THE NEW REAL BOOK

JAZZ CLASSICS
CHOICE STANDARDS
POP-FUSION CLASSICS

FOR ALL INSTRUMENTALISTS AND VOCALISTS

$30
SHER MUSIC CO.
ENDORSEMENTS

"Thanks for 'The New Real Book'. Terrific publication. Great collection of tunes and really nicely presented and printed. Continued success to you."

CHICK COREA

"Finally, it's here! - the book we've all been waiting for. Great tunes, great manuscript and correct chords. Had 'The New Real Book' been published 20 years ago, life would have been so much easier for all jazz musicians. Thanks to Chuck Sher, it's here now."

JAMEY AEBERSOLD

"I love the book! This is a meticulous and eye-opening collection of jazz standards and important originals that deserves the widest possible use in the jazz community. It will set a new standard of excellence and accuracy for years to come."

RICHIE BEIRACH

"'The New Real Book' shows tremendous respect for the music and the musicians. The selections are well-researched, accurate and a visual delight. There's a wonderful range of music here, and I'm very happy to be included. Congratulations!"

DENNY ZEITLIN

"The book looks great! I'm impressed with the job you've done."

RUSS FERRANTE (of the Yellowjackets)

"An outstanding contribution - one of the best I have ever seen. I myself am proud to have two songs in this fine collection. Good luck with it and future publications."

BOB DOROUGH

"You have a hell of a book and I can see where I will have a great time using it. You are to be commended for the marvelous job you have done compiling these wonderful songs and making them available to all the students and lovers of jazz music."

ILLINOIS JACQUET
THE NEW REAL BOOK

JAZZ CLASSICS
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FOR ALL INSTRUMENTALISTS AND VOCALISTS

From The Publisher of "The World's Greatest Fake Book" and "The Improviser's Bass Method"
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A Weaver Of Dreams
We'll Be Together Again
What's New?
Where Is Love?
Who Can I Turn To?
Willow Weep For Me
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* = STANDARDS SUPPLEMENT - U.S.A. Only

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PUBLISHER'S FOREWORD ("Why A New Real Book?")

We at Sher Music Co. are proud to bring you the second in a series of great, legal anthologies of jazz and jazz-related compositions (the first was "The World's Greatest Fake Book"). We hope that these books bring you years of pleasure and that they make your job of creating beautiful music easier.

It has been almost twenty years since the old Real Book came out and we hope that "The New Real Book" will become the new standard book for aspiring and professional musicians and singers around the world. Like the old Real Book, "The New Real Book" has been designed to be useful for any musical occasion - casual (club date), jazz gig, rehearsal band, jam session, etc. This book, however, has taken the old Real Book's basic format and improved upon it in several important respects:

1) The standard tunes have been thoroughly researched and often synthesized from as many as eight different classic recordings as well as the original sheet music. This reliance on the weight of history eliminates the arbitrariness of much of the old Real Book. (See Appendix II - Sources, for complete documentation of this).

2) The jazz classics here have been transcribed by one of the world's great musical minds (and ears!), Bob Bauer - often with the input of those composers who are still living. On those tunes that were also in the old Real Book, Bob has corrected many mistakes. This will become apparent if you compare both books with the original recordings.

3) In response to the request "Play something we can dance to!", this book contains many great, danceable pop-fusion tunes recorded after the old Real Book was already out. We hope that their inclusion will allow you to satisfy the needs of your younger audiences without compromising your own integrity.

4) The last twenty years have been fertile ones for jazz composition and "The New Real Book" (in both the Jazz and Fusion sections) contains many tunes written since 1970 that deserve to become part of the standard repertoire of the jazz player. We hope that you will take the time to play and/or listen to the recordings of those tunes unfamiliar to you - you'll be glad you did!

5) Unlike the old, illegal Real book, we obtained the owner's permission to include each tune in the book, in exchange for royalties paid. Besides acknowledging the composers' rights to benefit from their creations, this has given us access to their own lead sheets and/or approval of our charts, whenever the composers were still living.

One of the pleasant surprises of being in business is how many people are willing to go out of their way to help a worthy project. My sincere thanks to the following people who have been instrumental in making this book a reality: Chris James of Bourne Co., Dave Bickman of MPL Communications, Judy Bell of TRO, Maureen Woods, Ilyce Dawes, Chet Zdrowski of The Mac Garden in San Rafael, Mary Kay Landon of Kazan Typeset Services in S.F., Jim Zimmerman, Jim Marshall, Susan Muscarella-Park and all the other Bay Area musicians who helped with proofreading, and, of course, all the composers and musicians who played on the recordings we used to derive the charts.

Special thanks go to my father, Maury Sher, for all his help; Ann and Morse Bettison, for their invaluable assistance; Bob Parlocha of KJAZ, one of the world's great jazz DJ's, for his friendship and wealth of information; Michael Smolens and Ann Krinitsky for the amazing calligraphy work; Bob Bauer, for being a superb person, as well as a genius; and my sweet wife, Sueann for all her love and support (and the hand-weaving on the cover!).

Finally, I would like to dedicate this book to the memories of my uncle, Ben Swartz, who was a friend beyond the call of duty, and my mother, Esther Sher, a real beacon of goodness in this world, who showed me that beauty and meaning in life can always be found if we do our part.

CHUCK SHER - Publisher & Editor
MUSICAL EDITOR'S FOREWORD

As musical editor, my job has been to produce the charts in this book, using a wide variety of resources. This involved transcribing records, consulting printed music and manuscripts, communicating with composers, and comparing and synthesizing different recordings of a given tune. In addition, it has been my responsibility to ensure, through a process of proofreading and playing the charts (carried out by myself and others), that errors and weaknesses be found and corrected, so that each chart might be as clear, complete, and accurate as possible.

All the information necessary for proper use of the charts is contained in the General Rules and the table of Chord Symbols. It is my intention in the foreword to describe in some detail the process of producing the charts, and especially to point out certain choices made, priorities set, and criteria established by the publisher and myself which shaped the process.

SOURCES

The various sources - records, sheet music, manuscripts, etc. - are at the heart of the process, and every effort has been made to acquire all pertinent source materials. (See Appendix II, Sources, for a description of types of sources and a listing of the particular sources used for each tune.) We obtained music from publishers, composers, retail stores, and private collections. For records we had access to extensive collections and also ransacked new and used record stores. The gathering of source materials continued throughout the creation of the book, and we often hunted down specific sources or simply additional sources of any kind in order to clear up uncertainties.

It was then necessary to decide which sources would be most useful in creating the final chart for each tune. For most tunes, the sources on paper (lead sheets, sheet music, etc.) fell into a fixed order of usefulness, based on how reliably they conveyed the intent of the composer: 1) Composer's lead sheet (most reliable), 2) Published sheet music, 3) Publisher's lead sheet, 4) Published transcription, and 5) Legal and illegal fake books.

As for the recordings, the following criteria helped determine their usefulness and ultimate contribution:

Historical Importance And Influence. With the help of other jazz fans and historians (especially Bob Parlocha of KJAZ) we were able to select classic versions of some tunes, versions that have had the greatest influence on how the tune is played (e.g., Bird & Diz's "All The Things You Are" and Miles Davis's "I Thought About You" and "If I Were A Bell"). The final chart is often based largely on this classic version.

Agreement With Other Sources. Except in the case of classic versions, versions which differed greatly from the general consensus, wonderful though they may be, were given less emphasis (e.g., Stan Getz's "Here's That Rainy Day" and Miles Davis's "Nature Boy").

Clarity And Consistency. Especially when no sheet music or composer's lead sheet was available, recordings where melody and chords were clear and consistent were more useful than highly interpretive recordings.

Applicability To Small-Group Setting. We assume that most players using this book do so in small-group settings. Many big band arrangements are not easily transferred to a small-group setting, being too complex or relying too much on dense, colorful harmonies.

Please note that the presence or absence of a metronome marking tells how closely a chart is based on a single recording. Those charts with metronome markings (that is, almost all of the more recent tunes and most of the jazz classics) are based largely or wholly on a single recording, from which the metronome marking derives. Such elements as intros, endings, chords, and melody are most likely to be taken from this predominant recording. On the other hand, those charts without metronome markings (the standards and certain well-worn swing, bebop and Latin tunes) are each a synthesis of two or more recordings where no one recording predominates.

THE STANDARDS

The standards (see list of "Choice Standards" in the Index) were the most consistent group of tunes in the book, not only stylistically but also in terms of what resources were available for them. Every standard had published sheet music available (except one: "Weaver Of Dreams"); none had composer's lead sheets. And every standard had been recorded a number of times.

An early choice was made concerning the standards: that their charts, while conveying the composer's intent, should also reflect modern common practice - how the tune is commonly performed today, as demonstrated in recordings by jazz artists. Many elements of a tune may evolve over the years - melody, chords, arrangement, key, tempo, time feel - and to ignore this evolution would limit any chart's current usefulness. Therefore, any consistent change has been incorporated whenever possible. When there is a consensus (agreement among a number of recordings) the change is included in the body of the chart; changes found in only a small number of recordings appear parenthetically - as alternate chords or as comments or suggestions accompanying the chart - or not at all.

The keys of the standards reflect common practice. Ignoring vocal renditions (which are transposed to suit a singer's range), there was usually general agreement concerning the key among various instrumental recordings. When two or fewer instrumental versions were available (e.g., "All Of Me" and "Stormy Weather"), the key of the sheet music was given added emphasis. At other times more than one valid key emerged (e.g., "Someday My Prince Will Come" and "Autumn Leaves"). In these cases we looked to the most well-known recording or used our own best sense of contemporary practice.

After much listening and consideration, we determined that, for the standards, trying to reflect common practice regarding melody would be futile - there is far too little agreement among different interpretations, or even between the first and last chorus of most single recordings. Therefore, the melody that appears has been taken directly from the sheet music. There are three exceptions to this: 1) change of key (simple transposition), 2) change of rhythmic notation due to modern convention (e.g., dotted eighth - sixteenth figures were turned into two eighth notes), and 3) actual changes in melody reflecting a true consensus (see "All Of Me", "What's New", and "Darn That Dream").

There was a greater concensus concerning the chords of the standards. Often it was clear after listening to only two recordings what common practice was. Other times it was necessary to consult several recordings before a consensus began to emerge. On occasion we hunted far and wide to find recordings which contained certain chords we felt were needed (e.g., the alternate changes in "All The Things You Are" and "Willow Weep For Me"). Sheet music was never used as a direct source for chords, but only to confirm
common practice. Not wishing to be arbitrary, we have provided many alternate chords in addition to the common practice chords (examples abound; see "I Should Care", "One For My Baby", and "Polka dots And Moonbeams"). Certain alternate chords resulting from the most common chord substitutions have been generally omitted. These substitutions include: 1) iimi7 V7 for V7 or vice versa, 2) iiimi7 for IIm7, 3) bIII7 for V7, and 4) secondary dominant substitutions at the tritone: bII7/V for V7/V, bII7/ii for V7/ii, etc.

When naming chords, it was necessary to decide whether or not to include the upper extensions (9, 11, 13) or their alterations (b9, #11, etc.) in the chord name. While this issue arose in most of the tunes to some degree, it was most prevalent in the standards. Extensions are only included in the chord name when present in the melody and are more likely to be included when any of the following are true: 1) the melody note falls on a strong beat, 2) the rhythmic value of the note is a half note or greater, 3) the chord lasts for an entire measure, 4) the melody note does not resolve, 5) the tune has a large number of melodic 'color tones' (upper extensions) throughout, 6) a particular extension is used repeatedly in the melody or one section of the melody, or 7) the chord in question has a dominant function or quality.

OTHER TUNES

Those tunes which are not standards fall into two broad categories: jazz classics and contemporary tunes (including jazz, fusion and pop tunes). Within these stylistic categories, however, a consistent treatment was not possible - the available resources varied too greatly. It is therefore more useful to consider the following categories of tunes which received similar treatment: 1) Tunes for which the composer's lead sheet was available, 2) Tunes for which no chart was available, and 3) Tunes for which published sheet music, a published transcription, or a publisher's lead sheet was available.

Composer's lead sheet available. Some composers were kind enough to provide us with their original lead sheets. Certain elements not present in the composer's lead sheet have been added if they form an important part of the recording(s). These elements include intros, endings, horn parts, bass lines, grace notes, and "diacritical markings" (accents, staccato marks, scoops, etc.) The melody has been taken directly from the composer's lead sheet unless it was necessary to change the octave to correspond to the record. Sometimes the rhythmic notation has been adjusted to conform to the record, without changing where the notes fall. Chord symbols have been changed only to conform to our system of chord naming or for consistency within a tune. The final charts have been sent to the composers for their approval, and even composers who provided no charts originally were later able to give us helpful and much appreciated feedback.

No chart available. When no chart was available, it was necessary to work solely from recordings. Corresponding sections were compared both between different recorded versions and within single versions. In this way it was possible, for the most part, to distinguish composition from interpretation. Some recordings were fairly straightforward melodically, rhythmically, and harmonically, making accurate transcription an easy task (e.g., "Blue Bossa" and "Mercy, Mercy, Mercy"). Others were more complex or more freely interpreted and careful choices and educated reconstruction were necessary (e.g., "Save Your Love For Me", "Theme For Ernie", and "Quintessence"). Certain blues-based tunes have been recorded in such a highly interpretive style that uncovering an "original melody" is neither possible nor desirable (e.g., "Compared To What" and the Mose Allison and Aretha Franklin tunes). These have simply been transcribed directly as performed, with a few rough edges polished.

Published sheet music, publisher's lead sheet or published transcription available. With rare exception, publisher's lead sheets, published transcriptions, and even published sheet music for those tunes other than standards all appear to be someone's transcription of a particular recording of a tune. Though these charts had some use, we did not wish to rely too heavily on the work of others with different priorities and abilities. Therefore, these tunes were all transcribed from scratch, much as if no chart were available.

As with the standards, it has been our intention to provide alternatives. If two valid ways of approaching a tune exist, we have tried to include both in some way.

COMPLETENESS AND CLARITY

One of our highest priorities has been to include everything considered essential to recreating each tune. To this end, the charts will be found to contain intros, endings, solo sections, metronome marks, descriptions of the time feel, indications of instrumentation, kicks, breaks, dynamics, diacritical markings, rehearsal letters, chord rhythms, alternate changes, sample bass lines, sample solos and fills, and plentiful comments and instructions. In addition, many charts have separate bass parts, horn parts, sample drum parts, and lyrics. Indeed, the degree of completeness distinguishes this volume (and *The World's Greatest Fake Book*) from most other fake books or jazz books of any kind, and makes possible a full, musical rendering of the tunes.

Another priority concerns the layout of the charts - how they appear on the page. A number of things have been done to make the charts clear and easy to follow. Major sections of a tune have been arranged to begin at the start of a line and rehearsal letters have been provided. The *segno* (♯) has also been placed at the start of a line whenever possible. Page turns have been kept to an absolute minimum, with every two-page chart placed on facing pages. The form of each tune is explicitly stated (or implied in the simplest cases - see 'General Rules') so that the proper progression of a tune from the intro, through the head, solos, last head, to the ending is always clear. Finally, the charts have been copied clearly, cleanly, and beautifully by our calligraphers, Michael Smolens and Ann Krinitsky. Michael's contribution, moreover, extends far beyond his excellent calligraphy. He is chiefly responsible for the system of chord symbols we used (see Chord Symbols in the General Rules section). He has also been consulted on numerous technical matters such as chord naming, enharmonics, stacking of chords and accidentals, stemming, layout, and much more.

THE OLD REAL BOOK

The old Real Book has been for some time one of the few printed sources for a number of classic jazz tunes and jazz versions of standards, and its contribution to the jazz community must be acknowledged. Though *The New Real Book* contains more than fifty tunes in common with the old Real Book, these tunes have all been transcribed anew from the sources we list - the Real Book and other fake books were never used as direct sources.

The present charts contain a wealth of information not found in the old Real Book. This includes all of the elements listed above under 'completeness' as well as entire new sections (e.g., the intro to "All The Things You Are" and the intro and interlude for "Take
The 'A' Train). The charts also offer more performance alternatives in the form of alternate changes and sample lines. In addition, many elements of the charts differ from the old Real Book in their greater faithfulness to common practice as found on recordings. These elements include the keys of tunes (e.g., "Here's That Rainy Day", "Triste", and "Once I Loved") as well as numerous notes, rhythms, and chords (e.g., the turnaround in "Footprints").

Perhaps more importantly, many errors in the old Real Book will not be found in the present volume. Every chart has been compared to the old Real Book and all areas of difference have been scrupulously checked against our sources, including composer's lead sheets. Some of the major corrections include: a number of chords &/or melody notes in "Wildflower", "Speak No Evil", "Self Portrait In Three Colors", "Eighty One", and "Ana Maria", four bars previously missing from the middle of "Desafinado", and the key of "Reincarnation Of A Lovebird". On first hearing, these and other tunes which have been corrected may sound just plain wrong to those who learned them from the old Real Book and have become accustomed to hearing them that way, errors and all. Some time may be needed to appreciate these corrections and to come to hear the tunes in a new way.

Even after a long and careful process of eliminating faults, it is inevitable that errors remain in a book of this complexity. I am confident, however, that those errors we failed to discover are few and relatively minor. This aside, no chart can capture a tune absolutely or for all time. Thus, we do not claim that the charts within represent the only proper way to perform these tunes, only that they accurately reflect the current consensus. With these charts as a starting point, an unlimited number of arrangements and interpretations are possible. We encourage you to let your creativity run free.

One of the great pleasures in producing this book was that of working with Chuck Sher. His vision guided this project at every step, and he was always willing to do everything necessary to ensure the highest quality. I also wish to acknowledge Michael Smolens and Ann Krinitsky for their consistently fine work. My thanks to Bill Ganz for ongoing support and for help with the Foreword, and to those who helped with proofreading. Finally, I thank the composers and recording artists for their gift of music.

BOB BAUER - Musical Editor

NOTES FROM THE MUSIC CALLIGRAPHERS

The style of calligraphy that appears here is a combination of an "engraved style" found in printed music (e.g., thin ledger lines, beams, and accidentals, all made with a straight edge) and a "manuscript style" found in common practice and recording studios (e.g., new key and clef warning arches and non-traditional placement of seconds in chords). It was our intention to present the music with the level of clarity and balance that honors Jazz - the music and the tradition - as one would honor any great art form.

The chord compendium in the General Rules section is designed to act both as a "dictionary of chords" and as a system that we hope the jazz community will adopt. It was developed with the musical editor over the course of producing both this and our previous volume as an alternative to the often unclear and inconsistent chord names found elsewhere.

The calligraphy for this project was divided between myself, who handled the layout and all note-related symbols, and my assistant, Ann Krinitsky, who produced the chord symbols as well as the written directions. I initially trained Ann to copy my style of chord notation, and it became clear early on that she could render these peculiar symbols with an elegance and uniformity rarely seen in handwritten music.

When the music called for several parts within one system, every effort was made to line up the voices in a rhythmically accurate fashion, especially in the funk tunes. This facilitates sightreading and provides the player with a "drummer's view" of the music.

Finally, I'd like to acknowledge Bob Bauer for his untiring support throughout the project and Chuck Sher for conceiving this historic collection of jazz compositions.

MICHAEL SMOLENS

(With Feeling): My only words are words of thanks - to Chuck for giving me this opportunity; to Michael, for training me; and to my family and friends (you know who you are) for their love and support throughout the project and always.

ANN KRINITSKY
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 not 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 (מח' and מח'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. 'Till Cue' On Cue signifies dual endings for a section that repeats indefinitely. The 'till cue' ending is played until cue, at which point the 'on cue' ending is played instead.

7. A section marked '4x's' is played four times (repeated three times).

8. 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 their 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. 'Free' signifies the absence of a steady tempo.

17. During a 'break....1 ' piano, bass and drums all observe the same rests. The last beat played is notated as 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. ....... accelerating
alt. ........... altered
bari .......... baritone saxophone
bgkr. ......... background
bs. .......... bass
cresc. ........ crescendo
decres. ...... decrescendo
dr. .......... drums
elec. bs. ...... electric bass
elec. pn. ...... electric piano
fi. .......... flute
gliss. ...... glissando
grtr. ....... guitar
l.h. ......... piano left hand
med. ........ medium
n.c. .......... no chord
orig. ........ original
perc. ........ percussion
piano ....... piano
pl. .......... piano
rall. ....... rallentando
rit. .......... ritardando
sop. .......... soprano saxophone
susp. ....... suspended
ten. ........ tenor saxophone
trb. .......... trombone
trbs. ...... trombones
trs. .......... trumpet
trsp. ...... trumpets
uni. .......... unison
v.s. ........ volt subtito (quick page turn)
w/ ............ with
x ............ time
x's .......... times

ORNAMENTS AND SYMBOLS
Slide into the note from a short distance below
Slide into the note from a greater distance below
Fall away from the note a short distance
Fall away from the note a greater distance
Top note of a complete voicing
A rapid variation of pitch upward, much like a trill
Mordent
A muted or optional pitch
Note with indeterminate pitch
Rhythm played by drums
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.)
Affirmation
Jose Feliciano
(As played by George Benson)

Medium Funk/Rock
\( j = 108 \)

\( E_{Mi^9} \)
\( B_{Mi^7} \)
\( E_{Mi^9} \)
\( B_{Mi^7} \)
\( A_{Mi^7} \ D^7 \)
\( G_{Ma^9} \)
\( E^9 \)
\( E^9 \)
\( A^9_{sus} \)
\( E^9 \)
\( G_{Ma^9} \ C^9 \)
\( F^#_{Mi^7} \ F^9 \)
\( E_{Mi^9} \ E^b^9 \)
\( B_{Ma^7} \)
\( B_{Ma^7} \)
\( A^9_{sus} \)
\( G_{Ma^7} \) (Guitar solo)
\( (strings) \)

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

Guitar sounds one octave lower than written. Coda may be used as an interlude between solos (vamp til cue).

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Airegin

Sonny Rollins
(As played by Miles Davis)

Medium-Up Latin
(Head Swings)

\[ J = 232 \]

\[ \text{(Intro)} \]

\[ \text{(ten.)} \]

\[ \text{(bass)} \]

\[ \text{(Swing)} \]

\[ \text{(trp. w/ ten. 8va b.)} \]

\[ B^b_{MI7} \]

\[ D_{MI7} \]

\[ G^7 \]

\[ C_{MA7} \]

\[ C^*_MI7 \]

\[ F^*_7 \]

\[ B_{MA7} \]

\[ C_{MI7} \]

\[ F^7 \]

\[ B^b_{MA7} \]

\[ B^b_{MI7} \]

\[ E^b_{7} \]

\[ A^b_{MA7} \]

\[ G_{MI7(b5)} \]

\[ C^7 \]

\[ B^b_{MI7} \]

\[ B^b_{MI7} \]

\[ E^b_{7} \]

\[ A^b_{MA7} \]

\[ C_{MI7(b5)} \]

\[ F^7 \]

\[ B^b_{MI7} \]

\[ B^b_{MI7} \]

\[ E^b_{7(b7)} \]

\[ A^b_{6} \]

\[ G_{MI7(b5)} \]

\[ C^7 \]

\[ A_{6} \]

\[ (N.C.) \]

\[ \text{Solo break} \]

\[ \text{Solo on form (ABAC)} \]

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

Piano tacets for head.

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Half-time Rock Feel

\begin{align*}
&G_7(b^9)_{\text{sus}} \quad E_{\text{MA}} A^9 G \\
&\text{(Bossa Nova)} \quad E_b(\text{add 9}) \quad G_{13} \text{sus} \quad E_b(\text{add 9}) \\
&G_{\text{MA}}^7 \quad G_{\text{MA}}^7(#11) \quad A_{\text{mi}}^7 \quad B_{\text{b}}^9 A^b \\
&G_{\text{mi}}^7 \quad C^9_{\text{sus}} \quad D/C \quad C^9_{\text{sus}} \quad A_{\text{b}}(\text{add 9}) \\
&\text{(Rock Feel)} \quad G_7(b^9)_{\text{sus}} \quad E_{\text{MA}} A^9 G \\
&G_{\text{MA}}^7 \quad G_{13} \text{sus} \quad E_b F \quad E_7(b^9) \quad E_b^9_{\text{sus}} \\
&D_{\text{MA}}^7 \quad F_7(#5) \quad B_b_{\text{mi}}(\text{add 9}) \quad A_{\text{mi}}^7 \quad B_{\text{b}}^9 A^b \\
&G_{\text{mi}}^7 \quad C^9_{\text{sus}} \quad B_{\text{b}} A^9_{\text{MA}} \quad A_{\text{mi}}^7 \quad F_{\text{mi}}^9 \quad \text{cresc.} \\
&B_{\text{b}}^9_{\text{sus}} \quad \text{(Rock Feel)} \\
&B_{\text{b}}^9_{\text{sus}} \\
&\text{(pf. fill)} \\
&C \quad B_{\text{mi}}^9 \\
&\text{f} \quad E_{\text{b}} M A^9 \end{align*}

'Rock Feel' is half time each time it occurs (backbeat on beat 3 only).

Bassline at 5th bar of letters B & C:
Angel Eyes
Music by Matt Dennis
Lyric by Earl Brent

Med. Ballad

A

C₂mi DⅦ GⅦ C₂mi A♭⁹ C₂mi (F₁3) A₇(ⅩⅤ) D₇(ⅩⅤ) GⅦ

Try to think that love's not around, still it's uncomfortably near,

C₂mi DⅦ GⅦ C₂mi AⅦ(alt.) A♭⁹ GⅦ(♯Ⅴ) C₂mi D₇(ⅩⅤ) GⅦ

My old heart ain't gainin' no ground because my Angel Eyes ain't here,

C₂mi DⅦ GⅦ C₂mi AⅦ(alt.) A♭⁹ GⅦ(♯Ⅴ) C₂mi

Angel Eyes that old Devil sent, they glow unbearably bright,

C₂mi DⅦ GⅦ C₂mi AⅦ(alt.) A♭⁹ GⅦ(♯Ⅴ) C₂mi

Need I say that my love's misspent, misspent with Angel Eyes tonight

B

B♭₉ A♭₁₃ A♭₇ A♯Ⅶ B♭₉ E♭₁₃ A♭₇ A♭₉

Drink up, all you people, order anything you see, have

A₉ D₁₃ G₉ (C₉) C♯Ⅶ F♯Ⅶ D₇(ⅩⅤ) GⅦ

Fun you happy people, the drink and the laugh's on me

C

C₂mi DⅦ GⅦ C₂mi A♭⁹ C₂mi (F₁3) A₇(ⅩⅤ) D₇(ⅩⅤ) GⅦ

Pardon me, but I gotta run, the fact's uncommonly clear,

C₂mi DⅦ GⅦ C₂mi AⅦ(alt.) A♭⁹ GⅦ(♯Ⅴ) C₂mi (D₇ GⅦ)

Gotta find who's now number one and why my Angel Eyes ain't here

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(Ending (freely))

'Excuse me while I disappear....

Alternate changes for bars 1 & 2, 5 & 6, 9 & 10, 13 & 14, 25 & 26, 29 & 30:

C\text{M1} / B^b A^o7 A^b07 C\text{M1}/G

or:

C\text{M1} E^b C D^C D^b C\text{M1}

(etc.)
Autumn Leaves
(Les Feuilles Mortes)
Music by Joseph Kosma
English Lyric by Johnny Mercer

The falling leaves drift by my window, The autumn
leaves of red and gold; I see your
lips, the summer kisses, The sunburned
hands I used to hold. Since you

went away the days grow long. And soon I'll
hear old winter's song. But I

miss you most of all, my darling. When

| Melody is freely interpreted rhythmically. |
Baby, I Love You

Ronnie Shannon
(As sung by Aretha Franklin)

A

\( G^7 \)  
\( C^7 \)

If you want my lovin',

If you really do,

Don't be afraid, baby, just ask me. You know I'm gonna give it to you.

Oh,

and I do declare I want to see you with it,

Stretch out your arms, little boy,

you're gonna get it, 'Cause I love you,

(Baby, baby, baby I love you),

Ain't no doubt about it, baby I love you.

(Baby, baby, baby I love you)
love you, I love you, I love you, I love you, baby I love you.

Some-day______you might want to run a-way______and leave me sit-tin'

here to cry,______But if it's all the same______to you, baby, How could I

stop you from say-in' good-bye?_____Baby I

2nd VERSE
If you feel you wanna kiss me
Go right ahead, I don’t mind.
All you got to do is snap your fingers
And I'll come a-runnin', I ain't lyin'.
Ah, oh, what you want, little boy, you know you got it.
I'd deny my own self before I see you without it
'Cause I love you (etc.)

Melody is freely interpreted. Piano riff (like intro) is out at letter B, back in at letter C.
Basin Street Blues

Spencer Williams

Med.-Slow Swing
(Dixieland)

We'll take the boat to the land of dreams,
Steam down the river down to New Orleans.
The band's there to meet us,
Old friends to greet us.

Where all the light and the dark folks meet,
Heaven on earth, they call it Basin Street.

Basin Street is the street where the elite always meet,
In New Orleans, Land of dreams, You'll never know how nice it seems or just how much it really means,
Glad to be.

Yes, sirree, where welcome's free,
Dear to me, Where I can lose my Basin Street blues.

Solo on Bb after solos, D.S. al Coda.
Beautiful Love

Music by V. Young,
W. King & E. Van Alstyne
Lyric by Haven Gillespie
(As played by Bill Evans)

Medium Swing

1. Beau-ti-ful love, you're all a mys-ter-y. Beauti-ful

Love, what have you done to me?

Gm7 C7 FmA7 Em7(b5) A7

Tent-ed till you came a long. Thrill-ing my

Dm7 Gm7 B7(E7) A7

1.

Soul with (G7#11) your

Dm7 B7(b5) Em7(b5) A7

2.

Love, will my dreams come true?

Dm7 B7(#11) Bb7 A7 Dm7

2nd VERSE

(Beautiful) love, I've roamed your paradise;
Searching for love, my dreams to realize.
Reaching for heaven, depending on you.
Beautiful love, will my dreams come true?

Originally written in 3/4. Note in bar 11 originally an F. Alternate changes in parentheses.

