

**SIXTH
EDITION**

THE REAL BOOK

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PREFACE

The Real Book is the answer to the fake book. It is an alternative to the plethora of poorly designed, illegible, inaccurate, badly edited volumes which abound on the market today. The Real Book is extremely accurate, neat, and is designed, above all, for practical use. Every effort has been made to make it enjoyable to play. Here are some of the primary features:

1. FORMAT

a. The book is professionally copied and meticulously checked for accuracy in melody, harmony, and rhythms.

b. Form within each tune, including both phrases and larger sections, is clearly delineated and placed in obvious visual arrangement.

c. All two-page tunes open to face one another.

d. Most standard-type tunes remain true to their original harmonies with little or no reharmonization. The exceptions include a handful of jazz interpretations of popular songs and Broadway showtunes, as well as some modifications using modern notation and variation among turnarounds.

2. SELECTION OF TUNES AND EDITING

a. Major jazz composers of the last 60 years are highlighted, with special attention given to the 1960s and 1970s.

b. While some commonly played tunes are absent from the book, many of the classics are here, including bop standards and a fine selection of Duke Ellington masterpieces.

c. Many of the included arrangements represent the work of the jazz giants of the last 40 years – Miles, Coltrane, Shorter, Hancock, Evans, Mingus and Monk, as well as a variety of newer artists.

d. A variety of recordings and alternate editions were consulted to create the most accurate and user-friendly representations of the tunes, whether used in a combo setting or as a solo artist.

3. SOURCE REFERENCE

a. The composer(s) of every tune is listed.

b. Every song presented in the Real Book is now fully licensed for use.

Sixth Edition

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

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AFRICAN FLOWER

(PETITE FLEUR AFRICAINE)

-DUKE ELLINGTON

(MED. LATIN)

Chord progression for the first system:

- Staff 4: Eb-7, Ab-7, Gb-7, Eb-7
- Staff 5: Bb-7b5, Eb-7
- Staff 6: Eb-7
- Staff 7: Ab-7, Gb-7, Eb-7
- Staff 8: Bb-7, Eb-7
- Staff 9: Gbmaj7, B7, Gbmaj7, Gb7

Chord progression for the second system (labeled 'W/ BASS FILLS'):

- Staff 10: Ab7, A-7, Gb-7, Eb-7
- Staff 11: D-7, Bb7b5, Eb-7

AFRO BLUE

-MONGO SANTAMARIA

(MED. FAST)

Musical notation for the first system, including treble and bass staves with notes and chords.

Chords: F-7, Db7#9 / Ab, C7#9 / G, F-7, Eb, Db, Eb, F-7

(SOLO) F-7 16

Musical notation for the solo section, including a long horizontal line representing a solo.

Musical notation for the second system, including treble and bass staves with notes and chords.

Chords: F-7, Db7#9 / Ab, C7#9 / G, F-7, Eb, Db, Eb, F-7

(OPEN SOLOS ON F- OR 3/4 MINOR BLUES)

(SWING)

AFTERNOON IN PARIS

-JOHN LEWIS

Chords: Cmaj7, C-7, F7, Bbmaj7, Bb-7, Eb7, Abmaj7, D-7, G7b9, A-7, G7, C#-7, F#7, D-7, G7, Cmaj7, C-7, F7, Bbmaj7, Bb-7, Eb7, Abmaj7, D-7, G7b9, Cmaj7 (A-7, D-7, G7)

1. Cmaj7 A-7 D-7 G7 2. Cmaj7 A-7

FINE

AIREGIN

(BOP)

F-7 C7#9 F-7

F7 Bb-7 F7#9 Bb-7

2. Dbmaj7 D-7 G7 Cmaj7

C#-7 F#7 Bbmaj7 C-7 F7 Bbmaj7

Bb-7 Eb7 Abmaj7

G-7b5 C7b9 2. Dbmaj7 D-7 G7 C-7b5

F7 Bb-7 Eb7sus4 Ab (G-7b5 C7b9)

FINE

AGUA DE BEBER

(MED. BOSSA)

(WATER TO DRINK)

-ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

[INTRO]

Musical notation for the Intro section, consisting of three staves. Chords are written above the notes.

Staff 1: A-7, B7#9, E7#5, A-7

Staff 2: B7#9, E7#5, A-7, Fmaj7

Staff 3: A-7, 1. E-7b5, 2. A-7

[A]

Musical notation for the main section (A), consisting of four staves. Chords are written above the notes.

Staff 1: B7b9, E7#5, A-7

Staff 2: D-7, G7, Cmaj7

Staff 3: B7, Bb7b5, A-7, Ab07, C9/G, C7#9/G, B7#9/F#

Staff 4: B7b9, E9sus4, A-7

B D⁷

D⁻⁷

A⁻⁷



D⁷

D⁻⁷

A⁻⁷

E^{-7b5}



C A⁻⁷

B^{7#9}

E^{7#5}

A⁻⁷



B^{7#9}

E^{7#5}

A⁻⁷

F^{maj7}



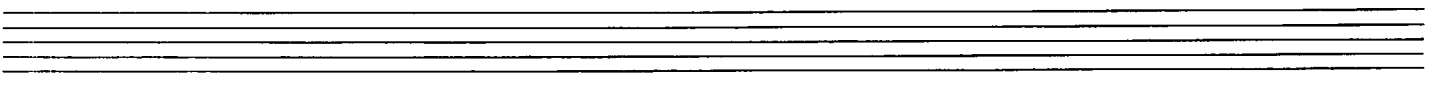
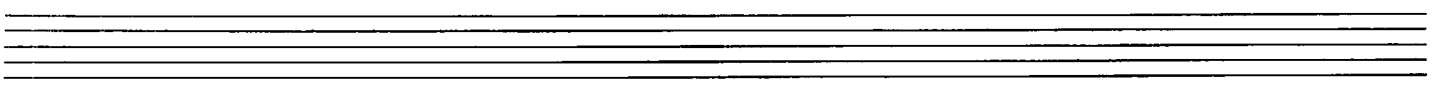
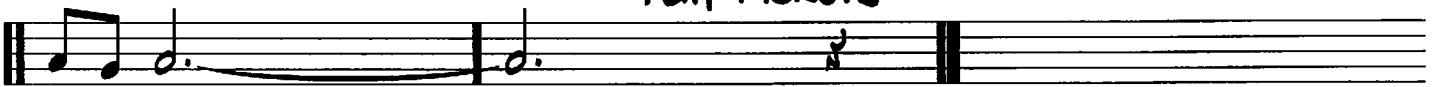
A⁻⁷

(TO SOLOS)



A A⁻⁷

SOLO **A** **B** **C**
AFTER SOLOS, D.S. AL **A**
PLAY PICKUPS



(BALLAD)

ALFIE

-BURT BACHARACH/HAL DAVID

The musical score for 'Alfie' is written in 4/4 time and consists of ten staves of music. The key signature is one flat (Bb). The score includes various chord voicings and melodic lines. The chords are as follows:

- Staff 1: Cmaj7, A-7, D-7, G7sus4, Cmaj7, D-7, E-7, A7b9
- Staff 2: D-7, G7, E-7, A7, D-7, Eb07
- Staff 3: D-7, G7, G7#5, Eb07, B-7, E-7
- Staff 4: A-7b5/D, D7sus4, B-7, E7, A-7, D7, B-7, E-7
- Staff 5: A-7b5/D, D7sus4, D-7, G7, G7#5, Cmaj7, A-7
- Staff 6: D-7, G7sus4, F#-7b5, F7, E-7, A-7, F#-7b5, F7
- Staff 7: E-7, A-7, D7#11, D-7, Eb07
- Staff 8: D-7, G7, C7b9, D-7b5/C, C7b9
- Staff 9: Cmaj7

ALICE IN WONDERLAND

-SAMMY FAIN/
BOB HILLIARD

(MED.)

Handwritten musical score for 'Alice in Wonderland' in 3/4 time. The score consists of ten staves of music. Above the first staff are the chords: D-7, G7, Cmaj7, Fmaj7, B-7b5, E7. Above the second staff are: A-7, Eb7, D-7, G7, E-7, A-7. Above the third staff are: D-7, G7, 1. E-7, A7, 2. Cmaj7, A7. Above the fourth staff are: D7, G7, E-7, A-7, D-7. Above the fifth staff are: G7, Cmaj7, Fmaj7, F#-7b5, B7b9. Above the sixth staff are: E-7, A7, D-7, A7, D-7, A7, D-7, Ab7, G7. Above the seventh staff are: D-7, G7, Cmaj7, Fmaj7, B-7b5. Above the eighth staff are: E7, A-7, Eb7, D-7, G7. Above the ninth staff are: E-7, A-7, D-7, G7, Cmaj7. The piece concludes with a double bar line and the word 'FINE' written below the final staff.

FINE

ALL BLUES

-MILES DAVIS

(MED. BLUES)

INTRO

G7

Musical notation for the Intro section, featuring a treble and bass staff with a G7 chord marking.

Musical notation for the first part of the Head section, including a '2nd x' marking.

HEAD

G7

Musical notation for the second part of the Head section.

Musical notation for the third part of the Head section, with C7 and G7 chord markings.

Musical notation for the fourth part of the Head section, with D7, Eb7, and G7 chord markings.

PLAY 4 BAR INTRO VAMP BETWEEN HEAD/
SOLOS

Empty musical staves for improvisation or soloing.

ALL BY MYSELF

-IRVING BERLIN

(MED.)

Cmaj7 C6 D7 A7 D7

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

Cmaj7 C6 F#-7 B7 E7

A-7 A-7b5 / Eb D7 D-7 D-7b5 / Ab G7

Cmaj7 C6 D7 A7 D7

G7 D-7 G7 E7 E7#5 E7

Fmaj7 F#o7 Cmaj7 B7#5 E-7b5 / Eb A7

A-7 D7 D-7 G7 C6 (A-7 D-7 G7)

(MED. SWING)

ALL OF ME

-SEYMOUR SIMONS/
GERALD MARKS

A C⁶

E⁷

A⁷

D⁻⁷

E⁷

A⁻⁷

D⁷

D⁻⁷

G⁷

B C⁶

E⁷

A⁷

D⁻⁷

F⁶

F⁻⁶

C^{maj7} E^{-7b5}/
B^b

A⁷

D⁻⁷

G⁷

C⁶ (E^bo⁷ D⁻⁷ G⁷)

FINE

(BALLAD)

ALL OF YOU

Ab-6 Ebmaj7 F-7b5 Bb7b9

Ab-6 Ebmaj7 Ab-7 Db7

G-7 Gb07 F-7 Bb7

Ebmaj7 D7 $\frac{G-7b5}{Db}$ C7b9 F-7 Bb7

Ab-6 Ebmaj7 F-7b5 Bb7b9

Ab-6 Ebmaj7 G-7 C7b9

Abmaj7 A-7b5 D7b9 G-7 Db9 C7

F-7 C7 F-7 Bb7 Eb6 (F-7)

FINE

ALL THE THINGS YOU ARE

- JEROME KERN / OSCAR HAMMERSTEIN II

(MED.)

INTRO

Db7#9

C7#9

(1st x)

HEAD

F-7

Bb-7

Eb7

Abmaj7

Dbmaj7

G7

Cmaj7

C-7

F-7

Bb7

Ebmaj7

Abmaj7

A-7b5 D7

Gmaj7

E7#9

A-7

D7

Gmaj7

F#-7b5

B7

Ebmaj7

C7#5

F-7

Bb-7

Eb7

Abmaj7

Dbmaj7

Gb7(13)

C-7

Bb7

Bb-7

Eb7

Abmaj7

(G-7b5 C7b9)

(MED. BALLAD)

ALWAYS

-IRVING BERLIN

Fmaj7 G-7 C7 Fmaj7



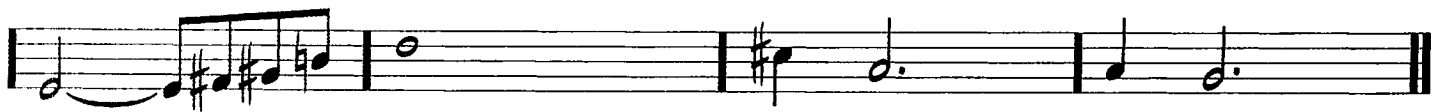
G-7 C7 Fmaj7 G-7 C7



Fmaj7 B-7b5 E7 Amaj7 F#7



B-7 E7 A7 D7 G7 C7



Fmaj7 G-7 C7 Fmaj7 E7 Eb7



D7 G-7 C-7 F7



Bbmaj7 Bb-7 Eb7 Fmaj7 G7



G-7 C7 Fmaj7 (G-7 C7)



(MED. SWING)

ALRIGHT, OKAY, YOU WIN

-MAYME WATTS/
SID WYCHE

A *f* $E\flat 7$

$A\flat 7$

$E\flat 7$

$C 7$

$F - 7$

$B\flat 7$

$E\flat 7$

$A\flat 7$

1. $E\flat 7$ $B\flat 7$ 2. $E\flat 7$ $B\flat 7$ **B** $E\flat 7$

$A\flat 7$

$E\flat 7$ *rit.*

$B\flat 7$

A $E\flat 7$

$A\flat 7$

$E\flat 7$

$C 7$

$F - 7$

$B\flat 7$

E^b7 A^b7 E^b7 B^b7

A musical staff containing a sequence of notes: G³, A³, B³, A³, G³, F³, E³, D³. The notes are written in a style typical of jazz or blues notation, with some accidentals and stems.

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

\oplus B^b7

E^b7 A^b7 E^b7

A musical staff containing a sequence of notes: G³, A³, B³, A³, G³, F³, E³, D³. The notes are written in a style typical of jazz or blues notation, with some accidentals and stems.

A^b7 E^b7 A^b7 E^b7 A^b7 E^b7

A musical staff containing a sequence of notes: G³, A³, B³, A³, G³, F³, E³, D³. The notes are written in a style typical of jazz or blues notation, with some accidentals and stems.

(♩ = 120)
BOSSA

ANA MARIA

-WAYNE SHORTER

INTRO - SOLO

Chords: $G7b9sus4$, $Ebmaj9/G$, $G7b9sus4$, $Ebmaj9/G$

A

Chords: $Gmaj7$, $C7/G$, $G7sus4$, $C7/G$, $Dbmaj7/F$, $Gbmaj7\#11$, $Ab-7$, Bb/Ab , $G-7$, $C7sus4$, D/C , $C7sus4$, Ab/C , $G7b9sus4$, $Ebmaj9/G$

B

Chords: $Gmaj7$, $G7sus4$, Eb/F , $E7b5$, $Eb7sus4$, $Dmaj7$, $F7\#5$, $Bb-7$, $Ab-7$, Bb/Ab , $G-7$, $C7sus4$, $Bbmaj7$, $A-7$, $F-7$, $Bb7sus4$, $Db7sus4$

C B-7

Eb-7



Dmaj7 F7#5

Bb-7

Ab-7

Bb/Ab



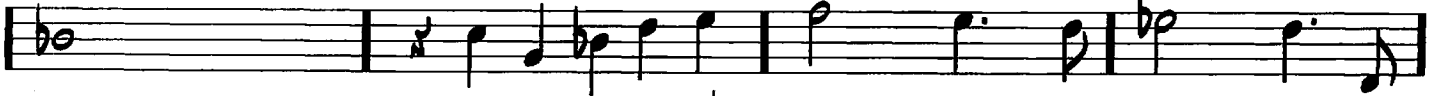
G-7

C7sus4

Bbmaj7 A-7

F-7

E-7



G7b9sus4

Ebmaj9/G

G7b9sus4

Ebmaj9/G



SOLOS

D G7b9sus4

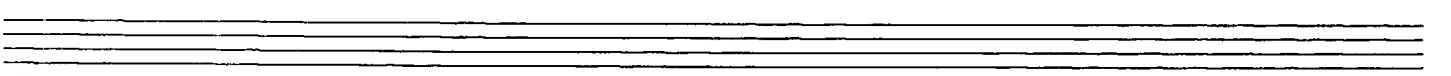
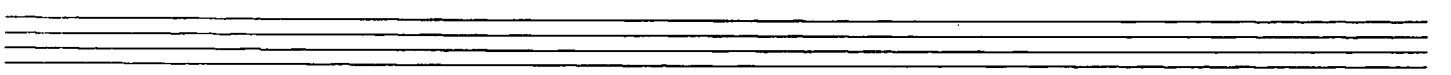
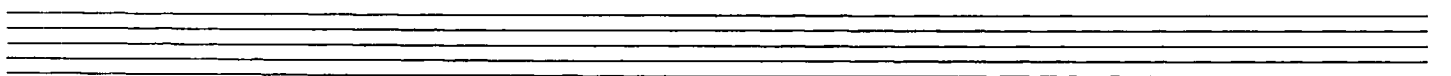
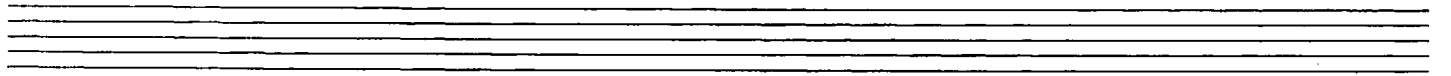
Ebmaj9/G

G7b9sus4

Ebmaj9/G



REPEAT AND FADE



(SLOW BLUES)

ANGEL EYES

-MATT DENNIS/
EARL BRENT

The musical score is written on a grand staff with a treble clef and a key signature of two flats (Bb and Eb). The time signature is 4/4. The piece is in a slow blues style. The melody is primarily composed of eighth and quarter notes, with some triplet markings. The chord progression is as follows:

- Line 1: C-7 - D-7b5 - G7#5 - C-7 - Ab7 - C-7 - A-7b5
- Line 2: D-7b5 - G7#5 - C-7 - D-7b5 - G7#5 - C-7 - A-7b5
- Line 3: Ab7 - G7#5 - C-7 - Ab7 - G7#5 - C-6
- Line 4: Bb-7 - Eb7 - Abmaj7 - A07 - Bb-7 - Eb7 - Abmaj7 - Dbmaj7
- Line 5: A-7 - D7 - Gmaj7 - Cmaj7 - C#-7 - F#7 - D-7 - G7#5
- Line 6: C-7 - D-7b5 - G7#5 - C-7 - Ab7 - C-7 - A-7b5 - D-7b5 - G7#5
- Line 7: C-7 - D-7b5 - G7#5 - C-7 - A-7b5 - Ab7 - G7#5 - C-7 - C-7/Bb
- Line 8: Ab7 - G7#5 - C-6

ANTHROPOLOGY

-CHARLIE PARKER/
DIZZY GILLESPIE

(BOP)

Handwritten musical score for 'Anthropology' in 4/4 time, key of Bb. The score includes the following chord progressions and musical notations:

- Staff 1: Chords Bb6, C-7, F7, Bb6, G-7.
- Staff 2: Chords C-7, F7, F-7, Bb7, Eb7, Ab7.
- Staff 3: Chords D-7, G7, C-7, F7, C-7, F7, Bb6. Includes first and second endings.
- Staff 4: Chords D7, G7.
- Staff 5: Chords C7, F7. Includes a triplet.
- Staff 6: Chords Bb6, C-7, F7, Bb6, G-7, C-7, F7.
- Staff 7: Chords F-7, Bb7, Eb7, Ab7, C-7, F7, Bb6.

APPLE HONEY

-WOODY HERMAN

(MED.)

System 1: B \flat G-7 C7 F7 G-7 C \sharp 07 C7(b9) F7
System 2: B \flat G-7 C7 F7 B \flat G-7 G \flat 7 \sharp 5 F7 B \flat /
System 3: G-7 C7 F7 G-7 C \sharp 07 C7(b9) F7
System 4: B \flat G7 C-7 F7 B \flat G-7 G \flat 7 \sharp 5 F7 B \flat /
System 5: D7 E \flat 7 D7 G-
System 6: C7 G-7 C7 F7 C-7 B7 \flat 5
System 7: B \flat G-7 C7 G \flat 7 F7 B \flat G-7 C7 F7
System 8: B \flat G-7 C7 F7 B \flat G-7 G \flat 7 \sharp 5 F7 B \flat /

D7 G-

A musical staff with a treble clef and a key signature of one sharp (F#). The first two measures contain eighth notes: F#4, G4, A4, B4, F#4, G4. The third measure contains a half note G4 with a 'G-' chord above it. The fourth measure contains a half note A4. The fifth measure contains a quarter note G4, and the sixth measure contains a quarter note F#4.

C7 Db7 C7 G-7 C7 F7 F7#5

A musical staff with a treble clef and a key signature of one flat (Bb). The first measure contains a half note Bb3 with a 'C7' chord above it. The second measure contains a half note Bb3 with a 'Db7' chord above it. The third measure contains a half note C4 with a 'C7' chord above it. The fourth measure contains a half note Bb3 with a 'G-7' chord above it. The fifth measure contains a half note A3 with a 'C7' chord above it. The sixth measure contains a half note G3 with an 'F7' chord above it. The seventh measure contains a half note F3 with an 'F7#5' chord above it. The eighth measure contains a half note E3.

Bb6 G-7 C7 - Gb7 F7 G-7 C#o7 C-7 F7

A musical staff with a treble clef and a key signature of one flat (Bb). The first measure contains a half note Bb3 with a 'Bb6' chord above it. The second measure contains a half note Bb3 with a 'G-7' chord above it. The third measure contains a half note C4 with a 'C7' chord above it. The fourth measure contains a half note Bb3 with a 'Gb7' chord above it. The fifth measure contains a half note A3 with an 'F7' chord above it. The sixth measure contains a half note G3 with a 'G-7' chord above it. The seventh measure contains a half note F3 with a 'C#o7' chord above it. The eighth measure contains a half note E3 with a 'C-7' chord above it. The ninth measure contains a half note D3 with an 'F7' chord above it.

Bb6 Bb/Ab Eb/G - Gb7 F7 - - C7 F7 Bb6

A musical staff with a treble clef and a key signature of one flat (Bb). The first measure contains a half note Bb3 with a 'Bb6' chord above it. The second measure contains a half note Bb3 with a 'Bb/Ab' chord above it. The third measure contains a half note Bb3 with an 'Eb/G' chord above it. The fourth measure contains a half note Bb3 with a 'Gb7' chord above it. The fifth measure contains a half note A3 with an 'F7' chord above it. The sixth measure contains a half note G3. The seventh measure contains a half note F3 with a 'C7' chord above it. The eighth measure contains a half note E3 with an 'F7' chord above it. The ninth measure contains a half note D3 with a 'Bb6' chord above it. The piece ends with a double bar line.

An empty musical staff with a treble clef and a key signature of one flat (Bb).

An empty musical staff with a treble clef and a key signature of one flat (Bb).

An empty musical staff with a treble clef and a key signature of one flat (Bb).

An empty musical staff with a treble clef and a key signature of one flat (Bb).

(MED.)

APRIL IN PARIS

-VERNON DUKE/
E.Y. HARBURG

The musical score is written in treble clef with a 4/4 time signature. It consists of ten staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody is primarily composed of eighth and quarter notes, with some triplet markings. Chord symbols are placed above the notes, including F-b/G, Cmaj7, D-7b5, G7, Cmaj7, G-7, C7, Fmaj7, B-7b5, E7, A-, A7/G, F#-7b5, B7#5, B-7, E7, E-7b5, A7, F#-7b5, F#7, C/E, Eb7, D-7b5, C/E, B-7b5, E7, A-, A7/G, F#-7b5, B7#5, E-7b5, D-7, G7, F-b/G, Cmaj7, E-7b5, A7#5, D7, D-7, G7, C6, and FINE.

APRIL JOY

-PAT METHENY

*(♩=176
EVEN BASS)*

A Bbmaj7

A-7/D

The first system of music consists of three staves. The top staff is in treble clef, 4/4 time, with a key signature of two flats (Bb and Eb). It features a complex melodic line with eighth and sixteenth notes, including triplets and slurs. The middle staff is in bass clef, showing a bass line with octaves, triplets, and slurs. The bottom staff continues the bass line with chords and slurs. Chord symbols Bbmaj7, A-7, and D9 are placed above the bass staff.

B D-

Bbmaj7

A-7

The second system of music consists of four staves. The top staff continues the treble clef melody. The middle and bottom staves continue the bass line with various chords and slurs. Chord symbols Bbmaj7, Bb/C, Fmaj7, A-7, Bbmaj7, and E-7b5 are placed above the bass staff. The system concludes with a double bar line and repeat sign.

ARISE, HER EYES

- STEVE SWALLOW

(MED.)



Bb9
/F

F07

Bb
/F

Handwritten musical notation on a single staff. It begins with a half note, followed by a quarter note, and then a triplet of eighth notes. There are several rests throughout the staff.

G-7b5

C7b5(b9)

F

Fmaj7

Handwritten musical notation on a single staff. It features a half note, a quarter note, and a triplet of eighth notes. There are several rests throughout the staff.

E07

E7

Handwritten musical notation on a single staff. It features a half note, a quarter note, and a triplet of eighth notes. There are several rests throughout the staff.

A07

Aadd9

Handwritten musical notation on a single staff. It features a half note, a quarter note, and a triplet of eighth notes. There are several rests throughout the staff.

D07

D7

Handwritten musical notation on a single staff. It features a half note, a quarter note, a triplet of eighth notes, a group of four notes, and a quarter note. There are several rests throughout the staff.

G07

G

(D7/G)

Handwritten musical notation on a single staff. It features a half note, a quarter note, a triplet of eighth notes, and a quarter note. There are several rests throughout the staff.

LAST TIME, RIT. -----

Two empty musical staves at the bottom of the page.

ARMAGEDDON

-WAYNE SHORTER

(JAZZ)
♩ = 120

INTRO

N.C.

E7b5 Eb7 Db7#11

Musical staff for the first line of the Intro section, featuring a treble clef, a 4/4 time signature, and a key signature of two flats. The melody consists of eighth and quarter notes.

Gb/C F7#5 Bb-7

E7b5 Eb7 Db7#11

Musical staff for the second line of the Intro section, including triplets and a half note.

Gb/C F#7#5 Bb-7

Gb13

Bb-7 Gb13

Musical staff for the third line of the Intro section, featuring dotted rhythms and quarter notes.

HEAD

Bb-7

Gb13

Bb-7

Gb13

Musical staff for the first line of the Head section, starting with a repeat sign and a key signature change to Bb major.

(CONT. RHYTHM SIM.)

Eb7

E7

Eb7

Gb13

Musical staff for the second line of the Head section, featuring a melodic line with eighth notes.

Bb-7

Ab-7

(Db7)

Eb7

Gb13

Musical staff for the third line of the Head section, continuing the melodic line.

Bb-7

Gb13

Bb-7

B7

Musical staff for the fourth line of the Head section, ending with a double bar line and repeat sign.

2. Bb-7

B9b5

NO ANTICIPATION ON SOLOS - COMP CHANGES

AFTER SOLOS, D.S. AL

Musical staff for the fifth line of the Head section, featuring a half note and a key signature change to Bb major.

(TAKE REPEAT)

Bb-7

Gb13

Bb-7

B7

Musical staff for the sixth line of the Head section, ending with a double bar line and repeat sign.

(♩=220)

AU PRIVAVE

-CHARLIE PARKER

F G-7 C7 F G-7

C-7 F7#5 Bb7 Bb-7 Eb7

F G-7 A-7 D7 G-7

C7 F D7b9 G-7 C7

2. G-7 C7

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

G-7 C7 Fm4'7

(BALLAD)

AUTUMN IN NEW YORK

-VERNON DUKE

G⁻⁷ A⁻⁷ G⁻⁷ C⁷ F^{#m7} G⁻⁷ A⁻⁷ D^{7b9}
 G⁻⁷ A⁻⁷ G⁻⁷ C⁷ A^{-7b5} D⁷
 G⁻⁷ B^{b-7} E^{b7} A^{bm7} D^{b7} C⁻⁷ G^{7b9}
 C⁻⁷ E^{b7} A^{bm7} G^{7b9} C^{m7} / / A⁻⁷ D^{7b5}
 G⁻⁷ A⁻⁷ G⁻⁷ C⁷ F^{#m7} G⁻⁷ A⁻⁷ / D⁷ D^{b7}
 C⁻⁷ D⁻⁷ E^{b-7} F⁷ B^{b-6} A^{b-7} G^{b7}
 F⁻⁷ C^{7#5} F⁻⁷ E⁻⁷ E^{b-7} A^{b7} D^{bm7} C^{7#5} F⁻⁷ A^{b-7}
 G⁻⁷ A⁻⁷ B^{b-6} C^{7b9} F⁻

AUTUMN LEAVES

- JOSEPH KOSMA /
JOHNNY MERCER /
JACQUES PREVERT

(MED. JAZZ)

Intro → E- B7 x2

Chord annotations for the first system:
A-7, D7, Gmaj7

Chord annotations for the second system:
Cmaj7, F#-7b5, 1. B7, E-

Chord annotations for the third system:
2. B7, E-

Chord annotations for the fourth system:
F#-7b5, B7b9, E-

Chord annotations for the fifth system:
A-7, D7, Gmaj7

Chord annotations for the sixth system:
F#-7b5, B7b9, E-7, A7, D-7, G7

Chord annotations for the seventh system:
F#-7b5, B7b9, E-

Chord annotations for the eighth system:
E-

outro → Canon + E-

(MED.)

BEAUTIFUL LOVE

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

E-7b5 A7#5 D-

G-7 C7 F#m7 E-7b5 A7

D- G-7 Bb7#11 A7

1. D- G7#11 E-7b5 A7

2. D- B7(#9) Bb7 A7 D-

BEAUTY AND THE BEAST

-WAYNE SHORTER

(MED. FUNK)

F13

Musical notation for the first system, including a treble clef staff with a 4/4 time signature and a bass clef staff with a 2/4 time signature. The bass staff contains a series of slashes representing a drum pattern.

A-7 B7#9 E7#9 A-7 G-7 C7#9

Musical notation for the second system, featuring a bass clef staff with a 4/4 time signature and various chord annotations above the staff.

F-7 Eb-7 Ab7 Dbmaj7 C7#9

Musical notation for the third system, featuring a bass clef staff with a 4/4 time signature and various chord annotations above the staff.

F13 F13 E7#9

Musical notation for the fourth system, featuring a treble clef staff with a 4/4 time signature and various chord annotations above the staff.

2. C7#9 B-7 E7 A-7 D7 G-7b5 / C

Musical notation for the fifth system, featuring a bass clef staff with a 4/4 time signature and various chord annotations above the staff.

C7#9 F13

Musical notation for the sixth system, featuring a bass clef staff with a 4/4 time signature and various chord annotations above the staff.

(SOLOS) F13

(OPEN) AFTER SOLOS, D.S. AL

Musical notation for the seventh system, featuring a treble clef staff with a 4/4 time signature and a double bar line.

A-7 D7 G-7b5 / C C7#9 F13 (F13)

Musical notation for the eighth system, featuring a bass clef staff with a 4/4 time signature and various chord annotations above the staff.

(SOLO TO FADE)

42

(BRIGHT BLUES)

BESSIE'S BLUES

-JOHN COLTRANE

Handwritten musical notation for the first system of 'Bessie's Blues'. The music is in 4/4 time and features a melodic line with various chords and a repeat sign. The chords are: Eb7, Ab7, Eb7, Ab7, Eb7, Bb7, Ab7, and Eb7. The notation includes a key signature of two flats (Bb, Eb) and a time signature of 4/4. The melody consists of eighth and quarter notes, with some slurs and accents. A repeat sign is present at the end of the first system.

Handwritten musical notation for the second system of 'Bessie's Blues'. This system includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The notation is in 4/4 time and features a melodic line with various chords and a repeat sign. The chords are: Ab7, Eb7, and Eb7. The notation includes a key signature of two flats (Bb, Eb) and a time signature of 4/4. The melody consists of eighth and quarter notes, with some slurs and accents. A repeat sign is present at the end of the second system.

Empty musical staff.

Empty musical staff.

Empty musical staff.

(BALLAD)

BEWITCHED

-RICHARD RODGERS/
LORENZ HART

Cmaj7 C#o7 D-7 D#o7 C/E E7 Fmaj7 F#o7
 C/G Eb7 | 1. D-7 / G7 A7b9 D-7 G7
 2. D-7 / G7 C7 Fmaj7 E-7b5 A7b9 D- D-(maj7) D-7 D-6
 A- A-(maj7) A-7 A-6 D-7 G7 D-7 G7
 E-7 Eb7 D-7 G7 Cmaj7 C#o7 D-7 D#o7
 C/E E7 Fmaj7 F#o7 C/G Eb7 D-7 G7
 Cb (A-7 D-7 G7)

The musical score is written on a grand staff with a treble clef and a 4/4 time signature. It consists of several staves of music. The first staff begins with a repeat sign and contains the first line of the melody. The second staff contains the first line of the accompaniment, including a first ending bracket. The third staff contains the second line of the accompaniment, including a second ending bracket. The fourth staff contains the third line of the accompaniment. The fifth staff contains the fourth line of the accompaniment. The sixth staff contains the fifth line of the accompaniment. The seventh staff contains the sixth line of the accompaniment. The eighth staff contains the seventh line of the accompaniment. The ninth staff contains the eighth line of the accompaniment. The piece concludes with a double bar line and the word 'FINE' written below the staff.

FINE

44

(MED. SLOW)

BIG NICK

-JOHN COLTRANE

Handwritten musical score for "Big Nick" by John Coltrane. The score is in G major, 4/4 time, and consists of five staves of music. The first staff contains the first two measures with chords Gmaj7, E-7, A-7, D7, Gmaj7, and E-7. The second staff contains measures 3-4 with chords A-7, D7, G, G7/B, C, and C#o7. The third staff contains measures 5-6 with chords G/D, E7, A-7 (trun), D7, A-7 (trun), and D7. The fourth staff contains measure 7 with a G chord and a triplet. The fifth staff is empty. The score ends with a double bar line.

SOLOS - TAKE 1st ENDING ONLY

Four sets of empty musical staves for soloing.

(SLOW BLUES)

BLACK COFFEE

- PAUL FRANCIS WEBSTER /
SONNY BURKE

F7#9 Gb7#9 F7#9 Gb7#9 F7#9 Gb7#9

A musical staff in 4/4 time with a key signature of one flat (Bb). The melody consists of eighth and quarter notes. Chords are written above the staff: F7#9, Gb7#9, F7#9, Gb7#9, F7#9, Gb7#9.

F7#9 B13 Bb9 F7#9 Gb7#9 F7#9 D7#9

A musical staff with notes and chords. Chords are written above the staff: F7#9, B13, Bb9, F7#9, Gb7#9, F7#9, D7#9. There are triplets and a fermata in the melody.

G-7 G-7/C 1. F7#9 D7#9 G-7 C7#9 2. F7#9 Gb7#9

A musical staff with notes and chords. Chords are written above the staff: G-7, G-7/C, 1. F7#9, D7#9, G-7, C7#9, 2. F7#9, Gb7#9. There are triplets and a fermata in the melody.

F B7b5 Bb-7 Eb7 F- G-7b5 C7b9 Fmaj7

A musical staff with notes and chords. Chords are written above the staff: F, B7b5, Bb-7, Eb7, F-, G-7b5, C7b9, Fmaj7. There are triplets and a fermata in the melody.

Ab-7 Db7 Gbmaj7 Eb-7 Ab-7 Db7 G-7 C7

A musical staff with notes and chords. Chords are written above the staff: Ab-7, Db7, Gbmaj7, Eb-7, Ab-7, Db7, G-7, C7. There are triplets and a fermata in the melody.

F7#9 Gb7#9 F7#9 Gb7#9 F7#9 Gb7#9 F7#9 B13

A musical staff with notes and chords. Chords are written above the staff: F7#9, Gb7#9, F7#9, Gb7#9, F7#9, Gb7#9, F7#9, B13. There are triplets and a fermata in the melody.

Bb9 Fmaj7 G-7 A-7 Ab7

A musical staff with notes and chords. Chords are written above the staff: Bb9, Fmaj7, G-7, A-7, Ab7. There are triplets and a fermata in the melody.

G-7 G-7/C F7#9 Gb7#9 F7#9 (Gb7#9)

A musical staff with notes and chords. Chords are written above the staff: G-7, G-7/C, F7#9, Gb7#9, F7#9, (Gb7#9). There are triplets and a fermata in the melody.

(MED. UP SWING)

BLACK DIAMOND

- MILTON SEALEY

A D- D-(#5) D-b D-7

G7 C7 F6 A7#5(b9)

D- D-(#5) D-b D-7

G7 C7 F6

B B7#5 E7b5 A7#5 D7b5

G7#5 C7(#11) Gb7 Fmaj7

B7#5 E7b5 A7#5 D7b5

G7#5 C7(#11) Gb7 Fmaj7 (A7#5b9)

FINE

BLACK NARCISSUS

-JOE HENDERSON

(JAZZ WALTZ)
♩ = 130

Ab-7 Bb-7 / Ab Ab-7 Bb-7 / Ab

Ab-7 Bb-7 / Ab Ab-7 Bmaj7b5

F#-7 G#-7 / F# F#-7 G#-7 / F#

F#-7 G#-7 / F# F#-7 Amaj7b5

Ebmaj7b5 Fmaj7b5 Bbmaj7b5 Cmaj7b5

Ebmaj7b5 Fmaj7b5 Bbmaj7b5 Gmaj7b5 Abmaj7b5 Bbmaj7b5 Cmaj7b5

FINE
REPEAT HEAD IN/OUT

BLACK NILE

-WAYNE SHORTER

(MED-UP JAZZ)

INTRO

C-7/F

Handwritten musical notation for the Intro section, consisting of two staves. The first staff is in treble clef and the second in bass clef. Chords are written above and below the notes.

Chords: Gbmaj7, Eb-7, F-7, Bbmaj7, Bb7, Ebmaj7, E-7b5, A7#5(#9)

HEAD

Handwritten musical notation for the Head section, consisting of ten staves. The first two staves are in treble clef, and the remaining eight staves are in bass clef. Chords are written above and below the notes.

Chords: D-7, Eb7, D-7, C-7, F7#5, Bbmaj7, A7#5, D-7, A7#5, D-7, Eb7, D-7, C-7, F7#5, Bbmaj7, A7#5, D-7, D7#5(#9), G-7, C7, F-7, Bb7, Ebmaj7, G-7, C7, F-7, Bb7, Ebmaj7, A7#5(#9), D-7, Eb7, D-7, C-7, F7#5, Bbmaj7, A7#5, D-7, (A7#5)

FINE

BLACK ORPHEUS

- LUIZ BONFÁ

(BOSSA)

Handwritten musical score for guitar in 4/4 time, featuring chords and melodic lines across ten staves. The chords are: A-, B-7b5 E7b9, A-, B-7b5 E7b9, A-, D-7 G7, Cmaj7, C#o7, D-7, G7, Cb, Fmaj7, B-7b5, E7b9, A-, B-7b5 E7b9, A-, B-7b5 E7b9, A-, E-7b5, A7b9, D-, D-, D-7/C, B-7b5 E7b9, A-, A-7/G, Fmaj7, B-7b5, E7b9, A-, B-7b5 E7b9, A- (after solos, D.C. AL), A- (outro), D-7, A-7, D-7, A-7, D-7, E-7, A-

(MED. UP BOSSA)

BLUE BOSSA

- KENNY DURHAM

C- F-7 Bb7

D-7b5 G7#5(#9) C-

Eb-7 Ab7 Db maj7

D-7b5 G7#5(#9) C- D-7b5 G7#5

PLAY HEAD TWICE AFTER SOLOS, D.S. AL

C- A7#9 D-7b5 G7#5(#9)

C- A7#9 D-7b5 G7#5

C-

BLUE IN GREEN

(BALLAD)

G-7 A7#9 D-7 Db7b5 C-7 F7(b9)

Bbmaj7(#11) A7#9 D-7

E7#5(#9) A-7 D-7

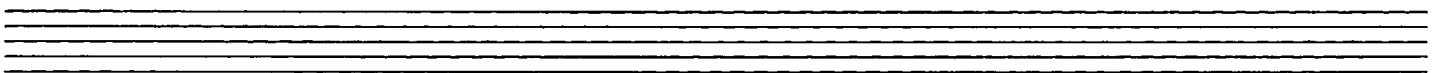
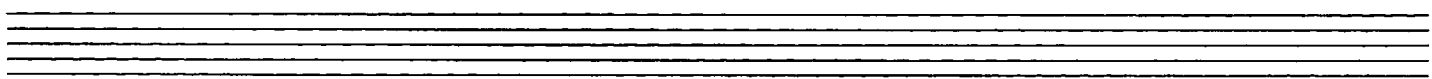
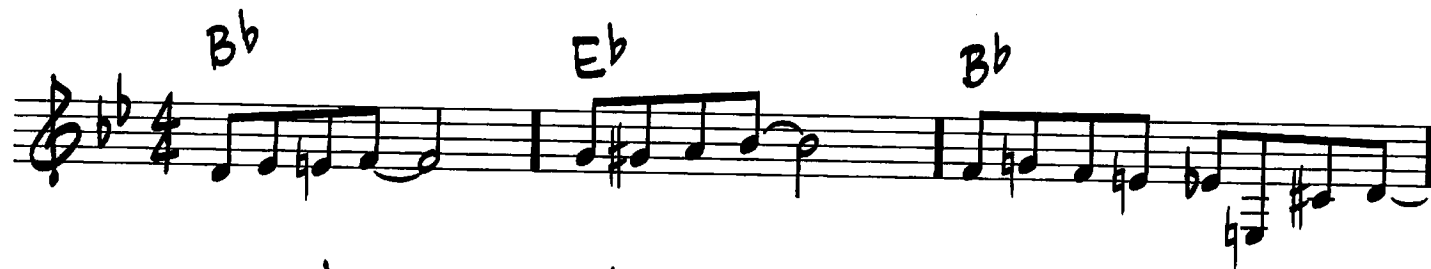
AFTER SOLOS, D.C. AL

D-7 G-7 A7#9 D-6/9

(MED. BLUES)

BLUE MONK

-THELONIOUS MONK



THE BLUE ROOM

-RICHARD RODGERS/
LORENZ HART

(MED.)

F^b D⁻⁷ G⁻⁷ C⁷ F^{maj7} D⁻⁷ G⁻⁷ C⁷

C⁻⁷ F⁷ B^bmaj⁷ E^b9 ^{1.}D⁻⁷ G⁷ G⁻⁷ C⁷

^{2.}F^b / G⁻⁷ C⁷ F^b G⁻⁷ C⁷

F^b B^b7 A⁻⁷ D⁷ G⁻⁷ C⁷ G⁻⁷ C⁷

D⁻⁷ G⁷ G⁻⁷ C⁷ F^b D⁻⁷ G⁻⁷ C⁷

F^{maj7} D⁻⁷ G⁻⁷ C⁷ C⁻⁷ F⁷ B^bmaj⁷ E^b9

F^b / G⁻⁷ C⁷ F^b (G⁻⁷ C⁷)

FINE

BLUE TRAIN (BLUE TRANE)

-JOHN COLTRANE

(MED.)

E^b7#9

A^b7(#11)

E^b7#9

B^b7#9

1. E^b7#9

2. E^b7#9

FINE

(MED. SWING)

BLUES FOR ALICE

F6 E-7 A7(b9) D-7 G7
 C-7 F7 Bb7 Bb-7 Eb7
 A-7 D7 Ab-7 Db7 G-7
 C7 A-7 D-7 G-7 C7

(MED. JAZZ WALTZ)

BLUESETTE

-JEAN THIELEMANS/
NORMAN GIMBEL

The musical score is written for piano and consists of eight staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes various chords and melodic lines with slurs and accents.

Staff 1: Chords: B^b maj7, A-7b5, D7. Melody: Quarter notes G4, A4, B4, quarter notes C5, B4, A4, quarter note G4.

Staff 2: Chords: G-7, C7, F-7, B^b7, E^b maj7. Melody: Quarter notes G3, A3, B3, quarter notes C4, B3, A3, quarter note G3.

Staff 3: Chords: E^b-7, A^b7, D^b maj7. Melody: Quarter notes E3, F3, G3, quarter notes A3, B3, C4, quarter note D4.

Staff 4: Chords: D^b-7, G^b7, C^b maj7, C-7. Melody: Quarter notes D3, E3, F3, quarter notes G3, A3, B3, quarter note C4.

Staff 5: Chords: F7, D-7, D^b7, C-7, F7. Melody: Quarter notes F3, G3, A3, quarter notes B3, C4, D4, quarter note E4.

Staff 6: Chords: D-7, G7. Melody: Quarter notes D3, E3, F3, quarter notes G3, A3, B3, quarter note C4.

Staff 7: Chords: C-7, F7. Melody: Quarter notes C3, D3, E3, quarter notes F3, G3, A3, quarter note B3.

Staff 8: Chords: B^b6, (G-7, C-7, F7). Melody: Quarter notes B2, C3, D3, quarter notes E3, F3, G3, quarter note A3.

