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THE WORLD'S GREATEST FAKE BOOK

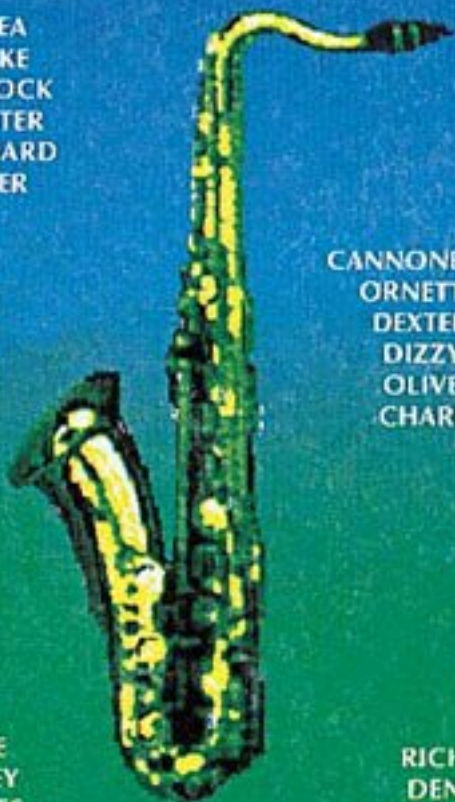
GREAT JAZZ AND FUSION COMPOSITIONS By:

CHICK COREA
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ERIC DOLPHY
JIMMY HEATH
JIM HALL

CANNONBALL ADDERLEY
ORNETTE COLEMAN
DEXTER GORDON
DIZZY GILLESPIE
OLIVER NELSON
CHARLIE PARKER



MILTON NASCIMENTO
JEFF LORBER
JAY GRAYDON
RUSS FERRANTE
NEIL LARSEN
ERNIE WATTS

WOODY SHAW
JOHN SCOFIELD
DAVE LIEBMAN
GEORGE CABLES
MIKE NOCK
CHARLIE HADEN

RICHIE COLE
NAT ADDERLEY
JIMMY ROWLES
LENNIE TRISTANO
MAL WALDRON
PHIL WOODS

RICHIE BEIRACH
DENNY ZEITLIN
STEVE KUHN
CLARE FISCHER
DAVE FRISHBERG
JON HENDRICKS

BOBBY HUTCHERSON
JOHN ABERCROMBIE
JACK DeJOHNETTE
PAUL McCANDLESS

THE WORLD'S GREATEST FAKE BOOK

COMPOSER-APPROVED TRANSCRIPTIONS

including:

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

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Publisher's Foreword

We at Sher Music are proud to bring you the world's first great legal anthology of jazz compositions — created by and for jazz players. We hope that it will bring you many years of enjoyment as you come to know and love these tunes as we have.

Great care has been taken at every stage of the process to make sure that this book lives up to its name. My initial job as editor (the proverbial kid in the candy store) was to select the tunes to be included. I have tried to find a balance of all the different styles that a contemporary jazz musician would like to play, as well as the various moods and degrees of difficulty within each style. Given this framework, I have included only tunes that are, to me, masterpieces of jazz composition. I hope you'll agree once you've played them.

After selecting the tunes, I contacted each publisher and got permission to include the composition in exchange for a royalty paid on each book sold. This is what makes our book legal, unlike other "fake books" in common use. Besides acknowledging the composers' rights to benefit from their creations, this has given us access to their own lead sheets and/or their approval of our charts — an invaluable help in many cases.

In his forward, my transcriber and musical editor, Bob Bauer, describes the reasoning behind the format of these charts. All I want to add is that when you compare the charts with the recorded versions of the tunes, you will become aware of the enormity of Bob's talent. Jazz music has always been and continues to be a source of great creativity and beauty, and now has finally been put on paper with the respect and care it deserves. Thanks, Bob.

Anyone involved in a project of this size owes many debts of gratitude to those who helped it become a reality. I'd personally like to thank Michael Smolens, one of the world's great music calligraphers, for his clear and careful work; Mr. and Mrs. G. William Bauer, who believed in us enough to finance this project; Dick Conte, Audrey Wells, Bob Parlocha and Ron Pelletir of KJAZ Radio for letting me do my research in their record library and for invaluable suggestions and moral support; Todd Barkan, owner of Keystone Korner, for giving me the opportunity to meet many of the composers; the publishers of the tunes, who often went out of their way to help with this project; all the musicians in the Bay Area who played through our charts prior to publication, for their proofreading and advice; Carol Snow, Carla Davis, Mary Kay Landon of KAZAN Typeset Services, Kim Watkins, Debby Zick, Rick Latham (who transcribed the drum appendix), all the photographers and everyone else who helped to put this book together; I'd also like to thank my family and friends, for a bottomless supply of love and support; and, of course, all the composers without whom there wouldn't be nothin' shakin'. Thanks again.

We have great hopes that this book will become a positive force in the history of jazz music. As jazz players, we have all seen the live music scene stagnate for too long. Though the commercial music business has had an undeniably negative effect, we ourselves are partly to blame for jazz's limited acceptance. Playing "common denominator" tunes with little or no thought to arranging them has given much of the jazz scene a blasé feeling, despite the talent of the players. It is our hope that musicians will be inspired to learn and rehearse the material in this book so that more and more people will be drawn to the beauty that jazz is all about.

HERE ARE TWO GOOD REASONS NOT TO XEROX THIS BOOK:

- 1) All the composers are being paid royalties on each book sold. Please do not rip them off (or us, either.)
- 2) We can sell you multiple copies for less than you can Xerox them. Copies bought at discount prices may be resold at the full retail price (i.e. distributorships available).

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Musical Editor's Foreword

As musical editor for *The World's Greatest Fake Book* it has been my responsibility to see that each composition in this book represents the composer's intent. This has involved the tasks of transcribing tunes from records, consulting the composer's charts, checking the accuracy of the charts by proofreading and playing them, and submitting the charts to the composers for final approval. In all of this I have had three guiding principles: accuracy, completeness and usefulness.

Accuracy is perhaps the most important. It means that the charts will recreate the composer's intent if played as written. It has been achieved through great attention to detail and with invaluable help from the composers, who have in many cases been able to provide us with their original charts and who have taken the time to proofread our charts for errors.

Completeness means that everything considered essential to recreating a tune has been included. You will find that the charts have metronome markings, descriptions of the time feel, indications of instrumentation, intros, endings, solo sections, kicks, breaks, dynamics, diacritical markings (legato, staccato, etc.) and copious verbal comments. In addition, many charts have separate bass parts, harmony parts, sample drum parts and lyrics. All of this makes it possible to achieve a complete, musical, arranged rendering of the tunes.

Usefulness is what makes this book worth having. The book is made to be used — for woodshedding, study, but especially for playing with others, at jam sessions and on the gig. The features already listed make the book easy to use. Additionally, page turns have been kept to an absolute minimum (a by-product, I am sure, of having a bassist as editor); no tune has more than one page turn and each turn is placed to make it as easy as possible. Generally, the bass will have a separate part in these cases and not be troubled with page turns at all. Also, rehearsal letters are provided for ease of use.

The original source for each of these charts has been a single recorded version (given at the end of each chart). Yet the charts are not literal record transcriptions for it has been my aim to present compositions rather than transcriptions. The problem with a literal transcription is that it gives undue importance to the styles of the players on the record date, leaving less room for new interpretations. On the other hand, the compositions presented here are of a sort that grow in the process of recording them; intros, endings, kicks, harmonies — any of these can be inspired at the moment of recording. It has been my intention to include such inspirations when their deletion would lessen the tune, and at the same time to leave room for further inspirations. As elsewhere, the composers have been of great assistance here.

The task of producing a book in all its detail can be a mundane one. At those times when tedium threatened to overwhelm me, I had only to set my pencil down, sit back and listen to the music at hand and be re-inspired by its greatness. To the composers and players of this great music goes my thanks, my admiration and my support. If we have succeeded in producing a faithful presentation of these tunes it is because we care. My thanks also to my parents for their unquestioning support, to Michael Sniolens for his musical insight, and to Chuck Sher for his vision and dedication; without him there would be no book. Enjoy!

Music Calligrapher's Foreword

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

Anecdote:

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

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

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

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

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

Technical Notes:

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

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

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

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



General Rules For Using This Book

iv

- Key signatures will be found at the top of page one, and at the top of page three for tunes longer than two pages. Any change of key will be noted not only where it occurs but also at the start of the next line. The key signatures holds even if there is a change of clef.
- The Coda sign is to be taken only to end the tune unless otherwise stated. Some tunes have dual codas (ϕ^1 and ϕ^2) to make it possible to fit a complex tune on two pages.
- $\overline{\text{till cue}}$ $\overline{\text{on cue}}$ signifies dual endings for a section that repeats indefinitely. The 'till cue' ending is played until cue, at which point the 'on cue' ending is played in its place.
- Chords fall on the beat over which they are placed.
- Chords in parentheses are used for solos, or they may be used optionally. The context should make clear which way to treat them.
- Written-out piano or guitar voicings are meant to be played as written. Chord symbols appearing with such voicings often will not describe the complete voicing; they are meant to be an aid to sight reading and to be used for solos.
- Multiple voices are separated by having their stems lie in opposite directions whenever possible.
- An 'altered' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 and/or #5, and b9 and/or #9.
- 'sus4-3' signifies a chord with the suspended fourth resolving to the third.
- 'Freely' and 'rubato' are used interchangeably.
- 'Sample bass line' signifies a transcribed bass line which is played with variation. It is given as a point of reference.
- Bass lines are always written to be read by a bass player, i.e., one octave higher than they sound.
- Tenor sax and guitar lines are often written an octave higher than they sound to put them in a more readable range. There will be a verbal note to this effect in every case.
- All horn and harmony parts are written in concert key (not transposed.)
- For Chick Corea's charts, a letter by itself used as a chord symbol (e.g. C, or G) may signify a major triad with no notes added or may be used to signify a tonal center, open to interpretation. Similarly, 'Ma7' is used not only to indicate the major seventh of a chord voicing, but also to inform the player that, if additional notes are to be added, it is a major scale that is intended.

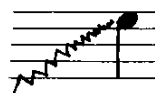
Abbreviations

15 ^a a.	two octaves higher
15 ^a b.	two octaves lower
8va	one octave higher
8vb	one octave lower
bs	bass
col	with
cresc.	crescendo
elec. pn.	electric piano
flug. (flugel.)	flugelhorn
fl.	flute
gtr.	guitar
indef	indefinite (vamp till cue)
N.C.	No Chord
pn	piano
rit.	ritard
sop.	soprano saxophone
synth.	synthesizer
ten	tenor saxophone
trb	trombone
trp	trumpet
	unison (sounding together)
	Volto Segue (quick page turn)

Ornamentation



Slide into the note from a short distance below



Slide into the note from a long distance below



Fall away from the note



A rapid variation of pitch upward, much like a trill



=



After The Love Has Gone

Words And Music By
David Foster
Jay Graydon
Bill Champlin

Funk Ballad

$\text{♩} = 68$

F F/A $\text{B}^{\flat}\text{MA}^7$ C^7sus F Gmi^7 F/A $\text{B}^{\flat}\text{MA}^7$ Gmi^7 C^7sus
 mp (pn.) (pn.) (unis.) For a while, _

A F $\text{B}^{\flat}\text{mi}^7/\text{F}$ (add 9) F $\text{A}^7(\#9)$ Dmi^7 $\text{B}^{\flat}\text{MA}^7$
 mp to love was all _ we could do, _ We were young and we knew in our eyes were a-live; _ Deep in-side, _

$\text{E}^{\flat}\text{MA}^7$ C^7sus C^7 F $\text{B}^{\flat}\text{mi}^7/\text{F}$ (add 9) F $\text{Gmi}^7/\text{A}^7\text{mi}^7$ Ami^7 $\text{A}^7(\#9)$
 _ we knew _ our love was true. For a while, _ we paid no mind to the past, _ We knew love would last, Ev-ry night

Dmi^7 $\text{B}^{\flat}\text{MA}^7$ C^7sus C^7 $\text{B}^{\flat}\text{MA}^7$ F/A Dmi^7
 _ some-thing right would in-vite _ us to _ be-gin _ the dance. Some-thing hap-pened a - long the way, What And

Gmi^7 F B^7sus Ema^7 $\text{B}/\text{D}\#$ $\text{G}\#^{\flat}\text{mi}^7$ $\text{C}\#^{\flat}\text{mi}^7$ BMA^7
 used to be hap-py was sad; _ Some-thing hap-pened a-long the way, And yes-ter-day was all we had. And

C Cmi^7 Fmi^7 $\text{B}^{\flat}\text{mi}^7$ $\text{E}^{\flat}7\text{sus}$ $\text{E}^{\flat}7$ Abmi^7 Db^7sus Db^7
 f Oh, Af-ter the love _ has gone, How could you lead me on and not let me stay _ a-round? _

$\text{G}^{\flat}\text{MA}^7$ Abmi^7 $\text{B}^{\flat}\text{mi}^7$ Cmi^7 Fmi^7 $\text{B}^{\flat}\text{mi}^7$ $\text{E}^{\flat}7\text{sus}$ $\text{E}^{\flat}7$
 Oh, _ Af-ter the love _ has gone, What used to be right _ is wrong;

Abmi^7 Db^7sus Db^7 $\text{G}^{\flat}\text{MA}^7$ $\text{G}^{\flat}7\text{sus}$ C^7sus C^7
 can love that's lost be found? _ For a while



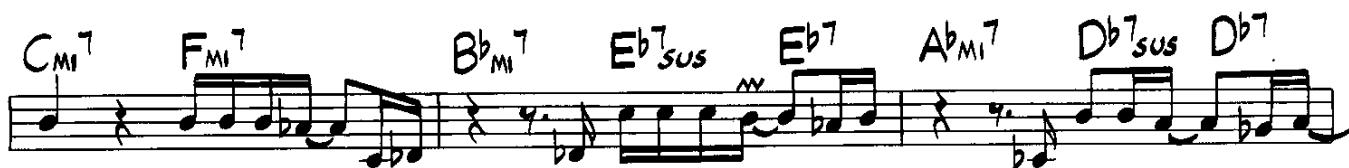
yes-ter-day was all we had;___ Some-thing hap-pened a-long__ the way, What used to be hap-py was sad;___



Some-thing hap-pened a-long__ the way, And yes-ter-day was all__ we had._____ Oh, Af-ter the love has gone,



How could you lead__ me on and not let me stay__ a-round?___ Oh,_____



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



Oh, Oh,_____ Oh, Af-ter the love__ has gone,



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

SECOND VERSE

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

Wasn't right.
We tried to find what we had
Tears, sadness was all we shared,
We were scared
This affair would lead our love into

Something happened along the way,
And yesterday was all we had; (etc.)

sample bass line at [C]



etc.

vamp & fade

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

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

Fast Samba

Aileron

John Scofield

♩ = 132

A $BbMA7(\#5)/A$

B (Swing) $AMA7$ $CMA7$ $BMA7$ $AbMA7$ $GMA7$ $Bb7$ $EbMA7$ $F\#7$

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

(Samba) $D7(alt)$

C $BbMA7(\#5)/A$ $EbMA7(b5)$ $DbMA7(b5)$ $CMA7(b5)$ $BbMA7(b5)$

break $BbMA7(b5)$ $AbMA7(b5)$ $GbMA7(b5)$ $E7(alt)$ (End) $BbMA7(\#5)/A$

to solos - solo on AB (omit C,

Aisha

Ballad ♩ = 63

McCoy Tyner

Tenor

Piano + Bass

N.C.

A

♩

Ami⁹ (D⁷) Gmi⁹ (C⁷) Ami⁹ (D⁷) Fmi⁹ (Bb⁷)

Fmi⁷ Bb⁷ Gmi⁷ C⁷ Ami⁷ D⁷(b9) Gmi⁷ C⁷ Fmi⁷ E⁷(#9) Gmi⁷ C⁷ Bmi⁷ E⁷

1. (on D.S.) 2.

fine

B

Ami⁷ D⁷(#11) Dbma⁷ Gb⁷(#11)

Bma⁷ E⁷(#11) Ebma⁷ Gbma⁷ Ami⁷ Bmi⁷ E⁷

♩

Gmi⁷ C⁷ Fmi⁷ Bb⁷ Ebmi⁷ Ab⁷ Gb¹³

rit.

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

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

All Across The City

Medium Ballad $\text{♩} = 90$

Jim Hall

A

D_{MI} $D_{MI}(MA7)$ $D_{MI}7$ $D_{MI}(MA7)$ $C_{MI}(MA7)$ $C_{MI}7$ $F7$ $E7$
 A_{MI} $A_{MI}(MA7)$ $A_{MI}7$ $A_{MI}(MA7)$ $G_{MI}(MA7)$ $G_{MI}7$ $C7$
 $F_{MA}7$ $F\sharp_{MI}7(b5)$ $B7$ $B\flat7(b9)$ $E_{MI}7(b5)$ $A7$
 $A\flat7(b9)$ $D7(b5)$ $D_{MI}7(b5)$ $C\sharp_{MI}7(b5)$ $F\sharp7$ $B_{MA}7$ $B7$ $B\flat_{MI}7$ $A_{MI}7$

B

D_{MI} $D_{MI}(MA7)$ $D_{MI}7$ $D_{MI}(MA7)$ $C_{MI}(MA7)$ $C_{MI}7$ $F7$ $E7$
 A_{MI} $A_{MI}(MA7)$ $A_{MI}7$ $A_{MI}(MA7)$ $G_{MI}(MA7)$ $G_{MI}7$ $C7$
 $F_{MA}7$ $B7(b9)$ $B\flat7$ A_{MI} $D7$
 $F_{MI}7$ $E\flat_{MI}7$ $A\flat7$ $\oplus$ $D\flat_{MA}7$ $C_{MI}7$ $B7(b5)$
 $B_{MI}7(b5)$ $B\flat7(b5)$ $E_{MI}7(b5)$ $A7$

$\oplus$ $D\flat_{MA}7$ $F\sharp_{MI}7(b5)$ $B7$ $B\flat7(b9)$ $E_{MI}7(b5)$ $A7$ $A\flat7(b9)$ $D7(b5)$
 $E\flat_{MI}7$ $A\flat7$ $D_{MI}7(b5)$ $G7$ $C_{MA}7$ $A_{MI}7$

fill-----

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

Arcade (Bass Part)

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

$\text{♩} = 118$ $C_{MI} 7(b13)$

(4x's) *mp* (end on cue)

A $C_{MI} 7(b13)$ *mp* 1-3 4

B A/F $C_{MI} 7(b13)$ *f* *mp* 2 4

C $D_{bMA} 7(\#5)$ *mf* 1 2

D (3x's) $C_{MI} 7(b13)$ *f* 1-2 3

The image shows the bass part for the song 'Arcade'. It consists of five staves of music. The first staff is the intro, marked 'Medium' and 'Straight 1/8 s (Intro) (Ending)'. It starts with a tempo of 118 bpm and a key signature of one flat (Bb). The first four measures are marked '(4x's)' and 'mp'. The fifth measure is marked '(end on cue)'. The second staff is labeled 'A' and '6x's', with a key signature change to C major (CMI 7(b13)) and a dynamic of 'mp'. The third staff is labeled 'B' and starts with a dynamic of 'f', followed by a key signature change to F major (A/F) and then back to C major (CMI 7(b13)). The fourth staff is labeled 'C' and starts with a dynamic of 'mf', with a key signature change to D-flat major (DbMA 7(#5)). The fifth staff is labeled 'D' and starts with a dynamic of 'f', with a key signature change to C major (CMI 7(b13)). The notation includes various musical symbols such as notes, rests, and fingerings.

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

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

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

Arcade

John Abercrombie

$\text{♩} = 118$

(4x's)

(Intro/Ending)

(guitar & piano fill)

1-3

4

Pn.

mp
 $C_{M1} 7(b13)$

(w/bass 8va)

(end on cue)

(gtr)

A

Gtr.

mp (f on D.S.)

Pn.

mp
 $C_{M1} 7(b13)$

Bass

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

fine

fine

B

f *mp*

f *mp*

Cmi7(b13)

Cmi7(b13)

(Guitar Solo)

C

Dbm7(#5) *mf*

(guitar solo continues)

1 2

D.S. al fine

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

As played on John Abercrombie's "Arcade"

And The Melody Still Lingers On

(Intro)
Medium Funk $\text{♩} = 96$

(Night In Tunisia)

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

(elec. pn.) (trp)

Db^9 $\text{Cm}^{\flat 6/9}$ Db^9 $\text{Cm}^{\flat 6/9}$

(synth. bass) (rhythm figures continue for 3 more bars)

Db^9 $\text{Cm}^{\flat 6/9}$ Db^9 $\text{Cm}^{\flat 6/9}$ Db^9 $\text{Cm}^{\flat 6/9}$

(Swing) (add 11) (no 5) Dm^7 $\text{D}^{\flat}/\text{G}$ Cm^7 (Freely) A $\text{G}^7(\sharp 9)$ Cm^7 $\text{G}^7(\sharp 9)$ Cm^7

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

$\text{A}^{\flat}\text{m}^7$ $\text{D}^{\flat 7}$ Cm^7 $\text{Dm}^7(\text{add } 11)$ $\text{D}^{\flat}/\text{G}$ Fm^7 (Medium Funk) $\text{♩} = 96$ drum fill---

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

N.C.

(synth. bass) Db^9 $\text{Cm}^{\flat 6/9}$ Db^9 $\text{Cm}^{\flat 6/9}$

It was

Db^9 $\text{Cm}^{\flat 6/9}$ Db^9 $\text{Cm}^{\flat 6/9}$ Db^9 $\text{Cm}^{\flat 6/9}$

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

$\text{Dm}^7(\text{b}5)$ $\text{G}^7(\text{b}5)$ $\text{B}^{\flat}/\text{C}$ Db^9 $\text{Cm}^{\flat 6/9}$ Db^9 $\text{Cm}^{\flat 6/9}$

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

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

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



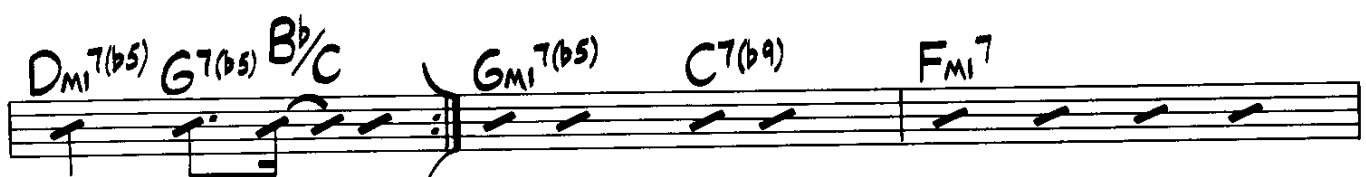
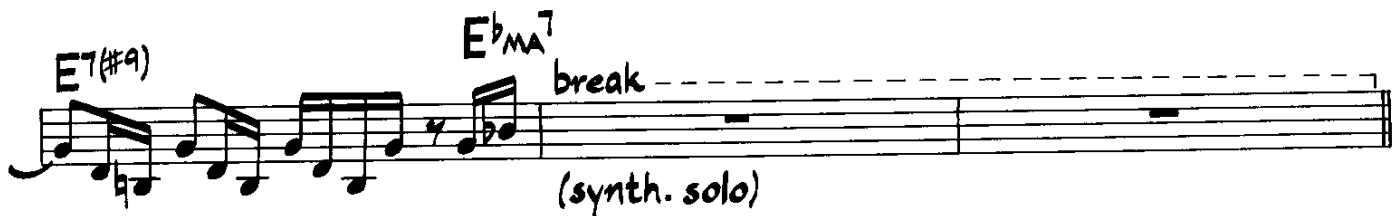
Col-trane to Stev - ie; — No — one could stop the winds of change, with-out them, where would we be? The Duke and the



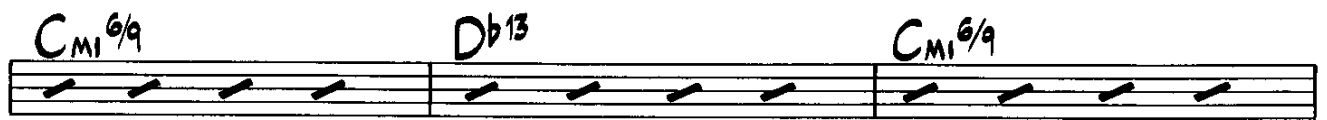
Pres were there be-fore, The past you can't ig-nore, — The torch — is lit, — we'll keep the flame, And the



mel-o-dy re-mains the same.



(continued on the following page)



The Duke and the



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

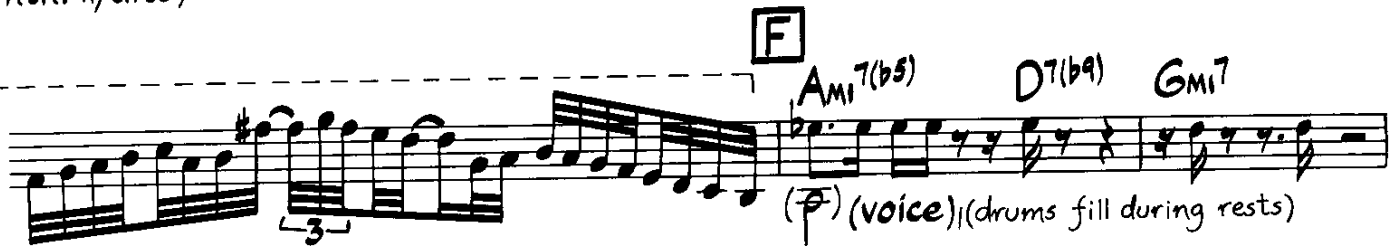


mel-o-dy re-mains the same.

(voice scats)



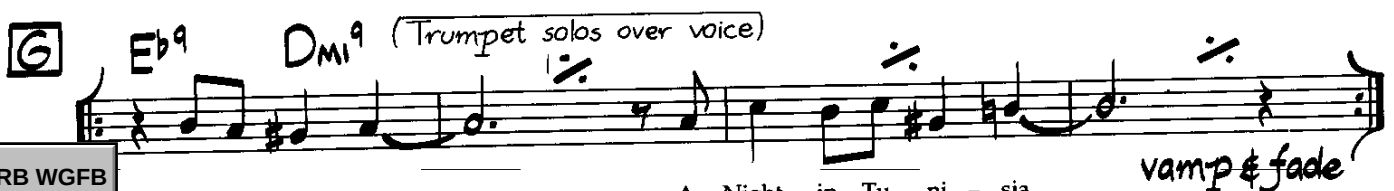
(voice solos over background vocals)



A long time a-go — in the for-ties,



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



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

(Medium Funk)

$\text{♩} = 96$

Db9 Cm9/9

mf (synth.)

Db9 Cm9/9

Dm7(add 11) no 5 Db/G Cm7

A (Freely) (Tacet)

G7(#9) Cm7

Abm7 Db7 Cm7

Dm7(add 11) no 5 Db/G Fm7

(Medium Funk) $\text{♩} = 96$

(Play) N.C.

drum fill -----

mf (synth.)

Db9 Cm9/9

Db9 Cm9/9

Dm7(b5) G7(b5) Bb/C (figure continues)

(bass)

(synth.)

(unis)

Db9 Cm9/9

Dm7(b5) G7(b5) Bb/C

(synth.)

(bass)

(unis)

B Gm7(b5) C7(b9) Fm7

Fm7(b5) Bb7(b9) Ebma7 Dm7(b5) G7

Db9 Cm9/9

Dm7(b5) G7(b5) Bb/C

(synth.)

(bass)

(unis)

C D7sus

Db/G Cm9

F13(#11)

Bb13(#11) Bb13sus E7(#9) Ebma7 (synth. solo break)

D.S. al Coda (synth. solo)

Φ (Half-Time Feel)

D 8va

Db13 Cm9/9

Db13 Cm9/9

Gm7(b5) C7(b9) Fm9

mp

1. C^b/D^b $B^b_{mi}7(\#5)$ B^b/E^b $D_{mi}7(add\ 11)$ 2. C^b/D^b $B^b_{mi}7(\#5)$ $E7(\#9)$ $D^b_{mi}7(\#5)$

(Original Feel)

E E^b9 $D_{mi}7$ $E_{mi}7$ $A7$ $D_{mi}7$ $E_{mi}7$ $A7$ $D_{mi}7$ F/E^b

(F/E^b) A/E^b C/D $D_{mi}7$ F/E^b A/E^b C/D $D_{mi}7$ F/E^b

(F/E^b) $A/C\#$ C/D F/G G/C $B_{mi}7$ E/A G^b/A^b A^b/D^b B^b/C C/F $E7_{sus}$

$(E7_{sus})$ E^b/A $D_{mi}9$ $G^{13}(\#11)$

$C^{13}(\#11)$ C^{13}_{sus} $G^b7(\#9)$ $F_{MA}7$

F $A_{mi}7(b5)$ $D7(b9)$ $G_{mi}7$ $G_{mi}7$ $C7(b9)$

$F_{MA}7$ $E_{mi}7(b5)$ $A7(b5)$ $(synth.)$ E^b9 $D_{mi}6/9$ $(bass)$

E^b9 $D_{mi}6/9$ $E_{mi}7(b5)$ $A7(b5)$ C/D $(unis)$

G E^b9 $D_{mi}9$ **vamp & fade**

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

sounds one octave lower than written

Medium-Slow

The Beatles

John Scofield

Jazz Waltz

♩ = 116

(sax & gtr)

$C_{MA}^7(\#5)$

(bass)

B^{13}_{sus}

E

$C\#^7_{sus}(\text{dorian})$

$E_{bMA}^7(\#5)$

D/E

$F\#_{MI}/E$

A_{MI}^6/E

$E(\text{add } 9)$

$F\#_{MI}^7(\text{add } 11)$

$C_{MA}^7(\#11)$

$B_{bMA}^7(\#11)$

$F\#_{MI}^7(\text{add } 11)$

$C_{MA}^7(\#11)$

Handwritten musical score for guitar and bass, featuring a sax solo section.

First System:

- Staff 1 (Guitar): $A_{MA}^7(\#5)$ (gtr.) with a 4-measure phrase.
- Staff 2 (Bass): (gtr. w/ bs.) with a 4-measure phrase.
- Staff 3: $F\#_{MI}^7$ with a 4-measure phrase.
- Staff 4: $C_{MA}^7(\#11)$ with a 4-measure phrase.

Second System:

- Staff 1: $G_{MA}^7(b5)$ $G\#_{MI}^7$ with a 7-measure phrase.
- Staff 2: A with a 3-measure phrase.
- Staff 3: $B^7(b9)_{sus}$ with a 4-measure phrase.
- Staff 4: *fine*

(Sax Solo)

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



photo by Jerry Stoll

Paul Chambers, Miles Davis, Cannonball Adderley

N.C.

Chord symbols: F_{m7} , $G_{m7}(b5)$, F_{m7}/Ab , Bb_{m7} , F_{m7}/C , $C7$, E_b_{m7} , $A_b7(\#9)$, D_b_{m7} , $G_{m7}(b5)$, $C7(b5)$, F_{m7} , $G_{m7}(b5)$, F_{m7}/Ab , Bb_{m7} , F_{m7}/C , $G_{m7}(b5)$, $C7$, F_{m7} .

$(C7(b5))$

Last Head: play from **A** down, then D.C. al Coda

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

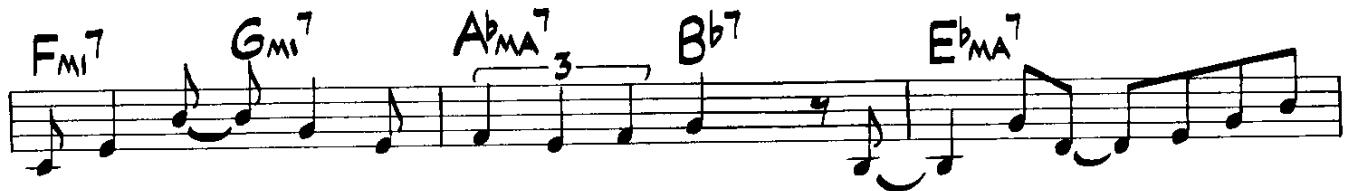
Bebop Lives (Boplicity)

Medium Swing

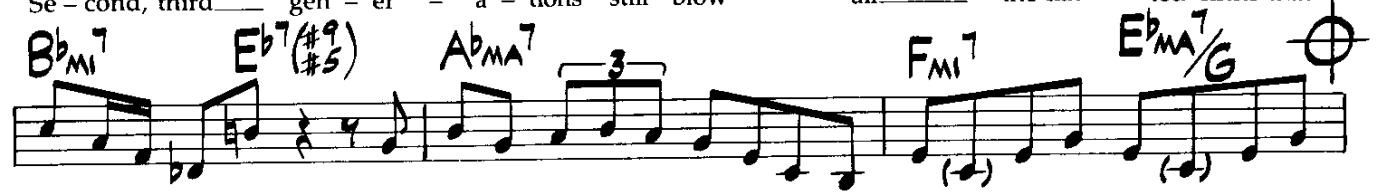
Music by Miles Davis
Lyrics by Ray Passman
and Holli Ross
Arrangement by Bill Mays

A

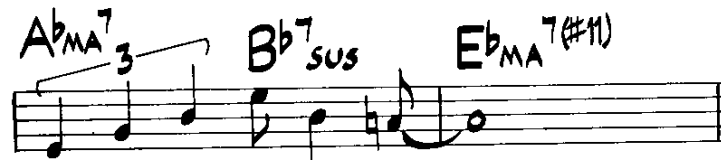
It be - gan as an ex - per - i - ment, A lit - tle new, but with the
time clev - er - ly spent It woke up mus - i - cal minds and, boy, it sure made a dent and so
we know that be - bop lives. Diz - zy, Bird and Miles, they
did it their way, Swing - time peo - ple did - n't fig - ure it could stay, But
they split would - n't you know be - cause the time was pas - se and so they know that be - bop lives.
B And when there was a cat who then start - ed to scat, it
made im - pres - sions that, es - tab - lish - ing a school, be - came a pop - u - lar pas - time, For
bop when in its prime would dif - fer - en - ti - ate the hot from the cool.



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

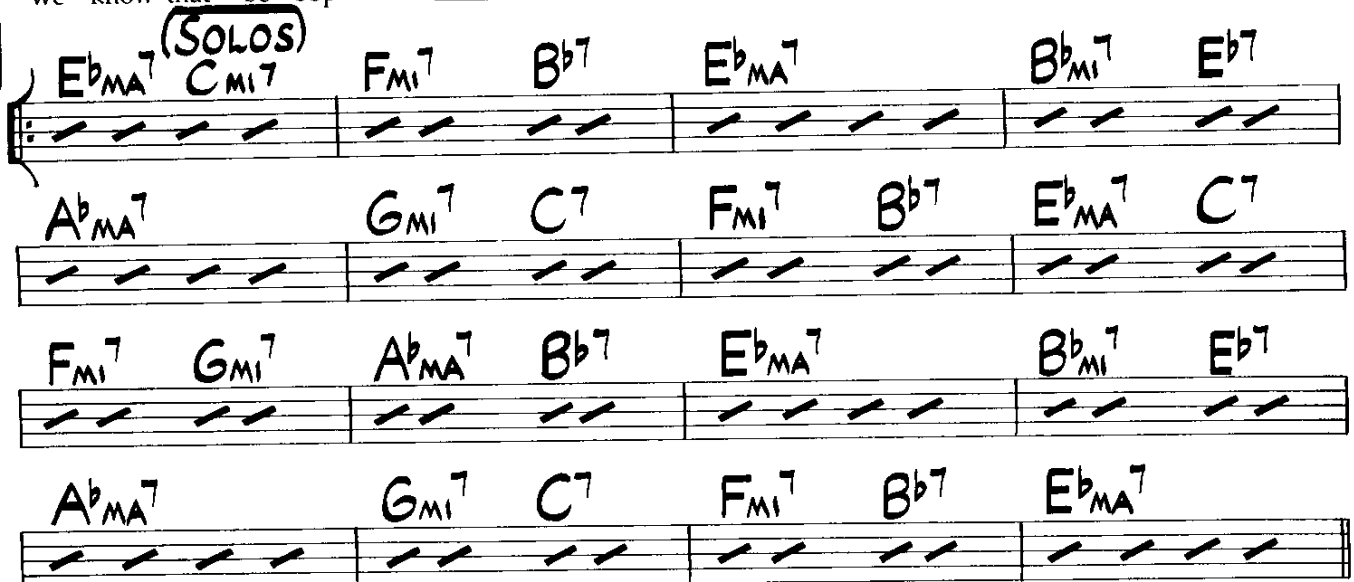


we cer-tain-ly know, Like 'Ko-ko,' don't for-get 'Four' and then there's 'Night in Tu - ni - sia,' so



we know that be-bop lives.

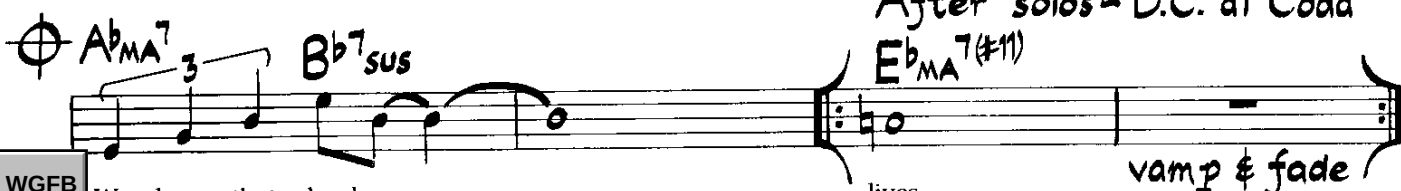
C



D



After solos - D.C. al Coda



We know that be-bop

lives.

vamp & fade

Medium-Up Bounce

♩ = 188

(3x's)

1st x: bass only
2nd x: add piano & drums

Big P

Jimmy Heath

A *(trp)* *p* 3rd x: add melody

D_M6 *F7* *E7* *E^b7* *D_M6* *D7(b9)*

G_M7 *B^b7* *A7* *E^b7* *D_M6* *B_M7(b5)*

B^b7(#11) *A7(#9)* *D_M6* *A7(#9)* *mf*

B *D_M6* *F7* *E7* *E^b7* *D_M6* *D7*

G_M7 *B^b7* *A7* *E^b7* *D_M6* *B_M7(b5)*

B^b7(#11) *A7(#9)* *D_M6* *A7(alt)* *f*

C (SOLOS)

D_M6 (*E_M7(b5)* *A7*) *D_M6* *D7*

G_M7 (*A7*) *D_M6*

B^b7(#11) *A7(#9)* *D_M6* (*E_M7(b5)* *A7*)

(indef)

(On Cue)

D Eb^bMA⁷ D_{Mi}¹¹ A+ D_{Mi}¹¹ Eb^bMA⁷ D_{Mi}¹¹ A+ D_{Mi}¹¹ Ab^bMA⁷

G_{Mi}¹¹ D+ G_{Mi}¹¹ Eb^bMA⁷ D_{Mi}¹¹ A+ D_{Mi}¹¹ (trp) f

Bb⁷(#11) A⁷(#9) D_{Mi}⁷(add 11) ¹A⁷(alt) ²A⁷(alt)

mf

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

♩ D_{Mi}⁶ B_{Mi}⁷(b5) Bb⁷(#11) A⁷(#9) b

mf

D_{Mi}⁶ B_{Mi}⁷(b5) Bb⁷(#11) A⁷(#9) b D_{Mi}⁶

f

(D_{Mi}⁶) G⁷ C⁷(#9) F⁷ E⁷(#9) A⁷(#5) break ----- Eb⁷ D_{Mi}^(MA 7)

(D_{Mi}^(MA 7)) G⁷(#11)

As played on Jimmy Heath's "Really Big"

Birdland

Josef Zawinul

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

N.C.

w/bass

A ♩ G^7 (8va 3rd & 4th x's) 1, 2, 3. 4. G^{MI}

G^{MI} F/G F/Bb Eb/Bb $\text{D}^{\text{MI}7}$ F/C $\text{C}^{\text{MI}7}$ F/B

F/B G^6 $\text{G}^{\text{MI}}/\text{C}$ F/Eb G $\text{G}^{\text{MI}}/\text{C}$ F/C

G^{pedal} **B** G^7 G^7_{sus} 1.-4.

5. G^7 C/E G^7/D G^7

G^7 C/E G^7/B

bass fill --- G^7 2 3

C G G/B E^{MI} G/B $\text{C}^{\text{MA}7}$ $\text{C}^{\text{MI}7}_{(\text{Bb})}$ $\text{B}^{\text{MI}7}$ E^7 A^{MI} G/B C^6 C/D G

G $\frac{6}{B}$ E_{MI} C⁶ C[#]_{MI}⁷ (_{b5}) $\frac{6}{D}$ $\frac{6}{C}$ $\frac{6}{C}$ A_{MI}⁷ E_{MI}⁷ $\frac{C}{D}$ G
 G B_{MI} E_{MI} $\frac{6}{D}$ C[#]_{MI}⁷ (_{b5}) C⁷ B_{MI}⁷ E⁷ A_{MI} $\frac{6}{B}$ C⁶ $\frac{C}{D}$ G
 2. A_{MI} $\frac{6}{B}$ C⁶ $\frac{C}{D}$ G (synth)
 1,2. 3.
 (7x's) G⁷ (_{b9}) G⁷ (_{b9}) F⁷ (_{b9}) E⁷ (_{b9}) E⁷ (_{b9}) D⁷ (_{b9}) D⁷ (_{b9}) C⁷ (_{b9}) G⁷ (_{b9}) G⁷
 (Sax Solo) D.S. al Coda
 G⁷ G⁷_{sus} 1. 2.
 G $\frac{6}{B}$ E_{MI} $\frac{6}{B}$ C^{MA}⁷ C[#]_{MI}⁷ (_{b5}) B_{MI}⁷ E⁷ A_{MI} $\frac{6}{B}$ C⁶ $\frac{C}{D}$ G
 G $\frac{6}{B}$ E_{MI} C⁶ C[#]_{MI}⁷ (_{b5}) $\frac{6}{D}$ $\frac{6}{C}$ $\frac{6}{C}$ A_{MI} E_{MI}⁷ $\frac{C}{D}$ G
 G B_{MI} E_{MI} $\frac{6}{D}$ C[#]_{MI}⁷ (_{b5}) C⁷ B_{MI}⁷ E⁷ A_{MI} $\frac{6}{B}$ C⁶ $\frac{C}{D}$ G
 (synth. solo begins 3rd x) Vamp & Fade

As played on Weather Report's "Heavy Weather"

Birdland (Bass)

Straight $\frac{1}{2}$ s $\text{♩} = 160$

N.C.

1, 2. 3.

A G^7 1, 2, 3. 4. G^M

G^M F/C F/B E^b/B D^M7 F/C C^M7 F/B

F/B G^6 G^M/C F/E^b G G^M/C F/C

G pedal

B G^7 G^7sus 1, 2. 3.

G^7/B G^7sus/C

G^7/D G^7sus/C

G^7 C/E G^7/D G^7

G^7 C/E G^7/B

bass fill

The musical score is written for bass in 2/4 time with a tempo of 160 beats per minute. It consists of two main sections, A and B. Section A begins with a 'N.C.' (No Chord) instruction. The melody is played on a treble clef staff, while the harmony is indicated by chords written below the staff. Chords include G7, Gm, F/C, F/B, Eb/B, Dm7, F/C, Cm7, F/B, F/B, G6, Gm/C, F/Eb, G, Gm/C, and F/C. Section B starts with a 'G pedal' instruction, indicating a sustained G note in the bass. The melody continues on the treble staff, with chords G7, G7sus, G7/B, G7/D, G7sus/C, G7, C/E, and G7/B. The piece concludes with a 'bass fill' section on a bass clef staff.

G7 G7 3 G

[C] G7 Em7 C#m7(b5) Bm7 E7 Am7 C6 C D G

G Em7 C6 C#m7(b5) D G Am7 Em7 C D G

G Bm7 Em7 C#m7(b5) C7 Bm7 E7 Am7 C6 C D G

(10x3) G

(7x3) G7 F#7 F7 E7 E7 D7 D7 C7 G7 G7

D.S. al Coda

G7 G7sus

G7/B G7sus/C

G Em7 C#m7(b5) Bm7 E7 Am7 C6 (C/p) G

G Em7 C6 C#m7(b5) D G Am7 Em7 C D G

G Bm7 Em7 C#m7(b5) C7 Bm7 E7 Am7 C6 C D G

Vamp & Fade

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

Medium Swing
♩ = 148

The Blessing

Ornette Coleman

A $F\sharp m7$ $B7$ $(Gm7 \ C7 \ F\sharp m7 \ B7)$
 $F\sharp m7(b5)$ $B7$ $(G6)$

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

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

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

$F\sharp m7$ $B7$ $(Gm7 \ C7 \ F\sharp m7 \ B7)$
 $F\sharp m7(b5)$ $B7$ $(G6)$

$Em7$ $Am7$ $D7$ $G6/D$ $D7/F\sharp$ $G6$
 fine

Use chords in parenthesis for solos.

As played on Ornette Coleman's "Something Else"

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Ballad

♩ = 62

Blues For Sarka

George Mraz

First system of musical notation. The treble staff contains a melody starting with a quarter rest, followed by a dotted quarter, an eighth, a quarter, a half, and a whole note. The bass staff contains a bass line with a dotted quarter, an eighth, a quarter, a half, and a whole note. The key signature is one flat (Bb). The time signature is 4/4. The tempo is marked as Ballad, ♩ = 62. The first measure of the bass staff is marked with a repeat sign.

Chords: B^bMA⁷, G^bo⁷ B^b7/F, E^bMA⁷ E^bMA⁷/D, C^Mi⁷ BMA⁷, B^bMA⁷

Second system of musical notation. The treble staff continues the melody with a quarter, a half, a quarter, a half, and a whole note. The bass staff continues the bass line with a quarter, a half, a quarter, a half, and a whole note. The key signature is one flat (Bb). The time signature is 4/4.

Chords: A^Mi⁷(b5), D⁷, G^Mi⁷, C[#]o⁷

Third system of musical notation. The treble staff continues the melody with a quarter, a half, a quarter, a half, and a whole note. The bass staff continues the bass line with a quarter, a half, a quarter, a half, and a whole note. The key signature is one flat (Bb). The time signature is 4/4.

Chords: C^Mi⁷(MA⁷) C^Mi⁷, C[#]o⁷, D^Mi⁷ E^bMA⁷, E^bMi⁷/F Ab⁷_{sus}

Fourth system of musical notation. The treble staff continues the melody with a quarter, a half, a quarter, a half, and a whole note. The bass staff continues the bass line with a quarter, a half, a quarter, a half, and a whole note. The key signature is one flat (Bb). The time signature is 4/4. The system ends with a repeat sign.

Chords: D^Mi⁷ E^bMA⁷, E^bMi⁷/F Ab⁷_{sus}, D^Mi⁷ E^bMA⁷, E^bMi⁷/F Ab⁷_{sus}, B^b

rit.

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

Blue Dove

Mexican Folk Song,
arr. by Jim Hall
& Red Mitchell

Freely (Intro)

Intro section musical notation. The key signature is one sharp (F#). The tempo is marked 'Freely'. The notation consists of four staves of music. Chords are written above the notes: A^{MA}7, B^b07, B^{MI}7, E7, A^{MA}7, A^{MA}7, B^b07, B^{MI}7, E7, A^{MA}7, A7, D, C[#]MI7, B^{MI}7, E7, A^{MA}7, A7, D, G[#]7, C[#]MI7, F[#]7, B^{MI}7, E7.

A (Slow Latin) ♩ = 87

Section A musical notation. The key signature changes to one flat (Bb). The tempo is marked '(Slow Latin) ♩ = 87'. The notation consists of four staves of music. Chords are written above the notes: F^{MA}7, F[#]07, G^{MI}7, C7(b9), F^{MA}7, F^{MA}7, F[#]07, G^{MI}7, C7(b9), F^{MA}7, F7, Bb, A^{MI}7, G^{MI}7, C7, F^{MA}7, F7, Bb, E7(#9), A^{MI}7, D7(#9), G^{MI}7, C7, F^{MA}7.

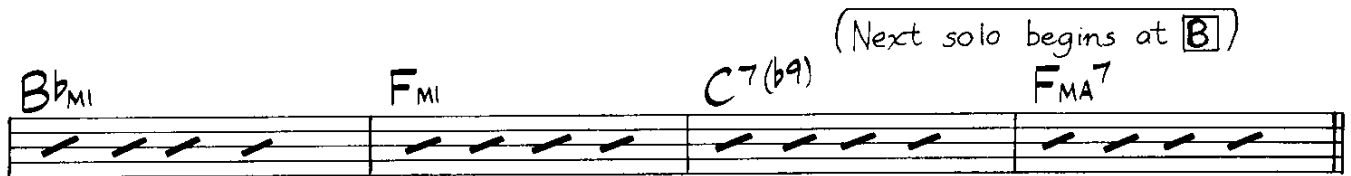
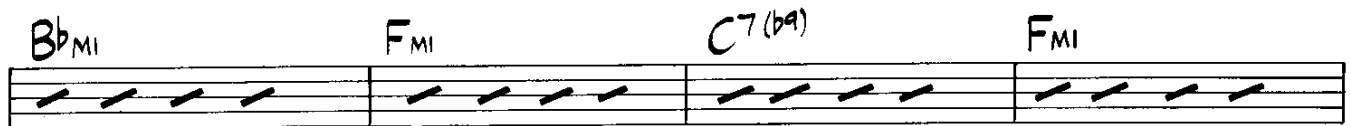
B (SOLOS)

Section B (SOLOS) musical notation. The notation consists of two staves of music. Chords are written above the notes: F^{MA}7, G^{MI}7, C7, F^{MA}7, F^{MA}7, G^{MI}7, C7, F^{MA}7, F7.

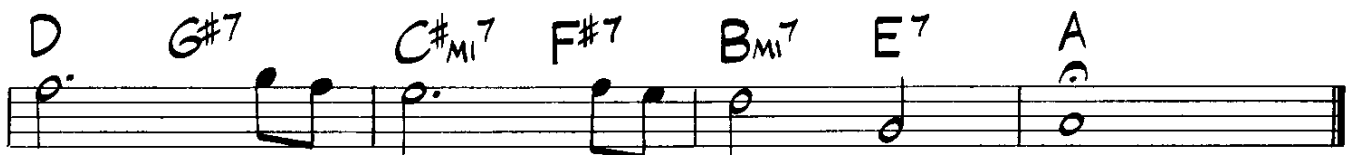


indef.

(Last Chorus of each solo)



After solos - D.S. al Coda



rit.

Medium
Samba/Funk (Intro)
♩=126

Brazilian Love Affair

George Duke

N.C.

(perc.) (gtr. w/bass)

(4x's) D_{MI}^9 G_{MI}^9/D 1,2,3 4.

In the

A D_{MI}^9 $B^b_{MA}7$ D_{MI}^9 $B^b_{MA}7$ $E^b_{MA}7$ $D7(\#9)$

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

gath-er To meet the sun-shine. With o-

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

pen hearts and o - pen minds. I found a

D_{MI}^9 G_{MI}^9/D G_{MI}^9/D

free! (gtr.)

In Ba-

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

hi - a And in Ri - o, In Sao

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

beach-es, _____ Cool-ing breez-es, _____ Sex-y

wo-men _____ Call-ing to you, _____ For you. _____

Aah. _____ (etc.) _____

C N.C. (elec. pn. w/ bass)

A⁶ A¹³_{sus} (2) (2) (2)

A¹³ (elec. pn.) C¹³ (2) (2) (2)

(light gtr. fills)

D A¹³ (Guitar Solo) C¹³ D¹³ F¹³

Vamp till cue Vamp till cue

D¹³ (Piano Solo) F¹³_{sus} Vamp & Fade

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

SECOND VERSE AT A

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

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

Brazilian Love Affair (Bass Part)

Medium Funk/Samba

$\text{♩} = 126$ N.C.

(perc.)

(3x's)

A

etc.

D_{MI}^9 $\text{G}_{\text{MI}}^9/\text{D}$ $\text{B}^{\flat}\text{MA}^7$

D_{MI}^9 $\text{B}^{\flat}\text{MA}^7$ G_{MI}^9

$\text{E}^{\flat}\text{MA}^7$ $\text{D}^7(\sharp 9)$ G_{MI}^9 C^9_{sus} $\text{A}^7(\flat 9)/\text{C}\sharp$

D_{MI}^9 $\text{G}_{\text{MI}}^9/\text{D}$ D_{MI}^9 $\text{G}_{\text{MI}}^9/\text{D}$

B

etc.

D_{MI}^9 $\text{B}^{\flat}\text{MA}^7$ G_{MI}^9

$\text{E}^{\flat}\text{MA}^7$ $\text{D}^7(\sharp 9)$ G_{MI}^9 C^9_{sus} $\text{A}^7(\flat 9)/\text{C}\sharp$

(4x's) D_{MI}^9 C^{13}_{sus} 1,2,3 A^7 4 C^{13}_{sus}

C A^6 A^{13}_{sus} A^6 A^{13}_{sus} 8va A^{13} C^{13} (2) (2) (2)

D A^{13} C^{13} D^{13} (Funkier) F^{13} Vamp till cue Vamp till cue

D^{13}_{sus} F^{13}_{sus} (Piano Solo) Vamp & Fade

Intro & Ending

A Brite Piece

Dave Liebman

Horns

Slow

Bs. + Pn.

Brite Swing
♩ = 232

EMA⁷ DMA⁷(#11) CMA⁷(#11) BMA⁷

EMA⁷ DMA⁷(#11)

CMA⁷(#11) BMA⁷

A

Horns

EMA⁷ DMA⁷(#11)

Rhythm

CMA⁷(#11) BMA⁷

CMA⁷(#11) BMA⁷

CMA⁷(#11) B^b/A^b

(pn. & bs.)

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for Horns and Piano (Pn.). The score is divided into four systems, each with a Horns staff and a Piano staff. The key signature is B-flat major (two flats). The time signature is 4/4. The Piano part features a prominent bass line with chords and a melody in the right hand. The Horns part provides harmonic support with various melodic lines and chords. The score includes dynamic markings such as mf and f , and articulation marks like accents. The Piano part includes a section labeled $C_{MA7}(\#11)$ and a section with a B/E chord. The Horns part includes a section with a C/F chord. The score is marked with a "B" in a box at the top left.

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

Medium Funk

♩ = 138 (drums fill)

Bullet Train

Lee Ritenour
Ernie Watts

Pn. (bass tacet) 8vb

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

(2)

8vb

Chords: E_{mi}^9 , $F^\#7(b9)$, $F^\#_{mi}$, GMA^7 , A/B , B_{mi} , E_{mi}^9

(2)

A (drums in time) 8vb

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

(bass, w/pn. 8vb)

(2)

Chords: E_{mi}^9 , $F^\#7(b9)$, $F^\#_{mi}$, GMA^7 , A/B , B_{mi} , E_{mi}^9

(tenor w/guitar)

piano 8vb

(2)

B

Chords: GMA^7/A , A^{13} , A_{mi}^7 , A^{13}

bass

Chords: GMA^7/A , A^{13} , A_{mi}^7 , A^{13}

Chords: G_{MA}^7 $F^{\#}_{MI}^7$ E_{MI}^7 $F^{\#}/B$ $A^b_{MA}^7$ A^b/D^b $B^b_{MA}^7$

(sample bass line)

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

Chords: $(A^b_{MA}^7)$ (pn) $C^{\#}_{MI}^9$ $F^{\#}_{MI}^{11}$ B_{MI}^{11}

2.

Chords: $C^{\#}_{MI}^9$ $F^{\#}_{MI}^{11}$ B_{MI}^{11} E_{MI}^9 A_{MI}^{11} D_{MI}^{11} (pn)

C (Latin, Half-Time Feel)

Chords: G_{MA}^7/A $C^{\#7(\#9)}$ $F^{\#}_{MI}^7$

Chords: $A^b_{MA}^7/B^b$ E_{MI}^9 A^9_{sus}

(continued on the following page)

(Funkier) (tacet 1st & 2nd x's)

(tenor)
D_{M1}⁷ B^b_MA⁷ G_{M1}⁷ B^b/C C[#]7 (4x's)

(bass)

(Solos/Original Funk Feel)

D D_{M1}⁷ B^b_MA⁷ G_{M1}⁷ B^b/C C[#]7 D_{M1}⁷ G⁷

B_{M1}⁷ D/G G_MA⁷/F[#] E_{M1} A⁷ B_{M1}⁷ E⁷

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

E D_{M1}⁷ B^b_MA⁷ G_{M1}⁷ B^b/C C[#]7 D_{M1}⁷ G⁷

D_{M1}⁷ B^b_MA⁷ G_{M1}⁷ B^b/C C[#]7 D_{M1}⁷ end solo

F (drums fill)

Pn. E_{M1}⁹ A_{M1}⁷/F[#] D/F[#] G_MA⁷ A/B B_{M1} E_{M1}⁹ (2)

(bass tacet) piano 8 vb

(add bass) E_{M1}⁹ F[#]7(b9) F[#]_{M1} G_MA⁷ A/B B_{M1} E_{M1}⁹ (2)

piano 8 vb

G G_MA⁷/A A¹³ A_{M1}⁷ A¹³

Chords: GMA^7/A , A^{13} , A_{mi}^7 , A^{13}

Chords: GMA^7 , $F^\#_{mi}^7$, E_{mi}^7 , $F^\#/B$, $A^b_{ma}^7$, A^b/D^b , $B^b_{ma}^7$

(sample bass line)

Chords: D^b/E^b , $B^b_{13}(b^9)/E^b$, D^b/E^b , $E^b_{13}(b^9)$, D^b/A^b , $A^b_{ma}^7$

Chords: $(A^b_{ma}^7)$, $C^\#_{mi}^9$, $F^\#_{mi}^{11}$, B_{mi}^{11}

(Tenor Solo)

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

vamp & fade

Tenor and guitar sound one octave lower than written.

As played on Lee Ritenour's "Friendship"

Medium
Straight 1/8 s

Burgundy And The Virgin Snow

Jim McNeely

A $\text{♩} = 186$

B

(SOLOS) (use Bb harmonic minor scale)

C

A phrygian

Indef.

D (On Cue)

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

E/D D/C# E/B D/A

E/G# D/F# E D

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

F/Gb Gb/F (2)

F/Eb Gb/Db F/C 1 2 Gb/Bb

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

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

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

A $\text{♩} = 186$

F/B^b $B^b_{Mi}7$ C^7/B^b

A^b7_{sus} $E/G^\#$ $D/F^\#$ B^b/D B^b/E^b

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

$F^\#7/E$ C/F D/E B^b/E^b

B^b/E^b C/D A^b/D^b B^b/C $F^\#/B$

B $A^b(\text{add } 9)$ $C_{Mi}7$ $B^b(\text{add } 9)$ $G^b_{MA}7$ F^7_{sus} A^b/D G_{Mi}^{11}

$E_{MA}7$ $D^b_{MA}7(\#11)$ $B_{MA}7(\#11)$ $F^\#_{MA}7$ $E_{MA}7$ $D_{MA}7$ E^b7_{sus}

$B_{MA}7(\#11)$ B^b/A^b C/F A^b/D $E^b_{MA}7$ $A^b_{MA}7$ G^7_{sus} F/G^b

C (SOLOS) (use B^b harmonic minor scale)

F/G^b G^b/F F/G^b G^b/F

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

A phrygian

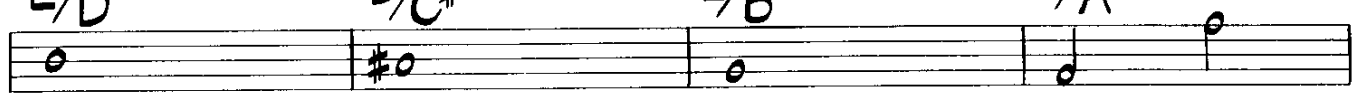


(On Cue)

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



E/D D/C# E/B D/A



E/G# D/F# E D



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



F/Gb Gb/F F/Gb Gb/F



F/Eb Gb/Db F/C

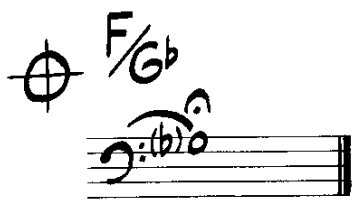


1 2 Gb/Bb



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

F/Gb



Funk Ballad

Cannonball

Josef Zawinul

 $\text{♩} = 66$

E^bMA^7 A^b/E^b E^bMA^7
 E^bMA^7 A^b/E^b $8va$ E^bMA^7
 (bass solo)
 E^bMA^7 A^b/E^b E^bMA^7
 E^bMA^7 A^b/E^b E^bMA^7
 (synth.)
 E^bMA^7 A^b/E^b E^bMA^7
 $3\#D^bMA^{13}(\#11)$ 2 $D^bMA^{13}(\#11)$ C^bMi^7
 drum fill 2 A^bMA^7 G^bMi^7 F^bMi^7 E^bMA^7 C^bMi^7 F^bMi^7 $F^bMi^7/6$ $5/4$
 G^bMi^7 F^bMi^7 E^bMA^7 F^bMi^7 C^bMi^7 $B^b7_{sus}(b9)$
 [A] E^b E^b/D^b C^bMi^7 A^bMi^7 B^bMi^7 $A^9(b5)$
 E^b E^b/D^b C^bMi^7 E^bMi^{11}/B^b A^b7
 E^b A^b/C F^bMi^7 E^bMi^{11}/B^b
 1. E^bMi^{11}/B^b 3

2. N.C.

(bass)

(Synth.)

(Synth. Solo)

(Sax Solo)

E_b A_b/E_b E_b7 E_b A_b/E_b

E_b A_b/E_b E_b7 E_b A_b/E_b

D.S. al Coda

drum fill

E_bMA7 A_b/E_b E_bMA7 8va - 1

(bass solo)

E_bMA7 A_b/E_b A_b/B_b

$F_{M1}7$ E_bMA7

(Latin)

$D_{M1}9$ E_bMA7

vamp & fade

As played on Weather Report's "Black Market"

Funk Ballad

Cannonball (Bass)

♩ = 66

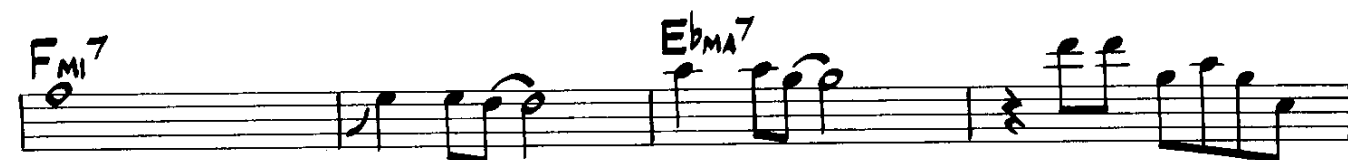
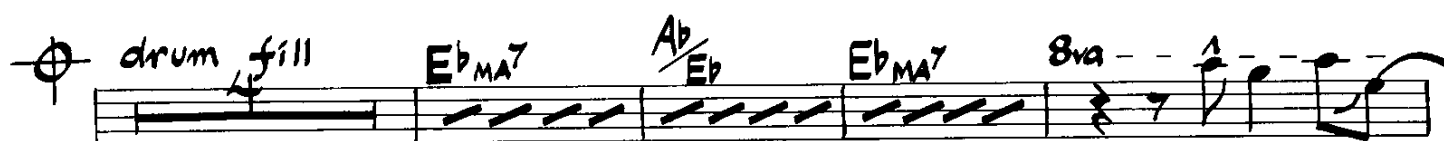
EbMA7 Ab/Eb EbMA7
 EbMA7 Ab/Eb EbMA7
 EbMA7 Ab/Eb 8va EbMA7
 EbMA7 Ab/Eb EbMA7
 EbMA7 Ab/Eb EbMA7
 DMA13(♯11) DbMA13(♯11) CMi7
 drum fill FMi7 FMi7/G
 CMi7 Bb7sus(b9)
 [A] Eb Eb/Db CMi7 Abmi7 Bbmi7 A9(b9)
 Eb Eb/Db CMi7 Ebmi7/Bb Ab7
 Eb Ab/C FMi7 Ebmi7/Bb
 1. Ebmi7/Bb



(sample line)



D.S. al Coda



(sample line)

Vamp & Fade

Medium-Up
Swing $\text{♩} = 227$

Capuccino

Chick Corea

(Piano Solo)

The musical score for 'Capuccino' by Chick Corea is written for piano solo. It begins with a series of chords: $E_{MI}7(b5)$, $E^b_{MI}7$, $D_{MI}7$, $D^b_{MI}7$, $C_{MI}7$, $F^{\#}_{MI}7$, and $B7$. The score includes three rehearsal letters: A, B, and C. Rehearsal A features a 'suspended time feel' section with a 7-measure rest, followed by a melodic line with a triplet and a 'break' section. Rehearsal B also features a 'suspended time feel' section with a 7-measure rest, followed by a melodic line with a triplet and a 'break' section. Rehearsal C features a 'suspended time feel' section with a 6-measure rest, followed by a melodic line with a triplet. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'add sop'.

Rehearsal A: $A_{MA}7$, $Ab7$, $G7$, $C_{MI}7(b5)$, $F7$, Ab_{MI}/B^b (Piano Solo), Ab_{MI}/B^b , $break$, $(add\ sop)$

Rehearsal B: $A_{MA}7$, $D_{MI}7$, $B^b_{MI}7$, B^b_{MI}/A , $(Piano\ Solo)$, B^b_{MI}/A , 6 , $[F^b/D^b\ G^b/D\ A^b/E]$

Rehearsal C: $b^b D7$, B_{MI}

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

Handwritten musical score for Soprano (Sop.), Piano (Pn.), and Drums (dr.).

First System:

- Sop.**: Melody line with notes and rests. Chords: $Gm7$ (pn), E_m7 .
- Pn.**: Accompanying chords: $E_bMA7(b5)$, $DMA7(b5)$, $G_bMA7(b5)$, $A_bMA7(b5)$, $B_bMA7(b5)$, $FMA7(b5)$, $EMA7(b5)$.

Second System:

- Sop.**: Continuation of melody. Chords: $G_bMA7(b5)$, $A_bMA7(b5)$, $B_bMA7(b5)$, $FMA7(b5)$, $EMA7(b5)$.
- Pn.**: Continuation of chords. Chords: $E_bMA7(b5)$, $DMA7(b5)$, $G_bMA7(b5)$, $A_bMA7(b5)$, $B_bMA7(b5)$, $FMA7(b5)$, $EMA7(b5)$.

Third System:

- Sop.**: Continuation of melody. Chords: $G_bMA7(b5)$, $A_bMA7(b5)$, $B_bMA7(b5)$, $FMA7(b5)$, $EMA7(b5)$.
- Pn.**: Continuation of chords. Chords: $E_bMA7(b5)$, $DMA7(b5)$, $G_bMA7(b5)$, $A_bMA7(b5)$, $B_bMA7(b5)$, $FMA7(b5)$, $EMA7(b5)$.

Fourth System:

- Sop.**: Continuation of melody. Chords: $G_bMA7(b5)$, $A_bMA7(b5)$, $B_bMA7(b5)$, $FMA7(b5)$, $EMA7(b5)$.
- Pn.**: Continuation of chords. Chords: $E_bMA7(b5)$, $DMA7(b5)$, $G_bMA7(b5)$, $A_bMA7(b5)$, $B_bMA7(b5)$, $FMA7(b5)$, $EMA7(b5)$.

Drums (dr.): Indicated by 'x' marks on the staff.

V.S. (Versus)

(continued on the following page)

E  *Ab*M₁/B^b 3 (with bass)

F *(SOLOS)* *Ab*M₁/B^b 8 *B^b*M₁/A 8

(On Cue) *Ab*M₁/B^b 7 break 3 (pnt+sop)

G *A*M₇ 3 *Ab*7 3 *G*7 3 *C*M₇(b5) *F*7

*Ab*M₁/B^b (Piano Solo) 7 break 3

suspended time feel

H *A*M₇ *D*M₇ *B^b*M₇ *(Piano Solo)* *B^b*M₁/A *B^b*M₁/A 6 *[F^b/D^b G^b/D *Ab*/E]*

suspended time feel

I *b*8 *D*7 3 *B*M₁ 3

Handwritten musical score for Chick Corea's "Friends". The score is written on ten staves, featuring various chords and musical notations.

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

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

Staff 3: B/G C^7

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

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

Staff 6: A_{bmi}/B_b (with bass) break

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

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

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

Staff 10: (bass in 2)

As played on Chick Corea's "Friends"

Medium Samba

Caravanessa

Joe Chambers

♩=138

(Intro)

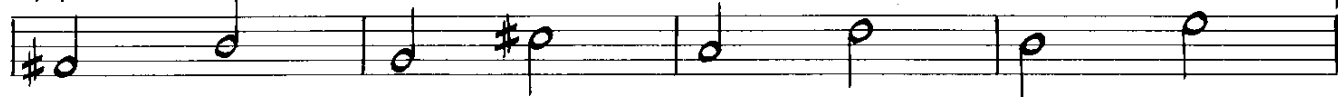
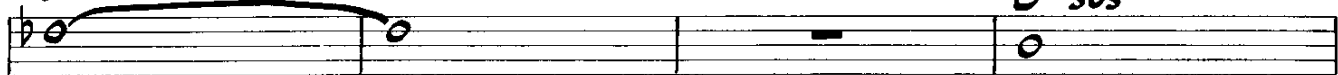
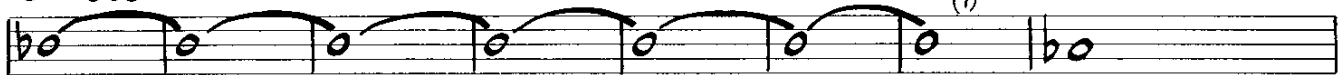
(On Cue)

E/E♭

(7x's)



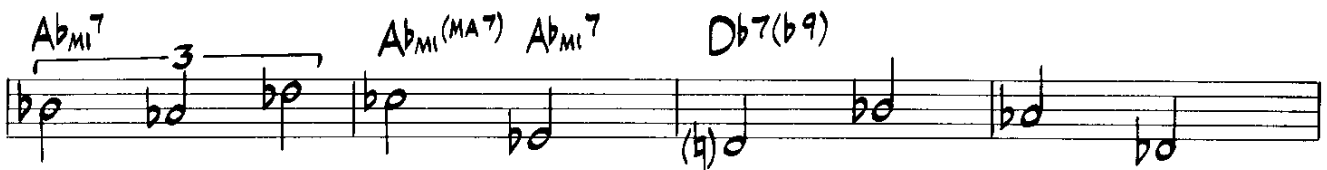
B

F¹³_{sus}G¹³_{sus}A¹³_{sus}B¹³_{sus}D♭¹³_{sus}B¹³_{sus}B♭¹³_{sus}A♭¹³_{sus}G¹³_{sus}F (add 9)
(no 3)

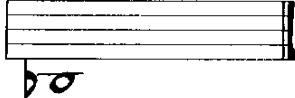
D.S. al Coda

As played on Ray Mantilla's "Mantilla"

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(Ending) $\text{C}^7(\sharp 9)$



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

Up Swing (Folk-Like)

Carole's Garden

Denny Zeitlin

♩=284 [A]

Piano

1. 2.

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

fine

B

(block chords)

Bb9

(Bb9)

Bbmi7(b9)

A13 A13sus A7

As played on Denny Zeitlin's "Carnival"

alternate changes on last 8 of [A] during solos

D.C. al fine

Solos AABA

F#13 2 Bbm9/Eb 2 Gmi11/C 2 Emi7(b9) 1 A7(#9) 1

This has been changed since the 1st printing.

Medium-Up Samba

Cassidae

John Scofield

 $\text{♩} = 144$

(Intro)

(4x's)

Intro musical notation for Cassidae. The key signature has two flats (Bb, Eb). The tempo is marked as 144 beats per minute. The intro consists of two measures. The first measure has a D^b/D chord. The second measure has an $A^b \text{ sus}/G$ chord. The notation includes a treble clef, a bass clef, and a 4/4 time signature.

A

First system of musical notation for Cassidae. The key signature has two flats (Bb, Eb). The tempo is marked as 144 beats per minute. The system consists of two measures. The first measure has a D^b/D chord. The second measure has an $A^b \text{ sus}/G$ chord. The notation includes a treble clef, a bass clef, and a 4/4 time signature.

Second system of musical notation for Cassidae. The key signature has two flats (Bb, Eb). The tempo is marked as 144 beats per minute. The system consists of two measures. The first measure has a D^b/D chord. The second measure has an E^b/D^b chord and a $C \text{ mi}^7$ chord. The notation includes a treble clef, a bass clef, and a 4/4 time signature.

Third system of musical notation for Cassidae. The key signature has two flats (Bb, Eb). The tempo is marked as 144 beats per minute. The system consists of two measures. The first measure has a $G^b \text{ ma}^7$ (H11) chord, a $C \text{ mi}^7$ chord, and a $D^b \text{ ma}^7$ chord. The second measure has a B^b/A chord, a G/E^b chord, and an A^b/D chord. The notation includes a treble clef, a bass clef, and a 4/4 time signature.

Fourth system of musical notation for Cassidae. The key signature has two flats (Bb, Eb). The tempo is marked as 144 beats per minute. The system consists of two measures. The first measure has a D^b/C chord, a B^b/G^b chord, and a B/F chord. The second measure has an A^b/E chord and an $A^b^{13} \text{ sus}$ chord. The notation includes a treble clef, a bass clef, and a 4/4 time signature.

fine

to solos on D.S.

B

(Cmi7 Bma7 Bbma7) AMA7(#11) drum fill - (Ami7 Abma7 Gma7) Gbma7(#11)

1. 2.

D.S. al fine

C Db/D (SOLOS) Ab7sus/G

indef.

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

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

Medium-Up Latin

Central Park

Chick Corea

♩ = 138

1st & 2nd x's: synthesizer only
3rd x: add brass & drums

A (4x's) E_{MI} $F\sharp_{MI}7$ E_{MI} $F\sharp_{MI}7$

(strings) (brass) 1,2,3. $E_{MI}7$ (brass) $F\sharp_{MI}7$

4. break N.C. $D/F\sharp$ G

(tutti) G A/G G A (add piano)

(strings) (brass) (pn) (synth)

B (3x's) $E_{MI}7$ $F\sharp_{MI}7$ $E_{MI}7$ $F\sharp_{MI}7$

1st x: melody 2nd & 3rd x's: synth. solo

$G_{MI}7$ $A_{MI}7$ $G_{MI}7$ $A_{MI}7$

$G_{MI}7$ $C7$ $F_{MA}7$ $B_{bMA}7$ $F\sharp7(\sharp5)$ $B7$ $E_{MA}7$

C $E_{MA}7$ $F\sharp_{MI}7$ $E_{MA}7$ $F\sharp_{MI}7$

$E_{MA}7$ $F\sharp_{MI}7$ $E_{MA}7$ $F\sharp_{MI}7$

*A_{MI}7 C_{MI}7 F#_{MI}7 B7(#5)

D E_{MI}7 F#_{MI}7 E_{MI}7 F#_{MI}7 E_{MI}7 F#_{MI}7
 (synth. solo)

N.C. C7 B7(#5)
 (play all 3x's) (strings)

E E_{MI} D (Bass Solo begins 3rd x) C B

A_{MI} D13 G G_{MI} C13 F A_{MI} B
 (indef)

F E_{MI} (On Cue) F#_{MI}7 E_{MI} F#_{MI}7

G (3x's) (synth) E_{MI}7 (Double-Time Feel) F#_{MI}7 E_{MI}7 F#_{MI}7
 (voices on 'la')

fill E_{MI}7 F#_{MI}7 E_{MI}7 F#_{MI}7 E_{MI}7 F#_{MI}7

E_{MI}7 F#_{MI}7 fill E_{MI}7 F#_{MI}7 E_{MI}7 F#_{MI}7

E_{MA}7 F#_{MI}7 E_{MA}7 F#_{MI}7 E_{MA}7 F#_{MI}7

fill E_{MA}7 F#_{MI}7 E_{MA}7 F#_{MI}7 E_{MA}7 F#_{MI}7

E_{MA}7 F#_{MI}7 fill E_{MA}7 F#_{MI}7 E_{MA}7 F#_{MI}7

H

EMI⁷ F#MI⁷ EMI⁷ F#MI⁷

(brass)

EMI⁷ F#MI⁷ EMI⁷ F#MI⁷

(synth fill)

EMI⁷ F#MI⁷ EMI⁷ F#MI⁷

Esus (synth fill)

p. Ami⁷ N.C. CMI⁷ N.C. F#MI⁷ N.C. B⁷ A

(trp)

I (March-Like)

A pedal

(strings)

(trps)

(trbs)

G bass F bass F bass

(trps)

(strings)

F bass

(strings)

N.C.

ff (unis)

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

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

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



Photo by Tom Copi

Chick Corea

Medium-Up Latin
♩ = 138

Central Park (Bass Part)

A Tacet

7

E_{MI}^7 $F\#_{MI}^7$ E_{MI}^7 $F\#_{MI}^7$ (5x's)

E_{MI}^7 $F\#_{MI}^7$ N.C.