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Bernie’s Tune
(As played by Gerry Mulligan)

Medium Swing

A

\[ E_{\text{Mi}}(b5) \]
\[ A^7 \]
\[ D_{\text{Mi}} \]
\[ (E_{\text{Mi}}(b5) A^7) \]
\[ D_{\text{Mi}} \]

B

\[ B^b6 \]
\[ G_{\text{Mi}}(b5) \]
\[ C_{\text{Mi}}(b5) \]
\[ F^7 \]
\[ B^b6 \]
\[ G_{\text{Mi}}(b5) \]
\[ C_{\text{Mi}}(b5) \]
\[ F^7 \]

C

\[ D_{\text{Mi}} \]
\[ B^b9 \]
\[ E_{\text{Mi}}(b5) \]
\[ A^7 \]
\[ D_{\text{Mi}} \]

Chords in parentheses are used for solos.

Bird Food
Ornette Coleman

Solos in Bb, disregard the form
No chordal instrument on original recording.
Flute sounds one octave higher than written. Piano comp figure is freer for solos.
Medium Jazz Waltz

Black Narcissus

Joe Henderson

Dynamics and kicks are used for solos. Bass line is used on the head only.
Head is played twice before and after solos.

Blame It On My Youth

Music by Oscar Levant
Lyric by Edward Heyman

If I expected love when first we kissed, Blame it on my youth;

If only just for you I did exist, Blame it on my youth;

I believed in everything, Like a child of three;

You meant more than anything, All the world to me.

If you were on my mind all night and day, Blame it on my youth;

If I forgot to eat and sleep and pray, Blame it on my youth;

If I cried a little bit when first I learned the truth,

Don’t blame it on my heart, Blame it on my youth.

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Med. Swing

Blizzard of Lies

Dave Frishberg
Samantha Frishberg

We've got inflation licked, I'll...
(in 2)
A♭

A♭⁷

Eb

nose and knee's not all you'll freeze when you're in it up to your thighs.

B♭⁷

C♭m B♭⁷ D E♭

It looks like snow but you never know when you're marooned in a blizzard of lies.

C♭m B♭⁷

F♭m7 B♭⁷ (pn. tacet)

You're cold and lost, and you're double crossed, when you're marooned in a blizzard of lies.

(Ad lib)

3rdx (in 4)

A♭⁷

E♭/B♭

(Walk) on, walk on, with hope in your heart, and you're in for a big surprise.

B♭⁷

C♭m

when you're marooned, (pn. fill) marooned,

A♭⁹

break C♭m B♭鹂 A♭⁹ break (G♭7 G♭13)

(pn. fill) marooned, marooned, marooned, in a blizzard of lies.

(F)

Db♭maj9 ♯11

A blizzard of lies.
Blue Bossa

Kenny Dorham
(As played by Joe Henderson)

Medium-Up Bossa

\[ J = 160 \]

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

(sample bass line)

\[
\text{C}_m^6 \quad \text{F}_m^7 \quad \text{(B}_b^7 \]

\[
\text{D}_m^7(b_5) \quad \text{G}_7(#5) \quad \text{C}_m^6
\]

\[
\text{E}_m^7 \quad \text{A}_b^7 \quad \text{D}_b^ma^7
\]

\[
\text{D}_m^7(b_5) \quad \text{G}_7(#5) \quad \text{C}_m^6 \quad \text{(G}_7 \]

(lower part 2nd x only)

A

\[
\text{C}_m^6 \quad \text{F}_m^7
\]

(trp. w/ten. 8va b)

\[
\text{D}_m^7(b_5) \quad \text{G}_7(#5) \quad \text{C}_m^6
\]

\[
\text{E}_m^7 \quad \text{A}_b^7 \quad \text{D}_b^ma^7
\]

(trp. w/ten. 8va b)

\[
\text{D}_m^7(b_5) \quad \text{G}_7(#5) \quad \text{C}_m^6
\]

(ten. loco)

\[
\text{D}_m^7(b_5) \quad \text{G}_7(#5) \quad \text{C}_m^6
\]

(ten. 8va b)

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

(Vamp, solo & fade)


Trumpet plays melody (upper part) throughout.
Blues Connotation

Ornette Coleman

Chords suggested only (no chordal instrument on recording).

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Blues On The Corner

McCoy Tyner

Med. Swing

\[ J = 118 \]

\[
\begin{align*}
Bb7 & & E^7 \quad (E^7) & & Bb7 & & B7sus & & A7sus \\
F^7sus & & E7sus & & D7sus & & E^7 & & Bb7(\#5) \\
& & & & & & & & \\
(Bb7) & & E7sus & & D7(alt.) & & G7(alt.) & & Cm17 \\
& & & & & & & & \\
& & & & & & & & \\
F7sus & & Bb7 & & G7(\#9) & & C7(alt.) & & F7(alt.) \\
& & & & & & & & (Solo on Bb blues) \\
& & & & & & & & head is played twice before and after solos.
\end{align*}
\]
Boogie Down

I can be what I want to and all I need is to get my boogie down. I can be what I want to and all I need is to get my boogie down. (You can be) what I want to, you know all I need is to get my boogie down. (You can be) what I want to and all I need is to get my boogie down. I got my certain and my sure 'nough on and I'm puttin' on my really for

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Blues On The Corner

McCoy Tyner

J = 118

(Bb7) Eb7 (E♭o7) Bb7 Bb7sus Ab7sus

F♯7sus E7sus D7sus

Eb7

(B♭7) Eb7sus

D7(alt.) G7(alt.) Cm17

sample fill

F7sus B♭7 G7(#9) C7(alt.) F7(alt.)

(Solo on B♭ blues)

head is played twice before and after solos.

C7(alt.) F7(alt.) B♭7(#11)

E7(#9)

Tenor has the melody throughout.

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Boogie Down

I can be what I want to and all I need is to get my boogie down,

(You can be) what I want to, you know all I need is to get my boogie down,

I got my certain and my sure 'nough on, and I'm put-tin' on my real-ly for
You face that curtain with your best stuff on, you are the winner and you're gonna feel;

You can be what you want to and all you need is to

can be all I want to and

all I need is to get my boogie down.

Now you go one and two and three, Here's a little step for you and me; Come and strut your stuff but leave enough for the nearest boogie and truest boogie woogie.

Keyboard rhythm at letters A, B & D are like intro.

Synth. bass sounds one octave lower than written.
Med. Funk

Boogie Down (Rhythm Section)

(Intro)

G

Bm7/F

C

B/F

C

G7 F\(\text{add } 9\) G7

F A G B

G7 F\(\text{add } 9\) C G7 B

G7 F\(\text{add } 9\) G7

F Gm7 Bb F A

G7 F\(\text{add } 9\) C G7 B

G7 F\(\text{add } 9\) G7 B

G7 F\(\text{add } 9\) G7

F Gm7 Bb F A

G7 F\(\text{add } 9\) C G7 B

G7 F\(\text{add } 9\) G7

G7 F\(\text{add } 9\) G7

F Gm7 Bb F A

G7 F\(\text{add } 9\) G7

G7 F\(\text{add } 9\) G7

F Gm7 Bb F A

G7 F\(\text{add } 9\) G7

G7 F\(\text{add } 9\) G7

F Gm7 Bb F A

Skip to \(\text{\textcopyright} \) on D.C.

A

(B)

Synthesizer bass sounds one octave lower than written.
MICHAEL BRECKER
Both Sides Of The Coin

Bright Latin/Rock

Michael Brecker
(As played by Steps Ahead)

Tenor trills the melody notes while marimba (vibes)/tremolos during the last 7 bars of letter C.
Bass plays whole notes through much of the head; bass plays where chord symbols lie (usually on first beat). Piano plays kicks.

D.S. al Coda One (\(\Phi^1\))
(D.S. al Coda Two to end)

(Solos) (Half-time Feel)

(Samba)

Solo on DDE: after solos play letter \(\text{C} \) (w/pickups & repeat) then D.S. al Coda Two (\(\Phi^2\))

Vamp & fade while drums solo.
Solo on ABC; After solos, D.C. al Coda.
No kicks during solos.
No kicks during solos.
Bb & Eb chords falling on beat 3 for head are played on beat 1 for solos.

(last x)
Breakin' Away

Half-time Funk Shuffle

Al Jarreau
Tom Canning
Jay Graydon

2nd VERSE
You were the butterfly, winking at me.
Makin' my fires fly.
Brought me romance, taught me to dance.
Makin' me win, makin' me grin. Schoolin' me.

3rd VERSE
Show me some parachutes (Away, today, sail away).
As long as I'm here, bring me some climbing boots.
Open the door, give me some more.
Fasten me in, loosen the pin. Pull for me.
Your love has opened eyes that couldn't see.

Break-in' a way, your beacon in the night discovered me.

Vamp & Fade
But Beautiful

Music by Jimmy Van Heusen
Lyric by Johnny Burke

Med. Ballad

Gmaj7  Bmi7(9b5)  E7(9b9)  Ami9  C#mi7(9b5)  F#7(9b9)

Love is funny or it's sad,
Or it's quiet or it's mad,
It's a
good thing or it's bad,
but beautiful.

D13  C7  Bmi7  Emi7  Ami7  D9sus D7  Gmaj7 (B7)

Beautiful to take a chance and if you fall, you fall;
And I'm

Emi7  A7

thinking I wouldn't mind at all.

C#mi7(9b5)  F#7(9b9)

Love is
tearful or it's gay,
It's a problem or it's play,
It's a

heartache either way,
but beautiful.

D7  D7/C

thinking if you were mine I'd never let you go;
And I'm

Gmaj7 D  E7  Ami7  D7  G6 (Ami7 D7)

that would be but beautiful I know.

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Chain Of Fools

(As sung by Aretha Franklin)

Med. Rock (Intro)  N.C.  \[C_Mi^7\]  \[C_Mi\]  \[C_Mi^7\]

Chain, chain, chain,  chain, chain, chain,  chain, chain, chain,  Chain of fools.

For five long years

I thought you were my man,  But I found

out, love,  I'm just a link in your chain,  You got me where you want me,  I ain't nothin' but your fool,  You treated me mean,  You treated me cruel

Chain, chain, chain,

Ev-er-y chain  has got a weak link,  I might be weak,  break --- --- ---

child.  But I'll give you strength.  You told
(C) (Instr. tacet till E)  

[instr. hand claps]  

me to leave you alone. My father said come on home.  

(C)  

My doctor said take it easy. Oh, but your loving is much too strong. I'm added to your chain, chain, chain, chain, chain, chain, chain,  

chain, chain, chain, chain, chain, chain, chain, chain, chain of fools. One of these mornings the chain is gonna break. But up until then, yeah, I'm gonna take all I can take. Chain, chain, chain,  

D.S., vamp and fade on E  

sample bass line: CMI  

bkgr. vocals at D:  

Ooh, ooh, etc.  

elec. pn. throughout: CMI  

* or E♭
[C] F₇⁷ (trp.) A₇⁹ (13) D₇¹ A₇¹ (13) G₇¹
A₇ made, D₇, G₇ to C₇, F₇, A₇ made, D₇, G₇
(D₇) A₉ (13) D₇, C₇, F₇, A₇ made, D₇, G₇
F₇ (add 9) A₇ (add 9) [F₇ (add 9)]

[D] D₇ [bass] F₇ E₇ A₇ B₇ E₇
(Pn. LH)

E₇ (alt) A₇ B₇ D₇ A₇ G₇

E₁₃₇ E₇ C/F B₇ A₇ E₇
(uni)

A₇ (ten.) A₇ (9) A₇ G₇ F₇

Solo on ABC (fine)
After solos, play letter D (w/ pickup)
then D.S. al Fine
Chega De Saudade
(No More Blues)

Music by Antonio Carlos Jobim
Lyric by Jon Hendricks & Jessie Cavanaugh

No more__blues___ I'm goin' back home___ No, no__
more__blues___ I promise no more to roam__
Home is where the heart is, the funny part__
is my heart's been right there all along__

No more tears and no more sights, And no__
more fears__ I'll say no more good-byes__ If travel beckons me__ I swear I'm gonna refuse, I'm gonna set
ttle down and there'll be no more blues__

Every day while I am far away my thoughts turn home-
ward, forever home-ward I trav-
ell'd round the world in search of hap-
pi-ness, But all my hap-
pi-ness I found was in my home-
town.

No more blues, I'm goin' back home, No, no,
more dues, I'm through with all my wan-drin' now, I'll set-
tle down and live my life and build a home and find a wife, when we

settle down there'll be no more blues, Noth-in' but hap-
pi-ness, when we

settle down there'll be no more blues.
**Chelsea Bridge**

Billy Strayhorn

Med. Ballad

\[ \text{Chord Progressions:} \]

- **A:** \( \text{Bb}_7(\text{MA 7}) \) \( \text{Ab}_7(\text{MA 7}) \)
- **B:** \( \text{F}_7^\#(\text{B7}) \) \( \text{Em}_7 \) \( \text{C}_7^\#(\text{F7}) \) \( \text{B}_7(\text{G7}) \) \( \text{Bm}_7 \) \( \text{E7} \)
- **C:** \( \text{Bm}_7(\text{MA 7}) \) \( \text{Abm}_7(\text{MA 7}) \) \( \text{Bm}_7(\text{MA 7}) \) \( \text{Abm}_7(\text{MA 7}) \) \( \text{B7} \)

\( \text{Eb}_7(\text{B7}) \) may be substituted for \( \text{Bm}_7(\text{MA 7}) \)

and \( \text{Db}_9(\text{B7}) \) for \( \text{Abm}_7(\text{MA 7}) \) throughout,
in which case bar 8 of **A**, **B** and **C**
may be played: \( \text{Db} \) \( \text{C7} \) \( \text{B7} \) \( \text{B7} \)

Come Sunday

Lord, Dear Lord above: God Almighty, God of love,

Please look down and see my people through.

I believe that God put sun and moon up in the sky;

I don’t mind the gray skies, ’cause they’re just clouds passing by.

Lord, Dear Lord above: God Almighty, God of love,

Please look down and see my people through.

ALTERNATE LYRICS

A (2nd x)
Up and down ’til sunset,
Man work hard all the day.
Come Sunday, oh, come Sunday,
That’s the day.

B
Often we’ll feel weary but He
Knows our every care.
Go to Him in secret,
He will hear your every prayer.

C
He’ll give peace and comfort
To every troubled mind.
Come Sunday, oh come Sunday
That’s the day.

Compared To What

Med. Gospel/Rock

\( \text{Tempo: 144} \quad (\text{cowbell}) \)

(p.n. w/ bs.)

\( \text{mf} \)

**E\(_b\)**\(_m\)\(_7\) (piano solo)

**E\(_b\)**\(_7\)  **D\(_m\)**\(_7\)  **F\(_7\)**

(bs. \& dr. simil)  (dr. play time)

\( \text{A} \)

**F**\(_\text{bass} \) **G\(_\text{Mi}\)**\(_7\) **F\(_7\)**

\( \text{(2)} \)

\( \text{F\(_\text{bass} \) G\(_\text{Mi}\)**7** F\(_7\)**} \)

**G**\(_\text{bass} \) **A\(_\text{Mi}\)**\(_7\) **G\(_7\)**

\( \text{(2)} \)

**D\(_b\)**\(_A\) \( A\(_b\) \)

**E\(_b\)**\(_B\) \( B\(_b\) \)

**C\(_b\)**\(_F\)

\( \text{poco a poco cresc.} \)

**E\(_b\)**\(_B\) \( B\(_b\) \)

**F\(_7\)** **B\(_b\)**\(_C\) **F\(_7\)**

\( \text{(2)} \)

**B**

\( \text{mf} \)

**F\(_7\)**

**B\(_b\)**\(_C\) **F\(_7\)**

\( \text{HANG-IN' ON WITH PUSH} \)

**F\(_7\)**

**B\(_b\)**\(_C\) **F\(_7\)**

**B\(_b\)**\(_C\) **F\(_7\)**

**B\(_b\)**\(_C\) **F\(_7\)**

**B\(_b\)**\(_C\) **F\(_7\)**

I love the lie and lie the love, a-hang-in' on with push and shove.

Possession is the motivation that is hang-in' up the whole damn nation. Looks like we always.

Bass plays variations on original bass line throughout. Vocal sounds one octave lower than written. Coda vamp is played 24 times on recording (three 16 bar phrases).

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end up in a rut.

Ev'rybody now, Tryin' to make it real

compared to what.

Come on baby.

Repeat to \( \text{B} \) for more verses; after fourth verse, D.S. al 5th verse al Coda

2nd VERSE
Slaughterhouses are killin' hogs; twisted children are killin' frogs;
Poor dumb rednecks rollin' logs; tired old ladies kissin' dogs.
I hate the human love of that stinkin' muth. I can't use it.
Tryin' to make it real compared to what. (Come on baby, now).

3rd VERSE
The President he's got his war; folks don't know just what it's for.
Nobody gives us rhyme or reason; have one doubt, they call it treason.
We're chicken feathers all without one gut. God damn it.
Tryin' to make it real compared to what. (Sock it to me).

4th VERSE
Church on Sunday, sleep and nod; tryin' to duck the wrath of God.
Preachers fillin' us with fright; they all tryin' to teach us what they think is right.
They really got to be some kind of nut. I can't use it.
Tryin' to make it real compared to what.

5th VERSE
Where's that bee and where's that honey? Where's my God and where's my money?
Unreal values, crass distortion; unwed mothers need abortions.
Kind of brings to mind old young King Tut. He did it now.
Tryin' to make it real compared to what.

Melody is freely interpreted and varies with each verse.
AIRTO
Creek

Victor Brasil
(As played by Airto)

Bright Samba

\[ d = 272 \]

\[ F_{13} \]

(bs.)

\[ F_{13} \text{ sus} \]

etc.

\[ F_{13} \]

(pianist plays lower line)

F7

(sop, fl, & elec. pn.)

B♭

(pianist plays chords)

C7

(pianist plays upper line)

\[ F_{7} \]

(pianist tacets)

\[ F_{13} \text{ sus} \]

\[ F_{15} \text{ sus} \]

\[ F_{15} \]

2nd x: solo starts

\[ F_{7} \]

after solos, D.S. al Coda

F7

(bass during solos:

\[ F_{7} \]

Piano doesn't play chords when doubling melody or playing harmony. Sop. & fl. play melody throughout.

Play head twice before solos, once after.

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Darn That Dream

Music by Jimmy Van Heusen
Lyric by Eddie DeLange

Darn that dream I dream each night, You say you love me and you hold me tight,

But when I a-wake you're out of sight, oh, Darn that dream.

Darn your lips and darn your eyes, They lift me high a-bove the moon-lit skies,

Then I tumble out of par-a-dise, oh, Darn that dream.

Darn that one track mind of mine, It can't un-der-stand that you don't care.

Just to change the mood I'm in I'd wel-come a nice old night-mare.

Darn that dream and bless it, too, With-out that dream I nev-er would have you,

But it haunts me and it won't come true, oh, Darn that dream.

Bars 6 & 14 of A and bar 6 of C originally played:

Dearly Beloved

Music by Jerome Kern
Lyric by Johnny Mercer

A

\[ D_{mi}^7 \quad G^7 \quad D_{mi}^7 \quad G^7 \]

Dearly belovéd, how clearly I see,

\[ D_{mi}^7 \quad G^7 \quad D_{mi}^7 \quad G^7 \]

Some where in heaven you were fashioned for me:

\[ C^6 \quad D_{mi}^7 \quad G^7 \]

Angel eyes knew you,

\[ C_{ma}^7 \quad E_{bmi}^7 \quad A^b^7 \quad E_{bmi}^7 \quad A^b^7 \]

Angel voices led me to you.

B

\[ D_{mi}^7 \quad G^7 \quad D_{mi}^7 \quad G^7 \]

Nothing could save me, fate gave me a sign,

\[ D_{mi}^7 \quad G^7 \quad D_{mi}^7 \quad G^7 \]

I know that I'll be yours come show er or shine;

\[ C^6 \quad D^{13} \]

So I say merely,

\[ D_{mi}^7 \quad G^7 \quad C^6 \quad (E_{mi}^7 \quad A^7) \]

Dearly belovéd, be mine.

First 8 bars of letters A and B may be played over a G pedal.
Bass line at Coda is played with some variation - it may be used at letter A on the D.S.
Solo section differs in form from recorded version (which has no set solo section).
Piano chords follow bass rhythm and syncopations (where written above bass notes).
Desafinado  
Music by Antonio Carlos Jobim  
Lyrics by Jon Hendricks & Jessie Cavanaugh

Love is like a never ending melody,
Once your kisses raised me to a fever pitch,
Poets have compared it to a symphony,
Now the orchestra tion doesn’t seem so rich,
A symphony conducted by the light of the moon,
But our song of love is slightly out of tune.
Seems to me you’ve changed the tune we used to sing,
Like the bossa nova love should swing.
We used to harmonize two souls in perfect time,

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Now the song is different and the words don't even rhyme; 'Cause you

forgot the melody our hearts would always croon, And so what

good's a heart that's slightly out of tune?

Tune your heart to mine the way it used to be,

Join with me in harmony and sing a song of loving. We're

bound to get in tune again before too long. There'll be

no desafinado when your heart belongs to me complete ly.

won't be slightly out of tune. You'll sing a long with me.
Desire

Tempo: 120

A

\[ \text{Dm169 (alto solo starts 3rd x)} \]

\[ \text{Gm19} \]

\[ \text{Dm7} \]

\[ \text{Dm7} \]

\[ \text{Dm6} \]

\[ \text{BbMA7} \]

\[ \text{C13sus} \]

\[ \text{Fm17} \]

\[ \text{Em7(b5)} \]

\[ \text{A7} \]

\[ \text{Dm7} \]

\[ \text{Dm7 (MA17)} \]

\[ \text{Dm7} \]

\[ \text{Dm7} \]

\[ \text{Dm6} \]

\[ \text{BbMA7} \]

\[ \text{A7} \]

\[ \text{CfMA7} \]

\[ \text{F9sus} \]

\[ \text{F13(b9)} \]

B

\[ \text{Bm169} \]

\[ \text{E13(#9)} \]

\[ \text{A13(b9)} \]

\[ \text{Ab9sus} \]

\[ \text{A13(b9)} \]

\[ \text{DbMA9} \]

\[ \text{G16} \]

\[ \text{G13(#9)} \]

\[ \text{C13sus} \]

\[ \text{A7 (alt.)} \]

C

\[ \text{Dm169} \]

\[ \text{Dm7 (MA17)} \]

\[ \text{G16 (D)} \]

\[ \text{Gm19 (alto fill)} \]

\[ \text{Dm169} \]

\[ \text{Dm7 (MA17)} \]

\[ \text{G16 (D)} \]

\[ \text{BbMA9} \]

\[ \text{Am19 (alto fill)} \]

\[ \text{Dm169} \]

\[ \text{Dm7 (MA17)} \]

\[ \text{G16 (D)} \]

\[ \text{BbMA9} \]

\[ \text{Am19 (alto fill)} \]

\[ \text{Dm169} \]

\[ \text{Dm7 (MA17)} \]

\[ \text{G16 (D)} \]

\[ \text{BbMA9} \]

\[ \text{Am19 (alto fill)} \]

D

\[ \text{BbMA7} \]

\[ \text{E169} \]

\[ \text{A13(b9)} \]

\[ \text{A7(b5)} \]

\[ \text{D9sus} \]

\[ \text{D7} \]

\[ \text{G9sus} \]

\[ \text{G9(#11)} \]

\[ \text{C9sus} \]

\[ \text{A7(b5)} \]

E

\[ \text{Dm169} \]

\[ \text{Gm19} \]

\[ \text{(Vamp solo & fade)} \]

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Solo on form (ABCC);
After solos, D.S. al fine.

Use G above the staff as pickup to letter D.
Desire (Bass)

Med. Funk (Intro)

\[ \text{Intro} \]

\[ \text{Dm}_9 \]

\[ \text{Gm}_9 \]

\[ (4x5) \]

\[ \text{A} \]

\[ \text{Dm}_7 \]

\[ \text{Dm}_{(Ma7)} \]

\[ \text{Dm}_7 \]

\[ \text{Dm}_6 \]

\[ \text{Bb}_{Ma7/D} \]

\[ \text{C}_{13\text{Sus}} \]

\[ \text{Fm}_7 \]

\[ \text{Emi}_{7(9)} \]

\[ \text{A7} \]

\[ \text{Dm}_7 \]

\[ \text{Dm}_{(Ma7)} \]

\[ \text{Dm}_7 \]

\[ \text{Dm}_6 \]

\[ \text{Bb}_{Ma7/D} \]

\[ \text{A7}_{(9)} \]

\[ \text{Fm}_{7/C} \]

\[ \text{F}_{9\text{Sus}} \]

\[ \text{F}_{13(9)} \]

\[ \text{Bb}_9 \]

\[ \text{E}_{b13(9)} \]

\[ \text{Ab}_{9\text{Sus}} \]

\[ \text{Ab}_{13(9)} \]

\[ \text{Db}_{Ma9} \]

\[ \text{G}_{13} \]

\[ \text{G}_{13(9)} \]

\[ \text{C}_{12\text{Sus}} \]

\[ \text{A7}_{(alt)} \]

\[ \text{D}_{Mi9} \]

\[ \text{Gm}_{11} \]

\[ \text{D}_{Mi9} \]

\[ \text{Ami}_{11} \]

\[ \text{Solos on form (ABCC); After solos, D.S. al fine.} \]

\[ \text{D} \]

\[ \text{Bb}_{Ma7} \]

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

\[ \text{A}_{13(9)} \]

\[ \text{A}_{7(9)} \]

\[ \text{D}_{9\text{Sus}} \]

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

\[ \text{G}_{9\text{Sus}} \]

\[ \text{G}_{9(11)} \]

\[ \text{C}_{9\text{Sus}} \]

\[ \text{A}_{7(9)} \]

\[ \text{E} \]

\[ \text{D}_{Mi9} \]

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

\[ \text{Vamp & fade (fine)} \]

Letters A & B are played with great variation for solos. Eighth notes on the 'and of 2' and the 'and of 4' are often played staccato.
Dindi

Music by Antonio Carlos Jobim
English Lyric by Ray Gilbert

( Intro) Freely

E♭₇ Ma₇
D♭₉ Ma₇
E♭₇ Ma₇
D♭₉ Ma₇

Sky, so vast is the sky, with far-away clouds just wondering by,

C₇ Ma₃
A♭₉ Mi₉
D♭₉ Mi₉
G₁₃

Where do they go? Oh, I don't know, don't know;

E♭₇ Ma₇
D♭₉ Ma₇
E♭₇ Ma₇
D♭₉ Ma₇

Wind that speaks to the leaves, telling stories that no one believes,

C₇ Ma₃
A♭₉ Mi₉
D♭₉ Mi₉
G₁₃

Stories of love belong to you and me.

(Slow Bossa)

A♭₇ Ma₇
D♭₉ Ma₇
E♭₇ Ma₇
B♭₉ Mi₇
E♭₇(♭₉)

Oh, Dindi, If I only had words I would say all the beautiful

A♭₇ Ma₇
A♭₉ Mi₇(M₇)
E♭₆
B♭₉ Mi₇

things that I see when you're with me, Oh, my Dindi.

E♭₇ Ma₇
D♭₉ Ma₇
E♭₇ Ma₇
B♭₉ Mi₇
E♭₇(♭₉)

Oh, Dindi, Like the song of the wind in the trees, that's how my heart is

A♭₇ Ma₇
A♭₉ Mi₇(M₇)
E♭₆
A♭₉ Mi₇(♭₉)
D₇

singing Dindi, happy Dindi, when you're with me.

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I love you more each day._ Yes, I do._ Yes, I do;

I'd let you go a-way if you take me with you._ Don't you know, Din-di, I'd be running and searching for you like a river that can't find the sea, that would be me without you, my Din-di.

Db13(#11) may be substituted for Abmaj7 in letters A and C.
Don't Go To Strangers

Music by Arthur Kent
Lyric by Redd Evans

Building dreams to the stars above, but when you need someone true to love,

Don't go to strangers, darling, come to me.

Play with fire till your fingers burn and when there's no place for you to turn.

For when you hear a call to follow your heart, you'll follow your heart I know.

I've been through it all for I'm an old hand, and I'll understand if you go.

So, make your mark for your friends to see but when you need more than company,

Don't go to strangers, darling, come to me.
Use changes in brackets (above the staff) for solos.

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Play head (ABC) twice, then solo on form.
After solos, D.C. al Coda.

(letter A) may be played as Bb(#11)/D throughout for solos.

(play melody first four times and last time before going on)
Early Autumn

Music by Ralph Burns
& Woody Herman
Lyric by Johnny Mercer

Med. Ballad

When an early autumn walks the land and chills the breeze, And touches with her hand

the summer trees, Perhaps you'll understand what memories I own.

There's a dance pavilion in the rain all shuttered down, A winding country lane all russet brown, A frosty window pane

shows me a town grown lonely, That spring of ours that started so April hearted seemed made for just a boy and girl... I never dreamed, did you, any fall would come in view so early, early?

Darling if you care please let me know, I'll meet you anywhere

I miss you so, Let's never have to share another early autumn.

Yes-ter-day — you left Bra-zil and went a way to see the world,

A\textsubscript{mi} E/G\# G\textsubscript{mi}\textsuperscript{7} C\textsuperscript{13(b9)} F\textsubscript{ma}\textsuperscript{7}

Look-in' for a dis-tant beach, a dif-ferent shore,

F\textsubscript{ma}\textsuperscript{7} (E7\textsuperscript{b9}) N.C. A\textsubscript{mi} E/G\# G\textsubscript{mi}\textsuperscript{7} C\textsuperscript{13(b9)}

Think-in' that your heart's de-sire

F\textsubscript{ma}\textsuperscript{7} (E7\textsuperscript{b9}) N.C. B\textsubscript{mi}\textsuperscript{7(b5)} E7\textsuperscript{b9}

Hung-ered for some Par-is or Ber-lin,

A\textsubscript{mi}\textsuperscript{7} B\textsubscript{mi}\textsuperscript{7(b5)} E7\textsuperscript{b9} A\textsubscript{mi}\textsuperscript{7} /G

Caught between the snow and fire
Will sweet Carnival love again?