(BALLAD)

BODY AND SOUL

- JOHN GREEN / EDWARD HEYMAN /
ROBERT SOUR / FRANK EYTON

E^b-7 B^b7^b9 E^b-7 A^b7 D^bma^j7 G^b7 F-7 E^o7

E^b-7 C-7^b5 F7 B^b-7 E^b-7 A^b7 2. D^b6 B^b7^b9 2. D^b6 / E-7 A7

D^bma^j7 E-7 D^b/F# / G-7 C7 F#-7 B-7 E-7 A7 D^bma^j7

D-7 G7 C^bma^j7 E^bo7 D-7 G7 C7 B7 B^b7,

E^b-7 B^b7^b9 E^b-7 A^b7 D^bma^j7 G^b7 F-7 E^o7

E^b-7 C-7^b5 F7 B^b-7 E^b-7 A^b7 3. D^b6 (B^b7^b9)

FINE

BOP LICITY

(BE BOP LIVES)

-MILES DAVIS/GIL EVANS

(MED. BOP)

G-7 Fmaj7 G-7 C7 Fmaj7 C-7 F7#5
 Bbmaj7 G-7/C G-7 C7sus4 1. Fmaj7 (#11) 2. Fmaj7 (#11)
 C-7 F7#5 C-7 B7 Bbmaj7
 Bb-7 Eb7#5 Bb-7 A7 Abmaj7 Ab-7 G-7 C7
 G-7 Fmaj7 G-7 C7 Fmaj7 C-7 F7#5
 Bbmaj7 G-7/C G-7 C7sus4 Fmaj7 (#11)

FINE

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*(J=166
EVEN 8ths)*

BRIGHT SIZE LIFE

-PAT METHENY

A %

N.C.(G/A) Gmaj7

Bbmaj7b5/A D D/C

1. Bbmaj7 N.C.(G/A) 2. G/B D

B G/A F/G

A7/E D N.C.(G/A)

C Gmaj7 Bbmaj7b5/A

D D/C A7 Dmaj7

D.S. FOR SOLOS

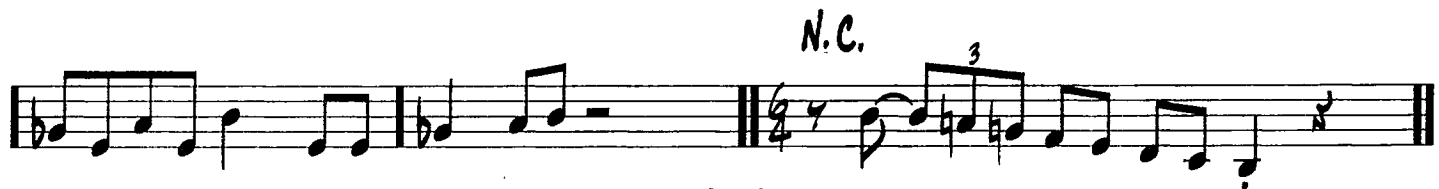
(MED. UP)

BROAD WAY BLUES

-ORNETTE COLEMAN

A

E^b7



B

C7



A^b PEDAL

FINE

REPEAT HEAD IN/OUT

BROADWAY

- BILL BYRD / TEDDY MCRAE / HENRI WOODS

(UP)

E^b6

A^b7

F-7

B^b7

1. E^b6

F-7

B^b7

2. E^b6

B^b-7

E^b7

A^bmi7

A^b-7

D^b7

G^bmi7

F-7

B^b7

E^b6

A^b7

F-7

B^b7

E^b6

(BALLAD)

BUT BEAUTIFUL - JIMMY VAN HEUSEN / JOHNNY BURKE

Gmaj7 B-7b5 E7b9 A-7

C#-7b5 F#7b9 Gmaj7 B-7b5 E7 A7

D7 D7/C B-7 E-7 A-7 D7 Gmaj7

E-7 A7 A-7/B D7

2. A7 D7 D7/C B-7 E-7

A-7 F#-7b5 B7 E-7 F7 B-7 Bb7 A-7 D7

G6 (A-7 D7)

FINE

BUTTERFLY

- HERBIE HANCOCK /
BEANNE MARLIN

(MED. FUNK)

INTRO

1.-3. / A-7 N.C. / 4. / A-7 N.C.

A F-7 / A-7 / F-7 / D-7

Bb7(#11) N.C. (DRUMS) F-7

B Abmaj7 / Bb Abmaj7#5 / Bb Abmaj7 / Bb Bb13

Bb-7 Eb7#9

Ab7sus4 **C** F-7 / A-7 N.C.

F-7 / A-7 N.C. F-7 / A-7 N.C.

F-7 / A-7 N.C. [OPEN SOLOS ON F-7]

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

BYRD LIKE

-FREDDIE HUBBARD

(FAST JAZZ)

A A-7b5 D7#9 A-7b5 D7#9 A-7b5 D7#9 A-7b5 D7#9

G-7b5 C7#9 G-7b5 C7#9 G-7b5 C7#9 G-7b5 C7#9 F

N.C.

(DRUM FILL) ----- 7

B %

Bb7 A7 Bb7 F7 Bb7 A-7 D7 Ab-7 Db7

G-7 Db9 C7 F7 D7 G-7 C7

[SOLO OVER F BLUES]

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

F7 F7#9

C'EST SI BON (IT'S SO GOOD)

- HENRI BETTI/JERRY SEELEN/
ANDRE HORNEZ

(MED.)

The musical score consists of ten staves of music in 4/4 time, with a key signature of two flats (Bb and Eb). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and bar lines. Above the notes, numerous chords are written in a handwritten style, including triads and dyads. Some chords are marked with first and second endings (1. and 2.). The score concludes with a double bar line and repeat dots.

Chord annotations include: C-7, F7, Bbmaj7, Ebmaj7, D-7, G7, C-7, F7, Bb6, Eb7, D-7b5, G7b9, F7, Bb6, Ab-7, Db7, Gbmaj7, Eb-7, Ab-7, Db7, Gbmaj7, G-7, C7, C-7, F7 / D-7, Db-7, C-7, F7, Bbmaj7, Ebmaj7, D-7, G7, C-7, F7, D-7b5, G7b9, C-7, Eb-6, Bbmaj7, Db-7, Gb7, C-7, F7, Bb6, (C-7 F7).

CALL ME

-TONY HATCH

(MED.)

Handwritten musical score for "Call Me" by Tony Hatch. The score is written on ten staves in 4/4 time. It features a variety of chords including Cmaj7, C-7, F7, Bbmaj7, Bb-7, Eb7, Abmaj7, F-7, D-7, G7, E-7, and A7b9. The notation includes eighth and quarter notes, rests, and dynamic markings like 'f' and 'mf'. The piece concludes with a double bar line and the word 'FINE'.

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FINE

(MED.)

CALL ME IRRESPONSIBLE

-JAMES VAN HEUSEN/SAMMY CAHN

F F6 F#o7 G-7 G-6 G#o7

A-7 D-7 A7 E-7b5 A7b9 D7#5 D7

G-7 C7 A-7b5 D7b9

D-7 G7 D-7 G7 G-7 C7 G-7 C7

F F6 F#o7 G-7 G-6 G#o7 A-7 D-7

A7 A-7 D7 G-7 C7

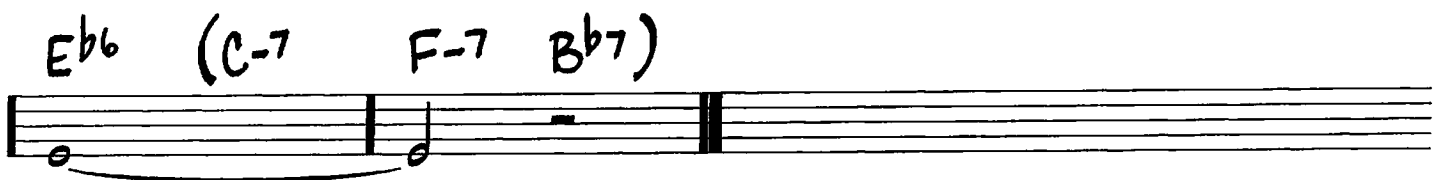
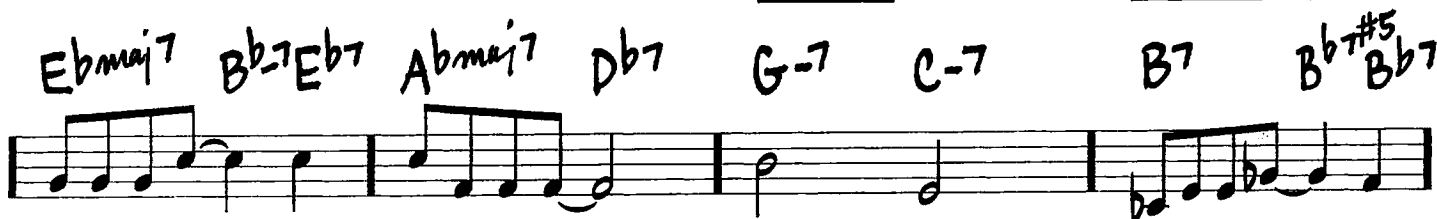
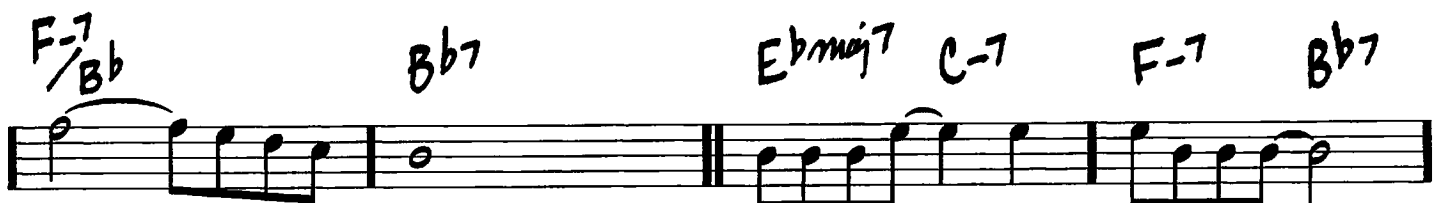
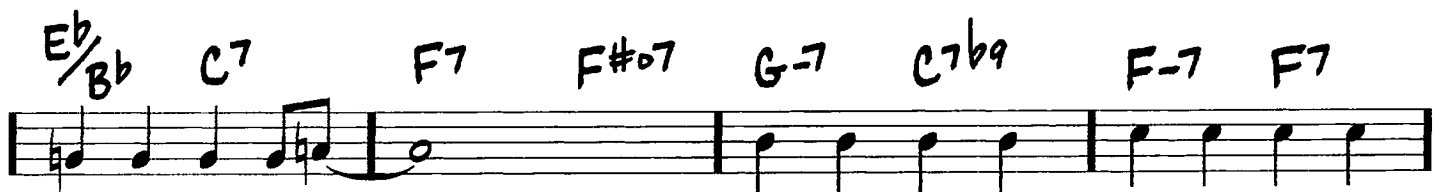
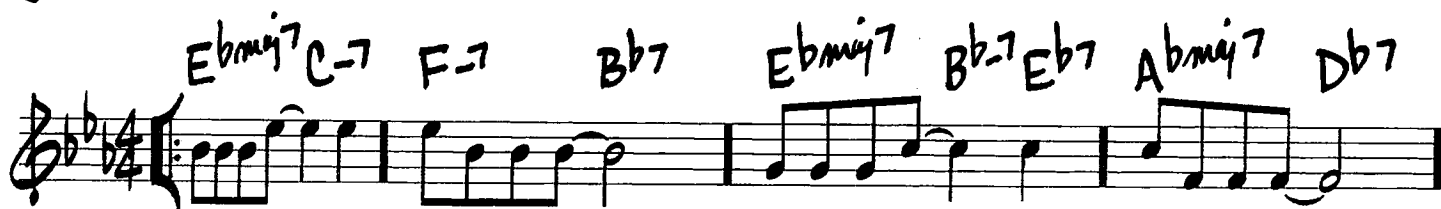
A-7b5 D7 G-7 C7 E7sus4 A7

A-7b5 D7 G-7 C7 F6 (G-7 C7)

CAN'T HELP LOVIN' DAT MAN

(BALLAD
OR MED.)

-JEROME KERN/OSCAR HAMMERSTEIN II



(BALLAD)

CENTRAL PARK WEST

- JOHN COLTRANE

C#-7 F#7 Bmaj7 E-7 A7 Dmaj7 Bb-7 Eb7 Abmaj7 G-7 C7

Fmaj7 C#-7 F#7 Bmaj7 E-7 A7 Dmaj7 C#-7 F#7 Bmaj7

C#-7/B Bmaj7 C#-7/B C#-7 F#7 (ENDING) Bmaj7

(SAMBA)
♩ = 116

CAPTAIN MARVEL

-CHICK CDREA

A- E-

B- F#-

Bb- Bb/Ab G-7b5 C7b9

Dbmaj7 Gbmaj7b5 C-7/F F7

Bbmaj7 Ebmaj7b5

Bbmaj7/D Db7 C-7 F7 - - F#o7

G- Ab

D-7

Ebmaj7

E-7b5

Ebmaj7

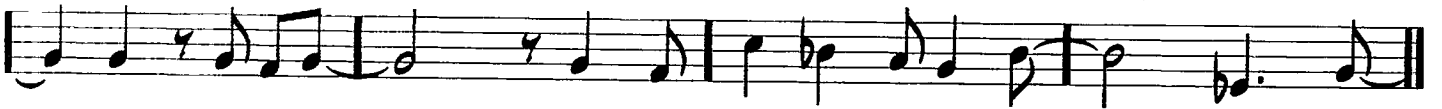


D-7

Db7(#11)

C-7

C-7/F



G- F

Eb F

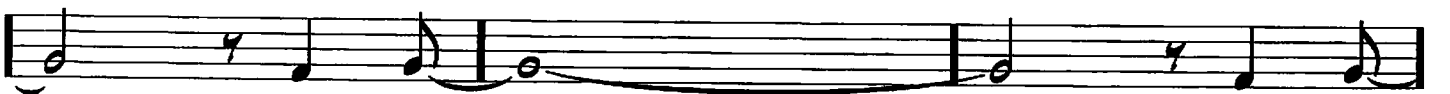
G- F

Eb F



2.
Eb

G-



F-(maj7)
G

D-7
G



Fmaj7



D.S. AL

Ebmaj7

E-

C-7
F



N.C.

F G-



CEORA

- LEE MORGAN

(MED. BOSSA)

A Abmaj7 Bb-7 Eb7 Abmaj7 Eb-7 Ab7

x PLAY CUE 2nd TIME ONLY

Dbmaj7 D-7 G7 C-7 F7(#9)

Bb-7 Eb7 C-7 F7

D-7 G7 C-7 F7 Bb-7 Eb7

B Abmaj7 Bb-7 Eb7 Abmaj7 Eb-7 Ab7

Dbmaj7 D-7 G7 C-7 F7(#9)

Bb-7 Eb7 C-7b5 F7(#9)

Bb-7 Eb7 Abmaj7 Bb-7 Eb7

Abmaj7 Bb-7 Eb7 (3x's) Abmaj7

SOLO **A** **B**
AFTER SOLOS, D.C. AL

RIT. (LAST TIME)

CHELSEA BELLS

- STEVE SWALLOW

(SLOW)

Db/Ab B7/A Bb B7sus4 Ab7/Gb - - C#-/E

Amaj7#11/D# Dmaj7#11/G#

Ab7/Gb B7sus4/D# Db/F Eb-7 Bb-7 Eb-

Ab-7 Db B7sus4 Bbmaj7#11

A-7 E-7 B- B7sus4/F#

A7/G B7/A

CHEGA DE SAUDADE (NO MORE BLUES)

- ANTONIO CARLOS JOBIM / VINICIUS DE MORAES

(MED. BOSSA)

Chords: D-, D-7/C, E7/B, E7, E-7b5, A7b9, D-, E-7b5 A7b9, D-, B-7b5 E7, A-7, Bbmaj7, A7b9, D-, D-7/C, E7/B, E7, E-7b5, A7b9, D-, D7b9, G-, G-7/F, A7/E, A7, D-, D-7/C, B-7b5, Bb-6, D-, A7, Dmaj7, B7#5/D#, E-7.

A7sus4 A7

D07

Dmaj7

F#-7

F07

E-7

E7

E-7b5

A7

Dmaj7 Dmaj7 / C#

B-7

E7

F#7

B-7

Bb-7

A-7

D7b9

Gmaj7

G-7

F#-7

B7

B7#5

E7

E-7

A7sus4 / G

F#-7

B7#5

E7

E-7

A7sus4

D6

(A7#5)

(BALLAD)

CHELSEA BRIDGE

-BILLY STRAYHORN

Eb7(#11) Db7(#11)
 Eb7 Db7 Bb7 Eb-7 Ab7
 Db6 1. / C7 B7 Bb7 2. / Db / B7
 F#-7 B7 Ab-7 G01 F#-7 F7 B-7/E E7
 Amaj7 / A-7 D7 Gmaj7 G-7 Db7 C7 B7 Bb7
 Eb7(#11) Db7(#11) Eb7 Db7 Bb7
 Eb-7 Ab7 Db6 (C7 B7 Bb7)
 FINE

CHEROKEE (INDIAN LOVE SONG)

-RAY NOBLE

(FAST)

Handwritten musical score for "Cherokee (Indian Love Song)" by Ray Noble. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). It includes various chords such as Bbmaj7, F7#5, F-7, Bb7, Ebmaj7, Ab9, Bb6, D-7, C7, C-7, D-7, G7b9, C-7, F7#5, F7, Bb6, C#-7, F#7, Bmaj7, B-7, E7, Amaj7, A6, A-7, D7, Gmaj7, G-7, C7, C-7, F7#5, Bbmaj7, Ab9, Bb6, D-7, C7, C-7, F7, Bb6, and (C-7 F7#5). The piece concludes with a "FINE" marking.

(BOBBA) CHERRY PINK AND APPLE BLOSSOM WHITE

-LOUIGUY/JACQUE LARUE/MACK DAVID

Musical score for "Cherry Pink and Apple Blossom White" in 4/4 time, featuring a melody line and a bass line with various chords.

Chords: F-7, Bb7, Ebmaj7, Eo7, F-7, Bb7, Eb6, Bb7, Eb6, Bb7, Eb6, Bb7, Eb6, F-7, Bb7, Ebmaj7, Eo7, F-7, Bb7, Eb6.

First Ending: 1. Eb6, 2. Eb6.

The score consists of a melody line on a treble clef staff and a bass line on a bass clef staff. The melody line includes repeat signs and first/second endings. The bass line provides harmonic support with various chords and rhythmic patterns. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

(BALLAD)

A CHILD IS BORN

-TRAD JONES

Handwritten musical score for "A Child is Born" in B-flat major, 3/4 time. The score consists of 11 staves of music with various chord annotations.

Chord annotations include: $Bb\text{maj}7$, Eb_{-6}/Bb , Bb , $A-7b5$, $D7\#9$, $G-7$, $D7b9$, $C7$, $C-9/F$, $F7$, $Ebmaj7$, $Ab9$, $C-7b5/Gb$, $Bb\text{maj}7/F$, Eb_{-6}/Gb , $G-7$, $C7$, $F7$, \oplus , \oplus , $Bb\text{maj}7$, Eb_{-6}/Bb , $Bb\text{maj}7$, Eb_{-6}/Bb , $Bb\text{maj}7$.

The score concludes with the instruction: **AFTER SOLDS, D.C. AL** with a double bar line and a circled cross symbol.

CHIPPY

- ORNETTE COLEMAN

(FAST)

INTRO

F N.C. (PLAY 3x)

A F^m7 G-7 A-7 G-7 E^b7 D7 G-7^{b5} C7

F7 B^b7 B^o7 F⁷/_C D7(#9) G-7 C7

2. G-7 C7 **B** F7 B^b7

G7 C7

A F^m7 G-7 A-7 G-7 E^b7 D7 G-7^{b5} C7

F7 B^b7 B^o7 F⁷/_C D7(#9) G-7 C7 (F)

FINE

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

(LATIN BLUES)

CHITLINS CON CARNE

INTRO N.C.

C7#9

F7

C7#9

G7

F7

C7#9

2. (TO SOLOS)

(PLAY PICKUPS, NO REPEAT)

REPEAT AND FADE

G7

F7

C7#9

(MED. BALLAD)

COME SUNDAY

-DUKE ELLINGTON

F7 Eb7 F7 / / D7#5 G7

C-7 F7 Bb Eb/Bb Bb7 Bb6

D7 Eb7 D7 G-7 C7

F7 C-7 F7 Ab7 G7#5 C7 F7#5

F7 Eb7 F7 / / D7#5 G7

C-7 F7 Bb Eb/Bb Bb7 Bb6

(LATIN)

COMO EN VIETNAM

-STEVE SWALLOW

INTRO

Bb

HEAD

Bb

E minor 7

E7

A7b9

Eb7

Ab7

Db

Gb7

Eb7

Ab7

Db

Gb7

F7

(ENDING)

Bb

CON ALMA

-JOHN "DIZZY" GILLESPIE

(LATIN)

INTRO

Db9 C9

A Emaj7 G#7/D# C#-7 B7 Bb7 E7b5 Ebmaj7 Eb-7Ab7

Dbmaj7 F7/C Bb-7 Ab7 G7 Db7b5 Cmaj7 Cmaj7

B C-7b5 F7b9 F#-7b5 B7b9

Emaj7 F-7 Bb7, B7

A Emaj7 G#7/D# C#-7 B7 Bb7 E7b5 Ebmaj7 Eb-7Ab7

Dbmaj7 F7/C Bb-7 Ab7 G7 Db7b5 Cmaj7

C C7b9

G^b



Musical staff with notes and triplets. The first measure contains a quarter note G^b, a quarter note A^b, and a quarter note B^b. The second measure contains a triplet of eighth notes G^b, A^b, and B^b, followed by a quarter note C^b, a quarter note D^b, and a quarter note E^b. The third measure contains a quarter note G^b, a quarter note A^b, and a quarter note B^b. The fourth measure contains a triplet of eighth notes G^b, A^b, and B^b, followed by a quarter note C^b, a quarter note D^b, and a quarter note E^b.

F-(m⁷)

C⁷ N.C.

SOLD **A** **A** **B** **A**

Musical staff with notes and triplets. The first measure contains a triplet of eighth notes G^b, A^b, and B^b, followed by a quarter note C^b, a quarter note D^b, and a quarter note E^b. The second measure contains a triplet of eighth notes G^b, A^b, and B^b, followed by a quarter note C^b, a quarter note D^b, and a quarter note E^b.

PLAY **C** IN/OUT

AFTER SOLOS, D.S. AL

F-(m⁷)

Musical staff with notes and triplet. The first measure contains a triplet of eighth notes G^b, A^b, and B^b, followed by a quarter note C^b, a quarter note D^b, and a quarter note E^b. The second measure contains a quarter note G^b.

Five empty musical staves for practice or improvisation.

CONCEPTION

BY GEORGE SHEARING

(MED. SWING)

E \flat -7b5 A \flat 7#5(b9) D \flat maj7 B-7 A \flat maj7, A \flat 6 A \flat -7

Db7 G \flat 7 F7 B \flat 7 A7 A \flat 7 G7

F#-7 B7 E \flat maj7 A \flat maj7 E \flat -7 A \flat 7 1. D \flat maj7

2. D \flat 6 F#-7 B7#9 E \flat maj7 F#-7

A \flat -7 D \flat 7 G-7 C7 F#-7 B7 E-7

A7 E \flat -7b5 A \flat 7#5(b9) D \flat maj7 B-7

A \flat maj7, A \flat 6 A \flat -7, / / Db7 G \flat 7 F7 B \flat 7 A7

A \flat 7 G7 F#-7 B7 E \flat maj7 A \flat maj7 E \flat -7 A \flat 7 D \flat 6

CONFIRMATION

(BOP)

The musical score for 'Confirmation' is written in G major, 4/4 time, and consists of ten staves of music. The key signature has one sharp (F#). The score includes various chords and rhythmic patterns, including triplets. The chords are as follows:

- Staff 1: F6, E-7b5, A7, D-
- Staff 2: C-7, F7, Bb7, A-7, D7
- Staff 3: G7, C7, F6
- Staff 4: E-7b5, A7, D-, C-7, F7, Bb7
- Staff 5: A-7, D7, G-7, C7, F6, C-, C-(omit)
- Staff 6: C-7, F7, Bbmaj7, Eb-7
- Staff 7: Ab7, Dbmaj7, G-7, C7
- Staff 8: F6, E-7b5, A7, D-, C-7, F7
- Staff 9: Bb7, A-7, D7, G-7, C7, F

CONTEMPLATION

- McCoy TYNER

(SLOW 3)

INTRO C-II

(BASS)

OPEN SOLO OVER INTRO VAMP

HEAD

BASS CONT. RHYTHM SIM.

Abmaj7

G7#5(b9)

Ab7(#11)

G7#5(b9)

(ENDING)

REPEAT HEAD IN/OUT

REPEAT AS DESIRED

(LAST X)

FINE

-KEITH JARRETT

CORAL

(BALLAD)

C-7 F7 D/Bb Bbmaj7 A-7b5 D7b9

G-7 C7 Bmaj7 F#maj7/A# G#-7 Bmaj7/F#

Gb Ab/Gb Db-7/Gb F-9 - D-7b5 G7b9 ⊕

AFTER SOLOS, D.C. AL ⊕

⊕ C-11

(FIRST)

COTTON TAIL

-DUKE ELLINGTON

$B^b \text{maj}^7$ G^-7 C^-7 F^7 D^-7 G^-7
 C^-7 F^7 B^b7 E^b6 E^o7
 B^b/F G^-7 C^-7 F^7 C^-7 F^7 B^b6

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It begins with a repeat sign and contains a melody of quarter and eighth notes. The middle staff continues the melody with similar rhythmic values. The bottom staff features a more complex rhythmic pattern with eighth and sixteenth notes. Chord symbols are written above the notes, indicating the harmonic structure.

D^7 / / / / G^7 / / / /

The second system consists of a single staff with a rhythmic pattern of slashes representing chords. The first measure contains four slashes, and the second measure contains two slashes, indicating a specific rhythmic sequence.

C^7 / / / / F^7 / / / /

The third system consists of a single staff with a rhythmic pattern of slashes representing chords. The first measure contains four slashes, and the second measure contains two slashes.

$B^b \text{maj}^7$ G^-7 C^-7 F^7 D^-7 G^-7
 C^-7 F^7 B^b7 E^b6 E^o7
 B^b/F G^-7 C^-7 F^7 B^b6

The fourth system of musical notation consists of three staves, mirroring the structure of the first system. It includes a melody in the top staff, a continuation in the middle staff, and a more complex rhythmic pattern in the bottom staff. Chord symbols are provided above the notes.

(BALLAD)

COULD IT BE YOU

Bbmaj7 C-7 F7 Bbmaj7 G-7 Gb-7 F-7 Bb7
 Ebmaj7 F-7 Bb7 Ebmaj7 G-7 C7
 1. Fmaj7 A7b9 D-7 G7 A-7b5 D7b9
 G- G-7 C7 F7 C9 - C-7 F7
 2. Bbmaj7 D7 Ebmaj7 G7 C-7b5 F7b9
 Bbmaj7 C9 C-7 F7 Bb6 (C-7 F7)

FINE

COUNTDOWN

-JOHN COLTRANE

(♩ = 255)

E-7 F7 Bbmaj7 Db7 Gbmaj7 A7(#9) Dmaj7

D-7 Eb7 Abmaj7 B7 Emaj7 G7 Cmaj7

C-7 Db7 Gbmaj7 A7 Dmaj7 F7 Bbmaj7

E-7 F7 Bbmaj7 Eb7(#11) (TO SOLOS)

E-7 F7 Bbmaj7 Db7 Gbmaj7 F7 Bbmaj7 A7

AFTER SOLOS, D.C. AL

Dmaj7 Bbmaj7 Gbmaj7 Dmaj7

Bbmaj7 Gbmaj7 Dmaj7

RIT.

CRESCENT

-JOHN COLTRANE

(BALLAD)

G7sus4(b9)

D7sus4(b9)

Musical staff with notes and 'OPEN' markings. The staff is in G major with two flats (Bb, Eb) and a 4/4 time signature. It contains several measures with notes and rests, and two measures with the word 'OPEN' written above the staff.

(IN TIME)

E-7b5

A7#5

D-7

D-7b5 / G

G7#5

C-7

Musical staff with notes and triplets. It contains several measures with notes and rests, including a triplet of eighth notes in the second measure and another triplet in the fifth measure.

F-7 / Bb

Bb7b9

Eb-7

Bb7b9

E-7b5

A7#5

D7sus4(b9)

Musical staff with notes and triplets. It contains several measures with notes and rests, including a triplet of eighth notes in the second measure and another triplet in the fifth measure.

E-7b5

A7#5

D-7

D-7b5 / G

G7#5

C-7

Musical staff with notes and triplets. It contains several measures with notes and rests, including a triplet of eighth notes in the second measure and another triplet in the fifth measure.

F-7 / Bb

Bb7

Ebmaj7

A7b9

D7sus4(b9) / G7b9

C-7

Musical staff with notes and rests. It contains several measures with notes and rests, ending with a double bar line.

SOLOS

FINE

(DOUBLE TIME JAZZ FEEL)

F-7

Bb7

Eb-7

E-7b5

A7#5

Musical staff with rhythmic slashes. It contains several measures with rhythmic slashes, indicating a solo section.

D-7

Ab7

G7#5

C-7

Musical staff with rhythmic slashes. It contains several measures with rhythmic slashes, indicating a solo section.

(BALLAD)

CRYSTAL SILENCE

-CHICK COREA

A-7 E-7 Fmaj7
 B-7 Bbmaj7#11 A-(add9) 1. B-C D7sus4 E7#9
 A-(add9) Bbmaj7#11 2. D-7 E7#9
 D-7 E7#9 Fmaj7 G7sus4
 A-(add9) Dmaj7 A-7
 Bbmaj7 F-7 Cmaj7#5 G-7
 B7#5 E7b9 A-7 E-7
 Fmaj7 B-7 Bbmaj7#11 A-(add9)
 B-C D7sus4 E7#9 A-(add9) Bbmaj7 N.C.
 (SOLO BEGINS)
 Fmaj7/A A-(add9)
 (FILL)

AFTER SOLOS, D.C. AL

D NATURAL BLUES

(MED.)

-JOHN L. (WES) MONTGOMERY

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: D7, G7. Includes triplets and slurs.

Musical staff 2: Treble clef, key signature of two sharps. Chords: D7, G7. Includes triplets and slurs.

Musical staff 3: Treble clef, key signature of two sharps. Chords: D7, E-7. Includes triplets and slurs.

Musical staff 4: Treble clef, key signature of two sharps. Chords: A7, D7, E-7, A7. Includes triplets and slurs.

SOLOS

D7

G7

D7

Empty musical staff for solo accompaniment.

G7

D7

Empty musical staff for solo accompaniment.

E-7

A7

D7

G7

D7

A7

Empty musical staff for solo accompaniment.

DAARHOUT

-CLIFFORD BROWN

(UP SWING)

Chords: Eb-7, Ab7, Db-7, Gb7

Chords: Cbmaj7, (Bb7#5), Ab-7, Gb7

Chords: F7, Emaj7, Ebmaj7, N.C., Eb-7, Ab7

Chords: Db-7, Gb7, Cbmaj7, (Bb7#5), Ab-7, Gb7

Chords: F7, Emaj7, Ebmaj7

Chords: Bb-7, Eb7, Abmaj7, Ab6

Chords: Ab-7, Db7

Gbmaj7

Bb7

Eb-7

Ab7

Musical staff with notes and rests corresponding to the first set of chords.

Db-7

Gb7

Cbmaj7

(Bb7#5)

Musical staff with notes and rests corresponding to the second set of chords.

Ab-7

Gb7

F7

Emaj7

Ebmaj7

Musical staff with notes and rests corresponding to the third set of chords.

1. Ab-7

Db7

Gbmaj7

Gbb

Eb-7

Ab7

Musical staff with notes and rests corresponding to the fourth set of chords.

C-7b5

B7

Bb7 ⊕

(SOLO BREAK)

2. (Bb7#5)

Musical staff with notes and rests corresponding to the fifth set of chords, including a solo break.

PLAY 1st ENDING IN/OUT, 2nd ENDING FOR SOLOS
 AFTER SOLOS, D.S. AL ⊕ (PLAY PICKUPS)

⊕

Ebmaj7

3

DRUM FILL

Musical staff with notes and rests corresponding to the sixth set of chords, including a drum fill.

Empty musical staff lines.

(MED. SWING)

DANCING ON THE CEILING

-RICHARD RODGERS/LORENZ HART-

Fmaj7 C-7 F7 Bbmaj7 B07 A-7 Ab-7

G-7 C7 A-7 D7b9 G-7 C7 | 1. F6, G-7 C7 | 2. F6

G-7 C7 Fmaj7 C-7 F7

Bb6 Eb7 A-7 D7b9 G-7 C7

Fmaj7 C-7 F7 Bbmaj7 B07 A-7 Ab-7

G-7 C7 F6 (G-7 C7)

FINE

(MED. BALLAD)

DARN THAT DREAM

- JIMMY VAN HEUSEN /
EDDIE DELANGE

G^{mi7} / B^{b7}E^{b7} A⁻⁷ B⁷ E⁻⁷E⁷/_D A⁷/_{C#} C⁻⁶ B^{-7b5} E⁷
 A⁻⁷ F⁷ B⁻⁷ B^{b7} ^{2.}A⁻⁷ D⁷ B⁻⁷ E⁷ A⁻⁷ D⁷
^{2.}A⁻⁷ D⁷ G^b / F⁻⁷ B^{b7} E^{bmi7} C⁻⁷ F⁻⁷ B^{b7}
 G⁻⁷ F^{#-7} F⁻⁷ B^{b7} E^{bmi7} C⁻⁷ A^{-7b5} D⁷ G⁻⁷
 A⁻⁷ D⁷ E^{b7} D⁷ G^{mi7} / B^{b7}E^{b7} A⁻⁷ B⁷
 E⁻⁷E⁷/_D A⁷/_{C#} C⁻⁶ B^{-7b5} E⁷ A⁻⁷ F⁷ B⁻⁷ B^{b7}
 A⁻⁷ D⁷ G^b

DAY WAVES

-CHICK COREA/
NEVILLE POTTER

(LATIN)

D-7 Bb G-6 E-7 Fmaj7#11

G7 A- D-7 E7#9 F

F#-7b5 G7sus4 Eb7#11 / G

F#-7b5 F-(maj7) C/E

B7/D# G/D A/C# F/C

Ab7sus4 Ab7 Bb- E° Ebmaj7

FINE

DAYS AND NIGHTS WAITING

(LATIN)

- KEITH JARRETT

A
C-7 F7 Bbmaj7 A7

F#-7 B-7 E-7 A7 Dmaj7

B
C-7 F7 Eb-7 Ab7

C-7 F7 D-7 G7 Db-7 Gb7

A
C7 F7 Bbmaj7 A7

F#-7 B-7 E-7 A7 Dmaj7
FINE

DEAR OLD STOCKHOLM

-VARMELAND

(MED.)

D-9 D-9#5 D-9 D-9#5

D-7 E-7b5 A7b9 D-7 / G-7C7 Fmaj7

E-7b5 A7b9 D-7 B-7b5 E-7b5 A7b5(b9)

D-9 D-9#5 D-9 D-9#5

Fmaj7 D-7 G-7 C7 Fmaj7 D-7 G-7 A7(#9)

D-7 E-7b5 A7b9 D-7 / G-7C7 Fmaj7

E-7b5 A7b9 D-7 C7sus4

A7b9 D-7 ⊕ N.C.
(SOLD BREAK) -----

AFTER SOLDS, D.S. AL ⊕

⊕ N.C. D-9#5

DEARLY BELOVED

-JEROME KERN/

JOHNNY MERCER

(MED.)

Musical staff 1: Treble clef, 4/4 time signature. Chords: D⁻⁷/G, G⁷, D⁻⁷/G, G⁷.

Musical staff 2: Treble clef, 4/4 time signature. Chords: D⁻⁷/G, G⁷, D⁻⁷/G, G⁷.

Musical staff 3: Treble clef, 4/4 time signature. Chords: C^{maj7}, A⁻⁷, D⁻⁷, G⁷. First ending bracket.

Musical staff 4: Treble clef, 4/4 time signature. Chords: E⁻⁷, A⁻⁷, E^{b-7}, A^{b7}.

Musical staff 5: Treble clef, 4/4 time signature. Chords: C^{maj7}, A⁻⁷, D⁷. Second ending bracket.

Musical staff 6: Treble clef, 4/4 time signature. Chords: D⁻⁷, G⁷, C^b.

DEDICATED TO YOU

-SAMMY CAHN/
SAM'L CHAPLIN/HYZARET

(BALLAD)

Handwritten musical score for the ballad "Dedicated to You". The score is written on ten staves in a 4/4 time signature with a key signature of two flats (Bb and Eb). The notation includes various chord symbols such as Bbmaj7, Eb7, D-7, G7, C-7b5, F7b9, Bbmaj7, A-7, D7, G-7, C7, C-7, F7#5, G-7, C-7, F7, Bbb, E-7, A7, Dmaj7, G-7, C7, Dmaj7, D7b9, G-7, C7, C-7/F, F7#5, Bbmaj7, Eb7, Bbmaj7, D-7, G7, C-7b5, F7b9, Bbmaj7, A-7, D7, G-7, C-7, F7, Bbb, and (C-7 F7). The score features first and second endings, triplets, and a final "FINE" marking.

(MED. BALLAD)

DETOUR AHEAD

- HERB ELLIS/JOHN FRIGO/
LEA CARTER

Handwritten musical score for guitar, featuring chords and melodic lines across multiple staves.

Staff 1: Chords: Cmaj7, F#7b9, B7#5, Fmaj7, E-7, A-7, D7, D-7, G7. Includes a triplet of eighth notes.

Staff 2: Chords: G-7, C7, Fmaj7, Bb7, Cmaj7, A-7, A7b5, D-7, G7, F#-7b5, B7. Includes a triplet of eighth notes.

Staff 3: Chords: E-7, B7(alt.), Emaj7, F#-7b5, B7. Includes a triplet of eighth notes.

Staff 4: Chords: E-7, B7(alt.), Emaj7, Db9#11. Includes a triplet of eighth notes.

Staff 5: Chords: Cmaj7, F#7b9, B7#5, Fmaj7, E-7, A-7, D7, D-7, G7. Includes a triplet of eighth notes.

Staff 6: Chords: G-7, C7, Fmaj7, Bb7, Cmaj7, E7#9, A-7, Eb7. Includes a triplet of eighth notes.

Staff 7: Chords: D7, G7sus4, C6, (G7#5).

DELUGE

-WAYNE SHORTER

(MED.)

INTRO

RUBATO
N.C.

Bb7b5

B-9

Bb7#5

Musical notation for the Intro section, featuring a treble clef, 4/4 time signature, and a melodic line with various accidentals and dynamics.

(IN TEMPO)

E^b-7 E^{ma}7#11

E^b-7 E^{ma}7#11

Musical notation for the first part of the main section, showing a melodic line with a slur and various notes.

HEAD

E^b-7 E^{ma}7#11

E^b-7 E^{ma}7#11

Musical notation for the second part of the main section, featuring a melodic line with a slur and various notes.

E^b-7 E^{ma}7#11

E^b-7 A7#11

Musical notation for the third part of the main section, featuring a melodic line with a slur and various notes.

A^b7#11

F#-7

B7

E^b-7 A7#11

Musical notation for the fourth part of the main section, featuring a melodic line with a slur and various notes.

A^b7#11

F#-7

B7

⊕

E^b-7 E^{ma}7#11

1.

2.

Musical notation for the fifth part of the main section, featuring a melodic line with a slur and various notes, ending with a double bar line.

SOLOS

E^b-7

E^{major}7#11

E^b-7

E^{major}7#11

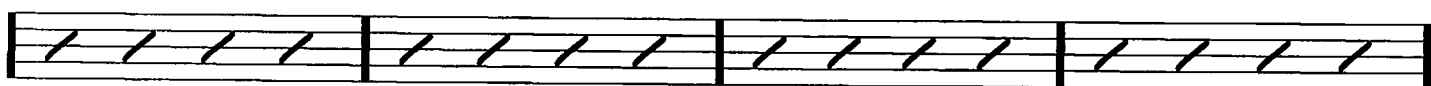


E^b-7

E^{major}7#11

E^b-7

A7#11



A^b7#11

F#-7 B7

E^b-7

A7#11

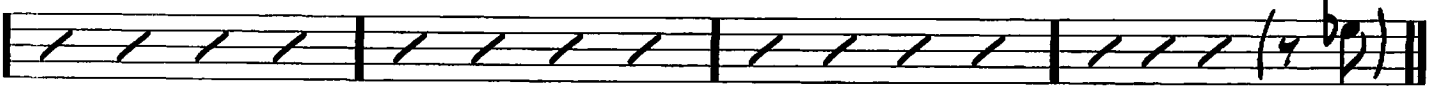


A^b7#11

F#-7 B7

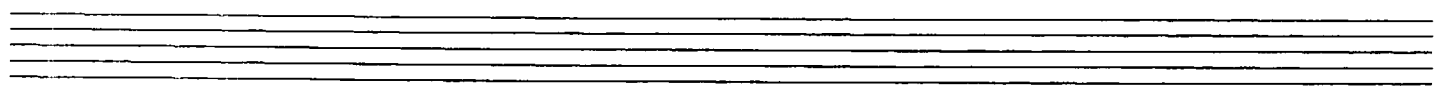
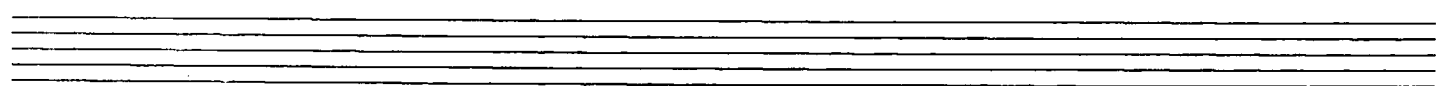
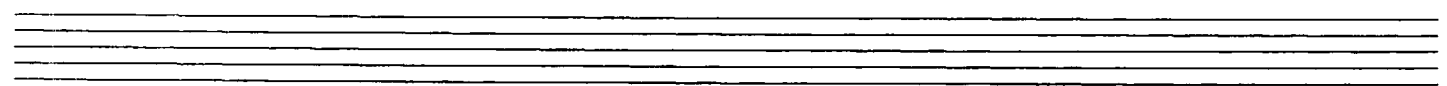
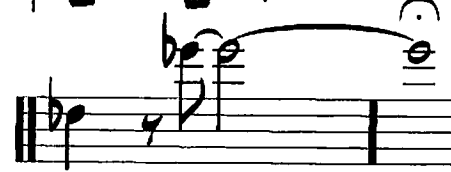
E^b-7

E^{major}7#11



⊕ E^b-7 E^{major}7#11

AFTER SOLOS, D.S. AL ⊕
(TAKE REPEAT)



(MED. BOSSA)

DESAFINADO

-ANTONIO CARLOS JOBIM/
NEWTON MENDONÇA

A Fmaj7

G7b5

G-7

C7

A-7b5

D7b9

1. G-7

A7b9

D7

D7b9

G7b9

Gbmaj7

(C7b9)

2. G-7

Bb-6

Fmaj7

B-7b5

E7#9

Amaj7

Bb07

B-7

E7

B Amaj7

Bb07

B-7

E7

A^{ma}7

F[#]-7

B-7

E7

C^{ma}7

C[#]o7

D-7

G7

G-7

E^b-6

G7

C7b9

C F^{ma}7

G7b5

G-7

C7

A-7b5

D7

G-7

B^b-6

F^{ma}7

D-7

G7

B^b-7

E^b7

G7

G-7

C7

F6

(C7)

DESERT AIR

- CHICK COREA

(JAZZ WALTZ)

Dbmaj7 / F C-7 / F Gbmaj7 / F

F- Cmaj7 Dbmaj7

E7#9 F-7

Gmaj7 Abmaj7 / G

Gmaj7 Abmaj7 / G Emaj7

A-/E Emaj7 A-/E

Bmaj7 Cmaj7#11 / B

1. Bb-7b5 C7b9

2.
 Bb-7b5 Eb7b9 Ab-7b5 Db7b9

F#-7b5 A-7 C-(maj7) Eb07

E- G- Bb-6 Db-7b5

D- B-7b5 Bbmaj7(#11) Bb-7

F- Gbmaj7/F F- Gbmaj7/F

F- Gbmaj7/F F- Gbmaj7/F

(ENDING)
 Faust

DEXTERITY

- CHARLIE PARKER

(BOP)

B \flat C-7 F7b9 B \flat G7 C-7 F7

B \flat B \flat 7 E \flat A \flat 7 D-7 D \flat 7 C-7 F7

²C-7 F7 B \flat A-7 D7 A-7 D7

D-7 G7 G-7 C7

C-7 F7 B \flat C-7 F7b9

B \flat G7 C-7 F7 B \flat B \flat 7 E \flat A \flat 7

C-7 F7 B \flat

DIZZY ATMOSPHERE

(FAST BOP)

-JOHN "DIZZY" GILLESPIE

Ab6 F-7 Bb-7 Eb7 Ab6 F-7 Bb-7 Eb7

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. It contains a melodic line with eighth notes and triplets.

