THE WORLD'S GREATEST FAKE BOOK

GREAT JAZZ AND FUSION COMPOSITIONS BY:

CHICK COREA
GEORGE DUKE
HERBIE HANCOCK
WAYNE SHORTER
FREDDIE HUBBARD
McCOY TYNER

JOSEF ZAWINUL
JACO PASTORIUS
DAVE GRUSIN
LEE RITENOUR
ANGELA BOFILL
ROBBEN FORD

JOHN COLTRANE
BILL EVANS
CHARLES MINGUS
ERIC DOLPHY
JIMMY HEATH
JIM HALL

CANNONBALL ADDERLEY
ORNETTE COLEMAN
DEXTER GORDON
DIZZY GILLESPIE
OLIVER NELSON
CHARLIE PARKER

MILTON NASCIMENTO
JEFF LORBER
JAY GRAYDON
RUSS FERRANTE
NEIL LARSEN
ERNIE WATTS

WOODY SHAW
JOHN SCOFIELD
DAVE LIEBMAN
GEORGE CABLES
MIKE NOCK
CHARLIE HADEN

RICHIE COLE
NAT ADDERLEY
JIMMY ROWLES
LENNIE TRISTANO
MAL WALDRON
PHIL WOODS

Bobby Hutcherson
John Abercrombie
Jack DeJohnette
Paul McCandless

RUSS FERRANTE
WEBSTER ALLEN
BILLY HALEY
JUDE WESLEY
The World’s Greatest Fake Book

Titles, alphabetically
(This index is not included in the original book but as some titles can’t be read...)

A
After The Love Has Gone (J. Graydon) 1
Aileron (John Scofield) 3
Aisha (McCoy Tyner) 4
All Across The City (Jim Hall) 5
Arcade (John Abercrombie) 6
And The Melody Still Lingers On (Dizzy Gillespie) 9

B
The Beatles (John Scofield) 15
Bebop (Dizzy Gillespie) 18
Bebop Lives (Boblicity) (Miles Davis) 19
Big P (Jimmy Heath) 21
Birdland (Joe Zawinul) 23
The Blessing (Ornette Coleman) 27
Blues For Sarka (George Mraz) 28
Blue Dove (Jim Hall) 29
Brazilian Love Affair (George Duke) 31
A Brite Piece (Dave Liebmann) 35
Bullet Train (Lee Ritenour & Ernie Watts) 37
Burgundy & The Virgin Snow (Jim McNeely) 41

C
Cannonball (Joe Zawinul) 45
Capuccino (Chick Corea) 49
Caravanessa (Joe Chambers) 53
Carole’s Garden (Denny Zeitlin) 55
Cassidae (John Scofield) 57
Central Park (Chick Corea) 59
Champotch (Lennie Lasher) 65
Children Of The Night (Wayne Shorter) 67
City By The Bay (Vince Wallace) 69
Cloudburst (Jon Hendricks, et. al.) 73
Come Running To Me (Herbie Hancock) 75
Cool Aide (Phil Woods) 81
Cutting Edge (Ulf Wakenius) 82

D
Daahoud (Clifford Brown) 83
Daisy Mae (George Duke) 85
A Dance For Your Thoughts (Dave Liebman) 89
Dark Lady (Richie Beirach) 91
Dark Light (Mike Nock) 93
D.C. Farewell (Richie Cole) 94
Del Sasser (Sam Jones) 95
Driftin’ (Herbie Hancock) 97
Duquility (Mal Waldron) 100
<table>
<thead>
<tr>
<th>E</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ebony Moonbeams (George Cables)</td>
<td>101</td>
</tr>
<tr>
<td>Elegant People (Wayne Shorter)</td>
<td>103</td>
</tr>
<tr>
<td>Elsa (Earl Zindars)</td>
<td>107</td>
</tr>
<tr>
<td>Everywhere (Bunny Brunel)</td>
<td>108</td>
</tr>
<tr>
<td>Exits And Flags (Milton Nascimento)</td>
<td>110</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>F</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Face I Love (Marcos Valle)</td>
<td>111</td>
</tr>
<tr>
<td>Festival (George Duke)</td>
<td>113</td>
</tr>
<tr>
<td>Flight (Larry Dunlop)</td>
<td>115</td>
</tr>
<tr>
<td>Fly With The Wind (McCoy Tyner)</td>
<td>117</td>
</tr>
<tr>
<td>Foolish Door (John Abercrombie)</td>
<td>120</td>
</tr>
<tr>
<td>4 A.M. (Herbie Hancock)</td>
<td>121</td>
</tr>
<tr>
<td>Frankenstein (Grachan Moncur III)</td>
<td>125</td>
</tr>
<tr>
<td>Free Cell Block F – ’Tis Nazi USA (Charles Mingus)</td>
<td>126</td>
</tr>
<tr>
<td>Freight Trane (Tommy Flanagan)</td>
<td>127</td>
</tr>
<tr>
<td>Fried Bananas (Dexter Gordon)</td>
<td>128</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>G</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gibraltar (Joe Zawinul)</td>
<td>129</td>
</tr>
<tr>
<td>Green St. Caper (Woody Shaw)</td>
<td>133</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>H</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harold’s House Of Jazz (Richie Cole)</td>
<td>135</td>
</tr>
<tr>
<td>Highway One (Bobby Hutcherson)</td>
<td>138</td>
</tr>
<tr>
<td>High Wire – The Aerialist (Chick Corea)</td>
<td>139</td>
</tr>
<tr>
<td>Humpty Dumpty (Ornette Coleman)</td>
<td>143</td>
</tr>
<tr>
<td>Humpty Dumpty (Chick Corea)</td>
<td>144</td>
</tr>
<tr>
<td>Hungry Heart (Paul McIndless)</td>
<td>145</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>If You Went Away (Marcos Valle)</td>
<td>147</td>
</tr>
<tr>
<td>Images (Oliver Nelson)</td>
<td>149</td>
</tr>
<tr>
<td>I’m Home (Greg Mathiesen)</td>
<td>152</td>
</tr>
<tr>
<td>In Blossom (Kent Glenn)</td>
<td>153</td>
</tr>
<tr>
<td>Infant Eyes (Wayne Shorter)</td>
<td>154</td>
</tr>
<tr>
<td>Inner Space (Chick Corea)</td>
<td>155</td>
</tr>
<tr>
<td>In, Out &amp; Around (Mike Nock)</td>
<td>160</td>
</tr>
<tr>
<td>In Search Of My Heart (McCoy Tyner)</td>
<td>161</td>
</tr>
<tr>
<td>I-Thou (Denny Zeitlin)</td>
<td>164</td>
</tr>
<tr>
<td>I Thought It Was You (Herbie Hancock)</td>
<td>165</td>
</tr>
<tr>
<td>I Wanna Stand Over There (Bobby Hutcherson)</td>
<td>170</td>
</tr>
<tr>
<td>I X Love (Charles Mingus)</td>
<td>171</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>J</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jeannine (Duke Pearson)</td>
<td>173</td>
</tr>
<tr>
<td>Jubilee (Bobby McFerrin)</td>
<td>175</td>
</tr>
<tr>
<td>Jungle Fever (Neil Larsen)</td>
<td>177</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>K</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Katherine (Jeff Lorber)</td>
<td>179</td>
</tr>
</tbody>
</table>
Las Pulgas Freeway (Eugenio Toussaint) 183
Leaving (Richie Beirach) 186
Lemme At It (George Duke) 187
Lennie’s Pennies (Lennie Tristao) 189
Lester Left Town (Wayne Shorter) 190
Listen Here (Dave Frishberg) 191
Little One (Herbie Hancock) 195
The Littlest One Of All (Bobby Hutcherson) 197
Listen Now (Bunny Brunel) 193
A Little Taste (Dave Frishberg) 199
Looks Like Meringue (John Scofield) 201
Love Child (Mark Nock) 207
The Love Connection (Freddie Hubbard) 203
Love Reborn (George Duke) 208
Lusitanos (Wayne Shorter) 209

Magic Lady (Jeff Lorber) 213
Magic Sam (Roben Ford) 217
Man In The Moon (Russel Ferrante) 219
The Maze (Herbie Hancock) 222
Miss Ann (Eric Dolphy) 223
The Missing Link (Vince Wallace) 224
Monmouth College Fight Song (Russel Ferrante) 225
Moon And Mind (Paul McCandless) 229
Morning (Clare Fisher) 231
Motion (Jimmy Raney) 233

Neo Terra (Freddie Hubbard) 235
Never Say Yes (Natt Adderley) 239
A New Blue (Jimmy Heath) 241
New Breed (Dave Liebman) 243
New York Afternoon (Richie Cole) 245
Night Flower (Lennie Lasher) 248
Nippon Soul (Cannonball Adderley) 249
No Siree Bob (Bobby Hutcherson) 250
Nothing You Can Do About It (Jay Graydon) 251
Now He Sings, Now He Sobs (Chick Corea) 256

October 10th (Richie Beirach) 261
Olipilli Valley (Herbie Hancock) 263
One By One (Wayne Shorter) 265
One Coin (Milton Nascimento) 267
111-44 (Oliver Nelson) 271
One Of A Kind (Freddie Hubbard) 273
The One Step (Chick Corea) 276
Only Love (Angela Bofill) 281
On The Boulevard (Jay Graydon) 283
Osaka Express (Jim Hall) 289
Other Mansions (David Friesen) 291
<table>
<thead>
<tr>
<th>Song</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palladium (Wayne Shorter)</td>
<td>293</td>
</tr>
<tr>
<td>Pass It On (Russell Ferante)</td>
<td>297</td>
</tr>
<tr>
<td>Pathway (David Friesen)</td>
<td>301</td>
</tr>
<tr>
<td>The Peacocks (Jimmy Rowles)</td>
<td>303</td>
</tr>
<tr>
<td>Pensativa (Clare Fischer)</td>
<td>304</td>
</tr>
<tr>
<td>Peresina (McCoy Tyner)</td>
<td>307</td>
</tr>
<tr>
<td>Phantazia (Dave Grusin)</td>
<td>311</td>
</tr>
<tr>
<td>Pinocchio (Wayne Shorter)</td>
<td>314</td>
</tr>
<tr>
<td>The Plot Thickens (Jim McNeely)</td>
<td>315</td>
</tr>
<tr>
<td>Pools (Dan Grolnick)</td>
<td>317</td>
</tr>
<tr>
<td>Povo (Freddie Hubbard)</td>
<td>323</td>
</tr>
<tr>
<td>Punk Jazz (Jaco Pastorius)</td>
<td>327</td>
</tr>
<tr>
<td>Persuance (John Coltrane)</td>
<td>329</td>
</tr>
<tr>
<td>Quasimodo (Charlie Parker)</td>
<td>330</td>
</tr>
<tr>
<td>Quiet Fire (George Cables)</td>
<td>331</td>
</tr>
<tr>
<td>Quiet Now (Denny Zeitlin)</td>
<td>333</td>
</tr>
<tr>
<td>Random Thoughts (Steve Kuhn)</td>
<td>335</td>
</tr>
<tr>
<td>A Remark You Made (Joe Zawinul)</td>
<td>337</td>
</tr>
<tr>
<td>Resolution (John Coltrane)</td>
<td>339</td>
</tr>
<tr>
<td>Return To Forever (Chick Corea)</td>
<td>340</td>
</tr>
<tr>
<td>Revelation 21:4 (Bob Magnusson)</td>
<td>343</td>
</tr>
<tr>
<td>Romaine (Jim Hall)</td>
<td>345</td>
</tr>
<tr>
<td>Rosewood (Woody Shaw)</td>
<td>347</td>
</tr>
<tr>
<td>Rough House (John Scofield)</td>
<td>349</td>
</tr>
<tr>
<td>Route Four (Teddy Charles)</td>
<td>351</td>
</tr>
<tr>
<td>Samba Song (Chick Corea)</td>
<td>353</td>
</tr>
<tr>
<td>Sareen Jurer (Earl Zindars)</td>
<td>359</td>
</tr>
<tr>
<td>A Sassy Samba (Jimmy Heath)</td>
<td>361</td>
</tr>
<tr>
<td>Scoochie (Booker Ervin)</td>
<td>364</td>
</tr>
<tr>
<td>Secrets Of Love (George Cables)</td>
<td>365</td>
</tr>
<tr>
<td>Senor Carlos (McCoy Tyner)</td>
<td>367</td>
</tr>
<tr>
<td>Serengeti (Mark Levine)</td>
<td>372</td>
</tr>
<tr>
<td>S.E.’s Dream (Mel Martin)</td>
<td>375</td>
</tr>
<tr>
<td>Shadowland (Sarah Cassey)</td>
<td>377</td>
</tr>
<tr>
<td>Share Your Love (Derrick Hoitsma)</td>
<td>381</td>
</tr>
<tr>
<td>Sicily (Chick Corea)</td>
<td>383</td>
</tr>
<tr>
<td>Silence (Charlie Haden)</td>
<td>387</td>
</tr>
<tr>
<td>Silver Hollow (Jack DeJohnette)</td>
<td>389</td>
</tr>
<tr>
<td>Smooch Again (Jay Graydon)</td>
<td>391</td>
</tr>
<tr>
<td>Smooch (Charles Mingus)</td>
<td>393</td>
</tr>
<tr>
<td>Someday (George Duke)</td>
<td>395</td>
</tr>
<tr>
<td>Something Old, Something Blue (Mark Levine)</td>
<td>397</td>
</tr>
</tbody>
</table>
Something Everywhere (Steve Kuhn) 401
Something Sweet, Something Tender (Eric Dolphy) 402
Song For Che (Charlie Haden) 403
SOS (Wes Montgomery) 404
Soul Eyes (Mal Waldron) 405
A Sound For Some Ears (Jimmy Heath) 406
Spoons (John Scofield) 407
Straight Up And Down (Chick Corea) 408
Straight Street (John Coltrane) 411
Stray (Richie Beirach) 413
Summer Band Camp (Mick Goodrich) 414
Sunset At Sunset (Eugenio Toussaint) 415
Suspended Sentence (Wayne Shorter) 416
A Sweet And Sorrowful Fantasy (Susan Muscarella) 417

T
Take Some Time To Walk With The One You Love (Bill Mays) 421
Teaneck (Nat Adderley) 424
Teen Town (Jaco Pastorius) 425
Tee Time For Eric (Robben Ford) 427
Tell Me A Bedtime Story (Herbie Hancock) 429
Thermo (Freddie Hubbard) 431
Think On Me (George Cables) 433
This Is For Albert (Wayne Shorter) 437
Time Is Right (Judy Singh) 441
Tomato Kiss (Larry Schneider) 444
Tones For Joan’s Bones (Chick Corea) 445
True Or False (Ray Obiedo) 447
Twilight Tone (Jay Graydon) 451
Twelve Tone Tune (Bille Evans) 453

U
Una Muy Bonita (Ornette Coleman) 454
Utopia (McCoy Tyner) 457

V
V (John Scofield) 459
Vignette (Gary Peacock) 460

W
Water Sign (Jeff Lorber) 461
What Does It Matter ? (George Mraz) 465
When It Was Now (Wayne Shorter) 467
Windflower (Sarah Cassey) 471
Witch Hunt (Wayne Shorter) 472
Woody I – On The New Ark (Woody Shaw) 473

Y
Young And Fine (Joe Zawinul) 475
Young One (Jim Hall) 477
Music Calligrapher's Foreword

Very often we grasp an idea by how it is presented as much as what is actually being stated. Similarly in noted music, the style of presentation can affect a musician's attitude toward a given work, especially at first sight. If the exacting presentation offered here mirrors the highly structured forms then the warmth of hand done calligraphy reflects the spirit of improvisation - the musician as "co-creator" & not simply as executant. (Indeed, one of the more important features of contemporary jazz is the development of both complex & loose forms, often found in the same piece.)

Anecdote:

My first encounter with "The World's Greatest Fakebook" came when Chuck & I were at a session, & naturally, he suggested we read something from his then incomplete book. Now, I have always calligraphed my own compositions so my writing wasn't exactly foreign, so I thought. What was new was that I had never sightread music in this style, having been brought up on the "R--- Book." The first thing that came out of my mouth was "Jesus, there are so many straight lines." My eyes wandered aimlessly for signs of familiarity - as if trying to grok a map of the L.A. freeway system. Upon muttering my reaction again the other players looked at me in disbelief & burst out laughing; Chuck just kept shaking his head. Like the rest of humanity, jazz musicians are merely creatures of habit.

My primary aim as music calligrapher was to illustrate the music in the most clear & balanced form possible. To this end I felt that a combination of an "engraved style," used in printed music (thin legated lines, straight-edged accidentals), and a "manuscript style," found in common practice & recording studios (new key & clef warning arches, non-traditional chord stacking with seconds) would be the most visually appealing. Balancing individual lines however, was often an illusive task and despite my parallel & proportional schemes many lines had to be redone (to the wild applause of the publisher).

When the music called for several parts within one system great pains were taken to line up the voices in a rhythmically accurate fashion (with a few exceptions due to lack of space). In doing so other musicians, especially drummers, could use this information to build ideas upon and easier band leadership to look for new material could sightread pieces more easily.

One of the most thorny issues that faced the Music Editor & myself concerned the spelling of many of the pieces as there are a variety of approaches to jazz nomenclature. On the one hand we wanted to present the music clearly and simply and on the other we tried to respect the work's basic tonality (or tonalities) and keep the harmony consistent with the melody - sharps with sharps and flats with flats (keeping the pedal chords consistent within themselves was also an issue.) This is due in large part because much of contemporary jazz harmony behaves more like roving tonalities than functional harmonies & that this compositional intent should be reflected on paper. (I can recall many harmonic dialogues with Bob at 2:00 a.m.) The exceptions to the harmony visa via melody issue can be summed up here:

1) shifting harmony over a pedal point (i.e. "Lusitanos").
2) shifting harmony over a basic melodic mode (i.e. "Ebony Moonbeams" coda).
3) labeling which exceeds "common practice" (we ruled out the use of Fb for any chords).
4) specific spelling requested by the composer.