$D/F\#$ G

B (3x's)

E_{MI}^7 $F\#_{MI}^7$ (2) (2)

E_{MI}^7 $F\#_{MI}^7$ G_{MI}^7 A_{MI}^7 (2)

G_{MI}^7 C^7 F_{MA}^7 $B^b_{MA}^7$ $F\#^7(\#5)$ B^7

C

E_{MA}^7 $F\#_{MI}^7$ (2) (2)

(2) A_{MI}^7 C_{MI}^7 $F\#_{MI}^7$ B^7

D

E_{MI}^7 $F\#_{MI}^7$ E_{MI}^7 $F\#_{MI}^7$

(2) N.C. C^7 $B^7(\#5)$

E

E_{MI} D C B

(Bass solo begins 3rd x)

Am_i D⁷ G — G_m C⁷ F Am_i B (indef.)

F E_m F[#]_m E_m F[#]_m

(3x's) E_m⁷ (Double-Time Feel) F[#]_m⁷ (2) (2) (2)

G (Voices)

(2) (2) (2) (2) (16)

E_mA⁷ F[#]_m⁷ (2) (2) (2)

(2) (2) (2) (2) (16)

H E_m⁷ F[#]_m⁷ (2) (2) (2)

(brass) E_mA⁷ F[#]_m⁷ (2) E_{sus}

(E_{sus}) Am_i⁷ C_m⁷ F[#]_m⁷ B⁷ A

I A_{pedal} (8)

F_{pedal}

N.C. ff

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

Medium Swing

♩=156

Champtonch

Lennie Lasher

Piano (top note of voicing)

Intro

Chords: E_{mi}^7 G/D $C^{\#}_{mi}{}^7(b5)$ B_{mi}^7 A_{mi}^7 $G^{\#}_{mi}{}^7(b5)$ $F^{\#}_{mi}^7$ G_{MA}^7

Bass

Chords: C^7 F_{MA}^7 B^b7 $E^b_{MA}^7$ A^b7 D_{MA}^7 F_{MA}^7

A

Chords: E_{mi}^7 G/D $C^{\#}_{mi}{}^7(b5)$ B_{mi}^7 A_{mi}^7 $G^{\#}_{mi}{}^7(b5)$

Chords: $F^{\#}_{mi}^7$ G_{MA}^7 C^7 F_{MA}^7 B^b7 $E^b_{MA}^7$

Chords: A^b7 D_{MA}^7 F_{MA}^7 E_{mi}^7 G/D F_{MA}^7/C $B^b_{MA}^7$

Handwritten musical notation for the first system, measures 1-4. The melody is in 4/4 time, starting with a half note C4, followed by eighth notes D4, E4, F4, G4, A4, B4, and ending with a half note C5. Chords are written below the staff: CMA7, Dmi7, Emi7, F#7, Bmi7, Gmi(MA7), F#mi7, and F7.

Handwritten musical notation for the second system, measures 5-8. The melody continues with a half note C4, followed by eighth notes D4, E4, F4, G4, A4, B4, and ending with a half note C5. Chords are written below the staff: Emi7, G/D, F#mi7/C#, Emi7, Bmi7, AMA7, GMA7, and FMA7.

Handwritten musical notation for the third system, measures 9-12. The melody continues with a half note C4, followed by eighth notes D4, E4, F4, G4, A4, B4, and ending with a half note C5. Chords are written below the staff: Emi7, G/D, C#mi7(b5), Emi7, Bmi7, AMA7, GMA7, and FMA7. A circled 'X' is above the first measure, and a circled 'X' is above the last measure. The text "(top note of voicing)" is written above the last measure.

Handwritten musical notation for the fourth system, measures 13-15. The melody continues with a half note C4, followed by eighth notes D4, E4, F4, G4, A4, B4, and ending with a half note C5. Chords are written below the staff: Eb, DbMA7, BMA7, AMA7(#11), and AbMA13(#11). The word "rit" is written below the staff.

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

Handwritten musical notation for the fifth system, measures 16-18. The melody continues with a half note C4, followed by eighth notes D4, E4, F4, G4, A4, B4, and ending with a half note C5. Chords are written below the staff: Eb, DbMA7, BMA7, AMA7(#11), and AbMA13(#11). The word "rit" is written below the staff.

Children Of The Night

Medium-Up Swing
♩ = 236

Wayne Shorter

piano

bass

Dm7
C

Cm7

Dm7
C

Cm7

(rhythm figure continues)

E MA7 *Ebm7* *Ab7* *Db MA7* *Cm7* *F7*

(bass walks)

Bb MA7 *Ab MA7* *Gm7* *C7* *Fm7* *Bb7*

Eb MA7 *Dm7* *G7* *C MA7*
(last x)

B *Ebm7* *F#m7* *Ebm7* *Cm7(b5)* *F7(#5)* *fine*

Solo

Bbm7 *Ab7* *F#m7* *B7* *E MA7* *Dm7* *G7*

D.S. al fine

Solos on form (ABA)

As played on Art Blakey's "Mosaic"

Children Of The Night (Harmony Parts)

Medium - Up Swing
 $\text{♩} = 236$

Intro

Sax
 D_{MI}^7/C
 C_{MI}^7
 E_{MA}^7
 E_{bMI}^7
 A_{b7}
 D_{bMA}^7
 C_{MI}^7
 F^7
 B_{bMA}^7
 A_{bMA}^7
 G_{MI}^7
 C^7
 F_{MI}^7
 B_{b7}
 E_{bMA}^7
 D_{MI}^7
 G^7
 C_{MA}^7 (last x)
 fine

(trp.)
 C_{MI}^7
 F^7
 B_{b7}
 $C_{MI}^7(b5)$
 $F^7(\sharp5)$
 D_{MI}^7
 G^7

B
 E_{bMI}^6
 $F^{\sharp MI}6$
 E_{bMI}^7
 $C_{MI}^7(b5)$
 $F^7(\sharp5)$
 B_{bMI}^7
 A_{b7}
 $F^{\sharp MI}7$
 B^7
 E_{MA}^7
 D_{MI}^7
 G^7

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

Fast Swing
♩ = 284

City By The Bay

Vince Wallace

(Intro)
(stop time)

(ten)

A
(Time)

1.

2.



B (SOLOS)

Emi7 A7 Dma7

Dmi7 C#7 F#ma7 A7 Dma7

1. Cmi7 F7 Dmi7 G7

Emi7(b5) A7(b9) Dmi7 G7 Ebmi7 Ab7

2. Cmi7 F7 Dmi7 G7

Cmi7 F7 Bbma7

After solos ~ D.S. al Coda

alternate bars 5-8 used on out head

Dmi7 C#7 F#ma7 A7 Dma7

break

(dr)

Fast Swing

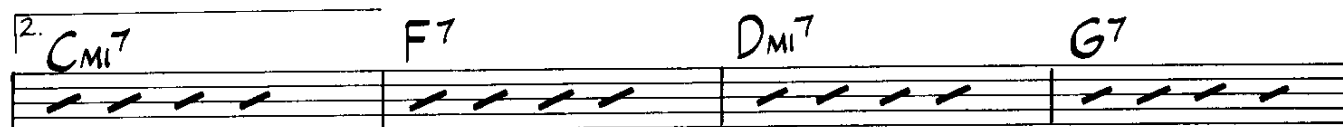
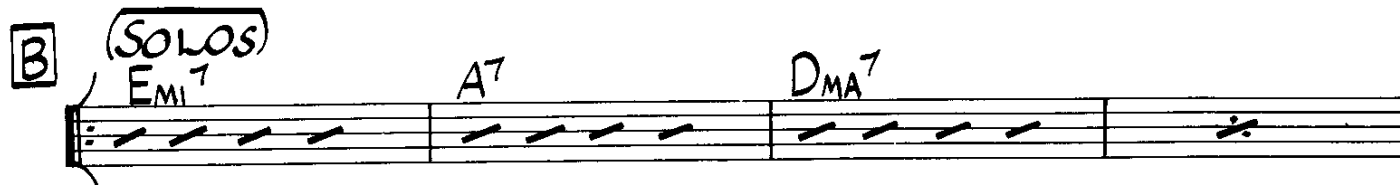
♩ = 284

(Intro)

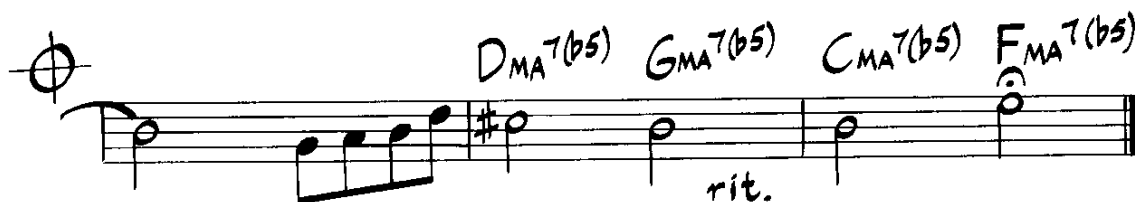
City By The Bay (Harmony Part)

F_{MA}⁷ (trb) G^{b7(b5)}
 G⁶ F^{#m7} B⁷
 [A] E^{m7} A⁷ D^{MA}⁷
 D^{m7} C^{#7} F^{#MA}⁷ A⁷ D^{MA}⁷ 1.
 C^{m7} F⁷ D^{m7} G⁷
 E^{m7(b5)} A^{7(b5)} D^{m7} G⁷ E^{b7} A^{b7} 2. D^{MA}⁷
 C^{m7} F⁷ D^{m7} G⁷ (♯9)
 C^{m7} F⁷ D^{m7} G⁷
 C^{m7} F⁷ F^{MA}⁷
 G^{b7(b5)} G⁶

The musical score is written for a harmony part in a fast swing style. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked as 'Fast Swing' with a quarter note equal to 284 beats per minute. The time signature is 4/4. The score includes various chords and melodic lines. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The seventh staff has a bass clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat. The ninth staff has a bass clef and a key signature of one flat. The tenth staff has a bass clef and a key signature of one flat. The score includes various chords and melodic lines. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The seventh staff has a bass clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat. The ninth staff has a bass clef and a key signature of one flat. The tenth staff has a bass clef and a key signature of one flat.



After solos - D.S. al Coda



alternate bars 5-8 used on out head



Fast Swing

♩ = 318

Cloudburst

Lyrics by Jon Hendricks

Music by Leroy Kirkland & Jimmy Harris

(Intro) N.C.



A (piano only) (drums)

F⁶ G^m7 A^m7 B^bm⁶

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

A^m7 D^m7 G^m7 C⁷ A^m7 D^m7 G^m7 C⁷

cause my love had turned me down;

F⁶ G^m7 A^m7 B^bm⁶

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

A^m7 D^m7 G^m7 C⁷ F⁶

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

B F⁷ B^b6

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

G⁷ C⁷

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

C F⁶ G^m7 A^m7 B^bm⁶

Clouds of gray have sil-ver lin-ings when they're re-versd, I

A^m7 D^m7 G^m7 C⁷ F⁶ break C⁷ F⁶

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

N.C.



(piano only)

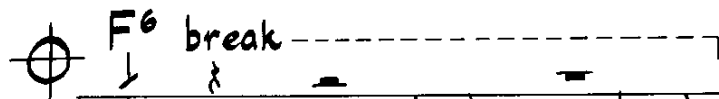
(drums)

(F⁶)

solo break



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

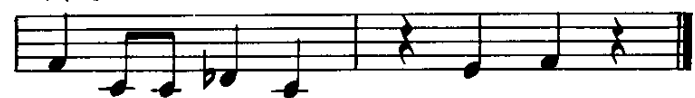


that's when the old gray

cloud burst.

(drums)

N.C.

C⁷ F⁶

That's when the old gray

cloud burst.

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



LYRICS DURING SOLO

Lead Vocal: Hey! Ba-by!

I'm gonna tell you 'bout your loving

And your kissing and your hugging

And your sweet turtle-doving.

Pretty baby, I won't be satisfied

Till I hear 'em play "Here comes the bride."

Listen to me, baby, and I don't mean maybe.

Listen to my story, it's terrifically true.

I wanna find a way of telling that

I really go for you;

I hope you really believe me, baby,

'cause I certainly do.

'Cause you're thrilling me; really, really thrilling.

When you tell me that you probably got

A kind of crush on me,

It moves me, grooves me,

How divine can one woman be!

Oh, little darling, I'm really falling,

You got me goofy and gay,

I'm gonna get carried away.

Just think you gonna be mine some day!

Oh, let's spin a little, park a little, stop a little,

Spark a little, live a little, love a little,

Maybe turtle-dove a little, baby!

Every time you hold me so near,

Nobody loves me like you, dear.

Let's stop a little, tease a little, later maybe

squeeze a little, try a little, sigh a little,

Never have to cry a little bit!

Meaning that you're mighty pretty and that's it!

I love you, baby; love you, baby;

I love you, baby.

Love you, baby, with all my heart.

Ooh, listen to me while I say

I let a lot of ladies get away

Because I know; I know, pretty baby, I know;

I know, pretty baby, I know you're the one,

yes, you're the one!

I knew it when I metcha; what a break to getcha!

Chorus: When it's cloudy and grey

and that's the worst,

How do you cause clouds to burst?

Lead Vocal: You find a lover, find a lover,

Find a lover, find a lover — "Sold American!"

Chorus: If it's silvery under clouds of grey

How do you chase grey away?

Lead Vocal: You gotta find a little girl

And make her love you a lot.

Don't ever leave unless you're flippin' your lid

And really wanna ruin the plot!

Chorus: Sounds easy, does it?**Lead Vocal:** Light as a breeze through the trees, boy!**Chorus:** How pleasant was it?**Lead Vocal:** Pleasant as one summer breeze, girl!**Chorus:** It's so wonderful

what a lover can do;

Look at what love did for you!

Lead Vocal: Yeah, I'm a lucky lover, a lucky lover,

I've got the love you'll soon discover!

Take a look at me, boy,

Take another look, take another look,

take another look,

Take another good long look at me —

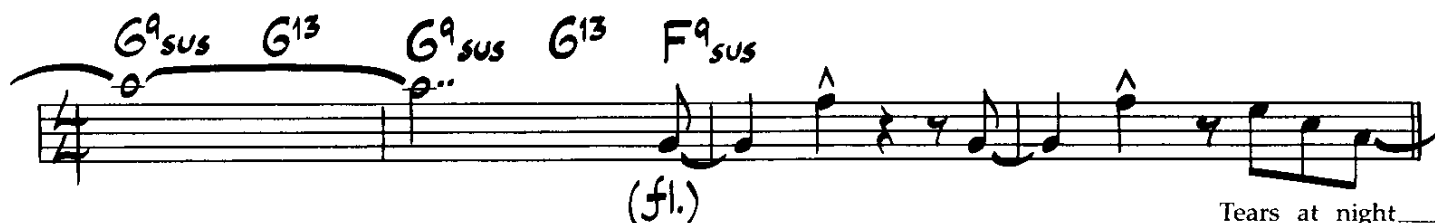
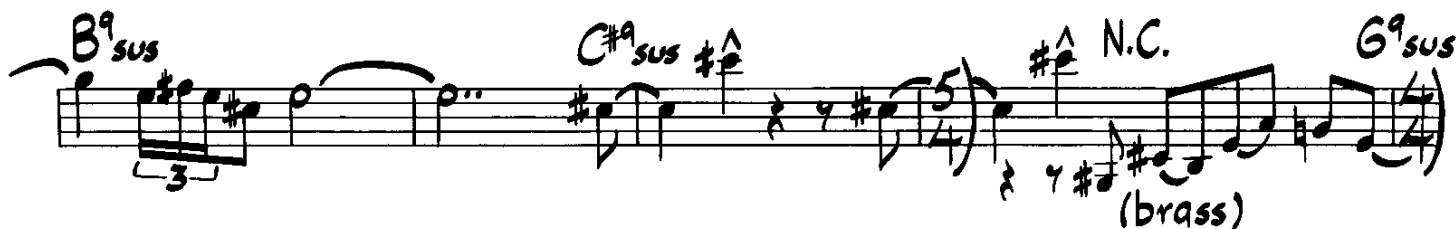
Love opened my eyes and now I see!

Come Running To Me

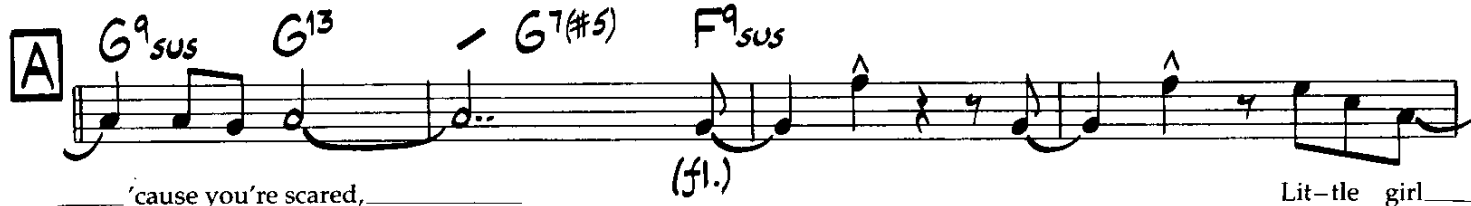
Funk Ballad $\text{♩} = 124$

music by Herbie Hancock
lyrics by Allee Willis

(Intro)

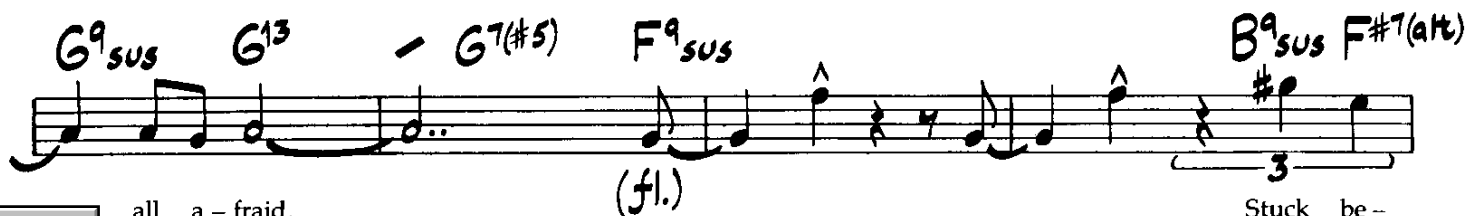


Tears at night _____



_____ 'cause you're scared, _____

Lit-tle girl _____



all a - fraid, _____

Stuck be -

B⁹_{sus} B¹³ C^{#9}_{sus} #[^]
 tween night and day, _____ (f_l.) Ba-by fell down, _____

B⁹_{sus} C^{#9}_{sus} #[^] N.C. G⁹_{sus}
 _____ lost her way; _____ (f_l.) But now we're here all a-lone, _____

G⁹_{sus} G¹³ F⁹_{sus} G⁹_{sus}
 _____ look and see, _____ (trp) Come _____

G⁹_{sus} G¹³ G⁹_{sus} G¹³ F⁹_{sus} B⁹_{sus} F^{#7}(alt)
 _____ run - ning to _____ me, Just come

B⁹_{sus} B¹³ C^{#9}_{sus} #[^]
 run - ning to me, _____ (Run - ning to _____ me) Ba - by come run -

B⁹_{sus} C^{#9}_{sus} #[^] N.C.
 ning to me, _____ (Run - ning to _____ me) (elec. pn.)

(E_m7) C^MA⁷/E D^MA⁷/E D^b/E C^MA⁷/E
 Come _____ run - ning, _____ Come

D^MA⁷/E D^b/E C^MA⁷/E 1.
 _____ run _____ to _____ me.

(continued on the following page)

2. (C^{MA7}/E) :S: [B] C^{MA7} A^{MI7} A^{bMA7}

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

F^{MI9} E^{bMA7} C^{MI9} B^{MA7}

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

A^{bMI9} b.o. G^{MI9} E^{b9sus} D^{bMI7} E^{bMI7} D/F G^{MI9} E^{b9sus}

nough. (f.l.)

D^{bMI7} E^{bMI7} B^{9sus} F^{#7} (alt) (4x's) (Funkier) B^{9sus} B¹³ B^{9sus} B¹³ 1,2,3

Just come run-ning to me. Just come

4 B¹³ N.C. (Piano Solo) G^{MI9} E^{b13} D^{bMI7} E^{bMI7} D/F indef.

(elec. pn.)

(On Cue) G^{MI9} E^{b13} D^{bMI7} E^{bMI7} E⁷ N.C.

(end solo) (trp) ff mp

E^{MI9} A^{MI7} B^{MI7} (8x's) D/E (brass) 1,2,4,5,6,8 C/E B^{MI/E} A^{MI7} B^{MI7}

Just come run - ning to me. Just come

37 D^{b/E} C/E B^{MI7}

to me. Come

after 8th x - D.S. al Coda

doo-wah _____ dit doo-wah _____ doot doot doot doo-wah _____ dit

doo-wah _____ doo-wah _____ dit doo-wah _____ doot doot doot

doo-wah _____ dit doo-wah _____ doo-wah _____

hold & fade
while percussion vamps out

$D^b_{mi}7^{(11)}$ & $E^b_{mi}7^{(11)}$ may also be voiced with raised fifths

i.e.:

$D^b_{mi}7^{(add11)}_{\#5}$	$E^b_{mi}7^{(add11)}_{\#5}$

VOCAL ADLIB AT D (Starts 5th x)

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

As played on Herbie Hancock's "Sunlight"

Funk Ballad

♩=124

Come Running To Me (Bass Part)

1st x: Intro

2nd x: Vocal (letter A)

The bass line is written on a single staff in 4/4 time. It features a variety of chords and melodic patterns. The first system includes chords like G⁹sus, G¹³, G⁷(#5), and F⁹sus. The second system continues with (F⁹sus), G⁹sus, G¹³, G⁷(#5), and F⁹sus. The third system introduces (F⁹sus), B⁹sus, F^{#7}(alt), B⁹sus, B¹³, and C^{#9}sus. The fourth system features (C^{#9}sus), B⁹sus, C^{#9}sus, and a triplet of eighth notes. The fifth system includes (C^{#9}sus), N.C., G⁹sus, G¹³, G⁹sus, G¹³, F⁹sus, and a triplet of eighth notes. The sixth system starts with F⁹sus, G⁹sus, G¹³, G⁹sus, G¹³, F⁹sus, and a triplet of eighth notes. The seventh system includes F⁹sus, B⁹sus, F^{#7}(alt), B⁹sus, B¹³, and a triplet of eighth notes. The eighth system features C^{#9}sus, B⁹sus, C^{#9}sus, and a triplet of eighth notes. The ninth system includes C^{#9}sus, N.C., (E_m⁷), C_M⁷/E, and D_M⁷/E. The tenth system features D_b/E, C_M⁷/E, D_M⁷/E, D_b/E, and C_M⁷/E. The eleventh system includes a fill, (Half-Time Feel), C_M⁷, A_m⁷, and A_b_M⁷. The twelfth system features F_M⁹, E_b_M⁷, C_M⁹, B_M⁷, and A_b_M⁹. The piece ends with a double bar line and a circle symbol.

(Original Feel)

(Original Feel)

Handwritten musical score for "The Funkier" by Herbie Hancock. The score is written on three staves. The first staff starts with a treble clef, a key signature of one flat (Bb), and a 6/4 time signature. It contains notes and rests with various chord symbols above them: Gmi9, Eb9sus, Dbmi7(m), Ebmi7(m), D/F, Gmi9, and Eb9sus. The second staff continues the melody with notes and rests, with chord symbols: Dbmi7(m), Ebmi7(m), B9sus, F#7(alt), B9sus (labeled "4x's" and "Funkier"), and B13. The third staff starts with a bass clef and contains notes and rests with chord symbols: B9sus, B13, B13, B13, and N.C. (No Chord). The score includes various musical notations such as slurs, ties, and dynamic markings like "mf" and "f".

C (Piano Solo) GMI⁹

(Piano Solo)

C

6/4

Gm⁹ E^b13 (#11) D^bm⁷ E^bm⁷ D/F

indef.

On Cue

(On Cue)
Gm⁹ $\text{E}^{\flat}13(\#11)$ $\text{D}^{\flat}m7$ $\text{E}^{\flat}m7$ $\text{E}7(\#5)$

N.C. E_{mi}^9 $A_{mi}^7 B_{mi}^7$ D E_{mi} D/E

1,2,4,5,6,8 C/E B_{mi}/E A_{mi}^7 B_{mi}^7 | 3,7 D^b/E C/E B_{mi}^7

after 8th x - D.S. al Coda



WGBF

Medium-Up Swing

J=222

Ab6 Dbmi9 Eb7 Bmi9 Bbmi9 Ama7 Ab6 drum break

stop
time

(bass)
C_{M1} A^b/C C_{M1}⁶ C⁷ (end solo)

Ab6 Dbmi9 Eb7 Bmi9 Bbmi9 Ama7 Ab6 (Ab6 solo break ----- Gmi7(b5) C7)

C *SOLOS* *fine*

F_{M1} C⁷(b9) F_{M1} B^b_{M1}⁷ E^b⁷

Ab6 F7 Bbm7 Eb7 Ab6 | 1. Gm7(b9) C7 | 2. Ab6

D C_{MI} A^b/C C_{MI}^6 A^b/C

C_{MI} A^b/C C_{MI}^6 C^7

F_{MI}	$C^7(b9)$	F_{MI}	$B^b_{MI}7$	E^b7

Ab⁶ F⁷ B^b_{M1}⁷ E^b⁷ Ab⁶ G_{M1}^{7(b9)} C⁷

after solos - D.C. al fine

Cutting Edge

Ulf Wakenius

(Fast Swing)
♩ = 280

A (gtr. w/ten.) $C6/9$ $E\flat6/9$ $G\flat6/9$ $A6/9$

(stop time) G^{13}_{sus} $G^{13}_{\sharp11}$ $G^{13}_{\sharp11}$

B $D\flat7/B\flat$ (Floaty Feel) $D\flat7/B\flat$ $E^{13}_{\sharp11}$ G^{13}_{sus} $F_{mi}9$ (Fast Swing) E^{13}_{sus} $E_{MA}7$ $A_{mi}7$ $C\sharp_{mi}11$ $B_{MA}7$

G^{13}_{sus}

1. 2.

fine

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

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

Daahoud

Up Bebop $\text{♩} = 250$

Clifford Brown

(dr.) $\times$ (trp)

A Eb_{MI}^7 Ab^7 Db_{MI}^7 Gb^7 Cb_{MA}^7

N.C. Ab_{MI}^7 Gb^7 F^7 E_{MA}^7 Eb_{MA}^7 (pn.)

1. break 2. break **B** Bb_{MI}^7 Eb^7

Ab_{MA}^7 Ab_{MI}^7 Db^7

Gb_{MA}^7 Bb^7 break Eb_{MI}^7 Ab^7 Db_{MI}^7 Gb^7

Cb_{MA}^7 N.C. Ab_{MI}^7 Gb^7 F^7 E_{MA}^7 Eb_{MA}^7

drum fill (pn.) Ab_{MI}^7 Db^7 Gb_{MA}^7 Eb_{MI}^7 Ab^7

$\text{C}_{\text{MI}}^7(\text{b}5)$ B^7 Bb^7 Φ solo break

(SOLOS)

C Eb_{MI}^7 Ab^7 Db_{MI}^7 Gb^7 Cb_{MA}^7 $\text{Bb}^7(\#9)$

Eb_{MI}^7 Gb^7 Cb_{MA}^7 $\text{Bb}^7(\#5)$ Eb_{MA}^7 1. $\text{Bb}^7(\#5)$ 2. Eb_{MA}^7

D Bb_{MI}^7 Eb^7 Ab_{MA}^7

Ab_{MI}^7 Db^7 Gb_{MA}^7 $\text{F}_{\text{MI}}^7(\text{b}5)$ Bb^7

D.S. al 1st ending (AABA)

after solos - D.C. al Coda

Φ (drum solo) 3 break

As played on "Clifford Brown & Max Roach"

Daahoud (Harmony Part)

Up Bebop

♩=250

(dr.)

[A] Ebmi7 Ab7 Dbmi7 Gb7 Cbma7
 N.C. (ten.) Abmi7 Gb7 F7 Ema7 Ebma7
 1. break 2. break **[B]** Bbmi7 Eb7
 Abma7 Abmi7 Db7
 Gbma7 Bb7 break Ebmi7 Ab7 Dbmi7 Gb7
 Cbma7 N.C. Abmi7 Gb7 F7 Ema7 Ebma7
 drum fill Abmi7 Db7 Gbma7 Ebmi7 Ab7
 Cm7(b5) B7 Bb7 solo break

Solos

[C]
 8.

Ebmi7 Ab7 Dbmi7 Gb7 Cbma7 Bb7(#9)
 Ebmi7 Gb7 Cbma7 Bb7(#5) Ema7 1. Bb7(#5) 2. Ebma7

[D]

Bbmi7 Eb7 Abma7
 Abmi7 Db7 Gbma7 Fmi7(b5) Bb7

Tenor sounds one octave lower than written.

 D.S. al 1st ending (AABA)
 after solos-D.C. al Coda


(drum solo) 3 break Ebma7

Medium Funk

Daisy Mae

George Duke

$\text{♩} = 132$ (5x's) 1stx: clavinet only
2ndx: add bass & drums

(Intro) $B^b_{MI}7$ (clavinet) (trb 5thx) A^b8 (trb)

1. $E^b_{MI}7$ $C7(\#9)$ $F7_{sus}$ $G^b_{MA}7$ B^b7_{sus} $B^b_{MI}7$

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

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2.

Chord labels: $E^b_{mi}7$, $C7(\#9)$, $F7_{sus}$, $G^b_{MA}7$, $E^b_{mi}7$, A^b7

Chord labels: $D^b_{MA}7$, $G^b_{MA}7$, $E^b_{mi}7$, A^b7 , D^b7_{sus} , $E^6/9$

Chord labels: $(E^6/9)$, A^b9_{sus} , $B^b_{mi}7$

B (SOLOS)

Chord labels: $B^b_{mi}7$, indef.

play 2nd ending
between solos

after last solo ~
D.S. al 2nd ending al Coda

Chord labels: A^b9_{sus} , B^b9_{sus}

Daisy Mae (Bass Part)

Medium Funk (Intro) (3x's)

♩ = 132

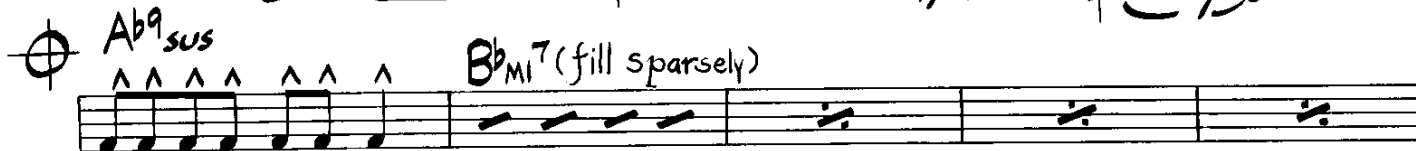
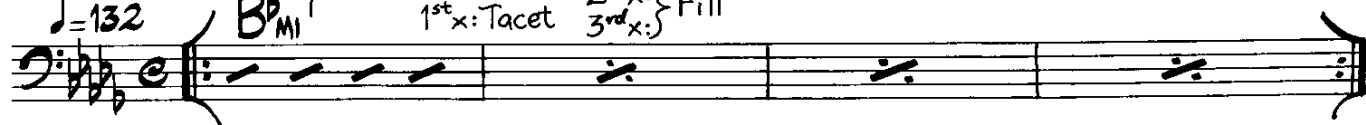
B $\flat$ Mi $\flat$ 71st x: Tacet2nd x: }
3rd x: } Fillplay different bass line during 2nd soloplay 2nd ending between solos
after solos - D.S. al 2nd ending al Coda



Photo by Lee Tanner

Medium Funk A Dance For Your Thoughts

d=79 Intro-8x's

Dave Liebman

Handwritten musical score for "A Dance For Your Thoughts" by Dave Liebman. The score is written for guitar and bass, featuring various chords and melodic lines.

Chords and Melodies:

- Intro:** Cmi7 (MA7), AbMA7(#5)
- (Bass Solo):** Cmi7, AbMA13(#11), DbMA13(#11)
- (ten):** Cmi7, AbMA13(#11), EbMA7, GbMA7, EbMA7, DbMA7
- Chorus:** AbMA7, FMA7, AbMA7, EMA7, BMA7, Bbmi9, #A
- Bridge:** Abmi9, Bbmi7, Abmi9, Bbmi7, Abmi9, Bbmi7, Abmi9, Bbmi7, Eb7(#9)
- (Sax Solo):** Abmi9, Bbmi7, Abmi9, Bbmi7, Abmi9, Bbmi7, Eb7(#9)
- (On Cue):** Abmi9, Bbmi7, Abmi9, Bbmi7, Abmi9, Bbmi7, Abmi9, Bbmi7, Eb7(#9)
- (Piano Solo):** Cmi9, AbMA7
- Final Chords:** DbMA7, Cmi9, AbMA7, GbMA7, EbMA7, DbMA7

Other markings: Vamp till cue, 3/4, 4/4, 5/4, 6/4, 7/4, 8/4, 9/4, 10/4, 11/4, 12/4, 13/4, 14/4, 15/4, 16/4, 17/4, 18/4, 19/4, 20/4, 21/4, 22/4, 23/4, 24/4, 25/4, 26/4, 27/4, 28/4, 29/4, 30/4, 31/4, 32/4, 33/4, 34/4, 35/4, 36/4, 37/4, 38/4, 39/4, 40/4, 41/4, 42/4, 43/4, 44/4, 45/4, 46/4, 47/4, 48/4, 49/4, 50/4, 51/4, 52/4, 53/4, 54/4, 55/4, 56/4, 57/4, 58/4, 59/4, 60/4, 61/4, 62/4, 63/4, 64/4, 65/4, 66/4, 67/4, 68/4, 69/4, 70/4, 71/4, 72/4, 73/4, 74/4, 75/4, 76/4, 77/4, 78/4, 79/4, 80/4, 81/4, 82/4, 83/4, 84/4, 85/4, 86/4, 87/4, 88/4, 89/4, 90/4, 91/4, 92/4, 93/4, 94/4, 95/4, 96/4, 97/4, 98/4, 99/4, 100/4.

(Solo over melody)

Abm9 Bbm7 Abm9 Bbm7 Abm9 Bbm7 Abm9 Bbm7 Eb7(9) Eb7(9)

Vamp & Fade

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

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

Dark Lady

Richie Beirach

Free Piano Intro

Straight 1/8s Ballad

$\text{♩} = 92$

Chords and markings in the score include:

- $G^{\#}/A$, $A_{M7}^9(\#5)$, $E^7(b9)/G^{\#}$, A_{M7}^9
- A_{M7}^9 , G_{M7}^9 , $C^7(b9)_{sus}$, $B_{M7}^{\flat}$, $E_{M7}^{\flat}/E$, $D/E_{\flat}$, B_{M7}^9
- B_{M7}^9 , A^7_{sus} , $A_{M7}^{\flat}$, $F^{\#7}/A^{\#}$, $B_{M7}^{\flat}$
- $B_{M7}^{\flat}$, D/A , $G^{\#07}(\text{add } 11)$, $G^6_9(\#11)$, $F^{\#M7}$, F^9_{sus}
- $E_{M7}^{\flat}/E$, $E_{M7}^{\flat}$, $C/D_{\flat}$, $F^{\#}/D$, B_{M7}/D , $C/D_{\flat}$, C_{M7} , $F^{\#7}_{sus}$
- $F^{\#7}_{sus}$, G_{M7} , G^07 , $B_{M7}^{\flat}$, $B_{M7}^{\flat}(\text{M7})$, D/A , G_{M7} , B/G
- A/G , $F^{\#M7}$, E^{13} , G_{M7} , $E_{M7}^{\flat}(\text{M7})$, $D(\text{add } 9)$, $B(\text{add } 9 \text{ no } 3)$
- $C/A_{\flat}$, C/F , B/G

Handwritten musical score for "Sweet Hands" by Dave Liebman. The score is written on ten staves. It begins with a key signature change to B-flat major (two flats) and a 4/4 time signature. The first staff has a treble clef and a key signature change to B-flat major. The second staff has a bass clef and a key signature change to B-flat major. The third staff has a treble clef and a key signature change to B-flat major. The fourth staff has a bass clef and a key signature change to B-flat major. The fifth staff has a treble clef and a key signature change to B-flat major. The sixth staff has a bass clef and a key signature change to B-flat major. The seventh staff has a treble clef and a key signature change to B-flat major. The eighth staff has a bass clef and a key signature change to B-flat major. The ninth staff has a treble clef and a key signature change to B-flat major. The tenth staff has a bass clef and a key signature change to B-flat major. The score includes various musical notations such as notes, rests, and accidentals. It also includes performance instructions in parentheses: "(pn w/ bass)", "(Bass line continues) (sax)", "(pn)", "(SOLOS)", "(solo over bass line using G, B, & E♭ tonalities)", "(on cue)", "(sax)", and "(pn)". Chord symbols are written above the staves: (B♭/G), (E♭MA7), (B♭/G), (E7/A), FMA7(#11), Dm16, E/C, and E7/B. The score ends with the instruction "D.S. al Coda" and a circled "C" symbol.

Moody
Straight Eighths

$\text{♩} = 128$

Dark Light

Mike Nock

The musical score is written for a single melodic line in 3/4 time. It consists of ten staves of music. The key signature has one flat (Bb). The tempo is marked as 128 beats per minute. The score includes various chords and melodic patterns:

- Staff 1:** Starts with a repeat sign. Chords: $A_{MI}^9(b13)$, B^b/A , $A_{MI}^9(b13)$, B^b/A .
- Staff 2:** Chords: $A_{MI}^9(b13)$, B^b/A , $A_{MI}^9(b13)$, B^b/A .
- Staff 3:** Chords: B^b/A , E^b/D , $D_{MI}^9(b13)$. Includes a triplet of eighth notes.
- Staff 4:** Chords: $A_{MI}^9(b13)$, B^b/A , $A_{MI}^9(b13)$, B^b/A , E^b/D .
- Staff 5:** Chords: A^b/G , D^b/C , G/A^b , $A_{MI}^9(b13)$. Includes a triplet of eighth notes.
- Staff 6:** Chords: B^b/B^b , B^b7_{sus} .
- Staff 7:** Chord: D^{13}_{sus} .
- Staff 8:** Chord: $D_{MA}^7(\#11)$.
- Staff 9:** Chord: D^{13}_{sus} .
- Staff 10:** Chord: E/A .

Slow Swing

D.C. Farewell

Richie Cole

♩ = 68

A

E_{MA}7(♯11) F_{MI}7 B_{bMI}7 E_{b13}(b9) A_{bMA}7 E_{b13}(b9) E_{MA}7(♯11) F_{MI}7 B_{bMI}7 E_{b13}(b9)

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

A_{bMA}7 E_{bMI}7 A_{b7} D_{bMA}7D_{bMI}7A_{bMA}7 B_{bMI}7

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

C_{MI}7 F7(♯9) B_{bMI}7 C_{MI}7 F7(♯9) B7(♯9) B_{bMI}7

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



*Solo on changes
 After solos - take Coda*

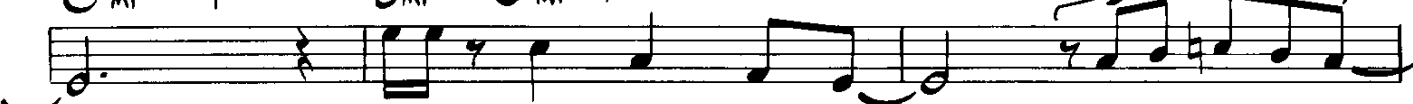
a new place and a new time. Travel - in'
 I must bid a fond fare - well.



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

A_{MA}7 E_{MI}7 A7 D_{MA}7D_{MI}7A_{MA}7 B_{MI}7

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

C_{MI}7 F_{MI}7(♯9) B_{MI}7 C_{MI}7 F_{MI}7(♯9) C7(♯11) B_{MI}7

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

F_{MA}7 B_{bMA}7A_{MA}7B_{MI}7

E7(b9)

F_{MA}7(♯11)D_{MA}7C_{MA}7F_{MA}7A_{MA}7

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

As played on Mark Murphy's "Stolen Moments"

Medium - Up Swing

Del Sasser

Sam Jones

♩ = 252

(Intro) F_{MA}⁷ E⁷ D_{MI}⁷ D_{MI}⁷/C B_{MI}⁷(b5) B_bMI⁶

(pn) # # # # # # # #

A_{MI}⁷ D⁷ G_{MI}⁷ C⁷ F_{MA}⁷ (horns)

break

A

Horns

Piano

G_{MI}⁷ C⁷ F_{MA}⁷

(G_{MI}⁷ C⁷ F_{MA}⁷)

C⁷ F_{MA}⁷

C⁷_{sus}

F_{MA}⁷ E⁷ D_{MI}⁷ D_{MI}⁷/C B_{MI}⁷(b5) B_bMI⁶

1. 2.

A_{MI}⁷ D⁷ G_{MI}⁷ C⁷ F⁶ (D⁷)

fine

B

(trp) C_{mi}^7 F^7 B_{bMA}^7 (ten) (unis)

C_{mi}^7 F^7 B_{bMA}^7

A_{mi}^7 D^7 G_{MA}^7 (tris)

G_{mi}^7 C^7 A_{mi}^7 D^7 break

D.S. al fine

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

$\odot$ A_{mi}^7 D^7 G_{mi}^7 C^7 A_{mi}^7 (In 2) D^7 (tenor solo)

G_{mi}^7 C^7 A_{mi}^7 D^7 vamp till cue

G_{mi}^7 C^7 A_{mi}^7 D^7 (unis)

G_{mi}^7 C^7 A_{mi}^7 D^7

G_{mi}^7 C^7 E_{bMA}^7 E_{MA}^7 F_{MA}^7 rit.

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

Medium Swing

♩=122

A

Driftin'

Herbie Hancock

Horns

Piano

Chords: E^b_{b13} , E^b7 , $G7$, A^b7 , $G7$, $C_{mi}7$, $B^b_{mi}7$, $A_{mi}7(b5)$, A^b7

Chords: $G_{mi}7$, $C7$, $F_{mi}7$ break, $(B^b7(b9))$

Chords: E^b7 , $G7$, A^b7 , $G7$, $C_{mi}7$, $B^b_{mi}7$, $A_{mi}7(b5)$, A^b7

Chords: $G_{mi}7$, $C7$, $F_{mi}7$, B^b7 , E^b , $A^{13}(\#11)$

B

Chords: A^b7 , E^b7 , $(G7)$

First system of musical notation. The top staff contains a melodic line with eighth and sixteenth notes. The bottom staff contains a bass line with eighth notes. Chords are written below the bass line: (C_{mi}^7) , C_{mi}^7 , $C_{mi}^{(MA7)}$, C_{mi}^7 , F^7 , (F_{mi}^7) , F_{mi}^7 , B^7 , Bb^7 , Bb^7 break, and Eb^7 . There are also some handwritten annotations like (C_{mi}^7) and (F_{mi}^7) in parentheses.

Second system of musical notation. The top staff continues the melodic line. The bottom staff contains a bass line. Chords are written below the bass line: Eb^7 , G^7 , Ab^7 , G^7 , C_{mi}^7 , Bb_{mi}^7 , $A_{mi}^7(b5)$, and Ab^7 .

Third system of musical notation. The top staff continues the melodic line, including a tritone substitution (trp) and a five-note scale run. The bottom staff contains a bass line. Chords are written below the bass line: G_{mi}^7 , C^7 , $(ten, 8vb) F_{mi}^7$, Bb^7 , Eb , and Bb^7 . There is also a circled '8' in the top staff.

solo on changes

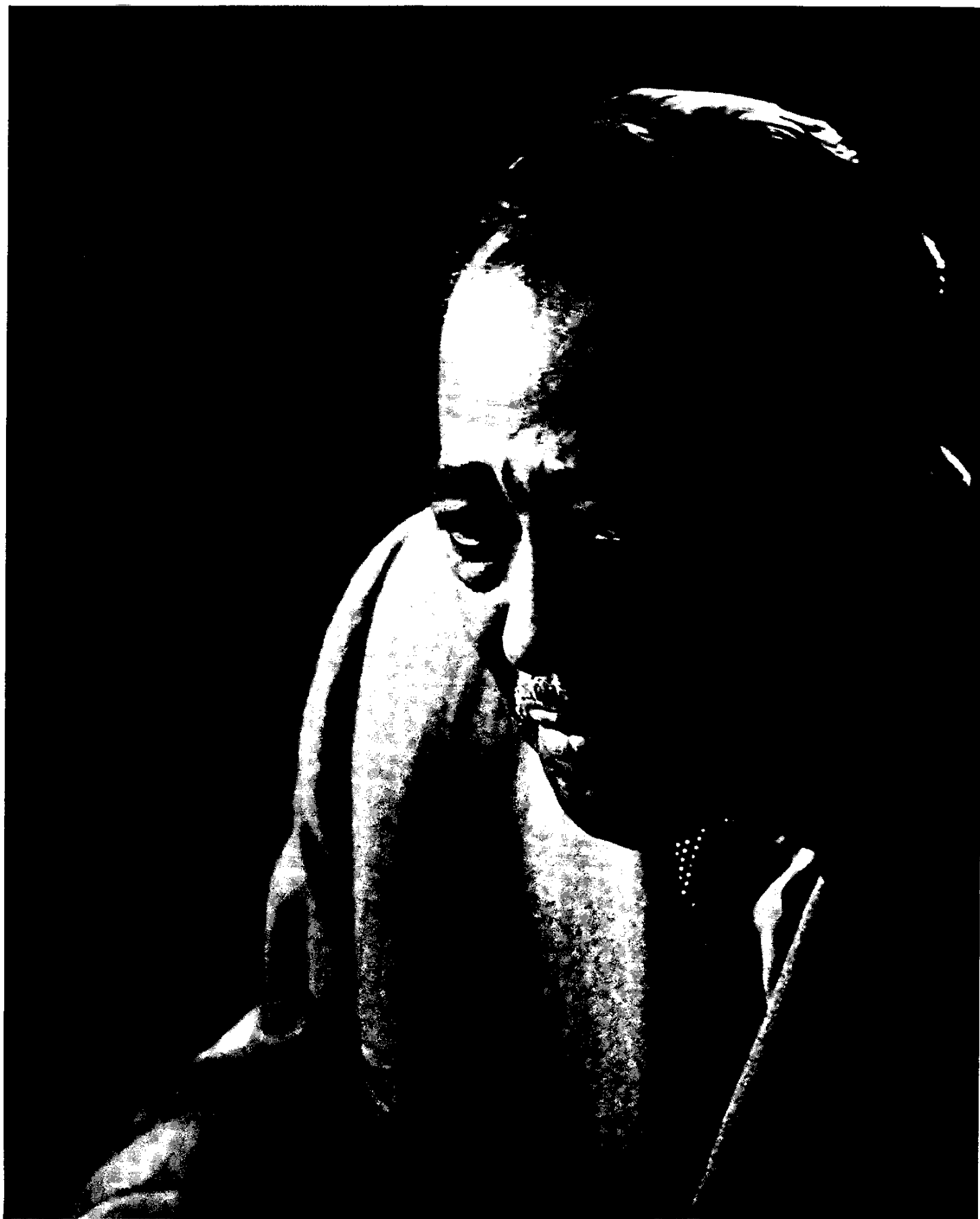
Fourth system of musical notation. The top staff contains a melodic line. The bottom staff contains a bass line. Chords are written below the bass line: Eb , C^7 , F_{mi}^7 , Bb^7 , Eb , and C^7 . There is a circled '8' in the top staff. The text "Vamp & Fade" is written below the system.

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

Use chords in parenthesis for solos.

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

photo by Jerry Stoff



Duke Ellington

Duquility

Ballad
♩ = 54

Mal Waldron

(cello)

F_m11 F_{#m}11 A_{ma}7(b5) G_{#m}1 F_m11 F_{#m}11 A_{ma}7(b5) A_b7(#9)

G^{7(b5)} A_b7 F7(#9) B_b7(b5) E_{bma}7(b5) E_m13

F_m(ma7) A_bm7 D_b7sus G_{bma}7 F7(#9) B_b7

E_{bma}7(b5) E_{ma}7(b5) B_bm11 A_m11 F_{ma}7(b5)

fine

(saxes)

D_m7 B_{bma}7 G_{bma}7 E_{bma}7 E_m7

(piano figure for mm. 15-16)

F_{ma}7(b5)

As played on Eric Dolphy's "Fire Waltz"

Ebony Moonbeams

George Cables

= 140
 Eb7 D7/Ab Db7 E7/Bb Eb7 D7/Ab Db7 E7/Bb
 (Guitar Solo)
 C9sus G9sus E9sus Dmi9
 Dbmi7(add 11) Bb7(#9) Eb7susb A7(#11)
 Abmi9 Gbmi9 EMA7(#11) Ebmi11
 (vibes) (guitar) (Slowly) B7sus G/A Abmi7(add 11) G/F EMA7
 fine
 (A Tempo) Eb7sus Db7sus 1. 2. (vibes) 3.
 (Guitar Solo)
 Eb7sus Db7sus
 Eb7sus Db7sus
 Drums play lightly throughout head, heavier on solos. D.S. al ϕ^1
 (Slowly) (A Tempo/Vibes Solo)
 B7sus G/A Abmi7(add 11) G/F EMA7 E7/Bb Eb7 D7/Ab Db7 E7/Bb
 Vamp till cue - on cue D.S. al ϕ^2
 (Slowly) (A Tempo/Samba, double-time feel/Piano Solo)
 B7sus G/A Abmi7(add 11) G/F EMA7 Eb7sus Db7sus
 Vamp till cue - on cue D.S. al fine

Ebony Moonbeams (Bass)

Medium Latin

$\text{♩} = 140$



A

C^9_{sus}

G^9_{sus}

E^9_{sus}

D_{MI}^9

♩

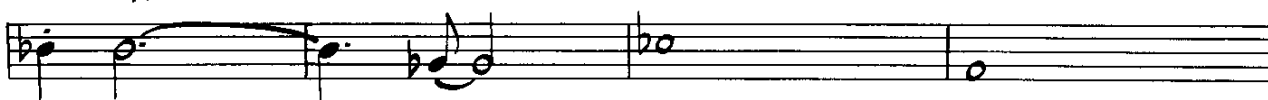


$Db_{MI}^7(\text{add } 11)$

$Bb^7(\#9)$

Eb^7_{sus}

$A^7(\#11)$



Ab_{MI}^9

Gb_{MI}^9

$EMI^7(\#11)$

Eb_{MI}^{11}



DMA^7

$CMI^7(\#11)$

$\text{♩}^{1,2} \text{ (Slowly)}$

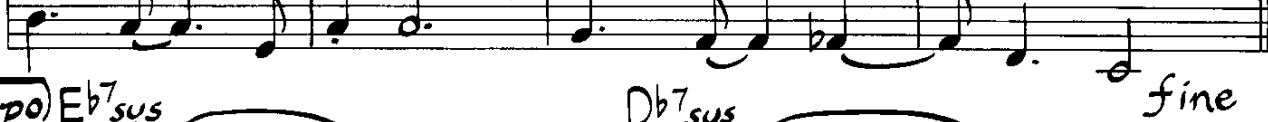
B^7_{sus}

G/A

$Ab_{MI}^7(\text{add } 11)$

G/F

EMI^7



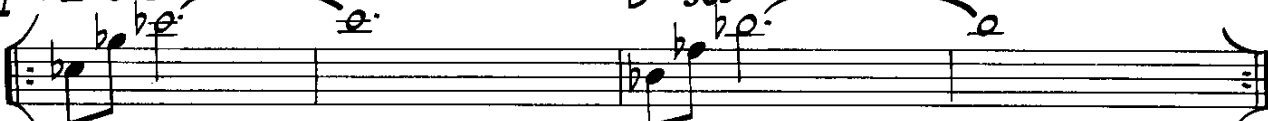
Eb^7_{sus}

Db^7_{sus}

fine

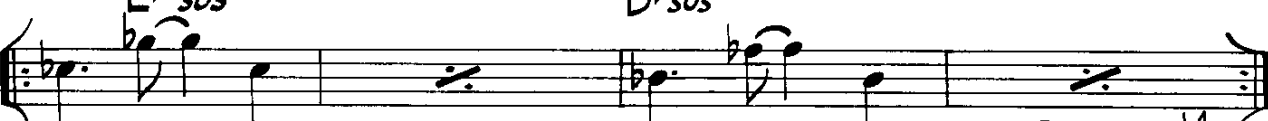
(A Tempo)

B



Eb^7_{sus}

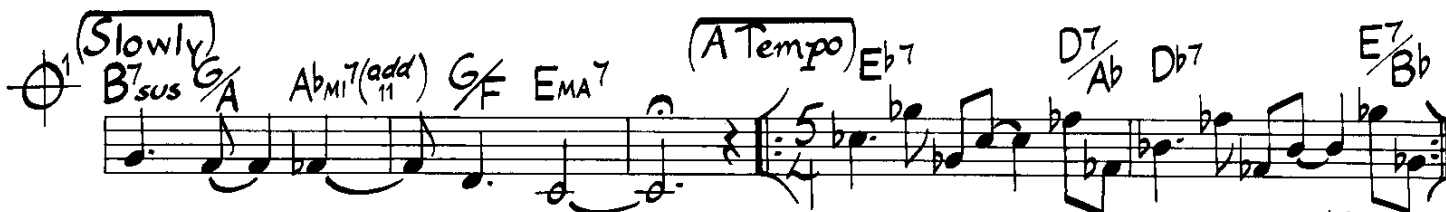
Db^7_{sus}



Eb^7_{sus}

Db^7_{sus}

D.S. al ♩^1



$\text{♩}^1 \text{ (Slowly)}$

B^7_{sus}

G/A

$Ab_{MI}^7(\text{add } 11)$

G/F

EMI^7

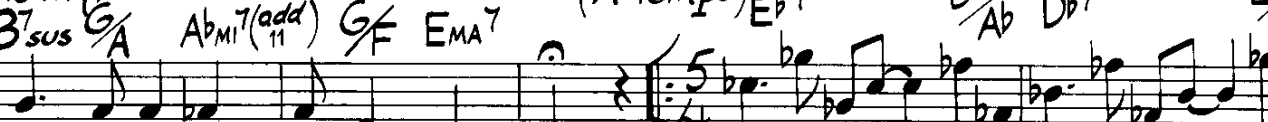
(A Tempo)

Eb^7

D^7/Ab

Db^7

E^7/Bb



Vamp till cue - on cue D.S. al ♩^2

(Slowly)

♩^2

B^7_{sus}

G/A

$Ab_{MI}^7(\text{add } 11)$

G/F

EMI^7

(A Tempo)

Eb^7_{sus}

Db^7_{sus}

Samba, double-time feel

Eb^7_{sus}

Db^7_{sus}



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

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

Wayne Shorter

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First system of musical notation. Chords: Bb_{mi}^7 , Bb_{mi}^7/G , Eb_{MA}^7 , Eb^7 , $D^7(\#9)$, $D^7(\#9)/F\#$.

Second system of musical notation. Chords: $G13(b9)$, $G13(b9)/F$, D_{MA}^7 , C_{MA}^7 . Section 1: N.C. (No Chords).

Third system of musical notation. Section 2: (Sax Solo). Chords: $(D_{mi} F+)$, D^7 , Eb^7 , F^7 , Eb^7 . Section 3: Vamp till cue.

Fourth system of musical notation. Chords: D^7 , Eb^7 , E^7 , F^7 . (End of Solo) (ten).

Fifth system of musical notation. Chords: Bb_{mi}^7 , Bb_{mi}^7/A , Bb_{mi}^7/Ab , Bb_{mi}^7/G , Eb_{MA}^7 , Eb^7 .

Sixth system of musical notation. Chords: $D^7(\#9)$, $D^7(\#9)/F\#$, $G13(b9)$, $G13(b9)/F$, D_{MA}^7 , C_{MA}^7 .

Seventh system of musical notation. Section 1, 2: N.C. (No Chords). Chords: $(D_{mi} F+)$, D^7 , $D^7(b9)_{sus}$. Section 3: Vamp & Fade.

Elegant People (Bass)

A Funk Ballad $\text{♩} = 98$

EbMA7 Gmi7 Gmi7 BbMA7

1, 2, 3. 4. Dmi N.C.

B Ab C $\text{F\#o7}$

E G7sus $\text{F\#o7}$ E $\text{G\#mi}$ DMA7(b5)

DMA7(b5) Dmi N.C. B $\text{D\#}$ $\text{7\#}$

Eb F N.C. B $\text{D\#}$ Dmi Eb F

Ami9 E7sus Cmi6/9 Bb7sus

D7 Eb7 F7 Eb7 (2)

C Bbmi7 Bbmi

D7 Eb7 E7 F7 Bbmi Ab Bbmi G EbMA7 F Eb7 $\text{D7(\#9)}$ $\text{D7(\#9)}$ $\text{F\#}$

G13(b9) G13(b9) DMA7 CMA7 N.C. (Dmi F+--)

2.

D7 Eb7 F7 Eb7 D7 Eb7 F7 Eb7

5x's

Vamp till cue

D7 Eb7 E7 F7

Bbm7 Ab Bbm7 G EbMA7 F Eb7 D7(#9) D7(#9) F#

G13(b9) G13(b9) F DMA7 E CMA7 D

1,2. N.C. (Dm1 F+ - -)

3.

D7 D7(b9)sus

Vamp & Fade

Med-Slow Jazz Waltz

Elsa

Earl Zindars

♩ = 118

Intro (optional)

Introductory musical notation for 'Elsa'. It consists of four staves of music in 3/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef and a key signature of one flat (Bb). The third staff has a bass clef and a key signature of one flat (Bb). The fourth staff has a bass clef and a key signature of one flat (Bb). The music features various chords and melodic lines, including a Bb pedal point in the second staff and an Ab pedal point in the third staff. Chords include EbMA7, DbMA7, Ebmi7, Fmi7, EbMA7, Ebmi7, EMA7, Ebmi7, EMA7(#11), and Ebmi7.

Main musical notation for 'Elsa'. It consists of six staves of music in 3/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef and a key signature of one flat (Bb). The third staff has a bass clef and a key signature of one flat (Bb). The fourth staff has a bass clef and a key signature of one flat (Bb). The fifth staff has a bass clef and a key signature of one flat (Bb). The sixth staff has a bass clef and a key signature of one flat (Bb). The music features various chords and melodic lines, including a Bb pedal point in the second staff and an Ab pedal point in the third staff. Chords include Ebmi7, Ab7, Ebmi7, Ab7, Dbmi7, Gb7, Dbmi7, Gb7, Bmi7, E7, Bbmi7, Eb7, Ami7, D7, F7, Bmi7, E7, and Bb7. There are also triplets and four-measure rests.

Musical notation for the end of the piece. It consists of two staves of music. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef and a key signature of one flat (Bb). The music features various chords and melodic lines, including a Bb pedal point in the first staff and an Ab pedal point in the second staff. Chords include EbMA7, DbMA7, (2), (2), (2), BMA7, AMA7, (2), (2), and Bb7(alt). There are also triplets and a 'break' instruction.

Musical notation for the end of the piece. It consists of two staves of music. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef and a key signature of one flat (Bb). The music features various chords and melodic lines, including a Bb pedal point in the first staff and an Ab pedal point in the second staff. Chords include BMA7, AMA7, and a 'rit.' instruction.

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

Everywhere

Bunny Brunel
Daniel Goyone

Ballad $\text{♩} = 55$

(Intro)

Chords: G_{mi}^7 G_{mi}^6 F_{mi}^7 F_{mi}^6

A

Chords: G_{mi}^9 A_{mi}^7 A_{b13} G_{mi}^9 A_{mi}^7 D_{b9} C_{mi}^9 F^7

(bass)

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

Chords: $A_{mi}^7(b5)$ A_{b7} G_{mi}^7 $D^7(alt)$ G_{mi}^7 **B** A_{bMA}^7/B_{b}

Chords: G_{mi}^7/B_{b} E_{b6}/B_{b} G_{MA}^7/A D_{MA}^9 D^6

Chords: B_{bMA}^7/C F_{MA}^9 F^6 A_{MA}^7/B A_{bMA}^7/B_{b}

C G_{mi}^9 A_{mi}^7 A_{b13} G_{mi}^9 A_{mi}^7 D_{b9}

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

Chords: F_{mi}^7 B_{b7} $A_{mi}^7(b5)$ A_{b7} $G_{mi}(MA^7)$

As played on Bunny Brunel's "Touch"

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Strings play sixteenth-note background lines at letter B



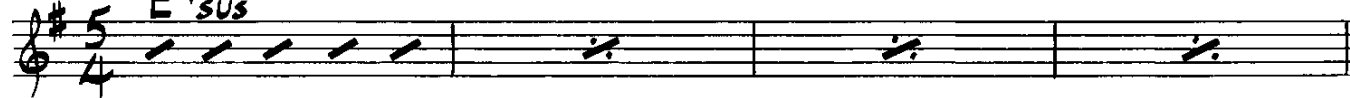
Photo by Lee Tanner

Josef Zawinul

Medium Latin

Exits And Flags

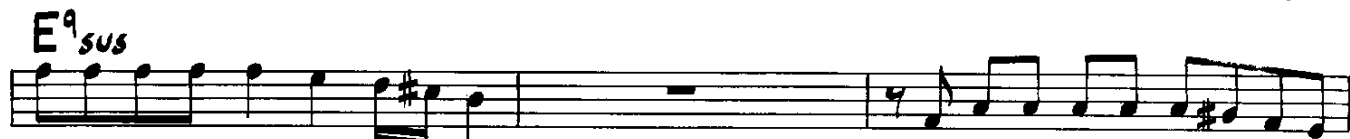
(Saidas e Bandeiras)

Milton Nascimento and
Fernando Brant(Intro) E^9_{sus} $\text{J} = 130$ A (3x's) E^9_{sus} 

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



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



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



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



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



sample bass line at A:



SECOND AND THIRD VERSES

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

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

As played on Milton Nascimento's "Milton"

Medium - Bright
Jazz Waltz

The Face I Love

Music by Marcos Valle
Lyrics by Ray Gilbert

$\text{♩} = 172$ E^bMA^7 Fmi^7 Gmi^7 $\text{B}^b13_{\text{sus}}$ $\text{B}^b13_{\text{sus}}$

(voice) Just ____

A E^bMA^7 A^b7 E^bMA^7 A^b7 E^bmi^7

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

A^b7 E^bmi^7 A^b7 D^bMA^7 G^b7

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

D^bMA^7 D^bmi^7 G^b7 Cmi^7

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

Fmi^7 B^bmi^9 $\text{D}^7(\#9)$ D^bMA^7 $\text{C}^7(\#9)$

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

Fmi^7 Gmi^7 A^bMA^7 A^7 B^b7

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

B E^bMA^7 A^b7 E^bMA^7 A^b7 E^bmi^7

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

A^b7 E^bmi^7 A^b7 D^bMA^7 G^b7

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



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

Festival

George Duke

Latin/Funk

♩=116

AA⁷_{sus} (dorian) B^b13A⁷_{sus}B^b13

(dr.) (gtr.)

B⁷_{sus} C^{MA}⁷ D⁹ F[#]Mⁱ⁹ E^bMA⁷ B^b/A^b

E^bMA⁷ E⁹_{sus} D⁹/C E⁹/D 1. E^b/A F/B E^Mi¹¹ 2. E^b/A F/B

B

♩

C⁹_{sus}F⁹_{sus}

(voice)

C⁹_{sus}F⁹_{sus}B^b⁹_{sus}B^b⁹_{sus} (Solo)

vamp till cue

C

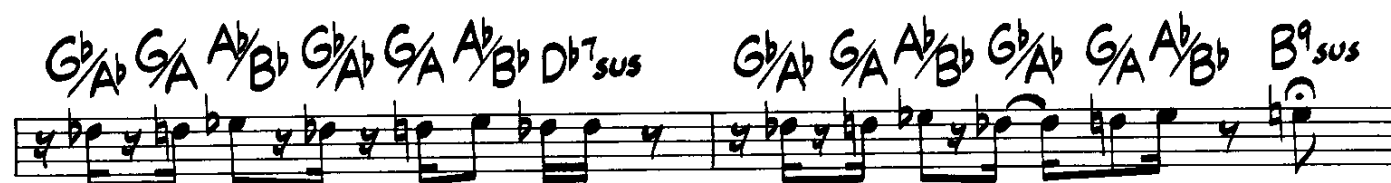
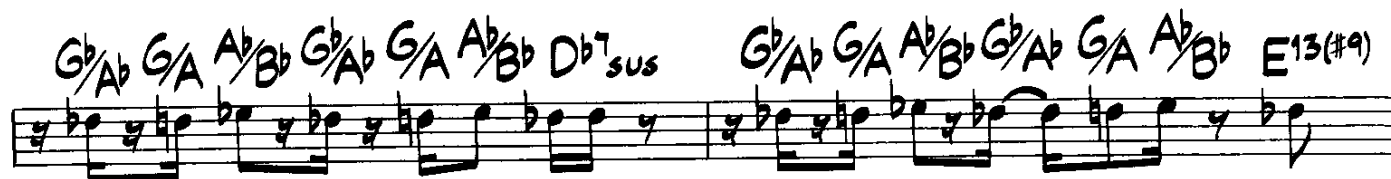
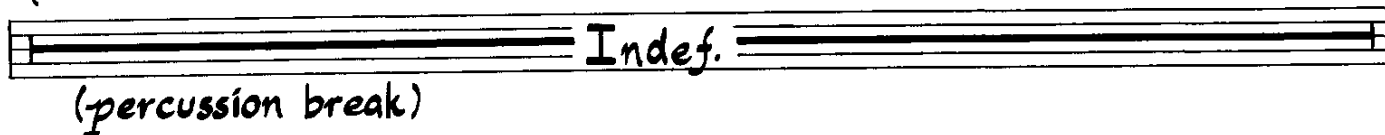
(On Cue)

G^b/A^b G/A A^b/B^b G^b/A^b G/A A^b/B^b D^b⁷_{sus}G^b/A^b G/A A^b/B^b G^b/A^b G/A A^b/B^b E¹³(#9)

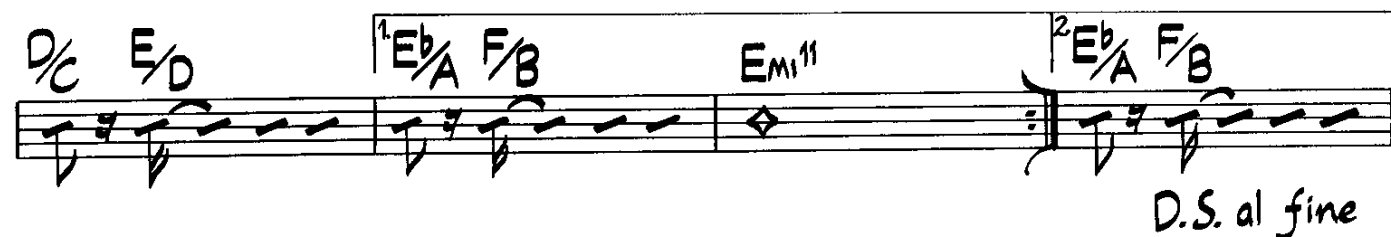
fine

G^b/A^b G/A A^b/B^b G^b/A^b G/A A^b/B^b D^b⁷_{sus}G^b/A^b G/A A^b/B^b G^b/A^b G/A A^b/B^b B⁹_{sus}

D (Faster) $\text{♩} = 172$



(Original Tempo/Guitar Solo)
 $\text{♩} = 116$ $A^7_{sus}(\text{dorian})$ B^b13 A^7_{sus} B^b13



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

Flight

Larry Dunlap

Latin 3

Double Time Feel ♩=114

(Intro)

piano alone
1st x

(bass - piano L.H. 8vb)

add bass & drums

A

(comp)

A⁹sus E^bMA⁷ D⁹sus D^bMI⁹ C^{MI}⁹

A^{MI}⁷ C^{MA}⁹ B^bMA⁹(#11)

Think-ing he found the way, _____
Sun shin-ing on the sea, _____
Life can be like the night, _____

Light was his on - ly guide; _____
Wind thru his hair a song; _____
Dark-ness up - on the ground; _____

E^{MI}⁹ B^bMA⁹(#11) E^bMA⁹(#11) D⁹sus

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

1. B^bMA⁹(#11) 2,3 B^bMA⁹(#11) E⁷(#9) E^bMA⁹

fore.

sun. _____
light. _____

Wings _____ are grow - ing strong -
Fly _____ just like a love -

A^{MI}⁹(b5) D⁷(#9) D^bMA⁹ D⁷(#9)

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

played on Bobbi Norris "Close Up"

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G_{MI}^9 F_{MI}^9 B_{sus}^9 $B_{b7(b9)}$ $E_{MI}^9(b5)$ $A7(\sharp 9)$

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

D_{sus}^9 E_{bMA}^9 D_{sus}^9 $A_{b13}(\sharp 11)$

here _____ to - day. _____

B

G_{MI}^9 $A_{b9}(\sharp 11)$ G_{MI}^9 $E7(\sharp 9)$

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

E_{bMA}^9 $D7(\sharp 5)$ B_{sus}^9 $G_{b/F}$ G_{MI}^9 $D_{b9(b5)}$

Flight is a dream come true _____ in _____ the sun. _____

C_{MI}^9 $F7(\sharp 9)$ B_{bMI}^9 $E_{b7}(\sharp 9)$

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

Fly $G_{b/A}^9$ $B_{b/A}^9$ $G_{b/A}^9$ $G_{b/E}$ $A_{b/E}$ $B_{b/D}^9$ $G_{b/A}^9$ $B_{b/A}^9$

(bass-piano L.H. 8vb)

$G_{b/A}^9$ E_{sus} B_{sus}^9 B_{b9sus}

D.S. al 2nd ending
al Coda

A/B D/A $G_{b/A}^9$

sample bass line (5th bar of **A**)

A_{MI}^7 C_{MA}^9 $B_{bMA}^9(\sharp 11)$ etc.

Fly With The Wind

McCoy Tyner

Slowly & Freely

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

(cello, 8vb)

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

Medium Afro/Latin (♩=140)

(piano w/ bass)

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

(1st x: piano 2nd x: add strings)

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

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

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

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

B

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

drum fill—

$F7_{sus}$ $A\flat6$ $E\flat^{(add9)}_{no3}$ $F7_{sus}$ N.C.

(Piano Solo) C (2nd x only) tr

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

tr (play 1st x only)

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

D (piano & strings)

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

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

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



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

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

Vamp & Fade

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

Slowly & Freely

Fly With The Wind (Bass Part)

(Intro) Tacet C_{MI}^7 F^7 B_{MI}^7 $E_{b13(b9)}$ A_{bMA}^7 G^7_{sus} (play) C_{MI}^{11} $G^7_{sus(b9)}$

A_{bMA}^7 F^7 $D_{MI}^7(b5)$ $A^{\circ 7}$ A_{bMA}^7 $G^7_{sus} 4-3$ C_{MI}^{11}

(arco)

Medium
Afro/Latin

♩ = 140

(pizz.)

A C^7_{sus} F^7_{sus} B_{MI}^7 $E_{b13(b9)}$ A_{bMA}^7 $C^7(\#9)$ F_{MI}^7 $B_{b7}^{sus} 4-3$

E_{bMA}^7 A_{b7}^{sus} D_{bMA}^7 $G^7_{13(b9)}$ C^7_{sus} $D_{bMA}^7(\#11)$

C^7_{sus} $D_{bMA}^7(\#11)$ C^7_{sus} $D_{bMA}^7(\#11)$ N.C.

B C^7_{sus} $E_{b(add 9)(no 3)}$ F^7_{sus} $G_{MI}^7(add 11)$ C^7_{sus} N.C.

F^7_{sus} A_{b6} $E_{b(add 9)(no 3)}$ F^7_{sus} N.C.

(Piano Solo) **C** F G E_{b} F F G D_{b} E_{b}

(E Dorian)

F G E_{b} F F G D_{b} E_{b}

D C^7_{sus} F^7_{sus} B_{MI}^7 $E_{b13(b9)}$ A_{bMA}^7 $C^7(\#9)$ F_{MI}^7 $B_{b7}^{sus} 4-3$

E_{bMA}^7 A_{b7}^{sus} D_{bMA}^7 $G^7_{13(b9)}$ C^7_{sus} $D_{bMA}^7(\#11)$

C^7_{sus} $D_{bMA}^7(\#11)$

Vamp & Fade

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

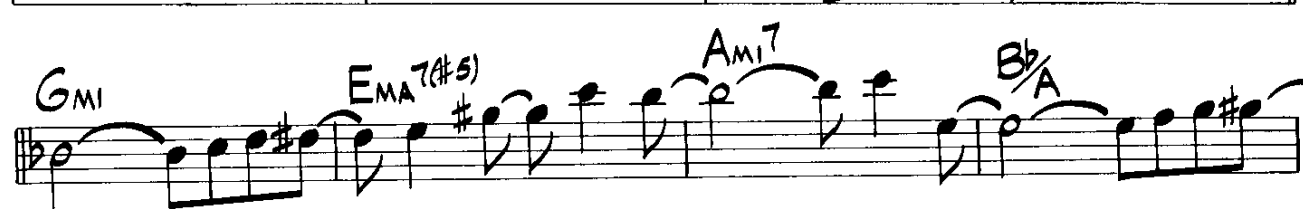
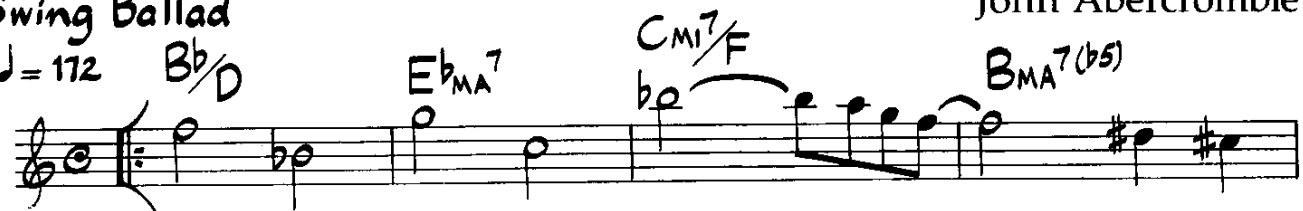
Foolish Door

Swing Ballad

John Abercrombie

$\text{♩} = 172$

B^b/D



(vamp till cue - solo around melody)

On record, the first head is rubato.

Listed on recording as "Foolish Dog".

As played on John Abercrombie's "Abercrombie Quartet"

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4 AM

Medium Funk ♩=117

Herbie Hancock

(Intro) N.C.

(elec. pn.) C^7 $(G^7(\#11))$ B^bMA^7/C
 (comp) $BMA^7/C^\#$
A B^bMA^7/C A_{Mi}^7 B_{Mi}^7 B^bMA^7/C $(A_{Mi}^7 B_{Mi}^7)(\text{synth.})$ B^bMA^7/C
 B^bMA^7/C A_{Mi}^7 B_{Mi}^7 G^bMA^7/Ab F_{Mi}^9 $B^b_{Mi}^7$ $G^7(\#9)$
 $G^7(\#9)$ $E^7(b9)$ $BMA^7/C^\#$ G^bMA^7/Ab F_{Mi}^9 $B^b_{Mi}^7$ $G^7(\#9)$
 (elec. pn.) (synth.) B^bMA^7/C D_{Mi}^7 $B^7(\#9)$ $E^6/9$ **B** E_{Mi}^9
 fine B^b_{13}/D E_{Mi}^9
 $B/D^\#$ $E^b_{Mi}^9$ G^bMA^7/Ab F_{Mi}^9 $B^b_{Mi}^7$ $G^7(\#9)$ E_{Mi}^9
 $B/D^\#$ $E^b_{Mi}^9$ B^b_{13}/D E_{Mi}^9
 (elec. pn.)

C (Elec. Pn. Solo) *solo break* *D.S. al 2nd ending al Coda*

D *play 2x, then →*

E *(solo continues)* *D.S. al 2nd ending al fine*

As played on Herbie Hancock's "Mr. Hands"

Medium Funk (Intro) 4 A.M. (Bass Part)

J=117 N.C.