Ab6 F-7 Bb-7 Eb7 Ab6

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. It contains a melodic line with eighth notes and triplets.

D7

Db7

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. It contains a melodic line with eighth notes and triplets.

C7

B7

Bb7

A7

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. It contains a melodic line with eighth notes and triplets.

Ab6

F-7

Bb-7

Eb7

Ab6

F-7

Bb-7

Eb7

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. It contains a melodic line with eighth notes and triplets.

Ab6

F-7

Bb-7

Eb7

Ab6

Musical staff with treble clef, key signature of three flats, and 4/4 time signature. It contains a melodic line with eighth notes and triplets.

(SLOW 4
EVEN 8/4)

DJANGO

-JOHN LEWIS

F- Bb-7 C7b9 F-

F7(b9) Bb-7 Eb7(b9) Abmaj7

Dbmaj7 G-7b5 G7/F C/E C7b9

F-9(maj7) F-7/Bb C7#5 - C7 Bb07/F F-

F-9(maj7) F-7/Bb C7#5 - C7 Bb07/F F- (FINE)

(MED. SWING)
SOLOS

F- D-7b5 G7 C7 F7(b9) Bb-7 Eb7 Ab7

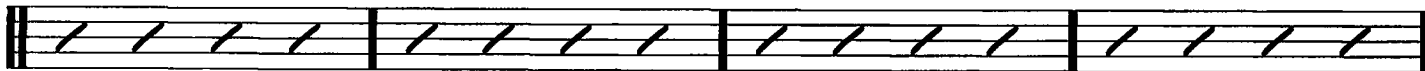
1. Db7 G7 C7 2. Db7 C7 F-6

F7(b9)

Bb^b_F

F7(b9)

Bb^b_F

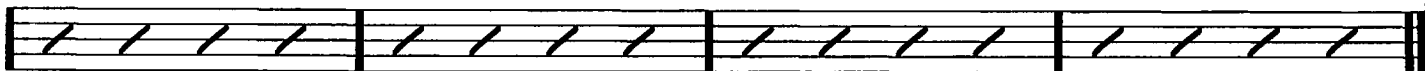


F7(b9)

Bb^b_F

F7(b9) Bb^b_F

F7(b9)



Bb

G-7b5

C7

F7

Bb7

Eb7

Ab7

Db7



Gb7

Db7



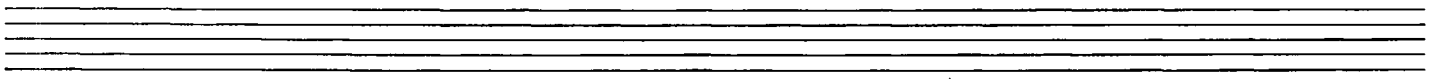
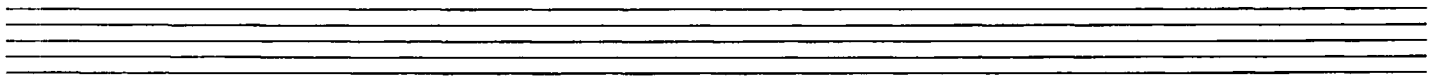
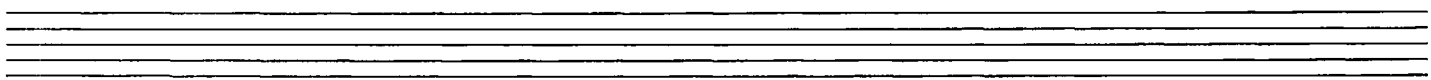
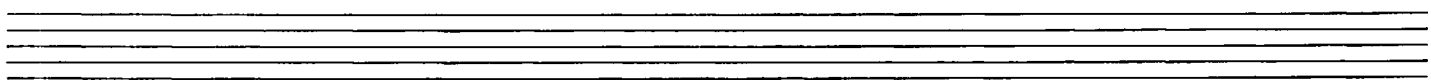
Gb7

Db7

(C7)



AFTER SOLOS, D.C. AL FINE



DOIN' THE PIG

-STEVE SWALLOW

(ROCK
EVEN B105)

A G

C C#o7 D7 / G

C C#o7 D7 / G

C C#o7 D7 / G7 D7 G

B

B-7b5

E-

A-7

D7

G7

D7

A7

C

E7

A7

Bb07

B7

E7

A7

Bb07

B7

E7

A7

Bb07

B7

D7

A7

D7

D G

C

C#o7

D7

117



G

C

C#o7

D7

G



C

C#o7

D7

G7

D7

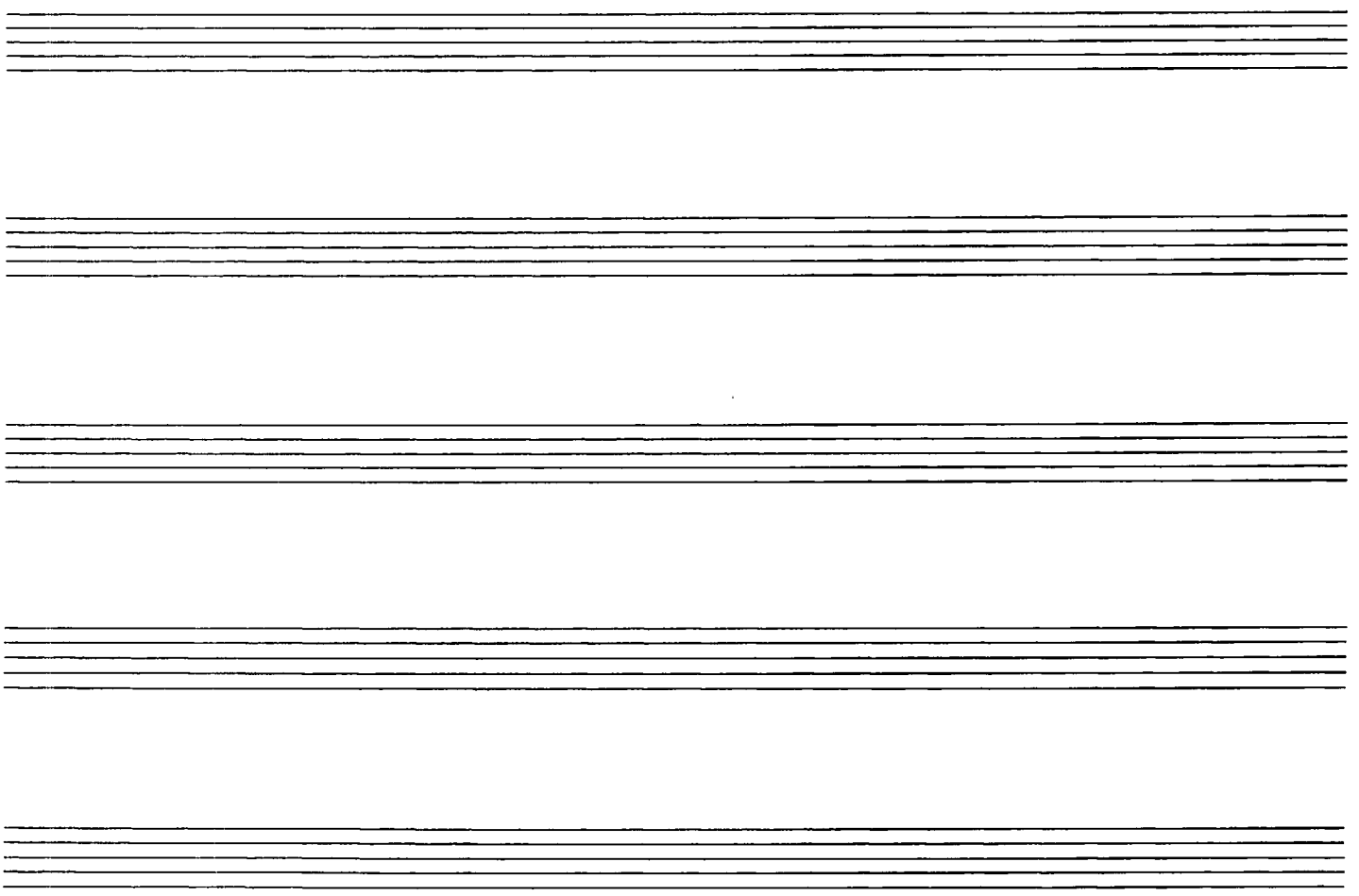
G



FINE

SOLO B C D

AFTER SOLDS, D.C. AL FINE



DOLORES

-WAYNE SHORTER

(FAST SWING)

D-7 F#7b5 E7#9 Ebmaj7 A-7 D7
 F-7 Bb7 A-7b5 D7#9 Dbmaj7
 D-7 F#7b5 E7#9 Ebmaj7 A-7 D7
 F-7 Bb7 A-7b5 D7#9 Dbmaj7
 C7sus4 A-7 D7 G-7 A-7 D7
 E-7b5 A7 C7 B-7b5 E7 Ebmaj7
 A-7 D7 F-7 Bb7 A-7b5 D7#9 Dbmaj7
 D-7 F#7#9 E7#9 Ebmaj7 A-7 D7
 F-7 Bb7 A-7b5 D7#9 Dbmaj7

DOLPHIN DANCE

-HERBIE HANCOCK

(MED. JAZZ)

Handwritten musical score for "Dolphin Dance" by Herbie Hancock. The score is in 4/4 time and consists of ten staves of music. The notation includes various chords and melodic lines. The chords are: Ebmaj7, Dbmaj7/Eb, Ebmaj7, D-7b5 G7, C-7, Ab7b5, C-7, A-7 D7, Gmaj7, Ab-7 Db7, F-7, Bb7, C-7, C-7/Bb, A-7, D7, Gmaj7, D-7/G, A/G, G7sus4, F7sus4, F7(b9), F7sus4, E-7 A7, Eb7, A-7 D7, B-7, E7 D-7, C#-7, F#7, Dmaj7/E, Cmaj7/E, Dmaj7/E, Cmaj7/E, Dbmaj7/Eb, Bb7(b9)/Eb, C7#9/Eb, D-7b5 G7b9.

DOMINO BISCUIT

- STEVE SWALLOW

(MED.)

Ab Ab7 Db

PAREN. CHORDS
1 x ONLY

LAST x RIT. FINE

Gb Gbmaj7 Cb

Gb Db Ab7

RHYTHM PLAYS THROUGHOUT
2ND TIME, SOLO TILL FINE

DON'T BLAME ME

(BALLAD)

Cmaj7 E-7b5 A7#5 A7 D-7b5 G7 Cmaj7 A-7

Musical staff 1: Treble clef, 4/4 time signature. Notes: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Chords: Cmaj7, E-7b5, A7#5, A7, D-7b5, G7, Cmaj7, A-7.

D-7b5 G7 E-7b5 A7 2. D-7 G7#5 Cmaj7 D-7 G7

Musical staff 2: Treble clef. Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Chords: D-7b5, G7, E-7b5, A7, 2. D-7, G7#5, Cmaj7, D-7, G7.

2. D-7 G7 C6 / G-7 C7 F6 E7

Musical staff 3: Treble clef. Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Chords: 2. D-7, G7, C6, G-7, C7, F6, E7.

A-7 D7

Musical staff 4: Treble clef. Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Chords: A-7, D7.

D-7 Ab7 G7 Cmaj7 E-7b5 A7#5 A7

Musical staff 5: Treble clef. Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Chords: D-7, Ab7, G7, Cmaj7, E-7b5, A7#5, A7.

D-7b5 G7 Cmaj7 A-7 D-7b5 G7 E-7b5 A7

Musical staff 6: Treble clef. Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Chords: D-7b5, G7, Cmaj7, A-7, D-7b5, G7, E-7b5, A7.

D-7 G7 C6

Musical staff 7: Treble clef. Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Chords: D-7, G7, C6.

(MED. SWING)

DON'T GET AROUND MUCH ANYMORE

-DUKE ELLINGTON/BOB RUSSELL

Handwritten musical score for the song "Don't Get Around Much Anymore" by Duke Ellington and Bob Russell. The score is written in 4/4 time with a medium swing feel. It consists of ten staves of music. The key signature is one flat (Bb), and the time signature is 4/4. The score includes various chord voicings and melodic lines. The chords are written in a shorthand notation, often with a slash and a rhythmic pattern (e.g., Cmaj7, D-7, D#o7 C/E). The melodic lines are written in a staff with a treble clef. The score is divided into two systems of five staves each. The first system contains the first five staves, and the second system contains the remaining five staves. The score ends with a double bar line and a repeat sign.

Chords and markings in the score include: Cmaj7, D-7, D#o7 C/E, C7, B7, Bb7 A7, D7, G7, C6, G7 N.C., 1. C6, 2. C6, G-7, C7, F6, F#o7, Cmaj7, C7, F6, F#-7b5 B7b9, E-7, Eb o7, D-7 N.C., Cmaj7, D-7, D#o7 C/E, Cmaj7, B7, Bb7 A7, D7, G7, C6, (Eb7, D-7, G7).

DONNA LEE

- CHARLIE PARKER

(UP TEMPO)

A Abmaj7

F7

Bb7

Bb-7

Eb7

Abmaj7

Eb-7

D7

Dbmaj7

Db-7

Gb7

Abmaj7

F7(b9)

Bb7

Bb-7

Eb7

B Abmaj7

F7

Bb7

G-7b5

C7(b9)

F-7

C7

F-7

G-7b5

C7

F-

Bb7

B07

C-7

F7

Bb-7

Eb7

Abmaj7

(F7(b9))

Bb-7

Eb7)

(MED.)

DREAM A LITTLE DREAM OF ME

-WILBUR SCHWANDT/FABIAN ANDREE/GUS KAHN

Chord progression for the first system: G⁶ | Eb⁷ D⁷ | G⁶ | E⁷ B-^{7b5} E⁷

Chord progression for the second system: A- | A-⁷ | A-^{7b5} F⁹ | G^{mi7} | E-⁷ | A-⁷ | D⁷

Chord progression for the third system: G^{mi7} | Eb⁷ D⁷ | G⁶ | F-⁷ B^{b7} | Eb⁶ | C-⁷ | F-⁷ B^{b7}

Chord progression for the fourth system: Eb⁶ | C-⁷ | F-⁷ | B^{b7} | Eb⁶ | C-⁷ | F-⁷ B^{b7}

Chord progression for the fifth system: Eb⁶ | C-⁷ | A-⁷ | D⁷ | G⁶ | Eb⁷ | D⁷

Chord progression for the sixth system: G⁶ | E⁷ B-^{7b5} E⁷ | A- | A-⁷ | A-^{7b5} | F⁹

Chord progression for the seventh system: G^{mi7} | Eb⁷ D⁷ | G⁶ (Eb⁷ D⁷)

(BALLAD)

DREAMSVILLE

- HENRY MANCINI /
JAY LIVINGSTON / RAY EVANS

Handwritten musical score for "Dreamsville" in 4/4 time. The score consists of a melody line and a bass line. The key signature has one sharp (F#), and the time signature is 4/4. The piece is marked as a ballad. The melody line starts with a repeat sign and a first ending. The bass line provides harmonic support with various chords. The score includes a first ending and a second ending. The chords are written in a shorthand notation, such as Cmaj7, G7/C, F#7, F7, D-7, Eb-7, A7, D-7, Ddb7(#11), F#-7b5, B7#5, E-7, A7, F#-7, B-7, C-7, F7, G#-7b5, C#7b9, F#-7b5, B7b9, E-7b5, A7b9, D-7, G7, Cmaj7, G7/C, Cmaj7, G-7, F#7, C-7/F, F7, D-7, Eb-7, D-7, Ddb7(#11), Cmaj7.

(MED. SWING)

EASTER PARADE

-IRVING BERLIN

A

Bbmaj7

F7

Bb7

Ebmaj7

C-7

C#o7



Bbmaj7

F7

Bbmaj7

G-7

1. C7

C-7

F7

2. C7

F7



Bbmaj7

B Bb9

Eb6



G-7

C7

F

Eb6

D-7

F7

**A**

Bbmaj7

F7

Bb7

Ebmaj7

C-7

C#o7



Bbmaj7

F7

Bbmaj7

G-7

C7

F7

Bbmaj7 (C-7 F7)



(MED. BALLAD)

EASY LIVING

Handwritten musical score for the song "Easy Living" by Leo Robin and Ralph Rainger. The score is written on a treble clef staff in 4/4 time, marked as a "Med. Ballad". The key signature has one flat (Bb). The music consists of several lines of notes with corresponding guitar chords written above them. The chords include triads (Fmaj7, F#o7, G-7, G#o7, Fmaj7/A, C-7, F7, Fmaj7, D-7, G-7, C7, A7, D7, G-7, C7, Fb, Bb7, Eb-7, Ab7, Dbmaj7, Bb-7, Eb-7, Ab7, F-7, Bb7, Eb-7, Ab7, Dbmaj7, Dbmaj7/C, Bb-7, Bb7/Ab, G-7, C7, C7#5, Fmaj7, F#o7, G-7, G#o7, Fmaj7/A, C-7, F7, Bbmaj7, Eb7, Fmaj7, D-7, G-7, C7, Fb, Ab7, Dbmaj7, C7) and some are marked with a "3" indicating a triplet. The score ends with a double bar line.

EASY TO LOVE

- COLE PORTER

(BALLAD)

(YOU'D BE SO EASY TO LOVE)

Handwritten musical score for "Easy to Love" by Cole Porter. The score is written on a grand staff with treble and bass clefs. It includes a key signature of one flat (B-flat major) and a 4/4 time signature. The music consists of several staves of notes and rests, with various chords written above the notes. The chords include D-7, G-7, Cmaj7, F7, E-7, A7b5, A7, Fmaj7, Eb7, F-6, and Cb. There are also first and second endings marked with "2." and a "FINE" instruction at the end of the piece.

(SLOWLY)
♩ = 52

ECCLUSIASTICS

- CHARLES MINGUS

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

A F7 G-7 A-7 Bb7 B7 E7

A-7 D7#5 Bb7 Db7 E7 Gmaj9

(GOSPEL)

B C7 F7 Bb7 Eb7

Ab7 Db7 G-7b5 C7#5(#9)

C F7#9 (SOLO)

EIGHTY ONE

-MILES DAVIS/ RONALD CARTER

(MED.
EVEN BEATS)

A F9sus4

Bb9sus4

F9sus4

Bb9sus4

F9sus4

C9sus4

Bb9sus4

D7(b9)7b5
F

B F9sus4

Bb9sus4

F9sus4

Bb9sus4

F9sus4

C9sus4

Bb9sus4

F9sus4

(TO SOLOS)

(ENDING)
F9sus4

CHANGE TO SWING FEEL ON
LAST CHORUS OF SOLOS

(FADE)

EL GAUCHO

(LATIN)

Fmaj7 Ebmaj7 D-7 Bb7 B7 E7#5

F-7 Gbmaj7 F-7 Gbmaj7 Ebmaj7

C-7 D-7

C-7 D-7 E-7

1. 2. (LAST TIME)

REPEAT HEAD IN/OUT

(BOP)

EPISTROPHY

-THELONIOUS MONK/
KENNY CLARKE

Chord progression: C#7 D7 C#7 D7 C#7 D7 C#7 D7

Chord progression: D#7 E7 D#7 E7 D#7 E7 D#7 E7

Chord progression: D#7 E7 D#7 E7 D#7 E7 D#7 E7

Chord progression: C#7 D7 C#7 D7 C#7 D7 C#7 D7

Chord progression: F#-6

Chord progression: B7 Db7 D7

Chord progression: D#7 E7 D#7 E7 D#7 E7 D#7 E7

Chord progression: C#7 D7 C#7 D7 C#7 D7 C#7 D7

Chord progression: C#7 D7 Gb7(#11)

AFTER SOLDS, D.C. AL

EQUINOX

-JOHN COLTRANE

(MED.)

INTRO

(MELODY)

HEAD

(LAST x)

REPEAT HEAD IN/OUT
TAG LAST 4 BARS FOR ENDING

(LATIN)

EQUIPOISE

-STANLEY COWELL

INTRO

F#-7 Gmaj7 F#-7 Gmaj7 F#-7 Gmaj7 F#-7

A

Dmin7 E7 F#-7 C#-7 Dmin7 E7 F#-7 C#-7

Bb7#9 B-7 C#-7 Dmin7 Bb7#9 B-7 C#-7 E7sus4 Amin7

G#-7b5 C#7 F#-7 D/F# C#-7/E E7sus4 Dmin7 B-7 C#-7

B

F#-7 Gmaj7 F#-7 Gmaj7 F#-7 Gmaj7 F#-7

D.S. FOR SOLOS (AAB)
AFTER SOLOS, D.S. AL

C#-7 E7sus4 Amin7

RIT.

E.S.P.

-WAYNE SHORTER

(FAST SWING)

E7#5(#9)

Fmaj7

E7#5(#9)

Ebmaj7(#11)

D7#9

Ebmaj7(#11)

E7#9

Fmaj7 Ebmaj7

1. D-7

G7

G-7

Gbmaj7(#11)

2. Db7(#11)

G-7

Db-7

Gb7

Fmaj7

Fmaj7

E7#9

AFTER SOLOS, D.C. AL

(MED. BALLAD)

FALL

-WAYNE SHORTER

F#7add4 B7b9 E9sus4 Ebmaj7b5

F#7add4 B7b9 E9sus4 Ebmaj7b5

Dmaj7 D7b9 G-11 B-9 Abmaj7b5

F#7add4 B7b9 E-11 A-11/B

FALLING GRACE

- STEVE SWALLOW

(UP)

Abmaj7 D7/F# G-7

F-7 Bb7 Eb/G D7/F# G7/F C/E

Fmaj7 F#-7b5 B7 E-7

A-7 D7 Gmaj7 C-7 C#o7

Bbmaj7 Ebmaj7 E-7b5 A7 D-7 Db7

C-7 F7 Bbmaj7 Ebmaj7 Abmaj7 Dbmaj7

(MED. OR UP) FALLING IN LOVE WITH LOVE

-RICHARD RODGERS/ LORENZ HART

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of 12 staves of music. The first staff begins with a treble clef, a key signature change to two flats, and a 4/4 time signature. The melody is primarily composed of quarter and eighth notes, with some rests. Chord changes are indicated by handwritten annotations above the staff. The score includes two first endings (1. A-7, D7, A-7, D7) and two second endings (2. A-7, D7, Ab7, G7). The piece concludes with a double bar line and the word 'FINE'.

Chord annotations include: Bbmaj7, Bb6, Bbmaj7, B07, C-7, F7, C-7, F7, C-7, F7, Bbmaj7, Bb6, Bbmaj7, Bb6, Bbmaj7, Bb6, 1. A-7, D7, A-7, D7, G-, G-(maj7), G-7, C7, C-7, F7, 2. A-7, D7, Ab7, G7, C-7, G7b9, C-7, F7, Bbmaj7, (C-7), (F7).

FINE

(SWING)

FEE-FI-FO-FUM

E^b7 D7#9 G-7 Abmaj7 Bmaj7 D7 D-7 G7

E^b7 D7#9 G-7 Abmaj7 C7b9 F7 Bb7

E^b7 Bb7

E^b7 Bb-7 Eb7 A-7 D7

E^b7 D7#9 G-7 Abmaj7 Bmaj7 D7 D-7 G7

E^b7 D7#9 Dbmaj7 C7b9 Bmaj7

FINE

(MED. BALLAD)

A FINE ROMANCE

-JEROME KERN/
DOROTHY FIELDS

The musical score is written in 4/4 time and consists of several systems of staves. The first system includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written on a single staff, and the accompaniment is indicated by chords written below the staff. The first system contains four measures with chords: C^b, C^{#o7}, D^{-b}, and D^{#o7}. The second system contains four measures with chords: E⁻⁷, A⁻⁷, D⁻⁷, and G⁷. The third system is marked with a first ending bracket and contains six measures with chords: C^b, E^{b7}, D⁻⁷, G⁷, D⁻⁷, and G⁷. The fourth system contains six measures with chords: C^b, A⁷, G^{b7}, F⁷, E⁷, A⁷, D⁻⁷, and G⁷. The fifth system is marked with a second ending bracket and contains six measures with chords: C^b, C⁷, F^{maj7}, A⁷/E, D⁻⁷, and D^{#o7}. The sixth system contains six measures with chords: E⁻⁷, E^{b7}, D^{-b}, G⁷, C^b, and (D⁻⁷ G⁷). The score concludes with a double bar line and the word "FINE".

(MED. LATIN)

500 MILES HIGH

- CHICK COREA /
NEVILLE POTTER

♩

E-7

G-7

Bb maj7

B-7b5

E7#9

A-7

F#-7b5

F-7

F-7 / N.C.

C-7(11)

B7#5(#9)

AFTER SOLOS, D.S. AL

C-7(11)

Ab maj7

N.C.

C-7(11)

2nd TIME, RIT.

502 BLUES

- JAMES ROWLES

(MED.)

A-7 D^bma⁷#5 B-7b5 E7b9

A-7 D^bma⁷#5 B-7b5 E7#9

C-7 F7 B^bma⁷7 A-7 A^b-7 D^b7

1. F#-7b5 B7b9 Ema⁷7 E7#5

2. F#-7b5 B7b9 E-7

FINE

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

FOLLOW YOUR HEART

-JOHN McLAUGHLIN

(MED. SLOW)
ROCK

INTRO

E9sus4

Musical notation for the Intro section, featuring guitar and bass lines in E major with a 9sus4 chord.

HEAD

E9sus4

Musical notation for the Head section, featuring a melodic line in E major with a 9sus4 chord.

CONT. RHYTHM SIM.

A9sus4

Musical notation for the first staff of the Head section, featuring guitar and bass lines with a 9sus4 chord.

E9sus4

B9sus4

Musical notation for the second staff of the Head section, featuring guitar and bass lines with a 9sus4 chord.

A9sus4

G9sus4

Musical notation for the third staff of the Head section, featuring guitar and bass lines with a 9sus4 chord.

D.S. FOR SOLOS

AFTER SOLOS, D.S. AL

E9sus4

G9sus4

(ENDING)

E9sus4

Musical notation for the ending section, featuring a vamp and a final chord.

REPEAT AS DESIRED

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

(JAZZ WALTZ)

FOOTPRINTS

-WAYNE SHORTER

INTRO

C-7

HEAD

C-7

BASS CONTINUE SIMILE

F-7

C-7

F#-7b5

F7#11

E7b5(#9)

A7b5(#9)

C-7

(MED. BALLAD)

FOR ALL WE KNOW

-J. FRED COOTS/
SAM M. LEWIS

Handwritten musical score for guitar, featuring a melody line and a chord progression. The key signature is E-flat major (three flats) and the time signature is 4/4. The score includes first and second endings, with various chord voicings and melodic ornaments like triplets.

Chord Progression:

- Line 1: E^b6 C-7 F9 B^b7 F-7 B^b7
- Line 2: E^bmaj7 Abmaj7 G-7b5 C7b9 F-7 F-7b5 B^b7
- Line 3: E^bmaj7 G^b07 F-7 B^b7
- Line 4: C-7 F7 F-7 B^b7
- Line 5: E^bmaj7 A-7 D7 G-7 D^b9(#11) C^{9sus4} C7
- Line 6: F-7 B^b7 E^b6 (F-7 B^b7)

Melodic Details:

- Line 1: Melody starts with a triplet of eighth notes (G4, A4, B4) in the first measure.
- Line 2: Melody continues with a triplet of eighth notes (G4, A4, B4) in the second measure.
- Line 5: Melody features a triplet of eighth notes (G4, A4, B4) in the second measure.
- Line 6: Melody features a triplet of eighth notes (F4, G4, A4) in the first measure.

(BALLAD)

FOR HEAVEN'S SAKE

-DON MEYER/EUSE BRETTON/SHERMAN EDWARDS

G-7b5 C7b9 Fmaj7 D7b9 G-7b5 C7b9 Fmaj7 F7

Bb-7 A-7 Ab07 | G-7 C7 F6

2. G-7 C7 F6 Eb-7, Eb-7 / Ab Ab7 Dbmaj7 D07

Eb-7, Eb-7 / Ab Ab7 Dbmaj7 F- F-(#5) F-6 F-7

Bb-7 Eb7 G-7 C7 G-7b5 C7b9 Fmaj7 D7b9

G-7b5 C7b9 Fmaj7 F7 Bb-7 A-7 Ab07

G-7 C7 F6

FINE

(I LOVE YOU)

(MED. BALLAD) FOR SENTIMENTAL REASONS

- WILLIAM BEST/DEEK WATSON

Handwritten musical score for guitar, featuring ten staves of music with various chords and melodic lines. The key signature is one flat (Bb) and the time signature is 4/4. The score includes a variety of chord voicings such as Fmaj7, D-7, G-7, C7, Fb, D-7, G-7, C7, Gb7#5, Fmaj7, Ab7, G-7, C7, Fmaj7, D-7, G-7, C7, Fb, D-7, G-7, C7, Fb, Bb-6, Fb, C-7, B7b5, Bbmaj7, Bb7, F/C, D7b9, G-7, C7, Fmaj7, E-7b5, A7b9, D-7, G7, G7/C, C7, Gb7#5, Fmaj7, Ab7, G-7, C7, Fmaj7, D-7, G-7, C7, Fb, D-7, G-7, C7, Fb, D7b9, G-7, C7, Gb7#5, Fb, G-7, Gb7, Fmaj7, and AFTER SOLDS, D.C. AL. The score also includes performance markings like (RIT. LAST X) and a circled cross symbol.

FOREST FLOWER

- CHARLES LLOYD

(LATIN SWING)

A (LATIN)
A maj7

G maj7

First staff of music with notes and rests.

/ N.C.

C maj7

Bb maj7

Second staff of music with notes and rests.

/ N.C.

B (SWING)
Db-7

D-7b5 G7b9

C maj7

Third staff of music with notes and rests.

/ N.C.

1. (LATIN)
C-7

B7#9

Bb maj7

Fourth staff of music with notes and rests.

/ N.C.

2. (LATIN)
C-7

B7#9

Bb13

Fifth staff of music with notes and rests.

/ N.C.

C (LATIN)
C-7

Bb13

Ebmaj7

Sixth staff of music with notes and rests.

/ N.C.

Bb13

Ab7#11

Gbmaj7

Seventh staff of music with notes and rests.

Gb-7

A-7

C-7

Eighth staff of music with notes and rests.

Eb-7

C6
tr

Ninth staff of music with notes and rests.

AFTER SOLOS, D.C. ALL \oplus PLAY **B** SWING THROUGHOUT FOR SOLOS

(ENDING)

\oplus C maj7
(VAMP)

D-7
/G

C maj7

Tenth staff of music with notes and rests.

SOLO AS DESIRED

FOUR

-MILES DAVIS

(MED. SWING)

FINE

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

FOUR ON SIX

- JOHN L. (WES) MONTGOMERY

(UP)

INTRO

(BASS) N.C.

HEAD

SOLOS

(MED. BLUES) FREDDIE FREELoader

- MILES DAVIS

Bb7

Eb7 *Bb7*

1. *F7* *Eb7* *Ab7*

TAKE 1st ENDING FOR SOLOS

2. *F7* *Eb7* *Bb7*

(MED. PUNK ROCK) **FREEDOM JAZZ DANCE** -EDDIE HARRIS

N.C. Bb7(#11)

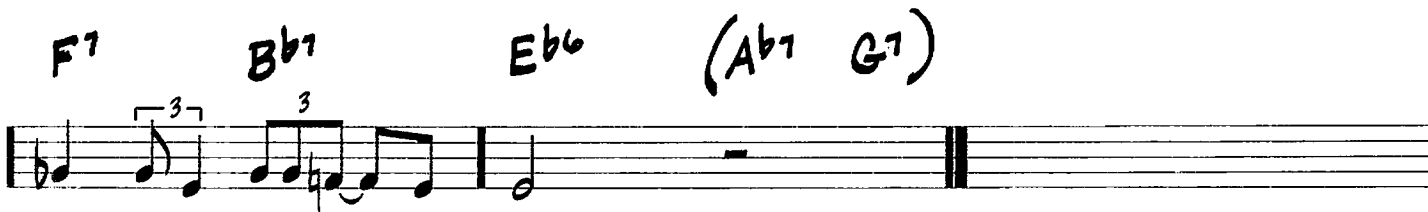
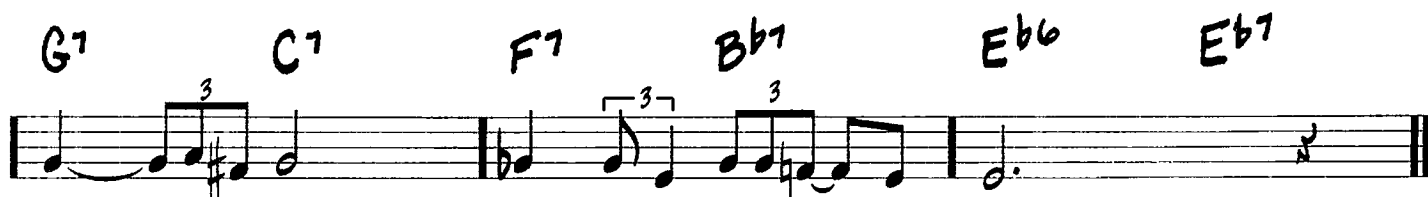
N.C. Bb7

N.C. Bb7#9

REPEAT HEAD IN/OUT
OPEN SOLOS OVER Bb7

(SLOW BLUES) GEE BABY, AIN'T I GOOD TO YOU

- DON REDMAN/ANDY RAZAF



(JAZZ WALTZ)

FULL HOUSE

-JOHN L. (WES) MONTGOMERY

INTRO

Musical notation for the Intro section, starting with an F-9 chord. The melody consists of eighth and quarter notes in a 3/4 time signature.

Musical notation for the first staff of section A, with chords F-9, B^b13, F-9, B^b13, and F-9.

Musical notation for the second staff of section A, with chords B^b13, F-9, C7[#]9, F-9, and B^b13.

Musical notation for the third staff of section A, with chords F-9, B^b13, F-9, B^b13, and F-9.

Musical notation for the fourth staff of section A, with chords B^b7, E^b7, and A^bmaj7.

Musical notation for the fifth staff of section A, with chords D^b7, G^bmaj7, Bmaj7, G-7^b5, and C7^b9(#11).

Musical notation for the sixth staff of section A, with chords F-9, B^b13, F-9, B^b13, and F-9.

B^b13 F-9 C7#9 F-9 B^b13

F-9 B^b13 F-9 B^b13 F-9

(SOLO BEGINS) SOLO [A][A][B][A]
 AFTER SOLOS, D.S. AL (TAKE REPEAT)

F-9

1. 2.

F-9 (VAMP) B^b13 (LAST *) F-9

GEMINI

-JIMMY HEATH

(FAST 3)

Chords: Eb, Db/Eb, Eb, Db/Eb

Chords: Eb, Db/Eb, Eb, Db/Eb

Chords: Eb-7, Ab7/Gb, Eb-7, Ab7/Gb

Chords: Eb, Db/Eb, Eb, G7#9, C7#9

Chords: F7b9, B7#5, C7#9, Bb7#9

Chords: Eb, Db/Eb, Eb, Db/Eb

GIANT STEPS

-JOHN COLTRANE

(UP)

Handwritten musical notation for the piece "Giant Steps" by John Coltrane. The notation is written on a single staff in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The piece consists of 16 measures, with the following chord changes indicated above the notes:

- Measure 1: Bm7 D7
- Measure 2: Gm7 Bb7
- Measure 3: Ebm7
- Measure 4: A-7 D7
- Measure 5: Gm7 Bb7
- Measure 6: Ebm7 F#7
- Measure 7: Bm7
- Measure 8: F-7 Bb7
- Measure 9: Ebm7
- Measure 10: A-7 D7
- Measure 11: Gm7
- Measure 12: C#-7 F#7
- Measure 13: Bm7
- Measure 14: F-7 Bb7
- Measure 15: Ebm7
- Measure 16: C#-7 F#7

The notes are primarily quarter and eighth notes, with some rests and ties. The piece concludes with a double bar line.

FINE

THE GIRL FROM IPANEMA

(BOSSA)

(GARÔTA DE IPANEMA)

-ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

A Fmaj7 G7

G-7 Gb7b5 1. Fmaj7 Gb7b5

2. Fmaj7

B Gbmaj7

B7 F#-7

D7 G-7

Eb7 A-7 D7b9(#11)

G-7 C7b9(#11) **C** Fmaj7

G7 G-7 Gb7b5

Fmaj7 (Gb7b5)

x2

GLORIA'S STEP

-SCOTT LEFARO

(MED. SWING)

Fmaj7

Ebmaj7

Dmaj7

Dbmaj7

C7#9

F-7

Fmaj7

Ebmaj7

Dmaj7

Dbmaj7

C7#9

F-7

E-7

Fmaj7

A-7b5

E-7b5

G-7b5

D-7b5

F-7b5

Bb-7b5

Eb7#9

(BALLAD)

GOD BLESS' THE CHILD

-ARTHUR HERZDIG JR./

BILLIE HOLIDAY

Handwritten musical score for "God Bless the Child" in 4/4 time, featuring a melody line and a chord line. The key signature is two flats (Bb, Eb). The score includes various chord symbols such as Ebm7, Eb7, Ab6, Bb-7, Eb7, Abm7, Ab6, G-7, C7b9, F-7, Bb7, Eb6, F-7, Bb7, D-7b5, G7, C-, C-(m7), C-7, C-6, G-7, D-7b5, G7, C-, C-(m7), C-7, C-6, G-7, C7, F-7b5, Bb7, Ebm7, Eb7, Ab6, Ebm7, Eb7, Ab6, Bb-7, Eb7, Bb-7, Eb7, Abm7, Ab6, Ab-(m7), Ab-6, G-7, C7b9, F-7, Bb7, Eb6, and (F-7 Bb7). The score is written on ten staves, with the first staff starting with a repeat sign and a first ending bracket.

GOLDEN LADY

-STEVIE WONDER

(MED. ROCK)
♩ = 104

Chords: Ebmaj7 F-7 G-7 A-7 D7sus4

Chords: Ebmaj7 Bbmaj7 Ab-7 Db7 Gbmaj7
F#-7 B7sus4 B7 A-7 D7sus4 (3rd x: Eb7b9)

Chords: G- G-(maj7) G-7 G-6 Abmaj7
G- G-(maj7) G-7 G-6 Abmaj7

Chords: Gmaj7 F-7 Bb7sus4
Solo Ebmaj7 F-7 G-7 A-7 D7sus4

Chords: Ab- Ab-(maj7) Ab-7 Ab-6 Amaj7 LAST TIME, D.S. AL
A- A-(maj7) A-7 A-6 Bbmaj7

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

GOOD EVENING MR. AND MRS. AMERICA

-JOHN GUERIN

D7sus4 D-7(add4) D7sus4 D-7(add4)

A D7sus4 D-7(add4) D7sus4 D-7(add4) D-7

(BASS CONT. SIM.)

B D7#9 G13 Bb13 Ab13 F13 Db13 A13

C#-9 / F# F#13 (SOLO FILL) C#-9 / F# F#13

B- N.C. (BASS)

C SOLOS D-7sus4 D-7 D-7sus4 D-7 D-7sus4 D-7

D.C. AL 1 (TAKE REPEAT)

D7sus4 Ab13 F13 Db13 A13 F#7sus4 F#7 F#7sus4 F#7

B-

1. 2. LAST TIME (TO D)

BACK TO [C] FOR MORE SOLOS
(TAKE REPEAT)

[D] (LAST SOLO CHORUS)
D7sus4

A^b/D

A^b13 F13 D^b13 A13

F#7sus4

(BASS)

B-

D.C. AL 2
(TAKE 2ND ENDING)

♩ 2 D7#9

tr

B7#9

tr

A^b7#9

tr

F7#9

A7sus4

♩ 4. Ad

♩ 4. Ad

♩ 4. Ad

D7sus4

FINE

GRAND CENTRAL

-JOHN COLTRANE

($\text{♩}^{\text{UP}} = 258$)

F- Bb-7 Eb7 Ab-7 Db7

Gb-7 B7 Bb- B7b5 Bb-

B7b5 2. Bb- F#-7 B7

F#-7 B7 F#-7 B7 F#-7 B7 F#-7 B7

F#-7 B7 Bb-7 E7 A7 C7 F-

Bb-7 Eb7 Ab-7 Db7 Gb-7 B7 Bb-

B7b5 Bb- B7b5 Bb-

B7b5 Bb-

FINE

THE GREEN MOUNTAINS - STEVE SWALLOW

♩ = 132
(EVEN 8 MEAS)

INTRO/ENDING

Cmaj7 G9sus4

HEAD

Cmaj7 (G9sus4)

Abmaj7 (Eb9sus4)

Fmaj7 (C9sus4)

D7 (A-7)

G D/F# G7/F C/E Fmaj7 E-7 A-7 D7

G

166

(BOP)

GROOVIN' HIGH

-JOHN "DIZZY" GILLESPIE

E $\flat\flat$ A-7

D7 E $\flat\flat$

G-7 C7 F7

F-7 B \flat 7

G-7 F#-7 F-7

B \flat 7 B \flat 7

F-7 D \flat 7 E $\flat\flat$ (F-7 B \flat 7)

FINE

GROW YOUR OWN

-KEITH JARRETT

(ROCK)

A F Ab C7 F7 / / G7

Musical staff for section A, measures 1-3. The key signature has one flat (Bb) and the time signature is 4/4. Measure 1 contains a whole rest. Measure 2 contains a melodic line starting on G4. Measure 3 contains a melodic line starting on G4 with a triplet of eighth notes.

C7 Bb7 F A7 D- Eb7(13)

Musical staff for section A, measures 4-6. Measure 4 contains a melodic line starting on G4. Measure 5 contains a melodic line starting on G4. Measure 6 contains a melodic line starting on G4.

Db7(13) A7(#11) D7 F7

Musical staff for section A, measures 7-9. Measure 7 contains a melodic line starting on G4. Measure 8 contains a melodic line starting on G4. Measure 9 contains a melodic line starting on G4.

Bb7 Eb7 G B D F

Musical staff for section A, measures 10-12. Measure 10 contains a melodic line starting on G4. Measure 11 contains a melodic line starting on G4. Measure 12 contains a melodic line starting on G4 with a triplet of eighth notes.

B G7 C7 FINE

Musical staff for section B, measures 1-2. Measure 1 contains a melodic line starting on G4. Measure 2 contains a melodic line starting on G4.

SOLO ON **B** - THEN TO **C**

Musical staff for section C, measures 1-3. Measure 1 contains a melodic line starting on G4. Measure 2 contains a melodic line starting on G4. Measure 3 contains a melodic line starting on G4.

C Bb F C Bb7 F

Musical staff for section C, measures 4-6. Measure 4 contains a melodic line starting on G4. Measure 5 contains a melodic line starting on G4. Measure 6 contains a melodic line starting on G4.

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

(MED. BALLAD)

GUILTY

- GUS KAHN / RICHARD WHITING /
HARRY AKST

Bbmaj7 G7#5 C-7 A7#5 Bbmaj7 Bb7#5 Ebmaj7 Ab7
 Bbmaj7 Db07 C-7 F7 1. C-7 F7#5 Bb6 C-7 F7
 2. C-7 F7 Bb6 E-7b5 A7 D- D-(maj7) D-7 E-7b5 A7#5
 D-7 E-7 A7 Fmaj7 G-7 C7
 G-7 C7 C-7 F7 Bbmaj7 G7#5 C-7 A7#5
 Bbmaj7 Bb7#5 Ebmaj7 Ab7 Bbmaj7 Db07 C-7 F7
 C-7 F7 Bb6

GYPSY IN MY SOUL

(MED.)

-CLAY BOLAND/ MOE JAFFE/ CLAY BOLAND

Ebmaj7 C-7 F-7 Bb7 Ebmaj7 C-7 F-7 Bb7 Ebmaj7 C-7

F-7 Bb7 Eb6 C-7 F-7 Bb7 Eb6 A-7b5 D7

G-7 C7 G-7 C7 G-7 C7 G-7 C7 F-7 Bb7

G PEDAL

F PEDAL

F-7 Bb7 F-7 Bb7 F-7 Bb7 Ebmaj7 C-7 F-7 Bb7 Ebmaj7 C-7

F-7 Bb7 Ebmaj7 C-7 F-7 Bb7 Eb6 C07

F-7 Bb7 F-7 Bb7b9 Eb6 C07 F-7 Bb7

F-7 Bb7b9 Eb6 C-7 F-7 Bb7 Ebmaj7 C-7 F-7 Bb7

Ebmaj7 C-7 F-7 Bb7 Ebmaj7 C-7 F-7 Bb7 Eb6 (F-7 Bb7)

HALF NELSON

- MILES DAVIS

(MED. UP)

Cmaj7 *F-7*

* PLAY CUE ON REPEAT - THEN SOLOS

Bb7 *Cmaj7*

B-7 *Bb-7* *Abmaj7*

A-7 *D7*

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

Abmaj7 *G7* *Cmaj7*

F-7 *Bb7* *Cmaj7*

(MED.)