Technical Notes:

The choice of pen & ink came about after much experimentation (& frustration) and was not fully resolved until the book was two-thirds finished - hence some minor variation in style can be seen. In order to minimize this many of the pages were touched up with a technical pen. Things like willed ledger lines, anemic noteheads & hopelessly deformed chord symbols were treated to painless cosmetic surgery.

The materials I found most useful were the following: Osmeroid Fountain Pen with italic medium point (for left-handers), Koh-i-Noor Rapidograph with .00 tip, Judy Green Special Blend Ink (Hollywood, CA), Valle Manuscript Paper (Hollywood, CA), & the Alvin-EE 325 Electric Eraser, my "second pen."

Many thanks to Atmika and Bob for their constant support, Chuck for his patience of Job, Randy Masters for his initial interest in my calligraphy, and my teachers Glen Rosecrans and Don Ontiveros (calligraphy), and Shek Allaudin Mathieu (theory).

Special thanks to radio stations KPFA and KALW for entertaining me night after night after night.

Enjoy the book, all things considered!
General Rules For Using This Book

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 signatures hold even if there is a change of clef.

Coda sign is to be taken only to end the tune unless otherwise stated. Some tunes have dual codas (\(\Phi^1\) and \(\Phi^2\)) to make it possible to fit a complex tune on two pages.

\(\text{\textit{Cue on cue}}\) 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 in its place.

dds fall on the beat over which they are placed.

dds in parentheses are used for solos, or they may be used optionally. The context should make clear which way to treat them.

ten-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 be an aid to sight reading and to be used for solos.

tiple voices are separated by having their stems lie in opposite directions whenever possible.

'altered' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 and/or #5, and b9 and/or #9.

\(\Phi^3\) signifies a chord with the suspended fourth resolving to the third.

\(\text{\textit{Ely}}\) and 'rubato' are used interchangeably.

\(\text{\textit{Mule bass line}}\) signifies a transcribed bass line which is played with variation. It is given as a point of reference.

\(\text{\textit{Mple lines}}\) are always written to be read by a bass player, i.e., one octave higher than they sound.

\(\text{\textit{Mor sax and guitar lines}}\) are often written an octave higher than they sound to put them in a more readable range.

There will be a verbal note to this effect in every case.

\(\text{\textit{Horn and harmony parts}}\) are written in concert key (not transposed.)

Chick Corea's charts, a letter by itself used as a chord symbol (e.g. C, or G) may signify a major triad with no notes added or may be used to signify a tonal center, open to interpretation. Similarly, 'Ma7' is used not only to indicate the major seventh of a chord voicing, but also to inform the player that, if additional notes are to be added, it is a major scale that is intended.

\begin{tabular}{ll}
 \textbf{Abbreviations} & \textbf{Ornamentation} \\
 \textit{\textbf{\textit{3}}a.} & \textbf{\begin{figure}[h]
\centering
\includegraphics[width=0.1\textwidth]{slide.png}
\caption{Slide into the note from a short distance below}
\end{figure}} \\
\textit{\textbf{\textit{3}}b.} & \textbf{\begin{figure}[h]
\centering
\includegraphics[width=0.1\textwidth]{long_slide.png}
\caption{Slide into the note from a long distance below}
\end{figure}} \\
\textit{\textbf{\textit{V}}} & \textbf{\begin{figure}[h]
\centering
\includegraphics[width=0.1\textwidth]{fall.png}
\caption{Fall away from the note}
\end{figure}} \\
\textit{\textbf{\textit{P}}} & \textbf{\begin{figure}[h]
\centering
\includegraphics[width=0.1\textwidth]{trill.png}
\caption{A rapid variation of pitch upward, much like a trill}
\end{figure}}
\end{tabular}

- \(\text{\textit{\textit{V}}}\) = \(\text{\textit{\textit{3}}}\)
<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>COMPOSITION</th>
<th>(As recorded by)</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOHN ABERCROMBIE</td>
<td>Arcade</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Foolish Door</td>
<td></td>
<td>120</td>
</tr>
<tr>
<td>CANNONBALL ADDERLEY</td>
<td>Nippon Soul</td>
<td></td>
<td>249</td>
</tr>
<tr>
<td>NAT ADDERLEY</td>
<td>Never Say Yes</td>
<td></td>
<td>239</td>
</tr>
<tr>
<td></td>
<td>Teaneck</td>
<td></td>
<td>424</td>
</tr>
<tr>
<td>RICHIE BEIRACH</td>
<td>October 10th</td>
<td></td>
<td>261</td>
</tr>
<tr>
<td></td>
<td>Dark Lady</td>
<td></td>
<td>91</td>
</tr>
<tr>
<td></td>
<td>Leaving</td>
<td></td>
<td>186</td>
</tr>
<tr>
<td></td>
<td>Stray</td>
<td></td>
<td>413</td>
</tr>
<tr>
<td>ANGELA BOFILL</td>
<td>Only Love</td>
<td></td>
<td>281</td>
</tr>
<tr>
<td>CLIFFORD BROWN</td>
<td>Daahoud</td>
<td></td>
<td>83</td>
</tr>
<tr>
<td>BUNNY BRUNEL</td>
<td>Listen Now</td>
<td></td>
<td>193</td>
</tr>
<tr>
<td></td>
<td>Everywhere</td>
<td></td>
<td>108</td>
</tr>
<tr>
<td>GEORGE CABLES</td>
<td>Think On Me</td>
<td></td>
<td>433</td>
</tr>
<tr>
<td></td>
<td>Ebony Moonbeams</td>
<td></td>
<td>101</td>
</tr>
<tr>
<td></td>
<td>Quiet Fire</td>
<td></td>
<td>331</td>
</tr>
<tr>
<td></td>
<td>Secrets Of Love</td>
<td></td>
<td>365</td>
</tr>
<tr>
<td>SARAH CASSEY</td>
<td>Windflower</td>
<td>(Mel Lewis)</td>
<td>471</td>
</tr>
<tr>
<td></td>
<td>Shadowland</td>
<td>(Elvin Jones)</td>
<td>377</td>
</tr>
<tr>
<td>JOE CHAMBERS</td>
<td>Caravaness</td>
<td></td>
<td>53</td>
</tr>
<tr>
<td>TEDDY CHARLES</td>
<td>Route Four</td>
<td>(John Coltrane)</td>
<td>351</td>
</tr>
<tr>
<td>RICHIE COLE</td>
<td>Harold's House Of Jazz</td>
<td></td>
<td>135</td>
</tr>
<tr>
<td></td>
<td>New York Afternoon</td>
<td></td>
<td>245</td>
</tr>
<tr>
<td></td>
<td>D. C. Farewell</td>
<td>(Mark Murphy)</td>
<td>94</td>
</tr>
<tr>
<td>ORNETTE COLEMAN</td>
<td>Una Muy Bonita</td>
<td></td>
<td>454</td>
</tr>
<tr>
<td></td>
<td>The Blessing</td>
<td></td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>Humpty Dumpty</td>
<td></td>
<td>143</td>
</tr>
<tr>
<td>JOHN COLTRANE</td>
<td>Resolution</td>
<td></td>
<td>339</td>
</tr>
<tr>
<td></td>
<td>Pursuance</td>
<td></td>
<td>329</td>
</tr>
<tr>
<td></td>
<td>Straight Street</td>
<td></td>
<td>411</td>
</tr>
<tr>
<td>CHICK COREA</td>
<td>Samba Song</td>
<td></td>
<td>353</td>
</tr>
<tr>
<td></td>
<td>Capuccino</td>
<td></td>
<td>49</td>
</tr>
<tr>
<td></td>
<td>Now He Sings — Now He Sobs</td>
<td></td>
<td>256</td>
</tr>
<tr>
<td></td>
<td>Sicily</td>
<td></td>
<td>383</td>
</tr>
<tr>
<td></td>
<td>Tones For Joan’s Bones</td>
<td></td>
<td>445</td>
</tr>
<tr>
<td></td>
<td>High Wire — The Aerialist</td>
<td></td>
<td>139</td>
</tr>
<tr>
<td></td>
<td>Return To Forever</td>
<td></td>
<td>340</td>
</tr>
<tr>
<td></td>
<td>Inner Space</td>
<td></td>
<td>155</td>
</tr>
<tr>
<td></td>
<td>Straight Up And Down</td>
<td></td>
<td>408</td>
</tr>
<tr>
<td></td>
<td>Humpty Dumpty</td>
<td></td>
<td>144</td>
</tr>
<tr>
<td></td>
<td>The One Step</td>
<td></td>
<td>276</td>
</tr>
<tr>
<td></td>
<td>Central Park</td>
<td></td>
<td>59</td>
</tr>
<tr>
<td>MILES DAVIS</td>
<td>Bebop Lives (Boplicity)</td>
<td>(Mark Murphy)</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>Smooch</td>
<td></td>
<td>393</td>
</tr>
<tr>
<td>JACK DeJOHNNETTE</td>
<td>Silver Hollow</td>
<td></td>
<td>389</td>
</tr>
<tr>
<td>ERIC DOLPHY</td>
<td>Miss Ann</td>
<td></td>
<td>223</td>
</tr>
<tr>
<td></td>
<td>Something Sweet, Something Tender</td>
<td></td>
<td>402</td>
</tr>
<tr>
<td>GEORGE DUKE</td>
<td>Brazilian Love Affair</td>
<td></td>
<td>31</td>
</tr>
<tr>
<td></td>
<td>Love Reborn</td>
<td>(Flora Purim)</td>
<td>208</td>
</tr>
<tr>
<td></td>
<td>Festival</td>
<td></td>
<td>113</td>
</tr>
<tr>
<td></td>
<td>Someday</td>
<td></td>
<td>395</td>
</tr>
<tr>
<td></td>
<td>Daisy Mae</td>
<td></td>
<td>85</td>
</tr>
<tr>
<td></td>
<td>Lemune At It</td>
<td></td>
<td>187</td>
</tr>
<tr>
<td>LARRY DUNLAP</td>
<td>Flight</td>
<td></td>
<td>115</td>
</tr>
<tr>
<td>COMPOSER</td>
<td>TUNE</td>
<td>PAGE</td>
<td></td>
</tr>
<tr>
<td>---------------------</td>
<td>----------------------------------------------------------------------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>BOOKER ERVIN</td>
<td>Scoochie</td>
<td>364</td>
<td></td>
</tr>
<tr>
<td>BILL EVANS</td>
<td>Twelve Tone Tune</td>
<td>453</td>
<td></td>
</tr>
<tr>
<td>RUSSELL FERRANTE</td>
<td>Monmouth College Fight Song (The Yellowjackets)</td>
<td>225</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pass It On (Cal Tjader)</td>
<td>297</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Man In The Moon</td>
<td>219</td>
<td></td>
</tr>
<tr>
<td>CLARE FISCHER</td>
<td>Morning (Art Blakey)</td>
<td>231</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pensativa</td>
<td>304</td>
<td></td>
</tr>
<tr>
<td>TOMMY FLANAGAN</td>
<td>Freight Trane (John Coltrane)</td>
<td>125</td>
<td></td>
</tr>
<tr>
<td>ROBBEN FORD</td>
<td>Magic Sam</td>
<td>217</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tee Time For Eric</td>
<td>427</td>
<td></td>
</tr>
<tr>
<td>DAVID FRIESEN</td>
<td>Pathway</td>
<td>301</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Other Mansions</td>
<td>291</td>
<td></td>
</tr>
<tr>
<td>DAVE FRISBERG</td>
<td>A Little Taste</td>
<td>199</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Listen Here</td>
<td>191</td>
<td></td>
</tr>
<tr>
<td>DIZZY GILLESPIE</td>
<td>And The Melody Still Lingers On (Chaka Khan)</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bebop</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>KENT GLENN</td>
<td>In Blossom</td>
<td>153</td>
<td></td>
</tr>
<tr>
<td>MICK GOODRICK</td>
<td>Summer Band Camp (Gary Burton)</td>
<td>414</td>
<td></td>
</tr>
<tr>
<td>DEXTER GORDON</td>
<td>Fried Bananas</td>
<td>128</td>
<td></td>
</tr>
<tr>
<td>JAY GRAYDON</td>
<td>Twilight Tone (Manhattan Transfer)</td>
<td>451</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Smile Again</td>
<td>391</td>
<td></td>
</tr>
<tr>
<td></td>
<td>On The Boulevard</td>
<td>283</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nothing You Can Do About It</td>
<td>251</td>
<td></td>
</tr>
<tr>
<td></td>
<td>After The Love Has Gone (Earth, Wind &amp; Fire)</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>DON GROLNICK</td>
<td>Pools (Steps Ahead)</td>
<td>317</td>
<td></td>
</tr>
<tr>
<td>DAVE GRUSIN</td>
<td>Phantazia</td>
<td>311</td>
<td></td>
</tr>
<tr>
<td>CHARLIE HADEN</td>
<td>Song For Che</td>
<td>403</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Silence</td>
<td>387</td>
<td></td>
</tr>
<tr>
<td>JIM HALL</td>
<td>Osaka Express</td>
<td>289</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Romaine</td>
<td>345</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blue Dove</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Young One</td>
<td>477</td>
<td></td>
</tr>
<tr>
<td></td>
<td>All Across The City</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>HERBIE HANCOCK</td>
<td>I Thought It Was You</td>
<td>165</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tell Me A Bedtime Story</td>
<td>429</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4 A.M.</td>
<td>121</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Maze</td>
<td>222</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Little One</td>
<td>195</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Oliqui Valley</td>
<td>263</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Come Running To Me</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Driftin'</td>
<td>97</td>
<td></td>
</tr>
<tr>
<td>JIMMY HEATH</td>
<td>A Sound For Sore Ears</td>
<td>406</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A Sassy Samba</td>
<td>361</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Big P</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A New Blue</td>
<td>241</td>
<td></td>
</tr>
<tr>
<td>JON HENDRICKS, et. al.</td>
<td>Cloudburst (Lambert, Hendricks &amp; Ross)</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>DERRICK HOITSMAN</td>
<td>Share Your Love (Angela Boafo)</td>
<td>381</td>
<td></td>
</tr>
<tr>
<td>FREDDIE HUBBARD</td>
<td>The Love Connection</td>
<td>203</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Neo Terra</td>
<td>235</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Poyo</td>
<td>323</td>
<td></td>
</tr>
<tr>
<td></td>
<td>One Of A Kind</td>
<td>273</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thermo (Art Blakey)</td>
<td>431</td>
<td></td>
</tr>
<tr>
<td>Artist</td>
<td>Song</td>
<td>Album</td>
<td></td>
</tr>
<tr>
<td>------------------------------</td>
<td>------------------------------</td>
<td>--------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Bobby Hutcherson</td>
<td>Highway One</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Littles One Of All</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I Wanna Stand Over There</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>No Siree Bob</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sam Jones</td>
<td>Del Sasser</td>
<td>(Cannonball Adderley)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Something Everywhere</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Random Thoughts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Steve Kuhn</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Neil Larsen</td>
<td>Jungle Fever</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Night Flower</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Champotch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lennie Lasher</td>
<td>Serengeti</td>
<td>(Cal Tjader)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Something Old, Something Blue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mark Levine</td>
<td>A Brite Piece</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>A Dance For Your Thoughts</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>New Breed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dave Liebman</td>
<td>Water Sign</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Katherine</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Magic Lady</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jef Lober</td>
<td>Revelation 21:4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bob Magnusson</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mela Martin</td>
<td>S. E.'s Dream</td>
<td>(Listen)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I'm Home</td>
<td>(Al Jarreau)</td>
<td></td>
</tr>
<tr>
<td>Greg Mathieson</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bill Mays</td>
<td>Take Some Time To Walk With</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The One You Love</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paul McCandless</td>
<td>Hungry Heart</td>
<td>(Oregon)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Moon and Mind</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bobby McFerrin</td>
<td>Jubilee</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jim McNeely</td>
<td>The Plot Thickens</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Burgundy And The Virgin Snow</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charles Mingus</td>
<td>Free Cell Block F — Tiz Nazi</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>USA</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I'X Love</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Smooch</td>
<td>(Miles Davis)</td>
<td></td>
</tr>
<tr>
<td>Grachan Moncur III</td>
<td>Frankenstein</td>
<td>(Jackie McLean)</td>
<td></td>
</tr>
<tr>
<td>Wes Montgomery</td>
<td>SOS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>George Mraz</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Susan Muscarella</td>
<td>A Sweet And Sorrowful Fantasy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milton Nascimento</td>
<td>One Coin</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Exits And Flags</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oliver Nelson</td>
<td>Images</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>111-44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mike Nock</td>
<td>In, Out &amp; Around</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Love Child</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dark Light</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ray Obiedo</td>
<td>True Or False</td>
<td>(Pete Escovedo)</td>
<td></td>
</tr>
<tr>
<td>Charlie Parker</td>
<td>Quasimodo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jaco Pastorius</td>
<td>Punk Jazz</td>
<td>(Weather Report)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Teen Town</td>
<td>(&quot;&quot;&quot;)</td>
<td></td>
</tr>
<tr>
<td>Gary Peacock</td>
<td>Vignette</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Duke Pearson</td>
<td>Jeannine</td>
<td>(Cannonball Adderley)</td>
<td></td>
</tr>
<tr>
<td>Jimmy Raney</td>
<td>Motion</td>
<td>(Stan Getz)</td>
<td></td>
</tr>
<tr>
<td>Lee Ritenour &amp; Ernie Watts</td>
<td>Bullet Train</td>
<td></td>
<td></td>
</tr>
<tr>
<td>COMPOSER</td>
<td>COMPOSITION</td>
<td>(As recorded by)</td>
<td>PAGE</td>
</tr>
<tr>
<td>--------------------</td>
<td>------------------------------</td>
<td>------------------</td>
<td>------</td>
</tr>
<tr>
<td>JIMMY ROWLES</td>
<td>The Peacocks</td>
<td></td>
<td>303</td>
</tr>
<tr>
<td>LARRY SCHNEIDER</td>
<td>Tomato Kiss</td>
<td>(Bill Evans)</td>
<td>444</td>
</tr>
<tr>
<td>JOHN S.COFIELD</td>
<td>Rough House</td>
<td></td>
<td>349</td>
</tr>
<tr>
<td></td>
<td>Looks Like Meringue</td>
<td></td>
<td>201</td>
</tr>
<tr>
<td></td>
<td>Spoons</td>
<td></td>
<td>407</td>
</tr>
<tr>
<td></td>
<td>V</td>
<td></td>
<td>459</td>
</tr>
<tr>
<td></td>
<td>Cassidae</td>
<td></td>
<td>57</td>
</tr>
<tr>
<td></td>
<td>Aileron</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>The Beatles</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>WOODY SHAW</td>
<td>Rosewood</td>
<td></td>
<td>347</td>
</tr>
<tr>
<td></td>
<td>Woody! — On The New Ark</td>
<td></td>
<td>473</td>
</tr>
<tr>
<td></td>
<td>Green St. Caper</td>
<td></td>
<td>133</td>
</tr>
<tr>
<td>WAYNE SHORTER</td>
<td>Palladium</td>
<td>(Weather Report)</td>
<td>293</td>
</tr>
<tr>
<td></td>
<td>Lusitanos</td>
<td>(</td>
<td>209</td>
</tr>
<tr>
<td></td>
<td>When It Was Now</td>
<td>(</td>
<td>467</td>
</tr>
<tr>
<td></td>
<td>Elegant People</td>
<td>(</td>
<td>103</td>
</tr>
<tr>
<td></td>
<td>Children Of The Night</td>
<td>(Art Blakey)</td>
<td>67</td>
</tr>
<tr>
<td></td>
<td>This Is For Albert</td>
<td>(</td>
<td>437</td>
</tr>
<tr>
<td></td>
<td>One By One</td>
<td>(</td>
<td>265</td>
</tr>
<tr>
<td></td>
<td>Lester Left Town</td>
<td>(</td>
<td>190</td>
</tr>
<tr>
<td></td>
<td>Pinocchio</td>
<td>(Miles Davis)</td>
<td>314</td>
</tr>
<tr>
<td></td>
<td>Suspended Sentence</td>
<td></td>
<td>416</td>
</tr>
<tr>
<td></td>
<td>Witch Hunt</td>
<td></td>
<td>472</td>
</tr>
<tr>
<td></td>
<td>Infant Eyes</td>
<td></td>
<td>154</td>
</tr>
<tr>
<td>JUDY SINGH</td>
<td>Time Is Right</td>
<td>(Woody Shaw)</td>
<td>441</td>
</tr>
<tr>
<td>EUGENIO TOUSSAINT</td>
<td>Sunset At Sunset</td>
<td>(SACBE)</td>
<td>415</td>
</tr>
<tr>
<td></td>
<td>Las Pulgas Freeway</td>
<td>(</td>
<td>183</td>
</tr>
<tr>
<td>LENNIE TRISTANO</td>
<td>Lennie's Pennies</td>
<td></td>
<td>189</td>
</tr>
<tr>
<td>MCCOY TYNER</td>
<td>Pernosa</td>
<td></td>
<td>307</td>
</tr>
<tr>
<td></td>
<td>Fly With The Wind</td>
<td></td>
<td>115</td>
</tr>
<tr>
<td></td>
<td>Utopia</td>
<td></td>
<td>457</td>
</tr>
<tr>
<td></td>
<td>Senor Carlos</td>
<td></td>
<td>367</td>
</tr>
<tr>
<td></td>
<td>In Search Of My Heart</td>
<td>*</td>
<td>161</td>
</tr>
<tr>
<td></td>
<td>Aisha</td>
<td>(John Coltrane)</td>
<td>4</td>
</tr>
<tr>
<td>MARCOS VALLE</td>
<td>If You Went Away</td>
<td>(Sarah Vaughan)</td>
<td>147</td>
</tr>
<tr>
<td></td>
<td>The Face I Love</td>
<td>(</td>
<td>111</td>
</tr>
<tr>
<td>ULF WAKENIUS</td>
<td>Cutting Edge</td>
<td>(Mwendo Dawa)</td>
<td>82</td>
</tr>
<tr>
<td>MAL WALDRON</td>
<td>Soul Eyes</td>
<td>(John Coltrane)</td>
<td>405</td>
</tr>
<tr>
<td></td>
<td>Duquility</td>
<td></td>
<td>100</td>
</tr>
<tr>
<td>VINCE WALLACE</td>
<td>City By The Bay</td>
<td></td>
<td>69</td>
</tr>
<tr>
<td></td>
<td>The Missing Link</td>
<td></td>
<td>224</td>
</tr>
<tr>
<td>PHIL WOODS</td>
<td>Cool Aide</td>
<td></td>
<td>81</td>
</tr>
<tr>
<td>JOSEF ZAWINUL</td>
<td>A Remark You Made</td>
<td>(Weather Report)</td>
<td>337</td>
</tr>
<tr>
<td></td>
<td>Birdland</td>
<td>(</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>Young And Fine</td>
<td>(</td>
<td>475</td>
</tr>
<tr>
<td></td>
<td>Cannonball</td>
<td>(</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td>Gibraltar</td>
<td>(</td>
<td>129</td>
</tr>
<tr>
<td>DENNY ZEITLIN</td>
<td>Quiet Now</td>
<td></td>
<td>333</td>
</tr>
<tr>
<td></td>
<td>Carole's Garden</td>
<td></td>
<td>55</td>
</tr>
<tr>
<td></td>
<td>I - Thou</td>
<td></td>
<td>164</td>
</tr>
<tr>
<td>EARL ZINDARS</td>
<td>Elsa</td>
<td>(Bill Evans)</td>
<td>107</td>
</tr>
<tr>
<td></td>
<td>Sarren Jurer</td>
<td>(</td>
<td>359</td>
</tr>
<tr>
<td>APPENDIX OF SAMPLE DRUMPARTS</td>
<td></td>
<td></td>
<td>479</td>
</tr>
<tr>
<td>PUBLISHER'S FOREWORD</td>
<td></td>
<td></td>
<td>i</td>
</tr>
<tr>
<td>MUSICAL EDITOR'S FOREWORD</td>
<td></td>
<td></td>
<td>ii</td>
</tr>
<tr>
<td>MUSIC CALLIGRAPHER'S FOREWORD</td>
<td></td>
<td></td>
<td>iii</td>
</tr>
<tr>
<td>GENERAL RULES FOR USING THIS BOOK</td>
<td></td>
<td></td>
<td>iv</td>
</tr>
</tbody>
</table>
After The Love Has Gone