F\(^{7(9)}\)  F\(_{MA}\)  B\(_{b13}\)  B\(_{MI}\)  E\(_{7(#9)}\)

1.
2. Your

A\(_{MI}\)  E\(_{7(#9)}\)  

B\(_{MI}\)  E\(_{7(#9)}\)  C\(_{Bb}\)  (synth.)

Let your love ring out,
And my lovin' in (on repeat)

A\(_{MI}\)  B\(_{MI}\)  E\(_{7(#9)}\)  C\(_{Bb}\)  (synth.)
Feel's Eas - y. Let your love ring out,

Eas - y, Eas - y, Eas - y

B\(_{MI}\)  E\(_{7(#9)}\)  A\(_{MI}\)  B\(_{MI}\)  E\(_{7(#9)}\)

D.S. (3rd verse) al 2nd ending al Coda

And my lovin' in to stay. Easy, Eas - y, Eas - y,

(voice scats)

C\(_{Bb}\)  A\(_{MI}\)  B\(_{MI}\)  E\(_{7(#9)}\)  A\(_{MI}\)  B\(_{MI}\)  E\(_{7(#9)}\)  A\(_{MI}\)  B\(_{MI}\)  E\(_{7(#9)}\)

And my lovin' in to stay. Easy, Eas - y, Eas - y,

(cresc.)

Solos on letter A;

take 2nd ending at end of last solo,
vamp & fade on letter B.

2nd VERSE
Your superman gonna do the super—best he can
To free the pearl.
Giving you the superness that he can do.
Believe me, girl.
That everyday your need is higher.
But love is not Chicago or L.A.
Home is where the heart's on fire
And where that restless snowbird melts away.

3rd VERSE
Settle down, there ain't no need to run around.
It's really clear, that I'm the man.
Who's gonna do the super—best he can, to keep you near.
Everyday your need soars higher. Love is not.
Chicago or L.A. Home is where your heart's on fire.
Can't deny this love is here to stay.
Eighty One

Med. Latin/Rock

(A as played by Miles Davis)

F\(^9\)\(sus\)

B\(^b\)\(9\)\(sus\)

C\(^9\)\(sus\)

B\(^b\)\(9\)\(sus\)

F\(^9\)\(sus\)

B\(^b\)\(9\)\(sus\)

C\(^9\)\(sus\)

B\(^b\)\(9\)\(sus\)

F\(^9\)\(sus\)

B\(^b\)\(9\)\(sus\)

C\(^9\)\(sus\)

B\(^b\)\(9\)\(sus\)

F\(^9\)\(sus\)

B\(^b\)\(9\)\(sus\)

C\(^9\)\(sus\)

B\(^b\)\(9\)\(sus\)

F\(^9\)\(sus\)

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Bass line is played with great variation (especially for solos). Each solo progresses from Latin to swing feel. Sus' chords are sometimes played as dominant 9th chords (with 3rd). Chords in parentheses are optional. Chord rhythms suggested only.
Med.- Slow
Straight-Eighths
p = 110

Intro

Piano

\( F^\#_07 \)
\( G \)

\( G_M1 \)

\( G_M1 \)

<table>
<thead>
<tr>
<th>( A )</th>
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\( F^\#_07 \)
\( G \)

\( G_M1 \)

\( G_M1 \)

|\( A \) |

\( A^\flat_M1 \)
\( D^\flat_C \)

\( B^\flat_M9(#13) \)
\( E_7(#9) \)

\( E^\flat_M9(#11) \)

\( A^\flat_M17(add\ 11) \)
\( A^\flat_M9(#11) \)

\( E_M11 \)

Play head twice,
then solo on \( A \).
After solos, D.S. al Coda.

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Some chord names have been simplified (see piano part).
Endangered Species (Bass)

Medium Funk

$J=110$

$G_A$ $A_B$ $F_M^{7(b_9)}$ $F^{6_c}$ $F_M^{7(b_9)}$ $F^{6_c}$ $B^7(213)$

$D^{(add 2)}$ $A^{#13}$ $E^{13}$ $(F^{#7})$

$(F^{#7})$ $D^{#_9}$ $B^{C_7}$ $F^{#7}$ $G_F$ $F_A^{C_D}$ $G_F^{a_7(b_9)}$

$A^{/C^*_1}$

$A_M^{7(b_9)}$ $A_B^{7}$ $B_M^{a_9}$ $G_B^{b}$ $B^{b_c}$ $E^{a_9}$ $F^{7(alt.)}$ $B_M^{a_9}$

$B_M^{a_7} (1)$ $E^{/G^*}$ $F_6^{/C_D}$ $A^{b_7}$ $D$

$B^{C_Sus}$ $A^{7(b_9)}$ $D^{b_9}$ (D pedal $E^{(7)}$ $G$

$(8va b----)$ $C_{MA_9}$ $B^{7(b_9)}$ $B^{7(b_9)}$ $E_M^{a_9}$ $A_{13}$ $A_{13(b_9)}$

$G_M^{a_9}$ $A^{7(b_9)}$ $A^{7(b_9)}$ $D_M^{a_9}$ $G^{a_9}$ $G^{a_9}$

$C^{F_13}$ $E^{13}$ $(F^{#7})$ $D^{b_9}$ $B^{C_7}$
Some chord names have been simplified (see piano part). Notes marked 8vb. are played one octave lower on recording (although lower than normal bass range).
Med. Funk

J = 110

Endangered Species (Keyboard)
WAYNE SHORTER
Bass walks in 2 for head, 4 for solos. "pn. tacet" sections are observed during the head only.

Everything Happens To Me

Music by Matt Dennis
Lyric by Tom Adair

Med. Ballad

I make a date for golf and you can bet your life it rains,
try to give a party and the guy upstairs complains, I guess I'll go through life just catch-in'
colds and miss-in' trains,
ne'er miss a thing, I've had the measles and the mumps, and ev'ry time I play an ace my partner always trumps, I guess I'm just a fool who ne'er
looks before he jumps,

first my heart thought you could break this jinx for me, That
thinks for me, I've mortgaged all my castles in the air. I've
telegraphed and phoned, I sent an "Air-mail Special", too. Your
answer was "Good-bye", and there was even post-age due. I fell in love just once and then it
had to be with you, Everything happens to me.
Middle Ballad
(with triplet undercurrent)
\( J = 82 \)

\begin{align*}
F^\#_7 & \text{(add 3)} & B^1_3 (b^9) & E^9 & E^b_{MA} 7 (b^5) \\
 & \text{(bass)} & & & \\
\end{align*}

\begin{align*}
F^\#_7 & \text{(add 3)} & B^1_3 (b^9) & E^9 & E^b_{MA} 7 (b^5) \\
 & & & & \\
D^b_{MA} & D^1_3 (b^9) & G^b_{MI} & B^m_{MI} & A^b_{MA} 7 (b^5) \\
 & & & & \\
& & & & \\
\end{align*}

Bass has melody; it is played with great variation. Treble line continues underneath solos.
Med.-Up Swing

Farmer’s Market
Music by Art Farmer
Lyric by Annie Ross

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

Once there was a girl and she was right from the sticks,
Thought she'd go out to the market one day,
And hey, we could sure say she was the toast,
Really the most, We don't want to boast,
but scads of lads would soon surround her,
City slickers sure would hound her.

She walked in the market place and what did she see,
Crew cut and cute with a crazy goat-eer,
What a blend, he was the end,
sellin' beans,

Dressed in his jeans, "What a buy," she was heard to cry.

Solos on F blues
After solos, D.S. al fine (final lyric)

Feel Like Makin' Love

Eugene McDaniels
(As sung by Roberta Flack)

Medium Latin/Rock

Stroll-in' in the park
watch-in' winter turn to spring

(sample bass line)

Walk-in' in the dark
see-in' lovers do their thing

That's the time
I feel like mak-in' love

To you.

That's the time
I feel like mak-in' dreams

come true.

Oh, baby.

To end, sing first verse and fade.

2nd VERSE
When you talk to me,
When you're meanin' sweet and low.
When you're touchin' me,
And my feelings start to show. That's the time... (etc.)

3rd VERSE
In a restaurant, holding hands by candlelight.
When I'm touchin' you, wanting you with all my might.
That's the time... (etc.)

Fire

Joe Henderson

Med. Latin  \( \text{N.C.} \)

\( \text{Vamp till cue} \)  (bass simile till B)

(On Cue)

\( \text{Vamp till cue} \)

(Tenor Solo)

(On Cue - Solo continues)

On cue, D.S., play head (A), continue to next solo,
After last solo, D.S. al Coda

Sample piano voicing at letter A:

Piano comp figure at letter A is suggested only. Vamp at letter B is long, vamp at letter C much shorter.
Tenor sounds one octave lower than written. Melody may be doubled by other instruments.

First Light

Medium Latin

\[ j = 154 \]

\[
\text{Ab}_mi^7 \quad \text{Bb}_mi^7 \quad (7x's) \quad \text{Ab}_mi^7 \quad \text{Bb}_mi^7 \\
\text{(etc.)} \quad \text{(trp.)}
\]

A

\[
\text{Ab}_mi^7 \quad \text{Bb}_mi^7 \quad \text{Ab}_mi^7 \quad \text{Bb}_mi^7 \quad \text{Ab}_mi^7
\]

\[
\text{Bb}_mi^7 \quad \text{Ab}_mi^7 \quad \text{Bb}_mi^7 \quad \text{Ab}_mi^7 \quad \text{Bb}_mi^7
\]

\[
\text{Ab}_mi^7 \quad \text{Bb}_mi^7 \quad \text{Ab}_mi^7 \quad \text{Bb}_mi^7 \quad \text{Ab}_mi^7 \quad \text{Bb}_mi^7
\]

B

\[
\text{C7}^{(#9)} \quad \text{E}_ma^7^{(iv5)} \quad \text{C7}^{(#9)} \quad \text{A}_ma^7 \quad \text{C7}^{(#9)} \quad \text{E}_ma^7^{(iv5)} \quad \text{G}_ma^7^{(iv5)}
\]

(flute solos, drums fill)

\[
(\text{G}_ma^7^{(iv5)} \text{B}_ma^7^{(iv5)} \text{E}_ma^7^{(iv5)} \text{A}_ma^7 \quad \text{C7}^{(#9)} \quad \text{E}_ma^7^{(iv5)} \quad \text{C7}^{(#9)} \quad \text{A}_ma^7)
\]

\[
(\text{A}_ma^7) \quad \text{C7}^{(#9)} \quad \text{E}_ma^7^{(iv5)} \quad \text{G}_ma^7^{(iv5)} \quad \text{B}_ma^7^{(iv5)} \quad \text{E}_ma^7^{(iv5)} \quad \text{A}_ma^7
\]

C

\[
\text{Ab}_mi^7 \quad \text{Bb}_mi^7
\]

(Indefinite vamp)

Play letter B after each solo.
After last solo play letter B
then D.S. al Coda

\[
\text{Ab}_mi^7 \quad \text{Bb}_mi^7
\]

(Vamp, solo & fade)

Medium-Up Funky Latin

Mose Allison

Foolkiller

\( J=174 \) (Intro) \( E^b7 \)

(piano solo)

\( E^b7 \)

\( B^b7 \)

\( E^b7 \)

1. \( E^b7 \)

I was walkin' down a back street just the other night, I got a funny feelin' that things weren't right, I heard some heavy footsteps right behind, and I know it wasn't just in my mind. The foolkiller's comin', gettin' closer every day. Oh, yes the foolkiller's comin',

2. \( E^b7 \)

I got to try to make my get-a-way... 2. I've been

B. \( E^b7 \)

(pn. solo)

\( A^b7 \)

\( B^b7 \)

\( A^b7 \)

\( B^b7 \)

D. C. al 2nd ending al Coda
(sing 3rd verse)

2nd VERSE
(I've been) livin' in this country eight years,
Scrapin' and a scappin' for that dollar bill.
Eight million people livin' on the make,
Waitin' for that one big break.
The foolkiller's comin', I do believe it's true.
Well, the foolkiller's comin',
I think he's got his eye on me and you.
3RD VERSE
(If you've) never been a fool then you don't have to worry;
You know you have, better get in a hurry.
Just to be on the safe side, get yourself a place to hide.
'Cause the foolkiller's comin', gettin' closer every day.
The foolkiller's comin', I got to try to make my getaway.

Melody varies with each verse. The word 'fool' can be held longer than notated.

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Footprints

Wayne Shorter

Medium Swing $6^4$

\[ \text{Intro} \]

(bass only)

\[ C_{mi}^{11} \]

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

\[ (trp., ten.) \]

\[ F_{mi}^{11} \]

\[ C_{mi}^{11} \]

\[ F_{mi}^{11(5)} \]

\[ E_{7(\#11)} \]

\[ F_{13(\#11)} \]

\[ (D_{7(alt.)} G_{7(\#5)} E_{7(alt.)} A_{7(alt.)}) \]

Play head twice before and after solos.

\[ (\text{Ending}) \]

\[ C_{mi}^{11} \]

\[ \text{Vamp till cue} \]

Upper line is melody. Harmony line is optional.

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Four

Music by Miles Davis
Lyric by Jon Hendricks

\[ J = 178 \]

\[ E_{b}M_{A7} \]

Of the wonder-ful things that you get out of life there are four—

stop time—

not be man-y, but no-bod-y needs any more,

stop time—

facts mak-ing the list of life, truth takes the lead—

stop time—

lax know-ing the gist of life, it’s truth you need. Then the sec-

ond is hon-or and hap-pi-ness makes num-ber three—

When you put them to-geth-er you’ll know what the last one must be—

truth, hon-or and hap-pi-ness and one thing more mean-ing on-ly

(to coda) mean-ing love and

wonder-ful, wonder-ful love that’ll make it four.

Solo on form (AB)

After solos, D.C. al Coda

\( G_{M_{i}} \)

Melody played originally on trumpet.

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Gm7  F♯m7  Fm7  Bb7  A₇(♭5)  D7
that's the real score and more than enough when times are tough and poor they may

Gm7  F♯m7  Fm7  Bb7  Eb  bass  Eb₆₇₃₃(♭₅)
not compromise a lot still you only got those four. And there ain't no more.

Chords in parentheses are used for solos. Solos are straight ahead (no breaks or stop-time) except for solo break before each solo. Bass may play notes other than roots during stop time.
Four Brothers
Jimmy Giuffre
(As played by Woody Herman)

Med.-Up Swing
J = 220

\[\text{(saxes)}\]

\[A\]

\[\text{Bb}_9\]
\[\text{Bb}_\text{mi}7\]
\[\text{E}_7(\#5)\]
\[\text{A}_b\text{ma}_7\]
\[\text{F}_9\]
\[\text{Bb}_\text{mi}7\]
\[\text{C}_\text{mi}7\]
\[\text{F}_7\]

\[\text{B}_\text{mi}7\]
\[\text{E}_7\]
\[\text{A}_b\text{ma}_7\]
\[\text{F}_7\]
\[\text{B}_\text{mi}7\]
\[\text{E}_7\]
\[\text{A}_b\text{6}\]

\[\text{C}_\text{mi}7\]
\[\text{F}_7\]
\[\text{B}_\text{ma}_7\]
\[\text{E}_\text{mi}_7\]
\[\text{A}_7\]
\[\text{D}_\text{ma}_7\]

\[\text{D}_\text{mi}_7\]
\[\text{G}_7\]
\[\text{C}_\text{ma}_7\]
\[\text{C}_\text{mi}_7\]
\[\text{D}_\text{mi}_7\]
\[\text{G}_7\]
\[\text{C}_\text{mi}_7\]
\[\text{F}_7\]

\[\text{B}_b_9\]
\[\text{Bb}_\text{mi}7\]
\[\text{E}_7(\#5)\]
\[\text{A}_b\text{ma}_7\]
\[\text{F}_9\]

\[\text{B}_\text{mi}7\]
\[\text{C}_\text{mi}_7\]
\[\text{F}_7\]
\[\text{B}_\text{mi}_7\]
\[\text{E}_7\]
\[\text{A}_b\text{6}\]

Brass kicks,
bar 4 of A & C:

\[\text{(F}_9\]

(Solos end here, each chorus; play melody)

Fmaj7

Dm7  Emaj7  Fmaj7

(synth.)

C

Emaj7  Asus  A  AG  Fmaj7  G  Asus

A  AG  Fmaj7  G  Asus  AG

(bass)

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

(Fmaj7 Emaj7 Dm7 Gsus)

Bbma7

(Bbma7(#11))

(Med.-Slow Funk)

j = 98

Bbma7(#11)

(drums, no bass, light pn. fills)

Vamp & fade

Electric piano sounds one octave higher than written.
Med-Up Swing

Funkallero

Bill Evans

\[ j = 215 \]

\[ \text{(add 4)} \] \[ \text{(add 5)} \]

\[ B_{b7} \quad B_{b7} \quad B_{b7} \quad E_{b7} \quad A_{b7} \quad D_{b7} \quad C_{b7} \quad F_{b7} \]

\[ \text{(on repeat)} \]

\[ \text{(Solos)} \]

\[ \text{(A7(#5))} \]

\[ \text{(B7(#5))} \]

\[ \text{(A7(#5))} \]

\[ \text{After solos, D.C. al Coda} \]

\[ \text{(play head twice)} \]

\[ \text{Bass plays in two for heads, 4 for solos.} \]

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Gaviota

Clare Fischer

Medium Latin
(Bolero-Guajira)

\( J = 112 \)

\( \text{(Intro)} \)

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

\( (\text{bs}) \)

\( (\text{pn. 8va b}) \)

\( \text{C}_\text{m1} \)

\( \text{C}_\text{m1} \text{ Bb} \)

\( \text{A}_\text{b} \)

\( \text{F}_\text{m17} \)

\( \text{D}_\text{m17(5)} \)

\( \text{G}_7 \)

\( \text{G}_7(\text{9g}) \)

\( \text{C}_\text{m9} \)

\( \text{E}_7(\text{11g}) \)

\( \text{A}_\text{m7} \)

\( \text{G}_9 \)

\( \text{F}_\text{m11(5)} \)

\( \text{F}_\text{m11} \)

\( \text{E}_\text{m17} \)

\( \text{A}_{13(9g)} \)

\( \text{D}_7(\text{11g}) \)

\( \text{G}_{13(9g)} \)

\( \text{F}_7(\text{11g}) \)

\( \text{F}_9(\text{14}) \)

1st solo on letter C (indef.)
2nd solo on ABC

After solos, play head (AB); vamp, solo & fade on letter C

Melody has stems up throughout.
Gee Baby, Ain’t I Good To You

Music by Don Redman
Lyric by Don Redman & Andy Razaf

Med.-Slow Swing (Bluesy)

A

\[ C^7 \longrightarrow A_{b7} \longrightarrow G^7 \longrightarrow C^7 \]

Love makes me treat you the way that I do,

\[ F^7 \longrightarrow B_{b7} \longrightarrow E_{b6} \longrightarrow G^7 \longrightarrow C^7 \longrightarrow A_{b7} \]

Gee baby, ain’t I good to you. There’s nothin’ too good for a

\[ G^7 \longrightarrow C^7 \longrightarrow F^7 \longrightarrow B_{b7} \longrightarrow E_{b6} \longrightarrow E_{b7} \]

girl that’s so true, Gee baby, ain’t I good to you.

B

\[ A_{b6} \longrightarrow A^{07} \longrightarrow E_{b6} \longrightarrow E^7 \longrightarrow A_{b6} \longrightarrow A^{07} \]

Bought you a fur coat for Christmas, a diamond ring. A Cad-il-lac car,

\[ D_{mi7(b5)} \longrightarrow G^7 \longrightarrow C^7 \longrightarrow A_{b7} \longrightarrow G^7 \longrightarrow C^7 \]

An’ ev’ry thing. Love makes me treat you the way that I do,

\[ F^7 \longrightarrow B_{b7} \longrightarrow E_{b6} \longrightarrow (A_{b7} \ G^7) \]

Gee baby, ain’t I good to you.

Melody is freely interpreted, in a blues style.

Bright Jazz Waltz

Gemini (Horn Parts)

D.S. al solos; solo form is A (once) B (indef.).
After solos, D.S. al Coda.

(solo till cue)

play letter C before 2nd solo
and letter D before last solo;
D.S. before other solos.
(Interlude - play before 2nd solo)

(C)

(to A for 2nd solo (trp.))

(F7(##11))

(B♭7(##11))

(trp. fill)

(Interlude - play before last solo)

(D)

(1st x: 8va b)

(to A for last solo; After solos, D.S. al Coda)

(Tacet till end)

(indef)
Chords in parentheses are optional. Flute sounds one octave higher than written. Piano left hand doubles bass one octave lower than written at sign and at letter A. Piano and bass play written notes at letter A for solos.
Melody in bars 16-18 of letter D is slightly different than Cannonball's recorded version.

To A for last solo; after solos, D.S. al Coda
Gloria's Step

(As played by Bill Evans)

Scott LaFaro

Medium Swing

\[ j = 158 \]

\[ \begin{align*}
       & F_{Ma7}^{7} \quad (E_{Ma7}^{7} \quad E_{Ma7}^{7} \quad D_{Ma7}^{7}) \nonumber \\
       & C_7^{(##)} \quad (pn.) \quad F_{Mi7} \quad F_{Ma7}^{7} \quad E_{Ma7}^{7} \quad D_{Ma7}^{7} \nonumber \\
       & D_{Ma7}^{7} \quad C_7^{(##)} \quad F_{Mi7} \nonumber \end{align*} \]

\[ \begin{align*}
       & E_{Mi7} \quad F_{Ma7}^{7} \quad A_{Mi13} \quad E_{Mi7}^{(b5)} \nonumber \\
       & G_{Mi7}^{(b5)} \quad D_{Mi7}^{(b5)} \quad F_{Mi11}^{(b5)} \quad B_{Mi11}^{(b5)} \nonumber \\
       & E_{b7}^{(2, 5)} \nonumber \end{align*} \]

\[ \begin{align*}
       & F_{Mi11}^{(b5)} \quad B_{Mi11}^{(b5)} \quad 4 \quad F_{c7}^{(##)} \nonumber \end{align*} \]

Chords in parentheses are used for solos.

last 4 bars of tune:
may also be played:

\[ \begin{align*}
       & G_7^{(alt)} \quad C_7^{(alt)} \quad A_{13}^{(##11)} \nonumber \\
       & (These differ from the given changes
only by the root being played) \nonumber \end{align*} \]

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C E D7 A7 G9sus C D7sus D7 A7 G9sus C
(D.S. al Coda)

F MA7 G F F MA7 G F F MA7
(Till Cuel G A C D GMI7 C9sus On Cuel G A C D GMI7 C9sus
(Vamp till cue)

C F MA7 G F A7 F MI7

F G C G F G G#7 A MI7 F

C G F MI7 G F F MA7 G MI7

F G C G F G (G F) C E D7 A7 G9sus C

D7sus D7 A7 G9sus G#7 A MI7 D7sus D7 A7 G9sus C

(Vamp till cue)

D7sus D7 A7 G9sus C

Bass line played with variation.

Bassline at B for solos:

C7 F7 C7 F7
(bars 1 & 2, 5 & 6)
Gone With The Wind

Music by Allie Wrubel
Lyric by Herb Magidson

Med. Swing

A

\[ \text{F}_{MI}^7 \quad B^7 \quad (G^7 \quad C^7) \quad \text{F}_{MI}^7 \quad B^7 \quad 3 \quad \text{E}_{MA}^7 \]

Gone with the wind, Just like a leaf that has blown away,

\[ \text{A}_{MI}^7 \quad D^7 \quad G^6 \quad (E^7) \quad \text{A}_{MI}^7 \quad D^7 \quad 3 \quad \text{G}_{MA}^7 \]

Gone with the wind, My romance has flown away;

(E\text{b}_{MA}^7 \quad G^6)

F\#07

F_{MI}^7

B^7

Yesterday's kisses are still on my lips,

(E\text{b}_{MA}^7 \quad D^7(\#5))

G_{MI}^{13} \quad C^7

F_{MI}^7 \quad 3 \quad B^7

I had a lifetime of Heaven at my fingertips, But

B

\[ \text{F}_{MI}^7 \quad B^7 \quad (G^7 \quad C^7) \quad \text{F}_{MI}^7 \quad B^7 \quad 3 \quad \text{E}_{MA}^7 \]

now all is gone. Gone is the rapture that thrilled my heart,

\[ \text{A}_{MI}^7 \quad D^7 \quad G^6 \quad (E^7) \quad \text{A}_{MI}^7 \quad D^7 \quad 3 \quad \text{G}_{MA}^7 \]

Gone with the wind, The gladness that filled my heart;

\[ \text{F}_{MI} \quad C_{MI} \quad \text{F}_{MI}^7 \quad B^7 \quad \text{G}_{MI}^{13} \quad C^7 \]

Just like a flame, love burned brightly then became an

\[ \text{F}_{MI}^7 \quad B^13 \quad 3 \quad \text{E}_{MA}^7 \quad (G_{MI}^7 \quad C^7) \]

empty smoke dream that has gone, Gone with the wind.
The Goodbye Look

Med. Caribbean Feel

A

E7

C bass

Bc

CMA7

F (omit 5)

The surf was easy on the day I came to stay.

On this quiet island in the bay,

I remember a line of women all in white,

the laughter and the steel bands at night.

1. All the Americans are gone except for two,

The embassy's been hard to reach,

There's been talk and lately a little action after dark behind the big casino on the beach.

The rules are changed, It's not the same,

It's all new players in a whole new ball game.

I know what happens, I read the book;

I believe I just got the goodbye look, (I believe I just got the goodbye look)

I believe I just got the goodbye look.

Won't you pour me a Cuban breeze, Gretchen?

2nd VERSE
Last night I dreamed of an old lover dressed in gray.
I've had this fever now since yesterday.
Wake up, darling, they're knocking, the Colonel's standing in the sun,
With his stupid face, the glasses and the gun.

(Continued on next page)

V. S.
The rules are changed,
It's not the same,

It's all new players in a whole new ball game.

I know a fellow with a motor launch for hire,

A skinny man with two-tone shoes,

they're arranging a small reception just for me,
I know what happens, I read the book;
I believe I just got the good-bye look, (I believe I just)
got the good-bye look, I believe I just got the good-bye look.
(I believe I just got the good-bye look.)

Recorded version has a longer intro. Lyrics in parentheses are sung by background vocalists. Synth. uses a marimba-like patch throughout.
Bass plays mostly whole notes for lst 8 bars of letters A, B & G and bars 19-24 of letters D & H.

Sample bass rhythm elsewhere: \[\begin{array}{c}
\text{1} & \text{2} & \text{3} & \text{4} & \text{5} & \text{6} & \text{7} & \text{8} \\
\text{1} & \text{2} & \text{3} & \text{4} & \text{5} & \text{6} & \text{7} & \text{8}
\end{array}\]

Bass one bar before letter B:
(Medium Funk) \( (J = 74) \)

1st x
add bs & dr.

A\(^{13}\)sus A\(^{13}\)(\(\#11\)) A\(^{13}\)sus A\(^{13}\)(\(\#11\)) A\(^{b13}\)sus G\(^{13}\)sus G\(^{13}\)(\(\#9\))

G\(^{13}\)sus G\(^{13}\)(\(\#11\)) A\(^{13}\)sus A\(^{13}\)(\(\#11\))

A\(^{13}\)sus A\(^{13}\)(\(\#11\)) A\(^{b13}\)sus

Play head twice
(2nd x in tempo)
Each soloist plays on A, B, vamps on C
After solos, D.C. al Coda

A\(^{13}\)sus is not played when repeating back to A.

(Trp. Solo)

A\(^{13}\)sus A\(^{13}\)(\(\#11\)) A\(^{13}\)sus A\(^{13}\)(\(\#11\)) A\(^{b13}\)sus G\(^{13}\)sus G\(^{13}\)(\(\#9\)) G\(^{13}\)sus G\(^{13}\)(\(\#11\)) A\(^{13}\)sus

Vamp & Solo till cue

Kicks hold for solos. Letters A & B are more subdued, letter C is funkier.
Solo on EEFG; After solos, D.C. al Coda.

alternate letter D:

Melody may be played one octave lower.
Haunted Ballroom  
Music by Victor Feldman  
Lyric by Milo Adamo

Hear 'em swing, see 'em sway to the songs of yester-day;  
Long ago so they say all the big bands used to play.

"String Of Pearls", "El-mer's Tune"  
"My Ro-mance", "Love In Bloom"  
Midnight at the Star-light Haunted Ball-room.

Gene Kru-pa beat-ing on the drums.  
And Tom- my Dor-sey play-ing the slide trom-bone.

Glenn Mil-ler put you in the mood with a song  
Satch-mo got up and blew on his horn.

Onemore song, Maes-tro please.  
Onemore waltz before we leave.

"Car-a-van", "Pa-per Moon"  
Midnight at the Star-light Haunted Ball-room

Solos in 4. Changes on 1 & 3 (not anticipated).
Solo on A; after solos play melody at A twice, take Coda 2nd x.

Sample bass line at letter A:

E₉ MA9(#11)
Here's That Rainy Day

Music by Jimmy Van Heusen
Lyric by Johnny Burke

A

\( \text{G} \text{M}_{7} \) \( \text{B}_{b} \text{7} \) \( \text{E}_{b} \text{M}_{7} \) \( \text{A}_{b} \text{M}_{7} \)

Maybe I should have saved those leftover dreams,

\( \text{A}_{M} \text{7}\text{(add 11)} \) \( \text{D}_{7} \) \( \text{G} \text{M}_{7} \) \( \text{D}_{M} \text{7} \) \( \text{G}_{7}(\text{iv}) \)

Funny but here's that rainy day;

\( \text{C}_{M} \text{7} \) \( \text{F}_{7} \) \( \text{B}_{b} \text{M}_{7} \) \( \text{E}_{M} \text{7} \)

Here's that rainy day they told me about, And I

\( \text{A}_{M} \text{7} \) \( \text{E}_{b} \text{9} \) \( \text{D}_{7} \)

laughed at the thought that it might turn out this way.

B

\( \text{G} \text{M}_{7} \) \( \text{B}_{b} \text{7} \) \( \text{E}_{b} \text{M}_{7} \) \( \text{A}_{b} \text{M}_{7} \)

Where is that worn out wish that I threw aside,

\( \text{A}_{M} \text{7}\text{(add 11)} \) \( \text{D}_{7} \) \( \text{G} \text{M}_{7} \) \( \text{D}_{M} \text{7} \) \( \text{G}_{7} \)

After it brought my lover near?

