

**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 symbols: E^b-7 , A^b-7 , G^b-7 , E^b-7 , B^b-7b5 , E^b-7 , A^b-7 , G^b-7 , E^b-7 , B^b-7 , E^b-7 , $G^b\text{maj}7$, $B7$, $G^b\text{maj}7$, G^b7 , A^b7 , $A-7$, G^b-7 , E^b-7 , $D-7$, B^b7b5 , E^b-7

AFRO BLUE

-MONGO SANTAMARIA

(MED. FAST)

Musical notation for the first system, including treble clef, key signature (three flats), and 3/4 time signature. The first staff contains the melody with a repeat sign. Chords are indicated above the staff: F-7, Db7#9 / Ab, C7#9 / G, and F-7. The second staff contains a bass line with notes Eb, Db, Eb, and F-7.

(SOLO) F-7 16

A long horizontal line representing a solo section, with a double bar line and repeat sign at the end. A second ending bracket labeled "2." is shown above the line.

Musical notation for the second system, continuing the melody and bass line. Chords are indicated above the staff: F-7, Db7#9 / Ab, C7#9 / G, and F-7. The bass line continues with notes Eb, Db, Eb, and F-7.

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

(SWING)

AFTERNOON IN PARIS

-JOHN LEWIS

Chords: Cm7, C-7, F7, Bbm7, Bb-7, Eb7, Abm7, D-7, G7b9, A-7, D-7, G7, Cm7, A-7, D-7, G7, C#-7, F#7, D-7, G7, Cm7, C-7, F7, Bbm7, Bb-7, Eb7, Abm7, D-7, G7b9, Cm7 (A-7), D-7, G7

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}



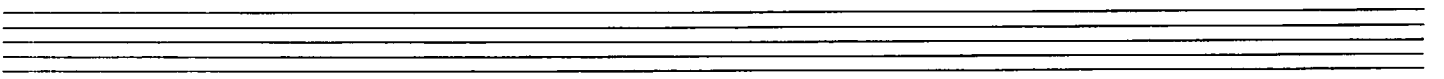
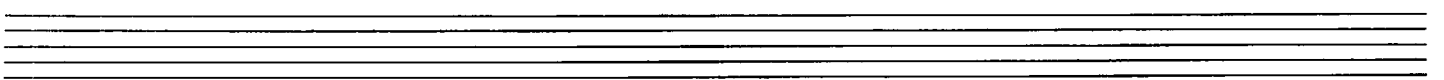
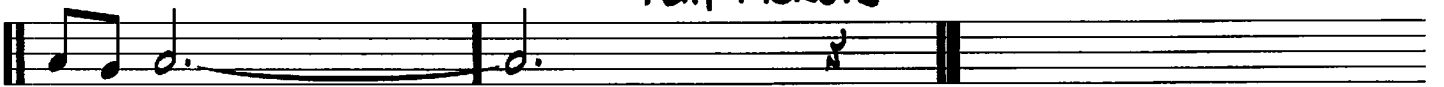
A⁻⁷

(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 (B-flat major). The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. Chord symbols are placed above the notes to indicate the harmonic structure. The score begins with a repeat sign and ends with a double bar line.

Chord symbols and musical notations include:

- 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 with various chords and dynamics. The chords are: D-7, G7, Cmaj7, Fmaj7, B-7b5, E7, A-7, Eb7, D-7, G7, E-7, A-7, D-7, G7, E-7, A7, Cmaj7, A7, D7, G7, E-7, A-7, D-7, G7, F#-7b5, B7b9, E-7, A7, D-7, A7, D-7, A7, D-7, Ab7, G7, D-7, G7, Cmaj7, Fmaj7, B-7b5, E7, A-7, Eb7, D-7, G7, E-7, A-7, D-7, G7, Cmaj7.

FINE

ALL BLUES

-MILES DAVIS

(MED. BLUES)

INTRO

G7

HEAD

G7

PLAY 4 BAR INTRO VAMP BETWEEN HEAD/
SOLOS

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



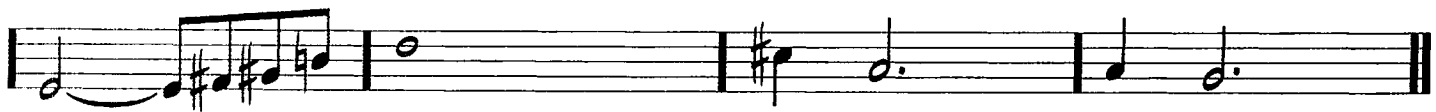
G-7 C7 Fmaj7 G-7 C7



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* Eb7



Ab7

Eb7



C7

F-7

Bb7

Eb7

Ab7



1 Eb7 Bb7 **2** Eb7 Bb7 **B** Eb7



Ab7



Eb7 *no.*

Bb7

A Eb7



Ab7



Eb7

C7

F-7

Bb7



E^{b7} A^{b7} E^{b7} B^{b7}

Musical staff with notes: G², A², B², C³, D³, E³. Bar lines indicate a measure change after the 4th note.

D.S. FOR SOLOS
AFTER SOLOS, D.S. AL ⊕

⊕ B^{b7}

E^{b7} A^{b7} E^{b7}

Musical staff with notes: G² (bowed), A², B², C³, D³, E³. Bar lines indicate a measure change after the 4th note.

A^{b7} E^{b7} A^{b7} E^{b7} A^{b7} E^{b7}

Musical staff with notes: G², A², B², C³, D³, E³. Bar lines indicate a measure change after the 4th note.

(♩ = 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

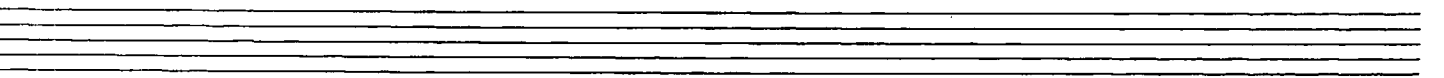
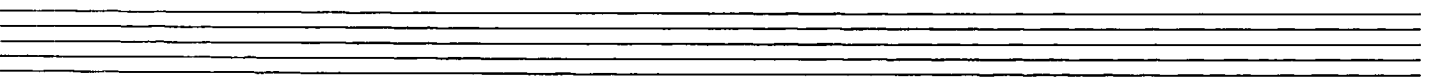
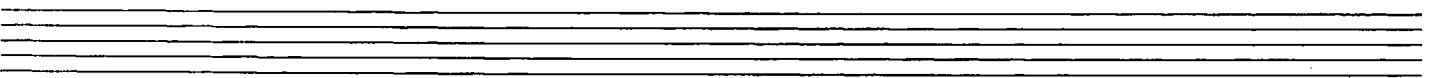
Ebmaj9/G

G7b9sus4

Ebmaj9/G



REPEAT AND FADE



(SLOW BLUES)

ANGEL EYES

-MATT DENNIS/
EARL BRENT

The musical score is written on a single staff with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody is primarily composed of eighth and quarter notes, with some triplet markings. The guitar accompaniment is indicated by handwritten chords above and below the staff. The chords are 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" by Charlie Parker and Dizzy Gillespie. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). It includes various musical notations such as eighth notes, quarter notes, and rests, along with handwritten chord symbols above the notes. The chords include Bb6, C-7, F7, Bb6, G-7, C-7, F7, F-7, Bb7, Eb7, Ab7, D-7, G7, C-7, F7, C-7, F7, Bb6, D7, G7, C7, F7, Bb6, G-7, C-7, F7, Bb6, F-7, Bb7, Eb7, Ab7, C-7, F7, and Bb6. There are also first and second endings marked with "1." and "2." and a triplet of eighth notes marked with a "3" and a bracket.

APPLE HONEY

-WOODY HERMAN

(MED.)

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

D7 G-

C7 Db7 C7 G-7 C7 F7 F7#5

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

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

(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 written 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

(♩ = 176
EVEN BEATS)

A Bbmaj7

A-7/D

Bbmaj7

A/Bb

Bbmaj7

A-7

Bbmaj7

A-7

D9

B D-

Bbmaj7

A-7

Bbmaj7

Bb/C

Fmaj7

Bbmaj7

Bbmaj7 A-7

Bbmaj7

Bb/C

Fmaj7

Bbmaj7

E-7b5

A7sus4

D7sus4

ARISE, HER EYES

- STEVE SWALLOW

(MED.)



Bb9
/F

F07

Bb
/F

G-7b5

C7b5(b9)

F

Fmaj7

E07

E7

A07

Aadd9

D07

D7

G07

G

(D7/G)

LAST TIME, RIT. -----

ARMAGEDDON

-WAYNE SHORTER

(JAZZ)
♩ = 120

INTRO

N.C.

E7b5 E7 Db7#11

Musical staff for the first line of the Intro section, featuring a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The notation includes eighth and quarter notes with various accidentals.

Gb/C F7#5 Bb-7

E7b5 E7 Db7#11

Musical staff for the second line of the Intro section, including triplet markings over eighth notes.

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 rests.

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 (two flats).

(CONT. RHYTHM SIM.)

E7b5

E7

E7b5

Gb13

Musical staff for the second line of the Head section, including a 4/4 time signature and various chord changes.

Bb-7

Ab-7

(Db7)

E7b5

Gb13

Musical staff for the third line of the Head section, featuring a key signature change to Bb major.

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, including 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^{major} G⁻⁷ A⁻⁷ D⁷b⁹
 G⁻⁷ A⁻⁷ G⁻⁷ C⁷ A⁻⁷b⁵ D⁷
 G⁻⁷ B^{b-7} E^{b7} A^bmajor D^{b7} C⁻⁷ G⁷b⁹
 C⁻⁷ E^{b7} A^bmajor G⁷b⁹ C^{major} / / A⁻⁷ D⁷b⁵
 G⁻⁷ A⁻⁷ G⁻⁷ C⁷ F^{major} 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 C⁷#⁵ F⁻⁷ E⁻⁷ E^{b-7} A^{b7} D^bmajor C⁷#⁵ F⁻⁷ A^{b-7}
 G⁻⁷ A⁻⁷ B^{b-6} C⁷b⁹ F⁻

AUTUMN LEAVES

- JOSEPH KOSMA /
JOHNNY MERCER /
JACQUES PREVERT

(MED. JAZZ)

Intro → E- B7 x2

Chord annotations in the score:

- Staff 1: A-7, D7, Gmaj7
- Staff 2: Cmaj7, F#-7b5, 1. B7, E-
- Staff 3: 2. B7, E-
- Staff 4: F#-7b5, B7b9, E-
- Staff 5: A-7, D7, Gmaj7
- Staff 6: F#-7b5, B7b9, E-7, A7, D-7, G7
- Staff 7: F#-7b5, B7b9, 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. PUNK)

F13

First system of music: Treble clef, 4/4 time signature. Includes a double bar line with a '2' above it. Chord F13 is indicated above the first measure.

(F13)

F13

E7#9

Second system of music: Bass clef. Chords A-7, B7#9, E7#9, A-7, G-7, and C7#9 are indicated above the staff.

F-7

Eb-7

Ab7

Dbmaj7

C7#9

Third system of music: Bass clef. Chords F-7, Eb-7, Ab7, Dbmaj7, and C7#9 are indicated above the staff.

F13

F13

E7#9

Fourth system of music: Treble clef. Chords F13 and E7#9 are indicated above the staff.

Fifth system of music: Bass clef. Chords 2.C7#9, B-7, E7, A-7, D7, and G-7b5/C are indicated above the staff.

C7#9

F13

Sixth system of music: Bass clef. Chords C7#9 and F13 are indicated above the staff.

(SOLOS) F13

Seventh system of music: Treble clef. Includes a double bar line with '(OPEN)' above it, followed by 'AFTER SOLOS, D.S. AL' and a repeat sign.

Eighth system of music: Bass clef. Chords A-7, D7, G-7b5/C, C7#9, F13, and (F13) are indicated above the staff. Ends with '(SOLO TO FADE)'.

42

(BRIGHT BLUES)

BESSIE'S BLUES

-JOHN COLTRANE

Handwritten musical notation for "Bessie's Blues" in E-flat major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody is written in a blues style with various note values and rests. Chord symbols are written above the notes: Eb7, Ab7, and Eb7. The second staff continues the melody with Ab7 and Eb7 chords. The third staff features Eb7 and Bb7 chords. The fourth staff concludes the piece with Ab7 and Eb7 chords, ending with a double bar line and repeat dots. There are also first and second endings marked with "1." and "2." above the staff.

Blank musical staff with a double bar line and repeat dots, indicating the end of the first ending.

Blank musical staff.

Blank musical staff.

Blank 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 / G-7 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)

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

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

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

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

Ab-7 Db7 Gb7maj7 Eb-7 Ab-7 Db7 G-7 C7

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

Bb9 Fmaj7 G-7 A-7 Ab7

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

(MED. UPSWING)

BLACK DIAMOND

- MILTON SEALEY

A

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

Handwritten musical notation for the first line of section A, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The notes are: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4.

G7 C7 F6 A7#5(b9)

Handwritten musical notation for the second line of section A, featuring a treble clef and a 3/4 time signature. The notes are: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4.

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

Handwritten musical notation for the third line of section A, featuring a treble clef and a 3/4 time signature. The notes are: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4.

G7 C7 F6

Handwritten musical notation for the fourth line of section A, featuring a treble clef and a 3/4 time signature. The notes are: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4.

B B7#5 E7b5 A7#5 D7b5

Handwritten musical notation for the first line of section B, featuring a bass clef and a 3/4 time signature. The notes are: quarter note Bb3, quarter note C4, quarter note D4, quarter note Eb3, quarter note F3, quarter note G2, quarter note Ab2, quarter note Bb2, quarter note C3, quarter note D3, quarter note Eb2, quarter note F2, quarter note G2.

G7#5 C7(#11) Gb7 Fmaj7

Handwritten musical notation for the second line of section B, featuring a bass clef and a 3/4 time signature. The notes are: quarter note Bb3, quarter note C4, quarter note D4, quarter note Eb3, quarter note F3, quarter note G2, quarter note Ab2, quarter note Bb2, quarter note C3, quarter note D3, quarter note Eb2, quarter note F2, quarter note G2.

B7#5 E7b5 A7#5 D7b5

Handwritten musical notation for the third line of section B, featuring a bass clef and a 3/4 time signature. The notes are: quarter note Bb3, quarter note C4, quarter note D4, quarter note Eb3, quarter note F3, quarter note G2, quarter note Ab2, quarter note Bb2, quarter note C3, quarter note D3, quarter note Eb2, quarter note F2, quarter note G2.

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

Handwritten musical notation for the fourth line of section B, featuring a bass clef and a 3/4 time signature. The notes are: quarter note Bb3, quarter note C4, quarter note D4, quarter note Eb3, quarter note F3, quarter note G2, quarter note Ab2, quarter note Bb2, quarter note C3, quarter note D3, quarter note Eb2, quarter note F2, quarter note G2.

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. The key signature has one flat (Bb) and the time signature is 4/4. 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 staff is in bass clef and the remaining nine are in treble clef. The key signature has one flat (Bb) and the time signature is 4/4. 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)

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- B-7b5 E7b9
 E-7b5 A7b9 D-
 D- D-7/C B-7b5 E7b9 A- A-7/G Fmaj7
 B-7b5 E7b9 A- ⊕ B-7b5 E7b9
 ⊕ A-_{outro} D-7 A-7 D-7 A-7 D-7 E-7
 A-

AFTER SOLOS, D.C. AL ⊕

(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

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Chords: Bb, Eb, Bb.

Musical staff 2: Treble clef, key signature of two flats. Chords: Bb7, Eb. Includes a triplet of eighth notes.

Musical staff 3: Treble clef, key signature of two flats. Chords: Bb, F7. Includes a triplet of eighth notes.

Musical staff 4: Treble clef, key signature of two flats. Chord: Bb. Ends with a double bar line.

Empty musical staff.

Empty musical staff.

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.)

Handwritten musical score for "Blue Train" (Blue Trane) by John Coltrane. The score is written on a single staff in 4/4 time with a key signature of two flats (Bb, Eb). It consists of four lines of music. The first line starts with a treble clef and a key signature of two flats. The second line has a whole rest followed by a quarter note G4, a quarter note F4, and a quarter note E4. The third line has a whole rest followed by a quarter note D4, a quarter note C4, and a quarter note B3. The fourth line has a whole rest followed by a quarter note A3, a quarter note G3, and a quarter note F3. The piece ends with a double bar line and the word "FINE". Chord symbols are written above the notes: Eb7#9, Ab7(#11), Eb7#9, and Bb7#9. First and second endings are marked with "1." and "2." above the notes.

(MED. SWING)

BLUES FOR ALICE

Handwritten musical score for "Blues for Alice" by Charlie Parker. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as "MED. SWING". The piece consists of four lines of music, each with a series of chords written above it. The chords are: 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. The music includes various rhythmic patterns, including eighth and sixteenth notes, and some triplet markings (indicated by a '3' over a group of notes).

(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 a variety of chords and melodic lines:

- 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 G3, A3, B3, quarter notes C4, B3, A3, quarter note G3.
- Staff 4:** Chords: D^b-7, G^b7, C^b maj7, C-7. Melody: Quarter notes G3, A3, B3, quarter notes C4, B3, A3, quarter note G3.
- Staff 5:** Chords: F7, D-7, D^b7, C-7, F7. Melody: Quarter notes G3, A3, B3, quarter notes C4, B3, A3, quarter note G3.
- Staff 6:** Chords: D-7, G7. Melody: Quarter notes G3, A3, B3, quarter notes C4, B3, A3, quarter note G3.
- Staff 7:** Chords: C-7, F7. Melody: Quarter notes G3, A3, B3, quarter notes C4, B3, A3, quarter note G3.
- Staff 8:** Chords: B^b6, (G-7, C-7, F7). Melody: Quarter notes G3, A3, B3, quarter notes C4, B3, A3, quarter note G3.

(BALLAD)

BODY AND SOUL

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

E^b-7 B^b7^b9 E^b-7 A^b7 D^bma⁷7 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^bma⁷7 E-7 D^b/F# / G-7 C7 F#-7 B-7 E-7 A7 D^bma⁷7

D-7 G7 C^bma⁷7 E^bo7 D-7 G7 C7 B7 B^b7,

E^b-7 B^b7^b9 E^b-7 A^b7 D^bma⁷7 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)

Chord symbols and markings for the first six staves:

- Staff 1: G-7, Fmaj7, G-7, C7, Fmaj7, C-7, F7#5
- Staff 2: Bbmaj7, G-7/C, G-7, C7sus4, 1. Fmaj7 (#11), 2. Fmaj7 (#11)
- Staff 3: C-7, F7#5, C-7, B7, Bbmaj7
- Staff 4: Bb-7, Eb7#5, Bb-7, A7, Abmaj7, Ab-7, G-7, C7
- Staff 5: G-7, Fmaj7, G-7, C7, Fmaj7, C-7, F7#5
- Staff 6: Bbmaj7, G-7/C, G-7, C7sus4, Fmaj7 (#11)

Triplet markings (3) are present under various notes in all staves.

FINE

*(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

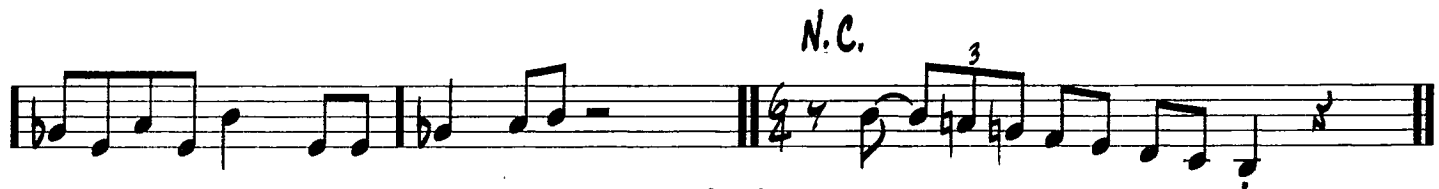
(MED. UP)

BROAD WAY BLUES

-ORNETTE COLEMAN

A

E^b7



B

C7



A^b PEDAL

FINE

REPEAT HEAD IN/OUT

BROADWAY

- BILL BYRD / TEDDY MCRAE / HENRI WOODÉ

(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) -----

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 staves, numerous chords are written in a handwritten style, including triads and dyads. Some chords are marked with a '7' (dominant seventh) or a '6' (minor sixth). First and second endings are indicated with '1.' and '2.' above the notes. 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 includes a key signature of one flat (Bb) and a tempo marking of "MED.". The music 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

$Ebmaj7$ $C-7$ $F-7$ $Bb7$ $Ebmaj7$ $Bb-7$ $Eb7$ $Abmaj7$ $Db7$

$G-7$ $C-7$ $B7$ $Bb7^{#5}$ $Bb7$ Ebb $C-7$ $F-7$ $Bb7$

Ebb $Bb-7$ $Eb7$ $Ab6$ $A07$

Eb/Bb $C7$ $F7$ $F\#o7$ $G-7$ $C7b9$ $F-7$ $F7$

$F-7/Bb$ $Bb7$ $Ebmaj7$ $C-7$ $F-7$ $Bb7$

$Ebmaj7$ $Bb-7$ $Eb7$ $Abmaj7$ $Db7$ $G-7$ $C-7$ $B7$ $Bb7^{#5}$ $Bb7$

Ebb ($C-7$ $F-7$ $Bb7$)

(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

E^bmaj7

E-7b5

E^bmaj7

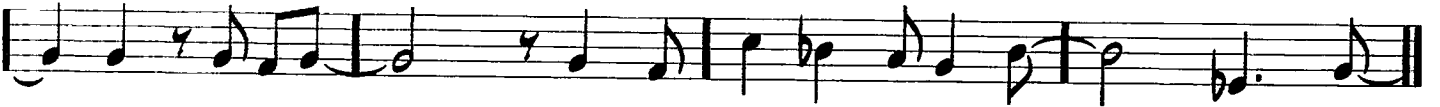


D-7

D^b7(#11)

C-7

C-7/F



G- F

E^b F

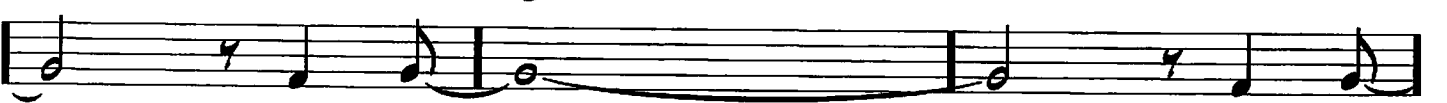
G- F

E^b F



2.
E^b

G-



F- (maj7)
G

D-7
G



Fmaj7



D.S. AL

E^bmaj7

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 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 / Gb 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

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with notes: A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

F#-7

F07

E-7

Musical staff 2: Bass clef, key signature of one sharp (F#). The staff contains a bass line with notes: F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).

