

**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: Eb-7, Ab-7, Gb-7, Eb-7, Bb-7b5, Eb-7, Ab-7, Gb-7, Eb-7, Bb-7, Eb-7, Gbmaj7, B7, Gbmaj7, Gb7, Ab7, A-7, Gb-7, Eb-7, D-7, Bb7b5, Eb-7.

W/ BASS FILLS

3

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

2. F-7

Musical notation for the solo section, starting with a double bar line and a fermata over a whole note F-7 chord. A measure rest of 16 measures follows, then a second ending marked '2.' with a repeat sign and a whole note F-7 chord.

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

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

D-7 G7 Cmaj7 A-7

D-7 G7 C#-7 F#7 D-7 G7

Cmaj7 C-7 F7 Bbmaj7 Bb-7 Eb7

Abmaj7 D-7 G7b9 Cmaj7 (A-7 D-7 G7)

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]

A-7 B7#9 E7#5 A-7

B7#9 E7#5 A-7 Fmaj7

A-7 1. E-7b5 2. A-7

[A]

B7b9 E7#5 A-7

D-7 G7 Cmaj7

B7 Bb7b5 A-7 Ab07 C9/G C7#9/G B7#9/F#

B7b9 E9sus4 A-7

B D⁷

D⁻⁷

A⁻⁷



D⁷

D⁻⁷

A⁻⁷

E^{-7b5}



C A⁻⁷

B^{7#9}

E^{7#5}

A⁻⁷



B^{7#9}

E^{7#5}

A⁻⁷

F^{maj7}



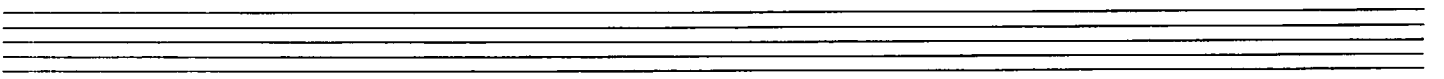
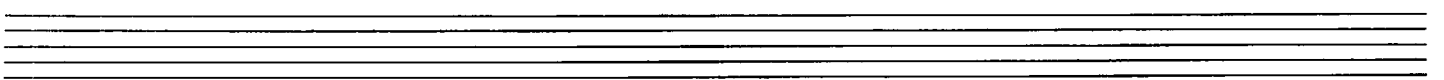
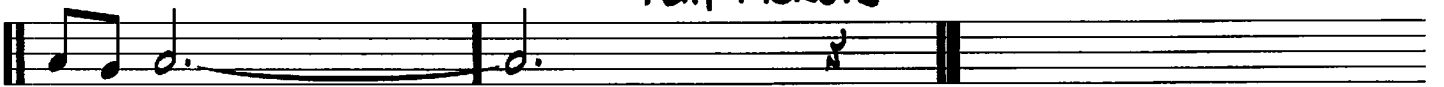
A⁻⁷

(TO SOLOS)



A A⁻⁷

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



(BALLAD)

ALFIE

-BURT BACHARACH/HAL DAVID

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

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

ALICE IN WONDERLAND

-SAMMY FAIN/
BOB HILLIARD

(MED.)

The musical score is written on ten staves in treble clef with a 3/4 time signature. It includes piano dynamics (p) and various guitar chords. 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 (first ending), A7, Cmaj7 (second ending), A7, D7, G7, E-7, A-7, D-7, G7, Cmaj7, Fmaj7, 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

Musical notation for the Intro section, consisting of two measures. The treble staff has a whole rest. The bass staff contains a rhythmic pattern of eighth notes: G4, A4, B4, G4, F4, E4, D4, C4. A G7 chord is marked above the first measure.

Musical notation for the first part of the Head section, consisting of two measures. The treble staff has a whole rest. The bass staff contains a rhythmic pattern of eighth notes: G4, A4, B4, G4, F4, E4, D4, C4. A 2nd x marking is present above the second measure.

HEAD

G7

Musical notation for the second part of the Head section, consisting of one measure. The treble staff contains a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). A G7 chord is marked above the first note.

Musical notation for the third part of the Head section, consisting of two measures. The treble staff contains a melodic line: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Chords C7 and G7 are marked above the first and second measures respectively.

Musical notation for the fourth part of the Head section, consisting of two measures. The bass staff contains a bass line: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). Chords D7, Eb7, D7, and G7 are marked above the first and second measures respectively.

PLAY 4 BAR INTRO VAMP BETWEEN HEAD/
SOLOS

Four empty musical staves provided for improvisation or soloing.

ALL BY MYSELF

-IRVING BERLIN

(MED.)

Cmaj7 C6 D7 A7 D7

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

Cmaj7 C6 F#-7 B7 E7

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

Cmaj7 C6 D7 A7 D7

G7 D-7 G7 E7 E7#5 E7

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

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

(MED. SWING)

ALL OF ME

-SEYMOUR SIMONS/
GERALD MARKS

A C⁶

E⁷

A⁷

D⁻⁷

E⁷

A⁻⁷

D⁷

D⁻⁷

G⁷

B C⁶

E⁷

A⁷

D⁻⁷

F⁶

F⁻⁶

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

A⁷

D⁻⁷

G⁷

C⁶ (E^bo⁷ D⁻⁷ G⁷)

FINE

(BALLAD)

ALL OF YOU

Ab-6 Ebmaj7 F-7b5 Bb7b9

Ab-6 Ebmaj7 Ab-7 Db7

G-7 Gb07 F-7 Bb7

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

Ab-6 Ebmaj7 F-7b5 Bb7b9

Ab-6 Ebmaj7 G-7 C7b9

Abmaj7 A-7b5 D7b9 G-7 Db9 C7

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

FINE

ALL THE THINGS YOU ARE

- JEROME KERN / OSCAR HAMMERSTEIN II

(MED.)

INTRO

Db7#9

C7#9

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

A musical staff containing a sequence of notes: G^b4, A^b4, B^b4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The staff ends with a double bar line.

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

\oplus B^b7 E^b7 A^b7 E^b7

A musical staff starting with a double bar line and a \oplus symbol. It contains notes: G^b4, A^b4, B^b4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The staff ends with a double bar line.

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

A musical staff containing notes: G^b4, A^b4, B^b4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The staff ends with a double bar line.

(♩ = 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



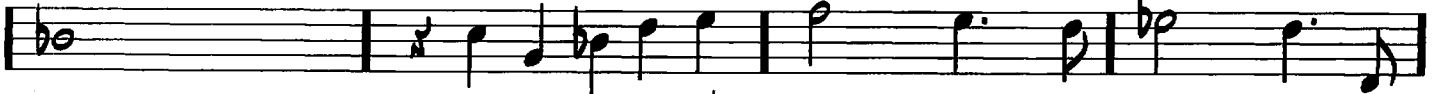
G-7

C7sus4

Bbmaj7 A-7

F-7

E-7



G7b9sus4

Ebmaj9/G

G7b9sus4

Ebmaj9/G



SOLOS

D G7b9sus4

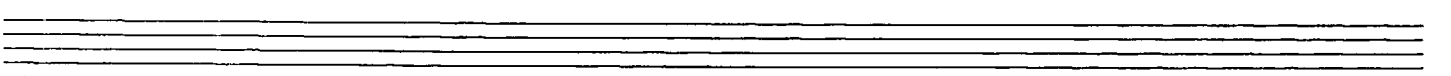
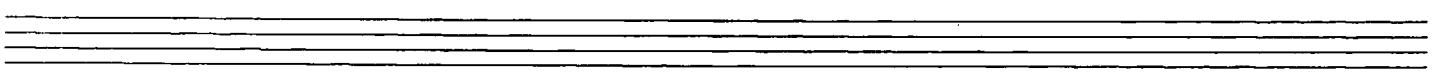
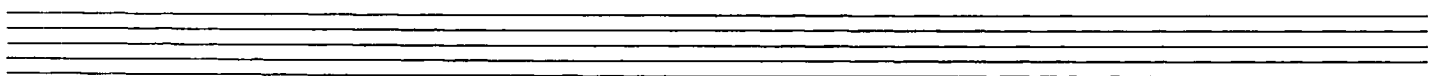
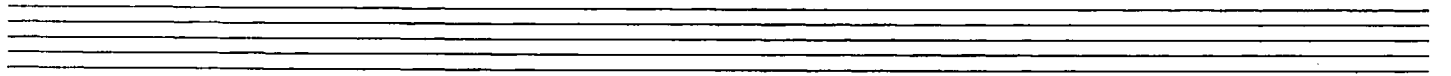
Ebmaj9/G

G7b9sus4

Ebmaj9/G



REPEAT AND FADE



(SLOW BLUES)

ANGEL EYES

-MATT DENNIS/
EARL BRENT

The musical score is written on a single staff in 4/4 time with a key signature of two flats (Bb and Eb). 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' in 4/4 time, key of Bb. The score includes the following chord symbols and musical notations:

- Staff 1: $Bb6$, $C-7$, $F7$, $Bb6$, $G-7$
- Staff 2: $C-7$, $F7$, $F-7$, $Bb7$, $Eb7$, $Ab7$
- Staff 3: $D-7$, $G7$, $C-7$, $F7$, $C-7$, $F7$, $Bb6$
- Staff 4: $D7$, $G7$
- Staff 5: $C7$, $F7$
- Staff 6: $Bb6$, $C-7$, $F7$, $Bb6$, $G-7$, $C-7$, $F7$
- Staff 7: $F-7$, $Bb7$, $Eb7$, $Ab7$, $C-7$, $F7$, $Bb6$

The score features various musical notations including eighth notes, quarter notes, and rests. A triplet of eighth notes is marked with a '3' in a bracket on the fifth staff. The piece concludes with a double bar line on the seventh staff.

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 several triplet markings. Chord symbols are placed above the notes, including F-b/G, Cmaj7, D-7b5, G7, Cmaj7, G-7, C7, Fmaj7, B-7b5, E7, A-, A7/G, F#-7b5, B7#5, B-7, E7, E-7b5, A7, F#-7b5, F#7, C/E, Eb7, D-7b5, C/E, B-7b5, E7, A-, A7/G, F#-7b5, B7#5, E-7b5, D-7, G7, F-b/G, Cmaj7, E-7b5, A7#5, D7, D-7, G7, C6, and finally FINE.

APRIL JOY

$\text{♩} = 176$
EVEN BEATS

A Bbmaj7

A-7/D

Bbmaj7

A/Bb

3

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

Gb/C F7#5 Bb-7

E7b5 E7 Db7#11

Gb/C F#7#5 Bb-7

Gb13

Bb-7 Gb13

HEAD

Bb-7

Gb13

Bb-7

Gb13

(CONT. RHYTHM SIM.)

Eb7

E7

Eb7

Gb13

Bb-7

Ab-7

(Db7)

Eb7

Gb13

Bb-7

Gb13

Bb-7

B7

2. Bb-7

B9b5

NO ANTICIPATION ON SOLOS - COMP CHANGES
AFTER SOLOS, D.S. AL

(TAKE REPEAT)

Bb-7

Gb13

Bb-7

B7

(♩=220)

AU PRIVAVE

-CHARLIE PARKER

F G-7 C7 F G-7

C-7 F7#5 Bb7 Bb-7 Eb7

F G-7 A-7 D7 G-7

C7 F D7b9 G-7 C7

2. G-7 C7

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

G-7 C7 Fm4'7

(BALLAD)

AUTUMN IN NEW YORK

-VERNON DUKE

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

AUTUMN LEAVES

- JOSEPH KOSMA /
JOHNNY MERCER /
JACQUES PREVERT

(MED. JAZZ)

Intro → E- B7 x2

Chord annotations in the score include: A-7, D7, Gmaj7, Cmaj7, F#-7b5, B7, E-, F#-7b5, B7b9, E-, A-7, D7, Gmaj7, F#-7b5, B7b9, E-7, A7, D-7, G7, 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. FUNK)

F13

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

F13

F13

E7#9

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

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

C7#9

F13

Sixth system of music: Bass clef. Chords C7#9 and F13 are written 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 written above the staff. Ends with '(SOLO TO FADE)'.

42

(BRIGHT BLUES)

BESSIE'S BLUES

-JOHN COLTRANE

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

Handwritten musical notation for the second system of 'Bessie's Blues'. The notation includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The music continues with a melodic line and a repeat sign at the end of the system.

Four empty musical staves for improvisation or accompaniment.

(BALLAD)

BEWITCHED

-RICHARD RODGERS/
LORENZ HART

Handwritten musical score for the song "Bewitched". The score is written on a grand staff (treble and bass clefs) in 4/4 time. It includes a key signature of one flat (B-flat major) and a common time signature (C). The music features a variety of chord voicings and melodic lines. The score is divided into two systems, with a repeat sign and first/second endings in the second system.

Chord voicings and melodic lines are as follows:

- System 1:
 - Staff 1: Cmaj7, C#o7, D-7, D#o7, C/G, E7, Fmaj7, F#o7
 - Staff 2: C/G, Eb7, D-7, G7, A7b9, D-7, G7
 - Staff 3: D-7, G-7, C7, Fmaj7, E-7b5, A7b9, D-, D-(maj7), D-7, D-6
 - Staff 4: A-, A-(maj7), A-7, A-6, D-7, G7, D-7, G7
 - Staff 5: E-7, Eb7, D-7, G7, Cmaj7, C#o7, D-7, D#o7
 - Staff 6: C/G, E7, Fmaj7, F#o7, C/G, Eb7, D-7, G7
 - Staff 7: Cb (A-7, D-7, G7)
- System 2:
 - Staff 8: Cb (A-7, D-7, G7)

FINE

44

(MED. SLOW)

BIG NICK

-JOHN COLTRANE

Chord progression: Gmaj7 E-7 A-7 D7 Gmaj7 E-7 A-7 D7 G G⁷/B C C^{#o}7 G/D E7 1. A-7 D7 2. A-7 D7 G

SOLOS - TAKE 1st ENDING ONLY

(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 Gbmaj7 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

G7 C7 F6 A7#5(b9)

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

G7 C7 F6

B

B7#5 E7b5 A7#5 D7b5

G7#5 C7(#11) Gb7 Fmaj7

B7#5 E7b5 A7#5 D7b5

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

FINE

BLACK NARCISSUS

-JOE HENDERSON

(JAZZ WALTZ)
♩ = 130

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

Ab-7 Bb-7/Ab Ab-7 Bbmaj7b5

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

HEAD

FINE

BLACK ORPHEUS

- LUIZ BONFÁ

(BOSSA)

Handwritten musical score for guitar in 4/4 time, featuring chords and melodic lines across ten staves.

Staff 1: A- | B-7b5 E7b9 | A- | B-7b5 E7b9

Staff 2: A- | D-7 G7 | Cmaj7 | C#o7

Staff 3: D-7 | G7 | Cb | Fmaj7

Staff 4: B-7b5 | E7b9 | A- | B-7b5 E7b9

Staff 5: A- | B-7b5 E7b9 | A- | B-7b5 E7b9

Staff 6: E-7b5 | A7b9 | D-

Staff 7: D- | D-7/C | B-7b5 E7b9 | A- | A-7/G | Fmaj7

Staff 8: B-7b5 | E7b9 | A- | ⊕ B-7b5 E7b9

Staff 9: ⊕ A-_{outro} | D-7 | A-7 | D-7 | A-7 | D-7 | E-7

Staff 10: A-

AFTER SOLOS, D.C. AL ⊕

(MED. UP BOSSA)

BLUE BOSSA

- KENNY DURHAM

Chords: C-, F-7, Bb7

Chords: D-7b5, G7#5(#9), C-

Chords: Eb-7, Ab7, Dbmaj7

Chords: D-7b5, G7#5(#9), C-, D-7b5, G7#5

PLAY HEAD TWICE AFTER SOLOS, D.S. AL

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

Chords: C-, A7#9, D-7b5, G7#5

Chord: 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" (also known as "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 begins with a whole rest. The third line begins with a whole rest. The fourth line begins with a first ending bracket over a whole rest, followed by a second ending bracket over a whole rest. The piece concludes with a double bar line and the word "FINE" written below the staff. Chord symbols are written above the staff: Eb7#9 above the first line, Ab7(#11) above the second line, Eb7#9 above the third line, and Bb7#9 above the third line. First and second endings are both labeled "1. Eb7#9" and "2. Eb7#9" respectively.

(MED. SWING)

BLUES FOR ALICE

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

(MED. JAZZ
WALTZ)**BLUESETTE**-JEAN THIELEMANS/
NORMAN GIMBEL

B^bmaj7 **A-7b5** **D7**
G-7 **C7** **F-7** **Bb7** **E^bmaj7**
E^b-7 **A^b7** **Dbmaj7**
Db-7 **G^b7** **C^bmaj7** **C-7**
F7 **D-7** **Db7** **C-7** **F7**
D-7 **G7**
C-7 **F7**
B^bb (**G-7** **C-7** **F7**)

(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/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)

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

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*(J=166
EVEN 8ths)*

BRIGHT SIZE LIFE

-PAT METHENY

A %

N.C.(G/A) Gmaj7

Bbmaj7b5/A D D/C

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

B G/A F/G

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

C Gmaj7 Bbmaj7b5/A

D D/C A7 Dmaj7

D.S. FOR SOLOS

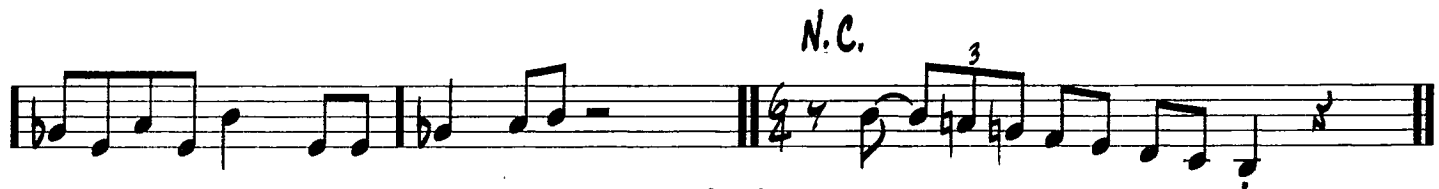
(MED. UP)

BROAD WAY BLUES

-ORNETTE COLEMAN

A

E^b7



B

C7



A^b PEDAL

FINE

REPEAT HEAD IN/OUT

BROADWAY

- BILL BYRD / TEDDY MCRAE / HENRI WOODS

(UP)

Handwritten musical score for the song "Broadway". The score is written in 4/4 time and consists of ten staves of music. The key signature has three flats (Bb, Eb, Ab). The music includes various chords and a repeat sign with first and second endings.

Chords and markings:

- Staff 1: Eb6, Ab7
- Staff 2: F-7, Bb7
- Staff 3: 1. Eb6, F-7, Bb7, 2. Eb6
- Staff 4: Bb-7, Eb7, Abmaj7
- Staff 5: Ab-7, Db7, Gbmaj7, F-7, Bb7
- Staff 6: Eb6, Ab7
- Staff 7: F-7, Bb7, Eb6

(BALLAD)

BUT BEAUTIFUL - JIMMY VAN HEUSEN / JOHNNY BURKE

Gmaj7 B-7b5 E7b9 A-7

C#-7b5 F#7b9 Gmaj7 B-7b5, E1 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.)

Chords and musical notation for the first ten staves:

- Staff 1: C-7, F7, Bbmaj7 Ebmaj7
- Staff 2: D-7, G7, C-7, F7, Bb6, Eb7
- Staff 3: D-7b5, G7b9, F7, Bb6, Ab-7, Db7
- Staff 4: Gbmaj7 Eb-7, Ab-7, Db7, Gbmaj7
- Staff 5: G-7, C7, C-7, F7 / D-7, Db-7
- Staff 6: C-7, F7, Bbmaj7 Ebmaj7, D-7, G7
- Staff 7: C-7, F7, D-7b5, G7b9
- Staff 8: C-7, Eb-6, Bbmaj7
- Staff 9: 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 "p".

FINE

(MED.)

CALL ME IRRESPONSIBLE

-JAMES VAN HEUSEN/SAMMY CAHN

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

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

G-7 C7 A-7b5 D7b9

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

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

A7 A-7 D7 G-7 C7

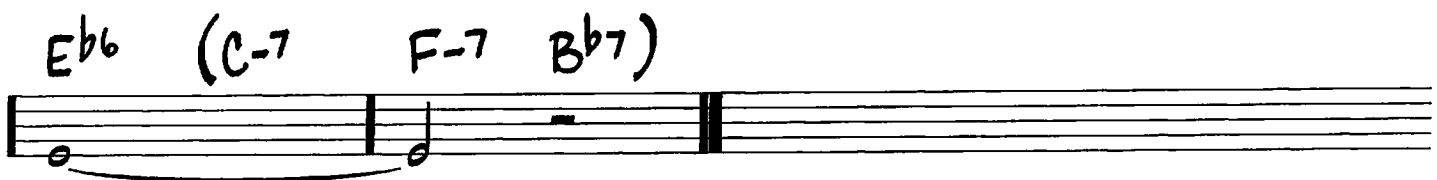
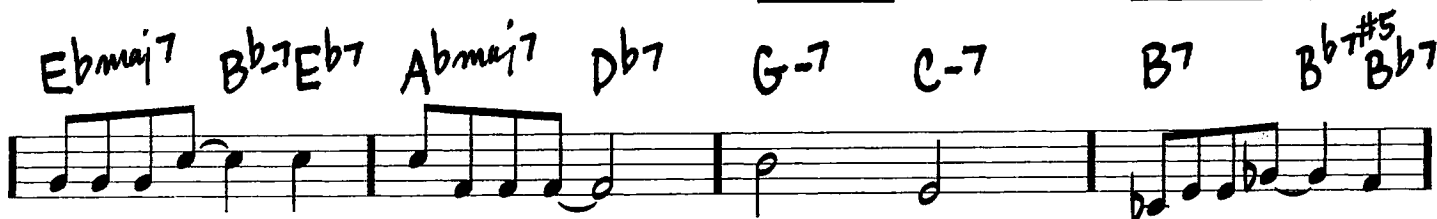
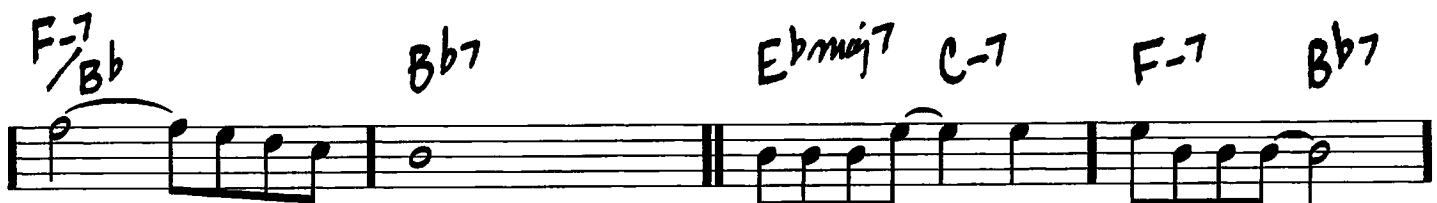
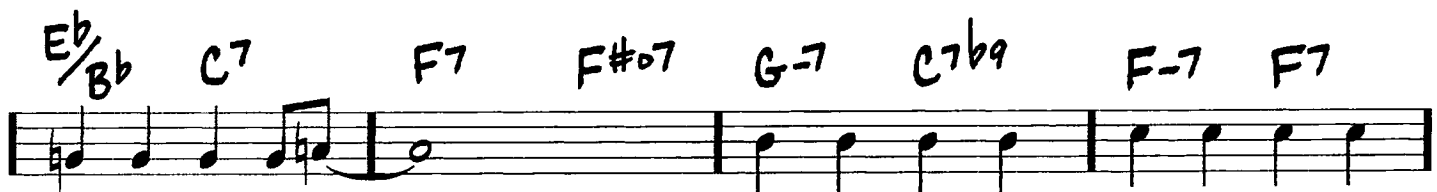
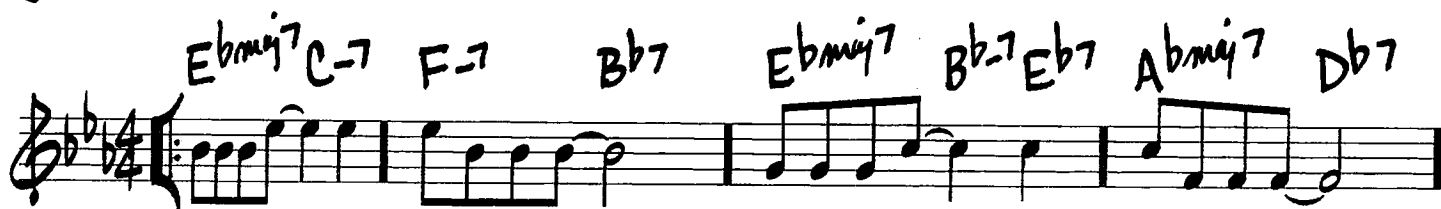
A-7b5 D7 G-7 C7 E7sus4 A7

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

CAN'T HELP LOVIN' DAT MAN

(BALLAD
OR MED.)

