The NEW REAL BOOK

VOLUME 3

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Isotope 
Short Story 
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Lonely Woman 

FREDDIE HUBBARD .......... Aries 
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Super Blue 

LEE MORGAN .......... Ceora 
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Maiden Voyage 
One Finger Snap 

WAYNE SHORTER .......... Black Nile 
Toy Tune 
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ART BLAKEY .......... Backstage Sally 
Bu's Delight 
Look At The Birdie 
That Old Feeling 

JACKIE McLEAN .......... Ballad For Doll 
Appointment In Ghana 
Kahill The Prophet 
Cool Green 

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Cirrus 

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In A Mellow Tone 
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Just Squeeze Me 
Warm Valley 
I Got It Bad 
Solitude 

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BENNY GOODMAN .......... Lullaby In Rhythm 
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More Jazz

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Autumn Serenade 

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Emily 
Spring Is Here 

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When Lights Are Low 

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And It All Goes Round And Round 
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Don't Be That Way 
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GENERAL RULES FOR USING THIS BOOK

FORM
1. Key signatures will be found at the top of page one, and at the top of page three for tunes longer than two pages. Any change of key will be noted only where it occurs but also at the start of the next line. The key signature holds even if there is a change of clef, and is not restated. A change of key to C Major will appear as a clef followed by the naturals needed to cancel the previous key signature.
2. The Coda sign is to be taken only when ending the tune unless otherwise stated. Some tunes have dual Codas (\(\Phi^1\) and \(\Phi^2\)) to make it possible to fit a complex tune on two pages.
3. All repeats are observed during a 'D.C. al Coda' or 'D.S. al Coda' except in the following cases:
   a) when a Coda sign appears in a repeated section; the Coda is taken before repeating (unless marked 'on repeat').
   b) when an instruction to the contrary appears (e.g. 'D.S. al 2nd ending al Coda').
4. A Coda sign just within repeats is taken before repeating. A Coda sign just outside of repeats is taken after repeating.
5. When no solo form is specified, the whole tune is used for solos (except any Coda).
6. A section marked '4x's' is played four times (repeated three times).
7. A section marked 'ENDING' is played to end a tune; it directly follows the last bar of the head.

CHORDS
9. Chords fall on the beat over which they are placed.
10. Chords carry over to the next bar when no other chords or rests appear.
11. Chords in parentheses are optional except in the following cases:
    a) turn arounds
    b) chords continued from the line before
    c) verbal comment explaining thier use (for solos, for bass but not piano, only at certain times, etc.)
12. Optional chords in parentheses last as long as the chord they are written over or until the closing parenthesis is encountered, whichever is longer.
13. Written-out piano or guitar voicings are meant to be played as written. Chord symbols appearing with such voicings often will not describe the complete voicing; they are meant to aid sight reading and are often used for solos.
14. Multiple voices playing different rhythms are separated by having their stems lie in opposite directions whenever possible.

TERMS
15. An 'altered' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 &/or #5, and b9 &/or #9.
16. 'Freely' signifies the absense of a steady tempo.
17. During a 'break' piano, bass and drums all observe the same rests. The last beat played is notated as \(\begin{array}{c} \text{or} \end{array}\) to the left of the word 'break'.
18. A 'sample bass line', 'sample solo', or 'sample fill' is a transcribed line given as a point of reference.

TRANSPOSITIONS
19. Bass lines are always written to be read by a bass player, i.e. one octave higher than they sound.
20. Tenor sax and guitar lines are often written an octave higher than they sound and flute lines an octave lower to put them in a more readable range. There will be a verbal note to this effect in every case.
21. All horn and harmony parts are written in concert key (not transposed).

ABBREVIATIONS
15ma........two octaves higher
15ma b........two octaves lower
8va...........one octave higher
8va b........one octave lower
accel........accelerando
alt...........altered
bari...........baritone saxophone
bkgr........background
bs...........bass
cres..........crescendo
decres.......decrecendo
dr.............drums
elec. bs........electric bass
elec. pn........electric piano
fl.............flute
glls...........gllssando
gtr..............guitar
indef...........indefinite (till cue)
L.H..............piano left hand
Med.............Medium
N.C.............No Chord
Orig...........Original
perc...........percussion
pn.............piano
rall...........ralllentando
R.H..............piano right hand
rit.............ritardando
sop............soprano saxophone
staccato........staccato
susp...........suspended
synth........synthesizer
tenor........tenor saxophone
trb...........trombone
trbs...........trombones
trp...........trumpet
trps........trumpets
unis........unison
V.S............Volta Subito (quick page turn)
w/............with
x.............time
xs........times

ORNAMENTS AND SYMBOLS
Slide into the note from a short distance below
\(\begin{array}{c} \text{A rapid variation of pitch upward, much like a trill} \end{array}\)
Mordent
\(\begin{array}{c} \text{A muted or optional pitch} \end{array}\)
Note with indeterminate pitch
Rhythm played by drums or percussion
Top note of a complete voicing
CHORD SYMBOLS
The chord symbols used in this book follow (with some exceptions) the system outlined in "Standard Chord Symbol Notation" by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spellings:
1) The full range of chords normally encountered, given with a C root, and
2) Some more unusual chords, all of which appear in tunes in this book. (Note: some groups of notes below could be given different names, depending on context. See previous page for a definition of 'altered' chords.)

<table>
<thead>
<tr>
<th>No Chord</th>
<th>N.C.</th>
<th>C bass</th>
<th>C</th>
<th>C6</th>
<th>C6q</th>
<th>C(add 9)</th>
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<td></td>
<td>C7</td>
<td>C7(add 13)</td>
<td>C6q</td>
<td>CMA13</td>
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<td></td>
<td>CMI</td>
<td>CMI6</td>
<td>CMI6q</td>
<td>CMI(add 9)</td>
<td>CMI7</td>
<td>CMI7(add 11)</td>
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<td>CMI11</td>
<td>CMI13</td>
<td>CMI(MA7)</td>
<td>CMI9(MA7)</td>
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<td></td>
<td>CDim</td>
<td>C7</td>
<td>C7(add MA7)</td>
<td>C7</td>
<td>CSSUS</td>
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<td>CMA9(#11)</td>
<td>CMA13(#11)</td>
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<td>C7(#5)</td>
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<td></td>
<td>C/E</td>
<td>C/G</td>
<td>E/C</td>
<td>B/C</td>
<td>C(add 9)</td>
<td>C(add 9)</td>
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<td>C#MA7SUS(#5)</td>
<td>F#7SUS(#3)</td>
<td>B7(add b13)</td>
<td>A7(add b9)</td>
<td>G#M7(add 11)</td>
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<td>E#</td>
<td>G7Sus</td>
<td>A</td>
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</table>
Sample keyboard comp. for Intro, bars 1 and 2 of letter A and bars 1 and 2 of Coda.

First two bars of A may be repeated.
Head is played twice before solos.

Bass line is freely interpreted (except last two bars of A, which are played every chorus).
First two bars of A may be repeated.
Head is played twice before solos.
The Aerie

Peggy Stern

Head is played twice before solos, once after solos.

Solo on CCD
After solos, D. C. al fine
Ain't That Peculiar

Eddie Holland & Norman Whitfield
(As sung by Marvin Gaye)

You do me wrong but still I'm crazy about you,

Stay away too long and I can't do without you,

Every chance you get you seem to hurt me more and more,

But each hurt makes my love stronger than before.

Flow-ers grow through rain,

But how can love grow through rain?

uh ain't that peculiar, a peculiar

Second verse:
You tell me lies, that should be obvious to me,
But I'm so much in love, baby, till I don't want to see
That things you do and say are designed to make me blue,
It's a doggone shame my love for you makes all your lies seem true.
If the truth makes love last longer,
why do lies make my love stronger?
Uh—Ain't that peculiar...

Third verse:
I've cried so much, just like a child that's lost a toy,
Maybe, baby, you think these tears I cry are tears of joy,
A child can cry so much until you do everything they say,
But unlike a child my tears don't help me to get my way.
I know love can last through years,
but how can love last through tears?
Uh—Ain't that peculiar...
B Bass

(bs. like Intro) (pn. w/ gtr.)

(bs. like letter A)

D.S. al Coda

(start to fade)

(fade)
Aja’s Theme
(As played by Eddie Daniels)

Torrie Zito

[Freely]

\[\text{A} \quad E_b M A^7 \quad D_M^7 \quad E_b M A^7 \quad A^7(\text{alt.}) \quad B_b M A^9\]

\[B_b M A^7 \quad E_b \quad A_b M A^9 \quad G^7_sus \quad G^7(\text{alt.}) \quad C_M A^9\]

\[F^9_sus \quad B_b^7 \quad B_b M A^7 \quad E^9(\#11) \quad E_b M A^7 \quad A^7(\text{alt.}) \quad D_M A^9\]

\[\text{(Med. Swing Ballad)} \quad j=56 \quad \text{add bs. & dr.)}\]

\[A_b^9_sus \quad D_b^7 \quad D_b M A^7 \quad G^7_{11} \quad C^13 \quad E_M 11 A^7(\text{alt.})\]

\[D_M^7 \quad A^7_sus \quad D_M^7 \quad A^7_sus \quad D_M^7 \quad E_b M A^7 \quad D_M^7 \quad D_M^7 \quad D_M^7 \quad G^7_{11} \quad C^13 \quad C^13\]

\[C_M^7 \quad G^7_sus \quad C_M^7 \quad G^7_sus \quad C_M^7 \quad G^7(\#5) \quad C^13 \quad C^13\]

\[F^9_sus \quad B_b^7 \quad B_b M A^7 \quad E^9(\#11) \quad E_b M A^7 \quad A^7(\text{alt.}) \quad D_M A^9\]

\[D_M^7 \quad G^7(\#5) \quad C_M^9 \quad E_b M A^7 \quad G^b \quad B_b M A^7 \quad F \quad E_b M A^7\]

\[D_b M A^7 \quad C_b M A^7 \quad B_b M A^9 \quad F_M^7 \quad B^7\]

\[\odot C_M^9 \quad E_b M A^7 \quad G^b \quad B_b M A^7 \quad E_b M A^7 \quad D_b M A^7 \quad C_b M A^7 \quad B_b M A^9\]

(Solo on form (ABC))

\[\odot C_M^9 \quad E_b M A^7 \quad G^b \quad B_b M A^7 \quad E_b M A^7 \quad D_b M A^7 \quad C_b M A^7 \quad B_b M A^9\]

\[\text{(rit)} \quad \text{(clar. fills)}\]

Solos and out head are in time.
For solos, each bar may be two bars of swing,
Melody is freely interpreted.

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Almost Like Being in Love

Lyric: Alan Jay Lerner
Music: Frederick Lowe

Medium Swing

What a day this has been! What a rare mood I'm in! Why, it's
almost like being in love.

There's a smile on my face for the whole human race. Why, it's
almost like being in love.

All the music of life seems to be, like a bell that is ringing for me.

And from the way that I feel when that bell starts to peal I could swear I was falling, I could swear I was falling, it's

almost like being in love.
American Gothic

Bob Berg

\[ \text{Intro} \]

\[ \text{D}_{\text{sus}}^{(\text{add 9})} \]

\[ \text{(pn. & gtr.)} \]

\[ \text{D}_{\text{omit 3}}^{(\text{add 9})} \]

\[ \text{A}_{\text{bass}} \quad \text{B}_{\text{b}} \quad \text{B}_{\text{M}^\text{II}} \]

\[ \text{G}_{\text{bass}} \quad \text{A}_{\text{bass}} \quad \text{B}_{\text{bbass}} \quad \text{C} \]

\[ \text{D}_{\text{omit 3}}^{(\text{add 9})} \]

\[ \text{F}^{(\text{omit 3})} \]

\[ \text{C}^{(\text{add 9})} \]

\[ \text{B}_{\text{b}} \]

\[ \text{C}^{(\text{add 9})} \]

\[ \text{G}_{\text{M}^\text{II}}^{(\text{add ten})} \]

\[ \text{D}_{\text{G}} \quad \text{B}_{\text{M}^\text{II}} \]

\[ \text{F}^{\#} \quad \text{F}^{\#} \quad \text{F}^{\#}_{\text{M}^\text{II}}^{(\text{add 9})} \quad \text{F}^{(\text{add 9})} \]

\[ \text{A}_{\text{MA}}^{7} \quad \text{F}^{(\text{add 9})} \quad \text{B}_{\text{M}^\text{II}}^{9} \quad \text{F}_{\text{M}^\text{II}}^{9} \]

\[ \text{A}_{\text{MA}}^{7} \quad \text{E}_{\text{M}^\text{II}}^{7} \quad \text{D}_{\text{bMA}}^{7(\text{#11})} \]

\[ \text{C}^{\#} \quad \text{A} \quad \text{B}_{\text{M}^\text{II}}^{9} \quad \text{D}_{\text{M}^\text{II}}^{7(\text{#11})} \]

\[ \text{D}_{\text{b}} \quad \text{E}_{\text{b}} \quad \text{D}_{\text{M}^\text{II}}^{7(\text{#11})} \]

\[ \text{F}_{\text{bass}} \quad \text{E}_{\text{bass}} \quad \text{E}_{\text{bbass}} \]

\[ \text{F}_{\text{M}^\text{II}}^{7(\text{#11})} \]

\[ \text{D}_{\text{b}}^{\#} \quad \text{C}_{\text{bass}} \quad \text{B}_{\text{bass}} \quad \text{B}_{\text{b}}^{13(\text{#11})} \]

\[ \text{Tenor Solo, Half-Time Feel} \]

\[ \text{(Tenor Solo, Half-Time Feel)} \]

\[ \text{C} \quad \text{F} \quad \text{D}_{\text{M}^\text{II}}^{7} \quad \text{D}_{\text{bMA}}^{9} \quad \text{E}_{\text{b}}^{\#} \quad \text{F}^{(\text{add 9})} \quad \text{(ten)} \]

\[ \text{D}_{\text{b}}^{\#} \quad \text{C}_{\text{bass}} \quad \text{B}_{\text{bass}} \quad \text{B}_{\text{b}}^{13(\text{#11})} \]

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(B♭13(#11))

A bass
B♭bass
C bass
Db
DM♭:

DM♭:
E♭(omit 3)
F(omit 3)
G(omit 3)
A(omit 3)
B♭(omit 3)
Db(omit 3)
E♭(omit 3)

(E♭♭4) ((Tenor fills))
D♭(etc.)

(F A♭)
(C FMI♭)
E♭MA♭
Gb
Ab

Ab
CMI♭FM♭
E♭MA♭
Gb
Ab
E♭G

FM♭
C F
E♭7♯9
AM♭
EM♭
DbMA♭(#11)

G
C F
AM♭ DM♭
DbMA♭
E♭♭9 F(omit 3)

B♭
C (add 9)
Db
A♭7♯9
DM♭
F G
B♭

C F
AM♭ DM♭
DbMA♭
E♭♭9 F(omit 3)

D.S. al Coda (omit letter D)

E♭(omit 3) F(omit 3) Db(omit 3) E♭(omit 3)
B♭(omit 3) C(omit 3) E♭(omit 3) F(omit 3)

(F(add 9) ((Tenor fills))
Db(etc.)

1.3.

Bass plays one note per chord change during melody (except where bass line is written).
(And) It All Goes 'Round and 'Round
Bernard Ighner
(As sung by Jaye P. Morgan)

Med. Ballad
\[ J = 49 \]

\[ \text{NC} \]
\[ \text{D}\text{M}^\text{7}(9) \]
\[ \text{F}\text{#}^\text{SUS} \]
\[ \text{F}^\text{#} \]
\[ \text{B}\text{M}^\text{9} \]
\[ \text{B}\text{M}^\text{6} \]
\[ \text{A}\text{M}^\text{7} \]
\[ \text{C}\text{#}^\text{7}(9) \]
\[ \text{D}\text{M}^\text{7} \]

(Med. Swing Ballad \[ J = 49 \])

\[ \text{G}\text{M}^\text{11} \]
\[ \text{D}\text{#}^\text{SUS} \]
\[ \text{NC} \]
\[ \text{G}\text{M}^\text{9} \]
\[ \text{C}^\text{13} \]
\[ \text{G}\text{M}^\text{9} \]
\[ \text{C}^\text{13} \]

\[ \text{A}\text{M}^\text{11} \]
\[ \text{D}^\text{7}(9) \]
\[ \text{G}\text{M}^\text{9} \]
\[ \text{C}\text{M}^\text{9} \]
\[ \text{F}^\text{13} \]
\[ \text{B}\text{b}\text{M}^\text{7} \]
\[ \text{D}^\text{7}(9) \]
\[ \text{E}\text{b}\text{M}^\text{A} \]

A

Some folk never win, and some folk hardly lose.
But here we are, we're all a part of all there is,

And it all goes 'round and 'round.

B

Life is like a school, and some folk never learn the rules.
But here we are, Some are wise and some are fools.

And it all goes 'round and 'round.

Sav - ing space, gain - ing time, End - less - ly spin - ning a -
 round. With each brand new day we leave some youth be - hind,

And it all goes 'round and 'round. Solo on form (ABC). After solos, D.S. al Coda

Lyric at letters B and C, last time:

Life is like a school,
And some folk never learn the rules.
But here we are,
Much wiser now than we were then,
And it all goes 'round and 'round.

No way to turn back the time,
Endlessly spinning around.
With each brand new day
We leave some youth behind
And it all goes 'round and 'round.

Melody is freely interpreted.
On recording, letter C and the Coda are 1/2 step higher the last time.
On recording, solo is letter A only, vocal in at letter B.
you, there might be a brighter star, but through my eyes

the light of you is all I see.

For you, there might be another song, but all my heart

can hear is your melody.

long ago, my heart without demanding informed me that no other love could do.

But listen
ten did I not, though understanding (I) fell in love with

one who would break my heart in two.

Horns and background vocals at letter B are like letter A each time (horns on bars 9-16 only).

Second & Third Verses
2. For you, love might be a toast of wine, But with each sparkle know the best for you I pray.
For you, love might be for you to find, But I will celebrate our love of yesterday.

3. For you, there might be another star, But through my eyes the light of love is all I see.
For you, there might be another song, But in my heart your melody will stay with me.
Bass plays roots on beat 1 of letters A and C on head.

Solos in 4.
Chords in parentheses are used for solos.
Appointment in Ghana

Jackie McLean

\[ \begin{array}{c}
\text{Intro} \\
\text{Fast Swing}
\end{array} \]

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Drums play time throughout (except 1 bar before A).
Bass walks for solos.
Appointment in Ghana (Harmony)

Slow, even 1/8's

\[ \text{Intro} \]

\[ \text{Fast Swing} \]

A

B

C

D

(Solos)

G\text{Mi}^7

E

B^b\text{MA}^7 \quad E^7(\#9) \quad D^7(\#9) \quad G^13 \quad B^b\text{MA}^7 \quad E^7(\#9) \quad D^7(\#9) \quad G^13 \quad F \quad G\text{Mi}^7

Solo on DEF

After solos, D.S. al Coda

G\text{Mi6}\#

(alto fills)

Tenor & alto sound one octave lower than written.
Arietas

Freddie Hubbard

Medium-Fast Swing

\[ \text{NC} \quad \text{Bb}_{MA7(5)} \quad \text{Ab}_{MA7(5)} \quad \text{F}_{Gb} \quad \text{Emi}_{7(5)} \quad \text{A}_{7(5)} \quad \text{D}_{Mi} \quad \text{NC} \]

\[ \text{(Flug.)} \quad \text{Bb}_{MA7(5)} \quad \text{Ab}_{MA7(5)} \quad \text{F}_{Gb} \quad \text{Emi}_{7(5)} \quad \text{A}_{7(5)} \quad \text{D}_{Eb} \]

\[ \text{bass walks} \]

\[ \text{D}_{Eb} \quad \text{Gmi}_{7(5)} \quad \text{(pn. comp.)} \quad \text{Gmi}_{7} \]

\[ \text{C}_{9} \quad \text{(horn & pn. rhythm)} \]

\[ \text{Bb}_{9} \]

\[ \text{Db}_{7(9)} \quad \text{D}_{7(19)} \]

\[ \text{D}_{7(19)} \quad \text{Ab}_{Mi7} \quad \text{Db}_{7} \quad \text{D}_{7(19)} \]

\[ \text{Eb}_{Mi7} \quad \text{D}_{7(19)} \]

\[ \text{D}_{Mi7} \quad \text{G}_{7} \quad \text{F}_{Mi7} \quad \text{Bb}_{7} \quad \text{Eb}_{Ma7} \]

\[ \text{break} \]

\[ \text{last \ x: \ } \]

\[ \text{Solo on form (A' \ A'^2)} \]

\[ \text{After solos, D.S. al fine} \]

Chords in parentheses are used for solos.
Break is not used for solos.
Tenor sounds one octave lower than written.
Chords in parenthesis are used for solos.
Break is not used for solos.
Autumn Serenade  Lyric: Sammy Galop  
Music: Peter De Rose  
(As played by John Coltrane & Johnny Hartman)

Medium Latin
\[ J = 112 \]

NC (Intro) \[ E_{b}M_{i9} \] \[ E^{13} \] \[ E_{b}M_{i9} \] \[ E^{13} \]

(bass) (w/ pn. L.H. 8va b.)

E\(^{7(#11)}\) \[ E_{b}M_{i9} \] \[ E^{13} \]

(w/ pn.)

Through the

A

trees comes autumn with her serenade,

Mel-o-

B\(^{b7(#11)}\)

dies, the sweetest music ever played,

Autumn

E\(^{b7(#11)}\)

kisses we knew are beautiful souvenirs,

As I

F\(^{M_{i7}}\) \[ B_{b}M_{i9} \] \[ E_{b}M_{i7} \] \[ C_{i7} \] \[ G \]

pause to recall the leaves seem to fall like tears.

Silver

B

stars were clinging to an autumn sky,

Love was

E\(^{b7(#11)}\)

ours until October wandered by,

Let the

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EbMi7 (sparse) (drums)  

C/Ma7  Gb6q  Gb6q  Eb  Cb  D  Abmi7 Ebsus

Alto solo thru E  

C  

EbMi7  

(Eb)  

(funky)  

D  

(Eb, behind solo, 1st x only)  

C/Ma7  Gb6q  Gb6q  Ebsus

E  

Ebsus  EbMi7(11)  Bmi7  Bbsus  A13(11)

Abmi7  (Eb)Mi7(11)  Db13sus  Bb7(9) 

(horns)  

(For additional solos, repeat CDDDE.)  

D.S. al 2nd ending al Coda  

dr. fill  

Synth. rhythms follow melody.  
Horns play letter A in unison 1st time only.  
Second time and on D.S. play harmonies. (Trumpet/Alto/Tenor)
Baby, Come To Me

Rod Temperton
(As sung by Patti Austin & James Ingram)

Medium Pop Ballad

\[ J = 90 \]

\[
\begin{align*}
A_{Mi}^7 & \quad D_{Mi}^7 & \quad E_{Mi}^7 \quad (\text{synth.}) \quad A_{Mi}^7 & \quad D_{A} \quad A_{Mi}^7 & \quad D_{A} \quad F_{G} G \\
(\text{gtr., 8va b}) & \quad A_{Mi}^7 & \quad D_{A} & \quad A_{Mi}^7 & \quad D_{A} & \quad F_{G} G & \quad E_{G^{(+2)}} A_{Mi}^7 & \quad D_{A} & \quad A_{Mi}^7 & \quad D_{A} & \quad F_{G} G \\
& \quad F_{G} G & \quad F_{G} G & \quad A_{Mi}^7 & \quad B_{bMa}^7 & \quad A_{Mi}^7 & \quad A_{bMa}^7 & \quad F_{G} & \quad G \quad C_{Mi}^7 & \quad F_{Mi}^7 & \quad A_{b} F_{Mi}^7 & \quad G_{Mi}^7 \\
& \quad C_{Mi}^7 & \quad F_{Mi}^7 & \quad A_{b} F_{Mi}^7 & \quad G_{Mi}^7 & \quad E_{bMa}^7 & \quad G_{G^{(+9)}} & \quad C_{Mi}^7 & \quad F_{Mi}^7 & \quad A_{b} F_{Mi}^7 & \quad A_{b} B_{b} F_{Mi}^7
\end{align*}
\]

1. Think' in' back in time, when love was only in the mind, I realize

ain't no second chance, you've got to hold on to romance, don't let it slide.

There's a special kind of magic in the air when you find another heart that needs to share, Baby,

come to me, let me put my arms around you, this was meant to be, and I'm

oh, so glad I found you, need you every day, got to have your love around me, baby,

al-ways stay, 'cause can’t go back to liv-ing with-out you.

2. can’t go back to liv-ing with-out you. The

night can be cold, there’s a chill to ev-ry eve-ning when you’re

all a-lone. Don’t talk a-ny more, 'cause you

know that I’ll be here to keep you warm. Ba-by,

Come to me, let me put my arms a-round you, this was meant to be, and I’m (you.)

oh, so glad I found you, need you ev-ry day, got to have your love a-round me, ba-by,

al-ways stay, 'cause I can’t go back to liv-ing with-out

Second verse lyric:

Spendin’ every dime to keep you talkin’ on the line, that’s how it was,
And all those walks together, out in any kind of weather, just because.
There’s a brand new way of looking at your life
When you know that love is standing by your side.
Backstage Sally
Wayne Shorter
(As played by Art Blakey)

Medium Swing/Shuffle in 2

\[ J = 120 \]

\[ \text{mf (trp.)} \]

\[ \text{toms:} \]

Background line behind 2nd chorus of solos (optional): 

Solo on \( \text{A} \) (fine)

After solos, D.C. al fine

Tacet

4

Head is played twice before and after solos.
Bass walks in 4 for solos.