E7

E-7b5

A7

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with notes: A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

Dmaj7 Dmaj7 / C#

B-7

E7

Musical staff 4: Bass clef, key signature of one sharp (F#). The staff contains a bass line with notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (half).

F#7

B-7

Bb-7

A-7

D7b9

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with notes: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half).

Gmaj7

G-7

F#-7

B7

B7#5

Musical staff 6: Bass clef, key signature of one sharp (F#). The staff contains a bass line with notes: G3 (quarter), A3 (quarter), B3 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half).

E7

E-7

A7sus4 / G

F#-7

B7#5

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with notes: E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half).

E7

E-7

A7sus4

D6

(A7#5)

Musical staff 8: Bass clef, key signature of one sharp (F#). The staff contains a bass line with notes: E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).

(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.

The score consists of eight staves. The first staff is the melody line in treble clef. The second staff is the bass line in bass clef. The third staff contains first and second endings for the melody. The fourth through sixth staves are bass lines. The seventh and eighth staves are melody lines. The piece concludes with a double bar line.

(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 , $A-7b5$, $D7\#9$, $G-7$, $D7b9$, $C7$, $C-9/F$, $F7$, $D7\#5(\#9)$, $Ebmaj7$, $Ab9$, $C-7b5/Gb$, $Bb\text{maj}7/F$, $Eb-6/Gb$, $G-7$, $C7$, $F7$, \oplus , \oplus , \oplus , \oplus , \oplus .

At the end of the 10th staff, there is a double bar line followed by the text: **AFTER SOLDS, D.C. AL** with a circled cross symbol \oplus .

CHIPPIE

- ORNETTE COLEMAN

(FAST)**INTRO**

F **N.C.** (PLAY 3x)

A **F** **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** **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



F-(mi7)

C7 N.C.

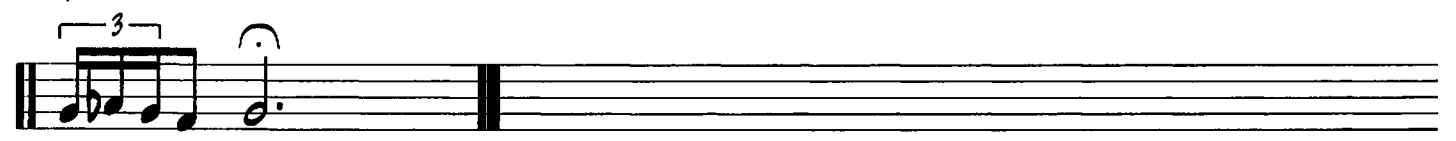


SOLD **A A B A**

PLAY **C** IN/OUT

AFTER SOLOS, D.S. AL \oplus

\oplus F-(mi7)



CONCEPTION

BY GEORGE SHEARING

(MED. SWING)

E \flat -7 \flat 5 A \flat 7#5(b9) D \flat ma \flat 7 B-7 A \flat ma \flat 7, A \flat \flat A \flat -7

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

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

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

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

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

A \flat ma \flat 7, A \flat \flat A \flat -7, / / D \flat 7 G \flat 7 F7 B \flat 7 A7

A \flat 7 G7 F#-7 B7 E \flat ma \flat 7 A \flat ma \flat 7 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. The notation includes various chords and rhythmic patterns, with many instances of 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)

C-II (OPEN SOLO)

(LAST X)

REPEAT HEAD IN/OUT

REPEAT AS DESIRED

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 the same melody and chord symbols as the first system, providing a second ending for the piece.

(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)

OPEN OPEN

(IN TIME)

E-7b5 A7#5 D-7 D-7b5 / G G7#5 C-7

F-7 / Bb Bb7b9 Eb-7 Bb7b9 E-7b5 A7#5 D7sus4(b9)

E-7b5 A7#5 D-7 D-7b5 / G G7#5 C-7

F-7 / Bb Bb7 Ebmaj7 A7b9 D7sus4(b9) G7b9 C-7

SOLOS

FINE

(DOUBLE TIME JAZZ FEEL)

F-7 Bb7 Eb-7 E-7b5 A7#5

D-7 Ab7 G7#5 C-7

(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

Db-7 Gb7 Cbmaj7 (Bb7#5)

Ab-7 Gb7 F7 Emaj7 Ebmaj7

1. Ab-7 Db7 Gbmaj7 Gbb Eb-7 Ab7

C-7b5 B7 Bb7 (SOLO BREAK) 2. (Bb7#5)

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

⊕ Ebmaj7

3

DRUM FILL

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

DAY WAVES

-CHICK COREA/
NEVILLE POTTER

(LATIN)

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

Handwritten musical notation for the first staff, including a treble clef, a 4/4 time signature, and notes with stems. Chords are written above the staff: D-7, Bb, G-6, and E-7 Fmaj7#11. There are also some handwritten markings below the notes, possibly indicating fingerings or accents.

G7 A- D-7 E7#9 F

Handwritten musical notation for the second staff. Chords are written above the staff: G7 A-, D-7, E7#9, and F. The notation includes notes with stems and a treble clef.

F#-7b5 G7sus4 Eb7#11 / G

Handwritten musical notation for the third staff. Chords are written above the staff: F#-7b5, G7sus4, and Eb7#11 / G. A triplet of notes is indicated with a '3' above the notes.

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

Handwritten musical notation for the fourth staff. Chords are written above the staff: F#-7b5, F-(maj7), and C/E. The notation includes notes with stems and a treble clef.

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

Handwritten musical notation for the fifth staff. Chords are written above the staff: B7/D#, G/D, A/C#, and F/C. A triplet of notes is indicated with a '3' above the notes.

Ab7sus4 Ab7 Bb- E° Ebmaj7

Handwritten musical notation for the sixth staff. Chords are written above the staff: Ab7sus4, Ab7 Bb-, and E° Ebmaj7. The notation includes notes with stems and a treble clef. The word 'FINE' is written below the staff.

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.)

Staff 1 (Melody): D-9, D-9#5, D-9, D-9#5
Staff 2 (Bass): D-7, E-7b5, A7b9, D-7, G-7C7, Fmaj7
Staff 3 (Chords/Bass): E-7b5, A7b9, D-7, B-7b5, E-7b5, A7b5(b9)
Staff 4 (Melody): D-9, D-9#5, D-9, D-9#5
Staff 5 (Bass): Fmaj7, D-7, G-7, C7, Fmaj7, D-7, G-7, A7(#9)
Staff 6 (Chords/Bass): D-7, E-7b5, A7b9, D-7, G-7C7, Fmaj7
Staff 7 (Melody): E-7b5, A7b9, D-7, C7sus4
Staff 8 (Bass): (Notes with accents)
Staff 9 (Bass): (Notes with accents)
Staff 10 (SOLD BREAK): A7b9, D-7, N.C. (SOLD BREAK)
Staff 11 (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: 1. C maj⁷, A⁻⁷, D⁻⁷, G⁷.

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: 2. C maj⁷, A⁻⁷, D⁷.

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 chords and melodic lines. The chords are: Bbmaj7, Eb7, Bbmaj7, 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, (C-7, F7). The score includes first and second endings, triplets, and a final "FINE" marking.

(MED. BALLAD)

DETOUR AHEAD

- HERB ELLIS/JOHN FRIGO/
LEA CARTER

Handwritten musical score for the song "Detour Ahead". The score is written in 4/4 time and consists of seven staves of music. The key signature is one flat (Bb), and the tempo is marked as "MED. BALLAD".

The first staff begins with a repeat sign and contains the following chords: Cmaj7, F#7b9, B7#5, Fmaj7, E-7, A-7, D7, and D-7 G7. The second staff continues with G-7, C7, Fmaj7, Bb7, Cmaj7, A-7, and a first ending marked "1. Ab7b5, D-7 G7" and a second ending marked "2. F#-7b5 B7". The third staff features E-7, B7(alt.), Emaj7, and F#-7b5 B7. The fourth staff includes E-7, B7(alt.), Emaj7, and Db9#11. The fifth staff repeats the first staff's chord sequence: Cmaj7, F#7b9, B7#5, Fmaj7, E-7, A-7, D7, and D-7 G7. The sixth staff contains G-7, C7, Fmaj7, Bb7, Cmaj7, E7#9, A-7, and Eb7. The seventh staff starts with D7, G7sus4, C6, and (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 measure of the main section, showing a melodic line with a slur and a fermata.

HEAD

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

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

Musical notation for the second measure of the main section, featuring a melodic line with a slur and a fermata.

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

E^b-7 A7#11

Musical notation for the third measure of the main section, featuring a melodic line with a slur and a fermata.

A^b7#11

F#-7

B7

E^b-7 A7#11

Musical notation for the fourth measure of the main section, featuring a melodic line with a slur and a fermata.

A^b7#11

F#-7

B7

⊕

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

1.

2.

Musical notation for the fifth measure of the main section, including first and second endings.

SOLOS

E^b-7

E^{ma}7#11

E^b-7

E^{ma}7#11

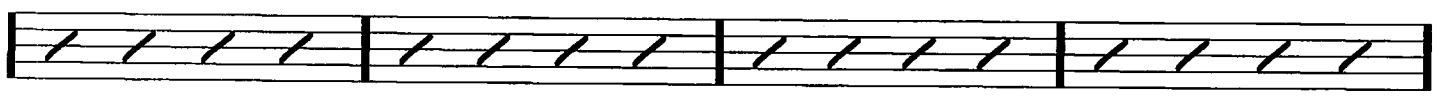


E^b-7

E^{ma}7#11

E^b-7

A7#11

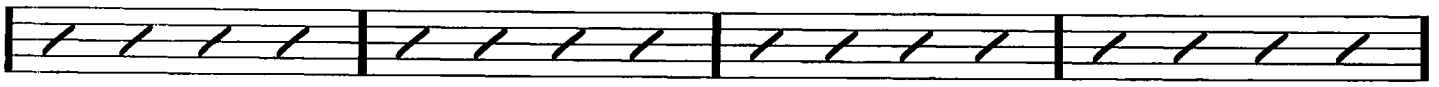


A^b7#11

F#-7 B7

E^b-7

A7#11

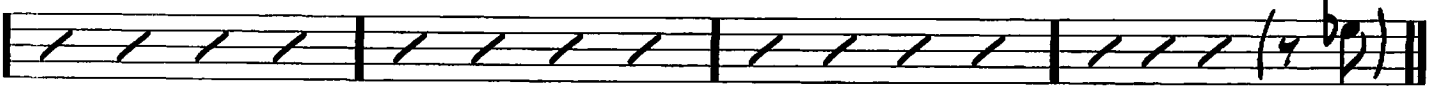


A^b7#11

F#-7 B7

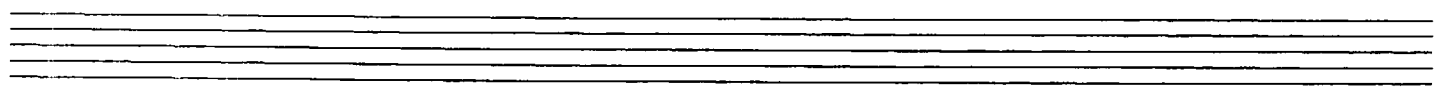
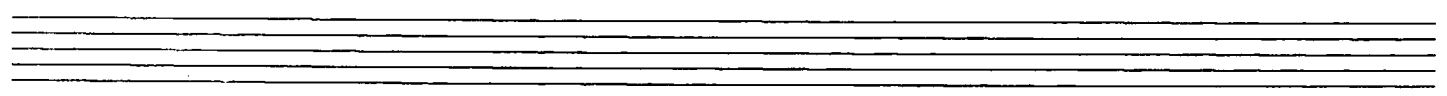
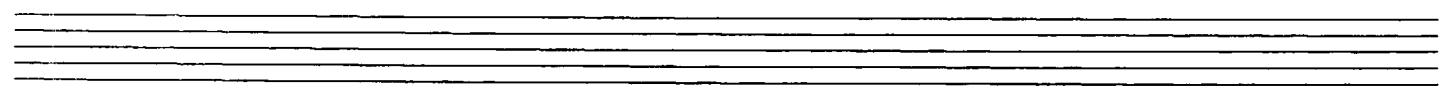
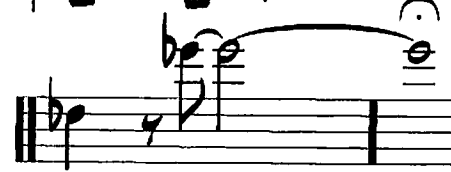
E^b-7

E^{ma}7#11



⊕ E^b-7 E^{ma}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)

Ebo7

E-

G-

Bb-6

Db-7b5

D-

B-7b5

Bbmaj7(#11)

Bb-7

F-

Gbmaj7 / F

F-

Gbmaj7 / F

F-

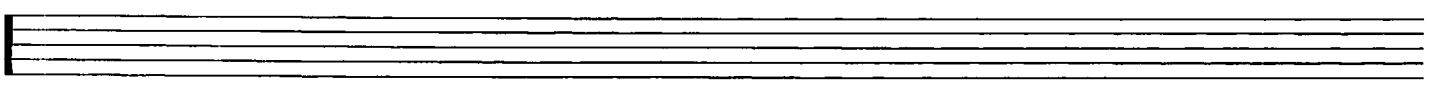
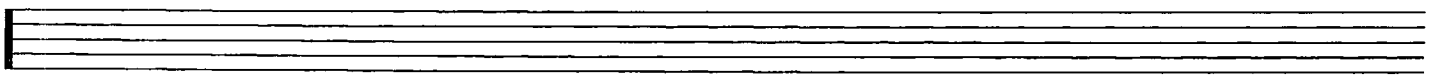
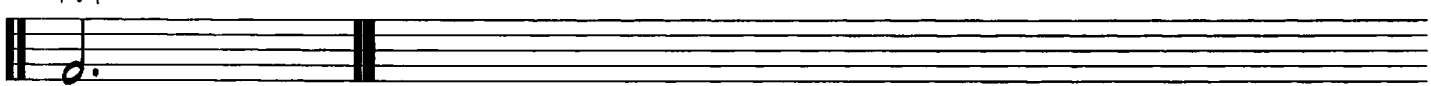
Gbmaj7 / F

F-

Gbmaj7 / F

(ENDING)

Fmaj4



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

Ab6 F-7 Bb-7 Eb7 Ab6

D7 Db7

C7 B7 Bb7 A7

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

Ab6 F-7 Bb-7 Eb7 Ab6

(SLOW 4
EVEN BEATS)

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

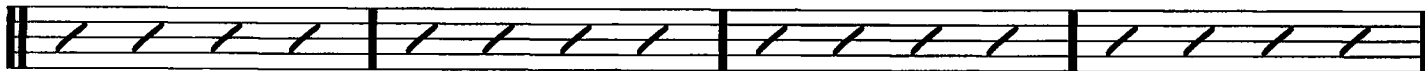
1. Db7 G7 C7 2. Db7 C7 F-6

F7(b9)

Bb^b_F

F7(b9)

Bb^b_F

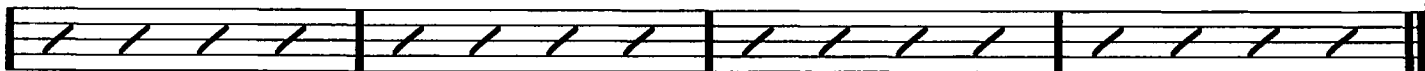


F7(b9)

Bb^b_F

F7(b9) Bb^b_F

F7(b9)



Bb

G-7b5

C7

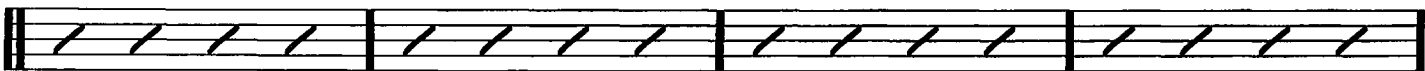
F7

Bb7

Eb7

Ab7

Db7



Gb7

Db7



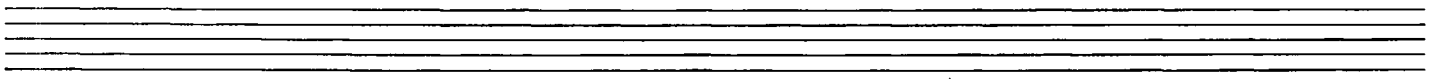
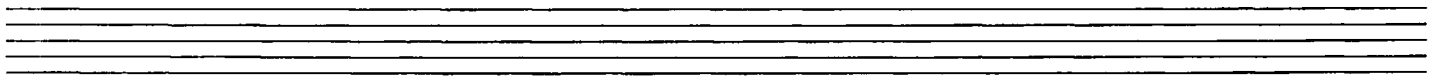
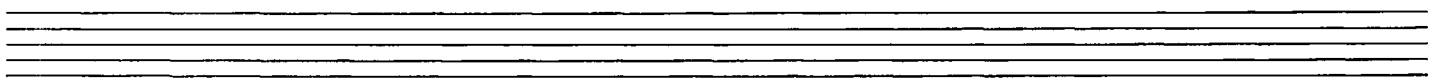
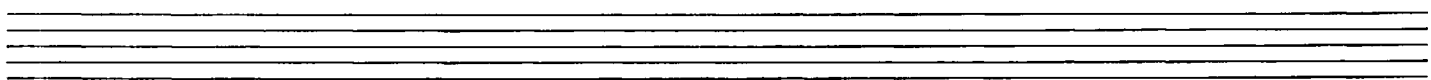
Gb7

Db7

(C7)



AFTER SOLOS, D.C. AL FINE



DOIN' THE PIG

-STEVE SWALLOW

(ROCK
EVEN 8/16s)

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 DG 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 written in 4/4 time and consists of ten staves of music. The notation includes various chords and melodic lines. The chords are as follows:

- Staff 1: Ebmaj7, Dbmaj7 / Eb, Ebmaj7, D-7b5 G7
- Staff 2: C-7, Ab7b5, C-7, A-7 D7
- Staff 3: Gmaj7, Ab-7 Db7, F-7, Bb7
- Staff 4: C-7, C-7 / Bb, A-7, D7
- Staff 5: Gmaj7, D-7 / G, A / G, G7sus4
- Staff 6: F7sus4, F7(b9), F7sus4, E-7 A7
- Staff 7: Eb7, A-7 D7, B-7, E7 D-7
- Staff 8: C#-7, F#7, Dmaj7 / E, Cmaj7 / E, Dmaj7 / E, Cmaj7 / E
- Staff 9: Dbmaj7 / Eb, Bb7(b9) / Eb, C7#9 / Eb, D-7b5 G7b9

The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some triplets and slurs indicated. The piece concludes with a double bar line and a fermata.

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).

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).

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).

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).

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).

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).

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).

(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 standard staff notation with eighth and quarter notes. The score is divided into two systems of five staves each. The first system ends with a double bar line, and the second system ends with a double bar line. The score is written in black ink on a white background.

Chords and notes visible in the score include: Cmaj7, D-7, D#o7 C/E, C7, B7, Bb7 A7, D7, G7, C6, G7 N.C., 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

Bb7

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: G^b E^b7 D7 G^b E7 B-7^b5 E7

Chord progression for the second system: A- A-7 A-7^b5 F9 1. G^{major}7 E-7 A-7 D7

Chord progression for the third system: 2. G^{major}7 E^b7 D7 G^b F-7 B^b7 E^b6 C-7 F-7 B^b7

Chord progression for the fourth system: E^b6 C-7 F-7 B^b7 E^b6 C-7 F-7 B^b7

Chord progression for the fifth system: E^b6 C-7 A-7 D7 G^b E^b7 D7

Chord progression for the sixth system: G^b E7 B-7^b5 E7 A- A-7 A-7^b5 F9

Chord progression for the seventh system: G^{major}7 E^b7 D7 G^b (E^b7 D7)

(BALLAD)

DREAMSVILLE

- HENRY MANCINI /
JAY LIVINGSTON / RAY EVANS

Handwritten musical score for "Dreamsville" in 4/4 time. The score consists of ten staves of music with various chord annotations above and below the notes. The chords include Cmaj7, G7/C, G-7, F#7, C-7/F, F7, D-7, Eb-7, E-7, A7, D-7, G7, D-7, Db7(#11), Cmaj7, 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, G-7/C, Cmaj7, G-7, F#7, C-7/F, F7, D-7, Eb-7, D-7, Db7(#11), and Cmaj7.

EASTER PARADE

-IRVING BERLIN

(MED. SWING)

A

Bbmaj7 F7 Bb7 Ebmaj7 C-7 C#o7

Musical staff with notes and accidentals for the first line of the A section.

Bbmaj7 F7 Bbmaj7 G-7 1. C7 C-7 F7 2. C7 F7

Musical staff with notes and accidentals for the second line of the A section.

Bbmaj7 **B** Bb9 Eb6

Musical staff with notes and accidentals for the third line of the A section.

G-7 C7 F Eb6 D-7 F7

Musical staff with notes and accidentals for the fourth line of the A section.

A

Bbmaj7 F7 Bb7 Ebmaj7 C-7 C#o7

Musical staff with notes and accidentals for the first line of the second A section.

Bbmaj7 F7 Bbmaj7 G-7 C7 F7 Bbmaj7 (C-7 F7)

Musical staff with notes and accidentals for the second line of the second A section.

