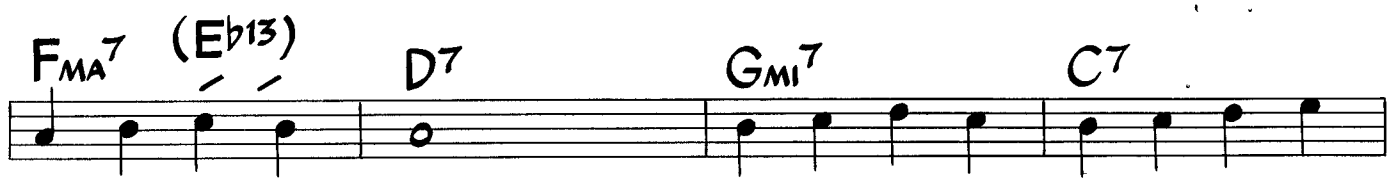

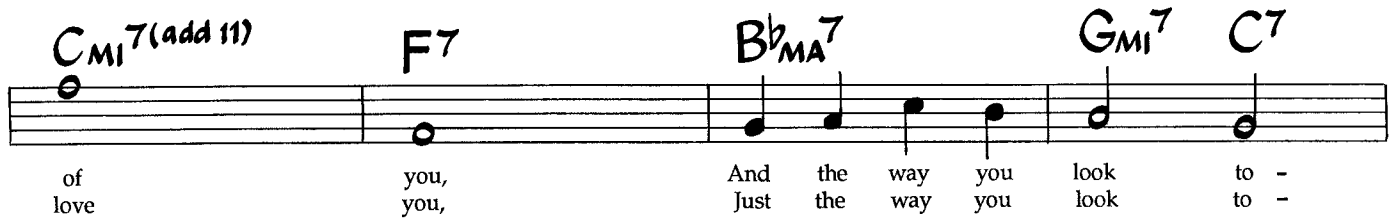

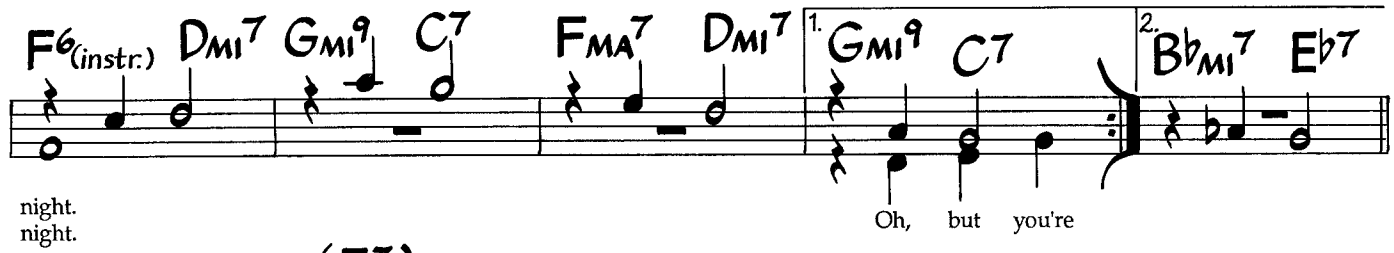

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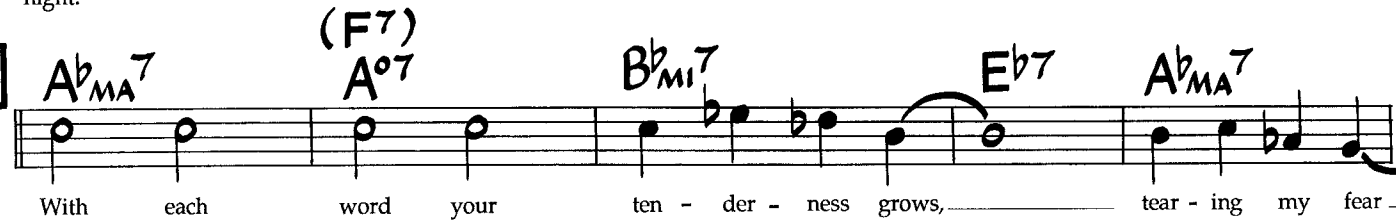

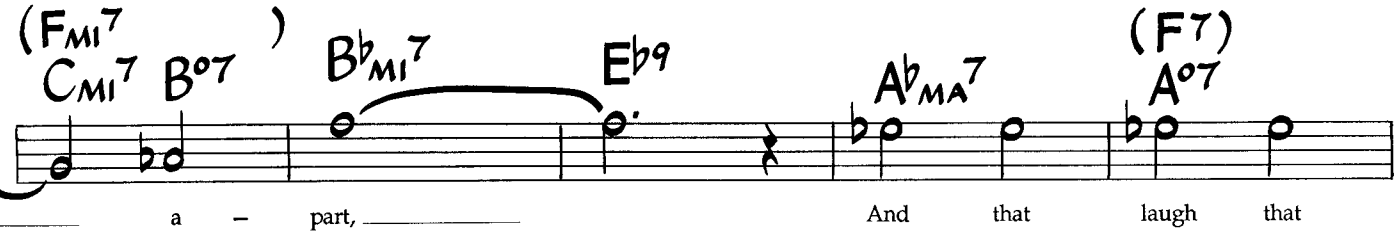

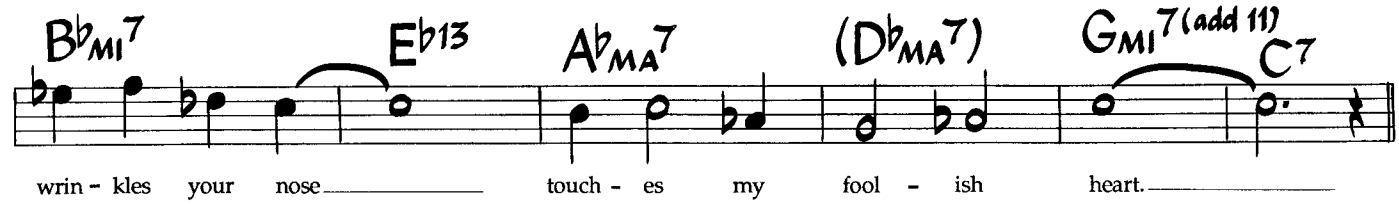

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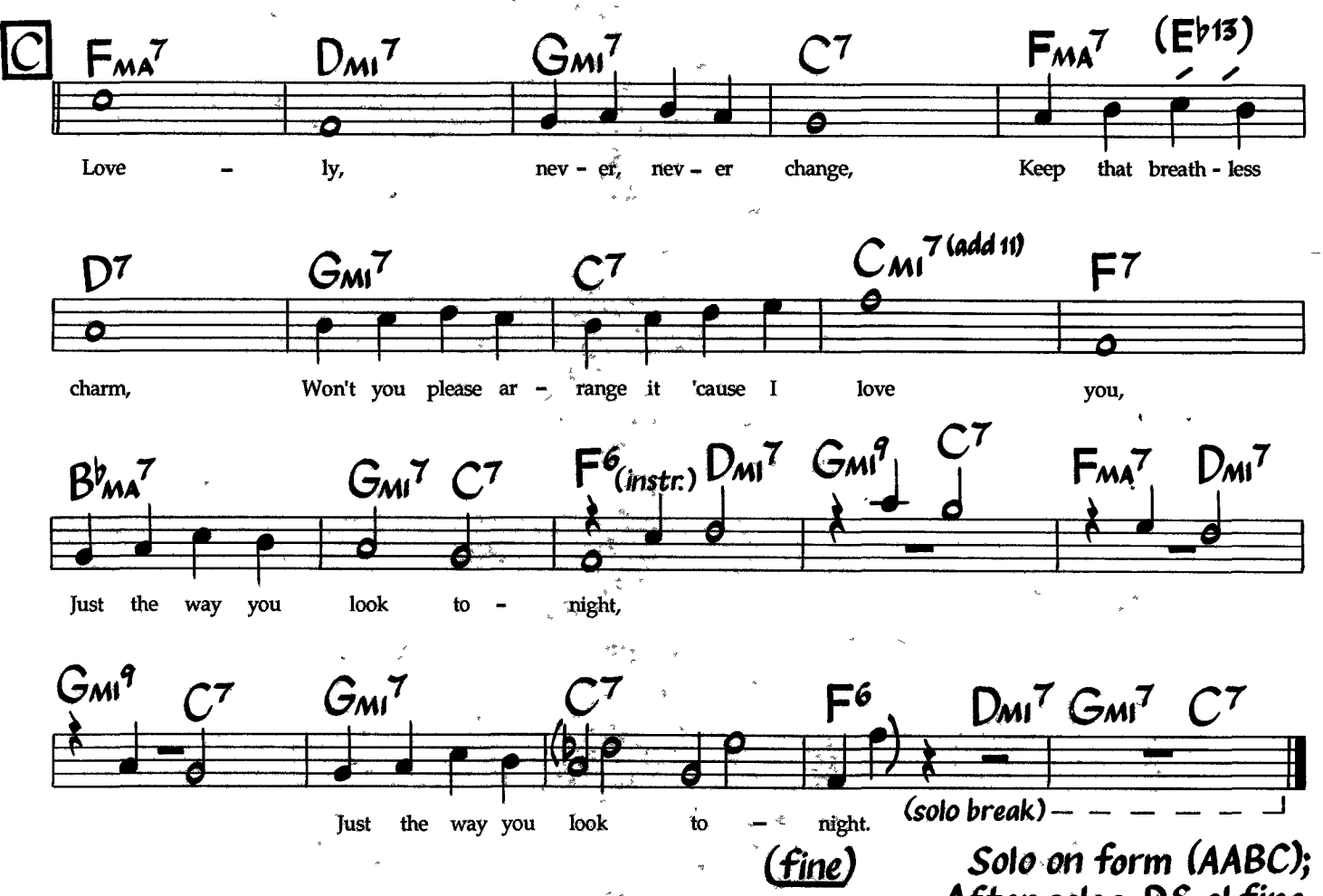


Solo on form (AABC); After solos, D.S. al fine.

Chords in parentheses are optional. Last four bars of letter C may be omitted for solos.