HAVE YOU MET MISS JONES

-RICHARD RODGERS/LORENZ HART

Handwritten musical score for "Have You Met Miss Jones" in 4/4 time. The score consists of seven staves of music with various chords and a repeat sign. The chords are: Fmaj7, F#o7, G-7, C7, A-7, D-7, G-7, C7, C-7, F7, Bbmaj7, Ab-7, Db7, Gbmaj7, E-7, A7, Dmaj7, Ab-7, Db7, Gbmaj7, G-7, C7, Fmaj7, F#o7, G-7, C7, Bb7, A-7, D7, G-7, C7, Fmaj7, (G-7 C7).

HEAVEN

-DUKE ELLINGTON

(BALLAD)

Bbmaj7 G7b5

C7#11 F7#5

F-7 Bb7 Ebmaj7

E-7b5 A7 D-7 C7 Cb7

Bbmaj7 G7

C7 F7 Bbmaj7

HEEBIE JEEBIES

- BOYD ATKINS

(MED.)



FINE

(MED.) HERE'S THAT RAINY DAY

-JIMMY VAN HEUSEN/JOHNNY BURKE

Handwritten musical score for "Here's That Rainy Day" in G major, 4/4 time. The score consists of seven staves of music with handwritten chord symbols above them. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a simple, melodic style with various note values and rests. The chord symbols are: Gmaj7, Bb7, Ebmaj7, Abmaj7, A-7, D7, Gmaj7, D-7, G7, C-7, F7, Bbmaj7, Ebmaj7, A-7, D7, Gmaj7, A-7, D7, Cmaj7, A-7, D7, B-7, E-7, A7, A-7, D7, Gb, (A-7 D7).

(UP)

HELLO, YOUNG LOVERS

- RICHARD RODGERS/
OSCAR HAMMERSTEIN II

f Cmaj7 D-7 E-7 D-7

Cmaj7 C#o7 D-7 G7

D-7b5 G7/B Ebmaj7/Bb G7

Ab7b5 G7sus4 G7 C6 D-7 G7

2. C6 G-7 C7 F6 G-7

A-7 G-7 Fmaj7 G-7 C7

Fmaj7 B-7b5 E7

A-7 D7 D-7 A7#5

Ab7b5 G7 Cmaj7 D-7

E-7 D-7 Cmaj7 C#o7

D-7 G7 D-7b5 G7/B

Ebmaj7/Bb G7 Ab7b5 G7

G-6 C7 F F-

E7 A7 D-7 Ab7 G7 ⊕

Cb (SOLO BREAK) (D-7 G7)

⊕ Cb

AFTER SOLDS, D.S. AL ⊕
(PLAY PICKUP)

(MED.)

HOT TODDY

-HERB HENDLER/
RALPH FLANAGAN

Chord progression: C^b G⁻ C^b G⁻ F^{major7} F^b F^{major7} F^b

Chord progression: C^b G⁻ C^b G⁻ F^{major7} F^b F^{major7} F^b

Chord progression: F⁷ C⁻ F⁷ C⁻ 1. B^bmajor⁷ B^b B^bmajor⁷ B^b

Chord progression: G⁷ D⁻ G⁷ D⁻ C⁷

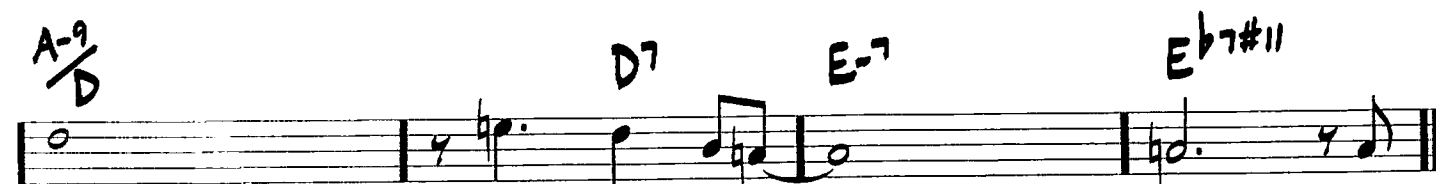
Chord progression: 2. B^bmajor⁷ B^b B^b- C^b G⁻ C^b G⁻

Chord progression: C^b G⁻ F^b

HOUSE OF JADE

-WAYNE SHORTER

(SLOW SWING)



(MED.)

HOW HIGH THE MOON

- MORGAN LEXIS/
NANCY HAMILTON

Gmaj7 G-7 C7
 Fmaj7 F-7 Bb7
 Ebmaj7 A-7b5 D7 G-7 A-7b5 D7
 Gmaj7 A-7 D7 B-7 Bb7 A-7 D7
 Gmaj7 G-7 C7
 Fmaj7 F-7 Bb7
 Ebmaj7 A-7b5 D7 Gmaj7 A-7 D7
 B-7 Bb7 A-7 D7 Gb (A-7 D7)
 FINE

HOW INSENSITIVE

(INSENSATEZ)

-ANTONIO CARLOS JOBIM/VINICIUS DE MORAES/NORMAN GIMBEL

(BOSSA)

Handwritten musical score for guitar, featuring ten staves of music in 4/4 time. The score includes various chords and melodic lines. The chords are: D-9, C#07, C-6, G7/B, Bbmaj7, Ebmaj7, E-7b5, A7b9, D-7, Db7, C-9, B07, Bbmaj7, E-7b5, A7b9, D-7, Db7, C-9, F7, B-7, E7b9, Bbmaj7, A7b9, D-7.

HOW MY HEART SINGS

-EARL ZINDARS/
ANNE ZINDARS

(J=146)

Handwritten musical score for guitar, featuring a melody line and a bass line with various chords and a solo section.

Chords: E-7, A-7, D-7, G7, Cmaj7, Fmaj7, B-7b5, E7b9, A-7, Ab07, A-7/G, F#-7b5, Emaj7, G07, F#-7, B7, Dmaj7/E, Amaj7/B, Dmaj7, Amaj7, Cmaj7/B, Gmaj7/A, Cmaj7, B7#9, A-7, Ab07, A-7, D7, E-7, A-7, Ab7, G7#5, C6, G-7, F#-7b5, B7b9.

Other markings: B PEDAL, D.S. AL, (SOLO BEGINS)

HULLO BOLINAS

-STEVE SWALLOW

(MED.)

C G7 E7 A-

D7 G7 E7 Fmaj7

B7 Cmaj7 A- Fmaj7

B7 E-

(ENDING)

G7 E7 A-

RIT. ----->

I CAN'T GET STARTED WITH YOU

-VERNON DUKE/IRA GERSHWIN

Chords and musical notation for the first ten staves:

- Staff 1: C^{maj7} $A-7$ $D-7$ $G7$ $E7$ $A-7$
- Staff 2: $D7$ $G7^{sus4}$ C^{maj7} $A-7$ $D-7$ $G7^{b9}$
- Staff 3: 1. $Bb7b5$ $A7$ $D7$ $G7^{sus4}$ 2. $C6$ $Bb7$ C^{maj7}
- Staff 4: $E-7$ $A7$ $E-7$ $A7$ D^{maj7} G^{maj7} D^{maj7}
- Staff 5: $D-7$ $G7$ $D-7$ $G7$ $E-7$ $A7$ $D7$ $G7^{sus4}$
- Staff 6: C^{maj7} $A-7$ $D-7$ $G7$ $E7$ $A-7$ $D7$ $G7^{sus4}$
- Staff 7: C^{maj7} $A7\#5$ $D-7$ $G7$ $C6$ ($A7\#5$ $D-7$ $G7$)

(MED.) I CAN'T GIVE YOU ANYTHING BUT LOVE

-JIMMY MC HUGH / DOROTHY FIELDS

Gmaj7 B-7 B07 A-7 D7

Gmaj7 B-7 E-7 A-7 D7

D-7 G7 Cmaj7

A7 A-7 D7

Gmaj7 B-7 B07 A-7 D7

D-7 G7 Cmaj7

C#07 Gmaj7/B E7

A-7 D7 G6 (A-7 D7)

(BALLAD)

I COULD WRITE A BOOK

- RICHARD RODGERS / LORENZ HART

Chord progression for the first system:

Cmaj7 A-7 D-7 G7 E-7 A-7 D-7 G7

Chord progression for the second system:

Cmaj7 E-7 A7b9 D-7 B-7b5 E7

Chord progression for the third system (1. and 2. endings):

1. A-7 D-7 G7 F#-7b5 B7 E-7

2. A-7 D7 D-7 G7

Chord progression for the fourth system (1. and 2. endings):

1. A-7 Ab7 G-7 C7 Fmaj7 Bb7

2. A-7 D7 D-7 G7

Chord progression for the fifth system:

E-7 A7b9 D-7 G7 C6 D-7 G7

I GOT IT BAD AND THAT AIN'T GOOD

(MED. SLOW)

-DUKE ELLINGTON/PAUL FRANCIS WEBSTER

G^{mi}7 B⁷ E-7 A⁷ E-7 A⁷

Musical staff with notes and chords. Chords: G^{mi}7, B⁷, E-7, A⁷, E-7, A⁷.

A-7 B⁷ E⁷ A⁷ D⁷ || G^b E-7 A-7 D⁷

Musical staff with notes and chords. Chords: A-7, B⁷, E⁷, A⁷, D⁷, G^b, E-7, A-7, D⁷.

2. G^b C#^o7 D-7 G⁷ C^{mi}7

Musical staff with notes and chords. Chords: G^b, C#^o7, D-7, G⁷, C^{mi}7.

F⁷ G^{mi}7 B-7 E⁷

Musical staff with notes and chords. Chords: F⁷, G^{mi}7, B-7, E⁷.

A-7 D⁷ G^{mi}7 B⁷ E-7

Musical staff with notes and chords. Chords: A-7, D⁷, G^{mi}7, B⁷, E-7.

A⁷ E-7 A⁷ A-7 B⁷ E⁷ A⁷ D⁷

Musical staff with notes and chords. Chords: A⁷, E-7, A⁷, A-7, B⁷, E⁷, A⁷, D⁷.

G^b (A-7 D⁷)

Musical staff with notes and chords. Chords: G^b, (A-7 D⁷).

I LET A SONG GO OUT OF MY HEART

(Swing)

-DUKE ELLINGTON/HENRY NEMO/JOHN REDMONS/TRYING MILLS

Chord progression: Eb Ab7 Eb C-7 G-7 C7

Chord progression: G-7 C7 Ab6 G-7 F-7 F#o7 Eb/G Ab7

1. Eb C-7 F-7b5 Bb7 2. Eb Ab-6 Eb Eb/G Gb07

Chord progression: F-7 Bb7 Ebmaj7

Chord progression: Eb6 / D-7 G7 C- G7#5 / B C-/Bb C-/A Ab-7 Db7 Gb7 /

Chord progression: B7 Bb7#5 Eb Ab7

Chord progression: Eb C-7 G-7 C7 G-7 C7

Chord progression: Ab6 G-7 F-7 F#o7 Eb/G Ab7 Eb F-7/Bb

Chord progression: Eb (Bb7#5)

I LOVE PARIS

- COLE PORTER

(MED.)

C-7

D-7b5 G7

C-7

D-7b5 G7

D-7b5 G7

D-7b5 G7

D-7b5 G7

C-7

C^b D-7 C/E D-7 C^b Fmaj7 E-7 D-7

C^b D-7 E-7 E^bo7 D-7 G-7 C7

Fmaj7 F#o7 E-7 A7

D-7 G7 C^b (D-7b5 G7)

I LOVE YOU

- COLE PORTER

(MED.)

Chord symbols: G-7b5, C7b9, Fmaj7, A-7, D7b9, G-7, C7, Fb, A-7, D7b9, G-7b5, C7b9, Fmaj7, B-7, E7, Amaj7, F#-7, B-7, E7, Amaj7, D7, G-7, C7, Fmaj7, A-7b5, D7b9, G7, C7, G-7b5, C7b9, Fmaj7, Eb7(#11), D7b9, G7, G-7, C7, Fb, (A-7 D7b9)

FINE

I MEAN YOU

-THELONIOUS MONK/

191

COLEMAN HAWKINS

(MED.)

INTRO (E^b9)

E^b9

A UNISON

FINE
1ST TIME, TO S FOR SOLOS
TAKE 2ND ENDING ON SOLOS

AFTER SOLOS, D.S. AL FINE (1ST ENDING)

(MED. BALLAD)

I REMEMBER CLIFFORD

- BENNY GOLSON

INTRO Abmaj7

Bb7 Bb7/Ab G7 Ab07

C-7 Bb-7 Ab-7 Gb-7 F-7 Ab/Bb Ab-/Bb

A Ebmaj7 G7 Abmaj7 A0 Bb7(13) B07 C-7 C-7/Bb

2. A-7b5 D7b9 G-7 G-7/F E-7b5 A7b9 F-7 Bb7(b9)

2. A-7b5 D7b9 G-7b5 C7b9 F-7 Bb7#5 G-7 Abmaj7

B A-7b5 D7b9 G-7 C7b9 F-7 Bb7 Ebmaj7

D-7b5 G7b9 C-7 C-7/Bb A-7b5 D7b9 G-7 C7 F-7 Bb7

C Ebmaj7 G7 Abmaj7 A° Bb7(13) B°7 C-7 C-7/Bb

A-7b5 D7b9 G-7b5 C7b9 ⊕ F-7 Bb7#5 Eb6 Bb7b9

⊕ F-7 Bb7#5 G-7 B/F# **D** F-7 Bb7 Bb7/Ab

D.S. FOR SOLOS
AFTER SOLOS, D.S. AL ⊕

G7 Ab°7 C-7 Bb-7 Ab-7 Gb-7 F-7 Ab/Bb Bb7#5

Ebmaj7 D7#9 Ebmaj7

1944

I SHOULD CARE

-SAMMY CAHN/AXEL STORDAHL/
PAUL WESTON

(BALLAD)

D-7 G7 E-7 A7 D-7 G7 Cmaj7

E-7b5 A7 D-7 F-7 Bb7

Cmaj7 B-7b5 E7 G-7 C7 Fmaj7

B-7b5 E7b9 A-7 D7 D-7 G7

D-7 G7 E-7 A7 D-7 G7 Cmaj7

E-7b5 A7 D-7 F-7 Bb7

Cmaj7 B-7b5 E7 A-7 D7

D-7 G7 Cb (Fmaj7 E-7 A7)

I WISH I KNEW HOW IT WOULD FEEL TO BE FREE

-BILLY TAYLOR

(MED. SOPRANO)

F A7/E D-7 F7 Bbmaj7 C7sus4 F6 C7sus4

F Bb/F F C G7 C7

F A7/E D-7 F7 Bbmaj7 C7sus4 F6 B07

F/C A7/C# D-7 B07 F/C C7sus4 F6 C7sus4

FINE

196

(BALLAD) I'LL NEVER SMILE AGAIN

- RUTH LOWE

F-7 B9#11 Bb7sus4 Bb7b9 Ebmaj7 G-7 Gb7

F-7 B9#11 Bb7b9 Eb6 Ab9 G-7 Gb7b5

F-7 Bb7b9 Eb6 F-7 Bb7#5 Ebmaj7 D9

Gmaj7 D7/A G/B Gb7 F-7 Bb7 G-7 Gb7

F-7 B9#11 Bb7sus4 Bb7b9 Ebmaj7 G-7 Gb7

F-7 B9#11 Bb7b9 Ebmaj7 Eb6 Bb6 A7b5

Abmaj7 Db7 Ebmaj7 C9

F-7 Bb7b9 Eb6 G-7 Gb7

Eb6 B7 Eb6 RIT. (LAST X) AFTER SOLOS, D.C. AL

I'LL REMEMBER APRIL

1917

-PAT JOHNSON/
DON RAYE/
GENE DE PAUL

Handwritten musical score for "I'll Remember April" in G major, 4/4 time. The score consists of 12 staves of music with various chords and melodic lines. The chords are written above the notes. The melody is written on a treble clef staff. The key signature is one sharp (F#).

Chords and notes across the staves:

- Staff 1: Gmaj7, G6, Gmaj7, G6
- Staff 2: G-7, G-6, G-7, G-6
- Staff 3: A-7b5, D7, B-7b5, E7
- Staff 4: A-7, D7, Gmaj7, G7b9
- Staff 5: C-7, F7, Bbmaj7, G-7
- Staff 6: C-7, F7, Bbmaj7, Bb6
- Staff 7: A-7, D7, Gmaj7, G6
- Staff 8: F#-7, B7, Emaj7, A-7, D7
- Staff 9: Gmaj7, G6, Gmaj7, G6
- Staff 10: G-7, G-6, G-7, G-6
- Staff 11: A-7b5, D7, B-7b5, E7
- Staff 12: A-7, D7, G6, (A-7 D7)

(MED.)

I'M ALL SMILES

- MICHAEL LEONARD/
HERBERT MARTIN

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of eight staves of music. The first four staves contain a melodic line with a dotted quarter note followed by an eighth note in each measure. The last four staves contain a bass line with a dotted quarter note followed by an eighth note in each measure. Chords are written above the notes. The final measure of the eighth staff ends with a double bar line.

Chords listed above the staves:

- Staff 1: D7#9, G-7, C#7#9, Cmaj7
- Staff 2: A-7, D7, B-7, E7
- Staff 3: C#-7, F#7, Bmaj7, G#-7
- Staff 4: E-7, A7, Dmaj7, A7
- Staff 5: D7#9, G-7, C#7#9, Cmaj7
- Staff 6: A-7, D7, B-7, E7
- Staff 7: C#-7, F#7, Bmaj7, G#-7
- Staff 8: E-7, A7, F#-7, D6/F#

G^bmaj7 *A^b7 / G^b* *F-7* *B^b7*

G-7b5 *C7b9* *Fmaj7*

E-7 *A7* *Dmaj7*

Gmaj7 *F#-7* *B7b5* *B^b7b5* *A7*

E-7 *A7* *Dmaj7* *D7* *R.C. AL*

Gmaj7 *E7 / G#* *A7* *A7 / G*

F#-7 *B-7* *E-7* *A7sus4* *A7*

F#7 *B-7* *E-7* *A7sus4* *A7*

D^b *(A7)*

(MED SWING) **I'M BEGINNING TO SEE THE LIGHT**

- DON GEORGE / JOHNNY HODGES / DUKE ELLINGTON / HARRY JAMES

A G⁶ C⁻⁶ G⁶ E⁷ A⁷ D⁷ B^{b-7} E^{b7}

G⁶ F^{#7} F⁷ E⁷ A⁷ D⁷ | 1. G A⁻⁷ D⁷ | 2. G

B B⁷ B^{b7}

A⁷ B^{b-7} E^{b7} A⁻⁷ D⁷

A G⁶ C⁻⁶ G⁶ E⁷ A⁷ D⁷ B^{b-7} E^{b7}

G⁶ F^{#7} F⁷ E⁷ A⁷ D⁷ G (A⁻⁷ D⁷)

I'M YOUR PAL

- STEVE SWALLOW

(BALLAD)

C ³ ^{*(A7#5)}
Com 4 D-7 G7#5 C/E Ab/Eb

* PLAY PAREN. CHORD ON SOLOS

Gmaj7/D A-7/D D7 Gmaj7/B ³ Bbmaj7 F-/Ab F7b9/A

Bbmaj7 B-7b5 E7 A-7 ³ Fmaj7/A Bbmaj7/A F-/Ab

F7b9/A Bb6 A7/C# D- D-/C Bbmaj7 F-/Ab

C/G D-7/G G7b9 C (TO SOLOS)

AFTER SOLOS, D.C. AL

C/G D-7/G G7b9 C

(EVEN 8ths)

ICARUS

- RALPH N. TOWNER

*G*add9 *D*⁷/*G*

*C*⁹/*G*

*G*add9 *G*⁷ sus4 *G*⁷

C maj7#11

F maj9

D add9

FINE

B-9 / F#



G7sus4



B-9 / F#



D-7 / G



Cadd9

G-9 / C

G-9 / Bb



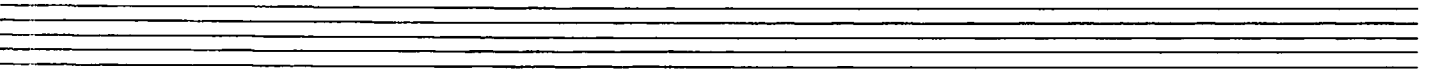
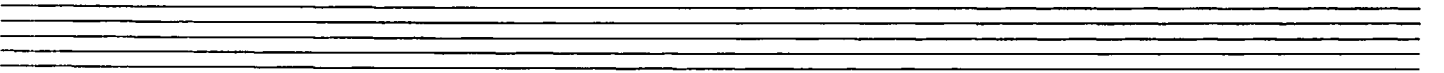
Ebmaj7#11

Fmaj7 / G

(OPTIONAL REPEAT)



SOLO ON ENTIRE FORM
AFTER SOLOS, D.S. AL FINE
(PLAY PICKUP)



(MED. SLOW BOSSA)

IF YOU NEVER COME TO ME

(INUTIL PAISAGEM)

-ANTONIO CARLOS JOBIM/ALOYSID DE OLIVEIRA/RAY GILBERT

A

Cmaj7

Bmaj7

Bbmaj7(b5)

A7

Musical staff for section A, first line. It begins with a treble clef and a 4/4 time signature. The first measure is a whole rest. The second measure is a whole note with a sharp sign (F#). The third measure is a whole note. The fourth measure is a whole note with a triplet of eighth notes: G4, A4, B4.

D-7

F-

F-6

F-(maj7)F-6

Musical staff for section A, second line. The first measure is a whole rest. The second measure is a whole note with a triplet of eighth notes: G4, A4, B4. The third measure is a whole note. The fourth measure is a whole note. The fifth measure is a whole note with a triplet of eighth notes: G4, A4, B4.

E7(13)

E7(#5)

A9

A7b9

D7

G7

Musical staff for section A, third line. The first measure is a whole note with a triplet of eighth notes: G4, A4, B4. The second measure is a whole note with a sharp sign (F#). The third measure is a whole note with a sharp sign (F#). The fourth measure is a whole note with a sharp sign (F#). The fifth measure is a whole note with a sharp sign (F#). The sixth measure is a whole note with a sharp sign (F#). The seventh measure is a whole note with a sharp sign (F#). The eighth measure is a whole note with a sharp sign (F#). The ninth measure is a whole note with a sharp sign (F#). The tenth measure is a whole note with a sharp sign (F#).

C7

F7

Cmaj7

Db7b5

Musical staff for section A, fourth line. The first measure is a whole note with a sharp sign (F#). The second measure is a whole note with a sharp sign (F#). The third measure is a whole note with a sharp sign (F#). The fourth measure is a whole note with a sharp sign (F#). The fifth measure is a whole note with a sharp sign (F#). The sixth measure is a whole note with a sharp sign (F#). The seventh measure is a whole note with a sharp sign (F#). The eighth measure is a whole note with a sharp sign (F#). The ninth measure is a whole note with a sharp sign (F#). The tenth measure is a whole note with a sharp sign (F#).

B

Cmaj7

Bmaj7

Bbmaj7(b5)

A7

Musical staff for section B, first line. It begins with a double bar line. The first measure is a whole rest. The second measure is a whole note with a sharp sign (F#). The third measure is a whole note. The fourth measure is a whole note. The fifth measure is a whole note with a triplet of eighth notes: G4, A4, B4.

D-7

F-

F-6

F-(maj7)F-6

Musical staff for section B, second line. The first measure is a whole rest. The second measure is a whole note with a triplet of eighth notes: G4, A4, B4. The third measure is a whole note. The fourth measure is a whole note. The fifth measure is a whole note with a triplet of eighth notes: G4, A4, B4.

E7(13)

E7(#5)

A9

A7b9

D7

G7

Musical staff for section B, third line. The first measure is a whole note with a triplet of eighth notes: G4, A4, B4. The second measure is a whole note with a sharp sign (F#). The third measure is a whole note with a sharp sign (F#). The fourth measure is a whole note with a sharp sign (F#). The fifth measure is a whole note with a sharp sign (F#). The sixth measure is a whole note with a sharp sign (F#). The seventh measure is a whole note with a sharp sign (F#). The eighth measure is a whole note with a sharp sign (F#). The ninth measure is a whole note with a sharp sign (F#). The tenth measure is a whole note with a sharp sign (F#).

C7

F7

Cmaj7

(Db7b5)

Musical staff for section B, fourth line. The first measure is a whole note with a sharp sign (F#). The second measure is a whole note with a sharp sign (F#). The third measure is a whole note with a sharp sign (F#). The fourth measure is a whole note with a sharp sign (F#). The fifth measure is a whole note with a sharp sign (F#). The sixth measure is a whole note with a sharp sign (F#). The seventh measure is a whole note with a sharp sign (F#). The eighth measure is a whole note with a sharp sign (F#). The ninth measure is a whole note with a sharp sign (F#). The tenth measure is a whole note with a sharp sign (F#).

IMPRESSIONS

-JOHN COLTRANE

(UP)

D-7

E^b-7

D-7

(MED.)

IN A MELLOW TONE

-DUKE ELLINGTON

A $Bb7$ $Eb7$ $Ab6$

$Eb-7$ $Ab7$ $Dbmaj7$

$Db6$ $Gb7$ $Ab6$ $F7$

$Bb7$ $Eb7$ $F7$

B $Bb7$ $Eb7$ $Ab6$

$Eb-7$ $Ab7$ $Dbmaj7$

$Db7$ $D\flat7$ $\frac{Ab6}{Eb}$ $F7$

$Bb7$ $Eb7$ $Ab6$ ($G7$ $Gb7$ $F7$)

(BALLAD)

IN A SENTIMENTAL MOOD

- DUKE ELLINGTON

D- D-(maj7) D-7 D-6
 G- G-(maj7) G-7 G-6 A7 D-
 D7 G-7 Gb7 ¹Fmaj7 ²Fmaj7 Eb7 Ab7
 Dbmaj7 Bb7 Eb7 Ab7 Dbmaj7 Bb7 Eb7 Ab7
 Dbmaj7 Bb7 Eb7 Ab7 G-7 C7
 D- D-(maj7) D-7 D-6 G- G-(maj7) G-7 G-6 A7
 D- D7 G-7 C7b9 Fmaj7

(MED. SWING)

IN THE MOOD

-JDE GARLAND

N.C.

Bb7 Bb9 Eb9 Db6

Ab6 Ab7

Db6 Db7 Ab6 Eb7

Ab6 Db6 E7 Bb-7 E7 Eb7 Ab6

(PLAY 4x)

Ab6 Bb7 Bb-7 Eb7 Ab6 Bb7 Bb-7 Eb7

SOLO 3RD AND 4TH TIMES

Ab6 Bb7 Bb-7 Eb7 Eb7 Eb7 Ab6

PLAY ON SOLO

Eb7 Eb7 Eb7 E7 Eb7 Ab6 N.C. UNISON

2., 4.

Eb7 Eb7 Eb7 E7 Eb7 Ab6 N.C. UNISON

PLAY ON SOLO

C SOLO (SOLO OVER **A** CHANGES)

E^b7 E⁷ E^b7 E⁷ E^b7 E^b+ A^b6

(E^b7) A^b6 E⁷ E^b9 A^b6 N.C. E^b7

S A^b6 (PLAY AS WRITTEN LAST TIME ONLY) A^b7

(*mp* > *p* > *pp* > *f*)

D^{bb} D^b7 A^b6

E^b7 N.C. 1., 2.

3. D.S. AL

CONT. A^b PEDAL

A^b6

N.C.

(BALLAD) IN THE WEE SMALL HOURS OF THE MORNING

-DAVID MANN / BOB HILLIARD

C^{maj7} C^7 C^6 C^+ C^{maj7} C^+ $D-7$ G^7
 $D-7$ G^7 $E-7b5$ A^7 $F\#-7b5$ B^7 $E-7$ G^7
 C^{maj7} C^7 C^6 C^+ C^{maj7} $E-7b5$ A^7
 $D-7$ $D\#^7$ $E-7$ A^7 $D-7$ G^7 C^6 $D-7$ G^7
 $D-7$ A^7b5 G^7 C^6

(ROCK BALLAD)

IN YOUR QUIET PLACE

- KEITH JARRETT

E- B/D# D-7 G7 C G/B

(BASS TACET 15 X) (B.S. ENTERS)

A-7 G F#-7b5 B7 C D7 G A-7 A#07 G/B

C G/B A-7 G F#-7b5 B7#5(#9)

C (FILL) G/B G A7 D7 G F#-7b5 B7#9

C (FILL) G/B G A7 D7 G F#-7b5 B7#9

AFTER SOLOS, D.C. AL

C (FILL TO END) A-7 D7 G G A-7 A#07 G/B

C G/B G A7 D7 G

2/2

(JAZZ WALTZ)

THE INCH WORM

-FRANK LOESSER

Fmaj7 Ebmaj7 Fmaj7 Ebmaj7

Fmaj7 F7 Bbmaj7 Bb-6 Fmaj7 G7 G-7 C7

Fmaj7 Ebmaj7 Fmaj7 Ebmaj7

Fmaj7 Bbmaj7 Bb-6 F6 C7b9 F6 (C7)

FINE

SOLDS

F13 Eb13

AFTER SOLDS, D.C. AL FINE

INDIAN LADY

- DON ELLIS

(SLOWLY)

A5 8

A (FAST)

Musical notation for section A, measures 1-4. Chords: A, D, A, E7Am4.

CONT. RHYTHM SIM.

Musical notation for section A, measures 5-8. Chords: A, D, A / E7Am4, A.

C

Musical notation for section C, measures 9-16. Chords: A7, D7, A7, E7, A7, D7, A7, E7, A7, D, G, C, F, Bb, Eb, Ab, E13.

D

Musical notation for section D, measures 17-20. Chords: A, D, A, E7Am4, A, D, A / E7Am4, A7.

E

Musical notation for section E, measures 21-24. Chords: A7.

D.S. FOR SOLOS

AFTER SOLOS, D.S. - VAMP AND FADE ON **E**

(MED. UP)

INNER URGE

-JOE HENDERSON

F#-7b5

Fmaj7b5

Ema7b5

Dbmaj7b5

Ema7 Dbmaj7 Dma7 Bma7(#11)

Cma7 Ama7 Bb7 Gma7

(LAST x) 😊

REPEAT HEAD IN/OUT

INTERPLAY

(MED. BLUES)

Musical score for the first system, featuring a treble clef, key signature of three flats (B-flat major/C minor), and a 4/4 time signature. The score consists of four staves of music with various chords and triplets.

Staff 1: Chords: F-7, Bb-7, F-7. Includes a triplet of eighth notes.

Staff 2: Chords: F7, Bb-7. Includes a triplet of eighth notes.

Staff 3: Chords: F-7, Ab7, G-7b5. Includes triplets of eighth notes.

Staff 4: Chords: C7, F-7, D-7b5, Dbmaj7, Gbmaj7. Includes triplets of eighth notes.

Four empty musical staves for practice or improvisation.

THE INTREPID FOX

- FREDDIE HUBBARD

(MED. UP)

♩ C-7 N.C. C-7

Bmaj7#11

Bb7sus4

A7sus4 F#7sus4 Eb7sus4

C7sus4 A7sus4 F#7sus4 F7sus4 (FINE)

2.

Bb7sus4 Db7sus4 Eb7sus4 Bb7sus4 Db7sus4 Eb7sus4 F7sus4

Bb7sus4 Db7sus4 Eb7sus4 F7sus4 G7sus4 A7sus4

(SOLOS) C-7 Bmaj7#11 Bb7sus4 (TAKE 2ND ENDING) F7sus4 D.S. AL

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

INVITATION

-BRONISLAW KAPER/
PAUL FRANCIS WEBSTER

C-7
 C-7 F7 Bb7
 Eb-7
 Eb-7 Ab7 Db7
 C#-7 Gb7#5 B-7
 B-7 E7#5 A-7
 A-7 D7#5 G-7
 Eb7b5 D7b9 G7#5
 D.C. AL
 B7b5 F-7b5 Bb7#9 Eb-(maj7) (D7#9 G7#9)

(MED.)

IRIS

-WAYNE SHORTER

F₋₁₁ E_{ma}7#11 G_bma₇#11

B^b7#5 D^b7#11 A^bma₇#5

C-7 D^b7#11 C-7

D^b7#11 D^b-(b6) D^b7#11

ISN'T IT ROMANTIC?

-RICHARD RODGERS/
LORENZ HART

Handwritten musical score for piano accompaniment. The score is written on a grand staff (treble and bass clefs) in 4/4 time with a key signature of two flats (Bb and Eb). The music is divided into two systems, each with a first and second ending. Chord symbols are written above the notes.

System 1:

- Staff 1 (Treble Clef): (Bb7) Eb6 C-7 F-7 Bb7 Ebmaj7 Eb7 F-7 Bb7
- Staff 2 (Bass Clef): Eb6 C-7 F-7 Bb7 Ebmaj7 Bb-7 Eb7

System 2:

- Staff 1 (Treble Clef): 1. Abmaj7 Bb7 G7 C-7 G7/B Bb-7 Eb7
- Staff 2 (Bass Clef): Abmaj7 C7/G F- D-7b5 G7 C-7 F7 Bb7 Bb7

System 3:

- Staff 1 (Treble Clef): 2. F- F-/Eb D-7b5 G7 C- C-/Bb C-/A Ab-6
- Staff 2 (Bass Clef): G-7 Gb7 F-7 Bb7 Eb6 Ab-6 Eb6 (Bb7)

The piece concludes with a double bar line and the word "FINE" written below the final staff.

IS YOU IS, OR IS YOU AIN'T (MA'BABY)

-BILLY AUSTIN/LOUIS JORDAN

F- F⁷/E^b Db7 C7 F- F⁷/E^b Db7 C7

Bb7 Eb7 C7

F- F⁷/E^b Db7 C7 F- F⁷/E^b Db7 C7

Bb7 Eb7 C7

F- C⁷/G F⁷/A^b C⁷/G F- B¹³

Bb7 Bb7 Eb7 Ab6 Db7 C7

F- C⁷/G F⁷/A^b C⁷/G F- B¹³

Bb7 Bb-7 Eb7 Ab6 Eb-7 Ab7

Dbmaj7 Db-7 Abmaj7 Eb-7 Ab7

Dbmaj7 Db-7 C-7b5 F7 Bb-7 G-7b5 C7

F- C7/G F-/Ab C7/G F- B13

Bb7 Bb-7 Eb7 Ab6 Gb7b5 F7

Bb7 Bb-7 Eb7 Ab6 (Db7 C7)

(MED. SWING)

ISOTOPE

-JOE HENDERSON

Musical notation for the first system, including notes and chords: C7, Eb7, D7, G7, C7, F7, Bb7, C7, E7/A, Eb-7/Ab, D-7, G7, C7, A7, Gb7, Eb7.

SOLOS

SOLOS C7

F7 Bb7 C A7

Ab7 G7 C7 A7 Gb7 Eb7

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

C7 A7 Gb7 Eb7 C7

ISRAEL

- JOHN CARISI

(SWING)

D- D-(#5) D-b

D7b9 G- G-(#5) G-b A7(#9)

Dmaj7 Fmaj7 Bbmaj7

A7 D- F7 Bb7 A7

IT DON'T MEAN A THING

(IF IT AIN'T GOT THAT SWING)

(SWING)

-DUKE ELLINGTON/IRVING MILLS

G- G-/F# G-/F G-/E Eb7 D7

A musical staff in G major with a key signature of one flat (F major) and a 4/4 time signature. The notes are G4, A4, B4, C5, B4, A4, G4. Chords are indicated above the staff: G- (G4), G-/F# (G4, F#4), G-/F (G4, F4), G-/E (G4, E4), Eb7 (Eb4, F4, G4, Ab4), and D7 (D4, E4, F4, G4).

G- C7 F7sus4

A musical staff with notes G4, A4, B4, C5, B4, A4, G4. Chords are indicated below the staff: G- (G4), C7 (C4, D4, E4, F4), and F7sus4 (F4, G4, A4, Bb4).

Bb6 2. D7#5 2. Bb6

A musical staff with notes G4, A4, B4, C5, B4, A4, G4. Chords are indicated below the staff: Bb6 (Bb4, C4, D4, Eb4), 2. D7#5 (D4, E4, F#4, G4), and 2. Bb6 (Bb4, C4, D4, Eb4).

F-7 Bb7 Ebmaj7

A musical staff with notes G4, A4, B4, C5, B4, A4, G4. Chords are indicated below the staff: F-7 (F4, G4, Ab4, Bb4), Bb7 (Bb4, C4, D4, Eb4), and Ebmaj7 (Eb4, F4, G4, Ab4).

G-7 C7 F7 D7

A musical staff with notes G4, A4, B4, C5, B4, A4, G4. Chords are indicated below the staff: G-7 (G4, Ab4, Bb4, Cb4), C7 (C4, D4, E4, F4), F7 (F4, G4, Ab4, Bb4), and D7 (D4, E4, F4, G4).

G- G-/F# G-/F G-/E Eb7 D7 G-

A musical staff with notes G4, A4, B4, C5, B4, A4, G4. Chords are indicated above the staff: G- (G4), G-/F# (G4, F#4), G-/F (G4, F4), G-/E (G4, E4), Eb7 (Eb4, F4, G4, Ab4), D7 (D4, E4, F4, G4), and G- (G4).

C7 F7sus4 Bb6 (D7#5)

A musical staff with notes G4, A4, B4, C5, B4, A4, G4. Chords are indicated below the staff: C7 (C4, D4, E4, F4), F7sus4 (F4, G4, A4, Bb4), Bb6 (Bb4, C4, D4, Eb4), and (D7#5) (D4, E4, F#4, G4).

(BALLAD)

IT'S EASY TO REMEMBER

-RICHARD RODGERS/LORENZ HART

F-7 Bb7 Ebmaj7 C7b9 F-7 Bb7 Ebmaj7 Bb-7 Eb7

A musical staff in 4/4 time with a key signature of two flats (Bb, Eb). The melody consists of quarter and eighth notes. Chords are written above the staff: F-7, Bb7, Ebmaj7, C7b9, F-7, Bb7, Ebmaj7, Bb-7 Eb7.

Ab-7 Abmaj7 Db7 C-7b5 F7 F-7 Bb7 G-7 C7b9 Eb6

A musical staff in 4/4 time. The melody continues with quarter and eighth notes. Chords are: Ab-7, Abmaj7, Db7, C-7b5, F7, F-7, Bb7, G-7, C7b9, Eb6.

Bb-7 Eb7 Abmaj7 F-7 Bb-7 Eb7 Abmaj7

A musical staff in 4/4 time. The melody continues with quarter and eighth notes. Chords are: Bb-7, Eb7, Abmaj7, F-7, Bb-7, Eb7, Abmaj7.

Ab-7 Db7 Gbmaj7 Eb-7 C-7b5 F7b9 Bb7 G-7 C7b9

A musical staff in 4/4 time. The melody continues with quarter and eighth notes. Chords are: Ab-7, Db7, Gbmaj7, Eb-7, C-7b5, F7b9, Bb7, G-7, C7b9.

F-7 Bb7 Ebmaj7 C7b9 F-7 Bb7 Ebmaj7 Bb-7 Eb7

A musical staff in 4/4 time. The melody continues with quarter and eighth notes. Chords are: F-7, Bb7, Ebmaj7, C7b9, F-7, Bb7, Ebmaj7, Bb-7 Eb7.

Ab-7 Abmaj7 Db7 C-7b5 F7 F-7 Bb7 Eb6 (G-7 C7b9)

A musical staff in 4/4 time. The melody concludes with quarter and eighth notes. Chords are: Ab-7, Abmaj7, Db7, C-7b5, F7, F-7, Bb7, Eb6, (G-7 C7b9).

(MED. 2 BEAT)
♩ = 132

JELLY ROLL

- CHARLES MINGUS

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

Bb-7 Eb7 Bb-7 Eb7 Bb-7

Eb7 Ab7

Db7 Ab7 - G7 Gb7 F7

Bb7 Eb7 Ab7 TO SOLOS

ENDING
Ab7 A7 Ab7

JORDU

-DUKE JORDAN

(MED. UP JAZZ)

N.C.

A D7 G7 C- N.C.

Musical staff with notes and rests, corresponding to the first measure of the first system.

F7 Bb7 Ebmaj7 N.C.

Musical staff with notes and rests, corresponding to the second measure of the first system.

Musical staff with notes and rests, corresponding to the third measure of the first system.

Musical staff with notes and rests, corresponding to the fourth measure of the first system.

Musical staff with notes and rests, corresponding to the fifth measure of the first system.

Musical staff with notes and rests, corresponding to the sixth measure of the first system.

Musical staff with notes and rests, corresponding to the seventh measure of the first system.

Musical staff with notes and rests, corresponding to the eighth measure of the first system.

Musical staff with notes and rests, corresponding to the ninth measure of the first system.

Musical staff with notes and rests, corresponding to the tenth measure of the first system.

Musical staff with notes and rests, corresponding to the eleventh measure of the first system.

Musical staff with notes and rests, corresponding to the twelfth measure of the first system.

B G7 C7 F7 Bb7 Eb7 Ab7 Db7

Musical staff with notes and rests, corresponding to the first measure of the second system.

Musical staff with notes and rests, corresponding to the second measure of the second system.

Musical staff with notes and rests, corresponding to the third measure of the second system.

Musical staff with notes and rests, corresponding to the fourth measure of the second system.

Musical staff with notes and rests, corresponding to the fifth measure of the second system.

Musical staff with notes and rests, corresponding to the sixth measure of the second system.

Musical staff with notes and rests, corresponding to the seventh measure of the second system.

Musical staff with notes and rests, corresponding to the eighth measure of the second system.

Musical staff with notes and rests, corresponding to the ninth measure of the second system.

D.S. FOR SOLOS **A A B A**
 CHANGES ON THE BEAT - COMP. THROUGH BREAKS
 AFTER SOLOS, D.C. AL

(MED. BOSSA)

JOURNEY TO RECIFE

- RICHARD EVANS/
NORMAN GIMBEL

Handwritten musical score for guitar, featuring a melody line and a bass line with various chords and a key signature of three flats.

Chords: Ebmaj7, F-7, Bb7#5(b9) Bb7, F7, F-7, Bb7, Bb-7, Eb7, Abmaj7, Db7, C-7, G7b9, C-7, A07, Ab7, G-7, Gb7, F-7, Bb7, A07, Ab7, G-7, Gb7, C7#5(b9), E7b5, Ebmaj7, (F-7 Bb7)

JOY SPRING

-CLIFFORD BROWN

(MED.)

Handwritten musical score for "Joy Spring" by Clifford Brown. The score is written in 4/4 time and includes a variety of chords and melodic lines. The chords are: Fmaj7, G-7, C7, Fmaj7, Bb-7, Eb7, F/A, Ab6, G-7, C7, F6, Ab-7, Db7, Gbmaj7, Ab-7, Db7, Gbmaj7, B-7, E7, Bb-7, A7, Ab-7, Db7, Gb6, A-7, D7, Gmaj7, G-7, C7, Fmaj7, F-7, Bb7, Ebmaj7, Ab-7, Db7, Gbmaj7, G-7, C7, Fmaj7, G-7, C7, Fmaj7, Bb-7, Eb7, F/A, Ab6, G-7, C7, F6, (G-7 C7). The score features several triplet markings (indicated by a '3' in a bracket) and ends with the word "FINE".

JUJU

-WAYNE SHORTER

(SWING)

INTRO

B7#5

HEAD

(VAMP)

B7#5

Bb7#5

A7

Abmaj7

E-7

Fmaj7

B-7

Fmaj7

1. B-7

2. B-7

AFTER SOLOS/LAST HEAD,
VAMP INTRO TILL END

(BALLAD)

JUNE IN JANUARY

- LEO ROBIN /
RALPH RAINGER

231

Ebmaj7 *C7* *F-7*

Bb7 *F-7* *Bb7* *G-7* *C7* *F-7* *Bb7*

2. Ebmaj7 *G7#5* *G7* *C-7* *Ab7*

C-7 *D-7b5* *G7* *C-7*

F7 *F-7* *Bb7* *Ebmaj7* *C7*

F-7 *Bb7* *F-7* *Bb7*

Ebb

FINE

JUMP MONK

-CHARLES MINGUS

(MED. UP SWING)
♩ = 180

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

(REPEAT UNTIL CUE)

Chord progression: F- / Dbmaj7 / G-7b5 / C7

[A] F- Dbmaj7 G-7b5 C7

Chord progression: F- / Dbmaj7 8vb / G-7b5 / C7

F- Dbmaj7 G-7b5 C7

Chord progression: F- / Dbmaj7 8vb / G-7b5 / C7

SOLO

F- F7/Eb Db7 C7

Chord progression: F- / F7/Eb / Db7 / C7

(COLLECTIVE IMPROV)

Bb- Bb-/Ab G-7b5 Gb7

Chord progression: Bb- / Bb-/Ab / G-7b5 / Gb7

[B] Bb- Gbmaj7 C-7b5 F7

Chord progression: Bb- / Gbmaj7 / C-7b5 / F7

Bb- Gbmaj7 C-7b5 F7

Chord progression: Bb- / Gbmaj7 / C-7b5 / F7

Bb-

Gbmaj7

C-7b5

F7

Bb-7

Ab7

G-7b5

C7

A

F-

Dbmaj7
8vb

G-7b5

C7

F-

Dbmaj7
8vb

G-7b5

C7

SOLO

F-

F7/Eb

Db7

C7

(COLLECTIVE IMPROV)

Bb-

Bb-
Ab

G-7b5

Gb7 (TO SOLOS)

(ENDING)

Gbmaj7

(MED. BALLAD)

JUST ONE MORE CHANCE

- ARTHUR JOHNSTON

SAM COSLOW

Handwritten musical score for guitar, featuring a melody line and chord progressions. The key signature is one sharp (F#) and the time signature is 4/4. The score is organized into systems of two staves each.