(MED. BALLAD)

EASY LIVING

Handwritten musical score for "Easy Living" in B-flat major, 4/4 time. The score consists of eight staves of music with various chords and triplets. The chords are: Fmaj7, F#o7, G-7, G#o7, Fmaj7/A, C-7, F7, Bbmaj7, Eb7, Fmaj7, D-7, G-7, C7, A7, D7, G-7, C7, 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.

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) and a 4/4 time signature. The music consists of several lines of notes with various chords written above them. The chords include D-7, G-7, Cmaj7, F7, E-7, A7b5, A7, Fmaj7, Eb7, F-6, and C6. 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

Musical staff with notes and triplets. The first measure contains two triplet groups of eighth notes. The second measure has a quarter note followed by a quarter rest. The third measure has a quarter note followed by a quarter rest. The fourth measure contains a sixteenth-note triplet followed by a quarter note and a quarter rest.

Bb9sus4

F9sus4

C9sus4

Musical staff with notes and rests. The first measure has a quarter note followed by a quarter rest. The second measure has a quarter note followed by a quarter rest. The third measure has a quarter note followed by a quarter rest. The fourth measure has a half note.

Bb9sus4

D7(b9)7b5
F

B F9sus4

Bb9sus4

Musical staff with notes and rests. The first measure has a quarter note followed by a quarter rest. The second measure has a quarter note followed by a quarter rest. The third measure has a quarter note followed by a quarter rest. The fourth measure has a quarter note followed by a quarter rest.

F9sus4

Bb9sus4

F9sus4

Musical staff with notes and rests. The first measure has a quarter note followed by a quarter rest. The second measure has a quarter note followed by a quarter rest. The third measure has a quarter note followed by a quarter rest. The fourth measure has a quarter note followed by a quarter rest.

C9sus4

Bb9sus4

F9sus4

(TO SOLOS)

Musical staff with notes and rests. The first measure has a quarter note followed by a quarter rest. The second measure has a quarter note followed by a quarter rest. The third measure has a quarter note followed by a quarter rest. The fourth measure has a quarter note followed by a quarter rest.

(ENDING)
F9sus4

CHANGE TO SWING FEEL ON
LAST CHORUS OF SOLOS

Musical staff with notes and rests. The first measure has a quarter note followed by a quarter rest. The second measure has a quarter note followed by a quarter rest. The third measure has a quarter note followed by a quarter rest. The fourth measure has a quarter note followed by a quarter rest.

(FADE)

Musical staff with notes and rests. The first measure has a quarter note followed by a quarter rest. The second measure has a quarter note followed by a quarter rest. The third measure has a quarter note followed by a quarter rest. The fourth measure has a quarter note followed by a quarter rest.

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 symbols: C#7, D7, D#7, E7, B7, Db7, Gb7(#11), and circled C#7.

Time signature: 4/4

Ending: 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#- 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)

Musical staff 1: Treble clef, 4/4 time signature. Chords: Abmaj7, D7/F#, G-7. Includes a triplet of eighth notes.

Musical staff 2: Treble clef. Chords: F-7, Bb7, Eb/G, D7/F#, G-7/F, C/E.

Musical staff 3: Treble clef. Chords: Fmaj7, F#-7b5, B7, E-7. Includes a triplet of eighth notes.

Musical staff 4: Treble clef. Chords: A-7, D7, Gmaj7, C-7, C#o7. Includes a triplet of eighth notes.

Musical staff 5: Treble clef. Chords: Bbmaj7/D, Ebmaj7, E-7b5, A7, D-7, Db7. Includes a triplet of eighth notes.

Musical staff 6: Treble clef. Chords: C-7, F7, Bbmaj7, Ebmaj7, Abmaj7, Dbmaj7. Includes triplets of eighth notes.

(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 written on the top line of each staff, with chords indicated below. The score includes two first endings and a second ending. The piece concludes with a double bar line and the word 'FINE'.

Chord Progression:

- Staff 1: C-7, Bbmaj7, Bb6, Bbmaj7, Bb7
- Staff 2: C-7, F7, C-7, F7
- Staff 3: Bbmaj7, Bb6, Bbmaj7, Bb6
- Staff 4: Bbmaj7, Bb6, Bbmaj7, Bb6
- Staff 5: 1. A-7, D7, A-7, D7
- Staff 6: G-, G-(maj7), G-7, C7
- Staff 7: C-7, F7
- Staff 8: 2. A-7, D7, Ab7, G7
- Staff 9: C-7, G7b9, C-7, F7
- Staff 10: Bbmaj7, (C-7), F7

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".

500 MILES HIGH

- CHICK COREA / NEVILLE POTTER

(MED. LATIN)

♩

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^bmaj7#5 B-7b5 E7b9

A-7 D^bmaj7#5 B-7b5 E7#9

C-7 F7 B^bmaj7 A-7 A^b-7 D^b7

1. F#-7b5 B7b9 E^bmaj7 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 E9sus4 chord.

HEAD

E9sus4

Musical notation for the Head section, featuring guitar and bass lines in E9sus4 chord.

CONT. RHYTHM SIM.

A9sus4

Musical notation for the first staff of the Head section, featuring guitar and bass lines in A9sus4 chord.

B9sus4

Musical notation for the second staff of the Head section, featuring guitar and bass lines in B9sus4 chord.

E9sus4

G9sus4

Musical notation for the third staff of the Head section, featuring guitar and bass lines in G9sus4 chord.

A9sus4

D.S. FOR SOLOS

AFTER SOLOS, D.S. AL

(ENDING)

E9sus4

Musical notation for the ending section, featuring guitar and bass lines in E9sus4 chord.

E9sus4

G9sus4

(VAMP)

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, triplets, and various chord voicings.

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 Features:

- First ending: 4 measures, ending with a triplet of eighth notes.
- Second ending: 4 measures, ending with a triplet of eighth notes.
- Final ending: 4 measures, ending with a half note.

(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 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.

Chords listed in order of appearance:

- Fmaj7, Ab7, G-7, C7
- Fmaj7, D-7, G-7, C7, Fb, D-7
- G-7, C7, Fmaj7, D7b9, 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

Performance markings include: (RIT. LAST X) and AFTER SOLDS, D.C. AL.

FOREST FLOWER

- CHARLES LLOYD

(LATIN SWING)

A (LATIN)
A maj7

G maj7

First staff of music with notes and a repeat sign.

/ N.C.

C maj7

Bb maj7

Second staff of music with notes and a repeat sign.

/ N.C.

B (SWING)
Db-7

D-7b5 G7b9

C maj7

Third staff of music with notes and a repeat sign.

/ N.C.

1. (LATIN)
C-7

B7#9

Bb maj7

Fourth staff of music with notes and a repeat sign.

/ N.C.

2. (LATIN)
C-7

B7#9

Bb13

Fifth staff of music with notes and a repeat sign.

/ N.C.

C (LATIN)
C-7

Bb13

Ebmaj7

Sixth staff of music with notes and a repeat sign.

/ N.C.

Bb13

Ab7#11

Gbmaj7

Seventh staff of music with notes and a repeat sign.

Gb-7

A-7

C-7

Eighth staff of music with notes and a repeat sign.

Eb-7

C6
tr

Ninth staff of music with notes and a repeat sign.

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 a repeat sign.

SOLO AS DESIRED

FOUR

-MILES DAVIS

(MED. SWING)

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

FOUR ON SIX

- JOHN L. (WES) MONTGOMERY

(UP)

INTRO

(BASS) N.C.

1.

2. Bbmaj7 G-7 G#A-7 D7#9 N.C.

HEAD

G-7

1. C-7 F7#11 Bb-7 Eb7#11 A-7 D7#11 Eb-7 Ab7#11

2. Bbmaj7 G-7 G#A-7 D7#9 (SOLO BREAK)-----

SOLOS

G-7 C-7 F7 Bb-7 Eb7 A-7 D7 Eb-7 Ab7

G-7 C-7 F7

Bbmaj7 A-7b5 D7b9 G-7 A-7b5 D7b9

(MED. BLUES) **FREDDIE FREELoader**

Bb7

Eb7 **Bb7**

1. **F7** **Eb7** **Ab7**

TAKE 1st ENDING FOR SOLOS

2. **F7** **Eb7** **Bb7**

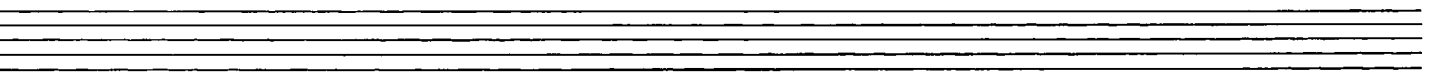
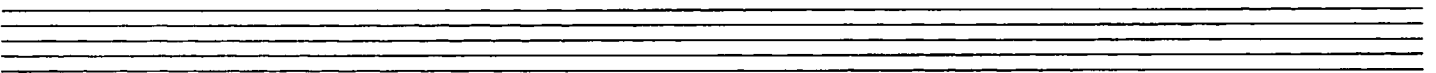
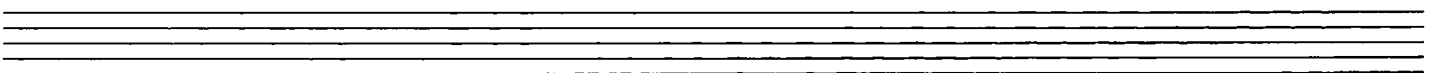
(MED. PUNK ROCK) **FREEDOM JAZZ DANCE** -EDDIE HARRIS

N.C. Bb7(#11)

N.C. Bb7

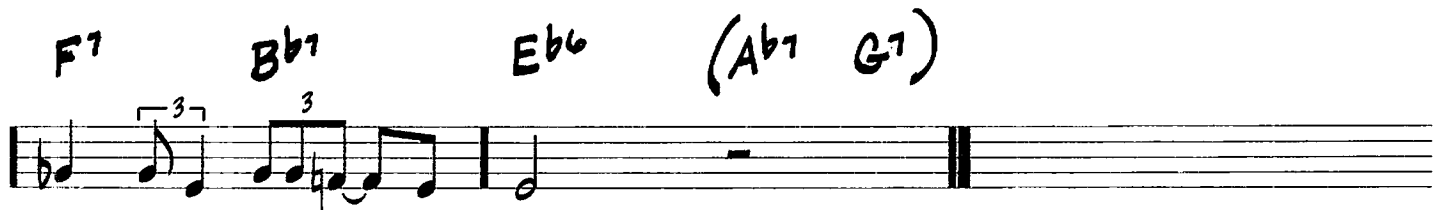
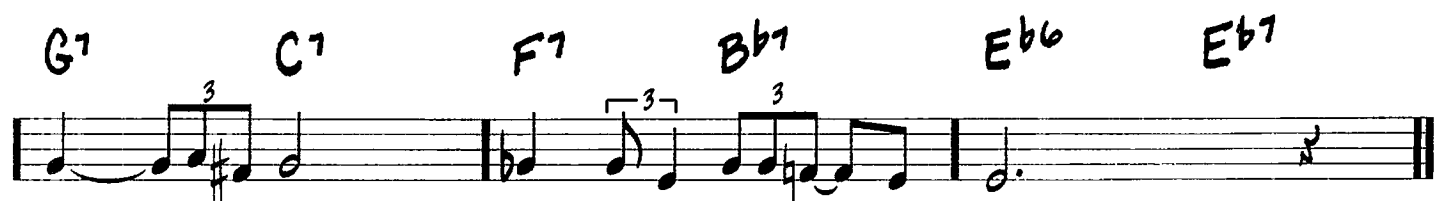
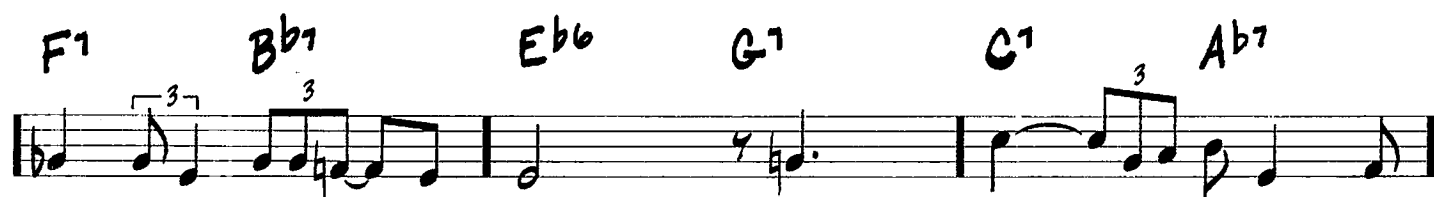
N.C. Bb7#9

REPEAT HEAD IN/OUT
OPEN SOLOS OVER Bb7



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 is written on a single staff in 3/4 time with a key signature of three flats (Bb, Eb, Ab).

Musical notation for the first system of the main section, starting with an A section marker and an F-9 chord. The melody continues on a single staff.

Musical notation for the second system of the main section, with chords Bb13, F-9, C7#9, F-9, and Bb13. The melody continues on a single staff.

Musical notation for the third system of the main section, with chords F-9, Bb13, F-9, Bb13, and F-9. The melody continues on a single staff.

Musical notation for the fourth system of the main section, including first and second endings and a B section marker. The melody continues on a single staff.

Musical notation for the fifth system of the main section, with chords Db7, Gbmaj7, Bmaj7, G-7b5, and C7b9(#11). The melody continues on a single staff.

Musical notation for the sixth system of the main section, starting with an A section marker and an F-9 chord. The melody continues on a single staff.

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 progressions written 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 notes and half notes, with some beamed eighth notes and a final quarter rest in the 16th measure. The piece concludes with a double bar line.

FINE

THE GIRL FROM IPANEMA

(GARÔTA DE IPANEMA)

-ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

(BOSSA)

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)

Chords: Fmaj7 Ebmaj7 Dmaj7 Dbmaj7 C7#9

Chords: F-7 Fmaj7 Ebmaj7 Dmaj7 Dbmaj7

Chords: C7#9 F-7 E-7 Fmaj7

Chords: A-7b5 E-7b5 G-7b5 D-7b5

Chords: F-7b5 Bb-7b5 Eb7#9

(BALLAD)

GOD BLESS' THE CHILD

-ARTHUR HERZDIG JR./

BILLIE HOLIDAY

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of a piano accompaniment and a melody line. The piano part includes a variety of chords such as Ebm7, Eb7, Ab6, Bb7, 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, Bb7, Eb7, Bb7, Eb7, Abm7, Ab6, Ab-(m7), Ab-6, G-7, C7b9, F-7, Bb7, Eb6, and (F-7 Bb7). The melody line features a mix of eighth and quarter notes, with some rests and a repeat sign in the first measure.

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 1. D-7(add4) 2. 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)

D7#9

B7#9

A^b7#9

F7#9

A7sus4

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

$\text{♩} = 132$
(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 1: Treble clef, 4/4 time signature. Measures 1-4 with notes and chords.

C7 Bb7 F A7 D- Eb7(13)

Musical staff 2: Bass clef, 4/4 time signature. Measures 5-8 with notes and chords.

Db7(13) A7(#11) D7 F7

Musical staff 3: Treble clef, 4/4 time signature. Measures 9-12 with notes and chords.

Bb7 Eb7 G B D F

Musical staff 4: Bass clef, 4/4 time signature. Measures 13-16 with notes and chords.

[B] FINE

Musical staff 5: Treble clef, 4/4 time signature. Measures 17-20 with notes and chords.

[C] Db Ab Db Eb F

Musical staff 6: Bass clef, 4/4 time signature. Measures 21-24 with notes and chords.

C Bb7 F

Musical staff 7: Treble clef, 4/4 time signature. Measures 25-28 with notes and chords.

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*

B-7

Bb-7

A musical staff containing a sequence of notes and accidentals. The notes are primarily eighth and quarter notes, with some beamed eighth notes. There are several sharps and naturals throughout the staff.

Abmaj7

A-7

A musical staff with notes and accidentals. It includes a triplet of eighth notes marked with a '3' below them. The notes are mostly eighth and quarter notes.

D7

D-7

G7

A musical staff with notes and accidentals. It features a triplet of eighth notes marked with a '3' above them. The notes are mostly eighth and quarter notes.

E-7

Eb7

Abmaj7

G7

A musical staff with notes and accidentals, ending with a double bar line. The notes are mostly eighth and quarter notes.

G7

Cmaj7

PLAY HEAD ONCE, THEN SOLOS
AFTER SOLOS, D.C. AL

A musical staff with notes and accidentals, ending with a double bar line. The notes are mostly eighth and quarter notes.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

(MED.)

HAVE YOU MET MISS JONES

-RICHARD RODGERS/LORENZ HART

Handwritten musical score for the song "Have You Met Miss Jones" by Richard Rodgers and Lorenz Hart. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as "MED." (Moderato). The score consists of seven staves of music, each with handwritten chord symbols above the notes. The chords are: Fmaj7, F#o7, G-7, C7, A-7, D-7, G-7, C7, 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, and (G-7 C7). The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like accents and slurs.

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

(MED.)

HEEBIE JEEBIES

-BOYD ATKINS

D7 G6 Bb07

D7 A7/E F07 D7/F# G6 E7 A7 D7

(D7) G6 G7

C6 C#07 G/D E7 A7 D7 G6 E7

A7 D7 G6 G#07

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, G6, (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

A7b5 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

C^b G⁻ C^b G⁻ F^{ma}7 F^b F^{ma}7 F^b
 C^b G⁻ C^b G⁻ F^{ma}7 F^b F^{ma}7 F^b
 F⁷ C⁻ F⁷ C⁻ 1. B^bma⁷ B^b B^bma⁷ B^b
 G⁷ D⁻ G⁷ D⁻ C⁷
 2. B^bma⁷ B^b B^b- C^b G⁻ C^b G⁻
 C^b G⁻ F^b

HOUSE OF JADE

-WAYNE SHORTER

(SLOW SWING)



(MED.)

HOW HIGH THE MOON

- MORGAN LEXIS/
NANCY HAMILTON

Handwritten musical score for "How High the Moon" in G major, 4/4 time. The score consists of ten staves of music with various chords and melodic lines. The chords are: 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). The piece ends with a double bar line and the word "FINE".

HOW INSENSITIVE

(INSENSATEZ)

-ANTONIO CARLOS JOBIM/VINICIUS DE MORAES/NORMAN GIMBEL

(BOSSA)

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 pedal point.

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 (dashed line), D.S. AL, (SOLD 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

Cmaj7 A-7 D-7 G7 E7 A-7
 D7 G7sus4 Cmaj7 A-7 D-7 G7b9
 1. Bb7b5 A7 D7 G7sus4 2. C6 Bb7 Cmaj7
 E-7 A7 E-7 A7 Dmaj7 Gmaj7 Dmaj7
 D-7 G7 D-7 G7 E-7 A7 D7 G7sus4
 Cmaj7 A-7 D-7 G7 E7 A-7 D7 G7sus4
 Cmaj7 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

Handwritten musical score for guitar in G major, 4/4 time. The score consists of ten staves of music with corresponding chord notations written above the notes.

Staff 1: *Gmaj7* *B-7* *B^o7* *A-7* *D7*

Staff 2: *Gmaj7* *B-7* *E-7* *A-7* *D7*

Staff 3: *D-7* *G7* *Cmaj7*

Staff 4: *A7* *A-7* *D7*

Staff 5: *Gmaj7* *B-7* *B^o7* *A-7* *D7*

Staff 6: *D-7* *G7* *Cmaj7*

Staff 7: *C#o7* *Gmaj7/B* *E7*

Staff 8: *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 (marked 2.):

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

Chord progression for the fourth system:

A-7 D7 D-7 G7

Chord progression for the fifth system (marked 2.):

A-7 Ab7 G-7 C7 Fmaj7 Bb7

Chord progression for the sixth system:

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

I GOT IT BAD AND THAT AIN'T GOOD

-DUKE ELLINGTON/PAUL FRANCIS WEBSTER

(MED. SLOW)

Handwritten musical score for piano in G major, 4/4 time. The score consists of seven staves of music with various chords and melodic lines.

Staff 1: *G* *maj*7 B7 E-7 A7 E-7 A7

Staff 2: A-7 B7 E7 A7 D7 | 1. *G*6 E-7 A-7 D7

Staff 3: 2. *G*6 C#o7 D-7 G7 C*maj*7

Staff 4: F7 *G* *maj*7 B-7 E7

Staff 5: A-7 D7 *G* *maj*7 B7 E-7

Staff 6: A7 E-7 A7 A-7 B7 E7 A7 D7

Staff 7: *G*6 (A-7 D7)

(Swing)

I LET A SONG GO OUT OF MY HEART

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

Handwritten musical score for "I Let a Song Go Out of My Heart". The score is written on ten staves in a 4/4 time signature with a key signature of two flats (Bb and Eb). The music features a variety of chord voicings and melodic lines. The chords are written in a shorthand notation above the notes.

Chord progressions include: Eb, Ab7, Eb, C-7, G-7, C7, G-7, C7, Ab6, G-7, F-7, F#o7, Eb/G, Ab7, Eb, C-7, F-7b5, Bb7, Eb, Ab-6, Eb, Eb/G, Gb07, F-7, Bb7, Ebmaj7, Eb6, D-7, G7, C-, G7#5/B, C-/Bb, C-/A, Ab-7, Db7, Gb7, B7, Bb7#5, Eb, Ab7, Eb, C-7, G-7, C7, G-7, C7, Ab6, G-7, F-7, F#o7, Eb/G, Ab7, Eb, F-7/Bb, 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

C6 D-7 C/E D-7 C6 Fmaj7 E-7 D-7

C6 D-7 E-7 Eb7 D-7 G-7 C7

Fmaj7 F#7 E-7 A7

D-7 G7 C6 (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^b7)

E^b9

A UNISON

FINE
1ST TIME, TO \mathcal{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 chord annotations above the notes. The chords include Gmaj7, G6, G-7, G-6, A-7b5, D7, B-7b5, E7, A-7, D7, Gmaj7, G7b9, C-7, F7, Bbmaj7, G-7, C-7, F7, Bbmaj7, Bb6, A-7, D7, Gmaj7, G6, F#-7, B7, Emaj7, A-7, D7, Gmaj7, G6, Gmaj7, G6, G-7, G-6, G-7, G-6, A-7b5, D7, B-7b5, E7, A-7, D7, G6, (A-7 D7).