\( \text{C}_{M} \text{7} \) \( \text{A}_{M} \text{7} \) \( \text{D}_{13} \text{(C}_{13} \text{)} \) \( \text{B}_{M} \text{7} \) \( \text{E}_{M} \text{7} \)

Funny how love becomes a cold, rainy day,

\( \text{A}_{M} \text{7}\text{(add 11)} \) \( \text{D}_{7} \) \( \text{G}_{6} \) \( \text{E}_{M} \text{7} \) \( \text{A}_{M} \text{7} \) \( \text{D}_{7} \)

Funny that rainy day is here.

Bass line is played with some variation. Elec. pn. comp figure at Coda may be dispensed with for extended solos. Drums play lighter during intro, heavier starting at letter A.
Bass at letter D: (E₇sus)

Bass walks in 4 for head and solos. (Alternatively, bass may play pedal on 2 & 4 for first 6 bars of letters A & C during head).
Chords at letters A & C are for bass (during head, piano plays written notes only).
I Should Care

I should care, I should go a-round weeping,

Strange-ly e-nough I sleep well 'cept for a dream or two,

But, then, I count my sheep well, Fun-ny how sheep can lull you to sleep. So,

I should care, I should let it up-set me,

Maybe I won't find some-one as lo-vely as you, But

I should care and I do.

Alternate changes for first four bars of letters A & B:

*also played as a ballad

I Thought About You

Music by Jimmy Van Heusen
Lyric by Johnny Mercer

I took a trip on the train and I thought about you.

I passed a shadowy lane and I thought about you.

Two or three cars parked under the stars, a winding stream.

Moon shining down on some little town and with each beam, same old dream.

At every stop that we made, Oh, I thought about you.

But when I pulled down the shade, then I really felt blue,

I peeked through the crack and looked at the track, the one going back to you.

And what did I do? I thought about you.
If I Were A Bell

Frank Loesser
(As played by Miles Davis)

how do I feel, Ask me now that we're co-sy and cling-ing,

well sir, all I can say is if I were a bell I'd be ring-ing:

From the mo-ment we kissed to-night That's the way I've just got to be-have, Boy, if I were a lamp I'd light,

Or if I were a ban-ner I'd wave. Ask me

how do I feel, Lit-tle me with my qui-et up-bring-ing.

Well sir, all I can say is if I were a gate I'd be swing ing:

And if I were a watch I'd start pop pin' my spring.

Or if I were a bell I'd go Ding dong ding dong ding (solo break)--

Solo on form (AB); take Coda to end each solo.

(solo continues)

(Vamp till cue)

(I were a bell I'd go Ding dong ding dong ding.)

To A for more solos; after solos, D.S. al Coda (may omit first two lines of Coda if vocal is present)

Bass walks in 4 for solos (no kicks or breaks). Original melody has been slightly altered to conform to common practice. Last line of Coda is played by each soloist to cue end of vamp.
If You Never Come To Me

Music by Antonio Carlos Jobim
English Lyric by Ray Gilbert

There's no use of a moonlight glow.
Or the peaks where winter snows:
What's the use of the waves that will break in the cool of the evening?
What is the evening?
Without you it's nothing.

It may be you will never come.
If you never come to me:
What's the use of my wonderful dreams and why would they need me?
Where would they lead me?
Without you, to nowhere.

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In the hush of the evening, I'll rush to my first real romance, While my heart is young and eager and gay, I'll give my heart a way, I'll take romance.
I’m All Smiles

Music by Michael Leonard
Lyric by Herbert Martin

Med. Jazz Waltz

I’m all smiles, dar-lin’,
I’m all chills, dar-lin’,
You’d be too through,
But if you knew,
All of the smiles were for you,
Warm to the touch of you.

Rain hasn’t fallen for days now,
But rainbows are fillin’ the skies;
My heart must have painted those rainbows,
Shining before my eyes. Can’t you tell that

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I'm in love, darlin',
Deep and true,
With guess

who, darlin', Some-one I'd die for, beg, steal, or
lie for, Eat hum-ble pie for, Some-one to fly to the
sun, moon and sky for, Some-one to live for, to laugh with and
cry for, And that some-one is you.
I'm Old Fashioned

Music by Jerome Kern
Lyric by Johnny Mercer

A
\[\text{F}\,^6\, D_m\,^7\, G_m\,^7\, C^7\, F_m\,^7\, D_m\,^7\, G_m\,^7\, C^7}\]
I'm old fashioned, I love the moonlight, I love the old fashioned things.

\[\text{B}_{b\,^6}\, F\, F_m\,^7\, E_m\,^7(\,^b\,^5\,)\, A^7}\]

The sound of rain upon a window pane, the starry song that April sings.

B
\[\text{F}\,^6\, D_m\,^7\, G_m\,^7\, C^7\, F_m\,^7\, D_m\,^7\, B_m\,^7\, E^7}\]
This year's fancies are passing fancies, But sighing sighs, holding hands, These my heart under stands.

C
\[\text{F}\,^6\, D_m\,^7\, G_m\,^7\, C^7\, F_m\,^7\, D_m\,^7\, G_m\,^7\, C^7}\]
I'm old fashioned, but I don't mind it. That's how I want to be, As long as you agree to stay old fashioned with me.

\[\text{C_m}\,^7\, F^7\, B_m\,^7\, E^9(\,^b\,^9\,\#11\,)\, A_m\,^7\, D_m\,^7\, D_m\,^7\, C\, B_m\,^7(\,^b\,^5\,)\, B_m\,^6}\]

\[\text{A_m}\,^7\, D_m\,^7\, G_m\,^7\, C^7\, F^6\, (\,D_m\,^7\, G_m\,^7\, C^7\,)}\]

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Imagination

Music by Jimmy Van Heusen
Lyric by Johnny Burke

(Imagination is funny, it makes a cloudy day sunny.)

Imagination is crazy, your whole perspective gets hazy,

Starts you asking a daisy what to do, what to do.

Have you ever felt a gentle touch and then a kiss and then, and then

find it’s only your imagination again? Oh, well, imagination is silly, you go around willy-nilly,

For example, I go around wanting you, and yet I can’t imagine that you want me, too.

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THELONIOUS MONK & DIZZY GILLESPIE
In Walked Bud

Med. Swing

Thelonious Monk

F₆

F₆\textsuperscript{(MA 7)}

F₇

B₇

E₇

A₆

F₇

B₇

E₇

A₆

G₆\textsuperscript{(155)} C₇

2. Ab₆

F₇

D₇

(C₇\textsuperscript{(b9)})

F₇

D₇

C₇\textsuperscript{(155)}

Alternate countermelody, bars 3 & 4 and 7 & 8 of letter B:

Db₇

No chords during head (except at letter B). Tenor plays the A natural in bar 6 of letters A & C.
The Island

Music by Ivan Lins
& Vitor Martins
English Lyric by
Alan & Marilyn Bergman
(As sung by Mark Murphy)

Med. Latin

\[ J = 96 \]

\[ A_{m1}^9 \]

\[ D_{b}^{ma7} \]

\[ E_{b}^{C} C_{ma7}^7 \]

\[ D_{13} \]

Make be-lieve we’ve land-ed on a des-ert is-land,

\[ F_{ma7}^7/G \]

\[ G_{7(14)}^{sus} \]

\[ C_{ma9} \]

\[ F_{ma9}^9 \]

Bathe me in the wa-ters, warm me in the moon-light,

\[ B_{mi7}^{7(15)} \]

\[ E_{7(13)} \]

\[ B_{b}^{mi7} \]

\[ E_{9}^9 \]

Taste me with your kiss-es, find the se-cret plas-ces,

\[ A_{b}^{ma7} \]

\[ G_{mi7}^{7(15)} \]

\[ C_{7(13)}^{7(13)} \]

\[ F_{mi7} \]

\[ B_{b}^{9} \]

Touch me ’til I trem-ble, free my wings for fly-ing and

\[ E_{b}^{mi7} \]

\[ A_{b}^{9} \]

\[ A_{b}^{9} \]

\[ D_{b}^{ma9} \]

\[ F_{7(14)}^{7(14)} \]

\[ B_{mi7} \]

\[ G_{b}^{mi9} \]

catch me while I’m fall-ing. Keep your arms a-round me

\[ G_{mi7} \]

\[ C_{7(13)}^{7(13)} \]

\[ G_{b}^{ma7} \]

\[ C_{mi7(15)} \]

\[ F_{7(13)}^{7(13)} \]

like there’s no to-mor-row. Let me know you love me.

\[ B_{b}^{mi9} \]

\[ D_{ma7}^{7(13)} \]

\[ E_{b}^{9} \]

\[ E_{b}^{13} \]

On our lit-tle is-land, not a soul can see-us,

\[ G_{b}^{ma7} \]

\[ A_{b}^{7(14)} \]

\[ A_{b}^{7(14)}^{sus} \]

\[ D_{b}^{ma9} \]

\[ G_{b}^{ma9} \]

Show me how to love you, teach me how to please you.

\[ C_{mi7(15)} \]

\[ F_{7(14)}^{7(14)} \]

\[ B_{mi7} \]

\[ E_{9} \]

Lay your dreams be-side me, only stars will lis-ten.

Melodic rhythm is freely interpreted. Tune starts quietly and grows slowly louder throughout.
Tenor sounds one octave lower than written. Melody may be doubled by piano and guitar. Intro is from Hubert Laws' "Say It With Silence."
TEDDY WILSON, JO JONES & LESTER YOUNG (At recording session playback)
Jersey Bounce

(Bobby Plater
Tiny Bradshaw
Edward Johnson
(As played by Benny Goodman)

Med. Bounce
(Swing)

A

G7

G7

C9

F6

Ab7

Gm7

C13

F6

G7

Gm7

C9

F6

Db9

F6

B

F13

Eb13

Db13

C7

C7(#5)

C

F6

G7

Gm7

C9

F6

Db9

F6

Alternate bridge:

B

F13

Eb13

Db13

C7

etc.

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Joshua

(As played by Miles Davis)

Victor Feldman

Fast Swing

J = 240

(Intro)

(bs. only)

A

(add drums)

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

Dm7 D9sus

Dm9 Em9 Dm9 D9sus

Dm7 D9sus

Dm9 Em9 Dm9 D9sus

Dm9 Cm9

(bass)

BbM7 Cm9 Dm9

Dm9

ten. loco

Gm7 C7

BbM7 Cm9 Dm9

Dm9

ten. loco

FMA7 FM7 Bb7(#5)

Ebm7 Ebm7 Ab7(#5)

DbMA7

DbM7(9) CMA7(#11) BbM7(9#13)

F7

E7

Ab7(9)

DbM7

DbM7(9) CMA7(#11) BbM7(9#13)

F7

A7(#9)

(piano)

Tenor plays lower line of all two part writing.

Keep That Same Old Feeling
Wayne Henderson
(As played by The Crusaders)

Med. Funk
(sixteenths swing)
J = 100

Keep on,
...
Keep that same old feel-in,

Keep on,
...
Keep that same old feel-in,

Keep on,
...
Keep that same old feel-in,
Chord rhythms follow horns at bars 4 & 5 of letter B. Vocals under solos optional. Horns may play riff from letter A during Coda.
SARAH VAUGHN, ROBERTA FLACK & ARETHA FRANKLIN
Killing Me Softly With His Song

Music by Charles Fox
Lyric by Norman Gimbel
(As sung by Roberta Flack)

I heard he sang a good song,
I heard he had a style,
And so I came to see him to listen for a while.
And there he was this young boy, a stranger to my eyes,

Strumming my pain with his fingers,
Singing my life with his words.

Killing me softly with his song, Killing me softly with his song,
Telling my whole life with his words, Killing me softly

2nd VERSE
I felt all flushed with fever, embarrassed by the crowd,
I felt he found my letters and read each one out loud.
I prayed that he would finish but he just kept right on. (Strumming, etc.)

3rd VERSE
He sang as if he knew me, in all my dark despair.
And then he looked right through me as if I wasn’t there.
But he was there this stranger singing clear and strong. (Strumming, etc.)
Medium-Slow Samba

La Samba

Ray Obiedo
(As played by Andy Narell)

D9sus chords imply Dorian mode for soloing. Melody has stems up at letter C.

Solo on AB
(use 2nd ending each time).
After solos, D.C. al fine.
(Double-Time Feel)

D♭₁₃₅₅ (piano solo)

(Solos-Original Feel)

B♭₉₅(#₉) A₉₅ G₉₅ A₉₅

(2) (2)

A₁₃ B♭₁₃ C₁₃ F₉₅ D₉₅

F₉₅ D₉₅ F₉₅ (D♭₅₅)

(Double-Time Feel)

B♭₁₃ A₁₃ C₁₃ D₉₅ F₉₅ G₉₅ (break)

(etc.)

(Double-time feel)

Solo on EFGH After solos, D.C. al fine

(Vamp & fade on letter C)
(Double-Time Feel)

D

Bb13sus

D

Bb13sus

E

(Solos - Orig. Feel)

B♭7(9)

A♯sus

G♯sus

A♯sus

(2)

(2)

A13

Bb13

C13

F♯sus

D♯sus

F♯sus

D♯sus

F♯sus

(D♯sus)

(Double-Time Feel)

F

B♭13

A13

C13

D♯sus

B♭13

(Orig. Feel)

F♯sus

G♯sus

G

Db E♭ A B Db E♭ A

Db E♭ A B Db E♭ A

Db E♭ A B Db E♭ A

Db E♭ A B Db E♭ A

Db13sus (Double-Time Feel)

B♭13sus

Db13sus

B♭13sus

Solo on EFGH;
After solos, D.C. al fine
(Vamp & fade on letter C)
Lady Bird

Tadd Dameron
(As played by Miles Davis)

Fast Swing

J = 254

\[ \text{C}^\text{Ma7} \]

(trp. w/ ten. 8va h)

\[ \text{C}^\text{Ma7} \]

\[ \text{Bb}^\text{mi7} \]

\[ \text{E}^\text{b7} \]

\[ \text{A}^\text{bm7} \]

(on repeat) \[ \text{(B}^\text{bm7)} \]

\[ \text{D}^\text{mi7} \]

\[ \text{G}^\text{7} \]

\[ \text{C}^\text{Ma7} \]

\[ \text{E}^\text{b7} \]

\[ \text{A}^\text{bm7} \]

\[ \text{G}^\text{7(##5)} \]

Solo on form (A);
After solos, D.C. al Coda
(play head twice)

\[ \text{C}^\text{Ma7} \]

(trp. ten.)

(sample fills)

\[ \text{C}^\text{Ma7} \]

(of form (solo over second 8):

(trp. w/ ten. 8va h)

\[ \text{Bb}^\text{mi7} \]

\[ \text{E}^\text{b7} \]

\[ \text{A}^\text{bm7} \]

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Med-Up Swing 
Lady Bird (Alternate Version) 
(As played by Fats Navarro & Tadd Dameron)

Use chords in parentheses for solos; no kicks during solos.
(sample voicings)

(Solos)

(C)

Gsus

Ebma7/G

Aflat7/G

Gsus

(D)

Emi7

Fma7/E

(2)

(2)

Emi7

Solo on CCD; continue to E to end each solo.

(E)

Bmi11

Cma9(#5)

Bmi11

Ama9(add 13)

Bmi11

Cma9(#5)

Bmi11

Ama9(add 13)

(sample voicings)

Bass plays on beat 1 for the last 8 bars of letter B and also at letter E. Use G major scale on Gsus chord for solos.

Return to C for more solos; after solos, D.C. al fine.
Last Train From Overbrook

Med. Swing

\[ J = 148 \]

\(\text{Double-Time Feel}\)

Solo on [A]; after solos, D.C. al Coda

(altos)

\(A_{Mn}^9\)

(pns.)

\(D_{b13}\)

(dr.)

\(G_{b7}(\#9)\)

(bs.)

Head is played twice before solos, only once after. (Vamp, solo & fade)

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Chords in parentheses are used for solos.
Laurie

Medium Ballad

\[ J = 76 \]

\[ B^{b}_{7}A_{m7} \]

\[ E^{7}_{b9} \text{ sus } E^{7}_{b9} \text{ sus } A_{m} A_{m6} A_{m7} A_{m9} D^{7}_{b9} \]

\[ G_{m9}^{b} \text{ sus } C^{7}_{b9} \text{ sus } C_{m} C_{m6} C_{m7}^{b} C_{m9} F^{7}_{b9} \]

\[ F_{m9} \]

\[ B^{b}_{7}^{b_{9}} \text{ sus } E^{7}_{m9} \text{ sus } A^{7}_{b9}^{b_{9}} \]

1.

\[ D^{m7}_{m9} \]

\[ D^{b9}_{m9} \text{ sus } D^{b9}_{m9} \text{ sus } C^{9}_{m9} C^{9}_{m9} \]

2.

\[ G_{m11}^{b} \text{ sus } G_{m11}^{b} \text{ sus } A^{m11}_{m9} A^{m11}_{m9} B^{b}_{m11} B^{b}_{m11} \]

\[ B^{b}_{m11} C^{m11}_{m9} C^{m11}_{m9} C^{m11}_{m9} \]

\[ C^{m7}_{m9} \]

\[ F^{7}_{b9}^{b_{9}} \text{ sus } B^{b}_{m13}^{b} \text{ sus } A^{b}_{m13}^{b} \text{ sus } \text{ (Fine)} \]

\[ G^{b}_{13}^{b} \text{ sus } F^{13} \text{ sus } F^{13} \]

Melody is freely interpreted rhythmically.

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Medium Funk Ballad

Let Me Be The One

Angela Bofill
Rick Suchow
Alan Palanker

**A**
(tenor solo on D.C.)

1. Baby, listen to me please,

F₇⁹ G⁷(#₉) A₇ B₇ C

I've been dreamin' 'bout you ev-

ery night;

G₇ Ab D₇ Eb C F₇⁹ G⁷(#₉) A₇ B₇

Now that you are here with me,

F₇⁹ G⁷(#₉)

All I wanna do is hold you tight.

**B**

Now take me in your arms,

D₇ A₇(#₉) A₇ B₇ C G₇(#₉) B₇

I've waited for so long,

Let me be the one.

G₇(#₉) F₇sus

2nd VERSE
Baby, if you only knew
All the times I've loved you in my mind,
And if you let my dreams come true,
I promise you it's gonna feel alright.
Flute sounds one octave higher than written. Use chords in parentheses for solos.
Bass plays straight ahead samba at letter B for solos. Break in bar 16 of letter A is omitted for solos.

(fine) Solo on AAB; after solos play head (AABA) to fine.
**Like Someone In Love**

_Note: The sheet music is a musical notation of the song._

**Med. Swing**

Music by Jimmy Van Heusen  
Lyric by Johnny Burke

---

_Lately I find myself out gazing at stars,
Hearing guitars, like someone in love;_  

_Sometimes the things I do astound me,_  

_Mostly whenever you're around me._

_Bump into things, like someone in love;_  

_Each time I look at you I'm limp as a glove, And_  

_feeling like someone in love._

---

All changes get 2 beats each when 2 to the bar.
Medium Swing

Line For Lyons

Gerry Mulligan

A

G6 G7(b9) Cmi7 F7 Bm7 E7

Am7 D7 Gm7 E7 Am7 D7

1. G6 E7 Am7 D7  2. G6 (G7)

C

Cm7 Cmi7(b5) F7(b9) Bm7 Bm7 E7(b9)

Am7 Am7 D7(b9) Bm7 E7 Am7 D7

G6 G7(b9) Cm7 F7 Bm7 E7 Am7 D7

Gm7 E7 Am7 D7 G6 Am7 D7

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

G6 E7 Am7 D7 G6 E7 Am7 D7 Gm7

Head is in 2, solos are in 4. Sounds one octave lower than written.

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Little Sunflower

Medium Latin

\[ j = 132 \]

\[ D_{\text{mi}}^{7} \]

(sample bs line)

\[ D_{\text{mi}}^{7} \]

(trp.)

\[ 1. \quad 2. \]

\[ E_{\text{ma}}^{7} \]

\[ 1. \quad 2. \]

\[ D_{\text{ma}}^{7} \]

Solo on form (AABBCC);
After solos, D.S., play head to ending.

(Ending)

\[ D_{\text{mi}}^{7} \]

(Vamp, solo & fade)

Letter B may be played as a double-time feel samba.

A Little Tear

By the way, if you find a little tear, just a simple little tear, keep it, it belongs to me, don't you see?

Yes—ter-day, when you told me that you care, then it fell, I don't know where, far too thrilled to see. And in that tear you'll find a memory, one that means so much to me, in a tender moment we found a love to share.

So, my love, knowing you will understand, if you find it on your hand, keep it there, keep it there.

Keep it there.

(voice scats) Vamp & fade
Little Waltz

Ron Carter

Melody at A and C may also be played with this rhythm:
Long Ago & Far Away

Music by Jerome Kern
Lyric by Ira Gershwin

Fast Swing *

A

\[ F^6 D_{mi7} G_{mi7} C^7 F_{ma7} G_{mi7} C^7 \]

Long ago and far away, I dreamed a dream one day,
And now that dream is here beside me;
Long the skies were overcast, But now the clouds have passed:
you're here at last!

B

\[ F^6 D_{mi7} G_{mi7} C^7 F_{ma7} G_{mi7} C^7 \]

Chills run up and down my spine, A lad-din's lamp is mine,
The dream I dreamed was not denied me;

\[ F^6 G_{mi7} C^7 F^6 (D^7) G_{mi7} C^7 \]

just one look and then I knew that all I longed for long ago was you.

* also played as a ballad

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Love Came On Stealthy Fingers

Slow Ballad

Intro:

(A)

Fmaj7 Aminor7♭5 Aminor7♭5 D7♭9 Gmin7 C13♭9

came on stealthy fingers and took me by surprise, I

Fmaj7 Aminor7♭5 Aminor7♭5 D7♭9 Gmaj7 Ami♭9 D♭13 Gmaj7 Bm7

fell against my wishes, though I was wise, Oh so wise. For

Bbm7♯5 Eb7(alt) Abmaj9 Abmaj9 Db7(alt) Gbm7♭9

love to me was not a total stranger, I've seen it come and go and come again, I

Fmi7 B♭7(alt) Em7 C♯mi7 B♭mi7(add 11) Eb7♯5 Abmaj7 Gmi7 C13♭9

know the sweetness and I know the danger, and, oh yes, I know the pain. Love

(B)

Fmaj7 Aminor7♭5 Aminor7♭5 D7♭9 Gmin7 C13♭9

came, that old magician, and beat me at the game, Once

Fmaj7 Aminor7♭5 Aminor7♭5 D7♭9 Gmaj7 G♯mi7 Gmi7 C7 Dmi Dmi7/C

more I'm lost forever, I'll never be the same. But after all
what would life be like without it? Nothing's to be done about it, Might as well be happy while I
may; Love came on stealthy fingers and stole my heart away.
Love Dance

Music by Ivan Lins & Vitor Martins
English Lyric by Paul Williams
(As sung by Diane Schuur)

From too much talk to silent touch-es, Sweet touch-es,

We turned our hearts to love, then tried it, First time r-o-m-a-n-c-e,

There in the quiet, Love learns to
dance.

Old souls find new life in hearts that are list'ning like ours;
And old dreams find young wings in silence, in silence.

From too much talk to loving touches, Love touches

When pure emotion takes the moment, We take the chance,

Turn up the quiet, Love wants to
dance.

(bass)

(bass)

(molto rit.)

tenor solo

2nd VERSE
We loved, we slept, we left the lights on.
The night's gone, and morning finds us caught in Life's most sensible trance. Turn up the quiet, Love wants to dance.

Vamp, solo & fade

Melodic rhythm is freely interpreted.
Lush Life  
Billy Strayhorn  
(As played by John Coltrane)

Freely
A $D^b_6$ $C^b_9$ $D^b_7$ $C^b_9$

I used to visit all the very gay places, Those come what

$D^b_7$ $C^b_9$ $D^b_7$ $E^b_7$ $F^b_7$ $F^#_7$ $A^b_7$ $D^b_13(111)$

may places where one relaxes on the axis of the wheel of life to get the

$F^b_7$ $D^b_9(111)$ $D^b_7$ $D^b_13(111)$ $D^b_13(111)$ $D^b_7$ $F^b_7$

feel of life from jazz and cocktails. The girls I knew had sad and sul-len

$D^b_7$ $C^b_9$ $D^b_7$ $C^b_9$ $D^b_7$ $E^b_7$ $F^b_7$ $F^#_7$

gray faces. With distinguished traces that used to be there, you could see where they'd been

$A^b_7$ $D^b_7$ $F^b_7$ $D^b_9(111)$ $D^b_7$ $A^b_7$ $G^b_7(115)$ $C^b_7$

washed away by too many thru the day, twelve o'clock tales. Then

(Faster) $F^b_7$ $F^b_7$ $F^b_7$ $F^b_7$ $F^b_7$

you came along with your siren song to tempt me to madness.

$F^b_7$ $F^b_7$ $F^b_7$ $F^b_7$ $F^b_7$ $A^b_7$

I thought for a while that your poignant smile was tinged with the sadness of a great love for me.

(Ah! yes, I was wrong. again I was wrong.)

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Life is lonely again and only last year every-thing seemed so sure. Now
life is awful again, a trough-ful of hearts could only be a bore.

A week in Paris will ease the bite of it, All I care is to smile in spite of it.

I'll forget you, I will, while yet you are still burn-ing inside my brain.

Romance is mush stifling those who strive, I'll live a lush life in

some small dive, And there I'll be while I rot with the rest of

those whose lives are lonely too.

(Solo on CD; after solos, D.S. al Coda

Solos are in double-time feel swing,

(molto rit.)
Solo on form (AB); after solos, D.S. al Ending

(Vamp & solo till cue)

Changes in brackets above letter B are used for solos. Repeating piano figure is played throughout solos (with some variation).
Make Me A Memory
(Sad Samba)
Grover Washington, Jr.

Medium Bossa  \( \frac{1}{2} = 120 \)

\[
\text{(Intro)} \quad E_{MA}^9 \quad D^7(\#5) \quad G_{MI}^7 \quad (B_{Bo}^6)
\]

\[
(\text{gtr., sample solo}) \quad E_{MA}^9 \quad D^7(\#5) \quad G_{MI}^7
\]

\[
S \quad E_{MA}^9 \quad D^7(\#5) \quad G_{MI}^7 \quad (B_{Bo}^6)
\]

\[
(\text{gtr.}) \quad E_{MA}^9 \quad D^7(\#5) \quad G_{MI}^7
\]

\[
A \quad C_{MI}^7 \quad F^{13} \quad G_{MI}^7 \quad C^9
\]

\[
(\text{ten.}) \quad E^9 \quad D^7(\#5) \quad G_{MI}^7 \quad \text{[1.]} \quad G^{13} \quad D^7(\#5) \quad C_{MI}^7 \quad \text{[2.]} \quad G^{13} \quad G^7(\#5)
\]

\[
B \quad E_{MA}^7 \quad D^7(\#5) \quad G_{MI}^7 \quad F_{MI}^7 \quad E_{MA}^7 \quad D^7(\#5) \quad G_{MI}^7 \quad F_{MI}^7
\]

\[
E_{MA}^7 \quad D^7(\#5) \quad D_{MA}^9 \quad C_{MA}^9 \quad G_{MI}^{11}
\]

Solo on AAAABB

After solos, D.S., play head, vamp on letter B, solo and fade.

Guitar sounds one octave lower than written. Kicks do not hold for solos.
Fmi7 may be played on the 'and of 2' instead of the 'and of 3' during solos at letter B.
Play head twice before solos.

elec. piano solo on A, indef (take 1st ending each time).
On cue, take 2nd ending, play melody at B (with repeat) then vamp and fade on A (play melody twice, then solo).
Optional: take Coda on cue to end.
Alto phrasing follows trumpet.
The Midnight Sun

Music by Lionel Hampton
& Sonny Burke
Lyric by Johnny Mercer

Med.
Ballad

Cmaj7

F9(#11)

B7

Bbmaj7

E9(#11)

Cmaj7

Bbmaj7

Abmaj7

Db9(#11)

Cmaj7

Amaj7

Dmaj7

G7

Cmaj7

Amaj7

Fmaj7(b5)

B7

Emaj7

Amaj7

Dmaj7

Emaj7

Eb7(#11)

B7

Emaj7

Amaj7

Dmaj7

G7

Ebmaj7

Dmaj7

Bbmaj7

E9(#11)

Cmaj7

F9(#11)

B7

Bbmaj7

E9(#11)

Cmaj7

Amaj7

Dmaj7

G7

And

Each

clouds were like an a - la- bas - ter pal - ace ris - ing to a snow - y height,

mu - sic of the uni - ver - se a - round me, or was that a night - in - gale?

I could see the

then your arms mi - rac - u - lous - ly found me, sud - den - ly the sky turned pale,

star its own au - ro - ra bo - re - a - lis, sud - den - ly you held me tight,

I could see the

mid - night sun.

mid - night sun.

Was there such a night? It's a thrill I still don't quite be - lieve.

But

after you were gone there was still some star - dust on my sleeve.

The

flame of it may dwindle to an em - ber, and the stars for - get to shine.

And

we may see the mead - ow in De - cem - ber icy white and crys - tal - line.

But,

oh, my dar - ling al - ways I'll re - mem - ber when your lips were close to mine.

And I saw the

mid - night sun.

Chords in parentheses are optional.