System 1:
 Staff 1: Gmaj7 | A-7 D7 | A-7 D7 | A-7 D7
 Staff 2: A-7 D7 | A-7 D7 | Gmaj7 Eb7 | A-7 D7

System 2:
 Staff 1: 2. G6 Eb7 D7#5 G6 | D-7 G7 | Cmaj7
 Staff 2: A-7b5 D7 | Gmaj7 | B-7b5 E7 | A-7

System 3:
 Staff 1: E-7 | A7 | A-7 D7 | Gmaj7
 Staff 2: A-7 D7 | A-7 D7 | A-7 D7 | A-7 D7

System 4:
 Staff 1: G6 Eb7 D7#5 G6
 Staff 2: (Empty staff)

LADY BIRD

-TADD DAMERON

(MED. SWING)

Cmaj7 F-7 Bb7

Cmaj7 Bb-7 Eb7

Abmaj7 A-7 D7

D-7 G7 Cmaj7 Eb7 Abmaj7 Db7

Cmaj7 Eb7 Abmaj7 Db7 C6/9

AFTER SOLOS,
D.C. AL

RIT.

KELO

-J.J. JOHNSON

(MED. UP SWING)

INTRO

E7#9 A7b9 Bb7 Ebmaj7 A7sus4/B

(DRUMS)

D7#5#9 Db7#5#9 C7#5#9 Bb-7

(DRUMS)

C7b9 F-7 D7#5(#9) G7#5 Abmaj7

(DRUMS)

Dbmaj7 D-7 E7sus4/B C7#9 C7b9

♩ [A]

F- Bb-7 /Ab G-7b5 /F Eo7 C7b9

(TIME)

F- F7/A Bb-7 A7b9 Abmaj7 G7#9 E7#9 A7b9

B Ab-7

Db7

Bb-7

Eb7

(TIME)

Ab-9

Db7

G-7

C7b9

C7#9

C

F-

Bb-7

/Ab

G-7b5

/F

Eo7

C7b9

F- $\frac{F7}{A}$

Bb-7

A7b9

Abmaj7

G7#9

E7#9

A7b9

Bb7

(4)

Ebmaj7 A7sus4 / B

C7sus4 / D

B7sus4 / C# / C (C7)

(SOLO BREAK)-----

D.S. FOR SOLOS

(SLOW BLUES) LADY SINGS THE BLUES

- HERBERT NICHOLS / BILLIE HOLIDAY

F- F-(#5) F-b F-7

Fmaj7 Bbmaj7 Fmaj7 Eb7 D7 1. G-7 C7#5

2. G-7 C7 F7

(F7) G7

(G7) G-7 / C C7 C7#5

F- F-(#5) F-b

F-7 Fmaj7 Bbmaj7

Fmaj7 Eb7 D7 G-7 C7#5 F-b

RIT. (LAST x) FINE

LAMENT

-J.J. JOHNSON

(BALLAD)

F-9 Eb-7 Ab7 Dbmaj7 G-7b5 C7

Fmaj7 D-9 G-7 E-7b5/A A7#9

D- D-7/C Bbmaj7 A-7 D-7 G-7 C7b9

F-7 Bb7 Eb-7 Ab7 G-7b5 C7b9

F-9 Eb-7 Ab7 Dbmaj7 G-7b5 C7

Fmaj7 D-9 G-7 E-7b5/A A7#9

D- D-7/C Bbmaj7 A-7 D-7 B-7b5 Bb-7 Eb7

Fmaj7 D-7 G-7 C7 F6 (D-7 G-7b5 C7b9)

FINE

(EVEN 8ths)

LAS VEGAS TANGO

-GIL EVANS

FINE

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

242

(MED. SLOW)

LAZY RIVER

- HOAGY CARMICHAEL /
SIDNEY ARODIN

The musical score is written in 4/4 time with a key signature of one flat (Bb). The melody is written on a single staff with guitar chords indicated above and below the notes. The chords are: D7, Db7 C7, G7, Ab7 G7, C7, Db7 C7, F, G7 C7, F6, A7, D7, Db7 C7, G7, Ab7 G7, Bb, Bb7, F, D7, G7, C7, F, D7, G7, C7, F6, (A7).

(MED.) LIKE SOMEONE IN LOVE

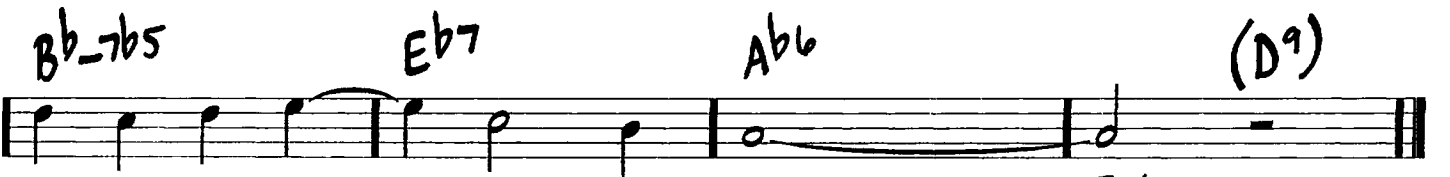
-JIMMY VAN HEUSEN/JOHNNY BURKE

Ebmaj7 / D C-7 / Bb F7/A Bb7/Ab G-7 C7
 F-7 Bb7 Ebmaj7 Bb-7 Eb7
 1. Ab6 D-7 G7 Cmaj7
 C-7 F7 F-7 Bb7#5
 2. Ab6 D-7 G7 Cmaj7 F#o7
 G-7 C7 F-7 Bb7 Eb6 (F-7 Bb7)

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The notes are: Bb4, Eb4, Gb4, Bb4, Eb4, Gb4, Bb4, Eb4. The second staff continues with: Bb4, Eb4, Gb4, Bb4, Eb4, Gb4, Bb4, Eb4. The third staff has: Bb4, Eb4, Gb4, Bb4, Eb4, Gb4, Bb4, Eb4. The fourth staff has: Bb4, Eb4, Gb4, Bb4, Eb4, Gb4, Bb4, Eb4. The fifth staff has: Bb4, Eb4, Gb4, Bb4, Eb4, Gb4, Bb4, Eb4. The sixth staff has: Bb4, Eb4, Gb4, Bb4, Eb4, Gb4, Bb4, Eb4. The score ends with a double bar line and repeat dots.

(FAST SWING)

LIMEHOUSE BLUES

- PHILIP BRAHAM/
DOUGLAS FURBER

FINE

(BOSSA)

LITTLE BOAT

- ROBERTO MENESCAL /
RONALDO BOSCOLI /
BUDDY KAYE

Bbmaj7 E-7 A7 E-7 A7

Abmaj7 D-7 G7 D-7 G7

Gbmaj7 C-7 F7 C-7 F7

D-7 G7b9 C-7 F7b9

C-7 F7b9 Bbmaj7 AFTER SOLOS, D.C. AL

B7(13) Bbmaj7

B7(13) Bbmaj7

246

LINES AND SPACES

-JBE LOVANO

(MED.)

E \flat 7 D7 D \flat -7 B-7

B \flat 7 E \flat -7 A-7b5 D7b9 G-7 E \flat -7

A \flat -7 B \flat 7 Cbmaj7

E \flat 7 D7 D \flat -7 B-7

E \flat 7 D7 D \flat -7 B-7

B \flat 7 E \flat -7 A-7b5 D7b9 G-7 E \flat -7

Ab-7

Bb07

Cbmaj7

Musical staff with notes and triplets. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are three triplet markings under the first three notes of each of the first two measures.

Eb07

D7

Db-7

B-7

Musical staff with notes and triplets. The notes are: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, E4, D4, C4. There is a triplet marking under the last three notes of the second measure.

A-7

Musical staff with notes and triplets. The notes are: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, E4, D4, C4. There are triplet markings under the first three notes of the first and second measures.

(A-7)

Musical staff with notes and triplets. The notes are: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, E4, D4, C4. There are triplet markings under the first three notes of the first and second measures.

AFTER SOLDS, D.C. AL

Empty musical staff.

Eb07

D7

Db-7

B-7

A-7

G-7

Musical staff with notes and triplets. The notes are: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, E4, D4, C4. There is a triplet marking under the last three notes of the first measure.

LITHA

-CHICK COREA

(♩ = 120)

Dmaj7 *C#-7* *Bmaj7* *Bb-7*

Abmaj7 *G-7* *Fmaj7(#11)*

(Fmaj7(#11)) *Dmaj7*

(Dmaj7) *Ebmaj7*

(Ebmaj7) *Cmaj7*

(Cmaj7) *C-7/F*

(C-7/F) *B7#9*

(B7#9)

(SWING)

E-7

(d=d)

Musical staff with notes and a double bar line. The notes are G4, A4, B4, C5, B4, A4, G4. The first two notes are beamed together. The staff ends with a double bar line.

(E-7)

Musical staff with notes and a double bar line. The notes are G4, A4, B4, C5, B4, A4, G4. The first two notes are beamed together. The staff ends with a double bar line.

(E-7)

F/Bb

Musical staff with notes and a double bar line. The notes are G4, A4, B4, C5, B4, A4, G4. The first two notes are beamed together. The staff ends with a double bar line.

(F/Bb)

Musical staff with notes and a double bar line. The notes are G4, A4, B4, C5, B4, A4, G4. The first two notes are beamed together. The staff ends with a double bar line.

(F/Bb)

A-

Musical staff with notes and a double bar line. The notes are G4, A4, B4, C5, B4, A4, G4. The first two notes are beamed together. The staff ends with a double bar line.

(A-)

SOLO

A-

E^b7

Musical staff with notes and a double bar line. The notes are G4, A4, B4, C5, B4, A4, G4. The first two notes are beamed together. The staff ends with a double bar line.

Empty musical staff.

(MED.)

LITTLE WALTZ

-RON CARTER

F- C7/E Eb-6 Dbmaj7 G7

C7 F- 1. C7 2. C7 F- C7/E F-/Eb

D-7b5 G7 C7 F7

Bb-7 Eb7 Ab G7 C7

F C7/E Eb-6 Dbmaj7

G7 C7 F

(BALLAD OR UP)

LONG AGO (AND FAR AWAY)

-SERGE KERN/IRA GERSHWIN

F^b D-7 G-7 C7 Fm^{aj}7 G-7 C7

F^b G-7 C7 A-7 D7 G-7 C7

1. A^b6 F-7 B^b-7 E^b7 Abm^{aj}7 G7

Cm^{aj}7 A-7 / D7 G-7 C7

2. C-7 F7 B^bm^{aj}7 / / Eb9

F^b/_A A^bo7 G-7 C7 F^b (G-7 C7)

252

(BALLAD
FREELY)

LONNIE'S LAMENT

-JOHN COLTRANE

C-7 D-7 Eb6 D-7 C-7 D-7 Eb6 D-7

C-7 D-7 Eb6 D-7 C-7 D-7 Eb6 D-7

C-7 Bb7 Ebmaj7 Abmaj7 Ab13 A13b9 Ab13 G7b9

C-7 D-7 Eb6 G-G7 | C-7 D-7 Eb6 D-7

2. C-7

SOLOS (MED. JAZZ)

LOOK TO THE SKY

(BOSSA)

A Ebmaj7 Eb-7 Ab7

Ebmaj7 G-7 C7b9

F-7 Ab-7 Db7

G-7 Gb07 F-7 Bb7#5

B Ebmaj7 Eb-7 Ab7

Ebmaj7 G-7 C7b9

F-7 Ab-7 Db7

Gbmaj7 Emaj7#11 Ebmaj7 AFTER SOLOS, D.C. AL

Ebmaj7 G-7 C7b9 F-7 Emaj7#11 Ebmaj7

Ab-7 Db7(b9) Gbmaj7 Emaj7#11 Ebmaj7

(MED. SLOW)

LOVE IS THE SWEETEST THING

-RAY NOBLE

D^b B⁻⁷ E⁻⁷ A⁷ D^b B⁻⁷ E⁷ A⁷
 A⁻⁷ D⁷ G^{major7} E⁻⁷ B⁻⁷ E⁷ | E⁻⁷ A⁷ | A⁷ D^b
 B⁻⁷ F^{#-7} B⁷ E⁻⁷ A⁷ D^{major7}
 C^{#-7b5} F^{#7} B⁻⁷ E⁷ E⁻⁷ A⁷
 D^b B⁻⁷ E⁷ A⁷ D^b B⁻⁷ E⁷ A⁷
 A⁻⁷ D⁷ G^{major7} E⁻⁷ B⁻⁷ E⁷ A⁷ D^b

LUCKY SOUTHERN

- KEITH JARRETT

(BOSSA)

INTRO

Dmaj7 Dmaj7#5 Dmaj7add6 Dmaj7#5

Dmaj7 E7

Gmaj7 Bb7 A7 Dmaj7 Ebmaj7#11

Dmaj7 E7

Gmaj7 Bb7 A7 Dmaj7

F#-7 E-7

F#-7 A-7 D7

Gmaj7 G-7 D/F# F07

E-7 Bb7 A7 Dmaj7 Ebmaj7#11

(MED.)

LULLABY OF BIRDLAND

-GEORGE SHEARING/GEORGE DAVIS WEISS

F- D-7b5 G7b9 C7 F- D-7b5 Bb-7 Eb7

Abmaj7 F-7 Bb-7 Eb7 2. Abmaj7 G-7b5 C7

2. Abmaj7 Eb7 Abmaj7 F7 Bb-7

Bb-7 Eb7 Abmaj7 F7 Bb-7

Bb-7 Eb7 Abmaj7 C7 F- D-7b5 G7b9 C7

F- D-7b5 Bb-7 Eb7 Abmaj7 F-7 Bb-7 Eb7

Abmaj7 Eb7 Ab6

FINE

Detailed description: This is a handwritten musical score for the jazz standard 'Lullaby of Birdland'. The score is written on a single staff in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The tempo is marked '(MED.)'. The piece begins with a series of chords: F- (F major), D-7b5 (D minor 7 flat 5), G7b9 (G dominant 7 flat 9), and C7 (C dominant 7). The melody consists of eighth and quarter notes, often beamed together. There are several first and second endings marked with '1.' and '2.'. The score concludes with the word 'FINE'.

(MED. ROCK)
♩ = 74

THE MAGICIAN IN YOU

- KEITH JARRETT

INTRO

(BASS)

A

B

FINE

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

(MED. BALLAD)

LUSH LIFE

-BILLY STRAYHORN

Db6 Cb7 Dbmaj7 Cb7

Dbmaj7 Cb7 Dbmaj7 Eb-7 Emaj7 Gb-7 Ab-7 D7

Db6 D7 1. Dbmaj7 D7(b5) 2. Dbmaj7, G-7b5 C7

F- F-6 F-7 F-6 F- G-7 Gb7b5

F- F-6 F-7 F-6 F- E07 Eb-7 Ab7

B7b5 Bb7 Eb-7 A7b5 Eb-7 Ab7

Db6 D7 Db6 D7 Db6 - C7b5 B7 Emaj7 Eb7#5 D7

Db6 D7 Db6 D7 Db6 Db7 C7 Fmaj7 E7#5 Eb7

Musical staff with notes and triplets. Chords: Db6, D7, Db6, D7, Db6, Db7, C7, Fmaj7, E7#5, Eb7.

Ab6 Eb7#9 Ab6 E-7 A7 D6 D-7 G7 C6 B7 Bb7 A7 Ab7

Musical staff with notes and triplets. Chords: Ab6, Eb7#9, Ab6, E-7, A7, D6, D-7, G7, C6, B7, Bb7, A7, Ab7.

Db6 D7 Db6 D7 Db6 C7b5 B7 Bb7

Musical staff with notes and triplets. Chords: Db6, D7, Db6, D7, Db6, C7b5, B7, Bb7.

Eb-7 Gb-7 Cb7 A7 Ab7 Dbmaj7 Db-7 Gb7 Cbmaj7 F-7 Bb7

Musical staff with notes. Chords: Eb-7, Gb-7, Cb7, A7, Ab7, Dbmaj7, Db-7, Gb7, Cbmaj7, F-7, Bb7.

Eb-7 Gb-7 Cb7 A7#5 Ab7 Emaj7 Eb6 Dmaj7 G7 Eb-7 D7 Dbmaj7

Musical staff with notes. Chords: Eb-7, Gb-7, Cb7, A7#5, Ab7, Emaj7, Eb6, Dmaj7, G7, Eb-7, D7, Dbmaj7.

Empty musical staff.

Empty musical staff.

Empty musical staff.

MAHJONG

-WAYNE SHORTER

(MED.)

INTRO (AFRO/LATIN)
F-11 Eb9 F-11 Eb9

HEAD
F-11 Eb9 F-11 Eb9

F-11 Eb9 F-11 Eb9

Dbmaj9 Eb9 Dbmaj9 Eb9

Dbmaj9 Eb9 Dbmaj9 Eb9

(SWING)
D7#9

Eb-7 Ab7 Dbmaj9 Db-7 Gb7

(AFRO/LATIN)
F-11 Eb9 F-11 Eb9

F-11 Eb9 F-11 Eb9

AFTER SOLOS/LAST HEAD,
VAMP INTRO TILL END

(MED. EVEN 8ths)

MAIDEN VOYAGE

-HERBIE HANCOCK

INTRO

A-7/D

Bass line for the first staff of the introduction, featuring a steady eighth-note rhythm in 4/4 time.

C-7/F

Melody and bass line for the second staff of the introduction. The melody is mostly rests, with a short phrase labeled "(MELODY)" at the end. The bass line continues the eighth-note pattern.

A-7/D

Melody line for the third staff of the introduction, consisting of a long, sustained note with a slight vibrato, labeled "CONT. RHYTHM SIM." below it.

CONT. RHYTHM SIM.

C-7/F

Bass line for the fourth staff of the introduction, featuring a long, sustained note with a slight vibrato. It includes first and second endings marked "1." and "2.".

Bb-7/Eb

Melody line for the fifth staff of the introduction, consisting of a long, sustained note with a slight vibrato.

Ab-7/Db

Bass line for the sixth staff of the introduction, featuring a long, sustained note with a slight vibrato.

A-7/D

Melody line for the seventh staff of the introduction, consisting of a long, sustained note with a slight vibrato.

C-7/F

Bass line for the eighth staff of the introduction, featuring a long, sustained note with a slight vibrato.

AFTER SOLDS, LAST HEAD, VAMP INTRO TILL END

A MAN AND A WOMAN

(UN HOMME ET UNE FEMME)

- FRANCIS LAI /

PIERRE BARON /

JERRY KELLER

(MED. EVEN 8/15)

Dmaj7

C#7

Cmaj7

F#-7 B7

E maj7 1. N.C. 2. E maj7

D-7 G7b9 Cmaj7

D-7 G7 Cb

F#-7 B7 E maj7

E-7 A7 Dmaj7 N.C.

Dmaj7



C#7



Cmaj7



F#-7

B7

1. E^bmaj7

N.C.



2. E^bmaj7

F#-7

B7



E^bmaj7

F#-7

B7



E^bmaj7

E^bmaj7

Dmaj7



1. E^bmaj7

2. E^bmaj7 E^bmaj7



ROCK
♩ = 152

MAN IN THE GREEN SHIRT

-JOE ZAWINUL

Bbmaj7

Bbmaj7

Bbmaj7

F7sus4 **Bbmaj7**

2. (Bbmaj7) **G-9** **C-9**

C- **C-9/F**

Bbmaj7 **Ebmaj7** **F7sus4**

Bbmaj7 **Ebmaj7** **F7sus4** **Bbmaj7**

G- Db/Eb Eb/F Bb Eb- F7b9 Bbmaj7

Musical staff with notes and rests. Includes 'SVA' label above the staff.

SOLO (HALF-TIME FEEL)

Musical staff with notes and rests. Includes 'E7sus4' and 'OPEN' labels.

ON CUE:

Musical staff with notes and rests. Includes chord labels: C/F (MELODY), Bb/Eb, C/D, A/B, Bb/C, C/F (SOLO CONT.), Bb/Eb, C/D (BACKGROUND), A/B, Bb/C.

1ST TIME ONLY

2ND TIME

Musical staff with notes and rests. Includes chord labels: C/Bb, Bb/Eb, C/D, A/F#, Bb/G, C, Bb/Eb, C/A, A/B, Bb/C.

Musical staff with notes and rests. Includes chord labels: Bb/Eb (SOLD ENDS), C, Bb, F, G-, F, G-, F6.

(END HALF-TIME FEEL)

Musical staff with notes and rests. Includes chord labels: Bb, F, G-, F, Bb6, Bbmaj7.

D.S. AL

ON CUE:

Musical staff with notes and rests. Includes chord labels: C/F, Bb/Eb, C/D, A/B, Bb/C (Bb/C), (BASS).

Musical staff with notes and rests. Includes chord labels: Bbmaj7, SVA, E7sus4.

MEDITATION

-ANTONIO CARLOS JOBIM/
NEWTON MENDONCA/
NORMAN GIMBEL

(BOSSA)

(MEDITACAO)

A C⁶ B⁷ *trans 4* B⁷

C⁶ E-7 A⁷#5

D-7 F-7 B^b7

E-7 A⁷#5 D-7 G⁷#5

B F^{maj}7 F-7 B^b7

E-7 E^bo7 D-7 G⁷#5

A C⁶ B⁷ *trans 4* B⁷

C⁶ E-7 A⁷#5

D-7 F-7 B^b7

E-7 A⁷#5 D-7 G⁷ C⁶ (G⁷#5)

MEMORIES OF TOMORROW

- KEITH JARRETT

(LATIN)

A- A-(maj7) A-7 E-7

Fmaj7 F#o7 Cmaj7/G G7sus4 Cmaj7

Dmaj7/F# Fmaj7 Cmaj7/E Ebmaj7 A7

Abmaj7 F-7 Bb7sus4 Cmaj7

B-7 Bb7 A- F-/Ab Cmaj7/G Dmaj7/F# Fmaj7

Cmaj7/G G7sus4 C (B-7 Bb7)

MICHELLE

-JOHN LENNON/PAUL MCCARTNEY

(MED.)

Chords: F, B^b-7, E^b6, D^o7, C, B^o7, C

Chords: F, B^b-7, E^b6, D^o7, C, B^o7, C, F-

Chords: A^b7, D^b, C7, F-, F-/E, F-/E^b, F-/D, D^bma⁷7, C

Chords: C, F-, F-/E, F-/E^b, F-/D, D^bma⁷7, 2nd TIME, D.S. AL

Chords: C, SOLO F, B^b-7, E^b6

(AS WRITTEN OR OPEN)

Chords: D^o7, C, B^o7, C, F

REPEAT AS DESIRED (LAST TIME)

MIDNIGHT MOOD

(MED.)

Chords: Dbmaj7 Eb-7b5 / Db Dbmaj7 Eb-7b5 / Db

Chords: Dbmaj7 Eb-7b5 / Db Dbmaj7 G7b5 (b9)

Chords: Gbmaj7 C7#9 F-7 Bb-7

Chords: Eb-7 Eb-7 / Ab Ab-7 / Db G7b5 (b9)

Chords: Gbmaj7 C7#9 F-7 Bb7#9

Chords: Eb-7 Ab7 Dbmaj7 Eb-7b5 / Db

FINE

MIDWESTERN NIGHTS DREAM

-PAT METHENY

(2 = 104
EVEN 8ms)

A $B-9$ $Gmaj9$ $E-7sus4$

$B-9$ $Gmaj9$ $E-7sus4$

B $C\#-7$ $Bmaj7(add6)$ $Bb-9$ $F-/Ab$ $G-9$ $Bb-9$ $Gbmaj7(add6)$

$C\#-7$ $Bmaj7(add6)$ $Bb-9$ $F-/Ab$ $G-9$ $Bb-9$ $Gbmaj7(add6)$

$Ab-7$ $G\flat/B\flat$ $Bmaj7(add6)$ $E\maj7\#11$

$Ab-7$ $G\flat/B\flat$ $Bmaj7(add6)$ $E\maj7\#11$

B-9 Gmaj7 B-9 Gmaj7

B-9 Gmaj9 B-9 Gmaj7

VAMP FOR SOLOS

B-9 Gmaj9 B-9 Gmaj9 E-7 Cmaj9

AFTER SOLOS, D.S. AL

B-9 Gmaj9 B-9 Gmaj9

B-9 Gmaj9 B-9 Gmaj9

REPEAT AND FADE

(MED. SLOW)

MILANO

-JOHN LEWIS

D-7 G7 Cmaj7 A-7 D-7 G7 C7 F#7

Fmaj7 D-7 G7 E-7 A7b9 D-7 G7 Cmaj7 A7b9 G-7 C7

Fmaj7 F-7 E-7 A-7 D-7 G7 C7 G-7 C7#5

Fmaj7 F-7 E-7 A-7 F#-7b5 B7b9 E-7 A7b9

D-7 G7 Cmaj7 A-7 D-7 G7 C7 F#7

Fmaj7 D-7 G7 E-7 A7b9 D-7 G7b9 C6 (A7#5)

AFTER SOLDS, D.C. AL

E-7 A7#5 A7 D-7 G7b9 C6

RIT.

MINORITY

-GIGI GRyce

(MED. UP SWING)

F-6 G-7 C7

F-6 C-7 F7

Bb-7 Eb7 Ab-7 Db7

F#-7 B7 G-7 C7#5 C7#5

MISS ANN

-ERIC DOLPHY

(MED.)

C7

F07

Bb-7

F#-7

B7

* BVA

* OPTIONAL BVA TO END

F7

A7

E-7

F07

F#-7

FINE

REPEAT HEAD IN/OUT

MISSOURI UNCOMPROMISED

-PAT METHENY

(UP
♩=220)

A

Musical notation for section A, measures 1-4. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chords: B^b/A, E^b/G, D/F[#], E/D, A. Includes a triplet in the final measure.

B C[#]-9 D^{min}9 C[#]-9 D^{maj}9 B^b/A

A bar of rhythmic notation consisting of a series of diagonal slashes.

C

Musical notation for section C, measures 1-4. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chords: B^b/A, E^b/G, D/F[#], E/D, A. Includes a triplet in the final measure and the text "LAST TIME TO" with a repeat sign.

⊕ N.C.
UNISON

Musical notation for section C, measures 5-8. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chords: A, A^{ms}4. Includes a triplet in the final measure.

(BRIGHT JAZZ)

MR. P.C.

-JOHN COLTRANE

C-

F- C-

A**b**7 G7 C-

MISTY

(BALLAD)

Handwritten musical score for "Misty" by Erroll Garner. The score is written on seven staves in 4/4 time with a key signature of two flats (Bb, Eb). It includes various chords such as Ebmaj7, Bb-7, Eb7, Abmaj7, Ab-7, Db7, Ebmaj7, C-7, F-7, Bb7, G-7, C7, F-7, Bb7, Eb6, Db9, Ebmaj7, Bb-7, Eb7b9, Abmaj7, A-7, D7, F7, G-7, C7b9, F-7, Bb7, Ebmaj7, Bb-7, Eb7, Abmaj7, Ab-7, Db7, Ebmaj7, C-7, F-7, Bb7, Eb6, (C-7, F-7, Bb7). The score features triplet markings and first/second endings.

(BALLAD)
♩ = 72

MIYAKO

- WAYNE SHORTER

Handwritten musical score for 'MIYAKO' by Wayne Shorter. The score is written on a grand staff with treble clef and 3/4 time signature. It consists of eight staves of music with various chords and melodic lines. The chords are: E-7/A, A7, C#-7/F#, E-7, Eb-7, D-7, G7b5, Cmaj7, A-7, G-7, Fmaj7, E7#9, Amaj7, A-7, Ab-7, G7b5, F#-7b5, B7b9, E-7b5, A7b9, D-7, C-7, B-7, E7, Bb-7, Eb7, B-7, E7b9 (1st ending), and E7b9 (2nd ending).

REPEAT HEAD IN
AFTER SOLOS, TAKE 2ND ENDING

MOOD INDIGO

- DUKE ELLINGTON / IRVING MILLS /

ALBANY BIGARD

(MED. SLOW)

A

Abmaj7 Bb7 Bb-7 Eb7#5 Abmaj7

Musical staff for section A, first line. Treble clef, 4/4 time signature. Notes: A4 quarter, Bb4 quarter, C5 quarter, D5 quarter, E5 half.

Bb7 E7 / B-7 E7 Eb7

Musical staff for section A, second line. Notes: F5 quarter, G5 quarter, A5 quarter, Bb5 quarter, C6 quarter, D6 quarter, E6 quarter, F6 quarter, G6 quarter, A6 quarter, Bb6 quarter, C7 quarter, D7 quarter, Eb7 quarter.

Ab7 Eb-7 Ab7 Db6 Gb7 / / Eb7#5

Musical staff for section A, third line. Notes: F5 quarter, G5 quarter, A5 quarter, Bb5 quarter, C6 quarter, D6 quarter, Eb6 quarter, F6 quarter, G6 quarter, Ab6 quarter, Bb6 quarter, C7 quarter, D7 quarter, Eb7 quarter.

Abmaj7 Bb7 Bb-7 Eb7#5 Abmaj7

Musical staff for section A, fourth line. Notes: A4 quarter, Bb4 quarter, C5 quarter, D5 quarter, E5 half.

B

Abmaj7 F7 Bb7 Bb-7 Eb7 Abmaj7 Bb-7 Eb7

Musical staff for section B, first line. Notes: F5 quarter, G5 quarter, A5 quarter, Bb5 quarter, C6 quarter, D6 quarter, Eb6 quarter, F6 quarter, G6 quarter, Ab6 quarter, Bb6 quarter, C7 quarter, D7 quarter, Eb7 quarter.

Abmaj7 F7 Bb7 E7 Eb7

Musical staff for section B, second line. Notes: F5 quarter, G5 quarter, A5 quarter, Bb5 quarter, C6 quarter, D6 quarter, Eb6 quarter, F6 quarter, G6 quarter, Ab6 quarter, Bb6 quarter, C7 quarter, D7 quarter, Eb7 quarter.

Ab7 Db7 E7 / / Eb7

Musical staff for section B, third line. Notes: F5 quarter, G5 quarter, A5 quarter, Bb5 quarter, C6 quarter, D6 quarter, Eb6 quarter, F6 quarter, G6 quarter, Ab6 quarter, Bb6 quarter, C7 quarter, D7 quarter, Eb7 quarter.

Abmaj7 F7 Bb7 Bb-7 Eb7 Ab6 (Bb-7 Eb7)

Musical staff for section B, fourth line. Notes: F5 quarter, G5 quarter, A5 quarter, Bb5 quarter, C6 quarter, D6 quarter, Eb6 quarter, F6 quarter, G6 quarter, Ab6 quarter, Bb6 quarter, C7 quarter, D7 quarter, Eb7 quarter.

MOMENT'S NOTICE

-JOHN COLTRANE

(UP)

A

E-7 A7 F-7 Bb7 Ebmaj7 Ab-7 Db7

D-7 G7 Eb-7 Ab7 Dbmaj7 D-7 G7

C-7 Bb-7 Eb7 Abmaj7 Db7

G-7 C-7 F-7 Bb7 Eb/Bb F/Bb

G-/Bb F-/Bb Eb/Bb F-/Bb G-/Bb F-/Bb Eb N.C. (FILL -----)

B

E-7 A7 F-7 Bb7 Ebmaj7 Ab-7 Db7

D-7 G7 Eb-7 Ab7 Dbmaj7 D-7 G7

C-7 Bb-7 Eb7 Abmaj7 Db7

1. G-7 C7 Ab-7 Db7 Gbmaj7 F-7 Bb7

2. G-7 C7 F-7 Bb7 Eb/Bb F-/Bb

G-/Bb F-/Bb Eb/Bb F-/Bb G-/Bb F-/Bb

Eb (SOLO BREAK) -----

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

⊕ Eb7#9

MOONCHILD

- KEITH JARRETT

(BALLAD)

Musical notation for the first system of 'Moonchild'. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written in eighth and quarter notes. Below the staff are four measures of guitar chords: C#7, F#7, G#7, G#-7, E-7, C#-7, and G#-7. A triplet of eighth notes is marked with a '3' and a circled sharp sign.

Musical notation for the second system of 'Moonchild'. It continues the melody from the first system. Below the staff are four measures of guitar chords: D-7, E7b9, A-7, F-7, Bb7, A-7, E-||, and E-7. A circled cross symbol is placed above the staff in the third measure, and another circled cross symbol is placed above the staff in the fourth measure.

HEAD PLAYED ONCE - THEN TO SOLOS
LAST SOLO, D.C. AL

⊕ (FILL) ○

Musical notation for the fill section. It shows two empty staves. Below the first staff, there is a circled cross symbol and a circled dot symbol. Below the second staff, there is a circled dot symbol. The notation is mostly empty, indicating a section for improvisation or a specific fill.

THE MOST BEAUTIFUL GIRL IN THE WORLD

(FAST WALTZ)

-RICHARD RODGERS/LORENZ HART

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. Above the first staff, there is a section sign (S) and the chord Fmaj7. Above the second staff, there are chords Fmaj7, F07, and Fmaj7. Above the third staff, there are chords Ab07, G-7, C7, and G-6. Above the fourth staff, there is a first ending bracket labeled '1.' with chords C7, Fmaj7, A-7, G-7, and C7. Above the fifth staff, there is a second ending bracket labeled '2.' with chords C7, C-, and A-7b5. Above the sixth staff, there are chords D7, D-7, G7, and G-7. Above the seventh staff, there are chords C7, D-7, G7, and G-7. Above the eighth staff, there are chords C7, A-7, D7, and D-7. Above the ninth staff, there are chords G7, G-7, C7, G-7, and C7. Above the tenth staff, there is a double bar line, a section sign (S), and chords D7, D-7, G7, and G-7 (TAKE 2ND ENDING). Above the eleventh staff, there is a section sign (S) and chords G-7/C, F6, (D-7), G-7, and C7. The score concludes with a double bar line.

SOLO ON ENTIRE FORM

(BALLAD)

MY BUDDY

-WALTER DONALDSON/
GUS KAHN

Handwritten musical score for guitar, featuring a key signature of one sharp (F#) and a 4/4 time signature. The score consists of five staves of music with various chord annotations above and below the notes.

Staff 1: *G^{maj7}*, *G^{#07}*, *A⁻⁷*, *D⁷*

Staff 2: *G⁶*, *B^{b07}*, *A⁻⁷*, *D⁷*

Staff 3: *G⁶*, *G⁷/_F*, *E⁷*

Staff 4: *A⁻⁷*, *A⁷*, *A⁻⁷*, *D⁷*

Staff 5: *2^o D⁷*, *G⁶*

MY FAVORITE THINGS

285

-RICHARD RODGERS/
OSCAR HAMMERSTEIN II

Handwritten musical score for "My Favorite Things" in G major, 3/4 time. The score consists of 14 staves of music with various chords and dynamics markings.

Chords and dynamics markings include: E-7, F#-7, E-7, F#-7, Cmaj7, Gmaj7, Cmaj7, Gmaj7, Cmaj7, F#-7b5, B7, Emaj7, F#-7, Emaj7, F#-7, Amaj7, Amaj7, A-7, D7, Gmaj7, Cmaj7, Gmaj7, Cmaj7, F#-7b5, B7b9, E-7, F#-7b5, B7, E-7, Cmaj7, A7, Gmaj7, Cmaj7, D7, Gb, Cmaj7, Gb, Cmaj7, Gmaj7, Cmaj7, F#-7b5, B7, (END) E-7.

D.C. FOR SOLOS

(BALLAD)

MY FOOLISH HEART

-VICTOR YOUNG/
NED WASHINGTON

♩

B^bma⁷ E^bma⁷ D-7 G⁷ C-7 C-7/B^b

E-7/A A⁷ D-7 D⁷#⁹ G-7 D^b7 ⊕ C-7

C-7b⁵ F⁷b⁹ B^bma⁷ F-7 B^b7 E^bma⁷

A-7b⁵ D⁷ G-7 G-7/F E-7b⁵ A⁷b⁹ D-7 G⁷#⁵

C-7 F⁷ D.S. AL ⊕

⊕ C-7 C-7/B^b A-7b⁵ D⁷ G-7 E^b-7 A^b7

B^bma⁷ E^bma⁷ A^b7b⁵ G⁷ C-7 G⁷#⁹ C⁷ C⁷#⁵ F⁷ma⁷ F⁷

B^b (G-7 G^bma⁷ F⁷)

(SOLOS ON ENTIRE FORM)

(BALLAD)

MY FUNNY VALENTINE

-RICHARD RODGERS/LORENZ HART

C- C-(maj7) C-7 C-6

Abmaj7 F-7 D-7b5 G7b9

C- C-(maj7) C-7 C-6

Abmaj7 F-7 F-7b5 Bb7(b9)

Ebmaj7 F-7 G-7 F-7 Ebmaj7 F-7 G-7 F-7

Ebmaj7 G7 C- Bb-7 A7 Abmaj7 D-7b5 G7b9

C- C-(maj7) C-7 C-6

Abmaj7 D-7b5 G7b9 C- Bb-7 A7(#11)

Abmaj7 F-7 Bb7(b9) Ebb (D-7b5 G7b9)

(BALLAD)

MY ONE AND ONLY LOVE

- GUY WOOD /
ROBERT MELLIN

$C^{maj7} C/B$ $A-7 A/G$ $D7/F\#$ $G7/F$ C/E F^{maj7} $G7$ $E-7 A7$
 $D-7$ $B-7b5$ $E7\#9$ $A-7$ $D7$ $D-7$ $G7$ $E-7 A7$ $D-7 G7$
 $D-7$ $G7$ $C6$ $F\#-7b5$ $B7$ $E-$ $F\#-7$ $B7$
 $E-$ $F\#-7$ $B7$ $E-$ $E/D\#$ E/D $E/C\#$
 $D-7$ $A7$ $D-7$ $G7$ $C^{maj7} C/B$ $A-7 A/G$ $D7/F\#$ $G7/F$
 C/E F^{maj7} $G7$ $E-7 A7$ $D-7$ $B-7b5$ $E7\#9$ $A-7$ $D7$
 $D-7$ $G7b9$ $C6$ (D-7 G7)

FINE

MY ROMANCE

- RICHARD RODGERS / LORENZ HART

(MEDIUM OR BALLAD)

Handwritten musical score for "My Romance" in G major, 4/4 time. The score consists of ten staves of music with corresponding chord notations written above the notes. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a treble clef and a key signature of one sharp. The first staff contains the first measure, which is a repeat sign. The second staff contains measures 2-3. The third staff contains measures 4-5. The fourth staff contains measures 6-7. The fifth staff contains measures 8-9. The sixth staff contains measures 10-11. The seventh staff contains measures 12-13. The eighth staff contains measures 14-15. The ninth staff contains measures 16-17. The tenth staff contains measures 18-19, ending with a double bar line and the word "FINE".

Chord notations include: Bbmaj7, C-7, D-7, Db07, C-7, F7, Bbmaj7, D7, G-, G-(maj7), G-7, G7, C-7, F7, Bbmaj7, Bb7, Ebmaj7, Ab7, Bbmaj7, Bb7, Ebmaj7, Ab7, Bbmaj7, E-7b5, A7b9, D-7, Ab7, G-7, C7, C-7, F7, Bbmaj7, Bb7, Ebmaj7, G7, C-7, C-Bb, A-7b5, D7, G-7, Gb7, Bbmaj7/F, G-7, C-7, F7, Bb6, (C-7 F7), and a final measure with a repeat sign.

(MED. BALLAD)

MY SHINING HOUR

- HAROLD ARLEN /
JOHNNY MERCER

Handwritten musical score for guitar, featuring a treble clef, key signature of two flats (Bb, Eb), and a 4/4 time signature. The score consists of ten staves of music with various chords and melodic lines. The chords are written in a shorthand notation above the notes.

Chords and notes across the staves:

- Staff 1: Ebmaj7, F-7, Bb7sus4, Ebmaj7, F-7, Bb7
- Staff 2: Ebmaj7, F-7, G-7, C7#5, F-7, Bb7, D-7b5, G7b9
- Staff 3: C-7, A-7b5, D-7b5, G7
- Staff 4: C-7, F7, F-7, Bb7
- Staff 5: Bb-7, Eb7, Abmaj7
- Staff 6: Ab-7, Db7, G-7#5, C7#9, F-7, Bb7
- Staff 7: Ebmaj7, F-7, Bb7sus4, Ebmaj7, F-7, G-7, C7
- Staff 8: Abmaj7, F-7, Bb7, Eb6, (F-7 Bb7)

(BALLAD)

MY SHIP

-KURT WEILL/IRA GERSHWIN

F^b D⁷ G⁷ C⁷ F^b F[#]o⁷ G⁷ C⁷
 F^b D⁷ G⁻⁷ A⁷ ^{2.}D⁻⁷ G⁷ G⁻⁷ C⁷
^{2.}D⁻⁷ G⁷ C⁷ *trus 4* F^b G⁻⁷ C⁷ G⁻⁷ C⁷
 G⁻⁷ B^b-⁶ F^{maj}⁷ / E⁷ A⁻⁷ D⁻⁷ A⁻⁷ D⁻⁷
 A⁻⁹ D⁷ G⁷ C⁷ F^b D⁷ G⁷ C⁷
 F^b F[#]o⁷ G⁷ C⁷ F^b D⁷ G⁻⁷ A⁷
 D⁻⁷ C⁷ F^{maj}⁷ / C⁷ F D⁻ B^bmaj⁷ B^b-⁷ E^b⁷
 A⁻⁷ D⁻⁷ G⁻⁷ C⁷ F^b D^b⁹ F^b (G⁻⁷ C⁷)
 FINE

(MED. BALLAD)

MY WAY

-JACQUES REVAUX/
CLAUDE FRANCOIS/PAUL ANKA/
GILLES THIBAUD

Handwritten musical score for "My Way" in 4/4 time. The score consists of ten staves of music with various chords and annotations.

Staff 1: *Cmaj7*, *E-7/B*, *E-7/b5/Bb*

Staff 2: *A7*, *D-*, *D-(maj7)*

Staff 3: *D-7*, *G7*, *Cmaj7*, *G-7*, *C7*

Staff 4: *F*, *F-*, *Cmaj7*, *A-7*, *D-7*, *G7* (triple)

Staff 5: *F6*, *C*, *F6* (2nd ending), *C*, *Fmaj7/G* (triple)

Staff 6: *Cmaj7*, *G-7*, *C7*, *Fmaj7*, *Fmaj7/E*

Staff 7: *D-7*, *G7*, *E-7*, *A-7*

Staff 8: *D-7*, *G7*, *F6*, *C*, *D-7/G*

Staff 9: *C*, *D-7*, *G7*, *F6*, *C*

Staff 10: *C*, *D-7*, *G7*, *F6*, *C*

Annotations: *D.S. AL (TAKE 2ND ENDING)*, *RIT.*

NAIMA (NIEMA)

—JOHN COLTRANE

(BALLAD)

A B^b-7 / E^b

E^b-7

A^m7 / E^b

G^m7 / E^b

A^m7 / E^b

B B^m7 / B^b

B^b13b9

B^m7 / B^b

B^b13b9

B-9(maj7) / B^b

B^m7 / B^b

A^bm7 / B^b

G^b13 / E^b

C B^b-7 / E^b

E^b-7

A^m7 / E^b

G^m7 / E^b

A^bm7 / E^b

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

AFTER SOLOS, D.S. AL \oplus

A^bm7 / E^b

A^m7 / E^b

G^m7 / E^b

A^bm7 / E^b

A^m7 / E^b

G^m7 / E^b

A^bm7 / E^b

A^m7 / E^b

G^m7 / E^b

A^bm7 D^bm7

A^bm7 D^bm7

A^bm7 D^bm7 A^bm7

(ROCK)
♩ = 90

MYSTERIOUS TRAVELLER

- WAYNE SHORTER

INTRO

A

B

The first system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It contains three measures of music. The first measure has a quarter rest followed by a dotted quarter note. The second and third measures contain complex chordal textures with eighth and sixteenth notes. The bottom staff begins with a bass clef and a 3/4 time signature. It contains three measures of music, primarily consisting of eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

The second system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It contains three measures of music. The first measure has a quarter rest followed by a dotted quarter note. The second and third measures contain complex chordal textures with eighth and sixteenth notes. The bottom staff begins with a bass clef and a 3/4 time signature. It contains three measures of music, primarily consisting of eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

The third system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It contains three measures of music. The first measure has a quarter rest followed by a dotted quarter note. The second and third measures contain complex chordal textures with eighth and sixteenth notes. The bottom staff begins with a bass clef and a 3/4 time signature. It contains three measures of music, primarily consisting of eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

The fourth system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It contains three measures of music. The first measure has a quarter rest followed by a dotted quarter note. The second and third measures contain complex chordal textures with eighth and sixteenth notes. The bottom staff begins with a bass clef and a 4/4 time signature. It contains three measures of music, primarily consisting of eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

(PLAY 3 x)

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

(MED. FAST)
JAZZ

NARDIS

-MILES DAVIS

Handwritten musical score for the jazz standard "Nardis" by Miles Davis. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as "MED. FAST" and "JAZZ".