(MED.)

I'M ALL SMILES

- MICHAEL LEONARD/
HERBERT MARTIN

Chord progression for the first system:

- 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 ³ D-7/G G7b9 C (TO SOLOS) (4)

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 sus 4 *G*⁷

C maj 7 #11

F maj 9

*D*add9

FINE

B-9 / F#



G7sus4



B-9 / F#



D-7 / G



Cadd9

G-9 / C

G-9 / Bb



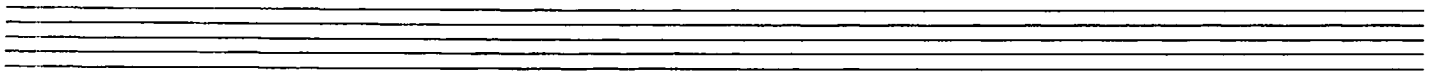
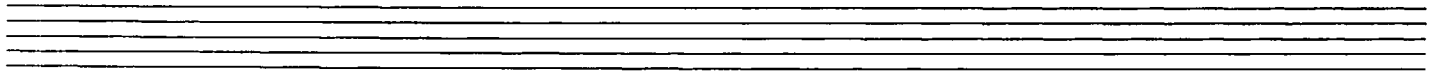
Ebmaj7#11

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

First line of musical notation for section A, starting with a treble clef and a 4/4 time signature. It contains four measures of music with various note values and rests.

D-7

F-

F-6

F-(maj7)F-6

Second line of musical notation for section A, continuing the melody with triplets and various note values.

E7(13)

E7(#5)

A9

A7b9

D7

G7

Third line of musical notation for section A, featuring complex chords and triplet rhythms.

C7

F7

Cmaj7

Db7b5

Fourth line of musical notation for section A, concluding the first section with a double bar line.

B

Cmaj7

Bmaj7

Bbmaj7(b5)

A7

First line of musical notation for section B, starting with a double bar line and a treble clef.

D-7

F-

F-6

F-(maj7)F-6

Second line of musical notation for section B, continuing the melody with triplets.

E7(13)

E7(#5)

A9

A7b9

D7

G7

Third line of musical notation for section B, featuring complex chords and triplet rhythms.

C7

F7

Cmaj7

(Db7b5)

Fourth line of musical notation for section B, concluding the second section with a double bar line.

IMPRESSIONS

-JOHN COLTRANE

(UP)

D-7

E^b-7

D-7

IN A MELLOW TONE

-DUKE ELLINGTON

(MED.)

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 Eb7 Ab6

--- PLAY ON SOLO ---

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

Musical staff with notes and rests. Includes a measure with a whole rest and a measure with a whole note.

Musical staff with notes and rests. Includes a measure with a whole rest and a measure with a whole note.

Ab⁶ (PLAY AS WRITTEN LAST TIME ONLY) Ab⁷

Musical staff with eighth notes and a dynamic marking: (mp > p > pp > f)

Musical staff with eighth notes and a dynamic marking: (mp > p > pp > f)

Musical staff with eighth notes and a dynamic marking: (mp > p > pp > f)

Musical staff with eighth notes and a dynamic marking: (mp > p > pp > f)

Musical staff with eighth notes and a dynamic marking: (mp > p > pp > f)

Musical staff with eighth notes and a dynamic marking: (mp > p > pp > f)

CONT. A^b PEDAL

Musical staff with eighth notes and a dynamic marking: (mp > p > pp > f)

A^b6

N.C.

Musical staff with eighth notes and a dynamic marking: (mp > p > pp > f)

(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)

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

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

AFTER SOLOS, D.C. AL

(FILL TO END) C 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)

Handwritten musical score for "Interplay" by Bill Evans. The score is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of four staves of music. The first staff starts with an F-7 chord and contains a triplet of eighth notes. The second staff has an F7 chord and a Bb-7 chord. The third staff features F-7, Ab7, and G-7b5 chords. The fourth staff includes C7, F-7, D-7b5, Dbmaj7, and Gbmaj7 chords. The piece concludes with a double bar line.

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

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

INVITATION

-BRONISLAW KAPER/
PAUL FRANCIS WEBSTER

Chord symbols and musical notations in the score include:

- Staff 1: C-7 (triplet), F7, Bb7
- Staff 2: Eb-7 (triplet), Eb-7, Ab7, Db7
- Staff 3: C#-7 (triplet), Gb7#5, B-7
- Staff 4: B-7 (triplet), E7#5, A-7
- Staff 5: A-7 (triplet), D7#5, G-7
- Staff 6: Eb7b5, D7b9, G7#5
- Staff 7: D.C. AL
- Staff 8: B7b5, F-7b5, Bb7#9, Eb-(maj7) (D7#9 G7#9)

IRIS

-WAYNE SHORTER

(MED.)

F-11 E maj 7#11 G b maj 7#11

B b 7#5 D b 7#11 A b maj 7#5

C-7 D b 7#11 C-7

D b 7#11 D b -(b6) D b 7#11

Empty musical staves for accompaniment or improvisation.

ISN'T IT ROMANTIC?

-RICHARD RODGERS/
LORENZ HART

(Bb7) Eb6 C-7 F-7 Bb7 Ebmaj7 Eo7 F-7 Bb7

Eb6 C-7 F-7 Bb7 Ebmaj7 Bb-7 Eb7

2. Abmaj7 Bb7 G7 C-7 G7/B Bb-7 Eb7

Abmaj7 C7/G F- D-7b5 G7 C-7 F7 Bb7 Bb7

2. F- F-/Eb D-7b5 G7 C- C-/Bb C-/A Ab-6

G-7 Gb7 F-7 Bb7 Eb6 Ab-6 Eb6 (Bb7)

FINE

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

-BILLY AUSTIN/LOUIS JORDAN

F- F⁷/E^b D^b7 C⁷ F- F⁷/E^b D^b7 C⁷

B^b7 E^b7 C⁷

F- F⁷/E^b D^b7 C⁷ F- F⁷/E^b D^b7 C⁷

B^b7 E^b7 C⁷

F- C⁷/G F⁷/A^b C⁷/G F- B¹³

B^b7 B^b-7 E^b7 A^b6 D^b7 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 section with a C7 chord above the staff.

SOLOS section with chords: F7, Bb7, C, A7.

SOLOS section with chords: Ab7, G7, C7, A7, Gb7, Eb7.

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

Musical notation for the final system with chords: C7, A7, Gb7, Eb7, C7.

ISRAEL

- JOHN CARISI

(SWING)

D- D-(#5) D-6

D7b9 G- G-(#5) G-6 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, G4, F4, E4, D4. Chords are indicated above the staff: G- (G major), G-/F# (G major with F#), G-/F (G major with F), G-/E (G major with E), Eb7 (E-flat 7), and D7 (D 7).

G- C7 F7sus4

A musical staff with notes G4, A4, B4, C5, G4, F4, E4, D4. Chords are indicated above the staff: G- (G major), C7 (C 7), and F7sus4 (F 7 suspended 4).

Bb6 2. D7#5 2. Bb6

A musical staff with notes G4, A4, B4, C5, G4, F4, E4, D4. Chords are indicated above the staff: Bb6 (B-flat 6), 2. D7#5 (second ending D 7 with F#), and 2. Bb6 (second ending B-flat 6).

F-7 Bb7 Ebmaj7

A musical staff with notes G4, A4, B4, C5, G4, F4, E4, D4. Chords are indicated above the staff: F-7 (F minor 7), Bb7 (B-flat 7), and Ebmaj7 (E-flat major 7).

G-7 C7 F7 D7

A musical staff with notes G4, A4, B4, C5, G4, F4, E4, D4. Chords are indicated above the staff: G-7 (G minor 7), C7 (C 7), F7 (F 7), and D7 (D 7).

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

A musical staff with notes G4, A4, B4, C5, G4, F4, E4, D4. Chords are indicated above the staff: G- (G major), G-/F# (G major with F#), G-/F (G major with F), G-/E (G major with E), Eb7 (E-flat 7), D7 (D 7), and G- (G major).

C7 F7sus4 Bb6 (D7#5)

A musical staff with notes G4, A4, B4, C5, G4, F4, E4, D4. Chords are indicated above the staff: C7 (C 7), F7sus4 (F 7 suspended 4), Bb6 (B-flat 6), and (D7#5) (D 7 with F#).

(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.

Ab07 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: Ab07, Abmaj7, Db7, C-7b5, F7, F-7, Bb7, G-7, C7b9, Eb6. There are first and second endings indicated by first and second endings brackets.

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.

Ab07 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: Ab07, 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 chords for the first line of the piece.

F7 Bb7 Ebmaj7 N.C.

Musical staff with notes and chords for the second line of the piece.

1. Ab7

G7 N.C.

2. Ab7

Musical staff with notes and chords for the third line of the piece.

B G7 C7 F7 Bb7 Eb7 Ab7 Db7

Musical staff with notes and chords for the fourth line of the piece.

F7 Bb7 Eb7 Ab7 Db7 Gb7 G7 N.C.

Musical staff with notes and chords for the fifth line of the piece.

A D7 G7 C- N.C.

Musical staff with notes and chords for the sixth line of the piece.

D7 G7 C- Ab7 G7

Musical staff with notes and chords for the seventh line of the piece.

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

Ab7 G7 Gb7 B7 Bb7 Eb7 Ab7 G7

Musical staff with notes and chords for the eighth line of the piece.

Ab7 G7 N.C. C-(maj7)

Musical staff with notes and chords for the ninth line of the piece.

(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 in 4/4 time and features a complex harmonic structure with various chords and melodic lines. The notation includes treble and bass clefs, a key signature of two flats, and numerous triplet markings. The piece concludes with the word "FINE".

Chords and markings shown in the score include: 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).

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

231
- LEO ROBIN/
RALPH RAINGER

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

8vb

Chord progression: F- / Dbmaj7 / 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

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 in G major, 4/4 time. The score consists of eight staves of music with various chord voicings and melodic lines.

Staff 1: *Gmaj7* | *A-7 D7 A-7 D7*

Staff 2: *A-7 D7 A-7 D7* | *Gmaj7 Eb7 A-7 D7*

Staff 3: *G6 Eb7 D7#5 G6* | *D-7 G7 Cmaj7*

Staff 4: *A-7b5 D7 Gmaj7* | *B-7b5 E7 A-7*

Staff 5: *E-7 A7 A-7 D7 Gmaj7*

Staff 6: *A-7 D7 A-7 D7 A-7 D7 A-7 D7*

Staff 7: *G6 Eb7 D7#5 G6*

Staff 8: (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

Handwritten musical notation for the introduction of the piece "Kelo". The notation is in 4/4 time and features a melodic line with various chords and drum accompaniment. The chords are: E7#9, A7b9, Bb7, Ebmaj7, A7sus4/B, D7#5#9, Db7#5#9, C7#5#9, Bb-7, C7b9, F-7, D7#5(#9), G7#5, Abmaj7, Dbmaj7, D-7, E7sus4/B, C7#9, and C7b9. There are three triplet markings over the drum parts.

♩ [A]

Handwritten musical notation for section A. The notation is in 4/4 time and features a melodic line with various chords and drum accompaniment. The chords are: F-, Bb-7, /Ab, G-7b5, /F, Eo7, C7b9, F-, F7/A, Bb-7, A7b9, Abmaj7, G7#9, E7#9, and A7b9. There is a "(TIME)" marking above the first measure.

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)

LAZY BIRD

-JOHN COLTRANE

(MED. UP)

Handwritten musical score for "Lazy Bird" by John Coltrane. The 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 with various chord notations and performance instructions.

Staff 1: Chords: A-7, D7, C-7, F7, F-7, Bb7. Notes: Quarter notes on F#, A, C, E, G, Bb.

Staff 2: Chords: Ebmaj7, A-7, D7, Gmaj7, B-7, Bb7, A-7, Bb7. Notes: Quarter notes on Eb, G, Bb, D, F, Ab.

Staff 3: Chords: B-7, E7, Amaj7, Bb-7, E7. Notes: Quarter notes on B, D, F, Ab, C, Eb.

Staff 4: Chords: A-7, D7, Gmaj7, Ab-7, Db7. Notes: Quarter notes on A, C, Eb, G, Bb, Db. Includes triplets on the D7 chord.

Staff 5: Chords: A-7, D7, C-7, F7, F-7, Bb7. Notes: Quarter notes on A, C, Eb, G, Bb, Db.

Staff 6: Chords: Ebmaj7, A-7, D7, Gmaj7, B-7, Bb7. Notes: Quarter notes on Eb, G, Bb, D, F, Ab.

Staff 7: Chords: B-7, E7b9, A-7, D7b9. Notes: Quarter notes on B, D, F, Ab, C, Eb. Includes a circled cross symbol.

Staff 8: Chords: Gmaj7, C7b9, Fmaj7, Bb7b9. Notes: Quarter notes on G, Bb, D, F, Ab, C.

Staff 9: Chords: A7b9, Abmaj7, Db9#11. Notes: Quarter notes on A, C, Eb, G, Bb, Db. Includes a circled cross symbol.

Staff 10: Chords: A7b9, Abmaj7, Db9#11. Notes: Quarter notes on A, C, Eb, G, Bb, Db.

Performance Instructions: "GRAD. RIT TO END" and "AFTER SOLDS, D.C. AL." are written in the score.

242

(MED. SLOW)

LAZY RIVER

- HOAGY CARMICHAEL /
SIDNEY ARODIN

Handwritten musical score for "Lazy River" in 4/4 time, featuring guitar chords and melodic lines on a treble clef staff. The score consists of six staves of music. The key signature has one flat (Bb), and the time signature is 4/4. The tempo is marked "(MED. SLOW)".

Chords and notes for each staff:

- Staff 1: D7, Db7 C7, G7, Ab7 G7
- Staff 2: C7, Db7 C7, F, G7 C7, F6, A7
- Staff 3: D7, Db7 C7, G7, Ab7 G7
- Staff 4: Bb, Bb7, F, D7, G7, C7, F, D7
- Staff 5: G7, C7, F6, (A7)
- Staff 6: (Final measure with a double bar line)

(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)

(FAST SWING)

LIMEHOUSE BLUES

- PHILIP BRAHAM /
DOUGLAS FURBER

Handwritten musical score for 'Limehouse Blues'. The score consists of ten staves of music in 4/4 time, written in the key of B-flat major (two flats). The tempo is marked '(FAST SWING)'. The score includes various chord changes indicated by handwritten labels above the notes. The chords are: Db9, Bb7, Abmaj7, C7, F-, Bb7, Eb7, D9, Db9, Bb7, Abmaj7, F7, Bb-7, Bb-7b5, Eb7, Ab6, (D9), and 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

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, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are triplet markings under the last three notes of the second measure and the last three notes of the third measure.

A-7

Musical staff with notes and triplets. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are triplet markings under the first three notes of the first measure, the last three notes of the second measure, and the last three notes of the third measure.

(A-7)

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

AFTER SOLDS, D.C. AL

Empty musical staff with five lines.

Eb07

D7

Db-7

B-7

A-7

G-7

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

(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

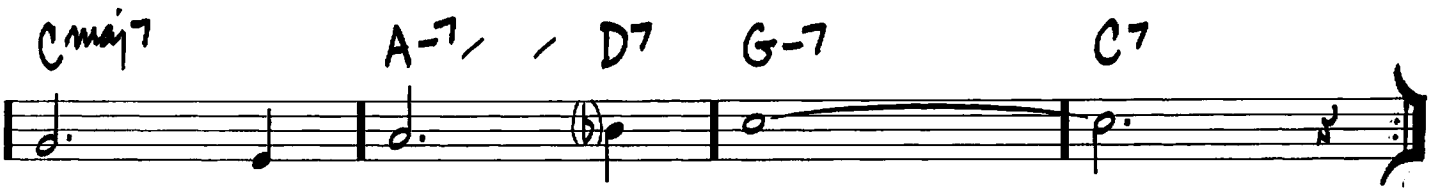
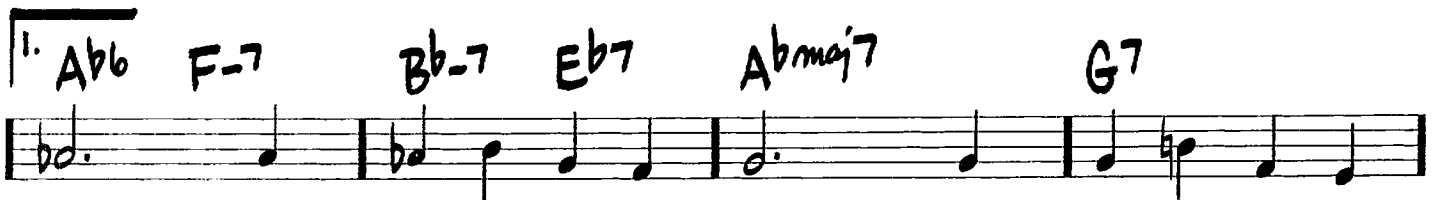
F C7/E Eb-6 Dbmaj7

G7 C7 F

(BALLAD
OR UP)

LONG AGO (AND FAR AWAY)

-SERGE KERN/IRA GERSHWIN



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} A^7 D^b B^{-7} E^7 A^7

A^{-7} D^7 G^{maj7} E^{-7} B^{-7} E^7 E^{-7} A^7 A^7 D^b

B^{-7} $F\#^{-7}$ B^7 E^{-7} A^7 D^{maj7}

$C\#^{-7b5}$ $F\#^7$ B^{-7} E^7 E^{-7} A^7

D^b B^{-7} E^7 A^7 D^b B^{-7} E^7 A^7

A^{-7} D^7 G^{maj7} E^{-7} B^{-7} E^7 A^7 D^b

Detailed description of the musical score: The score is written for guitar in 4/4 time with a key signature of two sharps (F# and C#). It consists of seven systems of music. Each system includes a staff of music with notes and rests, and a line of chord symbols above it. The first system starts with a repeat sign. The second system includes first and second endings. The third system includes a triplet. The fourth system includes a triplet and a 7/8 time signature. The fifth system includes a triplet. The sixth system includes a triplet. The seventh system includes a triplet. The score ends with a double bar line.

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)

$Bb-7/Eb$ (PLAY 3x) $A7$

A

D $B-$ $F\#7$ G $A-7/D$ G $D/F\#$

$C\#-7/b5$ $G-7/C$ F $E-$ $D-$ $D-/C$ G/B C/Bb

$Aadd9$ A/G $D/F\#$ F C/E $D/F\#$ F $G-7/C$

B

F $F\#-7/B7$ Bb $Bb-7/Eb$ (LAST x)

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. The notes correspond to the chords above: 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. The notes correspond to the chords above: 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. The notes correspond to the chords above: 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. The notes correspond to the chords above: 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. The notes correspond to the chords above: 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

Musical staff for the Intro section, showing rhythmic notation with slashes.

HEAD

F-11 Eb9 F-11 Eb9

Musical staff for the first part of the Head section.

F-11 Eb9 F-11 Eb9

Musical staff for the second part of the Head section.

Dbmaj9 Eb9 Dbmaj9 Eb9

Musical staff for the third part of the Head section.

Dbmaj9 Eb9 Dbmaj9 Eb9

Musical staff for the fourth part of the Head section.

(SWING)
D7#9

Eb-7 Ab7 Dbmaj9 Db-7 Gb7

Musical staff for the Swing section.

(AFRO/LATIN)
F-11

Eb9 F-11 Eb9

Musical staff for the final part of the Head section.

F-11 Eb9 F-11 Eb9

Musical staff for the final part of the Head section.

AFTER SOLOS/LAST HEAD,
VAMP INTRO TILL END

(MED. EVEN 8ths)

MAIDEN VOYAGE

-HERBIE HANCOCK

INTRO

A-7/D

C-7/F

(MELODY)

A-7/D

CONT. RHYTHM SIM.

C-7/F

1. 2.

Bb-7/Eb

Ab-7/Db

A-7/D

C-7/F

AFTER SOLDS, LAST HEAD, VAMP INTRO TILL END

A MAN AND A WOMAN

- FRANCIS LAI /

(UN HOMME ET UNE FEMME)

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

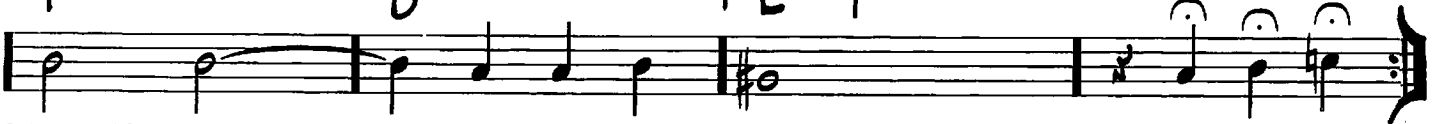


F#-7

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- **(VAMP)** **(4)** **(8)** **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) Bbmaj7

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

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-(maj 7) 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.)

Handwritten musical notation for the first system, including a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. The first staff contains notes with chords F, Bb-7, and Eb6 above them. The second staff contains notes with chords D07, C, B07, and C below them.

Handwritten musical notation for the second system. The first staff contains notes with chords F, Bb-7, Eb6, and D07 above them. The second staff contains notes with chords C, B07, C, and F- below them. A triplet of eighth notes is marked with a '3' and a bracket.

Handwritten musical notation for the third system. The first staff contains notes with chords Ab7, Db, C7, and F- above them. The second staff contains notes with chords F/E, F-/Eb, F-/D, Dbmaj7, and C below them. Triplet markings are present over the F-/Eb and F-/D chords.

Handwritten musical notation for the fourth system. The first staff contains notes with chords C, F-, F-/E, F-/Eb, F-/D, and Dbmaj7 above them. A circled cross symbol is written above the first measure. The text "2nd TIME, D.S. AL" is written above the final measure.

Handwritten musical notation for the fifth system. The first staff contains notes with chords C, SOLO F, Bb-7, and Eb6 above them. A circled cross symbol is written above the first measure. Triplet markings are present over the SOLO F and Eb6 chords.