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Backstage Sally (Harmony)

Med. Swing/Shuffle in 2

\[ j = 120 \]

\[ \text{A} F_{Mi}^6 D^7(\sharp 9) \quad G^7(\flat 5) \quad C^7(\# 9) \quad E^b_{Mi}^{11} A^b_{13} \]

\[ \text{C}_{Mi}^{11} F^{13} B^b_{Mi}^6 A^b_{7} \quad G^7(\# 5) \quad G^b_{7} \]

\[ F^7 \quad B^b_{7} \quad E^b_{Mi}^{7} A^b_{7} \quad D^7(\# 9) \quad G^7 \]

\[ \text{C}^7(\# 9) \quad F^7 \quad B^b_{7}^7(\flat 9) \quad E^b_{7} \quad G_{Mi}^{7(11)} C^7(\flat 5) \]

\[ F_{Mi}^6 D^7(\# 9) \quad G^7(\flat 5) \quad C^7(\# 9) \quad F_{Mi} A^b_{13} \]

\[ \text{Solo on [A]} \quad \text{(fine)} \]

Background line behind 2nd chorus of solos (optional):

\[ \text{Tacet} \]

Head is played twice before and after solos.
Tenor and trombone sound one octave lower than written throughout.
A Ballad for Doll

Medium Ballad

(Sax) is a synth sound.

Note: Melody is very freely interpreted, particularly on D.S.
Ballad
\[ j = 63 \]

Ballad for Two Musicians (Bass-Synth.)

\[ \text{(Intro)} \]

A
\[ (\text{bs./pn.}) \]

\[ \text{NC.} \]

\[ \text{DMi} \]

B\[ \text{Mi}(\text{omit 5}) \]

D\[ \text{Mi}(\text{add 9}) \]

B\[ \text{bMA}^7 \]

E\[ \text{b9}(\text{mi}) \]

A\[ \text{Mi}(\text{5}) \]

F

E\[ \text{bMi} \]

B\[ \text{b} \]

G\[ \text{Mi}^\text{II} \]

C\[ \text{Mi}^\text{7} \]

C\[ \text{Mi}^\text{6} \]

D\[ \text{Mi} \]

B\[ \text{7(5)} \]

D\[ \text{Mi} \]

C\[ \text{Mi}^\text{9} \]

E\[ \text{Mi}^\text{11} \]

F\[ \text{Mi}^\text{9(5)} \]

G\[ \text{Mi}^\text{9} \]

A\[ ^\text{7} \]

C\[ ^\# \]

B\[ \text{GMA}^9 \text{Emi}^\text{11} \text{E} \text{Am} \]

\[ \text{(bs./pn.) etc.} \]

C

D\[ \text{MA}^9 \text{D}^6 \]

D\[ \text{MA}^9 \text{D}^6 \]

D\[ \text{MA}^9 \text{D}^6 \text{DMA}^7 \text{D}^6 \text{DMA}^9 \]

\[ \text{(bs./pn.) etc.} \]

D
\[ \text{F}^\#(\text{7g}) \text{GMA}^9 \text{G} \text{C}^\text{7} \text{C}^\#^\text{7} \text{F}^\#\text{MI}^7 \text{B} \text{D}^\# \]

\[ \text{(as is \text{bs./pn.}) (as is)} \]

\[ \text{Emi}^\text{7} \text{A}^\text{7} \text{C}^\# \text{F}^\#(\text{7g}) \]

\[ \text{(omit on D.S.)} \]

\[ \text{F}^\#(\text{7g}) \]
Bird of Beauty

Medium Funky Samba

Stevie Wonder

There is so much in life for you to feel,
un-found in white red or yellow pills,

A mind excursion can be such a thrill,

satisfy, (Ooh ) Take a chance and ride (Ooh )

The bird of beauty of the sky.

Doot doo doot doo doot doo, doot doo doot doo,
doot doo doot doo doot doo doo
doot doo, doot doo doot doo doot doo doo
doot doo doot doo doot doo doo
doot doo doot doo doot doo doo Tu-do

D.S. al 3rd ending al Coda

Voice sings variations on “The (bird of) beauty of the sky”.

skys
Doot doo doot doo doot doo,
(The beauty of the)

Second verse:
Simon says that your mind is requesting a furlough,
Let it find the answers to things that you’ve always wanted to know.
There’s a fair of many places that you’ve always wanted to go, yeah,
And to me that sure sounds best,
’tcause it means happiness for you.

Third verse:
Tudo bem, você deve descansar a sua mente.
Não faz mal, o que vai acontecer daqui pra frente,
Vai cantar, alegria que chegou tão de repente
Você coração assim, tão feliz já vai cantar, Carnaval.
Black Nile

Wayne Shorter

Medium-Up Swing

\[ J = 202 \]

\[
\begin{align*}
&F_{Mi}^9 \quad (\text{Intro}) \\
&Gb_{MA}^7 \\
&\text{(trp. w/ ten. 8va b.)} \\
&B_{b13} \\
&Eb_{MA}^g \\
&E_{Mi}^9(b5) \\
&A^7(9g) \\
&\text{trp. ten.} \\
&D_{Mi}^6 \\
&F_{Mi}^7 \\
&\text{unis.} \\
&B_{bMa}^7 \\
&A^7(\#5) \\
&D_{Mi}^6 \\
&Eb^9 \\
&D_{Mi}^6 \\
&C_{Mi}^7 \\
&F^7(9g) \\
&\text{trp. ten.} \\
&B_{bMa}^7 \\
&G_{Mi}^7 \\
&C^9_{Sus} \\
&A^7(9g) \\
&A_{b13} \\
&\text{unis.} \\
&G_{Mi}^{7(11)} \\
&C^{13} \\
&F_{Mi}^7 \\
&B_{b7} \\
&Eb_{bMa}^7 \\
&\text{trp. ten.} \\
&G_{Mi}^{7(11)} \\
&C^{13} \\
&F_{Mi}^7 \\
&B_{b7} \\
&Eb_{bMa}^7 \\
&A^7(9g) \\
&\text{unis.} \\
&D_{Mi}^6 \\
&Eb^9 \\
&D_{Mi}^6 \\
&C_{Mi}^7 \\
&F^7(9g) \\
&D_{Mi}^6 \\
&F^7(\#5) \\
&A^7(\#5) \\
&D_{Mi}^6 \\
&\text{Solo on ABC.} \\
&\text{After solos, D.S. al Coda} \\
&\text{Bass walks in 4 throughout (except for bars 7 & 8 of Intro).}
\end{align*}
\]

Blue Moon

Medium (or Ballad)

Blue moon, you saw me stand-ing a-lone

without a dream in my heart, without a love of my own

Blue moon, you knew just what I was there for

You heard me say-in g a pray’r for some-one I real-ly could care-

for And then there sud-den-ly ap-pear-ed be-fore me the only

one my arms could ev-er hold. I heard some-bod-y whis-ter, “Please a-

dore me,” and when I looked, the moon had turned to gold! Blue

©1934 (renewed 1961) Metro-Goldwyn-Mayer Inc. c/o EMI Robbins Catalog, Inc. Used by Permission of CPP/Belwin, Inc., Miami, FL. International Copyright Secured All Rights Reserved
moon, now I'm no longer alone,

without a dream in my heart, without a love of my own.

Alternate chords are as played by Art Blakey.
2.3.

B (trp., loco)

(E\textsuperscript{7}(ult.) for 6 bars
E\textsuperscript{7} (9)
A\textsubscript{MI}
E
E\textsuperscript{7} (9)

(E\textsuperscript{7}(ult.) for 4 bars
E\textsuperscript{7} (9)
A\textsubscript{MI}
E
E\textsuperscript{7} (9)

D.S. al 3rd ending al fine.
Solo on form (AABA).
After solos, D.S.S. al Coda
(play entire head
before taking Coda).

Chords in parentheses are used for solos.
Chords in parentheses are used for solos.
Tenor and trombone sound one octave lower than written, except for first 3 staves of Intro.
On recording, trombone parts are played by euphonium.
Head is played twice before solos, once after, with variation.

Solo on form (ABCD).

After solos, D.S. al Coda Freely
SAM JONES, JOE ZAWINUL, NAT & CANNONBALL ADDERLEY, CHARLES LLOYD

Photo ©Lee Tanner
Brothers of the Bottom Row

Julian Joseph

Melody at A is freely interpreted
(bottom staff is a sample interpretation).

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Bu's Delight

As played by Art Blakey

Curtis Fuller

Fast Swing

$J = 270$

\[
\begin{align*}
&\text{(trp.)} \\
&\begin{array}{ccc}
A^b_{MA_7} & G_{Mi_7} & F_{Mi_7} \\
& G_{Mi_7} & F_{Mi_7} & G_{Mi_7} \\
\end{array}
\end{align*}
\]

\[\text{dr. fill} \quad \begin{array}{c}
\text{on last, D.C.} \\
\end{array} \]

\[
\begin{align*}
&\text{(bs.)} \\
&\begin{array}{ccc}
A^b_{MA_7} & G_{Mi_7} & F_{Mi_7} \\
& G_{Mi_7} & D \\
\end{array}
\end{align*}
\]

\[
\begin{align*}
1. & \quad \begin{array}{c}
A^b_{MA_7} \\
\end{array} \\
& \quad \begin{array}{c}
B^9(\#5) \\
\end{array} \\
2. & \quad \begin{array}{c}
A^b_{MA_7} \\
\end{array} \\
& \quad \begin{array}{c}
C_{Mi_7}^{(add 9)} \\
\end{array}
\end{align*}
\]

\[(\text{bass walks in 4}) \quad \text{(bass walks in 4)}\]

\[
\begin{align*}
\text{B} & \quad \begin{array}{c}
G^7^{(prn. w/)} \\
\text{horns} \\
\end{array} \\
& \quad \begin{array}{c}
C_{Mi_7} \\
G^7 \\
\end{array} \\
\text{(prn.)} & \quad \begin{array}{c}
\text{continue trill to end of letter B}. \\
\end{array}
\end{align*}
\]

\[
\begin{align*}
&\text{C}_{Mi_7} \\
&\text{G}^7 \quad \text{diminuendo} \\
&\text{C}_{Mi_7}
\end{align*}
\]

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D.C. al Coda One

(bass walks)

(4x's)

(G bass)

(horns, behind solo)

Solo on CCDDDDDE
After solos, D.C.,
play AABA, take Coda Two

(bass walks in 4)

Piano rhythm at letter A follows bass.
Bu's Delight (Harmony)

Fast Swing

\[ J = 270 \]

\[ \text{trb.} \]

(on last D.C.: \( \otimes \))

1.

2.

B

D.C. al Coda One
jump to letter C for solos.
Trombone and tenor sound one octave lower than written throughout.
Horns at letter E rotate, depending on soloist.
Kicks and breaks are not played for solos (except the last 2 bars of letters A & C).
Butterfly

Medium Latin/Funk

(J = 124)

You're the sun in my sky, When you're gone people cry, Butterfly...

You don't know the peace you bring, You show me the secrets and the ways to love every moment of the day, and flowers you kiss all come to life. 2. Soaring
To give all the love we knew, to see all the light that we can see, and
teach all our children not to lie, and maybe one day we'll learn to fly. 2. Soaring

Alternate solo section
(replaces letters B, C & D):
Can’t Stop the Wind

Medium Straight 8th’s

\[ j = 95 \]

(\textit{Intro}) (light dr. bs. tacet)

\[ \text{chords in brackets 1st x only} \]

\[ \text{A} \quad \text{Ab} \quad \text{Gm7} \quad \text{Ab} \quad \text{E7} \quad \text{A7} \quad \text{F} \quad \text{Eb} \quad \text{Bb} \quad \text{FMI}^{11} \]

(bass & dr. tacet till last 4 bars of 1st ending)

\[ \text{F} \quad \text{Ab} \quad \text{E7} \quad \text{Ab} \quad \text{Bb7} \quad \text{Cm7} \quad \text{Ab} \quad \text{AbG} \]

\( \text{(pn.) (add bs. & dr.)} \)

\[ \text{Ab} \quad \text{Bb7} \quad \text{Ab} \quad \text{Db} \quad \text{Gb} \]

\( \text{(D. S. al 3rd ending)} \)

\[ \text{Db}^{13} \quad \text{FMI}^{9} \quad \text{Cm7} \quad \text{FMI}^{9} \quad \text{Cm11} \]


Paul McCandless
Bars with two chords in them are divided 3 beats per chord.
Bass and drums tacet on 2nd D.S. (re-enter at letter C).
On the recording, parts at letter A are somewhat different each time.
Can't Stop the Wind (Keyboards)

* Piano at A: 1st x tacit until last 4 bars of 1st ending; 2nd x tacit until 9th bar of A; 3rd x as is, with chords.
Bars with two chords in them are divided 3 beats per chord.
Caravan

Bright Latin

A: C7 (Db7) C7 (Dm6 Bb13 Eb9 Ab13 Db9 C7(G7) Fm69)

B: F9 Bb9

C: Eb7 (G7 Db705) C7

C7 (Db7) C7 (Dm6 Bb13 Eb9 Ab13 Db9 C7(G7) Fm69)

Solos may swing throughout.

This is so exciting, You are so inviting, Resting in my arms as I thrill to the magic charms of (you.)

Original melody at bars 11 & 12 of A and C:

Suggested scale for solos, first 12 bars of letters A & C: (F harmonic minor)

Lyric

Night and stars above that shine so bright, The mystery of their fading light That shines upon our caravan.

Sleep upon my shoulder as we creep Across the sands so I may keep This memory of our caravan.

This is so exciting, You are so inviting, Resting in my arms as I thrill to the magic charms of

You, Beside me here beneath the blue, My dream of love is coming true Within our desert caravan.
Chairs and Children

Vince Mendoza
(As played by Gary Burton)

Medium Straight 8th's

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Head is played twice before solos.
Note: Bsus/D# may be substituted for B(add9)/D# throughout.
Chick’s Tune
(As played by Blue Mitchell)

Medium Swing

A set = 215 (Latin)

(sample bass line)

(Swing)

(Bb)Mi9

E7(9/5)

A7(MA)

C pedal

(bass walks)

(Bb)Mi9

FMA9

GMI C

AMI C

Bb pedal

(Bb)

(Latin)

(trp. w/ ten. 8va b.)

CM7

DbMA7

BbMi9

(Swing)

(Bb)Mi9

E7(9/5)

A9

Gb13

Gb13

F7(9/5)

BbMi7

* Piano plays all 3 notes of triad voicings.
Based on the changes to “You Stepped Out of a Dream”.

Solo on CD
After solos, D.C. al Coda
Head is played twice before and after solos.
Bass walks in 4 for solos.
Circular Motion (Bass)

Medium Swing

\[ \begin{align*}
\text{A:} & \quad G_M^7(5) \\
F_M^7 & \quad G_M^7 \\
B_M^9 & \quad D_M^9 \\
F_M^9 & \quad A_B^9 \\
NC & \quad B_{B_M}^9(\text{add 6}) \\
B & \quad G_B^9(11) \\
F_M^9(11) & \quad G_B^9(11) \\
D_M^9 & \quad F_M^9 \\
B_M^9 & \quad G_B^9(11) \\
D_M^9 & \quad F_M^9 \\
A_B^9 & \quad G_M^9(11) \\
G_{B_M}^9(11) & \quad B_{B_M}^9 \\
B_{B_M}^9 & \quad E_M^9(5) \\
\text{Coda:} & \quad D_B^9(5) \\
\end{align*} \]

After solos, D.C. al Coda

Head is played twice before and after solos.
Soloist and bass may ignore chords in parentheses at letter F.
Soloist and bass may ignore chords in parentheses at letter F. Tenor sounds one octave lower than written.

Solo on E E E F

After solos, D.C. al Fine
(with repeat)
Close Your Eyes

Close your eyes. Rest your head on my shoulder and sleep. Close your eyes and I will close mine. Close your eyes. Let's pretend that we're both counting sheep. Close your eyes. Oh, this is divine.

Play something dreamy for dancing while we're here romancing. It's love's holiday and love will be our guide. Close your eyes. When you open them, dear, I'll be near, by your side, so won't you close your eyes.

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Cool Green

(Ass played by Jackie McLean)

Med. Swing

\[ \text{Intro} \]

\[ \text{A}_{b, MA}^7 \text{ D}_{b, MA}^7 \text{ A}_{b, MA}^7 \text{ D}_{b, MA}^7 \text{ A}_{b, MA}^7 \text{ D}_{b, MA}^7 \text{ E}_b \text{ G} \]

(trumpet with tenor)

(bass walks for 2 bars) \[ C^7 \]

(CoMI [tenor 8va b.])

\[ \text{C}^7 \text{ F}_{MI}^7 \text{ A}_{b, MA}^7 \text{ D}_{b, MA}^7 \text{ A}_{b, MA}^7 \text{ D}_{b, MA}^7 \]

\[ \text{A}_{b, MA}^7 \text{ D}_{b, MA}^7 \text{ E}_b \text{ G} \]

\[ \text{D}_{MI}^7 \text{ C}^7 \text{ B}_{MI}^{7 (5)} \text{ B}_{b, MA}^7 \text{ D}_{MI}^7 \text{ A}_{b, MA}^7 \text{ G}^7 \text{ D}_{F}^7 \]

\[ \text{(in 2)} \text{ E}_b \text{ G}_{MI}^6 \text{ G}_{MI}^6 \]

\[ \text{(in 4)} \text{ F}^7 \text{ (49)} \text{ E}^7 \text{ (49)} \text{ A}^7 \text{ (5)} \text{ D}_{MI}^6 \text{ (add MA} \text{7)} \text{ A}^7 \text{ (5)} \text{ (8)} \]

\[ \text{(Solos)} \text{ D}_{MI}^6 \text{ E}_{MI}^7 \text{ A}^7 \text{ D}_{MI}^6 \text{ D}^7 \]

\[ \text{G}_{MI}^7 \text{ D}_{MI}^6 \text{ E}_{MI}^7 \text{ A}^7 \text{ D}_{MI}^6 \text{ E}_{MI}^7 \text{ A}^7 \]

After solos, D.S. al Coda

\[ \text{A}_{b, MA}^7 \text{ D}_{b, MA}^7 \text{ A}_{b, MA}^7 \text{ D}_{b, MA}^7 \text{ A}_{b, MA}^7 \text{ D}_{b, MA}^7 \text{ E}_b \text{ G} \]

\[ \text{D}_{MI}^6 \text{ (add 11)} \]

Chords in parentheses are for bass (piano avoids chords in these spots).
Bass walks in 4 for solos. Head is played twice before and after solos.

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When I'm asleep at night, baby, I feel those moments of ecstasy.

When you sleep at night, baby, I wonder do I creep into your dreams, or could it be I sleep alone in my fantasy? Oh,

love is so amazing, Guess you will be stayin'

so let it be that you always creep into my dreams.

D.S. al 2nd ending al Coda
(harmonica solo at letter A).

(Vamp & fade)
Daddy’s Girl Cynthia

Donald Brown

Intro, freely

\[ C_M^7 \quad G \quad C^7 \quad G^9_{\text{sus}} \quad G^{13(9)} \quad C_M^7 \quad G \quad C^7 \quad G^{13}_{\text{sus}} \quad G^{13(9)} \]

Medium Ballad \((j = 61)\)

A\[ C_M^7 \quad A_M^7 \quad F_M^7(11) \quad B^b_{13(11)} \quad E_M^7 \quad D^{13(11)} \]

\((\text{pn. only})\)

\[ D^b_{M_A^7} \quad C_{13(11)} \quad F_M^7 \quad E^{13(11)} \quad E_B^M^7 \quad A_M^7 \quad D^{13(11)} \]

\((\text{pn. w/ vibes})\)

\[ D_M^7 \quad G^{13}_{\text{sus}} \quad G_B^{13(11)} \quad F^7(5) \quad E_M^7 \quad A^7(9) \]

\[ A_M^7 \quad D^7 \quad A_B^9(11) \quad G^{13(9)} \quad C_M^7 \quad A_M^7 \quad D^7 \]

\((\text{add bass})\)

B\[ G_M^7 \quad F_M^7(11) \quad B^b_{13(11)} \quad E_B^M^7 \quad E_M^9 \quad A^{13(11)} \]

\((\text{add drums})\)

\[ A_B^M^7 \quad A_M^9 \quad D^{13} \quad D^B_{M_A^7} \quad G^7(9) \]

\[ C_M^7 \quad A_M^7 \quad F_M^7(11) \quad B^b_{13(11)} \quad E_B^M^7 \quad D^{13(11)} \]

\[ D^B_{M_A^7} \quad C_{13(9)} \quad F_M^7 \quad E^{13(11)} \]

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Solo on form (ABC).  
After solos, D.S. al Coda
Dancing in the Street

William Stevenson
Marvin Gaye, Ivy Hunter
(As sung by Martha Reeves and the Vandellas)

Medium Rock

\[ \text{Intro} \]

\[ \text{D} \]

\[ \text{E} \]

\[ \text{D} \text{ E E} \]

(trps.)

\[ \text{1. Call -} \]

\[ \text{D} \]

\[ \text{E} \]

\[ \text{D} \text{ E} \]

\[ \text{in' out a-round the world, Are you ready for a brand new beat?} \]

\[ \text{D} \]

\[ \text{E} \]

\[ \text{Sum - mer's here and the time is right for dancin' a - in the street.} \]

\[ \text{D} \]

\[ \text{E} \]

\[ \text{They're dancin' in Chi - ca - go, Down in New Or - leans,} \]

\[ \text{D} \]

\[ \text{E} \]

\[ \text{in New York Cit - y, All we need is mu -} \]

\[ \text{B A} \]

\[ \text{sic, sweet mu - sic, There'll be mu - sic ev - 'ry where, There'll be} \]

\[ \text{D} \]

\[ \text{E} \]

\[ \text{swing - in', sway - in', and re - cords play - in', Dancin' a - in the street. Oh,} \]

it doesn't matter what you wear just as long as you are there.

So come on, every guy grab a girl.

Everywhere around the world There'll be dancin',

They're dancin' in the street.

Way down in L.A.,
Every day They're dancin' in the street.
Get in time We're dancin' in the street.
Me and you We're dancin' in the street.

(3rd x fade)

Let's form a big strong line across the ocean blue,

Second verse lyric:

This is an invitation across the nation, a chance for folks to meet,
There'll be laughin', singin', music swingin', dancin' in the street,
Philadelphia, P.A., Baltimore and D.C., now,
Can't forget the motor city,
All we need is music... (etc.)

Sample bass line:
Solos start at letter C, then repeat DDEE, DDEE, etc. Play letter A between solos. After last solo, D.C., play ABC, vamp & fade on letter A (drum solos).
Day Dream  
Duke Ellington & Billy Strayhorn

Medium Ballad

Day Dream, Why do you haunt me so? Deep in a rosy glow, the face of my love you show.

Day Dream, I walk along on air, Building a castle there for me and my love to share.

Don't know the time, Lordy, I'm in a daze.

Sun in the sky, while I moan around feeling hazy.

Day Dream, Don't break my reverie, until I find that she is daydreaming just like me.

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Medium Jazz Ballad

Dexter

Jerry Bergonzi
(As played by Joey Calderazzo)

Melody is freely interpreted.
Melody includes embellishments from the recording.

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**Dienda**  
(As played by Branford Marsalis)

**Medium-Slow Jazz Waltz**  
(j = 96)

\[\begin{align*}
&\text{Intro} \quad G_{\text{MII}}(\text{omitted 5}) F_{\text{(add 9)}}^4 \\ &A \quad G_{\text{MA}}(5) \\ &G_{\text{MII}}(\text{omitted 5}) F_{\text{(add 9)}}^4 \\ &F \quad D_{\text{b}} \\
&F_{\text{MII}}(\text{omitted 5}) F_{\text{(add 9)}}^4 \\
&F \quad C_{\text{(add 9)}} \\ &E \quad F_{\text{MII}}^4 \\ &D_{\text{MII}}(\text{omitted 5}) B_{\text{MA}}^7(D) \\ &A_{\text{sus}}^9 \\
&F_{\text{MII}}^4 \\ &B_{\text{b}} + \text{G}_{\text{b}} \\ &F_{\text{MII}}^4 \\ &F_{\text{MII}}^4 \\ &D_{\text{MII}}(\text{omitted 5}) E_{\text{(add 9)}}^4 \\ &C_{\text{(add 9)}} C_{\text{G}} \\ &C_{\text{(alt)}} \\
&B \quad F_{\text{MII}}^4 (\text{add 9}) \\
&D_{\text{b}} G_{\text{(add 11)}}^5 \\
&D_{\text{MII}}(\text{omitted 5}) D_{\text{MII}}^9 \\
&D_{\text{MII}}(\text{omitted 5}) D_{\text{MII}}^9 \\
&F_{\text{MII}}^4 \\ &A_{\text{b}} + \text{G}_{\text{MII}}(\text{omitted 5}) G_{\text{MA}}^7(5) \\ &B_{\text{MA}}^7(5) A_{\text{b}} \\ &B_{\text{MA}}^7(11) D_{\text{MII}}(\text{omitted 5}) C_{\text{b}} \\
&D_{\text{MA}} G_{\text{MII}}(\text{omitted 5}) F_{\text{(add 9)}}^4 \\ &A \quad G_{\text{MA}}^7(5) \\ &G_{\text{MII}}(\text{omitted 5}) F_{\text{(add 9)}}^4 \\ &F \quad D_{\text{b}} \\
&G_{\text{MII}}(\text{omitted 5}) F_{\text{(add 9)}}^4 \\
&F \quad G_{\text{MA}}^7(5) \\ &G_{\text{MII}}(\text{omitted 5}) F_{\text{(add 9)}}^4 \\ &F \quad D_{\text{b}} \\
&F \quad D_{\text{b}} \\
\end{align*}\]

**Solo on form (AB)**.  
**After solos, D.S. al Coda**

Melodic rhythm is freely interpreted. Fermata is ignored for solos.  
On recording, piano plays the head once ad lib. before the Intro.  
Chords in parenthesis are used for solos.