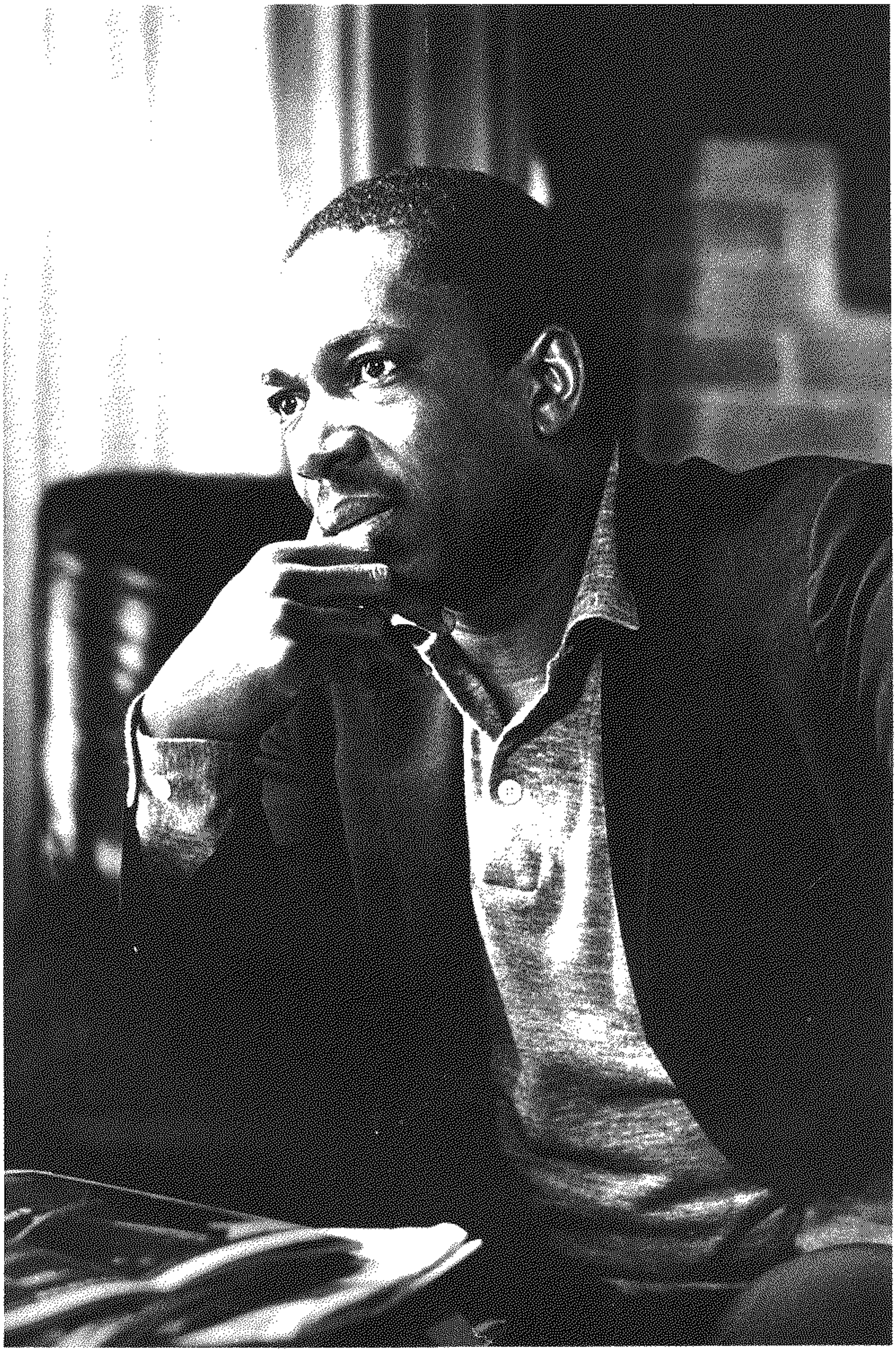


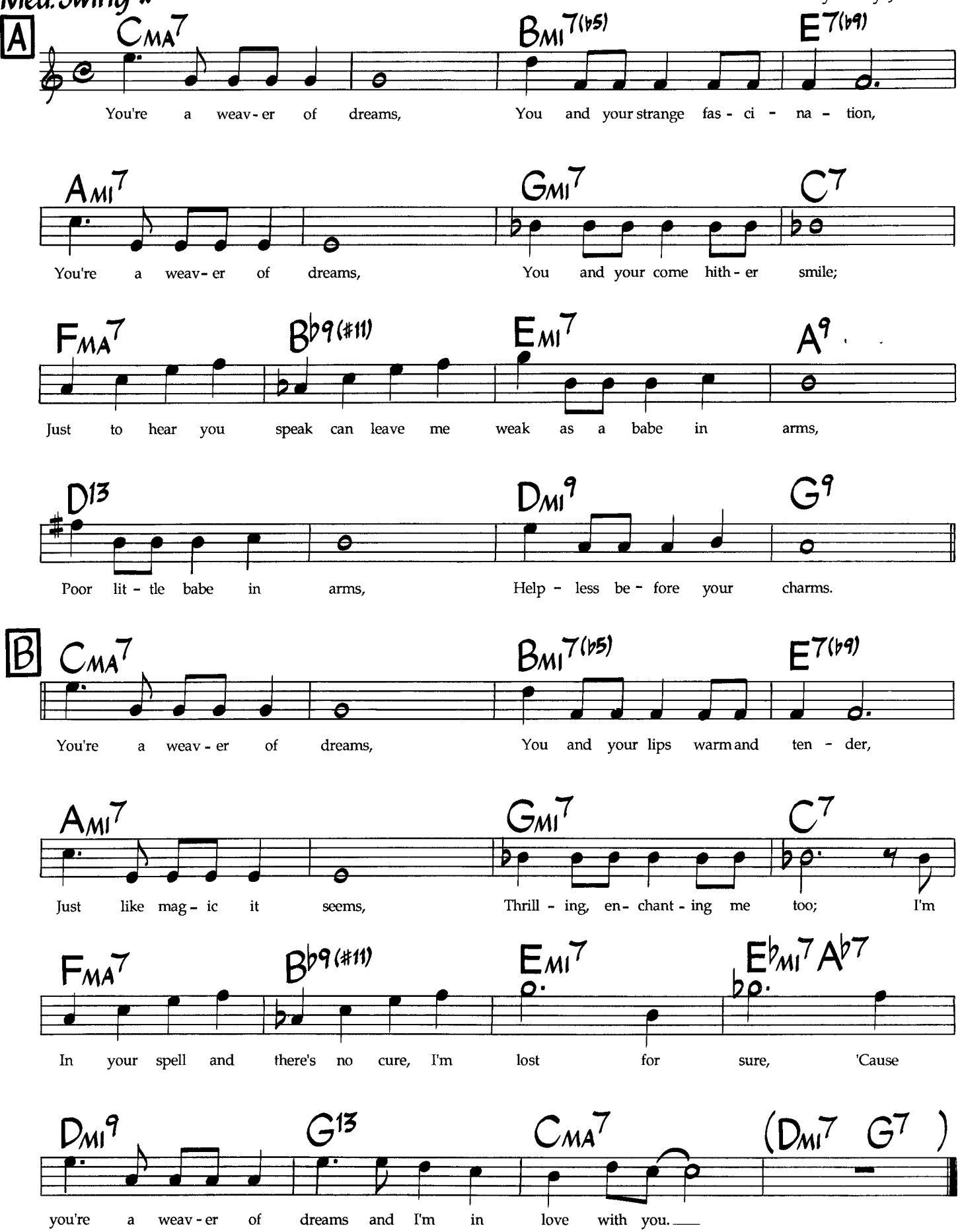
Photo by Jim Marshall ©1988

JOHN COLTRANE

A Weaver Of Dreams

Music by Victor Young
Lyric by Jack Elliott

Med. Swing *



*also played as a ballad

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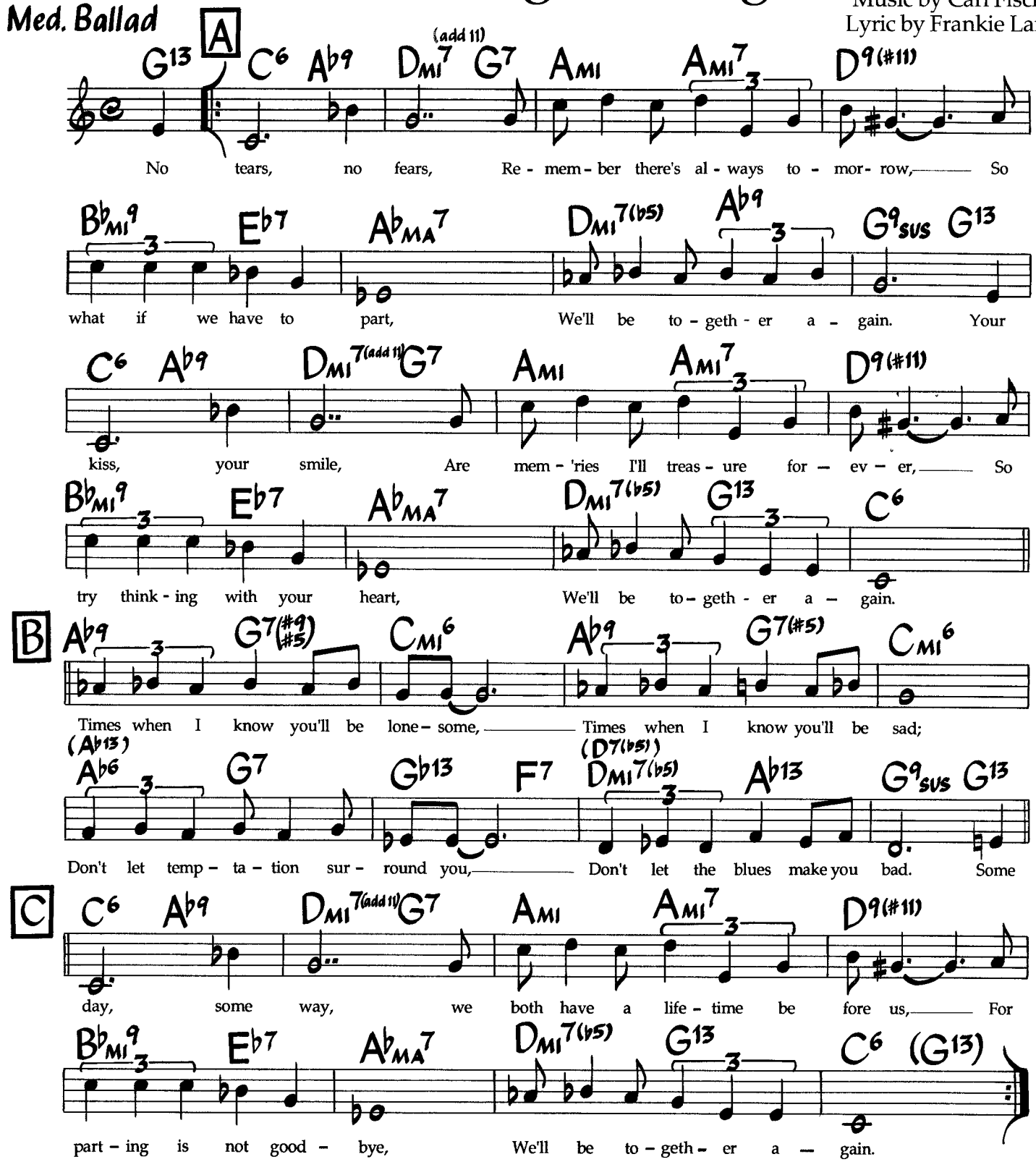
We'll Be Together Again

Music by Carl Fischer
Lyric by Frankie Laine

Med. Ballad



Two changes in a bar get two beats apiece.