C⁷(G⁷(#11))B^bMA⁷/C

BMA⁷/C[#] A⁵ B^bMA⁷/C
 Ami⁷ Bmi⁷ B^bMA⁷/C (Ami⁷ Bmi⁷) BMA⁷/C[#]
 B^bMA⁷/C Ami⁷ Bmi⁷ 1. G^bMA⁷/A^b Fmi⁹ B^bmi⁷ G⁷(#9)
 G⁷(#9) E⁷(b9) 8va BMA⁷/C[#] 2. G^bMA⁷/A^b Fmi⁹ B^bmi⁷ G⁷(#9)
 B^bMA⁷/C Dmi⁷ B⁷(#9) E⁶9 B E^{mi}9
 B/D[#] E^bmi⁹ B^b13/D fine E^{mi}9
 B/D[#] G^bMA⁷/A^b Fmi⁹ B^bmi⁷ G⁷(#9) E^{mi}9
 B/D[#] E^bmi⁹ B^b13/D E^{mi}9
 B/D[#] G^bMA⁷/A^b Fmi⁹ B^bmi⁷ G⁷(#9) E⁷(b9) 8va BMA⁷/C[#]

D.S. al 2nd ending al Coda

(Elec. Pn. Solo)

C E^6_9 C^7_{sus} A^7 B^7 C^7_{sus} A^7 B^7

C^7_{sus} A^7 B^7 G^b_{MA7}/A^b F_{MI}^9 $B^b_{MI}^7$ $G^7(\sharp 9)$ C^7_{sus}

A^7 B^7 C^7_{sus} A^7 B^7 C^7_{sus} A^7 B^7 $\frac{6}{4}$

G^b_{MA7}/A^b F_{MI}^9 $B^b_{MI}^9$ $G^7(\sharp 9)$ B^b_{MA7}/C D_{MI}^7 $B^7(\sharp 9)$ E^6_9

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

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

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

E_{MI}^9 $\sharp$ $B/D^{\sharp}$ $\sharp$ G^b_{MA7}/A^b F_{MI}^9 $B^b_{MI}^7$ $G^7(\sharp 9)$ play 2x, then →

E C^7_{sus} A^7 B^7 C^7_{sus} A^7 B^7 C^7_{sus}

A^7 B^7 G^b_{MA7}/A^b F_{MI}^9 $B^b_{MI}^7$ $G^7(\sharp 9)$ B^b_{MA7}/C D_{MI}^7 $B^7(\sharp 9)$ E^6_9 $B_{MA7}/C^{\sharp}$

$\frac{6}{4}$ $\frac{4}{4}$

D.S. al 2nd ending al fine

Bass line on intro and letter A can be considerably altered. They are given to establish a point of reference for the feeling of the tune.

Medium Swing $\text{♩} = 134$

Frankenstein

Grachan Moncur III

A

(trb & alto)
Abmi7 Ami7 Abmi7 Ami7
(bass)
fine

B

C#mi7 Bmi7
D.C. al fine (AABA)

During solos, it is a jazz waltz except for a 9/8 feel on the first 8 bars of B.

Drums on head:

A

etc.

B

9/8 feel 8 Swing 3/4

As played on Jackie McLean's "One Step Beyond"

Free Cell Block F - 'Tis Nazi USA

Medium Swing

$\text{♩} = 166$ G^bMA^7

Charles Mingus

G^bMA^7 B^{13} G^bMA^7 (trp & ten) (ten) (unis)

B^{13} E^bMA^7 A^{13} D^bMA^7

D^bMA^7 G^7 C^bMA^7 C^bMA^7

E^bMA^7 $E^bMA^7(\#11)$ $A^bMA^7(\#11)$ $D^bMA^7(b5)$

E^bMA^7 (Latin) A^{13}

D^bMA^7 D^bMA^7

G^7 (Swing) C^bMA^7

D^bMA^7 G^bMA^7 D^bMA^7

G^bMA^7 $E^bMA^7(b5)$ A^bMA^7 D^bMA^7 B^bMA^7 E^bMA^7 A^bMA^7

D^bMA^7 E^bMA^7 D^bMA^7 D^bMA^7 $G^7(\#11)$

fine

solo on changes

As played on Charles Mingus' "Changes—Vol. 2"

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Tommy Flanagan

Handwritten musical score for "The Girl on the Train". The score is written on a single staff with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes. The lyrics are written below the staff, with some words in parentheses. The score is divided into four measures by vertical bar lines. The first measure contains the lyrics "N.C." and a single eighth note. The second measure contains the lyrics "E^b7(#9)" and "A^b7 (pn.)" and two eighth notes. The third measure contains the lyrics "N.C." and a single eighth note. The fourth measure contains the lyrics "E^b7(#9)" and "A^b7 (horns)" and two eighth notes. The score is written in a simple, handwritten style.

Handwritten musical score for "The Girl on the Train". The score is written on a single staff with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes. The lyrics are written below the staff, with some words in parentheses. The score is divided into four measures by vertical bar lines. The first measure contains the lyrics "N.C." and a single eighth note. The second measure contains the lyrics "E^b7(#9)" and "A^b7 (pn.)" and two eighth notes. The third measure contains the lyrics "N.C." and a single eighth note. The fourth measure contains the lyrics "E^b7(#9)" and "A^b7 (horns)" and two eighth notes. The score is written in a simple, handwritten style.

Handwritten musical notation on a five-line staff. The first measure contains the letters "N.C." and a single eighth note on the second line (F4). The second measure contains the chords "Eb7(#9)" and "Ab7(#11)" and a melodic line starting with a quarter note on the second line (F4), followed by a half note on the third space (A4), and ending with a quarter note on the second line (F4) tied to the next measure. The staff continues with a few more lines of empty notation.

Index NRB WGFB

Fried Bananas

Medium Swing

Dexter Gordon

$\text{♩} = 180$

EbMA^7 $\text{Gmi}^7(\text{b}5)$ C^7 Fmi^7
 $\text{Ami}^7(\text{b}5)$ D^7 EbMA^7 AbMA^7 $\text{G}^7(\#5)$ $\text{C}^7(\text{b}9)$
 Fmi^7 Abmi^7 Db^7 EbMA^7 Dmi^7 G^7
 Cmi^7 $\text{F}^7(\#11)$ Fmi^7 Bb^{13} break---
 $\text{C}^7(\text{b}9)$ Fmi^7 Abmi^7 EbMA^7
 $\text{Gmi}^7(\text{b}5)$ C^7 Fmi^7 ϕ Fmi^7 $\text{Bb}^7(\text{b}9)$ EbMA^7 Fmi^7 Bb^7
 ϕ Fmi^7 $\text{Bb}^7(\text{b}9)$ Gmi^7 $\text{C}^7(\text{b}9)$ Fmi^7
 Fmi^7 $\text{Bb}^7(\text{b}9)$ Gmi^7 C^7 $\text{F}\#^{\circ 7}$
 Bb^7 EbMA^7 Bb^7 EbMA^7 (w/bass + piano)
 break

Based on "It Could Happen To You".
As played on Dexter Gordon's "Power"

Gibraltar

Josef Zawinul

Freely
(G $\flat$ M $\flat$ 7)
(sax)

C $\flat$ M $\flat$ 7 C $\flat$ M $\flat$ 7/B $\flat$

E $\flat$ M $\flat$ 7 D $\flat$ 6/4

Funk ♩=110 F $\flat$ M $\flat$ 7/B $\flat$

E $\flat$ M $\flat$ 7 (comp) 4

E $\flat$ M $\flat$ 7 [piano comp figure]

A E $\flat$ M $\flat$ 7 (sax w/synth.)

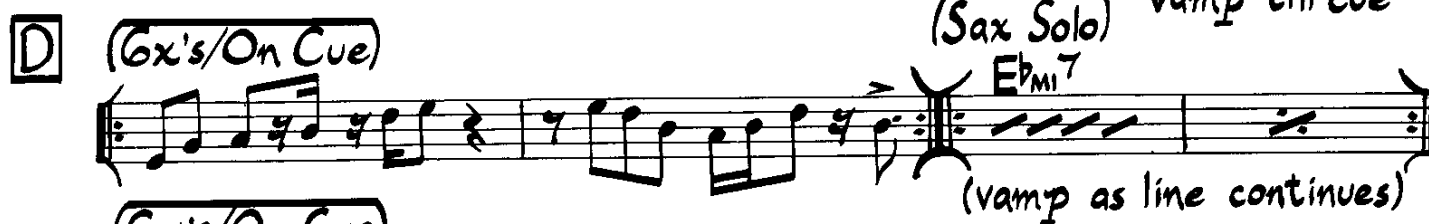
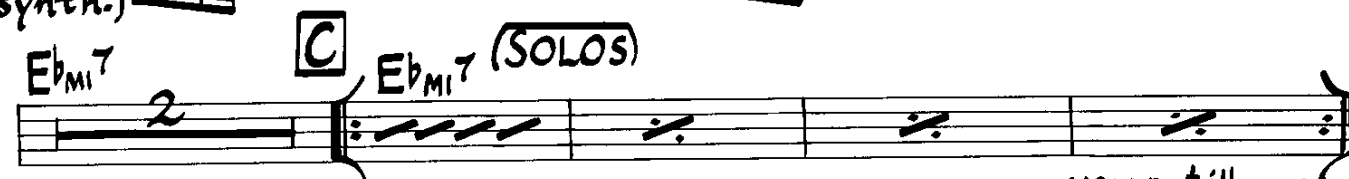
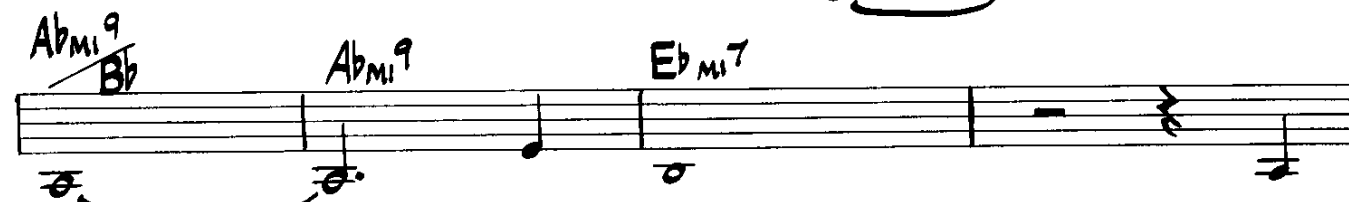
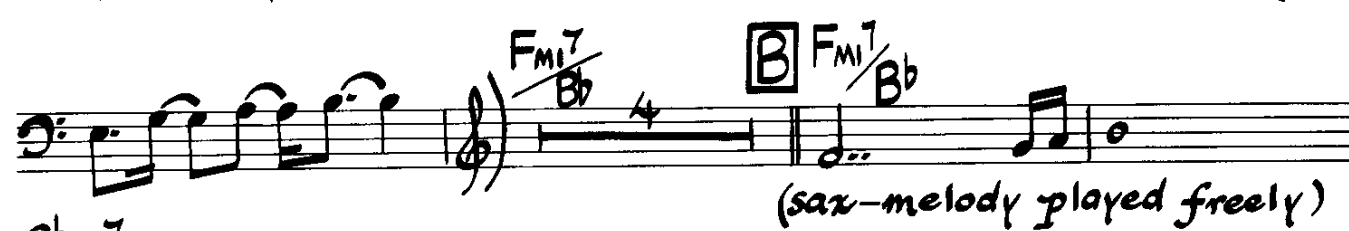
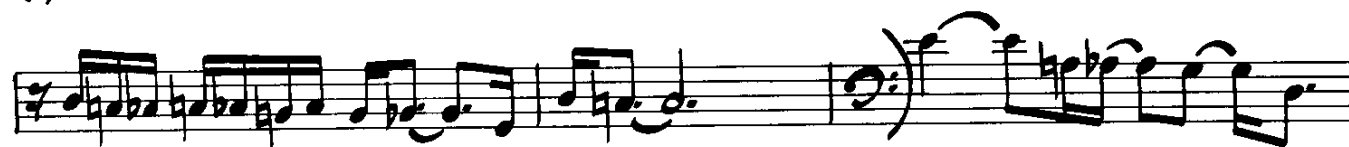
1.

2.

E $\flat$ M $\flat$ 7 4

(synth.)

As played on Weather Report's "Black Market"



Gibraltar (Bass Part)

(Bass Enters)

Freely (follow sax) Tacet

(sax only)

$E^b_{MI}7$ $Db^9/4$ (Funk) $\text{♩} = 110$ $F_{MI}7/B^b$ $C_{MI}7/B^b$

$E^b_{MI}7$ $4x's$ $E^b_{MI}7$ A

1. $E^b_{MI}7$ 4 2. $E^b_{MI}7$ 16

$4x's$ $E^b_{MI}7$ 16

(2)

$F_{MI}7/B^b$

B F_{mi}^7 / Bb Cb_{MA}^7 / Bb Bb_{mi}^7

Bb_{mi}^7 Ab_{mi}^9 / Bb Ab_{mi}^9

Eb_{mi}^7 Ab_{mi}^9 3

C (SOLOS) Eb_{mi}^7 6

Vamp till cue

D (6x's/On Cue) (2) Vamp till cue

E (6x's/On Cue) fine

Latin
♩ = 160

Green St. Caper

Woody Shaw

(Intro)



A (Latin)



(Swing)



(Bass Solo)



(end solo)

B (Latin)



(Bass Solo)

(end solo)



solo break

As played on Woody Shaw's "United"

—SOLOS—

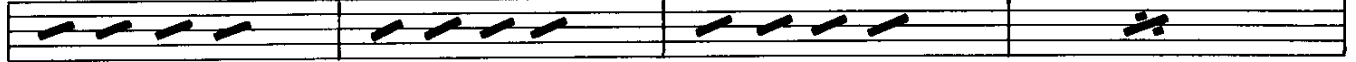
C (Latin)
E^bMA⁷



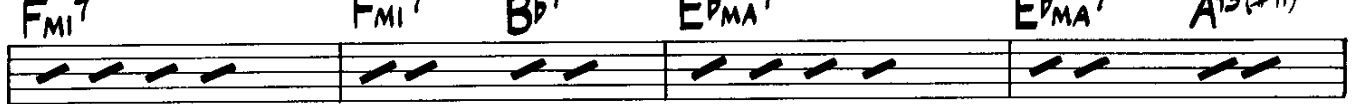
F⁺MA⁷/E^b

E⁺MA⁷/E^b

E^bMA⁷



(Swing)
F⁺Mi⁷



F⁺Mi⁷

B^b7

E^bMA⁷

E^bMA⁷

A¹³(#11)

A^bMi⁷

A^bMi⁷

D^b7

G^bMA⁷

F⁺Mi⁷

B^b7



D (Latin)
E^bMA⁷



E^bMi⁹

G⁺MA⁷

A⁺MA⁷

F⁺MA⁷

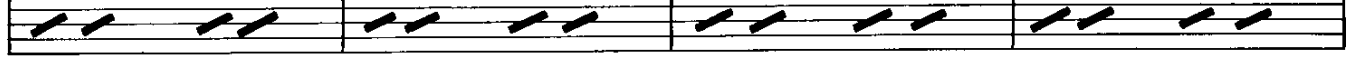
G⁺MA⁷

E^bMA⁷

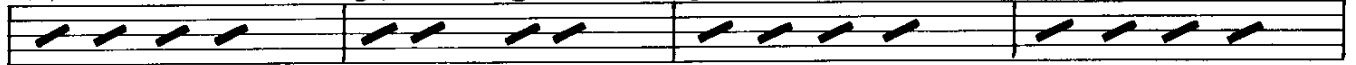
D⁷(alt)

D^b7

C⁷



(Swing)
F⁺Mi⁷



D⁺Mi⁷(b5)

G⁷

C⁺Mi⁷

F⁷

G⁺Mi⁷

C⁷

F⁺Mi⁷

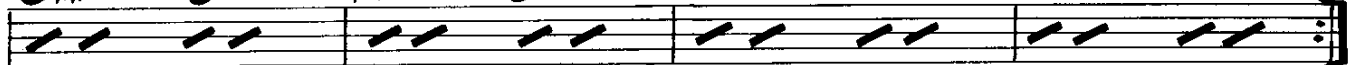
B^b7

1,2...
E^bMA⁷

C⁷

F⁺Mi⁷

B^b7



last chorus of each solo

G⁺Mi⁷

C⁷

F⁺Mi⁷

B^b7

G⁺Mi⁷

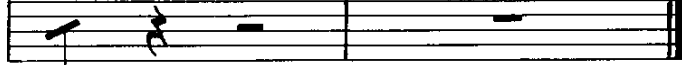
C⁷

F⁺Mi⁷

B^b7



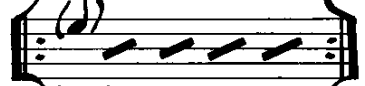
E^bMA⁷



solo break



E^bMA⁷(#11)



(P) Vamp & Fade

after solos - D.S. al Coda

Trumpet plays around the melody on last 8 bars of head

Harold's House Of Jazz

Medium-Up Swing

(Intro) $\text{♩} = 220$ Bb^6 $Bb^{\circ 7}$ Cm^7/Bb $B^{\circ MA7}/Bb$ Bb^6 vocal fill

Music by Richie Cole
Lyrics by David Lahm

A $B^{\circ MA7}$ Fm^7 Bb^7

Lis - ten to that be - bop mu - sic groov - in' me out, mov - in' me out
Rhy - thm sec - tion burn - in', smok - in', up on the stand, dig on the band

$E^{\circ MA7}$ $E^{\circ m^7}$ $A^{\circ 7}$

Ev' - ry night, to a lit - tle club on N Street; _____
Do their thing, and you know their thing is swing - in'; _____

$B^{\circ MA7}$ C^7 1.

The band is close e-nough to touch'em at your ta - ble peo - ple what a rap - port, _____ Walk
So come and find a seat, take off your coat, feel in the beat and or - der a bite, _____

Cm^7 G^7 Cm^7 F^7 (#5)

down the stairs and o - pen the door and ba - by you're in Har - old's House of Jazz.

2. C^7 Cm^7 3. F^7 (#5) 3. $B^{\circ MA7}$

They're gon - na be romp - in', they're gon - na be stomp - in' to - night.

B $C^{\circ m^7}$ $F^{\circ 7}$ $B^{\circ MA7}$

Real jazz is for the folks who feel jazz, _____

$B^{\circ m^7}$ E^7 $A^{\circ MA7}$

Real jazz is what the band is doin'. _____

$A^{\circ m^7}$ 3. D^7 $G^{\circ MA7}$

And now if you think you hear'em play - in' a Char - lie Par - ker tune,



I'm al-most cer-tain that you would-n't be wrong, __ folks, 'Cause "Don-na Lee" is Har-old's fav-o-rite song, __ folks.



If you want to take me where the mu-sic is hot, who do ya got?



Pull my coat and I'll make a note to be there; _____



We'll stick a-round and dig the sound un - til it gives us ev'-ry-thing that it has, _____ Stick



with me a-round quar-ter to four, __ Then af - ter hours we'll bang on the door down in



Har - old's House of Jazz.

fine

solo break
after solos - D.S. al fine
(alternate lyrics)

LYRICS FOR OUT HEAD

As played on Richie Cole's "Keeper Of The Flame"

Meet me down on N Street, They are wrappin' it tight, every night,
Come along if you want to hear some bebop;
The band is close enough to touch 'em at your table, people what a rapport,
Walk down the stairs and open the door and baby you're in Harold's House of Jazz.

We've got jazz in D.C., baby, where you been at? listen to that!
Stick around, 'cause you've gone and found some bebop;
I see a table over there so let's sit down, relax and order a bite,
We're gonna be rompin', we're gonna be stompin' tonight.

Real jazz is for the folks who feel jazz; Real jazz is what the band is doin'.
You tell me you think you hear 'em playin' a Charlie Parker tune,
I know what you mean, in fact I thought the same, folks,
But I'll be damned if I can think of the name, folks.

Let's go tell the boss he's got a hell of a place, buy him a taste,
And I hope that he's open after hours;
I know he's gonna understand that we appreciate the music he has,
Bebop and swing, the service is boss, say would you believe you find it in Washington, Harold's House of Jazz.

These lyrics are a direct transcription and differ from the lyricist's original ones, as sung on David Lahm's "Real Jazz For The Folks Who Feel Jazz" (Palo Alto 8027), available from David Lahm at 248 W. 22nd St., New York, NY 10011.



photo by Ron Pelletier

Bobby Hutcherson

Highway One

Medium African

Bobby Hutcherson

(Intro) $\text{♩} = 160$

E^7_{sus} 8

A

Vamp & Solo

As played on Bobby Hutcherson's "Highway One"

Medium-Up Swing

High Wire (The Aerialist)

music by Chick Corea
lyrics by Tony Cohan

♩=198 (Intro) N.C.

Musical notation for the introduction of 'High Wire'. It consists of five staves of music. The first staff is in treble clef with a key signature of one flat (B-flat). It starts with a piano introduction (pn. only, col 15^{ab}) and includes chords C^{MA}7, E^b7, and D7. The second staff is in bass clef and includes chords G¹³_{sus}, F^M(^{MA}7), and B^b7. The third staff is in bass clef and includes chords A^M, D7, and C[#]_M7. The fourth staff is in bass clef and includes chords F[#]_M, F7, E7, and E^b7. The fifth staff is in bass clef and includes chords D7, D^M7, and G7. The notation includes various musical symbols such as triplets, slurs, and dynamic markings.

A

 Musical notation for the main body of 'High Wire'. It consists of four staves of music. The first staff is in treble clef with a key signature of one flat (B-flat). It starts with a piano introduction (pn. only, col 15^{ab}) and includes chords C^{MA}7, B^M7(^b5), B^b_M7, A^M7, and A^b7. The second staff is in bass clef and includes chords G^M, D7/F[#], F^M, and F^M7. The third staff is in bass clef and includes chords E^b_M7, D7, G^M7, C^{MA}7, and B7. The fourth staff is in bass clef and includes chords E^M, D^b_M7(^b5), C^M/B^b, and B^b_M7. The notation includes various musical symbols such as triplets, slurs, and dynamic markings.

Up on the wire — I like to climb and play —
 Fear turns to joy — when you can race and play —
 with the sky; The peo - ple far be - low, —
 of the sky, And life's in - tense and strong —
 The air not is clear, — and I can per - ceive —
 It's not so long — be - fore you will run —
 the whole world — is smi - ling, —
 be - yond your — ho - ri - zons. —

Intro and Coda did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer.

B CMA^7 E^7 FMA^7 $F\sharp^{\circ 7}$

Life is sub-line, and when you dare to go up in the
Up on the wire, the line is thin and you must bal - ance

CMA^7/G $G\sharp^{\circ 7}$ Am^1 D^7 $E\flat^{\circ 7}$

air and leave the earth far be - hind you; As I
earth a - gainst the sky so pre - cise - ly; But the

CMA^7/E FMA^7 CMA^7/G $G\sharp^{\circ 7}$ Am^1 $E\flat^7$ D^7

step and dip and leap in - to a space be - yond, Up high,
sky seems to go on as far as you can see Up high,

G^{13}_{sus} $F_{MI}(MA^7)$ $B\flat^7$

Just for a mo - ment A - live
Just for this mo - ment A - live

Am^1 D^7 $C\sharp_{MI}^7$

and so a - fraid, But a - live
and so a - fraid, But a - live

$F\sharp_{MI}$ F^7 E^7 $E\flat^7$

as I push a - gainst the sky and my heart has bro - ken free.
and the wire has dis - ap - peared, and you've fin - ally bro - ken free.

D^7 D_{MI}^7 G^7

Arrangement on record: Chorus 1 - vocal (1st verse)
2 - horn line/piano solo
3 - vocal (2nd verse) Chorus 4 - trumpet solo
5 - tenor solo
6 - vocal (1st verse), Coda out.

Bass plays in 2 for vocals, in 4 for horn line and solos.

D^7 F_{MI} E^7

(free.) Bro - ken free,

$E\flat^7$ D^7 $C\sharp_{MI}^{11}$ C^{13}_{sus}

Bro - ken free, Up high.

As played on Griffith Park Collection's "Echoes Of An Era"

Medium-Up Swing

High Wire (Harmony Parts)

(Intro) $\text{♩} = 198$

Intro musical score for 'High Wire' (Harmony Parts). The tempo is 198 beats per minute. The key signature has one flat (Bb). The score consists of five staves. The first staff has a whole rest followed by a triplet of eighth notes. The second staff has a Bb7 chord, a triplet of eighth notes, and an Am1 chord. The third staff has an F#m1 chord, a triplet of eighth notes, and an F7 chord. The fourth staff has a D7 chord, a triplet of eighth notes, and an E7 chord. The fifth staff has a Dm17 chord, a triplet of eighth notes, and a G7 chord. Chord symbols include (ten), (trp), G13sus, Fm1(MA7), Bb7, Am1, D7, C#m17, F#m1, F7, E7, Eb7, D7, Dm17, and G7.

Section A musical score for 'High Wire' (Harmony Parts). The section is marked with a box 'A' and a repeat sign. It consists of five staves. The first staff has a CMA7 chord, a Bm17(b5) chord, a BbMA7 chord, and an Am17 chord. The second staff has a Gm1 chord, a D7/F# chord, an Fm1 chord, and an Fm17 chord. The third staff has an EbMA7 chord, a D7 chord, a GMA7 chord, and a (ten) CMA7 chord. The fourth staff has a B7 chord, an Em1 chord, a DbMA7(b5) chord, and a BbMA7 chord. Chord symbols include CMA7, Bm17(b5), BbMA7, Am17, Gm1, D7/F#, Fm1, Fm17, EbMA7, D7, GMA7, (ten) CMA7, B7, Em1, DbMA7(b5), and BbMA7.

Section B musical score for 'High Wire' (Harmony Parts). The section is marked with a box 'B' and a repeat sign. It consists of five staves. The first staff has a CMA7 chord, an E7 chord, an FMA7 chord, and an F#o7 chord. The second staff has a CMA7/G chord, a G#o7 chord, an Am1 chord, a D7 chord, and an Eb o7 chord. The third staff has a CMA7/E chord, an FMA7 chord, a CMA7/G chord, a G#o7 chord, an Am17 chord, an Eb7 chord, and a D7 chord. The fourth staff has a G13sus chord, an Fm1(MA7) chord, a Bb7 chord, and a (unis) chord. Chord symbols include CMA7, E7, FMA7, F#o7, CMA7/G, G#o7, Am1, D7, Eb o7, CMA7/E, FMA7, CMA7/G, G#o7, Am17, Eb7, D7, G13sus, Fm1(MA7), Bb7, and (unis).

A_{MI} $D7$ $C\sharp_{MI}7$
 $F\sharp_{MI}$ $F7$ $E7$ $E\flat7$
 $D7$ $D_{MI}7$ $G7$ (To Solos On D.S.)
C $C_{MA}7$ $B_{MI}7(b5)$ $B\flat_{MA}7$ $A_{MI}7$ $A\flat7$
 (unis) $D7/F\sharp$ F_{MI} $F_{MI}7$ (trp) (ten)
 G_{MI} $E\flat_{MA}7$ $D7$ (unis) $G_{MA}7$ $C_{MA}7$
 $B7$ $E_{MI}7$ $D\flat_{MA}7(b5)$ Tacet 2
 (piano solo)
D Tacet 28
 D.S. al Solos (AB)

$D7$ F_{MI}
 (tris) $E7$ $E\flat7$ (ten)
 $D7$ $C\sharp_{MI}11$ $C13_{sus}$ (trp)

Tenor sounds one octave lower than written.

Arrangement on record: Chorus 1 - vocal (1st verse) Chorus 4 - trumpet solo
 2 - horn line/piano solo 5 - tenor solo
 3 - vocal (2nd verse) 6 - vocal (1st verse), Coda out.

The original score contains no harmony part. This part has been derived from the original score and the original recording by the editor with the approval of the composer.

Medium-Up Swing

 $\text{♩} = 192$

Humpty Dumpty

Ornette Coleman

A break --- A_{mi}^7 $B7(\#5)$ E A_{mi}^7 E

$F\#_{mi}^7$ $B7_{sus}(b9)$ E 1. break --- 2.

B $F\#_{mi}^7$ $Bb7$ Eb_{mi}^7 $Ab7$

Db_{mi}^7 $Gb7$ B_{mi}^7 $E7$ break ---

C --- A_{mi}^7 $B7(\#5)$ E A_{mi}^7 E

$F\#_{mi}^7$ $B7_{sus}(b9)$ E

fine

Bass makes the changes at B and in bars 2, 3 and 7 of A and C. Elsewhere, the bass walks through the E major scale. For head, A and last 8 are in 2, B is in 4. Solos are free (around E), in 4. Chords suggested only (no chordal instrument on original recording).

As played on Ornette Coleman's "This Is Our Music"

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Humpty Dumpty

Fast Swing
♩ = 256

Chick Corea

Chords: EbMA7, DMA7, GbMA7, FMA7, A7, BbMA7, Bbmi7, Bbmi7, Dmi7, Bmi7, Abmi7, Fmi7, Abmi7, GbMA7, Bb7.

Kicks are not played during solos

Chords: Abmi7, GbMA7, EMA7, D7, Dbmi7, Gb7, BMA7, Bb7, Ebmi7, Cmi7, Ami7.

As played on Chick Corea's "The Mad Hatter"

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

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Medium Straight $\frac{1}{6}$ s
 $\text{♩} = 102$

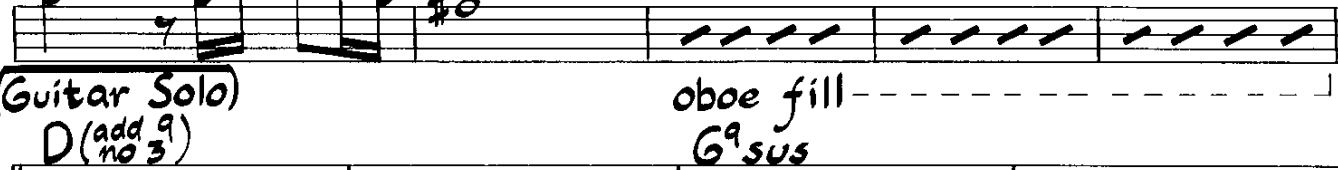
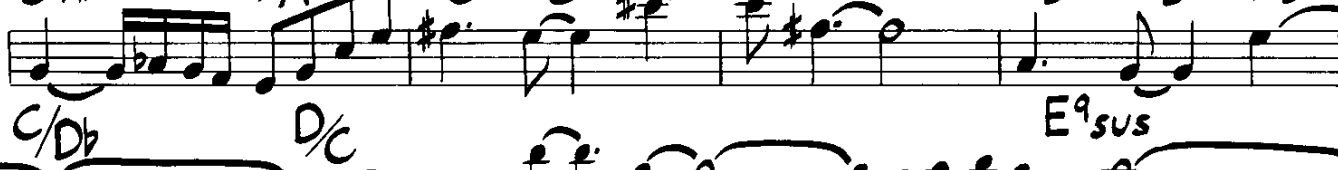
Hungry Heart

Paul McCandless

(Intro) $D(\text{add } 9)$
 $\text{no } 3$

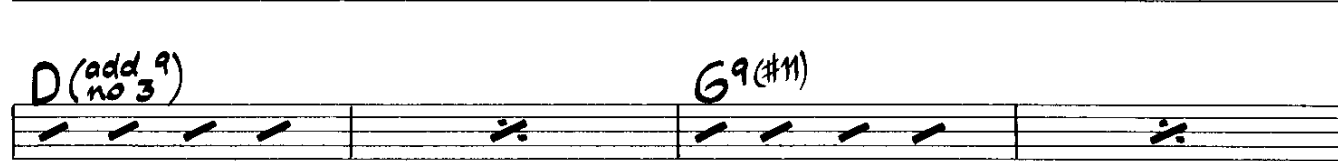


A



B

(Guitar Solo)



As played on Oregon's "Roots In The Sky"

Handwritten musical score for guitar and oboe. The score consists of five systems of staves. The first system has five staves with chords: E_{MI}^9 , B_{mi}^9 , A^9_{sus} , G_{mi}^9 , $C7(\#11)$, B^9_{sus} , $B^b_{MA}7$, $E^b_{mi}(\#11)/G$, E^b/D , $F_{MA}7/G$, $D_{mi}7(b5)$, $B^b_{mi}7$, C/A^b , $C^\#/G$, C/D^b , D/C , E^9_{sus} , $E^b_{mi}(\#11)/G$, B_{mi}^9 (gtr & oboe solo together), and Indef. The second system, marked with a square 'C' and '(On Cue)', shows a melodic line for oboe with guitar chords: B/G , A/G , $C^\#/G$, D/G , F/D^b , E^b/D^b , C/D^b , D/C , $B^b_{MA}7(\#11)$, $G_{MA}7/D$, $G7(\#11)$, $E^b(\#11)/G$, E_{MI}^9 , B_{mi}^9 , A^9_{sus} , G_{mi}^9 , $C7(\#11)$, B^{13}_{sus} , $B^b_{MA}7$, $E^b_{mi}(\#11)/G$, B_{mi}^9 , and an Oboe Solo section. The score ends with 'Vamp & Fade'.

Guitar doubles much of the melody while chording as well.

Medium Ballad

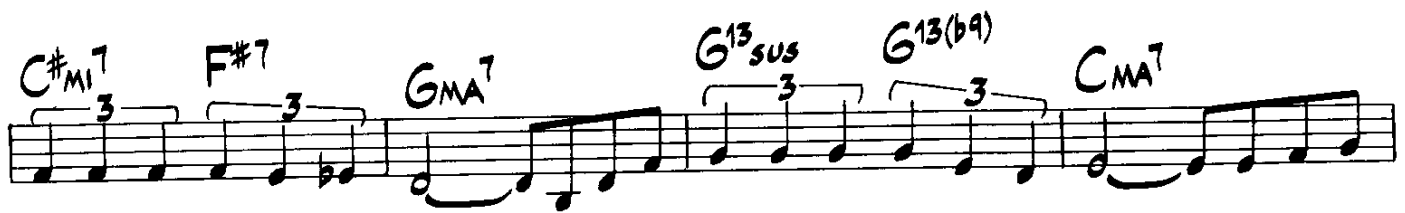
If You Went Away

Music by Marcos Valle

Lyrics by Ray Gilbert

♩ = 59

(Intro) D^{13}_{sus} $D^{13}(\#11)$ D^6 D^{MA^9} D^9_{sus} $B^b_{MI^7}$ $A^b_{MI^7}$



a-gine if you went a-way? — If I should lose you for one pre-cious day — I think I'd



cry the big-gest tear-drops the whole wide world has e-ver known.

C (Guitar Solo)



E - ven more, —

D.S. al Coda



seen. —

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

Medium-Slow
Swing $\text{♩} = 88$ (Intro)

Images

Oliver Nelson

(bass only)

A

no pn.
or drums

(alto)
N.C.

(bass)

(In 2/2)

add pn.
& drums

$B^7(b9)$ $B^b7(b9)$ $A^7(b9)$ $A^b7(b9)$ $D^b7(b9)$ $C^7(b9)$ $B^7(b9)$ $B^b7(b9)$

$E^7(b9)$ $A^7(b9)$ $D^7(b9)$ $G^7(b9)$ C pedal

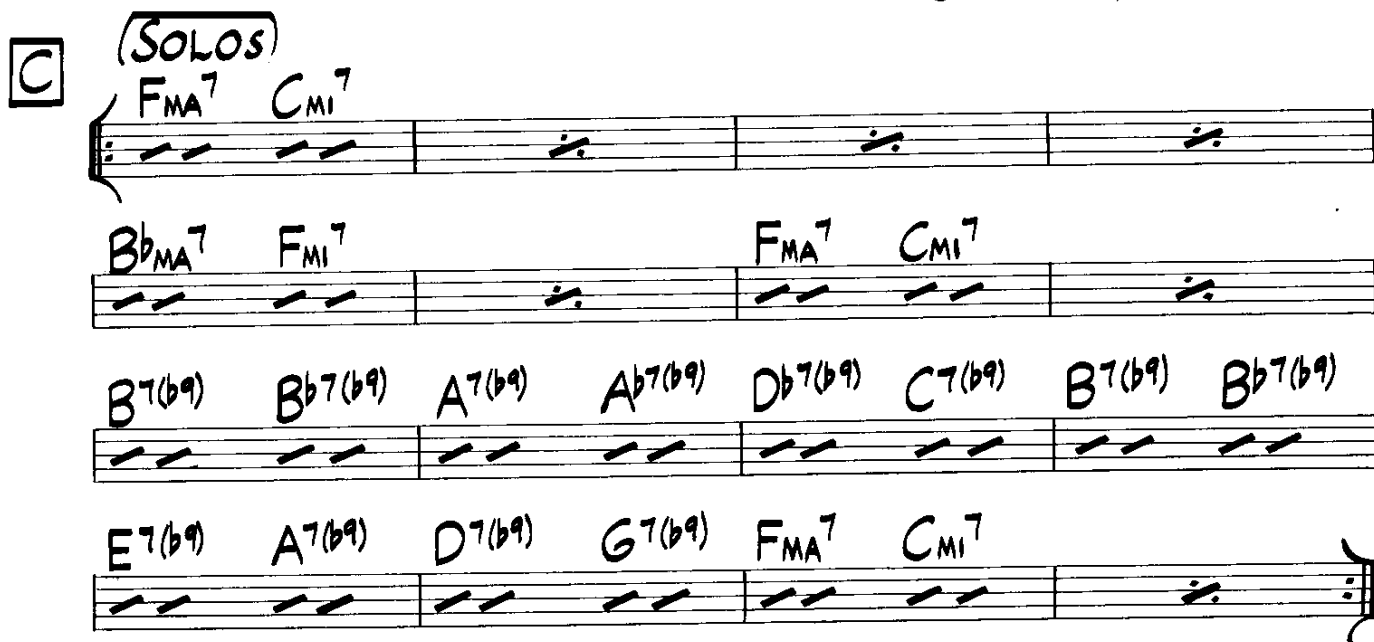
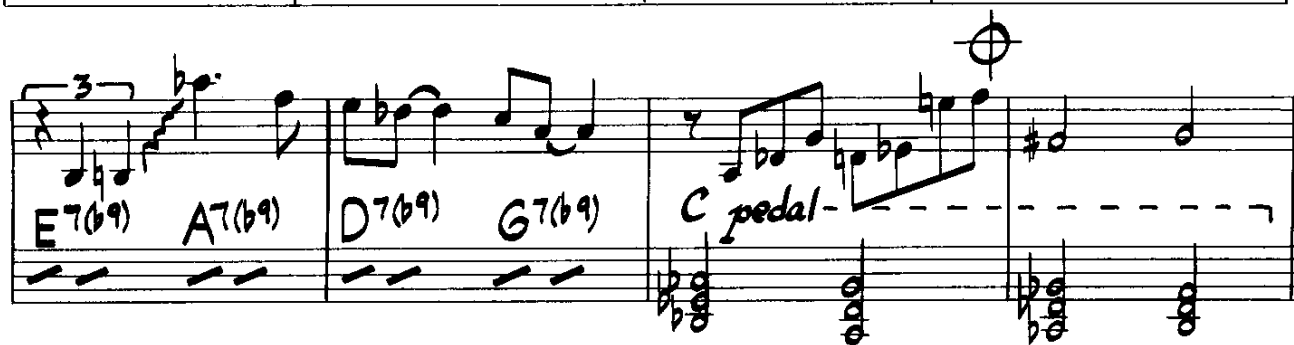
(pn.)

B

(pn.)

(bass as at **A**)

As played on Oliver Nelson's "Images"



after solos - D.S. al Coda



Medium - Slow Swing

Images (Harmony Part)

♩ = 88

Tacet

**A**

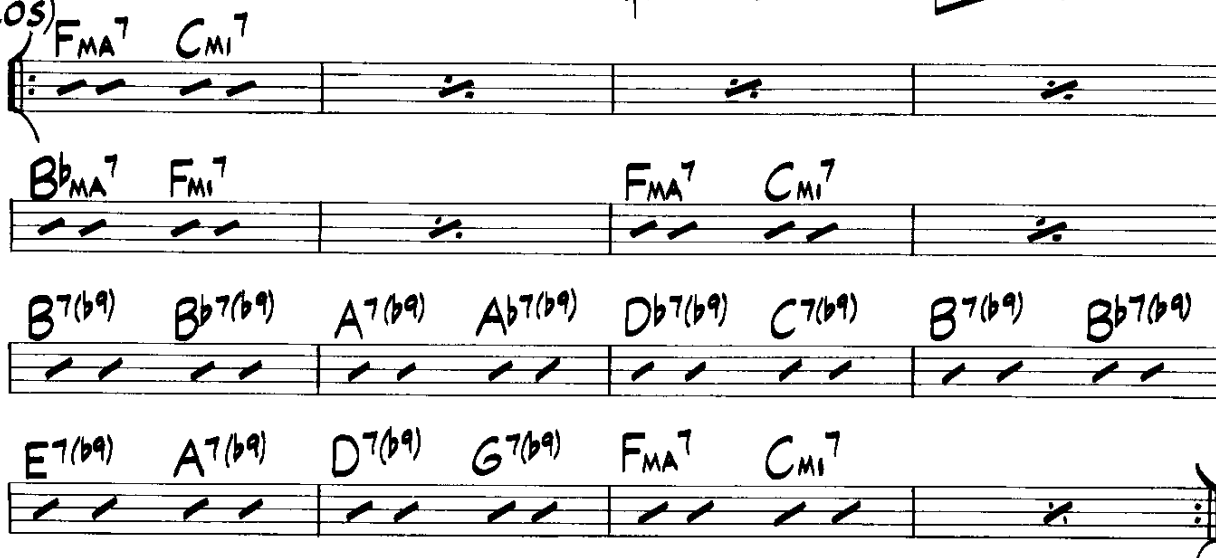
N.C.

(bass)

S.

**B**

(SOLOS)

C

after solos - D.S. al Coda

Sounds one octave lower than written.

Rock Ballad

I'm Home

music by Greg Mathieson
lyrics by Dave Frishberg

♩ = 60

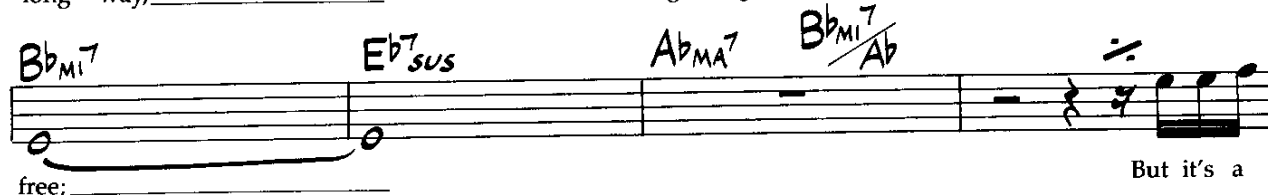


I'm a



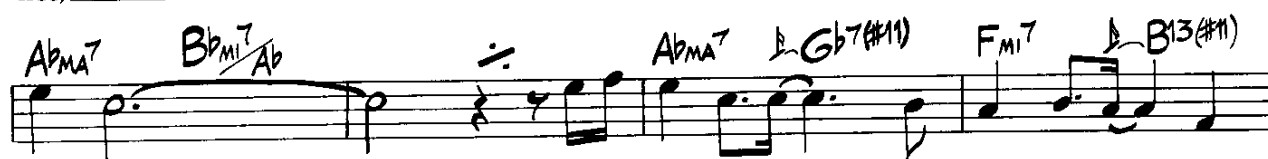
long way, _____

I'm a long, long way _____ from real - ly feel - ing



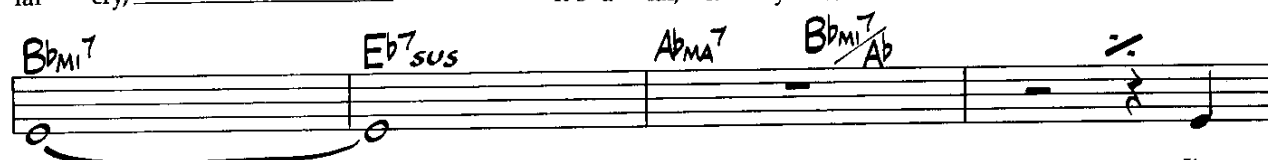
free; _____

But it's a



far cry, _____

It's a far, far cry _____ from where I used _____ to

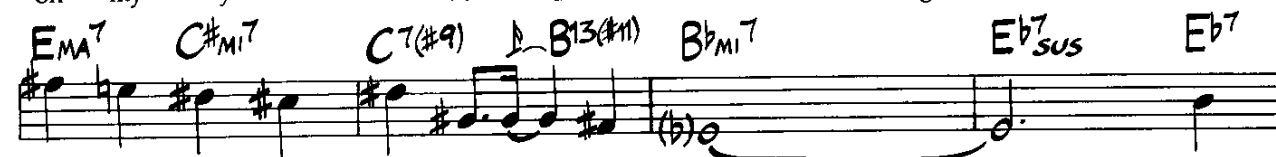


be. _____

I'm



on my way to un - der-stand _____ that home's a lov - ing state of mind, When



In Blossom

Medium Latin

♩=150

Kent Glenn

Intro

C^{13}_{sus} 2 A^{13}_{sus} 2 C^{13}_{sus} 2 A^{13}_{sus} 2

A

G_{mi}^9 E_{mi}^9 $G_{mi}^9(ten)$ E_{mi}^9 E_{bmi}^9/A

D_{mi}^9 G^{13} $G^7(\sharp 9)$ C_{mi}^9 F^{13} $F^7(\sharp 9)$

1. D_{mi}^9 G^{13} $G^7(\sharp 9)$ C_{mi}^9 B_{mi}^9 $A_{mi}^7(b5)$ $D^7(\sharp 9)$

2. D_{mi}^9 G^{13} $E_{mi}^7(b5)$ $A^7(\sharp 5)$

B

D_{mi}^6 G^9/B break $E_{mi}^7(b5)$ $A^7(\sharp 5)$

D_{mi}^6 G^9/B break $E_{mi}^7(b5)/B^b$ $A^7(\sharp 5)$

D_{mi}^9 G^{13} $G^7(\sharp 9)$ C_{mi}^9 F^{13} $F^7(\sharp 9)$ (w/piano)

B_{mi}^9 $E_{bmi}^9(\sharp 9)$ $A_{mi}^7(b5)$ $D^7(\sharp 9)$

D.S. al 3rd ending

3. D_{mi}^9 G^{13} $G^7(\sharp 9)$ C_{mi}^9 B_{mi}^9 $A_{mi}^7(b5)$ $D^7(\sharp 9)$

Solo on form (AABA) After solos - D.S. al Coda

$A_{mi}^7(b5)$ $D^7(\sharp 9)$ G_{mi}^9

Piano doubles melody on bars 9-16 of letter B.
 Tenor sounds one octave lower than written.

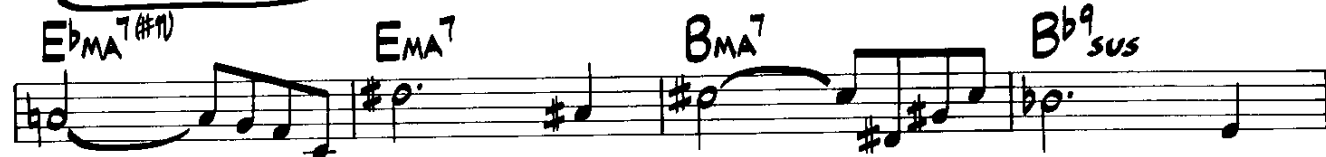
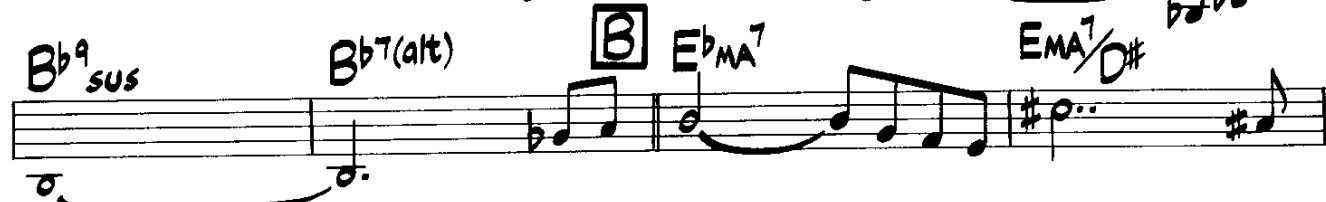
As played on Kent Glenn's "Good For The Garden"

Infant Eyes

Wayne Shorter

Ballad

♩ = 53

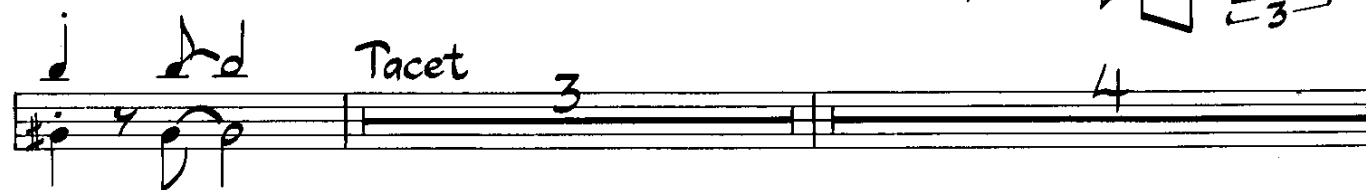
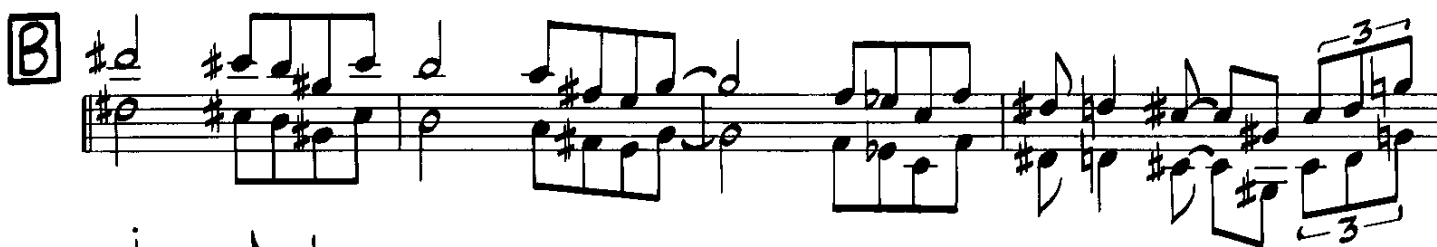
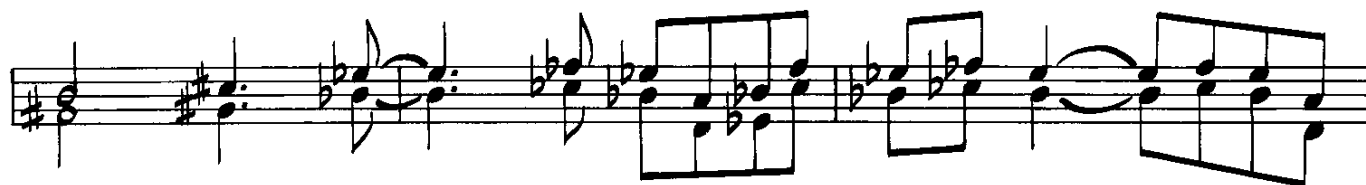
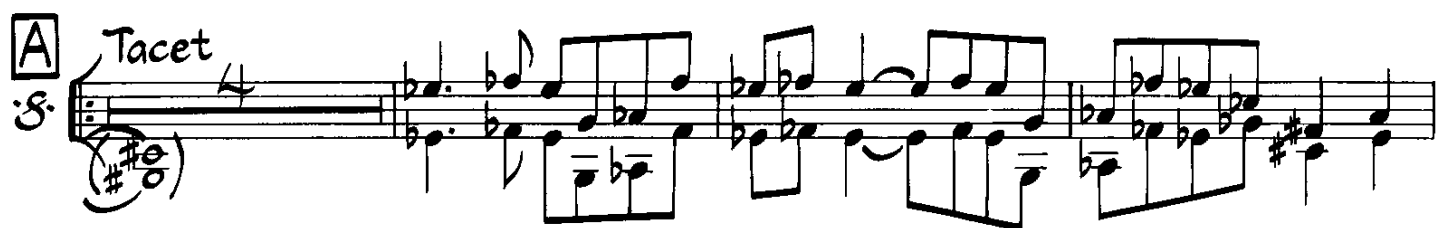
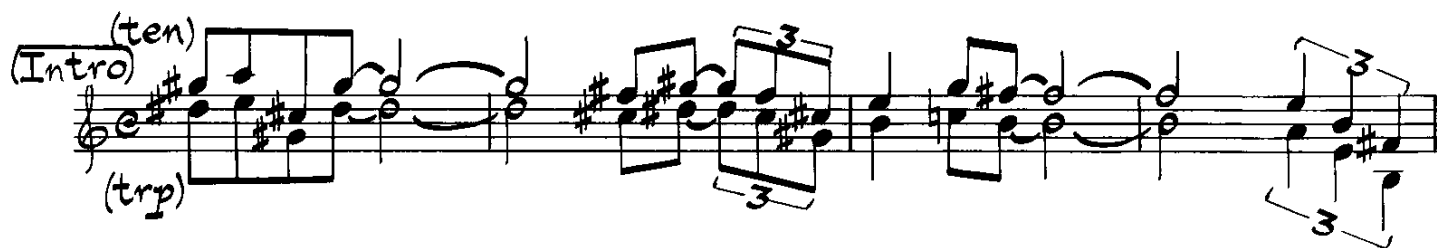
A

As played on Wayne Shorter's "Speak No Evil"

fine

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Inner Space (Horn Parts)



C (SOLOS)

D^b_{MI} 8 E^b $E_{MA}7(b5)$

$G^b_{MA}7$ $E_{MA}7(b5)$ $E^b_{MA}7$

D $A_{MA}7(b5)$ $C_{MA}7(b5)$ $D^b_{MA}7(b5)$ $E_{MA}7(b5)$

E/F 4 E^b_{MI} 4 $D_{MA}7(b5)$ 4

after solos - D.S. al Coda (take repeat)

Tenor sounds one octave lower than written.

The original score contained no horn part. This part has been derived from the original score and the original recording by the editor with approval of the composer.

Medium-Up Swing

Inner Space

Chick Corea

♩ = 226 (Intro)

(trp) N.C. $A_{MA}^7(b5)$ $C_{MA}^7(b5)$
 $D_{MA}^7(b5)$ $E_{MA}^7(b5)$ $E_{MA}^7(b5)$ $D_{MA}^7(b5)$
A $D_{MA}^7(b5)$ $D_{MA}^7(b5)$ $C_{MA}^7(b5)$ $A_{MA}^7(b5)$
 (trp) $D_{MA}^7(b5)$ $D_{MA}^7(b5)$ $C_{MA}^7(b5)$ $A_{MA}^7(b5)$
 $C_{MA}^7(b5)$ $A_{MA}^7(b5)$ $E_{MA}^7(b5)$ $E_{MA}^7(b5)$
 break
 G_{MA}^7 $E_{MA}^7(b5)$ $(E^13 E^b13)$
 V.S. to Coda

B

Handwritten musical notation for section B, measures 1-4. The notation is on a grand staff with a key signature of one sharp (F#) and a 4/4 time signature. The notes are: Measure 1: A4, B4, C#5, D5, E5, F#5, G5, A5. Measure 2: A4, B4, C#5, D5, E5, F#5, G5, A5. Measure 3: A4, B4, C#5, D5, E5, F#5, G5, A5. Measure 4: A4, B4, C#5, D5, E5, F#5, G5, A5. Chord labels below the staff are: A_{MA}7(b5), C_{MA}7(b5), D^b_{MA}7(b5), E_{MA}7(b5).

Handwritten musical notation for section B, measures 5-6. The notation is on a grand staff. Measure 5: A4, B4, C#5, D5, E5, F#5, G5, A5. Measure 6: A4, B4, C#5, D5, E5, F#5, G5, A5. Chord labels below the staff are: E/F, (pn.).

Handwritten musical notation for section B, measures 7-8. The notation is on a grand staff. Measure 7: A4, B4, C#5, D5, E5, F#5, G5, A5. Measure 8: A4, B4, C#5, D5, E5, F#5, G5, A5. Chord label below the staff is: E^b_{MI}.

Handwritten musical notation for section B, measures 9-12. The notation is on a grand staff. Measure 9: A4, B4, C#5, D5, E5, F#5, G5, A5. Measure 10: A4, B4, C#5, D5, E5, F#5, G5, A5. Measure 11: A4, B4, C#5, D5, E5, F#5, G5, A5. Measure 12: A4, B4, C#5, D5, E5, F#5, G5, A5. Chord label below the staff is: D_{MA}7(b5).

C

Handwritten musical notation for section C, measures 1-2. The notation is on a grand staff. Measure 1: A4, B4, C#5, D5, E5, F#5, G5, A5. Measure 2: A4, B4, C#5, D5, E5, F#5, G5, A5. Chord labels below the staff are: D^b_{MI} (SOLOS), E^b, E_{MA}7(b5).

D

Handwritten musical notation for section D, measures 1-4. The notation is on a grand staff. Measure 1: A4, B4, C#5, D5, E5, F#5, G5, A5. Measure 2: A4, B4, C#5, D5, E5, F#5, G5, A5. Measure 3: A4, B4, C#5, D5, E5, F#5, G5, A5. Measure 4: A4, B4, C#5, D5, E5, F#5, G5, A5. Chord labels below the staff are: A_{MA}7(b5), C_{MA}7(b5), D^b_{MA}7(b5), E_{MA}7(b5).

(continued on the following page) after solos - D.S. al Coda (take repeat)

The musical score is written for piano and features a complex harmonic structure. It begins with a treble clef and a key signature of one sharp (F#). The first system includes a common time signature 'N.C.' and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed in groups of three. The harmony is indicated by chords such as A^{MA}7(b5) and C^{MA}7(b5). The second system continues the melodic line with a 3/4 time signature and features chords D^bMA7(b5), E^{MA}7(b5), E^bMA7(b5), D^{MA}7(b5), and F^{MA}7(b5). The third system concludes the piece with a 3/4 time signature and a 'rit.' (ritardando) marking, featuring chords E^{MA}7(b5), E^bMA7(b5), D^{MA}7(b5), and F^{MA}7(b5). The score is written on a grand staff with a treble and bass clef.

As played on Chick Corea's "Inner Space"

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

Letters C D and the Coda did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer.

In, Out and Around

Fast Swing ♩ = 280

Mike Nock

[A] B $\flat$ 7 (Stop time till **[B]**)

(sax w/piano) [pn. only] B $\flat$ 7 E $\flat$ B $\flat$ 7 E $\flat$

(sax w/piano) [pn. only] B $\flat$ 7 E $\flat$ B $\flat$ 7 etc.

B $\flat$ 7 B $\flat$ 7 E $\flat$ B $\flat$ 7 E $\flat$

B $\flat$ 7 B $\flat$ 7 E $\flat$ B $\flat$ 7

[B] G $\flat$ /A $\flat$ F/D $\flat$ E/F $\sharp$ E $\flat$ /B D/E D $\flat$ /E $\flat$ B $\flat$ 7_{sus}

(Time) G $\flat$ /A $\flat$ F/D $\flat$ E/F $\sharp$ E $\flat$ /B D/E D $\flat$ /E $\flat$ $\emptyset$ NC

(unison)

B $\flat$ 7 (blow) 8

(SOLOS)

B $\flat$ 7 16 G $\flat$ /A $\flat$ F/D $\flat$ E/F $\sharp$ E $\flat$ /B D/E D $\flat$ /E $\flat$ B $\flat$ 7_{sus}

G $\flat$ /A $\flat$ F/D $\flat$ E/F $\sharp$ E $\flat$ /B D/E D $\flat$ /E $\flat$ B $\flat$ 7_{sus} B $\flat$ 7 8

after solos - D.C. al Coda

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

$\emptyset$ NC



In Search Of My Heart

McCoy Tyner

(3x's) A

Voice: 1stx: Solo piano
2ndx: Add voice, bass, & light drums

I look back in time, _____ In search _____ of my heart; _____ I
I gazed in-to space, _____ A smile _____ on my face; _____ I'm

Pn. *mp* *G* *G^{sus}* *E^bM⁷/B^b* *C/G*

know _____ there's a love _____ to re - mem - ber. _____
reach _____ ing your love _____ so ten - der, _____ re -

C^MM⁷/G *G^MM⁷* *D^MM⁷* *F/G* *G(add 9)*

1, 2 3
mem - ber. _____

F/G *G(add 9)* *F/G* *G* (add horns) *C^MM⁷* *B^bM⁷* *F^MM⁷*

B

Voice: *mf* May - be life has rea - son, _____

Horns/Rhythm: *B^b/C* *C⁶* *G^MM⁷/C* *G/C* *C(add 9)* (strings)

There's no time for teas - in',

B^b/C C^6 Gm^7/C C^6/a (no 3)

(flutes)

Love is back in sea - son,

B^b/C C^6 Gm^7/C G/C C (add 9)

(strings)

Let's re - joice and sing love's prais - es high.

B^b/C C^6 Gm^7/C B^b/C C/D D^b/E^b B^b/C F (add 9) (no 3)

cresc.

f F (add 9) (no 3) E^m/F E^b/F F (add 9) (no 3) E^m/F E^b/F

mf We'll sur - vive.

D^b/E^b A^b/B^b B^b/C D^7sus mp

Tacet 2

D^7sus (piano fill) 2

D.C. (as if 3rd x) al Coda One (Φ^1)

Φ^1 N.C. drum fill -

(-ber. -)

f voice fills

Gm^{11} (Solos/On Cue)

Gm^9 (b13)

vamp till cue

vamp till cue

on cue, D.C., play entire head (AAABA) & take Coda Two (Φ^2)

Φ^2 F/G G (add 9) F/G G (add 9)

voice fills

vamp & fade

In Search Of My Heart (Bass Part)

♩=139

[A] (3x's) Tacet 1stx

Chords: G, G^{sus}, E^bM⁷/B^b, C/G, C^m11/G^b, G^{mi}7, D^{mi}7, F/G, G(add 9), F/G, G, C^m11, B^bM⁷, F^{mi}7.

Dynamics: *mp*, *f*.

Chords: B^b/C, G^{mi}7/C, G/C, C(add 9), B^b/C, G^{mi}7/C, C⁶/9 (no 3), B^b/C, G^{mi}7/C, G/C, C(add 9), B^b/C, G^{mi}7/C, B^b/C, C/D, D^b/E^b, B^b/C, F(add 9 no 3), F(add 9 no 3), E^m/F, E^b/F, F(add 9 no 3), E^m/F, E^b/F, D^b/E^b, A^b/B^b, B^b/C, D⁷^{sus}.

Dynamics: *mf*, *f*, *cresc.*

Chords: F/G, G, F/G, G, E^b/G, F/G, E^b/G, F/G, G^{mi}11, G^{mi}9(b13).

Dynamics: N.C., (Solos/On Cue), (sample bass line), *vamp till cue*.

on cue, D.C., play entire head (AAABA), take Coda Two (♩²) *vamp till cue*

Chords: F/G, G(add 9), F/G, G(add 9).

Dynamics: *vamp & fade*.

alternate bass line at [B]

Chords: G^{mi}11, G^{mi}9(b13).

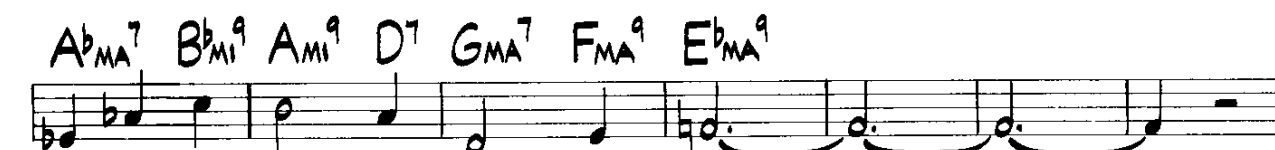
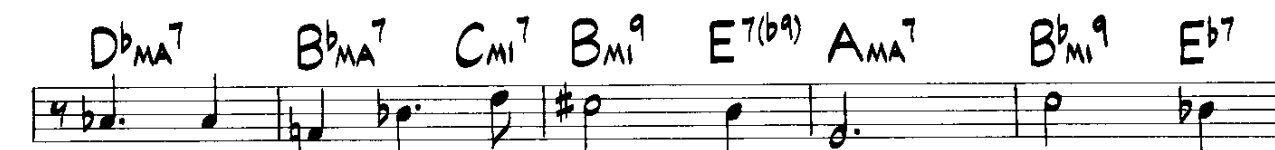
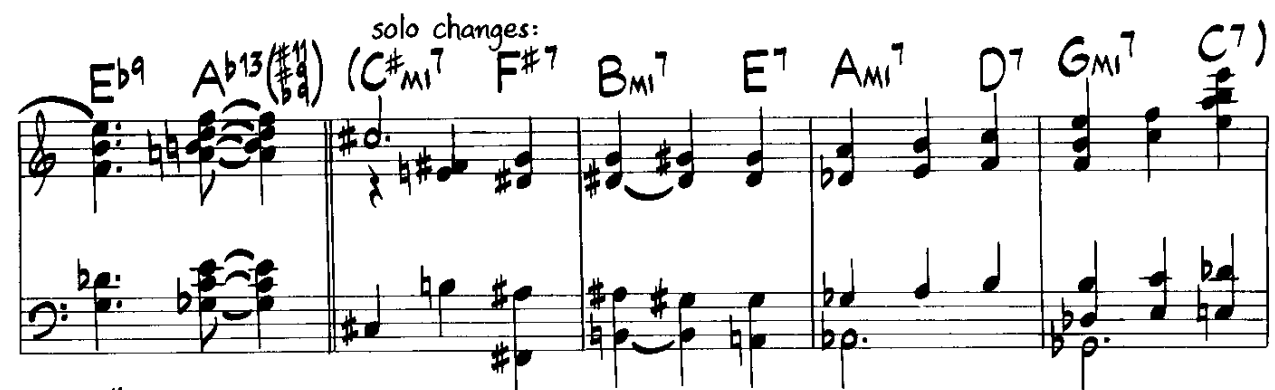
Dynamics: *etc.*

Letter A is played as written. Letter B is played with much variation.

I – Thou

Medium Jazz Waltz

Denny Zeitlin

♩=138 **A** 8va 2ndx

(rit. last x)

fine

Solos on form (AABC)

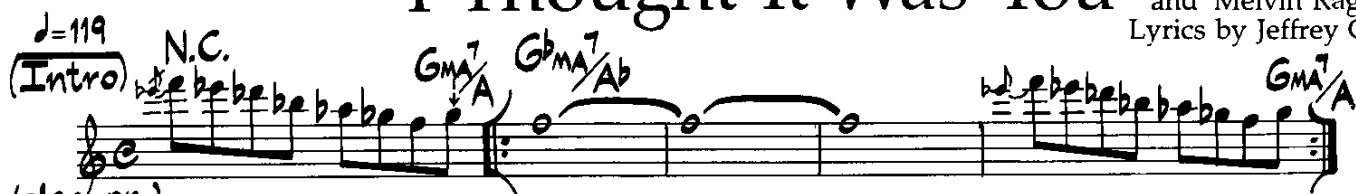
After solos - D.C. al fine

Denny generally plays p p as p p

As played on Denny Zeitlin's "Cathexis"

I Thought It Was You

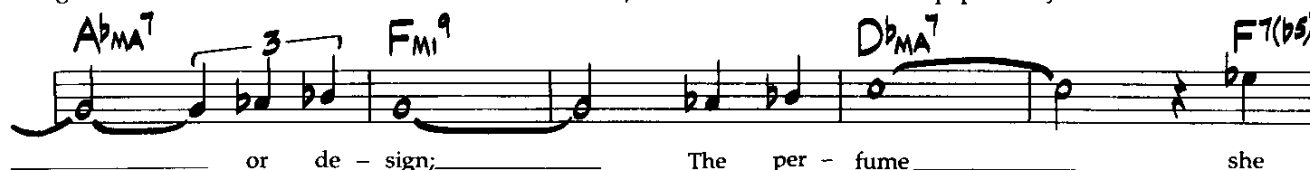
Music by Herbie Hancock
and Melvin Ragin
Lyrics by Jeffrey Cohen

$\text{♩} = 119$ N.C.
(Intro) 

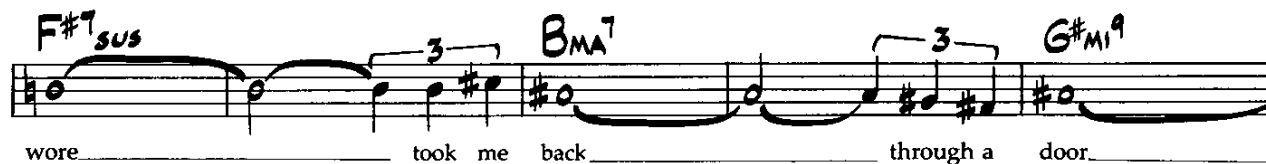
(elec. pn.) 

A 

glance from be - hind, Hap - pened by chance



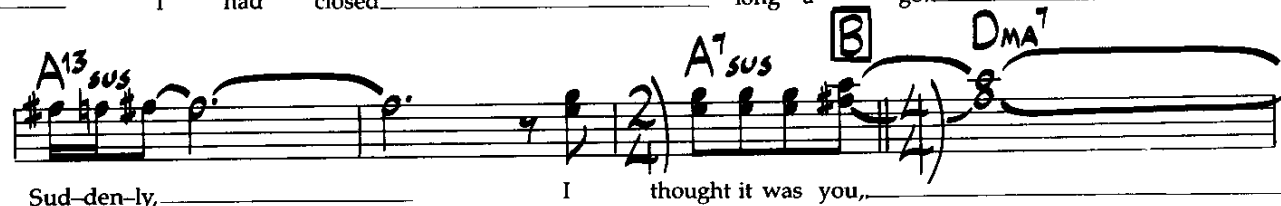
or de - sign; The per - fume she



wore took me back through a door



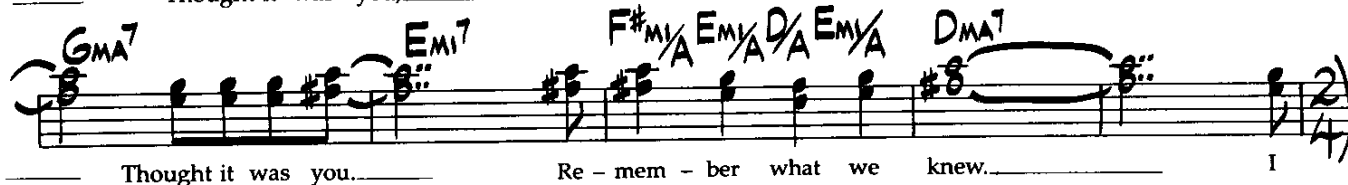
I had closed long a - go.



Sud - den - ly, I thought it was you,



Thought it was you, Thought it was you,



Thought it was you. Re - mem - ber what we knew. I



thought it was you, thought it was you, thought it was you,

E_{mi}^7 $F^{\#}_{mi}/A$ E_{mi}/A D/A E_{mi}/A Φ E_{mi}/A D_{ma}^7 A_{b7}^{sus} (elec. pn.) G_{ma}^7/A

Re-mem - ber when I thought it was you.

C G_{bma}^7/A_{b} (brass) f A_{b13} $E_{b7}^{\#9}$ A_{b13} (Funkier) A_{b13} pn. fill (piano solo) (2) (horns-background to solo) (2) A_{b13} $E_{b7}^{\#9}$ A_{b13} A_{b13} $E_{b7}^{\#9}$ (end solo) (brass w/piano) A_{b13} $E_{b7}^{\#9}$ A_{b13} $A_{b7}^{\#9}$ F^7_{sus} (3) We were

D.S. al Coda

Φ E_{mi}/A D_{ma}^7 drum fill drums (time) E^7_{sus} (light drums) G_{bma}^7/A_{b} break (elec. pn.) A_{b13} $E_{b7}^{\#9}$ A_{b13} A_{b13} $E_{b7}^{\#9}$ A_{b13} (voice scats) G_{ma}^7/A G_{bma}^7/A_{b} extended vamp (last x only)

SECOND VERSE:

We were young, love was new,
Warm as the sun shining through,

I went back to a dream
I had seen long ago.
Suddenly, I thought it was you. (etc.)

vamp, fill, & fade

I Thought It Was You (Bass Part)

Medium Funk (G_{MA}^7) G_{MA}^7/A^b

♩ = 119

The bass line is written in 4/4 time with a tempo of 119 beats per minute. It consists of ten staves of music. The notation includes various chords and melodic lines. The chords are: G_{MA}^7 , G_{MA}^7/A^b , A^b13 , $E^b7(\sharp 9)A^b13$, A^b13 , F^7sus , A^b7 , B^bMA^7 , E^b7sus , A^bMA^7 , F_{MI}^9 , D^bMA^7 , $F^7(b5)$, $F^{\sharp 7}sus$, BMA^7 , $G^{\sharp MI}^9$, EMA^7 , A^7sus , A^13sus , A^7sus , DMA^7 , BMI^7 , BMI^7 , GMA^7 , and EMI^7 . The melodic line is written in bass clef with various note values and accidentals. There are repeat signs and first/second endings indicated by (2) and (4).

F[#]M₁/A E^M/A D/A E^M/A D^MA⁷ E^M/D
 B^M1 G^MA⁷
 E^M1 F[#]M₁/A E^M/A D/A E^M/A $\emptyset$ E^M/A D^MA⁷
 A^b7^{sus} C G^bM⁷/A^b
 (2) (2) (2) (2) (2) (2)
 (funkier) (piano solo)
 (2) (2) (2) (2) (2) (2)
 (horns background to solo)
 (2) (2) (2) A^b13 F⁷^{sus}
 (piano w/horns) D.S. al Coda
 $\emptyset$ E^M/A D^MA⁷ Drums 3
 E⁷^{sus} G^bM⁷/A^b
 A^b13 E^b7^(#9)/A^b13 A^b13 G^bM⁷/A^b (On Cue)
 indef. (2) Vamp & Fade

Photo by Ron Pelletier



Jack DeJohnette

I Wanna Stand Over There

Fast Swing
♩ = 256

Bobby Hutcherson

(vibes & gtr)

Gb7

(bs & pn)

C7(alt)

Db7

Bb7

C13(b9)

DbMA7

Eb9

fine

(no chords on head except last four bars)

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

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I X Love

Medium Ballad ♩=63

Charles Mingus

(trp) $E^b M_{13}$ guitar fill-----
 (bari)
A $G M_{7/B}$ D^{13} $G M_{7/B}$ $E M_{7/B}$ A^{13} D^{13}
 (alto) $G M_{7/B}$ D^{13} $C^{\#} M_{7(b5)}$ $F^{\#7}$ $B^{13(\#9)}$ $E^{7(\#9)}$ $A^{7(\#9)}$ D^7
 $G M_{7/B}$ C^7 $F^{7(\#9)}$ B^b7 A^{13} $D^{7(\#9)}$
 $G M_{7/B}$ D^{13} $G M_{7/B}$ $E M_{7/B}$ A^{13} D^{13}
 $G M_{7/B}$ D^7 $C^{\#} M_{7(b5)}$ $F^{\#7(\#9)}$ $B^{7(\#9)}$ $E^{7(\#9)}$ A^7 $D^{13(b9)}$
 $G M_{7/B}$ C^7 $F^{7(\#9)}$ B^b7 A^{13} $D^{7(\#9)}$
 (2nd x: alto solo)
B $A^b M_{7/C}$ E^b^{13} $A^b M_{7/C}$ $F M_{7/C}$ B^b^{13} E^b^{13} $A^b M_{7/C}$ E^b^{13}
 (muted trp.) $D M_{7(b5)}$ $D^b7(\#11)$ $G^{7(\#9)}$ $C^{7(\#9)}$ $F^{7(\#9)}$ $B^b7(\#9)$ $E^b7(\#9)$ $A^b M_{7/C}$
 $D^b7(\#9)$ $G^b7(\#9)$ F^9 $B^{7(\#9)}$ B^b^{13} $E^b7(\#9)$
 $A^b M_{7/C}$ E^b^{13} $A^b M_{7/C}$ $F M_{7/C}$ B^b^{13} E^b^{13} $A^b M_{7/C}$ $E^b7(\#9)$

$D_{M1}^7(b5)$ $D^b7(\#11)$ $G^7(\#9)$ $C^7(\#9)$ $F^7(\#9)$ B^b13 E^b7 $A^b_{M1}^7$

$D^b7(\#9)$ $G^b7(\#9)$ $C^7(b9)$ $F^7(\#9)$ B^b13 $E^b7(\#5)$

1. $A^b_{MA}^7$ D_{M1}^7 $D^b_{MA}^7$ $D^b_{M1}^7$ E^b pedal

(bs. clar.) $B^b_{M1}^7$ G $E^b7(\#5)$ $A^b_{MA}^7$ $E^b7_{sus}(b9)$ (trp) (ten) *alto solo begins*

(brass) (bs. clar.)

