

SIXTH
EDITION

THE FEB REAL BOOK

ISBN 0-634-06075-9



7777 W. Bluemound Rd. P.O. Box 13819 Milwaukee, WI 53213

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PREFACE

The E♭ Real Book is the answer to the fake book. It is an alternative to the plethora of poorly designed, illegible, inaccurate, badly edited volumes which abound on the market today. The E♭ Real Book is extremely accurate, neat, and is designed, above all, for practical use. This edition offers the horn player the luxury of on-the-spot sight reading without having to transpose. Every effort has been made to make it enjoyable to play. Here are some of the primary features:

1. FORMAT

- a. The book is professionally copied and meticulously checked for accuracy in melody, harmony, and rhythms.
- b. Form within each tune, including both phrases and larger sections, is clearly delineated and placed in obvious visual arrangement.
- c. All two-page tunes open to face one another.
- d. Most standard-type tunes remain true to their original harmonies with little or no reharmonization. The exceptions include a handful of jazz interpretations of popular songs and Broadway showtunes, as well as some modifications using modern notation and variation among turnarounds.

2. SELECTION OF TUNES AND EDITING

- a. Major jazz composers of the last 60 years are highlighted, with special attention given to the 1960s and 1970s.
- b. While some commonly played tunes are absent from the book, many of the classics are here, including bop standards and a fine selection of Duke Ellington masterpieces.
- c. Many of the included arrangements represent the work of the jazz giants of the last 40 years – Miles, Coltrane, Shorter, Hancock, Evans, Mingus and Monk, as well as a variety of newer artists.
- d. A variety of recordings and alternate editions were consulted to create the most accurate and user-friendly representations of the tunes, whether used in a combo setting or as a solo artist.

3. SOURCE REFERENCE

- a. The composer(s) of every tune is listed.
- b. Every song presented in the Real Book is now fully licensed for use.

Sixth Edition

As we ventured into the 21st century, the same Real Book that has served us so graciously for the last 30 years was in need of a facelift. This new edition contains tunes that are re-arranged, re-transcribed and most importantly, licensed, so that you may study and play these works more accurately and legally. Enjoy!

THE REAL Book

A

AFRICAN FLOWER	10
AFRO BLUE	11
AFTERNOON IN PARIS.....	12
AGUA DE BEBER (WATER TO DRINK)	14
AIREGIN	13
ALFIE	16
ALICE IN WONDERLAND	17
ALL BLUES	18
ALL BY MYSELF.....	19
ALL OF ME.....	20
ALL OF YOU	21
ALL THE THINGS YOU ARE	22
ALRIGHT, OKAY, YOU WIN.....	24
ALWAYS	23
ANA MARIA	26
ANGEL EYES	28
ANTHROPOLOGY	29
APPLE HONEY	30
APRIL IN PARIS	32
APRIL JOY	33
ARISE, HER EYES	34
ARMAGEDDON	36
AU PRIVAVE	37
AUTUMN IN NEW YORK	38
AUTUMN LEAVES	39

B

BEAUTIFUL LOVE	40
BEAUTY AND THE BEAST	41
BESSIE'S BLUES	42
BEWITCHED	43
BIG NICK	44
BLACK COFFEE.....	45
BLACK DIAMOND	46
BLACK NARCISSUS	47
BLACK NILE	48
BLACK ORPHEUS	49

B Cont.

BLUE BOSSA.....	50
BLUE IN GREEN	51
BLUE MONK	52
THE BLUE ROOM	53
BLUE TRAIN	54
BLUES FOR ALICE.....	55
BLUESETTE	56
BODY AND SOUL.....	57
BOPLICITY	58
BRIGHT SIZE LIFE	59
BROAD WAY BLUES	60
BROADWAY.....	61
BUT BEAUTIFUL	62
BUTTERFLY	63
BYRD LIKE.....	64

C

C'EST SI BON (IT'S SO GOOD)	65
CALL ME	66
CALL ME IRRESPONSIBLE.....	67
CAN'T HELP LOVIN' DAT MAN	68
CAPTAIN MARVEL	70
CENTRAL PARK WEST	69
CEORA	72
CHEGA DE SAUDADE (NO MORE BLUES)	74
CHELSEA BELLS	73
CHELSEA BRIDGE	76
CHEROKEE (INDIAN LOVE SONG)	77
CHERRY PINK AND APPLE BLOSSOM WHITE	78
A CHILD IS BORN	79
CHIPPIE	80
CHITLINS CON CARNE.....	81
COME SUNDAY	82
COMO EN VIETNAM	83
CON ALMA	84
CONCEPTION.....	86

C Cont.

CONFIRMATION	87
CONTEMPLATION	88
CORAL	89
COTTON TAIL	90
COULD IT BE YOU	91
COUNTDOWN.....	92
CRESCENT	93
CRYSTAL SILENCE	94

D

D NATURAL BLUES.....	95
DAAHOUD.....	96
DANCING ON THE CEILING	98
DARN THAT DREAM	99
DAY WAVES	100
DAYS AND NIGHTS WAITING	101
DEAR OLD STOCKHOLM	102
DEARLY BELOVED	103
DEDICATED TO YOU	104
DELUGE	106
DESAFINADO	108
DESERT AIR	110
DETOUR AHEAD	105
DEXTERITY	112
DIZZY ATMOSPHERE.....	113
DJANGO	114
DOIN' THE PIG	116
DOLORES	118
DOLPHIN DANCE.....	119
DOMINO BISCUIT.....	120
DON'T BLAME ME.....	121
DON'T GET AROUND MUCH ANYMORE	122
DONNA LEE	123
DREAM A LITTLE DREAM OF ME	124
DREAMSVILLE	125

E

EASTER PARADE	126
EASY LIVING	127
EASY TO LOVE	128

E Cont.

ECCLUSIASTICS.....	129
EIGHTY ONE	130
EL GAUCHO	131
EPISTROPHY	132
EQUINOX	133
EQUIPOISE	134
E.S.P.	135

F

FALL	136
FALLING GRACE	137
FALLING IN LOVE WITH LOVE.....	138
FEE-FI-FO-FUM	139
A FINE ROMANCE	140
500 MILES HIGH	141
502 BLUES	142
FOLLOW YOUR HEART	143
FOOTPRINTS	144
FOR ALL WE KNOW	145
FOR HEAVEN'S SAKE	146
(I LOVE YOU) FOR SENTIMENTAL REASONS	147
FOREST FLOWER.....	148
FOUR	149
FOUR ON SIX	150
FREDDIE FREELOADER	151
FREEDOM JAZZ DANCE	152
FULL HOUSE	154

G

GEE BABY, AIN'T I GOOD TO YOU	153
GEMINI	156
GIANT STEPS	157
THE GIRL FROM IPANEMA	158
GLORIA'S STEP	159
GOD BLESS' THE CHILD	160
GOLDEN LADY	161
GOOD EVENING MR. AND MRS. AMERICA	162

G Cont.

GRAND CENTRAL	164
THE GREEN MOUNTAINS	165
GROOVIN' HIGH	166
GROW YOUR OWN	167
GUILTY	168
GYPSY IN MY SOUL	169

H

HALF NELSON	170
HAVE YOU MET MISS JONES?	172
HEAVEN	173
HEEBIE JEEBIES	174
HELLO, YOUNG LOVERS	176
HERE'S THAT RAINY DAY	175
HOT TODDY	178
HOUSE OF JADE	179
HOW HIGH THE MOON	180
HOW INSENSITIVE	181
HOW MY HEART SINGS	182
HULLO BOLINAS	183

I

I CAN'T GET STARTED WITH YOU	184
I CAN'T GIVE YOU ANYTHING BUT LOVE	185
I COULD WRITE A BOOK	186
I GOT IT BAD AND THAT AIN'T GOOD	187
I LET A SONG GO OUT OF MY HEART	188
I LOVE PARIS	189
I LOVE YOU	190
I MEAN YOU	191
I REMEMBER CLIFFORD	192
I SHOULD CARE	194
I WISH I KNEW HOW IT WOULD FEEL TO BE FREE	195
I'LL NEVER SMILE AGAIN	196
I'LL REMEMBER APRIL	197
I'M ALL SMILES	198
I'M BEGINNING TO SEE THE LIGHT	200
I'M YOUR PAL	201
ICARUS	202
IF YOU NEVER COME TO ME	204

I Cont.

IMPRESSIONS	205
IN A MELLOW TONE	206
IN A SENTIMENTAL MOOD	207
IN THE MOOD	208
IN THE WEE SMALL HOURS OF THE MORNING	210
IN YOUR QUIET PLACE	211
THE INCH WORM	212
INDIAN LADY	213
INNER URGE	214
INTERPLAY	215
THE INTREPID FOX	216
INVITATION	217
IRIS	218
IS YOU IS, OR IS YOU AIN'T (MA' BABY)	220
ISN'T IT ROMANTIC?	219
ISOTOPE	222
ISRAEL	223
IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)	224
IT'S EASY TO REMEMBER	225

J

JELLY ROLL	226
JORDU	227
JOURNEY TO RECIFE	228
JOY SPRING	229
JUJU	230
JUMP MONK	232
JUNE IN JANUARY	231
JUST ONE MORE CHANCE	234

K

KELO	236
------------	-----

L

LADY BIRD	235
LADY SINGS THE BLUES	238
LAMENT	239
LAS VEGAS TANGO	240

L Cont.

LAZY BIRD	241
LAZY RIVER	242
LIKE SOMEONE IN LOVE	243
LIMEHOUSE BLUES	244
LINES AND SPACES.....	246
LITHA.....	248
LITTLE BOAT	245
LITTLE WALTZ	250
LONG AGO (AND FAR AWAY).....	251
LONNIE'S LAMENT	252
LOOK TO THE SKY	253
LOVE IS THE SWEETEST THING.....	254
LUCKY SOUTHERN	255
ULLABY OF BIRDLAND	256
LUSH LIFE	258

M

THE MAGICIAN IN YOU	257
MAHJONG.....	260
MAIDEN VOYAGE	261
A MAN AND A WOMAN.....	262
MAN IN THE GREEN SHIRT.....	264
MEDITATION	266
MEMORIES OF TOMORROW	267
MICHELLE	268
MIDNIGHT MOOD	269
MIDWESTERN NIGHTS DREAM	270
MILANO	272
MINORITY.....	273
MISS ANN.....	274
MISSOURI UNCOMPROMISED.....	275
MR. P.C.	276
MISTY	277
MIYAKO	278
MOMENT'S NOTICE	280
MOOD INDIGO	279
MOONCHILD	282
THE MOST BEAUTIFUL GIRL IN THE WORLD.....	283
MY BUDDY	284
MY FAVORITE THINGS	285
MY FOOLISH HEART	286

M Cont.

MY FUNNY VALENTINE.....	287
MY ONE AND ONLY LOVE	288
MY ROMANCE	289
MY SHINING HOUR	290
MY SHIP.....	291
MY WAY	292
MYSTERIOUS TRAVELLER	294

N

NAIMA	293
NARDIS	296
NEFERTITI	297
NEVER WILL I MARRY	298
NICA'S DREAM	299
NIGHT DREAMER	300
THE NIGHT HAS A THOUSAND EYES.....	301
A NIGHT IN TUNISIA.....	302
NIGHT TRAIN	304
NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT.....	303
NOSTALGIA IN TIMES SQUARE	306
NUAGES	307

O

(OLD MAN FROM) THE OLD COUNTRY ..	308
OLEO	309
OLLOQUI VALLEY	310
ONCE I LOVED	311
ONCE IN LOVE WITH AMY	312
ONE FINGER SNAP	313
ONE NOTE SAMBA	314
ONLY TRUST YOUR HEART	315
ORBITS	316
ORNITHOLOGY	317
OUT OF NOWHERE	318

P

PAPER DOLL	319
PASSION DANCE	320

P Cont.

PASSION FLOWER	321
PEACE	322
PEGGY'S BLUE SKYLIGHT	323
PENT UP HOUSE	324
PENTHOUSE SERENADE	325
PERI'S SCOPE	326
PFRANCING (NO BLUES)	327
PINOCCHIO	328
PITHECANTHROPUS ERECTUS	329
PORTSMOUTH FIGURATIONS	330
PRELUDE TO A KISS	331
PRINCE OF DARKNESS	332
P.S. I LOVE YOU	333
PUSSY CAT DUES	334

Q

QUIET NIGHTS OF QUIET STARS (CORCOVADO).....	335
QUIET NOW	336

R

RECORDA-ME	337
RED CLAY.....	338
REFLECTIONS	340
REINCARNATION OF A LOVEBIRD	342
RING DEM BELLS	341
ROAD SONG	344
'ROUND MIDNIGHT	345
RUBY, MY DEAR.....	346

S

THE SAGA OF HARRISON CRABFEATHERS.....	348
SATIN DOLL	349
SCOTCH AND SODA	350
SCRAPPLE FROM THE APPLE	351
SEA JOURNEY	352
SEVEN COME ELEVEN.....	354
SEVEN STEPS TO HEAVEN	356
SIDEWINDER.....	355

S Cont.

SILVER HOLLOW	358
SIRABHORN	359
SKATING IN CENTRAL PARK.....	360
SO NICE (SUMMER SAMBA)	362
SO WHAT	364
SOLAR	363
SOLITUDE	366
SOME DAY MY PRINCE WILL COME	367
SOME OTHER SPRING	368
SOME SKUNK FUNK	370
SOMEBODY LOVES ME	369
SOMETIME AGO	372
SONG FOR MY FATHER	373
THE SONG IS YOU	374
SOPHISTICATED LADY	376
THE SORCERER	377
SPEAK NO EVIL	378
THE SPHINX	379
STANDING ON THE CORNER	380
THE STAR-CROSSED LOVERS	381
STELLA BY STARLIGHT	382
STEPS	383
STOLEN MOMENTS	384
STOMPIN' AT THE SAVOY	385
STRAIGHT NO CHASER	386
A STRING OF PEARLS	388
STUFF	390
SUGAR	387
A SUNDAY KIND OF LOVE.....	392
THE SURREY WITH THE FRINGE ON TOP	393
SWEDISH PASTRY	394
SWEET GEORGIA BRIGHT	395
SWEET HENRY	396

T

TAKE FIVE	397
TAKE THE "A" TRAIN	398
TAME THY PEN	400
TELL ME A BEDTIME STORY.....	402
THANKS FOR THE MEMORY	399
THAT'S AMORE.....	404

T Cont.

THERE IS NO GREATER LOVE	406
THERE WILL NEVER BE ANOTHER YOU	407
THERE'LL BE SOME CHANGES MADE	408
THEY DIDN'T BELIEVE ME	409
THINK ON ME.....	410
THOU SWELL	411
THREE FLOWERS	412
TIME REMEMBERED.....	413
TONES FOR JOAN'S BONES	414
TOPSY	415
TOUR DE FORCE	416
TRISTE	417
TUNE UP.....	418
TURN OUT THE STARS	419
TWISTED BLUES	420

U

UNCHAIN MY HEART	422
UNIQUITY ROAD	421
UNITY VILLAGE	424
UP JUMPED SPRING	425
UPPER MANHATTAN MEDICAL GROUP	426

V

VALSE HOT.....	427
VERY EARLY	428
VIRGO.....	429

W

WAIT TILL YOU SEE HER	430
WALTZ FOR DEBBY.....	432
WAVE	431
WE'LL BE TOGETHER AGAIN.....	434
WELL YOU NEEDN'T	435
WEST COAST BLUES	436
WHAT AM I HERE FOR?	437
WHAT WAS	438
WHEN I FALL IN LOVE	439
WHEN SUNNY GETS BLUE.....	440

W Cont.

WHEN YOU WISH UPON A STAR	441
WHISPERING.....	442
WILD FLOWER	444
WINDOWS	443
WITCH HUNT	446
WIVES AND LOVERS	448
WOODCHOPPER'S BALL.....	447
WOODYN' YOU.....	450
THE WORLD IS WAITING FOR THE SUNRISE	451

Y

YES AND NO	452
YESTERDAY	453
YESTERDAYS	454
YOU ARE THE SUNSHINE OF MY LIFE	456
YOU ARE TOO BEAUTIFUL.....	455
YOU BROUGHT A NEW KIND OF LOVE TO ME	458
YOU DON'T KNOW WHAT LOVE IS	459
YOU TOOK ADVANTAGE OF ME	460
YOUNG AT HEART.....	461
YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU.....	462

(MIDI LATIN) **AFRICAN FLOWER**
(PETITE FLEUR AFRICAINNE) - DUKE ELLINGTON

The musical score consists of ten staves of handwritten music. The first staff starts with a C-7 chord. Subsequent staves include chords such as F-7, E♭-7, C-7, G-7b5, C-7, F-7, E♭-7, C-7, G-7, C-7, E♭maj7, A♭7, E♭maj7, E♭7, F7, F-7, E♭-7, C-7, B-7, G7b5, and C-7. The score also includes a section labeled "W/ BASS FILLS". The music is written in 4/4 time with various clefs and key signatures.

(MED. FANT)

AFRO BLUE

- MONGO SANTAMARIA

D-7 $B^{b7\#9}/F$ $A7\#9/E$ D-7

(OPEN SOLOS ON D- OR $\frac{3}{4}$ MINOR BLUES)

(SWING)

AFTERNOON IN PARIS

-JOHN LEWIS

The musical score consists of ten staves of handwritten music. The key signature is A major (no sharps or flats). The time signature is 8/4. The music includes various chords such as A major 7, A-7, D7, G major 7, G-7, C7, F major 7, B-7, E7, E7b9, and F#-7. The score is divided into sections by bar lines and measures. The melody is indicated by a series of eighth-note patterns, often with grace notes and slurs. The piano accompaniment provides harmonic support with sustained notes and chordal patterns. The score concludes with a final section labeled "FINE".

AIREGIN

- SONNY ROLLINS

13

Handwritten musical score for a jazz piece, likely for piano or guitar, featuring six staves of music with various chords and performance markings.

Staff 1: D-7, A7#9, D-7

Staff 2: D7, G-7, D7#9, G-7

Staff 3: I. Bbmaj7, B-7, E7, Amaj7

Staff 4: Bb-7, Eb7, Abmaj7, A-7, D7, Gmaj7

Staff 5: G-7, C7, Fmaj7

Staff 6: E7b5, A7b9, 2. Bbmaj7, B-7, E7, A7b5

Staff 7: D7, G-7, C7sus4, F, (E7b5, A7b9)

Staff 8: FINE

(MED. BOSSA)

AGUA DE BEBER

(WATER TO DRINK)

-ANTONIO CARLOS JOBIN/NORMAN GIMBEL/VINICIUS DE MORAES

INTRO

F#-7

G#7#9

C#7#5

F#-7



G#7#9

C#7#5

F#-7

Dmaj7



F#-7

1. C#7b5

2. F#-7



A%

G#7b9

C#7#5

F#-7



B-7

E7

Amaj7



G#7

G7b5

F#-7

F07

A9/E

A7#9
/E G#7#9

/D#



G#7b9

C#9sus4

F#-7



B B7

B-7

F#-7

B7

B-7

F#-7

C#-7b5

C F#-7

G#7#9

C#7#5

F#-7

G#7#9

C#7#5

F#-7

Dmaj7

F#-7

(TO SOLOS)

SOLO **A** **B** **C**

AFTER SOLOS, D.S. AL **⊕**
PLAY PICKUPS

F#-7

(BALLAD)

ALFIE-BURT BACHARACH/
HAL DAVID

D major F#-7 B-7 E7sus4 A major B-7 C#-7 F#7b9

B-7 E7 C#-7 F#7 B-7 | 1. C07

B-7 E7 E7#5 2. C07 G#-7 C#-7

F#7b5 B7sus4 G#-7 C#7 F#-7 B7 G#-7 C#-7

F#7b5 B7sus4 B-7 E7 E7#5 A major F#-7

B-7 E7sus4 Eb7b5 D7 C#-7 F#-7 Eb7b5 D7

C#-7 F#-7 B7#11 B-7 C07

B-7 E7 A7b9 B7b5/A - A7b9

A major

(wed.)

ALICE IN WONDERLAND

-SAMMY FAIN/
BOB HILLIARD

17

B-7 E7 A maj7 D maj7 G#-7b5 C#7
 F#-7 C7 B-7 E7 C#-7 F#-7
 B-7 E7 1. C#-7 F#7 2. A maj7 F#7
 B7 E7 C#-7 F#-7 B-7
 E7 A maj7 D maj7 D#-7b5 G#-7b9
 C#-7 F#7 B-7 F#7 B-7 F7 E7
 B-7 E7 A maj7 D maj7 G#-7b5
 C#-7 F#-7 C7 B-7 E7
 C#-7 F#-7 B-7 E7 A maj7

FINE

ALL BLUES

- MILES DAVIS

(MEO. BLUES)

INTRO

B ♯♯♯ 8

E⁷

HEAD

E⁷

A⁷

B⁷C⁷B⁷E⁷

PLAY 4 BAR INTRO VAMP BETWEEN HEAD/SOLOS

(M.M.D.)

ALL BY MYSELF

-IRVING BERLIN

19

1

The musical score consists of two staves of handwritten piano rolls. The top staff starts with a treble clef, a key signature of two sharps, and a tempo marking of 4/4. The bottom staff starts with a bass clef and a key signature of one sharp. The music is divided into measures by vertical bar lines. Chords are indicated above the notes, and lyrics are written below the notes. Measure 1: A major 7, A6, B7, F#-7, B7. Measure 2: E7, B-7, E7, C#-7, F#-7, B-7, E7. Measure 3: A major 7, A6, Eb-7, Ab-7, Db-7. Measure 4: F#-7, F#-7b5, B7, B-7, B-7b5, E7. Measure 5: A major 7, A6, B7, F#-7, B7. Measure 6: E7, B-7, E7, C#-7, C#-7#5, C#-7. Measure 7: A major 7, Bb-7, A major 7, Ab-7#5, C#-7b5, F#-7. Measure 8: F#-7, B7, B-7, E7, A6, (F#-7, B7, E7). Measures 9-10: Blank.

(MED. SWING)

ALL OF ME

-SEYMOUR SIMONS/
GERALD MARKS

A

B

FINE

(BALLAD)

ALL OF YOU

F-6 **Cmaj7** **D-7b5** **G7b9**

F-6 **Cmaj7** **F-7** **Bb7**

E-7 **Eb7** **D-7** **G7**

Cmaj7 **B7** **E7b5/Bb** **A7b9** **D-7** **G7**

F-6 **Cmaj7** **D-7b5** **G7b9**

F-6 **Cmaj7** **E-7** **A7b9**

F-6 **Cmaj7** **E-7** **A7b9**

D-7 **A7** **D-7** **G7** **C6** **(D-7)**

FINE

22

(M.E.R.)

ALL THE THINGS YOU ARE

- JEROME KERN / OSCAR HAMMERSTEIN II

INTROB^b7#9

A7#9

**HEAD**

D-7

G-7

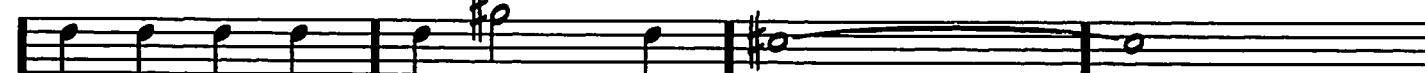
C7

Fmaj7

B^bmaj7

E7

Amaj7



A-7

D-7

G7

Cmaj7



Fmaj7

F#-7b5 B7

Emaj7

C#7#9



F#-7

B7

Emaj7



D#-7b5

G#7

C#maj7

A7#5



D-7

G-7

C7

Fmaj7

B^bmaj7

Eb7(13)

A-7

Ab7



G-7

C7

Fmaj7

(E7b5 A7b9)



(MED BALLAD)

ALWAYS

-IRVING BERLIN

Dmaj7 E-7 A7 Dmaj7

Dmaj7 E-7 A7 Dmaj7

E-7 A7 Dmaj7 E-7 A7

Dmaj7 G#-7 b5 C#7 F#-maj7 D#7

G#-7 C#7 F#7 B7 E7 A7

Dmaj7 E-7 A7 Dmaj7 C#7 C7

B7 E-7 A7 D7

Gmaj7 G-7 C7 Dmaj7 E7

E-7 A7 Dmaj7 (E-7 A7)

(MED. SWING)

ALRIGHT, OKAY, YOU WIN- MAYME WATTS/
SID WHITTE

Handwritten musical score for "ALRIGHT, OKAY, YOU WIN" in 8/4 time. The score consists of ten staves of handwritten music with various chords labeled above them. Chords include A, C7, F7, A7, D-7, G7 (with a circled plus sign), C7, F7, C7, G7, C7, G7, C7, G7, B, C7, F7, C7, N.C., G7, A, C7, F7, C7, A7, D-7, G7.

C7

F7

C7 G7

D.S. FOR SOLOS

AFTER SOLOS, D.S. AL Ⓛ

G7

C7

F7

C7

F7 C7

F7 C7 F7 C7

F7 C7 F7 C7

ANA MARIA

- WAYNE SHORTER

(J=120
BASS)

INTRO-SOLO

B4

E7b9sus4 Cmaj9/E E7b9sus4 Cmaj9/E

A Emaj7 A-7/E E7sus4 A-7/E

Bbmaj7/D Ebmaj7#II F-7 G/F

E-7 A7sus4 B/A A7sus4

F/A E7b9sus4 Cmaj9/E

B Emaj7 E7sus4 C/D C#7b5 C7sus4

Bmaj7 D7#5 G-7 F-7 G/F

E-7 A7sus4 Gmaj7 F#-7 D-7

G7sus4 Bb7sus4

This handwritten musical score for 'ANA MARIA' includes a title, tempo (J=120), key signature (BASS), and section header (INTRO-SOLO). The score consists of ten staves of handwritten musical notation on five-line staff paper. The notation includes various chords such as E7b9sus4, Cmaj9/E, A Emaj7, A-7/E, Bbmaj7/D, Ebmaj7#II, F-7, G/F, E-7, A7sus4, B/A, A7sus4, F/A, E7b9sus4, Cmaj9/E, B Emaj7, E7sus4, C/D, C#7b5, C7sus4, Bmaj7, D7#5, G-7, F-7, G/F, E-7, A7sus4, Gmaj7, F#-7, D-7, G7sus4, and Bb7sus4. The score also features several solos, indicated by boxes labeled 'A' and 'B'. Measures are numbered with circled numbers (e.g., 1, 2, 3) and some have three-line rests below them.

C G#-7

C-7



Bmaj7 D7#5

G-7

F-7

G/F



E-7

A7sus4

Gmaj7 F#-7

D-7 Db-7

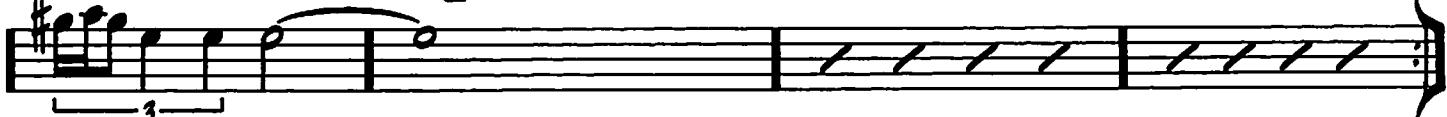


E7b9sus4

Cmaj9
/E

E7b9sus4

Cmaj9
/E



D SOLOS

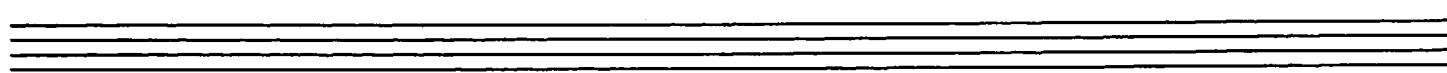
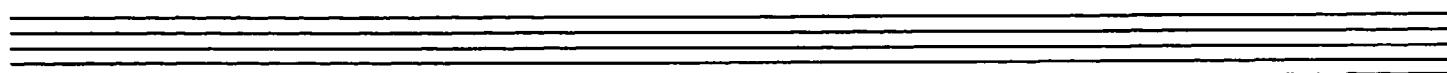
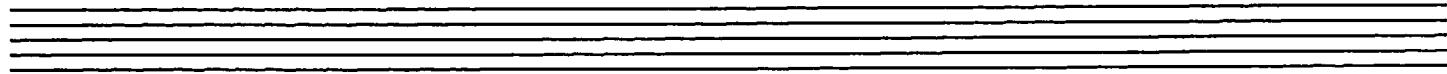
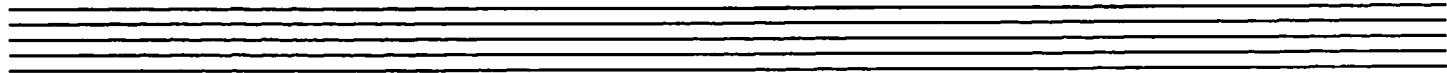
E7b9sus4

Cmaj9
/E

E7b9sus4

Cmaj9
/E

REPEAT AND FADE



(SLOW BLUES)

ANGELEYES-MATT DENNIS/
EARL BRENT

Chorus:

A-7 B-7^{b5} E7#5 A-7 F7 A-7 F#-7^{b5}

B-7^{b5} E7#5 A-7 B-7^{b5} E7#5 A-7 F#-7^{b5}

F7 E7#5 1. A-7 F7 E7#5 2. A-6

G-7 C7 Fmaj7 F#07 G-7 C7 Fmaj7 Bbmaj7

F#-7 B7 Emaj7 Amaj7 Bb-7 Eb7 B-7 E7#5

A-7 B-7^{b5} E7#5 A-7 F7 A-7 F#-7^{b5} B-7^{b5} E7#5

A-7 B-7^{b5} E7#5 A-7 F#-7^{b5} F7 E7#5 A-7 A-7/G

F7 E7#5 A-6

(BOP)

ANTHROPOLOGY-CHARLIE PARKER/
DIZZY GILLESPIE

The musical score consists of eight staves of handwritten jazz notation. The key signature is one sharp (F#). The time signature is 4/4. Various chords are labeled above the staves, including G⁶, A-7, D⁷, G⁶, E-7, A-7, D⁷, G⁶, C⁷, F⁷, B-7, E⁷, A-7, D⁷, A-7, D⁷, G⁶, B⁷, E⁷, A⁷, D⁷, G⁶, E-7, A-7, D⁷, D-7, G⁷, C⁷, F⁷, A-7, D⁷, G⁶.

Handwritten musical score for "Apple Honey" featuring eight staves of music. The score includes lyrics and chords written below each staff. The chords are indicated above the notes in each measure.

The score consists of the following measures:

- Measure 1: G₆ E-7 A₇ D₇ G₆ E-7 E_{b7}^{#5} D₇ G₆
- Measure 2: G₆ E-7 A₇ E_{b7} D₇ G₆ E-7 A₇ D₇
- Measure 3: A₇ E-7 A₇ D₇ A-7 A_{b7bs}
- Measure 4: B₇ C₇ B₇ E-
- Measure 5: G₆ E₇ A-7 D₇ G₆ E-7 E_{b7}^{#5} D₇ G₆
- Measure 6: E-7 A₇ D₇ E-7 B_{b7} A_{7(b9)} D₇
- Measure 7: G₆ E-7 A₇ D₇ G₆ E-7 E_{b7}^{#5} D₇ G₆
- Measure 8: G₆ E-7 A₇ D₇ E-7 B_{b7} A_{7(b9)} D₇

APPLÉ HONEY
-HARRY HERMAN

(M30.)

A handwritten musical score consisting of four staves of music. The music is written in common time (indicated by a 'C') and uses a mix of standard notation (notes and rests) and rhythmic values (eighth and sixteenth notes). The score includes lyrics in parentheses above the notes. The first staff starts with a rest followed by a series of eighth and sixteenth notes. The second staff begins with a quarter note. The third staff starts with a half note. The fourth staff begins with a quarter note.

(G₆) G/F C/E E_{b7}D₇ A₇D₇G₆

(G₆) E₋₇ A₇ E_{b7}D₇ E₋₇ B_{b07} A₋₇D₇

(A₇) B_{b7} A₇ E₋₇ A₇ D₇ D₇♯s

(E₋) B_{b7}

APRIL IN PARIS

(MED.)

- VERNON DUKE /
E.Y. HARBURG -

D-6/E Amaj7 B-7b5 E7
 Amaj7 E-7 A7
 Dmaj7 G#-7b5 C#7 F#-F#/E
 D#-7b5 G#7#5 C#7 C#7b5 F#7
 D#-7b5 D7 A/C# C7 B-7b5 A/C#
 G#-7b5 C#7 F#-F#/E D#-7b5 G#7#5 C#7b5 B-7 E7
 D-6/E Amaj7 C#-7b5 F#7#5
 B7 B-7 E7 A6
 FINE

APRIL JOY

(J=176)
EVEN SLOWA G maj⁷F#-7
B

G maj⁷ F#-7 G maj⁷ F#-7 B⁹

B- G maj⁷ F#-7

G maj⁷ G/A D maj⁷ G maj⁷

G maj⁷ F#-7 G maj⁷ G/A D maj⁷ G maj⁷

C#-7b5 F#7sus4 B7sus4

34

(MED.)

ARISE, HER EYES

-STEVE SWALLOW

A add⁹ A° add⁹ D sus⁴

D#7 A7/E

E°7 E♭-

C°7 B b sus⁴ B♭

E♭ add⁹

E♭°7 F/E♭ E♭

G⁹/DD⁰⁷

G-7/D

E-7b5

A-7b5(b9)

D

Dmaj7

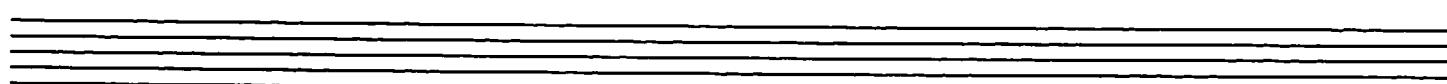
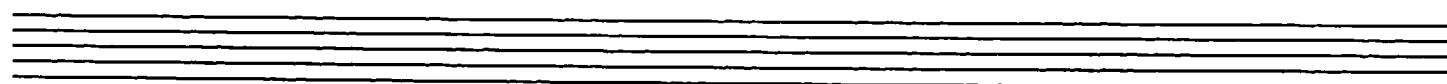
C#⁰⁷C#⁷F#⁰⁷

F#add9

B⁰⁷B⁷E⁰⁷

(B-7/E)

LAST TIME, RIT.



AU PRIVE

-CHARLIE PARKER

(♩ = 220)

The musical score consists of ten staves of handwritten jazz notation. The key signature is B⁺ (two sharps). The time signature varies between common time and 12/8. The notation includes various note heads (circles, squares, diamonds) and rests, with specific dynamics like 'f' and 'p' indicated. Chords labeled include D, E-7, A7, D7#5, G7, G-7, C7, F#-7, B7, E-7, A7, D, B7b9, E-7, A7, E-7, A7, and Dmaj7. The score concludes with a section labeled "AFTER SOLOS, D.C. AL Ⓛ (TAKE REPEAT)".

(BALLAD)

AUTUMN IN NEW YORK

-VERNON DUKE

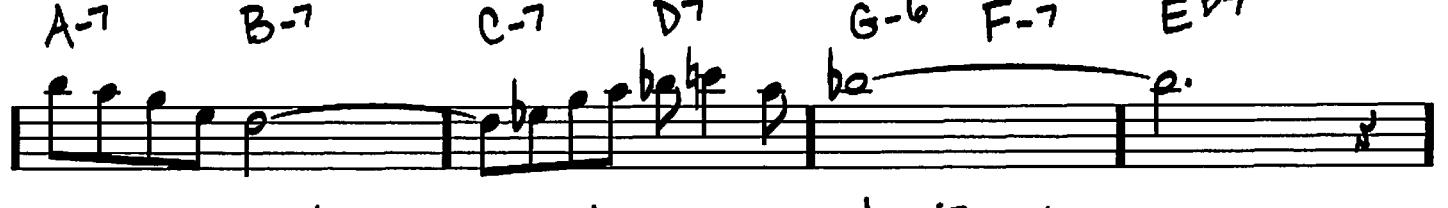
E-7 F#-7 E-7 A7 Dmaj7 E-7 F#-7 B7b9

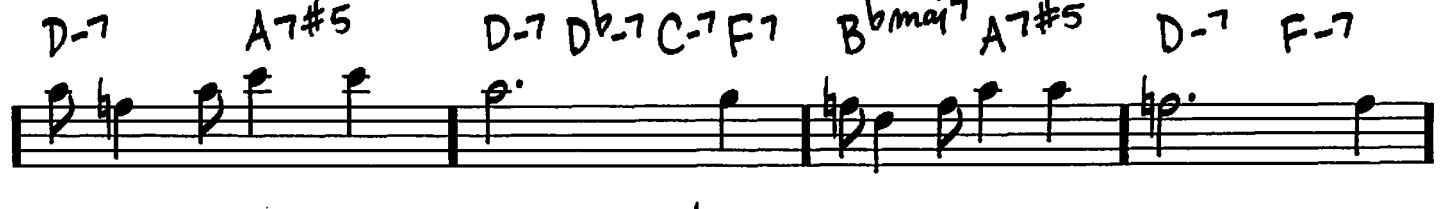

E-7 F#-7 E-7 A7 F#-7b5 B7


E-7 G-7 C-7 Fmaj7 Bb7 A-7 E7b9


A-7 C7 Fmaj7 E7b9 Amaj7 -- F#-7 B7b5


E-7 F#-7 E-7 A7 Dmaj7 E-7 F#-7, B7 Bb7


A-7 B-7 C-7 D7 G-6 F-7 Eb7


D-7 A7#5 D-7 Db-7 C-7 F7 Bbmaj7 A7#5 D-7 F-7


E-7 F#-7 G-6 A7b9 D-


AUTUMN LEAVES

(MED.JAZZ)

- JOSEPH KOSNA /
JOHNNY MERCER /
JACQUES PREVERT

The musical score consists of six staves of handwritten piano sheet music. The key signature is A major (three sharps). The time signature is 4/4. The music is divided into measures by vertical bar lines. Above each staff, the lyrics are written in parentheses. The chords are indicated above the notes or by boxes. The first staff starts with A major 7. The second staff starts with D sharp 7 b5. The third staff starts with G sharp 7. The fourth staff starts with C sharp. The fifth staff starts with D sharp 7 b5. The sixth staff starts with G sharp 7 b9.

Chords and lyrics:

- Staff 1: F#7, B7, Emaj7
- Staff 2: Amaj7, D#7b5, 1. G#7, C#-
- Staff 3: 2. G#7, C#-
- Staff 4: D#7b5, G#7b9, C#-
- Staff 5: F#7, B7, Emaj7
- Staff 6: D#7b5, G#7b9, C#-, (x r r f)

40

(MED.)

BEAUTIFUL LOVE

-VICTOR YOUNG/WAYNE KING/EGBERT VAN ALSTYNE/HAVEN GILLESPIE

$C\#-7b5$ $F\#7\#5$ $B-$

$E-7$ $A7$ $D\text{maj}7$ $C\#-7b5$ $F\#7$

$B-$ $E-7$ $G7\#\text{II}$ $F\#7$

$B-$ $E7\#\text{II}$ $C\#-7b5$ $F\#7$

$B-$ $G\#7(\#9)$ $G7$ $F\#7$ $B-$

(MED-FUNK)

BEAUTY AND THE BEAST

- WAYNE SHORTER

41

D¹³

2

D¹³ C#7#9

F#-7 G#7#9 C#7#9 F#-7 E-7 A7#9

D-7 C-7 F7 Bbmaj7 1. A7#9

D¹³ C#7#9

D¹³ A7#9 G#-7 C#7 F#-7 B7 E-7/A

A7#9 D¹³

(SOLOS) D¹³

(OPEN) AFTER SOLOS, D.S. AL \oplus

F#-7 B7 E-7/A A7#9 D¹³ (D¹³)

(SOLD TO FADE)

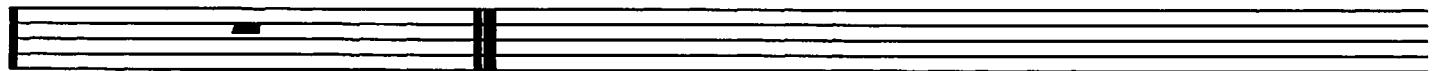
(BRIGHT BLUES)

BESSIE'S BLUES

-JOHN COLTRANE



2.



BEWITCHED- RICHARD RODGERS /
LORENZ HART

(BMLAD)

A major 7 A#07 B-7 C07 A/C# C#7 D major 7 D#07

A/E C07 B-7, E7 F#7b9 B-7 E7

B-7, E-7 A7 D major 7 C#-7b5 F#7b9 B- B-(mai7) B-7 B-6

F#- F#-(mai7) F#-7 F#-6 B-7 E7 B-7 E7

C#7 C07 B-7 E7 A major 7 A#07 B-7 C07

A/C# C#7 D major 7 D#07 A/E C07 B-7 E7

A6 (F#-7 B-7 E7)

FINE

44

(MED.SLOW)

BIG NICK

-JOHN COLTRANE

(SLOW BLUES)

BLACK COFFEE-PAUL FRANCIS WEBSTER/
SONNY BURKE

Bass Line:

D7#9 E_b7#9 D7#9 E_b7#9 D7#9 E_b7#9

D7#9 A_b13 G₉ D7#9 E_b7#9 D7#9 B7#9

E-7 E-7/A 1. D7#9 B7#9 2. D7#9 E_b7#9

D A_b7b5 G-7 C7 D- E-7b5 A7b9 Dmaj7

F-7 B_b7 E_bmaj7 C-7 F-7 B_b7 E-7 A7

D7#9 E_b7#9 D7#9 E_b7#9 D7#9 E_b7#9 D7#9 A_b13

G₉ Dmaj7 E-7 F#-7 F7

E-7 E-7/A D7#9 E_b7#9 D7#9 (E_b7#9)

46

(MED.
UP SWING)

BLACK DIAMOND

-MILTON SEALEY

A

B- B-(#5) B-6 B-7
E7 A7 D6 F#7#5(b9)

B

B- B-(#5)
E7 A7 D6

C

G#7#5 C#7b5 F#7#5 B7b5
E7#5 A7(#11) E^b7 Dmaj7

D

G#7#5 C#7b5 F#7#5 B7b5
E7#5 A7(#11) E^b7 Dmaj7 (F#7#5b9)

FINE

(JAZZ WALTZ)
J=130

BLACK NARCISSUS

-JOE HENDERSON

47

B3

F-7 G-7/F F-7 G-7/F
F-7 G-7/F F-7 Abmaj7b5

E^b-7 F-7/E^b E^b-7 F-7/E^b

E^b-7 F-7/E^b E^b-7 G^bmaj7b5

Cmaj7b5 Dmaj7b5 Gmaj7b5 Amaj7b5

Cmaj7b5 Dmaj7b5 Emaj7b5 Fmaj7b5 Gmaj7b5 Amaj7b5

FINE
REPEAT HEAD IN/OUT

(MEDIUM UP
JAZZ)BLACK NILE

- WAYNE SHORTER

[INTRO] A-7/D. E b maj7 C-7 D-7 G maj7

[HEAD]

B-7 C7 B-7 A-7 D7#5
G maj7 F#7#5 B-7 F#7#5

B-7 C7 B-7 A-7 D7#5
G maj7 F#7#5 B-7 B7#5(#9)

E-7 A7 D-7 G7 C maj7 E-7
A7 D-7 G7 C maj7 F#7#5(#9) B-7 C7

B-7 A-7 D7#5 G maj7 F#7#5 B-7 (F#7#5)
FINE

BLACK DRPHEUS

- LUIZ BONFÁ

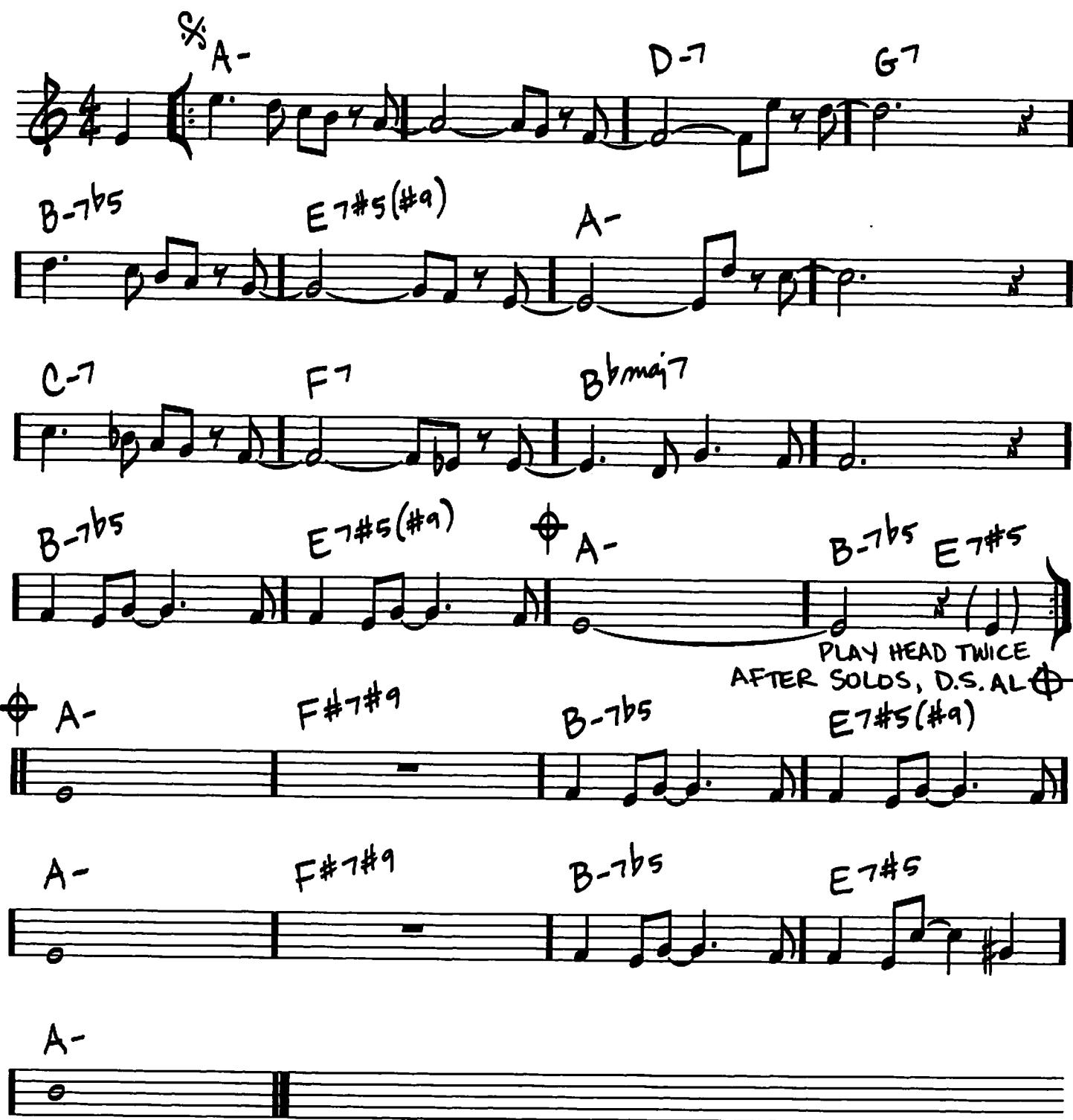
(BOSSA)

F#- G#-7b5 C#7b9 F#- G#-7b5 C#7b9

 B#7/4 | F#- | G#-7b5 C#7b9 | F#- | G#-7b5 C#7b9
 F#- | B-7 E7 | Amaj7 | A#7
 B-7 | E7 | A6 | Dmaj7
 G#-7b5 | C#7b9 | F#- | G#-7b5 C#7b9
 F#- | G#-7b5 C#7b9 | F#- | G#-7b5 C#7b9
 C#-7b5 | F#7b9 | B- |
 B- | B-7/A | G#-7b5 C#7b9 | F#- F#-7/E | Dmaj7
 G#-7b5 | C#7b9 | F#- | G#-7b5 C#7b9
 F#- | B-7 F#-7 | B-7 F#-7 | B-7 C#-7
 F#- |
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(MED UP
BOSSA)BLUE BOSSA

- KENNY DORHAM



(BALLADS)

BLUE IN GREEN

-MILES DAVIS

51

E-7 F#7#9 B-7 , - B^{b7b5} A-7 D7(b9)

The first staff begins with a key signature of two sharps, indicating G major. It consists of four measures. The first measure has a single note. The second measure has a note followed by a rest. The third measure has a note followed by a rest. The fourth measure has a note followed by a rest.

Gmaj7(#11) F#7#9 B-7

The second staff begins with a key signature of one sharp, indicating G major. It consists of three measures. The first measure has a single note. The second measure has a note followed by a rest. The third measure has a note followed by a rest.

C#7#5(#9) F#-7 B-7

The third staff begins with a key signature of one sharp, indicating C major. It consists of three measures. The first measure has a single note. The second measure has a note followed by a rest. The third measure has a note followed by a rest.

AFTER SOLOS, D.C. AL

B-7 E-7 F#7#9 B-9

The fourth staff begins with a key signature of one sharp, indicating B major. It consists of five measures. The first measure has a single note. The second measure has a note followed by a rest. The third measure has a note followed by a rest. The fourth measure has a note followed by a rest. The fifth measure has a note followed by a rest.

(MID. BLUES)

BLUE MONK

-THELONIUS MONK



FINE

D⁶ E-7 A⁷ D⁶ (E-7 A⁷)

Dm⁷ B-7 E-7 A⁷ A-7 D⁷ Gm⁷ C⁹

B-7 E⁷ E-7 A⁷ D⁶ B-7 E-7 A⁷

D⁶ G⁷ F#-7 B⁷ E-7 A⁷ E-7 A⁷

D⁶ E-7 A⁷ D⁶ E-7 A⁷

A-7 D⁷ Gm⁷ C⁹ B-7 E⁷ E-7 A⁷

D⁶ B-7 E-7 A⁷ Dm⁷ B-7 E-7 A⁷

THE BLUE ROOM
-Richard Rodgers/
Lorenz Hart
(1926)

BLUE TRAIN

(BLUE TRANE)

-JOHN COLTRANE

(MED.)

The musical score consists of four staves of handwritten music:

- Staff 1:** Starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes. Above the staff, the label "C7#9" is written.
- Staff 2:** Starts with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes. Above the staff, the label "F7(#II)" is written.
- Staff 3:** Starts with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes. Above the staff, the label "C7#9" is written.
- Staff 4:** Starts with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes. Above the staff, the label "G7#9" is written.

Below Staff 3, there are two endings:

- 1. C7#9:** This ending continues the melodic line from Staff 3.
- 2. C7#9:** This ending begins with a melodic line that leads to a fermata over the first note of the next measure.

Following the endings, the word "FINE" is written.

(MID SWING)

BLUES FOR ALICE

B ♯ 4

D⁶ C#-7 F#7(b9) B-7 E7

A-7 D7 G7 G-7 C7

F#-7 B7 F-7 Bb7 E-7

A7 F#-7 B-7 E-7 A7

(MED. JAZZ
WALTZ)

BLUESETTE

- JEAN THIELEMANS /
NORMAIS GIMBEL

(BALLAD)

BODY AND SOUL

-JOHN GREEN/

EDWARD HEYMAN/

ROBERT SOUR/FRANK EYTON

C-7 G⁷_{b9} C-7 F⁷ B^b_{maj7} E^{b7} D-7 D^{b7}

C-7 A-7^{b5} D⁷ G-7 C-7 F⁷ 1. B^{b6} G⁷_{b9} 2. B^{b6}, C^{#7} F^{#7}

B^{maj7} C^{#7} B/D[#] E-7 A⁷ D^{#7} G^{#7} C^{#7} F^{#7} B^{maj7}

B-7 E⁷ A^{mmaj7} C⁷ B-7 E⁷ A⁷ A^{b7} G⁷,

C-7 G⁷_{b9} C-7 F⁷ B^b_{maj7} E^{b7} D-7 D^{b7}

C-7 A-7^{b5} D⁷ G-7 C-7 F⁷ B^{b6} (G⁷_{b9})

FINE

BOPLICITY

(BE BOP LINES)

-MILES DAVIS/GIL EVANS

(MED. BOP)

The musical score consists of ten staves of handwritten music. The key signature is B major (two sharps). The time signature varies between 4/4 and 3/4. The music is divided into measures by vertical bar lines. Chords are indicated above the staff, such as E-7, Dmaj7, A7, Gmaj7, E7/A, E-7, A7Am7, A7, D7#5, A7, D7#5, A7, Ab7, Gmaj7, G-7, C7#5, G-7, Gb7, Fmaj7, F-7, E-7, A7, E-7, Dmaj7, E-7, A7, Dmaj7, A-7, D7#5, Gmaj7, E7/A, E-7, A7Am7, Dmaj7(#II), and a final section ending with FINE.

(J=110)
EVEN ONES)**BRIGHT SIZE LIFE**

N.C. (E/F#) A Sx.
Gmaj7b5/E/F# Emaj7

Gmaj7b5/E/F# B B/A

1. Gmaj7 N.C. (E/F#) 2. E/G# B

B/E/F# D/E

F#7/C# B N.C. (E/F#)

C Emaj7 Gmaj7b5/E/F#

B B/A F#7 Bmaj7
D.S. FOR SOLOS

60

(MED. UP)

BROAD WAY BLUES

-DRINETTE COLEMAN

A

C⁷

N.C.



B

A⁷

N.C.



F PEDAL

FINE

REPEAT HEAD IN/OUT

BROADWAY

- BILL BYRD/TEDDY McRAE/
HENRY WOODIE

(Up)

The musical score consists of eight staves of handwritten music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns and rests. The second staff begins with a bass clef and a common time signature, with a measure containing a single note followed by a rest. The third staff starts with a bass clef and a common time signature, with a measure containing a single note followed by a rest. The fourth staff starts with a bass clef and a common time signature, with a measure containing a single note followed by a rest. The fifth staff starts with a bass clef and a common time signature, with a measure containing a single note followed by a rest. The sixth staff starts with a bass clef and a common time signature, with a measure containing a single note followed by a rest. The seventh staff starts with a bass clef and a common time signature, with a measure containing a single note followed by a rest. The eighth staff starts with a bass clef and a common time signature, with a measure containing a single note followed by a rest.

Chords labeled in the music:

- C^b
- F⁷
- D-7
- G⁷
- 1. C^b
- D-7 G⁷
- 2. C^b
- G-7 C⁷ Fmaj⁷
- F-7 B^{b7} E^b maj⁷ D-7 G⁷
- C^b F⁷
- D-7 G⁷ C^b

(BALLAD)

BUT BEAUTIFUL-JIMMY VAN HEUSEN
JOHNNY BURKE



The musical score consists of six staves of handwritten piano notation. The first staff starts with a treble clef, a key signature of four sharps, and a 4/4 time signature. Chords labeled include E maj7, G#-7 b5 C#-7 b9, F#-7, A#-7 b5 D#-7 b9, E maj7, G#-7 b5, C#-7, F#-7, B7, E maj7, C#-7, F#-7, F#-7/B, B7, 2. F#-7, B7, B7/A, G#-7, C#-7, F#-7, D#-7 b5 G#-7, C#-7, D7, G#-7, G7, F#-7, B7, E6, and (F#-7 B7). The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The score concludes with the word "FINE".

(MED. FUNK)

BUTTERFLY

-HERBIE HANCOCK/
BENNIE MAUPIN

63

[INTRO]

D-7

1.-3.

, F#-7 N.C.

4.

, F#-7 N.C.

A D-7

, F#-7,

, D-7

, B-7,

(MELODY)

D-7

, F#-7,

, D-7

, B-7,

G7(#11) N.C.

(DRUMS)

D-7

B Fmaj7
/G

Fmaj7#5
/G

Fmaj7
/G

G13

G-7

C7#9

F7sus4

C

D-7

, F#-7 N.C.

FINE

D-7

, F#-7 N.C.

D-7

, F#-7 N.C.

D-7

, F#-7 N.C.

OPEN SOLOS ON D-7

AFTER SOLOS, D.C. AL FINE
(TAKE REPEAT)

64

(first 32nd)

BYRD LIKE

-FREDDIE HUBBARD

A

F#-7b5 B7#9 F#-7b5 B7#9 F#-7b5 B7#9 F#-7b5 B7#9
 E-7b5 A7#9 E-7b5 A7#9 E-7b5 A7#9 E-7b5 A7#9 D

N.C.

(DRUM FILL) ---

B

D7 G7 D7 F#7

G7 F#-7 B7 F-7 Bb7

E-7 Bb9 A7 D7 B7 E-7 A7

AFTER SOLOS, D.S.A.L.

(TAKE REPEAT)

[SOLO OVER D BLUES]

D7 D7#9

C'EST SI BON

- HENRI BETTI / JERRY SEELEN
ANDRE HORNEZ

65

(MED.)

(IT'S SO GOOD)

Musical score for C'est Si Bon (It's So Good) in G major, 65 measures long. The score is handwritten on ten staves.

Chords and progressions:

- Measures 1-2: A7, D7, Gmaj7, Cmaj7
- Measures 3-4: B7, E7, A7, 1. D7, G6, C7
- Measures 5-6: B7b5, E7b9, 2. D7, G6, F7, Bb7
- Measures 7-8: Ebmaj7, C7, F7, Bb7, Ebmaj7, D7, B7, Bb7
- Measures 9-10: E7, A7, A7, D7, A7, D7, A7, D7, A7, D7, G6, (A7, D7)

Performance notes:

- Measure 1: (MED.)
- Measure 2: bp
- Measure 3: bp
- Measure 4: 1. D7
- Measure 5: bp
- Measure 6: G6
- Measure 7: bp
- Measure 8: F7
- Measure 9: bp
- Measure 10: (A7, D7)

66

(MED.)

CALL ME

-TONY HATCH

Handwritten musical score for 'CALL ME' by Tony Hatch. The score consists of two systems of music, each with four staves. The key signature is B major (two sharps). The time signature is common time (indicated by 'C'). The music includes various chords and progressions:

- System 1 Chords:** Amaj7, A-7, D7, Gmaj7, G-7, C7, Fmaj7, D-7, Fmaj7, D-7, Fmaj7, D-7, Amaj7, B-7 E7, C#-7 F#7b9, B-7 E7, B-7 E7, Amaj7, B-7 E7, B-7 E7, Amaj7.
- System 2 Chords:** A-7, D7, Gmaj7, G-7, C7, Fmaj7, D-7, Fmaj7, D-7, Fmaj7, D-7, Amaj7, (B-7 E7).

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FINE

(HED.)

CALL ME IRRESPONSIBLE

-JAMES VAN HEUSEN / SAMMY CAHN

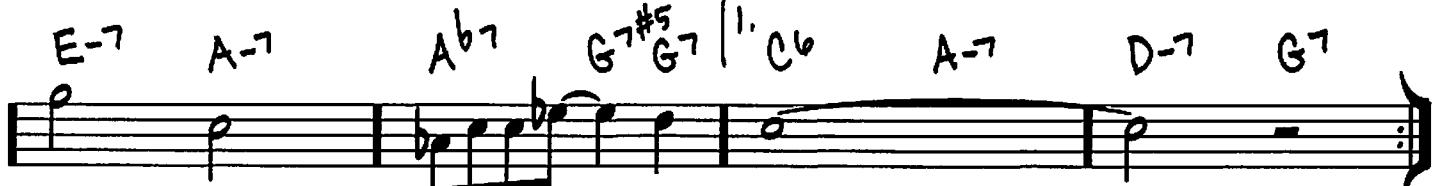
G **#4**

D D⁶ D^{#7} E-7 E-6 F⁷
F^{#7} B-7 F⁷ C^{#7b5} F^{#7b9} B^{7#5} B⁷
E-7 A⁷ F^{#7b5} B^{7b9}
B-7 E⁷ B-7 E⁷ E-7 A⁷ E-7 A⁷
D D⁶ D^{#7} E-7 E-6 F⁷ F^{#7} B-7
F^{#7} F^{#7} B⁷ E-7 A⁷
F^{#7b5} B⁷ E-7 A⁷ C^{#7sus4} F^{#7}
F^{#7b5} B⁷ E-7 A⁷ D⁶ (E-7 A⁷)

1 2 3

(BALLAD)
(OR MED.)CAN'T HELP LOVIN' DAT MAN

-JEROME KERN/OSCAR HAMMERSTEIN II

Cmaj⁷ A-7 D-7 G7 Cmaj⁷ G-7 C7 Fmaj⁷ Bb7E-7 A-7 A^b7 G7^{#5} G7 1. C6

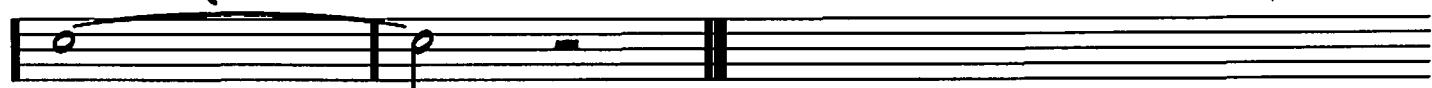
2. C6 G-7 C7 F6 F#7



C/G A7 D7 D#7 E-7 A7b9 D-7 D7

D-7/G G7 Cmaj⁷ A-7 D-7 G7Cmaj⁷ G-7 C7 Fmaj⁷ Bb7 E-7 A-7 A^b7 G7^{#5}

C6 (A-7 D-7 G7)



(BALLAD)

CENTRAL PARK WEST

-JOHN COLTRANE 69

B^b-7 E^b-7 A^bmai⁷ D^b-7 G^b-7 B^bmai⁷ G-7 C-7 Fmai⁷ E-7 A-7

Dmai⁷ B^b-7 E^b-7 A^bmai⁷ D^b-7 G^b-7 B^bmai⁷ B^b-7 E^b-7 A^bmai⁷

B^b-7 / A^b Abmai⁷ B^b-7 / A^b B^b-7 E^b-7 (ENDING) Abmai⁷

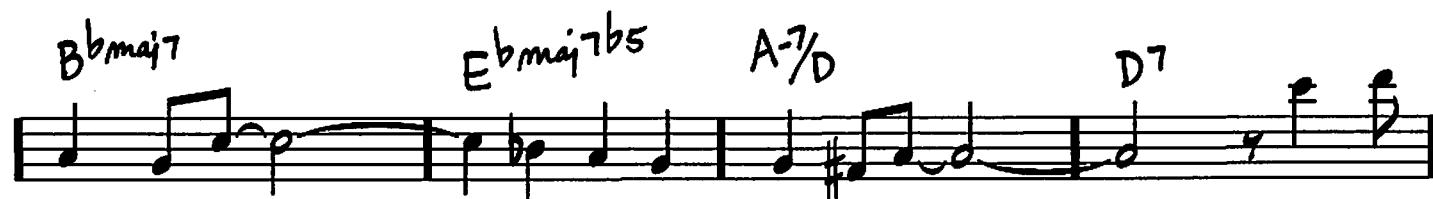
The musical score consists of three staves of handwritten notation. The first staff begins with a 3/4 time signature, followed by a 4/4 time signature. It features a series of chords: B^b-7, E^b-7, A^bmai⁷, D^b-7, G^b-7, B^bmai⁷, G-7, C-7, Fmai⁷, E-7, and A-7. The second staff begins with a 2/4 time signature, followed by a 4/4 time signature. It features a series of chords: Dmai⁷, B^b-7, E^b-7, A^bmai⁷, D^b-7, G^b-7, B^bmai⁷, B^b-7, E^b-7, and A^bmai⁷. The third staff begins with a 2/4 time signature, followed by a 4/4 time signature. It features a series of chords: B^b-7 / A^b, Abmai⁷, B^b-7 / A^b, B^b-7, E^b-7, and (ENDING) Abmai⁷. The notation includes various rests, dynamic markings like 'p', and a measure repeat sign.

70

(SAMBA)
J=110

CAPTAIN MARVEL

- CHICK COREA



B-7

C maj7

C#-7b5

C maj7

71



B-7

Bb7(#II)

A-7

A-7/b



E- D

C D

E-

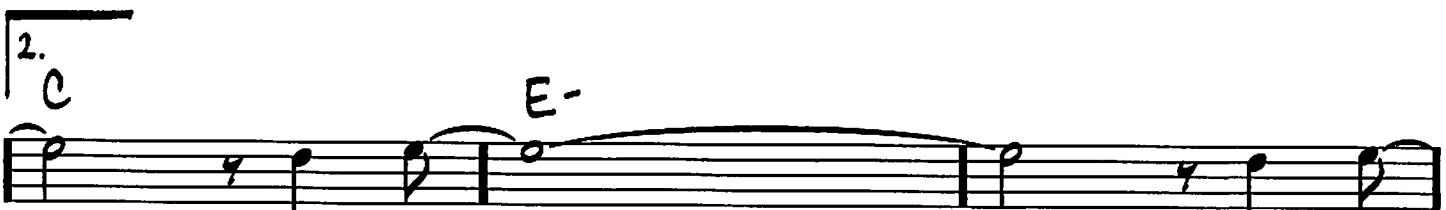
D C D



2.

C

E-

D-(maj7)
D/E

B-7/E



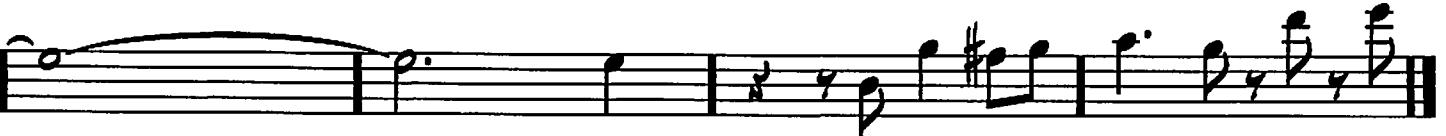
D maj7

D.S. AL



N.C.

D E-



CEORA

-LEE MORGAN

(MED. BOSSA)

A Fmaj⁷ G-7 C7 Fmaj⁷ C-7 F7
 Bbmaj⁷ x PLAY CUE 2nd TIME ONLY B-7 E7 A-7 D7(#9)

G-7 C7 A-7 D7 G-7 C7
 B-7 E7 A-7 D7 G-7 C7

B Fmaj⁷ G-7 C7 Fmaj⁷ C-7 F7
 Bbmaj⁷ B-7 E7 A-7 D7(#9)
 G-7 C7 A-7b5 D7(#9)

G-7 C7 Fmaj⁷ G-7 C7
 Fmaj⁷ C7 Fmaj⁷ G-7 C7
 Fmaj⁷ G-7 C7 (3x's) Fmaj⁷ SOLO **A** **B**
 R.I.T. ³(LAST TIME) AFTER SOLOS, D.C. Al **C**

(slow)

CHELSEA BELLS

73

-STEVE SWALLOW

B^b/F A^{b7}/G^b G A^{b7sus4} F^{7/E^b} - B^b/D^b

D⁴ F bp F bp G^b maj 7#11 C bp F bp F bp bp F bp bp

F^{7/E^b} A^{b7sus4} E^b B^b D C-7 G-7 C-

P. bp bp P bp F-7 B^b A^{b7sus4} G maj 7#11

- F bp bp

G^b-7 D^b-7 A^b- A^{b7sus4} E^b

bd. bd. 4 bd. 4 o

F^{#7}/E A^{b7}/G^b

o

74

(1962)
CHEGA DE SAUDADE (NO MORE BLUES)

- ANTONIO CARLOS JOBIM / NINICIAS DE MORAES

B- B⁷/A C^{#7}/G[#] C^{#7}

C^{#7}-b5 F^{#7}b9 B- C^{#7}-b5 F^{#7}b9

B- G^{#7}-b5 C^{#7} F^{#7}-7

G major F^{#7}b9

B- B⁷/A C^{#7}/G[#] C^{#7}

C^{#7}-b5 F^{#7}b9 B-7 B⁷b9

E- E⁷/D F^{#7}/C[#] F^{#7} B- B⁷/A

G^{#7}-b5 G-6 B- F^{#7}

B maj⁷ G#7^{#5}
B#

F#7sus4 F#7 B7 B maj⁷

D#7 D7 C#7

C#7 C#7b5 F#7

B maj⁷ B maj⁷ A# G#7 C#7

D#7 G#7 G7 F#7 B7b9

E maj⁷ E7 D#7 G#7 G#7#5

C#7 C#7 F#7sus4 E D#7 G#7#5

C#7 C#7 F#7sus4 B6 (F#7#5)

(BALLAD)

CHELSEA BRIDGE

- BILLY STRAYHORN

8 bb 4

Chords and markings visible in the score include:

- Top staff: C7(#II), Bb7(#II)
- Second staff: C7, Bb7, G7
- Third staff: C7, F7
- Fourth staff: Bb6, A7, A♭7, G7, Bb, A7
- Fifth staff: E♭7, A♭7, F7, E7, E♭7, D7, A♭7, D7
- Sixth staff: G7min7, Gb7 B7, E7min7, E7, Bb7, A7, A7, G7
- Seventh staff: C7(#II), Bb7(#II), C7, Bb7, G7
- Eighth staff: C7, F7, Bb6, (A7 A7 G7)
- Ninth staff: FINE

CHEROKEE

(INDIAN LOVE SONG)

-RAY NOBLE

(FIRST)

Gmaj7 / - D7#5 D-7 G7 Cmaj7

D7#5 / o | p | p | o | o | o | o |

F9

G6

/ / B-7

p | p | o | o | o | p | p |

A7

1. A-7

B-7b5 E7b9

A-7

o | o | o | o | p | p | o |

D7#5

2. A-7

D7

G6

o | o | o | o | o | o |

Bb-7

Eb7

Abmaj7

bp

p | bp | bp | bp | p | bp | o |

Ab-7

Db7

Gbmaj7

Gb6

bp | bp | bp | p | bp | o |

F#-7

B7

Emaj7

p | p | p | p | p | p |

E-7

A7

A-7

D7#5

p | p | p | o | p | o |

Gmaj7

/ - D7#5 D-7

G7

Cmaj7

o | p | p | o | o | o |

F9

G6

/ - B-7

p | p | o | o | o | p | p |

A7

A-7

D7

G6

(A-7 D7#5)

o | o | o | o | o | o |

FINE

78

(Bass) **CHERRY PINK AND APPLE BLOSSOM WHITE**

- MARCEL LONGUY / JACQUES LARUE / MACK DAVID

The musical score consists of ten staves of handwritten music. The first staff is for bass, indicated by '(Bass)' and a bass clef. The second staff is for piano, indicated by a treble clef and a bass clef. The subsequent eight staves are for bass, each starting with a bass clef. The music is in common time (indicated by 'C'). The vocal line (Bass) includes lyrics such as 'CHERRY PINK AND APPLE BLOSSOM WHITE', 'I'M A CHERRY PINK AND I'M AN APPLE BLOSSOM WHITE', and 'I'M A CHERRY PINK AND I'M AN APPLE BLOSSOM WHITE'. The piano part includes chords labeled C maj7, C#07, D7, G7, C6, G7, C6, D7, G7, C maj7, C#07, D7, G7, C6, and G7. The bass parts feature various rhythmic patterns, including eighth-note and sixteenth-note figures. The score is written on five-line staves.