Solo on form (ABC).
Last solo ends at letter B.
play B, C, Ending
Dolphin Dance

Herbie Hancock

Comp figure for bars 1-7 of B: After first solo, each solo (and the out head) begins at B2. Bass walks in 4 for solos (mostly).

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Don’t Ask Why (for Irene Kral)

Medium Ballad

A
\[ F_{Mi}^g(MA\,7) \]
\[ D_{Mi}^{7(5)} \]
\[ G_{Mi}^{7(11)} \]
\[ C^{7\text{alt}} \]
\[ F_{Mi}^g(MA\,7) \]
\[ D_{Mi}^{7(5)} \]
Bb_{Mi}^{11}
Eb_{Ma}^{13(9)}
Eb_{Mi}^{9}
A_{b}^{7(9)}
\[ D_{b_{Mi}}^{7} \]
\[ G_{b}^{7(9)} \]

1. Bb_{Mi}^{7}
E_{b}^{7(9)}
Am_{i}^{7}
A_{b_{Mi}}^{7}
G_{Mi}^{7}
G_{b_{Mi}}^{7}

2. C_{b_{Ma}}^{7}
E_{Ma}^{9}
F_{Mi}^{9}
Bb_{b}^{7(9)}

B
\[ E_{b_{Ma}}^{7} \]
\[ C_{b_{Ma}}^{7} \]
\[ D_{b_{Ma}}^{7} \]
\[ E_{b_{Ma}}^{7} \]
\[ C_{b_{Ma}}^{7} \]
\[ D_{b_{Ma}}^{7} \]
\[ E_{b_{Ma}}^{7} \]
\[ D_{b_{Ma}}^{7} \]
\[ D_{b_{Ma}}^{7} \]
\[ E_{b_{Ma}}^{7} \]
\[ A_{b_{7}}^{7} \]
\[ D_{7}^{7} \]
\[ A_{Ma}^{7} \]
\[ C_{b_{Ma}}^{7} \]
\[ D_{b_{Ma}}^{7} \]
\[ A_{b_{13}}^{13} \]
\[ F_{7(9)}^{7} \]
\[ Bb_{b_{Mi}}^{7} \]
\[ G_{b_{Ma}}^{7} \]
\[ G_{Mi}^{7(11)} \]
\[ C^{7(9)} \]

C
\[ F_{Ma}^{7} \]
\[ D_{Ma}^{7} \]
\[ D_{7(9)}^{7} \]
\[ G_{Mi}^{11} \]
\[ C^{13} \]
\[ E_{b_{7}}^{7} \]
\[ A_{Ma}^{7} \]
\[ D_{Ma}^{7} \]

Bb_{Mi}^{11}
Eb_{b}^{13(9)}
Eb_{Mi}^{9}
A_{b_{9}}^{9}
D_{Ma}^{7(5)}
G_{7}^{7}
D_{b_{Ma}}^{7}
Gb_{b}^{13}

last x: rit.

C_{Ma}^{7}
F_{7(9)}^{7}
\[ B_{b_{Mi}}^{7(5)} \]
\[ E_{b}^{7(9)} \]
\[ G_{b_{Ma}}^{7} \]
\[ A_{b}^{7} \]
\[ F_{#_{Ma}}^{7} \]

Solo on AABC
After solos, D.C. al Coda

Freely
\[ G_{b_{Ma}}^{7} \]
\[ A_{Ma}^{7} \]
\[ D_{Ma}^{7} \]
\[ A_{b_{6}}^{6(9)} \]

\[ F_{#_{Ma}}^{7} \]
\[ A_{Ma}^{7} \]
\[ D_{Ma}^{7} \]
\[ A_{b_{6}}^{6(9)} \]

pn. fill

Don’t Be That Way

Medium Swing

Music: Benny Goodman & Edgar Sampson
Lyric: Mitchell Parish

Don’t cry, Oh, honey please don’t be that way, clouds in the

F\textsubscript{MI}\textsuperscript{7} B\textsuperscript{b7} E\textsubscript{MI}\textsuperscript{7} A\textsubscript{b7(#5)}

sky should never make you feel that way. The

D\textsubscript{b6} B\textsubscript{bM7} E\textsubscript{MI}\textsuperscript{7} A\textsubscript{b7(#5)}

rain will bring the violets of May, tears are in

F\textsubscript{MI}\textsuperscript{7} B\textsuperscript{b7} E\textsubscript{MI}\textsuperscript{7} A\textsubscript{b7(#5)}

vain, so, honey please don’t be that way. As

B C\textsuperscript{9} F\textsuperscript{9}

long as we see it through,

B\textsubscript{b9} E\textsubscript{b9} A\textsubscript{b7(#5)}

you’ll have me, I’ll have you sweet-

C D\textsubscript{b6} B\textsubscript{bM7} E\textsubscript{MI}\textsuperscript{7} A\textsubscript{b7(#5)}

heart, tomorrow is another day, don’t break my

F\textsubscript{MI}\textsuperscript{7} B\textsuperscript{b7} E\textsubscript{MI}\textsuperscript{7} A\textsubscript{b7(#5)}

heart, oh, honey please don’t be that way.

Alternate changes at letter B: \( G\textsubscript{MI}\textsuperscript{7} | C\textsuperscript{7} | F\textsubscript{#MI}\textsuperscript{(5)} | B\textsuperscript{(5)} | F\textsubscript{MI}\textsuperscript{7} | B\textsuperscript{b7} | E\textsubscript{MI}\textsuperscript{(5)} A\textsubscript{(15)} | A\textsubscript{b7(#5)} \)

Don’t Blame Me

Lyric: Dorothy Fields
Music: Jimmy McHugh

Don’t blame me for falling in love with you. I’m under your spell but how can I help it. Don’t blame me.

Can’t you see, when you do the things you do, if I can’t conceal the way that I’m feeling, don’t blame me.

I can’t help it if that dog-goned moon above makes me need someone like you to love.

Blame your kiss, as sweet as a kiss can be. And blame all your charms that melt in my arms but don’t blame me.
The Double Up

Medium Swing

\[\text{F}^{13(5)}\] \text{B}_{b}^{7} \quad \text{F}^{13(5)}

(trp. & alto, w/ ten. 8va b.)

\text{C}_{M}^{7} \quad \text{F}^{7} \quad \text{B}_{b}^{7} \quad \text{E}_{b}^{7} \quad \text{D}^{7} \quad \text{G}_{M}^{7}

\text{C}^{7} \quad \text{F}^{7} \quad \text{D}^{7} \quad \text{G}_{M}^{7} \quad \text{C}^{7}

\text{B}^{(\text{solos})}

(\text{1st x}) \quad (\text{behind last chorus of last soloist})

\text{B}^{7} \quad \text{F}^{7} \quad \text{C}_{M}^{7} \quad \text{F}^{7}

\text{G}_{M}^{7} \quad \text{C}^{7} \quad \text{F}^{7} \quad \text{D}^{7} \quad \text{G}_{M}^{7} \quad \text{C}^{7}

Solo on \text{B}.

Play background riff on last chorus of last soloist.
D. S. al Coda

\& \text{F}^{7}

Recording has one chorus in front (piano solo).
Head is played twice before and after solos.
Dreamin’

Lisa Montgomery
Geneva Paschal
(As sung by Vanessa Williams)

Now I’m liv-ing in the mid-dle of a dream, a dream with a lit-tle bit of fan-ta-sy.

1. For the life of me, I nev-er thought that it could be the way it stands right now.

emotions run-ning high, ev’ry night I wish that I could tell you how I feel.

Those words are here in my heart, oh, but there is just one miss-ing part: How to put it to-geth-er,

how to say it right, and let you know that ev-ry night I’ll be
dreamin', dreamin', hopin', baby, you will be there, I'll be

Ending (After 3rd chorus)
Dreamin', dreamin', dreamin', dreamin'.

Now I'm livin' in the middle of a dream, a dream with a little bit of fantasy

Sample kybd. part
at Intro, letter B, & ending:

Sample bass line
at Intro, B, & ending:

2nd verse:

2. Let me take time out to try and find out if this could be real.
'Cause reality scares me, I've been living a fantasy, how should I feel?
No kicks or bass licks during solos.
Head is played twice before and after solos.
Tenor sounds one octave lower than written.

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Emily, Emily, Emily has the murmuring sound of May,
All silver bells, coral shells, carousels,
And the laughter of the children at play, say
Emily, Emily, Emily, and we fade to a marvelous view,
Two lovers alone and out of sight, seeing images in the firelight,
As my eyes visualize a family, they see dreamily, Emily, too.

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Everything I Have Is Yours

Lyric: Harold Adamson
Music: Burton Lane

Everything I have is yours. You're a part of me.

Everything I have is yours, my destiny.

I would gladly give the sun to you
if the sun were only mine.

I would gladly give the earth to you and the stars that shine.

Everything that I possess I offer you.

Let my dream of happiness come true.

I'd be happy just to spend my life
waiting at your beck and call.

Everything I have is yours, my life, my all.

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Fall With Me

Music: Jude Swift
Lyric: Jude Swift & Lorraine Feather

Stand - ing on the edge of love, Do you feel a - fraid?

Still un - stead - y, And not quite read - y for the choice that you’ve made.

You may ask how far you’ll fall, but it’s hard to care.

When you’re reel - ing from the feel - ing, one more kiss, and it takes you there.

Ba - by, don’t you see? It’s the same for me.

Fall - ing breaks your heart or it sets you free. But ev - ry

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In time I hold you through the night,
I can't fight the truth.

If this grows sweeter, stronger and deeper,
I think we're wise to try and risk it all.

Would you like to fall, fall with me? (F pedal)

D.S. al Ending (pn. solo at A & B, vocal returns at C)

Bass line at Intro:

Bass line, last 14 bars of letter D:

Bass line at Ending:

(etc., w/ variation)
For All We Know

Music: J. Fred Coots
Lyric: Sam M. Lewis

Medium Ballad

(B♭7) A E♭⁹ F⁹ FMI⁷ FMI⁷ B♭⁷

For all we know we may never meet again. Before you go make this moment sweet again. We won’t say goodnight until the last minute. (b) I’ll hold out my hand and my heart will be in it. For all we know this may only be a dream. We come and go like a ripple on a stream. So love me tonight, tomorrow was made for some. To-morrow may never come, for all we know.
Freedomland

Russ Ferrante
(As played by the Yellowjackets)

Med. Funk/Latin

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1st x: tenor plays melody
2nd x on tenor solos

Sample bass line at letter B and Coda:

Bass line at letters C & D is freely interpreted.
Chords in parentheses optional for head and solos.
When harmony notes are written (bars 3-4 and 6-8 of A and C), the lower notes are played by the left hand an octave lower.
Note: This chart is based primarily on the composer's score.
The Gentle Rain

Med. Ballad (or Slow Bossa)

Lyric: Matt Dubey
Music: Luiz Bonfá

We both are lost and alone in the world, walk with me in the gentle rain.

Don’t be afraid, I’ve a hand for your hand, and I will be your love for a while.

I feel your tears as they fall on my cheek, they are warm like the gentle rain.

Come, little one, you have me in the world. And our love will be sweet, will be sad, like the gentle rain, like the gentle rain, like the gentle rain.
Get Ready

William "Smokey" Robinson

Medium Motown Rock

Intro (dor. tacet)

(bs./pn./low horns)

D G F

(bs./low horns)

D G F

A

D G F

D G F

D G F

D G F

my dreams real, I say that you do. (You're outta sight.) So

fee fi fo fum. Look out, baby, 'cause here I come.

B

D G F

D G F

D G F

And I'm bringin' you a love that's true so get ready, so get ready.

F

(bkgr.

vocals)

Ah

get ready, get ready.
I'm gonna try to make you love me too, so get ready, so get ready 'cause here I come.

Ah, baby, get ready, get ready.

Get ready 'cause here I come now. Get ready 'cause here I come.

Get ready.

D G F D G F

(end solo)

G A G A G Bb A G

D.S. al Coda

Second verse:
If you wanna play hide and seek with love let me remind you. (It's all right.)
The lovin' you're gonna miss and the time it takes to find you. (It's outta sight.)
So fiddleleedee, fiddleleedum. Look out, baby, 'cause here I come. etc.

Third verse:
All my friends shouldn't want you, too, I understand it. (It's all right.)
I hope I get to you before they do, the way I planned it. (It's outta sight.)
So tweedleleedee, tweedleleedum. Look out, baby, 'cause here I come. etc.
A Ghost of a Chance

Music: Victor Young
Lyric: Bing Crosby & Ned Washington

I need your love so badly, I love you, oh, so madly, but

I don't stand a ghost of a chance with you.

thought at last I'd found you, but other loves surround you, and

I don't stand a ghost of a chance with you.

If you'd surrender just for a tender kiss or two,

you might discover that I'm the lover meant for you, and I'd be true. But

what's the good of scheming, I know I must be dreaming,

I don't stand a ghost of a chance with you.
Grand Central

Fast Jazz

John Coltrane

Note: On piano solo omit figures except last x of letter F.
(Tenor sounds as written.)
(Solo) (Soloist on F# M7, with variations, for entire solo, DDEF)
(top note of chords, behind solo)

\[ D \quad B^7 
\quad F# M7 B^7 D M7 
\quad F# M7 G C C# F# M7 G 
\quad F# M7 G F# G A# C 
\quad F# M7 G C 
\quad G C# F# M7 
\quad G^7 \quad F# M7(9) 
\quad (2nd x 2va) \quad F# M7(9) 
\quad C^7(11) \quad C M7 F^7 G M7 D M7(9) F# M7(11) 
\quad B^7(13) B^7 M7(11) D M7(11) F# M7(11) 
\quad F# M7(9) A^7 B^7(13) D M7(11) F# M7(11) 
\quad (no pedal) 
\quad F^7(9) G(11) D M7(9) D M7(9) C M7(11) 
\quad G M7 C(11) A B A M7 B B^7 M7 A B M7 
\quad G M7 C(11) B M7 C M7(11) F# M7(11) G M7 G^7(11) C M7(11) F# M7(11) 
\quad (add 6) \quad D M7(9) C(11) C M7 F# M7(11) G M7 G^7(11) C M7(11) F# M7(11) 
\quad D M7(9) B^7(9) B^7 M7(11) A^7(9) B^7(9) B^7(9) B^7(9) F# M7(11) 
\quad (no pedal) 
\quad F# M7(11) 
\quad (no pedal) 
\quad F# M7(13) 
\quad (end solo) D.S. al 2nd ending al Coda

This chart has been simplified from the composer's score.
(Original Feel)

```
[\textit{D\textsubscript{MI} F\#}]
```

```
\text{C D\textsubscript{MI} \text{B\textsubscript{b}}} \quad \text{D\textsubscript{MI} B\textsubscript{bMA\textsuperscript{7}}} \quad \text{C D\textsubscript{MI} \text{D\textsubscript{MI}}} \\
\text{D\textsubscript{MI} B\textsubscript{bMA\textsuperscript{7}}} \quad \text{F E\textsubscript{b} B\textsubscript{bMA\textsuperscript{7} C\textsubscript{F}}}
```

```
\text{C\textsubscript{MA\textsuperscript{9}}} \quad \text{G\textsubscript{MA\textsuperscript{9}}} \quad \text{A\textsubscript{bMA\textsuperscript{7}}} \quad \text{E\textsubscript{b6}} \quad \text{B\textsubscript{bMA\textsuperscript{7}}}
```

```
\text{C \text{G C \text{B\textsubscript{b}}} \text{E\textsubscript{b} B\textsubscript{b}}} \quad \text{C\textsubscript{MA\textsuperscript{7}}} \quad \text{F \text{G A\textsubscript{sus}}} \quad \text{A\textsubscript{sus} (A\textsuperscript{7 (alt)})}
```

```
\text{D}\textsuperscript{(Solos) D\textsubscript{MI} \text{B\textsubscript{bMA\textsuperscript{7}}} \text{4}}
```

```
\text{C\textsubscript{MA\textsuperscript{7}}} \quad \text{E\textsubscript{bMA\textsuperscript{7}}} \quad \text{B\textsubscript{bMA\textsuperscript{7}}} \quad \text{F\textsubscript{MA\textsuperscript{7}}} \quad \text{G\textsubscript{MA\textsuperscript{7}}} \quad \text{A\textsuperscript{7(alt.) (last x)}}
```

```
\text{D\textsubscript{MI} B\textsubscript{b} C} \quad \text{\textit{(Vamp, fill \& fade)}}
```

\textit{After last solo, D.S. al Coda}

Melody at letters A \& C may be played an octave higher.
Melody is freely interpreted.
Heat Wave

Eddie Holland
Lamont Dozier
Brian Holland
(As sung by Martha Reeves and the Vandellas)

Medium-Up Shuffle
\[ J = 165 \]

\[ \begin{array}{c}
E_b \quad Bb \quad Bb \quad Bb \\
E_b \quad Bb \quad Bb \quad Bb \\
\end{array} \]

\[ \begin{array}{c}
FMI^7 \quad GMI^7 \quad BMi^7 \\
CMI \quad FMi^7 \quad GMi^7 \quad CMi \quad FMi^7 \\
\end{array} \]

\[ \begin{array}{c}
GMi^7 \quad Ab \quad Bb^7 \quad Eb \\
\end{array} \]

\[ \begin{array}{c}
FMI^7 \quad GMi^7 \\
CMi \quad FMI^7 \quad GMi^7 \\
CMi \quad FMI^7 \\
CMi \quad FMI^7 \\
\end{array} \]

1. Whenever I'm with him something inside starts to burn in, and I'm filled with desire.

Could it be a devil in me or is this the way love's supposed to be? It's like a heat wave burning in my heart, I can't keep from crying, it's tearing me apart.

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Horn line at 2nd ending of letter A is played at every "break". Comping rhythms from Intro continue through the head. Piano figure 4 before letter A is played whenever the chord is Eb.

Second and third verses

2. Whenever he calls my name, soft, low, sweet and plain,
   I feel, yeah, yeah, I feel that burnin’ flame.
   Has high blood pressure got a hold on me
   Or is this the way love’s supposed to be?
   It’s like a heat wave...

3. Sometimes I stare in space, tears all over my face.
   I can’t explain it, don’t understand it, I ain’t never felt
   like this before.
   Now that funny feelin’ has me amazed,
   I don’t know what to do, my head’s in a haze.
   It’s like a heat wave...
Hold On I'm Coming

Isaac Hayes & David Porter
(As sung by Sam & Dave)

Med. Boogaloo

Tempo: 108

A♭

Ab

Db

B

1. Don't you ever be sad,
   Lean on me when times are bad.
When the day comes and you're down,
in a river of trouble, and about to drown.
Just hold on, I'm coming, hold on, I'm coming.

2. I'm on my coming, hold on, I'm coming.

Ab

B

Db

Ab

Ab

D♭

C

Reach out to me for satisfaction,

Db

Eb

B

Db

Call my name for quick reaction, yeah, yeah, yeah, yeah,

Ab

Gb

B

Db

D.C., sing first verse again, vamp & fade on letter B.

(gtr. solo)

2nd verse: I'm on my way, your lover,
If you get cold I'll be your cover
Don't have to worry, 'cause I'm here,
No need to suffer, 'cause I'm here.

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How Sweet It Is (To Be Loved By You)

Medium Shuffle

Eddie Holland, Lamont Dozier & Brian Holland
(As sung by Marvin Gaye)

How sweet it is to be loved by you.

I needed the shelter of someone's arms, and there you were, I needed someone to understand my ups and downs, and there you were.

with sweet love and devotion, deeply touching my emotions, I want to stop and thank you baby, I want to stop and thank you baby.

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How sweet it is to be loved by you.

Second verse:
I close my eyes at night,
Wonderin' where would I be without you in my life.
Ev'rything I did was just a bore.
Ev'rywhere I went, seems I've been there before.
But you brighten up for me all of my days
With a love so sweet in so many ways
I want to stop (etc.)

Third verse: (begins at the sign, D.S.)
You were better to me than I was to myself.
For me there's you and there ain't nobody else.
I want to stop (etc.)

Sample bass line:

A C A MI G F
C F

B F6 C G C F C C7 F6 (etc.)
I Can’t Help It

Susaye Green
Stevie Wonder
(As performed by Michael Jackson)

Medium Pop Ballad
j = 102
(synth., tacet 1st x)

(A♭M Ao)

(A↑3(#11))

(A♭M Ao)

(A↑3(#11))

(vocal 8va b.)

Looking in my mirror,
Help less like a baby.

Took me by surprise.
Sensual disguise.

I can’t help but see you,
I can’t help but love you.

running often through my mind,
yeah.

Second verse:

Love to run my fingers softly while you sigh.
Love came and possessed you, bringing sparkles to your eyes.
Like a trip to heaven, heaven is the prize.
And I’m so glad I found you, yeah. You’re an angel in disguise.
I can’t help it. etc.
I Fall In Love Too Easily

Music: Jule Styne
Lyric: Sammy Cahn

Medium Ballad

A

I fall in love too easily, I fall in love too fast,

\[ F_Mi^7 \quad B_b^{13(b9)} \quad E_b^{Ma^7} \quad G^{7(13)} \quad C_{Mi}^7 \quad C_{Mi}^7 \quad (C^#_{Mi}^9) \]

for love to ever last.

\[ D_{Mi}^7(b5) \quad G^7(13) \quad C_{Mi}^7 \quad C_{Mi}^7 \quad A_{Mi}^7(b5) \quad A_b^{13(11)} \quad D_{Mi}^7(b5) \quad G^7 \]

B

My heart should be well schooled, 'cause I've been fooled in the past, and still I

\[ A_{Mi}^7(b5) \quad D^7(alt.) \quad G^{13} \quad D_b^7(13) \quad C^9 \quad C^7(9) \quad F_Mi^7 \quad C^7(13) \]

fall in love too easily, I fall in love too fast.

\[ F_Mi^7 \quad A^{bMi}^9 D^b^9 \quad G^7(alt.) \quad C^7(13) \quad F_Mi^9 \quad B_b^{13(11)} \quad E_b^6(q) \quad G^{b13} \]

B natural in bar 1 of A and E natural in bar 5 may be played as flats.
I Got It Bad
(And That Ain't Good)

Music: Duke Ellington
Lyric: Paul Webster

Freely (Verse)
(D7) G69
(C7) G9, Bmi7
(C4) C9(+11)
(Gmm7) C7

The poets say that all who love are blind, but

A7
(D9sus) D9
(C7) C9(+11)
(Bmi7) E7(b9) A7 D7(+5)

I'm in love and I know what time it is. The

G69
(C7) G9, Bmi7
(C4) C9(+11)
(Bmi7) C7

good book says "Go seek and ye shall find." Well

A7
(D9sus) D9
(G69) G9

I have sought and, my, what a climb it is. My

D7
(G9) C7
(Ami7)

life is just like the weather. It changes with the hours.

B7(b9)
(E7(+5)) D7
(A7)
(Eb7)

When he's near I'm fair and warmer. When he's gone I'm cloudy with showers.

G69
(C7) G9, Bmi7
(C4) C9(+11)
(Bmi7) C7

In emotion, like the ocean, it's either sink or swim. When a

D7
(A7)
(C9(+13)) B7(b9)

wo-man loves a man like I love him.

Ballad
G
(Gma7)
(Cma7)

Never treats me sweet and gentle, the way he should.

G
(G)
(C
(G)
(B7)

Like a lonely weeping willow lost in the wood,
I got it bad and that ain't good!

My poor heart is sentimental, not made of wood.

And the things I tell my pillow no woman should.

I got it bad and that ain't good!

But though

when the weekend's over and Monday rolls around I

 folks with good intentions tell me to save my tears, I'm

end up like I start out, just cryin' my heart out.

glad I'm mad about him. I can't live without him.

He don't love me like I love him. Nobody could.

Lord above me, make him love me the way he should.

I got it bad and that ain't good.

Solo on form (ABC)

Alternate changes (Bill Evans) (Actually played in F)
Letters A & C:

Alternate lyric at letter B: But when the fish are jumpin'
And Friday rolls around,
My man and me, we gin some
And sin some and then some.
Photo by Francis Wolff. Courtesy of Mosaic Images.
I Hear a Rhapsody

Ballad or Medium Swing

And when I hear you call so softly to me, I don’t hear a call at all.

I hear a rhapsody. And when your sparkling eyes are smiling at me, then soft through the starlit skies I hear a rhapsody.

My days are so blue when you’re away.