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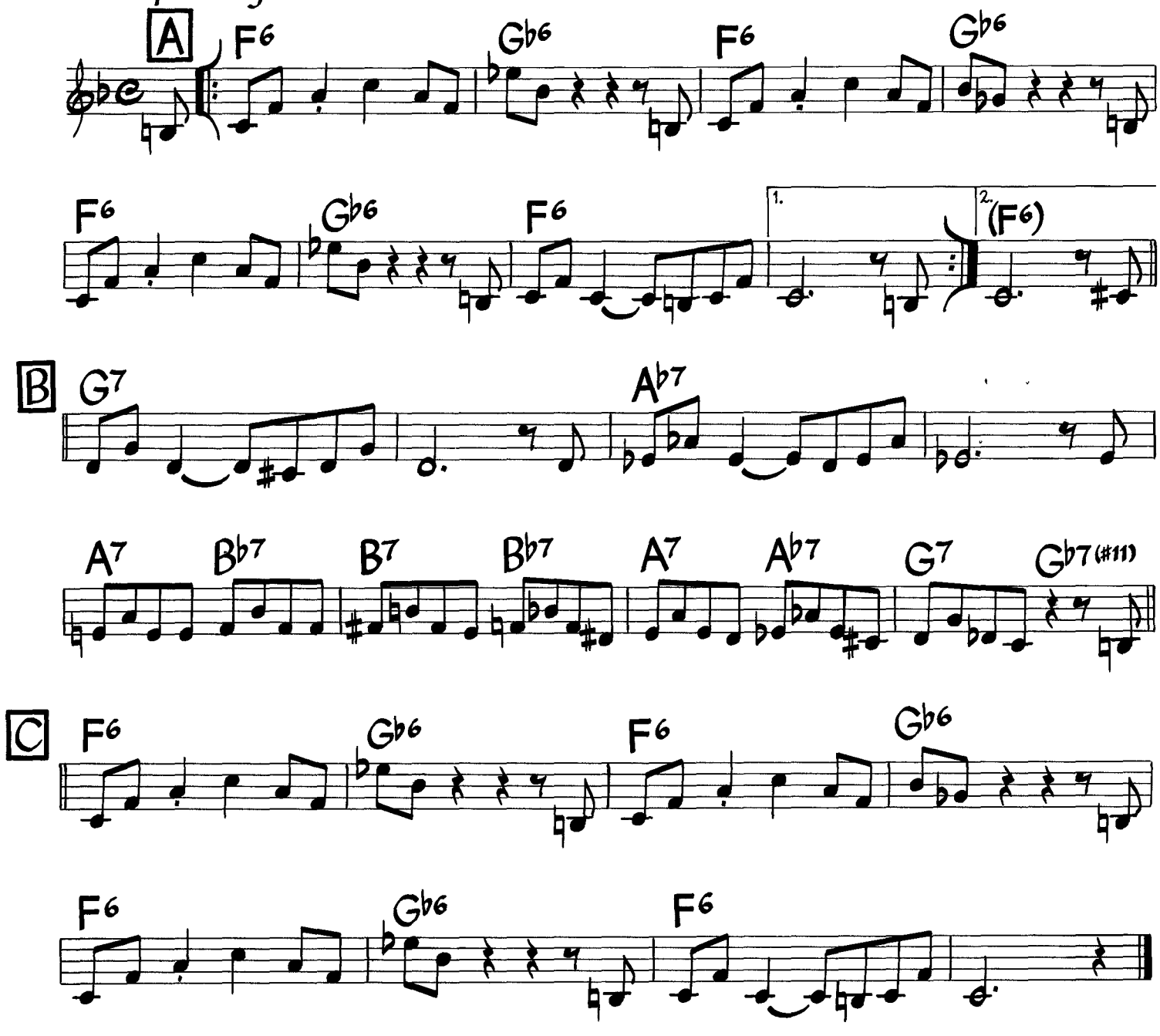
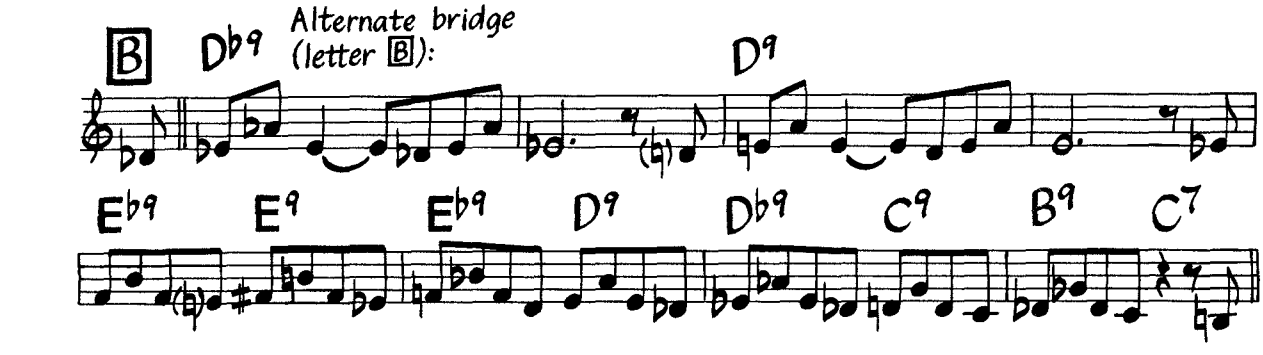
Well You Needn't

Thelonious Monk

Medium (~Up) Swing



Gb6 may be replaced by Gb9 throughout.



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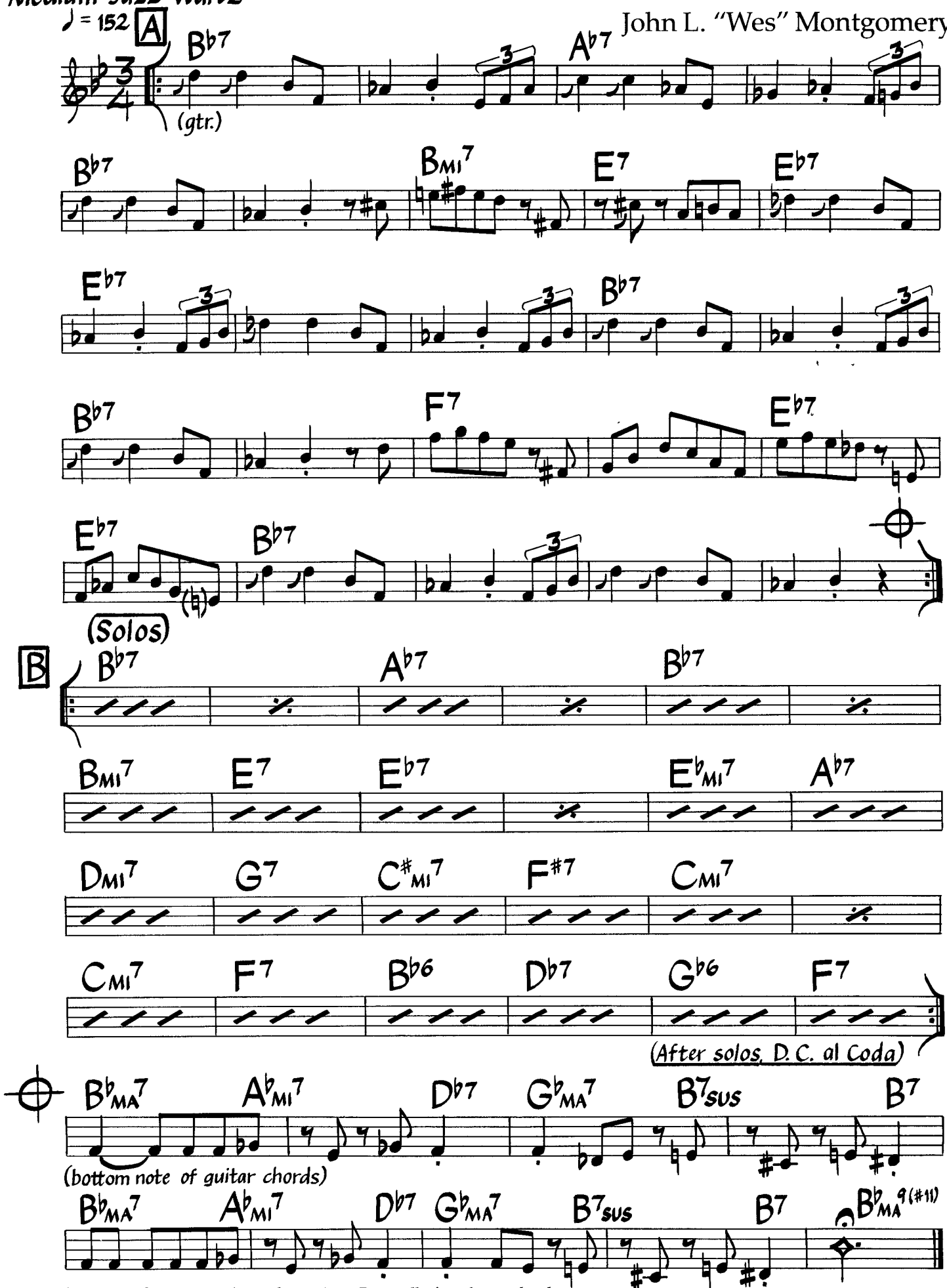
West Coast Blues

Medium Jazz Waltz

♩ = 152

John L. "Wes" Montgomery



Guitar sounds one octave lower than written. Bass walks for solos, not head.

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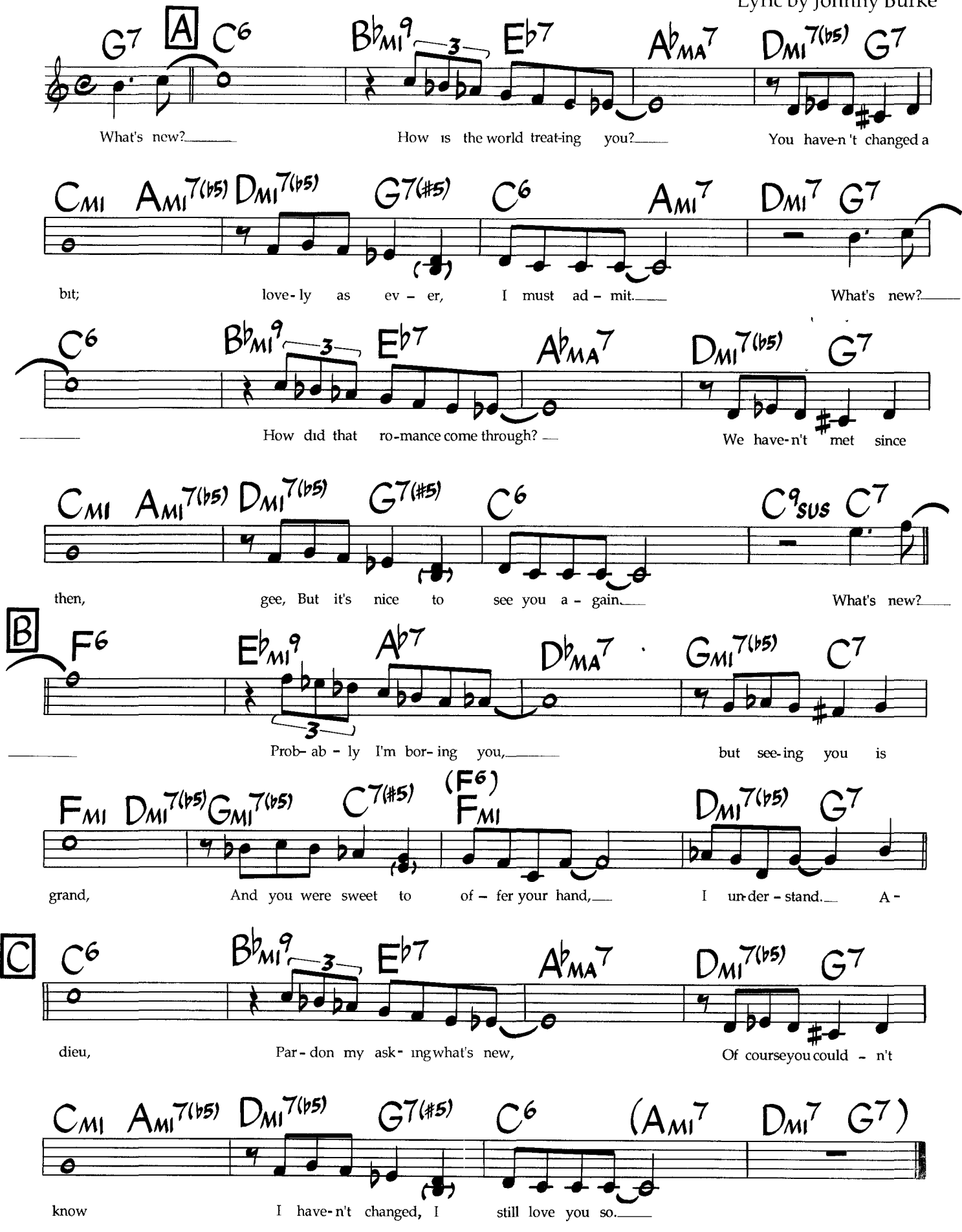
What's New?