David Foster
Jay Graydon
Bill Champlin

Funk Ballad

J=68

F   F/A   Bb MA7   C7sus   F   Gm7   F/A

To love was all...we could do... We were young and we knew in our eyes...were a-live... Deep inside...

Eb MA7   C7sus   C7   F   Bb MA7   F   Gm7/Ab7   F   Gm7   A7   A7(5)

We knew our love was true. For a while we paid no mind to the past. We knew love would last. Ev’ry night

Dm7   Bb MA7   C7sus   C7   B   Bb MA7   F/A   Dm7

Something right would in-vite us to be-gin the dance. Some-thing hap-pened a long the way. What

Gm7   F   Bb sus   Em7   B/D#   Gm7   Cbm7   Bm7

Used to be hap-py was sad; Some-thing hap-pened a long the way. And yes-ter-day was all we had.

C   Fm7

Oh, Af-ter the love...has gone, How could you lead me on and not let me stay...a-way

Gb MA7   Ab MA7   Bb MA7   C7   Fm7

Oh, Af-ter the love...has gone, What used to be right...can love that’s lost be found?

Ab MA7   Db sus   Db7   Gb MA7   Gb sus   C7sus   C7

For a while

© 1979 Ninth Music/Bobette Music/Garden Rake Music/Irving Music, Foster***Foster all rights reserved. Used by permission.
SECOND VERSE
For a while,
To love each other was all
We would ever need,
Love was strong
For so long,
Never knew that what was wrong (Oh, baby)

Wasn’t right.
We tried to find what we had
Tears, sadness was all we shared,
We were scared
This affair would lead our love into

Something happened along the way,
And yesterday was all we had; (etc.)

As played on Earth, Wind and Fire’s “I Am”

Letter A has a floaty feel (bass plays half notes, drums on cymbals)
Letter B is in time, stronger, and letter C is stronger yet.

sample bass line at [C] etc.
Past Samba

\( \text{A} \)

\( \text{Bb}_{\text{maj}}(b5) \)

\[ \text{Bb}_{\text{maj}}(b5) / \text{C} \]

\( \text{Bb}_{\text{maj}}(b5) \)

\( \text{A}_{\text{maj}}^7 \)
\( \text{C}_{\text{maj}}^7 \)
\( \text{B}_{\text{maj}}^7 \)
\( \text{A}_{\text{maj}}^7 \)
\( \text{G}_{\text{maj}}^7 \)
\( \text{Bb}^7 \)
\( \text{E}_{\text{maj}}^7 \)
\( \text{F}^7 \)

\( \text{B}_{\text{maj}}^7 \)
\( \text{A}_{\text{maj}}^7 \)
\( \text{F}_{\text{maj}}^7 \)
\( \text{D}^7 \)
\( \text{C}^7(\text{alt}) \)

\( \text{F}^7 \)

\( \text{B}_{\text{maj}}^7(\text{alt}) \)

\( \text{B}_{\text{maj}}^7(\text{alt}) \)

\( \text{Eb}_{\text{maj}}^7(\text{b5}) \)
\( \text{Db}_{\text{maj}}(b5) \)
\( \text{C}_{\text{maj}}(b5) \)
\( \text{Bb}_{\text{maj}}^7 \)

\( \text{Eb}_{\text{maj}}^7(\text{b5}) \)
\( \text{Db}_{\text{maj}}(b5) \)
\( \text{C}_{\text{maj}}(b5) \)
\( \text{Bb}_{\text{maj}}(b5) \)
\( \text{Gb}_{\text{maj}}(b5) \)
\( \text{E}^7(\text{alt}) \)
\( \text{End} \)

\( \text{Bbb}_{\text{maj}}^7 \)

As played on John Scofield's "Rough House"

Sounds one octave lower than written.

© 1978 Sanasu Music Used By Permission.
Aisha

N.C.

Am9 (D7)

Gm9 (C7)

Am9 (D7)

Fm9 (Bb7)

Gm7 C7 Am7 D7(b9)

(on D.S.)

Gm7 C7 Fm7 E7(b9)

Gm7 C7 Bm7 E7

fine

D.S. al fine

Solo on form (AABA)

As played on John Coltrane's "Ole"

Use chords in parenthesis for solos.
All Across The City

Medium Ballad  \( j = 90 \)

A
\[
\begin{align*}
Dmi & \quad Dmi(MA7^7) & Dmi^7 & Dmi(MA7^7) & Cmi(MA7) & Cmi^7 & F7 & E7 \\
Ami & \quad Ami(MA7) & Ami^7 & Ami(MA7) & Gmi(MA7) & Gmi^7 & C7 \\
Fma^7 & \quad F^7 & B7 & Bb^7 & Emi^7 & Emi^7 & A7 \\
Ab^7 & \quad D7 & Dmi^7 & Cmi^7 & F^7 & Bma^7 & B7 & Bbmii Ami \\
\end{align*}
\]

B
\[
\begin{align*}
Dmi & \quad Dmi(MA7^7) & Dmi^7 & Dmi(MA7^7) & Cmi(MA7) & Cmi^7 & F7 & E7 \\
Ami & \quad Ami(MA7) & Ami^7 & Ami(MA7) & Gmi(MA7) & Gmi^7 & C7 \\
Fma^7 & \quad B^7 & Bb^7 & A^7 & D7 \\
Fmi^7 & \quad Ebmi^7 & Ab^7 & Dbma^7 & Cmi^7 & B^7 & Bmi^7 & Bbm^7 & Emi^7 & Emi^7 & A7 \\
\end{align*}
\]

D
\[
\begin{align*}
Dbma^7 & \quad F^7 & B^7 & Bb^7 & Emi^7 & A^7 & Ab^7 & D^7 \\
Ebmi^7 & \quad Ab^7 & Dmi^7 & G^7 & Cma^7 & Ami^7 \\
\end{align*}
\]

As played on Jim Hall and Bill Evans' "Intermodulation"

Guitar solo

Solo over intro vamp, becoming free. After solos, play intro, head (AABCA), then vamp and solo over intro. End on cue.

played on John Abercrombie’s “Arcade”
Arcade (Bass Part)

Medium
Straight 8s (Intro)(Ending)

A

C\(_{M}^{7}(b13)\)

B

A\(\Rightarrow\)F

C

D\(_{M}^{7}(\#5)\)

D

C\(_{M}^{7}(b13)\)

Solos over intro vamp, becoming free. After solos, play intro, head (ABCD) then vamp and solo over intro. End on cue.

Letter D is written as a D.S. to letter A on the piano/guitar part.
(Intro) Medium Funk J=96

Db9 Cm9/4 Db9 Cm9/4
(synth. bass)

(Drum fill)

Db9 Cm9/4 Dm7(add11)

G7(#5)

Cm7 G7(#5)

Cm7

Db7 Cm7

Dm7(add11) Db7 Fm7

(Medium Funk) J=96

A long time ago in the forties, Dizzy and Bird gave us this song. They called it 'a night in Tunisia.' And the melody still lingers on.

N.C.

Db9 Cm9/4 Db9 Cm9/4

(synth. bass)

Db9 Cm9/4 Db9 Cm9/4

It was new and very strange. Blew the squares right off the stage. Few could play along. But the melody still lingers on.

As played on Chaka Kahn's 'What Cha' Gonna Do For Me'


MCA MUSIC LIMITED administrator for the world (excluding North, Central and South America, Japan, Australia and the Philippines).
Music was young and strong. And the melody still lingers on. They paved the way for generations from Coltrane to Stevie. No one could stop the winds of change, without them, where would we be? The Duke and the Pres were there before. The past you can't ignore. The torch is lit, we'll keep the flame. And the melody remains the same.

Music was young and strong. And the melody still lingers on. They paved the way for generations from Coltrane to Stevie. No one could stop the winds of change, without them, where would we be? The Duke and the Pres were there before. The past you can't ignore. The torch is lit, we'll keep the flame. And the melody remains the same.

(continued on the following page)
Pres were there before, The past you can't ignore, The torch is lit, we'll keep the flame. And the melody remains the same.
E♭/A  Dm♭9  G♭13(♭9)

C♭13(♭9)  C♭sus  F♭7(♭9)  Fm♭7

break

(synth. w/ alto)

E

A♭m7(b5)  D7(b9)  Gm♭7

E♭9

Dm♭6/9  Eb♭9  Dm♭6/9

(synth continues for 3 more bars)

E♭9  Dm♭6/9  Eb♭9  Dm♭6/9

(trp)

E♭9  Dm♭6/9  Em♭7(b5)  A♭7(b5)  C/D

Eb♭9  Dm♭6/9

A long time ago in the forties,

Diz-zy and Bird gave us this song: They called it a night in Tu-ni-sia, And the mel-o-dy still lin-gers on...

G

E♭9  Dm♭9  (Trumpet solos over voice)

In the forties  A Night in Tu-ni-sia... vamp & fade
And The Melody Still Lingers On
(Bass and Synthesizer Bass Part)

(Freely) (Tacet)

[A]

G7(b5) Cm7
A7 b7 Cm7
Dm7(b5) Dm7(b13) Dm7(b5) Dm7(b13)

[1] (Medium Funk)

Dm7(b5) G7(b5) Bb/C

[2]

Gm7(b5) C7(b5) Fm7
Fm7(b5) Bb7(b5) Ebm7

[3] (Half-Time Feel)

Dbm13 Cm6/4 Db13 Cm6/4
Gm7(b5) C7(b5) Fm7
The sign on this part is the beginning of letter D on the concert sounds one octave lower than written.
The Beatles

Medium-Slow  
Jazz Waltz  (sax & gtr)  
\( J = 116 \)

\[ \text{Cmaj7(#5)} \]
(bass)

\[ \text{B}^{13}\text{sus} \quad \text{E} \quad \text{C}^{7}\text{sus (dorian)} \]

\[ \text{Eb}\text{maj7(#5)} \quad \text{D/E} \quad \text{F#}\text{mi} / \text{E} \]

\[ \text{Am}\text{mi} / \text{E} \quad \text{E(add 9)} \quad \text{F#}\text{mi7 (add 11)} \quad \text{Cmaj7 (#11)} \]

\[ \text{Bbmaj7 (#11)} \quad \text{F#}\text{mi7 (add 11)} \quad \text{Cmaj7 (#11)} \]

\( \odot 1979 \) Sanasu Music. Used By Permission.
(gtr. w/ bs.)

As played on John Scofield's "Who's Who"
Paul Chambers, Miles Davis, Cannonball Adderley
Bebop

Dizzy Gillespie

As played on Warner Bros. 6 Vol. Set "Charlie Parker"
Medium Swing

It began as an experiment, A little new, but with the
time cleverly spent It woke up musical minds and, boy, it sure made a dent and so
we know that bebop lives.