-JEROME KERN/OSCAR HAMMERSTEIN II



(BALLAD)

CENTRAL PARK WEST

- JOHN COLTRANE

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

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

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

(SAMBA)
♩ = 116

CAPTAIN MARVEL

-CHICK CDREA

A- E-

B- F#-

Bb- Bb/Ab G-7b5 C7b9

Dbmaj7 Gbmaj7b5 C-7/F F7

Bbmaj7 Ebmaj7b5

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

G- Ab

D-7

E^bmaj7

E-7b5

E^bmaj7



D-7

D^b7(#11)

C-7

C-7/F



G- F

E^b F

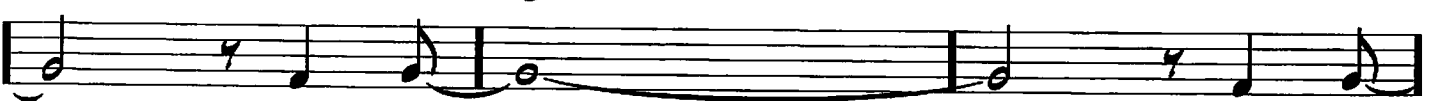
G- F

E^b F



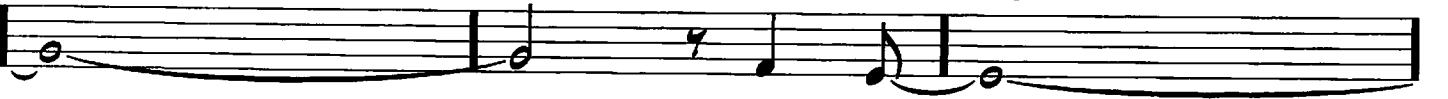
2.
E^b

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/D# Db/F Eb-7 Bb-7 Eb-

Ab-7 Db B7sus4 Bbmaj7#11

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

A7/G B7/A

(MED. BOSSA) CHEGA DE SAUDADE (NO MORE BLUES)

- ANTONIO CARLOS JOBIM / VINICIUS DE MORAES

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music. The notes are primarily quarter and eighth notes, often beamed together in groups. Chord symbols are written above the notes, indicating the harmonic structure. The score begins with a treble clef and a key signature of one flat. The first staff starts with a D- chord, followed by D-7/C, E7/B, and E7. The second staff continues with E-7b5, A7b9, D-, and E-7b5 A7b9. The third staff has D-, B-7b5 E7, and A-7. The fourth staff features Bbmaj7 and A7b9. The fifth staff returns to D-, D-7/C, E7/B, and E7. The sixth staff includes E-7b5, A7b9, D-, and D7b9. The seventh staff has G-, G-7/F, A7/E, A7, D-, and D-7/C. The eighth staff contains B-7b5, Bb-6, D-, and A7. The ninth staff starts with Dmaj7, B7#5/D#, and E-7. The score concludes with a double bar line.

A7sus4 A7

D07

Dmaj7

F#-7

F07

E-7

E7

E-7b5

A7

Dmaj7 Dmaj7 / C#

B-7

E7

F#7

B-7

Bb-7

A-7

D7b9

Gmaj7

G-7

F#-7

B7

B7#5

E7

E-7

A7sus4 / G

F#-7

B7#5

E7

E-7

A7sus4

D6

(A7#5)

(BALLAD)

CHELSEA BRIDGE

-BILLY STRAYHORN

Eb7(#11) Db7(#11)
 Eb7 Db7 Bb7 Eb-7 Ab7
 Db6 1. / C7 B7 Bb7 2. / Db / B7
 F#-7 B7 Ab-7 G°7 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). The music features a variety of chords including Bbmaj7, F7#5, F-7, Bb7, Ebmaj7, Ab9, Bb6, D-7, C7, C-7, D-7, G7b9, C-7, F7#5, F7, Bb6, C#-7, F#7, Bmaj7, B-7, E7, Amaj7, A6, A-7, D7, Gmaj7, G-7, C7, C-7, F7#5, Bbmaj7, Ab9, Bb6, D-7, C7, C-7, F7, Bb6, and (C-7 F7#5). The piece concludes with a "FINE" marking.

(BOBBA) CHERRY PINK AND APPLE BLOSSOM WHITE

-LOUIGUY/JACQUE LARUE/MACK DAVID

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

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

First Ending: 1. Eb6

Second Ending: 2. Eb6

The score consists of eight staves. The first staff is the melody line in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The second staff is the bass line in bass clef. The third staff contains first and second endings for the melody. The fourth through seventh staves continue the bass line with eighth-note patterns. The eighth staff concludes the piece with a final chord and 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: Bbmaj7, Eb-6/Bb, Bbmaj7, Eb-6/Bb, Bbmaj7, Eb-6/Bb, G-7, D7b9, G-7, D7b9, G-7, C7, C-9/F, F7, Bbmaj7, Eb-6/Bb, Bbmaj7, Eb-6/Bb, Bbmaj7, D7#5(#9), Ebmaj7, Ab9, C-7b5/Gb, Bbmaj7/F, Eb-6/Gb, G-7, C7, C-9/F, F7, and Bbmaj7, Eb-6/Bb, Bbmaj7, Eb-6/Bb, Bbmaj7.

Additional markings include a circled cross symbol (⊕) and the instruction "AFTER SOLDS, D.C. AL" with a circled cross symbol.

CHIPPIE

- ORNETTE COLEMAN

(FAST)

INTRO

F N.C. (PLAY 3x)

A Fm7 G-7 A-7 G-7 Eb7 D7 G-7b5 C7

F7 Bb7 B07 F7/C D7(#9) G-7 C7

2. **B** G-7 C7 F7 Bb7

G7 C7

A Fm7 G-7 A-7 G-7 Eb7 D7 G-7b5 C7

F7 Bb7 B07 F7/C D7(#9) G-7 C7 (F)

FINE

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

(LATIN BLUES)

CHITLINS CON CARNE

INTRO N.C.

C7#9

F7

C7#9

G7

F7

C7#9

2. (TO SOLOS)

(PLAY PICKUPS, NO REPEAT)

REPEAT AND FADE

G7

F7

C7#9

(MED. BALLAD)

COME SUNDAY

-DUKE ELLINGTON

F7 Eb7 F7 / / D7#5 G7

C-7 F7 Bb Eb/Bb Bb7 Bb6

D7 Eb7 D7 G-7 C7

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

F7 Eb7 F7 / / D7#5 G7

C-7 F7 Bb Eb/Bb Bb7 Bb6

(LATIN)

COMO EN VIETNAM

-STEVE SWALLOW

INTRO

Bb

HEAD

Bb

E minor 7

E7

A7b9

Eb7

Ab7

Db

Gb7

Eb7

Ab7

Db

Gb7

F7

(ENDING)

Bb

CON ALMA

-JOHN "DIZZY" GILLESPIE

(LATIN)

INTRO

Db9 C9

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

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

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

Emaj7 F-7 Bb7, B7

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

Dbmaj7 F7/C Bb-7 Ab7 G7 Db7b5 Cmaj7

C C7b9

G^b



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

F-(m⁷)

C⁷ N.C.

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

PLAY **C** IN/OUT

AFTER SOLOS, D.S. AL

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

F-(m⁷)

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

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

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 of music. The key signature has one sharp (F#). The score includes various chords and melodic lines with 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

C-II

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

D^7 G^-7

$B^b \text{maj}^7$ 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

(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)

(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) AFTER SOLOS, D.C. AL

(FILL)-----

D NATURAL BLUES

(MED.)

-JOHN L. (WES) MONTGOMERY

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

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

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

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

SOLOS

D7

G7

D7

Empty musical staff for solo accompaniment.

G7

D7

Empty musical staff for solo accompaniment.

E-7

A7

D7

G7

D7

A7

Empty musical staff for solo accompaniment.

DAARHOUT

-CLIFFORD BROWN

(UP SWING)

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

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

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

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

Chords: F7, Emaj7, Ebmaj7

Chords: Bb-7, Eb7, Abmaj7, Ab6

Chords: Ab-7, Db7

Gbmaj7

Bb7

Eb-7

Ab7

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

Db-7

Gb7

Cbmaj7

(Bb7#5)

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

Ab-7

Gb7

F7

Emaj7

Ebmaj7

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

1. Ab-7

Db7

Gbmaj7

Gbb

Eb-7

Ab7

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

C-7b5

B7

Bb7 ⊕

(SOLO BREAK)

2. (Bb7#5)

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

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

⊕

Ebmaj7

3

DRUM FILL

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

Empty musical staff lines.

(MED. SWING)

DANCING ON THE CEILING

-RICHARD RODGERS/LORENZ HART-

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

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

G-7 C7 Fmaj7 C-7 F7

Bb6 Eb7 A-7 D7b9 G-7 C7

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

G-7 C7 F6 (G-7 C7)

FINE

(MED. BALLAD)

DARN THAT DREAM

- JIMMY VAN HEUSEN /
EDDIE DELANGE

G^{mi7} / B^{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 G⁶

DAY WAVES

-CHICK COREA/
NEVILLE POTTER

(LATIN)

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

G7 A- D-7 E7#9 F

F#-7b5 G7sus4 Eb7#11 / G

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

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

Ab7sus4 Ab7 Bb- Eo Ebmaj7

FINE

DAYS AND NIGHTS WAITING

(LATIN)

- KEITH JARRETT

A
 C-7 F7 Bbmaj7 A7

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

B
 C-7 F7 Eb-7 Ab7

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

A
 C7 F7 Bbmaj7 A7

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

FINE

DEAR OLD STOCKHOLM

-VARMELAND

(MED.)

Chord progression for the first system:

Melody: D-9, D-9#5, D-9, D-9#5

Bass: D-7, E-7b5, A7b9, D-7, G-7C7, Fmaj7

Chord progression for the second system:

Melody: D-9, D-9#5, D-9, D-9#5

Bass: E-7b5, A7b9, D-7, B-7b5, E-7b5, A7b5(b9)

Chord progression for the third system:

Melody: D-9, D-9#5, D-9, D-9#5

Bass: Fmaj7, D-7, G-7, C7, Fmaj7, D-7, G-7, A7(#9)

Chord progression for the fourth system:

Melody: D-7, E-7b5, A7b9, D-7, G-7C7, Fmaj7

Bass: E-7b5, A7b9, D-7, C7sus4

Final section:

A7b9, D-7, N.C. (SOLD BREAK)

AFTER SOLDS, D.S. AL

Final chord: 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)

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 B-7 E7 E-7 A7 Dmaj7 G-7 C7

Fmaj7 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)

FINE

(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 has 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)

Eb-7 Ema7#11

Eb-7 Ema7#11

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

HEAD

Eb-7 Ema7#11

Eb-7 Ema7#11

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

Eb-7 Ema7#11

Eb-7 A7#11

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

Ab7#11

F#-7

B7

Eb-7 A7#11

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

Ab7#11

F#-7

B7

⊕

Eb-7 Ema7#11

1.

2.

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

SOLOS

E^b-7

E^{major}7#11

E^b-7

E^{major}7#11

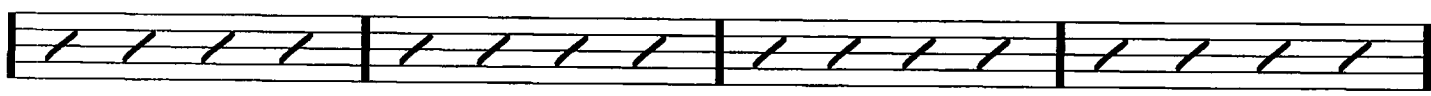


E^b-7

E^{major}7#11

E^b-7

A7#11

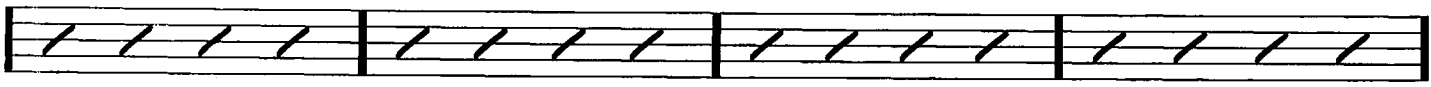


A^b7#11

F#-7 B7

E^b-7

A7#11



A^b7#11

F#-7 B7

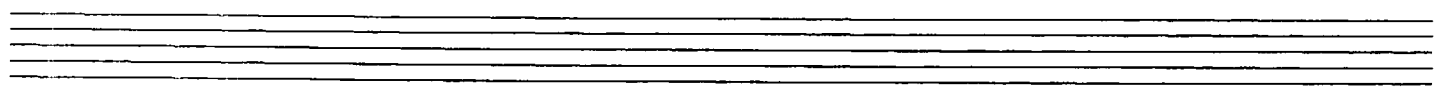
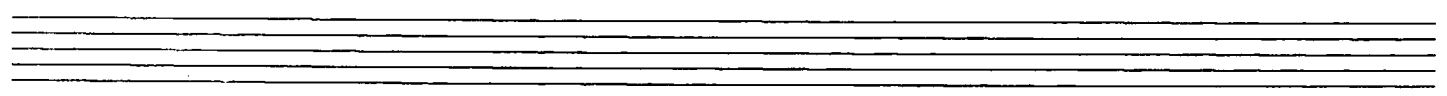
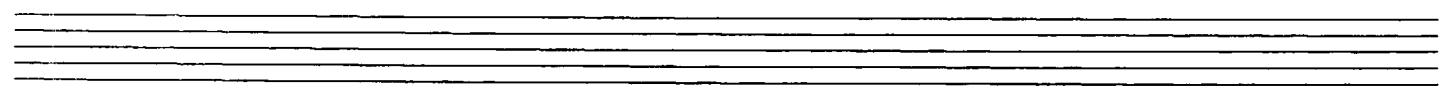
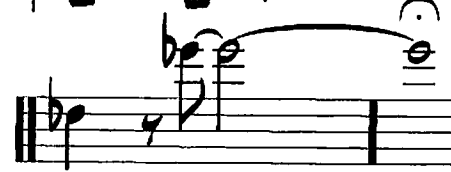
E^b-7

E^{major}7#11



⊕ E^b-7 E^{major}7#11

AFTER SOLOS, D.S. AL ⊕
(TAKE REPEAT)



(MED. BOSSA)

DESAFINADO

-ANTONIO CARLOS JOBIM/
NEWTON MENDONÇA

A Fmaj7

G7b5



G-7

C7

A-7b5

D7b9



1. G-7

A7b9

D7

D7b9



G7b9

Gbmaj7

(C7b9)



2. G-7

Bb-6

Fmaj7

B-7b5

E7#9



Amaj7

Bb07

B-7

E7



B Amaj7

Bb07

B-7

E7



A^{ma}7

F[#]-7

B-7

E7



C^{ma}7

C[#]o7

D-7

G7



G-7

E^b-6

G7

C7b9



C F^{ma}7

G7b5



G-7

C7

A-7b5

D7



G-7

B^b-6

F^{ma}7

D-7



G7

B^b-7

E^b7



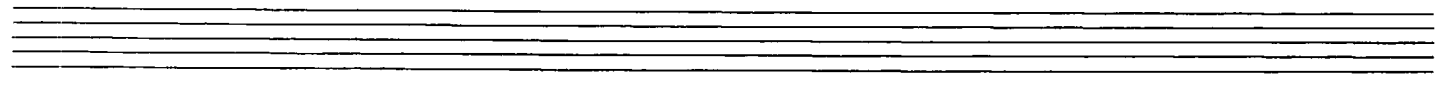
G7

G-7

C7

F6

(C7)



DESERT AIR

- CHICK COREA

(JAZZ WALTZ)

Dbmaj7 / F C-7 / F Gbmaj7 / F

F- Cmaj7 Dbmaj7

E7#9 F-7

Gmaj7 Abmaj7 / G

Gmaj7 Abmaj7 / G Emaj7

A-/E Emaj7 A-/E

Bmaj7 Cmaj7#11 / B

1. Bb-7b5 C7b9

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

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

E- G- Bb-6 Db-7b5

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

F- Gbmaj7/F F- Gbmaj7/F

F- Gbmaj7/F F- Gbmaj7/F

(ENDING)
 Faust

DEXTERITY

- CHARLIE PARKER

(BOP)

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

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

²C-7 F7 B \flat A-7 D7 A-7 D7

D-7 G7 G-7 C7

C-7 F7 B \flat C-7 F7b9

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

C-7 F7 B \flat

DIZZY ATMOSPHERE

(FAST BOP)

-JOHN "DIZZY" GILLESPIE

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

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

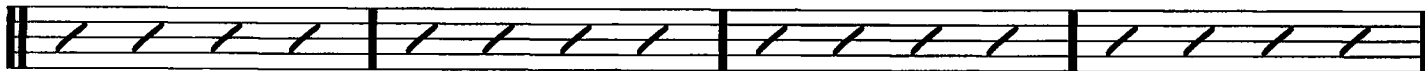
1. Db7 G7 C7 2. Db7 C7 F-6

F7(b9)

Bb^b₆/_F

F7(b9)

Bb^b₆/_F

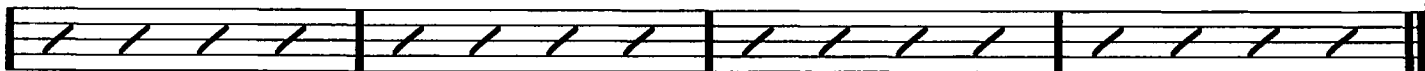


F7(b9)

Bb^b₆/_F

F7(b9) Bb^b₇/_F

F7(b9)



Bb₇

G^b_{7b5}

C⁷

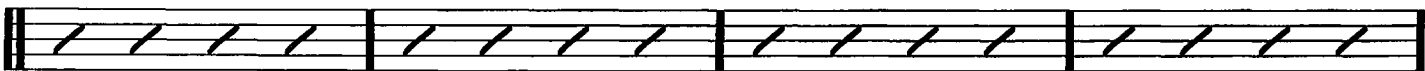
F⁷

Bb^b₇

E^b₇

Ab^b₇

Db^b₇



G^b₇

Db^b₇



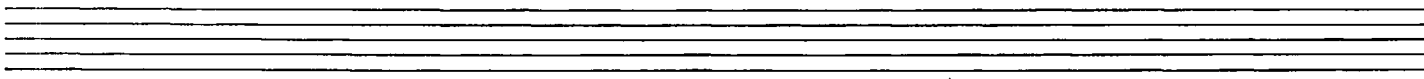
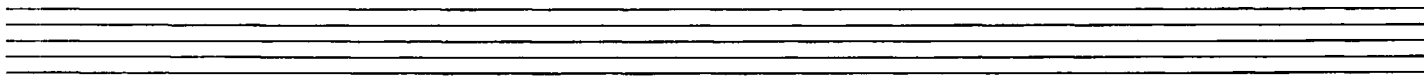
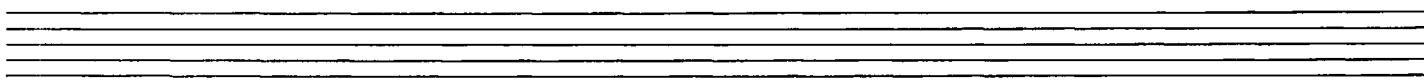
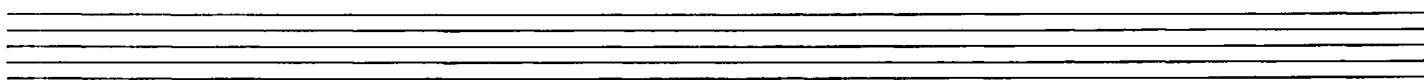
G^b₇

Db^b₇

(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

D G

C

C#o7

D7

117

A musical staff with notes and accidentals. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. There are sharps on the first three notes and a flat on the fourth. A double bar line is present after the first measure.

G

C

C#o7

D7

G

A musical staff with notes and accidentals. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. There are sharps on the first three notes and a flat on the fourth. A double bar line is present after the first measure.

C

C#o7

D7

G7

D7

G

A musical staff with notes and accidentals. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. There are sharps on the first three notes and a flat on the fourth. A double bar line is present at the end of the staff.

FINE

SOLO B C D

AFTER SOLDS, D.C. AL FINE

Five empty musical staves, each consisting of five horizontal lines.

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)

Chords: Ebmaj7, Dbmaj7 / Eb, Ebmaj7, D-7b5 G7

Chords: C-7, Ab7b5, C-7, A-7 D7

Chords: Gmaj7, Ab-7 Db7, F-7, Bb7

Chords: C-7, C-7 / Bb, A-7, D7

Chords: Gmaj7, D-7 / G, A / G, G7sus4

Chords: F7sus4, F7(b9), F7sus4, E-7 A7

Chords: Eb7, A-7 D7, B-7, E7 D-7

Chords: C#-7, F#7, Dmaj7 / E, Cmaj7 / E, Dmaj7 / E, Cmaj7 / E

Chords: Dbmaj7 / Eb, Bb7(b9) / Eb, C7#9 / Eb, D-7b5 G7b9

DOMINO BISCUIT

- STEVE SWALLOW

(MED.)

Ab Ab7 Db

PAREN. CHORDS
1 x ONLY

LAST x RIT. FINE

Gb Gbmaj7 Cb

Gb Db Ab7

RHYTHM PLAYS THROUGHOUT
2ND TIME, SOLO TILL FINE

DON'T BLAME ME

(BALLAD)

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

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

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

A-7 D7

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

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

D-7 G7 C6

(MED. SWING)

DON'T GET AROUND MUCH ANYMORE

-DUKE ELLINGTON/BOB RUSSELL

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

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

DONNA LEE

- CHARLIE PARKER

(UP TEMPO)

A Abmaj7

F7

Bb7

Bb-7

Eb7

Abmaj7

Eb-7

D7

Dbmaj7

Db-7

Gb7

Abmaj7

F7(b9)

Bb7

Bb-7

Eb7

B Abmaj7

F7

Bb7

G-7b5

C7(b9)

F-7

C7

F-7

G-7b5

C7

F-

Bb7

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^{mi}7 E-7 A-7 D7

Chord progression for the third system: 2. G^{mi}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^{mi}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

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

Bbmaj7 **B** Bb9 Eb6

G-7 C7 F Eb6 D-7 F7

A Bbmaj7 F7 Bb7 Ebmaj7 C-7 C#o7

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

(MED. BALLAD)

EASY LIVING

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

EASY TO LOVE

- COLE PORTER

(BALLAD)

(YOU'D BE SO EASY TO LOVE)

Handwritten musical score for "Easy to Love" by Cole Porter. The score is written on a grand staff with treble and bass clefs. It includes a key signature of one flat (B-flat major) and a 4/4 time signature. The music consists of several 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 Cb. The piece ends with a double bar line and the word "FINE".

(SLOWLY)
♩ = 52

ECCLUSIASTICS

- CHARLES MINGUS

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

A F7 G-7 A-7 Bb7 B7 E7

A-7 D7#5 Bb7 Db7 E7 Gmaj9

(GOSPEL)

B C7 F7 Bb7 Eb7

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

C F7#9 (SOLO)

EIGHTY ONE

-MILES DAVIS/ RONALD CARTER

(MED.
EVEN BEATS)

A F9sus4

Bb9sus4

F9sus4

Bb9sus4

F9sus4

C9sus4

Bb9sus4

D7(b9)7b5
F

B F9sus4

Bb9sus4

F9sus4

Bb9sus4

F9sus4

C9sus4

Bb9sus4

F9sus4

(TO SOLOS)

(ENDING)
F9sus4

CHANGE TO SWING FEEL ON
LAST CHORUS OF SOLOS

(FADE)

EL GAUCHO

(LATIN)

Fmaj7 Ebmaj7 D-7 Bb7 B7 E7#5

F-7 Gbmaj7 F-7 Gbmaj7 Ebmaj7

C-7 D-7

C-7 D-7 E-7

1. 2. (LAST TIME)

REPEAT HEAD IN/OUT

(BOP)

EPISTROPHY

-THELONIOUS MONK/
KENNY CLARKE

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

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

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

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

Chord progression: F#-6

Chord progression: B7 Db7 D7

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

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

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

AFTER SOLDS, D.C. AL

EQUINOX

-JOHN COLTRANE

(MED.)

INTRO

(MELODY)

HEAD

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#- E E7sus4 Dmin7 B-7 C#-7

B

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

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

C#-7 E7sus4 Amin7

RIT.

E.S.P.