(end alto solo)

2. $A^b_{MA}^7/C$ E^b13 $A^b_{MA}^7$ F_{M1}^7 B^b13 E^b13 $A^b_{MA}^7$ E^b13

(clar.) $D_{M1}^7(b5)$ $D^b7(\#11)$ $G^7(\#9)$ $C^7(\#9)$ $F^7(\#9)$ $B^b7(\#9)$ $E^b7(b9)$ $A^b_{M1}^7$

$D^b7(\#9)$ $G^b7(\#9)$ $C^7(\#9)$ $F^7(\#5)$ *alto fill* B^b13 $E^b7(b9)$ (alto)

$A^b_{MA}^7/C$ E^b13 $A^b_{MA}^7$ F_{M1}^7 B^b13 E^b13 $A^b_{MA}^7$ $E^b7(b9)$

(muted trp.) $D_{M1}^7(b5)$ $D^b7(\#11)$ $G^7(\#9)$ $C^7(\#9)$ $F^7(\#9)$ B^b13 E^b7 $A^b_{M1}^7$

$D^b7(\#9)$ $G^b7(\#9)$ $C^7(b9)$ $F^7(\#9)$ B^b13 $E^b7(\#9)$ (clar. 8va)

$E^b(add 9)$ $F(add 9)$ $A^b(add 9)$ $G(add 9)$ E^b $E^9(\#11)$ *alto cadenza* $B^b_{M1}^7$ A^b G/A^b $A^b_{MA}^7(\#11)$

(muted trp.)

As played on Charles Mingus' "Mingus, Mingus, Mingus, Mingus"

Medium Swing

Jeannine

Duke Pearson

♩=206

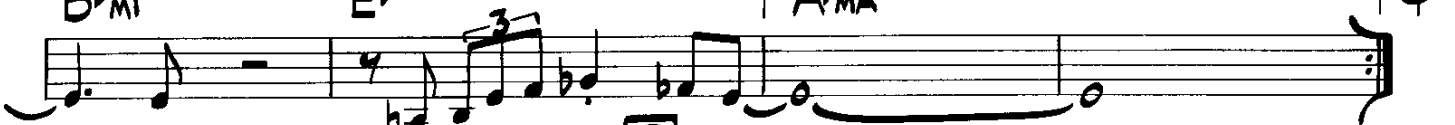
A

A^bMi⁷

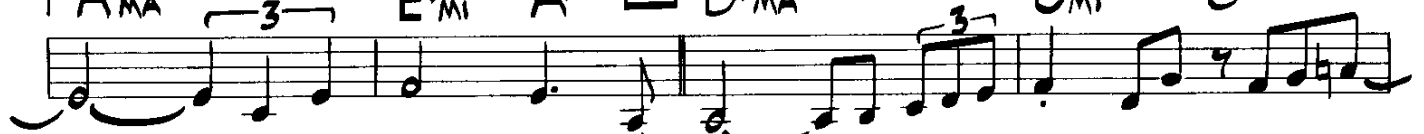
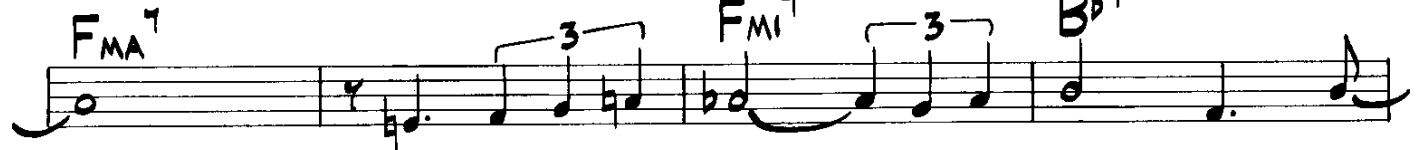
(4)



(8)

F[♯]Mi⁷B¹³E[♭]MA⁷A¹³B[♭]Mi⁷E[♭]71. A^bMA⁷2. A^bMA⁷E[♭]Mi⁷A[♭]7

B

D[♭]MA⁷F[♯]MA⁷F[♯]Mi⁷B[♭]7B[♭]Mi⁷E[♭]7D.S. al 1st ending Solos AABAA^bMi⁷

vamp & quickly fade

As played on "Cannonball Adderley's Greatest Hits"

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Jeannine (Harmony Part)

Medium Swing
♩ = 206

The main harmony part consists of seven staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The first staff begins with a repeat sign and a first ending bracket labeled (4). The second staff continues the melody with a second ending bracket labeled (8). The third staff contains the following chords: F#m7, B13, Ema7, and A13. The fourth staff contains: Bbm7, Eb7, and a first ending bracket labeled 1. Abma7. The fifth staff contains: 2. Abma7, Ebm7, Ab7, a boxed section labeled B, Dbma7, Gm7, and C7. The sixth staff contains: Fma7, Fm7, and Bb7. The seventh staff contains: Bbm7 and Eb7. The section concludes with the instruction "D.S. al 1st ending Solos AABA".

The solo section consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff concludes with the instruction "vamp & quickly fade".

Jubilee

Bobby McFerrin

Freely~Spacy

♩. = 130

(voice starts till [A])

E pedal

Indef.

(Samba)

(electric piano)

Vamp till cue

♩. = 130
(♩. = ♩)

C6/9

Dm7/C

(4x's)

[A]

CMA9

Em7

A13(b9)

Dm7

Bm7(b5)

E7

There's ex - cite - ment in the air,
Here's more than you will need,

And ev - 'ry - where there's mu -
Take a joy pill, feed

sic and love to share.
on some hap - py fuel,

Ev - 'ry - one is free,
Feel how - ev - er you

With ev - 'ry - thing we're pleased,
feel your feel - ings through,

It's great to feel the
And to thee be

tease, Wel - come in this eve the Ju - bi - lee.

true, Wel - come in the new.

Where

[B]

EbMA7

DbMA7

CMA7

hap - pi - ness a - bounds,

There it can be found.

Here,

Bm7(b5)

Bm7(b5)

Bb7(b5)

Am7

Ab7(b5)

Gm7

Gb7(b5)

Here in - side the heart,

And where no - thing comes a - part.

F^{MA}7 Φ A^{MI}7 D^{MI}7 G⁷
 There's a brand - new star a - ris - ing.
 C^{MA}7 E^{MI}7 A¹³(b9) D^{MI}7 B^{MI}7(b5) E⁷
 Here, danc - ing on the sea, Not im - poss - i - bly,
 A^{MI}7 D⁷ D^{MI}7 G⁷
 Mir - a - cles the rule. Smile and change your mind,
 C^{MA}7 E^bMA⁷ A^bMA⁷ D^{MI}7 G⁷
 You don't have that much time, Was - ted life's a crime.
 E^{MI}7 A⁷(b9) D^{MI}7 G⁷
 Life guar - an - tees you'll find the Ju - bi - lee.

D C^{MI} 32
 (voice scats "Jubilee")
 Φ A^{MI}7 D^{MI}7 G⁷ E^bMA⁷ (voice scats)
 There's a brand - new star a - ris - ing. (background vocals con "la")
 (E^bMA⁷) D^bMA⁷ C^{MA}7 E^bMA⁷ D^bMA⁷
 C^{MA}7 B^{MI}7(b5) B^b7(b5) A^{MI}7 A^b7(b5)
 G^{MI}7 G^b7(b5) F^{MA}7 A^{MI}7 D^{MI}7 G⁷
 Vamp & Fade

As played on Bobby McFerrin's LP "Bobby McFerrin"

Medium Funk/Latin

♩=105

(light drums,
bass tacet)

Jungle Fever

Neil Larsen

(Intro) F/A B^bMA^7/A FMA^7/A Gmi^7 FMA^7 B^bMA^7

A F/A B^bMA^7/A FMA^7/A Gmi^7 (synth.) FMA^7 B^bMA^7

(elec. piano) (synth.) (el. pn.)

Dmi^7 B^b/D Dmi^7 E^bMA^7 (synth.) Gmi^7 Ami^7 B^bMA^7/C Ami^7

(unis.) (pn.)

Gmi^7 Ami^7 B^bMA^7 Ami^7 N.C. 2/4

(elec. pn. col 8 vb)

B 8. (add bass) Gmi^7 Ami^7 B^bMA^7/A Ami^7 Gmi^7 Ami^7 Ami^7 Gmi^7

2 break 4 f (horns) (A pedal)

F C B^b Ami^7 Gmi^7 Ami^7 Gmi^7 Ami^7 B^bMA^7 Ami^7 Gmi^7 Ami^7

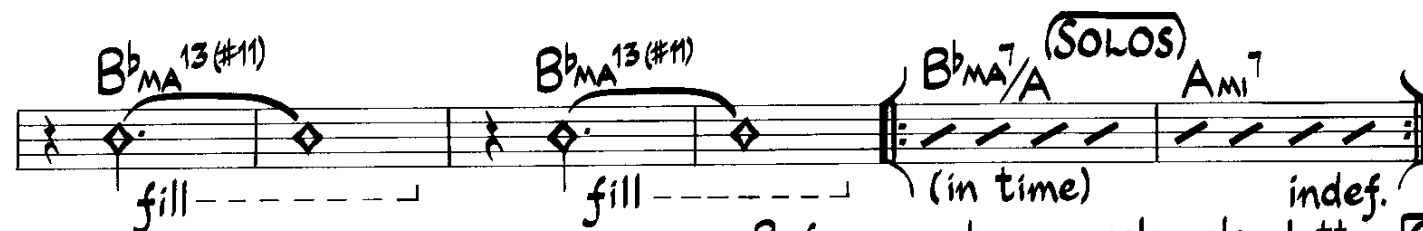
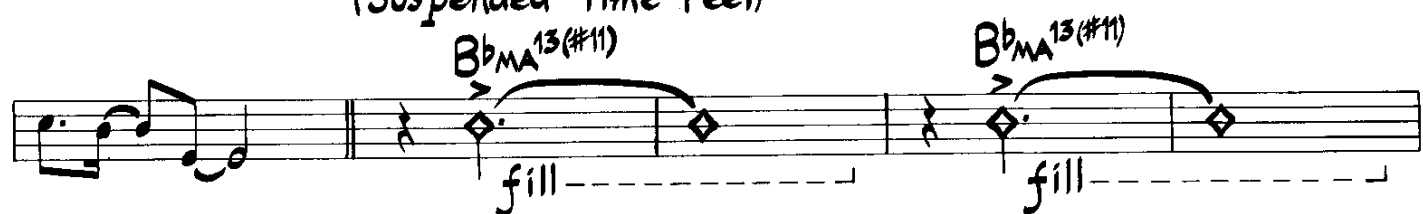
Ami^7 Gmi^7 F C B^b Ami^7 Gmi^7 Ami^7

C F/A B^bMA^7/A FMA^7/A Gmi^7 FMA^7 B^bMA^7

Dmi^7 B^b/D Dmi^7 E^bMA^7 Gmi^7 Ami^7 B^bMA^7/C Ami^7

Gmi^7 Ami^7 B^bMA^7 Ami^7 break Gmi^7 Ami^7 B^bMA^7 Ami^7 N.C. (w/bass)

(Suspended Time Feel)



Before each new solo play letter **C**
(take 2nd ending)

After solos - continue to **D**



Fills before the solo section are played by the upcoming soloist.



As played on Neil Larsen's "Jungle Fever"



Katherine

Relaxed Funk

Jeff Lorber

$\text{♩} = 100$

(Intro)

DMA^7 Gmi^7 C^7 $(3x's)$ DMA^7 Gmi^7 C^7

(no drums) (sax w/piano)

A

(drums enter)

DMA^7 Gmi^7 C^7 DMA^7

Gmi^7 C^7 DMA^7 Gmi^7 C^7

B^bMA^7 Ami^7 Gmi^7 $\text{Eb}^7(\#11)$ DMA^7

Gmi^7 C^7 DMA^7 Gmi^7 C^7

(Funkier)

$\text{Bmi}^7(b5)$ $\text{F}^7(b5)$ Emi^7 C^7sus $\text{C}^{\#7}\text{sus}$ D^7sus Ab^7 G^7

B^b7 C^7sus $\text{C}^{\#7}\text{sus}$ D^7sus Ab^7 G^7 B^b7 C^7sus $\text{C}^{\#7}\text{sus}$

1.

2.

(Piano Solo)

(Sax Solo)

(Floaty)

Relaxed Funk (Intro)

$$J=100$$

Relaxed Funk (12/8)

$\text{♩} = 100$ DMA^7 Gmi^7 C^7 (4x's)

Handwritten musical notation for "Relaxed Funk" in 12/8 time. The key signature has two sharps (F# and C#). The tempo is marked as quarter note = 100. The piece is in 12/8 time. The first staff shows a bass line starting with a double bar line and repeat sign, followed by a series of eighth and quarter notes. The second staff shows a treble line with chords and notes, including a 4-measure repeat marked "(4x's)".

[illegible]

A^b9sus

C **DMA7** (**Piano Solo**) **Gmi7** **C7** **On Cue** **FMA7** **BbMA7** **E mi7** **A7**

D **DMA7** (**Sax Solo**) **Gmi7** **C7** **(indef.)** **DMA7**

Gmi7 **C7** **DMA7** **Gmi7** **C7**

BbMA7 **Ami7** **Gmi7** **Eb7(#11)** **DMA7**

Gmi7 **C7** **DMA7** **Gmi7** **C7**

Bmi7(b5) **F7(b5)** **E mi7** **C7sus** **C#7sus** **D7sus** **Ab7** **G7**

Bb7 **C7sus** **C#7sus** **D7sus** **Ab7** **G7 (Funkier)** **Bb7** **C7sus** **C#7sus**

D7sus **Ab7** **G7** **Bb7** **C7sus** **C#7sus** **D7sus** **Ab7** **G7**

Bb7 **C7sus** **C#7sus** **D.S. al 2nd ending al Coda**

Coda **DMA7 (Floaty)** **Gmi7** **C7 (4x's)** **DMA7** **(rit. 4th x)**

Las Pulgas Freeway

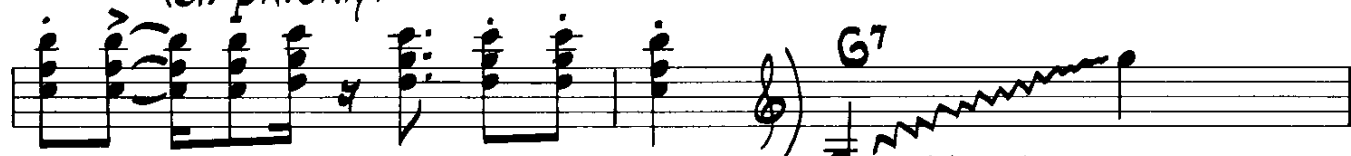
Double-Time Samba

Eugenio Toussaint

$\text{♩} = 152$



(el. pn. only)



(add bass)



add drums (sop. & synth.)



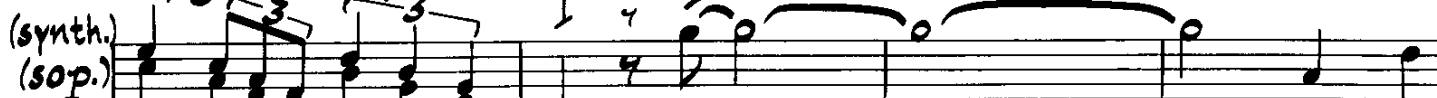
A^bMA^7/B^b



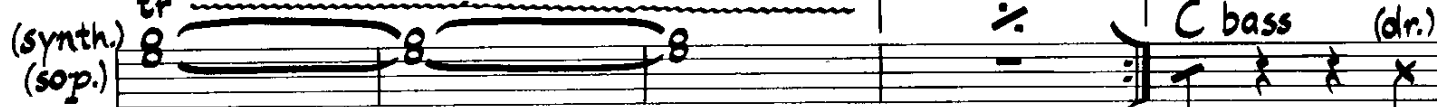
FMA^7/G

Emi^7/G^3

FMA^7/G



$C6/9$ $G13/C$



1.

2.

C bass (dr.)

break---



N.C.



The musical score consists of two systems of two staves each. The first system contains three measures of music. The second system contains four measures. The first measure of the second system continues the melody from the first system. The second and third measures of the second system contain a double bar line with a repeat sign. The fourth measure of the second system contains the chords F6, G13, and C6b, with the word 'fine' written below it.

As played on SACBE's LP "SACBE"

Drums fill spaces at B.

Solo on form (AAB);
 [B] is played as written each time
 after solos - D.S. al fine



Photo by Tom Copi

Richie Beirach

Leaving

Richie Beirach

Straight eighths

A

gtr. $\text{♩} = 98$

$D7$ $E^b_{MA}7$ $D7(b9)$ G_{MI}

$G^b_{MA}7(b5)$ $F7$ $D7(b9)$ G_{MI}

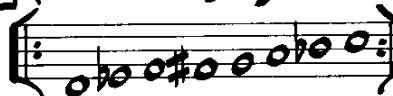
(bass)

$C_{MI}7$ A^b7_{sus} B^b B^b/A $A^b7(\#11)$ $G7$

C_{MI} $B/F\#$ $B_{MA}7$ D/B^b $D7$

3

B (Solos) D 'flamenco' scale

 extended vamp; on cue solo on **A** (once only)

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

$D7$ $C_{MI}6$ $F\#$ $D7$ G/E^b $D7$ $G_{MI}7$

codenza *codenza* *codenza*

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Lemme At It

Funk/Rock (Intro)

George Duke

♩=154

B^b(add 9_{no 3}) **B^bm⁷**

B^b(add 9_{no 3}) **A^bm⁷/B^b** 1. 2.

A **B^b(add 9_{no 3})** **F^m9/B^b**

B^b(add 9_{no 3}) **F^m9/B^b**

B **8va**

G^bMA⁷(#11) **F^m7** **E⁶/4**

G^bMA⁷(#11) **F^m7** **E^{ma}9(b5)**

8va **C[#]m⁹** **E^m7(add 11)** **B^m9**

As played on George Duke's "Reach For It"

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$D_{mi}7(add11)$ $F\#_{mi}7(add11) D/E$ $C_{ma}7/D$ N.C. (bass)

$F_{mi}7/Bb$ $Bb_{mi}7$

$Bb(add9 \text{ no } 3)$ $A_{bmi}7/Bb$

C (SOLOS) - 4x's

$Bb(add9 \text{ no } 3)$ $F_{mi}9/Bb$ $Bb(add9 \text{ no } 3)$ $A_{bmi}7/Bb$

Play **B** after each solo
After solos - D.S. al Coda

N.C.

Written for guitar (sounds one octave lower than written).

Fast Swing

♩ = 262

Lennie's Pennies

Lennie Tristano

AC_{Mi}⁶D⁷G⁷

(alto)

C_{Mi}⁶D⁷G⁷G_{Mi}^{7(b5)}C⁷F_{Mi}⁶C_{Mi}⁶D⁷D_{Mi}^{7(b5)}G⁷**B**C_{Mi}⁶D⁷G⁷C⁷F_{Mi}⁶F_{Mi}⁶D_{Mi}^{7(b5)}C_{Mi}⁶A⁷D_{Mi}^{7(b5)}G⁷C_{Mi}⁶⊕ (G⁷)C⁷(add 9)

Solos on changes
after solos ~ D.C. al Coda

As played on Clare Fischer's "Clare Fischer And EX-42"

Lester Left Town

Medium-Up Swing

Wayne Shorter

$\text{♩} = 204$

A

Chord symbols and musical notation for the first system (measures 1-8):

- Measure 1: $D_{MI}^7(b5)$
- Measure 2: G^7
- Measure 3: C_{MI}^7 (triplets)
- Measure 4: $A_{MI}^7(b5)$
- Measure 5: $D_{MI}^7(b5)$
- Measure 6: G^7
- Measure 7: C_{MI}^7 (triplets)
- Measure 8: $A_{MI}^7(b5)$

Chord symbols and musical notation for the second system (measures 9-16):

- Measure 9: F_{MI}^7
- Measure 10: B_{MI}^7
- Measure 11: E^7
- Measure 12: $E_{b_{MI}}^7$
- Measure 13: $D^7(\#9)$
- Measure 14: $A_{b_{MA}}^7$
- Measure 15: $E^7(\#9)$
- Measure 16: $A^7(b5)$

Chord symbols and musical notation for the third system (measures 17-24):

- Measure 17: $B_{b_{MI}}^7$
- Measure 18: E_{b}^7
- Measure 19: $A_{b_{MA}}^7$
- Measure 20: F_{MI}^7
- Measure 21: B_{b}^7
- Measure 22: $E_{b_{MA}}^7$
- Measure 23: $D_{b_{MA}}^7$
- Measure 24: C_{MI}^7

Chord symbols and musical notation for the fourth system (measures 25-32):

- Measure 25: $B_{b_{MI}}^7$
- Measure 26: A_{MI}^7
- Measure 27: D^7
- Measure 28: G_{MI}^7
- Measure 29: $E_{MI}^7(b5)$
- Measure 30: E_{b}^7
- Measure 31: D^7
- Measure 32: $C_{\#_{MI}}^7$

Chord symbols and musical notation for the fifth system (measures 33-40):

- Measure 33: $F_{\#}^7$
- Measure 34: B_{MA}^7
- Measure 35: $B_{b_{MI}}^7$
- Measure 36: E_{b}^7
- Measure 37: $A_{b_{MA}}^7$
- Measure 38: $G_{MI}^7(b5)$
- Measure 39: C^7
- Measure 40: F_{MI}^7

Chord symbols and musical notation for the sixth system (measures 41-48):

- Measure 41: B_{b}^7
- Measure 42: $E_{b_{MI}}^7$
- Measure 43: A_{b}^7
- Measure 44: F_{MI}^7
- Measure 45: B_{b}^7
- Measure 46: $E_{b_{MI}}^7$
- Measure 47: A_{b}^7
- Measure 48: F_{MI}^7

Additional markings:

- A** (boxed)
- B** (boxed)
- fine*
- (cym. choke)*
- D.C. al 2nd ending*
- Solo on form (AABA)*

As played on Art Blakey's "The Big Beat"

Listen Here

Medium Ballad

Dave Frishberg

$\text{♩} = 66$ Ab^7sus $\text{Db}^{\text{MA}7}$ $\text{Gb}^{\text{MA}7}$ $\text{Db}^{\text{MA}7}$ $\text{Gb}^{\text{MA}7}$

When you're still, _____ do you hear one small voice, _____ crys-tal clear, say-ing,

$\text{C}^{\text{mi}7}$ F^7 $\text{C}^{\text{mi}7}$ $\text{F}^7(\#5)$ $\text{Db}^{\text{MA}7}$ $\text{Gb}^{\text{MA}7}$

"Lis-ten Here, my friend, Lis-ten Here"? Well, that voice _____ is your own, And it

$\text{Db}^{\text{MA}7}$ $\text{Gb}^{\text{MA}7}$ $\text{C}^{\text{mi}7}$ F^7 $\text{Bb}^{\text{MA}7}$

speaks to you _____ a-lone, "You can count on me," it says, "So Lis-ten Here." This is

$\text{Eb}^{\text{MA}7}$ Bb^7sus Eb $\text{G}^7(\#5)$ $\text{C}^{\text{mi}9}$ Gb

you, This is real, This is tru-ly the way you feel. You can

Gb/Bb F^7/A $\text{Db}^{\text{MA}7}/\text{Ab}$ $\text{G}^{\text{mi}7}(\text{b}5)$ $\text{F}^{\text{MA}7}$ C^{13}

run, You can hide, Oh, but some time, some place, We

$\text{F}^{\text{MA}7}$ C^{13} $\text{D}^{\text{mi}7}(\text{b}5)$ $\text{Db}^9(\#11)$ $\text{C}^{\text{mi}7}$ $\text{F}^7(\#5)$

each of us wind up face to face with that lit-tle voice _____ in-side. So we

$\text{Db}^{\text{MA}7}$ $\text{Gb}^{\text{MA}7}$ $\text{Db}^{\text{MA}7}$ $\text{Gb}^{\text{MA}7}$ $\text{C}^{\text{mi}7}$ F^7

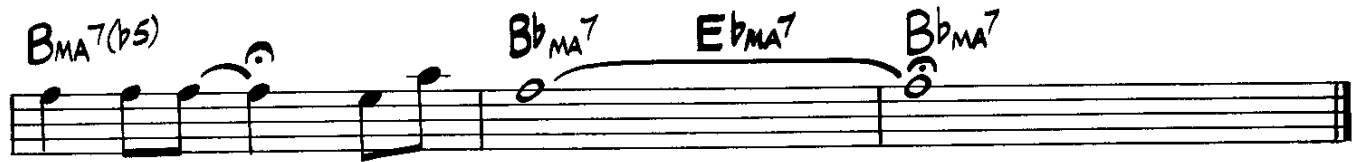
hope _____ and we yearn, _____ and we live and some-times learn from the lit-tle voice that whis-pers _____ crys-tal



clear; And we each_____hear the call, 'Cause it's call-ing_____to us all "Fol-low



me," it says, "Nev-er fear, Lis-ten Here, old friend, Lis-ten



Here, dum-my,_____ Lis-ten Here."_____

As played on "The Dave Frishberg Songbook, Vol. I"

Listen Now

Bossa ♩ = 116

Bunny Brunel

C pedal

A

C pedal

fine

(SOLOS)



after solos - D.C. al fine

As played on Bunny Brunel's "Touch"

Slowly &

Very freely

Little One

Herbie Hancock

A

 $\text{♩} \approx 60$

Musical score for "Little One" by Herbie Hancock. The score is in 3/4 time and consists of five systems of staves. The key signature has one flat (Bb). The tempo is marked "Slowly & Very freely" with a tempo of approximately 60 beats per minute. The score includes a saxophone part (trp) and a piano part (p). The piano part features various chords and bass lines, including:

- System 1: F^7_{sus} , E^b_{13}/F (ten 8vb), (trp)
- System 2: D_{mi}/E (ten), D_{mi}/E^b , $E^b_{mi}7$, $C^7(\#5)/E^b$, $G^7(\#5)/E^b$
- System 3: $E^b_{MA}7(b5)/E^b$ (ten 8vb), $(D_{mi}7(b5))$ (bass), $F\#^7_{sus}$
- System 4: F^7_{sus} , $G_{mi}7/F$ (pn), $G^b_{MA}7(b5)/F$
- System 5: E^b_{13}/F (ten 8vb), (trp), $A^6(\#9)/F$, $B^7(b9)_{sus}$, (no bass)

(ten 8vb)
 $B^b_{MI}7(b5)$ G/B^b $G^b_{MA}7/B^b$ fine

Medium Jazz Waltz $\text{♩} = 124$

[B] F^7_{sus} E^b_{13}/F F^7_{sus} E^b_{13}/F

[C] (SOLOS) F^7_{sus} E^b_{13}/F F^7_{sus} E^b_{13}/F

D_{MI}/E $E^b_{MI}7$ $C^7(\#9)/E^b$ $G^7(\#9)/E^b$

$E^b_{MA}7(b5)/E^b$ $F^{\#7}_{sus}$

$F_{MI}7$ $G_{MI}7/F$ $G^b_{MA}7(b5)/F$

E^b_{13}/F $A^b(\#9)/F$ $B^7(b9)_{sus}$

$B^b_{MI}7(b5)$ G/B^b $G^b_{MA}7/B^b$

Play **[B]** between solos ; after last solo - play **[B]** then D.C. al fine

As played on Herbie Hancock's "Maiden Voyage"

The Littlest One Of All

Medium Latin

Bobby Hutcherson

$\text{♩} = 133$

First system of musical notation. The treble clef staff contains a melodic line with eighth-note triplets and quarter notes. The bass clef staff contains a bass line with eighth-note triplets. Chords are indicated below the bass staff: D_{mi}^7 (first measure), G^7 (second measure), and C_{mi}^7 (third measure). A '(vibes)' marking is present above the first measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains eighth-note triplets. Chords are indicated below the bass staff: F^7 (first measure), B_{mi}^7 (second measure), and E_{b}^7 (third measure).

Third system of musical notation. The treble clef staff features a melodic line with eighth-note triplets and quarter notes. The bass clef staff contains eighth-note triplets. Chords are indicated below the bass staff: A_{bmi}^7 (first measure), D_{b}^7 (second measure), C_{mi}^7 (third measure), and D_{mi}^7 (fourth measure). A '(pn.)' marking is present below the fourth measure.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth-note triplets and quarter notes. The bass clef staff contains eighth-note triplets. Chords are indicated below the bass staff: G^7 (first measure), C_{mi}^7 (second measure), and F^7 (third measure).

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth-note triplets and quarter notes. The bass clef staff contains eighth-note triplets. Chords are indicated below the bass staff: B_{mi}^7 (first measure), E_{b}^7 (second measure), and A_{bma}^7 D_{bmi}^7 (third measure).

Handwritten musical notation for a 4-measure phrase. The top staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef. Chords are written below the bottom staff: $D^b m7$, A^b/C , B^{13} , $C m7$, and $D m7$. The notation includes eighth and quarter notes with ties, and a double bar line with repeat dots at the end.

Handwritten musical notation for a 4-measure phrase. The top staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef. Chords are written below the bottom staff: $C m7$ and $D m7$. The notation includes eighth and quarter notes with ties, a "rit." marking, and a "fill" section with a dashed line. A double bar line with repeat dots is at the end.

Kicks hold for solos

As played on Freddie Hubbard's "Keystone Bop"

A Little Taste

Dave Frishberg
Johnny Hodges

Medium Swing

$\text{♩} = 118$

Intro

A lit-tle taste might hit the spot,____
A lit-tle taste might pave the way.____

A lit-tle taste might help a - lot,____
It has been known to save the day.____

It may be nice and may-be not,____
One lit-tle taste might be o-kay.____

In my con-di-tion, this is a risk-y prop-o - si - tion.
It's a se - da-tion good for a stick-y sit - u - a - tion.

Why not____ spare my-self a lit - tle pain?____
Who knows?____ may-be it would ease the bite.____

(It would-n't hurt)
(It nev-er ends).

Why lock____ my ap-pe-tite out in the rain?____
One taste____ could help me make it thru the night.____

(With-out a shirt)
(Good eve-ning, friends).

Who said____ self de - ni-al's all that great?____
Why let____ good in-ten-tions get my goat.____

(It was-n't me)
(And bring me down),

'Cause
When

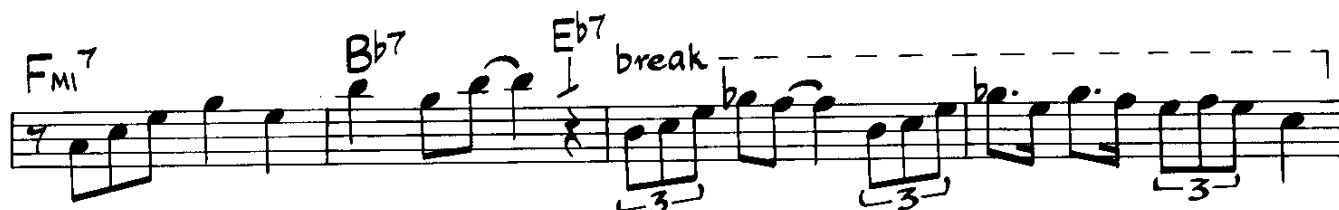


I've found _____ it of-ten pays to dis - si-pate. One lit-tle taste could make a whole lot of dif - fer-ence.
I know _____ a great po-ten-tial an - ti-dote. One lit-tle taste could change my whole dis-po-si - tion.

D.S. al Coda



A lit-tle taste might break the ice, _____ And make the nas - ty seem like nice, _____



A lit-tle taste just once or twice, _____ It's an en-hanc-er, _____ one lit-tle taste could be the an - swer.



And so _____ it should-n't be a to - tal waste, _____



Wait-er, _____ I think I'll have a lit - tle taste, Put it on her tab. _____

Bass fills breaks during piano solo

As played on "The Dave Frishberg Songbook, Vol. I"

Cut-Time Rock Feel Looks Like Meringue

John Scofield

♩=82 (4x's) gtr solo

(Intro)

D A(add 9)_{no 3} G_{MI} 9₉ D/F# G_{MI} AbMA7(#11)

bass

A

D A(add 9)_{no 3} G_{MI} 9₉ D/F# G_{MI} AbMA7(#11)

gtr

D A(add 9)_{no 3} G_{MI} 9₉ D/F# G_{MI} AbMA7(#11)

B

E_bMA7(#5) D_{MI}7(add 11) B_b13 G₁₃ G_bMA7(#11)_(pn)

8vb G_bMA7(#11) A phrygian

A phrygian E_b9_{sus}

Handwritten musical notation for guitar and bass. The guitar part (top) has four measures with chords $E_b9(\#11)$, E_b9sus , $E_b9(\#11)$, and $G13 A_b13 A13$. The bass part (bottom) has three measures with chords $A7sus$, $A7 8vb$, and a final measure with a double bar line. A circled 'b' with "(bass)" is written below the bass staff.

Solo on form (AB)

Handwritten musical notation for guitar solo. It starts with a circled 'S' and "(SOLO)". The guitar part has five measures with chords D , $A(\text{add } 9 \text{ no } 3)$, $Gmi \text{ } 6/9$, $D^\# F^\#$, Gmi , and $A_bma7(\#11)$. The bass part has five measures with notes corresponding to the guitar chords. The text "Vamp & Fade" is written at the end.

Handwritten musical notation for guitar solo on the Intro. It consists of four staves. The first staff is labeled "(gtr. solo on Intro)". The second staff has a measure with a double bar line and a circled "8vb". The third and fourth staves continue the solo with various notes and rests.

All kicks hold during solos, except bar 9 ($E_bma7 +5$).

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

The Love Connection

Freddie Hubbard

♩ = 90

(Intro)

1st x: elec. piano
2nd x: add horns

Intro
 B $\flat$ Mi $\flat$ (mf) G $\flat$ MA $\flat$ 7(b5)
 B $\flat$ Mi $\flat$ E $\flat$ Mi $\flat$ 9 1. N.C. B $\flat$ sus 2. N.C. CMi $\flat$ 7 (trp)
A CMi $\flat$ 7 CMi $\flat$ 7 D $\flat$ Mi $\flat$ 7 E $\flat$ Mi $\flat$ 7 F $\flat$ Mi $\flat$ 7 B $\flat$ Mi $\flat$ 7
 (horns) B $\flat$ Mi $\flat$ 7
 CMi $\flat$ 7 (2nd x: CMi $\flat$ 7 D $\flat$ Mi $\flat$ 7 E $\flat$ Mi $\flat$ 7) CMi $\flat$ 7 D $\flat$ Mi $\flat$ 7 E $\flat$ Mi $\flat$ 7 F $\flat$ Mi $\flat$ 7 G $\flat$ MA $\flat$ 7(b5)
 (G $\flat$ MA $\flat$ 7(b5)) 1.
B D7(#9) G $\flat$ /A A $\flat$ 13
 G $\flat$ /G G $\flat$ MA $\flat$ 7(b5) E $\flat$ (#11 add 9 no 3) G $\flat$ /E E $\flat$ (add 9 no 3) G $\flat$ /D D $\flat$ MA $\flat$ 7 C $\flat$ 7sus B $\flat$ 13
 (B $\flat$ 13) A/ $\flat$ B $\flat$ B $\flat$ /A C/ $\flat$ A $\flat$ D/ $\flat$ G E/ $\flat$ F $\sharp$ F
 G/ $\flat$ E $\flat$ A $\flat$ /D $\flat$ C $\flat$ Mi $\flat$ 11 D $\flat$ Mi $\flat$ 7 cresc.
 ff 2. **C** D7(#9) E $\flat$ Mi $\flat$ 7 (add 11) F $\flat$ Mi $\flat$ 7 (add 11) D7(#9) B $\flat$ Mi $\flat$ 7 (add 11) mf
 A $\flat$ Mi $\flat$ 7 (add 11) G7(b5) G $\flat$ MA $\flat$ 7 E $\flat$ Mi $\flat$ 7 (add 11)

Chords: C_{MI}^7 , D_{MI}^7 , $G^b_{MA}^7(b5)$, $E^b_{MI}^7$, F_{MI}^7 , $B^b_{MI}^7$, $D^7(\#9)$, G^b/A , G^b/G , B^{13} , A/B^b , B^b/A , C/A^b , D/G , $E/F^\#$, F , G/E^b , A^b/D^b , C_{MI}^{11} , $E^b_{MI}^7$, F_{MI}^7 , $B^b_{MI}^7(add\ 11)$, $A^b_{MI}^7(add\ 11)$, $G^7(b5)$, $G^b_{MA}^7$, $E^b_{MI}^7(add\ 11)$, C_{MI}^7 , D_{MI}^7 , $G^b_{MA}^7(b5)$.

Melodic lines include eighth and quarter notes, with some measures containing rests and repeat signs.

after solos - D.S. al Coda

1st x: trp. plays melody
 2nd x: add horns

Chords: B^b_{MI} , $G^b_{MA}^7(b5)$, $E^b_{MI}^9$, $N.C.$, B^b_{sus} , $N.C.$, B^b_{sus} .

The Coda section features a melodic line with eighth and quarter notes, and a bass line with chords and rests.

The Love Connection (Bass Part)

(Intro) B^b_{MI} $G^b_{MA7(b5)}$ B^b_{MI} E^b_{MI9} $N.C.$ B^b_{sus} $N.C.$ C_{MI7}

A C_{MI7} C_{MI7} D_{MI7} E^b_{MI7} F_{MI7} B^b_{MI7} (B^b_{MI7}) C_{MI7} $(2^{nd} x: C_{MI7} D_{MI7} E^b_{MI7})$ C_{MI7} D_{MI7} E^b_{MI7} F_{MI7} $G^b_{MA7(b5)}$ $(G^b_{MA7(b5)})$

B $D^7(\#9)$ G^b/A A^b_{13} G^b/G $G^b_{MA7(b5)}$ $E^{\#11}_{(add 9, no 3)}$ G^b/E $E^b_{(add 9, no 3)}$ G^b/D D^b_{MA7} C^7_{sus} B^b_{13} (B^b_{13}) A/B^b B^b/A C/A^b D/G $E/F^{\#}$ F

G/E^b A^b/D^b $C_{MI}^{\#11}$ $cresc.$ D_{MI7} C_{MI7} ff $D^7(\#9)$ E^b_{MI7} F_{MI7} $D^7(\#9)$ $B^b_{MI7}(add 11)$ mf

C $2.$ A^b_{MI7} $G^7(b5)$ G^b_{MA7} $E^b_{MI7}(add 11)$

Index NRB WGFB

C_{mi}^7 D_{mi}^7 C_{mi}^7 D_{mi}^7 $G_{bMA}^7(b5)$

[D] (SOLOS)

C_{mi}^7 D_{mi}^7 E_{bmi}^7 F_{mi}^7 B_{bm}^7 4
 C_{mi}^7 D_{mi}^7 E_{bmi}^7 F_{mi}^7 $G_{bMA}^7(b5)$ 4
 $D^7(\#9)$ $G_{b/A}$ $G_{b/G}$
 B^{13} 4 A/B_{bb} B_{bb}/A C/A_{bb} D/G $E/F\#$ F G/E_{bb} A_{bb}/D_{bb}
 C_{mi}^{11} D_{mi}^7
 $D^7(\#9)$ E_{bmi}^7 F_{mi}^7 $B_{bm}^7(add\ 11)$
 $A_{bmi}^7(add\ 11)$ $G^7(b5)$ G_{bMA}^7 $E_{bmi}^7(add\ 11)$ C_{mi}^7 D_{mi}^7
 C_{mi}^7 D_{mi}^7 C_{mi}^7 D_{mi}^7 $G_{bMA}^7(b5)$

after solos - D.S. al Coda

B_{bm} $G_{bMA}^7(b5)$ B_{bm} E_{bmi}^9 $N.C.$ B_{bsus} $N.C.$ B_{bsus}

Medium Samba $\text{♩} = 116$

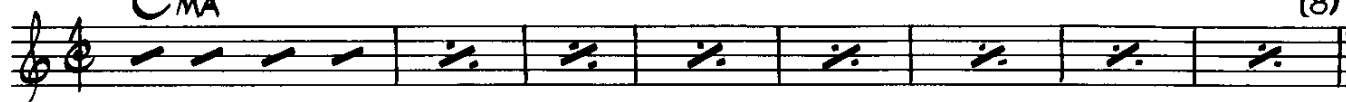
Love Child

Mike Nock

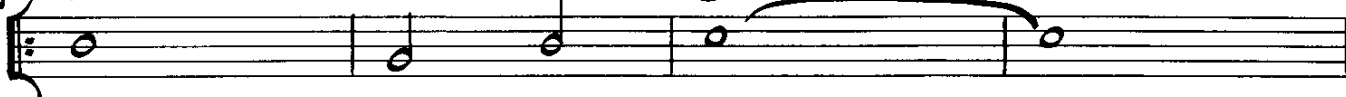
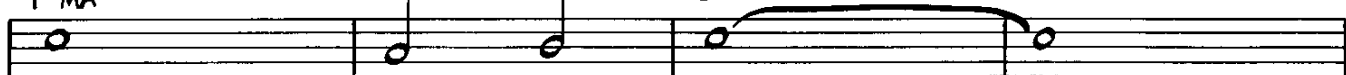
(Intro)

 C_{MA}^7

(8)



A

 C_{MA}^7 C^7_{sus}  F_{MA}^7 Bb^7_{sus}  $E^b_{MA}^7$ (#5 optional) $E^b_{MA}^7/D$ (#5 optional) C_{MI}^7 C_{MI}^7/Bb  G/A^b $A^b_{MA}^7$ (#11) G/A^b $A^b_{MA}^7$ (#11)

B

 G phrygian (add B)

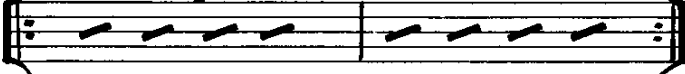
(8)



(16)



Solo on form (AAB)

 G phrygian (add B)

Vamp & Fade

Kicks are not played during solos
As played on Mike Nock's "Succubus"

On recording, first head is played AABA
Last 4 bars of letter B may be played 8va

Love Reborn

Medium Bossa ♩=110

George Duke

$E^b_{MA}9$ $A^b_{MI}6/9/E^b$ $D^b_{MA}7/E^b$ $A^b_{MI}6/9/E^b$

It was

A $E^b_{MA}7$ $D7(alt)$ D^b9_{sus} $G^b7(b9)$ $G7(alt)$ $E7(\#9)$ $B_{MA}9$

ver - y blue, and I re-call so well, Stand-ing in front of

$B_{MI}7(add 11)$ B^b7 $E^b_{MA}7$ $F\#_{MI}7(add 11)$

you. Some-thing had hap-pened then, I

smiled to you, You held me tight, You kissed me, Nev-er felt like

$D^b_{MA}7/E^b$ $E^b_{MA}7/F$ $D_{MI}9$ $G_{MI}7(add 11)$ $G_{MI}7(add 11)$

this be - fore, All that love came back to us. Then I saw a

$D_{MI}9$ $G_{MI}9$ $D_{MI}9$ $G_{MI}7(add 11)$ $B^b_{MA}7$

$E^b_{MA}9$ $A^b_{MI}6/9/E^b$ $D^b_{MA}7/E^b$ $A^b_{MI}6/9/E^b$

mil - lion stars, Love is here to stay.

(Ending) $D^b_{MA}7/E^b$ $A^b_{MI}6/9/E^b$

Kicks are played during solos

Vamp & Fade

As played on Flora Purim's "Butterfly Dreams"

SECOND VERSE:

Morning came again,
 Together, here we are,
 Sharing the afterthoughts
 And all the time we lost.
 I smiled to you,
 You held me tight,
 You kissed me,
 Never felt like this before,
 And that love came back to us.
 Then I saw a million stars,
 Love is here to stay.

Lusitanos

Wayne Shorter

Slow Funk
♩ = 74

Ab_{MI}^9 (Db pedal till [B])
 Tacet 4
 A Ab^7 E^b Db^9_{sus} $Db^7(b5)$
 F C D_{MI} C $B^{(ten w/pn.)}$ E^b Db_{MA}^9
 $F^{\#}_{MI}$ $C^{\#}_{MI}^7$ D A B_{MI} A_{MA}^7 Ab^7 E^b Db^9_{sus}
 N.C. (ten) [B] $F^{\#}_{MI}^7$ (sax solo over melody) $A_{MI}^7(b9)$
 (end Db pedal) 1. Db^7_{sus} E^b Db D_{MA}^7 Db Db^9_{sus} (end solo)
 2. Db^7_{sus} E^b E B_{MI}^{11} N.C.
 (Piano w/Bass)
 Ab^7_{sus} E^7_{sus} [C] A_{MI}^7 (sax solo over melody)
 (ten w/synth.) $F^{\#}13(b9)$
 E^7_{sus} $F^{\#}/6$ D_{MI}^9
 Bb_{MI}^9 (end solo) $pn.$ Ab^7 Db_{MA}^7 $G13(\#11)$ (Solos) $F^{\#}_{MI}^7$
 ten. Vamp till cue

(On Cue) (Solo Continues)

1. *(piano w/bass)*

2. *(end solo)* *(ten w/synth.)*

D.S. al coda

(Sax Solo) *(On Cue) (Db pedal till end)*

Vamp till cue *(ten w/pn.)* *(synth.)* *(piano)* *(sax solo till end)*

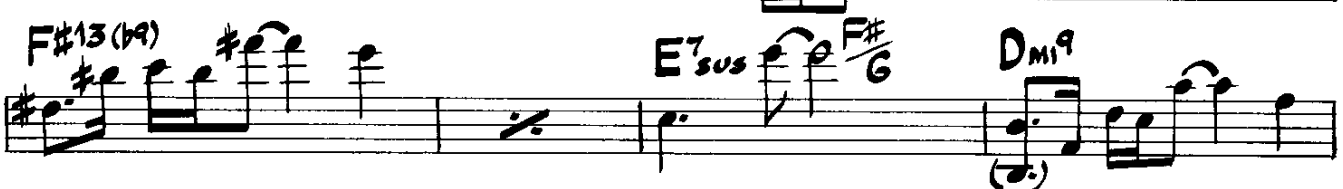
Vamp & Fade

As played on Weather Report's LP "Tale-Spinnin' "

Lusitanos (Bass)

Slow Funk

♩ = 74

A

Bb_{MI}^9 Ab^7 Db_{MA}^7 $G^{13}(\sharp 11)$
 $F\sharp_{MI}^7$ (On Cue) $F\sharp_{MI}^7$
 (Vamp till cue)
 1.
 2. Ab^7_{sus} E^7_{sus} D.S. al Coda

(On Cue) Ab^7 E^b Db Db^9_{sus}
 $F\sharp_{MI}^7$ (Vamp till cue)
 F C D_{MI} C B E^b Db_{MA}^9 $F\sharp_{MI}$ $C\sharp_{MI}^7$ D A
 B_{MI} A_{MA}^7 Ab^7 E^b
 Ab^{13} Db_{MA}^9 Ab Ab^7
 Vamp & Fade

Medium Funk $\text{♩} = 116$

Magic Lady

Jeff Lorber

(Intro) E/D $\text{A/C\#}$ $\text{C\#/B}$ $\text{F\#/A\#}$ E/D $\text{A/C\#}$ $\text{C\#/B}$ $\text{F\#/A\#}$ B_{mi}^7

(sample solo)

Synth. B_{mi}^7 $\text{C\#7(\#9)}$ $\text{F\#}_{\text{mi}}^7$ B^7 B_{mi}^7 $\text{C\#7(\#9)}$ $\text{F\#}_{\text{mi}}^7$ $\text{C}^{13}(\#11)$

Rhythm

end solo---

A

(semi-staccatto)

B_{mi}^7 $\text{C\#7(\#9)}$ $\text{F\#}_{\text{mi}}^7$ B^{13} B_{mi}^7 $\text{C\#7(\#9)}$

$\text{F\#}_{\text{mi}}^7$ $\text{C}^{13}(\#11)$ B_{mi}^7 $\text{C\#7(\#9)}$ D_{ma}^7

$\text{G\#7(alt)}$ $\text{C\#7(\#9)}$ $\text{F\#}_{\text{mi}}^7$ B_{mi}^7 $\text{C\#7(\#9)}$ $\text{F\#}_{\text{mi}}^7$

As played on Jeff Lorber's "Galaxian"

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Chords: $F^{\#}_{MI}7$ B^{13} $B_{MI}7$ $C^{\#7}(\#9)$ $F^{\#}_{MI}7$ $C^{13}(\#11)$ $B_{MI}7$

[B]

Chords: $B_{MI}9$ (C^{13}) $C^{\#13}_{sus}$

Chords: $(C^{\#13}_{sus})$ C^{13} $B_{MI}7$ $C^{\#13}_{sus}$

D.S. al Coda One (Φ^1)

(SOLOS)

Chords: $B_{MI}7$ $C^{\#7}(\#9)$ $F^{\#}_{MI}7$ B^{13} $B_{MI}7$ $C^{\#7}(\#9)$ $F^{\#}_{MI}7$ $C^{13}(\#11)$

Chords: $B_{MI}7$ $C^{\#7}(\#9)$ $D_{MA}7$ $G^{\#7}(alt)$ $C^{\#7}(\#9)$ $F^{\#}_{MI}7$ **(2x only)**

Play **[B]** before each new solo After solos - D.S. al Coda Two (Φ^2)

Φ^2

Chords: $B_{MI}9$ (C^{13}) $C^{\#13}_{sus}$

Chords: $(C^{\#13}_{sus})$ C^{13}

Rhythmic kicks at A are closely followed, those at B and Coda2 less so.

String synthesizer at letter B crescendoes from mf to f over each chord change

vamp & fade

Magic Lady (Bass Part)

Medium Funk

♩ = 116

Medium Funk
 ♩ = 116 (Intro) E/D A/C# C# B F#(add 9) E/D A/C# C# B F#(add 9) Bm7
 Bm7 C#7(#9) F#m7 B7 Bm7 C#7(#9) F#m7 C13(#11)
 Bm7 C#7(#9) Dma7 G#7(alt) C#7(#9) F#m7
 [A] Bm7 C#7(#9) F#m7 B13 Bm7 C#7(#9) F#m7 C13(#11)
 Bm7 C#7(#9) Dma7 G#7(alt) C#7(#9) F#m7 Bm7
 Bm7 C#7(#9) F#m7 B13 Bm7 C#7(#9) F#m7 C13(#11) Bm7
 Bm7 C#7(#9) Dma7 G#7(alt) C#7(#9) F#m7 Φ^{12}
 [B] Bm7 (C13) C#13sus
 (C#13sus) C13 Bm7 (C13) C#13sus
 D.S. al Coda One (Φ^1)

♩¹ (SOLOS)

B_M7 C[#]7(♯9) F[#]M7 B¹³ B_M7 C[#]7(♯9) F[#]M7 C¹³(♯11)

B_M7 C[#]7(♯9) D_MA7 G[#]7(alt) C[#]7(♯9) F[#]M7 (2x only)

Play **B** before each new solo After solos - D.S. al Coda Two (Φ^2)

Handwritten musical notation for guitar, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a Bm9 chord, a C13 chord, and a C#13sus chord. The piece concludes with the instruction "vamp & fade".



Photo by Tom Copi

Angela Bofill

Medium-Slow Funk

♩ = 94

Magic Sam

Robben Ford

Guitar

(Intro)

(2)

Guitar notation for the Intro. It consists of two measures of music in 4/4 time. The first measure contains a guitar figure with a sharp sign above it. The second measure contains a guitar figure with a sharp sign above it. The key signature has one sharp (F#). The tempo is marked as Medium-Slow Funk with a quarter note equal to 94 beats per minute.

E7(#9)

E7(#9)

drum fill-----

Bass

A

Bass notation for section A. It consists of two measures of music in 4/4 time. The first measure contains a bass line with a sharp sign above it. The second measure contains a bass line with a sharp sign above it. The key signature has one sharp (F#). The tempo is marked as Medium-Slow Funk with a quarter note equal to 94 beats per minute.

(guitar figure continues till [B])

E7

Synth notation. It consists of two measures of music in 4/4 time. The first measure contains a synth line with a sharp sign above it. The second measure contains a synth line with a sharp sign above it. The key signature has one sharp (F#). The tempo is marked as Medium-Slow Funk with a quarter note equal to 94 beats per minute.

(synth.)

E7

B

Bass notation for section B. It consists of two measures of music in 4/4 time. The first measure contains a bass line with a sharp sign above it. The second measure contains a bass line with a sharp sign above it. The key signature has one sharp (F#). The tempo is marked as Medium-Slow Funk with a quarter note equal to 94 beats per minute.

(guitar)

D⁹_{sus}E_{mi}⁷F[#]7(#5)B_{mi}⁷D⁹_{sus} C⁷(#11)A^b9(b5)

(sample bass line)

Bass notation for section B continuation. It consists of two measures of music in 4/4 time. The first measure contains a bass line with a sharp sign above it. The second measure contains a bass line with a sharp sign above it. The key signature has one sharp (F#). The tempo is marked as Medium-Slow Funk with a quarter note equal to 94 beats per minute.

G_{mi}⁹F[#]7(#9)D⁹_{sus}E_{mi}⁷F[#]7(#5)B_{mi}⁷A_{mi}⁷D⁷

GMA^7 $Ab^9(b5)$ $A_{mi}^7 C^9_{sus}$

guitar solos on AB(indef.) after solo, continue to **C**

(Synth. Solo) $Ab^9(b5)$ G_{mi}^9 $F\#^7(\#5)$ A^{13}_{sus}

C (sample bass line)

Till Cue $Ab^9(b5)$ G_{mi}^9 $F\#^7(\#5)$ A^{13}_{sus}

Bb^{13}_{sus} $D^b_{MA}^7(b5)$ C_{mi}^9 A^{13}_{sus}

On Cue Bb^{13}_{sus} $D^b_{MA}^7(b5)$ C_{mi}^9 $B^7(\#9)$

vamp till cue

D.S. al Coda

D^9_{sus} E_{mi}^7 $F\#^7(\#5)$ B_{mi}^7 D^9_{sus} $C^7(\#11)$ $Ab^9(b5)$

As played on Robben Ford's "The Inside Story"

G_{mi}^9 $F\#^7(\#9)$

vamp & fade

Medium-Up
Funk Shuffle

Man In The Moon

Jimmy Haslip
Russell Ferrante

$\text{♩} = 94$ $F_{MA} 7(b5)$ (guitar solo on D.S. - till [A])

(Intro)

(bass) $F_{MA} 7(b5)$

[A]

(chords w/bass) C/F F/Bb F/A (N.C.) $A_{mi} 7/D$ G/C F/Bb

(sample bass line)

C/F F/Bb F/A (N.C.) $A_{mi} 7/D$ G/C Bb/C

etc.

[B]

C/F F/Bb F/A $A_{mi} 7/D$ G/C F/Bb

(piano solo on D.S. - till [D]) (synth.) (rhythm figure continues)

C/F F/Bb F/A $A_{mi} 7/D$ G/C Bb/C

C/F F/Bb F/A $A_{mi} 7/D$ G/C F/Bb

$A_{mi} 7$ D^7_{sus} D^7 G^{13}_{sus} C^9_{sus}

[C]

C/F F/Bb F/A $A_{mi} 7/D$ G/C F/Bb

C/F F/Bb F/A $A_{mi} 7/D$ G/C Bb/C

C/F F/B^b F/A A^m7/D G/C F/B^b
 A^m7 D7^{sus} D7 G13^{sus} B^b13^{sus}
 (B^b13^{sus}) A^b13 F/G (melody on D.S.) break
D
 (synth) (rhythm) F/G C/G break G#7 A^m7 break
 B^b7 C/F D9/F# C/G C/E F
 (piano w/guitar)
 F B^b13 A^bma7(b5) G13^{sus}
 (Guitar Solo) G13^{sus} **E** A/D B^m7 F#^m7 E/G# A (8x's)
 D.C. al Coda
 (guitar solo on intro, piano solo on **B** & **C**)
 B^b13 E7(#9)
 Rhythmic figure at A continues thru B and C unless otherwise noted.
 As played on The Yellowjackets' LP "Mirage A Trois"



photo by Jerry Stoll

Dexter Gordon & Jon Hendricks

Medium Swing
♩=178

The Maze

Herbie Hancock

(Intro)

(solo pn.)

A *(add bs. & dr.)*

trp. & ten.

piano

(SOLOS)

B

Chorus 1: E_{MI} , A/E , E_{MI}^7 , A/E

Chorus 2: A_{MI}^7 , G_{MI}^7 , $F\sharp_{MI}^7(b5)$, F^{13}

Solos: E_{MI}^7 , A^7 , E_{MI}^7 , A^7

Solos: A_{MI}^7 , G_{MI}^7 , $F\sharp_{MI}^7(b5)$, $B^7(b9)$

On the head, bass plays whole note first time, half notes on repeat. Before each solo, rhythm section plays two choruses with an angular two-beat feel (see drum appendix). Solos in 4/4.

♩

F_{MA}^7

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

Medium-Up Swing

♩=196

Miss Ann

Eric Dolphy

First system of musical notation. Treble clef, key signature of one sharp (F#), common time (C). The melody starts with a triplet of eighth notes (F#, G#, A#) followed by a quarter note (B). The bass line has a whole note F#7 chord in the first measure and a whole note B7 chord in the third measure.

Second system of musical notation. Treble clef, key signature of one sharp (F#), common time (C). The melody continues with eighth and quarter notes. The bass line has a whole note (B7) chord in the first measure and an 8vb (octave below) marking in the third measure.

Third system of musical notation. Treble clef, key signature of one sharp (F#), common time (C). The melody continues. The bass line has whole note chords: F#m7 in the first measure, B7 in the second measure, and F7 in the third measure.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), common time (C). The melody continues. The bass line has whole note chords: A7(b5) in the first measure, Em7 in the second measure, and B6/9(b5) in the third measure. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), common time (C). The melody continues. The bass line has a whole note F#m7(add 11) chord. The system ends with a double bar line and a repeat sign.

As played on Eric Dolphy's "Last Date"

Sixth system of musical notation. Treble clef, key signature of one sharp (F#), common time (C). The melody continues. The bass line has a whole note F#m7(add 11) chord. The system ends with a double bar line and a repeat sign.

Fast Swing
♩=252

The Missing Link

Vince Wallace

(Intro) F#_{Mi}^{7(b5)} B^{7(#5)} E_{Mi}^{7(b5)} A^{7(b5)} D_{Mi}^{7(b5)} G^{7(#5)}

(trb) (ten)

D_{Mi}⁷ B^{b7} B⁷ C⁷ (Drums) 3 1. 2. break -- unis.

[A] C_{Mi}⁷ F⁷ B_{Mi}^{b7} E^{b7} E_{Mi}⁷ A^{7(b5)} D_{Mi}⁷ G^{7(b5)}

C_{Mi}⁷ F⁷ B_{Mi}^{b7} E^{b7} 1. G_{Mi}⁷ C⁷ (trb)

F_{MA}⁷ F_{Mi}⁷ B^{b7} E_{Mi}⁷ A^{7(alt)}

D⁷ D_{Mi}⁷ G⁷ (trb) (ten)

2. G_{Mi}⁷ C⁷ F_{MA}⁷ F_{Mi}⁷ B^{b7}

E_{Mi}⁷ (trb 8vb) A⁷ (ten) D_{Mi}⁷ G⁷

C_{MA}⁷ E^{b7} A_{bMA}⁷ D_{b7 **[B]** D_{b7 C_{MA}⁷ (2) fine}}

solo break

Solos on **[A]** (omit **[B]**)

Medium

Funk

Shuffle

Monmouth College Fight Song

Russell Ferrante

(synth.) (Intro) (4x's) C pedal 1,2,3

break- (guitar) C/F

A C/F C/D F/G G_{Mi}⁷ F/G G_{Mi}⁷ B^b/C A_{Mi}⁷

(A_{Mi}⁷) C/D D/E E D/E E E/F

E/F F_{Mi}⁷ E/F F⁶/4 B_{Mi}⁷(b5) B^b6/4 C6/4 D_{Mi}⁷(#11)

D_{Mi}⁷(#11) E^b_{Mi}¹¹ F_{Mi}¹¹ G_{Mi}¹¹ G^b/C break- A_{Mi}⁷

B A_{Mi}⁷ C/D F/G G_{Mi}⁷ F/G G_{Mi}⁷ B^b/C

B^b_{Mi}⁷ D^b/E^b D^b_{Mi}⁶/E^b D^b_{Mi}⁷(MA⁷)/E

D^b_{Mi}⁷ E^b/D^b A^b/D^b G^b/C break- A_{Mi}⁷

(Stop-Time Feel) (A_{Mi}⁷) D_{Mi}⁷ G_{Mi}⁷ C B^b E^b/A^b E/F[#] G^b/E A^b/D^b G_{Mi}⁷(b5)

(G_{Mi}⁷(b5)) (C) (Shuffle) G^b/C solo break-

C (Guitar Solo) C/F C/D D_{Mi}⁷ G_{Mi}⁷ B^b/C C/B^b A_{Mi}⁷ D_{Mi}⁷

As played by The Yellowjackets on the LP "Casino Lights"

D/E E¹³ F_{MA}⁷ B_{MI}^{7(b5)} B^b9/4 C^b9/4
 D_{MA}^{7(#11)} E^b_{MI}¹¹ F_{MI}¹¹ G_{MI}¹¹ B^b/C C/B^b A_{MI}⁷ C/D D_{MI}⁷
 G_{MI}¹¹ B^b/C ^{1.} B^b_{MI}⁷ D^b/E^b E^b/D^b B^b/C
^{2.} B^b_{MI}⁷ D^b/E^b D^b_{MI}(MA⁷)/E^b D^b_{MI}(MA⁷)/E
 D^b_{MA}⁷ E^b/D^b A/D^b G^b/C break A_{MI}⁷
 (gtr.) (Stop-Time Feel) (A_{MI}⁷) D_{MI}⁷ G_{MI}⁷ C B^b E^b/A^b E/F[#] G^b/E A^b/D^b G_{MI}^{7(b5)}
 (G_{MI}^{7(b5)}/C) (Shuffle) G^b/C (synth.)
 [D] C pedal ^{1.}
^{2.} C⁷ (Piano Solo) B^b_{MI}⁷/C Till Cue B^b_{MI}⁷/C On Cue
 (4x's) C pedal vamp till cue (synth.)
 4th x: (D) ^{1,2,3} break ⁴ C/F
 D.S. al Coda
 break A_{MI}⁷ (Stop-Time Feel) D_{MI}⁷ G_{MI}⁷ C B^b C/A^b F/D^b
 (F/D^b) B^b/G^b C/E B^b/D E^b/D^b E/B G^b/B^b A^b G_{MI}^{7(b5)}
 (Shuffle) (G_{MI}^{7(b5)}) G^b/C break E^b_{MI}^{9/4} C/F

Monmouth College Fight Song (Bass Part)

Medium Funk

Shuffle $\text{♩} = 146$

Intro

(4x's) C pedal

1,2,3

(sample line)

Intro (4x's) C pedal

(sample line)

1,2,3

4.

C/F

A (C/F) C/D F/G G_{mi}⁷ F/G G_{mi}⁷ B^b/C A_{mi}⁷

(A_{mi}⁷) C/D D^b/E E D^b/E E E/F F_{MA}⁷

etc.

E/F F[♯]/4 B_{mi}^{7(b5)} B^b/4 C[♯]/4 D_{MA}^{7(♯11)} E_{mi}¹¹ F_{mi}¹¹ G_{mi}¹¹

(G_{mi}¹¹) G^b/C A_{mi}⁷ C/D

F/G G_{mi}⁷ F/G G_{mi}⁷ B^b/C B_{mi}⁷ D^b/E^b D_{mi}⁶/E^b D_{mi}^{6(♯A7)}/E

D_{MA}⁷ E^b/D^b A/D^b G^b/C ϕ A_{mi}⁷ D_{mi}⁷ G_{mi}⁷ C

(C) B^b E^b/A^b E/F[♯] G^b/E A^b/D^b G_{mi}^{7(b5)}/C

(G_{mi}^{7(b5)}/C) G^b/C solo break

(Guitar Solo)

C

C/F C/D D_{mi}⁷ G_{mi}⁷ B^b/C C/B^b A_{mi}⁷ D_{mi}⁷

D^b/E E¹³ F_{MA}⁷ B_{mi}^{7(b5)} B^b/4 C[♯]/4

$D_{MA}^7(\sharp 11)$ $E^b_{MI}{}^{11}$ $F_{MI}{}^{11}$ $G_{MI}{}^{11}$ B^b/C C/B^b $A_{MI}{}^7$ C/D $D_{MI}{}^7$

$G_{MI}{}^{11}$ B^b/C $B^b_{MI}{}^7$ D^b/E^b E^b/D^b B^b/C

$B^b_{MI}{}^7$ D^b/E^b $D^b_{MI}(\sharp MA^7)/E^b$ $D^b_{MI}(\sharp MA^7)/E$

$D^b_{MA}{}^7$ E^b/D^b A/D^b G^b/C $A_{MI}{}^7$

$(A_{MI}{}^7)$ $D_{MI}{}^7$ $G_{MI}{}^7$ C B^b E^b/A^b $E/F^{\sharp}$ G^b/E A^b/D^b $G_{MI}{}^7(b5)/C$

$(G_{MI}{}^7(b5)/C)$ G^b/C

D C pedal

C^7 (Piano Solo) $B^b_{MI}{}^7/C$

1. 2. C pedal (4x's) C/F

1, 2, 3 4. C/F

D.S. al Coda

$A_{MI}{}^7$ $D_{MI}{}^7$ $G_{MI}{}^7$ C B^b C/A^b F/D^b B^b/G^b C/E

B^b/D E^b/D^b E/B G^b/B^b A^b $G_{MI}{}^7(b5)$

$(G_{MI}{}^7(b5))$ G^b/C $E^b_{MI}{}^9$ C/F

Medium
Straight 1/8s

Moon And Mind

Paul McCandless

d=79 N.C.

(oboe)

$G^{(add 9)}/C$

F_{MA}^9

$G_{MI}^9(MA^7)$

G^9_{sus}

$G^{(add 9)}/C$

$Ab_{MA}^7(\#5)$

D^9_{sus}

E_{MI}^9

$C(\#11)/E$

$F^{\#9}_{sus}$

$F^{\#9}_{sus}$ (hold)

2. $F^{\#9}_{sus}$

$G_{MA}^7(b5)$

B D^9_{sus}

G_{MA}^7/D

Bb^9_{sus}

C^9_{sus}

(fuller)

C^9_{sus}

C/Bb

G/Ab

A_{sus}

$F^{\#}_{MA}^7(\#5)$

$F^{\#9}_{sus}$

$Ab_{MI}^9(MA^7)$

Bb_{dim}/Ab

(Bb_{dim}/Ab)

Ab_{MI}

$Eb^{(add 9)}/no 3$

(3x's) D^7/Eb

Db_{MI}^7/Eb

Db_{MA}^7/Eb

B_{MA}^7/Eb

(vibes & oboe solo together)

C (Vibes Solo)

D^9_{sus} GMA^7/D Bb^9_{sus} C^9_{sus}

C/Bb G/Ab A_{sus} $F\#MA^7(\#5)$ $F\#^9_{sus}$

$Ab_{MI}^9(MA^7)$ Bb^{dim}/Ab Ab_{MI} $Eb(add^9_{no\ 3})$

$Bb(add^9_{no\ 3})$ **D** $Bb\ Lydian$ Indef.

(Freely-against time) (Oboe Solo)

$Bb\ Lydian$

(oboe) D_{MI}^9 F G $A(add^9_{no\ 3})$

B_{MI}^9 $CMA^7(\#M)$ D^9_{sus}

(Piano Solo)

E_{MI}^9 G/F A_{MI}^9 $G/F\#$ $GMA^7(b5)$

A^9_{sus} $BbMA^7(\#5)$ B_{MI}^9

D.S. al Coda

B_{MI}^9 $F\#^9_{sus}$ $GMA^7(b5)$ $G(add^9)/C$

Vibes generally double the oboe at A and B.

As played on Paul McCandless' "All The Mornings Bring"

Morning

Medium-Slow Latin

Clare Fischer

$\text{♩} = 111$ (Intro) 1stx: elec. pn. w/bs 2ndx: add dr. & gtr.

Pn.

The piano introduction consists of two systems of music. The first system has four measures with chords: C_{Mi}7(b5), F7(#5), B_bMi7, and E_b7. The second system also has four measures with the same sequence of chords. The melody is written in the right hand, featuring eighth and quarter notes with ties.

A

Section A is marked with a square 'A' and a fermata. It consists of two systems of music. The first system has four measures with chords: C_{Mi}7(b5), F7(#5), B_bMi7, and E_b7. The second system also has four measures with the same sequence of chords. The melody is written in the right hand, featuring eighth and quarter notes with ties. The instruction '(piano simile)' is written below the first system.

This system continues Section A. It has five measures with chords: E_bMi7, A_b7, D_bMA7, G_bMA7, C_{Mi}7(b5), F7(#5), B_bMi7, and E_b7. The melody is written in the right hand, featuring eighth and quarter notes with ties. There are first and second endings indicated by '1.' and '2.' above the staff.

B

Section B is marked with a square 'B'. It consists of two systems of music. The first system has four measures with chords: E_bMi7, A_b7, D_bMA7, G_b7, F_{Mi}7, and B_b7(#9). The second system also has four measures with chords: E_bMi7, A_b7, B7, and B_b7/F. The melody is written in the right hand, featuring eighth and quarter notes with ties. There are first and second endings indicated by '1.' and '2.' above the staff.

C

Handwritten musical notation for a piano solo. The first system has four measures with chords: $C_{m7(b5)}$ $F7(\#5)$, B^b_{m7} E^b7 , $C_{m7(b5)}$ $F7(\#5)$, and B^b_{m7} E^b7 . The second system has four measures with chords: E^b_{m7} A^b7 , D^b_{MA7} G^b_{MA7} , $C_{m7(b5)}$ $F7(\#5)$, and B^b_{m7} E^b7 . A circled cross symbol is above the second measure of the second system.

Solo on form (AABC)

Handwritten musical notation for a piano solo. The first system has four measures with chords: $C_{m7(b5)}$ $F7(\#5)$, B^b_{m7} E^b7 , B_{MA7} , and B^b_{m7} . The second system has two measures with "fill" and a circled cross symbol. A circled cross symbol is also at the start of the first system. The text "vamp & solo till cue" is written below the first system.

Piano figure and kicks are played during solos

As played on Cal Tjader's "Here"

LYRICS (Not present on this recorded version)

What of a morning
That brings a day so gently,
And bathes the leaves
Of memories
That fell so long ago.
I still recall you
In all these early hours,
Though I were there
Once more to share
A love lost long ago.
Crassness of youth,
Concluding only half of the truth,
Exuding only one small percent
Of what I surely felt for you.
And then one morning
That brought a day so gently,
We set apart
Things of the heart
And lost love long ago.

Motion

Medium-Up Bop

Jimmy Raney

♩=220

A D_{MA}^7 E_{bMA}^7 C_{MI}^7 F^7 B_{bMA}^7 A_{MI}^7 D^7 G_{MA}^7 G_{MI}^7 C^7 F_{MI}^7 B_{b7} E_{MI}^7 A^7

(ten & gtr) 7 (unis)

B D_{MA}^7 E_{bMA}^7 C_{MI}^7 F^7 $D_{MI}^7(b5)$ $G^7(b5)$ $E_{MI}^7(b5)$ $A^7(\sharp 9)$ D_{MA}^7 G_{MA}^7 $F_{\sharp MI}^7$ $F^{\circ 7}$

break

As played on Stan Getz' "Early Getz"

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C (SOLOS)

D_{MA}^7 solo break E_{bMA}^7

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

A_{MI}^7 D^7 G_{MA}^7

G_{MI}^7 C^7 F_{MI}^7 B_{b7} E_{MI}^7 A^7

D D_{MA}^7 E_{bMA}^7

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

$E_{MI}^7(b5)$ $A^7(\#9)$ D_{MA}^7 E_{MI}^7 $F_{\#MI}^7$ $F^{\circ 7}$

E_{MI}^7 A^7 D_{MA}^7 $(E_{MI}^7 A^7)$

ϕ D^6

Solo break occurs on first chorus of first solo only.
Guitar plays lower harmony where written, unison otherwise.
Based on "You Stepped Out Of A Dream".

(Trumpet Solo)

Φ^1 D phrygian 48 E^b phrygian 32 D phrygian 16 end solo---

$\square$ C $\flat$ M $\flat$ 7 D $\flat$ M $\flat$ 7 E^b M $\flat$ A7

(fl.) C $\flat$ M $\flat$ 7 B $\flat$ M $\flat$ A7 A7(#9) D $\flat$ M $\flat$ A7

G $\flat$ M $\flat$ 7 F $\flat$ M $\flat$ A7 E^b M $\flat$ A9 C $\flat$ M $\flat$ 9

A7sus(b9) tr tr tr tr

$\emptyset$ mf f

D.S. al Coda Two (Φ^2)

(Trumpet Solo)

Φ^2 Dsus(b9) (phrygian) vamp & fade

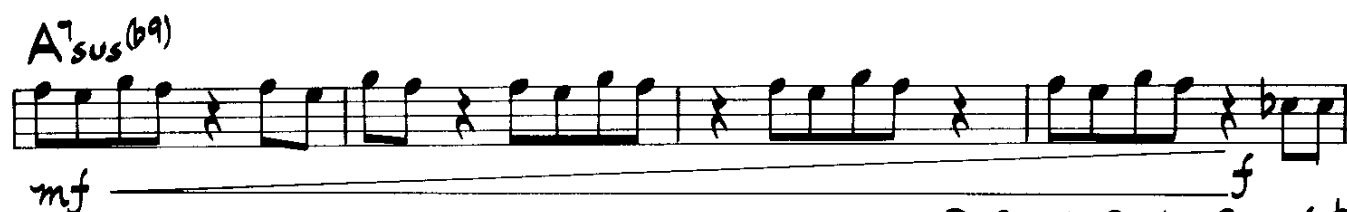
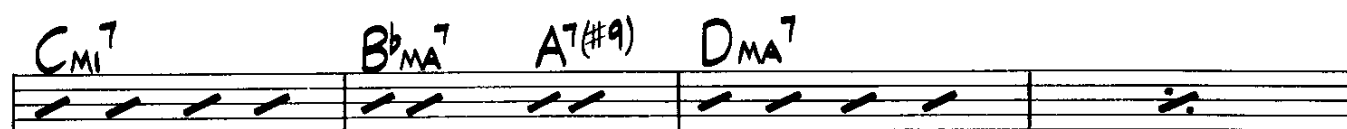
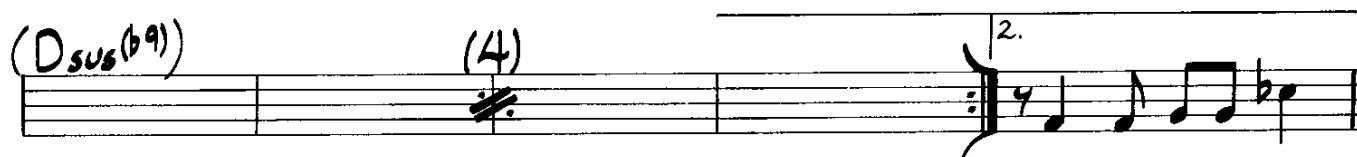
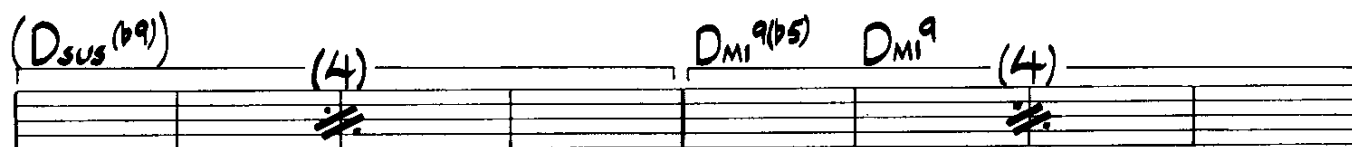
Harmony at A is only part of a denser harmony. Flute, where marked, sounds one octave higher than written.