The score consists of six staves of music. The first staff begins with a repeat sign and contains the following chords: E-, Fmaj7 (Emaj7), B7, and Cmaj7. The melody features a triplet of eighth notes in the second measure and another triplet in the fourth measure.

The second staff continues the melody with chords: A-7, Fmaj7, Emaj7 (with a triplet of eighth notes), and E- (with first and second endings). The first ending leads back to the beginning of the first staff, and the second ending concludes the phrase.

The third staff contains two measures with chords: A-7 / Fmaj7 and A-7 / Fmaj7.

The fourth staff contains two measures with chords: D-7, G7, Cmaj7, and Fmaj7.

The fifth staff repeats the first staff's melody and chord progression: E-, Fmaj7 (Emaj7), B7, and Cmaj7.

The sixth staff repeats the second staff's melody and chord progression: A-7, Fmaj7, Emaj7 (with a triplet of eighth notes), and E-.

NEFERTITI

-WAYNE SHORTER

(MED.)

Handwritten musical score for "Nefertiti" by Wayne Shorter. The score is written on a grand staff (treble and bass clefs) in 4/4 time. The tempo is marked "(MED.)". The key signature has one sharp (F#). The score includes various chord voicings and melodic lines.

Chord voicings and annotations include:

- Abmaj7(#11)
- Dbmaj7(#11)
- G-7b5
- C7b9
- Bmaj7
- Bmaj7#11
- Bb-7b5
- Eb7#11
- Emaj7
- Dmaj7 / A
- Ab7(#11)
- Eadd9 / F#
- E7sus4
- Eb7#11
- Bb-(maj7)
- Eb7#11
- E7sus4
- Eb7#11

The score concludes with the instruction "AFTER SOLDS, D.C. AL" and a repeat sign.

(MED. SWING)

NEVER WILL I MARRY

-FRANK LOESSER

Handwritten musical score for the song "Never Will I Marry". The score is written on ten staves in a 4/4 time signature with a key signature of two flats (Bb and Eb). The melody is primarily in the treble clef, with some bass clef notation in the lower staves. Chord symbols are written above the notes. The piece concludes with a double bar line and the word "FINE".

Chord symbols used in the score include: Ebmaj7, D-7, Ebmaj7, D-7, Ebmaj7, Abmaj7, A-7, D7, G-7, E-7, A7, Dmaj7, B7, E-7, A7, Dmaj7, Bb7, Ebmaj7, D-7, G-7, C-7, F7sus4, Bbb, Ebmaj7, D-7, Ebmaj7, D-7, G-7.

NICA'S DREAM

299

- HORACE SILVER

(MED. LATIN)

A $\frac{3}{4}$

B \flat -(maj7)

A \flat -(maj7)

B \flat -(maj7)

A \flat -7

D \flat 7

A \flat -7

D \flat 7

G \flat maj7

D \flat 9

C7#9

C-7b5
/ F

F7#5(b9)

B \flat -(maj7)

1. (F7#5) 2. B \flat - (FINE)

B (SWING)

E \flat -7
/ A \flat

A \flat 7

F-7

B \flat 7b9

B \flat 7#5

E \flat 9(#11)

E \flat -7

A \flat 7

D \flat maj7

E-7

A7

E \flat -7
/ A \flat

A \flat 7

F-7

B \flat 7b9

B \flat 7#5

E \flat 9(#11)

E \flat -7

A \flat 7

D \flat maj7

F7#5 N.C.

D.S. AL 2nd ENDING

SOLD **A A B A**

(MED. JAZZ
WALTZ)

NIGHT DREAMER

-WAYNE SHORTER

INTRO

Gmaj7 F-7 Ebmaj7 D7#9 Gmaj7 F-7 Ebmaj7 F-7

HEAD

Gmaj7 F-7 Ebmaj7 D7#9 Gmaj7 F-7 Ebmaj7 D7#9

Gmaj7 F-7 Ebmaj7 D7#9 Eb-7 Ab7

B-7/E

C-7/F

Gmaj7 F-7 Ebmaj7 D7#9 Gmaj7 F-7 Ebmaj7 D7#9

AFTER SOLOS/LAST HEAD,
VAMP INTRO TILL END

(MED. UP)

THE NIGHT HAS A THOUSAND EYES

-JERRY BRAININ/BUDDY BERNIER

(LATIN)

Gmaj7/D

D7sus4

Gmaj7/D

D7sus4

D7

(SWING)

D-7

G7

Cmaj7

F7

Gmaj7/D

D7sus4

G/D

1. D7sus4

2. Gmaj7

C-7

F7

Bbmaj7

Bb-7

Eb7

Abmaj7

A-7

D7sus4

Gmaj7

E-7

Gmaj7/D

D7sus4

Gmaj7/D

(D7sus4)

FINE

A NIGHT IN TUNISIA

-JOHN "DIZZY" GILLESPIE / FRANK PAPARELLI

(MED. AFRO)

INTRO

E^b7

D-

(BASS)

Bass line for the intro section, starting with an E^b7 chord and a D- chord. The melody consists of eighth and quarter notes in a 4/4 time signature.

A

E^b7

D-

E^b7

D-

First staff of the main melody, featuring a key signature of two flats and a 4/4 time signature. It includes a first ending bracket and a repeat sign.

E^b7

D-

E-7^b5 A7^b5

D-

2. D-

Second staff of the main melody, continuing the melodic line with various chord changes and a second ending.

B

A-7^b5

D7^b9

G-6

D7^b9

G-6

Third staff of the main melody, featuring a key signature change to one flat and a 4/4 time signature.

G-7^b5

C7^b9

F6

E-7^b5 A7^b5

Fourth staff of the main melody, concluding the section with a double bar line.

D-

C

E-7^b5

E^b7[#]11

D.S. AL

Fifth staff of the main melody, starting with a key signature change to one flat and a 4/4 time signature.

FINE

D-

G7[#]11

Sixth staff of the main melody, continuing the melodic line.

G-(maj7)

G-7

G^b7[#]9

Seventh staff of the main melody, concluding the section.

(SOLO BREAK)

Solo break section with a wavy line indicating improvisation. Chords include Fmaj7, E-7^b5, and A7^b9.

SOLO A A B A

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

NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

(MED. OR BALLAD)

-JIMMIE COX

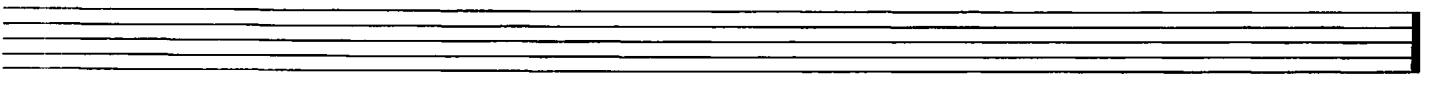
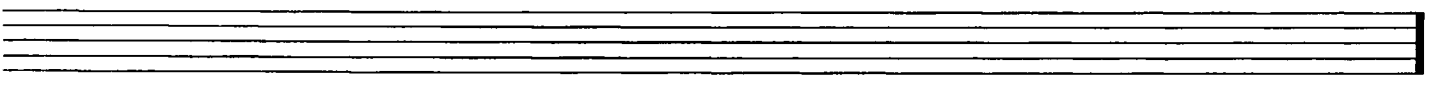
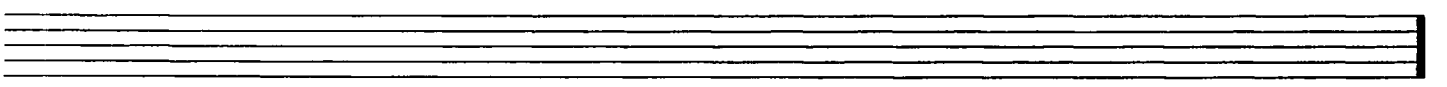
F A7 D7 G-7 D7b9 G-7 D7 G-7 /

Bb7 B07 F7 Eb7 D7 / G7 Db9#5 C9

F A7 D7 G-7 D7b9 G-7 D7 G-7 /

Bb7 B07 F7 Eb7 D7 / G7 Db9#5 C9 F6 C7

FINE
(TAG LAST TWO BARS FOR ENDING)



(MED. SWING)

NIGHT TRAIN

-JIMMY FORREST/
OSCAR WASHINGTON/
LEWIS C. SIMPKINS

A Bb7

First line of musical notation for section A, featuring a treble clef, key signature of two flats (Bb, Eb), and a 4/4 time signature. The melody consists of quarter and eighth notes.

Eb7 (E7) Eb7

Bb7



Second line of musical notation for section A, continuing the melody from the first line.

Gb7

F7

Bb7

Third line of musical notation for section A, concluding the section with a double bar line.

B Bb7

First line of musical notation for section B, featuring a treble clef and a 4/4 time signature. The melody consists of eighth and quarter notes.

Eb7

Bb7

Second line of musical notation for section B, continuing the melody.

C-7

F7

Bb7

F7 Bb6

Third line of musical notation for section B, concluding the section with a double bar line.

C N.C.

F7

Bb6

N.C.

F7

First line of musical notation for section C, featuring a treble clef and a 4/4 time signature. The melody consists of eighth notes with triplet markings (indicated by a '3' under a bracket).

Bb6

N.C.

Second line of musical notation for section C, continuing the triplet melody.

SOLO

E^b7 / / / / | / / / / | B^b7 / / / / | D⁷ / G⁷ /

C⁻⁷ / / / / | F⁷ / / / / | B^b7 / / / / | F⁷ / / / /

ADDITIONAL SOLOS 12-BAR BLUES
AFTER SOLOS, D.C. AL^o

♩ C⁻⁷ F⁷ A^b7 G⁷

C⁻⁷ F⁷ B^b7 (BASIE)

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

(MED. SWING)
♩ = 144

NOSTALGIA IN TIMES SQUARE

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: www.mingusmingusmingus.com

Musical staff 1: Treble clef, 4/4 time. Chords: F7, Eb7, F7, Eb7, F7, Eb7. Includes a triplet of eighth notes.

Musical staff 2: Treble clef, 4/4 time. Chords: F7, Eb7, Ab-7, Db7, Ab-7, Db7.

Musical staff 3: Treble clef, 4/4 time. Chords: F7, Eb7, F7, Eb7, D-7, G7. Includes a triplet of eighth notes.

Musical staff 4: Treble clef, 4/4 time. Chords: C-7, F7, Bb-7, Eb7, F. Ends with a first ending bracket and a double bar line. Includes the word "FINE" below the staff.

2. (SOLO BREAK) -----

Empty musical staff for the solo break.

Empty musical staff.

Empty musical staff.

(MED. SLOW)

NUAGES

- DJANGO REINHARDT /
JACQUES LARUE

307

B \flat -7 E \flat 7 A-7 \flat 5 D7 \flat 9 G \flat A-7 B-7
 B \flat -7 E \flat 7 A-7 \flat 5 D7 \flat 9 G \flat
 F \sharp -7 \flat 5 B \flat 7 E-7
 A7 A \flat 7 A \sharp 7 D \flat 7 A-7 D \flat 7
 B \flat -7 E \flat 7 A-7 \flat 5 D7 \flat 9 G \flat
 E \flat -7 A \flat 7 D-7 \flat 5 G \flat 7 \flat 9 C \flat m7
 C-7 F \flat 7 C-7 F \flat 7 G \flat 6 A-7 B-7
 B \flat -7 E \flat 7 A-7 \flat 5 D7 \flat 9 G \flat C \flat 9 G \flat 6

(OLD MAN FROM) THE OLD COUNTRY

-NAT ADDERLEY/CURTIS R. LEWIS

INTRO

D-7b5 G7#9

C-7 F9 Bb13 Eb7#9 Ab13 Db7#9 C-7 G7#5

HEAD

C-7 F-7 D-7b5 G7b9 C-7

F-7 Bb7 Ebmaj7

D-7b5 G7b9 C-7

Abmaj7 D7 D-7b5 G7b9 C-7 (G7#5)

FINE
REPEAT HEAD IN/OUT


OLED

-SONNY ROLLINS 309

A B \flat 6 G-7 C-7 F7 B \flat 6 G7 C-7 F7



F-7 B \flat 7 E \flat mi7 E \flat -6 D-7 G7 ^{1.}C-7 F7



^{2.}C-7 F7 B \flat 6 **B**



C7 / / / / F7 / / / /



A B \flat 6 G-7 C-7 F7 B \flat 6 G7 C-7 F7



F-7 B \flat 7 E \flat mi7 E \flat -6 D-7 G7 C-7 F7 B \flat 6



FINE

OLILOQUI VALLEY

-HERBIE HANCOCK

(MED.)

(EVEN 8MS)

F7sus4

The first system of musical notation consists of two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The music begins with a double bar line and a repeat sign. The first two measures are marked with a '2' above the staff. The key signature has two flats (Bb and Eb).

F7sus4

The second system of musical notation consists of a single treble clef staff. It continues the melody from the first system, starting with a double bar line and a repeat sign.

Eb7sus4

F13 Emaj7b5

The third system of musical notation consists of a single treble clef staff. It continues the melody, starting with a double bar line and a repeat sign. A first ending bracket is shown above the staff, leading to a measure marked with 'F13 Emaj7b5'.

(SWING)

The fourth system of musical notation consists of a single treble clef staff. It continues the melody, starting with a double bar line and a repeat sign. A triplet of eighth notes is marked with a '3' above the staff.

2. E-9 (SWING)

The fifth system of musical notation consists of a single treble clef staff. It continues the melody, starting with a double bar line and a repeat sign. Chords 'Amaj7' and 'E-9' are written above the staff.

The sixth system of musical notation consists of a single treble clef staff. It continues the melody, starting with a double bar line and a repeat sign. Chords 'Amaj7', 'E-9', 'Amaj7', 'E-9', and 'Amaj7' are written above the staff.

D.S. FOR SOLOS
SOLOS SWING
AFTER SOLOS, D.S. AL

SOLO
E-9

Amaj7

(OPTIONAL ENDING)
E-9 Amaj7

The seventh system of musical notation consists of a single treble clef staff. It shows a solo section with a double bar line and a repeat sign. The first measure is marked with '(1st x)'. The staff ends with a double bar line and a repeat sign. The text 'REPEAT AS DESIRED' is written below the staff.

ONCE I LOVED

(AMOR EM PAZ) (LOVE IN PEACE)

(MED. BOSSA)

-ANTONIO CARLOS JOBIM/VINICIUS DE MORAES/RAY GILBERT

G-7 C7(#5) Fmaj7 F#o7

G-7 G#o7 A-7 A-7/G

F-7 Bb7(#5) Ebmaj7

E-7b5 A7b9 1. Dmaj7 D7b9

2. Dmaj7 G7 Cmaj7 F7

Bbmaj7 Bb7 Bb-6

A-7 Ab7b5 G7 G-7 A7b9

D-6 (D7)

(MED.)

ONCE IN LOVE WITH AMY

-FRANK LESSER

Gmaj7 G#o7 A-7 D7 Gmaj7 G#o7 A-7 D7 Gmaj7 G7

Cmaj7 G/B A-7 G A7 / A-7 D7 B7 / B-7b5 E7

A-7 D7 Gmaj7 C7 Gmaj7 C7 Gmaj7 B-7 E7

A-7 D7 Gmaj7 C7 Dmaj7 A7 A-7/D Ab7(#11)

Gmaj7 G#o7 A-7 D7 Gmaj7 G#o7 A-7 D7 Gmaj7 G7

Cmaj7 G/B A-7 G B7 / B-7b5 E7

A-7 / B-7 E7#5 A7 D7 G6 (A-7 D7)

FINE

ONE FINGER SNAP

- HERBIE HANCOCK

(UP SWING)

N.C. Amaj13(#11)

Bb-7/Eb Eb7 Bb-7/Eb Eb7

(WALK)

Eb-7 Ab7 Eb-7 Ab7

G-7b5 C7b9 F-7b5 Bb7b9

Ebmaj7 D-7b5 G7b9 (TO SOLOS)

SOLOS (G-7/C N.C. C7 G-7/C C7) Amaj13(#11)

(PLAY MELODY 1ST TIME ONLY) (SOLO OVER PAREN. CHORDS ABOVE ON REPEATS)

Bb-7/Eb Eb7 Bb-7/Eb Eb7 Eb-7 Ab7 Eb-7 Ab7

G-7b5 C7b9 F-7b5 Bb7b9 Ebmaj7 D-7b5 G7b9

AFTER SOLOS, D.C. AL

N.C. Amaj13(#11)

ONE NOTE SAMBA

(SAMBA)

(SAMBA DE UMA NOTA SO)

-ANTONIO CARLOS JOBIM/
NEWTON MENDONÇA/
ANTONIO CARLOS JOBIM

D-7 Db7 C-7 B7b5
 D-7 Db7 C-7 B7b5
 F-7 Bb7 Ebmaj7 Ab7
 D-7 Db7 C-7 B7b5 Bb6
 Eb-7 Ab7 Dbmaj7
 Db-7 Gb7 Bmaj7 C-7b5 B7b5
 D-7 Db7 C-7 B7b5
 D-7 Db7 C-7 B7b5
 F-7 Bb7 Ebmaj7 Ab7
 Db6 C7 Bmaj7 Bb6 (F7#5)

FINE

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(MED. BOSSA) ONLY TRUST YOUR HEART

- BENNY CARTER / SAMMY CAHN

Handwritten musical score for "Only Trust Your Heart" in 4/4 time. The score consists of ten staves of music with various chord annotations above and below the notes. The chords include Fmaj7, B7#9, E-7, A-7, D-7, G7, G7#5, Cmaj7, G-7, C7, Gb7b5, Fmaj7, A-7/E, D-7, D-7/C, B-7b5, E7#5, A-7, Ab-7, G-7, C7, Fmaj7, B7#9, E-7, A-7, D-7, G7, G7#5, Bb7b5, A7, D-7, F-7, Bb7, Cmaj7, E-7, A7b9, Ab7b5, Fmaj7/G, G7b9, Cb, (G-7 C7), and FINE.

FINE

ORNITHOLOGY

-CHARLIE PARKER/
BENNIE HARRIS

(MED. UP)

Gmaj7 G-7 C7 G-7 C7

Fmaj7 F-7 Bb7

Eb7 A-7b5 D7 1. G-7 D7

B-7 E7 A-7 D7

2. G D7 B-7 Bb-7 A-7 Ab-7

G (A-7 D7)

FINE

(MED.)

OUT OF NOWHERE

- JOHNNY GREEN/
EDWARD HEYMAN

Gmaj7 Bb-7 Eb7

Gmaj7 B-7 E7

1. A-7 B-7 E7 A-7

Eb7 A-7 D7

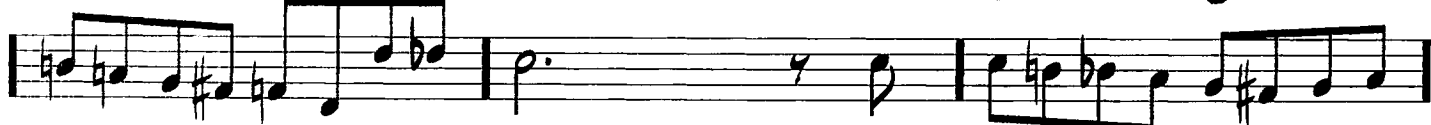
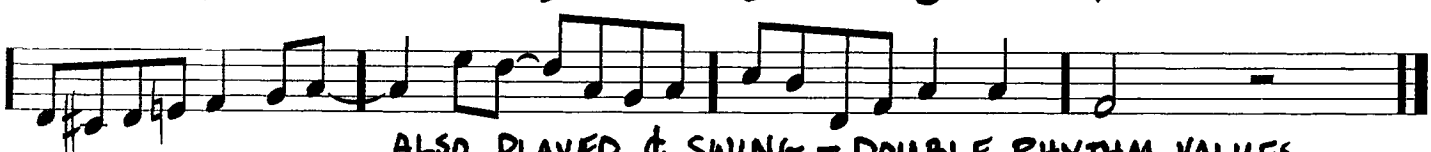
2. A-7 B-7 E7 A-7 F7(#11)

B-7 Bb01 A-7 D7 G6 (A-7 D7)

PAPER DOLL

-JOHNNY S. BLACK

(SLOW)

F₆ F/A F-/A_b C/G A⁷G⁷ C⁷ G-⁷ C⁷F G-⁷ C⁷ A⁷B_b B^{o7} F A⁷ D⁷ / G-⁷ C⁷ F₆

ALSO PLAYED ♩ SWING - DOUBLE RHYTHM VALUES
 DRUMS IN DOUBLE TIME

PASSION DANCE

- MCCOY TYNER

(MED. UP)

F7sus4

2.

C#sus4 D#sus4 A#sus4 C#sus4 E#sus4 D#sus4

B^b PEDAL

A#sus4 C#sus4 D#sus4 A#sus4 C#sus4 E#sus4 D#sus4

D^b/E^b E^b D^b/E^b E^b

D^b/E^b E^b B^b7#9 C7#9

[SOLOS ON F7sus4]

(BALLAD)

PASSION FLOWER

- BILLY STRAYHORN/
MILTON RASKIN

F#9b5 F9b5 F#9b5 F9b5

E7#5(b9) Eb7 D7 D7b9 1. Gb9

2. Gb9 Dbmaj7 C9#11 B9#11

Bb7#5(b9) A9#5 Ab7b9 Dbmaj7 Bb7b5 Eb7 Ab7b5 Db7

F#9b5 F9b5 F#9b5 F9b5

E7#5(b9) Eb7 D7 D7b9 Gb9

PEACE

-HORACE SILVER

(BALLAD)

♩ A-7b5 Ab7 G-7 C7b9 Bmaj7 / C-7b5 F7#9

Bbmaj7 B-7 E7 Amaj7 F#-7

Eb-7b5 Ab13 Ab7#5 Dbmaj9 C7#11 B7#11 Bbmaj7

FINE

REPEAT HEAD IN
AFTER SOLDS, D.S. AL FINE
(PLAY PICKUPS)

(MED. SWING)
♩ = 144

PEGGY'S BLUE SKYLIGHT

- CHARLES MINGUS

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

A G-7b5 C7#5 F-7

Bb7 Bb-7 Eb7#5 Abmaj7

D7 Db7sus4 C7#9 F7#9

Bb7 Eb-7 Ab7b9

1. Dbmaj7 D7 N.C. 2. Dbmaj7 N.C.

B Ab-7 Db7 G-7 C7 Fmaj7

F-7 Bb7 Ebmaj7 Abmaj7 D7

C Db7sus4 C7#9 F7#9 Bb7

Eb-7 Ab7b9 Dbmaj7

FINE

PENT UP HOUSE

-SONNY ROLLINS

(MED. UP SWING)

Musical staff 1: Treble clef, 4/4 time. Chords: A-7/D, D7#5, A-7/D, D7#5, Gmaj7, Ab7, Gmaj7.

Musical staff 2: Treble clef, 4/4 time. Chords: N.C., A-7/D, D7#5, A-7/D, D7#5, Gmaj7, Ab7, Gmaj7.

Musical staff 3: Treble clef, 4/4 time. Chords: N.C., D-7/G, G7#5, D-7/G, G7#5, C-7.

Musical staff 4: Treble clef, 4/4 time. Chords: F7, A-7/D, D7#5, A-7/D, D7#5, Gmaj7, Ab7, Gmaj7.

Musical staff 5: Treble clef, 4/4 time. Chords: N.C., 2. Gmaj7, (TO SOLOS).

Musical staff 6: Bass clef, 4/4 time. Chords: A-7, D7, Gmaj7, A-7.

Musical staff 7: Bass clef, 4/4 time. Chords: D7, Gmaj7, D-7, G7, C-7.

Musical staff 8: Bass clef, 4/4 time. Chords: F7, A-7, D7, Gmaj7.

Musical staff 9: Bass clef, 4/4 time. Chords: Gmaj7, D.

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

(MED.)

PENTHOUSE SERENADE

-WILL JASON/
VAL BURTON

Handwritten musical score for "Penthouse Serenade" in 4/4 time. The score consists of ten staves of music with various chords and triplets. The chords are: Cmaj7, Eb07, D-7, G7, D-7, G7, D-7, G7, 1. C6, Eb07, D-7, G7, 2. C6, F7, C6, D-7, C#07, D-7, G7, Cmaj7, E7, A-7, D7, A-7, D7, G7, D-7, G7, Cmaj7, Eb07, D-7, G7, D-7, G7, D-7, G7, C6, Bb7, C6.

PERI'S SCOPE

-BILL EVANS

(MED. SWING)



(MED. BLUES)

FRANCING (NO BLUES)

327
-MILES DAVIS

Musical staff 1: Treble clef, 4/4 time signature. Chord: F7. Includes a triplet of eighth notes.

Musical staff 2: Treble clef, 4/4 time signature. Chord: Bb7. Includes a triplet of eighth notes.

Musical staff 3: Treble clef, 4/4 time signature. Chords: F7, Ab7. Includes a triplet of eighth notes.

Musical staff 4: Treble clef, 4/4 time signature. Chords: Db7, C7#9, F7. Includes a triplet of eighth notes.

Musical staff 5: Treble clef, 4/4 time signature. Chord: F7. Includes a triplet of eighth notes. Ends with a double bar line.

PINOCCHIO

-WAYNE SHORTER

(FAST SWING)

Ab13 G13 Gb13 G13

A musical staff in 4/4 time with a treble clef. It contains four measures of music. The first measure has a triplet of eighth notes (Bb, Ab, Gb) and a quarter note (F). The second measure has a triplet of eighth notes (Ab, Gb, F) and a quarter note (Eb). The third measure has a triplet of eighth notes (Gb, F, Eb) and a quarter note (D). The fourth measure has a triplet of eighth notes (F, Eb, D) and a quarter note (Cb). Chords are written above the staff: Ab13, G13, Gb13, and G13.

Gb7#5 F13(b9)

A musical staff in 4/4 time with a treble clef. It contains two measures of music. The first measure has a quarter note (Cb), an eighth note (Bb), a quarter note (Ab), and an eighth note (Gb). The second measure has a quarter note (F), an eighth note (Eb), a quarter note (D), and an eighth note (Cb). Chords are written above the staff: Gb7#5 and F13(b9). The rest of the staff is empty.

Gb7#9(#5) F13 A13 Ab13

A musical staff in 4/4 time with a treble clef. It contains four measures of music. The first measure has a quarter note (Cb), an eighth note (Bb), a quarter note (Ab), and an eighth note (Gb). The second measure has a quarter note (F), an eighth note (Eb), a quarter note (D), and an eighth note (Cb). The third measure has a quarter note (A), an eighth note (G), a quarter note (F), and an eighth note (Eb). The fourth measure has a quarter note (Ab), an eighth note (Gb), a quarter note (F), and an eighth note (Eb). Chords are written above the staff: Gb7#9(#5), F13, A13, and Ab13.

Dbb Gb7#5 F13(#11) Gb13

A musical staff in 4/4 time with a bass clef. It contains four measures of music. The first measure has a whole note (Cb). The second measure has a quarter note (Cb), an eighth note (Bb), a quarter note (Ab), and an eighth note (Gb). The third measure has a quarter note (F), an eighth note (Eb), a quarter note (D), and an eighth note (Cb). The fourth measure has a quarter note (Gb), an eighth note (F), a quarter note (Eb), and an eighth note (D). Chords are written above the staff: Dbb, Gb7#5, F13(#11), and Gb13.

B13

A musical staff in 4/4 time with a bass clef. It contains two measures of music. The first measure has a whole note (B). The second measure has a whole note (B). A chord B13 is written above the first measure. The rest of the staff is empty.

(MED. SWING)
♩ = 148

PITHECANTHROPUS ERECTUS

- CHARLES MINGUS

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

F- Dbmaj7 G-7b5 C7b9

Db/F Db/D Eb7b9 Ab7#11 N.C.

G-7b5 C7#9 F-7 Dbmaj7

Ab-7 Db7 Gbmaj7 G-7b5 C7

F-7 Bb7 F-7 Bb7

SOLD F-7 ON CUE: Bb7 G-7b5 C7#9

LAST X, FINE AFTER VAMP REPEAT AS DESIRED

D.C.

(FAST
BIEN 8/16)

PORTSMOUTH FIGURATIONS

-STEVE SWALLOW

E-7 Cmaj7 B-7 A-7

(BASS WALKS)

(A-7) Fmaj7 E-7 E-7 SOLO

(BASS FILLS)

Fmaj7#11 / E A-9

Gmaj7 Cmaj7 B-7

(BASS WALKS)

A-7 Fmaj7 E-7

Cmaj7 B-7 A-7 Fmaj7 E-7

FINE
REPEAT FOR SOLOS
AFTER SOLOS, D.C. AL FINE

(BALLAD)

PRELUDE TO A KISS

- DUKE ELLINGTON/
- IRVING GORDON/
- IRVING MILLS

D7 G7#5 C7 Fmaj7 B7 E7
 A7 D-7 G7#5 A-7 D7
 1. D-7 G7b9 C6 A7#5 2. D-7 G7b9 C6 B7
 Emaj7 C#-7 F#-7b5 B7 G#-7 G07 F#-7 B7
 Emaj7 C#-7 F#-7b5 B7 E-7 A7 D-7 Eb-7 E-7 Eb7
 D7 G7#5 C7 Fmaj7 B7 E7 A7 D-7
 D-7 G7#5 A-7 D7 D-7 G7b9 C6 (A7#5)

The musical score consists of ten staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The music is characterized by a slow, ballad-like tempo. Chords are written above the staff, and triplets are indicated with a '3' over a group of notes. The score includes first and second endings, marked with '1.' and '2.' above the staff. The piece concludes with a double bar line.

PRINCE OF DARKNESS

-WAYNE SHORTER

(UP TEMPO)

♩ $\frac{4}{4}$ C^{-7} G^{-9}

$\text{B}^{\flat}7$ G^{-9}

$\text{G}^{\flat}\text{maj}7$ $\text{B}^{\flat}\text{maj}7\#5(\#11)$ $\text{B}^{\flat}\text{maj}7\#11$

$\text{B}^{\flat}7$ $\text{E}^{\flat}7$ $\text{G}^{-9}(11)$

G^{-9} (SOLO BREAK) AFTER SOLOS, D.S. AL. (PLAY PICKUPS) (TAKE REPEAT)

$\text{G}^{-9}(11)$ $\text{B}^{\flat}7$ $\text{E}^{\flat}7$ (PLAY 5x) $\text{G}^{-9}(11)$

(MED. BALLAD) **P.S. I LOVE YOU** - GORDON JENKINS / JOHNNY MERCER

Ebmaj7 G-7 C7 F-7 Bb7 G-7b5 C7

F7 / C-7 F7 Bb7 / E7#9 Eb6 F7/Eb F-7 Bb7 E7#9

2. Eb6 Db7 Ebmaj7 Eb6 Eb7 Bb-7

Eb7 Bb-7 A7 Abmaj7 Bb-7 A7 Abmaj7 G7 Gb7

F7 C-7 F7 C-7 B7 Bb7 C7#5 F7 F-7 E7#9

Ebmaj7 G-7 C7 F-7 Bb7 G-7b5 C7

F7 C-7 F7 Bb7 E7#9 Eb6 Db7 Ebmaj7 Eb6 (F-7 Bb7)

FINE

(SLOW SWING)
♩ = 68

PUSSY CAT DUES

- CHARLES MINGUS

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

INTRO

Musical notation for the Intro section, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a half note D4. Chords D7 and Bb7 are indicated above the staff. The section ends with a double bar line and a repeat sign. A circled number (4) is written above the final measure.

Musical notation for the first part of the A section, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a half note D4. Chords D7 and Bb7 are indicated above the staff. The section ends with a double bar line.

Musical notation for the second part of the A section, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a half note D4. Chords D7, Ab7, G7, and C7 are indicated above the staff. The section ends with a double bar line.

Musical notation for the third part of the A section, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a half note D4. Chords D7, Bb7, D7, E7/G#, E-7b5, and A7#9 are indicated above the staff. The section ends with a double bar line.

Musical notation for the fourth part of the A section, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a half note D4. Chords F-7, Bb7, Eb, Ab7, and Eb7 are indicated above the staff. The section ends with a double bar line.

[SOLOS ON Eb BLUES]

QUIET NIGHTS OF QUIET STARS
(CORCOVADO) -ANTONIO CARLOS JOBIM/GENE LEES

(BOSSA)

D7/A *A^b07*

G-7 *C7* *F07* *Fm⁺7*

F-7 *B^b7* *E-7* *A7[#]5*

D7 *D-7* *A^b07*

D7/A *A^b07*

G-7 *C7* *F07* *Fm⁺7*

F-7 *B^b7^b5* *E-7* *A-7*

D-7 *G7^b9* *E-7* *A7[#]5*

D-7 *G7* *C^b* *(A7)*

QUIET NOW

-DANNY ZEITLIN

(BALLAD)

A-7 Fmaj7 E7 - $\frac{E-7}{A}$ A-7 D-7 G7 Cmaj7 Bb7(#11) A7#5
 D-7b5 / Ab - G7 E7 A-7 D7(#11) Ebmaj7 Abmaj7 Db9
 B-7 Gmaj7 F#7 - $\frac{F\#-7}{B}$ B-7 E-7 A7 Dmaj7 C7(#11) B7#5
 E-7b5 / Bb - A7 F#7 B-7 E7(#11) F#7 B-7 E-7 A7 A-7 D7(#11)
 Gmaj7 C9 B-7 Bb7 Abmaj7 Db7 C-7 B7
 A7 D7 C#-7 C7 $\frac{F\#-9}{B}$ E7
 A-7 Fmaj7 E7 - $\frac{E-7}{A}$ A-7 D-7 G7 Cmaj7 Bb7(#11) A7#5
 D-7b5 / Ab - G7 E7 A-7 D7(#11) E-7 A-7 D-7 G7maj4 E-7 A-7 Fmaj7 Bbmaj7
 E-7 Ebmaj7 Abmaj7 Dbmaj7 Cmaj9 (B-7b5 E7b9)
 FINE

RECORDA-ME

-JOE HENDERSON

(BOSSA)

Musical staff 1: Treble clef, 4/4 time signature. Chord: A-7

Musical staff 2: Treble clef, 4/4 time signature. Chord: C-7

Musical staff 3: Treble clef, 4/4 time signature. Chord: F7

Musical staff 4: Bass clef, 4/4 time signature. Chords: Bbmaj7, Bb-7, Eb7, Abmaj7

Musical staff 5: Bass clef, 4/4 time signature. Chords: Ab-7, Db7, Gbmaj7, G-7, C7

Musical staff 6: Bass clef, 4/4 time signature. Chords: Fmaj7, E7#9 (1.), E7#9 (2.)

RED CLAY

-FREDDIE HUBBARD

(ROCK)

INTRO

FREE TIME
OPEN SOLOS

(IN TIME)
(DRUMS)

Intro musical notation: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Chords: C-7, Ab7, G7#9, C-7. A double bar line is followed by a measure with a '4' above it, indicating a drum solo.

Musical notation for the first section: Treble and bass clefs, key signature of two flats. Chords: C-7(11), Bb-7(11), Db7sus4, Eb7sus4, F7sus4, G7sus4. First and second endings are marked with '1.' and '2.' above the staff.

Musical notation for section A: Treble clef, key signature of two flats. Chords: C-7(11), Bb-7(11), Db7sus4, Eb7sus4.

Musical notation for section A continuation: Treble clef, key signature of two flats. Chords: F7sus4, G7sus4, C-7(11), Bb-7(11).

Musical notation for section A continuation: Treble clef, key signature of two flats. Chords: Db7sus4, Eb7sus4, F7sus4, G7sus4. First and second endings are marked with '1.' and '2.' above the staff.

Musical notation for section B: Treble clef, key signature of two flats. Chords: C-7(11), Bb-7(11), Db7sus4, Eb7sus4, F7sus4, G7sus4. First and second endings are marked with '1.' and '2.' above the staff.

A
 C-7(11) Bb-7(11) Db7sus4 Eb7sus4

F7sus4 G7sus4 C-7(11) Bb-7(11)

Db7sus4 Eb7sus4 F7sus4 G7sus4 ⊕

(To SOLOS)

SOLOS
 C-7 Bb-7 Eb7 Abmaj7 D-7b5 G7#5 (LAST x)

⊕ C-7(11) Bb-7(11) Db7sus4 Eb7sus4 F7sus4 G7sus4 C-7(11)

AFTER SOLOS, D.S. AL (TAKE REPEAT) ⊕

(PLAY 3 x)

RIT. (LAST TIME)

(MED. BALLAD)

REFLECTIONS

-THELONIOUS MONK

Abmaj7 Gb7 F7 E7 Bb-7 Eb7b9 Abmaj7 - Bb-7 B-7

C-7 F7b9 G-7b5 Bb-7 Eb7b9

1. Abmaj7 A07 Bb-7 - - A7#5 2. Abmaj7 A07

C-7b5 F7b5 Bb-7 Eb7b9 Ab7 Db7

G-7 C7b9 F- F-7

F-7 Bb7 Bb-7 Bb-7 Eb7b9

Abmaj7 Gb7 Abmaj7 D.C. AL

RING DEM BELLS

-DUKE ELLINGTON/
IRVING MILLS

(UP
♩ = 200)

C D7

G7 C

C7 Fb F-

C A7 D7 G7 C (G7)

(MED. SWING)
♩ = 112

REINCARNATION OF A LOVEBIRD

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: www.mingusmingusmingus.com

A G-(maj7) Ebmaj7 A7b5 D7#5

G- Ebmaj7b5 A7 D7

G-b Ebmaj7 **B** C-7 E7

A7#9 D7#5 G-(maj7) A7#5 D7b9

C G- Ebmaj7#11 A7 D7

G- Ebmaj7b5 A7 D7

G- Ebmaj7 **D** C-7 Emaj7

A7 D7#5(#9) G-7

ROAD SONG

-JOHN L. (WES) MONTGOMERY

(LATIN ROCK)

♩ G-7 (A-7) (D7) D7#9 A-7 D7

*(PLAY PAREN. CHORDS ON SOLOS)

G-7 F-7 Ebmaj7 C-7 E-7b5 C-7 D7#9 G-7

2. D7#9 G-7 C-7 F7 F7/Eb Bbmaj7 Bbmaj7/C

B-7 E7 Bb-7 Eb7 Abmaj7

D7b9 G-7 (A-7) D7#9

(D7) A-7 D7 G-7 F-7 Ebmaj7 C-7 E-7b5 C-7

D7#9 G-7

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

D7#9 G-7 F-7 Ebmaj7 C-7 E-7b5 C-7 D7#9 G-9

(BALLAD)

'ROUND MIDNIGHT

-THELONIOUS MONK/
COOTE WILLIAMS/
BERNIE HANTIGREN

A

Chords: Eb- / D / Db C^{o7} Ab-9 Db7 C-7b5

Chords: B-7 E7 Bb-7 Eb7 Ab-7 Db7 Eb- Ab7b5

Chords: 2. C-7b5 B7b5 Bb7b5(b9) 2. C-7b5 B7b5 Bb7b5 Eb6

B

Chords: C-7b5 B7b5 Bb7b5 C-7b5 B7b5 Bb7b5

Chords: Ab-7 F-7(nos5th) Bb7 C-7b5 F7 Db9 Cb9 Ab-7 F-7(nos5th) Bb7

C

Chords: Eb- / D / Db C^{o7} Ab-9 Db7 C-7b5 B-7 E7 Bb-7 Eb7

Chords: Ab-7 Db7 Eb- Ab7b5 C-7b5 B7b5 Bb7b5 Eb6

RUBY, MY DEAR

-THELONIOUS MONK

(BALLAD)

A

F-9 Bb7(b9) Ebmaj7 F-7 F#7 G-7 Ab6 Ab G-7 C7(b9)

Fmaj7 G-7 Ab-7 A-7 Bb-7 Eb7(b9) Abmaj7 Bb-7 B-7 C-7

Bb-7 A(add9) B-7 Bb7b5 Bb7#5 B-7 Bb7b5

B

Amaj7 B-7 E7b9 A6/9 Bbb B07

C- C-(mi7) C-7 C-7(add mi7) D-7 Eb-7 Ab9b5 Eb A9

C

F-9 Bb7(b9) Ebmi7 F-7 F#7 G-7 Ab6 A6 G-7 C7(b9) Fmi7 G-7 Ab-7 A-7

Bb-7 Eb7(b9) Abmi7 Bb-7 B-7 C-7 Bb-7 E9(11) 3 Gb6/9 B7b9 Bb7b9

AFTER SOLDS, D.C. AL

(FREELY)

(WHOLE TONE FILL)

Gb6/9 B7b9 Bb7b9 3 A7b5 Ab7b5 Db6/9

(JAZZ WALK)

THE SAGA OF HARRISON CRABFEATHERS

-STEVE KUHN

E-7 Cmaj7

A-7

E-7 D-7

Bbmaj7

G-7 D-7

Abmaj7

C-7

Abmaj7

F-7 C-7

FINE

SATIN DOLL

-DUKE ELLINGTON

(MED.)

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

E-7 A7 A-7 D7 Ab-7 Db7

2. Cmaj7 D-7 E-7 A7 2. Cmaj7

G-7 C7 G-7 C7 Fmaj7

A-7 D7 A-7 D7 G7 D-7 G7

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

A-7 D7 Ab-7 Db7 Cmaj7 (D-7 E-7 A7)

FINE

SCOTCH AND SODA

- DAVE GUARD

(MED. SLOW BLUES)

Abmaj7 Db9 Eb6 G-7 C7

F7 F-7 Bb7 1. D-7 Ab-6 G7

2. Eb9 Bb-7 Eb9 Eb9#5 Abmaj7

Ebmaj7 F-7 Bb7 Ebmaj7 F9

Bb7 F-7 Bb7 Abmaj7 Db9

Eb6 G-7 C7 F7 F-7 Bb7

G-7 C7 F-7 Bb7 Ab7

Eb6 (Bb-7 Eb7)

(MED. BOP) SCRAPPLE FROM THE APPLE

Chords: G-7, C7, G-7, C7

Chords: Fmaj7, Bb7, B07, Fmaj7³, G-7, 1. A-7, D7

Chords: 2. F6, SOLO A7, D7

Chords: G-7, C7, G-7, C7

Chords: Fmaj7, Bb7, B07, Fmaj7³, G-7, C7, F6

SEA JOURNEY

-CHICK COREA/
NEVILLE POTTER

(MED. LATIN)

INTRO

A-(#5) A- A-(#5) A- (LAST x)

VAMP

A-#5 A- A-(#5) A-

VAMP SIM.

A-(#5) A- A-(#5) A-

D-(add 4) E-(add 4) A-(add 4) G7sus4

F#-7b5 Fmaj7

E7#9#4 E7b9 [B] A-(#5)

VAMP

A- A-(#5) A- A-(#5)

A- A-(#5) A- D-7 Cmaj7#5

Fmaj7 E7#9 Fmaj7 E7#9

Fmaj7 E-7

A7 Dmaj7 C#-7 B-7b5 E7b9 A-(#5)

A- SOLOS A-(#5) A- (LAST x)

VAMP

AFTER SOLOS, D.S. - PLAY [A] [B]
FADE OUT OVER VAMP

(MED. UP)

SEVEN COME ELEVEN

- BENNY GOODMAN/
CHARLIE CHRISTIAN

INTRO (PLAY 3x)

(BASS) A^b

BASS CONT. SIM.