Handwritten musical notation for the sixth system. The first staff contains notes with chords D07, C, B07, C, and F above them. Triplet markings are present over the D07, B07, and F chords.

REPEAT AS DESIRED (LAST TIME)

MIDNIGHT MOOD

(MED.)

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

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

The first system consists of two staves. The top staff has a treble clef and contains a sequence of notes: G4, A4, B4, G4, F4, E4, D4, C4. The bottom staff has a bass clef and contains a sequence of notes: G2, B2, D3, E3, F3, G3, A3, B3. Chords B-9 and Gmaj7 are written above the staves.

B-9 Gmaj9 B-9 Gmaj7

The second system consists of two staves. The top staff has a treble clef and contains a sequence of notes: G4, A4, B4, G4, F4, E4, D4, C4. The bottom staff has a bass clef and contains a sequence of notes: G2, B2, D3, E3, F3, G3, A3, B3. Chords B-9, Gmaj9, and Gmaj7 are written above the staves.

VAMP FOR SOLOS

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

The third system consists of two staves. The top staff has a treble clef and contains a sequence of notes: G4, A4, B4, G4, F4, E4, D4, C4. The bottom staff has a bass clef and contains a sequence of notes: G2, B2, D3, E3, F3, G3, A3, B3. Chords B-9, Gmaj9, and E-7 Cmaj9 are written above the staves. The system ends with a double bar line and a repeat sign.

AFTER SOLOS, D.S. AL

B-9 Gmaj9 B-9 Gmaj9

The fourth system consists of two staves. The top staff has a treble clef and contains a sequence of notes: G4, A4, B4, G4, F4, E4, D4, C4. The bottom staff has a bass clef and contains a sequence of notes: G2, B2, D3, E3, F3, G3, A3, B3. Chords B-9 and Gmaj9 are written above the staves.

B-9 Gmaj9 B-9 Gmaj9

The fifth system consists of two staves. The top staff has a treble clef and contains a sequence of notes: G4, A4, B4, G4, F4, E4, D4, C4. The bottom staff has a bass clef and contains a sequence of notes: G2, B2, D3, E3, F3, G3, A3, B3. Chords B-9 and Gmaj9 are written above the staves.

REPEAT AND FADE

The sixth system consists of two staves. The top staff has a treble clef and contains a sequence of notes: G4, A4, B4, G4, F4, E4, D4, C4. The bottom staff has a bass clef and contains a sequence of notes: G2, B2, D3, E3, F3, G3, A3, B3. Chords B-9 and Gmaj9 are written above the staves.

(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

(UP
♩=220)

MISSOURI UNCOMPROMISED

-PAT METHENY

A

Musical notation for section A, consisting of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The middle staff is in bass clef. The bottom staff contains guitar-specific notation, including a triplet of eighth notes. Chords are indicated above the staves: B^b/A, D^b/A^b, E^b/G, D/F#, E, E/D, A, C#-9, D^{min}9, C#-9, D^{maj}9, B^b/A.

B

A guitar diagram consisting of a horizontal line with diagonal hatching underneath, representing a specific guitar technique or a section of the piece.

C

Musical notation for section C, consisting of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The middle staff is in bass clef. The bottom staff contains guitar-specific notation, including a triplet of eighth notes. Chords are indicated above the staves: B^b/A, D^b/A^b, E^b/G, D/F#, E, E/D, A, LAST TIME TO.

N.C.
UNISON

Musical notation for the final section, consisting of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The middle staff is in bass clef. The bottom staff contains guitar-specific notation, including a triplet of eighth notes. Chords are indicated above the staves: A^{dim}4.

(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

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 1. E7b9 2. E7b9

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 1 for section A, starting with a treble clef and a 4/4 time signature. The first measure contains a half note Ab and a half note Bb. The second measure contains a half note Bb and a half note Eb. The third measure contains a whole note Ab.

Bb7 E7 / B-7 E7 Eb7

Musical staff 2 for section A. The first measure contains a half note Bb and a half note Eb. The second measure contains a half note Eb and a half note Ab. The third measure contains a half note Ab and a half note Bb. The fourth measure contains a half note Bb and a half note Eb.

Ab7 Eb-7 Ab7 Db6 Gb7 / / Eb7#5

Musical staff 3 for section A. The first measure contains a half note Ab and a half note Bb. The second measure contains a half note Bb and a half note Eb. The third measure contains a half note Eb and a half note Ab. The fourth measure contains a half note Ab and a half note Bb.

Abmaj7 Bb7 Bb-7 Eb7#5 Abmaj7

Musical staff 4 for section A. The first measure contains a half note Ab and a half note Bb. The second measure contains a half note Bb and a half note Eb. The third measure contains a half note Eb and a half note Ab. The fourth measure contains a half note Ab and a half note Bb.

B

Abmaj7 F7 Bb7 Bb-7 Eb7 Abmaj7 Bb-7 Eb7

Musical staff 5 for section B. The first measure contains a half note Ab and a half note Bb. The second measure contains a half note Bb and a half note Eb. The third measure contains a half note Eb and a half note Ab. The fourth measure contains a half note Ab and a half note Bb.

Abmaj7 F7 Bb7 E7 Eb7

Musical staff 6 for section B. The first measure contains a half note Ab and a half note Bb. The second measure contains a half note Bb and a half note Eb. The third measure contains a half note Eb and a half note Ab. The fourth measure contains a half note Ab and a half note Bb.

Ab7 Db7 E7 / / Eb7

Musical staff 7 for section B. The first measure contains a half note Ab and a half note Bb. The second measure contains a half note Bb and a half note Eb. The third measure contains a half note Eb and a half note Ab. The fourth measure contains a half note Ab and a half note Bb.

Abmaj7 F7 Bb7 Bb-7 Eb7 Ab6 (Bb-7 Eb7)

Musical staff 8 for section B. The first measure contains a half note Ab and a half note Bb. The second measure contains a half note Bb and a half note Eb. The third measure contains a half note Eb and a half note Ab. The fourth measure contains a half note Ab and a half note Bb.

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, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody consists of eighth and quarter notes. Chords are indicated below the staff: C#7, F#7, G#7, G#-7, E-7, C#-7, and G#-7.

Musical notation for the second system, continuing the melody. Chords are indicated below the staff: 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.

HEAD PLAYED ONCE - THEN TO SOLDS
LAST SOLD, D.C. AL

⊕ (FILL)

Musical notation for the fill section, consisting of two empty staves. A circled cross symbol is placed above the first staff, and a circled cross symbol is placed below the first staff. The chord E-|| is written below the first staff.

THE MOST BEAUTIFUL GIRL IN THE WORLD

(FAST WALTZ)

-RICHARD RODGERS/LORENZ HART

First system of musical notation with chords: Fmaj7, F07, Fmaj7, F07, Fmaj7.

Second system of musical notation with chords: Abo7, G-7, C7, G-6.

Third system of musical notation with chords: 1. C7, Fmaj7, A-7, G-7, C7.

Fourth system of musical notation with chords: 2. C7, C-, A-7b5.

Fifth system of musical notation with chords: D7, D-7, G7, G-7.

Sixth system of musical notation with chords: C7, D-7, G7, G-7.

Seventh system of musical notation with chords: C7, A-7, D7, D-7.

Eighth system of musical notation with chords: G7, G-7, C7, G-7, C7.

Ninth system of musical notation with chords: D7, D-7, G7, G-7 (TAKE 2ND ENDING).

Tenth system of musical notation with chords: G-7/C, F6, (D-7), G-7, C7.

SOLO ON ENTIRE FORM

(BALLAD)

MY BUDDY

-WALTER DONALDSON/
GUS KAHN

Handwritten musical score for guitar with chords and notation:

Chords: G^{maj7} , $G\#07$, $A-7$, $D7$, $G6$, $B\flat07$, $A-7$, $D7$, $G6$, $G7/F$, $E7$, $A-7$, $A7$, $D7$, $A-7$, $D7$, $G6$.

Notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The score consists of five staves of music with various note values and rests.

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 15 staves of music with various chords and dynamics markings. The chords are: E-7, F#-7, E-7, F#-7, Cmaj7, Gmaj7, A-7, D7, 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)

Bbmaj7 C-7 D-7 Db07 C-7 F7 Bbmaj7 D7

G- G-(maj7) G-7 G7 C-7 F7 ^{2.}Bbmaj7 Bb7

Ebmaj7 Ab7 Bbmaj7 Bb7 Ebmaj7 Ab7 Bbmaj7

E-7b5 A7b9 D-7 Ab7 G-7 C7 C-7 F7

^{2.}Bbmaj7 Bb7 Ebmaj7 G7 C-7 C-Bb A-7b5 D7

G-7 Gb7 $\frac{Bbmaj7}{F}$ G-7 C-7 F7 Bb6

FINE

(C-7 F7)

(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 *mus 4* F^b G⁻⁷ C⁷ G⁻⁷ C⁷
 G⁻⁷ B^b-⁶ F^{mus 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^{mus 7} / C⁷ F D⁻ B^bmus⁷ 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 guitar in 4/4 time, featuring a melody line and a bass line with various chords and articulations.

Chords: Cmaj7, E-7/B, E-7/b5/Bb, A7, D-, D-(maj7), D-7, G7, Cmaj7, G-7, C7, F, F-, Cmaj7, A-7, D-7, G7, F6, C, F6, C, Fmaj7/G, Cmaj7, G-7, C7, Fmaj7, Fmaj7/E, D-7, G7, E-7, A-7, D-7, G7, F6, C, D-7/G, C, D-7, G7, F6, C.

Articulations: trill , acc , rit , D.S. AL , TAKE 2ND ENDING .

Other markings: trill symbol above the first measure, first and second endings brackets, and a rit. line at the bottom.

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

Musical staff for section A, starting with a treble clef, key signature of three flats (Bb, Eb, Ab), and 4/4 time signature. The melody begins with a quarter rest, followed by a dotted quarter note, and then a triplet of eighth notes. The staff ends with a repeat sign.

B B^m7 / B^b

B^b13b9

B^m7 / B^b

B^b13b9

Musical staff for section B, continuing the melody with a triplet of eighth notes and a quarter note. The staff ends with a repeat sign.

B-9(maj7) / B^b

B^m7 / B^b

A^bm7 / B^b

G^b13 / E^b

Musical staff for section B continuation, featuring a triplet of eighth notes and a quarter note. The staff ends with a repeat sign.

C B^b-7 / E^b

E^b-7

A^m7 / E^b

G^m7 / E^b

A^bm7 / E^b

Musical staff for section C, starting with a quarter rest, followed by a dotted quarter note, and then a triplet of eighth notes. The staff ends with a repeat sign.

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

AFTER SOLOS, D.S. AL Φ

Φ A^bm7 / E^b

A^m7 / E^b

G^m7 / E^b

A^bm7 / E^b

A^m7 / E^b G^m7 / E^b

Musical staff for the solo section, featuring a triplet of eighth notes and a quarter note. The staff ends with a repeat sign.

A^bm7 / E^b

A^m7 / E^b

G^m7 / E^b

A^bm7 D^bm7

A^bm7 D^bm7

Musical staff for the solo section continuation, featuring a triplet of eighth notes and a quarter note. The staff ends with a repeat sign.

A^bm7 D^bm7 A^bm7

Musical staff for the solo section continuation, featuring a triplet of eighth notes and a quarter note. The staff ends with a repeat sign.

(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: the first measure has a half note chord (Bb, D, F) with an accent (^) and a fermata; the second measure has a half note chord (Bb, D, F) with an accent (^) and a fermata; the third measure has a half note chord (Bb, D, F) with an accent (^) and a fermata. The bottom staff begins with a bass clef and a 3/4 time signature. It contains three measures: the first measure has a half note chord (Bb, D, F) with an accent (^) and a fermata; the second measure has a half note chord (Bb, D, F) with an accent (^) and a fermata; the third measure has a half note chord (Bb, D, F) with an accent (^) and a fermata.

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: the first measure has a half note chord (Bb, D, F) with an accent (^) and a fermata; the second measure has a half note chord (Bb, D, F) with an accent (^) and a fermata; the third measure has a half note chord (Bb, D, F) with an accent (^) and a fermata. The bottom staff begins with a bass clef and a 3/4 time signature. It contains three measures: the first measure has a half note chord (Bb, D, F) with an accent (^) and a fermata; the second measure has a half note chord (Bb, D, F) with an accent (^) and a fermata; the third measure has a half note chord (Bb, D, F) with an accent (^) and a fermata.

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: the first measure has a half note chord (Bb, D, F) with an accent (^) and a fermata; the second measure has a half note chord (Bb, D, F) with an accent (^) and a fermata; the third measure has a half note chord (Bb, D, F) with an accent (^) and a fermata. The bottom staff begins with a bass clef and a 3/4 time signature. It contains three measures: the first measure has a half note chord (Bb, D, F) with an accent (^) and a fermata; the second measure has a half note chord (Bb, D, F) with an accent (^) and a fermata; the third measure has a half note chord (Bb, D, F) with an accent (^) and a fermata.

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: the first measure has a half note chord (Bb, D, F) with an accent (^) and a fermata; the second measure has a half note chord (Bb, D, F) with an accent (^) and a fermata; the third measure has a half note chord (Bb, D, F) with an accent (^) and a fermata. The bottom staff begins with a bass clef and a 4/4 time signature. It contains three measures: the first measure has a half note chord (Bb, D, F) with an accent (^) and a fermata; the second measure has a half note chord (Bb, D, F) with an accent (^) and a fermata; the third measure has a half note chord (Bb, D, F) with an accent (^) and a fermata.

(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

Chord progression for the first staff: E- Fm7 (Em7) B7 Cm7

Chord progression for the second staff: A-7 Fm7 Em7 / E- 1. 2.

Chord progression for the third staff: A-7 / Fm7 A-7 / Fm7

Chord progression for the fourth staff: D-7 G7 Cm7 / Fm7

Chord progression for the fifth staff: E- Fm7 (Em7) B7 Cm7

Chord progression for the sixth staff: A-7 Fm7 Em7 / E-

NEFERTITI

(MED.)

Abmaj7(#11)

Dbmaj7(#11)

G-7b5

C7b9

Musical staff with handwritten notes and accidentals. The staff begins with a treble clef, a 4/4 time signature, and a repeat sign. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are various accidentals and dynamics throughout.

Bmaj7

Bmaj7#11

Bb-7b5

Eb7#11

Musical staff with handwritten notes and accidentals. The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are various accidentals and dynamics throughout.

E**maj7**

D**maj7**
A

Ab7(#11)

E**add9**
F#

Musical staff with handwritten notes and accidentals. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are various accidentals and dynamics throughout.

E**7sus4**

E**b7#11**

Bb-(**maj7**)

E**b7#11**

Musical staff with handwritten notes and accidentals. The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are various accidentals and dynamics throughout.

E**7sus4**

E**b7#11**

AFTER SOLDS, D.C. AL

Musical staff with handwritten notes and accidentals. The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are various accidentals and dynamics throughout.

(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. The first staff includes a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The music consists of a melody line with various chords written above it. The chords are: 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.

FINE

D.S. AL FINE

NICA'S DREAM

299

- HORACE SILVER

(MED. LATIN)

A $\frac{3}{4}$

B \flat -(maj7)

A \flat -(maj7)

Musical staff 1 for section A, starting with a treble clef and a key signature of three flats (B \flat , E \flat , A \flat). The time signature is 3/4. The staff contains a melodic line with a repeat sign at the beginning.

B \flat -(maj7)

A \flat -7

D \flat 7

Musical staff 2 for section A, continuing the melodic line from staff 1. It features two triplet markings over groups of three notes.

A \flat -7

D \flat 7

G \flat maj7

D \flat 9

C7#9

Musical staff 3 for section A, continuing the melodic line.

C-7b5
/ F

F7#5(b9)

B \flat -(maj7)

(F7#5)^{2.}

B \flat -

(FINE)

Musical staff 4 for section A, concluding the first section with a double bar line and repeat sign.

B (SWING)

E \flat -7
/ A \flat

A \flat 7

F-7

B \flat 7b9

B \flat 7#5

Musical staff 5 for section B, starting with a treble clef and a key signature of two flats (B \flat , E \flat). The time signature is 4/4. The staff contains a melodic line.

E \flat 9(#11)

E \flat -7

A \flat 7

D \flat maj7

E-7

A7

Musical staff 6 for section B, continuing the melodic line.

E \flat -7
/ A \flat

A \flat 7

F-7

B \flat 7b9

B \flat 7#5

Musical staff 7 for section B, continuing the melodic line.

E \flat 9(#11)

E \flat -7

A \flat 7

D \flat maj7

F7#5 N.C.

Musical staff 8 for section B, concluding the second section with a double bar line and repeat sign.

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

THE NIGHT HAS A THOUSAND EYES

-JERRY BRAININ/BUDDY BERNIER

(MED. UP) (LATIN) G^{maj7}/D $D7_{sus4}$

G^{maj7}/D $D7_{sus4}$ $D7$

(SWING) $D-7$ $G7$ C^{maj7} $F7$

G^{maj7}/D $D7_{sus4}$ G/D 1. $D7_{sus4}$ 2. G^{maj7}

$C-7$ $F7$ Bb^{maj7}

$Bb-7$ $Eb7$ Ab^{maj7}

$A-7$ $D7_{sus4}$ G^{maj7} $E-7$

G^{maj7}/D $D7_{sus4}$ G^{maj7}/D $(D7_{sus4})$

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 section A, featuring a melody with triplets and a repeat sign. Chords E^b7 and D- are indicated above the staff.

E^b7

D-

E-7^b5 A7^b5

D-

2. D-

Second staff of section A, continuing the melody with triplets. Chords E^b7, D-, E-7^b5, A7^b5, and D- are indicated.

B

A-7^b5

D7^b9

G-6

D7^b9

G-6

First staff of section B, starting with a double bar line. Chords A-7^b5, D7^b9, G-6, D7^b9, and G-6 are indicated.

G-7^b5

C7^b9

F6

E-7^b5 A7^b5

Second staff of section B, continuing the melody. Chords G-7^b5, C7^b9, F6, and E-7^b5 A7^b5 are indicated.

C

E-7^b5

E^b7[#]11

D.S. AL

First staff of section C, starting with a double bar line. Chords D- and E^b7[#]11 are indicated.

FINE

D-

G7[#]11

Second staff of section C, continuing the melody. Chords D- and G7[#]11 are indicated.

G-(maj7)

G-7

G^b7[#]9

Third staff of section C, continuing the melody. Chords G-(maj7), G-7, and G^b7[#]9 are indicated.

(SOLO BREAK)

Staff for the solo break, featuring a wavy line and chords 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

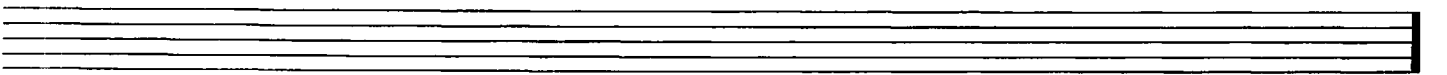
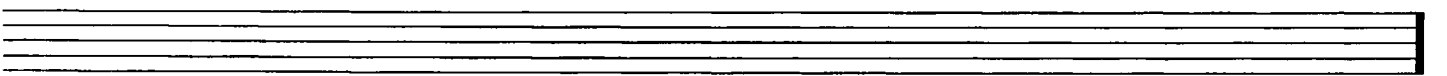
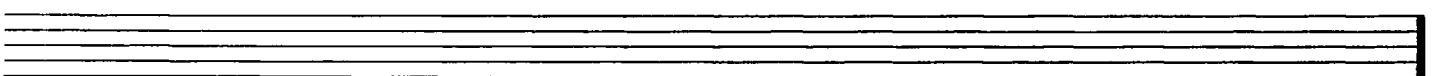
F A7 D7 G-7 D7b9 G-7 D7 G-7 /

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), 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

Chord progression: Eb7 / / / / Bb7 / / / / D7 / G7 /

Chord progression: C-7 / / / / F7 / / / / Bb7 / / / / F7 / / / /

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

Melody line with chords: C-7, F7, Ab7, G7

Melody line with chords: C-7, F7, Bb7, (BASIE)

(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

Handwritten musical score for the piece "NUAGES" by Django Reinhardt and Jacques Larue. 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. SLOW". The music consists of ten staves of notation, each with corresponding chord symbols written below it.

Chord symbols include: Bb-7, Eb7, A-7b5, D7b9, G6, A-7, B-7, F#-7b5, B7, E-7, A7, Ab7, A7, D7, A-7, D7, Bb-7, Eb7, A-7b5, D7b9, G6, Eb-7, Ab7, D-7b5, G7b9, Cmaj7, C-7, F7, C-7, F7, G6, A-7, B-7, Bb-7, Eb7, A-7b5, D7b9, G6, C9, G6.

(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



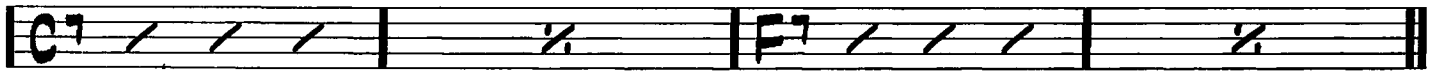
F-7 B \flat 7 Ebmi7 Eb-6 D-7 G7 ^{1.}C-7 F7



^{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 Ebmi7 Eb-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 of the top staff contain chords with notes: F7sus4 (F, A, C, E) and F7sus4 (F, A, C, E). The bottom staff has a melodic line starting with a quarter note G, followed by eighth notes A, B, and C, then a quarter note D, and finally a quarter note E. The system ends with a double bar line and a repeat sign.

F7sus4

The second system of musical notation consists of a single treble clef staff. It contains a melodic line with a quarter note G, followed by eighth notes A, B, and C, then a quarter note D, and finally a quarter note E. The system ends with a double bar line and a repeat sign.

E^b7sus4

F13 E^{maj}7b5

The third system of musical notation consists of a single treble clef staff. It contains a melodic line with a quarter note G, followed by eighth notes A, B, and C, then a quarter note D, and finally a quarter note E. The system ends with a double bar line and a repeat sign.