My heart longs for you, so won’t you stay? My darling, hold me tight and whisper to me. Then soft through a starry night I hear a rhapsody.

Note: Bottom changes are Bill Evans'; more standard changes in parentheses.
I Heard It Through the Grapevine

Norman Whitfield
Barrett Strong
(As sung by Marvin Gaye)

1. Ooh, I bet you're wonderin' how I knew 'bout your plans to make me blue,
   with some other guy you knew before. Between the two of us guys,
   you know I love you more. It took me by surprise I must say,
   when I found out yesterday. Don't you know that I heard
   it through the grapevine, not much longer would you be mine.
   Oh, I heard
   it through the grapevine, Oh, I'm just about to lose my mind. Hon-ey, hon-ey, well

Second and Third Verse lyrics:

2. I know a man ain’t supposed to cry,
   But these tears I can’t hold inside.
   Losin’ you would end my life, you see,
   ‘Cause you mean that much to me.
   You could have told me yourself
   That you loved someone else.
   Instead, I heard it through the grapevine (etc.)

3. People say believe half of what you see,
   Son, and none of what you hear,
   But I can’t help bein’ confused.
   If it’s true please tell me, dear.
   Do you plan to let me go
   For the other guy you loved before?
   Don’t you know, I heard it through the grapevine (etc.)
I Wanted to Say

Medium Swing (in 2)  
\( \text{J = 136} \)

Victor Lewis  
(As played by Kenny Barron)

\[
\text{C}_\text{Mi}^9 \quad \text{A}_\text{Mi}^9 \quad \text{E}_\text{Mi}^9 \quad \text{C}_\#\text{Mi}^9 \quad \text{G}_\#\text{Mi}^{11}
\]

(muted trp. w/ ten. 8va b.)

\[
\text{F}_\text{Sus}^{13} \quad \text{C}_\text{Mi}^9 \quad \text{A}_\text{Mi}^{11}
\]

\[
\text{D}_{\text{Mi}^{11}} \quad \text{E}_\text{Sus}^9 \quad \text{C}_\#\text{Mi}^9 \quad \text{G}_\#\text{Mi}^{11}
\]

\[
\text{D}_\text{Sus}^{13} \quad \text{E}_\text{Sus}^9 \quad \text{C}_\#\text{Mi}^9 \quad \text{G}_\#\text{Mi}^{11}
\]

\[
\text{D}_\text{Sus}^{13} \quad \text{D}_\text{Sus}^{13(+11)} \quad \text{D}_\text{Sus}^{13} \quad \text{D}_\text{Sus}^{13(+11)}
\]

\[
\text{F}_\text{Sus}^{13} \quad \text{F}_\text{Sus}^{13(+11)} \quad \text{E}_\text{Mi}^{11} \quad \text{E}_\text{b}_\text{Mi}^{13(+11)}
\]

(trp. 8va b.)

\[
\text{A}_\text{Mi}^9 \quad \text{E}_\text{Mi}^9 \quad \text{C}_\#\text{Mi}^9 \quad \text{G}_\#\text{Mi}^{11}
\]

\[
\text{F}_\text{Sus}^{13} \quad \text{C}_\text{Mi}^9 \quad \text{A}_\text{Sus}^{13}
\]

Solo on form (ABC).  
After solos, D.C. al Coda

\[
\text{F}_\text{Sus}^{13} \quad \text{C}_\text{Mi}^9 \quad \text{A}_\text{Sus}^{13}
\]

Vamp & fade

Chords in parentheses are optional for solos.  
On recording, solos are 2 choruses each, the first in 2 and the second in 4.
I’m Getting Sentimental Over You

Lyric: Ned Washington
Music: George Bassman

(I Know) I’m Losing You

Cornelius Grant  
Norman Whitfield  
Eddie Holland

(As sung by the Temptations)

Med. Boogaloo

\( \text{Intro} \)

\( d = 110 \)

\( \text{horn rhythm} \)

C (omit 3)

\( \text{etc. to A} \) (add bass)

Your love is fading, I can feel your love fading, girl, it’s fading away from me. 'Cause your touch, your touch has grown cold.

As if someone else controls your very soul, I’ve fooled myself long as I can, I can feel the presence of another man. It’s there when you speak my name, It’s just not the same, Ooh, baby, I’m losing you. It’s in the air, It’s everywhere, Ooh, baby, I’m losing you.

C 

C7

(trbs.)

C7

Eb

I can

tell when we kiss from the tenderness I miss. Ooh, baby, I'm losing you. Girl, I can

C

C7

F/C

C7

C

C7

F/C

C7

(Repeat & fade)

Second verse:

When I look into your eyes, 
A reflection of a face I see. 
I'm hurt, down-hearted and worried, girl, 'Cause that face doesn't belong to me.

It's all over your face, Someone's taken my place, 
Ooh, baby, I'm losing you. 
You try hard to hide the emptiness inside, 
Ooh, baby, I'm losing you.

Repeat of letter D:

Oh, my dear, what happened to the love we shared? 
Ooh, baby, I'm losing you. 
I know it's true, there's someone new, 
Ooh, baby, I'm losing you.

(Sample bass line at letter A)
I’m Through with Love

Lyric: Gus Kahn
Music: Matt Malneck & Fud Livingston

Medium (or Med. Ballad)

I’m through with love I’ll never fall again. Said "a-dieu" to love, “Don’t ever call again" for I must have you or no one, and so I’m through with love. I’ve locked my heart, I’ll keep my feeling there. I have stocked my heart with icy frigidaire, and I mean to care for no one, because I’m through with love.

Why did you lead me to think you could care? You didn’t need me for you had your share of slaves around you to hound you and swear, with

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deep emotion, devotion to you. Good-

bye to Spring, and all it meant to me, It can never bring the

thing that used to be, for I must have you or no one,

and so I'm through with love.
If You Could See Me Now

Lyric: Carl Sigman
Music: Tadd Dameron
(Bill Evan's changes)

If you could see me now you'd know how blue I've been.
If you could see me now you'd find me being brave,

One look is all you'd need to see the mood I'm in. Per-
haps then you'd realize I'm still in love with you.

But that's quite impossible. I'm still in love with you.

Happen my way on some mem'ral day and the month will be May for a
while. I'll try to smile but can I play the part without my

heart behind the smile? The way I feel for you I

never could disguise. The look of love is writ-

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clearly in my eyes. I think you'd be mine again

if you could see me now.

Note: These are Bill Evans' changes, transposed.
In a Mellow Tone

Medium Slow Swing

Duke Ellington

In a mellow tone, feelin' fancy free.

And I'm not alone, I've got company.

Ev'rything's O.K. The live-long day.

With this mellow song I can't go wrong. In a mellow tone,

that's the way to live. If you moan and groan,

something's got to give. So go you way.

and laugh and play. There's joy unknown.

in a mellow tone.

Solo on AB

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for I never dreamt that you’d be loving sentimental me.

Chords in parentheses are Bill Evans’ changes for head.
In Case You Missed It

Bobby Watson

Fast Swing

\[ j = 256 \]

\[
\begin{array}{c}
G_{mi}^7 & D_{mi}^7(11) & A_{b}^7 & B_{b}^7 & E_{b}^7 \\
G_{mi}^7 & D_{mi}^7(11) & A_{b}^7 & B_{b}^7 & F_{mi}^7 & E_{b, ma}^7 \\
G_{mi}^7 & D_{mi}^7(11) & A_{b}^7 & B_{b}^7 & E_{b}^7 \\
G_{mi}^7 & D_{mi}^7(11) & A_{b}^7 & B_{b}^7 & F_{mi}^7 & E_{b, ma}^7 \\
G_{mi}^7 & D_{mi}^7(11) & A_{b}^7 & B_{b}^7 & E_{b}^7 \\
G_{mi}^7 & D_{mi}^7(11) & A_{b}^7 & B_{b}^7 & F_{mi}^7 & E_{b, ma}^7 \\
G_{mi}^7 & D_{mi}^7(11) & A_{b}^7 & B_{b}^7 & E_{b}^7 \\
G_{mi}^7 & D_{mi}^7(11) & A_{b}^7 & B_{b}^7 & F_{mi}^7 & E_{b, ma}^7 \\
\end{array}
\]
Kicks are played for solos (first 16 bars of A may be played straight ahead after first chorus of each solo).
In Case You Missed It (Rhythm)

Fast Swing

\[ \text{j = 256} \]

\[
\begin{align*}
\text{A}^7 & \quad \text{D}_7^{(11)} & \quad \text{A}^b & \quad \text{E}^b \\
\text{G}_7 & \quad \text{D}_7^{(11)} & \quad \text{A}^b & \quad \text{F}_7 & \quad \text{E}_{bA}^7 \\
\text{G}_7 & \quad \text{D}_7^{(11)} & \quad \text{A}^b & \quad \text{F}_7 & \quad \text{E}_{bA}^7 \\
\text{G}_7 & \quad \text{D}_7^{(11)} & \quad \text{A}^b & \quad \text{F}_7 & \quad \text{E}_{bA}^7 \\
\text{G}_7 & \quad \text{D}_7^{(11)} & \quad \text{A}^b & \quad \text{F}_7 & \quad \text{E}_{bA}^7 \\
\text{G}_7 & \quad \text{D}_7^{(11)} & \quad \text{A}^b & \quad \text{F}_7 & \quad \text{E}_{bA}^7 \\
\text{G}_7 & \quad \text{D}_7^{(11)} & \quad \text{A}^b & \quad \text{F}_7 & \quad \text{E}_{bA}^7 \\
\text{G}_7 & \quad \text{D}_7^{(11)} & \quad \text{A}^b & \quad \text{F}_7 & \quad \text{E}_{bA}^7 \\
\end{align*}
\]

Solo on AB.

After solos,

D.S. al Coda

Kicks are played for solos (first 16 bars of \text{A} may be played straight ahead after first chorus of each solo).

Chord in parentheses is played during solos.
Bass may walk at letter B for the head.
During solos, bass tends to walk in 2 at C and in 4 at D.
Head is played twice before and after solos.
Tenor sounds one octave lower than written.
Invitation
Lyric: Paul Francis Webster
Music: Bronislau Kaper

Medium Swing or Ballad
(or 12/8 Latin)

A

[Cm13]  You and your smile hold a strange invitation.

Somehow it seems we've shared our dreams, but where?

B

[Em13]  Time after time in a room full of strangers, out of the

blue suddenly you are there. Where?

C

[C♯m11]  ever I go you're the glow of temptation,

glancing my way in the gray of the dawn. And

always your eyes smile that strange invitation. Then you are

gone.

Where, oh, where have you gone? How

long must I stay in a world of illusion, be where you are, so near yet so far apart.

Hoping you’ll say, with a warm invitation, “Where have you been? Darling come in, come into my heart.”
Isoar

Med. Straight 8th's

\[
\begin{align*}
&\text{A}_7, 1\text{st x: gtr.} \\
&\text{B}_7, 2\text{nd x: sop.} \\
&\text{F}_7 \\
&\text{A}_7 \\
&\text{B}_7 \\
&\text{A}_7 \\
&\text{C}_7 \\
&\text{G}_7 \\
&\text{F}_7 \\
&\text{B}_7 \\
&\text{A}_7 \\
&\text{F}_7 \\
&\text{C}_7 \\
&\text{G}_7 \\
\end{align*}
\]
Solo on A
Play BCC after each solo.
After last solo, play BCCD to Coda.

Recording has an Intro not included on this chart.
Isotope

Joe Henderson

Med. Swing

\[ J = 184 \]

\[ \text{A} \] \( \text{in 2} \)

\( \text{in 4} \)

After solos, D.C. al Coda
(repeat before taking Coda).

Solo on B.

Head is played twice before and after solos.

Piano comps during head as well as playing the counter-melody.

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Tenor sounds one octave lower than written.
Kicks are not played for solos (except last 8 bars of letter C may be played under the last chorus of each solo).
John’s Waltz

Bright Jazz Waltz

John Abercrombie

\[ \text{Head is played once before and after solos.} \]
\[ \text{Melody is freely interpreted.} \]

On recording, head is played as an Intro:

- 20 bars rubato, guitar solos
- 10 bars in time, guitar plays melody. (Then play entire head in time.)
Just Friends

Music: John Klenner
Lyric: Sam M. Lewis

(G7) A CMA7

Just friends, lovers no more, just

GMA7

friends, but not like before, To

F#7 B7

think of what we've been and not to kiss again seems like pre-

AMi7 D7

tending it isn't the ending. Two

GMa7

friends drifting apart, Two

F#7 B7

friends, but one broken heart. We

AMi7 D7 F#7 B7 EMI7

loved, we laughed, we cried, and suddenly love died, The story

Emi7 Dm7 G7

ends and we're just friends.

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Just Squeeze Me

Music: Duke Ellington
Lyric: Lee Gaines

Medium-Slow Swing

A F₇ M₇ G₇ M₇ A₇ C₁₃ F₇ M₇ B₇ M₇ A₇ D₇⁰⁹

Treat me sweet and gentle when you say good night, just squeeze.

G₇ M₇ C₉ Sus C₇ F₇ M₇ D₇ G₇ M₇ C₇

(me, but please don’t tease me.)

F₇ M₇ G₇ M₇ A₇ C₁₃ F₇ M₇ B₇ M₇ A₇ D₇⁰⁹

I get sentimental when you hold me tight, just squeeze

G₇ M₇ C₉ Sus C₇ F₇ M₇ (C₇⁰⁹⁰⁹)

(me, but please don’t tease me.)

B F₇

Miss ing you since you went away, sing ing the blues away each day.

B₇ M₇ A₉ G₇

count ing the nights and wait ing for you. I’m in the mood to let you know

G₇ M₇ C₉ Sus C₇

I nev er knew I loved you so. Please say you love me too.

C F₇ M₇ G₇ M₇ A₇ C₁₃ F₇ M₇ B₇ M₇ A₇ D₇⁰⁹

When I get this feel ing, I’m in ec stasy, so squeeze

G₇ M₇ C₉ Sus C₇ F₇ M₇ (D₇ G₇ M₇ C₇)

(me, but please don’t tease me.)

Bass may walk in 2 for letters A & C; in 4 for letter B and solos.
Just You, Just Me

Medium or Bright

(A) C6 G7 A7 Dmi7 G7

(Just you, just me.

C C7 Fmaj7 Fm6 A7 Bb7 Cm7 G G7 C (G7)

Let's find a cozy spot to cuddle and coo.

C6 G7 A7 Dmi7 G7

(Just us, just we.

C C7 Fmaj7 Fm6 A7 Bb7 Cm7 G G7 C6 G7

I've missed an awful lot, my trouble is you.

(B) Gmaj7 C7 F6 Bb9sus11 Bb7

Oh, gee. What are your charms for?

C6 G7 A7 D13 G7

What are my arms for? Use your imagination.

(C) C6 G7 A7 Dmi7 G7

(Just you, just me.

C C7 Fmaj7 Fm6 A7 Bb7 Cm7 G G7 C6 (G7)

I'll tie a lover's knot 'round wonderful you.

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Drums play kicks and fills for head (no time).
Bass walks in 4 for solos.
Letter A is repeated before and after solos.
On the repeat of the out head, alto plays one octave higher, starting in bar 9 of letter A.
Knock on Wood

Eddie Floyd & Steve Cropper

Medium
(Intro)

(horns)

F  A♭  B♭  C  E♭  C

I don't wanna lose this good thing that I got 'cause if I do...

etc.

(b.s. etc.)

F7

I will surely, surely lose a lot, 'cause your love is better than any love I know. It's like thunder, lightnin'. The way you love me is frightnin'. I better

(b.s.)

(horns)

(omit 1st x)

B♭7(13)

knock on wood,

I'm not super

Oh, yeah... think I better

F7

Second verse:
I'm not superstitious about ya,
but I can't take no chance.
Got me spinnin', baby.
Baby, I'm in a trance.
'Cause your love is better
than any love I know.
It's like thunder... (like 1st verse)

Third verse:
No secret, that woman
fills my lovin' cup.
'Cause she sees to it
that I get enough.
Just one touch from her,
you know it means so much.
It's like thunder... (like 1st verse)
The Lamp Is Low
(Based on Maurice Ravel’s “Pavane”)

Lyric: Mitchell Parish
Music: Peter De Rose & Bert Shefter

Dream beside me in the midnight
G\(^6\)_\(_7\) C\(_9\) (G\(_6\)\(^9\)) B\(_{\text{mi}}\)\(_7\) E\(_7\)
glow.
The lamp is low.

Dream and watch the shadows come and go.
G\(_6\)_\(_7\) C\(_9\) G\(_6\)_\(_7\)
the lamp is low.

While you linger in my arms, my
C\(_{\text{maj}}\)\(_7\) (C\(_{\text{mi}}\)\(_7\) F\(_7\) B\(_{\text{b}}\)\(_{\text{mi}}\)\(_7\) E\(_5\)\(_7\))
lips will sigh, “I love you so.”

Dream the sweetest dream we’ll ever know.
B\(_{\text{mi}}\)\(_7\) E\(_7\) (E\(_{\text{b}}\)\(_{\text{ma}}\)\(_7\)) A\(_{\text{mi}}\)\(_7\)\(_5\) C\(_7\)
Tonight the moon is high, the lamp is low.

G\(_6\) (B\(_{\text{mi}}\)\(_7\) E\(_7\))

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Solo on CD.
Last soloist solos over letter B in place of letter D.
Then D.S. al Coda

Melody is somewhat freely interpreted.
Solo on CD.
Last soloist solos over letter B
in place of letter D.
Then D.S. al Coda

rall.
C C(alt) B9 Bb13(9) A13(9) (G7(11)) AbMI7

Bb7(alt) EbMI7 D7(#9) DbMI7(11) Gb13(9) B9(11) E13

FMi7(b5) Bb7(alt) EbMI7

Till cue: (p/u's) Solo on BC. Take 'On cue' ending (end solo) (melody)

On cue: (melody)

D EbMI7 CbMA7 Bb AbMI7

f

AcbMI7 Bb7(alt) EbMI9

(countermelody)

G13(9) Gb13 B13(9) E13(9)

FMi7(b5) Bb7(alt) EbMI7

mf mp

EbMI11

D.S. al Coda

EbMI7 EbMI11 CbMA7(11)

(rit.) mf

This chart has been simplified from the composer's score.
Laura
Lyric: Johnny Mercer
Music: David Raksin

A
Laura is the face in the misty light,
footsteps that you hear down the hall.
The laugh that floats on a summer night,
never quite recall.
And you see
Laura on the train that is passing thru.
Those eyes, how familiar they seem.
She gave your very first kiss to you.
That was Laura, but she's only a dream.

B
Laura is the face in the misty light,
footsteps that you hear down the hall.
The laugh that floats on a summer night,
never quite recall.
And you see
Laura on the train that is passing thru.
Those eyes, how familiar they seem.
She gave your very first kiss to you.
That was Laura, but she's only a dream.

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Let’s Stay Together

Willie Mitchell
Al Green
Al Jackson
(As sung by Al Green)

Med. Rock Ballad
Intro

\[ G_{Mi}^9 \quad A_{Mi}^7 \quad G_{Mi}^7 \quad A_{Mi}^7 \quad G_{Mi}^9 \quad A_{Mi}^7 \quad G_{Mi}^7 \quad C^7 \]

1. I’m, I’m so in love with you. Whatever you want to do is alright with me, ’Cause you make me feel so brand new.

\[ A_{Mi}^7 \quad G_{Mi}^7 \quad F_{Ma}^7 \quad E_{Mi}^7 \quad D_{Mi}^9 \quad D^9 \]

And I want to spend my life with you.

2. Let me say

\[ G_{Mi}^9 \quad A_{Mi}^7 \quad G_{Mi}^7 \quad B_{bMa}^7 \quad A_{Mi}^7 \quad D_{Mi}^7 \quad C^7 \]

Let’s, let’s stay together, loving you.

\[ G_{Mi}^7 \quad B_{bMa}^7 \quad A_{Mi}^7 \quad D_{Mi}^7 \quad C^7 \]

whether, whether times are good or bad, happy or sad.

Whether times are good or bad, happy or sad,
D.S. al Coda (3rd verse)
(no repeat)

good or bad, happy or sad, Let's let's stay to-

gather, loving you whether, whether times are

good or bad, happy or sad, and if you mess with me you can't set me free

(Fade 5th x)

Sample bass line at letter [A]:

Second verse:

Let me say since, since we've been together,
Loving you forever is what I need.
Let me be the one you come running to,
And I'll never be untrue.

Third verse:

Why, somebody, why people break up,
Oh, and turn around and make up I just can't see.
You'd never do that to me, would you, baby?
Just being around you is all I see.
Litha

C#m7  Bm7  Bbm7

Abm7  Gm7  Fm7(#11)

Dm9  Ebm9

Eb9

Cm9

F9sus  B7(#11)

Fast Swing  \( \downarrow = j \)

Em11 (bass walks in 4)

Em11

Bb9sus

Am9(add 5)

Eb9sus  Eb9(#11)  \( \downarrow = j \)  

Solo on form (AB). After solos, play head (AB) once, then D.C. al Coda.

F#7sus E

(3x's)  F#7sus E

(pn. fills)

Letter B is played even faster than \( \downarrow = j \); \( \downarrow = 138 \).
Piano fills spaces at letter B. Head is played twice before solos.

Litha (Harmony)

Medium 6/8
J = 126

\[\begin{align*}
A & \quad D_Ma^7 \\
C_Ma^7 & \quad B_Ma^7 \\
G_Ma^7 & \quad F_Ma^7(\#11) \\
A_Ma^7 & \quad (tenor) \\
(\text{fill}) & \quad (fill)
\end{align*}\]

\[\begin{align*}
D_Ma^9 & \quad (fill) \\
E_BMa^9 & \quad (fill) \\
C_Ma^9 & \quad (fill) \\
F^9_Sus & \quad (Fast \ Swing) \ (J = d) \\
B^7(\#11) & \quad B^9_Sus \\
E_Ma^9 & \quad B_Ma^9(\text{add } #5) \\
\text{Ema}^9 & \quad (Tacet) \\
A_Ma^9(\text{add } #5) & \quad E_B^9_Sus \\
\text{Ema}^9 & \quad E_B^9(\#11) \ (J = d) \\
\text{Ema}^9 & \quad \text{(piano fills)} \\
\text{Ema}^9 & \quad (3x's) \\
\text{Ema}^9 & \quad \text{(Tacet)}
\end{align*}\]

(Tacet) Solo on form (AB).
After solos, play head (AB)
once, then D.C. al Coda.

Tenor sounds one octave lower than written. Head is played twice before solos.
Solo on form (AABC)
After solos, D.C. al Coda

Chords in parentheses are used for head only.
Look at the Birdie (Harmony)

Medium-Fast Swing

\[ J = 206 \]

\[ \text{C}_{MA}^7 \quad \text{A}_{MI}^7 \quad \text{F}_{MA}^9 \]

\[ \text{D}_{MI}^7 \quad \text{G}^7 \quad \text{C}_{MA}^7 \quad \text{B}_{MI}^7 \quad \text{E}^{7(9)} \quad \text{A}_{MI}^7 \]

\[ \text{B}_{MI}^7 \quad \text{E}^{7(9)} \quad \text{A}_{MI}^7 \quad \text{E}_{b}^{13\text{sus}} \]

1. \[ \text{A}_{bMA}^7 \]
2. \[ \text{A}_{bMA}^7 \]

\[ \text{D}_{b13} \quad \text{A}_{bMA}^7 \quad (\text{D}_{7(alt.1)} \text{D}_{bMA}^9) \]

\[ \text{G}_{MA}^7 \quad \text{F}_{#MI}^7 \quad \text{B}^{7(9)} \quad \text{E}_{MI}^7 \quad \text{F}_{#MI}^7 \quad \text{B}^{7(9)} \]

\[ \text{E}_{MI}^7 \quad \text{A}_{13} \quad \text{A}_{bMI}^{6,9} \quad \text{D}_{b13} \]

\[ \text{C}_{MA}^7 \quad \text{A}_{MI}^7 \quad \text{F}_{MA}^7 \quad \text{D}_{MI}^7 \quad \text{G}^7 \]

\[ \text{C}_{MA}^7 \quad \text{B}_{MI}^7 \quad \text{E}^{7(9)} \quad \text{A}_{MI}^7 \quad \text{B}_{MI}^7 \quad \text{E}^{7(9)} \]

\[ \text{A}_{MI}^7 \quad \text{E}_{b13\text{sus}} \quad \text{A}_{bMA}^7 \quad \text{D}_{b13} \]

Tenor sounds one octave lower than written. Chord in parentheses is used for solos.
Original melody at A & B is mostly whole notes.
Melody is freely interpreted.
Piano plays fills where there are long tied notes.
Synthesizer plays long chords through most of the tune.
E G#M7(11) A7 C# F#M7 E7 A7

E G#M7(11) C# M7a C# F#M7(4M7) E7 D7 C7

G#M7(11) A7 C# E7 G7

G#M7(11) A7 C# E5 M7 C7

F\b13 = \quad \text{(Double-Time Swing, in 2)}

E7

G E7 C7 M7 B7 G#M7(11) F\b E7 M7(13) B7 F7 G7 B7 C7 A7

C7 B7 G#M7(11) G E7 D7

G#M7(11) A7 C# A7

G#M7(11) F#M7(11)

E7 G#M7(11) F#M7(11) E7

(freely)
Lullaby in Rhythm

Hear my lullaby in rhythm. Dream your dreams and to my lullaby in rhythm. All the breezes wander with 'em. Evening drums will come and take you sigh in rhythm. Rest my love, let nothing wake you thru the night, till the light.