(BALLAD)

A CHILD IS BORN

-THAD JONES

B ♯ 3

Gmaj7 C-6/G Gmaj7 C-6/G

Gmaj7 C-6/G G F#-7b5 B7#9

E-7 B7b9 E-7 B7b9

E-7 A7 A-9/D D7

Gmaj7 C-6/G Gmaj7 C-6/G

Gmaj7 B7#5(#9) Cmaj7 F9 A-7b5/Eb

Gmaj7 C-6/Eb E-7 A7

A-9/D D7 ♫

|| AFTER SOLOS, D.C. AL ♫

∅ Gmaj7 C-6/G Gmaj7 C-6/G Gmaj7

CHIPPIE

- ORNETTE COLEMAN

(FAST)

INTRO

D N.C. (PLAY 3x)

E⁷A⁷

A Dmaj7 E-7 F#-7 E-7 C7 B7 E-7b5 A7

FINE
D.S. FOR SOLOS **A** **A** **B** **A**
AFTER SOLOS, D.S. AL FINE
(TAKE REPEAT)

(HATIN BLUES)

CHITLINS CON CARNE

- KENNY BURRELL

INTRO

N.C.

S.

A7#9

D7

A7#9

E7

D7

A7#9

I.

2. (TO SOLOS)

AFTER SOLOS, D.S. AL \odot
(PLAY PICKUPS, NO REPEAT)

\odot E7

D7

A7#9

REPEAT AND FADE

(MED. BASS D)

COME SUNDAY

-DUKE ELLINGTON



D⁷ C⁷ D⁷ / / B⁷^{#5} E⁷
 A-7 D⁷ G C/G G⁷ G⁶



B⁷ C⁷ B⁷ E-7 A⁷



D⁷ A-7 D⁷ F⁷ E⁷^{#5} A⁷ D⁷^{#5}



D⁷ C⁷ D⁷ / / B⁷^{#5} E⁷
 A-7 D⁷ G C/G G⁷ G⁶



D⁷ C⁷ D⁷ / / B⁷^{#5} E⁷
 A-7 D⁷ G C/G G⁷ G⁶

(LATIN)

COMO EN VIETNAM

INTRO

G-

HEAD

G-

D^bmaj7

D^b7

G^{b7b9}

C7

F7

B^b

E^b7

C7

F7

B^b

E^b7 **D7**

(ENDING)

G-

(LATIN)

CON ALMA

-JOHN "DIZZY" GILLESPIE

INTRO

B^{b9} A^9

A

$D^{b\text{maj}7} F7/C$ B^{b7} A^{b7} $G7$ $D^{b7\#5}$ $C^{m\text{aj}7} C-7 F7$

$B^{b\text{maj}7} D7/A$ $G-7$ $F7$ $E7$ B^{b7b5} $\overbrace{A\text{maj}7}$ $\overbrace{A\text{maj}7}$

B

$A-7b5$ $D7b9$ E^{b7b5} A^{b7b9}

$D^{b\text{maj}7}$ $D-7$ $G7// A^{b7}$

A

$D^{b\text{maj}7} F7/C$ B^{b7} A^{b7} $G7$ D^{b7b5} $C^{m\text{aj}7} C-7 F7$

$B^{b\text{maj}7} D7/A$ $G-7$ $F7$ $E7$ B^{b7b5} $A\text{maj}7$

C A⁷ b₉

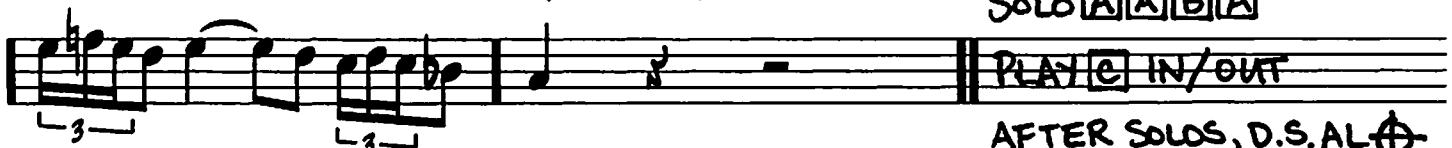


E^b

D-(maj⁷)

A⁷ N.C.

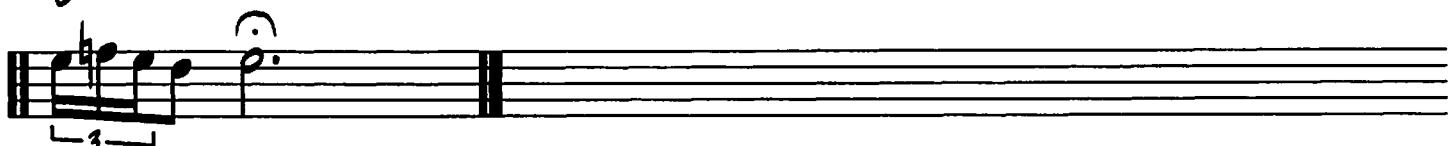
Solo A A B A



PLAY [e] IN/OUT

AFTER SOLOS, D.S. AL φ

φ D-(min⁷)



(M.E.D.SWING)

CONCEPTION

-GEORGE SHEARING

CHARLIE PARKER

CONFIRMATION

(BOP)

D^b C#-7b5 F#7 B-
 A-7 D7 G7 F#-7 B7
 E7 A7 D^b
 C#-7b5 F#7 B- A-7 D7 G7
 F#-7 B7 E7 A7 D^b A- A-(maj7)
 A-7 D7 G maj7 C-7
 F7 Bb(maj7) E7 A7
 D^b C#-7b5 F#7 B- A-7 D7
 G7 F#-7 B7 E7 A7 D

(SLOW 3)

CONTEMPLATION

-McCoy Tyner

INTRO

A-II

(BASS)

OPEN SOLO OVER INTRO VAMP

HEAD

A-II

BASS CONT. RHYTHM SIM.

Fmaj7

E7#5(b9)

F7(#11)

E7#5(b9)

(ENDING)

REPEAT HEAD IN/OUT

A-II

(OPEN SOLO)

REPEAT AS DESIRED

(LAST x)

FINE

(BALLAD)

CORAL

-KEITH JARRETT

A-7

D7

B/G

Gmaj7

F#-7b5 B7b9



E-7

A7

Abmaj7 Ebmaj7
/GF-7 Abmaj7
/Eb

Eb F/Eb

Bb/Eb

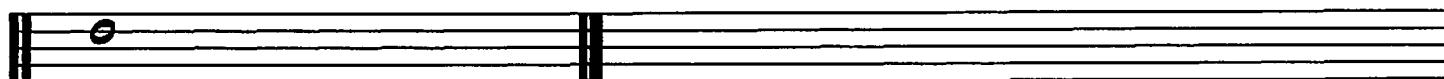
D-9

B-7b5 E7b9



AFTER SOLOS, D.C. AL

A-II



90

(FAST)

COTTON TAIL

-DUKE ELLINGTON

B ♯ 4

G major 7 E-7 A-7 D7 B-7 E-7
 A-7 D7 G7 C6 C#07
 G/D E-7 1. A-7 D7 2. A-7 D7 G6
 B7 E7 A7 D7 B7 E7

B7 E7 A7 D7 B7 E7

A7 D7 B7 E7

G major 7 E-7 A-7 D7 B-7 E-7
 A-7 D7 G7 C6 C#07

A-7 D7 G6 C6 C#07

G/D E-7 A-7 D7 G6

(BALLAD)

COULD IT BE YOU

91

-COLE PORTER

Gmaj7

A-7

D7

Gmaj7

E-7 E^b-7 D7 G7

Cmaj7

D-7

G7

Cmaj7

E-7 A7

Dmaj7

F#7b9

B-7

E7

F#-7b5 B7b9

E-

E-7

A7

D7

A9 / A-7 D7

2. Gmaj7

B7

Cmaj7 /

E7

A-7b5

D7b9

Gmaj7

A9

A-7 D7

G6

(A-7 D7)

FINE

(J=255)

COUNTDOWN

-JOHN COLTRANE

1 C[#]-7 D7 Gmaj7 Bb7 Ebmaj7 F#7(#9) Bmaj7
2 **D**4 - ♫p ♫p p b2 p p ♫p

B-7 C7 Fmaj7 Ab7 Dbmaj7 E7 Amaj7
 p p p p b2 ♫p o

A-7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Gmaj7
 p p b2 ♫p b2 p p p p

C C[#]-7 D7 Gmaj7 C7(#11)
 ♫p p p p ♫p p (TO SOLOS)

A AFTER SOLOS, D.C. AL Gmaj7 F#7
 ♫p p p p p p

B Bmaj7 Gmaj7 Ebmaj7 Bmaj7
 ♫p o b2 p ♫p -

G Gmaj7 Ebmaj7 Bmaj7 R.I.T.
 o b2 p ♫p ♫p ♫p ♫p ♫p ♫p

H ♫p

(BALLAD)

CRESCENT

-JOHN COLTRANE

93

E7sus4(b9)

B7sus4(b9)



(IN TIME)
C#-7b5 F#7#5 B-7

B-7^{b5} / E E7#5 A-7



D-7/G G7b9 C-7 G7b9 C#-7b5 F#7#5 B7sus4(b9)



D-7/G G7 Cmaj7 F#7b9 B7sus4(b9) E7b9 A-7



SOLOS

(DOUBLE TIME JAZZ FEEL)



B-7

F7

E7#5

A-7



(BALLAD)

CRYSTAL SILENCE

-CHUCK COREA

F#-7 C#-7 Dmaj7

G#-7 Gmaj7#11 F#-(add9) 1. G#-A B7add4 C#7#9

F#-(add9) Gmaj7#11 2. B-7 C#7#9

B-7 C#7#9 Dmaj7 E7add4

F#-(add9) Bmaj7 F#-7

Gmaj7 D-7 Amaj7#5 E-7

G#7#5 C#7b9 F#-7 C#-7

Dmaj7 G#-7 Gmaj7#11 F#-(add9)

G#-A B7add4 C#7#9 F#-(add9) Gmaj7 (SOLO BEGINS) - N.C.

Dmaj7 F#-(add9)

(FILL) - - - - -

AFTER SOLOS, D.C.A.L.

D NATURAL BLUES

(MEDIUM)

JOHN L. (WES) MONTGOMERY

B⁷ E⁷
B⁷ E⁷

B⁷ E⁷

B⁷ C#7

F#7 B⁷ C#7 F#7

SOLOS

B⁷ E⁷

E⁷ B⁷

C#7 F#7 B⁷ E⁷ B⁷ F#7

96

(UP SWING)

DAA HOUD

-CLIFFORD BROWN

$\frac{2}{4}$

C-7 F7 Bb-7 Eb-7

Abmaj7 (G7#5) F-7 Eb7

D7 Dbmaj7 Cmaj7 N.C. C-7 F7

Bb-7 Eb7 Abmaj7 (G7#5) F-7 Eb7

D7 Dbmaj7 Cmaj7

G-7 C7 Fmaj7 F6

F-7 Bb-7

Ebmaj7 G7 C-7 F7 97

Bb7 Eb7 Abmaj7 (G7#5)

F-7 Eb7 D7 Dbmaj7 Cmaj7

F-7 Bb7 Ebmaj7 Eb6 C-7 F7

A-7bs A7 G7 (SOLO BREAK) 2 (G7#5)

PLAY 1ST ENDING IN/OUT, 2ND ENDING FOR SOLOS
AFTER SOLOS, D.S. AL Ⓛ (PLAY PICKUPS)

3

DRUM FILL

(NED SWINEY)

DANCING ON THE CEILING

-RICHARD RODGERS/LORENZ HART

B $\frac{2}{4}$

Chords indicated above the staff:

- Staff 1: D^{major}7, A-7, D7, G^{major}7, G[#]07, F[#]-7, F-7
- Staff 2: E-7, A7, F[#]-7, B7^{b9}, E-7, A7, D^b, E-7, A7, D^b
- Staff 3: E-7, A7, D^{major}7, A-7, D7
- Staff 4: G^b, C7, F[#]-7, B7^{b9}, E-7, A7
- Staff 5: D^{major}7, A-7, D7, G^{major}7, G[#]07, F[#]-7, F-7
- Staff 6: E-7, A7, D^b, (E-7, A7)

Performance markings:

- Staff 1: $\frac{2}{4}$
- Staff 2: $\frac{2}{4}$
- Staff 3: $\frac{2}{4}$
- Staff 4: $\frac{2}{4}$
- Staff 5: $\frac{2}{4}$
- Staff 6: $\frac{2}{4}$

Other markings:

- Staff 1: $\frac{2}{4}$
- Staff 2: $\frac{2}{4}$
- Staff 3: $\frac{2}{4}$
- Staff 4: $\frac{2}{4}$
- Staff 5: $\frac{2}{4}$
- Staff 6: $\frac{2}{4}$

End of piece: FINE

DARN THAT DREAM

-JIMMY VAN HEUSEN/
EDDIE DE LANGE

(MED. BALLAD)

The musical score consists of two staves. The top staff is for the piano, indicated by a treble clef and a bass clef, with a key signature of four sharps and a time signature of 4/4. The bottom staff is for the voice, indicated by a soprano clef, also with a key signature of four sharps and a time signature of 4/4. The vocal part includes lyrics and chords. The piano part includes various chords and fingerings. The score is divided into sections by double bar lines and measures.

Chords and lyrics:

- Section 1: E^{maj7}, G-7, C7, F#-7, G#7, C#-7, C#-7, F#-7, /B/A# A-6, G#-7**5**, C#7
- Section 2: F#-7, D7, G#-7, G-7, F#-7, B7, G#-7, C#7, F#-7, B7
- Section 3: F#-7, B7, E^b, D-7, G7, C^{maj7}, A-7, D-7, G7
- Section 4: E-7, E^b-7, D-7, G7, C^{maj7}, A-7, F#-7**5**, B7, E-7
- Section 5: F#-7, B7, C7, B7, E^{maj7}, G-7, C7, F#-7, G#7
- Section 6: C#-7, C#-7, F#-7, /B/A# A-6, G#-7**5**, C#7, F#-7, D7, G#-7, G-7
- Section 7: F#-7, B7, E^b

100

(LATIN)

DAY WAVES-CHICK COREA/
NEVILLE POTTER

B-7 G E-6 C#-7 Dmaj7#11

(HATIN) DAYS AND NIGHTS WAITING -KEITH JARRETT

A

A-7 D7 Gmaj7 F#7


D#-7

G#-7

C#-7

F#7

Bmaj7



B

A-7 D7 C-7 F7


A-7

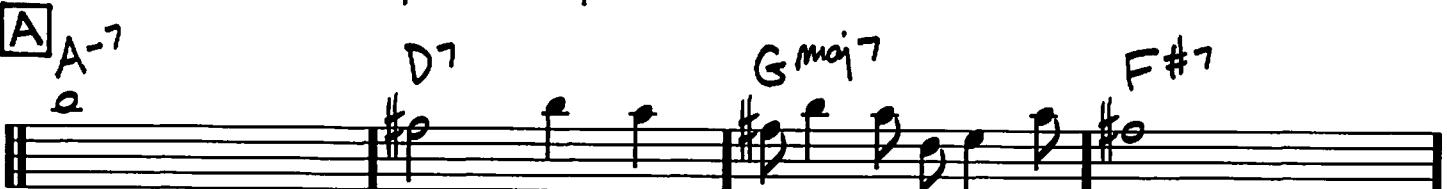
D7

B-7 E7

Bb-7 Eb7



A

A-7 D7 Gmaj7 F#7


D#-7

G#-7

C#-7

F#7

Bmaj7



FINE

(MED.)

DEAR OLD STOCKHOLM

- VÄRMLAND

B-9 **B-9#5** **B-9** **B-9#5**

B-9 **B-9#5** **B-9** **B-9#5**

Dmaj7 **B-7** **E-7** **A7** **Dmaj7** **B-7** **E-7** **F#7(#9)**

B-7 **C#-7b5** **F#-7b9** **B-7** **E-7** **A7** **Dmaj7**

C#-7b5 **F#-7b9** **B-7** **G#-7b5** **C#-7b5** **F#-7b5(b9)**

B-9 **B-9#5** **B-9** **B-9#5**

Dmaj7 **B-7** **E-7** **A7** **Dmaj7** **B-7** **E-7** **F#7(#9)**

B-7 **C#-7b5** **F#-7b9** **B-7** **E-7** **A7** **Dmaj7**

C#-7b5 **F#-7b9** **B-7** **A7sus4**

F#-7b9 **B-7** **N.C.**

(SOLO BREAK) - - - - -

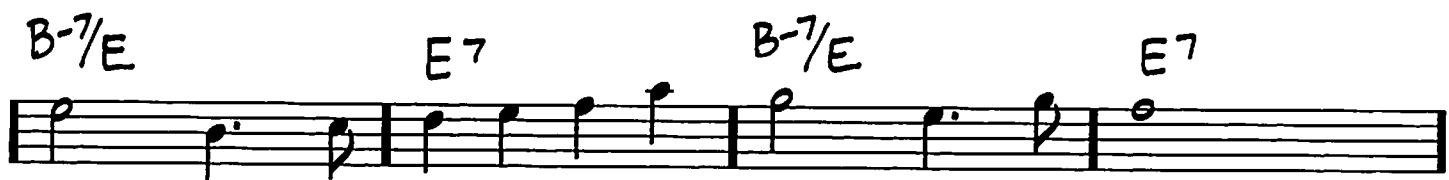
N.C. **B-9#5**

AFTER SOLOS, D.S. AL

(MED.)

DEARLY BELOVED













(BALLAD)

DEDICATED TO YOU

-SAMMY CAHN/
SAUL CHARLINV
HY ZARET

1st Stave: G^{maj}7, C7, G^{maj}7

2nd Stave: B-7, E7, A-7b5, D7b9, G^{maj}7, F#-7 B7

3rd Stave: E-7, A7, A-7, D7#5, 2. E-7, A-7 D7, G6, C#-7 F#7

4th Stave: B^{maj}7, G#-7, C#7, C#-7, F#7, B^{maj}7, E-7 A7

5th Stave: D^{maj}7, B7b9, E-7, A7, A-7/D

6th Stave: D7#5, G^{maj}7, C7

7th Stave: G^{maj}7, B-7, E7, A-7b5, D7b9

8th Stave: G^{maj}7, F#-7 B7, E-7, A-7 D7, G6, (A-7 D7)

9th Stave: -

10th Stave: FINE

(MED. BALLAD)

DETOUR AHEAD- HERB ELLIS / JOHN FRIGO /
LON CARTER

4

Amaj7 D#7b9 G#7#5 Dmaj7 C#7 F#7 B7 B-7 E7

E-7 A7 Dmaj7 G7 Amaj7 F#7 [F7b5, B-7, E7, D#-7b5, G#7]

C#7 G#7 (alt.) C#maj7 D#-7b5 G#7

C#7 G#7 (alt.) C#maj7 Bb9#11

Amaj7 D#7b9 G#7#5 Dmaj7 C#7 F#7 B7 B-7 E7

E-7 A7 Dmaj7 G7 Amaj7 C#7#9 F#7 C7

B7 E7sus4 A6 (E7#5)

106

(MEDIUM)

DELUGE

- WAYNE SHORTER

[INTRO]

RUBATO

N.C.

G7**b**5A**b**-9G7**#**5

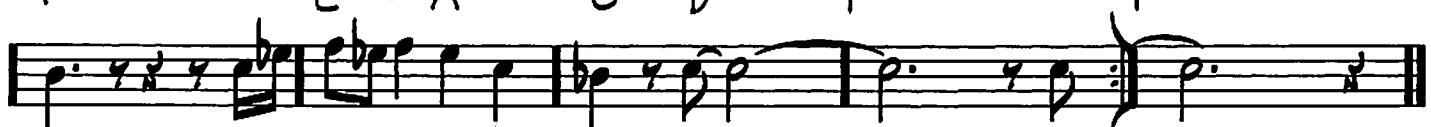
(IN TEMPO)

C-7 D**b**mai7#IIC-7 D**b**mai7#II**S: [HEAD]**C-7 D**b**mai7#IIC-7 D**b**mai7#IIC-7 D**b**mai7#IIC-7 G**b**7#II

F7#II

E**b**-7 A**b**-7C-7 G**b**7#II

F7#II

E**b**-7 A**b**-7C-7 D**b**mai7#II1.
2.

Solos

C-7

D^bmaj7#II

C-7

D^bmaj7#II

C-7

D^bmaj7#II

C-7

G^b7#II

F7#II

E^b-7A^b-7

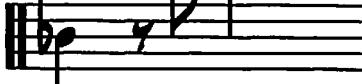
C-7

G^b7#II

F7#II

E^b-7A^b-7

C-7

D^bmaj7#IIC-7 D^bmaj7#IIAFTER SOLOS, D.S. AL 
(TAKE REPEAT)

(MED. BOSSA)

DESAFINADO- ANTONIO CARLOS JOBIM/
NEWTON MELLO D'ÁVILA

A Dmaj7 E7b5

E-7 A7 F#7b5 B7b9

1. E-7 F#7b9 B7 B7b9

E7b9 Ebmaj7 (A7b9)

2. E-7 G-6 Dmaj7 G#7b5 C#7#9

F#maj7 G7 G#7 C#7

B F#maj7 G7 G#7 C#7

F#maj7

D#-7

G#-7

C#-7

109



A maj7

A#07

B-7

E7



E-7

B7b9

E7

A7b9



C Dmaj7

E7b5



E-7

A7

F#-7b5

B7



E-7

G-6

Dmaj7

B-7



E7

G-7

C7



E7

E-7

A7

D6

(A7)



110

(JAZZ WALTZ)

DESERT AIR

- CHICK COREA

B^bmaj7 / D A-7/D E^bmaj7 / D

D-

D^b7#9 D-7

Emaj7 Fmaj7 / E

Emaj7 Fmaj7 / E

G^b-D^b D^bmaj7 G^b-D^b

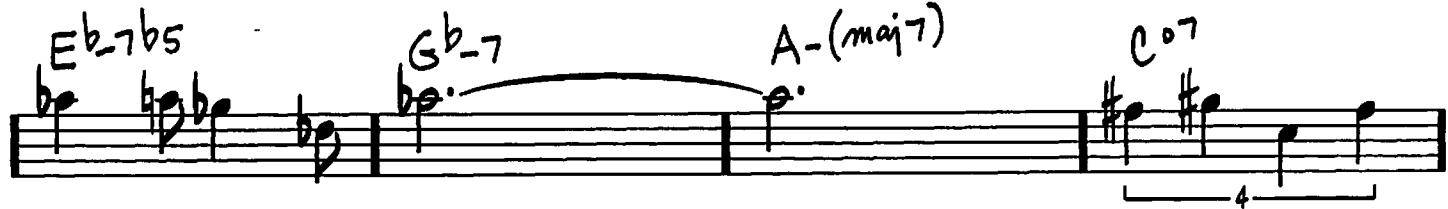
A^bmaj7 A^{maj7#11} / G[#]

G-7bs A7bs

2. G-7b5



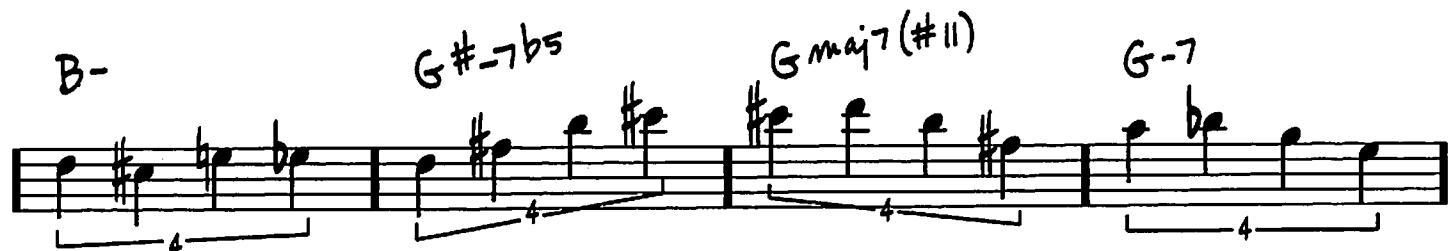
E-b-7b5



C#-



B-



D-

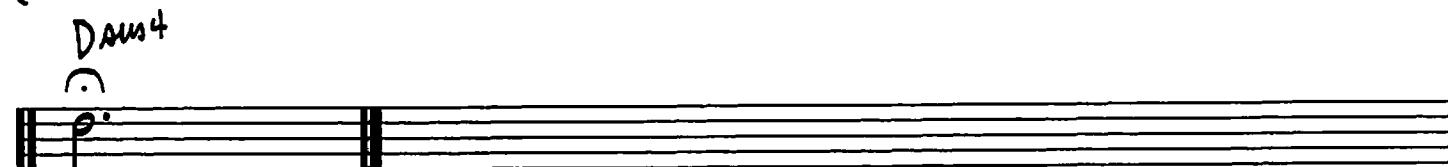


D-



(ENDING)

D Am 4



112

(BOP)

DEXTERITY

-CHARLIE PARKER

G A-7 D7^{b9} G E7 A-7 D7

G G7 C F7 B-7 B7 A-7 D7

^{2.} A-7 D7 G F#-7 B7 F#-7 B7

B-7 E7 E-7 A7

A-7 D7 G A-7 D7^{b9}

G E7 A-7 D7 G G7 C F7

A-7 D7 G

A handwritten musical score consisting of six staves of music. The music is written in common time (indicated by a 'C') and includes lyrics and chords below the notes. The chords are indicated by Roman numerals with a hyphen and a number (e.g., F-7, D-7, G-7, C7, E7, A7, B7, Bb7). The lyrics are written in a cursive script. The score is divided into sections by vertical bar lines. The first section starts with a 4-note chord followed by a 3-note chord, then a 4-note chord, a 3-note chord, another 4-note chord, and a 3-note chord. The second section starts with a 3-note chord, followed by a 4-note chord, a 3-note chord, another 4-note chord, and a 3-note chord. The third section starts with a 2-note chord, followed by a 3-note chord, a 2-note chord, a 3-note chord, another 2-note chord, and a 3-note chord. The fourth section starts with a 3-note chord, followed by a 4-note chord, a 3-note chord, another 4-note chord, and a 3-note chord. The fifth section starts with a 2-note chord, followed by a 3-note chord, a 2-note chord, a 3-note chord, another 2-note chord, and a 3-note chord. The sixth section starts with a 3-note chord, followed by a 4-note chord, a 3-note chord, another 4-note chord, and a 3-note chord.

JOHNS "DIZZY" GILLESPIE

DIZZY ATMOSPHERE (Chart 800)

114

(SLOW SWING)
EVEN SWINGDSANGO

-JOHN LEWIS

D- G-7 A7b9 D-

D7(b9) G-7 C7(b9) Fmaj7

Bbmaj7 E-7b5 E7/D A/C# A7b9

D-9(maj7) D-7/G A7#5 A7 G7/D D-

D-9(maj7) D-7/G A7#5 A7 G7/D D- (FINE)

SOLOS (MED. SWING)

D- B-7b5 E7 A7 D7(b9) G-7 C7 F7

Bb7 E7 A7 Bb7 A7 D-6

D⁷(b9)

G-^b/D

D⁷(b9)

G-^b/D

D⁷(b9)

G-^b/F

D⁷(b9) G^{o7}/

D⁷(b9)

G-

E-7^{b5}

A⁷

D⁷

G⁷

C-7

F⁷

B^{b7}

E^{b7}

B^{b7}

E^{b7}

B^{b7}

(A⁷)

AFTER SOLOS, D.C. AL FINE

116

(ROCK
EVERYTHING)DOIN' THE PIG

- STEVE SWANSON

A

E

A A[#]07 B7

E

A A[#]07 B7

E

A A[#]07 B7

E7

B7

E

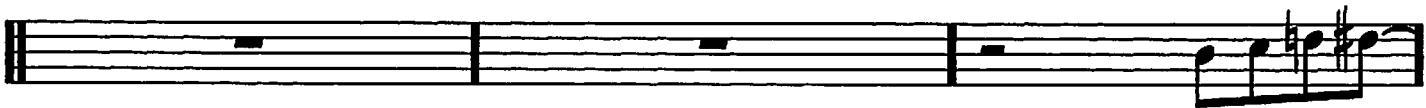
**B**G[#]-7^b5

C#-

F[#]-7

B7

E7



B7

F[#]-7**C** C#7F[#]7 G07 G[#]7

C#7

F[#]7 G07 G[#]7

C#7

F[#]7 G07 G[#]7

B7



F#7 B7 D E A A#07 B7

E A A#07 B7 E

A A#07 B7 E7 B7 E

FINE
SOLO B C D
AFTER SOLOS, D.C. AL FINE

(FAST SWING)

DOLDRES

- WAYNE SHORTER

B-7 D#-7b5 C#7#9 Cmaj7 F#-7 B7

D-7 G7 F#-7b5 B7#9 Bbmaj7

A7Amin7 F#-7 B7 E-7 F#-7 B7

C#-7b5 F#7 A7 G#-7b5 C#7 Cmaj7

F#-7 B7 D-7 G7 F#-7b5 B7#9 Bbmaj7

B-7 D#-7#9 C#7#9 Cmaj7 F#-7 B7

D-7 G7 F#-7b5 B7#9 Bbmaj7

(M.M. 3022)

DOLPHIN DANCE

Cmaj7 **B^bmaj7/C** **Cmaj7** **B-7b5 E7**

A-7 **F7b5** **A-7** **F#-7 B7**

Emaj7 **F-7** **B^b7** **D-7** **G7**

A-7 **A-7/G** **F#-7** **B7**

Emaj7 **B-7/E** **F#/E** **E7sus4**

D7sus4 **D7(b9)** **D7sus4** **C#-7 F#7**

C7 **F#-7 B7** **G#-7** **C#7 B7**

B^b-7 **E^b7** **B^bmaj7/C[#]** **Amaj7/C[#]** **B^bmaj7/C[#]** **Amaj7/C[#]**

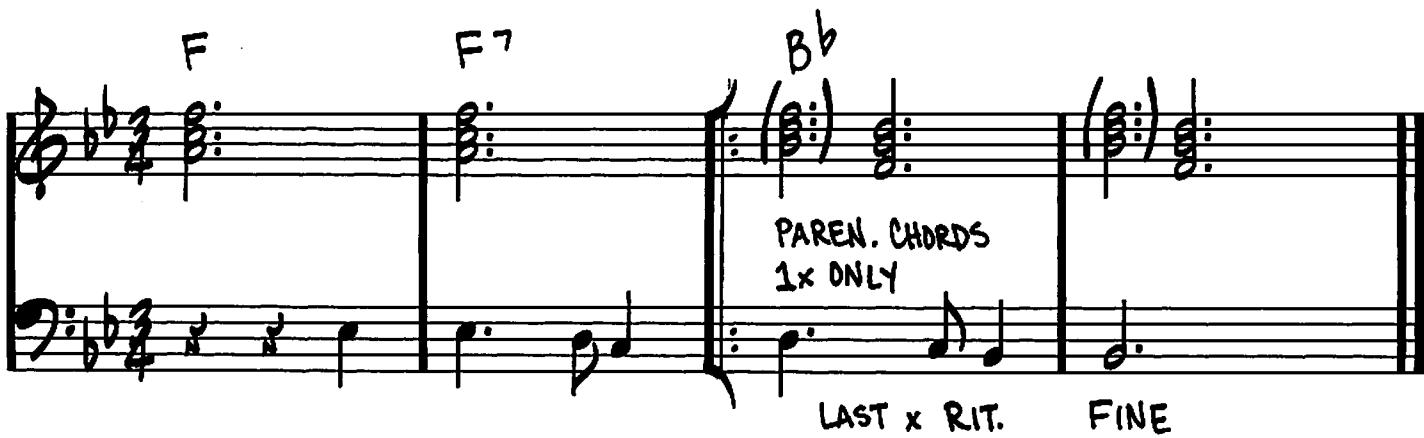
B^bmaj7/C **G7(b9)/C** **A7#9/C** **B-7b5 E7b9**

120

(MED.)

DOMINO BISCUIT

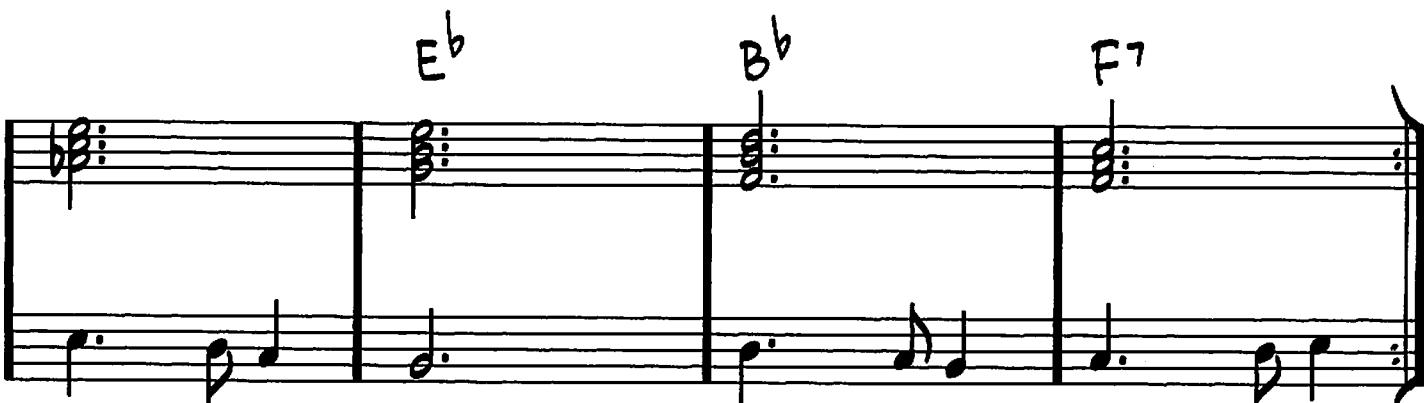
-STEVE SWALLOW

F F⁷ B^b


PAREN. CHORDS
1X ONLY

LAST x RIT. FINE

E^b E^b maj⁷ A^b


E^b B^b F⁷


RHYTHM PLAYS THROUGHOUT
2nd TIME, SOLO TILL FINE

(BALLAD)

DON'T BLAME ME

-JIMMY McTHUGHT
DOROTHY FIELDS

B $\frac{4}{4}$

Chords and markings:

- Staff 1: A major 7, C#-7b5, F#7#5, F#7, B-7b5, E7, A major 7, F#-7
- Staff 2: B-7b5, E7, C#-7b5, F#7, B-7, E7#5, A major 7, B-7, E7
- Staff 3: B-7, E7, A6, E7, A7, D6, C#7
- Staff 4: F#-7, B7
- Staff 5: B-7, F7, E7, A major 7, C#-7b5, F#7#5, F#7
- Staff 6: B-7b5, E7, A major 7, F#-7, B-7b5, E7, C#-7b5, F#7
- Staff 7: B-7, E7, A6

(RED SWING) DON'T GET AROUND MUCH ANYMORE

DUKE ELLINGTON/BOB RUSSEL

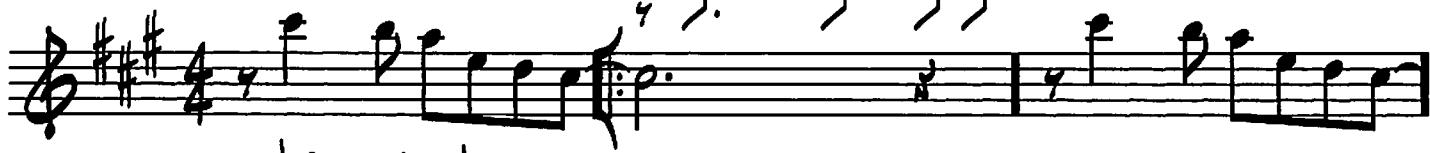
A maj7 B-7 C7 A/C#

7.

J.

C7 A/C#

7.



A7

A7 G7 Gb7

7.

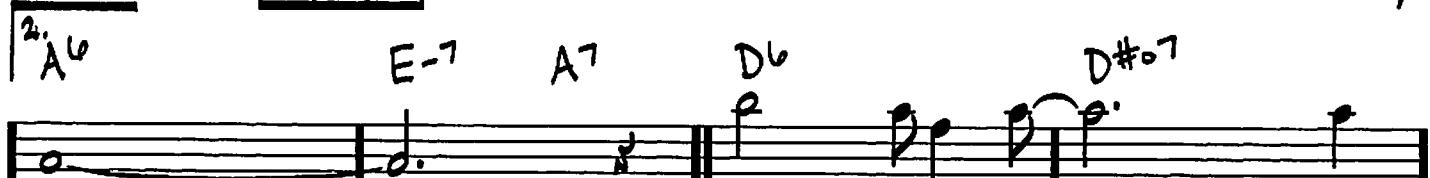
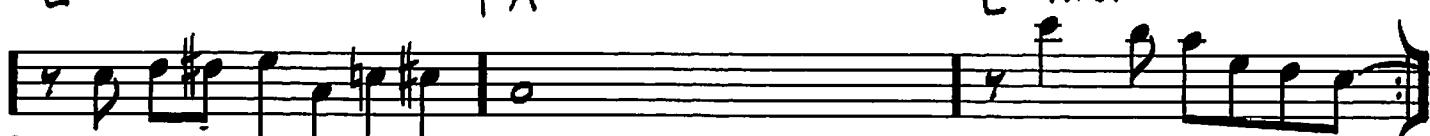
J.



E7

B7

E7 N.C.



A6

E-7

A7

D6

D#7b7



A maj7

A7

D6

D#7b7 G#7b9



C#-7

C7

B-7 N.C.

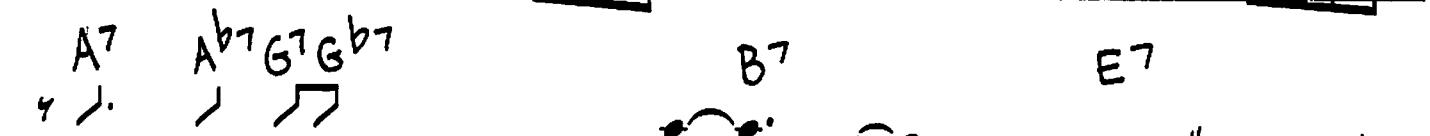


A maj7

B-7

C7

A/C#



A7

J.

A7

G7

Gb7

B7

E7



E7

(C7

B-7

E7)



E7

A handwritten musical score consisting of six staves of music. The music is written in common time (indicated by a 'C') and uses a key signature of one sharp (F#). The score includes the following sections and chords:

- Section A:** Chords include A-7, D7, G-7, C7, Fmaj7, (D7(b9)), G-7, C7. The staff ends with a fermata over the last note.
- Section B:** Chords include D-7, G7, G#7, E-7b5, A7, D-. The staff ends with a fermata over the last note.
- Section C:** Chords include A7, D7, (A7(b9)), E-7b5. The staff ends with a fermata over the last note.
- Section D:** Chords include G7, D7, Fmaj7. The staff ends with a fermata over the last note.
- Section E:** Chords include D7, G-7, G7. The staff ends with a fermata over the last note.
- Section F:** Chords include (b9)D, Fmaj7, E7, B7, (b9)B, B7. The staff ends with a fermata over the last note.
- Section G:** Chords include B7, C7, Fmaj7, C7, G7. The staff ends with a fermata over the last note.
- Section H:** Chords include G7, D7, G7. The staff ends with a fermata over the last note.

The score is divided into sections A, B, and C, each starting with a large letter in a box (A, B, C) at the beginning of its respective staff.

DONNA LEE

ବୁଦ୍ଧାରୀର ଆଚାରଜନ - ୩୪।

124

(120) DREAM A LITTLE DREAM OF ME

-WILBUR SCHWANDT/FABIAN ANDREE/GUS KAHN

Handwritten musical score for "Dream a Little Dream of Me". The score consists of ten staves of music, likely for a band or orchestra, with various chords and performance markings.

Chords and Progressions:

- Staff 1: E⁶, C⁷ B⁷, E⁶, C^{#7}, G^{#-7^{b5}}, C^{#7}
- Staff 2: F^{#-}, F^{#-7}, F^{#-7^{b5}}, D⁹, E^{maj7}, C^{#-7}, F^{#-7}, B⁷
- Staff 3: E^{maj7}, C⁷ B⁷, E⁶, D⁻⁷ G⁷, C⁶, A⁻⁷, D⁻⁷, G⁷
- Staff 4: C⁶, A⁻⁷, D⁻⁷, G⁷, C⁶, A⁻⁷, D⁻⁷, G⁷
- Staff 5: C⁶, A⁻⁷, F^{#-7}, B⁷, E⁶, C⁷, B⁷
- Staff 6: E⁶, C^{#7}, G^{#-7^{b5}}, C^{#7}, F^{#-}, F^{#-7}, F^{#-7^{b5}}, D⁹
- Staff 7: E^{maj7}, C⁷ B⁷, E⁶, (C⁷ B⁷)

Performance Markings:

- Measure 1: Measure repeat sign
- Measure 2: Measure repeat sign
- Measure 3: Measure repeat sign
- Measure 4: Measure repeat sign
- Measure 5: Measure repeat sign
- Measure 6: Measure repeat sign
- Measure 7: Measure repeat sign
- Measure 8: Measure repeat sign
- Measure 9: Measure repeat sign
- Measure 10: Measure repeat sign

(BALLADS)

DREAMSVILLE

-HENRY MANCINI/
JAY LIVINGSTON/
RAY EVANS

125

Handwritten musical score for "DREAMSVILLE" in 125 time. The score consists of eight staves of music, each with a different harmonic progression and performance markings like dynamics and articulations.

- Staff 1:** A major 7, E7/A, A major 7.
- Staff 2:** E7, D#7, A7/D, D7, B7, C7.
- Staff 3:** C#7, F#7, B7, E7, B7, B7(#11).
- Staff 4:** A major 7, D#7b5, G#7#5, C#7, F#7.
- Staff 5:** D#7, G#7, A7, D7, F7b5, B7b5.
- Staff 6:** E7b5, Ab7b9, C#7b5, F#7b9, B7, E7.
- Staff 7:** A major 7, E7/A, A major 7, E7, D#7.
- Staff 8:** A7/D, D7, B7, C7, B7, B7(#11), A major 7.

126

(FRED SWING)

EASTER PARADE

-IRVING BERLIN

A

Gmaj7 D7 G7

Cmaj7

A-7 A#7



Gmaj7

Gmaj7 E-7

1. A7

A-7 D7

2. A7 D7



Gmaj7

B G9

C6



E-7

A7

D

C6

B-7

D7



A Gmaj7 D7 G7 Cmaj7 A-7 A#7



Gmaj7 D7

Gmaj7 E-7

A7

D7

Gmaj7 (A-7 D7)



EASY LIVING

Handwritten musical score for "EASY LIVING" in 8/8 time. The score consists of eight staves of music with lyrics and chords written below each staff.

The lyrics are:

- Day by day I'm getting older

The chords are:

- Day by day I'm getting older
Dm7 B7 E7 A7 D6 (F7 Bbmaj7 A7)
- Day by day I'm getting older
Dm7 D#7 E7 F#7 Dm7 A7 D7 Gmaj7 C7
- Day by day I'm getting older
Bbmaj7 Bbmaj7 G7/F A7 A7#5
- Day by day I'm getting older
Bbmaj7 G7 C7 F7 D7 G7 C7 F7
- Day by day I'm getting older
E7 A7 E7 A7 D6 G7 C7 F7
- Day by day I'm getting older
Gmaj7 C7 Dm7 B7 E7 A7 F#7 B7
- Day by day I'm getting older
Dm7 D#7 E7 F#7 Dm7 A7 D7

EASY TO LOVE

(YOU'D BE SO EASY TO LOVE)

- COLE PORTER

(BALLAD)

B $\frac{#}{\#}$ $\frac{\#}{\#}$ 4 | : |

F#7b5

1. F#7b5

B-7 E7 A maj 7 D maj 7 C#-7 F#7

2. F#7 B-7 D-6 A maj 7

C#7 C7 B-7 E7 A6 (D7 C#-7 F#7b9)

FINE

(SLOWLY)
JAZZ

ECCLSIASTICS

129
-CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
Mingus website: www.mingusmingusmingus.com

A

D7 E-7 F#-7 G7 G#7 C#7

F#-7 B7#5 G7 Bb7 C#7 E major

(GOSPEL)

B

A7 D7 G7 C7

F7 Bb7 E-7b5 A7#5(#9)

C

D7#9
(SOLO)

130

(MED
(EVEN SLOW))

EIGHTY ONE

- MILES DAVIS /
RONALD CARTER

A D9sus4

G9sus4

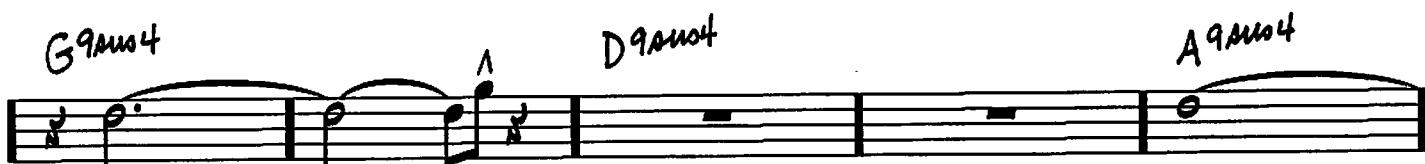
D9sus4



G9sus4

D9sus4

A9sus4



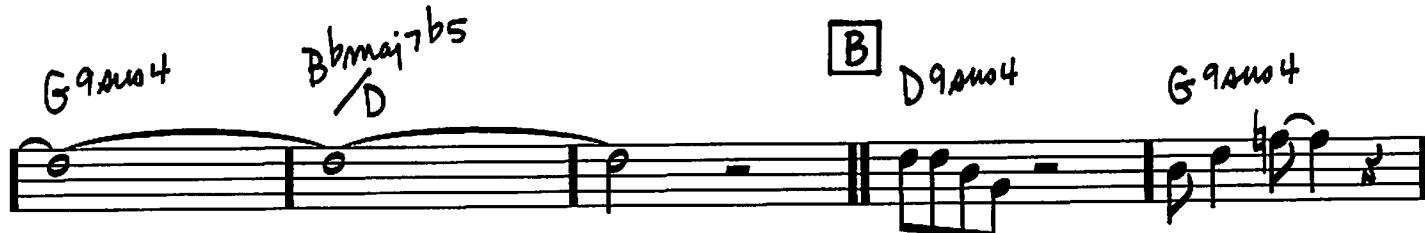
G9sus4

Bbmaj7b5
/D

B

D9sus4

G9sus4



D9sus4

G9sus4

D9sus4

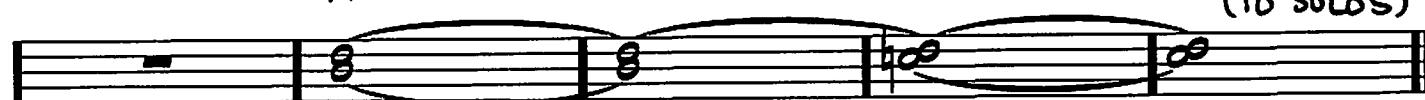


A9sus4

G9sus4

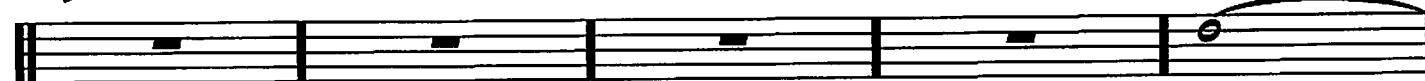
D9sus4

(TO SOLOS)

CHANGE TO SWING FEEL ON
LAST CHORUS OF SOLOS

(ENDING)

D9sus4



(FADE)



EL GAUCHO

(LATIN)

Dmaj7 **Cmaj7** **B-7** **G7** **Ab7** **Db7#5**

D-7 **Ebmaj7** **D-7** **Ebmaj7** **Cmaj7**

A-7 **B-7**

A-7 **B-7** **C#-7**

1.

2. (LAST TIME)

REPEAT HEAD IN/OUT

(BOP)

EPISTROPHY- THELMINUS MONK /
KENNY CLARKE

Bb7 B7 Bb7 B7 Bb7 B7 Bb7 B7

Eb7-6

Ab7

AFTER SOLOS, D.C. AL \odot

(MED.)

EQUINOX

INTRO

(B^b-) (E^b) (PLAY 3xs) (B^b-)

(BASS)

(MELODY)

HEAD

B^b-7

E^b-7B^b-7

G^b-7**b**5

F7

B^b-7

(LAST x)

REPEAT HEAD IN/OUT
TAG LAST 4 BARS FOR ENDING

(LATIN)

EQUIPOISE

- STANLEY COWELL

INTRO

$E^b-7 \quad E^{maj7} \quad E^b-7 \quad E^{maj7} \quad E^b-7 \quad E^{maj7} \quad E^b-7$

Sx A

$B^{maj7} \quad D^b-7 \quad E^b-7 \quad B^b-7 \quad B^{maj7} \quad D^b-7 \quad E^b-7 \quad B^b-7$

$G7\#9 \quad A^b-7 \quad B^b-7 \quad B^{maj7} \quad G7\#9 \quad A^b-7 \quad \textcircled{B}^b-7 \quad D^b7\text{auto}^4 \quad G^{maj7}$

$F-7b5 \quad B^b-7 \quad E^b-7 \quad B/D\# \quad B^b/D^b \quad D^b7\text{auto}^4 \quad B^{maj7} \quad A^b-7 \quad B^b-7$

B

$E^b-7 \quad E^{maj7} \quad E^b-7 \quad E^{maj7} \quad E^b-7 \quad E^{maj7} \quad E^b-7$

D.S. FOR SOLOS (AAB)
AFTER SOLOS, D.S. AL \textcircled{B} $\textcircled{B}^b-7 \quad D^b7\text{auto}^4 \quad G^{maj7}$

R.I.T.

E.S.P.

(FAST SWING)

C#7#5 (#9)

D maj7



C#7#5 (#9)

C maj7 (#11)



B7#9

C maj7 (#11)

C#7#9

D maj7 C maj7



B-7

E7

E-7

E bmaj7 (#11)



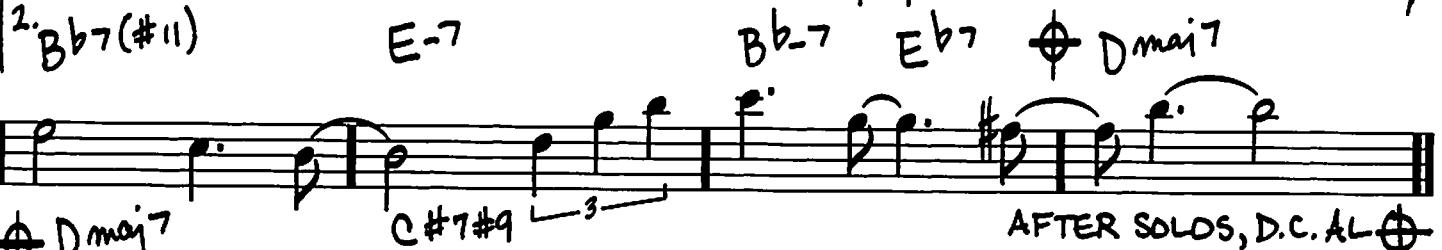
Bb-7 (#11)

E-7

Bb-7

Eb-7

D maj7

AFTER SOLOS, D.C. AL \oplus 

(MED. BALLAD)

FALL

- WAYNE SHORTER

E♭7add⁴ A♭7b⁹ D♭9sus⁴ Cmaj7b⁵

E♭7add⁴ A♭7b⁹ D♭9sus⁴ Cmaj7b⁵

Bmaj7 B7b⁹ E-II A♭-⁹ Fmaj7b⁵

E♭7add⁴ A♭7b⁹ D♭-II G♭-II / A♭

FALLING GRACE

(up)

B7

Fmaj⁷

B7/D[#]

E-7

D-7 G7 C/E B7/D[#] E-7/D A/C[#]

Dmaj⁷

D[#]-7b5

G[#]7

C[#]-7

F[#]-7 B7 Emaj⁷

A-7

A[#]-7

Gmaj⁷/B

Cmaj⁷

C[#]-7b5

F[#]-7

B-7 Bb7

A-7

D7

Gmaj⁷

Cmaj⁷

Fmaj⁷

Bbmaj⁷

(RED)
(OR UP) **FALLING IN LOVE WITH LOVE**

-RICHARD RODGERS/LORENZ HART

The musical score is handwritten on ten staves. The first staff starts with a key signature of one sharp (G major). The chords shown are G maj⁷, G^b, G maj⁷, and G #⁷. The second staff continues with A-7, D7, A-7, and D7. The third staff shows G maj⁷, G^b, G maj⁷, and G^b. The fourth staff has G maj⁷, G^b, G maj⁷, and G^b. The fifth staff includes F#-7, B7, F#-7, and B7. The sixth staff shows E-, E-(maj⁷), E-7, and A7. The seventh staff has A-7, B7, F7, and D7. The eighth staff includes F#-7, B7, F7, and E7. The ninth staff shows A-7, E7b9, A-7, and D7. The tenth staff ends with G maj⁷, E7b9, A-7, and D7. The score concludes with the word "FINE".

FEE-FI-FO-FUM

- WAYNE SHORTER

(SWING)

C7 B7#9 E-7 Fmaj7 A^bmaj7 B7 B-7 E7

140

(MED. BALLAD)

A FINE ROMANCE

- JEROME KERN
DOROTHY FIELDS

B $\frac{4}{4}$

The musical score consists of four staves of handwritten music. The first staff starts with a bass clef, a key signature of three sharps, and a common time signature. It includes chords A⁶, A⁷, B⁶, and C⁷. The second staff begins with C⁷, followed by F⁷, B⁷, and E⁷. The third staff starts with A⁶, followed by C⁷, B⁷, E⁷, B⁷, and E⁷. The fourth staff starts with A⁶, followed by F⁷, E⁷, D⁷, C⁷, F⁷, B⁷, and E⁷. The fifth staff starts with A⁶, followed by A⁷, D⁷, F⁷/C⁷, B⁷, and C⁷. The sixth staff starts with C⁷, followed by C⁷, B⁶, E⁷, A⁶, (B⁷, E⁷), and ends with a 'FINE' instruction.

(MED. LATIN)

500 MILES HIGH- CHICK COREA/
NEVILLE POTTER

$\frac{3}{4}$ C#-7

G maj⁷

G#-7b5 C#7#9 F#-7

D#-7b5 D-7

D-7 / N.C. A-7(II) G#7#5(#9)

AFTER SOLOS, D.S. AL

A-7(II) Fmaj7 N.C. A-7(II)

2nd x RIT.

142

(MED.)

502 BLUES

-JAMES ROWLES

F#-7 Bbmaj7#5 G#-7b5 C#7b9

F#-7 Bbmaj7#5 G#-7b5 C#7#9

A-7 D7 Gmaj7, F#-7 F-7 - Bb7

1. Eb-7b5 Ab7b9 Dbmaj7 C#7#5

2. Eb-7b5 Ab7b9 C#-7

FINE

AFTER SOLOS, D.C. AL FINE
(TAKE REPEAT)

(MED. SLOW)
ROCK

FOLLOW YOUR HEART

-JOHN McLAUGHLIN

143

[INTRO] D_b9sus4

Hand-drawn musical score for the intro section. It consists of two staves. The top staff shows a bass line with eighth-note patterns and a treble line with eighth-note chords. The bottom staff shows a bass line with eighth-note patterns and a treble line with eighth-note chords.

[HEAD] S:

D_b9sus4

Hand-drawn musical score for the head section. It consists of two staves. The top staff shows a bass line with eighth-note patterns and a treble line with eighth-note chords. The bottom staff shows a bass line with eighth-note patterns and a treble line with eighth-note chords.

CONT. RHYTHM SIM.

G_b9sus4

Hand-drawn musical score for the G_b9sus4 section. It consists of two staves. The top staff shows a bass line with eighth-note patterns and a treble line with eighth-note chords. The bottom staff shows a bass line with eighth-note patterns and a treble line with eighth-note chords.

D_b9sus4

Hand-drawn musical score for the D_b9sus4 section. It consists of two staves. The top staff shows a bass line with eighth-note patterns and a treble line with eighth-note chords. The bottom staff shows a bass line with eighth-note patterns and a treble line with eighth-note chords.

G_b9sus4

E₉sus4

Hand-drawn musical score for the G_b9sus4 and E₉sus4 sections. It consists of two staves. The top staff shows a bass line with eighth-note patterns and a treble line with eighth-note chords. The bottom staff shows a bass line with eighth-note patterns and a treble line with eighth-note chords.

Φ D_b9sus4
(VAMP)

E₉sus4

(ENDING) AFTER SOLOS, D.S. AL Φ

D_b9sus4

REPEAT AS DESIRED

{GTR. TUNED DOWN 1 STEP.
RECORDING SOUNDS 1 STEP LOWER THAN WRITTEN.}

144

(JAZZ WALK)

FOOTPRINTS

- WAYNE SHORTER

INTRO

A-7



HEAD

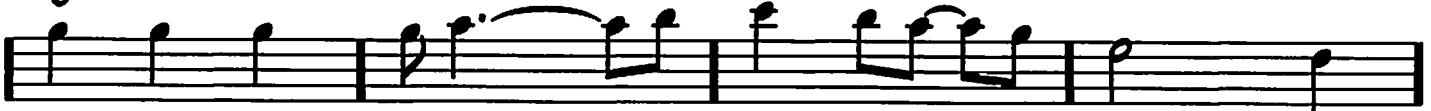
A-7



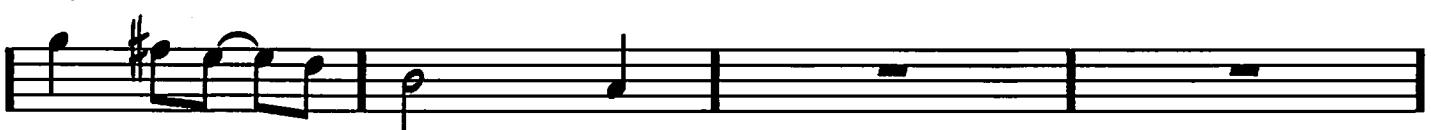
BASS CONTINUE SIMILE



D-7



A-7

D[#]-7b5

D7#11

C[#]-7b5 (#9)F[#]-7b5 (#9)

A-7



(MED. BALLAD)

FOR ALL WE KNOW

- J. FRED COOTS /
SAM M. LEWIS

145

C⁶ A-7 D⁹ G⁷ D-7 G⁷

Cmaj⁷ Fmaj⁷ E-7b⁵ A⁷b⁹ D-7 D-7b⁵ G⁷

Cmaj⁷ E⁹⁰⁷ D-7 G⁷

A-7 D⁷ D-7 G⁷

Cmaj⁷ F#-7 B⁷ E⁷ Bb⁹(#II) A⁹A⁹⁰⁴ A-7



D-7 G⁷ C⁶ (D-7 G⁷)

20

FOR HEAVEN'S SAKE

~~-DON MEYER/ELISE BRETON/SHERMAN EDWARDS~~

E-7b5 A7b9 Dmaj7 B7b9 E-7b5 A7b9 Dmaj7 D7
 G-7 F#-7 F07 E-7 A7 D6
 2. E-7 A7 D6 C-7 C-7/F F7 Bbmaj7 B07
 C-7 C-7/F F7 Bbmaj7 D- D-(#5) D-6 D-7
 G-7 C7 E-7 A7 E-7b5 A7b9 Dmaj7 B7b9
 E-7b5 A7b9 Dmaj7 D7 G-7 F#-7 F07
 E-7 A7 D6

FINE

(I LOVE YOU)

**(HEB.
BALLAD) FOR SENTIMENTAL REASONS**

-WILLIAM BEST/DEEK WATSON

D major 7 F7 E-7 A7

D major 7 B-7 E-7 A7 D6 B-7

E-7 A7 D major 7 B7b9 E-7 , A7 Eb7#5

D major 7 F7 E-7 A7 D major 7 B-7

E-7 A7 D6 B-7 E-7 A7

D6 G-6 D6 , A-7 G#7b5 G major 7 G#7b5

D/A B7b9 E-7 A7 D major 7

C#-7b5 F#7b9 B-7 E7

E7/A A7 Eb7#5 D major 7 F7 E-7 A7

D major 7 B-7 E-7 A7 D6 B-7

E-7 A7 D6 B7b9 E-7 , A7 Eb7#5

D6 (RIT. LAST X) Eb7 D major 7 AFTER SOLOS, D.C. AL

(LATIN SWING)

FOREST FLOWER

-CHARLES LLOYD

A (LATIN) F#maj7 E maj7
N.C. A maj7 G maj7

B (SWING) Bb-7 B-7b5 E 7b9 A maj7
N.C.

1. (LATIN) A-7 Ab7#9 G maj7
N.C.

2. (LATIN) A-7 Ab7#9 G13
N.C.

C (LATIN) A-7 G13 C maj7
N.C.

N.C. G13 F7#11 E bmaj7
D#-7 F#-7 A-7

C-7 A^b9 tr. A-7

PLAY **B** SWING THROUGHOUT FOR SOLOS

(ENDING)
A-7 B-7/E A maj7
VAMP SOLO AS DESIRED

-MILES DAVIS

(MED. SWING)

FOUR

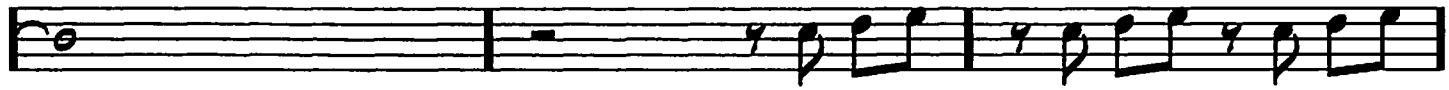
S: Cmaj7



C-7

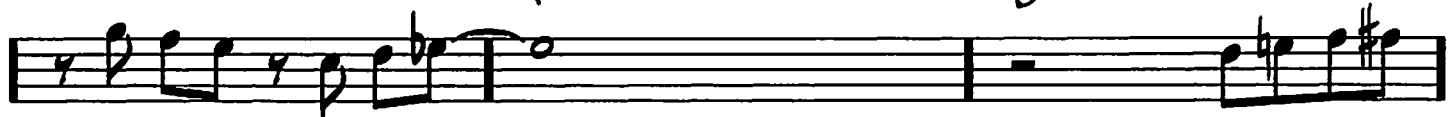
F7

D-7



F-7

Bb7

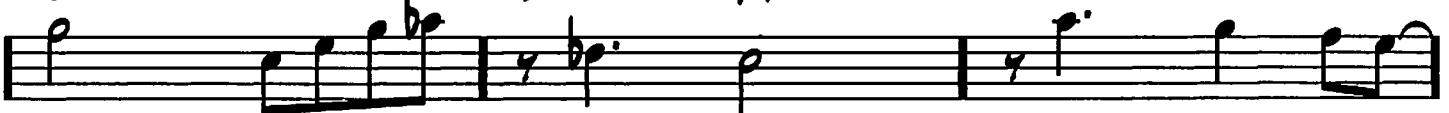


E-7

Eb-7

Ab-7

D-7



G7

1. E-7

Eb-7 Ab-7

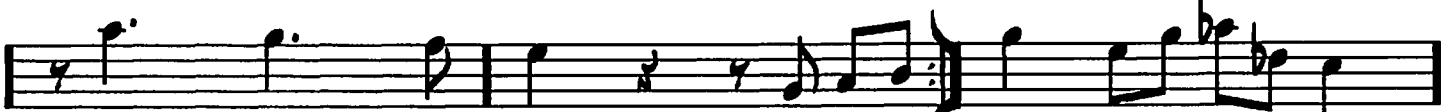


D-7

G7

2. E-7

Eb-7



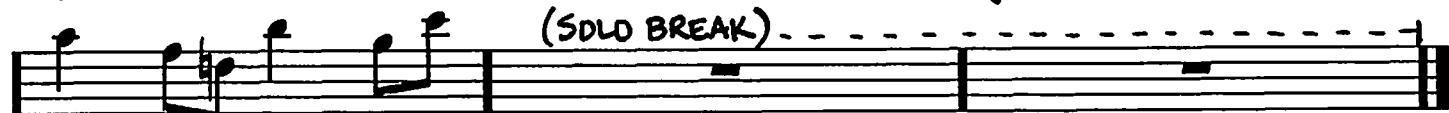
D-7

G7

Cmaj7

(D-7 G7)

(SOLO BREAK) - - - - -



FINE

AFTER SOLOS, D.S. AL FINE
PLAY PICKUPS, TAKE REPEAT

150

FOUR ON SIX

-JOHN L.(WES)MONTGOMERY

(V.P)

[INTRO]

(BASS)

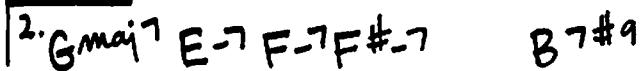
N.C.



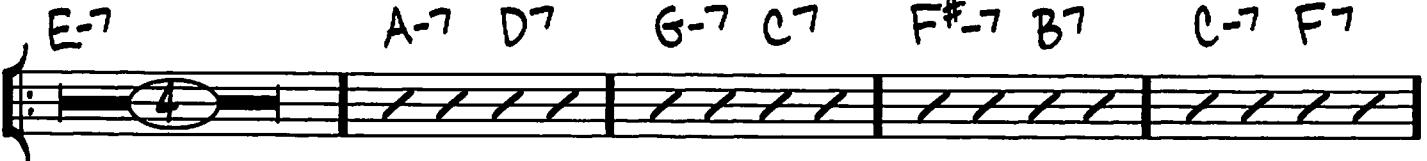
I.

**[HEAD]**

E-7

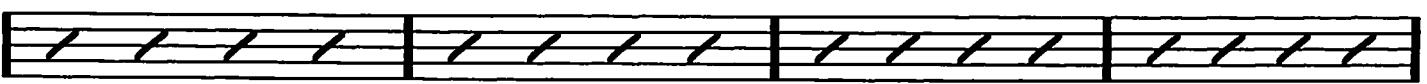


1 (SOLO BREAK) - - - - -

**SOLOS**

E-7

A-7 D7



Gmaj7

F#-7b9 B7b9

E-7

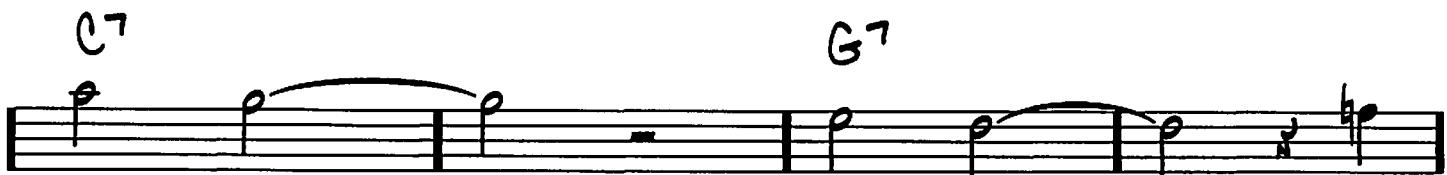
F#-7b5 B7b9



(MID. BLUES)

FREDDIE FREELDADER

-MILES DAVIS



Handwritten musical score for Freddie Freelandader, first ending. The key signature is B major (two sharps). The score consists of four measures. The first measure starts with a D7 chord. The second measure starts with a C7 chord. The third measure starts with an F7 chord. The fourth measure starts with a G7 chord. A bracket below the fourth measure is labeled "TAKE 1ST ENDING FOR SOLOS".

Handwritten musical score for Freddie Freelandader, second ending. The key signature is B major (two sharps). The score consists of three measures. The first measure starts with a D7 chord. The second measure starts with a C7 chord. The third measure starts with a G7 chord.

152

(MED.
(FUNK ROCK))

FREEDOM JAZZ DANCE

- EDDIE HARRIS

N.C.

G7 (#II)

N.C.

G7

N.C.

G7#9

1. 2.

REPEAT HEAD IN/OUT
OPEN SOLOS OVER G7

(Slow Blues) GEE BABY, AIN'T I GOOD TO YOU

-DON REDMAN/ANDY RAZAF

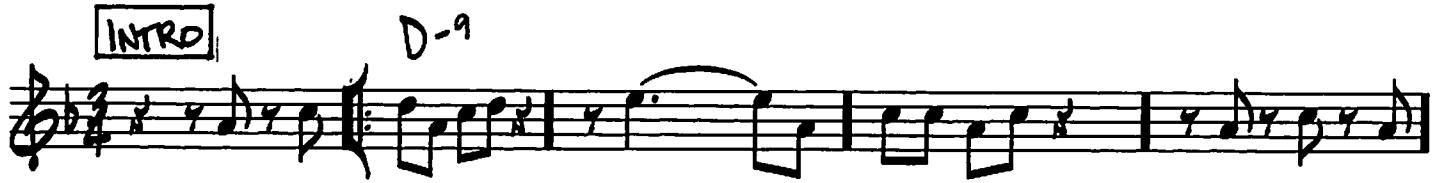
The musical score consists of six staves of handwritten notation. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of eighth-note patterns over four measures, ending with a measure of F#7. The second staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. It includes measures for D7, G7, C6, E7, A7, and F7. The third staff continues with a bass clef, a key signature of one flat (B-flat), and a common time signature, showing measures for E7, A7, D7, G7, C6, and C7. The fourth staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature, featuring measures for F6, F#7, C6/G, C7, F6, and F#7. The fifth staff starts with a bass clef, a key signature of one flat (B-flat), and a common time signature, with measures for B-7b5, E7, A7, F7, E7, and A7. The sixth staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature, with measures for D7, G7, C6, and a bracketed section for (F7 E7).

(JAZZ WALTZ)

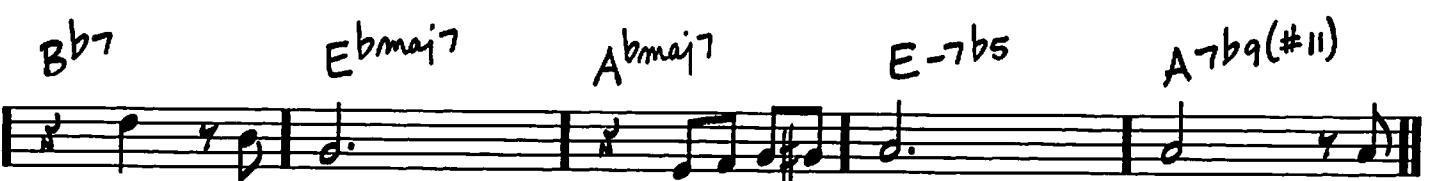
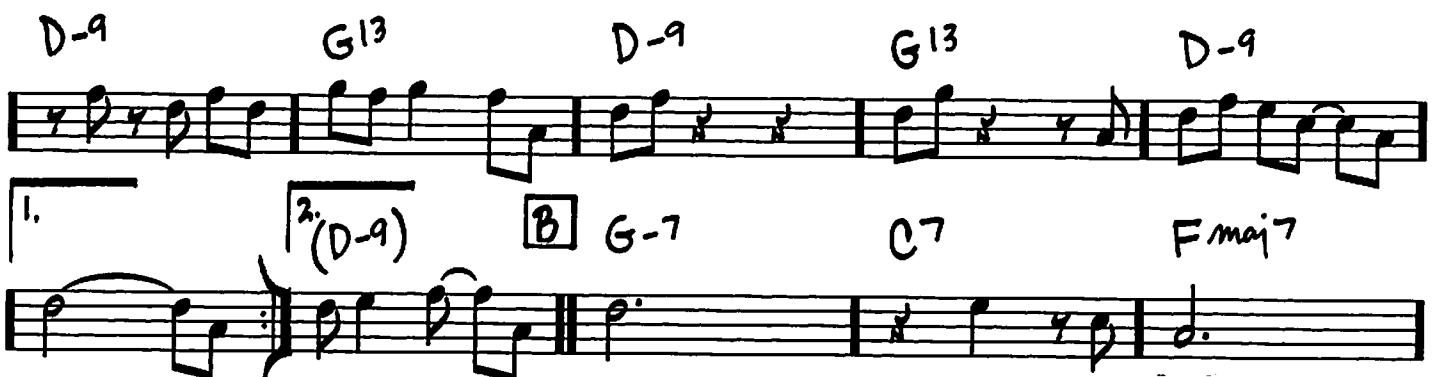
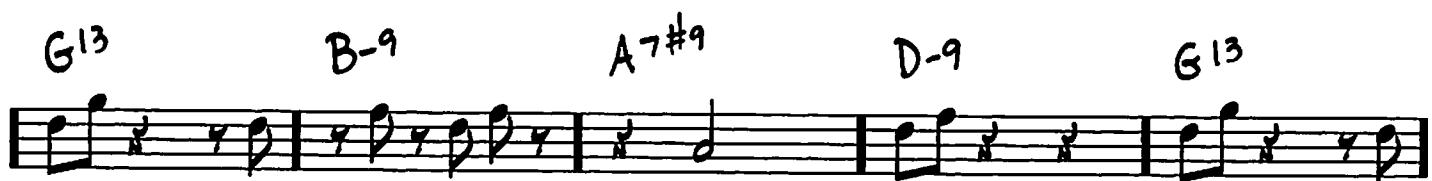
FULL HOUSE

-JOHN L. (WES) MONTGOMERY

INTRO



S: A



A



G¹³ D-9 A7#9 D-9 G¹³

D-9 G¹³ D-9 G¹³ D-9

(SOLO BEGINS)

Solo A A B A

AFTER SOLOS, D.S. AL. Ⓛ

(TAKE REPEAT)

D-9

1.