As played on Freddie Hubbard's "Windjammer"

Medium Latin/Funk

Neo Terra (Bass Part)

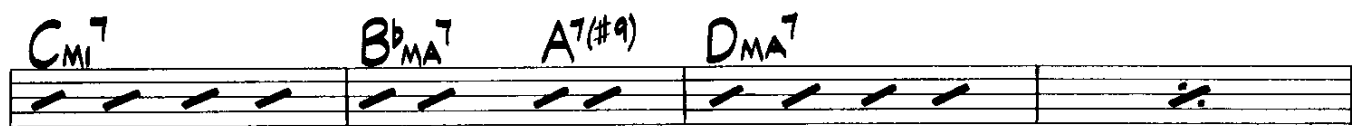
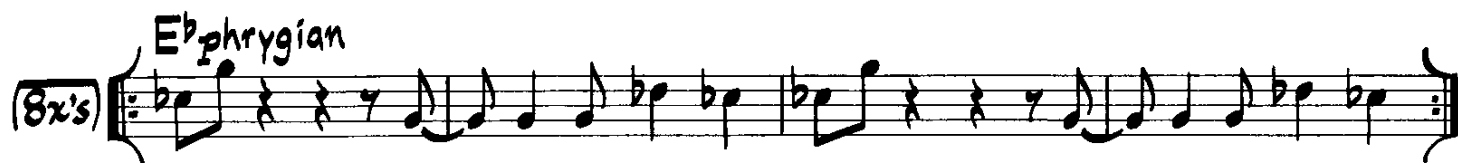
♩ = 118



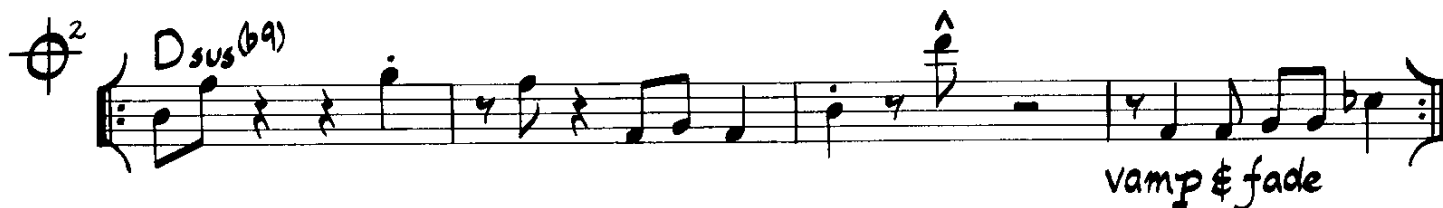
D.S. al Coda One (♩)

(Trumpet Solo)





D.S. al Coda Two (Φ^2)



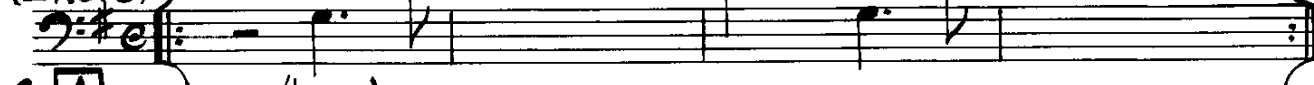
Medium Swing

Never Say Yes

Nat Adderley

♩ = 198

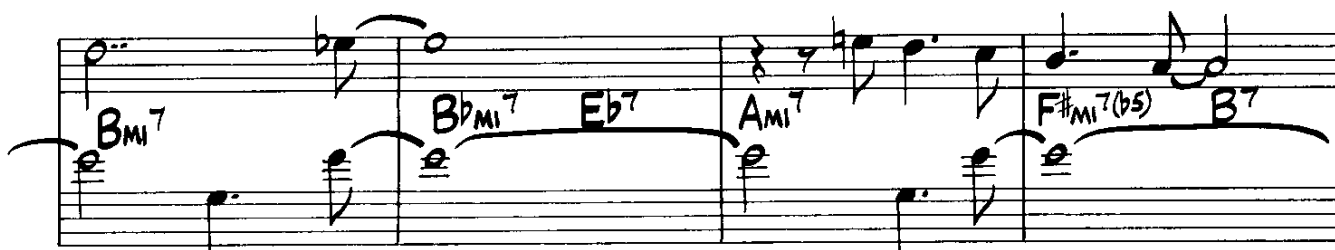
(Intro) N.C.

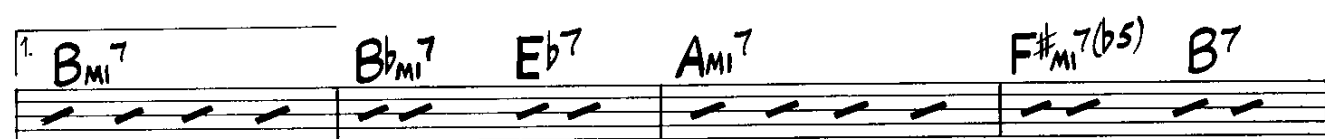
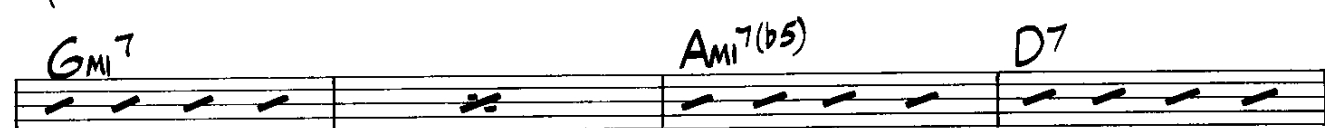
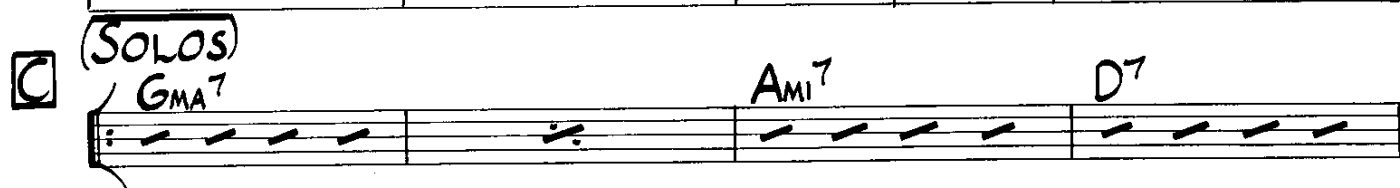
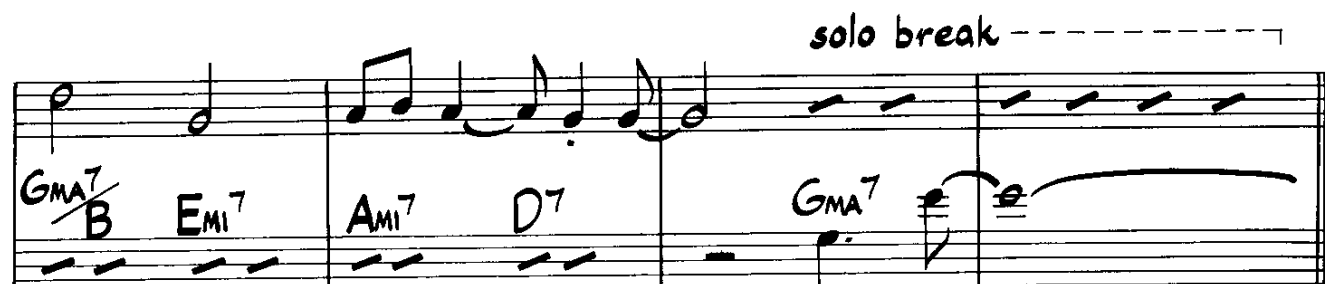
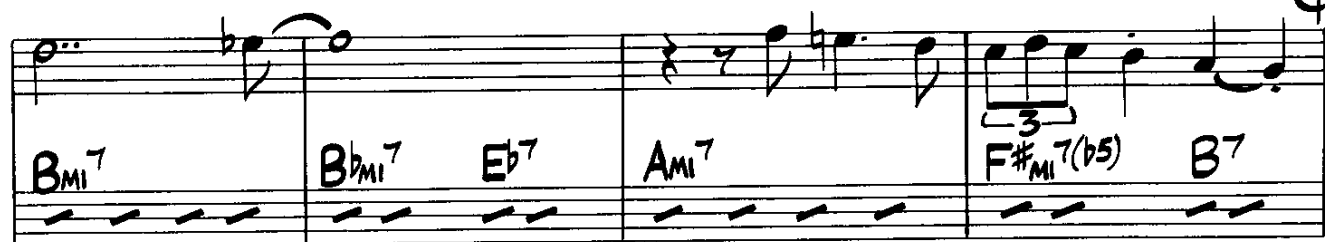
8. **A** (bass)muted
trp.

bass

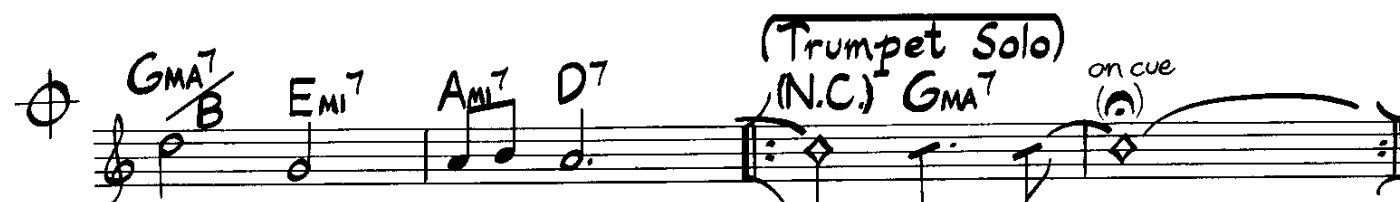


(piano tacet)

**B** (piano enters)



after solos - D.S. al Coda



Bass figure rhythm is matched by piano and drums. Piano plays at letter A on the out head, bass plays Figure for 8, walks in 2 for 8.

A New Blue

Freely Intro
(follow tenor) F7 Ab7 F7 Ab7 Jimmy Heath

B7 (ten) D7 F7 Ab7 A7(#9) Bb7 B7(b9) C7

(Funky Swing) ♩ = 130 (elec. piano)

A F7 (F7#9)

F7

F7

F7

(Swing) Bb7 Eb7 Ab7 Db7

(Funky) C7 Bb7

Ab7 Ebmi7 Ab7 Gb7 Dbmi7 Gb7 C7

F7

♩ F7 4

Index NRB WGFB

blo, Vamp & Fade

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

As played on The Heath Brothers' "Passin' Thru"

A New Blue (Bass Part)

Freely

(follow tenor)

(Funky Swing) $\text{♩} = 130$

(Walk)

Bass line continues throughout solos.

Solos on form (AB) after solos-D.S. al Coda

Vamp & Fade

New Breed

Dave Liebman

A Medium Swing $\text{♩} = 222$

$B\flat 7(b5)$ $A\flat MA 7(\sharp 5)$ $A 13(b9)$

(two tenors)

$D MA 7$ $D\flat MA 7$ $G 7(b5)$

$A\flat MI$ $F MI$ $D MI(MA 7)$

$F MA 7(\sharp 5) / D\flat$ $E MI(MA 7) / D\flat$ $G MA 7(\sharp 5) / D$ $E MI(MA 7) / D\flat$ $F MA 7(\sharp 5) / D\flat$ $G MA 7(\sharp 5) / D$ $F MA 7(\sharp 5) / D\flat$

1. fine

2. **B** ($D\flat$ pedal throughout **B**)

($F / D\flat$ $D\flat MA 7$ $F D\flat$)

3

3

D.C. at 1st ending melody 8va on D.C.

(SOLOS)

Handwritten musical notation for solos, showing chords and rhythmic patterns across three staves.

Chords and patterns shown:

- Staff 1: $Bb7(b5)$, $A13(b9)$, $DMA7$, $DbMA7$
- Staff 2: $G7(b9)$, $AbMi$, $Fmi7(b5)$, $Dmi(MA7)$, repeat sign
- Staff 3: $Emi(MA7)$, $GMA13(b9)$, F/Db , 8-measure rest

after solos - play head (AABA), ritard last 4

Bass Line at 2nd ending

Handwritten musical notation for the bass line at the 2nd ending, showing notes, rests, and triplets across four staves.

Key markings and chords:

- Staff 1: 2., B
- Staff 2: triplet, (F/Db)
- Staff 3: triplet, (F/Db)
- Staff 4: triplet, (F/Db)

As played on Elvin Jones' "Mr. Jones"

Medium Samba

New York Afternoon

(Intro) $\text{♩} = 116$

N.C.

 D^9_{sus}

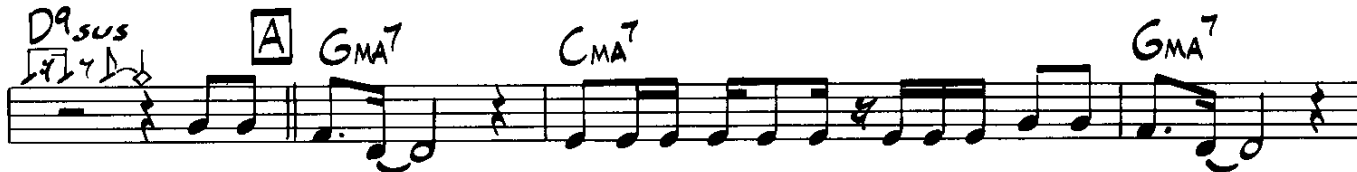
N.C.

Richie Cole



Groov-in' on a New York af - ter-noon,

We're groov-in' on a New York af - ter-noon.



On a Sun-day,___

Went to the cit - y hop - ing this would be the one day,___



New York af - ter-noon.___ Took a sub-way,___

went to the vill-age, Chi - na-town and walked down



Broad-way,___

On a day in June.___

Stroll-in' thru the park, what a love-ly, love-ly feel-in',



Then I looked at you and my heart be-gan a-reel-in'. This is our day,___

Here in Man-hat-tan ev - 'ry-one is part of



our play,___

New York af - ter-noon.___

Walked through the art show in Wash - ing - ton



Square, Heard some jazz on the low - er east side.

We'll re -



mem-ber___

when skies are gray and snow is fall-ing in De - cem-ber,___

'twas a New York af - ter-noon.___

(Funk)

(voice scats)

N.C.

(SOLOS) ~ Samba Feel

GMA⁷ CMA⁷

(indef.)

after solos - D.S. al Coda

like a jewel. Our

love has come, start-ing on a New York af - ter-noon. My

(Sax Solo) (indef.) (Last x only)

It's such a love-ly feel-ing

groov-in' on a New York af - ter-noon. It's such a love-ly feel-ing

Vamp & Fade

LYRIC ON D.S.

There's a little rule that you'll find New Yorkers do share,
 May be true or not, but they say when you leave New York
 You've gone nowhere.
 All that I know, it's given us these memories to share,
 Got to get back soon.
 Watching the sun set across Central Park
 As the skyline glows just like a jewel.

As played on Richie Cole's "Keeper Of The Flame"



photo by Veryl Oakland

Bill Evans

Ballad
♩ = 51

Night Flower

248

Lennie Lasher

A C^{MA}7 E^{mi}7 B^{mi}7 G^{MA}7

C^{#mi}7 F^{#7sus} 4-3 B^{MA}7 E^{MA}7

E^{bmi}7 D^{mi}7 B^{b7}(#11) A^{mi}7

A^{bMA}7 G^{bMA}7 C^{MA}7 **B** C^{#mi}7(b5)

F⁷(#11) B^{bMA}7 A^{bMA}7 D^{MA}7

G⁷(#11) A^{MA}7 C^{#mi}7 G^{#mi}7

E^{MA}7 D⁷(#11) C^{#mi}7 D^{mi}7

F⁷(#11) C^{MA}7 B^{bMA}7 F^{#7}(#11)

B^{MA}7

As played on George Muribus' "Brazilian Tapestry"

⊕ B^{bMA}7 F^{#7}(#11) B^{MA}7 C^{MA}7

Nippon Soul

Medium Blues

Julian Adderley

♩=140

(bass in 2)

Solo on F blues
with a kick in bar 4
(like head)
Solos start at bar 5

Each chorus builds from piano in bar 5 to forte in bar 4

As played on Cannonball Adderley's "Nippon Soul"

No Siree Bob

Medium Swing
♩ = 168

Bobby Hutcherson

Handwritten musical score for "No Siree Bob" by Bobby Hutcherson. The score is in 4/4 time, medium swing, with a tempo of 168 bpm. It consists of three systems of staves. The first system has a treble staff with a key signature of one sharp (F#) and a bass staff with chords E7sus, Dmi7, and E7sus. The second system has a treble staff with a key signature of one sharp and a bass staff with chords F#m7, Am7, C#m7, and Am7. The third system has a treble staff with a key signature of one sharp and a bass staff with chords C#m7, Am7, C7(#9), Bmi(MA7), and a final measure marked "fine" with Cm(MA7). There are also some handwritten notes like "tr mm" and "3/4" in the first system.

As played on Bobby Hutcherson's "Conception: The Gift Of Love"

play head 4x's

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Nothing You Can Do About It

Funk Shuffle

♩=150

Words and Music by
Jay Graydon, David Foster
& Steven Kipner

(Intro)

N.C. (C_M11) B_bM₇

(synth., bass, & drums) (solo piano)

It has—

A

Vocal

Piano

(add bass & drums)

be - gun, There's noth - ing in the world to stop it now;

C_M11 F_M11 B_b13(#11) F_M11(b5)/C_b

It's in—

C_M11 F_M11 B_b13(#11) F_M11(b5)/C_b

con - trol, We might as well just try to stop the wind.

C_M11 F_M11 B_b13(#11) F_M11(b5)/C_b

So give up,

C_M11 D_b13_{sus} E_b9_{sus}

played on The Manhattan Transfer's LP "Extentions"

Index NRB WGFB

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B

(piano rhythm continues) Give in, _____ You lose, _____ Love _____ will al - ways win, _____

Start _____ sur - ren - der - in', _____ Woh, _____

Stop re - sist - ing. Ba - ba-doo-dot ba - doo-dot

drums tacet ----- drum fill -----

ba-doo-dot ba - yu - da _____ ba - yu - da _____ ba - yu - da

C

Noth - ing you can do a-bout it, It's too strong to be de-nied, Noth - ing you can

1. do a-bout it, Re-lax en - joy the ride.

(synth.)

(bass & drums TACET)

(continued on the following page)

drum fill -----

2.

Re-lax en - joy the ride. Don't you try to un - der-stand it,

B^b_{m7} $G^7(\#5)$ C_{m11}

Leave it as a mys - ter-y; Big - ger than the both of us, We're

B^b_{m7} $G^7(\#5)$ C_{m11}

each oth - er's his - tor-y. synth. solo

B^b_{m7} F/G A^b6 F^7/A $B^b_{sus}(\text{add } 9)$

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

E^b_{13sus} F/G G/A B^b_{13sus} D^b_{13sus}

E^{13}_{sus} D^{13}_{sus} (end solo) N.C. (un/s.)

E (3x's) 1stx: solo piano
2ndx: add voice

mf Noth - ing you can do a-bout it, It's too strong to be de-nied;
Don't you try to un - der-stand it, Leave it as a mys - ter-y;

Cm11 *Bbm7*

Noth - ing you can do a-bout it, Re-lax en - joy the ride.
Big - ger than the both of us, We're each oth - er's his - tor - y.

Cm11 *Bbm7*

F

f Noth - ing you can do a-bout it, It's too strong to be de-nied; *G7(#5)*
(add bass & drums)

Cm11 *Bbm7*

Noth - ing you can do a-bout it, Re-lax en - joy the ride. *G7(#5)*
vamp & fade

Cm11 *Bbm7*

SECOND VERSE

Destiny,
We are what fate intended us to be,
Can't you see,
We're all a part of some eternal plan.
So give up, (etc.)

sample bass line at **A**

etc.



photo by Jerry Stoll

March-Like Now He Sings, Now He Sobs

♩=210

Chick Corea

Pn {Intro} N.C. G/A^b B_{sus}

B_{sus} C_{MA}^7 F_{MA}^7

F E_{MI}^{11} D_{MA}^{13} B_{MA}^{13} A_{MA}^9 G_{b13} E C_{MA}^7

N.C. G/A^b B_{sus}

(Jazz Waltz) fill

B_{sus} C_{MA}^7 $B_{MI}^{(MA7)}$ C_{MA}^7 (2) (2)

(continued on the following page)

A
8

Chords in Section A (Measures 8-11):

- Measure 8: $B_{MI} (MA7)$
- Measure 9: C_{MA7}
- Measure 10: $B_{MI} (MA7)$
- Measure 11: C_{MA7}

B

Chords in Section B (Measures 12-15):

- Measure 12: B_{MI} , A^b
- Measure 13: F , D
- Measure 14: $C^{6/9} (no 3)$, B_{sus}
- Measure 15: B_{MI}^{11} , $A^{6/9}$, G_{MI}^{11} , $F^{6/9}$, E^b_{sus} , $D^b_{6/9}$, $F^{\#7}_{sus}$, A^b_{7sus}

Chord progression: B^{13} , A^b13 , F^{13} , $F\#7(\#9)$

1. *fill*

Chord progression: B_{mi} , CMA^7 , D/B , E/B , $F\#7/B$, E/B , D/B , $CMA^7/F\#$

2. **C** B_{mi}^{11} (SOLOS)

Chord progression: $F\#7(\#9)$, B_{mi}^{11}

piano fill

Chord progression: B^{13} , A^b13 , F^{13} , $F\#7(\#9)$, CMA^7 , D/B , E/B , $F\#7/B$, E/B , D/B , $CMA^7/F\#$

D.S. al Coda (w/repeat)

piano fill

Chord progression: B_{mi} , CMA^7 , D/B , E/B , $F\#7/B$, E/B , D/B , CMA^7 , $B^{(add9)}$

(6x's)

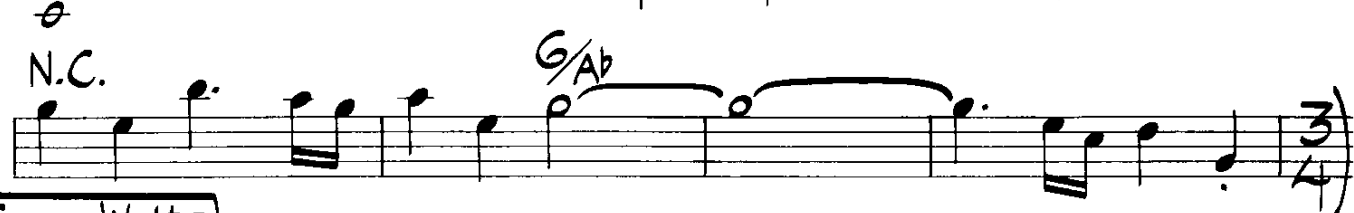
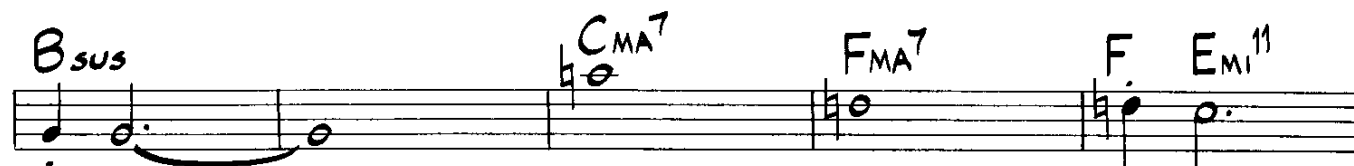
Chord progression: B_{mi} , CMA^7 , D/B , E/B , $F\#7/B$, E/B , D/B , CMA^7 , $B^{(add9)}$

(6thx: rit./straight 1/8s throughout)

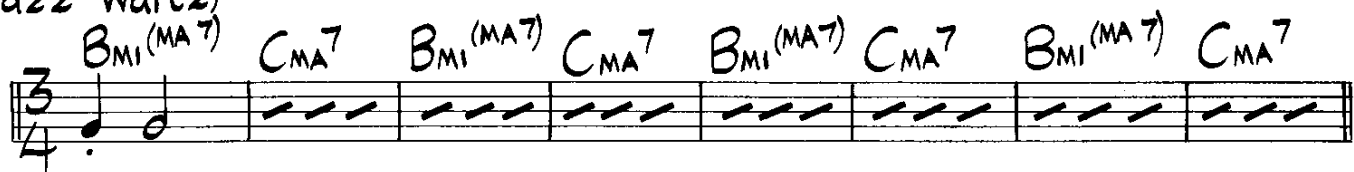
ed on Chick Corea's "Now He Sings, Now He Sobs"

March-Like Now He Sings, Now He Sobs (Bass Part)

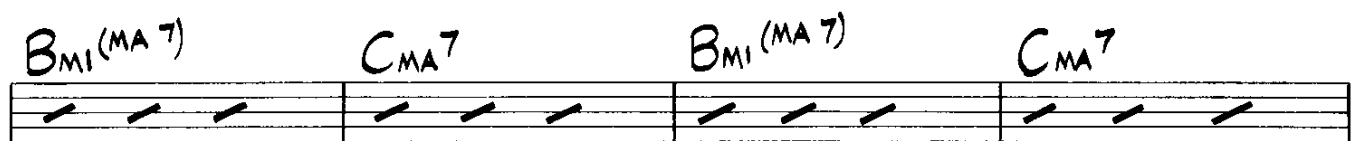
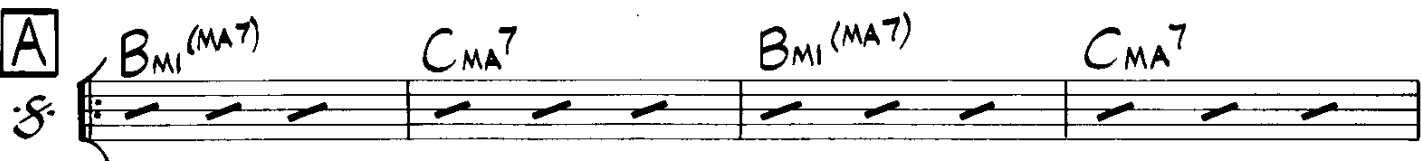
♩ = 210

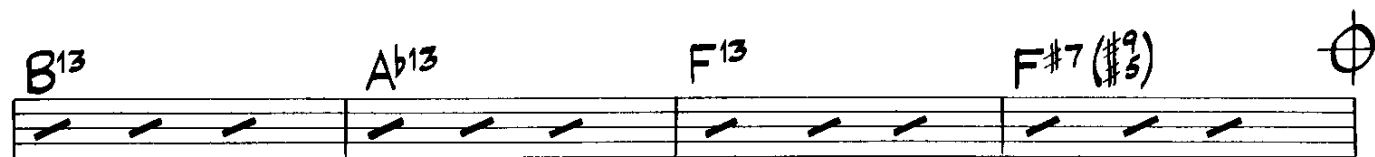
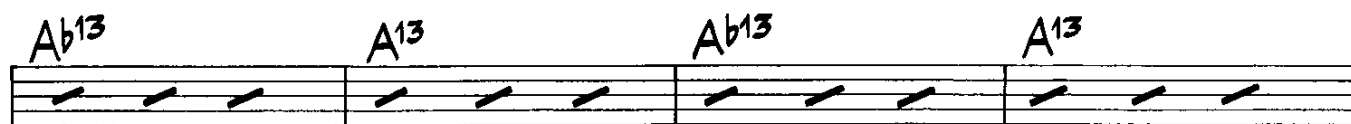


(Jazz Waltz)



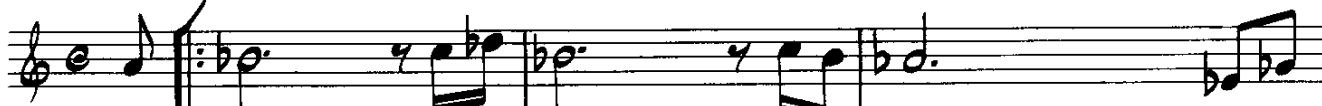
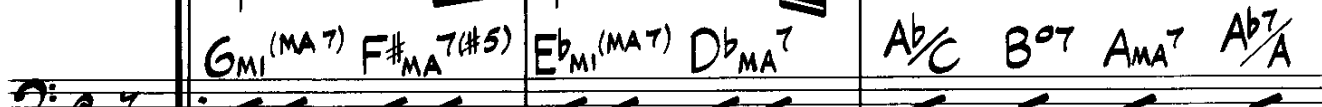
A



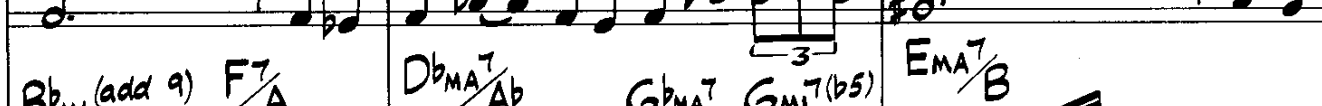


D.S. al Coda (take repeat)

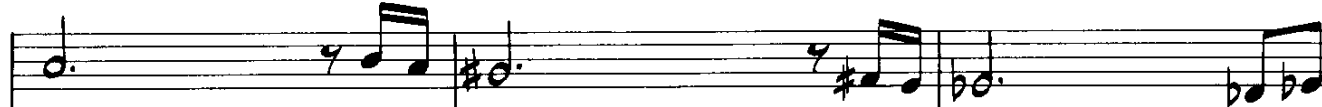


Sop.  Piano 

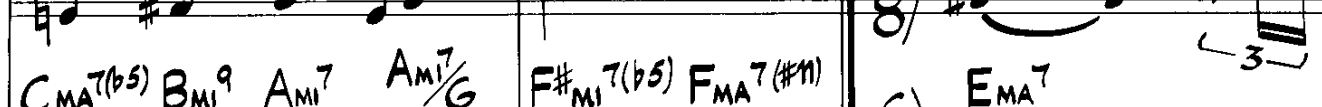
$G_{MI}^{(MA7)}$ $F_{MA}^{7(\#5)}$ $E_{MI}^{(MA7)}$ D_{MA}^{b7} $A_{b/C}$ B^{o7} A_{MA}^{b7} $A_{b/A}^{b7}$

 Piano 

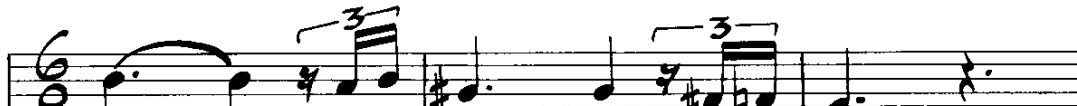
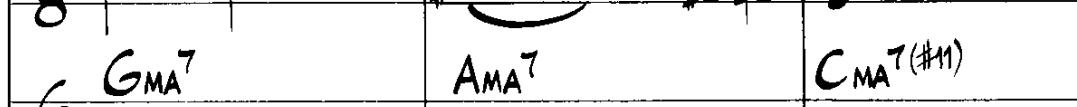
$B_{MI}^{(add 9)}$ F_{A}^{b7} $D_{MA}^{b7/A_{b}}$ G_{MA}^{b7} $G_{MI}^{b7(b5)}$ $E_{MA}^{b7/B}$

 Piano 

B^9_{sus} $E_{MA}^{b7/B}$ A_{MA}^{13} $A_{MI}^{b7(add 11)}$ D_{b7}^{sus}

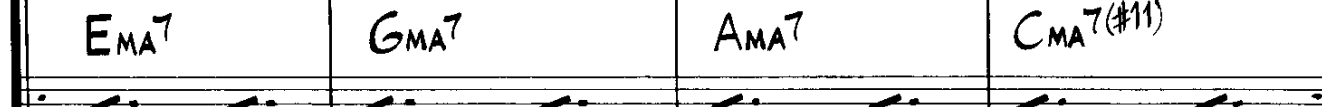
 Piano 

$C_{MA}^{b7(b5)}$ B_{MI}^9 A_{MI}^{b7} $A_{MI}^{b7/G}$ $F_{MI}^{b7(b5)}$ $F_{MA}^{b7(\#11)}$ E_{MA}^{b7}

 Piano 

G_{MA}^{b7} A_{MA}^{b7} $C_{MA}^{b7(\#11)}$

B (SOLOS)

 Piano 

E_{MA}^{b7} G_{MA}^{b7} A_{MA}^{b7} $C_{MA}^{b7(\#11)}$

vamp till cue

Oliloqui Valley

Herbie Hancock

(Intro) (2nd x: add drums)

(bass)

A (Latin)

(trp)
(pn)

(Swing)

F_{M1} (#11 MA7) E_{M1} (#11 MA7)

(Trumpet Solo) - (sample solo)

E_{M1} (#11 MA7)

(bass walks)

B (Latin)

First system of musical notation, featuring a piano melody and bass line. Chords F_{mi}^9 and E_{mi}^9 are indicated.

(Trumpet Solo) - (sample solo) $\oplus$

Second system of musical notation, featuring a trumpet solo and bass line. Chords E_{mi}^9 , A_{ma}^7 , E_{mi}^9 , and A_{ma}^7 are indicated. The bass line is labeled (bass walks).

Third system of musical notation, featuring a piano melody and bass line. Chords E_{mi}^9 , A_{ma}^7 , E_{mi}^9 , and $A_{6/9}^9 D_{ma}^7$ are indicated. The piano part is marked (pn).

C (SOLOS)

Fourth system of musical notation, featuring a solo section. Chords F_{mi}^7 , A_{bmi}^7 , and E_{mi}^7 are indicated. The section is marked (swing throughout).

Fifth system of musical notation, featuring a solo section. Chords F_{mi}^7 and A_{bmi}^7 are indicated.

Sixth system of musical notation, featuring a solo section. Chords E_{mi}^7 , A_{ma}^7 , and (2) measures of E_{mi}^7 are indicated.

after solos - D.C. al Coda

As played on Herbie Hancock's "Empyrean Isles"

$\oplus$

Seventh system of musical notation, featuring a solo section. Chords E_{mi}^9 and A_{ma}^7 are indicated. The section is marked (trp. solo continues) and Vamp & Fade.

Shuffle (Intro)
♩ = 144

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written on a single staff with a treble clef. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piece ends with a double bar line and repeat dots.

A Horns
mf

A_{M7(b5)} D^{#9}_{F#} A_{b7} G_{M7} F_{M7} B_{b7} E_{bMA7} C_{M7} F⁷ B_{bMA7} (drums)
Rhythm

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on a grand staff with treble and bass clefs. The key signature is one flat (B-flat major/D minor). The tempo is marked "moderato". The score includes a piano introduction, a verse, and a chorus. The piano introduction features a descending eighth-note line in the treble and a steady eighth-note line in the bass. The verse begins with a piano (f) dynamic and a key change to B-flat major. The chorus includes a double bar line and repeat signs. The score is handwritten and includes chord symbols: A m7(b5), A b7, G m7, B b7 / F, E m7(b5), D 7(#9), and G m11.

[illegible]

Handwritten musical score for "The Rose Tree" on a grand staff. The melody is in G major, 3/4 time. The bass line features chords: $A_{mi}7(b5)$, A^b7 , $G_{mi}7$, B^b7/F , $E_{mi}7(b5)$, $D7(\#9)$, and G_{mi}^{11} . The score includes a key signature change to G major and a dynamic marking of *mf*.

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$A_{Mi}7(b5)$ $D7(\#9)$ A_b7 $G_{Mi}7$ $F_{Mi}7$ B_b7 $E_b_{Ma}7$ $C_{Mi}7$ $F7$ $B_b_{Ma}7$ (drums)

$A_{Mi}7(b5)$ A_b7 $G_{Mi}7$ B_b7/F $E_{Mi}7(b5)$ $D7(\#9)$ G_{Mi}^{11} fine

[C] SOLOS

$A_{Mi}7(b5)$ $D7(\#9)$ $G_{Mi}7$ B_b7/F $C_{Mi}7$ $F7$ $B_b_{Ma}7$

$A_{Mi}7(b5)$ A_b7 $G_{Mi}7$ B_b7/F $E_{Mi}7(b5)$ $D7(\#9)$ $G_{Mi}7$

[D]

$E7(\#9)$ $A7(\#9)$ $D_{Mi}7$ $B_{Mi}7(b5)$ $E_{Mi}7(b5)$ $A7(\#9)$ $D_{Mi}7$

$A_{Mi}7(b5)$ A_b7 $G_{Mi}7$ B_b7/F $E_{Mi}7(b5)$ $D7(\#9)$ $G_{Mi}7$

$A_{Mi}7(b5)$ $D7(\#9)$ $G_{Mi}7$ B_b7/F $C_{Mi}7$ $F7$ $B_b_{Ma}7$

$A_{Mi}7(b5)$ A_b7 $G_{Mi}7$ B_b7/F $E_{Mi}7(b5)$ $D7(\#9)$ $G_{Mi}7$

to **[C]** for more solos After solos-D.S. al fine

One Coin

Milton Nascimento and
Matthew Moore(Intro) E^bMA^7/D 

A $D(\text{add } 9)$ D^9_{sus} $D(\text{add } 9)$ D^9_{sus}

mf (voices scat)

$D(\text{add } 9)$ E/D $D(\text{add } 9)$ 1. D^9_{sus} 2. $D(\text{add } 9)$

B G/A D/A A E/A (4x's)

One coin hard - ly is worth an - y - thing,
A lone, cov - ered in the shad - ows.
Un til, re - flect - ing the sun shin - ing,
More come, fol - low - ing and join - ing in.

C $D(\text{add } 9)$ D^{13}_{sus} DMA^9 D^{13}_{sus}

(voices scat)

$D(\text{add } 9)$ E/D $D(\text{add } 9)$ D^9_{sus}

$D(\text{add } 9)$ D^{13}_{sus} DMA^9 D^{13}_{sus}

E/D D^{13}_{sus} $D(\text{add } 9)$

D *G/A* *D/A* *A* *E/A* (4x's)

One man, try - ing to find some mean - ing,
 A lone, wish - ing to share some feel - ing,
 Un til, com - ing to know one true friend,
 More come. Fol - low - ing and join - ing they

E *G/A* (piano rhythm) *D/A* *A* *E/A* (4x's)

f grow. Gath - er - ing to - geth - er we
 show. Gath - er - ing to - geth - er we
 know. Gath - er - ing to - geth - er we
 grow. Gath - er - ing to - geth - er

F *E^bMA⁷/D*

mf (voices scat w/guitar 8va)

D.S. al Coda

G *D* *A* *E*

(voices scat) vamp & fade
 (voices scat 5x's, tacet 3x's, etc.)

As played on Milton Nascimento's "Milton"

Medium Latin $\frac{3}{4}$ $E^b_{MA}7/D$ One Coin (Bass Part) $\text{♩} = 162$

(Intro)

A

$D(\text{add } 9)$ D^9_{sus} $D(\text{add } 9)$ D^9_{sus}

mf $D(\text{add } 9)$ D^9_{sus} $D(\text{add } 9)$ 1. D^9_{sus} 2. $D(\text{add } 9)$

B

G/A D/A A E/A (4x's)

C

$D(\text{add } 9)$ D^{13}_{sus} D_{MA}^9 D^{13}_{sus} $D(\text{add } 9)$

E/D $D(\text{add } 9)$ D^9_{sus} $D(\text{add } 9)$ D^{13}_{sus}

D_{MA}^9 D^{13}_{sus} E/D D^{13}_{sus} $D(\text{add } 9)$

D

G/A D/A A E/A (4x's)

E

G/A D/A A E/A (4x's)

f

F

$E^b_{MA}7/D$

16

mf D.S. al Coda

$\oplus$

G D A E

vamp & fade



photo by Jerry Stoll

111-44

Medium-Up Swing

Oliver Nelson

♩ = 212

A $F\sharp m7(b5)$ $B7$ $E m7$ ($A7$) $G m7$ $C7$ $F m7$ $Bb7$

$E m7$ $A7(alt)$ $D m7$ $G7(alt)$ $C m7$ $[Bb m7 C m7] (C m7)$ break

B $B m7(b5)$ $E7$ $A m7$ break $Bb m7$ $E b7$ $Ab m7$ $D7$

$G m7$ $G\sharp o7$ $A m7$ $D7$ $G7$ $C7$ $F7$ $Bb7$

C $E b m7$ $E o7$ $F m7$ $Bb7$ $E b m7$ $A7$ $Ab m7$ $Db7(\sharp 11)$

$G b m7$ $G o7$ $Ab m7$ $Db7$ $F\sharp m7$ $B7$ $[G7]$ ($D m7$ $G7$) break

D $F\sharp m7(b5)$ $B7$ $E m7$ ($A7$) $G m7$ $C7$ $F m7$ $Bb7$

* on head only

E_{m1}^7 $A^7(alt)$ D_{m1}^7 $G^7(alt)$ C_{MA}^7 $[B_{MA}^7 C_{MA}^7]^*$ (C_{MA}^7) solo break

C_{MA}^7 $(bs. \text{ clar.})$ C_{m1}^7 $(alto)$ G pedal (A^b/C)

alto A^b/C $G^7(alt)$ (suspended time feel)

bs. clar. $G^7(alt)$

As played on Oliver Nelson's "Images"

Musical notation showing two staves with chords in parentheses, indicating solos.

Use chords in parenthesis for solos.

One Of A Kind

Freddie Hubbard

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Handwritten musical notation for the first system. The melody line is on a single staff with a key signature of one flat (Bb). The bass line consists of four measures, each with a single eighth note and a chord symbol below it: C_{mi}⁷, D_{mi}⁷, C_{mi}⁷, and D_{mi}⁷. The bass line is marked with slanted lines indicating a walking bass pattern.

(bass walks)

Handwritten musical notation for the second system. The melody line is on a single staff with a key signature of one flat (Bb). The bass line consists of four measures, each with a single eighth note and a chord symbol below it: B_bMA⁷(#11). The bass line is marked with slanted lines indicating a floating bass pattern.

(bass floats)
(8va 2ndx)

Handwritten musical notation for the third system. The melody line is on a single staff with a key signature of one flat (Bb). The bass line consists of four measures, each with a single eighth note and a chord symbol below it: F/B_b and G_b/A. The bass line is marked with slanted lines indicating a floating bass pattern.

(trp)
(ten)

Handwritten musical notation for the fourth system. The melody line is on a single staff with a key signature of one flat (Bb). The bass line consists of four measures, each with a single eighth note and a chord symbol below it: G_b/A and A_b/G_b. The bass line is marked with slanted lines indicating a floating bass pattern.

Solos on changes (A) After solos-D.S. al Coda

Handwritten musical notation for the fifth system. The melody line is on a single staff with a key signature of one flat (Bb). The bass line consists of four measures, each with a single eighth note and a chord symbol below it: G_b/A and A_b/G_b. The bass line is marked with slanted lines indicating a floating bass pattern.

(horns fill)

Bass walks for solos. Piano solos over intro vamp. D(b9) sections have a Latin inflection.

As played on Freddie Hubbard's "Live At The Northsea Jazz Festival"

photo by Veryl Oakland



McCoy Tyner

(Medium - Slow Swing)

The One Step

Chick Corea

(♩=114)

Pn.

A

CMA^7 B^bMA^7 A^bMA^7 G^bMA^7

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand plays chords. The chords are CMA^7 , B^bMA^7 , A^bMA^7 , and G^bMA^7 . The key signature has one flat (B-flat).

$DmI^{(\#5)}$ DmI bass fill----- $DmI^{(\#5)}$ DmI bass fill----- G^7

The piano accompaniment for the first system shows two staves. The right hand has chords $DmI^{(\#5)}$ and DmI , followed by a 'bass fill' indicated by a dashed line. The left hand has chords $DmI^{(\#5)}$ and DmI , also followed by a 'bass fill' and then G^7 . The key signature has one flat.

(Piano Solo)

C/E F $D^7/F^\#$ C/G $G^{\#07}$ A_{mI} B^b6 A^7

The piano solo section is written for two staves. The right hand has a melodic line with eighth and quarter notes. The left hand has chords: C/E , F , $D^7/F^\#$, C/G , $G^{\#07}$, A_{mI} , B^b6 , and A^7 . The key signature has one flat.

DmI^7 $D^{\#07}$ CMA^7/E (suspended time feel)----- FmI^7

The piano solo section continues with two staves. The right hand has chords DmI^7 , $D^{\#07}$, and CMA^7/E . The left hand has chords DmI^7 and $D^{\#07}$. A 'suspended time feel' is indicated by a dashed line. The key signature has one flat.

GMA^7 FMA^7 E^bMA^7 D^bMA^7

The piano solo section continues with two staves. The right hand has chords GMA^7 , FMA^7 , E^bMA^7 , and D^bMA^7 . The left hand has chords GMA^7 , FMA^7 , E^bMA^7 , and D^bMA^7 . The key signature has one flat.

E^b F A^b B^b C

The piano solo section continues with two staves. The right hand has chords E^b , F , A^b , B^b , and C . The left hand has chords E^b , F , A^b , B^b , and C . The key signature has one flat.

(continued on the following page)

B

Sop.
Sax

Pn.

CMA^7 B^bMA^7 A^bMA^7 G^bMA^7

$D_{MI}(\#5)$ D_{MI} bass fill----- $D_{MI}(\#5)$ D_{MI} G^7

(Piano Solo)

C/E	F	$D^7/F\#$	C/G	$G^{\#07}$	A_{MI}	B^b6	A^7
-------	-----	-----------	-------	------------	----------	--------	-------

D_{MI}^7 $D^{\#07}$ CMA^7/E F_{MI}^7 (suspended time feel)-----

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



Solos on **B**; after solos - D.S. al Coda

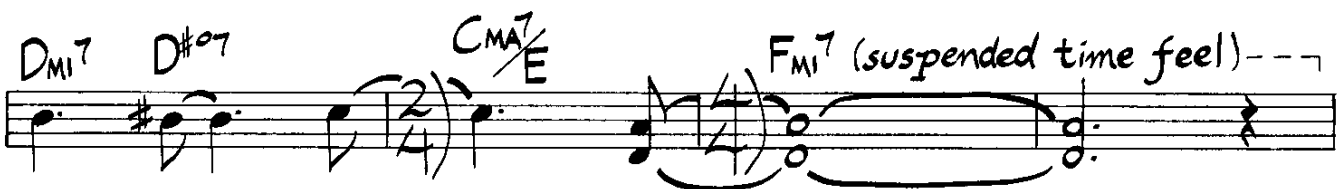
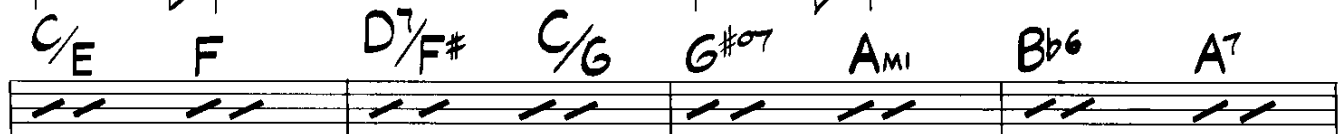
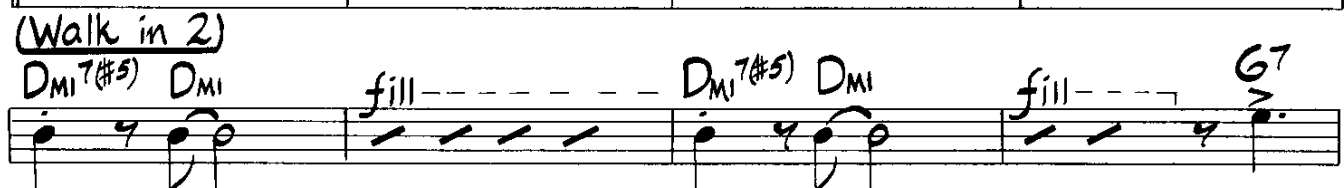
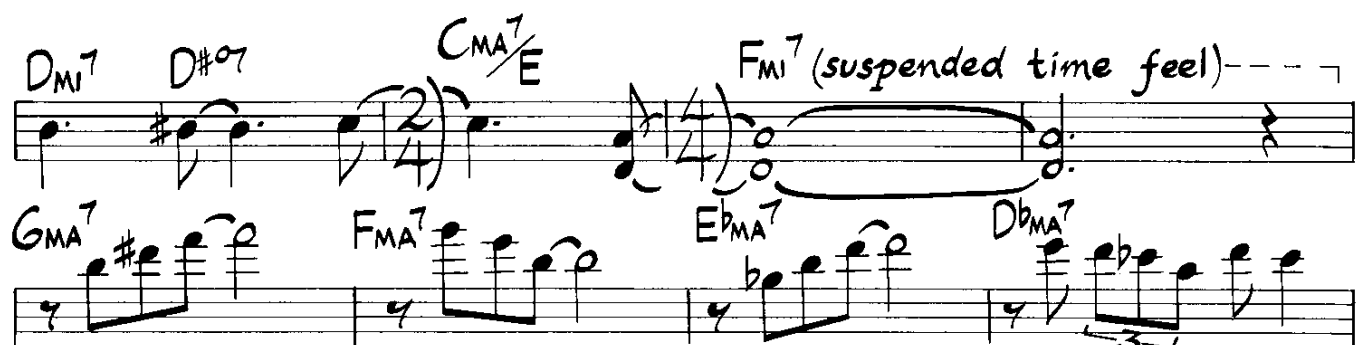
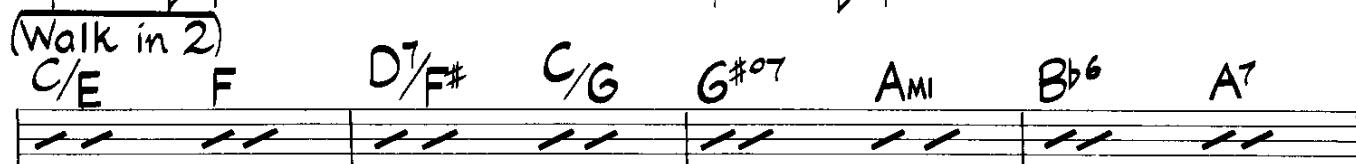
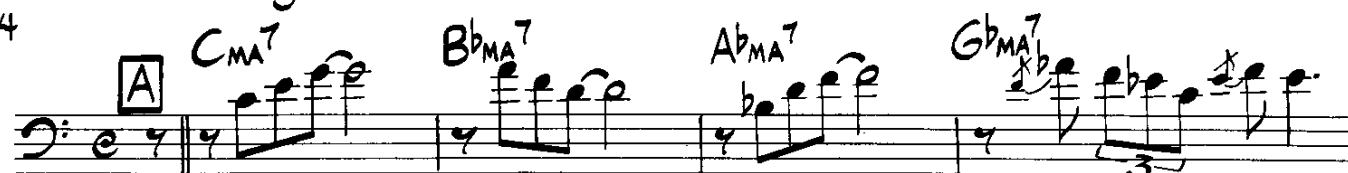
Solos in 4/4, but keep the suspended time feel on the Fmi7 chord and play the kicks in the last four bars as written.

Index NRB WGFB hate kicks on last four bars of letter B (in parenthesis) may be used for double-time feel swing solo choruses.

The One Step (Bass Part)

Medium-Slow Swing

♩ = 114



Solos on **B**; after last solo - D.S. al Coda

Solos in 4/4, but keep the suspended time feel on the Fmi7 chord and play the kicks in the last four bars as written.

These alternate kicks may be used for the last four bars of letter B during double-time feel swing solo choruses.

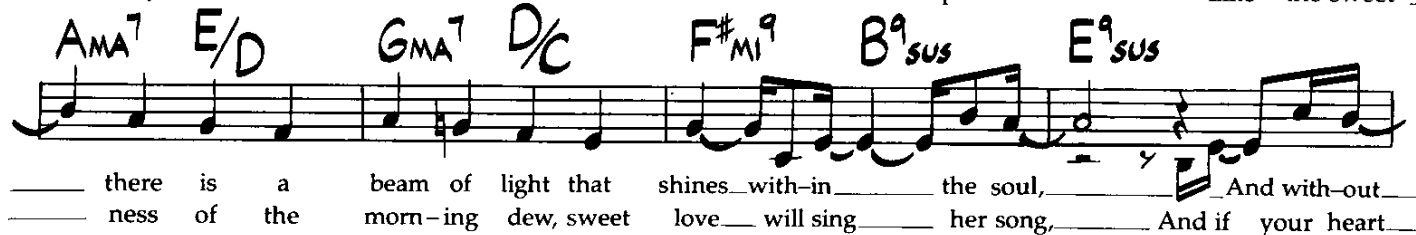
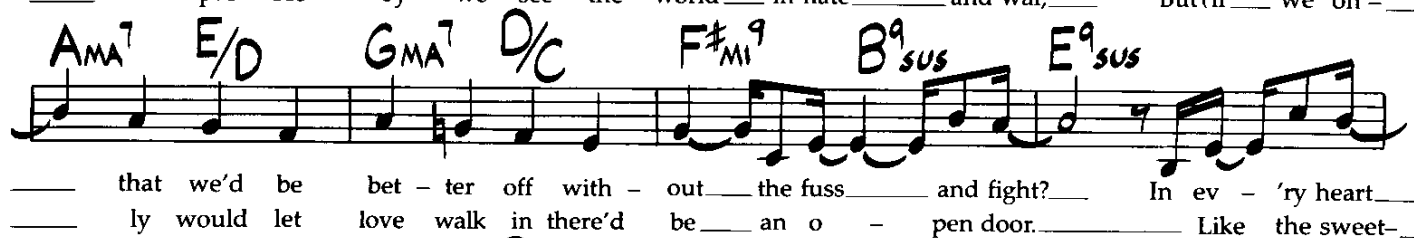
The original score contained no bass part. This part has been derived from the original score and original recording by the editor with approval of the composer.

Medium Funk / Latin

Only Love

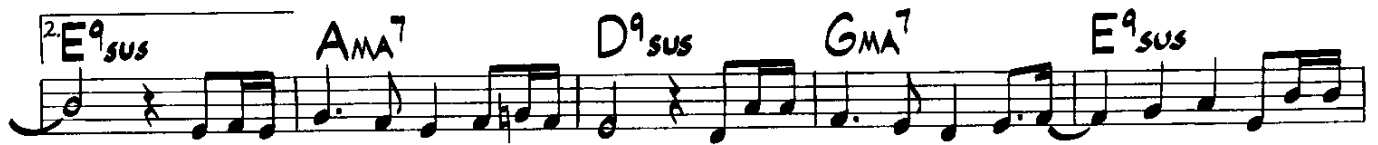
Angela Bofill

♩ = 94



As played on Angela Bofill's "Something About You"

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On-ly love can make it real, On-ly love knows what you feel; On-ly love



will make it nice, A gold - en par-a-dise, Par - a-dise. (voice scats with flute)



On-ly



love will make it new, On-ly love will make it true to you; On-ly love



will keep it strong, And it won't take too long. I can feel the star-ry sky,



I can kiss my fears good-bye; I can say I'm real-ly free, Real-ly free to be just me.



I can see a brand new day, Know-ing love is on the way to make it



vamp & fade

ht, To make it right. I can feel the star - ry sky,

On The Boulevard

Medium Funk
♩ = 113

Music by Jay Graydon & Richard Page
Lyrics by Marc Jordan

Vocals

Piano

A

Dark - ness lights the lamps of old Bra-zil.
Un - der-neath the star light lat - i - tude,

Deep in - side the jun - gle, hearts are still. Ti - gers
Un - der-neath this tran - quil at - ti-tude, Oh, my

1.

hide in - side al - ley - cats' eyes Wait - ing for you to walk

2.

by. feel - ings are run - ning so high;

Feel I could col - or the sky Am - a - zon blue. Oh, it's

F_{mi}^7 B^b7_{sus} E_{mi}^7 C_{ma}^7 $F^{\#mi}7$ F^7 E_{mi}^7 D_{mi}^6

B

you and it's me on the Boul-e-ward.

$A/C^{\#}$ D G/B C F/A B^b F_{ma}^7/C B^b

You and it's me on the Boul-e-ward.

$A/C^{\#}$ D G/B C F/A B^b F_{ma}^7/C B^b F/A B^b/F A^b13

G_{mi}^9 A_{mi}^9/G G_{mi}^9 A_{mi}^9/G G_{mi}^9 A_{mi}^9/G G_{mi}^9

D.S. al 2nd ending al Coda One (Φ^1)

Boul-e-ward. You, Me,

F/A B^b F_{ma}^7/C B^b $A/C^{\#}$ D/C G/B C/B^b

F/A $A^b13 (\#11)$

drum fill

D.S. al 2nd ending al Coda Two (Φ^2)

Guitar solos for 8 bars on second D.S.

(continued on the following page)

Boul-e-ward

You _____ and it's

F/A B $\flat$ F $\sharp$ m $\flat$ /C B $\flat$ F/A B $\flat$ F $\sharp$ m $\flat$ /C B $\flat$ F $\sharp$ m $\flat$ G $\sharp$ m $\flat$

me _____ on the Boul-e-ward.

D $\flat$ 7(b9) C $\sharp$ m $\flat$ F/A B $\flat$ F $\sharp$ m $\flat$ /C B $\flat$ F/A B $\flat$ F $\sharp$ m $\flat$ /C B $\flat$

You _____ and it's me _____ on the Boul-e-ward.

A/C $\sharp$ D G/B C F/A B $\flat$ F $\sharp$ m $\flat$ /C B $\flat$ F/A B $\flat$ F $\sharp$ m $\flat$ /C B $\flat$

Vamp & Fade

SECOND VERSE

Caught inside the spell, it's your parade.
 Refugees from love, we masquerade.
 Though your lover is waiting at home,
 I have one of my own I must go to.

Oh, it's you (etc.)

On The Boulevard (Background Vocals)

Medium Funk

$\text{♩} = 113$

Tacet (Intro)

8

A

Tacet

8

1.

4

B

2.

6

2

on D.S. only

On the Boul - e - vard, On the Boul - e - vard
Don't you break my heart_Bra-zil_ and

leave me here_ up-on_ the Boul - e - vard. D.S.-al- 2nd ending al Coda One (Φ^1)

vard_ On_ the Boul - e - vard, On_ the Boul - e - vard, Aah_

Aah_ Aah_ D.S. al 2nd ending al Coda Two (Φ^2)

C Tacet 2
vard_ On_ the Boul - e - vard, On_ the Boul - e -

On_ the Boul - e - vard, On_ the Boul - e - vard.
Don't you break my heart_Bra-zil_ and

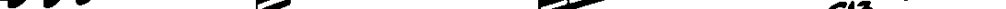
leave me here_ up-on_ the Boul - e - vard. vamp & fade
On_ the Boul - e - vard, On_ the Boul - e

(Intro)

♩ = 113

GMI⁹

Intro) $\text{♩} = 113$ Gm^9

A 

1. $A_{m17}(b5)$ $D7(b9)$ G_{m17} $E_{m17}(b5)$ $A_{m17}(b5)$ $D7(b9)$ G_{m17}

Handwritten musical notation on a single staff. The notation includes notes, rests, and bar lines. Above the staff, the following chords are written: Gm^9 , $2. A m^7(b5) D7(b9) Gm^9$, $F\#$, Fm^7 , and B^7sus .

Handwritten musical notation for the second staff, showing a sequence of chords: E m7, C m7, F# m7, F7, E m7, and D m7. The notation includes a treble clef, a key signature of one flat (Bb), and various rhythmic values like eighth and sixteenth notes.

B **12**

Gm1⁹

D.S. al 2nd ending al Coda One (Φ^1)

Handwritten musical notation on a single staff, featuring various chords and rhythmic markings. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The chords written above the staff are: F/A, Bb, F#m7/C, Bb, A/C#, D/C, G/B, C/Bb, F/A, and Ab13(#11). There are also some handwritten notes below the staff, including "and" and "G to T - (A2)".

D.S. al 2nd ending al Coda Two (Φ^2)

Handwritten musical notation for the first line of 'The Rose Tree'. It starts with a treble clef and a 2/4 time signature. The notes are: quarter note F (with F/A above), eighth note Bb (with Bb above), eighth note F (with F#m7 above), quarter note C (with C above), quarter note Bb (with Bb above), and a double bar line. After the double bar line, there is a key signature change to one sharp (F#) indicated by a box with a sharp sign. The notes continue: quarter note F# (with F#m7 above), quarter note G (with Gm7 above), quarter note Ab (with Db7(b9) above), quarter note A (with Cm7 above), and a wavy line indicating the melody continues.

Handwritten musical notation for the second system, showing chords: F/A, Bb, F#m7/C, Bb, A/C#, D, G/B, C.

Handwritten musical notation for the ending of the piece:

Handwritten notes: F/A, Bb, FMA7/C, Bb

Handwritten instruction: vamp & fade

vamp & fade



Photo by Tom Copi

George Mraz

Medium Funk Groove

Osaka Express

Jim Hall

♩=194

A

gtr G^b7 G^7 G^b7 G^7

bass

8va

B $B^7(\#9)$ $C^7(\#9)$ $G^b7(\#9)$ $G^7(\#9)$

As played on "Jim Hall And Red Mitchell"

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Handwritten musical score for guitar, featuring two systems of chords and melodic lines.

System 1:

- Chords: $C7(\text{alt})$, $B\flat7(\text{alt})$, $A\flat7(\text{alt})$, $G\flat7(\text{alt})$
- Chords: G^{13} , $G\flat^{13}$, F^{13} , $G\flat^{13}$, G^{13} , $G\flat^{13}$, F^{13} , $G\flat^{13}$

System 2:

- Chords: G^{13} , N.C. (8va)

G pedal (indicated by a dashed line)

Handwritten musical score for guitar, featuring a solo section with a C major key signature.

(SOLOS)

C (C major key signature)

Chords: G^7 , C^7 , G^7 , C^7 , $B\flat^7$, $A\flat^7$, $G\flat^7$, G^7

Measure counts: 16, 2, 2, 8

after solos - D.C. al Coda

Handwritten musical score for guitar, featuring a Coda section with a C major key signature.

C (C major key signature)

Medium Latin

Other Mansions

David Friesen

A ♩ = 188

gtr

bass

A⁶/₉ E^{sus} F^{MA}7 D^b E^b A^bMA⁷ D⁶

D⁶/₉ E⁶/₉ G^{MA}7 A^{MA}7 A^bMA⁷ G^{MA}7 F[#] B

1. 3/4 3/4

2. 3/4 2/4 4/4 4/4

C[#] F[#] G^{MA}7 C^{MA}7 D⁶ E^{MI} (add 9) C[#]7^{sus} B⁶/₉ B^b7⁴⁻³_{sus}

B

E^bMA⁷ A⁶/₉ E⁶/₉ F[#]6₉ E^bMA⁷ A⁶/₉ E⁶/₉ F[#]6₉

As played on David Friesen's "Other Mansions"

D.C. al Solos

C (SOLOS)

D dorian

D

(4 - 3)

E m1 C#7sus B C#7sus A E F Bb7sus 4-3

E

E^bma⁷ A^{6/9} E^{6/9} F#^{6/9} E^bma⁷ A^{6/9} E^{6/9} F#^{6/9}

repeat to **C** for solos
after solos~ D.C.al Coda

E^bma⁷ A^{6/9} E^{6/9} F#^{6/9} E^bma⁷ A^{6/9} E^{6/9} F#^{6/9} rit.

E^b13(11)

Latin Funk

♩ = 118

Palladium

Wayne Shorter

N.C.

A (piano w/bass) F_{mi}^9 G_{mi}^6 A_{mi}^6 F_{mi}^9 F_{mi}^9 E_{13} B_{mi}^7 $C_{13}(\flat 9)$

(w/sax) F_{mi}^9 break E_{mi}^7 $A_{13}(\flat 9)$ D_{mi}^7 D_{mi}^9

B (sax) E_{mi}^7 $A_{13}(\flat 9)$ D_{mi}^7 D_{mi}^9 E_{mi}^7 $A_{13}(\flat 9)$ D_{mi}^7 D_{mi}^9 (figure continues into **B**)

omit on D.S.

E_{mi}^7 $A_{13}(\flat 9)$ D_{mi}^7 D_{mi}^9 play 2x on D.S.

B_{mi}^7 A_{13} D_{mi}^7 E_{mi}^7 $A_{13}(\flat 9)$ D_{mi}^7 D_{mi}^9

D_{mi}^9 end piano figure **C** F_{sus}^9 4

$E_{\flat mi}^7$ $E_{\flat}^6$ F_{mi}^9 $E_{\flat mi}^7$

Handwritten musical notation for the first system. The first staff contains a 2-measure rest, followed by eighth notes with chords E^bMA^7 , E^bMA^7 , E^G , FMA^9 , B^bmi^{11} , and Dmi^9 . A bracket under the first two measures indicates "omit on D.S.". The second staff contains a half note Dmi^9 , followed by eighth notes with chords $A^{13}(b^9)$, DMA^7 , and Dmi^9 , then a whole note Dmi^9 , and finally a 5-measure rest. The text "D.S. al Coda" is written below the second staff.

Handwritten musical notation for the second system. The first staff starts with a 2-measure rest, followed by eighth notes with chords DMA^7 , Bmi^9 , E^9sus , AMA^9 , DMA^9 , Bmi^9 , and E^9sus . The second staff contains half notes with chords Ami^{11} , Bmi^9 , E^9sus , AMA^9 , $F^\#mi^9$, E^bmi^9 , A^b7 , D^b9sus , and G^b7 . The text "Vamp & Fade" and "(Solo over melody starting 2nd x)" is written below the second staff.

As played on Weather Report's LP "Heavy Weather"

Latin Funk
♩ = 118

Palladium (Bass Part)

N.C.

A

F_{MI}^9 G_{MI}/G^b A^b_{MI}/D^b F_{MI}/B^b

F_{MI}^9 E^{13} $B_{MA}^7/C^{\#}$ $C^{13}(b9)$ F_{MI}^7

E_{MI}^7/D $A^{13}(b9)$ D_{MA}^7 D_{MI}^9

B

(2) (2) (2)

(2) (2) (2)

omit on D.S.

(2) D_{MI}^9 (2)

2x's on D.S.

$B^b_{MA}^7/D$ A^{13} D_{MA}^7 E_{MI}^7/D (2) $A^{13}(b9)$

D_{MA}^7 D_{MI}^9

C

F^9_{sus}

E^b_{MA7}/F E^6/F F_{MA9} E^b_{MA7}/F E^b_{MA7}/F —omit on D.S.—
 —omit on D.S.— E^b_{MA7}/F E^6/F F_{MA9} B^b_{mi11}
 D_{mi9} $A13(b^9)$ $D_{MA7}(b^9)$ D_{mi9} D_{mi9} ϕ
 (E^b) (E)
 D.S. al Coda

ϕ $2/4$ D_{MA7} B_{mi9} E^9_{sus} A_{MA9} D_{MA9} etc.
 (sample bass line)
 B_{mi9} E^9_{sus} A_{mi11} B_{mi9} E^9_{sus}
 A_{MA9} $F^{\#}_{mi9}$ E^b_{mi9} A^b7 $D^b^9_{sus}$ G^b7
 vamp & fade

Notes in parenthesis may be played in place of the high E in the bass line.

Straight 1/8 s Ballad

Pass It On

Russell Ferrante

♩ = 54

(Intro) B^b/A^bD^b/A^bC/A^bB^b/A^bB^b/A^b (elec. piano)D^b/E^bD^bm₁/E^b

A

E^b/A^b A^bm₇ D^b/A^b A^b(add 9) B^b/A^bA^b/D^b E^b/D^b F⁷/C

(synth.)

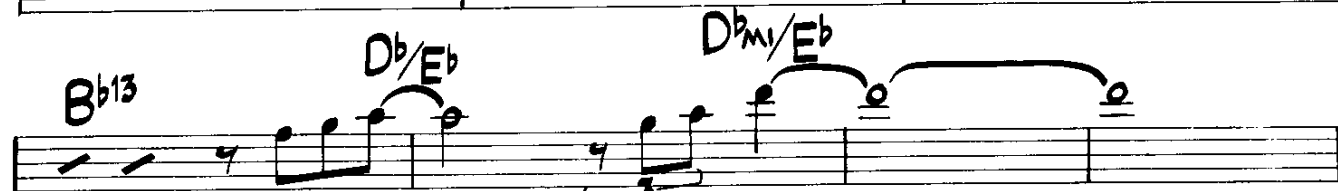
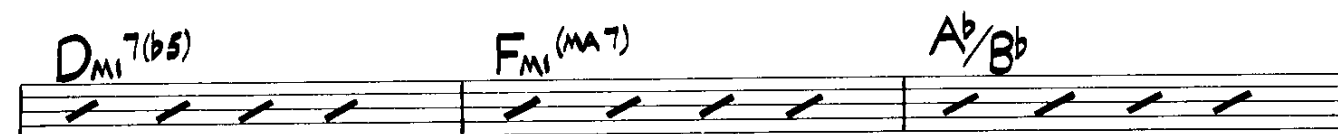
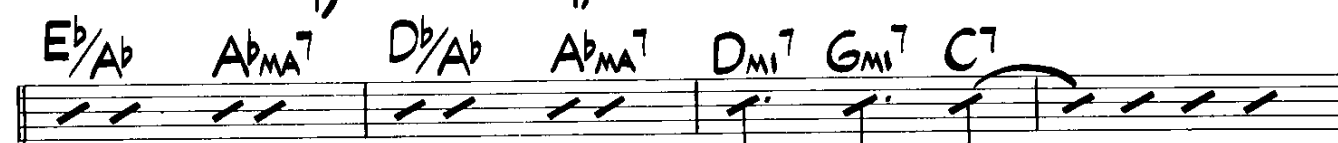
B^bm₇ B^bm₇/A^b G^b9(b5) F^m₇ A^b/B^b B^b13 D^b/E^b E^b7E^b/A^b A^b/G D^b/F A^b/E^b B^b/D A^b/D^b E^b/D^b F⁷/CB^bm₇ A^bm₇ G^b9(b5) F^m₇ A^b/B^b B^b13 E^b7_{sus} E^b E^b/D^b(E^b/D^b) A^bm₇/D^b G^m₇/C C⁷ C⁷/E F^m₇ A^b/G^b G^bm₇ F⁷E^bm₇ F⁷ F⁷/A B^bm₇ F⁷/E^b D^b/E^b

B

E^b/A^b A^bm₇ D^b/A^b A^b13_{sus} D^m₇ G^m₇ C⁷E^b/D^b D^bm₇ E^b/D^b D^bm₇ A^b/C D^bm₇⁶D^m₇(b5) C/F F^m₇ A^b/B^b



(Piano Solo)

C**D**

ynth.)

(continued on the following page)

(Funkier/Guitar Solo)

E



B^b/A^b D^b/A^b C/A^b

B^b/A^b D^b/A^b $D^b m_1/A^b$

B^b/A^b D^b/E^b $D^b m_1/E^b$ $vamp\ till\ cue$

(w/piano)

3

F *E^b/A^b A^bma⁷ D^b/A^b A^b(add 9) B^b/A^b D^b/A^b A^b(add 9) G/A^b G^b/A^b*
(synth.)
(G^b/A^b) F/A^b A^b/D^b D^bma⁷ G^b/D^b D^b13_{sus} Gmi⁷ Cmi⁷ F⁷
(F⁷) A^b/G^b G^bma⁷ A^b/G^b G^bma⁷ D^b/F G^bmi⁶
(G^bmi⁶) Gmi⁷(b5) B^b9ma⁷(b3) B^bmi⁷ D^b/E^b
E^b9 G^b/A^b G^bmi/A^b
A^b/D^b D^bma⁷ Cmi⁷ Fmi⁷ B^b9 E^b7_{sus} A^b(add 9)
rit.

The first five bars of letter F build and then release at bar 6.

Piano doubles much of the melody 8va throughout letters A and B.

As played on The Yellowjackets' LP "Mirage A Trois"

sample bass line at **E**

A musical staff in bass clef with a key signature of one flat (B-flat). The melody consists of the following notes: a quarter rest, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The staff ends with a double bar line and the word "etc." written below it.



Photo: Jim Shea

Jimmy Haslip

Russ Ferrante

Robben Ford

Ricky Lawson

THE YELLOWJACKETS

Pathway

Medium Latin $\text{♩} = 150$

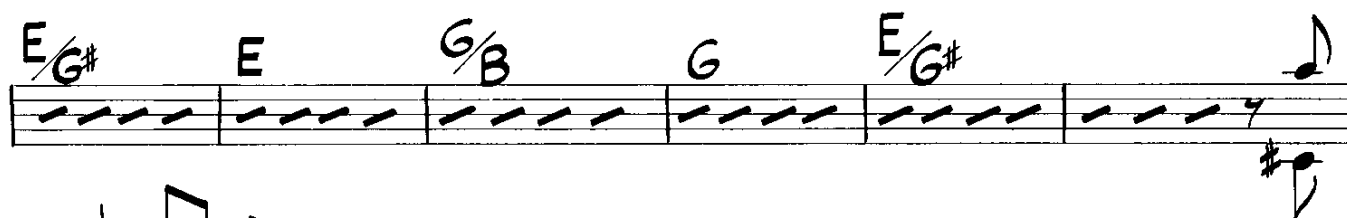
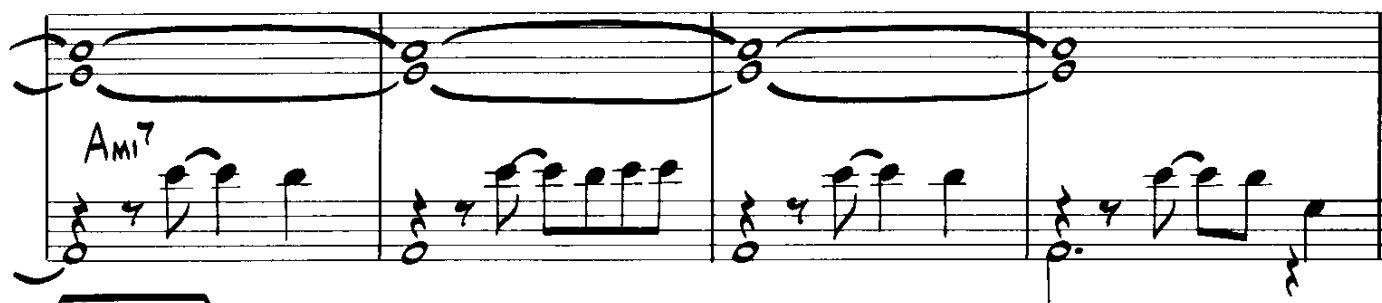
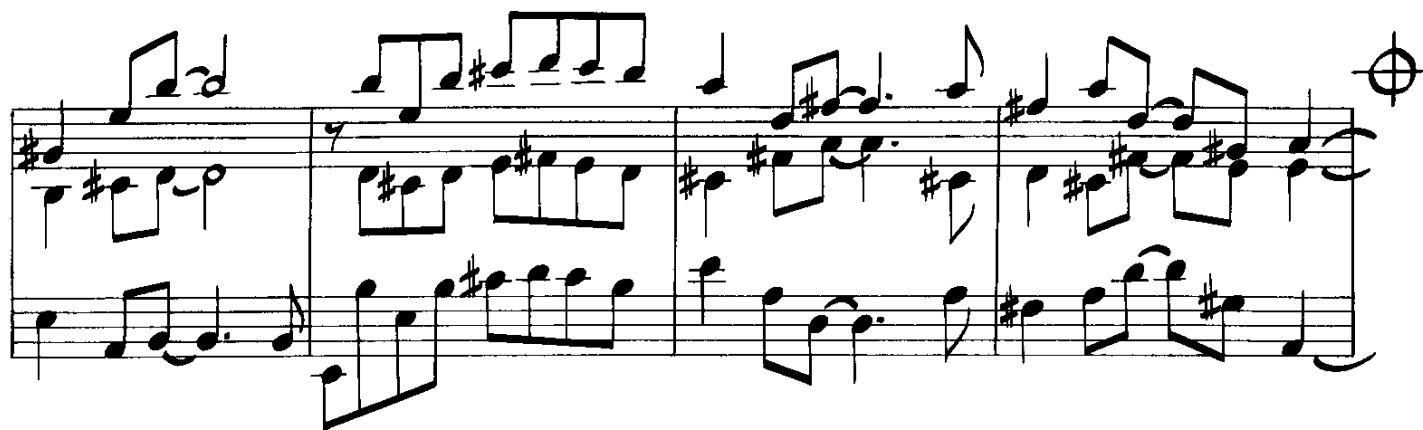
David Friesen

A (sop. sax) (gtr. + flug.) (flug.)

Ami⁷

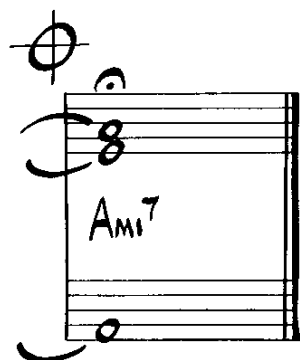
B (Guitar Solo) $\text{C}_{\text{MA}}^7(\text{b}5)$ B_{mi}^7 $\text{B}_{\text{bMA}}^7(\text{\#11})$ Ami^7

C (flug.)



after solos - D.C. al Coda

As played on David Friesen's "Storyteller"



The Peacocks

Jimmy Rowles

Ballad $\text{♩} = 52$

Bb_{MI} $\text{Bb}_{\text{MI}}(\text{MA}7)$ $\text{Bb}_{\text{MI}}7$ $\text{Bb}_{\text{MI}}6$ Bb_{MI} $\text{Bb}_{\text{MI}}(\text{MA}7)$ $\text{F}\sharp_{\text{MI}}7$
 $\text{F}_{\text{MI}}7$ $\text{Bb}13$ $\text{Eb}_{\text{MI}}7$
 $\text{C}7(\sharp 9)$ $\text{F}7(\sharp 9)$ Bb_{MI} $\text{F}7(\text{alt})$ Bb_{MI} $\text{C}_{\text{MI}}7(\text{b}5)$ $\text{F}7$
 Bb_{MI} $\text{C}_{\text{MI}}7(\text{b}5)$ $\text{F}7$ Bb_{MI} $\text{Bb}_{\text{MI}}(\text{MA}7)$
 $\text{Eb}_{\text{MI}}7(\text{b}5)$ $\text{Ab}7$ $\text{Db}_{\text{MI}}(\text{MA}7)$ $\text{Eb}7(\text{b}5)$
 $\text{C}7(\sharp 9)$ $\text{F}7(\text{alt})$

D.C. at 1st ending
 Solos on form - (AABA)

Bb_{MI} $\text{C}7(\sharp 9)$ $\text{F}7(\sharp 9)$ $\text{Bb}_{\text{MI}}(\text{MA}7)$

As played on Jimmy Rowles & Stan Getz's "The Peacocks"

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Pensativa (Harmony Parts)

Medium Latin

(Intro) $\text{♩} = 176$

Chords: $\text{Dma}^7(\#11)$, $\text{Abmi}^7(b5)$, $\text{Gma}^7(\#11)$, Emi^7 , A^7

Instrumental parts for (ten), (trb), and (unis) are shown.