Med. Ballad

Music by Bob Haggard
Lyric by Johnny Burke



Melody notes in parentheses are optional.

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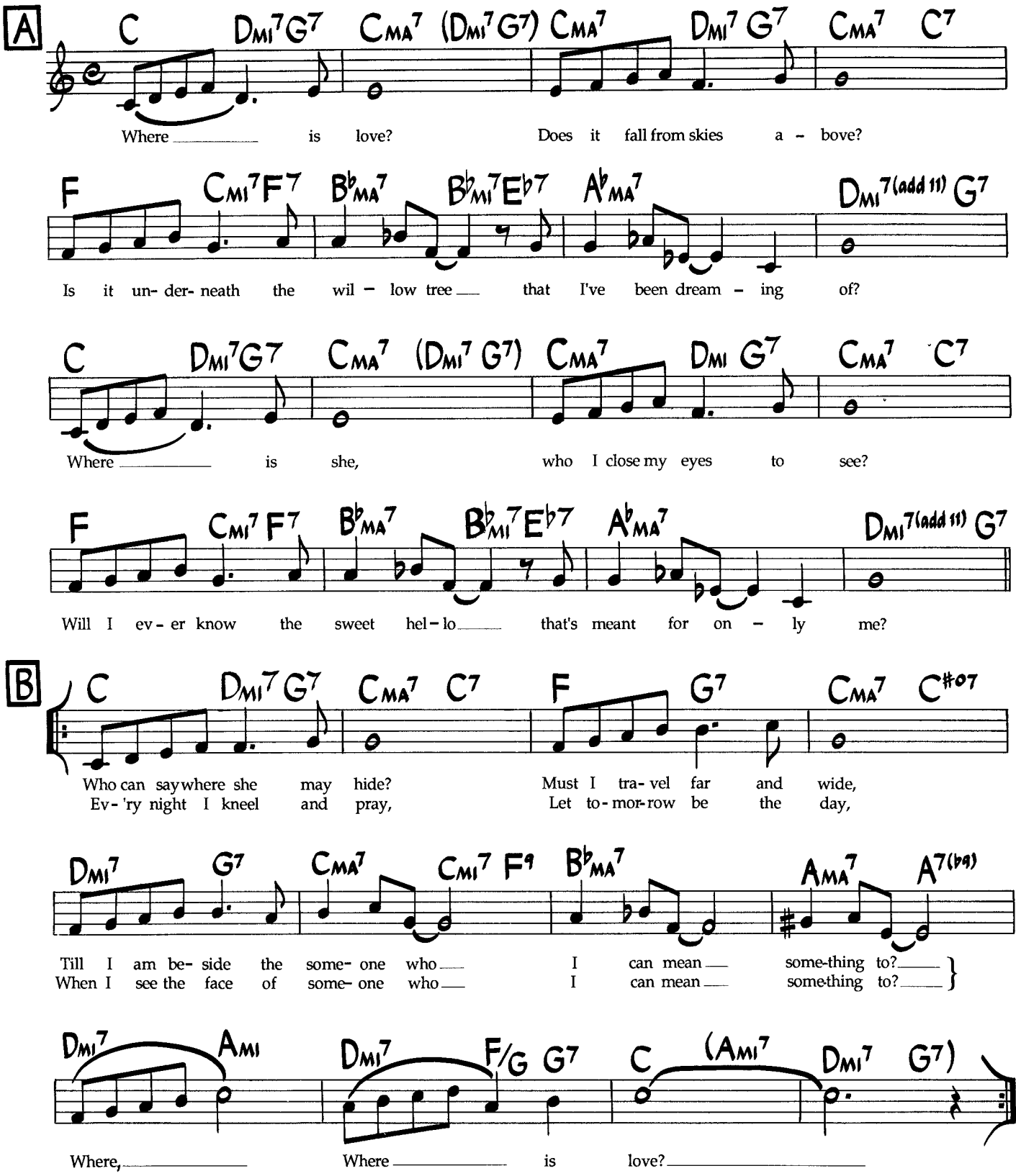
Where Is Love?

Lionel Bart
(As sung by Irene Kral)

Medium Ballad



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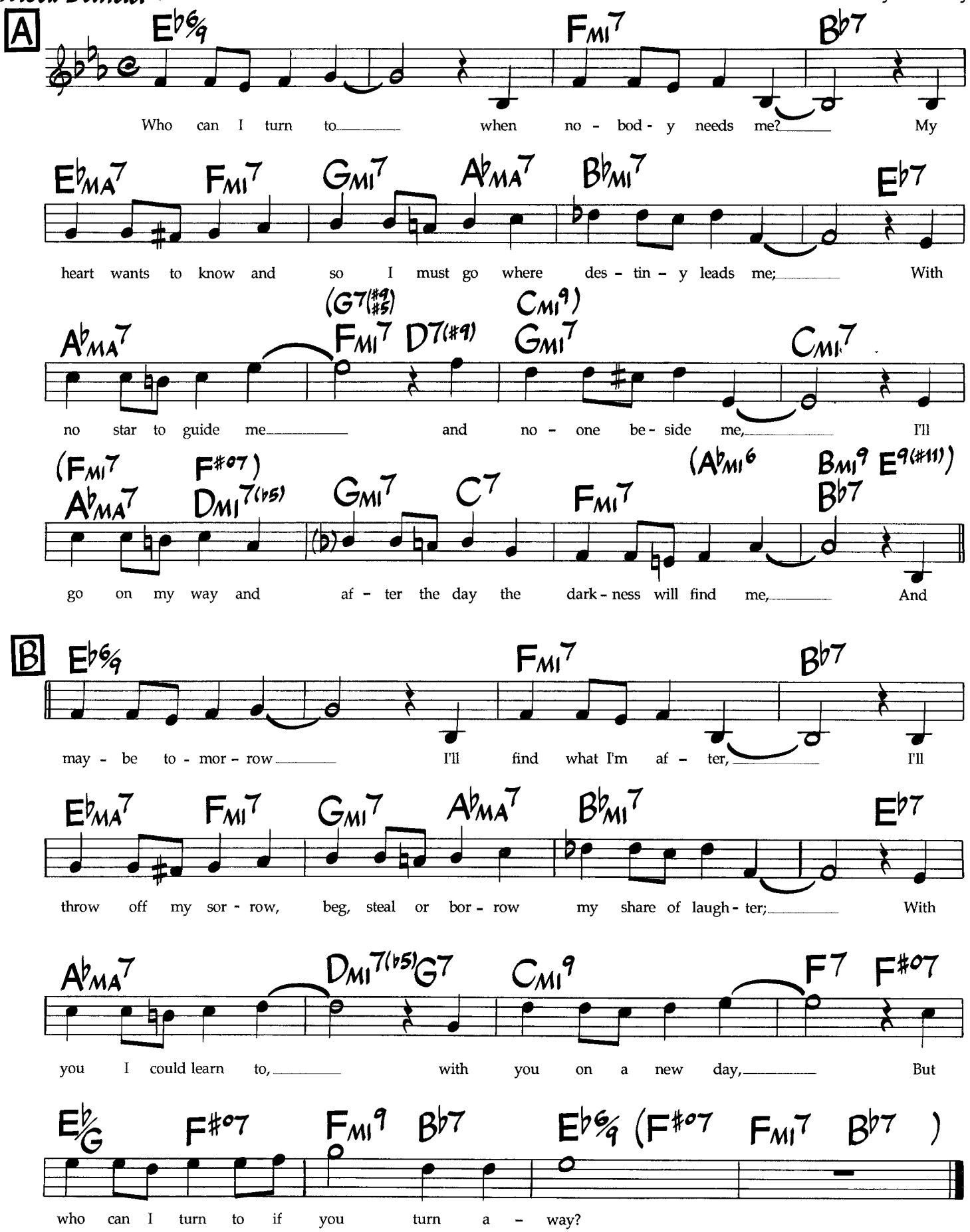
Who Can I Turn To?

Leslie Bricusse
Anthony Newley

Med. Ballad *



*also played as Medium Swing.
First 4 bars of letters A & B and last 2 bars of letter B may be played over a Bb pedal. Play A natural instead of Ab in bar 13 of letter A when alternate changes are used.

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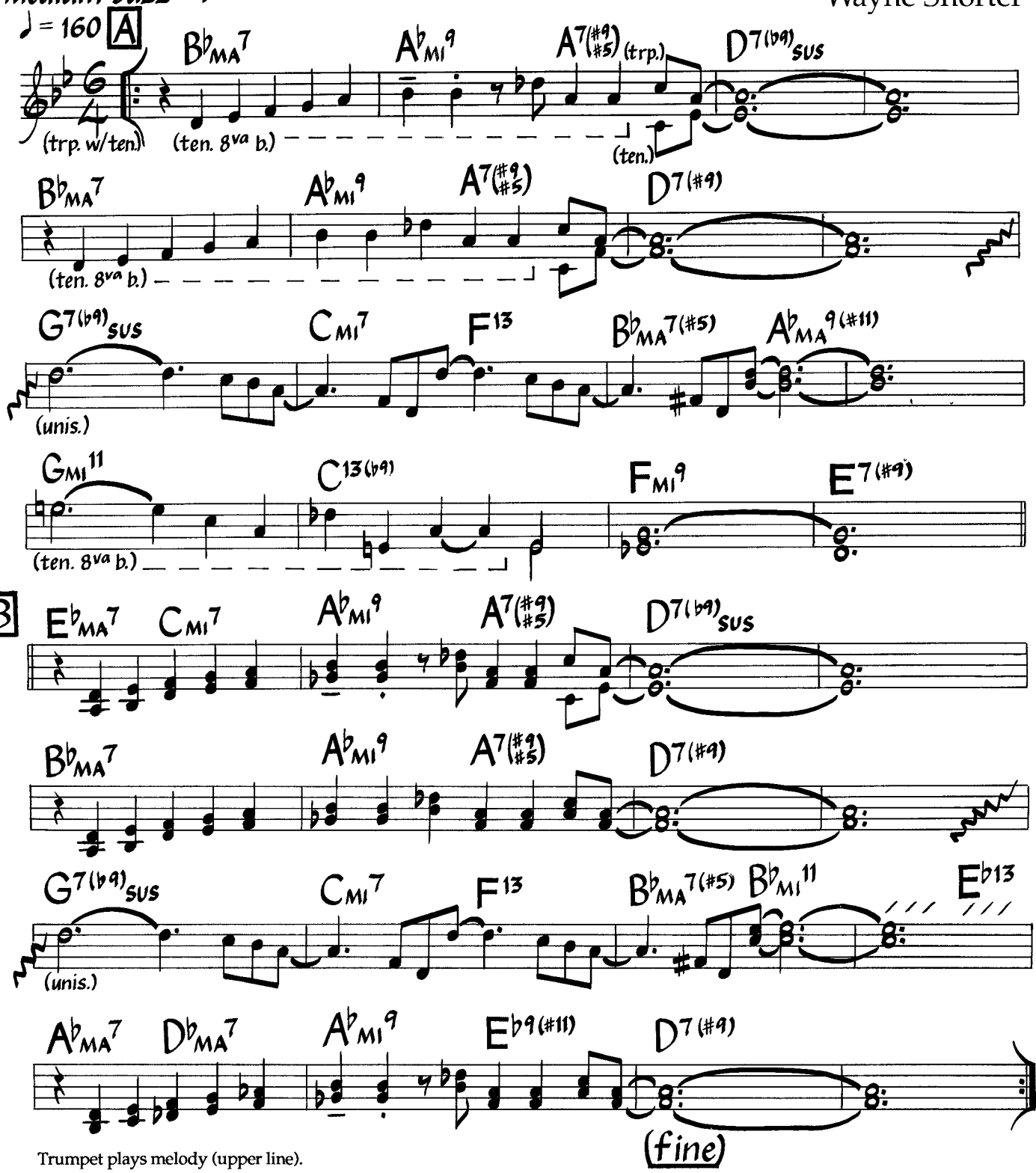
Wildflower

Wayne Shorter

Medium Jazz 6/4

♩ = 160



Trumpet plays melody (upper line).