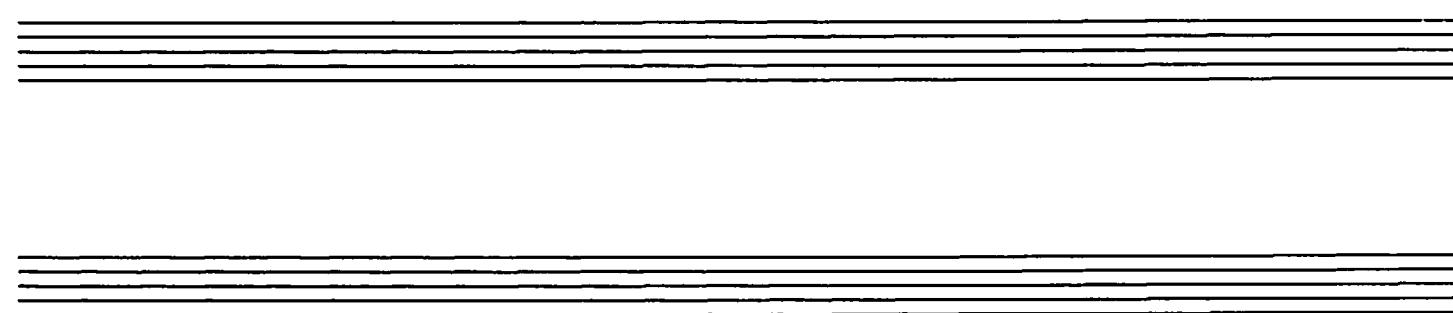
2.

D-9 G¹³ (LAST x) D-9

(VAMP)

1.

2.



GEMINI

-JIMMY HEATH

(FAST 3)

C B^b/C C B^b/C

C B^b/C C B^b/C

C-7 F⁷/E^b C-7 F⁷/E^b

C B^b/C C E⁷#9 A⁷#9

D⁷b9 A^{b7} A⁷#9 G⁷#9

C B^b/C C B^b/C

(up)

GIANT STEPS

$A^b\text{maj}^7 B^7$ $E\text{maj}^7 G^7$ $C\text{maj}^7$ $F^{\#-7} B^7$

$E\text{maj}^7 G^7$ $C\text{maj}^7 E^b7$ $A^b\text{maj}^7$ $D-7 G^7$

$C\text{maj}^7$ $F^{\#-7} B^7$ $E\text{maj}^7$ $B^b-7 E^b7$

$A^b\text{maj}^7$ $D-7 G^7$ $C\text{maj}^7$ $B^b-7 E^b7$

FINE

THE GIRL FROM IPANEMA

(GAROTA DE IPANEMA)

-ANTONIO CARLOS JOBIN/NORMAN GIMBEL/VINICIUS DE MORAES

(B055A)

Dmaj7 E⁷
E-7 E^{b7b5} 1. Dmaj7 E^{b7b5}
2. Dmaj7 E^{bmaj7}
A^{b7} E^{b-7}
B⁷ E-7
C⁷ F^{#7}-7 B^{7b9(#II)}
E-7 A^{7b9(#II)} Dmaj7
E7 E-7 E^{b7b5}
Dmaj7 (E^{b7b5})

(MED. SWING)

GLORIA'S STEP

Dmaj7 Cmaj7 Bmaj7 Bbmaj7 A7#9

D-7 Dmaj7 Cmaj7 Bmaj7 Bbmaj7

A7#9 D-7 C#-7 Dmaj7

F#-7b5 C#-7b5 E-7b5 B-7b5

D-7b5 G-7b5 C7#9

160

(BALLAD) GOD BLESS' THE CHILD - ARTHUR HERZOG JR./
BILLIE HOLIDAY

C^{mai7} C7 F6 , C^{mai7} C7 F6 , G-7 C7
 G-7 C7 F^{mai7} F6 F-(mai7) F-6 E-7 A7b9
 D-7 G7 C6 1. D-7 G7 2. B-7b5 E7
 A- A-(mai7) A-7 A-6 E-7 B-7b5 E7
 A- A-(mai7) A-7 A-6 E-7 A7 D-7b5 G7
 C^{mai7} C7 F6 , C^{mai7} C7 F6 , G-7 C7 G-7 C7
 F^{mai7} F6 F-(mai7) F-6 E-7 A7b9 D-7 G7
 C6 (D-7 G7)

GOLDEN LADY

-STEVIE WONDER

(MED. ROCK)
J=104

C maj7 D-7 E-7 F#-7 B7sus4

C maj7 D-7 E-7 F#-7 B7sus4

C maj7 D-7 E-7 F#-7 B7sus4

C maj7 Gmaj7 F-7 Bb7 Ebmaj7

D#-7 G#7sus4 G#7 F#-7 B7sus4 (3rd x: C7ba)

E- E-(maj7) E-7 E-6 Fmaj7

E- E-(maj7) E-7 E-6 Fmaj7

E maj7 D-7 G7sus4

C maj7 D-7 E-7 F#-7 B7sus4

SOLO

F- F-(maj7) F-7 F-6 F#maj7 LAST TIME, D.S. AL

F#- F#-(maj7) F#-7 F#-6 Gmaj7

**CONT. MODULATING UP 1/2 STEP AFTER
EACH REPEATED SECTION AND FADE**

FINE

Handwritten musical score for a band performance, likely a guitar solo, featuring six staves of music with various markings and lyrics.

Staff 1 (Top): "FINE" at the top. Includes a treble clef, a key signature of one sharp, and a time signature of common time. The staff ends with a single note.

Staff 2: A staff with a bass clef, a key signature of one sharp, and a time signature of common time. It features a series of eighth-note patterns followed by a long sustained note.

Staff 3: A staff with a bass clef, a key signature of one sharp, and a time signature of common time. It contains a series of eighth-note patterns.

Staff 4: A staff with a bass clef, a key signature of one sharp, and a time signature of common time. It contains a series of eighth-note patterns.

Staff 5: A staff with a bass clef, a key signature of one sharp, and a time signature of common time. It contains a series of eighth-note patterns.

Staff 6: A staff with a bass clef, a key signature of one sharp, and a time signature of common time. It contains a series of eighth-note patterns.

Annotations and lyrics:

- "B7out" is written above the second staff.
- "E#7out" is written above the third staff.
- "F#7out" is written above the fourth staff.
- "G#7#9" is written above the fifth staff.
- "E7#9" is written above the sixth staff.
- "D7#9" is written above the first staff.
- "DC ALL Ⓛ 2 (TAKE 2nd ENDING)" is written below the first staff.
- "(TAKE 2nd ENDING)" is written below the second staff.
- "Ab-" is written below the fifth staff.
- "Ab-" is written below the sixth staff.
- "(BASS)" is written below the first staff.
- "LAST TIME (to D)" is written below the first staff.
- "LAST SOLO CHORUS" is written below the second staff.
- "BACK TO C FOR MORE SOLOS (TAKE REPEAT)" is written below the third staff.
- "F/B" is written below the fourth staff.
- "G" is written below the fifth staff.
- "B7out" is written below the sixth staff.
- "D (last solo chorus)" is written below the sixth staff.
- "163" is written at the bottom left.
- "LAST TIME (to D)" is written at the bottom center.
- "2." is written at the bottom right.

164

(VP
JZ 250)

GRAND CENTRAL

-JOHN COLTRANE

D- G-7 C7 F-7 Bb7

Eb7 Ab7 G- Ab7b5 G- Eb7b5 G- Eb7 Ab7

Eb7 Ab7 Eb7 Ab7 Eb7 Ab7 Eb7 Ab7

Eb7 Ab7 G-7 C#7 F#7 A7 D- G-7 C7 F-7 Bb7 Eb7 Ab7 G-7

Ab7b5 G- Ab7b5 G- Ab7b5 G-

Ab7b5 G- Ab7b5 G- Ab7b5 G-

FINE

(J=132 even 8ths) THE GREEN MOUNTAINS - STEVE SWALLOW 165

[INTRO/ENDING]

A maj⁷ E 9sus4

[HEAD]

A maj⁷ (E 9sus4)

F maj⁷ (C 9sus4)

D maj⁷ (A 9sus4)

B⁷ (F#-7)

E B/D# E7/D A/C# D maj⁷ C#-7 F#-7 B⁷

E

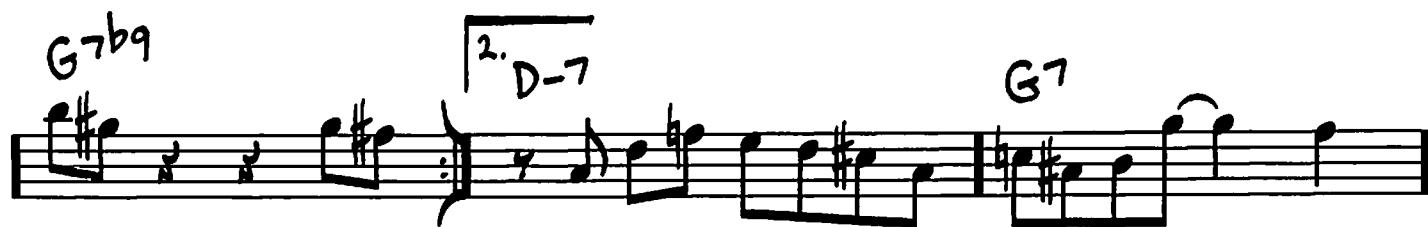
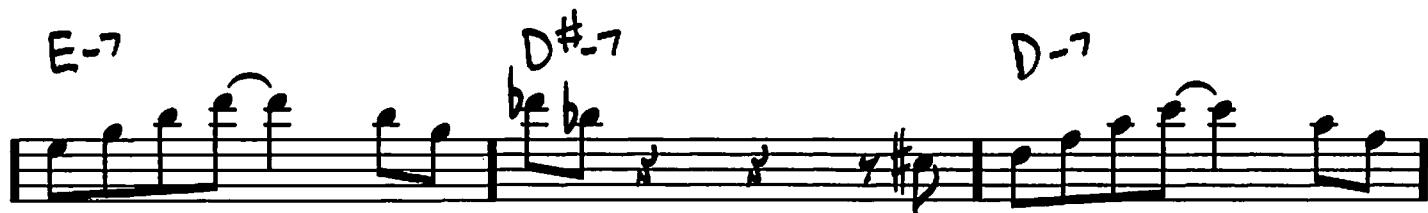
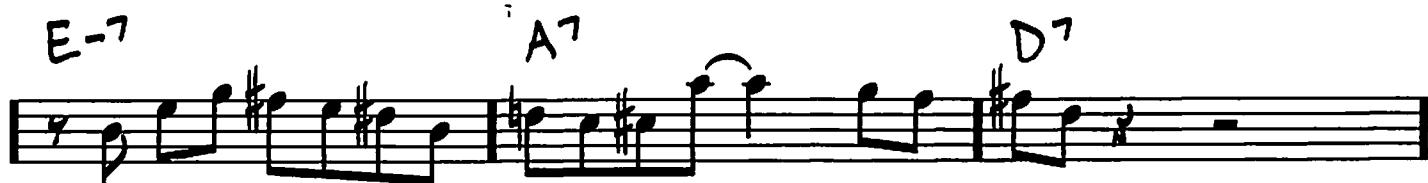
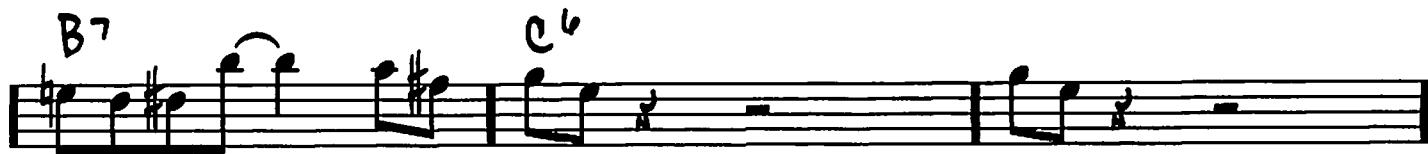
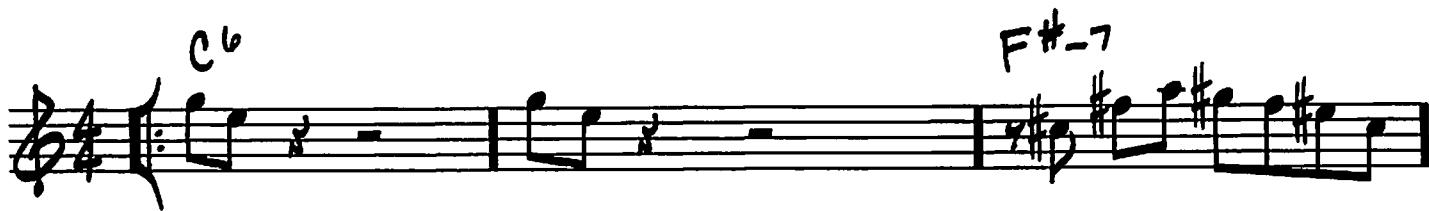
[OMIT CHORDS IN PARENTHESES DURING SOLOS]

166

GROOVIN' HIGH

-JIMMIE "DIZZY" GILLESPIE

(BOP)



GROW YOUR OWN

(FINGER)

The musical score consists of six staves of handwritten music. Staff 1 starts with a treble clef, a key signature of B major (two sharps), and a common time signature. It features a solo section labeled 'A' with chords A7, D, F, A7, G7, D, F#7, B-, and C7(13). Staff 2 continues with Bb7(13), F#7(#11), B7, and D7. Staff 3 shows a continuation of the melody. Staff 4 starts with G7 and includes a solo section labeled 'B' ending with 'FINE'. Staff 5 starts with E7 and includes a solo section labeled 'C'. Staff 6 starts with A and includes a solo section labeled 'D'. The music concludes with a final instruction: 'PLAY [C] MELODY ONCE, THEN IMPROVISE ON [C] AFTER SOLOS, D.C. AL FINE'.

PLAY [C] MELODY ONCE, THEN IMPROVISE ON [C]
AFTER SOLOS, D.C. AL FINE

(MED. BALLAD)

GUILTY-GUS KAHN/RICHARD WHITING/
HARRY AKST

Gmaj⁷ E7^{#5} A-7 F#7^{#5} Gmaj⁷ G7^{#5} Cmaj⁷ F7

 Gmaj⁷ Bb₀⁷ A-7 D7 | A-7 D7^{#5} G6 A-7 D7
 |
 A-7 D7 G6 C#-7b5 F#7 B- B-(maj7) B-7 C#-7b5 F#7#5

 B-7 C#-7 F#7 Dmaj⁷ E-7 A7

 E-7 A7 A-7 D7 Gmaj⁷ E7^{#5} A-7 F#7#5

 Gmaj⁷ G7^{#5} Cmaj⁷ F7 Gmaj⁷ Bb₀⁷ A-7 D7

 A-7 D7 G6

A handwritten musical score for a single melodic instrument, likely a guitar or mandolin. The score consists of ten staves of music, each with a key signature of one sharp (F#). The music is in common time. Chords are indicated by Roman numerals (e.g., A7, D7, G7) placed above the staff. The lyrics "GYPSY IN MY SOUL" are written across the bottom of the page. The score includes several performance instructions:

- "Cmaj7 A-7 D-7 G7 Cmaj7 A-7 D-7 G7 C6 (D-7 G7)"
- "D-7 G7b9 C6 A-7 D-7 G7 Cmaj7 A-7 D-7 G7"
- "D-7 G7 D-7 G7b9 C6 A07 D-7 G7"
- "D-7 G7 Cmaj7 A-7 D-7 G7 C6 A07"
- "D-7 G7 D-7 G7 Cmaj7 A-7 D-7 G7 Cmaj7 A-7" (repeated)
- "E PEDAL" (with a dashed line under the staff)
- "D PEDAL" (with a dashed line under the staff)
- "D-7 A7 E-7 A7 E-7 A7 D-7 G7"
- "D-7 G7 [1.C6] A-7 D-7 G7 [2.C6 F#-7b5 B7]" (with a bracket under the staff)
- "Cmaj7 A-7 D-7 G7 Cmaj7 A-7 D-7 G7 Cmaj7 A-7" (repeated)

-GYPSY IN MY SOUL

170

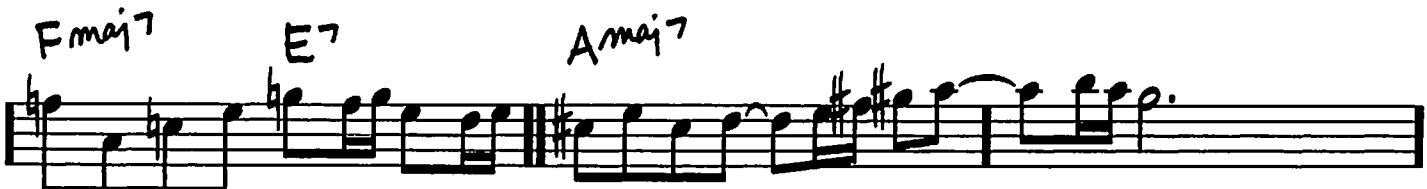
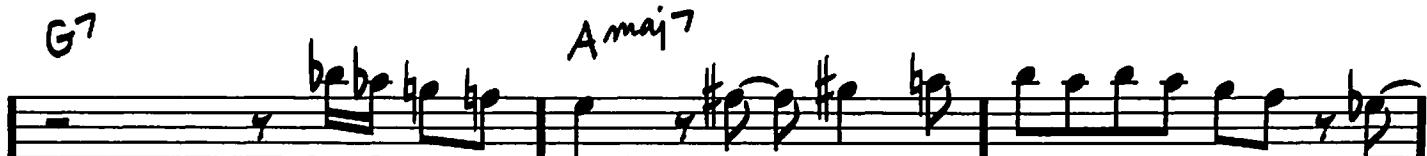
(MUS. UP)

HALF NELSON

- MILES DAVIS



*PLAY CUE ON REPEAT - THEN SOLOS



A^b-7 G-7
 Fmaj7 F#-7
 B7 B-7 E7
 C#-7 C7 Fmaj7 E7
 E7 PLAY HEAD ONCE, THEN SOLOS
 AFTER SOLOS, D.C. AL- \odot
 A^b-7

(MED.)

HAVE YOU MET MISS JONES

-RICHARD RODGERS / LORENZ HART

Dmaj7 **D#7** **E-7**

A7 **F#-7** **B-7**

E-7 **A7** **2. A-7** **D7**

Gmaj7 **F-7** **Bb7** **Ebmaj7** **C#-7 F#7**

Bmaj7 **F-7** **Bb7** **Ebmaj7** **E-7 A7**

Dmaj7 **D#7** **E-7** **A7 G7**

F#-7 B7 **E-7 A7** **Dmaj7** **(E-7 A7)**

(BALLAD)

HEAVEN

-DUKE ELLINGTON

G maj^7

$\text{A}^7\#11$

$\text{D}7\#5$

1.

2.

D-7

$\text{G}7$

$\text{C maj}7$

$\text{C}^{\#}-7b5$

$\text{F}^{\#}7$

B-7

$\text{A}7 \quad \text{A}^b7$

$\text{G maj}7$

$\text{E}7$

$\text{A}7$

$\text{D}7$

$\text{G maj}7$

HEEBIE JEEBIES

- Boyd Atkins

(med.)

B⁷ E⁶ - - G⁰⁷
 B⁷ F/C^{#7} D⁰⁷ B^{7/B[#]} E⁶ C^{#7} F^{#7} B⁷
 (B⁷) E⁶ - - E⁷
 A⁶ A^{#07} E/B C^{#7} F^{#7} B⁷ E⁶ C^{#7}
 F^{#7} B⁷ E⁶ F⁰⁷
 FINE

(MUS.)

HERE'S THAT RAINY DAY

-JIMMY VAN HEUSEN / JOHNNY BURKE

E major 7 *G7* *C major 7* *F major 7*

F#-7 *B7* *E major 7* *B-7 E7*

A-7 *D7* *G major 7* *C major 7*

F#-7 *B7* *E major 7* *F#-7 B7*

A major 7 *F#-7 B7* *G#-7 C#-7* *F#7*

F#-7 *B7* *E6* *(F#-7 B7)*

176

(Up)

HELLO, YOUNG LOVERS-RICHARD RODGERS/
Oscar HAMMERSTEIN II



Handwritten musical score for "Hello, Young Lovers" in 4/4 time, key of F major. The score consists of eight staves of music with various chords labeled above each staff.

Chords labeled in the score:

- Staff 1: A maj⁷, B-7, C # -7, B-7
- Staff 2: A maj⁷, A # 07, B-7, E⁷
- Staff 3: B-7b5, E⁷/G#⁷, C maj⁷/G⁷, E⁷
- Staff 4: F 7b5, E 7 Aus⁴, E⁷, A^b
- Staff 5: A^b, E-7, A⁷, D^b, E-7
- Staff 6: F # -7, E-7, D maj⁷, E-7, A⁷
- Staff 7: D maj⁷, G # -7b5, C # 7
- Staff 8: F # -7, B⁷, B-7, F # 7 # 5

F7^{b5}

E7

A maj7

B-7

C#-7

B-7

A maj7

A#o7

B-7

E7

B-7^{b5}

E7/G#

C maj7
G

E7

F7^{b5}

E7

E-6

A7

D

D-

C#7

F#7

B-7

F7 E7

A6

(B-7 E7)

(SOLO BREAK)

AFTER SOLOS, D.S. AL Ⓛ
(PLAY PICKUP)

A6

(MEO.)

HOT TODDY-HERB HENDLER/
RALPH FLANAGAN

B ♯ 4

A⁶ E- A⁶ E- Dmaj⁷ D⁶ Dmaj⁷ D⁶

A⁶ E- A⁶ E- Dmaj⁷ D⁶ Dmaj⁷ D⁶

D⁷ A- D⁷ A- 1. Gmaj⁷ G⁶ Gmaj⁷ G⁶

E⁷ B- E⁷ B- A⁷

2. Gmaj⁷ G⁶ G- A⁶ E- A⁶ E-

A⁶ E- D⁶

(Slow Swing)

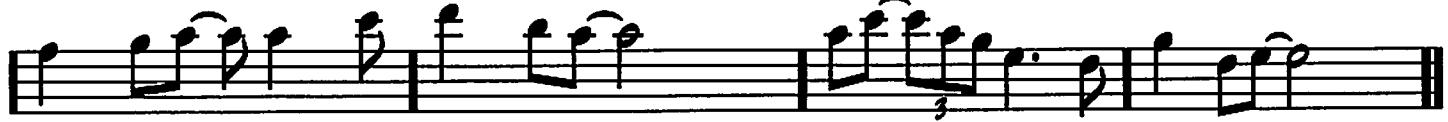
HOUSE OF JADE

- WAYNE SHORTER

B-7b5 Bbmaj7 A-7 Bb7#II C7 D7 Bb7 A-7



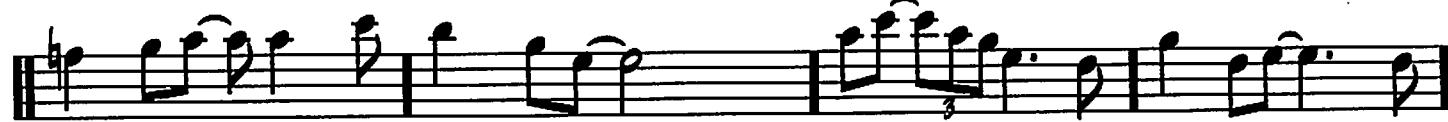
B-7b5 Bbmaj7 A-7 D7 C7 D7 Bb7 A-7



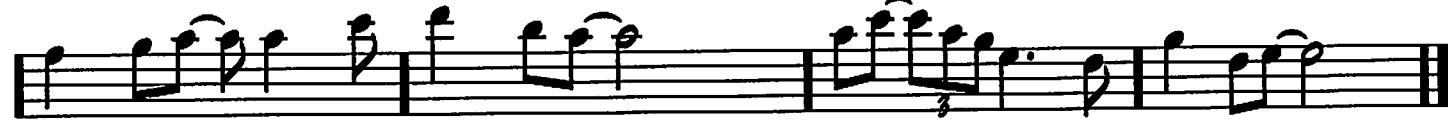
G-9/C

F#-9
o/B

B-7b5 Bbmaj7 A-7 Bb7#II C7 D7 Bb7 A-7



B-7b5 Bbmaj7 A-7 D7 C7 D7 Bb7 A-7



180

(MED.)

HOW HIGH THE MOON

-MORGAN LEWIS/
NANCY HAMILTON-

Handwritten musical score for "How High the Moon" in 12/8 time. The score consists of eight staves of music with various chords labeled above them. The chords include E major 7, E-7, A7, D major 7, D-7, G7, C major 7, F#-7 b5 B7, E-7, F#-7 b5 B7, E major 7, F#-7 B7, G#-7 G7, F#-7 B7, E major 7, D-7, G7, C major 7, F#-7 b5 B7, E major 7, F#-7 B7, G#-7 G7, F#-7 B7, E6, and (F#-7 B7). The score concludes with a "FINE" marking.

HOW INSENSITIVE

(INSENSATEZ)

-ANTONIO CARLOS JOBIN/VINICIUS DE MORAES/NORMAN GIMBEL

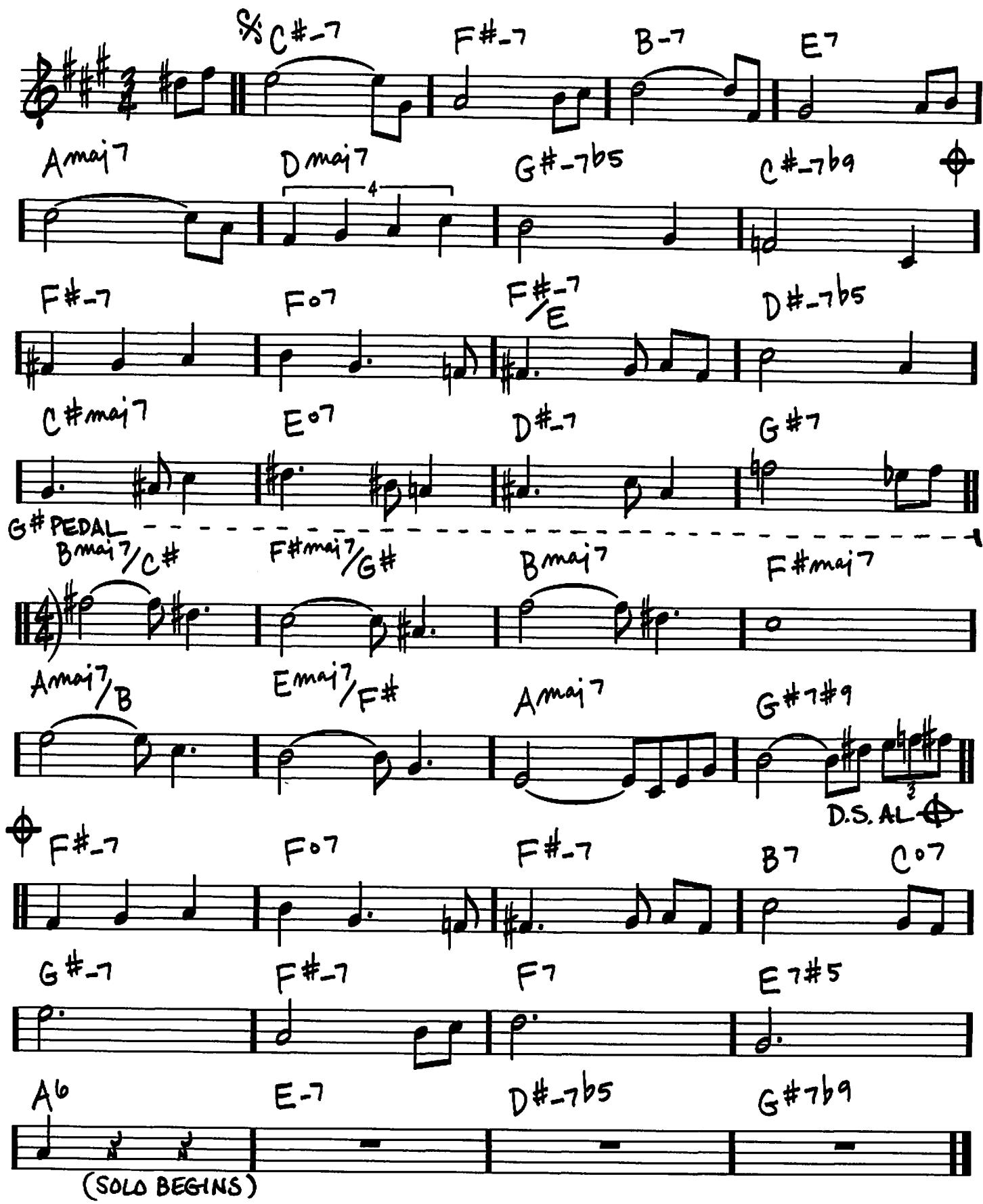
A handwritten musical score consisting of six staves of music. The music is written in common time (indicated by 'C') and uses a treble clef. The score includes the following chords and key signatures:

- Staff 1: B-9, A#07
- Staff 2: A-6, E7/D
- Staff 3: Gmaj7, Cmaj7
- Staff 4: C#-7b5, F#7b9, B-7, Bb7
- Staff 5: A-9, G#07
- Staff 6: Gmaj7, C#-7b5, F#7b9, B-7, Bb7
- Staff 7: A-9, D7, G#-7, C#7b9
- Staff 8: Gmaj7, F#7b9, B-7

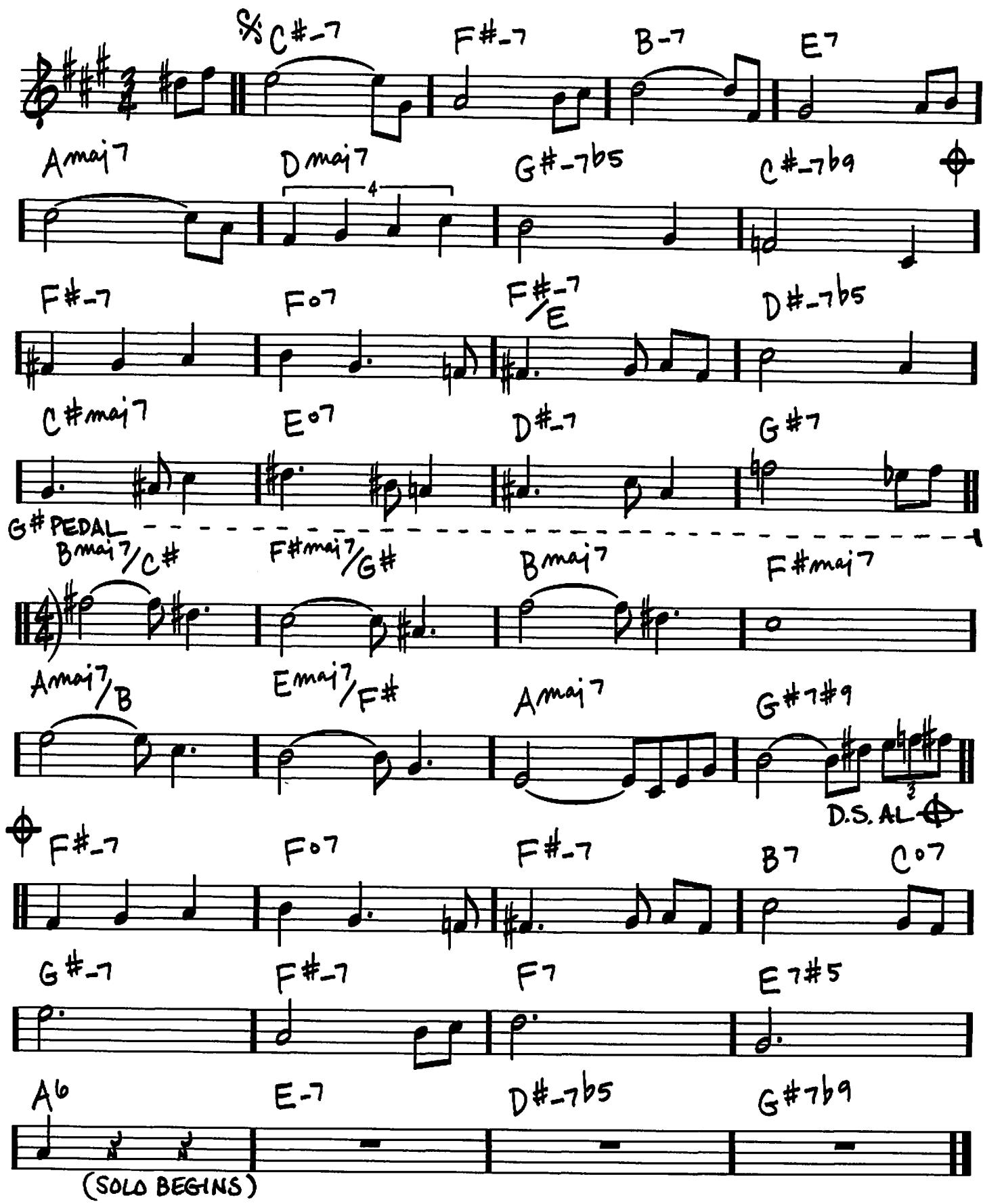
 The score is written on five-line staff paper, with some notes having stems pointing up and others down. Measure lines are present between the staves.

(J=110)

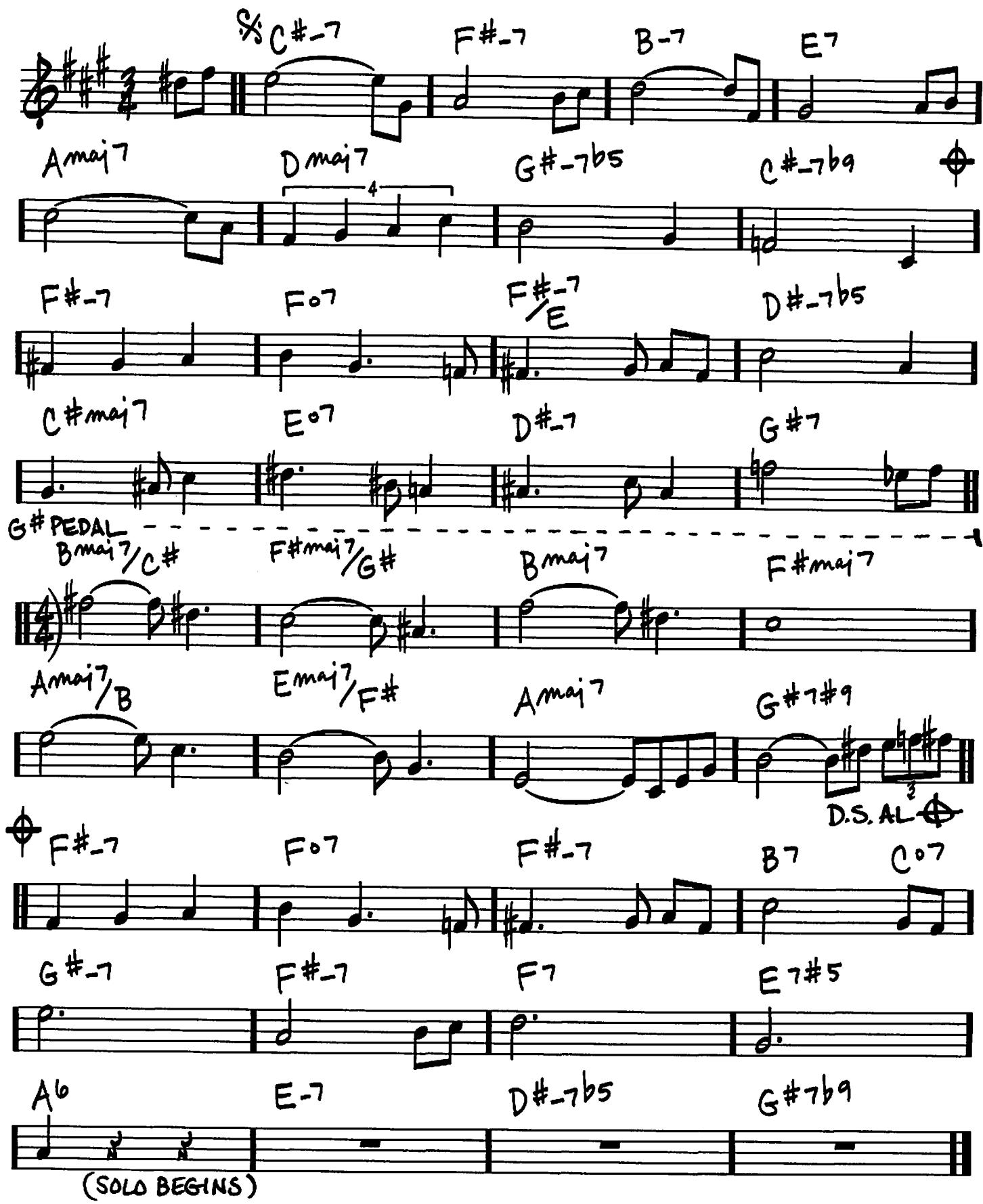
HOW MY HEART SINGS-EARL ZINDARS/
ANNE ZINDARS