A

Chords: $\text{Gbma}^7(\text{trb})$, $\text{G}^7(\#11)$, Gbma^7 , $\text{G}^7(\#11)$, Gbma^7 , Ebmi^7 , Dma^7 , $\text{Ab}^7(\#11)$, Gma^7 , $\text{F\#mi}^7$, B^7 , Emi^7 , A^7 , Dma^7

Instrumental parts for (ten), (trb), and (unis) are shown.

Chords: Abmi^7 , $\text{G}^7(\#11)$, G^7 , C^7 , F^7 , Gbma^7

B

Chords: Dbmi^7 , Gb^7 , $\text{Cma}^7(\text{trb})$, Bmi^7 , Ami^7 , G^7 , Fma^7 , $\text{Bb}^7(\#11)$, Dmi^7 , G^7 , Cma^7 , Bmi^7 , $\text{E}^7(\#9)$

(tenor tacet)

Chords: Ama^7 , $\text{G\#mi}^7$, $\text{F\#mi}^7$, Bmi^7 , $\text{E}^7(b9)$, $\text{G}^7(\#11)$

Chords: Ama^7 , Dmi^7 , $\text{G}^7(\#11)$

D.S. al 3rd ending

3. Gbma^7 C^7 F^7

solo on form (AABA)

after solos ~ D.S. al Coda
(take Coda in place of 3rd ending)

Chords: Gbma^7 , $\text{G}^7(\#11)$, $\text{Gbma}^7(\text{trb})$, $\text{G}^7(\#11)$

Instrumental parts for (ten) and (trb) are shown.

Vamp & Fade

Medium
Swinging Latin (Intro)

Pensativa

Clare Fischer

Arrangement By Freddie Hubbard

$\text{♩} = 176$

Trp

$Dma7(\#11)$ $Abmi7(b5)$ $Gma7(\#11)$ $Emi7$ $A7$

Rhythm

$Dma7$ $Abmi7$ $Db7(\#9)$ $Gb6$ drum fill

A

$Gbma7$ $G7(\#11)$ $Gbma7$ $G7(\#11)$

$Gbma7$ $Ebmi7$ $Dma7$ $Ab7(\#11)$ break

$Gma7$ $F\#mi7$ $B7$ $Emi7$ $A7$ $Dma7$

(bass, w/pn. 8va)

$Abmi7$ $G7(\#11)$ $Gb6$ $C7$ $F7$ $Gbma7$ $Gbma7$

(bass, w/pn. 8va)

B (trb, 8yb)

(trp w/ten)

(trp)

D.S. al 3rd ending

3.

Solo on form (AABA)
after solos - D.S. al Coda
(take Coda in place of 3rd ending)

⊙

(Piano Solo)

Vamp & Fade

As played on Art Blakey's "Free For All"

Peresina

McCoy Tyner

Medium Afro/Latin

♩ = 138

(Piano Solo)

Pn.

(Intro)

mf

F (add 9)
no 3

F7sus

F dorian

indef.

(On Cue)

F (add 9)
no 3

F7sus

(2)

(2)

(2)

(2)

(2)

(2)

A

(trp.)

f

E^b/F D^b/E^b E^b/F G^b/A^b A^b/B^b G^b/A^b E^b/F D^b/E^b D^b (add 9)
 no 3

Db7sus

Db (add 9)
no 3

Db7sus

(pn) mf F (add 9)
 no 3 F7sus (2) (2)

fine

As played on McCoy Tyner's "Expansions"

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(1st x: piano
2nd x: trp.)

B

F_m9 D^b7_{sus} D^b7 A^bMA7 G_m7 C7

F_m9 D^b7_{sus} D^b7 A^bMA7 G_m7 C7

D_m7 (trp.) G7_{sus} G7 D_m7 A^b7 G7

(piano solo) —

(piano) E^bMA7(#11) A^b13(b9) A7(#9) B^bMA7 B_m7 B^bMA7 E^bMA7(#11) A^b13(b9) A7(#9) (G_m7 C7) (trp.) E7(#9)

D.S. al fine

Solos on **B**

after solos play entire
head from 'on cue' (8 bars before **A**) & take Coda

P D^b(add 9) no 3 D^b7_{sus}

Vamp & Fade

Kicks are not played during solos
Piano interprets the melody very freely at B.
Changes on last 4 bars are played with a variety
of different rhythms during solos.

Medium Afro/Latin Peresina (Harmony Parts)

♩=138

Tacet **(On Cue) Tacet** 8

(piano solo)

indef.

A *(alto)*

f *(ten)*

Tacet 4

fine

B *(1st x: Tacet for 8 bars)*
(2nd x: Play)

alto

f F_{MI}^9 Db^7_{sus} Db^7 $A^b_{MA}^7$ G_{MI}^7 C^7

tenor

F_{MI}^9 Db^7_{sus} Db^7 $A^b_{MA}^7$ G_{MI}^7 C^7

D_{MI}^7 *(alto)* G^7_{sus} G^7 D_{MI}^7 A^b^7 G^7

mf *(ten. 8vb)* $(G_{MI}^7 C^7)$

Tacet $E^b_{MA}^7(\#11)$ $A^b_{13}(\#9)$ $A^7(\#9)$ $B^b_{MA}^7$ B_{MI} $B^b_{MA}^7$ $E^b_{MA}^7(\#11)$ $A^b_{13}(\#9)$ $A^7(\#9)$ $E^7(\#9)$ **D.S. al fine**

Solos on B

Vamp & Fade

p

after solos play entire head from 'on cue'
(8 bars before **A**), take coda

Play bars 9-12 of **B** during solos
(except 1st chorus of each solo)

Peresina (Bass Part)

310

Medium

Afro/Latin

$\text{♩} = 138$

F(add 9)_{no 3} *F*⁷_{sus} (Piano Solo)(2) *mf* *indef.*

(On Cue) *F*(add 9)_{no 3} *F*⁷_{sus} (2) (2) (2)

A *E^b/F* *D^b/E^b* *E^b/F* *G^b/A^b* *A^b/B^b* *G^b/A^b* *E^b/F* *D^b/E^b* *D^b(add 9)*_{no 3} *f* *D^b⁷_{sus}* *D^b(add 9)*_{no 3} *D^b⁷_{sus}* *F*(add 9)_{no 3} *F*⁷_{sus} (2)

B *mf* *F_{M1}⁹* *D^b⁷_{sus}* *D^b⁷* *A^b_{MA}⁷* *G_{M1}⁷* *C⁷* *fine*

F_{M1}⁹ *D^b⁷_{sus}* *D^b⁷* *A^b_{MA}⁷* *G_{M1}⁷* *C⁷*

D_{M1}⁷ *G⁷_{sus}* *G⁷* *D_{M1}⁷* *A^b⁷* *G⁷*

(*G_{M1}⁷* *C⁷*)

E^b_{MA}⁷(#11) *A^b₁₃(b9)* *A⁷(#9)* *B^b_{MA}⁷* *B_{M1}* *B^b_{MA}⁷* *E^b_{MA}⁷(#11)* *A^b₁₃(b9)* *A⁷(#9)* *E⁷(#9)*

D.S. al fine Solos on **B** after solos play entire head from 'on cue' (8 bars before **A**), take coda

Changes on last 4 bars are played with a variety of different rhythms during solos.

⊕ *D^b(add 9)*_{no 3} *D^b⁷_{sus}* Vamp & Fade

Phantazia

Dave Grusin

(Intro) $\text{E}_{\text{mi}} 7$ 8

A

(elec. pn) $\text{E}_{\text{mi}} 7(\text{add } 11)$ $\text{G}^{\flat}/6$ $\text{E}_{\text{mi}} 7(\text{add } 11)$ $\text{C}^{\sharp} 7(\#9)$ (2)

(violin) (2) (2) (2)

(2) (2)

$\text{B}^{\flat}/6$ $\text{B}^{\flat}/\text{A}$ $\text{A}^{\flat}/\text{B}^{\flat}$ $\text{E}^{\flat}/\text{E}$ N.C.

(strings)

$\text{G}^{\flat}/6$

As played on Noel Pointer's "Phantazia"

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Tacet

4

B (SOLOS)

C

D (Guitar Solo)

(Background strings go wild)

on cue - D.S. al Coda

Φ

Phantazia (Bass Part)

Emi⁷ 8

A **Emi⁷(add 11)** **G^b/G** **Emi⁷(add 11)** **C[#]7(#9)**

(2) (2) (2)

(melody enters)

(2) (2) (2)

B/G **B^b/A** **A/B^b** **E^b/E** **N.C.**

B (SOLOS) **Emi⁷** **Indef.**

C **G^b** **C[#]sus** **D^b** **G[#]sus** **B** **F[#]sus**

N.C. **A^b** **D[#]sus** **G^b** **C[#]sus**

E **A[#]sus** **N.C.** **G^b/C** **A^b/B** **A/B^b**

A/B^b **Emi⁷** **D** **Emi⁷** (Guitar Solo) **Indef.**

on cue - D.S. al Coda

B/G **B^b/A** **A/B^b** **F[#]/B** **E[#]/C** **E^b/D** **D^b/B^b** **D[#]/E^b** **E^b/E**

Index NRB WGFB

Pinocchio

Medium Swing

Wayne Shorter

$\text{♩} = 226$

First system of musical notation. Treble staff contains a melody with eighth and quarter notes, including triplets. Bass staff contains a simple bass line with eighth notes. Chord symbols: $G^bMA7(b9)$, G^7 , G^b7 , G^7 .

Second system of musical notation. Treble staff continues the melody. Bass staff has a simple bass line. Chord symbols: $E^bMI(MA7)$, $GMI(MA7)$.

Third system of musical notation. Treble staff continues the melody. Bass staff has a simple bass line. Chord symbols: GMI^6 , F^7 , A^7 , A^b7 .

Fourth system of musical notation. Treble staff continues the melody. Bass staff has a simple bass line. Chord symbols: $C^\#MI^9$, EMI^9 , G^7 , $F^\#7$.

Fifth system of musical notation. Treble staff has a single half note. Bass staff has a simple bass line. Chord symbol: $F^\#MI(MA7)$.

Play head between solos

As played on Miles Davis' "Nefertiti"

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Jim McNeely

=230 (gtr)
 Intro $A_{MA}^{7(\#5)/A^b}$ $G_{MA}^{7(\#5)/E^b}$ $E_{MA}^{7(\#5)/A^b}$ (pn)
 (bs+pn)
 (gtr+pn)
 $F_{MA}^{7(\#5)/E}$ $D_{MA}^{7(\#5)/B}$ $B_{MA}^{7(\#5)/E}$ E^b/A $E/A^{\#}$ $F^{\#}/C$ $G/C^{\#}$
 (4x's) F/D F/B^b F/G F/E^b 4thx: F/D F/B^b
 F/G F/E^b F/D F/B^b F/G F/E^b F/D F/B^b F/G
 (sparse fills)
 F/E^b F/D F/B^b F/G F/E^b F/D F/B^b
 F/G F/E^b F/C B^b/A^b E^b/F
 A^b/D^b F/B^b F/G^b F/E^b F/B

Section C musical score. The guitar part (top line) includes chords: G/A^b , A^b/E , $A/C^\sharp$, B^b/A , A^b7sus , $G7sus$. The piano part (bottom line) includes chords: $G7sus$, $F7sus/G$, E^b7sus/G (gtr), $BMA^7/D^\sharp$, GMA^7/B , A^b7sus , $G7sus$, $F7sus/G$, $D7sus/E$ (1. ending), $D7sus/E$ (2. ending), G/A^b , $G^bMA^7(\sharp5)$, $E^bMA^7(\sharp5)$, $E^bMA^7(\sharp5)$. The final ending is marked "fine" and includes chords: F/D , F/B^b , F/G , F/E^b . A note indicates "(Last x: D.C. al Coda)".

Section D musical score. The guitar part (top line) includes chords: F/D , F/B^b , F/G , F/E^b , $G7sus$, $F7sus/G$. The piano part (bottom line) includes chords: E^b7sus/G , $BMA^7/D^\sharp$, GMA^7/B , A^b7sus , $G7sus$, $F7sus/G$, $D7sus/E$ (1. ending), $D7sus/E$ (2. ending), G/A^b . The section is marked "SOLOS" and "8x's".

On last chorus of each solo, play 2nd ending of [C] instead of 2nd ending of solo.

Section E musical score. The guitar part (top line) includes chords: F/D , F/B^b , F/G , F/E^b . The piano part (bottom line) includes chords: F/D , F/B^b , F/G , F/E^b . The section is marked "Indef.".

After last solo, drums solo over this line. On cue, D.S. al fine, then D.C. al Coda

Section F musical score. The guitar part (top line) includes chords: $A/D^\sharp$, B^b/E , $C/F^\sharp$, D^b/G , E^b/A , $Dm11$. The piano part (bottom line) includes chords: $A/D^\sharp$, B^b/E , $C/F^\sharp$, D^b/G , E^b/A , $Dm11$.

Guitar plays upper line (sound one octave lower), piano plays both lines.

Bass rhythm thru A and B is given at letter E (though the notes change during B).

At C the bass walks in 2/2. The same pattern applies to solos.

Pools

Relaxed Funk ♩=174

Don Grolnick

Handwritten musical score for "Pools" by Don Grolnick, featuring a "Relaxed Funk" style at 174 bpm. The score is written in treble and bass clefs, with various chords and melodic lines.

Chords and Melodies:

- Top Staff (Treble Clef):**
 - Chords: $C^{13}(\flat 9)$, F_{mi}^{11} , A (boxed), $C^{13}(\flat 9)$, F_{mi}^{11} .
 - Melody: (pn. w/vibes/top note of voicing), (pn) 15^ab.
- Second Staff (Treble Clef):**
 - Chords: F_{mi}^{11} , $C^{13}(\flat 9)$, F_{mi}^{11} , $F^{13}(\flat 9)$, $F^{7}(\sharp 5)$, F^7 .
 - Melody: (pn) 15^ab.
- Third Staff (Bass Clef):**
 - Chords: $A\flat_{mi}^7(\text{add } 11)$, $A^{13}(\flat 5)$, $G\flat_{MA}^7/A\flat$.
- Fourth Staff (Bass Clef):**
 - Chords: $G\flat_{MA}^7/A\flat$, $C^{13}(\flat 9)$, F_{mi}^{11} .
 - Melody: (pn) 15^ab.
- Fifth Staff (Bass Clef):**
 - Chords: $G\flat_{MA}^7/A\flat$, C_{MA}^7/D , $D^7(\sharp 9)/F\sharp$, G^9_{sus} (boxed B), G^9_{sus} .
 - Melody: (ten).
- Sixth Staff (Bass Clef):**
 - Chords: G^9_{sus} , C_{MA}^7/D , $D^7(\sharp 9)/F\sharp$, $A^9(\flat 13)/G$.
- Seventh Staff (Bass Clef):**
 - Chords: $A^9(\flat 13)/G$, $C\flat_{MA}^7/D\flat$, $D\flat^7(\sharp 9)/F$, $G\flat^7_{sus}$.
- Eighth Staff (Bass Clef):**
 - Chords: $E\flat^7(\sharp 9)$, $A\flat_{mi}^{11}$, $C\flat_{MA}^7/D\flat$, $C^{13}(\flat 9)$, F_{mi}^{11} .
 - Melody: (pn), (ten. w/vibes).
- Ninth Staff (Bass Clef):**
 - Chords: $C\flat_{MA}^7/D\flat$, $C^{13}(\flat 9)$.

Ending: D.S. al 2nd ending al Coda One (♯¹)

As played on Steps Ahead's LP "Steps Ahead"
Bass has the melody at letter A

C (Tenor Solo) D^{13} A^{13} (4x's)

(4x's) D^{13} A^{13} A^{13} $D^{13}(b9)$ G_{mi}^{11}

D (4x's) (Solos) G_{mi}^{11} G_{mi}^{11} $D^{13}(b9)$ G_{mi}^{11} G_{mi}^{11} $C^{13}(b9)$ F_{mi}^{11}

(4x's) F_{mi}^{11} F_{mi}^{11} $C^{13}(b9)$ F_{mi}^{11}

4 Till Cue F_{mi}^{11} $D^{13}(b9)$ G_{mi}^{11} 4 On Cue F_{mi}^{11} $E^{13}(b9)$ A_{mi}^{11} last solo only

(To **D** for more choruses)

E (4x's) A_{mi}^{11} A_{mi}^{11} $E^{13}(b9)$ A_{mi}^{11} A_{mi}^{11} $D^{13}(b9)$ G_{mi}^{11} (last solo continues)

(4x's) G_{mi}^{11} G_{mi}^{11} $D^{13}(b9)$ G_{mi}^{11} G_{mi}^{11} $C^{13}(b9)$ F_{mi}^{11} (end solo) (pn.w/vibes)

D.S. al 2nd ending al Coda Two (Φ^2)

Φ^2 $C^{b9}MA^7/D^b$ $C^{13}(b9)$ $B^{13}(b9)$

piano R.H. voicings on head:

$C^{13}(b9)$ F_{mi}^{11} $F^{13}(b9)$ $F7(\#5)$ $F7$ $A_{mi}^{11}7(add11)$ $A^{13}(b5)$ $G^{b9}MA^7/A^b$ CMA^7/D

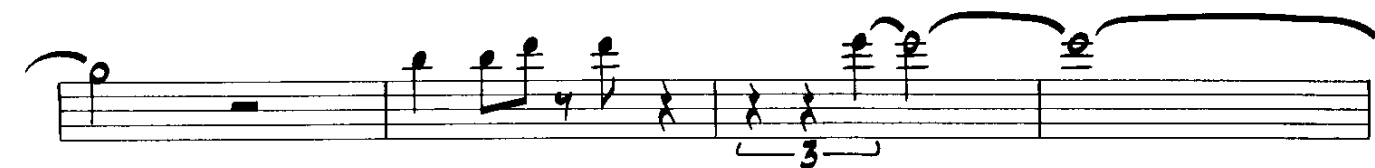
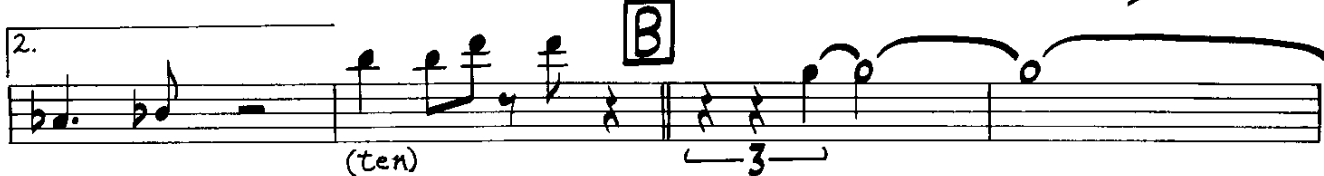
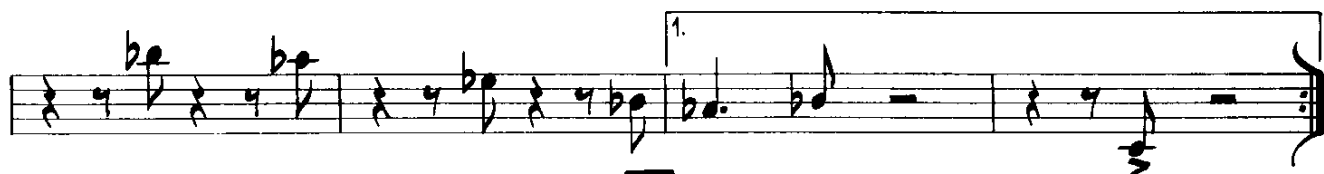
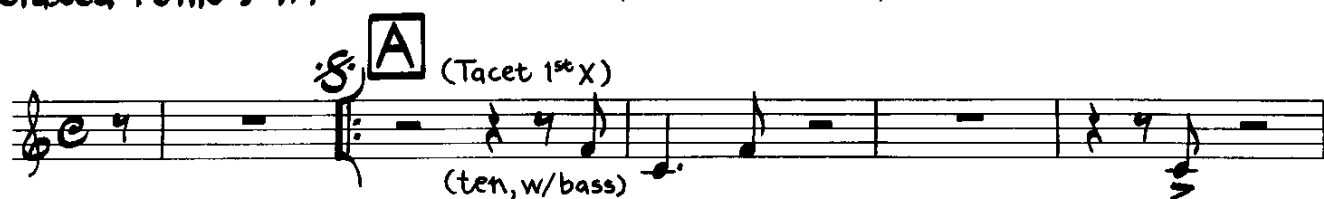
$D7(\#9)$ G^9sus $A^9(b13)$ $C^{b9}MA^7/D^b$ $D^b7(\#9)$ G^b7sus $E^b7(\#9)$ A_{mi}^{11} D^{13} A^{13}

at **C**:

Left hand plays roots and notes in parentheses.

Voicings for solos like first two, transposed where necessary.

Pools (Tenor Part)



D.S. al 2nd ending al Coda One (♩¹)



A

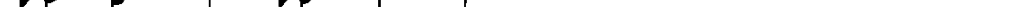
8. FM 11

C¹³(p⁹)
(65)

The first system of the musical score for 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It consists of two staves. The melody is on the upper staff, starting with a quarter rest, followed by a quarter note G, a half note A, and a quarter note B. The lower staff provides a simple accompaniment with a quarter note G, a half note A, and a quarter note B. The system ends with a double bar line.

[illegible]

F_{MI}^{11}



Handwritten musical notation for the first system, showing a sequence of notes and rests on a five-line staff. The notation includes a key signature of one flat (B-flat) and a time signature of 4/4. The notes are: a whole note B-flat (labeled $A^b_{MI} 7(\text{add } 11)$), a quarter note B-flat, a quarter note B-flat, a quarter note B-flat, a whole note A (labeled $A^{13}(b5)$), a quarter note A, a quarter note A, a quarter note A, a whole note A, a quarter note A, a quarter note A, a quarter note A, and a whole note A. The notes are connected by a slur.

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is G-flat major (three flats: B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes a treble clef, a key signature change from G-flat major to A-flat major (labeled Gbma7/Ab), and a final cadence in C major (labeled C13(b9)). The melody consists of eighth and quarter notes, with a repeat sign at the end.

2. (Gbm7/Ab) Cbm7/D D7(9#5) **B** G9sus

(G⁹sus) C^{ma7}/D D⁷(^{#9})/F[#] A⁹(b13)/G

(A⁹(b⁹)/G) C^bm⁷/D^b D^b7([#]3)/F G^b7^{sus}

Handwritten musical notation on a staff with a key signature of one flat (Bb). The notation includes a whole note chord $E^b7(\#9)$, a whole note chord A^b_{m11} , and a complex chord structure $\Phi C^b_{MA7}/D^b C^{13}(b9)$ with a circled 1,2 above it. The melody consists of a half note Bb, a quarter note Gb, a whole note Fb, and a half note Eb.

D.S. al 2nd ending al Coda One (Φ^1)

ϕ^1 C^b_{MA}/D^b $C^{13}(\begin{smallmatrix} 9 \\ 3 \end{smallmatrix})$

C D^{13} A^{13} (4x's)

(4x's) D^{13} A^{13} A^{13} $D^{13}(\flat 9)$ G_{mi}^{11}

D (4x's) (Solos) G_{mi}^{11} G_{mi}^{11} $D^{13}(\flat 9)$ G_{mi}^{11} G_{mi}^{11} $C^{13}(\flat 9)$ F_{mi}^{11}

(4x's) F_{mi}^{11} F_{mi}^{11} $C^{13}(\flat 9)$ F_{mi}^{11}

4 Till Cue F_{mi}^{11} $D^{13}(\flat 9)$ G_{mi}^{11} 4 On Cue F_{mi}^{11} $E^{13}(\flat 9)$ A_{mi}^{11} last solo only

To **D** for more choruses

E (4x's) A_{mi}^{11} A_{mi}^{11} $E^{13}(\flat 9)$ A_{mi}^{11} A_{mi}^{11} $D^{13}(\flat 9)$ G_{mi}^{11}

(4x's) G_{mi}^{11} G_{mi}^{11} $D^{13}(\flat 9)$ G_{mi}^{11} G_{mi}^{11}

D.S. al 2nd ending al Coda Two (ϕ^2)

ϕ^2 $C^{\flat}ma^7/D^{\flat}$ $C^{13}(\flat 9)$ $B^{13}(\flat 9)$

Bass has the melody at letter A

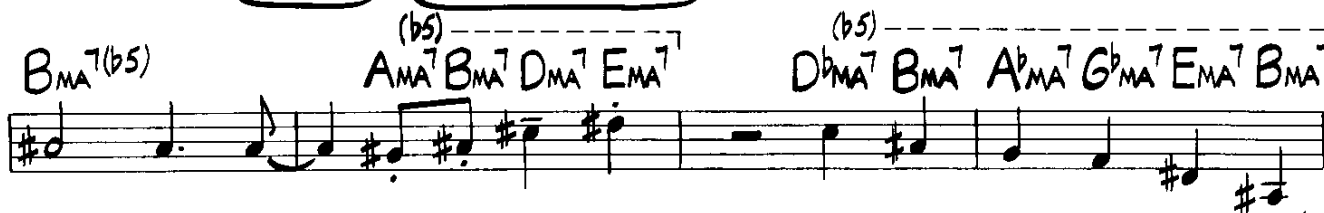
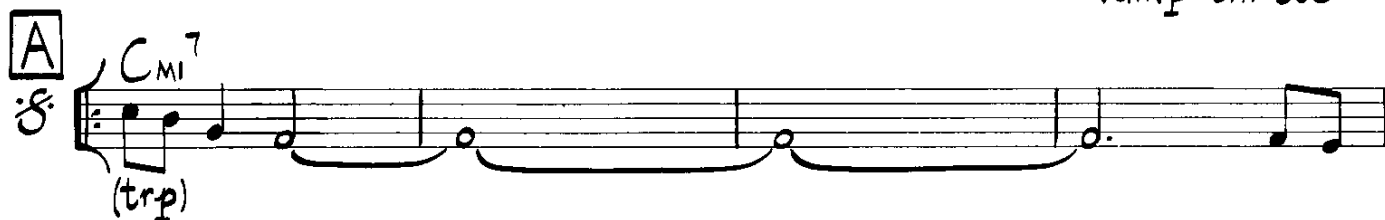
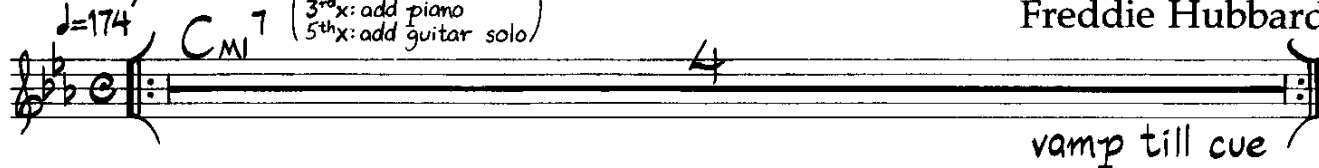
Medium
Funk/Rock

Povo

Freddie Hubbard

$\text{♩} = 174$

1st & 2nd x's: bs. w/dr.
3rd x: add piano
5th x: add guitar solo

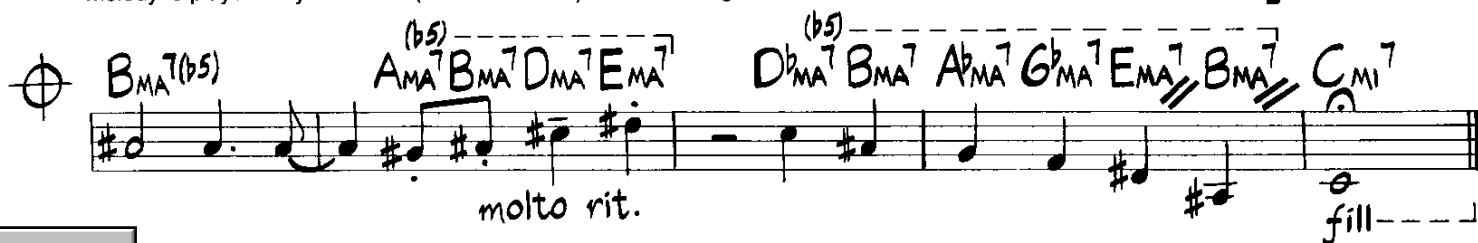


(SOLOS)



Melody is played very laid-back (behind the beat).

after solos - D.S. al Coda (take repeat)



Medium Funk/Rock

Povo (Harmony Part)

♩=174

C_{M1}^7 Tacet

vamp till cue

A

(flute)

(muted trip.)

(f1.)

(mut. trp.)

(fl.)
(mut.
trp.)

(fl.)

SOLOS

B

 C_{M1}^7

8

Ab⁷

4

 C_{MI}^T

4

BMA^{7(b5)}

2

AMA^{7(b5)}

2

 C_{M1}^T

4

after solos - D.S. al Coda (take repeat)

Harmony copies the timing and inflection of the melody player.

 C_{MI}^7

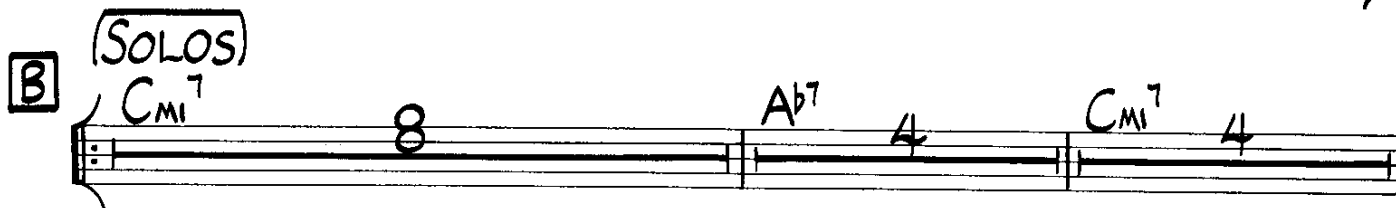
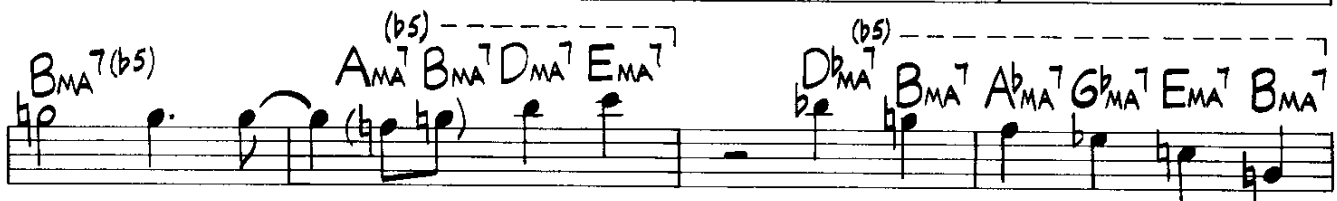
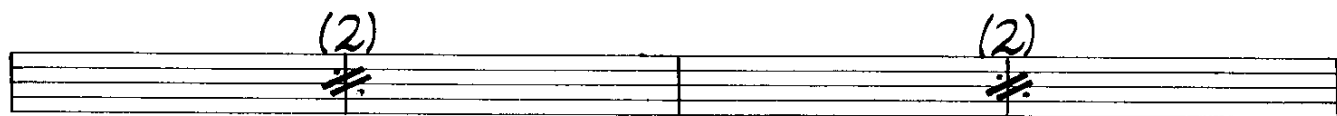
fill-----

molto rit.

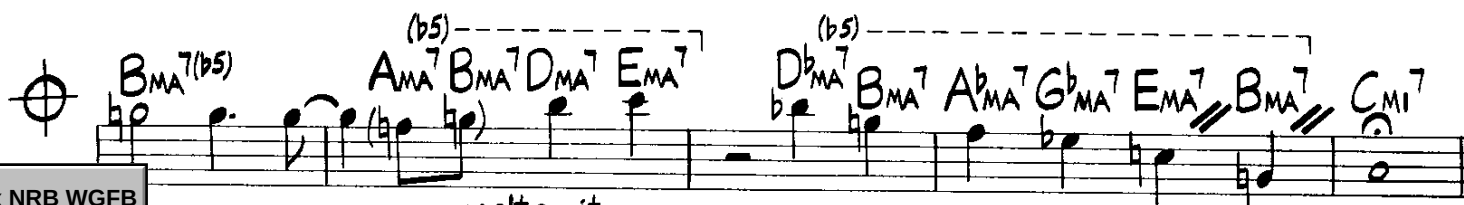
(fl.)

Povo (Bass Part)

♩ = 174



after solos - D.S. al Coda (take repeat)



molto rit.



Photo by Tom Copi

Wayne Shorter

Punk Jazz

Jaco Pastorius

Medium Ballad ♩=58

A

Tenor

Rhythm

(bass & drums tacet)

(bass)

Chords: $Bb7(\#9)$, $Dma7/A$, $Bbm9$, $Bbm6/Ab$, $Eb7(\#9)$, $Abmi7$

Chords: $G7/A$, Ab/Bb , $Bmi7/A$, $Cb7(MA7 \text{ add } 9)$, $Fmi7$, $Bb13(b9)$, $Dbmi11$, $Cmi9$, $BMA7(\#11)$, $Abmi9$, $E13(\#11)$, $E13sus$, $E13(\#11)$, $E13sus$

(synth.) (top note of synth. voicings)
(add drums)

B

(Lite Swing, Double Time) ♩=116

Chords: $E13(\#11)$, $Bb13(b5)$, $C13(\#11)$, $A13(\#11)$, $D7(\#11)$, $B13(\#11)$, $G13(\#11)$, $Bb7(\#9)$, $Ebma7$, $Ebma7(\#5)$, $[G7(\#9)]$, $Abmi11$, $F\#mi11$, $F7(\#9)$, $Bb7(\#9)$

C

(Hard Swing-in 2)

(2nd x only)

(synth.)

$Eb13sus$ (add 3)

$Eb7(\#11)$

Chords: $Eb13sus$ (add 3), $Eb7(\#11)$

(1stx only)

Db13(#11) Db sus (add 13)

fine

D

(ten)
E13(#11) Bb13 C13(#11) F#7(#9) D13(#11) Ab13 C13(#11) F#7(#9)

(Soprano Solo)

E13(#11) Bb13 C13(#11) F#7(#9) D13(#11) Ab13 C13(#11) F#7(#9)

(synth.)

vamp till cue

E

(Ballad Feel)

E13(#11) E13 sus E13(#11) E13 sus E13(#11) Em11(b5)

E13(#11) E13 sus E13(#11) E13 sus E13(#11) E13 sus

D.S. al fine (vamp on **C** & fade)sample bass line at **D**

E13(#11) Bb13 C13(#11) F#7(#9) D13(#11) Ab13 C13(#11) F#7(#9)

As played on Weather Report's "Mr. Gone"

Fast Swing

♩ = 246

Pursuance

John Coltrane

(1st Chorus) $B^b_{MI} 11$ Solo $E^b_{MI} 11$ 

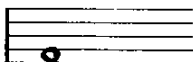
(2nd Chorus)

Solos on B^b_{MI} blues (modal)

to solos

(Last Chorus) $B^b_{MI} 11$ 

As played on John Coltrane's "A Love Supreme"



Quasimodo

Charlie Parker

Medium Swing

$\text{♩} = 146$

to solos

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

Medium Samba
♩ = 132

Quiet Fire

George Cables

(piano) E_{mi}^7 $F_{MA}^7(\#11)$ E_{mi}^7 $F_{MA}^7(\#11)$ (2)

E_{mi}^7 $F_{MA}^7(\#11)$ E_{mi}^7 $F_{MA}^7(\#11)$ E_{mi}^7 $F_{MA}^7(\#11)$ E_{mi}^7 break

A E_{mi}^7 $F_{MA}^7(\#11)$ E_{mi}^7 $F_{MA}^7(\#11)$ E_{mi}^7 $F_{MA}^7(\#11)$ E_{mi}^7 (vibes) break

E_{mi}^7 $F_{MA}^7(\#11)$ E_{mi}^7 $F_{MA}^7(\#11)$ E_{mi}^7 $F_{MA}^7(\#11)$ E_{mi}^7 break

B C^7

A^7

C^7

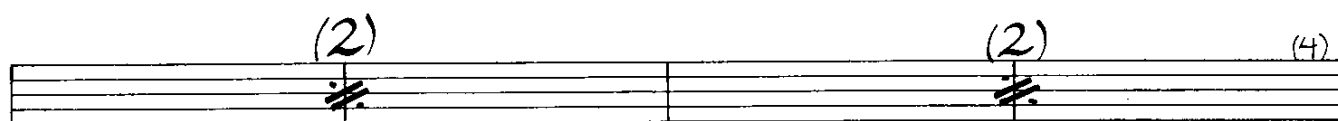
C/D D/E E^b/F F/G G^b/A^b E^b/F F/G G^b/A^b

A^b/B^b A/B E_{mi}^7 $F_{MA}^7(\#11)$ E_{mi}^7 $F_{MA}^7(\#11)$ (2)

E_{mi}^7 $F_{MA}^7(\#11)$ E_{mi}^7 break

(2)

(SOLOS)



break----- D.S. al Coda (with repeat)

As played on Bobby Hutcherson's "Conception: The Gift Of Love"



Quiet Now

Denny Zeitlin

A Very slowly, rubato
with tenderness

solo changes: A_{mi} F E⁷ A_{mi}⁷ D_{mi}⁷ G⁷ C_{ma}⁷ B^b7(#11) A⁷(b9)

B

Chords: C_{mi}^7 , B^7 , A_{MA}^7 , D^7 , C_{mi}^7 , C_{MA}^7 , B_{mi}^{11}/E , $E^7(alt)$

C

Chords: A_{mi} , F , $G^{\#}$, $E^7(\#9)$, A_{mi}^7 , D_{mi}^7 , G^7 , C_{MA}^7

Chords: $B^7(\#11)$, $A^7(b9)$, F_{mi}^6/A^b , G^6 , E^7 , A_{mi}^7 , D^{13}

(ritard. e decresc. last x)

Chords: E_{mi}^7 , A_{mi}^7 , D_{mi}^7 , G^7_{sus} , E_{mi}^7 , A_{mi}^7 , F_{MA}^7 , B^7 , E_{mi}^7 , E^b9 , $A^b_{MA}^7$, $D^b_{MA}^7$, C_{MA}^7 , $B_{mi}^7(b5)$, E^7

solo on changes

fermatas apply last time only

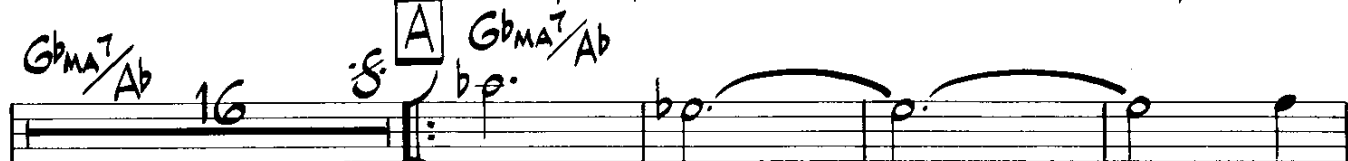
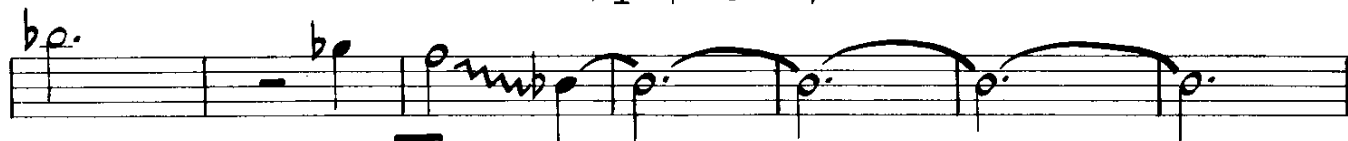
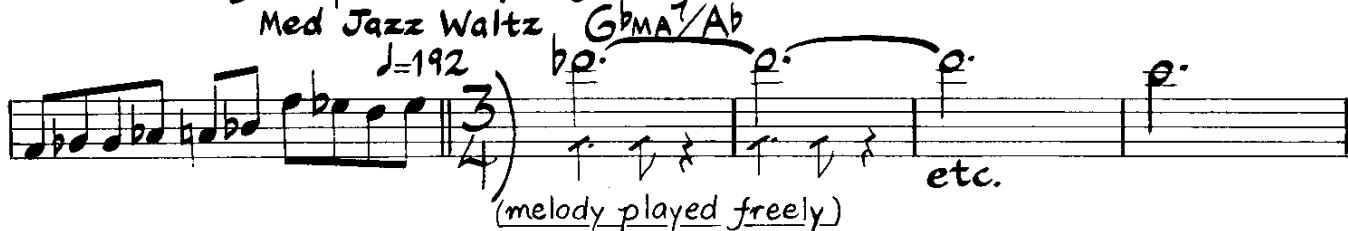
Chords: C_{MA}^7 , $8va$, $15^a a. - 7$

This chart is direct from the composer's lead sheet. Denny recorded it on "Live At The Trident".

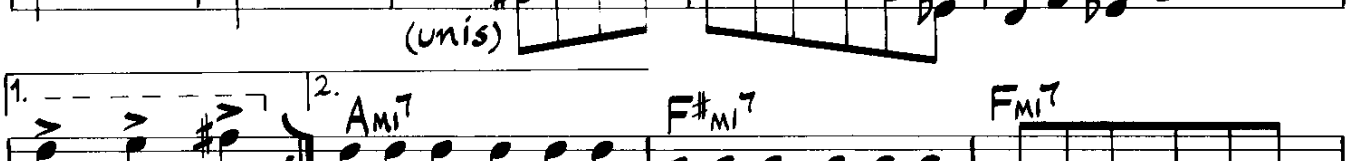
Random Thoughts

Steve Kuhn

(Intro)

Db^bMA⁷(#5) Freely

(add bass & drums)



indef.

D.S. al Coda (with repeat)
 (bass solo continues)

piano comp figure at A:

etc.

As played on Steve Kuhn's "Non-Fiction"

A Remark You Made

Josef Zawinul

Ballad

♩ = 54

(piano)

A **(sax)** **(bass)** **(synth.)**

B **(piano)** **(sax)** **(bass)** **(sax)** **(bass)** **(sax)**

C **(Sax Solo)**

bass doubles melody

(Sax Solo)

Handwritten musical score for Weather Report's "Heavy Weather". The score is written on ten staves, with various musical notations and chord symbols.

Staff 1: Chord symbols: $A\flat 6$, $B\flat 9_{sus}$, $E\flat$, $E\flat/D$, $E\flat/C$, $E\flat/B\flat$, $A\flat$, $G\flat/B\flat$, $G7(b9)$. Includes triplets.

Staff 2: Chord symbols: $G7(b9)$, $C_{mi}7$, $A\flat 6$, $G_{mi}7$, $F_{mi}7$, $F_{mi}7/B\flat$. Includes the instruction "(piano)".

Staff 3: Chord symbols: $F_{mi}7$, $E\flat$, D , $E\flat$, $E\flat/D$, $E\flat/C$, $E\flat/B\flat$, $A\flat_{MA}7$, $G7(b9)$, $B\flat 9_{sus}$, $A\flat_{MA}7$. Includes the instruction "(sax)".

Staff 4: Chord symbols: $G_{mi}7$, $C_{mi}7$, $A\flat$, $F_{mi}7$, $G_{mi}7$, $C_{mi}7$, $A\flat$, $A\flat 6$.

Staff 5: Chord symbols: $A\flat/E\flat$, $B\flat/D$, C_{mi} , $F_{mi}7$, C_{mi} , $F_{mi}7$. Includes the instruction "(bass)".

Staff 6: Chord symbols: C_{mi} , $F_{mi}7$, $G_{mi}7$, $C_{mi}7$, $(Synth. Solo)$, $D\flat 6/4$, $E\flat 6/4$. Includes the instruction "(Vamp till cue)".

Staff 7: Chord symbols: $D\flat 6/4$ (end solo), C_{mi} , $A\flat/C$, $3 \times G/B$, $C_{mi}7/B\flat$, F/A , $B\flat/A\flat$, $G_{mi}7$, C_{mi} , $A\flat/C$. Includes the instruction "(bass)".

Staff 8: Chord symbols: G/B , $C_{mi}7/B\flat$, F/A , $B\flat/A\flat$, $G_{mi}7$, C_{mi} , $D\flat 6/4$.

Staff 9: Chord symbols: G/B , $C_{mi}7/B\flat$, F/A , $B\flat/A\flat$, $G_{mi}7$, C_{mi} , $D\flat 6/4$.

Staff 10: Chord symbols: G/B , $C_{mi}7/B\flat$, F/A , $B\flat/A\flat$, $G_{mi}7$, C_{mi} , $D\flat 6/4$.

Annotations:

- "bass doubles melody" (boxed) with a dashed line connecting to the bass line.
- "(piano)" on Staff 2.
- "(sax)" on Staff 3.
- "(bass)" on Staff 5.
- "(Synth. Solo)" on Staff 6.
- "(Vamp till cue)" on Staff 6.
- "end solo" on Staff 7.

As played on Weather Report's "Heavy Weather"

Resolution

John Coltrane

Dm11
Eb7sus
E7(alt)
Bbmaj7
Dm13
A7(#9)
Dm11
Eb7sus
E7(alt)
A7(alt)
Dm11
Eb7sus
E7(alt)
Dm11 ϕ *A7(#9)*

D pedal throughout head

Solos modal, centered around D minor

ϕ *Dm11* *Eb7sus* *Dm7* *Dm(maj7)* *Dm11* *A7(b9)*
Dm11 *Eb7* *Dm11*
(tenor fill)

Sounds one octave lower than written.

Chords on head indicate shifting modes rather than specific changes.

As played on John Coltrane's "A Love Supreme"

Moody Straight 1/8 s

Return To Forever (Bass Part)

(Intro) $\text{♩} = 120$ 8va p (4x's)

A (3x's) 8va p (4)

B (Latin 3) $\text{♩} = 206$ Ami^7 mf vamp till cue

C Ami^7 (2) Emi fill---

D (Original Feel) $\text{♩} = 120$ 8va p (4x's) Melody is played 5 times, then flute solos; on cue, melody is played 5 times before continuing on.

E (3x's) 8va p (5)

F (Medium Samba) $\text{♩} = 118$ Cmi^7 b vamp till cue

G Cmi^7 b (2) Emi fill--- D.S. al Coda

On Cue (extended vamp)

♩ 8va p

Vamp & Fade

During extended sections, bass is free to depart from written lines.

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

Return To Forever

Chick Corea

 $\text{♩} = 120$

(Intro)

(4x's)

D (Original Feel) $\text{♩} = 120$ (4x's)

♩

p

(elec. pn. w/bass)

E (3x's) 1st x: piano only 2nd x: add voice 3rd x: add flute

(fl. & bs. fill)

E_{M1}

F (Medium Samba) $\text{♩} = 118$ 1st x: elec. piano only 2nd x: bass enters and drums sneak in.

f

G (On Cue) vamp till cue (fl. & bs. fill)

C_{M1}^7

E_{M1}

Play melody til cue (add voice 2nd x, flute 3rd x), then piano solo on C mi;
on cue, repeat melody and build until cue to continue.

D.S. al Coda

As played on Chick Corea's "Return To Forever"

(elec. pn. w/bass)

Vamp & Fade

no drums at A and E
(light percussion fills)

Light Ballad
(12/8 Feel) ♩=114

Revelation 21:4

Bob Magnusson

A

Ama⁷ *Fma⁷(#11)*

(flute-8va)

(Fma⁷(#11)) *Abma⁷(#11)*

Fma⁷(#11)/B

E7(b9) w/bass -----

Ama⁷ w/bass -----

Cma⁷ *Cma⁷(#11)/F#*

Fma⁷ *E7(b9)* w/bass -----

B

Ama⁷ *Ama⁷(#11)*

Gbm⁷(#11) *Abma⁷(#11)*

$BbMA7(\#11)$ $Ama7$

($Ama7$)

w/ bass

$FMA7(\#11)$

(SOLOS)

$Ama7$ $FMA7(\#11)$ $AbMA7(\#11)/D$ $FMA7(\#11)/B$ $E7(b9)$

indef.

After solos - D.C. al Coda

(Canon)
($Ama7$)

vamp & fade

(flute starts, piano enters after one bar, bass one bar later)

Piano doubles much of the melody throughout the head.

As played on Bob Magnusson's "Revelation"

Romaine

Freely

Jim Hall

A *C_{MA}7* *E7* *E_{mi}7(b5)* *A7*
(solo guitar)

D_{mi}7 *B^b7* *D_{mi}7* *G7*

C_{MA}7 *D_{mi}* *G7* *E_{mi}7(b5)* *A7*

D_{mi}7 *D_{mi}7(b5)* *G7* *⊕* *(Medium Samba) d=113* *F_{mi}7* *2* *D7(alt)*
(add bass & drums)

B *G_{MA}7* *B7* *B_{mi}7(b5)* *E7*

A_{mi}7 *F7* *A_{mi}7* *D7*

G_{mi} *G_{mi} (solo)* *6*

C_{mi} *A_{mi}7(b5)* *D7(#5)*

G_{mi} *solo break* *(G7)*

C *(SOLOS)* *C_{MA}7* *E7* *E_{mi}7(b5)* *A7*
(add drums)



after solos - D.C. (in time) al Coda



As played on Jim Hall's "It's Nice To Be With You"

Rosewood

Woody Shaw

A

(trp)
(ten.) N.C. (A_{M11}) (A_{M11}) A₆

(bass + pr.)

(A₆) B_bMA₇ (A_bM₁₁⁹) B_b₇^{sus} A_bMA₇ F₇^{sus} A_b₉^{sus}

(bass)

B

G_{M1}⁷ F_{M1}⁷ G_{M1}⁷ F_{M1}⁷ C_{M1}¹¹ B_bM₁¹¹ G_b₆

(+trb)

G_{M1}⁷ F_{M1}⁷ G_{M1}⁷ F_{M1}⁷ C_{M1}¹¹ B_bM₁¹¹ G_b₆

(+trb)

C

A_bMA₇ A_bM₁⁷ D_b₇ G₇

G_bMA₇ B₉ E₉

(w/trb)

D

Chords: C_{mi}^7 , $B^b_{mi}^7$, C_{mi}^7 , $B^b_{mi}^7$, G^b/G , G^b7_{sus} , E/D

Chords: B_{mi}^7 , A_{mi}^7 , B_{mi}^7 , A_{mi}^7 , G_{mi}^7 , F_{mi}^7 , G_{mi}^7 , F_{mi}^7 , B^b7_{sus} , break

Chords: B^b6 , $G^b(add\ 9)$, F_{sus}/G , A^b9_{sus} , B^b7_{sus} , $G^b(add\ 9)$, A^b/G , A^b7_{sus} (to end)

Chords: F_{sus}/G , A^b9_{sus} , B^b6 , $G^b(add\ 9)$, A^b/G , A^b7_{sus} (to end), fine

D.S. for solos
solo changes in parentheses

(rit. last time)

As played on Woody Shaw's "Rosewood"

Solos are BCD-1st ending
ABCD-2nd ending

Kicks and breaks are not played during solos (except those in the 1st and 2nd endings).

Rough House

John Scofield

Very Freely

(Intro) G^7_{sus} Cm^7 fill---- $Abm^7(\#5)$ $Abm^7(\#5)$ Gm^7 Em^7 Cm^7 fill---- Cm^7 $E\flat/B$ B^7_{sus} B^{13} $A^7(\#11)$ fill---- $A\flat^{\#}$ B/G G/F $F^{\#}m^7_3$ $C^{\#}m^7(\#11)$ fill----(Samba
Feel)
(♩=130) $E\flat/D$ C/F $D\flat/G\flat$ $E/D^{\#}$ $E/D^{\#}$ $D\flat/G\flat$ Fm^7 Fm^7 Gm^7 $E\flat m^7$ Fm^7 Fm^7 Gm^7 $E\flat m^7$ Em^7 Fm^7 Gm^7 $E\flat m^7$ Fm^7 Fm^7 Gm^7 $E\flat m^7$ Em^7 [A] G^7_{sus} Cm^7

drum fill----

(Solos
begin) $Abm^7(\#5)$ Gm^7 Em^7

Musical notation for the first system, featuring chords: C_{mi}^7 , E^b/B , B^{13} , $A_{MA}^7(\#11)$, $A/G^\#$, B/G , G/F , $F^\#_{mi}^7$, $C_{MA}^7(\#11)$, E^b/D , C/F , D^b/G^b , $E/D^\#$, $E/D^\#$, D^b/G^b , F_{mi}^7 .

B Musical notation for the second system, featuring chords: F_{mi}^7 , G_{mi}^7 , $E^b_{mi}^7$, F_{mi}^7 , F_{mi}^7 , G_{mi}^7 , $E^b_{mi}^7$, E_{mi}^7 , F_{mi}^7 , G_{mi}^7 , $E^b_{mi}^7$, E_{mi}^7 .

D.S. to solos - solo form (ABC)

C Musical notation for the third system, featuring chords: G^7_{sus} , C_{mi}^7 , C_{mi}^7 , and a section marked "Indef." with a repeat sign.

(Samba) (on cue) Musical notation for the fourth system, featuring chords: F_{mi}^7 , G_{mi}^7 , $E^b_{mi}^7$, F_{mi}^7 , F_{mi}^7 , G_{mi}^7 , $E^b_{mi}^7$, E_{mi}^7 .

D.S. for next solo (ABC)

After solos - D.S. al Coda

Musical notation for the fifth system, featuring chords: G^7_{sus} , C_{mi}^7 , and a section marked "rit." with a repeat sign.

First four bars of A played as written every time.
As played on John Scofield's "Rough House"

Route Four

Fast Swing $\text{♩} = 292$

Teddy Charles

A (in 2) B^b_{mi} B^b_{mi}/A B^b_{mi}/A^b B^b_{mi}/G

(bari 1)

B^b_{mi} B^b_{mi}/A B^b_{mi}/A^b B^b_{mi}/G

2nd x:

1. G^b_{MA7} (Play top line if no harmony) $F_{MA7}(b5)$

2. G^b_{MA7} $F_{MA7}(b5)$ drum fill

(ten)

B $E7(\#9)$ (in 4) A_{mi7}

$E7(\#9)$ $A_{MA7}(b5)$

stop time - D_{mi7} - - - D_{mi7} - - G^7 - - - C_{MA7} - - - G^b7 - -

(in 2) F_{MA7} $F^{\#}_{mi7}$ B^7

Sounds one octave lower than written.

solos on form (AAB) bass walks

$F^{\#}_{mi7}$ $F_{MA7}(b5)$ N.C. $E_{MA7}(b5)$

(play if no harmony)

Route Four (Harmony Parts)

Fast Swing

♩ = 292 [A] (ten)

solos on form(AAB)

Bright Samba

Samba Song

Chick Corea

A $\text{♩} = 136$

First system of music for section A. Treble clef staff with notes and rests. Bass clef staff with chords and notes. Annotations: (pn), B^b , A_{MI} , (add sop.).

Second system of music for section A. Treble clef staff with notes and rests. Bass clef staff with chords and notes. Annotation: C_{MI} .

Section B. Treble clef staff with notes and rests. Bass clef staff with notes and rests. Annotations: E^b_{MI}/B^b , (pn.), $G^b_{MA}7(b5)$, (w/bass), $A^b_{MI}(MA7)/B^b$, (2), 3, 3.

Section C. Treble clef staff with notes and rests. Bass clef staff with notes and rests. Annotations: $A^b_{MI}(MA7)/B^b$, tr, (sop.) (piano figure continues though [C]).

Section D. Treble clef staff with notes and rests. Bass clef staff with notes and rests. Annotations: (w/pn.), 3, tr.

Section D. Treble clef staff with notes and rests. Bass clef staff with notes and rests. Annotations: Pn., f.

Section D. Treble clef staff with notes and rests. Bass clef staff with notes and rests. Annotations: 3, 3, (2).

Handwritten musical score for the song "The Rose Tree". The score is written on ten staves. The first three staves are for guitar, featuring complex chordal textures with triplets and arpeggios. The fourth staff is a vocal line with lyrics "The Rose Tree" and musical notation including a decrescendo and a mezzo-forte (mf) section. The fifth staff is another vocal line with lyrics "The Rose Tree" and musical notation including a decrescendo and a mezzo-forte (mf) section. The sixth staff is a vocal line with lyrics "The Rose Tree" and musical notation including a decrescendo and a mezzo-forte (mf) section. The seventh staff is a vocal line with lyrics "The Rose Tree" and musical notation including a decrescendo and a mezzo-forte (mf) section. The eighth staff is a vocal line with lyrics "The Rose Tree" and musical notation including a decrescendo and a mezzo-forte (mf) section. The ninth staff is a vocal line with lyrics "The Rose Tree" and musical notation including a decrescendo and a mezzo-forte (mf) section. The tenth staff is a vocal line with lyrics "The Rose Tree" and musical notation including a decrescendo and a mezzo-forte (mf) section.

Chord symbols and musical markings include:

- $E_{MA}7(\#5)$
- $D_{mi}7/A$
- A_{mi}
- $F_{mi}7/B^b$
- $D_{mi}7/A$
- A_{mi}
- $F_{mi}7/B^b$
- $D_{mi}7/G$
- $E_{mi}7/A$

Other markings include "decresc.", "mf", and a boxed "F" at the beginning of the eighth staff.

(continued on the following page)

G (Solos/Samba Feel)

Dm7 4 Am 4 Fm7/Bb 4 Dm7/G 2 Em7/A 2 indef.

H Dm7/A (On Cue)

(tenor)

Fm7/Bb

Am

I

(pn.) Bb

Am

Cm

J Ebm7/Bb (2)

(pn.) (Indef. Drum Solo)

(On Cue) Gbm7(b5)

(w/bass)

Abm7(MA7)/Bb

[K] $A\flat M_1(MA7)/B\flat$ *tr*

(sop.) (piano figure continues through [K])

[L] (w/pn.) *f*

Pn.

$E_{MA7}(\#5)$

vamp & fade

As played on Chick Corea's "Friends"

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

Letters F G and H did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer.

Samba Song (Bass)

Bright Samba
♩ = 136

A B^b A_{MI} C_{MI}

B E^b_{MI}/B^b $G^b_{MA}7(b5)$ $A^b_{MI}(MA^7)/B^b$ **C** $(A^b_{MI}(MA^7)/B^b)$ **D** N.C. f

E (8) D_{MI}^7/A A_{MI} F_{MI}^7/B^b

F D_{MI}^7/A A_{MI}

(4)

Staff 1: A_{mi} , F_{mi}^7/B^b

Staff 2: (F_{mi}^7/B^b) , D_{mi}^7/G , E_{mi}^7/A

Staff 3: **G** (Samba - Solos) D_{mi}^7 , A_{mi} , F_{mi}^7/B^b , D_{mi}^7/G , E_{mi}^7/A

Staff 4: **H** (On cue) D_{mi}^7/A , A_{mi} , F_{mi}^7/B^b , A_{mi} (Indef.)

Staff 5: **I** B^b , A_{mi} (Sax melody)

Staff 6: C_{mi}

Staff 7: **J** E_{bmi}^7/B^b (Indef. Drum Solo)

Staff 8: (On Cue) $G_{bMA}^7(b5)$, $A_{bmi}^7(B^b)$

Staff 9: **K** $(A_{bmi}^7(B^b))$, **L** N.C.

Staff 10: $E_{MA}^7(\#5)$ let ring & fade

Medium Swing
♩ = 144

Sareen Jurer

Earl Zindars

(G⁷) A C_{Mi}⁷ G⁷(#5) C⁷_{sus} F_{MA}⁷

B⁷(#5) E_{MA}⁷ B^{b7}_{sus} 1. E^b_{MA}⁷ G⁷ 2. E^b_{MA}⁷

B D_{MA}⁷ D⁷(#9) A_{Mi}⁷(b5) E⁷(#9) E^b_{MA}⁷ E^{b7}

A^{b7} A¹³ D_{Mi}⁷(b5) G⁷ C C_{Mi}⁷ F⁷(b9)

B^b_{MA}⁷ A_{Mi}⁷ D⁷ G_{MA}⁷ F^{#13}

B_{MA}⁷ B^{b13} E^b_{MA}⁷ A⁷(b9)

D_{MA}⁷ A^{b7}(b9) D^b_{MA}⁷ G⁷_{sus}

G⁷_{sus} G⁷ to second head

G⁷_{sus} G⁷ C_{Mi}¹³

rit.

As played on Bill Evans' "Since We Met"

Medium Swing
♩ = 144

Sareen Jurer (Second Head)

The musical score is written for a piano and features the following elements:

- Staff 1:** Starts with a first ending bracket. Chords: (G7), D, Cmi7, G7(#5), C7sus, FMA7.
- Staff 2:** Continues the melody. Chords: B7(#5), EMA7, Bb7sus, EbMA7, G7, EbMA7.
- Staff 3:** Starts with a second ending bracket. Chords: DMA7, D7(#9), Ami7(b5), E7(#9), EbMA7, Eb7.
- Staff 4:** Chords: Ab7, A13, Dmi7(b5), G7, F, Cmi7, F7.
- Staff 5:** Chords: BbMA7, Ami7, D7, GMA7, F#13.
- Staff 6:** Chords: BMA7, Bb13, EbMA7, A7(b9).
- Staff 7:** Chords: DMA7, Ab7(b9), DbMA7, G7sus.
- Staff 8:** Chords: G7sus, G7.

Use first head as a rubato piano introduction, then play second head in time and solo on it. After solos, play first head in time, take coda.

Originally written entirely in 4/4.

Relaxed Samba A Sassy Samba

Jimmy Heath

(Intro) $\text{♩} = 85$
N.C.

$F\#7(\#9)$ (agogo bells w/cymbal)

$GMA7$ (2)

f (add piano, bass, & drums/guitar doubles melody)

$F\#7(\#9)$ (2)

$GMA7$ break

(pn)

A

$GMA7$ $CM17$ $F7sus$ $F7$

(sax)

$BbMA7$ $BbMI7$ $Eb7sus$ $Eb7$

$AbMA7$ $Am17(b5)$ $D7$ (pn)

(sax)

1. $F\#7(\#9)$ $GMA7$

2. $F\#7(\#9)$ $GMA7$

B

$C\#MI7(b5)$ $C7(\#11)$

As played on The Heath Brothers' "Live At The Public Theatre"

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Handwritten musical score for a piece, page 362. The score consists of seven staves of music. The first staff has a $B7(\#9)$ chord. The second staff has A_{mi}^7 , G/B , C_{ma}^7 , D^7 , and G_{ma}^7 chords. The third staff has $C\#_{mi}^7(b5)$ and $C^7(\#11)$ chords. The fourth staff has $B7(\#9)$, $E^7(\#9)$, and $G\#o^7$ chords. The fifth staff has A_{mi}^7 , G/B , C_{ma}^7 , D^7 , and $F\#^7(\#9)$ chords. The sixth staff has G_{ma}^7 and $F\#^7(\#9)$ chords. The seventh staff has a G_{ma}^7 chord and ends with a double bar line and repeat dots.

Solos on form (AAB); after solos - D.S. al Coda

Handwritten musical score for a solo section, starting with a Coda symbol. The first staff has an $F\#^7(\#9)$ chord. The second staff has an $F\#^7(\#9)$ chord and a G_{ma}^7 chord. The third staff has a G_{ma}^7 chord and a G^6 chord. The fourth staff has a G^6 chord.



Photo by Lee Tanner

Eric Dolphy

Fast Swing $\text{♩} = 326$

Scoochie

Booker Ervin

(Intro)

(drums) $\text{E}^b_{\text{MA}}7(\text{b}5)$ $\text{B}^b_{\text{MA}}7(\text{b}5)$

(pn) $\text{E}^b_{\text{MA}}7(\text{b}5)$ $\text{B}^b_{\text{MA}}7(\text{b}5)$ (sax)

A

$\text{G}_{\text{MI}}7$ $\text{A}^b_{\text{MI}}7$ $\text{F}_{\text{MI}}7$ $\text{B}^b7(\text{alt})$

$\text{E}^b_{\text{MA}}7(\#11)$ 1. 2.

B

$\text{B}^b_{\text{MA}}7(\#11)$ (4)

(8)

(12)

(16)

As played on Roy Haynes & Booker Ervin's "Bad News Blues"

D.S. al 2nd ending Solos AABA

After solos, play head (AABA) to Coda

 $\text{B}^b_{\text{MA}}7(\text{b}5)$

(piano) $\text{E}^b_{\text{MA}}7(\text{b}5)$ $\text{B}^b_{\text{MA}}7(\text{b}5)$

Straight Eighths

$\text{♩} = 150$

Secrets of Love

George Cables

Piano 

Intro (E_m7) E₇^{sus} (4x's)

Bass

A 

(piano & bass figure continues)

Drums play 1/16ths on hi-hat.

As played on Bobby Hutcherson's "Highway One"

Solos on E Dorian
Ending: Vamp out on
Intro

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Straight 1/8s Secrets Of Love (First Harmony Part)

♩=150

(Intro) Tacet (E_M1⁷) 16

(flute 2)

(Second Harmony Part)

(Intro) Tacet (E_M1⁷)

16

(flute 3)

Señor Carlos (Bass Part)

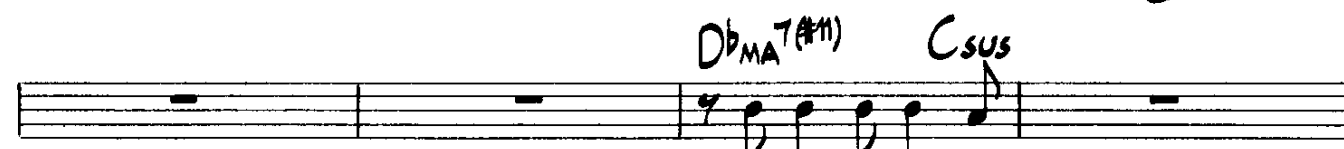
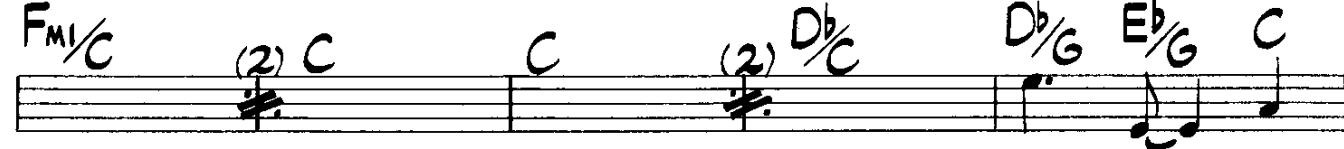


Medium Latin/Funk

♩=94

F⁷_{sus}**A**f F_{mi}D^bE^bF_{mi}

f

f F⁷_{sus}D^bMA⁷B^b7_{sus}B^b7D^bMA⁷C_{mi}7F_{mi}F⁷_{sus}D^bMA⁷(#11)C_{sus}

ff

N.C.

mf

2. N.C.

mf

(4x's) C Db Eb Db C Db Eb Db

[B] Fmi7 (SOLOS) Db7sus C9sus C7sus(b9) Fmi7 Ab13

DbMA7 Bb/C Fmi7 1. Db Eb 2. Eb Db

(4x's) C Db Eb Db (2)

(C phrygian)

to [B] for more choruses
 after solos - D.S. al fine
 play 1st ending before observing fine

(Intro) Freely

Handwritten musical notation for the Intro/Tricky section. The notation is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The time signature is common time (C). The melody in the top staff consists of a half note B-flat, a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B-flat, and a half note C. The bass line in the bottom staff consists of a half note B-flat, a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B-flat, and a half note C. The chords are labeled as follows: B-flat major 13 (B-flat, D, E, F, G, A, B-flat), A-flat major 9 (no 3) B-flat (A-flat, B-flat, C, D, E, F, G, A-flat), D-flat major 7 (D-flat, E-flat, F, G, A-flat, B-flat), B-flat major C (B-flat, C, D, E, F, G, A-flat, B-flat), and F major 11 (F, G, A, B-flat, C, D, E, F).

Medium Latin/Funk d=94

(add drums)

Pn. *f* *F⁷ sus*

(w/bass)

A (guitar doubles top note)

F_{m1} D_b E_b F_{m1}

A musical score for a guitar solo. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a bass clef. The key signature is one flat (Bb). The time signature is 4/4. The score is divided into four measures. The first measure has a whole rest on the treble staff and a half note G2 on the bass staff. The second measure has a half note G2 on the treble staff and a half note G2 on the bass staff. The third measure has a whole rest on the treble staff and a half note G2 on the bass staff. The fourth measure has a half note G2 on the treble staff and a half note G2 on the bass staff. The text 'F7sus' is written in the first measure of the treble staff.

Handwritten musical notation for the first system of 'The Rose Tree'. The music is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The notes are: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The bass line consists of whole notes: D3, Bb2, D3, Bb2, D3, Bb2, D3, Bb2, D3, Bb2, D3, Bb2. Chord symbols are written below the staff: DbMA7, Bb7sus, Bb7, DbMA7, Cm7, and Fm.

The second system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features two staves. The top staff contains a series of chords, with the first chord labeled 'F7 sus'. The bottom staff contains a melodic line with eighth and quarter notes. The system is divided into four measures by vertical bar lines.

First system of musical notation. The piano part (left staff) begins with a whole rest, followed by a series of eighth and sixteenth notes. The chord **F⁷_{sus}** is indicated. The drum part (right staff) has a whole rest, followed by a **drum fill** indicated by a dashed line. The system ends with the word **fine** and the instruction **(V.S.)**.

Second system of musical notation. The piano part (left staff) begins with a whole rest, followed by a series of eighth and sixteenth notes. The chords **C**, **Db/C**, **F_m/C**, and **C** are indicated. The drum part (right staff) has a whole rest, followed by a series of eighth and sixteenth notes.

Third system of musical notation. The piano part (left staff) begins with a whole rest, followed by a series of eighth and sixteenth notes. The chords **C**, **Db/C**, **Db/G**, **C/G**, and **C** are indicated. The drum part (right staff) has a whole rest, followed by a **drum fill** indicated by a dashed line.

Fourth system of musical notation. The piano part (left staff) begins with a whole rest, followed by a series of eighth and sixteenth notes. The chords **C**, **Db/C**, **F_m/C**, and **C** are indicated. The drum part (right staff) has a whole rest, followed by a series of eighth and sixteenth notes.

Fifth system of musical notation. The piano part (left staff) begins with a whole rest, followed by a series of eighth and sixteenth notes. The chords **C**, **Db/C**, **Db/E_b**, **E_b/G**, and **C** are indicated. The drum part (right staff) has a whole rest, followed by a **break** indicated by a dashed line, and then **drums** indicated by a dashed line with a series of eighth and sixteenth notes.

Sixth system of musical notation. The piano part (left staff) begins with a whole rest, followed by a series of eighth and sixteenth notes. The chords **Db_{MA}7(#11)** and **C_{sus}** are indicated. The drum part (right staff) has a whole rest, followed by a **dr. fill** indicated by a dashed line, and then **N.C.** (No Chord) indicated by a dashed line. The system ends with the instruction **(bass)**.

(continued on the following page)

2. (no guitar)

mf N.C.

1. 2.

(4x's) (Guitar Solo)

f (C phrygian)

C Db Eb Db C Db Eb Db

B (SOLOS)

F_{M1}⁷ Db⁷_{sus} C⁹_{sus} C⁷_{sus}(b⁹) F_{M1}⁷ Ab¹³

1. 2.

Db^{MA}⁷ B^b/C F_{M1}⁷ Db Eb Eb Db

(4x's)

(C phrygian)

C Db Eb Db C Db Eb Db

to **B** for more choruses

after solos—D.S. al fine

(play 1st ending before observing fine)

As played on McCoy Tyner's "Lookin' Out"

Medium Mambo

Serengeti (Bass Part)

♩ = 220

Ab^7 Gb^7 E/Eb Gb/F

A

C_{MI} C_{MI} F_{MI} C_{MI} Eb_{MI}^7 Db_{MI}^7 C_{MI}

B Gb^7 (Piano Solo) **C** (SOLOS) C_{MI}^7 Bb^7 Ab^7

16 8 2 2

(mambo pattern continues)

C_{MI}^7 Ab^7 Gb^7 C_{MI}^7

4 2 2 4

indef.

D (On Cue) Ab^7 Gb^7 E/Eb Gb/F

after solos - D.S. al Coda (omit **D**)

to **C** for more solos

Ab^7 Gb^7 G^7_{sus} $\text{C}_{\text{MI}}^7(\text{add } 11)$

Serengeti

Mark Levine

solo break

Ab7 (vibes)

Gb7

E/Eb Gb/F

Pn.

A

Cm1

(w/bass)

Cm1

Fm1

Cm1

(pn.)

$Ebm7$ $Dbm7$

Cm

B $Gbm7$ (Piano Solo) **C** (SOLOS) $Cm7$ 8 $Bbm7$ 2 $Abm7$ 2

$Cm7$ 4 $Abm7$ 2 $Gbm7$ 2 $Cm7$ 4

indef.

after solos - D.S. al Coda (omit **D**)

D (On Cue) $Abm7$ break for next soloist ----- $Gbm7$ break ----- E/Eb $Gbm7$

to **C** for more solos

Φ solo break -----

$Abm7$ $Gbm7$ $G7sus$ $Cm7$ (add 11)

As played on Cal Tjader's "La Onda Va Bien"

S.E.'s Dream

Mel Martin

Medium-Up Swing (Intro) (chords 2nd x only)

♩=216 N.C.

(piccolo) $Dm7$ $BbMA7$ $A7(alt)$ $Dm7$
 $E7$ $Bb13(\#11)$ $A7$ C $Dm7$ C $Dm7$ 1. N.C. 2. C^9sus $C\#^9sus$
 (pn.)

5/4 **A** (Straight 1/8s)

1st x: D^9sus Eb^9sus D^9sus Db^9sus C^9sus Db^9sus C^9sus Db^9sus
 2nd x: D^9sus Eb^9sus E^9sus E^9sus E^9sus

break

(A7(alt)) $BbMA7$ $A7(alt)$
 (A7(alt)) $BbMA7$
 (BbMA7) $A7(alt)$ break $(Eb7(\#11))$

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B (Half-Time Feel) (d.=d.)



(Piccolo Solo)



Solo on form (AAB) (breaks & time changes hold for solos)

after solos - D. S. (omit '1st x') al Coda



Bass doubles melody on intro and coda.

Drums imply swing at letter A (especially from bar 9 on).

As played on Listen's LP "Growing"

Shadowland

Sarah Cassey
Arranged by Thad Jones

Medium Ballad

$\text{♩} = 60$ (Intro)

pn

bass

(pizz.)

A

8va

(w/flute)

E^9_{sus}

$F\#^9_{sus}$

$DMA^9(\#11)$

E^9_{sus}

(arco)

(pizz.)

(flute)

$E7(alt)$

$A7(alt)$

8va

(pn, w/flute)

$D7(alt)$

$G7(alt)$

$F\#M7(add 11)$

$FMA^9(\#11)$

E_{M11}

(arco)

B

(pizz.)

$E7(alt)$

$A7(alt)$

8va

D7(alt) G7(alt) (alto) F#m7(9) F#m7(9) E9sus (pr. w/flute) (arco)

1st X: flute solo

2nd X: pr. solo

C

Em7 A7 Dma7 F#m7 Gma7 A7 Dma7 Gm7 Fma7
 Em7 A7 Dma7 F#m7 Gma7 A7 F#m7 B7(9)

Em7 A7 Dma7 F#m7 Gma7 A7(9) Dma7 Gm7 Fma7
 (trp.)

Em7 A7(9) Dma7 F#m7 Gma7 A7(9) F#m7 B7(9)
 (flute)

D

R.H. 8va (pr.)

E7(alt) A7(alt)
 bass (arco) 8va

D7(alt) G7(alt) (alto) F#m7(9) F#m7(9) E9sus (pr. w/flute)

F#(add 9) no 3 Dma9(11) E9sus rit.