The Midnight Sun Will Never Set

Quincy Jones
Henri Salvador

Medium Ballad

\[ A \]
\[ F_{ma}^{7} G_{mi}^{7} A_{mi}^{7} D_{7} G_{mi}^{7} A_{mi}^{7} B_{ma}^{7} C_{7} \]

\[ C_{mi}^{7} F_{7} B_{ma}^{7} E_{mi}^{7(p5)} A_{7} D_{mi}^{7} G_{7} C^{9}_{sus} \text{ break } \]

\[ F_{ma}^{7} G_{mi}^{7} A_{mi}^{7} D_{7} G_{mi}^{7} A_{mi}^{7} B_{ma}^{7} C_{7} \]

\[ C_{mi}^{7} F_{7} B_{ma}^{7} E_{mi}^{7(p5)} A_{7} D_{mi}^{7} G_{7} C^{9}_{sus} G^{b7} \]

\[ F^{6} \]

\[ B \]
\[ F_{mi}^{7} B^{b7} E_{ma}^{7} [E^{b7} A^{7}(\#5)] G_{mi}^{7} A^{b7} A_{mi}^{7} \]

\[ B_{mi}^{b} G^{b} E^{b7} D^{b7} C^{9}_{sus} \text{ break } \]

\[ C \]
\[ F_{ma}^{7} G_{mi}^{7} A_{mi}^{7} D_{7} G_{mi}^{7} A_{mi}^{7} B_{ma}^{7} C_{7} \]

\[ C_{mi}^{7} F_{7} B_{ma}^{7} E_{mi}^{7(p5)} A_{7} D_{mi}^{7} G_{7} C^{9}_{sus} G^{b7} F^{6} \]

Melody is played with straight eighths, but rhythm is interpreted somewhat.
Alternate changes in brackets.

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Letter C gets progressively louder and funkier.
Monk's Mood

Thelonious Monk

Anticipated chords at letter B are played on the beat for solos. Melody is upper line at letter B.
Written notes in bass clef are counter-melody. Bass plays written notes only where marked (4th & 5th bars of letters A & C, 4th bar of letter B).

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Monkey's Uncle

Medium Funk  F\textsubscript{mi}^{11}

\textbf{A}

\begin{align*}
\text{G}\textbf{b} & \rightarrow \text{fill} \\
\text{F}\textbf{b} & \\
\text{F}\text{mi}^{11}(b5) & \\
\text{G}\textbf{b} & \\
\text{F}\textbf{b} & \\
\text{F}\text{mi}^{11}(b5) & \\
\text{F}\text{mi}^{11} &
\end{align*}

\begin{align*}
\text{C}\text{b} & \rightarrow \\
\text{D}\text{b} & \\
\text{D}\text{b} & \\
\text{A}\text{b}_{\text{maj}}^{7} & \\
\text{E}\text{b}_{\text{add 9}} & \\
\text{C}\text{b} & \rightarrow \\
\text{D}\text{b} &
\end{align*}

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First 24 bars of letter A are written as 12 bars repeated in the keyboard and bass parts.
Solos on form (ABCD)
After solos, D.C. al Coda

Vamp & fade
Medium Funk

Monkey's Uncle (Keyboard)

D = 120

A
F_{mi}^{ll}

G_{b}^{bb} F_{b}

F_{mi}^{ll}(iv)

C_{bb} E_{b} D_{bb}

A_{b}^{ma7} E_{b}(add 9)

N.C. [C_{7(add)}] E_{b}

F_{mi}^{ll}

A_{b}^{ma7} E_{b}(add 9)

N.C. [C_{7(add)}] E_{b}

C
D_{b9}

Db_{13}(#11)

D_{b13_SUS}(b9)

E_{b} D_{c} A_{b}

A_{b}^{b9}

D
E_{b}^{ma7}

E_{b}^{mi7}

G_{b} A_{b}^{b} G_{b} B_{b} E_{b} E_{b}^{ma7}

E_{b}^{ma7}

E_{b}^{mi7}

G_{b} A_{b}^{b} G_{b} B_{b} E_{b} E_{b}^{ma7}

E_{b}^{ma7}

E_{b}^{mi7}

G_{b} A_{b}^{b} G_{b} B_{b} E_{b} E_{b}^{ma7}

B_{b} E_{b}

N.C. [C_{7(add)}] E_{b}

F_{mi}^{ll}

F_{mi}^{ll}

Solo on form (ABCD)

After solos, D.C. al Coda

Written comp figure at letter A is not used for solos. Bars 4 & 9 of letter B and bar 12 of letter D may be played as written during solos.
Moonlight In Vermont

Music by Karl Suessdorf
Lyric by John Blackburn

Med. Ballad

[Music notation with chords]

You and I and moonlight in Vermont.

(rit.)

Mornin’

Medium Funk Shuffle
(1/16 notes swing)

Did I tell you every thing is fine in my mind?

Seize me if I sing.

My heart has found its wings.

Searchin’ high and low,

And now at last I know.

D.C. (3rd verse)
al Coda One (Φ)
Mornin' Mr. Shoe Shine Man
Shine 'em bright in white and tan.
My Baby said she loves me and
Need I tell you that everything here
is just fine, in my mind.

3rd VERSE
Mornin' Mr. Golden Gate.
I should walk but I can't wait.
I can't wait to set it straight.
I was shakin' but now I am
Makin' it fine, Here in my mind.

Vamp, scat, and fade
(After 1st x, voice scats.)
Solo on form (AAB)

After solos, D.S. al Coda

Melody is played with some variation.
Tenor sounds one octave lower than written.
Note and chord on beat 4 of bar 5 of letter A may be played on the 'and of 4'.

(to 3 for next solo;
after solos, D.S. al fine)
Chords at letter B follow the rhythm of the melody.

*may also solo around F7 (F mixolydian scale)
My Attorney Bernie

Dave Frishberg

Med. Samba

\[\text{Gmi} \quad \text{Fmi}^9 \quad \text{Bb13} \quad \text{Ebm} \quad \text{D7(#9)}\]

\[\text{Gmi} \quad \text{Fmi}^9 \quad \text{Bb13} \quad \text{Ebm} \quad \text{D7(#9)}\]

\[\text{Gmi} \quad \text{Fmi}^9 \quad \text{Bb13} \quad \text{Ebm} \quad \text{D7(#9)}\]

pressed with my attorney Bernie, I'm in

G(add9) break-

D7(#9)

pressed with his influential friends; (pre., w/ bs. 8va)

Dm7(b5) /G

(clutch he can speed right to the scene; And if I'm)

Dm7(b5) /G

mine any guy who knows his stuff;

(C#7)

He's got

(Dr.) break-

C

Sure we

locked up in the jail with just one phone call for my bail,

locked up in the jail with just one phone call for my bail,

locked up in the jail with just one phone call for my bail,

locked up in the jail with just one phone call for my bail,

locked up in the jail with just one phone call for my bail,

locked up in the jail with just one phone call for my bail,

locked up in the jail with just one phone call for my bail,

locked up in the jail with just one phone call for my bail,

locked up in the jail with just one phone call for my bail,

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locked up in the jail with just one phone call for my bail,

locked up in the jail with just one phone call for my bail,

locked up in the jail with just one phone call for my bail,

locked up in the jail with just one phone call for my bail,

locked up in the jail with just one phone call for my bail,

locked up in the jail with just one phone call for my bail,

locked up in the jail with just one phone call for my bail,
My Romance

Music by Richard Rodgers
Lyric by Lorenz Hart

My romance doesn't have to have a moon in the sky,
My romance doesn't need a blue lagoon standing by;
No month of May, no twinkling stars,
Hide away, no soft guitars.

My romance doesn't need a castle rising in Spain,
Nor a dance to a constantly surprising refrain.
Wide awake I can make my most fantastic dreams come true;
My romance doesn't need a thing but you.
My Shining Hour

Music by Harold Arlen
Lyric by Johnny Mercer

This will be my shining hour,

C\text{MA}^7 \quad (A\text{MI}^7) \quad (D^9)

C\text{MA}^7 \quad (A\text{MI}^7) \quad D\text{MI}^7 \quad B\text{MI}^7(\flat 9) \quad E^7

Calm and happy and bright,

In my dreams, your face will flower

through the darkness of the night.

Like the lights of home before me,

Or an angel watching o'er me,

This will be my shining hour,

Till I'm with you again.
Nature Boy

There was a boy, a very strange enchanted boy, They say he wandered very far, very far, over land and sea; A little shy and sad of eye, But very wise was he. And then one day, One magical day he came my way, And as we spoke of many things, fools and kings, this he said to me: The greatest thing you'll ever learn is just to love and be loved in return.

7th bar of letters A & B were originally 2 bars each. Melody is straight eights, though rather freely interpreted rhythmically.

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*may be played rubato, in time, or as a bossa nova.
Nefertiti

Wayne Shorter
(As played by Miles Davis)

Tritone substitutions may be used for certain chords: $A_{b}^{13}(9/11) \rightarrow D_{7}(9/11)$
$E_{b}^{13}(9/11) \rightarrow A_{7}(9/11)$

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No solos; melody is repeated many times; fade on cue to end.
2ND Verse
I think I'll take the chance of a lifetime. And by the way, I'm falling for romance, girl, and I don't mind how much I cry
See I'm reaching for the sun (Angels sing). Love has just begun (Who would think) Two could turn to one.

Lyrics in parentheses are background vocals. (Continued on next page)
I'll be content in time. I'll be content, I'm gonna be content.

Vamp & fade on E

Sample bass lines:

(Intro) D6 G/C F13 EMI7 etc. A EbMA7 G7 etc.
C GMA7 EMI7 CM7 CMI7 DMI7 etc. D BbMA7 GMI7 EbMA7 EbMI7 FMI7 etc.
AL JARREAU
Never Make Your Move Too Soon

Music by Nesbert “Stix” Hooper
Lyric by Will Jennings
(As played by The Crusaders)

Med. Rock
J = 114
(Intro F7)

F7

(F7)

No comfort on the telephone,
Ran out and caught a midnight flight,
Thought a little love would make everything all right,
The landlord said you'd moved away and left me all of your bills to pay,

Look out, baby,
You might have made your move too soon.

Sing 2 verses, then solo on A;
After solos, D.S. (3rd verse) al Coda

F7

One thing they know:
I never make my move too soon,

(G7(13))

(F7)

One thing they know:
I never make my move too soon.


Ending may be played instrumentally (without vocal).
Melody is freely interpreted and varies with each verse.
Never Make Your Move Too Soon (Rhythm Section)

Med. Rock

Intro

(4x's)

F7

(bs)

F7

(bs)

Bb7

F7

G7(b9)

C7(#5)

F7

Head is played twice; then solos on [A]; after solos, D.S. al Coda.

2nd VERSE
You left me with a Keno card,
This life in Vegas sure ain't hard,
I ran it up to fifty grand,
Cashed in and held it in my hand,
That kind of word can get around
And make a lost love turn up found,
I hear you knockin' at my door
But you know you ain't livin' here no more,
It's too bad, baby, I think you made your move too soon.

3rd VERSE
I've been from Spain to Tokyo,
From Africa to Ohio,
I never try to make the news,
I'm just a man who plays the blues,
I take my loving everywhere,
I come back and they still care,
One love ahead, one love behind,
One in my arms and one on my mind,
One thing they know: I never make my move too soon.

Bass line varies somewhat for solos.
Played as a shuffle on Ernestine Anderson's LP of the same name. Bass & piano play shuffle instead of written line.
Nigerian Marketplace

Oscar Peterson

Medium Latin

Solo on form (AABBC)

after solos, D.S. al Fine

Use chords in brackets for solos at letter B.
Solos evolve into a funky boogaloo feel.
Nightlaker
Richie Beirach
(As played by John Abercrombie)

Med. Swing 6/4
\( \frac{j=124}{\text{gtr. & pn.)}} \)

\( D_m \text{, } F_m \text{, } A^b \)

\( D_m^7 \text{(#11)} \)

\( D_7 \text{, } E_7 \)

\( D/E_b \text{, } D^7/E_b \text{, } F^7 \)

(Ending)

Chord in parenthesis is alternate change.

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(Solos)

B

$A_{mi}^7$

\[ C_{mi}^7 (F^{13}) \]

$B^b_{ma}^7$

\[ B^b_{mi}^7 E^b^7 A^b_{ma}^7 A^b_{mi}^7 D^b^7 \]

$G^b_{ma}^7$

\[ (G^mi^7 C^7) \]

\[ (G^b7^{(#11)}) \]

$F_{ma}^7$

\[ E^7^{(#9)} \]

After solos, continue to C

C

$A_{mi}^7$

\[ (alto, w/ ten. & trb. 8va b.) \]

$C_{mi}^7$

\[ (alto) \]

\[ B^b_{ma}^7 \]

\[ (ten. & trb. 8va b.) \]

break

\[ A^b_{ma}^7 \]

break

$G^b_{ma}^7$

break

$F_{ma}^7$

\[ E^7^{(#9)} \]

\[ E^7^{(#9)} \]

Play head (Al) twice, then D.C. al fine
Fast Samba/Funk

F\textsuperscript{7}sus (piano fills lightly)

\( \text{F}_{7}\text{sus} \) (ten.)

\( \text{F}_{7}\text{sus} \) (trp. w/ ten.

\( \text{F}_{7}\text{sus} \) break

\( \text{F}_{7}\text{sus} \) (Half-Time Feel)

\( \text{B}_{b}\text{sus}(b9) \) (trp. w/ ten.)

\( \text{F}_{7}\text{sus} \) (trp. w/ ten.)

(As played by The Brecker Bros.)

Horn parts at letters A & C are all played one octave lower than written.

To D for more solos; After solos, D.S. al Coda.
Nothing Personal

Don Grolnick
(As played by Michael Brecker)

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No chords on Gmi sections during head. Chords in parentheses are for solos (optional). Bass plays written line for first chorus of each solo, then walks in 4 for subsequent choruses. Head is played twice before and after solos. Indeterminate pitches (bars 8, 11, & 16 of letter A) are accompanied by drum and piano punches.
Off Minor

Thelonious Monk

Med. Swing (Intro)

(Gm1) (Bb13sus)

(solo pn.)

Gm1 C#7 F#7 Bm7 Bb7 Em7 D7

(add bs. & dr.)

(sax)

Gm1

(bn.)

(bs. walks)

Dbm7 D7 Bbm7 Eb7(E5) (Bm7 E F E) E13(E4)

(pn.)

Em7 A9sus A7 D13(E5)

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No kicks during solos. Bass and drums may play on D.C. al fine. First notes of letters A & C may be anticipated by an eighth note each time. Chords in parentheses are not played by piano during head.
Oléo

Sonny Rollins
(As played by Miles Davis)

Solo on form (AABC)
(“Rhythm Changes”)
Once I Loved

Med.-Slow Bossa Nova

Music by Antonio Carlos Jobim
English Lyric by Ray Gilbert

Once    I loved,
Then    one day,
And I
From my
gave so much love to this love, You were the world to me;
in finite sadness you came and brought me love again;

Once    I cried
Now    I know
at the
that no
thought I was foolish and proud and let you say good-bye.

let you go, I will hold you close. Make you stay;

Because love is the saddest thing when it

goes away,

Because love is the saddest

thing when it goes away.
(alto fills)

(on cue - keep building)

(2nd x: alto plays melody)

(bass)

(Vamp & build till cue)

Bass lines at Intro and Coda played with variation.
Electric piano plays one chord per beat throughout head (except where otherwise marked).

(bass overdub at Coda (starts 3rd x of indef. vamp))
One For My Baby
(And One More For The Road)

Music by Harold Arlen
Lyric by Johnny Mercer

Medium Ballad

A

\[ E_{b}M_{7} \quad B_{b}M_{7} \quad E_{b}M_{7} \quad F_{M_{7}} B_{b}7 \quad E_{b}M_{7} \quad (F_{M_{7}}) \]

It's quarter to three, There's no one in the place except you and me.

\[ E_{b}M_{7} B_{b}M_{7} \quad E_{b}M_{7} \quad (F_{M_{7}} B_{b}7) \quad E_{b}M_{7} \quad F_{M_{7}} B_{b}7 \]

So set 'em up, Joe, I've got a little story you oughta know,

\[ E_{b}M_{7} B_{b}M_{7} \quad B_{b}M_{7} \quad E_{b}7 \quad A_{b}M_{7} G_{b}M_{7} \]

We're drinking, my friend, to the end of a brief episode.

\[ (G_{7}^{(5)}) \quad C_{7}^{(9)} \quad F_{M_{7}} G_{M_{7}} A_{b}6 B_{b}SUS E_{b}6 \quad A_{M_{7}}^{(9)} D_{7} \]

Make it one for my baby and one more for the road.

B

\[ G_{M_{7}} D_{M_{7}}^{(A_{M_{7}})} \quad G_{M_{7}} A_{M_{7}} D_{7} \quad G_{M_{7}} D_{M_{7}}^{(A_{M_{7}})} \]

got the routine, so drop another nickel in the machine.

\[ G_{M_{7}} D_{M_{7}}^{(A_{M_{7}} D_{7})} \quad G_{M_{7}} D_{M_{7}}^{(A_{M_{7}})} \quad G_{M_{7}} A_{M_{7}} D_{7} \]

I'm feelin' so bad, I wish you'd make the music dreamy and sad.

\[ G_{M_{7}} D_{M_{7}}^{(D_{M_{7}})} \quad D_{M_{7}} G_{7} \quad C_{M_{7}} B_{b}M_{7}^{(D_{M_{7}})} \]

Could tell you a lot,

\[ (B_{7}^{(5)}) \quad E_{7}^{(9)} \]

But you've got to be true to your code.

\[ C_{M_{7}} F^{13} \quad G_{M_{7}} A_{M_{7}}^{(9)} G_{M_{7}} \]

Make it
B\(^7\#5\) E\(^7\#4\) A\(m\)\(^7\) B\(m\)\(^7\) C\(^6\) D\(^q\)\(s\)\(s\)\(u\)\(s\)\(u\)\(s\)\(s\) G\(^6\) D\(m\)\(^7\) G\(^7\)

one for my ba-b-y and one more for the road. You’d

C\(^9\)\(s\)\(us\) Sus C\(^9\)
never know it, But bud-dy, I’m a kind of po-et and I’ve

B\(^7\#5\) E\(^7\) A\(^7\) D\(^q\)\(s\)\(u\)\(s\)\(u\)\(s\)\(s\) G\(^6\) G\(^7\)

got-ta lot-ta things to say; And when I’m gloom-y you

C\(^9\)\(s\)\(us\) Sus C\(^9\)

sim-ply got-ta lis-ten to me un-til it’s talked a-way. Well,

G\(m\)\(^7\) A\(m\)\(^7\) D\(^7\) G\(m\)\(^7\) A\(m\)\(^7\) D\(^7\)

that’s how it goes. And joe, I know you’re get-ting anx-i-ous to close,

G\(^7\)\(m\)\(^7\) D\(^m\)\(^7\) G\(^7\)

So, thanks for the cheer, I hope you didn’t mind my

G\(^7\)\(m\)\(^7\) D\(^m\)\(^7\) G\(^7\)

bend-ing your ear, This torch that I’ve found

B\(^7\#5\) E\(^7\#4\) A\(m\)\(^7\) B\(m\)\(^7\) A\(m\)\(^7\) G\(^m\)\(^7\)

must be drowned or it soon might ex-plode. Make it

B\(^7\#5\) E\(^7\#4\) A\(m\)\(^7\) B\(m\)\(^7\) A\(m\)\(^7\) C\(^6\) D\(^q\)\(s\)\(u\)\(s\)\(u\)\(s\)\(s\) B\(^7\#5\) B\(^7\) E\(^7\#4\) A\(^7\)

one for my ba-b-y and one more for the road, That

D\(^13\)\(u\)\(s\)\(u\)\(s\) D\(^13\) G\(^6\) (F\(^9\) B\(^b\)\(^13\) )

long, long road.

At letter C, Gm\(^11\) may be substituted for C\(^9\)\(s\)us. Alternate changes (in parentheses) are played on beat 3 (or beats 3 & 4) of the bars in which they appear.
Out Of This World

Music by Harold Arlen
Lyric by Johnny Mercer

Med. Latin*  A  BbM7/ Eb  EbM7  2  Eb7  EbM7

You're clear  out of this world,  When

BbM7/Eb  EbM7  Eb7  Eb7

I'm  looking at you  I

EbM7  EbM7  AbM7  Ab7

hear,  out of this world,  The

Eb6  E07  Fm7  Bb7(#5)

music that no mortal ever knew...  You're

BbM7/Eb  EbM7  Eb7  EbM7

right  out of a book,  The

BbM7/Eb  EbM7  Eb7  Eb7

fairy tale I read when I was so high,  No

EbM7  EbM7  AbM7  Ab7

armored knight  out of a book  Was

Eb6  E07  Fm7  Bb7

more enchanted by a Lorelei  Than

Eb6  (Ab7  G7 )

I.  After

*may also be played as Med. Swing; or letter C and solos may swing.

wait-ing so long for the right time,
reaching so long for a star,
once, from the long and lone-ly night-time
spit after
Here you are.
out of this world.
so we were through,
let me fly out of this world
spend the next e-ter-ni-ty or two with
you...

Last 2 bars of letter C may be omitted.
Solo on form (AABC);
After solos, D.S. al Coda.

Cresc.

Solos swing; omit kicks for solos.

Sample bass line
at (head):

'D mi' may be played as any D chord from the D dorian scale (D m7, D mi11, D7sus, etc.)
Bass plays one note per chord change for most of letters A and B during head, walks in 3 for solos.
This is a shortened arrangement of the recorded version. On the recording, the solo section consists of the 1st 8 bars of letter A, followed by all of letter C.
Med. Latin/Funk

Partido Alto (Bass)

\( j = 172 \)

\( G_{mi}^{11} \)

\( (5x5) \)

\( G_{mi}^{11} \)

\( A \)

\( G_{mi}^{11} \)

\( (2) \)

\( (2) \)

\( (2) \)

\( (2) \)

\( (2) \)

\( (2) \)

\( (2) \)

\( E_{b/d} \)

\( C_{mi}^{7} \)

\( B_{mi}^{7} \)

\( A_{mi}^{7} \) (add 11)

\( D_{9}^{sus} D_{7}^{(5)} \)

\( G_{mi}^{11} \)

\( G_{mi}^{11} \)

\( E_{b/d} \)

\( C_{mi}^{7} \)

\( B_{mi}^{7} \)

\( D_{9}^{sus} \)

\( D_{9}^{sus} D_{7}^{(5)} \)

\( G_{mi}^{11} \)

\( G_{mi}^{11} \)

\( (sample fill) \)
Head is played twice before and after solos.
Piano plays rhythmic figures above the melody first time through, those underneath on the repeat (same changes).
Tenor sounds one octave lower than written.
Drums play same rhythm as melody during head (except during breaks); solos are straight ahead.
Quarter note rest in bar 11 of letter A is observed by drums.
A country dance was being held in a garden, I felt a bump and heard an

"Oh, beg your pardon," Suddenly I saw polka-dots and moonbeams all around a pug-nosed dream. The music started and was I the perplexed one

I held my breath and said, "May I have the next one?" In my frightened arms polka-dots and moonbeams sparkled on a pug-nosed dream. There were questions in the eyes of other dancers as we floated over the floor; There were questions, but my heart knew all the answers, And perhaps a few things more. Now in a cottage built of lilacs and laughter,
I know the meaning of the words "ever after" And I'll always see polka-dots and moonbeams when I kiss the pug-nosed dream.

Alternate changes, bars 3-4 & 11-12 of A and bars 11-12 of B:

$F_{MA^7}$ $D_{MI^7}$ $A_{MI^7}$ $G_{MI^7}$ $E_{MI^7{(b5)}A^7}$ $D_{MI}$ $(D_{b9})$ $B_{bMI^9/D^b}$

$F/C$ $A_{MI^7}$ $A_{bMI^7}$ $G_{MI^7}$ $C^7$ $F^6$ $(G_{MI^7} C^7)$
Portrait Of Tracy

Jaco Pastorius

\( \text{(Freely)} \)

\( \text{(solo elec. bass)} \)

\( \text{Medium Straight \( \frac{3}{8} \)'s} \)

\( j = 100 \)

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Sounds one octave lower than written. All notes are harmonics on the bass, except those notes below third space E in the bass clef. (D#s are produced by fretting D# and playing the harmonic up a 4th on the same string).
(Solos) Med. Ballad J = 69

E 7
G9 MA7 D F# MA7 FMA13 EM11 DMI11 G9 CMA9

E#MA9(#11) D#MA9(#11) GMA7 D F# FMI7(#9) BB7(#9) EM#MA7

A13 A7(#9 #5) DMA9 G13(#11) B(add #11) F F# BM#MA7(#5)

(Swing (in 2))

E7(alter.)

A13sus A7(#9) DMA11 A C# DMI11 C

BMI11(#5) E13(#9) (E7(#9 #5)) AMI11 D7(#5)

GMI11(#5) D#9(#11) C13(#9) FSUS FSUS AM9 E

GMI11(#5) C7(#5) FMI11 B#MI11 FA B#MI11 A

GMI11(#5) C7(#5) FMI11 B#7(#9) EMI11(#5) AMI7 D7

(in 4)

GMA7

DF# FMA13 EM11 DMI11 G9 CMA9

E#MA9(#11) D#MA9(#11) GMA7 D F# FMI7(#9) BB7(#9) EM#MA7

B13(#11) EM11 A13 D9sus G9 C6 G AMI7 D7

Letters F & G may also be swung in 4.

Solo on EFGH; After solos, D.C. al fine.
P.Y.T. (Pretty Young Thing)  

Quincy Jones  
James Ingram  
(As sung by Michael Jackson)

Med. Funk/Rock  
A\^ \(\text{bass}\)

\[\text{Bm7} \quad \text{Where did you come from, lady? And goh, won't you take me there? Right away, won't you baby?}\]

\[\text{Bm7} \quad \text{Tender o ni you've got to be, spark my nature, sugar, fly with me. Don't you know now}\]

\[\text{Gm7 Bm7 A/B} \quad \text{is the perfect time. We can make it right, hit the city lights. Then tonight}\]

\[\text{Gm7 E/F# F7} \quad \text{Let me take you to the max. I want to ease the love in pain.}\]

\[\text{Bm7} \quad \text{love you. (F.Y.T.) Pretty young thing. You need some love in (T.L.C.), tender}\]

lovin' care, and I'll take you there.

B7

I want to (anywhere you wanna go)

D.C. al Coda
(take Coda on repeat of B7)

Pretty young things, repeat after me. Sing na na na na.

Na na na na. (Na na na na) Sing na na na na.

2nd VERSE

Nothing can stop this burnin' desire to be with you. Cool my fire yearnin', honey, come set me free.

Don't you know now is the perfect time, We can dim the lights just to make it right.

In the night, hit the lovin' spot, I'll give you all that I've got.  

D.S., vamp & fade on B7

(Use first ending only)
Rapture

Harold Land

Medium Latin

$J=122\quad N.C.$

(bs. w/ pn. 8va b.)

(N.C.)

(add drums)

(trp. ten.)

F(add 9) E7sus C7 Dm7

(bs.)

(Fm7)

(A7)

D7 G7 C7

(Fm7)

(trp. ten.)

Fm7

Bb13

Fm7

C7

Cm7

C7

Cm7

N.C.

(bs. w/ pn. 8va b.) (light drums)

(2)

(Vamp & fade)

Trumpet (upper line) plays melody throughout. Chords in parentheses are used for solos. Bass dispenses with written line during solos. Drums play on the bell of cymbal on beats 2 and 4 during letter A (head only). ©1977 Harold Land. Used By Permission.
River People

Jaco Pastorius

(As played by Weather Report)

Medium Funk

\[ J=104 \]

\[ G_{Maj}^{13} \]

(handclaps on 2 & 4 throughout)

\[ G_{Maj}^{13} \]

(synth.)

\[ F_{Maj/E}^{15} \]

\[ D_{Maj/A} \]

\[ C_{Maj/A} \]

\[ G_{Maj}^{9} \]

\[ A_{Maj/E} \]

\[ F_{Maj}^{11} \]

\[ B_{B}^{9} \] (add 13)

(BF)

(synth. w/ sop, behind solo)

\[ F_{13}^{15} \] (comp. figure)

(solo continues)

Chords are played on synth. Chord voicings are very dense. Comping is very sparse at letter B.

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Medium Funk

River People (Bass)

\[ j = 104 \]  \( G_{maj}^{13} \)

\( G_{maj}^{13} \)

\( D_{maj}^{7} / A \)  \( G_{mi}^{9} \)  \( B_{maj}^{13} / E \)

\( B_{maj}^{13} / E \)

\( F_{maj}^{13} / E \)

\( F_{maj}^{13} / E \)

\( A_{maj}^{13} / E \)

\( A_{maj}^{13} / E \)

\( 2. A_{maj}^{13} / E \)  \( D_{maj}^{7} / A \)  \( G_{mi}^{9} \)  \( F_{mi}^{11} \)

\( F_{mi}^{11} \)
Solo on form (AABC);
After solos, D.S. al Coda.

Tenor sounds one octave lower than written throughout.
Solo on form (AABC).
After solos, D.S. al Coda.

Melody is played with straight eighths.
Rush Hour

Russell Ferrante
Robben Ford
(As played by The Yellowjackets)

Med.- Up Funk
J = 122

\( \text{Emi}^7 \text{E}^\#6 \text{G}^7 \text{C}^\#_{13} \text{sus} \quad \text{D}^\#_{9} \text{sus} \quad \text{C}^\#_{13} \text{sus} \quad \text{D}^\#_{9} \text{sus} \quad \text{C}^\#_{13} \text{sus} \quad \text{A}_{\text{MA7}}(\#5) \)
Solo on form (AABB); After solos, D.S. al Coda.

(gtr, 8va b)

(Alternate for solos)

Sample bass line at for solos:
Medium Straight \( \frac{3}{4} \)s

\[ j = 100 \]

\text{Safari}

Michael Brecker
(As played by Steps Ahead)

\[ \text{TACET} \]

\[ (1^{\text{st}} \times: \text{sop. 1 only}) \]
\[ (2^{\text{nd}} \times: \text{add ten.}) \]

\[ \text{(2nd x: add sop. 2)} \]
\[ \text{(3x's) TACET} \]

\[ \text{tacet 1}\text{st x} \]

\[ (4x's) \]

\[ \text{(tacet 2 2nd x only)} \]

\[ (\text{ten. w/synth}) \]

\[ (2^{\text{nd}} x: \text{add upper part, synth.}) \]

\[ (4x3) \]

\[ \text{Solos} \]

\[ \text{C}_{\text{mi}}^7 \]

\[ \text{C}_{\text{mi}}^7 \]

\[ \text{F} \]

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

\[ \text{F}_{\text{mi}}^{11} \]

\[ \text{F}_{\text{c}} \]

\[ \text{F}_{\text{mi}}^{7(9)} \]

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

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

\[ \text{F}_{\text{mi}}^{7(9)} \]

\[ \text{D}_{\text{mi}}^{9} \]

\[ \text{B}_{\text{mi}}^{7} \]

\[ \text{C}_{\text{mi}}^{7(9)} \]

\[ \text{C}_{\text{mi}}^{7(9)} \text{ Solo on DEF} \]

\[ \text{(with repeats as marked)} \]

\[ \text{Tacet 3rd x} \]

\[ \text{Take Coda during last solo to end;} \]

\[ \text{C}_{\text{mi}}^{7(9)} \]

\[ \text{Vamp, Solo & Fade} \]

Medium Straight 8's

\[ j = 100 \]

\[ \text{Safari (Bass)} \]

\[ \text{Letters C & F build dynamically.} \]

Solos on DEF (with repeats as marked)
take Coda during last solo to end

Vamp & fade
Medium Straight 3/8's

(Synths.)