A A^b

2. **B** G^7 C^7

F^7 B^b7 E^b7

C A^b

(SOUL JAZZ)

SIDEWINDER

- LEE MORGAN

D7 Eb7

First system of musical notation for 'SIDEWINDER'. It consists of two staves: a treble staff and a bass staff. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The first measure is a whole rest in the treble and a bass line starting with a quarter note G2, followed by eighth notes. The second measure has a treble staff with a quarter note Eb3 and a bass staff with a quarter note G2. The third measure has a treble staff with a quarter note Bb3 and a bass staff with a quarter note G2. The fourth measure has a treble staff with a quarter note D4 and a bass staff with a quarter note G2. The fifth measure has a treble staff with a quarter note Eb4 and a bass staff with a quarter note G2. The sixth measure has a treble staff with a quarter note F4 and a bass staff with a quarter note G2. The seventh measure has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. The eighth measure has a treble staff with a quarter note Ab4 and a bass staff with a quarter note G2. The ninth measure has a treble staff with a quarter note Bb4 and a bass staff with a quarter note G2. The tenth measure has a treble staff with a quarter note C5 and a bass staff with a quarter note G2. The system ends with a double bar line.

D7 Eb7

Second system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff has a quarter note Eb3, a quarter note Bb3, a quarter note D4, and a quarter note Eb4. The bass staff has a quarter note G2, a quarter note Bb2, a quarter note D3, and a quarter note Eb3. The system ends with a double bar line.

BASS & RHYTHM - CONTINUE SIMILE
(Ab7) G7 Ab7

Third system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff has a quarter note Eb3, a quarter note Bb3, a quarter note D4, and a quarter note Eb4. The bass staff has a quarter note G2, a quarter note Bb2, a quarter note D3, and a quarter note Eb3. The system ends with a double bar line.

(Eb7) D7 Eb7

Fourth system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff has a quarter note Eb3, a quarter note Bb3, a quarter note D4, and a quarter note Eb4. The bass staff has a quarter note G2, a quarter note Bb2, a quarter note D3, and a quarter note Eb3. The system ends with a double bar line.

F- G7/C

Fifth system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff has a quarter note Eb3, a quarter note Bb3, a quarter note D4, and a quarter note Eb4. The bass staff has a quarter note G2, a quarter note Bb2, a quarter note D3, and a quarter note Eb3. The system ends with a double bar line.

(Eb7) D7 Eb7

Eb7 n.c.

Sixth system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff has a quarter note Eb3, a quarter note Bb3, a quarter note D4, and a quarter note Eb4. The bass staff has a quarter note G2, a quarter note Bb2, a quarter note D3, and a quarter note Eb3. The system ends with a double bar line.

(ENDING)

D7 Eb7

PLAY HEAD 2x IN/OUT

Seventh system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff has a quarter note Eb3, a quarter note Bb3, a quarter note D4, and a quarter note Eb4. The bass staff has a quarter note G2, a quarter note Bb2, a quarter note D3, and a quarter note Eb3. The system ends with a double bar line.

VAMP TO FADE OR CUE

SEVEN STEPS TO HEAVEN

-MILES DAVIS/
VICTOR FELDMAN

(FAST BOP)

INTRO

(BASS) N.C. F13 Eb13 (4xs)

BS. CONT. SIM.

A Fmaj7 Bbmaj7 E-7 A7 D-(maj7) Ab7 G7 N.C.

Eb6 Eb F6 N.C.

B Cmaj7 D-7 G7 Cmaj7 F-7 Bb7

Ebmaj7 Ab-7 Db7 Gbmaj7 (C7)

A Fmaj7 Bbmaj7 E-7 A7 D-(maj7) Ab7 G7 N.C.

Eb6 Eb F6 N.C.

C F13 E^b13 (3xs) F13 (SOLO BREAK) -----

D SOLOS Fmaj7 E-7 A7 D-7 G7

G-7 C7 Eb6 Eb F6

E Cmaj7 D-7 G7 Cmaj7 F-7 Bb7

Ebmaj7 Ab-7 Db7 Gbmaj7 G-7 C7

F Fmaj7 E-7 A7 D-7 G7

G-7 C7 Eb6 Eb F6

SOLO **D** **D** **E** **F**
 PLAY **C** AFTER EACH SOLO
 LAST TIME, D.S. AL

Eb6 Eb F6 N.C. (4xs) F13 Eb13 (6xs) F13

SILVER HOLLOW

-JACK DEJOHNETTE

(MED.)

B-11

A7sus4

B-11

B-11

Gmaj7

E-7

F#-7

G

A F#- B-11

AFTER SOLOS, D.S. AL

E-7

F#-7

G

A

2nd X

FINE

SIRABHORN

-PAT METHENY

(♩ = 132
EVEN 8MS)

A C

B \flat -

G \flat

E-

B

G \sharp -7

E

D-

G \flat maj7

F-7

G \flat maj7

F-7

D maj7 #11

B A

G

F \sharp -9

F maj7 (#11)

E \natural sus4

AFTER SOLOS, TO

E \natural sus4

SKATING IN CENTRAL PARK - JONATHAN LEWIS

(MED.)

Cmaj7/G G7b9 Cmaj7/G Fmaj7/G G7#5

Cmaj7/G C7b5/Gb Fmaj7 B7 E-7 A7

D-7 G7 F/A Bb-6 G7/B Cmaj7 C7b5/Gb

F- F/E F/Eb D-7b5 Ebmaj7 Bb6/D

C-7 Bb-6 C-6 C-6/Bb A-7b5 D7b9

F- F/Eb D-7b5 G7#5 Cmaj7/G G7b9 Cmaj7/G

Fmaj7/G G7#5 Cmaj7/G C7b5/Gb Fmaj7 B7

E-7 A7 D-7 G7 Cmaj7 G7b9

AFTER SOLOS, D.C. AL

Chords: Cmaj7 / G, C7b5 / Gb, Fmaj7, Cadd9 / E, D-7, G7

Chords: E-7, A-7, D7, F#o7, C/G, C+ / G#

Chords: A-7 / Gb, F-7, Ebmaj7, Dbmaj7#11, (RUBATO) Cmaj7#5

Chords: Db / C, Bb / C, B / C, C, Cmaj9

RIT. ----- 1

SO NICE

(SUMMER SAMBA)

- MARCOS VALLE / PAULO SERGIO VALLE
NORMAN GIMBEL

(BOSTA)

Chords and musical notation for the piece:

- Staff 1: Fmaj7, B-7, E7
- Staff 2: Bbmaj7, Bb6, Eb7
- Staff 3: A7, D7b9, G-7, E-7b5, A7#5
- Staff 4: D-7, G7, G-7, Db7, C7
- Staff 5: G-7, C7b9, Fmaj7, Bb7
- Staff 6: F6, (G-7 C7)

(MED. SWING)

SOLAR

-MILES DAVIS

C- G-7

C7 Fmaj7

F-7 Bb7 Ebmaj7

Eb-7 Ab7 Dbmaj7 D-7b5 G7b9

(MED. JAZZ)

SO WHAT

-MILES DAVIS

A N.C. E-7(add4) D-7(add4) N.C.

(BASS LINE 8VA)

E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

N.C. E-7(add4) D-7(add4) 1. N.C.

^{2.} N.C. **B** N.C. F-7(add4) Eb-7(add4) N.C.

N.C. F-7(add4) Eb-7(add4) N.C. F-7(add4) Eb-7(add4)

Musical staff with chords and melody. Chords: N.C., F-7(add4), Eb-7(add4), N.C., F-7(add4), Eb-7(add4). Melody: quarter notes, eighth notes, quarter notes.

N.C. F-7(add4) Eb-7(add4) N.C.

Musical staff with chords and melody. Chords: N.C., F-7(add4), Eb-7(add4), N.C. Melody: quarter notes, eighth notes, quarter notes.

A N.C. E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

Musical staff with chords and melody. Chords: N.C., E-7(add4), D-7(add4), N.C., E-7(add4), D-7(add4). Melody: quarter notes, eighth notes, quarter notes.

N.C. E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

Musical staff with chords and melody. Chords: N.C., E-7(add4), D-7(add4), N.C., E-7(add4), D-7(add4). Melody: quarter notes, eighth notes, quarter notes.

N.C. SOLOS D-7 16 Eb-7 8 D-7 8

Musical staff with solo durations. Chords: N.C., SOLOS, D-7 (16), Eb-7 (8), D-7 (8).

AFTER SOLOS, PLAY ENTIRE FORM THEN VAMP ON **A** - FADE OR CUE

366

(BALLAD)

SOLITUDE

-DUKE ELLINGTON/EDDIE DE LANGE/
IRVING MILLS

Ebmaj7 *C-7*

F7 *F-7*

Bb7 *Ebmaj7* *F-7* *Bb7#5* *Ebmaj7* *Eb7*

Abmaj7 *Ao7* *Eb6/Bb* *Bb-7* *Eb7*

Abmaj7 *Ao7* *Eb6/Bb* *G-7* *C7* *F-7* *Bb7#5*

Ebmaj7 *C-7* *F7*

F-7 *Bb7* *Ebmaj7* (*F-7* *Bb7*)

FINE

(MED JAZZ) **SOME DAY MY PRINCE WILL COME** 367
 WALTZ - FRANK CHURCHILL/LARRY MOREY

Handwritten musical score for "Some Day My Prince Will Come". The score is written on a grand staff with treble and bass clefs. The key signature is B-flat major (two flats) and the time signature is 3/4. The piece is marked as a "Med Jazz Waltz".

The score consists of several staves of music with handwritten chord symbols above the notes. The first staff begins with a repeat sign and a first ending bracket. The second staff has a first ending bracket. The third staff has a first ending bracket. The fourth staff has a first ending bracket. The fifth staff has a first ending bracket. The sixth staff has a first ending bracket. The seventh staff has a first ending bracket. The eighth staff has a first ending bracket. The ninth staff has a first ending bracket. The tenth staff has a first ending bracket. The eleventh staff has a first ending bracket. The twelfth staff has a first ending bracket. The thirteenth staff has a first ending bracket. The fourteenth staff has a first ending bracket. The fifteenth staff has a first ending bracket. The sixteenth staff has a first ending bracket. The seventeenth staff has a first ending bracket. The eighteenth staff has a first ending bracket. The nineteenth staff has a first ending bracket. The twentieth staff has a first ending bracket. The twenty-first staff has a first ending bracket. The twenty-second staff has a first ending bracket. The twenty-third staff has a first ending bracket. The twenty-fourth staff has a first ending bracket. The twenty-fifth staff has a first ending bracket. The twenty-sixth staff has a first ending bracket. The twenty-seventh staff has a first ending bracket. The twenty-eighth staff has a first ending bracket. The twenty-ninth staff has a first ending bracket. The thirtieth staff has a first ending bracket. The thirty-first staff has a first ending bracket. The thirty-second staff has a first ending bracket. The thirty-third staff has a first ending bracket. The thirty-fourth staff has a first ending bracket. The thirty-fifth staff has a first ending bracket. The thirty-sixth staff has a first ending bracket. The thirty-seventh staff has a first ending bracket. The thirty-eighth staff has a first ending bracket. The thirty-ninth staff has a first ending bracket. The fortieth staff has a first ending bracket. The forty-first staff has a first ending bracket. The forty-second staff has a first ending bracket. The forty-third staff has a first ending bracket. The forty-fourth staff has a first ending bracket. The forty-fifth staff has a first ending bracket. The forty-sixth staff has a first ending bracket. The forty-seventh staff has a first ending bracket. The forty-eighth staff has a first ending bracket. The forty-ninth staff has a first ending bracket. The fiftieth staff has a first ending bracket. The fifty-first staff has a first ending bracket. The fifty-second staff has a first ending bracket. The fifty-third staff has a first ending bracket. The fifty-fourth staff has a first ending bracket. The fifty-fifth staff has a first ending bracket. The fifty-sixth staff has a first ending bracket. The fifty-seventh staff has a first ending bracket. The fifty-eighth staff has a first ending bracket. The fifty-ninth staff has a first ending bracket. The sixtieth staff has a first ending bracket. The sixty-first staff has a first ending bracket. The sixty-second staff has a first ending bracket. The sixty-third staff has a first ending bracket. The sixty-fourth staff has a first ending bracket. The sixty-fifth staff has a first ending bracket. The sixty-sixth staff has a first ending bracket. The sixty-seventh staff has a first ending bracket. The sixty-eighth staff has a first ending bracket. The sixty-ninth staff has a first ending bracket. The seventieth staff has a first ending bracket. The seventy-first staff has a first ending bracket. The seventy-second staff has a first ending bracket. The seventy-third staff has a first ending bracket. The seventy-fourth staff has a first ending bracket. The seventy-fifth staff has a first ending bracket. The seventy-sixth staff has a first ending bracket. The seventy-seventh staff has a first ending bracket. The seventy-eighth staff has a first ending bracket. The seventy-ninth staff has a first ending bracket. The eightieth staff has a first ending bracket. The eighty-first staff has a first ending bracket. The eighty-second staff has a first ending bracket. The eighty-third staff has a first ending bracket. The eighty-fourth staff has a first ending bracket. The eighty-fifth staff has a first ending bracket. The eighty-sixth staff has a first ending bracket. The eighty-seventh staff has a first ending bracket. The eighty-eighth staff has a first ending bracket. The eighty-ninth staff has a first ending bracket. The ninetieth staff has a first ending bracket. The hundredth staff has a first ending bracket.

Chord symbols include: Bbmaj7, D7#5, Ebmaj7, G7#5, C-7, G7#5, C7, F7, D-7, C#0, C-7, F7, D-7, C#0, C-7, F7, F-7, Bb7, Eb, E0, Bb/F, C-7/F, F7, Bb.

SOME OTHER SPRING

-ARTHUR HERZOG, JR./
IRENE KITCHINGS

(MED.)

Cmaj7 G7#5 E-7b5 A7b9 D-7 D-7b5

Ab7 G7 C7 B7#5 Bb7, 1. Eb6 Ebmaj7

Eb7(#11) D7 C#7 Bb6 D7/A G7#5 2. Eb6 G-7

F-7 Bb7b9 Eb6 Eb7 D7, B-7, Bb-7

A-7 D7 B-7 Bb7 A-7 D7

E-7 A7#5 Dmaj7 C7 B7, Bb7 A7, D7 G7#5

Cmaj7 G7#5 E-7b5 A7b9 D-7 D-7b5 Ab7 G7

C7 B7#5 Bb7, A-7b5 Ab7 C6/G D7 G7 C6 (D-7 G7#5)

FINE

SOMEBODY LOVES ME

- GEORGE GERSHWIN/
B.G. DESYLVIA/
BALLARD MACDONALD/EMELIA
RENAUD

BALLARD MACDONALD/EMELIA
RENAUD

(MED.)

Fmaj7

G-7 C7

Fmaj7

Bb7



Fmaj7

Db7 C7sus4

Fb

G-7 C7



Fmaj7

G-7 C7

Fmaj7

B-7b5 E7b9



A-7

F7 E7sus4

A-

D7#5



G-

G-(maj7)

G-7

G-6

G-7

E-7b5

A7b9



D-7

G7

D-7

G7

G-7

C7



Fmaj7

G-7

C7

Fmaj7

Bb7



A-7

D7

G-7

C7

Fb

(G-7 C7)



SOME SKUNK FUNK

-RANDY BRECKER

(SOLO)

N.C. C7#9 D7#9 D7#9 C7#9

A musical staff in 4/4 time with a key signature of two flats. It begins with a 'N.C.' (No Chord) instruction. The melody consists of eighth and quarter notes. Chords are indicated above the staff: C7#9, D7#9, and C7#9.

N.C. A G-7

A musical staff in 4/4 time. It starts with a 'N.C.' instruction. The melody features eighth notes and quarter notes. Chords 'A' and 'G-7' are written above the staff.

A musical staff in 4/4 time continuing the melody with eighth and quarter notes.

G/Db Db

A musical staff in 4/4 time. Chords 'G/Db' and 'Db' are written above the staff.

Gb(b9) / Db A / Db D7#9 G / Db Eb Db Eb Db

A musical staff in 4/4 time. Chords 'Gb(b9) / Db', 'A / Db D7#9', 'G / Db', and 'Eb Db Eb Db' are written above the staff. A 'Db PEDAL' instruction with a dashed line is at the bottom right.

G / Db Eb / Db Db Eb / Db Db G / Db Eb / Db Db Eb / Db Db

CONT. RHY. SIM.

A musical staff in 4/4 time. Chords 'G / Db', 'Eb / Db Db Eb / Db Db G / Db', and 'Eb / Db Db Eb / Db Db' are written above the staff. The instruction 'CONT. RHY. SIM.' is written below the staff.

B A7/D^b

D^b/A

RHY. FILL ----- 1

Musical notation for the first system, including a treble clef, bass clef, and various notes and chords.

D7#9

E^b7#9

B7#9

C F-7

C/F
(PLAY 3XS)

Musical notation for the second system, featuring a treble clef and a series of notes.

D
N.C.

C7#9 D^b7#9 D7#9

C7#9

Musical notation for the third system, including a treble clef and various notes.

N.C.

SOLO BREAK ----- 1

Musical notation for the fourth system, including a treble clef and notes.

D.S. FOR SOLOS -
TAKE REPEATS
PLAY **B**, **D** AS WRITTEN

(AFTER SOLOS)

G-7

C G-7

Musical notation for the fifth system, including a treble clef and notes.

D.S. AL FINE
(TAKE REPEAT)
(PLAY 8 XS)

(JAZZ WALTZ)

SOMETIME AGO

-SERGIO MIHANOLICH

The musical score consists of ten staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in eighth and quarter notes. Chords are indicated above the staff lines. The piece concludes with a double bar line and repeat dots.

Chord Progression:

- Staff 1: Cmaj7, D-7/C, Cmaj7, D-7/C
- Staff 2: Cmaj7, D-7/C, F-7, Bb7, E-7, A7
- Staff 3: D-, G7, E7#5, E7, A-7
- Staff 4: A-7/D, D7, Eb-7, Ab7, D-7, G7
- Staff 5: Cmaj7, D-7/C, Cmaj7, D-7/C
- Staff 6: Cmaj7, D-7/C, F-7, Bb7, E-7, A7
- Staff 7: D-, G7, E-7, A7
- Staff 8: D-7, G7, G7/F, E7#5, E7, A7b9, A7
- Staff 9: D-7, D-7/G, G7b9, C, D-7/C
- Staff 10: C, D-7/C, Cmaj9

Performance Instructions:

- After Solos, D.C. AL

SONG FOR MY FATHER

-HORACE SILVER

(MED. LATIN)

A F-7

Db7 C7(9b9) F-7 Eb7

B Eb7

F-7 Eb7 Db7 C7

F-7

FORM **A** **A** **B**

(MED. UP SWING)

THE SONG IS YOU

-JEROME KERN/
OSCAR HAMMERSTEIN II

Cmaj7 Eb7 D-7 G7

Cmaj7 A7 D-7 G7

1. E-7 A7 D-7 G7

F-7 Bb7 E-7 A7 D-7 G7

2. E-7 A7 D-7 G7

C6 F7 C6 F#-7b5 B7

E^{major}7 **F#⁻⁷** **B⁷**

E^{major}7 **A#^{-7b5}** **D#⁷**

G#⁻⁷ **C#⁷**

F#⁷ **C⁷(#11)** **B⁷** **G⁷**

C^{major}7 **E^b7** **D⁻⁷** **G⁷**

C^{major}7 **G⁻⁷** **C⁷** **F^{major}7** **B^{b9}**

E⁻⁷ **A⁷** **D⁻⁷** **G⁷**

C⁶ **(F⁷)** **C⁶** **(D⁻⁷ G⁷)**

(BALLAD)

SOPHISTICATED LADY

-DUKE ELLINGTON/IRVING MILLS/
MITCHELL PARISH

A $Bb-7$ $\frac{S}{X}$

$Gb7$ $F7$ $E7$ $Eb7$ $Abmaj7$

$Ab7$ $G7$ $Gb7$ $F7$ $Bb7$

$Bb-7$ $Eb7$ \oplus $2. Abmaj7$

$A07$

$2. Abmaj7$

$A-7$

$D7$

B

$Gmaj7$

$E-7$

$A-7$

$D7$

$B-7b5$

$E7b9$

$A-7$

$D7b9$

$Gmaj7$

$E-7$

$A-7$

$D7$

$G7$

$C-7$

$Eb7$

$C-7b5$

$F7b9$

D.S. AL \oplus

$\oplus Abmaj7$

$(C-7b5 F7b9)$

(FAST JAZZ)

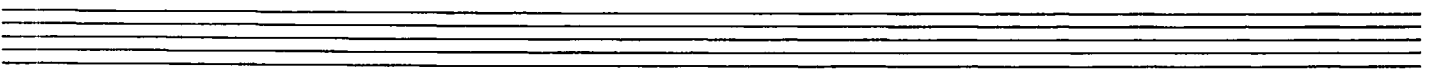
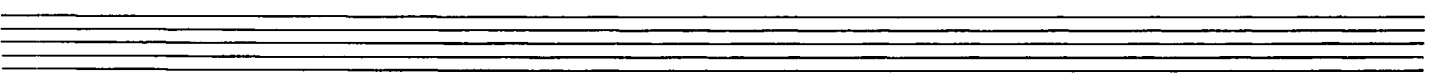
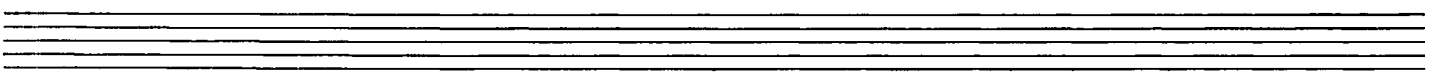
THE SORCERER

Chords: Dbmaj7, Dmaj7, E-9, Fmaj7b5 / E

Chords: Dbmaj7, Dmaj7, A7#5(#9), D7#9

Chords: Ab-7, G-7, Ebmaj7b5, A-7/D

Chords: C-7, A7sus4, G/Ab



(MED. SWINGS)

SPEAK NO EVIL

-WAYNE SHORTER

♩

C-7 Dbmaj7 C-7 Dbmaj7 C-7 Dbmaj7

C-7 Dbmaj7 Eb-7 E-7 C-7 D-7 Bb-7 A7b5

Bb-7 A7b5 1. Bb-7 2. Bb-7 A-7b5

Ab7 G-7 Gb7b5 F-7 Bb7b5

D/Eb Dbmaj7 ⊕ C-7 Dbmaj7 C-7

Dbmaj7 C-7 Dbmaj7 C-7 Dbmaj7 Eb-7

E-7 C-7 D-7 Bb-7 A7b5 Bb-7 A7b5 Bb-7

⊕ C-7 Dbmaj7 C-7 Dbmaj7 AFTER SOLOS D.S. AL ⊕

REPEAT TILL END

THE SPHINX

-ORNETTE COLEMAN

(FAST)

Amaj7 B-7

E7 E7/D C#-7 B-7 C#-7 B-7

Detailed description: This system contains the first two staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A repeat sign follows, with a first ending bracket over the next two measures. The first ending contains a quarter note G4, a quarter note A4, and a quarter note B4. The second ending contains a quarter note C5, a quarter note B4, and a quarter note A4. The bottom staff continues the melody with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. It then has a repeat sign, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The system ends with a double bar line.

Amaj7 C#-7 B-7 E7 A6 N.C.

(WALK) FINE

Detailed description: This system contains the third staff of music. It begins with a double bar line and a 4/4 time signature. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The next measure has a quarter note G4, a quarter note A4, and a quarter note B4. The final measure has a quarter note C5, a quarter note B4, and a quarter note A4. The system ends with a double bar line and a repeat sign.

STANDING ON THE CORNER

-FRANK LOESSER

(MED.)

F F7 Bbmaj7 Eb9 F Ab7/Eb Db9 C7
 F F7 Bbmaj7 Eb9 D7sus4 G7 Db9 C7
 F F7 Bbmaj7 Bb-6 C7
 F F7 Bbmaj7 Db6 / F/C D-7 G-7 C7
 1. F Ab7/Eb Db9 C7 2. F Ab7/Eb Db9 C7 F A7
 D- D-(#5) D-6 D-(#5) D- D-(#5) D-6 D-(#5)
 F F+ F6 F+ F/C Gb/C Ab/C Gb/C
 F/C D-7 Db9 C7 D.C. AL
 F Ab7/Eb Db9 C7 F6

(BALLAD) THE STAR-CROSSED LOVERS

-DUKE ELLINGTON/BILLY STRAYHORN

S

Chords: Gbmaj7 G9b5 Dbmaj7 / Ab Bb-7 Eb-7 Ab7

Chords: Dbmaj7 G7b5 Gbmaj7 G9b5 Dbmaj7 / Ab Bb-7 G-7b5 C7b9

Chords: F-7 Eb-7 Ab13 Eb-7 Ab13 Eb-7b5 Ab13

Chords: Eb-7b5 Ab13 Db7sus4 Db9 Db7b9 Gbmaj7 Gb-7Gb-6

Chords: Gb-(bb) Ab7 Dbmaj7 Db7#5 Gbmaj7 Eb7 Dbmaj7 / Ab

Chords: E/Ab Dbmaj7

Chords: Dbmaj7 Dbmaj9 add6

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

(MED. OR BALLAD)

STELLA BY STARLIGHT- VICTOR YOUNG /
NED WASHINGTON

E-7b5 A7b9 C-7 F7
 F-7 Bb7 Ebmaj7 Ab7
 Bbmaj7 E-7b5 A7b9 D-7 Bb-7 Eb7
 Fmaj7 E-7b5 A7b9 A-7b5 D7b9
 G7#5 C-7
 Ab7 (#11) Bbmaj7
 E-7b5 A7b9 D-7b5 G7b9
 C-7b5 F7b9 Bbmaj7
 Bb7

STEPS

-CHICK COREA

(FAST JAZZ)

C-7

Musical notation for the first system, featuring a treble and bass clef. The treble clef has a C-7 chord marking above the first measure. The bass clef has a C-7 chord marking above the first measure. The music consists of a series of eighth and quarter notes in the treble and a bass line with chords in the bass clef.

F-7 C-7

Musical notation for the second system, featuring a treble and bass clef. The treble clef has an F-7 chord marking above the first measure and a C-7 chord marking above the third measure. The bass clef has an F-7 chord marking above the first measure and a C-7 chord marking above the third measure. The music consists of a series of eighth and quarter notes in the treble and a bass line with chords in the bass clef.

A^bmaj7#11 E^maj7 D^bmaj7#11 C^bmaj#11

2nd x, TO SOLOS

Musical notation for the third system, featuring a treble and bass clef. The treble clef has chord markings: A^bmaj7#11, E^maj7, D^bmaj7#11, and C^bmaj#11. The bass clef has corresponding chord markings. The music consists of a series of eighth and quarter notes in the treble and a bass line with chords in the bass clef. A double bar line with repeat dots is followed by the instruction "2nd x, TO SOLOS".

(AFTER SOLOS)

C-7

PLAY 2X ONLY

Musical notation for the fourth system, featuring a treble clef. The treble clef has a C-7 chord marking above the first measure. The music consists of a series of eighth and quarter notes. A dashed line indicates a repeat section.

(BASS CLEF CONT. SIM.)

F-7 C-7

Musical notation for the fifth system, featuring a treble and bass clef. The treble clef has an F-7 chord marking above the first measure and a C-7 chord marking above the third measure. The bass clef has an F-7 chord marking above the first measure and a C-7 chord marking above the third measure. The music consists of a series of eighth and quarter notes in the treble and a bass line with chords in the bass clef.

A^bmaj7#11 E^maj7 D^bmaj7#11 C^bmaj7#11 C-7

Musical notation for the sixth system, featuring a treble clef. The treble clef has chord markings: A^bmaj7#11, E^maj7, D^bmaj7#11, C^bmaj7#11, and C-7. The music consists of a series of eighth and quarter notes.

(MED. SWING)

STOLEN MOMENTS

-OLIVER NELSON

INTRO

C-7 D-7 E^bmaj7 D-7

HEAD %

C-7 C-6 C-7 C-6

BASS CONTINUE SIMILE, FOLLOW CHANGES

F-7 F-6 C-7 C-6

D-|| E^b-|| E-|| F-|| F[#]-|| F-|| E-|| E^b-|| D-7

D#o7 C/E F-7 C-7 ⊕ G7#5 (TO SOLOS)

(SOLOS ON C MINOR BLUES)

(AFTER SOLOS, D.S. AL ⊕)

⊕ G7#5 C-7 G7#5 F7o4 C-9

RIT. -----|

STOMPIN' AT THE SAVOY

(MED.)

-BENNY GOODMAN/EDGAR SAMFSON/CHICK WEBB

Ab7 Dbmaj7 Ab7 Dbmaj7 D07

(MED. BLUES)

STRAIGHT NO CHASER

-THELONIOUS MONK

Handwritten musical score for "Straight No Chaser" by Thelonious Monk. The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music consists of several staves of notation with various chord markings and performance instructions.

Chord markings above the staves include: **Bb7**, **Eb7**, **Bb7**, **Eb7**, **Bb7**, **F7**, **Bb7**, and **Bb7**.

Performance instructions include: **2.** (second ending), **AFTER SOLOS, D.S. AL** (Da Capo Al Fine), and a circled **1.** (first ending).

The score includes a repeat sign at the beginning, a first ending with a repeat sign, and a second ending with a repeat sign. The piece concludes with a final chord and a fermata over a whole note.

SUGAR

-STANLEY TURRENTINE

(SWING)

C-7 D-7b5 G7#5 C-7

G7#5 C-7 D-7

G7#5 C-7 Gb7 F-7

Eb7 D-7b5 G7#5 Ab7

G7#5 C-7 (Dbmaj7)

(MED. SWING)

A STRING OF PEARLS

-JERRY GRAY

INTRO

G7

C Cmaj7 C7 Cb C+ C C+ Cb C7 Cmaj7 C Cmaj7

C7 Cb C+ C D7 G7 Cb - - Ab7 G7

F Fmaj7 F7 Fb F+ F F+ Fb F7 Fmaj7 F Fmaj7

F7 Fb F+ F G7 C7 Fb G7

C Cmaj7 C7 Cb C+ C C+ Cb C7 Cmaj7 C Cmaj7

C7 Cb C+ C D7 G7 Cb Eb7

SOLO (A^b BLUES)

Ab6 Db7 Ab6 Ab7

1ST TIME ONLY

Db7 Ab6

Eb7 Ab6 REPEAT ENDING LAST TIME Ab6 G7

C Cmaj7 C7 Cb C+ C C+ Cb C7 Cmaj7 C Cmaj7

C7 Cb C+ C D7 G7 Cb D7b9 G7

C Cmaj7 C7 Cb C+ C C+ Cb C7 Cmaj7 C Cmaj7

C7 Cb C+ C D7 G7 Cb D-7/A G°7 F°E°D-7 Ab7C/G

G7 G13 Cb C6/9

STUFF

(MED.)

INTRO

(BASS) $D\flat 7\sharp 9$ (7x's)

w/ VARIATIONS ON REPEATS

A $D\flat 7$ $D 7$ $B 7$ $B\flat 7$

$C 7$

(C PEDAL NEXT 20 MEAS.)
HARMONY IS FLEXIBLE

tr



E7

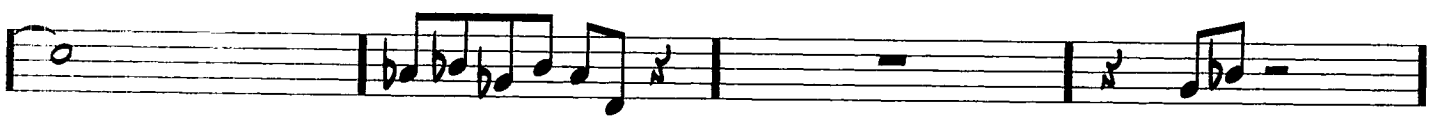
Bb7



G7

C7

Db7

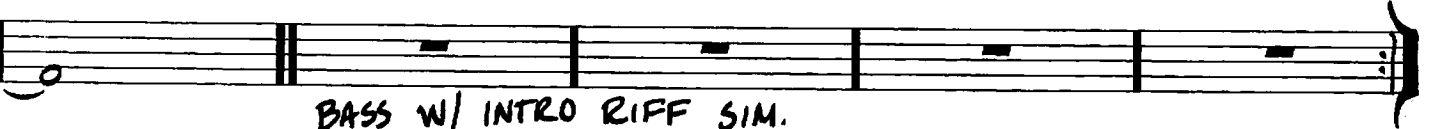


D7

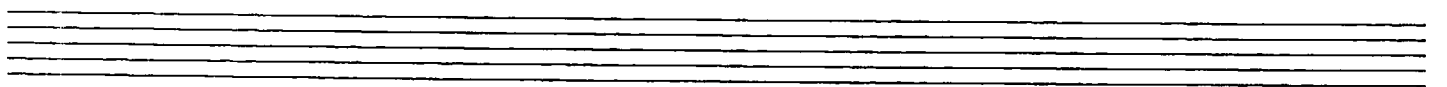
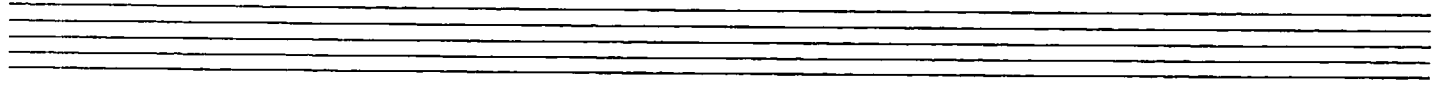
G7



Db7#9



BASS W/ INTRO RIFF SIM.



(MED.)

A SUNDAY KIND OF LOVE

-BARBARA BELLE/LOUIS PRIMA/ANITA LEONARD/STAN RHODES

Handwritten musical score for guitar, featuring a treble clef and a 4/4 time signature. The score consists of ten staves of music with various chords and melodic lines. The chords are written in a shorthand notation above the notes.

Staff 1: F^b / $A-7$ A^b-7 $G-7$ C^7 b^9

Staff 2: $A-7$ D^7 b^9 $G-7$ B^b-6 $A-7$ D^7

Staff 3: $G-7$ C^7 | 1. F^b / $A-7$ A^b-7 $G-7$ / D^b b^9 C^9

Staff 4: | 2. F^b $G-7$ $G^{\#}o7$ F/A $C-7$ F^7

Staff 5: $C-7$ F^7 B^b6 / $C-7$ F^7 b^9 B^b6

Staff 6: G^7 $D-7$ G^7 $D-7$ G^7 b^9 / C^7 $F^{\#}o7$

Staff 7: $G-7$ / D^b b^9 C^9 F^b / $A-7$ A^b-7 $G-7$ C^7 b^9

Staff 8: $A-7$ D^7 b^9 $G-7$ B^b-6 $A-7$ D^7

Staff 9: $G-7$ C^7 F^b (D^7 b^9) $G-7$ / (D^b b^9 C^9)

(MED.) THE SURREY WITH THE FRINGE ON TOP

-RICHARD RODGERS/OSCAR HAMMERSTEIN II

Handwritten musical score for 'The Surrey with the Fringe on Top'. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music with corresponding chord notations written above the notes. The chords are: Bbmaj7, C-7, D-7, C-7, Bbmaj7, C-7, D-7, C-7, Bbmaj7, C-7, D-7, G-7, C7, G-7, C-7, F7, C-7, F7, F-7, Bb7, Ebmaj7, C-7, F-7, Bb7, Ebmaj7, G-7, C7, Fmaj7, D-7, G-7, C7, C-7, F7, Bbmaj7, C-7, D-7, C-7, Bbmaj7, C-7, D-7, C-7, Bbmaj7, C-7, D-7, G-7, C-7, G7b9, C-7, G7b9, D-7b5, G7b9, C-7, F7, Bbmaj7, (C-7, F7).

(MED. BLUES)

SWEDISH PASTRY

--BARNEY KESSEL

Musical notation for the first staff, including a repeat sign and a double bar line. Chord symbols **B^b**, **E^b7**, and **B^b** are written above the staff.

Musical notation for the second staff. Chord symbols **B^b7** and **E^b7** are written above the staff. A triplet of eighth notes is marked with a '3' below it.

Musical notation for the third staff. Chord symbols **B^b7**, **C-7**, **D-7**, **D^b-7**, and **C-7** are written above the staff. A triplet of eighth notes is marked with a '3' below it.

Musical notation for the fourth staff. Chord symbols **F7(#11)**, **B^b7**, **G7**, **C7**, and **F7** are written above the staff. The staff ends with a double bar line and repeat dots.

REPEAT HEAD IN/OUT
SOLD ON 12 BAR BLUES

Three sets of empty musical staves provided for practice or improvisation.

SWEET GEORGIA BRIGHT

-CHARLES LLOYD

(JAZZ)

C7 Bb7

C7 Bb7

Eb7

D7 Db7 C7

2. C7 (SOLO BREAK)

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

C7 D7 Db7 C7

ROCK
♩ = 160
EVEN 8ths

SWEET HENRY

-STEVE SWALLOW/
JACK GREGG

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

B- B/A E/G# A G - D/A A7 D

A/E E E/D D

A/C# E/B B E/B B7 E/B

D G/D D7 G E7/G# A7 N.C.

G/D D D/C C

G/B D/A A (VAMP) D A7 D

(ENDING-)

D.C. FOR SOLOS

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

RIT. -----|

(MED.)

TAKE THE "A" TRAIN

- BILLY STRAYHORN

Handwritten musical score for "Take the A Train" in G major, 4/4 time. The score consists of eight staves of music with various chord annotations above and below the notes. The chords include C6, D7b5, D-7, G7, C6, D-7, G7, G-7, C7, Fmaj7, D7, D-7, G7, G7b9, C6, D7b5, D-7, G7, C6, D-7, G7, C6, N.C., Cmaj7, and a final chord marked with a circled cross. The piece concludes with the instruction "AFTER SOLOS, D.C. AL".

THANKS FOR THE MEMORY

LEO ROBIN/RALPH RAINGER

(MED.)

Chords: G-7, C7, F6, F#07, G-7, A07, Bb6, G-7, C7, E-7b5, A7b5, Abmaj7, Bb-7, Eb7, Abmaj7, A07, Cmaj7, A-7, D-7, G7, G-7, C7#5, G-7, C7, F6, F#07, G-7, A07, Bb6, G-7, C7, F6, (D7b9)

FINE

(SWING)

TAME THY PEN

-RICHARD NILES

INTRO

F#-11
E

1. 2. 3.

E-11

4.

Bbmaj7(#11)

Musical notation for the Intro section, featuring a treble and bass clef with various chords and triplets.

A B7(alt.)

BVA

E-6

Musical notation for section A, featuring a treble and bass clef with triplets and a BVA marking.

A-9

G#-7b5

B/G

Cmaj7
E

Musical notation for the second system of section A, featuring a treble and bass clef with various chords and triplets.

Bbmaj7(#11)

B7(alt.)

B F#-11
E

Musical notation for section B, featuring a treble and bass clef with various chords and triplets.

E-11 F#-11 / E E-11

Ab (Lyd. #5) E/C C maj7 F maj7 Bbmaj7 (#11)

REPEAT [A] SOLOS: [A][A][B][A]
 TAKE [C] AFTER SOLOS

[C] G#-11 / F# 1. 2. 3. F#-11 4. C maj7 (#11)

PLAY TUNE [A][A][B][A] TO [C]

Bbmaj7 (#11) Amaj7 (#11) Abmaj7 (#11)

Dbmaj7 (#11) C lyd. Eb / F G maj7 (#11)

(MED. EVEN 8ths)

TELL ME A BEDTIME STORY

-HERBIE HANCOCK

INTRO

Musical notation for the Intro section. It starts with a treble clef and a 4/4 time signature. The first measure has a $G\text{maj}7$ chord. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure has a $F\#-7$ chord. The melody continues: G4, A4, B4, C5, B4, A4, G4. The third measure has a $F\#-7$ chord. The melody continues: G4, A4, B4, C5, B4, A4, G4. The section ends with a double bar line.

HEAD

Musical notation for the first line of the Head section. It starts with a treble clef and a 4/4 time signature. The first measure has a $G\text{maj}7(\#11)$ chord. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure has a $F\#-7$ chord. The melody continues: G4, A4, B4, C5, B4, A4, G4. The third measure has a $F\#-7$ chord. The melody continues: G4, A4, B4, C5, B4, A4, G4. The section ends with a double bar line.

Musical notation for the second line of the Head section. It starts with a treble clef and a 4/4 time signature. The first measure has a $G\text{maj}7(\#11)$ chord. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure has a $F\#-7$ chord. The melody continues: G4, A4, B4, C5, B4, A4, G4. The third measure has a $C\text{maj}7(\#11)$ chord. The melody continues: G4, A4, B4, C5, B4, A4, G4. The section ends with a double bar line.

Musical notation for the third line of the Head section. It starts with a treble clef and a 4/4 time signature. The first measure has a $(B\text{maj}7)G\text{maj}7$ chord. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure has an $E\text{maj}7$ chord. The melody continues: G4, A4, B4, C5, B4, A4, G4. The third measure has a $C\text{maj}7(\#11)$ chord. The melody continues: G4, A4, B4, C5, B4, A4, G4. The section ends with a double bar line.

Musical notation for the fourth line of the Head section. It starts with a treble clef and a 4/4 time signature. The first measure has a $F\#-7$ chord. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure has a $B7\#5$ chord. The melody continues: G4, A4, B4, C5, B4, A4, G4. The third measure has an $E\text{maj}7$ chord. The melody continues: G4, A4, B4, C5, B4, A4, G4. The section ends with a double bar line.

Musical notation for the fifth line of the Head section. It starts with a treble clef and a 4/4 time signature. The first measure has a $D\text{maj}7$ chord. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure has a $D\flat7\#9$ chord. The melody continues: G4, A4, B4, C5, B4, A4, G4. The third measure has a $C\text{maj}7(\#11)$ chord. The melody continues: G4, A4, B4, C5, B4, A4, G4. The section ends with a double bar line.

Musical notation for the sixth line of the Head section. It starts with a treble clef and a 4/4 time signature. The first measure has a $B\text{maj}7$ chord. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure has a $G\text{maj}7$ chord. The melody continues: G4, A4, B4, C5, B4, A4, G4. The third measure has an $E\text{maj}7$ chord. The melody continues: G4, A4, B4, C5, B4, A4, G4. The section ends with a double bar line.

*RHYTHM AS BEFORE

B7sus4 - A7sus4

G#-7

E-7

Musical staff with notes and chords B7sus4, A7sus4, G#-7, E-7. Includes a triplet of eighth notes.

D^b-7

E^b-7

E-7

F#-7

Musical staff with notes and chords D^b-7, E^b-7, E-7, F#-7. Includes rhythmic markings above notes.

Gmaj7(#11)

F#-7

Musical staff with notes and chords Gmaj7(#11), F#-7. Includes a triplet of eighth notes.

E-7

A7

Dmaj7

Cmaj7(#11)

Bmaj7

Musical staff with notes and chords E-7, A7, Dmaj7, Cmaj7(#11), Bmaj7. Includes triplets of eighth notes.

Musical staff with notes and chords (Bmaj7), Gmaj7, Emaj7, Cmaj7(#11), Bmaj7, Gmaj7, Emaj7, Cmaj7. Includes a circled cross symbol above the staff.

* RHYTHM AS BEFORE

AFTER SOLOS, D.S. AL

(ENDING VAMP)

(Emaj7) Cmaj7

Bmaj7

Gmaj7

Emaj7

Cmaj7

Bmaj7

Musical staff for ending vamp with notes and chords (Emaj7) Cmaj7, Bmaj7, Gmaj7, Emaj7, Cmaj7, Bmaj7. Includes a circled cross symbol at the start and the text (LAST x) below.

THAT'S AMORE (THAT'S LOVE)

-HARRY WARREN/
JACK BROOKS

(MED.)

Handwritten musical score for guitar, featuring a key signature of two flats (Bb) and a 2/4 time signature. The score consists of nine staves of music, each with a corresponding chord progression written above it.

Chord Progressions:

- Staff 1: Bb, Bbmaj7, Bb6, Db07
- Staff 2: C-7, F7, C-7, F7
- Staff 3: C-7, F7, C-7, F7
- Staff 4: Bbmaj7, Bb6, C-7, F7
- Staff 5: Bb, Bbmaj7, Bb6, Db07
- Staff 6: C-7, F7, C-7, F7
- Staff 7: C-7, F7, C-7, F7
- Staff 8: Bbmaj7, Bb6, C-7, F7

The notation includes a treble clef, a key signature of two flats (Bb), and a 2/4 time signature. The music is written in a single melodic line with various note values and rests. The chords are handwritten in black ink above the staff lines.

Bb

Bbmaj7

Bb6

Db07

C-7

F7

C-7

F7

C-7

F7

C-7

F7

D7/A

Ab7b5

G7

C-7

C-7b5

Bb

Bb/A

Bb/G

Bb/F Db07

C-7

F7

C-7

F7

Bbmaj7

Bb6

C-7

F7

Bbmaj7

Bb6

Bbmaj7

AFTER SOLOS, D.S. AL

THERE IS NO GREATER LOVE

-ISHAM JONES/MARTY SYMES

Handwritten musical score for the song "There is No Greater Love" by Isham Jones and Marty Symes. The score is written in G major, 4/4 time, and consists of 16 measures. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the chord progression is indicated by handwritten labels above and below the staff. The score is divided into four systems of four measures each.