Medium Ballad

Shadowland (Harmony Parts)

♩=60

(Intro) Tacet

4

A

flute

muted trp.
alto

B

8vb (both parts)

(pn)

The musical score is for a medium ballad titled "Shadowland (Harmony Parts)". It begins with a tempo of 60 beats per minute and a key signature of one sharp (F#). The score is divided into two main sections, A and B. Section A starts with a 4-measure introduction where all instruments are tacet. The flute part begins with a melodic line, while the muted trumpet and alto saxophone provide harmonic support with chords and single notes. Section B continues the harmonic development, featuring more complex textures with triplets and sixteenth-note runs in the flute and saxophone parts. The muted trumpet part includes a section marked "8vb (both parts)" and a final phrase marked "(pn)".

1st x: flute solo
2nd x: ph. solo

C

Chord progression for section C:

Staff 1: E mi⁷ A⁷ D ma⁷ F# mi⁷ G ma⁷ A⁷ D ma⁷ G mi⁷ F ma⁷

Staff 2: E mi⁷ A⁷ D ma⁷ F# mi⁷ G ma⁷ A⁷ F# mi⁷ B⁷(#9 #5)

(muted trp.)

(alto)

(flute)

D

(flute)

(muted trp.)

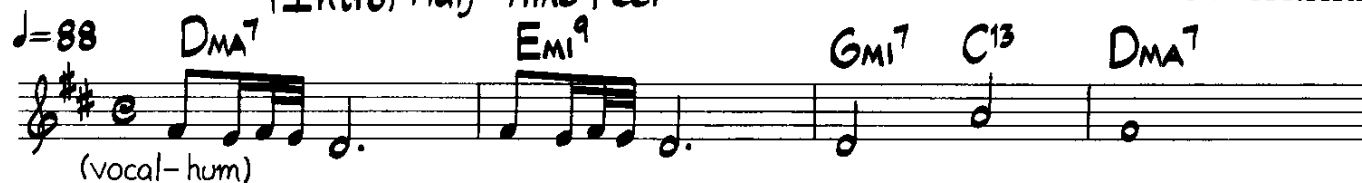
(alto)

rit.

Share Your Love

Relaxed Samba (Intro) Half-Time Feel

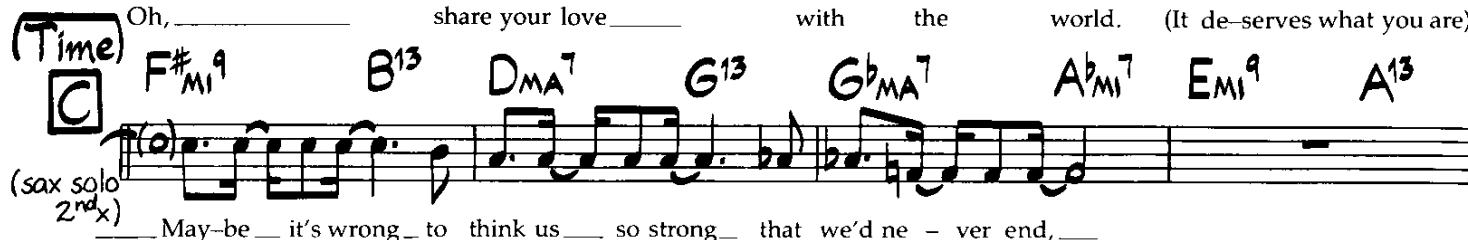
Derrick Hoitsma



(Half-Time Feel)



Oh, _____ share your love _____ with the world. (It de-serves what you are). _____



Though what _____ it was _____ 's not near what _____ it does _____ to see you _____ a - gain. _____

(Time) $F\sharp_{MI}^9$ B^{13} D_{MA}^7 G^{13} $G\flat_{MA}^7$ $A\flat_{MI}^7$ E_{MI}^9 A^{13}

You say ___ it's not ___ a prob-lem we've got ___ that's bring-ing you down. ___

$F\sharp_{MI}^9$ B^{13} D_{MI}^9 G^{13} $G\flat_{MA}^7$ B_{MA}^7 E_{MI}^9 A^{13}

Say what ___ it is ___ so we can ___ for-give ___ and feel bet- ter now. ___

D.S. al Coda

ϕ D_{MA}^7 (Time) D_{MA}^7 E_{MI}^9 G_{MI}^7 C^{13} D_{MA}^7

world. Oh, _____ share your love _____ with the world.
(bkgr. vocals)

B_{MI}^7 E^{13} C^{13}_{sus} C^{13} D_{MA}^7

Oh, _____ share your love _____ with the world

voice & sax ad lib

vamp & fade

SECOND VERSE

Where is the look
That once I mistook
For being in love?

It's not in your eyes,
No, you can't disguise
What you're thinking of.

THIRD VERSE

Drop the defense
That's making you tense,
It's just a mirage.

Loosen your sheath
So what's underneath
Can feel the massage.

As played on Angela Bofill's "Angie"

Medium-Up Samba

Sicily

Chick Corea

♩=142

8. [A] 1stx: flute + piano
2ndx: flute 8va

(flute w/ piano)

AbMA7

(piano-2ndx only)

D7/F#

G7/F

C7(b9)/E

EbMA7

D7

Ab/G

G7

1. break

2. break

(harmony enters)

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

and E did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer.

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B C7(b9) (Half-Time Feel)

(fl. + pn.)

Abm16

Bb7(b9)

(w/flute)

solo break

Ema7

Eb

G7

C7(b9)

C

Handwritten musical notation for a guitar exercise in C major. The exercise consists of two staves, each with four measures. The first staff contains the chords $A^b m7$ (Samba), $D7/F^\#$, $G7/F$, and $C7(b9)/E$. The second staff contains the chords $E^b m7$, $D7$, A/G , and $G7$. Each measure is marked with a '4' below the staff, indicating a four-measure phrase. The notation is written in black ink on a white background.

(Half-Time Feel/ Indef. Bass Solo)

Half-Time Feel, Index: Bass Solo

Handwritten musical notation for a bass solo. The first staff shows four measures with chords $C7(b9)$, $Fm1$, $A^b m1^6$, and $B^b 7(b9)$, each with a duration of 4 or 2. The second staff shows chords Ema^7 and E^b , followed by a melodic line starting with a G^7 chord and a "break" instruction.

3. break 

E (Indef. Piano Solo) C_m^1 2 D/C 2 $D_m^1 7^{(b5)}/C$ 2 Till Cue G^7/C 2

On Cue
Dm7(b5)/C

Fm/C

break

D.S. al 3rd ending al Coda

As played on Chick Corea's "Friends"

As played on Chick Corea's "Friends"

The image shows a handwritten musical score for a guitar. It consists of two staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The first measure is labeled 'F#m/C' and contains a triplet of eighth notes (F#, Bb, D) followed by a 'break' indicated by a dashed line. The second staff begins with a bass clef and contains a triplet of eighth notes (F, Bb, D) followed by a 'break' indicated by a dashed line. The final measure of the second staff is labeled 'Cm' and contains a single eighth note (F) followed by a whole rest. The notation is handwritten and includes various musical symbols such as clefs, key signatures, and rests.

Sicily (Bass)

Medium-Up Samba

♩ = 142

A A^b_{M7}

$D^7/F^\#$

G^7/F

$C^7(b9)/E$

E^b_{M7}

D^7

A^b/G

G^7

1. 2.

B (Half-Time Feel)

$C^7(b9)$ 4 F_{M1} 4 $A^b_{M1}^6$ 2

$B^b7(b9)$ 2 E_{M7} E^b G^7

C (Samba/Flute Solo)

A^b_{M7} 4 $D^7/F^\#$ 4 G^7/F 4 $C^7(b9)/E$ 4

E^b_{M7} 4 D^7 4 A^b/G 4 G^7 4

(Half-Time Feel/Bass Solo)

$C7(b9)$ 4 $Fm1$ 4 $Abm1$ 2

$Bb7(b9)$ 2 $Ema7$ E^b $G7$ (Last x only) indef.

on cue ~ D.S. al 1st & 3rd endings

3. Cmi (2)

D/C (2)

$Dmi7(b5)/C$ $Fm1/C$ Φ (2)

E (Piano Solo)

Cmi

$Dmi7(b5)/C$ $G7/C$ (Bass plays variations on this line) vamp till cue

$Dmi7(b5)/C$ $Fm1/C$ D.S. al 3rd ending al Coda

$Fm1/C$ Cmi



photo by Very! Oakland

Ornette Coleman & Charlie Haden

Silence

A Slow Ballad ♩ = 52

Charlie Haden

Ph. { (Solo piano) (D^b B^{o7} C^{sus} C^{M1} E^b_{M1}/B^b F⁷/A B^b_{sus} B^b_{M1}

D^b_{M1}/A^b E^b₇/G A^b_{sus} A^b_{M1} C^{sus}/G F^{M1}/A^b G/B C^{M1})

fine

B (alto doubles melody)

D^b D^{o7} G⁷/E^b C^{M1}/E^b C^{M1}^{7(b5)} F⁷/C F⁷/D^b B^b_{M1}/D^b

(bass doubles left hand)

B^b_{M1}^{7(b5)} E^b₇/B^b E^b₇/C^b A^b_{M1}/C^b G⁷_{sus}/D D^{M1}^{7(b5)} G/E^b C^{M1}/E^b

Solos on **B**

after solos - D.C. al fine (solo piano)

Piano and bass play B as written throughout solos (except their own).

As played on Charlie Haden's "Magico"

Silver Hollow

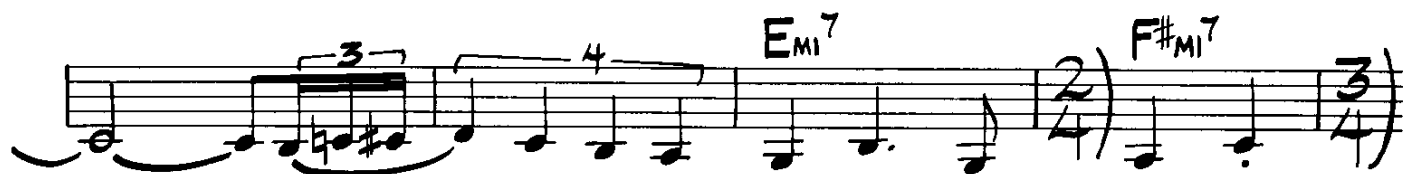
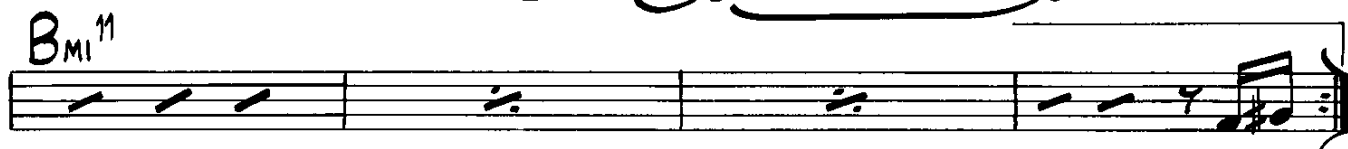
Jack DeJohnette

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

$\text{♩} = 160$ B_{MI}^{11} (Intro)



A



Smile Again

Music by Jay Graydon & Bill
Lyrics by Alan Paul Champlin

Funk Ballad **E_{MA}7 (Intro)**

$\text{♩} = 59$

(p.m.) *p*

E_{MA}7 **A_{MA}7** **C_{MA}7** **B⁹_{sus}**

(synth.)

[A] **E_{MA}7** **F#_{M1}7(add 11)** **A_{M1}6**

End-less nights — I played sol-i-taire, im-ag-in-ing — that you — were here; —

E_{MA}7 — **C_{MA}7** **B⁹_{sus}** **E_{MA}7** **F#_{M1}7**

One-night flights, — such heart - less af-fairs,

A_{M1}6 **E_{MA}7/B** **E^b7_{sus}** **E^b7** **D^b/F** **E^b7/G** **A^b_{M1}7**

mf

They froze the hopes — of love — in me. — You sud-den-ly — ap-peared, —

(A^b_{M1}7) **G#7** **F#_A7** **G#7/B#** **C#_{M1}7** **C#7** **B/D#** **C#7/E#** **F#_{M1}** **F#_{M1}(MA7)** **F#_{M1}7**

Mel-ted all — my fears, — Filled me with — the love — I need.

A/B **B⁹** **A/B** **B⁹** **[B]** **A_{M1}9** **D¹³(#11)** **B_{M1}7** **C_{MA}7**

f

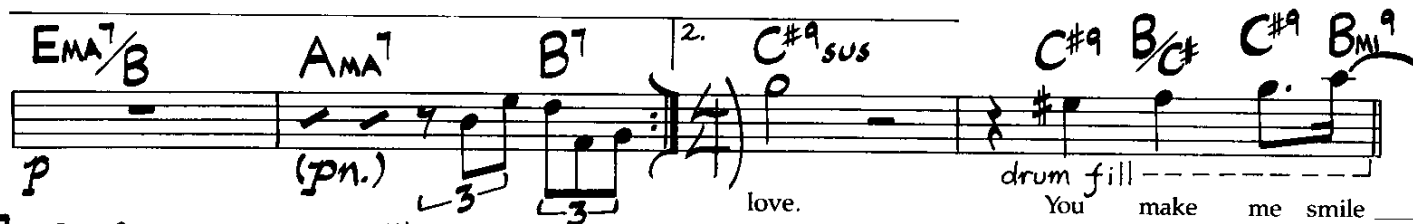
You make me smile — a-gain like a child — of three,

F#_{M1}7(b5) **B¹³(b9)** **B7(#9)** **E_{M1}7** **A_{M1}7** **B_{M1}7** **A_{M1}7** **B_{M1}7** **C_{M1}9** **F¹³(#11)**

And I be-lieve it will turn out right. — Oh, you make me smile — a-gain,



Hold me in your arms. You are my love.



love.

drum fill

You make me smile



a-gain

like a child

of three.

Oh, I believe

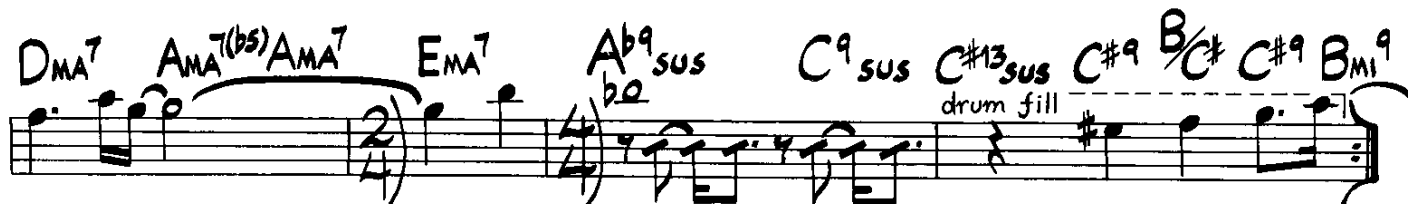
we live

a dream for two.



Oh, you make me smile a-gain,

Hold me in your arms.



You are my love.

You make me smile

Vamp & Fade

SECOND VERSE:

Heart to heart, our souls intertwined.
Make love and float away with me.
Twins of flame, A love so divine.
I want to spend my life around you.
Now, now I have the strength,
Now I have the hopes
You'll give me all I need
To make me smile again (etc.)

Drums are lighter at A, heavier at B and C.

As played on The Manhattan Transfer's LP "Mecca For Moderns"

Smooch

Charles Mingus and
Miles Davis

Ballad
♩ = 70

A $D_{mi}(MA7)$ $Bb_{mi}7$ $A7(\sharp 9)$ $Eb7$ $D_{mi}(MA7)$
 $C_{mi}7$ $B_{mi}7(b5)$ $E7$ $Bb_{mi}7$ $Eb7(\sharp 11)$ $Bb_{mi}(MA7)$ $Eb7(\sharp 11)$ $D_{mi}(MA7)$ $Db7(\sharp 11)$
 1. $E_{mi}7(b5)$ $A7$ 2. $E_{mi}7(b5)$ $A7$ B $Bb_{mi}7$ $Eb7(\sharp 11)$ $Bb_{mi}7$ $Eb7(\sharp 11)$
 $F_{MA}7$ $G_{mi}7$ $A7$ $D_{mi}7$ $Bb7(\sharp 11)$ $A7(\sharp 9)$ $Ab7(\sharp 11)$ $G_{mi}7$
 $E_{mi}7(b5)$ $A7(\sharp 9)$ $Bb_{mi}(MA7)$ $Eb7(\sharp 11)$ $D_{mi}(MA7)$ $Bb_{mi}7$ $A7(\sharp 9)$ $Eb7$
 $D_{mi}(MA7)$ $C_{mi}7$ $B_{mi}7(b5)$ $E7$ $Bb_{mi}7$ $Eb7(\sharp 11)$ $Bb_{mi}(MA7)$ $Eb7(\sharp 11)$
 $D_{mi}(MA7)$ $Db7(\sharp 11)$ $D_{mi}(MA7)$
fine

As played on Miles Davis' "Miles Plays For Lovers"

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photo by Jerry Stoll

Someday

George Duke

d=82

$\text{♩} = 82$ George Duke

F_{MA}^7 G_{mi}^7/F F_{MA}^7 G_{mi}^7/F

(voice - on 'na')

A A_{MA}^7 $F^{\#}_{MI}{}^9$ $B^b_{MA}{}^7$ $G_{MI}{}^9$

Sure - ly ____ you'll break ____ my heart, ____ But I'll ____ be there be - side ____ you ____ with

lots of love to give.

Love is not so

ea - sy._____

Love_____ can some-times be_____ just___ like a cross_____

to bear. Some days it's so right, _____

to bear.

Some days it's so right, _____

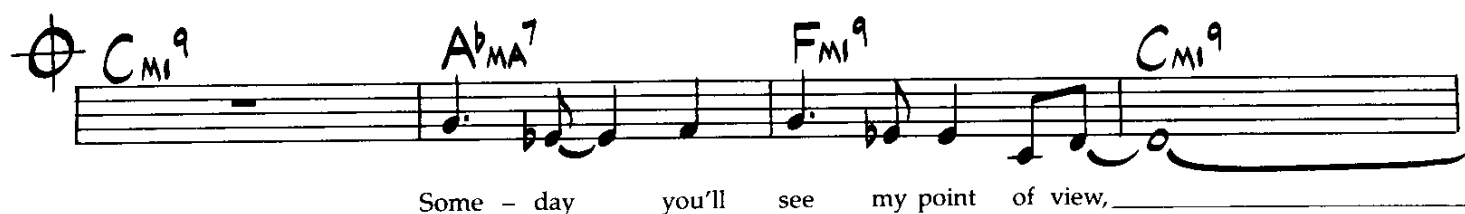
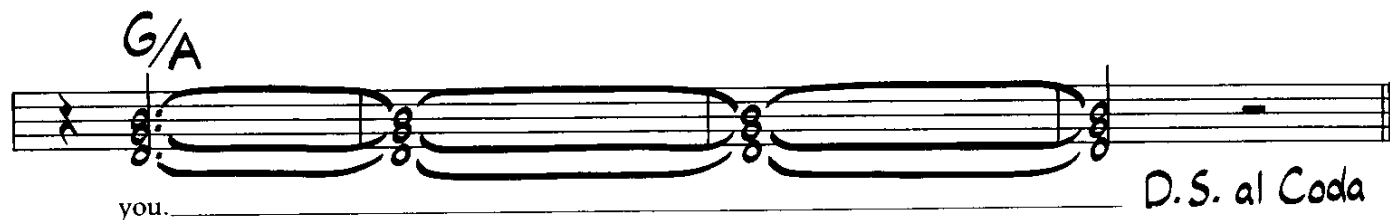
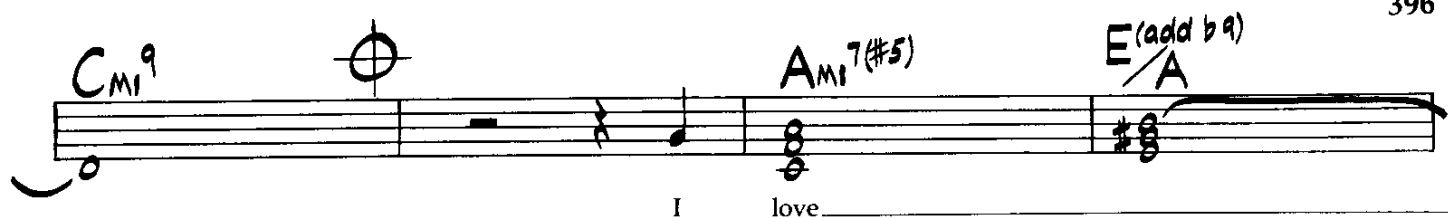
B^bMA⁷/C C[#]M¹7([#]5) B⁷([#]5) **B** A^bMA⁷/B^b

Some - times it's so hard_____ to bear,_____ But I still love you,_____

(A^bMA⁷/B^b)

A^bMA⁷ Fm⁹

Oh, _____ some - day _____ you'll see my point of view. _____



As played on George Duke's "I Heard The Blues, She Heard My Cry"

SECOND VERSE:

I know you think I'm crazy
But I know my mind's not hazy,
Knowin' how I feel.
Though you don't want me now,
I know someday you'll take a look around.

Seeing where you've been,
Looking deep within,
You'll find you care for me.
Oh, then both our lives will start anew.
Someday you'll see my point of view,
Then both our lives will start anew.

Something Old, Something Blue

Medium Swing

Mark Levine

(In 2)

$\text{♩} = 128$

A

$\text{E}^{\flat}\text{MA}^7$

$\text{B}^{\flat}13(\text{b}9)$

$\text{E}^{\flat}\text{MA}^7$

$\text{G}^{\flat}7\text{sus}$

A^7sus

$\text{D}^{\flat}\text{MA}^7$

$\text{F}^{\flat}\text{MI}^7$

$\text{B}^{\flat}7(\#11)$



(trp.+fl.)

$\text{D}^{\flat}\text{MA}^7$

$\text{F}^{\flat}\text{MI}^7$

$\text{B}^{\flat}7(\#11)$

$\text{E}^{\flat}\text{MA}^7$

$\text{B}^{\flat}13(\text{b}9)$

$\text{E}^{\flat}\text{MA}^7$

$\text{G}^{\flat}7\text{sus}$

A^7sus

$\text{D}^{\flat}\text{MA}^7$

$\text{F}^{\flat}\text{MI}^7$



(pn.)

$\text{E}^{\flat}\text{MA}^7$

$\text{B}^{\flat}13(\text{b}9)$

$\text{E}^{\flat}\text{MA}^7$

$\text{G}^{\flat}7\text{sus}$

A^7sus

$\text{D}^{\flat}\text{MA}^7$

$\text{F}^{\flat}\text{MI}^7$

$\text{B}^{\flat}7(\#11)$

$\text{E}^{\flat}\text{MA}^7$

$\text{B}^{\flat}13(\text{b}9)$



$\text{D}^{\flat}\text{MA}^7$

$\text{F}^{\flat}\text{MI}^7$

$\text{B}^{\flat}7(\#11)$

$\text{D}^{\flat}\text{MA}^7$

$\text{F}^{\flat}\text{MI}^7$

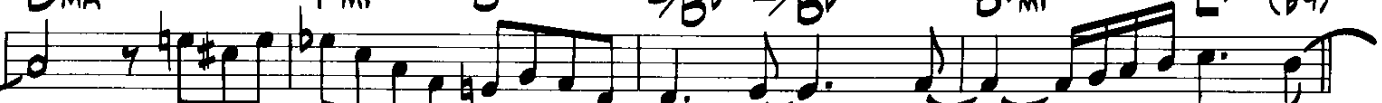
$\text{B}^{\flat}7(\#11)$

$\text{E}^{\flat}\text{MA}^7$

$\text{G}^{\flat}7\text{sus}$

A^7sus

$\text{D}^{\flat}\text{MA}^7$



B

$\text{A}^{\flat}\text{MA}^7$

$\text{E}^{\flat}\text{MA}^7$

$\text{G}^{\flat}7\text{sus}$

A^7sus

$\text{D}^{\flat}\text{MA}^7$

$\text{F}^{\flat}\text{MI}^7$

$\text{B}^{\flat}7(\#11)$

$\text{E}^{\flat}\text{MA}^7$

$\text{G}^{\flat}7\text{sus}$

A^7sus



(pn.)

(trp.)

$\text{F}^{\flat}\text{MI}^7$

$\text{B}^{\flat}13(\text{b}9)$

$\text{E}^{\flat}\text{MA}^7$

$\text{G}^{\flat}7\text{sus}$

A^7sus

$\text{D}^{\flat}\text{MA}^7$

$\text{F}^{\flat}\text{MI}^7$

$\text{B}^{\flat}7(\#11)$

$\text{E}^{\flat}\text{MA}^7$

$\text{B}^{\flat}13(\text{b}9)$



(pn.)

(trp.+fl.)

(trp.+fl.)

$\text{E}^{\flat}\text{MA}^7$

$\text{B}^{\flat}13(\text{b}9)$

$\text{E}^{\flat}\text{MA}^7$

$\text{G}^{\flat}7\text{sus}$

A^7sus

$\text{D}^{\flat}\text{MA}^7$

$\text{F}^{\flat}\text{MI}^7$

$\text{B}^{\flat}7(\#11)$

$\text{E}^{\flat}\text{MA}^7$

$\text{B}^{\flat}13(\text{b}9)$



$\text{D}^{\flat}\text{MA}^7$

$\text{F}^{\flat}\text{MI}^7$

$\text{B}^{\flat}7(\#11)$

$\text{G}^{\flat}7\text{sus}$

A^7sus

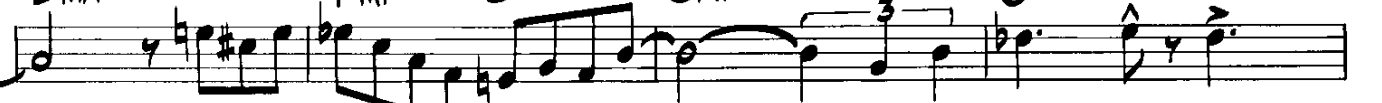
$\text{D}^{\flat}\text{MA}^7$

$\text{F}^{\flat}\text{MI}^7$

$\text{B}^{\flat}7(\#11)$

$\text{E}^{\flat}\text{MA}^7$

$\text{B}^{\flat}13(\text{b}9)$



$\text{B}^{\flat}7\text{sus}$

$\text{D}^{\flat}\text{MA}^7$

$\text{F}^{\flat}\text{MI}^7$

$\text{B}^{\flat}7(\#11)$

$\text{E}^{\flat}\text{MA}^7$

$\text{G}^{\flat}7\text{sus}$

A^7sus

$\text{D}^{\flat}\text{MA}^7$

$\text{F}^{\flat}\text{MI}^7$

$\text{B}^{\flat}7(\#11)$



(pn.)

(trp.+fl.)

C (SOLOS)

$E^b_{MA}7$ $D^b_{13}(\#11)$ $E^b_{MA}7$ G^b_{13} A^{13}
 $D_{MA}7$ $F_{mi}7$ B^b7 $G_{mi}7$ $C7$ $F_{mi}7$ B^b7
 $E^b_{MA}7$ $D^b_{13}(\#11)$ $E^b_{MA}7$ G^b_{13} A^{13}
 $D_{MA}7$ $F_{mi}7$ B^b7 D/B^b E^b/B^b $B^b_{mi}7$ $E^b_{13}(\#11, b9)$

D

$A^b_{MA}7$ $E^b_{MA}7$ $D_{mi}7(b5)$ $G7(alt)$
 $C_{mi}7$ $F^{13}(\#11, b9)$ $F_{mi}7$ B^b7
 $E^b_{MA}7$ $D^b_{13}(\#11)$ $E^b_{MA}7$ G^b_{13} A^{13}
 $D_{MA}7$ $F_{mi}7$ B^b7 $G_{mi}7$ $C7(b9)$
 B^b7_{sus} $B^b7(b9)$

after solos - D.C. al Coda

$E^b_{6/9}$ $D^b_{6/9}$ $B_{6/9}$

bass at bars 2, 10,
#26 (w/tenor):
(on head only)

As played on Mark Levine's "Up Til Now"

Something Old, Something Blue (Harmony Part)

Medium Swing

$\text{♩} = 128$

A E^bMA^7 $\text{B}^b13(\text{b}9)$ E^bMA^7 G^b7sus A^7sus

(ten.)

DMA^7 Fmi^7 $\text{B}^b7(\#11)$ E^bMA^7 $\text{B}^b13(\text{b}9)$

E^bMA^7 $\text{B}^b13(\text{b}9)$ E^bMA^7 G^bsus A^7sus

DMA^7 Fmi^7 $\text{B}^b7(\#11)$ D/B^b E^b/B^b B^bmi^7 $\text{E}^b13(\#11)$

B A^bMA^7 E^bMA^7 Dmi^7 Cmi^7

F^7 $\text{F}^13(\#11)$ Fmi^7 $\text{B}^b13(\text{b}9)$

E^bMA^7 $\text{B}^b13(\text{b}9)$ E^bMA^7 G^bsus A^7sus

Fmi^7 $\text{B}^b7(\#11)$ Gmi^7 $\text{C}^7(\text{b}9)$

B^b7sus D/B^b $\text{B}^b13(\text{b}9)$ C

(SOLOS)

C

Staff 1: $E^b_{MA}7$ (C) $D^b13(\#11)$ $E^b_{MA}7$ G^b13 $A13$
 Staff 2: $D_{MA}7$ $F_{MI}7$ B^b7 $G_{MI}7$ $C7$ $F_{MI}7$ B^b7
 Staff 3: $E^b_{MA}7$ $D^b13(\#11)$ $E^b_{MA}7$ G^b13 $A13$
 Staff 4: $D_{MA}7$ $F_{MI}7$ B^b7 D/B^b E^b/B^b $B^b_{MI}7$ $E^b13(\#11)$

D

Staff 1: $A^b_{MA}7$ $E^b_{MA}7$ $D_{MI}7(b5)$ $G7(alt)$
 Staff 2: $C_{MI}7$ $F13(\#11)$ $F_{MI}7$ B^b7
 Staff 3: $E^b_{MA}7$ $D^b13(\#11)$ $E^b_{MA}7$ G^b13 $A13$
 Staff 4: $D_{MA}7$ $F_{MI}7$ B^b7 $G_{MI}7$ $C7(b9)$
 Staff 5: B^b7_{sus} $B^b7(b9)$

after solos - D.C. al Coda

Tenor sounds one octave lower than written.

Staff: $E^b6/9$ $D^b6/9$ $B^b6/9$

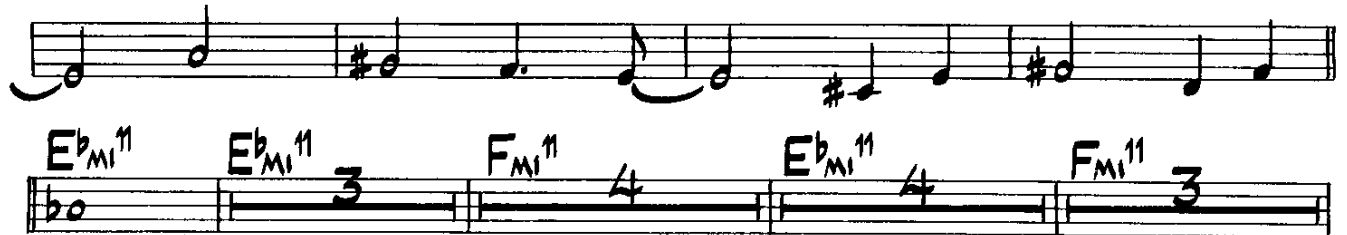
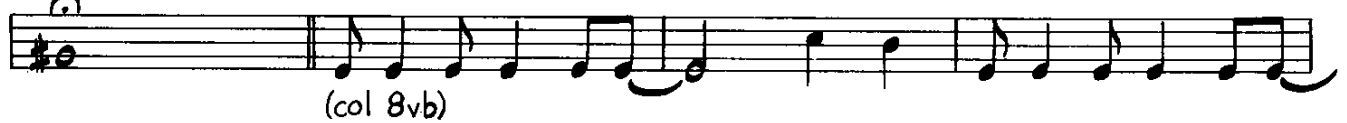
Something Everywhere

Steve Kuhn

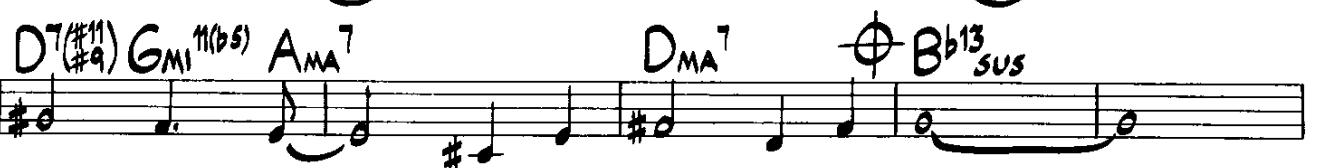
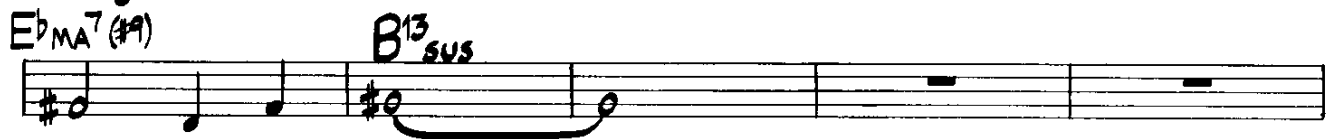
(Intro)
Freely N.C.



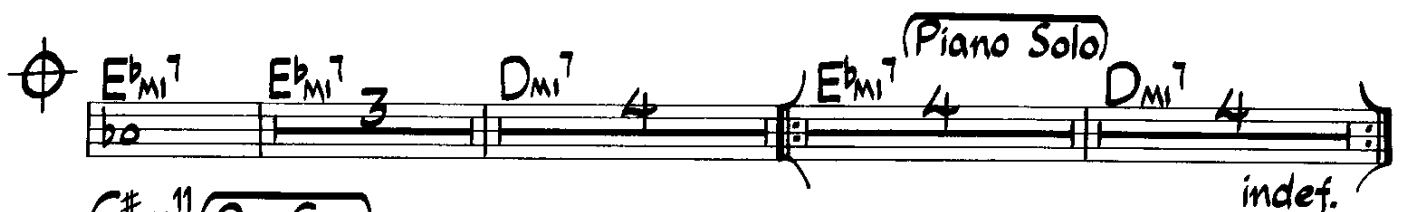
Medium Samba $\text{♩} = 140$



(add bass & drums)



D.S. al Coda



$C\#_{11}$ (On Cue)

indef.

As played on Steve Kuhn's "Trance"

Something Sweet, Something Tender

Ballad

Eric Dolphy

♩ = 62

Something Sweet, Something Tender (Harmony Part)

As played on Eric Dolphy's "Out To Lunch"

- 1st x: Freely, bs. clar. plays melody; bass accompanies
 2nd x: In time, trp. plays melody, bs. clar. plays harmony, add vibes and drums.
 3rd x: Bs. clar. solo
 4th x: trp plays melody, bs. clar. plays harmony
 5th x: bs. clar. cadenza, then bass and bs. clar. play melody freely, clar. cadenza & end

Song For Che

Very Freely

Charlie Haden

A $D7_{sus}(b9)$ $D7(b9)$ G/D $C\#^{o7}/D$

(bass only) (chords on D.C. only)

$Dm1(add 9)$ D **B** $A7_{sus}(b9)$ $A7(b9)$ D

$D7$ G D

$A7$ D

fine D.C. al fine (add chords)

Solos free, around D After solos - continue to **C**

Very Freely **C** $D7_{sus}(b9)$ $D7(b9)$ G/D $C\#^{o7}/D$

(tenor)

$Dm1(add 9)$ D **D** $A7_{sus}(b9)$ $A7(b9)$ D

(add trp.)

$D7$ G D

$A7$ D

bass takes it out alone

As played on Charlie Haden's "Liberation Music Orchestra"

Tenor sounds one octave lower than written.

Fast Swing

♩=286

N.C.

SOS

John L.
(Wes) Montgomery

[A] C_{MI} B^b_{MI7} E^b7 A^bMA7 $D_{MI7}(b5)$ $G7$

C_{MI} A^b7 $G7$ $CMA7$ D_{MI7} $G7$

C_{MI} B^b_{MI7} E^b7 A^bMA7 $D_{MI7}(b5)$ $G7$

C_{MI} A^b7 $G7$ $CMA7$

[B] G_{MI7} $(C7)$ $C7$ F_{MI7} F_{MI7} B^b7

$B^b7(\#11)$ $A7(\#11)$ $A^b7(\#11)$ $G7$

C_{MI} B^b_{MI7} E^b7 A^bMA7 $D_{MI7}(b5)$ $G7$

C_{MI} A^b7 $G7$ $CMA7$ (gtr.) (ten.)

[C] $B^b7(\#9)$ E^bMA7 $G7(\#9)$ C_{MI} E^b7 A^bMA7

N.C. $G7(b5)$ (unis.) (to end)

fine

riff used on 2nd chorus of each solo (bars 1-4, 9-12, 25-28)Solos on **[A]** & **[B]** (omit **[C]**)

C_{MI} B^b_{MI7} E^b7 A^bMA7 $D_{MI7}(b5)$ $G7$ C_{MI}

Soul Eyes

Mal Waldron

Ballad
♩ = 76

1. A^bMA^7 $A_{mi}7(b5)$ D^7 GMA^7 $A^b_{mi}7$ D^b7

G^bMA^7 $F_{mi}7$ B^b7 E^bMA^7 $D_{mi}7(b5)$ G^7

2. A^bMA^7 $A_{mi}7(b5)$ D^7 $G_{mi}7(b5)$ C^7

$F_{mi}7$ $B^b7(alt)$ E^bMA^7 $D_{mi}7(b5)$ G^7

Solo on form

E^bMA^7 BMA^7 E^bMA^7

sax fill

As played on "The Best Of John Coltrane—His Greatest Years"

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Medium Swing A Sound For Sore Ears

Latin $\text{♩} = 202$

Jimmy Heath

Intro

(ten)

Chords: $A\flat MA^7$, $G^7(\#9)$, $C^7(\#5)$, $F MA^7$, $E^7(\#9)$, $A^7(\#5)$

A $B\flat^7_{sus}$

(pattern continues till **B**)

G^7_{sus}

B B_{mi}^7 E^7 $A MA^7$ $B\flat_{mi}^7$ $E\flat^7$ $A\flat MA^7$

Chords: $A\flat MA^7$, $F MA^7$, $D MA^7$, $B MA^7$

Solos swing - form AB after solos D.S.(w/repeat) al Coda

As played on Jimmy Heath's "Jimmy!"

rit. (tenor fill)

At B, bass plays the rhythm of the chords during the head (whole notes on the last 4 bars).

Spoons

John Scofield

 $\text{♩} = 61$

Chords and markings in the score:

- $C_{MA}7(\#5)$ [A] (gtr)
- B^{13}_{sus}
- $F_{MA}7(\#11)$
- $E_{MI}7$
- $E_{bMA}7(\#5)$
- $D_{MI}7$
- $B_{MI}7$
- $A_{bMI}7$
- $B_{MA}7(\#5)$
- B_{bMI}^9
- $A7(\#5)$
- $D7(\#9)$
- $E_{bMA}7$
- $E7(\#9)$
- $F7_{sus}$
- $G_{b7}(b9)$
- $A_{b/B}$
- $\emptyset$
- [B] $E_{MI}7$
- $C7$
- $E_{MI}7$
- $C7$
- $E_{MI}7(pn)$
- $G7$
- $G7$
- $C_{MA}7(\#5)$

Kicks are played during solos
 For solos at bar 7, play eight beats of $E_{bMA}7(+5)$ instead of six beats.
 Last 4 bars have a suspended time feel on both the head and solos.

(Guitar Solo)

$E_{MI}7$

$C7$

(pn)

Vamp & Fade

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

Fast Swing Straight Up And Down (Horn Parts)

A $\text{♩} = 296$ *Tacet* 16 4

B (ten & trp)

(trp)
p. (ten)

C *Tacet* **D** 8 4

p. (ten)

(unis) (ten) *p. fine*

E (SOLOS) F dorian 16 A mixolydian 4 F# mixolydian 4 F dorian 8

Tenor sounds one octave lower than written.

after solos -
D.C. al fine

The original score contained no horn part. This part has been derived from the original score and the original recording by the editor with approval of the composer.

Fast Swing
♩=296

Straight Up And Down

Chick Corea

8va

A Pn.

EMA^{7(b5)}

1. 2.

B (add horns)

A⁷ A^{b7} G⁷ G^{b7} E^{b7} D⁷ D^{b7} C⁷

F^{Mi}⁷ B^{bMi}⁷ G^{bMA}^{7(#11)} F^{sus}

A⁷ A^{b7} G⁷ G^{b7} F⁷ E⁷ E^{b7}

(horns tacet) (add horns)

$G^bMA^7(\#11)$ F_{sus}

C (horns tacet)

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

D

F_{mi}^7 G^bMA^7 F_{mi}^7 G^bMA^7

(add horns)

F_{mi}^7 B^bmi^7 $G^bMA^7(\#11)$ F_{sus}

fine

E (SOLOS)

F dorian 16 A mixolydian $F^{\#}$ mixolydian F dorian 8

after solos -
D.C. al fine

On the head, bass walk at B, has a looser approach elsewhere.

As played on Chick Corea's "Inner Space"

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

Straight Street

Medium Swing
♩ = 194

John Coltrane

A

B (6 against 4 feel)

1. *p. fine*

2.

Chord progressions (B-flat major / E-flat major):

- System 1: Bb_{MI}^7 B_{MI}^7 (B_{MI}^7 E^7) A_{MI}^7 D^7 G_{MI}^7 (G_{MI}^7 C^7)
- System 2: F_{MI}^7 Bb^7 Eb_{MI}^7 E^7 Gb_{MA}^7 [Gb^7]*
- System 3: D^7 Ab_{MI}^7 Db^7 F_{MI}^7 Bb^7 Eb_{MI}^7
- System 4: Eb_{MI}^7 Bb_{MI}^7 B_{MI}^7 Eb_{MI}^7 Db_{MI}^7 Gb^7

*Not used on solos

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Handwritten musical notation for the first system. The top staff shows a melody with a half note, a quarter note, and a triplet of eighth notes. The bottom staff shows the corresponding chords: $E_{\flat}M_i^7$, $A_{\flat}^7$, $E_{M_i}^7$, and A^7 .

Handwritten musical notation for the second system. The top staff shows a melody with a half note, a quarter note, and a triplet of eighth notes. The bottom staff shows the corresponding chords: $D_{M_A}^7$, $C^7(\sharp 11)$, $B_{M_i}^6$, and $C^{\sharp 7}$.

(Swing)

Handwritten musical notation for the third system. The top staff shows a melody with a half note, a quarter note, and a half note. The bottom staff shows the corresponding chords: $F^{\sharp}_{M_i}^7$, B^7 , $G_{M_i}^7$, C^7 , $B^{\flat}_{M_i}^7$, and $B_{M_i}^7$.

D.S. al fine

Solo on form (AABA)

As played on John Coltrane's "More Lasting Than Bronze"

Stray

Richie Beirach

Medium Swing

$\text{♩} = 132$

Handwritten musical score for "Stray" by Richie Beirach. The score is in 3/4 time with a tempo of 132 bpm. It consists of 16 measures across six staves. The key signature has one flat (Bb). The score includes various chords such as F#m7, Am7(b5), Cm9, Ebm7(MA7), Bbsus(add 9), Gbm7(MA7)/Bb, Bb natural minor, B/C, Em9, Abm9, Bbsus(b9), Abm7/C, Eb natural minor, Am7(b5), Abm7(#11), F#m7(b5), Fm7(#11), and Eb/E. There are also triplet and quartet markings. The piece ends with a "fine" marking.

Ending: play last 8 bars 3x's, ritard to fine

As played on John Abercrombie's "Abercrombie Quartet"

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Medium
Straight 1/8s

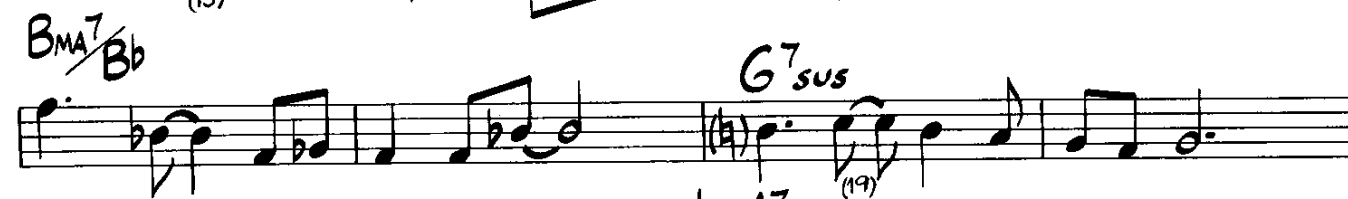
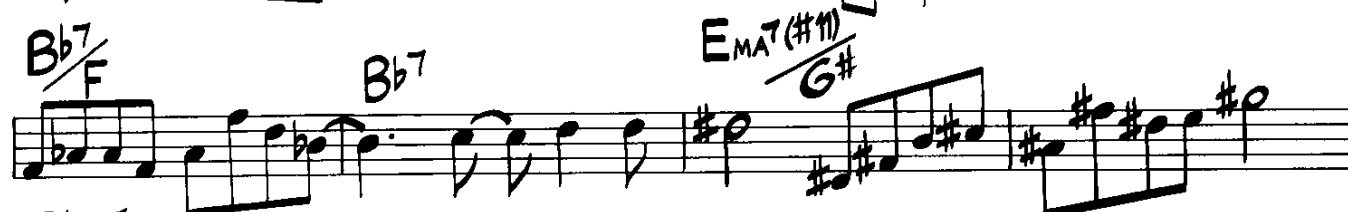
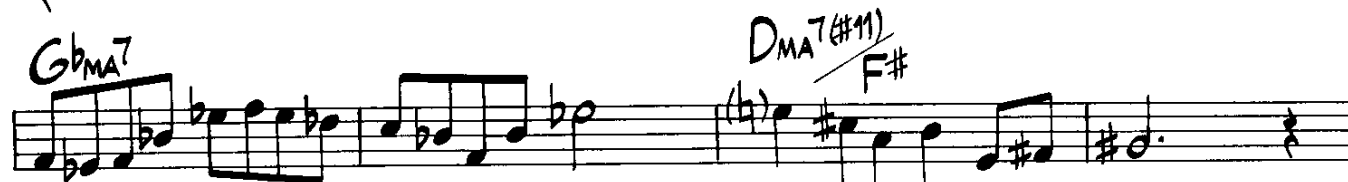
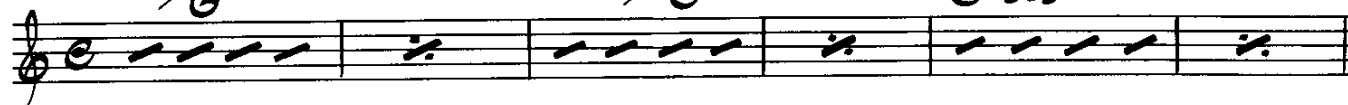
Summer Band Camp

Mick Goodrick

$\text{♩} = 158$ $\text{C}_{\text{MA}}^7/\text{G}$ (Intro)

$\text{A}_{\text{b}}\text{MA}^7(\#11)/\text{G}$

G^7_{sus}

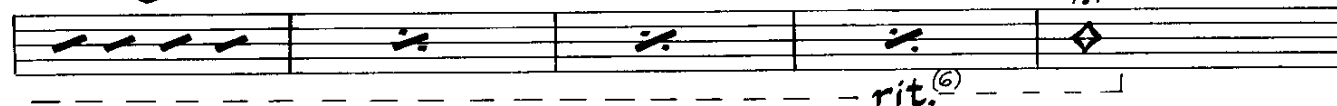


$\text{C}_{\text{MI}}(\text{MA}^7)/\text{G}$

$\text{C}_{\text{MI}}(\text{MA}^7)/\text{G}$

solo

$\text{G}(\text{add } 9)$



rit. (6)

Chords and bass line follow the rhythm of the melody (especially in bars 13, 19, 20, 23 & 24).

As played on Gary Burton's "Easy As Pie"

Sunset At Sunset

Latin 5/4 J=152

Eugenio Toussaint

(Intro) (B^bMi7(b5) E^b7(#5) A^bMi7 D^b13)

(2) (add bass & drums)

(elec. pn. only)

(bass)

A (flute)

B^bMi7(b5) E^b7(#5) A^bMi7 D^b13 B^bMi7(b5) E^b7(#5) A^bMi7 D^b13

B^bMi7(b5) E^b7(#5) A^bMi7 D^b13 B^bMi7(b5) E^b7(#5) A^bMi7 D^b13

F[#]Mi7 B7 E^bMA7 B^b13^{sus} E^bMA7 F[#]7^{sus} BMA7 C7(#9)

C[#]Mi7 F[#]7(#5) B^bMi7 E7 A7^{sus} A7(#5) D^bMA7 D7^{sus}

GMA7 F[#]13^{sus} GMA7 A^b13^{sus}

GMA7 F[#]13^{sus} GMA7 A^b13^{sus}

B^bMi7(b5) E7(#5) A^bMi7 D13 B^bMi7(b5) E^b7(#5) A^bMi7 D^b13

Form on record: Intro, Head, Intro vamp for 4 bars, Piano solo on A, Drum solo on vamp, Out head, Vamp and fade.

During head and solos, bass plays on 1 and 4; only on vamp does it anticipate 1.

As played on SACBE's "Street Corner"

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Suspended Sentence

Medium Swing ♩=220

Wayne Shorter

(trp & ten)

$F_{m7}(\text{add } 11)$

$(F_{m7}^{\sharp 11})$ $F_{m7}(\text{add } 11)$

E_{bm7} A_{b7}

(ten)

D_{bMA7}

(Time)

(unison)

(ten)

C_{m7} $F7$ D_{m7} $G7$

C_{m7} $F7(\text{alt})$ $B_{bm7}^{\sharp 11}$ fine

Solos in 4 (figure not played)

Chord in parenthesis used on head only.

Tenor sounds one octave lower than written.

As played on John Coltrane's "Trane Tracks"

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A Sweet And Sorrowful Fantasy

Susan Muscarella

rubato (Intro)

pn.

C lydian

E lyd.

A^b lyd.

C lyd.

E lyd.

A^b lyd.

C lyd.

E 6/4

8va

8va

8va

8va

8va

8vb

Medium Straight $\frac{1}{8}$ $\text{♩} = 144$

A

E^MA⁷

C lyd./E

1.

E^MA⁷

C lyd./E

2.

E^MA⁷

C lyd./E

B E_{MA}^7 $Clyd./E$
(pn. w/sop.)

1. E_{MA}^7 $Clyd./E$ tr

2. E_{MA}^7 $Clyd./E$ tr

E_{MA}^7 $Clyd./E$
pn. 8va

1. E_{MA}^7 $Clyd./E$

2. E_{MA}^7 $Clyd./E$ 3 (pn. loco)

C A_{MI}^9 $B^7(b13)/A$ 3

1. A_{MI}^9 $B^7(b13)/A$ 3

2. A_{MI}^9 B^7sus 3

D E_{MA}^7 $Clyd.$

E_{MA}/B A_{MI}^9

$E_{MA}/G^\#$ $Clyd./G$

$F^\#_{MI}^7$ $Flyd.$

E (Solos) (4x's) E_{MA}^7 2 $Clyd./E$ 2 A_{MI}^9 (3x's) 2 $B^7(b13)/A$ 2

A_{MI}^9 2 B^7_{sus} 2 E_{MA}^7 2 $Clyd.$ 2 E_{MA}^7/B 2

A_{MI}^9 2 $E_{MA}^7/G\#$ 2 $Clyd./G$ 2 $F\#_{MI}^7$ 2 $Flyd.$ 2

after solos, continue to **F**

F E_{MA}^7 $Clyd./E$ (pn. w/ sop.)

1. E_{MA}^7 $Clyd./E$ tr

2. E_{MA}^7 $Clyd./E$ tr

E_{MA}^7 $Clyd./E$ (pn. 8va)

1. E_{MA}^7 $Clyd./E$

2. E_{MA}^7 $Clyd./E$ 3 (pn. loco)

G A_{MI}^9 3 $B^7(b13)/A$ 3

1. A_{MI}^9 3 $B^7(b13)/A$ 3

2. A_{mi}^9 B^7_{sus}

C lyd. E lyd. pn. 8va

A^b lyd. 8va (pn) (w/sop.) C lyd. E lyd. A^b lyd. C lyd. 8va

pn. 8va

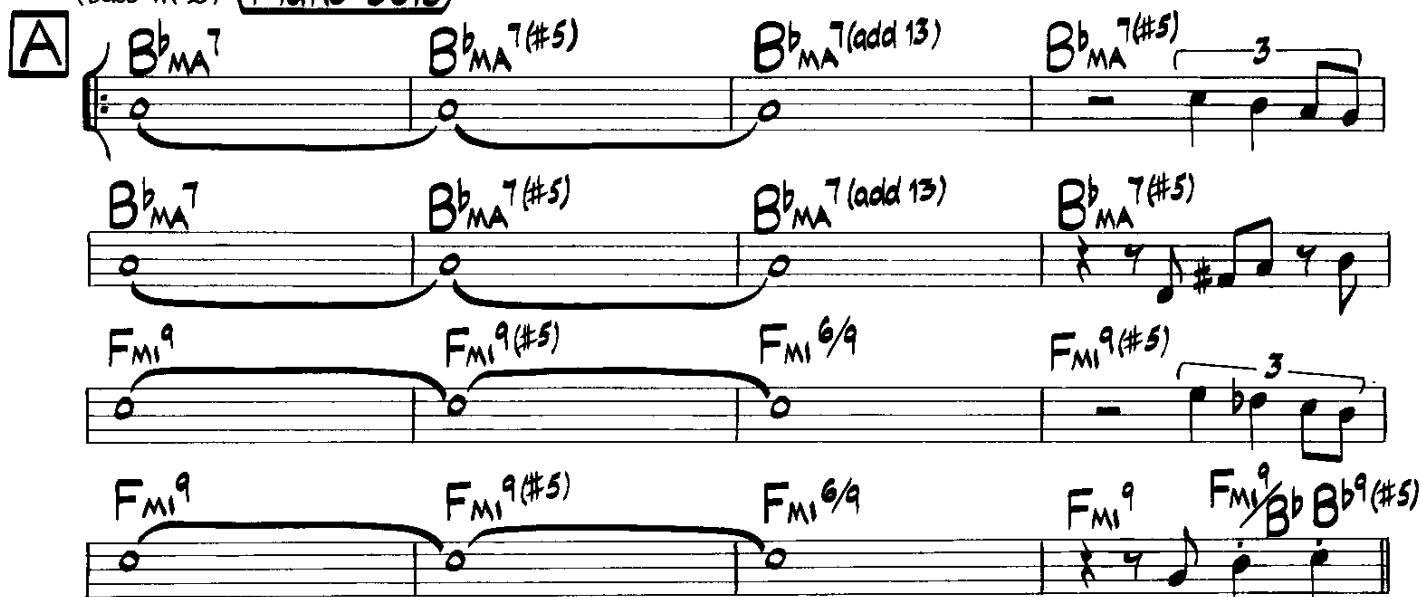
E lyd. A^b lyd. C lyd. E lyd. A^b lyd. C lyd. C $\frac{6}{4}$ D $\frac{6}{4}$ E $\frac{6}{4}$ (E $\frac{7}{9}$ $\frac{6}{4}$)

Half-time rock feel implied at letters C and G. Bass plays same rhythms as piano left hand for the last four bars of the tune.

Take Some Time To Walk With The One You Love

Medium Swing
♩ = 70

Bill Mays



As played on Bob Magnusson's "Revelation"

C (SOLOS)

$B^b_{MA}7$ $B^b_{MA}7(\#5)$ $B^b_{MA}7(\text{add } 13)$ $B^b_{MA}7(\#5)$ (4)

F_{M1}^9 $F_{M1}^9(\#5)$ F_{M1}^9 $F_{M1}^9(\#5)$ F_{M1}^9 $F_{M1}^9(\#5)$

F_{M1}^9 F_{M1}^9 B^b7 $E^b_{MA}7$ $G7(\#9)$

$D^b_{MA}7(b5)/G$ $C7(\#9)$ $A^b_{MA}7(b5)$ $F\#o7(\text{add } D)$ $A^b_{MA}7(b5)$

$(A^b_{MA}7(b5))$ $F\#o7(\text{add } D)$ G^9_{sus} G^9 $C_{M1}7$ $F7$

$A^b_{MA}7(b5)$ G^7_{sus} $A^b_{MA}7(b5)$ G^7_{sus} G^{13}

$G^b_{MA}7(b5)/C$ $G^b_{MA}7(b5)$ $G^b_{MA}7(b5)/C$ $G^b_{MA}7(b5)$ $F7$

D (Interlude/Drum Solo) After solos - continue to **D**

$B^b_{MA}7$ $B^b_{MA}7(\#5)$ $B^b_{MA}7(\text{add } 13)$ $B^b_{MA}7(\#5)$

F_{M1}^9 $F_{M1}^9(\#5)$ F_{M1}^9 $F_{M1}^9(\#5)$

F_{M1}^9 $F_{M1}^9(\#5)$ F_{M1}^9 B^b_{sus} $B^b13(\#11)$

V.S.

(continued on the following page)

E^b6 G^b6 E^b6 F A^b6 $F^\#$ $G^{13}(\#11)$
 D_{MI}^{11} G A^b13 $F_{MI}^{11(b5)}$ B^{13} $C^{13}(\#11)$
 $A^b_{MA}7(b5)$ $B^7(\#9)/F^\#$ $A^b_{MA}7(b5)$ $B^7(\#9)/F^\#$
 G^9_{sus} G^9 $break$ C_{MI}^9 $B^{\circ7}$ C_{MI}^7 E^7 F^7
 (pn.)

E

$B^b_{MA}7$ $B^b_{MA}7(\#5)$ $B^b_{MA}7(add13)$ $B^b_{MA}7(\#5)$ 3
 $B^b_{MA}7$ $B^b_{MA}7(\#5)$ $B^b_{MA}7(add13)$ $B^b_{MA}7(\#5)$
 F_{MI}^9 $F_{MI}^9(\#5)$ $F_{MI}^6/9$ $F_{MI}^9(\#5)$ 3
 F_{MI}^9 $F_{MI}^9(\#5)$ $F_{MI}^6/9$ F_{MI}^9 F_{MI}^9/B^b $B^b9(\#5)$

F

$E^b_{MA}7/D$ C_{MI}^9/B^b $A_{MI}^{11(b5)}$ D pedal G pedal
 (G pedal) $C^7(\#9)$ B pedal A pedal
 $A^b_{MA}7(b5)$ G_{sus} G $A^b_{MA}7(b5)$ G pedal
 $G^b_{MA}7(b5)/C$ $G^b_{MA}7(b5)$ $G^b_{MA}7(b5)/C$ $G^b_{MA}7(b5)$
 (Tenor Solo) vamp & fade

Teaneck

424

Fast Bop

Nat Adderley

$\text{♩} = 250$

Handwritten musical score for "Teaneck" by Nat Adderley. The score is in 4/4 time with a key signature of one flat (Bb). It features ten staves of music with various chord notations and performance instructions.

Staff 1: Chords: A_{mi}^7 , D^7 , G_{mi}^7 , $F\#_{mi}^7$, F_{mi}^7 , Bb^7 . Instruction: (trp & alto).

Staff 2: Chords: E_{bMA}^7 , $E_{mi}^7(b5)$, A^7 , D_{mi}^7 , $G^7(b9)$. First ending bracket.

Staff 3: Chords: C_{mi}^7 , F^7 , Bb_{MA}^7 (1st ending), $A_{mi}^7(b5)$, D^7 , G_{mi} , $C^7(\#11)$, F^7 . Second ending bracket.

Staff 4: Chords: Bb_{MA}^7 (2nd ending), G^7 , C_{mi}^7 , $F^7(\#9)$. Third ending bracket.

Staff 5: Chord: Bb_{MA}^7 . Instruction: solb break.

Staff 6: Chords: C_{mi}^7 , $F^7(\#9)$, Bb_{MA}^7 . Instruction: drum fill.

Staff 7: Chords: E_{b6} , $E^{\circ}7$, Bb_{MA}^7/F , D_{mi}^7 , G^7 .

Staff 8: Chords: C_{mi}^7 , D_{mi}^7 , G^7 , C_{mi}^7 , F^7_{sus} , Bb^6 . Instruction: alto trp. (unis).

As played on Cannonball Adderley's "Cannonball Adderley & Nancy Wilson"

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Teen Town

Jaco Pastorius

C¹³ **A¹³** **F¹³** **D¹³** (saxes) (no bass or piano) (synth.)

A **C¹³** **A¹³** **F¹³** **D¹³** (bass)

C¹³ **A¹³** **F¹³** **D¹³** **C¹³**

1. **A¹³** **F¹³** **D¹³** **8va**

C¹³ **A¹³** **F¹³** **D¹³ 8va**

2. **A¹³** **F¹³** **D¹³** **C¹³**

A¹³ **F¹³** **D¹³** **B** **C¹³** (saxes) (no bass or piano)

A¹³ **F¹³** 1. **D¹³** 2. **D¹³** **B¹³**

N.C.

(bass)

(synth.)

E¹³ C^{#13} A¹³ F^{#13}

(bass)

□ (3x's) (2) E¹³ C^{#13} A¹³ F^{#13}

(synth.) (pn. & drums only, w/ light soprano fills)

E¹³ C^{#13} A¹³ F^{#13}

(bass)

E¹³ C^{#13} A¹³ F^{#13}

E¹³ C^{#13} A¹³ F^{#13}

E¹³ C^{#13} A¹³ F^{#13}

E¹³

drum fill

f (saxes)

E⁷(#9) F[#]/A E/D G⁶

Chords from letter C on may have #11 added.

As played on Weather Report's "Heavy Weather"

Tee Time For Eric

Medium Funk

Robben Ford

♩=122

(4x's) (Intro)

rhythm guitar

C/D

D¹³(#9)/F#

G⁷

piano

(begin 3rdx)

(begin 2ndx)

8vb

(4thx only)

(sample fill)

bass

A (rhythm guitar figure continues)

lead guitar

C/D

D¹³(#9)/F#

G⁷

bass (rhythm)

(2)

(2)

fine

B

G⁷ G^{#7} G/A

F/C

A⁷(b9)/C#

Dm⁷ Cma⁷ B^bma⁷

Em⁷(b5) A¹³(b9)

1.

(4x's)

Dm⁷ Ab¹³/Gb G⁷

Gm⁷ B^b/C B/C#

C/D

D¹³(#9)/F#

G⁷

2.

Gm^7 B^b/C C/D F^{13}_{sus} etc.

Tacet 2 Tacet 2

D^{13}_{sus} B^b/A^b G^7 $G^{\#7}$ G/A B^b/C $B/C^{\#}$ D.C. al Coda

⊕ (Guitar Solo)

C/D $D^{13}(\#9)/F^{\#}$ G^7 G^7 $G^{\#7}$ G/A F/C $A^7(b9)/C^{\#}$ vamp till cue to C

Dm^7 Cm^7 B^bma^7 $Em^7(b5)$ $A^{13}(b9)$ Dm^7 A^b^{13}/G^b G^7 Gm^7 B^b/C C/D

1. F^{13}_{sus} 2 D^{13}_{sus} 2 B^b/A^b 2 G^7 $G^{\#7}$ G/A B^b/C $B/C^{\#}$ to C

(Piano Solo)

2.

F^{13}_{sus} 2 D^{13}_{sus} 2 B^b/A^b 2 G^7_{sus} G^b7_{sus} vamp till cue

On Cue G^7 $G^{\#7}$ G/A B^b/C $B/C^{\#}$ D.C. al fine (vamp & fade on A)

Guitar written where it sounds.

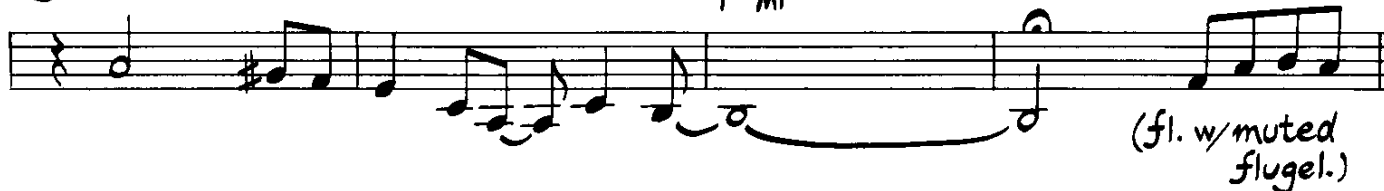
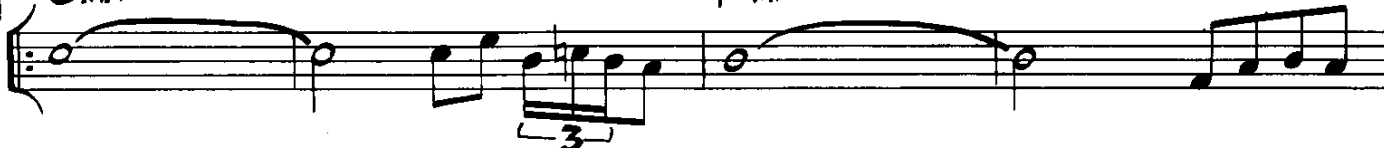
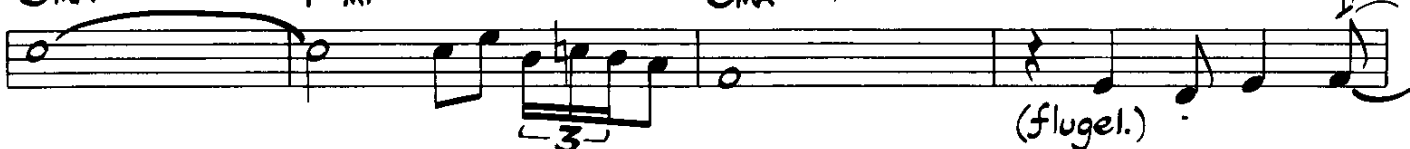
As played on Robben Ford's "The Inside Story"

Medium

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

Tell Me A Bedtime Story

Herbie Hancock

 $\text{♩} = 124$ $GMA^7(\#11)$ (Intro) $F\#m^7$  $GMA^7(\#11)$ $F\#m^7$ **A** $GMA^7(\#11)$ $F\#m^7$  $GMA^7(\#11)$ $F\#m^7$ $CMA^7(\#11)$ BMA^7  BMA^7 GMA^7 EMA^7 CMA^7 BMA^7 GMA^7 EMA^7 CMA^7 **B** B^9_{sus} $B^9(\#5)$ EMA^7 $E^7(\#9)$ $E^b7(\#9)$  DMA^7 $C\#7(\#9)$ $CMA^7(\#11)$ BMA^7  BMA^7 GMA^7 EMA^7 CMA^7 BMA^7 GMA^7 EMA^7 CMA^7 

C B^7_{sus} A^7_{sus} $G^{\#}_{mi}7$ $E_{mi}7$ (fl.) (flugel.) 5/4

$D^{\flat}_{mi}7$ $E^{\flat}_{mi}7$ $E_{mi}7$ $F^{\#}_{mi}7$

$G_{MA}7(\#11)$ $F^{\#}_{mi}7$ (elec. pn.)

$E_{mi}7$ A^7 $D_{MA}7$ $C_{MA}7$ $B_{MA}7$

$B_{MA}7$ $G_{MA}7$ $E_{MA}7$ $C_{MA}7$ $B_{MA}7$ $G_{MA}7$ $E_{MA}7$ $C_{MA}7$

Form on recording is: Intro, A B C melody, A B Piano solo, C melody, B C melody, coda. Drums play double-time feel except during the 4 bars beginning with $B_{MA}7$ (3 times) and the 5/4 section.

$C_{MA}7$ (3x's) $B_{MA}7$ $G_{MA}7$ $E_{MA}7$ $C_{MA}7$ $B_{MA}7$ $G_{MA}7$ $E_{MA}7$ $C_{MA}7$

mp $rit.$

As played on Herbie Hancock's "Fat Albert Rotunda"

Medium Swing
♩ = 200

Thermo

Freddie Hubbard

(Intro)

B $\flat$ pedal

(drums) (trp)

A F mi^7 B $\flat^7$ E $\flat\text{mi}^7$ D 7 D $\flat\text{mi}^7$ C $\text{mi}^7(\text{b}5)$ F $^7(\sharp 9)$ B $\flat^7(\sharp 9)$ E $\flat\text{mi}^7$ B 7 B $\flat^7$ A 7 F mi^7 B $\flat^7(\sharp 9)$ E $\flat\text{mi}^7$ E $\text{ma}^7(\text{b}5)$ 1. 2. D $\flat\text{mi}^9$ E mi^7 A 7 A $\flat\text{mi}^7$ A 7 D $\flat^7$ D 7 E $\flat^7(\sharp 11)$

Kicks are not played during solos.

D.S. at 1st ending

solo on form (AABA)

after solos-D.S., play head (AABA), take Coda

E $\text{ma}^7(\text{b}5)$

As played on Art Blakey's "Thermo"

Medium Swing
♩ = 200

Thermo (Harmony Parts)

(Intro) *B^b pedal*
(ten) (trb)

(drums) *xxxxx*

A *F_{M1}⁷ B^b⁷ E_{M1}⁷ D⁷ D_{M1}⁷ C_{M1}⁷(^b5) F⁷([#]9) (unis.)*

B^b7([#]9) E_{M1}⁷ B⁷ B^b⁷ A⁷ F_{M1}⁷ B^b7([#]9) E_{M1}⁷

E_{M1}⁷(^b5) 1. 2. (unis.)

B *D_{M1}⁹ E_{M1}⁷ A⁷ A_{M1}⁷ A⁷*

D_{M1}⁷ D⁷ E_{M1}⁷([#]11) (unis.)

D.S. al 1st ending

Parts sound one octave lower than written.

solo on form (AABA)

after solos - D.S., play head (AABA), take Coda

E_{M1}⁷(^b5)

(2) (3) (4)

Think On Me

George Cables

♩=134

First system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one flat (Bb) and a common time signature. Chords: D13sus, F9sus. A triplet of eighth notes is marked in the treble staff.

Second system of musical notation. Treble and bass staves. Chords: D13sus, F9sus. A triplet of eighth notes is marked in the treble staff.

Third system of musical notation. Treble and bass staves. Chords: B7sus(b9), B7, Bb7sus(b9), Bb7.

Fourth system of musical notation. Treble and bass staves. Chords: Bbm7, A7(b5), Abm7, Abm7/Gb, Ema7, Fm7, Bb7(#5), Ebma7.

Fifth system of musical notation. Treble and bass staves. Chords: Ebma7, A13(b9). A double bar line with repeat dots is at the end of the system.

$A^{13}(b9)$ D_{mi}^7 G^7 $E_{mi}^7(b5)$ A^7_{sus} $D_{mi}(add\ 9)$

$D_{mi}(add\ 9)$ $B^b_{maj}^7$ $E^b_{maj}^7(b5)$ D^7_{sus}

As played on Woody Shaw's "Blackstone Legacy"

Think On Me (Harmony Parts)

Medium Afro/Latin

♩ = 134

The musical score is written for a medium Afro/Latin style with a tempo of 134 beats per minute. It consists of six systems of staves, each containing multiple parts with various musical notations and chord symbols.

System 1: Features a trumpet part (trp) and a tenor part (ten). The trumpet part starts with a D^{13}_{sus} chord and a triplet of eighth notes. The tenor part has a F^9_{sus} chord and a triplet of eighth notes. The bottom staff has a D^{13}_{sus} chord and a triplet of eighth notes.

System 2: The bottom staff has a $B^7_{sus}(b9)$ chord, followed by a $B(add b9)$ chord, then a $B^7_{sus}(b9)$ chord, and finally a $Bb(add b9)$ chord.

System 3: The bottom staff has a Bb_{mi}^7 chord, followed by an $A^7(b5)$ chord, then an A_{mi} chord, a A_{mi}/Gb chord, an E_{MA}^7 chord, an F_{mi}^7 chord, a $Bb^7(\#5)$ chord, and finally an E_{MA}^7 chord.

System 4: The bottom staff has an E_{MA}^7 chord, followed by a $\oplus$ symbol, an $A^{13}(b9)$ chord, and finally a $\oplus$ symbol.

System 5: The bottom staff has a $\oplus$ symbol, an $A^{13}(b9)$ chord, a D_{mi}^7 chord, a G^7 chord, an $E_{mi}^7(b5)$ chord, an A^7_{sus} chord, and finally a $D_{mi}(add c)$ chord.

System 6: The bottom staff has a $D_{mi}(add 9)$ chord, a Bb_{MA}^7 chord, an $E_{MA}^7(b5)$ chord, and finally a D^7_{sus} chord.



photo by Verni Oakland

This Is For Albert

Medium Swing
♩ = 178

Wayne Shorter

Intro-Solo (Bass) (Enter Piano/Drums)

A (trp)

B

Chords: G_{pedal} , GMA^7 , A^bMA^7/G , AMi^7/G , $G7(b^9)_{\text{sus}} 4-3$, CMi^7 , $F7(BMA^7)$, B^bMA^7 , $E^b7(AMA^7)$, A^bMA^7 , $D7(\#9)$, GMA^7 , A^bMA^7/G , AMi^7/G , $G7(b^9)_{\text{sus}} 4-3$, CMi^7 , $F7$, B^bMA^7 , E^b7 , A^bMA^7 , $D7(\text{alt})$, D^b7_{sus} , $GMA^7/C\#$, BMI^7 , $E7(\#5)$, AMi^7 , $D7(b^9)$, GMA^7 , A^bMA^7/G , AMi^7/G , $G7(b^9)_{\text{sus}} 4-3$, CMi^7 , $F7$, B^bMA^7 , E^b7 , A^bMA^7 , $D7(\text{alt})$

break ---

As played on Art Blakey's "Thermo"

Solos on form

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After Solos:

C *GMA7* *AbMA7*₆ *Ami7*₆ *G7(b9)*_{sus 4-3}

Cmi7 *F7* *BbMA7* *Eb7* *AbMA7* *D7(alt)*

D *Db7sus* *GMA7*_{C#}

Bmi7 *E7(#5)* *Ami7* *D7(b9)*

GMA7 *AbMA7*₆ *Ami7*₆ *G7(b9)*_{sus 4-3}

Cmi7 *F7* *BbMA7* *Eb7* *AbMA7* *D7(alt)*

D.S. al Coda

Piano lays out at letters C and D.