Intro: (Cm7/F)

(2) (3x3)

A

(Cm7/F)

(2) (3x3)

(play lower notes on repeat only)

B

C7/F

Cm7(F)

B/F

Fm11

C

C7/G

F7(b9)

D6

Fm7(b5)

A/C

F9/A

Bm7

Dm/F#

(Solos)

D

Cm7/F

(2) (4x3)

Letters C and F build dynamically.
Synth. line (chime) played
3rd & 4th x's at E and
5th & 6th x's at F:

Solos on DEF
(with repeats as marked);
Take Coda during last solo to end.

Vamp & fade
Sandu

Clifford Brown

Medium Swing

N.C., 138

(trp, w/ ten. 8va)

Eb7

A7

Eb7

A7

C7

Bb Pedal

Eb6

C7

(FM7)

Eb7

B7

Eb6

Gm7

C7

FM7

B7

Eb6

C7

FM7

Bb7

after solos, D.C. al Coda

(play head twice before taking Coda)

Trumpet plays melody (upper part) throughout.

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Satin Doll

Med. Swing

(Sample bass line)

A

\[\text{Dm7} \quad \text{G7} \quad \text{Dm7} \quad \text{G7} \quad \text{Em7} \quad \text{A7} \quad \text{Em7} \quad \text{A7}\]

Cigarette holder which wigs me, over her shoulder, she digs me.

Out cat-tin', that Sat-in Doll.

\[\text{Dm7} \quad \text{G7} \quad \text{Dm7} \quad \text{G7} \quad \text{Em7} \quad \text{A7} \quad \text{Em7} \quad \text{A7}\]

Baby shall we go out skip-pin', Care-ful, a-mi-go, you're flip-pin',

Speaks Lat-in, that Sat-in Doll. She's no-body's fool, so I'm play-ing it cool as can be,

I'll give it a whirl but I ain't for no girl catch-ing me.

\[\text{Gm7} \quad \text{C7} \quad \text{Gm7} \quad \text{C7} \quad \text{Fm7}\]

Switch-e-roo-ney.

C

\[\text{Dm7} \quad \text{G7} \quad \text{Dm7} \quad \text{G7} \quad \text{Em7} \quad \text{A7} \quad \text{Em7} \quad \text{A7}\]

Telephone numbers, well, you know, Do-ing my rhum-bas with u-no,

\[\text{Dm7} \quad \text{G7} \quad \text{Dm7} \quad \text{G7} \quad \text{Em7} \quad \text{A7} \quad \text{Em7} \quad \text{A7}\]

And that 'n' my Sat-in Doll.

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

Am7(b5) may be played as Am7.
Bass plays in 2 for letters A and C of the head, walks in 4 for letter B and for solos.

Save Your Love For Me  
Buddy Johnson  
(As played by Cannonball Adderley & Nancy Wilson)

Med. Ballad  
$J = 60$

\[ \text{Wish I knew why I'm so in love with you, no one else in this world will do, Dar-lin' please save your love for me.} \]

\[ \text{Run a way, if I were wise I'd run a-way, But like a fool in love I stay and pray you'll save your love for me. I can feel it even when you're not here, can't conceal it, I really love you, my dear And though I know no good can come from lov-in' you, I can't do a thing, I'm so in love with you. (So dar-lin')} \]

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Help me please, have mercy on a fool like me, I know I'm lost but
still I plead, Dar-lin', please save your love for me.

me. You may have fun with the crowd, but for crying out loud,

Dar-lin', please save your love for me.

(molto rit.) (a tempo)

Recording is one chorus only (Coda taken first time). Melody as written uses straight eighths, but is freely interpreted.
Search For Peace

McCoy Tyner

Medium Ballad

A: Ami7(B5) D7(alter) Fmi7(G9) Fmi7 G9 Ami7(B5) D7(alter) Fmi7(G9) Fmi7 G9

Gmi7(add11) C7(B9) Fmi7 A7(Bb) B7 E7mi7 G7mi7 A7 Cmi7 E7sus4 E7

(bass: straight 16's)

Gmi9 Abmi7(B5) Gmi9 Abmi7(B5) Gmi9 Abmi7(B5) Fmi7 G13

Ami7(B5) D7(alter) Fmi7(G9) Fmi7 G9 Ami7(B5) D7(alter) Fmi7(G9) Fmi7 G9

Gmi7(add11) C7(B9) Fmi7 A7(Bb) B7 E7mi7 Gmi7 A7 Cmi7 E7sus4 E7

Solo on form (AABC);
After solos, D.C. al Coda (no repeat)

Chords in parentheses not used during solos.

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Self Portrait In Three Colors

Medium Swing Ballad

Charles Mingus

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No solos on recording (3x's only).
Med. Samba (Intro)

(G6 F6%9 G6 F6%9) (4x's) (G6 F6%9 G6 F6%9)
(bass tacet) (pn.)

(G6 F6%9 G6 F6%9 G6)

(G6 F6%9 N.C.)
(add) (gtr. fills) (pn., ten. doubles bottom line)

(Cm7 C6 F9 Cm7 C6 F9 Cm7 C6 F9)
(bass)

(Cm7 Fm7 Cm7 Fm7 Cm7 Fm7)

1. Fool screams, "No more." He grabs his shirt and hits the door. What she needs from him he ignores, It's a bore, oh it's a bore, oh it's a bore, oh it's a bore, oh it's a bore, oh it's a bore, oh it's a bore, oh it's a bore. Blast the radio, The hits just come and go. Black out what he knows that he has blown, That he has blown.

(Abm7 Bb Ebm7 Gbm7 Ab Dbm7)

(Abm7 Bb Ebm7)

(Bm7)

(Gm7)

(Fm7 E7(#9) Am7)

(Gm7 C9sus Fm7)

(Fm7 G9sus Cm7)

He can shake the blues, but you know he still can get confused. It seems like such a waste, 'cause he can't shake her, shake.
C7sus C9 Fma7 E7(#9) Fma7 C7sus Am7 Am7sus Cm7 C6 C7sus F7 G9 Cm7 C6 C7sus F7 G9 Cm7 C6 C7sus F7 G9

her, He can shake his tail, but you know his moves are getting stale. He's on the make, but oh, his heart can't fake, He can't shake her, shake her, He can't shake her, No, he can't shake her.

(sample scat)————(scat)——————

Cm7 G9 sus

shakes her, shakes her, He can't

Solo on form (AAB);
After solos, P.S. al Coda
(sing 3rd & 4th verses)

bars 5-8 of A for 2nd verse:

bars 5-8 of A for 3rd verse:

bars 5-8 of A for 4th verse:

Piano lick at 8 before letter A is repeated the last 8 bars of letter B.

2nd VERSE
The night hangs its head
As the fool crawls into bed,
Still his hungry heart begs to be fed.
All the words she once, that she said, that she said,
So then he grabs his Chevrolet
In one more attempt to get away
But thoughts of all the crimes of passion lay,
Lay in his way.

3rd VERSE
Romance falls like rain
But all the motives are insane
Every time that he plays the game he feels the pain.
He feels the pain, who is to blame, who is to blame, who is to blame?
And then he finds a joint that's jive,
Guys are spinning girls like 45's,
All of the live bait sinks for his lines,
They are so high.

4th VERSE
He knows he is beat
As his heart puts on the heat,
Don't fit his feet, now he can see, now he can really see, now he can
Tell him where's a telephone,
He can beg to let the fool come home,
He tells her that his life's a drag alone,
Can't be alone.
Solo on form (ABC);
After solos, D.S., play head,
then D.C. al fine.
Solo on ABCD; after solos, D.C. al Coda
Skylark

Music by Hoagy Carmichael
Lyric by Johnny Mercer

Med. Ballad

Sky-lark, Have you anything to say to me? Won't you tell me where my love can be?

Is there a meadow in the mist where someone's waiting to be kissed?

Sky-lark, Have you seen a valley green with spring where my heart can go a journeying over the shadows and the rain, to a blossoming covered lane? And in your lonely flight, haven't you heard the music in the night, wonderful music, faint as a will-o-the-wisp, crazy as a loon,

Sad as a gypsy serenade and the moon, Oh,

Sky-lark, I don't know if you can find these things, But my heart is riding on your wings. So if you see them anywhere, won't you lead me there?

Chords in parentheses are optional.
A Sleepin' Bee

Music by Harold Arlen
Lyric by Harold Arlen & Truman Capote

When a bee lies sleep-in' in the palm of your hand,
you're be-witched and deep in love's long looked after land;

Where you'll see a sun-up sky with a morn-in' new, And

where the days go laugh-in' by as love comes a-call-in' on you.

Sleep on, Bee, don't waken, can't believe what just passed,

He's mine for the tak-in', I'm so happy at last;

Maybe I dream, but he seems sweet gold-en as a crown,

sleep-in' bee done told me I'll walk with my feet off the ground when my

one true love I have found.

Small Day Tomorrow

Music by Bob Dorough
Lyric by Fran Landesman
(As sung by Irene Kral)

**Intro**

\[ j = 60 \]

\[
\begin{align*}
E_Mi & \quad C/E & \quad E_Mi^6 & \quad E_Mi^7 & \quad C^7 & \quad B7(b9) & \quad E_Mi & \quad (B7(#5)) \\
E_Mi & \quad C/E & \quad E_Mi^6 & \quad E_Mi^7 & \quad C^7 & \quad B7(b9) & \quad E_Mi & \quad (B7(#5)) \\
E_Mi & \quad C/E & \quad E_Mi^6 & \quad E_Mi^7 & \quad C^7 & \quad B7(b9) & \quad E_Mi & \quad (B7(#5)) \\
E_Mi & \quad C/E & \quad E_Mi^6 & \quad E_Mi^7 & \quad C^7 & \quad B7(b9) & \quad E_Mi & \quad (B7(#5)) \\
E_Mi & \quad C/E & \quad E_Mi^6 & \quad E_Mi^7 & \quad C^7 & \quad B7(b9) & \quad E_Mi & \quad (B7(#5)) \\
E_Mi & \quad C/E & \quad E_Mi^6 & \quad E_Mi^7 & \quad C^7 & \quad B7(b9) & \quad E_Mi & \quad (B7(#5)) \\
E_Mi & \quad C/E & \quad E_Mi^6 & \quad E_Mi^7 & \quad C^7 & \quad B7(b9) & \quad E_Mi & \quad (B7(#5)) \\
E_Mi & \quad C/E & \quad E_Mi^6 & \quad E_Mi^7 & \quad C^7 & \quad B7(b9) & \quad E_Mi & \quad (B7(#5)) \\
\end{align*}
\]

*I don't have to go to bed, I've got a small day to-mor-row.* (Small day to-mor-row)

*I don't have to use my head, I've got a small day to-mor-row.*

*I can sleep the day a-way And it won't cause too much sor-row (not to-mor-row)*

*So to-night this mouse will play, She's got a small day to-mor-row.*

**B**

\[
\begin{align*}
G_Mi^7 & \quad E_Mi^7 & \quad G_Mi^7 & \quad E_Mi^7 & \quad G_Mi^7 & \quad E_Mi^7 & \quad A_Mi^7(11) & \quad D7(#5) \\
G_Mi^7 & \quad E_Mi^7 & \quad G_Mi^7 & \quad E_Mi^7 & \quad G_Mi^7 & \quad E_Mi^7 & \quad A_Mi^7(11) & \quad D7(#5) \\
G_Mi^7 & \quad E_Mi^7 & \quad G_Mi^7 & \quad E_Mi^7 & \quad G_Mi^7 & \quad E_Mi^7 & \quad A_Mi^7(11) & \quad D7(#5) \\
G_Mi^7 & \quad E_Mi^7 & \quad G_Mi^7 & \quad E_Mi^7 & \quad G_Mi^7 & \quad E_Mi^7 & \quad A_Mi^7(11) & \quad D7(#5) \\
G_Mi^7 & \quad E_Mi^7 & \quad G_Mi^7 & \quad E_Mi^7 & \quad G_Mi^7 & \quad E_Mi^7 & \quad A_Mi^7(11) & \quad D7(#5) \\
G_Mi^7 & \quad E_Mi^7 & \quad G_Mi^7 & \quad E_Mi^7 & \quad G_Mi^7 & \quad E_Mi^7 & \quad A_Mi^7(11) & \quad D7(#5) \\
\end{align*}
\]

*Now all those big wheels, with all their big deals, are gonna need their sleep.*

*But I'm a drop-out who'd rather cop-out than run with all the sheep.*

**C**

\[
\begin{align*}
E_Mi & \quad C/E & \quad E_Mi^6 & \quad E_Mi^7 & \quad C^7 & \quad C^7 & \quad B7(11) & \quad F_Mi^7(11) & \quad B7(b9) \\
E_Mi & \quad C/E & \quad E_Mi^6 & \quad E_Mi^7 & \quad C^7 & \quad C^7 & \quad B7(11) & \quad F_Mi^7(11) & \quad B7(b9) \\
E_Mi & \quad C/E & \quad E_Mi^6 & \quad E_Mi^7 & \quad C^7 & \quad C^7 & \quad B7(11) & \quad F_Mi^7(11) & \quad B7(b9) \\
E_Mi & \quad C/E & \quad E_Mi^6 & \quad E_Mi^7 & \quad C^7 & \quad C^7 & \quad B7(11) & \quad F_Mi^7(11) & \quad B7(b9) \\
E_Mi & \quad C/E & \quad E_Mi^6 & \quad E_Mi^7 & \quad C^7 & \quad C^7 & \quad B7(11) & \quad F_Mi^7(11) & \quad B7(b9) \\
E_Mi & \quad C/E & \quad E_Mi^6 & \quad E_Mi^7 & \quad C^7 & \quad C^7 & \quad B7(11) & \quad F_Mi^7(11) & \quad B7(b9) \\
\end{align*}
\]

*Honey Chile, to-night's the night and there's a car— I can borrow, til to-mor-row.*

*We can swing till broad-day-light, I've got a small day to-mor-row.*

**Solos on AB**

*After solos, D.S. al Coda*
Till day after tomorrow. We can swing right out of sight, We've got a long night and a small day tomorrow. (a tempo) (pn. fill) rit.

Bass may play F on 4th beat of bar 7 of letter B.
Medium Swing

Solar

Miles Davis

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Someday My Prince Will Come

Music by Frank Churchill
Lyric by Larry Morey

2nd VERSE
Some day I'll find my Love, Some one to call my own.
And I'll know her the moment we meet,
For my heart will start skipping a beat.
Some day we'll say and do, Things we've been longing to,
Though she's far away, I'll find my love some day,
Some day when my dreams come true.
Med. Samba

Song For Lorraine

Jay Beckenstein
(As played by Spyro Gyra)

\[ J = 112 \ (F_{MA^7}) \]

\[ (elec. pn.) \]

\[ (G_{b/C}) \]

\[ A_{b(add 9)} \]

1.

2.

A

\[ (sop) \]

\[ F_{MA^9} \]

1.

2.

(sop)

\[ F_{MA^9} \]

1.

2.

(sop)

\[ G_{MA^9} \]

1.

2.

(sop)

\[ C_{MA^9} \]

1.

2.

(sop)

\[ D_{MA^9} \]

1.

2.

\[ G_{MA^7(#11)} \]

(s intellectually)

\[ D_{MA^7(#5)} \]

1.

2.

(s intellectually)

\[ G_{MA^7(#5)} \]

1.

2.

(s intellectually)

\[ C_{MA^7} \]

1.

2.

(s intellectually)

\[ E_{MA^7} \]

1.

2.

(s intellectually)

\[ A_{MA^7} \]

1.

2.

(s intellectually)

\[ D_{MA^7} \]

1.

2.

(s intellectually)

\[ G_{MA^7(#5)} \]

1.

2.

\[ C_{MA^7} \]

1.

2.

\[ F_{MA^7(#5)} \]

1.

2.

\[ B_{MA^7} \]

1.

2.

\[ G_{MA^7} \]

1.

2.

\[ D.S. al Coda One \]

\[ D.S. al Coda Two \]

\[ Vamp, solo & fade \]

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The Song Is You

Music by Jerome Kern
Lyric by Oscar Hammerstein II

I hear music when I look at you, A beautiful theme of every dream I ever knew, Down deep in my heart I hear it play, I feel it start, then melt away.

I hear music when I touch your hand, A beautiful melody from some enchanted land, Down deep in my heart I hear it say Is this the day?

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I alone have heard this lovely strain,
I alone have heard this glad refrain,
Must it be forever inside of me, why can't I
Why can't I let it go, why can't I let you know, why can't I
Let you know the song my heart would sing? That beautiful
Rhapsody of love and youth and spring. The music is
Sweet. The words are true. The song is
You.
Sonja’s Sanfona

Jimmy Haslip
Bill Gable
(As played by The Yellowjackets)

Medium Latin

\[ J = 122 \]

Tacet

\[ \text{N.C.} \]

\[ \text{(synth)} \]

\[ \text{(brass)} \]

\[ \text{(brass)} \]

\[ \text{(alto)} \]

\[ \text{(alto)} \]

\[ \text{(dr, perc. & bs. only)} \]

\[ \text{mf} \]

\[ \text{(alto)} \]

\[ \text{mf} \]

\[ \text{(alto w/ bs. 15-a b.)} \]

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Speak No Evil

Wayne Shorter

Chords at letter B follow the rhythm of the melody, with drums filling the spaces.
During solos, letter B is straight ahead.
The tied Fs are started quietly and crescendoded each time.
Kicks and anticipated chords hold for solos. Dbma7 & Bbm11 chords may also be anticipated for solos.

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To  for more choruses;  
Take 'On cue' ending to end each solo.

To  for more solos;  
After solos, D.S. al Coda.
St. Thomas

Sonny Rollins

Medium Swinging
Latin

\[ \begin{align*}
& E_{mi}^7 \quad A^7 \quad D_{mi}^7 \quad G^7 \quad C^6 \\
& E_{mi}^{7\{bs\}} \quad B^b^7 \quad A^7 \\
& C^7 \quad C^7_{E} \quad F^6 \quad F^b^0^7 \quad C^6_{G} \quad G^7 \quad C^6 \\
& E_{mi}^{7\{bs\}} \quad A^7 \quad D_{mi}^7 \quad G^7 \\
& C^7 \quad C^7_{E} \quad F^6 \quad F^b^0^7 \quad C^6_{G} \quad G^7 \quad C^6 \\
\end{align*} \]

(Solos)

B

Solos may swing.

After solos, D.C. al fine.

Head is played twice before & after solos.

Sticky Wicket

Al Jarreau  
Jay Graydon  
Greg Phillinganes

Med. Funk  
Ab7  
G7(#5)  
Gb13  
F7  
Gb13  
G7(#5)  
Ab7  
G7(#5)  
Cm7  
Dm7  
G7(#5)  
Cm7  
(Eb)  
F7  

Cm7  

A

Got yourself into such a mess that you can't get out,

You made your own bed, so what the heck can you complain about?

You're seventeen, but you talk and you wiggle and walk like you're twenty-four,

Grown men weeping, a ten point temperature rise everywhere you go,

And the fact is

B

D7(trps)

You're so fine that you fool the people,

You're so fine that you fool in' me;

2nd VERSE

Seven-thirty, Morning Mr. Price what a day for school,

Bright and early, Perfect little disguise for the folks you fool,

Midnight passion, Ain't no surprise to me what you're comin' to,

There's red light flashin', Look out you're goin' too fast, what you gonna do.

you're so fine that you fool the people,

(2nd x only)

A\(^b\)7 \quad G7(\#5) \quad Gb\(^{13}\) \quad (Cm\(^i\)7)

(synth.)

(1t) ain't so fine when you fool your own self, baby. Look out.

Such a mess, it's a funny situation, Sassin'ness got you up a tree, Sticky wick et; Must confess it's an inside instigation.

No distress, You can talk to me. (gtr.) Change it, baby.

D7 (Solos)

(on cue)

Ab\(^7\) \quad G7(\#5) \quad Gb\(^{13}\) \quad F7 \quad G7(\#5) \quad Ab\(^7\) \quad G7(\#5)

London Bridge is fallin', frightful sound, You can hear me callin',

Gb\(^{13}\) \quad F7 \quad Gb\(^{13}\) G7(\#5) \quad Ab\(^7\) \quad G7(\#5)

Here's your crown, In the game you make a circle just to turn around.

D.S., vamp & fade on letter C (take 2nd ending each time)
Sticky Wicket (Bass)

Medium Funk

\[ J = 114 \]

\[ A^b7 G^7(\#5) \]

\[ G^b13 F7 G^b13 G^7(\#5) A^b7 G^7(\#5) \]

\[ G^b13 F7 G^b13 G^7(\#5) A^b7 G^7(\#5) G^b13 (C^m7 D^m7) \]

\[ C^m7 \]

\[ G^b13 F7 C^m7 \]

\[ E^b F^7 \]

\[ C^m7 \]

\[ E^b E F^7 \]

\[ C^m7 \]

\[ E^b F^7 \]

\[ C^m7 \]

\[ E^b E F^7 \]

\[ C^m7 \]

\[ E^b F^7 \]

\[ C^m7 \]

\[ E^b E F^7 \]

\[ B \]

\[ D^7 \]

\[ D^7 \]
Sample bass line; played with some variation on repeat.

D.S., vamp & fade on letter C
(take 2nd ending each time)
Street Life

Music by Joe Sample
Lyric by Will Jennings
(As played by The Crusaders)

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Street life, you can run away from time. Street life, for a nickel, for a dime. Street life, but you better not get old. Street life, or you're gonna feel the cold. There's always love for sale, A grown-up fairy tale.

Prince Charming always smiles, Behind a silver spoon.
like a super star. That's how the life is played, A ten cent masquerade, You
dress, you walk, you talk. You're who you think you are. If you keep it young, your
song is always sung. Your love will pay your way beneath the silver moon.

Street life, Street life, Street life, Street life.

D.S. al fine (1st verse). Solo on BCBCD;
After solos, D.S. al Coda.

Vocal returns at letter D during solos.
Sudden Samba

Medium Samba

$\frac{d}{=115}$ N.C. (dr. & perc.; no bass)

N.C.

\[ \text{organ} \]

break

C\(_{mi}^7\)

Eb\(_{ma}^7\)

Ab\(_{ma}^7\)

(gtr. & organ)

G\(_{mi}^7\)

C\(_{mi}^7\)

organ fill

E\(_{ma}^7\)

Ab\(_{ma}^7\)

G\(_{mi}^7\)

organ fill

E\(_{ma}^7\)

D\(_{mi}^7\)

E\(_{ma}^7\)

D\(_{mi}^7\)

E\(_{ma}^7\)

D\(_{mi}^7\)

E\(_{ma}^7\)

D\(_{mi}^7\)

E\(_{ma}^7\)

F

E\(_{ma}^7\)

D\(_{mi}^7\)

C\(_{mi}^7\)

F

1. break

2. solo break

(fine)

Solo on form (AB);

After solos, D.S. at fine (no repeat)

Break at end of letter B is used at end of each solo only. Dmi7 chords at letter B are not always anticipated during solos.

C
(Solos)
Cm9

Cm7 F C Dm13 C G

Cm7 F C Dm13 C G

Cm7 F C Dm13 C G

D
Fm9 Ama7 Bb Bb Eb C

Ar9 C C D G D E

Ama7 Dm7 D Gm Bm7 C F

Ama7 Dm7 D Gm Bm7 C F

Ama7 Dm7 D Gm Bm7 C F

After solos, D.S. al Coda

Cm9

(melody doubled 8va)

vamp & solo till cue

(synth.)

Chord voicings vary with repetition; melody is unchanging.

Sample bass line at B

etc.
Take The "A" Train

Music by Billy Strayhorn
Lyric by Lee Gaines

Med. Swing
(Intro) (light drums)

You must take the "A" Train

To go to Sugar Hill way up in Harlem.

If you miss the "A" Train,

You'll find you've missed the quickest way to Harlem.

B Hurry, get on board it's coming.

Listen to those rails a-thrumming.

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Get on the "A" Train,

Soon you will be on Sugar Hill in Harlem.

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

Instrumental background line during solos for bars 1-4 and 9-12 of letter A and bars 1-4 of letter C as required:
Tenderly

Music by Walter Gross
Lyric by Jack Lawrence

Med. Ballad

The evening breeze caressed the trees tenderly, The trembling

F\textsubscript{mi\#9} D\textsubscript{b9(#11)} E\textsubscript{bMA7} (G\textsubscript{mi7} C7 )

trees embraced the breeze tenderly, Then

F\textsubscript{mi7(#5)} Bb\textsubscript{13} F\textsubscript{mi7(#5)} (D\textsubscript{mi7(#5)} G7 )

you and I came wandering by, And

F\textsubscript{mi7} Bb\textsubscript{7} lost in a sigh were we, The shore was

E\textsubscript{bMA7} A\textsubscript{b9(#11)} E\textsubscript{bmi9} A\textsubscript{b13}

kissed by sea and mist tenderly, I can't for-

F\textsubscript{mi9} D\textsubscript{b9(#11)} E\textsubscript{bMA7} (G\textsubscript{mi7} C7 )

get how two hearts met breathless, Your

F\textsubscript{mi7(#5)} (D\textsubscript{mi7(#5)} G7 )

arms opened wide and closed me inside, You took my

G\textsubscript{mi7} C7(#5) F\textsubscript{mi9} Bb\textsubscript{7} Eb6 (F\textsubscript{mi7} Bb\textsubscript{7})

lips, you took my love so tenderly.

May be played in 3/4 (subtract one beat from the first note in each bar).

Theme For Ernie

As played by John Coltrane

Medium Jazz Ballad

F = 61

A ∞ F₇mi B♭₇(b₅) E♭₇mi A♭₇ D♭Ma₇ G⁷

C₇mi F⁷ B♭mi E♭₇(b₅) A♭Ma₇ Fmi₇

B♭₇mi E♭₇(b₅) ¹ A♭⁶ Gmi₇ C⁷ ² A♭⁶ B♭mi₇ C₇mi

D♭mi₇ G♭₇ C♭Ma₇ Bmi₇ E⁷ Ama₇

F⁷mi G⁷ Dmi₇ G⁷ C♭mi₇ F⁷ B♭ B♭⁷(b₅) B♭₇ E♭⁷(b₅)

Fmi₇ B♭₇(b₅) E♭₇mi A♭⁷ D♭Ma₇ G⁷ Cmi₇ F⁷

B♭₇mi E♭₇(b₅) A♭Ma₇ Fmi₇ B♭₇mi E♭⁷(b₅) Dmi₇ G♭⁷

C♭ma₇ E⁹(#11) Ama₇ G♭⁷

Melody is freely interpreted.
There Will Never Be Another You

Music by Harry Warren
Lyric by Mack Gordon

Med. Swing

There will be many other nights like this,
And I'll be standing here with someone new,
There will be other songs to sing,
Another fall, another spring,
But there will never be another you.

There will be other lips that I may kiss,
They won't thrill me like yours used to do,
I may dream a million dreams but how can they come true if there will never, ever, be another you?
These Foolish Things

A

Med. Ballad

Music by Jack Strachey
& Harry Link
Lyric by Holt Marvell

A cigarette that bears a lipstick's traces,
An airline ticket to romantic places,
And still my heart has wings.
These foolish things remind me of you.

A tinkling piano in the next apartment
Those stumbling words that told you what my heart meant,
A fair-ground's painted swings,
These foolish things remind me of you.

B

You came, you saw, you conquered me;
When you did that to me, I knew somehow this had to be.

C

The winds of March that make my heart a dancer,
A telephone that rings but who's to answer?
Oh, how the ghost of you clings. These foolish things remind me of you.

Alternate changes for soloing on bars 4 & 12 of letter A and bar 4 of letter C: [Cm9 F7 Bm9 E7]
This Masquerade
(As sung by George Benson)

Leon Russell

J = 41

Med-Slow Latin/Rock

F₉mi⁷

(Bb) ¹³

(On cue) (voice/gtr solo)

Are we really happy here with this lonely game we play,
Thoughts of leaving disappear every time I see your eyes.

F₉mi⁷

Db⁹

G₉mi⁷ (add 11) C⁷(#₅)

Looking for words to say?
No matter how hard I try.

F₉mi⁷ (MA ⁷)

F₉mi⁷

Bb¹³.

Searching but not finding understand any way.
We're lost

Db⁷

C⁷(#₅)

(F₉mi⁷)

 Eb₉ma⁷

in a masquerade.

Both afraid to say we're just too far away.

Eb₉mi⁷

Ab₉13(#₄)

Eb₉ma⁷

from being close together from the start.
We tried to talk it over, but the words got in the way.
We're lost

Db₉ma⁷

G₁³ G⁷(#₅) C₉ma⁷

inside this lonely game we play.