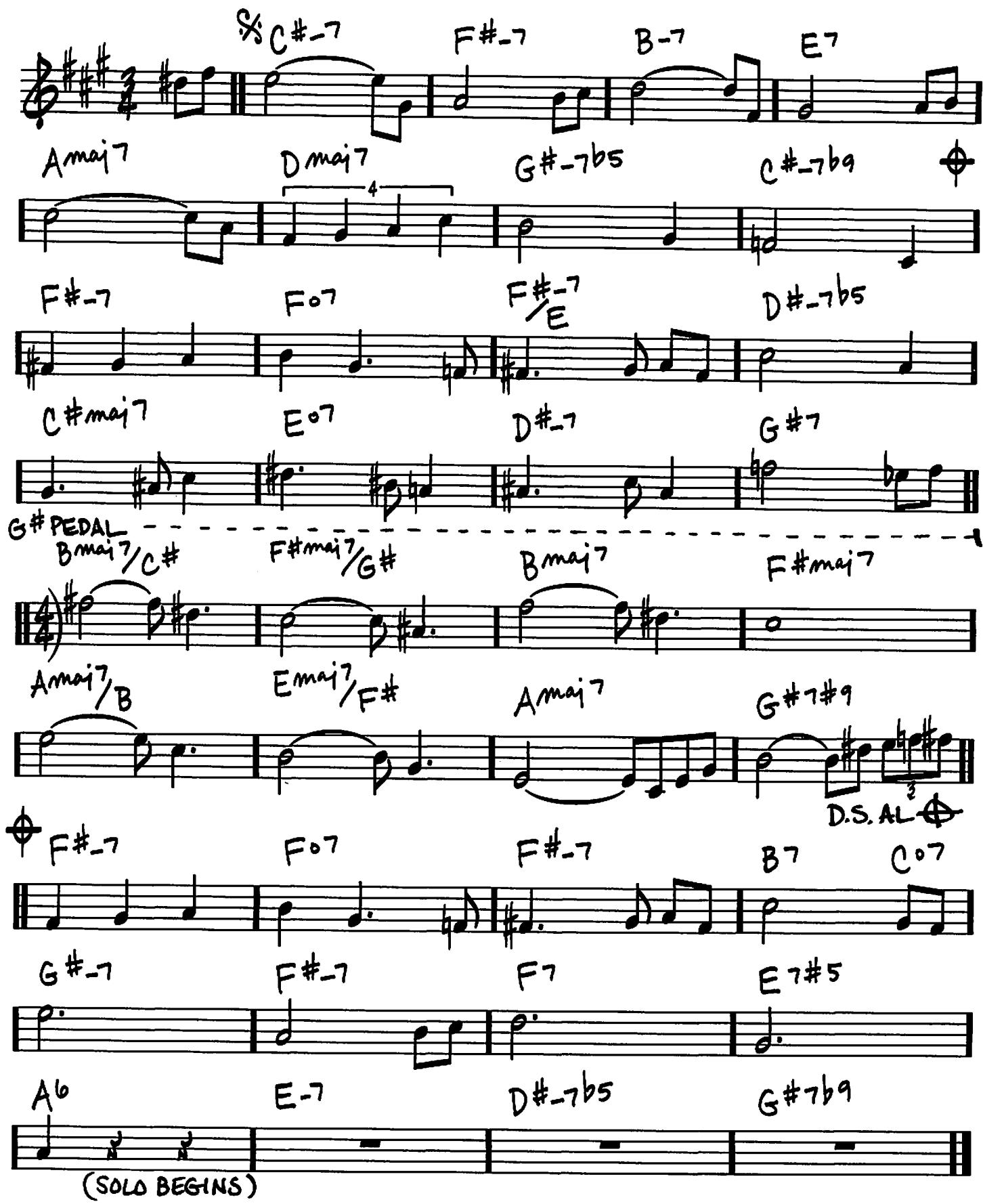


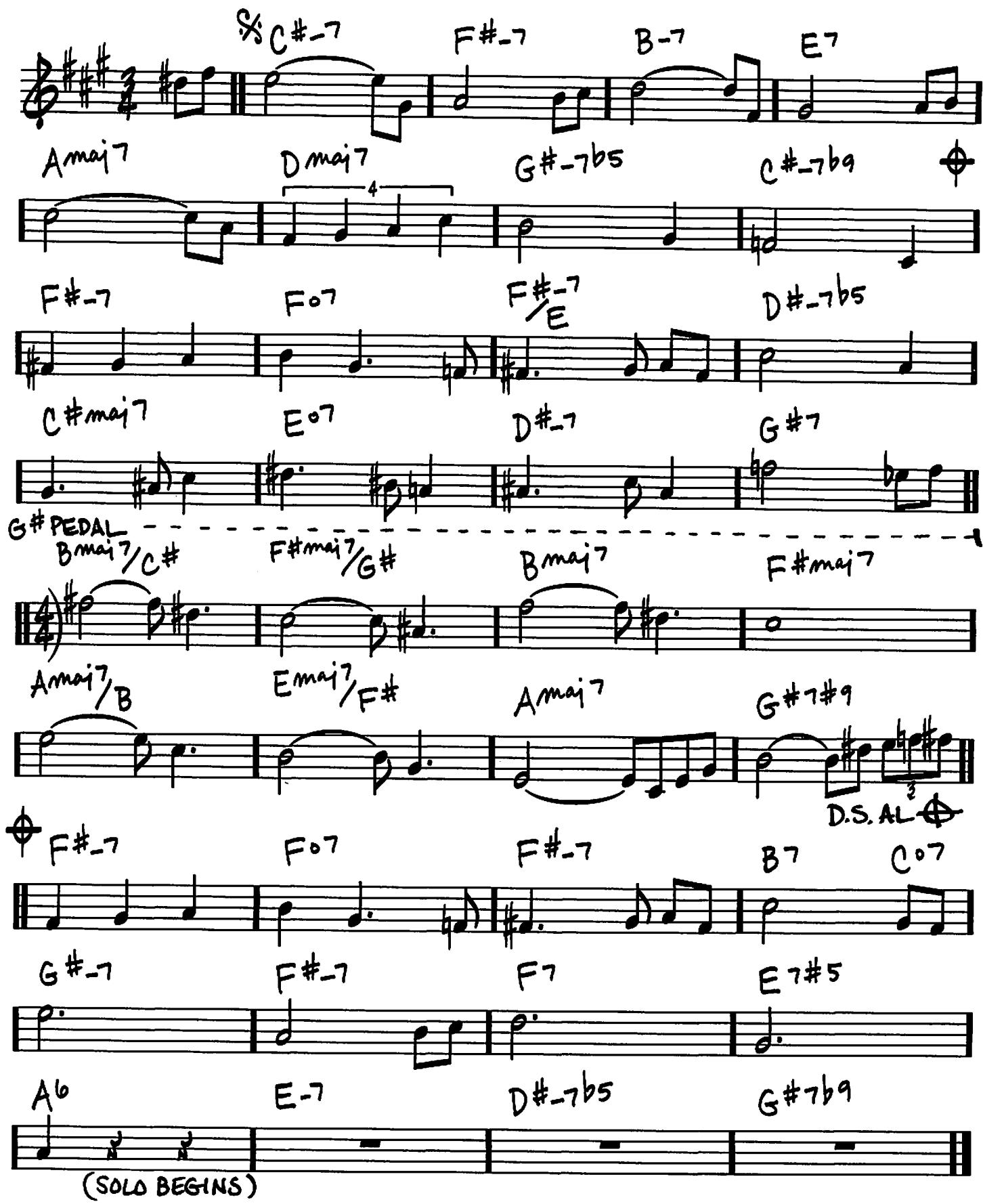
82

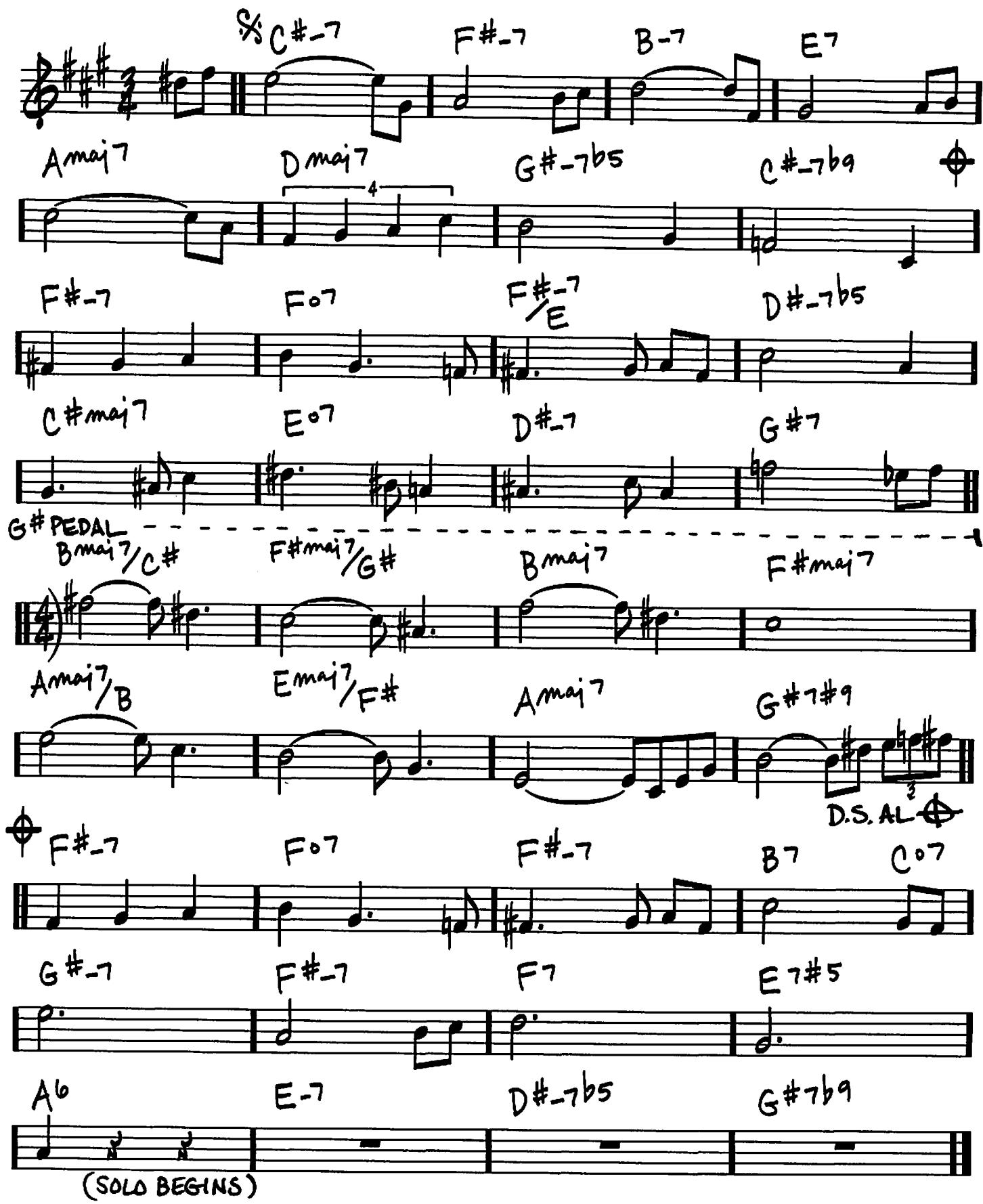


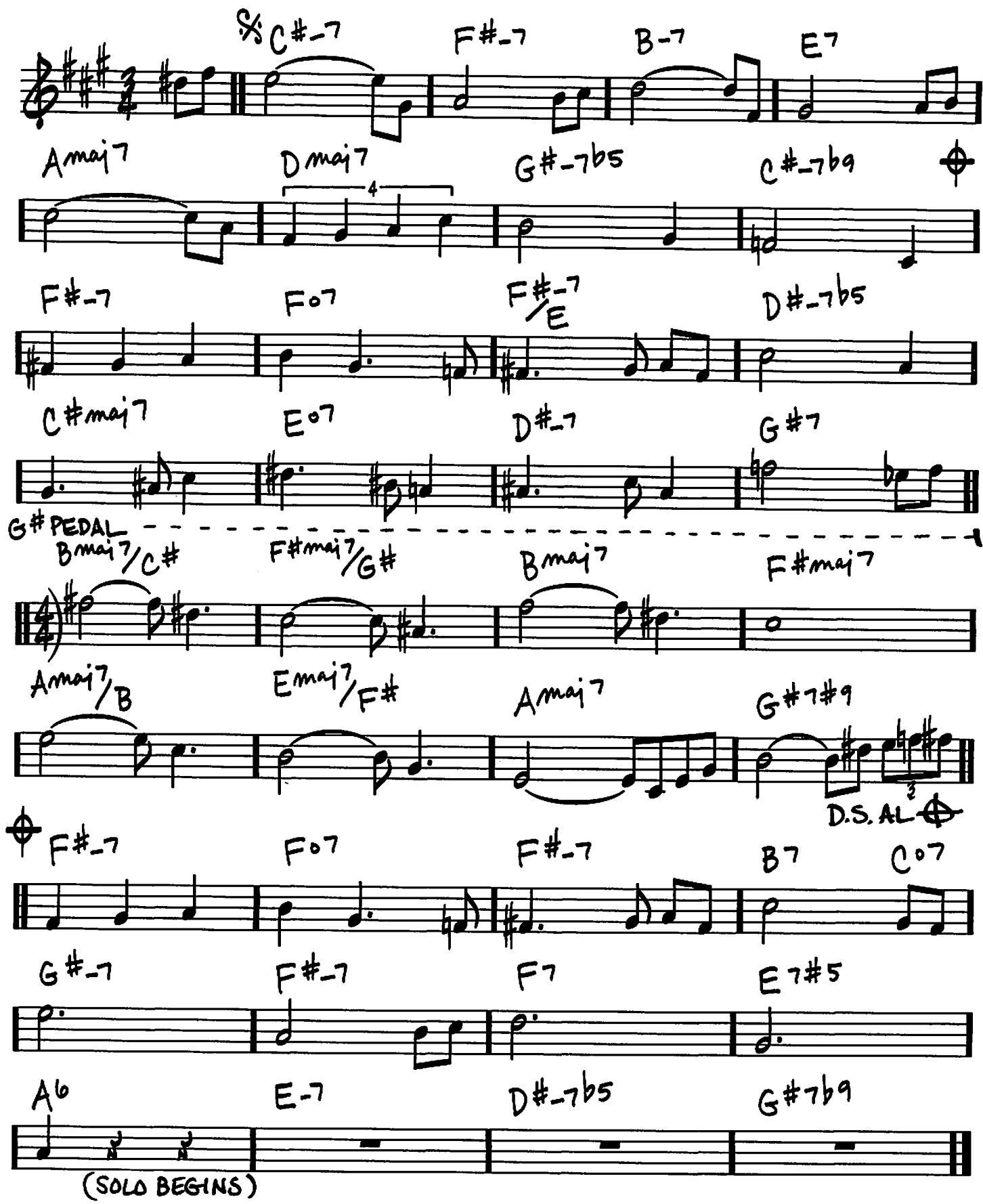


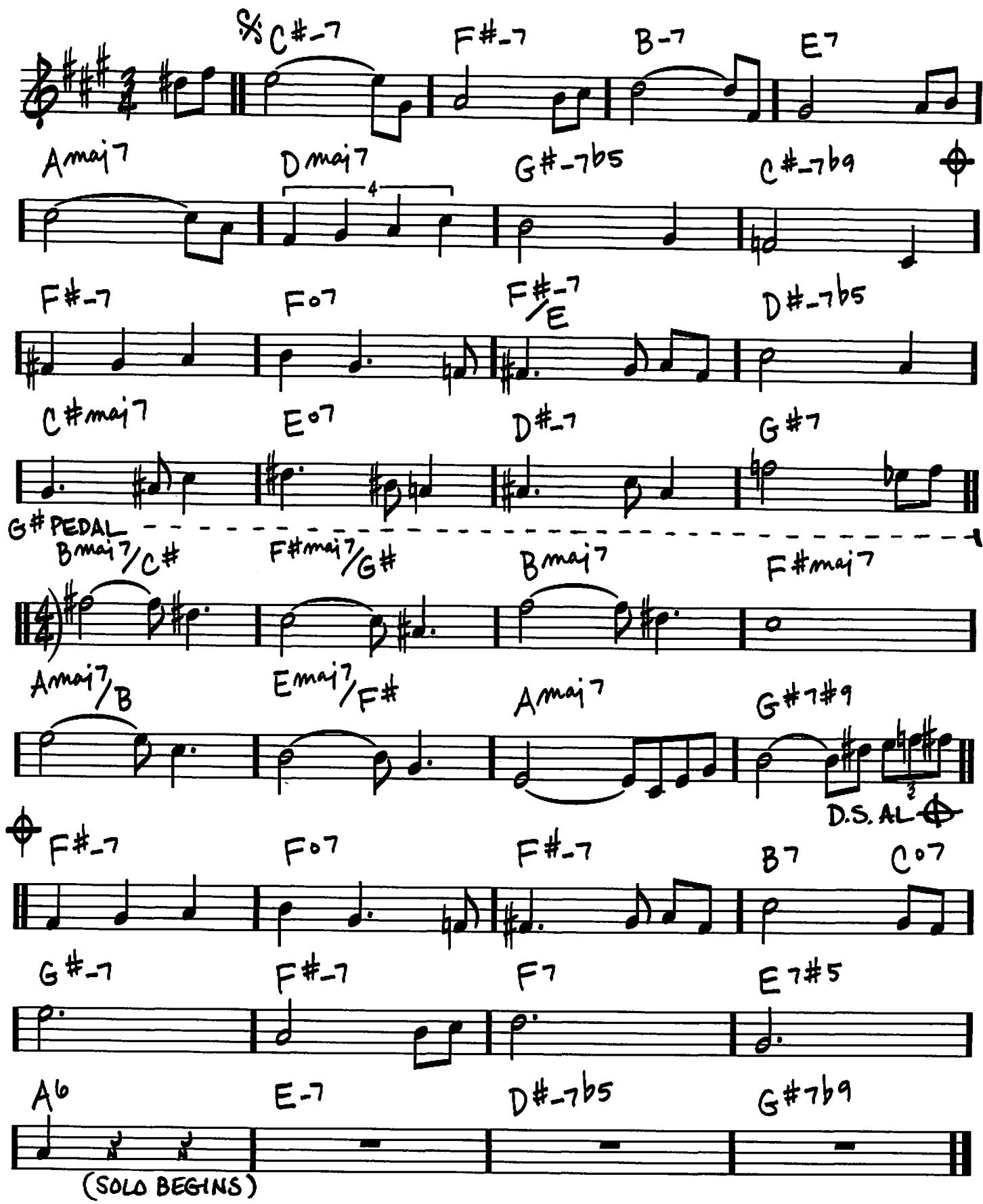


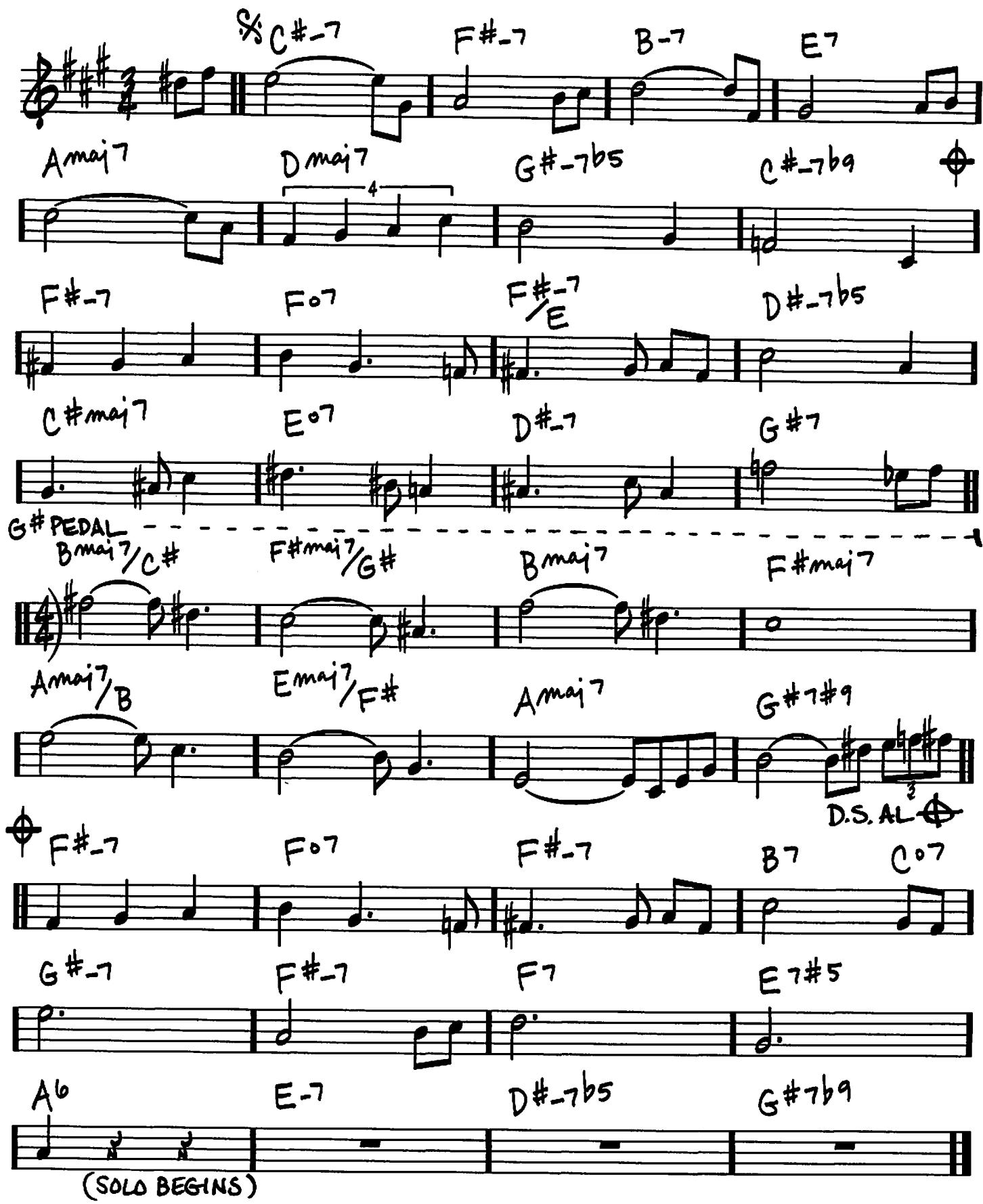


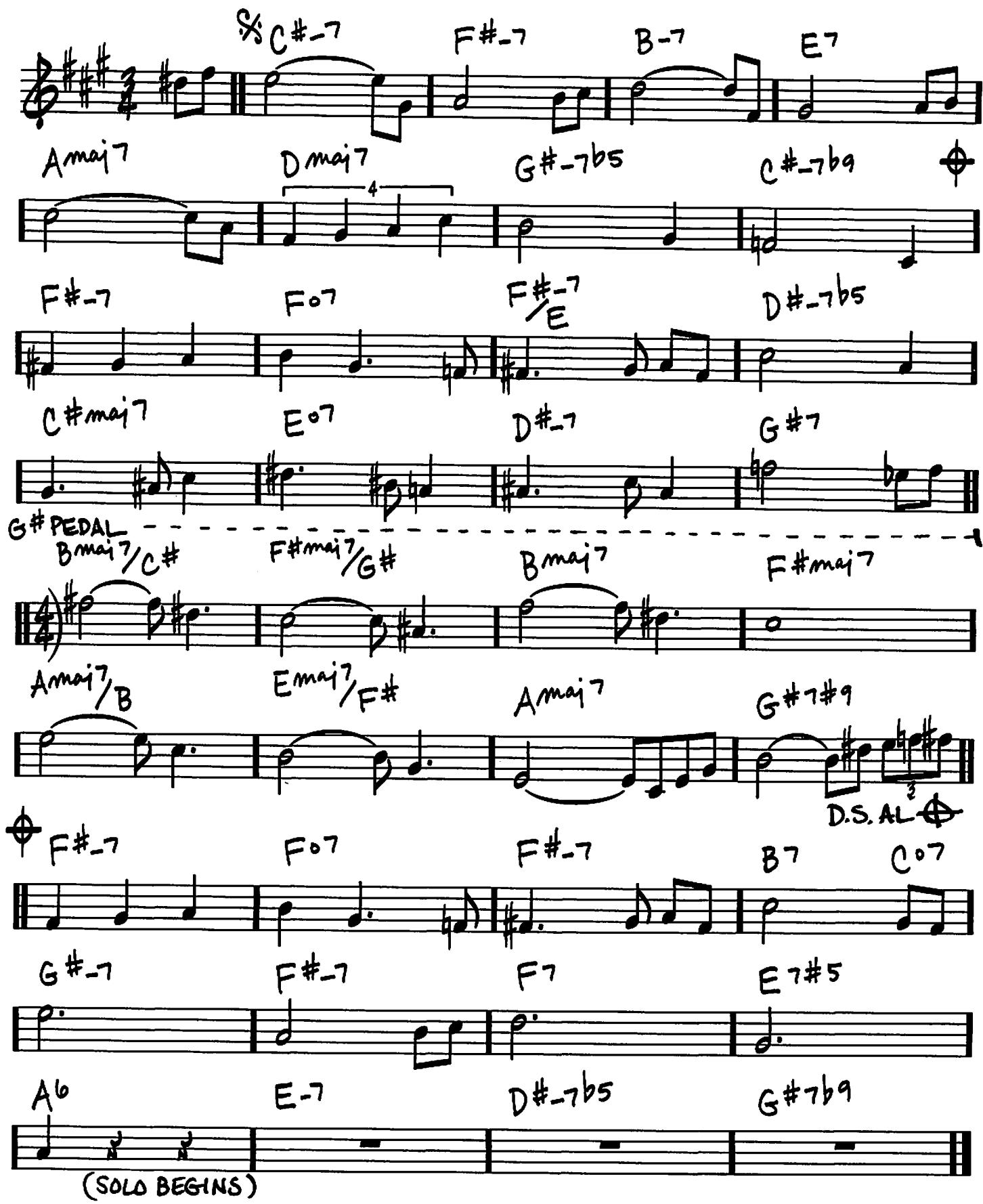


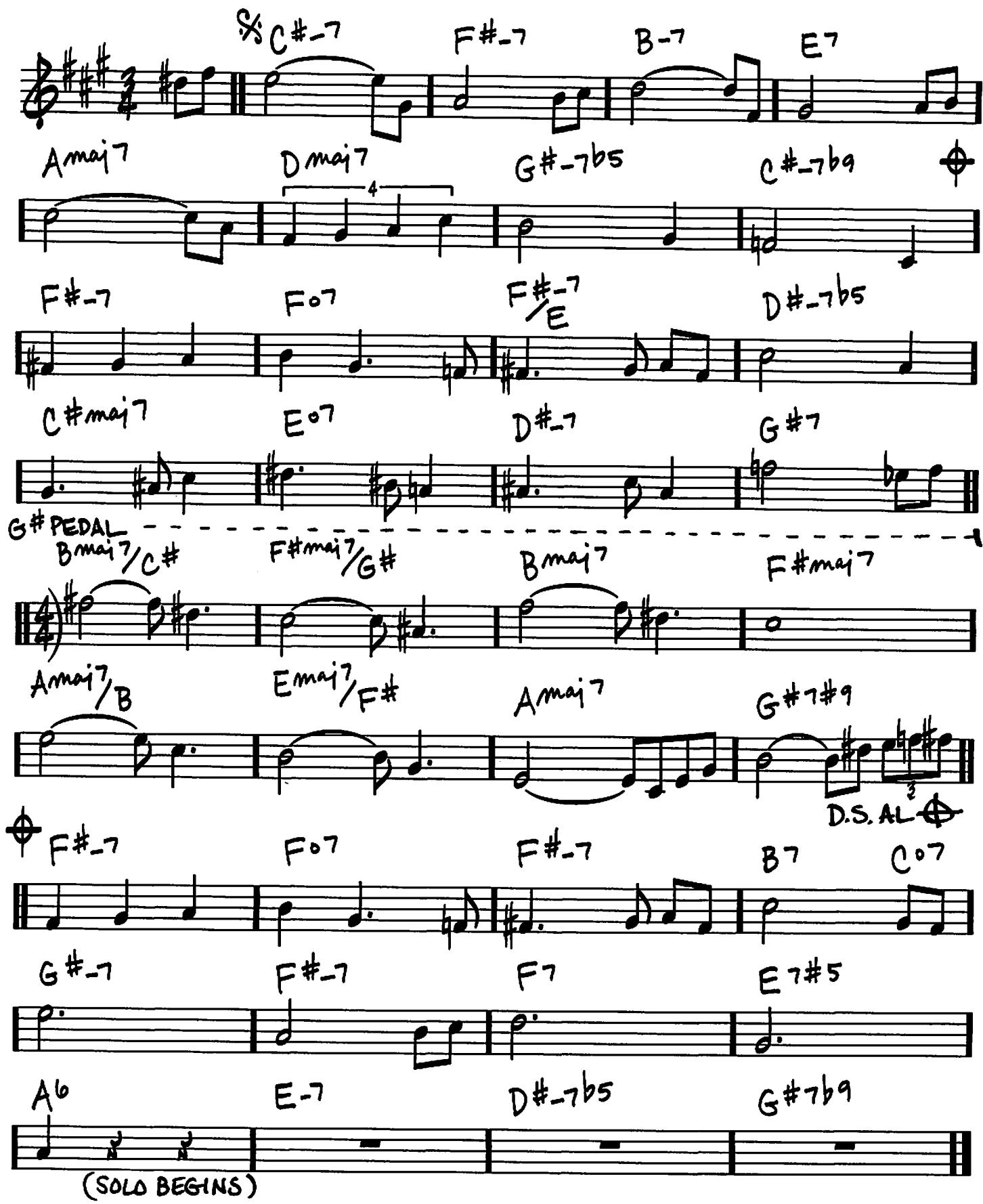


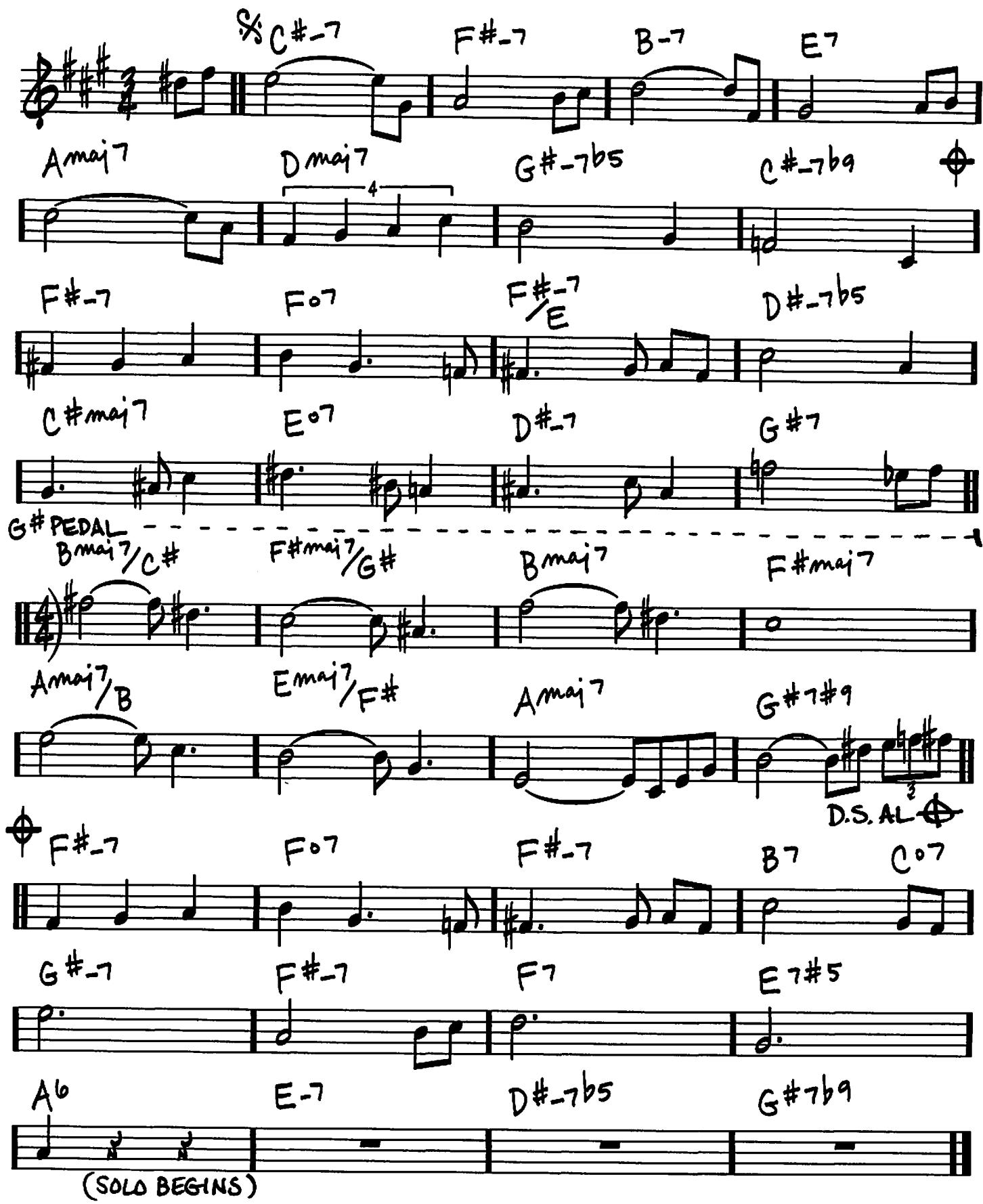


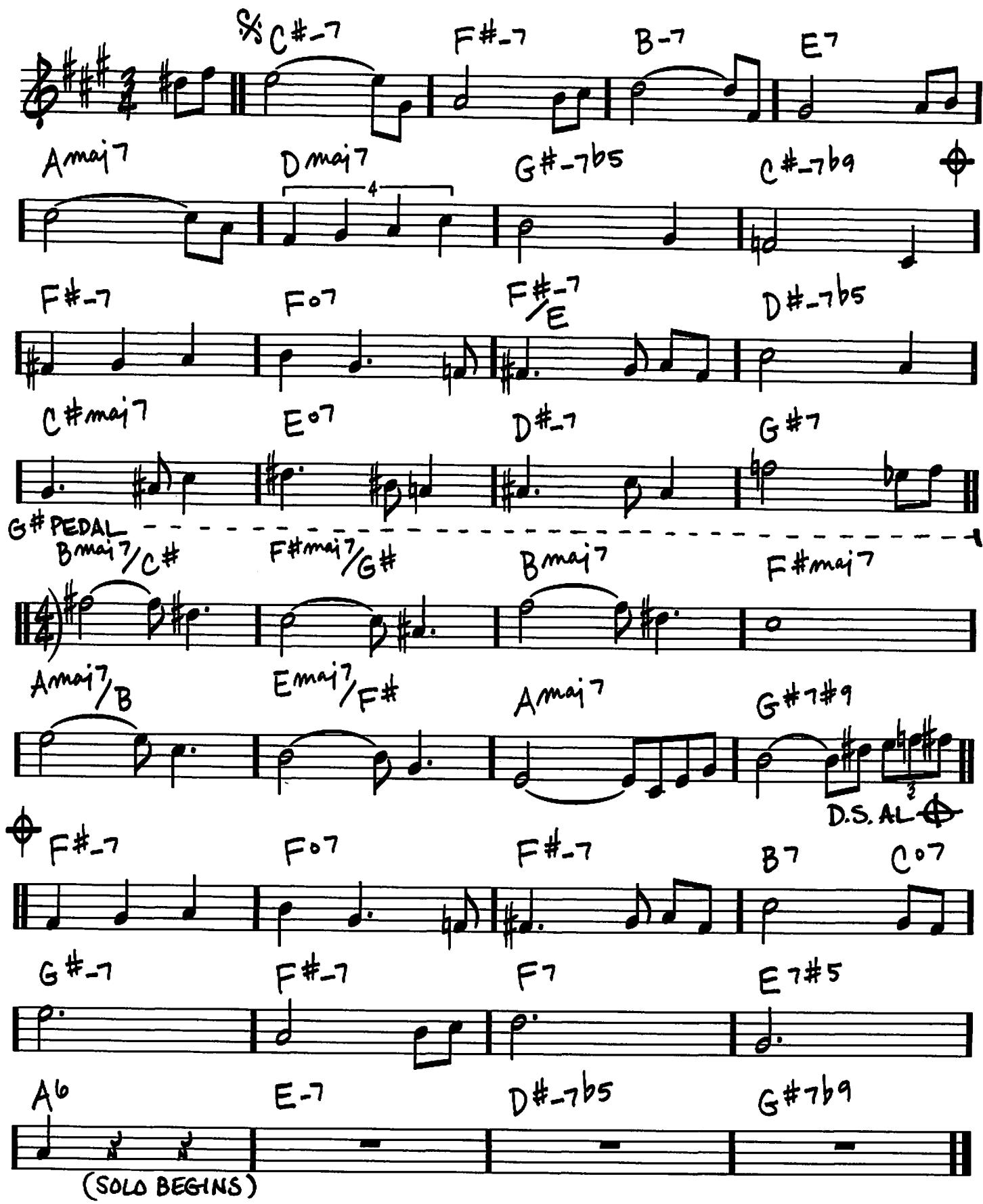


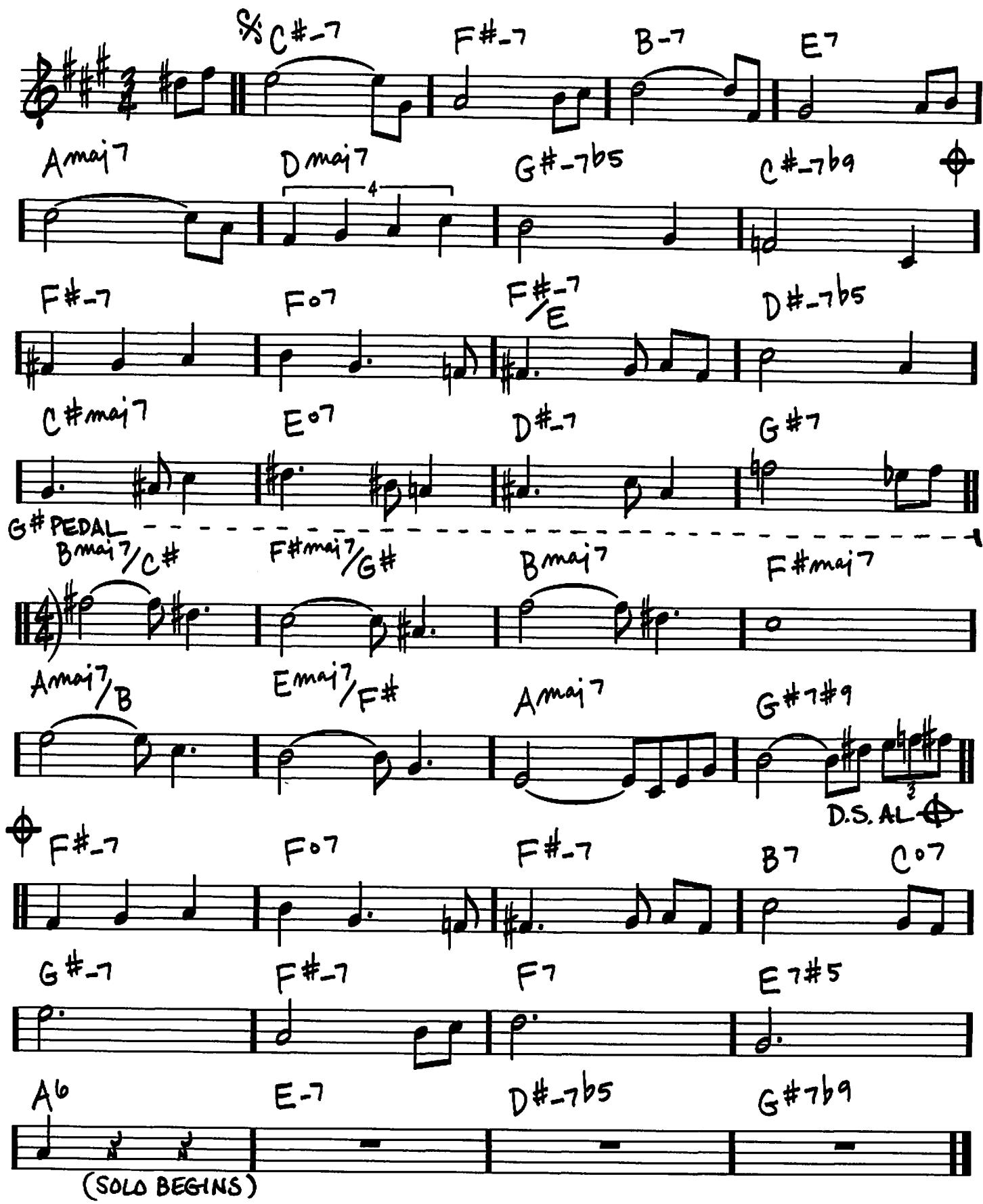


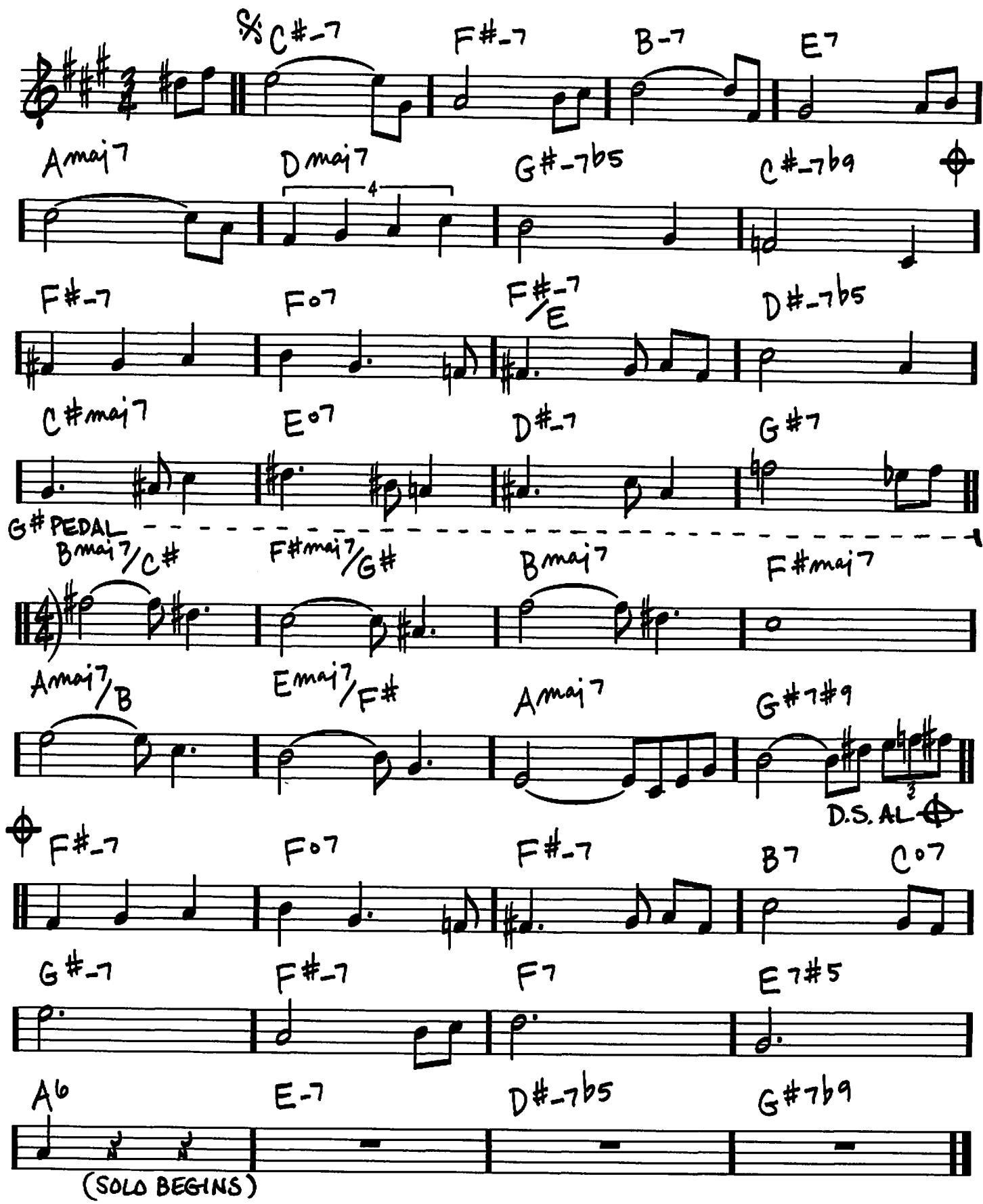


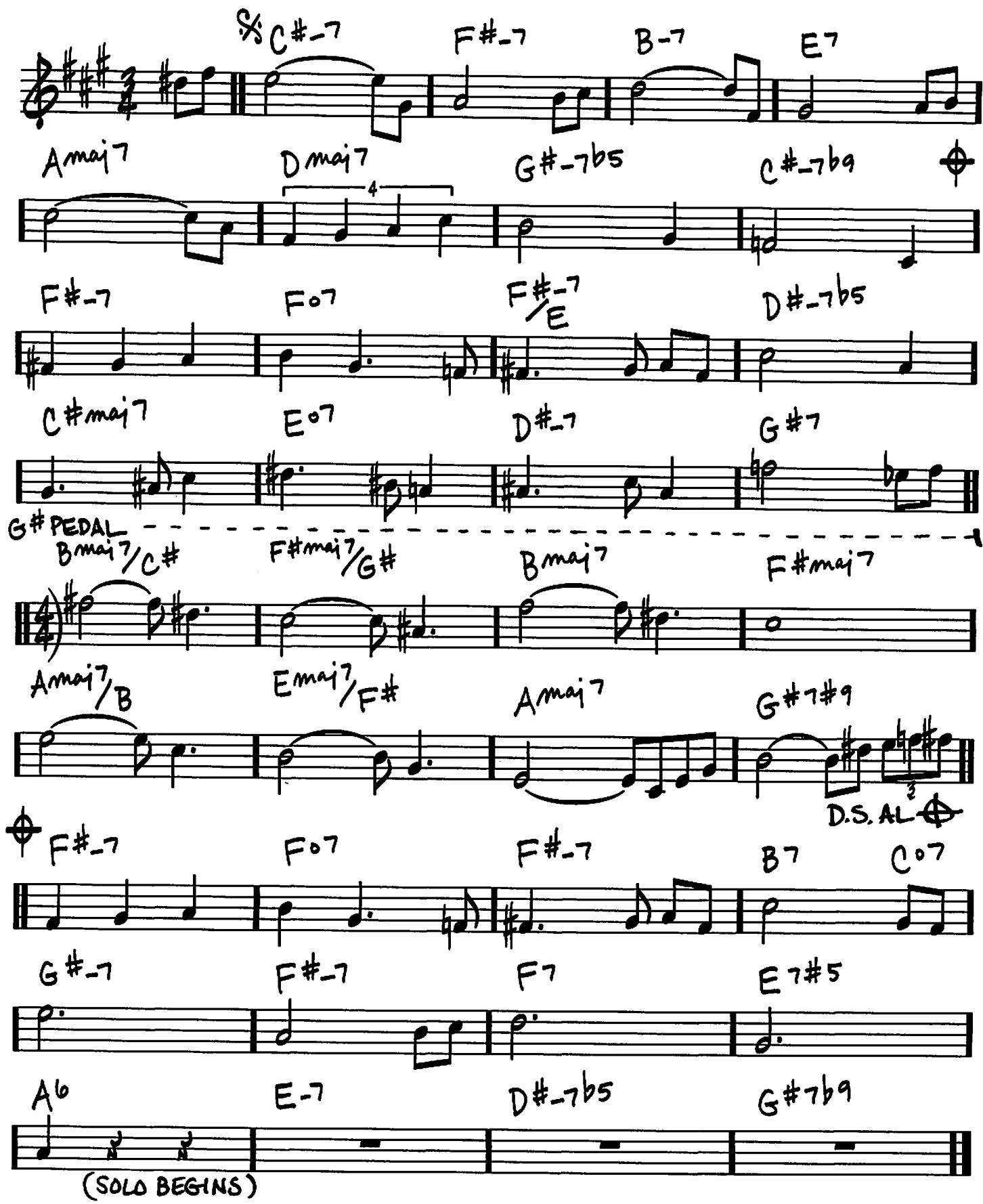




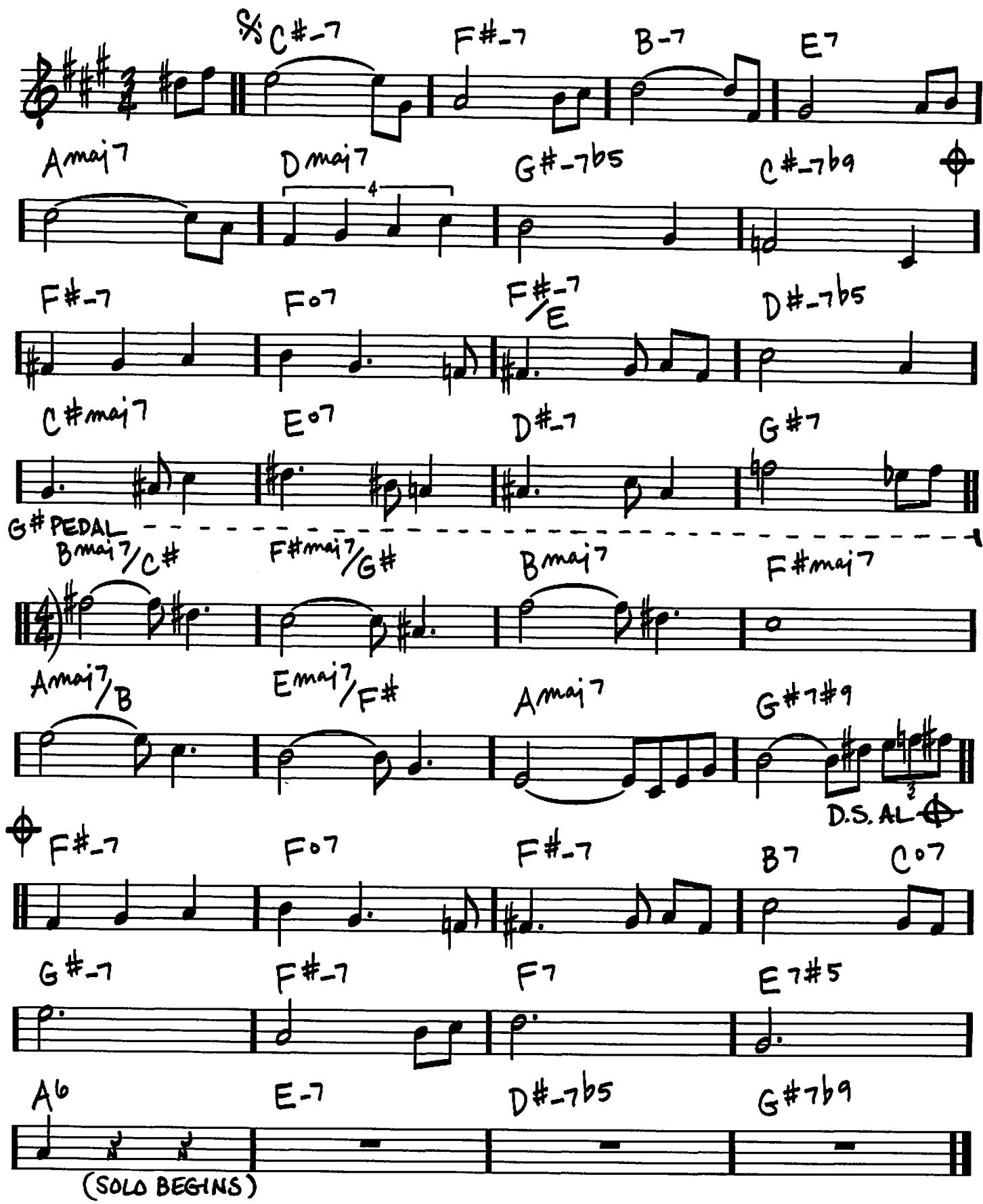


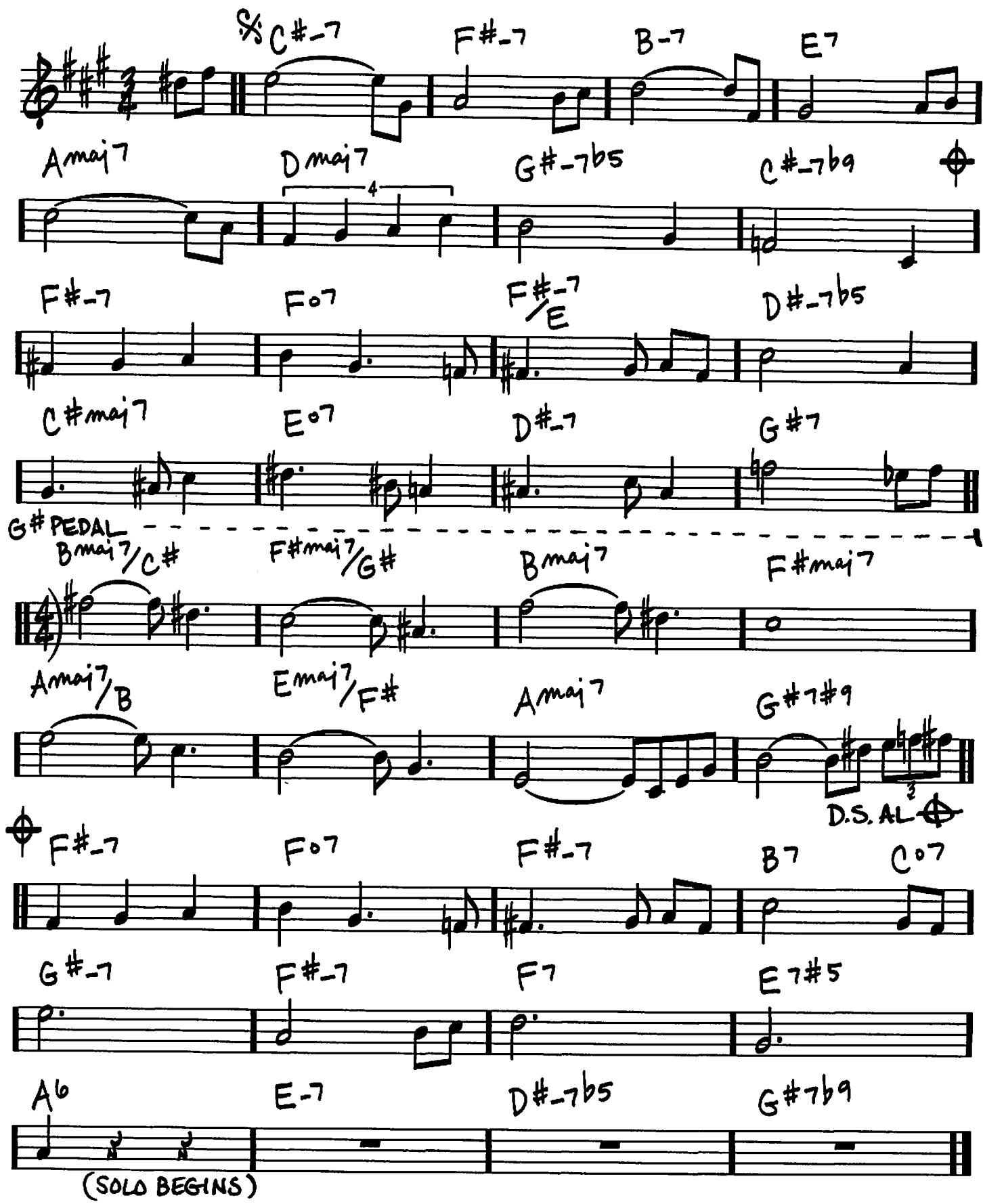


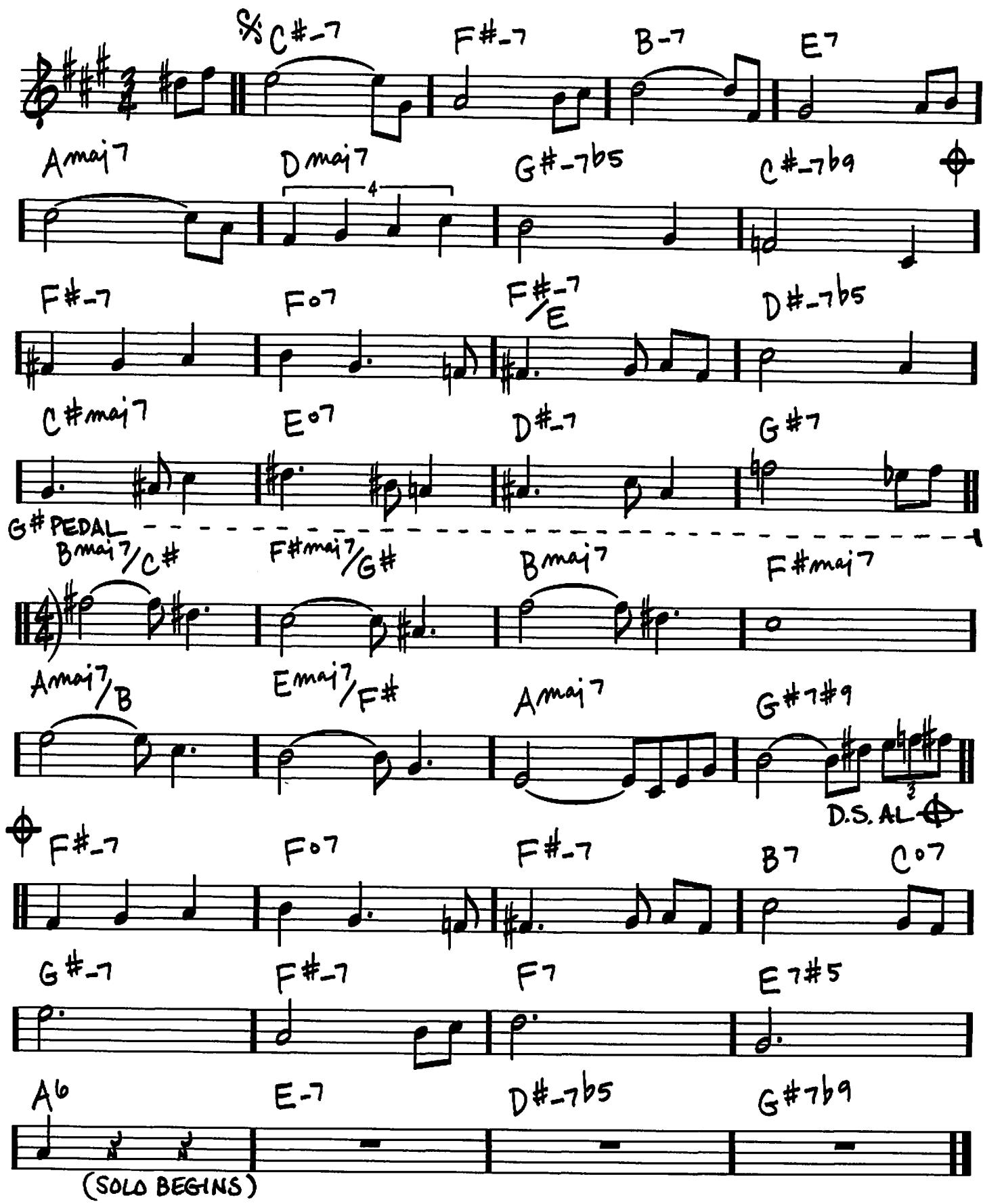






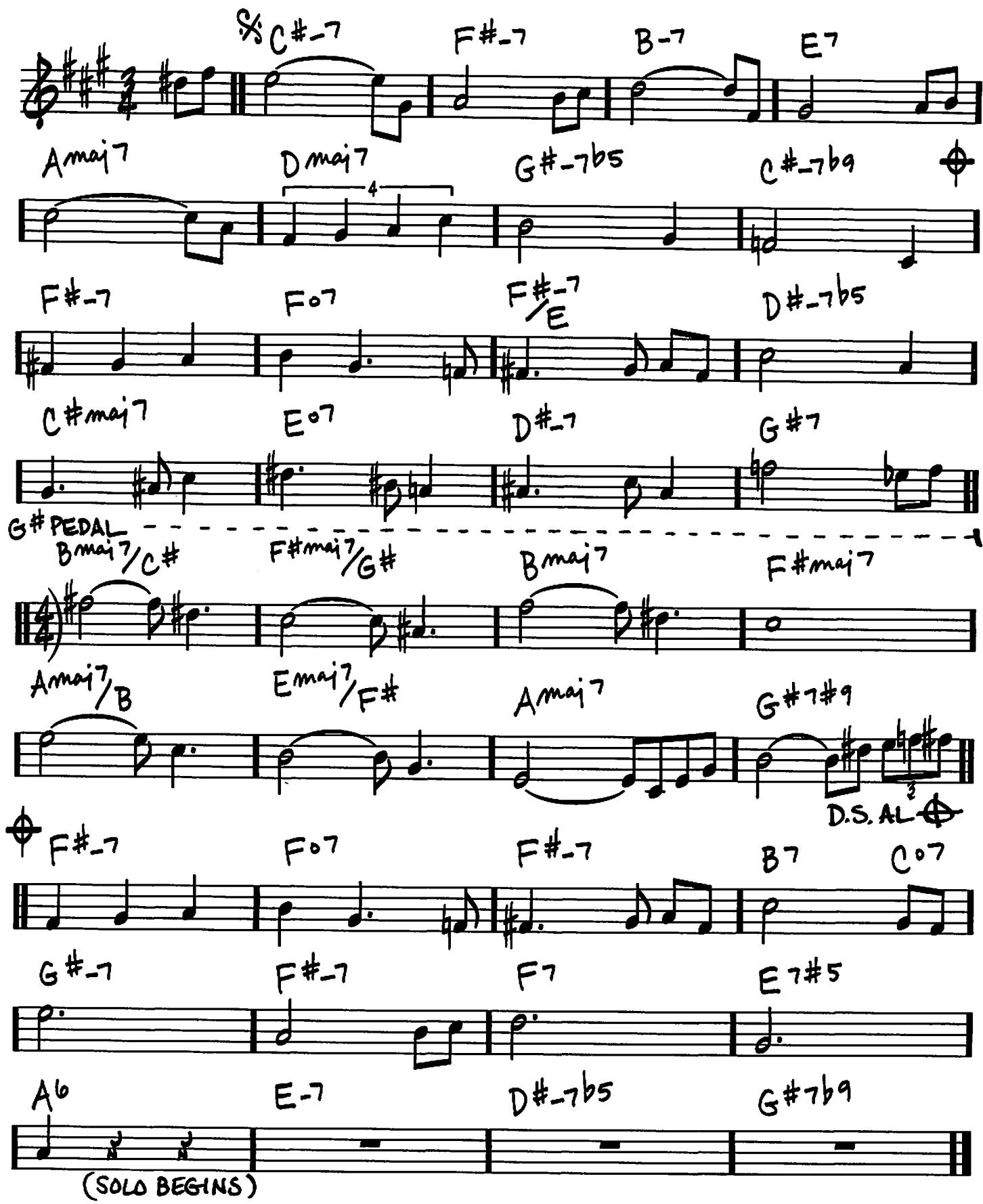


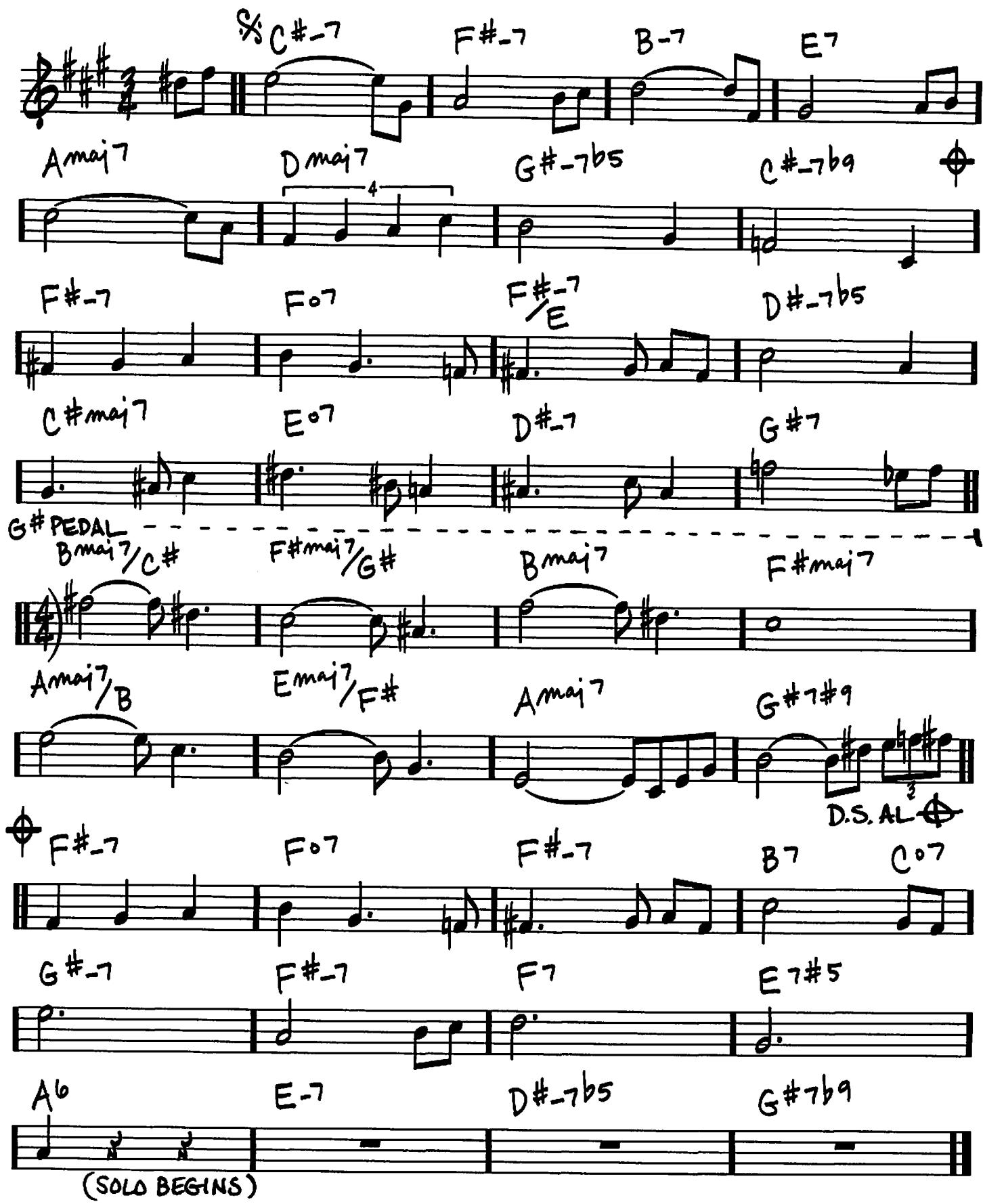


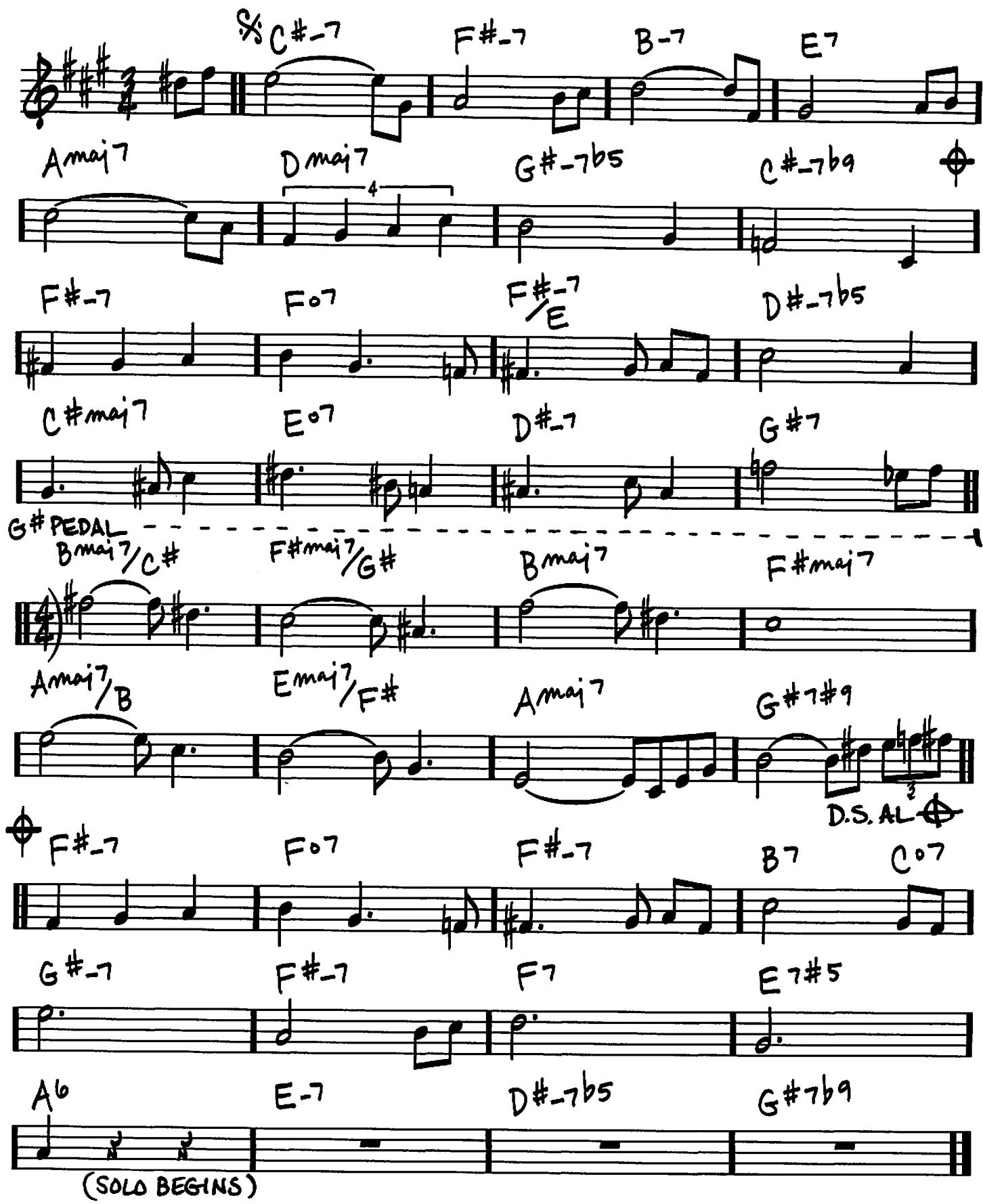


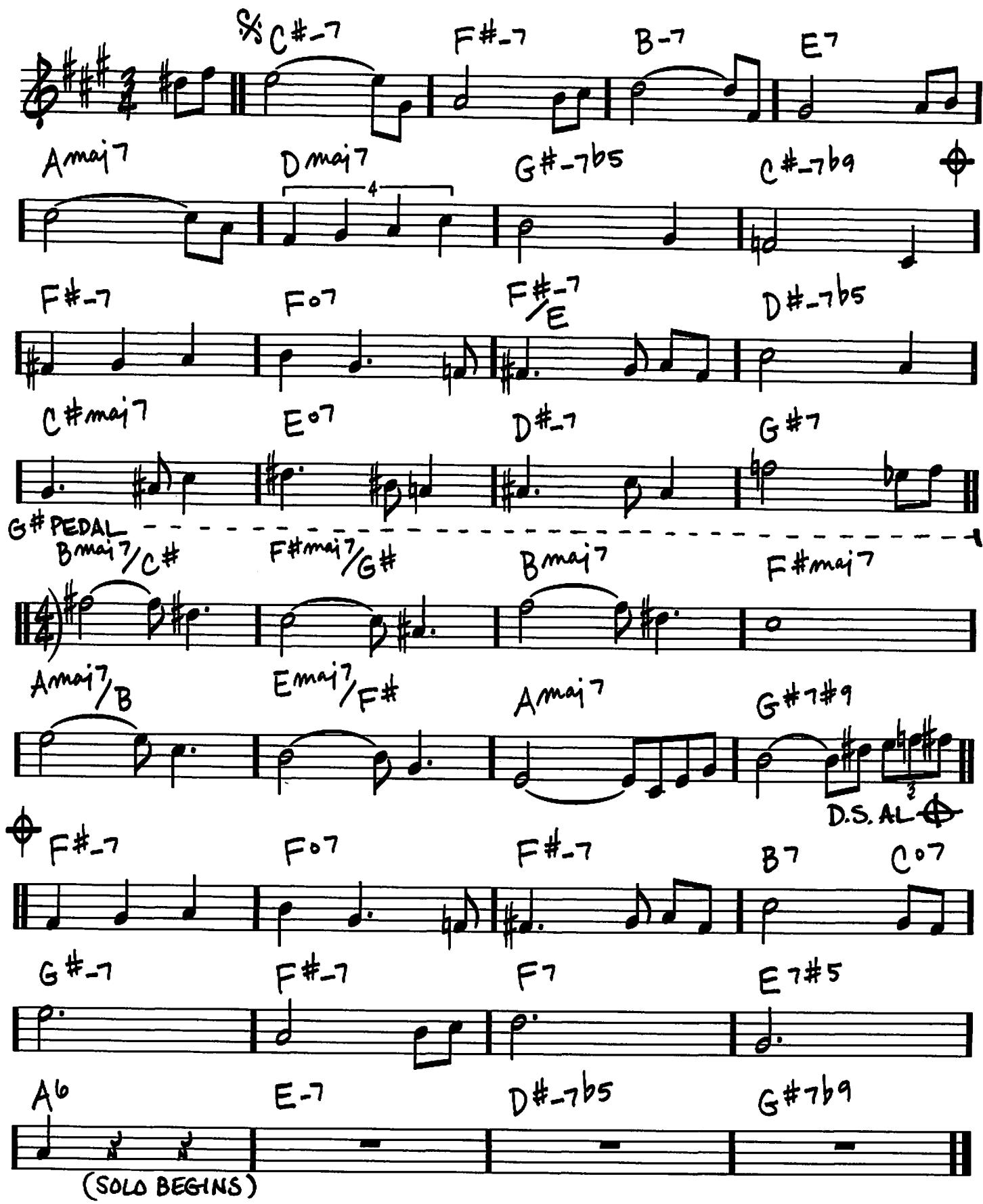


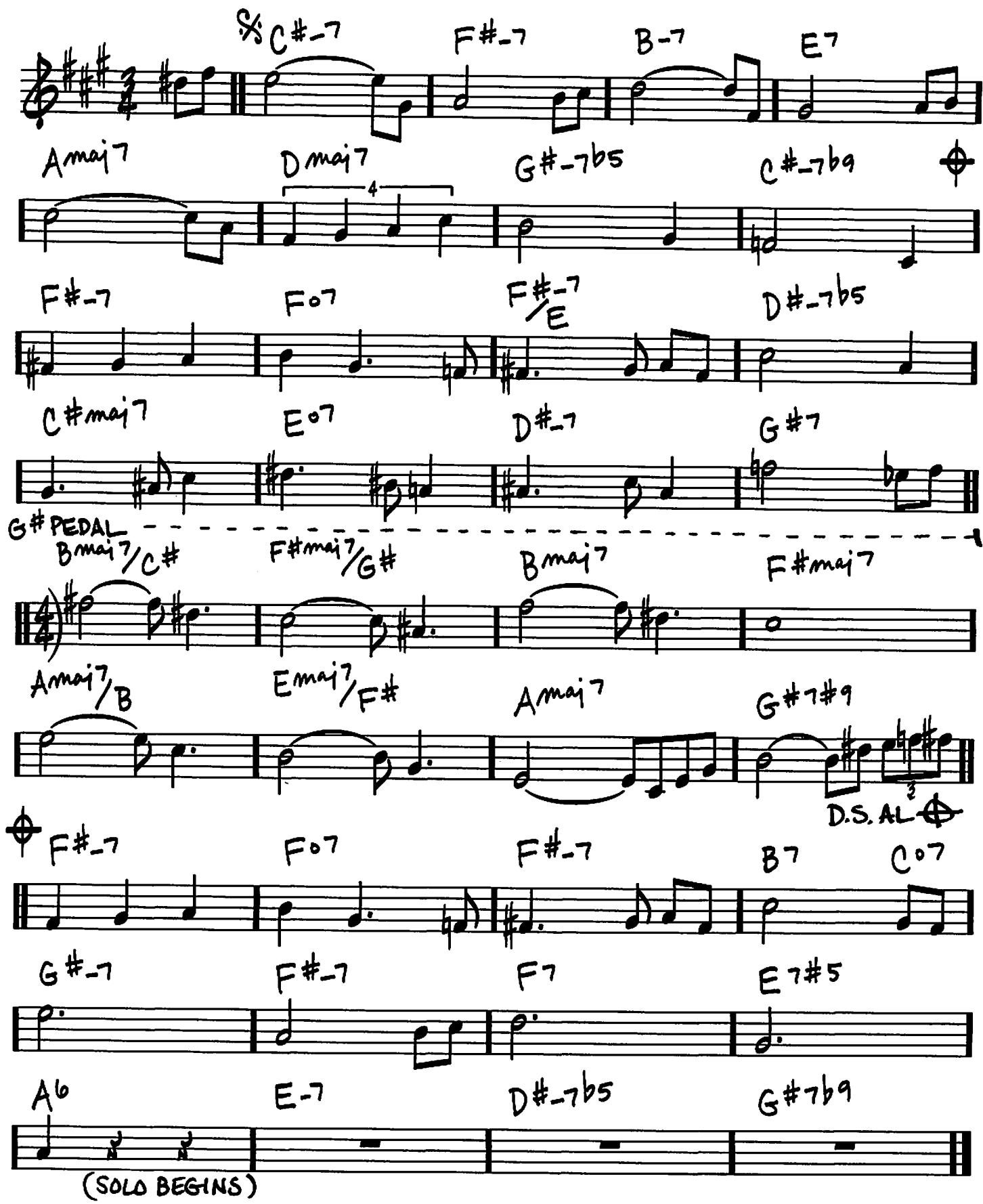


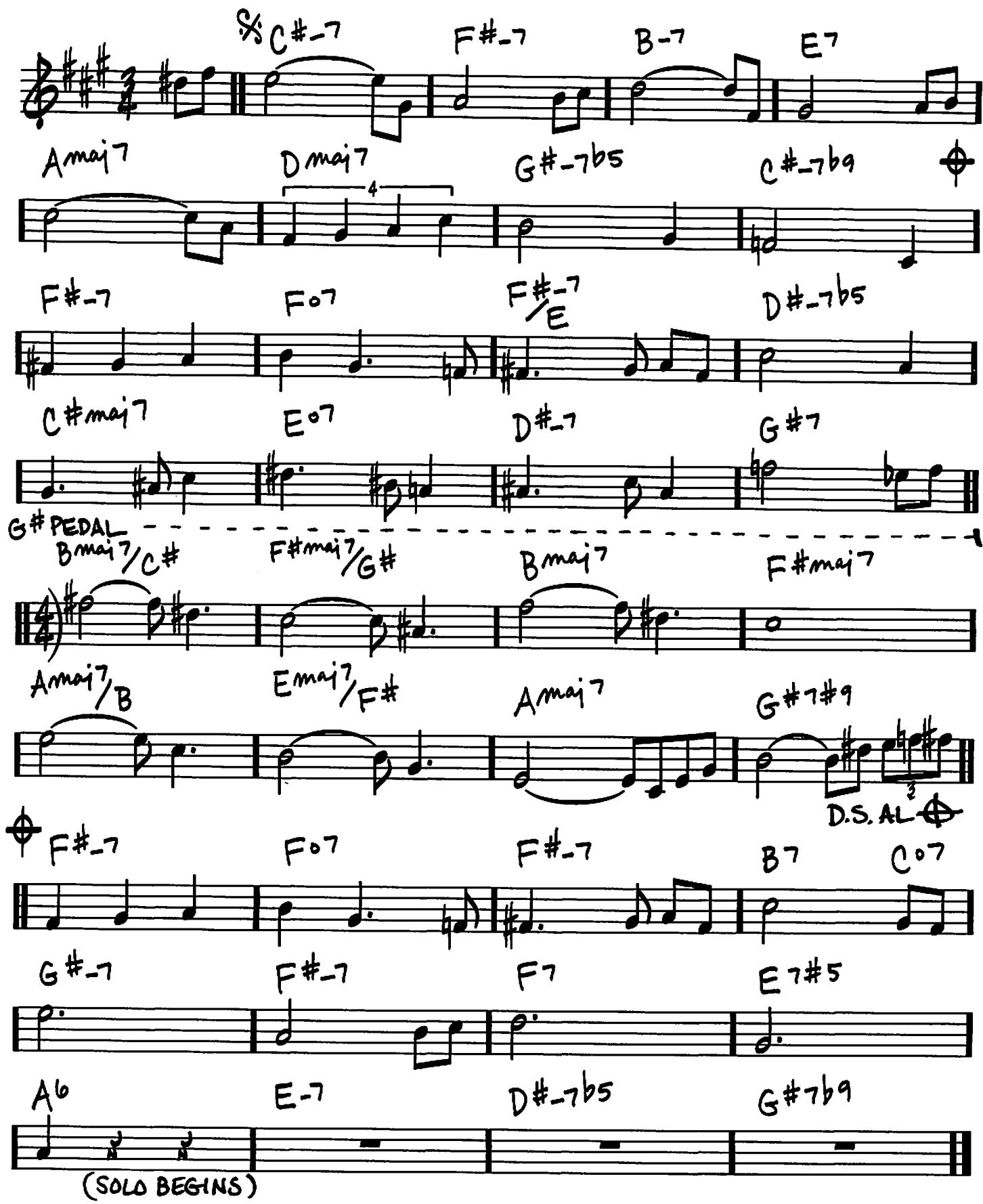




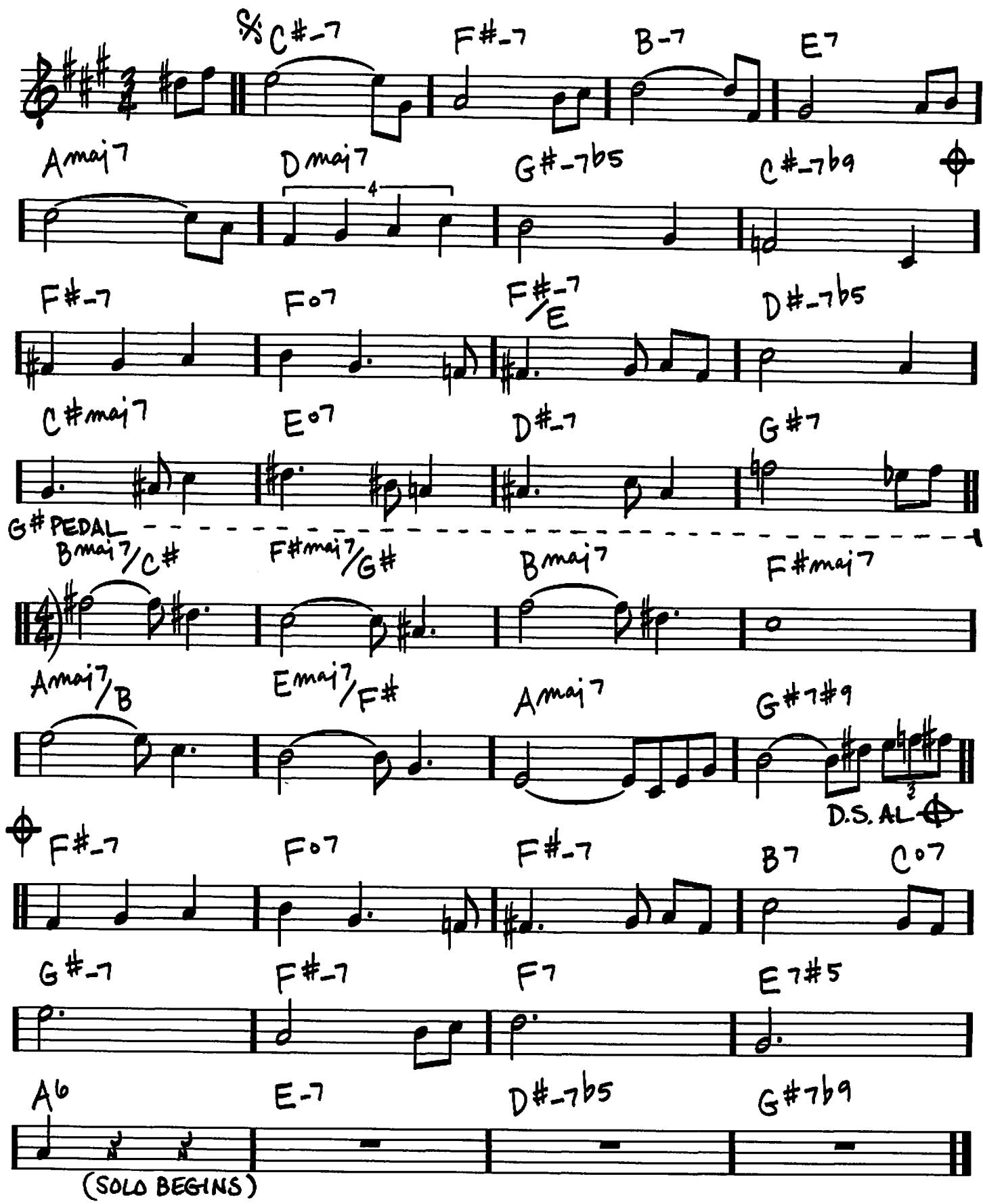


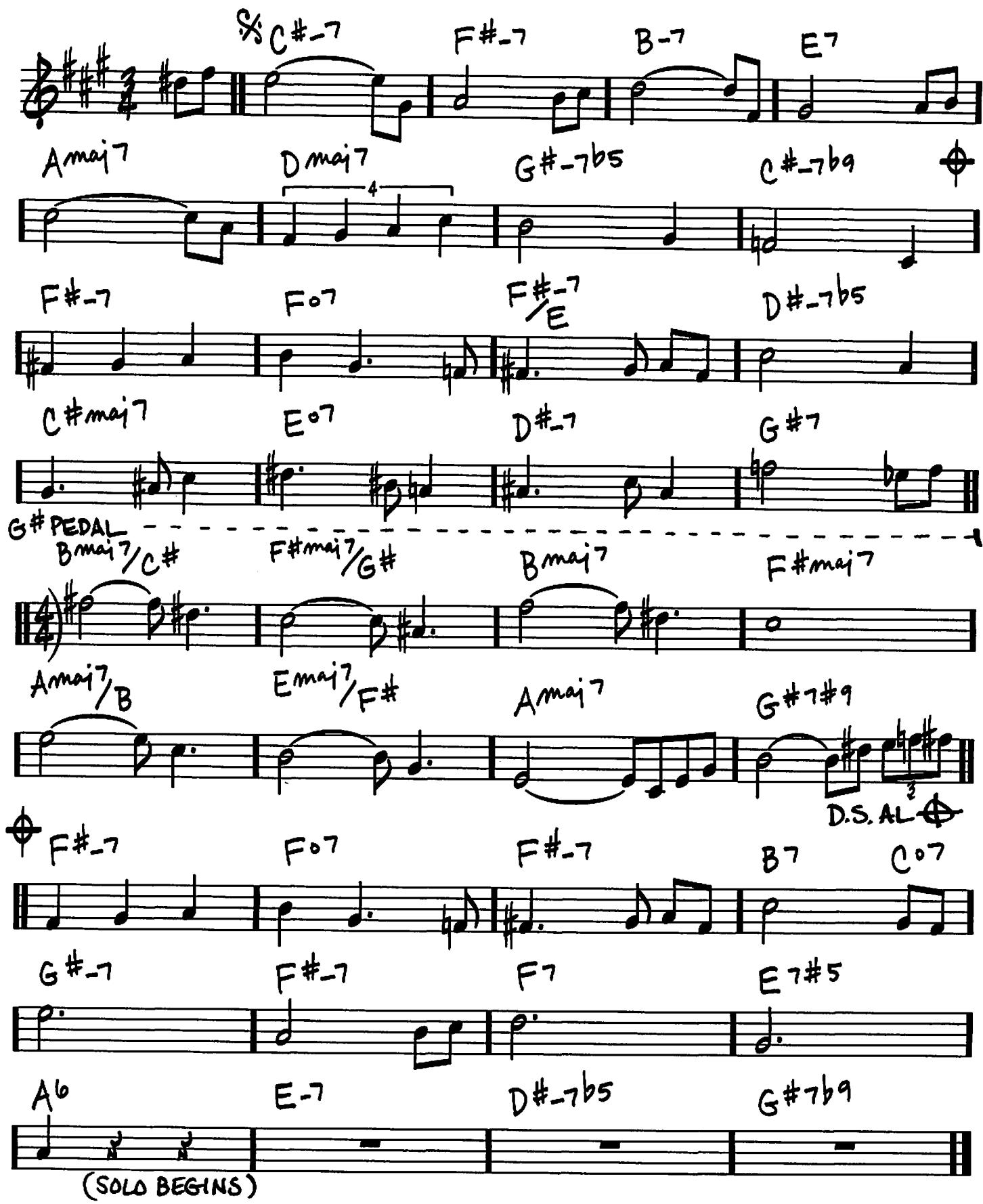


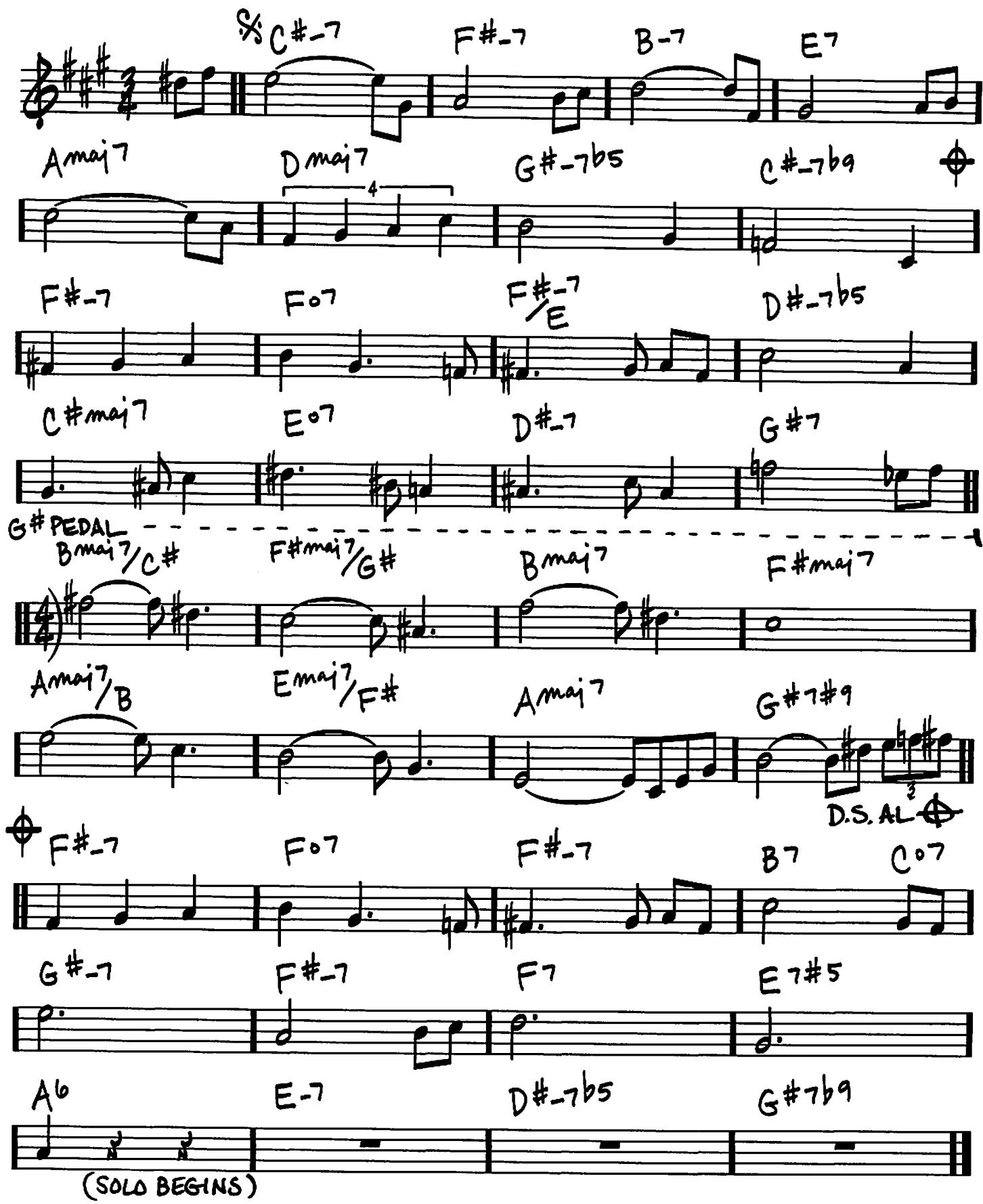


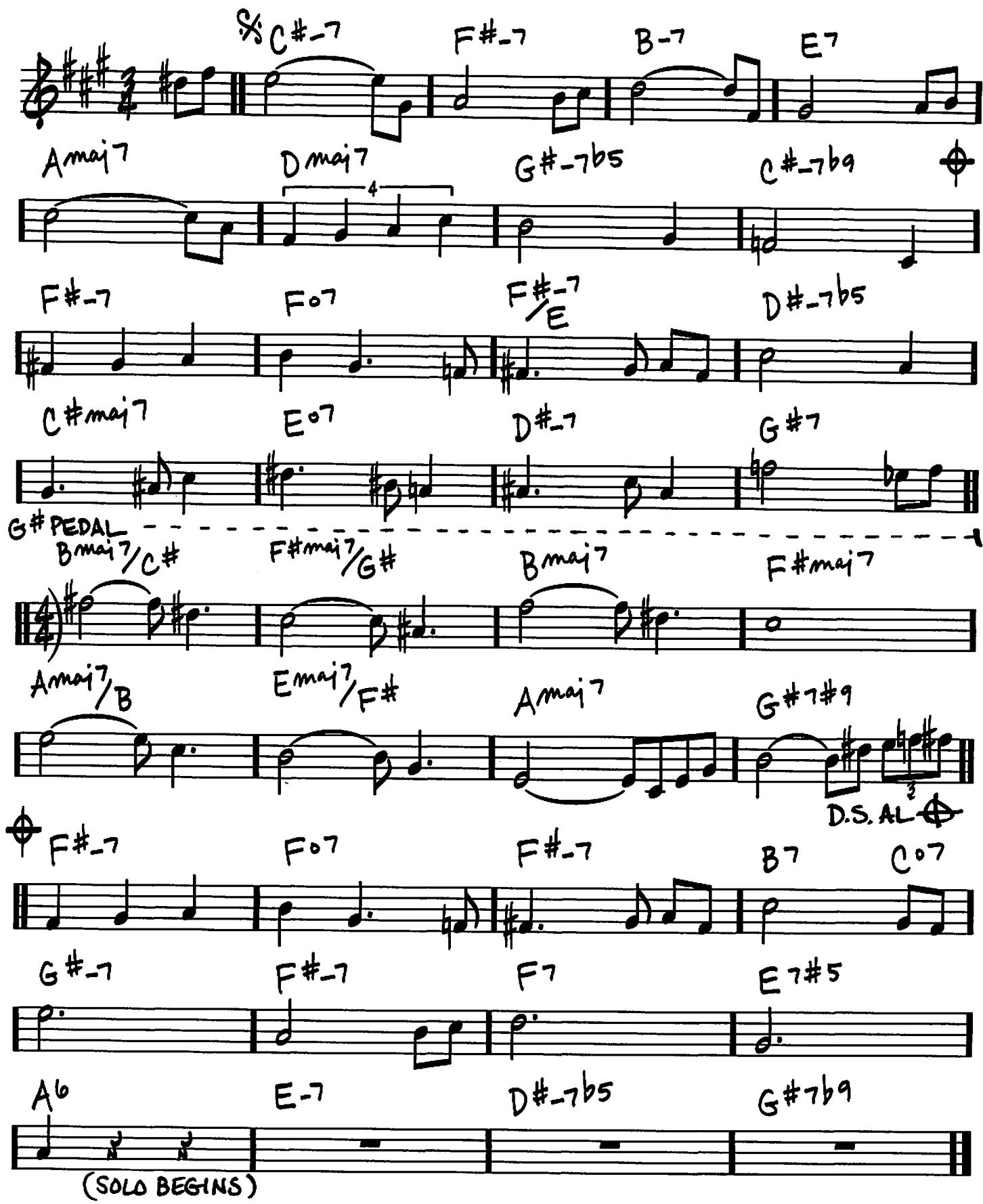


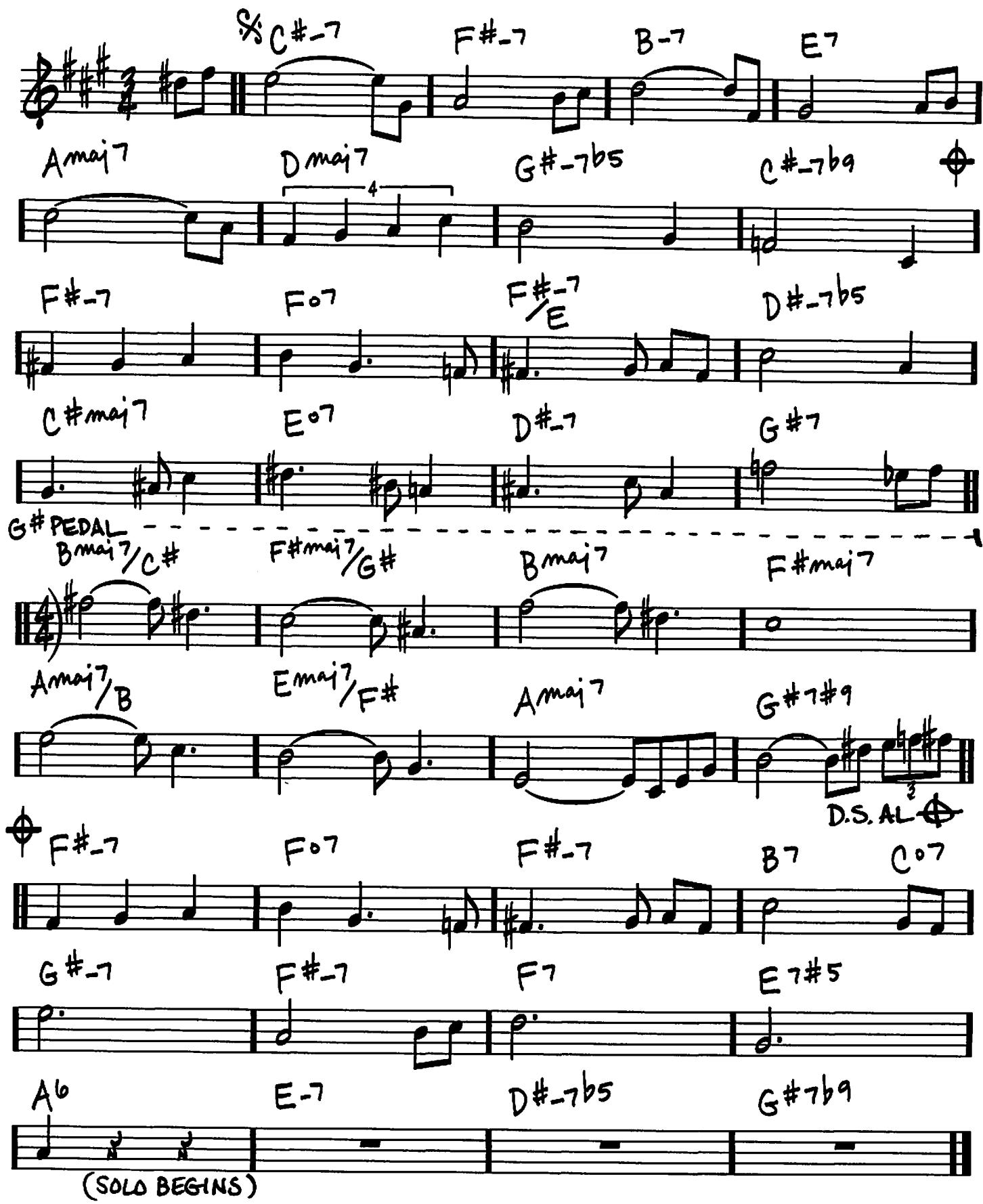


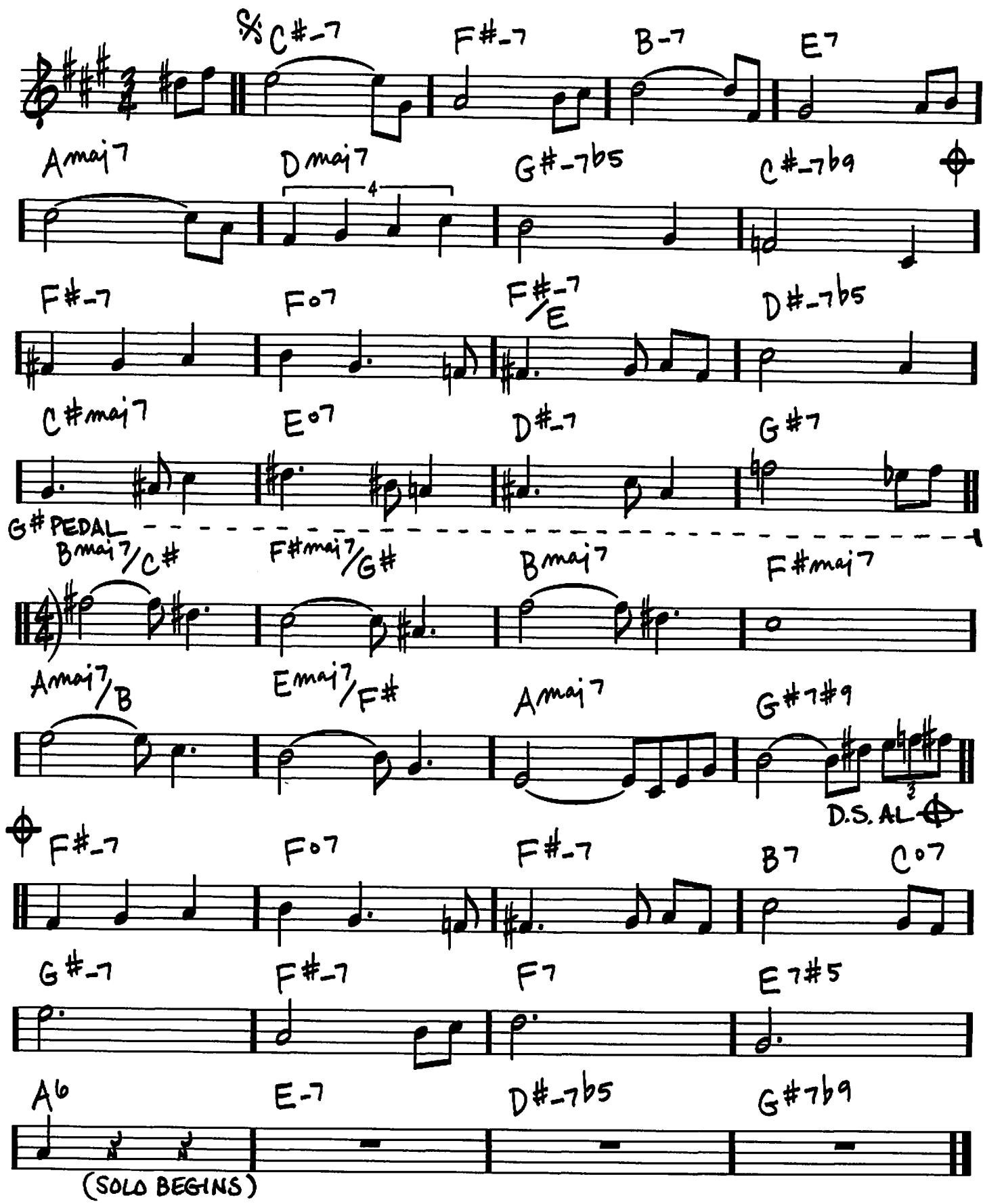


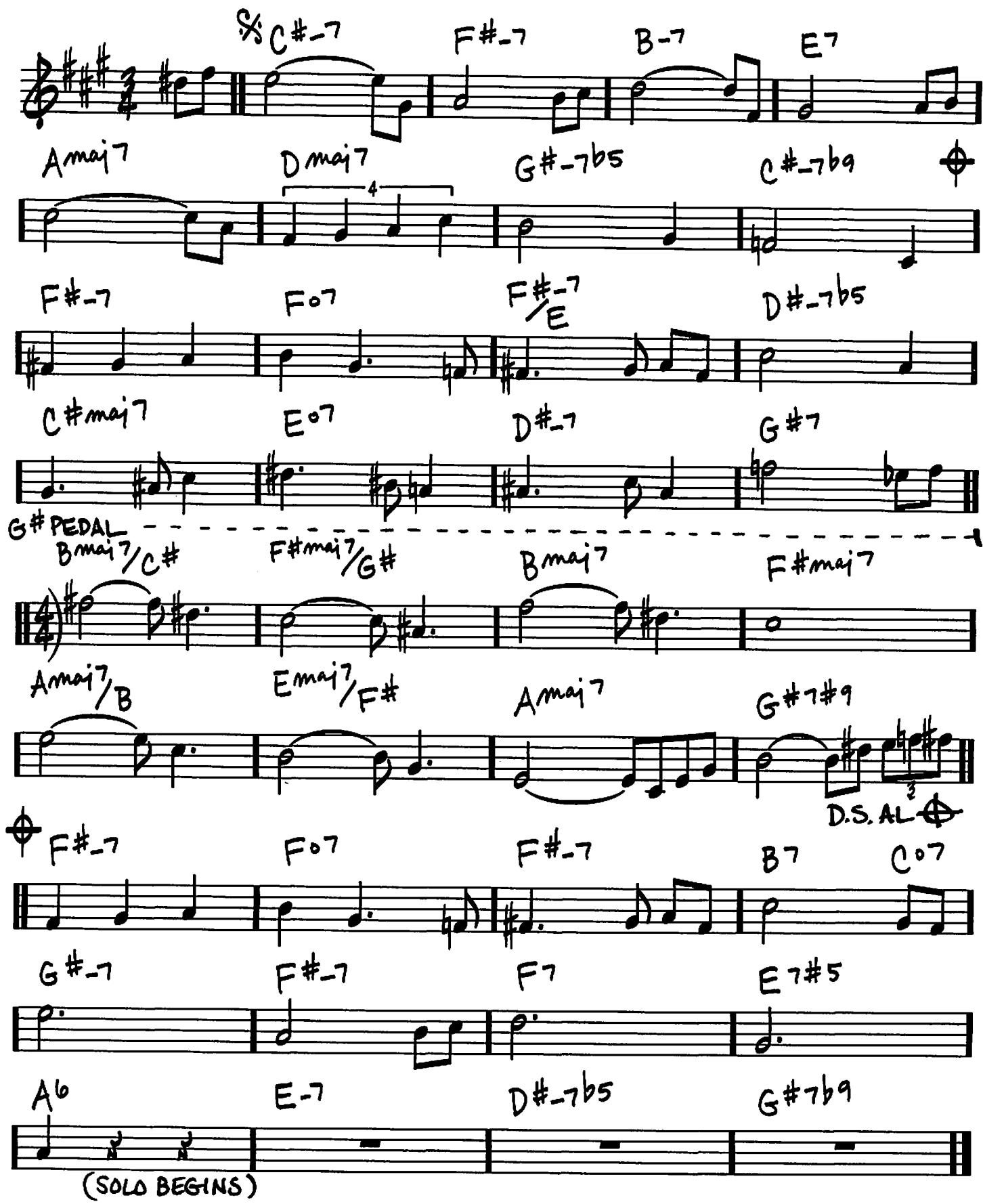


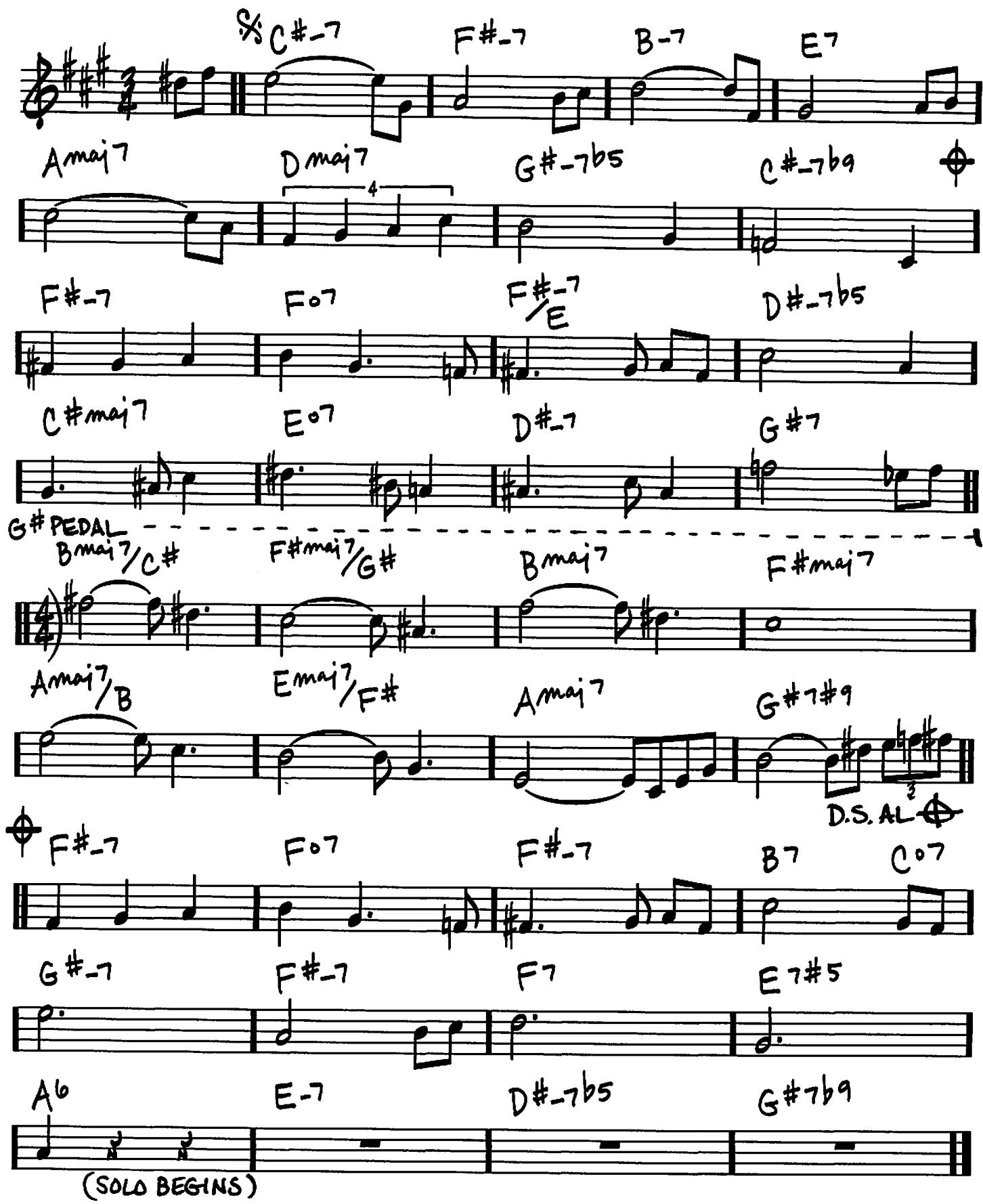


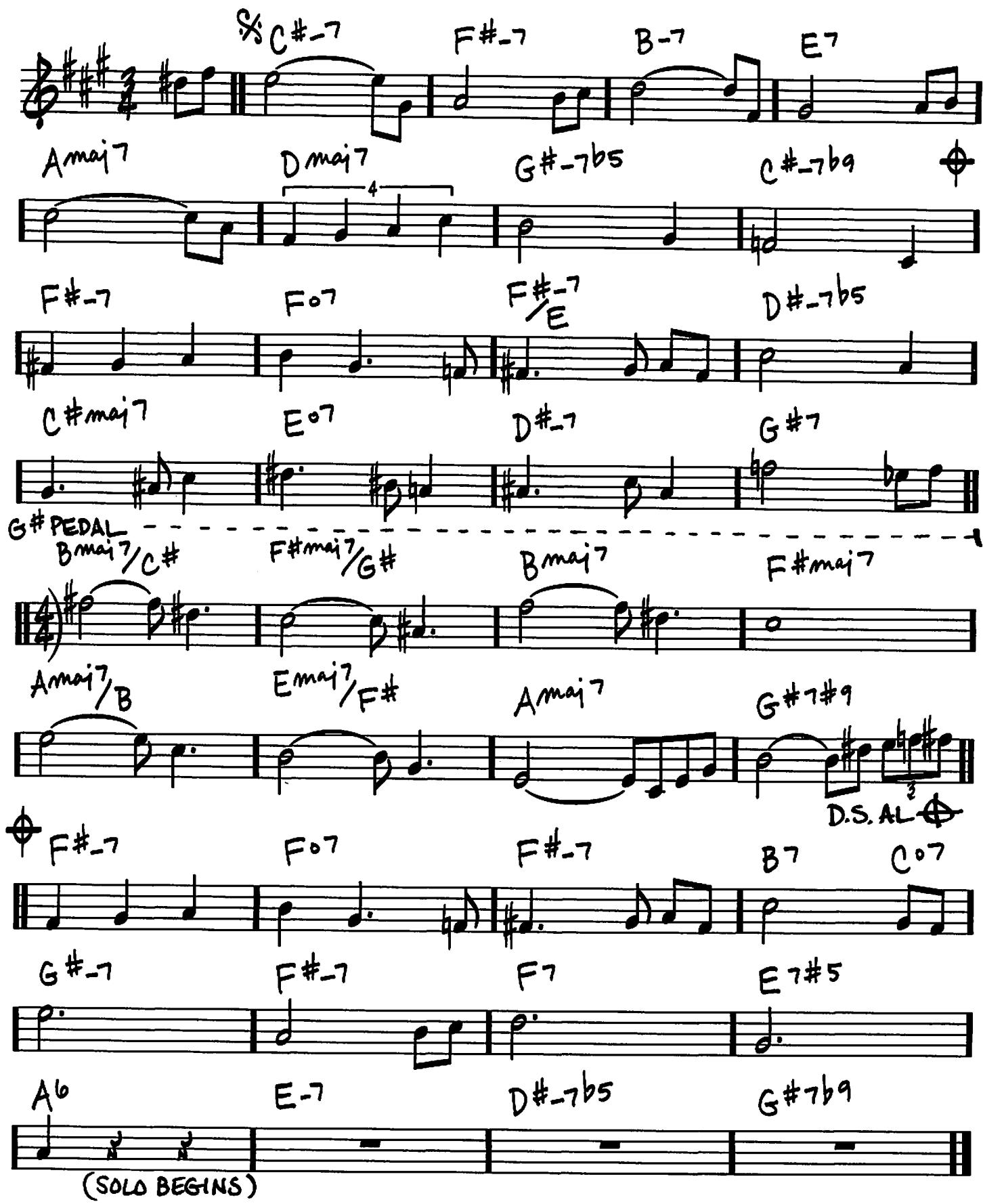


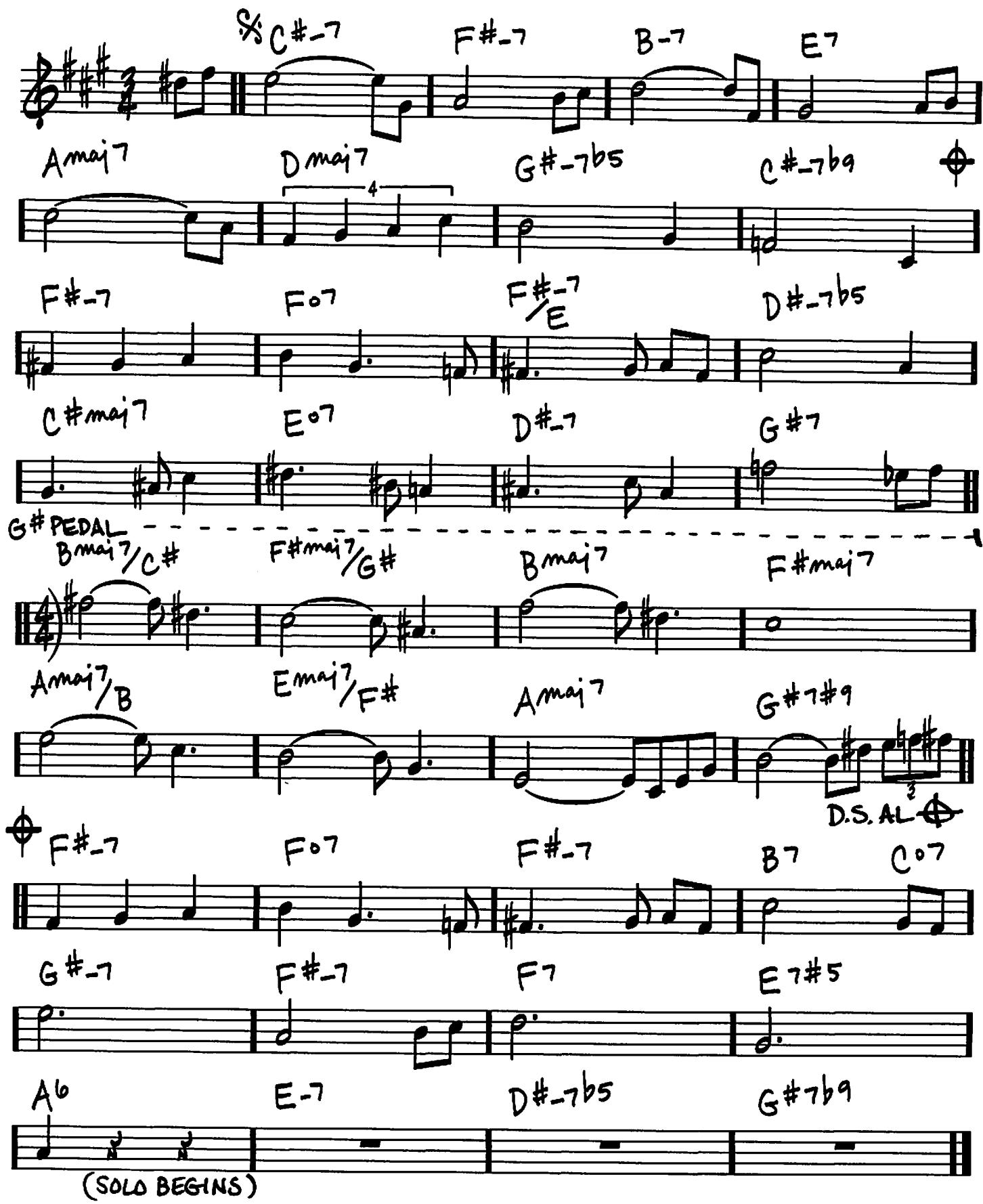


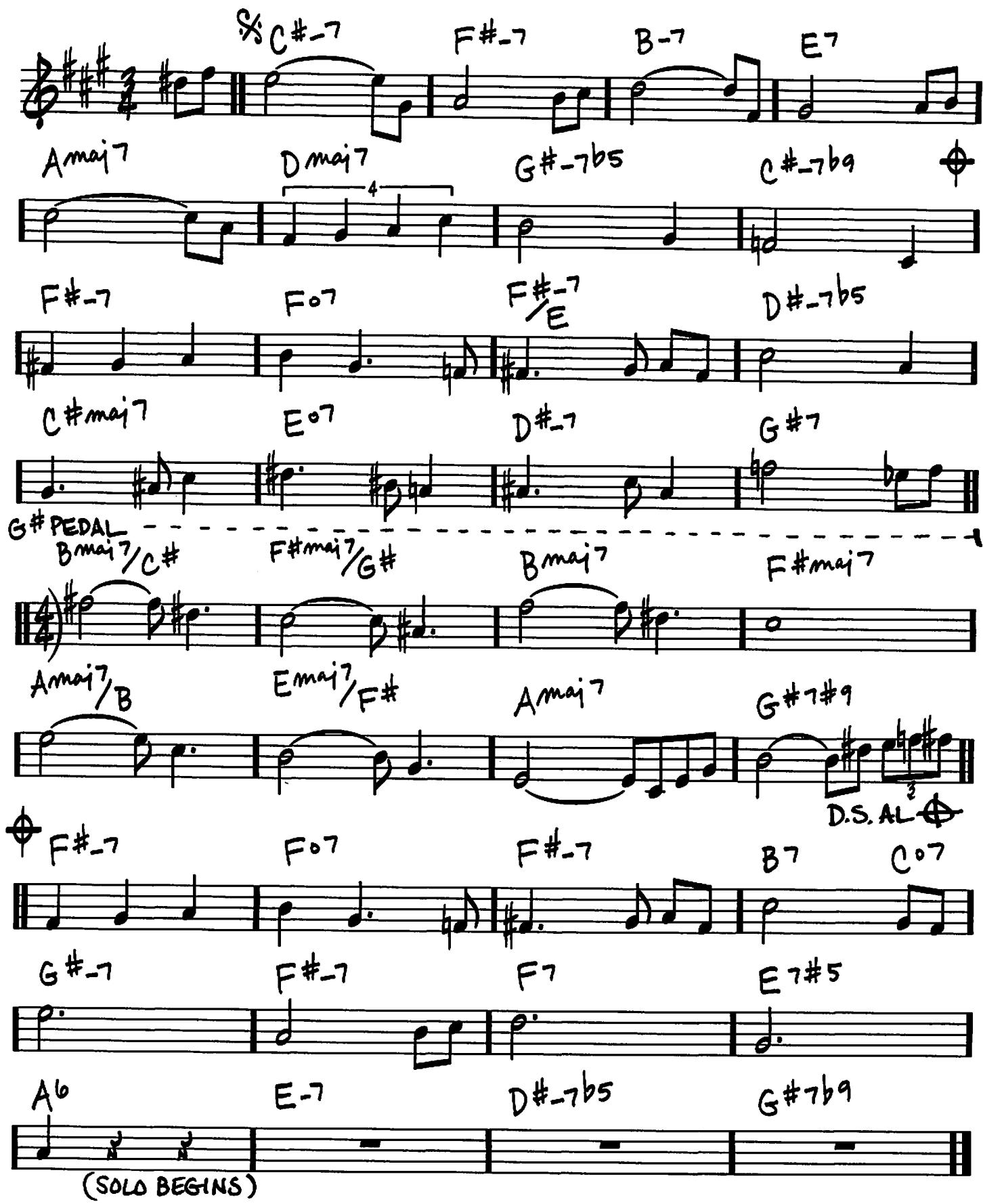


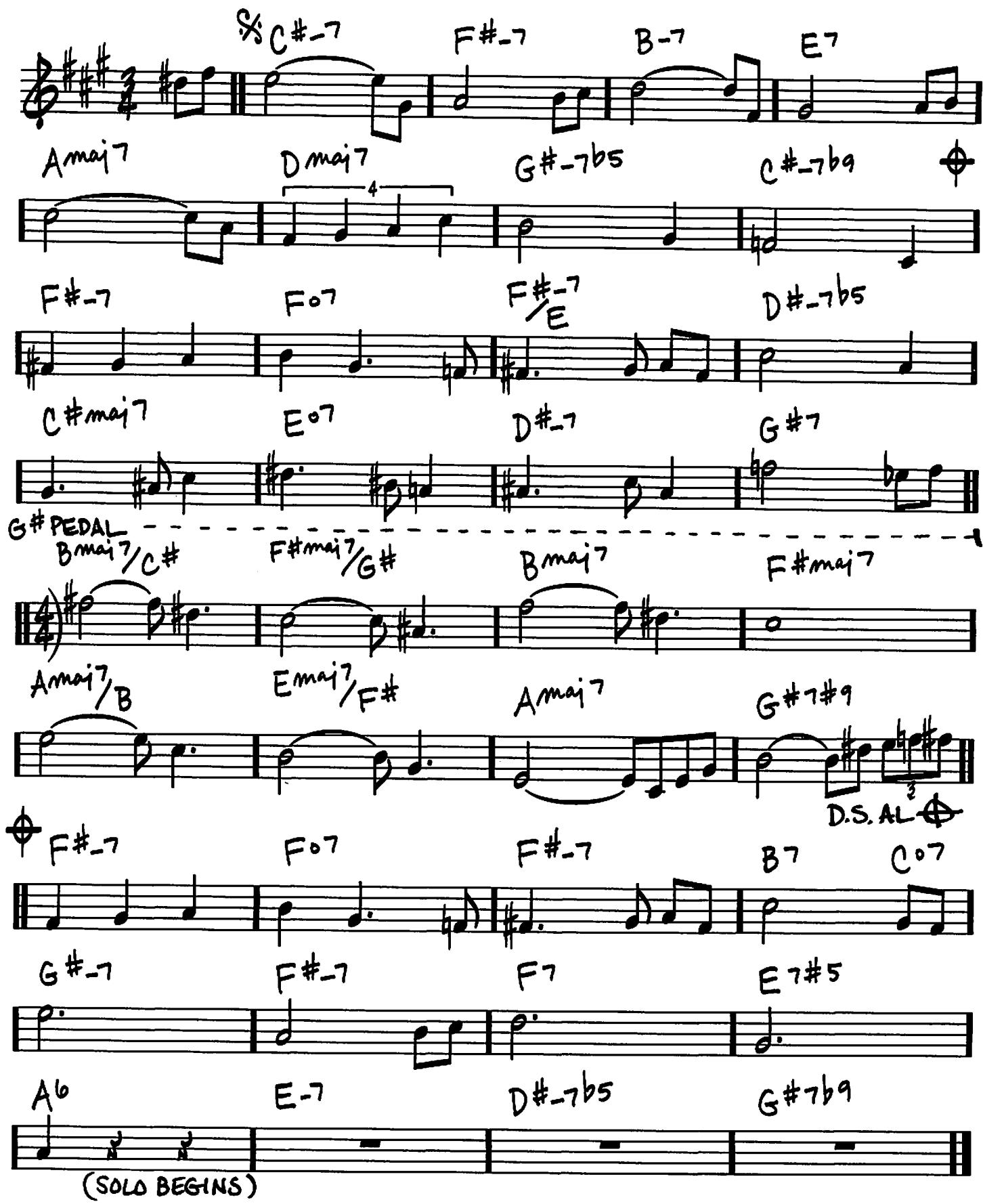


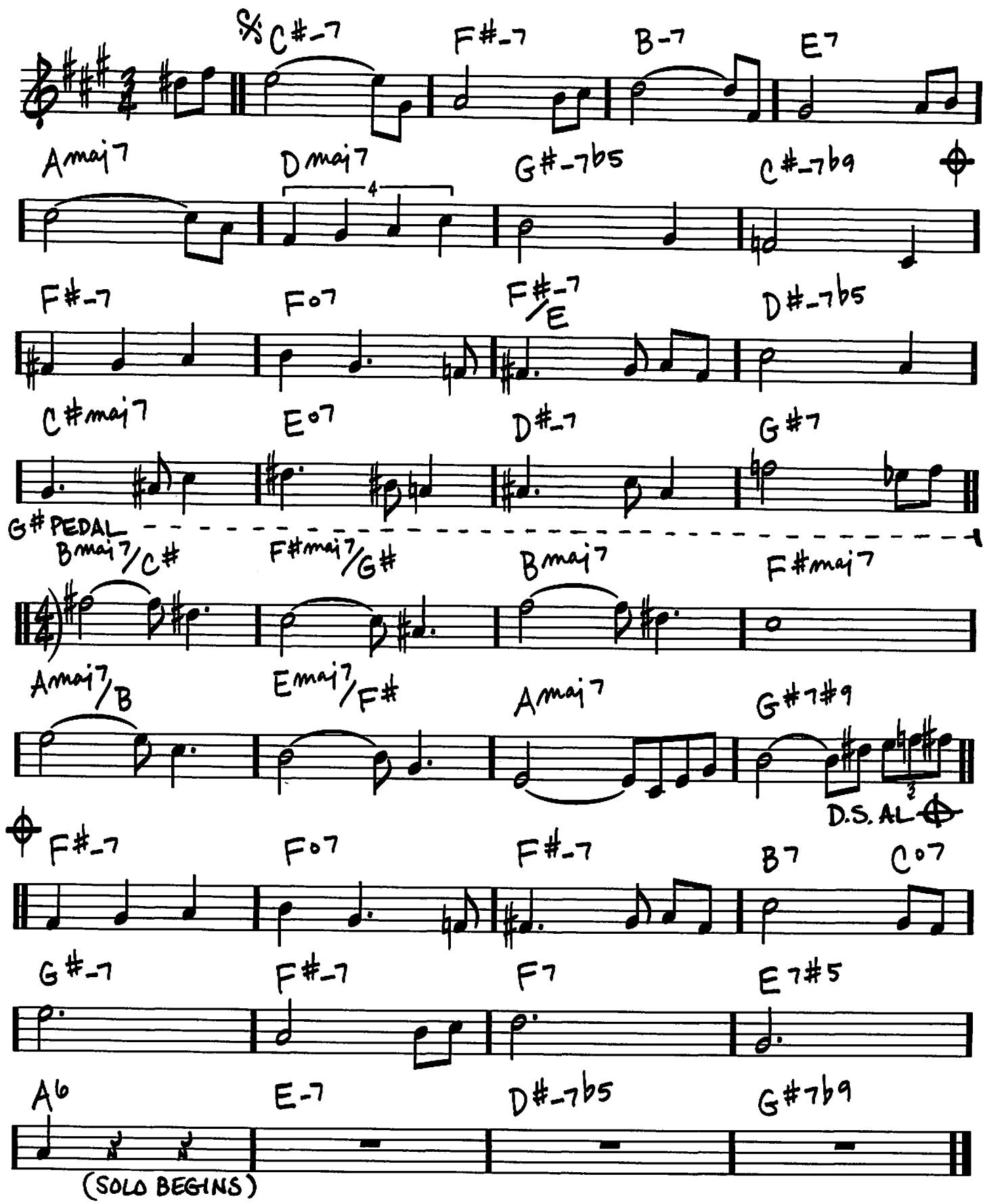


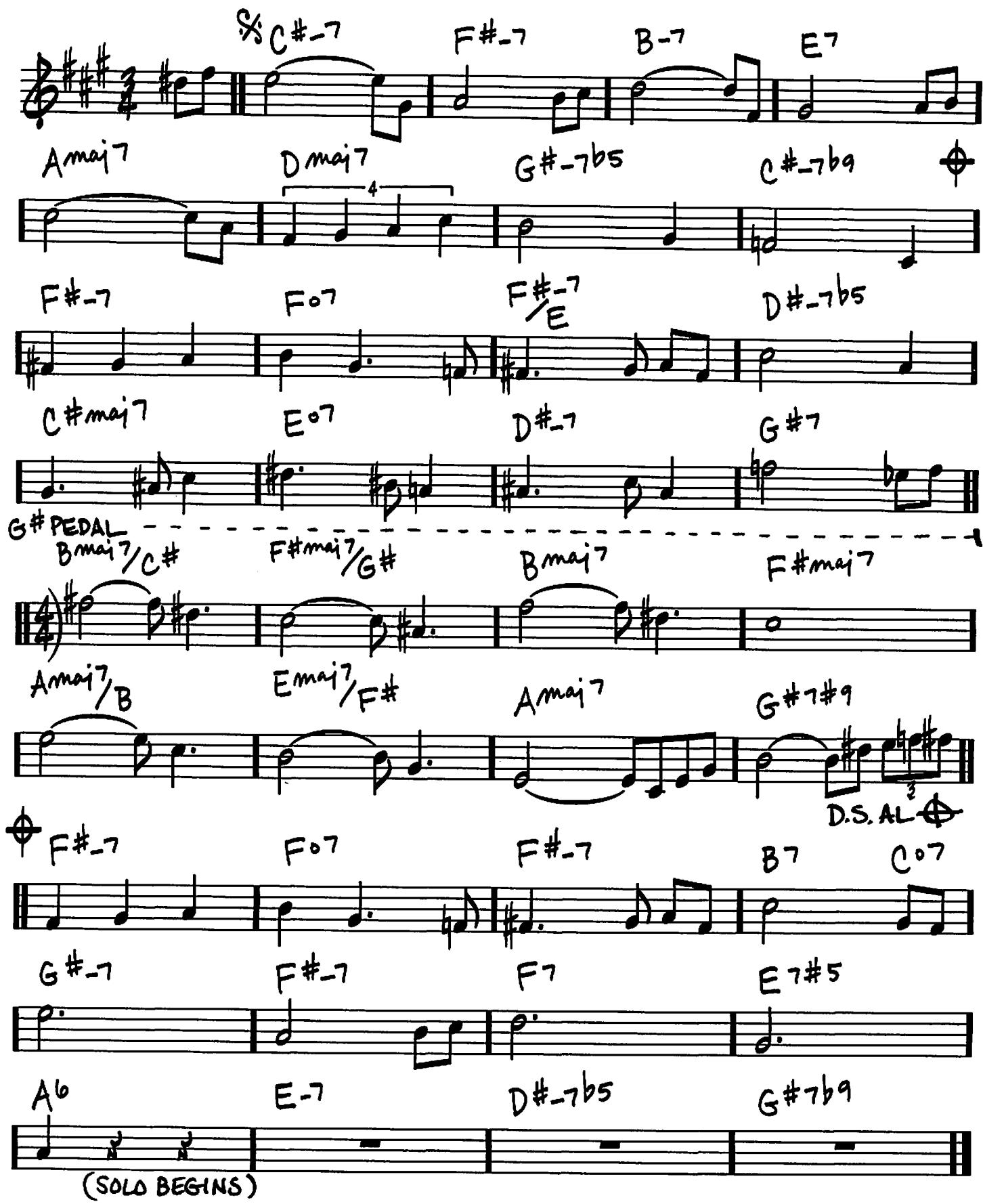












<img alt="Handwritten musical score for 'How My Heart Sings' by Earl and Anne Zindars. The score consists of ten staves of music with various chords labeled below each staff. The chords include A maj 7, D maj 7, G#-7b5, C#-7b9, F#-7, F07, F#/E-7, D#-7b5, C#maj7, E07, D#-7, G#7, G# PEDAL, B maj 7/C#, F#maj7/G#, B maj 7, F#maj7, A maj 7, G#7#9, D.S. AL, F#-7, F07, F#-7, B7, C07, G#-7, F#-7, F7, E7#5, A6, E7, D#-7b5, and G#7b9. The score also includes

183

- STEVE SWALLOW

(MED.)

HULLO BOLINAS

Musical score showing chords A, E7, C#7, and F#-.

The score consists of a single staff in 3/4 time, treble clef, and key signature of three sharps. The first measure shows a half note followed by a fermata. The second measure starts with a fermata over a bass note, followed by a half note. The third measure shows a half note followed by a fermata. The fourth measure starts with a fermata over a bass note, followed by a half note.

A musical staff with five vertical bar lines. Above the staff, the chords are labeled: B7, E7, C#7, and Dmaj7. The notes are as follows: B7 has a B note; E7 has an E note; C#7 has a C# note; and Dmaj7 has a D note.

G maj 7 A maj 7 F#- D maj 7

G # 1 C # -

Forte (F)

Piano (P)

Forte (F)

Piano (P)

Forte (F)

Piano (P)

Forte (F)

Fermata

(ENDING)

A handwritten musical score for piano. It starts with a treble clef, a key signature of one sharp, and a common time signature. The first measure shows a chord labeled "E7". The second measure shows a chord labeled "C#7". The third measure shows a chord labeled "F#-". A repeat sign is placed above the fourth measure. Below the staff, the instruction "RIT." is written, followed by a dashed line indicating a gradual slowdown.

I CAN'T GET STARTED WITH YOU

-VERNON DUKE / IRA GERSHWIN

The musical score consists of ten staves of handwritten piano sheet music. The key signature is A major (no sharps or flats). The time signature is 4/4. The music is divided into sections by Roman numerals I, II, and III, with specific chords indicated above the staves. The chords include A maj⁷, F#-7, B-7, E7, C#7, F#-7, B7, E7sus4, G7b5, F#7, B7, E7sus4, A6, G7, A maj⁷, C#-7, F#7, C#-7, F#7, B maj⁷, E maj⁷, B maj⁷, B-7, E7, B-7, E7, C#7, F#7, B7, E7sus4, A maj⁷, F#-7, B-7, E7, C#7, F#-7, B7, E7sus4, A maj⁷, F#7#5, B-7, E7, A6, (F#7#5, B-7, E7), and A maj⁷, F#7#5.

(red) I CAN'T GIVE YOU ANYTHING BUT LOVE

-JIMMY McHUGH/DOROTHY FIELDS

Handwritten musical score for 'I CAN'T GIVE YOU ANYTHING BUT LOVE' by Jimmy McHugh and Dorothy Fields. The score consists of ten staves of music for a band, featuring various instruments like piano, drums, and brass. The chords are written above each staff, and the tempo markings are indicated by numbers and symbols.

Chords and Tempo:

- Staff 1: Emaj7, G#-7, G°7, F#-7, B7 (Tempo: P)
- Staff 2: Emaj7, G#-7, C#-7, F#-7, B7 (Tempo: P)
- Staff 3: B-7, E7, Amaj7 (Tempo: P)
- Staff 4: F#7 (Tempo: P), F#-7, B7 (Tempo: P)
- Staff 5: Emaj7, G#-7, G°7, F#-7, B7 (Tempo: P)
- Staff 6: B-7, E7, Amaj7 (Tempo: P)
- Staff 7: A#°7, Emaj7/B (Tempo: P), C#-7 (Tempo: P)
- Staff 8: F#-7, B7, E6, (F#-7 B7) (Tempo: P)

(BALLAD) I COULD WRITE A BOOK -RICHARD RODGERS/
LORENZ HART

B $\frac{4}{4}$

Amaj7 F#-7 B-7 E7 C#-7 F#-7 B-7 E7

Amaj7 C#-7 F#7#9 B-7 G#-7b5 C#-7

F#-7 B-7 E7 D#-7b5 G#7 C#-7

F#-7 B7 B-7 E7

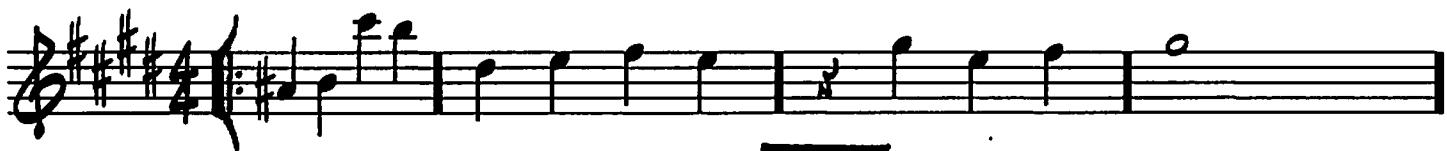
F#-7 F7 E-7 A7 Dmaj7 G7

C#-7 F#7b9 B-7 E7 A6 (B-7 E7)

(^{HEB.}
_{STON}) I GOT IT BAD AND THAT AIN'T GOOD

-DUKE ELLINGTON/Paul Francis Webster

Emaj7 G#7 C#-7 F#7 C#-7 F#7



F#-7 G#7 C#7 F#7 B7 E6 C#-7 F#-7 B7



E6 F#7 B7 E7 Amaj7



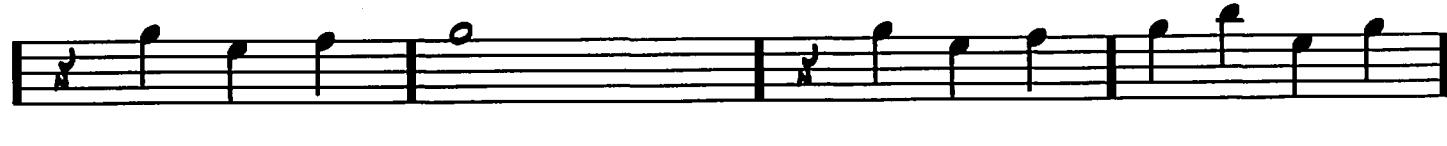
D7 Emaj7 G#7 C#7



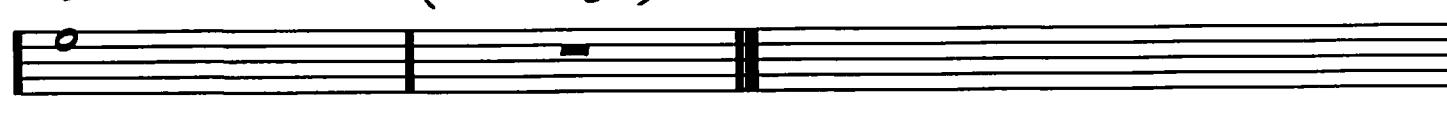
F#-7 B7 Emaj7 G#7 C#7



F#7 C#-7 F#7 F#-7 G#7 C#7 F#7 B7



E6 (F#-7 B7)



I LET A SONG GO OUT OF MY HEART

-Duke Ellington / Henry Nemo / John Redmond / Irving Mills

The musical score consists of ten staves of handwritten music. The first staff starts with a C major chord. The second staff begins with an E-7 chord. The third staff starts with a C major chord. The fourth staff begins with a D-7b5 chord. The fifth staff starts with a C major chord. The sixth staff begins with a G7 chord. The seventh staff starts with a C major chord. The eighth staff begins with a C major chord. The ninth staff starts with an A-7 chord. The tenth staff ends with a C major chord.

Chords indicated include:

- Staff 1: C, F7
- Staff 2: E-7, A7
- Staff 3: C, A-7, E-7, D-7, D#7, C/E, F7
- Staff 4: C, D-7b5, G7
- Staff 5: C, F-6, C, C/E, Eb7
- Staff 6: G7
- Staff 7: C major
- Staff 8: C, G7#5
- Staff 9: C, A-7, E-7, A7, E-7, A7
- Staff 10: C, (G7#5)

I LOVE PARIS

- COLE PORTER

(MED.)

Handwritten musical score for piano, featuring a single melodic line with chords indicated above the notes.

The score consists of eight staves of music, each ending with a repeat sign and a double bar line, indicating a return to the beginning of the section. The music is in common time (indicated by a 'C' at the start of each staff).

Chords indicated in the music:

- Staff 1: A-7, B-7b5, E7
- Staff 2: A-7, B-7b5, E7
- Staff 3: B-7b5, E7, B-7b5, E7
- Staff 4: B-7b5, E7, A-7
- Staff 5: A^b, B-7, A/C#^b, B-7, A^b, Dmaj⁷, C#-7, B-7
- Staff 6: A^b, B-7, C#-7, C⁷, B-7, E-7, A7
- Staff 7: Dmaj⁷, D[#]⁷, C#-7, F[#]7
- Staff 8: B-7, E7, A^b, (B-7b5, E7)

(RED.)

I LOVE YOU

- COLE PORTER

B[#]7/4

E-7b5 A7b9 Dmaj7 F#-7 B7b9

E-7 A7 D6 F#-7 B7b9

E-7b5 A7b9 Dmaj7 G#-7 C#7

F#maj7 D#-7 G#-7 C#7 F#maj7 / / B7

E-7 A7 Dmaj7

F#-7b5 B7b9 E7 A7

E7b5 A7b9 Dmaj7 C7(#11) B7b9

E7 E-7 A7 D6 (F#-7 B7b9)

FINE

I MEAN YOU

-THELONIOUS MONK /
COLEMAN HAWKINS

(MED.) [INTRO] (C⁷)

The score consists of ten staves of handwritten musical notation. Staff 1 (top) starts with a treble clef, a key signature of one sharp, and a time signature of 4/4. It features a 'UNISON' section followed by a solo section labeled 'A'. Staff 2 follows with a solo section labeled 'B'. Staff 3 starts with a solo section labeled 'D^b' followed by a section labeled 'E-7'. Staff 4 continues with a section labeled 'A⁷'. Staff 5 starts with a section labeled 'D^b' followed by a section labeled 'E-7'. Staff 6 starts with a section labeled 'A⁷' followed by a section labeled 'D^b'. Staff 7 starts with a section labeled 'D^b' followed by a section labeled 'B^{b7}'. Staff 8 starts with a section labeled 'B^{b7}' followed by a section labeled 'E^{b7}'. Staff 9 starts with a section labeled 'C' followed by a section labeled 'D^b'. Staff 10 starts with a section labeled 'E-7' followed by a section labeled 'A⁷'. Staff 11 starts with a section labeled '(C⁷)' followed by a section labeled 'D^b'. Staff 12 starts with a section labeled 'C⁹' followed by a section labeled 'UNISON-'.

SOLOS ONLY

²(D^b) (ft)

FINE

AFTER SOLOS, D.S. AL FINE (TAKE REPEAT)

192

(MED. BALLAD) **I REMEMBER CLIFFORD**

- BENNY GOLSON

[INTRO] Fmaj7

G7

G7/F

E7

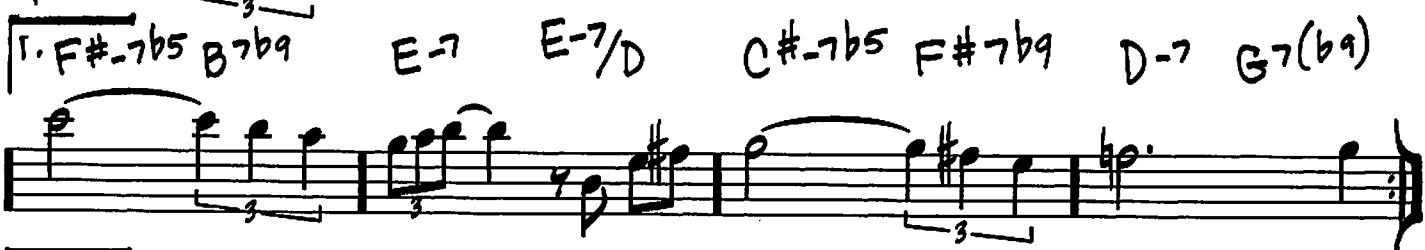
F#7

A-7 G-7 F-7 E^b-7 D-7

F/G F-7/G

**A** 8x

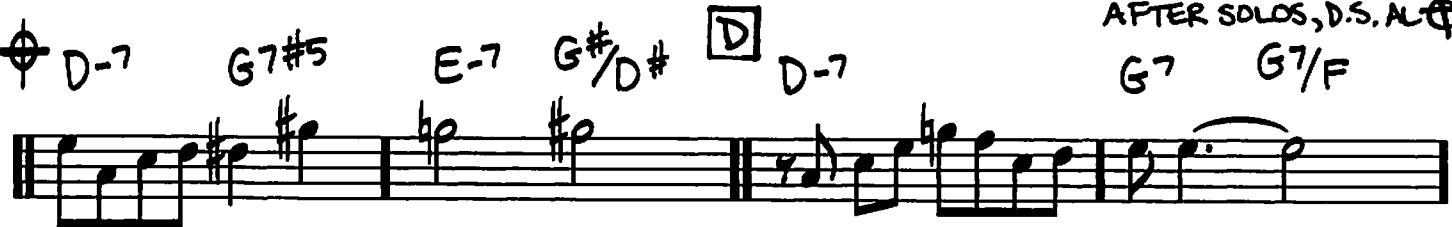
Cmaj7 E7 Fmaj7 F#7 G7(13) G#7 A-7 A-7/G

**B** F#-7b5 B-7b9 E-7 A-7b9 D-7 G7#5 E-7 Fmaj7

Cmaj7 E7 Fmaj7 F#7 G7(13) G#7 A-7 A-7/G



D.S. FOR SOLOS
AFTER SOLOS, D.S. AL \oplus



E7 F7 A-7 G-7 F-7 E \flat -7 D-7 F/G G7#5



Cmaj7 B7#9 Cmaj7



194

(BALLAD)

I SHOULD CARE

- SAMMY CAHN /
AXEL STORDAHL /
PAUL WESTON

Handwritten musical score for "I Should Care" in 2/4 time, featuring ten staves of piano notation. The score includes various chords and performance markings such as dynamic (p, f), tempo (mp), and articulation (staccato dots). Chords listed include B-7, E7, C#-7, F#7, B-7, E7, Amaj7, C#-7b5, F#7, B-7, D7, G7, Amaj7, G#-7b5, C#7b9, E7, A7, Dmaj7, G#-7b5, C#7b9, F#7, B7, B-7, E7, B-7, E7, Amaj7, B-7, E7, C#-7, F#7, B-7, E7, Amaj7, C#-7b5, F#7, B-7, D7, G7, Amaj7, G#-7b5, C#7, F#7, B7, B-7, E7, A6, (Dmaj7, C#7, F#7), and B7.