(SWING)

The fourth system of musical notation consists of a single treble clef staff. It contains a melodic line with a quarter note G, followed by eighth notes A, B, and C, then a quarter note D, and finally a quarter note E. The system ends with a double bar line and a repeat sign.

The fifth system of musical notation consists of a single treble clef staff. It contains a melodic line with a quarter note G, followed by eighth notes A, B, and C, then a quarter note D, and finally a quarter note E. The system ends with a double bar line and a repeat sign.

The sixth system of musical notation consists of a single treble clef staff. It contains a melodic line with a quarter note G, followed by eighth notes A, B, and C, then a quarter note D, and finally a quarter note E. The system ends with a double bar line and a repeat sign.

D.S. FOR SOLOS
SOLOS SWING
AFTER SOLOS, D.S. AL

SOLO
E-9

A^{maj}7

(OPTIONAL ENDING)
E-9 A^{maj}7

The seventh system of musical notation consists of a single treble clef staff. It contains a melodic line with a quarter note G, followed by eighth notes A, B, and C, then a quarter note D, and finally a quarter note E. The system ends with a double bar line and a repeat sign.

REPEAT AS DESIRED

ONCE I LOVED

(AMOR EM PAZ) (LOVE IN PEACE)

(MED. BOSSA)

-ANTONIO CARLOS JOBIM/VINICIUS DE MORAES/RAY GILBERT

Handwritten musical score for "Once I Loved" (Amor em Paz / Love in Peace). The score is in G major, 4/4 time, and includes ten staves of music with various chords and triplets. The chords are: G-7, C7(#5), Fmaj7, F#o7, G-7, G#o7, A-7, A-7/G, F-7, Bb7(#5), Ebmaj7, E-7b5, A7b9, Dmaj7, D7b9, Dmaj7, G7, Cmaj7, F7, Bbmaj7, Bb7, Bb-6, A-7, Ab7b5, G7, G-7, A7b9, D-6, and (D7).

(MED.)

ONCE IN LOVE WITH AMY

-FRANK LESSER

G^{maj7} $G^{\#o7}$ A^{-7} $D7$ G^{maj7} $G^{\#o7}$ A^{-7} $D7$ G^{maj7} $G7$

C^{maj7} G/B A^{-7} G A^7 / $A^{-7} D7$ B^7 / $B^{-7b5} E7$

A^{-7} $D7$ G^{maj7} $C7$ G^{maj7} $C7$ G^{maj7} $B^{-7} E7$

A^{-7} $D7$ G^{maj7} $C7$ D^{maj7} $A7$ A^{-7}/D $A^{\flat 7}(\#11)$

G^{maj7} $G^{\#o7}$ A^{-7} $D7$ G^{maj7} $G^{\#o7}$ A^{-7} $D7$ G^{maj7} $G7$

C^{maj7} G/B A^{-7} G B^7 / $B^{-7b5} E7$

A^{-7} / $B^{-7} E^{\sharp 5}$ $A7$ $D7$ $G^{\flat 6}$ ($A^{-7} D7$)

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

Chord progression for the melody:

- Line 1: D-7, Db7, C-7, B7b5
- Line 2: D-7, Db7, C-7, B7b5
- Line 3: F-7, Bb7, Ebmaj7, Ab7
- Line 4: D-7, Db7, C-7, B7b5, Bb6
- Line 5: Eb-7, Ab7, Dbmaj7
- Line 6: Db-7, Gb7, Bmaj7, C-7b5, B7b5
- Line 7: D-7, Db7, C-7, B7b5
- Line 8: D-7, Db7, C-7, B7b5
- Line 9: F-7, Bb7, Ebmaj7, Ab7
- Line 10: 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.

ORBITS

-WAYNE SHORTER

(FAST SWING)

C7 A7b9 Eb-7 G-7b5 C7 A7b9

Eb-7 C7 A7b9 D7#9 G-7

Dbmaj7 Ebmaj7 Eb-7 D7#9

Db-7 C-7 Gb Abmaj7

Ab-7 G-7 Bb-7 F-7

Dmaj7#5 G-7 Bb-7 F-7

Dmaj7#5 G-7 Dmaj7#5 G-7

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)

F D7 G7 C7

F6 F/A F-/Ab C/G A7

G7 C7 G-7 C7

F G-7 C7 A7

Bb B07 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.

Cbans4 Dbans4 Abans4 Cbans4 Ebans4 Dbans4

Bb PEDAL

Abans4 Cbans4 Dbans4 Abans4 Cbans4 Ebans4 Dbans4

Db/Eb Eb- Db/Eb Eb-

Db/Eb Eb- Bb7#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

Chords: Cmaj7, Eb07, D-7, G7, D-7, G7, C6, Eb07, D-7, G7, 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, C6, Bb7, C6.

(MED. SWING)

PERI'S SCOPE

-BILL EVANS

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

D-7 G7 Cmaj7 E7

Fmaj7 G7 E-7 A-7 D-7 G7 G7/C / / C7

Fmaj7(#11) B7#5(#9) Bb7#5 A7#5

D-7 G7 E-7 A-7 D-7 D#o7 E-7b5 A7#5

D-7 E-7 Fmaj7 Fmaj7/G Cmaj9 (Fmaj7/G) E-7 A7#5

FINE

(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 triplet of eighth notes (Ab, Gb, F) and a quarter note (Eb). The second measure has a triplet of eighth notes (Gb, F, Eb) and a quarter note (D). 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 triplet of eighth notes (Ab, Gb, F) and a quarter note (Eb). The second measure has a triplet of eighth notes (Gb, F, Eb) and a quarter note (D). The third measure has a triplet of eighth notes (F, Eb, D) and a quarter note (Cb). The fourth measure has a triplet of eighth notes (Cb, Bb, Ab) and a quarter note (G). 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 treble clef. It contains four measures of music. The first measure has a triplet of eighth notes (Ab, Gb, F) and a quarter note (Eb). The second measure has a triplet of eighth notes (Gb, F, Eb) and a quarter note (D). The third measure has a triplet of eighth notes (F, Eb, D) and a quarter note (Cb). The fourth measure has a triplet of eighth notes (Cb, Bb, Ab) and a quarter note (G). Chords are written above the staff: Dbb, Gb7#5, F13(#11), and Gb13.

B13

A musical staff in 4/4 time with a treble clef. It contains two measures of music. The first measure has a triplet of eighth notes (Ab, Gb, F) and a quarter note (Eb). The second measure has a triplet of eighth notes (Gb, F, Eb) and a quarter note (D). Chords are written above the staff: B13. 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 features various chords and melodic lines, including triplets. The chords listed above the staves are: D7, G7#5, C7, Fmaj7, B7, E7, A7, D-7, G7#5, A-7, D7, D-7, G7b9, C6, A7#5, 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).

PRINCE OF DARKNESS

-WAYNE SHORTER

(UP TEMPO)

♩ *C-7* *G-9*

Bb-7 *G-9*

Gbmaj7 *Bbmaj7#5(#11)* *Bmaj7#11*

Bb7 *Eb-7* *G-9(11)*

G-9 (SOLO BREAK) AFTER SOLOS, D.S. AL. (PLAY PICKUPS) (TAKE REPEAT)

G-9(11) *Bb7* *Eb-7 (PLAY 5x)* *G-9(11)*

(MED. BALLAD) **P.S. I LOVE YOU** -GORDON JENKINS/
JOHNNY MERCER

Ebmaj7 G-7 C7 F-7 Bb7 G-7b5 C7

Handwritten musical notation on a single staff. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4. Chords are written above the staff: 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

Handwritten musical notation on a single staff. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4. Chords are written above the staff: F7, C-7 F7, Bb7, E7#9, Eb6, F7/Eb, F-7, Bb7 E7#9.

2. Eb6 Db7 Ebmaj7 Eb6 Eb7 Bb-7

Handwritten musical notation on a single staff. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4. Chords are written above the staff: Eb6, Db7, Ebmaj7, Eb6, Eb7, Bb-7.

Eb7 Bb-7 A7 Abmaj7 Bb-7 A7 Abmaj7 G7 Gb7

Handwritten musical notation on a single staff. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4. Chords are written above the staff: 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

Handwritten musical notation on a single staff. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4. Chords are written above the staff: 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

Handwritten musical notation on a single staff. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4. Chords are written above the staff: Ebmaj7, G-7, C7, F-7, Bb7, G-7b5, C7.

F7 C-7 F7 Bb7 E7#9 Eb6 Db7 Ebmaj7 Eb6 (F-7 Bb7)

Handwritten musical notation on a single staff. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4. Chords are written above the staff: 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

Handwritten musical notation for the Intro section. It consists of a single staff in 4/4 time with a key signature of two sharps (F# and C#). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note F#2, and then a quarter note E2. The piece ends with a double bar line and a repeat sign. Chords written above the staff are D7 and Bb7. A circled number (4) is written above the final measure.

Handwritten musical notation for the first section of the piece, labeled 'A'. It consists of a single staff in 4/4 time with a key signature of two sharps. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note F#2, and then a quarter note E2. The piece ends with a double bar line. Chords written above the staff are D7 and Bb7. There are triplets indicated by a '3' over the notes.

Handwritten musical notation for the second section of the piece. It consists of a single staff in 4/4 time with a key signature of two sharps. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note F#2, and then a quarter note E2. The piece ends with a double bar line. Chords written above the staff are D7, Ab7, G7, and C7.

Handwritten musical notation for the third section of the piece. It consists of a single staff in 4/4 time with a key signature of two sharps. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note F#2, and then a quarter note E2. The piece ends with a double bar line. Chords written above the staff are D7, Bb7, D7, E7/G#, E-7b5, and A7#9. There are triplets indicated by a '3' over the notes.

Handwritten musical notation for the fourth section of the piece. It consists of a single staff in 4/4 time with a key signature of two sharps. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note F#2, and then a quarter note E2. The piece ends with a double bar line. Chords written above the staff are F-7, Bb7, Eb, Ab7, and Eb7. There are triplets indicated by a '3' over the notes.

[SOLOS ON Eb BLUES]

QUIET NIGHTS OF QUIET STARS

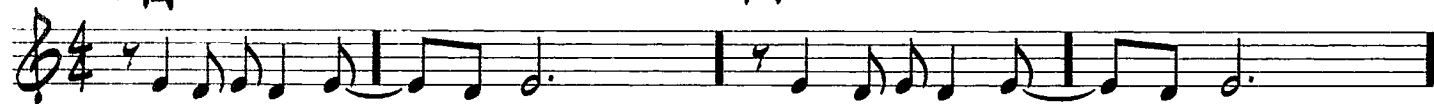
(BOSSA)

(CORCOVADO)

-ANTONIO CARLOS JOBIM/GENE LEES

D7/A

A \flat 07



G-7

C7

F07

Fm \natural 7



F-7

B \flat 7

E-7

A7 \sharp 5



D7

D-7

A \flat 07



D7/A

A \flat 07



G-7

C7

F07

Fm \natural 7



F-7

B \flat 7 \flat 5

E-7

A-7



D-7

G7 \flat 9

E-7

A7 \sharp 5



D-7

G7

C \flat

(A7)



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QUIET NOW

-DANNY ZEITLIN

(BALLAD)

A-7 Fmaj7 E7 - 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 - 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 F#-9 / B E7

A-7 Fmaj7 E7 - 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 G7Am4 E-7 A-7 Fmaj7 Bbmaj7

E-7 Ebmaj7 Abmaj7 Dbmaj7 Cmaj9 (B-7b5 E7b9)

FINE

RECORDA-ME

-JOE HENDERSON

(BOSSA)

A-7
 C-7
 F7
 Bbmaj7 Bb-7 Eb7 Abmaj7
 Ab-7 Db7 Gbmaj7 G-7 C7
 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. 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)

The musical score is written in 4/4 time with a tempo of 200 beats per minute. It consists of four staves of music. The first staff begins with a C major chord and a D7 chord. The second staff features G7 and C major chords. The third staff includes C7, F6, and F- chords. The fourth staff contains C, A7, D7, G7, C, and (G7) chords. The melody is primarily composed of eighth and quarter notes, with some slurs and accents.

Three sets of empty musical staves, each consisting of five lines, are provided for additional notation or practice.

(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

E FREELY (♩=♩)

G-7 C7 G-7 C7 Fmaj7 Bbmaj7#11 Fmaj7 Bbmaj7#11

(♩=♩ A TEMPO)

Bb-7 Eb7 Abmaj7 C-7b5 F7b9

Bb-7 Eb7b9 A7#9 Dmaj7

D.C. AL

A7#5 D7b9 C-7 Emaj7 A7

D7#5 (#9)

G- (FINE)

[SOLO ON ENTIRE FORM]

ROAD SONG

-JOHN L. (WES) MONTGOMERY

(LATIN ROCK)

♩

G-7

* (A-7)
D7#9

(D7)
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 C07 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 C#9 Ab-7 F-7(nos5th) Bb7

C

Chords: Eb- / D / Db C07 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

Handwritten musical notation for the first system. It features a treble clef and a piano (*p.*) dynamic marking. The music consists of four measures with the following chords: $C-$, $C-(mi7)$, $C-7$; $C-7(add\ mi7)$, $D-7$; $Eb-7$; $Ab9b5$, Eb , $A9$.

C

Handwritten musical notation for the second system, starting with a treble clef and a piano (*p.*) dynamic marking. The music consists of four measures with the following chords: $F-9$, $Bb7(b9)$; $Ebmi7$, $F-7$, $F\#7$, $G-7$, $Ab6$, $A6$; $G-7$, $C7(b9)$; $Fmi7$, $G-7$, $Ab-7$, $A-7$.

Handwritten musical notation for the third system, including a treble clef, a piano (*p.*) dynamic marking, and a circled cross symbol. The music consists of four measures with the following chords: $Bb-7$, $Eb7(b9)$; $Abmi7$, $Bb-7$, $B-7$, $C-7$; $Bb-7$, $E9(11)$ ³; $Gb\frac{6}{9}$, $B7b9$, $Bb7b9$.

AFTER SOLDS, D.C. AL

(FREELY)

(WHOLE TONE FILL)

Handwritten musical notation for the fourth system, including a treble clef, a piano (*p.*) dynamic marking, and a circled cross symbol. The music consists of four measures with the following chords: $Gb\frac{6}{9}$, $B7b9$, $Bb7b9$ ³; $A7b5$; $Ab7b5$; $Db\frac{6}{9}$.

(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

(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

G-7 C7 G-7 C7

Fmaj7 Bb7 B07 Fmaj7³ G-7 1. A-7 D7

2. F6 SOLO A7 D7

G7 C7

G-7 C7 G-7 C7

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

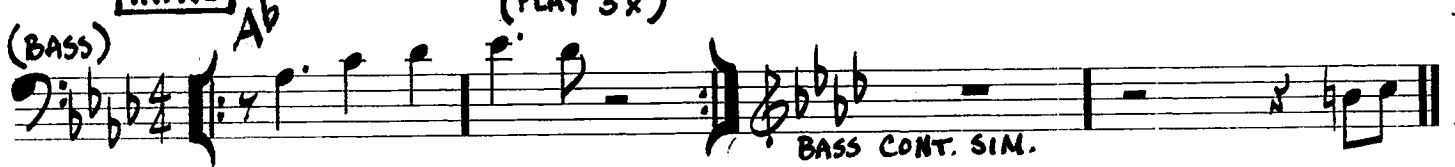
AFTER SOLOS, D.S. - PLAY [A] [B]
FADE OUT OVER VAMP

(MED. UP)

SEVEN COME ELEVEN


- BENNY GOODMAN /
CHARLIE CHRISTIAN

INTRO (PLAY 3x) **Ab**


(BASS) 

BASS CONT. SIM.

A **Ab** 

2. **B** **G7** **C7** 

F7 **Bb7** **Eb7** 

C **Ab** 

(SOUL JAZZ)

SIDEWINDER

355

- LEE MORGAN

Chords: D7 Eb7

Chords: D7 Eb7

BASS & RHYTHM - CONTINUE SIMILE
(Ab7) G7 Ab7

Chords: (Eb7) D7 Eb7 G-7b5 C7b9

Chords: F- G7/C F-/Bb Eb7

Chords: (Eb7) D7 Eb7 Eb7 n.c.

(ENDING) Chords: D7 Eb7

PLAY HEAD 2x IN/OUT

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 8THS)

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

- JONAH LEWIS

(MED.)

Cmaj7/G G7b9 Cmaj7/G Fmaj7/G G7#5

Cmaj7/G C7b5/Gb Fmaj7 B7 E-7 A7

D-7 G7 ^{1.} F/A Bb-6 G7/B ^{2.} Cmaj7 C7b5/Gb

F- F-/E F-/Eb D-7b5 ³ Ebmaj7 Bb6/D

C-7 Bb-6 C-6 C-/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 ⊕

$\text{Cmaj7} / \text{G}$ $\text{C7b5} / \text{Gb}$ Fmaj7 $\text{Cadd9} / \text{E}$ D-7 G7

E-7 A-7 D7 F\#o7 C/G $\text{C+} / \text{G\#}$

$\text{A-7} / \text{G}^b$ $\text{F-7} / \text{E}^b\text{maj7}$ $\text{D}^b\text{maj7}\#11$ $\text{Cmaj7}\#5$ (RUBATO)

D^b / C B^b / C B / C C Cmaj9

RIT. ----- 1

SO NICE

(SUMMER SAMBA)

- MARCOS VALLE / PAULO SERGIO VALLE
NORMAN GIMBEL

(BOSTA)

Chords: Fmaj7, B-7, E7, Bbmaj7, Bb6, Eb7, A7, D7b9, G-7, E-7b5, A7#5, D-7, G7, G-7, Db7, C7, G-7, C7b9, Fmaj7, Bb7, 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 two systems. The first system has three measures: N.C., F-7(add4) Eb-7(add4), and N.C. The second system has three measures: F-7(add4) Eb-7(add4), N.C., and F-7(add4) Eb-7(add4). The melody is written in the lower voice.

N.C. F-7(add4) Eb-7(add4) N.C.

Musical staff with two systems. The first system has three measures: N.C., F-7(add4) Eb-7(add4), and N.C. The second system has three measures: F-7(add4) Eb-7(add4), N.C., and F-7(add4) Eb-7(add4). The melody is written in the lower voice.

A N.C. E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

Musical staff with two systems. The first system has three measures: N.C., E-7(add4) D-7(add4), and N.C. The second system has three measures: E-7(add4) D-7(add4), N.C., and E-7(add4) D-7(add4). The melody is written in the lower voice.

N.C. E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

Musical staff with two systems. The first system has three measures: N.C., E-7(add4) D-7(add4), and N.C. The second system has three measures: E-7(add4) D-7(add4), N.C., and E-7(add4) D-7(add4). The melody is written in the lower voice.

N.C. SOLOS D-7 16 Eb-7 8 D-7 8

Musical staff showing solo durations. It starts with N.C., followed by D-7 for 16 measures, Eb-7 for 8 measures, and D-7 for 8 measures. The staff is mostly empty with bar lines.

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 in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The music is divided into two systems, each with four measures. The first system is marked with a first ending bracket, and the second system is marked with a second ending bracket. The notes are quarter notes, and the chords are indicated above the notes.

System 1 (First Ending):

- Measure 1: Bbmaj7
- Measure 2: D7#5
- Measure 3: Ebmaj7
- Measure 4: G7#5

System 2 (Second Ending):

- Measure 1: C-7
- Measure 2: G7#5
- Measure 3: C7
- Measure 4: F7

System 3 (First Ending):

- Measure 1: D-7
- Measure 2: C#0
- Measure 3: C-7
- Measure 4: F7

System 4 (Second Ending):

- Measure 1: D-7
- Measure 2: C#0
- Measure 3: C-7
- Measure 4: F7

System 5 (First Ending):

- Measure 1: F-7
- Measure 2: Bb7
- Measure 3: Eb
- Measure 4: E0

System 6 (Second Ending):

- Measure 1: Bb/F
- Measure 2: C-7/F
- Measure 3: F7
- Measure 4: 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 C7 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

(RDX)

N.C. C7#9 D^b7#9 D7#9 C7#9

N.C. A G-7

G/D^b D^b

G^b(^b9) / D^b A / D^b D7#9 G / D^b E^b D^b E^b D^b

G / D^b E^b / D^b D^b E^b / D^b D^b G / D^b E^b / D^b D^b E^b / D^b D^b

CONT. RHY. SIM. D^b PEDAL

B A7/D6

D6/A

RHY. FILL

Musical notation for the first system. It features a treble and bass clef with a 7/8 time signature. The treble clef contains a melodic line with slurs and accents. The bass clef contains a wavy line representing a rhythmic fill. Above the staff, there are handwritten notes: 'B A7/D6' with a 'd' below it, 'RHY. FILL' with a dashed line, and 'D6/A' with a 'd.' below it. A '(PLAY)' instruction is written below the treble clef staff.

D7#9

Eb7#9

B7#9 C7#9

C F-7

C/F (PLAY 3XS)

Musical notation for the second system, consisting of a single treble clef staff. It contains a melodic line with slurs and accents. Above the staff are handwritten notes: 'D7#9', 'Eb7#9', 'B7#9 C7#9', 'C F-7', and 'C/F (PLAY 3XS)'.

D N.C.

C7#9 Db7#9 D7#9

C7#9

Musical notation for the third system, consisting of a single treble clef staff. It contains a melodic line with slurs and accents. Above the staff are handwritten notes: 'D N.C.', 'C7#9 Db7#9 D7#9', and 'C7#9'.

N.C.

SOLO BREAK

Musical notation for the fourth system. It features a treble clef with a 7/8 time signature. The staff contains a melodic line with slurs and accents. Above the staff are handwritten notes: 'N.C.', 'SOLO BREAK', and 'D.S. FOR SOLOS - TAKE REPEATS'. Below the staff, there is a 'FINE' instruction and a 'PLAY B, D AS WRITTEN' instruction.