Dizzy, Bird and Miles, they
did it their way, Swing time people didn’t figure it could stay, But
they split wouldn’t you know because the time was passe and so they know that bebop lives.

And when there was a cat who then started to scat, it
made impressions that, establishing a school, became a popular pastime, For
bop when in its prime would differentiate the hot from the cool.

This is a condensation of a longer arrangement. As played on Mark Murphy’s “Bop for Kerouac”

© 1981 Sophisticate Music International Copyright Secured. Used By Permission
Second, third generations still blow all the flattened fifths that we certainly know, Like 'Ko-ko,' don't forget 'Four' and then there's 'Night in Tunisia,' so we know that bebop lives.

After solos D.C. al Coda
(On Cue)

Dm7 Dm11 A+ Dm11 Ebm7 Dm11 A+ Dm11 Abm7

Gm11 D+ Gm11 Ebm7 Dm11 A+ Dm11

(Bb7(#11))

Dm7(add 11) 1 A7(alt) 2 A7(alt)

D.C. al Coda (play A once only, with melody)

Dm6

Bm7(b5) Bb7(#11) A7(#9)

Dm6

Bm7(b5) Bb7(#11) A7(#9)

(Dm6) G7 C7(#9) F7 E7(#9) A7(#5)

break --- Eb7 Dm11

(Dm7 MA 7) G7(#11)

As played on Jimmy Heath's "Really Big"
As played on Weather Report's "Heavy Weather"
Note: On record, bass plays the melody using artificial harmonics for the 1st 16 bars of A. Bass line is played on synthesizer.
The Blessing

Medium Swing

Ornette Coleman

Use chords in parenthesis for solos.
As played on Ornette Coleman's "Something Else"

© 1958 Composers Music, ASCAP, P.O. Box 2628, Hollywood, CA 90028. Used By Permission
Blues For Sarka

George Mraz

As played on Tommy Flanagan's "Blues And Ballads"

SECOND VERSE AT A
Lover, by the seaside
With sexy brown skin and haunting eyes.
Time keeps passing, but no one cares.
Life for living is the thing there.
Be yourself, be free!

As played on George Duke's "Brazilian Love Affair"
Medium Funk/Samba

N.C.

D₉¹°₉⁹ (perc.)

G₉¹°₉⁹

(₃x's)

D₉¹°₉⁹

G₉¹°₉⁹

E♭₉¹°₉⁹

D₉¹°₉⁹

G₉¹°₉⁹

D₉¹°₉⁹

G₉¹°₉⁹

Eb₉¹°₉⁹

D₉¹°₉⁹

G₉¹°₉⁹

D₉¹°₉⁹

B♭₉¹°₉⁹

etc.

etc.

E♭₉¹°₉⁹

D₉¹°₉⁹

G₉¹°₉⁹

Ca₉¹°₉⁹

A₈¹°₉⁹/C♯

E♭₉¹°₉⁹

D₉¹°₉⁹

G₉¹°₉⁹

D₉¹°₉⁹

G₉¹°₉⁹

Eb₉¹°₉⁹

D₉¹°₉⁹

G₉¹°₉⁹

D₉¹°₉⁹

B♭₉¹°₉⁹

etc.

etc.

E♭₉¹°₉⁹

D₉¹°₉⁹

G₉¹°₉⁹

Ca₉¹°₉⁹

A₈¹°₉⁹/C♯


As played on Elvin Jones' "Merry-Go-Round"

Solos - AAB Ending - play intro 1
Medium Funk
\( j = 138 \) (drums fill)

\( \text{Pn.} \)

\( \text{8vb} \)

\( \text{E}_m \)

\( \text{F}^+ \text{F}_m^+ \text{G}_m^+ \)

\( \text{\( \text{A} / \text{B} \) B}_m^+ \text{E}_m^+ \) (2)

\( \text{A} \)

\( \text{8vb} \)

\( \text{E}_m^9 \)

\( \text{F}^+ \text{F}_m^+ \text{G}_m^+ \)

\( \text{\( \text{A} / \text{B} \) B}_m^+ \text{E}_m^9 \) (2)

\( \text{drums n time} \)

\( \text{E}_m^9 \)

\( \text{F}^+ \text{F}_m^+ \text{G}_m^+ \)

\( \text{\( \text{A} / \text{B} \) B}_m^+ \text{E}_m^9 \) (2)

\( \text{(bass, w/ pt. 8 vb)} \)

\( \text{piano 8 vb} \)

\( \text{\( \text{G}_m^7 / \text{A} \)} \)

\( \text{A}_m^{17} \)

\( \text{\( \text{A}_m^7 \)} \)

\( \text{\( \text{A}^3 \)} \)

\( \text{\( \text{G}_m^7 / \text{A} \)} \)

\( \text{\( \text{A}^3 \)} \)

\( \text{\( \text{A}_m^7 \)} \)

\( \text{\( \text{A}^3 \)} \)
(Funk Feel) Solo

(Solo/Original Funk Feel)

Dm7 BbMA7 Gm7 Bb/C C7 G7

Bm7 D/G Gm7/E# Em7 A7 Bm7 E7

to D for more choruses; last soloist continues to E

Dm7 BbMA7 Gm7 Bb/C C7 G7

Dm7 BbMA7 Gm7 Bb/C C7 G7

end solo

(drums fill)

(2)

Em7 A7/F# D7/Gm7 A/B Bm7 Em7

(2)

piano 8vb

(2)

Em7 F7/F# A/B Bm7 Em7

(2)

piano 8vb

Gm7/A A7 A7/A A7
Gm7/A  A13  Ami7  A13

Gma7  F#mi7  Emi7  F/B  Abma7  Ab/Db  Bbma7

(sample bass line)

Db/ Eb  Bb13(b9)  Db/Eb  Eb13(b9)  Db/Ab  Abma7

(Abma7)

Cmi9  F#mi11  Bmi11

(Tenor Solo)

Emi9  D/F#  Gma7  Ab  Bmi

vamp & fade

Tenor and guitar sound one octave lower than written

As played on Lee Ritenour's "Friendship"
A phrygian

(On Cue)

D
E/A (A major scale) D/G#
E/F# D/E
E/D D/C# E/B D/A
E/G# D/F# E D
E/C# D/B E/A D/G (G major scale)

F/Gb Gb/F (2)
F/Db G/D F/C
D.S. (2nd ending) al next solo
After last solo-D.C. al Coda

As played on Jim McNeely’s “The Plot thickens”
Burgundy And The Virgin Snow (Bass Part)

Key: A
Tempo: 186
Straight 1/8s

A

\[ A^\#7_e \quad E/G^# \quad D/F^# \quad B^b_D \quad B^b_E^b \]
\[ B^b_C \quad D^7(#5) \quad A^b7_sus \quad A^b/G^b \quad E^m7(#5) \quad E^7_sus \]
\[ F^7/E \quad C/F \quad D/E \quad B^b/E^b \]
\[ B^b_E^b \quad C/D \quad A^b/D^b \quad B^b_C \quad F^b/B \]

B

\[ A^b(add 9) \quad C_m7 \quad B^b(add 9) \]
\[ E^m7 \quad D^b_m7(#11) \quad B^m7(#11) \quad F^m7 \quad E^m7 \quad D^m7 \quad E^b7_sus \]
\[ F^m7 \quad E^m7 \quad D^m7 \quad E^b7_sus \]

SOLOS
(use B^b harmonic minor scale)

C

\[ *F/G^b \quad *G^b/F \quad F/G^b \quad G^b/F \]
\[ F/E^b \quad G^b/D^b \quad F/C \quad G^b/B^b \]

This has been transcribed from the original...
A phrygian

On Cue

D

E/A (A major scale)  D/G♯  E/F♯  D/E

E/D  D/C♯  E/B  D/A

E/G♯  D/F♯  E  D

E/C♯  D/B  E/A  D/G (G major scale)

F/G♭  G♭/F  F/G♭  G♭/F

F/E♭  G♭/D♭  F/C

D.S. (2nd ending) al next

After last solo - D.C. al
As played on Weather Report's "Black Market"
As played on Chick Corea's "Friends"
Db13sus

Gb13sus

Bm7

Am7

Bbm7

E7(b9)

Abm7

Abm7

Db7(b9)

Gb7sus

Gb7

E7/B

B(b9)

Em7

E7

B(add b9)

D.S. for solos Solos on full form (take D.S. and Cod)

(ding) C7(b9)

After solos, D.C., play head, play letter A
(w/repeat) and end
(C#9) B7(9) Eb D

(block chords)

Bb9

As played on Denny Zeitlin's "Carnival" alternate changes on last 8 of A during solos

D.C. al fine

Solos AABA
As played on John Scofield's "Who's Who"

Play A between solos.

After solos, play head (AAB...).
N.C. (synth. solo)
(Play all 3's)
(Bass Solo begins 3rd x)

(fill)

(On Cue)
(Double-Time Feel)
(voices on 'la')

Last four chords of C are held as whole notes each time
Different soloist takes fills on each repeat
Opening vamp may also be used on parts of letters D, G and H. Piano refers to electric piano.
Central Park (Bass Part)

[A] Tacet

[3] E\textsubscript{mi}\textsuperscript{7} F\textsuperscript{#mi}\textsuperscript{7} (2)

[B] E\textsubscript{mi}\textsuperscript{7} F\textsuperscript{#mi}\textsuperscript{7} G\textsubscript{mi}\textsuperscript{7} A\textsubscript{mi}\textsuperscript{7} (2)

[C] G\textsubscript{mi}\textsuperscript{7} C\textsuperscript{7} F\textsubscript{ma}\textsuperscript{7} B\textsuperscript{bma}\textsuperscript{7} F\textsuperscript{#7(#5)} B\textsuperscript{7}

[D] E\textsubscript{ma}\textsuperscript{7} F\textsuperscript{#mi}\textsuperscript{7} (2)

[E] (2) A\textsubscript{mi}\textsuperscript{7} C\textsubscript{mi}\textsuperscript{7} F\textsuperscript{#mi}\textsuperscript{7} B\textsuperscript{7}

[0] E\textsubscript{mi}\textsuperscript{7} F\textsuperscript{#mi}\textsuperscript{7} E\textsubscript{mi}\textsuperscript{7} F\textsuperscript{#mi}\textsuperscript{7}

(2) N.C. C\textsuperscript{7} B\textsuperscript{7(#5)}

(Bass solo begins 3\textsuperscript{rd} x)
This bass part has been derived from the original score and the original recording by the editor with approval of the composer.
maintain swing feel throughout melody

e.g. bar 2 of [A]:

As played on George Munnbush's "Trio 77"
Children Of The Night

Wayne Shorter

Medium-Up Swing

D = 236

DMi

C

CMi

CMI

(rhythm figure continues)

(upper)

CMI

CMI

DMi

DMi

EMi

EMi

Ab

Ab

DbMa

DbMa

CMI

CMI

F

(bass walks)

Gmi

Gmi

C7

Fmi

Bb7

Bb7

EMa

EMa

DMi

G7

CMA

CMa

(last x)

Ebm

Ebm

F#mi

F#mi

Ebmi

Ebmi

CMI

CMi

F7(#5)

D.S. al fine

Solo

Bbm

Ab

Fmi

B7

EMi

DMi

G7

Solos on form (ABA)

© 1983 Miyako Music. Used By Permission

As played on Art Blakey's "Mosaic"
Children Of The Night (Harmony Parts)

Medium-Up Swing

\( \text{Tempo: } \frac{2}{3} \)

**Intro**

\( \text{A} \)

\( D_{mi}^7 \)

\( C_{mi}^7 \)

(Sax)

\( D_{mi}^7 \)

\( C_{mi}^7 \)

\( (trp.) \)

\( E_{ma}^7 \)

\( E_{b_{mi}}^7 \)

\( Ab^7 \)

\( D_{b_{ma}}^7 \)

\( C_{mi}^7 \)

\( F^7 \)

\( Bb_{ma}^7 \)

\( Ab_{ma}^7 \)

\( G_{mi}^7 \)

\( C^7 \)

\( F_{mi}^7 \)

\( Bb^7 \)

\( E_{b_{ma}}^7 \)

\( D_{mi}^7 \)

\( G^7 \)

\( C_{ma}^7 \)

(last x)

\( \text{fine} \)

\( E_{b_{mi}}^6 \)

\( F^6 \)

\( E_{b_{mi}}^7 \)

\( C_{mi}^7(55) \)

\( F^7(55) \)

\( Bb_{mi}^7 \)

\( Ab^7 \)

\( F^7 \)

\( B^7 \)

\( E_{ma}^7 \)

\( D_{mi}^7 \)

\( G^7 \)

D.S. al fine

Solo on form (ABA)
After solos - D.S. al Coda

alternate bars 5-8 used on out head

Sounds one octave lower than written.
Alternative bars 5-8 used on out head

Sounds one octave lower than written.
Cloudburst

Lyrics by Jon Hendricks
Music by Leroy Kirkland & Jimmy Haynes

I was blue and I was always wearin' a frown
cause my love had turned me down;
Then we met, and you can bet I knew from the first you
were my love 'cause that's when the old gray cloud burst.

My heart really flew the day you caught my eye,
I hope that we two will never say good-bye.

Clouds of gray have silver linings when they're reversed,
I found your love and that's when the old gray cloud burst.

As played on "The Best Of Lambert, Hendricks & Ross"
LYRICS DURING SOLO

Lead Vocal: Hey! Be-be!
I'm gonna tell you 'bout your loving
And your kissing and your hugging
And your sweet turtle-doveing.
Pretty baby, I won't be satisfied
Till I hear 'em play "Here comes the bride."
Listen to me, baby, and I don't mean maybe.
Listen to my story, it's terrifically true.
I wanna find a way of telling that
I really go for you;
I hope you really believe me, baby,
'Cause I certainly do.
'Cause you're thrilling me, really, really thrilling.
When you tell me that you probably got
A kind of crush on me,
It moves me, grooves me,
How divine can one woman be!
Oh, little darling, I'm really falling,
You got me goofy and gay,
I'm gonna get carried away.
Just think you gonna be mine some day!
Oh, let's spin a little, park a little, stop a little,
Spark a little, live a little, love a little,
Maybe turtle-dove a little, baby!
Every time you hold me so near,
Nobody loves me like you, dear.
Let's stop a little, tease a little, later maybe
Squeeze a little, try a little, sigh a little,
Never have to cry a little bit!
No denying that you're mighty pretty and that's it!
'Cause I love you, baby; love you, baby;

Love you, baby, with all my heart.
Ooh, listen to me while I say
I let a lot of ladies get away
Because I know; I know, pretty baby, I know;
I know, pretty baby, I know you're the one,
Yes, you're the one!
I knew it when I metcha; what a break to getcha!

Chorus: When it's cloudy and grey
And that's the worst,
How do you cause clouds to burst?
Lead Vocal: You find a lover, find a lover,
Find a lover, find a lover — "Sold American!"
Chorus: If it's silvery under clouds of grey
How do you chase grey away?
Lead Vocal: You gotta find a little girl
And make her love you a lot,
Don't ever leave unless you're flippin' your lid
And really wanna ruin the plot!
Chorus: Sounds easy, does it?
Lead Vocal: Light as a breeze through the trees, boy,
Chorus: How pleasant was it?
Lead Vocal: Pleasant as one summer breeze, girl!
Chorus: It's so wonderful
What a lover can do;
Look at what love did for you!
Lead Vocal: Yeah, I'm a lucky lover, a lucky lover.
I've got the love you'll soon discover!
Take a look at me, boy,
Take another look, take another look,
take another look,
Take another good long look at me —
Love opened my eyes and now I see!
Come Running to Me

music by Herbie Hancock
lyrics by Allee Willis

Intro:
G^9sus 3 - G^13 - G^7(#5) F^9sus
(flute)

G^9sus 3 - G^13 - G^7(#5) F^9sus

B^9sus F^7(alt)

B^9sus C^9sus F^7(alt)

N.C.

G^9sus (brass)

G^9sus

G^9sus G^13 G^9sus F^9sus
(flute)

Tears at night

‘cause you’re scared,

Little girl

G^9sus G^13 - G^7(#5) F^9sus
(flute)

all afraid,

Stuck be-

© 1979 Hancock Music Living Music. Used By Permission
... a night and day.

Baby fell down.

But now we're here all alone.

Lose her way:

Look and see.

Come running to me, just come

Running to me.

(Running to me) Baby come running to me.

(Running to me) (elec. pm.)

Come running, come.

Run to me.

(continued on the following page)
Without the songs, you never heard of love,
Without the books, you never learned enough.

Just come running to me.

Just come running, to me. Just come after 8th-D.S. al Coda

to me. Come
VOCAL ADLIB AT D (Starts 5th x)

You don’t have to be afraid,
Not anymore.
Turn within now.
I’ll be there with you, baby
I’m yours, I’m yours.