-WAYNE SHORTER

(FAST SWING)

E7#5(#9)

Fmaj7

E7#5(#9)

Ebmaj7(#11)

D7#9

Ebmaj7(#11)

E7#9

Fmaj7 Ebmaj7

1. D-7

G7

G-7

Gbmaj7(#11)

2. Db7(#11)

G-7

Db-7

Gb7

Fmaj7

Fmaj7

E7#9

AFTER SOLOS, D.C. AL

(MED. BALLAD)

FALL

-WAYNE SHORTER

F#7add4 B7b9 E9sus4 Ebmaj7b5

F#7add4 B7b9 E9sus4 Ebmaj7b5

Dmaj7 D7b9 G-11 B-9 Abmaj7b5

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

FALLING GRACE

- STEVE SWALLOW

(UP)

Abmaj7 D7/F# G-7

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

Fmaj7 F#-7b5 B7 E-7

A-7 D7 Gmaj7 C-7 C#o7

Bbmaj7/D Ebmaj7 E-7b5 A7 D-7 Db7

C-7 F7 Bbmaj7 Ebmaj7 Abmaj7 Dbmaj7

(MED. OR UP) FALLING IN LOVE WITH LOVE

-RICHARD RODGERS/ LORENZ HART

The musical score is written for a single melodic line in 4/4 time, starting with a key signature of two flats (Bb and Eb). The score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment is indicated by chords written below the staff. The score includes two first endings (1. A-7 and 2. A-7) and concludes with a double bar line and the word 'FINE'. The chords are: C-7, Bbmaj7, Bb6, Bbmaj7, Bb7, C-7, F7, Bbmaj7, Bb6, Bbmaj7, Bb6, Bbmaj7, Bb6, 1. A-7, D7, A-7, D7, G-, G-(maj7), G-7, C7, C-7, F7, 2. A-7, D7, Ab7, G7, C-7, G7b9, C-7, F7, Bbmaj7, (C-7), (F7).

FINE

(SWING)

FEE-FI-FO-FUM

-WAYNE SHORTER

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

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

E^b7 Bb7

E^b7 Bb-7 E^b7 A-7 D7

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

E^b7 D7#9 Dbmaj7 C7b9 Bmaj7

FINE

(MED. BALLAD)

A FINE ROMANCE

-JEROME KERN/
DOROTHY FIELDS

The musical score is written in 4/4 time and consists of several staves. The first staff shows the beginning of the piece with a treble clef and a key signature of one flat (B-flat major). The melody is accompanied by guitar chords: C^b, C^{#o7}, D^{-b}, and D^{#o7}. The second staff continues the melody with chords E⁻⁷, A⁻⁷, D⁻⁷, and G⁷. The third staff marks the first ending with a bracket and a '1.' above it, featuring chords C^b, E^{b7}, D⁻⁷, G⁷, D⁻⁷, and G⁷. The fourth staff continues with C^b, A⁷, G^{b7}, F⁷, E⁷, A⁷, D⁻⁷, and G⁷. The fifth staff marks the second ending with a bracket and a '2.' above it, featuring chords C^b, C⁷, F^{maj7}, A⁷/E, D⁻⁷, and D^{#o7}. The sixth staff continues with E⁻⁷, E^{b7}, D^{-b}, G⁷, C^b, and (D⁻⁷ G⁷). The seventh staff concludes the piece with a long note followed by 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^bma⁷#5 B-7^b5 E7^b9

A-7 D^bma⁷#5 B-7^b5 E7[#]9

C-7 F7 B^bma⁷ A-7 A^b-7 D^b7

1. F[#]-7^b5 B7^b9 Ema⁷ E7[#]5

2. F[#]-7^b5 B7^b9 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.

REPEAT AS DESIRED

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

(JAZZ WALTZ)

FOOTPRINTS

-WAYNE SHORTER

INTRO

C-7

HEAD

C-7

BASS CONTINUE SIMILE

F-7

C-7

F#-7b5

F7#11

E7b5(#9)

A7b5(#9)

C-7

(MED. BALLAD)

FOR ALL WE KNOW

-J. FRED COOTS/
SAM M. LEWIS

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

Chord Progression:

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

Melodic Details:

- Line 1: Melody starts with a triplet of eighth notes.
- Line 2: Melody continues with a triplet of eighth notes.
- Line 3: Melody features a triplet of eighth notes.
- Line 6: Melody features a triplet of eighth notes.

(BALLAD)

FOR HEAVEN'S SAKE

-DON MEYER/EUSE BRETTON/SHERMAN EDWARDS

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

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

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

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

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

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

G-7 C7 F6

FINE

(I LOVE YOU)

(MED. BALLAD) FOR SENTIMENTAL REASONS

- WILLIAM BEST/DEEK WATSON

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

FOREST FLOWER

- CHARLES LLOYD

(LATIN SWING)

A (LATIN)
A maj7

G maj7

First staff of music with notes and 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

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)

Handwritten musical score for "FOUR" by Miles Davis. The score is written on a grand staff with treble and bass clefs. It includes a key signature of two flats (Bb, Eb) and a 4/4 time signature. The music features a series of eighth-note patterns in the right hand and bass lines in the left hand. Chord changes are indicated by handwritten labels above the staff: Eb-7, Ab7, F#-7, Ab-7, Db7, G-7, F#-7, B7, F-7, Bb7, G-7, F#-7, B7, F-7, Bb7, Ebmaj7, F-7, Bb7. A "SOLO BREAK" is indicated by a dashed line. The piece ends with a double bar line and the word "FINE".

FINE

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

FOUR ON SIX

- JOHN L. (WES) MONTGOMERY

(UP)

INTRO

(BASS) N.C.

1.

2. $Bbmin7$ $G-7$ $G\#A-7$ $D7\#9$ N.C.

HEAD

$G-7$

1.

$C-7$ $F7\#11$ $Bb-7$ $Eb7\#11$ $A-7$ $D7\#11$ $Eb-7$ $Ab7\#11$

2.

$Bbmin7$ $G-7$ $G\#A-7$ $D7\#9$ (SOLO BREAK)-----

SOLOS

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

$G-7$ $C-7$ $F7$

$Bbmin7$ $A-7b5$ $D7b9$ $G-7$ $A-7b5$ $D7b9$

(MED. BLUES) FREDDIE FREELoader

- MILES DAVIS

Bb7

Eb7 *Bb7*

1. *F7* *Eb7* *Ab7*

TAKE 1st ENDING FOR SOLOS

2. *F7* *Eb7* *Bb7*

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

N.C. Bb7(#11)

N.C. Bb7

N.C. Bb7#9

REPEAT HEAD IN/OUT
OPEN SOLOS OVER Bb7

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

- DON REDMAN/ANDY RAZAF

C⁷ A^b7 G⁷ C⁷

F⁷ B^b7 E^b6 G⁷ C⁷ A^b7

G⁷ C⁷ F⁷ B^b7 E^b6 E^b7

A^b6 A^o7 E^b6/B^b E^b7 A^b6 A^o7

D-7b5 G⁷ C⁷ A^b7 G⁷ C⁷

F⁷ B^b7 E^b6 (A^b7 G⁷)

(JAZZ WALTZ)

FULL HOUSE

-JOHN L. (WES) MONTGOMERY

INTRO

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

A

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

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

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

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

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

A

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

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

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

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

F-9

1. 2.

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

GEMINI

-JIMMY HEATH

(FAST 3)

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

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

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

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

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

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

GIANT STEPS

- JOHN COLTRANE

(UP)

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

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

The melody is written in a simple, rhythmic style, primarily using quarter and eighth notes. The piece concludes with a double bar line and the word "FINE" written below the staff.

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 B7

B Gbmaj7

B7 F#-7

D7 G-7

Eb7 A-7

D7b9(#11)

G-7 C7b9(#11)

C Fmaj7

G7 G-7

Gb7b5

Fmaj7 (Gb7b5)

x2

GLORIA'S STEP

-SCOTT LEFARO

(MED. SWING)

Fmaj7 Ebmaj7 Dmaj7 Dbmaj7 C7#9

F-7 Fmaj7 Ebmaj7 Dmaj7 Dbmaj7

C7#9 F-7 E-7 Fmaj7

A-7b5 E-7b5 G-7b5 D-7b5

F-7b5 Bb-7b5 Eb7#9

(BALLAD)

GOD BLESS' THE CHILD

-ARTHUR HERZDIG JR./

BILLIE HOLIDAY

Handwritten musical score for "God Bless the Child". The score consists of ten staves. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The melody is written in treble clef. The chord progression is written in a shorthand notation above the staff lines. The score includes a repeat sign at the beginning and ends with a double bar line.

Chord Progression (from top to bottom):

- Staff 1: Ebmaj7 Eb7 Ab6 / Ebmaj7 Eb7 Ab6 / Bb-7 Eb7
- Staff 2: Bb-7 Eb7 Abmaj7 Ab6 Ab-(maj7) Ab-6 G-7 C7b9
- Staff 3: F-7 Bb7 Eb6 | 1. F-7 Bb7 | 2. D-7b5 G7
- Staff 4: C- C-(maj7) C-7 C-6 G-7 D-7b5 G7
- Staff 5: C- C-(maj7) C-7 C-6 G-7 C7 F-7b5 Bb7
- Staff 6: Ebmaj7 Eb7 Ab6 / Ebmaj7 Eb7 Ab6 / Bb-7 Eb7 Bb-7 Eb7
- Staff 7: Abmaj7 Ab6 Ab-(maj7) Ab-6 G-7 C7b9 F-7 Bb7
- Staff 8: Eb6 (F-7 Bb7)

GOLDEN LADY

-STEVIE WONDER

(MED. ROCK)
♩ = 104

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

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

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

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

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

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

GOOD EVENING MR. AND MRS. AMERICA

-JOHN GUERIN

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

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

(BASS CONT. SIM.)

B D7#9 G13 Bb13 Ab13 F13 Db13 A13

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

B- N.C. (BASS)

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

D.C. AL 1 (TAKE REPEAT)

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

B-

1. 2. LAST TIME (TO D)

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

[D] (LAST SOLO CHORUS)
D7sus4

A^b/D Ab13 F13 D^b13 A13

F#7sus4

(BASS)

B-

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

♩ 2 D7#9 B7#9 Ab7#9 F7#9

tr

A7sus4

2 4. Ad 2 4. Ad 2 4. Ad

D7sus4

FINE

GRAND CENTRAL

-JOHN COLTRANE

($\text{♩}^{\text{UP}} = 258$)

F- Bb-7 Eb7 Ab-7 Db7

First staff of music. Chords: F-, Bb-7, Eb7, Ab-7, Db7. The staff contains a sequence of eighth and quarter notes.

Gb-7 B7 Bb- B7b5 Bb-

Second staff of music. Chords: Gb-7, B7, Bb-, B7b5, Bb-. The staff contains a sequence of eighth and quarter notes.

B7b5 2. Bb- F#-7 B7

Third staff of music. Chords: B7b5, 2. Bb-, F#-7, B7. The staff contains a sequence of eighth and quarter notes.

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

Fourth staff of music. Chords: F#-7, B7, F#-7, B7, F#-7, B7, F#-7, B7. The staff contains a sequence of eighth and quarter notes.

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

Fifth staff of music. Chords: F#-7, B7, Bb-7, E7, A7, C7, F-. The staff contains a sequence of eighth and quarter notes.

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

Sixth staff of music. Chords: Bb-7, Eb7, Ab-7, Db7, Gb-7, B7, Bb-. The staff contains a sequence of eighth and quarter notes.

B7b5 Bb- B7b5 Bb-

Seventh staff of music. Chords: B7b5, Bb-, B7b5, Bb-. The staff contains a sequence of eighth and quarter notes.

B7b5 Bb-

Eighth staff of music. Chords: B7b5, Bb-. The staff contains a sequence of eighth and quarter notes.

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

(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

C7 Bb7 F A7 D- Eb7(13)

Db7(13) A7(#11) D7 F7

[B] F7 G B D F FINE

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

Abmaj7 A-7

D7 D-7 G7

E-7 Eb7 Abmaj7 G7

G7 Cmaj7

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

(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 music 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, C-7, F7, Bbmaj7, Ab-7, Db7, Gbmaj7, E-7, A7, Dmaj7, Ab-7, Db7, Gbmaj7, G-7, C7, Fmaj7, F#o7, G-7, C7, Bb7, A-7, D7, G-7, C7, Fmaj7, (G-7 C7).

HEAVEN

-DUKE ELLINGTON

(BALLAD)

Bbmaj7 G7b5

C7#11 F7#5

F-7 Bb7 Ebmaj7

E-7b5 A7 D-7 C7 Cb7

Bbmaj7 G7

C7 F7 Bbmaj7

(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^6 G^- C^6 G^- F^{maj7} F^6 F^{maj7} F^6

C^6 G^- C^6 G^- F^{maj7} F^6 F^{maj7} F^6

F^7 C^- F^7 C^- $1. B^b^{maj7}$ B^b6 B^b^{maj7} B^b6

G^7 D^- G^7 D^- C^7

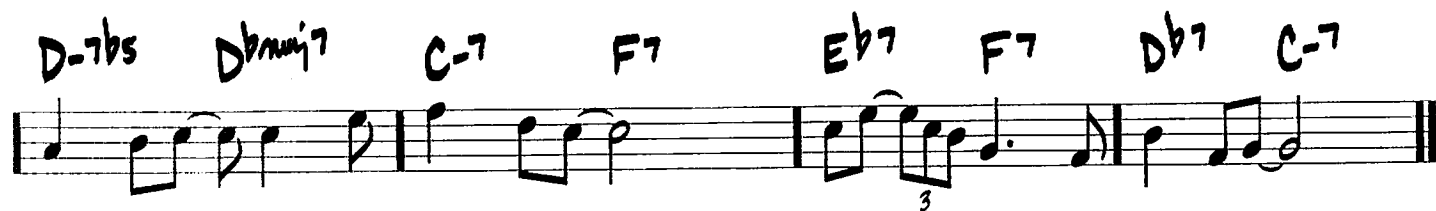
$2. B^b^{maj7}$ B^b6 B^b- C^6 G^- C^6 G^-

C^6 G^- F^6

HOUSE OF JADE

-WAYNE SHORTER

(SLOW SWING)



(MED.)

HOW HIGH THE MOON

- MORGAN LEXUS/
NANCY HAMILTON

Handwritten musical score for "How High the Moon" in 4/4 time. The score consists of ten staves of music. The key signature has one flat (Bb), and the time signature is 4/4. The music is marked "(MED.)". The score includes various chords and a "FINE" ending.

Chords and musical notation across the staves:

- Staff 1: Gmaj7, G-7, C7
- Staff 2: Fmaj7, F-7, Bb7
- Staff 3: Ebmaj7, A-7b5, D7, G-7, A-7b5, D7
- Staff 4: Gmaj7, A-7, D7, B-7, Bb7, A-7, D7
- Staff 5: Gmaj7, G-7, C7
- Staff 6: Fmaj7, F-7, Bb7
- Staff 7: Ebmaj7, A-7b5, D7, Gmaj7, A-7, D7
- Staff 8: B-7, Bb7, A-7, D7, Gb, (A-7, D7)

The score concludes with the word "FINE" written below the final staff.

HOW INSENSITIVE

(INSENSATEZ)

-ANTONIO CARLOS JOBIM/VINICIUS DE MORAES/NORMAN GIMBEL

(BOSSA)

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

HOW MY HEART SINGS

-EARL ZINDARS/
ANNE ZINDARS

(J=146)

Handwritten musical score for 'How My Heart Sings' in 3/4 time, key of D major. The score consists of 16 measures across 10 staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The score includes various chords and melodic lines with articulation marks like slurs and accents. A dashed line labeled 'B PEDAL' is present between the 5th and 6th staves. The piece concludes with a double bar line and a circled cross symbol.

Chords and annotations above the staves:

- Staff 1: E-7, A-7, D-7, G7
- Staff 2: Cmaj7, Fmaj7, B-7b5, E7b9
- Staff 3: A-7, Ab07, A-7/G, F#-7b5
- Staff 4: Emaj7, G07, F#-7, B7
- Staff 5: Dmaj7/E, Amaj7/B, Dmaj7, Amaj7
- Staff 6: Cmaj7/B, Gmaj7/A, Cmaj7, B7#9
- Staff 7: A-7, Ab07, A-7, D7, D#07
- Staff 8: E-7, A-7, Ab7, G7#5
- Staff 9: C6, G-7, F#-7b5, B7b9

Annotations below the staves:

- Staff 5: B PEDAL
- Staff 7: D.S. AL
- Staff 9: (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

Gmaj7 B-7 B07 A-7 D7

Gmaj7 B-7 E-7 A-7 D7

D-7 G7 Cmaj7

A7 A-7 D7

Gmaj7 B-7 B07 A-7 D7

D-7 G7 Cmaj7

C#07 Gmaj7/B E7

A-7 D7 G6 (A-7 D7)

(BALLAD)

I COULD WRITE A BOOK

- RICHARD RODGERS / LORENZ HART

Chord progression for the first system:

C^{maj7} $A-7$ $D-7$ $G7$ $E-7$ $A-7$ $D-7$ $G7$

Chord progression for the second system:

C^{maj7} $E-7$ $A7b9$ $D-7$ $B-7b5$ $E7$

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

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

2. $A-7$ $D7$ $D-7$ $G7$

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

1. $A-7$ $A7$ $G-7$ $C7$ F^{maj7} $Bb7$

2. $E-7$ $A7b9$ $D-7$ $G7$ $C6$ $D-7$ $G7$

I GOT IT BAD AND THAT AIN'T GOOD

(MED. SLOW)

-DUKE ELLINGTON/PAUL FRANCIS WEBSTER

G^{mi}7 B7 E-7 A7 E-7 A7

A-7 B7 E7 A7 D7 | 1. G6 E-7 A-7 D7

2. G6 C#o7 D-7 G7 Cmi7

F7 Gmi7 B-7 E7

A-7 D7 Gmi7 B7 E-7

A7 E-7 A7 A-7 B7 E7 A7 D7

G6 (A-7 D7)

I LET A SONG GO OUT OF MY HEART

(Swing)

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

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

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

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

Chord progression: F-7 Bb7 Ebm7

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

Chord progression: B7 Bb7#5 Eb Ab7

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

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

Chord progression: Eb (Bb7#5)

I LOVE PARIS

- COLE PORTER

(MED.)

C-7 D-7b5 G7

C-7 D-7b5 G7

D-7b5 G7 D-7b5 G7

D-7b5 G7 C-7

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 progression for the first staff: G-7b5, C7b9, Fm7, A-7, D7b9

Chord progression for the second staff: G-7, C7, Fb, A-7, D7b9

Chord progression for the third staff: G-7b5, C7b9, Fm7, B-7, E7

Chord progression for the fourth staff: Am7, F#-7, B-7, E7, Am7, / / D7

Chord progression for the fifth staff: G-7, C7, Fm7

Chord progression for the sixth staff: A-7b5, D7b9, G7, C7

Chord progression for the seventh staff: G-7b5, C7b9, Fm7, Eb7(#11), D7b9

Chord progression for the eighth staff: G7, G-7, C7, Fb, (A-7 D7b9)

FINE

I MEAN YOU

-THELONIOUS MONK/

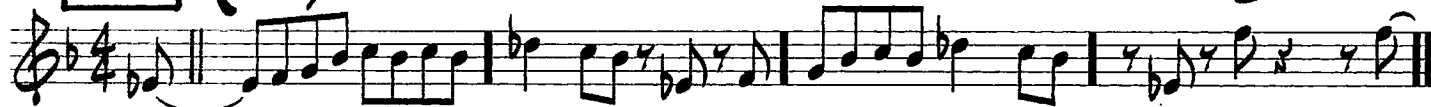
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COLEMAN HAWKINS

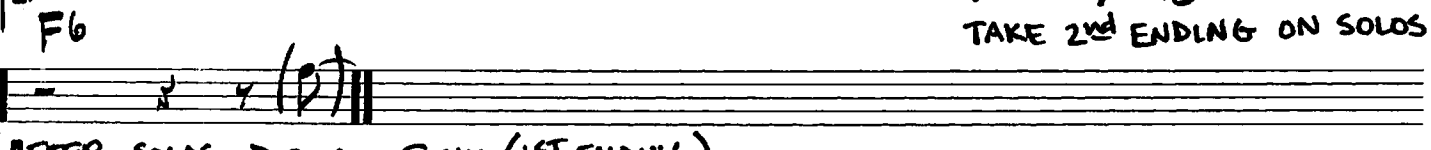
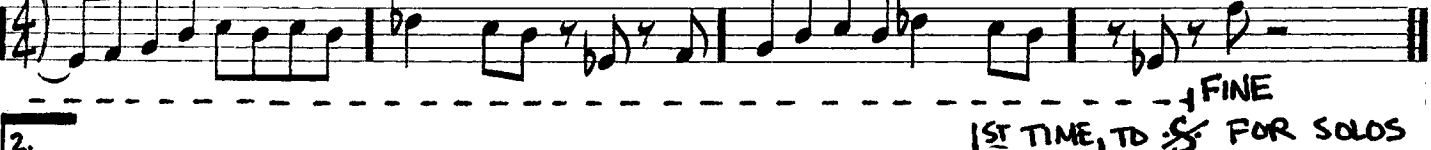
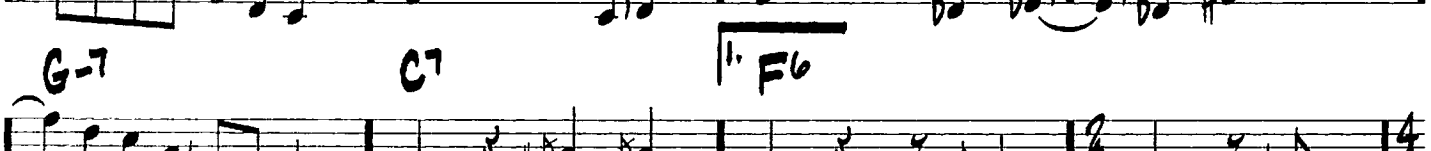
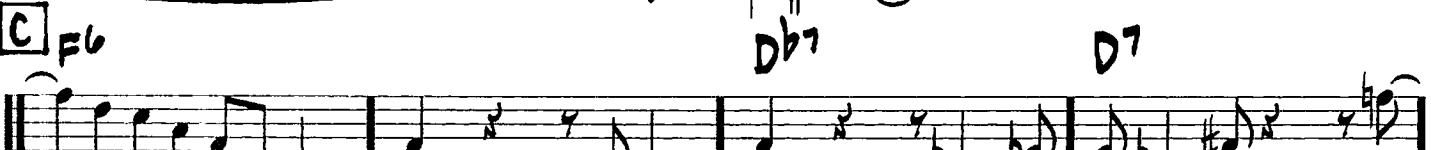
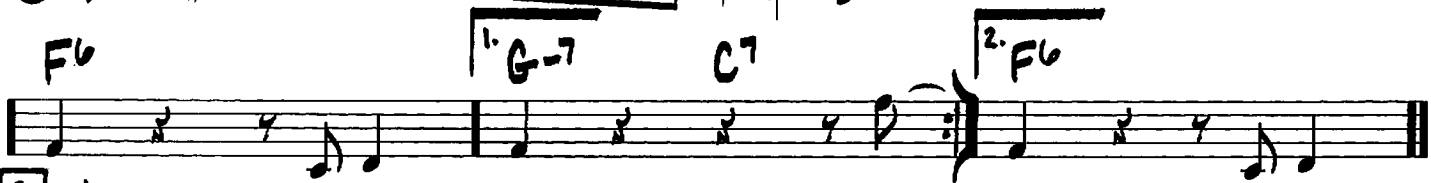
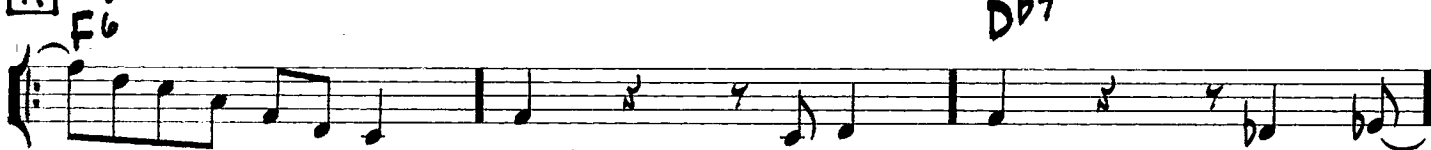
(MED.)