(AFTER SOLOS)

G-7

C G-7

Musical notation for the fifth system, consisting of a single treble clef staff. It contains a melodic line with slurs and accents. Above the staff are handwritten notes: 'G-7', 'C G-7', and 'D.S. AL FINE (TAKE REPEAT)'. Below the staff is a '(PLAY 8 XS)' instruction.

(JAZZ WALTZ)

SOMETIME AGO

-SERGIO MIHANOLICH

Chord progression for the first staff: Cmaj7, D-7/C, Cmaj7, D-7/C

Chord progression for the second staff: Cmaj7, D-7/C, F-7, Bb7, E-7, A7

Chord progression for the third staff: D-, G7, E7#5, E7, A-7

Chord progression for the fourth staff: A-7/D, D7, Eb-7, Ab7, D-7, G7

Chord progression for the fifth staff: Cmaj7, D-7/C, Cmaj7, D-7/C

Chord progression for the sixth staff: Cmaj7, D-7/C, F-7, Bb7, E-7, A7

Chord progression for the seventh staff: D-, G7, E-7, A7

Chord progression for the eighth staff: D-7, G7, G7/F, E7#5, E7, A7b9, A7

Chord progression for the ninth staff: D-7, D-7/G, G7b9, C, D-7/C

Chord progression for the tenth staff: C, D-7/C, Cmaj9

Instruction: AFTER SOLDS, D.C. AL

SONG FOR MY FATHER

-HORACE SILVER

(MED. LATIN)

A F-7 E \flat 7

Db7 C7(9)4 F-7

B E \flat 7

F-7 E \flat 7 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 $Bb-7$ $\frac{S}{X}$

Chords: $Gb7$ $F7$ $E7$ $Eb7$ $Abmaj7$

$Ab7$ $G7$ $Gb7$ $F7$ $Bb7$

$Bb-7$ $Eb7$ \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

$\oplus Abmaj7$

$(C-7b5 F7b9)$

THE SORCERER

(FAST JAZZ)

D^bmaj7

Dmaj7

E-^b

F⁺maj7^b5
/E

Handwritten musical notation for the first staff, featuring a treble clef, 4/4 time signature, and a melodic line with eighth and quarter notes.

D^bmaj7

Dmaj7

A7[#]5([#]9)

D7[#]9

Handwritten musical notation for the second staff, featuring a bass clef and a melodic line with quarter and eighth notes.

A^b-7

G-7

E^bmaj7^b5

A-7/D

Handwritten musical notation for the third staff, featuring a bass clef and a melodic line with quarter and eighth notes.

C-7

A7sus4

G/A^b

Handwritten musical notation for the fourth staff, featuring a bass clef and a melodic line with quarter and eighth notes.

(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)

Musical notation for the first system, including a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chord symbols above the staff include Amaj7 and B-7. A repeat sign is present at the beginning of the first phrase.

Chord progression for the first system: E7, E7/D, C#-7, B-7, C#-7, B-7.

Musical notation for the second system, starting with a double bar line and a 4/4 time signature. The melody continues with quarter and eighth notes. Chord symbols above the staff include Amaj7, C#-7, B-7, E7, A6, and N.C. The system ends with a double bar line and the word 'FINE' below it.

(WALK)

FINE

(MED.)

STANDING ON THE CORNER

-FRANK LOESSER

Handwritten musical score for "Standing on the Corner" by Frank Loesser. The score is in 4/4 time and features a melody line with various chords and a bass line. The key signature has one flat (Bb).

Chords: F, F7, Bbmaj7, Eb9, F, Ab7/Eb, Db9, C7, D7sus4, G7, Bb-6, D-7, G-7, F/C, D-7, G-7, C7, 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, F, Ab7/Eb, Db9, C7, F6.

Performance Markings: The score includes first and second endings, a double bar line with "D.C. AL" (Da Capo Al Fine), and various articulation marks such as slurs and accents. There are also some handwritten notes like "(4)" and "3" indicating fingerings or phrasing.

(BALLAD) THE STAR-CROSSED LOVERS

-DUKE ELLINGTON/BILLY STRAYHORN

S

Chords: $Gbmaj7$ $G9b5$ $\frac{Dbmaj7}{Ab}$ $Bb-7$ $Eb-7$ $Ab7$

Chords: $Dbmaj7$ $G7b5$ $Gbmaj7$ $G9b5$ $\frac{Dbmaj7}{Ab}$ $Bb-7$ $G-7b5$ $C7b9$

Chords: $F-7$ $Eb-7$ $Ab13$ $Eb-7$ $Ab13$ $Eb-7b5$ $Ab13$

Chords: $Eb-7b5$ $Ab13$ $Db7sus4$ $Db9$ $Db7b9$ $Gbmaj7$ $Gb-7$ $Gb-6$

Chords: $Gb-(bb)$ $Ab7$ $Dbmaj7$ $Db7\#5$ $Gbmaj7$ $Eb7$ $\frac{Dbmaj7}{Ab}$

Chords: E/Ab $\oplus Dbmaj7$

FILL - - - - -

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

Chords: $\oplus Dbmaj7$ $Dbmaj9$ add 6

FILL - - - - -

(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 sixteenth 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 F-7 and C-7 chord markings. 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 sixteenth 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 various chord markings and a "2nd x, TO SOLOS" instruction. The treble clef has A^bmaj7#11, E^maj7, D^bmaj7#11, and C^bmaj#11 chord markings above the first, second, third, and fourth measures respectively. The bass clef has A^bmaj7#11, E^maj7, D^bmaj7#11, and C^bmaj#11 chord markings above the first, second, third, and fourth measures respectively. The music consists of a series of eighth and sixteenth notes in the treble and a bass line with chords in the bass clef. A double bar line with repeat dots is at the end of the system, with "2nd x, TO SOLOS" written below it.

(AFTER SOLOS)

C-7

PLAY 2X ONLY

Musical notation for the fourth system, featuring a C-7 chord marking and a "PLAY 2X ONLY" instruction. The treble clef has a C-7 chord marking above the first measure. The music consists of a series of eighth and sixteenth notes in the treble. A dashed line with a repeat sign is above the first measure, with "PLAY 2X ONLY" written below it.

(BASS CLEF CONT. SIM.)

F-7 C-7

Musical notation for the fifth system, featuring F-7 and C-7 chord markings. The treble 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 sixteenth notes in the treble.

A^bmaj7#11 E^maj7 D^bmaj7#11 C^bmaj7#11 C-7

Musical notation for the sixth system, featuring various chord markings. The treble clef has A^bmaj7#11, E^maj7, D^bmaj7#11, C^bmaj7#11, and C-7 chord markings above the first, second, third, fourth, and fifth measures respectively. The music consists of a series of eighth and sixteenth notes in the treble.

(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. -----|

(MED.) STOMPIN' AT THE SAVOY

-BENNY GOODMAN/EDGAR SAMFSON/CHICK WEBB



(MED. BLUES)

STRAIGHT NO CHASER

-THELONIOUS MONK

Handwritten musical score for "Straight No Chaser" by Thelonious Monk. The 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 music is divided into several systems, each with a key signature change indicated above the staff.

- System 1:** Key signature Bb7. Contains the first three measures of the piece.
- System 2:** Key signature Eb7. Contains the next two measures.
- System 3:** Key signature Bb7. Contains the next three measures.
- System 4:** Key signature F7. Contains the next two measures.
- System 5:** Key signature Bb7. Contains the next two measures.
- System 6:** Key signature Bb7. Contains the next two measures, including a first ending bracket.
- System 7:** Key signature Bb7. Contains the next two measures, including a second ending bracket.
- System 8:** Key signature Bb7. Contains the final two measures, including a fermata over the final note.

Additional markings include a double bar line with repeat dots at the end of the first system, a first ending bracket with a repeat sign at the end of the fifth system, and a second ending bracket with a repeat sign at the end of the sixth system. The instruction "AFTER SOLOS, D.S. AL" is written below the sixth system.

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

(MED.) STUFF

INTRO

(BASS) $D^{\flat}7^{\sharp}9$ (7x's)

w/ VARIATIONS ON REPEATS

A $D^{\flat}7$ $D7$ $B7$ $B^{\flat}7$

C7

(C PEDAL NEXT 20 MEAS.)
HARMONY IS FLEXIBLE

tr

A musical staff containing a sequence of notes: a dotted quarter note G4, an eighth note F4, a quarter note E4, a half note D4, and a whole note C4. The notes G4, F4, and E4 are beamed together. There are two whole rests following the C4 note.

E7

Bb7

A musical staff containing a sequence of notes: a quarter note B3, an eighth note A3, a quarter note G3, a quarter note F3, a quarter rest, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, and a quarter note E2.

G7

C7

Db7

A musical staff containing a sequence of notes: a whole note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, and a quarter note C1.

D7

G7

A musical staff containing a sequence of notes: a quarter note D3, an eighth note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, and a quarter note C1.

A musical staff containing a sequence of notes: a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, and a quarter note C1.

Db7#9

A musical staff containing a sequence of notes: a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, and a quarter note C1.

BASS W/ INTRO RIFF SIM.

Two empty musical staves, one above the other, consisting of five lines each.

(MED.)

A SUNDAY KIND OF LOVE

-BARBARA BELLE/LOUIS PRIMA/ANITA LEONARD/STAN RHODES

Handwritten musical score for guitar in G major, 4/4 time. The score consists of ten staves of music with various chords and melodic lines. The chords are written above the notes.

Staff 1: F^b , $A-7$ A^b-7 $G-7$, $C7^b9$

Staff 2: $A-7$, $D7^b9$, $G-7$, B^b-6 , $A-7$, $D7$

Staff 3: $G-7$, $C7$, 1. F^b , $A-7$ A^b-7 $G-7$, D^b9 C^9

Staff 4: 2. F^b , $G-7$, $G\#^o7$, F/A , $C-7$, $F7$

Staff 5: $C-7$, $F7$, B^b6 , $C-7$ $F7^b9$ B^b6

Staff 6: $G7$, $D-7$, $G7$ $D-7$ $G7^b9$, $C7$, $F\#^o7$

Staff 7: $G-7$, D^b9 C^9 , F^b , $A-7$ A^b-7 $G-7$, $C7^b9$

Staff 8: $A-7$, $D7^b9$, $G-7$, B^b-6 , $A-7$, $D7$

Staff 9: $G-7$, $C7$, F^b ($D7^b9$), $G-7$, (D^b9 C^9)

(MED.) THE SURREY WITH THE FRINGE ON TOP

- RICHARD RODGERS / OSCAR HAMMERSTEIN II

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

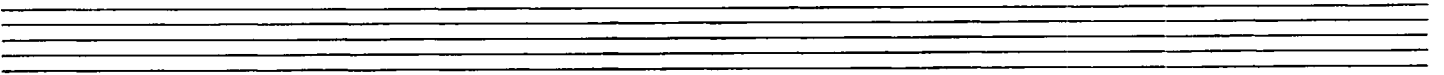
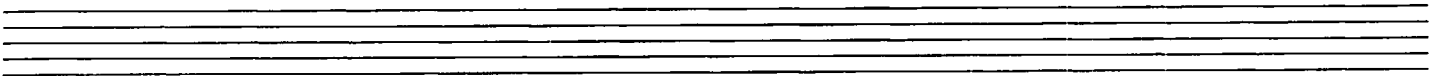
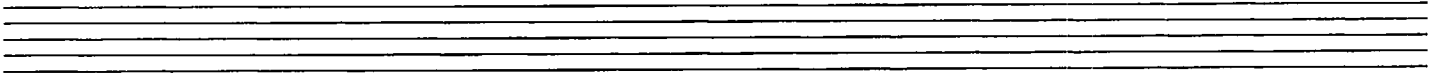
B \flat E \flat 7 B \flat

B \flat 7 E \flat 7

B \flat 7 C-7 D-7 D \flat -7 C-7

F7(#11) B \flat 7 G7 C7 F7

REPEAT HEAD IN/OUT
SOLD ON 12 BAR BLUES



SWEET GEORGIA BRIGHT

-CHARLES LLOYD

(JAZZ)

C7 Bb7

Musical staff 1: A 4/4 jazz-style melody. The first two measures are in C7 (C major with a flat 7th). The next two measures are in Bb7 (Bb major with a flat 7th). There are rests in the first measure of each pair.

C7 Bb7

Musical staff 2: Continuation of the melody. It starts with a rest in the first measure, then continues with notes in C7 and Bb7. A triplet of eighth notes is marked with a '3' at the end of the staff.

Eb7

Musical staff 3: A melodic phrase starting with Eb7 (Eb major with a flat 7th) and continuing through several measures.

D7 Db7 C7

Musical staff 4: A melodic phrase with chord changes D7, Db7, and C7. It ends with a repeat sign.

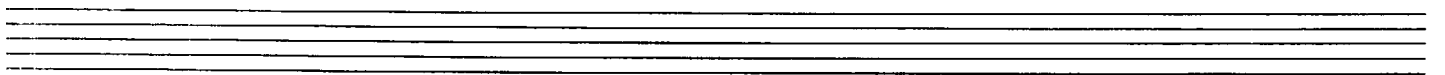
2. C7 (SOLO BREAK)

Musical staff 5: A staff with a rest and a dashed line, indicating a solo break. The chord is C7.

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

C7 D7 Db7 C7

Musical staff 6: A melodic phrase starting with C7, followed by D7, Db7, and C7. It includes a sextuplet of eighth notes marked with a '6'.



ROCK
J = 168
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. -----|

TAKE FIVE

(MED.)

Chord progression for the first staff: Eb, Bb-7, Eb, Bb-7, Eb, Bb-7

Chord progression for the second staff: Eb, Bb-7, Eb, Bb-7, Eb, Bb-7

Chord progression for the third staff: Cbmaj7, Bb-7, Ab-7

Chord progression for the fourth staff: Gbmaj7, Cbmaj7, Bb-7

Chord progression for the fifth staff: Ab-7, F-7, Bb-7, Eb, Bb-7

Chord progression for the sixth staff: Eb, Bb-7, Eb, Bb-7, Eb, Bb-7

Chord progression for the seventh staff: Eb, Bb-7, Eb, Bb-7, Eb, Bb-7

Chord progression for the eighth staff: Eb

(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 and ornaments in the score:

- Staff 1: G-7, C7, F6, F#07
- Staff 2: G-7, C7, F6, F#07, G-7, A07, Bb6
- Staff 3: G-7, C7 (1.), E-7b5, A7b5 (2.)
- Staff 4: Abmaj7, Bb-7, Eb7, Abmaj7, A07
- Staff 5: Cmaj7, A-7, D-7, G7, G-7, C7#5
- Staff 6: G-7, C7, F6, F#07
- Staff 7: G-7, C7, F6, F#07, G-7, A07, Bb6
- Staff 8: 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 staff. The key signature has one sharp (F#). The time signature is 4/4. The music includes chords F#-11/E, E-11, and Bbmaj7(#11). There are triplet markings over the bass line.

A

B7(alt.)

BVA

E-6

Musical notation for section A, featuring a treble and bass clef staff. The key signature has one sharp (F#). The time signature is 4/4. The music includes chords B7(alt.) and E-6. There are triplet markings over the bass line.

A-9

G#-7b5

B/G

Cmaj7
E

Musical notation for the second system of section A, featuring a treble and bass clef staff. The key signature has one sharp (F#). The time signature is 4/4. The music includes chords A-9, G#-7b5, B/G, and Cmaj7/E. There are triplet markings over the bass line.

Bbmaj7(#11)

B7(alt.)

B

F#-11
E

Musical notation for section B, featuring a treble and bass clef staff. The key signature has one sharp (F#). The time signature is 4/4. The music includes chords Bbmaj7(#11), B7(alt.), and F#-11/E. There are triplet markings over the bass line.

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

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. Above the first staff, the key signature is indicated as Bb. The first four measures of the first staff are marked with chords: Bb, Bbmaj7, Bb6, and Db07. The subsequent staves contain a series of chords: C-7, F7, C-7, F7; C-7, F7, C-7, F7; Bbmaj7, Bb6, C-7, F7; Bb, Bbmaj7, Bb6, Db07; C-7, F7, C-7, F7; C-7, F7, C-7, F7; Bbmaj7, Bb6, C-7, F7. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together. The piece concludes with a double bar line at the end of the ninth staff.

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 treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music is organized into eight systems, each consisting of a melody line and a chord line. The chords are written in a handwritten style above the notes.

System 1: Chords: Bbmaj7, Eb7, Ab7b5, G7. Melody: Bb4, Eb4, G4, Bb4, Eb4, G4, Bb4, Eb4, G4, Bb4, Eb4, G4.

System 2: Chords: C7, C-7, F7. Melody: C4, Eb4, G4, Bb4, Eb4, G4, Bb4, Eb4, G4, Bb4, Eb4, G4.

System 3: Chords: Bbmaj7, Eb7, Ab7b5, G7. Melody: Bb4, Eb4, G4, Bb4, Eb4, G4, Bb4, Eb4, G4, Bb4, Eb4, G4.

System 4: Chords: C7, C-7, F7, Bbb. Melody: C4, Eb4, G4, Bb4, Eb4, G4, Bb4, Eb4, G4, Bb4, Eb4, G4.

System 5: Chords: A-7b5, D7, G-, A-7b5, D7, G-. Melody: A4, C#4, Eb4, G4, Bb4, Eb4, G4, Bb4, Eb4, G4, Bb4, Eb4, G4.

System 6: Chords: A-7b5, D7, G-, C7, F7. Melody: A4, C#4, Eb4, G4, Bb4, Eb4, G4, Bb4, Eb4, G4, Bb4, Eb4, G4.

System 7: Chords: Bbmaj7, Eb7, Ab7b5, G7. Melody: Bb4, Eb4, G4, Bb4, Eb4, G4, Bb4, Eb4, G4, Bb4, Eb4, G4.

System 8: Chords: C7, C-7, F7, Bbb, (C-7 F7). Melody: C4, Eb4, G4, Bb4, Eb4, G4, Bb4, Eb4, G4, Bb4, Eb4, G4.

(UP) THERE WILL NEVER BE ANOTHER YOU

- HARRY WARREN/MACK GORDON

Ebmaj7

D-7b5

G7

C-7

Bb-7

Eb7

Abmaj7

Db9

Ebmaj7

C-7

F7

F-7

Bb7

Ebmaj7

D-7b5

G7

C-7

Bb-7

Eb7

Abmaj7

Db9

Ebmaj7

A-7

D7

Ebmaj7

D7

G-7

C7

F-7

Bb7

Eb

(Bb7)

FINE

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. Chords are written above the notes. Triplet markings are present in several measures.

Chords: A-7, D7, Gmaj7, B-7, E7, C#-7b5, F#7, F7b5.

Staff 1: A-7, D7, Gmaj7, B-7, E7

Staff 2: A-7, D7, Gmaj7, E-7

Staff 3: A-7, D7, B-7, E-7

Staff 4: B-7, C#-7b5, F#7, B-7, E7

Staff 5: A-7, D7, Gmaj7, E-7

Staff 6: A-7, D7, Gmaj7, F7b5, E7

Staff 7: A-7, D7, Gmaj7, A-7, B-7, E7

Staff 8: A-7, D7, Gmaj7

THINK ON ME

- GEORGE CABLES

(MED. JAZZ
ROCK)

Handwritten musical notation for the first system, including a treble clef, a 4/4 time signature, and a key signature of one flat. The melody is written on a single staff. Chords $A-7/D$ and $C-7/F$ are written above the staff. A triplet of eighth notes is marked with a '3' above it.

Handwritten musical notation for the second system, continuing the melody from the first system. Chords $A-7/D$ and $C-7/F$ are written above the staff. A triplet of eighth notes is marked with a '3' above it. The text "BASS CONT. SIM." is written below the staff.

Handwritten musical notation for the third system, continuing the melody. Chords $Cmaj7/B$, $Bmaj7$, $Bmaj7/Bb$, and $Bbmaj7$ are written above the staff.

Handwritten musical notation for the fourth system, continuing the melody. Chords $Bb-7$, $A7\#11$, $Ab-7$, $Ab-7/Gb$, $Ebmaj7$, $F-7$, and $Bb7$ are written above the staff.

Handwritten musical notation for the fifth system, continuing the melody. Chords $Ebmaj7$, $A13b9$, $Ebmaj7$, and $A13b9$ are written above the staff. A first ending bracket is shown over the first two measures, and a second ending bracket is shown over the last two measures.

Handwritten musical notation for the sixth system, continuing the melody. Chords $D-7$, $G7$, $E-7$, $A7\#5$, and $D-7$ are written above the staff.

Handwritten musical notation for the seventh system, continuing the melody. Chords $Bbmaj7$, $Ebmaj7$, and $D-7sus4$ are written above the staff. The text "AFTER SOLOS, D.C. AL FINE (TAKE 2ND ENDING ON HEAD OUT)" is written below the staff.

FINE

(MED. OP SWING)

THOU SWELL

- RICHARD RODGERS /

LORENZ HART

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)

Handwritten musical score for "Tones for Joan's Bones" by Chick Corea. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It includes various chord notations and performance markings:

- Staff 1: (SLOW SWING) E-7, E-7b5, Eb7
- Staff 2: Dmaj7 (MED. SWING), G7/D
- Staff 3: D7b9, F7b9³, Bb, Ab-7, Gbmaj7, F7
- Staff 4: Bb-7b5, Eb7
- Staff 5: Ab-7, Ab7/Gb, F-7b5, Emaj7#11
- Staff 6: (d=d) Ebmaj7, Gbmaj7, Fmaj7, Abmaj7
- Staff 7: Cmaj7, Ebmaj7, (d=d) Db-7, A7b9
- Staff 8: Dmaj7, G7/D
- Staff 9: D7b9, F7b9³, Bbmaj7
- Staff 10: E-7, A7, Bb07, B-7, E7
- Staff 11: E-7, F#-7, F-7, Bb7, Ebmaj7, D-7, C-7, F7
- Staff 12: E-7, F#-7, Gmaj7, A7b9, Ebmaj7#11

TOPSY

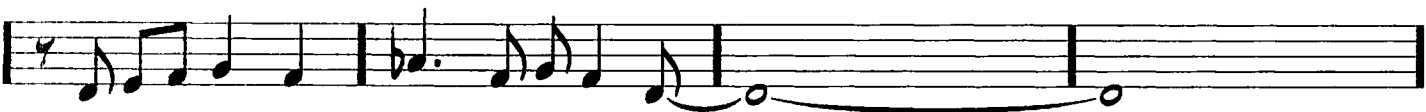
- EDGAR BATTLE/EDDIE DURHAM

(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 a grand staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The tempo is marked as "MED. SWING".

