

# THE WORLD'S GREATEST FAKE BOOK

## COMPOSER-APPROVED TRANSCRIPTIONS

including:

- Horn Harmony Parts
- Separate Bass Parts
- Sample Drum Parts
- Rhythm Section Figures
- Chord Voicings
- Lyrics
- Intros and Endings
- Arrangements Exactly As Recorded

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# The World's Greatest Fake Book

## Titles, alphabetically

(This index is not included in the original book but as some titles can't be read...)

### A

After The Love Has Gone (J. Graydon)	1
Aileron (John Scofield)	3
Aisha (McCoy Tyner)	4
All Across The City (Jim Hall)	5
Arcade (John Abercrombie)	6
And The Melody Still Lingers On (Dizzy Gillespie)	9

### B

The Beatles (John Scofield)	15
Bebop (Dizzy Gillespie)	18
Bebop Lives (Boblicity) (Miles Davis)	19
Big P (Jimmy Heath)	21
Birdland (Joe Zawinul)	23
The Blessing (Ornette Coleman)	27
Blues For Sarka (George Mraz)	28
Blue Dove (Jim Hall)	29
Brazilian Love Affair (George Duke)	31
A Brite Piece (Dave Liebmann)	35
Bullet Train (Lee Ritenour & Ernie Watts)	37
Burgundy & The Virgin Snow (Jim McNeely)	41

### C

Cannonball (Joe Zawinul)	45
Capuccino (Chick Corea)	49
Caravanessa (Joe Chambers)	53
Carole's Garden (Denny Zeitlin)	55
Cassidae (John Scofield)	57
Central Park (Chick Corea)	59
Champotch (Lennie Lasher)	65
Children Of The Night (Wayne Shorter)	67
City By The Bay (Vince Wallace)	69
Cloudburst (Jon Hendricks, et. al.)	73
Come Running To Me (Herbie Hancock)	75
Cool Aide (Phil Woods)	81
Cutting Edge (Ulf Wakenius)	82

### D

Daahoud (Clifford Brown)	83
Daisy Mae (George Duke)	85
A Dance For Your Thoughts (Dave Liebman)	89
Dark Lady (Richie Beirach)	91
Dark Light (Mike Nock)	93
D.C. Farewell (Richie Cole)	94
Del Sasser (Sam Jones)	95
Driftin' (Herbie Hancock)	97
Duquility (Mal Waldron)	100

**E**

Ebony Moonbeams (George Cables)	101
Elegant People (Wayne Shorter)	103
Elsa (Earl Zindars)	107
Everywhere (Bunny Brunel)	108
Exits And Flags (Milton Nascimento)	110

**F**

The Face I Love (Marcos Valle)	111
Festival (George Duke)	113
Flight (Larry Dunlop)	115
Fly With The Wind (McCoy Tyner)	117
Foolish Door (John Abercrombie)	120
4 A.M. (Herbie Hancock)	121
Frankenstein (Grachan Moncur III)	125
Free Cell Block F – 'Tis Nazi USA (Charles Mingus)	126
Freight Trane (Tommy Flanagan)	127
Fried Bananas (Dexter Gordon)	128

**G**

Gibraltar (Joe Zawinul)	129
Green St. Caper (Woody Shaw)	133

**H**

Harold's House Of Jazz (Richie Cole)	135
Highway One (Bobby Hutcherson)	138
High Wire – The Aerialist (Chick Corea)	139
Humpty Dumpty (Ornette Coleman)	143
Humpty Dumpty (Chick Corea)	144
Hungry Heart (Paul McIndless)	145

**I**

If You Went Away (Marcos Valle)	147
Images (Oliver Nelson)	149
I'm Home (Greg Mathiesen)	152
In Blossom (Kent Glenn)	153
Infant Eyes (Wayne Shorter)	154
Inner Space (Chick Corea)	155
In, Out & Around (Mike Nock)	160
In Search Of My Heart (McCoy Tyner)	161
I-Thou (Denny Zeitlin)	164
I Thought It Was You (Herbie Hancock)	165
I Wanna Stand Over There (Bobby Hutcherson)	170
I X Love (Charles Mingus)	171

**J**

Jeannine (Duke Pearson)	173
Jubilee (Bobby McFerrin)	175
Jungle Fever (Neil Larsen)	177

**K**

Katherine (Jeff Lorber)	179
-------------------------	-----

**L**

Las Pulgas Freeway (Eugenio Toussaint)	183
Leaving (Richie Beirach)	186
Lemme At It (George Duke)	187
Lennie's Pennies (Lennie Tristao)	189
Lester Left Town (Wayne Shorter)	190
Listen Here (Dave Frishberg)	191
Little One (Herbie Hancock)	195
The Littlest One Of All (Bobby Hutcherson)	197
Listen Now (Bunny Brunel)	193
A Little Taste (Dave Frishberg)	199
Looks Like Meringue (John Scofield)	201
Love Child (Mark Nock)	207
The Love Connection (Freddie Hubbard)	203
Love Reborn (George Duke)	208
Lusitanos (Wayne Shorter)	209

**M**

Magic Lady (Jeff Lorber)	213
Magic Sam (Roben Ford)	217
Man In The Moon (Russel Ferrante)	219
The Maze (Herbie Hancock)	222
Miss Ann (Eric Dolphy)	223
The Missing Link (Vince Wallace)	224
Monmouth College Fight Song (Russel Ferrante)	225
Moon And Mind (Paul McCandless)	229
Morning (Clare Fisher)	231
Motion (Jimmy Raney)	233

**N**

Neo Terra (Freddie Hubbard)	235
Never Say Yes (Natt Adderley)	239
A New Blue (Jimmy Heath)	241
New Breed (Dave Liebman)	243
New York Afternoon (Richie Cole)	245
Night Flower (Lennie Lasher)	248
Nippon Soul (Cannonball Adderley)	249
No Siree Bob (Bobby Hutcherson)	250
Nothing You Can Do About It (Jay Graydon)	251
Now He Sings, Now He Sobs (Chick Corea)	256

**O**

October 10 <sup>th</sup> (Richie Beirach)	261
Oliliqui Valley (Herbie Hancock)	263
One By One (Wayne Shorter)	265
One Coin (Milton Nascimento)	267
111-44 (Oliver Nelson)	271
One Of A Kind (Freddie Hubbard)	273
The One Step (Chick Corea)	276
Only Love (Angela Bofill)	281
On The Boulevard (Jay Graydon)	283
Osaka Express (Jim Hall)	289
Other Mansions (David Friesen)	291



**P**

Palladium (Wayne Shorter)	293
Pass It On (Russell Ferante)	297
Pathway (David Friesen)	301
The Peacocks (Jimmy Rowles)	303
Pensativa (Clare Fischer)	304
Peresina (McCoy Tyner)	307
Phantazia (Dave Grusin)	311
Pinocchio (Wayne Shorter)	314
The Plot Thickens (Jim McNeely)	315
Pools (Dan Grolnick)	317
Povo (Freddie Hubbard)	323
Punk Jazz (Jaco Pastorius)	327
Persuance (John Coltrane)	329

**Q**

Quasimodo (Charlie Parker)	330
Quiet Fire (George Cables)	331
Quiet Now (Denny Zeitlin)	333

**R**

Random Thoughts (Steve Kuhn)	335
A Remark You Made (Joe Zawinul)	337
Resolution (John Coltrane)	339
Return To Forever (Chick Corea)	340
Revelation 21:4 (Bob Magnusson)	343
Romaine (Jim Hall)	345
Rosewood (Woody Shaw)	347
Rough House (John Scofield)	349
Route Four (Teddy Charles)	351

**S**

Samba Song (Chick Corea)	353
Sareen Jurer (Earl Zindars)	359
A Sassy Samba (Jimmy Heath)	361
Scoochie (Booker Ervin)	364
Secrets Of Love (George Cables)	365
Senor Carlos (McCoy Tyner)	367
Serengeti (Mark Levine)	372
S.E.'s Dream (Mel Martin)	375
Shadowland (Sarah Cassey)	377
Share Your Love (Derrick Hoitsma)	381
Sicily (Chick Corea)	383
Silence (Charlie Haden)	387
Silver Hollow (Jack DeJohnette)	389
Smile Again (Jay Graydon)	391
Smooch (Charles Mingus)	393
Someday (George Duke)	395
Something Old, Something Blue (Mark Levine)	397

Something Everywhere (Steve Kuhn)	401
Something Sweet, Something Tender (Eric Dolphy)	402
Song For Che (Charlie Haden)	403
SOS (Wes Montgomery)	404
Soul Eyes (Mal Waldron)	405
A Sound For Some Ears (Jimmy Heath)	406
Spoons (John Scofield)	407
Straight Up And Down (Chick Corea)	408
Straight Street (John Coltrane)	411
Stray (Richie Beirach)	413
Summer Band Camp (Mick Goodrich)	414
Sunset At Sunset (Eugenio Toussaint)	415
Suspended Sentence (Wayne Shorter)	416
A Sweet And Sorrowful Fantasy (Susan Muscarella)	417

## T

Take Some Time To Walk With The One You Love (Bill Mays)	421
Teaneck (Nat Adderley)	424
Teen Town (Jaco Pastorius)	425
Tee Time For Eric (Robben Ford)	427
Tell Me A Bedtime Story (Herbie Hancock)	429
Thermo (Freddie Hubbard)	431
Think On Me (George Cables)	433
This Is For Albert (Wayne Shorter)	437
Time Is Right (Judy Singh)	441
Tomato Kiss (Larry Schneider)	444
Tones For Joan's Bones (Chick Corea)	445
True Or False (Ray Obiedo)	447
Twilight Tone (Jay Graydon)	451
Twelve Tone Tune (Bille Evans)	453

## U

Una Muy Bonita (Ornette Coleman)	454
Utopia (McCoy Tyner)	457

## V

V (John Scofield)	459
Vignette (Gary Peacock)	460

## W

Water Sign (Jeff Lorber)	461
What Does It Matter ? (George Mraz)	465
When It Was Now (Wayne Shorter)	467
Windflower (Sarah Cassey)	471
Witch Hunt (Wayne Shorter)	472
Woody I – On The New Ark (Woody Shaw)	473

## Y

Young And Fine (Joe Zawinul)	475
Young One (Jim Hall)	477





# Music Calligrapher's Foreword

Very often we grasp an idea by how it is presented as much as what is actually being stated. Similarly in notated music, the style of presentation can affect a musician's attitude toward a given work, especially at first sight. If the exacting presentation offered here mirrors the highly structured forms then the warmth of hand done calligraphy reflects the spirit of improvisation - the musician as "co-creator" & not simply as executant. (Indeed, one of the more important features of contemporary jazz is the development of both complex & loose forms, often found in the same piece.)

## Anecdote:

My first encounter with "The World's Greatest Fakebook" came when Chuck & I were at a session, & naturally, he suggested we read something from his then incomplete book. Now, I have always calligraphed my own compositions so my writing wasn't exactly foreign, so I thought. What was new was that I had never *sightread* music in this style, having been brought up on the "R--- Book." The first thing that came out of my mouth was "Jesus, there are *so many* straight lines." My eyes wandered aimlessly for signs of familiarity - as if trying to grok a map of the L.A. freeway system. Upon muttering my reaction again the other players looked at me in disbelief & burst out laughing; Chuck just kept shaking his head. Like the rest of humanity, jazz musicians are merely creatures of habit.

My primary aim as music calligrapher was to illustrate the music in the most clear & balanced form possible. To this end I felt that a combination of an "engraved style," used in printed music (thin ledger lines, straight-edged accidentals), and a "manuscript style," found in common practice & recording studios (new key & clef warning arches, non-traditional chord stacking with seconds) would be the most visually appealing. Balancing individual lines however, was often an illusive task and despite my parallel & proportional schemes many lines had to be redone (to the wild applause of the publisher).

When the music called for several parts within one system great pains were taken to line up the voices in a rhythmically accurate fashion (with a few exceptions due to lack of space). In doing so other musicians, especially drummers, could use this information to build ideas upon and eager band leaders looking for new material could sightread pieces more easily.

One of the most thorny issues that faced the Music Editor & myself concerned the spelling of many of the pieces as there are a variety of approaches to jazz nomenclature. On the one hand we wanted to present the music clearly and simply and on the other we tried to respect the work's basic tonality (or tonalities) and keep the harmony consistent with the melody - sharps with sharps and flats with flats (keeping the pedal chords consistent within themselves was also an issue.) This is due in large part because much of contemporary jazz harmony behaves more like roving tonalities than functional harmony & that this compositional intent should be reflected on paper. (I can recall many harmonic dialogues with Bob at 2:00 a.m.) The exceptions to the harmony *visa via* melody issue can be summed up here:

- 1) shifting harmony over a pedal point (i.e. "Lusitanos").
- 2) shifting harmony over a basic melodic mode (i.e. "Ebony Moonbeams" coda).
- 3) labeling which exceeds "common practice" (we ruled out the use of F<sup>b</sup> for any chords).
- 4) specific spelling requested by the composer.

## Technical Notes:

The choice of pen & ink came about after much experimentation (& frustration) and was not fully resolved until the book was two-thirds finished - hence some minor variation in style can be seen. In order to minimize this many of the pages were touched up with a technical pen. Things like wilted ledger lines, anemic noteheads & hopelessly deformed chord symbols were treated to painless cosmetic surgery.

The materials I found most useful were the following: Osmoroid Fountain Pen with italic medium point (for left-handers), Koh-I-Noor Rapidograph with .00 tip, Judy Green Special Blend Ink (Hollywood, CA), Valle Manuscript Paper (Hollywood, CA), & the Alvin-EE 325 Electric Eraser, my "second pen."

Many thanks to Atmika and Bob for their constant support, Chuck for his patience of Job, Randy Masters for his initial interest in my calligraphy, and my teachers Glen Rosecrans and Don Ontivero (calligraphy), and Shek Allaudin Mathieu (theory).

Special thanks to radio stations KPFA and KALW for entertaining me night after night after night. Enjoy the book, all things considered!



# General Rules For Using This Book

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 signatures holds even if there is a change of clef.

Coda sign is to be taken only to end the tune unless otherwise stated. Some tunes have dual codas ( $\phi^1$  and  $\phi^2$ ) to make it possible to fit a complex tune on two pages.

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 in its place.

ords fall on the beat over which they are placed.

ords in parentheses are used for solos, or they may be used optionally. The context should make clear which way to treat them.

ten-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 be an aid to sight reading and to be used for solos.

multiple voices are separated by having their stems lie in opposite directions whenever possible.

'altered' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 and/or #5, and b9 and/or #9.

's4-3' signifies a chord with the suspended fourth resolving to the third.

'rally' and 'rubato' are used interchangeably.

'simple bass line' signifies a transcribed bass line which is played with variation. It is given as a point of reference.

Double bass lines are always written to be read by a bass player, i.e., one octave higher than they sound.

For sax and guitar lines are often written an octave higher than they sound to put them in a more readable range. There will be a verbal note to this effect in every case.





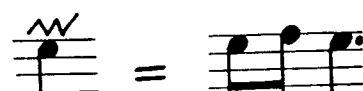
Horn and harmony parts are written in concert key (not transposed.)

In Chick Corea's charts, a letter by itself used as a chord symbol (e.g. C, or G) may signify a major triad with no notes added or may be used to signify a tonal center, open to interpretation. Similarly, 'Ma7' is used not only to indicate the major seventh of a chord voicing, but also to inform the player that, if additional notes are to be added, it is a major scale that is intended.

## Abbreviations

- 5<sup>a</sup> a. two octaves higher
- 5<sup>a</sup> b. two octaves lower
- va one octave higher
- vb one octave lower
- s bass
- pl with
- resc. crescendo
- lec. pn. electric piano
- ug. (flugel.) flugelhorn
- . flute
- tr. guitar
- ndef indefinite (vamp till cue)
- J.C. No Chord
- pn piano
- rit. ritard
- sop. soprano saxophone
- synth. synthesizer
- trb tenor saxophone
- trb trombone
- trp trumpet
- trp (trumpets) trumpets (sounding together)

## Ornamentation

	Slide into the note from a short distance below
	Slide into the note from a long distance below
	Fall away from the note
	A rapid variation of pitch upward, much like a trill
	

COMPOSER	COMPOSITION	(As recorded by)	PAGE
JOHN ABERCROMBIE	Arcade		6
	Foolish Door		120
CANNONBALL ADDERLEY	Nippon Soul		249
NAT ADDERLEY	Never Say Yes		239
	Teaneck		424
RICHIE BEIRACH	October 10th		261
	Dark Lady		91
	Leaving		186
	Stray		413
ANGELA BOFILL	Only Love		281
CLIFFORD BROWN	Daahoud		83
BUNNY BRUNEL	Listen Now		193
	Everywhere		108
GEORGE CABLES	Think On Me		433
	Ebony Moonbeams		101
	Quiet Fire		331
	Secrets Of Love		365
SARAH CASSEY	Windflower	(Mel Lewis)	471
	Shadowland	(Elvin Jones)	377
JOE CHAMBERS	Caravanessa		53
TEDDY CHARLES	Route Four	(John Coltrane)	351
RICHIE COLE	Harold's House Of Jazz		135
	New York Afternoon		245
	D. C. Farewell	(Mark Murphy)	94
ORNETTE COLEMAN	Una Muy Bonita		454
	The Blessing		27
	Humpty Dumpty		143
JOHN COLTRANE	Resolution		339
	Pursuance		329
	Straight Street		411
CHICK COREA	Samba Song		353
	Capuccino		49
	Now He Sings — Now He Sobs		256
	Sicily		383
	Tones For Joan's Bones		445
	High Wire — The Aerialist		139
	Return To Forever		340
	Inner Space		155
	Straight Up And Down		408
	Humpty Dumpty		144
	The One Step		276
Central Park		59	
MILES DAVIS	Bebop Lives (Boplicity)	(Mark Murphy)	19
	Smooch		393
JACK DeJOHNETTE	Silver Hollow		389
ERIC DOLPHY	Miss Ann		223
	Something Sweet, Something Tender		402
GEORGE DUKE	Brazilian Love Affair		31
	Love Reborn	(Flora Purim)	208
	Festival		113
	Someday		395
	Daisy Mae		85
Lemme At It		187	
LARRY DUNLAP	Flight		115

BOOKER ERVIN	Scoochie .....	364	
BILL EVANS	Twelve Tone Tune .....	453	
RUSSELL FERRANTE	Monmouth College Fight Song ... (The Yellowjackets) .....	225	
	Pass It On .....	297	
	Man In The Moon .....	219	
CLARE FISCHER	Morning .....	(Cal Tjader) .....	231
	Pensativa .....	(Art Blakey) .....	304
TOMMY FLANAGAN	Freight Trane .....	(John Coltrane) .....	125
ROBBEN FORD	Magic Sam .....	217	
	Tee Time For Eric .....	427	
DAVID FRIESEN	Pathway .....	301	
	Other Mansions .....	291	
DAVE FRISHBERG	A Little Taste .....	199	
	Listen Here .....	191	
DIZZY GILLESPIE	And The Melody Still Lingers On ... (Chaka Khan) .....	9	
	Bebop .....	18	
KENT GLENN	In Blossom .....	153	
MICK GOODRICK	Summer Band Camp .....	(Gary Burton) .....	414
DEXTER GORDON	Fried Bananas .....	128	
JAY GRAYDON	Twilight Tone .....	(Manhattan Transfer) .....	451
	Smile Again .....	( " " ) .....	391
	On The Boulevard .....	( " " ) .....	283
	Nothing You Can Do About It .....	( " " ) .....	251
	After The Love Has Gone .....	(Earth, Wind & Fire) .....	1
DON GROLNICK	Pools .....	(Steps Ahead) .....	317
DAVE GRUSIN	Phantazia .....	311	
CHARLIE HADEN	Song For Che .....	403	
	Silence .....	387	
JIM HALL	Osaka Express .....	289	
	Romaine .....	345	
	Blue Dove .....	29	
	Young One .....	477	
	All Across The City .....	5	
HERBIE HANCOCK	I Thought It Was You .....	165	
	Tell Me A Bedtime Story .....	429	
	4 A.M. ....	121	
	The Maze .....	222	
	Little One .....	195	
	Oliliqui Valley .....	263	
	Come Running To Me .....	75	
	Driftin' .....	97	
JIMMY HEATH	A Sound For Sore Ears .....	406	
	A Sassy Samba .....	361	
	Big P .....	21	
	A New Blue .....	241	
JON HENDRICKS, et. al.	Cloudburst .....	(Lambert, Hendricks & Ross) ..	73
DERRICK HOITSMA	Share Your Love .....	(Angela Bofil) .....	381
FREDDIE HUBBARD	The Love Connection .....	203	
	Neo Terra .....	235	
	Povo .....	323	
	One Of A Kind .....	273	
	Thermo .....	(Art Blakey) .....	431



BOBBY HOTTENROSEN	Highway One .....	158
	The Littlest One Of All .....	197
	I Wanna Stand Over There .....	170
	No Siree Bob .....	250
<hr/>		
SAM JONES	Del Sasser ..... (Cannonball Adderley) .....	95
STEVE KUHN	Something Everywhere .....	401
	Random Thoughts .....	335
NEIL LARSEN	Jungle Fever .....	177
<hr/>		
LENNIE LASHER	Night Flower .....	248
	Champtonch .....	65
MARK LEVINE	Serengeti ..... (Cal Tjader) .....	372
	Something Old, Something Blue .....	397
DAVE LIEBMAN	A Brite Piece .....	35
	A Dance For Your Thoughts .....	89
	New Breed .....	243
JEFF LORBER	Water Sign .....	461
	Katherine .....	179
	Magic Lady .....	213
BOB MAGNUSSON	Revelation 21:4 .....	343
MEL MARTIN	S.E.'s Dream ..... (Listen) .....	375
GREG MATHIESON	I'm Home ..... (Al Jarreau) .....	152
BILL MAYS	Take Some Time To Walk With The One You Love .....	421
PAUL McCANDLESS	Hungry Heart ..... (Oregon) .....	145
	Moon and Mind .....	229
BOBBY McFERRIN	Jubilee .....	175
JIM McNEELY	The Plot Thickens .....	315
	Burgundy And The Virgin Snow .....	41
CHARLES MINGUS	Free Cell Block F— Tiz Nazi USA .....	126
	I X Love .....	171
	Smooch ..... (Miles Davis) .....	393
GRACHAN MONCUR III	Frankenstein ..... (Jackie McLean) .....	125
WES MONTGOMERY	SOS .....	404
GEORGE MRAZ	What, Does It Matter? ..... (N. Y. Jazz Quartet) .....	465
	Blues For Sarka .....	28
SUSAN MUSCARELLA	A Sweet And Sorrowful Fantasy .....	417
MILTON NASCIMENTO	One Coin .....	267
	Exits And Flags .....	110
OLIVER NELSON	Images .....	149
	111-44 .....	271
MIKE NOCK	In, Out & Around .....	160
	Love Child .....	207
	Dark Light .....	93
RAY OBIEDO	True Or False ..... (Pete Escovedo) .....	447
CHARLIE PARKER	Quasimodo .....	330
JACO PASTORIUS	Punk Jazz ..... (Weather Report) .....	327
	Teen Town ..... ( " " ) .....	425
GARY PEACOCK	Vignette .....	460
DUKE PEARSON	Jeannine ..... (Cannonball Adderley) .....	173
JIMMY RANEY	Motion ..... (Stan Getz) .....	233
LEE RITENOUR & ERNIE WATTS	Bullet Train .....	37

COMPOSER	COMPOSITION	(As recorded by)	PAGE
JIMMY ROWLES	The Peacocks		303
LARRY SCHNEIDER	Tomato Kiss	(Bill Evans)	444
JOHN SCOFIELD	Rough House		349
	Looks Like Meringue		201
	Spoons		407
	V		459
	Cassidae		57
	Aileron		3
	The Beatles		15
WOODY SHAW	Rosewood		347
	Woody I— On The New Ark		473
	Green St. Caper		133
WAYNE SHORTER	Palladium	(Weather Report)	293
	Lusitanos	( " " )	209
	When It Was Now	( " " )	467
	Elegant People	( " " )	103
	Children Of The Night	(Art Blakey)	67
	This Is For Albert	( " " )	437
	One By One	( " " )	265
	Lester Left Town	( " " )	190
	Pinocchio	(Miles Davis)	314
	Suspended Sentence		416
	Witch Hunt		472
	Infant Eyes		154
JUDY SINGH	Time Is Right	(Woody Shaw)	441
EUGENIO TOUSSAINT	Sunset At Sunset	(SACBE)	415
	Las Pulgas Freeway	( " )	183
LENNIE TRISTANO	Lennie's Pennies		189
McCOY TYNER	Peresina		307
	Fly With The Wind		115
	Utopia		457
	Senor Carlos		367
	In Search Of My Heart		161
	Aisha	(John Coltrane)	4
MARCOS VALLE	If You Went Away	(Sarah Vaughn)	147
	The Face I Love	( " " )	111
ULF WAKENIUS	Cutting Edge	(Mwendo Dawa)	82
MAL WALDRON	Soul Eyes	(John Coltrane)	405
	Duquility		100
VINCE WALLACE	City By The Bay		69
	The Missing Link		224
PHIL WOODS	Cool Aide		81
JOSEF ZAWINUL	A Remark You Made	(Weather Report)	337
	Birdland	( " " )	23
	Young And Fine	( " " )	475
	Cannonball	( " " )	45
	Gibraltar	( " " )	129
DENNY ZEITLIN	Quiet Now		333
	Carole's Garden		55
	I— Thou		164
EARL ZINDARS	Elsa	(Bill Evans)	107
	Sareen Jurer	( " " )	359
APPENDIX OF SAMPLE DRUM PARTS			479
PUBLISHER'S FOREWORD			i
MUSICAL EDITOR'S FOREWORD			ii
MUSIC CALLIGRAPHER'S FOREWORD			iii
GENERAL RULES FOR USING THIS BOOK			iv

# Funk Ballad

J=68

# After The Love Has Gone

David Foster  
Jay Graydon  
Bill Champlin

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

**A** mp

to love was all we could do, We were young and we knew in our eyes were a-live; Deep in-side,

we knew our love was true. For a while, we paid no mind to the past, We knew love would last, Ev-'ry

some-thing right would in-voke us to be-gin the dance. Some-thing hap-pened a - long the way, What And

used to be hap-py was sad; Some-thing hap-pened a-long the way, And yes-ter-day was all we had.

**C** f

Oh, Af-ter the love has gone, How could you lead me on and not let me stay

Oh, Af-ter the love has gone, What used to be right

can love that's lost be found? For a while

GMI7 F B9 BbMA7 F/A DMI7 GMI7 F B7sus

ter-day was all we had; Some-thing hap-pened a-long the way. What used to be hap-py was sad;

MI7 B/D# G#MI7 C#MI7 BMA7 CMI7 FMI7 (8va to end)

thing hap-pened a-long the way, And yes-ter-day was all we had. Oh, Af-ter the love has gone,

BbMI7 Eb7sus Eb7 AbMI7 Db7sus Db7 GbMA7 AbMI7 BbMI7

How could you lead me on and not let me stay a-round? Oh,

CMI7 FMI7 BbMI7 Eb7sus Eb7 AbMI7 Db7sus Db7

Af-ter the love has gone, What used to be right is wrong; can love that's lost be found?

GbMA7 AbMI7 BbMI7 CbMA7 DbMI7 EbMI7 (Funkier) FMI7 BbMI7

Oh, Oh, Oh, Af-ter the love has gone,

EbMI7 Ab7sus Ab7 DbMI7 Gb7sus Gb7 CbMA7 DbMI7 EbMI7

What used to be right is wrong; can love that's lost be found? Woh, Woh,

vamp & fade

SECOND VERSE

For a while,  
To love each other was all  
We would ever need,  
Love was strong  
For so long,  
Never knew that what was wrong (Oh, baby)

Wasn't right.  
We tried to find what we had  
Tears, sadness was all we shared,  
We were scared  
This affair would lead our love into  
Something happened along the way,  
And yesterday was all we had; (etc.)

As played on Earth, Wind and Fire's "I Am"

Letter A has a floaty feel (bass plays half notes, drums on cymbals)  
Letter B is in time, stronger, and letter C is stronger yet.

sample bass line at [C]

etc.

$\text{♩} = 132$

**A**  $BbMA7(\#5)$

$DbMA7(\#5)$

**B** (Swing)

$BMA7$   $AbMA7$   $FMA7$   $D7$   $C\#7(alt)$   $F\#m7$

(Samba)  $D7(alt)$

$Bb7$

**C**  $BbMA7(\#5)$

break ---  $BbMA7(b5)$   $AbMA7(b5)$   $GbMA7(b5)$   $E7(alt)$  (End)

As played on John Scofield's "Rough House"  
 Sounds one octave lower than written.

to solos - solo on AB (o)

# Aisha

Ballad ♩ = 63

McCoy Tyner

N.C.

Ami<sup>9</sup> (D<sup>7</sup>) Gmi<sup>9</sup> (C<sup>7</sup>) Ami<sup>9</sup> (D<sup>7</sup>) Fmi<sup>9</sup> (B<sup>b</sup>7)

Gmi<sup>7</sup> C<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>) (on D.S.) Gmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> E<sup>b</sup>7(b<sup>9</sup>) Gmi<sup>7</sup> C<sup>7</sup> Bmi<sup>7</sup> E<sup>b</sup>7

*fine*

F#mi<sup>7</sup> D<sup>7</sup>(#11) Dbmi<sup>7</sup> G<sup>b</sup>7(#11)

F#mi<sup>7</sup> E<sup>b</sup>7(#11) Ebmi<sup>7</sup> G<sup>b</sup>mi<sup>7</sup> F#mi<sup>7</sup> Bmi<sup>7</sup> E<sup>b</sup>7

D.S. al fine  
Solo on form (AABA)

F#mi<sup>7</sup> C<sup>7</sup> F#mi<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>7 G<sup>b</sup>13

rit.

As played on John Coltrane's "Ole"  
Use chords in parenthesis for solos.

# All Across The City

Medium Ballad  $J=90$

Jim

**A**

$D_{MI}$   $D_{MI(MA7)}$   $D_{MI7}$   $D_{MI(MA7)}$   $C_{MI(MA7)}$   $C_{MI7}$   $F7$   $E7$   
 $A_{MI}$   $A_{MI(MA7)}$   $A_{MI7}$   $A_{MI(MA7)}$   $G_{MI(MA7)}$   $G_{MI7}$   $C7$   
 $F_{MA7}$   $F\#_{MI7(b5)}$   $B7$   $Bb7(b9)$   $E_{MI7(b5)}$   $A7$   
 $A_{b7(b9)}$   $D7(b5)$   $D_{MI7(b5)}$   $C\#_{MI7(b5)}$   $F\#7$   $B_{MA7}$   $B7$   $B_{bMI7}$   $A_{MI7}$

**B**

$D_{MI}$   $D_{MI(MA7)}$   $D_{MI7}$   $D_{MI(MA7)}$   $C_{MI(MA7)}$   $C_{MI7}$   $F7$   $E7$   
 $A_{MI}$   $A_{MI(MA7)}$   $A_{MI7}$   $A_{MI(MA7)}$   $G_{MI(MA7)}$   $G_{MI7}$   $C7$   
 $F_{MA7}$   $B7(b9)$   $Bb7$   $A_{MI}$   $D7$   
 $F_{MI7}$   $E_{bMI7}$   $A_{b7}$   $D_{bMA7}$   $C_{MI7}$   $B7(b5)$   
 $B_{MI7(b5)}$   $Bb7(b5)$   $E_{MI7(b5)}$   $A7$

$D_{bMA7}$   $F\#_{MI7(b5)}$   $B7$   $Bb7(b9)$   $E_{MI7(b5)}$   $A7$   $A_{b7(b9)}$   $D$   
 $E_{bMI7}$   $A_{b7}$   $D_{MI7(b5)}$   $G7$   $C_{MA7}$   $A_{MI7}$   $\text{fill}$

As played on Jim Hall and Bill Evans' "Intermodulation"

Medium  
Straight  $\frac{1}{8}$ s

# Arcade

John Abercro

$\text{♩} = 118$

(4x's) (Intro/Ending)

(guitar & piano fill)

1-3

4

Pn.

*mp*  
CMI 7(b13)

(w/bass 8va) (end on cue)

**A**

Gtr.

*mp* (f on D.S.)

Pn.

*mp*  
CMI 7(b13)

Bass

(f on D.S./8vb on D.S.)

1 2  
fine

fine.



Musical staff with notes and dynamics. The notes are mostly quarter and eighth notes with some slurs. The dynamic marking *mp* is present at the end of the staff.

Musical staff with chords and notes. Chords are labeled *A/F* and *CMI 7(b13)*. The dynamic marking *mp* is present.

Musical staff with notes and dynamics. The dynamic marking *mp* is present.

Guitar Solo)

Musical staff with notes and dynamics. The dynamic marking *mf* is present.

Musical staff with notes and dynamics. The dynamic marking *mf* is present. There are first and second endings marked with '1' and '2'.

Guitar solo continues)

Musical staff with notes and dynamics. The dynamic marking *mf* is present.

D.S. al fine

...os over intro vamp, becoming free. After solos, play intro, head (AABCA), then vamp and solo over intro. End on cue.

...played on John Abercrombie's "Arcade"

# Arcade (Bass Part)

Medium

Straight  $\frac{1}{8}$ s (Intro) (Ending)

$\text{♩} = 118$

$C_{M1}7(b13)$

(4x's)

**A**

$C_{M1}7(b13)$

(6x's)

**B**

$A_{\text{F}}$

$C_{M1}7(b13)$

**C**

$D_{bM1}7(\#5)$

**D**

(3x's)

$C_{M1}7(b13)$

Solos over intro vamp, becoming free. After solos, play intro, head (ABCD then vamp and solo over intro. End on cue.

Letter D is written as a D.S. to letter A on the piano/guitar part.

# The Melody Still Lingers On

(Intro)  
Medium Funk  $\text{♩} = 96$

## (Night In Tunisia)

Music By Dizzy Gillespie & Frank Papic  
Lyrics By Arif Mardin & Chaka Khan  
Arrangement by Arif Mardin

(elec. pn.) (trp)

(synth. bass)

(rhythm figures continue for 3 more bars)

Chords:  $\text{Db}9$ ,  $\text{Cm}1\flat/9$ ,  $\text{Db}9$ ,  $\text{Cm}1\flat/9$

Chords:  $\text{Db}9$ ,  $\text{Cm}1\flat/9$ ,  $\text{Db}9$ ,  $\text{Cm}1\flat/9$ ,  $\text{Db}9$ ,  $\text{Cm}1\flat/9$

(Swing) (Freely)

Chords:  $\text{Dm}1\flat(\text{add } 11 \text{ no } 5)$ ,  $\text{D}\flat/\text{G}$ ,  $\text{Cm}1\flat$ ,  $\text{A}$ ,  $\text{G}7(\#9)$ ,  $\text{Cm}1\flat$ ,  $\text{G}7(\#9)$ ,  $\text{Cm}1\flat$

A long time a-go in the for-ties, Diz-zy and Bird gave us this song, They

Chords:  $\text{A}\flat\text{m}1\flat$ ,  $\text{D}\flat7$ ,  $\text{Cm}1\flat$ ,  $\text{Dm}1\flat(\text{add } 11 \text{ no } 5)$ ,  $\text{D}\flat/\text{G}$ ,  $\text{Fm}1\flat$

(Medium Funk)  $\text{♩} = 96$  drum fill--

called it a night in Tu-ni-sia, And the mel-o-dy still lin-gers on.

N.C.

(synth. bass)

Chords:  $\text{Db}9$ ,  $\text{Cm}1\flat/9$ ,  $\text{Db}9$ ,  $\text{Cm}1\flat/9$

It was

Chords:  $\text{Db}9$ ,  $\text{Cm}1\flat/9$ ,  $\text{Db}9$ ,  $\text{Cm}1\flat/9$ ,  $\text{Db}9$ ,  $\text{Cm}1\flat/9$

new and ver-y strange, Blew the squares right off the stage. Few could play a-long, But the

Chords:  $\text{Dm}1\flat(\text{b}5)$ ,  $\text{G}7(\text{b}5)$ ,  $\text{B}\flat/\text{C}$ ,  $\text{Db}9$ ,  $\text{Cm}1\flat/9$ ,  $\text{Db}9$ ,  $\text{Cm}1\flat/9$

mel-o-dy still lin-gers on. Max, Miles, to name just two, To -

As played on Chaka Kahn's "What Cha' Gonna Do For Me"

$D\flat 9$   $C_{MI} 6/9$   $D_{MI} 7(b5)$   $G 7(b5)$   $B\flat/C$   $G_{MI} 7(b5)$   $C 7(\flat 9)$

mu-sic was young and strong, And the mel-o-dy still lin-gers on. They paved the way for gen-er-a - tions from

$F_{MI} 7$   $F_{MI} 7(b5)$   $B\flat 7(\flat 9)$   $E\flat MA 7$   $D_{MI} 7(b5)$   $G 7$

Col-trane to Stev - ie; No one could stop the winds of change, with-out them, where would we be? The Duke and t

$D\flat 9$   $C_{MI} 6/9$   $D\flat 9$   $C_{MI} 6/9$   $D\flat 9$   $C_{MI} 6/9$

Pres were there be-fore, The past you can't ig-nore, The torch is lit, we'll keep the flame, And the

$D_{MI} 7(b5)$   $G 7(b5)$   $B\flat/C$   $C$   $D 7_{sus}$   $D\flat/G$

(voice scats)

mel-o-dy re-mains the same.

$C_{MI} 9$   $F 13(\#11)$   $B\flat 13(\#11)$   $B\flat 13_{sus}$

$E 7(\#9)$   $E\flat MA 7$

break

(synth. solo)

$D\flat 13$   $C_{MI} 7$

(Solo continues)

$D_{MI} 7(b5)$   $G 7(b5)$   $B\flat/C$   $G_{MI} 7(b5)$   $C 7(b9)$   $F_{MI} 7$

(continued on the following page)

$F_{MI}7(b5)$   $Bb7(\#9)$   $Eb_{MA}7$   $D_{MI}7(b9)$   $G7$   $Db13$  (Half-Time Feel)

$C_{MI}6/9$   $Db13$   $C_{MI}6/9$

$G_{MI}7(b5)$   $C7(b9)$   $F_{MI}9$   $C^b/D^b$   $Bb_{MI}7(\#5)$   $B^b/E^b$

$(B^b/E^b)$   $D_{MI}7(\text{add } \#1 \text{ no } 5)$   $C^b/D^b$   $Bb_{MI}7(\#5)$   $E7(\#9)$   $Db_{MI}7(\#5)$

(Original Feel)  
**E**  $E^b9$   $D_{MI}7$   $E_{MI}7(b5)$   $A7(b5)$   $D_{MI}7$   
 (voice solo)

The Duke and the

$E^b9$   $D_{MI}7$   $E^b9$   $D_{MI}7$   $E^b9$   $D_{MI}7$

Pres were there be-fore, The past you can't ig-nore, The torch is lit, we'll keep the flame, And the

$E_{MI}7(b5)$   $A7(b5)$   $D_{MI}7$   $F/E^b$   $A/E^b$   $C/D$   $D_{MI}7$   $F/E^b$

mel-o-dy re-mains the same. (voice scats)

$(F/E^b)$   $A/E^b$   $C/D$   $D_{MI}7$   $F/E^b$   $A/C\#$

$C/D$   $F/G$   $G/C$   $B_{MI}7$   $E/A$   $G^b/A^b$   $A^b/D^b$   $B^b/C$   $C/F$   $E7_{sus}$

(voice solos over background vocals)

**E<sup>b</sup>/A** **Dmi<sup>9</sup>** **G13(#11)**

**C13(#11)** **C13sus** **F#7(#9)** **FMA<sup>7</sup>**

break  
(synth. w/alto)

**F** **A<sub>mi</sub>7(b5)** **D7(b9)** **Gmi7**  
(~~F~~) (voice) (drums fill during rests)

**Gmi7** **C7(b9)** **FMA<sup>7</sup>** **E<sub>mi</sub>7<sup>(b5)</sup>** **A7(b5)**  
(synth.)

(synth. continues for 3 more bars) **E<sup>b</sup>9** **Dmi<sup>6/9</sup>** **E<sup>b</sup>9** **Dmi<sup>6/9</sup>**  
(trp)

**E<sup>b</sup>9** **Dmi<sup>6/9</sup>** **E<sub>mi</sub>7<sup>(b5)</sup>** **A7(b5)** **C/D** **E<sup>b</sup>9** **Dmi<sup>6/9</sup>**

A long time a-go — in the for-ties,

**E<sup>b</sup>9** **Dmi<sup>6/9</sup>** **E<sup>b</sup>9** **Dmi<sup>6/9</sup>** **E<sub>mi</sub>7<sup>(b5)</sup>** **A7(b5)** **C/D**

Diz-zy and Bird gave us this song; They called it a night — in Tu - ni - sia, And the mel-o-dy still lin-gers on. —

**G** **E<sup>b</sup>9** **Dmi<sup>9</sup>** (Trumpet solos over voice)

In the for - ties

A Night in Tu - ni - sia.

vamp & fade

# And The Melody Still Lingers On (Bass and Synthesizer Bass Part)

Medium Funk

=96

Db9 Cm13/9

mf (synth.)

Db9 Cm13/9

Dm13(add 11) no 5 Db/G Cm13

A (Freely) (Tacet)

G7(#9) Cm13

Abm13 Db7 Cm13 Dm13(add 11) no 5 Db/G Fm13

(Medium Funk)

J=96

Play) N.C. > beb beb > beb beb

mf (synth.)

Db9 Cm13/9

drum fill

Db9 Cm13/9

mf (bass)

Db9 Cm13/9

Dm13(b5) G7(b5) Bb/C

(unis)

(figure continue)

(synth.)

Db9 Cm13/9

Dm13(b5) G7(b5) Bb/C

(bass)

(unis)

B Gm13(b5) C7(b9) #5 Fm13 Fm13(b5) Bb7(b9) #5 EbMA7 Dm13(b5) G7

(synth.)

Db9 Cm13/9

Dm13(b5) G7(b5) Bb/C

(bass)

(unis)

D7sus Db/G Cm13 F13(#11)

Bb13(#11) Bb13sus E7(#9) EbMA7 (synth. solo break)

D.S. al Coda (synth. solo)

⊕ (Half-Time Feel)

8va

Db13 Cm13/9 Db13 Cm13/9

b e o e

Gm13(b5) C7(b9) Fm13

(bass) mp

1.  $C^b/D^b$   $B^b_{Mi7(\#5)}$   $B^b/E^b$   $D_{Mi7(add 11)}$  (no 5) 2.  $C^b/D^b$   $B^b_{Mi7(\#5)}$   $E7(\#9)$   $D^b_{Mi7(\#5)}$

(Original Feel)

**E**

$E^b9$   $D_{Mi7}$   $E_{Mi7}$   $A7$   $D_{Mi7}$   $F/$

$E^b9$   $D_{Mi7}$   $E_{Mi7}$   $A7$   $D_{Mi7}$   $F/$

$(F/E^b)$   $A/E^b$   $C/D$   $D_{Mi7}$   $F/E^b$   $A/E^b$   $C/D$   $D_{Mi7}$   $F/$

$(F/E^b)$   $A/C^\#$   $C/D$   $F/G$   $G/C$   $B_{Mi7}$   $E/A$   $G^b/A^b$   $A^b/D^b$   $B^b/C$   $C/F$

$(E7sus)$   $E^b/A$   $D_{Mi9}$   $G^{13(\#11)}$

$C^{13(\#11)}$   $C^{13sus}$   $G^b7(\#9)$   $F_{MA7}$

**F**

$A_{Mi7(b5)}$   $D7(b9)$   $G_{Mi7}$   $G_{Mi7}$   $C7(b9)$

$F_{MA7}$   $E_{Mi7(b5)}$   $A7(b5)$  (synth.)  $E^b9$   $D_{Mi6/9}$

$E^b9$   $D_{Mi6/9}$   $E_{Mi7(b5)}$   $A7(b5)$   $C/D$

**G**

$E^b9$   $D_{Mi9}$

vamp & fade

The sign on this part is the beginning of letter D on the concert

sounds one octave lower than written



Medium-Slow

# The Beatles

John Scott

Jazz Waltz

(sax & gtr)

$\text{♩} = 116$

Chords:  $C_{MA}7(\#5)$  (bass)

Chords:  $B^{13}_{sus}$ , E,  $C\#^7_{sus}(\text{dorian})$

Chords:  $E^b_{MA}7(\#5)$ ,  $D/E$ ,  $F\#_{m1}/E$

Chords:  $A_{m1}/E$ ,  $E(\text{add } 9)$ ,  $F\#_{m1}(\text{add } 11)$ ,  $C_{MA}7(\#11)$

Chords:  $B^b_{MA}7(\#11)$ ,  $F\#_{m1}(\text{add } 11)$ ,  $C_{MA}7(\#11)$

Handwritten musical notation for guitar and bass. The top staff shows a melodic line with a 4-measure phrase. The bottom staff shows chords: A major 7th with a sharp 5th, F# minor 7th, and C major 7th with a sharp 11th. A 'gtr. w/ bs.' label is present.

Handwritten musical notation for saxophone solo. The top staff is a whole rest labeled "Sax Solo". The bottom staff shows chords: G major 7th with a flat 9th, G# minor 7th, A major, and B7 with a flat 9th and suspended. A "fine" label is at the end.

As played on John Scofield's "Who's Who"



Paul Chambers, Miles Davis, Cannonball Adderley

# Bebop

Dizzy Gillespie

t Bop  $\text{♩} = 320$

N.C.

**A**  $F_{mi}$   $G_{mi7(b5)}$   $F_{mi}/Ab$   $Bb_{mi}6$

$F_{mi}/C$   $G_{mi7(b5)}$   $C7$   $F_{mi}$   $G_{mi7(b5)}$   $F_{mi}/Ab$   $Bb_{mi}6$

1.  $F_{mi}/C$   $G_{mi7(b5)}$   $C7$   $F_{mi}$  | 2.  $F_{mi}/C$   $G_{mi7(b5)}$   $C7$   $F_{mi}$

**B**  $F_{mi}7$   $F_{mi}7$   $Bb7(\#9)$   $Eb_{MA}7$

$Eb_{mi}7$   $Eb_{mi}7$   $Ab7(\#9)$   $Db_{MA}7$   $G_{mi7(b5)}$   $C7(b5)$

$F_{mi}$   $G_{mi7(b5)}$   $F_{mi}/Ab$   $Bb_{mi}6$   $F_{mi}/C$   $G_{mi7(b5)}$   $C7$

$F_{mi}$   $G_{mi7(b5)}$   $F_{mi}/Ab$   $Bb_{mi}6$   $F_{mi}/C$   $G_{mi7(b5)}$   $C7$   $F_{mi}$

$(C7(b5))$

Last Head: play from **A** down, then D.C. a Code

As played on Warner Bros. 6 Vol. Set "Charlie Parker"

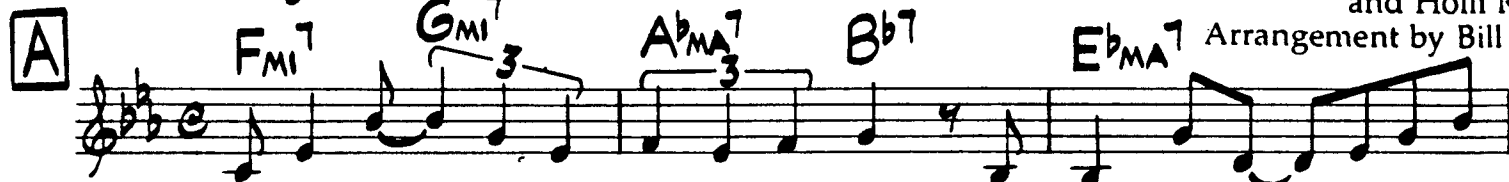
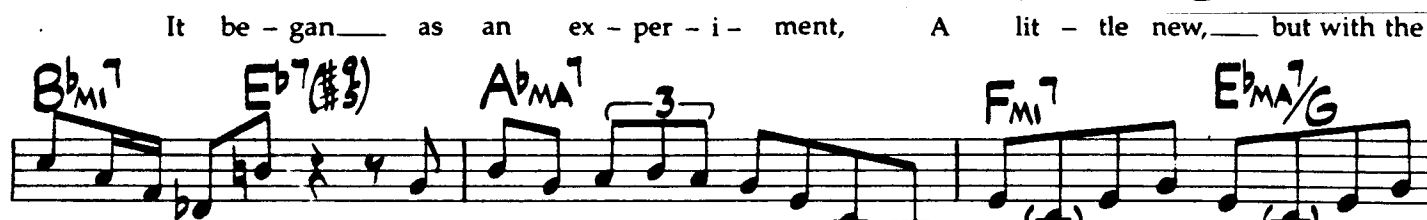
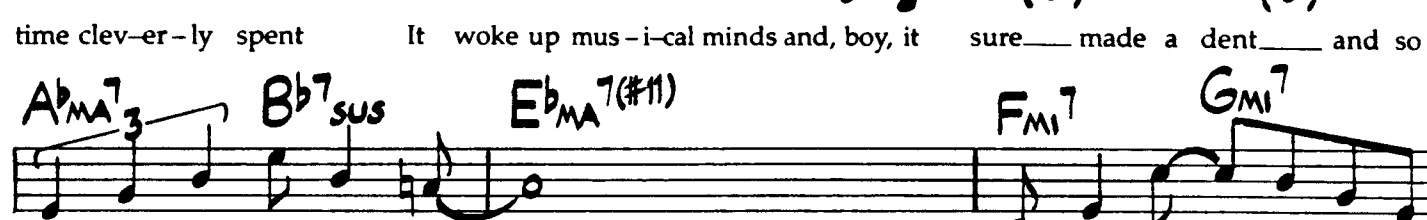

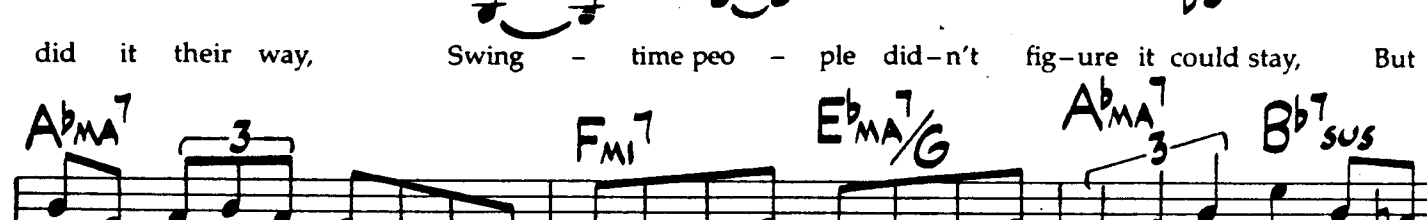
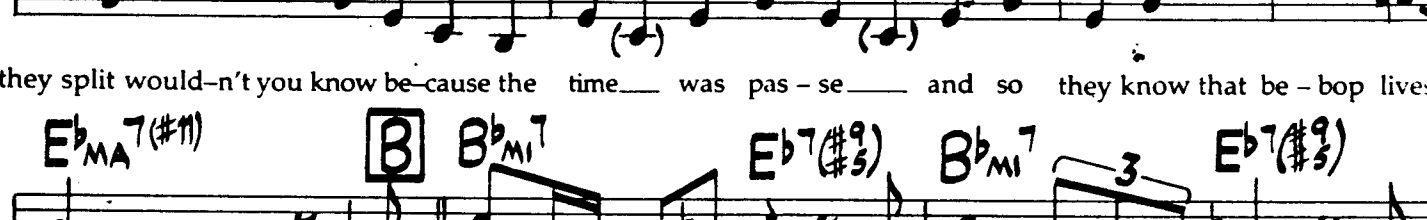
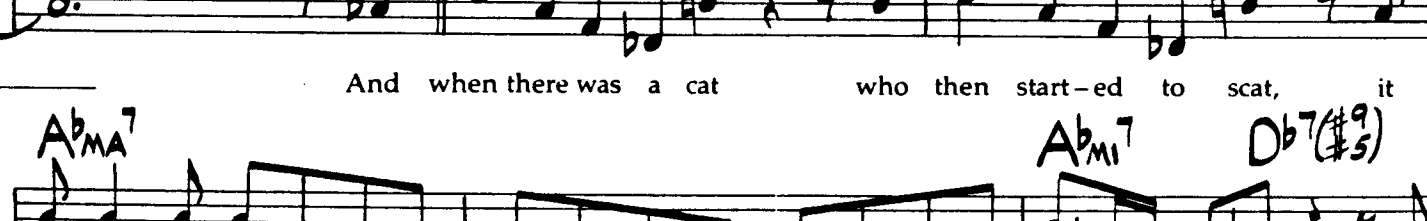
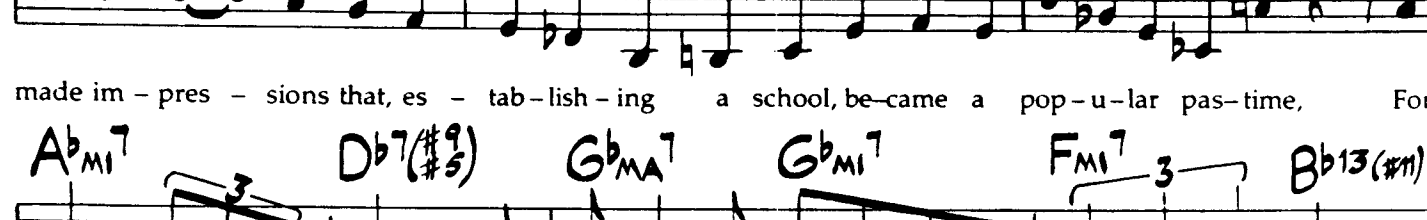
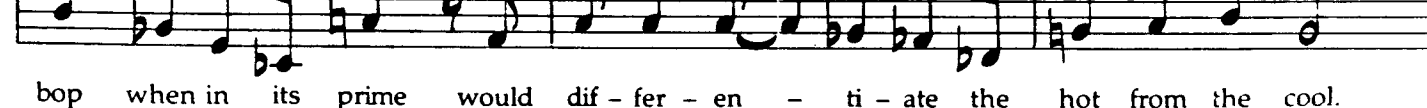
# Bebop Lives (Boplicity)

Music by Miles D  
Lyrics by Ray Pas  
and Holli F

Medium Swing

Arrangement by Bill

**A**

This is a condensation of a longer arrangement.  
As played on Mark Murphy's "Bop For Kerouac"

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$F_{MI}^7$   $G_{MI}^7$   $A^b_{MA}^7$   $B^b7$   $E^b_{MA}^7$

Se - cond, third gen - er - a - tions still blow all the flat - ted fifths that

$B^b_{MI}^7$   $E^b7(\#9)$   $A^b_{MA}^7$   $F_{MI}^7$   $E^b_{MA}^7/G$

we cer - tain - ly know, Like 'Ko - ko,' don't for - get 'Four' and then there's 'Night in Tu - ni - sia,' so

$A^b_{MA}^7$   $B^b7_{sus}$   $E^b_{MA}^7(\#11)$

we know that be - bop lives.

**C** (SOLOS)

$E^b_{MA}^7$   $C_{MI}^7$   $F_{MI}^7$   $B^b7$   $E^b_{MA}^7$   $B^b_{MI}^7$   $E^b7$   
 $A^b_{MA}^7$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $B^b7$   $E^b_{MA}^7$   $C^7$   
 $F_{MI}^7$   $G_{MI}^7$   $A^b_{MA}^7$   $B^b7$   $E^b_{MA}^7$   $B^b_{MI}^7$   $E^b7$   
 $A^b_{MA}^7$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $B^b7$   $E^b_{MA}^7$

**D**

$B^b_{MI}^7$   $E^b7$   $A^b_{MA}^7$   
 $A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $F_{MI}^7$   $B^b7$   
 $E^b_{MA}^7$   $C_{MI}^7$   $F_{MI}^7$   $B^b7$   $E^b_{MA}^7$   $B^b_{MI}^7$   $E^b7$   
 $A^b_{MA}^7$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $B^b7$   $E^b_{MA}^7$  ( $B^b7$ )

After solos - D.C. al Coda

$A^b_{MA}^7$   $B^b7_{sus}$   $E^b_{MA}^7(\#11)$

# Medium-Up Bounce

♩ = 188

# Big P

Jimmy Heath

(3x's)

1<sup>st</sup> x: bass only

2<sup>nd</sup> x: add piano & drums

3<sup>rd</sup> x: add melody

**A**

(trp) *p*

**B**

**(SOLOS)**

(indef)

(On Cue)

**D** Eb<sup>b</sup>MA<sup>7</sup> D<sup>Mi</sup>11 A+ D<sup>Mi</sup>11 Eb<sup>b</sup>MA<sup>7</sup> D<sup>Mi</sup>11 A+ D<sup>Mi</sup>11 Ab<sup>b</sup>MA<sup>7</sup>

G<sup>Mi</sup>11 D+ G<sup>Mi</sup>11 Eb<sup>b</sup>MA<sup>7</sup> D<sup>Mi</sup>11 A+ D<sup>Mi</sup>11

Bb<sup>b</sup>7(#11) A<sup>7</sup>(#9) D<sup>Mi</sup>7(add 11) |<sup>1</sup> A<sup>7</sup>(alt) |<sup>2</sup> A<sup>7</sup>(alt)

*mf* (trp) *f* *mf*

D.C. al Coda (play **A** once only, with melody)

D<sup>Mi</sup>6 B<sup>Mi</sup>7(b5) Bb<sup>b</sup>7(#11) A<sup>7</sup>(#9)

D<sup>Mi</sup>6 B<sup>Mi</sup>7(b5) Bb<sup>b</sup>7(#11) A<sup>7</sup>(#9) D<sup>Mi</sup>6

(D<sup>Mi</sup>6) G<sup>7</sup> C<sup>7</sup>(#9) F<sup>7</sup> E<sup>7</sup>(#9) A<sup>7</sup>(#5) break ----- Eb<sup>b</sup>7 D<sup>Mi</sup>11

(D<sup>Mi</sup>(MA<sup>7</sup>)) G<sup>7</sup>(#11)

As played on Jimmy Heath's "Really Big"



# Birdland

Josef Zawinul

Straight 1/8 s J=160

N.C. w/bass

1.2. 3.

**A** 8. G7 (8va 3rd & 4th x's) 1.2.3. 4. G

Gm F/G F/Bb Eb/Bb Dmi7 F/C Cm7 F/B

F/B G6 Gm/C F/Eb G Gm/C F/C

G pedal **B** G7 G7sus 1.-4.

5. G7 C/E G7/D G7

5.

G7 C/E G7/B

bass fill G7 2 3

bass fill G7 2 3

**C** G G/B Emi G/B Cma7 C#mi7 (bb) Bmi7 E7 Ami G/B C6 C/D G

**C** G G/B Emi G/B Cma7 C#mi7 (bb) Bmi7 E7 Ami G/B C6 C/D G

G  $\frac{G}{B}$  E<sub>MI</sub> C<sup>6</sup> C<sup>#MI7</sup> (b5)  $\frac{G}{D}$   $\frac{G}{C}$   $\frac{G}{C}$  A<sub>MI7</sub> E<sub>MI7</sub>  $\frac{C}{D}$  G

G B<sub>MI</sub> E<sub>MI</sub>  $\frac{G}{D}$  C<sup>#MI7</sup> (b5) C<sup>7</sup> B<sub>MI7</sub> E<sup>7</sup> A<sub>MI</sub>  $\frac{G}{B}$  C<sup>6</sup>  $\frac{C}{D}$  G

2. A<sub>MI</sub>  $\frac{G}{B}$  C<sup>6</sup>  $\frac{C}{D}$  G (synth)

1.2. 3.

2's G<sup>7</sup> (b9) G<sup>7</sup> (b9) F<sup>7</sup> (b9) E<sup>7</sup> (b9) E<sup>7</sup> (b9) D<sup>7</sup> (b9) D<sup>7</sup> (b9) C<sup>7</sup> (b9) G<sup>7</sup> (b9) G<sup>7</sup> (Sax Solo) D.S. al Coda

G<sup>7</sup> G<sup>7</sup> sus 1. 2.

G  $\frac{G}{B}$  E<sub>MI</sub>  $\frac{G}{B}$  C<sup>MA7</sup> C<sup>#MI7</sup> (b5) B<sub>MI7</sub> E<sup>7</sup> A<sub>MI</sub>  $\frac{G}{B}$  C<sup>6</sup>  $\frac{C}{D}$  G

G  $\frac{G}{B}$  E<sub>MI</sub> C<sup>6</sup> C<sup>#MI7</sup> (b5)  $\frac{G}{D}$   $\frac{G}{C}$   $\frac{G}{C}$  A<sub>MI7</sub> E<sub>MI7</sub>  $\frac{C}{D}$  G

G B<sub>MI</sub> E<sub>MI</sub>  $\frac{G}{D}$  C<sup>#MI7</sup> (b5) C<sup>7</sup> B<sub>MI7</sub> E<sup>7</sup> A<sub>MI</sub>  $\frac{G}{B}$  C<sup>6</sup>  $\frac{C}{D}$  G

(synth. solo begins 3<sup>rd</sup> x)

Vamp & Fade

As played on Weather Report's "Heavy Weather"

Straight  $\frac{1}{8}$  s  $\text{♩} = 160$

# Birdland (Bass)

The musical score is written for bass and includes the following elements:

- Staff 1:** N.C. (No Chords) section with a treble clef, key signature of one sharp (F#), and time signature of 4/4. It features a melodic line with triplet markings (1,2,3) and a repeat sign.
- Staff 2:** Section A, starting with a bass clef and a box labeled 'A'. It contains a melodic line with triplet markings (1,2,3) and a 4th measure repeat sign, and a chord line below it.
- Staff 3:** Chord line for Section A, listing chords:  $G_{MI}$ ,  $F/C$ ,  $F/B$ ,  $F/B$ ,  $D_{MI}7$ ,  $F/C$ ,  $C_{MI}7$ ,  $F/B$ .
- Staff 4:** Chord line for Section A, listing chords:  $F/B$ ,  $G6$ ,  $G_{MI}/C$ ,  $F/Eb$ ,  $G$ ,  $G_{MI}/C$ ,  $F/C$ .
- Staff 5:** Labeled "G pedal", showing a sustained G note in the bass.
- Staff 6:** Section B, starting with a bass clef and a box labeled 'B'. It features a melodic line with triplet markings (1,2,3) and a 3rd measure repeat sign, and a chord line below it.
- Staff 7:** Chord line for Section B, listing chords:  $G7$ ,  $G7_{sus}$ ,  $G7/B$ ,  $G7/D$ ,  $G7_{sus}/C$ ,  $G7_{sus}/C$ .
- Staff 8:** Chord line for Section B, listing chords:  $G7$ ,  $C/E$ ,  $G7/D$ ,  $G7$ .
- Staff 9:** Chord line for Section B, listing chords:  $G7$ ,  $C/E$ ,  $G7/B$ .
- Staff 10:** Labeled "bass fill", showing a melodic line in the bass.

G7 G7 3 G  
 G  $\frac{G}{B}$  E $\frac{mi}{7}$   $\frac{G}{B}$  C $\frac{ma}{7}$  C $\frac{\#mi}{7}$  (b5) B $\frac{mi}{7}$  E7 A $\frac{mi}{7}$   $\frac{G}{B}$  C $\frac{6}{6}$  C  $\frac{C}{D}$   $\frac{G}{D}$   
 G  $\frac{G}{B}$  E $\frac{mi}{7}$  C $\frac{6}{6}$  C $\frac{\#mi}{7}$  (b5)  $\frac{G}{D}$   $\frac{G}{C}$   $\frac{G}{C}$  A $\frac{mi}{7}$  E $\frac{mi}{7}$  C  $\frac{C}{D}$  G  
 G B $\frac{mi}{7}$  E $\frac{mi}{7}$   $\frac{G}{D}$  C $\frac{\#mi}{7}$  (b5) C7 B $\frac{mi}{7}$  E7 A $\frac{mi}{7}$   $\frac{G}{B}$  C $\frac{6}{6}$  C  $\frac{C}{D}$  G  
 (10x's) G  
 7x's G $\frac{7(b9)}$  F $\frac{7(b9)}$  F $\frac{7(b9)}$  E $\frac{7(b9)}$  E $\frac{7(b9)}$  D $\frac{7(b9)}$  D $\frac{7(b9)}$  C $\frac{7(b9)}$  G $\frac{7(b9)}$  G7  
 D.S. al Coda  
 G7 G7sus  
 $\frac{G7}{B}$   $\frac{G7sus}{C}$   
 G  $\frac{G}{B}$  E $\frac{mi}{7}$   $\frac{G}{B}$  C $\frac{ma}{7}$  C $\frac{\#mi}{7}$  (b5) B $\frac{mi}{7}$  E7 A $\frac{mi}{7}$   $\frac{G}{B}$  C $\frac{6}{6}$  (C/p)  $\frac{G}{D}$   
 G  $\frac{G}{B}$  E $\frac{mi}{7}$  C $\frac{6}{6}$  C $\frac{\#mi}{7}$  (b5)  $\frac{G}{D}$   $\frac{G}{C}$   $\frac{G}{C}$  A $\frac{mi}{7}$  E $\frac{mi}{7}$  C  $\frac{C}{D}$  G  
 G B $\frac{mi}{7}$  E $\frac{mi}{7}$   $\frac{G}{D}$  C $\frac{\#mi}{7}$  (b5) C7 B $\frac{mi}{7}$  E7 A $\frac{mi}{7}$   $\frac{G}{B}$  C $\frac{6}{6}$  C  $\frac{C}{D}$  G  
 Vamp & Fade

Note: On record, bass plays the melody using artificial harmonics for the 1st 16 bars of A. Bass line is played on synthesizer.

Medium Swing

# The Blessing

Omette Coleman

♩ = 148

**A**  $F\#m7$   $B7$   $(Gm7 \ C7 \ F\#m7 \ B7)$   
 $(F\#m7(b5) \ B7)$   
 (pn)  $(G6)$

$Em7$   $Am7$   $(trp)$   $D7$   $G6/D$   $D7/F\#$   $G6$   
 (ten)

**B**  $F\#m7(b5)$   $B7(b9)$   $Bm7(b5)$   $E7(b5)$

$Em7(b5)$   $A7(\#9)$   $Am7$   $D7$   $Gm7$   $C7$

$F\#m7$   $B7$   $(Gm7 \ C7 \ F\#m7 \ B7)$   
 $(F\#m7(b5) \ B7)$   
 (pn)  $(G6)$

$Em7$   $Am7$   $D7$   $G6/D$   $D7/F\#$   $G6$

*fine*

Use chords in parenthesis for solos.  
 As played on Omette Coleman's "Something Else"

Ballad  
♩ = 62

# Blues For Sarka

George Mraz

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb and Eb) and a common time signature. It contains a melodic line with eighth and quarter notes. The lower staff is in bass clef and contains a series of chords indicated by slanted lines. The chords are: Bb MA7, Gb 07, Bb7/F, Eb MA7, Eb MA7/D, C MI7, B MA7, and Bb MA7.

The second system of music consists of two staves. The upper staff continues the melodic line. The lower staff contains chords: A MI7(b5), D7, G MI7, and C# 07.

The third system of music consists of two staves. The upper staff continues the melodic line. The lower staff contains chords: C MI(MA7), C MI7, C# 07, D MI7, Eb MA7, Eb MI7/F, and Ab7 sus.

The fourth system of music consists of two staves. The upper staff continues the melodic line, ending with a fermata. The lower staff contains chords: D MI7, Eb MA7, Eb MI7/F, Ab7 sus, D MI7, Eb MA7, Eb MI7/F, Ab7 sus, Bb, and Bb. A 'rit.' (ritardando) marking is placed above the staff, and a fermata is placed over the final Bb chord.

As played on Tommy Flanagan's "Blues And Ballads"

Freely (Intro)

# Blue Dove

Mexican Folk Song  
arr. by Jim Hall  
& Red Mitchell

Ama<sup>7</sup> B<sup>b07</sup> B<sub>mi</sub><sup>7</sup> E<sup>7</sup> Ama<sup>7</sup>

Ama<sup>7</sup> B<sup>b07</sup> B<sub>mi</sub><sup>7</sup> E<sup>7</sup> Ama<sup>7</sup> A<sup>7</sup>

D C#<sub>mi</sub><sup>7</sup> B<sub>mi</sub><sup>7</sup> E<sup>7</sup>

Ama<sup>7</sup> A<sup>7</sup> D G#<sup>7</sup> C#<sub>mi</sub><sup>7</sup> F#<sup>7</sup> B<sub>mi</sub><sup>7</sup> E<sup>7</sup>

**A** (Slow Latin) ♩=87

F<sub>ma</sub><sup>7</sup> F#<sup>07</sup> G<sub>mi</sub><sup>7</sup> C<sup>7(b9)</sup> F<sub>ma</sub><sup>7</sup>

F<sub>ma</sub><sup>7</sup> F#<sup>07</sup> G<sub>mi</sub><sup>7</sup> C<sup>7(b9)</sup> F<sub>ma</sub><sup>7</sup> F<sup>7</sup>

B<sup>b</sup> A<sub>mi</sub><sup>7</sup> G<sub>mi</sub><sup>7</sup> C<sup>7</sup> F<sub>ma</sub><sup>7</sup> F<sup>7</sup>

B<sup>b</sup> E<sup>7(#9)</sup> A<sub>mi</sub><sup>7</sup> D<sup>7(#9)</sup> G<sub>mi</sub><sup>7</sup> C<sup>7</sup> F<sub>ma</sub><sup>7</sup>

**B** (SOLOS)

F<sub>ma</sub><sup>7</sup> G<sub>mi</sub><sup>7</sup> C<sup>7</sup> F<sub>ma</sub><sup>7</sup>

F<sub>ma</sub><sup>7</sup> G<sub>mi</sub><sup>7</sup> C<sup>7</sup> F<sub>ma</sub><sup>7</sup> F<sup>7</sup>

As played on "Jim Hall And Red Mitchell"

B $\flat$  A $M_i$  $^7$  G $M_i$  $^7$  C $^7$  F $M_A$  $^7$  F $^7$

B $\flat$  E $^7$  A $M_i$  $^7$  D $^7$  G $M_i$  $^7$  C $^7$  F $M_A$  $^7$

(Last Chorus of each solo)

F $M_i$  C $^7$ (b9) F $M_i$  indef.

F $M_i$  C $^7$ (b9) F $M_i$

B $\flat M_i$  F $M_i$  C $^7$ (b9) F $M_i$

B $\flat M_i$  F $M_i$  C $^7$ (b9) F $M_A$  $^7$  (Next solo begins at **B**)

After solos - D.S. al Cod

$\phi$  G $M_i$  $^7$  C $^7$  A $M_A$  $^7$  B $\flat^{\circ 7}$  B $M_i$  $^7$  E $^7$

A $M_A$  $^7$  B $\flat^{\circ 7}$  B $M_i$  $^7$  E $^7$  A $M_A$  $^7$  A $^7$

D C $\# M_i$  $^7$  B $M_i$  $^7$  E $^7$  A $M_A$  $^7$  A $^7$

D G $\#^7$  C $\# M_i$  $^7$  F $\#^7$  B $M_i$  $^7$  E $^7$  A

rit.



Medium

# Brazilian Love Affair

Samba/Funk (Intro)

N.C.

George Du

$\text{♩} = 126$

(perc.) (gtr. w/bass)

(4x's)

$D_{mi}^9$   $G_{mi}^9/D$  1,2,3 | 4.

**A**

$D_{mi}^9$   $B^b_{MA}7$

morn-ing, On the beach there, Peo-p

$D_{mi}^9$   $B^b_{MA}7$

gath-er To meet the sun-shine. With

$G_{mi}^9$   $E^b_{MA}7$   $D7(\#)$

pen arms Reach-ing for heav-en; With o-

$G_{mi}^9$   $C^9_{sus}$   $A7(b9)/C\#$

pen hearts and o - pen minds. I found a

$D_{mi}^9$   $G_{mi}^9/D$

free!

(gtr.)  $D_{mi}^9$   $G_{mi}^9/D$

**B**

$D_{mi}^9$   $B^b_{MA}7$

hi - a And in Ri - o, In Sao

$D_{mi}^9$   $B^b_{MA}7$

Pau-lo, In Bra - zil - ia Sand-y

Drums play on hi-hat alone 8 bars before letter B

**SECOND VERSE AT A**  
 Lover, by the seaside  
 With sexy brown skin and haunting eyes.  
 Time keeps passing, but no one cares.  
 Life for living is the thing there.  
 Be yourself, be free!

As played on George Duke's "Brazilian Love Affair"

# Brazilian Love Affair (Bass Part)

Medium Funk/Samba

$\text{♩} = 126$

N.C.

Musical notation for the first system, including a 4-measure rest and notes with accents.

(3x's)

Musical notation for the second system, including a first ending bracket with measures 1, 2 and 3.

**A**

Musical notation for the third system, including notes with accents and a  $B^bMA7$  chord.

Chord progression for the third system:  $D_{MI}^9$ ,  $B^bMA7$ ,  $G_{MI}^9$ .

Chord progression for the fourth system:  $E^bMA7$ ,  $D7(\#9) G_{MI}^9$ ,  $C^9_{sus}$ ,  $A7(b9)/C^\#$ .

Musical notation for the fifth system, including notes with accents and chords  $D_{MI}^9$ ,  $G_{MI}^9/D$ ,  $D_{MI}^9$ ,  $G_{MI}^9/D$ .

**B**

Musical notation for the sixth system, including notes with accents and a  $B^bMA7$  chord.

Chord progression for the sixth system:  $D_{MI}^9$ ,  $B^bMA7$ ,  $G_{MI}^9$ .

Chord progression for the seventh system:  $E^bMA7$ ,  $D7(\#9) G_{MI}^9$ ,  $C^9_{sus}$ ,  $A7(b9)/C^\#$ .

(4x's)  $D_{MI}^9$   $C^{13}_{sus}$   $A^7$   $C^{13}_{sus}$

A musical staff with a treble clef. It contains four measures of music. The first measure is labeled  $D_{MI}^9$ . The second measure is labeled  $C^{13}_{sus}$ . The third measure is labeled  $A^7$  and is part of a first ending bracket labeled "1,2,3". The fourth measure is labeled  $C^{13}_{sus}$  and is part of a second ending bracket labeled "4".

C  $A^6$   $A^{13}_{sus}$   $A^6$   $A^{13}_{sus}$  8va

$A^6$   $A^{13}_{sus}$   $A^6$   $A^{13}_{sus}$

$A^{13}$   $C^{13}$  (2) (2) (2)

Two musical staves. The top staff has a treble clef and contains two measures of music. The first measure is labeled  $A^6$  and the second is labeled  $A^{13}_{sus}$ . The second measure has a note with a sharp sign and a dotted line above it labeled "8va". The bottom staff has a bass clef and contains two measures of music. The first measure is labeled  $A^6$  and the second is labeled  $A^{13}_{sus}$ . Below the bass staff are three measures of a double bass line with notes and accidentals, labeled  $A^{13}$ ,  $C^{13}$ , and (2) (2) (2).

(Tacet)

D  $A^{13}$   $C^{13}$   $D^{13}$  (Funkier)  $F^{13}$

Vamp till cue Vamp till cue

$D^{13}_{sus}$   $F^{13}_{sus}$

(Piano Solo) Vamp & Fade

A musical staff with a treble clef. It contains two measures of music. The first measure is labeled  $A^{13}$  and the second is labeled  $C^{13}$ . Below the staff is the instruction "Vamp till cue". The staff continues with a double bar line, then a measure labeled  $D^{13}$  with "(Funkier)" above it, and a final measure labeled  $F^{13}$ . Below this section is the instruction "Vamp till cue". Below the staff are two measures of music with notes and accidentals, labeled  $D^{13}_{sus}$  and  $F^{13}_{sus}$ . Below these two measures are the instructions "(Piano Solo)" and "Vamp & Fade".