Db7sus *GMA7*_{C#}

This Is For Albert (Harmony Parts)

Medium Swing
♩ = 178

Intro 8 (Bass Only) 8 (With Piano & Drums)

A *GMA7* *AbMA7*/*G* *Ami7*/*G* *G7sus(b9)* 4-3

Ten. Trb. (Unison)

Cmi7 *F7* *BbMA7* *Eb7* *AbMA7* *D7(alt)*

B *D7sus* *Bmi7* *E7(#5)* *Ami7* *D7(b9)* *GMA7* break

GMA7 *AbMA7*/*G* *Ami7*/*G* *G7sus(b9)* 4-3

(Unison)

Cmi7 *F7* *BbMA7* *Eb7* *AbMA7* *D7(alt)*

Solo on form

After Solos:

C *Ten. Trb.* GMA^7 $AbMA^7/6$ $Ami^7/6$ $G^7sus(b9) 4-3$

Cmi^7 F^7 $BbMA^7$ Eb^7 $AbMA^7$ $D7(alt)$

D D^7sus $GMA^7/C\#$ Bmi^7 $E^7(\#5)$ Ami^7 $D7(b9)$

GMA^7 $AbMA^7/6$ $Ami^7/6$ $G^7sus(b9) 4-3$

Cmi^7 F^7 $BbMA^7$ Eb^7 $AbMA^7$ $D7(alt)$

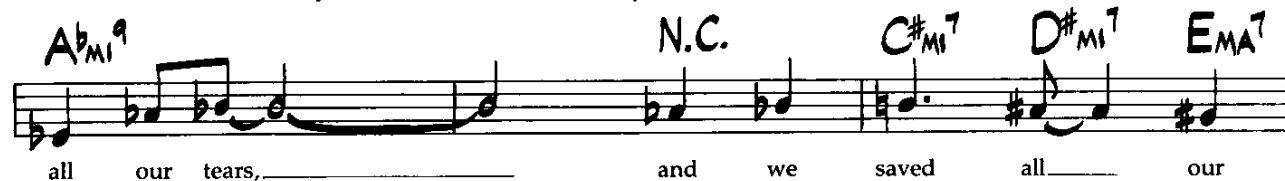
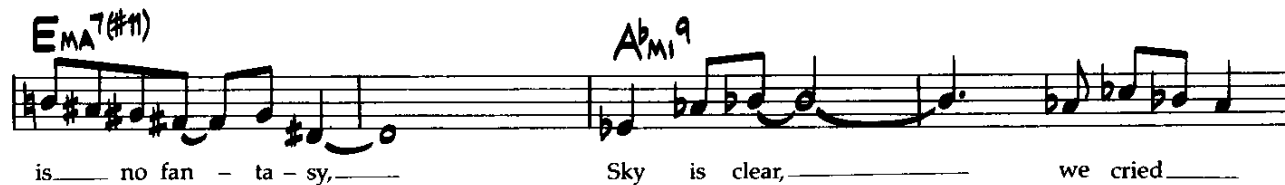
D.S. al Coda

$\oplus$ D^7sus $GMA^7/C\#$

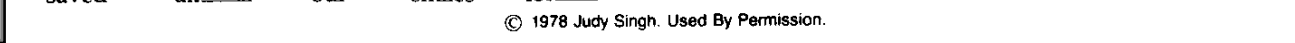
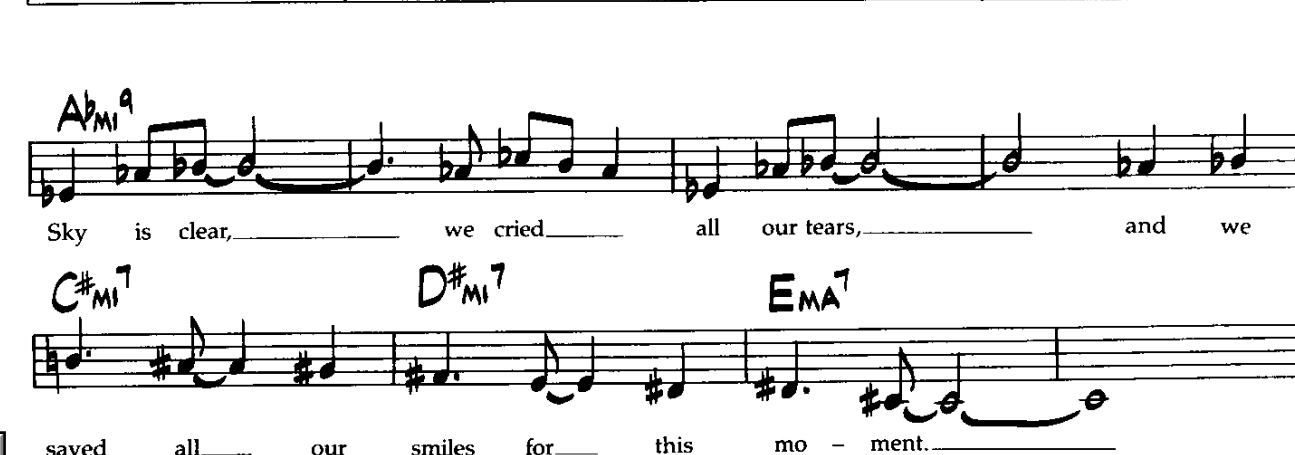
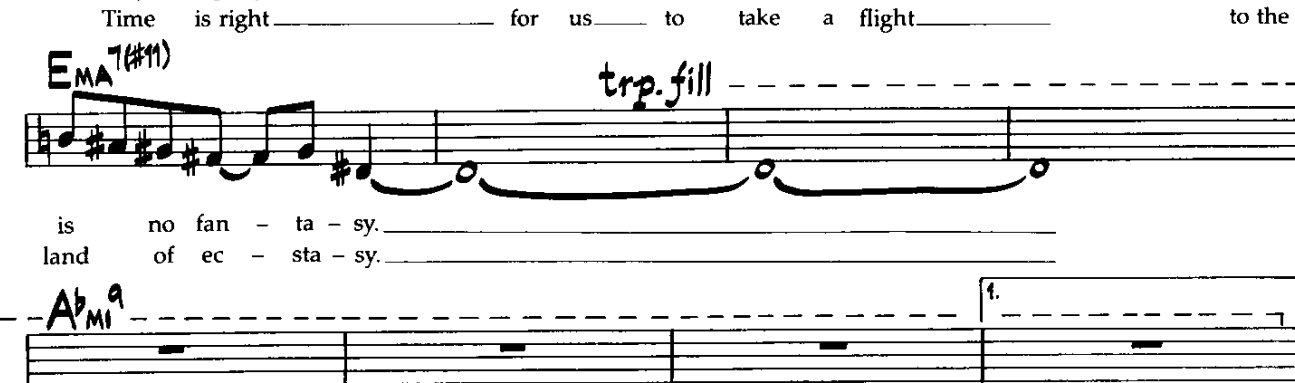
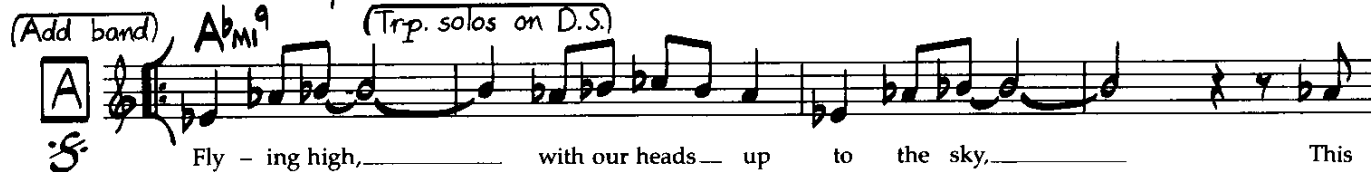
(Intro)
Freely $A\flat M_9$

Time Is Right

Judy Singh



Medium Latin



$A_{MA}^7(\#11)$ trp. fill



(vocal enters on D.S.)

We wait - ed so long to sing you this song and we



saved all our smiles for this mo - ment.



B E_{MA}^7 (Swing)



It's not so hard to un - der - stand



what is in the heart of a man.



All he wish - es, All he dreams is to be free.



D.S. al Coda

As played on Woody Shaw's "For Sure"





John Scofield & John Abercrombie

Tomato Kiss

Medium Latin

Larry Schneider

$\text{♩} = 160$

Sheet music for the main body of the song, featuring multiple staves with musical notation and chord symbols.

Chord symbols include: $E^b \text{ sus (dorian)}$, $B^7(b^5)/E^b$, $(3x's)$, $E^b \text{ sus}$, $B^7(b^5)$, break , $(bass)$, $(sopranos)$, F/G^b , $F^\#/\text{D}$, $(E^b \text{ sus})$, $E^b 7(\#9)$, $A^b \text{ mi}^7$, $G^7(\#5)$, B^b/G^b , $(div.)$, $(elec. pn.)$, G^b/D , $(sopranos)$, $N.C.$, $1. E^b \text{ sus}$, $B^7(b^5)/E^b$, $E^b \text{ sus}$, $B^7(b^5)/E^b$, $E^b \text{ sus}$, $B^7(b^5)/E^b$, $E^b \text{ sus}$, $B^7(b^5)/E^b$, $E^b \text{ sus}$, $B^7(b^5)$, break .

(Solos)

Sheet music for the solo section, featuring musical notation and chord symbols.

Chord symbols include: $2. E^b \text{ sus}$, $B^7(b^5)/E^b$, $(4x's)$, F/G^b , $F^\#/\text{D}$, $E^b \text{ sus}$, $E^b 7(\#9)$, $A^b \text{ mi}^7$, $G^7(\#5)$, $G^b \text{ MA}^7(\#5)$, $*E \text{ MA}^7(\#5)$, $D \text{ MA}^7(\#5)$, 3 , $N.C.$.

$E^b \text{ sus}$ implies the dorian mode throughout the tune.
*This has been changed since the 1st printing.

to [B] for more solos
after solos - D.C. al Coda

Additional musical notation and chord symbols at the bottom left.

Chord symbols include: G^b/D , tr , Coda .

As played on Bill Evans' "Affinity"

Gently* (Slow Swing)

Tones For Joan's Bones

Chick Corea

♩ = 80 (Intro)

Pn.

The piano introduction is in 4/4 time with a tempo of 80 beats per minute. It features a key signature of one sharp (F#) and a common time signature (C). The melody is written in the right hand, and the accompaniment is in the left hand. The chords are E_M9, E_M7(b5), and E_bM_A7. There are triplets in the right hand.

♩ = ♩ (Medium Swing) Light & Lyrical*

A

Section A is in 4/4 time with a tempo of medium swing. It features a key signature of one sharp (F#) and a common time signature (C). The melody is written in the right hand, and the accompaniment is in the left hand. The chords are D_MA₇, B_bM_A7(b5), and E_bM_A7. There are triplets in the right hand.

Continuation of Section A. The melody continues in the right hand, and the accompaniment continues in the left hand. The chords are F7(b9)/D, F7, B_bM_A7, A_bM₇, G_bM_A7, and F7.

Continuation of Section A. The melody continues in the right hand, and the accompaniment continues in the left hand. The chords are B_bM₇(b5) and E_b7(#9).

Continuation of Section A. The melody continues in the right hand, and the accompaniment continues in the left hand. The chords are A_bM₇, A_bM₇/G_b, B_b7(b9)/F, and E_MA₇(#11).

B ♩ = ♩

Section B is in 4/4 time with a tempo of medium swing. It features a key signature of one sharp (F#) and a common time signature (C). The melody is written in the right hand, and the accompaniment is in the left hand. The chords are E_bM_A7, G_bM_A7(#11), F_MA₇, and A_bM_A7. There are triplets in the right hand.

* Composer's original description

♩ = d

C

fine

Solo on form (ABC)

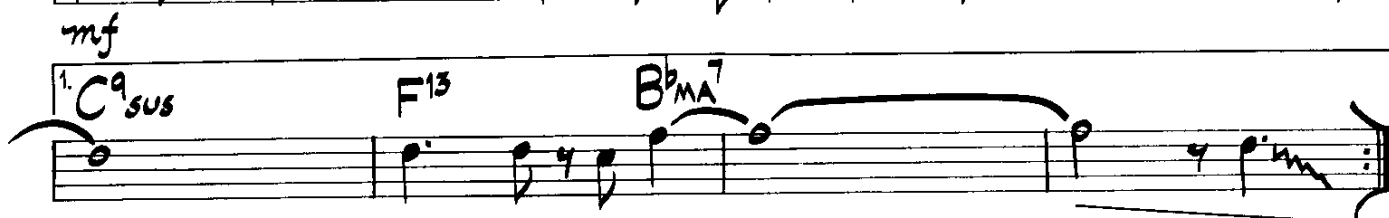
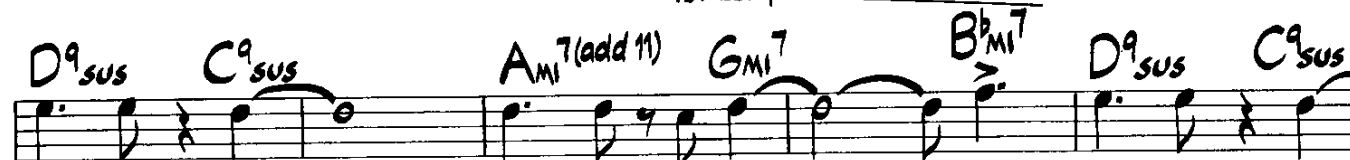
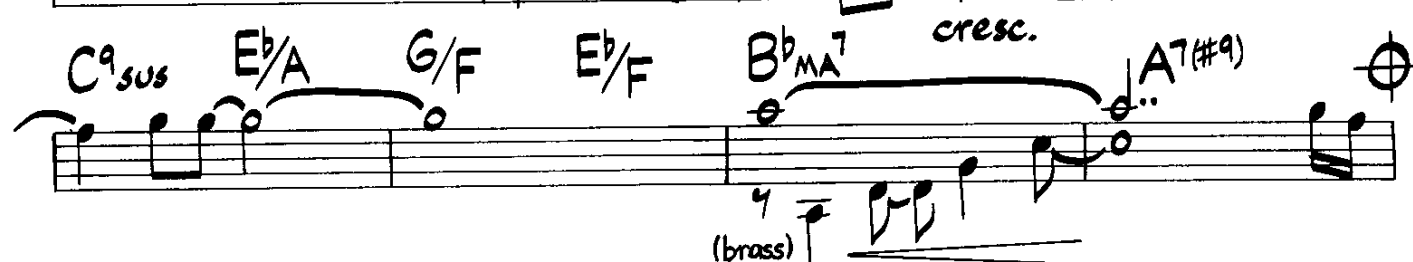
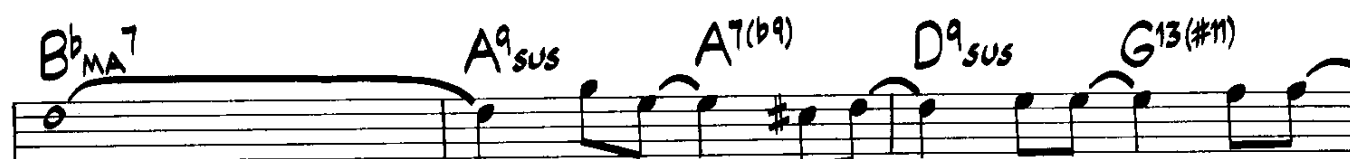
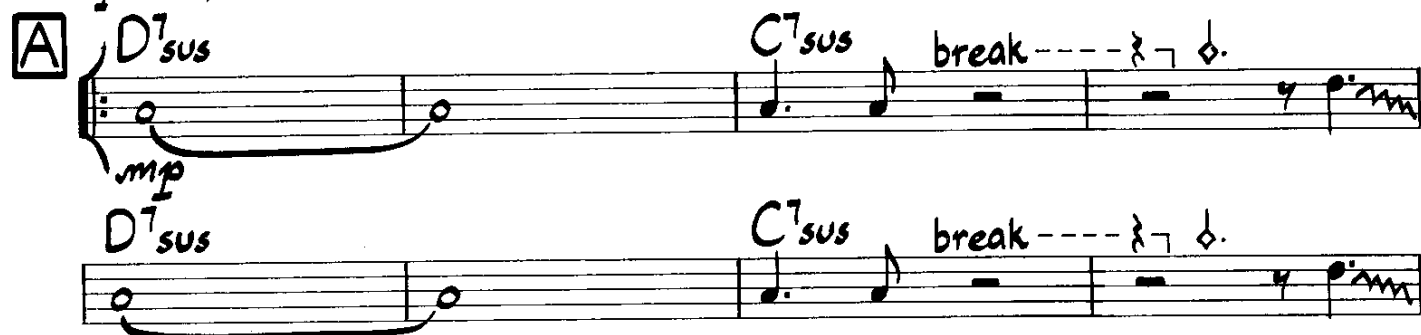
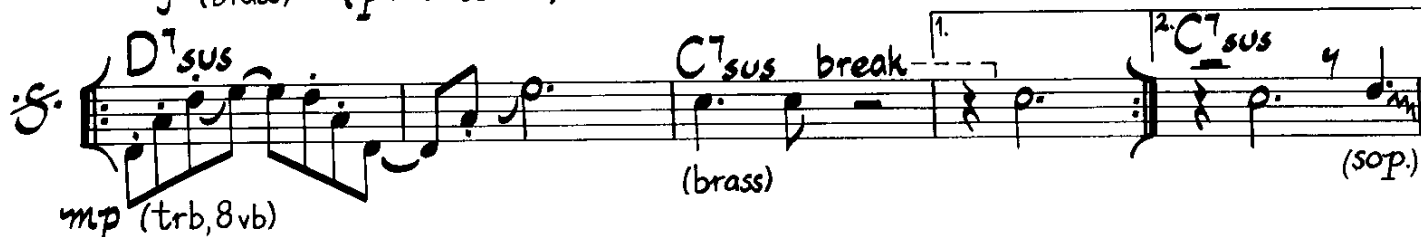
played on Chick Corea's "Inner Space"

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

True or False

Ray Obiedo

♩=136

(Intro) D⁷_{sus}

As played on Pete Escovedo's "The Island"

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2. C^9_{sus} F^{13} $B^b_{MA}{}^7$ C^7_{sus} D^7_{sus} (brass)

[B] (SOLOS) D^7_{sus} C^7_{sus} *vamp till cue*

[C] (On Cue) $B^b_{MA}{}^7$ $A^7(\#9)$ $D_{MI}{}^9$ $D^7(\#9)$ $B^b_{MA}{}^7$

$A^7(\#9)$ $D_{MI}{}^7$ $C^{\#}_{MI}{}^7$ $C_{MI}{}^7$ $F^7(b9)$ $B^b_{MA}{}^7$ $A^7(\#9)$

D^9_{sus} C^9_{sus} $A_{MI}{}^7(add 11)$ $G_{MI}{}^7$ $B^b_{MI}{}^7$ (bkgr. brass)

D^9_{sus} C^9_{sus} F^{13} $B^b_{MA}{}^7$ D^7_{sus}

to **[B]** for more solos After solos - D.S. al Coda

$\oplus$ D^9_{sus} C^9_{sus} $A_{MI}{}^7(add 11)$ $G_{MI}{}^7$ $B^b_{MI}{}^7$ *vamp till cue*

(On Cue) D^9_{sus} C^9_{sus} *N.C.* F/E^b *fine*

(gtr., w/pn. 8 vb) *f*

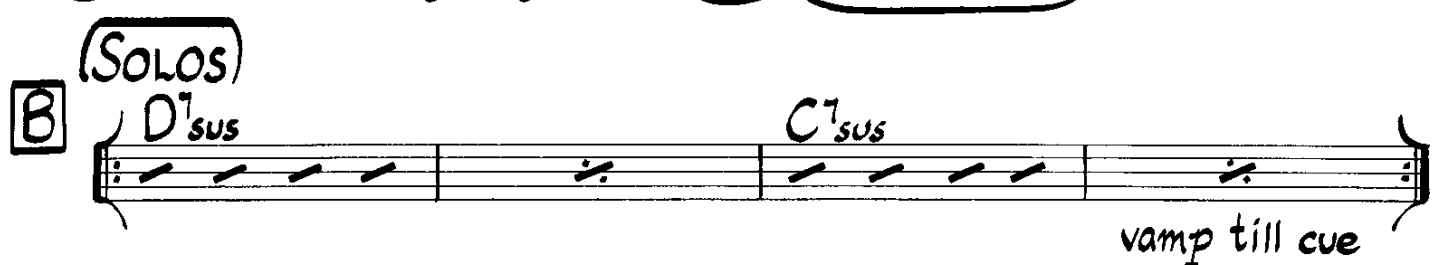
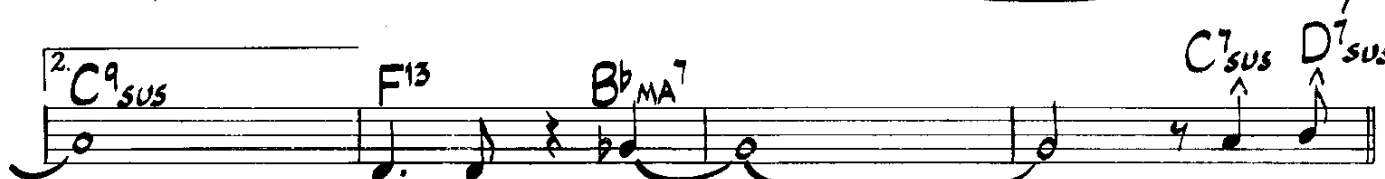
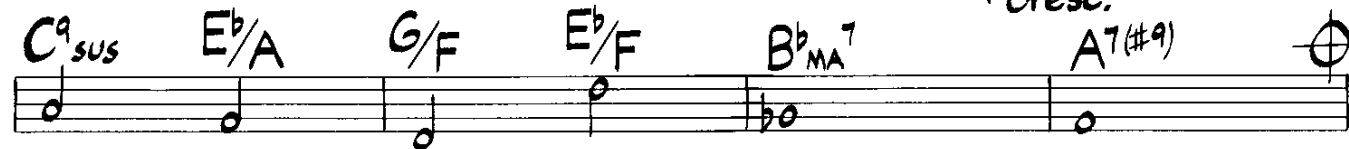
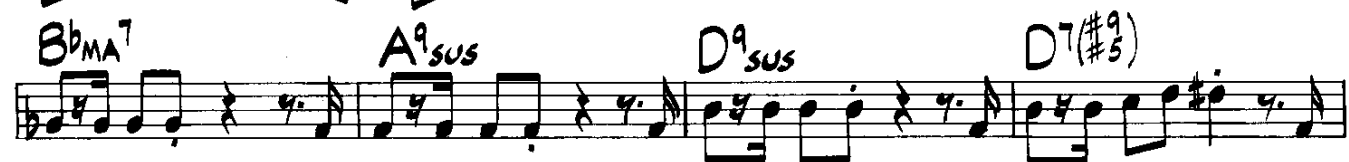
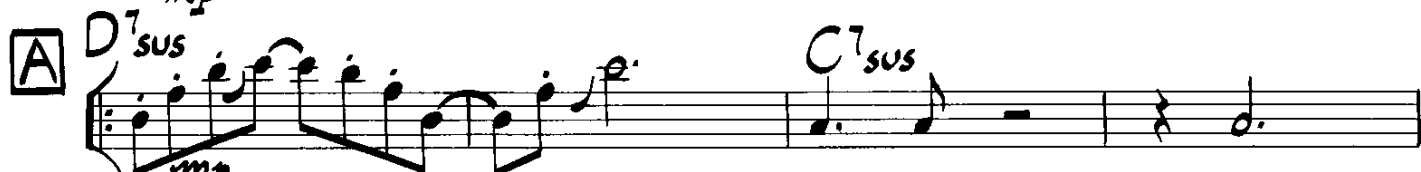
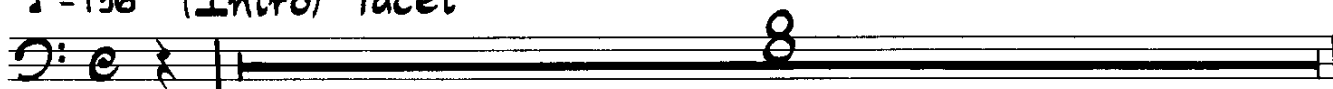
vamp for tenor solo:

C G/B C B^b F/A B^b

continue to **[C]** on cue *vamp till cue*

Medium Latin True or False (Bass Part)

♩ = 136 (Intro) Tacet



(On Cue)

C $B^b_{MA}7$ $A7(\#9)$ $D_{MI}9$ $D7(\#9)$ $B^b_{MA}7$

$A7(\#9)$ $D_{MI}7$ $C^{\#}_{MI}7$ $C_{MI}7$ $F7(b9)$ $B^b_{MA}7$ $A7(\#9)$

D^9_{sus} C^9_{sus} $A_{MI}7(addM)$ $G_{MI}7$ $B^b_{MI}7$

D^9_{sus} C^9_{sus} F^{13} $B^b_{MA}7$ D^7_{sus}

to **B** for more solos After solos - D.S. al Coda

$\oplus$ D^9_{sus} C^9_{sus} $A_{MI}7(add11)$ $G_{MI}7$ $B^b_{MI}7$

vamp till cue

(On Cue)

D^9_{sus} C^9_{sus} N.C. F/E^b

f *fine*

vamp for tenor solo:

N.C. C G/B C N.C. B^b F/A B^b N.C.

continue to **C** on cue vamp till cue

Twilight Tone

Music by Jay Graydon & Alan Paul
Lyrics by Alan Paul

Disco $\text{♩} = 126$ **A** Dmi^7

(dr.) When I hear___ this mel-o-dy, this strange il-lu - sion takes o-ver me,___
Un-pre-ten-tious girl from Mem-phus saw the fu-ture through her third eye,___

$\text{Dmi}^7(\text{MA}^7)$ Dmi^7 **C**

G^7/B A G G^7 Gmi^7 $\text{A}^7(\#5)$ A^7

Through a tun-nel of the mind, per-haps a pre-sent or fu-ture time;___
Peo-ple came with scep-ti-ci - sm, pick-ing, test-ing her pre-ci-sion; oh___

Dmi^7 $\text{Dmi}^7(\text{MA}^7)$ Dmi^7 **C**

Out of no-where comes this sound, this mel-o dy___ that keeps spin-ning round
Sud-den-ly they heard this sound, this mel-o dy___ that keeps spin-ning round

and round,___
and round,___ **A**

G^7/B A G Gmi^7 $\text{A}^7(\#5)$ Dmi^7 F G A Dmi^7 break----- Φ^2

Pyr-a-mid-al lo-co-mo - tion from this mys-tic un- known zone.
sign-post up a-head is call-ing from this mys-tic un - known zone.

Hear-in' the Twi -
Hear-in' the Twi -

1. Bb^{13} A^7 $\text{Ami}^7(\text{add } 11)$ Gmi^9 $\text{A}^7(\#9)$

light, Hear-in' the Twi - light, Twi - light Tone...

Dmi^7 2. Bb^{13} A^7 $\text{Ami}^7(\text{add } 11)$

light, Hear-in' the Twi -

Abma^7 G^7_{sus} G^7 $\text{Fmi}^6/\text{9}$ $\text{E}^7(\#9)$ $\text{A}^7(\#9)$ Φ^1

light, Hear-in' the Twi - light, Twi - light Tone...

N.C.
(bass w/synth.)

D.C. al 2nd ending al Coda One (Φ^1)

Φ^1 Dm⁹ (hold)

(6x's) B staccato

mp (gtr.) N.C.

(bass-add 3rdx)

(synth.-add 3rdx) (2)

C (voice) N.C.

D.C. al Coda Two (Φ^2)

B^b13 A⁷ A^m7(add 11) A^bMA⁷ G⁷sus G⁷

light Hear-in' the Twi-light, Hear-in' the Twi-

Vamp & Fade

NARRATION AT C

Submitted for your approval, one Mr. Miller who is about to take a trip into oddness and obsolescence through a zone whose boundaries are that of imagination. Accompanying him on this journey is the mesmerizing sound of the Twilight Tone.

Guitar solos for 15 bars on first D.C. 3rd vocal verse on second D.C.

As played on The Manhattan Transfer's LP "Extentions"

THIRD VERSE

On a cold and rainy night
 One Mr. Miller had a rare flight
 Glenn was up there boppin' a rhythm
 Then the engine stopped to listen with him
 Play that beat, oh, oh,
 Suddenly he heard this sound,
 This melody that keeps spinning round and round,
 Now he resides and plays trombone
 In the mystic unknown zone.

Twelve Tone Tune

Bill Evans

Medium-Up Swing $\text{♩} = 200$

As played on "The Bill Evans Album"

Bass doubles the melody.
Solo changes in parentheses.

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Una Muy Bonita (Bass Part)

Medium Swing
♩ = 218

A *G^b* (2) (no repeat on D.C.)

Ab⁷ *G^b* *Ab*

E^bm₁/B^b *D^b/C* *D^b* 1. *G^b* 2. *D^b*

B *G^b6* *D^b/F* *G^b6* *D^b/Ab* Play Freely

(2) **C** (2)

G^b *Ab* *E^bm₁/B^b* *D^b/C* *D^b* *G^b* *Ab* *E^bm₁/B^b* *D^b/C* *D^b* 4x's

D (SOLOS) *D^b* major scale 16

G^b6 *D^b/F* *G^b6* *D^b/Ab*

Free 4 *D^b* major scale 8

after solos - D.C. al Coda

(Double Time) *G^b* *Ab* *E^bm₁/B^b* *D^b/C* *G^b/D^b*

Vamp & Fade

Una Muy Bonita

Ornette Coleman

Medium Swing G_b $\text{♩} = 218$

(bass only) (no repeat on D.C.)

(alto) A_b7 G_b A_b

$E_b m_1 / B_b$ D_b / C D_b $^1 G_b$ $^2 D_b$

G_b6 D_b / F G_b6 D_b / A_b

Free Solo

4

Tacet

G_b A_b7

G_b A_b D_b G_b A_b $E_b m_1 / B_b$ D_b / C D_b (4x's)

alto & trp. fill

(SOLOS)

D_b major scale

16

E

 G_b6 D_b / F G_b6 D_b / A_b

Free

4

 D_b major scale

8

after solos - D.C. al Coda

As played on Ornette Coleman's "Change Of The Century"

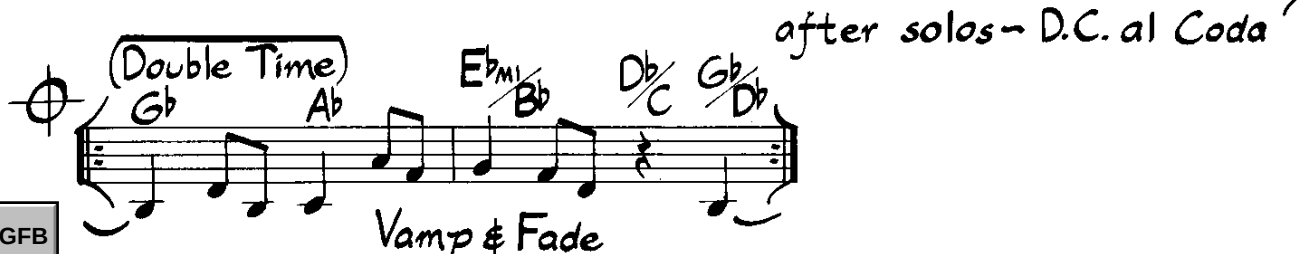
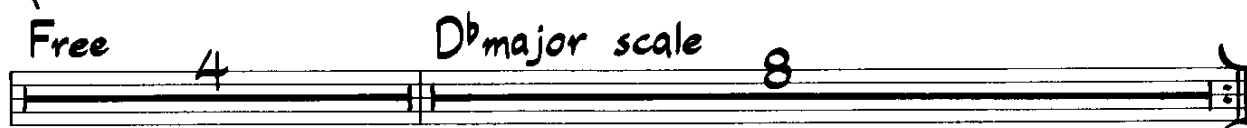
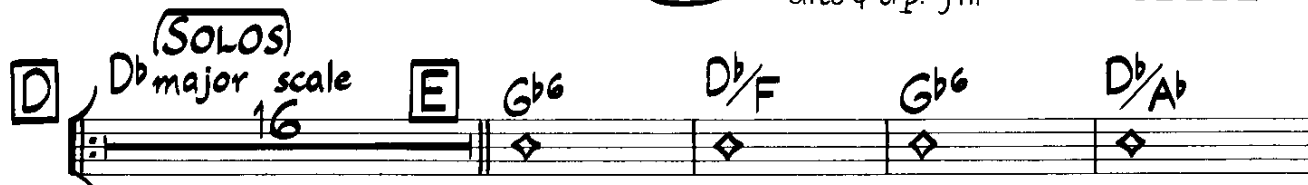
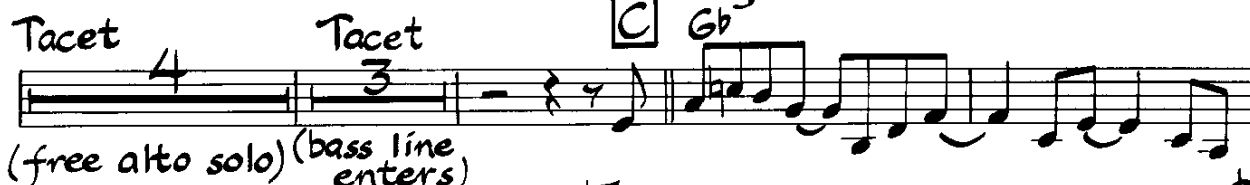
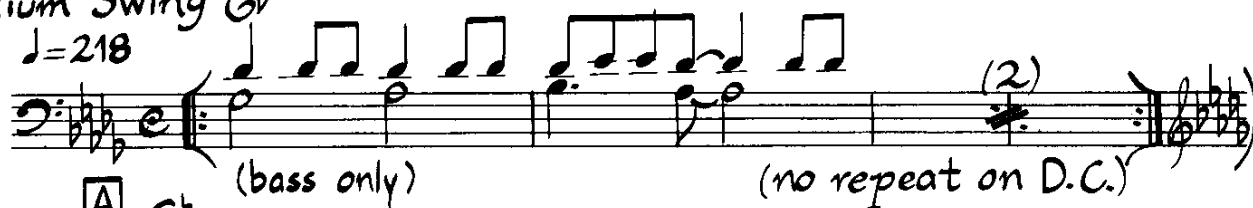
(Double Time)

G_b A_b $E_b m_1 / B_b$ D_b / C G_b6

Vamp & Fade

Chords suggested only (no chordal instrument on original recording).

Una Muy Bonita (Harmony Part)

Medium Swing G^b $\text{♩} = 218$ 

Medium Latin

Utopia

McCoy Tyner

(Intro) $\text{♩} = 136$

Introductory musical notation for 'Utopia'. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains two measures of whole notes, each with a '4' above it, followed by a measure with a '7' above it. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains two measures of whole notes, each with a '4' above it, followed by a measure with a '7' above it. The first measure of the bottom staff is labeled 'F7sus'. The second measure of the bottom staff is labeled 'F7sus'. The third measure of the bottom staff is labeled '(piano)'. Below the staves, the text '(bass & drums only)' is written under the first two measures, and '(piano & flute fill)' is written under the third measure.

Main body of musical notation for 'Utopia'. It consists of three systems of staves. The first system is labeled '(3x's)' and 'A'. It contains two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains four measures of eighth notes. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains four measures of eighth notes. The first measure of the top staff is labeled 'E/F'. The second measure of the top staff is labeled 'F#m7'. The third measure of the top staff is labeled 'F#m7'. The fourth measure of the top staff is labeled 'F#m7'. The first measure of the bottom staff is labeled 'E/F'. The second measure of the bottom staff is labeled 'F#m7'. The third measure of the bottom staff is labeled 'F#m7'. The fourth measure of the bottom staff is labeled 'F#m7'. The first measure of the bottom staff is labeled 'piano'. The first measure of the top staff is labeled '1st x: piano'. The second and third measures of the top staff are labeled '2nd & 3rd x: horns'. The second system is labeled 'B'. It contains two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains four measures of eighth notes. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains four measures of eighth notes. The first measure of the top staff is labeled 'A/B'. The second measure of the top staff is labeled 'A/Gb'. The third measure of the top staff is labeled 'A/Gb'. The fourth measure of the top staff is labeled 'Gb'. The first measure of the bottom staff is labeled 'A/B'. The second measure of the bottom staff is labeled 'A/Gb'. The third measure of the bottom staff is labeled 'A/Gb'. The fourth measure of the bottom staff is labeled 'Gb'. The first measure of the top staff is labeled '1,2'. The second measure of the top staff is labeled '3'. The first measure of the bottom staff is labeled 'F#m7'. The second measure of the bottom staff is labeled 'D/C'. The third measure of the bottom staff is labeled 'F#m7'. The fourth measure of the bottom staff is labeled 'D/C'. The first measure of the top staff is labeled 'Piano Solo'. The second measure of the top staff is labeled 'Bm7'. The third measure of the top staff is labeled 'Piano Solo'. The fourth measure of the top staff is labeled 'Bm7'. The first measure of the bottom staff is labeled 'D/C'. The second measure of the bottom staff is labeled 'F#m7'. The third measure of the bottom staff is labeled 'D/C'. The fourth measure of the bottom staff is labeled 'F#m7'. The first measure of the top staff is labeled '(Double-Time Feel)'. The second measure of the top staff is labeled '(Original Feel)'. The third system is labeled 'drum fill'. It contains two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains four measures of eighth notes. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains four measures of eighth notes. The first measure of the top staff is labeled 'D/C'. The second measure of the top staff is labeled 'F#m7'. The third measure of the top staff is labeled 'D/C'. The fourth measure of the top staff is labeled 'F#m7'. The first measure of the bottom staff is labeled 'D/C'. The second measure of the bottom staff is labeled 'F#m7'. The third measure of the bottom staff is labeled 'D/C'. The fourth measure of the bottom staff is labeled 'F#m7'. The first measure of the top staff is labeled 'E7sus'. The second measure of the top staff is labeled 'E7'. The third measure of the top staff is labeled 'E7sus'. The fourth measure of the top staff is labeled 'E7'. The first measure of the bottom staff is labeled 'E7sus'. The second measure of the bottom staff is labeled 'E7'. The third measure of the bottom staff is labeled 'E7sus'. The fourth measure of the bottom staff is labeled 'E7'. The first measure of the top staff is labeled 'drum fill'. The second measure of the top staff is labeled 'drum fill'. The third measure of the top staff is labeled 'drum fill'. The fourth measure of the top staff is labeled 'drum fill'. The first measure of the bottom staff is labeled 'drum fill'. The second measure of the bottom staff is labeled 'drum fill'. The third measure of the bottom staff is labeled 'drum fill'. The fourth measure of the bottom staff is labeled 'drum fill'.

C

Chords: $E^\flat/F$, F_{MA}^7 , $A^\flat/B^\flat$, $A^\flat/G^\flat$, $A/G^\flat$, $G^\flat$, E , E/D , $F^\sharp/C$, D/C

D (SOLOS)

Chords: F^7_{sus4} , $B^\flat 7$, $A^\flat 7$, $G^\flat 7$, $E 7$, $D 7$, $C 7$

E

Chords: B_{m1}^7 , $D^\flat 7$, $E 7$

⊕ (Piano Solo)

Chord: F^7_{sus}

Vamp & Fade

(solo form - DDE)
after solos - D.S. al Coda

As played on McCoy Tyner's "Tender Moments"

Bass at **A** & **C**:

V

Medium Swing

♩ = 212

John Scofield

The musical score is written for a single melodic line in 4/4 time, featuring a variety of complex chords and rhythmic patterns. The key signature has one flat (B-flat). The score is divided into several measures, each with specific chordal instructions above the staff:

- Measure 1: $A\flat_{MA}7(\sharp 11)$
- Measure 2: $G_{mi}7$
- Measure 3: $F7_{sus}$
- Measure 4: $E_{mi}7$
- Measure 5: $F_{MA}7$ (or A/F)
- Measure 6: $E\flat_{mi}7$
- Measure 7: $D\flat_{mi}7$
- Measure 8: $B_{mi}7$ (4)
- Measure 9: $C_{mi}7$
- Measure 10: $B\flat_{MA}7$
- Measure 11: $D\flat_{MA}7$
- Measure 12: $A\flat_{MA}7$
- Measure 13: $B_{MA}7$
- Measure 14: A
- Measure 15: $B\flat/A$
- Measure 16: A
- Measure 17: $B\flat/A$
- Measure 18: A
- Measure 19: $B\flat/A$
- Measure 20: $A_{MA}7$
- Measure 21: $B\flat_{MA}7(\sharp 11)$
- Measure 22: $E\flat^{13}_{sus}$
- Measure 23: G^{13}_{sus}
- Measure 24: E^{13}_{sus} (3)
- Measure 25: C^{13}_{sus} (solo)
- Measure 26: C^{13}_{sus} (7)

The score concludes with the word "fine" and a double bar line.

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

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Slow Straight $\frac{1}{8}$ s $\text{♩} = 88$
(w/ swinging $\frac{1}{16}$ s)

Vignette

Gary Peacock

Intro

A *mp* (solo piano)

B_{M1} (add bass & drums)

B_{M1} *C* *C⁺* *C[#]_{M1}*

G[#]_{M1} *B^b phrygian*

(On Cue)

vamp & fade

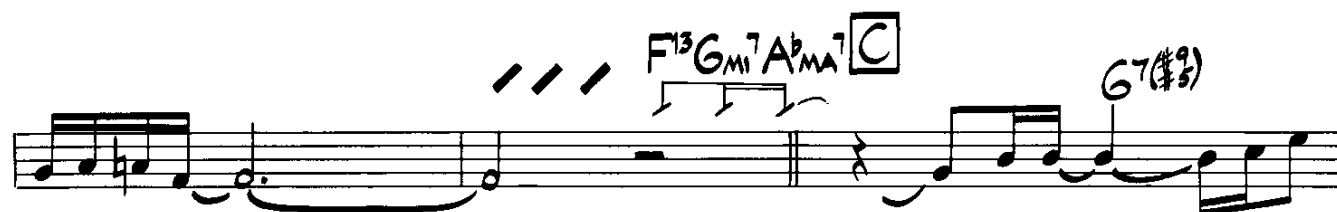
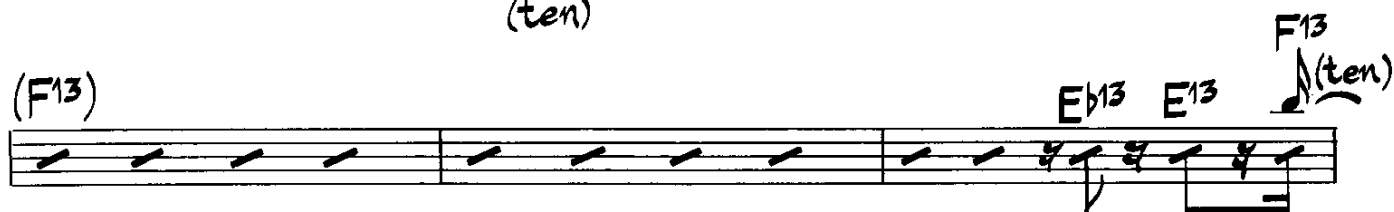
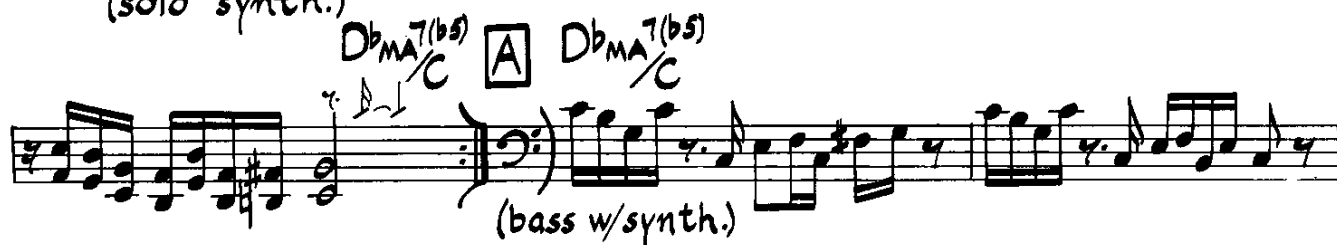
The left hand part is played, with variations, throughout solos. Chords are given for soloing (minor chords imply the natural minor scale). Bass pickups on the 'and of 4' are optional.

As played on Gary Peacock's "Tales Of Another"

Water Sign

Jeff Lorber

(Intro) N.C.



C_{mi}^7 E^b_{7sus} $A^b_{MA}^7$ $G^7(\sharp^9_5)$ C_{mi}^7 - $B^b_{mi}^7$ E^b_7
 $A^b_{MA}^7$ $G^7(\sharp^9_5)$ C_{mi}^7 E^b_{7sus} $A^b_{MA}^7$ $G^7(\sharp^9_5)$ Φ
 $D^b_{MA}^7(b_5)/C$ N.C.

F^{13} E^b_{13} E^{13} F^{13}

D (SOLOS) F^{13} 15 F^{13} G_{mi}^7 $A^b_{MA}^7$ $G^7(\sharp^9_5)$

C_{mi}^7 E^b_{7sus} $A^b_{MA}^7$ $G^7(\sharp^9_5)$ C_{mi}^7 $B^b_{mi}^7$ E^b_7 $A^b_{MA}^7$ $G^7(\sharp^9_5)$

C_{mi}^7 E^b_{7sus} $A^b_{MA}^7$ $G^7(\sharp^9_5)$ $D^b_{MA}^7(b_5)/C$ 8

after solos - D.S. al Coda

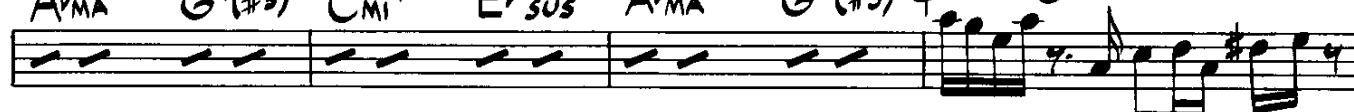
Φ $D^b_{MA}^7(b_5)/C$ 5 (synth. solo) N.C. F^7_{sus}
 As played on Jeff Lorber's "Water Sign"

Water Sign (Bass Part)

(Intro) $\text{♩} = 118$ $C7_{sus}^{(b9)}$  $D^bMA7^{(b5)}_C$ 

(2)

N.C.

**B** F^{13}  E^b13 E^{13} F^{13}  E^b13 E^{13} F^{13} **C** A^bMA7 $G7^{(\sharp 9)}$ $C_{Mi}7$ E^b7_{sus} A^bMA7 $G7^{(\sharp 9)}$ $C_{Mi}7$ $B^b_{Mi}7$ E^b7  A^bMA7 $G7^{(\sharp 9)}$ $C_{Mi}7$ E^b7_{sus} A^bMA7 $G7^{(\sharp 9)}$ ϕ $D^bMA7^{(b5)}_C$ 



Medium Samba

What, Does It Matter?

George Mraz

 $\text{♩} = 133$

(Intro) $G^b_{MA}7(\#11)$ (4x's)

(bass) tenor solo

$B^b_{Mi}7$ $A7(\#9)$

$B7(w.tone)$ $B^b7(\#11)$

$G^b_{MA}7(\#11)$ $D7(\#9)$

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

E^b7_{sus} $E^b7(\#9)$

A^b13 $A^b13(b9)$

$B_{Mi}7(add 11)$ $B7(\#9) - b13$

As played on New York Jazz Quartet's "Surge"

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Handwritten musical score for guitar, featuring 11 staves. The first six staves contain a melodic line with various chords and a final staff with a repeat sign. The seventh staff is a solo section starting with a cue and ending with a double bar line. Chords are written above the staff, and performance instructions are at the bottom.

Chords played on beat 4 during head are played on beat 1 of next bar during solos.

Chords: E_{MI}^9 , B_{MI}^9 , $B^b13(b^9)$, $A7(\#11)$, $A^b7(\#11)$, $(A^b7(\#11))$, $C7(\#11)$, $B13(\#11)$, $(B13(\#11))$, $B^b_{MI}^9$, F_{MI}^9 , $D^b_{MA}7$, $A^b_{MA}7$, $G^b_{MA}7(\#11)$, $(On Cue)$, $G^b_{MA}7(\#11)$.

Performance instructions: (Vamp & Solo till cue).

When It Was Now

Medium Funk
♩ = 124

Wayne Shorter

N.C. (sax w/bass) Drums 2

Drums 2

AbMA7(#5)

D/A

A Eb7 Fmi7 Emi7 Bb/C

Eb7 Fmi7 Emi7 Bb/C G/A 1. N.C.

2. N.C. Db9sus **B** DbMA7

Db7sus A/C# DbMA7 EbMA7/F

G9sus A/G (synth.)

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Handwritten musical score for Weather Report's "Weather Report". The score is written on ten staves, featuring complex jazz chords and melodic lines. The chords are written above the staves, and the melodic lines are written on the staves themselves. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Chords and Notations:

- Staff 1: Db^9_{sus} , $\text{Db}^{\text{MA}7}$, $\text{Db}^{\text{mi}7}$, $\text{Db}^{\text{MA}7}$
- Staff 2: $\text{Ab}^{\text{MA}9}$, $\text{C}^{\text{mi}7}$, $\text{Ab}^{\text{MA}7}/\text{Bb}$, $\text{Bb}^7(\#5)$, Db^9_{sus}
- Staff 3: Db^9 , $\text{Db}^{\text{mi}9}$, Db^9 , Eb/F (synth.), Db/Eb , D/E
- Staff 4: $\text{G}^{\text{mi}7}$, $\text{F}^{\# \text{mi}7}$, Db/Eb , Eb/F , $\text{G}^{\text{mi}7}$, $\text{F}^{\# \text{mi}7}$, Db/Eb
- Staff 5: Db/Eb , Db^9_{sus} , Db^9 , $\text{Db}^{\text{mi}9}$, Db^9
- Staff 6: Db^9_{sus} , Db^9 , $\text{Db}^{\text{mi}9}$, Db^9
- Staff 7: Db^9_{sus} , Db^9 , $\text{Db}^{\text{mi}9}$, Db^9
- Staff 8: (Eb/F) , $\text{G}^{\text{mi}7}$, $\text{F}^{\# \text{mi}7}$, Db/Eb

Other markings include: (w/bass), (fill sparsely), Vamp & Fade, and As played on Weather Report's "Weather Report".

Tenor sounds one octave lower than written.

As played on Weather Report's "Weather Report"

Medium Funk When It Was Now (Bass Part)

♩ = 124

N.C. *Tacet* 2

Tacet 2

AbMA7(#5)

D/A

A *E^b7* *F_{Mi}7* *E_{Mi}7* *B^b/C*

E^b7 *F_{Mi}7* *E_{Mi}7* *B^b/C* *G/A* 1. N.C.

2. N.C. *C#9sus* *Db9sus* **B** *DbMA7*

Db7sus *A/C#* *DbMA7* *E^bMA7*

G9sus *A/G*

Db9sus *DbMA7* *DbMi7* *DbMA7*

Handwritten musical score for guitar, featuring various chords and melodic lines across 10 staves. The chords are written above the staff:

- Staff 1: $A\flat MA9$, $Cmi7$, $A\flat MA7/B\flat$, $B\flat 7(\sharp 9)$, $D\flat 9_{sus}$
- Staff 2: $D\flat 9$, $D\flat mi9$, $D\flat 9$, $E\flat/F$
- Staff 3: $Gmi7$, $F\sharp mi7$, $D\flat/E\flat$, D/E
- Staff 4: $E\flat/F$, $Gmi7$, $F\sharp mi7$, $D\flat/E\flat$
- Staff 5: $D\flat/E\flat$, $D\flat 9_{sus}$, $2. D\flat 9$
- Staff 6: $D\flat 9_{sus}$, $D\flat 9$, $D\flat mi9$, $D\flat 9$
- Staff 7: $D\flat 9_{sus}$, $D\flat 9$, $D\flat mi9$, $D\flat 9$
- Staff 8: $(E\flat/F)$, $Gmi7$, $F\sharp mi7$, $D\flat/E\flat$

The score concludes with a double bar line and the instruction "Vamp & Fade".

Medium Swing ♩=124

Windflower

Sarah Cassey

A

Piano

Bass

B

fine

B

fine

(SOLOS)

F_{MI}^7 $G_{MI}^7(b5)$ C^7 F_{MI}^7 F^7

$B^b_{MI}^7$ $G_{MI}^7(b5)$ C^7 F_{MI}^7 B^b^7 E^b^7 A^b^7

D^b^7 C^7 F_{MI}^7 $G_{MI}^7(b5)$ C^7

After solos - D.C. al fine (take repeat)

Witch Hunt

Up Swing
♩ = 228

Wayne Shorter

(Intro) N.C. E^b_{MA7} F_{MA7} N.C. G_{MA7} D_{MA7} N.C. A_{MA7} B_{MA7} G^b_{MA7} A^b_{MA7} D^b_{MA7} C_{Mi11} (Med. Swing) ♩ = 146

(A) C_{Mi11}

E^b7

C_{Mi11}

G^b7 (G^b_{MA7}) $F7$ E_{MA7} E^b7

A^b_{Mi11} $A/G^{\#}$ A^b_{Mi11} $\phi(G7)$

ϕA^b_{Mi11}

solos on **(A)** As played on Wayne Shorter's "Speak No Evil"

Woody I - On The New Ark

Medium Latin

Woody Shaw

♩ = 204

A (add 9)
no 3

F# (add 9)
no 3

Eb (add 9)
no 3

1. C⁹_{sus}

2. C⁹_{sus}

(trp.)

A_{MI}

F#_{MI}

Eb_{MI}

F⁹_{sus}

Bb_{MI}⁹/_C

(bs)

Bb_{MI}¹¹

N.C.

break

A

Eb_{MI}(MA7)

Ab7

Bb7

Eb_{MI}(MA7)

Ab7

Bb7

etc.

Eb_{MI}(MA7)

Ab7

Bb7

B_{MI}(MA7)

E7

F#7

B_{MI}(MA7)

E7

F#7

B_{MI}(MA7)

E7

F#7

B_{MI}(MA7)

E7

F#7

G_{MI}(MA7)

break

B

(Suspended Time)

C/D_b

(pn. & trb.)

(trp.)

C/D $\flat$

D/E $\flat$ N.C.

(Time)

F⁷_{sus} / E / E $\flat$ / D / E $\flat$ / E / F⁷_{sus}

(F locrian during solos)

F⁷_{sus} / E / E $\flat$ / D / E $\flat$ / E / F⁷_{sus}

(trb.) (bs. trb.) (trp.)

F⁷_{sus} / E / E $\flat$ / D / E $\flat$ / E / F⁷_{sus}

F⁷_{sus} / E / E $\flat$ / D / E $\flat$ / E / F⁷_{sus} (end of locrian)

(trb.) (bs. trb.)

A (add 9) no 3 F $\sharp$ (add 9) no 3 E $\flat$ (add 9) no 3 break

E $\flat$ (add 9) no 3 = C⁹_{sus}

Solo on form (ABC),
after last solo - D.S. al
coda

As played on Woody Shaw's "Woody III"

Breaks and kicks are not played during solos, but the suspended time at B is observed

Medium

Latin/Funk $J=102$

Young And Fine

Josef Zawinul

(Keyboards) Bb_{MI}^9 A_{MI}^9 Eb_{sus} F_{MI}^7 Eb Db C Bb_{MI}^9 B Eb Db F
 (add drums) Eb Db C (sparse sax solo) C Bb B Eb Db F Eb Db D_{MI}^7
 Bb_{MI}^9 A_{MI}^9 Eb_{sus} F_{MI}^7 Eb Db C Bb_{MI}^9 B Eb Db F
 Eb Db C Bb_{MI}^9 A_{MI}^9 Eb_{sus} F_{MI}^7 Eb Db C
 Bb_{MI}^9 A_{MI}^9 Eb F_{MI}^7 Eb Db D_{MI}^7 (end solo) Bb_{MI}^9 A_{MI}^9 Eb_{sus} F_{MI}^7 2) 4)

2) 4) Eb Db C drum fill ---
 [A] Eb_{MA}^7 $D_{MI}^7(b5)$ G^7 C_{MI}^7 C_{MI}^7 Bb (synth.) Eb_{MA}^7 C_{MI} $F_{13}(\#11)$
 sax w synth. D C Bb G_{MI}^7 C_{MI}^7 $A_{13}(\#11)$ Ab_{MA}^7 Ab_{MA}^7 F_{MI}^7 Ab Eb
 (synth.) $D^7(harmonium)$ G^7 [B] C_{MI}^7 F_{MI}^6 C C_{MI}^7 Ab_{MA}^7 G^7_{sus}
 (synth.) C_{MI}^7 Db C C_{MI}^7 C^7 F_{MI}^7 F_{MI}^7 Eb $D_{MI}^7(b5)$ $G^7(\#5)$ C_{MI}^7 C_{MI}^7 $F_{13}(\#11)$
 (w/sax)

Handwritten musical score for guitar and bass. The score is written in 4/4 time and includes various chords and melodic lines.

Chords and Melodies:

- Staff 1:** (Bb C/A), Gsus, CMA7, Ab (add 9), C
- Staff 2:** C6/A, F#m7(b5), B7, Em7, Em7/D, Cmi7
- Staff 3:** Cmi7, Dbm7, C, Cmi7 N.C., (synth.), (w/bass), (synth.), (bass w/synth.)
- Staff 4:** AbMA7, Dbm7, Gmi7(b5), C7, Fmi7, Eb, E/D, AbMA7, Fmi7, Bb13(#11)
- Staff 5:** G, Eb, F, Eb, E, Eb, Cmi7, Fmi7 D13(#11), Dbm7, Cmi7
- Staff 6:** Ama7 (synth.), (4x's) Bbm7, Ami9, Eb, Fmi7, (SOLOS) Bbm9, Ami9, Eb, Fmi7
- Staff 7:** (On Cue) Eb, F, Db, Eb, C, D, Vamp till cue, drum fill
- Staff 8:** D.S. al Coda

Handwritten musical score for guitar and bass, continuing the previous section.

Chords and Melodies:

- Staff 9:** (SOLOS) Bbm9, Ami9, Eb, Fmi7, (On Cue) Bbm9, Ami9, Eb, Fmi7, Bbm9, Ami9, Eb, Fmi7
- Staff 10:** Vamp till cue, (synth.), Bbm9, Bb7, Cmi7, Dbm7, Bbm7, E7/B, Cmi7, F7(alb)
- Staff 11:** (bass)

sample bass line on solos:

Handwritten musical score for the sample bass line on solos.

Chords and Melodies:

- Staff 12:** Bbm9, Ami9, Eb, Fmi7

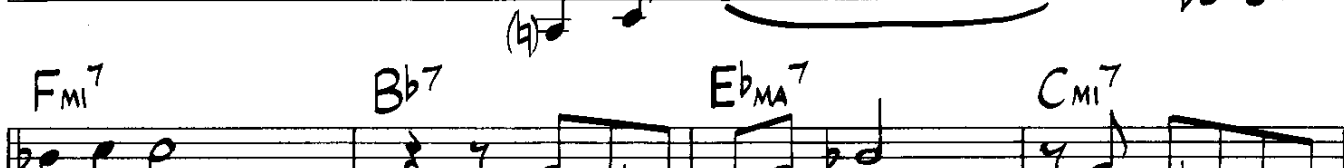
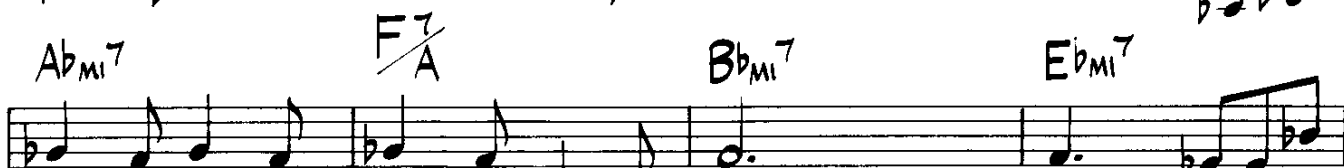
As played on Weather Report's "Mr. Gone"

Medium Jazz Waltz

Young One

Jim Hall

(Intro)



Handwritten musical score for guitar, featuring various chords and melodic lines across six systems. The notation includes chord names like $F\#m7$, $B7_{sus}$ 4 - 3, $E7_{sus}$, $E9_{sus}$, $Ama7/E$, E^9_{sus} 4, $Ama7/E$, $Ebm7$, $Ab7$ (#5), $Dm7$, $G7$ (#5), $C\#m7$, $Dm7$ (add MA 7), $D\#m7$ 4, $E7(\#9)$, $Am7$, $D7$, $F\#m7$, $B7$, $Em7$, $A7$, $DMA7$, A^9_{sus} , and a "Vamp till cue" section with $DMA7$, A^7_{sus} , and $DMA7$ chords. The score ends with a fermata on an $E7$ chord.

As played on Jim Hall's "Impressions Of Japan"

Fermata on $E7$ (+9) holds for solos.

Appendix - Sample Drum Parts

Transcribed by Rick Latham, author of "Advanced Funk Studies"
(Available from Rick at P.O. Box 12452, Dallas, TX 75225)

Explanation Of Notation

Hi-Hat open Hi-Hat Bell of cymbal Cowbell Cymbal Snare Drum

Small Tom Middle Tom Floor Tom Bass Drum Hi-Hat played w/foot

Bracket around note indicates note is sometimes played

AND THE MELODY STILL LINGERS ON

BIRDLAND

Stick on rim

Bass drum ad lib

BRAZILIAN LOVE AFFAIR

Ago-go bells vamp

BULLET TRAIN

Intro
A
solos

CASSIDAE

Ad lib samba

CENTRAL PARK

Samba ad lib

DAISY MAE

ELEGANT PEOPLE

fill

get busy but still kick figures

FLY WITH THE WIND

A **D** **C**

Drums kick figures while filling on toms

4 A.M.

A **D** **B** **C** **E**

GIBRALTAR

HIGHWAY ONE

12 **8**

Stick on rim

IN SEARCH OF MY HEART

A **B**

Ad lib cymbals light $1/2 \times$ feel

C

Kick figures with fills

I THOUGHT IT WAS YOU

Intro **A**

JUNGLE FEVER

B

KATHERINE

LEMME AT IT

Intro **A** **C** **B**

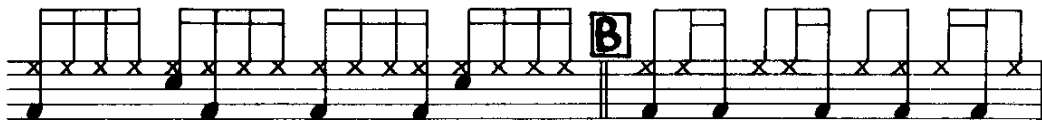
LUSITANOS

Intro Solos **A** **B** **C**

MAGIC LADY

(continued on the following page)

MAGIC SAM

Intro
A

MAN IN THE MOON



THE MAZE

Piano interlude between solos

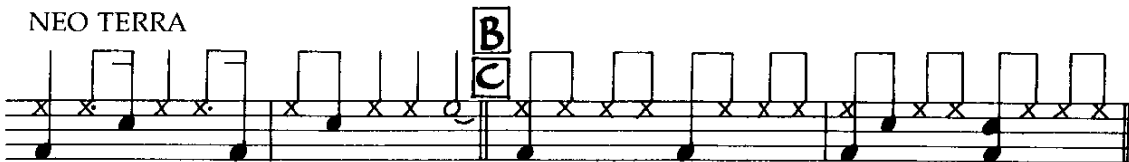
R.S.

etc.
ad lib

MONMOUTH COLLEGE FIGHT SONG

Intro
A

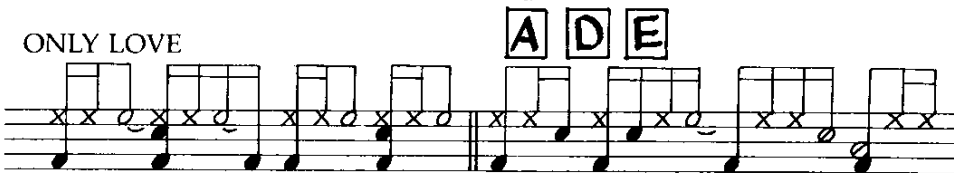
NEO TERRA

A
1/2

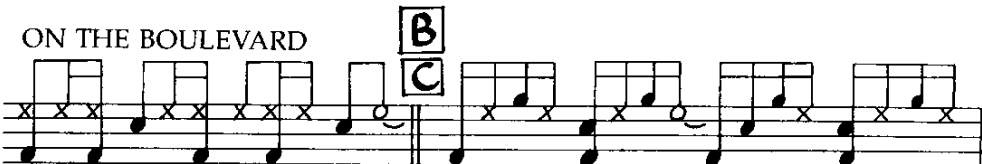
NOTHING YOU CAN DO ABOUT IT



ONLY LOVE

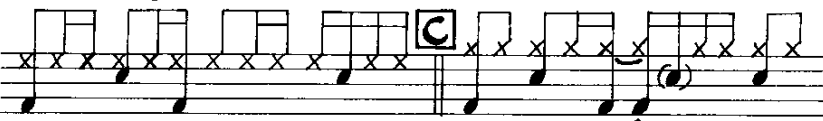
Intro
B C

ON THE BOULEVARD

Intro
A

PALLADIUM

B

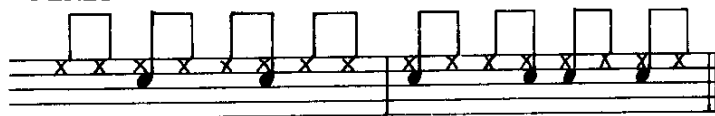


PENSATIVA



Latin

PERESINA

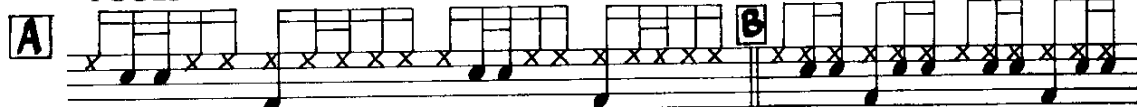


Ad lib bossa groove

PHANTAZIA



POOLS



SAMBA SONG

E and G are written in 4/4 for a better understanding of the part



S.E.'S DREAM

Latin

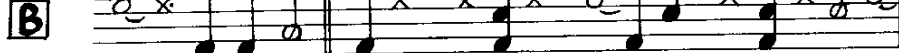
Ad lib on cym. much space



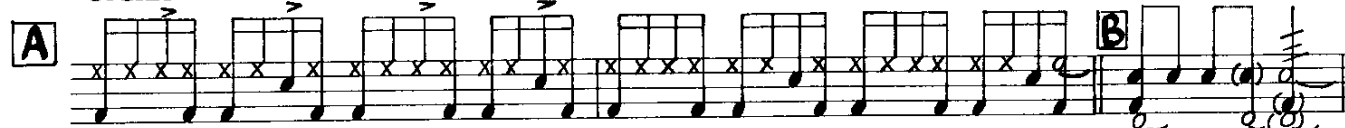
SHARE YOUR LOVE

A C D

Intro



SICILY



SOMEDAY

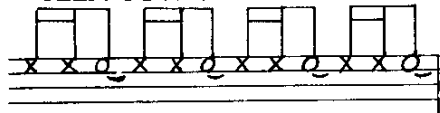


STRAIGHT STREET

Bridge groove 6/8 feel



TEEN TOWN



Ad lib snare and bass drum

TEE TIME FOR ERIC

Intro

A B

C

Musical notation for 'TEE TIME FOR ERIC'. The piece starts with an 'Intro' section. The main section is divided into two parts: 'A' and 'B'. Part 'A' consists of a series of eighth notes on a single staff, with a 'C' section below it. Part 'B' is a continuation of the eighth notes, with a 'B' section above it. The notation includes various rhythmic values and rests.

TIME IS RIGHT

1/2 x feel

A

Musical notation for 'TIME IS RIGHT'. The piece starts with a section labeled 'A'. The notation includes various rhythmic values and rests, with a '1/2 x feel' instruction.

TWILIGHT TONE

Musical notation for 'TWILIGHT TONE'. The notation includes various rhythmic values and rests, with a 'TWILIGHT TONE' title.

UTOPIA

Ad lib around these figures

Double x Latin feel

Intro

A B E

D C

Musical notation for 'UTOPIA'. The piece starts with an 'Intro' section. The main section is divided into three parts: 'A', 'B', and 'E'. Part 'A' consists of a series of eighth notes on a single staff, with a 'D' section below it. Part 'B' is a continuation of the eighth notes, with a 'B' section above it. Part 'E' is a continuation of the eighth notes, with an 'E' section above it. The notation includes various rhythmic values and rests, with a 'Double x Latin feel' instruction.

WATER SIGN

A B C

Musical notation for 'WATER SIGN'. The piece starts with a section labeled 'A'. The notation includes various rhythmic values and rests, with a 'WATER SIGN' title.

WHEN IT WAS NOW

Intro

A

Musical notation for 'WHEN IT WAS NOW'. The piece starts with an 'Intro' section. The main section is divided into two parts: 'A' and 'B'. Part 'A' consists of a series of eighth notes on a single staff, with a 'A' section above it. Part 'B' is a continuation of the eighth notes, with a 'B' section above it. The notation includes various rhythmic values and rests.

YOUNG AND FINE

Intro

A

Musical notation for 'YOUNG AND FINE'. The piece starts with an 'Intro' section. The main section is divided into two parts: 'A' and 'B'. Part 'A' consists of a series of eighth notes on a single staff, with a 'A' section above it. Part 'B' is a continuation of the eighth notes, with a 'B' section above it. The notation includes various rhythmic values and rests.

Discography

After The Love Has Gone — Columbia 35730
 Aileron — Inner City — IC 3030
 Aisha — Atlantic 1373
 All Across The City — Verve UMW 2106
 And The Melody Still Lingers On — Warner Bros. HS 3526
 Arcade — ECM-1-1133
 The Beatles — Anista Nova AN 3018
 Bebop — Warner Bros. 6BS 3159
 Bebop Lives — Muse MR 5253
 Big P — Riverside RLP 333
 Birdland — Columbia PC 34418
 The Blessing — Contemporary 57551
 Blue Dove — Artists House AH5
 Blues For Sarka — Inner City IC 3029
 Brazilian Love Affair — Epic FE-36483
 A Brite Piece — Blue Note BST-84414
 Bullet Train — Electra 6E-241-B
 Burgundy And The Virgin Snow — Gatemouth 1001
 Cannonball — Columbia BL 34099
 Capaccino — Polydor PD-1-6160
 Caravanessa — Inner City IC 1052
 Carole's Garden — Columbia CS 9140
 Cassidae-Arista Nova AN 3018
 Central Park — Polydor PD-1-6176
 Champotch — Catalyst CAT 7619
 Children Of The Night — Blue Note BLP-84090
 City By The Bay — AMP Records
 Cloudburst — Columbia KC 32911
 Come Running To Me — Columbia JC 34907
 Cool Aide — Prestige P-24065
 Cutting Edge — Dragon DRLP-30
 Daahoud — EmArcy Jazz Series EXPR-1033
 Daisy Mae — Capitol SW-11774
 A Dance For Your Thoughts — Columbia JC 36581
 Dark Lady — Horizon SP-702
 Dark Light — Timeless SJP 119
 D.C. Farewell — Muse MR 5102
 Del Sasser — Riverside RLP 1170
 Driftin' — Blue Note 84109
 Duquility — Prestige P-24085
 Ebony Moonbeams — Columbia FC 36402
 Elegant People — Columbia BL 34099
 Elsa — Riverside QJC-037
 Exits And Flags — A&M SP-4611
 Everywhere — Inner City IC 1102
 The Face I Love — Pablo 2312-101
 Festival — Epic JE-35701
 Flight — Four Directions Records FDR 2001
 Fly With The Wind — Milestone M-9067
 Free Cell Block F — Atlantic SD1678
 Foolish Door — ECM-1-1164
 Four A.M. — Columbia JC 36578
 Frankenstein — Blue Note 4137
 Freight Trane — Prestige P-24059
 Fried Bananas — Prestige P-24087
 Gibraltar — Columbia BL 34099
 Green Street Caper — Columbia AL 37390
 Harold's House Of Jazz — Muse MR-5192
 Highway One — Columbia JC 35550
 High Wire — Electra EL-60021-B
 Humpty Dumpty (Omette) — Atlantic SD-1353
 Humpty Dumpty (Chick) — Polydor PD-1-6130
 Hungry Heart — Electra 6E-244-A
 If You Went Away — Pablo 2312-101
 Images — Prestige P-24060
 I'm Home — Warner Bros. BSK 3229
 In Blossom — VJ International VJS-3067
 Infant Eyes — Blue Note 84194
 Inner Space — Atlantic SD2-305
 In Out & Around — Timeless SJP 119
 In Search Of My Heart — Columbia AL 38053
 I-Thou-Columbia CS 8982
 I Thought It Was You — Columbia JC 34907
 I Wanna Stand Over There — Columbia FC 36402
 I x Love — Impulse A5-54-B
 Jeannine — Riverside — RLP 9416
 Jubilee — Electra Musician EI-60023-A
 Jungle Fever — Horizon SP-733
 Katherine — Inner City IC 1056
 Las Pulgas Freeway — Discos Arte S.A. (Mexico) MC-0913
 Leaving — Inner City IC 3022
 Lemme At It — Epic JE 34883
 Lester Left Town — Blue Note 4029
 Listen Here — Omni Sound Jazz N 1040 B
 Listen Now — Inner City IC 1102
 Little One — Blue Note 84195
 The Littlest One Of All — Fantasy F-9615
 A Little Taste — OmniSound Jazz N 1040 B
 Looks Like Meringue — Arista Novus AN 3018
 Love Child — Sutra SUS 1005
 The Love Connection — Columbia JC 36015
 Love Reborn — Milestone M-9052
 Lusitanos — Columbia PC 33417
 Magic Lady — Arista AL 9545
 Magic Sam — Electra 6E-169-A SP
 Man In The Moon — Warner Bros 1-23813
 The Maze — Blue Note 84109
 Miss Ann — Limelight EXPR-1017
 The Missing Link — AMP Records
 Monmouth College Fight Song — Warner Bros 1-23718
 Moon And Mind — Electra 6E-196-B
 Morning — Galaxy GXY-5121
 Lennie's Pennies — MPS 0068.246
 Motion — Prestige P-24088
 Neo Terra — Columbia PC 34166
 Never Say Yes — Capitol ST-1657
 A New Blue — Columbia JC 35573
 New Breed — Blue Note BN-LA110-F
 New York Afternoon — Muse MR-5192
 Night Flower — Catalyst CAT-7602
 Nippon Soul — Riverside 477
 No Siree Bob — Columbia JC 35814
 Nothing You Can Do About It — Atlantic SD 19258
 Now He Sings, Now He Sobs — Solid State SS-18039
 October 10th — Horizon SP-709
 Oliloqui Valley — Blue Note BST-84175
 One By One — Milestone MSP-47008
 111-44 — Prestige P-24060
 One Of A Kind — Pablo 2620-113
 The One Step — Polydor PD-1-6160
 Only Love — Arista AL 9576
 On The Boulevard — Atlantic SD 16036
 Osaka Express — Artists House AH5
 Other Mansions — Inner City IC 1086
 Palladium — Columbia PC 33417
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 The Peacocks — Columbia AL 34873
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 Punk Jazz — CBS-Sony 25AP 1060
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 Quasimodo — Warner Bros. 6BS 3159
 Quiet Fire — Columbia JC 35814
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 Random Thoughts — ECM-1-1124
 A Remark You Made — Columbia PC 34418
 Resolution — MCA Impulse MCA-29017
 Return To Forever — ECM-1-1022
 Revelation 21:4 — Discovery DS-804
 Romaine — MPS-BASF 2070B
 Rosewood — Columbia JC 35309
 Rough House — Inner City IC 3030
 Route Four — Prestige P-24104
 Samba Song — Polydor PD-1-6160
 Sareen Jurer — Fantasy F-9501
 A Sassy Samba — Columbia FC 36374
 Scoochie — Prestige MPP-2504
 Secrets Of Love — Columbia JC 35550
 Senor Carlos — Columbia AL 38053
 Serengeti — Concord Jazz CJP-113
 S.E.'s Dream — Inner City IC 1055
 Shadowland — Riverside RLP 9409
 Share Your Love — Arista GRP 5000
 Sicily — Polydor PD-1-6160
 Silence — ECM-1-1151
 Silver Hollow — ECM-1-1128
 Smile Again — Atlantic SD 16036
 Smooch — Prestige 7352
 Someday — P.A.U.S.A. PR 7070
 Something Everywhere — ECM 1052 ST
 Something Old, Something Blue — Catalyst CAT-7614
 Something Sweet, Something Tender — Blue Note 4163
 Song For Che — Impulse AS-9183-B
 SOS — Milestone M-47040
 A Sound For Sore Ears — Muse MR 5138
 Soul Eyes — Impulse A-21
 Spoons — Arista Novus AN 3018
 Straight Street — Prestige PRST-24014
 Straight Up And Down — Atlantic SD2-305
 Stray — ECM-1-1164
 Summer Band Camp — ECM-1-1184
 Sunset At Sunset — Discovery DC-864
 Suspended Sentence — Trip Records TLX-5001
 A Sweet And Sorrowful Fantasy — Pacific Arts PACB7-135
 Take Some Time To Walk With The One You Love — Discovery DS-804
 Teaneck — Capitol ST-1657
 Tee Time For Eric — Electra 6E-169-A SP
 Teen Town — Columbia PC 34418
 Tell Me A Bedtime Story — Warner Bros. WS 1834
 Thermo — Milestone MSP-47008
 Think On Me — Contemporary S7628
 This Is For Albert — Milestone MSP-47008
 Time Is Right — Columbia BL 36383
 Tomato Kiss — Warner Bros. BSK 3293
 Tones For Joan's Bones — Atlantic SD2-305
 True Or False — Island Records
 Twelve Tone Tune — Columbia C 30855
 Twilight Tone — Atlantic SD 19258
 Una Muy Bonita — Atlantic 1327
 Utopia — Blue Note BST-84275
 V. — Inner City IC 3022
 Vignette — ECM-1-1101
 Water Sign — Arista AB 4234
 What, Does It Matter? — Inner City IC 3011
 When It Was Now — Columbia American Recording Co. FC 37616
 Windflower — Horizon SP716
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About The Author

Concord Jazz recording artist, MARK LEVINE has been a jazz pianist for 35 years and jazz educator for 15 years. He has worked with such jazz greats as Woody Shaw, Bobby Hutcherson, Milt Jasckson, Art Pepper, Art Farmer, Sonny Stitt, Chet Baker, Mongo Santamaria, Blue Mitchell, Pancho Sanchez, and many others.

He was Cal Tjader's pianist on many of Cal's best recordings and has also appeared as the pianist on LPs by Joe Henderson, Carmen McRae, Richie Cole, Gabor Szabo, Mark Murphy, Houston Pearson and many others. MARK LEVINE also has three exceptional LPs released under his own name, the latest being "Smiley And Me" on Concord Jazz Records.

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