(MED. GOSPEL) **I WISH I KNEW HOW IT WOULD
FEEL TO BE FREE**

-BILLY TAYLOR

D F#⁷/C# B-7 D7 Gmai⁷A7sus4 D6 A7sus4



D G/D D A E7 A7



D F#⁷/C# B-7 D7 Gmai⁷A7sus4 D6 G#07



D/A F#⁷/A# B-7 G#07 D/A A7sus4 D6 A7sus4



FINE

(BALLAD)

I'LL NEVER SMILE AGAIN-RUTH LOWE
E-7 E^b7D-7 A^{b9#11} G^{7sus4} G^{7b9} C^{maj7}D-7 A^{b9#11} G^{7b9} C^b F⁹ E-7 E^{b7b5}D-7 G^{7b9} C^b D-7 G^{7#5} C^{maj7}, B⁹E^{maj7} B^{7/F#} E/G[#] E^{b7} D-7 G⁷, E-7 E^{b7}D-7 A^{b9#11} G^{7sus4} G^{7b9} C^{maj7} E-7 E^{b7}D-7 A^{b9#11} G^{7b9} C^{maj7} C^b G-6 G^{b7b5}F^{maj7} B^{b7} C^{maj7} A⁹D-7 G^{7b9} C^b E-7 E^{b7}C^b A^{b7} C^b RIT. (LAST X)

AFTER SOLOS, D.C. AL



I'LL REMEMBER APRIL

-PAT JOHNSON/
DON RANEY
GENE DEPAUL

Handwritten musical score for "I'll Remember April" on ten staves. The score includes lyrics and chords such as E maj 7, E6, E-7, E-6, F#-7b5, B7, G#-7b5, C#7, F#-7, B7, E maj 7, E-7b9, A-7, D7, G maj 7, E-7, A-7, D7, G maj 7, G6, F#-7, B7, E maj 7, E6, D#-7, G#7, C#maj 7, F#-7, B7, E maj 7, E6, E-7, E-6, F#-7b5, B7, G#-7b5, C#7, F#-7, B7, E6, (F#-7 B7).

(MED.)

I'M ALL SMILES-MICHAEL LEONARD/
HERBERT MARTIN

B[#]7#9 E-7 A#7#9 A maj7

F#-7 B7 G#-7 C#7

Bb-7 Eb7 Abmaj7 F-7

C#-7 F#7 Bmaj7 F#7

B7#9 E-7 A#7#9 Amaj7

F#-7 B7 G#-7 C#7

Bb-7 Eb7 Abmaj7 F-7

C#-7 F#7 D#-7 Bb/D#

E^bmaj7 F⁷/E^b D-7 G⁷

200

I'M BEGINNING TO SEE THE LIGHT

(MEASURING) - DON GEORGE / JOHNNY HEDGES / DUKE ELLINGTON / HARRY JAMES

A

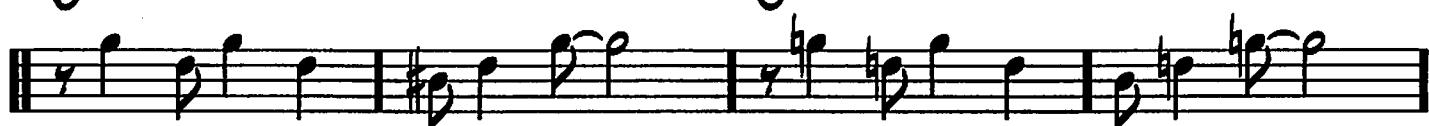
E⁶ A-⁶ E⁶ C^{#7} F^{#7} B⁷ G-⁷ C⁷



E⁶ D^{#7} D⁷ C^{#7} F^{#7} B⁷ E F^{#7} B⁷ E



B

G⁷

F^{#7} G-⁷ C⁷ F^{#7} B⁷



A

E⁶ A-⁶ E⁶ C^{#7} F^{#7} B⁷ G-⁷ C⁷



E⁶ D^{#7} D⁷ C^{#7} F^{#7} B⁷ E (F^{#7} B⁷)



(BALLAD)

I'M YOUR PAL

A *(F#7#5)
A^{maj7} B-7 E7#5 A/C# F/C

*PLAY PAREN. CHORD ON SOLOS

E^{maj7}/B F#7/B B7 E^{maj7}/G#7 Gmaj7 D/F D7b9/F#

Gmaj7 G#7b5/C#7 F#7 Dmaj7 Gmaj7/D/F# D/F

D7b9/F# G6 F#7/A# B-7/A Gmaj7 D/F

A/E B-7/E E7b9 A (TO SOLOS) (4) || AFTER SOLOS, D.C. AL

A/E B-7/E E7b9 A

202

(EVENING)

ICARUS

-RALPH N. TOWNER



Stave 1: Chords E add 9 and B-7/E.

Stave 2: Chord A-9/E.

Stave 3: Chords E add 9, E7sus4, and E7.

Stave 4: Chord Amaj7#11.

Stave 5: Chord Dmaj7.

Stave 6: Chord B add 9.

FINE

G[#]-9
D[#]

E7sus4

G[#]-9
D[#]B⁷/E

A add9

E-9
/AE-9
/G

C maj7 #11

D maj7
/E

Solo on ENTIRE FORM
AFTER SOLOS, D.S. AL FINE
(PLAY PICKUP)

IF YOU NEVER COME TO ME

(INUTIL PAISAGEM)

-ANTONIO CARLOS JOBIM/ALOYSIOS DE OLIVEIRA/RAY GILBERT

A

B

(Up)

IMPRESSIONS

- JOHN COLTRANE 205

B-7



C-7



b7



B-7



f#



206

(MEDIUM)

IN A MELLOW TONE

-DUKE ELLINGTON

A

G⁷ C⁷ F⁶
C⁷ F⁷ B^{bmaj7}
B^{b6} E^{b7} F⁶ D⁷
G⁷ C⁷ D⁷

B

G⁷ C⁷ F⁶
C⁷ F⁷ B^{bmaj7}
B^{b7} B⁷ F^{6/C} D⁷
G⁷ C⁷ F⁶ (E⁷ E^{b7} D⁷)

(BALLAD) IN A SENTIMENTAL MOOD

-DUKE ELLINGTON

B- B-(maj7) B-7 B-6

IN THE MOOD

-JOE GARLAND

(MED. SWING)

N.C.



N.C.

G⁷ G⁹ C⁹ B^{bb6}

A F⁶ F⁷

B^{bb6} B^{b7} F⁶ C⁷

F⁶ B^{bb6} ^{1.}D^{bb7} G⁻⁷ ^{2.}D^{bb7}C⁷ ⁴⁺F⁶

B (PLAY 4x) F⁶ Ab⁷ G⁻⁷ C⁷ F⁶ Ab⁷ G⁻⁷ C⁷

Solo 3rd AND 4th TIMES

F⁶ Ab⁷ G⁻⁷ C⁷ ^{1,3.}C⁷ C⁰⁷ C⁷ D^{bb7} C⁷ F⁶

^{2,4.}C⁷ C⁰⁷ C⁷ D^{bb7} C⁷ F⁶ N.C. UNISON

-- PLAY ON SOLO --

C SOLO

(SOLO OVER A CHANGES)

C⁷ D^{b7} C⁷ D^{b7} C⁷ C⁺ F⁶

(C⁷) F⁶ D^{b7} D⁹ F⁶ N.C. C⁷
(PLAY AS WRITTEN LAST TIME ONLY)

F⁶

(M P > R > R R > f)

B^{b6}B^{b7}F⁶C⁷

N.C.

1,2.

D.S. AL

Φ

CONT. F PEDAL

F⁶

N.C.

(BASS) IN THE WEE SMALL HOURS OF THE MORNING

-DAVID MANN/BOB HILLARD

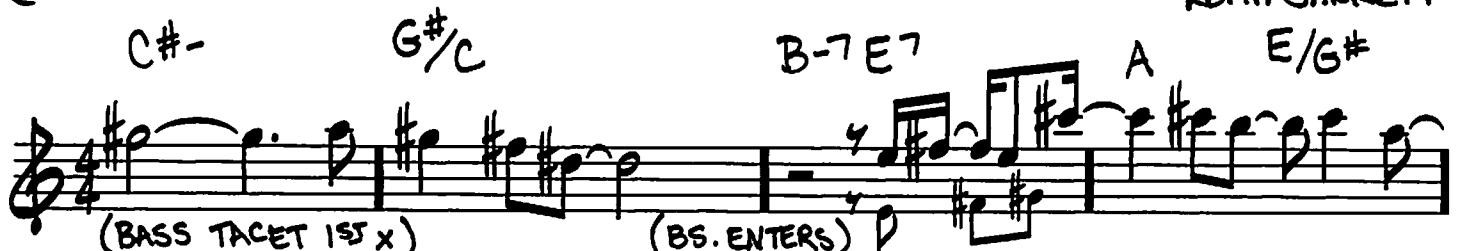
Bass clef, 4/4 time, key signature F#.

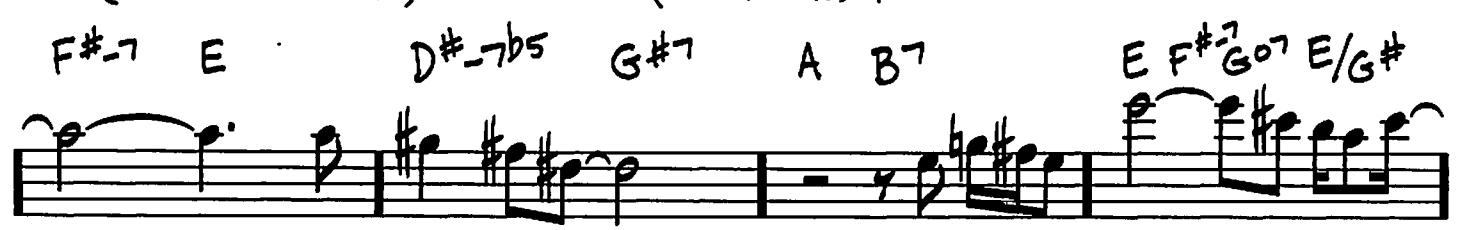
Chords: Amai⁷, A7, A⁹, A+, Amai⁷, A+, B-7, E7, B-7, E7, C#-7b5, F#7, D#-7b5, G#7, C#-7, E7, Amai⁷, A7, A⁹, A+, Amai⁷, C#-7b5, F#7, B-7, C⁹, C#-7, F#7, B-7, E7, A⁹, B-7, E7, B-7, F7b5, E7, A⁹.

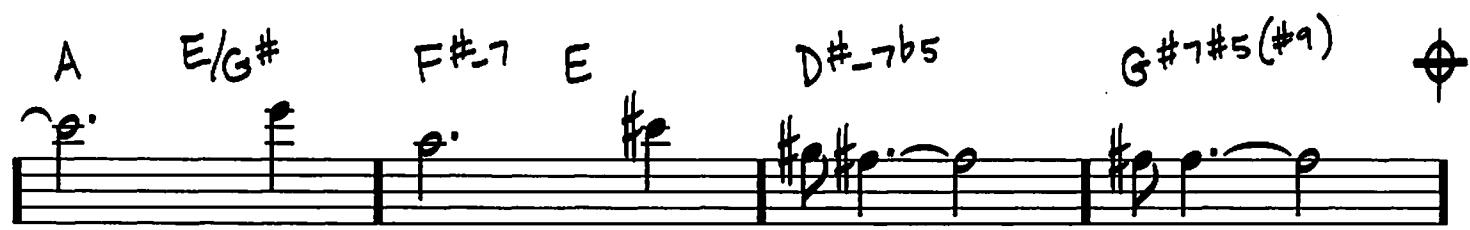
The score consists of six staves of handwritten musical notation for bass. The first four staves are in common time (indicated by a '4/4' symbol), while the last two are in half time (indicated by a '2/2' symbol). The bass clef is used throughout. Chords are written above the staff, and various rhythmic patterns are indicated by note heads and stems. The bass line features sustained notes, eighth-note patterns, and sixteenth-note figures.

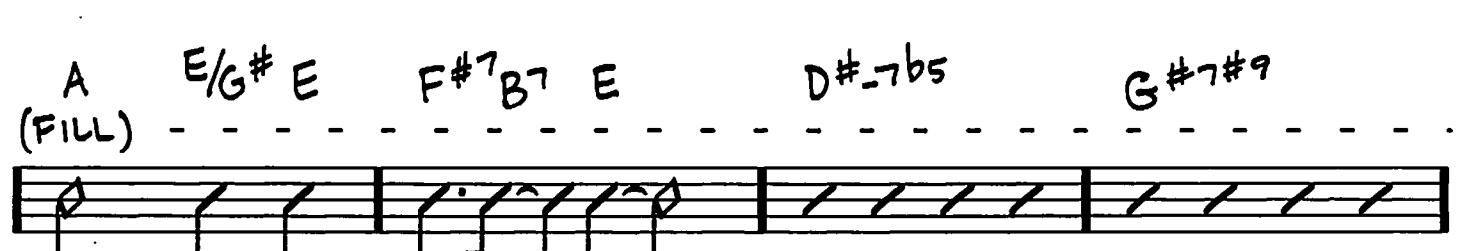
(ROCK BAND) **IN YOUR QUIET PLACE**

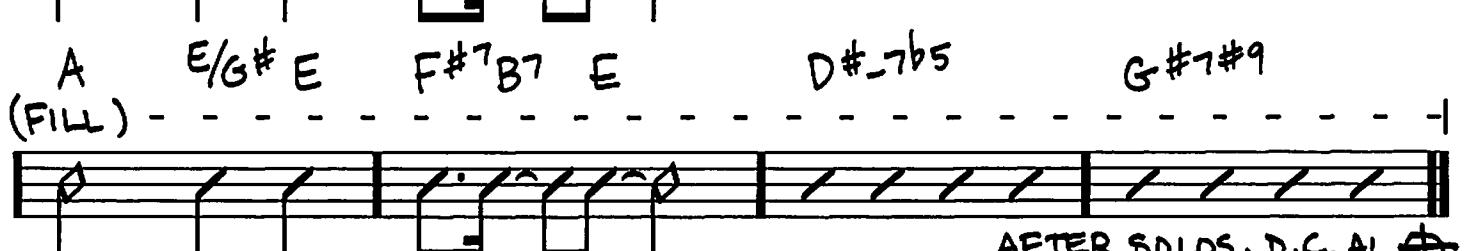
-KEITH JARRETT

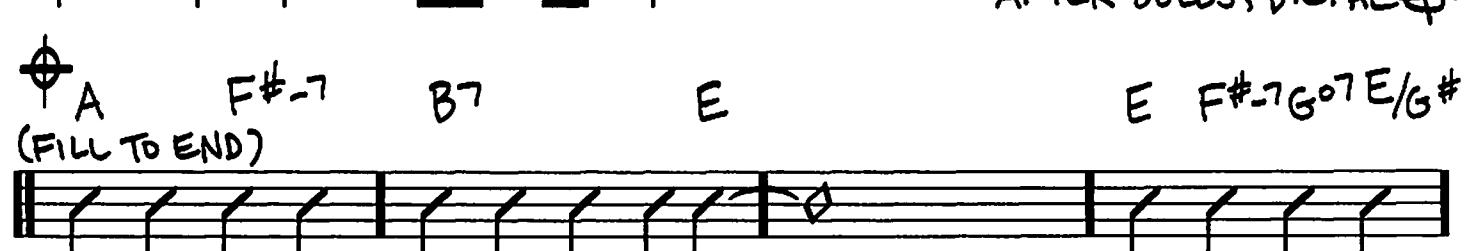
C#- G#/C B-7 E7 A E/G#


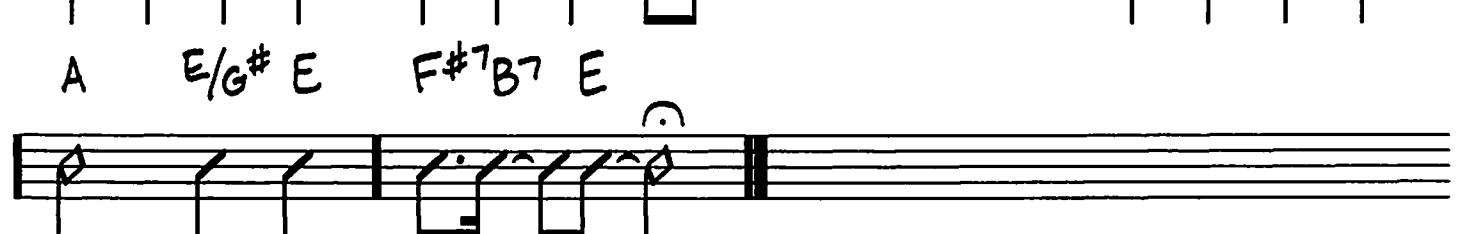
F#-7 E D#-7b5 G#7 A B7 E F#-G#7 E/G#


A E/G# F#-7 E D#-7b5 G#7#5(#9) 

A E/G# E F#7 B7 E D#-7b5 G#7#9


A E/G# E F#7 B7 E D#-7b5 G#7#9


A F#-7 B7 E E F#-7 G#7 E/G#


A E/G# E F#7 B7 E 

212

(JAZZ WALTZ)

THE INCH WORM

-FRANK LOESSER

Dmaj⁷ Cmaj⁷ Dmaj⁷ Cmaj⁷

Dmaj⁷ D⁷ Gmaj⁷, G-6 Dmaj⁷, E⁷ E-7, A⁷

Dmaj⁷ Cmaj⁷ Dmaj⁷ Cmaj⁷

Dmaj⁷ Gmaj⁷, G-6 D⁶ - A7^{b9} D⁶ (A⁷)

FINE

SOLOS

D13 C13

AFTER SOLOS, D.C. AL FINE

(Slowly)

INDIAN LADY

D.S. FOR SOLOS
AFTER SOLOS, D.S. - VAMP AND FADE ON [E]

F#59

(FAST)

A F# B F# C#7sus4

B F# B F# C#7sus4

CONT. RHYTHM SIM.
F# B F# C#7sus4 F#

C F#7 B7 F#7 C#7

F#7 B7 F#7 C#7 F#7

D F# B F# C#7sus4

F# B F# C#7sus4 F#7

E F#7

214

(MED. UP)

INNER URGE

-JOE HENDERSON



Dmaj7b5



Cmaj7b5



Bbmaj7b5



Dbmaj7

Bbmaj7

Bmaj7

G#maj7 (#11)



Amaj7

Gbmaj7

G7

Emaj7



(LAST x)

REPEAT HEAD IN/OUT

(THE BLUES)

INTERPLAY

215

-BILL EVANS

Handwritten musical score for "INTERPLAY" in 4/4 time. The score consists of four staves of music. Chords are labeled above the staff, and measure numbers are indicated by the number '3' below the staff.

- Chords:** D-7, G-7, D-7, G-7, D-7, F7, E-7bs, A7, D-7, B-7bs, Bbmaj7, Ebmaj7.
- Measure 1:** D-7 (measures 1-2), G-7 (measures 3-4).
- Measure 2:** D-7 (measures 1-2), G-7 (measures 3-4).
- Measure 3:** D-7 (measures 1-2), F7 (measures 3-4).
- Measure 4:** E-7bs (measures 1-2), A7 (measures 3-4).
- Measure 5:** D-7 (measures 1-2), B-7bs (measures 3-4).
- Measure 6:** Bbmaj7 (measures 1-2), Ebmaj7 (measures 3-4).

(MED. UP)

THE INTREPID FOX

-FREDDIE HUBBARD

S: A-7 N.C.

A-7



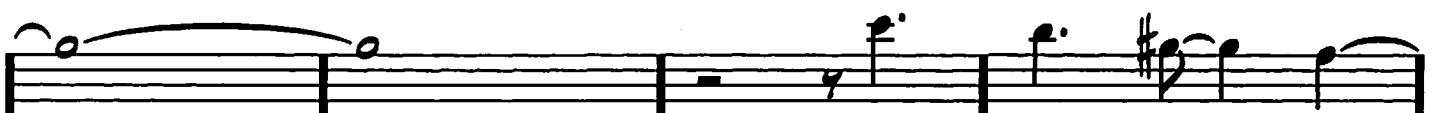
Abmaj7#11



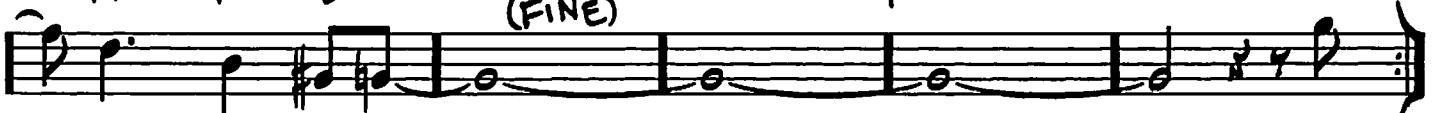
G7sus4



F#7sus4 D#7sus4 C7sus4

A7sus4 F#7sus4 D#7sus4 D7sus4
(FINE)

I.



2.



G7sus4

Bb7sus4 C7sus4 G7sus4 Bb7sus4 C7sus4 D7sus4



G7sus4

Bb7sus4 C7sus4 D7sus4 E7sus4 F#7sus4



(SOLOS)

A-7

Abmaj7#11

G7sus4

(TAKE 2ND D.S. AL FINE)
D7sus4AFTER SOLOS, D.S. AL FINE
(PLAY PICKUP) (TAKE REPEAT)

(MED.)

INVITATION

-BRONISLAW KAPER/
PAUL FRANCIS WEBSTER

Handwritten musical score for "INVITATION" in 4/4 time. The score consists of ten staves of music with various chords labeled above them. The chords include A-7, D7, G7, C-7, F7, Bb7, Eb7#5, Ab7, G#-7, C#7#5, F#-7, F#-7, B7#5, E7, C7b5, B7b9, E7#5, G#7b5, D7b5, G7#9, C-(maj7), and (B7#9 E7#9). Measure numbers 1 through 10 are indicated by small numbers at the beginning of each staff.

218

IRIS

-WAYNE SHORTER

(MED.)

D-II



G7#5

Bb7#11

Fmaj7#5



A-7

Bb7#11

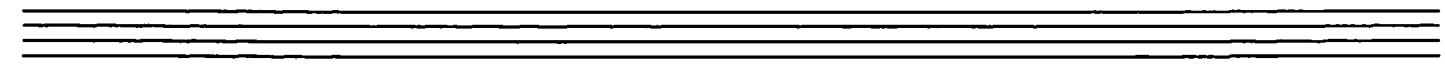
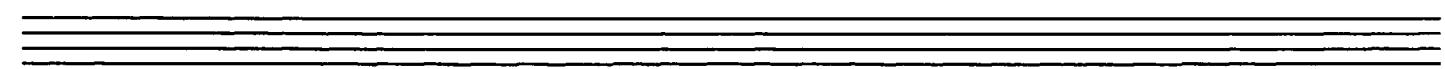
A-7



Bb7#11

Bb-(b6)

Bb7#11



219

ISN'T IT ROMANTIC?

-RICHARD RODGERS/
LORENZ HART

(MEO.)

(G⁷) C⁶ A-7 D-7 G⁷ Cmaj⁷ C^{#7} D-7 G⁷

C⁶ A-7 D-7 G⁷ Cmaj⁷ G-7 C⁷
b2

^{1.} Fmaj⁷ G⁷ E7 A-7 E⁷/G[#] G-7 C⁷

Fmaj⁷ A⁷/E D- B^{-b5} E⁷ A-7 D⁷ G⁷ G⁷

^{2.} D- D⁷/C B^{-b5} E⁷ A- A⁷/G A⁷/F[#] F⁻⁶

E⁷ E⁶ D⁷ G⁷ C⁶ F⁻⁶ C⁶ (G⁷)

FINE

220
 IS YOU IS, OR IS YOU AIN'T (MA' BABY)
 -BILLY AUSTIN/LOUIS JORDAN

D- D/C B^{b7} A⁷ D- D/C B^{b7} A⁷

G⁷ C⁷ A⁷

D- D/C B^{b7} A⁷ D- D/C B^{b7} A⁷

G⁷ C⁷ A⁷

D- A⁷/E D/F A⁷/E D- A^{b13}

G⁷ G⁷ C⁷ F^b B^{b7} A⁷

D- A⁷/E D/F A⁷/E D- A^{b13}

G⁷ G-7 C⁷ F⁶ C-7 F⁷

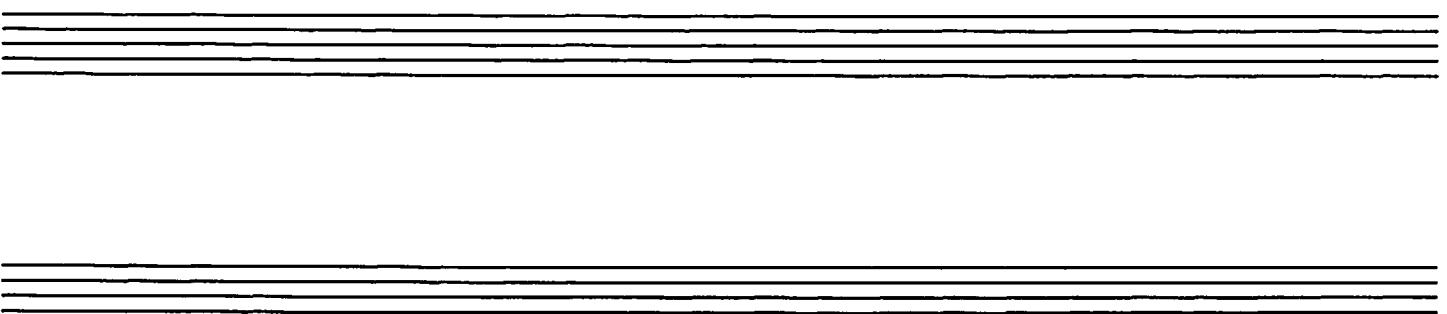
B^bmaj7 B^b-7 Fmaj7 C-7 F⁷

B^bmaj7 B^b-7 A-7b5 D⁷ G-7, E-7b5 A⁷

D- A⁷/E D⁷/F A⁷/E D- A^b13

G⁷ G-7 C⁷ F⁶ E^{b7b5} D⁷

G⁷ G-7 C⁷ F⁶ (B^b-7 A⁷)



(M.M. SWING)

ISOTOPE

-JOE HENDERSON

A⁷ **C⁷** **B⁷** **E⁷** **A⁷**

D⁷ **G⁷** **A⁷** **C#⁷/F[#]**

C-7/F **B-7** **E⁷** **A⁷** **F#7** **E^b7** **C⁷**

SOLOS
A⁷

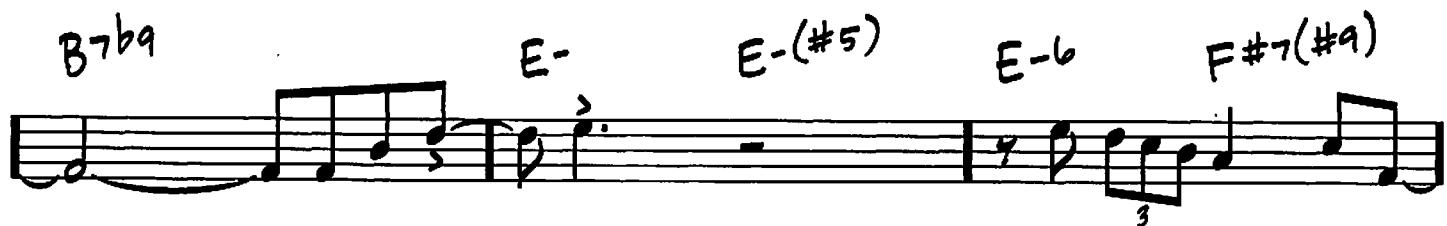
D⁷ **G⁷** **A** **F#7**

F⁷ **E⁷** **A⁷** **F#7** **E^b7** **C⁷**

REPEAT HEAD IN/OUT
AFTER SOLOS, D.C. AL~~LO~~

A⁷ **F#7** **E^b7** **C⁷** **A⁷**

(SWING)

ISRAEL

IT DON'T MEAN A THING

(SWING) (IF IT AIN'T GOT THAT SWING)

DUKE ELLINGTON / IRVING MILLS

E- E/D# E/D E/C# C7 B7

E- A7 D7sus4

G6 1. B7#5 2. G6

D7 G7 Cmaj7

E7 A7 D7 B7

E- E/D# E/D E/C# C7 B7 E-

A7 D7sus4 G6 (B7#5) -

(BALLAD)

IT'S EASY TO REMEMBER

-RICHARD RODGERS / LORENZ HART

D-7 G7 Cmaj7 A7b9 D-7 G7 Cmaj7 G-7 C7



F7 Fmaj7 Bb7 A-7b5 D7 D-7 G7 E-7 A7b9 C6



G-7 C7 Fmaj7 D-7 G-7 C7 Fmaj7



F-7 Bb7 Ebmaj7 C-7 A-7b5 D7b9 G7 E-7 A7b9



D-7 G7 Cmaj7 A7b9 D-7 G7 Cmaj7 G-7 C7



F7 Fmaj7 Bb7 A-7b5 D7 D-7 G7 C6 (E-7 A7b9)



226

(MED. 2 BEAT)
J=132

JELLY ROLL

-CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
Mingus website: www.mingusmingusmingus.com

Handwritten musical score for the first line of "Jelly Roll". The score consists of two measures in 2/4 time. The first measure starts with a bass note followed by a G7 chord. The second measure starts with a C7 chord. The notation uses eighth and sixteenth notes.