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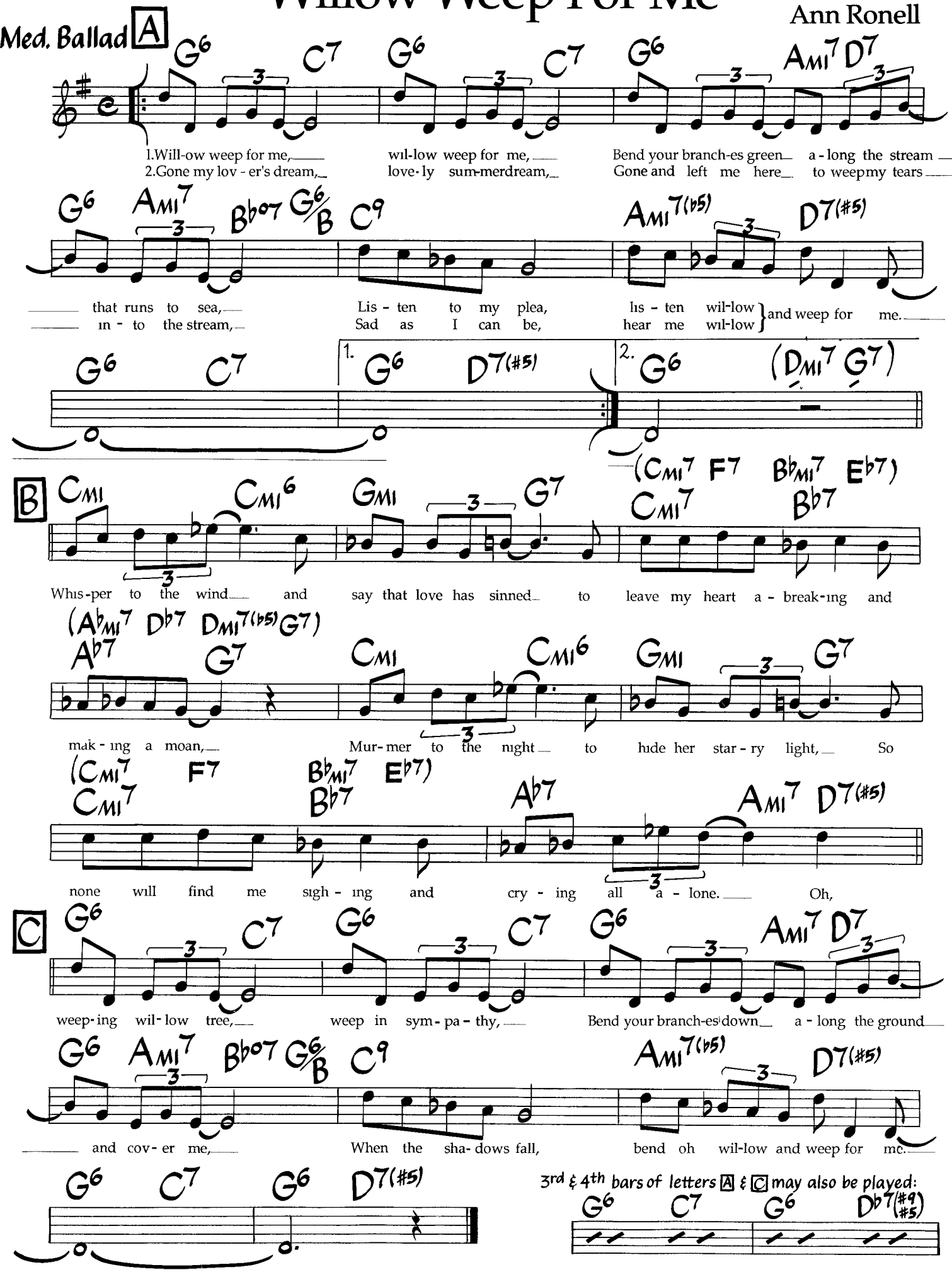
Willow Weep For Me

Ann Ronell

Med. Ballad



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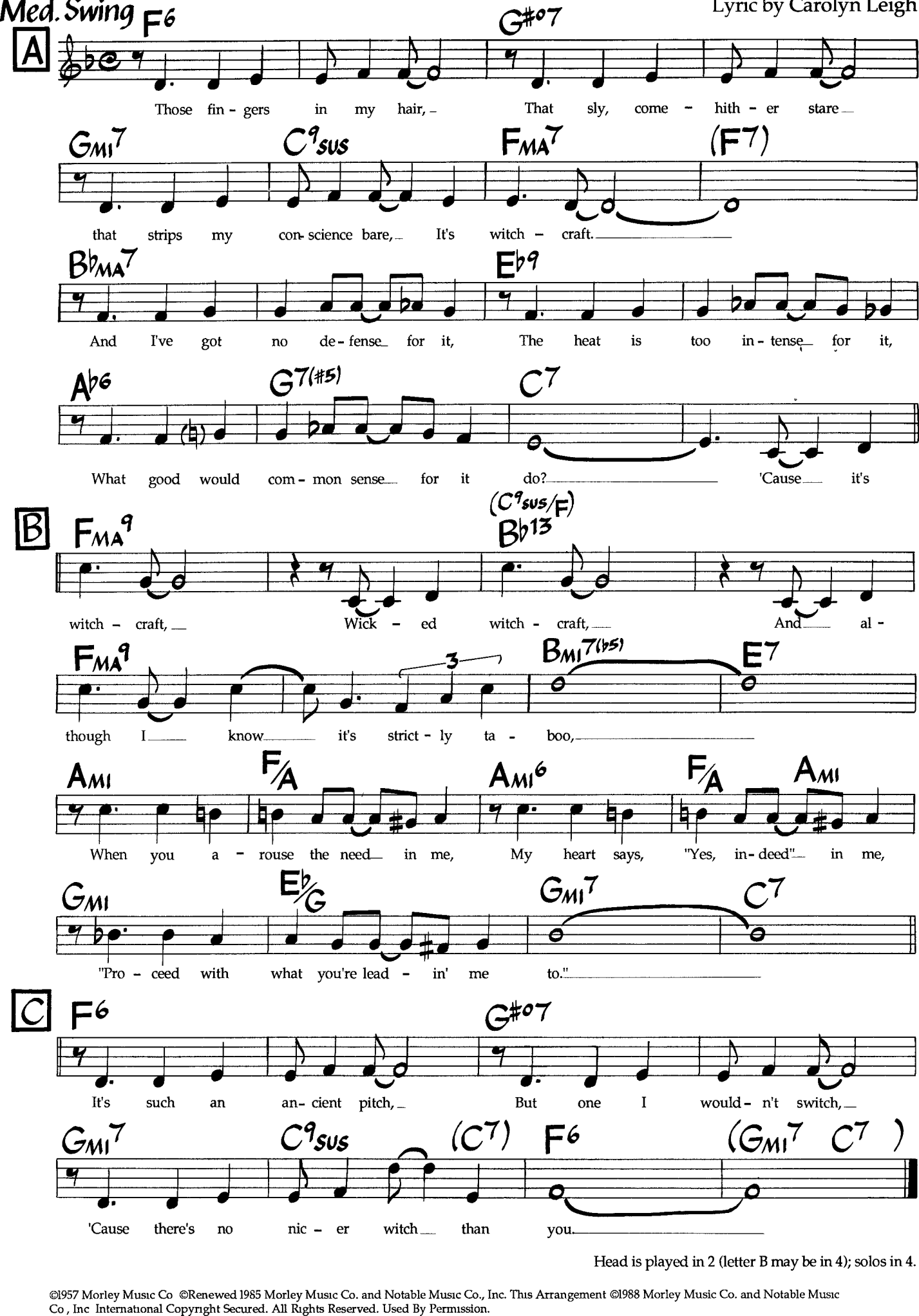
Witchcraft

Music by Cy Coleman
Lyric by Carolyn Leigh

Med. Swing



Head is played in 2 (letter B may be in 4); solos in 4.

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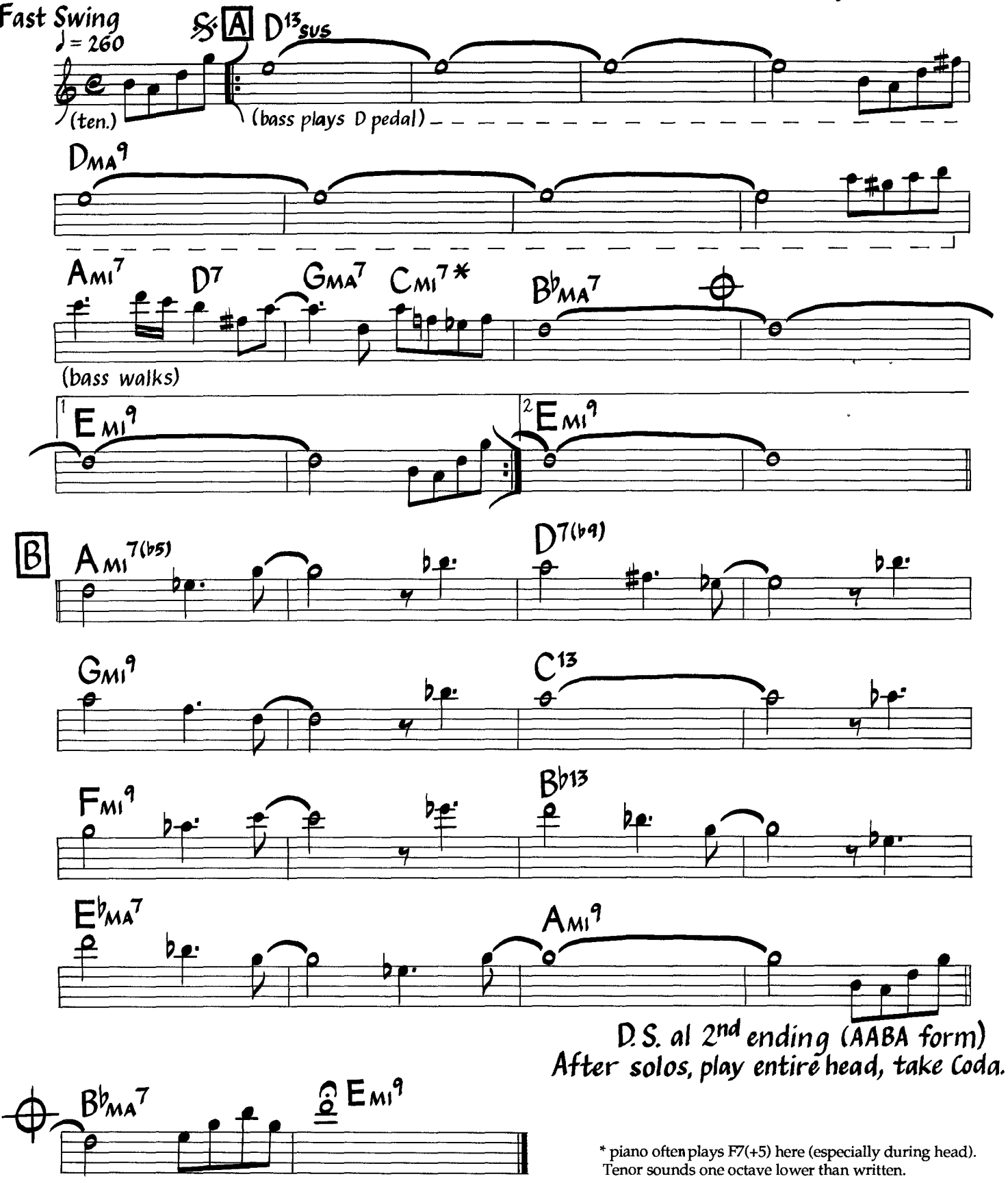
Yes And No