Stars dance while the shadows creep. The moon man's goin' to swing you up high, swing you to sleep.

Hear my lullaby in rhythm. Dream your dreams and wander with 'em. Sandman's goin' to come and make you sleep, good night.
Bass line continues for solos (with some variation).
Head is played twice before and after solos.
Medium Swinging Latin  

Mamacita (Harmony)

\[ j = 176 \]  

**Intro**  

\[ \text{Tacet (2nd x)} \]

(tenor)

\[ \text{Tacet (2nd x)} \]

(trombone)

\[ \text{Solos} \]

\[ B : F_7(\text{add 11}) \]

\[ B^b_9 \]

\[ F_7(\text{add 11}) \]

\[ C^{13} \]

\[ B^b_13 \]

\[ F_7(\text{add 11}) \]

\[ G^b_13 \]

(horns, behind solo)

\[ C : F_7(\text{add 11}) \]

\[ B^b_9 \]

\[ F_7(\text{add 11}) \]

\[ C^{13} \]

\[ B^b_13 \]

\[ 1: F_7(\text{add 11}) \]

\[ 2: F_7(\text{add 11}) \]

\[ G^b_13 \]

\[ G^b_13 \]

Return to B for more solos.  
After solos, D.C. al Coda  
(no repeat on Intro)
Head is played twice before and after solos.
Tenor sounds one octave lower than written.
Solo on recording is A1A2A1. Melody at letter A is played behind the beat.
On recording, bass overdubs a low bass line at letter B. Melody at letter A is played behind the beat.
D.C. al 3rd ending
Solo on form (AABBA).
After last solo, continue to letter C.

Chords in parentheses are used for solos. For shout chorus, bass walks in 4 and piano and drums catch the accents. Bass walks in 4 for solos throughout (no kicks).
Metamorphosis (Harmony)

D.C. al 3rd ending. Solo on form (AABBA).
After solos, continue to letter C.

D.S., play BBA to Coda

Tenor sounds one octave lower than written. Solos swing throughout.
On recording, piano plays letter A (omitting the last 3 bars) out of time as an Intro.
Piano fills behind the melody at letter A.
(1st x bs. quarter note triplets, dr. hi hat 16ths)
2nd x bs. & dr. full 16th note feel

\[
\begin{align*}
&C \quad F_{mi}^7 \quad G_{ma}^7 \quad A_{mi}^7 \quad B_{mi}^7 \\
&\text{gradually build} \quad F_{mi}^7 \quad G_{ma}^7 \quad A_{mi}^7 \\
&(\text{steel dr.)} \quad B_{mi}^7 \\
&(\text{string synth.)} \quad C_{ma}^7 \\
&\text{mf} \quad \text{gradually build} \quad B_{mi}^7 \\
&\text{mf} \quad \text{gradually build} \quad C_{ma}^7 \\
&\text{gradually build} \quad C_{ma}^7 \quad C_{#9(11)}
\end{align*}
\]

\[
\begin{align*}
&D_{9(11)} \quad G_{13} \\
&\frac{\text{E}_9}{\text{D}_9} \quad \frac{\text{F}_{mi}^7}{\text{E}_9} \quad \frac{\text{F}_{mi}^7}{\text{E}_9} \\
&\text{break} \quad \frac{\text{E}_9 \text{B}_{9(11)}}{\text{E}_9} \quad \frac{\text{E}_9 \text{D}_{13}}{\text{E}_9}
\end{align*}
\]

\[
\begin{align*}
&\text{(steel dr.)} \quad \frac{\text{D}_9}{\text{D}_9} \quad \frac{\text{D}_{ma}^7}{\text{D}_9} \\
&\text{(Solos)} \quad \frac{\text{D}_{ma}^7}{\text{G}_{ma}^7} \quad \frac{\text{E}_9}{\text{E}_9} \\
&\text{break} \quad \frac{\text{E}_9}{\text{E}_9} \quad \frac{\text{E}_9}{\text{D}} \\
&\text{Vamp & solo till cue} \quad \frac{\text{E}_9}{\text{C}_{#9(sus)}} \\
&\text{D.C. al Coda} \quad \frac{\text{E}_9}{\text{D}} \\
&(\text{drum solo, open}) \quad \frac{\text{E}_9}{\text{D}} \\
&(\text{omit 1st ending}) \quad \frac{\text{E}_9}{\text{D}}
\end{align*}
\]

\[
\begin{align*}
&\text{(Solo begins 3rd x)} \quad \frac{\text{E}_9}{\text{E}_9} \quad \frac{\text{D}_{ma}^7}{\text{E}_9} \\
&\text{(steel dr.)} \quad \frac{\text{B}_{ma}^7}{\text{A}_{ma}^7} \quad \frac{\text{E}_{ma}^7}{\text{D}_{ma}^7} \\
&\text{break} \quad \frac{\text{A}_{ma}^7}{\text{A}_{ma}^7} \quad \frac{\text{G}_{ma}^7}{\text{A}_{ma}^7} \\
&\text{Vamp, solo & fade} \quad \frac{\text{G}_{ma}^7}{\text{A}_{ma}^7}
\end{align*}
\]

\[
\begin{align*}
&\text{(E bass)} \quad \frac{\text{D}_{ma}^7}{\text{E}_9(11)} \quad \frac{\text{NC}}{\text{D}_{ma}^7} \\
&\text{fff (w/ bs.)}
\end{align*}
\]
Moon and Sand

Music: Alec Wilder & Morty Palitz
Lyric: William Engvick

Medium Bossa

Deep is the midnight sea,

Warm is the fragrant land,

Sweet are your lips to me,

Soft as the moon and sand.

Oh,

When shall we meet again?

When the night has left us, will the spell remain?

Though waves invade the shore,

Though we may kiss no more,

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Night is at our command, Moon and sand, and the magic of love.
Moonglow

Medium Ballad
(or Medium)

It must have been moon-glow, way up in the blue,

It must have been moon-glow that led me straight to you.

I still hear you saying, "Dear one, hold me fast."

And I start in praying, "Oh Lord, please let this last."

We seemed to float right through the air.

Heavenly songs seemed to come from everywhere.

And now when there's moon-glow, way up in the blue,

I always remember that moon-glow gave me you.
Moonlight Serenade

Lyric: Mitchell Parish
Music: Glen Miller

1. I stand at your gate and the song that I sing is of moonlight. I stand and I wait for the touch of your hand in the June night. The roses are sighing a Moonlight Serenade. The

2. Let us stray till break of day in love's valley of dreams. Just you and I, a summer sky, a heavenly breeze kissing the trees. So

3. Don't let me wait, come to me tenderly in the June night. I stand at your gate and I sing you a song in the moonlight; a love song, my darling, a Moonlight Serenade.

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My Girl

William "Smokey" Robinson
Ronald White
(As sung by the Temptations)

1. I've got sunshine on a cloudy day,
   When it's cold outside,
   I've got the month of May.

I guess you'd say, what can make me feel this way?

My girl, talkin' bout my girl. (my girl.)

2. I've got

3. I don't
I've got no money, fortune or fame. Well,
I guess you'd say, what can make me feel this way?
My girl, talkin' bout my girl. (my girl.)
I've got sunshine on a cloudy day with my girl.

Vamp & fade.
Voice plays off first verse lyrics.

2nd verse lyrics:
I've got so much honey, the bees envy me,
I've got a sweeter song than the birds in the trees.
I guess you'd say (etc.)
Never Said (Chan’s Song)

Music: Herbie Hancock
Lyric: Stevie Wonder
(As sung by Diane Reeves)

Keep-er of my on-ly love,
Keep-er of

2nd x: (my sa-cred love.)

1. Nev-er

said, nev-er heard, though with-in ev-’ry word lives a

heart filled with love for you.

New-er

Al-ways

felt, sel-dom seen, though some-where in a dream you have

heard whis-pers of, “I love you”, my dear.

Keep-er of my on-ly love, time that I be known,

Keep-er of my on-ly love, time to you I’m shown. 2. Nev-er
Keep-er of my on-ly love, time that I be known,

Keep-er of my sa-cred love, time to you I'm shown.

Sample bass line at A:

Melodic rhythm is freely interpreted.
New Boots

Frank Gambale
Head is played twice before and after solos.
Chords in parentheses are used during solos.
No kicks or breaks during solos (except bar 1 of first solo; use '2nd x' kicks).
Head is mostly in 2, solos in 4.
Guitar sounds one octave lower than written.
Bass may double melody at letters A & B (sounds one octave lower than written). Bass walks in 4 for solos except at letter C—G pedal, suspended time feel. On recording, ABCD is played out of time (no drums) as an Intro (followed by the Intro given above).
Nowhere to Run

Eddie Holland
Lamont Dozier
Brian Holland
(As sung by Martha & The Vandellas)

Medium Rock

**Intro**

\[ \text{SNARE} \]

\[ \text{G} \text{ (piano tacet)} \]

\[ \text{G (bass)} \]

A

\[ \text{G} \text{ F G C G G} \]

\[ \text{G F G C G (etc.)} \]

**A**

No where to run to ba by, no where to hide,

Got no where to run to ba by, no where to hide.

B

\[ \text{G} \text{ F G C G G} \]

\[ \text{G F G C G G} \]

1. It's not love I'm a runnin' from,
   It's the heart break I know will come,
   'Cause I know you're no good for me,

But you've become a part of me.

Ev'ry where I go your face I see, ev'ry step I take you take with a me, yeah.

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No where to run to baby, no where to hide.

Got no where to run to baby, no where to hide.

I know you're no good for me, But free of you I'll never be, No

Got no where to run to baby, no where to hide.

Second and Third verses

2. Each night as I sleep, Into my heart you creep, I wake up feelin' sorry I met you, Hopin' soon that I'll forget you, When I look in the mirror to comb my hair I see your face just a-smiling there.

Nowhere to run, Nowhere to hide from you, baby. Got nowhere to run to, baby, Nowhere to hide. I know you're no good for me, But you've become a part of me.

3. How can I fight a love that shouldn't be, When it's so deep, so deep, Deep inside of me? My love reaches so high I can't get over it. It's so wide I can't get around it, no.

Nowhere to run, Nowhere to hide from you, baby. Just can't get away from you, baby, No matter how I try. I know you're no good for me, But free of you I'll never be.

(To Coda)

Sample bass line at letter A (also B & C):
Solo on EFEFG.
After solos, D.S. al fine
(Vamp, fill & fade on letter D)
Medium Bossa (Intro)

\( J = 124 \)

\( (E_b\text{Mi}) \)

Off Flow (Bass)

\[ A \quad E_{\text{Mi}}^{7(b5)} \quad D^E_b \quad D_{\text{Mi}}^{9(\text{MA7})} \]

\( D_{\text{Mi}}^{9(\text{MA7})} \quad F^b_{\text{Mi}}^{7} \quad B^b\text{triad} \)

\( F_{\text{Mi}}^{9} \quad C_{\text{Mi}}^{7(b5)} \quad G_{\text{MA}}^{7} \)

\( F_{\text{MA}}^{7(+5)} \quad D_{\text{MA}}^{7(b5)} \)

\[ B \quad A_{b^{13}} \quad A_{b^{13}}^{13} \quad A^{13} \quad A^{9}_{\text{SUS}} \quad E_{\text{Mi}}^{11} \quad F_{\text{MA}}^{7(b5)} \]

\( F^b_{\text{Mi}}^{7(b5)} \quad B^{13(11)} \quad B^{7(11)} \quad D_{\text{Mi}}^{7} \quad C^b_{\text{Mi}}^{7} \)

\( C_{\text{Mi}}^{7} \quad B^{13(11)} \quad E_{b\text{MA}}^{7} \quad E^b \quad B^b\text{triad} \quad F^b_{\text{Mi}}^{7} \)

\[ C \quad G_{\text{Mi}} \quad F^# \quad F \quad G_{\text{Mi}} \quad E \quad G_{\text{Mi}} \quad A_{b\text{MA}}^{7(+6)} \quad G \quad F \quad F_{\text{MA}}^{7(11)} \quad D_{\text{Mi}}^{13} \]

\( D_{\text{Mi}}^{13} \quad C^b_{\text{Mi}}^{9} \quad B_{\text{Mi}}^{9} \quad E^{7(11)} \quad A^{7(11)} \)
Solo on EFEFG.
After solos, D.S. al fine
(Vamp & fade on letter D).
On Green Dolphin Street

Music: Bronislau Kaper
Lyric: Ned Washington

Intro

(bass) Eb pedal

A

(Swing)

B

(Eb pedal for 8 bars)

(Swing)

(bass walks in 2)

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C

\[ C \quad E_{b}^{M_{A}^{7}} \quad E_{b}^{M_{I}^{9}} \quad F_{M_{A}^{7}} \quad E_{M_{A}^{7}} \]

(bass walks in 4)

\[ E_{b}^{M_{A}^{7}} \quad G_{M_{I}^{7}} \quad C^{7} \quad F_{M_{I}^{7}} \quad B_{b}^{7} \quad E_{b}^{M_{A}^{7}} \quad (E_{b}^{7}) \]

\[ A_{b}^{M_{I}^{7}} \quad D_{b}^{7} \quad G_{b}^{M_{A}^{7}} \quad F_{M_{I}^{7}} \quad B_{b}^{7} \]

D

\[ E_{b}^{M_{A}^{7}} \quad E_{b}^{M_{I}^{9}} \quad F_{M_{A}^{7}} \quad E_{M_{A}^{7}} \]

\[ E_{b}^{M_{A}^{7}} \quad (A_{b}^{7}) \quad G_{M_{I}^{7}} \quad C^{7} \quad F_{M_{I}^{7}} \quad D_{M_{I}^{7(A)}} \quad G^{7} \quad C_{M_{I}^{6}} \]

\[ F^{7} \quad F^{7}^{#(7)} \quad G_{M_{I}^{7}} \quad C^{7} \quad F_{M_{I}^{7}} \quad B_{b}^{7} \quad E_{b}^{M_{A}^{7}} \quad (C^{7}) \quad F_{M_{I}^{7}} \quad B_{b}^{7} \]

Solo on CD; take 'On cue' ending to end each solo.

On cue

\[ G^{7(alt)} \quad C^{7} \quad F^{7} \quad B_{b}^{13} \quad A_{b}^{7} \quad G^{7(alt)} \quad C^{7}^{(7)} \quad F^{7(13)} \quad B_{b}^{13(6)} \quad E_{b}^{6} \quad \text{solo break} \]

Return to letter C for more solos. After solos, D.S. al Coda.

(Latin)

\[ E_{b}^{M_{A}^{7}} \quad G_{b}^{M_{A}^{7}} \quad F_{M_{A}^{7}} \quad E_{b}^{7} \quad E_{M_{A}^{7}} \quad E_{b}^{7} \quad E_{b}^{M_{A}^{7}} \]

(bass) E pedal

For vocal version, replace last 8 bars of letter B with these 4 bars:

\[ G_{M_{I}^{7}} \quad C^{7} \quad F_{M_{I}^{7}} \quad B_{b}^{7} \quad E_{b}^{6} \quad (F_{M_{I}^{7}} \quad B_{b}^{7}) \]

Lyric:
Lover, one lovely day
Love came planning to stay,
Green Dolphin Street supplied the setting,
The setting for nights beyond forgetting.
And through these moments apart
Memories live in my heart,
When I recall the love I found on,
I could kiss the ground on Green Dolphin Street.
Solo on DEF. Last solo continues on to letter G.

Sample bass line at Intro. and letter A:

Rhythm slashes at letter C are played by horns as well (random chord notes).
One Bird, One Stone (horns behind solos)

D₁ (First chorus)

E₁

F₁

D₂ (Second chorus)

E₂

F₂

\[ A^7_{\text{sus}} \]
Chords in parentheses are used for solos (except A7(alt), in brackets). Straight time for solos (bass walks in 4).
Ooo Baby Baby

Motown Ballad (12/8 Feel)

Intro

Ooo la, la, la I did you

Wrong, my heart went out to pay and in the game I lost you. What a price to pay.

I'm crying, Ooo baby,

Mis

takes I know I've made a few, but I'm only human. You made mistakes too.

I'm crying, Ooo baby,
Vocal chords indicate where background vocals join lead vocal.
Medium Jazz

Opus de Funk

Horace Silver

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Chords in parentheses are used for solos.
As played by Horace Silver but transposed from Bb to F to be easily playable by more instruments.
Note: The head is sometimes played as two letter A's, omitting letter B.
Medium-Fast Swing (in 2)

Out A Day

Franck Amsallem

F \textsuperscript{#} \text{MI} \text{V}

\text{FMI}\text{(add MA7)}

E \text{\textsuperscript{\text{6}}} \text{\text{G}}

C \text{\text{\textsuperscript{\text{b}}} \text{MA7}} \text{(add bass and drums)}

\text{E\text{\text{b}}} \text{\textsuperscript{\text{MA7}}}

\text{C\text{\text{\textsuperscript{\text{b}}} \text{MA7}}}

\text{E\text{\text{b}}} \text{\textsuperscript{\text{MA7}}}

\text{A \text{\text{\textsuperscript{\text{b}}} \text{MI}}} \text{\textsuperscript{\text{7}(b5)}}

\text{A\text{\text{\textsuperscript{\text{b}}} \text{MI}}} \text{\textsuperscript{\text{7}}}

\text{G\text{\text{\textsuperscript{\text{b}}} \text{MI}}} \text{\textsuperscript{\text{7}(b5)}}

\text{F\text{\text{\textsuperscript{\text{b}}} \text{MI}}} \text{\textsuperscript{\text{7}}}

\text{F \text{\text{\textsuperscript{\text{b}}} \text{MI}}} \text{\textsuperscript{\text{11}(add MA7)}}

\text{E \text{\textsuperscript{\text{13}}} \text{\text{\textsuperscript{\text{b}}} \text{MI}}} \text{\textsuperscript{\text{7}}}

\text{E \text{\text{\textsuperscript{\text{b}}} \text{MA7}}}

\text{G \text{\text{\textsuperscript{\text{b}}} \text{MA7}}}

\text{E \text{\text{\textsuperscript{\text{b}}} \text{MA7}}}

\text{A \text{\text{\textsuperscript{\text{b}}} \text{MI}}} \text{\textsuperscript{\text{7}(b5)}}

\text{A\text{\text{\textsuperscript{\text{b}}} \text{MI}}} \text{\textsuperscript{\text{7}}}

\text{G\text{\text{\textsuperscript{\text{b}}} \text{MI}}} \text{\textsuperscript{\text{7}}}

\text{F\text{\text{\textsuperscript{\text{b}}} \text{MI}}} \text{\textsuperscript{\text{7}}}

\text{F \text{\text{\textsuperscript{\text{b}}} \text{MI}}} \text{\textsuperscript{\text{11}(add MA7)}}

\text{E \text{\textsuperscript{\text{13}}} \text{\text{\textsuperscript{\text{b}}} \text{MI}}} \text{\textsuperscript{\text{7}}}

\text{E \text{\text{\textsuperscript{\text{b}}} \text{MA7}}}

\text{E \text{\text{\textsuperscript{\text{b}}} \text{MI}}} \text{\textsuperscript{\text{7}(MA7)}}

\text{E \text{\text{\textsuperscript{\text{b}}} \text{MI}}}

\text{E \text{\text{\textsuperscript{\text{b}}} \text{MI}}}

\text{(piano fills) \text{\text{(Vamp & fill till cue)}}}

\text{Solo on form (AAB).}

\text{After solos, D.S. al Coda.}

Bass walks in 4 for solos
(in 2 for head).
Based on the changes to
"Night and Day".

Chords in parentheses are used for solos.

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Over the Rainbow

Lyric: E. Y. Harburg
Music: Harold Arlen

Medium

(Verse) E♭6 CMI7 FM7 B♭7 E♭MA7 CMI7

When all the world is a hope-less jum-ble and the rain-drops tum-ble all a-round, hea ven opens a mag ic lane.

E♭6 CMI7 FM7 B♭7 E♭7 CMI7 FM7 B♭7

When all the clouds dark-en up the sky-way, there's a rain-bow high-way to be found, lead-ing from your win-dow-pane to a place be hind the sun, just a step bey ond the rain.

A E♭6 CMI7 GMI7 (E♭MA7) E♭7 A♭MA7 (A♭7 D7)

Some-where o-ver the rain-bow, way up high, there's a land that I heard of once in a lull-a-by.

Ec CI7 GMI7 (E♭MA7) E♭7 A♭MA7 (A♭7 D7)

Some-where o-ver the rain-bow skies are blue, and the dreams that you dare to dream rea-ly do come true. Some

day I'll wish up - on a star and wake up where the clouds are far be -

hind me._ Where trou - bles melt like lemon drops, a

way, a - bove the chim - ney tops that's where you'll find me.

Some - where o - ver the rain - bow blue - birds fly.

Birds fly o - ver the rain - bow, why then, oh why can't I?

Solo on A.B.C. After solos, D.S. al Coda.
Part-Time Lover

Medium Funk Shuffle

(8th's swing) BbMI 1st x synth.  
2nd x bggr. vocals on ohh)

(vocal scat, on "da", 2nd x only)

E bm
FMI

(2nd x) Call up, ring

once, hang up the phone to let me know you made it home. Don't want noth-ing to be

wrong with part-time lover. If she's with

me, I'll blink the lights to let you know to-night's the night for me and

you, my part-time lover. We are

under-cover passion on the run, chasing

love up against the sun. We are

strangers by day, lovers by night, knowing it's so

wrong, but feeling so right.

We are
d.S. al Coda
(repeat back to [A] for 3rd verse)

2nd verse:
If I'm with friends and we should meet,
Just pass me by, don't even speak,
And know the word’s “discreet” when part-time lovers.
But if there's some emergency,
Have a male friend to ask for me,
So then she won't peek, (it's really you) my part-time lover.

3rd verse:
I've got something that I must tell,
Last night someone rang our doorbell
And it was not you, my part-time lover.
And then a man called our exchange,
But didn't want to leave his name,
I guess that two can play the game of part-time lover.
Bass line is played with some variation.
Notes in parentheses are below the range of a standard bass.
Medium Jazz

Pendulum

\( \text{ Richie Beirach } \)

Note: Solos (and head) may use any harmonies over F\# pedal.

Some harmonies on recording:

\[
\begin{align*}
\text{F\#}_9, & \quad \text{A}_9, \\
\text{F\#}_7, & \quad \text{C}_7^{(5)}, \\
\text{F\#}_9, & \quad \text{F\#7, F\#9, etc.}
\end{align*}
\]
Prelude To A Kiss

Medium Ballad

If you hear a song in blue, like a flower crying for the dew,
that was my heart serenading you, my prelude to a kiss.

If you hear a song that grows from my tender sentimental woes,
that was my heart trying to compose a prelude to a kiss.

Though it's just a simple melody with nothing fancy, nothing much,
you could turn it to a symphony, a Schubert tune with a Gershwin touch. Oh,

how my love song gently cries for the tenderness within your eyes, my
love is a prelude that never dies, a prelude to a kiss.

Alternate changes for bar 8 of letter B:

Solo on form (AB); After solos, D.S. al Coda.

Chords in parentheses are used for solos.
Melody is somewhat freely interpreted.
Bass may walk in 4 for solos.
Head is played twice before and after solos.
Medium-Fast Swing (in 2)

Solo on A. Play B to end each solo.
To end, vamp and fade on B.
Head is played twice before and after solos.
Solos start in 2, segue to 4.
Piano and bass play sparsely first time at letter A.
D.S. is letter F on melody part. Additional background line at letter E is omitted.
Reach Out, I’ll Be There

Brian Holland
Lamont Dozier
Eddie Holland
(As sung by The Four Tops)

Med. Boogaloo

Intro

\[ E_{b}^{M}i \]

(flute w/gtr.)

1. Now if you feel that you can’t go on, because all of your hope is gone,

and you life is filled with much confusion, until

happiness is just an illusion, and your world around is crumbling down,

darling, reach out, (come on, girl, reach out for me)

Reach out. (reach out for me)

I’ll be there with a love that will shelter you,

I’ll be there with a love that will see you through

2. When you feel
I'll be there to always see you through,
I'll be there to love and comfort you.

D.S., vamp & fade on letter B.

Sample bass line at letter A:

Second and Third verses

2. When you feel lost and about to give up,
   'Cause your best just ain't good enough,
   And you feel the world has grown cold,
   And you're drifting out all on your own,
   And you need a hand to hold,
   Darling, Reach out (come on girl, reach out for me),
   Reach out (reach out for me).
   I'll be there to love and comfort you,
   And I'll be there to cherish and care for you.

3. I can tell the way you hang your head,
   You're without love and now you're afraid,
   And through your tears you look around,
   But there's no peace of mind to be found (I know what you're thinkin'),
   You're alone now, no love of your own, but
   Darling, Reach out (come on girl, reach out for me),
   Reach out (reach out for me—just look over your shoulder).
   I'll be there to give you all the love you need,
   And I'll be there, you can always depend on me.
This chart has been somewhat simplified from the recording.
Tenor sounds one octave lower than written.
Head is played twice before and after solos.
Bass walks in 4 throughout.
Kicks are not played for solos.