B

rns

rn.

Cma7(#11)

bass 8va

Solos-AAB Ending-play intro 1

As played on Elvin Jones' "Merry-Go-Round"

Medium Funk

# Bullet Train

Lee Kien  
Ernie Watt

♩ = 138 (drums fill)

(2)

Pn. (bass tacet)

8vb

8vb

**A** drums n time)

(bass, w/pn. 8vb)

piano 8vb

**B**

bass

$GMA^7$   $F^\#mi^7$   $Emi^7$   $F^\#/B$   $A^bMA^7$   $A^b/D^b$   $B^bMA^7$

(sample bass line)

$D^b/E^b$   $B^b13(b^9)/E^b$   $D^b/E^b$   $E^b13(b^9)$   $D^b/A^b$   $A^bMA^7$

$(A^bMA^7)$  (pn)  $C^\#mi^9$   $F^\#mi^{11}$   $Bmi^{11}$

$C^\#mi^9$   $F^\#mi^{11}$   $Bmi^{11}$   $Emi^9$   $Ami^{11}$   $Dmi^{11}$  (pn.)

**C** (Latin, Half-Time Feel)

$GMA^7/A$   $C^\#7(\#^9)$   $F^\#mi^7$

$A^bMA^7/B^b$   $Emi^9$   $A^9sus$

(continued on the following page)



(FUNKY!) (4x's)

(tenor)  
Dmi7 BbMA7 Gmi7 Bb/C C#o7

(bass)

(Solos/Original Funk Feel)

Dmi7 BbMA7 Gmi7 Bb/C C#o7 Dmi7 G7

Bmi7 D/G GMA7/F# Emi A7 Bmi7 E7

to **D** for more choruses; last soloist continues to **E**

Dmi7 BbMA7 Gmi7 Bb/C C#o7 Dmi7 G7

Dmi7 BbMA7 Gmi7 Bb/C C#o7 Dmi7 end solo

(drums fill)

Emi9 Ami7/F# D/F# GMA7 A/B Bmi Emi9 (2)

s et) piano 8vb

Emi9 F#7(b9)F#mi GMA7 A/B Bmi Emi9 (2)

dd) ss) piano 8vb

GMA7/A A13 Ami7 A13

$GMA^7/A$        $A^{13}$        $A_{mi}^7$        $A^{13}$

$GMA^7$     $F\#_{mi}^7$     $E_{mi}^7$        $F\#/B$     $A^b_{MA}^7$     $A^b/D^b$     $B^b_{MA}^7$

(sample bass line)

$D^b/E^b$        $B^b_{13}(b9)/E^b$        $D^b/E^b$        $E^b_{13}(b9)$        $D^b/A^b$     $A^b_{MA}^7$

$(A^b_{MA}^7)$        $C\#_{mi}^9$     $F\#_{mi}^{11}$     $B_{mi}^{11}$

(Tenor Solo)

$E_{mi}^9$     $D/F\#$     $GMA^7$     $A/B$     $B_{mi}$

vamp & fade

Tenor and guitar sound one octave lower than written

As played on Lee Ritenour's "Friendship"

Medium  
straight 1/8s

# Burgundy And The Virgin Snow

Jim McNeely

**A**  $\text{♩} = 186$

Chords:  $F/B^b$ ,  $B^b_{mi}7$ ,  $C^7/B^b$ ,  $A^b7_{sus}$ ,  $E/G^\#$ ,  $D/F^\#$ ,  $B^b/D$ ,  $B^b/E^b$ ,  $B^b/C$ ,  $D^7(\#5)$ ,  $A^b7_{sus}$ ,  $A^b/G^b$ ,  $E_{ma}7(\#5)$ ,  $E^7_{sus}$ ,  $F^\#7/E$ ,  $C/F$ ,  $D/E$ ,  $B^b/E^b$ ,  $(B^b/E^b)$ ,  $C/D$ ,  $A^b/D^b$ ,  $B^b/C$ ,  $F^\#7/B$

**B**

Chords:  $A^b(\text{add } 9)$ ,  $C_{mi}7$ ,  $B^b(\text{add } 9)$ ,  $G^b_{ma}7$ ,  $F^7_{sus}$ ,  $A^b/D$ ,  $G_{mi}^{11}$ ,  $E_{ma}7$ ,  $D_{ma}7(\#11)$ ,  $B_{ma}7(\#11)$ ,  $F^\#_{ma}7$ ,  $E_{ma}7$ ,  $D_{ma}7$ ,  $E^b7_{sus}$ ,  $B_{ma}7(\#11)$ ,  $B^b/A^b$ ,  $C/F$ ,  $A^b/D$ ,  $E^b_{ma}7$ ,  $A^b_{ma}7$ ,  $G^7_{sus}$ ,  $F/G^b$

**Solos** (use  $B^b$  harmonic minor scale)

**C**

Chords:  $F/G^b$ ,  $G^b/F$ ,  $F/E^b$ ,  $G^b/D^b$ ,  $F/C$ ,  $G^b/B^b$

has been changed since the 1st printing.

A phrygian Indef.

**D** (On Cue)

E/A (A major scale)   D/G#   E/F#   D/E

E/D   D/C#   E/B   D/A

E/G#   D/F#   E   D

E/C#   D/B   E/A   D/G (G major scale)

F/Gb   Gb/F   (2)

F/Eb   Gb/Db   F/C   1   2 Gb/Bb

D.S. (2<sup>nd</sup> ending) al next so  
 After last solo - D.C. al Cod

As played on Jim McNeely's "The Plot Thickens"

# Straight 1/8 s Burgundy And The Virgin Snow (Bass Part)

**A**  $\text{♩} = 186$

$F/B^b$   $B^b_{MI}7$   $C^7/B^b$   
 $A^b7_{sus}$   $E/G^\#$   $D/F^\#$   $B^b/D$   $B^b/E^b$   
 $B^b/C$   $D7(\#5)$   $A^b7_{sus}$   $A^b/G^b$   $E_{MA}7(\#5)$   $E^7_{sus}$   
 $F^\#7/E$   $C/F$   $D/E$   $B^b/E$   
 $B^b/E^b$   $C/D$   $A^b/D^b$   $B^b/C$   $F^\#/B$

**B**

$A^b(\text{add } 9)$   $C_{MI}7$   $B^b(\text{add } 9)$   $G^b_{MA}7$   $F^7_{sus}$   $A^b/D$   $G_{MI}^{11}$   
 $E_{MA}7$   $D^b_{MA}7(\#11)$   $B_{MA}7(\#11)$   $F^\#_{MA}7$   $E_{MA}7$   $D_{MA}7$   $E^b7_{sus}$   
 $B_{MA}7(\#11)$   $B^b/A^b$   $C/F$   $A^b/D$   $E^b_{MA}7$   $A^b_{MA}7$   $G^7_{sus}$   $F/G^b$

**C** (SOLOS) (use B<sup>b</sup> harmonic minor scale)

$F/G^b$   $G^b/F$   $F/G^b$   $G^b/F$   
 $F/E^b$   $G^b/D^b$   $F/C$   $G^b/B^b$

\*This has been changed from the original...

A phrygian



(On Cue)



E/A (A major scale)    D/G#    E/F#    D/E

E/D    D/C#    E/B    D/A

E/G#    D/F#    E    D

E/C#    D/B    E/A    D/G (G major scale)

F/Gb    Gb/F    F/Gb    Gb/F

F/Eb    Gb/Db    F/C    1    2 Gb/Bb

D.S. (2nd ending) al next  
After last solo - D.C. al

F/Gb



2. N.C.

(bass)

(Synth.)

(Synth. Solo) *q*

Sax Solo

Chords: Eb, Ab/Eb, Eb7, Eb, Ab/Eb, Eb7, Eb, Ab/Eb

D.S. al Coda

⊕

drum fill

Chords: EbMA7, Ab/Eb, EbMA7

(bass solo)

Chords: EbMA7, Ab/Eb, Ab/Bb

Chords: Fm7, EbMA7

(Latin)

Chords: Dmi9, EbMA7

vamp & fade

As played on Weather Report's "Black Market"



Funk Ballad

Cannonball (Bass)

$\text{♩} = 66$

The musical score is written for bass and includes the following elements:

- Staff 1:** Chords:  $E\flat MA7$ ,  $A\flat/E\flat$ ,  $E\flat MA7$ . Rhythmic notation with eighth notes.
- Staff 2:** Chords:  $E\flat MA7$ ,  $A\flat/E\flat$ ,  $E\flat MA7$ . Includes a triplet of eighth notes.
- Staff 3:** Chords:  $E\flat MA7$ ,  $A\flat/E\flat$ ,  $E\flat MA7$ . Includes a triplet of eighth notes and an 8va marking.
- Staff 4:** Chords:  $E\flat MA7$ ,  $A\flat/E\flat$ ,  $E\flat MA7$ . Rhythmic notation with eighth notes.
- Staff 5:** Chords:  $E\flat MA7$ ,  $A\flat/E\flat$ ,  $E\flat MA7$ . Rhythmic notation with eighth notes.
- Staff 6:** Chords:  $D MA^{13}(\sharp 11)$ ,  $D\flat MA^{13}(\sharp 11)$ ,  $C MI7$ . Includes a 3/2 time signature and a drum fill marking.
- Staff 7:** Chords:  $F MI7$ ,  $F MI7/6$ . Includes a 5/4 time signature.
- Staff 8:** Chords:  $C MI7$ ,  $B\flat 7 sus (M)$ .
- Staff 9:** Section marker **A**. Chords:  $E\flat$ ,  $E\flat/D\flat$ ,  $C MI7$ ,  $A\flat MI7$ ,  $B\flat MI7$ ,  $A9(\flat 9)$ . Includes a forte dynamic marking.
- Staff 10:** Chords:  $E\flat$ ,  $E\flat/D\flat$ ,  $C MI7$ ,  $E\flat MI7/B\flat$ ,  $A\flat 7$ .
- Staff 11:** Chords:  $E\flat$ ,  $A\flat/C$ ,  $F MI7$ ,  $E\flat MI7/B\flat$ .
- Staff 12:** Chords:  $E\flat MI7/B\flat$ . Includes a first ending marking.

2. N.C.

**B** Eb7

(sample line)

D.S. al Coda

drum fill

(Latin) Dmi9

(sample line)

Vamp & Fade

Medium-Up  
Swing  $\text{♩} = 227$

# Capuccino

Chick Corea

(Piano Solo)  
 $E_{MI}7(b9)$

Chord progression:  $E_{MI}7(b9)$ ,  $E_{bMI}7$ ,  $D_{MI}7$

Chord progression:  $D_{bMI}7$ ,  $C_{MI}7$ ,  $F\#_{MI}7$ ,  $B7$

Chord:  $A_{bMI}/B_{b7}$  (7)  
Instruction: *suspended time feel*  
Instruction: *break* (3)

**A**

Chord progression:  $A_{MA}7$ ,  $A_{b7}$   
Instruction: *(add sop)*  
Rhythm: triplet (3)

Chord progression:  $G7$ ,  $C_{MI}7(b5)$ ,  $F7$   
Rhythm: triplet (3)

Chord:  $A_{bMI}/B_{b7}$  (7)  
Instruction: *suspended time feel*  
Instruction: *break* (3)

**B**

Chord progression:  $A_{MA}7$ ,  $D_{MI}7$ ,  $B_{bMI}7$

Chord progression:  $B_{bMI}/A$ ,  $B_{bMI}/A$  (6)  
Instruction: (Piano Solo)  
Bracketed section:  $[F_{b7}/D_{b7} \ G_{b7}/D_{b7} \ A_{b7}/E_{b7}]$

**C**

Chord progression:  $b_{bB} D7$ ,  $B_{MI}$   
Rhythm: triplet (3), triplet (3)

All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer. In addition, musical sections enclosed in brackets do not appear on the original score and have been derived from the original score and the original recording by the editor with approval of the composer.

Gm7 (pn) Em7  
 D (8x's) (add sop.)  
 Sop. (Sop. - Tacet first 4x's)  
 Pn. EbMA7(b9) DMA7(b9) GbMA7(b9) AbMA7(b9) BbMA7(b9) FMA7(b9) EMA7(b9)

EbMA7(b9) DMA7(b9) [Eb F Db Bb G E] (dr.)

CMA7(b9) BMA7(b9) [Bb C D Bb G E Db] (dr.) V.S.

(continued on the following page)

**E**

Pn

$A\flat_{MI}/B\flat$

(with bass)

**F** (SOLOS)

$A\flat_{MI}/B\flat$  8  $B\flat_{MI}/A$  8

(On Cue)  $A\flat_{MI}/B\flat$  7 break

suspended time feel

**G**  $A_{MA}^7$   $A\flat^7$  (pn+sop)

$G^7$  3  $C_{MI}^7(b5)$   $F^7$

$A\flat_{MI}/B\flat$  (Piano Solo) 7 break

suspended time feel

**H**  $A_{MA}^7$   $D_{MI}^7$   $B\flat_{MI}^7$

$B\flat_{MI}/A$  (Piano Solo)  $B\flat_{MI}/A$  6  $F/\flat$   $G/\flat$   $A\flat/E$

**I**  $b\flat$   $D^7$  3  $B_{MI}$

suspended time feel

Handwritten musical score for guitar and bass, featuring various chords and performance instructions.

**Staff 1:**  $G_{mi}^7$  (pn)  $E_{mi}^7$   
 (add sop) (unis)

**Staff 2:**  $E_{bmi}^7$   $D^7$

**Staff 3:**  $B/G$   $C^7$

**Staff 4:**  $E_{mi}^9(MA^7)/A$   $C_{mi}^7$

**Staff 5:** (sop. tacet)

**Staff 6:**  $A_{bm}/B_b$   
 (with bass)

**Staff 7:**  $D^7$   $E_{bmi}^7$

**Staff 8:**  $E_{bmi}^7$   $F_{mi}$   $E_{bmi}^7$  (3x's)

**Staff 9:**  $F_{mi}$  (sop. tacet)  
 (with drums/bass tacet) (add bass)

As played on Chick Corea's "Friends"

Medium Samba

# Caravanessa

Joe Chamberlain

$\text{♩} = 138$  (Intro)

(On Cue)  $\text{E}^{\flat}$

$\text{E}^{\flat}/\text{E}^{\flat}$

(7x)

Percussion Indef. (bass) (add gtr. 4<sup>th</sup> x)

(flute)  $\text{E}^{\flat}$   $\text{E}^{\flat}/\text{E}^{\flat}$

$\text{E}^{\flat}$   $\text{D}^{\flat}\text{m}^{\flat}/\text{E}^{\flat}$

$\text{E}^{\flat}$   $\text{E}^{\flat}/\text{E}^{\flat}$

**B**

$\text{F}^{13}\text{sus}$   $\text{G}^{13}\text{sus}$

$\text{A}^{13}\text{sus}$   $\text{B}^{13}\text{sus}$

$\text{D}^{\flat 13}\text{sus}$   $\text{B}^{13}\text{sus}$

$\text{B}^{\flat 13}\text{sus}$   $\text{A}^{\flat 13}\text{sus}$  (7)

$\text{G}^{13}\text{sus}$  (7)  $\text{F}(\text{add } 9)$   
 $\text{no } 3$

D.S. al Coda

As played on Ray Mantilla's "Mantilla"

*D<sup>b</sup>13<sub>sus</sub>* *D<sup>b</sup>13* *D<sup>b</sup>13(b9)*

*G<sup>b</sup>13<sub>sus</sub>* *F#7(#5)*

*B<sub>M</sub>A7* *A<sub>M</sub>A7*

*B<sup>b</sup><sub>M</sub>7* *B<sup>b</sup><sub>M</sub>(MA7)* *B<sup>b</sup><sub>M</sub>7* *E<sup>b</sup>7(b9)*

*A<sup>b</sup><sub>M</sub>7* *A<sup>b</sup><sub>M</sub>(MA7)* *A<sup>b</sup><sub>M</sub>7* *D<sup>b</sup>7(b9)*

*G<sup>b</sup>7<sub>sus</sub>* *G<sup>b</sup>7*

*E<sub>M</sub>7/B*

*B(b9)*

*E<sub>M</sub>7*

*B(add b9)* *tr*

iding) *C7(#9)*

D.S. for solos Solos on full form (take D.S. and Coda)  
 After solos, D.C., play head, play letter [A]  
 (w/repeat) and end



Up Swing (Folk-Like)

# Carole's Garden

Denny Zeit

♩ = 284 **A**

Piano

D C D (bass)

D C D (bass)

G F G (bass)

D C D (bass)

G<sup>7</sup>sus C<sup>MA</sup>7 F<sup>7</sup>sus B<sup>b</sup>MA<sup>7</sup> G<sup>7</sup> C F

1. 2.

(F#9) B7(#9) Eb D Eb D

*fine*

(block chords)

Bb9

(Bb9)

Bbmi7(b9)

A13 A13sus A7

As played on Denny Zeitlin's "Carnival"

alternate changes on last 8 of A during solos

D.C. al fine  
Solos AABA

F#13 2 Bbm9/Eb 2 Gmi7/C 2 Emi7(b9) 1 A7(#9)

This has been changed since the 1st printing.

Medium-Up Samba

Cassiac

John Stone

(4x's)

$\text{♩} = 144$

Intro)

Musical notation for the Intro section, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a rhythmic accompaniment. Chords are indicated as  $D^{\flat}/D$  and  $A^{\flat} \text{ sus}/G$ .

A

Musical notation for the first system of the main section, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a rhythmic accompaniment. Chords are indicated as  $D^{\flat}/D$  and  $A^{\flat} \text{ sus}/G$ .

Musical notation for the second system of the main section, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a rhythmic accompaniment. Chords are indicated as  $D^{\flat}/D$ ,  $E^{\flat}/D^{\flat}$ , and  $C \text{ mi}^7$ .

Musical notation for the third system of the main section, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a rhythmic accompaniment. Chords are indicated as  $G^{\flat} \text{ mi}^7 (\#11)$ ,  $C \text{ mi}^7$ ,  $D^{\flat} \text{ mi}^7$ ,  $B^{\flat}/A$ ,  $G/E^{\flat}$ , and  $A^{\flat}/D$ .

Musical notation for the fourth system of the main section, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a rhythmic accompaniment. Chords are indicated as  $D^{\flat}/C$ ,  $B^{\flat}/G^{\flat}$ ,  $B/F$ ,  $A^{\flat}/E$ , and  $A^{\flat} 13 \text{ sus}$ .

fine

to solos on D.S.

**B**

Handwritten musical notation for section B. The first staff contains the notes G4, A4, B4, C5, B4, A4, G4. The second staff contains the notes G4, A4, B4, C5, B4, A4, G4. Chords are written below the notes: (Cmi7 Bma7 Bbma7) Ama7(#11) (Ami7 Abma7 Gma7) Gbma7(#11). A "drum fill" is indicated with a dashed line between the second and third measures.

Handwritten musical notation for section A. The first staff contains the notes G4, A4, B4, C5, B4, A4, G4. The second staff contains the notes G4, A4, B4, C5, B4, A4, G4. Chords are written below the notes: Gbma7(#11) A/Bb Bb/B B/C C/Db Db/D. A first ending (1.) and second ending (2.) are marked. The second ending leads to "D.S. al fine".

**C**

Db/D (SOLOS)

Ab7sus/G

Handwritten musical notation for section C, showing a solo section with slash marks. The notation consists of a single staff with four measures of slashes, indicating a solo section.

indef.

As played on John Scofield's "Who's Who"

Play **A** between solo  
After solos, play head (AABA)

Medium - Up Latin

# Central Park

Chick Corea

d = 138

1st & 2nd x's: synthesizer only

3rd x: add brass & drums

**A** (4x's)

**B** (3x's)

**C**

Handwritten musical notation on a single staff. Chords:  $A_{MI}^7$ ,  $C_{MI}^7$ ,  $F\#_{MI}^7$ ,  $B^7(\#5)$ .

Handwritten musical notation on a single staff. Chords:  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ .  
 (synth. solo)

Handwritten musical notation on a single staff. Chords: N.C.,  $C^7$ ,  $B^7(\#5)$ .  
 (play all 3x's) (strings)

Handwritten musical notation on a single staff. Chords:  $E_{MI}$ ,  $D$ ,  $C$ ,  $B$ .  
 (Bass Solo begins 3<sup>rd</sup> x)

Handwritten musical notation on a single staff. Chords:  $A_{MI}$ ,  $D^{13}$ ,  $G$ ,  $G_{MI}$ ,  $C^{13}$ ,  $F$ ,  $A_{MI}$ ,  $B$ .  
 (indef)

Handwritten musical notation on a single staff. Chords:  $E_{MI}$ ,  $F\#_{MI}^7$ ,  $E_{MI}$ ,  $F\#_{MI}^7$ .  
 (On Cue)

Handwritten musical notation on a single staff. Chords:  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ .  
 (3x's) (synth) (Double-Time Feel) (voices on 'la')

Handwritten musical notation on a single staff. Chords:  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ .  
 fill

Handwritten musical notation on a single staff. Chords:  $E_{MI}^7$ ,  $F\#_{MI}^7$ ,  $E_{MI}^7$ ,  $F\#_{MI}^7$ .  
 fill

Handwritten musical notation on a single staff. Chords:  $E_{MA}^7$ ,  $F\#_{MI}^7$ ,  $E_{MA}^7$ ,  $F\#_{MI}^7$ .  
 fill

Handwritten musical notation on a single staff. Chords:  $E_{MA}^7$ ,  $F\#_{MI}^7$ ,  $E_{MA}^7$ ,  $F\#_{MI}^7$ ,  $E_{MA}^7$ ,  $F\#_{MI}^7$ .  
 fill

Handwritten musical notation on a single staff. Chords:  $E_{MA}^7$ ,  $F\#_{MI}^7$ ,  $E_{MA}^7$ ,  $F\#_{MI}^7$ .  
 fill

\* Last four chords of C are held as whole notes each time

Different soloist takes fills on each repeat

H

EMI<sup>7</sup> F#MI<sup>7</sup> EMI<sup>7</sup> F#MI<sup>7</sup>

(brass)

EMI<sup>7</sup> F#MI<sup>7</sup> EMI<sup>7</sup> F#MI<sup>7</sup>

(synth fill)

EMI<sup>7</sup> F#MI<sup>7</sup> EMI<sup>7</sup> F#MI<sup>7</sup>

Esus (synth fill)

AMI<sup>7</sup> N.C. CMI<sup>7</sup> N.C. F#MI<sup>7</sup> N.C. B<sup>7</sup> A

I

(March-Like)  
A pedal

G bass F bass F bass

F bass (trps) F bass

N.C. ff (unis)

Opening vamp may also be used on parts of letters D, G and H. 'Piano' refers to elec

This chart has been condensed from the original score by the editor with approval of the composer. It was originally scored for two pianos, bass, sax, two trumpets, two trombones and string quartet.

All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.

As played on Chick Corea's "Secret Agent"



Chick Corea



# Central Park (Bass Part)

**A** Tacet

Musical staff with notes and chords: E<sub>MI</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup>, E<sub>MI</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup> (5x)

Musical staff with notes and chords: E<sub>MI</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup>, N.C.

Musical staff with notes and chords: D/F<sub>#</sub>, G

**A**

Musical staff with notes and rests

**3** (3x's)

Musical staff with notes and chords: E<sub>MI</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup> (2), (2)

Musical staff with notes and chords: E<sub>MI</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup>, G<sub>MI</sub><sup>7</sup>, A<sub>MI</sub><sup>7</sup> (2)

Musical staff with notes and chords: G<sub>MI</sub><sup>7</sup>, C<sup>7</sup>, F<sub>MA</sub><sup>7</sup>, B<sub>bMA</sub><sup>7</sup>, F<sub>#7</sub>(#9), B<sup>7</sup>

**3**

Musical staff with notes and chords: E<sub>MA</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup> (2), (2)

Musical staff with notes and chords: (2), A<sub>MI</sub><sup>7</sup>, C<sub>MI</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup>, B<sup>7</sup>

**D**

Musical staff with notes and chords: E<sub>MI</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup>, E<sub>MI</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup>

Musical staff with notes and chords: (2), N.C., C<sup>7</sup>, B<sup>7</sup>(#5)

**E**

Musical staff with notes and chords: E<sub>MI</sub>, D, C, B

(Bass solo begins 3<sup>rd</sup>x)

Ami D7 G Gmi C7 F Ami B (indef.)  
 F E<sub>mi</sub> F#<sub>mi</sub> E<sub>mi</sub> F#<sub>mi</sub>  
 G (3x's) E<sub>mi</sub><sup>7</sup> (Double-Time Feel) F#<sub>mi</sub><sup>7</sup> (2) (2) (2)  
 (voices)  
 (2) (2) (2) (2) (16)  
 E<sub>ma</sub><sup>7</sup> F#<sub>mi</sub><sup>7</sup> (2) (2) (2)  
 (2) (2) (2) (2) (16)  
 H E<sub>mi</sub><sup>7</sup> F#<sub>mi</sub><sup>7</sup> (2) (2) (2)  
 (brass)  
 E<sub>ma</sub><sup>7</sup> F#<sub>mi</sub><sup>7</sup> (2) E<sub>sus</sub>  
 (E<sub>sus</sub>) Ami<sup>7</sup> C<sub>mi</sub><sup>7</sup> F#<sub>mi</sub><sup>7</sup> B<sup>7</sup> A  
 I A pedal (8)  
 F pedal  
 N.C.  
 ff

Detailed description of the musical score: The score consists of several staves. The top staff shows a melodic line with chords Ami, D7, G, Gmi, C7, F, Ami, and B. The second staff, labeled 'F', shows a bass line with chords E<sub>mi</sub>, F#<sub>mi</sub>, E<sub>mi</sub>, and F#<sub>mi</sub>. The third staff, labeled 'G', is marked '(3x's)' and '(Double-Time Feel)', showing a rhythmic pattern of eighth notes with chords E<sub>mi</sub><sup>7</sup> and F#<sub>mi</sub><sup>7</sup>, and dynamic markings '(2)'. Below this are two more staves with similar rhythmic patterns and chords. The fifth staff, labeled 'H', is marked '(brass)' and shows chords E<sub>mi</sub><sup>7</sup>, F#<sub>mi</sub><sup>7</sup>, and E<sub>sus</sub>. The sixth staff shows chords (E<sub>sus</sub>), Ami<sup>7</sup>, C<sub>mi</sub><sup>7</sup>, F#<sub>mi</sub><sup>7</sup>, B<sup>7</sup>, and A. The seventh staff, labeled 'I', shows a melodic line with 'A pedal' and '(8)' above it. The eighth staff shows 'F pedal'. The ninth staff shows 'N.C.' and 'ff' below it.

This bass part has been derived from the original score and the original recording by the editor with approval of the composer.

Medium Swing

# Champtonch

Lennie Lash

♩=156

Piano (top note of voicing)

Intro E<sub>mi</sub><sup>7</sup> G/D C<sub>mi</sub><sup>7(b5)</sup> B<sub>mi</sub><sup>7</sup> A<sub>mi</sub><sup>7</sup> G<sub>mi</sub><sup>7(b5)</sup> F<sub>mi</sub><sup>7</sup> G<sub>MA</sub><sup>7</sup>

Bass

C<sup>7</sup> F<sub>MA</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sub>MA</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> D<sub>MA</sub><sup>7</sup> F<sub>MA</sub><sup>7</sup>

A

E<sub>mi</sub><sup>7</sup> G/D C<sub>mi</sub><sup>7(b5)</sup> B<sub>mi</sub><sup>7</sup> A<sub>mi</sub><sup>7</sup> G<sub>mi</sub><sup>7(b5)</sup>

F<sub>mi</sub><sup>7</sup> G<sub>MA</sub><sup>7</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sub>MA</sub><sup>7</sup>

A<sub>b</sub><sup>7</sup> D<sub>MA</sub><sup>7</sup> F<sub>MA</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup> G/D F<sub>MA</sub><sup>7</sup>/C B<sub>b</sub><sub>MA</sub><sup>7</sup>

$CMA^7$   $Dmi^7$   $E_{mi}^7$   $F\#^7$   $B_{mi}^7$   $G_{mi}(MA^7)$   $F\#_{mi}^7$   $F^7$

$E_{mi}^7$   $G/D$   $F\#_{mi}^7/C\#$   $E_{mi}^7$   $B_{mi}^7$   $AMA^7$   $GMA^7$   $FMA^7$

(top note of voicing)

$E_{mi}^7$   $G/D$   $C\#_{mi}^7(b5)$   $E_{mi}^7$   $B_{mi}^7$   $AMA^7$   $GMA^7$   $FMA^7$

$E^b$   $D\#MA^7$   $BMA^7$   $A\#MA^7(\#11)$   $A^bMA^{13}(\#11)$

rit

maintain swing feel throughout melody  
 e.g. - bar 2 of **A** :

As played on George Muribus' "Trio 77"

# Children Of The Night

Medium-Up Swing  
♩ = 236

Wayne Shorter

Handwritten musical notation for piano and bass. The piano part is in the upper staff and the bass part is in the lower staff. The key signature has two flats (Bb and Eb). The piano part starts with a DMI7 chord over a C chord. The bass part has a similar harmonic structure.

Handwritten musical notation for piano and bass. The piano part has a section marked 'A' with a DMI7 chord. Below it, the text '(rhythm figure continues)' is written. The bass part continues with a similar harmonic structure.

Handwritten musical notation for bass. The text '(bass walks)' is written below the staff. The bass line consists of a series of chords: E MA7, Eb MI7, Ab7, Db MA7, C MI7, and F7.

Handwritten musical notation for bass. The bass line consists of a series of chords: Bb MA7, Ab MA7, G MI7, C7, F MI7, and Bb7.

Handwritten musical notation for bass. The bass line consists of a series of chords: Eb MA7, D MI7, G7, and C MA7 (last x).

Handwritten musical notation for piano. A section marked 'B' is indicated by a box around the letter 'B'. The piano part consists of a series of chords: Eb MI6, F# MI6, Eb MI7, C MI7(b9), and F7(#9). The text 'Solo' is written below the staff, and 'fine' is written at the end of the section.

Handwritten musical notation for bass. The bass line consists of a series of chords: Bb MI7, Ab7, F# MI7, B7, E MA7, D MI7, and G7.

As played on Art Blakey's "Mosaic"

D.S. al fin  
Solos on form (ABA)

# Children Of The Night (Harmony Parts)

Medium - Up Swing

$\text{♩} = 236$

Intro

Intro staff with a whole rest and a circled 8.

**A**  $D_{MI}7$   
C

Staff with a whole rest and a circled 8.

(Sax)

$D_{MI}7$   
C

Staff with a whole rest and a circled 8.

$C_{MI}7$

$C_{MI}7$

(trp.)

(trb.)

Staff with notes and chords:  $E_{MA}7$ ,  $E_{bMI}7$ ,  $A_{b7}$ ,  $D_{bMA}7$ ,  $C_{MI}7$ ,  $F7$ .

$B_{bMA}7$

$A_{bMA}7$

$G_{MI}7$

$C7$

$F_{MI}7$

$B_{b7}$

Staff with notes and chords:  $E_{bMA}7$ ,  $D_{MI}7$ ,  $G7$ ,  $C_{MA}7$  (last x),  $F_{MI}7$ ,  $B_{b7}$ .

$E_{bMA}7$

$D_{MI}7$

$G7$

$C_{MA}7$   
(last x)

*fine*

$E_{bMI}6$

$F\#MI6$

$E_{bMI}7$

$C_{MI}7(b9)$

$F7(\#9)$

Staff with notes and chords:  $B_{bMI}7$ ,  $A_{b7}$ ,  $F\#MI7$ ,  $B7$ ,  $E_{MA}7$ ,  $D_{MI}7$ ,  $G7$ .

$B_{bMI}7$

$A_{b7}$

$F\#MI7$

$B7$

$D_{MI}7$

$G7$

Staff with notes and chords.

D.S. al fine  
Solo on form (ABA)

Fast Swing  
♩ = 284

# City By The Bay

Vince Wallace

## Intro

stop  
time

Handwritten musical notation for the Intro section. It consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a common time signature. The melody is written in eighth notes. Chords are indicated above the staff: F<sub>ma</sub>7, G<sup>b</sup>7(b5), and G<sup>b</sup>7. The second staff continues the melody with chords G<sup>b</sup>7, F<sup>#</sup>mi7, and B7. A "(ten)" marking is present below the first staff.

## A

stop  
time

Handwritten musical notation for the A section. It consists of eight staves of music. The first staff is marked with a repeat sign and "(Time)". Chords include E<sub>mi</sub>7, A7, and D<sub>ma</sub>7. The second staff has a first ending bracket with a "1." marking. The third staff has a second ending bracket with a "2." marking. The fourth staff contains a triplet of eighth notes. The fifth staff has a first ending bracket with a "1." marking. The sixth staff has a second ending bracket with a "2." marking. The seventh staff has a first ending bracket with a "1." marking. The eighth staff has a second ending bracket with a "2." marking. Chords throughout include D<sub>mi</sub>7, C<sup>#</sup>7, F<sup>#</sup>ma7, A7, D<sub>ma</sub>7, C<sub>mi</sub>7, F7, D<sub>mi</sub>7, G7, E<sub>mi</sub>7(b5), A7(b9), E<sub>b</sub>mi7, A<sub>b</sub>7, and G7(#9).

As played on "Vince Wallace Plays Vince Wallace"

Musical staff with notes and chords  $F\#mi7$  and  $B7$ .

3] (SOLOS)

Musical staff with chords  $Emi7$ ,  $A7$ , and  $Dmi7$ .

Musical staff with chords  $Dmi7$ ,  $C\#7$ ,  $F\#ma7$ ,  $A7$ , and  $Dmi7$ .

1.

Musical staff with chords  $Cmi7$ ,  $F7$ ,  $Dmi7$ , and  $G7$ .

Musical staff with chords  $Emi7(b5)$ ,  $A7(b9)$ ,  $Dmi7$ ,  $G7$ ,  $Ebm7$ , and  $Ab7$ .

2.

Musical staff with chords  $Cmi7$ ,  $F7$ ,  $Dmi7$ , and  $G7$ .

Musical staff with chords  $Cmi7$ ,  $F7$ , and  $Bbma7$ .

After solos - D.S. al Coda

Musical staff with notes and chords  $G6$ ,  $Dma7(b5)$ ,  $Gma7(b5)$ ,  $Cma7(b5)$ , and  $Fma7(b5)$ . Includes the instruction "rit." below the staff.

alternate bars 5-8 used on out head

Musical staff with chords  $Dmi7$ ,  $C\#7$ ,  $F\#ma7$ ,  $A7$ , and  $Dmi7$ . Includes a "break" section with a drum symbol "(dr)" and a dashed line.

Sounds one octave lower than written.



1st Swing

=284

(Intro)

# City By The Bay (Harmony Part)

F<sub>M</sub>A<sup>7</sup> G<sup>b</sup>7(b5)

(trb)

G<sup>6</sup> F#M<sup>7</sup> B<sup>7</sup>

**A** E<sub>M</sub><sup>7</sup> A<sup>7</sup> D<sub>M</sub>A<sup>7</sup>

S.

D<sub>M</sub><sup>7</sup> C#<sup>7</sup> F#M<sup>7</sup> A<sup>7</sup> D<sub>M</sub>A<sup>7</sup> 1.

C<sub>M</sub><sup>7</sup> F<sup>7</sup> D<sub>M</sub><sup>7</sup> G<sup>7</sup>

E<sub>M</sub><sup>7</sup>(b5) A<sup>7</sup>(b5) D<sub>M</sub><sup>7</sup> G<sup>7</sup> E<sub>M</sub><sup>7</sup> A<sup>b</sup>7 2. D<sub>M</sub>A<sup>7</sup>

C<sub>M</sub><sup>7</sup> F<sup>7</sup> D<sub>M</sub><sup>7</sup> G<sup>7</sup>(b9)

C<sub>M</sub><sup>7</sup> F<sup>7</sup> D<sub>M</sub><sup>7</sup> G<sup>7</sup>

C<sub>M</sub><sup>7</sup> F<sup>7</sup> F<sub>M</sub>A<sup>7</sup>

G<sup>b</sup>7(b5) G<sup>6</sup> ∅

F#<sub>MI</sub>7                      B7

**B** (SOLOS)

E<sub>MI</sub>7                      A7                      D<sub>MA</sub>7

D<sub>MI</sub>7      C#7                      F#<sub>MA</sub>7      A7                      D<sub>MA</sub>7

<sup>1.</sup> C<sub>MI</sub>7                      F7                      D<sub>MI</sub>7                      G7

E<sub>MI</sub>7(b5)                      A7(b9)                      D<sub>MI</sub>7      G7                      E<sub>b</sub>MI7      A<sub>b</sub>7

<sup>2.</sup> C<sub>MI</sub>7                      F7                      D<sub>MI</sub>7                      G7

C<sub>MI</sub>7                      F7                      B<sub>b</sub>MA7

After solos - D.S. al Coda

⊕

D<sub>MA</sub>7(b5)      G<sub>MA</sub>7(b5)      C<sub>MA</sub>7(b5)      F<sub>MA</sub>7(b5)

rit.

alternate bars 5-8 used on out head

D<sub>MI</sub>7      C#7      F<sub>MA</sub>7      A7      D<sub>MA</sub>7

Sounds one octave lower than written.

♩ = 318

# Cloudburst

Lyrics by Jon Hendricks

Music by Lerov Kirkland & Jimmy H

(Intro) N.C.

**A**

(piano only)

(drums)

I was blue and I was al-ways wear - in' a frown

cause my love had turned me down;

Then we met, and you can bet I knew from the first you

were my love 'cause that's when the old gray cloud burst.

**B**

My heart real-ly flew the day you caught my eye,

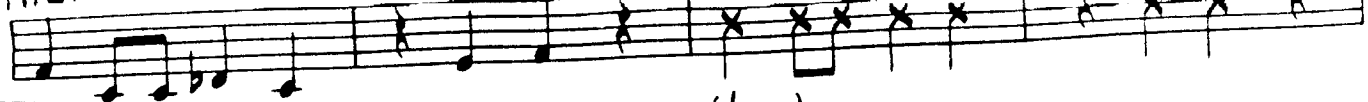
I hope that we two will nev-er say good-bye.

**C**

Clouds of gray have sil-ver lin-ings when they're re-vers'd,

found your love and that's when the old gray cloud burst.

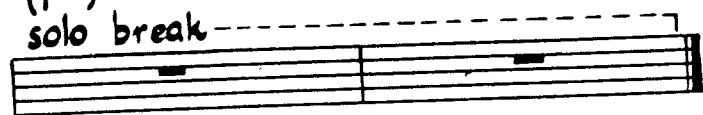
As played on "The Best Of Lambert, Hendricks & Ross"



(piano only)

(drums)

(F6)  
solo break



Solos on F rhythm changes  
w/ 'Honeysuckle' bridge (like B)  
after solos - D.S. al Coda



that's when the old gray

cloud burst.

(drums)

N.C.

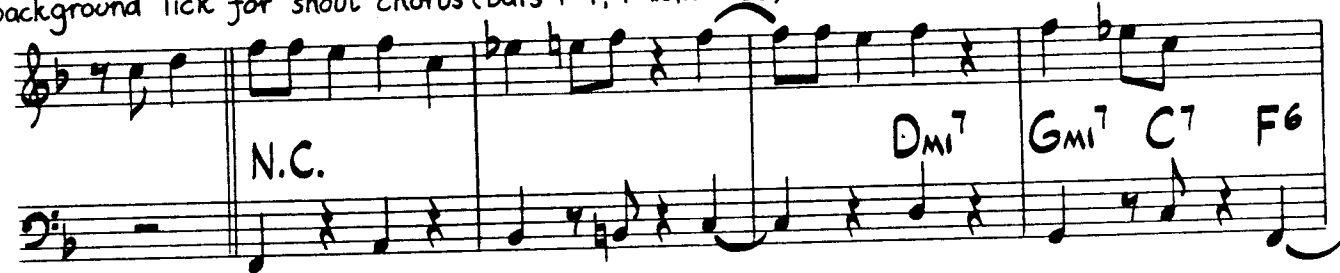
C7 F6



That's when the old gray

cloud burst.

background lick for shout chorus (bars 1-4, 9-12, 25-28)



N.C.

Dmi7

Gmi7

C7

F6

### LYRICS DURING SOLO

**Lead Vocal:** Hey! Ba-by!  
 I'm gonna tell you 'bout your loving  
 And your kissing and your hugging  
 And your sweet turtle-doving.  
 Pretty baby, I won't be satisfied  
 Till I hear 'em play "Here comes the bride."  
 Listen to me, baby, and I don't mean maybe.  
 Listen to my story, it's terrifically true.  
 I wanna find a way of telling that  
 I really go for you;  
 I hope you really believe me, baby,  
 'cause I certainly do.  
 'Cause you're thrilling me; really, really thrilling.  
 When you tell me that you probably got  
 A kind of crush on me,  
 It moves me, grooves me,  
 How divine can one woman be!  
 Oh, little darling, I'm really falling,  
 You got me goofy and gay,  
 I'm gonna get carried away.  
 Just think you gonna be mine some day!  
 Oh, let's spin a little, park a little, stop a little,  
 Spark a little, live a little, love a little,  
 Maybe turtle-dove a little, baby!  
 Every time you hold me so near,  
 Nobody loves me like you, dear.  
 Let's stop a little, tease a little, later maybe  
 squeeze a little, try a little, sigh a little,  
 Never have to cry a little bit!  
 No denying that you're mighty pretty and that's it!  
 'Cause I love you, baby; love you, baby;

Love you, baby, with all my heart.  
 Ooh, listen to me while I say  
 I let a lot of ladies get away  
 Because I know; I know, pretty baby, I know;  
 I know, pretty baby, I know you're the one,  
 yes, you're the one!  
 I knew it when I metcha; what a break to getcha!  
**Chorus:** When it's cloudy and grey  
 and that's the worst,  
 How do you cause clouds to burst?  
**Lead Vocal:** You find a lover, find a lover,  
 Find a lover, find a lover — "Sold American!"  
**Chorus:** If it's silvery under clouds of grey  
 How do you chase grey away?  
**Lead Vocal:** You gotta find a little girl  
 And make her love you a lot.  
 Don't ever leave unless you're flippin' your lid  
 And really wanna ruin the plot!  
**Chorus:** Sounds easy, does it?  
**Lead Vocal:** Light as a breeze through the trees, b  
**Chorus:** How pleasant was it?  
**Lead Vocal:** Pleasant as one summer breeze, girl!  
**Chorus:** It's so wonderful  
 what a lover can do;  
 Look at what love did for you!  
**Lead Vocal:** Yeah, I'm a lucky lover, a lucky lover.  
 I've got the love you'll soon discover!  
 Take a look at me, boy,  
 Take another look, take another look,  
 take another look,  
 Take another good long look at me —  
 Love opened my eyes and now I see!

# Junk Ballad ♩ = 124

music by Herbie Hancock  
lyrics by Allee Willis

Intro)  $G^9_{sus}$   $G^{13}$  -  $G^7(\#5)$   $F^9_{sus}$

(flute)

$G^9_{sus}$   $G^{13}$  -  $G^7(\#5)$   $F^9_{sus}$   $B^9_{sus}$   $F\#7(alt)$

$B^9_{sus}$   $B^{13}$   $C\#^9_{sus}$   $\#^{\hat{}}_2$

$B^9_{sus}$   $C\#^9_{sus}$   $\#^{\hat{}}_2$  N.C.  $G^9_{sus}$

(brass)

$G^9_{sus}$   $G^{13}$   $F^9_{sus}$   $G^9_{sus}$

(fl.)

$G^9_{sus}$   $G^{13}$   $G^9_{sus}$   $G^{13}$   $F^9_{sus}$

(fl.)

Tears at night

$G^9_{sus}$   $G^{13}$  -  $G^7(\#5)$   $F^9_{sus}$

(fl.)

'cause you're scared,

Lit-tle girl

$G^9_{sus}$   $G^{13}$  -  $G^7(\#5)$   $F^9_{sus}$   $B^9_{sus}$   $F\#7(a)$

(fl.)

all a - fraid,

Stuck be -



2. (C<sup>MA7</sup>/E) :S: **B** C<sup>MA7</sup> A<sup>MI7</sup> A<sup>b</sup>MA<sup>7</sup>

With - out the songs, you nev - er heard of

F<sup>MI9</sup> E<sup>b</sup>MA<sup>7</sup> C<sup>MI9</sup> B<sup>MA7</sup>

love, With - out the books, you nev - er learned e-

A<sup>b</sup>MI<sup>9</sup> b.o. G<sup>MI9</sup> E<sup>b9</sup> sus D<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) E<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) D/F G<sup>MI9</sup> E<sup>b9</sup> sus

nough. (fl.)

D<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) E<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) B<sup>9</sup> sus F<sup>#7</sup>(alt) (4x's) (Funkier) B<sup>9</sup> sus B<sup>13</sup> B<sup>9</sup> sus B<sup>13</sup> 1,2,3

Just come run-ning to me. Just come

4 B<sup>13</sup> N.C. **C** (Piano Solo) G<sup>MI9</sup> E<sup>b</sup>13(#11) D<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) E<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) D/F

(elec. pn.) indef.

(On Cue) G<sup>MI9</sup> E<sup>b</sup>13(#11) D<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) E<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) E7(#9) N.C.

(end solo) (trp) ff mp

E<sup>MI9</sup> A<sup>MI7</sup> B<sup>MI7</sup> **D** (8x's) E<sup>MI</sup> D/E (brass) 1,2,4,5,6,8 C/E B<sup>MI/E</sup> A<sup>MI7</sup> B<sup>MI7</sup>

Just come run - ning to me. Just come

3,7 D<sup>b</sup>/E C/E B<sup>MI7</sup>

to me. Come

after 8<sup>th</sup>x - D.S. al Coda

Handwritten musical score for guitar and voice. The score is in 4/4 time and consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The first measure is marked with a forte dynamic '(f.)'. The second staff is marked with '(4x's)' and includes vocal lines with lyrics: 'doo-wah dit doo-wah doot doot doot doo-wah dit'. The third and fourth staves continue the musical and vocal parts. Chord voicings are written above the notes, including Gmi9, Eb9sus, Dbmi7, Ebmi7, D/F, and Eb9sus. Fingerings are indicated with numbers in parentheses, such as (11) for the 11th fret. The score concludes with the instruction 'hold & fade while percussion vamps out'.

<sup>(11)</sup> & Ebmi7<sup>(11)</sup> may also be voiced with raised fifths

Handwritten chord diagrams for Dbmi7 and Ebmi7 with raised fifths. The diagrams show the guitar fretboard with notes for the 11th fret. The chords are labeled as Dbmi7(add<sup>11</sup>) #5 and Ebmi7(add<sup>11</sup>) #5.

VOCAL ADLIB AT D (Starts 5th x)

You don't have to be afraid,  
 Not anymore.  
 Turn within now.  
 I'll be there with you, baby  
 I'm yours, I'm yours.

As played on Herbie Hancock's "Sunlight"



UNK Ballad Come Running to Me (Bass Part)

1st x: Intro  $\text{♩} = 124$   
2nd x: Vocal (letter A)

Handwritten musical notation for the bass part, featuring various chords and melodic lines. The notation includes:

- Chords:  $G^9sus$ ,  $G^{13}$ ,  $G7(\#5)$ ,  $F^9sus$ ,  $(F^9sus)$ ,  $B^9sus$ ,  $F\#7(alt)$ ,  $B^9sus$ ,  $B^{13}$ ,  $C\#^9sus$ ,  $(C\#^9sus)$ ,  $N.C.$ ,  $G^9sus$ ,  $G^{13}$ ,  $F^9sus$ ,  $F^9sus$ ,  $G^9sus$ ,  $G^{13}$ ,  $G^9sus$ ,  $G^{13}$ ,  $F^9sus$ ,  $F^9sus$ ,  $B^9sus$ ,  $B^{13}$ ,  $(E_{mi}^7)$ ,  $C_{MA}^7/E$ ,  $D_{MA}^7/E$ ,  $D_{b/E}$ ,  $C_{MA}^7/E$ .
- Melodic lines with slurs, ties, and accents.
- Rehearsal marks 1 and 2.
- Handwritten annotations like "3" and "5" indicating fingerings or measures.

Handwritten musical notation for the fill and half-time feel section:

- 1. fill -----
- 2.  $\text{♩} = \text{B}$  (Half-Time Feel)
- Chords:  $C_{MA}^7$ ,  $A_{MI}^7$ ,  $A_{bMA}^7$ ,  $F_{MI}^9$ ,  $E_{bMA}^7$ ,  $C_{MI}^9$ ,  $B_{MA}^7$ ,  $A_{bMI}^9$ .
- Handwritten annotations like "3" and "5" indicating fingerings or measures.



# Cool Aide

Phil Woods

Medium-Up Swing

=222

**A** F<sub>M1</sub> F<sub>M1/E</sub> F<sub>M1/Eb</sub> D<sub>M17(b5)</sub> D<sub>b7</sub> C<sub>M17</sub> F<sub>7</sub> B<sub>7(b5)</sub> B<sub>bM17</sub> E<sub>b7(b9)</sub>

Ab<sup>6</sup> D<sub>bM19</sub> Eb<sup>7</sup> B<sub>M19</sub> B<sub>bM19</sub> A<sub>M17</sub> Ab<sup>6</sup> drum break

**B** (Solo) stop time

C<sub>M1</sub> Ab/C C<sub>M16</sub> Ab/C

(bass) C<sub>M1</sub> Ab/C C<sub>M16</sub> C<sup>7</sup> (end solo)

F<sub>M1</sub> F<sub>M1/E</sub> F<sub>M1/Eb</sub> D<sub>M17(b5)</sub> D<sub>b7</sub> C<sub>M17</sub> F<sub>7</sub> B<sub>7(b5)</sub> B<sub>bM17</sub> E<sub>b7(b9)</sub>

Ab<sup>6</sup> D<sub>bM19</sub> Eb<sup>7</sup> B<sub>M19</sub> B<sub>bM19</sub> A<sub>M17</sub> Ab<sup>6</sup> (Ab<sup>6</sup> solo break G<sub>M17(b5)</sub> C<sup>7</sup>)

**C** (SOLOS) fine

F<sub>M1</sub> C<sup>7(b9)</sup> F<sub>M1</sub> B<sub>bM17</sub> Eb<sup>7</sup>

Ab<sup>6</sup> F<sub>7</sub> B<sub>bM17</sub> Eb<sup>7</sup> Ab<sup>6</sup> <sup>1.</sup> G<sub>M17(b5)</sub> C<sup>7</sup> <sup>2.</sup> Ab<sup>6</sup>

**D**

C<sub>M1</sub> Ab/C C<sub>M16</sub> Ab/C

C<sub>M1</sub> Ab/C C<sub>M16</sub> C<sup>7</sup>

F<sub>M1</sub> C<sup>7(b9)</sup> F<sub>M1</sub> B<sub>bM17</sub> Eb<sup>7</sup>

Ab<sup>6</sup> F<sub>7</sub> B<sub>bM17</sub> Eb<sup>7</sup> Ab<sup>6</sup> G<sub>M17(b5)</sub> C<sup>7</sup>

As played on Phil Woods "Altology"

after solos - D.C. al fine

$\text{♩} = 280$

**A** (gtr. w/ten.)

Chords:  $C6/9$ ,  $E\flat6/9$ ,  $G\flat6/9$ ,  $A6/9$

(stop time)

Chords:  $G13sus$ ,  $G13(\sharp11)$

*f*

*fine*

**B**  $D\flat7/B\flat$  (Floaty Feel)

*mf*  $(D\flat7/B\flat)$

Chords:  $E13(\sharp11)$ ,  $G13sus$ ,  $Fm11$  (Fast Swing),  $f$   $E13sus$ ,  $EMA7$ ,  $Ami7$ ,  $C\sharp mi11$ ,  $BMA7$

*f*

1. 2.

Solos on letter **B**; may be floaty, fast swing, Latin. D.C. al *f*

After solos, D.C., play entire head (AABBAA) & end at fine.

Up Bebop  $\text{♩} = 250$

# Daahoud

Clifford Brown

(dr.)  $\text{♩}$  (trp)

**A**  $\text{Ebmi7}$   $\text{Ab7}$   $\text{Dbmi7}$   $\text{Gb7}$   $\text{CbMA7}$

N.C.

$\text{Abmi7}$   $\text{Gb7}$   $\text{F7}$   $\text{Ema7}$   $\text{EbMA7}$  (pn.)

1. break 2. break

**B**  $\text{Bbmi7}$   $\text{Eb7}$

$\text{AbMA7}$   $\text{Abmi7}$   $\text{Db7}$

$\text{GbMA7}$   $\text{Bb7}$  break  $\text{Ebmi7}$   $\text{Ab7}$   $\text{Dbmi7}$   $\text{Gb7}$

$\text{CbMA7}$  N.C.  $\text{Abmi7}$   $\text{Gb7}$   $\text{F7}$   $\text{Ema7}$   $\text{EbMA7}$

drum fill (pn.)  $\text{Abmi7}$   $\text{Db7}$   $\text{GbMA7}$   $\text{Ebmi7}$   $\text{Ab7}$

$\text{Cmi7(b9)}$   $\text{B7}$   $\text{Bb7}$   $\text{♩}$  solo break

**C** (SOLOS)  $\text{Ebmi7}$   $\text{Ab7}$   $\text{Dbmi7}$   $\text{Gb7}$   $\text{CbMA7}$   $\text{Bb7(\#9)}$

$\text{Ebmi7}$   $\text{Gb7}$   $\text{CbMA7}$   $\text{Bb7(\#5)}$   $\text{Ema7}$  1.  $\text{Bb7(\#5)}$  2.  $\text{EbMA7}$

**D**  $\text{Bbmi7}$   $\text{Eb7}$   $\text{AbMA7}$

$\text{Abmi7}$   $\text{Db7}$   $\text{GbMA7}$   $\text{Fmi7(b9)}$   $\text{Bb7}$

$\text{♩}$  (drum solo) 3 break  $\text{EbMA7}$

D.S. al 1<sup>st</sup> ending (AABA) after solos - D.C. al Coda

As played on "Clifford Brown & Max Roach"



Medium Funk

# Daisy Mae

George Duke

=132

(5x's)

1<sup>st</sup>x: clavinet only

2<sup>nd</sup>x: add bass & drums

The musical score for "Daisy Mae" is written in 4/4 time with a key signature of two flats (Bb, Eb). It begins with an "Intro" section marked "(5x's)". The first system shows the clavinet part (1<sup>st</sup>x) and the bass line (2<sup>nd</sup>x). The main melody is played by the clavinet, with a trumpet solo (trb) in the second system. The bass line features various chords, including BbM7, Eb7, and BbM7. The final system is marked "1." and contains specific chord changes: EbM7, C7(#9), F7sus, GbM7, Bb7sus, and BbM7.

As played on Raul De Souza's LP "Don't Ask My Neighbors"

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2.

Handwritten musical notation for the first system. The treble clef staff contains chords and melodic lines. The bass clef staff contains a rhythmic pattern of eighth notes. Chords are labeled as  $E^b_{MI}7$ ,  $C7(\#9)$ ,  $F7sus$ ,  $G^b_{MA}7$ ,  $E^b_{MI}7$ , and  $A^b7$ .

Handwritten musical notation for the second system. The treble clef staff contains chords and melodic lines. The bass clef staff contains a rhythmic pattern. Chords are labeled as  $D^b_{MA}7$ ,  $G^b_{MA}7$ ,  $E^b_{MI}7$ ,  $A^b7$ ,  $D^b7sus$ , and  $E^6/9$ .

Handwritten musical notation for the third system. The treble clef staff contains chords and melodic lines. The bass clef staff contains a rhythmic pattern. Chords are labeled as  $(E^6/9)$ ,  $A^b9sus$ , and  $B^b_{MI}7$ .

**B**

Handwritten musical notation for the fourth system. The treble clef staff contains chords and melodic lines. The bass clef staff contains a rhythmic pattern. A box labeled "(SOLOS)" is placed over the first two measures.

Handwritten musical notation for the fifth system. The treble clef staff contains chords and melodic lines. The bass clef staff contains a rhythmic pattern. Chords are labeled as  $B^b_{MI}7$  and "indef.".

play 2<sup>nd</sup> ending between solos

after last solo -  
D.S. al 2<sup>nd</sup> ending al Coda

Handwritten musical notation for the sixth system. The treble clef staff contains chords and melodic lines. The bass clef staff contains a rhythmic pattern. Chords are labeled as  $A^b9sus$  and  $B^b9sus$ .



Easy Walk (Bass Part) Medium Funk (Intro) (3x's)

$\text{♩} = 132$

$B^{\flat}M_7$  1<sup>st</sup>x: Tacet 2<sup>nd</sup>x: } 3<sup>rd</sup>x: } Fill

$B^{\flat}M_7$

2.  $B^{\flat}M_7$  A  $B^{\flat}M_7$

$B^{\flat}M_7$

$E^{\flat}7$  1.  $E^{\flat}M_7$   $C7(\#9)$   $F^7_{sus}$   $G^{\flat}M_7$   $B^{\flat}7_{sus}$

$B^{\flat}M_7$  fill

2.  $E^{\flat}M_7$   $C7(\#9)$   $F^7_{sus}$   $G^{\flat}M_7$   $E^{\flat}M_7$   $A^{\flat}7$

$D^{\flat}M_7$   $G^{\flat}M_7$   $E^{\flat}M_7$   $A^{\flat}7$  2)  $D^{\flat}7_{sus}$   $E^{\flat}9$

$A^{\flat}9_{sus}$   $B^{\flat}M_7$  (fill sparsely)

3]  $B^{\flat}M_7$  (SOLOS) (2) indef.

ay different bass line during 2<sup>nd</sup> solo

play 2<sup>nd</sup> ending between solos after solos - D.S. al 2<sup>nd</sup> ending al Coda

$A^{\flat}9_{sus}$   $B^{\flat}9_{sus}$



John Coltrane



*A*<sub>MA7</sub>(#11) *F*<sub>6b</sub>

*D*<sub>b</sub>*MA*<sup>7</sup> *A*<sub>b</sub>*MA*<sup>7</sup> *F**MA*<sup>7</sup> *A*<sub>b</sub>*MA*<sup>7</sup> *E**MA*<sup>7</sup> *B**MA*<sup>7</sup> *B*<sub>b</sub>*Mi*<sup>9</sup> *A*

**D** *A*<sub>b</sub>*Mi*<sup>9</sup> *B*<sub>b</sub>*Mi*<sup>7</sup> *A*<sub>b</sub>*Mi*<sup>9</sup> *B*<sub>b</sub>*Mi*<sup>7</sup> *E*<sub>b</sub><sup>7</sup>(#9)

(vamp till cue)

On Cue

*A*<sub>b</sub>*Mi*<sup>9</sup> *B*<sub>b</sub>*Mi*<sup>7</sup> *A*<sub>b</sub>*Mi*<sup>9</sup> *B*<sub>b</sub>*Mi*<sup>7</sup> *A*<sub>b</sub>*Mi*<sup>9</sup> *B*<sub>b</sub>*Mi*<sup>7</sup> 1. *A*<sub>b</sub>*MA*<sup>9</sup> *B*<sub>b</sub>*Mi*<sup>7</sup> *E*<sub>b</sub><sup>7</sup>(#9)

2. *A*<sub>b</sub>*Mi*<sup>9</sup> *B*<sub>b</sub>*Mi*<sup>7</sup> *E*<sub>b</sub><sup>7</sup>(#9)

D.S. al Coda

(Solo over melody)

*A*<sub>b</sub>*Mi*<sup>9</sup> *B*<sub>b</sub>*Mi*<sup>7</sup> *A*<sub>b</sub>*Mi*<sup>9</sup> *B*<sub>b</sub>*Mi*<sup>7</sup> *A*<sub>b</sub>*Mi*<sup>9</sup> *B*<sub>b</sub>*Mi*<sup>7</sup> *A*<sub>b</sub>*Mi*<sup>9</sup> *B*<sub>b</sub>*Mi*<sup>7</sup> *A*<sub>b</sub>*Mi*<sup>9</sup> *B*<sub>b</sub>*Mi*<sup>7</sup> *E*<sub>b</sub><sup>7</sup>(#9)

Vamp & Fade

Bass line at **B** & **D**

As played on Dave Liebman's "What It Is"

# Dark Lady

Richie Beirach

Free Piano Intro

straight 8s Ballad

$\text{♩} = 92$

Chord voicings and annotations include:  $G\#A$ ,  $AM9(\#5)$ ,  $E7(b9)/G\#$ ,  $AMI9$ ,  $GMI9$ ,  $C7(b9)sus$ ,  $BbMI7$ ,  $Eb/E$ ,  $D/Eb$ ,  $BMI9$ ,  $BMA7$ ,  $D/A$ ,  $G\#o7(add 11)$ ,  $G\#o7(\#11)$ ,  $F\#MI7$ ,  $F9sus$ ,  $Eb/E$ ,  $EbMA7$ ,  $C/Db$ ,  $F\#D$ ,  $BMI/D$ ,  $C/Db$ ,  $CMA7$ ,  $F\#7sus$ ,  $F\#7sus$ ,  $GMA7$ ,  $G\#o7$ ,  $Bbo7$ ,  $BMI(MAT)$ ,  $D/A$ ,  $GMA7$ ,  $B/G$ ,  $A/G$ ,  $F\#MI7$ ,  $E13$ ,  $GMI7$ ,  $EbMI(MAT)$ ,  $D(add 9)$ ,  $B(add 9 no 3)$ ,  $C/Ab$ ,  $C/F$ ,  $B/G$ .

Handwritten musical score for the first system, featuring a treble clef staff with a key signature of one flat and a 4/4 time signature. The bass clef staff contains a melodic line with notes and rests. Handwritten annotations include a circled key signature  $(\flat)$  in the treble staff, and chord symbols  $(B/G)$  and  $(E^{\flat}MA^7)$  above the bass staff.

Handwritten musical score for the second system. The treble staff contains a saxophone line with notes and rests. The bass staff continues the melodic line from the first system. Annotations include "Bass line continues) (sax)" above the treble staff and "(pn)" below the bass staff.

Handwritten musical score for the third system, showing a saxophone line in the treble staff and a bass line in the bass staff.

Handwritten musical score for the fourth system, showing a saxophone line in the treble staff and a bass line in the bass staff.

Handwritten musical score for the fifth system. The treble staff contains a saxophone line with notes and rests. The bass staff contains a rhythmic pattern of eighth notes. Annotations include "(SOLOS)" and "(solo over bass line using G, B, & E<sup>b</sup> tonalities)" above the treble staff, and "vamp till cue" below the bass staff.

Handwritten musical score for the sixth system. The treble staff contains a saxophone line with notes and rests. The bass staff contains a melodic line with notes and rests. Annotations include "(on cue)" above the treble staff, "(sax)" above the bass staff, and chord symbols  $E^7/A$ ,  $FMA^7(\#11)$ ,  $Dm^6$ ,  $E/C$ , and  $E^7/B$  below the bass staff. The instruction "D.S. al Coda" is written at the bottom right.

Handwritten musical score for the seventh system. The treble staff contains a saxophone line with notes and rests. The bass staff contains a melodic line with notes and rests. Annotations include "8va" above the treble staff and "(pn)" below the bass staff.

As played on Dave Liebman's "Sweet Hand"

ody  
-aight Eighths  
J=128

# Dark Light

Mike Nock

Handwritten musical score for "Dark Light" by Mike Nock. The score is written on ten staves in 3/4 time with a tempo of 128. It features various chords such as  $A_{mi} 9(b13)$ ,  $B^b/A$ ,  $E^b/D$ ,  $D_{mi} 9(b13)$ ,  $A^b/G$ ,  $D^b/C$ ,  $G/A^b$ ,  $B/B^b$ ,  $B^b 7_{sus}$ ,  $D 13_{sus}$ ,  $D_{ma} 7(\#11)$ , and  $E/A$ . The notation includes eighth notes, quarter notes, and rests, with some notes beamed together and marked with "4" for eighth notes. The piece concludes with a "fine" marking.

fine

As played on Mike Nock's "In, Out And Around"

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Slow Swing

# D.C. Farewell

Richie Cole

$\text{♩} = 68$

**A**  $E_{MA7}(\#11)$   $F_{MI7}$   $B_{bMI7}$   $E_{b13}(b9)$   $A_{bMA7}$   $E_{b13}(b9)$   $E_{MA7}(\#11)$   $F_{MI7}$   $B_{bMI7}$   $E_{b13}(b9)$

Time to hit the high way, Time to move on my  
 Nine - ty five will take me From this town of D.

$A_{bMA7}$   $E_{bMI7}$   $A_{b7}$   $D_{bMA7}$   $D_{bMI7}$   $A_{bMA7}$   $B_{bMI7}$

way, This dream has passed, the road beck-ons and I'll fol-low.  
 C. The jazz I've played shall re-main as I go roam-in'.

$C_{MI7}$   $F7(\#9)$   $B_{bMI7}$   $C_{MI7}$   $F7(\#9)$   $B7(\#9)$   $B_{bMI7}$

D. C., You've been so fine, I'll re-turn a-gain  
 Fu-tures are hard to tell, But for now, D. C.

$E_{MA7}$   $A_{MA7}$   $A_{bMA7}$   $B_{bMI7}$   $E_{b7}(\#11)$

a new place and a new time. Travel - in'  
 I must bid a fond fare - well.

Solo on changes  
 After solos - take Cod

**B**  $A_{bMA7}$   $E_{MA7}$   $F_{MA7}(\#11)$   $F_{MI7}$   $B_{MI7}$   $E_{13}(b9)$   $A_{MA7}$   $E_{13}(b9)$   $F_{MA7}(\#11)$   $F_{MI7}$   $B_{MI7}$   $E_{13}(b9)$   $A_{MA7}$

Nine - ty five will take me From this town of D.

$A_{MA7}$   $E_{MI7}$   $A7$   $D_{MA7}$   $D_{MI7}$   $A_{MA7}$   $B_{MI7}$

C. The jazz I've played shall re-main as I go roam-in.

$C_{MI7}$   $F7(\#9)$   $B_{MI7}$   $C_{MI7}$   $F7(\#9)$   $C7(\#11)$   $B_{MI7}$

Fu-tures are hard to tell, But for now, D. C.,

$F_{MA7}$   $B_{bMA7}$   $A_{MA7}$   $B_{MI7}$   $E7(b9)$   $F_{MA7}(\#11)$   $D_{MA7}$   $C_{MA7}$   $F_{MA7}$   $A_{MA7}$

I must bid a fond fare - well un - til then.

As played on Mark Murphy's "Stolen Moments"



Medium - Up Swing

# Del Sasser

Sam Jones

♩ = 252

(Intro)  $F_{MA7}$   $E7$   $D_{MI7}$   $D_{MI7}/C$   $B_{MI7}(b5)$   $Bb_{MI6}$

$A_{MI7}$   $D7$   $G_{MI7}$   $C7$   $F_{MA7}$  (horns) break

Horns  $G_{MI7}$   $C7$   $F_{MA7}$

Piano

$G_{MI7}$   $C7$   $F_{MA7}$

$C7_{sus}$

$F_{MA7}$   $E7$   $D_{MI7}$   $D_{MI7}/C$   $B_{MI7}(b5)$   $Bb_{MI6}$

$A_{MI7}$   $D7$   $G_{MI7}$   $C7$   $F6$   $(D7)$

1. 2.

fine

8

Handwritten musical notation for the first system, featuring four staves. The first staff is in treble clef with a key signature of one flat (Bb). It contains a tenor saxophone part labeled "(ten)" and a unison part labeled "(unis)". Chords include (trp)Cmi7, F7, and BbMA7. The second staff continues the tenor part with Cmi7, F7, and BbMA7. The third staff continues the unison part with Ami7, D7, and GMA7. The fourth staff continues the unison part with Gmi7, C7, Ami7, and D7, ending with a "break" instruction.

D.S. al fin

Solos AABA after solos - play head (AABA), take coo

Handwritten musical notation for the second system, featuring four staves. The first staff starts with a common time signature and contains a tenor solo labeled "(tenor solo)". Chords include Ami7, D7, Gmi7, C7, Ami7 (In 2), and D7. The second staff is a unison part labeled "(unis)" with chords Gmi7, C7, Ami7, and D7, and the instruction "vamp till cue". The third staff continues the unison part with Gmi7, C7, Ami7, and D7. The fourth staff continues the unison part with Gmi7, C7, EbMA7, EMA7, and FMA7, ending with a "rit." instruction.

As played on Cannonball Adderley's "Them Dirty Blues"

Medium Swing

# Dimin

Herbie Hancock

$\text{♩} = 122$

**A**

Horns

Piano

$E_b^{13}$   $E_b^7$   $G^7$   $A_b^7$   $G^7$   $C_{mi}^7$   $B_b_{mi}^7$   $A_{mi}^7(b9)$   $A_b^7$

$G_{mi}^7$   $C^7$   $F_{mi}^7$  break  $(B_b^7(b9))$

$E_b^7$   $G^7$   $A_b^7$   $G^7$   $C_{mi}^7$   $B_b_{mi}^7$   $A_{mi}^7(b9)$   $A_b^7$

$G_{mi}^7$   $C^7$   $F_{mi}^7$   $B_b^7$   $E_b$   $A_{13}(\#)$

$A_b^7$   $E_b^7$   $(G^7)$

(Cmi7 9) F7 b (Fmi7 B7 Bb7 break Eb7)  
 Cmi7 Cmi7(MA7) Cmi7 F7 Fmi7

Eb7 G7 Ab7 G7 Cmi7 Bbmi7 Ami7(b5) Ab7

(trp) (ten, Bvb) Fmi7 Bb7 Eb Bb7  
 Gmi7 C7

solo on changes



Eb C7 Fmi7 Bb7 Eb C7  
 Vamp & Fade

Kicks on head are played by piano and drums only; bass walks in 2. Solos are in 4.

Use chords in parenthesis for solos.

As played on Herbie Hancock's "Takin' Off"



Duke Ellington

# Duquility

Ballad  
♩ = 54

Mal Waldron

(cello)

F<sub>mi</sub><sup>11</sup> F<sub>#mi</sub><sup>11</sup> A<sub>ma</sub><sup>7(b5)</sup> G<sub>#mi</sub> F<sub>mi</sub><sup>11</sup> F<sub>#mi</sub><sup>11</sup> A<sub>ma</sub><sup>7(b5)</sup> A<sub>b7</sub><sup>(#9)</sup>

G<sup>7(b5)</sup> A<sub>b7</sub> F<sup>7(#9)</sup> B<sub>b7</sub><sup>(b5)</sup> E<sub>bma</sub><sup>7(b5)</sup> E<sub>mi</sub><sup>13</sup>

F<sub>mi</sub><sup>(ma7)</sup> A<sub>bmi</sub><sup>7</sup> D<sub>b7</sub><sup>sus</sup> G<sub>bma</sub><sup>7</sup> F<sup>7(#9)</sup> B<sub>b7</sub>

E<sub>bma</sub><sup>7(b5)</sup> E<sub>ma</sub><sup>7(b5)</sup> B<sub>bmi</sub><sup>11</sup> A<sub>mi</sub><sup>11</sup> F<sub>ma</sub><sup>7(b5)</sup>

*fine*

(saxes)

D<sub>mi</sub><sup>7</sup> B<sub>bma</sub><sup>7</sup> G<sub>bma</sub><sup>7</sup> E<sub>bma</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup>

(piano figure for mm. 15-16)

F<sub>ma</sub><sup>7(b5)</sup>

As played on Eric Dolphy's "Fire Wa

♩ = 140

**(Guitar Solo)**

Chords: Eb7, D7/Ab, Db7, E7/Bb, Eb7, D7/Ab, Db7, E7/Bb

**(vibes)**

Chords: C9sus, G9sus, E9sus, DMI9

Chords: DbMI7(add 11), Bb7(#9), Eb7sus, A7(#11)

Chords: AbMI9, GbMI9, EMA7(#11), EbMI11

**(Slowly)**

Chords: DMA7, CMA7(#11), B7sus, G/A, AbMI7(add 11), G/F, EMA7

**(A Tempo)**

Chords: Eb7sus, Db7sus

**(Guitar Solo)**

Chords: Eb7sus, Db7sus

**(vibes)**

Chords: Eb7sus, Db7sus

Drums play lightly throughout head, heavier on solos.

**(Slowly)**

Chords: B7sus, G/A, AbMI7(add 11), G/F, EMA7

**(A Tempo/Vibes Solo)**

Chords: E7/Bb, Eb7, D7/Ab, Db7, E7/Bb

Vamp till cue - on cue  
D.S. al fine

**(Slowly)**

Chords: B7sus, G/A, AbMI7(add 11), G/F, EMA7

**(A Tempo/Samba, double-time feel/Piano Solo)**

Chords: Eb7sus, Db7sus

Vamp till cue - on cue  
D.S. al fine

Medium Latin  
♩ = 140

# Ebony Moonbeams (Bass)

Chords: Eb7, D7/Ab, Db7, E7/Bb

First staff of music in bass clef, 5/4 time signature. Chords: Eb7, D7/Ab, Db7, E7/Bb. Includes a repeat sign and a second ending marked (2).

**A**

Chords: C9sus, G9sus, E9sus, Dmi9, Dbmi7(add 11), Bb7(#9), Eb7sus, A7(#11), Abmi9, Gbmi9, EMA7(#11), Ebmi11, DMA7, CMA7(#11), B7sus, G/A, Abmi7(add 11), G/F, EMA7

Second and third staves of music. Second staff is in treble clef with a 'S.' marking. Chords: C9sus, G9sus, E9sus, Dmi9, Dbmi7(add 11), Bb7(#9), Eb7sus, A7(#11). Third staff continues with chords: Abmi9, Gbmi9, EMA7(#11), Ebmi11, DMA7, CMA7(#11), B7sus, G/A, Abmi7(add 11), G/F, EMA7.

**B**

Chords: Eb7sus, Db7sus, Eb7sus, Db7sus

Tempo Eb7sus, Db7sus

fine

D.S. al  $\phi^1$

Fourth and fifth staves of music. Chords: Eb7sus, Db7sus. Includes 'Tempo Eb7sus, Db7sus', 'fine', and 'D.S. al  $\phi^1$ '.

$\phi^1$  (Slowly) B7sus G/A Abmi7(add 11) G/F EMA7 (A Tempo) Eb7 D7/Ab Db7 E7/Bb

Sixth staff of music. Chords: B7sus, G/A, Abmi7(add 11), G/F, EMA7, Eb7, D7/Ab, Db7, E7/Bb. Includes tempo markings (Slowly, A Tempo).

Vamp till cue - on cue D.S. al  $\phi^2$

(Slowly)  $\phi^2$  B7sus G/A Abmi7(add 11) G/F EMA7 (A Tempo) - Samba, double-time feel Eb7sus Db7sus

Seventh staff of music. Chords: B7sus, G/A, Abmi7(add 11), G/F, EMA7, Eb7sus, Db7sus. Includes tempo markings (Slowly, A Tempo) and 'Samba, double-time feel'. Ends with a double bar line and a 2-measure rest.

Vamp till cue - on cue D.S. al Fine

As played on Bobby Hutcherson's "Un Poco Loco"





2. (Sax Solo) Vamp till cue

(End of Solo)

1., 2. 3.

As played on Weather Report's "Black Market"

Vamp & Fade

# Liegeant People (bass)

## A Funk Ballad J=98

The musical score is written on ten staves. The first staff is the treble clef with a key signature of two flats (Bb) and a common time signature (C). The tempo is marked 'J=98'. The first section, labeled 'A', spans the first four staves. The second section, labeled 'B', spans the next four staves. The third section, labeled 'C', spans the final two staves. Chord notations include Gm7, Gm7/F, Bbm7, Dm7, N.C., Ab, C, F#o7, E, G#m7, Dm7(b5), Dm7(b5), N.C., B/D#, Eb, Fm, N.C., B/D#, Dm7, Eb/Fm, Eb7sus, Cm7(9), Bb7sus, Eb7, F7, Eb7, Eb7, E7, F7, Bbm7, Bbm7/A, Bbm7/G, Ebm7, D7(#9), D7(#9)/F#, G13(b9)/F, Dm7, Cm7, N.C., and (Dm7 F+---). The score includes various musical notations such as eighth notes, quarter notes, and rests.