Wayne Shorter



* piano often plays F7(+5) here (especially during head).
Tenor sounds one octave lower than written.

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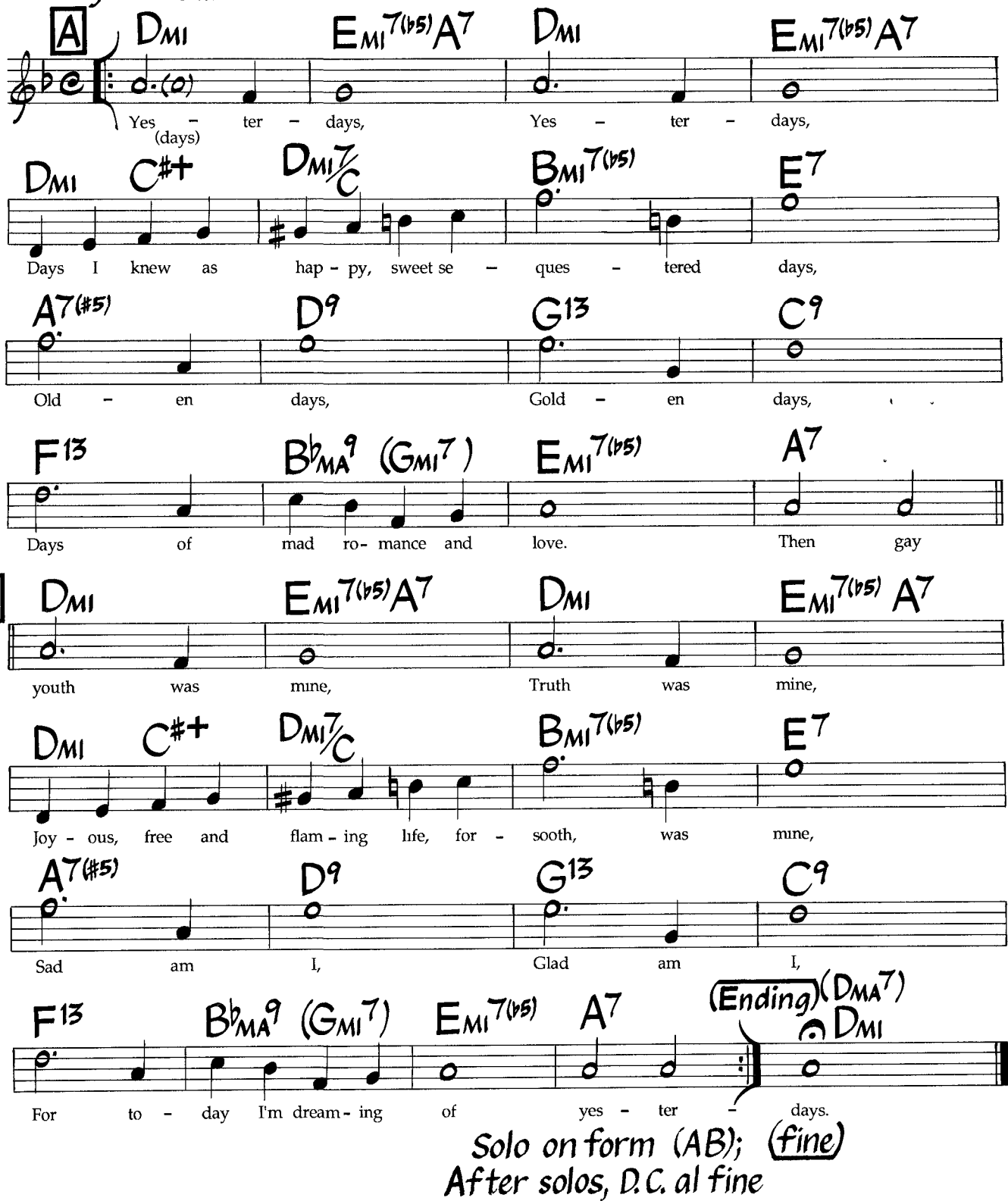
Yesterdays

Med. Swing (or Ballad)

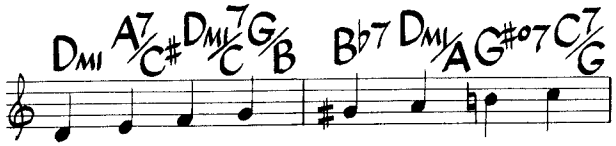
Music by Jerome Kern
Lyric by Otto Harbach



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

Last syllable of lyric ("days") is sung on the first bar of the first solo chorus.

Alternate changes for bars 5 & 6 of letters A & B:



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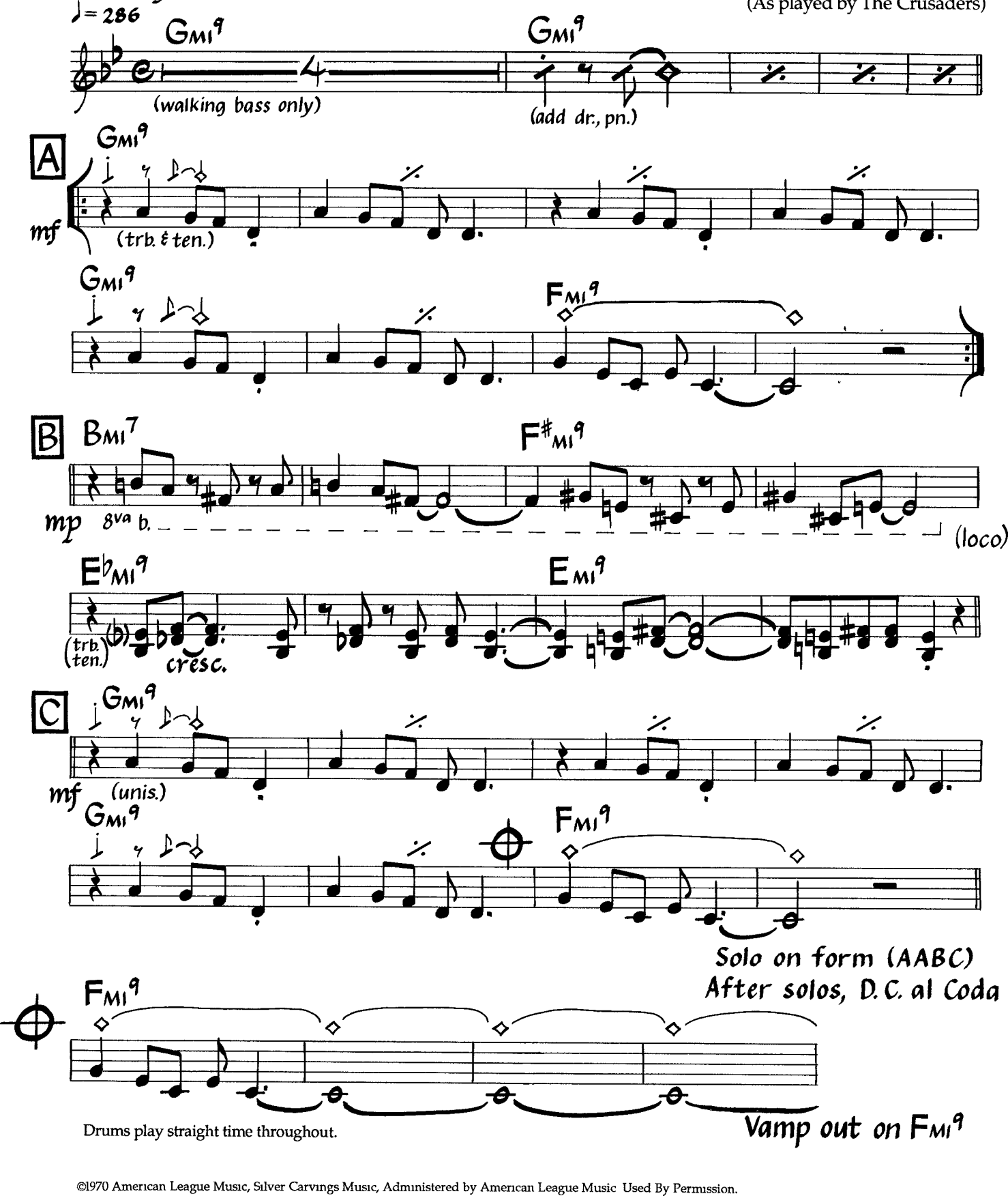
Young Rabbits

Wayne Henderson
(As played by The Crusaders)