Relentless

Bob Mintzer

During solos on the last four bars of letter A, the chords begin on beat one of each bar.
Bass walks in 4 for solos.
(Interlude)
(drums fill spaces)

(ten. w/ piano)

(bs. w/ piano)

After last solo, play letter D, D.S. al Coda.

Sample tenor fills at B:

Chords at letter D are optional.
Respect
Otis Redding, Jr.
(As sung by Aretha Franklin)

1. What you want, baby I got it,
   what you need,
do you know I got it? All I'm askin' is for a little respect when you come home,
Hey, baby, when you got home,

Just a little bit,

Just a little bit,

Mister

just a little bit,

just a little bit.

B F#MI
(sax solo)

C G
(end solo)

4. Ooh, your kisses, sweeter than honey,
   and guess what

so is my money,
all I want you to do for me is give it to me

when you get home, yeah, baby, whip it to me

Re - re - re - re - Re - re - re - re - re -

when you get home, now.

spect, Just a lit - tle bit, just a lit - tle bit.

R - E - S - P - E - C - T, Find out what it means to me, R - E - S - P - E - C - T,

Take F. T. C. B. Sock it to me, sock it to me, sock it to me, sock it to me. Sock it to me,

(bkgr. vocals)

just a lit - tle bit, just a lit - tle bit, Re - re - re - re -

Re - re - re - re - Re -spect, just a lit - tle bit, just a lit - tle bit,

Sample bass line at letters A & C:

Second and Third verses:

2. I ain’t gonna do you wrong while you’re gone.
I ain’t gonna do you wrong, ’cause I don’t wanna.
All I’m askin’ is for a little respect when you come home.

3. I’m about to give you all my money,
But all I’m askin’ in return, honey,
Is to give me my proppers when you get home.
Revelation

Lyric: Lorraine Perry
Music: Russell Ferrante
(As played by the Yellowjackets)

Medium Gospel Shuffle

Lyric:

I still remember the time when I was at church all day, and I'd wonder what all my friends used to think, used to think about me.

I still remember the time when Sunday school seemed like it lasted very long, but if I knew what I know now I would have stayed all day.

Come take me back, oh, to the one place where I come from.

Come take me back where I come from again.

Have you heard that revelation is here.

I'm so glad this revelation is here.

Glad this revelation is here.

Revelation is here. I'm so

(Solos (1st solo, 2nd, sax)

(Ist x only bs. tacet till repeat)

Come take me back.

Solo on DE (Last solo takes "On cue" ending)

D.S. al Coda One (with repeat)

D.S.S. al Coda Two

Have n't you heard that revelation is here. Say it again.

Rit.
Note: Any harmonies (over G pedal) can be used on head and solos at the discretion of the musicians.

Some harmonies used on recording are:

G blues scale, $A_b\text{MA}_7$, $G$, $G_S$us, $E_b$add $9$, $G_b$, $F_MA^7$, etc.

(Chromatic harmonic movement is appropriate.)
(pn. horns double upper staff)

F major

B^13(+9)

A^13(_9 add+13)

G^9(_11 add+9)

B^13(+9)

A^13(_9 add+13)

G^9(_11 add+9) (pn. sop. grtr. 3va b.)

F# bass

F# bass

B^b bass

D bass

B bass

E^m MA

F^m MA

(bass)

(Solos) (Relaxed Swing)

F^m MA (add+9)

E^m MA

E^m MA (MA7)

A^m MA7

E^b MA7

D^m MA9

G^9 MA7

G^9

D^9 SUS (Funky Latin)

G MA7

D

B^b MA (MA7)

C^7(_5) (Swing)

C^b

G^7(_5)

B^m MA7

B^9 SUS

(bass walks)

F^9 SUS

(Funky Latin) (or Swing)

E^m MA7

E^b MA7

B^7(_5)

B^7(_5)

E^m MA7

B^7(_5)

B^7(_5)

B^7(_5)

A^7(_5)

G^7(_5)

B^7(_5)

A^7(_5)

G^7(_5)

F^# MA9

F^# MA9 (Relaxed Swing)

E^m MA

F^m MA

(pn. after last solo)

Solo on FGHI; After last solo D.S. al Coda.

D.S.S., vamp & solo on 4-bar repeat till cue.

On cue, play [A] with melody 3x, continue on
to fine (guitar solo continues over melody).

Sample bass line at letter [D]:

B^9 SUS

(pn. & sax)
Ruby

Lyric: Mitchell Parish
Music: Heinz Roemheld

They say, Ruby, you’re like a dream, not always what you seem.
And tho’ my heart may break when I awake, let it be so.
I only know, Ruby, it’s you. They say, Ruby, you’re like a song. You don’t know right from wrong.
And in your eyes I see heartache for me. But from the start, who stole my heart? Ruby, it’s you.
I hear your voice and I must come to you.
I have no choice. What else can I do?
They say, Ruby, you’re like a flame. In to my life you
And tho' I should beware, still I don't care. You thrill me so. I only know, Ruby, it's you.
Sail Away

Medium Bossa

Tom Harrell

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Solo on form (ABC).
After solos, D.C. al Coda
The Second Time Around

Lyric: Sammy Cahn
Music: James van Heusen

Love is love-lier the second time around, just as
wonder-ful with both feet on the ground.

Second time you hear your love song sung, makes you
think perhaps, that love like youth is wasted on the young.

Comfortable the second time you fall, like a
friendly home the second time you call.

Who can say what led us to this miracle we found? There are
those who'll bet love comes but once, and yet,

I'm oh so glad we met the second time around.
Serenata

Lyric: Mitchell Parish
Music: Leroy Anderson

Beguine or Medium Jazz
(or 6/4 Latin)

(Verse)

F\textsubscript{MI} G\textsubscript{MI}\textsuperscript{11} C\textsuperscript{7(b9)} F\textsubscript{MI} G\textsubscript{MI}\textsuperscript{7(b5)} C\textsuperscript{7}

Love-ly song of love, the mu-sic of a sil-ver star,

won’t you be my ser-e-nade that’s soft-ly played on my gui-tar?

To-night, while all the world is still, here I stand un-der her win-dow-sill. Sing to my loved one, Ser-en-a-ta, for me. Sing her your song, love’s mel-o-dy.

D\textsubscript{MA}\textsuperscript{7} D\textsuperscript{7(b9)} (A\textsubscript{b}b\textsubscript{MI}\textsuperscript{11} D\textsuperscript{b7} G\textsubscript{MI}\textsuperscript{7(b5)} C\textsuperscript{7(b9)})

near, yet we’re so far a-part. Here I’ll stand till I have won her heart. Go to my

(F₆ A₇ G₇ Mi₇) D₉ Mi₇ C₉ G₉ Mi₇ (F₉ B♭ Maj 10) A₇ D₉

loved one, Ser - e - na - ta, and say:  "When you’re in

G₇ D♭₇ C₇(b₉) ∞ F₆⁹ (G₇ Mi₇ C₇) ∞

love, love finds a way.” D.S. for solos

Coda last x

F₆ C₇ Sus(b₉) 3 F₆⁶ G₇ Mi₇(b₉) C₇(b₉)

way.” Love al - ways finds a

F₆⁶ G₇ Mi₇(b₅) C₇(b₉) 3 F₆ Ma⁷ G₇ Mi⁹ C₇(b₉)

way. I’ll win her heart some -

F₆ Ma⁷ (F₉ Sus) G₅♭⁹(b♭₁₁) F₆ Ma⁷

day.
The Shadow of Your Smile

Medium Bossa
(or Swing)

A9 F#Mi7 B7 EMI7

The shadow of your smile when you are gone

A9 AMi7 D7 GMA7 CMA7

will color all my dreams and light the dawn. Look into my

F#Mi7(B5) B7 EMI7 EMI7 D

eyes, my love, and see all the lovely

C#Mi7(B5) F#7 F#Mi7(B5) B7

things you are to me. Our wistful little

B F#Mi7 B7 EMI7 A9

star was far too high, a tear drop kissed your

AMI7 D7 (C#7) BMI7(B5) E7(B9)
lips and so did I. Now when I re-

AMI7 CMi7 F9 BMI7 (F9) E7

member Spring, all the joy that love can bring. I will be re-

A9 (E9) D9sus D7(B9) G6

membering the shadow of your smile.
Short Story

Kenny Dorham
(As played by Joe Henderson)

A

(Swinging Latin)

(CMI (add 9))

Bb\(_{MI}\) (add 9)

CMI (add 9)

Bb\(_{MI}\) (add 9)

CMI (add 9)

Bb\(_{MI}\) (add 9)

CMI (add 9)

A

(Swing)

1. F\(_{MI}\)\(^7\)

Bb\(_7\)

E\(_{MI}\)\(^7\)

A\(_b\)\(^7\)

D\(_{MI}\)\(^7(5)\)

G\(_7\) (alt)

(Swing)

2. F\(_{MI}\)\(^7\)

Bb\(_7\)

E\(_{MI}\)\(^7\)

A\(_b\)\(^7\)

D\(_{MI}\)\(^7(5)\)

G\(_7\) (alt)

B

CMI (Solos, Swing)

(C\(_7\))

F\(_{MI}\)

F\(_{MI}\)\(^7\)

F\(_{MI}\)\(^7\) Bb\(_7\)

E\(_{MI}\)\(^7\)

E\(_{MI}\)\(^7\) A\(_b\)\(^7\)

D\(_{MA}\)\(^7\)

D\(_{MI}\)\(^7(5)\)

G\(_7\) (alt)

After solos, continue to C.
Medium Swing \( j = 172 \)

Solo on form (ABC).
After solos, D.S. al Coda

2nd time: piano solos

3rd x: rit.

If head is played in time, quarter notes may be anticipated (e.g. bars 9 & 10 of letter A):

Letter D may be used as an Intro.
Chords in parentheses are used for solos.
1. A smiling face is an earth-like star,
   a frown can't bring out the beauty that you are.
   'cause life is gonna be what it is.

2. Don't mess your face up with bitter tears,
   it's okay, please don't delay from smiling.
   Love with in' you'll begin smiling.

There are brighter days ahead.

3rd & 4th verses:
A smiling face you don't have to see,
'Cause it's as joyful as a Christmas tree.
Love within, you'll begin smiling,
There are brighter days ahead.

Love's not competing, it's on your side,
You're in life's picture, so why must you cry?
So, for a friend, please begin to smile please,
There are brighter days ahead.

D.S., sing 3rd & 4th verses, vamp & fade on letter B.
So Near, So Far
Crombie & Green
(As played by Miles Davis)

Fast 12/8
(Med. 4/4 Swing)
\[ \text{Tempo} = 112 \]

\( C_{\text{mi}}^9 \quad D \quad D_{\text{ma}}^9 \quad C_{\text{mi}}^9 \quad D_{\text{ma}}^9 \quad E_{\text{ma}}^{7} \quad F \quad F_{\text{m}}^{6+} \quad E_{\text{ma}}^{9(11)} \quad F_{\text{13}(11)} \)

\( C_{\text{mi}}^9 \quad D_{\text{ma}}^9 \quad C_{\text{mi}}^9 \quad D_{\text{ma}}^9 \quad E_{\text{ma}}^{7} \quad F_{\text{m}}^{6+} \quad F_{\text{13}(11)} \)

\( A_{\text{b}13} \quad A_{\text{b}13} \quad A_{\text{b}13} \quad A_{\text{b}13} \quad G_{\text{ma}}^7 \quad G_{\text{ma}}^7 \quad G_{\text{ma}}^7 \quad G_{\text{ma}}^7 \)

\( B_{\text{b}13} \quad (A_{\text{b}13}) \quad A_{\text{b}13} \quad G_{\text{ma}}^7 \quad C_{\text{mi}}^9 \quad A_{\text{b}13} \quad G_{\text{ma}}^7 \quad C_{\text{mi}}^9 \quad A_{\text{b}13} \quad G_{\text{ma}}^7 \quad G_{\text{ma}}^7 \)

\( F_{\text{m}}^{7(11)} \quad B_{\text{7}} \quad E_{\text{mi}}^7 \quad A_{13(9)} \quad C_{\text{mi}}^7 \quad D_{\text{ma}}^9 \quad D_{\text{ma}}^9 \quad D_{\text{7(9)}} \quad \text{(etc.)} \)

\( F_{\text{m}}^{7(11)} \quad B_{\text{7}} \quad E_{\text{mi}}^7 \quad A_{13(9)} \quad C_{\text{mi}}^7 \quad D_{\text{ma}}^9 \quad D_{\text{ma}}^9 \quad C_{\text{mi}}^9 \quad \text{break} \)

\( B_{\text{f}}^9 \quad (B_{\text{b}13}) \quad B_{\text{b}13} \quad (E_{9}) \quad E_{\text{mi}}^9 \quad A_{\text{b}13} \quad A_{\text{mi}}^9 \quad C_{\text{mi}}^9 \quad F_{13} \)

\( C_{\text{b}13} \quad (A_{\text{b}13}) \quad A_{\text{b}13} \quad G_{\text{ma}}^7 \quad C_{\text{mi}}^9 \quad A_{\text{b}13} \quad G_{\text{ma}}^7 \quad C_{\text{mi}}^9 \quad A_{\text{b}13} \quad G_{\text{ma}}^7 \quad C_{\text{mi}}^9 \quad C_{\text{ma}}^7 \quad E_{\text{ma}}^{7} \quad F_{\text{13}(6-7)} \)

\( F_{\text{m}}^{7(11)} \quad B_{\text{7}} \quad E_{\text{mi}}^7 \quad A_{13(9)} \quad C_{\text{mi}}^7 \quad D_{\text{ma}}^9 \quad D_{\text{ma}}^9 \quad D_{\text{7(9)}} \quad \text{break} \)

\( C_{\text{ma}}^7 \quad D_{\text{ma}}^9 \quad D_{\text{ma}}^9 \quad G_{\text{ma}}^{9(11)} \)

\( \text{Solo on form (ABC).} \)

\( \text{After solos, D.S. al Coda} \)

Chords in parentheses may be used for solos. Breaks may be played for solos. During solos, bass may walk. (Drums stay in 12/8.)

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So Near, So Far (Harmony)

Fast 12/8
(Med. 4/4 Swing)

Intro

So

(ten.)

A

Bb\text{MA}^7\quad A\text{b}_{\text{MA}}^7\quad G_{\text{MA}}^7\quad C_{\text{Mi}}^9\quad A_{\text{b13}}^7\quad G_{\text{MA}}^7

F^#_{\text{Mi}}(11)\quad B^7\quad E_{\text{Mi}}^7\quad A^9_{\text{C}_{\text{MA}}^7}\quad D\quad D_{\text{MA}}^7\quad E_{\text{b}_{\text{MA}}^7}\quad D\quad D^7_{(9)}

Bb_{\text{MA}}^7\quad A_{\text{b}_{\text{MA}}^7}\quad G_{\text{MA}}^7\quad C_{\text{Mi}}^9\quad A_{\text{b13}}^7\quad G_{\text{MA}}^7

F^#_{\text{Mi}}(11)\quad B^7\quad E_{\text{Mi}}^7\quad A_{\text{13}(9)}\quad C_{\text{MA}}^7\quad D\quad D_{\text{MA}}^7\quad C_{\text{Mi}}^9

B

F_{\text{Mi}}^9\quad (B_{\text{b13}}^7)

Bb_{\text{Mi}}^9\quad (E_{\text{b13}}^7)

E_{\text{b}_{\text{Mi}}^7}\quad A_{\text{b}_{\text{Mi}}^7}\quad A_{\text{Mi}}^9\quad C_{\text{Mi}}^9\quad F_{\text{13}}^7

Bb_{\text{MA}}^7\quad A_{\text{b}_{\text{MA}}^7}\quad G_{\text{MA}}^7\quad C_{\text{Mi}}^9\quad A_{\text{b13}}^7\quad G_{\text{MA}}^7

F^#_{\text{Mi}}(11)\quad B^7\quad E_{\text{Mi}}^7\quad A_{\text{13}(9)}\quad C_{\text{MA}}^7\quad D\quad D_{\text{MA}}^7\quad C_{\text{Mi}}^9\quad F_{\text{13}(9)}^7

Solo on form (ABC).
After solos, D.S. al Coda

C

C_{\text{MA}}^7\quad D\quad D_{\text{MA}}^7\quad C_{\text{MA}}^7\quad D\quad D^7_{(9)}\quad G_{\text{MA}}^{(11)}

Tenor sounds one octave lower than written. Chords in parentheses may be used for solos.
In my solitude you haunt me with reveries of days gone by.

In my solitude you taunt me with memories that never die.

sit in my chair, I’m filled with despair. There’s no one could be so sad.

With gloom everywhere, I sit and I stare. know that I’ll soon go mad. In my solitude I’m praying, “Dear

Lord above, send back my love.”
Vamp till cue.
On cue, solo on form (ABC).
After solos, D.C. al fine
(vamp & fade on letter C)

Chords in parentheses are used for solos.
Piano melody is freely interpreted.
Spring Is Here
Lyric: Lorenz Hart
Music: Richard Rogers
(Chords as played by Bill Evans)

Slow Ballad
A
E7(#9) AbMA7 Eb DMi7(11) Db9(#11) CMi7 Fmi7

Spring is here, why doesn't my heart go dancing?

Ebm7 Ab13 DbMi7 Gb9 Cmi7(65) F7(9) Bbm7(5) Eb7(9)

Spring is here, why isn't the waltz entrancing?

AbMA7 EbMi7 DbMA7 Cmi7 Fmi9 Bbm7(5) EbMi7 Ab13(9) DbMA7 D7(9) G7(alter) C7(alter)

No desire, no ambition leads me,

Fmi(add 9) Dmi7(5) DbMi7(13) AbMA7 C Bbm7 E7 Bbm7(11) Eb13

maybe it's because nobody needs me.

B
E7(#9) AbMA7 Eb DMi7(11) Db9(#11) CMi7 Fmi7

Spring is here, why doesn't the breeze delight me?

Ebm7 Ab13 DbMi7 Gb9 Cmi7(65) F7(9) Bbm7(5) Eb7(9)

Stars appear, why doesn't the night invite me?

AbMA7 Bbm7 Cmi7 DbMA7 Cmi7 Bbm7 AbMA9 Gbm9(11) Esus E9 E13 Esus4-3 C7 Mi7 F7

Maybe it's because nobody loves me,

Cmi7 Fmi7 Bb9(#11) Eb13(9) AbMA7 (Bbm7) Eb Eb7

Optional Coda

Bb9 B7(MA7) Cmi7 Ab9(5) Eb DMi7 Dbmi7 Cmi7 Fmi7 Bb9 Esus E13 Ab7(27MA7) AbMA9

(fill to end)

* also played as a Medium Swing.
Stairway to the Stars

Lyric: Mitchell Parish
Music: Matt Malneck & Frank Signorelli

Ballad

A $C^6_9$ $G^7_{(9)} G^9_{(5)} G_{Mi}^{11}$ $C^{13}_{(9)} F^{#}_{Mi}^{7(5)} F^{Ma} G^7$

Let's build a stair-way to the stars, and climb that stair-way to the stars,

A$D^9 D_{Mi}^{11} G^7 E^{7(5)} A^7 D_{Mi}^{7} G^7$

with love beside us to fill the night— with a song.

C$C^{6}_{9} G^{7(9)} G^{9(5)} G_{Mi}^{11} C^{13}_{(9)} F^{#}_{Mi}^{7(5)} F_{Mi}^{9} B^{b}_{13(11)}$

We'll hear the sound of violins, out yonder where the blue begins.

A$D^9 D_{Mi}^{11} G^7 C^{6}_{9} F^{7(5)} F^{#}_{Mi} B^{7(9)}$

The moon will guide us as we go drifting along.

B$E_{Mi}^{7}$

Can't we sail away on a lazy daisy petal

$F^{9(11)} E_{Mi}^{7} B^{7}_{sus (9)}$

Can't we sail away

$F^{9(11)} B^{b}_{7(9)} E_{Mi}^{7} A^{7(9)} D_{Mi}^{7} (E_{b}^{9(11)})$

over the rim of the hill?

$D_{Mi}^{7} A^{7}_{sus (9)} D_{Mi}^{7} (A_{b}^{7}) G^{7}_{sus} D^9 G^{7}_{sus}$

Can't we sail away

$D_{Mi}^{7} A^{7}_{sus (9)} D_{Mi}^{7} (A_{b}^{7}) G^{7}_{sus} D^9 G^{7}_{sus}$

on a little dream and settle high on the crest of a thrill?

C$C^{6}_{9} G^{7(9)} G^{9(5)} G_{Mi}^{11} C^{13}_{(9)} F^{#}_{Mi}^{7(5)} F_{Mi}^{9} B^{b}_{13(11)}$

Let's build a stair-way to the stars, a lovely stair-way to the stars.

A$D^9 D_{Mi}^{11} G^7 C^{6}_{9} (A_{Mi}^{7} D^7 G^7)$

It would be heaven to climb to heaven with you.

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Star Eyes

Bright Latin

Don Raye
& Gene dePaul

J = 198 (Intro - optional) 5th x: trp. fill starts (12 x’s)

(b. w/ pn. 8va b.)

Star eyes, that to me is what your eyes are, Soft as stars in April

star eyes, flash ing eyes in which my hopes rise, let me show you where my

heart lies, let me prove that it adores that loveliness of yours.

All my life I’ve felt content to star gaze at the skies,

Now I on ly want to melt the star dust in your eyes.

* also played as Bossa or Ballad.

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Star eyes, when, if ever, will my lips know if it's me for whom those eyes glow? Makes no difference where you are, your eyes still hold my wishing star, oh, star eyes, how lovely you are.

Solo on form (ABC)
After solos, D.S. al Coda.
Stars Fell on Alabama

Lyric: Mitchell Parish
Music: Frank Perkins

Med. Ballad (or Medium Swing)

A

\[\text{C_Ma}^\text{7} \text{A}^{\text{7(t)}(9)} \quad \text{D}^\text{7} \quad \text{G}^{\text{7(t)}(5)} \quad \text{C_Ma}^\text{7} \text{D_Mi}^\text{7} \quad \text{E_Mi}^\text{7} \text{A}^{\text{7(t)}(9)}\]

We lived our little drama. We kissed in a field of white, and

\[\text{D_Mi}^\text{7} \quad \text{G}^{\text{13}} \quad \text{C_Ma}^\text{7} \text{A}^{\text{7(t)}(9)} \quad \text{D_Mi}^\text{7} \quad \text{G}^{\text{7(t)}(9)}\]

stars fell on Alabama last night.

\[\text{C_Ma}^\text{7} \text{A}^{\text{7(t)}(9)} \quad \text{D}^\text{7} \quad \text{G}^{\text{7(t)}(5)} \quad \text{C_Ma}^\text{7} \text{D_Mi}^\text{7} \quad \text{E_Mi}^\text{7} \text{A}^{\text{7(t)}(9)}\]

I can’t forget the glamour. Your eyes held a tender light, and

\[\text{D_Mi}^\text{7} \quad \text{G}^{\text{13}} \quad \text{C}^\text{6} \text{(Bb9)} \quad \text{C}^\text{6} \quad \text{A}^{\text{7(t)}(9)}\]

stars fell on Alabama last night. I never

B

\[\text{D_Mi}^\text{7} \quad \text{G}^\text{7} \quad \text{E_Mi}^\text{7} \quad \text{E}^{\text{b7)}\]

planned in my imagination a situation so heavenly, a fairy land where no one else could

\[\text{D_Mi}^\text{7} \quad \text{G}^\text{7} \quad \text{C}^\text{6} \text{(A}^{\text{7(t)}(9)}) \quad \text{D_Mi}^\text{7} \quad \text{G}^{\text{7}}\]

situation so heavenly, a fairy land where no one else could

\[\text{A_Mi}^\text{7} \quad \text{A_Mi}^{\text{G}} \quad \text{F_Mi}^{\text{11}} \quad \text{Bb} \quad \text{E_Ma}^\text{7} \text{C_Mi}^\text{7} \text{D_Mi}^\text{7} \text{G}^{\text{7}}\]

entered, and in the center just you and me, dear.

C

\[\text{C_Ma}^\text{7} \text{A}^{\text{7(t)}(9)} \quad \text{D}^\text{7} \quad \text{G}^{\text{7(t)}(5)} \quad \text{C_Ma}^\text{7} \text{D_Mi}^\text{7} \quad \text{E_Mi}^\text{7} \text{A}^{\text{7(t)}(9)} \quad \text{D_Mi}^\text{7} \quad \text{G}^{\text{13}}\]

My heart beat like a hammer. My arms wound around you

\[\text{E_Mi}^\text{7} \text{A}^{\text{7(t)}(9)} \quad \text{D_Mi}^\text{7} \quad \text{G}^{\text{13}} \quad \text{C}^\text{6} \text{(A_Mi}^\text{7} \quad \text{D_Mi}^\text{7} \quad \text{G}^{\text{7}}\]

tight and stars fell on Alabama last night.

Solo on form (ABC).
After solos, D.C. al Coda
(play melody, no comp).

Bass walks in 4 for solos (and out head). Soprano doubles melody on out head.
Anticipated chords are played on beats 1 & 3 for solos.
(Solos)

C⁹
(bass walks)

F⁹  C⁹

Aᵇ⁹  G⁹  Aᵇ⁹  G⁹  Aᵇ⁹  G⁹  C⁹

Repeat for solos.
After solos, D.S. al Coda
(with both endings)

C⁹

rit.