2.

D7 E♭7 F7 E♭7 D7 E♭7 F7 E♭7

5x's

Vamp till cue

D7 E♭7 E7 F7

D B♭m7 B♭m

B♭m/Ab B♭m/G E♭m7/F E♭7 D7(♯9) D7(♯9)/F♯

G13(b9) G13(b9)/F Dm7/E Cm7/D 1,2. N.C. (Dm F+ - -)

3.

D7 D7(b9)sus

Vamp & Fade

Detailed description: This is a handwritten musical score for guitar, consisting of five staves. The first staff is a double bar line with a '2.' above it, indicating the second ending. It contains a sequence of chords: D7, E♭7, F7, E♭7, D7, E♭7, F7, E♭7. Below the staff, there are performance instructions: '5x's' under a bracketed section and 'Vamp till cue' under another. The second staff continues with chords D7, E♭7, E7, F7, followed by a boxed 'D' chord, B♭m7, and B♭m. The third staff has chords B♭m/Ab, B♭m/G, E♭m7/F, E♭7, D7(♯9), and D7(♯9)/F♯. The fourth staff contains G13(b9), G13(b9)/F, Dm7/E, Cm7/D, a first and second ending bracket labeled '1,2. N.C.', and a final chord (Dm F+ - -). The fifth staff is a double bar line with a '3.' above it, containing D7 and D7(b9)sus. Below the final staff is the instruction 'Vamp & Fade'.

♩ = 118  
Intro (optional)

# Elsa

Earl Zindars

Chords:  $E^b_{MA7}$ ,  $D^b_{MA7}$ ,  $E^b_{mi7}$ ,  $F_{mi7}$

Pedal:  $B^b$  pedal

Chords:  $E_{MA7}$ ,  $E^b_{mi7}$ ,  $E_{MA7}$ ,  $E^b_{mi7}$

Pedal:  $A^b$  pedal

Chords:  $E_{MA7}$ ,  $E^b_{mi7}$ ,  $E_{MA7}(\#11)$

**A**

Chords:  $E^b_{mi7}$ ,  $A^b7$ ,  $E^b_{mi7}$ ,  $A^b7$

Chords:  $D^b_{mi7}$ ,  $G^b7$ ,  $D^b_{mi7}$ ,  $G^b7$

Chords:  $B_{mi7}$ ,  $E7$ ,  $B^b_{mi7}$ ,  $E^b7$

Chords:  $A_{mi7}$ ,  $D7$ ,  $F7$

Chords:  $B_{mi7}$ ,  $E7$ ,  $B^b7$

**3**

Chords:  $E^b_{MA7}$ ,  $D^b_{MA7}$ , (2), (2), (2)

Pedal:  $B^b$  pedal

Chords:  $B_{MA7}$ ,  $A_{MA7}$ , (2), (2),  $B^b7(alt)$

Pedal:  $A^b$  pedal

break

**3**

Chords:  $B_{MA7}$ ,  $A_{MA7}$

rit.

Pedal:  $A^b$  pedal

D.S. al fine  
Solo on form (ABA)  
after solos - D.S. al Coda

Ballad  $\text{♩} = 55$

# Everywhere

Bunny Brunel  
Daniel Goyone

Intro

Chords:  $G_{MI}^7$   $G_{MI}^6$   $F_{MI}^7$   $F_{MI}^6$

The intro consists of two staves of music. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It features a melodic line with eighth notes and quarter notes. The bottom staff is in bass clef and features a bass line with eighth notes and quarter notes. Chord symbols are placed above the staves:  $G_{MI}^7$ ,  $G_{MI}^6$ ,  $F_{MI}^7$ , and  $F_{MI}^6$ .

**A**

Chords:  $G_{MI}^9$   $A_{MI}^7$   $A_{b13}$   $G_{MI}^9$   $A_{MI}^7$   $D_{b9}$   $C_{MI}^9$   $F7$

Chords:  $B_{b6/9}$   $A_{MI}^7(b5)$   $A_{b7}$   $G_{MI}^9$   $A_{MI}^7$   $G_{b9}$   $F_{MI}^7$   $B_{b7}$

Chords:  $A_{MI}^7(b5)$   $A_{b7}$   $G_{MI}^7$   $D7(alt)$   $G_{MI}^7$   $A_{bMA}^7/B_{b}$

Chords:  $G_{MI}^7/B_{b}$   $E_{b6}/B_{b}$   $G_{MA}^7/A$   $D_{MA}^9$   $D_6$

Chords:  $B_{bMA}^7/C$   $F_{MA}^9$   $F_6$   $A_{MA}^7/B$   $A_{bMA}^7/B_{b}$

Chords:  $G_{MA}^7/A$   $A_{b7}(\#11)$   $G_{MI}^9$   $A_{MI}^7$   $A_{b13}$   $G_{MI}^9$   $A_{MI}^7$   $D_{b9}$

Chords:  $C_{MI}^9$   $F7$   $B_{b6/9}$   $A_{MI}^7(b5)$   $A_{b7}$   $G_{MI}^9$   $A_{MI}^7$   $G_{b9}$

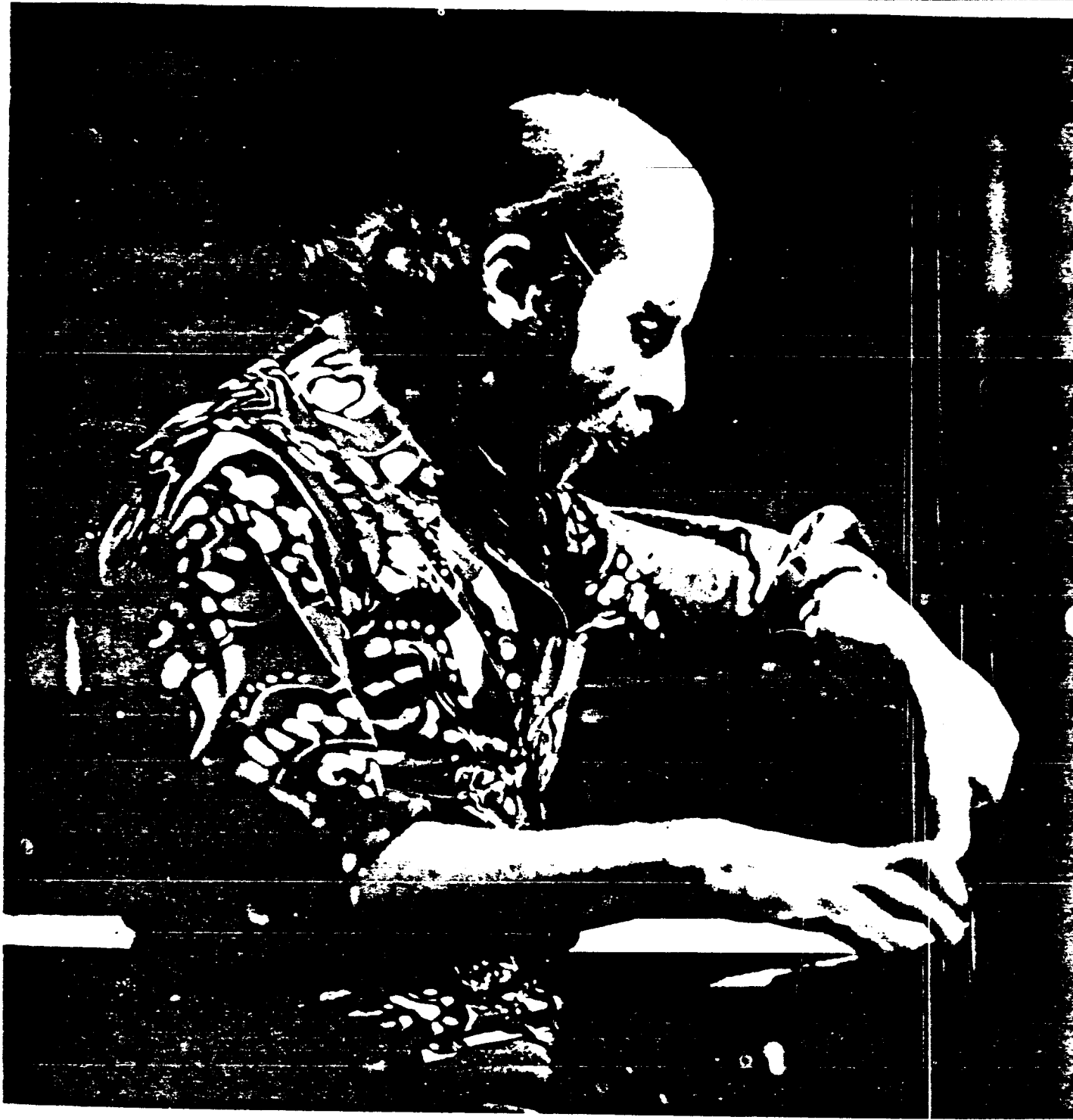
Chords:  $F_{MI}^7$   $B_{b7}$   $A_{MI}^7(b5)$   $A_{b7}$   $G_{MI}(MA7)$

The main body of the piece is divided into sections A, B, and C. Section A (measures 1-12) features a melodic line with triplets and a bass line with triplets. Section B (measures 13-16) includes a first ending (measures 13-14) and a second ending (measures 15-16). Section C (measures 17-24) continues the melodic and bass lines with various chord changes. Chord symbols are placed above the staves, and some notes are marked with triplets.

As played on Bunny Brunel's "Touch"

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Strings play sixteenth-note background lines at letter B

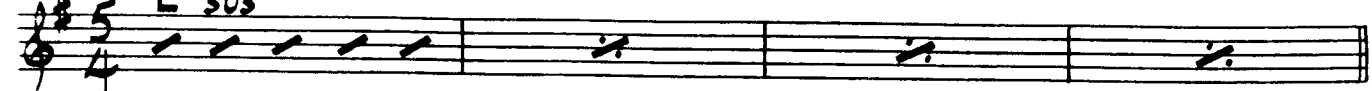


Josef Zawinul

# (Saidas e Bandeiras)

Milton Nascimento and Fernando Brant

(Intro)  $\text{♩} = 130$   
 $E^9_{sus}$

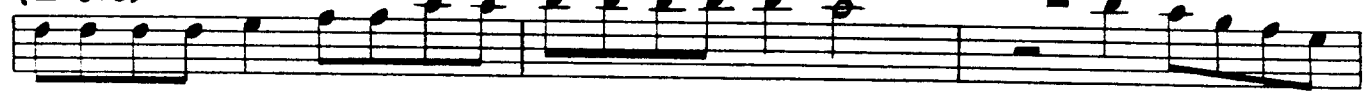


A (3x's)  $E^9_{sus}$



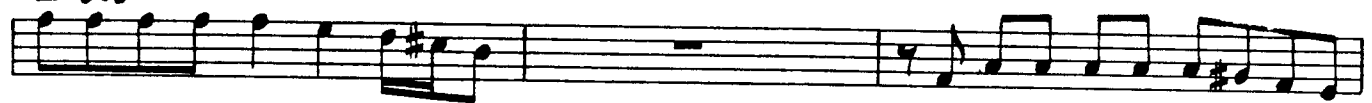
O que vo-ces di - ri - am des - sa coi - sa que não dá mais pé? O que vo - ces fa - ri - am pra sa -

( $E^9_{sus}$ )  $A_{mi}^9/E$   $A_{mi}^6/E$



ir des - sa ma - ré? O que e - ra so - nho vi - ra ter - ra Quem vai ser o pri -

$E^9_{sus}$



mei - ro a me re - spon - der? Sa - ir des - sa ci - da - de, ter a

( $E^9_{sus}$ )



vi - da on - de e - la é Su - bir no - vas mon - ta - nhas di - a - man - tes pro - cu - rar, No fim da es -

$A_{mi}^9/E$



tra - da e da poei - ra Um ri - o com seus fru - tos me a - li - men - tar.

1,2



3



sample bass line at A:



## SECOND AND THIRD VERSES

O que voces diriam dessa coisa que não dá mais pé?  
O que voces fariam pra sair dessa maré?  
O que era terra vira pedra  
Quem vai ser o segundo a me responder?  
Beber minha cerveja numa ilha com minha mulher  
Tirar todas as roupas e esperar o sol nascer  
Respirar as formas da pureza  
Aos ventos e às águas quero me entregar

As played on Milton Nascimento's "Milton"

O que voces diriam dessa coisa que não dá mais pé?  
O que voces fariam pra sair dessa maré?  
O que era pedra vira corpo  
Quem vai ser o terceiro a me responder?  
Andar por avenidas enfrentando o que não dá mais pé?  
Juntar todas as forças pra vencer essa maré?  
O que era pedra vira homem  
E um homem é mais sólido que a maré.



Medium - Bright  
Jazz Waltz

# The Face I Love

Music by Marcos Valle  
Lyrics by Ray Gilbert

♩ = 172

Handwritten musical notation for the first line. It starts with a treble clef, a 3/4 time signature, and a key signature of two flats. The tempo is marked as ♩ = 172. The first measure has a whole note chord EbMA7. The second measure has a half note chord Fmi7. The third measure has a half note chord Gmi7. The fourth measure has a half note chord Bb13sus. The fifth measure has a half note chord Bb13sus. The line ends with a repeat sign and a fermata over the final note.

(voice) Just

**A**

Handwritten musical notation for the first line of the verse. It starts with a treble clef and a key signature of two flats. The first measure has a whole note chord EbMA7. The second measure has a half note chord Ab7. The third measure has a half note chord EbMA7. The fourth measure has a half note chord Ab7. The fifth measure has a half note chord Ebmi7. The line ends with a fermata over the final note.

think of things like daf - fo - dils and peace - ful

Handwritten musical notation for the second line of the verse. It starts with a treble clef and a key signature of two flats. The first measure has a half note chord Ab7. The second measure has a half note chord Ebmi7. The third measure has a half note chord Ab7. The fourth measure has a half note chord DbMA7. The fifth measure has a half note chord Gb7. The line ends with a fermata over the final note.

sheep on clo - vered hills, The morn - ing song of

Handwritten musical notation for the third line of the verse. It starts with a treble clef and a key signature of two flats. The first measure has a half note chord DbMA7. The second measure has a half note chord Dbmi7. The third measure has a half note chord Gb7. The fourth measure has a half note chord Cmi7. The line ends with a fermata over the final note.

whip - poor - wills and you'll see the face that I love.

Handwritten musical notation for the fourth line of the verse. It starts with a treble clef and a key signature of two flats. The first measure has a half note chord Fmi7. The second measure has a half note chord Bbmi9. The third measure has a half note chord D7(#9). The fourth measure has a half note chord DbMA7. The fifth measure has a half note chord C7(#9). The line ends with a fermata over the final note.

Think of an - y old sky get - ting read - y to cry,

Handwritten musical notation for the fifth line of the verse. It starts with a treble clef and a key signature of two flats. The first measure has a half note chord Fmi7. The second measure has a half note chord Gmi7. The third measure has a half note chord AbMA7. The fourth measure has a half note chord A7. The fifth measure has a half note chord Bb7. The line ends with a fermata over the final note.

Down comes the rain but it's rain - ing con - fet - ti. Then


**B**

Handwritten musical notation for the first line of the chorus. It starts with a treble clef and a key signature of two flats. The first measure has a whole note chord EbMA7. The second measure has a half note chord Ab7. The third measure has a half note chord EbMA7. The fourth measure has a half note chord Ab7. The fifth measure has a half note chord Ebmi7. The line ends with a fermata over the final note.

think of things like far off isles, Two blue - green

Handwritten musical notation for the second line of the chorus. It starts with a treble clef and a key signature of two flats. The first measure has a half note chord Ab7. The second measure has a half note chord Ebmi7. The third measure has a half note chord Ab7. The fourth measure has a half note chord DbMA7. The fifth measure has a half note chord Gb7. The line ends with a fermata over the final note.


eyes and sun - lit smiles, And in your hand a


  
 wish - ing star, The one you thought too far a - bove.


  
 Ev - 'ry love - ly view in - tro - du - ces you


  
 to the face I love.


  
 (Voice) Just


  
 love (voice scats) vamp & fade

As played on Sarah Vaughn's "I Love Brazil"

# Festival

George Duke

Latin/Funk

$\text{♩} = 116$

**A**  $A^7_{sus}(\text{dorian})$   $B^b13$   $A^7_{sus}$   $B^b13$

(dr.) (gtr.)

$B^7_{sus}$   $C^M A^7$   $D^9$   $F^{\#} M^9$   $E^b M A^7$   $B^b/A^b$

$E^b M A^7$   $E^9_{sus}$   $D/C$   $E/D$   $E^b/A$   $F/B$   $E M^{11}$   $E^b/A$   $F/B$

**3**  $C^9_{sus}$   $F^9_{sus}$   
(voice)

$C^9_{sus}$   $F^9_{sus}$

$B^b^9_{sus}$   $B^b^9_{sus}$  (Solo)  
vamp till cue

(On Cue)  $G^b/A^b$   $G/A$   $A^b/B^b$   $G^b/A^b$   $G/A$   $A^b/B^b$   $D^b^7_{sus}$   $G^b/A^b$   $G/A$   $A^b/B^b$   $G^b/A^b$   $G/A$   $A^b/B^b$   $E^{13}(\#A)$   
fine

$G^b/A^b$   $G/A$   $A^b/B^b$   $G^b/A^b$   $G/A$   $A^b/B^b$   $D^b^7_{sus}$   $G^b/A^b$   $G/A$   $A^b/B^b$   $G^b/A^b$   $G/A$   $A^b/B^b$   $B^9_{sus}$

(Faster) ♩ = 112

Indef.

(percussion break)

$G^b/A^b$   $G/A$   $A^b/B^b$   $G^b/A^b$   $G/A$   $A^b/B^b$   $D^b7_{sus}$      $G^b/A^b$   $G/A$   $A^b/B^b$   $G^b/A^b$   $G/A$   $A^b/B^b$   $E^{13}(\#9)$

$G^b/A^b$   $G/A$   $A^b/B^b$   $G^b/A^b$   $G/A$   $A^b/B^b$   $D^b7_{sus}$      $G^b/A^b$   $G/A$   $A^b/B^b$   $G^b/A^b$   $G/A$   $A^b/B^b$   $B^9_{sus}$

(Original Tempo/Guitar Solo)

= 116

$A^7_{sus}(\text{dorian})$      $B^b13$      $A^7_{sus}$      $B^b13$

$B^7_{sus}$      $C^{\#}MA^7$      $D^9$      $F^{\#}MI^9$      $E^bMA^7$      $B^b/A^b$      $E^bMA^7$      $E^9_{sus}$

$D/C$      $E/D$      $^1E^b/A$   $F/B$      $E_{MI}^{11}$      $^2E^b/A$   $F/B$

D.S. al fine

As played on George Duke's "Follow The Rainbow"

Double Time Feel ♩=114

Intro

piano alone 1stx

(bass - piano L.H. 8vb)

add bass & drums

**A**

(comp)

Think-ing he found the way, \_\_\_\_\_ Light was his on - ly guide;  
 Sun shin-ing on the sea, \_\_\_\_\_ Wind thru his hair a song;  
 Life can be like the night, \_\_\_\_\_ Dark-ness up - on the ground;

Fly-ing high - er \_\_\_\_\_ than he'd ev - er flown be -  
 Leav-ing home - lands, \_\_\_\_\_ Free - ly soar - ing toward the  
 Dreams of fly - ing \_\_\_\_\_ car - ry you \_\_\_\_\_ in - to the

1. Bb9(#11) 2,3 Bb9(#11) E7(#9) EbMA9

fore. sun. \_\_\_\_\_ Wings \_\_\_\_\_ are grow - ing strong -  
 light. \_\_\_\_\_ Fly \_\_\_\_\_ just like a love -

er now, \_\_\_\_\_ Sky \_\_\_\_\_ is home \_\_\_\_\_ at last;  
 ly bird, \_\_\_\_\_ Leave \_\_\_\_\_ the earth \_\_\_\_\_ be - low;

As played on Bobbi Norris "Close Up"

GMI<sup>9</sup> FMI<sup>9</sup> D<sup>9</sup>sus D<sup>9</sup> EMI<sup>9</sup> A<sup>9</sup>(#9)

Dream \_\_\_\_\_ of reach - ing for \_\_\_\_\_ the sky \_\_\_\_\_ in flight. \_\_\_\_\_ It's  
Sing \_\_\_\_\_ the sweet - est song \_\_\_\_\_ you'll ev - er know. \_\_\_\_\_

D<sup>9</sup>sus E<sup>b</sup>MA<sup>9</sup> D<sup>9</sup>sus A<sup>b</sup>13(#11)

here \_\_\_\_\_ to - day. \_\_\_\_\_

**B**

GMI<sup>9</sup> A<sup>b</sup>9(#11) GMI<sup>9</sup> E7(#9)

Trav-el-ing on the wind, \_\_\_\_\_ Sail-ing a-bove the sea; \_\_\_\_\_

E<sup>b</sup>MA<sup>9</sup> D7(#5) B<sup>b</sup>9sus G<sup>b</sup>/F GMI<sup>9</sup> D<sup>b</sup>9(b5)

Flight is a dream come true \_\_\_\_\_ in \_\_\_\_\_ the sun. \_\_\_\_\_

CMI<sup>9</sup> F7(#9) B<sup>b</sup>MI<sup>9</sup> E<sup>b</sup>7(#9)

Life is a breath of air \_\_\_\_\_ If you can leave the ground \_\_\_\_\_ and

Fly G<sup>b</sup>/A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> G<sup>b</sup>/A<sup>b</sup> G<sup>b</sup>/E A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>/D<sup>b</sup> G<sup>b</sup>/A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup>

(bass-piano L.H. 8vb)

G<sup>b</sup>/A<sup>b</sup> E<sup>b</sup>sus B<sup>9</sup>sus B<sup>b</sup>9sus

D.S. al 2<sup>nd</sup> ending  
al Coda



A/B D/A G<sup>b</sup>/A<sup>b</sup>

sample bass line (5<sup>th</sup> bar of **A**)

A<sup>b</sup>MI<sup>7</sup> CMI<sup>9</sup> B<sup>b</sup>MA<sup>9</sup>(#11)

lowly & Freely

McCoy Tyner

(Intro)  $C_{mi}^7$   $F^7$   $B^b_{mi}^7$   $E^b_{13}(b9)$   $A^b_{MA}^7$   $G^7_{sus}$   $C_{mi}^{11}$  (fl. & strings)  $G^7_{sus}(b9)$

(cello, 8vb.)

$A^b_{MA}^7$   $F^7$   $D_{mi}^7(b9)$   $A^{\circ 7}$   $A^b_{MA}^7$   $G^7_{sus}^{4-3}$   $C_{mi}^{11}$  flute fill---

Medium Afro/Latin (♩=140)

$C^7_{sus}$   $D^b_{MA}^7(\#11)$

trio w/ bass)

1<sup>st</sup> x: piano  
2<sup>nd</sup> x: add strings

$C^7_{sus}$   $F^7_{sus}$   $B^b_{mi}^7$   $E^b_{13}(b9)$   $A^b_{MA}^7$   $C^7(\#9)$   $F_{mi}^7$   $B^b_{sus}^{4-3}$

$E^b_{MA}^7$   $A^b_{sus}^7$   $D^b_{MA}^7$   $G^7_{13}(b9)$   $C^7_{sus}$   $D^b_{MA}^7(\#11)$

1.  $C^7_{sus}$   $D^b_{MA}^7(\#11)$

2.  $C^7_{sus}$   $D^b_{MA}^7(\#11)$  N.C. (add cellos)

(strings)  $C^7_{sus}$   $E^b(\text{add } 9 \text{ no } 3)$   $F^7_{sus}$   $G_{mi}^7$   $C^7_{sus}$  (add 11) N.C.

drum fill

$F7_{sus}$   $A\flat6$   $E\flat^{(odd9)}_{(no3)}$   $F_{sus}$  N.C.

(Piano Solo)  $C$  (2<sup>nd</sup> x only) tr

E dorian

$F$   $G$   $E\flat$   $F$   $F$   $G$   $D\flat$   $E\flat$

tr (play 1<sup>st</sup> x only)

$F$   $G$   $E\flat$   $F$   $F$   $G$   $D\flat$   $E\flat$  (f.)

(piano & strings)

$C7_{sus}$   $F7_{sus}$   $B\flat_{MI}7$   $E\flat^{13(b9)}$   $A\flat_{MA}7$   $C7(\#9)$   $F_{MI}7$   $B\flat7_{sus}$  4-3

$E\flat_{MA}7$   $A\flat7_{sus}$   $D\flat_{MA}7$   $G^{13(b9)}$   $C7_{sus}$   $D\flat_{MA}7(\#11)$

Solo on form (AABCD)  
after solos - D.S. al Coda

$C7_{sus}$   $D\flat_{MA}7(\#11)$

Vamp & Fade

Melody is played throughout solos (except first A) and soloist plays around it (especially at

As played on McCoy Tyner's "Fly With The Wind"



Intro) Tacet C<sub>Mi</sub><sup>7</sup> F<sup>7</sup> B<sup>b</sup><sub>Mi</sub><sup>7</sup> E<sup>b</sup><sub>13</sub>(<sup>b</sup>9) A<sup>b</sup><sub>MA</sub><sup>7</sup> G<sup>7</sup><sub>sus</sub> (play) C<sub>Mi</sub><sup>11</sup> G<sup>7</sup><sub>sus</sub>(<sup>b</sup>9)

(arco)

Medium  
of/Latin  
140

**A** (pizz.)  
C<sup>7</sup><sub>sus</sub> F<sup>7</sup><sub>sus</sub> B<sup>b</sup><sub>Mi</sub><sup>7</sup> E<sup>b</sup><sub>13</sub>(<sup>b</sup>9) A<sup>b</sup><sub>MA</sub><sup>7</sup> C<sup>7</sup>(<sup>#</sup>9) F<sub>Mi</sub><sup>7</sup> B<sup>b</sup><sup>7</sup><sub>sus</sub><sup>4-3</sup>  
f  
E<sup>b</sup><sub>MA</sub><sup>7</sup> A<sup>b</sup><sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub><sup>7</sup> G<sup>13</sup>(<sup>b</sup>9) C<sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub><sup>7</sup>(<sup>#</sup>11)

1. C<sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub><sup>7</sup>(<sup>#</sup>11) 2. C<sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub><sup>7</sup>(<sup>#</sup>11) N.C.

**B** C<sup>7</sup><sub>sus</sub> E<sup>b</sup>(<sup>add</sup>9 / <sup>no</sup>3) F<sup>7</sup><sub>sus</sub> G<sub>Mi</sub><sup>7</sup> C<sup>7</sup><sub>sus</sub> N.C.  
F<sup>7</sup><sub>sus</sub> A<sup>b</sup><sub>6</sub> E<sup>b</sup>(<sup>add</sup>9 / <sup>no</sup>3) F<sub>sus</sub> N.C.

(Piano Solo) **C** F G E<sup>b</sup> F F G D<sup>b</sup> E<sup>b</sup>  
(E Dorian)  
F G E<sup>b</sup> F F G D<sup>b</sup> E<sup>b</sup>

**D** C<sup>7</sup><sub>sus</sub> F<sup>7</sup><sub>sus</sub> B<sup>b</sup><sub>Mi</sub><sup>7</sup> E<sup>b</sup><sub>13</sub>(<sup>b</sup>9) A<sup>b</sup><sub>MA</sub><sup>7</sup> C<sup>7</sup>(<sup>#</sup>9) F<sub>Mi</sub><sup>7</sup> B<sup>b</sup><sup>7</sup><sub>sus</sub><sup>4-3</sup>  
E<sup>b</sup><sub>MA</sub><sup>7</sup> A<sup>b</sup><sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub><sup>7</sup> G<sup>13</sup>(<sup>b</sup>9) C<sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub><sup>7</sup>(<sup>#</sup>11)

C<sup>7</sup><sub>sus</sub> D<sup>b</sup><sub>MA</sub><sup>7</sup>(<sup>#</sup>11) Vamp & Fade

Solo on form (AABCD)  
after solos - D.S. al Coda

# Foolish Door

John Abercrombie

Swing Ballad

$\text{♩} = 172$

$B\flat/D$

(vamp till cue - solo around melody)

On record, the first head is rubato.

Listed on recording as "Foolish Dog".  
As played on John Abercrombie's "Abercrombie Quartet"

Intro) N.C.

$C^7$   $(G^7(\#11))$   $B^bMA^7/C$

(elec. pn.)

(comp)

$B^bMA^7/C$

$B^bMA^7/C$   $A_{MI}^7$   $B_{MI}^7$   $B^bMA^7/C$   $(A_{MI}^7 B_{MI}^7)$  (synth.)

$B^bMA^7/C$   $A_{MI}^7$   $B_{MI}^7$   $G^bMA^7/Ab$   $F_{MI}^9$   $B^b_{MI}^7$   $G^7(\#9)$

$G^7(\#9)$   $E^7(b9)$   $B^bMA^7/C$   $G^bMA^7/Ab$   $F_{MI}^9$   $B^b_{MI}^7$   $G^7(\#9)$

3/4 6/4 (elec. pn.) (synth.)

$B^bMA^7/C$   $D_{MI}^7$   $B^7(\#9)$   $E^6/a$   $\Phi$   $E_{MI}^9$

$B/D\#$   $E^b_{MI}^9$   $B^b_{13}/D$   $E_{MI}^9$  fine

$B/D\#$   $G^bMA^7/Ab$   $F_{MI}^9$   $B^b_{MI}^7$   $G^7(\#9)$   $E_{MI}^9$

$B/D\#$   $E^b_{MI}^9$   $B^b_{13}/D$   $E_{MI}^9$

(elec. pn.)

3/4  $e^{\#} e b e.$

$G^{\flat}MA^{\flat}/Ab$   $F_{MI}^{\flat}9$   $B^{\flat}MI^{\flat}7$   $G^{\flat}(\#9)$

$E7(b9)$   $BMA^{\flat}/C^{\#}$

(synth.) (elec. pn.) (synth.)

D.S. al 2<sup>nd</sup> ending al Coda

$E^{\flat}9$  solo break

**C** (Elec. Pn. Solo)

$C7sus$   $A^{\flat}7$   $B^{\flat}7$   $C7sus$   $A^{\flat}7$   $B^{\flat}7$

$C7sus$   $A^{\flat}7$   $B^{\flat}7$   $G^{\flat}MA^{\flat}/Ab$   $F_{MI}^{\flat}9$   $B^{\flat}MI^{\flat}7$   $G^{\flat}7(\#9)$   $C7sus$

$A^{\flat}7$   $B^{\flat}7$   $C7sus$   $A^{\flat}7$   $B^{\flat}7$   $C7sus$   $A^{\flat}7$   $B^{\flat}7$

$G^{\flat}MA^{\flat}/Ab$   $F_{MI}^{\flat}9$   $B^{\flat}MI^{\flat}7$   $G^{\flat}7(\#9)$   $B^{\flat}MA^{\flat}/C$   $D_{MI}^{\flat}7$   $B^{\flat}7(\#9)$   $E^{\flat}9$

$E_{MI}^{\flat}9$   $B/D^{\#}$   $E^{\flat}MI^{\flat}9$   $B^{\flat}13/D$  (4) (4)

$E_{MI}^{\flat}9$   $B/D^{\#}$   $G^{\flat}MA^{\flat}/Ab$   $F_{MI}^{\flat}9$   $B^{\flat}MI^{\flat}7$   $G^{\flat}7(\#9)$  play 2<sup>nd</sup> then

$C7sus$   $A^{\flat}7$   $B^{\flat}7$   $C7sus$   $A^{\flat}7$   $B^{\flat}7$   $C7sus$   $A^{\flat}7$   $B^{\flat}7$

(solo continues)

$G^{\flat}MA^{\flat}/Ab$   $F_{MI}^{\flat}9$   $B^{\flat}MI^{\flat}7$   $G^{\flat}7(\#9)$   $B^{\flat}MA^{\flat}/C$   $D_{MI}^{\flat}7$   $B^{\flat}7(\#9)$   $E^{\flat}9$   $BMA^{\flat}/C^{\#}$

As played on Herbie Hancock's "Mr. Hands"

D.S. al 2<sup>nd</sup> ending al fine

m Funk (Intro) 4 A.M. (Bass Part)

117 N.C. C7

(G7(#9)) B<sup>b</sup>MA<sup>7</sup>/C

B<sup>b</sup>MA<sup>7</sup>/C# A<sup>b</sup> B<sup>b</sup>MA<sup>7</sup>/C

A<sup>b</sup>Mi<sup>7</sup> B<sup>b</sup>Mi<sup>7</sup> B<sup>b</sup>MA<sup>7</sup>/C (A<sup>b</sup>Mi<sup>7</sup> B<sup>b</sup>Mi<sup>7</sup>) B<sup>b</sup>MA<sup>7</sup>/C#

B<sup>b</sup>MA<sup>7</sup>/C A<sup>b</sup>Mi<sup>7</sup> B<sup>b</sup>Mi<sup>7</sup> 1. G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>b</sup>Mi<sup>9</sup> B<sup>b</sup>Mi<sup>7</sup> G7(#9)

G7(#9) E7(b9) 8va B<sup>b</sup>MA<sup>7</sup>/C# 2. G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>b</sup>Mi<sup>9</sup> B<sup>b</sup>Mi<sup>7</sup> G7(#9)

B<sup>b</sup>MA<sup>7</sup>/C D<sup>b</sup>Mi<sup>7</sup> B7(#9) E<sup>b</sup>9 B E<sup>b</sup>Mi<sup>9</sup> #

B/D# E<sup>b</sup>Mi<sup>9</sup> B<sup>b</sup>13/D fine E<sup>b</sup>Mi<sup>9</sup> #

B/D# G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>b</sup>Mi<sup>9</sup> B<sup>b</sup>Mi<sup>7</sup> G7(#9) E<sup>b</sup>Mi<sup>9</sup> #

B/D# E<sup>b</sup>Mi<sup>9</sup> B<sup>b</sup>13/D E<sup>b</sup>Mi<sup>9</sup> #

G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>b</sup>Mi<sup>9</sup> B<sup>b</sup>Mi<sup>7</sup> G7(#9) E7(b9) 8va B<sup>b</sup>MA<sup>7</sup>/C#

D.S. al 2<sup>nd</sup> ending al Coda

(Elec. Pn. Solo)

**C** E<sup>6</sup>/<sub>9</sub> C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup> C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup>

C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup> G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>M</sup>I<sup>9</sup> B<sup>b</sup>M<sup>7</sup> G<sup>7</sup>(<sup>#</sup>3) C<sup>7</sup><sub>sus</sub>

A<sup>7</sup> B<sup>7</sup> C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup> C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup> **G**

G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>M</sup>I<sup>9</sup> B<sup>b</sup>M<sup>7</sup> G<sup>7</sup>(<sup>#</sup>3) B<sup>b</sup>MA<sup>7</sup>/C D<sup>M</sup>I<sup>7</sup> B<sup>7</sup>(<sup>#</sup>3) E<sup>6</sup>/<sub>9</sub>

E<sup>M</sup>I<sup>9</sup> # B/D<sup>#</sup> # E<sup>b</sup>M<sup>7</sup> B<sup>b</sup>13/D

E<sup>M</sup>I<sup>9</sup> # B/D<sup>#</sup> # E<sup>b</sup>M<sup>7</sup> B<sup>b</sup>13/D

E<sup>M</sup>I<sup>9</sup> # B/D<sup>#</sup> # E<sup>b</sup>M<sup>7</sup> B<sup>b</sup>13/D

E<sup>M</sup>I<sup>9</sup> # B/D<sup>#</sup> # G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>M</sup>I<sup>9</sup> B<sup>b</sup>M<sup>7</sup> G<sup>7</sup>(<sup>#</sup>3)

play 2x then

**E** C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup> C<sup>7</sup><sub>sus</sub> A<sup>7</sup> B<sup>7</sup> C<sup>7</sup><sub>sus</sub>

A<sup>7</sup> B<sup>7</sup> G<sup>b</sup>MA<sup>7</sup>/A<sup>b</sup> F<sup>M</sup>I<sup>9</sup> B<sup>b</sup>M<sup>7</sup> G<sup>7</sup>(<sup>#</sup>3) B<sup>b</sup>MA<sup>7</sup>/C D<sup>M</sup>I<sup>7</sup> B<sup>7</sup>(<sup>#</sup>3) E<sup>6</sup>/<sub>9</sub> B<sup>M</sup>A<sup>7</sup>/C<sup>#</sup>

D.S. al 2<sup>nd</sup> ending al fine

Bass line on intro and letter A can be considerably altered. They are given to establish a point of reference for the feeling of the tune.

lium Swing  $J=134$

# Frankenstein

Grachan Moncur III

**A**

(trb & alto)  
AbM7 AM7 AbM7 AM7

(bass)  
AbM7 AM7 AbM7 AM7

*fine*

**B**

C#M7 BbM7

C#M7 BbM7

AM7

D.C. al fine (AABA)

During solos, it is a jazz waltz except for a 9/8 feel on the first 8 bars of B.

Drums on head:

**A**

etc.

**B**

$\frac{9}{8}$  feel 8 Swing  $\frac{3}{4}$  4

As played on Jackie McLean's "One Step Beyond"

# Free Cell Block F - 'Tis Nazi USA

m Swing

Charles Mingus

6  $G^bMA^7$   $B^{13}$   $G^bMA^7$

(trp & ten) (ten) (unis)

$B^{13}$   $E^bMA^7$   $A^{13}$   $D^bMA^7$

$G^7$   $C^bMA^7$   $C^bMi^7$

$E^bMA^7(\#11)$   $A^bMA^7(\#11)$   $D^bMA^7(b5)$

$MA^7$  (Latin)  $A^{13}$

$MA^7$   $D^bMi^7$

7 (Swing)  $C^bMA^7$

$D^bMA^7$   $G^b13$   $D^bMA^7$

$G^b13$   $E^bMi^7(b5)$   $A^b7$   $D^bMA^7$   $B^bMi^7$   $E^bMi^7$   $A^b7$

$MA^7$   $E^bMA^7$   $D^bMA^7$   $D^b6$   $G^7(\#11)$

solo on changes

played on Charles Mingus' "Changes—Vol. 2"

*fine*



# Freight Train

Fast Boy  
♩ = 236

Tommy Flanagan

Chords:  $A^{\flat}M^{\flat}A^{\flat}7$   $G^{\flat}M^{\flat}7(b5)$   $C7$   $F^{\flat}M^{\flat}7$   $E7(\#5)$   $E^{\flat}M^{\flat}7$   $A^{\flat}7$

Chords:  $D^{\flat}M^{\flat}A^{\flat}7$   $D^{\flat}M^{\flat}7$   $(G^{\flat}7)$   $C^{\flat}M^{\flat}7$   $(F^{\flat}7)$   $B^{\flat}M^{\flat}7$   $(E^{\flat}7)$

Chords:  $B^{\flat}M^{\flat}7$   $E^{\flat}7$   $A^{\flat}M^{\flat}A^{\flat}7$   $F7$   $B^{\flat}M^{\flat}7$   $E^{\flat}7$

Chords: N.C.  $E^{\flat}7(\#9)$   $A^{\flat}7$  (pn.) N.C.  $E^{\flat}7(\#9)$   $A^{\flat}7$  (horns)

As played on "Kenny Burrell and John Coltrane"

Chords: N.C.  $E^{\flat}7(\#9)$   $A^{\flat}7(\#11)$

Medium Swing

Fried Ballinas

Dexter Gordon

$\text{♩} = 180$

$E_bMA^7$   $GM^7(b5)$   $C^7$   $Fmi^7$   
 $A_{mi}^7(b5)$   $D^7$   $E_bMA^7$   $AbMA^7$   $G^7(\#5)$   $C^7(b9)$   
 $Fmi^7$   $Ab_{mi}^7$   $Db^7$   $E_bMA^7$   $D_{mi}^7$   $G^7$   
 $C_{mi}^7$   $F^7(\#11)$   $Fmi^7$   $Bb^{13}$  break  
 $C^7(b9)$   $Fmi^7$   $Ab_{mi}^7$   $E_bMA^7$   
 $GM^7(b5)$   $C^7$   $Fmi^7$   $\phi$   $Fmi^7$   $Bb^7(b9)$   $E_bMA^7$   $Fmi^7$   $Bb^7$   
 $Fmi^7$   $Bb^7(b9)$   $GM^7$   $C^7(b9)$   $Fmi^7$   
 $Fmi^7$   $Bb^7(b9)$   $GM^7$   $C^7$   $F\#^{\circ}7$   
 $Bb^7$   $E_bMA^7$   $Bb^7$   $E_bMA^7$  (w/bass+piano)  
 break

Based on "It Could Happen To You"  
As played on Dexter Gordon's "Pow"

# Gibraltar

Josef Zawinul

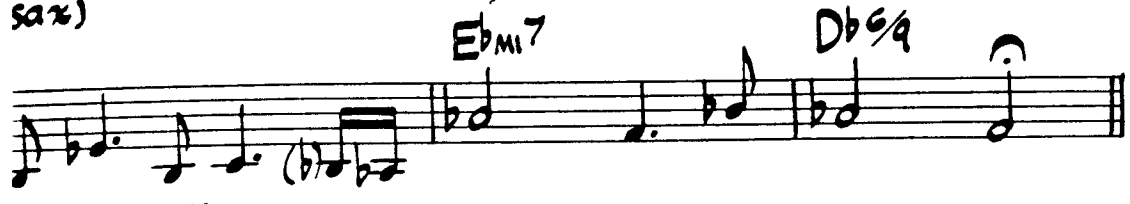
Freely  
(G $\flat$ M $\flat$ 7)

C $\flat$ M $\flat$ 7 C $\flat$ M $\flat$ 7  
B $\flat$

sax)



E $\flat$ M $\flat$ 7 D $\flat$ G $\flat$ A



J=110 F $\flat$ M $\flat$ 7 B $\flat$  E $\flat$ M $\flat$ 7 (comp)



E $\flat$ M $\flat$ 7 [piano comp figure]



E $\flat$ M $\flat$ 7  
(sax w/synth.)



1.



E $\flat$ M $\flat$ 7 4 | 2. | 3.



synth.)



is played on Weather Report's "Black Market"

Musical staff with notes and a chord symbol  $E\flat_{MI}7$  above the staff. A measure rest is marked with the number 12.

Musical staff with notes and a circled measure rest marked with the number (2). Below the staff is the text "(w/ bass)".

Musical staff with notes and a circled measure rest marked with the number 4.

Musical staff with notes and a circled measure rest marked with the number 4. Below the staff is the text "(sax-melody played freely)".

Musical staff with notes and chord symbols  $C\flat_{MA}7/B\flat$  and  $B\flat_{MI}7$  above the staff.

Musical staff with notes and chord symbols  $A\flat_{MI}9/B\flat$ ,  $A\flat_{MI}9$ , and  $E\flat_{MI}7$  above the staff.

Musical staff with notes and chord symbols  $A\flat_{MI}9$  and  $E\flat_{MI}7$  above the staff.

Musical staff with notes and the text "(synth.)" below the staff.

Musical staff with notes, a circled measure rest marked with the number 2, and a circled measure rest marked with the number 2. Above the staff is the text  $E\flat_{MI}7$  and  $E\flat_{MI}7$  (SOLOS).

Musical staff with notes and a circled measure rest marked with the number 2. Above the staff is the text "(Sax Solo)" and  $E\flat_{MI}7$ . Below the staff is the text "vamp till cue" and "(vamp as line continues)".

Musical staff with notes and a circled measure rest marked with the number 2. Below the staff is the text "fine".

# Gibraltar (Bass Part)

Freely (follow sax)

Tacet

(Bass Enters)

Cmi7 Bb

(sax only)

Ebm7

D9

(Funk)  
♩ = 110

Fmi7 Bb

Ebm7

4x's

A

Ebm7

Musical staff with notes and rests.

Musical staff with notes and rests.

1. Ebm7 4 2.

Musical staff with notes and rests.

4x's Ebm7 16

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Fmi7 Bb

Musical staff with notes and rests.

(2)

**B**  $F_{MI}7 / Bb$   $Cb_{MA}7 / Bb$   $Bb_{MI}7$

$Bb_{MI}7$   $Ab_{MI}9 / Bb$   $Ab_{MI}9$

$Eb_{MI}7$   $Ab_{MI}9$  3

$Eb_{MI}7$   $Eb_{MI}7$  6 **C** (SOLOS)  $Eb_{MI}7$

Vamp till cue

**D** (Gx's/On Cue) (2)

Vamp till cue

**E** (Gx's/On Cue)

fine

atin  
l=160

# Green St. Capel

Woody Shaw

## (Intro)

Chords: EbMA7 Ebmi9 FMA7/Eb EMA7/Eb

## A (Latin)

8 (trp) Chords: EbMA7 Ebmi9 FMA7/Eb EMA7/Eb EbMA7

## (Swing)

Chords: Fmi7 Fmi7 Bb7 EbMA7 EbMA7 A13(#11)

## (Bass Solo)

Chords: Abmi7 Abmi7 Db7 GbMA7 Fmi7 Bb7

## (Latin)

(end solo)

Chords: EbMA7 Ebmi9 GMA7 AMA7 FMA7 GMA7 EbMA7 D7(alt) Db7 C7

## (Swing)

Chords: Fmi7 Dmi7(b5) G7 Cmi7 F7

## (Bass Solo)

(end solo)

Chords: Gmi7 C7 Fmi7 Bb7 Gmi7 C7 Fmi7 Bb7 Gmi7(b) C7 Fmi7 Bb7 EbMA7

solo break

b Bvb

As played on Woody Shaw's "United"

# — SOLOS —

(Latin)

E<sup>b</sup>MA<sup>7</sup>

E<sup>b</sup>Mi<sup>9</sup>

F<sup>MA7</sup>/<sub>E<sup>b</sup></sub>

E<sup>MA7</sup>/<sub>E<sup>b</sup></sub>

E<sup>b</sup>MA<sup>7</sup>

(Swing)

F<sub>Mi</sub><sup>7</sup>

F<sub>Mi</sub><sup>7</sup>

B<sup>b7</sup>

E<sup>b</sup>MA<sup>7</sup>

E<sup>b</sup>MA<sup>7</sup>

A<sup>13</sup>(#11)

A<sup>b</sup>Mi<sup>7</sup>

A<sup>b</sup>Mi<sup>7</sup>

D<sup>b7</sup>

G<sup>b</sup>MA<sup>7</sup>

F<sub>Mi</sub><sup>7</sup>

B<sup>b7</sup>

(Latin)

E<sup>b</sup>MA<sup>7</sup>

E<sup>b</sup>Mi<sup>9</sup>

G<sup>MA7</sup>

A<sup>MA7</sup>

F<sup>MA7</sup>

G<sup>MA7</sup>

E<sup>b</sup>MA<sup>7</sup>

D<sup>7</sup>(alt)

D<sup>b7</sup>

C<sup>7</sup>

(Swing)

F<sub>Mi</sub><sup>7</sup>

D<sub>Mi</sub><sup>7</sup>(b5)

G<sup>7</sup>

C<sub>Mi</sub><sup>7</sup>

F<sup>7</sup>

G<sub>Mi</sub><sup>7</sup>

C<sup>7</sup>

F<sub>Mi</sub><sup>7</sup>

B<sup>b7</sup>

<sup>1.2...</sup> E<sup>b</sup>MA<sup>7</sup>

C<sup>7</sup>

F<sub>Mi</sub><sup>7</sup>

B<sup>b7</sup>

last chorus of each solo

G<sub>Mi</sub><sup>7</sup>

C<sup>7</sup>

F<sub>Mi</sub><sup>7</sup>

B<sup>b7</sup>

G<sub>Mi</sub><sup>7</sup>

C<sup>7</sup>

F<sub>Mi</sub><sup>7</sup>

B<sup>b7</sup>

E<sup>b</sup>MA<sup>7</sup>

solo break

after solos - D.S. al Coda



E<sup>b</sup>MA<sup>7</sup>(#11)

(P) Vamp & Fade

Trumpet plays around the melody on last 8 bars of



# Medium-Up Swing

Music by Richie Cole  
Lyrics by David Lahm

Intro)  $\text{J} = 220$   $\text{Bb}6$   $\text{Bb}07$   $\text{Cmi}7/\text{Bb}$   $\text{Bma}7/\text{Bb}$   $\text{Bb}6$  vocal fill

Lis - ten to that be - bop mu - sic groov - in' me out, mov - in' me out  
Rhy - thm sec - tion burn - in', smok - in', up on the stand, dig on the band

Ev' - ry night, to a lit - tle club on N Street;  
Do their thing, and you know their thing is swing - in';

The band is close e - nough to touch'em at your ta - ble peo - ple what a rap - port, Walk  
So come and find a seat, take off your coat, feel in the beat and or - der a bite,

down the stairs and o - pen the door and ba - by you're in Har - old's House of Jazz.

They're gon - na be romp - in', they're gon - na be stomp - in' to - night.

Real jazz is for the folks who feel jazz,

Real jazz is what the band is doin'.

And now if you think you hear'em play - in' a Char - lie Par - ker tune,

*Gmi7 C7 Cmi7 F7*

I'm al-most cer-tain that you would-n't be wrong, \_\_\_ folks, 'Cause "Don-na Lee" is Har-old's fav-o-rite song, \_\_\_ folks.

*Bbma7 Fmi7 Bb7*

If you want to take me where the mu-sic is hot, who do ya got?

*Ebma7 Ebmi7 Ab7*

Pull my coat and I'll make a note to be there; \_\_\_\_\_

*Bbma7 C7*

We'll stick a-round and dig the sound un - til it gives us ev'-ry-thing that it has, \_\_\_\_\_ Stick

*Cmi7 omit on solos F7 Dmi7 G7*

with me a-round quar-ter to four, \_ Then af - ter hours we'll bang on the door down in

*Cmi7 F7sus (Bb6) Bbma7*

Har - old's House of Jazz. fine

*solo break after solos - D.S. al fine (alternate lyrics)*

LYRICS FOR OUT HEAD

As played on Richie Cole's "Keeper Of The Flame"

Meet me down on N Street, They are wrappin' it tight, every night,  
Come along if you want to hear some bebop;  
The band is close enough to touch 'em at your table, people what a rapport,  
Walk down the stairs and open the door and baby you're in Harold's House of Jazz.

We've got jazz in D.C., baby, where you been at? listen to that!  
Stick around, 'cause you've gone and found some bebop;  
I see a table over there so let's sit down, relax and order a bite,  
We're gonna be rompin', we're gonna be stompin' tonight.

Real jazz is for the folks who feel jazz; Real jazz is what the band is doin'.  
You tell me you think you hear 'em playin' a Charlie Parker tune,  
I know what you mean, in fact I thought the same, folks,  
But I'll be damned if I can think of the name, folks.

Let's go tell the boss he's got a hell of a place, buy him a taste,  
And I hope that he's open after hours;  
I know he's gonna understand that we appreciate the music he has,  
Bebop and swing, the service is boss, say would you believe you find it in Washington, Harold's House of Jazz.

These lyrics are a transcription of the lyrics from the original recording as a song on Cal. 41 horns. Real Jazz For The Folks Who Feel Jazz"

PHOTO BY HENRI MONTAGNER



Bobby Hutcherson

Medium African

# Highway One

Bobby Hutcherson

(Intro)  $\text{♩} = 160$

$E^7_{sus}$

**A**

$E^9_{sus}$   $D_{MI}^{6/9}$   $E^9_{sus}$   $F_{MI}^7$

$E^9_{sus}$   $D_{MI}^{6/9}$   $E^9_{sus}$   $F_{MI}^7$

$E^7_{sus}$   $G^{13}(\#11)$   $F\#^7_{sus}$   $A^{13}(\#11)$

$A^b7_{sus}$   $B^{13}(\#11)$   $B^b7_{sus}$   $D^b_{13}(\#11)$

$C^7_{sus}$   $A^7_{sus}$   $F\#^7_{sus}$   $E^b7_{sus}$

$E^9_{sus}$

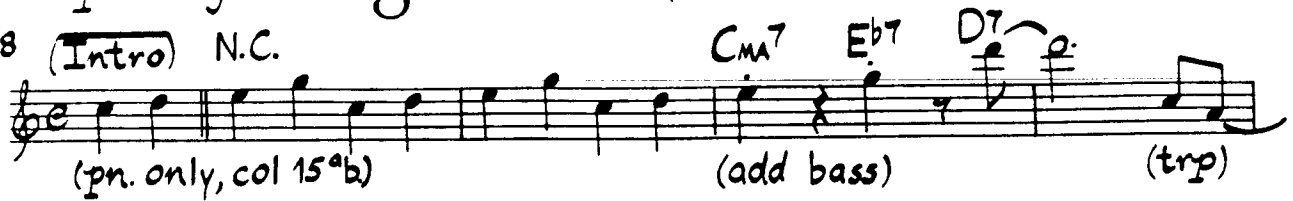
(trps) (trbs) (trps) (trb)

$\phi$

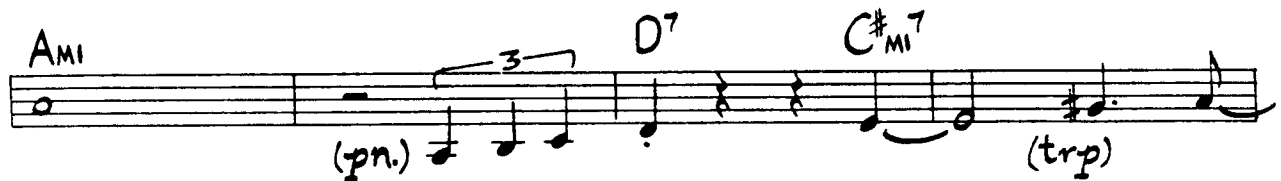
$E^9_{sus}$  Vamp & Solo

(trps) (trbs) (On Cue)  $E^9_{sus}$  (trps) (trb)

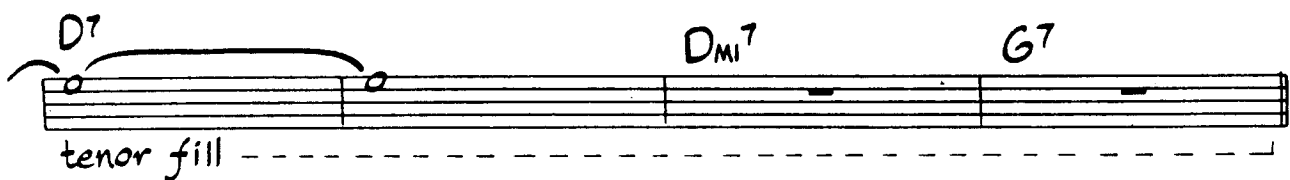
As played on Bobby Hutcherson's "Highway One"

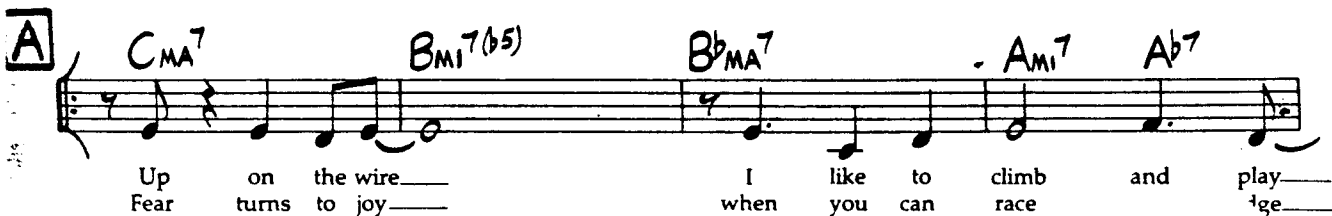


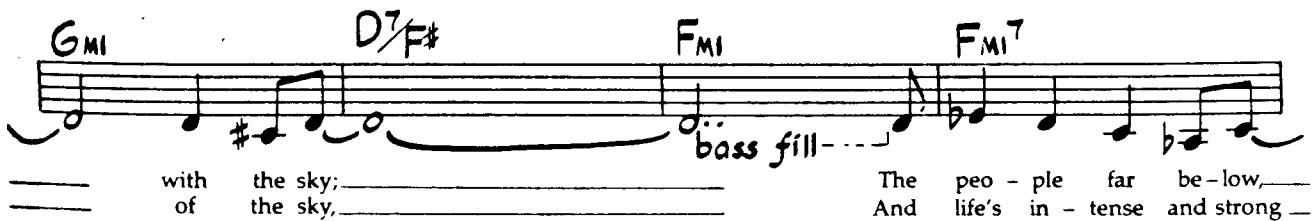




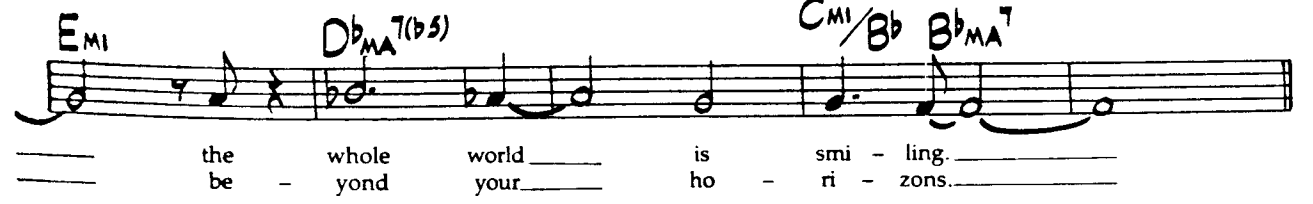




**A**








The Intro and Coda did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer. All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.

**B** *CMA7* *E7* *FMA7* *F#07*

Life is sub-lime, and when you dare to go up in the  
 Up on the wire, the line is thin and you must bal - ance

*CMA7/G* *G#07* *Ami* *D7* *Eb07*

air and leave the earth far be - hind you; As I  
 earth a - gainst the sky so pre - cise - ly; But the

*CMA7/E* *FMA7* *CMA7/G* *G#07* *Ami7* *Eb7* *D7*

step and dip and leap in - to a space be - yond, Up high,  
 sky seems to go on as far as you can see Up high.

*G13sus* *Fmi(MA7)* *Bb7*

Just for a mo - ment A - live  
 Just for this mo - ment A - live

*Ami* *D7* *C#mi7*

and so a - fraid, But a - live  
 and so a - fraid, But a - live

*F#mi* *F7* *E7* *Eb7*

as I push a - gainst the sky and my heart has bro - ken free.  
 and the wire has dis - ap - peared, and you've fin - ally bro - ken free.

*D7* *Dmi7* *G7*

Arrangement on record: Chorus 1 - vocal (1st verse) 4 - trumpet solo  
 2 - horn line/piano solo 5 - tenor solo  
 3 - vocal (2nd verse) 6 - vocal (1st verse), Coda out.

Bass plays in 2 for vocals, in 4 for horn line and solos.

*D7* *Fmi* *E7*

(free.) Bro - ken free.

*Eb7* *D7* *C#mi11* *C13sus*

Bro - ken free, Up high.

As played on Griffith Park Collection's "Echoes Of An Era"

# High Wire (Harmony Parts)

Alto- Up Swing

Intro)  $\text{♩} = 198$

The score consists of ten staves. The first staff is the tenor saxophone part, starting with a 3-measure rest, followed by notes with tenor saxophone (ten) and trumpet (trp) markings. The second staff is the piano accompaniment, featuring chords such as  $B^b7$ ,  $A_{mi}$ ,  $D7$ , and  $C\#_{mi}7$ . The third staff continues the piano accompaniment with chords like  $F\#_{mi}$ ,  $F7$ ,  $E7$ , and  $E^b7$ , along with a triplet of eighth notes. The fourth staff shows a tenor saxophone fill with chords  $D7$ ,  $D_{mi}7$ , and  $G7$ . The fifth staff is another tenor saxophone part with chords  $C_{MA}7$ ,  $B_{mi}7(b5)$ ,  $B^b_{MA}7$ ,  $A_{mi}7$ , and  $A^b7$ . The sixth staff continues with  $G_{mi}$ ,  $D7/F\#$ ,  $F_{mi}$ , and  $F_{mi}7$ . The seventh staff features  $E^b_{MA}7$ ,  $D7$ ,  $G_{MA}7$ , and  $(ten) C_{MA}7$ . The eighth staff has  $B7$ ,  $E_{mi}$ ,  $D^b_{MA}7(b5)$ , and  $B^b_{MA}7$ . The ninth staff includes  $C_{MA}7$ ,  $E7$ ,  $F_{MA}7$ , and  $F\#^o7$ . The tenth staff shows  $C_{MA}7/G$ ,  $G\#^o7$ ,  $A_{mi}$ ,  $D7$ , and  $E^b^o7$ , with a triplet of eighth notes and a tenor saxophone (ten) marking. The eleventh staff contains  $C_{MA}7/E$ ,  $F_{MA}7$ ,  $C_{MA}7/G$ ,  $G\#^o7$ ,  $A_{mi}7$ ,  $E^b7$ , and  $D7$ . The final staff shows  $G^{13}_{sus}$ ,  $F_{mi}(MA7)$ , and  $B^b7$ .

AMI D7 CMI

F#mI F7 E7 Eb7

D7 DmI7 G7 (To Solos On D.S.)

CMA7 BmI7(b5) BbMA7 AmI7 Ab7

(unis)

GmI D7/F# FmI FmI7(trp) (ten)

EbMA7 D7 (unis) GMA7 CMA7

B7 EmI7 DbMA7(b5) Tacet 2 (piano solo)

Tacet 28

D.S. al Solos (AB)

D7 FmI

(unis)

E7 Eb7 FmI7(trp) (ten)

D7 C#mI11 C13sus

3

Tenor sounds one octave lower than written.

Arrangement on record: Chorus 1 - vocal (1st verse) Chorus 4 - trumpet solo  
 2 - horn line/piano solo 5 - tenor solo  
 3 - vocal (2nd verse) 6 - vocal (1st verse), Coda out.

The original score contains no harmony part. This part has been derived from the original score and the original recording by the editor with the approval of the composer.



Medium-Up Swing  
♩ = 192

# Humpty Dumpty

Ornette Coleman

**A** break --- Ami7 B7(#5) E Ami7 E

F#mi7 B7sus(b9) E 1. break --- 2.

**B** Fmi7 Bb7 Ebmi7 Ab7

Dbmi7 Gb7 Bmi7 E7 break ---

**C** Ami7 B7(#5) E Ami7 E

F#mi7 B7sus(b9) E

*fine*

Bass makes the changes at B and in bars 2, 3 and 7 of A and C. Elsewhere, the bass walks through the E major scale. For head, A and last 8 are in 2, B is in 4. Solos are free (around E), in 4. Chords suggested only (no chordal instrument on original recording).

As played on Ornette Coleman's "This Is Our Music"

# Humpty Dumpty

Fast Swing  
♩ = 256

Chick Corea

The first system of musical notation consists of five staves. The first staff is in treble clef and contains the first four measures, with chords EbMA7, DMA7, GbMA7, and FMA7. The second staff continues with A7, BbMA7, and Bbmi7. The third staff includes a 'break' section indicated by a dashed line, with chords Bbmi7, Dmi7, and Bmi7. The fourth staff contains Abmi7, Fmi7, and Abmi7. The fifth staff is in bass clef and contains GbMA7 and Bb7. The system concludes with a double bar line.

Kicks are not played during solos

The second system of musical notation consists of two staves. The first staff is in treble clef and contains the first four measures, with chords Abmi7, GbMA7, EMA7, D7, Dbmi7, and Gb7. The second staff continues with BMA7, Bb7, Ebmi7, Cmi7, and Ami7. The system concludes with a double bar line.

As played on Chick Corea's "The Mad Hatter"

All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.

# Hungry Heart

Paul McCandless

## Intro) D(add 9) no 3

**A** D(add 9)  
no 3

(oboe)

D(add 9)  
no 3

G9(#11)

Emi9 Bmi9 A9sus Gmi9

C7(#11) B13sus BbMA7

Ebmi(#11) Eb/D FMA7/G Dmi7(b5)

Bbmi7 C/Ab B/G A/G C/G D/G F/Db Eb/Db C/Db

C/Db D/C E9sus

Ebmi(#11)/G Bmi9

## (Guitar Solo)

D(add 9)  
no 3

oboe fill  
G9sus

D(add 9)  
no 3

G9(#11)

As played on Oregon's "Roots In The Sky"

Handwritten guitar chord chart with five staves:

- Staff 1:  $E_{MI}^9$ ,  $B_{MI}^9$ ,  $A^9_{sus}$ ,  $G_{MI}^9$
- Staff 2:  $C7(\#11)$ ,  $B^9_{sus}$ ,  $B^b_{MA}7$ ,  $\text{trill}$
- Staff 3:  $E^b_{MI}(\#11)/G$ ,  $E^b/D$ ,  $F_{MA}7/G$ ,  $D_{MI}7(b5)$
- Staff 4:  $B^b_{MI}7$ ,  $C/A^b$ ,  $C\#/G$ ,  $C/D^b$ ,  $D/C$ ,  $\text{trill}$
- Staff 5:  $E^9_{sus}$ ,  $E^b_{MI}(\#11)/G$ ,  $B_{MI}^9$  (gtr & oboe solo together),  $\text{Indef.}$

Musical notation for oboe and guitar:

- Staff 1: (On Cue)  $B/G$ ,  $A/G$ ,  $C\#/G$ ,  $D/G$ ,  $F/D^b$ ,  $E^b/D^b$ ,  $C/D^b$ . (oboe)
- Staff 2:  $D/C$ ,  $G_{MA}7/D$ ,  $B^b_{MA}7(\#11)$
- Staff 3:  $G7(\#11)$ ,  $E^b(\#11)/G$
- Staff 4:  $E_{MI}^9$ ,  $B_{MI}^9$ ,  $A^9_{sus}$ ,  $G_{MI}^9$ . Includes triplets.
- Staff 5:  $C7(\#11)$ ,  $B^{13}_{sus}$ ,  $B^b_{MA}7$ ,  $E^b_{MI}(\#11)/G$
- Staff 6:  $B_{MI}^9$ , (Oboe Solo)  $B_{MI}^9$ ,  $\text{Vamp \& Fade}$

Guitar doubles much of the melody while chording as well.

Medium Ballad

# If You Went Away

Music by Marcos Valle

Lyrics by Ray Gilbert

$\text{♩} = 59$

Intro

$D^{13}_{sus}$

$D^{13}(\#11)$

$D^6$

$D^{MA^9}$

$D^9_{sus}$

$B^b_{MI^7}$

$A^b_{MI}$

(guitar)

(strings)

A  $G^{MA^7}$

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

$F^{\#7}$

$G^{MA^7}$

$G^{13}_{sus}$

$G^{13}(b^9)$

Oh, \_\_\_\_\_ if I could just make your heart un - der - stand \_\_\_\_\_ the way I feel when you're hold - ing my

$C^{MA^7}$

$E_{MI^9}$

$A^{13}$

$D^{13}_{sus}$

$A^b^{13}$

hand \_\_\_\_\_ My world is safe and it's worth liv - ing for. E - ven more, with

$G^{MA^7}$

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

$F^{\#7}$

$G^{MA^7}$

$G^{13}_{sus}$

$G^{13}(b^9)$

you \_\_\_\_\_ I learned to trea - sure each mo - ment of time, \_\_\_\_\_ You e - ven taught me how high love can

$C^{MA^7}$

$E_{MI^9}$

$A^{13}$

$D^{13}_{sus}$

$D^7(\#^9)$

climb, \_\_\_\_\_ The ver - y thought of your kiss and I soar. E - ven more

3]  $G^{MI^7}$

$D^7(\#^9)$

$D^7$

$G^{MA^7}$

$D^{MI^9}$

$G^{13}(b^9)$

\_\_\_\_\_ My heart is burst - ing to say e - ven more. \_\_\_\_\_ You are my \_\_\_\_\_ smil - ing

$C^{MA^7}$

$B_{MI^7}$

$B^{b^07}$

$A^{MI^7}$

$D^{13}_{sus}$

$D^7(b^9)$

$G^{MA^7}$

sky, \_\_\_\_\_ You are my sun and my rain, my blos - som in snow, and so, \_\_\_\_\_ can you in

$C\#m7$   $F\#7$   $GMA7$   $G^{13}_{sus}$   $G^{13}(b9)$   $CMA7$

A musical staff with a treble clef. It contains six measures of music. The first two measures feature triplets of eighth notes. The chords are:  $C\#m7$ ,  $F\#7$ ,  $GMA7$ ,  $G^{13}_{sus}$ ,  $G^{13}(b9)$ , and  $CMA7$ .

a-gine if you went a - way? \_\_\_\_\_ If I should lose you for one pre-cious day \_\_\_\_\_ I think I'd

$C\#m7(b5)$   $Cm6$   $Bm7$   $Bb7$   $A^7m$   $D^{13}_{sus}$   $D7(b9)$   $GMA7$

A musical staff with a treble clef. It contains six measures of music. The first two measures feature triplets of eighth notes. The chords are:  $C\#m7(b5)$ ,  $Cm6$ ,  $Bm7$ ,  $Bb7$ ,  $A^7m$ ,  $D^{13}_{sus}$ ,  $D7(b9)$ , and  $GMA7$ .

cry the big - gest tear-drops the whole wide world has e - ver known.

(Guitar Solo)

$E^bMA7$   $Cm9$   $A^7m$   $D7(\#9)$

A guitar solo staff with a treble clef. It contains four measures of music, each represented by a slash mark. The chords are:  $E^bMA7$ ,  $Cm9$ ,  $A^7m$ , and  $D7(\#9)$ .

$E^bMA7$   $Cm9$   $A^{13}(b9)$   $(b13)$  end solo -  $D7(\#9)$

A guitar solo staff with a treble clef. It contains four measures of music. The first three measures are slash marks, and the fourth measure contains a note. The chords are:  $E^bMA7$ ,  $Cm9$ ,  $A^{13}(b9)$ ,  $(b13)$  end solo -, and  $D7(\#9)$ .

E - ven more, \_\_\_\_\_

D.S. al Coda

$D^{13}_{sus}$  (elec. piano)  $D^9_{sus}$   $GMA7(\#11)$

A musical staff with a treble clef. It contains four measures of music. The first two measures feature a triplet of eighth notes. The chords are:  $D^{13}_{sus}$  (elec. piano),  $D^9_{sus}$ , and  $GMA7(\#11)$ .

seen. \_\_\_\_\_

As played on Sarah Vaughn's "I Love Brazil"

Medium - Slow  
Swing ♩ = 88

(Intro)

# Images

Oliver Nelson

(bass only)

**A**  
no pn.  
or drums

(alto)  
N.C.  
(bass)

In 2/2

add pn.  
& drums

B7(b9) Bb7(b9) A7(b9) Ab7(b9) Db7(b9) C7(b9) B7(b9) Bb7(b9)

E7(b9) A7(b9) D7(b9) G7(b9) C pedal

**B**

(pn.)  
(bass as at **A**)

As played on Oliver Nelson's "Images"

3  $B7(b9)$   $Bb7(b9)$   $A7(b9)$   $Ab7(b9)$  3  $Db7(b9)$   $C7(b9)$   $B7(b9)$   $Bb7(b9)$

3  $E7(b9)$   $A7(b9)$   $D7(b9)$   $G7(b9)$   $C$  pedal-

(SOLOS)

$FMA7$   $CMI7$

$BbMA7$   $FMI7$   $FMA7$   $CMI7$

$B7(b9)$   $Bb7(b9)$   $A7(b9)$   $Ab7(b9)$   $Db7(b9)$   $C7(b9)$   $B7(b9)$   $Bb7(b9)$

$E7(b9)$   $A7(b9)$   $D7(b9)$   $G7(b9)$   $FMA7$   $CMI7$

⇒

after solos - D.S. al Coda

$C$  pedal *rit.*  $FMI^{11}$



rum - Slow Swing Images (Harmony Part)

88 Tacet 4

**A** N.C. (bass)

(bs. clar.)

**B**

**C** SOLOS

F<sub>M</sub>A<sup>7</sup> C<sub>M</sub>i<sup>7</sup>

B<sup>b</sup><sub>M</sub>A<sup>7</sup> F<sub>M</sub>i<sup>7</sup> F<sub>M</sub>A<sup>7</sup> C<sub>M</sub>i<sup>7</sup>

B<sup>7</sup>(b<sup>9</sup>) B<sup>b</sup>7(b<sup>9</sup>) A<sup>7</sup>(b<sup>9</sup>) A<sup>b</sup>7(b<sup>9</sup>) D<sup>b</sup>7(b<sup>9</sup>) C<sup>7</sup>(b<sup>9</sup>) B<sup>7</sup>(b<sup>9</sup>) B<sup>b</sup>7(b<sup>9</sup>)

E<sup>7</sup>(b<sup>9</sup>) A<sup>7</sup>(b<sup>9</sup>) D<sup>7</sup>(b<sup>9</sup>) G<sup>7</sup>(b<sup>9</sup>) F<sub>M</sub>A<sup>7</sup> C<sub>M</sub>i<sup>7</sup>

rit.

after solos - D.S. al Coda

Sounds one octave lower than written.

Rock Ballad

# I'm Home

music by Greg Mathieson  
lyrics by Dave Frishberg

♩ = 60

AbMA7 BbMI7/Ab (6) (7) AbMA7 BbMI7

I'm a

**A** AbMA7 BbMI7/Ab AbMA7 Gb7(#11) FMI7 B13(#11)

long way, I'm a long, long way from real - ly feel - ing

BbMI7 Eb7sus AbMA7 BbMI7/Ab

free; But it's a

AbMA7 BbMI7/Ab AbMA7 Gb7(#11) FMI7 B13(#11)

far cry. It's a far, far cry from where I used to

BbMI7 Eb7sus AbMA7 BbMI7/Ab

be. I'm

**B** C#MI7 F#13 BMA7 A13(#11) G#MI G#MI/G G#MI/F# FMI7(b5)

on my way to un - der - stand that home's a lov - ing state of mind, When

EMA7 C#MI7 C7(#9) B13(#11) BbMI7 Eb7sus Eb7

I reach out and touch your hand I'll find I'm

AbMA7 BbMI7/Ab

home.

**SECOND VERSE**

It's a long time,  
It's a long, long time  
Since I've been on my own

It's a hard climb,  
It's a long, hard climb  
When you make it all alone.

'Cause home is someplace sanctified  
The sweetest place I'll ever go,  
And when I see you by my side  
I'll know I'm home.

AbMA7 BbMI7/Ab AbMA7 Eb7sus AbMA7

Vamp till cue

I'm home.

As played on Al Jarreau's "All Fly Home"

Medium Latin

IN DISCUSSION

Kent Glenn

=150

$C^{13}_{sus}$  (Intro) 2

$A^{13}_{sus}$  2

$C^{13}_{sus}$  2

$A^{13}_{sus}$  2

Handwritten musical notation for the first system, featuring a treble clef and a single staff with notes and rests.

Handwritten musical notation for the second system, featuring a bass clef and a single staff with notes and rests.

Handwritten musical notation for the third system, featuring a bass clef and a single staff with notes and rests.

Handwritten musical notation for the fourth system, featuring a bass clef and a single staff with notes and rests.

Handwritten musical notation for the fifth system, featuring a bass clef and a single staff with notes and rests.

Handwritten musical notation for the sixth system, featuring a bass clef and a single staff with notes and rests.

Handwritten musical notation for the seventh system, featuring a bass clef and a single staff with notes and rests.

Handwritten musical notation for the eighth system, featuring a bass clef and a single staff with notes and rests.

Handwritten musical notation for the ninth system, featuring a bass clef and a single staff with notes and rests.