\( \text{\textasciitilde played on Herbie Hancock’s "Sunlight"} \)
Medium-Up Swing

Fm | Fm/E | Fm/Eb | Dm7(b9) | Db7 | Cm7 | F7 | B7(b5) | Bbm7 | Eb7(b9)

Ab6 | Dm9 | Eb7 | Bm9 | Bbm9 | Am7 | Ab6 |鼓・休止

3(Solo) Cm6 Ab/C Cm6 C7
(bass) 終

Cm1 Ab/C Cm6 C7

(bass) 終

Ab6 Dm9 Eb7 Bm9 Bbm9 Am7 Ab6 (Ab6 solo break)

Gm7(b5) C7

[Solos] Fm1 C7(b9) Fm1 Bbm7 Eb7

Ab6 F7 Bbm7 Eb7 Ab6

4. Gm7(b5) C7 2. Ab6

Cm1 Ab/C Cm6 Ab/C

Cm1 Ab/C Cm6 C7

Fm1 C7(b9) Fm1 Bbm7 Eb7

Ab6 F7 Bbm7 Eb7 Ab6

As played on Phil Woods "Altology"

after solos-D.C.al fine
(Fast Swing)

Solos on letter B; may be floaty, fast swing, Latin. D.C. al f

After solos, D.C., play entire head (AABBA) & end at fine.
Daahoud

Clifford Brown

Up Bebop \( \text{d=250} \)

A: \( \text{Eb}_m \text{7} \quad \text{Ab}_7 \quad \text{Db}_m \text{7} \quad \text{Gb}_7 \quad \text{C}_m \text{7} \)

B: \( \text{Ab}_m \text{7} \quad \text{Gb}_7 \quad \text{F}_7 \quad \text{Em}_7 \quad \text{Eb}_m \text{7} \)

C: \( \text{Ab}_m \text{7} \quad \text{Db}_7 \quad \text{Gb}_7 \quad \text{C}_m \text{7} \quad \text{B}_7 \quad \text{C}_b \text{7} \quad \text{Db}_m \text{7} \quad \text{Gb}_7 \)

D: \( \text{Ab}_m \text{7} \quad \text{Db}_7 \quad \text{Gb}_7 \quad \text{F}_m \text{7}(b5) \quad \text{B}_7 \)

\( \text{C}_m \text{7}(b5) \quad \text{B}_7 \quad \text{B}_b \text{7} \quad \text{SOLO BREAK} \)

\( \text{SOLOS} \)

As played on "Clifford Brown & Max Roach"
As played on Raul De Souza’s LP ‘Don’t Ask My Neighbors’

© 1978 Mycena Music Used By Permission
EbM7  C7(#9)  F7sus  Gbm7  EbM7  Ab7

Dbm7  Gbm7  EbM7  Ab7  Db7sus  E6\(\flat/\flat\)

(E6\(\flat/\flat\))  Ab9sus  Bbm7

Bbm7  indef.

(Solos)

play 2nd ending between solos

after last solo-
D.S. al 2nd ending al Coda
Medium Funk (Intro) (3x's)

1st x: Tacet  2nd x3: Fill

BbM7

1

BbM7

2

BbM7

E7

1

E7 C7(#9) F7sus GbMA7 Bb7sus

BbM7

fill

2

E7 C7(#9) F7sus GbMA7 E7 MA7 Ab7

DbMA7 GbMA7 E7 MA7 Ab7

Db7sus E6/4

Ab9sus

BbM7 (fill sparse)

3

BbM7 (SOLOS)

Different bass line during 2nd solo

A9sus

Bb9sus

Play 2nd ending between solos

After solos - D.S. al 2nd ending al Coda
John Coltrane
As played on Dave Liebman's "What It Is"
Bass line continues (sax)

(Solos) (solo over bass line using G, B, & Eb tonalities)

(on cue) (sax)

vamp till cue

As played on Dave Liebman’s “Sweet Hand
D.C. Farewell

Richie Cole

Slow Swing

\[ \text{As played on Mark Murphy's "Stolen Moments"} \]

D. C. You've been so fine, I'll return again. But for now, D. C.

Solo on changes

After solos—take Cod.
Solos AABA after solos—play head (AABA), take care of vamp till cue

As played on Cannonball Adderley's "Them Dirty Blues"
solo on changes

Kicks on head are played by piano and drums only; bass walks in 2. Solos are in 4.

Use chords in parenthesis for solos.

As played on Herbie Hancock's "Takin' Off"
Duke Ellington
Duquility

Mal Waldron

Ballad

\(d=54\)

(cello)

\(F_{mi}^{11}\)  \(F_{mi}^{b11}\)  \(A_{mi}^{7(b5)}\)  \(G_{mi}^{#}\)  \(F_{mi}^{11}\)  \(F_{mi}^{#11}\)  \(A_{mi}^{7(b5)}\)  \(A_{mi}^{7(b5)}\)  \(A_{mi}^{b7(b5)}\)

\(G_{mi}^{7(b5)}\)  \(A_{mi}^{7}\)  \(F_{mi}^{7(b9)}\)  \(B_{mi}^{7(b5)}\)  \(D_{mi}^{7}\)  \(B_{mi}^{7}\)  \(A_{mi}^{7}\)  \(G_{mi}^{7}\)  \(F_{mi}^{7(b9)}\)  \(B_{mi}^{7}\)

\(E_{mi}^{b7(b5)}\)  \(E_{ma}^{7(b5)}\)  \(B_{mi}^{7}\)  \(A_{mi}^{11}\)  \(F_{ma}^{7(b5)}\)

\(D_{mi}^{7}\)  \(B_{ma}^{7}\)  \(G_{ma}^{7}\)  \(E_{ma}^{7}\)  \(E_{mi}^{7}\)

\(F_{ma}^{7(b5)}\)

(saxes)

(piano figure for mm. 15-16)

As played on Eric Dolphy's "Fire Works"
(Guitar Solo)

Drums play lightly throughout head, heavier on solos.

© 1976 Mayflower Music/Cable Car Music ASCAP Used By Permission.
Elegant People

Wayne Shorter

Funk Ballad  \( J = 98 \)

\[
\begin{align*}
\text{Gm7} & \quad \text{(synth.)} \\
\text{Em7} & \quad \text{(electric piano)} \\
\text{Bb Maj7} & \\
\text{Cm7} & \\
\text{Dm7} & \\
\text{(w/bass)} & \text{N.C.} \\
\text{Bb Maj7} & \\
\text{G7sus} & \text{F♯7} \\
\text{Dm7} & \text{(bass)} \\
\text{Bb Maj7} & \text{(bass)} \\
\text{Am7} & \text{E7sus} \\
\text{G7sus} & \text{Bb7sus} \\
\text{D7} & \text{E7} \quad \text{F7} \quad \text{E7} \\
\text{(ten)} & \text{C} \\
\text{D7} & \text{E7} \quad \text{F7} \quad \text{F7(#5)} \quad \text{Bb Maj7} \quad \text{Bb Maj7}
\end{align*}
\]
Elsa

Earl Zindars

Tempo: 118

Intro (optional)

A

Fine

Solo on form (ABA)

D.S. al fine

after solos - D.S. al Coda

© 1963 Zindars Music Used By Permission

As played on Bill Evans' "Exploration"
Josef Zawinul
Exits After Flags
(Saidas e Bandeiras)

Milton Nascimento and
Fernando Brant

O que vocês diriam dessa coisa que não dá mais pé?
O que vocês diriam pra sair dessa maré?
O que era terra vira pedra
Quem vai ser o segundo a me responder?
Beber minha cerveja numa ilha com minha mulher
Tirar todas as roupas e esperar o sol nascer
Respirar as formas da pureza
Aos ventos e às águas quero me entregar

O que vocês diriam dessa coisa que não dá mais pé?
O que vocês diriam pra sair dessa maré?
O que era pedra vira corpo
Quem vai ser o terceiro a me responder?
Andar por avenidas enfrentando o que não dá mais pé?
Juntar todas as forças pra vencer essa maré?
O que era homem é mais solido que a maré.
The Face I Love

Music by Marcos Valle
Lyrics by Ray Gilbert

Medium-Bright Jazz Waltz

Music notations follow:

A

E₇maj⁷  Ab⁷  E₇maj⁷  Ab⁷  E₇maj⁷
think of things like daffodils and peaceful
Ab⁷  E₇maj⁷  Ab⁷  Db₇maj⁷  Gb⁷
sheep on clovered hills. The morning song of
Db₇maj⁷  Db₇mi⁷  Gb⁷  C₇maj⁷
whippoorwills and you'll see the face that I love.

B

F₇maj⁷  Bb₇mi⁹  D⁷(#⁹)  Db₇maj⁷  C₇(#⁹)
Think of any old sky getting ready to cry,

F₇maj⁷  G₇maj⁷  Ab₇maj⁷  A⁷  Bb⁷
Down comes the rain but it's raining confetti. Then

E₇maj⁷  Ab⁷  E₇maj⁷  Ab⁷  E₇maj⁷
think of things like far off isles. Two blue-green
Ab⁷  E₇maj⁷  Ab⁷  Db₇maj⁷  Gb⁷
eyes and sunlit smiles. And in your hand a
wish-ing star, The one you thought too far a-bove.

Ev-ry love-ly view in-tro-duces you

to the face I love.

(Voice) Just

love.

As played on Sarah Vaughan's "I Love Brazil"
(Faster) \( \textit{j} = 112 \)

(percussion break)

\begin{align*}
G_{b} & A_{b} G_{b} A_{b} G_{b} A_{b} G_{b} A_{b} D_{b} \text{ sus} \ G_{b} & A_{b} G_{b} A_{b} G_{b} A_{b} G_{b} A_{b} E_{b}^{13}(59) \\
G_{b} & A_{b} G_{b} A_{b} G_{b} A_{b} G_{b} A_{b} G_{b} A_{b} D_{b} \text{ sus} \ G_{b} & A_{b} G_{b} A_{b} G_{b} A_{b} G_{b} A_{b} B_{b} \text{ sus} \\
\end{align*}

(Original Tempo/Guitar Solo)

\( \text{A}_{b}^{7} \text{ sus (dorian)} \) \( \text{B}_{b}^{13} \) \( \text{A}_{b}^{7} \text{ sus} \) \( \text{B}_{b}^{13} \)

\begin{align*}
\text{B}_{b}^{7} \text{ sus} & \text{ C}_{b} \text{A}^{7} \text{ D}_{b} \text{ F}_{b}^{6} \text{ mi}^{9} \text{ E}_{b} \text{M} \text{A}^{7} \text{ B}_{b}^{b} \text{A}^{b} \text{ E}_{b} \text{M} \text{A}^{7} \text{ E}_{b} \text{ sus} \\
\text{D}_{b} & \text{ E}_{b} \text{D} \text{ F}_{b} \text{A} \text{ F}_{b} \text{ E}_{b} \text{mi}^{11} \text{ F}_{b} \text{A} \text{ F}_{b} \text{ D.S. al fine} \\
\end{align*}

As played on George Duke's "Follow The Rainbow"
Flight

Latin 3
Double Time Feel \( \text{d}=114 \)

Intro

\[
\begin{align*}
\text{piano alone} & \quad \text{(bass - piano L.H. Bvb)} \\
A^9 & \quad E_b^7 & \quad D^9 & \quad D_b^m^9 & \quad C^m^9 \\
& \quad \text{(comp)} \\
A^m^1 & \quad C^m^9 & \quad B^m^9(^#11) \\
\end{align*}
\]

Thinking he found the way,
Sun shining on the sea,
Life can be like the night,

\[
\begin{align*}
E^m^9 & \quad B^m^9(^#11) & \quad E_b^m^9(^#11) & \quad D^9 & \quad \text{foreground.} \\
& \quad \text{Leaving home-lands, free-ly soaring toward the} \\
& \quad \text{Dreams of fly-ing carry you into the} \\
& \quad \text{sky.} \\
& \quad \text{Wings are growing strong-light.} \\
& \quad \text{Fly just like a love-ly bird.} \\
& \quad \text{Sky is home at last; leave the earth below.} \\
\end{align*}
\]

As played on Bobbi Norris "Close Up"

© 1981 Upland Music Used By Permission.
Dream of reaching for the sky in flight. It's
Sing the sweetest song you'll ever know.

here today.

Traveling on the wind,
Sailing above the sea;

Flight is a dream come true in the sun.

Life is a breath of air.
If you can leave the ground and

(bass-piano L.H. 8vb)

D.S. al 2nd ending
al Coda

sample bass line (5th bar of A)
Solo on form (AABCD) after solos—D.S. al Coda

Melody is played throughout solos (except first A) and soloist plays around it (especially at

Vamp & Fade

As played on McCoy Tyner's "Fly With The Wind"
Foolish Door

Swing Ballad

\[ j = 172 \]

\( B^b_D \)

\( E_b^{ma}T \)

\( C_m^{7/F} \)

\( B_m^{7(b5)} \)

\( A_b^{m7} \)

\( D_b^{m7(b13)} \)

\( D_m^{7(b5)} \)

\( G^{7(b13)} \)

\( C_m \)

\( C_m^{7/bb} \)

\( A_m^{7(b5)} \)

\( G_m^{7(#5)} \)

\( C^E \)

\( E_b^{D} \)

\( D^{7(#5)} \)

\( G_m^{7} \)

\( E_m^{7} \)

\( F^{#7(b13)} \)

\( G^{F#} \)

\( B_m^{7(b13)} \)

\( E_m^{7} \)

\( A_m^{7(b5)} \)

\( G^{7(b13)} \)

\( A_m^{7(b5)} \)

\( G^{7(b13)} \)

\( A_m^{7(b5)} \)

\( G^{7(b13)} \)

\( E^{7(b13)} \)

\( (vamp till cue–solo around melody) \)

On record, the first head is rubato.

Listed on recording as "Foolish Dog".
As played on John Abercrombie’s "Abercrombie Quartet"

\[ © 1980 Ajohn Music. Used By Permission \]
D.S. al 2nd ending al Coda
Bass line on intro and letter A can be considerably altered. They are given to establish a point of reference for the feeling of the tune.
Frankenstein

Grachan Moncur III

A

\( \text{lium Swing } J = 134 \)

\( \text{for } & \text{trb & alto) } \)

\( A_{\text{mi}}^7 \)

\( A_{\text{mi}}^7 \)

\( A_{\text{mi}}^7 \)

\( A_{\text{mi}}^7 \)

\( \text{fine} \)

B

\( C^\#_{\text{mi}}^7 \)

\( C^\#_{\text{mi}}^7 \)

\( C^\#_{\text{mi}}^7 \)

\( C^\#_{\text{mi}}^7 \)

\( \text{D.C. al fine (AABA)} \)

During solos, it is a jazz waltz except for a 9/8 feel on the first 8 bars of B.

Drums on head:

\( \text{9/8 feel } 8 \)

\( \text{Swing } 4 \)

As played on Jackie McLean’s “One Step Beyond”.

© 1963 Gramon Publishing Co. Used By Permission
Freight Trane

Tommy Flanagan

As played on "Kenny Burrell and John Coltrane"
Fried Bananas

Medium Swing

Dexter Gordon

\[ \begin{align*}
&\text{Eb Maj7} \quad Gm7(b5) \quad C7 \quad Fm7 \\
&\text{Am7(b5)} \quad D7 \quad Eb Maj7 \quad Ab Maj7 \quad G7(b5) \quad C7(b9) \\
&Fm7 \quad Ab Maj7 \quad Db7 \quad Eb Maj7 \quad Dm7 \quad G7 \\
&Cm7 \quad F7(b11) \quad Fm7 \quad Fm7 \quad Bb13 \quad \text{break} \\
&C7(b9) \quad Fm7 \quad Ab Maj7 \quad Eb Maj7 \\
&Gm7(b5) \quad C7 \quad Fm7 \quad Fm7 \quad Bb7(b9) \quad Eb Maj7 \quad Fm7 \quad Bb7 \\
&Fm7 \quad Bb7(b9) \quad Gm7 \quad C7(b9) \quad Fm7 \\
&Fm7 \quad Bb7(b9) \quad Gm7 \quad C7 \quad F#07 \\
&\text{(Fm7)} \quad \text{(w/bass + piano)} \\
&Bb7 \quad Eb Maj7 \quad Bb7 \quad Eb Maj7 \\
\end{align*} \]
Green St. Caper

Woody Shaw

\( \text{at i n} \)
\( \text{i = 160} \)

(\text{Intro})
\( E_{b} A^{7} \)
\( E_{b} m^{9} \)
\( F_{m} A^{7} E_{b} \)
\( E_{b} A^{7} E_{b} \)

(Latin)
\( E_{b} m^{9} \)

(Swing)
\( F_{m} A^{7} E_{b} \)
\( E_{b} A^{7} E_{b} A^{7} \)
\( E_{b} A^{7} A^{13} (#11) \)

(Bass Solo)
\( A_{b} m^{7} \)
\( A_{b} m^{7} D_{b}^{7} \)
\( G^{b} A^{7} \)
\( F_{m} A^{7} B_{b}^{7} \)

(Latin)
\( E_{b} A^{7} \)

(Swing)
\( F_{m} A^{7} G^{7} \)
\( C_{m}^{7} \)

(Bass Solo)
\( G_{m}^{7} C^{7} \)
\( F_{m} A^{7} B_{b}^{7} \)

\( G_{m}^{7} C^{7} \)
\( F_{m} A^{7} B_{b}^{7} \)

\( G_{m}^{7} C^{7} \)
\( F_{m} A^{7} B_{b}^{7} \)

\( G_{m}^{7} C^{7} \)
\( F_{m} A^{7} B_{b}^{7} \)

\( E_{b} A^{7} \)

solo break

\( \text{As played on Woody Shaw's "United"} \)

\( \text{\copyright 1981 Celestial Harmonies, a div of Mayflower Music BMI Used By Permission} \)
Harold's House Of Jazz

Music by Richie Cole
Lyrics by David Lahm

Listen to that be-bop music groovin' me out, movin' me out
Rhythm section burnin', smokin', up on the stand,
dig on the band

Every night, to a little club on N Street;
Do their thing, and you know their thing is swingin':

The band is close enough to touch 'em at your table people what a rapport,
Walk so come and find a seat, take off your coat, feel in the beat and order a bite,

down the stairs and open the door, and baby you're in Harold's House of Jazz.

They're gonna be rompin', they're gonna be stompin' tonight.

Real jazz is for the folks who feel jazz.

Real jazz is what the band is doin'.