Handwritten musical score for the second line of "Jelly Roll". The score consists of three measures in 2/4 time. The first measure starts with a C7 chord. The second measure starts with an F7 chord. The third measure starts with a B♭7 chord.

Handwritten musical score for the third line of "Jelly Roll". The score consists of four measures in 2/4 time. The first measure starts with a B♭7 chord. The second measure starts with an F7 chord. The third measure starts with an E7 chord. The fourth measure starts with an E♭7 chord. The fifth measure starts with a D7 chord.

Handwritten musical score for the fourth line of "Jelly Roll". The score consists of four measures in 2/4 time. The first measure starts with a G7 chord. The second measure starts with a C7 chord. The third measure starts with an F7 chord. The fourth measure is labeled "TO SOLOS".

ENDING
F7 F#7 F7

Handwritten musical score for the ending of "Jelly Roll". The score consists of two measures in 2/4 time. The first measure starts with a bass note followed by an F7 chord. The second measure starts with an F#7 chord.

DUKE JORDAN

JORDU

(MED. UP 3/22)

N.C.

A⁹ B⁷ E⁷ A-

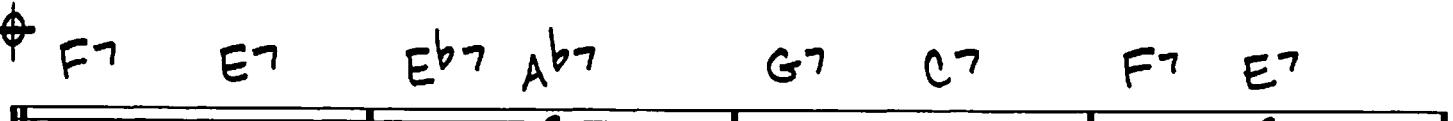
N.C.

D⁷ G⁷ C^{mai7} N.C.B⁷ E⁷ A-

E7 N.C.

B⁹ E⁷ A⁷ D⁷ G⁷ C⁷ F⁷ B^{b7}D⁷ G⁷ C⁷ F⁷ B^{b7} E^{b7} E⁷ N.C.A B⁷ E⁷ A- N.C.D⁷ G⁷ C^{mai7} N.C.

D.S. FOR SOLOS A A B A

CHANGES ON THE BEAT - COMP. THROUGH BREAKS
AFTER SOLOS, D.C. AL 

F7

E7

Eb7 Ab7

G7 C7

F7 E7

F7

E7 N.C.



~~MED. BASS~~

JOURNEY TO RECIFE

- RICHARD EVANS
NORMAN GIMBEL

C mai 7

D-7

G-7#5(b9) G-7

A musical score page showing two measures of music for orchestra. The key signature is A major (no sharps or flats). Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The music consists of eighth-note patterns in the bassoon and cello parts.

D7

D-7 G7

7

6-7

C7

A musical score showing a melodic line on a five-line staff. The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a 'C'). The dynamic marking at the beginning is 'f' (fortissimo). The melody consists of a series of eighth and sixteenth note patterns, starting with a forte dynamic.

Fmaj7

B^b7

A-7

E7b9

A musical score for two voices, soprano and alto, on five-line staves. The soprano part consists of a single melodic line, while the alto part provides harmonic support. The music features various vocal techniques such as slurs, grace notes, and dynamic markings like forte and piano.

A-7

F#07

F7

E-7

D-1

1

G7

A musical score for a single instrument, likely a woodwind or brass, featuring a soprano clef and a common time signature. The score consists of two staves of music. The first staff begins with a dynamic instruction 'p' (piano) and contains six measures of music. The second staff begins with a dynamic instruction 'f' (forte) and contains five measures of music. The music includes various note heads, stems, and rests, with some notes having accidentals such as flats and sharps.

[2-F#07] F7 E-7 Eb7 A7#5^(ba) Db7bs Cmaj7 (D-7 G7)

A musical score for a single melodic line. The notes are as follows: a forte dynamic (f), a forte dynamic (f), a forte dynamic (f), a piano dynamic (p), a forte dynamic (f), a dynamic marked 'fp' (forte-piano), a dynamic marked 'bfp' (forte-piano-forte), a dynamic marked 'p' (piano), a dynamic marked 'p' (piano), a dynamic marked 'p' (piano), and a dynamic marked 'p.' (pianissimo). A fermata is placed over the last two notes. The music is written on five horizontal lines.

JOY SPRING

(TAKED.)

Dmaj7 E-7 A7 Dmaj7 G-7 C7

D/F# F6 E-7 A7 D6 F-7 Bb7

Ebmaj7 F-7 Bb7 Ebmaj7 Ab7 Db7

G-7 Gb7 F-7 Bb7 Eb6 F#-7 B7

Emaj7 E-7 A7 Dmaj7 D7 G7

Cmaj7 F-7 Bb7 Ebmaj7 E-7 A7

Dmaj7 E-7 A7 Dmaj7 G-7 C7

D/F# F6 E-7 A7 D6 (E-7 A7)

FINE

JUJU

- WAYNE SHORTER

(swing)

INTRO

G #7#5

A handwritten musical staff on five horizontal lines. The first measure contains a bass clef, a 'B' above a '4', and a '1'. The second measure starts with a vertical bar line followed by a colon and a slash. The third measure starts with a vertical bar line followed by a dash and a slash. The text '(VAMP)' is written below the staff.

1.

2.

HEAD

G#7#5

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. Measure 11 starts with a half note in the bass staff, followed by eighth-note pairs in the treble staff. Measure 12 begins with a dotted half note in the bass staff, followed by eighth-note pairs in the treble staff.

G7#5

A musical score for piano, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. The key signature is one sharp. Measure 11 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a fermata over a half note in the treble, followed by eighth-note pairs.

F#7

Fmaj7

C#-7

A musical score page showing the beginning of the first movement of Beethoven's Violin Concerto in D major. The score consists of five systems of music, each with two staves: treble and bass. The key signature is one sharp (D major). Measure 1 starts with a forte dynamic in the strings, followed by eighth-note patterns in the woodwinds and bassoon. Measure 2 continues with eighth-note patterns in the woodwinds and bassoon. Measures 3-4 show a transition with eighth-note patterns in the woodwinds and bassoon. Measures 5-6 show eighth-note patterns in the woodwinds and bassoon. Measures 7-8 show eighth-note patterns in the woodwinds and bassoon. Measures 9-10 show eighth-note patterns in the woodwinds and bassoon. Measures 11-12 show eighth-note patterns in the woodwinds and bassoon. Measures 13-14 show eighth-note patterns in the woodwinds and bassoon. Measures 15-16 show eighth-note patterns in the woodwinds and bassoon. Measures 17-18 show eighth-note patterns in the woodwinds and bassoon. Measures 19-20 show eighth-note patterns in the woodwinds and bassoon. Measures 21-22 show eighth-note patterns in the woodwinds and bassoon. Measures 23-24 show eighth-note patterns in the woodwinds and bassoon. Measures 25-26 show eighth-note patterns in the woodwinds and bassoon. Measures 27-28 show eighth-note patterns in the woodwinds and bassoon. Measures 29-30 show eighth-note patterns in the woodwinds and bassoon. Measures 31-32 show eighth-note patterns in the woodwinds and bassoon. Measures 33-34 show eighth-note patterns in the woodwinds and bassoon. Measures 35-36 show eighth-note patterns in the woodwinds and bassoon. Measures 37-38 show eighth-note patterns in the woodwinds and bassoon. Measures 39-40 show eighth-note patterns in the woodwinds and bassoon. Measures 41-42 show eighth-note patterns in the woodwinds and bassoon. Measures 43-44 show eighth-note patterns in the woodwinds and bassoon. Measures 45-46 show eighth-note patterns in the woodwinds and bassoon. Measures 47-48 show eighth-note patterns in the woodwinds and bassoon. Measures 49-50 show eighth-note patterns in the woodwinds and bassoon. Measures 51-52 show eighth-note patterns in the woodwinds and bassoon. Measures 53-54 show eighth-note patterns in the woodwinds and bassoon. Measures 55-56 show eighth-note patterns in the woodwinds and bassoon. Measures 57-58 show eighth-note patterns in the woodwinds and bassoon. Measures 59-60 show eighth-note patterns in the woodwinds and bassoon. Measures 61-62 show eighth-note patterns in the woodwinds and bassoon. Measures 63-64 show eighth-note patterns in the woodwinds and bassoon. Measures 65-66 show eighth-note patterns in the woodwinds and bassoon. Measures 67-68 show eighth-note patterns in the woodwinds and bassoon. Measures 69-70 show eighth-note patterns in the woodwinds and bassoon. Measures 71-72 show eighth-note patterns in the woodwinds and bassoon. Measures 73-74 show eighth-note patterns in the woodwinds and bassoon. Measures 75-76 show eighth-note patterns in the woodwinds and bassoon. Measures 77-78 show eighth-note patterns in the woodwinds and bassoon. Measures 79-80 show eighth-note patterns in the woodwinds and bassoon. Measures 81-82 show eighth-note patterns in the woodwinds and bassoon. Measures 83-84 show eighth-note patterns in the woodwinds and bassoon. Measures 85-86 show eighth-note patterns in the woodwinds and bassoon. Measures 87-88 show eighth-note patterns in the woodwinds and bassoon. Measures 89-90 show eighth-note patterns in the woodwinds and bassoon. Measures 91-92 show eighth-note patterns in the woodwinds and bassoon. Measures 93-94 show eighth-note patterns in the woodwinds and bassoon. Measures 95-96 show eighth-note patterns in the woodwinds and bassoon. Measures 97-98 show eighth-note patterns in the woodwinds and bassoon. Measures 99-100 show eighth-note patterns in the woodwinds and bassoon.

Dmaj 7

G#-7

A musical staff with five horizontal lines. It features a sharp sign at the beginning and a key signature of one sharp. The notes are as follows: a short vertical line (rest), a C note (open circle), a D note (filled circle), another C note (open circle), another D note (filled circle), a sharp E note (open circle with a sharp sign), a short vertical line (rest), and a B note (open circle).

Dmai⁷

G#-7

2. G # - 7

AFTER SOLOS / LAST HEAD,
VAMP INTRD TILL END

(BALLAD)

JUNE IN JANUARY-LEO ROBIN/
RALPH RAINGER

Cmaj7 **A7** **D-7**

G7 **D-7** **G7** **E-7** **A7** **D-7** **G7**

Cmaj7 **E7#5** **E7** **A-7** **F7**

A-7 **B-7bs** **E7** **A-7**

D7 **D-7** **G7** **Cmaj7** **A7**

D-7 **G7** **D-7** **G9**

C6

FINE

JUMP MONK

- CHARLES MINGUS

(MEDIUM UP SWING)
♩ = 130For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
Mingus website: www.mingusmingusmingus.com

(REPEAT UNTIL CUE)

B ♭^b 4 | D- B♭maj7 E-7b5 A7 |

A D- B♭maj7 E-7b5 A7

D- B♭maj7 E-7b5 A7

SOLO

D- D/C B♭7 A7

(COLLECTIVE IMPROV)

G- G/F E-7b5 E♭7

B G- E♭maj7 A-7b5 D7

G- E♭maj7 A-7b5 D7

G- E^bmaj7 A-7b5 D7

G7 F7 E-7b5 A7

A

D- B^bmaj7 E-7b5 A7

D- B^bmaj7 E-7b5 A7

Solo

D- D/C B^b7 A7

(COLLECTIVE IMPROV)

G- G-/F E-7b5 E^b7 (TO SOLOS)

(ENDING)

E^bmaj7

234

(MED. BALLAD) JUST ONE MORE CHANCE
-ARTHUR JOHNSTON/SAM COSLOW

The musical score consists of two staves of handwritten piano sheet music. The top staff begins with a key signature of $F\#_7$ and $B7$, followed by $E\text{maj}7$. The bottom staff begins with $E6$, $C7$, $B7\#5$, and $E6$. The music continues with chords such as $F\#-7$, $B7$, $F\#-7$, $B7$, $E\text{maj}7$, $C7$, $B-7$, $E7$, $A\text{maj}7$, $G\#-7\flat5$, $C\#7$, $F\#-7$, $C\#-7$, $F\#7$, $F\#-7$, $B7$, $E\text{maj}7$, $F\#-7$, $B7$, $E6$, $C7$, $B7\#5$, and $E6$.

LADY BIRD

(MED. SWING)

A maj⁷

A maj⁷

G-7

C7

F maj⁷

F#-7

B7

B-7

E7

A maj⁷ C7

F maj⁷ Bb7

A9

RIT.

AFTER SOLOS, D.C. AL

KELO

-J.J. JOHNSON

(MED. UP SWING)

[INTRO]

Hand-drawn musical score for 'KELO' featuring two staves of handwritten notation with various chords and drum patterns.

Top Staff:

- Chords: C#7#9, F#7b9, G7, Cmaj7, F#7A#04/G#.
- Drum patterns: (DRUMS) for each chord.
- Tempo: MED. UP SWING.

Bottom Staff:

- Chords: B7#5#9, A7#5#9, G-7, Fmaj7.
- Drum patterns: (DRUMS) for each chord.
- Tempo: MED. UP SWING.

Chord Progression:

A7b9 - D-7 - B7#5(#9) - E7#5 - Fmaj7

Bbmaj7 - B-7 - C#7A#04/G# - A7#9 - A7b9

[A]

Hand-drawn musical score for section 'A' featuring two staves of handwritten notation with various chords and time signatures.

Top Staff:

- Chords: D-, G-7, /F, E-7b5 /D, C#07, A7b9.
- Time Signature: (TIME)

Bottom Staff:

- Chords: D- D7/F# G-7 Gb7b9 Fmaj7 E7#9 C#7#9 F#7b9.
- Time Signature: (4)

B

F-7

B^b7

G-7

C7

(TIME)

F-9

B^b7

E-7

A7^{b9}A7^{#9}

b9

b9

#9

b9

b9

C

D-

G-7

/F

E-7^{b5}

/D

C^{#7}A7^{b9}

b9

b9

b9

b9

b9

b9

b9

D-

D⁷/F[#]

G-7

G^{b7b9} F^{mai7}E7^{#9}C^{#7#9}F^{#7b9}

G7

(4)

x

x

x

x

x

x

x

x

x

x

x

x

C^{mai7} F^{#7₁₀04}A^{7₁₀04}
A^{7₁₀04}
A^{7₁₀04}
A^{7₁₀04}A/B
A/B^b
A/G^b

(A7)

(SOLI BREAK)

x

x

x

x

x

x

x

x

x

x

x

x

D.S. FOR SOLOS

238

(Slow Blues) LADY SINGS THE BLUES

-HERBERT NICHOLS/BILLIE HOLIDAY

D- D-(#5) D-6 D-7

Dmaj7 Gmaj7 Dmaj7 C7 B7 E7 A7#5

E7 A7 D7

(D7) E7

(E7) E7/A - A7 A7#5

D- D-(#5) D-6

D-7 Dmaj7 Gmaj7

Dmaj7 C7 B7 E7 , , A7#5 D-6

RIT. (LAST X) FINE

(BALLAD)

LAMENT

D-9 **C-7** **F7** **Bbmaj7** **E-7b5** **A7**

Dmaj7 **B-9** **E-7** **C#-7b5/F#** **F#7#9**

B- **B7/A** **Gmaj7** **F#-7** **B7** **E7** **A7b9**

D-7 **G7** **C-7** **F7** **E-7b5** **A7b9**

D-9 **C-7** **F7** **Bbmaj7** **E-7b5** **A7**

Dmaj7 **B-9** **E-7** **C#-7b5/F#** **F#7#9**

B- **B7/A** **Gmaj7** **F#-7** **B7** **G#-7b5** **G7** **C7**

Dmaj7 **B7** **E7** **A7** **D6** **(B7 E-7b5 A7b9)**

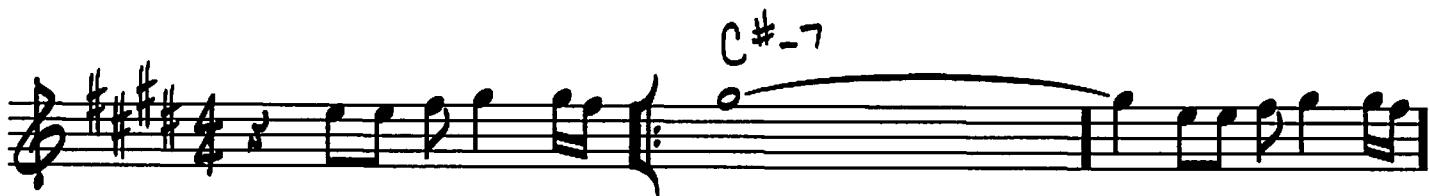
FINE

240

(EVEN 8ths)

LAS VEGAS TANGO

-GIL EVANS



FINE

AFTER SOLOS, D.C. AL FINE
(TAKE REPEAT)

(MEDIUM UP)

LAZY BIRD

F#-7 B7 A-7 D7 D-7 C7

Cmaj7 F#-7 B7 Emaj7 1. G#-7 G7 2. F#-7 G7

G#-7 C#7 F#maj7 G-7 C7

F#-7 B7 Emaj7 F-7 Bb7

F#-7 B7 A-7 D7 D-7 G7

Cmaj7 F#-7 B-7 E maj7 G#-7 G7

G#-7 C#7b9 F#-7 B7b9

Emaj7 A7b9 Dmaj7 G7b9

GRAD. RIT. TO END F#7b9 Bb9#II

AFTER SOLO, D.C. AL-
B7b9

A handwritten musical score for a single melodic line, likely for a wind instrument like a flute or recorder. The score consists of six staves of music, each with a key signature of one sharp (F#) and a common time signature. The melody is primarily composed of eighth and sixteenth notes. Chords are indicated above the staff at various points, such as E7, A7, D6, (F#7), G7, G#7, D, B7, E7, A7, D, B7, F7, E7, B7, A7, B7, A7, D, E7, A7, D6, /, F#7, A7, B7, A7, D, E7, A7, B7, E7, B7, A7, F7, E7, B7, and A7. The score is written on a grid of five-line staves.

(MUSICAL SLIDE)
-Heavy Ceramic Head
Sister Mayfield

LAZY RIVER

(JAZZ) **LIKE SOMEONE IN LOVE**

-JIMMY VAN HEUSEN/JOHNNY BURKE

Cmaj7/B A-7 G D7/F# G7/F E-7 A7

D-7 G7 Cmaj7 G-7 C7

F6 B-7 E7 Amaj7

A-7 D7 D-7 G7#5

F6 B-7 E7 Amaj7 D7#

E-7 A7 D-7 G7 C6 (D-7 G7)

244

(FAST SWING)

LIMEHOUSE BLUES-PHILIP BRAHAM/
DOUGLAS FURBER

B^{b9}

G⁷
Fmaj7**A⁷****D-****C⁷****B⁹****G⁷****B⁹****B^{b9}****B^{b9}****G⁷****G⁷****Fmaj7****D⁷****G-7****G-7b5****C⁷****F6****(B⁹)****FINE**

LITTLE BOAT

245

- ROBERTO MENESCAL /
RONALDO BOSCOLI /
BUDDY KAYE

(305^x)

Gmaj7 C#-7 F#7 C#-7 F#7
 Fmaj7 B-7 E7 B-7 E7
 Ebmaj7 A-7 D7 A-7 D7
 B-7 E7b9 A-7 D7b9
 A-7 D7b9 Gmaj7
 Ab7(13) Gmaj7
 Ab7(13) Gmaj7

2446

(MEDIUM)

LINES AND SPACES

-JOE LOVANO

C^o7 B7 B^b-7 G[#]-7

G7 C-7 F[#]-7b5 B7b9 E-7 C-7

F-7 G^o7 A^bmai7

C^o7 B7 B^b-7 G[#]-7

C^o7 B7 B^b-7 G[#]-7

G7 C-7 F[#]-7b5 B7b9 E-7 C-7

F-7

G⁰7

Abmaj7

C⁰7

B7

B^b-7G[#]-7F[#]-7(F[#]-7)

AFTER SOLOS, D.C. AL

C⁰7

B7

B^b-7G[#]-7F[#]-7 E-7

248

(J.=120)

LITHA

- CHICK COREA

B maj⁷ B^b-7 A b maj⁷ G-7

F maj⁷ E-7 D maj⁷(#II)

(D maj⁷(#II)) B maj⁷

(B maj⁷) C maj⁷

(C maj⁷) A maj⁷

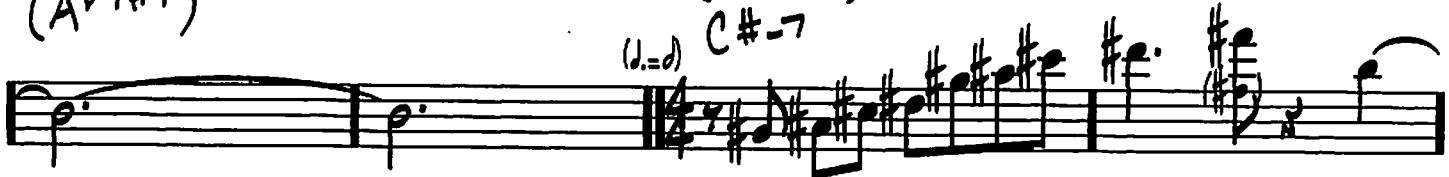
(A maj⁷) A-7/D

(A-7/D) A b-7 #9

(A^b7#9)

(SWING)

(J.=d) C#-7



(C#-7)



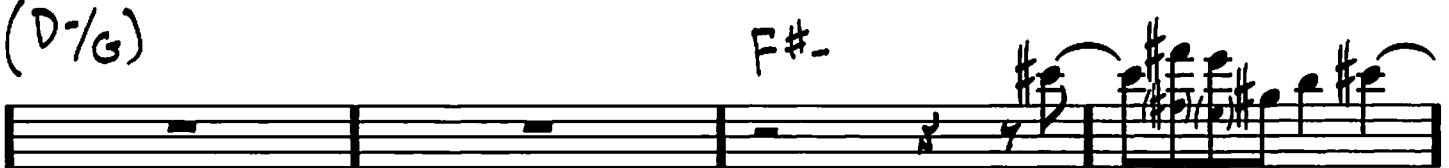
(C#-7)



(D/G)



(D/G)



(F#-)



LITTLE WALTZ

-RON CARTER

(MED.)

D- A⁷/C# C-6 B^bmai⁷ E⁷

A⁷ D- 1. A⁷ 2. A⁷ D- , A⁷/C# D/C

B-7bs E⁷ A⁷ D⁷

G-7 C⁷ F E⁷ A⁷ /

D A⁷/C# C-6 B^bmai⁷

E⁷ A⁷ D

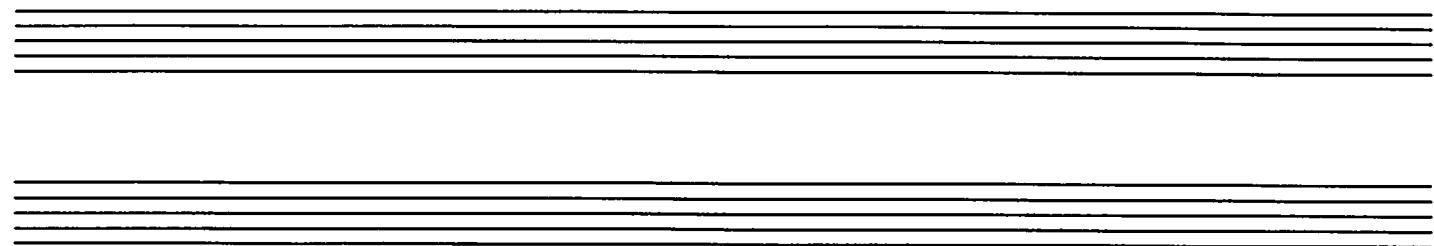
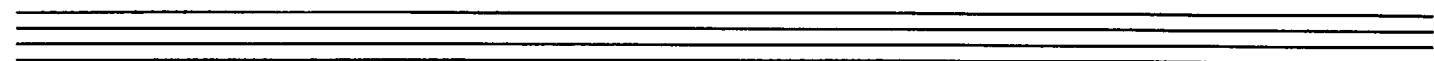
(BALLAD) LONG AGO (AND FAR AWAY)

-JEROME KERN / IRA GERSHWIN

Handwritten musical score for "Long Ago (And Far Away)" in B major. The score consists of six staves of music with lyrics. The first staff starts with a B major chord. The second staff begins with D⁶. The third staff starts with F⁶. The fourth staff starts with A major. The fifth staff starts with A major. The sixth staff starts with D⁶/F#.

Chords indicated in the score:

- Staff 1: B major, B-7, E-7, A7, Dmaj7, E-7, A7
- Staff 2: D⁶, E-7, A7, F#-7, B7, E-7, A7
- Staff 3: F⁶, D-7, G-7, C7, Fmaj7, E7
- Staff 4: Amaj7, F#-7, B7, E-7, A7
- Staff 5: A-7, D7, Gmaj7, C9
- Staff 6: D⁶/F# F7, E-7, A7, D⁶, (E-7, A7)



Solos (MED. 5A22)

A-7 B-7 C6 E-E7 A-7 B-7 C6 B-7

A-7 G7 Cmaj7 Fmaj7 E13 F#13b9 E7b9



A-7 B-7 C6 B-7 A-7 B-7 C6 B-7

A-7 B-7 C6 B-7 A-7 B-7 C6 B-7

LONNIE'S LAMENT - JOHN COLTRANE (John Coltrane)

(BASS)

LOOK TO THE SKY

A C maj 7 C-7 F7

C maj 7 E-7 A7b9

D-7 F-7 Bb7

E-7 Eb7 D-7 G7#5

B C maj 7 C-7 F7

C maj 7 E-7 A7b9

D-7 F-7 Bb7

Ebmaj7 Dbmaj7#II C maj 7 AFTER SOLOS, D.C. AL \oplus

C maj 7 E-7 A7b9 D-7 Dbmaj7#II C maj 7

F-7 Bb7(b9) Ebmaj7 Dbmaj7#II C maj 7

(MED.SLOW) **LOVE IS THE SWEETEST THING**

- RAY NOBLE

Handwritten musical score for "Love Is The Sweetest Thing" by Ray Noble. The score is for a band and includes lyrics. Chords are written above the staff, and performance markings like '3', '2.', and '1.' are used to indicate specific measures.

Chords and lyrics:

- 1st staff: B⁶, G#-7, C#7, F#7, B⁶, G#-7, C#7, F#7
- 2nd staff: F#-7, B7, Emaj7, C#-7, G#-7, C#7, 1. C#-7, F#7, 2. F#7, B6
- 3rd staff: G#-7, D#-7, G#7, C#-7, F#7, Bmaj7
- 4th staff: A#-7b5, D#7, G#-7, C#7, C#-7, F#7
- 5th staff: B⁶, G#-7, C#7, F#7, B⁶, G#-7, C#7, F#7
- 6th staff: F#-7, B7, Emaj7, C#-7, G#-7, C#7, F#7, B6

(BOSSA)

LUCKY SOUTHERN

-KEITH JARRETT

INTRO

B maj⁷ B maj⁷#5 B maj⁷ add⁶ B maj⁷#5

E maj⁷ G7 F#7 B maj⁷ C maj⁷#11

B maj⁷ C#7

E maj⁷ G7 F#7 B maj⁷

D#-7 C#-7

D#-7 F#-7 B7

E maj⁷ E-7 / - B/D#-7 / - / D#7

C#-7 G7 / - F#7 B maj⁷ C maj⁷#11

256

(MED.)

ULLABY OF BIRDLAND

-GEORGE SHEARING/GEORGE DAVID WEISS

D- B-7b5 E7b9 A7 D- B-7b5 G-7 C7

Fmaj7 D-7 G-7 C7 2. Fmaj7 C7 Fmaj7 D7 G-7

G-7 C7 Fmaj7 D7 G-7

G-7 C7 Fmaj7 A7 D- B-7b5 E7b9 A7

D- B-7b5 G-7 C7 Fmaj7 D-7 G-7 C7

Fmaj7 C7 F6

FINE

(MED. ROCK) THE MAGICIAN IN YOU

-KEITH JARRETT

INTRO

G^7/C / / / (PLAY 3x) / / / $\text{F}^{\#}7$

BASS

A

B G#- 7 D#7 E F#7/B - E B/D#

A#-7b5 E7/A D C#-7 B-7/A E/G# A/G

F#add9 F# E B/D# D A/C# B/D# D E7/A

B

D , D#-7 G#7 G G-7/C

J. (LASTx)

(MED. BALLAD)

LUSH LIFE

-BILLY STRAYHORN

B^{b6} A^{b7} B^{bmaj7} A^{b7}

B^{bmaj7} A^{b7} B^{bmaj7} C-7 D^{bmaj7} E^{b-7} F-7 B⁷

B^{b6} B⁷ 1. B^{bmaj7} B^{7(b5)} 2. B^{bmaj7} E-7^{b5} A⁷

D- D-6 D-7 D-6 D- E-7 E^{b7b5}

D- D-6 D-7 D-6 D- C^{#07} C-7 F⁷

A^{b7b5} G⁷ C-7 G^{b7b5} C-7 F⁷

B^{b6} B⁷ B^{b6} B⁷ B^{b6} A^{7b5} A^{b7} D^{bmaj7} C^{7#5} B⁷

B^{b6} B⁷ B^{b6} B⁷ B^{b6} B^{b7} A⁷ D^{mai7} D^{b7#5} C⁷



F⁶ C^{7#9} F⁶ C^{#-7} F^{#7} B⁶ B-7 E⁷ A⁶ A^{b7} G⁷ G^{b7} F⁷



B^{b6} B⁷ B^{b6} B⁷ B^{b6} A^{7b5} A^{b7} G⁷



C-7 E^{b-7} A^{b7} G^{b7#5} F⁷ B^{bmai7} B^{b-7} E^{b7} A^{bmai7} D-7 G⁷



C-7 E^{b-7} A^{b7} G^{b7#5} F⁷ C^{#mai7} C^{b6} B^{bmai7} E⁷ C-7 B⁷ B^{bmai7}



260

(MEDIUM)

MAH JONG

- WAYNE SHORTER

[INTRO] (AFRO/LATIN)

D-II

C^b₉

D-II

C^b₉**[HEAD]**

D-II

C^b₉

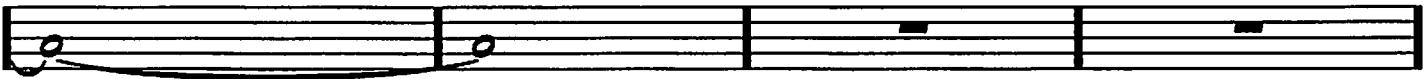
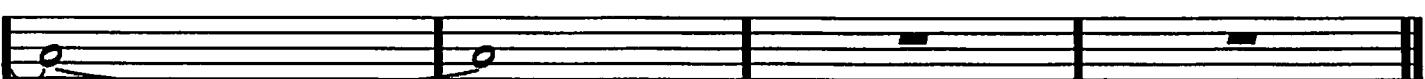
D-II

C^b₉

D-II

C^b₉

D-II

C^b₉B^bmai9C^b₉B^bmai9C^b₉B^bmai9C^b₉B^bmai9C^b₉**(SWING)**

B7#9

C-7

F7

B^bmai9B^b-7 E^b7**(AFRO/LATIN)**

D-II

C^b₉

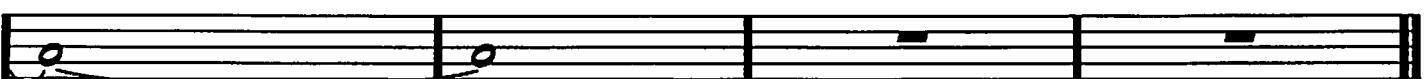
D-II

C^b₉

D-II

C^b₉

D-II

C^b₉

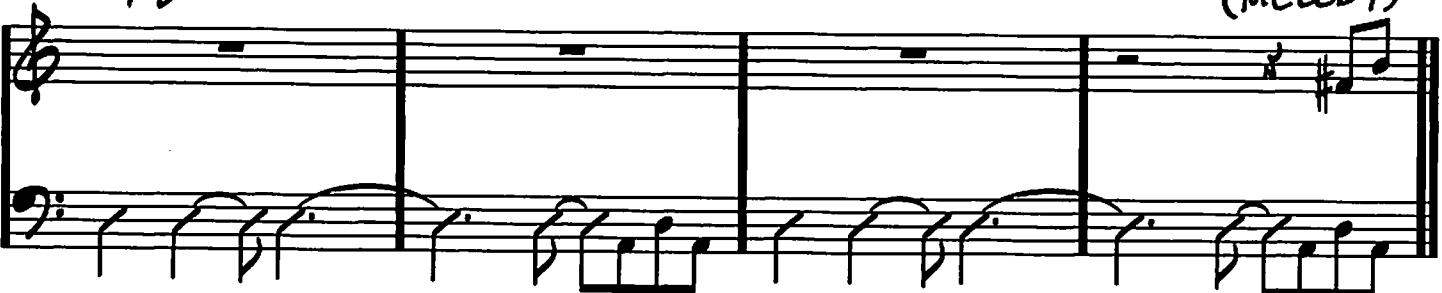
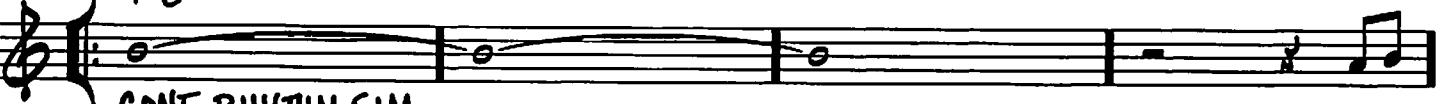
- HERBIE HANCOCK

(MED.
EVEN SLOW)MAIDEN VOYAGE

INTRO

F#-7
/B

A-7/D

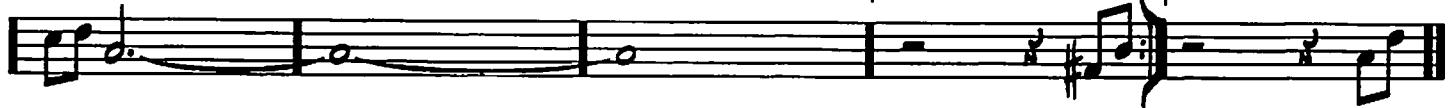
F#-7
/B

CONT. RHYTHM SIM.

A-7/D

1.

2.



G-7/C

F-7/B^bF#-7
/B

A-7/D

AFTER SOLOS, LAST HEAD,
VAMP INTRO TILL END

262

(MED.
EVEN D.C.) A MAN AND A WOMAN
(UN HOMME ET UNE FEMME) -FRANCIS LAI/
PIERRE BARDOU/JERRY KELLER

The musical score consists of eight staves of handwritten music for a single instrument, likely a guitar or piano. The music is in common time and includes various chords and progressions. The chords labeled are:

- B major 7
- A major 7
- A major 7
- D#-7
- G#7
- C# major 7
- N.C.
- C# major 7
- B-7
- E7b9
- A major 7
- B-7
- E7
- A6
- D#-7
- G#7
- C# major 7
- C#-7
- F#7
- B major 7
- N.C.

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263

The image shows a handwritten musical score consisting of six staves of music. The staves are arranged vertically, each representing a different section of the piece. The first staff is labeled "B maj7" at the top left. The second staff is labeled "A #7". The third staff is labeled "A maj7". The fourth staff is labeled "D#-7", "G#7", and "1. C#maj7 N.C.". The fifth staff is labeled "2. C#maj7", "D#-7", and "G#7". The sixth staff is labeled "C#maj7", "D#-7", and "G#7". The seventh staff is labeled "C#maj7", "C maj7", and "B maj7". The eighth staff is labeled "1. C maj7" and "2. C maj7". The ninth staff is labeled "C maj7" and "C#maj7". The music includes various note heads, stems, and rests, as well as time signature changes indicated by "4/4" and "3/4". The score is written on five-line staves.

264

(rock
J=152)

MAN IN THE GREEN SHIRT

-JOSEF ZAWINUL

G maj⁷

D7sus4

G maj⁷

1.

2 (G maj⁷) E-9 A-9 A-9/D

A- (VAMP)

(14) (18)

G maj⁷ C maj⁷ / / D7sus4

G maj⁷ C maj⁷ / / D7sus4 G maj⁷

E- B^b/C C/D G C- D7b9 Gmaj7

C#7sus4

Solo (Half-time feel) *C#7sus4*

OPEN

ON CUE:

A/D G/C A/B F#/G# G/A A/D G/C A/B F#/G# G/A
 (MELODY) (SOLO CONT.) (BACKGROUND)

1st TIME ONLY - - - - - 2nd TIME - - - - -

A/G G/C A/B F#/D# G/E A G/C A/F# F#/G# G/A

3. G/C A G D E- D E- D^b
 (SOLO ENDS)

(END HALF-TIME FEEL)
 Gmaj7

D.S. AL

ON CUE:

A/D G/C A/B F#/G# G/A (G/A)

(BASS)

Gmaj7

C#7sus4

266

MEDITATION

(MEDITAÇÃO)

- ANTONIO CARLOS JOBIN /
NEWTON MENDONCA /
NORMAN GIMBEL

(BASSA)

A A^b G#7M104 G#7

B Dmaj7 D-7 G7

C#-7 C7 B-7 E7#5

A A^b G#7M104 G#7

A^b C#-7 F#7#5 D-7 G7

B-7 C#-7 F#7#5 B-7 E7 A^b (E7#5)

(LATIN)

MEMORIES OF TOMORROW

-KEITH JARRETT

F#- F#-(maj7) F#-7 C#-7

The score consists of four measures in 4/4 time with a key signature of three sharps. Measure 1 starts with a bass note followed by a eighth-note pattern. Measures 2 and 3 show a bass line with eighth-note patterns and a treble line with eighth-note chords. Measure 4 ends with a bass note.

Dmaj7 D#7 A/E E7sus4 Amaj7

The score consists of four measures in 4/4 time with a key signature of three sharps. Measures 1 and 2 feature a bass line with eighth-note patterns and a treble line with eighth-note chords. Measures 3 and 4 continue this pattern.

Fmaj7 D-7 G7sus4 Amaj7

The score consists of four measures in 4/4 time with a key signature of three sharps. Measures 1 and 2 feature a bass line with eighth-note patterns and a treble line with eighth-note chords. Measures 3 and 4 continue this pattern.

A/E Amaj7 E7sus4 A (G#-7 G7)

The score consists of four measures in 4/4 time with a key signature of three sharps. Measures 1 and 2 feature a bass line with eighth-note patterns and a treble line with eighth-note chords. Measures 3 and 4 continue this pattern.

MICHELLE-JOHN LENNON/
PAUL McCARTNEY

(MED.)

D G-7 C⁶

B⁷ A A^{b7} A

X D G-7 C⁶ B⁷

A A^{b7} A D-

F⁷ B^b A⁷ D-

D/C# D/C D/B B^{bmaj7} A

2nd TIME, D.S. AL.

Φ A D- D/C# D/C D/B B^{bmaj7}

A SOLO D G-7 C⁶

B⁷ (AS WRITTEN OR OPEN) A A^{b7} A D

3 3 3 REPEAT AS DESIRED (LAST TIME)

(MED.)

MIDNIGHT MOOD

$B^{b\text{maj}}7$ $C-7^{b5}/B^b$

The first line of the score consists of two measures. The first measure starts with a bass note followed by a eighth-note chord. The second measure starts with a bass note followed by a eighth-note chord.

$B^{b\text{maj}}7$ $C-7^{b5}/B^b$

$B^{b\text{maj}}7$ $E-7^{b5}(b9)$

The second line of the score consists of two measures. The first measure starts with a bass note followed by a eighth-note chord. The second measure starts with a bass note followed by a eighth-note chord.

$E^{b\text{maj}}7$ $A7\#9$

$D-7$ $G-7$

The third line of the score consists of four measures. The first measure starts with a bass note followed by a eighth-note chord. The second measure starts with a bass note followed by a eighth-note chord. The third measure starts with a bass note followed by a eighth-note chord. The fourth measure starts with a bass note followed by a eighth-note chord.

$C-7$ $C-7/F$

$F-7/B^b$ $- E-7^{b5}(b9)$

The fourth line of the score consists of four measures. The first measure starts with a bass note followed by a eighth-note chord. The second measure starts with a bass note followed by a eighth-note chord. The third measure starts with a bass note followed by a eighth-note chord. The fourth measure starts with a bass note followed by a eighth-note chord.

$E^{b\text{maj}}7$ $A7\#9$

$D-7$ $G7\#9$

The fifth line of the score consists of four measures. The first measure starts with a bass note followed by a eighth-note chord. The second measure starts with a bass note followed by a eighth-note chord. The third measure starts with a bass note followed by a eighth-note chord. The fourth measure starts with a bass note followed by a eighth-note chord.

$C-7$ $F7$

$B^{b\text{maj}}7$ $C-7^{b5}/B^b$

FINE

The final line of the score consists of four measures. The first measure starts with a bass note followed by a eighth-note chord. The second measure starts with a bass note followed by a eighth-note chord. The third measure starts with a bass note followed by a eighth-note chord. The fourth measure starts with a bass note followed by a eighth-note chord.

270

(J=104)
EVENING HUE)
MIDWESTERN NIGHTS DREAM

-PAT METHENY

A G[#]-9 E maj9 C[#]-7sus4

G[#]-9 E maj9 C[#]-7sus4

B A[#]-7 G[#]maj7(add b) G-9 D/F E-9 G-9 E^bmaj7(add b)

F-7 E^b/G G[#]maj7(add b) C[#]maj7#11

G#-9 E maj⁷G#-9 E maj⁷G#-9 E maj⁹G#-9 E maj⁷

VAMP FOR SOLOS

G#-9 E maj⁹G#-9 E maj⁹C#-7 A maj⁹

AFTER SOLOS, D.S. AL Ⓢ

G#-9 E maj⁹G#-9 E maj⁹G#-9 E maj⁹G#-9 E maj⁹

REPEAT AND FADE



(MED. SLOW)

MILANO

-JOHN LEWIS

B $\frac{4}{4}$ **B-7 E7 Amai7 F#-7 B-7 E7 A7 D#7**
Dmai7 B-7 E7 C#-7 F#7b9 B-7 E7 Amai7 F#7b9 E-7 A7

Dmai7 D-7 C#-7 F#-7 B-7 E7 A7 E-7 A7#5
Dmai7 D-7 C#-7 F#-7 D#-7b5 G#-7b9 C#-7 F#7b9

B-7 E7 Amai7 F#-7 B-7 E7 A7 D#7
Dmai7 B-7 E7 C#-7 F#7b9 B-7 E7b9 A6 (F#7#5)

AFTERSOLOS, D.C. AL \oplus

\oplus **C#-7 F#7#5 F#7 B-7 E7b9 A6**
RIT.

MINORITY

(MED. UP SWING)

D-6

D-6

G-7

C7

F-7

B^b7

E^b-7

A^b7

E-7

1. A7#5

2. A7#5

274

(MEO)

MISS ANN

-ERIC DOLPHY

A⁷

D⁰⁷

G-7

E^b-7

(H) A^{b7}

D⁷

F#⁷

C[#]-7

D⁰⁷

E^b-7

FINE

REPEAT HEAD IN/OUT

(up tempo) MISSOURI UNCOMPROMISED

-PAT METHENY

A

F#

A

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

C# C#/B F#

B

A#-9 Bmaj9 A#-9 Bmaj9 G/F#

C

F#

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

C# C#/B F#

LAST TIME TO

N.C.
UNISON

F# AND 4

276

(BRIGHT JAZZ)

MR. P.C.

-JOHN COLTRANE



(BALLAD)

MISTY

277

-ERRNLL GARNER

C maj⁷ G-7 C⁷ F maj⁷
F-7 B^{b7} C maj⁷ A-7 D-7 G⁷
E-7 A⁷ D-7 G⁷ C⁶ B^{b9} C maj⁷
G-7 C^{7b9} F maj⁷
F^{#-7} B⁷ D⁷ E-7 A^{7b9} D-7 G⁷
C maj⁷ G-7 C⁷ F maj⁷ F-7 B^{b7}
C maj⁷ A-7 D-7 G⁷ C⁶ (A-7 D-7 G⁷)

(BALLAD) J=72

MIYAKO

-WAYNE SHORTER

Handwritten musical score for "MIYAKO" by Wayne Shorter. The score consists of eight staves of music for a single instrument, likely piano or guitar. Each staff begins with a key signature and a tempo marking. The music features various chords and progressions, with some chords labeled with specific names like C#-7/F#, F#-7, A#-7/D#, etc. The score includes several endings and repeat signs, indicating multiple ways to play the piece.

Key signatures and tempos from the score:

- Staff 1: C#-7/F# (Ballad), J=72
- Staff 2: C#-7, J=72
- Staff 3: Cmaj7, F#-7, E7, Dmaj7, C#7#9
- Staff 4: F#maj7, F#-7, F-7, E7bs
- Staff 5: D#-7bs, G#7b9, C#-7bs, F#7b9
- Staff 6: B-7, A-7, G#-7, C#-7
- Staff 7: G-7, C7, G#-7, C#7b9, C#7b9

Rehearsal marks and endings:

- Staff 1: 1, 2, 3
- Staff 2: 3
- Staff 4: 3
- Staff 7: 1, 2
- Staff 8: REPEAT HEAD IN
AFTER SOLOS, TAKE 2nd ENDING

MOOD INDIGO

(MEDIUM SLOW)

- DUKE ELLINGTON /
IRVING MILLS /
ALBANY BIGARD

A

Fmaj7 G7 G-7 C7#5 Fmaj7

G7 Db7, Ab-7 Db7 C7

F7 C7 F7 Bb6 Eb7, - C7#5

Fmaj7 G7 G-7 C7#5 Fmaj7

B Fmaj7 D7 G7 G-7 C7 Fmaj7 G-7 C7

Fmaj7 D7 G7 Db7 C7

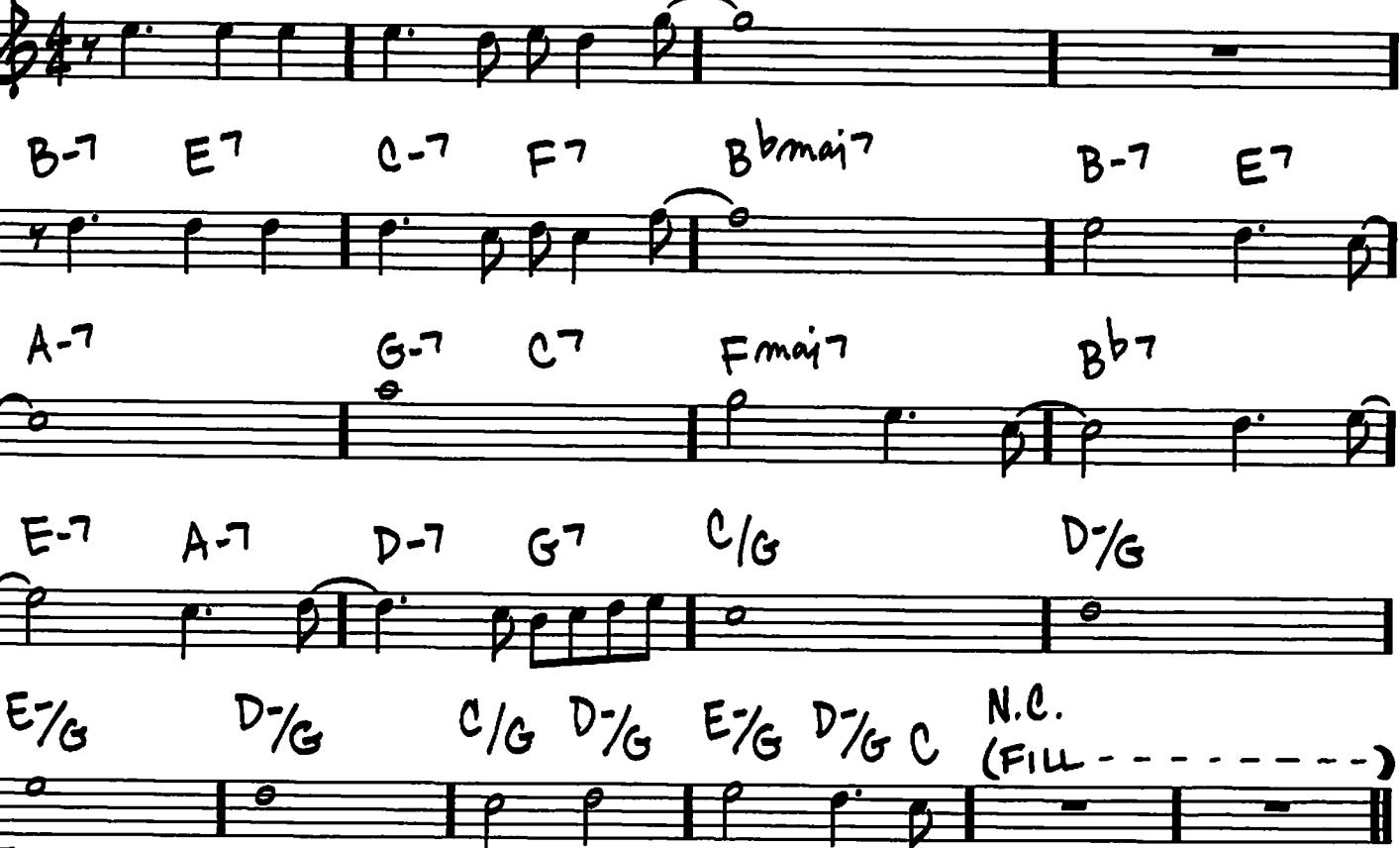
F7 Bb7 Db7, - C7

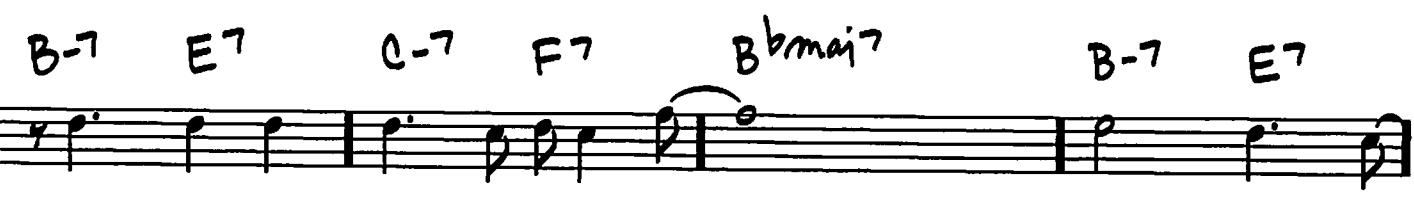
Fmaj7 D7 G7 G-7 C7 F6 (G-7 C7)

MOMENT'S NOTICE

-JOHN COLTRANE

A

C[#]-7 F[#]-7 D-7 G⁷ Cmaj⁷ F-7 B^b-7


B-7 E⁷ C-7 F⁷ B^bmaj⁷ B-7 E⁷


A-7 G-7 C⁷ Fmaj⁷ B^b-7


E-7 A-7 D-7 G⁷ C/G D/G


E/G D/G C/G D/G E/G D/G C N.C.


B

C[#]-7 F[#]-7 D-7 G⁷ Cmaj⁷ F-7 B^b-7


B-7 E⁷ C-7 F⁷ B^bmaj⁷ B-7 E⁷


A-7 G-7 C⁷ Fmaj⁷ B^b-7

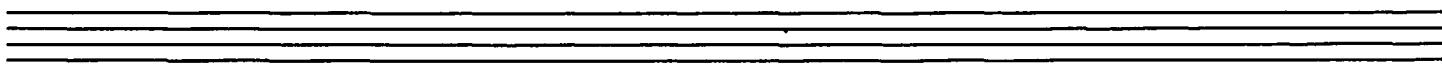
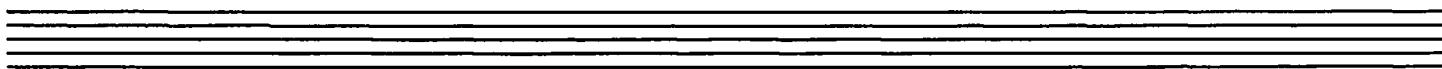
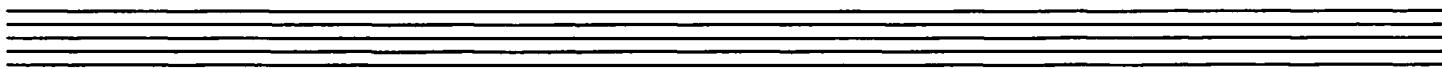
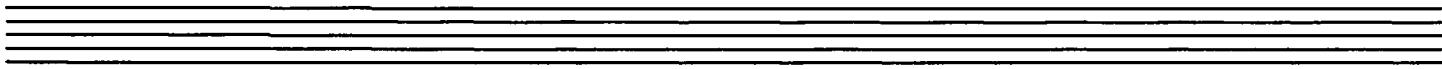
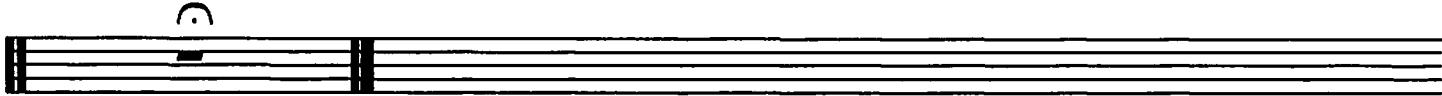

E-7 A⁷ F-7 B^b-7 E^bmaj⁷ D-7 G⁷


2.
 E-7 A7 D-7 G7 C/G D-7/G
 E-7/G D-7/G C/G D-7/G E-7/G D-7/G

C (SOLO BREAK) - - - - -

SOLOS ON [B], TAKE REPEAT
 CHORDS PLAYED ON BEAT
 AFTER SOLOS, D.S. AL \oplus

\oplus C7#9



(BALLAD)

MOONCHILD

- KEITH JARRETT

B^b-7 E^b-7 E⁰-7 F⁼-7 | D^b-7 | B^b-7 F⁼-7

B-7 C#-7 B9 | E#-7 D-7 G-7 G^b-7 | D^b-II D^b-7

HEAD PLAYED ONCE - THEN TO SOLOS
LAST SOLO, D.C. AL $\textcircled{\text{A}}$

ϕ (FILL) \cap

D^b-II \cap

(PAS) THE MOST BEAUTIFUL GIRL IN THE WORLD
(Vocal Score)

-RICHARD RODGERS / LORENZ HART

Handwritten musical score for "The Most Beautiful Girl in the World" by Richard Rodgers and Lorenz Hart. The score consists of ten staves of music for piano, featuring various chords and melodic lines. The key signature is B major (two sharps). The tempo is indicated as 88 BPM. The score includes lyrics and chord progressions such as D major 7, D7, F7, E-7, A7, E-6, F#-7, E-7, A7, A7, A-, F#-7b5, B7, E7, E7, A7, B7, E7, E7, A7, B7, E7, A7, E7, A7, B7, B7, E7, E7, A7, E7, (B7), E7, A7, and E7 (TAKE 2nd ENDING). The score is signed "D.S. AL" at the end.

SOLD ON ENTIRE FORM

284

(BALLAD)

MY BUDDY

-WALTER DONALDSON/
GAS KAHN

E mai⁷ F⁷ F#-7 B⁷

E⁶ G⁷ F#-7 B⁷

E⁶ E⁷/D C#⁷

F#-7 1. F#⁷ F#-7 B⁷

2. B⁷ E⁶

(MEO.FAST) MY FAVORITE THINGS

-RICHARD RADGERS/
OSCAR HAMMERSTEIN II

285

C#-7 D#-7 C#-7 D#-7 Amai7
 Amai7 F#-7 B7
 Emai7 Amai7 Emai7 Amai7 D#-7b5 G#7
 C#mai7 D#-7 C#mai7 D#-7 F#mai7
 F#mai7 F#-7 B7
 Emai7 Amai7 Emai7 Amai7 D#-7b5 G#7b9
 C#-7 D#-7b5 G#7 C#-7
 Amai7
 F#7 Emai7 Amai7
 B7 E6 Amai7 E6 Amai7
 Emai7 Amai7 D#-7b5 G#7 (END) C#-7
 D.C. FOR SOLOS

(BALLAD)

MY FOOLISH HEART-VICTOR YOUNG/
NED WASHINGTON

8.

Gmaj7 Cmaj7 B-7 E7 A-7 A-7/G
C#-7/F# F#-7 B-7 B-7#9 E-7 Bb-7 A-7
A-7b5 D7b9 Gmaj7 D-7 G7 Cmaj7
F#-7b5 B7 E-7 E7/D C#-7b5 F#-7b9 B-7 E7#5
A-7 D7 D.S. AL (or A-7)
A-7 A-7/G F#-7b5 B7 E-7 C-7 F7
Gmaj7 Cmaj7 F7b5 E7 A-7 E7#9 A7 A7#5 D7sus4 D7
G6 (E-7 Ebmaj7 D7) (SOLOS ON ENTIRE FORM)

(BALLAD) MY FUNNY VALENTINE - RICHARD RODGERS/
LORENZ HART

A- A-(maj7) A-7 A-6

 Fmaj7 D-7 B-7b5 E7b9

 A- A-(maj7) A-7 A-6
 Fmaj7 D-7 D-7b5 G7(b9)

 Cmaj7 D-7 E-7 D-7 Cmaj7 D-7 E-7 D-7
 Cmaj7 E7 A- G7 F#7 Fmaj7 B-7b5 E7b9

 A- A-(maj7) A-7 A-6
 Fmaj7 B-7b5 E7b9 A- G7 F#7(#11)

 Fmaj7 D-7 G7(b9) C6 (B-7b5 E7b9)

(BALLAD)

MY ONE AND ONLY LOVE- GUY WOOD/
ROBERT MELLIN

1.

A^{mai}7 A/G# F#-7 F#/E B⁷/D# E⁷/D A/C# D^{mai}7 E⁷ / C#-7 F#7

B-7 / G#-7b5 C#-7#9 F#-7 B7 E⁷ C#-7 F#7 B-7 E⁷

2.

B-7 E⁷ A^b / D#-7b5 G#7 C#- D#-7 G#7

C#- D#-7 G#7 C#- C#-7 B# C#7/B C#7/A#

B-7 F#7 B-7 E⁷ A^{mai}7 A/G# F#-7 F#/E B⁷/D# E⁷/D

A/C# D^{mai}7 E⁷ / C#-7 F#7 B-7 / G#-7b5 C#-7#9 F#-7 B7

B-7 E^{7b9} A^b (B-7 E⁷)

FINE

(MEDIUM
OR BALLAD)

MY ROMANCE

289
-RICHARD RODGERS/
LORENZ HART

Handwritten musical score for "My Romance" in G major, 4/4 time. The score consists of eight staves of music. The first staff starts with a G major chord. The second staff begins with an E minor chord. The third staff starts with a C major chord. The fourth staff begins with a C# minor chord. The fifth staff starts with an E minor chord. The sixth staff starts with a C major chord. The seventh staff starts with an E minor chord. The eighth staff ends with a G major chord. The score includes various chords such as A7, D7, B7, Bb7, E7, F7, G7, and Dm7. The lyrics "My Romance" are written above the first staff. The score concludes with the word "FINE".

(MED BALLAD)

MY SHINING HOUR-HAROLD ARLEN
JOHNNY MERGER

Cmaj⁷ D-7 G7sus4 Cmaj⁷ D-7 G7


Cmaj⁷ D-7 E-7 A7#5 D-7 G7 B-7bs E7b9


A-7 F#-7bs B-7bs E7


A-7 D7 D-7 G7


G-7 C7 Fmaj⁷


F-7 B7 E7#5 A7#9 D-7 G7


Cmaj⁷ D-7 G7sus4 Cmaj⁷ D-7 E-7 A7


Fmaj⁷ D-7 G7 C6 (D-7 G7)


(BALLAD)

MY SHIP-KURT WEILL/
TRÄGERSHIHL

B ♯ 4 | D⁶ B⁷ E⁷ A⁷ D⁶ D⁹⁰⁷ E⁷ A⁷

D⁶ B⁷ E⁷ F♯⁷ B-⁷ E⁷ E-⁷ A⁷

2. B-⁷ E⁷ A⁷⁰⁹⁰⁴ D⁶ E-⁷ A⁷ E-⁷ A⁷

E-⁷ G-⁶ D mai⁷ C♯⁷ F♯-⁷ B-⁷ F♯-⁷ B-⁷

F♯-⁹ B⁷ E⁷ A⁷ D⁶ B⁷ E⁷ A⁷

D⁶ D⁹⁰⁷ E⁷ A⁷ D⁶ B⁷ E-⁷ F♯⁷

B-⁷ A⁷ D mai⁷ A⁷ D B- G mai⁷ G-⁷ C⁷

F♯-⁷ B-⁷ E-⁷ A⁷ D⁶ B⁹ D⁶ (E-⁷ A⁷)

FINE

(MED. BALLAD)

MY WAY

—JACQUES REVUAUX/
CLAUDE FRANCOIS/PAUL ANKA/
GILLES THIBAULT

S: Amaj⁷ C#-7/G# C#-7b5/G
 F#7 B- B-(maj⁷)
 B-7 E7 Amaj⁷ E-7 A7
 D D- Amaj⁷ F#-7 B-7 E7
 1. D6 A 2. D6 A Dmaj⁷/E
 Amaj⁷ E-7 A7 Dmaj⁷ / / / Dmaj⁷/C#
 B-7 E7 C#-7 F#-7
 B-7 E7 D6 A B-7/E
 A B-7 E7 D6 A
 RIT. ——————

D.S. AL (TAKE 2nd ENDING)

A

NAIMA (NIEEMA)

-JOHN COLTRANE

(3M) 14)

A G⁻⁷/C C-7 G^{bmaj7}/C E^{maj7}/C F^{maj7}/C

B ~~S.~~ Ab^{maj7}/G G 13b9 Ab^{maj7}/G G 13b9

Ab-9(maj7)/G Ab^{maj7}/G F^{maj7}/G E^{b13}/C

C G⁻⁷/C C-7 G^{bmaj7}/C E^{maj7}/C F^{maj7}/C

F^{maj7}/C G^{bmaj7}/C E^{maj7}/C F^{maj7}/C

F^{maj7}/C G^{bmaj7}/C E^{maj7}/C F^{maj7}/C

F^{maj7}/C G^{bmaj7}/C E^{maj7}/C F^{maj7}/C

Solo A A B C
AFTER SOLOS, D.S. AL ~~φ~~

294

(ROCK)
J=90

MYSTERIOUS TRAVELLER

- WAYNE SHORTER

INTRO

INTRO

Bass (B-flat) and Drums parts.

A

(ENTER DRUMS)

Bass (B-flat) and Drums parts.

Bass (B-flat) and Drums parts.

Bass (B-flat) and Drums parts.

B

(PLAY 3x)

LAST TIME, TO OPEN SOLOS IN 4/4 ON D#-7
AFTER SOLOS, FADE W/ DRUMS

296

(MID. FAST)
JAZZ

NARDIS

-MILES DAVIS

C#-
 Dmaj⁷ (C#maj⁷) G#⁷
 Amaj⁷

F#-7
 Dmaj⁷ C#maj⁷ / C#- 1.
 2.

F#-7 / - Dmaj⁷
 F#-7 / - Dmaj⁷

B-7 E7 Amaj⁷ / - Dmaj⁷

C#-
 Dmaj⁷ (C#maj⁷) G#⁷
 Amaj⁷

F#-7
 Dmaj⁷ C#maj⁷ / - C#-

(MED.)

NEFERTITI

Fmaj7 (#II)

Bbmaj7 (#II)

E-7b5

A7b9



Abmaj7

Abmaj7 #II

G-7b5

C7 #II



Dbmaj7

Bmaj7 / F#

F7 (#II)

Dbadd9 / Eb

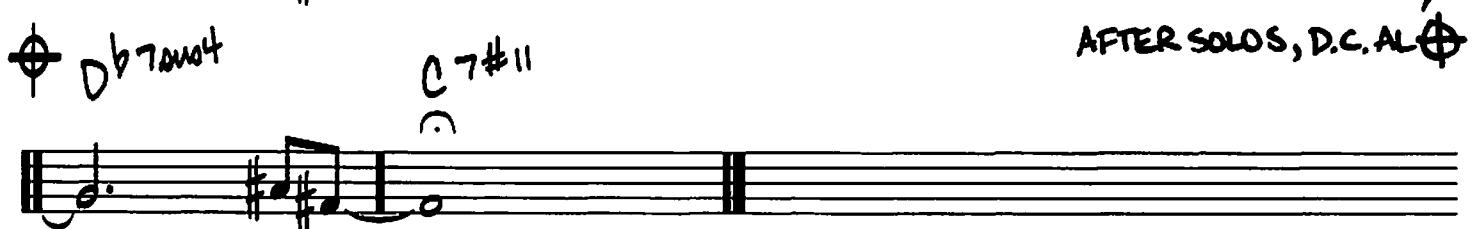


Db7sus4

C7 #II

G-(maj7)

C7 #II



(MED SWING) **NEVER WILL I MARRY** - FRANK LOESSER

The musical score consists of ten staves of handwritten music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a bassoon-like line with eighth-note patterns and includes chord labels: C maj⁷, B-7, C maj⁷, B-7, and C maj⁷. The second staff begins with a bassoon line and similar chord labels. The third staff starts with a bassoon line and includes F-7, B7, and E-7. The fourth staff continues with bassoon and includes C#-7, F#7, B maj⁷, G#7, C#-7, F#7, B maj⁷, and G7. The fifth staff starts with a bassoon line and includes B-7 and E-7. The sixth staff continues with bassoon and includes A-7, D7sus4, and G6. The seventh staff starts with a bassoon line and ends with the word "FINE". The eighth staff continues with bassoon. The ninth staff starts with a bassoon line and includes B-7 and E-7. The tenth staff continues with bassoon and ends with the instruction "D.S. AL FINE".

(MUSICAL)

NICA'S DREAM

-HORACE SILVER

299

A $\frac{5}{4}$ G-(maj7)

F-(maj7)



G-(maj7)

F-7

B^b7



F-7

B^b7

E^bmaj7 B^b9

A7#9



A-7^b5
/D

D7#5(b9)

G-(maj7)

1. / / / (D7#5) 2. G-

(FINE)

B (SWING)
C-7/F

F7

D-7

G7b9, - G7#5



C9(#11)

C-7 F7

B^bmaj7

C#-7 F#7



C-7/F

F7

D-7

G7b9, - G7#5



C9(#11)

C-7 F7

B^bmaj7

D7#5 N.C.



300

(MED. JAZZ
WALZ)NIGHT DREAMER

- WAYNE SHORTER

INTRO

$E\text{maj}^7$ D-7 $C\text{maj}^7$ $B7\#9$ $E\text{maj}^7$ D-7 $C\text{maj}^7$ D-7

HEAD

$E\text{maj}^7$ D-7 $C\text{maj}^7$ $B7\#9$ $E\text{maj}^7$ D-7 $C\text{maj}^7$ $B7\#9$

$E\text{maj}^7$ D-7 $C\text{maj}^7$ $B7\#9$ C-7 F7

A^{b-7}/D^{bb} A-7/D

$E\text{maj}^7$ D-7 $C\text{maj}^7$ $B7\#9$ $E\text{maj}^7$ D-7 $C\text{maj}^7$ $B7\#9$

AFTER SOLOS/LAST HEAD,
VAMP INTRO TILL END

(RED. UP) THE NIGHT HAS A THOUSAND EYES

- JERRY BRAUNIN/BUDDY BERNIER

(LATIN) E^{maj}/B $B7\text{m}\text{o}\text{4}$

E^{maj}/B $B7\text{m}\text{o}\text{4}$ $B7$

(SWING) $B-7$ E^7 $A^{\text{maj}}7$ D^7

E^7/B $B7\text{m}\text{o}\text{4}$ E/B 1. $B7\text{m}\text{o}\text{4}$ 2. $E^{\text{maj}}7$

$A-7$ D^7 $G^{\text{maj}}7$

$G-7$ C^7 $F^{\text{maj}}7$

$F^{\#}-7$ $B7\text{m}\text{o}\text{4}$ $E^{\text{maj}}7$ $C^{\#}-7$

E^{maj}/B $B7\text{m}\text{o}\text{4}$ E^{maj}/B ($B7\text{m}\text{o}\text{4}$)

FINE

A NIGHT IN TUNISIA

(MED. AERO)

-JOHN "DIZZY" GILLESPIE / FRANK PAPARELLI

[INTRO]

(BASS) C7 B- ?

8x [A] C7 B- C7 B-

C7 B- C#-7b5 F#-7b5 B- 2. B-

B- F#-7b5 B7b9 E-6 B7b9 E-6

E-7b5 A7b9 D6 C#-7b5 F#-7b5

Φ B- C G#-7b5 C7#II D.S. ALΦ

FINE

E-(maj7) E-7 E7#II

(SOLI BREAK)

D(maj7) C#-7b5 F#-7b9

(THE LAST TWO BARS FOR ENDING)
FINE

Handwritten musical score for "When You're Dining and Out". The score consists of four staves of music, each with a different ending. The first ending starts with G7, followed by G#7, D7 C7 B7, E7, B7, E7 B7, E7, and ends with a repeat sign. The second ending starts with G7, followed by G#7, D7 C7 B7, E7, B7, B7, and ends with a repeat sign. The third ending starts with G7, followed by G#7, D7 C7 B7, E7, and ends with a repeat sign. The fourth ending starts with D, followed by E#7, B7, E7 B7, E7, and ends with a repeat sign.