D.S. al 3<sup>rd</sup> ending

Handwritten musical notation for the tenth system, featuring a bass clef and a single staff with notes and rests.

Solo on form (AABA) After solos - D.S. al Coda

Handwritten musical notation for the eleventh system, featuring a bass clef and a single staff with notes and rests.

Piano doubles melody on bars 9-16 of letter B.  
 Tenor sounds one octave lower than written.  
 As played on Kent Glenn's "Good For The Garden"

# Infant Eyes

Wayne Shorter

Ballad

$\text{♩} = 53$

**A**  $G_{mi}^7$   $F_{mi}^7$   $E_{bma}^7$

$A_{13(b9)}^{(ten)}$   $G_{bma}^7$   $F^9_{sus}$   $E_{bm}^7$

$B_{b9sus}$   $B_{b7(alt)}$  **B**  $E_{bma}^7$   $EMA^7/D\#$

$E_{bma}^7(\#11)$   $EMA^7$   $B_{ma}^7$   $B_{b9sus}$

$A_{bm}^7$   $E_{b9sus}$   $D^7(alt)$  **C**  $G_{mi}^7$

$F_{mi}^7$   $E_{bma}^7$   $A_{13(b9)}$   $G_{bma}^7$

$F^9_{sus}$   $E_{bm}^7$   $B_{b9sus}$

*fine*

As played on Wayne Shorter's "Speak No Evil"

Medium-Up Swing

# Inner Space

Chick Corea

= 226 (Intro)

(trp) N.C. A MA 7(b5) C MA 7(b5)

D b MA 7(b5) E MA 7(b5) E b MA 7(b5) # D MA 7(b5)

(p) D b MI D MA 7(b5) D b MI C MA 7(b5) A MA 7(b5)

(trp) D b MI D MA 7(b5) D b MI

C MA 7(b5) A MA 7(b5) E b E MA 7(b5)  
break

G b MA 7 E b MA 7 (E 13 E b 13)

V.S. to Coda

**B**

$A_{MA}7(b5)$        $C_{MA}7(b5)$        $D^b_{MA}7(b5)$        $E_{MA}7(b5)$

$E/F$       (pn.)       $E^b_{M1}$

$E^b_{M1}$

(trp)       $D_{MA}7(b5)$

**C**

$D^b_{M1}$  (SOLOS) 8       $E^b$        $E_{MA}7(b5)$

$G^b_{MA}7$        $E_{MA}7(b5)$        $E^b_{MA}7$

**D**

$A_{MA}7(b5)$        $C_{MA}7(b5)$        $D^b_{MA}7(b5)$        $E_{MA}7(b5)$

$E/F$  4       $E^b_{M1}$  4       $D_{MA}7(b5)$  4

(continued on the following page) after solos - D.S. al Coda (take repeat)

N.C.

AMA7(b5)

CMA7(b5)

3

DbMA7(b5)

EMA7(b5)

EbMA7(b5)

DMA7(b5)

FMA7(b5)

EMA7(b5)

EbMA7(b5)

DMA7(b5)

FMA7(b5)

EMA7(b5)

EbMA7(b5)

DMA7(b5)

rit.

As played on Chick Corea's "Inner Space"

Rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.  
 Rehearsal letters C D and the Coda did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer.

♩ = 226

# Inner Space (Horn Parts)

(ten)  
Intro (trp)

Tacet

Tacet

(unis) (ten) (trp)



(SOLOS)

$D^{\flat}MI$   $E^{\flat}$   $E_{MA7(b5)}$

$G^{\flat}MA7$   $E_{MA7(b5)}$   $E^{\flat}MA7$

$A_{MA7(b5)}$   $C_{MA7(b5)}$   $D^{\flat}MA7(b5)$   $E_{MA7(b5)}$

$E/F$   $E^{\flat}MI$   $D_{MA7(b5)}$

after solos - D.S. al Coda (take repeat)

Tenor sounds one octave lower than written.

The original score contained no horn part. This part has been derived from the original score and the original recording by the editor with approval of the composer.

# Fast Swing $\text{♩} = 280$

Mike Nock

**A**  $Bb7$  (Stop time till **B**)

(sax w/piano) [pn. only]

$Bb7$   $Bb7$   $Eb$   $Bb7$   $Eb$

(sax w/piano) [pn. only] etc.

$Bb7$   $Bb7$   $Eb$   $Bb7$   $Eb$

$Bb7$   $Bb7$   $Eb$   $Bb7$

**B**  $G\flat/A\flat$   $F/D\flat$   $E/F\sharp$   $E\flat/B$   $D/E$   $D\flat/E\flat$   $Bb7_{sus}$

Time)  $G\flat/A\flat$   $F/D\flat$   $E/F\sharp$   $E\flat/B$   $D/E$   $D\flat/E\flat$   $\emptyset$  NC

(unison)

$Bb7$  (blow)

(SOLOS)

$Bb7$  16  $G\flat/A\flat$   $F/D\flat$   $E/F\sharp$   $E\flat/B$   $D/E$   $D\flat/E\flat$   $Bb7_{sus}$

$G\flat/A\flat$   $F/D\flat$   $E/F\sharp$   $E\flat/B$   $D/E$   $D\flat/E\flat$   $Bb7_{sus}$   $Bb7$

$\emptyset$  NC

(unison)

after solos - D.C. al Coda

As played on Mike Nock's "In, Out And Around"

# In Search Of My Heart

McCoy Tyner

(3x's) **A**

ice

Solo piano  
Add voice,  
flight

I look back in time, \_\_\_\_\_  
I gazed in-to space, \_\_\_\_\_

In search \_\_\_\_\_ of my heart; \_\_\_\_\_  
A smile \_\_\_\_\_ on my face; \_\_\_\_\_

I  
I'm

know \_\_\_\_\_ there's a love \_\_\_\_\_ to re - mem - ber. \_\_\_\_\_  
reach \_\_\_\_\_ ing your love \_\_\_\_\_ so ten - der, \_\_\_\_\_ re -

1, 2 3

mem - ber. \_\_\_\_\_

**B**

Voice

mf

May - be life \_\_\_\_\_ has rea - son, \_\_\_\_\_

horns/  
rhythm

Bb/C C6 Gm7/C G/C C(add 9)

(strings)

There's no time for teas - in',

$Bb^6/C$   $C^6$   $Gm^7/C$   $C^6/9(no 3)$

(flutes)

Love is back in sea - son,

$Bb^6/C$   $C^6$   $Gm^7/C$   $G/C$   $C(add 9)$

(strings)

Let's re - joice and sing love's prais - es high.

$Bb^6/C$   $C^6$   $Gm^7/C$   $B/C$   $C/D$   $Db/Eb$   $Bb/C$   $F(add 9 no 3)$

cresc.

$f$   $F(add 9 no 3)$   $Em^7/F$   $Eb/F$   $F(add 9 no 3)$   $Em^7/F$   $Eb/F$

$mf$  We'll sur - vive.

$Db/Eb$   $A^b/B^b$   $Bb/C$   $D^7sus$   $mp$   $D^7sus$   $2$  (piano fill)

Tacet 2

D.C. (as if 3<sup>rd</sup> x) al Coda One (♯<sup>1</sup>)

♯<sup>1</sup> N.C. drum fill - (-ber. - - -)

$F/G$   $G$   $F/G$   $G$   $E^b/G$   $F/G$   $E^b/G$   $F/G$

$f$  voice fills  $vamp$  till cue

$Gm^7$  (Solos/On Cue)  $Gm^7 9(b13)$   $vamp$  till cue

on cue, D.C., play entire head (AAABA) & take Coda Two (♯<sup>2</sup>)

♯<sup>2</sup>  $F/G$   $G(add 9)$   $F/G$   $G(add 9)$

voice fill.  $vamp$  & fade

In Search Of My Heart (Bass Part)

=139 **A** (3x's) Tacet 1<sup>st</sup>x

*G* *G<sup>sus</sup>* *E<sup>b</sup>M<sup>7</sup>/B<sup>b</sup>* *C/G*  
*C<sup>M</sup>/G<sup>b</sup>* *G<sup>M</sup>7* *D<sup>M</sup>7* *F/G* *G(add 9)*  $\Phi^2$   
<sup>12</sup>*F/G* *G(add 9)* <sup>3</sup>*F/G* *G*  $\Phi^1$  *C<sup>M</sup>7* *B<sup>b</sup>M<sup>7</sup>* *F<sup>M</sup>7*  
*B<sup>b</sup>/C* *G<sup>M</sup>7/C* *G/C* *C(add 9)*  
*B<sup>b</sup>/C* *G<sup>M</sup>7/C* *C<sup>6</sup>/9 (no 3)* etc.  
*B<sup>b</sup>/C* *G<sup>M</sup>7/C* *G/C* *C(add 9)*  
*B<sup>b</sup>/C* *G<sup>M</sup>7/C* *B<sup>b</sup>/C* *C/D* *D<sup>b</sup>/E<sup>b</sup>* *B<sup>b</sup>/C* *F(add 9)*  
*F(add 9)* *E<sup>M</sup>/F* *E<sup>b</sup>/F* *F(add 9)* *E<sup>M</sup>/F* *E<sup>b</sup>/F*  
*D<sup>b</sup>/E<sup>b</sup>* *A<sup>b</sup>/B<sup>b</sup>* *B<sup>b</sup>/C* *D<sup>7</sup> sus* *annw* **Tacet** 3

D.C. al 3<sup>rd</sup> ending al Coda One ( $\Phi^1$ )

$\frac{3}{4}$  N.C. *F/G* *G* *F/G* *G* *E<sup>b</sup>/G* *F/G* *E<sup>b</sup>/G* *F/G*  
*G<sup>M</sup>7* (sample bass line) *G<sup>M</sup>7(b13)* **vamp till cue**

cue, D.C., play entire head (AAABA), take Coda Two ( $\Phi^2$ ) **vamp till cue**

$\frac{3}{4}$  *F/G* *G(add 9)* *F/G* *G(add 9)*  
**vamp & fade**

alternate bass line at **B**  
 etc.

Letter A is played as written. Letter B is played with much variation.

# I - Thou

Medium Jazz Waltz

Denny Zeitlin

$\text{♩} = 138$

**A**

8va 2<sup>nd</sup>x  
 $E^b_{MA^9}$

$F_{MI^7}$

$B^b7$

$E^b_{MA^9}$

$G^6$

$C_{MA^7}$

$A_{MA^7}$

$G^b_{MA^9}$

$A^b_{MI^9}$

$G_{MI^9}$

$C^7$

$F_{MA^7}$

$F^{\#}_{MI^9}$

$B^7(b^9)$

**B**

$E_{MA^9}$

$F^{\#}_{MI^9}$

$F_{MI^9}$

$B^7(b^9)$

$F_{MI^9}$

$B^b7$

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

$E_{MA^{13}(\#11)}$

$F^7(\#3)$

$E^9$

solo changes:

$E^b9$

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

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

$F^{\#7}$

$B_{MI^7}$

$E^7$

$A_{MI^7}$

$D^7$

$G_{MI^7}$

$C^7$

$F_{MI^{11}}$

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

$G^7$

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

$F^{\#13}$

$B^{13}$

$E^7(\#9)$

$A^{13}$

$D^{13}$

**C**

$G_{MA^9}$

$D^7_{sus}$

$D^7$

$G_{MA^9}$

$B_{MA^7}$

$G^{\#}_{MA^7}$

$D^b_{MA^7}$

$B^b_{MA^7}$

$C_{MI^7}$

$B_{MI^9}$

$E^7(b^9)$

$A_{MA^7}$

$B^b_{MI^9}$

$E^b7$

$A^b_{MA^7}$

$B^b_{MI^9}$

$A_{MI^9}$

$D^7$

$G_{MA^7}$

$F_{MA^9}$

$E^b_{MA^9}$

(rit. last x)

fine

Denny generally plays  $p$   $p$  as  $p$   $p$

Solos on form (AABC)  
After solos - D.C. al fine

As played on Denny Zeitlin's "Cathexis"

# I thought it was you

and Melvin Ragin  
Lyrics by Jeffrey Cohen

=119

Intro N.C.  $GMA^7$   $GbMA^7/Ab$   $GMA^7/A$

ec. pn.)  $Ab^{13}$   $Eb7(\#3)Ab^{13}$   $Ab^{13}$   $Ab^{13}$   $Ab^{13}$   $Eb7(\#3)Ab^{13}$   $Ab^{13}$  fill

$Ab^{13}$   $Eb7(\#3)Ab^{13}$   $Ab^{13}$   $Ab^{13}$   $Eb7(\#3)Ab^{13}$   $F^7sus$

$BbMA^7$   $Eb^7sus$   $AbMA^7$

glance from be - hind, Hap - pened by chance

$AbMA^7$   $Fmi^9$   $DbMA^7$   $F7(b5)$

or de - sign; The per - fume she

$F\#^7sus$   $BMA^7$   $G\#mi^9$

wore took me back through a door.

$G\#mi^9$   $EMA^7$   $A^7sus$

I had closed long a - go.

$A^{13}sus$   $A^7sus$   $DMA^7$

Sud - den - ly, I thought it was you,

$DMA^7$   $Bmi^7$   $GMA^7$

Thought it was you, Thought it was you,

$GMA^7$   $EMI^7$   $F\#mi^9$   $EMI^7$   $DMA^7$

Thought it was you. Re - mem - ber what we knew. I

$EMI^7/D$   $Bmi^7$   $GMA^7$

thought it was you, thought it was you, thought it was you,

EMI7 F#MI/A EMI/A U/A EMI/A ⊕ EMI/A DMA7 A♭sus (elec. pn.) GMA7/A

Re-mem - ber when I thought it was you.

C

GMA7/A♭

(brass)

f A♭13 Eb7(#9) A♭13

(Funkier)

A♭13 pn. fill - - - - - pn. fill - - - - - A♭13

(piano solo) (2)

(horns-background to solo) (2)

A♭13 Eb7(#9) (end solo) (brass w/piano) A♭13

(A♭13) Eb7(#9) A♭13 A♭7(#9) F7sus

We were D.S. al Coa

EMI/A DMA7

drum fill drums (time)

E7sus (light drums) GMA7/A♭ break

(gtr) (elec. pn.)

A♭13 Eb7(#9) A♭13 A♭13 Eb7(#9) A♭13

(elec. pn.) (voice scats) GMA7/A GMA7/A♭ extended vamp

(last x only)

SECOND VERSE:

We were young, love was new,  
Warm as the sun shining through,  
In your arms it seemed

I went back to a dream  
I had seen long ago.  
Suddenly, I thought it was you. (etc.)

vamp, fill, & fade



# I Thought It Was You (Bass Part)

lium Funk (GMA<sup>7</sup>/A) G<sup>b</sup>MA<sup>7</sup>/Ab

=119

First staff of music with notes and accidentals. A circled '2' is at the end.

b13 Eb7(#9) Ab13

Ab13

Second staff of music with notes and accidentals. Two circled '2's are at the end.

b13 Eb7(#9) Ab13

F<sup>7</sup>sus

A<sup>7</sup>s

B<sup>b</sup>MA<sup>7</sup>

Third staff of music with notes and accidentals.

b<sup>7</sup>sus

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

Ab<sup>b</sup>MA<sup>7</sup>

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

Fourth staff of music with notes and accidentals.

=mi<sup>9</sup>

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

F<sup>7</sup>(b<sup>5</sup>)

Fifth staff of music with notes and accidentals.

=#<sup>7</sup>sus

#

#

#

#

#

#

#

#

#

#

#

#

#

Sixth staff of music with notes and accidentals.

G<sup>#</sup>mi<sup>9</sup>

#

#

#

#

#

#

#

#

#

#

#

#

#

Seventh staff of music with notes and accidentals.

A<sup>7</sup>sus

p. mmm

p. mmm

p. mmm

p. mmm

p. mmm

p. mmm

p. mmm

p. mmm

p. mmm

p. mmm

p. mmm

p. mmm

p. mmm

Eighth staff of music with notes and accidentals. Includes circled '2' and '4'.

DMA<sup>7</sup>

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

Ninth staff of music with notes and accidentals.

3mi<sup>7</sup>

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

b<sup>b</sup>e

Tenth staff of music with notes and accidentals.

$\frac{E_{mi}/A}{A}$   $\frac{E_{mi}/A}{A}$   $\frac{D}{A}$   $\frac{E_{mi}/A}{A}$   $\frac{D_{ma}7}{A}$   $\frac{E_{mi}/D}{D}$

$B_{mi}7$   $G_{ma}7$

$E_{mi}7$   $\frac{F\#_{mi}/A}{A}$   $\frac{E_{mi}/A}{A}$   $\frac{D}{A}$   $\frac{E_{mi}/A}{A}$   $\emptyset$   $\frac{E_{mi}/A}{A}$   $\frac{D_{ma}7}{A}$

$A_{b}7_{sus}$  **C**  $\frac{G_{b}ma7}{A_{b}}$

$A_{b}13$

(funkier) (piano solo)

(horns background to solo)

$A_{b}13$   $F7_{sus}$

piano w/horns) D.S. al Coda

$\frac{E_{mi}/A}{A}$   $\frac{D_{ma}7}{A}$  Drums 3

$E7_{sus}$   $\frac{G_{b}ma7}{A_{b}}$

$A_{b}13$   $E_{b}7_{(sus)}A_{b}13$   $A_{b}13$   $\frac{G_{b}ma7}{A_{b}}$  (On Cue) (2)  $A_{b}13$

indef. Vamp & Fade



Jack DeJohnette

# I Wanna Stand Over There

Fast Swing  
♩ = 256

Bobby Hutcherson

(vibes & gtr)  
Gb7

(bs & pn)  
Eb7

C7(alt)  
Db7

Bb7  
C13(b9)

DbMA7  
Eb9

*fine*

(no chords on head except last four bars)

As played on Bobby Hutcherson's "Un Poco Loco"

dium Ballad ♩=63

Charles Mingus

Handwritten musical score for Charles Mingus's "Dium Ballad". The score is in 4/4 time with a tempo of ♩=63. It features a key signature of one sharp (F#) and includes parts for trumpet (trp), baritone saxophone (bari), alto saxophone (alto), guitar, and oboe. The score is divided into several systems, each with a key signature change indicated by a bracketed '1' or '2'. The first system is in G major (one sharp). The second system changes to C major (no sharps or flats). The third system changes to B-flat major (two flats). The fourth system changes to E-flat major (three flats). The score includes various musical notations such as triplets, slurs, and dynamic markings. Chord symbols are written above the notes, including triads, dyads, and complex chords like 13th, 9th, and 7th chords with alterations. A 'guitar fill' is indicated with a dashed line. The piece concludes with a final key signature change to E-flat major.

Chord symbols and other markings include:  $E^b M_i^{13}$ ,  $GMA/B$ ,  $D^{13}$ ,  $GMA^7$ ,  $E M_i^7$ ,  $A^{13}$ ,  $D^{13}$ ,  $GMA^7$ ,  $D^{13}$ ,  $C^{\#} M_i^7(b5)$ ,  $F^{\#7}$ ,  $B^{13}(\#9)$ ,  $E^7(\#9)$ ,  $A^7(\#9)$ ,  $D^7$ ,  $G M_i^7$ ,  $C^7$ ,  $F^7(\#9)$ ,  $B^b7$ ,  $A^{13}$ ,  $D^7(\#9)$ ,  $GMA^7/B$ ,  $D^{13}$ ,  $GMA^7$ ,  $E M_i^7$ ,  $A^{13}$ ,  $D^{13}$ ,  $GMA^7$ ,  $D^7$ ,  $C^{\#} M_i^7(b5)$ ,  $F^{\#7}(\#9)$ ,  $B^7(\#9)$ ,  $E^7(\#9)$ ,  $A^7$ ,  $D^{13}(b9)$ ,  $GMA^7$ ,  $C^7$ ,  $F^7(\#9)$ ,  $B^b7$ ,  $A^{13}$ ,  $D^7(\#9)$ ,  $A^b M A^7/C$ ,  $E^b^{13}$ ,  $A^b M A^7$ ,  $F M_i^7$ ,  $B^b^{13}$ ,  $E^b^{13}$ ,  $A^b M A^7$ ,  $E^b^{13}$ ,  $D M_i^7(b5)$ ,  $D^b7(\#11)$ ,  $G^7(\#9)$ ,  $C^7(\#9)$ ,  $F^7(\#9)$ ,  $B^b7(\#9)$ ,  $E^b7(\#9)$ ,  $A^b M_i^7$ ,  $D^b7(\#9)$ ,  $G^b7(\#9)$ ,  $F^9$ ,  $B^7(\#5)$ ,  $B^b^{13}$ ,  $E^b7(\#9)$ ,  $A^b M A^7/C$ ,  $E^b^{13}$ ,  $A^b M A^7$ ,  $F M_i^7$ ,  $B^b^{13}$ ,  $E^b^{13}$ ,  $A^b M A^7$ ,  $E^b7(\#9)$ .

$D_{mi}^7(b5)$   $D^b7(\#11)$   $G^7(\#9)$   $C^7(\#9)$   $F^7(\#9)$   $B^b13$   $E^b7$   $A^b_{mi}7$   
 $D^b7(\#9)$   $G^b7(\#9)$   $C^7(b9)$   $F^7(b9)$   $B^b13$   $E^b7(\#5)$   
 1.  $A^b_{MA}7$   $D_{mi}7$   $D^b_{MA}7$   $D^b_{mi}7$   $E^b$  pedal  
 clar.  $B^b_{mi}7$   $G$   $E^b7(\#5)$   $A^b_{MA}7$   $E^b_{sus}(b9)$  (trp) alto solo begins  
 (brass) (bs. clar.) (ten)  $E^b$   
 2.  $A^b_{MA}7/C$   $E^b13$   $A^b_{MA}7$   $F_{mi}7$   $B^b13$   $E^b13$   $A^b_{MA}7$   $E^b13$  (trp) 3  
 (clar.)  $D_{mi}7(b5)$   $D^b7(\#11)$   $G^7(\#9)$   $C^7(\#9)$   $F^7(\#9)$   $B^b7(\#9)$   $E^b7(b9)$   $A^b_{mi}7$   
 $D^b7(\#9)$   $G^b7(\#9)$   $C^7(\#9)$   $F^7(\#5)$  alto fill  $B^b13$   $E^b7(b9)$  (alto)  
 $A^b_{MA}7/C$   $E^b13$   $A^b_{MA}7$   $F_{mi}7$   $B^b13$   $E^b13$   $A^b_{MA}7$   $E^b7(b9)$   
 ed trp.  $D_{mi}7(b5)$   $D^b7(\#11)$   $G^7(\#9)$   $C^7(\#9)$   $F^7(\#9)$   $B^b13$   $E^b7$   $A^b_{mi}7$   
 $D^b7(\#9)$   $G^b7(\#9)$   $C^7(b9)$   $F^7(\#9)$   $B^b13$   $E^b7(\#9)$  (clar. 8va)  
 $E^b(add 9)$   $F(add 9)$   $A^b(add 9)$   $G(add 9)$   $E^b$   $E^9(\#11)$  alto cadenza  $B^b_{mi}7$   $A^b$   $G/A^b$   $A^b_{MA}7(\#11)$   
 (muted trp.)

As played on Charles Mingus' "Mingus, Mingus, Mingus, Mingus"

dium Swing

# Jeannine

Duke Pearson

206

**A**

Abmi7

(4)

(8)

F#mi7      B13      Ema7      A13

Bbmi7      Eb7      1. Abma7

2. Abma7      Ebmi7      Ab7      **B**      Dbma7      Gmi7      C7

Fma7      Fmi7      Bb7

Bbmi7      Eb7

D.S. al 1st ending Solos AABA

Abmi7

vamp & quickly fade

As played on "Cannonball Adderley's Greatest Hits"

# Jeannine (Harmony Part)

Medium Swing  
=206

Handwritten musical score for the harmony part of "Jeannine". The score is written on seven staves. The first staff begins with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The tempo is marked "Medium Swing" and the tempo number is "=206". The first staff has a chord annotation  $A^b_{MI}7$  above the first measure and "(ten)" below the first measure. The second staff has a chord annotation  $F^{\#}_{MI}7$  above the first measure,  $B^{13}$  above the second measure,  $E_{MA}7$  above the third measure, and  $A^{13}$  above the fourth measure. The third staff has a chord annotation  $B^b_{MI}7$  above the first measure,  $E^b7$  above the second measure, and  $A^b_{MA}7$  above the third measure. The fourth staff has a chord annotation  $A^b_{MA}7$  above the first measure,  $E^b_{MI}7$  above the second measure,  $A^b7$  above the third measure,  $D^b_{MA}7$  above the fourth measure,  $G_{MI}7$  above the fifth measure, and  $C7$  above the sixth measure. The fifth staff has a chord annotation  $F_{MA}7$  above the first measure,  $F_{MI}7$  above the third measure, and  $B^b7$  above the fourth measure. The sixth staff has a chord annotation  $B^b_{MI}7$  above the first measure and  $E^b7$  above the second measure. The seventh staff is a double bar line with the instruction "D.S. al 1<sup>st</sup> ending" and "Solos AABA".

Handwritten musical score for the solo part of "Jeannine". The score is written on three staves. The first staff begins with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The first staff has a chord annotation  $A^b_{MI}7$  above the first measure. The second staff has a chord annotation  $A^b_{MI}7$  above the first measure. The third staff has a chord annotation  $A^b_{MI}7$  above the first measure. The instruction "vamp & quickly fade" is written below the third staff.



# Jubilee

Bobby McFerrin

Freely~Spacy

$\text{♩} = 130$

(voice starts till **A**)

E pedal

Indef.  $\text{E}_{\text{MI}7}$  (voice starts till **A**)

(electric piano) Vamp till cue

(Samba)

130

$\text{C}^{\flat}/9$

$\text{D}_{\text{MI}7}/\text{C}$

(4x's)

**A**  $\text{C}_{\text{MA}9}$   $\text{E}_{\text{MI}7}$   $\text{A}^{13}(\text{b}9)$   $\text{D}_{\text{MI}7}$   $\text{B}_{\text{MI}7}(\text{b}5)$   $\text{E}7$

There's ex - cite - ment in the air, And ev - 'ry - where there's mu -  
 Here's more than you will need, Take a joy pill, feed

$\text{A}_{\text{MI}7}$   $\text{D}7$   $\text{D}_{\text{MI}7}$   $\text{G}7$

sic and love to share, Ev - 'ry - one is free,  
 on some hap - py fuel, Feel how - ev - er you

$\text{C}_{\text{MA}7}$   $\text{E}_{\text{bMA}7}$   $\text{A}_{\text{bMA}7}$   $\text{D}_{\text{MI}7}$   $\text{G}7$

With ev - 'ry - thing we're pleased, It's great to feel the  
 feel your feel - ings through, And to thee be

1.  $\text{E}_{\text{MI}7}$   $\text{A}7(\text{b}9)$   $\text{D}_{\text{MI}7}$   $\text{G}7$

tease, Wel - come in this eve the Ju - bi - lee.

2.  $\text{E}_{\text{MI}7}$   $\text{A}7(\text{b}9)$   $\text{D}_{\text{MI}7}$   $\text{G}7$

true, Wel - come in the new. Where

**B**  $\text{E}_{\text{bMA}7}$   $\text{D}_{\text{bMA}7}$   $\text{C}_{\text{MA}7}$

hap - pi - ness a - bounds,

$\text{E}_{\text{bMA}7}$   $\text{D}_{\text{bMA}7}$   $\text{C}_{\text{MA}7}$

There it can be found. Here,

$\text{B}_{\text{MI}7}(\text{b}5)$   $\text{B}_{\text{MI}7}(\text{b}5)$   $\text{B}_{\text{b}7}(\text{b}5)$   $\text{A}_{\text{MI}7}$   $\text{A}_{\text{b}7}(\text{b}5)$   $\text{G}_{\text{MI}7}$   $\text{G}_{\text{b}7}(\text{b}5)$

Here in - side the heart, And where no - thing comes a - part.

MA7  $\text{\textcircled{C}}$  Ami7 Dmi7 G7

There's a brand - new star a - ris - ing.

CMA7 EMI7 A13(b9) Dmi7 Bmi7(b5) E7

ere, danc - ing on the sea, Not im - poss - i - bly,

Ami7 D7 Dmi7 G7

Mir - a - cles the rule. Smile and change your mind,

CMA7 EbMA7 AbMA7 Dmi7 G7

You don't have that much time, Was - ted life's a crime.

EMI7 A7(b9) Dmi7 G7

Life guar - an - tees you'll find the Ju - bi - lee.

Cmi 32

(voice scats "Jubilee")

D.S. al coda

Ami7 Dmi7 G7 EbMA7 (voice scats)

here's a brand - new star a - ris - ing. (background vocals (on "la"))

(EbMA7) DbMA7 CMA7 EbMA7 DbMA7

CMA7 Bmi7(b5) Bb7(b5) Ami7 Ab7(b5)

Gmi7 Gb7(b5) FMA7 Ami7 Dmi7 G7

Vamp & Fade

played on Bobby McFerrin's LP "Bobby McFerrin"

(light drums, bass tacet)

**(Intro)**  $F/A$   $B^bMA^7/A$   $FMA^7/A$   $Gmi^7$   $FMA^7$   $B^bMA^7$

*mp* (elec. piano)

$F/A$   $B^bMA^7/A$   $FMA^7/A$   $Gmi^7$  (synth.)  $FMA^7$   $B^bMA^7$

$Dmi^7$   $B^b/D$   $Dmi^7$   $E^bMA^7$  (synth.)  $Gmi^7$   $Ami^7$  (el. pn.)  $B^bMA^7/C$   $Ami^7$

(unis.) (pn.)

$Gmi^7$   $Ami^7$   $B^bMA^7$   $Ami^7$  N.C. (elec. pn. col 8 vb)

**2 break**  $Gmi^7$   $Ami^7$   $B^bMA^7/A$   $Ami^7$   $Gmi^7$   $Ami^7$   $Ami^7$   $Gmi^7$

$B^b$  (add bass) (A pedal)

$F$   $C$   $B^b$   $Ami^7$   $Gmi^7$   $Ami^7$   $Gmi^7$   $Ami^7$   $B^bMA^7$   $Ami^7$   $Gmi^7$   $A$

*f* (horns)

$Ami^7$   $Gmi^7$   $F$   $C$   $B^b$   $Ami^7$   $Gmi^7$   $Ami^7$

$F/A$   $B^bMA^7/A$   $FMA^7/A$   $Gmi^7$   $FMA^7$   $B^bMA^7$

$Dmi^7$   $B^b/D$   $Dmi^7$   $E^bMA^7$   $Gmi^7$   $Ami^7$   $B^bMA^7/C$   $Ami^7$

$Gmi^7$   $Ami^7$   $B^bMA^7$   $Ami^7$  break  $Gmi^7$   $Ami^7$   $B^bMA^7$   $Ami^7$  N.C. (w/bass)

(Suspended Time Feel)

$B^b_{MA} 13(\#11)$   $B^b_{MA} 13(\#11)$

fill ————— fill —————

$B^b_{MA} 13(\#11)$   $B^b_{MA} 13(\#11)$   $B^b_{MA} 7/A$  (SOLOS)  $A_{mi} 7$

(in time) indef.

Before each new solo play letter **C** (take 2<sup>nd</sup> ending)

After solos - continue to **D**

$F/A$   $B^b_{MA} 7/A$   $F_{mi} 7/A$   $G_{mi} 7$   $F_{MA} 7$   $B^b_{MA} 7$

$D_{mi} 7$   $B^b/D$   $D_{mi} 7$   $E^b_{MA} 7$   $G_{mi} 7$   $A_{mi} 7$   $B^b_{MA} 7/C$   $A_{mi} 7$

$G_{mi} 7$   $A_{mi} 7$   $B^b_{MA} 7$   $A_{mi} 7$  break  $G_{mi} 7$   $A_{mi} 7$

D.S. al Coda  
(repeat **B** before taking Coda)

Fills before the solo section are played by the upcoming soloist.

$B^b_{MA} 7$   $A_{mi} 7$

As played on Neil Larsen's "Jungle Fever"

sample bass line at **B** :

etc

# elaxed Funk

=100

Jeff Lorber

(Intro)

DMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> (3x's) DMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

(no drums) (sax w/piano)

## A

(drums enter)

DMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> DMA<sup>7</sup>

GMI<sup>7</sup> C<sup>7</sup> DMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

B<sup>b</sup>MA<sup>7</sup> AMI<sup>7</sup> GMI<sup>7</sup> Eb7(#11) DMA<sup>7</sup>

GMI<sup>7</sup> C<sup>7</sup> DMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

(Funkier)

Bmi7(b5) F7(b5) EMI<sup>7</sup> C<sup>7</sup>sus C<sup>#7</sup>sus D<sup>7</sup>sus Ab<sup>7</sup> G<sup>7</sup>

B<sup>b</sup> C<sup>7</sup>sus C<sup>#7</sup>sus D<sup>7</sup>sus Ab<sup>7</sup> G<sup>7</sup> B<sup>b</sup> C<sup>7</sup>sus C<sup>#7</sup>sus

D7sus A7 G7 Bb7 C7sus C#7sus D7sus A7 G7 Bb7 C7sus C#7sus

break

2. B (5) (8) (5) (8)

break Bb7 C7sus C#7sus Eb9sus F9sus

(piano w/ bass)

(F9sus) Ab9sus break A9sus

(Piano Solo) DMA7 (On Cue) FMA7 BbMA7 Em7 A7

(Sax Solo) DMA7 Gm7 C7 (indef.) (2) (2)

BbMA7 Am7 Gm7 Eb7(#11) DMA7 Gm7 C7

DMA7 Gm7 C7 Bm7(b5) F7(b5) Em7 C7sus C#7sus

D7sus A7 G7 Bb7 C7sus C#7sus (2)

D7sus A7 G7 Bb7 C7sus C#7sus D7sus A7 G7 Bb7 C7sus C#7sus

end solo

(sax w/pn.)

(Floaty) DMA7 Gm7 C7 (3x's) DMA7 Gm7 C7 DMA7 sax fills

D.S. al 2nd ending al Coda

Relaxed Funk (Intro)

♩=100

Chords:  $DMA^7$ ,  $Gm^7$ ,  $C^7$  (4x's)

A

Chords:  $DMA^7$ ,  $Gm^7$ ,  $C^7$ ,  $DMA^7$ ,  $Gm^7$ ,  $C^7$ ,  $DMA^7$ ,  $Gm^7$ ,  $C^7$ ,  $B^bMA^7$ ,  $A^m^7$ ,  $Gm^7$ ,  $E^b7(\#11)$ ,  $DMA^7$ ,  $Gm^7$ ,  $C^7$ ,  $DMA^7$ ,  $Gm^7$ ,  $C^7$ ,  $B^m^7(b5)$ ,  $F^7(b5)$ ,  $E^m^7$ ,  $C^7sus$ ,  $C^{\#7}sus$ ,  $D^7sus$ ,  $A^b7$ ,  $G^7$  (Funkier),  $B^b7$ ,  $C^7sus$ ,  $C^{\#7}sus$ ,  $D^7sus$ ,  $A^b7$ ,  $G^7$ ,  $B^b7$ ,  $C^7sus$ ,  $C^{\#7}sus$ ,  $D^7sus$ ,  $A^b7$ ,  $G^7$ ,  $B^b7$ ,  $C^7sus$ ,  $C^{\#7}sus$ ,  $B$ ,  $E^b9sus$ ,  $(E^b9sus)$ ,  $F^9sus$

*Ab<sup>9</sup>sus* *A<sup>9</sup>sus*

*DMA<sup>7</sup>* (Piano Solo) *GMI<sup>7</sup>* *C<sup>7</sup>* *On Cue* *FMA<sup>7</sup>* *BbMA<sup>7</sup>* *EM<sup>7</sup>* *A<sup>7</sup>*

(indef.)

*DMA<sup>7</sup>* (Sax Solo) *GMI<sup>7</sup>* *C<sup>7</sup>* *DMA<sup>7</sup>*

*GMI<sup>7</sup>* *C<sup>7</sup>* *DMA<sup>7</sup>* *GMI<sup>7</sup>* *C<sup>7</sup>*

*BbMA<sup>7</sup>* *AM<sup>7</sup>* *GMI<sup>7</sup>* *Eb<sup>7</sup>(#11)* *DMA<sup>7</sup>*

*GMI<sup>7</sup>* *C<sup>7</sup>* *DMA<sup>7</sup>* *GMI<sup>7</sup>* *C<sup>7</sup>*

*BMI<sup>7</sup>(b5)* *F<sup>7</sup>(b5)* *EM<sup>7</sup>* *C<sup>7</sup>sus* *C#<sup>7</sup>sus* *D<sup>7</sup>sus* *Ab<sup>7</sup>* *G<sup>7</sup>*

*Bb<sup>7</sup>* *C<sup>7</sup>sus* *C#<sup>7</sup>sus* *D<sup>7</sup>sus* *Ab<sup>7</sup>* *G<sup>7</sup> (Funkier)* *Bb<sup>7</sup>* *C<sup>7</sup>sus* *C#<sup>7</sup>sus*

*D<sup>7</sup>sus* *Ab<sup>7</sup>* *G<sup>7</sup>* *Bb<sup>7</sup>* *C<sup>7</sup>sus* *C#<sup>7</sup>sus* *D<sup>7</sup>sus* *Ab<sup>7</sup>* *G<sup>7</sup>*

*Bb<sup>7</sup>* *C<sup>7</sup>sus* *C#<sup>7</sup>sus*

D.S. al  
2nd ending  
al Coda

*DMA<sup>7</sup>* (Floaty) *GMI<sup>7</sup>* *C<sup>7</sup>* (4x's) *DMA<sup>7</sup>*

(rit. 4th x)



# Double-Time Samba

# Las Vegas Freeway

Eugenio Toussaint

$\text{♩} = 152$

First staff of music in bass clef, featuring a rhythmic piano introduction with chords and eighth notes.

(el. pn. only)

Second staff of music in treble clef, continuing the piano introduction with a  $G^7$  chord and a melodic line.

(add bass)

**A**

First staff of section A in treble clef, starting with  $C^6/9$  and  $G^{13}/C$  chords.

add drums (sop. & synth.)

Second staff of section A in treble clef, continuing the melodic line with  $C^6/9$ ,  $G^{13}/C$ , and  $C^6/9$  chords.

$A^b M A^7 / B^b$

Third staff of section A in bass clef, featuring a melodic line with triplets and the  $A^b M A^7 / B^b$  chord.

$F M A^7 / G$

$E M I^7 / G^3$

$F M A^7 / G$

ynth.  
sop.)

Fourth staff of section A in bass clef, featuring a melodic line with triplets and the  $F M A^7 / G$ ,  $E M I^7 / G^3$ , and  $F M A^7 / G$  chords.

$C^6/9$   $G^7/C$

ynth.  
(sop.)

Fifth staff of section A in bass clef, featuring a melodic line with triplets and the  $C^6/9$  and  $G^7/C$  chords. It includes first and second endings and a 'break' section.

break---

**B**

First staff of section B in treble clef, featuring a melodic line with triplets.

N.C.

(bass)

Second staff of section B in bass clef, featuring a melodic line with triplets.

The musical score is divided into two systems. The first system has two staves. The top staff begins with a treble clef and a 7/8 time signature. It contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff mirrors this melody with a similar rhythmic pattern. The second system also has two staves. The top staff continues the melodic line with more eighth and sixteenth notes, including another triplet. The bottom staff provides harmonic support with chords. The system concludes with the chords F6, G13, and C9, followed by the word 'fine'.

As played on SACBE's LP "SACBE"

Drums fill spaces at B.

Solo on form (AAB);  
**B** is played as written each time  
 after solos - D.S. al fine



Richie Beirach

# Leaving

Richie Beirach

Straight eighths

**A**

*gtr.*  $\text{♩} = 98$

D7 EbMA7 D7(b9) Gmi

*bass*

G<sup>b</sup>MA<sup>7</sup>(b5) F7 D7(b9) Gmi

Cmi<sup>7</sup> Ab<sup>7</sup><sub>sus</sub> B<sup>b</sup> B<sup>b</sup>/A Ab<sup>7</sup>(#11) G7

Cmi B/F# BMA<sup>7</sup> D/B<sup>b</sup> D7

**B** (Solos) D 'flamenco' scale

extended vamp; on cue solo on **A** (once only)

As played on John Scofield's "John Scofield Live"

D7 Cmi<sup>6</sup> F# D7 G/E<sup>b</sup> D7 Gmi<sup>7</sup>

*codenza* *codenza* *codenza*

# Lemme At It

George Duke

Rock (Intro)

54

Musical staff 1: Treble clef, 4/4 time. Chords:  $B^b(\text{add } 9)_{\text{no } 3}$ ,  $B^b_{mi}7$ .

Musical staff 2: Treble clef, 4/4 time. Chords:  $B^b(\text{add } 9)_{\text{no } 3}$ ,  $A^b_{mi}7/B^b$ . First and second endings marked.

Musical staff 3: Treble clef, 4/4 time. Chords:  $B^b(\text{add } 9)_{\text{no } 3}$ ,  $F_{mi}9/B^b$ .

Musical staff 4: Treble clef, 4/4 time. Chords:  $B^b(\text{add } 9)_{\text{no } 3}$ ,  $F_{mi}9/B^b$ .

Musical staff 5: Treble clef, 4/4 time. Chords:  $G^b_{MA}7(\#11)$ ,  $F_{mi}7$ ,  $E^6/4$ .

Musical staff 6: Treble clef, 4/4 time. Chords:  $G^b_{MA}7(\#11)$ ,  $F_{mi}7$ ,  $E_{MA}9(b5)$ .

Musical staff 7: Treble clef, 4/4 time. Chords:  $C^{\#}_{mi}9$ ,  $E_{mi}7(\text{add } 11)$ ,  $B_{mi}9$ . Includes an 8va marking.

As played on George Duke's "Reach For It"

$D_{MI}7(add^{11})$      $F^{\sharp}_{MI}7(add^{11}) \frac{D}{E}$      $C_{MA}7 \frac{D}{D}$     N.C.  
 (bass)

$F_{MI}7 \frac{Bb}{Bb}$      $Bb_{MI}7$

$Bb(add^9 \text{ no } 3)$      $A_{bMI}7 \frac{Bb}{Bb}$

**C** (SOLOS) - 4x's

$Bb(add^9 \text{ no } 3)$      $F_{MI}9 \frac{Bb}{Bb}$   
 $Bb(add^9 \text{ no } 3)$      $A_{bMI}7 \frac{Bb}{Bb}$

Play **B** after each solo  
 After solos - D.S. al Coda

N.C.

Written for guitar (sounds one octave lower than written).

Fast Swing  
2/2

# Lennie's Pennies

Lennie Tristano

**A** C<sub>mi</sub><sup>6</sup> D<sup>7</sup> G<sup>7</sup>

(alto)

C<sub>mi</sub><sup>6</sup> D<sup>7</sup> G<sup>7</sup>

G<sub>mi</sub><sup>7(b5)</sup> C<sup>7</sup> F<sub>mi</sub><sup>6</sup>

C<sub>mi</sub><sup>6</sup> D<sup>7</sup> D<sub>mi</sub><sup>7(b5)</sup>

G<sup>7</sup> **B** C<sub>mi</sub><sup>6</sup> D<sup>7</sup>

G<sup>7</sup> C<sup>7</sup>

F<sub>mi</sub><sup>6</sup> F<sub>mi</sub><sup>6</sup> D<sub>mi</sub><sup>7(b5)</sup>

C<sub>mi</sub><sup>6</sup> A<sup>7</sup> D<sub>mi</sub><sup>7(b5)</sup>

G<sup>7</sup> C<sub>mi</sub><sup>6</sup> ⊕ (G<sup>7</sup>)

⊕ C<sup>7</sup>(add 9) (add MA<sup>7</sup>)

Solos on changes  
after solos - D.C. al Coda

As played on Clare Fischer's "Clare Fischer And EX-4"

Medium-Up Swing

# Lester Leitch

Wayne Shorter

$\text{♩} = 204$

**A**

$D_{MI}7(b5)$   $G7$   $C_{MI}7$   $A_{MI}7(b5)$

$D_{MI}7(b5)$   $G7$   $C_{MI}7$   $A_{MI}7(b5)$

$F_{MI}7$   $B_{MI}7$   $E7$   $E_{bMI}7$   $D7(\#9)$   $A_{bMA}7$

$E7(\#9)$   $A7(b5)$  <sup>1.</sup>  $B_{bMI}7$   $E_{b7}$   $A_{bMA}7$

<sup>2.</sup>  $F_{MI}7$   $B_{b7}$   $E_{bMA}7$  **B**  $F_{MI}7$   $B_{b7}$

$E_{bMA}7$   $D_{bMA}7$   $C_{MI}7$   $B_{bMI}7$   $A_{MI}7$   $D7$

$G_{MI}7$   $E_{MI}7(b5)$   $E_{b7}$   $D7$   $C_{\#MI}7$   $F\#7$

$B_{MA}7$   $B_{bMI}7$   $E_{b7}$   $A_{bMA}7$   $G_{MI}7(b5)$   $C7$

$F_{MI}7$   $B_{b7}$   $E_{bMI}7$   $A_{b7}$

- x x - x x  
(cym. choke) (cym. choke)

D.C. al 2<sup>nd</sup> ending  
Solo on form (AABA)

As played on Art Blakey's "The Big Beat"



# Listen Here

Medium Ballad

Dave Frishberg

$\text{♩} = 66$

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), time signature of common time (C). The staff contains a melody with several triplet markings. Chord symbols above the staff include Ab7sus, DbMA7, GbMA7, DpMA7, and GbMA7.

When you're still, do you hear one small voice, crys-tal clear, say-ing,

Musical staff 2: Continuation of the melody from staff 1. Chord symbols include Cmi7, F7, Cmi7, F7(#5), DbMA7, and GbMA7.

"Lis-ten Here, my friend, Lis-ten Here"? Well, that voice is your own, And it

Musical staff 3: Continuation of the melody. Chord symbols include DbMA7, GbMA7, Cmi7, F7, and BbMA7.

speaks to you a-lone, "You can count on me," it says, "So Lis-ten Here." This is

Musical staff 4: Continuation of the melody. Chord symbols include EbMA7, Bb7sus, Eb, G7(#5), Cmi9, and Gb. There are also rests marked with a quarter note and a half note.

you, This is real, This is tru-ly the way you feel. You can

Musical staff 5: Continuation of the melody. Chord symbols include Gb/Bb, F7/A, DbMA7/Ab, Gmi7(b5), FMA7, and C13.

run, You can hide, Oh, but some time, some place, We

Musical staff 6: Continuation of the melody. Chord symbols include FMA7, C13, Dmi7(b5), Db9(#11), Cmi7, and F7(#5).

each of us wind up face to face with that lit-tle voice in-side. So we

Musical staff 7: Continuation of the melody. Chord symbols include DbMA7, GbMA7, DbMA7, GbMA7, Cmi7, and F7.

hope and we yearn, and we live and some-times learn from the lit-tle voice that whis-pers crys-tal

C<sub>M</sub>7    F<sup>7</sup>(#5)    D<sub>b</sub>M<sub>A</sub>7    G<sub>b</sub>M<sub>A</sub>7    D<sub>b</sub>M<sub>A</sub>7    G<sub>b</sub>M<sub>A</sub>7

A musical staff with a treble clef. It contains a sequence of chords: C<sub>M</sub>7, F<sup>7</sup>(#5), D<sub>b</sub>M<sub>A</sub>7, G<sub>b</sub>M<sub>A</sub>7, D<sub>b</sub>M<sub>A</sub>7, and G<sub>b</sub>M<sub>A</sub>7. The melody consists of eighth notes, with triplets indicated by a '3' in a bracket over groups of three notes.

clear;            And we    each \_\_\_\_\_ hear the call,    'Cause it's call-ing \_\_\_\_\_ to us    all    "Fo-l-low

C<sub>M</sub>7    F<sup>7</sup>    D<sub>M</sub>7    G<sup>7</sup>(b5)    G<sub>b</sub>M<sub>A</sub>7

A musical staff with a treble clef. It contains a sequence of chords: C<sub>M</sub>7, F<sup>7</sup>, D<sub>M</sub>7, G<sup>7</sup>(b5), and G<sub>b</sub>M<sub>A</sub>7. The melody consists of eighth notes, with a triplet indicated by a '3' in a bracket over the final three notes.

me," it    says,            "Nev-er    fear,            Lis-ten    Here, old friend,            Lis-ten

B<sub>M</sub>7(b5)    B<sub>b</sub>M<sub>A</sub>7    E<sub>b</sub>M<sub>A</sub>7    B<sub>b</sub>M<sub>A</sub>7

A musical staff with a treble clef. It contains a sequence of chords: B<sub>M</sub>7(b5), B<sub>b</sub>M<sub>A</sub>7, E<sub>b</sub>M<sub>A</sub>7, and B<sub>b</sub>M<sub>A</sub>7. The melody consists of eighth notes, with a triplet indicated by a '3' in a bracket over the final three notes.

Here, dum-my, \_\_\_\_\_ Lis-ten    Here." \_\_\_\_\_

As played on "The Dave Frishberg Songbook, Vol. I"

# Listen NOW

sa ♩ = 116

Bunny Brunel

dal

Chord symbols:  $CMA^9$ ,  $BbMA^7$ ,  $CMA^9$ ,  $AbMA^7$ ,  $CMA^9$ ,  $GbMA^7$ ,  $CMA^9$ ,  $EMA^7$ ,  $CMA^9$ ,  $DMA^7$ ,  $BbMA^7$ ,  $CMA^9$ ,  $CMA^7$ ,  $BbMA^7$ ,  $CMA^7$ ,  $AbMA^7$ ,  $CMA^7$ ,  $GbMA^7(\#11)$ ,  $FMA^7(\#11)$ ,  $EMA^7(\#11)$ ,  $CMA^7(\#11)$ ,  $DMA^7$ ,  $CMA^7$ ,  $BbMA^7$ ,  $CMA^7$ ,  $BbMA^7$ ,  $CMA^9$ ,  $BbMA^7$ ,  $CMA^9$ ,  $AbMA^7$ ,  $CMA^9$ ,  $GbMA^7$ ,  $CMA^9$ ,  $EMA^7$ ,  $CMA^9$ ,  $DMA^7$ ,  $BbMA^7$ ,  $CMA^9$

(2)

(bass)

*fine*

## (SOLOS)



after solos - D.C. al fine

As played on Bunny Brunel's "Touch"

lowly &

'ery freely

# Little One

Herbie Hancock

**A** ♩ ≈ 60

First system of musical notation. The top staff is for trumpet, with a note marked "(trp)". The bottom staff is for piano accompaniment, with chords  $F7_{sus}$  and  $E_b^{13}/F$ . The time signature is 3/4.

Second system of musical notation. The top staff continues the melody. The bottom staff has chords  $Dm/E$ ,  $Dm/E_b$ ,  $E_b m7$ ,  $C7(\#9)/E_b$ , and  $G7(\#9)/E_b$ . A note in the top staff is marked "(ten)".

Third system of musical notation. The top staff continues the melody. The bottom staff has chords  $E_b m7(b9)$ ,  $(Dm7(b9))$ , and  $F\#7_{sus}$ . A note in the top staff is marked "(ten 8vb)" and a note in the bottom staff is marked "(bass)".

Fourth system of musical notation. The top staff continues the melody. The bottom staff has chords  $F7_{sus}$ ,  $Gm7/F$ , and  $G_b m7(b9)/F$ . A note in the top staff is marked "(trp)".

Fifth system of musical notation. The top staff continues the melody. The bottom staff has chords  $E_b^{13}/F$ ,  $A6(\#9)/F$ , and  $B7(b9)_{sus}$ . A note in the top staff is marked "(trp)". The bottom staff ends with "(no bass)".

(ten 8vb)  
B<sub>b</sub> MI 7(b5) G/B<sub>b</sub>  
G<sub>b</sub> MA 7/B<sub>b</sub>  
fine

um Jazz Waltz ♩=124

F<sub>7</sub> sus Eb<sup>13</sup>/F F<sub>7</sub> sus Eb<sup>13</sup>/F

(SOLOS)

F<sub>7</sub> sus Eb<sup>13</sup>/F F<sub>7</sub> sus Eb<sup>13</sup>/F

D MI / E Eb MI 7 C<sup>7</sup>(#9)/Eb G<sup>7</sup>(#9)/Eb

E MA 7(b5)/Eb F<sup>#7</sup> sus

F MI 7 G MI 7/F G<sub>b</sub> MA 7(b5)/F

Eb<sup>13</sup>/F A G(#9)/F B<sup>7</sup>(b9) sus

B<sub>b</sub> MI 7(b5) G/B<sub>b</sub> G<sub>b</sub> MA 7/B<sub>b</sub>

Play **B** between solos ; after last solo - play **B** then D.C. al fine

As played on Herbie Hancock's "Maiden Voyage"

# The Littlest One Of All

Medium Latin  
♩ = 133

Bobby Hutcherson

Musical notation for the first system, consisting of a treble and bass staff. The treble staff features a melodic line with triplets and slurs. The bass staff provides a rhythmic accompaniment with chords. Chords indicated are Dmi7, G7, and Cmi7. A '(vibes)' marking is present above the first measure.

Musical notation for the second system, consisting of a treble and bass staff. The treble staff continues the melodic line. The bass staff has chords F7, Bbmi7, and Eb7.

Musical notation for the third system, consisting of a treble and bass staff. The treble staff has a melodic line with triplets. The bass staff has chords Abmi7, Db7, Cmi7, and Dmi7. A '(pn.)' marking is present below the bass staff.

Musical notation for the fourth system, consisting of a treble and bass staff. The treble staff has a melodic line. The bass staff has chords G7, Cmi7, and F7.

Musical notation for the fifth system, consisting of a treble and bass staff. The treble staff has a melodic line with triplets. The bass staff has chords Bbmi7, Eb7, Abma7, and Dbmi7.

Handwritten musical notation for a drum set. The top staff shows a melody in treble clef: G4, F4, E4, D4, C4. The bottom staff shows a bass line in bass clef: G2, F2, E2, D2, C2. Chords are written below the bass line:  $D\flat_{MI7}$ ,  $A\flat/C$ ,  $B13$ ,  $C_{MI7}$ ,  $D_{MI7}$ . A double bar line is at the end of the piece.

Handwritten musical notation for a drum set. The top staff shows a melody in treble clef: G4, F4, E4, D4, C4. The bottom staff shows a bass line in bass clef: G2, F2, E2, D2, C2. Chords are written below the bass line:  $C_{MI7}$ ,  $D_{MI7}$ . A "rit." marking is under the first two notes of the bass line. A "fill" marking is above the last note of the melody. A double bar line is at the end of the piece.

Kicks hold for solos

As played on Freddie Hubbard's "Keystone Bop"



# A Little Taste

Dave Frishberg  
Johnny Hodges

Medium Swing

$\text{♩} = 118$

A lit-tle taste might hit the spot,\_\_\_\_  
A lit-tle taste might pave the way.\_\_\_\_

A lit-tle taste might help a - lot,\_\_\_\_  
It has been known to save the day.\_\_\_\_

It may be nice and may-be not,\_\_\_\_  
The lit-tle taste might be o-kay.\_\_\_\_

In my con-di-tion, this is a risk-y prop-o - si - tion.  
It's a se - da-tion good for a stick-y sit - u - a - tion.

Why not\_\_\_\_ spare my-self a lit - tle pain?\_\_\_\_  
Who knows?\_\_\_\_ may-be it would ease the bite.\_\_\_\_

(It would-n't hurt)  
(It nev-er ends).

Why lock\_\_\_\_ my ap-pe-tite out in the rain?\_\_\_\_  
The taste\_\_\_\_ could help me make it thru the night.\_\_\_\_

(With-out a shirt)  
(Good eve-ning, friends).

Who said\_\_\_\_ self de - ni-al's all that great?\_\_\_\_  
Why let\_\_\_\_ good in-ten-tions get my goat.\_\_\_\_

(It was-n't me)  
(And bring me down),

'Cause  
When

I've found \_\_\_\_\_ it of-ten pays to dis - si-pate. One lit-tle taste could make a whole lot of dif - fer-ence.  
 I know \_\_\_\_\_ a great po-ten-tial an - ti-dote. One lit-tle taste could change my whole dis-po-si - tion.

D.S. al Coda

A lit-tle taste might break the ice, \_\_\_\_\_ And make the nas - ty seem like nice, \_\_\_\_\_

A lit-tle taste just once or twice, \_\_\_\_\_ It's an en-hanc-er, \_\_\_\_\_ one lit-tle taste could be the an - swer.

And so \_\_\_\_\_ it should-n't be a to - tal waste, \_\_\_\_\_

Wait-er, \_\_\_\_\_ I think I'll have a lit - tle taste, Put it on her tab. \_\_\_\_\_

Bass fills breaks during piano solo  
 As played on "The Dave Frishberg Songbook, Vol. I"

# Half-Time Rock Feel Looks Like Meringue

John Scofield

d=82 (4x's) gtr solo

(Intro)

bass

Chords: D, A(add 9) (no 3), GMI<sup>6/9</sup>, D/F#, GMI, AbMA7(#11)

gtr

Chords: D, A(add 9) (no 3), GMI<sup>6/9</sup>, D/F#, GMI, AbMA7(#11)

Chords: D, A(add 9) (no 3), GMI<sup>6/9</sup>, D/F#, GMI, AbMA7(#11)

Chords: EbMA7(#5), DMI7(add 11), Bb13, G13, GbMA7(#11) (pn)

Chords: 8vb, GbMA7(#11), A phrygian

Chords: A phrygian, Eb<sup>9</sup> sus

$E_b9(\#11)$   $E_b9sus$   $E_b9(\#11)$   $G13$   $A_b13$   $A13$   
 (bass)

$A7sus$   $A7$   $8vb$

Solo on form (AB)

(SOLO)  
 $D$   $A(\text{add } 9 \text{ no } 3)$   $GMI \ 9/9$   $D/F\#$   $GMI$   $A_bma7(\#11)$   
 Vamp & Fade

(gtr. solo on Intro)  
 $8vb$

All kicks hold during solos, except bar 9 ( $E_bma7 +5$ ).

As played on John Scofield's "Who's Who"

# The Love Connection

Latin

Freddie Hubbard

1<sup>st</sup>x: elec. piano  
2<sup>nd</sup>x: add horns

(Intro) *mf*  $B^b_{MI}$   $G^b_{MA7(b5)}$

$B^b_{MI}$   $E^b_{MI9}$  1. N.C.  $B^b_{sus}$  2. N.C.  $C_{MI7}$

$C_{MI7}$   $C_{MI7}$   $D_{MI7}$   $E^b_{MI7}$   $F_{MI7}$   $B^b_{MI7}$  (tr-p)

3)  $B^b_{MI7}$

$C_{MI7}$  (2<sup>nd</sup>x:  $C_{MI7}$   $D_{MI7}$   $E^b_{MI7}$ )  $C_{MI7}$   $D_{MI7}$   $E^b_{MI7}$   $F_{MI7}$   $G^b_{MA7(b5)}$

( $G^b_{MA7(b5)}$ )

$D7(\#9)$   $G^b/A$   $A^b13$

$G/G$   $G^b_{MA7(b5)}$   $E(\#11 \text{ add } 9 \text{ no } 3)/E$   $E^b(\text{add } 9 \text{ no } 3)/D$   $D^b_{MA7}$   $C^7_{sus}$   $B^{13}$

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

*cresc.*  $G/E^b$   $A^b/D^b$   $C_{MI11}$   $D_{MI7}$

*ff*  $C$   $D7(\#9)$   $E^b_{MI7}(\text{add } 11)$   $F_{MI7}(\text{add } 11)$   $D7(\#9)$  *mf*  $B^b_{MI7}(\text{add } 11)$

2.  $A^b_{MI7}(\text{add } 11)$   $G7(b5)$   $G^b_{MA7}$   $E^b_{MI7}(\text{add } 11)$

C<sub>M</sub>7 D<sub>M</sub>7 C<sub>M</sub>7 D<sub>M</sub>7  
 C<sub>M</sub>7 D<sub>M</sub>7 G<sup>b</sup>M<sub>A</sub>7(b5)

(SOLOS)

C<sub>M</sub>7 D<sub>M</sub>7 E<sup>b</sup>M<sub>7</sub> F<sub>M</sub>7 B<sup>b</sup>M<sub>7</sub>  
 C<sub>M</sub>7 D<sub>M</sub>7 E<sup>b</sup>M<sub>7</sub> F<sub>M</sub>7 G<sup>b</sup>M<sub>A</sub>7(b5)

1. D7(#9) G/A G<sup>b</sup>/G  
 B<sup>13</sup> A/B<sup>b</sup> B<sup>b</sup>/A C/A<sup>b</sup> D/G E/F# F G/E<sup>b</sup> A<sup>b</sup>/D<sup>b</sup>

C<sub>M</sub>11 D<sub>M</sub>7

2. D7(#9) E<sup>b</sup>M<sub>7</sub> F<sub>M</sub>7 B<sup>b</sup>M<sub>7</sub>(add 11)

A<sup>b</sup>M<sub>7</sub>(add 11) G7(b5) G<sup>b</sup>M<sub>A</sub>7 E<sup>b</sup>M<sub>7</sub>(add 11) C<sub>M</sub>7 D<sub>M</sub>7

C<sub>M</sub>7 D<sub>M</sub>7 C<sub>M</sub>7 D<sub>M</sub>7 G<sup>b</sup>M<sub>A</sub>7(b5)

after solos - D.S. al Coda

1<sup>st</sup>x: trp. plays melody  
 2<sup>nd</sup>x: add horns

B<sup>b</sup>M<sub>7</sub> G<sup>b</sup>M<sub>A</sub>7(b5)  
 B<sup>b</sup>M<sub>7</sub> E<sup>b</sup>M<sub>7</sub> 9 1. N.C. B<sup>b</sup>sus 2. N.C. B<sup>b</sup>sus

# The Love Connection (Bass Part)

=90

(Intro)

**Staff 1:**  $B^b_{MI}$   $G^b_{MA7(b5)}$  *mf*

**Staff 2:**  $B^b_{MI}$   $E^b_{MI^9}$   $^1 N.C.$   $B^b_{sus}$   $^2 N.C.$   $C_{MI^7}$

**Staff 3:**  $C_{MI^7}$   $C_{MI^7}$   $D_{MI^7}$   $E^b_{MI^7}$   $F_{MI^7}$   $B^b_{MI^7}$

**Staff 4:**  $(B^b_{MI^7})$

**Staff 5:**  $C_{MI^7}$   $(2^{nd} x: C_{MI^7} D_{MI^7} E^b_{MI^7})$   $C_{MI^7}$   $D_{MI^7}$   $E^b_{MI^7}$   $F_{MI^7}$   $G^b_{MA7(b5)}$

**Staff 6:**  $(G^b_{MA7(b5)})$

**Staff 7:**  $D^7(\#3)$   $G^b/A$   $A^b_{13}$   $G^b/G$   $G^b_{MA7(b5)}$   $E^{\#11}_{(add 9)}$   $G^b/E$

**Staff 8:**  $E^b_{(add 9)}$   $G^b/D$   $D^b_{MA^7}$   $C^7_{sus}$   $B^b_{13}$

**Staff 9:**  $(B^b_{13})$   $A/B^b$   $B^b/A$   $C/A^b$   $D/G$   $E/F^{\#}$   $F$

**Staff 10:**  $G/E^b$   $A^b/D^b$   $C_{MI^{11}}$  *cresc.*  $D_{MI^7}$   $C_{MI^7}$  *mf*

**Staff 11:**  $2.$   $C$   $D^7(\#3)$   $E^b_{MI^7}$   $F_{MI^7}$   $D^7(\#3)$   $B^b_{MI^7}(add 11)$

**Staff 12:**  $A^b_{MI^7}$   $G^7(b5)$   $G^b_{MA^7}$   $E^b_{MI^7}(add 11)$

C<sub>M</sub>7 D<sub>M</sub>7 C<sub>M</sub>7 D<sub>M</sub>7

C<sub>M</sub>7 D<sub>M</sub>7 G<sup>b</sup><sub>M</sub>A<sup>7</sup>(b5)

(SOLOS)

C<sub>M</sub>7 D<sub>M</sub>7 E<sup>b</sup><sub>M</sub>7 F<sub>M</sub>7 B<sup>b</sup><sub>M</sub>7

C<sub>M</sub>7 D<sub>M</sub>7 E<sup>b</sup><sub>M</sub>7 F<sub>M</sub>7 G<sup>b</sup><sub>M</sub>A<sup>7</sup>(b5)

<sup>1</sup> D<sup>7</sup>(#9) G<sup>b</sup>/A G<sup>b</sup>/G

B<sup>13</sup> A/B<sup>b</sup> B<sup>b</sup>/A C/A<sup>b</sup> D/G E/F<sup>#</sup> F G/E<sup>b</sup> A<sup>b</sup>/D<sup>b</sup>

C<sub>M</sub>11 D<sub>M</sub>7

<sup>2</sup> D<sup>7</sup>(#9) E<sup>b</sup><sub>M</sub>7 F<sub>M</sub>7 B<sup>b</sup><sub>M</sub>7(add 11)

A<sup>b</sup><sub>M</sub>7(add 11) G<sup>7</sup>(b5) G<sup>b</sup><sub>M</sub>A<sup>7</sup> E<sup>b</sup><sub>M</sub>7<sup>(add 11)</sup> C<sub>M</sub>7 D<sub>M</sub>7

C<sub>M</sub>7 D<sub>M</sub>7 C<sub>M</sub>7 D<sub>M</sub>7 G<sup>b</sup><sub>M</sub>A<sup>7</sup>(b5)

after solos - D.S. al Coda

B<sup>b</sup><sub>M</sub> G<sup>b</sup><sub>M</sub>A<sup>7</sup>(b5)

B<sup>b</sup><sub>M</sub> E<sup>b</sup><sub>M</sub>9 <sup>1</sup> N.C. B<sup>b</sup><sub>M</sub>sus <sup>2</sup> N.C. B<sup>b</sup><sub>M</sub>sus

Bar 4 (after solos) - G<sup>b</sup><sub>M</sub>A<sup>7</sup>(b5) is the first bar of G<sup>b</sup><sub>M</sub>A<sup>7</sup>(b5)



# Love Child

Mike Nock

Intro

$CMA^7$

(8)

1]  $CMA^7$   $C^7_{sus}$

$FMA^7$   $Bb^7_{sus}$

$EbMA^7$  (#5 optional)  $EbMA^7/D$  (#5 optional)  $Cmi^7$   $Cmi^7/Bb$

$G/Ab$   $AbMA^7(\#11)$   $G/Ab$   $AbMA^7(\#11)$

3]  $G$  phrygian (add B)

Solo on form (AAB)

$G$  phrygian (add B)

Vamp & Fade

Kicks are not played during solos  
As played on Mike Nock's "Succubus"

On recording, first head is played AABA  
Last 4 bars of letter B may be played 8va

Medium Bossa ♩=110

# LOVE REBORN

George Duke

$E^b_{MA^9}$        $A^b_{MI^9/9}/E^b$        $D^b_{MA^7}/E^b$        $A^b_{MI^9/9}/E^b$

**A**  $E^b_{MA^7}$   $D7(alt)$   $D^b_9sus$   $G^b7(b9)$   $G7(alt)$   $E7(\#9)$   $B_{MA^9}$

ver - y blue, and I re-call so well, Stand-ing in front of

$B_{MI^7(add 11)}$   $B^b7$   $E^b_{MA^7}$   $F^{\#}_{MI^7(add 11)}$

you. \_\_\_\_\_ Some-thing had hap-pened then, I

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

smiled to you, You held me tight, You kissed me, Nev-er felt like

$D_{MI^9}$        $G_{MI^9}$        $D_{MI^9}$   $G_{MI^7(add 11)}$   $B^b_{MA^7}$

this be - fore, All that love came back to us. Then I saw a

$E^b_{MA^9}$        $A^b_{MI^9/9}/E^b$        $D^b_{MA^7}/E^b$        $A^b_{MI^9/9}/E^b$

mil - lion stars, Love is here to stay.

(Ending)

$D^b_{MA^7}/E^b$        $A^b_{MI^9/9}/E^b$

Vamp & Fade

Kicks are played during solos

As played on Flora Purim's "Butterfly Dreams"

**SECOND VERSE:**  
 Morning came again,  
 Together, here we are,  
 Sharing the afterthoughts  
 And all the time we lost.  
 I smiled to you,  
 You held me tight,  
 You kissed me,  
 Never felt like this before,  
 And that love came back to us.  
 Then I saw a million stars,  
 Love is here to stay.

# Lusitanos

Wayne Shorter

Sw Funk  
♩ = 74

Abmi9 (Db pedal till [B])

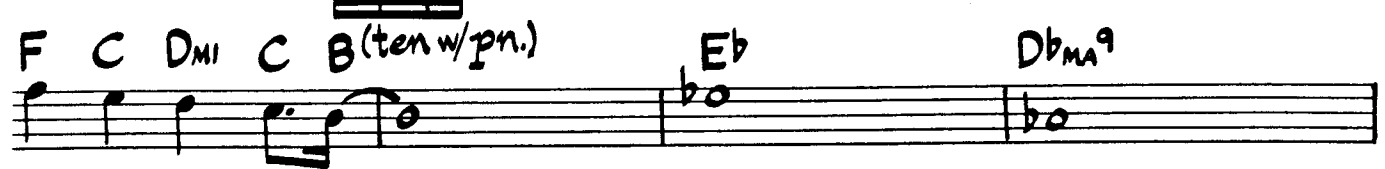


Tacet 4

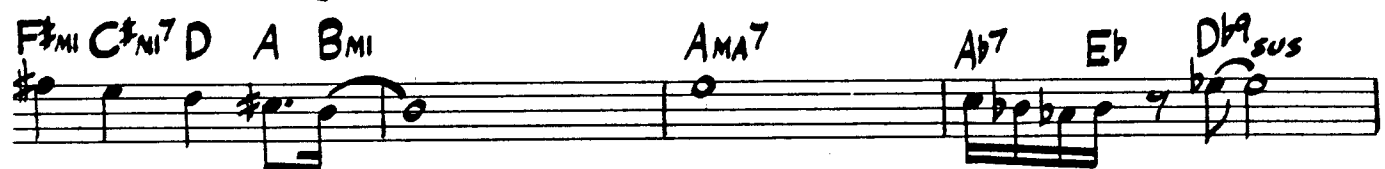
A Ab7 Eb Db9sus Db7(b9)



F C Dmi C B (ten w/pn.) Eb Dbma9



F#mi C#mi7 D A Bmi Ama7 Ab7 Eb Db9sus



N.C. (ten) B F#mi7 (sax solo over melody) Am13(b9)



(end Db pedal)

1. Db7sus Eb Db Dma7 Db Db9sus (end solo)



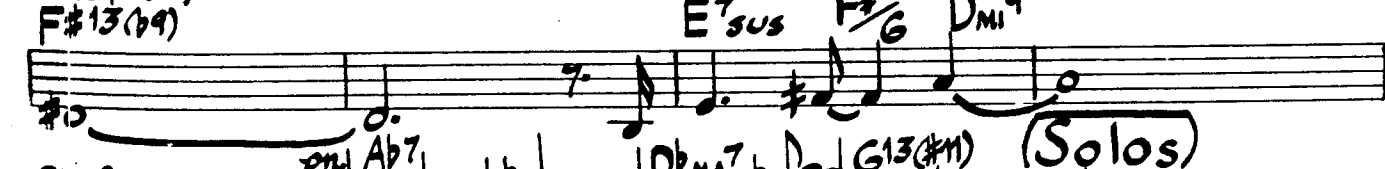
2. Db7sus Eb E Bmi11 N.C. (Piano w/Bass)



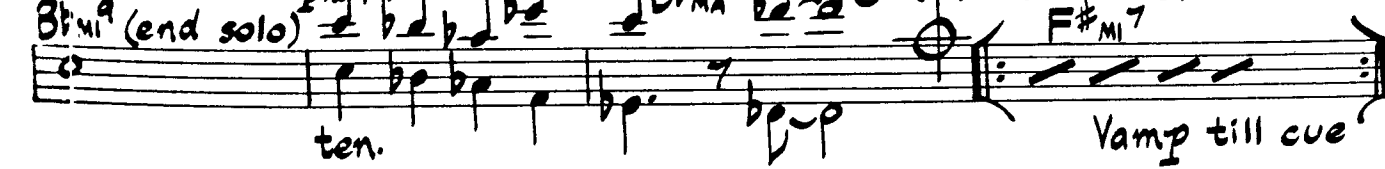
Ab7sus E7sus E C Ami7 (sax solo over melody)



cn w/synth.) F#13(b9) E7sus F#6 Dmi9



Bmi9 (end solo) ten. Ab7 Dbma7 G13(#11) (Solos) F#mi7 Vamp till cue



**(On Cue) (Solo Continues)**

*(piano w/bass)*

1. *F#m7*

2. *Ab7sus E7sus*

*(ten w/synth.)*

D.S. al coda

Detailed description: This block contains two staves of musical notation. The top staff is in bass clef and begins with a *F#m7* chord. It features a melodic line with eighth and sixteenth notes, ending with a repeat sign. The bottom staff is in treble clef and starts with a *10* fingering. It contains two measures of chords: *Ab7sus* and *E7sus*. The notation includes a *D.S. al coda* instruction.

**Sax Solo**

**(On Cue) (Db pedal till end)**

*F#m7*

Vamp till cue

*(ten w/pn.)*

*(synth)*

*(piano)*

*B Eb DbMA9 F C Dmi C B*

*Bmi AMA7 Ab7 Eb (sax solo till end)*

*Ab13 DbMA9 Ab Ab7*

Vamp & Fade

Detailed description: This block contains five staves of musical notation. The top staff is in bass clef and starts with a *F#m7* chord, followed by a section of slurs labeled 'Vamp till cue'. The second staff is in treble clef and contains notes for *Db9sus*, *(ten w/pn.)*, and *(synth)* parts. The third staff is in bass clef and contains notes for *B*, *Eb*, *DbMA9*, *(piano)*, *F#m7*, *C#m7*, *D*, *A*, and *Bmi*. The fourth staff is in bass clef and contains notes for *Bmi*, *AMA7*, *Ab7*, and *Eb (sax solo till end)*. The fifth staff is in bass clef and contains notes for *Ab13*, *DbMA9*, *Ab*, and *Ab7*, ending with a section of slurs labeled 'Vamp & Fade'.

As played on Weather Report's LP "Tale-Spinnin' "

# Lusitanos (Bass)

Slow Funk

$\text{♩} = 74$

**A**

First staff of music in bass clef, 4/4 time. It begins with a 'Wah-Wah' effect. The melody starts with a half note G2, followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1. Chords above include  $\text{Ab}^{\flat} \text{MI}^{\flat} 9$  and  $\text{Db}$ .

Second staff of music, continuing the bass line. It features a sequence of measures marked (4), (5), (6), and (7). The final measure includes chords  $\text{Ab}^{\flat} 7$ ,  $\text{Eb}$ , and  $\text{Db}^{\flat} 9 \text{ sus}$ .

Third staff of music. It starts with a  $\text{Db}^{\flat} 9 \text{ sus}$  chord. The melody continues with eighth notes. Chords  $\text{Db}^{\flat} 7 (\text{b}5)$ ,  $\text{F}$ ,  $\text{C}$ ,  $\text{D}^{\flat} \text{MI}$ , and  $\text{C}$  are indicated above.

Fourth staff of music, marked with a '3' (triple). It contains measures (4), (5), (6), and (8). Chords  $\text{Eb}$ ,  $\text{Db}^{\flat} \text{MA}^{\flat} 9$ ,  $\text{F}^{\sharp} \text{MI}$ ,  $\text{C}^{\sharp} \text{MI}$ ,  $\text{D}$ ,  $\text{A}$ , and  $\text{B}^{\flat} \text{MI}$  are shown.