And now if you think you hear 'em playin' a Charlie Parker tune,
I'm almost cer-tain that you wouldn't be wrong, folks,'Cause "Don-na Lee" is Har-old's fav-o-rite song, folks.

If you want to take me where the mu-sic is hot, who do ya got?

Pull my coat and I'll make a note to be there;

We'll stick a-round and dig the sound un-til it gives us ev'-ry-thing that it has,

with me a-round quar-ter to four, Then af-ter hours we'll bang on the door down in

Har-old's House of Jazz.

LYRICS FOR OUT HEAD

Meet me down on N Street, They are wrappin' it tight, every night,
Come along if you want to hear some bebop;
The band is close enough to touch 'em at your table, people what a rapport,
Walk down the stairs and open the door and baby you're in Harold's House of Jazz.

We've got jazz in D.C., baby, where you been at? Listen to that!
Stick around 'cause you've gone and found some bebop,
I see a table over there so let's sit down, relax and order a bite,
We're gonna rompin', we're gonna be stompin' tonight.

Real jazz is for the folks who feel jazz; Real jazz is what the band is doin'.
You tell me you think you hear 'em playin' a Charlie Parker tune,
I know what you mean, in fact I thought the same, folks,
But I'll be damned if I can think of the name, folks.

Let's go tell the boss he's got a hell of a place, buy him a taste,
And I hope that he's open after hours;
I know he's gonna understand that we appreciate the music he has,
Bebop and swing, the service is boss, say would you believe you find it in Washington, Harold's House of Jazz.
Bobby Hutcherson
High Wire (The Aerialist)  lyrics by Tony Collins

198  Intro  N.C.

\( C_m A^7 \quad E_{b7} \quad D^7 \quad \text{(trp)} \)

\( G^3 \text{sus} \quad F_{m7} \quad B_{b7} \quad \text{(trp)} \)

\( A_m \quad D^7 \quad C_{m7} \quad \text{(trp)} \)

\( F^4_m \quad F^7 \quad E^7 \quad E_{b7} \quad \text{(bass in 2)} \)

D^7  \quad D_{m7}  \quad G^7  

\text{tenor fill}  

A

\( C_m A^7 \quad B_{m7(5)} \quad B_{b7} \quad A_m \quad A^7 \)

\text{Up on the wire}  \quad \text{I like to climb} \quad \text{and play}  

\text{Fear turns to joy}  \quad \text{when you can race} \quad \text{age}  

\( G_m \quad D^7_f \quad F_{m7} \quad F_{m7} \)

\text{with the sky;}  \quad \text{The people far below;}  

\text{of the sky;}  \quad \text{And life's intense and strong;}  

\( E_{b7} \quad D^7 \quad G_m A^7 \quad C_m B^7 \)

\text{The air is clear;}  \quad \text{It's not so long}  

\text{and I can perceive;}  \quad \text{before you will run;}  

\( E_m \quad D_{b7(5)} \quad C_{m/Bb} \quad B_{m7} \)

\text{the whole world is smiling;}  \quad \text{beyond your horizons;}  

---

The Intro and Coda did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer.

No errors or verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.
Life is sublime, and when you dare to go up in the air and leave the earth far behind you; As I
Up on the wire, the line is thin and you must balance the earth against the sky so precisely; But the
step and dip and leap into a space beyond, Up high,
sky seems to go on as far as you can see Up high.

Just for a moment, A alive
Just for this moment, A alive

and so afraid, But a - live
and so afraid, But a - live

as I push against the sky and my heart has broken free.
and the wire has disappeared, and you've finally broken free.

Arrangement on record: Chorus 1 - vocal (1st verse) Chorus 4 - trumpet solo
2 - horn line/piano solo
3 - vocal (2nd verse)
Bass plays in 2 for vocals, in 4 for horn line and solos.

(free.) Broken free.

Broken free, Up high.

As played on Griffith Park Collection's "Echoes Of An Era"
Tenor sounds one octave lower than written.

Arrangement on record:
- Chorus 1: vocal (1st verse)
- Chorus 2: horn line/piano solo
- Chorus 3: vocal (2nd verse)
- Chorus 4: trumpet solo
- Chorus 5: tenor solo
- Chorus 6: vocal (1st verse), Coda out.

The original score contains no harmony part. This part has been derived from the original score and the original recording by the editor with the approval of the composer.
Bass makes the changes at B and in bars 2, 3 and 7 of A and C. Elsewhere, the bass walks through the E major scale. For head, A and last B are in 2, B is in 4. Solos are free (around E), in 4. Chords suggested only (no chordal instrument on original recording).

As played on Ornette Coleman's "This Is Our Music"

© 1959 Composers Music. ASCAP. P.O. Box 2628, Hollywood, CA 90028. Used By Permission
Humpty Dumpty

Fast Swing

\[ \text{j=256} \]

Chick Corea

Kicks are not played during solos

As played on Chick Corea's "The Mad Hatter"

All rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.

© 1978 Thalian Music. All Rights Reserved. Used By Permission.
Hungry Heart

Paul McCandless

As played on Oregon's "Roots In The Sky"

© 1978 Bocal Music. Used By Permission.
Emi⁹

Bmi⁹

A⁹sus

Gmi⁹

C⁷(#11)

B⁹sus

BbmA⁷

Emi(#11)/G

Eb/D

Fma⁷/G

Dmi⁷(#5)

Bbm¹⁷

C/Ab

C/G

C/Db

D/C

E⁹sus

Ebmi(#11)/G

Bmi⁹ (gtr & oboe solo together)

Indef.

On Cue

B/G

A/G

C/G

D/G

F/Db

Eb/Db

C/Db

D/C

Gma⁷/D

G⁷(#11)

Eb(#11)

Gmi⁹

Bmi⁹

A⁹sus

Gmi⁹

C⁷(#11)

B¹³sus

BbmA⁷

Ebmi(#11)/G

Bmi⁹

(Obœ Solo)

Vamp & Fade

Guitar doubles much of the melody while chording as well.
Medium Ballad

Music by Marcus V.

Lyrics by Ray Gilbert

If You Went Away

\[ J = 59 \]

Intro

\[
\begin{align*}
& G_{maj}^7 \quad C_{maj}^7 \quad F_{maj}^7 \quad G_{maj}^7 \\
& A_{maj}^9 \quad D_{7(#9)}^3 \quad A_{maj}^9 \quad C_{maj}^7 \\
& E_{min}^9 \quad A_{maj}^9 \quad D_{7(#9)}^3 \quad C_{maj}^7 \\
& C_{maj}^7 \quad E_{min}^9 \quad A_{maj}^9 \quad D_{7(#9)}^3 \\
& B_{min}^7 \quad D_{7(#9)}^3 \quad D_{7(#9)}^3 \quad G_{maj}^7 \\
& C_{maj}^7 \quad B_{min}^7 \quad A_{min}^7 \quad D_{7(#9)}^3 \\
& C_{maj}^7 \quad B_{min}^7 \quad A_{min}^7 \quad D_{7(#9)}^3 \\
& C_{maj}^7 \quad B_{min}^7 \quad A_{min}^7 \quad D_{7(#9)}^3 \\
& C_{maj}^7 \quad B_{min}^7 \quad A_{min}^7 \quad D_{7(#9)}^3 \\
\end{align*}
\]

\( (guitar) \quad (strings) \)

Oh, if I could just make your heart understand the way I feel when you're holding my hand. My world is safe and it's worth living for. Even more, with you I learned to treasure each moment of time. You even taught me how high love can climb. The very thought of your kiss and I soar. Even more, my heart is bursting to say even more. You are my smiling sky. You are my sun and my rain, my blossom in snow, and so can you in.
agine if you went a way? If I should lose you for one precious day, I think I'd cry the biggest tears - drops the whole wide world has ever known.

As played on Sarah Vaughan's "I Love Brazil"
Images

Oliver Nelson

Medium-Slow
Swing J=88
(Intro)

(bass only)

In 3/4

(add on guitar)

B7(b9) Bb7(b9) A7(b9) Ab7(b9) Db7(b9) C7(b9) B7(b9) Bb7(b9)

E7(b9) A7(b9) D7(b9) G7(b9)

C pedal

(bass as at A)

As played on Oliver Nelson's "Images"

© 1962 Nelson Music. Used by Permission
Images (Harmony Part)

N.C. (bass clar.)

Fmaj7  Cm7
Bb7  Fm7  Fmaj7  Cm7
B7  Bb7  A7  Ab7  Db7  C7  B7  Bb7
E7  A7  D7  G7  Fmaj7  Cm7

after solos - D.S. al Coda

Sounds one octave lower than written.
I'm Home

I'm a long way, I'm a long, long way from really feeling free;

But it's a far cry, It's a far, far cry from where I used to be.

on my way to understand that home's a loving state of mind, When I reach out and touch your hand, I'll find home.

SECOND VERSE
It's a long time, It's a long, long time Since I've been on my own It's a hard climb, It's a long, hard climb When you make it all alone. 'Cause home is someplace sanctified The sweetest place I'll ever go. And when I see you by my side I'll know I'm home.

Vamp till cue

I'm home.

As played on Al Jarreau's "All Fly Home"

Infant Eyes

Wayne Shorter

As played on Wayne Shorter's "Speak No Evil"
(continued on the following page) after solos—D.S. al Coda (take repeat)
As played on Chick Corea's "Inner Space"

Rehearsal letters and verbal comments of any kind do not appear on the original score and have been added by the editor with approval of the composer.

stems C D and the Coda did not appear in the original score. They have been derived from the original score and the original recording by the editor with approval of the composer.
Inner Space (Horn Parts)
Tenor sounds one octave lower than written.

The original score contained no horn part. This part has been derived from the original score and the original recording by the editor with approval of the composer.
In, Out and Around

Fast Swing  \( J = 280 \)

Mike Nock

\[ \text{A} \quad Bb^7 \quad \text{(Stop time till B)} \]

\[ \text{Bb}^7 \quad E^b \quad Bb^7 \quad E^b \]

\[ \text{Bb}^7 \quad E^b \quad Bb^7 \quad \text{(sax w/piano)} \]

\[ \text{Bb}^7 \quad \text{(sax w/piano)} \]

\[ \text{Bb}^7 \quad E^b \quad Bb^7 \quad \text{etc.} \]

\[ \text{Bb}^7 \quad \text{E} \quad Bb^7 \]

\[ \text{G}^b \quad F^b \quad E^f \quad E^b \quad D^e \quad D^b_{eb} \quad Bb^7_{sus} \]

\[ \text{Gb}^b \quad F^b \quad E^f \quad E^b \quad D^e \quad D^b_{eb} \quad \text{NC} \]

\[ \text{Gb}^b \quad F^b \quad E^f \quad E^b \quad D^e \quad D^b_{eb} \quad \text{NC} \]

\[ \text{Bb}^7 \quad \text{(blow)} \quad \text{(unison)} \]

\[ \text{Gb}^b \quad F^b \quad E^f \quad E^b \quad D^e \quad D^b \quad Bb^7_{sus} \]

\[ \text{Gb}^b \quad F^b \quad E^f \quad E^b \quad D^e \quad D^b_{eb} \quad Bb^7_{sus} \]

\[ \text{Bb}^7 \quad \text{(unison)} \]

\[ \text{Gb}^b \quad F^b \quad E^f \quad E^b \quad D^e \quad D^b \quad Bb^7_{sus} \]

\[ \text{Bb}^7 \quad \text{(unison)} \]

\[ \text{Gb}^b \quad F^b \quad E^f \quad E^b \quad D^e \quad D^b \quad Bb^7_{sus} \]

after solos - D.C. al Coda

As played on Mike Nock’s “In, Out And Around”

© 1980 Fourth Way Music Used By Permission.
In Search Of My Heart

McCoy Tyner

Solo piano
Add voice

I look back in time,
I gazed in-to space,

In search of my heart;
A smile on my face;

I'm

know there's a love to re-member
reach-ing your love so ten-der

1 2 3 mem-ber

May-be life has rea-son

©1982 Asha Music. Used By Permission
As played on McCoy Tyner's "Lookin' Out"
In Search Of My Heart (Bass Part)

Letter A is played as written. Letter B is played with much variation.
I Thought It Was You

Lyrics by Jeffrey Cohen

Glance behind, happened by chance
Or design, the perfume she wore took me back through a door
I had closed long ago
Suddenly, I thought it was you,
Thought it was you, thought it was you,

Remember what we knew
Thought it was you, thought it was you, thought it was you,
Remember when I thought it was you.

We were young, love was new,
Warm as the sun shining through,
In your arms it seemed

I went back to a dream
I had seen long ago.
Suddenly, I thought it was you. (etc.)
I Thought It Was You (Bass Part)

lium Funk (Gmaj7) Gbmaj7/Ab

=119

b13

\[ \text{E}^7(\#5) \text{Ab}^{13} \]

\[ \text{Ab}^{13} \]

\[ \text{Eb}^7(\#5) \text{Ab}^{13} \]

\[ \text{Ab}^{13} \]

\[ \text{F}^7_{\text{sus}} \]

\[ \text{B}^7_{\text{maj7}} \]

\[ \text{Abmaj7} \]

\[ \text{Dbmaj7} \]

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

\[ \text{Bmaj7} \]

\[ \text{G}^7_{\text{m7}} \]

\[ \text{Eamaj7} \]

\[ \text{A}^7_{\text{sus}} \]

\[ \text{A}^{13}_{\text{sus}} \]

\[ \text{Dmaj7} \]

\[ \text{Bm}^7 \]

\[ \text{Gmaj7} \]

\[ \text{Eamaj7} \]
Jack DeJohnette
Fast Swing
\(J = 256\)

(vibes & gtr)

\(Gb^7\)

(bass & piano)

\(C^7(alt)\)

\(Db^7\)

\(Bb^7\)

\(C^{13(b9)}\)

\(Dm_A^7\)

\(Eb^{69}\)

fine

(no chords on head except last four bars)

As played on Bobby Hutcherson's "Un Poco Loco"

As played on Charles Mingus' "Mingus, Mingus, Mingus, Mingus"
Jeannine

Duke Pearson

© 1960 Upam Music Co., a division of Gopam Enterprises, Inc. Used By Permission
Jeannine (Harmony Part)

Medium Swing

\[ \text{Abmi}^7 \]

(ten)

\[ \text{Bbmi}^7 \]

\[ \text{Emi}^7 \]

\[ \text{Abmi}^7 \]

\[ \text{Bbmi}^7 \]

\[ \text{Ebm}^7 \]

\[ \text{Dbmi}^7 \]

\[ \text{Gbmi}^7 \]

\[ \text{C}^7 \]

\[ \text{Fmi}^7 \]

\[ \text{Bbmi}^7 \]

\[ \text{Dmi}^7 \]

\[ \text{Gbmi}^7 \]

\[ \text{Vamp & quickly fade} \]

D.S. al 1st ending  Solos AABA

\[ \text{Abmi}^7 \]
Freely Spacy

J. = 130

Em7

Pedal

Indef.

(voice scats till A)

Bpm7(b5)

Vamp till cue

(Samba)

130

(C6/4)

(4x's)

A Cma9

Em7

A7(b9)

Dmi7

Bpm7(b5)

E7

There's excitement in the air,

And everywhere there's music

Here's more than you will need,

Take a joy pill,feed

Am7

D7

Dmi7

G7

And...some love to share,

Every one is free,

Every thing we're pleased,

It's great to feel the

Ev - ry - thing we're pleased,

It's great to feel the

Every - one is free,

Ev - ry - thing we're pleased,

It's great to feel the

Feel how ever you

With every thing we're pleased,

It's great to feel the

Feel how ever you

With every thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,

It's great to feel the

Feel how ever you

With every - thing we're pleased,
There's a brand-new star arising, dancing on the sea, Not impossibly.

Miracles the rule. Smile and change your mind.

You don't have that much time, Wasted life's a crime.

Life guarantees you'll find the Jubilee.

(voice scats "Jubilee")

D.S. al coda

here's a brand-new star arising (background vocals on "la")

played on Bobby McFerrin's LP "Bobby McFerrin"
(Suspended Time Feel)

Before each new solo play letter G
(take 2nd ending)

After solos - continue to D

Fills before the solo section are played by the upcoming soloist.

As played on Neil Larsen's "Jungle Fever"

sample bass line at B: etc
As played on SACBE's LP "SACBE"

Drums fill spaces at B.

Solo on form (AAB);

B is played as written each time after solos—D.S. al fine.
Richie Beirach
Leaving

Richie Beirach

[Music notation]

B (Solos) D 'flamenco' scale

extended vamp; on cue solo on A (once only)

As played on John Scofield's "John Scofield Live"

Lemme At It

George Duke

© 1977 Mycena Music. Used By Permission

As played on George Duke's "Reach For It"
Written for guitar (sounds one octave lower than written).
Lennie's Pennies

Lennie Tristano

Solos on changes
after solos - D.C. al Coda

As played on Clare Fischer's "Clare Fischer And EX-4"
Lester Left Town
Wayne Shorter

Medium-Up Swing

A

Dm7(b5)
G7
Cm7
Am7(b5)

Dm7(b5)
G7
Cm7
Am7(b5)

Fm7
Bm7 E7
Em7 D7(#9)
Abmaj7

E7(#9)
A7(b5)

2.
Fm7 Bb7
Emaj7
B
Cm7
Bbmaj7

Emaj7
Dbmaj7
Cm7
Bbmaj7
Am7
D7

Gm7
Emaj7(b5)
Eb7 D7
Cm7 F#7

Bmaj7
Bbmaj7 Eb7
Abmaj7
(Gm7(b5)) C7

Fm7 Bb7
Emaj7 Ab7

D.C. al 2nd ending
Solo on form (AABA)

(cym. choke)
(cym. choke)

As played on Art Blakey’s “The Big Beat

Listen Here

When you're still, do you hear one small voice, crystal clear, saying,

"Listen Here, my friend, Listen Here"? Well, that voice is your own, And it speaks to you alone, "You can count on me," it says, "So Listen Here." This is you, This is real, This is truly the way you feel. You can run, You can hide, Oh, but some time, some place, We each of us wind up face to face with that little voice inside. So we hope—and we yearn—and we live and some-times learn from the little voice that whispers crystal

© 1977 Swiftwater Music/ Mary Tyler Moore Music All Rights Reserved. Used By Permission.
clear; And we each hear the call, 'Cause it's calling to us all

"Follow me," it says, "Never fear, Listen Here, old friend, Listen

Here, dummy, Listen Here."