-JIMMIE COX

WHEN YOU'RE DINING AND OUT
NOBODY KNOWS YOU (MUS. DEBEMBA)

(MED. SWING)

NIGHT TRAIN-JIMMY FORREST/
OSCAR WASHINGTON/
LEWIS C. SIMPKINS

A

G^7

 C^7 $(D^{\flat}7)$

C^7

 $E^{\flat}7$ D^7

G^7

B

 G^7
 C^7

G^7

 $A-7$ D^7 G^7 $D^7 G^6$

C

N.C.

 $D^7 G^6$

N.C.

 G^6

N.C.

SOLO



ADDITIONAL SOLOS 12-BAR BLUES
AFTER SOLOS, D.C. AL \oplus



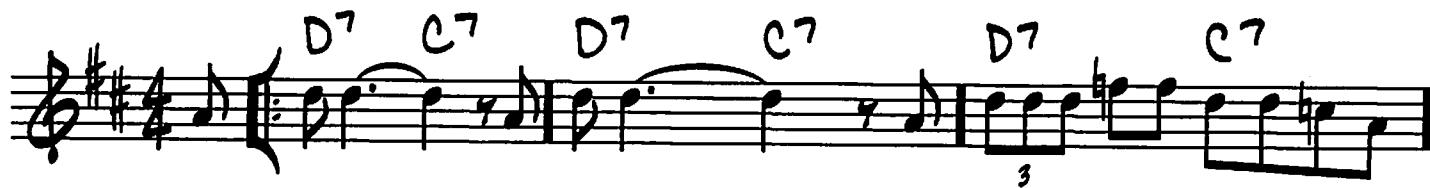
306

(MED SWING)
JAZZ

NOSTALGIA IN TIMES SQUARE

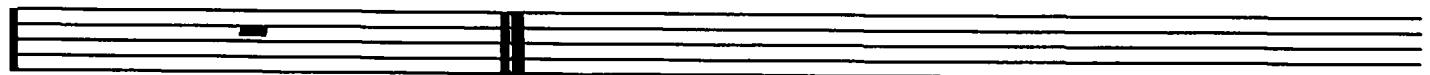
-CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
 Mingus website: www.mingusmingusmingus.com



2.

(SOLO BREAK) - - - - -



(MED. SLOW)

NUAGES

307
- Djangو REINHARDT /
JACQUES LARUE

The musical score consists of six staves of handwritten notation for a jazz band. The notation includes various instruments such as piano, guitar, bass, and drums. Chords are labeled above the staves, and performance markings like 'hp.', 'f', and '3' are used throughout. The score is in 4/4 time and features a mix of major and minor chords.

Chords labeled in the score:

- G-7 C7 F#-7b5 B7b9 E6 F#-7 G#-7
- G7 C7 F#-7b5 B7b9 E6
- D#-7b5 G#7 C#-7
- F#7 F7 F#7 B7 F#-7 B7
- G-7 C7 F#-7b5 B7b9 E6
- C-7 F7 B-7b5 E7b9 Amaj7
- A-7 D7 A-7 D7 E6 F#-7 G#-7
- G-7 C7 F#-7b5 B7 E6 A9 E6

(SWING) **(OLD MAN FROM) THE OLD COUNTRY**

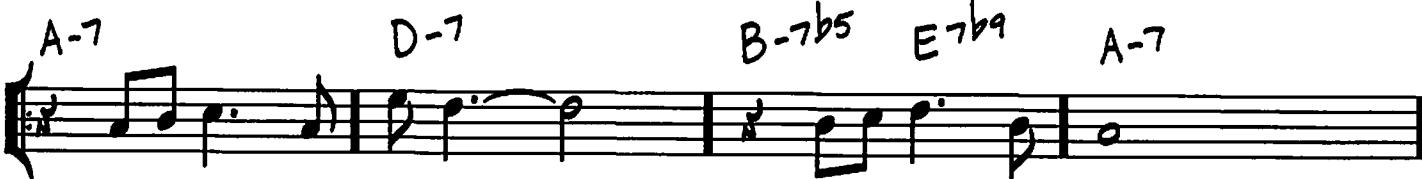
-NAT ADDERLY/CURTIS R. LEWIS

[INTRO]B-7^{b5}

E7#9



A-7 D9 G13 C7#9 F13 Bb7#9 A-7 E7#5

**[HEAD]**

D-7 / / G7 Cmaj7

B-7^{b5}

E7b9

A-7



Fmaj7

B7

B-7^{b5} E7b9 A-7 (E7#5)

FINE

REPEAT HEAD IN/DUT

(Up)

OLEO

A

G⁶ E-7 A-7 D⁷ G⁶ E⁷ A-7 D⁷
 D-7 G⁷ Cmaj⁷ C-6 B-7 E⁷ **A-7 D⁷**
A-7 D⁷ G⁶ **B**

A

G⁶ E-7 A-7 D⁷ G⁶ E⁷ A-7 D⁷
 D-7 G⁷ Cmaj⁷ C-6 B-7 E⁷ **A-7 D⁷ G⁶**

FINE

310

(MEDIUM)

OLILOQUI VALLEY

- HERBIE HANCOCK

(EVEN 8ths) D7sus4

D7sus4

C7sus4

(SWING)

2.

Db-9 (SWING)

Gbmaj7

Db-9

Gbmaj7

Db-9

Gbmaj7

D.S. FOR SOLOS
SOLO SWING
AFTER SOLOS, D.S. ALONE

\oplus SOLO
Db-9

Dbmaj7

(OPTIONAL ENDING)
Db-9 Gbmaj7

(1st x)

REPEAT AS DESIRED

ONCE I LOVED

(AMOR EM PAZ) (LOVE IN PEACE)

-ANTONIO CARLOS JOBIM/VINICIUS DE MORAES/RAY GILBERT

(MEDIUM TEMPO)

E-7 A⁷(#5) Dmaj7 D[#]7

E-7 F7 F[#]-7 F[#]7/E

D-7 G⁷(#5) Cmaj7

C[#]-7b5 F[#]7b9 B^{1.}maj7 B7b9

^{2.}Bmaj7 E7 Amaj7 D7

Gmaj7 G[#]7 G-6

F[#]-7 F7b5 E7 E-7 F[#]7b9

B-6 (B7)

312

(1948)

ONCE IN LOVE WITH AMY

-FRANK LOESSER

E^{maj7} F⁷ F^{#-7} B⁷ E^{maj7} F⁷ F^{#-7} B⁷ E^{maj7} E⁷

A^{maj7} E/G# F^{#-7} E 1. F^{#7}, F^{#-7} B⁷ 2. G^{#7}, G^{#-7}^{b5} C^{#7}

F^{#-7} B⁷ E^{maj7} A⁷ E^{maj7} A⁷ E^{maj7} G^{#-7} C^{#7}

F^{#-7} B⁷ E^{maj7} A⁷ B^{maj7} F^{#7} F^{#-7}_B F⁷(#11)

E^{maj7} F⁷ F^{#-7} B⁷ E^{maj7} F⁷ F^{#-7} B⁷ E^{maj7} E⁷

A^{maj7} E/G# F^{#-7} E G^{#7}, G^{#-7}^{b5} C^{#7}

F^{#-7}, G^{#-7} C^{#7}^{b5} F^{#7} B⁷ E⁶ (F^{#-7} B⁷)

FINE

ONE FINGER SNAP

(UP SWING)

N.C.

F#maj13(#11)

G-7/C C7 G-7/C C7

(WALK) C7 F7 C7 F7

E-7b5 A7b9 D-7b5 G7b9

Cmaj7 B-7b5 E7b9 (TO SOLOS)

SOLOS (E-7/A) A7 E-7/A A7)
N.C. F#maj13(#11)

G-7/C C7 G-7/C C7 C-7 F7 C-7 F7

(PLAY MELODY 1st TIME ONLY) (SOLO OVER PAREN. CHORDS ABOVE ON REPEATS)

G-7/C C7 G-7/C C7 C-7 F7 C-7 F7

E-7b5 A7b9 D-7b5 G7ba Cmaj7 B-7b5 E7b9

N.C. F#maj13(#11)

F#maj13(#11)

(SAMBA)

ONE NOTE SAMBA

(SAMBA DE UMA NOTA SO)

ANTONIO CARLOS JOBIM /
NEATON MENDONCA

B-7 B^b7 A-7 A^b7b5

B-7 B^b7 A-7 A^b7b5

D-7 G7 Cmaj7 F7

B-7 B^b7 A-7 A^b7b5 G6

C-7 F7 B^bmaj7

B^b7 E^b7 Abmaj7 A-7b5 A^b7b5

B-7 B^b7 A-7 A^b7b5

B-7 B^b7 A-7 A^b7b5

D-7 G7 Cmaj7 F7

B^b6 A7 Abmaj7 G6 (D7#5)

FINE

(Med. Bossa) ONLY TRUST YOUR HEART

-BENNY CARTER/SAMMY CARMAN

Dmaj7 G#7#9 C#-7

F#-7 B-7 E7 E7#5 1. Amaj7

E-7 A7 2. A7 E-7 E7b5 Dmaj7

F#/C# B-7 B7/A G#-7b5

C#7#5 F#-7 - F-7 E-7 A7

Dmaj7 G#7#9 C#-7 F#-7

B-7 E7 E7#5 G7b5 F#7

B-7 D-7 G7 Amaj7 C#-7 F#7b9

F7b5 Dmaj7/E E7b9 A6 (E-7 A7)

FINE

(FAST SWING)

ORBITS

- WAYNE SHORTER

A⁷ F#7^{b9} C-7 E-7^{b5} A⁷ F#7^{b9}

C-7 A⁷ F#7^{b9} B7#9 E-7

B7maj7 Cmaj7 C-7 B7#9

B7-7 A-7 E^b Fmaj7

F-7 E-7 G-7 D-7

Bmaj7#5 E-7 G-7 D-7

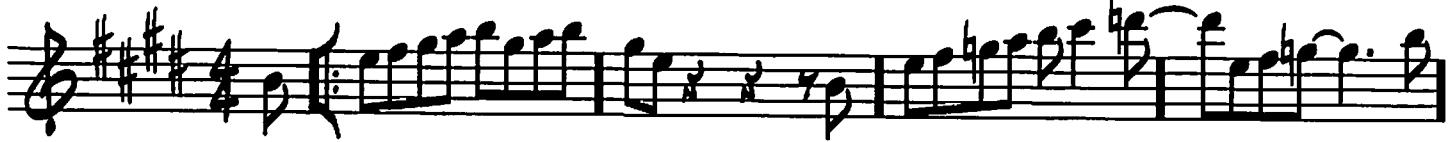
Bmaj7 E-7 Bmaj7#5 E-7

(MED. UP)

ORNITHOLOGY

Emaj7

E-7 A7 E7 A7



Dmaj7

D-7

G7



C7

F#-7 b5 B7

1. E-7

B7



G#-7

C#7

F#-7

B7



2. E

B7

G#-7 G-7

F#-7 F-7



E

(F#-7 B7)



FINE

(MED)

OUT OF NOWHERE

-JOHNNY GREEN/
EDWARD HEYMAN

Emaj⁷ G-7 C7

E maj⁷ G#-7 C#7

F#-7 G#-7bs C#7 F#-7

C7 F#-7 B7

F#-7 G#-7bs C#7 F#-7 D7(#11)

G#-7 G7 F#-7 B7 E6 (F#-7 B7)

(slow)

PAPER DOLLD B⁷ E⁷ A⁷D⁶

D/F#

D-F

A/E

F#7

E⁷A⁷

E-7

A⁷

D

E-7

A⁷

F#7

G

G#7

D F#7 B⁷

E-7

A⁷D⁶ALSO PLAYED C SWING - DOUBLE RHYTHM VALUES
DRUMS IN DOUBLE TIME

PASSION DANCE

-McCoy TYNER

D7sus4

I.

2.

Absus4 Bbsus4

Fsus4 Absus4 Csus4 Bbsus4

G PEDAL

Fsus4 Absus4 Bbsus4

Fsus4 Absus4 Csus4 Bbsus4

Bb/C C-

Bb/C C-

Bb/C C-

G7#9 A7#9

[SOLOS ON D7sus4]

(BALLAD)

PASSION FLOWER

Staff 1:

- Chords: E_b9b5, D9b5, E_b9b5, D9b5, C7, B7, B7b9, E₉, G7#5(b9), G9#5, F7b9, Bbmai7, A9#11, Ab9#11, G7b5, C7, F7b5, Bb7.
- Lyrics: "I'm gonna make you mine", "I'm gonna make you mine", "I'm gonna make you mine", "I'm gonna make you mine".
- Tempo: P.
- Time Signature: 2/4, 4/4.

Staff 2:

- Chords: E_b9b5, D9b5, E_b9b5, D9b5, C7, B7, B7b9, E₉.
- Lyrics: "I'm gonna make you mine", "I'm gonna make you mine", "I'm gonna make you mine", "I'm gonna make you mine".
- Tempo: P.
- Time Signature: 2/4, 4/4.

322

(BALLAD)

PEACE

-HORACE SILVER

S. F#-7b5 F7 E-7 A7b9 Abmaj7 / A-7b5


REPEAT HEAD IN
 AFTER SOLOS, D.S. AL FINE
 (PLAY PICKUPS)

(RED SWING) **PEGGY'S BLUE SKYLIGHT** -CHARLES MINGUS 323

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
Mingus website: www.mingusmingusmingus.com

A

E-7b5

A7#5

D-7



G7

G-7

C7#5

Fmaj7



B7

B7sus4

A7#9

D7#9



G7

C-7

F7b9



Bbmaj7

B7 N.C.

2. Bbmaj7

N.C.



B F-7

B7

E-7 A7

Dmaj7



D-7

G7

Cmaj7

Fmaj7 B7



C B7sus4

A7#9

D7#9

G7



C-7

F7b9

Bbmaj7



FINE

324

(MEDIUM SWING)

PENT UP HOUSE

-SONNY ROLLINS

F^{#-7}/B B7#5 F^{#-7}/B B7#5, Emaj7 F7 Emaj7

N.C. F^{#-7}/B B7#5 F^{#-7}/B B7#5, Emaj7 F7 Emaj7

N.C. B7/E E7#5 B7/E E7#5, A7

D7 F^{#-7}/B B7#5 F^{#-7}/B B7#5, Emaj7 F7 Emaj7

N.C. 2. Emaj7 (TO SOLOS)

(SOLOS) F#-7 B7 Emaj7 F#-7

B7 Emaj7 B7 E7 A7

D7 F#-7 B7 Emaj7

Emaj7 AFTER SOLOS, D.C. AL (TAKE REPEAT)

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PENTHOUSE SERENADE

WILLIAM T. JASON / WILLIAM T. JASON

326

(MEDIUM SWING)

PERI'S SCOPE

- BILL EVANS

$B-7 \quad E7 \quad C\#-7 \quad F\#-7 \quad B-7 \quad E7 \quad A\text{maj}7 \quad F\#-7$

$B-7 \quad E7 \quad A\text{maj}7 \quad C\#-7$

3 3 3 3

$D\text{maj}7 \quad E7 \quad C\#-7 \quad F\#-7 \quad B-7 \quad E7 \quad E-7/A - - A7$

$D\text{maj}7(\#11) \quad G\#7\#5(\#9) \quad G7\#5 \quad F\#7\#5$

$B-7 \quad E7 \quad C\#-7 \quad F\#-7 \quad B-7 \quad C7 \quad C\#-7\flat5 \quad F\#7\#5$

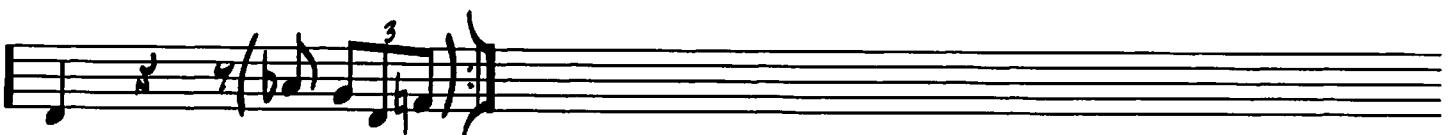
$B-7 \quad C\#-7 \quad D\text{maj}7 \quad D\text{maj}7/E \quad A\text{maj}9(D\text{maj}7/E) \quad C\#-7 \quad F\#7\#5$

FINE

(MED. SWING)

PERANCING (NO BLUES)

327
-MILES DAVIS



PINOCCHIO

-WAYNE SHORTER

(FRESH SWING)

(WEDNESDAYS)
JULY 11, 1975

PITHECANTHROPUS ERECTUS

-CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
 Mingus website: www.mingusmingusmingus.com

D- B^bmaj7 E-7b5 A7b9

B^b/D B^b/B C7b9 F7#11N.C.

E-7b5 A7#9 D-7 B^bmaj7

F-7 B7 E^bmaj7 E-7b5 A7

D-7 G7 D-7 G7

Solo D-7 G7 ON CUE:
 REPEAT AS DESIRED E-7b5 A7#9

LAST X, FINE AFTER VAMP D.C.

330

*FEST
EVENING*

PORtSMOUTH FIGURATIONS

-STEVE SWALLOW

A handwritten musical score for a bass player, consisting of six staves of music. The score includes the following elements:

- Staff 1:** C#-7 (BASS WALKS) - Bass line with eighth-note patterns.
- Staff 2:** (F#-7) Dmaj7 C#-7 C#-7 SOLO (BASS FILLS) - Bass line with eighth-note patterns, followed by a solo section with eighth-note fills.
- Staff 3:** Dmaj7#II / C# F#-9 - Bass line with eighth-note patterns.
- Staff 4:** Emaj7 Amaj7 G#-7 - Bass line with eighth-note patterns.
- Staff 5:** F#-7 Dmaj7 C#-7 - Bass line with eighth-note patterns.
- Staff 6:** Amaj7 G#-7 F#-7 Dmaj7 C#-7 - Bass line with eighth-note patterns.

 The score concludes with the instruction "REPEAT FOR SOLOS" and "FINE" at the bottom right.

(BALLAD)

PRELUDE TO A KISS

- DUKE ELLINGTON /
IRVING GORDON /
IRVING MILLS

B7 E7#5 A7 Dmaj7 G#7 C#7

F#7 B-7 / / E7#5 F#-7 B7

B-7 E7b9 A6 F#7#5 B-7 E7b9 A6 A6

Dbmaj7 Bb-7 Eb-7b5 Ab7 F-7 E7 Eb-7 Ab7

Dbmaj7 Bb-7 Eb-7b5 Ab7 Db-7 Gb7 B-7 C-7 C#-7 C7

B7 E7#5 A7 Dmaj7 G#7 C#7 F#7 B-7

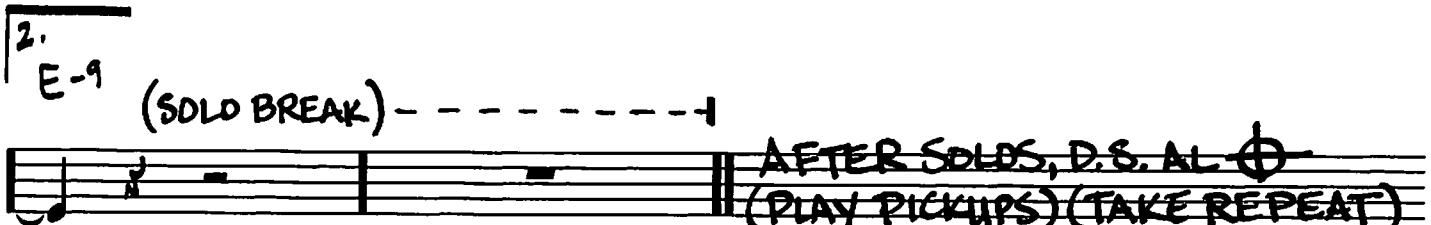
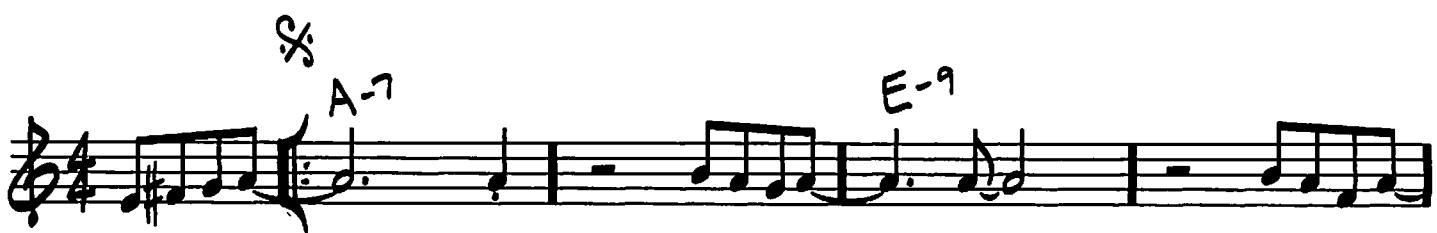
B-7 E7#5 F#-7 B7 B-7 E7b9 A6 (F#7#5)

332

(UP TEMPO)

PRINCE OF DARKNESS

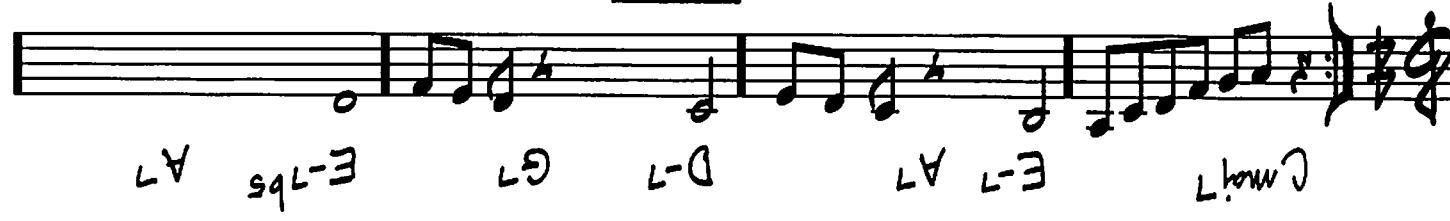
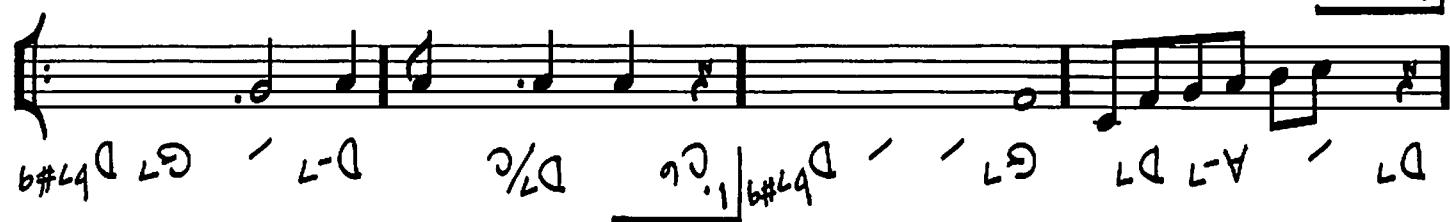
- WAYNE SHORTER



AFTER SOLO, D.S. AL \oplus
(PLAY PICKUPS) (TAKE REPEAT)



FINE



PS. I LOVE YOU

(MUSICAL NUMBER)
GEORGE JEAN KELLY
SCHOTT & CO. LTD.

(Slow blues)

PUSSY CAT DUES

-CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
 Mingus website: www.mingusmingusmingus.com

[INTRO]
A
[SOLOS ON C BLUES]

QUIET NIGHTS OF QUIET STARS (CORCOVADO)

-ANTONIO CARLOS JOBIM/GENE LEES

The musical score consists of ten staves of handwritten music. The first staff starts with a bass line and a key signature of B⁷/F# major. Subsequent staves feature various chords: E-7, A7, D⁷, Dmaj7, D-7, G7, C#-7, F#7#5, B7, B-7, F7, B7/F#, F7, E-7, A7, D7, Dmaj7, D-7, G7b5, C#-7, F#-7, B-7, E7b9, C#-7, F#7#5, B-7, E7, A6, and (F#7). The music is written in 4/4 time.

(BALLAD)

QUIET NOW

-DENNY ZEITLIN

F#-7 Dmaj7 C#7 - C#7/F# F#-7 B-7 E7 Amaj7 G7(#11) F#7#5

B-7b5 / F - E7 C#7 F#-7 B7(#11) Cmaj7 Fmaj7 Bb9

G#-7 Emaj7 D#7 - D#7/G# G#-7 C#-7 F#7 Bmaj7 A7(#11) G#7#5

C#-7b5 / G - F#7 D#7 G#-7 C#7(#11) D#-7 G#-7 C#-7 F#7 F#-7 B7(#11)

Emaj7 A9 Ab-7 G7 Fmaj7 Bb7 A7 Ab7

F#7 B7 Bb-7 A7 D#-9/G# C#7

F#-7 Dmaj7 C#7 - C#7/F# F#-7 B-7 E7 Amaj7 G7(#11) F#7#5

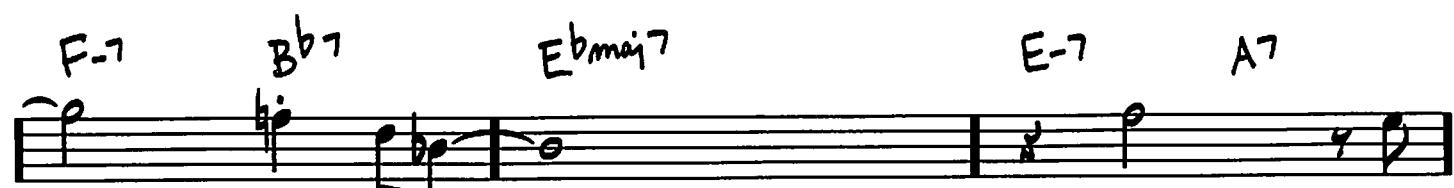
B-7b5 / E7 C#7 F#-7 B7(#11) C#-7 F#-7 B-7 E7 Amaj7 C#-7 F#-7 Dmaj7 Gmaj7

C#-7 Cmaj7 Fmaj7 Bbmaj7 Amaj9 (G#-7b5 C#-7ba)

FINE

RECORDA-ME

(BASS)



RED CLAY

-FREDDIE HUBBARD

[INTRO]FREE TIME
OPEN SOLOS(IN TIME)
(DRUMS)

4

1.

2.

**A** ~~S.~~ A-7(II)

G-7(II)

Bb7sus4 C7sus4



D7sus4

E7sus4

A-7(II)

G-7(II)



Bb7sus4

C7sus4

1. D7sus4

E7sus4

2. D7sus4

E7sus4

**B** A-7(II)

G-7(II)

Bb7sus4 C7sus4 1. D7sus4 E7sus4 2. D7sus4 E7sus4



A

Chords: A-7(II), G-7(II), Bb7sus4, C7sus4, D7sus4, E7sus4, A-7(II), G-7(II).

Bb7sus4, C7sus4, D7sus4, E7sus4, \oplus

(TO SOLOS)

SOLOS

A-7 G-7 C7 Fmaj7 B-7b5 E7#5
 \oplus (LAST x)

APFTER SOLOS, D.S. AL \oplus
(TAKE REPEAT)

\oplus A-7(II) G-7(II) Bb7sus4 C7sus4 D7sus4 E7sus4 A-7(II)
(PLAY 3x)

RIT. (LAST TIME)

(MID. BALLAD)

REFLECTIONS

-THELONIOUS MONK

Fmaj⁷ E^{b7} D⁷ D^{b7} G-⁷ C^{7b9} Fmaj⁷ - G-⁷ G^{#-7}

A-7 D^{7b9} E-7b5 G-7 C^{7b9} \oplus

$\boxed{3}$ $\boxed{3}$ $\boxed{3}$ $\boxed{3}$ $\boxed{3}$

$\boxed{1.}$ Fmaj⁷ F^{#07} G-7 - G^{b7#5} $\boxed{2.}$ Fmaj⁷ F^{#07}

$\boxed{3}$ $\boxed{3}$ $\boxed{3}$ $\boxed{3}$ $\boxed{3}$

A-7^{b5} D^{7b5} G-7 C^{7b9} F7 B^{b7}

$\boxed{3}$ $\boxed{3}$ $\boxed{3}$ $\boxed{3}$ $\boxed{3}$

E-7 A^{7b9} D- D-7

\times \times \circ \times

D-7 G7 G-7 G-7 C^{7b9}

\times \times \times \times \times

\oplus Fmaj⁷ Eb⁷ Fmaj⁷

$\boxed{3}$ $\boxed{3}$ \circ

D.C. AL \oplus

(up
= 200)

RING DEM BELLS

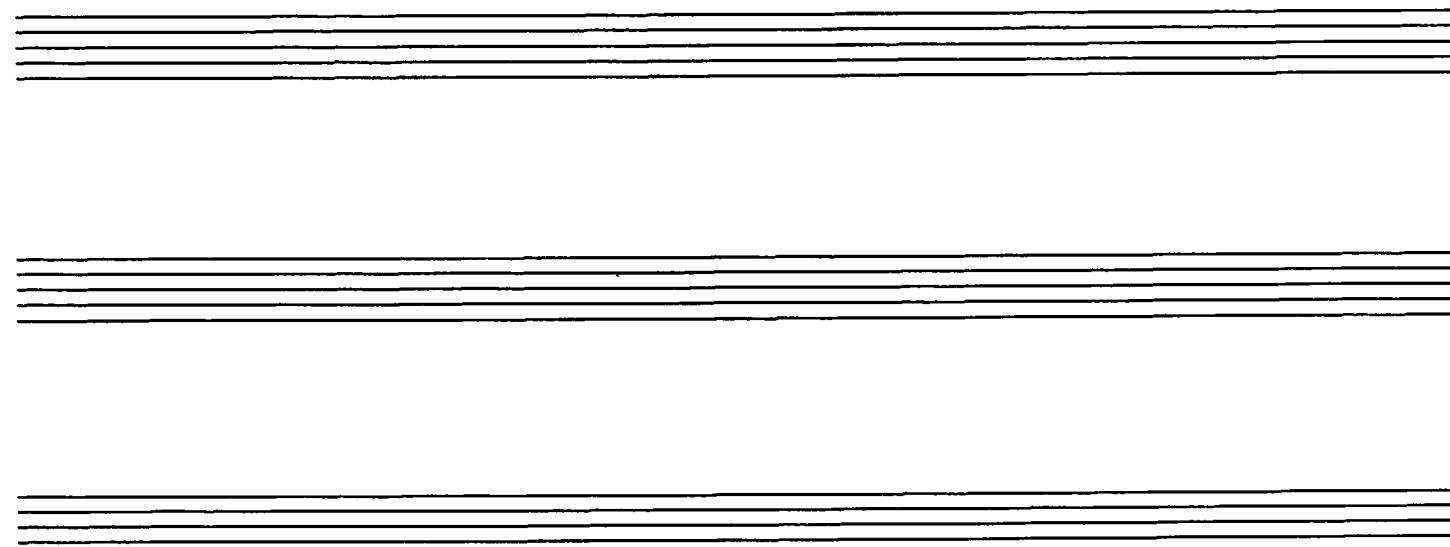
-DUKE ELLINGTON/
IRVING MILLS

Handwritten musical score for 'Ring Dem Bells'. The key signature is B major (two sharps). The time signature is 4/4. The first measure consists of two measures of music. The first measure has a bass line with a fermata over the second note, followed by a treble line with a sixteenth-note pattern. The second measure has a bass line with a fermata over the second note, followed by a treble line with a sixteenth-note pattern.

The second measure of the score. It starts with a bass line labeled 'E7' followed by a treble line labeled 'A'. The treble line ends with a half note and a fermata.

The third measure of the score. It starts with a bass line labeled 'A7' followed by a treble line labeled 'D6'. The treble line ends with a half note and a fermata.

The fourth measure of the score. It starts with a bass line labeled 'A' followed by a treble line labeled 'F#7'. The treble line ends with a half note and a fermata. The bass line continues with a 'B7' followed by an 'E7'.



(MED. SWING) **REINCARNATION OF A LOVEBIRD**
 -CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
 Mingus website: www.mingusmingusmingus.com

A E-(maj7) C maj7 F#7b5 B7#5

E- C maj7#b5 F#7 B7

E-b C maj7 B A-7 C#7

F#7#9 B7#5 E-(maj7) F#7#5 B7b9

C E- C maj7#11 F#7 B7

E- C maj7b5 F#7 B7

E-b C maj7 D A-7 Dbmaj7

F#7 B7#5(#9) E-7

E FREELY ($d=d$)

E-7 A7 E-7 A7 Dmaj7 Gmaj7#11 Dmaj7 Gmaj7#11

($d=d$ A TEMPO)

G-7 C7 Fmaj7 Bbmaj7 A-7b5 D7b9

G-7 C7b9 F#7#9 Bmaj7

D.C. AL

F#7#5 B7b9 A-7 Dbmaj7 F#7

B7#5(#9) E- (FINE) (FINE)

[SOLO ON ENTIRE FORM]

344

ROAD SONG

-JOHN L.(WES) MONTGOMERY

(LATIN ROCK)

(F#-7)
B7#9
(B7)
F#-7 B7

*(PLAY PAREN. CHORDS ON SOLOS)

E-7 D-7 Cmaj7 A-7 C#-7b5 A-7 B7#9 E-7

B7#9 E-7, , A-7 D7 D7/C Gmaj7/B Gmaj7/A

Ab-7 Db-7 G-7 C7 Fmaj7

B7b9 E-7 (F#-7)
B7#9

(B7) F#-7 B7 E-7 D-7 Cmaj7 A-7 C#-7b5 A-7 ⏪

B7#9 E-7, , ⏪

AFTER SOLOS, D.S. AL ⏪ (TAKE REPEAT)

∅ B7#9 E-7, , D-7 Cmaj7 A-7 C#-7b5 A-7 B7#9 E-9

'ROUND MIDNIGHT

-THELONIOUS MONK/
COOTIE WILLIAMS/
BERNIE HANTZHEN

(BALLAD)

A

$C-1/B$ $/B^b$ A^7 $F-9$ B^{b7} $A-7b5$
 A^{b7} D^{b7} $G-7$ $C7$ $F-7$ B^{b7} $C-$ $F-7b5$

1. $A-7b5$ $A^{b7}b5$ $G-7b5(b9)$ 2. $A-7b5$ $A^{b7}b5$ $G-7^{Am74}$ $C6$

B $A-7b5$ $A^{b7}b5$ $G-7b5$ $A-7b5$ $A^{b7}b5$ $G-7b5$
 $F-7$ $D-7(\text{no } 5^{\text{th}})$ $G7$ $A-7b5$ $D7$ B^{b9} A^{b9} $F-7$ $D-7(\text{no } 5^{\text{th}})$ $G7$

C $C-1/B$ $/B^b$ A^7 $F-9$ B^{b7} $A-7b5$ $A^{b7}D^{b7}G-7C7$
 $F-7$ B^{b7} $C-$ $F-7b5$ $A-7b5$ $A^{b7}b5$ $G-7^{Am74}$ $C6$

346

(BALLAD)

RUBY, MY DEAR

- THERONIUS MONK

A

D-9 G⁷(b9) C^{maj7} D-7 D#-7 E-7 F⁶ F#⁶ E-7 A⁷(b9)

D^{maj7} E-7 F-7 F#-7 G-7 C⁷(b9) F^{maj7} G-7 G[#]-7 A-7

G-7 G^b(add9) A^b-7 G⁷_{b5} G⁷_{#5} A^b-7 G⁷_{b5}

B

G^{bmaj7} A^b-7 D^b7^{b9} G^b₆⁹ G⁶ G^{#07}

d.

A- A-(maj7) A-7 A-7(add/maj7) B-7 C-7 F9b5 C F#7

C

D-9 G7(b9) Cmaj7 D-7 D#-7 E-7 Fb F#7 E-7 A7(b9) Dmaj7 E-7 F-7 F#-7

G-7 C7(b9) Fmaj7 G-7 G#-7 A-7 G-7 Db9(II)³ Ebb9 Ab7b9 G7b9

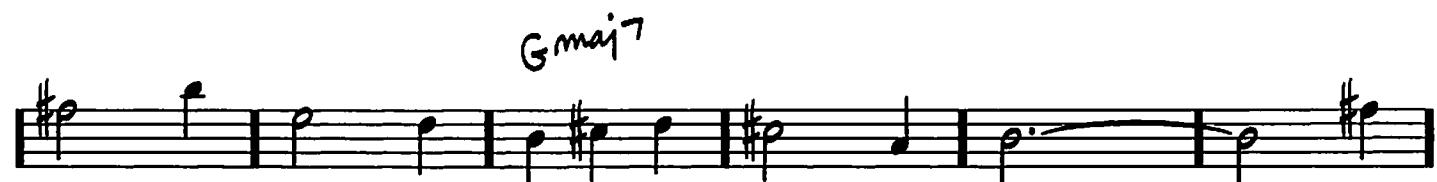
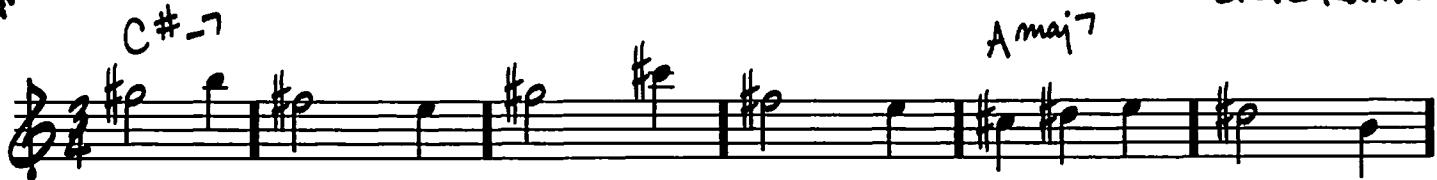
AFTER SOLOS, D.C. AL Ⓛ

⌚ (FREELY) , (WHOLE TONE FILL)

Ebb9 Ab7b9 G7b9 Gb7bs F7b5 Bb9

(JAZZ)
(WALTZ) THE SAGA OF HARRISON CRABFEATHERS

-STEVE Kuhn



(MEDIUM)

SATIN DOLL

B-7 E-7 B-7 E-7 C#-7 F#-7

C#-7 F#-7 F#-7 B-7 F-7 Bb-7

1. A maj7 B-7 C#-7 F#-7 2. A maj7

E-7 A-7 E-7 A-7 Dmaj7

F#-7 B-7 F#-7 B-7 E-7 B-7 E-7

B-7 E-7 B-7 E-7 C#-7 F#-7 C#-7 F#-7

F#-7 B-7 F-7 Bb-7 Amaj7 (B-7 C#-7 F#-7)

FINE

350

(MED.
(SLOW BLUES))SCOTCH AND SODA

- DAVE GUARD

Fmaj7 B^b9 C⁶ E-7 A⁷

D⁷ D-7 G⁷ B-7 F-6 E⁷

C⁹ G-7 C⁹ C9#5 Fmaj7

Cmaj7 D-7 G⁷ Cmaj7 D⁹

G⁷ D-7 G⁷ Fmaj7 B^b9

C⁶ E-7 A⁷ D⁷ D-7 G⁷

E-7 A⁷ D-7 G⁷ F⁷

C⁶ (G-7 C⁷)

(MED. BOP) SCRAPPLE FROM THE APPLE

-CHARLIE PARKER



(MED. LATIN)

SEA JOURNEY-CHICK COREA/
NEVILLE POTTER

INTRO

F#-(#5)

F#-

F#-(#5)

F#-

(LAST x)

B $\frac{2}{4}$ $\frac{3}{4}$

A.S.

F#-(#5) F#- F#-(#5) F#-

VAMP SIM.

F#-(#5) F#- F#-(#5) F#-

B-(add 4) C#-(add 4) F#-(add 4) E7sus4

D#-7b5 Dmaj7

C#7sus4

C#7b9

B F#-(#5)

VAMP

F#-

F#-(#5)

F#-

F#-(#5)

F#-

F#-(#5)

F#-

B-7 Amaj7#5

Dmaj7

C#7#9

Dmaj7

C#7

F#7

Bmaj7

A#-7

G#-7b5

C#7b9

F#-(#5)

F#-

SOLOS

F#-(#5)

F#-

(LAST x)

VAMP

AFTER SOLOS, D.S. - PLAY A B
FADE OUT OVER VAMP

354

(MED. UP)

SEVEN COME ELEVEN

- BENNY GOODMAN /
CHARLIE CHRISTIAN

INTRO

(BASS)

F

(PLAY 3x)



A

F



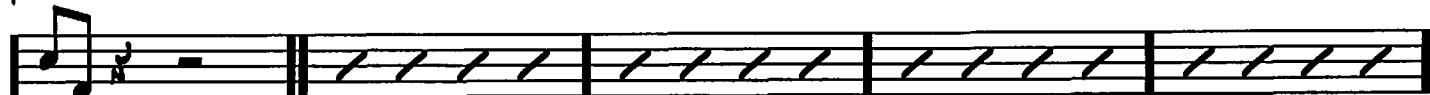
1.



2.

B E7

A7



D7

G7

C7



C

F



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SIDEWINDER

(Soul Jazz)

B7 C7

BASS & RHYTHM - CONTINUE SIMILE
(F7) E7 F7

(C7) B7 C7

E-7b5 A-7b9

D- E/A

D/G C7

(C7) B7 C7

C7 N.C.

(ENDING)

PLAY HEAD 2X IN/OUT

VAMP TO FADE OR CUE

(FAST BOP) **SEVEN STEPS TO HEAVEN** -MILES DAVIS/
VICTOR FELDMAN

[INTRO]

N.C.

(BASS)

A:
Dmaj7 Gmaj7 C#7 F#7 B-(maj7) F7 E7 N.C.

D13

C13

(4xs)

C6 C#6 D6 N.C.

B-7 E7 Amaj7 D-7 G7
Cmaj7 F-7 Bb7 Ebmaj7 (A7)

A: Dmaj7 Gmaj7 C#7 F#7 B-(maj7) F7 E7 N.C.

C6 C#6 D6 N.C.

C D¹³ C¹³ (3xs) D¹³ (SOLO BREAK) - - - - -

D SOLOS
Dmaj7 C#-7 F#-7 B-7 E7

E-7 A7 C6 C#6 D6

E Amaj7 B-7 E7 Amaj7 D-7 G7

Cmaj7 F-7 Bb7 Ebmaj7 E-7 A7

F Dmaj7 C#-7 F#-7 B-7 E7

E-7 A7 C6 C#6 D6

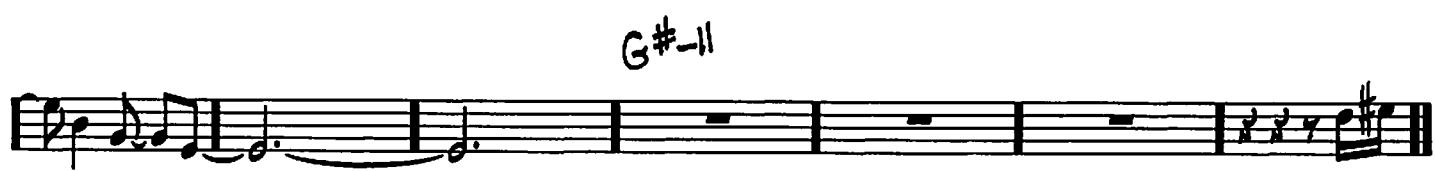
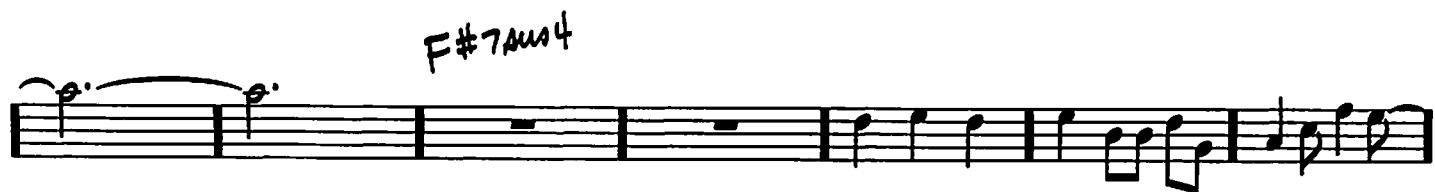
SOLO **D D E F**
PLAY **C** AFTER EACH SOLO
LAST TIME, D.S. AL~~LO~~

G C6 C#6 D6 N.C. (4xs) D¹³ C¹³ (6xs) D¹³

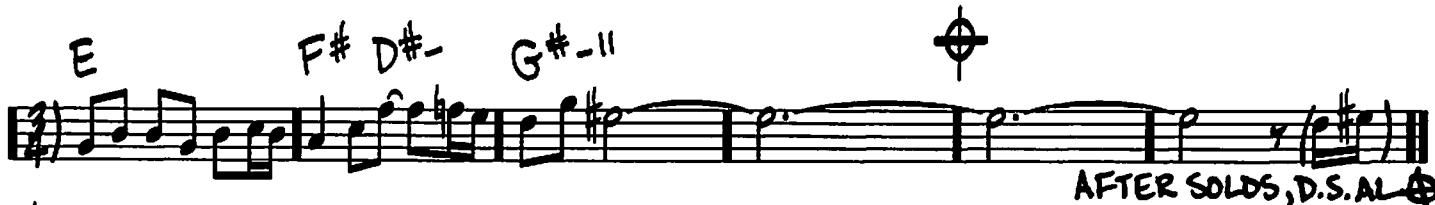
SILVER HOLLOW

-JACK DEJOHNETTE

(M.M.)



S G#-II



SIRABHORN(J=132
(EVEN 8ths))

A

A

G-

E^b

C#-



Ab

F-7

D^b

B-



Ebmaj7

D-7

Ebmaj7

D-7



Bmaj7#11

B
F#

E

D#-9 Dmaj7(#11)



C#7sus4



AFTER SOLOS, TO

360

SKATING IN CENTRAL PARK

-JOHN LEWIS

(MED.)

A major 7/E E7b9 A major 7/E D major 7/E E7#5

A major 7/E A7b5/Eb D major 7 G major 7 C major 7 F major 7

B7 E7 D/F#-G-6 E7/G# A major 7 A7b5/Eb

D- D7/C# D7/C B7b5 C major 7 G6/B

A7 G-6 A-6 A-G F#-7b5 B7b9

D- D7/C B7b5 E7#5 A major 7/E E7b9 A major 7/E

D major 7/E E7#5 A major 7/E A7b5/Eb D major 7 G major 7

C major 7 F major 7 B7 E7 A major 7 E7b9

AFTER SOLOS, D.C. AL

Φ A^{maj7}
/EA^{7b5}
/E^bD^{maj7}A^{add9}
/C[#]

B-7

E7

C[#]-7F[#]-7

B7

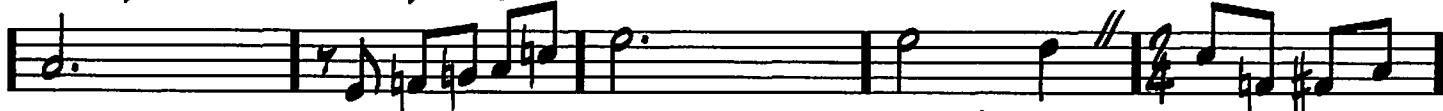
D^{#07}

A/E

A+/E#

F[#]-7, E^b D-7, C^{maj7} B^b B^{maj7} #11

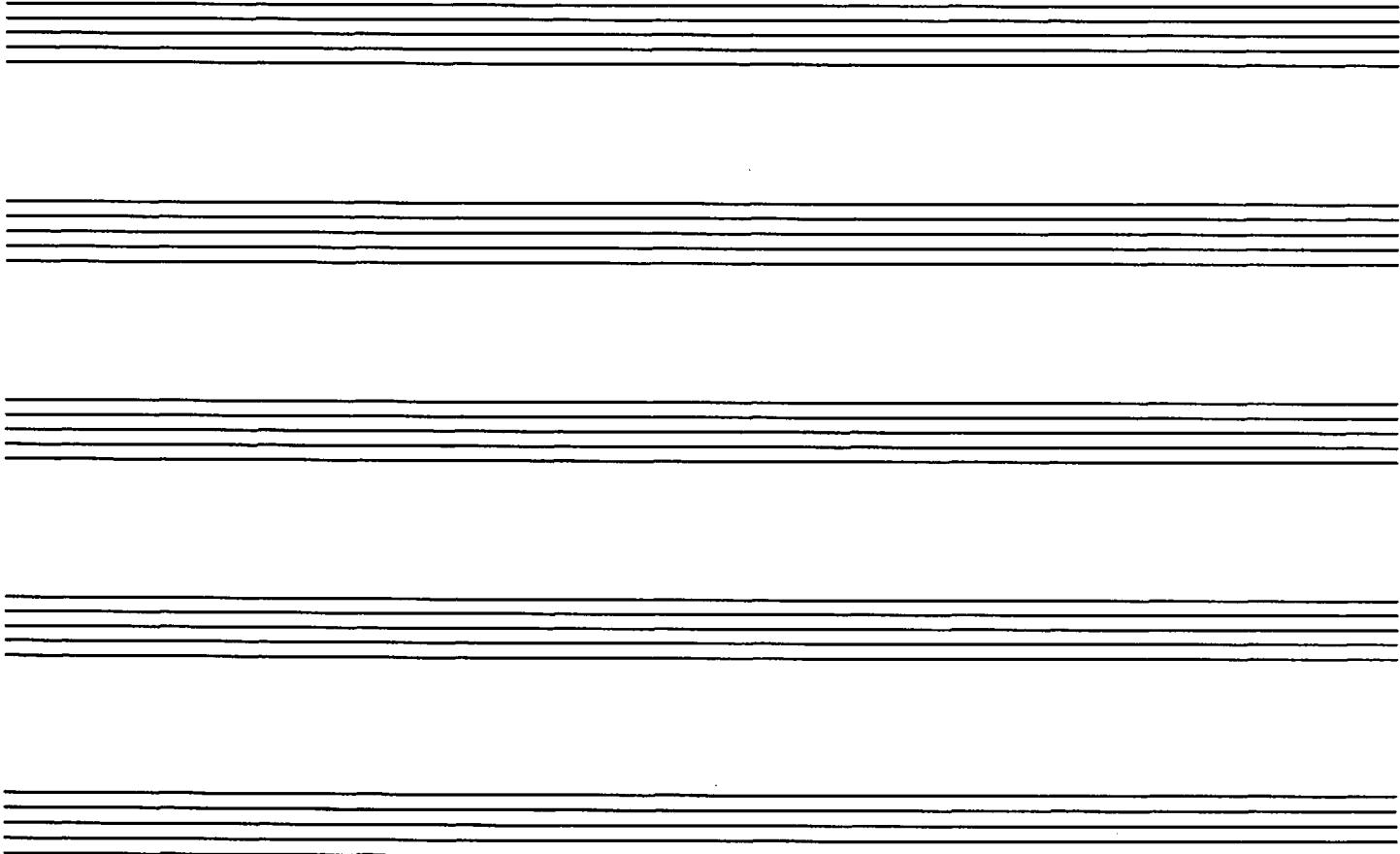
(RUBATO)

A^{maj7} #5B^b/A

G/A

G[#]/AA^{maj9}

R.I.T. - - - - -



362

(80502)

SO NICE

(SUMMER SAMBA)

-MARCOS VALLE/
PAULO SERGIO VALLE/
NORMAN GIMBEL

D^{maj}7 G[#]-7 C[#]7

G^{maj}7 G^b C7

F[#]-7 B7b9 1' E-7 C[#]-7b5 F[#]7#5

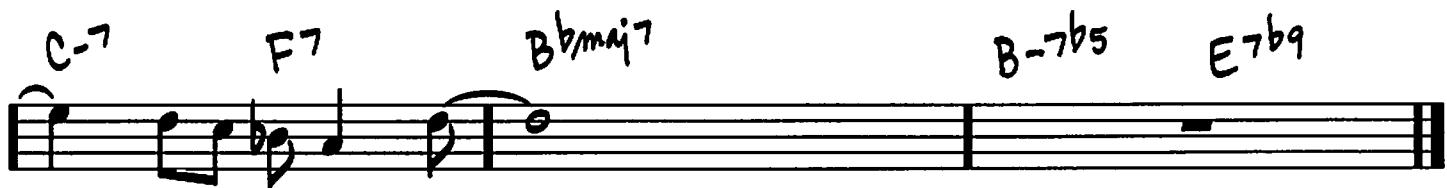
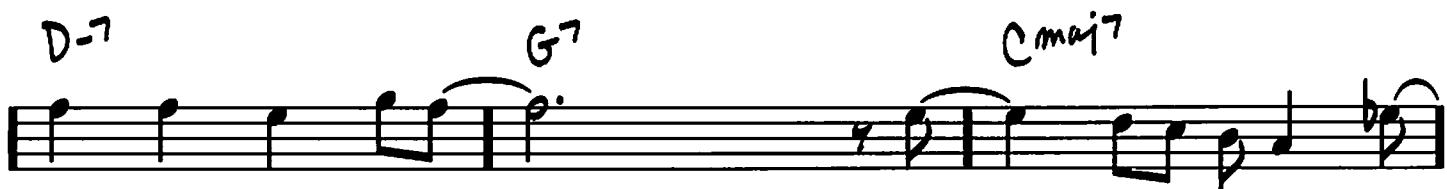
B-7 E7 E-7 B^b7 A7

2. E-7 A7b9 D^{maj}7 G7

D6 (E-7 A7)

SOLAR

(MED. SWING)



B-7b5

E7b9

364

(MED. JAZZ)

So what

-MILES DAVIS

A

BASS LINE 8VA

N.C. C[#]-7(add4) B-7(add4) N.C.

C[#]-7(add4) B-7(add4) N.C.

N.C. C[#]-7(add4) B-7(add4) N.C.

2. N.C.

B

N.C. D-7(add4) C-7(add4) N.C.

N.C.

D-7(add4)
C-7(add4)

N.C.

D-7(add4) 365
C-7(add4)

Musical score for measures 1-4:

- Measure 1: Bass note, D-7 chord
- Measure 2: C-7 chord
- Measure 3: Bass note, D-7 chord
- Measure 4: C-7 chord

N.C.

D-7(add4)
C-7(add4)

N.C.

Musical score for measures 5-8:

- Measure 5: C-7 chord
- Measure 6: Bass note, D-7 chord
- Measure 7: C-7 chord
- Measure 8: Bass note, D-7 chord

A

N.C.

C#-7(add4)
B-7(add4)

N.C.

C#-7(add4)
B-7(add4)

Musical score for measures 9-12:

- Measure 9: C#-7 chord
- Measure 10: Bass note, B-7 chord
- Measure 11: C#-7 chord
- Measure 12: Bass note, B-7 chord

N.C.

C#-7(add4)
B-7(add4)

N.C.

C#-7(add4)
B-7(add4)

Musical score for measures 13-16:

- Measure 13: C#-7 chord
- Measure 14: Bass note, B-7 chord
- Measure 15: C#-7 chord
- Measure 16: Bass note, B-7 chord

N.C.

SOLOS
B-7

16

C-7

8

B-7

8

AFTER SOLOS, PLAY ENTIRE FORM
THEN VAMP ON A - FADE OR CUE

(BALLAD)

SOLITUDE-DUKE ELLINGTON/
EDDIE DE LANGE/
IRVING MILLS

C maj⁷

A-7

D7

D-7

G7

C maj⁷

1. D-7 G7#5

2. C maj⁷ C7

F maj⁷

F#07

C6/G

G-7 C7

F maj⁷

F#07

C6/G, E-7 A7 D-7 G7#5

C maj⁷

A-7 D7

D-7

G7

C maj⁷

(D-7 G7)

FINE

(RED JAZZ
WALTZ) **SOME DAY MY PRINCE WILL COME**

-FRANK CHURCHILL/LARRY MOREY

G maj⁷ **B 7#5** **C maj⁷** **E 7#5**

A-7 **E 7#5** **A7** **D7**

1. B-7 **B b°** **A-7** **D7**

B-7 **B b°** **A-7** **D7**

2. D-7 **G7** **C** **C #°**

G/D **A-7/D** **D7** **G**

(MEDIUM)

SOME OTHER SPRINGARTHUR HERZOG, JR./
IRENE KITCHINGS

Amai⁷ E7#5 C#-7bs F#7bs B-7 B-7bs

F7 E7 A7 A7#5 G7, 1. C6 Cmai⁷
 C7(#11) B7 A07 G6 B7/F# E7#5 2. C6 E-7

D-7 G7bs C6 C7 B7, Ab-7, , G-7
 F#-7 B7 Ab-7 G07 F#-7 B7

C#-7 F#7#5 Bmai⁷ A7 Ab7, G7 F#7, , B7 E7#5
 Amai⁷ E7#5 C#-7bs F#7bs B-7 B-7bs F7 E7

A7 Ab7#5 G7, Gb-7bs F7 A6/E B7 E7 A6 (B7 E7#5)
 FINE

SOMEBODY LOVES ME-GEORGE GERSHWIN/
B.G. DESYLVIA/

BALLARD MACDONALD/EMELIA RENAUD

(MED.)

The musical score consists of eight staves of handwritten music. The first staff starts with a D major 7 chord (Dmaj7) followed by E7, A7, Dmaj7, and G7. The second staff begins with D major 7, followed by Bb7, A7sus4, D6, E7, and A7. The third staff starts with D major 7, followed by E7, A7, D major 7, G#-7b5, C#7b9, F#-7, D7, C#7sus4, F#-, and B7#5. The fourth staff starts with E-, E-(maj7), E7, E6, E7, C#-7b5, and F#7b9. The fifth staff starts with B7, E7, B7, E7, E7, and A7. The sixth staff starts with D major 7, followed by E7, A7, D major 7, and G7. The seventh staff starts with F#-7, B7, E7, A7, D6, and (E7 A7). The eighth staff ends with a final E7 and A7.

(ROCK)

SOME SKUNK FUNK

-RANDY BRECKER

N.C.

A7#9 Bb7#9
B7#9

A7#9



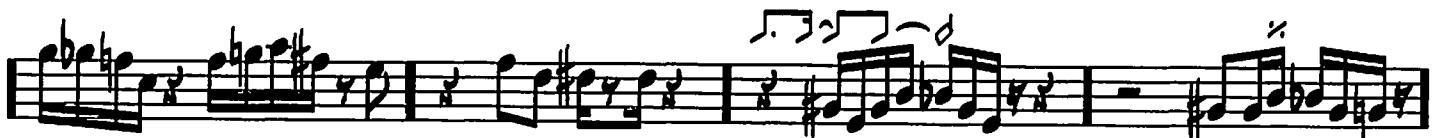
A 88

N.C.

E-7

1.
E/Bb

Bb

Eb(b9)
/Bb

F#/Bb B7#9

2.
E/Bb

C Bb C Bb



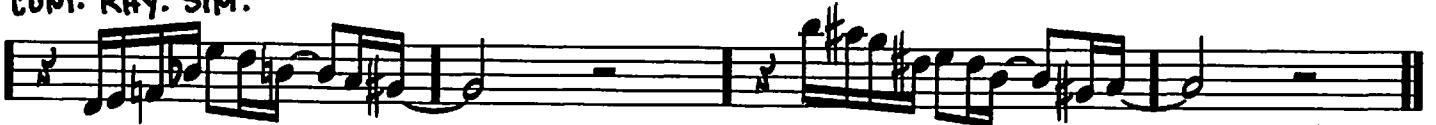
Bb PEDAL - - -

E/Bb

C/Bb Bb C/Bb Bb

C/Bb Bb C/Bb Bb

CONT. RHY. SIM.



B F[#]/B_b

RHY. FILL - - - - -

B_b/F[#]

(PLAY)

B7#9 C7#9 G#7#9 A7#9 **C** D-7 A/D

(PLAY 3xs)

D N.C.

A7#9 Bb7#9 B7#9 A7#9

N.C.

Solo Break - - - -

FINE

D.S. FOR SOLOS - TAKE REPEATS
PLAY **B**, **D** AS WRITTEN

(AFTER SOLOS)

E-7

A E-7

(PLAY 8xs)

D.S. A/FINE (TAKE REPEAT)

(JAZZ MAZURKA)

SOMETIMES AGO

-SERGAI MIHANOVICH

B **#** **#** **#** **4**

Amaj7 B⁷/A Amaj7 B⁷/A

Amaj7 B⁷/A D-7 G⁷ C^{#7-7} F^{#7}

B- E⁷ C^{#7#5} C^{#7} F^{#7}

F^{#7-7}/
B B⁷ C-7 F⁷ B-7 E⁷

Amaj7 B⁷/A Amaj7 B⁷/A

Amaj7 B⁷/A D-7 G⁷ C^{#7-7} F^{#7}

B- E⁷ C^{#7} F^{#7}

B-7 E⁷ E⁷/
D C^{#7#5} C^{#7} F^{#7b9} F^{#7}

B-7 B⁷/E E^{7b9} A B⁷/A

A B⁷/A Amaj7 AFTER SOLOS, D.C. AL ~~A~~

(MED. LATIN)

SONG FOR MY FATHER

A D-7 C7

B-flat7 A7sus4 D-7

2.

B C7

D-7 C7 B-flat7 A7

D-7

FORM **A A B**

374

(MED. UPSWING)

THE SONG IS YOU

- JEROME KERN
OSCAR HAMMERSTEIN II

A mai⁷ **C⁷** **B-7** **E⁷**

A mai⁷ **F#⁷** **B-7** **E⁷**

C#-7 **F#⁷** **B-7** **E⁷**

D-7 **G⁷** **C#-7** **F#⁷** **B-7** **E⁷**

C#-7 **F#⁷** **B-7** **E⁷**

A^b **D⁷** **A^b** **E^b-7^{b5} A^b⁷**

375

The image shows a handwritten musical score consisting of eight staves of music. The music is written for a solo instrument, likely trumpet, as indicated by the continuous eighth-note patterns and the specific fingering markings (Bp, Fp, Gp, Ap, Bp, Cp, Dp, Ep) placed above each staff.

Staff 1: Key signature of D^b major (two flats). Chords: D^b major 7, E^b-7, A^b-7.

Staff 2: Key signature of D^b major (two flats). Chords: D^b major 7, G-7^{b5}, C7.

Staff 3: Key signature of F-7. Chord: B^b-7.

Staff 4: Chords: E^b-7, A7(#11), A^b-7, E7.

Staff 5: Chords: A major 7, C7, B-7, E7.

Staff 6: Chords: A major 7, E7, A7, D major 7, G9.

Staff 7: Chords: C[#]-7, F[#]-7, B-7, E7.

Staff 8: Chords: A⁶, (D7), A⁶, B-7, E7.

(BALLAD)

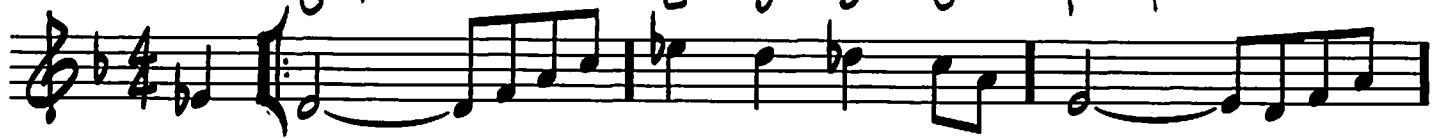
SOPHISTICATED LADY

-DUKE ELLINGTON / IRVING MILLS / MITCHELL PARISH

A

S

G-7

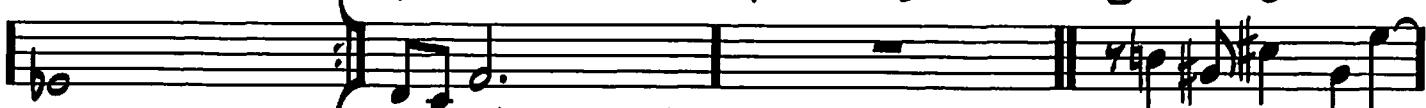
E^b-7 D-7 D^b-7 C-7 Fmaj7F7 E7 E^b-7 D7 G7G-7 C7 \oplus Fmaj7

F#-7

Fmaj7

F#-7 B7

B Emaj7 C#-7



F#-7 B7

G#-7b5

C#-7b9

F#-7

B7b9

Emaj7

C#-7



F#-7

B7

E7

A7

C7

A-7b5 D7b9



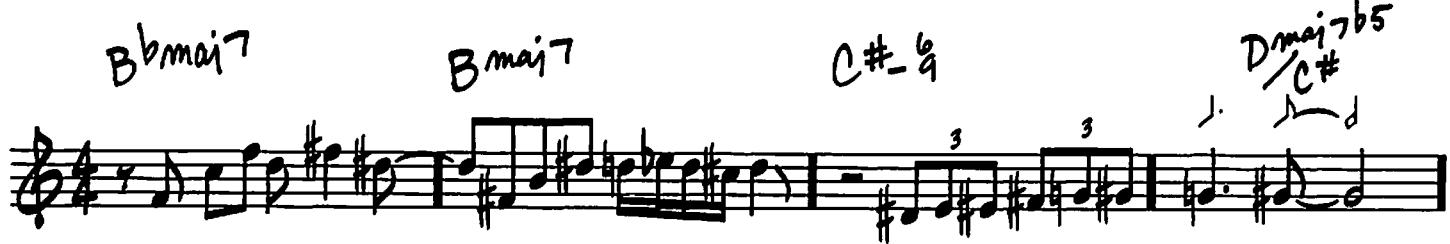
Fmaj7

(A-7b5 D7b9)

D.S. AL \oplus 

(FAST JAZZ)

THE SORCERER

B_bmai⁷ B mai⁷ C#-⁶ Dmai⁷_{b5}


B_bmai⁷ B mai⁷, F#7#5(#9) B7#9


F-7 E-7 C mai⁷_{b5} F#-7_{/B}


A-7 F#7sus4 E/F


(MED. SWING)

SPEAK NO EVIL

- WAYNE SHORTER

S.

Handwritten musical score for "SPEAK NO EVIL" by Wayne Shorter. The score consists of ten staves of music, each with a different rhythm pattern. Chords are indicated above the staves, such as A-7, Bbmaj7, C-7, C#-7, D-7, E-7, F#7b5, G-7, G7b5, B/C, Bbmaj7, A-7, Bbmaj7, A-7, Bbmaj7, C-7, and F#7b5. Performance instructions include "REPEAT TILL END" at the bottom, "AFTER SOLOS D.S. AL Ⓢ" (After Solos Da Capo alla Fine), and "REPEAT TILL END" again at the end. The score is written in a mix of standard notation and rhythmic patterns, with some staves having two measures per staff.

(FAST)

THE SPHINX

F#maj7

/ x -

G#-7

/ x -



C#7 C#/B A#-7 G#-7 A#-7 G#-7



F#maj7 A#-7 G#-7 C#7 F#6 N.C.



(WALK)

FINE

(MEDIUM)

STANDING ON THE CORNER

-FRANK LOESSER

D D⁷ G^{major7} C⁹ D F^{7/C} B^{b9} A⁷
 D D⁷ G^{major7} C⁹ B^{7sus4} E⁷ B^{b9} A⁷
 D D⁷ G^{major7} G-6 A⁷
 D D⁷ G^{major7} B^{b6} - D/A B-7 E-7 A⁷
 1. D F^{7/C} B^{b9} A⁷ 2. D F^{7/C} B^{b9} A⁷ D F^{#7}
 B- B-(#5) B-6 B-(#5) B- B-(#5) B-6 B-(#5)
 D D+ D^b D+ D/A E^{b/A} F/A E^{b/A}
 D/A B-7 B^{b9} A⁷
 D F^{7/C} B^{b9} A⁷ D^b
 D C. AL φ

(BALLAD) THE STAR-CROSSED LOVERS

-DUKE ELLINGTON/BILLY STRAYHORN

S. Ebmaj⁷ E9b5 Bb/Fmaj⁷ G-7 C-7 F7

Bbmaj⁷ E7b5 Ebmaj⁷ E9b5 Bb/Fmaj⁷ G-7 E-7b5 A7b9

D-7 C-7 F13 C-7 F13 C-7b5 F13

C-7b5 F13 Bb7sus4 Bb9 Bb7b9 Ebmaj7 Eb-7 Eb-6

Eb-(b6) F7 Bbmaj7 Bb7#5 Ebmaj7 C7 Bb/Fmaj7

Db/F Bbmaj7 FILL - - - - - (P)

Bbmaj7 Bbmaj9add6 FILL - - - - - (P)

D.S. FOR SOLOS
AFTER SOLOS, D.S. AL

(RED.
OR BALLOO)**STELLA BY STARLIGHT**- VICTOR YOUNG /
NED WASHINGTON

B[#]7

C^{#-7b5} F^{#7b9} A-7 D7

D-7 G7 Cmaj7 F7

Gmaj7 C^{#-7b5} F^{#7b9} B-7 G-7 C7

Dmaj7 C^{#-7b5} F^{#7b9} F^{#-7b5} B^{-7b9}

E7#5 A-7

F7(#11) Gmaj7

C^{#-7b5} F^{#7b9} B-7b5 E7b9

A-7b5 D7b9 Gmaj7

STEPS

(FAST JAZZ)

Bass clef, 4/4 time.

A-7

D-7**A-7**

F maj 7#II D^b maj 7 B^b maj 7#II A^b maj 7#II

2nd X, TD SOLOS

(AFTER SOLOS)

A-7

A-7

PLAY 2X ONLY

BASS CLEF CONT. SIM.

D-7**A-7**

F maj 7#II D^b maj 7 B^b maj 7#II A^b maj 7#II **A-7**

(MED SWING)

STOLEN MOMENTS

- OLIVER NELSON

INTRO

A-7 B-7 C maj7 B-7

HEAD SX

A-7 A-6 A-7 A-6

BASS CONTINUE SIMILE, FOLLOW CHANGES

D-7 D-6 A-7 A-6

B-11 C-11 C#-11 D-11 D#-11 D-11 C#-11 C-11 B-7

C7 A/C# D-7 A-7 E7#5

(TO SOLOS)

[SOLOS ON A MINOR BLUES]

E7#5 A-7 E7#5 D7sus4 A-9

RIT.

(Med.)

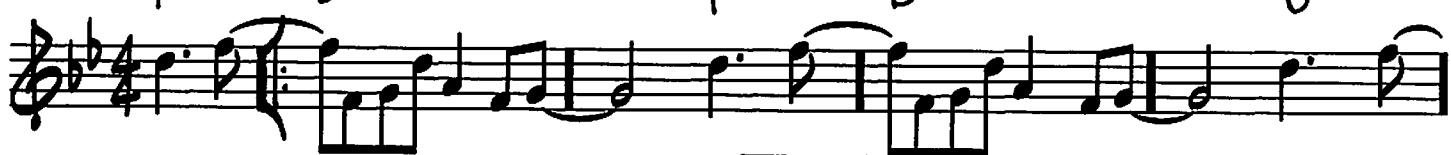
STOMPIN' AT THE SAVOY

-BENNY GOODMAN/EDGAR SAMPSON/CHICK WEBB

F7 Bbmaj7

F7 Bbmaj7

B7



C7

F7

1. Bb6

G7

C7 F7

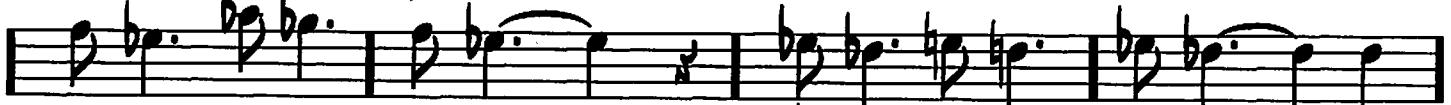


Eb7 E7 Eb7



Ab7 Eb-7b5 Ab7

Db7 D7 Db7



F#7

F7

Bbmaj7

F7



Bbmaj7

B7

C7

F7



Bb6

F7



(MED. BLUES) STRAIGHT NO CHASER - THELONIOUS MONK



(SWING)

SUGAR



A-7 B-7^{b5} E7#5 A-7
 E7#5 A-7 B-7^{b5}
 E7#5 A-7 E^b7 D-7
 C7 B-7^{b5} E7#5 1. F7
 E7#5 2. A-7 (B^bmaj7)
 (L. N. P. P. P.)