Fifth staff of music. It begins with an  $\text{A}^{\flat} \text{MA}^{\flat} 7$  chord. The melody continues with eighth notes. Chords  $\text{Ab}^{\flat} 7$ ,  $\text{Eb}$ ,  $\text{Db}^{\flat} 9 \text{ sus}$ , and  $\text{N.C.}$  are present.

Sixth staff of music, showing chord voicings. Chords include  $\text{F}^{\sharp} \text{MI} 7$ ,  $\text{Ab}^{\flat} 13 (\text{b}9)$ , and  $\text{Db}^{\flat} 9 \text{ sus}$ .

Seventh staff of music. It features a first ending bracket. Chords  $\text{Db}^{\flat} 7 \text{ sus}$ ,  $\text{Eb} / \text{Db}$ ,  $\text{DMA}^{\flat} 7 / \text{Db}$ , and  $\text{Db}^{\flat} 9 \text{ sus}$  are indicated.

Eighth staff of music. It starts with a second ending bracket. Chords  $\text{Db}^{\flat} 7 \text{ sus}$ ,  $\text{Eb} / \text{E}$ ,  $\text{B}^{\flat} \text{MI} 11$ , and  $\text{N.C.}$  are shown.

Ninth staff of music. It includes a section marked 'S.C.' (Solo C). Chords  $\text{Ab}^{\flat} 7 \text{ sus}$ ,  $\text{E}^{\flat} 7 \text{ sus}$ , and  $\text{A}^{\flat} \text{MI} 7$  are present.

Tenth staff of music. It features chords  $\text{F}^{\sharp} 13 (\text{b}9)$ ,  $\text{E}^{\flat} 7 \text{ sus}$ ,  $\text{F}^{\sharp} / \text{G}$ , and  $\text{D}^{\flat} \text{MI} 9$ .

BbMI9                      Ab7                      DbMA7                      G13(11)

F#MI7                      (On Cue) F#MI7

(Vamp till cue)

1.

2. Ab7sus                      E7sus

D.S. al Coda

(On Cue)

F#MI7                      Ab7                      Eb                      Db9sus

(Vamp till cue)

F C DMI C B                      Eb                      DbMA9                      F#MI C#MI7 D A

BMI                      AMA7                      Ab7                      Eb

Ab13                      DbMA9                      Ab                      Ab7

Vamp & Fade

# Magic Lady

dium Funk  $\text{♩} = 116$

Jeff Lorber

(Intro)  $E/D A^{(add 9)}$   $C\#/B F\#/A\#$   $E/D A^{(add 9)}$   $C\#/B F\#/A\#$   $B_{MI}^7$

(sample solo)

Synth.  $B_{MI}^7$   $C\#7(\#9)$   $F\#_{MI}^7$   $B^7$   $B_{MI}^7$   $C\#7(\#9)$   $F\#_{MI}^7$   $C^{13}(\#11)$

Rhythm

$B_{MI}^7$   $C\#7(\#9)$   $D_{MA}^7$   $G\#7(alt)$   $C\#7(\#9)$   $F\#_{MI}^7$  end solo

(semi-staccatto)

$B_{MI}^7$   $C\#7(\#9)$   $F\#_{MI}^7$   $B^{13}$   $B_{MI}^7$   $C\#7(\#9)$

$F\#_{MI}^7$   $C^{13}(\#11)$   $B_{MI}^7$   $C\#7(\#9)$   $D_{MA}^7$

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

As played on Jeff Lorber's "Galaxian"

$F\#m7$   $B^{13}$   $Bm7$   $C\#7(\#9)$   $F\#m7$   $C^{13}(\#11)$   $Bm7$

**B**

$Bm^9$   $(C^{13})$   $C\#^{13} \text{ sus}$

$(C\#^{13} \text{ sus})$   $C^{13}$   $Bm7$   $C\#^{13} \text{ sus}$

(SOLOS) D.S. al Coda One ( $\Phi^1$ )

$Bm7$   $C\#7(\#9)$   $F\#m7$   $B^{13}$   $Bm7$   $C\#7(\#9)$   $F\#m7$   $C^{13}(\#11)$

$Bm7$   $C\#7(\#9)$   $Dm^7$   $G\#7(\text{alt})$   $C\#7(\#9)$   $F\#m7$   $(2x \text{ only})$

Play **B** before each new solo After solos - D.S. al Coda Two ( $\Phi^2$ )

$\Phi^2$

$Bm^9$   $(C^{13})$   $C\#^{13} \text{ sus}$

$(C\#^{13} \text{ sus})$   $C^{13}$

Rhythmic kicks at A are closely followed, those at B and Coda2 less so.  
String synthesizer at letter B crescendoes from mf to f over each chord change

... & Coda



# Magic Lady (Bass Part)

dium Funk

116 (Intro) E/D A/C# C# B F#(add 9) A# E/D A/C# C# B F#(add 9) A Bmi7

Bmi7 C#7(#9) F#mi7 B7 Bmi7 C#7(#9) F#mi7 C13(#11)

Bmi7 C#7(#9) DMA7 G#7(alt) C#7(#9) F#mi7

Bmi7 C#7(#9) F#mi7 B13 Bmi7 C#7(#9) F#mi7 C13(#11)

Bmi7 C#7(#9) DMA7 G#7(alt) C#7(#9) F#mi7 Bmi7

Bmi7 C#7(#9) F#mi7 B13 Bmi7 C#7(#9) F#mi7 C13(#11) Bmi7

Bmi7 C#7(#9) DMA7 G#7(alt) C#7(#9) F#mi7  $\phi^{12}$

3] Bmi9 (C13) C#13sus

(C#13sus) C13 Bmi7 (C13) C#13sus

D.S. al Coda One ( $\phi^1$ )

(SOLOS) Bmi7 C#7(#9) F#mi7 B13 Bmi7 C#7(#9) F#mi7 C13(#11)

Bmi7 C#7(#9) DMA7 G#7(alt) C#7(#9) F#mi7 (2x only)

Play [B] before each new solo After solos - D.S. al Coda Two ( $\phi^2$ )

(C13) C#13sus C13



Photo by Tom Copi

Angela Bofill

Medium-Slow Funk  
♩ = 94

# Magic Sam

Robben Ford

Guitar

(Intro)

(2)

Two staves of music. The top staff is for guitar and the bottom for bass. The guitar staff has a treble clef and a 4/4 time signature. The bass staff has a bass clef and a 4/4 time signature. The guitar staff contains a melodic line with various accidentals and a final double bar line with a repeat sign. The bass staff contains a simple bass line with two notes. Chord symbols **E7(#9)** are written below the guitar staff. The text "drum fill-----" is written in the right margin.

Bass

A

Two staves of music. The top staff is for bass and the bottom for guitar. The bass staff has a bass clef and a 4/4 time signature. The guitar staff has a treble clef and a 4/4 time signature. The bass staff contains a simple bass line. The guitar staff contains a melodic line. Chord symbols **E7** are written below the guitar staff. The text "(guitar figure continues till [B])" is written above the guitar staff.

Two staves of music. The top staff is for synth and the bottom for bass. The synth staff has a treble clef and a 4/4 time signature. The bass staff has a bass clef and a 4/4 time signature. The synth staff contains a melodic line. The bass staff contains a simple bass line. Chord symbols **E7** are written below the synth staff.

B

Two staves of music. The top staff is for guitar and the bottom for bass. The guitar staff has a treble clef and a 4/4 time signature. The bass staff has a bass clef and a 4/4 time signature. The guitar staff contains a melodic line. The bass staff contains a simple bass line. Chord symbols **D9sus**, **Emi7**, **F#7(#5)**, **Bmi7**, **D9sus**, **C7(#11)**, and **Ab9(b5)** are written below the guitar staff. The text "(guitar)" is written above the guitar staff. The text "(sample bass line)" is written below the bass staff.

Two staves of music. The top staff is for guitar and the bottom for bass. The guitar staff has a treble clef and a 4/4 time signature. The bass staff has a bass clef and a 4/4 time signature. The guitar staff contains a melodic line. The bass staff contains a simple bass line. Chord symbols **Gmi9**, **F#7(#9)**, **D9sus**, **Emi7**, **F#7(#5)**, **Bmi7**, **Ami7**, and **D7** are written below the guitar staff.

$GMA^7$   $Ab^9(b5)$   $A_{mi}^7 C^9_{sus}$

guitar solos on AB (indef.) after solo, continue to C

nth. Solo)  $Ab^9(b5)$   $G_{mi}^9$   $F\#7(\#5)$   $A^{13}_{sus}$

(sample bass line)

Till Cue  $Ab^9(b5)$   $G_{mi}^9$   $F\#7(\#5)$   $A^{13}_{sus}$

$B^b13_{sus}$   $D^bMA^7(b5)$   $C_{mi}^9$   $A^{13}_{sus}$

vamp till cue  $B^b13_{sus}$   $D^bMA^7(b5)$   $C_{mi}^9$   $B^7(\#9)$

D.S. al Coda

$D^9_{sus}$   $E_{mi}^7$   $F\#7(\#5)$   $B_{mi}^7$   $D^9_{sus}$   $C^7(\#11)$   $Ab^9(b5)$

As played on Robben Ford's "The Inside Story"

$G_{mi}^9$   $F\#7(\#9)$

vamp & fade



C/F F/B<sup>b</sup> F/A A<sup>m</sup>7/D G/C F/B<sup>b</sup>

A<sup>m</sup>7 D<sup>7</sup>sus D<sup>7</sup> G<sup>13</sup>sus B<sup>b</sup>13sus

(B<sup>b</sup>13sus) A<sup>b</sup>13 F/G (melody on D.S.) break

(synth) (rhythm) F/G C/G break G<sup>#</sup>7 A<sup>m</sup>7 break

B<sup>b</sup>7 C/F D<sup>9</sup>/F<sup>#</sup> C/G C/E F

(piano w/guitar)

F B<sup>b</sup>13 A<sup>b</sup>M<sup>7</sup>(b5) G<sup>13</sup>sus

(Guitar Solo) E A/D B<sup>m</sup>7 F<sup>#</sup>M<sup>7</sup> E/G<sup>#</sup> A (8x's)

B<sup>b</sup>13 E<sup>7</sup>(<sup>#</sup>3)

D.C. al Coda

(guitar solo on intro, piano solo on [B] & [C])

Rhythmic figure at A continues thru B and C unless otherwise notated.

As played on The Yellowjackets' LP "Mirage A Trois"



Dexter Gordon & Jon Hendricks

# The Maze

Herbie Hancock

**(Intro)**

Emi A/E Emi7 A/E

(solo pn.)

**A** (add bs. & dr.)

rp. & ten.

piano

Emi A/E Emi7 A/E

Ami7 Gmi7 F#mi7(b5) F13

**B** (SOLOS)

Emi7 A7 Emi7 A7

Ami7 Gmi7 F#mi7(b5) B7(b9)

On the head, bass plays whole note first time, half notes on repeat. Before each solo, rhythm section plays two choruses with an angular two-beat feel (see drum appendix). Solos in 4/4.



FMA7

As played on Herbie Hancock's "Takin' Off"



um-Up Swing  
1=196

# Miss Ann

Eric Dolphy

First system of musical notation for 'Miss Ann'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a triplet of eighth notes in the second measure. The bass staff contains a simple bass line. Chord symbols  $F\#7$  and  $B7$  are written below the bass staff in the first and second measures, respectively.

Second system of musical notation. The treble staff continues the melodic line. The bass staff has a simple bass line. Chord symbols  $(B7)$  and  $8vb$  are written below the bass staff in the first and third measures, respectively.

Third system of musical notation. The treble staff continues the melodic line. The bass staff has a simple bass line. Chord symbols  $F\#M7$ ,  $B7$ , and  $F7$  are written below the bass staff in the first, second, and third measures, respectively.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff has a simple bass line. Chord symbols  $A7(b5)$ ,  $Em7$ , and  $B\#9(b5)$  are written below the bass staff in the first, second, and third measures, respectively. A circled cross symbol is at the end of the system.

Fifth system of musical notation. It shows a single measure with a circled cross symbol at the beginning. The chord symbol  $F\#M7(add 11)$  is written below the staff.

As played on Eric Dolphy's "Last Date"



Sixth system of musical notation. It shows a single measure with a circled cross symbol at the beginning. The chord symbol  $F\#M7(add 11)$  is written below the staff.

t. Swing  
♩ = 252

# The Missing Link

Vince Wallace

**(Intro)** F#m7(b5) B7(#5) Em7(b5) A7(b5) Dm7(b5) G7(#5)

(trb) (ten)

(Drums) 3

1. 2. break --- unis.

Cm7 F7 Bbm7 Eb7 Em7 A7(b5) Dm7 G7(b5)

Cm7 F7 Bbm7 Eb7 1. Gm7 C7

Fm7 Fm7 Bb7 Em7 A7(alt)

D7 Dm7 G7

2. Gm7 C7 Fm7 Fm7 Bb7

Em7 (trb 8vb) A7 (ten) Dm7 G7

Cm7 Eb7 Abm7 Db7 B Db7 Cm7

Cm7 (ten) fine

solo break

Solos on **A** (omit **B**)

If only one horn is used, play upper harmonies (except on last two bars of first ending)

5  
edium  
Monmouth College Fight Song

Russell Ferrante

mk  
ruffle

$\text{♩} = 146$

(Intro)

(4x's) C pedal

1,2,3

The musical score is written on ten staves. The first staff is the melody, starting with an 'Intro' marked '(synth.)' and containing triplets and a 'C pedal' instruction. The second staff is a guitar accompaniment, marked '(guitar)', with a 'break' instruction. The third staff continues the guitar accompaniment with various chords and a 'break' instruction. The fourth staff continues the guitar accompaniment with chords and a 'break' instruction. The fifth staff continues the guitar accompaniment with chords and a 'break' instruction. The sixth staff continues the guitar accompaniment with chords and a 'break' instruction. The seventh staff continues the guitar accompaniment with chords and a 'break' instruction. The eighth staff continues the guitar accompaniment with chords and a 'break' instruction. The ninth staff continues the guitar accompaniment with chords and a 'break' instruction. The tenth staff is a bass line, marked '(Solo)', with a 'Solo' instruction and a 'break' instruction. The score includes various musical notations such as triplets, accidentals, and dynamic markings.

D/E E13 FMA7 Bmi7(b5) Bb9 C9

DMA7(#11) Ebmi11 Fmi11 Gmi11 B/C C/Bb Ami7 C/D Dmi7

Gmi11 B/C 1. Bbmi7 Db/Eb Eb/Ob B/C

2. Bbmi7 Db/Eb Dbmi(MA7)/Eb Dbmi(MA7)/E

DbMA7 Eb/Ob A/Db Gb/C break Ami7

(Stop-Time Feel) (Ami7) Dmi7 Gmi7 C Bb Eb/Ab E/F# G/E A/Db Gmi7(b5)/C

(Gmi7(b5)/C) (Shuffle) Gb/C (synth.)

D C pedal

2. C7 (Piano Solo) Bbmi7/C Till Cue Bbmi7/C On Cue

(4x's) C pedal 4thx: (b) 1,2,3 break C/F D.S. al Coda

break Ami7 (Stop-Time Feel) Dmi7 Gmi7 C Bb C/Ab F/Db

(F/Db) Bb/Gb C/E Bb/D Eb/Ob E/B Gb/Bb Ab Gmi7(b5)

(Shuffle) (Gmi7(b5)) Gb/C break Ebmi9 C/F

# m Funk Monmouth College Fight Song (Bass Part)

e J=146

Intro (4x's) C pedal

1,2,3

mp line)

etc.

tar Solo)

$D_{MA}^7(\#11)$   $E^b_{MI}{}^{11}$   $F_{MI}{}^{11}$   $G_{MI}{}^{11}$   $B^b/C$   $C/B^b$   $A_{MI}{}^7$   $C/D$   $D_{MI}{}^7$

$G_{MI}{}^{11}$   $B^b/C$   $B^b_{MI}{}^7$   $D^b/E^b$   $E^b/D^b$   $B^b/C$

$B^b_{MI}{}^7$   $D^b/E^b$   $D^b_{MI}{}^{(MA^7)}/E^b$   $D^b_{MI}{}^{(MA^7)}/E$

$D^b_{MA}{}^7$   $E^b/D^b$   $A/D^b$   $G^b/C$   $A_{MI}{}^7$

$(A_{MI}{}^7)$   $D_{MI}{}^7$   $G_{MI}{}^7$   $C$   $B^b$   $E^b/A^b$   $E/F^{\#}$   $G^b/E$   $A^b/D^b$   $G_{MI}{}^7/C$

$(G_{MI}{}^7(b9)/C)$   $G^b/C$

**D** C pedal

$C^7$  (Piano Solo)  $B^b_{MI}{}^7/C$

On Cue C pedal (4x's)

vamp till cue

D.S. al Coda

$A_{MI}{}^7$   $D_{MI}{}^7$   $G_{MI}{}^7$   $C$   $B^b$   $C/A^b$   $F/D^b$   $B^b/G^b$   $C/E$

$B^b/D$   $E^b/D^b$   $E/B$   $G^b/G^b$   $A^b$   $G_{MI}{}^7(b9)$

$(G_{MI}{}^7(b9))$   $G^b/C$   $E^b_{MI}{}^{9/9}$   $C/F$

# Moon And Mind

Paul McCandless

Medium  
Straight 1/8s

$\text{♩} = 79$  N.C.

(oboe)

$\text{♩}$  (add 9) / C

$\text{♩}$  (ob)  $\text{FMA}^9$

$\text{♩}$  (pn)

$\text{♩}$   $\text{GMI}^9(\text{MA}7)(\text{b}5)$   $\text{G}^9\text{sus}$

$\text{♩}$  (add 9) / C  $\text{AbMA}7(\#5)$   $\text{D}^9\text{sus}$

$\text{♩}$   $\text{E}^{\text{MI}}^9$   $\text{C}(\text{MI})/\text{E}$   $\text{F}\#^9\text{sus}$

$\text{♩}$   $\text{F}\#^9\text{sus}$   $\diamond$  (hold)  $\text{F}\#^9\text{sus}$   $\text{GMA}7(\text{b}5)$

$\text{♩}$   $\text{D}^9\text{sus}$   $\text{GMA}7/\text{D}$   $\text{Bb}^9\text{sus}$   $\text{C}^9\text{sus}$

$\text{♩}$  (fuller)  $\text{C}^9\text{sus}$   $\text{C}/\text{Bb}$   $\text{G}/\text{Ab}$   $\text{Asus}$

$\text{♩}$   $\text{F}\#^{\text{MA}7}(\#5)$   $\text{F}\#^9\text{sus}$   $\text{AbMI}^9(\text{MA}7)$   $\text{Bbdim}/\text{Ab}$

$\text{♩}$  (Bbdim/Ab)  $\text{AbMI}$   $\text{Eb}(\text{add } 9)(\text{no } 3)$

$\text{♩}$   $\text{D}^7/\text{Eb}$   $\text{DbMI}^7/\text{Eb}$   $\text{DbMA}^7/\text{Eb}$   $\text{BMA}^7/\text{Eb}$

2 2 2 2

(vibes & oboe solo together)

**C** (Vibes Solo)

D<sup>9</sup><sub>sus</sub> GMA<sup>7</sup>/D B<sup>b9</sup><sub>sus</sub> C<sup>9</sup><sub>sus</sub>

C/B<sup>b</sup> G/A<sup>b</sup> A<sub>sus</sub> F<sup>#</sup>MA<sup>7</sup>(#5) F<sup>#9</sup><sub>sus</sub>

A<sup>b</sup><sub>MI</sub><sup>9</sup>(MA<sup>7</sup>) B<sup>b</sup>dim/A<sup>b</sup> A<sup>b</sup><sub>MI</sub> E<sup>b</sup>(add 9 no 3)

B<sup>b</sup>(add 9 no 3) **D** B<sup>b</sup> Lydian Indef.

(Freely-against time)

(Oboe Solo)

B<sup>b</sup> Lydian

(oboe)

D<sub>MI</sub><sup>9</sup> F G A<sup>(add 9 no 3)</sup>

B<sub>MI</sub><sup>9</sup> 2 CMA<sup>7</sup>(#M) 2 D<sup>9</sup><sub>sus</sub> 4

(Piano Solo)

E<sub>MI</sub><sup>9</sup> 2 G/F 2 A<sub>MI</sub><sup>9</sup> 4 G/F<sup>#</sup> 2 GMA<sup>7</sup>(b5) 2

A<sup>9</sup><sub>sus</sub> 2 B<sup>b</sup>MA<sup>7</sup>(#5) 2 B<sub>MI</sub><sup>9</sup>

D.S. al Coda



B<sub>MI</sub><sup>9</sup> F<sup>#9</sup><sub>sus</sub> GMA<sup>7</sup>(b5) G<sup>(add 9)</sup>/C

Vibes generally double the oboe at A and B.

As played on Paul McCandless' "All The Mornings Bright"



Medium-Slow Latin

# Morning

Clare Fischer

♩ = 111

(Intro)

1st x: elec. pn. w/bs  
2nd x: add dr. & gtr.

Chords: Cmi7(b9), F7(#9), Bbm7, Eb7, Cmi7(b9), F7(#9), Bbm7, Eb7

Chords: Ebm7, Ab7, Dbm7, Gbm7, Cmi7(b9), F7(#9), Bbm7, Eb7, Bbm7, Eb7

Chords: Cmi7(b9), F7(#9), Bbm7, Eb7, Cmi7(b9), F7(#9), Bbm7, Eb7

*piano simile*

Chords: Ebm7, Ab7, Dbm7, Gbm7, Cmi7(b9), F7(#9), Bbm7, Eb7, Bbm7, Eb7

Chords: Ab7, Dbm7, Gbm7, Fmi7, Bb7(#9)

Chords: Ab7, B7, Bb7/F

C

$C_{m7(b9)}$   $F7(\#9)$  |  $B^b_{m7}$   $E^b7$  |  $C_{m7(b9)}$   $F7(\#9)$  |  $B^b_{m7}$   $E^b7$

$E^b_{m7}$   $A^b7$  |  $D^b_{MA7}$   $G^b_{MA7}$  |  $C_{m7(b9)}$   $F7(\#9)$  |  $B^b_{m7}$   $E^b7$

Solo on form (AABC)

$C_{m7(b9)}$   $F7(\#9)$  |  $B^b_{m7}$   $E^b7$  |  $B_{MA7}$  |  $B^b_{m7}$

vamp & solo till cue

Piano figure and kicks are played during solos

As played on Cal Tjader's "Here"

LYRICS (Not present on this recorded version)

What of a morning  
 That brings a day so gently,  
 And bathes the leaves  
 Of memories  
 That fell so long ago.  
 I still recall you  
 In all these early hours,  
 Though I were there  
 Once more to share  
 A love lost long ago.  
 Crassness of youth,  
 Concluding only half of the truth,  
 Exuding only one small percent  
 Of what I surely felt for you.  
 And then one morning  
 That brought a day so gently,  
 We set apart  
 Things of the heart  
 And lost love long ago.

## Medium-Up Bop

## Motion

Jimmy Raney

=220

Handwritten musical score for "Motion" by Jimmy Raney, featuring Stan Getz. The score is in 3/4 time and consists of two systems of staves.

**System 1:**

- Staff 1: Melody line starting with a **DMA7** chord. Includes a **(ten & gtr)** marking.
- Staff 2: Bass line with chords **Cmi7**, **F7**, and **BbMA7**. Includes a **3** triplet marking.
- Staff 3: Melody line with chords **Ami7**, **D7**, and **GMA7**.
- Staff 4: Bass line with chords **Gmi7**, **C7**, **Fmi7**, **Bb7**, **Emi7**, and **A7**. Includes **(ten)** and **4 (unis)** markings.

**System 2:**

- Staff 1: Melody line starting with a **DMA7** chord. Includes a **3** triplet marking.
- Staff 2: Bass line with chords **Cmi7**, **F7**, **Dmi7(b5)**, and **G7(b5)**.
- Staff 3: Melody line with chords **Emi7(b5)**, **A7(9)**, **DMA7**, **GMA7**, **F#mi7**, and **F°7**. Includes a **3** triplet marking.
- Staff 4: Bass line with chords **Emi7**, **A7**, and **DMA7**. Includes a **break** marking and a circled **3** triplet marking.

As played on Stan Getz' "Early Getz"

(SOLOS)

DMA7 solo break ----- EbMA7

Cmi7 F7 BbMA7

Ami7 D7 GMA7

Gmi7 C7 Fmi7 Bb7 Emi7 A7

DMA7 EbMA7

Cmi7 F7 Dmi7(b5) G7

Emi7(b5) A7(#9) DMA7 Emi7 F#mi7 F7

Emi7 A7 DMA7 (Emi7 A7)

D6

Solo break occurs on first chorus of first solo only.  
 Guitar plays lower harmony where written, unison otherwise.  
 Based on "You Stepped Out Of A Dream".

# Neo Terra

dium Latin/Funk

Freddie Hubbard

$\text{♩} = 118$

$D_{\text{sus}}(b9)$

(add light drums 5<sup>th</sup> x, then flutes & strings)

Staff 1: Chordal accompaniment for guitar and strings. Chord:  $D_{\text{sus}}(b9)$ . Includes a "vamp till cue" instruction.

Staff 2: Trumpet (trp) and flute (fl.) parts. Includes instruction: (fl. - tacet 1<sup>st</sup> x).

Staff 3: Bass line. Chords:  $D_{\text{mi}}^9(b5)$  and  $D_{\text{mi}}^9$ .

Staff 4: Chordal accompaniment. Chord:  $D_{\text{sus}}(b9)$ . Includes first ending bracket with measure 1 and 2.

Staff 5: Flute fill and trumpet part. Chord:  $D_{\text{sus}}(b9)$  (phrygian). Includes instruction: (flutes fill) and (trp). Includes second ending bracket with measure 2.

Staff 6: Chordal accompaniment. Chords:  $C_{\text{mi}}^7$ ,  $D_{\text{mi}}^7$ ,  $E^b_{\text{ma}}^7$ .

Staff 7: Chordal accompaniment. Chords:  $C_{\text{mi}}^7$ ,  $B^b_{\text{ma}}^7$ ,  $A^7(\#9)$ ,  $D_{\text{ma}}^7$ .

Staff 8: Chordal accompaniment. Chords:  $G_{\text{mi}}^7$ ,  $F_{\text{ma}}^7$ ,  $E^b_{\text{mi}}^9$ ,  $C_{\text{mi}}^9$ .

Staff 9: Trumpet trills. Chord:  $A^7_{\text{sus}}(b9)$ . Includes instruction: tr.

*mf* *f*

(Trumpet Solo)

♯<sup>1</sup> D phrygian 48      E<sup>b</sup> phrygian 32      D phrygian 16

end solo---

C Cm7      Dmi7      E<sup>b</sup>MA7

(fl.) Cm7      B<sup>b</sup>MA7      A7(#9)      DMA7

Gmi7      FMA7      E<sup>b</sup>mi9      Cmi9

A7sus(b9) tr      tr      tr      tr

mf      f

D.S. al Coda Two (♯<sup>2</sup>)

(Trumpet Solo)

♯<sup>2</sup> Dsus<sup>(b9)</sup> (phrygian) vamp & fade

Harmony at A is only part of a denser harmony. Flute, where marked, sounds one octave higher than written.

As played on Freddie Hubbard's "Windjammer"

Medium Latin/Funk

Neo Terra (Bass Part)

$\text{♩} = 118$

$D_{sus}^{(b9)}$

vamp till cue

**A**

$D_{sus}^{(b9)}$

$(D_{sus}^{(b9)})$  (4)  $D_{MI}^{9(b5)}$   $D_{MI}^9$  (4)

$D_{sus}^{(b9)}$  (4) 1.  $\text{⊕}^{1,2}$  (4)

$(D_{sus}^{(b9)})$  (4) 2.

**B**

$C_{MI}^7$   $D_{MI}^7$   $E_{bMA}^7$  etc.

$C_{MI}^7$   $B_{bMA}^7$   $A^7(\#9)$   $D_{MA}^7$

$G_{MI}^7$   $F_{MA}^7$   $E_{bMI}^9$   $C_{MI}^9$

$A^7_{sus}(b9)$

*mf* ————— *f*  
D.S. al Coda One ( $\text{⊕}$ )

(Trumpet Solo)

$\text{⊕}$   
2x's)  $D$  phrygian

3x's)  $E^b$  phrygian

4x's) D phrygian

C  $C_{MI}^7$   $D_{MI}^7$   $E^b_{MA}^7$  etc.

$C_{MI}^7$   $B^b_{MA}^7$   $A^7(\#9)$   $D_{MA}^7$

$G_{MI}^7$   $F_{MA}^7$   $E^b_{MI}^9$   $C_{MI}^9$

$A^7_{sus}(b9)$  mf f

D.S. al Coda Two (C)

$D_{sus}(b9)$   $\text{C}^2$  vamp & fade



Medium Swing

# Never Say Yes

Nat Adderley

198

(Intro)

N.C.

Musical staff for the Intro section, showing a bass line with notes and rests.

**A**

(bass)

Musical staff for the first system of section A, including piano and bass staves with chords GMA7, AMI7, and D7(#9).

(piano tacet)

Musical staff for the second system of section A, including piano and bass staves with chords GMI7, AMI7(b5), and D7(#9).

Musical staff for the third system of section A, including piano and bass staves with chords Bmi7, Bbmi7, Eb7, AMI7, F#mi7(b5), and B7.

Musical staff for the fourth system of section A, including piano and bass staves with chords GMA7/B, EMI7, AMI7, and D7(alte).

**B**

(piano enters)

Musical staff for the first system of section B, including piano and bass staves with chords GMA7 and D7(#9).

Musical staff for the second system of section B, including piano and bass staves with chords GMI9, AMI7(b5), and D7(#9).

$B_{mi}^7$        $B_{bmi}^7$   $E_{b7}$        $A_{mi}^7$        $F\#_{mi}^7(b5)$   $B^7$

solo break -----

$G_{MA}^7/B$   $E_{mi}^7$        $A_{mi}^7$   $D^7$        $G_{MA}^7$

**C** (SOLOS)

$G_{MA}^7$        $A_{mi}^7$        $D^7$

$G_{mi}^7$        $A_{mi}^7(b5)$        $D^7$

1.

$B_{mi}^7$        $B_{bmi}^7$   $E_{b7}$        $A_{mi}^7$        $F\#_{mi}^7(b5)$   $B^7$

$G_{MA}^7/B$        $E^7(b9)$        $A_{mi}^7$        $A_{mi}^7$   $D^7$

2.

$B_{mi}^7$        $B_{bmi}^7$   $E_{b7}$        $A_{mi}^7$        $F\#_{mi}^7(b5)$   $B^7$

$G_{MA}^7/B$   $E_{mi}^7$        $A_{mi}^7$   $D^7$        $G_{MA}^7$        $(A_{mi}^7$   $D^7)$

after solos - D.S. al Coda

$G_{MA}^7/B$   $E_{mi}^7$        $A_{mi}^7$   $D^7$       (Trumpet Solo)  $(N.C.)$   $G_{MA}^7$

on cue (C)

Bass figure rhythm is matched by piano and drums. Piano plays at letter A on the out head, bass plays Figure for 8, walks in 2 for 8.

# A New Blue

Freely Intro  
follow tenor)

Jimmy Heath

Chords: F7, Ab7, F7, Ab7, B7 (ten), D7, F7, Ab7, A7(#9), Bb7, B7(b9), C7

Funky Swing)  $\text{♩} = 130$

Chords: F7, (elec. piano)

**A** Chords: F7, (F7#9)

Chords: F7

Chords: F7

Chords: F7

**B** (Swing) Chords: Bb7, Eb7, Ab7, Db7

(Funky) Chords: C7, Bb7

Chords: Ab7, Ebmi7, Ab7, Gb7, Dbmi7, Gb7, C7

Chords: F7

Chords: F7

Solo, Vamp & Fade

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

As played on The Heath Brothers' "Passin' Thru"

NEW Blue (Bass Part)

Freely  
(follow tenor)

Chords: F7, Ab7, F7, Ab7

B7 (tenor cue) D7 F7 (play) Ab7 A7(#9) Bb7 B7 C7

(Funky Swing)  $\text{♩} = 130$

Section A

Chords: F7

Section B

Chords: Bb7 Eb7 Ab7 Db7

(Walk) C7

Chords: Bb7, Ab7 Ebmi7, Gb7 Dbmi7, Gb7, C7

Chords: F7

Bass line continues throughout solos.

Solos on form (AB) after solos - D.S. al Co

Chords: F7

Vamp & Fade

Medium Swing

# New Breed

Dave Liebman

$\text{♩} = 222$

$B\flat 7(b9)$   $A\flat MA7(\#5)$   $A13(b9)$

(two tenors)

$D MA7$   $D\flat MA7$   $G7(b9)$

$A\flat MI$   $F MI$   $D MI(MA7)$

$A7(\#5) / D\flat$   $E MI(MA7) / b5$   $G MA7(\#5) / D$   $E MI(MA7) / b5$   $F MA7(\#5) / D\flat$   $G MA7(\#5) / D$   $F MA7(\#5) / D\flat$

1. fine

2.  $B$  ( $D\flat$  pedal throughout  $B$ )

$F / D\flat$   $D\flat MA7$   $F D\flat$

3

$(F / D\flat)$   $D\flat MA7$   $F / D\flat$

3

D.C. at 1<sup>st</sup> ending  
melody 8va on D.C.



# dium Samba New York Afternoon

tro)  $\text{♩} = 116$   
N.C.

Richie Cole

N.C.  $D^9_{sus}$  N.C.

Groov-in' on a New York af - ter-noon,

We're groov-in' on a New York af - ter-noon.

$D^9_{sus}$  **A**  $GMA^7$   $CA^7$   $GMA^7$

On a Sun-day,\_\_\_

Went to the cit - y hop - ing this would be the one day,\_\_\_

$A^7$   $B^bMA^7$   $GMA^7$   $CA^7$

York af - ter-noon.\_\_\_ Took a sub-way,\_\_\_

went to the vill-age, Chi-na-town and walked down

$MA^7$   $CA^7$   $B^bMA^7$   $GMA^7$   $D^9_{sus}$  (hold)

-way,\_\_\_

On a day in June.\_\_\_

Stroll-in' thru the park, what a love-ly, love-ly feel-in',

$D^9_{sus}$  (hold) (time)  $GMA^7$   $CA^7$

I looked at you and my heart be-gan a-reel-in'. This is our day,\_\_\_

Here in Man-hat-tan ev -'ry-one is part of

$MA^7$   $CA^7$   $B^bMA^7$   $GMA^7$  **B**  $Gmi^9$   $C^7$   $FMA^7$

play,\_\_\_

New York af - ter-noon.\_\_\_ Walked through the art show in Wash - ing - ton

$MI^9$   $FMI^7$   $B^b^7_{sus}$   $D^9_{sus}$

are, Heard some jazz

on the low - er east side.

We'll re -

$MA^7$   $CA^7$   $GMA^7$   $CA^7$   $B^bMA^7$   $GMA^7$

em-ber\_\_\_

when skies are gray and snow is fall-ing in De - cem-ber,\_\_\_

'twas a New York af - ter-noon.---

**Funk)**

(voice scats)  
N.C.

**OS) - Samba Feel**  
 $E^bMA^7$   $CM^7$   
 (indef.)

after solos - D.S. al Coda

$E^b9sus$   $E^b9sus$

like a jewel. Our

$AbMA^7$   $E^b9sus$  (indef.) **(Sax Solo)**  $AbMA^7$   $E^b9sus$  (indef.)  
 (Last x only)

love has come, start-ing on a New York af - ter-noon. My It's such a love-ly feel-ing

$AbMA^7$   $E^b9sus$

-in' on a New York af - ter-noon. It's such a love-ly feel-ing

**Vamp & Fade**

**LYRIC ON D.S.**

There's a little rule that you'll find New Yorkers do share,  
 May be true or not, but they say when you leave New York  
 you've gone nowhere.  
 All that I know, it's given us these memories to share,  
 Not to get back soon.  
 Watching the sun set across Central Park  
 As the skyline glows just like a jewel.

is played on Richie Cole's "Keeper Of The Flame"





Bill Evans

**A** CMA7 EMI7 BMA7 GMA7

C#MI7 F#7sus 4-3 BMA7 EMA7

EbMI7 DMI7 Bb7(#11) AMI7

AbMA7 GbMA7 CMA7 **B** C#MI7(b5)

F7(#11) BbMA7 AbMA7 DMA7

G7(#11) AMA7 C#MI7 G#MI7

EMA7 D7(#11) C#MI7 DMI7

F7(#11) CMA7 BbMA7 F#7(#11)

BMA7

As played on George Muribus' "Brazilian Tapestry"

BbMA7 F#7(#11) BMA7 CMA7

# No Siree Bob

Medium Swing  
♩ = 168

Bobby Hutcherson

Handwritten musical score for "No Siree Bob" by Bobby Hutcherson. The score is in 4/4 time with a tempo of 168 bpm. It consists of three systems of music. The first system has a treble clef staff with a repeat sign and a bass clef staff with chords E<sup>7</sup>sus, D<sup>mi</sup>7, and E<sup>7</sup>sus. The second system has a treble clef staff with notes and a bass clef staff with chords F<sup>#</sup>m<sup>7</sup>, A<sup>mi</sup>7, C<sup>#</sup>m<sup>7</sup>, and A<sup>mi</sup>7. The third system has a treble clef staff with notes and a bass clef staff with chords C<sup>#</sup>m<sup>7</sup>, A<sup>mi</sup>7, C7(#11), B<sup>mi</sup>(MA7), and a final measure with "fine" and C<sup>m</sup>7(MA7). There are also some handwritten annotations like "tr mw" and "3/4" in the first system.

As played on Bobby Hutcherson's "Conception: The Gift Of Love"

play head 4x's

# Nothing You Can Do About It

Rock Shuffle  
50

Words and Music by  
Jay Graydon, David Foster  
& Steven Kipner

(Intro) N.C. (CMI<sup>11</sup>) (B<sup>b</sup>M<sup>7</sup>)

(synth., bass, & drums) (solo piano)

It has—

A

Vocal

Piano (add bass & drums)

be - gun, There's noth - ing in the world to stop it now;

(CMI<sup>9</sup>) (FM<sup>7</sup>) (B<sup>b</sup>13(#11) FM<sup>7</sup>(b5)/Cb)

It's in—

(CMI<sup>9</sup>) (FM<sup>7</sup>) (B<sup>b</sup>13(#11) FM<sup>7</sup>(b5)/Cb)

con - trol, We might as well just try to stop the wind.

(CMI<sup>9</sup>) (FM<sup>7</sup>) (B<sup>b</sup>13(#11) FM<sup>7</sup>(b5)/Cb)

So give up,

(CMI<sup>9</sup>) (Db<sup>13</sup> sus) (Eb<sup>9</sup> sus)

As played on The Manhattan Transfer's LP "Extentions"

3

*A<sup>b</sup>M<sup>a</sup>7* *G<sup>7</sup>(#5)* *G<sup>b</sup>13* *G<sup>b</sup>M<sup>a</sup>7* *F<sup>7</sup>(#9)* *B<sup>13</sup>*

o rhythm continues) Give in, \_\_\_\_\_ You lose, \_\_\_\_\_ Love \_\_\_\_\_ will al - ways win, \_\_\_\_\_

*B<sup>b</sup>M<sup>a</sup>7* *E<sup>b</sup>M<sup>a</sup>7* *D<sup>M</sup>7(b5)*

Start \_\_\_\_\_ sur - ren - der - in', \_\_\_\_\_ Woh, \_\_\_\_\_

*G<sup>7</sup>* *C<sup>M</sup>7* *F<sup>7</sup>* *G<sup>b</sup>M<sup>a</sup>7* *F<sup>7</sup>(#9)* *B<sup>7</sup>* *D<sup>M</sup>7(b5)*

Stop re - sist - ing. Ba - ba-doo-dot ba - doo-dot

*A<sup>M</sup>7* *A<sup>b</sup>9* *G<sup>7</sup>(#5)* drums tacet:----- drum fill-----

ba-doo-dot ba - yu - da \_\_\_\_\_ ba - yu - da \_\_\_\_\_ ba - yu - da

C

Noth - ing you can do a-bout it, It's too strong to be de-nied; Noth - ing you ca

*C<sup>M</sup>7* *B<sup>b</sup>M<sup>7</sup>* *G<sup>7</sup>(#5)* *C<sup>M</sup>7*

do a-bout it, Re-lax en - joy the ride.

*(C<sup>M</sup>7)* *B<sup>b</sup>M<sup>7</sup>* *(C<sup>M</sup>7)*

(synth.)

(bass & drums TACET)

*B<sup>b</sup>M<sup>7</sup>*

(continued on the following page)

drum fill -----

2.

Re-lax en - joy the ride. Don't you try to un - der-stand it,

$B^b M_i 7$   $G 7 (\#5)$   $C M_i 11$

Leave it as a mys - ter-y; Big - ger than the both of us, We're

$B^b M_i 7$   $G 7 (\#5)$   $C M_i 11$

each oth - er's his - tor-y.

$B^b M_i 7$   $F/G$   $A^b 6$   $F 7 / A$   $B^b_{sus} (add 9)$

synth. solo - - - - -

**D**  $B^{13}_{sus}$   $D^{13}_{sus}$   $F^{13}_{sus}$

$E^b 13_{sus}$   $F/G$   $G/A$   $B^b 13_{sus}$   $D^b 13_{sus}$

$E^{13}_{sus}$   $D^{13}_{sus} (end solo)$  N.C. (un/s.)

**E** (3x's) 1<sup>st</sup> x: solo piano  
2<sup>nd</sup> x: add voice

mf Noth - ing you can do a - bout it, It's too strong - - to be de - nied; -  
Don't - you try to un - der - stand it, Leave - - it as a mys - ter - y; -

*Cm<sup>11</sup>* *Bbm<sup>7</sup>*

Noth - ing you can do a - bout it, Re - lax - en - joy the ride.  
Big - ger than the both of us, We're each oth - er's his - tor - y.

*Cm<sup>11</sup>* *Bbm<sup>7</sup>*

**F**

f Noth - ing you can do a - bout it, It's too strong to be de - nied; - *G7(#)*

*Cm<sup>11</sup>* *Bbm<sup>7</sup>*

(add bass & drums)

Noth - ing you can do a - bout it, Re - lax - en - joy the ride. *>G7(#)*

*Cm<sup>11</sup>* *Bbm<sup>7</sup>*

vamp & fade

SECOND VERSE  
Destiny,  
We are what fate intended us to be,  
Can't you see,  
We're all a part of some eternal plan.  
So give up, (etc.)

sample bass line at **A**

etc.



John Coltrane



# March-Like Now He Sings, Now He Sobs

=210

Chick Corea

1 (Intro) N.C. G/Ab B<sub>sus</sub>

B<sub>sus</sub> C<sub>MA7</sub> F<sub>MA7</sub>

F E<sub>MI 11</sub> D<sub>MA13</sub> B<sub>MA13</sub> A<sub>bMA9</sub> G<sub>b13</sub> C<sub>MA7</sub>

N.C. G/Ab B<sub>sus</sub>

## (Jazz Waltz)

fill B<sub>sus</sub> C<sub>MA7</sub> B<sub>MI (MA7)</sub> C<sub>MA7</sub> (2) (2)

(continued on the following page)

Handwritten musical notation for the first system, featuring a treble and bass staff. The chords are:  $B_m(MA7)$ ,  $CMA7$ ,  $B_m(MA7)$ , and  $CMA7$ .

Handwritten musical notation for the second system, featuring a treble and bass staff. The chords are:  $B_{sus}$ ,  $B^b_{sus}$ ,  $A_{sus}$ ,  $A^b_{sus}$ ,  $G_{sus}$ , and  $F^{\#}_{sus}$ .

Handwritten musical notation for the third system, featuring a treble and bass staff. The chords are:  $B_m(MA7)$ ,  $CMA7$ ,  $B_m(MA7)$ , and  $CMA7$ .

Handwritten musical notation for the fourth system, featuring a treble and bass staff. The chords are:  $B_m$ ,  $A^b$ ,  $F$ ,  $D$ ,  $C^9(no3)$ , and  $B_{sus}$ .

Handwritten musical notation for the fifth system, featuring a treble and bass staff. The chords are:  $B_m^{11}$ ,  $A^{6/9}$ ,  $G_m^{11}$ ,  $F^{6/9}$ ,  $E^b_{7sus}$ ,  $D^b_{6/9}$ ,  $F^{\#}_{7sus}$ , and  $A^b_{7sus}$ .

Handwritten musical notation for the sixth system, featuring a treble and bass staff. The chords are:  $A^b_{13}$ ,  $A_{13}$ ,  $A^b_{13}$ , and  $A_{13}$ .

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

1. *fill*

$B_{mi}$   $C_{MA7}$   $D/B$   $E/B$   $F^{\#}/B$   $E/B$   $D/B$   $C_{MA7}/F^{\#}$

2.  $B_{mi}^{11}$  (SOLOS)

$F^{\#7}(\#9)$   $B_{mi}^{11}$   $C_{MA7}$   $B_{mi}^{11}$

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

(On Cue)

$B_{mi}$   $C_{MA7}$   $D/B$   $E/B$   $F^{\#}/B$   $E/B$   $D/B$   $C_{MA7}/F^{\#}$

*piano fill*

D.S. al Coda (w/repeat)

$B_{mi}$   $C_{MA7}$   $D/B$   $E/B$   $F^{\#}/B$   $E/B$   $D/B$   $C_{MA7}$   $B(\text{add no.})$

*piano fill*

6x's

$B_{mi}$   $C_{MA7}$   $D/B$   $E/B$   $F^{\#}/B$   $E/B$   $D/B$   $C_{MA7}$   $B(\text{add no.})$

1.-5. 6.

(6<sup>th</sup> x: rit./straight 1/8s throughout)

As played on Chick Corea's "Now He Sings, Now He Sobs"

This chart has been derived from the original score and the original recording by the editor with approval of the composer.

# ch-Like Now He Sings; Now He Sobs (Bass Part)

10

(Intro) N.C. G/Ab B<sub>sus</sub>

B<sub>sus</sub> C<sub>MA7</sub> F<sub>MA7</sub> F E<sub>MI11</sub>

(E<sub>MI11</sub>) D<sub>MA7</sub> B<sub>MA7</sub> Ab<sub>MA7</sub> Gb<sup>7</sup>/E C<sub>MA7</sub>

N.C. G/Ab 3/4

## Fazz Waltz

B<sub>MI(MA7)</sub> C<sub>MA7</sub> B<sub>MI(MA7)</sub> C<sub>MA7</sub> B<sub>MI(MA7)</sub> C<sub>MA7</sub> B<sub>MI(MA7)</sub> C<sub>MA7</sub>

B<sub>MI(MA7)</sub> C<sub>MA7</sub> B<sub>MI(MA7)</sub> C<sub>MA7</sub>

B<sub>sus</sub> B<sup>b</sup><sub>sus</sub> A<sub>sus</sub> A<sup>b</sup><sub>sus</sub> G<sub>sus</sub> F<sup>#</sup><sub>sus</sub>

B<sub>MI(MA7)</sub> C<sub>MA7</sub> B<sub>MI(MA7)</sub> C<sub>MA7</sub>

B<sub>MI</sub> A<sup>b</sup> F D C<sup>6</sup>/a (no 3) B<sub>sus</sub>

B<sub>MI11</sub> A<sup>6</sup>/a G<sub>MI11</sub> F<sup>6</sup>/a E<sup>b7</sup><sub>sus</sub> D<sup>b6</sup>/a F<sup>#7</sup><sub>sus</sub> A<sup>b7</sup><sub>sus</sub>

Ab<sup>13</sup> A<sup>13</sup> Ab<sup>13</sup> A<sup>13</sup>

B<sup>13</sup> Ab<sup>13</sup> F<sup>13</sup> F#7 (#9) ⊕

1. B<sub>Mi</sub> C<sub>MA7</sub> D/B E/B F#/B E/B D/B C<sub>MA7</sub>/F#

(SOLOS)  
2. B<sub>Mi</sub><sup>11</sup>

C<sub>MA7</sub> B<sub>Mi</sub><sup>11</sup> F#7 (#9)

B<sub>Mi</sub><sup>11</sup>

B<sup>13</sup> Ab<sup>13</sup> F<sup>13</sup> F#7 (#9)

(On Cue) B<sub>Mi</sub> C<sub>MA7</sub> D/B E/B F#/B E/B D/B C<sub>MA7</sub>/F#

D.S. al Coda (take repeat)

B<sub>Mi</sub> C<sub>MA7</sub> D/B E/B F#/B E/B D/B C<sub>MA7</sub>

6x's B (add 9 no 3)

(6<sup>th</sup> x: rit./straight 1/8s throughout)

1ad ♩ = 66

# October 10th

Richie Beirach

Chords:  $G_{MI}^{(MA7)}$   $F\#_{MA}^{7(\#5)}$   $E\flat_{MI}^{(MA7)}$   $D\flat_{MA}^7$   $A\flat/C$   $B^{\circ 7}$   $A_{MA}^7$   $A\flat^7/A$

Chords:  $B\flat_{MI}^{(add 9)}$   $F^7/A$   $D\flat_{MA}^7/A\flat$   $G\flat_{MA}^7$   $G_{MI}^{7(\flat 5)}$   $E_{MA}^7/B$

Chords:  $B^9_{sus}$   $E_{MA}^7/B$   $A_{MA}^{13}$   $A\flat_{MI}^7(add 11)$   $D\flat^7_{sus}$

Chords:  $C_{MA}^{7(\flat 5)}$   $B_{MI}^9$   $A_{MI}^7$   $A_{MI}^7/G$   $F\#_{MI}^{7(\flat 5)}$   $F_{MA}^7(\#11)$   $E_{MA}^7$

Chords:  $G_{MA}^7$   $A_{MA}^7$   $C_{MA}^7(\#11)$

(SOLOS)

Chords:  $E_{MA}^7$   $G_{MA}^7$   $A_{MA}^7$   $C_{MA}^7(\#11)$

vamp till cue

Cue

EMA7 GMA7 AMA7

CMA7(#11) rit. a tempo EMA7 EMA7/D# C#MI(add 9) EMA7/B

AMA7(#11) F#MI7 D#MI7(b5) DMA7 CMA13 EMA7/B AMA13

CMA7/G G/B C(add 9) GMA9/B AMI7 AMI7/G F#MI7(b5) FMA7(#11)

D.C. al Coda

BbMA7/Ab GbMA7 GMI7(b5) Ab7sus Ab/Gb FMI7 Bb7sus Bb7 EbMI EbMI(MA7) Ab7sus Ab7

faster

BbMI BbMI(b13) BbMI GbMA7 AMA7/E DMA7 C#sus B(add 9) no 3 BbMI(add 9)

As played on Richie Bairach and Dana Liebman's "Excursion Excursion"

# Oliloqui Valley

Herbie Hancock

(Intro) (2<sup>nd</sup>x: add drums)

(Latin) (bass)

(Swing)

F<sub>M1</sub> (#11) E<sub>M1</sub> (#11)

(Trumpet Solo) - (sample solo)

E<sub>M1</sub> (#11)

(bass walks)  
(Latin)



Musical notation for the first system, featuring piano accompaniment with chords and melodic lines. The key signature has two sharps (F# and C#). The notation includes a treble clef and a bass clef. The right hand plays chords and moving lines, while the left hand plays a walking bass line. Chords are labeled as Fmi9 and Emi9.

(Trumpet Solo) - (sample solo)  $\text{C}$

Musical notation for the second system, featuring a trumpet solo and bass walks. The key signature has two sharps. The top staff shows a trumpet line with eighth and quarter notes. The bottom staff shows a bass line with slanted lines representing a walking bass. Chords are labeled as Emi9, Ama7, Emi9, and Ama7. The text "(bass walks)" is written below the bass staff.

Musical notation for the third system, featuring piano accompaniment. The key signature has two sharps. The notation includes a treble clef and a bass clef. The right hand plays chords and moving lines, while the left hand plays a walking bass line. Chords are labeled as Emi9, Ama7, Emi9, and A6/9 Dma7. A dynamic marking "(pn)" is present above the final chord.

(SOLOS)

Musical notation for the fourth system, featuring a solo section with a swing throughout. The key signature has two sharps. The notation includes a treble clef and a bass clef. The right hand plays chords and moving lines, while the left hand plays a walking bass line. Chords are labeled as Fmi7, Abmi7, and Emi7. The text "(swing throughout)" is written below the bass staff.

Musical notation for the fifth system, featuring a solo section. The key signature has two sharps. The notation includes a treble clef and a bass clef. The right hand plays chords and moving lines, while the left hand plays a walking bass line. Chords are labeled as Fmi7 and Abmi7.

Musical notation for the sixth system, featuring a solo section with double bar lines. The key signature has two sharps. The notation includes a treble clef and a bass clef. The right hand plays chords and moving lines, while the left hand plays a walking bass line. Chords are labeled as Emi7, Ama7, and Emi7. The text "(2)" is written above the final chord.

after solos - D.C. al Coda

As played on Herbie Hancock's "Empyrean Isles"

Musical notation for the seventh system, featuring a trumpet solo and vamp & fade. The key signature has two sharps. The notation includes a treble clef and a bass clef. The right hand plays chords and moving lines, while the left hand plays a walking bass line. Chords are labeled as Emi9 and Ama7. The text "(trp. solo continues)" is written below the bass staff, and "Vamp & Fade" is written below the right hand staff.

# One By One

Wayne Shorter

Shuffle  
♩ = 144

(Intro)  
G<sub>M</sub><sup>11</sup>

Musical staff for the Intro section, featuring a single melodic line in G major with a 11th fret capo.

Horns

Musical staff for Horns with a melody and a chord progression: A<sub>M</sub><sup>7(b5)</sup> D<sup>7(#9)</sup> A<sup>b7</sup> G<sub>M</sub><sup>7</sup> F<sub>M</sub> B<sup>b7</sup> E<sup>b</sup><sub>M</sub>A<sup>7</sup> C<sub>M</sub><sup>7</sup> F<sup>7</sup> B<sup>b</sup><sub>M</sub>A<sup>7</sup> (drums). The drum part consists of a 4-measure pattern of eighth notes followed by three triplet eighth notes.

Rhythm

Musical staff for Rhythm with a melody and a chord progression: A<sub>M</sub><sup>7(b5)</sup> A<sup>b7</sup> G<sub>M</sub><sup>7</sup> B<sup>b7</sup>/F E<sub>M</sub><sup>7(b5)</sup> D<sup>7(#9)</sup> G<sub>M</sub><sup>11</sup>.

Musical staff for Rhythm with a melody and a chord progression: E<sup>7(#9)</sup> A<sup>7(#9)</sup> D<sub>M</sub><sup>7</sup> B<sub>M</sub><sup>7(b5)</sup> E<sub>M</sub><sup>7(b5)</sup> A<sup>7(#9)</sup> D<sub>M</sub><sup>7</sup>.

Musical staff for Rhythm with a melody and a chord progression: A<sub>M</sub><sup>7(b5)</sup> A<sup>b7</sup> G<sub>M</sub><sup>7</sup> B<sup>b7</sup>/F E<sub>M</sub><sup>7(b5)</sup> D<sup>7(#9)</sup> G<sub>M</sub><sup>11</sup>.

As played on Art Blakey's "Thermo"

Chords:  $A_{MI}^{7(b5)}$   $D^{7(\#9)}$   $A^{b7}$   $G_{MI}^7$   $F_{MI}^7$   $B^{b7}$   $E_{MA}^b$   $C_{MI}^7$   $F^7$   $B_{MA}^b$  (drums)

Drum notation:  $(x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x \ x)$  with triplets  $(3)$   $(3)$   $(3)$

Chords:  $A_{MI}^{7(b5)}$   $A^{b7}$   $G_{MI}^7$   $B^{b7}/F$   $E_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^{11}$

Dynamic:  $f$

Ending: *fine*

(SOLOS)

**C**  $A_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^7$   $B^{b7}/F$   $C_{MI}^7$   $F^7$   $B_{MA}^b$

$A_{MI}^{7(b5)}$   $A^{b7}$   $G_{MI}^7$   $B^{b7}/F$   $E_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^7$

**D**  $E^{7(\#9)}$   $A^{7(\#9)}$   $D_{MI}^7$   $B_{MI}^{7(b5)}$   $E_{MI}^{7(b5)}$   $A^{7(\#9)}$   $D_{MI}^7$

$A_{MI}^{7(b5)}$   $A^{b7}$   $G_{MI}^7$   $B^{b7}/F$   $E_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^7$

$A_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^7$   $B^{b7}/F$   $C_{MI}^7$   $F^7$   $B_{MA}^b$

$A_{MI}^{7(b5)}$   $A^{b7}$   $G_{MI}^7$   $B^{b7}/F$   $E_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^7$

to **C** for more solos After solos-D.S. al fine

Medium Latin  $\frac{3}{4}$   
 $\text{♩} = 162$

# One Coin

Milton Nascimento and  
 Matthew Moore

Intro)  $E^b MA^7/D$

*p* (guitar)

*mf* (voices scat)

$D(\text{add } 9)$   $D^9_{sus}$   $D(\text{add } 9)$   $D^9_{sus}$

$D(\text{add } 9)$   $E/D$   $D(\text{add } 9)$   $D^9_{sus}$   $D(\text{add } 9)$

$G/A$   $D/A$   $A$   $E/A$  (4x's)

One coin hard - ly is worth an - y - thing,  
 A lone, cov - ered in the shad - ows.  
 Un - til, re - flect - ing the sun shin - ing,  
 More come, fol - low - ing and join - ing in.

$D(\text{add } 9)$   $D^{13}_{sus}$   $D MA^9$   $D^{13}_{sus}$

(voices scat)

$D(\text{add } 9)$   $E/D$   $D(\text{add } 9)$   $D^9_{sus}$

$D(\text{add } 9)$   $D^{13}_{sus}$   $D MA^9$   $D^{13}_{sus}$

$E/D$   $D^{13}_{sus}$   $D(\text{add } 9)$

G/A D/A A E/A (4x's)

One man, try - ing to find some mean - ing,  
 A lone, wish - ing to share some feel - ing,  
 Un til, com - ing to know one true friend,  
 More come. Fol - low - ing and join - ing they

G/A (piano rhythm) D/A A E/A (4x's)

f grow. Gath - er - ing to - geth - er we  
 show. Gath - er - ing to - geth - er we  
 know. Gath - er - ing to - geth - er we  
 grow. Gath - er - ing to - geth - er

E<sup>b</sup>M<sup>7</sup>/D

mf (voices scat w/guitar 8va) D.S. al Coda

G D A E

(voices scat) vamp & fade  
 (voices scat 5x's, tacet 3x's, etc.)

As played on Milton Nascimento's "Milton"

ium Latin 3/4 Eb Ma7/D One Coin (Bass Part)

62 *p* *D* (Intro)

Musical staff with notes and dynamics.

Musical staff with notes and chords: *D*(add 9), *D*<sup>9</sup>*sus*, *D*(add 9), *D*<sup>9</sup>*sus*

Musical staff with notes and chords: *D*(add 9), *D*<sup>9</sup>*sus*, *D*(add 9), 1. *D*<sup>9</sup>*sus*, 2. *D*(add 9)

Musical staff with notes and chords: *G/A*, *D/A*, *A*, *E/A* (4x's)

Musical staff with notes and chords: *D*(add 9), *D*<sup>13</sup>*sus*, *D**MA*<sup>9</sup>, *D*<sup>13</sup>*sus*, *D*(add 9)

Musical staff with notes and chords: *E/D*, *D*(add 9), *D*<sup>9</sup>*sus*, *D*(add 9), *D*<sup>13</sup>*sus*

Musical staff with notes and chords: *D**MA*<sup>9</sup>, *D*<sup>13</sup>*sus*, *E/D*, *D*<sup>13</sup>*sus*, *D*(add 9)

Musical staff with notes and chords: *G/A*, *D/A*, *A*, *E/A* (4x's)

Musical staff with notes and chords: *G/A*, *D/A*, *A*, *E/A* (4x's)

*Eb Ma7/D* 16 *D.S. al Coda*

Musical staff with notes and chords: *G*, *D*, *A*, *E*



Charles Mingus

# 111-44

Oliver Nelson

lium-Up Swing  
♩=212

**A** F#mi7(b9) B7      Emi7 (A7)      Gmi7 C7      Fma7 Bb7

Emi7    A7(alt)    Dmi7    G7(alt)    Cma7    [Bbma7 Cma7] (Cma7) break

Bmi7(b9) E7      Ama7 break      Bbmi7 Eb7      Abma7    D7

Gma7    G#o7    Ami7    D7    G7    C7    F7    Bb7

Ebma7    Eo7    Fmi7    Bb7    Ebma7    A7    Abmi7    Db7 (#11)

Gbma7    Go7    Abmi7    Db7    F#mi7    B7    [G7] (Dmi7 G7) break

F#mi7(b9) B7      Emi7 (A7)      Gmi7 C7      Fma7 Bb7

\* on head only



Em7 A7(alt) Dmi7 G7(alt) CMA7 <sup>\*</sup> [BbMA7 CMA7] (CMA7 solo break)

CMA7 (bs. clar.) Cmi7 G pedal (Ab/C)

Ab/C G7(alt) (suspended time feel)

G7(alt)

As played on Oliver Nelson's "Images"

Use chords in parenthesis for solos.

Up Swing

# One Of A Kind

Freddie Hubbard

$\text{♩} = 234$

(Intro)

(piano fill)

rnsg

chm

$A^7_{sus}(b9)$

(bass)

vamp till cue

A

(trp w/ten)

mf

$GMA^7(\#5)$   $A^bMA^7(\#5)$   $A_{MI}^7$   $C_{MI}^7$   $D_{MI}^7$

$D(\text{add } b9)$

tr

(tenor 8vb)

$C_{MI}^7$   $D_{MI}^7$   $C_{MI}^7$   $D_{MI}^7$

(bass walks)

$D(\text{add } b9)$

tr

*Cm7* *Dm7* *Cm7* *Dm7*

(bass walks)

*BbMA7(#11)*

(bass floats)

(8va 2nd x)

*F/Bb* *G/A*

*Gb/A* *Ab/Gb*

Solos on changes (A) After solos - D.S. al Coda

*Gb/A* *Ab/Gb*

(horns fill)

Bass walks for solos. Piano solos over intro vamp. D(b9) sections have a Latin inflection

As played on Freddie Hubbard's "Live At The Northsea Jazz Festival"

# Nippon Soul

Medium Blues

Julian Adderley

140

Chords: D7(alt), G7, C7, F#m7, E7(alt), E7m7, Dm7(b9), Bb/C, B13(b9)

(pn.)

Chords: Bb7, F7, Am7, D7

bass in 2)

Chords: Gm7, Bb/C (unis.), F7, D7, Gm7, C7

Solo on F blues  
with a kick in bar 4  
(like head)  
Solos start at bar 5

Each chorus builds from piano in bar 5 to forte in bar 4

Chords: F7, E7, A7, D7, G7, C7, F, Eb7(#11), D7(alt)

played on Cannonball Adderley's "Nippon Soul"



McCoy Tyner

Medium-Slow Swing)

# The One Step

Chick Corea

=114)

**A**

CMA7 B<sup>b</sup>MA7 A<sup>b</sup>MA7 G<sup>b</sup>MA7

Dmi(#5) Dmi bass fill Dmi(#5) Dmi bass fill G7

**Piano Solo**

C/E F D<sup>7</sup>/F<sup>#</sup> C/G G<sup>#o</sup>7 Ami B<sup>b</sup>6 A7

Dmi7 D<sup>#o</sup>7 CMA<sup>7</sup>/E Fmi7 (suspended time feel)

GMA7 FMA7 E<sup>b</sup>MA7 D<sup>b</sup>MA7

E<sup>b</sup> F A<sup>b</sup> B<sup>b</sup> C

(continued on the following page)

3. **B**

pp.  
2x

CMA7 B<sup>b</sup>MA7 A<sup>b</sup>MA7 G<sup>b</sup>MA7

Dmi(#5) Dmi bass fill----- Dmi(#5) Dmi G7

(Piano Solo)

C/E F D<sup>7</sup>/F<sup>#</sup> C/G G<sup>#o7</sup> Ami B<sup>b6</sup> A<sup>7</sup>

2/4  
Dmi<sup>7</sup> D<sup>#o7</sup> CMA<sup>7</sup>/E Fmi<sup>7</sup> (suspended time feel)-----

All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer. In addition, musical sections enclosed in brackets do not appear on the original score and have been derived from the original score and the original recording by the editor with approval of the composer.

Handwritten musical score for the first system. The treble clef staff contains a melodic line with eighth and quarter notes. The grand staff below contains piano accompaniment with chord symbols:  $GMA^7$ ,  $FMA^7$ ,  $E^bMA^7$ , and  $D^bMA^7$ .

Handwritten musical score for the second system. The grand staff shows piano accompaniment with chord symbols:  $E^b$ ,  $F$ ,  $A^b$ ,  $B^b$ , and  $C$ .

Solos on **B**; after solos - D.S. al Coda

Handwritten musical score for the third system, consisting of two systems of piano accompaniment. Each system includes 'fill' markings (dashed lines with diagonal strokes) and chord symbols:  $E^b$ ,  $F$ ,  $A^b$ ,  $B^b$ , and  $C$ .

Solos in 4/4, but keep the suspended time feel on the  $Fmi^7$  chord and play the kicks in the last four bars as written.

Alternate kicks on last four bars of letter B (in parenthesis) may be used for double-time feel swing solo choruses.



# The One Step (Bass Part)

um-Slow Swing

♯

**A** C<sup>MA7</sup> B<sup>bMA7</sup> A<sup>bMA7</sup> G<sup>bMA7</sup>

D<sup>Mi7(#5)</sup> D<sup>Mi</sup> fill----- D<sup>Mi7(#5)</sup> D<sup>Mi</sup> fill----- G<sup>7</sup>

(Walk in 2)  
C/E F D<sup>7/F#</sup> C/G G<sup>#o7</sup> A<sup>Mi</sup> B<sup>b6</sup> A<sup>7</sup>

D<sup>Mi7</sup> D<sup>#o7</sup> C<sup>MA7/E</sup> F<sup>Mi7</sup> (suspended time feel)-----

G<sup>MA7</sup> F<sup>MA7</sup> E<sup>bMA7</sup> D<sup>bMA7</sup>

E<sup>b</sup> F A<sup>b</sup> B<sup>b</sup> C

C<sup>MA7</sup> B<sup>bMA7</sup> A<sup>bMA7</sup> G<sup>bMA7</sup>

(Walk in 2)  
D<sup>Mi7(#5)</sup> D<sup>Mi</sup> fill----- D<sup>Mi7(#5)</sup> D<sup>Mi</sup> fill----- G<sup>7</sup>

C/E F D<sup>7/F#</sup> C/G G<sup>#o7</sup> A<sup>Mi</sup> B<sup>b6</sup> A<sup>7</sup>

D<sup>Mi7</sup> D<sup>#o7</sup> C<sup>MA7/E</sup> F<sup>Mi7</sup> (suspended time feel)-----

Solos on **B**; after last solo - D.S. al Coda

Solos in 4/4, but keep the suspended time feel on the Fmi7 chord and play the kicks in the last four bars as written.

These alternate kicks may be used for the last four bars of letter B during double-time feel swing solo choruses.

The original score contained no bass part. This part has been derived from the original score and original recording by the editor with approval of the composer.

Medium Funk/Latin

# Only Love

Angela Bofill

♩ = 94

(Flute Solo)

Chords:  $A_{MA}^7$   $D^9_{sus}$   $G_{MA}^7$   $E^9_{sus}$

Chords:  $A_{MA}^7$   $D^9_{sus}$   $G_{MA}^7$   $E^9_{sus}$

In all the things

Chords:  $A_{MA}^7$   $E/D$   $G_{MA}^7$   $D/C$   $F\#_{MI}^9$   $B^9_{sus}$   $E^9_{sus}$

— you find are real — do you feel some-how — not right? — Well, don't you think —  
 — that pas - ses by we see the world — in hate — and war, — But if — we on —

Chords:  $A_{MA}^7$   $E/D$   $G_{MA}^7$   $D/C$   $F\#_{MI}^9$   $B^9_{sus}$   $E^9_{sus}$

— that we'd be bet - ter off with - out — the fuss — and fight? — In ev - 'ry heart —  
 — ly would let love walk in there'd be — an o - pen door. — Like the sweet —

Chords:  $A_{MA}^7$   $E/D$   $G_{MA}^7$   $D/C$   $F\#_{MI}^9$   $B^9_{sus}$   $E^9_{sus}$

— there is a beam of light that shines with-in — the soul, — And with-out —  
 — ness of the morn-ing dew, sweet love — will sing — her song, — And if your heart —

Chords:  $A_{MA}^7$   $E/D$   $G_{MA}^7$   $D/C$   $F\#_{MI}^9$   $B^9_{sus}$   $E^9_{sus}$  break

— it we could nev - er e - ven dream — to reach — the goal. — On - ly —  
 — is pure and sim - ple then she'll help — you sing — a-long. — On - ly —

Chords:  $A_{MA}^7$   $D^9_{sus}$   $G_{MA}^7$   $E^9_{sus}$

love will make it new, — On - ly love — will make it true; — On - ly love —

Chords:  $A_{MA}^7$   $D^9_{sus}$   $G_{MA}^7$   $E^9_{sus}$

— will keep it strong, — And it — won't take too long, — Won't take too long. — 2. In ev - 'ry day

As played on Angela Bofill's "Something About You"

**2** E<sup>9</sup><sub>SUS</sub> A<sup>MA</sup>7 D<sup>9</sup><sub>SUS</sub> G<sup>MA</sup>7 E<sup>9</sup><sub>SUS</sub>

On-ly love can make it real, On-ly love knows what you feel; On-ly love

A<sup>MA</sup>7 D<sup>9</sup><sub>SUS</sub> G<sup>MA</sup>7 E<sup>9</sup><sub>SUS</sub>

will make it nice, A gold - en par - a - dise, Par - a - dise. (voice scats with flute)

**C** A<sup>MA</sup>7 E/D G<sup>MA</sup>7 D/C F<sup>#MI</sup>7 B<sup>9</sup><sub>SUS</sub> E<sup>9</sup><sub>SUS</sub>

A<sup>MA</sup>7 E/D G<sup>MA</sup>7 D/C F<sup>#MI</sup>7 B<sup>9</sup><sub>SUS</sub> E<sup>9</sup><sub>SUS</sub> break

On-ly

**D** A<sup>MA</sup>7 D<sup>9</sup><sub>SUS</sub> G<sup>MA</sup>7 E<sup>9</sup><sub>SUS</sub>

love will make it new, On-ly love will make it true to you; On-ly love

A<sup>MA</sup>7 D<sup>9</sup><sub>SUS</sub> G<sup>MA</sup>7 E<sup>9</sup><sub>SUS</sub>

will keep it strong, And it won't take too long. I can feel the star - ry sky.

**E** A<sup>MA</sup>7 D<sup>9</sup><sub>SUS</sub> G<sup>MA</sup>7

I can kiss my fears good-bye; I can say I'm real - ly free, Real-ly free to be just me.

E<sup>9</sup><sub>SUS</sub> A<sup>MA</sup>7 D<sup>9</sup><sub>SUS</sub>

I can see a brand - new day, Know - ing love is on the way to make it

G<sup>MA</sup>7 E<sup>9</sup><sub>SUS</sub>

vamp & fade

right, To make it right. I can feel the star - ry sky.

# On The Boulevard

Blues Funk

3

Music by Jay Graydon & Richard Page

Lyrics by Marc Jordan

Locals  
and

Chords:  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $G_{mi}^9$

Dark - ness lights the lamps of old Bra-zil.  
Un - der-neath the star light lat - i - tude.

Chords:  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $C^{13}_{sus}$ ,  $C^{13}$

Deep in - side the jun - gle, hearts are still. Ti - gers  
Un - der-neath this tran - quil at - ti-tude, Oh, my

Chords:  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $C^{13}_{sus}$ ,  $C^{13}$ ,  $B^b_{m}A^7$

side in - side al - ley - cats' eyes Wait - ing for you to walk

Chords:  $A_{mi}^7(b5)$ ,  $D^7(b9)$ ,  $G_{mi}^7$ ,  $E_{mi}^7(b5)$ ,  $A_{mi}^7(b5)$ ,  $D^7(b9)$

by. feel - ings are run - ning so high;

Chords:  $G_{mi}^9$ ,  $A_{mi}^9/G$ ,  $G_{mi}^9$ ,  $A_{mi}^7(b5)$ ,  $D^7(b9)$ ,  $G_{mi}^9$ ,  $D/F^\#$

Feel I could col - or the sky Am - a - zon blue. Oh, it's

$F_{MI}^7$   $B^b_{sus}$   $E_{MI}^7$   $C_{MA}^7$   $F^{\#}_{MI}^7$   $F^7$   $E_{MI}^7$   $D_{MI}^6$

**B** you \_\_\_\_\_ and it's me \_\_\_\_\_ on the Boul-e-ward.

$A/C^{\#}$   $D$   $G/B$   $C$   $F/A$   $B^b$   $F_{MA}^7/C$   $B^b$

You \_\_\_\_\_ and it's me \_\_\_\_\_ on the Boul-e-ward.

$A/C^{\#}$   $D$   $G/B$   $C$   $F/A$   $B^b$   $F_{MA}^7/C$   $B^b$   $F/A$   $B^b/F$   $A^b_{13}$

$G_{MI}^9$   $A_{MI}^9/G$   $G_{MI}^9$   $A_{MI}^9/G$   $G_{MI}^9$   $A_{MI}^9/G$   $G_{MI}^9$

D.S. al 2<sup>nd</sup> ending al Coda One ( $\Phi^1$ )

$\Phi^1$  Boul-e-ward. You, \_\_\_\_\_ Me, \_\_\_\_\_

$F/A$   $B^b$   $F_{MA}^7/C$   $B^b$   $A/C^{\#}$   $D/C$   $G/B$   $C/B^b$

Boul-e-ward.

$F/A$   $A^b_{13}(\#11)$

D.S. al 2<sup>nd</sup> ending al Coda Two ( $\Phi^2$ )

Guitar solos for 8 bars on second D.S.

2  
L

C

Boul-e-ward

You \_\_\_\_\_ and it's

F/A Bb FMA7/C Bb F/A Bb FMA7/C Bb F#m7 GMA7

me \_\_\_\_\_ on the Boul-e-ward.

Db7(Bb) CMA7 F/A Bb FMA7/C Bb F/A Bb FMA7/C Bb

You \_\_\_\_\_ and it's me \_\_\_\_\_ on the Boul-e-ward.

A/C# D G/B C F/A Bb FMA7/C Bb F/A Bb FMA7/C Bb

Vamp & Fade

SECOND VERSE

Caught inside the spell, it's your parade.  
 Refugees from love, we masquerade.  
 Though your lover is waiting at home,  
 I have one of my own I must go to.  
 Oh, it's you (etc.)

Medium Funk

♩=113

Tacet (Intro)

8

A

Tacet

8

1.

4

2.