Fast Swing
♩= 286



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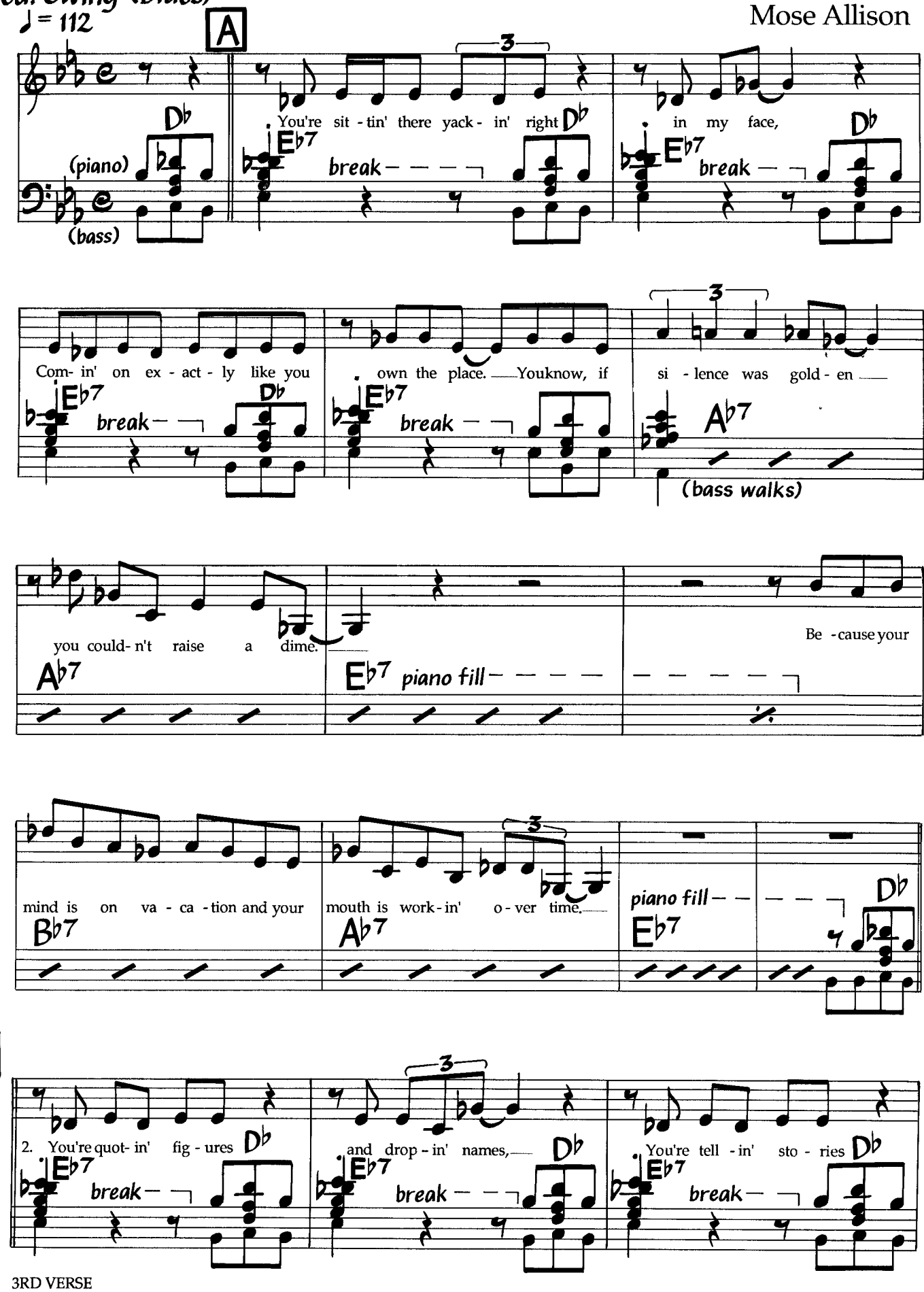
Your Mind Is On Vacation

Med. Swing (Blues)

♩ = 112

Mose Allison



3RD VERSE
You know that life is short, talk is cheap.
Don't be makin' promises that you can't keep.
If you don't like this little song I'm singin',
Just grin and bear it; all I can say is if the shoe fits, wear it.
If you must keep talkin', please try to make it rhyme.
Because your mind is on vacation and your mouth is working overtime.

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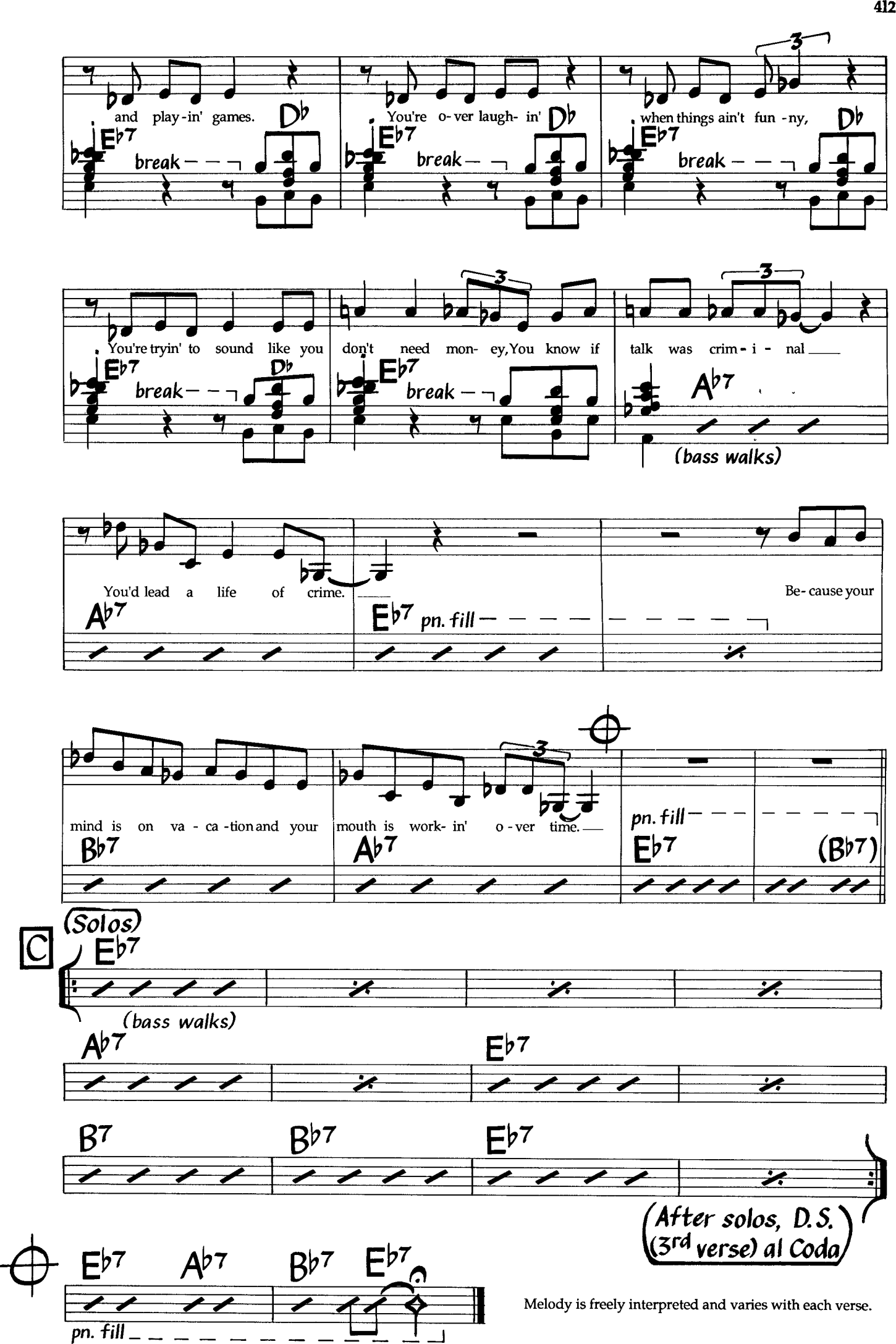
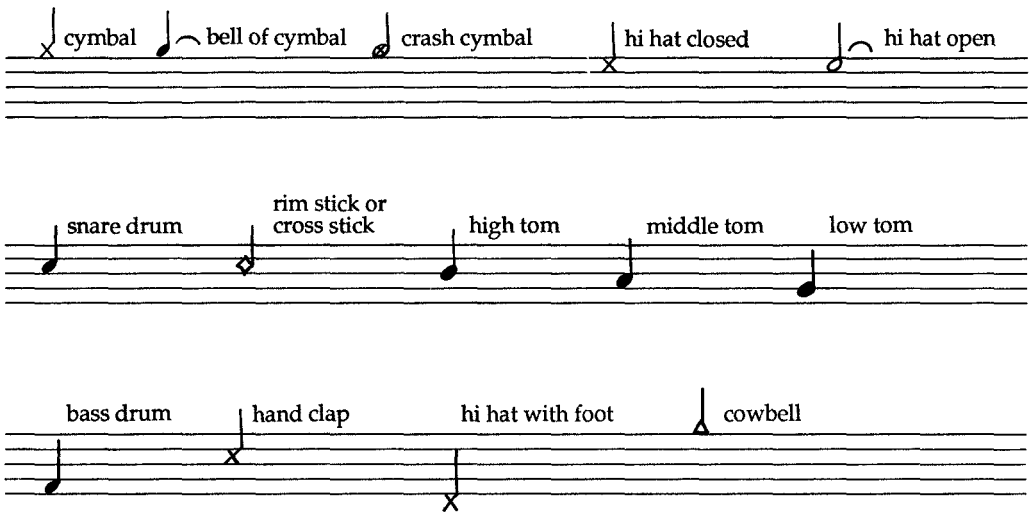

and play-in' games.
You're o-ver laugh- in'
when things ain't fun -ny,
break
You're tryin' to sound like you
don't need mon- ey, You know if
talk was crim - i - nal
(bass walks)
You'd lead a life of crime.
pn. fill
Be- cause your
mind is on va - ca -tion and your
mouth is work- in' o -ver time.
(Solos)
C
(bass walks)
After solos, D.S. (3rd verse) al Coda
Melody is freely interpreted and varies with each verse.

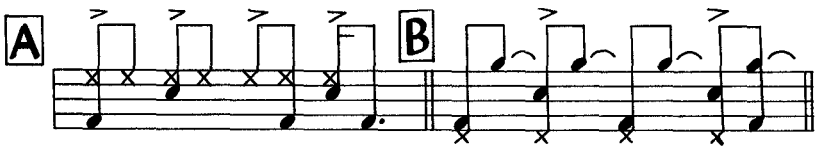
APPENDIX I - Sample Drum Parts

This appendix was transcribed by Jim Zimmerman, Bay Area jazz drummer and vibist, staff percussionist with the American Conservatory Theater and the Circle Star Theater and drummer with Cleo Laine since 1982.