(MED. SWING) **A STRING OF PEARLS** - JERRY GRAY

INTRO

E⁷

This section starts with a treble clef, a key signature of two sharps, and a time signature of 4/4. It consists of four measures. The first measure has a single eighth note followed by a sixteenth-note pattern. The second measure has a single eighth note followed by a sixteenth-note pattern. The third measure has a single eighth note followed by a sixteenth-note pattern. The fourth measure has a single eighth note followed by a sixteenth-note pattern.

A A^{mai7} A7 A^b A+ A A+ A^b A7 A^{mai7} A A^{mai7}

This section starts with a bass clef, a key signature of one sharp, and a time signature of 4/4. It consists of four measures. The first measure has a single eighth note followed by a sixteenth-note pattern. The second measure has a single eighth note followed by a sixteenth-note pattern. The third measure has a single eighth note followed by a sixteenth-note pattern. The fourth measure has a single eighth note followed by a sixteenth-note pattern.

A7 A^b A+ A B⁷ E⁷ A^b - - F⁷ E⁷

This section starts with a bass clef, a key signature of one sharp, and a time signature of 4/4. It consists of four measures. The first measure has a single eighth note followed by a sixteenth-note pattern. The second measure has a single eighth note followed by a sixteenth-note pattern. The third measure has a single eighth note followed by a sixteenth-note pattern. The fourth measure has a single eighth note followed by a sixteenth-note pattern.

D D^{mai7} D7 D^b D+ D D+ D^b D7 D^{mai7} D D^{mai7}

This section starts with a bass clef, a key signature of one sharp, and a time signature of 4/4. It consists of four measures. The first measure has a single eighth note followed by a sixteenth-note pattern. The second measure has a single eighth note followed by a sixteenth-note pattern. The third measure has a single eighth note followed by a sixteenth-note pattern. The fourth measure has a single eighth note followed by a sixteenth-note pattern.

D7 D^b D+ D E⁷ A7 D^b E⁷

This section starts with a bass clef, a key signature of one sharp, and a time signature of 4/4. It consists of four measures. The first measure has a single eighth note followed by a sixteenth-note pattern. The second measure has a single eighth note followed by a sixteenth-note pattern. The third measure has a single eighth note followed by a sixteenth-note pattern. The fourth measure has a single eighth note followed by a sixteenth-note pattern.

A A^{mai7} A7 A^b A+ A A+ A^b A7 A^{mai7} A A^{mai7}

This section starts with a bass clef, a key signature of one sharp, and a time signature of 4/4. It consists of four measures. The first measure has a single eighth note followed by a sixteenth-note pattern. The second measure has a single eighth note followed by a sixteenth-note pattern. The third measure has a single eighth note followed by a sixteenth-note pattern. The fourth measure has a single eighth note followed by a sixteenth-note pattern.

A A^b A+ A B⁷ E⁷ A^b - C⁷ - -

This section starts with a bass clef, a key signature of one sharp, and a time signature of 4/4. It consists of four measures. The first measure has a single eighth note followed by a sixteenth-note pattern. The second measure has a single eighth note followed by a sixteenth-note pattern. The third measure has a single eighth note followed by a sixteenth-note pattern. The fourth measure has a single eighth note followed by a sixteenth-note pattern.

SOLO (F BLUES)

F₆ B_{b7} F₆ F₇

1ST TIME ONLY

B_{b7} F₆

REPEAT ENDING LAST TIME
F₆ E₇

A A^{maj}₇ A₇ A⁶ A+ A A+ A⁶ A₇ A^{maj}₇ A A^{maj}₇

A₇ A⁶ A+ A B₇ E₇ A⁶ B_{7b9} E₇

A A^{maj}₇ A₇ A⁶ A+ A A+ A⁶ A₇ A^{maj}₇ A A^{maj}₇

A₇ A⁶ A+ A B₇ E₇ A⁶ B₇/F# E₆⁷ D₆ C_{#6}⁷ B₋₇ F₇ A/E

E₇ E₁₃ A⁶ A⁶₉

B7a - - - - -

STUFF

-MILES DAVIS

(MED.)

INTRO

(BASS)

B^b7#9

(7x's)

$\frac{2}{4}$

W/ VARIATIONS ON REPEATS

A B^b7

B7

G#7

G7

A7

(A PEDAL NEXT 20 MEAS.)
(HARMONY IS FLEXIBLE)

C#7
G7
E7
A7
Bb7
B7
E7
Bb7#9
BASS W/ INTRO RIFF SIM.

(MIDI)

A SUNDAY KIND OF LOVE

-BARBARA BELLE/LOUIS PRIMA/ANITA LEONARD/STAN RHODES

D^b , F#-7 F-7 E-7 A7b9

1.

2.

E-7 A7 D6 , F#-7 F-7 E-7 , B7b9 A9

D6 E-7 F#-7 D/F# A-7 D7

A-7 D7 G6 , A-7 D7b9 G6

E7 B7 E7 B7 E7b9 , A7 D#7

E-7 , B7b9 A9 D6 , F#-7 F-7 E-7 A7b9

F#-7 B7b9 E-7 G-6 F#-7 B7

E-7 A7 D6 (B7b9 E-7 , B7b9 A9)

(Med.) THE SURREY WITH THE FRINGE ON TOP

-RICHARD RODGERS/OSCAR HAMMERSTEIN II

Gmaj⁷ A-7 B-7 A-7 *Gmaj⁷* A-7 B-7 A-7

Gmaj⁷ A-7 B-7 E-7 A7 E-7 1.*A-7 D7* 2.*A-7 D7*

D-7 G7 Cmaj7 A-7 D-7 G7 Cmaj7

E-7 A7 Dmaj7 B-7 E-7 A7 A-7 D7

Gmaj7 A-7 B-7 A-7 Gmaj7 A-7 B-7 A-7

Gmaj7 A-7 B-7 E-7 A-7 E7b9 A-7 E7b9

B-7b5 E7b9 A-7 D7 Gmaj7 (A-7 D7)

(MED.BLUES)

SWEDISH PASTRY

-BARNEY KESSEL

$\text{B}^{\#}\text{4}$

G C7 G

G7 C7

G7 A-7 B-7 B^b-7 A-7

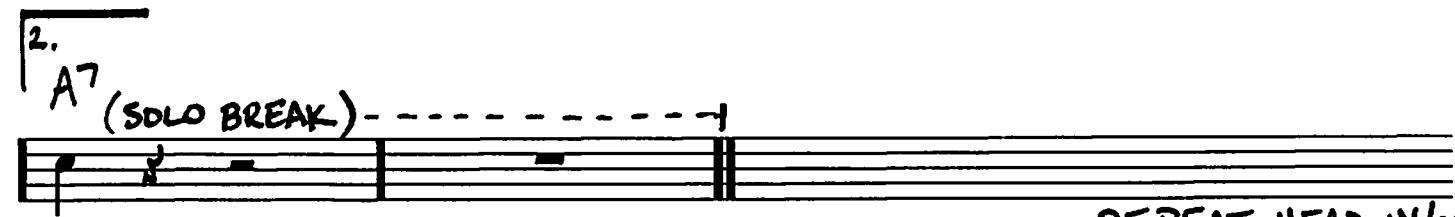
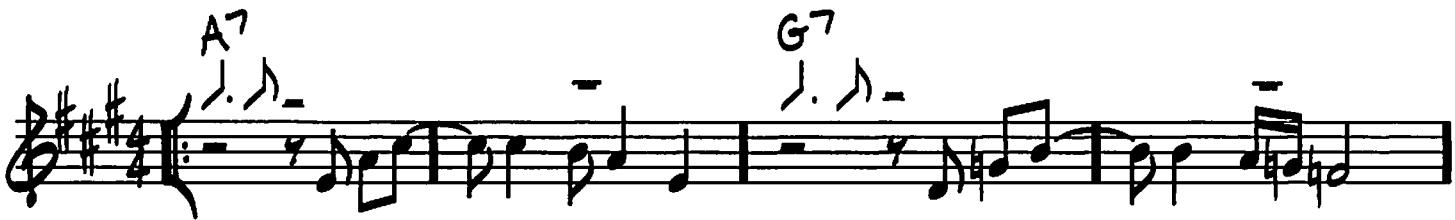
D7#II G7 E7 A7 D7

REPEAT HEAD IN/OUT
SOLO ON 12 BAR BLUES

(JAZZ)

SWEET GEORGIA BRIGHT

-CHARLES LLOYD



REPEAT HEAD IN/OUT
AFTER SOLOS, D.S. AL \oplus



396

(ROCK
J=110 B
EVENING SONGS)SWEET HENRY- STEVE SWALLOW /
JACK GREGG

B F#/A# G#- G#/F# E A B

F#/C# C# C#/B B

F# A# C#/G# G# C#/G# G#7 C#/G#

B E/B B7 E C#7/E# F#7 N.C.

E/B B B/A A

E/G# B/F# F# (VAMP) B F#7 B

(ENDING) D.C. FOR SOLOS

B F#/A# G#- G#/F# E A B

RIT. - - - - -

(RED.)

TAKE FIVE

C- G-7 C- G-7

Abmaj7 G-7 F-7

Ebmaj7 Abmaj7 G-7

F-7 D-7 G-7 C- G-7

C- G-7 C- G-7 C- G-7

C- G-7 C- G-7 C- G-7

C-

TAKE THE "A" TRAIN

-BILLY STRAYHORN

A⁶

B7bs

B-7 E7 A⁶

Dmaj7

B7 B-7 E7 E7b9

A⁶

B7bs

B-7 E7 A⁶

B-7 E7

A⁶ N.C.

AFTER SOLOS, D.C. AL

The score consists of eight staves of handwritten musical notation. Staff 1 starts with an A⁶ chord, followed by a B7bs progression. Staff 2 shows a bass line with chords B-7, E7, and A⁶, with a 1. and 2. measure indicator. Staff 3 is labeled Dmaj7. Staff 4 shows a bass line with chords B7, B-7, E7, and E7b9. Staff 5 starts with an A⁶ chord, followed by a B7bs progression. Staff 6 shows a bass line with chords B-7, E7, and A⁶. Staff 7 starts with an A⁶ chord, followed by a N.C. (No Chord) section. Staff 8 is labeled AFTER SOLOS, D.C. AL, indicating a repeat section.

(MEO)

THANKS FOR THE MEMORY-LEO ROBIN/
RALPH RAINGER

E-7 A7 D6 - - D#07

E-7 A7 D6 D#07 E-7 F#07 G6

E-7 1. A7 2. C#-7b5 F#-7b5

Fmaj7 G-7 C7 Fmaj7 F#07

Amaj7 F#-7 B-7 E7 E-7 A7#5

E-7 A7 D6 - - D#07

E-7 A7 D6 D#07 E-7 F#07 G6

E-7 A7 D6 (B7b9)

FINE

400

(SWING x)

TAME THY PEN

-RICHARD NILES

[INTRO] D[#]-II
C[#]

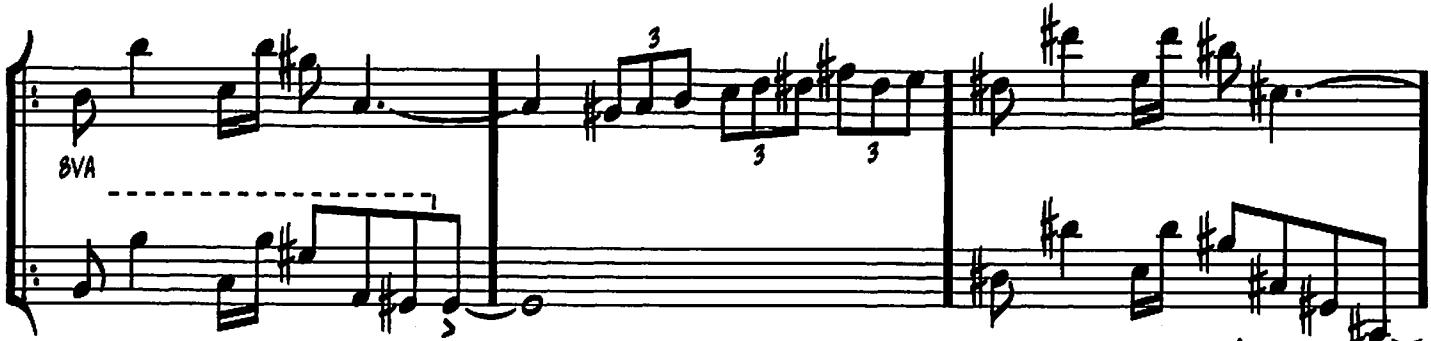
1., 2., 3.
C[#]-II

4.
G mai 7 (#II)



A
G[#]7(alt.)

C[#]-6



F[#]-9

F-7b5

A^b/E

A mai 7
C[#]



G mai 7 (#II)

G[#](alt.)

B D[#]-II
C[#]



C#-II

D#-II
/C#

C#-II

F (Lyd. #5) C#/A A maj 7 D maj 7 G maj 7 (#II)

REPEAT [A] SOLOS: [A] [A] [B] [A]

TAKE [C] AFTER SOLOS

[C] F-II / E^b1., 2., 3.
E b-II

4. A maj 7 (#II)

PLAY TUNE [A] [A] [B] [A] TO ☺

G maj 7 (#II)

G b maj 7 (#II)

F maj 7 (#II)

G b maj 7 (#II)

A Lyd. C/D E maj 7 (#II)

~~RED SONGS~~ ~~EVERYTHING~~ TELL ME A BEDTIME STORY - HERBIE HANCOCK

INTRO

E maj⁷

D#-7 1.
2. (D#-7)

HEAD

E maj⁷(#11)

D#-7
A maj⁷(#11)
G# maj⁷

(G# maj⁷) E maj⁷ C# maj⁷ A maj⁷(#11) G# maj⁷ E maj⁷ C# maj⁷ A maj⁷(#11)

E^b-7 Ab7#5 Dbmaj⁷ Db7#9 C7#9

Bmaj⁷ Bb7#9 Amaj⁷(#11) G# maj⁷

G# maj⁷ E maj⁷ C# maj⁷ Amaj⁷(#11) G# maj⁷ E maj⁷ C# maj⁷ Amaj⁷

*RHYTHM AS BEFORE

403

A handwritten musical score for E major 7 (#11). The score consists of two measures on a staff with four lines. Measure 1 starts with a sharp sign (F#) and a quarter note. It continues with a half note, followed by a series of eighth notes: F# (sharp), G# (sharp), A# (sharp), B# (sharp), C# (sharp), D# (sharp), E# (sharp), and F# (sharp). Measure 2 starts with a sharp sign (F#) and a quarter note. It continues with a half note, followed by a series of eighth notes: F# (sharp), G# (sharp), A# (sharp), B# (sharp), C# (sharp), D# (sharp), E# (sharp), and F# (sharp). Above the staff, the key signature is labeled "E maj 7 (#11)" and the tempo is labeled "0#-7".

A handwritten musical score on five staves. The first staff starts with a C#7 chord, followed by an F#7 chord. The second staff begins with a Bmaj7 chord. The third staff starts with an Amaj7(#11) chord. The fourth staff begins with a G#maj7 chord. Each staff consists of two measures of music.

Handwritten musical score for piano. The top line shows chords: (G#maj7) Emaj7 C#maj7, Amaj7 (#11), G#maj7, Emaj7 C#maj7 Amaj7. The bottom line shows a piano keyboard with notes and rests corresponding to the chords. Below the staff, the text "RHYTHM AS BEFORE" is written. After a measure, the text "AFTER SOLOS, D.S. AL" is written.

*RHYTHM AS BEFORE

AFTER SOLOS, D.S.AL-

(ENDING VAMP)

A handwritten musical score for a single melodic line. The key signature is C major (one sharp). The melody consists of six measures. Measure 1: C#maj7 (A), Amaj7 (G), G#maj7 (E). Measure 2: Emaj7 (C#), C#maj7 (A), Amaj7 (G). Measure 3: G#maj7 (E). Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. The first measure is labeled '(LAST x)' below it.

404

(RED.)

THAT'S AMORE (THAT'S LOVE)

-HARRY WARREN/
JACK BROOKS

The musical score consists of eight staves of handwritten music. The first staff starts with a key signature of one sharp (F#) and a tempo of 404. The lyrics "S G" are written above the staff. The second staff begins with "Gmaj7". The third staff begins with "G⁹". The fourth staff begins with "B⁹⁰⁷". The fifth staff begins with "A-7". The sixth staff begins with "D⁷". The seventh staff begins with "A-7". The eighth staff begins with "D⁷". The ninth staff begins with "Gmaj7". The tenth staff begins with "G⁹". The eleventh staff begins with "A-7". The twelfth staff begins with "D⁷". The thirteenth staff begins with "G". The fourteenth staff begins with "Gmaj7". The fifteenth staff begins with "G⁹". The sixteenth staff begins with "B⁹⁰⁷". The seventeenth staff begins with "A-7". The eighteenth staff begins with "D⁷". The nineteenth staff begins with "A-7". The twentieth staff begins with "D⁷". The twenty-first staff begins with "A-7". The twenty-second staff begins with "D⁷". The twenty-third staff begins with "A-7". The twenty-fourth staff begins with "D⁷". The twenty-fifth staff begins with "Gmaj7". The twenty-sixth staff begins with "G⁹". The twenty-seventh staff begins with "A-7". The twenty-eighth staff begins with "D⁷".

G

G maj⁷G⁶B^{b7}

A-7

D⁷

A-7

D⁷

A-7

D⁷

A-7

D⁷B⁷/F#F^{7b5}E⁷

A-7

A-7b5

G

G/F#

G/E

G/D B^{b7},

A-7

D⁷

A-7

D⁷G maj⁷G⁶

A-7

D⁷G maj⁷G⁶G maj⁷

AFTER SOLOS, D.S. AL

406

(MED.)

THERE IS NO GREATER LOVE

-ISHAM JONES/MARTY SYMES

Gmaj⁷ C⁷ F7^{b5} E⁷

A⁷ A-7 D⁷ G⁶

F#-7^{b5} B⁷ E- F#-7^{b5} B⁷ E-

F#-7^{b5} B⁷ E- A⁷ D⁷

Gmaj⁷ C⁷ F7^{b5} E⁷

A⁷ A-7 D⁷ G⁶ (A-7 D⁷)

(12) THERE WILL NEVER BE ANOTHER YOU

-HARRY WARREN/MACK GORDON

C maj⁷

B-7b5

E⁷

A-7

G-7

C⁷F maj⁷B^{b9}C maj⁷

A-7

D⁷

D-7

G7

C maj⁷

B-7b5

E⁷

A-7

G-7

C⁷F maj⁷B^{b9}C maj⁷F#-7 B⁷C maj⁷ B⁷E-7 A⁷

D-7 G7

C (G⁷)

FINE

(RED
SINGING) THERE'LL BE SOME CHANGES MADE

-BENTON OVERSTREET/BILLY HIGGINS



The musical score consists of eight staves of handwritten music. The first staff starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a melodic line with eighth-note patterns and a prominent E7 chord at the end of the first measure. Subsequent staves switch between bass and treble clefs, and various chords are labeled above the staves: A7, B7, D7, E7, A7, B7, E7, A7, D7, G6, E7, A7, D7, and G6 (with parentheses containing F#7 and F7). The score concludes with a bass line and the word "FINE".

(MED.)

THEY DIDN'T BELIEVE ME

- JEROME KERN / HERBERT REYNOLDS

F#-7 B7 Emaj7 G#-7 C#7

F#-7 B7 Emaj7 C#7

F#-7 B7 G#-7 C#7

G#-7 A#-7b5 D#7 G#-7 C#7

F#-7 B7 Emaj7 C#7

F#-7 B7 Emaj7 D7b5 C#7

F#-7 B7 Emaj7 F#-7 G#-7 C#7

F#-7 B7 Emaj7

410

(MED. JAZZ)
ROCKTHINK ON ME

-GEORGE CABLES

F#7/B

A7/D

F#7/B

A7/D

BASS CONT. SIM.

Amaj7/Ab *Abmaj7* *Db* *Abmaj7/G* *Gmaj7*

G7 Gb7#11 F7 F/Eb Dbmaj7

D7 G7

Cmaj7 *F#13b9* *Cmaj7* *F#13b9*

B7 E7 C#7 F#7#5 B7

Gmaj7 Cmaj7 B7sus4

FINE

**AFTER SOLOS, D.C. AL FINE
(TAKE 2nd ENDING ON HEAD OUT)**

(MED. UP SWING)

THOU SWELL

- RICHARD RODGERS /
LORENZ HART

411

Handwritten musical score for "Thou Swell" in 2/4 time. The score consists of eight staves of music, each with lyrics and chords written above the notes.

The chords and lyrics are as follows:

- Staff 1: D-7, G7, D-7, G7
- Staff 2: Cmaj7, F13, Cmaj7, F#-7b5 B7b9
- Staff 3: E-7 A7, D-7 G7, Cmaj7, C6
- Staff 4: B-7 E7, A-7 D7, G7, E-7 A7
- Staff 5: D-7, G7, D-7, G7
- Staff 6: Cmaj7, F13, Cmaj7, F#-7b5 B7b9
- Staff 7: E-7 A7, D-7 G7, E-7b5, A7
- Staff 8: D-7, G7, C6

412

(JAZZ WALTZ)

THREE FLOWERS

-McCoy TYNER

Cmaj7 Bb9 Cmaj7 Bb9

 Cmaj7 Bb9 F#-7 B7
 E/B B/E E/B B/E
 Dbbmaj7 B9 Dbbmaj7 D-7 G7b9
 E/B B/E E/B B/E
 Dbbmaj7 B9 Dbbmaj7 D-7 G7b9
 (ENDING) Cmaj7 Cmaj7
 (VAMP) Bb9 Cmaj7
 REPEAT AS DESIRED

(MED. BALLAD)

TIME REMEMBERED

G#-9 Amaj7 Dmaj7 C#-9

F#-7 B-7 E-7 Cmaj7 Fmaj7

F#-9 B-9 E-7 A-7

D-9 C#-9 G#-9

C-9 F#-9 A-9 D#-9

G#-9 E-9 Cmaj7 B-9

A-9

FINE

414

TONES FOR JOAN'S BONES

-CHICK COREA

(SLOW SWING) C#-7



C#-7b5

C7

(MED. SWING)



B7b9

D7b9

G

F-7

Ebmaj7

D7

G-7b5

C7

F-7

F7/Eb

D-7b5

Dbmaj7#11

(d=d) Cmaj7

Ebmaj7

Dmaj7

Fmaj7

Amaj7

Cmaj7

(J.=d) Bb-7

F#7b9

Bmaj7

E7/B

B7b9

D7b9

Gmaj7

C#-7

F#7

G7

G#-7

C#7

C#-7

D#-7

D-7

G7

Cmaj7

B-7

A-7

D7

C#-7

D#-7

Emaj7

F#7b9

Cmaj7#11

REPEAT FOR SOLOS

TOPSY

-EDGAR BATTLE/
EDDIE DURHAM

(MED. UP)

The musical score consists of ten staves of handwritten music for a bassoon or tuba. The key signature is one sharp (F#). The time signature is 4/4. The music is divided into measures by vertical bar lines. Chords and lyrics are written above the staff. Measure 1: B- (two measures), G7, F#7, B- (two measures). Measure 2: B- (two measures), G7, F#7, B- (two measures). Measure 3: E- (two measures), C7, B7, E- (two measures). Measure 4: B- (two measures), G7, F#7, B- (two measures). Measure 5: B7 (two measures), E7 (two measures). Measure 6: A7 (two measures), D7 (two measures), G7, F#7 (two measures). Measure 7: B- (two measures), G7, F#7, B- (two measures). Measure 8: B- (two measures), G7, F#7, B- (two measures).

Handwritten musical score for "TOURE DE FORCE" featuring eight staves of music with lyrics and chords. The score includes lyrics in parentheses at the bottom.

The score consists of eight staves of handwritten musical notation on five-line staff paper. Below each staff, lyrics are written in parentheses, corresponding to the chords above them. The chords are written in a standard musical notation system. The lyrics include:

- (TOURE DE FORCE)
- (John "Dizzy" Gillespie)
- A-7 A-7 A-7 A-7
- B-7b5 B-7b5 B-7b5 B-7b5
- C-7 F-7 Bmaj7 B-7 C-7 F-7 Bmaj7 C-7 F-7
- D-7 G-7 Cmaj7 C#7 D-7 D-7 G-7
- E-7 A-7 A-7 A-7
- F-7 B-7b5 B-7b5 B-7b5 B-7b5
- G-7 C-7 F-7 / G-7 F-7 [2] F-6
- H-7 A-7 A-7 A-7
- I-7 B-7b5 B-7b5 B-7b5 B-7b5
- J-7 A-7 A-7 A-7
- K-7 G-7 C-7
- L-7 B-7b5 B-7b5 B-7b5 B-7b5
- M-7 A-7 A-7 A-7
- N-7 B-7b5 B-7b5 B-7b5 B-7b5
- O-7 F-7 F-7 F-7 F-7
- P-7 G-7 G-7 G-7 G-7
- Q-7 A-7 A-7 A-7
- R-7 B-7b5 B-7b5 B-7b5 B-7b5
- S-7 C-7 C-7 C-7 C-7
- T-7 D-7 D-7 D-7 D-7
- U-7 E-7 E-7 E-7 E-7
- V-7 F-7 F-7 F-7 F-7
- W-7 G-7 G-7 G-7 G-7
- X-7 A-7 A-7 A-7
- Y-7 B-7b5 B-7b5 B-7b5 B-7b5
- Z-7 C-7 C-7 C-7 C-7

TOURE DE FORCE

John "Dizzy" GILLESPIE

418

(FAST BOP)

TUNE UP

-MILES DAVIS

C#-7 F#7 Bmaj7

B-7 E7 Amaj7

A-7 D7 Gmaj7

1. C#-7 D7 Gmaj7 Gb7

2. C#-7 F#7 Bmaj7

(BALLAD)

TURN OUT THE STARS

G[#]-7^{b5} C[#]-7^{b9} F[#]-7 F[#]-7^{b9} B-7 E⁷ Amaj⁷ F[#]-7

D-7 G⁷ Cmaj⁷ A-7 F[#]-7 B⁷ Emaj⁷ C[#]-7

B^b-7 E^{b7} Abmaj⁷ F-7 B^b-7 G-7^{b5} C7^{#5}

F-7 D-7^{b5} G7^{#9} C-7 B^b Abmaj⁷ C-7/G

C[#]-7/F# F[#]-7^{b9} Bmaj⁷/F# C[#]-7/F# F[#]-7 Bmaj⁷/F#

B⁷/E E^{b7} Amaj⁷/E B⁷/E E⁷ Amaj⁷ A⁷

D[#]-7/G[#] G[#]-7^{#5} C[#]-7 G7(#11) F[#]-7^{#5} B-7 F7(#11)

E⁷^{#5} A-7 C⁷ Fmaj⁷ A7^{#5} D-7

B-7^{b5} E⁷^{#9} A-7 C⁷ Fmaj⁷ E⁷ Amaj⁷ D[#]-7

G[#]-7^{b5} C[#]-7^{b9} F[#]- C7/F F7^{b9} B^b- (D[#]-7)

420

TWISTED BLUES

-JOHN L. (WES) MONTGOMERY

(FAST SWING)

E^{b7} **E⁷** **(E^{b7})**

E¹³ **E⁷** **E^{b7}** **E⁷** **(E^{b7})**

E¹³ **E⁷** **E^{b7}** **/ /** **E⁰⁷** **E^{b7}**

B^{b7} **G-9** **C⁹** **D^{b-9}** **G^{b7}** **C-9** **F⁷**

B-9 **E⁷** **E^{b7}** **G-9** **C⁹** **D^{b-9}** **G^{b7}** **C-9** **F⁷**

B-9 **E⁷** **E^{b7}** **E⁷** **E^{b7}** **E⁷**

E^{b7} **E⁷** **E^{b7}** **E⁷** **E^{b7}** **E⁰⁷** **B^{b7} maj⁷** **A^{b7} D^{b7}**

G-7 **C⁷** **D^{b-7}** **G^{b7}** **C-7** **F⁷** **B-7** **E⁷**

G-9 **D^{b9}** **G^{b9}** **B9** **B^{b9}** **N.C.** **B^{b7#9}**

UNIQUITY ROAD

(MED. FAST)

A

F# G#/F# C#maj7#II E- B7/F#

G- F6 Ebmaj7b5 E-

G#- F#6 Bb Abb

1. F#maj7b5 F#7 C#6 C#sus2 B:

F- Ebb C#maj7#II C#maj7

2. G7sus4 G7 C- A bb E/G# F-9

C#/G# A E/G# F-9

C- A bb E/G# G#-

C#/G# A E/G# F#/G# AFTER SOLOS,
D.C. AL FINE

FINE (F# G# B#)

This handwritten musical score for 'UNIQUITY ROAD' by Pat Metheny consists of two staves of music. Staff A starts with a solo section (labeled '(MED. FAST)') followed by a sequence of chords: F#, G#/F#, C#maj7#II, E-, B7/F#. It then continues with G-, F6, Ebmaj7b5, E-, G#-, F#6, Bb, and Abb. A first ending section follows, labeled '1.', containing F#maj7b5, F#7, C#6, C#sus2, and a ending section starting with B:. This is followed by a second ending section, labeled '2.', containing G7sus4, G7, C-, A, bb, E/G#, and F-9. Staff A concludes with a section starting with C#/G# and ending with G#-. Staff B begins with a section starting with C- and ending with A, bb, E/G#, and F-9. It then continues with C- A bb, E/G#, and G#-. The score ends with a section starting with C#/G# and ending with A, E/G#, F#/G#, and a final section labeled 'AFTER SOLOS, D.C. AL FINE'. The score concludes with the word 'FINE' and a ending section starting with (F# G# B#).

422
(ROCK)
J=118

UNCHAIN MY HEART

-BOBBY SHARP/
TEDDY POWELL

[INTRO]

Handwritten musical score for the intro of "Unchain My Heart". The score consists of two staves. The top staff is in F#-7 and the bottom staff is in F#-7. The score includes a dynamic instruction "N.C." with a "x 8vb" note below it, and a note indicating "* OPTIONAL THROUGHOUT".

Handwritten musical score for the first verse section of "Unchain My Heart". The score consists of two staves. The top staff is in B-7 and the bottom staff is in F#-7.

Handwritten musical score for the second verse section of "Unchain My Heart". The score consists of two staves. The top staff is in B-7 and the bottom staff is in F#-7.

Handwritten musical score for the bridge section of "Unchain My Heart". The score consists of two staves. The top staff is in B-7 and the bottom staff is in F#-7.

Handwritten musical score for the final section of "Unchain My Heart". The score consists of two staves. The top staff is in D9 and the bottom staff is in C#7#9. It includes markings for "F#-7", "1. N.C.", and "2. N.C."

Handwritten musical score for the end of "Unchain My Heart". The score consists of two staves. The top staff is in B-7 and the bottom staff is in F#-7.

B-7

C#7

- N.C.

423

$\underline{\theta}$



F#-7



B-7

F#-7



B-7

F#-7

B-7

F#-7



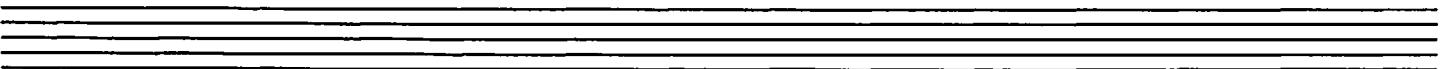
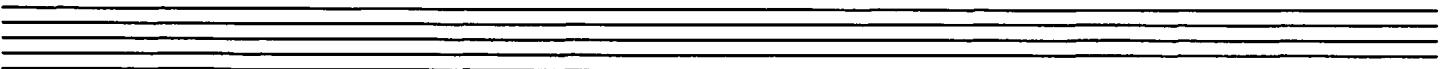
D9

C#7#9

F#-7



FINE



424

(J=116
EVENING)UNITY VILLAGE

-PAT METHENY

A



F#-

C#7

Dmaj7

Gmaj7b5

Dmaj7

F#maj7

Bb-9

F-7

C7#9

D#-7

G#7Am7b4

F# b7

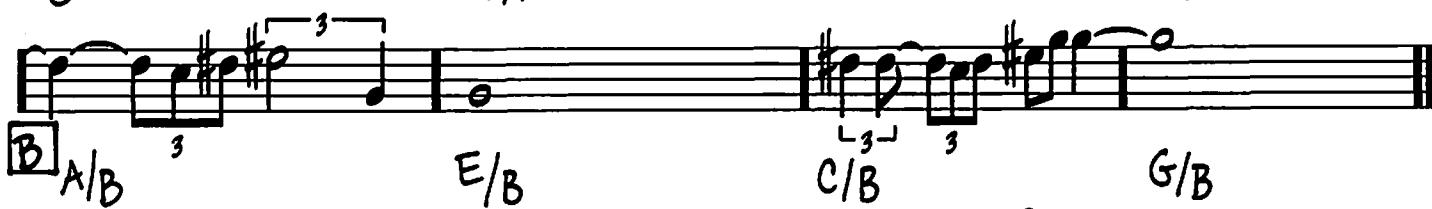
F# b7

C#maj7

C#/A

C#maj7

C#/A



B

A/B

E/B

C/B

G/B

A/B

G

A/G

D/F#

D/F#

G#/D#

C#

C#7Am7b4

G#

G#

D/F#

D/F#

G#

G#

C#

C#

C#7Am7b4

C#7Am7b4

(MED.
JAZZ WALTZ)

UP JUMPED SPRING

-FREDDIE HUBBARD

+25

S: Gmaj7 E7#5 A-7 D7, D#07

E-7 D-7 C#-7 F#7

B-7 C-7 B-7 C-7

1. G#-7b5 C#7 A-7b5 D7

2. A-7 D7 Gmaj7 F#-7b5, B7

E-7 A7 Dmaj7 B-7

F-7 Bb7 A-7 D7

Gmaj7 E7#5 A-7 D7, D#07

E-7 D-7 C#-7 F#7

B-7 C-7 B-7 C-7

A-7 D7 Abmaj7 Gmaj7

(LAST x)

426

UPPER MANHATTAN MEDICAL GROUP

(U.M.M.G.)

(SWING)

-BILLY STRAYHORN
F7

D-7b5 G7b9 C-7 F7

Bb7 Bbb 1. Bbmaj7 Bb7 Eb7

2. Bbmaj7 *8vb F7 Bb7 F7 Bb7

E-7b5 *OPTIONAL A7 Dmaj7

F-7b5 Bb7 Eb7 C-7 F7

D-7b5 G7b9 C-7 F7

Bb7 Bbmaj7 Bb7 Bbmaj7

Bb7 Bbmaj7 Bb7 Bbmaj7

AFTER SOLOS, D.C. ALTO

Bb7 Bbmaj7

(MED.
JAZZ WALTZ)

VALSE HOT

427

-SONNY ROLLINS

[INTRO]

G-7 C7 Fmaj7 G-7 C7 Fmaj7 G-7 C7 Fmaj7



C-7 F7 Bbmaj7 C-7 F7 Bbmaj7 C-7 F7 Bbmaj7



[HEAD]

Fmaj7

A-7

D7



G-7

C7

Fmaj7

D7



G-7

Bb-7

A-7

D7



G-7

C7

Fmaj7

C7



MED. WALTZ

VERY EARLY

-BILL EVANS

A

A maj⁷ G⁷ C maj⁷ F⁷
 B^b maj⁷ E⁷ A maj⁷ G^{7(#+1)}
 B^b maj⁷ F^{#-7} D^{#-7} G^{#7b9}
 C^{#-9} F⁷ B^b maj⁷ 1. E⁷ 2. E^{7#5}

B

A^b maj⁷ F⁷ B^b maj⁷ G⁷
 A^b maj⁷ E⁷ Amaj⁷ F⁷
 B^b maj⁷ E⁷ Amaj⁷ F^{#7b5(b9)}
 B-7 C^{#-7} D maj⁷ E⁷ B-7 C^{#-7} D maj⁷ E⁷
 (ENDING) B-7/A B^b-7 G maj⁷ E maj⁷ Ab maj⁷ D.C. FOR SOLOS
 RIT. - - - - - - - - - -

AFTER SOLOS, D.C. AL

A-7 3 D7 Gmaj7 C#7#5 F#7#5 B-7 E-7 A7

E-7 D-7 G7 C#7#5 F#7#5 C7(#11) B-7 Bb7#5 G-7 C7 B-7b5 G7(#11) F#maj7

B-7 E-7 E7 E-7 B-7 E-7 Bb7#5 Gmaj7

B-7 A-7 D7 C7 B7 E-7 F7

F#-7 D-7 G7 C#7#5 C7(#11) Bmaj7

G-7 C7 B-7b5 G7(#11) F#maj7 Dmaj7 (Bm7)

VIRGO - WAYNE SHORTER 429

430

(M.E.D.)

WAIT TILL YOU SEE HER

-RICHARD RODGERS/
LORENZ HART

3/4

D-7 G7 Cmaj7 A-7

D-7 1. G7 E-7 A7

2. B7 E-7

A-7 D7 Gmaj7 E-7

A-7 E7#5 E-7 A9

D-7 G7 C6 E7/B

A-7 A7/G F#-7b5 F07

C/E Eb07 G7/D C#07

D-7 G7 C6

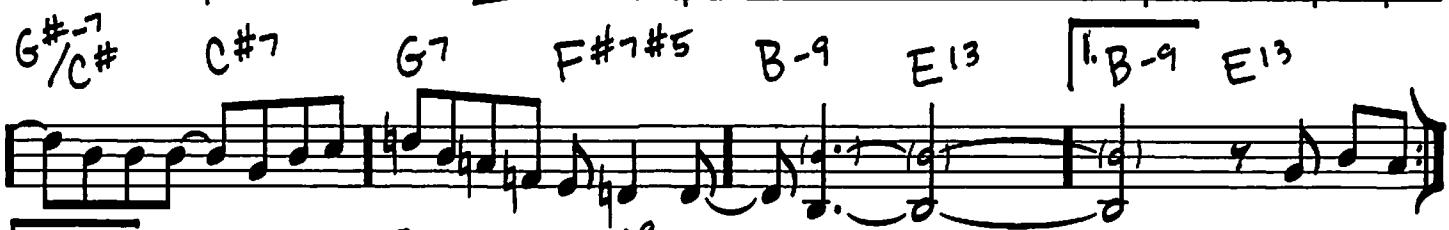
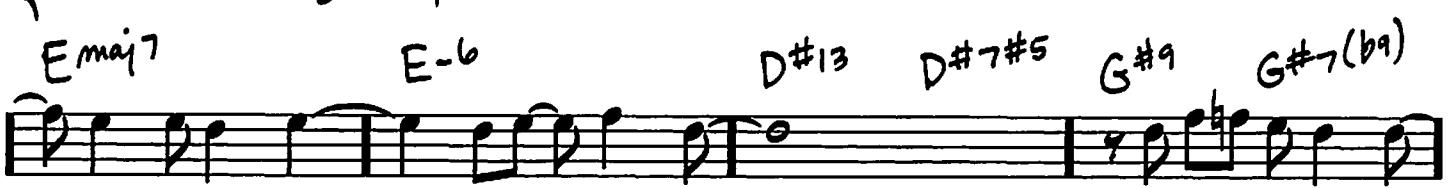
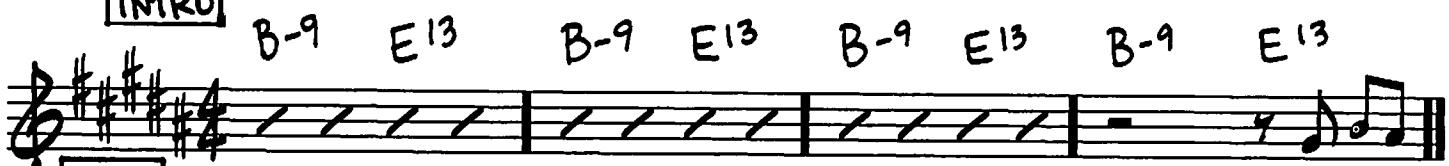
(BOSSA)

WAVE

-ANTONIO CARLOS JOBIM

431

INTRO



(MED. JAZZ)
WALTZWALTZ FOR DEBBY-BILL EVANS/
GENE LEES

D^{maj}_7 $D/F\#$ $B-7$ $E-7$ $A7$ $F\#_7/E$ $B7/D\#$ $E7/B$ $A7/C\#$

$D7/C$ $G6/B$ $E7/B\flat$ $A7/A7/G$ $F\#-7$ $B-7$ $E-7$ $A7$

D^{maj}_7 $F\#$ $B-7$ $E-7$ $A7$ $F\#_7/A\#$ $B7/A$ $E7/G\#$ $A7/G$

$F\#7$ $B-7$ $G\#7$ $C\#7$ $F\#^{\text{maj}}_7/A\#$ $G\#-7$ $F\#^{\text{maj}}_7$ $F\#^{\text{maj}}_7/E\#$

$E-7$ $A7$ $F\#-7$ $B7$ $E-7$ $F\#7$ $B-7$ $D7$

$G^{\text{maj}}7$ $F\#7$ $B-7$ $E7$ $F^{\text{maj}}7$ $B^{\flat}\text{maj}7$ $E-7$ $A7$

Handwritten musical notation on a staff showing chords:

- $D^{\text{maj}} 7 / F\#$
- $B-7$
- $E-7$
- $A7$
- $F\#7 / E$
- $B7 / D\#$
- $E7 / D$
- $A7 / C\#$

The notes are indicated by dots above the staff.

A handwritten musical score for a solo instrument, likely a trumpet or flute, featuring a single staff of eight measures. The key signatures and chords are written above the staff:

D⁷/C G⁶/B E-7^{b5}/_{Bb} A⁷ A⁷/G F[#]-7 B⁷ G[#]-7 C[#]-7

The first measure consists of eighth-note pairs. The second measure has a single eighth note followed by a sixteenth-note pair. The third measure features a single eighth note followed by a sixteenth-note pair. The fourth measure contains a single eighth note. Measures 5 and 6 both begin with a single eighth note followed by a sixteenth-note pair. Measure 7 starts with a single eighth note followed by a sixteenth-note pair, which then leads into a eighth-note pair. The eighth measure begins with a single eighth note followed by a sixteenth-note pair.

A handwritten musical score for a jazz progression. The score consists of a title, a key signature, and a staff of eight measures. The title is "Jazz Score". The key signature is F#-7. The staff contains eight measures, each starting with a bass note and followed by a treble line. The first measure has a bass note with a fermata and a treble line. The second measure has a bass note with a fermata and a treble line. The third measure has a bass note with a fermata and a treble line. The fourth measure has a bass note with a fermata and a treble line. The fifth measure has a bass note with a fermata and a treble line. The sixth measure has a bass note with a fermata and a treble line. The seventh measure has a bass note with a fermata and a treble line. The eighth measure has a bass note with a fermata and a treble line.

$F\#^7/A$ $F7/A$ $E7/A$
 $A7$ $\oplus D6$ $B-7$ $E-7$ $A7$
p. *p.* *p.* *p.* - -
 AFTER SOLOS, D.C. AL (D)

A handwritten musical score consisting of five measures. The key signature is F#-7/A, indicated by a circle with a sharp sign and a 7 above it. The first measure shows a bass line with eighth-note patterns. The second measure starts with a bass note followed by a rest. The third measure features a bass note with a fermata. The fourth measure has a bass note with a dot. The fifth measure concludes with a bass note.

A handwritten musical score for piano. The top line shows chords: F⁰_{/A}⁷, E⁻⁷_{/A}, A⁷, Ebmaj⁷, F#maj⁷, Emaj⁷, A⁷(#9), Dmaj⁷. The bottom line shows a piano staff with notes corresponding to these chords. The first measure has a dynamic of p.. The second measure has a dynamic of p.. The third measure has a dynamic of p. The fourth measure has a dynamic of #p. The fifth measure has a dynamic of #p. The sixth measure has a dynamic of #p. The seventh measure has a dynamic of #d.. Below the staff, the word RIT. is written above a dashed line.

(RED)
WE'LL BE TOGETHER AGAIN

-CARL FISCHER/FRANKIE LAINE

E⁷ A^b / / F⁷ B-⁷ E⁷ F#-⁷ B⁷#¹¹

G-⁷ C⁷ Fmaj⁷ B-⁷b⁵ F⁷ E⁷

^{2.} B-⁷b⁵ E⁷ A^b F⁷ E⁷b⁹ A-^b

F⁷ E⁷ A-^b B-⁷b⁵ E⁷ A-⁷b⁵/E^b D⁷

F#-⁷b⁵ F⁷ E⁷ A^b / / F⁷ B-⁷ E⁷

F#-⁷ B⁷#¹¹ G-⁷ C⁷ Fmaj⁷

B-⁷b⁵ E⁷ A^b (B-⁷ E⁷)

WELL YOU NEEDN'T

(IT'S OVER NOW)

-THELONIOUS MONK/
MIKE FERRO

(A.M.D.)

D7 E♭7 D7 E♭7

D7 E♭7 D7 1. 2.

B7 B7

C7 C♯7 C7 B7 B7 A7 A♭7 A7

D7 E♭7 D7 E♭7

D7 E♭7 D7

AFTER SOLOS, D.C. AL

(MED.)

WEST COAST BLUES

-JOHN L. (WES) MONTGOMERY

B ♯ 3 G7 F7
 G7 G#-7 C#-7 C7
 D7 G7 C7
 G7

SOLOS

G7 F7 G7
 G#-7 C#-7 C7 C-7 F7
 B-7 E7 B^b-7 E^b-7 A-7
 A-7 D7 G^b B^b-7 E^b-6 D7

(MED. SWING) WHAT AM I HERE FOR?

-DUKE ELLINGTON

Gmaj7

G#7

A-7

D7

Gmaj7

G#7

A-7

D7

G7

G7b5

Cmaj7

B-7 E7

A7

A-7

D7

Gmaj7

G#7

C#7

Cmaj7

A-7b5 D7

Gmaj7

G#7

A-7

D7 G7 D7#5/1 /

(AFTER SOLOS)

(TO SOLOS)

SOLD ON ENTIRE FORM

Gmaj7

G#7

A-7

D7

Gmaj7

G#7

C#7

Cmaj7

A-7b5 D7

Gmaj7

G#7

A-7

D7

Gmaj7 E7

A7

D7

G7

G6

WHAT WAS

-Chick Corea

(BALLAD)

WHEN I FALL IN LOVE

1

Cmaj⁷ A⁷ D-7 G⁷ Cmaj⁷ A⁷ D-7 G⁷

B4 | : . . . | o | : . . . | o | : . . . |

Cmaj⁷ F⁷ B^{b7} A⁷ D⁷ Ab^{b7b5} G⁷

| : . . . | o | : . . . | o | : . . . |

1. Cmaj⁷ F#-7b5 Fmaj⁷ Bb⁷ E-7 Fmaj⁷ E-7b5 A7#5(b9)

| : . . . | o | : . . . | o | : . . . |

D-7 A7b9 D-7 A7#5 D-7 G⁷

| : . . . | o | : . . . | o | : . . . |

2. Cmaj⁷ F#-7b5 Fmaj⁷ E-7 A⁷ D-7 B^{b7}

| : . . . | o | : . . . | o | : . . . |

Cmaj⁷ A⁷ D-7 G⁷ C6 (D-7 G⁷)

| : . . . | o | : . . . | o | : . . . |

FINE

440

(BRIDGE)

WHEN SUNNY GETS BLUE

-MARTIN FISCHER/JACK SEGAL

[A]

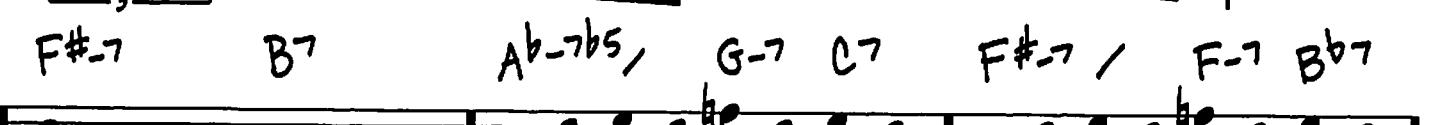
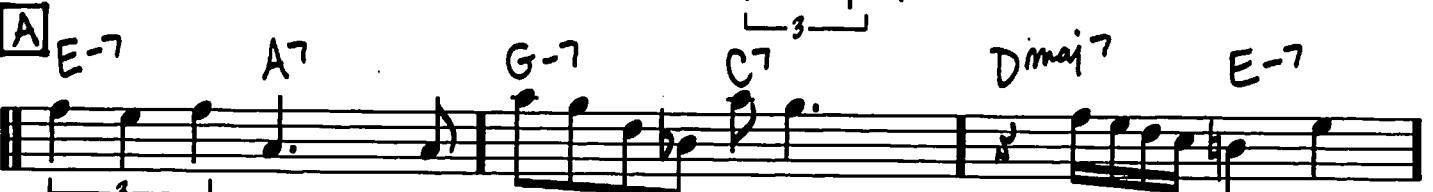
E-7 A7 G-7 C7 Dmaj7 E-7



F#-7 B7 Ab-7b5, G-7 C7 F#-7, F-7 Bb7



E-7 A7 G-7 [1. F#-7] B7(b9) [2. C#-7] F#-7



RIT. (LAST TIME)

(BALLAD)

WHEN YOU WISH UPON A STAR

441
- EIGHT HARLINE/
NED WASHINGTON

A Amaj⁷ F#7#5 B- E⁷ A⁰⁷ Amaj⁷

C#-7 C⁰⁷ B-7 E⁷ **B-7** E⁷ Amaj⁷ B-7 E⁷ **B-7** E⁷

Amaj⁷ **B-7bs** E7b9 Amaj⁷ B-7 E⁷ A⁰⁷ Amaj⁷

F#-7 B7 B-7bs E7b9

A Amaj⁷ F#7#5 B- E⁷ A⁰⁷ Amaj⁷

C#-7 C⁰⁷ B-7 E⁷ **B-7** E⁷ Amaj⁷ B-7 E⁷

B-7 E7b9

AFTER SOLOS, D.C. AL **⊕**
(TAKE REPEAT)

⊕ B-7 E⁷ Amaj⁷

442

(MED.)

WHISPERING

-RICHARD COBURN/
JOHN SCHONBERGER/
VINCENT ROSE

WINDOWS

443

- CHICK COREA

444

(MED. WALTZ)

WILD FLOWER

-WAYNE SHORTER.

Gmai⁷

F-7

F#7#5

B-7b9ans4

Gmai 7

F-7

F#7#5

B7#9

E-7

A-7

D7

G maj 7 #5

F maj 7 #11

E-7

A7b9

D-7

Db-7#9

445

C maj7

A-7

F-7

F#7#5



B7b9sus4



G maj7

F-7

F#7#5



B7#9



E-7

A-7

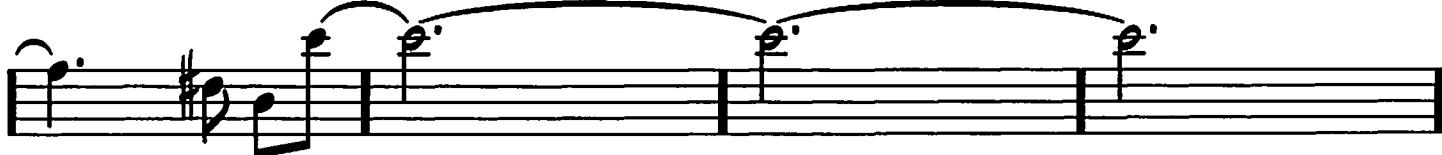
D7



G maj7#5

G7/C

C7



F maj7

Bb maj7

F-7

C7#II



B7#9



FINE

(MED.JAZZ)

WITCH HUNT

- WAYNE SHORTER

INTRO

N.C.

Cmaj7 Dmaj7 N.C.

The intro section starts with a treble clef, common time, and a key signature of one sharp. It consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns. The key changes to G-b-flat-major (two flats) for the next measure. The tempo is indicated as "IN TIME". The section ends with a measure of eighth-note patterns and a repeat sign.

S: HEAD

A-7 E7#9 A-7 E7#9

A-7 E7#9 A-7

C7 E7#9

A-7 E7#9 A-7

E♭7 D7 C♯7 C7

F-7 G♭maj7 F-7 G♭maj7 E7#5(#9)

F-7 F-11

R.I.T.

AFTER SOLOS, D.S. AL.

The Head section features a series of four-measure lines. The first line starts with an A-7 chord, followed by an E7#9 chord, another A-7 chord, and finally an E7#9 chord. The second line follows a similar pattern. The third line starts with a C7 chord and ends with an E7#9 chord. The fourth line starts with an A-7 chord, followed by an E7#9 chord, another A-7 chord, and ends with a short melodic phrase. The fifth line starts with an E♭7 chord, followed by a D7 chord, a C♯7 chord, and a C7 chord. The sixth line starts with an F-7 chord, followed by a G♭maj7 chord, an F-7 chord, and a G♭maj7 chord, which then leads into an E7#5(#9) chord. The seventh line starts with an F-7 chord and ends with an F-11 chord. The eighth line is a repeat sign followed by "R.I.T." (ritardando). The ninth line is a repeat sign followed by "AFTER SOLOS, D.S. AL." (after solos, da capo alia).

(SWING)

WOODCHOPPER'S BALL-JOE BISHOP/
WOODY HERMANS: B^{b6}B^{b7}E^{b7}B^{b6}

C-7

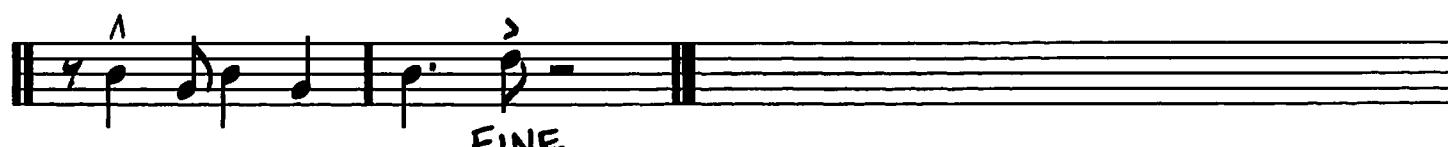
F7

⊕ F1. B^{b6}

2.

B^{b6}

SOLDS - 12 BAR BLUES (NO ANTICIPATIONS)

AFTER SOLOS, D.S. AL Ⓛ
(PLAY PICKUP) (TAKE REPEAT)⊕ B^{b6}

FINE

448

MED.

(JAZZ WALTZ)

WIVES AND LOVERS

-BURT BACHARACH/
HAL DAVID

(HEY, LITTLE GIRL)

Handwritten musical score for a jazz waltz titled "WIVES AND LOVERS (HEY, LITTLE GIRL)" by Burt Bacharach and Hal David. The score consists of eight staves of music, each with a different harmonic progression and rhythm. The key signature varies throughout the piece.

Staff 1: D-7, G^b, D-7, G^b

Staff 2: D-7, G^b, D-7, G^b

Staff 3: E-7, A⁷, E-7, A⁷

Staff 4: E-7, A⁷, E-7, A⁷

Staff 5: A-7, D⁷, F#-7b5, B⁷

Staff 6: Cmaj7, F#-7, B⁷

Staff 7: B^bmaj7, E-7, A⁷

Staff 8: D-7, G^b, D-7, G^b

D-7

G^bC^bC#^{o7}

449



D-7

Gb

D-7

Gb



D-7

Gb

Cmaj7

A7



D-7

Gb

D-7

Gb

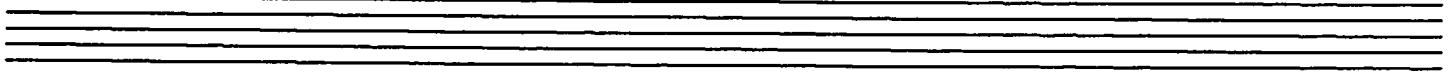
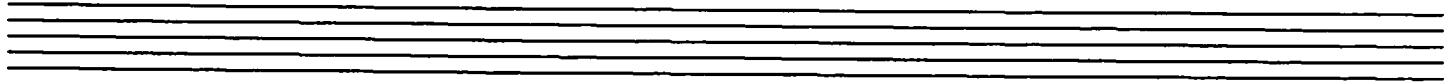
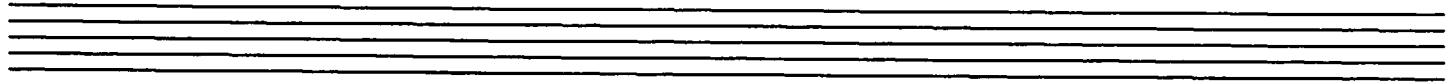
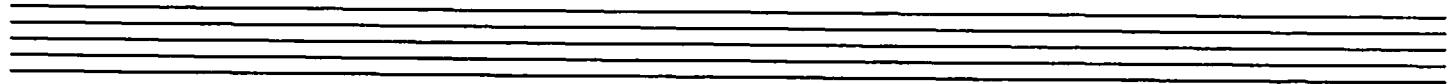
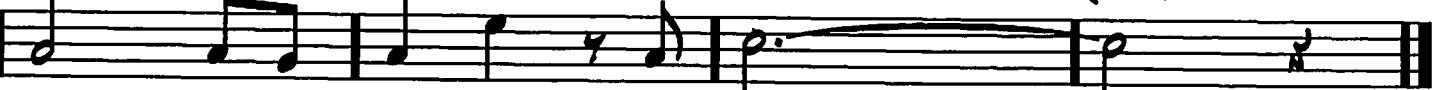


D-7

Gb

C^b

(A7)



450

(FAST BOP)

WOODYN' YOU

-DIZZY GILLESPIE

A E-7^{b5}
*Bb
A7#9
D-7^{b5}
G7#9

C-7^{b5}
F7#9
B^bmaj7
F7
B^bb6

B F-7 B^b7
F-7 B^b7
F-7 B^b7
E^bmaj7

G-7 C7
G-7 C7
G-7 C7
Fmaj7

A E-7^{b5}
**
A7#9
D-7^{b5}
G7#9

AS BEFORE

C-7^{b5}
F7#9
B^bmaj7
F7
B^bb6

(M20) THE WORLD IS WAITING FOR THE SUNRISE ⁴⁵¹

-ERNEST SEITZ/EUGENE LOCKHART

A handwritten musical score for a band or orchestra. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of two sharps, and a common time signature. It includes chords A⁶, E⁷#⁵, A⁶, and C#⁷. The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. It includes chords D, D⁹⁰⁷, C#-⁷, F#⁷, B⁷, B-⁷, and E⁷. The third staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes chords A⁶, E⁷#⁵, A⁶, and C#⁷. The fourth staff starts with a bass clef, a key signature of one sharp, and a common time signature. It includes chords D, D⁹⁰⁷, C#-⁷, F#⁷, B-⁷, E⁷, and A⁶.

YES AND NO

- WAYNE SHORTER

(FAST SWING)

$\text{F} \# - 7$ A $\text{F} \# - 7$

Bmaj7

$\text{F} \# - 7$ $\text{B}7$ Emaj7 $\text{D}7$ Gmaj7 \oplus

1. $\text{C} \# - 7$

2. $\text{C} \# - 7$

$\text{B}7b9$

$\text{E}7$

$\text{A}7$

$\text{D}7$

$\text{G}7$

Cmaj7

$\text{F} \# - 7$

Gmaj7

$\text{C} \# - 7$

D.S. AL 2nd ENDING (A A B A FORM)
AFTER SOLOS, PLAY ENTIRE HEAD,
THEN D.S. AL (A)

YESTERDAY-JOHN LENNON/
PAUL McCARTNEY

(BALLAD)

[INTRO]

D

C#-7 F#7 B- - / B7/A G A7

[A]

D

G/D D - A/C# B- E G/D D - -

C#-7 F#7 B-A G B7/F# E-b A7 D

C#-7 F#7 B-A G B7/F# E-b A7 D

[A]

D C#-7 F#7 B- / - B7/A G A7

G/D D - A/C# B- E G/D D - -

D.S. AL ph

RIT. - - - - - - - - - -

454

(BALLAD)

YESTERDAYS

- JEROME KERN
OTTO HARBACH

B- C $\#$ -7b5 F $\#$ -7b9 B- C $\#$ -7b5 F $\#$ -7b9
 B- B7/A $\#$ B7/A G $\#$ -7b5 C $\#$ 7
 F $\#$ -7#5 B7 E7 A7
 A-7 D7 Gmaj7 Cmaj7 C $\#$ -7b5 F $\#$ -7#5
 (ENDING) REPEAT HEAD IN/OUT
 B-) 0

(MED.)

YOU ARE TOO BEAUTIFUL

-RICHARD RODGERS/LORENZ HART

B-7 E7 C#-7 F#7#5 B-7 E7#5 Amaj7 C#-7 C7

B-7 / D-7 G7 F#-7 B7 B-7 E7 C#-7 F#7b9

^{2.} B7 / B7 E7 A6 Dmaj7 D#07 A/E F#7

B-7 E7 Amaj7 G#-7b5 C#7b9 F#- F#-(maj7)

F#-7 B7 B-7 E7 B-7 E7 C#-7 F#7#5

B-7 E7#5 Amaj7 B-7 / D-7 G7 F#-7 B7

B7 / B7 E7 A6 (C#-7 F#7b9)

FINE

Handwritten musical score for guitar with lyrics. The score consists of eight staves of music with corresponding chords and lyrics written below each staff. The lyrics are:

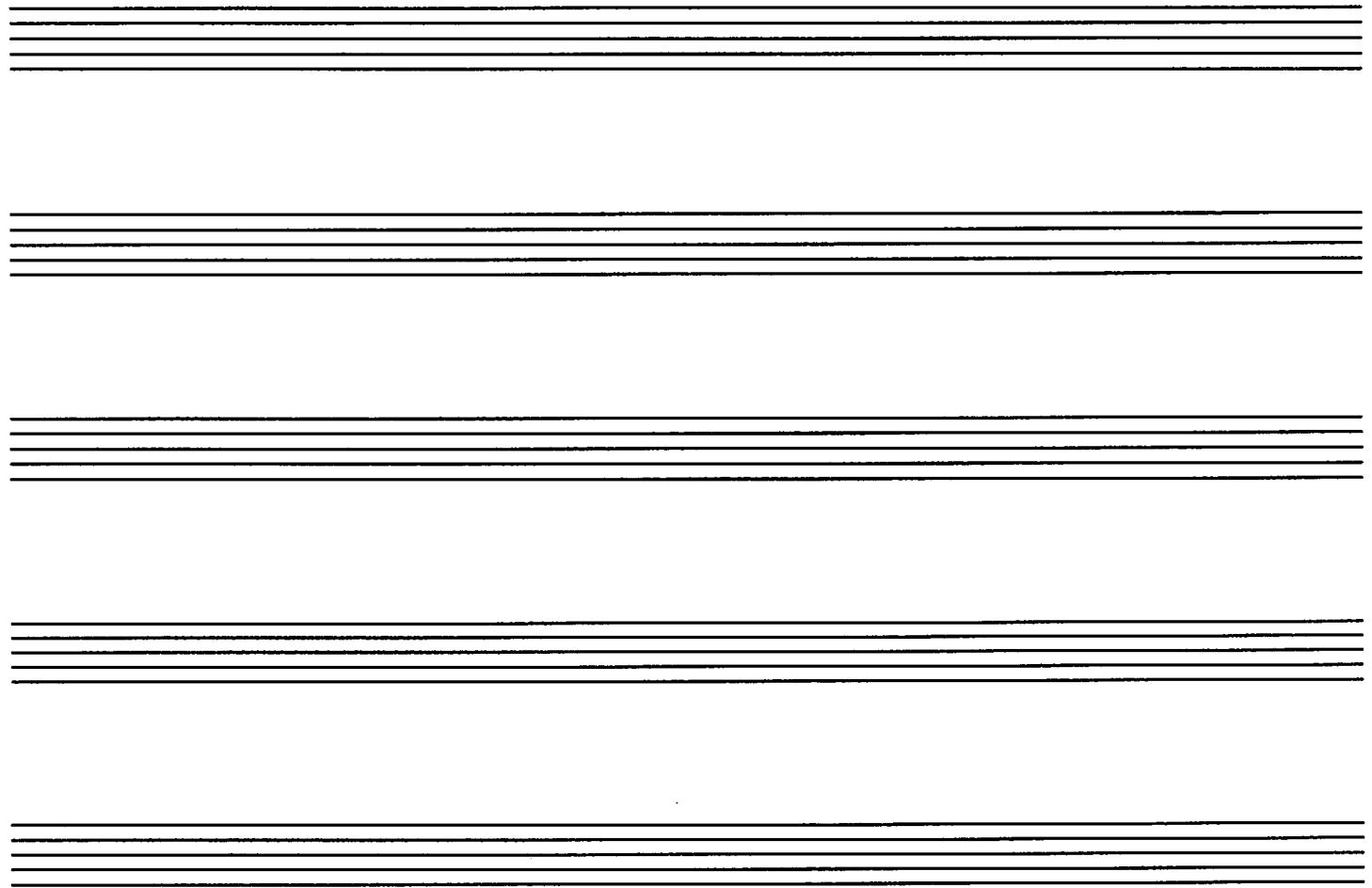
- A
- E7
- B7
- F#(maj7)
- G#7 C#7 F#- (m7)
- B7 E7 G#7b5 A(maj7)
- B7 E7 A(maj7)
- E7 A
- B7 E7 F#7b9
- E7 D
- A
- E7b5 A(maj7) INTER
- Strelele Wunderle
- (P) YOU ARE THE SUNSHINE OF MY LIFE 456

B-7 E⁷ A B-7 E⁷ 457

A E/D C#-7 F#7b9

B-7 E⁷ A B-7 E⁷

(ENDING) A Mai 7 D.S. FOR SOLOS



(SLOW) **YOU BROUGHT A NEW KIND OF LOVE TO ME**

-SAMMY FAIN/IRVING KAHAN/PIERRE NORRMAN

A G-7 C7 Fmaj7 F7 E7

E♭7 D7 G7 | "G-7 C7 F6 D7

G-7 C7 2. G-7 C7 F6 E-7 A7

B D- D- / C# D- / C D- / B B♭7 A7 D-

Cmaj7 G7♯5 E-7 A7 D-7 G7 G-7 C7

A G-7 C7 Fmaj7 F7 E7 E♭7 D7

G7 G-7 C7 F6

(BALLAD)

YOU DON'T KNOW WHAT LOVE IS

-DON RAYE/GENE DE PAUL

D-7 B^{b9} A^{7b9} D-6, E-7 A^{7b9} B^{b7}

G7 / E-7^{b5} A7b9 D-7 F7 B^{b7} E-7^{b5} A7b9

B^{b7} A7b9 D-6 G-7 C7 Fmaj7 D7b9

G-7 C7 Fmaj7 B-7 E7 Amaj7

Bb9(II) A7b9 D7 Bb9 A7b9

D-6, E-7 A7b9 Bb7 G7 / E-7^{b5} A7b9 D-7 F7

Bb7 A7b9 D-6 (E-7^{b5} A7b9)

460

(MUS.) YOU TOOK ADVANTAGE OF ME

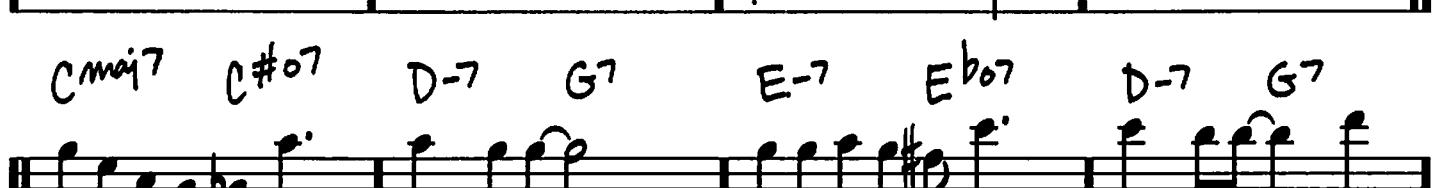
-RICHARD RODGERS/LORENZ HART

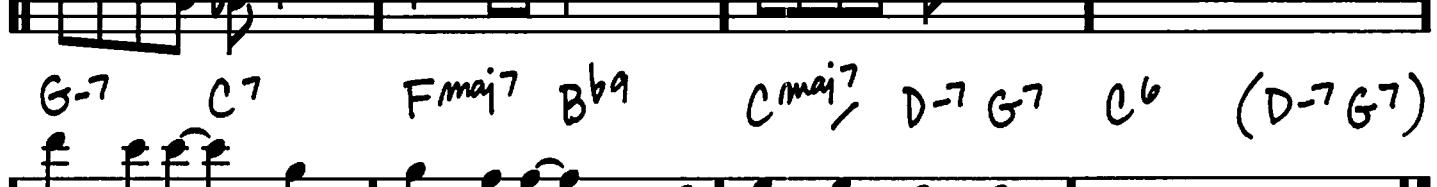
Cmaj⁷ C[#]o⁷ D-7 G⁷ E-7 E^bo⁷ D-7 G⁷


 G-7 C⁷ Fmaj⁷ B^bo Cmaj⁷ D-7 G⁷ [1. C^b, D-7 G⁷] [2. C^b, E7[#]5]


 A-6 B⁷ E⁷ A⁷ D⁷ G⁷ Cmaj⁷, B-7^b5 E⁷


 A-6 B⁷ E⁷ A⁷ D⁷ G⁷ Cmaj⁷, D-7 G⁷


 Cmaj⁷ C[#]o⁷ D-7 G⁷ E-7 E^bo⁷ D-7 G⁷


 G-7 C⁷ Fmaj⁷ B^bo Cmaj⁷ D-7 G⁷ C^b (D-7 G⁷)


FINE

(BALLAD)

YOUNG AT HEART

461
-JOHNNY RICHARDS/
CAROLYN LEIGHT

G maj⁷ B^bo⁷

A-7 D⁷ A-7

D⁷ - - D⁷#5 G maj⁷

B-7b5 E⁷ B-7b5 E⁷ E-7 A⁷

E-7 A⁷ D⁷ A-7 D⁷

G^b A-7 D⁷

C maj⁷ A-7b5 G maj⁷ E-7 A-7 D⁷

G G/B C^b C[#]o⁷ A-7/D D⁷ G^b (D⁷)

FINE

462

(ver.) YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

-RUSS MORGAN/LARRY STOCK/JAMES CAVNAUGH

E maj⁷ G#⁷ C#⁷

F#-7 B7 E6

G#-7 G7 F#-7

F#-7 F#7 F#-7 B7 F#-7 B7

E maj⁷ G#⁷ C#⁷

F#-7 C#7/G# F#/A

A A#07 E maj⁷ D#7 D7 C#7

F#-7 B9 B7b9 E6 D9 C7 B7

E6 D9 E6

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