6

B

2

on D.S. only

On the Boul - e - vard, On the Boul - e - vard  
Don't you break my heart Bra-zil and

leave me here up-on the Boul - e - vard. D.S. al 2<sup>nd</sup> ending al Coda One

vard. On the Boul - e - vard, On the Boul - e - vard, Aah

Aah

D.S. al 2<sup>nd</sup> ending al Coda Two

vard. On the Boul - e - vard, On the Boul - e - vard

C

Tacet

2

On the Boul - e - vard, On the Boul - e - vard.  
Don't you break my heart Bra-zil and

leave me here up-on the Boul - e - vard.  
On the Boul - e - vard, On the Boul - e - vard

vamp & fade



ium Funk

# On The Boulevard (Bass)

♩ = 113

Handwritten musical score for bass, featuring multiple staves with notes and various chord annotations. The score includes:

- Staff 1: *GMI<sup>9</sup>*
- Staff 2: *GMI<sup>9</sup>*, *C13<sup>sus</sup>*, *C13*
- Staff 3: *GMI<sup>9</sup>*, *C13<sup>sus</sup>*, *C13*, *B<sup>b</sup>MA<sup>7</sup>*
- Staff 4: *1. AMI<sup>7(b9)</sup>*, *D7(b9)*, *GMI<sup>7</sup>*, *EMI<sup>7(b9)</sup>*, *AMI<sup>7(b9)</sup>*, *D7(b9)*, *GMI<sup>9</sup>*
- Staff 5: *GMI<sup>9</sup>*, *2. AMI<sup>7(b9)</sup>*, *D7(b9)*, *GMI<sup>9</sup>*, *D/F<sup>#</sup>*, *FMI<sup>7</sup>*, *B<sup>b7</sup><sup>sus</sup>*
- Staff 6: *EMI<sup>7</sup>*, *CMA<sup>7</sup>*, *F<sup>#</sup>MI<sup>7</sup>*, *F<sup>7</sup>*, *EMI<sup>7</sup>*, *DMI<sup>6</sup>*
- Staff 7: *A/C<sup>#</sup>*, *D*, *G/B*, *C*, *F/A*, *B<sup>b</sup>*, *FMA<sup>7</sup>/C*, *B<sup>b</sup>*
- Staff 8: *A/C<sup>#</sup>*, *D*, *G/B*, *C*, *F/A*, *B<sup>b</sup>*, *FMA<sup>7</sup>/C*, *B<sup>b</sup>*, *F/A*, *B<sup>b</sup>/F*, *Ab13*
- Staff 9: *GMI<sup>9</sup>*

D.S. al 2<sup>nd</sup> ending al Coda One (Φ<sup>1</sup>)

Handwritten musical score for the first ending, including notes and chords:

- Staff 1: *F/A*, *B<sup>b</sup>*, *FMA<sup>7</sup>/C*, *B<sup>b</sup>*
- Staff 2: *A/C<sup>#</sup>*, *D/C*, *G/B*, *C/B<sup>b</sup>*, *F/A*, *Ab13(♯11)*

D.S. al 2<sup>nd</sup> ending al Coda Two (Φ<sup>2</sup>)

Handwritten musical score for the second ending, including notes and chords:

- Staff 1: *F/A*, *B<sup>b</sup>*, *FMA<sup>7</sup>/C*, *B<sup>b</sup>*, *F<sup>#</sup>MI<sup>7</sup>*, *GMA<sup>7</sup>*, *Db7(b9)*, *CMA<sup>7</sup>*
- Staff 2: *F/A*, *B<sup>b</sup>*, *FMA<sup>7</sup>/C*, *B<sup>b</sup>*, *A/C<sup>#</sup>*, *D*, *G/B*, *C*
- Staff 3: *F/A*, *B<sup>b</sup>*, *FMA<sup>7</sup>/C*, *B<sup>b</sup>*



George Mraz

um Funk Groove

# Osaka Express

Jim Hall

$\text{♩} = 194$

**A**

G $\flat$ 7 G7

G $\flat$ 7 G7

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth and quarter notes. The bottom staff is in bass clef and contains a continuous eighth-note bass line.

The second system of musical notation consists of two staves. The top staff continues the eighth-note melody from the first system. The bottom staff features a complex eighth-note bass line with many beamed notes.

The third system of musical notation consists of two staves. The top staff continues the eighth-note melody. The bottom staff features a complex eighth-note bass line with many beamed notes.

The fourth system of musical notation consists of two staves. The top staff continues the eighth-note melody. The bottom staff features a complex eighth-note bass line with many beamed notes.

B7(#9) C7(#9)

G $\flat$ 7(#9) G7(#9)

The fifth system of musical notation consists of two staves. The top staff continues the eighth-note melody. The bottom staff features a complex eighth-note bass line with many beamed notes.

As played on "Jim Hall And Red Mitchell"

C7(alt)      Bb7(alt)      Ab7(alt)      Gb7(alt)

G13      Gb13      F13      Gb13      G13      Gb13      F13      Gb13

G pedal -----

G13      N.C.

(SOLOS)

C7      16      C7      2      G7      2

C7      Bb7      Ab7      Gb7      G7      8

after solos - D.C. al Coda

Medium Latin

# Other Mansions

David Friesen

$\text{♩} = 188$

First system of musical notation. Treble clef (tr) and bass clef (ss) staves. Chords:  $A6/9$ ,  $E7sus$ ,  $FMA7$ ,  $D\flat$ ,  $E\flat$ ,  $A\flat MA7$ ,  $D6$ .

Second system of musical notation. Treble and bass staves. Chords:  $D9/9$ ,  $E6/9$ ,  $GMA7$ ,  $A MA7$ ,  $A\flat MA7$ ,  $GMA7$ ,  $F\sharp$ ,  $B$ .

Third system of musical notation. Treble and bass staves. Chords:  $C\sharp$ ,  $F\sharp$ ,  $GMA7$ ,  $CMA7$ ,  $D6$ ,  $E7MI$  (acc),  $C\sharp7sus$ ,  $B6/9$ ,  $B\flat7-4-3sus$ .

Fourth system of musical notation. Treble and bass staves. Chords:  $E\flat MA7$ ,  $A6/9$ ,  $E6/9$ ,  $F\sharp6/9$ ,  $E\flat MA7$ ,  $A6/9$ ,  $E6/9$ ,  $F\sharp6/9$ .

As played on David Friesen's "Other Mansions"

D.C. al Solos

**C** (SOLOS)

**D**

**E**

repeat to **C** for solos  
after solos - D.C. al Coda

# Palladium

Wayne Shorter

N.C.

(piano w/bass)

Fmi9 Gmi9 Abmi9 Fmi9 Fmi9 E13 BMA7 C# C13(b9)

(w/sax)

Fmi9 break

(piano) (figure continues into B)

Emi7/D A13(b9) DMA7 Dmi9 Emi7/D A13(b9) DMA7 Dmi9

(sax)

Emi7/D A13(b9) DMA7 Dmi9 Emi7/D A13(b9) DMA7 Dmi9

omit on D.S.

Emi7/D A13(b9) DMA7 Dmi9

play 2x on D.S.

BbMA7/D A13 DMA7 Emi7/D A13(b9) DMA7 Dmi9

end piano figure

Dmi9 C F9sus 4

EbMA7/F E6/F FMA9 EbMA7/F

Handwritten musical notation for the first system, consisting of two staves. The first staff begins with a 2-measure rest and the instruction "omit on D.S.". The second staff concludes with the instruction "D.S. al Coda".

Chords: EbMA7, EbMA7, EG, FMA9, BbMi11, Dmi9, Dmi9, A13(b9), DMA7, Dmi9, Dmi9.

Handwritten musical notation for the second system, consisting of two staves. The first staff begins with a Coda symbol and a 2-measure rest. The second staff concludes with the instruction "Vamp & Fade (Solo over melody starting 2nd x)".

Chords: DMA7, Bmi9, E9sus, AMA9, DMA9, Bmi9, E9sus, Ami11, Bmi9, E9sus, AMA9, F#mi9, Ebmi9, Ab7, Db9sus, Gb7.

As played on Weather Report's LP "Heavy Weather"



atin Funk  
♩ = 118

# Palladium (Bass Part)

N.C. A  $F_{MI}^9$   $G_{MI} / G_b$   $A_{bMI} / D_b$   $F_{MI} / B_b$

$F_{MI}^9$   $E^{13}$   $B_{MA}^7 / C\sharp$   $C^{13}(b9)$   $F_{MI}^7$

$E_{MI}^7 / D$   $A^{13}(b9)$   $D_{MA}^7$   $D_{MI}^9$

(2) (2) (2)

(2) (2) (2)  
omit on D.S.

(2)  $D_{MI}^9$  (2)

$B_{bMA}^7 / D$   $A^{13}$   $D_{MA}^7$   $E_{MI}^7 / D$  (2)  $A^{13}(b9)$  2x's on D.S.

$D_{MA}^7$   $D_{MI}^9$

$F_{sus}^9$

$E^b_{MA7}/F$   $E^6/F$   $F_{MA9}$   $E^b_{MA7}/F$   $E^b_{MA7}/F$  omit on D.S.

omit on D.S.  $E^b_{MA7}/F$   $E^6/F$   $F_{MA9}$   $B^b_{MI11}$

$D_{MI9}$   $A^{13}(b9)$   $D_{MA7}(b9)$   $D_{MI9}$   $D_{MI9}$

$(b9)$   $(=)$

D.S. al Coda

$D_{MA7}$   $B_{MI9}$   $E^9_{sus}$   $A_{MA9}$   $D_{MA9}$  etc.

(sample bass line)

$B_{MI9}$   $E^9_{sus}$   $A_{MI11}$   $B_{MI9}$   $E^9_{sus}$

$A_{MA9}$   $F^{\#}_{MI9}$   $E^b_{MI9}$   $A^b7$   $D^b9_{sus}$   $G^b7$

vamp & fade

Notes in parenthesis may be played in place of the high E in the bass line.

straight 1/8 s Ballad

# Pass It On

Russell Ferrante

$\text{♩} = 54$

(Intro)  $B^b/A^b$

$D^b/A^b$

$C/A^b$

$B^b/A^:$

$B^b/A^b$  (elec. piano)  $D^b/E^b$   $D^b_{mi}/E^b$

(synth.)  $E^b/A^b$   $A^b_{MA}7$   $D^b/A^b$   $A^b(\text{add } 9)$   $B^b/A^b$   $A^b/D^b$   $E^b/D^b$   $F^7/C$

$B^b_{mi}7$   $B^b_{mi}7/A^b$   $G^b9(b5)$   $F_{mi}7$   $A^b/B^b$   $B^b13$   $D^b/E^b$   $E^b7$

$E^b/A^b$   $A^b/G$   $D^b/F$   $A^b/E^b$   $B^b/D$   $A^b/D^b$   $E^b/D^b$   $F^7/C$

$B^b_{mi}7$   $A^b_{mi}7$   $G^b9(b5)$   $F_{mi}7$   $A^b/B^b$   $B^b13$   $E^b7_{sus}$   $E^b$   $E^b/D^b$

( $E^b/D^b$ )  $A^b_{mi}11/D^b$   $G_{mi}11/C$   $C^7$   $C^7/E$   $F_{mi}7$   $A^b/G^b$   $G^b_{MA}7$   $F^7$

$E^b_{mi}7$   $F^7$   $F^7/A$   $B^b_{mi}7$   $F^7/E^b$   $D^b/E^b$

$E^b/A^b$   $A^b_{MA}7$   $D^b/A^b$   $A^b13_{sus}$   $D_{mi}7$   $G_{mi}7$   $C^7$

$E^b/D^b$   $D^b_{MA}7$   $E^b/D^b$   $D^b_{MA}7$   $A^b/C$   $D^b_{mi}6$

$D_{mi}7(b5)$   $C/F$   $F_{mi}7$   $A^b/B^b$

Musical staff with notes and chords:  $B^b9$ ,  $D^b/E^b$ ,  $D^b_{mi}/E^b$ . Includes a triplet of eighth notes.

(Piano Solo)

**C**

Chord progression for section C:

Row 1:  $E^b/A^b$   $A^b_{MA}7$   $D^b/A^b$   $A^b$   $B^b/A^b$   $A^b/D^b$   $E^b/D^b$   $F^7/C$

Row 2:  $B^b_{mi}7$   $B^b_{mi}7/A^b$   $G^b9(b5)$   $F_{mi}7$   $A^b/B^b$   $B^b13$   $D^b/E^b$   $E^b7$

Row 3:  $E^b/A^b$   $A^b/G$   $D^b/F$   $A^b/E^b$   $B^b/D$   $A^b/D^b$   $E^b/D^b$   $F^7/C$

Row 4:  $B^b_{mi}7$   $B^b_{mi}7/A^b$   $G^b9(b5)$   $F_{mi}7$   $A^b/B^b$   $B^b13$   $D^b/E^b$

Row 5:  $E^b/D^b$   $C7(\#9)$   $F_{mi}7$   $G^b9(b5)$   $F^7/C$

Row 6:  $E^b_{mi}7$   $F^7$   $B^b_{mi}7$   $D^b/E^b$

**D**

Chord progression for section D:

Row 1:  $E^b/A^b$   $A^b_{MA}7$   $D^b/A^b$   $A^b_{MA}7$   $D_{mi}7$   $G_{mi}7$   $C^7$

Row 2:  $D^b_{MA}7$   $A^b/C$   $D^b_{mi}6$

Row 3:  $D_{mi}7(b5)$   $F_{mi}(MA7)$   $A^b/B^b$

Row 4:  $B^b13$   $D^b/E^b$   $D^b_{mi}/E^b$

Row 5:  $E^b/A^b$   $A^b_{MA}7$   $D^b/A^b$   $A^b(add9)$   $B^b/A^b$   $D^b/A^b$   $A^b(add9)$

(synth.)

(continued on the following page)

(Funkier/Guitar Solo)

Chords and techniques in the first three staves:  
 Staff 1:  $B^b/A^b$ ,  $D^b/A^b$ ,  $C/A^b$   
 Staff 2:  $B^b/A^b$ , Till Cue,  $D^b/A^b$ ,  $D^b_{mi}/A^b$   
 Staff 3: On Cue,  $B^b/A^b$ ,  $D^b/E^b$ ,  $D^b_{mi}/E^b$ , vamp till cue

Chords in the fourth staff (synth.):  
 $E^b/A^b$ ,  $A^b_{MA}7$ ,  $D^b/A^b$ ,  $A^b(add 9)$ ,  $B^b/A^b$ ,  $D^b/A^b$ ,  $A^b(add 9)$ ,  $G/A^b$ ,  $G^b/A^b$

Chords in the fifth staff:  
 $(G^b/A^b)$ ,  $F/A^b$ ,  $A^b/D^b$ ,  $D^b_{MA}7$ ,  $G^b/D^b$ ,  $D^b_{13sus}$ ,  $G_{mi}7$ ,  $C_{mi}7$ ,  $F7$

Chords in the sixth staff:  
 $(F7)$ ,  $A^b/G^b$ ,  $G^b_{MA}7$ ,  $A^b/G^b$ ,  $G^b_{MA}7$ ,  $D^b/F$ ,  $G^b_{mi}6$

Chords in the seventh staff:  
 $(G^b_{mi}6)$ ,  $G_{mi}7(b5)$ ,  $B^b_{mi}9(MA7)$ ,  $B^b_{mi}7$ ,  $D^b/E^b$

Chords in the eighth staff:  
 $E^b9$ ,  $G^b/A^b$ ,  $G^b_{mi}/A^b$

Chords in the ninth staff:  
 $A^b/D^b$ ,  $D^b_{MA}7$ ,  $C_{mi}7$ ,  $F_{mi}7$ ,  $B^b9$ ,  $E^b7sus$ ,  $A^b(add 9)$

Other markings: (w/piano), 3, rit.

The first five bars of letter F build and then release at bar 6.

Piano doubles much of the melody 8va throughout letters A and B.

As played on The Yellowjackets' LP "Mirage A Trois"

sample bass line at E

etc.



Jimmy Haslip

Russ Ferrante

Robben Ford

Ricky Lawson

## THE YELLOWJACKETS

# Pathway

Medium Latin  $\text{♩} = 150$

David Friesen

**A** (sop. sax)

(gtr. + flug.)

(flug.)

Musical notation for section A, consisting of two systems of staves. The top system shows a saxophone melody in the upper staff and guitar/flugelhorn accompaniment in the lower staff. The second system continues the melody and accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked as Medium Latin with a quarter note equal to 150 beats per minute.

Ami7

Musical notation for guitar accompaniment, showing a bass line with chords. The first measure is labeled with the chord Ami7. The notation includes eighth and quarter notes with stems up and down, and rests.

**B** (Guitar Solo)

CMA7(b5) 2 Bmi7 2 BbMA7(#11) 2 Ami7 4

Guitar solo notation with chord changes and fret numbers. The chords and fret numbers are: CMA7(b5) 2, Bmi7 2, BbMA7(#11) 2, and Ami7 4. The notation shows a sequence of notes on a single staff, with stems up and down, and rests.

(flug.)

Musical notation for flugelhorn accompaniment, showing a bass line with chords. The notation includes eighth and quarter notes with stems up and down, and rests. The first measure is labeled with the chord Ami7. The notation includes a (flug.) marking.

Musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and quarter notes with various accidentals (sharps and naturals). The bass staff contains a similar melodic line with some rests and accidentals.

Musical notation for the second system. The top staff shows a guitar chord diagram for Am7 (x02020) with a circled 7. Below it is a bass line with eighth notes and a final quarter note.

(SOLOS)

Guitar solo notation consisting of four measures. Each measure contains a chord diagram and a rhythmic value: CMA7(b5) with a 2, Bmi7 with a 2, BbMA7(#11) with a 2, and Am7 with a 4.

Guitar solo notation consisting of five measures. Each measure contains a chord diagram and a rhythmic value: E/G# with a 7, E with a 7, G/B with a 7, G with a 7, and E/G# with a 7.

Musical notation for the third system, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and quarter notes with various accidentals. The bass staff contains a similar melodic line. A guitar chord diagram for Am7 (x02020) with a circled 7 is placed above the bass staff.

after solos - D.C. al Coda

As played on David Friesen's "Storyteller"

Guitar chord diagram for Am7 (x02020) with a circled 7.



# The Peacocks

Jimmy Rowles

11 ad  $\text{♩} = 52$

**A**  $B^b_{MI}$   $B^b_{MI}(MA7)$   $B^b_{MI}7$   $B^b_{MI}6$   $B^b_{MI}$  -  $B^b_{MI}(MA7)$   $F^{\#}_{MI}7$

$F_{MI}7$   $B^b13$   $E^b_{MI}7$

$C7(\#9)$   $F7(\#9)$   $B^b_{MI}$   $F7(alt)$   $B^b_{MI}$  **B**  $C_{MI}7(b5)$   $F7$

$B^b_{MI}$   $C_{MI}7(b5)$   $F7$   $B^b_{MI}$   $B^b_{MI}(MA7)$

$E^b_{MI}7(b5)$   $A^b7$   $D^b_{MI}(MA7)$   $E^b7(b5)$   $E^b7(b5)6$

$C7(\#9)$   $E^b7(b5)6$   $F7(alt)$   $F7(alt)$

$B^b_{MI}$   $C7(\#9)$   $F7(\#9)$   $B^b_{MI}(MA7)$

D.C. al 1<sup>st</sup> ending  
Solos on form - (AABA)

As played on Jimmy Rowles & Stan Getz's "The Peacocks"

drumming Latin (Intro)

# Pensativa

Clare Fischer

Arrangement By Freddie Hubbard

$\text{♩} = 176$

Chords:  $DMA^7(\#11)$ ,  $Ab_{MI}^7(b9)$ ,  $GMA^7(\#11)$ ,  $EMi^7$ ,  $A^7$

Chords:  $DMA^7$ ,  $Ab_{MI}^7$ ,  $Db^7(\#9)$ ,  $Gb^6$ , drum fill

Chords:  $G^bMA^7$ ,  $G^7(\#11)$ ,  $G^bMA^7$ ,  $G^7(\#11)$

Chords:  $G^bMA^7$ ,  $E^b_{MI}^7$ ,  $DMA^7$ ,  $Ab^7(\#11)$ , break

Chords:  $GMA^7$ ,  $F^{\#}_{MI}^7$ ,  $B^7$ ,  $EMi^7$ ,  $A^7$ ,  $DMA^7$

(bass, w/pn. 8va)

Chords:  $Ab_{MI}^7$ ,  $G^7(\#11)$ ,  $G^b6$ ,  $C^7$ ,  $F^7$ ,  $G^bMA^7$ ,  $G^bMA^7$

(bass, w/pn. 8va)

**B** (trb, 8yb)

Chords:  $D^{\flat}mi^7$ ,  $G^{\flat}7$ ,  $Cma^7$ ,  $Bmi^7$ ,  $Ami^7$ ,  $G7$ ,  $Fma^7$ ,  $B^{\flat}7(\#11)$

(trp w/ten)

Chords:  $Dmi^7$ ,  $G7$ ,  $Cma^7$  (trp),  $Bmi^7(b9)$  (3),  $E7(\#9)$

Chords:  $Ama^7$ ,  $G^{\#}mi^7$ ,  $F^{\#}mi^7$ ,  $Bmi^7$ ,  $E7(b9)$

Chords:  $Ama^7$ ,  $Dmi^7$ ,  $G7(\#11)$

D.S. al 3<sup>rd</sup> ending

3.

Chords:  $G^{\flat}ma^7$ ,  $C7$ ,  $F7$

Solo on form (AABA)  
after solos - D.S. al Coda  
(take Coda in place of 3<sup>rd</sup> ending)



(Piano Solo)

Chords:  $G^{\flat}ma^7$ ,  $G7(\#11)$

Vamp & Fade

Groove is semi-Latin, semi-swing

As played on Art Blakey's "Free For All"

Medium Latin

# Pensativa (Harmony Parts)

**(Intro)**  $\text{♩} = 176$

*(ten)*  $DMA^{7(\#11)}$   $AbMI^{7(b5)}$   $GMA^{7(\#11)}$   $EMI^{7(trb)}$   $A^7$

$DMA^7$   $AbMI^7$   $Db^{7(\#9)}$   $Gb6$

**A**  $GbMA^7$   $G7(\#11)$   $GbMA^7$   $G7(\#11)$

*(trb)*  $GbMA^7$   $EbMI^7$   $DMA^7$   $Ab^{7(\#11)}$

*(ten)*  $GMA^7$   $F\#MI^7$   $B^7$   $EMI^7$   $A^7$   $DMA^7$

$AbMI^7$   $G7(\#11)$   $Gb6$   $C^7$   $F^7$   $GbMA^7$

$DbMI^7$   $Gb^7$  **B**  $CMA^7$   $BMI^7$   $AMI^7$   $G^7$   $FMA^7$   $Bb^{7(\#11)}$

$DMI^7$   $G^7$   $CMA^7$   $BMI^7$   $E7(\#9)$

*(tenor tacet)*  $AMA^7$   $G\#MI^7$   $F\#MI^7$   $BMI^7$   $E7(b9)$   $(trb)$

$AMA^7$   $DMI^7$   $G7(\#11)$   $G7(\#11)$

$GbMA^7$   $C^7$   $F^7$

**3**  $GbMA^7$   $G7(\#11)$   $GbMA^7$   $G7(\#11)$

$GbMA^7$   $G7(\#11)$   $(trb)$   $G7(\#11)$

D.S. al 3<sup>rd</sup> ending

after solos - D.S. al Coda  
(take Coda in place of 3<sup>rd</sup> ending)

solo on form (AABA)

# Peresina

McCoy Tyner

Medium: Afro/Latin

(Piano Solo)

138

2n. (Intro) *mf* F(add 9 no 3) F7sus F dorian

indef.

(On Cue) (w/bass)

F(add 9 no 3) F7sus (2) (2) (2)

A (trp.)

E<sup>b</sup>/F D<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>/F G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>/B<sup>b</sup> G<sup>b</sup>/A<sup>b</sup> E<sup>b</sup>/F D<sup>b</sup>/E<sup>b</sup> D<sup>b</sup>(add 9 no 3)

D<sup>b</sup>7sus D<sup>b</sup>(add 9 no 3) D<sup>b</sup>7sus

(pn) *mf* F(add 9 no 3) F7sus (2) (2)

*fine*

As played on McCoy Tyner's "Expansions"

1st x: piano  
2nd x: trp.

**B**

Musical staff with notes and chords: FMI9, Db7sus Db7, AbMA7, GMI7 C7

Musical staff with notes and chords: FMI9, Db7sus Db7, AbMA7, GMI7 C7

Musical staff with notes and chords: DMI7 (trp.), G7sus G7, DMI7, Ab7 G7

(piano solo) -----

Musical staff with notes and complex chords: EbMA7(#11), Ab13(b9), A7(#9), BbMA7 Bmi BbMA7, EbMA7(#11), Ab13(b9), A7(#9), (GMI7 C7), E7(#9)

D.S. al fine

Solos on **B**

after solos play entire head from 'on cue' (8 bars before **A**) & take Coda

Musical staff with notes and chords: Db(add 9) no 3, Db7sus, Vamp & Fade

Kicks are not played during solos  
Piano interprets the melody very freely at B.  
Changes on last 4 bars are played with a variety of different rhythms during solos.

# Medium Afro/Latin Peresina (Harmony Parts)

♩=138

Tacet (piano solo) (On Cue) Tacet 8

**A** (alto) f (ten) Tacet 4 fine

**B** (1st x: Tacet for 8 bars) (2nd x: Play) f FMI<sup>9</sup> Db<sup>7</sup> sus Db<sup>7</sup> AbMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

FMI<sup>9</sup> Db<sup>7</sup> sus Db<sup>7</sup> AbMA<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>

DMI<sup>7</sup> (alto) G<sup>7</sup> sus G<sup>7</sup> DMI<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup> (GMI<sup>7</sup> C<sup>7</sup>)

mf (ten. 8vb)

**acet** EbMA<sup>7</sup>(#11) Ab<sup>13</sup>(b9) A<sup>7</sup>(#9)(#5) BbMA<sup>7</sup> Bmi BbMA<sup>7</sup> EbMA<sup>7</sup>(#11) Ab<sup>13</sup>(b9) A<sup>7</sup>(#9)(#5) E<sup>7</sup>(#9) D. a fin

Solos on **B** after solos play entire head from 'on cue' (8 bars before **A**), take coda

Play bars 9-12 of **B** during solos (except 1st chorus of each solo)

**Vamp & Fade**

# Peresina (Bass Part)

Medium

Afro/Latin  $F^{(add\ 9)}_{no\ 3}$   $F^7_{sus}$  (Piano Solo) (2) *mf* *indef.*

(Cue)  $F^{(add\ 9)}_{no\ 3}$   $F^7_{sus}$  (2) (2) (2)

$E^b/F$   $D^b/E^b$   $E^b/F$   $G^b/A^b$   $A^b/B^b$   $G^b/A^b$   $E^b/F$   $D^b/E^b$   $D^b^{(add\ 9)}$

$D^b^7_{sus}$   $D^b^{(add\ 9)}$   $D^b^7_{sus}$

$F^{(add\ 9)}$   $F^7_{sus}$  (2)

*mf*  $F_{MI^9}$   $D^b^7_{sus}$   $D^b^7$   $A^b_{MA^7}$   $G_{MI^7}$   $C^7$  *fine*

$F_{MI^9}$   $D^b^7_{sus}$   $D^b^7$   $A^b_{MA^7}$   $G_{MI^7}$   $C^7$

$D_{MI^7}$   $G^7_{sus}$   $G^7$   $D_{MI^7}$   $A^b^7$   $G^7$

$E^b_{MA^7(\#11)}$   $A^b_{13}$   $A^7(\#9)$   $B^b_{MA^7}$   $B_{MI}$   $B^b_{MA^7}$   $E^b_{MA^7(\#11)}$   $A^b_{13}$   $A^7(\#9)$   $E^7(\#9)$  (  $G_{MI^7}$   $C^7$  )

D.S. al fine Solos on **B**

after solos play entire head from 'on cue' (8 bars before **A**), take coda

Changes on last 4 bars are played with a variety of different rhythms during solos

$D^b^{(add\ 9)}$   $D^b^7_{sus}$  Vamp & Fade



dium Funk  $\text{♩} = 112$

# Phantazia

Dave Grusin

(Intro)  $E_{m7}$  8

**A**

$E_{m7}(\text{add } 11)$   $G^{\flat}/6$   $E_{m7}(\text{add } 11)$   $C^{\sharp 7}(\sharp 9)$  (2)

(elec. pn)

(violin) (2) (2) (2)

$B^{\flat}/6$   $B^{\flat}/A$   $A^{\flat}B$   $E^{\flat}/E$  N.C.

(strings)

$G^{\flat}/6$

As played on Noel Pointer's "Phantazia"

Tacet 4 **B** (SOLOS)

Indef. Indef.

$E_{mi}7$   $E_{mi}7$

**C**

$G_b C_{sus}$  (violin w/bass)  $D_b G_{sus}$   $B F_{sus}$

(elec. pn.)

N.C.  $A_b D_{sus}$   $G_b C_{sus}$

$E A_{sus}$  N.C.  $G_b/C$   $A_b/B$   $A/B_b$

**D** (Guitar Solo)

Indef. Indef.

$E_{mi}7$   $E_{mi}7$

(Background strings go wild) on cue - D.S. al Coda

$B/G$   $B/A$   $A/B_b$   $F/B$   $E/C$   $E_b/D$   $D_b/D$   $D/E_b$   $E_b/E$

Hum Funk  $\text{♩} = 112$

# Phantazia (Bass Part)

$E_{MI}7$  8

$E_{MI}7(\text{add } 11)$   $G^b/G$   $E_{MI}7(\text{add } 11)$   $C^{\sharp}7(\#9)$

(2) (2) (2)

(melody enters)

(2) (2) (2)

$B/G$   $B^b/A$   $A/B^b$   $E^b/E$  N.C.

$G^b/G$   $E_{MI}7$  4

(SOLOS)  $E_{MI}7$  Indef.

$G^b$   $C^{\sharp}sus$   $D^b$   $G^{\sharp}sus$   $B$   $F^{\sharp}sus$

N.C.  $A^b$   $D^{\sharp}sus$   $G^b$   $C^{\sharp}sus$

$E$   $A^{\sharp}sus$  N.C.  $G^b/C$   $A^b/B$   $A/B^b$

$A/B^b$   $E_{MI}7$  (Guitar Solo) Indef.

on cue - D.S. al Coda

$B/G$   $B^b/A$   $A/B^b$   $F/B$   $E/C$   $E^b/D$   $D^b/D$   $D^{\sharp}/E^b$   $E^b/E$

# Pinocchio

Wayne Shorter

Medium Swing  
♩ = 226

Chords:  $G\flat MA7(b9)$ ,  $G7$ ,  $G\flat7$ ,  $G7$

Chords:  $E\flat MI(MA7)$ ,  $G MI(MA7)$

Chords:  $G MI6$ ,  $F7$ ,  $A7$ ,  $A\flat7$

Chords:  $C\sharp MI9$ ,  $E MI9$ ,  $G7$ ,  $F\sharp7$

fine  
Chord:  $F\sharp MI(MA7)$

Play head between solos

As played on Miles Davis' "Nefertiti"

Medium-Up Swing

# The Plot Thickens

Jim McNeely

$\text{♩} = 230$

(gtr)  $\sharp$

Intro  $A_{MA}^{7(\sharp 5)}$   $G_{MA}^{7(\sharp 5)}$   $E_{MA}^{7(\sharp 5)}$  (pn)

(bst+pn)

(gtr+pn)

$F_{MA}^{7(\sharp 5)}$   $D_{MA}^{7(\sharp 5)}$   $B_{MA}^{7(\sharp 5)}$   $E_{b/A}$   $E/A\sharp$   $F\sharp/C$   $G/C\sharp$

$F/D$   $F/Bb$   $F/G$   $F/Eb$  4thx:  $A$   $F/D$   $F/Bb$

$F/G$   $F/Eb$   $F/D$   $F/Bb$   $F/G$

$F/Eb$   $F/D$   $F/Bb$   $F/G$   $F/Eb$

$F/D$   $F/Bb$   $F/G$   $F/Eb$   $F/D$   $F/Bb$   $F/G$

(sparse fills)

$F/Eb$   $F/D$   $F/Bb$   $F/G$   $F/Eb$   $B$   $F/D$   $F/Bb$

$F/G$   $F/Eb$   $F/C$   $Bb/Ab$   $Eb/F$

$Ab/Db$   $F/Bb$   $F/Gb$   $F/Eb$   $F/B$

G/A  $A^b/E$  A/C#  $B^b/A$   $A^b7sus$   $G7sus$   
 [C]  $G7sus$   $F7sus/G$   
 $E^b7sus/G$  (gtr)  $BMA^7/D^{\#}$   $GMA^7/B$   $A^b7sus$   $G7sus$   
 $F7sus/G$  1.  $D7sus/E$   
 2.  $D7sus/E$   $G/A^b$   $G^bMA^7(\#5)$   $E^bMA^7(\#5)$   $E^bMA^7(\#5)$   
 (Last x: D.C. al Coda)  $F/D$   $F/B^b$   $F/G$   $F/E^b$   
 fine

(SOLOS)  $F/D$   $F/B^b$   $F/G$   $F/E^b$   $G7sus$   $F7sus/G$   
 [D]  $E^b7sus/G$   $BMA^7/D^{\#}$   $GMA^7/B$   $A^b7sus$   $G7sus$   
 $F7sus/G$  1.  $D7sus/E$  2.  $D7sus/E$   $G/A^b$

On last chorus of each solo, play 2<sup>nd</sup> ending of [C] instead of 2<sup>nd</sup> ending of solo

[E]  $F/D$   $F/B^b$   $F/G$   $F/E^b$  indef.

After last solo, drums solo over this line. On cue, D.S. al fine, then D.C. al Coda

A/D#  $B^b/E$  C/F#  $D^b/G$   $E^b/A$   $Dmi^{11}$

Guitar plays upper line (sound one octave lower). piano plays bass  
 Bass rhythm thru A and B is given at letter E (though the notes change during B).  
 At C the bass walks in 2/2. The same pattern applies

# Pools

Don Grolnick

Relaxed Funk  $\text{♩} = 174$

D.S. al 2<sup>nd</sup> ending al Coda One (♩<sup>1</sup>)

As played on Steps Ahead's LP "Steps Ahead"  
Bass has the melody at letter A

(Tenor Solo)

D<sup>13</sup> A<sup>13</sup> (4x's)

x's) D<sup>13</sup> A<sup>13</sup> A<sup>13</sup> D<sup>13</sup>(b9) G<sub>M</sub>

(4x's) (Solos) G<sub>M</sub><sup>11</sup> G<sub>M</sub><sup>11</sup> D<sup>13</sup>(b9) G<sub>M</sub><sup>11</sup> G<sub>M</sub><sup>11</sup> C<sup>13</sup>(b9) F<sub>M</sub>

x's) F<sub>M</sub><sup>11</sup> F<sub>M</sub><sup>11</sup> C<sup>13</sup>(b9) F<sub>M</sub><sup>11</sup>

4 Till Cue F<sub>M</sub><sup>11</sup> D<sup>13</sup>(b9) G<sub>M</sub><sup>11</sup> 4 On Cue F<sub>M</sub><sup>11</sup> E<sup>13</sup>(b9) A<sub>M</sub><sup>11</sup> last solo only

(To [D] for more choruses)

(4x's) A<sub>M</sub><sup>11</sup> A<sub>M</sub><sup>11</sup> E<sup>13</sup>(b9) A<sub>M</sub><sup>11</sup> A<sub>M</sub><sup>11</sup> D<sup>13</sup>(b9) G<sub>M</sub>

(last solo continues)

(4x's) G<sub>M</sub><sup>11</sup> G<sub>M</sub><sup>11</sup> D<sup>13</sup>(b9) G<sub>M</sub><sup>11</sup> G<sub>M</sub><sup>11</sup> C<sup>13</sup>(b9) F<sub>M</sub>

(end solo) (pn. w/vibes)

D.S. al 2<sup>nd</sup> ending al Coda Two (♩<sup>2</sup>)

<sup>12</sup> C<sup>b</sup>M<sup>7</sup>/D<sub>b</sub> C<sup>13</sup>(b9) B<sup>13</sup>(b9)

piano R.H. voicings on head:

C<sup>13</sup>(b9) F<sub>M</sub><sup>11</sup> F<sup>13</sup>(b9) F<sup>7</sup>(#5) F<sup>7</sup> A<sub>M</sub><sup>7</sup>(add 11) A<sup>13</sup>(b5) G<sup>b</sup>M<sup>7</sup>/A<sub>b</sub> C<sup>M</sup><sup>7</sup>/D

D<sup>7</sup>(11) G<sup>9</sup><sub>sus</sub> A<sup>9</sup>(b13) G C<sup>b</sup>M<sup>7</sup>/D<sub>b</sub> D<sup>b</sup>7(#3) G<sup>b</sup>7<sub>sus</sub> E<sup>b</sup>7(#9) A<sub>M</sub><sup>11</sup> D<sup>13</sup> A<sup>13</sup>

at [C]:

Left hand plays roots and notes in parentheses.

Voicings for solos like first two transposed where necessary



**A** (Tacet 1<sup>st</sup> X)  
(ten, w/bass)

2. **B**  
(ten)

D.S. al 2<sup>nd</sup> ending al Coda One (Φ')

(Tenor Solo)

Musical staff with notes and chords:  $D^{13}$ ,  $A^{13}$ , (4x's)

(4x's)

Musical staff with notes and chords:  $D^{13}$ ,  $A^{13}$ ,  $A^{13}$ ,  $D^{13}(\flat 9)$ ,  $G_{mi}^{11}$

(4x's) (Solos)

Musical staff with notes and chords:  $G_{mi}^{11}$ ,  $G_{mi}^{11}$ ,  $D^{13}(\flat 9)$ ,  $G_{mi}^{11}$ ,  $G_{mi}^{11}$ ,  $C^{13}(\flat 9)$ ,  $F_{mi}^{11}$

(4x's)

Musical staff with notes and chords:  $F_{mi}^{11}$ ,  $F_{mi}^{11}$ ,  $C^{13}(\flat 9)$ ,  $F_{mi}^{11}$

4 Till Cue

Musical staff with notes and chords:  $F_{mi}^{11}$ ,  $D^{13}(\flat 9)$ ,  $G_{mi}^{11}$ ,  $F_{mi}^{11}$ ,  $E^{13}(\flat 9)$ ,  $A_{mi}^{11}$

4 On Cue

last solo only

(To  $D$  for more choruses)

(4x's)

Musical staff with notes and chords:  $A_{mi}^{11}$ ,  $A_{mi}^{11}$ ,  $E^{13}(\flat 9)$ ,  $A_{mi}^{11}$ ,  $A_{mi}^{11}$ ,  $D^{13}(\flat 9)$ ,  $G_{mi}^{11}$

(last solo continues)

(4x's)

Musical staff with notes and chords:  $G_{mi}^{11}$ ,  $G_{mi}^{11}$ ,  $D^{13}(\flat 9)$ ,  $G_{mi}^{11}$ ,  $G_{mi}^{11}$

(end solo)

D.S. al 2<sup>nd</sup> ending al Coda Two ( $\Phi^2$ )

Musical staff with notes and chords:  $B^{13}(\flat 9)$

Tenor sounds one octave lower than written.

# Pools (Bass Part)

Relaxed Funk

$\text{♩} = 174$

**A**

$F_{MI}^{11}$   $C^{13}(b9)$

$F_{MI}^{11}$   $C^{13}(b9)$

$F_{MI}^{11}$

$A_{MI}^{7(add 11)}$   $A^{13}(b5)$

$G_{MI}^{7/A} b$   $C^{13}(b9)$

$G_{MI}^{7/A} b$   $C^{MA7/D}$   $D^{7(\#9)/F\#}$  **B**  $G^9sus$

$G^9sus$   $C^{MA7/D}$   $D^{7(\#9)/F\#}$   $A^9(b13)/G$

$A^9(b9)/G$   $C_{MI}^{7/D} b$   $D_{MI}^{7(\#9)/F}$   $G_{MI}^{7sus}$

$E_{MI}^{7(\#9)}$   $A_{MI}^{11}$   $C_{MI}^{7/D} b$   $C^{13}(b9)$

D.S. al 2<sup>nd</sup> ending al Coda One ( $\phi^1$ )

$C_{MI}^{7/D} b$   $C^{13}(b9)$

(4x's)

D<sup>13</sup> A<sup>13</sup>

x's)

D<sup>13</sup> A<sup>13</sup> A<sup>13</sup> D<sup>13</sup>(b<sup>9</sup>) G<sub>mi</sub><sup>11</sup>

(4x's) (Solos)

G<sub>mi</sub><sup>11</sup> G<sub>mi</sub><sup>11</sup> D<sup>13</sup>(b<sup>9</sup>) G<sub>mi</sub><sup>11</sup> G<sub>mi</sub><sup>11</sup> C<sup>13</sup>(b<sup>9</sup>) F<sub>mi</sub><sup>11</sup>

x's)

F<sub>mi</sub><sup>11</sup> F<sub>mi</sub><sup>11</sup> C<sup>13</sup>(b<sup>9</sup>) F<sub>mi</sub><sup>11</sup>

4 Till Cue

F<sub>mi</sub><sup>11</sup> D<sup>13</sup>(b<sup>9</sup>) G<sub>mi</sub><sup>11</sup> F<sub>mi</sub><sup>11</sup> E<sup>13</sup>(b<sup>9</sup>) A<sub>mi</sub><sup>11</sup>

4 On Cue last solo only

To for more choruses)

(4x's)

A<sub>mi</sub><sup>11</sup> A<sub>mi</sub><sup>11</sup> E<sup>13</sup>(b<sup>9</sup>) A<sub>mi</sub><sup>11</sup> A<sub>mi</sub><sup>11</sup> D<sup>13</sup>(b<sup>9</sup>) G<sub>mi</sub><sup>11</sup>

(4x's)

G<sub>mi</sub><sup>11</sup> G<sub>mi</sub><sup>11</sup> D<sup>13</sup>(b<sup>9</sup>) G<sub>mi</sub><sup>11</sup> G<sub>mi</sub><sup>11</sup>

D.S. al 2<sup>nd</sup> ending at Coda Two (Φ<sup>2</sup>)

2<sup>2</sup> C<sup>7</sup>Ma<sup>7</sup>/D<sup>b</sup> C<sup>13</sup>(b<sup>9</sup>) B<sup>13</sup>(b<sup>9</sup>)

Bass has the melody at letter A

Medium  
Funk/Rock  
♩=174

# Povo

Freddie Hubbard

1<sup>st</sup> & 2<sup>nd</sup> x's: bs w/dr.  
3<sup>rd</sup> x: add piano  
5<sup>th</sup> x: add guitar solo

Cmi<sup>7</sup>

4

vamp till cue

Cmi<sup>7</sup>  
(trp)

Cmi<sup>7</sup>

Ab<sup>7</sup>

Cmi<sup>7</sup>

Bma<sup>7</sup>(b5)      A<sup>(b5)</sup>ma<sup>7</sup> Bma<sup>7</sup> Dma<sup>7</sup> Ema<sup>7</sup>      D<sup>(b5)</sup>ma<sup>7</sup> Bma<sup>7</sup> Abma<sup>7</sup> G<sup>(b5)</sup>ma<sup>7</sup> Ema<sup>7</sup> Bma<sup>7</sup>

Cmi<sup>7</sup>

LOS) Cmi<sup>7</sup> 8

Ab<sup>7</sup>

Cmi<sup>7</sup>

Bma<sup>7</sup>(b5) 2      Ama<sup>7</sup>(b5) 2      Cmi<sup>7</sup> 4

Melody is played very laid-back (behind the beat).

after solos - D.S. al Coda (take repeat)

Bma<sup>7</sup>(b5)      A<sup>(b5)</sup>ma<sup>7</sup> Bma<sup>7</sup> Dma<sup>7</sup> Ema<sup>7</sup>      D<sup>(b5)</sup>ma<sup>7</sup> Bma<sup>7</sup> Abma<sup>7</sup> G<sup>(b5)</sup>ma<sup>7</sup> Ema<sup>7</sup> Bma<sup>7</sup> Cmi<sup>7</sup>

molto rit.

fill

Medium Funk/Rock

# Povo (Harmony Part)

=174

$C_{MI}^7$  Tacet

vamp till cue

**A**

*f.*

(flute)

(muted trp.)

(fl.)

(mut. trp.)

*f.*

tr

**SOLOS**

$C_{MI}^7$  8  $A_{b7}^7$  4  $C_{MI}^7$  4

$B_{MA}^7(b5)$  2  $A_{MA}^7(b5)$  2  $C_{MI}^7$  4

after solos - D.S. al Coda (take repeat)

memory copies the timing and inflection of the melody player.

*f.*

$C_{MI}^7$

Medium Funk/Rock

Povo (Bass Part)

$\text{♩} = 174$

$C_{MI}^7$

**A**  $C_{MI}^7$

vamp till cue

$A_{b7}$

$C_{MI}^7$

$B_{MA}^7(b5)$   $A_{MA}^7(b5)$   $B_{MA}^7$   $D_{MA}^7$   $E_{MA}^7$   $D_{bMA}^7(b5)$   $B_{MA}^7$   $A_{bMA}^7$   $G_{bMA}^7$   $E_{MA}^7$   $B_{MA}^7$

$C_{MI}^7$

**B** (SOLOS)

$B_{MA}^7(b5)$   $A_{MA}^7(b5)$   $C_{MI}^7$

after solos - D.S. al Coda (take repeat)

$B_{MA}^7(b5)$   $A_{MA}^7(b5)$   $B_{MA}^7$   $D_{MA}^7$   $E_{MA}^7$   $D_{bMA}^7(b5)$   $B_{MA}^7$   $A_{bMA}^7$   $G_{bMA}^7$   $E_{MA}^7$   $B_{MA}^7$   $C_{MI}^7$



Photo by Tom Copi

Wayne Shorter



Medium Ballad ♩=58

# Punk Jazz

Jaco Pastorius

Dr  
Bb7(#9) D<sup>MA</sup>7/A Bb<sub>MI</sub>9 Bb<sub>MI</sub>6/Ab Eb7(#9) Ab<sub>MI</sub>7

(bass & drums tacet) (bass)

G7/A Ab/Bb B<sub>MI</sub>7/A C<sup>o</sup>7(MA7 add 9) F<sub>MI</sub>7 Bb13(b9)

D<sub>MI</sub>11 C<sub>MI</sub>9 B<sub>MA</sub>7(#11) 8vb 3 Ab<sub>MI</sub>9 E13(#11) E13sus E13(#11) E13sus

(synth.) (top note of synth. voicings)  
(add drums)

(Lite Swing, Double Time) ♩=116

E13(#11) Bb13(b5) C13(#11) A13(#11) D7(#11) B13(#11) G13(#11) Bb7(#9)

E<sub>b</sub>MA7 Eb<sub>MA</sub>7(#5) [G7(#9)] Ab<sub>MI</sub>11 F#<sub>MI</sub>11 F7(#9) Bb7(#9)

(Hard Swing-in 2)

(2<sup>nd</sup> x only)

(synth.) Eb13sus (add 3) Eb7(#11)

(1<sup>st</sup>x only)

Chords:  $D^b13(\#11)$ ,  $D^b_{sus}(add\ 13)$

fine

**D**

(ten)

Chords:  $E13(\#11)$   $B^b13$ ,  $C13(\#11)$   $F\#7(\#9)$ ,  $D13(\#11)$   $A^b13$ ,  $C13(\#11)$   $F\#7(\#9)$

(Soprano Solo)

Chords:  $E13(\#11)$   $B^b13$ ,  $C13(\#11)$   $F\#7(\#9)$ ,  $D13(\#11)$   $A^b13$ ,  $C13(\#11)$   $F\#7(\#9)$

(synth.)

vamp till cue

**E**

(Ballad Feel)

Chords:  $E13(\#11)$ ,  $E13_{sus}$ ,  $E13(\#11)$ ,  $E13_{sus}$ ,  $E13(\#11)$ ,  $E_{m11}(b5)$

Chords:  $E_{m7}(\#5)$ ,  $E13_{sus}$ ,  $E13(\#11)$ ,  $E13_{sus}$ ,  $E13(\#11)$ ,  $E13_{sus}$

D.S. al fine (vamp on **C** & fade)

sample bass line at **D**

Chords:  $E13(\#11)$   $B^b13$ ,  $C13(\#11)$   $F\#7(\#9)$ ,  $D13(\#11)$   $A^b13$ ,  $C13(\#11)$   $F\#7(\#9)$

As played on Weather Report's "Mr. Gone"

2nd Swing  
-296

# Pursuance

John Coltrane

**1st Chorus**  $B^b_{MI}^{11}$

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

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

(sample solo)

**2nd Chorus**

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

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

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

Solos on  $B^b_{MI}$  blues (modal)

to solos

**3rd Chorus**  $B^b_{MI}^{11}$

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

$E^b_{MI}^{11}$   $B^b_{MI}^{11}$  (out of time)

As played on John Coltrane's "A Love Supreme"

into extended drum solo  $\Rightarrow$

# Quasimodo

Medium Swing

Charlie Parker

$\text{♩} = 146$

to solos

Based on "Embraceable You".  
As played on Warner Bros. 6 Vol. Set "Charlie Parker"

Medium Samba  
♩ = 132

# Quiet Fire

George Cables

EMi7 FMA7(#11) EMi7 FMA7(#11) (2)

(piano)

EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 break

EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 (vibes) break

EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 FMA7(#11) EMi7 break

C7

A7

C7

C/D D/E Eb/F F/G Gb/Ab Eb/F F/G Gb/Ab

Ab/Bb A/B EMi7 FMA7(#11) EMi7 FMA7(#11) (2)

(2) EMi7 FMA7(#11) EMi7 break

# SOLOS

**C**  $C^7$   $A^7$   $C^7$

$C/D$   $D/E$   $E^b/F$   $F/G$   $G^b/A^b$   $G^b/A^b$

$E^b/F$   $F/G$   $G^b/A^b$   $A^b/B^b$   $A/B$   $A/B$

$E_{mi}^7$   $F_{MA}^7(\#11)$   $E_{mi}^7$   $F_{MA}^7(\#11)$  (2)

(2) (2) (4)

(2) (2) (6)

(2)  $E_{mi}^7$   $F_{MA}^7(\#11)$   $E_{mi}^7$  Solo break

to head

As played on Bobby Hutcherson's "Conception: The Gift Of Love"

break ----- D.S. al Coda (with repeat)

$E^b/F$   $F/G$   $G^b/A^b$   $A^b/B^b$   $A/F$

# Quiet Now

Denny Zeitlin

**A** Very slowly, rubato  
with tenderness

solo changes:  $A_{mi}$   $F$   $E^7$   $A_{mi}^7$   $D_{mi}^7$   $G^7$   $C_{ma}^7$   $B^b7(\#11)$   $A^7(\#9)$

$F_{mi}^6/A^b$   $G^6$   $E^7$   $A_{mi}^7$   $D^{13}$   $E^b_{ma}^7$   $A^b_{ma}^7$

$A^b_{mi}(MA^7)$   $B_{mi}^9$   $G^6$   $F\#^7$   $B_{mi}^7$

$E_{mi}^7$   $A^7$   $D_{ma}^7$   $C^7(\#11)$   $B^7(\#9)$   $G_{mi}^6/B^b$   $A^6$   $F\#^7$

$B_{mi}^9$   $E^7$   $F\#_{mi}^7$   $B_{mi}^7$   $E_{mi}^7$   $A^7$   $A_{mi}^7$   $D^7$

**B**  $G_{ma}^7$   $C^7(\#11)$   $B_{mi}^7$   $B^b7$   $A^b_{ma}^7$   $C\#^7(\#11)$

Chords:  $Cm^7$ ,  $B^7$ ,  $Ama^7$ ,  $D^7$ ,  $C\#m^7$ ,  $Cma^7$

Chords:  $Bm^{11}/E$ ,  $E^7(alt)$

Triplet: 3

**C**

Chords:  $A_{mi}$ ,  $F$ ,  $G\#$ ,  $E^7(\#9)$ ,  $A_{mi}^7$ ,  $Dm^7$ ,  $G^7$ ,  $Cma^7$

Chords:  $Bb^7(\#11)$ ,  $A^7(b9)$ ,  $Fm^6/A^b$ ,  $G^6$ ,  $E^7$ ,  $A_{mi}^7$ ,  $D^{\#3}$

(ritard. e decresc. last x)

Chords:  $Em^7$ ,  $A_{mi}^7$ ,  $Dm^7$ ,  $G^7sus$ ,  $Em^7$ ,  $A_{mi}^7$ ,  $Fma^7$ ,  $B^7$ ,  $Em^7$ ,  $E^{\#9}$ ,  $A^bma^7$ ,  $D^bma^7$ ,  $Cma^7 - Bm^7(b^9) E^7$

solo on changes

fermatas apply last time only

Chords:  $Cma^7$

Annotations: 8va, 15<sup>a</sup>a.

This chart is direct from the composer's lead sheet. Denny recorded it on "Live At The Trident".



# Random Thoughts

Steve Kuhn

**(Intro)**

$Db_{MA7}(\#5)$  Freely

Indef.

**(Solo Flute)**

Med Jazz Waltz

$\text{♩} = 192$

$G_{bMA7}/Ab$

etc.

(melody played freely)

$G_{bMA7}/Ab$  16

**A**  $G_{bMA7}/Ab$

(add bass & drums) (sax)

$C\#m7$   $E\#m7$   $A_{m7}$

$Ab_{MA7}(\#11)$  break

(unis)

1. 2.

$A_{m7}$   $F\#m7$   $F_{m7}$

**(SOLOS)**

$E_{m7}$   $E\#m7$   $F_{m7}$   $F\#m7$

indef.

*A mi7 F# mi7 F mi7 C Gb ma7/Ab A mi7 F# mi7 F mi7*
  
 (bass solo)

In Cue)
   
  
*Gb ma7/Ab 16*
  
 (bass solo continues)

D.S. al Coda (with repeat)

*Gb ma7/Ab Db ma7(#5) (F7(#5)) Bb7(#5) Eb mi Ab7 A o7 Bb7 Eb mi N.C.*
  
 (Freely)
   
 (solo piano)
   
 rit.

*8vb*

piano comp figure at **A**:

etc.

As played on Steve Kuhn's "Non-Fiction"

# A Remark You Made

Josef Zawinul

Ballad  
= 54

The musical score is written in E-flat major and 4/4 time. It consists of ten staves of music. The first staff is the piano melody, starting with a piano dynamic marking. The second staff is for saxophone, with a saxophone icon and a dynamic marking. The third and fourth staves are for bass, with a bass icon and a dynamic marking. The fifth and sixth staves are for synthesizer, with a synthesizer icon and a dynamic marking. The seventh and eighth staves are for piano, with a piano icon and a dynamic marking. The ninth and tenth staves are for saxophone, with a saxophone icon and a dynamic marking. The score includes various chord voicings such as EbMA7, Fmi7/Eb, EbMA7, Fmi7/Eb, EbMA7, Bb9sus, Eb, Eb/D, Eb/C, Eb/Bb, AbMA7, D13(b9), G13, CmI, Ab/C, G/B, CmI7/Bb, F/A, Bb/Ab, Gmi7, CmI, Ab/C, G/B, EbMA7, Fmi11, Fmi11, Ab/Eb, Bb/D, G/B, CmI, CmI7/Bb, Ab G7sus, CmI11, EbMA7, D7MA7, Bb9sus, EbMA7, Bb9sus, Ab/C, Bb/D, Ab/Eb, Gmi7, CmI, CmI/Bb, Ab, Bb/Ab, G7(b9), CmI, Ab/C, Gmi7, CmI, CmI/Bb, Ab6/9, F/A, Bb9sus, Eb, Bb/D, CmI7, CmI7/Bb, Ab, Ab/G, Fmi7, Fmi7/Bb, EbMA7, Bb9sus, Bb9sus, EbMA7, CmI, Ab/C, Bb/C, CmI, and EbMA7. Performance instructions include '(piano)', '(sax)', '(bass)', '(synth.)', '(piano)', '(sax)', '(bass)', '(sax)', and '(Sax Solo)'. A box labeled 'bass doubles melody' is placed over the bass part in the seventh staff. The score ends with a double bar line and repeat dots.

Ab6 Bb9sus Eb Eb/D Eb/C Eb/Bb Ab Gb/Bb G7(b9)

G7(b9) Cm7 Ab6 Gm7 Fm7 Fm7/Bb

Fm7/Eb D Eb Eb/D Eb/C Eb/Bb AbMA7 G7(b9) Bb9sus AbMA7

Gm7 Cm7 Ab Fm7 Gm7 Cm7 Ab Ab6

Ab/Eb Bb/D Cm Fm7 Cm Fm7

Cm Fm7 Gm7 Cm7 (Synth. Solo) Eb6/9 (Vamp till cue)

Db6/9 end solo Cm Ab/C 3x's G/B Cm7/Bb F/A Bb/Ab Gm7 Cm Ab/C

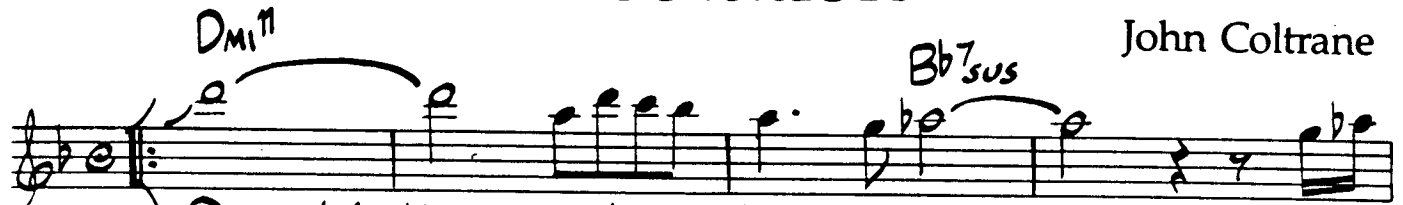
G/B Cm7/Bb F/A Bb/Ab Gm7 Cm Db6/9

As played on Weather Report's "Heavy Weather"

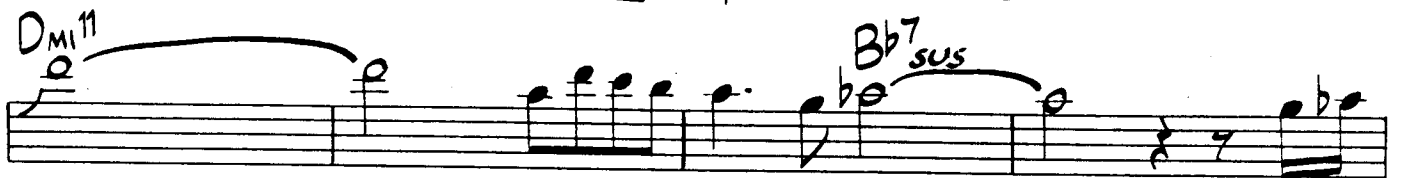
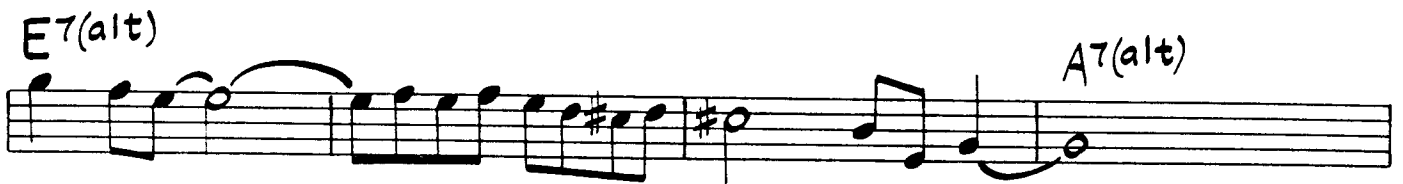
Medium Swing  
♩ = 176

## Resolution

John Coltrane



D pedal throughout head



Solos modal, centered around D minor



(tenor fill)

Sounds one octave lower than written.

Chords on head indicate shifting modes rather than specific changes.

As played on John Coltrane's "A Love Supreme"

dy Straight 1/8s

# Return To Forever

Chick Corea

0 (Intro) (4x's)

(elec. pn. w/bass) (3x's) 1st x: piano only 2nd x: add voice 3rd x: add flute

(fl. & bs. fill)

(Latin 3) ♩=206 1st & 2nd x's: piano only 3rd x: add bass and drums

(On Cue) vamp till cue

(fl. & bs. fill)

Play melody 5 times (add flute and voice 2nd x), then flute solo on A mi; on cue, play melody 5 times and continue.

musical letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer. In some musical sections enclosed in brackets do not appear on the original score and have been derived from the original score and the original recording by

(Original Feel)  $\text{♩} = 120$  (4x's)

*p*  
(elec. pn. w/bass)

(3x's) 1st x: piano only 2nd x: add voice 3rd x: add flute

(f) (fl. & bs. fill)

*f*

(Medium Samba)  $\text{♩} = 118$  1st x: elec. piano only 2nd x: bass enters and drums sneak in.

*f*

(On Cue) vamp till cue (fl. & bs. fill)

*f* Cmi7

Play melody til cue (add voice 2nd x, flute 3rd x), then piano solo on C mi: on cue, repeat melody and build until cue to continue.

D.S. al Coda

As played on Chick Corea's "Return To Forever"

(elec. pn. w/bass) Vamp & Fade

no drums at A and E (light percussion fills)

Body Straight 1/8s  
♩=120

# Return To Forever (Bass Part)

Intro  $\text{8va}$   $\text{P}$  (4x's)

A (3x's)  $\text{8va}$   $\text{P}$  (4)

(8)  $\text{E}_{MI}$  fill

2nd x's: (Latin 3) ♩=206  
Facet

B  $\text{Ami}^7$   $\text{mf}$  vamp till cue

C  $\text{Ami}^7$  (2)

On Cue

(2) (2)  $\text{E}_{MI}$  fill

D (Original Feel) ♩=120  
 $\text{8va}$   $\text{P}$  Melody is played 5 times, then flute solos: on cue.  
melody is played 5 times before continuing on.

(4x's)

E (3x's)  $\text{8va}$   $\text{P}$  (5)

(10)  $\text{E}_{MI}$  fill

F (Medium Samba) ♩=118  
 $\text{C}_{MI}^7$   $\text{b}$  vamp till cue

G  $\text{C}_{MI}^7$   $\text{b}$  (2)  $\text{E}_{MI}$  fill

On Cue (extended vamp)

D.S. al Coda

During extended sections, bass is free to depart from written lines

$\text{8va}$   $\text{P}$  Vamp & Fade



ight Ballad  
2/8 Feel) ♩=114

# Revelation 21:4

Bob Magnusson

Chords and markings in the score:

- Staff 1:  $A_{MA}^7$ ,  $F_{MA}^7(\#11)$ , (flute-8va)
- Staff 2:  $F_{MA}^7(\#11)$ ,  $A_{bMA}^7(\#11)$
- Staff 3:  $F_{MA}^7(\#11)/B$
- Staff 4:  $E7(b9)$ , w/bass
- Staff 5:  $A_{MA}^7$
- Staff 6: w/bass,  $C_{MA}^7(\#11)$ ,  $C_{MA}^7(\#11)/F\#$
- Staff 7:  $F_{MA}^7$ ,  $E7(b9)$
- Staff 8:  $A_{MA}^7$ ,  $A_{MA}^7(\#11)$
- Staff 9:  $G_{bMA}^7(\#11)$ ,  $A_{bMA}^7(\#11)$

$B^bMA7(\#11)$   $AMA7$

( $AMA7$ )

w/ bass

$FMA7(\#11)$

(SOLOS)

$AMA7$  2  $FMA7(\#11)$  2  $A^bMA7(\#11)/D$  2  $FMA7(\#11)/B$  2  $E7(b9)$  2

indef.

After solos - D.C. al Coda

(Canon) ( $AMA7$ )

vamp & fade

(flute starts, piano enters after one bar, bass one bar later)

Piano doubles much of the melody throughout the head.

As played on Bob Magnusson's "Revelation"

# Romaine

Jim Hall

Freely

**A**  $C_{MA}7$   $E7$   $E_{Mi}7(b5)$   $A7$   
 (solo guitar)

$D_{Mi}7$   $Bb7$   $D_{Mi}7$   $G7$

$C_{MA}7$   $D_{Mi}$   $G7$   $E_{Mi}7(b5)$   $A7$

$D_{Mi}7$   $D_{Mi}7(b5)$   $G7$   $\Phi$  (Medium Samba)  $d=113$   
 $F_{Mi}7$   $D7(alt)$   
 2 (add bass & drums)

**B**  $G_{MA}7$   $B7$   $B_{Mi}7(b5)$   $E7$

$A_{Mi}7$   $F7$   $A_{Mi}7$   $D7$

$G_{Mi}$   $G_{Mi}$  (solo)  $6$

$C_{Mi}$   $A_{Mi}7(b5)$   $D7(\#5)$

$G_{Mi}$  solo break (  $G7$  )

(SOLOS) (add drums)

$C_{MA}7$   $E7$   $E_{Mi}7(b5)$   $A7$

D<sub>Mi</sub><sup>7</sup> B<sup>b7</sup> D<sub>Mi</sub><sup>7</sup> G<sup>7</sup>

C<sub>MA</sub><sup>7</sup> D<sub>Mi</sub><sup>7</sup> G<sup>7</sup> E<sub>Mi</sub><sup>7(b5)</sup> A<sup>7</sup>

D<sub>Mi</sub><sup>7</sup> D<sub>Mi</sub><sup>7(b5)</sup> G<sup>7</sup> C<sub>MA</sub><sup>7</sup> (A<sub>Mi</sub><sup>7</sup> D<sup>7</sup>)

**D** G<sub>MA</sub><sup>7</sup> B<sup>7</sup> B<sub>Mi</sub><sup>7(b5)</sup> E<sup>7</sup>

A<sub>Mi</sub><sup>7</sup> F<sup>7</sup> A<sub>Mi</sub><sup>7</sup> D<sup>7</sup>

**E** G<sub>Mi</sub> 7 G<sup>7</sup> C<sub>Mi</sub>

A<sub>Mi</sub><sup>7(b5)</sup> D<sup>7</sup> G<sub>Mi</sub> 3 G<sup>7</sup>

after solos - D.C. (in time) al Coda

⊕ F<sub>Mi</sub><sup>7</sup> 4 E<sub>b</sub><sub>Mi</sub><sup>7</sup> 4

D<sub>b</sub><sub>MA</sub><sup>7(#11)</sup>

dr: T r T & T

As played on Jim Hall's "It's Nice To Be With You"

# Rosewood

Woody Shaw

**A**

(trp)  
 (ten.)  
 N.C. (Am11)  
 (bass + pn.)  
 (Am11) A6  
 (A6 BbMA7)  
 Bb7sus AbMA7 (Abmi9)  
 Fsus/G Ab9sus  
 (bass)  
 Gmi7 Fmi7 Gmi7 Fmi7 Cmi11 Bbmi11 Gb6  
 (+trb)  
 Gmi7 Fmi7 Gmi7 Fmi7 Cmi11 Bbmi11 Gb6  
 (+trb)  
 AbMA7 Abmi7 Db7 G7  
 GbMA7 B9 E9

**D**

(Gb - E E/D)

Cmi7 Bbmi7 Cmi7 Bbmi7 Gb/G Gb7sus E/D

(Gb - E E/D)

Cmi7 Bbmi7 Cmi7 Bbmi7 Gb/G Gb7sus E/D

1.

Bmi7 Ami7 Bmi7 Ami7 Gmi7 Fmi7 Gmi7 Fmi7 Bb7sus

break

(w/trb)

2.

Bb6 Gb(add 9) Fsus/G Ab9sus Bb7sus Gb(add 9)

Fsus/G Ab9sus Bb6 Gb(add 9) Ab/G Ab7sus (to end)

fine

D.S. for solos  
solo changes in parentheses

(rit. last time)

As played on Woody Shaw's "Rosewood"

Solos are BCD - 1<sup>st</sup> ending  
ABCD - 2<sup>nd</sup> ending

Kicks and breaks are not played during solos (except those in the 1st and 2nd endings).

# Rough House

John Scofield

Very Freely

Intro)

G<sup>7</sup><sub>sus</sub>

C<sub>mi</sub><sup>7</sup> fill---

A<sub>b</sub>M<sub>A</sub><sup>7</sup>(#5)

A<sub>b</sub>M<sub>A</sub><sup>7</sup>(#5)

G<sub>mi</sub><sup>7</sup>

E<sub>mi</sub><sup>7</sup>

C<sub>mi</sub><sup>7</sup> fill---

C<sub>mi</sub><sup>7</sup>

E<sub>b</sub>/B

B<sup>7</sup><sub>sus</sub>

B<sup>13</sup>

A<sub>M</sub><sup>7</sup>(#11) fill---

A/G#

B/G

G/F

F#<sub>mi</sub><sup>7</sup><sub>3</sub>

C<sub>M</sub><sup>7</sup>(#11) fill---

amba  
eel  
=130)

E<sub>b</sub>/D

C/F

D<sub>b</sub>/G<sub>b</sub>

E/D#

E/D#

D<sub>b</sub>/G<sub>b</sub>

F<sub>mi</sub><sup>7</sup>

F<sub>mi</sub><sup>7</sup>

G<sub>mi</sub><sup>7</sup>

E<sub>b</sub><sub>mi</sub><sup>7</sup>

F<sub>mi</sub><sup>7</sup>

F<sub>mi</sub><sup>7</sup>

G<sub>mi</sub><sup>7</sup>

E<sub>b</sub><sub>mi</sub><sup>7</sup>

E<sub>mi</sub><sup>7</sup>

F<sub>mi</sub><sup>7</sup>

G<sub>mi</sub><sup>7</sup>

E<sub>b</sub><sub>mi</sub><sup>7</sup>

F<sub>mi</sub><sup>7</sup>

F<sub>mi</sub><sup>7</sup>

G<sub>mi</sub><sup>7</sup>

E<sub>b</sub><sub>mi</sub><sup>7</sup>

E<sub>mi</sub><sup>7</sup>

A

G<sup>7</sup><sub>sus</sub>

C<sub>mi</sub><sup>7</sup>

drum fill---

obs  
regin)

A<sub>b</sub>M<sub>A</sub><sup>7</sup>(#5)

G<sub>mi</sub><sup>7</sup>

E<sub>mi</sub><sup>7</sup>

Handwritten musical score for guitar, featuring multiple staves with notes and chords. Chords include Cmi, E<sup>b</sup>/B, B<sup>13</sup>, A<sup>mi</sup>7(#11), A/G#, B/G, G/F, F#<sup>mi</sup>7, C<sup>mi</sup>7(#11), E<sup>b</sup>/D, C/F, D<sup>b</sup>/G<sup>b</sup>, E/D#, E/D#, D<sup>b</sup>/G<sup>b</sup>, F<sup>mi</sup>7, F<sup>mi</sup>7, G<sup>mi</sup>7, E<sup>b</sup><sup>mi</sup>7, F<sup>mi</sup>7, F<sup>mi</sup>7, G<sup>mi</sup>7, E<sup>b</sup><sup>mi</sup>7, E<sup>mi</sup>7, F<sup>mi</sup>7, G<sup>mi</sup>7, E<sup>b</sup><sup>mi</sup>7, E<sup>mi</sup>7.

D.S. to solos - solo form (ABC)

Handwritten musical notation for a solo section, including a first ending bracket and a double bar line with repeat dots. Chords include G<sup>7</sup>sus, C<sup>mi</sup>7, and C<sup>mi</sup>7. The section ends with a double bar line and the word "Indef.".

Handwritten musical notation for a bass line, indicated by "ba" and "ue" on the left. It consists of a series of chords: F<sup>mi</sup>7, G<sup>mi</sup>7, E<sup>b</sup><sup>mi</sup>7, F<sup>mi</sup>7, F<sup>mi</sup>7, G<sup>mi</sup>7, E<sup>b</sup><sup>mi</sup>7, E<sup>mi</sup>7.

D.S. for next solo (ABC)

After solos - D.S. al Coda

Handwritten musical notation for a final section, including a first ending bracket and a double bar line. Chords include G<sup>7</sup>sus and C<sup>mi</sup>7. The section ends with a double bar line and the word "rit.".

First four bars of A played as written every time.  
As played on John Scofield's "Rough House"



# Route Four

1st Swing  $\text{♩} = 292$

Teddy Charles

**A** (in 2)  $B^b_{MI}$   $B^b_{MI}/A$   $B^b_{MI}/A^b$   $B^b_{MI}/G$

(bari 1)

$B^b_{MI}$   $B^b_{MI}/A$   $B^b_{MI}/A^b$   $B^b_{MI}/G$

2<sup>nd</sup> x:

1.  $G^b_{MA}7$  (Play top line if no harmony)  $F_{MA}7(b5)$

2.  $G^b_{MA}7$   $F_{MA}7(b5)$  drum fill

(ten)

**B**  $E7(\#9)$  (in 4)  $A_{MI}7$

$E7(\#9)$   $A_{MA}7(b5)$

op time -  $D_{MI}7$  - - -  $D_{MI}7$  - -  $G7$  - - -  $C_{MA}7$  - - -  $G^b7$

2)  $F_{MA}7$   $F^{\#}_{MI}7$   $B7$

Sounds one octave lower than written.

solos on form (AAB) bass walks

$F^{\#}_{MI}7$   $F_{MA}7(b5)$  N.C.  $E_{MA}7(b5)$

# Route Four (Harmony Parts)

Fast Swing

$\text{♩} = 292$

**A** (ten)

Handwritten harmony for the first system of section A. The staff shows a sequence of chords:  $B^{\flat}m_1$ ,  $B^{\flat}m_1/A$ ,  $B^{\flat}m_1/A^{\flat}$ , and  $B^{\flat}m_1/G$ . The first measure is marked "(bari 2)" and the subsequent measures are marked "(2<sup>nd</sup> x only)".

Handwritten harmony for the second system of section A. The staff shows a sequence of chords:  $B^{\flat}m_1$ ,  $A$ ,  $A^{\flat}$ , and  $G$ . The final measure is marked "(2<sup>nd</sup> x only)".

Handwritten harmony for the third system of section A. The staff shows a sequence of chords:  $B^{\flat}m_1$ ,  $A$ ,  $A^{\flat}$ , and  $G$ .

First staff of section B. Chords:  $G^{\flat}MA^7$  and  $FMA^7(b5)$ .

Second staff of section B. Chords:  $G^{\flat}MA^7$  and  $FMA^7(b5)$ .

Section B in 4/4. Chords:  $E7(\#9)$  and  $Am_1^7$ .

Section B in 4/4. Chords:  $E7(\#9)$  and  $Am_1^7(b5)$ .

Section B in 4/4. Chords:  $Dm_1^7$ ,  $Dm_1^7$ ,  $G^7$ ,  $CMA^7$ , and  $G^{\flat}7$ .

Section B in 2/4. Chords:  $FMA^7$  and  $F^{\sharp}m_1^7$ .

solos on form(AAB)

Section B in 2/4. Chords:  $F^{\sharp}m_1^7$ ,  $FMA^7(b5)$ , N.C., and  $EMA^7(b5)$ .

Bright Samba

# Samba Song

Chick Corea

$\text{♩} = 136$

(pn)  $B^b$   $A_{MI}$  (add sop.)

The first system consists of two staves. The top staff is a soprano line with a treble clef, containing a melodic line with eighth and quarter notes. The bottom staff is a piano line with a bass clef, containing a bass line with chords and some melodic movement. Handwritten annotations include '(pn)' above the first measure,  $B^b$  and  $A_{MI}$  below the first two measures, and '(add sop.)' above the third measure.

$C_{MI}$   $E^b_{MI}/B^b$

The second system continues the piano and soprano parts. The piano part features chords and a bass line. The soprano part continues its melodic line. Handwritten annotations include  $C_{MI}$  below the first measure and  $E^b_{MI}/B^b$  below the second measure.

$G^b_{MA} 7(b9)$  (2)

The third system continues the piano and soprano parts. The piano part features chords and a bass line. The soprano part continues its melodic line. Handwritten annotations include  $G^b_{MA} 7(b9)$  below the first measure and '(2)' above the second measure.

(w/bass)  $A^b_{MI}(MA7)/B^b$

The fourth system continues the piano and soprano parts. The piano part features chords and a bass line. The soprano part continues its melodic line. Handwritten annotations include '(w/bass)' above the first measure and  $A^b_{MI}(MA7)/B^b$  below the first measure.