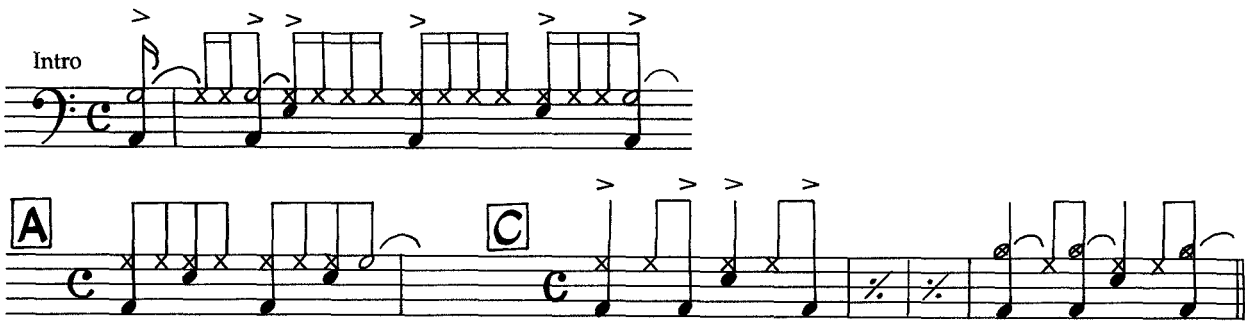
Explanation Of Notation



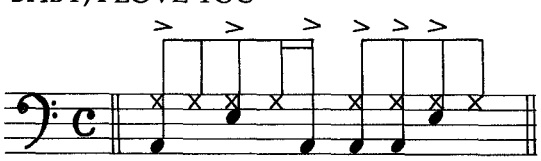
AFFIRMATION



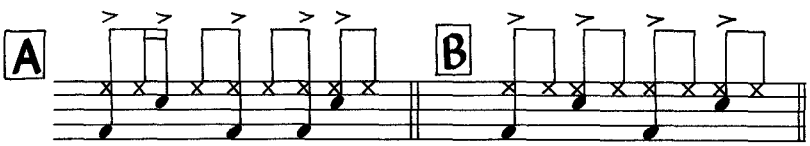
ALWAYS THERE



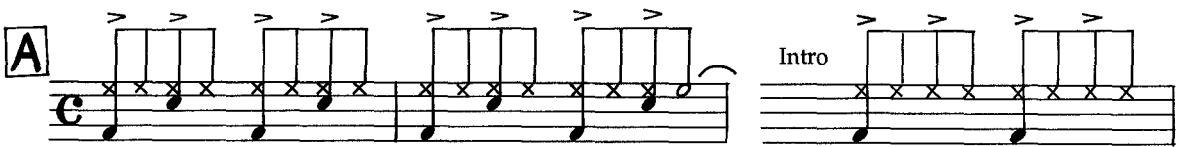
BABY, I LOVE YOU



BLACK ICE



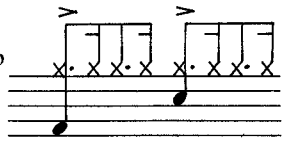
BOOGIE DOWN



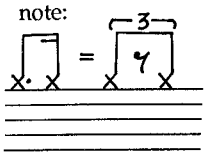
BREAKIN' AWAY

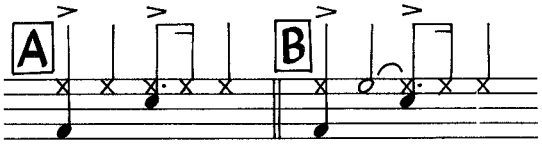
1/2 time funk shuffle

Intro



note:

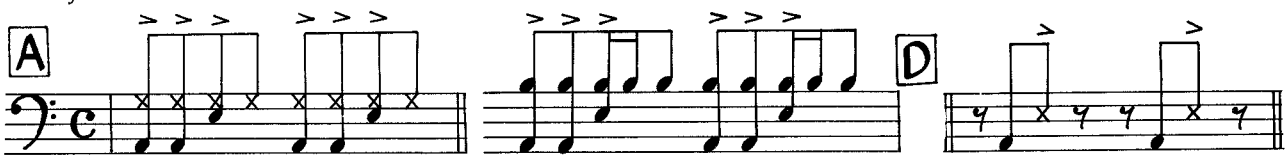




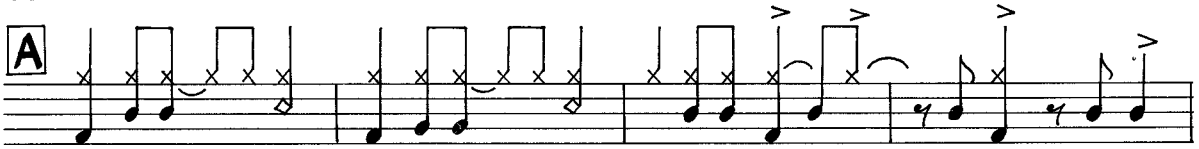
CHAIN OF FOOLS

Heavy back beat

Later



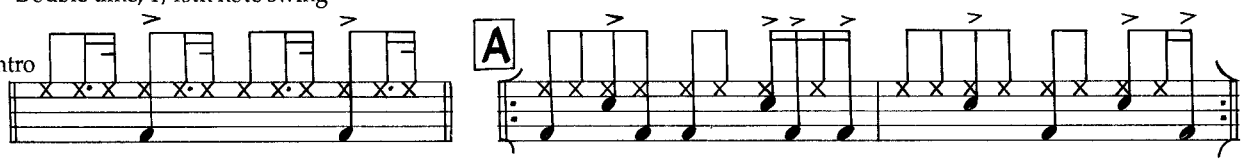
CUBANO CHANT

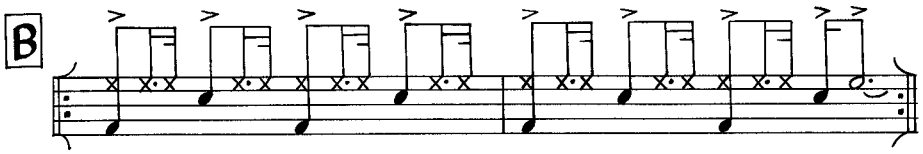


DELEVANS

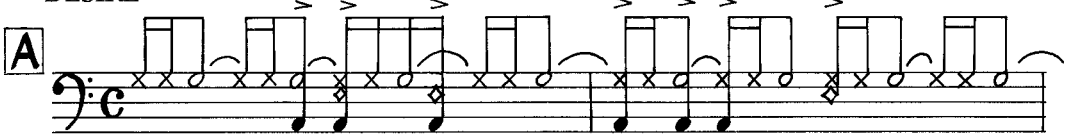
Double time, 1/16th note swing

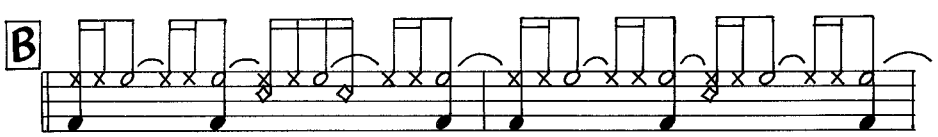
Intro

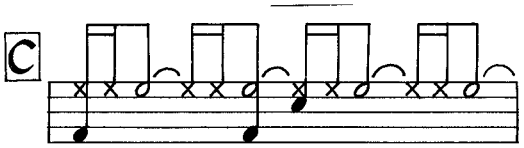




DESIRE



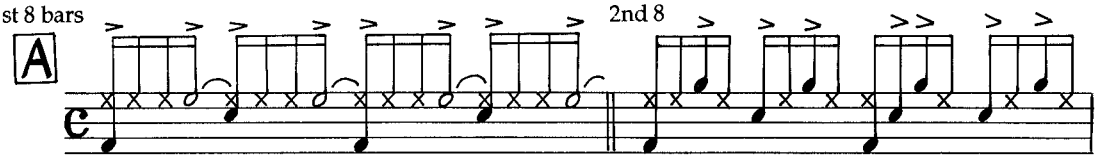


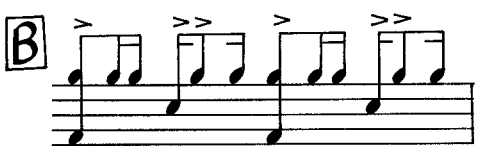


EASY

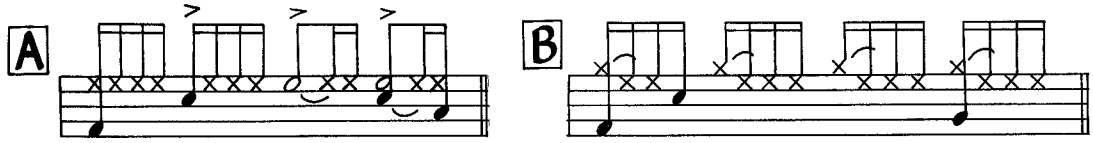
1st 8 bars

2nd 8

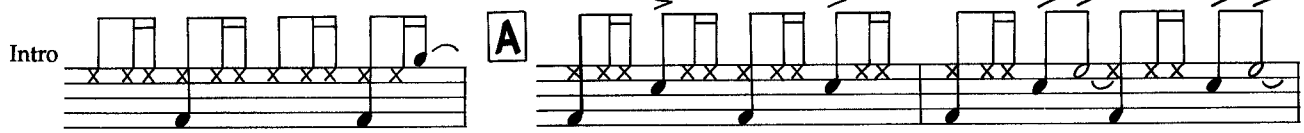




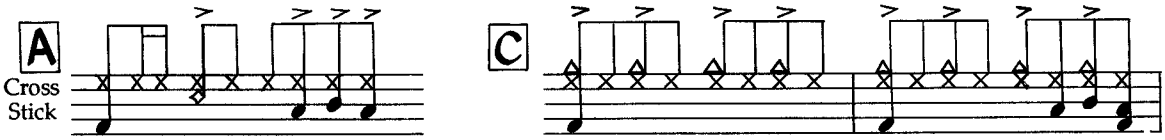
ENDANGERED SPECIES



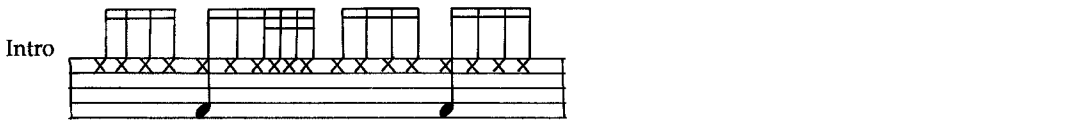
FRIENDS AND STRANGERS



GAVIOTA

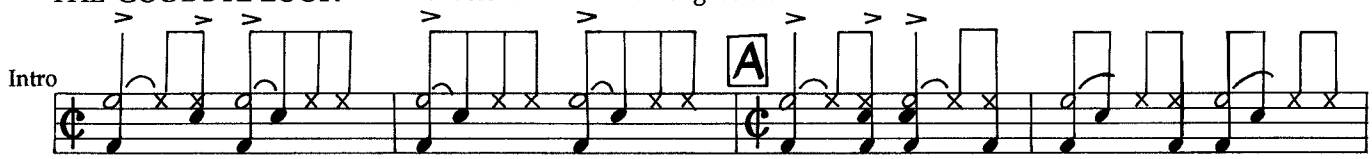


GOIN' HOME

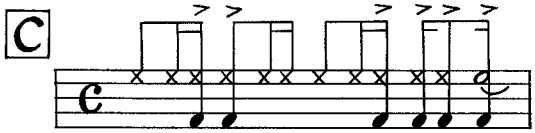


THE GOODBYE LOOK

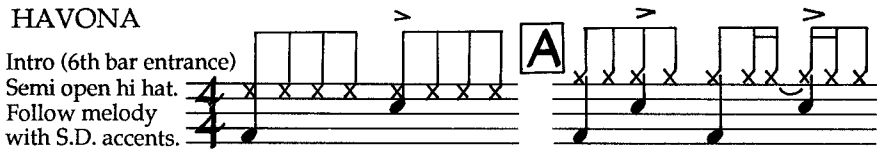
Unaccented S.D. beats are "ghosted".



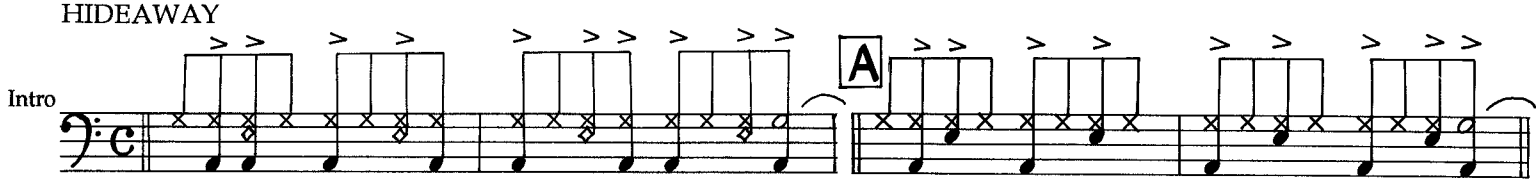
GUARUJA



HAVONA



HIDEAWAY



IT HAPPENS EVERY DAY