Optional background (piano solo):

(trp. w/ ten. 8va b.)
Stompin' at the Savoy
Lyric: Andy Razaf
Music: Benny Goodman, Chick Webb & Edgar Sampson

Medium Swing

Sa-vo-y, the home of sweet ro-mance, Sa-vo-y, it wins you at a glance, Sa-vo-y,

gives hap-py feet a chance to dance. Your form,

just like a cling-in' vine, your lips, so warm and sweet as wine, your cheek,

so soft and close to mine, di-vine.

How my heart is sing-in', while the band is swing-in',

never tired of romp-in' and stomp-in' with you, at the Savoy, What joy

a per-fect hol-i-day, Savoy, where we can glide and sway, Savoy,

there let me stomp a-way with you.

Alternate changes for solos at B:

F#13 | x | B13 | x | E9 | x | A13 | A13 |

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Street of Dreams

Lyric: Sam F. Lewis
Music: Victor Young

Ballad or Medium Jazz

(Verse) E₇ Mi₆ (C₇ Mi₇₅) B₇ B₇ (F₇ Mi₇₅) E₇ Mi₆ (C₇ Mi₇₅)

Midnight, you heavy laden, it's midnight.
Midnight, look at the steeple, it's midnight.

Come on and trade in your old dreams for new, your new dreams for old. I unhappy people. It's ringing with joy, it's ringing with cheer, 'cause

A₉ (A₇ Mi₇₅) E₇ Mi₆ (C₇ Mi₇₅) B₇ A₇ Mi₆ (F₇ Mi₇₅)

know where they're bought, I know where they're sold. Midight,
yesterday's gone, tomorrow is near. Midnight,

B₇ (F₇ Mi₇₅) E₇ Mi₆ (C₇ Mi₇₅) B₇ B₇ (F₇ Mi₇₅)
you've got to get there at midnight, and you'll be met there by
the heart is lighter at midnight. things will be brighter the

E₇ Mi₆ (D₇) B₇ B₇ C₇ Mi₇₅) B₇ F₇ Mi₇₅) B₇

others like you, brothers as blue, smiling on the street of dreams.

A₉

Love laughs at a king, kings don't mean a thing on the street of dreams.

F₇ Mi₇₅(30,351),(683,397)

Dreams broken in two can be made like new on the street of dreams.

B₇ (A₇ Mi₇₅) D₇ G₇ (A₇ Mi₇₅) D₇ C₇

Gold, silver and gold, all you can hold is in the moonbeams.

F₇ (D₇ Mi₇₅) B₇ G₇ (A₇ Mi₇₅) D₇ C₇

Poor, no one is poor, long as love is sure on the street of dreams. (fine)

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Note: This tune may be sung Verse, A, B, Verse, A, B.
* May be played as Medium Latin (2 bars per I written).
Bass line is played with some variation.
Notes in parentheses are below the range of a standard bass.
Bass in 2 for head, 4 for solos.
Omit anticipations during solos.
Head is played twice before & after solos.
Chords in parentheses omitted for head, optional for solos.
Tenor sounds as written. Guitar sounds 8va b.

Horn background for any solo choruses:
(trp./ten. sounds 8va b.)
Super Blue

Bernard Ighner

(As played by Freddie Hubbard)

After solos D.S. (2nd time at A) al Coda

(Vamp, fill & fade)
Sweet Lorraine

Lyric: Mitchell Parish
Music: Cliff Burwell

Medium or Ballad

I've just found joy, I'm as happy as a baby boy.

With another brand new choo-choo toy when I'm with my sweet Lorraine.

When it's raining I don't miss the sun, for it's in my sweetie's smile.

Just to think that I'm the lucky one who will lead her down the aisle!

Each night I pray that nobody steals her heart away.

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Just can't wait until that happy day,

when I marry sweet Lorraine.
Sweet Love

Anita Baker
Gary Bias
Louis A. Johnson
(As sung by Anita Baker)

1. With all my heart I love you, baby, stay with me and you will see. My arms...

will hold you, baby. Never leave, 'cause I believe I'm in love...

Sweet love, hear me calling out your name, I feel no shame, I'm in love. Sweet love, don't you ev-

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Second and Third verses

2. Your heart has called me closer to you,
I will be all that you need,
Just trust in what we’re feeling,
Never leave, ‘cause baby I believe in this love.

3. How sweet this dream, how lovely, baby,
Stay right here, never fear,
I will be all that you need,
Never leave, ‘cause baby I believe in this love.

Sample bass at letter A:
Taking a Chance on Love
Lyric: John LaTouche & Ted Fetter
Music: Vernon Duke

Verse A:
Cmaj7 (C#ø7) Dmi7 G7
Here I go again, I hear those trumpets blow again.
A7 D9 Dmi7 G7 Em7 E♭7 Dmi7 G7
All aglow again, taking a chance on love.
Cmaj7 (C#ø7) Dmi7 G7
Here I slide again, about to take that ride again.
A7 D9 Dmi7 G7 C6
Starry eyed again, taking a chance on love.

Verse B:
Gmi7 C7 F6 (F#ø7) Gmi7 C7 Fmaj7
thought the cards were a frame-up, I never would try. But
Fmi7 B♭9 E♭6 E7 Fmi7 A♭7 Dmi7 (C#ø7) G7
now I’m taking the game up, and the ace of hearts is high.

Verse C:
Cmaj7 (C#ø7) Dmi7 G7
Things are mending now, I see a rainbow bending now.
A7 D9 Dmi7 G7 C6 (Dmi7 G7)
We’ll have our happy ending now, taking a chance on love.

2nd verse:
I never dreamed in my slumbers, and bets were taboo.
Here I come again.
I’m gonna make things hum again.
Acting dumb again,
Takin’ a chance on love.
Here I stand again,
about to beat the band again.
Feelin’ grand again,
Takin’ a chance on love.

3rd verse:
I walk around with a horseshoe, In clover I lie.
And brother rabbit, of course you better kiss your foot goodbye.
On the ball again,
I’m ridin’ for a fall again.
I’m gonna give my all again,
Takin’ a chance on love.

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Photo by Val Wilmer

JOHN COLTRANE
That Girl

Stevie Wonder

That girl thinks she's so fine
that soon she'll have my mind,

That girl thinks she's so smart
that soon she'll have my heart.

She thinks in no time flat
that she'll be free and clear
to start

with her emotional rescue of love
that you'll leave

torn apart.

That girl thinks she's so fine
that soon she'll have my mind,

That girl thinks she's so smart
that soon she'll have my heart.

She thinks in no time flat
that she'll be free and clear
to start

with her emotional rescue of love
that you'll leave

torn apart.
love her, that I want her, that my mind, soul and body need her, tell her that I'd
love to, that I want to, that I need to do all that I have to to be in her love.

I've been hurting for a long time,
you've been playing for a long time, you know it's true.
I've been holding for a long time, and you've been running for a long time, It's
time to do what we'd love to do.

Second and Fourth verses

2. That girl thinks that she's so bad, she'll change my tears to joy from sad,
She says she keeps the upper hand, 'cause she can please her man.
She doesn't use her love to make him weak, she uses love to keep him strong,
And inside me there's no room for doubt that it won't be too long before I tell her that I...

4. That girl knows every single man would ask her for her hand,
But she says her love is much too deep for them to understand.
She says her love has been crying out, but her lover hasn't heard,
But what she doesn't realize is that I've listened to every word,
That's why I know I'll tell her that I...
D.S., play AA, vamp & fade on B
That Old Feeling

Medium Ballad
(or Medium Jazz)

That Old Feeling

(Standard Version)

Lew Brown
& Sammy Fain

Medium Ballad
(or Medium Jazz)

That Old Feeling

(Standard Version)

Lew Brown
& Sammy Fain

I saw you last night and got that old feeling.

When you came in sight I got that old feeling.

The moment that you danced by I felt a thrill,

and when you caught my eye my heart stood still.

Once again I seemed to feel that old yearning,

and I knew the spark of love was still burning.

There'll be no new romance for me, It's foolish to start, for that old feeling is still in my heart.
G, MA9 D7(b9) G, MA9 (E76-11)

(Ad lib)

A, MA9 E7(b9) A, MA9 C+, MA7(b5) F#13(b9)

(bs. walk)

C, MA7 F7 B, MA7(b5) E7(b9) A, MA7 C+, MA7 F7

(pn samp, bs. walks)

G13 F#13(11) E7 A7 D7 G7 (Solo pick-ups)

C

G7 B, MA7(b5) E7 A, MA7 Bb, MA7 E7 A, MA7 D7

E, MA7 F#, MA7(b5) B7(b9) E, MA7 F7 E, MA7 A7 A, MA7 D7

D

G7 B, MA7(b5) E7 A, MA7 C#, MA7(b5) F#13(b9)

C, MA7 F7 B, MA7(b5) E7 A, MA7 C, MA7 F7 G7 E7 A, MA7 D7 G7 (D7)

Repeat for solos

(last solo continued)

To end last solo, go on to E

B, MA7(b5) E7 A, MA7

(last solo)

Bb, MA7 E7 A, MA7 F#, MA7(b5) B7

D.S. al Coda

(b.s. w/ pn. 8va b.)

D.C., vamp & fade on Intro
(with horns)

On recording, piano rubato chorus precedes chart.
There's a Lull in My Life

Medium Ballad
(or Latin)

The stars are still on high, but they don't twinkle any more. Why does it seem they've lost their gleam? Somehow the lovely flowers have no fragrance any more. Where is their bloom, their sweet perfume?

Darling, that just shows what your good-bye can do. Until you return there's nothing I can do.

Oh, there a lull in my life. It's just a void and empty space when you are not in my embrace.

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life.
The moment that you go away
there is no night, there is no day.

The clock stops ticking.
The world stops turning.

Every thing stops but that flame in my heart that keeps burning, burning. Oh, oh,

there's a lull in my life.

No matter how I may pretend, I know that you alone can

end the ache in my heart, the call of my arms, the lull in my life.

Solo on ABC
34 Skidoo

Medium Jazz Waltz

Bill Evans

Music notation for the piece "34 Skidoo" by Bill Evans. The page includes musical notation for a piano solo, with chords and indications for performance."
This Is New

Medium Swing

Lyric: Ira Gershwin
Music: Kurt Weill

This is new, I was merely existing.

Head to toe you've got me so I'm spellbound.

I don't know if I am heav'n or hellbound.

This is new, is it Venus insisting that I'm through with the shadowy past?

I am hurled up to another world, where life is bliss, and this is new.

Last 2 bars may be replaced with: \[ A^\text{b}_\text{Mi}^7 \quad | \quad D^\text{Mi}^7(55)G^7 \]
Tiny Capers

Clifford Brown

Medium Jazz

\( J = 196 \) (Pn. solo)

\( \text{Intro} \) \( C \) (bs. in 4)

1. \( \text{F7(9)} \)
2. \( \text{F7(9)} \)

\( \text{S' A} \)

\( \text{trp.} \)

\( \text{trb.} \)

1. \( \text{Dm7} \) \( \text{Eb9} \) \( \text{Dm7} \) \( \text{G7} \)

2. \( \text{Dm7} \) \( \text{Eb9} \) \( \text{Dm7} \) \( \text{G7} \)

\( \text{Cm7} \) \( \text{break} \)

\( \text{dr. fill} \)

Additional solos: DDEF
After solos, D.S. al Coda
(with repeats)
Tokyo Dream

Medium Funk Ballad

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A\(^{add\ #11}\)  G\#  F\(^\#\)M\(_9\)  A\(^{add\ #9}\)  B\(^\#\)  D  E  D  E\(_b\)  D  E\(_b\)

Vamp & solo till cue.
On cue, continue to \textbf{C}.

C  D\(_{b}\)M\(_A\)\(_9\)  G\(_{M}\)A\(_9\)  A\(_{b}\)M\(_A\)\(_9\)  G\(_{M}\)A\(_9\)

(solo continues)

D\(_{b}\)M\(_A\)\(_9\)  G\(_{M}\)A\(_9\)  A\(_{b}\)M\(_A\)\(_9\)  G\(_{M}\)A\(_9\)

(solo ends)

D\(_{b}\)G\(_9\)  \(D\_{suss}\)  D\(_{b}\)M\(_A\)\(_{7\#(11)}\)  E\(_b\)G\(_{add\ #9}\)  B\(_{b}\)M\(_A\)\(_{7\#(11)}\)  C\(_M\)G\(_9\)

\(\begin{array}{l}
A\(_{b}\)M\(_A\)\(_{7\#(11)}\)  B\(_{b}\)M\(_A\)\(_{7\#(11)}\)  C\(_M\)G\(_9\)  F\(_7\)  A\(_{add\ #11}\)  G\#  \\
C\(_M\)\(_9\)  F\(_{13}\)\(_{suss}\)  \(\begin{array}{l}(8\times5)\end{array}\)  C\(_M\)\(_9\)  NC.
\end{array}\)

(drums play out)

Guitar synth. riff on C\(_M\)\(_9\) F\(_{13}\)\(_{suss}\) sections:

Guitar sounds one octave lower than written.
Tokyo Dream (Bass)

Medium Funk Ballad

 vamp till cue.

On cue, continue to C.
Med. Funk Shuffle (16th's swing)  Too High

J = 98

(bass)

E pedal

(voices on "doo(t)", w/ elec. pn.)

Stevie Wonder

1. I'm too high, I'm too high, but I ain't touched the sky.

I'm too high, I'm too high, break

but I ain't touched the sky.

She's a girl in a dream,

She sees a four-eyed cartoon monster on the T.V. screen, She's takes an-

other puff and says it's a crazy scene, that red is green, and she's a tangerine.

2. I'm (voices on "doo(t)", w/ elec. pn.)

They said she’s too high, too high, We can’t hang around her any way.

Doo-di-oo doo doo doo doo doo doo doo doo doo doo doo.

Second and Third verses

2. I’m too high, I’m too high, but I ain’t left the ground. I’m too high, I’m too high, I hope I never come down. She’s the girl in her life. But her world’s a superficial paradise, She had a chance to make it big more than once or twice, But no dice, she wasn’t very nice.

3. I’m too high, I’m too high, I can’t ever touch the sky. I’m too high, I’m so high, I feel like I’m about to die. She’s a girl of the past, I guess that I got to her at last, A-did you hear the news about the girl today? She passed away. What did her friends say?
Too High (Bass)

Med. Funk Shuffle (16th's swing)

\[ \text{A}_\text{Mi}^9 \]

E pedal

\[ \text{A}_\text{Mi}^9 \]

E pedal

\[ \text{A}_\text{Mi}^9 \]

E pedal

\[ \text{A}_\text{Mi}^9 \]

E pedal

\[ \text{C}_\text{Mi}^7 \]

\[ \text{F}_\text{Mi}^7 \]

D\(_E\)

\[ \text{B}_\text{Ma}^7 \]

E\(_b^9(\text{+11})\)

E pedal
Medium Swing (in 2)

Toy Tune

Wayne Shorter

Chords in parentheses may be used for the head.
Piano and drums may play kicks for solos (bass walks in 4).

For solos:
Bars 1-3 & 9-11 of letter A
and bars 1-3 of letter C:
\[ B^b_{Mi} A^9 C^7 B_{Mi}^7 B_{Mi}^7 A \]
\[ D^b \]
\[ \text{etc.} \]
The Tracks of My Tears

Medium Pop

William “Smokey” Robinson
Warren Moore
Marv Tarplin

\[ \text{G C C D G C C G} \]
\[ (\text{gtr. only}) \]

\[ \text{Add bass & drums} \]

\[ \text{G C C D G C C G} \]
\[ (\text{bass}) \]
\[ (\text{etc.}) \]

1. People say I’m the life of the party, ’cause I tell a joke or two,

\[ \text{CGA}_m \text{G G C C D} \]

Although I might be laughing loud and heartily,

\[ \text{G C C CGA}_m \text{G} \]

Deep inside I’m blue. So take a

\[ \text{B G C C D G C C D} \]

Good look at my face, You’ll see my smile looks out of place, If you look

\[ \text{G C C D G C C G CGA}_m \text{G} \]

Closer it’s easy to trace the tracks of my tears. I need

\[ \text{C G C G} \]

You, (Need you.) Need you. (Need you.)
Hey, hey, yeah. I'm masquerading.

My hope is fading, Oo yeah a - since you put me down, my

side, just a clown.

smile is my make-up I wear since my break-up with you. Baby take a

Good look at my face, You'll see my smile looks out of place, If you look

closer it's easy to trace the tracks of my tears. Baby, Baby, ba - by, ba - by, Take a

Sample bass line at letters A, B, & D:

Melody is freely interpreted.

Second verse:

Since you left me, if you see me with another girl,
Seeming like I'm having fun,
Although she may be cute, she's just a substitute,
'Cause you're the permanent one. So take a...
On recording, last solo is on letters E and F, then head is played from C to D to Coda. Letter C is louder than letters A, B and D.
Piccolo sounds one octave higher than written.

Solo on A (indef.)
B (use bass line, indef.;
may use D\textsubscript{MA}\textsuperscript{7} or D\textsubscript{MI}\textsuperscript{7})
C (once)

After solos, D.S. (w/ pickup) al fine.
Walk of the Negress

Robert Hurst

Med. Afro-Bossa  \( \frac{1}{4} = 86 \)

\[ \text{Soprano Saxophone} \]

\[ \text{Eb} \quad \text{A} \quad \text{(sopr. fills)} \]

\[ \text{F}^{13} \]

\[ \text{A}^{b} \text{M}^{7} \]

\[ \text{A}^{b} \text{M}^{7} \quad \text{A}^{7} \quad \text{A}^{7} \]

\[ \text{B}^{b} \text{M}^{7} \text{(5)} \quad \text{E}^{b} \text{M}^{7} \text{(9)} \]

\[ \text{A}^{b} \text{M}^{7} \text{(5)} \quad \text{G}^{13} \text{(#11)} \quad \text{A}^{b} \text{G} \text{[b] (3)} \]

\[ \text{A}^{b} \text{G} \text{[b] (3)} \quad \text{F}^{9} \text{(11)} \quad \text{E}^{b} \text{A} \quad \text{Eb} \text{A} \quad \text{Eb}^{7} \text{(#9)} \]

\[ \text{A}^{b} \text{M}^{7} \quad \text{G}^{b} \quad \text{E}^{13} \quad \text{A}^{b} \text{M}^{7} \text{(5)} \]

\[ \text{A}^{b} \text{M}^{7} \text{(5)} \]

Solo on A\(^{1}\) A\(^{2}\)

After solo, D.S. al Coda

Sample bass line at letter A:

\[ \text{A}^{b} \text{M}^{7} \]

\[ \text{F}^{13} \]

(etc.)
Melody may be freely interpreted.
Wee
(a.k.a. Allen's Alley)

Denzil Best
(As played by Stan Getz and Dizzy Gillespie)

Fast Be-Bop
(Intro/Ending)

NC 12 NC

(drums play time)

F bass E♭ bass

A

B♭6 G♭7 C♯7 F7 D♭7 G7 C♯7 F7

B♭6 B♭7 E♭6 E♭7 B♭6 F F7 B♭6

B♭6 G♭7 C♯7 F7 D♭7 G7 C♯7 F7

B♭6 B♭7 E♭6 E♭7 B♭6 F F7 B♭6

B♭6 G♭7 C♯7 F7 D♭7 G7 C♯7 F7

B♭6 B♭7 E♭6 E♭7 B♭6 F F7 B♭6

B♭6 G♭7 C♯7 F7 D♭7 G7 C♯7 F7

B♭6 B♭7 E♭6 E♭7 B♭6 F F7 B♭6

Solo on form (ABC, rhythm changes).
After solos, D.S., play head (ABC), then
D.C. al fine (repeat before fine)

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What Are You Doing the Rest of Your Life?

Music: Michel Legrand
Lyric: Alan & Marilyn Bergman

Medium Ballad

What are you doing the rest of your life? North and south and east and west of your life? I have only one request of your life:

—that you spend it all with me. All the seasons and the times of your days, All the nickels and the dimes of your days, let the reasons and the rhymes of your days all begin and end with me. I want to see your face in every kind of light, In fields of dawn and forests of the night. And when you stand before the candles on a cake, Oh, let me be the

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one to hear the silent wish you make. Those tomorrows waiting
depth in your eyes, in the world of love you keep in your eyes. I'll awaken what's a-
sleep in your eyes, it may take a kiss or two. Through
all of my life, summer, winter, spring and fall of may life. All I ever will re-
call of my life is all of my life with you.

Alternate changes, bars 3-6 of letters A & C,
and bars 11-14 of letter A.
What's Going On

Marvin Gaye, Al Cleveland & Renaldo Benson

Medium Slow

(Sax solo)

(Mother, mother, there's too many of you cryin'.
Father, father, we don't need to escalate.
Brother, brother, brother,
War is not the answer
for only love can of you dying. You know we've got to find a way
to bring some lovin' here today.

Picket lines and picket signs,
Don't punish me with brutality.

Sister, Brother, Sister, Brother, Sister, Brother.

Talk to me so you can see, oh, what's

3rd verse:

Mother, mother, ev'rybody thinks we're wrong.
Ah, but who are they to judge us simply 'cause our hair is long.
You know we've got to find a way (to) bring some understanding here today. (to letter B)

Sample bs. at B:

\[ \text{E}_7 \quad \text{C}_7 \quad \text{E}_7 \quad \text{C}_7 \quad \text{AM}_9 \quad \text{B}^{13}\text{SUS} \quad \text{F}_{#}\text{Mi}_9 \quad \text{B}^{13}\text{SUS} \quad \text{etc.} \]
What's Love Got To Do With It
Graham Lyle
& Terry Britten
(As sung by Tina Turner)

Med. Rock Ballad
\( J = 98 \) (Intro) \( G^\#_M7(\text{omit 5}) \)

(synth.)

must understand, though the touch of your hand makes my pulse react,

That it's only the thrill of boy meeting girl, opposites attract.

It's physical, only logical,

You must try to ignore that it means more than that. Oh,

Reggae Feel

What's love got to do, got to do with it? What's love but a

second hand emotion, What's love got to do, got to do with it?

Who needs a heart when a heart can be broken.

(Synth. Solo, Reggae Feel)

C

Db Ab Gb Ab Db Ab Gb Ab

(bass)

Gb Ab Gb Ab Db Ab Gb

(Rock Ballad)

D

C\b Db Db Db Db

I've been taking on a new direction, but I have to say,

A (add 9)

B

AbMi7

I've been thinking about my own protection, It scares me to feel this way. Oh,

(Reggae Feel)

E

Db Ab Gb Ab Db Ab

What's love got to do, got to do with it? What's love but a broken

Gb

Ab

Db Ab Gb Ab

second hand emotion, What's love got to do, got to do with it?
sweet old fashioned notion,

Who needs a heart when a heart can be

Vamp and Fade

Sample keyboard part at letters C & E
(also letter B, down a whole step):

Db Ab Gb Ab

(etc.)

Second verse:

It may seem to you that I'm acting confused when you're close to me,
If I tend to look dazed, I've read it someplace, I've got cause to be,
There's a name for it, there's a phrase that fits,
But whatever the reason, you do it for me.
When I Look In Your Eyes

When I look in your eyes I see the wisdom of the world in your eyes,

I see the sadness of a thousand good-byes, When I look in your eyes.

And it is no surprise to see the softness of the moon in your eyes, The gentle sparkle of the stars in the skies,

When I look in your eyes.

In your eyes I see the depth of the sea, I see the depth of the love,
The love I feel for you fell for me.
Autumn comes, summer dies, I see the passing of the years in your eyes,

And when we part there'll be no tears, no good-byes, I'll just look into your eyes.

Those eyes so wise, so warm, so real, How I love the world your eyes reveal.
When Lights Are Low

Lyric: Spencer Williams
Music: Benny Carter

Medium Slow Jazz
(or Med. Up)

Sweet music, soft and mel - low, soothing and slow,

strains of a mel - low cel - lo, when lights are low.

Dear, we're so close to - geth - er, I love you so.

Why think about the weath - er when lights are low?

Two hearts reveal - ing, music hath charms.

Life's so ap - peal - ing with in - spiration in your arms. Our

lips meet - ing soft and ten - der, love's all a - glow.

Why should n't we sur - ren - der when lights are low?

Optional: Use chords in parentheses for solos.
When Lights Are Low

Medium Slow Jazz

Music: Benny Carter
(As played by Miles Davis)

(J = 120)

Solo on form (AABC)
(Solos in 4)
After solos, D.S. al Coda
(with repeat)
Where Are You?

Lyric: Harold Adamson
Music: Jimmy McHugh

Where are you? Where have you gone without me?

I thought you cared about me. Where are you?

Where's my heart? Where is the dream we started?

I can't believe we parted. Where are you?

When we said goodbye, love, what had we to gain?

When I gave you my love was it all in vain?

All life through must I go on pretending?

Where is my happy ending? Where are you?
You Are So Beautiful

Billy Preston & Bruce Fisher

A

You are so beautiful to me. Can’t you see?

You are so beautiful to me. I hope for. You’re everything I need.

You are so beautiful to me. (Last time, optional D.C. al (O))

You’re everything I need. You are so beautiful to me.

2nd verse:
Such joy and happiness you bring.
Such joy and happiness you bring. Just like a dream,
You’re like a guiding light, shining in the night.
You’re heaven’s gift to me.
You are so beautiful to me.