INTRO (E^b9)

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

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(BALLAD)

I'LL NEVER SMILE AGAIN

- RUTH LOWE

F-7 B9#11 Bb7sus4 Bb7b9 Ebmaj7 G-7 Gb07

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 Gb07 F-7 Bb7 G-7 Gb07

F-7 B9#11 Bb7sus4 Bb7b9 Ebmaj7 G-7 Gb07

F-7 B9#11 Bb7b9 Ebmaj7 Eb6 Bb6 A7b5

Abmaj7 Db7 Ebmaj7 C9

F-7 Bb7b9 Eb6 G-7 Gb07

Eb6 B7 Eb6

RIT. (LAST X)

AFTER SOLOS, D.C. AL

I'LL REMEMBER APRIL

1917

-PAT JOHNSON/
DON RAYE/
GENE DE PAUL

Handwritten musical score for "I'll Remember April" in G major, 4/4 time. The score consists of 12 staves of music with various chords and melodic lines. The chords are written above the staves, and the melody is written on the staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various chord progressions and melodic lines, with some staves featuring triplets and slurs.

Chords and notes visible in the score:

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

(MED.)

I'M ALL SMILES

- MICHAEL LEONARD/
HERBERT MARTIN

Handwritten musical score for the song "I'm All Smiles" in 3/4 time. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written in quarter notes, with some measures containing eighth notes. Above the notes, a series of chords are written in a handwritten style: D7#9, G-7, C#7#9, Cmaj7, A-7, D7, B-7, E7, C#-7, F#7, Bmaj7, G#-7, E-7, A7, Dmaj7, A7, D7#9, G-7, C#7#9, Cmaj7, A-7, D7, B-7, E7, C#-7, F#7, Bmaj7, G#-7, E-7, A7, F#-7, and D6/F#. The score concludes with a double bar line.

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 sus4 *G*⁷

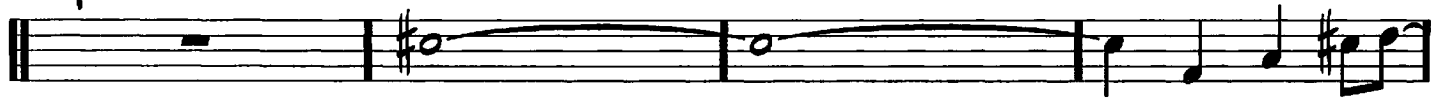
*C*maj7#11

*F*maj9

*D*add9

FINE

B-9 / F#



G7sus4



B-9 / F#



D-7 / G



Cadd9

G-9 / C

G-9 / Bb



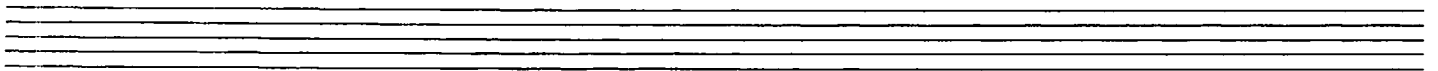
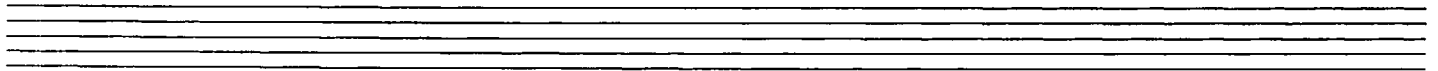
Ebmaj7#11

Fmaj7 / G

(OPTIONAL REPEAT)



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



(MED. SLOW BOSSA)

IF YOU NEVER COME TO ME

(INUTIL PAISAGEM)

-ANTONIO CARLOS JOBIM/ALOYSID DE OLIVEIRA/RAY GILBERT

A

Cmaj7

Bmaj7

Bbmaj7(b5)

A7

Musical staff for section A, first line. It contains four measures of music in 4/4 time. The first measure is a whole note C. The second measure is a whole note B. The third measure is a whole note Bb. The fourth measure contains a quarter note A, followed by two eighth notes G and F, and a final eighth note E, all beamed together with a '3' above them indicating a triplet.

D-7

F-

F-6

F-(maj7)F-6

Musical staff for section A, second line. It contains four measures of music. The first measure is a whole note D. The second measure contains a quarter note D, followed by two eighth notes E and F, and a final eighth note G, all beamed together with a '3' above them indicating a triplet. The third measure contains a quarter note F, followed by two eighth notes E and D, and a final eighth note C, all beamed together with a '3' above them indicating a triplet. The fourth measure is a whole note F.

E7(13)

E7(#5)

A9

A7b9

D7

G7

Musical staff for section A, third line. It contains four measures of music. The first measure contains a quarter note E, followed by two eighth notes F and G, and a final eighth note A, all beamed together with a '3' above them indicating a triplet. The second measure contains a quarter note E, followed by two eighth notes F and G, and a final eighth note A, all beamed together with a '3' above them indicating a triplet. The third measure contains a quarter note E, followed by two eighth notes F and G, and a final eighth note A, all beamed together with a '3' above them indicating a triplet. The fourth measure contains a quarter note E, followed by two eighth notes F and G, and a final eighth note A, all beamed together with a '3' above them indicating a triplet.

C7

F7

Cmaj7

Db7b5

Musical staff for section A, fourth line. It contains four measures of music. The first measure contains a quarter note C, followed by two eighth notes D and E, and a final eighth note F, all beamed together with a '3' above them indicating a triplet. The second measure contains a quarter note C, followed by two eighth notes D and E, and a final eighth note F, all beamed together with a '3' above them indicating a triplet. The third measure contains a quarter note C, followed by two eighth notes D and E, and a final eighth note F, all beamed together with a '3' above them indicating a triplet. The fourth measure contains a quarter note C, followed by two eighth notes D and E, and a final eighth note F, all beamed together with a '3' above them indicating a triplet.

B

Cmaj7

Bmaj7

Bbmaj7(b5)

A7

Musical staff for section B, first line. It contains four measures of music. The first measure is a whole note C. The second measure is a whole note B. The third measure is a whole note Bb. The fourth measure contains a quarter note A, followed by two eighth notes G and F, and a final eighth note E, all beamed together with a '3' above them indicating a triplet.

D-7

F-

F-6

F-(maj7)F-6

Musical staff for section B, second line. It contains four measures of music. The first measure is a whole note D. The second measure contains a quarter note D, followed by two eighth notes E and F, and a final eighth note G, all beamed together with a '3' above them indicating a triplet. The third measure contains a quarter note F, followed by two eighth notes E and D, and a final eighth note C, all beamed together with a '3' above them indicating a triplet. The fourth measure is a whole note F.

E7(13)

E7(#5)

A9

A7b9

D7

G7

Musical staff for section B, third line. It contains four measures of music. The first measure contains a quarter note E, followed by two eighth notes F and G, and a final eighth note A, all beamed together with a '3' above them indicating a triplet. The second measure contains a quarter note E, followed by two eighth notes F and G, and a final eighth note A, all beamed together with a '3' above them indicating a triplet. The third measure contains a quarter note E, followed by two eighth notes F and G, and a final eighth note A, all beamed together with a '3' above them indicating a triplet. The fourth measure contains a quarter note E, followed by two eighth notes F and G, and a final eighth note A, all beamed together with a '3' above them indicating a triplet.

C7

F7

Cmaj7

(Db7b5)

Musical staff for section B, fourth line. It contains four measures of music. The first measure contains a quarter note C, followed by two eighth notes D and E, and a final eighth note F, all beamed together with a '3' above them indicating a triplet. The second measure contains a quarter note C, followed by two eighth notes D and E, and a final eighth note F, all beamed together with a '3' above them indicating a triplet. The third measure contains a quarter note C, followed by two eighth notes D and E, and a final eighth note F, all beamed together with a '3' above them indicating a triplet. The fourth measure contains a quarter note C, followed by two eighth notes D and E, and a final eighth note F, all beamed together with a '3' above them indicating a triplet.

IMPRESSIONS

-JOHN COLTRANE

(UP)

D-7

E^b-7

D-7

(MED.)

IN A MELLOW TONE

-DUKE ELLINGTON

A $Bb7$ $Eb7$ $Ab6$

$Eb-7$ $Ab7$ $Dbmaj7$

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

$Bb7$ $Eb7$ $F7$

B $Bb7$ $Eb7$ $Ab6$

$Eb-7$ $Ab7$ $Dbmaj7$

$Db7$ $D07$ $\frac{Ab6}{Eb}$ $F7$

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

(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 ^{1.} Fmaj7 ^{2.} Fmaj7 Eb-7 Ab7
 Dbmaj7 Bb-7 Eb-7 Ab7 Dbmaj7 Bb7 Eb7 Ab7
 Dbmaj7 Bb-7 Eb-7 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

Eb7 Eb7 Eb7 Eb7 Ab6

2., 4. N.C. UNISON

Eb7 Eb7 Eb7 Eb7 Ab6

PLAY ON SOLO

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

E^b7 E⁷ E^b7 E⁷ E^b7 E^b+ A^b6

(E^b7) A^b6 E⁷ E^b9 A^b6 N.C. E^b7

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

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

D^{bb} D^b7 A^b6

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

3. D.S. AL

CONT. A^b PEDAL

A^b6

N.C.

(BALLAD) IN THE WEE SMALL HOURS OF THE MORNING

-DAVID MANN / BOB HILLIARD

Cmaj7 C7 C^b C+ *Cmaj7 C+* *D-7 G7*
D-7 G7 E-7^{b5} A7 F#-7^{b5} B1 E-7 G7
Cmaj7 C7 C^b C+ *Cmaj7 E-7^{b5} A7*
D-7 D#^{o7} E-7 A7 *1. D-7 G7 C^b D-7 G7*
2. D-7 Ab^{7b5} G7 C^b

(ROCK BALLAD)

IN YOUR QUIET PLACE

- KEITH JARRETT

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

(BASS TACET 1st X) (B.S. ENTERS)

A-7 G F#-7b5 B7 C D7 G A-7 A#o7 G/B

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

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

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

AFTER SOLOS, D.C. AL

C (FILL TO END) A-7 D7 G G A-7 A#o7 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.

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

CONT. RHYTHM SIM.

Musical notation for section C, measures 1-4. Chords: A7, D7, A7, E7.

Musical notation for section C, measures 5-8. Chords: A7, D7, A7, E7, A7.

Musical notation for section C, measures 9-12. Chords: D, G, C, F.

Musical notation for section C, measures 13-16. Chords: Bb, Eb, Ab, E13.

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

Musical notation for section D, measures 5-8. Chords: A, D, A, E7Am4, A7.

Musical notation for section E, measures 1-4. Chord: 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

Chords and musical notation details:

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

(MED.)

IRIS

-WAYNE SHORTER

F₋₁₁ E_{major}7^{#11} G_bmajor7^{#11}

B^b7^{#5} D_b7^{#11} A_bmajor7^{#5}

C-7 D_b7^{#11} C-7

D_b7^{#11} D_b-(b6) D_b7^{#11}

ISN'T IT ROMANTIC?

-RICHARD RODGERS/
LORENZ HART

(Bb7) Eb6 C-7 F-7 Bb7 Ebmaj7 Eb7 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 Db7 C7 F- F⁷/E^b Db7 C7

Bb7 Eb7 C7

F- F⁷/E^b Db7 C7 F- F⁷/E^b Db7 C7

Bb7 Eb7 C7

F- C⁷/G F⁷/A^b C⁷/G F- B¹³

Bb7 Bb7 Eb7 Ab6 Db7 C7

F- C⁷/G F⁷/A^b C⁷/G F- B¹³

Bb7 Bb-7 Eb7 Ab6 Eb-7 Ab7

Dbmaj7 Db-7 Abmaj7 Eb-7 Ab7

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

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

Bb7 Bb-7 Eb7 Ab6 Gb7b5 F7

Bb7 Bb-7 Eb7 Ab6 (Db7 C7)

(MED. SWING)

ISOTOPE

-JOE HENDERSON

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

SOLOS

SOLOS C7

F7 Bb7 C A7

Ab7 G7 C7 A7 Gb7 Eb7

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

Musical notation for the second system, including notes and 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, B4, A4, G4. 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, B4, A4, G4. Chords are indicated below 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, B4, A4, G4. Chords are indicated below 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, B4, A4, G4. Chords are indicated below 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, B4, A4, G4. Chords are indicated below 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, B4, A4, G4. 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, B4, A4, G4. Chords are indicated below 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

Ab07 Abmaj7 Db7 C-7b5 F7 F-7 Bb7 G-7 C7b9 Eb6

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

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

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 rests, corresponding to the first measure of the first system.

F7 Bb7 Ebmaj7 N.C.

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

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

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

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

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

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

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

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

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

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

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

B G7 C7 F7 Bb7 Eb7 Ab7 Db7

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

F7 Bb7 Eb7 Ab7 Db7 Gb7 G7 N.C.

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

A D7 G7 C- N.C.

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

F7 Bb7 Ebmaj7 N.C.

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

D7 G7 C- Ab7 G7

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

Ab7 G7 Gb7 B7 Bb7 Eb7 Ab7 G7

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

Ab7 G7 N.C. C-(maj7)

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

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

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

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

(MED. BOSSA)

JOURNEY TO RECIFE

- RICHARD EVANS/
NORMAN GIMBEL

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

Chords and Accents:

- Melody Line:** Ebmaj7, F-7, Bb7#5(b9) Bb7
- Bass Line:** F7, F-7, Bb7, Bb-7, Eb7
- Melody Line:** Abmaj7, Db7, C-7, G7b9
- Bass Line:** C-7, 1. A07, Ab7, G-7, Gb7, F-7, Bb7
- Melody Line:** 2. A07, Ab7, G-7, Gb7, C7#5(b9), E7b5, Ebmaj7, (F-7 Bb7)

JOY SPRING

-CLIFFORD BROWN

(MED.)

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

JUJU

-WAYNE SHORTER

(SWING)

INTRO B7#5

HEAD (VAMP) B7#5

AFTER SOLOS/LAST HEAD,
VAMP INTRO TILL END

(BALLAD)

JUNE IN JANUARY

- LEO ROBIN /
RALPH RAINGER

231

Ebmaj7 *C7* *F-7*

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

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

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

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

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

Ebb

FINE

JUMP MONK

-CHARLES MINGUS

(MED. UP SWING)
♩ = 180

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

(REPEAT UNTIL CUE)

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

[A] F- Dbmaj7 G-7b5 C7

8vb

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

SOLO

F- F7/Eb Db7 C7

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

(COLLECTIVE IMPROV)

Bb- Bb-/Ab G-7b5 Gb7

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

[B] Bb- Gbmaj7 C-7b5 F7

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

B \flat -

G \flat maj7

C-7 \flat 5

F7

B \flat -7

A \flat 7

G-7 \flat 5

C7

A

F-

D \flat maj7
8 \flat b

G-7 \flat 5

C7

F-

D \flat maj7
8 \flat b

G-7 \flat 5

C7

SOLO

F-

F \flat /E \flat

D \flat 7

C7

(COLLECTIVE IMPROV)

B \flat -

B \flat -
A \flat

G-7 \flat 5

G \flat 7 (TO SOLOS)

(ENDING)

G \flat maj7

(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

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 C7b9

♩ [A]

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

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

B Ab-7

Db7

Bb-7

Eb7

(TIME)

Ab-9

Db7

G-7

C7b9

C7#9

C

F-

Bb-7

/Ab

G-7b5

/F

Eo7

C7b9

F- F7/A

Bb-7

A7b9

Abmaj7

G7#9

E7#9

A7b9

Bb7

(4)

Ebmaj7 / 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 includes a variety of chord voicings and melodic lines.

Chord Progressions:

- Line 1: Ebmaj7, A-7 D7, C-7 F7, F-7, Bb7
- Line 2: B-7, E7, Amaj7, Bb-7, Eb7
- Line 3: A-7, D7 (triplets), Gmaj7, Ab-7, Db7
- Line 4: A-7, D7, C-7, F7 (triplets), F-7, Bb7
- Line 5: Ebmaj7, A-7, D7, Gmaj7, B-7, Bb7
- Line 6: B-7, E7b9, A-7, D7b9
- Line 7: Gmaj7, C7b9, Fmaj7, Bb7b9
- Line 8: A7b9, Abmaj7, Db9#11

Melodic and Performance Notes:

- Line 1: Melody starts with a dotted quarter note on G4, followed by eighth notes.
- Line 2: Melody continues with eighth notes and a half note.
- Line 3: Features triplet eighth notes on D5, E5, and F5.
- Line 4: Melody continues with eighth notes and a half note.
- Line 5: Melody continues with eighth notes and a half note.
- Line 6: Melody continues with eighth notes and a half note.
- Line 7: Melody continues with eighth notes and a half note.
- Line 8: Melody continues with eighth notes and a half note.

Additional Annotations:

- "AFTER SOLDS, D.C. AL." is written above the final measure of the piece.
- "GRAD. RIT TO END" is written below the final measure.

242

(MED. SLOW)

LAZY RIVER

- HOAGY CARMICHAEL /
SIDNEY ARODIN

Handwritten musical score for "Lazy River" in 4/4 time. 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)". The melody is written in a treble clef. Chords are indicated by letters above the staff.

Chord progression for the first line: D7, Db7 C7, G7, Ab7 G7.

Chord progression for the second line: C7, Db7 C7, F, G7 C7, F6, A7.

Chord progression for the third line: D7, Db7 C7, G7, Ab7 G7.

Chord progression for the fourth line: Bb, Bb7, F, D7, G7, C7, F, D7.

Chord progression for the fifth line: G7, C7, F6, (A7).

The score ends with a double bar line on the sixth staff.

(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

Db9

Bb7

Abmaj7 C7 F-

Bb7 Eb7 D9

Db9

Bb7

Abmaj7 F7 Bb-7

Bb-7b5 Eb7 Ab6 (D9)

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^b7 **D7** **D^b-7** **B-7**

B^b7 **E^b-7** **A-7b5** **D7b9** **G-7** **E^b-7**

A^b-7 **B^b7** **Cbmaj7**

E^b7 **D7** **D^b-7** **B-7** ⊕

E^b7 **D7** **D^b-7** **B-7**

B^b7 **E^b-7** **A-7b5** **D7b9** **G-7** **E^b-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 Φ

Empty musical staff with five lines.

Φ 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 is a triplet marking under the last three notes of the first measure.

LITHA

-CHICK COREA

(♩ = 120)

Dmaj7 C#-7 Bmaj7 Bb-7

Abmaj7 G-7 Fmaj7(#11)

(Fmaj7(#11)) Dmaj7

(Dmaj7) Ebmaj7

(Ebmaj7) Cmaj7

(Cmaj7) C-7/F

(C-7/F) B7#9

(B7#9)

(SWING)

E-7

(j.=d)

Musical notation staff 1 with notes and rests.

(E-7)

Musical notation staff 2 with notes and rests.

(E-7)

F/Bb

Musical notation staff 3 with notes and rests.

(F/Bb)

Musical notation staff 4 with notes and rests.

(F/Bb)

A-

Musical notation staff 5 with notes and rests.

(A-)

SOLO

A-

E^b7

Musical notation staff 6 with circled numbers 4 and 8.

Empty musical notation staff 7.

(MED.)

LITTLE WALTZ

-RON CARTER

F- C7/E Eb-6 Dbmaj7 G7

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

D-7b5 G7 C7 F7

Bb-7 Eb7 Ab G7 C7

F C7/E Eb-6 Dbmaj7

G7 C7 F

(BALLAD OR UP)

LONG AGO (AND FAR AWAY)

-SERGE KERN/IRA GERSHWIN

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

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

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

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

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

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

252

(BALLAD
FREELY)

LONNIE'S LAMENT

-JOHN COLTRANE

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

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

C-7 Bb7 Ebmaj7 Abmaj7 Ab13 A13b9 Ab13 G7b9

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

2. C-7

SOLOS (MED. JAZZ)

C-7

LOOK TO THE SKY

(BOSSA)

A Ebmaj7 Eb-7 Ab7
 Ebmaj7 G-7 C7b9
 F-7 Ab-7 Db7
 G-7 Gb7 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

LOVE IS THE SWEETEST THING -RAY NOBLE

(MED. SLOW)

D^b B⁻⁷ E⁻⁷ A⁷ D^b B⁻⁷ E⁷ A⁷

A⁻⁷ D⁷ G^{major7} E⁻⁷ B⁻⁷ E⁷ | E⁻⁷ A⁷ | A⁷ D^b

B⁻⁷ F^{#-7} B⁷ E⁻⁷ A⁷ D^{major7}

C^{#-7b5} F^{#7} B⁻⁷ E⁷ E⁻⁷ A⁷

D^b B⁻⁷ E⁷ A⁷ D^b B⁻⁷ E⁷ A⁷

A⁻⁷ D⁷ G^{major7} E⁻⁷ B⁻⁷ E⁷ A⁷ D^b

LUCKY SOUTHERN

- KEITH JARRETT

(BOSSA)

INTRO

Dmaj7 Dmaj7#5 Dmaj7add6 Dmaj7#5

Dmaj7 E7

Gmaj7 Bb7 A7 Dmaj7 Ebmaj7#11

Dmaj7 E7

Gmaj7 Bb7 A7 Dmaj7

F#-7 E-7

F#-7 A-7 D7

Gmaj7 G-7 D/F# F07

E-7 Bb7 A7 Dmaj7 Ebmaj7#11

(MED.)

LULLABY OF BIRDLAND

-GEORGE SHEARING/GEORGE DAVIS WEISS

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

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

2. Abmaj7 Eb7 Abmaj7 F7 Bb-7

Bb-7 Eb7 Abmaj7 F7 Bb-7

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

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

Abmaj7 Eb7 Ab6

FINE

The image shows a handwritten musical score for the piece 'Lullaby of Birdland'. It is written on a single staff in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The score consists of ten lines of music. Above the staff, various chords are written in a shorthand notation, such as 'F-', 'D-7b5', 'G7b9', 'C7', 'Bb-7', 'Eb7', 'Abmaj7', 'F-7', 'G-7b5', 'F7', and 'Ab6'. The music features a mix of eighth and quarter notes, with some measures containing rests. The piece concludes with a double bar line and the word 'FINE' written below the staff.

(MED. ROCK)
♩ = 74

THE MAGICIAN IN YOU

- KEITH JARRETT

INTRO

(BASS)

B^b-7 / E^b (PLAY 3x) A7

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

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

Aadd9 A / G 1. D / F# F C / E 2. 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

Detailed description: This block contains the musical notation for the first system of the piece 'Lush Life'. It consists of seven staves of music in 4/4 time, with a key signature of three flats (Bb, Eb, Ab). The notation includes various chord voicings such as Db6, Cb7, Dbmaj7, Eb-7, Emaj7, Gb-7, Ab-7, D7, F-, F-6, F-7, E07, B7b5, Bb7, Eb-7, A7b5, and Eb7#5. There are several triplet markings (indicated by a '3' over a group of notes) and first/second ending brackets. The piece concludes with a double bar line.

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

Db6 D7 Db6 D7 Db6 C7b5 B7 Bb7

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

MAHJONG

-WAYNE SHORTER

(MED.)

INTRO (AFRO/LATIN)

F-11 Eb9 F-11 Eb9

HEAD

F-11 Eb9 F-11 Eb9

F-11 Eb9 F-11 Eb9

Dbmaj9 Eb9 Dbmaj9 Eb9

Dbmaj9 Eb9 Dbmaj9 Eb9

(SWING)
D7#9

Eb-7 Ab7 Dbmaj9 Db-7 Gb7

(AFRO/LATIN)
F-11

Eb9 F-11 Eb9

F-11 Eb9 F-11 Eb9

AFTER SOLOS/LAST HEAD,
VAMP INTRO TILL END

MAIDEN VOYAGE

-HERBIE HANCOCK

(MED. EVEN 8ths)

INTRO

A-7/D

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

C-7/F

Melody and bass line for the second staff of the introduction. The melody is written in treble clef and includes a section labeled "(MELODY)".

A-7/D

Melody line for the third staff of the introduction, with the instruction "CONT. RHYTHM SIM." below it.

C-7/F

Bass line for the fourth staff of the introduction, featuring a steady eighth-note rhythm and two first/second endings.

Bb-7/Eb

Melody line for the fifth staff of the introduction, continuing the rhythmic pattern.

Ab-7/Db

Bass line for the sixth staff of the introduction, continuing the rhythmic pattern.

A-7/D

Melody line for the seventh staff of the introduction, continuing the rhythmic pattern.

C-7/F

Bass line for the eighth staff of the introduction, concluding the piece.

AFTER SOLDS, LAST HEAD, VAMP INTRO TILL END

A MAN AND A WOMAN

(UN HOMME ET UNE FEMME)

- FRANCIS LAI /

PIERRE BARONH /

JERRY KELLER

(MED. EVEN 8/15)

Dmaj7

C#7

Cmaj7

F#-7 B7

Ema7 1. N.C. 2. Ema7

D-7 G7b9 Cmaj7

D-7 G7 Cb

F#-7 B7 Ema7

E-7 A7 Dmaj7 N.C.