$A^b_{MI}(MA7)/B^b$  tr

The fifth system continues the piano and soprano parts. The piano part features chords and a bass line. The soprano part continues its melodic line. Handwritten annotations include  $A^b_{MI}(MA7)/B^b$  below the first measure and 'tr' above the second measure.

(sop.) (piano figure continues though  $\square$ )

The sixth system continues the piano and soprano parts. The piano part features chords and a bass line. The soprano part continues its melodic line. Handwritten annotations include '(sop.)' above the first measure and '(piano figure continues though  $\square$ )' below the first measure.

(w/pn.)

The seventh system continues the piano and soprano parts. The piano part features chords and a bass line. The soprano part continues its melodic line. Handwritten annotations include '(w/pn.)' below the first measure.

$f$

The eighth system continues the piano and soprano parts. The piano part features chords and a bass line. The soprano part continues its melodic line. Handwritten annotations include ' $f$ ' below the first measure.

$f$

The ninth system continues the piano and soprano parts. The piano part features chords and a bass line. The soprano part continues its melodic line. Handwritten annotations include ' $f$ ' below the first measure.

(2)

The tenth system continues the piano and soprano parts. The piano part features chords and a bass line. The soprano part continues its melodic line. Handwritten annotations include '(2)' above the second measure.

(2)

The eleventh system continues the piano and soprano parts. The piano part features chords and a bass line. The soprano part continues its melodic line. Handwritten annotations include '(2)' above the second measure.

(continued on the following page)

Solos/Samba Feel)

Dm7 4 Am 4 Fm7/Bb 4 Dm7/G 2 Em7/A 2 indef.

Dm7/A (On Cue)  
(tenor)

Am

Fm7/Bb

(pn)

Bb

Am

Cm

EBm7/Bb

(2)

n.) (Indef. Drum Solo)

(Cue) GbMA7(b5)

(w/bass)

AbM(AA7)/Bb

**K**  $A\flat M1(MA7)/B\flat$  *tr*

(sop.) (piano figure continues through **K**)

(w/pn.) *tr*

**L**  
Pn. *f*

$E_{MA7}(\#5)$

As played on Chick Corea's "Friends"

vamp & fade

All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.

Letters F G and H did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer.

right Samba  
♩ = 136

# Samba Song (Bass)

**A**  $B^b$   $A_{MI}$

$C_{MI}$

**B**  $E^b_{MI}/B^b$

$G^b_{MA7}(b5)$

$A^b_{MI}(MA^7)/B^b$  **C**

$(A^b_{MI}(MA^7)/B^b)$  **D** N.C. *f*

**E**  $D_{MI^7}/A$

$A_{MI}$  *mf*  $F_{MI^7}/B^b$

$A_{MI}$

**F**  $D_{MI^7}/A$   $A_{MI}$

*A<sub>Mi</sub>* *F<sub>Mi</sub><sup>7</sup>/B<sub>b</sub>*

*(F<sub>Mi</sub><sup>7</sup>/B<sub>b</sub>)* *D<sub>Mi</sub><sup>7</sup>/G* *E<sub>Mi</sub><sup>7</sup>/A*

**G** *(Samba-Solos)*  
*D<sub>Mi</sub><sup>7</sup>* *A<sub>Mi</sub>* *F<sub>Mi</sub><sup>7</sup>/B<sub>b</sub>* *D<sub>Mi</sub><sup>7</sup>/G* *E<sub>Mi</sub><sup>7</sup>/A*

**H** *(On cue)* *D<sub>Mi</sub><sup>7</sup>/A* *A<sub>Mi</sub>* *F<sub>Mi</sub><sup>7</sup>/B<sub>b</sub>* *A<sub>Mi</sub>* *(Indef.)*

**I** *(Sax melody)*  
*B<sub>b</sub>* *A<sub>Mi</sub>*

*C<sub>Mi</sub>*

**J** *E<sub>b</sub><sup>Mi</sup>/B<sub>b</sub>* *(Indef. Drum Solo)*

*(On Cue)* *G<sub>b</sub><sup>Mi</sup>A<sup>7</sup>(b5)*

*A<sub>b</sub><sup>Mi</sup>(MA7)/B<sub>b</sub>* **K**

*(A<sub>b</sub><sup>Mi</sup>(MA7)/B<sub>b</sub>)* **L** *N.C.*

*E<sub>Mi</sub>A<sup>7</sup>(#5)*

*let ring & fade*



ium Swing  
♩ = 144

# Sareen Jurer

Earl Zindars

(G7) **A** Cmi7 G7(#5) C7sus FMA7

B7(#5) EMA7 Bb7sus 1. EbMA7 G7 2. EbMA7 **3**

DMA7 D7(#9) AMi7(b5) E7(#9) EbMA7 Eb7

Ab7 A13 Dmi7(b5) G7 **C** Cmi7 F7(b9)

BbMA7 AMi7 D7 GMA7 F#13

BMA7 Bb13 EbMA7 A7(b9)

DMA7 Ab7(b9) DbMA7 **3** G7sus

G7sus G7 to second head

G7sus G7 = Cmi13

rit.

is played on Bill Evans' "Since We Met"

Handwritten musical score for "Sareen Jurer (Second Head)". The score is in 3/4 time and consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1: (G7) D, Cmi7, G7(#5), C7sus, FMA7
- Staff 2: B7(#5), EMA7, Bb7sus, EbMA7, G7, EbMA7
- Staff 3: DMA7, D7(#9), Ami7(b9), E7(#9), EbMA7, Eb7
- Staff 4: Ab7, A13, Dmi7(b9), G7, F, Cmi7, F7
- Staff 5: BbMA7, Ami7, D7, GMA7, F#13
- Staff 6: BMA7, Bb13, EbMA7, A7(b9)
- Staff 7: DMA7, Ab7(b9), DbMA7, G7sus
- Staff 8: G7sus, G7

Use first head as a rubato piano introduction, then play second head in time and solo on it. After solos, play first head in time, take coda.

Originally written entirely in 4/4.

# Relaxed Samba A Sassy Samba

Jimmy Heath

Relaxed Samba  
Intro)  $\text{♩} = 85$   
N.C.

$F\#7(\#9)$  (agogo bells w/cymbal)  
 $GMA7$  (2)

$f$  (add piano, bass, & drums/guitar doubles melody)  
 $F\#7(\#9)$  (2)  $GMA7$  break (pn)

$GMA7$   $CMI7$   $F7sus$   $F7$   
(sax) 3

$BbMA7$   $BbMI7$   $Eb7sus$   $Eb7$   
(sax) 3

$AbMA7$   $AMI7(b5)$   $D7$  (pn)  
(sax) 3

1.  $F\#7(\#9)$   $GMA7$

2.  $F\#7(\#9)$   $GMA7$

$C\#MI7(b5)$   $C7(\#11)$

As played on The Heath Brothers' "Live At The Public Theatre"

Handwritten musical score for guitar, consisting of seven staves. The notation includes chords and melodic lines. The chords are:  $B7(\#9)$ ,  $E7(\#9)$ ,  $G\#7$ ,  $A_{mi}7$ ,  $G/B$ ,  $C_{MA}7$ ,  $D7$ ,  $G_{MA}7$ ,  $C\#_{mi}7(b5)$ ,  $C7(\#11)$ ,  $B7(\#9)$ ,  $E7(\#9)$ ,  $G\#7$ ,  $A_{mi}7$ ,  $G/B$ ,  $C_{MA}7$ ,  $D7$ ,  $F\#7(\#9)$ ,  $G_{MA}7$ ,  $F\#7(\#9)$ , and  $G_{MA}7$ . The score concludes with a Coda symbol.

Solos on form (AAB); after solos - D.S. al Coda

Handwritten musical score for guitar, consisting of two staves. The notation includes chords and melodic lines. The chords are:  $F\#7(\#9)$ ,  $G_{MA}7$ ,  $F\#7(\#9)$ ,  $G_{MA}7$ , and  $G6$ . The score includes a Coda symbol and a double bar line.



Eric Dolphy

# Fast Swing ♩=326

# Scoochie

Booker Ervin

## Intro

Intro musical notation. Staff 1: (drums) ♩, EbMA7(b5), BbMA7(b5). Staff 2: EbMA7(b5), BbMA7(b5), (sax).

## A

Section A musical notation. Staff 1: Gmi7. Staff 2: Abmi7. Staff 3: Fmi7, Bb7(alt). Staff 4: EbMA7(#11), 1., 2., Coda symbol.

## B

Section B musical notation. Staff 1: BbMA7(#11), (4). Staff 2: (8). Staff 3: (12). Staff 4: (16).

As played on Roy Haynes & Booker Ervin's "Bad News Blues"

D.S. al 2<sup>nd</sup> ending Solos AABA  
After solos, play head (AABA) to Coda

Coda musical notation. Staff 1: Coda symbol, EbMA7(b5), BbMA7(b5). Staff 2: EbMA7(b5), BbMA7(b5).

straight Eighths  
♩ = 150

# Secrets of Love

George Cables

10  
Intro (E<sub>m</sub>7) E<sub>7</sub><sup>sus</sup> (4x's)

**A**  
(piano & bass figure continues)

Drums play 1/16ths on hi-hat.

As played on Bobby Hutcherson's "Highway One"

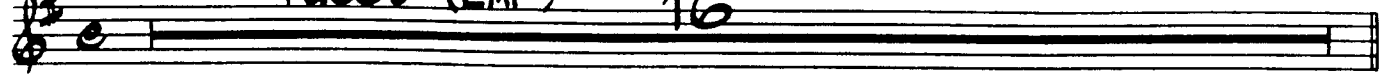
Solos on E Dorian  
Ending: vamp out on  
Intro

=150

(Intro)

Tacet (E<sub>m</sub><sup>7</sup>)

16



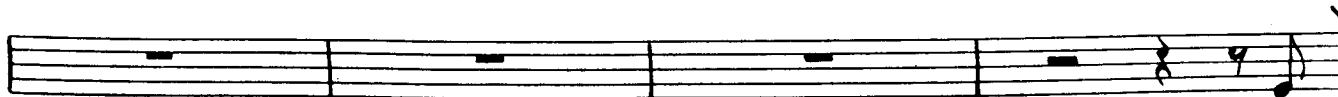
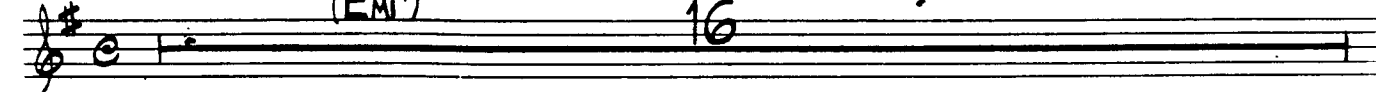
(Second Harmony Part)

(Intro)

Tacet

(E<sub>m</sub><sup>7</sup>)

16





# Señor Carlos

McCoy Tyner

(Intro) Freely

Introductory musical notation for 'Señor Carlos'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The tempo/style is 'Freely'. The bass line includes the following chords: BbMI<sup>13</sup>, Ab(add9)(no3)Bb, DbMA<sup>7</sup>, Bb/C, and FMI<sup>11</sup>. The treble staff contains a melodic line with various notes and rests.

Medium Latin/Funk d=94

Main musical notation for 'Señor Carlos'. It features two staves: a treble clef staff and a bass clef staff. The tempo is 'Medium Latin/Funk' with a drumming pattern 'd=94'. The treble staff includes dynamics 'dd', 'ums', and 'f'. The bass staff includes the instruction 'n./bass)'. The piece is divided into two sections, labeled '1.' and '2.'. The treble staff contains a melodic line with various notes and rests. The bass staff contains a bass line with various notes and rests.

A (guitar doubles top note)

Musical notation for guitar doubling. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff includes the instruction '(guitar doubles top note)'. The bass staff contains a bass line with various notes and rests. The piece is divided into two sections, labeled '1.' and '2.'. The treble staff contains a melodic line with various notes and rests.

Musical notation for guitar doubling. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various notes and rests. The bass staff contains a bass line with various notes and rests.

Musical notation for guitar doubling. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various notes and rests. The bass staff contains a bass line with various notes and rests.

Musical notation for guitar doubling. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various notes and rests. The bass staff contains a bass line with various notes and rests.

Musical notation for the first system. The guitar part starts with an **F<sup>7</sup> sus** chord. The drum part includes a **drum fill** indicated by a dashed line. The system concludes with the instruction **fine** and the marking **(V.S.)**.

Musical notation for the second system. The guitar part features chords **C**, **Db/C**, **Fm/C**, and **C**. A bass line is written below the guitar staff.

Musical notation for the third system. The guitar part features chords **C**, **Db/C**, **Db/G**, **C/G**, and **C**. The drum part includes a **drum fill** indicated by a dashed line.

Musical notation for the fourth system. The guitar part features chords **C**, **Db/C**, **Fm/C**, and **C**. A bass line is written below the guitar staff.

Musical notation for the fifth system. The guitar part features chords **C**, **Db/C**, **Db/Eb**, **Eb/G**, and **C**. The drum part includes a **break** and **drums** indicated by a dashed line and a drum pattern.

Musical notation for the sixth system. The guitar part features chords **DbMA<sup>7</sup>(#11)** and **Csus**. The drum part includes a **dr. fill** indicated by a dashed line. The bass part is marked **N.C.** and **(bass)**.

(continued on the following page)

2 (no guitar)

mf N.C.

3) (Guitar Solo)

f (C phrygian)

C Db Eb Db C Db Eb Db

3) (SOLOS)

Fm7 Db7sus C9sus C7sus(b9) Fm7 Ab13

1. 2.

DbMA7 Bb/C Fm7 Db Eb Eb Db

3) (C phrygian)

C Db Eb Db C Db Eb Db

to **B** for more choruses after solos - D.S. al fine

# Señor Carlos (Bass Part)

**(Intro)** *Tacet*



Medium Latin/Funk  
♩ = 94



**A**

*f* F<sup>7</sup><sub>sus</sub> *f* F<sup>7</sup><sub>sus</sub> *f* F<sup>7</sup><sub>sus</sub> *f* F<sup>7</sup><sub>sus</sub>

Db MA<sup>7</sup> B<sup>b</sup>7<sub>sus</sub> B<sup>b</sup>7 Db MA<sup>7</sup> Cm<sup>7</sup> F<sup>mi</sup>

*f* F<sup>7</sup><sub>sus</sub> *f* F<sup>7</sup><sub>sus</sub> *f* F<sup>7</sup><sub>sus</sub> *f* F<sup>7</sup><sub>sus</sub> *f* F<sup>7</sup><sub>sus</sub> *f* F<sup>7</sup><sub>sus</sub> *f* F<sup>7</sup><sub>sus</sub> *f* F<sup>7</sup><sub>sus</sub> *f* F<sup>7</sup><sub>sus</sub>

*f* C Db/C F<sup>mi</sup>/C (2) C fine C (2) Db/C

Db/6 C/6 C C Db/C

F<sup>mi</sup>/C (2) C C (2) Db/C Db/6 Eb/6 C

*ff* Db MA<sup>7</sup>(#11) C<sub>sus</sub>

N.C.

mf

2. N.C.

mf

1. 2.

rx's) C Db Eb Db C Db Eb Db

**B** Fm7 (SOLOS) Db7sus C9sus C7sus(b9) Fm7 Ab13

DbMA7 Bb/C Fm7 1. Db Eb 2. Eb Db

rx's) C Db Eb Db (2)

(C phrygian)

to **B** for more choruses  
 after solos - D.S. al fine  
 play 1<sup>st</sup> ending before observing fine

# Serengeti

J=220 Intro

Mark Levin

solo break

Musical notation for vibraphone solo break. The top staff shows a melodic line with slurs. The bottom staff shows chords:  $A\flat 7$  (vibes),  $G\flat 7$ , and  $E/\flat$   $G/\flat$ .

Musical notation for piano introduction. The top staff is marked with a square 'A' and contains a melodic line. The bottom staff contains a bass line with the label '(w/bass)'. Chords  $C M I$  and  $F M I$  are indicated.

Musical notation for piano introduction. The top staff is marked with a square 'A' and contains a melodic line. The bottom staff contains a bass line. Chord  $C M I$  is indicated.

Musical notation for piano introduction. The top staff contains a melodic line. The bottom staff contains a bass line. Chord  $F M I$  is indicated.

Musical notation for piano introduction. The top staff contains a melodic line. The bottom staff contains a bass line. Chord  $C M I$  is indicated.

(pn.)  
 EbMI7 DbMI7

CMI7

)] Gb7 (Piano Solo) [C] (SOLOS)

16 8 2 2

CMI7 4 Ab7 2 Gb7 2 CMI7 4

indef.

after solos - D.S. al Coda (omit [

)] (On Cue)

Ab7 break for next soloist Gb7 break E/Eb Gb/F

to [C] for more solos

solo break -

Ab7 Gb7 Gsus CMI7(add 11)

As played on Cal Tjader's "La Onda Va Bien"

Serengeti (Bass Part)

J=220

Ab7

Gb7

E/Eb Gb/F

Musical staff with notes and rests, corresponding to the chords above.

A 8

Cmi

Musical staff for section A, first line.

Cmi

Musical staff for section A, second line.

Fmi

Musical staff for section A, third line.

Cmi

Musical staff for section A, fourth line.

Ebm7

Dbm7

Musical staff for section A, fifth line, with notes and rests.

Cmi

Musical staff for section A, sixth line, ending with a circled cross symbol.

B

(Piano Solo)

C (SOLOS)

Musical staff for section B, first line, with chord changes and bar counts: Gb7 16, Cmi7 8, Bb7 2, Ab7 2.

(mambo pattern continues)

Cmi7

Ab7

Gb7

Cmi7

Musical staff for section B, second line, with bar counts: Cmi7 4, Ab7 2, Gb7 2, Cmi7 4.

indef.

D

(On Cue)

Ab7

after solos - D.S. al Coda (omit D)

Gb7

E/Eb Gb/F

Musical staff for section D, first line, with notes and rests.

to C for more solos

⊕

Ab7

Gb7

G7sus Cmi7(add)

Musical staff for section D, second line, with notes and rests.



# S.E.'s Dream

Mel Martin

Medium-Up Swing (Intro) (chords 2<sup>nd</sup> x only)

1-2 3/4 NC-3 (piccolo) Dmi7 BbMA7 A7(alt) Dmi7

E7 Bb13(#11)A7 C Dmi C Dmi 1. N.C. 2. C9sus C#9sus (pn)

## 8 A (Straight 8s)

D9sus Eb9sus E9sus E9sus

break

**B** (Half-Time Feel) (d.=d.)

12  $D_{MI}^{11}$   $E_{MI}^{11}$

(Piccolo Solo)

$D_{MI}^{11}$   $E_{MI}^{11}$

$D_{MI}^{6/A}$   $E7(\#11)$   $E^{\flat}13(\#11)$

Solo on form (AAB) (breaks & time changes hold for solos)

after solos - D. S. (omit '1st x') al Coda

(Swing)  $E^{\flat}13(\#11)$   $E^{\flat}13(\#11)$  break  $D_{MI}^7$   $B^{\flat}MA^7$

$A^7(alt)$   $D_{MI}^7$   $E^7$   $B^{\flat}13(\#11)$   $A^7$   $C$   $D_{MI}$

1.  $C$   $D_{MI}$   $N.C.$  2.  $C$   $D_{MI}$

Bass doubles melody on intro and coda. Drums imply swing at letter A (especially from bar 9 on).  
As played on Listen's LP "Growing"

# Shadowland

Sarah Cassey  
Arranged by Thad Jones

Medium Ballad

♩ = 60 (Intro)

Musical notation for the first system. The top staff is guitar, featuring a series of chords with a wavy line indicating a tremolo effect. The bottom staff is bass, starting with a pickup and followed by eighth notes. A *(pizz.)* marking is present under the first bass note.

Musical notation for the second system. The top staff is guitar, with a *8va* marking above the first measure. The bottom staff is bass, with a *(arco)* marking below the first measure. A bridge section is indicated by a dashed line above the staff. Chords are written below the bass staff:  $E^9sus$ ,  $F\#^9sus$ ,  $DMA^9(\#11)$ , and  $E^9sus$ .

Musical notation for the third system. The top staff is guitar, with a *(pizz.)* marking under the first measure. The bottom staff is bass, with a *(flute)* marking above the first measure. Chords are written below the bass staff:  $E7(alt)$  and  $A7(alt)$ . A *8va* marking is present above the second measure.

Musical notation for the fourth system. The top staff is guitar, with a *(pizz.)* marking under the first measure. The bottom staff is bass, with a *(pn, w/flute)* marking above the first measure and a *(arco)* marking below the first measure. Chords are written below the bass staff:  $D7(alt)$ ,  $G7(alt)$ ,  $F\#M^7(add 11)$ ,  $FMA^9(\#11)$ , and  $E_{MI}^{11}$ .

Musical notation for the fifth system. The top staff is guitar, with a *(pizz.)* marking under the first measure. The bottom staff is bass, with a *(pizz.)* marking under the first measure. Chords are written below the bass staff:  $E7(alt)$  and  $A7(alt)$ .

3 3 (alto) F#m7(add 11) FMA9(#11) pn. w/flute E9sus (arco)

1st X: flute solo  
2nd X: pn. solo

**C**

E m7 A7 D m7 F# m7 G m7 A7 D m7 G m7 F m7  
E m7 A7 D m7 F# m7 G m7 A7 F# m7 B7(#9)  
E m7 A7 D m7 F# m7 G m7 A7(#5) D m7 G m7 F m7  
E m7 A7(#5) D m7 F# m7 G m7 A7(#5) F# m7 B7(#9)

**D**

R.H. 8va (pn)  
bass (arco) 8va  
D7(alt) G7(alt) (alto) F#m7(add 11) FMA9(#11) (pn. w/flute) E9sus  
F#(add 9) no 3 D m7 A9(#11) E9sus rit.

Medium Ballad

# Shadowland (Harmony Parts)

60 (Intro) Tacet

4

This musical score is for the harmony parts of the piece "Shadowland". It is written for a 4/4 time signature and a medium ballad tempo. The score begins with a tempo marking of 60 and an instruction "(Intro) Tacet". The music is arranged in a system of staves, including a grand staff (treble and bass clefs) and a piano accompaniment section. The score features various musical notations such as chords, melodic lines, triplets, and dynamic markings like *pn* (pianissimo) and *8vb* (8va below). The piece concludes with a final chord and a fermata.

1st x: flute solo  
2nd x: pn. solo

Chord progression for guitar:

Line 1: E<sub>m</sub>7 A7 D<sub>m</sub>A7 F#<sub>m</sub>7 G<sub>m</sub>A7 A7 D<sub>m</sub>A7 G<sub>m</sub>7 F<sub>m</sub>A7

Line 2: E<sub>m</sub>7 A7 D<sub>m</sub>A7 F#<sub>m</sub>7 G<sub>m</sub>A7 A7 F#<sub>m</sub>7 B7(#9) (#5)

Musical score for flute and piano.

Flute part: (muted trp) (alto) (flute) (flute)

Piano part: (alto) (flute)

Tempo marking: rit.

# Share Your Love

Relaxed Samba (Intro) Half-Time Feel

Derrick Hoitsma

*J=88* **DMA<sup>7</sup>** **EMi<sup>9</sup>** **GMI<sup>7</sup>** **C<sup>13</sup>** **DMA<sup>7</sup>**

(vocal-hum)

**BMI<sup>7</sup>** **E<sup>13</sup>** **C<sup>13sus</sup>** **C<sup>13</sup>** **DMA<sup>7</sup>**

Oh, \_\_\_\_\_ share your love \_\_\_\_\_ with the world.

(Time) **F#MI<sup>9</sup>** **B<sup>13</sup>** **DMA<sup>7</sup>** **G<sup>13</sup>** **G<sup>b</sup>MA<sup>7</sup>** **A<sup>b</sup>MI<sup>7</sup>** **EMi<sup>9</sup>** **A<sup>13</sup>**

**A** *S.*

Is - n't \_\_\_\_\_ it strange \_\_\_\_\_ how ev - 'ry - thing's changed, when we have \_\_\_\_\_ been friends?

**F#MI<sup>9</sup>** **B<sup>13</sup>** **DMI<sup>9</sup>** **G<sup>13</sup>** **G<sup>b</sup>MA<sup>7</sup>** **BMA<sup>7</sup>** **EMi<sup>9</sup>** **A<sup>13</sup>**

All that \_\_\_\_\_ we cared \_\_\_\_\_ is up in \_\_\_\_\_ the air, \_\_\_\_\_ when we have \_\_\_\_\_ been friends.

(Half-Time Feel)

**B** **DMA<sup>7</sup>** **EMi<sup>9</sup>** **GMI<sup>7</sup>** **C<sup>13</sup>** **DMA<sup>7</sup>** **D/A** **B<sup>b5</sup>**

Oh, \_\_\_\_\_ share your love \_\_\_\_\_ with the world.

**BMI<sup>7</sup>** **E<sup>13</sup>** **C<sup>13sus</sup>** **C<sup>13</sup>** **DMA<sup>7</sup>** **G<sup>13</sup>**

Oh, \_\_\_\_\_ share your love \_\_\_\_\_ with the world. (It de-serves what you are)

(Time) **C** **F#MI<sup>9</sup>** **B<sup>13</sup>** **DMA<sup>7</sup>** **G<sup>13</sup>** **G<sup>b</sup>MA<sup>7</sup>** **A<sup>b</sup>MI<sup>7</sup>** **EMi<sup>9</sup>** **A<sup>13</sup>**

*sax solo* *2<sup>nd</sup>x* *(o)*

May-be \_\_\_\_\_ it's wrong \_\_\_\_\_ to think us \_\_\_\_\_ so strong \_\_\_\_\_ that we'd ne - ver end, \_\_\_\_\_

**F#MI<sup>9</sup>** **B<sup>13</sup>** **DMI<sup>9</sup>** **G<sup>13</sup>** **G<sup>b</sup>MA<sup>7</sup>** **BMA<sup>7</sup>** **EMi<sup>9</sup>** **A<sup>13</sup>**

Though what \_\_\_\_\_ it was \_\_\_\_\_ 's not near what \_\_\_\_\_ it does \_\_\_\_\_ to see you \_\_\_\_\_ a-gain. \_\_\_\_\_

(Time)  $F\#_{MI}^9$   $B^{13}$   $D_{MA}^7$   $G^{13}$   $G^b_{MA}^7$   $A^b_{MI}^7$   $E_{MI}^9$   $A^{13}$

You say \_\_\_ it's not \_\_\_ a prob-lem we've got \_\_\_ that's bring-ing you down. \_\_\_

$F\#_{MI}^9$   $B^{13}$   $D_{MI}^9$   $G^{13}$   $G^b_{MA}^7$   $B_{MA}^7$   $E_{MI}^9$   $A^{13}$

Say what \_\_\_ it is \_\_\_ so we can \_\_\_ for-give \_\_\_ and feel bet- ter now. — **D.S. al Coda**

$\phi$   $D_{MA}^7$  (Time)  $D_{MA}^7$   $E_{MI}^9$   $G_{MI}^7$   $C^{13}$   $D_{MA}^7$

world. Oh, \_\_\_\_\_ share your love \_\_\_\_\_ with the world.

(bkgr. vocals)

$B_{MI}^7$   $E^{13}$   $C^{13}_{sus}$   $C^{13}$   $D_{MA}^7$

Oh, \_\_\_\_\_ share your love \_\_\_\_\_ with the world

*voice & sax ad lib* *vamp & fade*

**SECOND VERSE**

Where is the look  
That once I mistook  
For being in love?

It's not in your eyes,  
No, you can't disguise  
What you're thinking of.

**THIRD VERSE**

Drop the defense  
That's making you tense,  
It's just a mirage.

Loosen your sheath  
So what's underneath  
Can feel the massage.

As played on Angela Bofill's "Angie"



Medium-Up Samba

# Sicily

Chick Corea

$\text{♩} = 142$

8. **A** 1<sup>st</sup> x: flute + piano  
2<sup>nd</sup> x: flute 8va

(flute w/  
piano)

$A^b M A^7$

(piano-2<sup>nd</sup> x only)

$D^7/F^\#$

$G^7/F$

$C^7(b^9)/E$

$E^b m i^7$

$D^7$

$A^b/G$

$G^7$

1. break

2. break

(harmony enters)

**B**

C7(b9) (Half-Time Feel)

(fl. + pn.)

(pn.)

AbMi6

Bb7(b9)

E<sub>M</sub>A<sup>7</sup> #0..

E<sup>b</sup>

G<sup>7</sup>

solo break

**C**

Ab<sub>M</sub>A<sup>7</sup> (Samba)

D<sup>7</sup>/F#

G<sup>7</sup>/F

C<sup>7</sup>(b9)/E

E<sup>b</sup>Mi<sup>7</sup>

D<sup>7</sup>

A<sup>b</sup>/G

G<sup>7</sup>

(Half-Time Feel/ Indef. Bass Solo)

C<sup>7</sup>(b9)

F<sub>M</sub>i

AbMi6

Bb7(b9)

E<sub>M</sub>A<sup>7</sup>

E<sup>b</sup>

G<sup>7</sup> (break)

3. break

(last x only) on cue - D.S. al 1<sup>st</sup> & 3<sup>rd</sup> endings

D<sup>7</sup>/C

C<sub>M</sub>i

D<sub>M</sub>i<sup>7</sup>(b9)/C

F<sub>M</sub>i<sup>7</sup>/C

break

**E**

(Indef. Piano Solo)

C<sub>M</sub>i

D/C

D<sub>M</sub>i<sup>7</sup>(b5)/C Till Cue

G<sup>7</sup>/C

On Cue

D<sub>M</sub>i<sup>7</sup>(b5)/C

F<sub>M</sub>i<sup>7</sup>/C

break

D.S. al 3<sup>rd</sup> ending al Coda

As played on Chick Corea's "Friends"

F<sub>M</sub>i<sup>7</sup>/C break

C<sub>M</sub>i

# Sicily (Bass)

Medium-Up Samba

$\text{d} = 142$

$\text{A}$   
 $\text{A}^{\flat}\text{M}^{\flat}\text{A}^{\flat}7$

$\text{D}^{\flat}\text{F}^{\sharp}$

$\text{G}^{\flat}\text{F}$

$\text{C}^{\flat}7(\text{b}9)$   
 $\text{E}$

$\text{E}^{\flat}\text{M}^{\flat}7$

$\text{D}^{\flat}7$

$\text{A}^{\flat}\text{G}$

$\text{G}^{\flat}7$

(Half-Time Feel)

$\text{C}^{\flat}7(\text{b}9)$  4  $\text{F}^{\flat}\text{M}^{\flat}$  4  $\text{A}^{\flat}\text{M}^{\flat}6$  2

$\text{B}^{\flat}7(\text{b}9)$  2  $\text{E}^{\flat}\text{M}^{\flat}7$   $\text{E}^{\flat}$   $\text{G}^{\flat}7$

(Samba/Flute Solo)

$\text{A}^{\flat}\text{M}^{\flat}7$  4  $\text{D}^{\flat}\text{F}^{\sharp}$  4  $\text{G}^{\flat}\text{F}$  4  $\text{C}^{\flat}7(\text{b}9)$  4

$\text{E}^{\flat}\text{M}^{\flat}7$  4  $\text{D}^{\flat}7$  4  $\text{A}^{\flat}\text{G}$  4  $\text{G}^{\flat}7$  4

(Half-Time Feel/Bass Solo)

C<sup>7</sup>(b9) 4 F<sub>M1</sub> 4 A<sup>b</sup>M<sub>1</sub><sup>6</sup> 2

B<sup>b</sup>7(b9) 2 E<sub>M</sub>A<sup>7</sup> E<sup>b</sup> G<sup>7</sup>

(Last x only) indef.

on cue - D.S. at 1<sup>st</sup> & 3<sup>rd</sup> endings

3. D C<sub>M1</sub>

D/C

D<sub>M1</sub><sup>7</sup>(b5)/C F<sub>M1</sub>/C

**E** (Piano Solo)

C<sub>M1</sub> D/C

Till Cue

D<sub>M1</sub><sup>7</sup>(b5)/C G<sup>7</sup>/C

(Bass plays variations on this line)

vamp till cue

On Cue

D<sub>M1</sub><sup>7</sup>(b5)/C F<sub>M1</sub>/C

D.S. at 3<sup>rd</sup> ending at C<sub>M1</sub>

F<sub>M1</sub>/C

C<sub>M1</sub>

The original score contained no bass part. This part has been derived from the original score and original recording by the editor with approval of the composer.



Ornette Coleman & Charlie Haden

# Silence

A] Slow Ballad  $\text{♩} = 52$

Charlie Haden

1. (Solo piano)

Chords:  $\text{Db}$   $\text{B}^{\circ 7}$   $\text{C}_{\text{sus}}$   $\text{C}_{\text{MI}}$   $\text{E}^{\flat}_{\text{MI}}/\text{B}^{\flat}$   $\text{F}^7/\text{A}$   $\text{B}^{\flat}_{\text{sus}}$   $\text{B}^{\flat}_{\text{MI}}$

Chords:  $\text{D}^{\flat}_{\text{MI}}/\text{A}^{\flat}$   $\text{E}^{\flat 7}/\text{G}$   $\text{A}^{\flat}_{\text{sus}}$   $\text{A}^{\flat}_{\text{MI}}$   $\text{C}_{\text{sus}}/\text{G}$   $\text{F}_{\text{MI}}/\text{A}^{\flat}$   $\text{G}/\text{B}$   $\text{C}_{\text{MI}}$

*fine*

3] (alto doubles melody)

Chords:  $\text{Db}$   $\text{D}^{\circ 7}$   $\text{G}^7/\text{E}^{\flat}$   $\text{C}_{\text{MI}}/\text{E}^{\flat}$   $\text{C}_{\text{MI}}^7(\text{b}5)$   $\text{F}^7/\text{C}$   $\text{F}^7/\text{D}^{\flat}$   $\text{B}^{\flat}_{\text{MI}}/\text{D}^{\flat}$

(bass doubles left hand)

Chords:  $\text{B}^{\flat}_{\text{MI}}^7(\text{b}5)$   $\text{E}^{\flat 7}/\text{B}^{\flat}$   $\text{E}^{\flat 7}/\text{C}^{\flat}$   $\text{A}^{\flat}_{\text{MI}}/\text{C}^{\flat}$   $\text{G}^7_{\text{sus}}/\text{D}$   $\text{D}_{\text{MI}}^7(\text{b}5)$   $\text{G}/\text{E}^{\flat}$   $\text{C}_{\text{MI}}/\text{E}^{\flat}$

Solos on **B**

after solos - D.C. al fine (solo piano)

Piano and bass play B as written throughout solos (except their own).

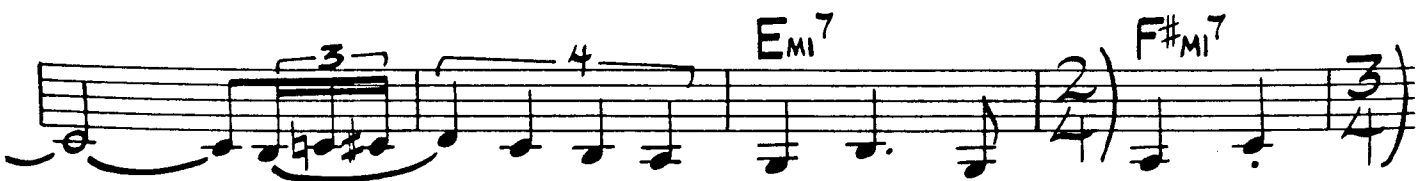
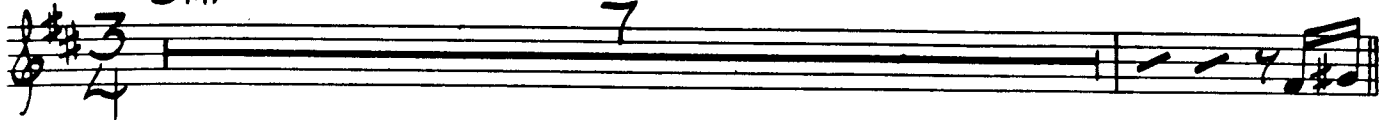
As played on Charlie Haden's "Magico"

# Silver Hollow

Jack DeJohnette

Flowing  
Straight  $\frac{3}{4}$ s

$\text{♩} = 160$   $B_{MI}^{11}$  (Intro)



Musical staff with notes and chords: G, A, F#m11, Bm11.

Musical staff with notes and the text "Solo on form".

Musical staff with notes and chords: (Bm11), Em7, F#m7.

Musical staff with notes and chords: G, A, F#m11, Bm11.

Musical staff with notes and chords: Em7, F#m7, rit.

Musical staff with notes and chords: G, A, F#m11, Bm11.

As played on Jack DeJohnette's "New Directions"



# Smile Again

Music by Jay Graydon & Bill Champlin  
Lyrics by Alan Paul

Rock Ballad **E<sub>M</sub>A<sup>7</sup>** (Intro)

$\text{♩} = 59$

(p.n.) *p*

**E<sub>M</sub>A<sup>7</sup>** **A<sub>M</sub>A<sup>7</sup>** **C<sub>M</sub>A<sup>7</sup>** **B<sup>9</sup><sub>sus</sub>**

(synth.)

**A** **E<sub>M</sub>A<sup>7</sup>** **F<sup>#</sup><sub>M</sub>1<sup>7</sup>(add11)** **A<sub>M</sub>6**

End-less nights — I played sol-i-taire, im-ag-in-ing — that you — were here;

**E<sub>M</sub>A<sup>7</sup>** — **C<sub>M</sub>A<sup>7</sup>** **B<sup>9</sup><sub>sus</sub>** **E<sub>M</sub>A<sup>7</sup>** **F<sup>#</sup><sub>M</sub>1<sup>7</sup>**

One-night flights, — such heart - less af-fairs,

**A<sub>M</sub>6** **E<sub>M</sub>A<sup>7</sup>/B** **E<sup>b</sup><sub>7</sub><sub>sus</sub>** **E<sup>b</sup><sub>7</sub>** **D<sup>b</sup>/F** **E<sup>b</sup><sub>7</sub>/G** **A<sub>7</sub>**

*mf*

They froze the hopes — of love — in me. — You sud-den-ly — ap-peared.

**(A<sup>b</sup><sub>M</sub>1<sup>7</sup>)** **G<sup>#</sup><sub>7</sub>** **F<sup>#</sup>/A<sup>#</sup>** **G<sup>#</sup><sub>7</sub>/B<sup>#</sup>** **C<sup>#</sup><sub>M</sub>1<sup>7</sup>** **C<sup>#</sup><sub>7</sub>** **B/D<sup>#</sup>** **C<sup>#</sup><sub>7</sub>/E<sup>#</sup>** **F<sup>#</sup><sub>M</sub>1** **F<sup>#</sup><sub>M</sub>1<sup>(MA<sup>7</sup>)</sup>** **F<sup>#</sup><sub>M</sub>1<sup>7</sup>**

Mel-ted all — my fears, — Filled me with — the love — I need.

**A/B** **B<sup>9</sup>** **A/B** **B<sup>9</sup>** **B** **A<sub>M</sub>1<sup>9</sup>** **D<sup>13</sup>(<sup>#</sup>11/<sub>b</sub>9)** **B<sub>M</sub>1<sup>7</sup>** **C<sub>M</sub>A<sup>7</sup>**

*f*

You make me smile — a-gain like a child — of three,

**F<sup>#</sup><sub>M</sub>1<sup>7</sup>(b5)** **B<sup>13</sup>(b9)** **B<sup>7</sup>(<sup>#</sup>9)** **E<sub>M</sub>1<sup>7</sup>** **A<sub>M</sub>1<sup>7</sup>** **B<sub>M</sub>1<sup>7</sup>** **A<sub>M</sub>1<sup>7</sup>** **B<sub>M</sub>1<sup>7</sup>** **C<sub>M</sub>1<sup>9</sup>** **F<sup>13</sup>(<sup>#</sup>11/<sub>b</sub>9)**

And I be-lieve it will turn out right. — Oh, you make me smile — a-gain,

3<sup>b</sup>MA<sup>7</sup> Gmi<sup>7</sup> CMA<sup>7</sup> - GMA<sup>7(b5)</sup> GMA<sup>7</sup> DMA<sup>7</sup> | 1. AMA<sup>7</sup>/B

old me in \_\_\_\_\_ your arms. You are \_\_\_\_\_ my love.

E<sup>b</sup>MA<sup>7</sup>/B AMA<sup>7</sup> B<sup>7</sup> | 2. C<sup>#</sup>9 sus C<sup>#</sup>9 B/C<sup>#</sup> C<sup>#</sup>9 B<sup>mi</sup>9

*p* (pn.) love. drum fill You make me smile \_\_\_\_\_

B<sup>mi</sup>9 E<sup>13</sup>(<sup>#</sup>11/<sup>b</sup>9) AMA<sup>7</sup> DMA<sup>7</sup> G<sup>#</sup>mi<sup>7(b5)</sup> C<sup>#</sup>13(<sup>b</sup>9) C<sup>#</sup>7(<sup>#</sup>9/<sup>#</sup>5)

\_\_\_\_\_ a-gain like a child \_\_\_\_\_ of three. Oh, I be - lieve \_\_\_\_\_ we live a dream \_\_\_\_\_ for two. \_\_\_\_\_

F<sup>#</sup>mi<sup>7</sup> B<sup>mi</sup>7 C<sup>#</sup>mi<sup>7</sup> B<sup>mi</sup>7 C<sup>#</sup>mi<sup>7</sup> D<sup>mi</sup>9 G<sup>13</sup>(<sup>#</sup>11/<sup>b</sup>9) CMA<sup>7</sup> AMI<sup>7</sup>

\_\_\_\_\_ Oh, you make me smile \_\_\_\_\_ a-gain, Hold me in \_\_\_\_\_ your arms.

DMA<sup>7</sup> AMA<sup>7(b5)</sup> AMA<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>9 sus C<sup>9</sup> sus C<sup>#</sup>13 sus C<sup>#</sup>9 B/C<sup>#</sup> C<sup>#</sup>9 B<sup>mi</sup>9

You are \_\_\_\_\_ my love. You make me smile \_\_\_\_\_

### Vamp & Fade

SECOND VERSE:  
 Heart to heart, our souls intertwined.  
 Make love and float away with me.  
 Twins of flame, A love so divine.  
 I want to spend my life around you.  
 Now, now I have the strength,  
 Now I have the hopes  
 You'll give me all I need  
 To make me smile again (etc.)

Drums are lighter at A, heavier at B and C.

As played on The Manhattan Transfer's LP "Mecca For Moderns"

# Smooch

Charles Mingus ar  
Miles Davis

Ballad  
♩ = 70

**A**  $D_{mi}(MA7)$   $Bb_{mi}7$   $A7(\#9)$   $Eb7$   $D_{mi}(MA7)$

$C_{mi}7$   $B_{mi}7(b9)$   $E7$   $Bb_{mi}7$   $Eb7(\#11)$   $Bb_{mi}(MA7)$   $Eb7(\#11)$   $D_{mi}(MA7)$   $Db7(\#11)$

<sup>1.</sup>  $E_{mi}7(b9)$   $A7$  <sup>2.</sup>  $E_{mi}7(b9)$   $A7$  **B**  $Bb_{mi}7$   $Eb7(\#11)$   $Bb_{mi}7$   $Eb7(\#11)$

$F_{MA7}$   $G_{mi}7$   $A7$   $D_{mi}7$   $Bb7(\#11)$   $A7(\#9)$   $Ab7(\#11)$   $G_{mi}7$

$E_{mi}7(b9)$   $A7(\#9)$   $Bb_{mi}(MA7)$   $Eb7(\#11)$   $D_{mi}(MA7)$   $Bb_{mi}7$   $A7(\#9)$   $Eb7$

$D_{mi}(MA7)$   $C_{mi}7$   $B_{mi}7(b9)$   $E7$   $Bb_{mi}7$   $Eb7(\#11)$   $Bb_{mi}(MA7)$   $Eb7(\#11)$

$D_{mi}(MA7)$   $Db7(\#11)$   $D_{mi}(MA7)$

*fine*

As played on Miles Davis' "Miles Plays For Lovers"



Miles Davis

# Someday

George Duke

Waltz

32  $FMA^7$   $GMI^7/F$   $FMA^7$   $GMI^7/F$

(voice - on 'na')

$FMA^7$   $GMI^7/F$   $FMA^7$   $E^9sus$

$A^7$   $F\#MI^9$   $B^bMA^7$   $GMI^9$

Sure - ly \_\_\_ you'll break \_\_\_ my heart, \_\_\_ But I'll \_\_\_ be there be - side \_\_\_ you \_\_\_ with

$E^bMA^7/F$   $GMA^7$   $E^bMA^7$

lots of love to give. \_\_\_ Love is not so

$CMi^9$   $GMI^7$   $BMI^7(add 11)$

ea - sy. \_\_\_ Love \_\_\_ can some-times be \_\_\_ just \_\_\_ like a cross

$EMI^7(add 11)$   $AMI^9$   $EMI^7(add 11)$


\_\_\_ to bear. \_\_\_ Some days it's so right, \_\_\_

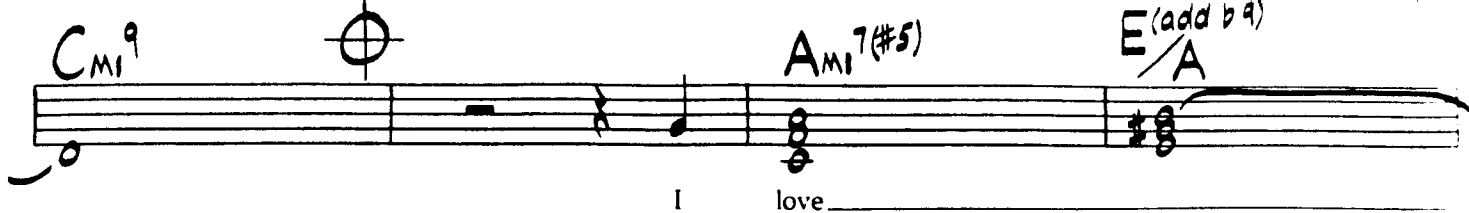
$B^bMA^7/C$   $C\#MI^7(\#5)$   $B^7(\#5)$  **B**  $A^bMA^7/B^b$

Some - times it's so hard \_\_\_ to bear, \_\_\_ But I still love you. \_\_\_

$(A^bMA^7/B^b)$   $A^bMA^7$   $FMI^9$

Oh, \_\_\_ some - day \_\_\_ you'll see my point of view

*C*<sub>M</sub>*I*<sup>9</sup>  *A*<sub>M</sub>*I*<sup>7(#5)</sup> *E*<sup>(add b9)</sup>/*A*

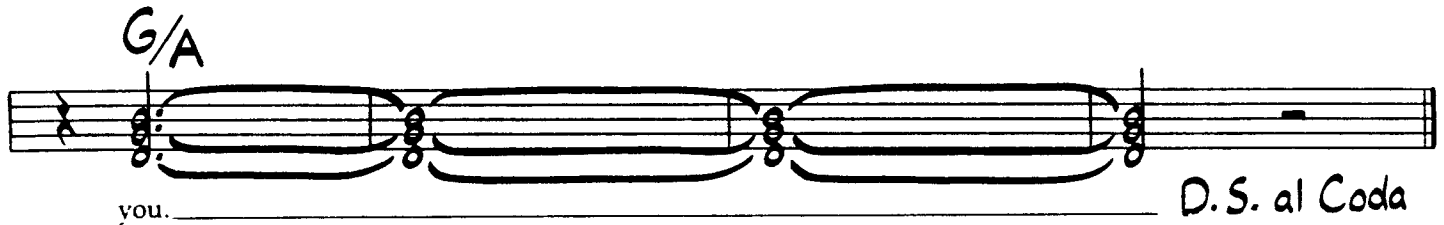


I love \_\_\_\_\_

*E*<sub>M</sub>*I*<sup>(add 9)</sup>/*A* *A*<sub>M</sub>*I*<sup>9(#5)</sup> *G*/*A* *E*/*A*



*G*/*A*



you. \_\_\_\_\_ *D.S. al Coda*

*C*<sub>M</sub>*I*<sup>9</sup> *A*<sup>b</sup>*M**A*<sup>7</sup> *F*<sub>M</sub>*I*<sup>9</sup> *C*<sub>M</sub>*I*<sup>9</sup>



Some - day you'll see my point of view, \_\_\_\_\_

(*C*<sub>M</sub>*I*<sup>9</sup>) *A*<sup>b</sup>*M**A*<sup>7</sup> *F*<sub>M</sub>*I*<sup>9</sup> *F*<sub>M</sub>*A*<sup>7</sup>



Then \_\_\_\_\_ both \_\_\_\_\_ our lives \_\_\_\_\_ will start a - new. \_\_\_\_\_

*G*<sub>M</sub>*I*<sup>7</sup>/*F* *F*<sub>M</sub>*A*<sup>7</sup> *G*<sub>M</sub>*I*<sup>7</sup>/*F* *F*<sub>M</sub>*A*<sup>7</sup>



(vice-on 'na') \_\_\_\_\_

*G*<sub>M</sub>*I*<sup>7</sup>/*F* *F*<sub>M</sub>*A*<sup>7</sup> *E*<sup>9</sup>*sus*



vamp & fade

As played on George Duke's "I Heard The Blues, She Heard My C-

SECOND VERSE:  
 I know you think I'm crazy  
 But I know my mind's not hazy,  
 Knowin' how I feel.  
 Though you don't want me now,  
 I know someday you'll take a look around.

Seeing where you've been,  
 Looking deep within,  
 You'll find you care for me.  
 Oh, then both our lives will start anew.  
 Someday you'll see my point of view,  
 Then both our lives will start anew.

# Something Old, Something Blue

Mark Lev

Medium Swing

(In 2)  $\text{♩} = 128$

**A**

Handwritten musical notation for section A, measures 1-10. The notation includes a treble clef, a key signature of two flats (B-flat major), and a 2/4 time signature. The melody is written on a single staff. Chord symbols are placed above the staff:  $E^bMA^7$ ,  $B^b13(b9)$ ,  $E^bMA^7$ ,  $G^b7sus$ ,  $A^7sus$ ,  $DMA^7$ ,  $FMI^7$ ,  $B^b7(\#11)$ ,  $E^bMA^7$ ,  $B^b13(b9)$ ,  $E^bMA^7$ ,  $B^b13(b9)$ ,  $E^bMA^7$ ,  $G^b7sus$ ,  $A^7sus$ ,  $DMA^7$ ,  $FMI^7$ ,  $B^b7(\#11)$ ,  $D/B^b$ ,  $E^b/B^b$ ,  $B^bMI^7$ ,  $E^b13(\#11)$ . Performance instructions include *(trp.+fl.)*, *(pn.)*, and *(trp.)*. Fingerings and accents are indicated with numbers and symbols.

**B**

Handwritten musical notation for section B, measures 11-26. The notation continues on a single staff. Chord symbols include:  $A^bMA^7$ ,  $E^bMA^7$ ,  $E^bMA^7$ ,  $DMI^7$ ,  $CMI^7$ ,  $F^7$ ,  $F^13(\#11)$ ,  $FMI^7$ ,  $B^b13(b9)$ ,  $E^bMA^7$ ,  $B^b13(b9)$ ,  $E^bMA^7$ ,  $G^b7sus$ ,  $A^7sus$ ,  $DMA^7$ ,  $FMI^7$ ,  $B^b7(\#11)$ ,  $GMI^7$ ,  $C^7(b9)$ ,  $B^b7sus$ ,  $D/B^b$ ,  $B^b13(b9)$ . Performance instructions include *(pn.)*, *(trp.)*, *(trp.+fl.)*, and *(trp.+fl.)*. Fingerings and accents are indicated with numbers and symbols.

**C** (SOLOS)

**D**

after solos - D.C. al Coda



bass at bars 2, 10, 26 (w/tenor): (on head only)

As played on Mark Levine's "Up Til Now"



# Something Old, Something Blue (Harmony Part)

Medium Swing

♩=128

Handwritten musical score for the harmony part of "Something Old, Something Blue". The score is written on ten staves of music in a key signature of two flats (Bb and Eb) and a 4/4 time signature. The tempo is marked as "Medium Swing" with a metronome marking of 128. The score includes various chord voicings and melodic lines. The first staff begins with a boxed letter "A" above the first measure. The chords and melodic lines are as follows:

- Staff 1:  $E^b_{MA7}$  (ten.),  $B^b_{13}(b9)$ ,  $E^b_{MA7}$ ,  $G^b_{7sus}$ ,  $A^7_{sus}$
- Staff 2:  $D_{MA7}$ ,  $F_{mi7}$ ,  $B^b_{7(\#11)}$ ,  $E^b_{MA7}$ ,  $B^b_{13}(b9)$
- Staff 3:  $E^b_{MA7}$ ,  $B^b_{13}(b9)$ ,  $E^b_{MA7}$ ,  $G^b_{7sus}$ ,  $A^7_{sus}$
- Staff 4:  $D_{MA7}$ ,  $F_{mi7}$ ,  $B^b_{7(\#11)}$ ,  $D/B^b$ ,  $E^b/B^b$ ,  $B^b_{mi7}$ ,  $E^b_{13}(\#11)$
- Staff 5:  $A^b_{MA7}$ ,  $E^b_{MA7}$ ,  $D_{mi7}$ ,  $C_{mi7}$
- Staff 6:  $F_7$ ,  $F_{13}(\#11)$ ,  $F_{mi7}$ ,  $B^b_{13}(b9)$
- Staff 7:  $E^b_{MA7}$ ,  $B^b_{13}(b9)$ ,  $E^b_{MA7}$ ,  $G^b_{7sus}$ ,  $A^7_{sus}$
- Staff 8:  $F_{mi7}$ ,  $B^b_{7(\#11)}$ ,  $G_{mi7}$ ,  $C^7(b9)$
- Staff 9:  $B^b_{7sus}$ ,  $D/B^b$ ,  $B^b_{13}(b9)$

(SOLOS)

C

Handwritten musical notation for section C, consisting of five staves. The notes are represented by slashes on a five-line staff. The chords are as follows:

- Staff 1: EbMA7 (0), Db13(#11), EbMA7, Gb13, A13
- Staff 2: DMA7, Fmi7, Bb7, Gmi7, C7, Fmi7, Bb7
- Staff 3: EbMA7, Db13(#11), EbMA7, Gb13, A13
- Staff 4: DMA7, Fmi7, Bb7, D/Bb, Eb/Bb, Bbmi7, Eb13(#11/b9)

D

Handwritten musical notation for section D, consisting of five staves. The notes are represented by slashes on a five-line staff. The chords are as follows:

- Staff 1: AbMA7, EbMA7, Dmi7(b5), G7(alt)
- Staff 2: Cmi7, F13(#11/b9), Fmi7, Bb7
- Staff 3: EbMA7, Db13(#11), EbMA7, Gb13, A13
- Staff 4: DMA7, Fmi7, Bb7, Gmi7, C7(b9)
- Staff 5: Bb7sus, Bb7(b9)

after solos - D.C. al Coda

Tenor sounds one octave lower than written.

Φ

Handwritten musical notation for the final section, consisting of one staff. The notes are represented by slashes on a five-line staff. The chords are as follows:

- Staff 1: Eb9/q, Db9/q, B9/q

# Something Everywhere

Steve Kuhn

(Intro)  
Freely N.C.

(solo elec. piano)

Medium Samba  $\text{♩} = 140$

(col 8vb)

$E^b_{mi}11$   $E^b_{mi}11$   $F_{mi}11$   $E^b_{mi}11$   $F_{mi}11$

(add bass & drums)

$F_{mi}11$   $A$   $F_{mi}7$   $C7(b9)/E$   $E^b_{mi}7$

$D7(alt)$   $D^b_{ma}7$   $C7$   $C\#7(\#9)$

$E^b_{ma}7(\#9)$   $B^{13}_{sus}$

$E_{mi}$   $D_{mi}9$   $C\#7(\#9)$

$D7(\#11)$   $G_{mi}11(b5)$   $A_{ma}7$   $D_{ma}7$   $B^b_{13sus}$

$B^b_{13sus}$  (SOLOS) (On Cue)  
indef.

D.S. al Coda

$E^b_{mi}7$   $E^b_{mi}7$   $D_{mi}7$   $E^b_{mi}7$   $D_{mi}7$

indef.

$C\#_{mi}11$  (On Cue)

As played on Steve Kuhn's "Trance"

# Something Sweet, Something Tender

Ballad

Eric Dolphy

$\text{♩} = 62$

Musical score for 'Something Sweet, Something Tender'. The score is written in 4/4 time with a tempo of 62 beats per minute. It consists of four staves of music. The first staff begins with a 5-measure phrase in 4/4 time, marked with a  $B7(\#9)$  chord. This is followed by a 3-measure phrase in 4/4 time with a  $C_{mi}7(b5)$  chord, and a 5-measure phrase in 4/4 time with a  $Db7$  chord. The second staff continues with a 6-measure phrase in 4/4 time with an  $E7$  chord, followed by a 4-measure phrase in 4/4 time with a  $Db7(b9)$  chord, and a 6-measure phrase in 4/4 time with an  $F7$  chord. The third staff contains a 6-measure phrase in 4/4 time with an  $E_{bmi}7(\text{add } 11)$  chord, a 6-measure phrase in 4/4 time with an  $E7$  chord, a 6-measure phrase in 4/4 time with a  $C\#7(b9)$  chord, and a 6-measure phrase in 4/4 time with a  $C7(\#11)$  chord. The fourth staff contains a 6-measure phrase in 4/4 time with a  $C7(\#11)$  chord, a 6-measure phrase in 4/4 time with an  $E7(b9)$  chord, a 6-measure phrase in 4/4 time with an  $F9$  chord, a 6-measure phrase in 4/4 time with a  $C7(\#9)$  chord, and a 6-measure phrase in 4/4 time with an  $F7(\#9)$  chord. The score concludes with a double bar line and repeat dots.

## Something Sweet, Something Tender (Harmony Part)

Harmony part musical score for 'Something Sweet, Something Tender'. This score is identical to the one above, providing the harmonic accompaniment. It features the same four staves of music with the same chord progressions and rhythmic structures. The notation includes various chord symbols such as  $B7(\#9)$ ,  $C_{mi}7(b5)$ ,  $Db7$ ,  $E7$ ,  $Db7(b9)$ ,  $F7$ ,  $E_{bmi}7(\text{add } 11)$ ,  $C\#7(b9)$ ,  $C7(\#11)$ ,  $E7(b9)$ ,  $F9$ ,  $C7(\#9)$ , and  $F7(\#9)$ . The score is marked with measure numbers (5, 3, 5, 6, 6, 6, 6, 6) and includes a double bar line with repeat dots at the end.

- 1st x: Freely, bs. clar. plays melody; bass accompanies
- 2nd x: In time, trp. plays melody, bs. clar. plays harmony, add vibes and drums.
- 3rd x: Bs. clar. solo
- 4th x: trp plays melody, bs. clar. plays harmony
- 5th x: bs. clar. cadenza, then bass and bs. clar. play melody freely, clar. cadenza & end

As played on Eric Dolphy's "Out To Lunch"

# Song For Che

Charlie Haden

Very Freely **A**

Musical staff for section A, first line. Chords: D7sus(b9), D7(b9), G/D, C#7/D.

(bass only) (chords on D.C. only)

Musical staff for section A, second line. Chords: Dmi(add 9), D, B, A7sus(b9), A7(b9), D.

Musical staff for section A, third line. Chords: D7, G, D.

Musical staff for section A, fourth line. Chords: A7, D.

fine D.C. al fine (add chords)

Solos free, around D After solos - continue to **C**

Very Freely **C**

Musical staff for section C, first line. Chords: D7sus(b9), D7(b9), G/D, C#7/D.

(tenor)

Musical staff for section C, second line. Chords: Dmi(add 9), D, D, A7sus(b9), A7(b9), D.

(add trp.)

Musical staff for section C, third line. Chords: D7, G, D.

Musical staff for section C, fourth line. Chords: A7, D.

bass takes it out alone

as played on Charlie Haden's "Liberation Music Orchestra"

Tenor sounds one octave lower than written.

John L. (Wes) Montgomery

# SOS

Fast Swing

1=286

N.C.

The main musical score consists of ten staves of music. The first staff begins with a boxed 'A' and contains the following chords: CMI, BbMI7, Eb7, AbMA7, DMI7(b9), G7. The second staff contains: CMI, Ab7, G7 (1), CMA7, DMI7, G7. The third staff contains: CMI, BbMI7, Eb7, AbMA7, DMI7(b9), G7. The fourth staff contains: CMI, Ab7, G7, CMA7. The fifth staff contains: GMI7, (C7), C7, FMI7, FMI7, Bb7. The sixth staff contains: Bb7(#11), A7(#11), Ab7(#11), G7. The seventh staff contains: CMI, BbMI7, Eb7, AbMA7, DMI7(b9), G7. The eighth staff contains: CMI, Ab7, G7, CMA7, (gtr.), Bb7(#9), EbMA7, G7(#9), (ten.), CMI, Eb7, AbMA7. The ninth staff contains: N.C., G7(b9), (C) to end. The tenth staff contains: (unis.) and fine.

riff used on 2<sup>nd</sup> chorus of each solo (bars 1-4, 9-12, 25-28)

Solos on **A** & **B** (omit **C**)

The riff notation shows a sequence of chords: CMI, BbMI7, Eb7, AbMA7, DMI7(b9), G7, CMI.

# Soul Eyes

Ballad  
♩ = 76

Mal Waldron

Chords: Cmi9, G7, Cmi7, F7

Chords: Fmi7, Bb7(alt), Gmi7(b5), C7(b9)

1. Chords: AbMA7, Ami7(b5) D7, GMA7, Abmi7 Db7

Chords: GbMA7, Fmi7 Bb7, EbMA7, Dmi7(b5) G7

2. Chords: AbMA7, Ami7(b5) D7, Gmi7(b5), C7

Chords: Fmi7, Bb7(alt), EbMA7, Dmi7(b5) G7

Solo on form

Chords: EbMA7, BMA7, EbMA7

sax fill

As played on "The Best Of John Coltrane—His Greatest Years"

# Medium Swinging A Sound For Sore Ears

Latin  $\downarrow = 202$

Jimmy Heath

Intro

$\text{AbMA}^7$   $\text{G}^7(\#9)$   $\text{C}^7(\#5)$   $\text{FMA}^7$   $\text{E}^7(\#9)$   $\text{A}^7(\#5)$

(ten)

$\text{DMA}^7$   $\text{C}\#^7(\#9)$   $\text{F}\#^7(\#5)$   $\text{BMA}^7$   $\text{Bb}^7(\#9)$

**A**  $\text{Bb}^7\text{sus}$

(pattern continues till **B**)

$\text{G}^7\text{sus}$

**B**  $\text{Bmi}^7$   $\text{E}^7$   $\text{Ama}^7$   $\text{Bbmi}^7$   $\text{Eb}^7$   $\text{Abma}^7$

$\text{AbMA}^7$   $\text{FMA}^7$   $\text{DMA}^7$   $\text{BMA}^7$

Solos swing - form AB after solos D.S.(w/repeat) al Co.

As played on Jimmy Heath's "Jimmy"

$\text{Bbmi}^7$   $\text{Eb}^7$   $\text{AbMA}^7$

rit. (tenor fill)

A: B bass plays the rhythm of the chords during the head (whole notes in the last 4 bars)



at Time Rock Feel

# Spoons

John Scofield

= 61

The main musical score consists of seven staves of music. The first staff begins with a key signature change to two flats and a time signature of 6/8. It features a guitar solo marked '(gtr)' and a boxed section 'A'. The second staff contains a guitar solo with triplets and a boxed section 'B'. The third staff continues the guitar solo with various chords. The fourth staff shows a sequence of chords: B<sub>MA</sub>7(#5), B<sub>b</sub>mi<sup>9</sup>, A7(#5), D7(#9), E<sub>b</sub>MA7, E7(#9), F7<sub>sus</sub>, and G<sub>b</sub>7(b9). The fifth staff includes a boxed section 'B' and a circled section 'C'. The sixth and seventh staves continue the guitar solo with various chords and dynamics like '(pn)'. The score concludes with a final chord G7 and a circled section 'C'.

Kicks are played during solos

For solos at bar 7, play eight beats of Eb ma7 (+5) instead of six beats.

Last 4 bars have a suspended time feel on both the head and solos.

This section is labeled '(Guitar Solo)' and shows a musical staff with a circled section 'C'. It begins with a circled section 'C' and a circled section 'C'. The staff contains a sequence of chords: Ab/B, E<sub>mi</sub>7, and C7. The first chord is marked '(pn)'. The section ends with the instruction 'Vamp & Fade'.

As played on John Scofield's 'Who's Who'

1st Swing  
=296

# Straight Up And Down

Chick Corea

8va

**A**

R.

$E_{MA}7(b5)$

**B**

(add horns)

$A^7$   $A^b7$   $G^7$   $G^b7$   $E^b7$   $D^7$   $D^b7$   $C^7$

$F_{MI}^7$   $B^b_{MI}^7$   $G^b_{MA}7(\#11)$   $F_{sus}$

$A^7$   $A^b7$   $G^7$   $G^b7$   $F^7$   $E^7$   $E^b7$

(horns tacet)

(add horns)

Musical notation for the first system, showing horn parts with chords  $G^bMA7(\#11)$  and  $F_{sus}$ .

C

(horns tacet)

Musical notation for section C, featuring a horn line and a bass line with triplets and chords  $A7$  and  $F\#7$ .

D

Musical notation for section D, showing a horn line and a bass line with chords  $Fmi7$  and  $G^bMA7$ .

(add horns)

Musical notation for section D continuing, with chords  $Fmi7$ ,  $B^bmi7$ ,  $G^bMA7(\#11)$ , and  $F_{sus}$ , ending with "fine".

E

(SOLOS)

Diagram of solo lengths for  $F$  dorian (16),  $A$  mixolydian (4),  $F\#$  mixolydian (4), and  $F$  dorian (8).

On the head. bass walk at B. has a looser approach elsewhere.

As played on Chick Corea's "Inner Space"

after solos -  
D.C. al fine

All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer. In addition, musical sections enclosed in brackets do not appear on the original score and have been derived from the original score and the original recording by the editor with approval of the composer.

# 1st Swing Straight Up And Down (Horn Parts)

A)  $\text{♩} = 296$  Tacet

Musical staff with rests and measure markings 16 and 4.

Musical staff with notes and dynamic marking (ten & trp).

Musical staff with notes and dynamic markings (trp) and p.(ten).

Musical staff with notes and dynamic markings (trp) and p.(ten).

Musical staff with notes and dynamic marking p.(ten).

C) Tacet D)

Musical staff with notes and dynamic markings (unis) and p.(ten) fine.

(SOLOS)

Musical staff with measure markings 16, 4, 4, 8 and mode labels F dorian, Amixolydian, F# mixolydian, F dorian.

Tenor sounds one octave lower than written.

after solos -  
D.C. al fine

The original score contained no horn part. This part has been derived from the original score and the original recording by the editor with approval of the composer

# Straight Street

Medium Swing  
♩ = 194

John Coltrane

**A**

Chords:  $Bb_{MI}^7$   $B_{MI}^7$  ( $B_{MI}^7$   $E^7$ )  $A_{MI}^7$   $D^7$   $G_{MI}^7$  ( $G_{MI}^7$   $C^7$ )

Chords:  $F_{MI}^7$   $Bb^7$   $Eb_{MI}^7$   $E^7$   $Gb_{MA}^7$  [ $Gb^7$ ]\*

Chords:  $D^7$   $Ab_{MI}^7$   $Db^7$   $F_{MI}^7$   $Bb^7$   $Eb_{MI}^7$

**B** (6 against 4 feel)

1. *p. fine*

2.

Chords:  $Eb_{MI}^7$   $Bb_{MI}^7$   $B_{MI}^7$   $Eb_{MI}^7$   $Db_{MI}^7$   $Gb^7$

\*Not used on solos

Handwritten musical notation for the first system. The top staff shows a melody line with a half note, a quarter note, and a triplet of eighth notes. The bottom staff shows a bass line with a series of slanted lines representing a walking bass line. Chords are written below the staff: EbMI7, Ab7, EMI7, and A7.

Handwritten musical notation for the second system. The top staff shows a melody line with a half note, a quarter note, and a triplet of eighth notes. The bottom staff shows a bass line with a series of slanted lines. Chords are written below the staff: DMA7, C7(#11), BMI6, and C#7.

(Swing)

Handwritten musical notation for the third system. The top staff shows a melody line with a half note and a quarter note. The bottom staff shows a bass line with a series of slanted lines. Chords are written below the staff: F#MI7, B7, GMI7, C7, BbMI7, and BMI7.

D.S. al fine  
Solo on form (AABA)

As played on John Coltrane's "More Lasting Than Bronze"

# Stray

Richie Beirach

Medium Swing  
♩ = 132

Handwritten musical score for "Stray" by Richie Beirach. The score is written on six staves. The first staff is in 3/4 time and features a melodic line with chords:  $F\#m7$ ,  $A_{m7}(b5)$ ,  $C_{m9}$ , and  $E_{b_{m7}}(MA7)$ . The second staff continues the melody with chords:  $B_{b_{sus}}(add 9)$ ,  $G_{b_{MA7}}/B_{b}$ ,  $B_{b_{sus}}(add 9)$ , and  $G_{b_{MA7}}/B_{b}$ . The third staff is in Bb natural minor and contains chords:  $E_{m9}$ ,  $A_{b_{m9}}$ , and  $B_{b_{sus}}(b9)$ . The fourth staff has a key signature change to Bb major and contains chords:  $E_{b6}/E_{b}$ ,  $E_{b7sus}(add 9)$ , and a first/second ending. The fifth staff is in Eb natural minor and contains chords:  $A_{m7}(b5)$ ,  $A_{b_{MA7}}(\#11)$ ,  $F\#_{m7}(b5)$ , and  $F_{MA7}(\#11)$ . The sixth staff is in Eb major and contains a simple melodic line. The word "fine" is written at the end of the sixth staff.

ending: play last 8 bars 3x's, ritard to fine

played on John Abercrombie's "Abercrombie Quartet"

Medium

# Summer Band Camp

Straight 1/8s

Mick Goodrick

$\text{♩} = 158$   $\text{CMA}^7/\text{G}$  (Intro)

$\text{A}^{\flat}\text{MA}^7(\#11)/\text{G}$

$\text{G}^7_{\text{sus}}$

Musical staff 1: Intro with rhythmic notation and chord changes.

$\text{CMA}^7/\text{G}$

$\text{A}^{\flat}\text{MA}^7(\#11)/\text{G}$

Musical staff 2: Melodic line with notes and accidentals.

$\text{G}^{\flat}\text{MA}^7$

$\text{DMA}^7(\#11)/\text{F}^{\#}$

Musical staff 3: Melodic line with notes and accidentals.

$\text{B}^{\flat}7/\text{F}$

$\text{B}^{\flat}7$

$\text{EMA}^7(\#11)/\text{G}^{\#}$

Musical staff 4: Melodic line with notes and accidentals.

$\text{D}^{\flat}\text{MA}^7/\text{A}^{\flat}$

$\text{F}^7/\text{A}$

$\text{F}^7$

Musical staff 5: Melodic line with notes and accidentals.

$\text{BMA}^7/\text{B}^{\flat}$

$\text{G}^7_{\text{sus}}$

Musical staff 6: Melodic line with notes and accidentals.

$\text{E}^{\flat}\text{MA}^7/\text{G}$

$\text{A}^7/\text{G}$

Musical staff 7: Melodic line with notes and accidentals.

$\text{A}^7/\text{G}$

$\text{C}_{11}(\text{MA}^7)/\text{E}$

Musical staff 8: Melodic line with notes and accidentals.

$\text{C}_{11}(\text{MA}^7)/\text{G}$

$\text{G}(\text{add } 9)$

Musical staff 9: Rhythmic notation with a diamond symbol.

rit. <sup>(6)</sup>

Chords and bass line follow the rhythm of the melody (especially in bars 13, 19, 20, 23 & 24).

As played on Gary Burton's "Easy As Pie"



Latin 5/4  $\text{♩} = 152$

# Sunset At Sunset

Eugenio Toussaint

**Intro** (B $\flat$ Mi $^7$ (b5) Eb $^7$ (#5) AbMi $^7$  Db $^{13}$ )

(2) (2) (add bass & drums)

(elec. pn. only)

(2) (2)

B $\flat$ Mi $^7$ (b5) Eb $^7$ (#5) AbMi $^7$  Db $^{13}$  B $\flat$ Mi $^7$ (b5) Eb $^7$ (#5) AbMi $^7$  Db $^{13}$

bass)

**A** B $\flat$ Mi $^7$ (b5) Eb $^7$ (#5) AbMi $^7$  Db $^{13}$  B $\flat$ Mi $^7$ (b5) Eb $^7$ (#5) AbMi $^7$  Db $^{13}$

lute)

B $\flat$ Mi $^7$ (b5) Eb $^7$ (#5) AbMi $^7$  Db $^{13}$  B $\flat$ Mi $^7$ (b5) Eb $^7$ (#5) AbMi $^7$  Db $^{13}$

F $\sharp$ Mi $^7$  B $^7$  E $\flat$ MA $^7$  B $\flat^{13}$ <sub>sus</sub> E $\flat$ MA $^7$  F $\sharp^7$ <sub>sus</sub> BMA $^7$  C $^7$ (#9)

C $\sharp$ Mi $^7$  F $\sharp^7$ (#5) BMi $^7$  E $^7$  A $^7$ <sub>sus</sub> A $^7$ (#5) DMA $^7$  D $^7$ <sub>sus</sub>

GMA $^7$  F $\sharp^{13}$ <sub>sus</sub> GMA $^7$  Ab $^{13}$ <sub>sus</sub>

GMA $^7$  F $\sharp^{13}$ <sub>sus</sub> GMA $^7$  Ab $^{13}$ <sub>sus</sub>

B $\flat$ Mi $^7$ (b5) Eb $^7$ (#5) AbMi $^7$  D $^{13}$  B $\flat$ Mi $^7$ (b5) Eb $^7$ (#5) AbMi $^7$  Db $^{13}$

Form on record: Intro, Head, Intro vamp for 4 bars, Piano solo on A, Drum solo on vamp, Out head, Vamp and fade.  
 During head and solos, bass plays on 1 and 4: only on vamp does it anticipate 1.  
 As played on SACBE's "Street Corner"

# Suspended Sentence

Medium Swing ♩=220

Wayne Shorter

(trp & ten)

$F_{Mi7}(add 11)$   $(F\#_{Mi7}(9))$   $F_{Mi7}(add 11)$

$Eb_{Mi7}$   $Ab7$  (ten)  $Db_{Ma7}$

Time) (ten) (unison)

$C_{Mi7}$   $F7$   $D_{Mi7}$   $G7$

(ten) fine

$C_{Mi7}$   $F7(alt)$   $Bb_{Ma7}(\#11)$

Solos in 4 (figure not played)

Chord in parenthesis used on head only.

Tenor sounds one octave lower than written.

As played on John Coltrane's "Trane Tracks"

# A Sweet And Sorrowful Fantasy

Susan Muscarella

rubato (Intro)

8va

C lydian

E lyd.

8va

Ab lyd.

C lyd.

E lyd.

Ab lyd.

C lyd.

E 6/4

8va 8vb

Medium Straight  $\frac{1}{8}$   $\text{♩} = 144$

A

EMA7

C lyd./E

EMA7

C lyd./E

EMA7

C lyd./E

**B**

EMA<sup>7</sup> Clyd./E

(pn. w/sop.)

1. EMA<sup>7</sup> Clyd./E tr

2. EMA<sup>7</sup> Clyd./E tr

EMA<sup>7</sup> Clyd./E

pn. 8va

1. EMA<sup>7</sup> Clyd./E

2. EMA<sup>7</sup> Clyd./E (pn. loco)

**C**

Ami<sup>9</sup> B<sup>7</sup>(b13)/A

1. Ami<sup>9</sup> B<sup>7</sup>(b13)/A

2. Ami<sup>9</sup> B<sup>7</sup>sus

**D**

EMA<sup>7</sup> Clyd.