D.S. al Coda

F₉mi⁷

Bb¹³

(Solo) funkier

F₉mi⁷

Bb¹³ (Vamp till cue)

Solo on vamp or on head (ABA); after solos, play head, take Coda, vamp, solo & fade.
The Three Marias (Bass)

Med. Funk Ballad (Intro)

\[ J = 94 \]

- \[ E_{\text{Maj}^7(\text{b}5)} \]
- \[ E_{\text{F-Maj}^7(\text{b}5)} \]
- \[ F_{\text{G-Maj}^7(\text{b}5)} \]
- \[ G_{\text{A-Maj}^7(\text{b}5)} \]
- \[ G_{\text{M7}(\text{b}5)} \]

\[ A_{\text{b} \text{bass}} \]
- \[ A_{\text{b}} \]
- \[ G_{\text{A}^7(\text{b}5)} \]
- \[ A_{\text{b}} \]
- \[ C_{\text{M9}} \]
- \[ A_{\text{13}} \]
- \[ G_{\text{M7}(\text{b}5)} \]

(Same bass rhythm throughout - except where noted)

\[ G_{\text{M7}(\text{b}5)} \]
- \[ E_{\text{Maj}^9} \]
- \[ B_{\text{M7}(\text{add} 11)} \]
- \[ D_{\text{M7}(\text{b}5)} \]
- \[ B_{\text{M7}(\text{add} 11)} \]

\[ D_{\text{M7}(\text{b}5)} \]
- \[ E_{\text{Maj}^9} \]
- \[ E_{\text{F-Sus7(13)} \]
- \[ C_{\text{M7(13)}} \]
- \[ G_{\text{D}^{7(13)}} \]

\[ B_{\text{M7}(\text{add} 11)} \]
- \[ E_{\text{Maj}^9} \]
- \[ B_{\text{M7}(\text{add} 11)} \]
- \[ E_{\text{Maj}^9} \]

\[ B_{\text{M7}(\text{add} 11)} \]
- \[ E_{\text{Maj}^9} \]
- \[ E_{\text{Maj}^9(\text{add} 11)} \]
- \[ E_{\text{Maj}^9(\text{add} 11)} \]

\[ B_{\text{M7}(\text{add} 11)} \]
- \[ E_{\text{Maj}^9} \]
- \[ B_{\text{M7}(\text{add} 11)} \]
- \[ E_{\text{F-Sus7(13)} \]

\[ B_{\text{M7}(\text{add} 11)} \]
- \[ E_{\text{Maj}^9} \]
- \[ D_{\text{M7}(\text{b}5)} \]
- \[ E_{\text{F-Sus7(13)} \]

\[ C_{\text{M7(13)}} \]
- \[ G_{\text{M7(13)}} \]
- \[ G_{\text{M7}(\text{b}5)} \]
- \[ G_{\text{M7}(\text{b}5)} \]

\[ E_{\text{Maj}^9(\text{add} 11)} \]
- \[ C_{\text{M7(13)}} \]
- \[ B_{\text{M7}(\text{add} 11)} \]
- \[ B_{\text{M7}(\text{add} 11)} \]
- \[ E_{\text{Maj}^9(\text{add} 11)} \]

\[ B_{\text{M7}(\text{add} 11)} \]
- \[ E_{\text{Maj}^9(\text{add} 11)} \]
- \[ B_{\text{M7}(\text{add} 11)} \]
- \[ A_{\text{b}} \]
- \[ B_{\text{M7}(\text{add} 11)} \]
- \[ E_{\text{F-Sus7(13)} \]

\[ B_{\text{M7}(\text{add} 11)} \]
- \[ A_{\text{b} \text{bass}} \]
- \[ A_{\text{b}} \]
- \[ E_{\text{F-Sus7(13)} \]
- \[ B_{\text{M7}(\text{add} 11)} \]
- \[ E_{\text{F-Sus7(13)} \]

\[ B_{\text{M7}(\text{add} 11)} \]
- \[ A_{\text{b} \text{bass}} \]
- \[ A_{\text{b}} \]
- \[ B_{\text{M7}(\text{add} 11)} \]
- \[ B_{\text{M7}(\text{add} 11)} \]
- \[ E_{\text{F-Sus7(13)} \]

\[ B_{\text{M7}(\text{add} 11)} \]
- \[ A_{\text{b} \text{bass}} \]
- \[ A_{\text{b}} \]
- \[ B_{\text{M7}(\text{add} 11)} \]
- \[ B_{\text{M7}(\text{add} 11)} \]
- \[ E_{\text{F-Sus7(13)} \]
WAYNE SHORTER
Harmonica sounds one octave higher than written. Melody is rather freely interpreted (except at letter A). Bass walks at letter D.
Time Remembers
One Time Once

Denny Zeitlin

Med. Jazz Waltz

J = 143

[Image of musical notation]

Chords in parentheses are used for solos.
Med. Bossa Nova

Triste (F\textsuperscript{MA7}) Antonio Carlos Jobim

Sad is to live in solitude,

Sad is to know that no one ever can live on a dream that never can be, will never be. Dream-er a-wake, wake up and see,

Your beauty is an aeroplane,

So high my heart can't bear the strain;

A heart that stops when you pass by, only to cause me pain,

Sad is to live in solitude.
Tune Up

Miles Davis

Fast Swing  \( \text{\( J = 280 \)} \)
(Intro) N.C.

A

(Band enters)
(trp.)

\( E_{\text{Mi}}^7 \)
\( A^7 \)
\( D_{\text{Ma}}^7 \)

\( D_{\text{Mi}}^7 \)
\( G^7 \)
\( C_{\text{Ma}}^7 \)

\( C_{\text{Mi}}^7 \)
\( F^7 \)
\( B_{\text{Ma}}^6^7 \)
\( G_{\text{Mi}}^7 \)

1. \( E_{\text{Mi}}^7 \)
   \( F^7 \)
   \( B_{\text{Ma}}^6^7 \)
   \( A^7 \)

2. \( E_{\text{Mi}}^7 \)
   \( A^7 \)
   \( D_{\text{Ma}}^7 \)

Solos on \( A \)

After solos, D.S. al Coda (w/ repeat)

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"Turn Your Love Around"

You got the love, you got the power,
but you just don't understand.

I'm trying to show how much I love you,
still believing in romance.

girl, you've been charging by the hour
you're taking way too many chances for your

love. When the

I remember when you used to be the
woman needs a taste of yesterday, and

talk of the town, all you'd get is lonely.
he stays at home, all they get is lonely.

Turn your love a round;
don't you turn me down:

I can show you how;

You're still in love with me,

We're gonna make it;

Don't you turn me down;

Turn your love a-

Turn your love a-

3rd VERSE
Without the woman I can make it,
But I need the girl to stay;

Ah, don't you let the lady take it all away.
When the (woman needs a taste)
Twisted

Music by Wardell Gray
Lyric by Annie Ross

A
med swing

(C7 (b5))

F7(#11)

told me that I was right out of my head, the way he described it he said I'd be

better dead than live. I didn't listen to his jive, I

knew all along he was all wrong, and I knew that he thought

I was crazy but I'm not, oh, no. My analyst

They

say as a child I appeared a little bit wild with all my crazy ideas, but

I knew what was happenin', I knew I was a genius.

What's so strange when you know that you're a wizard at three?

I knew that this was meant to be.

Well I heard

lit-tle child-ren were sup-posed to sleep tight, That's why I drank a fifth of
vodka one night. My parents got frantic didn’t know what to do, but
I saw some crazy scenes before I came to. Now, do you think I was crazy?
I may have been only three but I was swingin’. They all laughed at

A. Graham Bell, They all laughed at Edison and also at Einstein, so
why should I feel sorry if they just couldn’t understand the reasoning and the logic that went
on in my head? I had a brain, it was insane, Soldiers used to laugh at me when
I refused to ride on all those double-decker buses all because
cause there was no driver on the top.

D.S. al Coda My analyst
(play A twice, sing 1st & 6th verses)

2nd VERSE
(My analyst) told me that I was right out of my head.
He said I’d need treatment but I’m not that easily led,
He said I was the type that was most inclined,
When out of his sight to be out of my mind and he thought
I was nuts, no more ifs or ands or buts, oh no.

6th VERSE
(My analyst) told me that I was right out of my head,
But I said “Dear Doctor, I think that’s you instead,”
’Cause I have got a thing that’s unique and new.
It proves that I’ll have the last laugh on you.
’Cause instead of one head...(to Coda)
Solos in 4. Gtr. sounds one octave lower than written. Bass walks through head, ignoring kicks and chords in parentheses (but observing breaks).
Up Jumped Spring

Medium-Up Jazz Waltz

Key: A

A

\[ B_{b MA}^7 \]

G\(^{(b5)}\)

C\(_{mi}^7\)

F\(_7\)

F\(_{b 7}\)

G\(_{mi}^7\)

F\(_{mi}^7\)

E\(_{mi}^7\)

A\(_7\)

D\(_{mi}^7\)

E\(_{b mi}^7\)

D\(_{mi}^7\)

E\(_{b mi}^7\)

1.

B\(_7^{(b5)}\)

E\(_7\)

C\(_{mi}^7^{(b5)}\)

F\(_7\)

2.

C\(_{mi}^7\)

F\(_7\)

B\(_{b 6}\)

A\(_{mi}^7^{(b5)}\)

D\(_7\)

B

G\(_{mi}^7\)

C\(_7\)

F\(_{ma}^7\)

D\(_{mi}^7\)

(A\(_{b mi}^7\))

E\(_{b mi}^7\)

C\(_{mi}^7\)

F\(_7\)

C

B\(_{ma}^7\)

G\(_7^{(b5)}\)

C\(_{mi}^7\)

F\(_7\)

F\(_{b 7}\)

G\(_{mi}^7\)

F\(_{mi}^7\)

E\(_{mi}^7\)

A\(_7\)

D\(_{mi}^7\)

E\(_{b mi}^7\)

D\(_{mi}^7\)

E\(_{b mi}^7\)

C\(_{mi}^7\)

F\(_7\)

C\(_{ma}^7\)

C\(_{ma}^7\)

B\(_{ma}^7\)

Kicks are not played during solos. Eb\(_{mi}^7\) in bars 10 & 12 of letters A and C may be played as Eb\(_7^{(b9)}\).

Use chords in parentheses for solos. Melody is rather freely interpreted.
Velas
(Velas Içadas)

Intro

Cmaj7 F
Bbmaj7 F
Cmaj7 F
Bbmaj7 F

A

Cmaj9
F7 sus
Eb7 sus
Bbmaj7
G7 sus
G9

(flat)

Cmaj9
F7 sus
F9
Db/Cb
B7 sus
B7
Bmaj7
B7

Eb9
Ab7 sus
Abmaj9
Dbmaj7
G7 sus
G9

C7 sus
C9
F7 sus
F7
Bbmaj7
G7 sus
G9

B

Gmaj9
Gmaj7 F
Emaj7(b5)
Amaj7
Dmaj7

C#maj7(b5)
F7(b5)
Bmaj7
Bmaj7
E13 sus
E13(#11)

C

A13 sus
Amin9
Dmaj7/A
B9 sus
B9

(flat)

E7 sus
E9
A9 sus
Amin11
Dmaj7/A
Amin11
Dmaj7/A
Amin11

Melodic rhythm is freely interpreted. Intro is from Bobbi Norris LP and is played on bass (5vab.). On Quincy Jones version, guitar improvises over intro chords.
Very Early

Medium Jazz Waltz

A

\[ \begin{array}{cccccc}
\text{C}_{\text{MA}}^7 & B^b_9 & E^b_{\text{MA}}^7 & A^b_{13(b9)} & D^b_{\text{MA}}^7 \\
G^{13} & C_{\text{MA}}^7 & B^b_9(11) & D_{\text{MA}}^7 & A_{\text{MI}}^7 & F^9_{\text{MI}}(11) \\
B^{13(b9)} & E_{\text{MI}}^{7(11)} & A^b_{13} & D^b_{\text{MA}}^7 & G^9_{\text{SUS}} & G^7(11) \\
\end{array} \]

B

\[ \begin{array}{cccccc}
B_{\text{MA}}^9 & A^b_{13(b9)} & D^b_{\text{MA}}^7 & B^b_{13} & B_{\text{MA}}^7 \\
G^{13}_{\text{SUS}} & G^{13} & C_{\text{MA}}^7 & A^b_9 & D^b_{\text{MA}}^9 & G^{13(b9)} \\
\end{array} \]

\[ \text{A}^{7(b9)} \]

D_{\text{MI}}^7 C_{\text{MA}}^7 E F G^{7} \Theta C_{\text{MA}}^7 G^{13} \\

\text{D}_{\text{MI}}^7 C_{\text{MA}}^7 E F G^{7} \Theta D_{\text{MI}}^7 C_{\text{MI}}^7 B_{\text{MA}}^9 G_{\text{MA}}^7 B_{\text{MA}}^7 \\

\text{solos break} \]

Melody is rather freely interpreted rhythmically.

Voyage

Kenny Barron
(As played by Stan Getz)

Bright Swing

\( j=232 \)

\( A \) F\( _{Mi}^6/g \)

\( \text{ten. & pn.} \)

\( F_7(b9) \)

\( B^b_{Mi}^7 \)

\( G_{Mi}^7(b5) \)

\( C_7(b9) \)

1. F\( _{Mi}^6/g \)

\( (G_{Mi}^7(b5) \ C_7(b9)) \)

2. F\( _{Mi}^6/g \)

\( \text{ten.} \)

\( D^b_{MA}^7 \)

\( E_{Mi}^7 \)

\( A^7 \)

\( D_{MA}^7 \)

\( \text{ten.} \)

\( F_{Mi}^7 \)

\( B^7 \)

\( E_{MA}^7 \)

\( E_{MA}^7 \)

\( G_{Mi}^7(b5) \)

\( C_7(b9) \)

\( \text{ten. & pn.} \)

\( F_{Mi}^6/g \)

\( \text{fine} \)

\( F_7(b9) \)

\( B^7_{Mi}^7 \)

\( G_{Mi}^7(b5) \)

\( C_7(b9) \)

\( F_{Mi}^6/g \)

\( (G_{Mi}^7(b5) \ C_7(b9)) \)

Chords in parentheses are used for solos.

To Play and Solo in 3/4: Take standard ending each time. Ignore inversions during solos (e.g., bars 5-12). After solos, D.C. al Coda.
To Solo in 4/4: Take alternate ending first time through. After solos, D.C. al Coda.

Chords in parentheses are used for solos.
Waltz New

Medium-Up Straight 8's

Jim Hall

Guitar sounds one octave lower than written. Melody is played without chords. Based on the chords of "Someday My Prince Will Come".

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Watch What Happens

Michel Legrand

Med. Bossa Nova

A

\([E_b \text{Ma}^7, F^9]\)

Let someone start believing in you.

\([F_m^9, B_b^{13} \text{Sus}, E_b \text{Ma}^7, E_m^7, F_m^7, E_m^7]\)

Let him hold out his hand.

\([E_b \text{Ma}^7, F^9]\)

Let him touch you and watch what happens.

\([F_m^9, B_b^{13} \text{Sus}, E_b \text{Ma}^7, E_m^7, F_m^7, G_b \text{Ma}^7]\)

One someone who can look in your eyes and see into your heart.

\([G_m^7, G_m^7, C^7]\)

Let him find you and watch what happens.

\([G_m^7, C^7]_B\)

Cold, No, I won't believe your heart is cold, maybe just afraid to be broken again.

\([F_m^7, B_b^7]\)

Let someone with a deep love to give, Give that deep love to you and what magic you'll see.

\([E_b \text{Ma}^7, F^9]\)

Let someone give his heart.

\([E_b^6, E^6, D^6, E_b^6]\)

Some one who cares like me.

Last 4 bars of tune may be omitted for solos (replace bar 8 of letter C with 2 beats each of Fm17 Bb7).
Alternate lyric for bars 5-8 of letter B: (Maybe) slow to warm from a long, lonely night.

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Medium-Up Latin/Funk

Waterwings

Don Grusin
(As played by Lee Ritenour)

E_{ MA}^{13 (b5)}  

D: A_{ Mi}^{9}  
D^{7 (alt.)} [A_{ b13}^{9}/D]  
(G_{ b13}^{9} (G_{ Ma}^{7}) )  
(G_{ b13}^{9} (G_{ Ma}^{7}) )  

1^st x: gtr. plays bottom line (switching where marked)  
2^nd x: add flute on upper line (no switching)  

F_{ Mi}^{11}  
C_{ 4 sus}^{7}  
B_{ 9 sus}^{7 }  
D_{ b13}^{13 (b5)}  
E_{ b7}^{7 (b5)}  

E_{ Ma}^{7}  

(Pn. Solo)  
B_{ 9 sus}^{7}  
B_{ b13}^{13 (b5)}  
E_{ b}^{7}  

E_{ Ma}^{7}  

D_{ 9 sus}^{9}  
F_{ # G}^{# G}  
G_{ Ma}^{7}  

(On Cue)  
F_{ 9 sus}^{9 sus}  
G_{ Ma}^{7}  

(Bass solos on letter B (indef.)  
then D.S. al Coda (observe both repeats)  

D.C., vamp and solo on  
letter A, end on cue  

Drums play light fills at most except for time at letter D and for solos.
Wave

So close your eyes, for that's a lovely way to be.

Aware of things, your heart alone was meant to see.

The fundamental loneliness goes whenever two can dream a dream together.

You can't deny, don't try to fight the rising sea.

Don't fight the moon, the stars above and don't fight me.

The fundamental loneliness goes whenever

two can dream a dream together.

When I saw you first the time was half past three,

When your eyes met mine it was eternity.

Just catch the wave, don't be afraid of loving me.

The fundamental loneliness goes whenever
The Way You Look Tonight

Med.-Up Swing

Music by Jerome Kern
Lyric by Dorothy Fields

F₆ D₉ Mi₇ G₉ Mi G₉ Mi C₇ F₇ Ma₇ D₉ Mi G₉ Mi C₇

A

F₇ Ma₇ (Eb₁₃) D₇ G₉ Mi C₇

Some love - day - ly, when I'm aw - fly so low,
with your smile so warm,

F₇ Ma₇ (Eb₁₃) D₇ G₉ Mi C₇

When the world is cold,
And your cheek so soft,
I will feel a glow for just thinking but to

C₇ (add 11) F₇ B₉ Ma₇ G₉ Mi C₇

of love you,
you, And the way you look to -

C₇ (add 11) F₇ B₉ Ma₇ G₉ Mi C₇

night.
night. Oh, but you're

B

A₉ Ma₇ (F₇) A₉ G₇ B₉ Ma₇ E₇ A₉ Ma₇

With each word your tend - erness grows,

(F₇) C₇ B₇ G₇ C₇ (F₇)

a - part.

(F₇) C₇ B₇ G₇ C₇ (F₇)

And that laugh that

B₉ Ma₇ E₇ B₉ Ma₇ (DbMa) G₉ (add 11) C₇

wrin - kles your nose touches my fool - ish heart.
C F₉MA₇ D₉MI₇ G₆MI₇ C₉ C₃ F₉MA₇ (Eb₁₃)

Love - ly, nev - er, nev - er change, Keep that breath - less

D₇ G₆MI₇ C₉ C₉MI₇ (add 11) F₇
charm, Won't you please ar - range it 'cause I love you,

B₉₉MA₇ G₆MI₇ C₉ F₆ (instr.) D₉MI₇ G₆MI₉ C₉ F₉MA₇ D₉MI₇
just the way you look to - night,

G₆MI₉ C₉ G₆MI₇ C₉ (finale) F₆ D₉MI₇ G₆MI₇ C₉
just the way you look to - night, (solo break) — — — — — — — — — — — —

Chords in parentheses are optional. Last four bars of letter C may be omitted for solos.

Solo on form (AABC); After solos, D.S. al fine.
A Weaver Of Dreams  

Music by Victor Young  
Lyric by Jack Elliott

You're a weaver of dreams, You and your strange fascination,

You're a weaver of dreams, You and your come hither smile;

Just to hear you speak can leave me weak as a babe in arms,

Poor little babe in arms, Helpless before your charms.

You're a weaver of dreams, You and your lips warm and tender,

Just like magic it seems, Thrilling, enchanting me too; I'm

In your spell and there's no cure, I'm lost for sure, 'Cause

you're a weaver of dreams and I'm in love with you._

*also played as a ballad
We'll Be Together Again

Music by Carl Fischer
Lyric by Frankie Laine

No tears, no fears, Remember there's always tomorrow, So what if we have to part, We'll be together again.

Your kiss, your smile, Are memories I'll treasure forever, So try thinking with your heart, We'll be together again.

Times when I know you'll be lonely, Times when I know you'll be sad;
Don't let temptation surround you, Don't let the blues make you bad.

Some day, some way, we both have a lifetime before us, For parting is not goodbye, We'll be together again.

Two changes in a bar get two beats apiece.
Well You Needn’t

Thelonious Monk

Medium (Up) Swing

A

B

C

Gb6 may be replaced by Gb9 throughout.

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West Coast Blues

John L. "Wes" Montgomery

Guitar sounds one octave lower than written. Bass walks for solos, not lead.

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What's New?

Music by Bob Haggard
Lyric by Johnny Burke

What's new? How is the world treating you? You haven't changed a bit; lovely as ever, I must admit. What's new?

How did that romance come through? We haven't met since then, gee, but it's nice to see you again. What's new?

Probably I'm boring you, but seeing you is grand, and you were sweet to offer your hand. I understand. A-

dieu, pardon my asking what's new, of course you couldn't know I haven't changed, I still love you so...
Where Is Love?

Medium Ballad

(As sung by Irene Kral)

Where is love? Does it fall from skies above?

Is it underneath the willow tree that I've been dreaming of?

Where is she, who I close my eyes to see?

Will I ever know the sweet hello that's meant for only me?

Who can say where she may hide?

Every night I kneel and pray,

Let tomorrow be the day,

Till I am beside the someone who I can mean something to?

When I see the face of someone who I can mean something to?

Where, where is love?
Who Can I Turn To?

Leslie Bricusse
Anthony Newley

Med. Ballad

A

Who can I turn to when nobody needs me?

My heart wants to know and so I must go where destiny leads me;

With no star to guide me and no one beside me,

I'll go on my way and after the day the darkness will find me.

And

B

may be tomorrow I'll find what I'm after, I'll throw off my sorrow, beg, steal or borrow my share of laughter;

With you I could learn to, with you on a new day, But who can I turn to if you turn away?

*also played as Medium Swing.

First 4 bars of letters A & B and last 2 bars of letter B may be played over a Bb pedal. Play A natural instead of Ab in bar 13 of letter A when alternate changes are used.

Wildflower

Wayne Shorter

Trumpet plays melody (upper line).
Willow Weep For Me

Ann Ronell

Med. Ballad

\(\text{G6}\) \(\text{C7}\) \(\text{G6}\) \(\text{C7}\) \(\text{G6}\) \(\text{Ami7} D7\)

1. Will-ow weep for me, will-low weep for me, Bend your branch-’es green, a-long the stream
   that runs to sea,
in- to the stream,

   1. \(\text{G6}\) \(\text{C7}\) \(\text{G6}\) \(D7(\#5)\)
   2. \(\text{G6}\) \(\text{Ami7}\) \(\text{Dmi7 G7}\)

   1. Listen to my plea,
   2. Sad as I can be,

   1. \(\text{Cmi6} Gmi G7\)
   2. \(\text{Cmi6 Gmi G7}\)

   1. \(\text{Cmi7 F7 Bbm7 E7}\)
   2. \(\text{Cmi7 G7}\)

   1. Whis-per to the wind, and say that love has sinned.
   2. to leave my heart a-break-ing and

   1. \(\text{Ab7 D7}\) \(\text{Dmi7(\#5) G7}\)
   2. \(\text{Ab7 G7}\)

   1. \(\text{Cmi7 F7 Bbm7 E7}\)
   2. \(\text{Cmi7 G7}\)

   1. mak-ing a moan,
   2. Mur-mer to the night,

   1. \(\text{Cmi7 F7 Bbm7 E7}\)
   2. \(\text{Ab7 G7}\)

   1. none will find me sigh-ing and cry-ing all a-lone.
   2. So

   1. \(\text{Cmi7 D7(\#5)}\)
   2. \(\text{Ami7 D7(\#5)}\)

   1. weep-ing will-low tree, weep in sym-pa-thy,
   2. B-end your branch-’es down, a-long the ground

   1. \(\text{Cmi7 Bb7 G6 B}\)
   2. \(\text{Ami7(\#5) D7(\#5)}\)

   1. \(\text{Cmi7 Bb7 G6 B}\)
   2. \(\text{Ami7(\#5) D7(\#5)}\)

   3rd & 4th bars of letters \(\text{C mi7 Bb7 G6 B}\) may also be played:
Witchcraft

Music by Cy Coleman
Lyric by Carolyn Leigh

Med. Swing F\(^6\)

A

Those fingers in my hair, - That sly, come - hither stare -
G\(_{mi}\)\(^7\) C\(^9\)sus F\(_{ma}\)\(^7\) (F\(_7\))

that strips my con-science bare, It's witch - craft.
B\(_{ma}\)\(^7\)

And I've got no de-fense for it, The heat is too in - tense for it,
A\(_{b}\)\(^6\) G\(_7\)(#5) C\(_7\)

What good would com-mon sense for it do? Cause it's

B

F\(_{ma}\)\(^9\) (C\(^9\)sus/F)

witch - craft, Wick - ed witch - craft, And al -
B\(_{b}\)\(^13\)

though I know it's strict - ly ta - boo,
A\(_{mi}\)

When you a - rouse the need in me, My heart says, "Yes, in - deed" in me,
F\(_a\) A\(_{mi}\)\

Pro - ceed with what you're lead - in' me to."
G\(_{mi}\)

It's such an an - cient pitch, But one I would - n't switch,
G\(_{mi}\)\(^7\) C\(^9\)sus (C\(_7\)) F\(_6\) (G\(_{mi}\)\(^7\) C\(_7\))

'Cause there's no nic - er witch than you.

Head is played in 2 (letter B may be in 4); solos in 4.
Yes And No
Wayne Shorter

Fast Swing
\( \text{\textit{\textbf{A}}} \text{\textit{\textbf{D}}}_7^{\text{\textit{\textbf{7}}}} \text{\textit{\textbf{SUS}}} \)

(bass plays D pedal)

\( \text{D}_\text{MA}^{9} \)

\( \text{A}_\text{MI}^{7} \)

\( \text{G}_\text{MA}^{7} \)

\( \text{C}_\text{MI}^{7} \)

\( \text{B}_\text{MA}^{7} \)

(bass walks)

\( \text{E}_\text{MI}^{9} \)

\( \text{E}_\text{MI}^{9} \)

\( \text{B}_\text{MA}^{7} \)

\( \text{A}_\text{MI}^{7(\text{b5)}} \)

\( \text{D}_7^{(\text{b9)}} \)

\( \text{G}_\text{MI}^{9} \)

\( \text{C}^{13} \)

\( \text{F}_\text{MI}^{9} \)

\( \text{B}_\text{B13} \)

\( \text{E}_\text{MA}^{7} \)

\( \text{A}_\text{MI}^{9} \)

\( \text{D.S. al 2nd ending (AABA form)} \)

After solos, play entire head, take Coda.

* piano often plays F7(\text{\textit{\textbf{5}}} here (especially during head).
Tenor sounds one octave lower than written.
Yesterdays

Music by Jerome Kern
Lyric by Otto Harbach

Med. Swing (or Ballad)

Yes - ter - days,
Yes - ter - days,

Days I knew as hap - py, sweet se - ques - tered days,

Old - en days,
Gold - en days,

Days of mad ro - mance and love.
Then gay

youth was mine,
Truth was mine,

joy - ous, free and flam - ing life, for - sooth, was mine,

Sad am I,
Glad am I,

For to - day I'm dream - ing of yes - ter
days.

Solo on form (AB); (fine)
After solos, D.C. al fine

Last syllable of lyric ("days") is sung on the first bar of the first solo chorus.

Alternate changes for bars 5 & 6 of letters A & B:

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Young Rabbits
Wayne Henderson
(As played by The Crusaders)

Fast Swing

G₉♭b

(trb & ten.)

For soloists: G♭b, G♭, Eb, B♭ bar 24

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

Drums play straight time throughout.

Vamp out on F♭₉
Your Mind Is On Vacation

Med. Swing (Blues)

Mose Allison

Your know that life is short, talk is cheap.
Don't be makin' promises that you can't keep.
If you don't like this little song I'm singin',
Just grin and bear it; all I can say is if the shoe fits, wear it.
If you must keep talkin', please try to make it rhyme.
Because your mind is on vacation and your mouth is working overtime.
and play-in' games. You're over laugh-in' when things ain't funny, break-

You're tryin' to sound like you don't need money. You know if talk was criminal break-

You'd lead a life of crime. Because your

mind is on vacation and your mouth is work-in' over time. pn.fill

(Solos)

(bass walks)

(After solos, D.S.) (3rd verse) al Coda

Melody is freely interpreted and varies with each verse.
APPENDIX I - Sample Drum Parts

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

- cymbal
- bell of cymbal
- crash cymbal
- hi hat closed
- hi hat open
- snare drum
- rim stick or cross stick
- high tom
- middle tom
- low tom
- bass drum
- hand clap
- hi hat with foot
- cowbell

AFFIRMATION

A

ALWAYS THERE

Intro

A

BABY, I LOVE YOU

BLACK ICE

A

BOOGIE DOWN

Intro
ENDANGERED SPECIES

FRIENDS AND STRANGERS

GAVIOTA

GOIN' HOME

THE GOODBYE LOOK

Unaccented S.D. beats are "ghosted."

GUARUJA

HAVONA

Intro (6th bar entrance)
Semi open hi hat.
Follow melody with S.D. accents.

HIDEAWAY

IT HAPPENS EVERY DAY
MODADJI  Lite Jazz/funk

MONKEY'S UNCLE

MORNIN'  1/2 time funk shuffle

MORNING DANCE

MR. CLEAN  Jazz Rock

MR. GONE

NEVER GIVIN' UP

Intro
RUSH HOUR

SAFARI

SHAKER SONG

SONG FOR LORRAINE

SONJA'S SANDONEA

SOUL SAUCE  Cha-Cha

A

B
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) Transcription - a literal transcription from a specific recorded version.
3) Editor'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 than those records which follow. Often other recordings were listened to but are not listed if they added no new information to the charts.

A number of other sources used are not listed here. These include fake books (legal and illegal), feedback from the composers, and suggestions from local musicians who proofread the book.