As played on "The Dave Frishberg Songbook, Vol. I"
SOLOS

(CMA7) BbMA7 CMA7 AbMA7

CMA7 GbMA7 FMA7 EMA7

CMA7 DMA7 CMA7 BbMA7

CMA7 BMA7 BbMA7 AbMA7

GbMA7 FMA7 EMA7 DMA7 BbMA7

after solos - D.C. al fine

As played on Bunny Brunel’s "Touch"
Little One

Herbie Hancock

Key: A
Tempo: \( \text{dotted } \frac{3}{4} \text{ at } 60 \)

Chord progression:
- F\(^7\)\(_\text{sus}\)
- E\(^b\)\(_{13}\)/F (ten 8vb)
- (ten)
- D\(_m\)/E
- E\(_b\)\(_m\)\(_7\)
- C\(_7\)(\(_\frac{3}{4}\))/E\(_b\)
- G\(_7\)(\(_\frac{6}{6}\))/E\(_b\)
- (ten 8vb)
- (D\(_m\)\(_7\)(\(_b\)9))
- F\(_4\)\(_7\)\(_\text{sus}\)
- (ten 8vb)
- (D\(_m\)\(_7\)(\(_b\)9))
- F\(_4\)\(_7\)\(_\text{sus}\)
- (ten 8vb)
- (D\(_m\)\(_7\)(\(_b\)9))
- F\(_4\)\(_7\)\(_\text{sus}\)
- (ten 8vb)
- (D\(_m\)\(_7\)(\(_b\)9))
- F\(_4\)\(_7\)\(_\text{sus}\)
- (ten 8vb)
- (D\(_m\)\(_7\)(\(_b\)9))
- F\(_4\)\(_7\)\(_\text{sus}\)
- (ten 8vb)
- (D\(_m\)\(_7\)(\(_b\)9))
- F\(_4\)\(_7\)\(_\text{sus}\)
- (no bass)
(ten 8vb)
Bb\textsuperscript{A}M\textsuperscript{7}(13) G/Bb

\textit{um Jazz Waltz} \quad \textit{d}=124

\textbf{SOLOS}

F\textsuperscript{7}\textsubscript{sus} \quad E\textsubscript{b}\textsuperscript{13}\textsubscript{/F} \quad F\textsuperscript{7}\textsubscript{sus} \quad E\textsuperscript{b}\textsuperscript{13}\textsubscript{/F}

D\textsubscript{m}/E \quad E\textsubscript{b}\textsubscript{7} \quad C\textsuperscript{7}(\#9)/E\textsubscript{b} \quad G\textsuperscript{7}(\#9)/E\textsubscript{b}

E\textsubscript{m}\textsuperscript{7}(\#5)/E\textsubscript{b} \quad F\textsuperscript{#7}\textsubscript{sus}

F\textsubscript{m}\textsuperscript{7} \quad G\textsubscript{m}\textsuperscript{7}/F \quad G\textsubscript{b}\textsubscript{M}\textsuperscript{7}(\#9)/F

E\textsuperscript{b}\textsuperscript{13}/F \quad A\textsuperscript{6}(\#9)/F \quad B\textsuperscript{7}(\#9)\textsubscript{sus}

B\textsubscript{m}\textsuperscript{7}(\#5) \quad G/B\textsubscript{b} \quad G\textsubscript{b}\textsubscript{M}\textsuperscript{7}/B\textsubscript{b}

\textbf{Play} \textbf{8} \textbf{between solos ; after last solo-play} \textbf{8} \textbf{then D.C. al fine}

As played on Herbie Hancock's "Maiden Voyage"
As played on Freddie Hubbard's "Keystone Bop"

Kicks hold for solos
A Little Taste

Dave Frishberg
Johnny Hodges

A little taste might hit the spot,
A little taste might pave the way.
A little taste might help a lot,
It has been known to save the day.

It may be nice and may be not,
In my condition, this is a risky proposition.
One little taste might be okay,
It's a sedation good for a sticky situation.

Why not spare myself a little pain?
(It wouldn't hurt)
May be it would ease the bite
(It never ends).

Why lock my appetite out in the rain?
(Without a shirt)
One taste could help me make it thru the night
(Good evening, friends).

Who said self denial's all that great?
(It wasn't me)
Why let good intentions get my goat
(And bring me down),

'Cause
When

I've found it often pays to dissipate. One little taste could make a whole lot of difference.
I knew a great potential antidote. One little taste could change my whole disposition.

A little taste might break the ice. And make the nasty seem like nice.

A little taste just once or twice. It's an enhancer. One little taste could be the answer.

And so it shouldn't be a total waste.

Wait—er, I think I'll have a little taste. Put it on her tab.

Bass fills breaks during piano solo
As played on "The Dave Frishberg Songbook, Vol. I"
Solo on form (AB)

Vamp & Fade

All kicks hold during solos, except bar 9 (Ebma7 +5).

As played on John Scofield's "Who's Who"
As played on Freddie Hubbard's "The Love Connection"
Cm7  Dm7  Cm7  Dm7  Cm7  Dm7  GbmA7(b5)  
(Solis)
 Cm7  Dm7  Ebm7  Fm7  Bbm7  
 Cm7  Dm7  Ebm7  Fm7  GbmA7(b5)  
D7(♯5)  G/A  Gb/G  
B13  A/Bb  Bb/A  C/Ab  D/G  E/F#  F  G/Eb  Ab/Db  
Cm11  Dm7  
D7(♯5)  Ebm7  Fm7  Bbm7(add11)  
Abm7(add11)  G7(b5)  GbmA7  Ebm7  Cm7  Dm7  
Cm7  Dm7  Cm7  Dm7  GbmA7(b5)  
Bbm7  GbmA7(b5)  
Bbm7  Ebm9  1 N.C.  Bbsus  2 N.C.  Bbsus
Love Child
Mike Nock

Cmaj7

Fmaj7

Eb7 (optional) Emaj7 (optional)

G

Gphrygian (add B)

Solo on form (AAB)

Gphrygian (add B) Vamp & Fade

Kicks are not played during solos
As played on Mike Nock's "Succubus"
On recording, first head is played AABA
Last 4 bars of letter B may be played 8va

P. 1978 Fourth Way Music Used B. Parmeggiani
Love Reborn

George Duke

Medium Bossa 1-110

It was very blue, and I recall so well,
Standing in front of you.

Something had happened then, I smiled to you.
You held me tight.
You kissed me.
Never felt like this before.
All that love came back to us.
Then I saw a million stars.
Love is here to stay.

SECOND VERSE:
Morning came again,
Together, here we are,
Sharing the afterthoughts
And all the time we lost.
I smiled to you,
You held me tight,
You kissed me.
Never felt like this before,
And that love came back to us.
Then I saw a million stars,
Love is here to stay.

As played on Flora Purim’s “Butterfly Dreams”

As played on Weather Report's LP "Tale Spinnin'"
Low Funk

Lusitanos (Bass)

Wah-Wah

\( \text{Abm}^9 \text{Db} \)

\( \text{Db}^9\text{sus} \)

\( \text{Db}^7(13) \)

\( \text{F C Dmi C} \)

\( \text{Eb Dbm}^9 \)

\( \text{F#m1 C#m1 D A Bmi} \)

\( \text{Am7 bAb7 Eb} \)

\( \text{Ab7sus bN.C.} \)

\( \text{F#m7} \)

\( \text{Ab13 Db} \)

\( \text{Dbm7} \)

\( \text{Db9sus Ebb Db Dma7} \)

\( \text{Db7sus Ebb Db Dma7} \)

\( \text{Dbm7} \)

\( \text{Ab7sus E7sus S: C Am7} \)

\( \text{Fb13(13)} \)

\( \text{E7sus Eb Dmi7} \)
Rhythmic kicks at A are closely followed, those at B and Coda2 less so.
String synthesizer at letter B crescendoes from mf to f over each chord change...
Angela Bofill
Medium-Slow Funk

(guitar figure continues till B1)

(synth.)

(guitar)

(sample bass line)

© 1979 Tamale Music. Used By Permission.
Gm7  A♭9(♭5)  Ami7 C9,sus

nth. Solo  A♭9(♭5)

Gm9  F♯7(♯5)  A13,sus

(sample bass line)

Till Cue  A♭9(♭5)

Gm9  F♯7(♯5)  A13,sus

B♭13,sus  D♭,Ma7(b5)  Cm9  A13,sus

vamp till cue

D♭,Ma7(b5)  Cm9  B7(♯5)

D9,sus  Em7  F♯7(♯5)  Bm7  D9,sus C7(♯11)  A♭9(♭5)

As played on Robben Ford’s “The Inside Story”

Gm9  F♯7(♯5)

vamp & fade
Man In The Moon

Jimmy Haslip
Russell Ferrante

9 Medium-Up
Funk Shuffle

Intro

(bass)

C/F (chords w/bass) F/Bb F/A (N.C.) Am7/D G/C F/Bb

(sample bass line)

C/F F/Bb F/A (N.C.) Am7/D G/C Bb/C

C/F F/Bb F/A Am7/D G/C F/Bb

(piano solo on D.S.-
till [D])

(rhythm figure continues)

C/F F/Bb F/A Am7/D G/C Bb/C

C/F F/Bb F/A Am7/D G/C F/Bb

Am7 D7sus D7 G13sus C9sus

C/F F/Bb F/A Am7/D G/C F/Bb

C/F F/Bb F/A Am7/D G/C Bb/C

C/F    F/Bb   F/A    Am7/D    G/C    F/Bb
Am7    D7sus  D7    G7sus   Bb13sus
(Bb13sus)    Ab13    F/(melody on D.S.)
(synth)  (rhythm)  F/G  C6  break
(rhythm) F/G  C6  break
G7sus  Am7  break

C/F    D9/F#  C/G  C/E  F
(Bb7)
(piano w/guitar)

F    Bb13  Abma7(b5)  G7sus
(Guitar Solo)  E  A/D

Bm7  Fm7  E/G#  A  (8x's)
D.C. al Coda

(guitar solo on intro, piano solo on B & C)
Rhythmic figure at A continues thru B and C unless otherwise notated.
As played on The Yellowjackets' LP "Mirage A Trois"
Dexter Gordon & Jon Hendricks
The Maze

Herbie Hancock

On the head, bass plays whole note first time, half notes on repeat. Before each solo, rhythm section plays two choruses with an angular two-beat feel (see drum appendix). Solos in 4/4.

As played on Herbie Hancock's "Takin' Off"
Miss Ann

As played on Eric Dolphy's "Last Date"
Monmouth College Fight Song (Bass Part)

\begin{music}
\text{Intro} (4\times C\text{ pedal})
\begin{align*}
C/F & \\
/F & C/D \\
A_m7 & C/D \\
/F & F9 \\
G_m7 & B_m7(5) \\
B_m7 & C9 \\
D_m7(5) & E_m7 F_m7 G_m11 \\
/G & G_m7 F_m7 B_m7 C_m7 D_m7(5) E_m7 F_m7 D_m7 G_m7 C \\
C & B_m7 E_m7 A_m7 D_m7 G_m7 C \\
(G_m11) & G_m7/C \\
& \text{solos break} \\
(C) & B_m7 E_m7 A_m7 D_m7 G_m7 C \\
(G_m11) & G_m7/C \\
& \text{solos break} \\
\text{C} & C/F C/D D_m7 G_m7 B_m7 C/B_m7 A_m7 D_m7 \\
D/E & E^3 F_m7 B_m7(5) B_m7 C_g7 \\
\end{align*}
\end{music}
Vibes generally double the oboe at A and B. As played on Paul McCandless’ “All The Mornings Bright.”
Morning

Clare Fischer
LYRICS (Not present on this recorded version)

What of a morning
That brings a day so gently,
And bathes the leaves
Of memories
That fell so long ago.
I still recall you
In all these early hours,
Though I were there
Once more to share
A love lost long ago.
Crassness of youth,
Concluding only half of the truth,
Exuding only one small percent
Of what I surely felt for you.
And then one morning
That brought a day so gently.
We set apart
Things of the heart
And lost love long ago.
Motion

As played on Stan Getz "Early Getz"

© 1966 Prestige Music. Used By Permission
Solo break occurs on first chorus of first solo only.
Guitar plays lower harmony where written, unison otherwise.
Based on "You Stepped Out Of A Dream".
Neo Terra

Freddie Hubbard

dium Latin/Funk

\( d = 118 \)

Dsus\(^{(b)} \)

(add light drums 5\(^{th}\)x, then flutes & strings)

Dsus\(^{(b)} \) (gtr)

[fla-tact \(1^{st}\)x]

Dsus\(^{(b)} \) (trp)

Dsus\(^{(b)} \) (phrygian)

(flutes fill)

Cm\(^{7} \)

Dm\(^{7} \)

Eb\(^{b} \)m\(^{7} \)

Cm\(^{7} \)

Bb\(^{b} \)m\(^{7} \)

A\(^{7} \) (\#\(^{9} \))

Dm\(^{7} \)

Gm\(^{7} \)

Fm\(^{7} \)

Eb\(^{b} \)m\(^{9} \)

Cm\(^{9} \)

A\(^{7} \)sus\(^{(b)} \)
Harmony at A is only part of a denser harmony. Flute, where marked, sounds one octave higher than written.

As played on Freddie Hubbard's "Windjammer"
Bass figure rhythm is matched by piano and drums. Piano plays at letter A on the out head, bass plays Figure for 8, walks in 2 for 8.
A New Blue

Freely Intro
F#7

follow tenor)
F#7

Ab7
F#7

Ab7

Jimmy Heath

B7 (ten)
D7
F#7
Ab7 A7(b9) B7(b9) C7

Funky Swing)
F#7

(elec. piano)

A

F#7

F#7

(F7#9)

B

F#7

Swing)

C7

(Funky)

C7

Ab7 Ebm7 Ab7

Gb7 Dbm7 Gb7

b C7

Solo on form (AB),
after solos — D.S. al Coda

Copyright © 1978, 1983 by MJQ Music, Inc. All Rights Reserved.

Solo, Vamp & Fade
A New Blue (Bass Part)

Solos on form (AB) after solos-D.S. al Coda

Bass line continues throughout solos.

Vamp & Fade
New Breed

Dave Liebman

Medium Swing

\( \text{Bb7(5)} \quad \text{Abm9(6)} \quad \text{A7(13)} \)

(two tenors)

\( \text{Dm7} \quad \text{Dbm9} \quad \text{G7(5)} \)

\( \text{Am7} \quad \text{Fm7} \quad \text{Dm9(maj7)} \)

\( \text{Eb7(maj7)} \quad \text{G7(#5)} \quad \text{Em7(maj7)} \quad \text{Fm7(6)} \quad \text{Gm7(#5)} \quad \text{Fm7(#5)} \)

\( \text{Bb} \quad \text{pedal throughout} \quad \text{B1} \)

\( \text{Fm7} \quad \text{Dbm9} \quad \text{Fm7(6)} \)

D.C. al 1st ending

melody 8va on D.C.

© 1972 Liebangs Music. Used By Permission.
After solos—play head (AABA), ritard last 4
New York Afternoon

Groovin' on a New York afternoon,
We're groovin' on a New York afternoon.

On a Sunday,
Went to the city hoping this would be the one day,

York afternoon,
Took a subway,
went to the village, China-town and walked down

--way,
On a day in June,
Strollin' thru the park, what a love-ly, love-ly feelin',

I looked at you and my heart began a reel-in'.
This is our day,
Here in Manhattan everyone is part of

--play,
New York afternoon,
Walked through the art show in Washington

--are,
Heard some jazz on the lower east side.
We'll remember when skies are gray and snow is falling


'twas a New York afternoon.

Funk

(voice scats)
N.C.

(OS)-Samba Feel

\[ \text{after solos} \quad \text{D.S. al Coda} \]

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

\[ \text{like a jewel.} \]

\[ \text{Our} \]

\[ \text{Sax Solo} \]

\[ \text{love has come... start-ing on a New York af-ter-noon.} \]

\[ \text{My} \]

\[ \text{It's such a love-ly feel-ing} \]

\[ \text{Vamp & Fade} \]

\[ \text{-in' on a New York af-ter-noon...} \]

\[ \text{It's such a love-ly feel-ing} \]

\[ \text{YRIC ON D.S.} \]

There's a little rule that you'll find New Yorkers do share,
May be true or not, but they say when you leave New York
you've gone nowhere.
All that I know, it's given us these memories to share,
Not to get back soon.
Watching the sun set across Central Park
As the skyline glows just like a jewel.

*a played on Richie Cole's "Keeper Of The Flame"
No Siree Bob

Medium Swing

\( J = 168 \)

Bobby Hutcherson

As played on Bobby Hutcherson's "Conception: The Gift Of Love"

© 1979 Nore Music. Used By Permission.
Nothing You Can Do About It

Words and Music by Jay Graydon, David Foster & Steven Kipner

As played on The Manhattan Transfer’s LP “Extentions”
rhythm continues) Give in, You lose, Love will always win.