Chord progression (Handwritten labels):

- Measures 1-4: Bbmaj7, Eb7, Ab7b5, G7
- Measures 5-8: C7, C-7, F7
- Measures 9-12: Bbmaj7, Eb7, Ab7b5, G7
- Measures 13-16: C7, C-7, F7, Bb6

Additional chord labels (Handwritten labels):

- Measures 1-4: A-7b5, D7, G-
- Measures 5-8: A-7b5, D7, G-, C7, F7
- Measures 9-12: Bbmaj7, Eb7, Ab7b5, G7
- Measures 13-16: C7, C-7, F7, Bb6, (C-7 F7)

THERE'LL BE SOME CHANGES MADE

(MED. SWING)

- BENTON OVERSTREET / BILLY HIGGINS

G7

C7 D7

G7 C7 F7

G7 C7

D7 G7

C7 F7 Bb6 G7 C7 F7

Bb6 (A7 Ab7)

FINE

(MED.)

THEY DIDN'T BELIEVE ME

-JEROME KERN/HERBERT REYNOLDS

Handwritten musical score for guitar in G major, 4/4 time. The score consists of ten staves of music. Chord progressions are written above the notes. The chords used are: A-7, D7, Gmaj7, B-7, E7, C#-7b5, F#7, F7b5, and A-7. There are several triplet markings (indicated by a '3' over a group of notes) and a 4-measure rest in the final staff.

THINK ON ME

- GEORGE CABLES

(MED. JAZZ
ROCK)

Handwritten musical notation for the first system, including treble and bass clefs, notes, rests, and chords: $A-7/D$ and $C-7/F$.

Handwritten musical notation for the second system, including treble clef, notes, rests, and chords: $A-7/D$ and $C-7/F$. Includes the instruction "BASS CONT. SIM."

Handwritten musical notation for the third system, including treble clef, notes, rests, and chords: $Cmaj7/B$, $Bmaj7$, $Bmaj7/Bb$, and $Bbmaj7$.

Handwritten musical notation for the fourth system, including treble clef, notes, rests, and chords: $Bb-7$, $A7\#11$, $Ab-7$, $Ab-7/Gb$, $Ebmaj7$, $F-7$, and $Bb7$.

Handwritten musical notation for the fifth system, including treble clef, notes, rests, and chords: $Ebmaj7$ (1st ending), $A13b9$, $Ebmaj7$ (2nd ending), and $A13b9$.

Handwritten musical notation for the sixth system, including treble clef, notes, rests, and chords: $D-7$, $G7$, $E-7$, $A7\#5$, and $D-7$.

Handwritten musical notation for the seventh system, including treble clef, notes, rests, and chords: $Bbmaj7$, $Ebmaj7$, and $D-7sus4$. Includes the instruction "AFTER SOLOS, D.C. AL FINE (TAKE 2ND ENDING ON HEAD OUT)".

FINE

(MED. OP SWING)

THOU SWELL

-RICHARD RODGERS/

LORENZ HART

Musical score for piano accompaniment of "Thou Swell". The score consists of ten staves of music in 4/4 time, with a key signature of two flats (Bb and Eb). Handwritten chord symbols are written above and below the notes. The chords are: F-7, Bb7, F-7, Bb7, Ebmaj7, Ab13, Ebmaj7, A-7b5, D7b9, G-7, C7, F-7, Bb7, Ebmaj7, Eb6, D-7, G7, C-7, F7, Bb7, G-7, C7, F-7, Bb7, F-7, Bb7, Ebmaj7, Ab13, Ebmaj7, A-7b5, D7b9, G-7, C7, F-7, Bb7, G-7b5, C7, F-7, Bb7, Eb6.

(SPRZ WALTZ)

THREE FLOWERS

- MCCOY TYNER

Ebmaj7 Db9 Ebmaj7 Db9

Ebmaj7 Db9 A-7 D7

1. G/D D-7/G G/D D-7/G

Ebmaj7 D9 Ebmaj7 F-7 Bb7b9

2. G/D D-7/G G/D D-7/G

Ebmaj7 D9 Ebmaj7 F-7 Bb7b9

(ENDING)

Ebmaj7 Db9 Ebmaj7

(VAMP)

REPEAT AS DESIRED

(MED. BALLAD)

TIME REMEMBERED

-BILL EVANS

B-9 Cmaj7 Fmaj7 E-9

A-7 D-7 G-7 Ebmaj7 Abmaj7

A-9 D-9 G-7 C-7

F-9 E-9 B-9

Eb-9 A-9 C-9 F#-9

B-9 G-9 Ebmaj7 D-9

C-9

FINE

TONES FOR JOAN'S BONES - CHICK COREA

(SLOW SWING)

REPEAT FOR SOLOS

TOPSY

- EDGAR BATTLE / EDDIE DURHAM

(MED. UP)

D-

Bb7

A7

D-

Bb7

A7

D-

Bb7

A7

D-

Bb7

A7

G-

Eb7

D7

G-

D-

Bb7

A7

D-

D7

G7

C7

F7

Bb7

A7

D-

Bb7

A7

D-

Bb7

A7

D-

Bb7

A7

D-

(MED. SWING)

TOUR DE FORCE

-JOHN "DIZZY" GILLESPIE

Handwritten musical score for "Tour de Force" by John "Dizzy" Gillespie. The score is written on ten staves in a 4/4 time signature with a key signature of two flats (Bb and Eb). The tempo is marked as "MED. SWING".

The score includes the following chord progressions and musical notations:

- Staff 1: Chords D-7b5, Db-7, C-7, B-7, Bb-7, Eb7. Musical notation includes a first ending bracket and a triplet of eighth notes.
- Staff 2: Chords C-7, B-7, D-7b5, Db-7, C-7, B-7. Musical notation includes a first ending bracket.
- Staff 3: Chords Bb-7, Eb7, 1. Ab6, Bb-7 Ab7, 2. Ab6. Musical notation includes a triplet of eighth notes and a first ending bracket.
- Staff 4: Chords Eb-7, Ab7, Dbmaj7 D°7, Eb-7, Ab7, Dbmaj7. Musical notation includes a first ending bracket.
- Staff 5: Chords F-7, Bb7, Ebmaj7 E°7, F-7, E7, Eb7. Musical notation includes a first ending bracket.
- Staff 6: Chords D-7b5, Db-7, C-7, B-7, Bb-7, Eb7. Musical notation includes a triplet of eighth notes.
- Staff 7: Chords C-7, B-7, D-7b5, Db-7, C-7, B-7. Musical notation includes a first ending bracket.
- Staff 8: Chords Bb-7, Eb7, Ab6. Musical notation includes a triplet of eighth notes.

(BOSSA)

TRISTE

A

Bbmaj7

Gbmaj7

B7b5

Bbmaj7

D-7

G7

C-7

A-7b5

D7

G-7

A7(#9)

Dmaj7

E-7

A7

D-7

G7

C-7

F7

B Bbmaj7

Bb-7

Eb7

Bbmaj7

F-7

Bb7

Ebmaj7

Ab7

D-7

G-7

C7

C-7

- - F7

Bb-7

Eb7

Bb-7

Eb7

Bb-7

Eb7

Bb-7

Eb7

TUNE UP

-MILES DAVIS

(FAST BOP)

E-7 A7 Dmaj7

D-7 G7 Cmaj7

C-7 F7 Bbmaj7

1. E-7 F7 Bbmaj7 A7

2. E-7 A7 Dmaj7

(BALLAD)

TURN OUT THE STARS

-BILL EVANS/
GENE LEES

B-7b5 E7b9 A-7 A7b9 D-7 G7 Cmaj7 A-7

F-7 Bb7 Ebmaj7 C-7 A-7 D7 Gmaj7 E-7

C#-7 F#7 Bmaj7 G#-7 C#-7 Bb-7b5 Eb7#5

Ab-7 F-7b5 Bb7#9 Eb-7 /Db Cbmaj7 Eb-7/Bb

E-7/A A7b9 Dmaj7/A E-7/A A7 Dmaj7/A

D-7/G G7b9 Cmaj7/G D-7/G G7 Cmaj7 C7

F#-7/B B7#5 E-7 Bb7(#11) A7#5 D-7 Ab7(#11)

G7#5 C-7 Eb7 Abmaj7 C7#5 F-7

D-7b5 G7#9 C-7 Eb7 Abmaj7 G7 Cmaj7 F#7

B-7b5 E7b9 A- Eb-7/Ab Ab7b9 C#- (F#7)

(FAST SWING)

TWISTED BLUES

-JOHN L. (JES.) MONTGOMERY

G^b7 G7 (G^b7)

G¹³ G7 G^b7 G7 (G^b7)

G¹³ G7 G^b7 / / G^o7 G^b7

Db7 1. B^b-9 E^b9 E-9 A7 E^b-9 A^b7

D-9 G7 G^b7 2. B^b-9 E^b9 E-9 A7 E^b-9 A^b7

D-9 G7 G^b7 (SOLOS) G^b7 G7 G^b7 G7

G^b7 G7 G^b7 G7 G^b7 G^o7 Dbmin7 B-7 E7

B^b-7 E^b7 E-7 A7 E^b-7 A^b7 D-7 G7

REPEAT AS DESIRED
AFTER SOLOS, D.C. AL (TAKE REPEAT)

B^b-9 E^b9 A9 D9 D^b9 N.C. Db7#9

UNIQUITY ROAD

421

-PAT METHENY

(MED. FAST)

A

First system of musical notation for section A. It consists of two staves. The top staff has a treble clef and a 2/4 time signature. The bottom staff has a bass clef. Chord symbols above the top staff include A, B/A, E maj7#11, G-, and D7/A. Chord symbols below the bottom staff include Bb-, Ab6, Gbmaj7b5, and G-.

Second system of musical notation for section A. It consists of two staves. The top staff has a treble clef and a 2/4 time signature. The bottom staff has a bass clef. Chord symbols above the top staff include B-, Ab, C#-, and Bb. Chord symbols below the bottom staff include Amaj7b5, A7, Eb, and E sus2.

Third system of musical notation for section A. It consists of two staves. The top staff has a treble clef and a 2/4 time signature. The bottom staff has a bass clef. Chord symbols above the top staff include G#-, F#6, E maj7#11, and E maj7. Chord symbols below the bottom staff include Bb7sus4, Bb7, and a 4-measure rest.

First system of musical notation for section B. It consists of two staves. The top staff has a treble clef and a 2/4 time signature. The bottom staff has a bass clef. Chord symbols above the top staff include Eb-7, Bb6, F# / A#, and B-. Chord symbols below the bottom staff include E-/B, C, G/B, and Ab-9.

Second system of musical notation for section B. It consists of two staves. The top staff has a treble clef and a 2/4 time signature. The bottom staff has a bass clef. Chord symbols above the top staff include Eb-7, Bb6, F# / A#, and B-. Chord symbols below the bottom staff include E-/B, C, G/B, and A/B. The piece concludes with the instruction "AFTER SOLOS, D.C. AL FINE" and "FINE" with a final chord.

422

ROCK
♩ = 118

UNCHAIN MY HEART

- BOBBY SHARP/
TEDDY POWELL

INTRO

A-7 N.C.

A-7

D-7 A-7

D-7 A-7 D-7 A-7

F9 E7#9 A-7 1. N.C. 2. N.C.

D-7 A-7

D-7

E7

N.C.



A-7



D-7

A-7



D-7

A-7

D-7

A-7



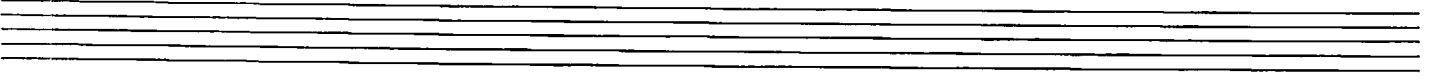
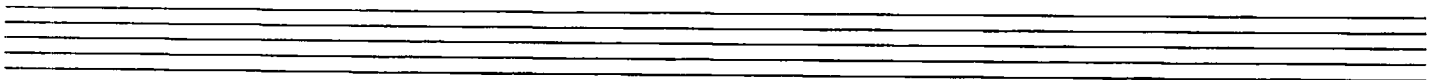
F9

E7#9

A-7



FINE



4/24

UNITY VILLAGE

-PAT METHENY

(♩ = 116
EVEN 8 MS)

A

Handwritten musical notation for Section A. The key signature has one sharp (F#) and the time signature is 4/4. The notation includes several triplet markings (indicated by a '3' over a bracket) and various chord voicings.

Chord voicings for Section A:

- A-
- E¹
- Fmaj⁷
- A-
- E¹
- Fmaj⁷
- Bbmaj⁷b⁵
- Amej⁷
- C#-9
- G#-7
- E^b7#9
- F#-7
- B⁷sus⁴
- E⁷mej⁷
- E/C
- E⁷mej⁷
- E/C

B

Handwritten musical notation for Section B. The notation includes several triplet markings and various chord voicings.

Chord voicings for Section B:

- C/D
- G^o/D
- E^b/D
- B^b/D
- B^b
- C/B^b
- F/A
- B/f#
- E
- E⁷sus⁴

(MED. JAZZ WALTZ)

UP JUMPED SPRING

-FREDDIE HUBBARD

Handwritten musical score for "Up Jumped Spring" by Freddie Hubbard. The score is written on ten staves in 3/4 time with a key signature of one flat (Bb). It includes a variety of jazz chords such as Bbmaj7, G7#5, C-7, F7, F#o7, G-7, F-7, E-7, A7, D-7, Eb-7, B-7b5, E7, C-7b5, F7, C-7, F7, Bbmaj7, A-7b5, D7, G-7, C7, Fmaj7, D-7, Ab-7, Db7, C-7, F7, Bbmaj7, G7#5, C-7, F7, F#o7, G-7, F-7, E-7, A7, D-7, Eb-7, D-7, Eb-7, C-7, F7, Bbmaj7, and Bbmaj7. The score features melodic lines with eighth and quarter notes, rests, and dynamic markings like 'p' and 'mp'. A double bar line with repeat dots is used at the end of the first system. The final measure is marked '(LAST X)' with a smiley face.

426

UPPER MANHATTAN MEDICAL GROUP

(SWING)

(UMMG)

-BILLY STRAYHORN

Handwritten musical score for the song "Upper Manhattan Medical Group" by Billy Strayhorn. The score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The notation includes various chords and melodic lines across ten staves.

Chords: F-7b5, Bb7b9, Eb-7, Ab7, Db7, Db6, 2. Dbmaj7, Db-7, Gb7, 2. Dbmaj7, Ab-7, Db7, Ab-7, Db7, G-7b5, C7, Fmaj7, Ab-7b5, Db7, Gb-7, Eb-7, Ab7, F-7b5, Bb7b9, Eb-7, Ab7, Db7, Dbmaj7, Db7, Dbmaj7, Db7, Dbmaj7, Db7, Dbmaj7.

Annotations: "AFTER SOLOS, D.C. AL" is written at the end of the eighth staff.

VALSE HOT

-SONNY ROLLINS

(MED. JAZZ WALTZ)

INTRO

Bb-7 Eb7 Abmaj7 Bb-7 Eb7 Abmaj7 Bb-7 Eb7 Abmaj7

Eb-7 Ab7 Dbmaj7 Eb-7 Ab7 Dbmaj7 Eb-7 Ab7 Dbmaj7

HEAD

Abmaj7

C-7

F7

Bb-7

Eb7

Abmaj7

F7

Bb-7

Db-7

C-7

F7

Bb-7

Eb7

Abmaj7

Eb7

FINE

VERY EARLY

-BILL EVANS

(MED. WALTZ)

A Cmaj7 Bb7 Ebmaj7 Ab7

Dbmaj7 G7 Cmaj7 Bb7(#11)

Dmaj7 A-7 F#-7 B7b9

E-9 Ab7 Dbmaj7 1. G7 2. G7#5

B Bmaj7 Ab7 Dbmaj7 Bb7

Bmaj7 G7 Cmaj7 Ab7

Dbmaj7 G7 Cmaj7 4 A7b5(b9)

D-7 E-7 Fmaj7 G7 D-7 E-7 Fmaj7 G7

(ENDING) D.C. FOR SOLOS

D-7/C C#-7 Bbmaj7 Gmaj7 Bmaj7

RIT. ----- 1

(MED.)

WAIT TILL YOU SEE HER

-RICHARD RODGERS/
LORENZ HART

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (Bb and Eb). The melody is presented on a single staff with a treble clef. The accompaniment is indicated by chords written above the staff. The score is divided into two systems, with the second system starting at measure 11. The piece concludes with a double bar line at the end of the final measure.

Chord Progression:

- Measures 1-4: F-7, Bb7, Ebmaj7, C-7
- Measures 5-8: F-7, Bb7, G-7, C7
- Measures 9-12: D7, G-7
- Measures 13-16: C-7, F7, Bbmaj7, G-7
- Measures 17-20: C-7, G7#5, G-7, C9
- Measures 21-24: F-7, Bb7, Eb6, G-7/D
- Measures 25-28: C-7, C-7/Bb, A-7b5, Ab07
- Measures 29-32: Eb/G, Gb07, Bb7/F, E07
- Measures 33-36: F-7, Bb7, Eb6

WAVE

(BOSSA)

INTRO

D-9 G13 D-9 G13 D-9 G13 D-9 G13

Dmaj7 Bb07 A-7 D7(b9)

Gmaj7 G-6 F#13 F#7#5 B9 B7(b9)

B-7/E E7 Bb7 A7#5 D-9 G13 2. D-9 G13

2. D-9 G13 G-7 C9/Bb A-7

F-7/Bb Bb9/Ab G-7 A7b9

Dmaj7 Bb07 A-7 D7(b9)

Gmaj7 G-6 F#13 F#7#5 B9 B7(b9)

B-7/E E7 Bb7 A7#5 D-9 G13 D-9 G13

(MED. JAZZ
WALTZ)WALTZ FOR DEBBY-BILL EVANS/
GENE LEES

F_{maj7}/A $D-7$ $G-7$ $C7$ $A7/G$ $D7/F\#$ $G7/F$ $C7/E$

$F7/Eb$ $Bb6/D$ $G-7b5/Db$ $C7$ $C7/Bb$ $A-7$ $D-7$ $G-7$ $C7$

F_{maj7}/A $D-7$ $G-7$ $C7$ $A7/C\#$ $D7/C$ $G7/B$ $C7/Bb$

$A7$ $D-7$ $B7$ $E7$ $A_{maj7}/C\#$ $B-7$ A_{maj7} $A_{maj7}/G\#$

$G-7$ $C7$ $A-7$ $D7$ $G-7$ $A7$ $D-7$ $F7$

$Bbmaj7$ $A7$ $D-7$ $G7$ $Abmaj7$ $Dbmaj7$ $G-7$ $C7$

$\frac{F^{maj7}}{A}$ $D-7$ $G-7$ $C7$ $\frac{A7}{G}$ $\frac{D7}{F\#}$ $\frac{G7}{F}$ $\frac{C7}{E}$

$\frac{F7}{Eb}$ $\frac{Bb6}{D}$ $\frac{G-7b5}{Db}$ $C7$ $\frac{C7}{Bb}$ $A-7$ $D7$ $B-7$ $E7$

$A-7$ $F7$ Bb^{maj7} $A7\#9$ $D-7$ $G7$ $G\#o7$

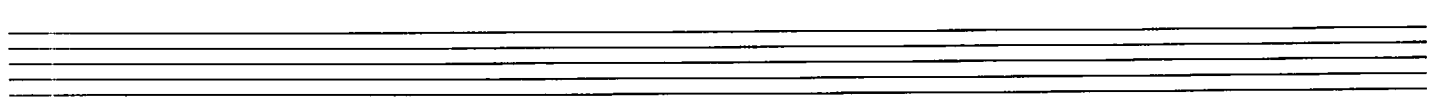
$\frac{A-7}{C}$ $\frac{Ab o7}{C}$ $\frac{G-7}{C}$ $C7$ \oplus $F6$ $D-7$ $G-7$ $C7$

AFTER SOLOS, D.C. AL \oplus

$\oplus \frac{A-7}{C}$ $\frac{Ab o7}{C}$ $\frac{G-7}{C}$ $C7$ $\frac{A-7}{C}$

$\frac{Ab o7}{C}$ $\frac{G-7}{C}$ $C7$ Gb^{maj7} A^{maj7} G^{maj7} $C7(\#9)$ F^{maj7}

RIT. ----- 1



(MED. BALLAD)

WE'LL BE TOGETHER AGAIN

- CARL FISCHER / FRANKIE LANE

Handwritten musical score for guitar in 4/4 time, featuring various chords and triplets. The score is organized into eight staves of music.

Staff 1: Chords: G7, Cb, Ab7, D-7, G7, A-7, D7#11. Includes a triplet of eighth notes.

Staff 2: Chords: Bb-7, Eb7, Abmaj7, D-7b5, Ab7, G7. Includes a triplet of eighth notes.

Staff 3: Chords: D-7b5, G7, Cb, Ab7, G7b9, C-6. Includes triplets of eighth notes.

Staff 4: Chords: Ab7, G7, C-6, D-7b5/Ab, G7, C-7b5/Gb, F7. Includes triplets of eighth notes.

Staff 5: Chords: A-7b5, Ab7, G7, Cb, Ab7, D-7, G7. Includes a triplet of eighth notes.

Staff 6: Chords: A-7, D7#11, Bb-7, Eb7, Abmaj7. Includes a triplet of eighth notes.

Staff 7: Chords: D-7b5, G7, C6, (D-7 G7). Includes triplets of eighth notes.

Staff 8: Empty staff.

WELL YOU NEEDN'T

-THELONIOUS MONK/

MIKE PERRO

(MED.)

(IT'S OVER NOW)

The musical score consists of ten staves of music in 4/4 time, written in a key signature of one flat (Bb). The notation includes eighth and sixteenth notes, rests, and dynamic markings. Chord annotations are placed above or below the notes. The score includes first and second endings, a double bar line with repeat dots, and a section marked 'AFTER SOLOS, D.C. AL' with a double bar line and repeat dots.

Chord annotations include: F7, Gb7, Db7, D7, Eb7, E7, C7, B7, and C1.

Performance markings include: (MED.), (IT'S OVER NOW), 1., 2., and AFTER SOLOS, D.C. AL.

(MED.)

WEST COAST BLUES

-JOHN L. (WES) MONTGOMERY

Musical notation for the first five staves, including chord symbols and triplets.

Staff 1: $Bb7$, $Ab7$

Staff 2: $Bb7$, $B-7$, $E7$, $Eb7$

Staff 3: $Bb7$

Staff 4: $F7$, $Eb7$

Staff 5: $Bb7$

SOLOS

SOLO LINES with chord symbols:

Line 1: $Bb7$, $Ab7$, $Bb7$

Line 2: $B-7$, $E7$, $Eb7$, $Eb-7$, $Ab7$

Line 3: $D-7$, $G7$, $C\#-7$, $F\#7$, $C-7$

Line 4: $C-7$, $F7$, $Bb6$, $Db7$, $Gb6$, $F7$

WHAT AM I HERE FOR?

-DUKE ELLINGTON

(MED. SWING)

Chord progressions and musical notation for "What Am I Here For?" by Duke Ellington.

Key signature: B \flat major (4 staves)

Time signature: 4/4

Tempo: (MED. SWING)

Chord progressions (Staff 1-12):

- Staff 1: B \flat maj7, B \flat 7, C-7, F7
- Staff 2: B \flat maj7, B \flat 7, C-7, F7
- Staff 3: B \flat 7, B \flat 7b5, E \flat maj7, D-7, G7
- Staff 4: C7, C-7, F7
- Staff 5: B \flat maj7, B7, E7, E \flat maj7, C-7b5, F7
- Staff 6: B \flat maj7, B \flat 7, C-7, F7, B \flat 7, F7 \sharp 9/#5/

(AFTER SOLOS) SOLO ON ENTIRE FORM

Chord progressions (Staff 13-16):

- Staff 13: B \flat maj7, B \flat 7, C-7, F7
- Staff 14: B \flat maj7, B7, E7, E \flat maj7, C-7b5, F7
- Staff 15: B \flat maj7, B \flat 7, C-7, F7
- Staff 16: B \flat maj7, G7, C7, F7, B \flat 7, B \flat

WHAT WAS

-CHICK COREA

(J.=12)

Amaj7(#11) G#-

Amaj7(#11) G#-

Amaj7(#11) Bmaj7

Eb7 Emaj7

Bb7/F Bb7b9 Eb7b9

Abmaj7 G7#5 F#- Emaj7 Dmaj7

Dbmaj7 C7#9 Fmaj7

Bb7/F Bb7

Eb7

WHEN I FALL IN LOVE

-VICTOR YOUNG/
EDWARD HEYMAN

(BALLAD)

Ebmaj7 C7 F-7 Bb7 Ebmaj7 C7 F-7 Bb7

Ebmaj7 Ab7 Db7 C7 F7 B7b5 Bb7

1. Ebmaj7 A7b5 Abmaj7 Db7 G-7 Abmaj7 G-7b5 C7#5(b9)

F-7 C7b9 F-7 C7#5 F-7 Bb7

2. Ebmaj7 A7b5 Abmaj7 G-7 C7 F-7 Db7

Ebmaj7 C7 F-7 Bb7 Eb6 (F-7 Bb7)

FINE

(BALLAD)

WHEN SUNNY GETS BLUE

-MARVIN FISCHER/
JACK SEGAL

A G-7 C7 Bb-7 Eb7 Fmaj7 G-7

A-7 D7 B-7b5 Bb-7 Eb7 A-7 Ab-7 Db7

G-7 / C7 Bb7 2. A7 D7(b9) 2. E-7 A7

B Dmaj7 E-7 F#-7 B7 E-7 A7 Dmaj7

D-7 G7 Cmaj7 A-7 Fmaj7 D-7 G7 G-7 C7

A G-7 C7 Bb-7 Eb7 Fmaj7 G-7

A-7 D7 B-7b5 Bb-7 Eb7 A-7 Ab-7 Db7

G-7 Gb7 Fmaj7 (A-7b5 D7)

RIT. (LAST TIME)

(BALLAD)

WHEN YOU WISH UPON A STAR

- LEIGH HARLINE/NED WASHINGTON

A

Cmaj7 A7#5 D- G7 C#7 Cmaj7

Musical staff for section A, first line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

E-7 E#7 D-7 G7 1. D-7 G7 Cmaj7 D-7 G7 2. D-7 G7

Musical staff for section A, second line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). Repeat sign with first and second endings.

B

Cmaj7 D-7b5 G7b9 Cmaj7 D-7 G7 C#7 Cmaj7

Musical staff for section B, first line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

A-7 D7 D-7b5 G7b9

Musical staff for section B, second line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

A

Cmaj7 A7#5 D- G7 C#7 Cmaj7

Musical staff for section A, third line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

E-7 E#7 D-7 G7 D-7 G7 Cmaj7 D-7 G7

Musical staff for section A, fourth line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

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

D-7 G7 Cmaj7

Musical staff for section A, fifth line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

442

(MED.)

WHISPERING

-RICHARD COBURN/
JOHN SCHONBERGER/
VINCENT ROSE

The musical score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The melody line starts with a piano (p) dynamic and a first ending bracket. The bass line includes various chords and dynamics throughout the piece.

Chords and Dynamics:

- Measures 1-2: Eb (Melody), Eb (Bass)
- Measures 3-4: A-7 (Melody), C7#5 (Bass)
- Measures 5-6: D7 (Melody), C7 (Bass)
- Measures 7-8: F7 (Melody), Bb7 (Bass)
- Measures 9-10: Eb (Melody), G-7 (Bass)
- Measures 11-12: Gb7 (Bass)
- Measures 13-14: F-7 (Bass)
- Measures 15-16: Bb7 (Bass)
- Measures 17-18: F-7 (Bass)
- Measures 19-20: Bb7 (Bass)
- Measures 21-22: Bb7 (Melody), Bb7 (Bass)
- Measures 23-24: Db7 (Bass)
- Measures 25-26: Eb (Bass)
- Measures 27-28: (F-7 Bb7) (Bass)

WINDOWS

-CHICK COREA

(♩=184)

B-7 G#-7b5

C#7 F#-7

A-7/D E maj7 (#11)

Ab7 A7 Ab7 A7

Ab7 A7 Ab7 A7 Ab7

E maj7 D#-7 C#-7 C#-7/B Bb-7b5

Eb7/G Eb7 Ab- Ab-7/Gb Db7/F Db7

E maj7 D#-7 C#-7 C7(#11)

444

(MED. WALTZ)

WILD FLOWER

-WAYNE SHORTER

Bbmaj7 Ab-7 A7#5

D7b9sus4

Bbmaj7 Ab-7 A7#5

D7#9

G-7 C-7 F7

Bbmaj7#5 Abmaj7#11

G-7 C7b9

F-7 E7#9

Ebmaj7 C-7 Ab-7 A7#5

D7b9sus4

Bbmaj7 Ab-7 A7#5

D7#9

G-7 C-7 F7

Bbmaj7#5 Bb-7 / Eb Eb7

Abmaj7 Dbmaj7 Ab-7 Eb7#11

D7#9

FINE

446

WITCH HUNT

-WAYNE SHORTER

(MED. JAZZ)

INTRO

N.C.

Ebmaj7 Fmaj7 N.C.

Gmaj7 Dmaj7 N.C.

C-7

HEAD

C-7

G7#9

C-7

G7#9

C-7

G7#9

C-7

Eb7

G7#9

C-7

G7#9

C-7

Gb7

F7

E7

Eb7

Ab-7

Amaj7 / Ab

Ab-7

Amaj7 / Ab

G7#5(#9)

Ab-7

Ab-11

AFTER SOLOS, D.S. AL

RIT.

WOODCHOPPER'S BALL

- JOE BISHOP /
WOODY HERMAN

(SWING)

♩
 ♯
 Db6

Db7 Gb7 Db6

Eb-7 Ab7 1. Db6

2. Db6

SOLDS - 12 BAR BLUES (NO ANTICIPATIONS)
 AFTER SOLDS, D.S. AL (PLAY PICKUP) (TAKE REPEAT)

Db6

FINE

WIVES AND LOVERS

(MED. JAZZ WALTZ)

(HEY, LITTLE GIRL)

-BURT BACHARACH
HAL DAVID

Handwritten chord symbols for the musical score:

- Staff 1: F-7, Bb6, F-7, Bb6
- Staff 2: F-7, Bb6, F-7, Bb6
- Staff 3: G-7, C7, G-7, C7
- Staff 4: G-7, C7, G-7, C7
- Staff 5: C-7, F7, A-7b5, D7
- Staff 6: Ebmaj7, A-7, D7
- Staff 7: Dbmaj7, G-7, C7
- Staff 8: F-7, Bb6, F-7, Bb6
- Staff 9: F-7, Bb6, F-7, Bb6

F-7

Bb6

Eb6

Eo7



F-7

Bb6

F-7

Bb6

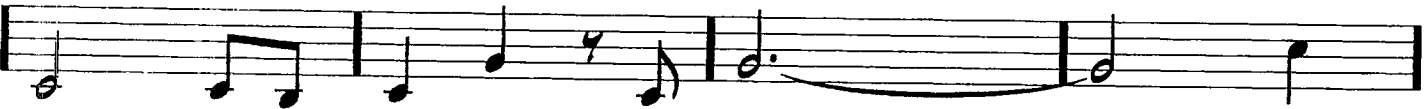


F-7

Bb6

Ebmaj7

C7



F-7

Bb6

F-7

Bb6

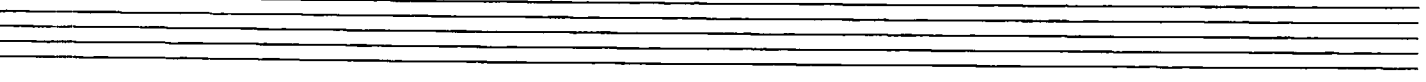
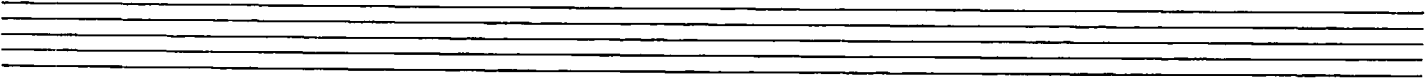
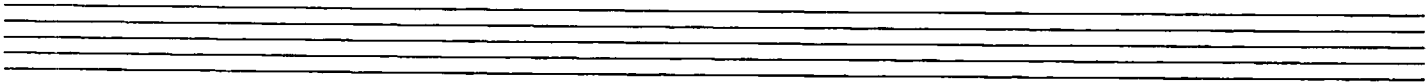
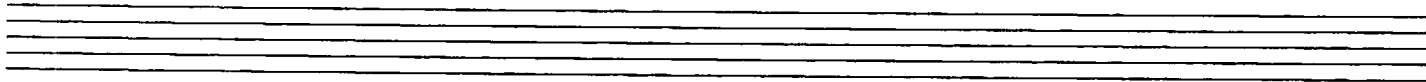


F-7

Bb6

Eb6

(C7)



450

(FAST BOY)

WOODYN' YOU

-DIZZY GILLESPIE

A

G-7b5

C7#9

F-7b5

Bb7#9

Musical staff for section A, first line. It begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. The melody consists of quarter notes: Bb, Eb, Ab, Bb, followed by a half note Eb. The next measure has a quarter note Bb, a quarter rest, and a quarter note Ab. The third measure has a quarter note Bb, a quarter note Eb, and a quarter note Ab. The fourth measure has a quarter note Bb, a quarter note Eb, and a quarter note Ab.

Eb-7b5

Ab7#9

Dbmaj7

Ab7

Db6

Musical staff for section A, second line. It continues the melody from the first line. The fifth measure has a quarter note Bb, a quarter note Eb, and a quarter note Ab. The sixth measure has a quarter note Bb, a quarter note Eb, and a quarter note Ab. The seventh measure has a quarter note Bb, a quarter note Eb, and a quarter note Ab. The eighth measure has a quarter note Bb, a quarter note Eb, and a quarter note Ab.

B

Ab-7

Db7

Ab-7

Db7

Ab-7

Db7

Gbmaj7

Musical staff for section B, first line. It begins with a double bar line. The melody consists of eighth notes: Bb, Eb, Ab, Bb, followed by a quarter note Eb. The next measure has eighth notes Bb, Eb, Ab, Bb, followed by a quarter note Eb. The third measure has eighth notes Bb, Eb, Ab, Bb, followed by a quarter note Eb. The fourth measure has eighth notes Bb, Eb, Ab, Bb, followed by a quarter note Eb.

Bb-7

Eb7

Bb-7

Eb7

Bb-7

Eb7

Abmaj7

Musical staff for section B, second line. It continues the melody from the first line. The fifth measure has eighth notes Bb, Eb, Ab, Bb, followed by a quarter note Eb. The sixth measure has eighth notes Bb, Eb, Ab, Bb, followed by a quarter note Eb. The seventh measure has eighth notes Bb, Eb, Ab, Bb, followed by a quarter note Eb. The eighth measure has eighth notes Bb, Eb, Ab, Bb, followed by a quarter note Eb.

A

G-7b5

C7#9

F-7b5

Bb7#9

Musical staff for section A, third line. It begins with a double bar line. The melody consists of quarter notes: Bb, Eb, Ab, Bb, followed by a half note Eb. The next measure has a quarter note Bb, a quarter rest, and a quarter note Ab. The third measure has a quarter note Bb, a quarter note Eb, and a quarter note Ab. The fourth measure has a quarter note Bb, a quarter note Eb, and a quarter note Ab.

Eb-7b5

Ab7#9

Dbmaj7

Ab7

Db6

Musical staff for section A, fourth line. It continues the melody from the third line. The fifth measure has a quarter note Bb, a quarter note Eb, and a quarter note Ab. The sixth measure has a quarter note Bb, a quarter note Eb, and a quarter note Ab. The seventh measure has a quarter note Bb, a quarter note Eb, and a quarter note Ab. The eighth measure has a quarter note Bb, a quarter note Eb, and a quarter note Ab.

MED.) **THE WORLD IS WAITING FOR THE SUNRISE** 451

-ERNEST SEITZ/EUGENE LOCKHART

Handwritten musical score for "The World is Waiting for the Sunrise". The score is in 4/4 time and features a treble clef with a key signature of one sharp (F#). The melody is written in quarter notes. The bass clef accompaniment includes chords: F, F#07, E-7, A7, D7, D-7, G7, C6, G7#5, C6, E7. The score ends with a double bar line. There are four empty staves below the handwritten score.

YES AND NO

-WAYNE SHORTER

(FAST SWINGS)

♩ A A-7/D

Dmaj7

A-7 D7 Gmaj7 F7 Bbmaj7

1. E-7 2. E-7

B A-7b5 D7b9

G-7 C7

F-7 Bb7

Ebmaj7 A-7

Bbmaj7 E-7

D.S. AL 2nd ENDING (A A B A FORM)
AFTER SOLOS, PLAY ENTIRE HEAD, THEN D.S. AL

VESTERDAY

-JOHN LENNON/Paul McCartney

(BALLAD)

INTRO

A

Musical staff 1: Treble clef, 4/4 time signature. Chords: F, F. Includes a repeat sign.

Musical staff 2: Bass clef. Chords: E-7, A7, D-, D-/C, Bb, C7.

Musical staff 3: Bass clef. Chords: Bb/F, F, C/E, D-, G, Bb, F.

Musical staff 4: Bass clef. Chords: E-7, A7, D-, C, Bb, D-/A, G-6, C7, F. Includes a repeat sign.

Musical staff 5: Bass clef. Chords: E-7, A7, D-, C, Bb, D-/A, G-6, C7, F.

Musical staff 6: Bass clef. Chords: F, E-7, A7, D-, D-/C, Bb, C7.

Musical staff 7: Bass clef. Chords: Bb/F, F, C/E, D-, G, Bb, F. Includes a double bar line.

Musical staff 8: Bass clef. Chords: Bb, F, G, Bb, F. Includes a double bar line and the instruction "D.S. AL".

RIT. -----

(BALLAD)

YESTERDAYS

-JEROME KERN/
OTTO HARBACH

D- E-7b5 A7b9 D- E-7b5 A7b9

D- D7/C# D7/C B-7b5 E7

A7#5 D7 G7 C7

C-7 F7 Bbmaj7 Ebmaj7 E-7b5 A7#5

(ENDING)

REPEAT HEAD IN/OUT

D-

(MED.)

YOU ARE TOO BEAUTIFUL

-RICHARD RODGERS/LORENZ HART

D-7 G7 E-7 A7#5 D-7 G7#5 C^{mi}7 E-7 E^b7

D-7 / F-7 B^b7 A-7 D7 ^{1.} D-7 G7 E-7 A7^b9

^{2.} D7 / D-7 G7 C^b F^{mi}7 F[#]o7 C/G A7

D-7 G7 C^{mi}7 B-7^b5 E7^b9 A- A-(^{mi}7)

A-7 D7 D-7 G7 D-7 G7 E-7 A7#5

D-7 G7#5 C^{mi}7 D-7 / F-7 B^b7 A-7 D7

D7 / D-7 G7 C^b (E-7 A7^b9)

FINE

(ROCK)

YOU ARE THE SUNSHINE OF MY LIFE

-STEVIE WONDER

INTRO

Handwritten musical score for guitar, featuring a treble clef and a 4/4 time signature. The score includes a variety of chords and melodic lines. The chords are: Cmaj7, G7#5, G/F, E-7, A7b9, D-7, G7, C, D-7, G7, Cmaj7, D-7, G7, Cmaj7, D-7, G7, Cmaj7, D-7, G7, B-7b5, E7, E7#5, Amaj7, B-7, E7, A-, A-(maj7), A-7, D7, D-7, G7, C, G/F, E-7, A7b9.

D-7 G7 C D-7 G7 457

C G/F E-7 A7b9

D-7 G7 C D-7 G7

(ENDING)
Cmaj7

D.S. FOR SOLOS

YOU BROUGHT A NEW KIND OF LOVE TO ME

(MED. SLOW)

- SAMMY FAIN / IRVING KAHAL / PIERRE NORMAN

A $Bb-7$ $Eb7$ $Abmaj7$ $Ab7$ $G7$

$Gb7$ $F7$ $Bb7$ $Bb-7$ $Eb7$ $Ab6$ $F7$

$Bb-7$ $Eb7$ $Bb-7$ $Eb7$ $Ab6$ $G-7$ $C7$

B $F-$ F/E F/Eb F/D $Db7$ $C7$ $F-$

$Ebmaj7$ $Bb7\#5$ $G-7$ $C7$ $F-7$ $Bb7$ $Bb-7$ $Eb7$

A $Bb-7$ $Eb7$ $Abmaj7$ $Ab7$ $G7$ $Gb7$ $F7$

$Bb7$ $Bb-7$ $Eb7$ $Ab6$

(BALLAD)

YOU DON'T KNOW WHAT LOVE IS

- DON RAYE / GENE DE PAUL

Handwritten musical score for guitar, featuring chords and melodic lines across eight staves. The key signature is B-flat major (two flats) and the time signature is 4/4.

Staff 1: Chords: F-7, Db9, C7b9, F-6, G-7, C7b9, Db7. Melody includes a triplet of eighth notes.

Staff 2: Chords: Bb7, G-7b5, C7b9, F-7, Ab7, Db7 (first ending), G-7b5, C7b9. Melody includes a dotted quarter note.

Staff 3: Chords: Db7, C7b9, F-6, Bb-7, Eb7, Abmaj7, F7b9. Melody includes a dotted quarter note.

Staff 4: Chords: Bb-7, Eb7, Abmaj7, D-7, G7, Cmaj7. Melody includes a dotted quarter note.

Staff 5: Chords: Db9(#11), C7b9, F-7, Db9, C7b9. Melody includes a dotted quarter note.

Staff 6: Chords: F-6, G-7, C7b9, Db7, Bb7, G-7b5, C7b9, F-7, Ab7. Melody includes a triplet of eighth notes.

Staff 7: Chords: Db7, C7b9, F-6, (G-7b5, C7b9). Melody includes a dotted quarter note.

(MED.)

YOU TOOK ADVANTAGE OF ME

-RICHARD RODGERS/LORENZ HART-

Ebmi7 Eo7 F-7 Bb7 G-7 Gb7 F-7 Bb7
 Bb-7 Eb7 Abmi7 Db9 Ebmi7 F-7 Bb7 | 1. Eb6 F-7 Bb7 | 2. Eb6 G7#5
 C-6 D7 G7 C7 F7 Bb7 Ebmi7 D-7b5 G7
 C-6 D7 G7 C7 F7 Bb7 Ebmi7 F-7 Bb7
 Ebmi7 Eo7 F-7 Bb7 G-7 Gb7 F-7 Bb7
 Bb-7 Eb7 Abmi7 Db9 Ebmi7 F-7 Bb7 Eb6 (F-7 Bb7)
 FINE

The image shows a musical score for the song "You Took Advantage of Me" by Richard Rodgers and Lorenz Hart. The score is written in 4/4 time and consists of six staves of music. Above each staff are handwritten chord symbols. The key signature has two flats (Bb and Eb). The score begins with a double bar line and a repeat sign. The first staff contains four measures of music. The second staff contains four measures, with a first ending bracket over the last two measures and a second ending bracket over the last two measures. The third staff contains four measures. The fourth staff contains four measures. The fifth staff contains four measures. The sixth staff contains four measures, ending with a double bar line and the word "FINE".

(BALLAD)

YOUNG AT HEART

- JOHNNY RICHARDS
CAROLYN LEIGH

Handwritten musical score for 'Young at Heart' in B-flat major, 4/4 time. The score consists of 11 staves of music with various chords and triplets. The chords are: Bbmaj7, Dbo7, C-7, F7, C-7, F7, F7#5, Bbmaj7, D-7b5, G7, D-7b5, G7, G-7, C7, G-7, C7, F7, C-7, F7, Bbb, C-7, F7, Ebmaj7, C-7b5, Bbmaj7, G-7, C-7, F7, Bb, Bb/D, Ebb, Eo7, C-7/F, F7, Bbb (F7).

FINE

462

(MED.) YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

-RUSS MORGAN/LARRY STOCK/JAMES CAVANAUGH

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music. The notes are primarily quarter and eighth notes, with some rests and ties. The chord progressions are as follows:

- Staff 1: G^{mi}7, B7, E7
- Staff 2: A-7, D7, G^b6
- Staff 3: B-7, B^b07, A-7
- Staff 4: A-7, A7, A-7 D7, A-7 D7
- Staff 5: G^{mi}7, B7, E7
- Staff 6: A-7, E7, A- E⁷/B, A⁷/C
- Staff 7: C, C[#]07, G^{mi}7, F[#]7, F7, E7
- Staff 8: A-7, D9, D7b9, G^b6, F9, E^b7, D7
- Staff 9: G^b6, F9, G^b6

There are double bar lines at the end of the first, fourth, and seventh staves. A circled cross symbol (⊕) appears at the end of the eighth staff and at the beginning of the ninth staff. The text "AFTER SOLOS, D.C. AL" is written below the eighth staff.