Dmaj7



C#7



Cmaj7

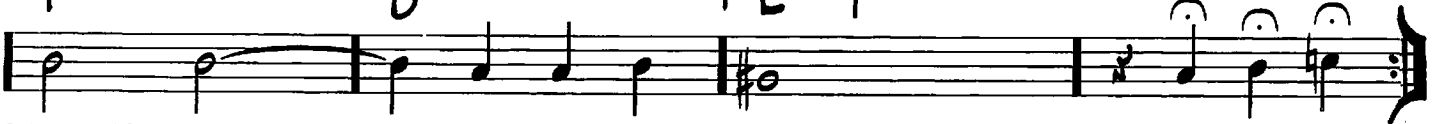


F#-7

B7

1. E^bmaj7

N.C.



2. E^bmaj7

F#-7

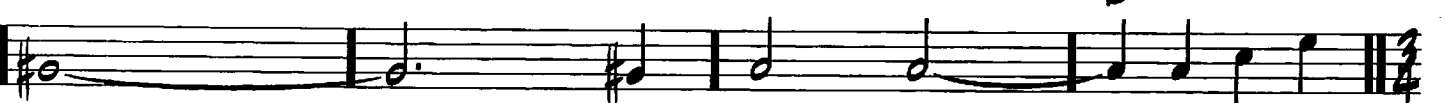
B7



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) **C-9/F**

Bbmaj7 **Ebmaj7** **F7sus4**

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

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

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

SOLO (HALF-TIME FEEL)

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

ON CUE:

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

1ST TIME ONLY

2ND TIME

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

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

(END HALF-TIME FEEL)

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

D.S. AL

ON CUE:

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

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

MEDITATION

-ANTONIO CARLOS JOBIM/
NEWTON MENDONÇA/
NORMAN GIMBEL

(BOSSA)

(MEDITAÇÃO)

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^b07 D-7 G⁷#5

A C⁶ B⁷ *trans 4* B⁷

C⁶ E-7 A⁷#5

D-7 F-7 B^b7

E-7 A⁷#5 D-7 G⁷ C⁶ (G⁷#5)

MEMORIES OF TOMORROW

- KEITH JARRETT

(LATIN)

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

Fmaj7 F#o7 Cmaj7/G G7sus4 Cmaj7

Dmaj7/F# Fmaj7 Cmaj7/E Ebmaj7 A7

Abmaj7 F-7 Bb7sus4 Cmaj7

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

Cmaj7/G G7sus4 C (B-7 Bb7)

MICHELLE

-JOHN LENNON/PAUL MCCARTNEY

(MED.)

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

D^o7, C, B^o7, C

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

C, B^o7, C, F-

Chords: A^b7, D^b, C7, F-

F/E, F/E^b, F/D, D^bma⁷7, C

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

2nd TIME, D.S. AL

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

(AS WRITTEN OR OPEN)

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

REPEAT AS DESIRED (LAST TIME)

MIDNIGHT MOOD

(MED.)

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

Chords: Dbmaj7 Eb-7b5 / Db Dbmaj7 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 $C\#-7$ $Bmaj7(add6)$ $Bb-9$ $F-Ab$ $G-9$ $Bb-9$ $Gbmaj7(add6)$

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

B-9 Gmaj7 B-9 Gmaj7

B-9 Gmaj9 B-9 Gmaj7

VAMP FOR SOLOS

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

AFTER SOLOS, D.S. AL

B-9 Gmaj9 B-9 Gmaj9

B-9 Gmaj9 B-9 Gmaj9 REPEAT AND FADE

(MED. SLOW)

MILANO

-JOHN LEWIS

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

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

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

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

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

Fmaj7 D-7 G7 E-7 A7b9 D-7 G7b9 C6 (A7#5)

AFTER SOLDS, D.C. AL

E-7 A7#5 A7 D-7 G7b9 C6

RIT.

MINORITY

-GIGI GRyce

(MED. UP SWING)

F-6 G-7 C7

F-6 C-7 F7

Bb-7 Eb7 Ab-7 Db7

F#-7 B7 G-7 C7#5 C7#5

MISS ANN

-ERIC DOLPHY

(MED.)

C7

F07

Bb-7

F#-7

B7

* BVA

* OPTIONAL BVA TO END

F7

A7

E-7

F07

F#-7

FINE

REPEAT HEAD IN/OUT

MISSOURI UNCOMPROMISED

-PAT METHENY

(UP
♩=220)

A

Musical notation for Section A, measures 1-4. Includes treble and bass staves with chords: B^b/A, D^b/A^b, E^b/G, D/F[#], E, E/D, A.

B C[#]-9 D^{min}9 C[#]-9 D^{maj}9 B^b/A

Diagrammatic notation for guitar fingering, showing a sequence of six measures with diagonal lines indicating fretted positions.

C

Musical notation for Section C, measures 1-4. Includes treble and bass staves with chords: B^b/A, D^b/A^b, E^b/G, D/F[#], E, E/D, A. Includes the instruction "LAST TIME TO" with a circled cross symbol.

N.C.
UNISON

Musical notation for Section C, measures 5-8. Includes treble and bass staves with a circled cross symbol and the instruction "A^{ms} 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 and Eb). It includes various chords such as Ebmaj7, Bb-7, Eb7, Abmaj7, Ab-7, Db7, Ebmaj7, C-7, F-7, Bb7, G-7, C7, F-7, Bb7, Eb6, Db9, Ebmaj7, Bb-7, Eb7b9, Abmaj7, A-7, D7, F7, G-7, C7b9, F-7, Bb7, Ebmaj7, Bb-7, Eb7, Abmaj7, Ab-7, Db7, Ebmaj7, C-7, F-7, Bb7, Eb6, (C-7, F-7, Bb7). The score features triplet markings and first/second endings.

(BALLAD)
♩ = 72

MIYAKO

- WAYNE SHORTER

Handwritten musical score for 'Miyako' by Wayne Shorter. The score is written on a grand staff with treble clef and 3/4 time signature. It consists of eight staves of music with various chords and melodic lines. The chords are: E-7/A, A7, C#-7/F#, E-7, Eb-7, D-7, G7b5, Cmaj7, A-7, G-7, Fmaj7, E7#9, Amaj7, A-7, Ab-7, G7b5, F#-7b5, B7b9, E-7b5, A7b9, D-7, C-7, B-7, E7, Bb-7, Eb7, B-7, E7b9 (1st ending), and E7b9 (2nd ending).

REPEAT HEAD IN
AFTER SOLOS, TAKE 2ND ENDING

(MED. SLOW)

MOOD INDIGO

-DUKE ELLINGTON/IRVING MILLS/

ALBANY BIGARD

A

Abmaj7 Bb7 Bb-7 Eb7#5 Abmaj7

First line of musical notation for section A, starting with a treble clef and a key signature of three flats (Bb, Eb, Ab). The melody consists of quarter and half notes.

Bb7 E7 / B-7 E7 Eb7

Second line of musical notation for section A, continuing the melody from the first line.

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

Third line of musical notation for section A, featuring a change in the bass line.

Abmaj7 Bb7 Bb-7 Eb7#5 Abmaj7

Fourth line of musical notation for section A, ending with a double bar line.

B

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

First line of musical notation for section B, starting with a bass clef. The melody is more rhythmic, featuring eighth notes.

Abmaj7 F7 Bb7 E7 Eb7

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

Ab7 Db7 E7 / / Eb7

Third line of musical notation for section B, featuring a change in the bass line.

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

Fourth line of musical notation for section B, ending with a double bar line.

MOMENT'S NOTICE

-JOHN COLTRANE

(UP)

A

E-7 A7 F-7 Bb7 Ebmaj7 Ab-7 Db7
 D-7 G7 Eb-7 Ab7 Dbmaj7 D-7 G7
 C-7 Bb-7 Eb7 Abmaj7 Db7
 G-7 C-7 F-7 Bb7 Eb/Bb F/Bb
 G-/Bb F-/Bb Eb/Bb F-/Bb G-/Bb F-/Bb Eb N.C. (FILL -----)

B

E-7 A7 F-7 Bb7 Ebmaj7 Ab-7 Db7
 D-7 G7 Eb-7 Ab7 Dbmaj7 D-7 G7
 C-7 Bb-7 Eb7 Abmaj7 Db7
 1. G-7 C7 Ab-7 Db7 Gbmaj7 F-7 Bb7

2. G-7 C7 F-7 Bb7 Eb/Bb F-/Bb

G-/Bb F-/Bb Eb/Bb F-/Bb G-/Bb F-/Bb

Eb (SOLO BREAK) -----

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

⊕ Eb7#9

MOONCHILD

- KEITH JARRETT

(BALLAD)

Musical notation for the first system of 'Moonchild'. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written in the first four measures. Below the staff, the corresponding chords are: C#7, F#7, G#7, G#-7, E-7, C#-7, and G#-7. A triplet of eighth notes is marked with a '3' and a circled sharp sign in the third measure.

Musical notation for the second system of 'Moonchild'. It continues the melody from the first system. The chords below the staff are: D-7, E7b9, A-7, F-7, Bb7, A-7, E-||, and E-7. A circled cross symbol is placed above the staff in the third measure, and another circled cross symbol is placed above the staff in the fourth measure.

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

⊕ (FILL)

Musical notation for the fill section. It shows a double bar line followed by a circled cross symbol (⊕) above the staff and a circled cross symbol (⊕) below the staff. The chord E-|| is written below the staff in the first measure.

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 14 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

(C-7 F7)

FINE

The musical score is written on a grand staff with a treble clef and a key signature of two flats (Bb and Eb). The time signature is 4/4. The piece begins with a repeat sign. The melody consists of quarter and eighth notes. Chord changes are indicated above the staff. The score concludes with a double bar line and the word 'FINE'.

(MED. BALLAD)

MY SHINING HOUR

- HAROLD ARLEN /
JOHNNY MERCER

Handwritten musical score for guitar with chord diagrams and chord names. The score is written in 4/4 time and consists of ten staves of music.

Chord names and diagrams are written above the notes:

- 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^{bmus 7} B^{b-7} E^{b7}
 A⁻⁷ D⁻⁷ G⁻⁷ C⁷ F^b D^{b9} F^b (G⁻⁷ C⁷)
 FINE

The musical score is written on ten staves in 4/4 time with a key signature of one flat (Bb). The melody is primarily quarter and eighth notes. Chord symbols are placed above the notes. The piece concludes with a double bar line and the word '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: tr , acc , rit , D.S. AL , $\text{TAKE 2}^{\text{ND}}$, ENDING .

Other markings: tr (trill), acc (accents), rit (ritardando), D.S. AL (Da Capo), $\text{TAKE 2}^{\text{ND}}$ (Second Ending), ENDING (End of piece).

RIT. -----

NAIMA (NIEMA)

—JOHN COLTRANE

(BALLAD)

A

B^b-7 / E^b Eb-7 Amaj7 / E^b Gmaj7 / E^b Amaj7 / 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 half note Bb, followed by quarter notes Eb and Ab. A triplet of eighth notes (Bb, Eb, Ab) is marked with a '3' below it. The staff ends with a double bar line.

B

Bmaj7 / Bb Bb13b9 Bmaj7 / Bb Bb13b9

Musical staff for section B, continuing the melody. It features a half note Bb, quarter notes Eb and Ab, and a triplet of eighth notes (Bb, Eb, Ab) marked with a '3' below it. The staff ends with a double bar line.

B-9(maj7) / Bb

Bmaj7 / Bb Abmaj7 / Bb Gb13 / E^b

Musical staff for section B continuation, featuring a half note Bb, quarter notes Eb and Ab, and a triplet of eighth notes (Bb, Eb, Ab) marked with a '3' below it. The staff ends with a double bar line.

C

B^b-7 / E^b Eb-7 Amaj7 / E^b Gmaj7 / E^b Abmaj7 / E^b

Musical staff for section C, starting with a treble clef, key signature of three flats, and 4/4 time signature. The melody begins with a half note Bb, followed by quarter notes Eb and Ab. A triplet of eighth notes (Bb, Eb, Ab) is marked with a '3' below it. The staff ends with a double bar line.

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

AFTER SOLOS, D.S. AL Φ

Abmaj7 / E^b Amaj7 / E^b Gmaj7 / E^b Abmaj7 / E^b

Amaj7 / E^b Gmaj7 / E^b

Musical staff for the solo section, featuring a half note Bb, quarter notes Eb and Ab, and a triplet of eighth notes (Bb, Eb, Ab) marked with a '3' below it. The staff ends with a double bar line.

Abmaj7 / E^b Amaj7 / E^b Gmaj7 / E^b Abmaj7 Dbmaj7 Abmaj7 Dbmaj7

Musical staff for the solo section continuation, featuring a half note Bb, quarter notes Eb and Ab, and a triplet of eighth notes (Bb, Eb, Ab) marked with a '3' below it. The staff ends with a double bar line.

Abmaj7 Dbmaj7 Abmaj7

Musical staff for the solo section continuation, featuring a half note Bb, quarter notes Eb and Ab, and a triplet of eighth notes (Bb, Eb, Ab) marked with a '3' below it. The staff ends with a double bar line.

(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 quarter rest followed by a dotted quarter note; the second measure has a quarter rest followed by a dotted quarter note; the third measure has a quarter rest followed by a dotted quarter note. The bottom staff begins with a bass clef and a 3/4 time signature. It contains three measures: the first measure has a quarter rest followed by a dotted quarter note; the second measure has a quarter rest followed by a dotted quarter note; the third measure has a quarter rest followed by a dotted quarter note. Both staves feature various chordal textures and melodic lines.

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 quarter rest followed by a dotted quarter note; the second measure has a quarter rest followed by a dotted quarter note; the third measure has a quarter rest followed by a dotted quarter note. The bottom staff begins with a bass clef and a 3/4 time signature. It contains three measures: the first measure has a quarter rest followed by a dotted quarter note; the second measure has a quarter rest followed by a dotted quarter note; the third measure has a quarter rest followed by a dotted quarter note. Both staves feature various chordal textures and melodic lines.

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 quarter rest followed by a dotted quarter note; the second measure has a quarter rest followed by a dotted quarter note; the third measure has a quarter rest followed by a dotted quarter note. The bottom staff begins with a bass clef and a 3/4 time signature. It contains three measures: the first measure has a quarter rest followed by a dotted quarter note; the second measure has a quarter rest followed by a dotted quarter note; the third measure has a quarter rest followed by a dotted quarter note. Both staves feature various chordal textures and melodic lines.

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 quarter rest followed by a dotted quarter note; the second measure has a quarter rest followed by a dotted quarter note; the third measure has a quarter rest followed by a dotted quarter note. The bottom staff begins with a bass clef and a 4/4 time signature. It contains three measures: the first measure has a quarter rest followed by a dotted quarter note; the second measure has a quarter rest followed by a dotted quarter note; the third measure has a quarter rest followed by a dotted quarter note. Both staves feature various chordal textures and melodic lines.

(PLAY 3 x)

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

NARDIS

-MILES DAVIS

(MED. FAST)
JAZZ

Handwritten musical score for the jazz standard "Nardis" by Miles Davis. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo/style is marked as "MED. FAST JAZZ".

The score consists of six staves of music, each with handwritten chord symbols above the notes:

- Staff 1:** Chords: E-, Fmaj7 (Emaj7), B7, Cmaj7. Features triplet eighth notes in the second and third measures.
- Staff 2:** Chords: A-7, Fmaj7, Emaj7, E-. Includes a triplet eighth note in the second measure and a first/second ending bracket.
- Staff 3:** Chords: A-7, Fmaj7, A-7, Fmaj7. Features a triplet eighth note in the second measure.
- Staff 4:** Chords: D-7, G7, Cmaj7, Fmaj7. Features a triplet eighth note in the second measure.
- Staff 5:** Chords: E-, Fmaj7 (Emaj7), B7, Cmaj7. Features triplet eighth notes in the second and third measures.
- Staff 6:** Chords: A-7, Fmaj7, Emaj7, E-. Includes a triplet eighth note in the second measure and a first/second ending bracket.

NEFERTITI

(MED.)

Abmaj7(#11)

Dbmaj7(#11)

G-7b5

C7b9

Bmaj7

Bmaj7#11

Bb-7b5

E7#11

E7sus4

Dmaj7 / A

Ab7(#11)

Eadd9 / F#

E7sus4

Eb7#11

Bb-(maj7)

Eb7#11

E7sus4

Eb7#11

AFTER SOLDS, D.C. AL

(MED. SWING)

NEVER WILL I MARRY

-FRANK LESSER

Ebmaj7 D-7

Ebmaj7 D-7 Ebmaj7

Sx 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

FINE

Ebmaj7 D-7

Ebmaj7 D-7 G-7

D.S. AL FINE

NICA'S DREAM

- HORACE SILVER

(MED. LATIN)

A %

Bb-(maj7)

Ab-(maj7)

Musical staff 1 for section A, starting with a treble clef and a key signature of three flats. The melody begins with a quarter rest followed by a half note G-flat, then a quarter note F-flat, and a half note E-flat. The staff continues with a series of eighth and quarter notes.

Bb-(maj7)

Ab-7

Db7

Musical staff 2 for section A, continuing the melody from staff 1. It features a triplet of eighth notes (G-flat, F-flat, E-flat) and another triplet of eighth notes (G-flat, F-flat, E-flat).

Ab-7

Db7

Gbmaj7 Db9

C7#9

Musical staff 3 for section A, continuing the melody. It features a half note G-flat, a quarter note F-flat, and a half note E-flat.

C-7b5 / F

F7#5(b9)

Bb-(maj7)

(F7#5)^{2.}

Bb-

(FINE)

Musical staff 4 for section A, concluding the section with a final cadence. It features a half note G-flat, a quarter note F-flat, and a half note E-flat.

B (SWING)

Eb-7 / Ab

Ab7

F-7

Bb7b9

Bb7#5

Musical staff 5 for section B, starting with a treble clef and a key signature of two flats. The melody begins with a quarter rest followed by a half note G-flat, then a quarter note F-flat, and a half note E-flat.

Eb9(#11)

Eb-7

Ab7

Dbmaj7

E-7

A7

Musical staff 6 for section B, continuing the melody. It features a half note G-flat, a quarter note F-flat, and a half note E-flat.

Eb-7 / Ab

Ab7

F-7

Bb7b9

Bb7#5

Musical staff 7 for section B, continuing the melody. It features a half note G-flat, a quarter note F-flat, and a half note E-flat.

Eb9(#11)

Eb-7

Ab7

Dbmaj7

F7#5 N.C.

Musical staff 8 for section B, concluding the section with a final cadence. It features a half note G-flat, a quarter note F-flat, and a half note E-flat.

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)

Gmaj7/D

D7sus4

Gmaj7/D

D7sus4

D7

(SWING)

D-7

G7

Cmaj7

F7

Gmaj7/D

D7sus4

G/D

1. D7sus4

2. Gmaj7

C-7

F7

Bbmaj7

Bb-7

Eb7

Abmaj7

A-7

D7sus4

Gmaj7

E-7

Gmaj7/D

D7sus4

Gmaj7/D

(D7sus4)

FINE

A NIGHT IN TUNISIA

-JOHN "DIZZY" GILLESPIE / FRANK PAPARELLI

(MED. AFRO)

INTRO

E^b7

D-

(BASS)

Bass line for the intro section, starting with Eb7 and D- chords.

A

E^b7

D-

E^b7

D-

Musical staff for section A, first line, with Eb7 and D- chords.

E^b7

D-

E-7^b5 A7^b5

D-

2. D-

Musical staff for section A, second line, with Eb7, D-, E-7^b5, and A7^b5 chords.

B

A-7^b5

D7^b9

G-6

D7^b9

G-6

Musical staff for section B, first line, with A-7^b5, D7^b9, G-6, and D7^b9 chords.

G-7^b5

C7^b9

F6

E-7^b5 A7^b5

Musical staff for section B, second line, with G-7^b5, C7^b9, F6, and E-7^b5 A7^b5 chords.

C

E-7^b5

E^b7[#]11

D.S. AL

Musical staff for section C, first line, with E-7^b5 and E^b7[#]11 chords.

FINE

D-

G7[#]11

Musical staff for section C, second line, with D- and G7[#]11 chords.

G-(maj7)

G-7

G^b7[#]9

Musical staff for section C, third line, with G-(maj7), G-7, and G^b7[#]9 chords.

(SOLO BREAK)

Musical staff for the solo break section, with Fmaj7, E-7^b5, and A7^b9 chords.

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

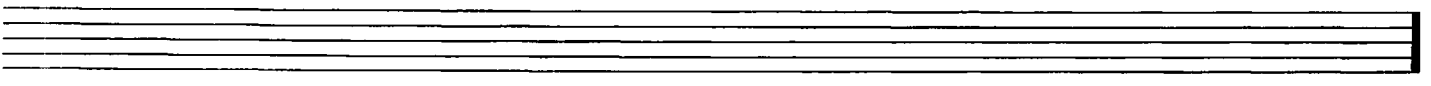
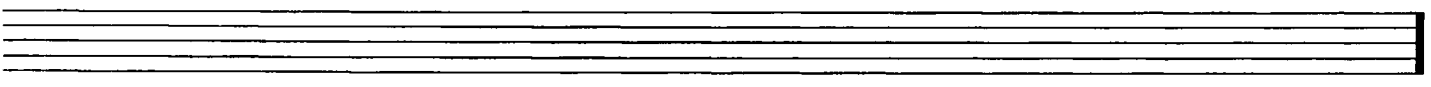
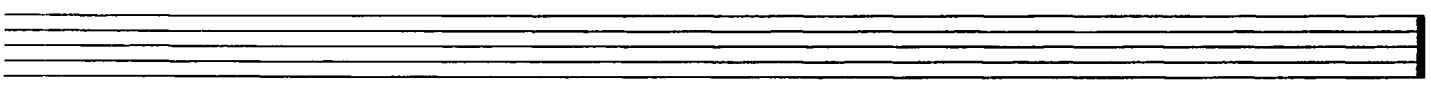
F A7 D7 G-7 D7b9 G-7 D7 G-7 /

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, starting with a treble clef, key signature of two flats (Bb, Eb), and a 4/4 time signature. The melody consists of quarter and eighth notes.

Eb7 (E7) Eb7

Bb7



Second line of musical notation for section A, continuing the melody from the first line.

Gb7

F7

Bb7

Third line of musical notation for section A, ending with a double bar line.

B Bb7

First line of musical notation for section B, starting with a double bar line and a treble clef. The melody features eighth notes 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, ending 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 melody with triplet markings (indicated by '3' under groups of notes).

Bb6

N.C.

Second line of musical notation for section C, continuing the triplet melody.

SOLO

E^b7 / / / / / B^b7 / / / / / D⁷ / G⁷ /

C⁻⁷ / / / / / F⁷ / / / / / B^b7 / / / / / F⁷ / / / / /

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

♩ C⁻⁷ F⁷ A^b7 G⁷

C⁻⁷ F⁷ B^b7 (BASIE)

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

(MED. SWING)
♩ = 144

NOSTALGIA IN TIMES SQUARE

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: www.mingusmingusmingus.com

Musical staff 1: Treble clef, 4/4 time. Chords: F7, Eb7, F7, Eb7, F7, Eb7. Includes a triplet of eighth notes.

Musical staff 2: Treble clef, 4/4 time. Chords: F7, Eb7, Ab-7, Db7, Ab-7, Db7.

Musical staff 3: Treble clef, 4/4 time. Chords: F7, Eb7, F7, Eb7, D-7, G7. Includes a triplet of eighth notes.

Musical staff 4: Treble clef, 4/4 time. Chords: C-7, F7, Bb-7, Eb7, F. Ends with a first ending bracket and a double bar line. Includes the word "FINE" below the staff.

2. (SOLO BREAK) -----

Empty musical staff for the solo break.

Empty musical staff.

Empty musical staff.

(MED. SLOW)

NUAGES

- DJANGO REINHARDT /
JACQUES LARUE

307

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 "(MED. SLOW)". The music consists of ten staves of notation, each with corresponding chord symbols written below it. The chords are: Bb-7 Eb7 A-7b5 D7b9 G6 A-7 B-7; Bb-7 Eb7 A-7b5 D7b9 G6; 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 Cm7; C-7 F7 C-7 F7 G6 A-7 B-7; Bb-7 Eb7 A-7b5 D7b9 G6 C9 G6; and a final staff with a triplet of eighth notes.

(OLD MAN FROM) THE OLD COUNTRY

-NAT ADDERLEY/CURTIS R. LEWIS

INTRO

D-7b5 G7#9

C-7 F9 Bb13 Eb7#9 Ab13 Db7#9 C-7 G7#5

HEAD

C-7 F-7 D-7b5 G7b9 C-7

F-7 Bb7 Ebmaj7

D-7b5 G7b9 C-7

Abmaj7 D7 D-7b5 G7b9 C-7 (G7#5)

FINE
REPEAT HEAD IN/OUT

OLED

-SONNY ROLLINS 309

A B \flat 6 G-7 C-7 F7 B \flat 6 G7 C-7 F7

F-7 B \flat 7 E \flat mi7 E \flat -6 D-7 G7 ^{1.}C-7 F7

^{2.}C-7 F7 B \flat 6 **B**

D7 / / / / G7 / / / / C7 / / / / F7 / / / /

A B \flat 6 G-7 C-7 F7 B \flat 6 G7 C-7 F7

F-7 B \flat 7 E \flat mi7 E \flat -6 D-7 G7 C-7 F7 B \flat 6

FINE

OLILOQUI VALLEY

-HERBIE HANCOCK

(MED.)