The score consists of eight staves of music. Above the staves, various chords are written in handwritten notation, including D-7b5, Db-7, C-7, B-7, Bb-7, Eb7, C-7, B-7, D-7b5, Db-7, C-7, B-7, Bb-7, Eb7, Ab6, Bb-7, Ab7, Ab6, Eb-7, Ab7, Dbmaj7, Dø7, Eb-7, Ab7, Dbmaj7, F-7, Bb7, Ebmaj7, Eø7, F-7, E7, Eb7, D-7b5, Db-7, C-7, B-7, Bb-7, Eb7, C-7, B-7, D-7b5, Db-7, C-7, B-7, Bb-7, Eb7, Ab6, Eb7, and Ab6.

The music features several triplet markings (indicated by a '3' over a group of notes) and repeat signs. The notation includes eighth and quarter notes, rests, and dynamic markings.

TRISTE

(BOSSA)

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 Ab7

D-9 G7 G^b7 2. B^b-9 E^b9 E-9 A7 E^b-9 Ab7

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 Ab7 D-7 G7 REPEAT AS DESIRED AFTER SOLOS, D.C. AL (TAKE REPEAT)

B^b-9 E^b9 A9 D9 Db^b9 N.C. Db7#9

UNIQUITY ROAD

421

-PAT METHENY

(MED. FAST)

A

Musical notation for section A, measures 1-8. The notation is on a grand staff with treble and bass clefs. Chords are indicated above and below the notes. Measure 1: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: A, B/A. Measure 2: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: B/A, A. Measure 3: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: E maj7 #11, G-. Measure 4: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: G-, D7/A. Measure 5: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: Bb-, Ab6. Measure 6: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: Gbmaj7b5, G-. Measure 7: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: B-, Ab. Measure 8: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: C#-, Bb.

Musical notation for section A, measures 9-12. Measure 9: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: Amaj7b5. Measure 10: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: A7, Eb. Measure 11: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: E sus2. Measure 12: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: G#-, F#6.

Musical notation for section A, measures 13-16. Measure 13: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: E maj7 #11, E maj7. Measure 14: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: Bb7 sus4, Bb7. Measure 15: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Measure 16: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2.

Musical notation for section B, measures 1-4. Measure 1: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: Eb-7, Bb. Measure 2: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: Bb, F# / A#. Measure 3: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: B-, Bb. Measure 4: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: E-/B, C.

Musical notation for section B, measures 5-8. Measure 5: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: Eb-7, Bb. Measure 6: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: Bb, F# / A#. Measure 7: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: B-, Bb. Measure 8: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: E-/B, C.

Musical notation for section B, measures 9-12. Measure 9: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: E-/B, C. Measure 10: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Chords: G/B, A/B. Measure 11: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2. Measure 12: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, D2.

AFTER SOLOS,
D.C. AL FINE

FINE

422

UNCHAIN MY HEART

- BOBBY SHARP/
TEDDY POWELL

ROCK
♩ = 118

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.

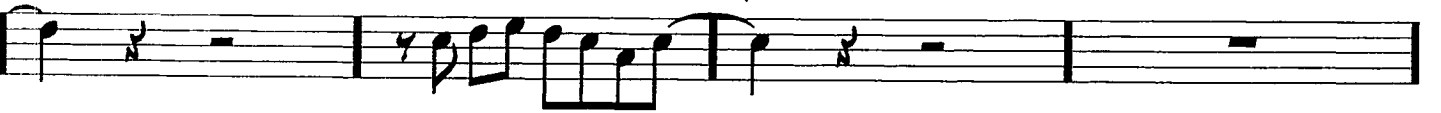


A-7



D-7

A-7



D-7

A-7

D-7

A-7



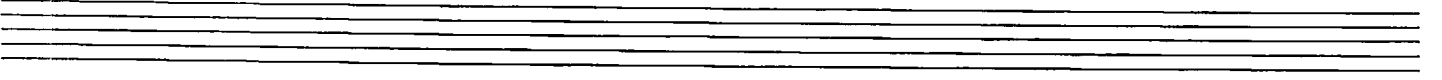
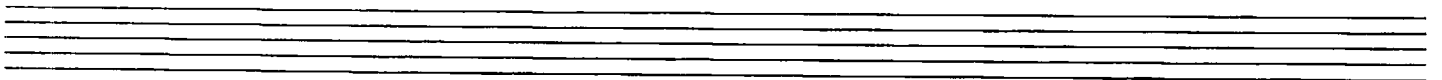
F9

E7#9

A-7



FINE



4/24

UNITY VILLAGE

-PAT METHENY

(♩ = 116
EVEN 8 MS)

A

Musical notation for Section A, measures 1-8. Chords: A-, E⁷, Fmaj⁷, A-, E⁷, Fmaj⁷, Bbmaj⁷b⁵, Amaj⁷, C#-9, G#-7, Eb7#9, F#-7, B7sus4, Emaj⁷, E/C, Emaj⁷, E/C.

B

Musical notation for Section B, measures 9-16. Chords: C/D, G/D, Eb/D, Bb/D, Bb, C/Bb, 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, C-7, Bbmaj7, 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 piece, with '(LAST X)' written below it.

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 on ten staves in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The notation includes various rhythmic values, accidentals, and dynamic markings. Above the staves, handwritten chord symbols are provided for each measure. Some measures contain triplets or other specific rhythmic markings.

Chord symbols include: 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.

Additional markings include a circled cross symbol (⊗) at the end of the fourth staff, and the instruction "AFTER SOLOS, D.C. AL" with a circled cross symbol (⊗) at the end of the seventh 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

VIRGO

-WAYNE SHORTER

(BALLAD)

Fmaj7 Bb-7 Eb7 D-7b5 Bb7(#11) Amaj7

A-7 F-7 Bb7 E-7b5 Eb7(#11) Dmaj7

D-7 C-7 F7 Eb7 D7 G-7 Ab7

Dbmaj7 D-7 G7 G-7 C#-7 F#7

Fmaj7 Bb-7 Eb7 D-7b5 Bb7(#11) Amaj7

A-7 F-7 Bb7 E-7b5 Eb7(#11) D-7 Db7#5

C-7 F7 Bbmaj7 ⊕ E7#5 A7#5 D-7 G-7 C7

⊕ E7#5 A7#5 A-7/D

AFTER SOLOS, D.C. AL ⊕

(MED.)

WAIT TILL YOU SEE HER-RICHARD RODGERS/
LORENZ HART

Handwritten musical score for the song "Wait Till You See Her" by Richard Rodgers and Lorenz Hart. The score is written in 3/4 time and includes a key signature of two flats (Bb and Eb). The music is divided into two systems, each with four staves. The first system begins with a first ending bracket over the first two staves. The second system begins with a second ending bracket over the first two staves. Chord symbols are written above the notes on each staff. The score concludes with a double bar line at the end of the final staff.

Chord symbols used in the score:

- F-7
- Bb7
- Ebmaj7
- C-7
- F-7
- Bb7
- G-7
- C7
- 2. D7
- G-7
- C-7
- F7
- Bbmaj7
- G-7
- C-7
- G7#5
- G-7
- C9
- F-7
- Bb7
- Ebb
- G-7/D
- C-7
- C-7/Bb
- A-7b5
- Ab07
- Eb/G
- Gb07
- Bb7/F
- E07
- F-7
- Bb7
- Ebb

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

432

(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} $A_{maj7}/G\#$

$G-7$ $C7$ $A-7$ $D7$ $G-7$ $A7$ $D-7$ $F7$

$Bbmaj7$ $A7$ $D-7$ $G7$ $Abmaj7$ $Dbmaj7$ $G-7$ $C7$

F_{maj7}/A $D-7$ $G-7$ $C7$ $A7/G$ $D7/F\#$ $G7/F$ $C7/E$

$F7/Eb$ $Bb6/D$ $G-7b5/Db$ $C7$ $C7/Bb$ $A-7$ $D7$ $B-7$ $E7$

$A-7$ $F7$ $Bbmaj7$ $A7\#9$ $D-7$ $G7$ $G\#07$

$A-7/C$ $A\flat07/C$ $G-7/C$ $C7$ \oplus $F6$ $D-7$ $G-7$ $C7$

AFTER SOLOS, D.C. AL \oplus

$\oplus A-7/C$ $A\flat07/C$ $G-7/C$ $C7$ $A-7/C$

$A\flat07/C$ $G-7/C$ $C7$ $Gbmaj7$ $Amaj7$ $Gmaj7$ $C7(\#9)$ $Fmaj7$

RIT. - - - - -

(MED. BALLAD)

WE'LL BE TOGETHER AGAIN

- CARL FISCHER / FRANKIE LANE

Handwritten musical score for guitar in 4/4 time. The score consists of ten staves of music with various chord voicings and triplets. The chords are written above the notes.

Staff 1: G^7 C^b A^b7 $D-7$ G^7 $A-7$ $D7\#11$

Staff 2: B^b-7 E^b7 A^bmaj7 $D-7b5$ A^b7 G^7

Staff 3: $D-7b5$ G^7 C^b A^b7 G^7b9 $C-6$

Staff 4: A^b7 G^7 $C-6$ $D-7b5$ A^b G^7 $C-7b5$ G^b F^7

Staff 5: $A-7b5$ A^b7 G^7 C^b A^b7 $D-7$ G^7

Staff 6: $A-7$ $D7\#11$ B^b-7 E^b7 A^bmaj7

Staff 7: $D-7b5$ G^7 C^b $(D-7 G^7)$

WELL YOU NEEDN'T

-THELONIOUS MONK/
MIKE PERRO

(MED.)

(IT'S OVER NOW)

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The music is marked '(MED.)' and '(IT'S OVER NOW)'. The score includes various chord markings such as F7, Gb7, Db7, D7, Eb7, E7, C7, and B7. There are first and second endings indicated by '1.' and '2.' above the staff. The piece concludes with a double bar line and a circled cross symbol. The text 'AFTER SOLOS, D.C. AL' is written below the final staff.

WEST COAST BLUES

(MED.)

-JOHN L. (WES) MONTGOMERY

Main musical notation for West Coast Blues, featuring a 3/4 time signature and a key signature of two flats (Bb and Eb). The melody is written on a single staff with various chord changes and triplets. The chords are: Bb7, Ab7, Bb7, B-7, E7, Eb7, Bb7, F7, Eb7, Bb7.

SOLOS

Solo section consisting of six measures of music, each measure containing a slash (/) to indicate a solo. The chords for each measure are: Bb7, Ab7, Bb7, B-7, E7, Eb7, Ab7, D-7, G7, C#-7, F#7, C-7, C-7, F7, Bb6, Db7, Gb6, F7.

WHAT AM I HERE FOR?

-DUKE ELLINGTON

(MED. SWING)

Chord progressions and musical notation are as follows:

- Staff 1: $Bb\text{maj}7$, $B\flat 7$, $C-7$, $F7$
- Staff 2: $Bb\text{maj}7$, $B\flat 7$, $C-7$, $F7$
- Staff 3: $B\flat 7$, $Bb7b5$, $Eb\text{maj}7$, $D-7$, $G7$
- Staff 4: $C7$, $C-7$, $F7$
- Staff 5: $Bb\text{maj}7$, $B7$, $E7$, $Eb\text{maj}7$, $C-7b5$, $F7$
- Staff 6: $Bb\text{maj}7$, $B\flat 7$, $C-7$, $F7$, $Bb7$, $F7\#9$, $\#5$
- Staff 7: (AFTER SOLOS) $Bb\text{maj}7$, $B\flat 7$, $C-7$, $F7$
- Staff 8: $Bb\text{maj}7$, $B7$, $E7$, $Eb\text{maj}7$, $C-7b5$, $F7$
- Staff 9: $Bb\text{maj}7$, $B\flat 7$, $C-7$, $F7$
- Staff 10: $Bb\text{maj}7$, $G7$, $C7$, $F7$, $Bb7$, Bbb

Additional markings include first and second endings (1. and 2.), triplets, and a key signature change to B-flat at the end.

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

Handwritten musical notation on a single staff, showing the first line of the piece. It begins with a treble clef and a 4/4 time signature. The notes are: quarter note C4, quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

E-7 E°7 D-7 G7 1. D-7 G7 Cmaj7 D-7 G7 2. D-7 G7

Handwritten musical notation on a single staff, showing the second line of the piece. It begins with a treble clef and a 4/4 time signature. The notes are: quarter note C4, quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5. There is a first ending bracket over the last two notes (B4 and C5) and a second ending bracket over the last two notes (B4 and C5).

B

Cmaj7 D-7b5 G7b9 Cmaj7 D-7 G7 C°7 Cmaj7

Handwritten musical notation on a single staff, showing the first line of section B. It begins with a treble clef and a 4/4 time signature. The notes are: quarter note C4, quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

A-7 D7 D-7b5 G7b9

Handwritten musical notation on a single staff, showing the second line of section B. It begins with a treble clef and a 4/4 time signature. The notes are: quarter note C4, quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

A

Cmaj7 A7#5 D- G7 C°7 Cmaj7

Handwritten musical notation on a single staff, showing the third line of the piece. It begins with a treble clef and a 4/4 time signature. The notes are: quarter note C4, quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

E-7 E°7 D-7 G7 D-7 G7 Cmaj7 D-7 G7

Handwritten musical notation on a single staff, showing the fourth line of the piece. It begins with a treble clef and a 4/4 time signature. The notes are: quarter note C4, quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

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

D-7 G7 Cmaj7

Handwritten musical notation on a single staff, showing the fifth line of the piece. It begins with a treble clef and a 4/4 time signature. The notes are: quarter note C4, quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

442

(MED.)

WHISPERING

-RICHARD COBURN/
JOHN SCHONBERGER/
VINCENT ROSE

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody line starts with a piano (p) dynamic and a repeat sign. The bass line provides harmonic support with various chords. The score is divided into two endings.

Chords and Dynamics:

- Melody line: Eb, A-7, D7
- Bass line: Eb, C7#5, C7
- Bass line: F7, Bb7
- 1st Ending: Eb, G-7, Gb07, F-7, Bb7, F-7, Bb7
- 2nd Ending: F-7, Bb7, Db7, Eb, (F-7, Bb7)

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

Ammaj7 / Ab

Ab-7

Ammaj7 / 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

Chord progression for the melody line:

- Measures 1-4: F-7, Bb6, F-7, Bb6
- Measures 5-8: G-7, C7, G-7, C7
- Measures 9-12: G-7, C7, G-7, C7
- Measures 13-16: C-7, F7, A-7b5, D7

Chord progression for the bass line:

- Measures 1-4: Ebmaj7, A-7, D7
- Measures 5-8: Dbmaj7, G-7, C7
- Measures 9-12: F-7, Bb6, F-7, Bb6

Dynamics: *p* (piano) is indicated at the start of measures 5, 9, 13, and 17.

F-7

Bb6

Eb6

Eo7



F-7

Bb6

F-7

Bb6

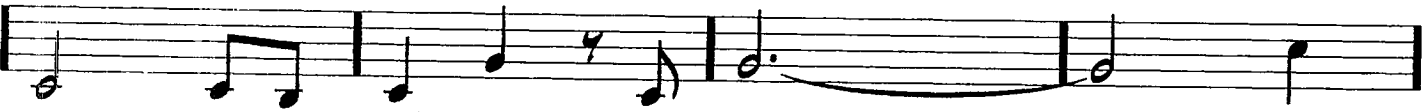


F-7

Bb6

Ebmaj7

C7



F-7

Bb6

F-7

Bb6

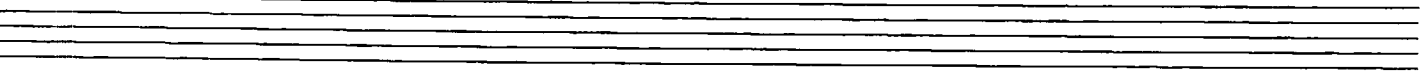
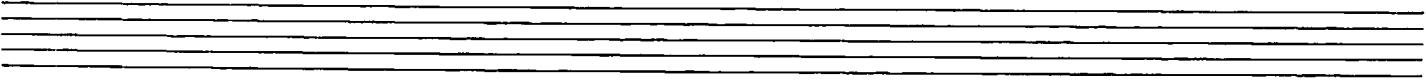
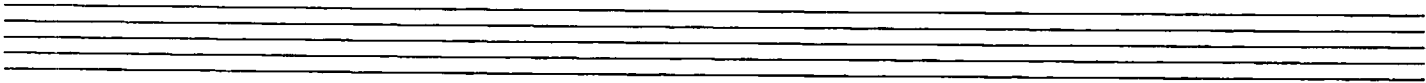
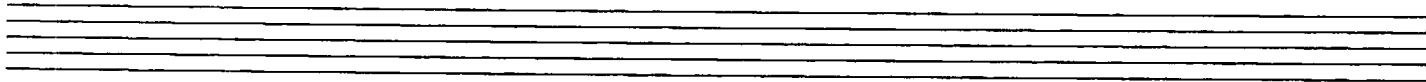


F-7

Bb6

Eb6

(C7)



450

(FAST BOY)

WOODYN' YOU

-DIZZY GILLESPIE

A

G-7b5

C7#9

F-7b5

Bb7#9

Musical staff for section A, measures 1-4. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The notes are: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter).

Eb-7b5

Ab7#9

Dbmaj7

Ab7

Db6

Musical staff for section A, measures 5-8. The notes are: Eb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter), Eb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter), Eb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter), Eb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter).

B

Ab-7

Db7

Ab-7

Db7

Ab-7

Db7

Gbmaj7

Musical staff for section B, measures 1-4. The notes are: Ab4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter).

Bb-7

Eb7

Bb-7

Eb7

Bb-7

Eb7

Abmaj7

Musical staff for section B, measures 5-8. The notes are: Bb4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter).

A

G-7b5

C7#9

F-7b5

Bb7#9

Musical staff for section A, measures 1-4. The notes are: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter).

Eb-7b5

Ab7#9

Dbmaj7

Ab7

Db6

Musical staff for section A, measures 5-8. The notes are: Eb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter), Eb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter), Eb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter), Eb4 (quarter), Fb4 (quarter), Gb4 (quarter), Ab4 (quarter).

MED.) **THE WORLD IS WAITING FOR THE SUNRISE** 451

-ERNEST SEITZ/EUGENE LOCKHART

Handwritten musical score for "The World is Waiting for the Sunrise" in 4/4 time. The score consists of five staves. The first staff is the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in quarter and half notes. The second staff contains guitar chords: F, F#07, E-7, A7, D7, D-7, G7. The third staff is the bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is written in quarter and half notes. The fourth staff contains guitar chords: C6, G7#5, C6, E7. The fifth staff contains guitar chords: F, F#07, E-7, A7, D-7, G7, C6. The piece ends with a double bar line and repeat dots.

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.

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 Cmaj7 E-7 Eb7

D-7 / F-7 Bb7 A-7 D7 ^{1.} D-7 G7 E-7 A7b9

^{2.} D7 / D-7 G7 Cb Fmaj7 F#o7 C/G A7

D-7 G7 Cmaj7 B-7b5 E7b9 A- A-(maj7)

A-7 D7 D-7 G7 D-7 G7 E-7 A7#5

D-7 G7#5 Cmaj7 D-7 / F-7 Bb7 A-7 D7

D7 / D-7 G7 Cb (E-7 A7b9)

FINE

456

(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, 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 musical score is written for a single melodic line in 4/4 time, starting with a key signature of two flats (Bb and Eb). The melody is divided into six systems, each with a corresponding line of chord symbols written above the staff. The first system begins with a repeat sign. The second system includes a first ending (marked '1.') and a second ending (marked '2.'). The piece concludes with a double bar line and the word 'FINE' written below the staff.

(BALLAD)

YOUNG AT HEART

- JOHNNY RICHARDS
CAROLYN LEIGH

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 melody line consists of several phrases, many of which include triplet markings. The guitar accompaniment line provides harmonic support with various chords and rhythmic patterns.

Chords and Chord Progressions:

- Phrase 1: Bbmaj7, Dbo7
- Phrase 2: C-7, F7, C-7
- Phrase 3: F7, F7#5, Bbmaj7
- Phrase 4: D-7b5, G7, D-7b5, G7, G-7, C7
- Phrase 5: G-7, C7, F7, C-7, F7
- Phrase 6: Bb6, C-7, F7
- Phrase 7: Ebmaj7, C-7b5, Bbmaj7, G-7, C-7, F7
- Phrase 8: Bb, Bb/D, Eb6, Eo7, C-7/F, F7, Bb6 (F7)

FINE

462

(MED.) YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

-RUSS MORGAN/LARRY STOCK/JAMES CAVANAUGH

Handwritten musical score for "You're Nobody 'Til Somebody Loves You" in G major, 4/4 time. The score consists of 11 staves of music with various chords and a key signature of one sharp (F#).

Chords and notes across the staves:

- Staff 1: Gmaj7, B7, E7
- Staff 2: A-7, D7, G6
- Staff 3: B-7, Bb07, A-7
- Staff 4: A-7, A7, A-7 D7, A-7 D7
- Staff 5: Gmaj7, B7, E7
- Staff 6: A-7, E7, A- E7/B, A-/C
- Staff 7: C, C#07, Gmaj7, F#7, F7, E7
- Staff 8: A-7, D9, D7b9, G6, F9, Eb7, D7
- Staff 9: G6, F9, G6

Additional markings include a double bar line at the end of the 4th staff, a circled cross symbol (⊕) at the end of the 8th staff, and the instruction "AFTER SOLOS, D.C. AL ⊕" at the end of the 9th staff.