1. AFFIRMATION - George Benson's "Breezin'".
2. AIREGIN - Published sheet music. Miles Davis's "Tallest Trees"; Manhattan Transfer's "Vocalese".
3. ALL OF ME - Published sheet music. Frank Sinatra's "Swing Easy"; Chick Corea's "Echoes Of An Era"; Benny Goodman's "The King"; Billie Holiday (from the Smithsonian collection of Classic Jazz).
4. ALL OR NOTHING AT ALL - Published sheet music. John Coltrane's "Ballads"; Sarah Vaughan's "Sarah Plus 2"; Billie Holiday's "All Or Nothing At All".
5. ALL THE THINGS YOU ARE - Published sheet music. Charlie Parker & Dizzy Gillespie's "In The Beginning"; Keith Jarrett's "Standards - Volume 1"; Sarah Vaughan's "Send In The Clowns"; Bill Evans' "Intuition".
6. ALWAYS THERE - Published sheet music; Publisher's lead sheet. Jeff Lorber's "It's A Fact".
7. ANA MARIA - Composer's lead sheet. Wayne Shorter's "Native Dancer".
8. ANGEL EYES - Published sheet music. Frank Sinatra's "Sinatra Sings For Only The Lonely"; "Jim Hall Live"; Jackie & Roy's "Angel Eyes"; Gene Ammons "Angel Eyes".
9. ANTHROPOLOGY - Dizzy Gillespie's "Diziest"; The Charlie Parker All-Stars.
10. AUTUMN LEAVES - Published sheet music. Miles Davis' "Miles In Europe"; Cannonball Adderley's "The Japanese Concerts"; Bill Evans' "Portrait In Jazz"; Stan Getz "Live At Midem -80"; McCoy Tyner's "Reevaluation - The Impulse Years"; Frank Sinatra's "The Night We Called It A Day".
11. BABY, I LOVE YOU - Publisher's lead sheet. "The Best Of Aretha Franklin".
13. BEAUTIFUL LOVE - Published sheet music. Bill Evans' "Spring Leaves"; Bill Evans' "The Best Of Bill Evans".
15. BIRD FOOD - Published sheet music. Ornette Coleman's "Change Of The Century"; Denny Zeitlin's "TimeRemembers One Time Once".
16. BLACK ICE - Jeff Lorber's "Soft Space"
17. BLACK NARCISSUS - Joe Henderson's "Foresight".
18. BLAME IT ON MY YOUTH - Published sheet music. Carmen McRae's "Second To None"; Gary Burton's "Easy As Pie".
19. BLIZZARD OF LIES - Published sheet music. "The Dave Frishberg Songbook - Volume 2".
20. BLUE DANIEL - "The Cannonball Adderley Quintet Live At The Lighthouse".
21. BLUE BOSSA - Joe Henderson's "Page One"; "Joe Henderson In Japan".
22. BLUES CONNOTATION - Published sheet music. Ornette Coleman's "This Is Our Music".
23. BLUES ON THE CORNER - Published transcription. McCoy Tyner's "The Real McCoy".
24. BOOGIE DOWN - Published sheet music. Al Jarreau's "Jarreau".
25. BOTH SIDES OF THE COIN - "Steps Ahead" (First American release).
26. BOUNCIN' WITH BUD - Bud Powell's "Alternate Takes" (two versions); Bud Powell's "Bouncin' With Bud"; Art Blakey's "Blakey In Paris"; Charles McPherson's "Live In Tokyo".
27. BREAKFAST WINE - Composer's lead sheet. Bobbie Shew's "Breakfast Wine".
28. BREAKIN' AWAY - Publisher's lead sheet. Al Jarreau's "Breakin' Away".
29. BUT BEAUTIFUL - Sheet music, recorded music. Bill Evans' "Since We Met"; Art Pepper's "Live At The Village Vanguard - Volume 2"; Bobbe Norris' "Velas Icadas (Hoisted Sails)".
30. CHAIN OF FOOLS - Publisher's lead sheet. "The Best Of Aretha Franklin".
31. CHANGE OF MIND - Composer's lead sheet. "Peter Erskine".
32. CHEGA DE SAUDADE - Published sheet music. Antonio Carlos Jobim's "The Composer Of Desafinado Plays"; Dizzy Gillespie's "Dizzy On The French Riviera"; Sue Raney & Bob Florence's "Ridin' High".
34. COME SUNDAY - Published sheet music. Duke Ellington's "Carnegie Hall Concerts"; "Presenting Joe Williams And The Thad Jones/Mel Lewis Orchestra"; "Oscar Peterson With Nelson Riddle"; Cannonball Adderley's "The Japanese Concerts".
35. COMPARED TO WHAT - Les McCann's "Swiss Movement"; Roberta Flack's "First Take".
36. CREEK - Airtos's "Free".
37. CRYSTAL LOVE - Makoto Ozone's "Crystal Love".
38. CUBANO CHANT - Ray Bryant's "Alone At Montreaux"; Ray Bryant's "It Was A Very Good Year".
39. DARN THAT DREAM - Published sheet music. Dexter Gordon's "After Hours"; Bill Evans & Jim Hall's "Undercurrent"; "Billie Holiday" (MGM Golden Archive Series); "The Chet Baker Big Band"; "George Shearing & The Montgomery Bros."; Dexter Gordon's "The Bethlehem Years".
41. DELIVER - Jeff Lorber's "It's A Fact".
42. DESAFINADO - Published sheet music. Stan Getz's "The Girl From Ipanema - The Bossa Nova Years"; "Lambert, Hendricks And Bavan At Basin Street East"; Antonio Carlos Jobim's "The Composer Of Desafinado Plays"; Antonio Carlos Jobim's "Terra Brasilis"; Dizzy Gillespie's "Dizzy On The French Riviera".
43. DESIRE - Publisher's lead sheet. Tom Scott's "Desire".
44. DIG - Published sheet music. Miles Davis' "Dig".
45. DINDI - Publisher's lead sheet. "The Wonderful World Of Antonio Carlos Jobim"; Jackie & Roy's "Star Sounds"; Sarah Vaughan's "Copacabana".
46. DO NOTHING 'TIL YOU HEAR FROM ME - Published sheet music. Billie Holiday's "All Or Nothing At All"; Ben Webster's "Ballads"; "Duke Ellington's Greatest Hits"; Ernestine Anderson's "Live From Concord To London"; "Mose Allison Sings".
47. DON'T GET AROUND MUCH ANYMORE - Published sheet music. Ben Webster's "The King Of The Tenors"; "Duke Ellington's Greatest Hits"; "Johnny Hodges At The Sports Palace"; Kenny Burrell's "Ellington Is Forever"; Ernestine Anderson's "Live From Concord To London".
48. DON'T GO TO STRANGERS - Published sheet music. Mark Murphy's "Satisfaction Guaranteed"; Etta Jones' "Don't Go To Strangers".
49. DOORS - Composer's lead sheet. Mike Nock's "Ondas".
50. EARLY AUTUMN - Published sheet music. "Ella Fitzgerald Sings The Johnny Mercer Songbook"; Woody Herman's "Keeper Of The Flame".
51. EASY - Publisher's lead sheet. Al Jarreau's "Breakin' Away".
52. EIGHTY ONE - Published sheet music. Miles Davis' "E.S.P.".
53. ELM - Composer's lead sheet. Richie Beirach's "Elm".
54. ENDANGERED SPECIES - Composer's lead sheet. Wayne Shorter's "Atlantis".
55. E.S.P. - Composer's lead sheet; published sheet music. Miles Davis' "E.S.P.".
56. EVERYTHING HAPPENS TO ME - Published sheet music. Billie Holiday's "Stormy Blues"; Bill Evans' "Trio 65"; "Matt Dennis Plays And Sings Matt Dennis"; Charlie Parker "The Verve Years - 1948-50".
57. FALL - Composer's lead sheet. Miles Davis' "Nefertiti".
58. FARMER'S MARKET - Publisher's lead sheet. Art Farmer's "Farmer's Market"; "The Wardell Gray Memorial Album"; "Lambert, Hendricks & Ross".
60. FEEL LIKE MAKIN' LOVE - Published sheet music. "The Best Of Roberta Flack".
61. FIRE - Joe Henderson's "The Elements".
62. FIRST LIGHT - Freddie Hubbard's "First Light".
63. FOO KILLER - Mose Allison's "The Word From Mose".
64. FOOTPRINTS - Composer's lead sheet. Wayne Shorter's "Adam's Apple"; Miles Davis' "Miles Smiles"; Pat Martino's "Footprints".
65. FOUR - Published sheet music. Miles Davis' "Blue Haze"; Lambert, Hendricks & Ross' "The Swingers".
66. FOUR BROTHERS - Published sheet music. Woody Herman's "The Three Herds"; Ron McClrob's "The Other Whistler".
67. FOUR ON SIX - Wes Montgomery's "Smokin' At The Half Note".
68. FRIENDS AND STRANGERS - Publisher's lead sheet. Dave Grusin's "Mountain Dance"; Dave Grusin & The GRP All-Stars "Live In Japan".
69. FUNK KALLERO - Published sheet music. "The Bill Evans Album".
70. GAVIOTA - Composer's lead sheet. Clare Fischer's "Machaca".
71. GEE BABY, AIN'T I GOOD TO YOU - Published sheet music. Billie Holiday's "The Unforgettable Lady Day"; "Joe Williams Presents Joe Williams And The Thad Jones/Mel Lewis Orchestra".
72. GEMINI - Published sheet music. "The Cannonball Adderley Sextet In New York"; Jimmy Heath's "Fast Company".
73. GLORIA'S STEP - Bill Evans' "The Village Vanguard Sessions"; Bill Evans' "From The 70's".
74. GOIN' HOME - Composer's lead sheet. The Yellowjackets' "Mirage A Trois".
75. GONE WITH THE WIND - Published sheet music. "The Complete Blue Note & Pacific Jazz Jazz Recordings Of Clifford Brown"; Bill Evans' "California, Here I Come"; Ella Fitzgerald's "Ella In Berlin".
76. GOOD MORNING HEARTACHE - Published sheet music. "The Magnificent Tommy Flanagan"; Billie Holiday's "All Or Nothing At All"; Charles McPhearson's "Siker Ya Bibi".
77. THE GOODBYE LOOK - Published sheet music. Donald Fagen's "Nightfly".
78. GUARUJA - Composer's lead sheet. Randy Brecker & Eliane Elias' "Amanda".
79. HALLUCINATIONS - Published transcription. "The Genius Of Bud Powell"; The Phil Woods Quartet "Live - Volume 1"; "Bobby McFerrin".
80. HAUNTED BALLROOM - Composer's lead sheet. Victor Feldman's "Artful Dodger".
81. HAVONA - Weather Report's "Heavy Weather".
82. HERE'S THAT RAINY DAY - Published sheet music. Ella Fitzgerald's "Ella In Hamburg"; Bill Evans' "Alone"; Gene Ammons "The Boss Is Back"; "Stan Getz" (Verve boxed set).
83. HIDEAWAY - Dave Sanborn's "Straight To The Heart".
85. I MEAN YOU - Published transcription. Thelonious Monk's "Mulligan Meets Monk"; Thelonious Monk's "Big Band Monk"; Thelonious Monk's "The Genius Of Modern Music".
86. I SHOULD CARE - Published sheet music. Bill Evans' "How My Heart Sings"; "Bill Evans At Town Hall"; "Mel Torme"; Hank Mobley's "Another Workout"; Etta Jones' "Love Me With All Your Heart".
87. I THOUGHT ABOUT YOU - Published sheet music. Miles Davis' "Someday My Prince Will Come"; Miles Davis' "Miles In Concert"; Billie Holiday's "Lady Sings The Blues"; Kenny Burrell & Coleman Hawkins' "Moonglow"; Jenny Ferris' "Not So Long Ago".
88. IF I WERE A BELL - Published sheet music. Miles Davis' "Relaxin"("Chronicles"); Carmen McRae's "Recorded Live At Bubba's"; Bobby Hutcherson's "Four Seasons"; Ella Fitzgerald's "Ella Sings Broadway".
89. IF YOU NEVER COME TO ME - Published sheet music; Publisher's lead sheet. "The Wonderful World Of Antonio Carlos Jobim"; Frank Sinatra's "Sinatra Sings Antonio Carlos Jobim"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook".
90. I'LL TAKE ROMANCE - Published sheet music. Shelly Manne's "Double Piano Jazz Quartet"; Bud Shank & Bill Mays' "Crystal Comment"; Art Farmer's "Farmer's Market".
91. I'M ALL SMILES - Published sheet music. Hank Jones & Tommy Flanagan's "I'm All Smiles"; Bill Evans' "From Left To Right"; Barbra Streisand's "People".
92. I'M OLD FASHIONED - Published sheet music. John Coltrane's "Blue Train"; Shirley Horn's "A Lazy Afternoon"; "Al Haig Plays The Music Of Jerome Kern".
93. IMAGINATION - Published sheet music. Carmen McRae's "It Takes A Whole Lot Of Human Feeling"; "Rosemary Clooney Sings The Music Of Jimmy Van Heusen"; Maynard Ferguson's "Boy With Lots Of Brass".
94. IN WALKED BUD - Published transcription. Thelonious Monk's "The Genius Of Modern Music"; Thelonious Monk's "Mysterioso"; Thelonious Monk's "Underground".
95. THE ISLAND - Published sheet music. Mark Murphy's "Brazil Song"; Pete Escovedo's "The Island"; Ivan Lins' "Jun-tos".
96. IT HAPPENS EVERY DAY - Publisher's lead sheet. The Crusaders' "Free As The Wind". "The Best Of Hubert Laws".
97. JERSEY BOUNCE - Published sheet music. Benny Goodman's "Solid Gold Instrumental Hits"; Benny Goodman's "Live At Carnegie Hall".
98. JOSHUA - Miles Davis' "Seven Steps To Heaven"; Miles Davis' "Miles Davis In Europe".
99. KEEP THAT SAME OLD FEELING - The Crusaders' "Those Southern Knights".
100. KILLING ME SOFTLY WITH HIS SONG - Published sheet music. "The Best Of Roberta Flack".
101. LA SAMBA - Composer's lead sheet. Andy Narell's "Light In Your Eyes".
102. LA VIDA FELIZ - McCoy Tyner's "Le Leyenda de la Hora (The Legend Of The Hour)".
103. LADY BIRD - "Miles Davis & Jimmy Forrest - Live At The Barrel, Volume 2". Alternate Version - Fats Navarro's "The Prime Source" (=Tadd Dameron's selection in the Smithsonian collection of Classic Jazz); Dizzy Gillespie's "The Bop Session"; "Barry Harris Plays Tadd Dameron".
104. LAST FIRST - Composer's lead sheet. Gary Peacock's "Shift In The Wind".
105. LAST TRAIN TO OVERBROOK - Published sheet music; Publisher's lead sheet. James Moody's "Moody" (Prestige Two-fer); James Moody's "Last Train From Overbrook".
106. LAURIE - Published sheet music. Bill Evans' The Paris Concert - Edition Two".
107. LET ME BE THE ONE - "The Best Of Angela Bofill".
108. LET'S GO DANCIN' - Publisher's lead sheet. Victor Feldman's "Secret Of The Andes".
109. LIKE SOMEONE IN LOVE - Published sheet music. "Tommy Flanagan Trio & Sextet"; John Coltrane's "Lush Life"; Sarah Vaughn's "Live In Japan".
110. LINE FOR LYONS - Gerry Mulligan's "Mulligan & Baker At Carnegie Hall"; "The Complete Jazz Live Recording Of The Chet Baker Quartet"; Stan Getz & Chet Baker's "Line For Lyons".
111. LITTLE SUNFLOWER - Freddie Hubbard's "Backlash"; Milt Jackson's "Sunflower"; Freddie Hubbard's "The Love Connection".
112. A LITTLE TEAR - Publisher's lead sheet. Sarah Vaughan's "I Love Brazil".
113. LITTLE WALTZ - Published sheet music. VSOI's "The Quintet"; Ron Carter's "Piccolo".
114. LONG AGO AND FAR AWAY - Published sheet music. Art Pepper's "The Omega Man"; "The Hi-Lo's Under Glass".
115. LOVE CAME ON STEALTHY FINGERS - Composer's lead sheet; Publisher's lead sheet. Bob Dorough's "Devil May Care"; Irene Kral's "Where Is Love"?"
116. LOVE DANCE - Publisher's lead sheet. Diane Schuur's "Schuur Thing"; Carol Freda's "Love Dance"; Ivan Lins' "Daquila Que Eu Sói".
117. LUSH LIFE - Published sheet music. John Coltrane's "Lush Life"; "John Coltrane And Johnny Hartman".
118. MADAGASCAR - Composer's lead sheet. "The John Abercrombie Quartet".
119. MAKE ME A MEMORY (Sad Samba) - Published sheet music. Grover Washington Jr.'s "Winelight".
120. MATINEE IDOL - Composer's lead sheet. "The Yellowjackets".
121. MERCY, MERCY, MERCY - Cannonball Adderley's "Mercy, Mercy, Mercy".
122. THE MIDNIGHT SUN - Published sheet music. "The Best Of Sarah Vaughan"; "The Lionel Hampton Big Band".
124. MISTY - Published sheet music. "Erroll Garner Plays Misty"; Sarah Vaughan's "Recorded Live"; Ella Fitzgerald's "Ella In Berlin".
125. MODJAJ - Composer's lead sheet. "Dave Grusin's "One Of A Kind"; Dave Grusin & The GRP All-Stars "Live In Japan"; Hubert Laws' "The San Francisco Concert".
126. MONK'S MOOD - Published transcription. "The Thelonious Monk Orchestra At Town Hall"; Thelonious Monk's "The Genius Of Modern Music".
127. MONKEY'S UNCLE - Composer's lead sheet. Mitchell Foreman's "Train Of Thought".
128. MOONLIGHT IN VERMONT - Published sheet music. Ella Fitzgerald's "Lady Be Good -'57"; Stan Getz' "Reflections".
129. MORNIN' - Published sheet music; Publisher's lead sheet. Al Jarreau's "Jarreau".
130. MORNING DANCE - Published sheet music. Spyro Gyra's "Morning Dance".
131. MR. CLEAN - Freddie Hubbard's "Straight Life".
132. MR. GONE - Published sheet music. Weather Report's "Mr. Gone".
133. MY ATTORNEY BERNIE - Published sheet music. "The Dave Frishberg Songbook - Volume 2".
134. MY ROMANCE - Published sheet music. Bill Evans' "The Village Vanguard Sessions"; Ernestine Anderson's "Live From Concord To London"; Ella Fitzgerald's "Ella Sings The Rodgers & Hart Songbook".
136. NATURE BOY - Composer's lead sheet; Published sheet music. Etta Jones' "Hollar"; The Nat King Cole Story - Volume One; Ella Fitzgerald & Joe Pass' "Again"; "Stan Getz' (Verve boxed set); Miles Davis' "Blue Moods".
137. NEFERTITI - Composer's lead sheet. Miles Davis' "Nefertiti"; VSOP's "The Quintet".
138. NEVER GIVIN' UP - Al Jarreau's "This Time".
139. NEVER MAKE YOUR MOVE TOO SOON - Publisher's lead sheet. The Crusaders' "Royal Jam"; Ernestine Anderson's "Never Make Your Move Too Soon".
140. NIGERIAN MARKETPLACE - Oscar Peterson's "Nigerian Marketplace".
141. NIGHTLAKE - Composer's lead sheet. "John Abercrombie's "Arcade".
142. NO ME ESQUECA - Joe Henderson's "In Pursuit Of Blackness".
143. NOT ETHIOPIA - The Brecker Bros.' "Straphanging"; "Steps Ahead's "Smokin' In The Pit".
144. NOTHING PERSONAL - Composer's lead sheet. "Michael Brecker".
146. OLEO - Published sheet music. Neil Hennings Orsted Peterson & Joe Pass' "Chops"; Red Garland's "Crossings"; Miles Davis' "Relaxin"; Miles Davis' "Tallest Trees".
147. ONCE I LOVED - Publisher's lead sheet. Antonio Carlos Jobim's "The Composer Of Desafinado Plays"; Frank Sinatra's "Sinatra Sings Antonio Carlos Jobim"; McCoy Tyner's "Trident".
148. ONE FAMILY - Composer's lead sheet. The Yellowjackets' "Shades".
149. ONE FOR MY BABY - Published sheet music. "Ella Fitzgerald Sings The Harold Arlen Songbook"; Frank Sinatra's "One More For The Road"; Joe Williams' "Something Old, New And Blue"; "Tommy Flanagan Plays The Music Of Harold Arlen".
150. OUT OF THIS WORLD - Published sheet music. "Ella Fitzgerald Sings The Harold Arlen Songbook"; "Tommy Flanagan Plays The Music Of Harold Arlen"; John Coltrane's "Coltrane"; George Shearing's "The Shearing Spell".
151. OZ - Composer's lead sheet. Andy Narell's "Stickman".
152. PAPA LIPS - Composer's lead sheet. Bob Mintzer's "Papa Lips".
153. PARTIDO ALTO - Airto's "Touching You, Touching Me".
154. PENT UP HOUSE - Published sheet music. Sonny Rollins' "Sonny" (Prestige Two-fer).
156. POLKADOTS AND MOONBEAMS - Published sheet music. "The Complete Blue Note Recordings Of Bud Powell"; Bill Evans' "The Second Trio"; Sarah Vaughan's "Recorded Live".
157. PORTRAIT OF TRACY - "Jaco Pastorius".
158. PROMENADE - Composer's lead sheet. Denny Zeitlin's "Tidal Wave".
159. PUT IT WHERE YOU WANT IT - Publisher's lead sheet. "The Best Of The Crusaders".
160. P.Y.T. - Published sheet music. Michael Jackson's "Thriller".
160. QUINTESSENCE - Quincy Jones "Quintessence".
161. RAPTURE - Harold Land & Blue Mitchell's "Mapenzi".
162. RE:PERSON I KNEW - Published sheet music. "The Bill Evans Album".
164. REMEMBER ROCKEFELLER AT ATTICA - Charles Mingus' "Changes - Volume I".
165. RIO - Publisher's lead sheet. Victor Feldman's "In The Pocket".
166. RIVER PEOPLE - Weather Report's "Mr. Gone".
167. ROBBIN'S NEST - Published transcription. "Illinois Jacquet In Swinging Sweden"; "Illinois Jacquet Flies Again"; Lester Young's "Carnie Blues"; Tommy Flanagan & Hank Jones "Our Delight"; Oscar Peterson's "Girl Talk".
168. RUBY MY DEAR - Publisher's lead sheet; Published sheet music; Published transcription. "Solo Monk"; "Thelonious Monk And John Coltrane"; "Monk's Music"; "Thelonious Monk's "The Genius Of Modern Music".
169. RUSH HOUR - "The Yellowjackets".
170. SAFARI - Steps Ahead's "Modern Times".
171. SANDU - Clifford Brown's "The Quintet - Volume 2".
173. SAVE YOUR LOVE FOR ME - "Cannonball Adderley & Nancy Wilson"; Cannonball Adderley & Nancy Wilson's "Together"; Etta Jones "Save Your Love For Me".
174. SEARCH FOR PEACE - McCoy Tyner's "The Real McCoy".
175. SELF PORTRAIT IN THREE COLORS - Charles Mingus' "Mingus Ah Um".
176. SHAKER SONG - Publisher's lead sheet. Manhatten Transfer's "Intentions"; "Spyro Gyra".
177. SHAW NUFF - The Smithsonian Collection Of Classic Jazz (Side 9 - Charlie Parker & Dizzy Gillespie); Bud Powell's "Swinging With Bud".
178. SIMPLE SAMBA - Published transcription. Jim Hall's "Where Would I Be?".
179. SKYLA - Published sheet music. "Ella Fitzgerald Sings The Johnny Mercer Songbook"; "Hoagy Sings Carmichael"; "The Greatest Of Carmen McRae"; Art Blakey's "Thermo"; Sonny Criss "This Is Criss".
180. A SLEEPIN' BEE - Published sheet music. Bill Evans' "Trio 64"; "Tommy Flanagan Plays The Music Of Harold Arlen"; "Cannonball Adderley & Nancy Wilson"; "Bill Evans At The Montreux Jazz Festival".
181. SMALL DAY TOMORROW - Publisher's lead sheet. Irene Kral's "Kral Space"; Bob Dorrough's "Beginning To See The Light".
182. SOLAR - Published sheet music. Miles Davis' "Tune Up"; "Chet Baker In New York"; "The Shelly Manne Trio In Zurich"; Bill Evans' "The Village Vanguard Sessions".
183. SOMEVY DAY MY PRINCE WILL COME - Published sheet music. Miles Davis' "Someday My Prince Will Come"; Bill Evans' "Spring Leaves".
184. SONG FOR LORRAINE - Publisher's lead sheet. Spyro Gyra's "Morning Dance".
186. SONJA'S SANFONA - Composer's lead sheet. The Yellowjackets' "Shades".
187. SOUL SAUCE (Wachi Wara) - Cal Tjader's "Soul Sauce"; Cal Tjader's "Good Vibes".
188. SPEAK LOW - Published sheet music. "The Magnificent Tommy Flanagan"; Bill Evans' "Crosscurrents"; Billie Holiday's "All Or Nothing At All"; Ahmed Jamil's "Happy Moods".
189. SPEAK NO EVIL - Composer's lead sheet. Wayne Shorter's "Speak No Evil".
190. SPREAD - Sphere's "Spread On Tour".
191. ST. THOMAS - Published sheet music. Sonny Rollins' " Saxophone Colossus"; Cedar Walton's "Eastern Rebellion".
192. STICKY WICKET - Publisher's lead sheet. Al Jarreau's "High Crime".
193. STORMY WEATHER - Published sheet music. Billie Holiday's "First Verve Sessions"; Lena Horne's "Stormy Weather"; "Ella Fitzgerald Sings The Harold Arlen Songbook"; Johnny Hodges' "Blue Pyramid".
194. STREET LIFE - Published transcription. The Crusaders' "Street Life".
195. SUDDEN SAMBA - Neil Larsen's "Jungle Fever".
196. SUNRUNNER - Published sheet music. Bob James' "Touchdown".
198. TENDERLY - Published sheet music. "Everybody Loves Bill Evans"; Duke Ellington's "Ellington Indigos"; Nat King Cole's "Love Is Here To Stay"; George Shearing's "Lullaby Of Birdland".
199. THEME FOR ERNIE - John Coltrane's "Soultrane".
200. THERE WILL NEVER BE ANOTHER YOU - Published sheet music. Art Pepper's "One September Afternoon"; Jackie & Roy's "Free And Easy"; Coleman Hawkins' "Body & Soul"; Nat King Cole's "Love Is Here To Stay"; "The Greatest - Count Basie Plays And Joe Williams Sings".
201. THESE FOOLISH THINGS - Published sheet music. Charles McPherson's "Live In Tokyo"; Ella Fitzgerald's "Lady Be Good - '57"; "Mark Murphy Sings The Nat Cole Songbook - Volume 1"; Nat King Cole "Just One Of Those Things".
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All Or Nothing At All

Med. Swing

A

All or nothing at all,

(Gm7 C7)

Half a love never appealed to me,

If your heart never could yield to me then I'd rather have nothing at all.

B

All or nothing at all,

If it's love there is no in-between,

Why begin, then cry for something that might have been? No, I'd rather have nothing at all.

please don't bring your lips so close to my cheek,

Don't

smile, or I'll be lost beyond recall,

The

kiss in your eyes, the touch of your hand makes me weak,

And my

heart may grow dizzy and fall.

And if I

fell under the spell of your call,

I would be caught in the undertow,

So, you see, I've got to say no, no,

All or nothing at all.

Alternate changes for first 4 bars of letter C: Ab Ab+ Ab6 Ab+ 2
Do Nothing 'Til You Hear From Me

Music by Duke Ellington
Lyric by Bob Russell

Do noth-in' till you hear from me,
Pay no atten-tion to what's said,

Why peo-ple tear the seam of an-y-one's dream
is o-ver my head.

Do noth-in' till you hear from me,
At least con- sider our ro-

D I have - n't a chance.

True, I've been

seen
with some-one new,

But does that mean
that I'm un-true?

When we're a-

part the words in my heart
re-veal how I feel a-bout you.

Some kiss may cloud my mem-

ory,

And oth-er arms may hold a thrill,

But please do noth-in' till you

hear it from me.

And you nev-er will.

First 3 bars of letter B may also be played:

Rhythm section may break on the first beat of bar 8 of letters A & B during the head.

Don't Get Around Much Anymore

Music by Duke Ellington
Lyric by Bob Russell

Bars 3 & 11 of letter A and bar 3 of letter C may also be played: No kicks during solos.
Good Morning Heartache

Med. Ballad

Good morning heart-ache, you old gloomy sight, 
Good morning heart-ache, thought we
said good-bye last night, I tossed and turned until it seemed you had gone,

But here you are with the dawn. 
Wish I’d forget you but you’re here to stay,

It seems I met you when my love went away, 
Now every day I start by

saying to you, "Good morning heart-ache, what’s new?"

Stop haunting me now, Can’t shake you no-how;

Just leave me alone, I’ve got those Monday blues straight through Sunday blues.

Good morning heart-ache, here we go again, 
Good morning heart-ache you’re the
one who knew me when, Might as well get used to you hangin’ around,

Good morning heart-ache, sit down.
Misty

Music by Erroll Garner
Lyric by Johnny Burke

Look at me, I'm as helpless as a kitten up a tree, and I feel like I'm clinging to a cloud; I can't understand, I get misty just holding your hand.

Walk my way and a thousand violins begin to play, Or it might be the sound of your hello, that music I hear, I get misty the moment you're near.

You can say that you're leading me on, but it's just what I want you to do;

Don't you notice how hopelessly I'm lost, that's why I'm following you.

On my own, would I wander thru this wonderland alone, never knowing my right foot from my left, my hat from my glove, I'm too misty and too much in love. 

* can also be played as Gm7

Speak Low

Music by Kurt Weil
Lyric by Ogden Nash

* may be played as a medium Latin tune, with a swing feel at letter C.
Time is so old and love so brief,

Love is pure gold and time a thief.

We're late, darling, we're late.

The curtain descends, everything ends too soon, too soon;

I wait, darling, I wait. Will you speak low to me, speak love to me and soon.
Stormy Weather

Music by Harold Arlen
Lyric by Ted Koehler

Don't know why there's no sun up in the sky, Stormy weather,

Since my man and I ain't together, keeps rainin' all the time.

Life is bare, gloom and misery everywhere, Stormy weather,

Just can't get my poor self together, I'm weary all the time,

When he went away the blues walked in and met me,

If he stays away old rockin' chair will get me, All I do is pray the Lord above will let me walk in the sun once more.

on, everything I had is gone. Stormy weather, since my man and I ain't together, keeps rainin' all the time, keeps rainin' all the time.