(EVEN 8MS)

F7sus4

The first system of musical notation consists of two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The music begins with a double bar line and a repeat sign. The first measure contains a chord of F7sus4. The melody in the bass clef starts with a quarter note G2, followed by eighth notes A2, B2, and C3. The treble clef part has a whole note chord of F7sus4. The system ends with a double bar line and a repeat sign.

F7sus4

The second system of musical notation consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. The music continues from the first system. The bass clef part has a quarter note G2, followed by eighth notes A2, B2, and C3. The treble clef part has a whole note chord of F7sus4. The system ends with a double bar line and a repeat sign.

E♭7sus4

F13 E♭maj7b5

The third system of musical notation consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. The music continues from the second system. The bass clef part has a quarter note G2, followed by eighth notes A2, B2, and C3. The treble clef part has a whole note chord of E♭7sus4. The system ends with a double bar line and a repeat sign.

(SWING)

The fourth system of musical notation consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. The music continues from the third system. The bass clef part has a quarter note G2, followed by eighth notes A2, B2, and C3. The treble clef part has a whole note chord of E♭7sus4. The system ends with a double bar line and a repeat sign.

The fifth system of musical notation consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. The music continues from the fourth system. The bass clef part has a quarter note G2, followed by eighth notes A2, B2, and C3. The treble clef part has a whole note chord of E-9. The system ends with a double bar line and a repeat sign.

The sixth system of musical notation consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. The music continues from the fifth system. The bass clef part has a quarter note G2, followed by eighth notes A2, B2, and C3. The treble clef part has a whole note chord of A♭maj7. 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♭maj7

(OPTIONAL ENDING)
E-9 A♭maj7

The seventh system of musical notation consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. The music continues from the sixth system. The bass clef part has a quarter note G2, followed by eighth notes A2, B2, and C3. The treble clef part has a whole note chord of E-9. 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

G-7 C7(#5) Fmaj7 F#o7

G-7 G#o7 A-7 A-7/G

F-7 Bb7(#5) Ebmaj7

E-7b5 A7b9 1. Dmaj7 D7b9

2. Dmaj7 G7 Cmaj7 F7

Bbmaj7 Bb7 Bb-6

A-7 Ab7b5 G7 G-7 A7b9

D-6 (D7)

(MED.)

ONCE IN LOVE WITH AMY

-FRANK LEISSER

G *maj7* *G#o7* *A-7* *D7* *G* *maj7* *G#o7* *A-7* *D7* *G* *maj7* *G7*

C *maj7* *G/B* *A-7* *G* *A7* / *A-7* *D7* *B7* / *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* *Ab7(#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* *B7* / *B-7b5* *E7*

A-7 / *B-7* *E7#5* *A7* *D7* *G6* (*A-7* *D7*)

FINE

ONE FINGER SNAP

- HERBIE HANCOCK

(UP SWING)

N.C. Amaj13(#11)

Bb-7 / Eb Eb7 Bb-7 / Eb Eb7

(WALK)

Eb-7 Ab7 Eb-7 Ab7

G-7b5 C7b9 F-7b5 Bb7b9

Ebmaj7 D-7b5 G7b9 (TO SOLOS)

SOLOS (G-7/C N.C. C7 G-7/C C7) Amaj13(#11)

(PLAY MELODY 1ST TIME ONLY) (SOLO OVER PAREN. CHORDS ABOVE ON REPEATS)

Bb-7/Eb Eb7 Bb-7/Eb Eb7 Eb-7 Ab7 Eb-7 Ab7

G-7b5 C7b9 F-7b5 Bb7b9 Ebmaj7 D-7b5 G7b9

AFTER SOLOS, D.C. AL

N.C. Amaj13(#11)

ONE NOTE SAMBA

(SAMBA)

(SAMBA DE UMA NOTA SO)

-ANTONIO CARLOS JOBIM/
NEWTON MENDONÇA/
ANTONIO CARLOS JOBIM

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)

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody is written in a single line with various rhythmic values including eighth and sixteenth notes, and rests. The chord progression is indicated by handwritten-style chord symbols above the staff lines. The piece concludes with the word "FINE" written below the final staff.

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(MED. BOSSA) ONLY TRUST YOUR HEART

- BENNY CARTER / SAMMY CAHN

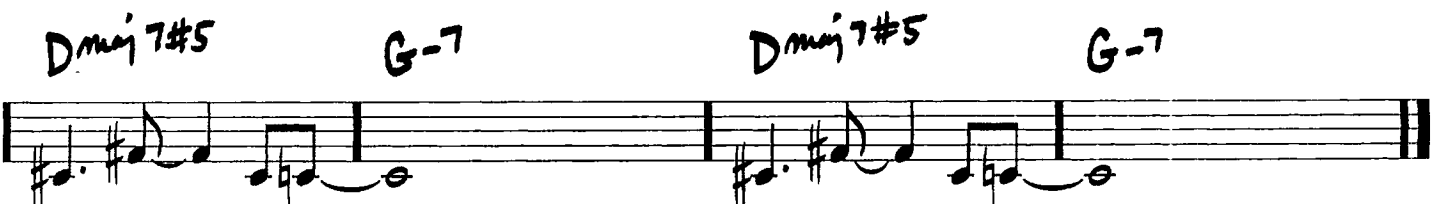
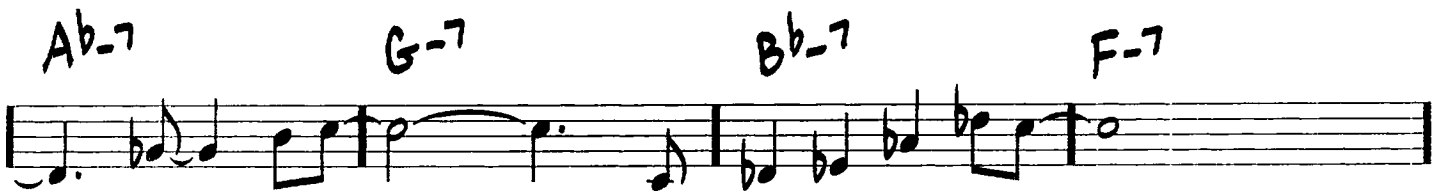
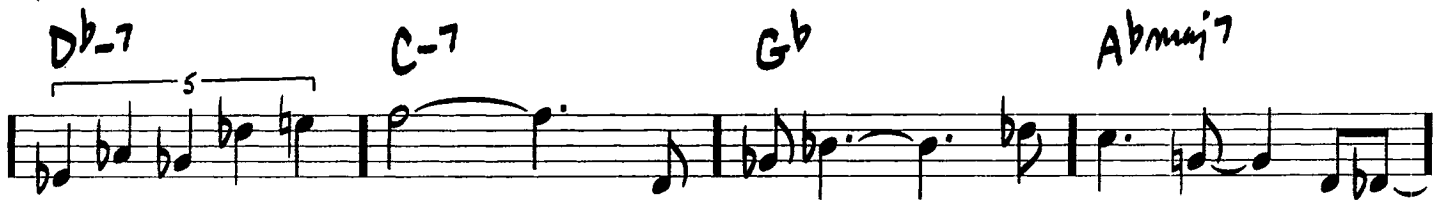
Handwritten musical score for "Only Trust Your Heart" in G major, 4/4 time. The score consists of ten staves of music with various chord voicings and a repeat sign. The chords are: Fmaj7, B7#9, E-7, A-7, D-7, G7, G7#5, Cmaj7, G-7, C7, 2nd ending C7, G-7, Gb7b5, Fmaj7, A-7/E, D-7, D-7/C, B-7b5, E7#5, 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).

FINE

ORBITS

-WAYNE SHORTER

(FAST SWING)



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

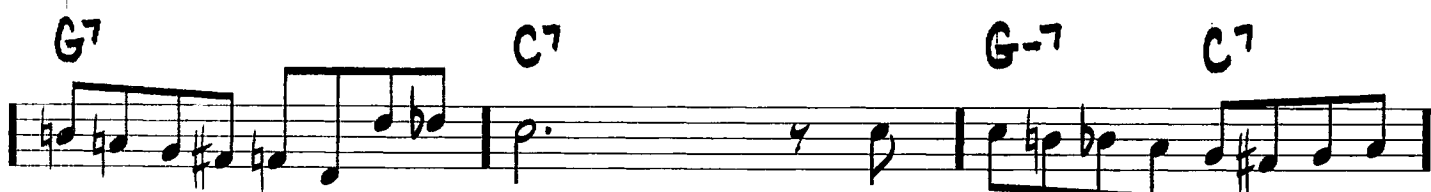
2. A-7 B-7 E7 A-7 F7(#11)

B-7 Bb01 A-7 D7 G6 (A-7 D7)

PAPER DOLL

-JOHNNY S. BLACK

(SLOW)



ALSO PLAYED ♩ SWING - DOUBLE RHYTHM VALUES
DRUMS IN DOUBLE TIME

PASSION DANCE

- MCCOY TYNER

(MED. UP)

F7sus4

2.

C#sus4 D#sus4 Abus4 C#sus4 Eb#sus4 D#sus4

B^b PEDAL

Abus4 C#sus4 D#sus4 Abus4 C#sus4 Eb#sus4 D#sus4

D^b/E^b Eb-

D^b/E^b Eb-

D^b/E^b Eb- B^b7#9 C7#9

[SOLOS ON F7sus4]

(BALLAD)

PASSION FLOWER

- BILLY STRAYHORN/
MILTON RASKIN

F#9b5 F9b5 F#9b5 F9b5

E7#5(b9) Eb7 D7 D7b9 1. Gb9

2. Gb9 Dbmaj7 C9#11 B9#11

Bb7#5(b9) A9#5 Ab7b9 Dbmaj7 Bb7b5 Eb7 Ab7b5 Db7

F#9b5 F9b5 F#9b5 F9b5

E7#5(b9) Eb7 D7 D7b9 Gb9

PEACE

-HORACE SILVER

(BALLAD)

♩ A-7b5 Ab7 G-7 C7b9 Bmaj7 / C-7b5 F7#9

Bbmaj7 B-7 E7 Amaj7 F#-7

Eb-7b5 Ab13 Ab7#5 Dbmaj9 C7#11 B7#11 Bbmaj7

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: Treble clef, 4/4 time. Chords: A-7, D7, Gmaj7, A-7.

Musical staff 7: Treble clef, 4/4 time. Chords: D7, Gmaj7, D-7, G7, C-7.

Musical staff 8: Treble clef, 4/4 time. Chords: F7, A-7, D7, Gmaj7.

Musical staff 9: Treble clef, 4/4 time. Chords: Gmaj7, D.

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

(MED.)

PENTHOUSE SERENADE

-WILL JASON/
VAL BURTON

Handwritten musical score for "Penthouse Serenade" in 4/4 time. The score consists of ten staves of music with various chords and triplets. The chords are: Cmaj7, Eb07, D-7, G7, D-7, G7, D-7, G7, 1. C6, Eb07, D-7, G7, 2. C6, F7, C6, D-7, C#07, D-7, G7, Cmaj7, E7, A-7, D7, A-7, D7, G7, D-7, G7, Cmaj7, Eb07, D-7, G7, D-7, G7, D-7, G7, C6, Bb7, C6.

(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 G-7 / 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 notation for the first staff, including a treble clef, key signature of two flats, and a 4/4 time signature. The staff contains a melodic line with a repeat sign and a fermata. Chords **F7** and **Bb7** are indicated above the staff. Triplet markings (3) are present over several notes.

Musical notation for the second staff, continuing the melodic line. Chords **Bb7** and **F7** are indicated above the staff. Triplet markings (3) are present over several notes.

Musical notation for the third staff, continuing the melodic line. Chords **F7** and **Ab7** are indicated above the staff. Triplet markings (3) are present over several notes.

Musical notation for the fourth staff, continuing the melodic line. Chords **Db7**, **C7#9**, and **F7** are indicated above the staff. Triplet markings (3) are present over several notes.

Musical notation for the fifth staff, concluding the melodic line with a double bar line. A triplet marking (3) is present over the final notes.

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).

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.

D#9 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: D#9, 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 (Cb, Bb, Ab) and a quarter note (G). The second measure has a triplet of eighth notes (Bb, Ab, G) and a quarter note (F). Chords are written above the staff: B13.

(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
 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)

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)

♩ $\frac{4}{4}$ C^{-7} G^{-9}

$\text{B}^{\flat}7$ G^{-9}

$\text{G}^{\flat}\text{maj}7$ $\text{B}^{\flat}\text{maj}7\#5(\#11)$ $\text{B}\text{maj}7\#11$

$\text{B}^{\flat}7$ $\text{E}^{\flat}7$ $\text{G}^{-9}(11)$

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

$\text{G}^{-9}(11)$ $\text{B}^{\flat}7$ $\text{E}^{\flat}7$ (PLAY 5x) $\text{G}^{-9}(11)$

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

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

F7 / C-7 F7 Bb7 / E7#9 Eb6 F7/Eb F-7 Bb7 E7#9

2. Eb6 Db7 Ebmaj7 Eb6 Eb7 Bb-7

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

F7 C-7 F7 C-7 B7 Bb7 C7#5 F7 F-7 E7#9

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

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

FINE

(SLOW SWING)
♩ = 68

PUSSY CAT DUES

- CHARLES MINGUS

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

INTRO

A

[SOLOS ON Eb BLUES]

QUIET NIGHTS OF QUIET STARS

(BOSSA)

(CORCOVADO)

-ANTONIO CARLOS JOBIM/GENE LEES

Musical score for guitar in 4/4 time, featuring chords and melodic lines across 10 staves.

Chords: D⁷/A, A^b07, G-7, C7, F07, Fm⁶7, F-7, B^b7, E-7, A7[#]5, D7, D-7, A^b07, D⁷/A, A^b07, G-7, C7, F07, Fm⁶7, F-7, B^b7^b5, E-7, A-7, D-7, G7^b9, E-7, A7[#]5, D-7, G7, C^b, (A7)

QUIET NOW

-DANNY ZEITLIN

(BALLAD)

A-7 Fmaj7 E7 - 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)

Musical staff 1: Treble clef, 4/4 time signature. Chord: A-7

Musical staff 2: Treble clef, 4/4 time signature. Chord: C-7

Musical staff 3: Treble clef, 4/4 time signature. Chord: F7

Musical staff 4: Bass clef, 4/4 time signature. Chords: Bbmaj7, Bb-7, Eb7, Abmaj7

Musical staff 5: Bass clef, 4/4 time signature. Chords: Ab-7, Db7, Gbmaj7, G-7, C7

Musical staff 6: Bass clef, 4/4 time signature. Chords: Fmaj7, E7#9 (1.), E7#9 (2.)

RED CLAY

-FREDDIE HUBBARD

(ROCK)

INTRO

FREE TIME
OPEN SOLOS

(IN TIME)
(DRUMS)

Musical notation for the intro, starting with a treble clef and a key signature of two flats (Bb, Eb). The first four measures are marked with chords: C-7, Ab7, G7#5, and C-7. A double bar line follows, and the section ends with a 4-measure rest.

First system of musical notation, featuring a treble clef and a key signature of two flats. It includes a series of chords: C-7(11), Bb-7(11), Db7sus4, Eb7sus4, F7sus4, and G7sus4. The notation includes a first ending bracket and a second ending bracket.

Section A musical notation, starting with a treble clef and a key signature of two flats. It includes chords: C-7(11), Bb-7(11), Db7sus4, and Eb7sus4.

Second system of musical notation, featuring a treble clef and a key signature of two flats. It includes chords: F7sus4, G7sus4, C-7(11), and Bb-7(11).

Third system of musical notation, featuring a treble clef and a key signature of two flats. It includes chords: Db7sus4, Eb7sus4, F7sus4, G7sus4, F7sus4, and G7sus4. It includes first and second ending brackets.

Section B musical notation, starting with a treble clef and a key signature of two flats. It includes chords: C-7(11), Bb-7(11), Db7sus4, Eb7sus4, F7sus4, G7sus4, F7sus4, and G7sus4. It includes first and second ending brackets.

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 beamed eighth notes and a final half note on the fourth staff.

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 C^{o7} Ab-9 Db7 C-7b5

Chords: B-7 E7 Bb-7 Eb7 Ab-7 Db7 Eb- Ab7b5

Chords: 2. C-7b5 B7b5 Bb7b5(b9) 2. C-7b5 B7b5 Bb7b5 Eb6

B

Chords: C-7b5 B7b5 Bb7b5 C-7b5 B7b5 Bb7b5

Chords: Ab-7 F-7(nos5th) Bb7 C-7b5 F7 Db9 Cb9 Ab-7 F-7(nos5th) Bb7

C

Chords: Eb- / D / Db C^{o7} Ab-9 Db7 C-7b5 B-7 E7 Bb-7 Eb7

Chords: Ab-7 Db7 Eb- Ab7b5 C-7b5 B7b5 Bb7b5 Eb6

RUBY, MY DEAR

-THELONIOUS MONK

(BALLAD)

A

F-9 Bb7(b9) Ebmaj7 F-7 F#7 G-7 Ab6 Ab G-7 C7(b9)

Fmaj7 G-7 Ab-7 A-7 Bb-7 Eb7(b9) Abmaj7 Bb-7 B-7 C-7

Bb-7 A(add9) B-7 Bb7b5 Bb7#5 B-7 Bb7b5

B

Amaj7 B-7 E7b9 A6/9 Bbb B07

C- C-(mi7) C-7 C-7(add mi7) D-7 Eb-7 Ab9b5 Eb A9

C

F-9 Bb7(b9) Ebmi7 F-7 F#7 G-7 Ab6 A6 G-7 C7(b9) Fmi7 G-7 Ab-7 A-7

Bb-7 Eb7(b9) Abmi7 Bb-7 B-7 C-7 Bb-7 E9(11) 3 Gb6/9 B7b9 Bb7b9

AFTER SOLDS, D.C. AL

(FREELY)

(WHOLE TONE FILL)

Gb6/9 B7b9 Bb7b9 3 A7b5 Ab7b5 Db6/9

(JAZZ WALK)

THE SAGA OF HARRISON CRABFEATHERS

-STEVE KUHN

E-7 Cmaj7

A-7

E-7 D-7

Bbmaj7

G-7 D-7

Abmaj7

C-7

Abmaj7

F-7 C-7

FINE

SATIN DOLL

(MED.)

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

Handwritten musical notation on a staff in 4/4 time. The notes are: G4, A4, B4, C5, G4, F4, E4, D4. Chords are written above the staff: D-7, G7, D-7, G7, E-7, A7.

E-7 A7 A-7 D7 Ab-7 Db7

Handwritten musical notation on a staff in 4/4 time. The notes are: G4, F4, E4, D4, C4, B3, A3, G3. Chords are written above the staff: E-7, A7, A-7, D7, Ab-7, Db7.

2. Cmaj7 D-7 E-7 A7 2. Cmaj7

Handwritten musical notation on a staff in 4/4 time. The notes are: G4, F4, E4, D4, C4, B3, A3, G3. Chords are written above the staff: 2. Cmaj7, D-7, E-7, A7, 2. Cmaj7.

G-7 C7 G-7 C7 Fmaj7

Handwritten musical notation on a staff in 4/4 time. The notes are: G4, F4, E4, D4, C4, B3, A3, G3. Chords are written above the staff: G-7, C7, G-7, C7, Fmaj7.

A-7 D7 A-7 D7 G7 D-7 G7

Handwritten musical notation on a staff in 4/4 time. The notes are: G4, F4, E4, D4, C4, B3, A3, G3. Chords are written above the staff: A-7, D7, A-7, D7, G7, D-7, G7.

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

Handwritten musical notation on a staff in 4/4 time. The notes are: G4, F4, E4, D4, C4, B3, A3, G3. Chords are written above the staff: D-7, G7, D-7, G7, E-7, A7, E-7, A7.

A-7 D7 Ab-7 Db7 Cmaj7 (D-7 E-7 A7)

Handwritten musical notation on a staff in 4/4 time. The notes are: G4, F4, E4, D4, C4, B3, A3, G3. Chords are written above the staff: 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

Musical staff with notes and accidentals. The key signature has one sharp (F#) and one flat (Bb). The time signature is 4/4. The staff contains four measures of music.

Fmaj7 Bb7 B07 Fmaj7³ G-7 1. A-7 D7

Musical staff with notes and accidentals. The staff contains four measures of music, including triplets and a first ending bracket.

2. F6 SOLO A7 D7

Musical staff with notes and accidentals. The staff contains four measures of music, including a second ending bracket and a 'SOLO' marking.

Musical staff with notes and accidentals. The staff contains four measures of music, including a double bar line and a repeat sign.

G7 C7

Musical staff with notes and accidentals. The staff contains four measures of music.

Musical staff with notes and accidentals. The staff contains four measures of music, including a double bar line and a repeat sign.

G-7 C7 G-7 C7

Musical staff with notes and accidentals. The staff contains four measures of music.

Fmaj7 Bb7 B07 Fmaj7³ G-7 C7 F6

Musical staff with notes and accidentals. The staff contains four measures of music, including triplets and a double bar line.

Four empty musical staves for improvisation or additional notation.

SEA JOURNEY

-CHICK COREA/
NEVILLE POTTER

(MED. LATIN)

INTRO

A-(#5) A- A-(#5) A- (LAST x)

VAMP

A %

A-(#5) A- A-(#5) A-

VAMP SIM.

A-(#5) A- A-(#5) A-

D-(add 4) E-(add 4) A-(add 4) G7sus4

F#-7b5 Fmaj7

E7#9#4 E7b9 [B] A-(#5)

VAMP

A- A-(#5) A- A-(#5)

A- A-(#5) A- D-7 Cmaj7#5

Fmaj7 E7#9 Fmaj7 E7#9

Fmaj7 E-7

A7 Dmaj7 C#-7 B-7b5 E7b9 A-(#5)

A- SOLOS A-(#5) A- (LAST x)

VAMP

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

(MED. UP)

SEVEN COME ELEVEN

- BENNY GOODMAN/
CHARLIE CHRISTIAN

INTRO

(PLAY 3x)

(BASS)

A^b

A

2.

B G⁷

C⁷

F⁷

B^{b7}

E^{b7}

C

A^b

(SOUL JAZZ)

SIDEWINDER

- LEE MORGAN

D⁷ E^b7

D⁷ E^b7

BASS & RHYTHM - CONTINUE SIMILE
 (A^b7) G⁷ A^b7

(E^b7) D⁷ E^b7 G-7b5 C7b9

F- G7/C F-/Bb E^b7

(E^b7) D⁷ E^b7 E^b7 n.c.

(ENDING) D⁷ E^b7

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 E^b6 E^b F^b

E Cmaj7 D-7 G7 Cmaj7 F-7 B^b7

E^bmaj7 A^b-7 D^b7 G^bmaj7 G-7 C7

F Fmaj7 E-7 A7 D-7 G7

G-7 C7 E^b6 E^b F^b

SOLO **D** **D** **E** **F**
 PLAY **C** AFTER EACH SOLO
 LAST TIME, D.S. AL

E^b6 E^b F^b N.C. (4xs) F13 E^b13 (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 F/A Bb-6 G7/B Cmaj7 C7b5/Gb

F- F/E F/Eb D-7b5 Ebmaj7 Bb6/D

C-7 Bb-6 C-6 C-6/Bb A-7b5 D7b9

F- F/Eb D-7b5 G7#5 Cmaj7/G G7b9 Cmaj7/G

Fmaj7/G G7#5 Cmaj7/G C7b5/Gb Fmaj7 B7

E-7 A7 D-7 G7 Cmaj7 G7b9

AFTER SOLOS, D.C. AL

♯ Cmaj7 / G C7b5 / Gb Fmaj7 Cadd9 / E D-7 G7

E-7 A-7 D7 F#o7 C/G C+/G#

A-7 / Gb F-7 / Ebmaj7 Dbmaj7#11 (RUBATO) Cmaj7#5

Db/C Bb/C B/C C Cmaj9

RIT. ----- 1

SO NICE

(SUMMER SAMBA)

- MARCOS VALLE / PAULO SERGIO VALLE
NORMAN GIMBEL

(BOSTA)

Chords and musical notation for the score:

- Staff 1: F^{maj7} , $B-7$, $E7$
- Staff 2: Bb^{maj7} , $Bb6$, $Eb7$
- Staff 3: $A7$, $D7b9$, $G-7$, $E-7b5$, $A7\#5$
- Staff 4: $D-7$, $G7$, $G-7$, $Db7$, $C7$
- Staff 5: $G-7$, $C7b9$, F^{maj7} , $Bb7$
- Staff 6: $F6$, $(G-7 C7)$

(MED. SWING)

SOLAR

-MILES DAVIS

C- G-7

C7 Fmaj7

F-7 Bb7 Ebmaj7

Eb-7 Ab7 Dbmaj7 D-7b5 G7b9

(MED. JAZZ)

SO WHAT

-MILES DAVIS

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

(BASS LINE 8VA)

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

N.C. E-7(add4) D-7(add4) 1. N.C.