EMA<sup>7</sup>/B Ami<sup>9</sup>

EMA<sup>7</sup>/G<sup>#</sup> Clyd./G

F<sup>#</sup>Mi<sup>7</sup> Flyd.

**E** (Solos) (4x's)  $E_{MA}^7$  2  $Clyd./E$  2 (3x's)  $A_{MI}^9$  2  $B^7(b13)/A$  2

$A_{MI}^9$  2  $B^7_{sus}$  2  $E_{MA}^7$  2  $Clyd.$  2  $E_{MA}^7/B$  2

$A_{MI}^9$  2  $E_{MA}^7/G\#$  2  $Clyd./G$  2  $F\#_{MI}^7$  2  $F_{lyd.}$  2

after solos, continue to **F**

**F**  $E_{MA}^7$   $Clyd./E$

(pn. w/sop.)

<sup>1</sup>  $E_{MA}^7$   $Clyd./E$  tr

<sup>2</sup>  $E_{MA}^7$   $Clyd./E$  tr

$E_{MA}^7$   $Clyd./E$

<sup>1</sup>  $E_{MA}^7$   $Clyd./E$

<sup>2</sup>  $E_{MA}^7$   $Clyd./E$

**G**  $A_{MI}^9$   $B^7(b13)/A$  (pn. loco)

<sup>1</sup>  $A_{MI}^9$   $B^7(b13)/A$

2.  $A_{mi}^9$   $B^7_{sus}$

C lyd. E lyd.

pn. 8va

A b lyd. 8va (pn) (w/sop.) C lyd. E lyd. A b lyd. C lyd.

pn. 8va

E lyd. A b lyd. C lyd. E lyd. A b lyd. C lyd.  $C^{6/4} D^{6/4} E^{6/4} (E MA^7 \#m)$

Half-time rock feel implied at letters C and G. Bass plays same rhythms as piano left hand for the last four bars of the tune.

# Take Some Time To Walk With The One You Love

Medium Swing, Bill Mays  
 70 (bass in 2) (Piano Solo)  
 Chords:  $B^b_{MA}7$ ,  $B^b_{MA}7(\#5)$ ,  $B^b_{MA}7$ ,  $B^b_{MA}7(\#5)$  (ten)

**A**

Chords:  $B^b_{MA}7$ ,  $B^b_{MA}7(\#5)$ ,  $B^b_{MA}7(\text{add } 13)$ ,  $B^b_{MA}7(\#5)$ ,  $F_{mi}9$ ,  $F_{mi}9(\#5)$ ,  $F_{mi}6/9$ ,  $F_{mi}9(\#5)$

**B**

(piano-tenor doubles melody)

Chords:  $E^b_{MA}7 / D$ ,  $C_{mi}9 / B^b$ ,  $A_{mi}11(b5)$ ,  $D$  pedal,  $G$  pedal,  $C7(\#9)$ ,  $B$  pedal,  $B^b / A^b$ ,  $B7(\#9) / F\#$ ,  $A^b_{MA}7(b5)$ ,  $F\#$  pedal,  $G^9$  sus,  $G^9$  sus,  $G^9$ ,  $C_{mi}9$ ,  $B^b7$ ,  $C_{mi}7$ ,  $E7$ ,  $F7$ ,  $B$  pedal,  $A$  pedal,  $A^b_{MA}7(b5)$ ,  $G$  sus,  $G$ ,  $A^b_{MA}7(b5)$ ,  $G$  pedal,  $G^b_{MA}7(b5)$ ,  $G^b_{MA}7(b5)$ ,  $G^b_{MA}7(b5)$ ,  $G^b_{MA}7(b5)$ ,  $G^b_{MA}7(b5)$ ,  $F7(b9)$

break

(piano) (tenor)

As played on Bob Magnusson's "Revelation"

(SOLOS)

$B^b_{MA}7$   $B^b_{MA}7(\#5)$   $B^b_{MA}7(add13)$   $B^b_{MA}7(\#5)$  (4)

$F_{MI}^9$   $F_{MI}^9(\#5)$   $F_{MI}^9$   $F_{MI}^9(\#5)$   $F_{MI}^9$   $F_{MI}^9(\#5)$

$F_{MI}^9$   $F_{MI}^9$   $B^b7$   $E^b_{MA}7$   $G7(\#9)$

$D^b_{MA}7(b5)/G$   $C7(\#9)$   $A^b_{MA}7(b5)$   $F\#^o7(add D)$   $A^b_{MA}7(b5)$

$(A^b_{MA}7(b5))$   $F\#^o7(add D)$   $G^9sus$   $G^9$   $C_{MI}7$   $F7$

$A^b_{MA}7(b5)$   $G^7sus$   $A^b_{MA}7(b5)$   $G^7sus$   $G^{13}$

$G^b_{MA}7(b5)/C$   $G^b_{MA}7(b5)$   $G^b_{MA}7(b5)/C$   $G^b_{MA}7(b5)$   $F7$

(Interlude/Drum Solo)

After solos - continue to **D**

$B^b_{MA}7$   $B^b_{MA}7(\#5)$   $B^b_{MA}7(add13)$   $B^b_{MA}7(\#5)$

(rhythm & tenor play kicks together)

$B^b_{MA}7$   $B^b_{MA}7(\#5)$   $B^b_{MA}7(add13)$   $B^b_{MA}7(\#5)$

$F_{MI}^9$   $F_{MI}^9(\#5)$   $F_{MI}^9$   $F_{MI}^9(\#5)$

$F_{MI}^9$   $F_{MI}^9(\#5)$   $F_{MI}^9$   $B^b9sus$   $B^b13(\#11)$

V.S.



$E^b_9$   $G^b_6$   $E^b_6$   $A^b_6$   $G^{13}(\#11)$

$D_{MI}^{11}$   $A^b_{13}$   $F_{MI}^{11}(b5)$   $B^{13}$   $C^{13}(\#11)$

$A^b_{MA}7(b5)$   $B^{7}(\#9)$   $A^b_{MA}7(b5)$   $B^{7}(\#9)$

$G^9_{sus}$   $G^9$  break  $C_{MI}^9$   $B^0$   $C_{MI}^7$   $E^7$   $F^7$

$B^b_{MA}7$   $B^b_{MA}7(\#5)$   $B^b_{MA}7(add 13)$   $B^b_{MA}7(\#5)$  (ten) 3

$B^b_{MA}7$   $B^b_{MA}7(\#5)$   $B^b_{MA}7(add 13)$   $B^b_{MA}7(\#5)$

$F_{MI}^9$   $F_{MI}^9(\#5)$   $F_{MI}^9$   $F_{MI}^9(\#5)$  3

$F_{MI}^9$   $F_{MI}^9(\#5)$   $F_{MI}^9$   $F_{MI}^9$   $F_{MI}^9/B^b$   $B^b_9(\#5)$

$E^b_{MA}7 / D$   $C_{MI}^9 / B^b$   $A_{MI}^{11}(b5)$  D pedal G pedal

(G pedal)  $C^7(\#9)$  B pedal A pedal

$A^b_{MA}7(b5)$   $G_{sus}$   $G$   $A^b_{MA}7(b5)$  G pedal

$G^b_{MA}7(b5)/C$   $G^b_{MA}7(b5)$   $G^b_{MA}7(b5)/C$   $G^b_{MA}7(b5)$

(T... Sala) ... & ...

Fast Bop

# Teaneck

Nat Adderley

♩ = 250

Ami7 D7 Gmi7 F#mi7 Fmi7 Bb7  
 (trp & alto)  
 EbMA7 Emi7(b5) A7 Dmi7 G7(b9)  
 Cmi7 F7 1. BbMA7  
 Ami7(b5) D7 Gmi C7(#11) F7  
 2. BbMA7 G7 Cmi7 F7(#9)  
 BbMA7  
 sob break  
 Cmi7 F7(#9) BbMA7 drum fill  
 E:G Eo7 BbMA7/F Dmi7 G7  
 alt. tri. C- Dmi7 G7 Cmi7 F7sus Bb6  
 (unis)

As played on Cannonball Adderley's "Cannonball Adderley & Nancy Wilson"

Medium-Up

Tempo  $\text{♩} = 128$

# Teen Town

Jaco Pastorius

Chord progression:  $C^{13}$   $A^{13}$   $F^{13}$   $D^{13}$

(saxes) (no bass or piano) (synth.)

Chord progression:  $C^{13}$   $A^{13}$   $F^{13}$

Chord progression:  $D^{13}$  (bass)  $C^{13}$   $A^{13}$

Chord progression:  $F^{13}$   $D^{13}$   $C^{13}$

1.  $A^{13}$   $F^{13}$   $D^{13}$   $8va$

Chord progression:  $C^{13}$   $A^{13}$   $F^{13}$   $D^{13}$   $8va$

2.  $A^{13}$   $F^{13}$   $D^{13}$   $C^{13}$

Chord progression:  $A^{13}$   $F^{13}$   $D^{13}$   $B$   $C^{13}$

(saxes) (no bass or piano)

1.  $A^{13}$   $F^{13}$   $D^{13}$  2.  $D^{13}$   $B^{13}$

N.C.

(bass)

(synth.)

(bass)

E<sup>13</sup> C<sup>#13</sup> A<sup>13</sup> F<sup>#13</sup>

**C** (3x's) (P) E<sup>13</sup> C<sup>#13</sup> A<sup>13</sup> F<sup>#13</sup>

(synth.) (pn. & drums only, w/ light soprano fills)

E<sup>13</sup> C<sup>#13</sup> A<sup>13</sup> F<sup>#13</sup>

(bass)

E<sup>13</sup> C<sup>#13</sup> A<sup>13</sup> F<sup>#13</sup>

E<sup>13</sup> C<sup>#13</sup> A<sup>13</sup> F<sup>#13</sup>

E<sup>13</sup>

drum fill

f (saxes)

E<sup>7</sup>(#9) F<sup>#</sup>/A E/D G<sup>6</sup>

Chords from letter C on may have #11 added.  
 As played on Weather Report's "Heavy Weather"

# Tee Time For Eric

Robben Ford

Medium Funk

22

Rhythm Guitar

(Intro) (4x's)

Chords: C/D, D13(#9)/F#, G7

Piano

(begin 3<sup>rd</sup> x) 8vb

Bass

(4<sup>th</sup> x only) (sample fill)

(rhythm guitar figure continues)

Chords: C/D, D13(#9)/F#, G7. (2) fine

155 (rhythm)

Chords: G7, G#7, G/A, F/C, A7(b9)/C#, Dm7, Cma7, Bbma7, Em7(b5), A13(b9)

(4x's) Chords: Dm7, Ab13/Gb, G7, Gm7, B/C, B/C#, C/D, D13(#9)/F#, G7

2.

$Gm^7$   $B^b/C$   $C/D$   $F^{13}_{sus}$

etc.

Tacet 2 Tacet 2

$D^{13}_{sus}$   $B^b/A^b$   $G^7$   $G^{\#07}$   $G/A$   $B^b/C$   $B/C^{\#}$

D.C. al Coda

⊕ (Guitar Solo)

$C/D$   $D^{13}(\#9)/F^{\#}$   $G^7$   $G^7$   $G^{\#07}$   $G/A$   $F/C$   $A^7(b9)/C^{\#}$

vamp till cue

$Dm^7$   $Cm^7$   $B^b m^7$   $E m^7(b5)$   $A^{13}(b9)$   $Dm^7$   $A^b^{13}/G^b$   $G^7$   $Gm^7$   $B^b/C$   $C/D$

1.

$F^{13}_{sus}$   $D^{13}_{sus}$   $B^b/A^b$   $G^7$   $G^{\#07}$   $G/A$   $B^b/C$   $B/C^{\#}$

to

(Piano Solo)

2.

$F^{13}_{sus}$   $D^{13}_{sus}$   $B^b/A^b$   $G^7_{sus}$   $G^b7_{sus}$

vamp till cue

On Cue

$G^7$   $G^{\#07}$   $G/A$   $B^b/C$   $B/C^{\#}$

D.C. al fine (vamp & fade on  $\square$ )

Guitar written where it sounds.

As played on Robben Ford's "The Inside Story"

Medium  
Straight 1/8s

# Tell Me A Bedtime Story

Herbie Hancock

=124

GMA7(#11) (Intro)

F#m7

GMA7(#11)

F#m7

GMA7(#11)

F#m7

GMA7(#11)

F#m7

CMA7(#11)

BMA7

BMA7

GMA7

EMA7

CMA7

BMA7

GMA7

EMA7

CMA7

B9sus

B9(#5)

EMA7

E7(#9)

Eb7(#9)

DMA7

C#7(#9)

CMA7(#11)

BMA7

BMA7

GMA7

EMA7

CMA7

BMA7

GMA7

EMA7

CMA7

Handwritten musical score for a jazz piece, featuring five staves of music. The notation includes various chords and performance instructions:

- Staff 1:** Chords:  $B^7_{sus}$ ,  $A^7_{sus}$ ,  $G^{\#}m^7$ ,  $E m^7$ . Performance instructions: *(fl.)*, *(flugel.)*. A 5/4 time signature is indicated at the end.
- Staff 2:** Chords:  $D^b m^7$ ,  $E^b m^7$ ,  $E m^7$ ,  $F^{\#} m^7$ .
- Staff 3:** Chords:  $G m^7(\#11)$ ,  $F^{\#} m^7$ . Performance instruction: *(elec. pn.)*.
- Staff 4:** Chords:  $E m^7$ ,  $A^7$ ,  $D m^7$ ,  $C m^7$ ,  $B m^7$ .
- Staff 5:** Chords:  $B m^7$ ,  $G m^7$ ,  $E m^7$ ,  $C m^7$ ,  $B m^7$ ,  $G m^7$ ,  $E m^7$ ,  $C m^7$ .

Form on recording... melody. A B Piano solo. C melody. B C melody. coda. Drums play double-time feel except during the... with Bm7 (3 times) and the 5/4 section.

Handwritten musical score for a jazz piece, featuring a single staff of music. The notation includes various chords and performance instructions:

- Staff 1:** Chords:  $C m^7$ ,  $B m^7$ ,  $G m^7$ ,  $E m^7$ ,  $C m^7$ ,  $B m^7$ ,  $G m^7$ ,  $E m^7$ ,  $C m^7$ . Performance instruction: *rit.*

As played on Herbie... at Albert Rotunda"



1  
Medium Swing  
♩ = 200

# Thermo

Freddie Hubbard

(Intro) *B♭ pedal*

**A**

Kicks are not played during solos.

D.S. al 1<sup>st</sup> ending

solo on form (AABA)

after solos - D.S., play head (AABA), take Co:

Medium Swing  
♩ = 200

# Thermo (Harmony Parts)

**(Intro)** *B<sup>b</sup> pedal*  
(drums) *(ten)* *(trb)*

**A** *F<sub>Mi</sub><sup>7</sup>* *B<sup>b</sup>7* *E<sup>b</sup><sub>Mi</sub><sup>7</sup>* *D<sup>7</sup>* *D<sup>b</sup><sub>Mi</sub><sup>7</sup>* *C<sub>Mi</sub><sup>7</sup>(*b*5)* *F<sub>Mi</sub><sup>7</sup>(#9) (unis.)*

*B<sup>b</sup>7(#9)* *E<sup>b</sup><sub>Mi</sub><sup>7</sup>* *B<sup>7</sup>* *B<sup>b</sup>7* *A<sup>7</sup>* *F<sub>Mi</sub><sup>7</sup>* *B<sup>b</sup>7(#9)* *E<sup>b</sup><sub>Mi</sub><sup>7</sup>*

*E<sub>Mi</sub><sup>7</sup>(*b*5)* *1.* *2.* *(unis.)*

**B** *D<sup>b</sup><sub>Mi</sub><sup>9</sup>* *E<sub>Mi</sub><sup>7</sup>* *A<sup>7</sup>* *A<sup>b</sup><sub>Mi</sub><sup>7</sup>* *A<sup>7</sup>*

*D<sup>b</sup>7* *D<sup>7</sup>* *E<sup>b</sup>7(#11)* *(unis.)*

Parts sound one octave lower than written.

D.S. al 1<sup>st</sup> ending

solo on form (AABA)

after solos - D.S., play head (AABA), take Coo

*E<sub>Mi</sub><sup>7</sup>(*b*5)* *2.* *(3)* *(4)*

3  
Medium Afro/Latin

# Think On Me

George Cables

$\text{♩} = 134$

First system of musical notation. The treble clef staff contains a melodic line starting with a quarter note G4, followed by a dotted quarter note A4, a quarter note B4, and a triplet of eighth notes C5, D5, E5. The bass clef staff contains a bass line with a dotted quarter note G2, a quarter note A2, and a quarter note B2. Chord symbols  $D^{13}_{sus}$  and  $F^9_{sus}$  are written above the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line with a quarter note G4, a dotted quarter note A4, a quarter note B4, and a triplet of eighth notes C5, D5, E5. The bass clef staff continues the bass line with a dotted quarter note G2, a quarter note A2, and a quarter note B2. Chord symbols  $D^{13}_{sus}$  and  $F^9_{sus}$  are written above the bass staff.

Third system of musical notation. The treble clef staff contains a melodic line with a quarter note G4, a dotted quarter note A4, a quarter note B4, and a quarter note C5. The bass clef staff contains a bass line with a dotted quarter note G2, a quarter note A2, and a quarter note B2. Chord symbols  $B^7_{sus}(b9)$ ,  $B^7$ ,  $Bb^7_{sus}(b9)$ , and  $Bb^7$  are written above the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with a quarter note G4, a dotted quarter note A4, a quarter note B4, and a quarter note C5. The bass clef staff contains a bass line with a dotted quarter note G2, a quarter note A2, and a quarter note B2. Chord symbols  $Bb^7_{mi}$ ,  $A^7(b5)$ ,  $Ab^7_{mi}$ ,  $Ab^7_{mi}/Gb$ ,  $E^7_{mi}$ ,  $F^7_{mi}$ ,  $Bb^7(\#5)$ , and  $Eb^7_{mi}$  are written above the bass staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with a quarter note G4, a dotted quarter note A4, and a quarter note B4. The bass clef staff contains a bass line with a dotted quarter note G2, a quarter note A2, and a quarter note B2. Chord symbols  $Eb^7_{mi}$  and  $A^{13}(b9)$  are written above the bass staff.

Handwritten musical notation for the first system. The top staff contains a melody in a treble clef with a key signature of one flat and a common time signature. The bottom staff contains a bass line. Chord symbols are written below the bass line:  $A_{13}(\flat 9)$ ,  $D_{mi}7$ ,  $G^7$ ,  $E_{mi}7(\flat 5)$ ,  $A^7_{sus}$ , and  $D_{mi}(\text{add } 9)$ .

Handwritten musical notation for the second system. The top staff continues the melody. The bottom staff continues the bass line. Chord symbols are written below the bass line:  $D_{mi}(\text{add } 9)$ ,  $B\flat MA^7$ ,  $E\flat MA^7(\flat 5)$ , and  $D^7_{sus}$ .

As played on Woody Shaw's "Blackstone Legacy"

# Think On Me (Harmony Parts)

Medium Afro/Latin

=134

The score consists of several staves of music with the following annotations:

- Staff 1 (Trumpet):** (trp), D13sus, F9sus (with a triplet of eighth notes).
- Staff 2 (Tenor Saxophone):** (ten), D13sus, F9sus (with a triplet of eighth notes).
- Staff 3:** B7sus(b9), B(add b9), Bb7sus(b9), Bb(add b9).
- Staff 4:** BbM7, A7(b5), Abmi, Abmi/Gb, EM7, FM7, Bb7(#5), EbMA7.
- Staff 5:** EbMA7, A13(b9).
- Staff 6:** A13(b9), Dmi7, G7, Emi7(b5), A7sus, Dmi7.
- Staff 7:** Dmi7(add 9), BbMA7, EbMA7(b5), D7sus.



photo by Vony Caplan

Woody Shaw

# This Is For Albert

Medium Swing  
♩ = 178

Wayne Shorter

*G pedal* *GMA7* *AbMA7/G* *Ami7/G* *G7(b9) sus 4-3*

(Intro-Solo Bass) (Enter Piano/Drums)

*Cmi7* *F7 (BMA7)* *BbMA7* *Eb7 (AMA7)* *AbMA7* *D7(#9)*

**A** *GMA7* *AbMA7/G* *Ami7/G* *G7(b9) sus 4-3*

(trp)

*Cmi7* *F7* *BbMA7* *Eb7* *AbMA7* *D7(alt)*

**B** *Db7sus* *GMA7/C#* break ---

*Bmi7* *E7(#5)* *Ami7* *D7(b9)*

*GMA7* *AbMA7/G* *Ami7/G* *G7(b9) sus 4-3*

*Cmi7* *F7* *BbMA7* *Eb7* *AbMA7* *D7(alt)*

As played on Art Blakey's "Thermo"

Solos on form

After Solos:

Chords:  $GMA7$ ,  $A\flat MA7 / G$ ,  $Ami7 / G$ ,  $G7(\flat 9)_{sus} 4-3$

Chords:  $CMI7$ ,  $F7$ ,  $B\flat MA7$ ,  $E\flat 7$ ,  $A\flat MA7$ ,  $D7(alt)$

Chords:  $D\flat 7_{sus}$ ,  $GMA7 / C\sharp$

Chords:  $BMI7$ ,  $E7(\sharp 5)$ ,  $Ami7$ ,  $D7(\flat 9)$

Chords:  $GMA7$ ,  $A\flat MA7 / G$ ,  $Ami7 / G$ ,  $G7(\flat 9)_{sus} 4-3$

Chords:  $CMI7$ ,  $F7$ ,  $B\flat MA7$ ,  $E\flat 7$ ,  $A\flat MA7$ ,  $D7(alt)$

D.S. al Coda

Piano lays out at letters C and D.

Chords:  $D\flat 7_{sus}$ ,  $GMA7 / C\sharp$



# This Is For Albert (Harmony Parts)

Medium Swing  
♩ = 178

Intro 8 (Bass Only) 8 (With Piano & Drum)

**A**  $G_{MA7}$   $\frac{A_{bMA7}}{G}$   $\frac{A_{MI7}}{G}$   $G7_{sus}^{(b9)} 4-3$

1. (Unison)

$C_{MI7}$   $F7$   $B_{bMA7}$   $E_{b7}$   $A_{bMA7}$   $D7(alt)$

**B**  $D7_{sus}$   $G_{MA7}$  break

$B_{MI7}$   $E7(\#5)$   $A_{MI7}$   $D7(M)$

$G_{MA7}$   $\frac{A_{bMA7}}{G}$   $\frac{A_{MI7}}{G}$   $G7_{sus}^{(b9)} 4-3$

(Unison)

$C_{MI7}$   $F7$   $B_{bMA7}$   $E_{b7}$   $A_{bMA7}$   $D7(alt)$

Solo on form

After Solos:

The musical score consists of several systems of staves. The first system includes a treble clef staff with notes and a bass clef staff with chords:  $GMA7$ ,  $AbMA7$  over  $G$ ,  $Ami7$  over  $G$ ,  $G7sus(b9) 4-3$ ,  $Cmi7$ ,  $F7$ ,  $BbMA7$ ,  $Eb7$ ,  $AbMA7$ , and  $D7(alt)$ . The second system features a treble clef staff with notes and a bass clef staff with chords:  $Db7sus$ ,  $GMA7$  over  $C\#$ ,  $Bmi7$ ,  $E7(\#5)$ ,  $Ami7$ , and  $D7(b9)$ . The third system includes a treble clef staff with notes and a bass clef staff with chords:  $GMA7$ ,  $AbMA7$  over  $G$ ,  $Ami7$  over  $G$ ,  $G7sus(b9) 4-3$ ,  $Cmi7$ ,  $F7$ ,  $BbMA7$ ,  $Eb7$ ,  $AbMA7$ , and  $D7(alt)$ . The final system shows a treble clef staff with notes and a bass clef staff with chords:  $Db7sus$  and  $GMA7$  over  $C\#$ . The notation includes various chord symbols, accidentals, and rhythmic markings such as slurs and a triplet of 3.

D.S. al Coda

# Time Is Right

Judy Singh

(Intro)  
Freely  $A\flat M I^9$

Fly - ing high, \_\_\_\_\_ with our heads up to the sky, \_\_\_\_\_ This

is no fan - ta - sy, \_\_\_\_\_ Sky is clear, \_\_\_\_\_ we cried \_\_\_\_\_

all our tears, \_\_\_\_\_ and we saved all our

smiles for this mo - ment.

Medium Latin  
=204

(bass only) etc.

Add band)  $A\flat M I^9$  (Trp. solos on D.S.)

Fly - ing high, \_\_\_\_\_ with our heads up to the sky, \_\_\_\_\_ This Time is right \_\_\_\_\_ for us to take a flight \_\_\_\_\_ to the

is no fan - ta - sy. land of ec - sta - sy.

1.

Sky is clear, \_\_\_\_\_ we cried \_\_\_\_\_ all our tears, \_\_\_\_\_ and we

\_\_\_\_\_

A<sub>MA</sub>7(#11) trp. fill

2.

A<sub>MA</sub>7

B/A

G<sub>MA</sub>7(#11)

(vocal enters on D.S.)

We wait - ed so long to sing you this song and we

F<sub>MA</sub>7(#11)

F#<sub>M1</sub>7(b5)

B7(#9)

saved all our smiles for this moment.

E<sub>M1</sub>11 trp. fill

C<sup>13</sup><sub>sus</sub>

D<sup>13</sup><sub>sus</sub> F<sup>13</sup><sub>sus</sub>

E<sub>M1</sub>11

C<sup>13</sup><sub>sus</sub>

D<sup>13</sup><sub>sus</sub> F<sup>13</sup><sub>sus</sub>

**B** E<sub>MA</sub>7 (Swing)

It's not so hard to un - der - stand

F<sub>MA</sub>7

what is in the heart of a man.

A<sub>b</sub>7

F#<sub>M1</sub>7

G/A A/B D/C

All he wish - es, All he dreams is to be free.

D/C

D.S. al Coda

As played on Woody Shaw's "For Sure"

⊕

A<sub>b</sub>M<sub>1</sub>9

vamp & fade



John Scofield & John Abercrombie

# Tomato KISS

Larry Schner

Medium Latin

$\text{♩} = 160$

**A**

$E^b_{sus}(\text{dorian})$   $B^7(b^5)/E^b$  (3x's)  $E^b_{sus}$   $B^7(b^5)$  break-  
 (bass)  $B^7(b^5)/E^b$   $E^b_{sus}$   $B^7(b^5)/E^b$  (sopr)

$E^b_{sus}$   $B^7(b^5)/E^b$   $F/G^b$   $F^\#/D$   $E^b_{sus}$   
 ( $E^b_{sus}$ )  $E^b7(\#9)$   $A^b_{mi}7$   $G^7(\#5)$   $B/G^b$   
 ( $B/G^b$ ) (elec. pn.)  $A^b/E$  (div.)  
 $G^b/D$  (sopranos) N.C.

1.  $E^b_{sus}$   $B^7(b^5)/E^b$   $E^b_{sus}$   $B^7(b^5)/E^b$   
 $E^b_{sus}$   $B^7(b^5)/E^b$   $E^b_{sus}$   $B^7(b^5)$  break-

**(SOLOS)**

**B**

2.  $E^b_{sus}$  2  $B^7(b^5)/E^b$  2 (4x's)  $F/G^b$  2  $F^\#/D$  2  
 $E^b_{sus}$  2  $E^b7(\#9)$  2  $A^b_{mi}7$  2  $G^7(\#5)$  2  
 $G^b_{MA}7(\#5)$  2  $*E_{MA}7(\#5)$  2  $D_{MA}7(\#5)$  3 N.C.

$E^b_{sus}$  implies the dorian mode throughout the tune.  
\*This has been changed since the 1st printing.

to **B** for more s  
after solos-D.C. al C

$G^b/D$   $E^b_{sus}$  tr

As played on Bill Evans' "Affinity"

Sentily (Slow Swing)

# Tones For Joan's Bones

Chick Corea

$\text{♩} = 80$  (Intro)

Chord progression for Intro:  $E_{MI}^9$ ,  $E_{MI}^7(b5)$ ,  $E_{bMA}^7$ . Includes triplets in both staves.

$\text{♩} = d$  (Medium Swing) Light & Lyrical \*

Chord progression for first system:  $D_{MA}^7$ ,  $B_{bMA}^7(b5)$ . Includes triplets.

Chord progression for second system:  $F^7(b9)/D$ ,  $F^7$ ,  $B_{bMA}^7$ ,  $A_{bMI}^7$ ,  $G_{bMA}^7$ ,  $F^7$ . Includes triplets.

Chord progression for third system:  $B_{bMI}^7(b5)$ ,  $E_{b7}(\#9)$ . Includes triplets.

Chord progression for fourth system:  $A_{bMI}^7$ ,  $A_{bMI}^7/Gb$ ,  $E_{b7}(b9)/F$ ,  $E_{MA}^7(\#11)$ . Includes triplets.

**B**

$d = d$

Chord progression for B section:  $E_{bMA}^7$ ,  $G_{bMA}^7(\#11)$ ,  $F_{MA}^7$ ,  $A_{bMA}^7$ . Includes triplets.

*♩ = ♩*

Chords:  $C_{MA7}$ ,  $E^b_{MA7}(\#11)$ ,  $D^b_{MI}(\text{MA}7)$ ,  $A7(\#9)$

**C**

Chords:  $D_{MA7}$ ,  $B^b_{MA7}(b5)$

Chords:  $F7(b9)/D$ ,  $F7$ ,  $B^b_{MA7}$

Chords:  $E_{MI7}$ ,  $A7$ ,  $F\#7(b9)/A\#$ ,  $B_{MI7}$ ,  $E7(\#11)$

Chords:  $E_{MI7}$ ,  $F\#_{MI7}$ ,  $F_{MI7}$ ,  $B^b7$ ,  $E^b_{MA7}$ ,  $D_{MI7}$ ,  $C_{MI7}$ ,  $F7$

Chords:  $E_{MI7}$ ,  $F\#_{MI7}$ ,  $G_{MA7}$ ,  $A7(b9)$ ,  $E^b_{MA7}(\#11)$

fine

As played on Chick Corea's "Inner Space"

Solo on form (ABC)



# True or False

Ray Obiedo

$\text{♩} = 136$

Intro)  $D^7_{sus}$

$f$  (brass) (percussion)

$D^7_{sus}$   $C^7_{sus}$  break  $C^7_{sus}$  (sop.)

$mp$  (trb, 8vb)

$D^7_{sus}$   $C^7_{sus}$  break

$mp$

$D^7_{sus}$   $C^7_{sus}$  break

$B^b_{MA7}$   $A^9_{sus}$   $D^9_{sus}$   $D^7(\#9)$

$B^b_{MA7}$   $A^9_{sus}$   $A^7(b9)$   $D^9_{sus}$   $G^{13}(\#11)$

$C^9_{sus}$   $E^b/A$   $G/F$   $E^b/F$   $B^b_{MA7}$   $A^7(\#9)$  *cresc.*

$D^9_{sus}$   $C^9_{sus}$   $A_{mi7}(add 11)$   $G_{mi7}$   $B^b_{mi7}$   $D^9_{sus}$   $C^9_{sus}$

(brass)

$C^9_{sus}$   $F^{13}$   $B^b_{MA7}$

As played on Pete Escovedo's "The Island"

2.  $C^9_{sus}$   $F^{13}$   $B^b_{MA7}$   $C^7_{sus}$   $D^7_{sus}$   
 (brass)

**B** (SOLOS)  
 $D^7_{sus}$   $C^7_{sus}$   
 vamp till cue

**C** (On Cue)  
 $B^b_{MA7}$   $A7(\#9)$   $D_{MI9}$   $D^7(\#9)$   $B^b_{MA7}$

$A7(\#9)$   $D_{MI7}$   $C^{\#}_{MI7}$   $C_{MI7}$   $F7(b9)$   $B^b_{MA7}$   $A7(\#9)$

$D^9_{sus}$   $C^9_{sus}$   $A_{MI7}(add 11)$   $G_{MI7}$   $B^b_{MI7}$   
 (bkgr. brass)

$D^9_{sus}$   $C^9_{sus}$   $F^{13}$   $B^b_{MA7}$   $D^7_{sus}$

to **B** for more solos After solos - D.S. al Cod

$D^9_{sus}$   $C^9_{sus}$   $A_{MI7}(add 11)$   $G_{MI7}$   $B^b_{MI7}$   
 vamp till cue

(On Cue)  
 $D^9_{sus}$   $C^9_{sus}$  N.C.  $F/E^b$   
 (gtr., w/pn. 8vb)  $f$  fine

vamp for tenor solo:

$C$   $G/B$   $C$   $B^b$   $F/A$   $B^b$   
 continue to **C** on cue vamp till cue

Medium Latin

True or False (Bass Part)

♩ = 136 (Intro) Tacet

5. *D<sup>7</sup>sus* (percussion) *C<sup>7</sup>sus* 1. 2. *C<sup>7</sup>sus*

*mp*

7. *D<sup>7</sup>sus* *C<sup>7</sup>sus*

*mp*

*D<sup>7</sup>sus* *C<sup>7</sup>sus*

*B<sup>b</sup>MA<sup>7</sup>* *A<sup>9</sup>sus* *D<sup>9</sup>sus* *D<sup>7</sup>(#9)*

*B<sup>b</sup>MA<sup>7</sup>* *A<sup>9</sup>sus* *A<sup>7</sup>(b9)* *D<sup>9</sup>sus* *G<sup>13</sup>(#11)*

*C<sup>9</sup>sus* *E<sup>b</sup>/A* *G/F* *E<sup>b</sup>/F* *B<sup>b</sup>MA<sup>7</sup>* *A<sup>7</sup>(#9)*

*cresc.*

*D<sup>9</sup>sus* *C<sup>9</sup>sus* *A<sub>Mi</sub><sup>7</sup>(add 11)* *G<sub>Mi</sub><sup>7</sup>* *B<sup>b</sup><sub>Mi</sub><sup>7</sup>*

*mf*

*D<sup>9</sup>sus* *C<sup>9</sup>sus* 1. *F<sup>13</sup>* *B<sup>b</sup>MA<sup>7</sup>*

2. *C<sup>9</sup>sus* *F<sup>13</sup>* *B<sup>b</sup>MA<sup>7</sup>* *C<sup>7</sup>sus* *D<sup>7</sup>sus*

(SOLOS)

*D<sup>7</sup>sus* *C<sup>7</sup>sus*

vamp till cue

(On Cue)

$B^b MA^7$      $A^7(\#9)$      $D_{mi}^9$      $D^7(\#9)$      $B^b MA^7$   
 $A^7(\#9)$      $D_{mi}^7$      $C\#_{mi}^7$      $C_{mi}^7$      $F^7(b9)$      $B^b MA^7$      $A^7(\#9)$   
 $D^9_{sus}$      $C^9_{sus}$      $A_{mi}^7(addM)$      $G_{mi}^7$      $B^b_{mi}^7$   
 $D^9_{sus}$      $C^9_{sus}$      $F^{13}$      $B^b MA^7$      $D^7_{sus}$

to **B** for more solos After solos - D.S. al Coda

$D^9_{sus}$      $C^9_{sus}$      $A_{mi}^7(add\ 11)$      $G_{mi}^7$      $B^b_{mi}^7$   
 (On Cue)  
 $D^9_{sus}$      $C^9_{sus}$     N.C.     $F/E^b$     fine

vamp till cue

vamp for tenor solo:

N.C.     $C$      $G/B$      $C$     N.C.     $B^b$      $F/A$      $B^b$     N.C.    vamp till cue  
 continue to **C** on cue

# Twilight Tone

Music by Jay Graydon & Alan Paul  
Lyrics by Alan Paul

score  $\text{♩} = 126$  **A**  $Dm7$   $Dm7(MA7)$   $Dm7$   $C$

(dr.) When I hear this mel-o-dy, this strange il-lu - sion takes o-ver me, \_\_\_\_\_  
Un-pre-ten-tious girl from Mem-phus saw the fu - ture through her third eye, \_\_\_\_\_

$G^7/B$   $A$   $G$   $G7$   $Gm7$   $A7(\#5)$   $A7$

through a tun-nel of the mind, per-haps a pre-sent or fu-ture time; \_\_\_\_\_  
Peo-ple came with scep-ti-ci - sm, pick-ing, test-ing her pre-ci-sion; oh \_\_\_\_\_

$Dm7$   $Dm7(MA7)$   $Dm7$   $C$

Out of no-where comes this sound, this mel-o dy that keeps spin-ning round and round, \_\_\_\_\_  
Sud-den-ly they heard this sound, this mel-o-dy that keeps spin-ning round and round, \_\_\_\_\_ **A**

$G^7/B$   $A$   $G$   $Gm7$   $A7(\#5)$   $Dm7$   $F$   $G$   $A$   $Dm7$  break -----  $C^2$

Pyr-a-mid-al lo-co-mo - tion from this mys-tic un - known zone.  
ign-post up a-head is call - ing from this mys-tic un - known zone.

Hear-in' the Twi -  
Hear-in' the Twi -

$Bb13$   $A7$   $Am7(add11)$   $Gm9$   $A7(\#5)$

light,

Hear-in' the Twi

light,

Twilight Tone.

$Dm7$   $Bb13$   $A7$   $Am7(add11)$

light,

Hear-in' the Twi -

$AbMA7$   $G^7sus$   $G^7$   $Fm9$   $E7(\#9)$   $A7(\#5)$

light,

Hear-in' the Twi

light,

Twilight Tone.

N.C.  
(bass w/synth.)

N.C. at 2nd ending at Coda One (-)

*Dmi<sup>9</sup>*  
 (hold)

*Gx's* **B** *staccato*

*mp (gtr.)*  
*N.C.*

*(synth. - add 3rd x)*  
 (2)

(bass - add 3rd x)

(voice)

*N.C.*

*B<sup>b13</sup>* *A<sup>7</sup>* *A<sub>mi</sub><sup>7</sup> (add 11)* *A<sup>b</sup>MA<sup>7</sup>* *G<sup>7</sup> sus* *G<sup>7</sup>*

*D.C. al Coda Two* (♩<sup>2</sup>)

light      Hear-in' the Twi-light,      Hear-in' the Twi-

**Vamp & Fade**

**NARRATION AT C**

Submitted for your approval, one Mr. Miller who is about to take a trip into oddness and obsolescence through a zone whose boundaries are that of imagination. Accompanying him on this journey is the mesmerizing sound of the Twilight Tone.

Guitar solos for 15 bars on first D.C. 3rd vocal verse on second D.C.  
 As played on The Manhattan Transfer's LP "Extensions"

**THIRD VERSE**

On a cold and rainy night  
 One Mr. Miller had a rare flight  
 Glenn was up there boppin' a rhythm  
 Then the engine stopped to listen with him  
 Play that beat, oh, oh,  
 Suddenly he heard this sound,  
 This melody that keeps spinning round and round  
 Now he resides and plays trombone  
 In the mystic unknown zone.

# Twelve Tone Tune

Bill Evans

Medium-Up Swing

$\text{♩} = 200$

Chord progression for the first system:

- Measure 1:  $G_{MI} (MA^7)$
- Measure 2:  $C_{MI}^7$   $F_{MI}^7$
- Measure 3:  $B^b_{MI}^7$   $E^b7(\#11)$
- Measure 4:  $A_{MI}^7$   $D^7$

Chord progression for the second system:

- Measure 1:  $G_{MA}^7$
- Measure 2:  $G^b_{MA}^7$
- Measure 3:  $F_{MA}^7$   $E_{MI}^7$
- Measure 4:  $A_{MI}^7$   $D_{MI}^7$

Chord progression for the third system:

- Measure 1:  $G_{MI}^7$   $C_{MI}^7$
- Measure 2:  $F_{MI}^7$   $B^b_{MI}^7$
- Measure 3:  $A_{MI}^7$   $G^{\#07}$
- Measure 4:  $G^{\#07}$

fine

played on "The Bill Evans Album"

s doubles the melody.  
 ) changes in parentheses.

# Una Muy Bonita (Bass Part)

Medium Swing  
♩ = 218

G<sup>b</sup> (2)

**A** G<sup>b</sup> (no repeat on D.C.)

Ab<sup>7</sup> G<sup>b</sup> Ab

E<sup>b</sup>m<sub>7</sub>/B<sup>b</sup> D<sup>b</sup>/C D<sup>b</sup> 1. G<sup>b</sup> 2. D<sup>b</sup>

**B** G<sup>b</sup>6 D<sup>b</sup>/F G<sup>b</sup>6 D<sup>b</sup>/Ab Play Freely

(2) **C** (2)

G<sup>b</sup> Ab<sup>7</sup>

G<sup>b</sup> Ab E<sup>b</sup>m<sub>7</sub>/B<sup>b</sup> D<sup>b</sup>/C D<sup>b</sup> G<sup>b</sup> Ab E<sup>b</sup>m<sub>7</sub>/B<sup>b</sup> D<sup>b</sup>/C D<sup>b</sup> 4x's

**D** (SOLOS) D<sup>b</sup> major scale 16

Free 4 D<sup>b</sup> major scale 8

after solos - D.C. al Coda

(Double Time) G<sup>b</sup> Ab E<sup>b</sup>m<sub>7</sub>/B<sup>b</sup> D<sup>b</sup>/C G<sup>b</sup>/D<sup>b</sup>  
Vamp & Fade



# Una Muy Bonita

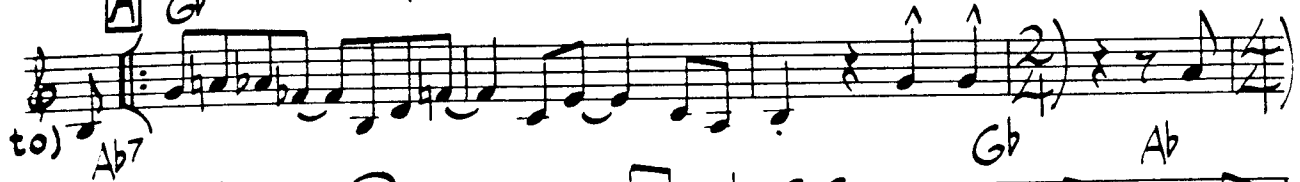
ium Swing Gb

Ornette Coleman

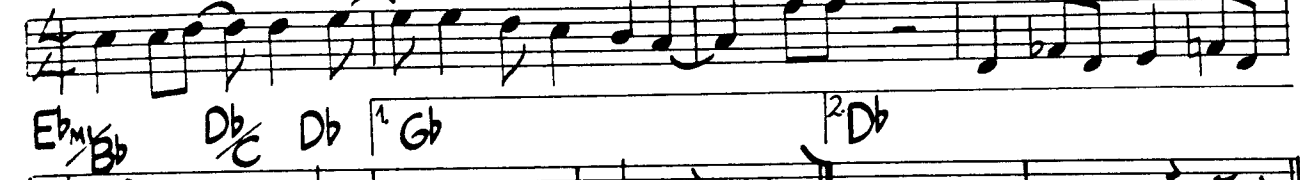
8 (bass only) (no repeat on D.C.)



to) Ab7 Gb Ab



Ebm/Bb Db/C Db 1 Gb 2 Db



Gb6 Db/F Gb6 Db/Ab



Free Solo

4

Tacet

C Gb

(bass) Gb

Ab7



Gb Ab Db Gb Ab Ebm/Bb Db/C Db (4x's)



D (SOLOS) Db major scale

E

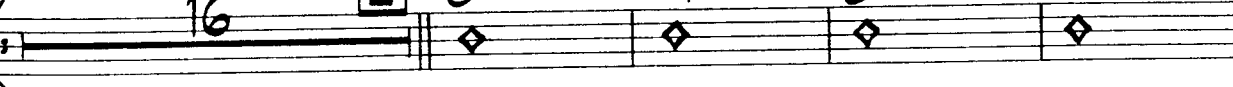
Gb6

alto & trp. fill -

Db/F

Gb6

Db/Ab



Free

4

Db major scale

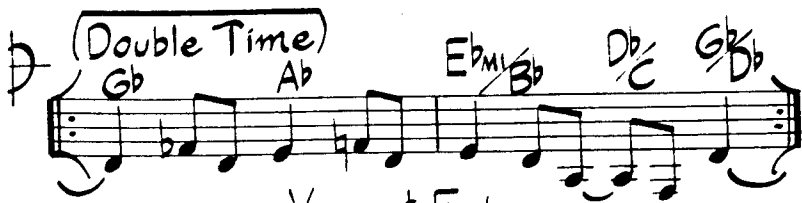
8



after solos - D.C. al Coda

As played on Ornette Coleman's "Change Of The Century"

(Double Time) Gb Ab Ebm/Bb Db/C G7b9



V. & C. & D.

# Una Muy Bonita (Harmony Part)

Medium Swing  $G^b$

$\text{♩} = 218$

(bass only) (no repeat on D.C.)

**A**

(trp.)  $G^b$

$E^b_{m1}/B^b$   $D^b/C$   $D^b$   $G^b$   $D^b$

**B**

$G^b6$   $D^b/F$   $G^b6$   $D^b/Ab$

Tacet

Tacet

**C**

$G^b$

(free alto solo) (bass line enters)

$G^b$   $Ab7$

$G^b$   $Ab$   $E^b_{m1}/B^b$   $D^b/C$   $D^b$   $G^b$   $Ab$   $E^b_{m1}/B^b$   $D^b/C$   $D^b$  (4x's)

alto & trp. fill

(SOLOS)

**D**

$D^b$  major scale  $G^b6$   $D^b/F$   $G^b6$   $D^b/Ab$

Free

$D^b$  major scale

after solos - D.C. al Coda

$\text{♩} = 436$

(Double Time)

$G^b$   $Ab$   $E^b_{m1}/B^b$   $D^b/C$   $G^b/Db$   $D^b$

Medium Latin

# Utopia

McCoy Tyner

(Intro)  $\text{♩} = 136$

Introductory musical notation for bass and piano. The bass line consists of two measures of whole notes:  $F^7_{sus}$  (4 beats) and  $F^7_{sus}$  (7 beats). The piano part consists of two measures of whole notes:  $F^7_{sus}$  (4 beats) and  $F^7_{sus}$  (7 beats). The final measure shows a piano part with a  $(piano)$  dynamic marking.

(bass & drums only)

(piano & flute fill)

3x's) **A** 8. <sup>1<sup>st</sup>x:</sup> piano  
<sub>2<sup>nd</sup> & 3<sup>rd</sup>x:</sub> horns

Section A, first piano and horn parts. The piano part is marked *piano* and features chords  $E^b/F$  and  $F^7_{MA7}$ . The horn part features chords  $E^b/F$  and  $F^7_{MA7}$ .

Section A, second piano and horn parts. The piano part features chords  $A^b/B^b$ ,  $A^b/G^b$ ,  $A/G^b$ , and  $G^b$ . The horn part features chords  $E$  and  $E/D$ .

Section B, piano solo and horn parts. Section B is marked with a box **B**. It includes a *Piano Solo* section with chords  $F^{\#}/C$ ,  $D/C$ , and  $B^{\#}M^7$ . The horn part includes a *(trp.)* section with chords  $D^b7$  and  $E$ . The notation also indicates *(Double-Time Feel)* and *(Original Feel)*.

Section B, piano and horn parts. The piano part features chords  $(D^b7)$  and  $E^7_{sus}$   $E^7$ . The horn part features a *drum fill* and a  $(D^b7)$  chord.

C

Musical notation for section C, featuring two staves with chords and melodic lines. The first staff starts with a chord of  $E^b/F$ .

Musical notation for section C, featuring two staves with chords and melodic lines. Chords include  $A^b/B^b$ ,  $A^b/G^b$ ,  $A/G^b$ ,  $G^b$ ,  $E$ ,  $E/D$ ,  $F$ , and  $D^b$ .

D

(SOLOS)

Musical notation for section D, featuring a single staff with chords and rhythmic markings. Chords include  $F^7_{sus}$  4,  $B^b7$ ,  $A^b7$ ,  $G^b7$ ,  $E^7$ ,  $D^7$ , and  $C^7$ .

E

Musical notation for section E, featuring a single staff with chords and rhythmic markings. Chords include  $Bm^7$  4,  $D^b7$  3, and  $E^7$ .

Musical notation for a piano solo section, featuring a single staff with chords and rhythmic markings. Chords include  $F^7_{sus}$ . The section is labeled "Vamp & Fade".

(solo form - DDE after solos - D.S. al Coda

As played on McCoy Tyner's "Tender Moments"

Bass at A & C:

Musical notation for bass lines at sections A and C, featuring two staves.

dium Swing

V

212

John Scofield

The musical score consists of eight staves of music. The first staff begins with a repeat sign and a key signature of one flat. The chords above the first staff are  $A\flat MA^7(\#11)$ ,  $G MI^7$ , and  $F^7_{sus}$ . The second staff has chords  $E MI^7$ ,  $F MA^7(\text{or } A F)$ ,  $E\flat MI^7$ ,  $D\flat MI^7$ , and  $B MI^7$ . The third staff has chords  $C MI^7$ ,  $B\flat MA^7$ ,  $D\flat MA^7$ ,  $A\flat MA^7$ , and  $B MA^7$ . The fourth and fifth staves feature a sequence of chords:  $A$ ,  $B\flat/A$ ,  $A$ , and  $B\flat/A$ . The sixth staff has chords  $A MA^7$ ,  $B\flat MA^7(\#11)$ ,  $E\flat^{13}_{sus}$ ,  $G^{13}_{sus}$ , and  $E^{13}_{sus}$ . The seventh staff is a solo section for guitar, marked  $C^{13}_{sus}$  (solo)  $C^{13}_{sus}$ , with a large '7' indicating a barre. The piece concludes with the word 'fine'.

As played on John Scofield's "John Scofield Live"

n Straight  $\frac{1}{8}$  s  $\text{♩} = 88$   
swinging  $\frac{1}{16}$  s'

# Vignette

Gary Peacock

## Intro

*mp* (solo piano)

**B<sub>m1</sub>**  
(add bass & drums)

**B<sub>m1</sub>**      **C**   **C<sup>+</sup>**   **C<sup>#</sup><sub>m1</sub>**

**G<sup>#</sup><sub>m1</sub>**      **B<sup>b</sup> phrygian**

The left hand part is played, with variations, throughout solos  
Chords are given for soloing (minor chords imply the natural minor scale). Bass pickups on the 'and of 4' are optional.

**(On Cue)**  
vamp & fade

As played on Gary Peacock's "Tales Of Another"

dium Funk  $\text{♩} = 118$

# Water Sign

Jeff Lorber

(tro) N.C.

Musical staff 1: Treble clef, 7/4 time signature, (solo synth.). The staff contains a complex melodic line with many sixteenth and thirty-second notes.

(solo synth.)

$\text{DbMA}^7(\text{b9})/\text{C}$  **A**  $\text{DbMA}^7(\text{b9})/\text{C}$

Musical staff 2: Bass clef, (bass w/synth.). The staff contains a bass line with eighth and sixteenth notes.

(bass w/synth.)

Musical staff 3: Treble clef, (2). The staff contains a melodic line with eighth notes.

Musical staff 4: Treble clef, N.C., (ten),  $\text{F}^{13}$ . The staff contains a melodic line with eighth notes and a final chord.

( $\text{F}^{13}$ )

$\text{Eb}^{13}$   $\text{E}^{13}$

$\text{F}^{13}$   
(ten)

Musical staff 5: Treble clef, melodic line with triplets and eighth notes.

$\text{Eb}^{13}$   $\text{E}^{13}$   $\text{F}^{13}$

Musical staff 6: Treble clef, melodic line with triplets and eighth notes.

$\text{F}^{13}$   $\text{Gmi}^7$   $\text{AbMA}^7$  **C**

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

Musical staff 7: Treble clef, melodic line with eighth notes.

$C_{MI}^7$   $E^b_{7sus}$   $A^b_{MA}^7$   $G^7(\#^9_5)$   $C_{MI}^7$  -  $B^b_{MI}^7$   $E^b_7$

$A^b_{MA}^7$   $G^7(\#^9_5)$   $C_{MI}^7$   $E^b_{7sus}$   $A^b_{MA}^7$   $G^7(\#^9_5)$

$D^b_{MA}^7(b^9)/C$  N.C.

$F^{13}$   $E^b^{13}$   $E^{13}$   $F^{13}$

**D** (SOLOS)  $F^{13}$  15  $F^{13} G_{MI}^7 A^b_{MA}^7$   $G^7(\#^9_5)$

$C_{MI}^7$   $E^b_{7sus}$   $A^b_{MA}^7$   $G^7(\#^9_5)$   $C_{MI}^7$   $B^b_{MI}^7$   $E^b_7$   $A^b_{MA}^7$   $G^7(\#^9_5)$

$C_{MI}^7$   $E^b_{7sus}$   $A^b_{MA}^7$   $G^7(\#^9_5)$   $D^b_{MA}^7(b^9)/C$  8

after solos - D.S. al Coda

$D^b_{MA}^7(b^9)/C$   $D^b_{MA}^7(b^9)/C$  5 N.C.  $F^7_{sus}$   
 (synth. solo)

As played on Jeff Lorber's "Water S"



# Water Sign (Bass Part)

Medium Funk

Intro J=118

C7sus(b9)

Intro staff: A whole rest followed by a C7sus(b9) chord.

C7MA7(b5)/C

Staff 1: Rhythmic bass line starting with a C7MA7(b5)/C chord.

(2)

N.C.

Staff 2: Rhythmic bass line with an N.C. instruction.

(2)

Staff 3: Rhythmic bass line with an F13 chord.

F13

Eb13 E13 F13

Staff 4: Rhythmic bass line with Eb13, E13, and F13 chords.

Eb13 E13 F13

Staff 5: Rhythmic bass line with Eb13, E13, and F13 chords.

Staff 6: Rhythmic bass line.

Staff 7: Rhythmic bass line with chord symbols: AbMA7, G7(#9), Cmi7, Eb7sus, AbMA7, G7(#9), Cmi7, Bbmi7, Eb7.

Staff 8: Rhythmic bass line with chord symbols: AbMA7, G7(#9), Cmi7, Eb7sus, AbMA7, G7(#9), and a final DbMA7(b5)/C chord.

F13 Eb13 E13 F13 etc.

F13 (SOLOS) 15 F13 GMI7 AbMA7 G7(#9) CMI7 Eb7sus

AbMA7 G7(#9) CMI7 BbMI7 Eb7 AbMA7 G7(#9) CMI7 Eb7sus

AbMA7 G7(#9) DbMA7(b5)/C D.C. al Coda

(2) (2) N.C. after solos - D.S. al Coda

DbMA7(b5)/C (2)

(2) N.C. F7sus

Medium Samba

# What, Does It Matter?

George Mraz

= 133

**(Intro)**  $G^{\flat}MA7(\#11)$  **(4x's)**

(bass) tenor solo

$B^{\flat}M7$   $A7(\#9)$

ten.)

$B7(w.tone)$   $B^{\flat}7(\#11)$

$G^{\flat}MA7(\#11)$   $D7(\#9)$

$D^{\flat}MA7(\#11)$

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

$A^{\flat}13$   $A^{\flat}13(b9)$

$B^{\flat}M7(add 11)$   $B7(\#9) - b13$

As played on New York Jazz Quartet's "Surge"

$E_{MI}^9$   $B_{MI}^9$

$E_{MI}^9$   $B_{MI}^9$

$Bb13(b9)$   $A7(\#11)$   $Ab7(\#11)$

$(Ab7(\#11))$   $(A)$   $C7(\#11)$   $B13(\#11)$

$(B13(\#11))$   $Bb_{MI}^9$   $F_{MI}^9$

$DbMA7$   $AbMA7$   $GbMA7(\#11)$

$GbMA7(\#11)$   $(On Cue)$   $GbMA7(\#11)$

(Vamp & Solo till cue)

Chords played on beat 4 during head are played on beat 1 of next bar during solos.

# When It Was Now

Wayne Shorter

Slip Funk  
♩ = 124

N.C. Drums 2  
(sax w/bass)

Drums 2

Abm7(#5)

D/A

E<sup>b</sup>7 Fm7 Em7 B<sup>b</sup>/C

E<sup>b</sup>7 Fm7 Em7 B<sup>b</sup>/C G/A 1. N.C.

2. N.C. Db9sus B Dbm7

Db7sus A/C# Dbm7 Ebm7/F

G9sus A/G (synth.)

Handwritten musical score for tenor saxophone. The score consists of ten staves of music. The first staff contains a melodic line with triplets and slurs, with chords  $Db^9_{sus}$ ,  $DbMA^7$ ,  $Dbmi^7$ , and  $DbMA^7$  written above. The second staff continues the melody with chords  $AbMA^9$ ,  $Cmi^7$ ,  $AbMA^7/Bb$ ,  $Bb^7(\#9)$ , and  $Db^9_{sus}$ . The third staff features a melodic line with triplets and slurs, with chords  $Db^9$ ,  $Dbmi^9$ ,  $Db^9$ , and  $E^b/F$  written above. The fourth staff shows a rhythmic pattern with chords  $Gmi^7$ ,  $F\#mi^7$ ,  $Db/Eb$ ,  $Db/Eb$ , and  $D/E$ . The fifth staff continues the rhythmic pattern with chords  $E^b/F$ ,  $Gmi^7$ ,  $F\#mi^7$ , and  $Db/Eb$ . The sixth staff shows a rhythmic pattern with chords  $Db/Eb$ ,  $Db^9_{sus}$ , and  $Db^9$ . The seventh staff features a melodic line with chords  $Db^9_{sus}$ ,  $Db^9$ ,  $Dbmi^9$ , and  $Db^9$ . The eighth staff shows a rhythmic pattern with chords  $Db^9_{sus}$ ,  $Db^9$ ,  $Dbmi^9$ , and  $Db^9$ . The ninth staff shows a rhythmic pattern with chords  $E^b/F$ ,  $Gmi^7$ ,  $F\#mi^7$ , and  $Db/Eb$ . The tenth staff shows a rhythmic pattern with a double bar line and the instruction "Vamp & Fade".

Tenor sounds one octave lower than written.

As played on Weather Report's "Weather Report."

Medium Funk

When It Was Now (Bass Part)

$\text{♩} = 124$

N.C. *Tacet* 2

*Tacet* 2

$\text{AbMA7}(\#5)$

$\text{D/A}$

$\text{Eb7}$   $\text{Fmi7}$   $\text{Emi7}$   $\text{Bb/C}$

$\text{Eb7}$   $\text{Fmi7}$   $\text{Emi7}$   $\text{Bb/C}$   $\text{G/A}$  N.C.

2. N.C.  $\text{C}\#9_{\text{sus}}$   $\text{Db}9_{\text{sus}}$  **B**  $\text{DbMA7}$

$\text{Db}7_{\text{sus}}$   $\text{A/C}\#$   $\text{DbMA7}$   $\text{EbMA7}$

$\text{G}9_{\text{sus}}$   $\text{A/G}$

$\text{Db}9_{\text{sus}}$   $\text{DbMA7}$   $\text{Dbmi7}$   $\text{DbMA7}$

AbMA9 Cm7 AbMA7/Bb Bb7(#9) Db9sus

Db9 Dbmi9 1. Db9 Eb/F

Gmi7 F#mi7 (H) Db/Eb b: D/E

Eb/F Gmi7 F#mi7 (H) Db/Eb b: 2) 4)

Db/Eb Db9sus | 2. Db9

Db9sus Db9 Dbmi9 Db9

Db9sus Db9 Dbmi9 Db9

(Eb/F Gmi7 F#mi7 (H) Db/Eb b: )

Vamp & Fade



# Windflower

Sarah Cassey

**A**

Piano

Bass

*fine*

*fine* (SOLOS)

F<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7(b5)</sup> C<sup>7</sup> F<sub>M1</sub><sup>7</sup> F<sup>7</sup>

B<sup>b</sup><sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7(b5)</sup> C<sup>7</sup> F<sub>M1</sub><sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup><sup>7</sup>

D<sup>b</sup><sup>7</sup> C<sup>7</sup> F<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7(b5)</sup> C<sup>7</sup>

As played on Mel Lewis' "Mel Lewis & Friends"

After solos - D.C. al fine (take repeat)

# Witch Hunt

Wayne Shorter

$\text{p}$  Swing  
 $\text{♩} = 228$

Intro

Chords: N.C.,  $E\flat MA7$ ,  $F MA7$ , N.C.,  $G MA7$ ,  $D MA7$ , N.C.,  $A MA7$ ,  $B MA7$ ,  $G\flat MA7$ ,  $A\flat MA7$ ,  $D\flat MA7$ ,  $C MI11$

Tempo: (Med. Swing)  $\text{♩} = 146$

Instrumentation: (trp), (ten)

Other markings: (Unison), triplets (3)

**A**

Chords:  $C MI11$ ,  $E\flat 7$ ,  $C MI11$ ,  $G\flat 7$  ( $G\flat MA7$ ),  $F 7$ ,  $E MA7$ ,  $E\flat 7$ ,  $A\flat MI11$ ,  $A/G\sharp$ ,  $A\flat MI11$ ,  $\text{C} (G 7)$

Chord:  $A\flat MI11$

Tempo: rit.

solos on **A** As played on Wayne Shorter's "Speak No Evil"

# Woody I - On The New Ark

Woody Shaw

Medium Latin

$\text{♩} = 204$

**A** (add 9 / no 3)    **F#** (add 9 / no 3)    **E<sup>b</sup>** (add 9 / no 3)    | 1. **C<sup>9</sup>sus**    | 2. **C<sup>9</sup>sus**

**A<sup>Mi</sup>**    **F#<sup>Mi</sup>** **E<sup>b</sup><sup>Mi</sup>**    **F<sup>9</sup>sus**    **B<sup>b</sup><sup>Mi</sup>9/C**

**B<sup>b</sup><sup>Mi</sup>11**    **N.C.**    break

**A** **E<sup>b</sup><sup>Mi</sup>(MA7)** **A<sup>b</sup>7**    **B<sup>b</sup>7**    **E<sup>b</sup><sup>Mi</sup>(MA7)** **A<sup>b</sup>7**    **B<sup>b</sup>7**    etc.

**E<sup>b</sup><sup>Mi</sup>(MA7)** **A<sup>b</sup>7**    **B<sup>b</sup>7**    **E<sup>b</sup><sup>Mi</sup>(MA7)** **A<sup>b</sup>7**    **B<sup>b</sup>7**

**B<sup>Mi</sup>(MA7)** **E7**    **F#7**    **B<sup>Mi</sup>(MA7)** **E7**    **F#7**

**B<sup>Mi</sup>(MA7)** **E7**    **F#7**    **G<sup>Mi</sup>(MA7)**    break

**3** (Suspended Time) **C/D<sup>b</sup>**    (pn. & trb.)

(trp.)

(bs)

C/D $\flat$

D/E $\flat$  N.C.

(Time)  
C F $7_{sus}$  / E / E $\flat$  / D / E $\flat$  / E F $7_{sus}$

(F locrian during solos)

F $7_{sus}$  / E / E $\flat$  / D / E $\flat$  / E F $7_{sus}$

trb.)  
s. trb.) (trp.)

F $7_{sus}$  / E / E $\flat$  / D / E $\flat$  / E F $7_{sus}$

F $7_{sus}$  / E / E $\flat$  / D / E $\flat$  / E F $7_{sus}$  (end of locrian)

trb.)  
s. trb.)

A (add 9 no 3) F $\sharp$  (add 9 no 3) E $\flat$  (add 9 no 3) break

Solo on form (ABC),  
after last solo - D.S. a  
coda

As played on Woody Shaw's "Woody III"

E $\flat$  (add 9 no 3) = C $9_{sus}$

Breaks and kicks are not played during solos, but the suspended time at B is observed

Medium

# Young And Fine

Josef Zawinul

Latin/Funk  $\text{♩} = 102$

$B\flat M i^9$   $A M i^9$   $E\flat sus$   $G$   $F M i^7$   $E\flat/F$   $D\flat/E\flat$   $C/D$   $B\flat M i^9$   $B/A$   $E\flat/G$   $D\flat/F$

(Keyboards) (add drums)

$E\flat/F$   $D\flat/E\flat$   $C/D$  **sparse sax solo**  $C/B\flat$   $B/A$   $E\flat/G$   $D\flat/F$   $E\flat/F$   $D\flat/E\flat$   $D M i^7$

$B\flat M i^9$   $A M i^9$   $E\flat sus$   $G$   $F M i^7$   $E\flat/F$   $D\flat/E\flat$   $C/D$   $B\flat M i^9$   $B/A$   $E\flat/G$   $D\flat/F$

$E\flat/F$   $D\flat/E\flat$   $C/D$   $B\flat M i^9$   $A M i^9$   $E\flat sus$   $G$   $F M i^7$   $E\flat/F$   $D\flat/E\flat$   $C/D$

$B\flat M i^9$   $A M i^9$   $E\flat/G$   $F M i^7$   $E\flat/F$   $D\flat/E\flat$   $D M i^7$  (end solo)  $B\flat M i^9$   $A M i^9$   $E\flat sus$   $G$   $F M i^7$

$E\flat/F$   $D\flat/E\flat$   $C/D$  drum fill

**A**  
sax & synth

$E\flat M A^7$   $D M i^7(b9)$   $G^7$   $C M i^7$   $C M i^7$   $B\flat$   $B/A$  (synth.)  $E\flat M A^7$   $C M i$   $F13(\sharp 11)$

$D/B\flat$   $C/B\flat$   $B/B\flat$   $G M i^7$   $C M i^7$   $A13(\sharp 11)$   $A\flat M A^7$   $A\flat M A^7$   $F M i^7$   $A\flat/E\flat$

$D7(\sharp 11)$   $G^7$  **B**  $C M i^7$   $F M i^7/C$   $C M i^7$   $A\flat M A^7$   $G^7 sus$

$C M i^7$   $D\flat/C$  (synth.)  $C M i^7$   $C^7$   $F M i^7$   $F M i^7/E\flat$   $D M i^7(b9)$   $G^7(\sharp 5)$   $C M i^7$   $C M i^7/B\flat$   $F13(\sharp 11)$

(Bb G/A) Gsus CMA7 Ab (add 9) C

C6/a F#MI7(b9) B7 EMI7 EMI7 CMI7

(synth.) (w/bass) (synth.) (bass w/synth.)

**C** AbMA7 DbMA7 GMI7(b9) C7 FMI7 Eb E D AbMA7 FMI7 Bb13(#11)

(sex w/synth.)

G Eb F Eb E Eb CMI7 FMI7 D13(#11) DbMA7 CMI7

Ama7 (4x's) BbMI7 Ami9 Eb G FMI7 **SOLOS** BbMI9 Ami9 Eb G FMI7

(On Cue) Eb F Db Eb C D **drum fill** Vamp till cue

D.S. al Coda

**SOLOS** BbMI9 Ami9 Eb G FMI7 (On Cue) BbMI9 Ami9 Eb/sus G FMI7 BbMI9 Ami9 Eb/sus G FMI7

Vamp till cue (synth.)

BbMI9 B07 CMI7 DbMA7 BbMI7 E7/B CMI7 F7(alb)

(bass)

sample bass line on solos:

BbMI9 Ami9 E7/G FMI7

As played on Weather Report's "Mr. Gone"

Medium Jazz Waltz  
♩ = 150

# Young One

Jim Hall

(Intro)

Chords and notation for the first staff (Intro):  
 3/4 DMA7 A9sus (2) (2) (2)

Chords and notation for the second staff (First Ending):  
 DMA7 A9sus DMA7 A9sus

Chords for the third staff:  
 G#mi7(b5) Gmi7(MA7) F#mi7 Bmi7 Emi7 A7

Chords and notation for the fourth staff:  
 DMA7 A9sus DMA7 A9sus

Chords for the fifth staff:  
 GMA7 Abmi7 Db7 GbMA7 Ebmi7

Chords for the sixth staff:  
 Abmi7 Db7 GbMA7 Ebmi7

Chords for the seventh staff:  
 Abmi7 F7/A Bbmi7 Ebmi7

Chords for the eighth staff:  
 Fmi7 Bb7 EbMA7 Cmi7

Handwritten musical score for guitar, consisting of seven staves. The first six staves contain melodic lines with corresponding chords written above them. The seventh staff is a vamp section with a double bar line and repeat dots at both ends.

**Staff 1:** Chords: F#mi7, B7sus 4-3, E7sus. Melody: quarter notes G#4, A4, B4, C#5, D5, E5, quarter notes F#4, G4, A4, B4, C#5, D5, quarter notes E5, D5, C#5, B4, A4, G#4.

**Staff 2:** Chords: E9sus, Ama7/E, E9sus, Ama7/E. Melody: quarter notes G#4, A4, B4, C#5, D5, E5, quarter notes F#4, G4, A4, B4, C#5, D5, quarter notes E5, D5, C#5, B4, A4, G#4.

**Staff 3:** Chords: Ebmi7, Ab7 (#5), Dmi7, G7 (#5). Melody: quarter notes G#4, A4, B4, C#5, D5, E5, quarter notes F#4, G4, A4, B4, C#5, D5, quarter notes E5, D5, C#5, B4, A4, G#4.

**Staff 4:** Chords: C#mi7, D07 (add MA7), D#mi7, E7 (#9). Melody: quarter notes G#4, A4, B4, C#5, D5, E5, quarter notes F#4, G4, A4, B4, C#5, D5, quarter notes E5, D5, C#5, B4, A4, G#4.

**Staff 5:** Chords: Ami7, D7, F#mi7, B7. Melody: quarter notes G#4, A4, B4, C#5, D5, E5, quarter notes F#4, G4, A4, B4, C#5, D5, quarter notes E5, D5, C#5, B4, A4, G#4.

**Staff 6:** Chords: Emi7, A7, DMA7, A9sus. Melody: quarter notes G#4, A4, B4, C#5, D5, E5, quarter notes F#4, G4, A4, B4, C#5, D5, quarter notes E5, D5, C#5, B4, A4, G#4.

**Staff 7 (Vamp):** Chords: DMA7, A7sus, DMA7, A7sus, DMA7. Melody: quarter notes G#4, A4, B4, C#5, D5, E5, quarter notes F#4, G4, A4, B4, C#5, D5, quarter notes E5, D5, C#5, B4, A4, G#4. Includes markings "Vamp till cue" and "rit.".

As played on Jim Hall's "Impressions Of Japan"

Fermata on E7 (-9) holds for solos



# Appendix - Sample Drum Parts

Transcribed by Rick Latham, autho. of "Advanced Funk Studies"  
(Available from Rick at P.O. Box 12452, Dallas, TX 75225)

## Explanation Of Notation

Hi-Hat    open Hi-Hat    Bell of cymbal    Cowbell    Cymbal    Snare Drum

Small Tom    Middle Tom    Floor Tom    Bass Drum    Hi-Hat played w/foot

Bracket around note indicates note is sometimes played

## AND THE MELODY STILL LINGERS ON

## BIRDLAND

Stick on rim

Bass drum ad lib

## BRAZILIAN LOVE AFFAIR

Ago-go bells vamp

## BULLET TRAIN

Intro  
A  
olos

## CASSIDAE

Ad lib samba

## CENTRAL PARK

Samba ad lib

## DAISY MAE

## ELEGANT PEOPLE

A

B

C

fill

fill

get busy but still kick figures

FLY WITH THE WIND

**A** **D** **C**  
 Drums kick figures while filling on toms

4 A.M.

**A** **B** **D** **C** **E**

GIBRALTAR

HIGHWAY ONE

12 8 Stick on rim

IN SEARCH OF MY HEART

Ad lib cymbals light 1/2 x feel

**A** **B** **C**

**C** Kick figures with fills

I THOUGHT IT WAS YOU

Intro

**A**

JUNGLE FEVER

**B**

KATHERINE

LEMME AT IT

Intro

**A** **C** **B**

LUSITANOS

Intro Solos

**A**

**B** **C**

MAGIC LADY

MAGIC SAM

Musical notation for MAGIC SAM, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns, with a section marked with a boxed letter 'B'.

MAN IN THE MOON

Musical notation for MAN IN THE MOON, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns.

THE MAZE

Piano interlude between solos

r.s.

Musical notation for THE MAZE, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns, with a section marked with an upward-pointing arrow and the text 'r.s.'.

Continuation of musical notation for THE MAZE, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns, with the text 'etc. ad lib' written to the right.

MONMOUTH COLLEGE FIGHT SONG

Musical notation for MONMOUTH COLLEGE FIGHT SONG, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns, with a section marked with a boxed letter 'B'.

NEO TERRA

Musical notation for NEO TERRA, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns, with a section marked with a boxed letter 'B' and another with a boxed letter 'C'.

NOTHING YOU CAN DO ABOUT IT

Musical notation for NOTHING YOU CAN DO ABOUT IT, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns.

ONLY LOVE

Musical notation for ONLY LOVE, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns, with a section marked with boxed letters 'A', 'D', and 'E'.

ON THE BOULEVARD

Musical notation for ON THE BOULEVARD, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns, with a section marked with a boxed letter 'B' and another with a boxed letter 'C'.

PALLADIUM

Musical notation for PALLADIUM, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns, with a section marked with a boxed letter 'C'.

PENSATIVA

Musical notation for PENSATIVA, featuring a single staff with a treble clef and a common time signature. The piece consists of a series of rhythmic patterns, with the text 'Latin' written to the right.

PERESINA

Ad lib bossa groove

PHANTAZIA

POOLS

SAMBA SONG

E and G are written in 4/4 for a better understanding of the part

S. E.'S DREAM

Latin

Ad lib on cym. much space

SHARE YOUR LOVE

A C D

SICILY

SOMEDAY

STRAIGHT STREET

Bridge groove 6 8 feel

TEEN TOWN

Ad lib snare and bass drum

TEE TIME FOR ERIC

ntro

A

C

B

Detailed description: This block contains the musical notation for 'TEE TIME FOR ERIC'. It features a single staff with a treble clef. The notation includes a series of chords marked with 'x' and a sequence of eighth notes. There are three boxed section markers: 'A' at the beginning, 'C' below it, and 'B' at the end of the piece.

TIME IS RIGHT

1 2 x feel

A

Detailed description: This block contains the musical notation for 'TIME IS RIGHT'. It consists of a single staff with a treble clef, showing a sequence of eighth notes. A boxed section marker 'A' is placed at the beginning.

TWILIGHT TONE

Detailed description: This block contains the musical notation for 'TWILIGHT TONE'. It features a single staff with a treble clef, showing a sequence of eighth notes with 'x' marks above them.

UTOPIA

All around these regions

Double x Latin feel

ntro

A

C

B

E

Detailed description: This block contains the musical notation for 'UTOPIA'. It features a single staff with a treble clef. The notation includes a series of chords marked with 'x' and a sequence of eighth notes. There are five boxed section markers: 'A' at the beginning, 'C' below it, 'B' at the end of the first phrase, 'E' below it, and another 'B' at the end of the second phrase.

WATER SIGN

A

Detailed description: This block contains the musical notation for 'WATER SIGN'. It features a single staff with a treble clef, showing a sequence of eighth notes with 'x' marks above them. A boxed section marker 'A' is placed at the beginning.

B

C

Detailed description: This block contains the continuation of the musical notation for 'WATER SIGN'. It features a single staff with a treble clef, showing a sequence of eighth notes with 'x' marks above them. Boxed section markers 'B' and 'C' are placed at the beginning and end of the phrase, respectively.

WHEN IT WAS NOW

ntro

A

Detailed description: This block contains the musical notation for 'WHEN IT WAS NOW'. It features a single staff with a treble clef, showing a sequence of eighth notes with 'x' marks above them. A boxed section marker 'A' is placed at the beginning.

YOUNG AND FINE

ntro

A

Detailed description: This block contains the musical notation for 'YOUNG AND FINE'. It features a single staff with a treble clef, showing a sequence of eighth notes with 'x' marks above them. A boxed section marker 'A' is placed at the beginning.