Note: Letter A is sometimes sung (or played) as follows:

1. F Bb7 F C9 sus
You are so beautiful to me.

2. F Cmi7 F
(Letter B as is above)

me. Can’t you see?
You Must Believe in Spring

Lyric: Alan & Marilyn Bergman
Music: Michel Legrand

Ballad

When lonely feeling chill the meadows of your mind,
just think when winter comes, can spring be far behind?

Be beneath the deepest snows, the secret of a rose
is merely that it knows you must believe in spring.

Just as a tree is sure its leaves will reappear;
it knows its emptiness is just a time of year.

The frozen mountain dreams of April’s melting streams.
How crystal clear it seems, you must believe in spring.
You must believe in love and trust it's on its way,
just as the sleeping rose awaits the kiss of May.

So in a world of snow, of things that come and go,
where what you think you know, you can't be certain of, you

must believe in spring and love.

Chords in parentheses incorporate Bill Evans' changes.
You Stepped Out of a Dream

Medium Swing
(or Latin)

Music: Nacio Herb Brown

Lyric: Gus Kahn

A

C₇

You stepped out of a dream. You are too

(B₇₇)

E₇

wonderful to be what you seem. Could there be

B

G₇

C₇

eyes like yours? Could there be lips like yours? Could there be

F₇

A₇

D₇

smiles like yours, honest and truly?

C

C₇

You stepped out of a cloud. I want to

(B₇₇)

E₇

take you away, away from the crowd, and have you

D

D₇(b5)

G₇

all to myself, alone and apart, out of a

(C₇)

(E₇)

(F₇(b11))

A₇

D₇

D₇

G₇

dream, safe in my heart.
You’ve Changed

Lyric: Bill Carey
Music: Carl Fischer

Ballad

\[ B^b7(5) \quad A \quad E^bMA7 \quad A^m7(5) \quad D^7(5) \quad G^m7(5) \]

You’ve changed, that sparkle in your eyes is gone.
Your

\[ C7 \quad C7(5) \quad F9 \quad (F^#^bMI7 \quad B^7 \quad F^m^b9 \quad B^b7 \quad B^b13) \]

smile is just a care less yawn. You’re breaking my heart, you’ve changed.

\[ C7 \quad C7(5) \quad A^m7 \quad D^7(5) \quad C7 \quad C7(5) \quad F9 \]

You’ve changed, your kisses now are so bland.

\[ \quad (F^#^bMI7 \quad B^7 \quad F^m^b9 \quad B^b7 \quad B^b13) \]

can’t understand, you’ve changed.

\[ B^bMA9 \quad D^b9 \quad (E^bMA9) \quad G^m7 \quad B^bMI7 \quad E^b9 \quad A^bMA9 \quad D^b9 \]

gotten the words, “I love you,” each memory that we’ve shared.

\[ B^bMI7 \quad E^b7 \quad A^bMA9 \quad D^b9 \quad (E^bMI9(7)) \quad E^bMA7 \quad G^m7 \quad B^9 \quad F^m^b9 \quad B^7 \quad C \quad E^bMA7 \]

You ignore every star above you.

\[ \quad (E^bMI9(7)) \quad E^bMA7 \quad G^m7(5) \quad B^9 \quad F^m^b9 \quad B^7 \quad C \quad C7 \quad C7(5) \]

I can’t realize you ever cared.

\[ \quad G^m7(5) \quad D^7(5) \quad G^m7(5) \quad C7 \quad C7(5) \quad F9 \quad (F^#^bMI7 \quad B^7 \quad F^m^b9 \quad B^b7 \quad B^b13) \quad \]

You’ve changed, you’re not the angel I once knew.

\[ \quad E^b6 \quad (G^{b13} \quad F^m^b7 \quad B^b7(5)) \quad \]

No need to tell me that we’re through. It’s all over now, you’ve changed.

This appendix was transcribed by Jim Zimmerman, Bay Area jazz drummer and vibist, staff percussionist with the American Conservatory Theater and the Circle Star Theater and drummer with Cleo Laine since 1982.

Explanation Of Notation

\[ \text{cymbal, \ bell of cymbal, \ crash cymbal, \ hi hat closed, \ hi hat open} \]
\[ \text{snare drum, \ cross stick, \ high tom, \ middle tom, \ low tom} \]
\[ \text{bass drum, \ hand clap, \ hi hat with foot, \ cowbell} \]

\[ \text{ACTUAL PROOF} \]
\[ \text{Jazz Funk} \]
\[ \text{AMERICAN GOTHIC} \]
\[ \text{Intro} \]
\[ \text{Lightly catch accents} \]
\[ \text{Tenor solo} \]
\[ \text{Half-Time Feel} \]
\[ \text{and build} \]
B STING
Mod. Funk
Intro and

CAN'T STOP THE WIND
Med. Straight 1/8's

CHAIRS AND CHILDREN
Med. Straight 1/8's Jazz

CHICK'S TUNE
Fast Latin/Swing

Solos: Swing Time
MAN FACING NORTH

Funk

B

C like B
Light cyms.

Solos:

MONK ON THE RUN

Partido Alto/Funk

Solos:
NO WAY OUT

Piano solo and D.S.

OFF FLOW
Med. Straight 1/8's

2

Etc.

Play around melody

ONE BIRD, ONE STONE
Med. Boogaloo
Easy

Vary patterns w/ melody

PART-TIME LOVER
Fast 12/8 Shuffle

RAINLAND
Med. Straight 1/8's

Keep steady through time changes
SO NEAR, SO FAR
12/8 Latin/Swing
HiHat part open

Intro

Solos 12/8 Latin/Swing

SUB AQUA
Funk/Cha-Cha
Intro
First 6 bars

(5)

Guitar solo:
APPENDIX II - SOURCES

A wide selection of published music, manuscripts, records and other sources was used in creating the charts in this book. Below is an alphabetical listing of tunes with the major sources used for each.

Sources on paper fall into four categories:
1) Published sheet music - usually a full piano/vocal arrangement, though only melody and chord symbols in some instances.
2) Published transcription - a literal transcription from a specific recorded version.
3) Publisher's lead sheet - an in-house document created by staff transcribers or an outside transcription service with or without the composer's input; it usually reflects a single recorded version.
4) Composer's lead sheet - an original lead sheet in the composer's own hand.

The recorded sources for each tune are listed in order of contribution - records listed first contributed more to the final chart that those records which follow. Often other recordings were listened to but are not listed if they added no new information to the charts. The various recordings of a tune are always our primary source for these charts.

A number of other sources used are not listed here. These include fake books, legal and illegal (never used as primary sources for chord progressions), composer's approval of and/or input for lead sheets we sent them, and suggestions from local musicians who proofread the book.

1. ACTUAL PROOF - Herbie Hancock's "Thrust!"
2. THE AERIE - Composer's lead sheet. Peggy Stern & Lee Konitz's "Lunasea"
3. AJA'S THEME - Composer's lead sheet. Eddie Daniel's "Breakthrough"
4. AIN'T THAT PECULIAR - Published sheet music. Marvin Gaye on "The Motown Sound - Vol.6"
7. AND IT ALL GOES ROUND AND ROUND - "Jaye P. Morgan", Sheila Jordan and Mark Murphy's "One For Junior".
8. ANOTHER STAR - Published sheet music. Stevie Wonder's "Songs In The Key Of Life".
9. ANOTHER TIME - Composer's lead sheet. Alan Broadbent's "Another Time".
10. APPOINTMENT IN GHANA - Jackie McLean's "Jackie's Bag".
11. ARIETAS - Freddie Hubbard's "Ready For Freddie".
12. AUTUMN SERENADE - Published sheet music. "John Coltrane and Johnny Hartman".
14. BABY COME TO ME - Published sheet music. Patti Austin's "Every Home Should Have One".
15. BACKSTAGE SALLY - Art Blakey's "Buhaina's Delight".
16. A BALLAD FOR DOLL - Jackie McLean's "Jackie's Bag".
17. BALLAD FOR TWO MUSICIANS - Composer's lead sheet. Trilok Gurtu's "Crazy Saints".
18. BIRD OF BEAUTY - Published sheet music. Stevie Wonder's "Fulfillingness' First Finale".
19. BLACK NILE - Composer's lead sheet. Wayne Shorter's "Night Dreamer".
21. BLUE TUESDAY - "Jessica Williams At Maybeck".
22. BLUE SPIRITS - Freddie Hubbard's "Blue Spirits"
24. BROTHERS OF THE BOTTOM ROW - Julian Joseph's "The Language Of Truth".
25. BUS DELIGHT - Art Blakey's "Buhaina's Delight".
27. BUTTERFLY - Norman Conners' "This Is The Life", Herbie Hancock's "Earth Run".
28. CAN'T STOP THE WIND - Paul McCandless' "Premontion".
30. CEORA - Lee Morgan's "Cornbread".
31. CHAIRS AND CHILDREN - Composer's lead sheet. Gary Burton's "Reunion".
32. CHICK'S TUNE - Published sheet music. Blue Mitchell's "The Thing To Do".
33. CIRCULAR MOTION - Composer's lead sheet. Phil Markowitz' "Sno' Peas".
34. CIRRUS - Bobby Hutcherson's "Cirrus".
35. CLOSE YOUR EYES - Published sheet music. Cleo Laine's "Woman To Woman", Gene Ammons' "Boss Tenors", "Oscar Peterson and Dizzy Gillespie", Pat Martino's "Exit".
36. COOL GREEN - Jackie McLean's "Bluesnik".
37. CREEPIN' - Published sheet music. Stevie Wonder's "Fulfillingness' First Finale".
38. D MINOR MINT - Freddie Hubbard's "The Best Of Freddie Hubbard".
39. DADDY'S GIRL CYNTHIA - Composer's lead sheet. Donald Brown's "Cause And Effect".
40. DANCING IN THE STREET - Published sheet music. Martha Reeves And The Vandellas on "The Motown Sound - Vol.3".
41. DARIUS DANCE - Composer's lead sheet. Marc Copland's "Two Way Street".
42. DAY DREAM - Published sheet music. Duke Ellington's "And His Mother Called Him Bill", Phil Woods' "Flowers For Hodges", "Ella Fitzgerald Sings The Duke Ellington Songbook", Mark Levine's "Smiley And Me", Tommy Flanagan's "The Tokyo Recital".
43. DEXTER - Composer's lead sheet. Joey Calderazzo's "To Know One".
44. DIENDA - Branford Marsalis' "Royal Garden Blues".
45. DIVERTAMENTO - Composer's lead sheet. Eddie Daniels' "Breakthrough".
46. DOLPHIN DANCE - Herbie Hancock's "Maiden Voyage".
47. DON'T ASK WHY - Composer's lead sheet. Alan Broadbent's "Everything I Love".
48. DON'T BE THAT WAY - Published sheet music. Benny Goodman's "Let's Dance", Ella Fitzgerald's "First Lady Of Song", Ella Fitzgerald and Louis Armstrong's "Ella And Louis Again", Dee Bell's "One By One".
50. THE DOUBLE UP - Lee Morgan's "Carumba".
51. DREAMIN' - Published sheet music. Vanessa Williams' "The Right Stuff".
52. EL GAUCHO - Wayne Shorter's "Adam's Apple".
53. EMILY - Published sheet music. Bill Evans' "Autumn Leaves", "Buenos Aires Concert - 1973", and "You're Gonna Hear From Me".
55. FALL WITH ME - Composer's lead sheet. Jude Swift's "Common Ground".
56. FOR ALL WE KNOW - Published sheet music. "Stan Getz With Cal Tjader", Johnny Hartman's "Once In Every Life", Billie Holiday's "Lady In Satin".
57. FREEDOMLAND - Composer's lead sheet. The Yellowjackets' "Greenhouse".
58. FROM DAY TO DAY - Composer's lead sheet. Mulgrew Miller's "From Day To Day".
59. THE GENTLE RAIN - Luiz Bonfa's "Non-Stop To Brazil", Irene Kral's "Gentle Rain", Sarah Vaughan's "Copacabana", Joe Pass' "Tuto Bem".
60. GET READY - Published sheet music. "The Temptations' Greatest Hits - Vol.1".
62. GRAND CENTRAL - "Cannonball And Coltrane".
63. HARD EIGHTS - Lyle Mays' "Fictionary".
64. GUSH - Composer's original score. Maria Schneider's "Evanescence".
65. HEAT WAVE - Published sheet music. Martha Reeves and the Vandellas on "The Motown Sound - Vol.2".
66. HERZOG - Bobby Hutcherson's "Total Eclipse".
67. HOLD ON, I'M COMING - Published sheet music. Same & Dave's "Hold On, I'm Coming" (45rpm).
68. HOW SWEET IT IS - Published sheet music. Marvin Gaye on "The Motown Sound, Vol. 5".
69. I CAN'T HELP IT - Michael Jackson's "Off The Wall".
70. I FALL IN LOVE TOO EASILY - Published transcription. Miles Davis' "Seven Steps To Heaven", Chet Baker's "Let's Get Lost", Bill Evans' "The Complete Riverside Recordings", Enrico Pieranunzi's "New Lands", Fred Hersh's "Dancing In The Dark".
73. I HEARD IT THROUGH THE GRAPEVINE - Published sheet music. "Every Great Motown Hit of Marvin Gaye".
74. I WANTED TO SAY - Composer's lead sheet. Kenny Barron's "Quickstep".
75. IF YOU COULD SEE ME NOW - Bill Evans' "Blue In Green", "The Complete Riverside Recordings" and "Jazz Round Midnight", Sarah Vaughan's "Send In The Clowns", Etta Jones' "If You Could See Me Now".
77. I'M LOSING YOU - Published sheet music. The Temptations on "The Motown Sound - Vol.8".


81. IN CASE YOU MISSED IT - Bobby Watson's "Post-Motown Bop", Art Blakey's "Album Of The Year".

82. IN LOVE WITH NIGHT - Composer's lead sheet. Andy LaVerne's "Double Standard".

83. INNER URGE - Joe Henderson's "Inner Urge" and "The Standard Joe Henderson".

84. INVITATION - Published sheet music. Joe Henderson's "Tetragon" and "In Search Of Blackness", Bill Evans' "Invitation", Jack Wilkins 'You Can't Live Without It", Tom Lellis' "Double Entendre".

85. ISOAR - Composer's lead sheet. Nguyen Le's "Zanzibar".

86. ISOTOPE - Joe Henderson's "Inner Urge".

87. IT ALWAYS IS - Tom Harrell's "Sail Away".

88. JEAN DE FLEUR - Grant Green's " Idle Moments".

89. JITTERBUG WALTZ - Roland Kirk's "Bright Moments", "Eric Dolphy", Dinah Washington's "The Fats Waller Songbook", Fats Waller, "The Last Years, 1940-1943", "Bill Mays At Maybeck",

90. JOHN'S WALTZ - John Abercrombie & Andy LaVerne's "Now It Can Be Played".


93. JUST YOU, JUST ME - Published sheet music. Nat 'King' Cole's "The After Midnight Sessions", Ella Fitzgerald's "Ella Swings Lightly", Carmen McCrae's "You're Lookin' At Me".

94. KAHLIL THE PROPHET - Jackie McLean's "Destination Out".

95. KNOCK ON WOOD - Published sheet music. Eddie Floyd's "Knock On Wood".

96. THE LAMP IS LOW - Published sheet music. Carmen McCrae's "Sarah - Dedicated To You", "Bill Henderson With The Oscar Peterson Trio", "George Shearing And The Montgomery Brothers", Bobbe Norris and Larry Dunlap's "Hoisted Sails".

97. LAST NITE - Larry Carleton's "Last Night" and "Sleepwalk".

98. LAST SEASON - Composer's original score. Maria Schneider's "Evanesence".


100. LET'S STAY TOGETHER - Published sheet music. Al Green's "Let's Stay Together" (45 rpm).

101. LITHIA - Chick Corea's "Inner Space", Stan Getz' "Sweet Rain".

102. LONELY WOMAN - Composer's lead sheet. Horace Silver's "Song For My Father", Pat Metheny's "Rejoicing".

103. LOOK AT THE BIRDIE - Art Blakey's "Roots And Herbs".

104. LOVE LETTER - Composer's lead sheet. Eddie Gomez' "Next Future".

105. LOVE'S HAUNTS - Composer's lead sheet. Aydin Esen's "Anadolu".

106. LULLABY IN RHYTHM - Published sheet music. "Charlie Ventura In Concert", "The Four Freshmen and Five Saxes", Art Tatum's "Complete Pablo Solo Masterpieces".

107. MAIDEN VOYAGE - Herbie Hancock's "Maiden Voyage".

108. MAMACITA - Joe Henderson's "The Kicker".

109. MAN FACING NORTH - Composer's lead sheet. The Yellowjackets' "Like A River".

110. METAMORPHOSIS - Composer's lead sheet. Horace Silver's "The Stylings Of Silver" and "Explorations By The Horace Silver Quintet".

111. MIDNIGHT SILENCE - "Kenny Kirkland".

112. MONK ON THE RUN - Composer's lead sheet. Othello Molineaux' "It's About Time".


115. MOONLIGHT SERENADE - Published sheet music. Glenn Miller's "In The Digital Mood", Frank Sinatra's "The Reprise Collection".

116. MY GIRL - Published sheet music. The Temptations on "The Motown Sound - Vol.5".

117. NEVER SAID (Chan's Song) - "Diane Reeves", Herbie Hancock & Bobby McFerrin on "Round Midnight - Vol.2".

118. NEW BOOTS - Composer's lead sheet. Mark Varney's "Truth In Shredding".

119. NEXT FUTURE - Composer's lead sheet. Eddie Gomez' "Next Future".
121. NO WAY OUT - Composer's lead sheet. Othello Molineaux' "It's About Time".
122. NOWHERE TO RUN - Published sheet music. Martha Reeves and the Vandellas on "The Motown Sound - Vol.5".
123. OFF FLOW - Composer's lead sheet. Dave Liebman's "Turn It Around".
124. ON GREEN DOLPHIN STREET - Published sheet music. Miles Davis' "The '58 Sessions", Bill Evans' "On Green Dolphin Street", Jimmy Heath's "Fast Company", Mel Torme and George Shearing's "An Evening At Charlie's", Mark Murphy's "Rah".
125. ONE BIRD, ONE STONE - Don Grolnick's "Nighttown".
126. ONE FINGER SNAP - Herbie Hancock's "Empyrean Isles".
127. OOO BABY BABY - Published sheet music. Smokey Robinson & The Miracles' "Ooo Baby Baby" (45 rpm).
128. OPUS DE FUNK - Composer's lead sheet. "The Horace Silver Trio", Milt Jackson's "From Opus De Jazz To Jazz Skyline", "Art Pepper Plus II".
129. OUT A DAY - Composer's lead sheet. Franck Amsalem's "Out A Day".
131. PART-TIME LOVER - Published sheet music. Stevie Wonder's "In Square Circle".
132. PENDULUM - Composer's lead sheet. Richie Beirach's "Elm".
134. PROMISE - Bob Berg's "Enter The Spirit".
135. PUNJAB - Joe Henderson's "In And Out".
136. PYRAMID - Composer's lead sheet. "Further Explorations By The Horace Silver Quintet".
137. QUESTION MARK - Composer's lead sheet. Nguyen Le's "Miracles".
138. RAINLAND - Paul McCandless' "Premonition".
139. REACH OUT, I'LL BE THERE - Published sheet music. The Four Tops on "The Motown Sound - Vol.9".
140. REAL LIFE - Phil Woods' Little Big Band's "Real Life".
141. RED'S BLUES - Composer's lead sheet. Jerry Bergonzi's "Lineage".
142. RELENTLESS - Composer's lead sheet. Bob Mintzer's "I Remember Jaco".
143. RESPECT - Published sheet music. Aretha Franklin's "Respect" (45 rpm), Otis Redding's "Respect" (45 rpm).
144. REVELATION - Composer's lead sheet. The Yellowjackets' "Shades".
145. RIDDES - Composer's lead sheet. Richie Beirach & George Coleman's "Convergence", "The John Abercrombie Quartet".
146. RITUAL - Chick Corea's "Paint The World".
147. RUBY - Published sheet music. Ray Charles' "The Legend Lives", Jimmy Ponders' "To Reach A Dream".
148. SAIL AWAY - Tom Harrell's "Sail Away".
149. THE SECOND TIME AROUND - Published sheet music. Frank Sinatra's "The Reprise Collection", Bill Evans' "Quintessence", Shirley Horn's "Loads Of Love", Etta Jones' "Ms. Jones To You".
150. SERENATA - Published sheet music. Nat Cole Sings, George Shearing Plays", "Cannonball Takes Charge - VRG", Cal Tjader's "A Fuego Vivo", Frank Foster's "No Count".
152. SHORT STORY - Joe Henderson's "In And Out".
153. SINCE WE MET - Publisher's lead sheet. Bill Evans' "Since We Met" and "Eloquence".
154. SMILE PLEASE - Published sheet music. Stevie Wonder's "Fulfillingness' First Finale".
155. SO NEAR, SO FAR - Miles Davis' "Seven Steps To Heaven".
157. SPEAK LIKE A CHILD - Herbie Hancock's "Speak Like A Child".
158. SPRING IS HERE - Published sheet music. Bill Evans' "Bill Evans At Town Hall" and "The Complete Riverside Recordings", John Coltrane's "The Stardust Sessions".
159. STAIRWAY TO THE STARS - Published sheet music. Johnny Hartman's "I Just Stopped By To Say Hello", Bill Evans' "Undercurrent", John Coltrane's "The Coltrane Legacy".
162. STEEPIAN FAITH - "Kenny Kirkland".
163. STEP LIGHTLY - Blue Mitchell's "The Thing To Do".
165. STREET OF DREAMS - Published sheet music. Frank Sinatra's "The Reprise Collection", Ernestine Anderson's "Big City", Art Tatum's "The Complete Pablo Solo Masterpieces", Nancy Harrow's "Street Of Dreams".
166. SUB AQUA - Scott Henderson & Gary Willis & Tribal Tech's "Primal Tracks".
167. SUGAR - Stanley Turrentine's "Sugar".
168. SUPER BLUE - Freddie Hubbard's "Super Blue".
169. SWEET LORRAINE - Published sheet music. Nat 'King' Cole's "The After Midnight Sessions", Carmen McRae's "You're Looking At Me", Count Basie & Oscar Peterson's "Night Rider".
170. SWEET LOVE - Published sheet music. Anita Baker's "Rapture".
171. 34 SKIDOO - Published sheet music. Bill Evans' "Blue In Green", "How My Heart Sings", and "Montreux II", Billy Childs' "Portrait Of A Player", Eddie Daniels' "This Is New".
173. THAT GIRL - Published sheet music. Stevie Wonder's "Musiquarium I, Vol.2".
176. THIS IS NEW - Published sheet music. Dave Catney's "Jade Visions", Ed Bickert's "This Is New", Chick Corea's "Chick Corea, Herbie Hancock, Keith Jarrett, McCoy Tyner", Kenny Drew's "Trios/Quartet/Quintet".
177. TINY CAPERS - "Clifford Brown & Max Roach".
178. TOKYO DREAM - Published sheet music. Alan Holdsworth's "Road Games".
179. TOO HIGH - Published sheet music. Stevie Wonder's "Inner Visions".
180. TOY TUNE - Wayne Shorter's "Etcetera", Dave Kikoski's "Persistant Dreams".
181. THE TRACKS OF MY TEARS - Smokey Robinson & The Miracles on "The Motown Sound - Vol.5".
182. TUZZ'S SHADOW - Composer's lead sheet. Warren Bernhardt's "Reflections".
183. (USED TO BE A) CHA CHA - "Jaco Pastorius", Michel Camilo's "Suntan".
185. WARM VALLEY - Published sheet music. Duke Ellington's "The Best Of Duke Ellington" and "Money Jungle", Kenny Barron's "The Only One", Jerome Richardson's "Roamin' With Richardson".
186. WEE (aka Allen's Alley) - Dizzy Gillespie, Sonny Stitt and Stan Getz' "For Musicians Only", Dizzy Gillespie and Charlie Parker's "Jazz At Massey Hall", "The Complete Galaxy Recordings Of Art Pepper".
188. WHAT'S GOING ON? - Published sheet music. Marvin Gaye's "What's Going On?"
189. WHAT'S LOVE GOT TO DO WITH IT - Published sheet music. Tina Turner's "Private Dancer".
190. WHEN I LOOK IN YOUR EYES - Published sheet music. Irene Kral's "Where Is Love?", "Helen Merrill & Gordon Beck", Wes Montgomery's "Down Here On The Ground".
193. YOU ARE SO BEAUTIFUL - "The Best Of Billy Preston", Joe Cocker's "You Are So Beautiful" (45 rpm), Arthur Prysock's "Today's Love Songs, Tomorrow's Blues", Woddy Herman's "Live At The Concord Jazz Festival", Teramasa Hino's "Unforgettable".
194. YOU MUST BELIEVE IN SPRING - Published sheet music. Bill Evans' "You Must Believe In Spring", Karin Krog's "You Must Believe In Spring", Frank Morgan's "You Must Believe In Spring".
195. YOU STEPPED OUT OF A DREAM - Published sheet music. Nat 'King' Cole's "Lush Life", Shirley Horn's "You Won't Forget Me", "The Oscar Peterson Trio Plays", Stan Getz's "Quartets".
196. YOU'VE CHANGED - Published sheet music. Billie Holiday's "Lady In Satin", Dexter Gordon's "Nights At The Keystone", "Alan Broadbent Live At Maybeck", Elvin Jones' "Going Home".
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