2. N.C. **B** N.C. F-7(add4) Eb-7(add4) N.C.

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

Musical staff with chords and melody. Chords: N.C., F-7(add4), Eb-7(add4), N.C., F-7(add4), Eb-7(add4). Melody: quarter notes, eighth notes, quarter notes.

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

Musical staff with chords and melody. Chords: N.C., F-7(add4), Eb-7(add4), N.C. Melody: quarter notes, eighth notes, quarter notes.

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

Musical staff with chords and melody. Chords: N.C., E-7(add4), D-7(add4), N.C., E-7(add4), D-7(add4). Melody: quarter notes, eighth notes, quarter notes.

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

Musical staff with chords and melody. Chords: N.C., E-7(add4), D-7(add4), N.C., E-7(add4), D-7(add4). Melody: quarter notes, eighth notes, quarter notes.

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

Musical staff with solo durations. Chords: N.C., SOLOS, D-7 (16), Eb-7 (8), D-7 (8).

AFTER SOLOS, PLAY ENTIRE FORM THEN VAMP ON **A** - FADE OR CUE

366

(BALLAD)

SOLITUDE

-DUKE ELLINGTON/EDDIE DE LANGE/
IRVING MILLS

Ebmaj7 *C-7*

F7 *F-7*

Bb7 *Ebmaj7* *F-7* *Bb7#5* *Ebmaj7* *Eb7*

Abmaj7 *Ao7* *Eb6/Bb* *Bb-7* *Eb7*

Abmaj7 *Ao7* *Eb6/Bb* *G-7* *C7* *F-7* *Bb7#5*

Ebmaj7 *C-7* *F7*

F-7 *Bb7* *Ebmaj7* *(F-7 Bb7)*

FINE

(MED JAZZ) **SOME DAY MY PRINCE WILL COME** 367
 WALTZ - FRANK CHURCHILL/LARRY MOREY

Handwritten musical score for "Some Day My Prince Will Come". The score is written 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 C#7 Bb6 D7/A G7#5 2. Eb6 G-7

F-7 Bb7b9 Eb6 Eb7 D7, B-7, Bb-7

A-7 D7 B-7 Bb7 A-7 D7

E-7 A7#5 Dmaj7 C7 B7, Bb7 A7, D7 G7#5

Cmaj7 G7#5 E-7b5 A7b9 D-7 D-7b5 Ab7 G7

C7 B7#5 Bb7, A-7b5 Ab7 C6/G D7 G7 C6 (D-7 G7#5)

FINE

SOMEBODY LOVES ME

- GEORGE GERSHWIN/
B.G. DESYLVIA/
BALLARD MACDONALD/EMELIA
RENAUD

BALLARD MACDONALD/EMELIA
RENAUD

(MED.)

Fmaj7

G-7

C7

Fmaj7

Bb7



Fmaj7

Db7

C7sus4

Fb

G-7

C7



Fmaj7

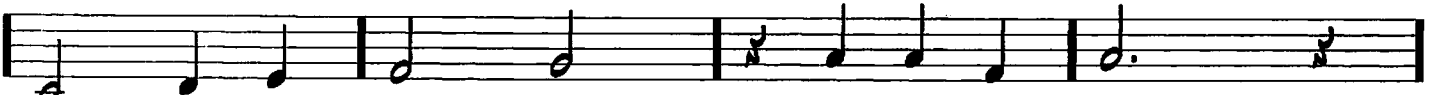
G-7

C7

Fmaj7

B-7b5

E7b9



A-7

F7

E7sus4

A-

D7#5



G-

G-(maj7)

G-7

G-6

G-7

E-7b5

A7b9



D-7

G7

D-7

G7

G-7

C7



Fmaj7

G-7

C7

Fmaj7

Bb7



A-7

D7

G-7

C7

Fb

(G-7 C7)



B A7/D^b

D^b/A

RHY. FILL ----- 1

Musical notation for the first system, including a treble clef, bass clef, and various notes and chords.

D7#9

E^b7#9

B7#9

C F-7

C/F
(PLAY 3XS)

Musical notation for the second system, featuring a treble clef and a series of notes.

D
N.C.

C7#9 D^b7#9 D7#9

C7#9

Musical notation for the third system, including a treble clef and various notes.

N.C.

SOLO BREAK ----- 1

Musical notation for the fourth system, including a treble clef and notes.

D.S. FOR SOLOS -
TAKE REPEATS
PLAY **B**, **D** AS WRITTEN

(AFTER SOLOS)

G-7

C G-7

Musical notation for the fifth system, including a treble clef and notes.

D.S. AL FINE
(TAKE REPEAT)
(PLAY 8 XS)

(JAZZ WALTZ)

SOMETIME AGO

-SERGIO MIHANOLICH

The musical score consists of ten staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat major). The melody is written in eighth and quarter notes. Chords are indicated above the staff. The second staff continues the melody and introduces a bass line with eighth notes. The third staff features a bass line with quarter notes and rests. The fourth staff continues the bass line with quarter notes and rests. The fifth staff returns to a treble clef and continues the melody. The sixth staff continues the melody with eighth notes. The seventh staff continues the melody with quarter notes. The eighth staff continues the melody with quarter notes and rests. The ninth staff continues the melody with quarter notes and rests. The tenth staff concludes the piece with a final chord and a double bar line.

Chords and notes across the staves:

- Staff 1: C^{maj7} , $D-7/C$, C^{maj7} , $D-7/C$
- Staff 2: C^{maj7} , $D-7/C$, $F-7$, $Bb7$, $E-7$, $A7$
- Staff 3: $D-$, $G7$, $E7\#5$, $E7$, $A-7$
- Staff 4: $A-7/D$, $D7$, $Eb-7$, $Ab7$, $D-7$, $G7$
- Staff 5: C^{maj7} , $D-7/C$, C^{maj7} , $D-7/C$
- Staff 6: C^{maj7} , $D-7/C$, $F-7$, $Bb7$, $E-7$, $A7$
- Staff 7: $D-$, $G7$, $E-7$, $A7$
- Staff 8: $D-7$, $G7$, $G7/F$, $E7\#5$, $E7$, $A7b9$, $A7$
- Staff 9: $D-7$, $D-7/G$, $G7b9$, C , $D-7/C$
- Staff 10: C , $D-7/C$, C^{maj9} AFTER SOLDS, D.C. AL C

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 $Bb-7$ $\frac{3}{4}$

$Gb7$ $F7$ $E7$ $Eb7$ $Abmaj7$

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

$Bb-7$ $Eb7$ \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

- HERBIE HANCOCK

(FAST JAZZ)

D^bmaj7

Dmaj7

E-6

F^bmaj7^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 of 'The Sphinx'. It consists of two 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 bottom staff is in bass clef. The music begins with a repeat sign. Above the first staff, the chords *Amaj7* and *B-7* are written. Above the second staff, the chords *E7*, *E7/D*, *C#-7*, *B-7*, *C#-7*, and *B-7* are written.

Musical notation for the second system of 'The Sphinx'. It consists of one staff in treble clef with a 4/4 time signature. The music begins with a repeat sign. Above the staff, the chords *Amaj7*, *C#-7*, *B-7*, *E7*, *A6*, and *N.C.* are written. Below the staff, the word *(WALK)* is written at the beginning and *FINE* is written at the end.

STANDING ON THE CORNER

-FRANK LOESSER

(MED.)

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).

Chord Progressions:

- Line 1: F F7 Bbmaj7 Eb9 F Ab7/Eb Db9 C7
- Line 2: F F7 Bbmaj7 Eb9 D7sus4 G7 Db9 C7
- Line 3: F F7 Bbmaj7 Bb-6 C7
- Line 4: F F7 Bbmaj7 Db6 F/C D-7 G-7 C7
- Line 5: 1. F Ab7/Eb Db9 C7 2. F Ab7/Eb Db9 C7 F A7
- Line 6: D- D-(#5) D-6 D-(#5) D- D-(#5) D-6 D-(#5)
- Line 7: F F+ F6 F+ F/C Gb/C Ab/C Gb/C
- Line 8: F/C D-7 Db9 C7 D.C. AL
- Line 9: F Ab7/Eb Db9 C7 F6

The score includes various musical notations such as triplets, slurs, and dynamic markings. The piece concludes with a double bar line and a circled 'D.C. AL' marking.

(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

Handwritten musical score for "Stella by Starlight" in G major, 4/4 time. The score consists of ten staves of music with various chord annotations above and below the notes. The chords include 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, and 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 label above the first measure. The bass clef has a C-7 chord label 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 a treble and bass clef. The treble clef has an F-7 chord label above the first measure and a C-7 chord label above the third measure. The bass clef has an F-7 chord label above the first measure and a C-7 chord label 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♭maj7#11 E♭maj7 D♭maj7#11 C♭maj7#11

2nd x, TO SOLOS

Musical notation for the third system, featuring a treble and bass clef. The treble clef has chord labels A♭maj7#11, E♭maj7, D♭maj7#11, and C♭maj7#11 above the first, second, third, and fourth measures respectively. The bass clef has the same chord labels below the first, second, third, and fourth measures. 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 the text "2nd x, TO SOLOS" written below it.

(AFTER SOLOS)

C-7

PLAY 2X ONLY

Musical notation for the fourth system, featuring a treble clef. The treble clef has a C-7 chord label above the first measure. The music consists of a series of eighth and sixteenth notes. A dashed line with arrows at both ends is drawn above the first measure, with the text "PLAY 2X ONLY" written below it.

(BASS CLEF CONT. SIM.)

F-7 C-7

Musical notation for the fifth system, featuring a treble and bass clef. The treble clef has an F-7 chord label above the first measure and a C-7 chord label above the third measure. The bass clef has an F-7 chord label above the first measure and a C-7 chord label 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♭maj7#11 E♭maj7 D♭maj7#11 C♭maj7#11 C-7

Musical notation for the sixth system, featuring a treble and bass clef. The treble clef has chord labels A♭maj7#11, E♭maj7, D♭maj7#11, C♭maj7#11, and C-7 above the first, second, third, fourth, and fifth measures respectively. The bass clef has the same chord labels below the first, second, third, fourth, and fifth measures. 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.

(MED. SWING)

STOLEN MOMENTS

-OLIVER NELSON

INTRO

C-7 D-7 Ebmaj7 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-|| Eb-|| E-|| F-|| F#-|| F-|| E-|| Eb-|| 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 F7(b9)4 C-9

RIT. -----|

(MED.) STOMPIN' AT THE SAVOY

-BENNY GOODMAN/EDGAR SAMFSON/CHICK WEBB



(MED. BLUES)

STRAIGHT NO CHASER

-THELONIOUS MONK

$Bb7$ $Eb7$ $Bb7$
 $Eb7$
 $Bb7$ $F7$
 $Bb7$
 $Bb7$
 AFTER SOLOS, D.S. AL
 $Bb7$

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

E^b7 Ab6 REPEAT ENDING LAST TIME Ab6 G7

C Cmaj7 C7 C^b C+ C C+ C^b C7 Cmaj7 C Cmaj7

C7 C^b C+ C D7 G7 C^b D7b9 G7

C Cmaj7 C7 C^b C+ C C+ C^b C7 Cmaj7 C Cmaj7

C7 C^b C+ C D7 G7 C^b D⁻⁷/_A G^{o7} F^bE^{o7}D⁻⁷ Ab7C/G

G7 G13 C^b C^b/9

STUFF

(MED.)

INTRO

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

w/ VARIATIONS ON REPEATS

A $D\flat 7$ $D 7$ $B 7$ $B\flat 7$

C7

(C PEDAL NEXT 20 MEAS.)
HARMONY IS FLEXIBLE

tr



E7

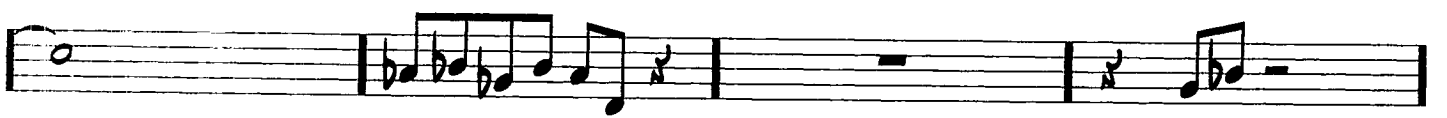
Bb7



G7

C7

Db7

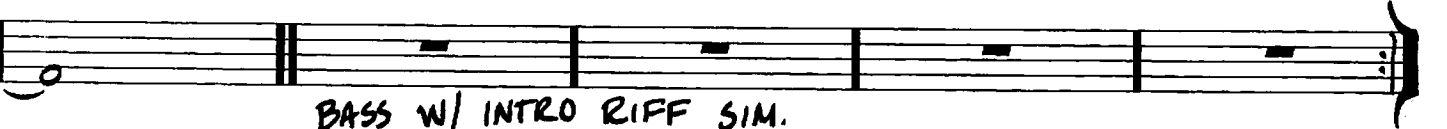


D7

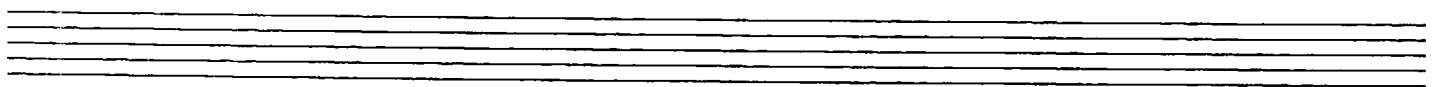
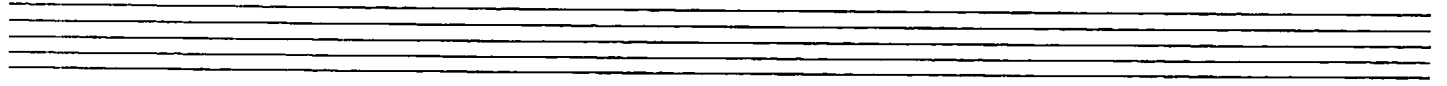
G7



Db7#9



BASS W/ INTRO RIFF SIM.



(MED.)

A SUNDAY KIND OF LOVE

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

Handwritten musical score for guitar, featuring a treble clef and a 4/4 time signature. The score consists of ten staves of music with various chords and melodic lines. The chords are written in a handwritten style above the notes.

Staff 1: F^b / $A-7$ A^b-7 $G-7$ C^7 b^9

Staff 2: $A-7$ D^7 b^9 $G-7$ B^b-6 $A-7$ D^7

Staff 3: $G-7$ C^7 | 1. F^b / $A-7$ A^b-7 $G-7$ / D^b b^9 C^9

Staff 4: | 2. F^b $G-7$ $G^{\#}o7$ F/A $C-7$ F^7

Staff 5: $C-7$ F^7 B^b6 / $C-7$ F^7 b^9 B^b6

Staff 6: G^7 $D-7$ G^7 $D-7$ G^7 b^9 / C^7 $F^{\#}o7$

Staff 7: $G-7$ / D^b b^9 C^9 F^b / $A-7$ A^b-7 $G-7$ C^7 b^9

Staff 8: $A-7$ D^7 b^9 $G-7$ B^b-6 $A-7$ D^7

Staff 9: $G-7$ C^7 F^b (D^7 b^9) $G-7$ / (D^b b^9 C^9)

(MED.) THE SURREY WITH THE FRINGE ON TOP

- RICHARD RODGERS / OSCAR HAMMERSTEIN II

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 | 2. 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

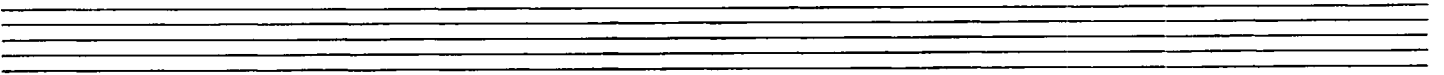
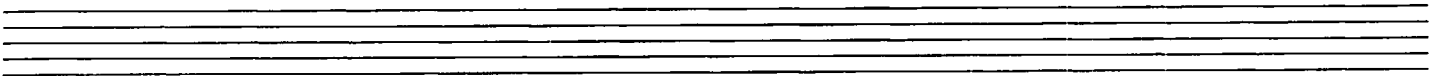
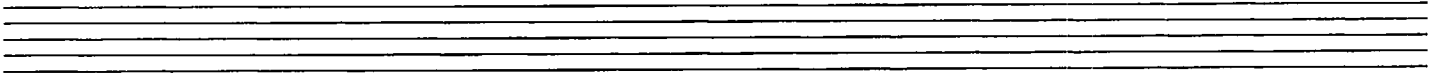
B \flat E \flat 7 B \flat

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

C7 Bb7

Eb7

D7 Db7 C7

2. C7 (SOLO BREAK)

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

C7 D7 Db7 C7

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 symbols for the first staff: Eb, Bb-7, Eb, Bb-7, Eb, Bb-7

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

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

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

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

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

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

Chord symbols for the eighth staff: Eb

(MED.)

TAKE THE "A" TRAIN

- BILLY STRAYHORN

C^b D7^{b5}

D-7 G7 C^b 1. D-7 G7 2. G-7 C7

Fmaj7

D7 D-7 G7 G7^{b9}

C^b D7^{b5}

D-7 G7 C^b D-7 G7

C^b N.C. Cmaj7

AFTER SOLOS, D.C. AL

THANKS FOR THE MEMORY

(MED.) LEO ROBIN/RALPH RAINGER

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 in a handwritten style above the notes.

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)

Staff 9: FINE

(SWING)

TAME THY PEN

-RICHARD NILES

INTRO

F#-11
E

1. 2. 3.

E-11

4.

Bbmaj7(#11)

Musical notation for the Intro section, featuring a treble and bass clef with various chords and triplets.

A

B7(alt.)

BVA

E-6

Musical notation for section A, featuring a treble and bass clef with triplets and a BVA marking.

A-9

G#-7b5

B/G

Cmaj7
E

Musical notation for the second system of section A, featuring a treble and bass clef with various chords and triplets.

Bbmaj7(#11)

B7(alt.)

B F#-11
E

Musical notation for the third system of section A, featuring a treble and bass clef with various chords and triplets.

E-11 F#-11 / E E-11

Ab (Lyd. #5) E/C C maj7 F maj7 Bbmaj7 (#11)

REPEAT [A] SOLOS: [A][A][B][A]
 TAKE [C] AFTER SOLOS

[C] G#-11 / F# 1. 2. 3. F#-11 4. C maj7 (#11)

PLAY TUNE [A][A][B][A] TO [C]

Bbmaj7 (#11) Amaj7 (#11) Abmaj7 (#11)

Dbmaj7 (#11) C lyd. Eb / F G maj7 (#11)

(MED. EVEN BEATS)

TELL ME A BEDTIME STORY

-HERBIE HANCOCK

INTRO

Chords: Gmaj7, F#-7 (1.), (F#-7) (2.)

HEAD

Chords: Gmaj7(#11), F#-7

Chords: Gmaj7(#11), F#-7, Cmaj7(#11), Bmaj7

Chords: (Bmaj7) Gmaj7, Emaj7, Cmaj7(#11), Bmaj7, Gmaj7, Emaj7, Cmaj7(#11)

Chords: F#-7, B7#5, Emaj7, E7#9, Eb7#9

Chords: Dmaj7, Db7#9, Cmaj7(#11), Bmaj7

Chords: * Bmaj7, Gmaj7, Emaj7, Cmaj7(#11), Bmaj7, Gmaj7, Emaj7, Cmaj7

*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 the song "That's Amore (That's Love)". The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 2/4 time signature. The music is divided into eight measures, each with a corresponding chord written above it. The chords are: Bb, Bbmaj7, Bb6, Db7, C-7, F7, C-7, F7, C-7, F7, C-7, F7, Bbmaj7, Bb6, C-7, F7, Bb, Bbmaj7, Bb6, Db7, 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.

B \flat

B \flat maj7

B \flat 6

D \flat 7

C-7

F7

C-7

F7

C-7

F7

C-7

F7

D \flat /A

A \flat 7 \flat 5

G7

C-7

C-7 \flat 5

B \flat

B \flat /A

B \flat /G

B \flat /F D \flat 7

C-7

F7

C-7

F7

B \flat maj7

B \flat 6

C-7

F7

B \flat maj7

B \flat 6

B \flat maj7

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 melodic line and a chord line. The chords are written in a handwritten style above the notes.

System 1: Chords: Bbmaj7, Eb7, Ab7b5, G7

System 2: Chords: C7, C-7, F7

System 3: Chords: Bbmaj7, Eb7, Ab7b5, G7

System 4: Chords: C7, C-7, F7, Bb6

System 5: Chords: A-7b5, D7, G-, A-7b5, D7, G-

System 6: Chords: A-7b5, D7, G-, C7, F7

System 7: Chords: Bbmaj7, Eb7, Ab7b5, G7

System 8: Chords: C7, C-7, F7, Bb6, (C-7 F7)

(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. Chord changes are indicated above the notes. The chords used are: A-7, D7, Gmaj7, B-7, E7, C#-7b5, F#7, F7b5, and A-7. There are several triplet markings (indicated by a '3' over a group of notes) and a double bar line at the end of the piece.

THINK ON ME

- GEORGE CABLES

(MED. JAZZ
ROCK)

Handwritten musical notation for the first system, featuring a treble and bass clef staff in 4/4 time. The key signature has one sharp (F#). Chords are written above the staff: A-7/D and C-7/F. A triplet of eighth notes is marked with a '3' above it.

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

Handwritten musical notation for the third system. Chords are Cmaj7/B, Bmaj7, Bmaj7/Bb, and Bbmaj7.

Handwritten musical notation for the fourth system. Chords are Bb-7, A7#11, Ab-7, Ab-7/Gb, Emaj7, F-7, and Bb7.

Handwritten musical notation for the fifth system, including first and second endings. Chords are Ebmaj7, A13b9, Ebmaj7, and A13b9.

Handwritten musical notation for the sixth system. Chords are D-7, G7, E-7, A7#5, and D-7.

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

FINE

(MED. UP 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

Ebb

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

Ebb

(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 (VAMP) Db9 Ebmaj7

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 consists of 12 staves of music. The first staff is marked "(SLOW SWING)" and the second staff is marked "(MED. SWING)". The music features various chords and melodic lines with triplets. The chords are written in a shorthand notation, such as E-7, Dmaj7, G7/D, F7b9, Bb, Ab-7, Gbmaj7, F7, Bb-7b5, Eb7, Ab-7, Ab7/Gb, F-7b5, Ebmaj7#11, Ebmaj7, Gbmaj7, Fmaj7, Abmaj7, Cmaj7, Ebmaj7, (d=d) Db-7, A7b9, Dmaj7, G7/D, D7b9, F7b9, Bbmaj7, E-7, A7, Bb07, B-7, E7, E-7, F#-7, F-7, Bb7, Ebmaj7, D-7, C-7, F7, E-7, F#-7, Gbmaj7, A7b9, Ebmaj7#11.

REPEAT FOR SOLOS

(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 Bb-7.

There are several triplet markings (indicated by a '3' over a group of notes) in the first, third, and seventh staves. The score ends with a double bar line on the eighth staff.

TRISTE

-ANTONIO CARLOS JOBIM

(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)

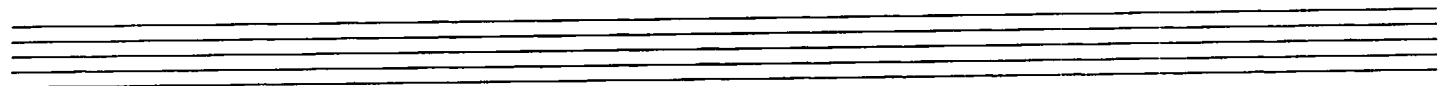
E-7 A7 Dmaj7

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. Chord symbols above the staff include: A, B/A, E^{major}7#11, G-, D7/A, Bb-, Ab6, Gbmaj7b5, G-, B-, Ab, C#-, Bb, A^{major}7b5, A7, Eb, E^{major} sus2.

Musical notation for section A, measures 9-16. The notation is on a grand staff with treble and bass clefs. Chord symbols above the staff include: G#-, F#6, E^{major}7#11, E^{major}7, Bb7sus4, Bb7. A first ending bracket is shown over measures 15-16.

Musical notation for section B, measures 1-4. The notation is on a grand staff with treble and bass clefs. Chord symbols above the staff include: Eb-7, Bb, F# / A#, B-, E-/B, C, G/B, Ab-9.

Musical notation for section B, measures 5-8. The notation is on a grand staff with treble and bass clefs. Chord symbols above the staff include: Eb-7, Bb, F# / A#, B-.

Musical notation for section B, measures 9-12. The notation is on a grand staff with treble and bass clefs. Chord symbols above the staff include: E-/B, C, G/B, A/B. The text "AFTER SOLOS, D.C. AL FINE" is written above the final measure.

FINE (musical notation)

422

ROCK
♩ = 118

UNCHAIN MY HEART

- BOBBY SHARP/
TEDDY POWELL

INTRO

A-7 N.C.

Musical staff 1: Treble clef, 4/4 time. Chords: A-7, N.C. (No Chords).

A-7

Musical staff 2: Bass clef, 4/4 time. Chord: A-7.

D-7 A-7

Musical staff 3: Bass clef, 4/4 time. Chords: D-7, A-7.

D-7 A-7 D-7 A-7

Musical staff 4: Bass clef, 4/4 time. Chords: D-7, A-7, D-7, A-7.

F9 E7#9 A-7 1. N.C. 2. N.C.

Musical staff 5: Bass clef, 4/4 time. Chords: F9, E7#9, A-7, 1. N.C., 2. N.C.

D-7 A-7

Musical staff 6: Bass clef, 4/4 time. Chords: D-7, A-7.

D-7

E7

N.C.

Musical staff 1: A single staff containing four measures of music. The first measure has a D-7 chord, the second an E7 chord, and the third and fourth are marked N.C. (No Chords). The melody consists of eighth and quarter notes.

A-7

Musical staff 2: A single staff containing four measures of music. The first measure has an A-7 chord. The melody features eighth notes and quarter notes with some rests.

D-7

A-7

Musical staff 3: A single staff containing four measures of music. The first measure has a D-7 chord, and the third measure has an A-7 chord. The melody includes eighth notes and quarter notes.

D-7

A-7

D-7

A-7

Musical staff 4: A single staff containing four measures of music. The first measure has a D-7 chord, the second an A-7 chord, the third a D-7 chord, and the fourth an A-7 chord. The melody is primarily eighth notes.

F9

E7#9

A-7

Musical staff 5: A single staff containing four measures of music. The first measure has an F9 chord, the second an E7#9 chord, and the third an A-7 chord. The melody includes eighth notes and quarter notes.

Musical staff 6: A single staff containing four measures of music. The melody continues with eighth notes and quarter notes.

FINE

Two empty musical staves at the bottom of the page, each consisting of five horizontal lines.

4/24

UNITY VILLAGE

-PAT METHENY

(♩ = 116
EVEN 8 MS)

A

Handwritten musical notation for Section A. The key signature has one sharp (F#) and the time signature is 4/4. The notation includes several triplet markings (groups of three notes beamed together) and various chord voicings.

Chords: A-, E¹, Fmaj⁷, A-, E¹, Fmaj⁷, Bbmaj⁷b⁵, Amaj⁷, C#-9, G#-7, Eb7#9, F#-7, B7sus⁴, Emaj⁷, E/C, Emaj⁷, E/C.

B

Handwritten musical notation for Section B. The notation includes triplet markings and various chord voicings.

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, Eb-7, C-7, F7, 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 first system. The final measure is marked '(LAST X)' with a smiley face.

426

UPPER MANHATTAN MEDICAL GROUP

(SWING)

(UMMG)

-BILLY STRAYHORN

Handwritten musical score for the song "Upper Manhattan Medical Group" by Billy Strayhorn. The score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The notation includes various chords and melodic lines across ten staves.

Chords: F-7b5, Bb7b9, Eb-7, Ab7, Db7, Db6, 2. Dbmaj7, Db-7, Gb7, 2. Dbmaj7, Ab-7, Db7, Ab-7, Db7, G-7b5, C7, Fmaj7, Ab-7b5, Db7, Gb-7, Eb-7, Ab7, F-7b5, Bb7b9, Eb-7, Ab7, Db7, Dbmaj7, Db7, Dbmaj7, Db7, Dbmaj7, Db7, Dbmaj7.

Annotations: "AFTER SOLOS, D.C. AL" is written at the end of the eighth staff.

VALSE HOT

-SONNY ROLLINS

(MED. JAZZ WALTZ)

INTRO

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

Eb-7 Ab7 Dbmaj7 Eb-7 Ab7 Dbmaj7 Eb-7 Ab7 Dbmaj7

HEAD

Abmaj7

C-7

F7

Bb-7

Eb7

Abmaj7

F7

Bb-7

Db-7

C-7

F7

Bb-7

Eb7

Abmaj7

Eb7

FINE

VERY EARLY

-BILL EVANS

(MED. WALTZ)

A Cmaj7 Bb7 Ebmaj7 Ab7

Dbmaj7 G7 Cmaj7 Bb7(#11)

Dmaj7 A-7 F#-7 B7b9

E-9 Ab7 Dbmaj7 1. G7 2. G7#5

B Bmaj7 Ab7 Dbmaj7 Bb7

Bmaj7 G7 Cmaj7 Ab7

Dbmaj7 G7 Cmaj7 4 A7b5(b9)

D-7 E-7 Fmaj7 G7 D-7 E-7 Fmaj7 G7

(ENDING) D.C. FOR SOLOS

D-7/C C#-7 Bbmaj7 Gmaj7 Bmaj7

RIT. ----- 1

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 melody line and a bass line with chords. The key signature has two flats (Bb and Eb).

Chords:

- Line 1: F-7, Bb7, Ebmaj7, C-7
- Line 2: F-7, Bb7, G-7, C7
- Line 3: 2. D7, G-7
- Line 4: C-7, F7, Bbmaj7, G-7
- Line 5: C-7, G7#5, G-7, C9
- Line 6: F-7, Bb7, Eb6, G-7/D
- Line 7: C-7, C-7/Bb, A-7b5, Ab07
- Line 8: Eb/G, Gb07, Bb7/F, E07
- Line 9: F-7, Bb7, Eb6

WAVE

(BOSSA)

INTRO

D-9 G13 D-9 G13 D-9 G13 D-9 G13

Dmaj7 Bb07 A-7 D7(b9)

Gmaj7 G-6 F#13 F#7#5 B9 B7(b9)

B-7/E E7 Bb7 A7#5 D-9 G13 2. D-9 G13

2. D-9 G13 G-7 C9/Bb A-7

F-7/Bb Bb9/Ab G-7 A7b9

Dmaj7 Bb07 A-7 D7(b9)

Gmaj7 G-6 F#13 F#7#5 B9 B7(b9)

B-7/E E7 Bb7 A7#5 D-9 G13 D-9 G13

(MED. JAZZ
WALTZ)WALTZ FOR DEBBY-BILL EVANS/
GENE LEES

F_{maj7}/A $D-7$ $G-7$ C^7 A^7/G $D^7/F\#$ G^7/F C^7/E

F^7/Eb Bb^6/D $G-7b5/Db$ C^7 C^7/Bb $A-7$ $D-7$ $G-7$ C^7

F_{maj7}/A $D-7$ $G-7$ C^7 $A^7/C\#$ D^7/C G^7/B C^7/Bb

A^7 $D-7$ B^7 E^7 $A_{maj7}/C\#$ $B-7$ A_{maj7} $A_{maj7}/G\#$

$G-7$ C^7 $A-7$ D^7 $G-7$ A^7 $D-7$ F^7

Bb_{maj7} A^7 $D-7$ G^7 $A_{b_{maj7}}$ $D_{b_{maj7}}$ $G-7$ C^7

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, featuring various chords and triplets. The score is organized into eight systems, each with a treble clef staff and a corresponding chord chart above it.

System 1: Chords: G7, Cb, Ab7, D-7, G7, A-7, D7#11. Includes a triplet of eighth notes.

System 2: Chords: Bb-7, Eb7, Abmaj7, D-7b5, Ab7, G7. Includes a triplet of eighth notes.

System 3: Chords: D-7b5, G7, Cb, Ab7, G7b9, C-6. Includes two triplets of eighth notes.

System 4: Chords: Ab7, G7, C-6, D-7b5/Ab, G7, C-7b5/Gb, F7. Includes two triplets of eighth notes.

System 5: Chords: A-7b5, Ab7, G7, Cb, Ab7, D-7, G7. Includes a triplet of eighth notes.

System 6: Chords: A-7, D7#11, Bb-7, Eb7, Abmaj7. Includes a triplet of eighth notes.

System 7: Chords: D-7b5, G7, C6, (D-7 G7). Includes two triplets of eighth notes.

WELL YOU NEEDN'T

-THELONIOUS MONK/

MIKE PERRO

(MED.)

(IT'S OVER NOW)

The musical score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The tempo is marked as (MED.) and the mood as (IT'S OVER NOW). The score consists of several staves of music with handwritten guitar chords and a melodic line. The chords are: F7, Gb7, F7, Gb7, Db7, D7, Eb7, E7, Eb7, D7, Db7, C7, B7, C7, F7, Gb7, F7, Gb7, F7, Gb7, and F7. The melodic line includes a first ending (1.) and a second ending (2.). The score concludes with the instruction 'AFTER SOLOS, D.C. AL' and a double bar line.

(MED.)

WEST COAST BLUES

-JOHN L. (WES) MONTGOMERY

Main musical notation for 'West Coast Blues' in 3/4 time, featuring a melodic line with various chords and triplets. The chords are: Bb7, Ab7, Bb7, B-7, E7, Eb7, Bb7, F7, Eb7, Bb7.

SOLOS

Solo section consisting of six staves of rhythmic notation (diagonal lines) with corresponding chord progressions:

- Staff 1: Bb7, Ab7, Bb7
- Staff 2: B-7, E7, Eb7, Eb-7, Ab7
- Staff 3: D-7, G7, C#-7, F#7, C-7
- Staff 4: C-7, F7, Bb6, Db7, Gb6, F7

WHAT AM I HERE FOR?

-DUKE ELLINGTON

(MED. SWING)

Chord progressions and musical notation are provided for each staff. The score includes first and second endings, and a section for solos.

Chord progressions (Staff 1): $Bb\text{maj}7$, $B\flat 7$, $C-7$, $F7$

Chord progressions (Staff 2): $Bb\text{maj}7$, $B\flat 7$, $C-7$, $F7$

Chord progressions (Staff 3): $B\flat 7$, $B\flat 7\flat 5$, $Eb\text{maj}7$, $D-7$, $G7$

Chord progressions (Staff 4): $C7$, $C-7$, $F7$

Chord progressions (Staff 5): $Bb\text{maj}7$, $B7$, $E7$, $Eb\text{maj}7$, $C-7\flat 5$, $F7$

Chord progressions (Staff 6): $Bb\text{maj}7$, $B\flat 7$, $C-7$, $F7$, $B\flat 7$, $F7\sharp 9$, $\#5$

Chord progressions (Staff 7): $Bb\text{maj}7$, $B\flat 7$, $C-7$, $F7$

Chord progressions (Staff 8): $Bb\text{maj}7$, $B7$, $E7$, $Eb\text{maj}7$, $C-7\flat 5$, $F7$

Chord progressions (Staff 9): $Bb\text{maj}7$, $B\flat 7$, $C-7$, $F7$

Chord progressions (Staff 10): $Bb\text{maj}7$, $G7$, $C7$, $F7$, $B\flat 7$, $B\flat 6$

(AFTER SOLOS)

SOLO ON ENTIRE FORM

WHAT WAS

-CHICK COREA

(J.=12)

Amaj7(#11) G#-

Amaj7(#11) G#-

Amaj7(#11) Bmaj7

Eb7 Emaj7

Bb7/F Bb7b9 Eb7b9

Abmaj7 G7#5 F#- Emaj7 Dmaj7

Dbmaj7 C7#9 Fmaj7

Bb7/F Bb7

Eb7

WHEN I FALL IN LOVE

-VICTOR YOUNG/
EDWARD HEYMAN

(BALLAD)

Ebmaj7 C7 F-7 Bb7 Ebmaj7 C7 F-7 Bb7

Ebmaj7 Ab7 Db7 C7 F7 B7b5 Bb7

1. Ebmaj7 A7b5 Abmaj7 Db7 G-7 Abmaj7 G-7b5 C7#5(b9)

F-7 C7b9 F-7 C7#5 F-7 Bb7

2. Ebmaj7 A7b5 Abmaj7 G-7 C7 F-7 Db7

Ebmaj7 C7 F-7 Bb7 Eb6 (F-7 Bb7)

FINE

(BALLAD)

WHEN SUNNY GETS BLUE

-MARVIN FISCHER/
JACK SEGAL

A G-7 C7 Bb-7 Eb7 Fmaj7 G-7

A-7 D7 B-7b5 Bb-7 Eb7 A-7 Ab-7 Db7

G-7 / C7 Bb7 2. A7 D7(b9) 2. E-7 A7

B Dmaj7 E-7 F#-7 B7 E-7 A7 Dmaj7

D-7 G7 Cmaj7 A-7 Fmaj7 D-7 G7 G-7 C7

A G-7 C7 Bb-7 Eb7 Fmaj7 G-7

A-7 D7 B-7b5 Bb-7 Eb7 A-7 Ab-7 Db7

G-7 Gb7 Fmaj7 (A-7b5 D7)

RIT. (LAST TIME)

(BALLAD)

WHEN YOU WISH UPON A STAR

- LEIGH HARLINE/NED WASHINGTON

A

Cmaj7 A7#5 D- G7 C°7 Cmaj7

Musical staff for section A, first line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

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

Musical staff for section A, second line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). Repeat sign with first and second endings.

B

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

Musical staff for section B, first line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

A-7 D7 D-7b5 G7b9

Musical staff for section B, second line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

A

Cmaj7 A7#5 D- G7 C°7 Cmaj7

Musical staff for section A, third line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

E-7 E°7 D-7 G7 D-7 G7 Cmaj7 D-7 G7

Musical staff for section A, fourth line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

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

D-7 G7 Cmaj7

Musical staff for section A, fifth line. Treble clef, 4/4 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

442

(MED.)

WHISPERING

-RICHARD COBURN/
JOHN SCHONBERGER/
VINCENT ROSE

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody line starts with a dynamic marking of *p* and includes a first ending bracket. The bass line provides harmonic support with various chords and dynamics.

Chords: Eb, A-7, D7, Eb, C7#5, C7, F7, Bb7, Eb, G-7, Gb7, F-7, Bb7, F-7, Bb7, Bb7, Db7, Eb, (F-7, Bb7)

Dynamics: *p*

Structural Markings: First ending bracket, repeat sign, double bar line.

(♩=184)

WINDOWS

-CHICK COREA

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

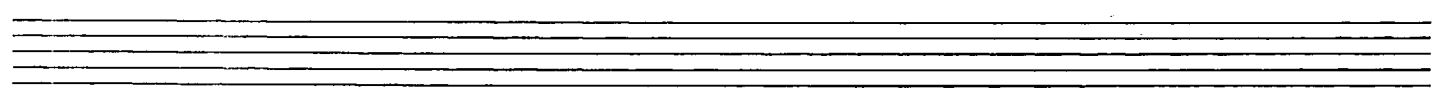
G-7 C-7 F7

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

(IN TIME)

HEAD

RIT.

AFTER SOLOS, D.S. AL

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

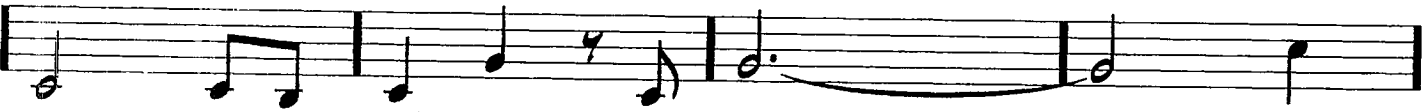


F-7

Bb6

Ebmaj7

C7



F-7

Bb6

F-7

Bb6

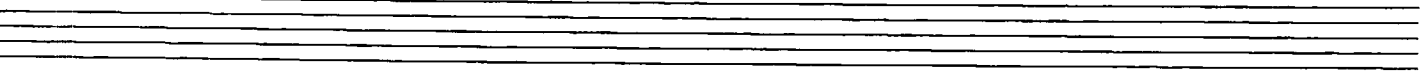
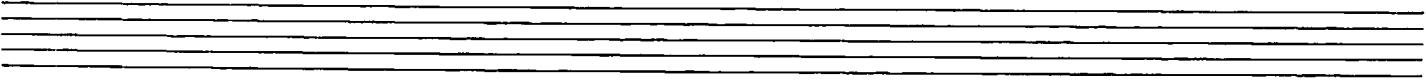
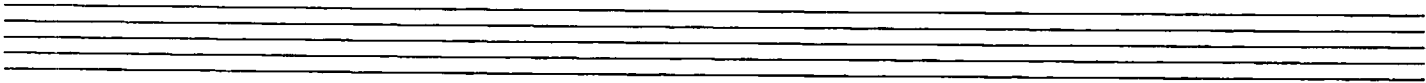
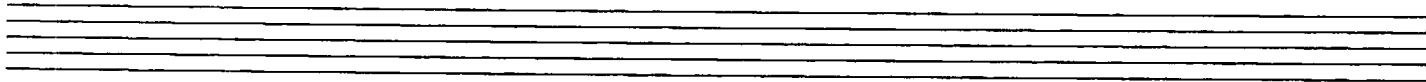


F-7

Bb6

Eb6

(C7)



450

(FAST BOY)

WOODYN' YOU

-DIZZY GILLESPIE

A

G-7b5

C7#9

F-7b5

Bb7#9

Musical staff for section A, first line. It begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. The melody consists of quarter notes: Bb, Eb, Ab, Bb, followed by a half note G. The next measure has a quarter note G, a quarter rest, and a quarter note Bb. The third measure has a quarter note Bb, a quarter note Ab, and a quarter note G. The fourth measure has a quarter note Bb, a quarter note Ab, and a quarter note G.

Eb-7b5

Ab7#9

Dbmaj7

Ab7

Db6

Musical staff for section A, second line. It continues the melody from the first line. The fifth measure has a quarter note Bb, a quarter note Ab, and a quarter note G. The sixth measure has a quarter note Bb, a quarter note Ab, and a quarter note G. The seventh measure has a quarter note Bb, a quarter note Ab, and a quarter note G. The eighth measure has a quarter note Bb, a quarter note Ab, and a quarter note G.

B

Ab-7

Db7

Ab-7

Db7

Ab-7

Db7

Gbmaj7

Musical staff for section B, first line. It begins with a double bar line. The melody consists of eighth notes: Bb, Ab, G, F, followed by a quarter note E. The next measure has eighth notes: Bb, Ab, G, F, followed by a quarter note E. The third measure has eighth notes: Bb, Ab, G, F, followed by a quarter note E. The fourth measure has eighth notes: Bb, Ab, G, F, followed by a quarter note E.

Bb-7

Eb7

Bb-7

Eb7

Bb-7

Eb7

Abmaj7

Musical staff for section B, second line. It continues the melody from the first line. The fifth measure has eighth notes: Bb, Ab, G, F, followed by a quarter note E. The sixth measure has eighth notes: Bb, Ab, G, F, followed by a quarter note E. The seventh measure has eighth notes: Bb, Ab, G, F, followed by a quarter note E. The eighth measure has eighth notes: Bb, Ab, G, F, followed by a quarter note E.

A

G-7b5

C7#9

F-7b5

Bb7#9

Musical staff for section A, third line. It begins with a double bar line. The melody consists of quarter notes: Bb, Eb, Ab, Bb, followed by a half note G. The next measure has a quarter note G, a quarter rest, and a quarter note Bb. The third measure has a quarter note Bb, a quarter note Ab, and a quarter note G. The fourth measure has a quarter note Bb, a quarter note Ab, and a quarter note G.

Eb-7b5

Ab7#9

Dbmaj7

Ab7

Db6

Musical staff for section A, fourth line. It continues the melody from the third line. The fifth measure has a quarter note Bb, a quarter note Ab, and a quarter note G. The sixth measure has a quarter note Bb, a quarter note Ab, and a quarter note G. The seventh measure has a quarter note Bb, a quarter note Ab, and a quarter note G. The eighth measure has a quarter note Bb, a quarter note Ab, and a quarter note G.

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 three systems of a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with chords. The first system has chords C^b, G^{7#5}, C^b, and E⁷. The second system has chords F, F^{#o7}, E⁻⁷, A⁷, D⁷, D⁻⁷, and G⁷. The third system has chords C^b, G^{7#5}, C^b, and E⁷. The fourth system has chords F, F^{#o7}, E⁻⁷, A⁷, D⁻⁷, G⁷, and C^b. 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 and the instruction "D.S. AL".

RIT. -----

(BALLAD)

YESTERDAYS

-JEROME KERN/
OTTO HARBACH

D- E-7b5 A7b9 D- E-7b5 A7b9

D- D7/C# D7/C B-7b5 E7

A7#5 D7 G7 C7

C-7 F7 Bbmaj7 Ebmaj7 E-7b5 A7#5

(ENDING)

REPEAT HEAD IN/OUT

D-

(MED.)

YOU ARE TOO BEAUTIFUL

-RICHARD RODGERS/LORENZ HART

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

(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, 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. Includes a triplet of eighth notes.

Staff 2: Chords: Bb7, G-7b5, C7b9, F-7, Ab7, Db7 (first ending), G-7b5, C7b9.

Staff 3: Chords: Db7 (second ending), C7b9, F-6, Bb-7, Eb7, Abmaj7, F7b9.

Staff 4: Chords: Bb-7, Eb7, Abmaj7, D-7, G7, Cmaj7.

Staff 5: Chords: Db9(#11), C7b9, F-7, Db9, C7b9.

Staff 6: Chords: F-6, G-7, C7b9, Db7, Bb7, G-7b5, C7b9, F-7, Ab7.

Staff 7: Chords: Db7, C7b9, F-6, (G-7b5, C7b9).

(MED.)

YOU TOOK ADVANTAGE OF ME

-RICHARD RODGERS/LORENZ HART-

Ebmi7 Eo7 F-7 Bb7 G-7 Gb7 F-7 Bb7
 Bb-7 Eb7 Abmi7 Db9 Ebmi7 F-7 Bb7 | 1. Eb6 F-7 Bb7 | 2. Eb6 G7#5
 C-6 D7 G7 C7 F7 Bb7 Ebmi7 D-7b5 G7
 C-6 D7 G7 C7 F7 Bb7 Ebmi7 F-7 Bb7
 Ebmi7 Eo7 F-7 Bb7 G-7 Gb7 F-7 Bb7
 Bb-7 Eb7 Abmi7 Db9 Ebmi7 F-7 Bb7 Eb6 (F-7 Bb7)
 FINE

The image shows a musical score for the song "You Took Advantage of Me" by Richard Rodgers and Lorenz Hart. The score is written in 4/4 time and consists of six staves of music. Above each staff are handwritten chord symbols. The key signature has two flats (Bb and Eb). The score ends with a double bar line and the word "FINE".

(BALLAD)

YOUNG AT HEART

- JOHNNY RICHARDS
CAROLYN LEIGH

Handwritten musical score for 'Young at Heart' in B-flat major, 4/4 time. The score consists of ten staves of music with various chords and triplets. The chords are: Bbmaj7, Dbo7, C-7, F7, C-7, F7, F7#5, Bbmaj7, D-7b5, G7, D-7b5, G7, G-7, C7, G-7, C7, F7, C-7, F7, Bbb, C-7, F7, Ebmaj7, C-7b5, Bbmaj7, G-7, C-7, F7, Bb, Bb/D, Ebb, Eo7, C-7/F, F7, Bbb (F7).

FINE

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

-RUSS MORGAN/LARRY STOCK/JAMES CAVANAUGH

Handwritten musical score for the song "You're Nobody 'Til Somebody Loves You". The score is written in G major and 4/4 time. It consists of ten staves of music. The chords and their positions are as follows:

- Staff 1: G^{major}7, B7, E7
- Staff 2: A-7, D7, G^b6
- Staff 3: B-7, B^bo7, A-7
- Staff 4: A-7, A7, A-7 D7, A-7 D7
- Staff 5: G^{major}7, B7, E7
- Staff 6: A-7, E7, A- E⁷/B, A⁷/C
- Staff 7: C, C[#]o7, G^{major}7, F[#]7, F7, E7
- Staff 8: A-7, D9, D7b9, G^b6, F9, E^b7, D7
- Staff 9: G^b6, F9, G^b6

The final staff includes a circled cross symbol and the instruction "AFTER SOLOS, D.C. AL" with a circled cross symbol.