Start surrenderin', Woh.

Stop resisting. Baba-doo-dot baddy-dot baddy-dot baddy-da baddy-da

Nothing you can do about it. It's too strong to be denied. Nothing you can do about it.

Relax enjoy the ride. (synth) (bass & drums TACET)

(continued on the following page) drum fill
2. Relax enjoy the ride. Don't you try to understand it,

Leave it as a mystery; Bigger than the both of us, We're

each other's history.

D B^13_sus D^13_sus F^13_sus

E_b^13_sus F/G G/A B^b^13_sus

E^13_sus D^13_sus (end solo) N.C.
(units)
Nothing you can do about it,
Don't you try to understand it,
It's too strong to be denied:
Leave it as a mystery:

Nothing you can do about it,
Bigger than the both of us, We're each other's history.

(add bass & drums)

Nothing you can do about it,
It's too strong to be denied:

Nothing you can do about it,
Relax, enjoy the ride.

vamp & fade

SECOND VERSE
Destiny,
We are what fate intended us to be,
Can't you see,
We're all a part of some eternal plan.
So give up, (etc.)

sample bass line at A

... etc.
John Coltrane
Now He Sings, Now He Sobs

Chick Corea

(continued on the following page)
As played on Chick Corea's "Now He Sings, Now He Sobs"
The chart has been derived from the original score and the original recording by the editor with approval of the composer.
Ab\textsuperscript{13}  A\textsuperscript{13}  Ab\textsuperscript{13}  A\textsuperscript{13}

B\textsuperscript{13}  Ab\textsuperscript{13}  F\textsuperscript{13}  F\textsuperscript{#7 (9)}

\textsuperscript{1}\textit{Bm\textsubscript{i}}  C\textit{ma\textsuperscript{7}}  D\textsubscript{B}  E\textsubscript{B}  F\#\textsubscript{B}  E\textsubscript{B}  D\textsubscript{B}  C\textit{ma\textsuperscript{7} F\#}

\textit{Solos}

\textsuperscript{2}\textit{Bm\textsubscript{ii}}

C\textit{ma\textsuperscript{7}}  B\textit{m\textsubscript{ii}}  F\textsuperscript{#7 (9)}

B\textit{m\textsubscript{ii}}

B\textsuperscript{13}  Ab\textsuperscript{13}  F\textsuperscript{13}  F\textsuperscript{#7 (9)}

\textit{On Cue}

\textsuperscript{1}\textit{Bm\textsubscript{i}}  C\textit{ma\textsuperscript{7}}  D\textsubscript{B}  E\textsubscript{B}  F\#\textsubscript{B}  E\textsubscript{B}  D\textsubscript{B}  C\textit{ma\textsuperscript{7} F\#}

D.S. al Coda (take repeat)

\textsuperscript{1}\textit{Bm\textsubscript{i}}  C\textit{ma\textsuperscript{7}}  D\textsubscript{B}  E\textsubscript{B}  F\#\textsubscript{B}  E\textsubscript{B}  D\textsubscript{B}  C\textit{ma\textsuperscript{7}}

\textit{6x's} B\textsuperscript{(add 9)}

(G\textsuperscript{th}: rit./straight 8s throughout)
Cue

E₇ | G₇ | A₇

rit.
C₇(#11) a tempo E₇/D# C₉(add 9) E₇/B

F₇ | D₇(b5) D₇ C₉ E₇/B

C₇/G D/B C(add 9) G₉/B A₇ A₇/G F₇(b5) F₇(#11)

D.C. al Coda

F₇(b5) Ab G₇(b13) Ab₇ sus A/Gb F₇ B₇ sus B₇ E₇ B₇(#11) Ab sus Ab

faster

B₉/b B₉(b13) B₉ G₉/A A₇/E D₇ C₉ sus B(add 9) B₉(b13)(add 9)

As played on Richard Babcock and David Rosenbohm's recording of 'Embraceable You.'
Oliloqui Valley

Herbie Hancock

(Trumpet Solo) (sample solo)

(bass walks)
[Trumpet Solo] - (sample solo)

(bass walks)

(swing throughout)

after solos - D.C. al Coda

As played on Herbie Hancock's "Empyrean Isles"
One By One

Wayne Shorter

As played on Art Blakey's "Thermo"
to C for more solos  After solos-D.S. al fine
One Coin

Milton Nascimento and Matthew Moore

One coin, lonely is worth anything,
A coin, covered in the shadows,

One coin, hardly is worth anything,
A coin, reflecting the shining.

One coin, lonely is worth anything,
A coin, covered in the shadows,

One coin, hardly is worth anything,
A coin, reflecting the shining.

© 1976 Tres Pontas Edicoes Musicaes Ltda. administered for the world (excluding South America, Central America, Mexico and Portugal) by State Of The Arts Music (ASCAP)
One
A
Un
More

man, lone, til, come.

try - ing to find some mean - ing,
wish - ing to share some feel - ing,
com - ing to know one true friend,
Fol - low - ing and join - ing they

Gath - er - ing to - geth - er we
Gath - er - ing to - geth - er we
Gath - er - ing to - geth - er we
Gath - er - ing to - geth - er.

E♭maj7/D
(voices scat w/guitar 8va)

D.S. al Coda

(voices scat)

vamp & fade

(voices scat 5x's, tacet 3x's, etc.)

As played on Milton Nascimento's "Milton"
Lium-Up Swing

J = 212

A F#m7(b5) B7

E7 (A7) G7 C7

break

Em7 A7(alt) Dm7 G7(alt) Cm7

Bm7 Cm7 (Cm7)

break

Bm7 E7 Am7

Bm7 E7 AbM7 D7

Gm7 G7 Am7 D7 G7 C7 F7 Bb7

Ebm7 E7 Fm7 Bb7 Ebm7 A7 Abm7 Db7(9th)

Gbm7 G7 Abm7 Db7 F#m7 B7 G7

(Dm7 G7)

break

F#m7(b5) B7 E7 (A7)

Gm7 C7

Fm7 Bb7

* on head only

Use chords in parenthesis for solos.

As played on Oliver Nelson's "Images"
Bass walks for solos. Piano solos over intro vamp. D(b9) sections have a Latin inflection as played on Freddie Hubbard’s “Live At The Northsea Jazz Festival”
Nippon Soul

Medium Blues

140

D7(alt) G7 C7 F#m E7(alt) Em7 Dm7(b9) Bm7 B13(b9)

Bb7 F7 Am7 D7

bass in 2)

Gm7 Bb/C F7 D7 Gm7 C7

Solo on F blues
with a kick in bar 4
(like head)
Solos start at bar 5

Each chorus builds from piano in bar 5 to forte in bar 4

played on Cannonball Adderley's "Nippon Soul"

© 1962 Upam Music Co., a division of Gopam Enterprises, Inc. Used By Permission
Solos in 4/4, but keep the suspended time feel on the Fmi7 chord and play the kicks in the last four bars as written.
Alternate kicks on last four bars of letter B (in parenthesis) may be used for double-time feel swing solo choruses.
Solos on B; after last solo-D.S. al Coda

Solos in 4/4, but keep the suspended time feel on the Fm7 chord and play the kicks in the last four bars as written.

These alternate kicks may be used for the last four bars of letter B during double-time feel swing solo choruses.

The original score contained no bass part. This part has been derived from the original score and original recording by the editor with approval of the composer.
Only Love

Angela Bofill

Medium Funk/Latin

1=94

[Flute Solo]

In all the things...

you find are real, do you feel some-how not right? Well, don't you think that passes by we see the world in hate and war. But if we on...

that we'd be better off without the fuss and fight? In every heart...

ly would let love walk in there'd be an open door. Like the sweet-

there is a beam of light that shines within the soul. And without...

ness of the morning dew, sweet love will sing her song. And if your heart...

it we could never even dream to reach the goal. Only...

is pure and simple then she'll help you sing a-long. Only...

love will make it new, Only love will make it true; Only love...

will keep it strong. And it won't take too long. Won't take too long. 2. In every day...

As played on Angela Bofill's "Something About You"
On-ly love can make it real, On-ly love knows what you feel; On-ly love will make it nice. A gold-en para-dis-e. Para-dis-e. (voice scats with flute)

On-ly love will make it new. On-ly love will make it true to you; On-ly love will keep it strong. And it won’t take too long. I can feel the star-ry sky.

I can kiss my fears good-bye; I can say I’m real-ly free. Real-ly free to be just me.

I can see a brand-new day. Know-ing love is on the way to make it right. To make it right I can feel the star-ry sky.
On The Boulevard

Music by Jay Graydon & Richard Page
Lyrics by Marc Jordan

Darkness lights the lamps of old Brazil,
Underneath the starlight latitude.

Deep inside the jungle, hearts are still,
Underneath this tranquil attitude.

Tigers, oh, my side inside alley-cats' eyes
Waiting for you to walk.

Feelings are running so high;

Copyright © 1977 by East West Music
All rights reserved
Feel I could color the sky Amazon blue. Oh, it's
F₉ Ab₇ sus E₉ C₉ F₉ F₇ E₉ D₉

you and it's me on the Boulevard.

A/C* D G/B C

F/A Bb F₉ C Bb

You and it's me on the Boulevard.

A/C* D G/B C

F/A Bb F₉ C Bb F/A Bb F Ab₈

D.S. al 2nd ending al Coda One (Φ¹)

Boulevard.

F/A Bb F₉ C Bb

You. Me.

A/C* D/C G/B C/Bb

D.S. al 2nd ending al Coda Two (Φ²)

Guitar solos for 8 bars on second D.S.
SECOND VERSE

'ought inside the spell, it's your parade.
Ex-gees from love, we masquerade.
ough your lover is waiting at home,
have one of my own I must go to.
h, it's you (etc.)
Medium Funk

Tempo: 113

A
tacet (Intro) 8

S

Tacet 8

1. 4

2. 6

B

Tacet 4

on D.S. only

On the Boulevard, On the Boulevard
Don't you break my heart_Brazil_ and leave me here_up-on_the Boulevard_D.S. 2nd ending al Coda One (Φ)

Aah

D.S. al 2nd ending al Coda Two (Φ²)

Aah

D.S. al 2nd ending al Coda Two (Φ²)

D.S. al 2nd ending al Coda Two (Φ²)

Aah

vamp & fade

leave me here_up-on_the Boulevard

On the Boulevard, On the Boulevard

D.S. al 2nd ending al Coda Two (Φ²)

vamp & fade

leave me here_up-on_the Boulevard

On the Boulevard, On the Boulevard
On The Boulevard (Bass)

D.S. al 2nd ending al Coda One (Φ)

D.S. al 2nd ending al Coda Two (Φ²)
Other Mansions

David Friesen

As played on David Friesen's "Other Mansions"

D.C. al Solos

© 1983 Color Pool Music. Used By Permission
(SOLOS)

D dorian

(4 - 3)

E₇ A₉ E₇ F#₉ E₇ A₉ E₇ F#₉

repeat to C for solos

after solos - D.C. al Coda

Eb₇ A₉ E₇ F#₉ Eb₇ A₉ E₇ F#₉

Eb₁₃(B♭)
As played on Weather Report’s LP “Heavy Weather”
Notes in parenthesis may be played in place of the high E in the bass line.
The first five bars of letter F build and then release at bar 6.
Piano doubles much of the melody 8va throughout letters A and B.

As played on The Yellowjackets' LP 'Mirage A Trois'

sample bass line at [E] etc.
Jimmy Haslip  Russ Ferrante  Robben Ford  Ricky Lawson

THE YELLOWJACKETS
(SOLOS)

C\(^{7}(b5)\)
B\(^{m7}\)
B\(^{b}M7(b11)\)
A\(^{m7}\)

E\(^{G}\)  E  G\(^{B}\)  G  E\(^{G}\)

after solos—D.C. al Coda

As played on David Friesen’s “Storyteller”
The Peacocks

Jimmy Rowles

As played on Jimmy Rowles & Stan Getz's "The Peacocks"

© 1976 Kudu Music Used By Permission.
Pensativa

Clare Fischer

Arrangement By Freddie Hubbard
Solo on form (AABA)

after solos - D.S. al Coda
(take Coda in place of 3rd ending)
Kicks are not played during solos.
Piano interprets the melody very freely at B.
Changes on last 4 bars are played with a variety of different rhythms during solos.
Peresina (Harmony Parts)

Medium Afro/Latin

\( \text{d'=138} \)

Tacet

(piano solo)

\( \text{[On Cue] Tacet} \)

\( \text{8} \)

\( \text{(piano solo)} \)

**A**

\( \text{f} \) (alto)

\( \text{f} \) (ten)

Tacet

\( \text{8} \)

**B**

1st: Tacet for 8 bars

2nd: Play

**Enor**

\( \text{f} \)

\( \text{Fmi} \)

\( \text{Db7sus D7} \)

\( \text{A7} \)

\( \text{Gmi} \)

\( \text{C7} \)

\( \text{Dmi} \)

\( \text{G7sus G7} \)

\( \text{Dmi} \)

\( \text{Ab7} \)

\( \text{G7} \)

\( \text{Emi} \)

\( \text{Ab7} \)

\( \text{Bmi} \)

\( \text{B7} \)

\( \text{Emi} \)

\( \text{A7} \)

\( \text{D7} \)

\( \text{Ab7} \)

\( \text{G7} \)

\( \text{Emi} \)

\( \text{A7} \)

\( \text{D7} \)

\( \text{Ab7} \)

\( \text{G7} \)

**A**

\( \text{8} \)

\( \text{Vamp & Fade} \)

\( \text{8 bars before A}, \text{ take coda} \)

**B**

**D.**

**Solos on B**

**f**

after solos play entire head from 'on cue'

(8 bars before A), take coda

Play bars 9-12 of B during solos

(except 1st chorus of each solo)
Peresina (Bass Part)

Medium

Fro/Latin

\( F_{add 9}(no 3) \) \( F^7_{sus} \)  
(Piano Solo)  

Cb

\( \text{E}_{F} D_{F} E_{F} G_{F} A_{F} B_{F} G_{F} \) \( E_{F} D_{E} D_{B}(add 9) \) \( D_{B} (no 3) \) \( D_{B}^7_{sus} \) \( D_{B} (add 9) \) \( D_{B}^7_{sus} \) \( D_{B} (no 3) \) \( D_{B}^7_{sus} \) \( F_{add 9} \) \( D_{B}^7_{sus} D_{B} A_{BMA}^7 \) \( G_{MI}^7 \) C7

FMI 9

D7_sus D7 A7_MA7 GMI 7 C7

D7

G7_sus G7 DMI 7 A7 G7

\( E_{MA}^7(\#11) A_{B}^7(\#11) A_{7}(\#7) B_{MA}^7 B_{MI} B_{MA}^7 E_{MA}^7(\#11) A_{B}^7(\#9) A_{7}(\#9) E_{7}(\#9) \)

D.S. al fine  
Solos on  

after solos play entire head from 'on cue' (8 bars before [A]), take coda

Changes on last 4 bars are played with a variety of different rhythms during solos

Db(add 9)

Db7_sus

Vamp & Fade
Tacet 4

B (SOLOS)

$E_{mi}^7$ 4

$E_{mi}^7$ Indef.

$Gb$ $Csus$ (violin w/bass)  $Db$ $Gsus$  $B$ $Fsus$

(elec.pn)

$Ab$ $Dsus$  $Gb$ $Csus$

$E$ $Asus$  N.C.

$Gb$ $A^b$  $B$ $A^b$

(D Guitar Solo)

$E_{mi}^7$ Indef.

$E_{mi}^7$ Indef.

(Background strings go wild)  on cue-D.S. a1 Coda
Medium Swing

Pinocchio

Wayne Shorter

Play head between solos

As played on Miles Davis' "Nefertiti"

© 1968 Miyako Music. Used by Permission
The Plot Thickens

Jim McNeely

Led-230 (gtr)

Intro Am\(\sqrt{2}\) A\(\sqrt{2}\) Gm\(\sqrt{2}\) Fm\(\sqrt{2}\) Eb7\(\sqrt{2}\) Ab7\(\sqrt{2}\)

Fm7\(\sqrt{2}\) Dm7\(\sqrt{2}\) Bm7\(\sqrt{2}\) Eb A E F G C

F D F/Bb F/G F/Eb

4th fill: A F D F/Bb

F/G F/Eb F/D F/Bb F/G

F/Eb F/D F/Bb F/G F/Eb

F/D F/Bb F/G F/Eb F/D F/Bb

(sparse fills)

F/Eb F/D F/Bb F/G F/Eb B F/D F/Bb

F/G F/Eb F/C Bb/C

Ab D F/Bb F/Gb F/Eb F/B
G/Ab  A/E  A/C#  B/A  A7sus  G7sus

C

G7sus

Eb7sus/G  Bm7/D#  Gm7/B  A7sus  G7sus

F7sus/G

1. D7sus/E

2. D7sus/E  G/Ab  Gm7/E  E7  Eb7(E5)

(Last x: D.C. al Coda) F/D  F/Bb  F/G  F/Eb

fine

SOLOS

D

F/D  F/Bb  F/G  F/Eb  G7sus  F7sus/G

Eb7sus/G  Bm7/D#  Gm7/B  A7sus  G7sus

F7sus/G

1. D7sus/E  2. D7sus/E  G/Ab

On last chorus of each solo, play 2nd ending of C instead of 2nd ending of so

E

F/D  F/Bb  F/G  F/Eb

indef.

After last solo, drums solo over this line. On cue, D.S. al fine, then D.C. al Coda

Guitar plays upper line (sound one octave lower), piano plays bass.

Bass rhythm thru A and B is given at letter E (though the notes change during B).

At C the bass walks in 2/2. The same pattern applies
Pools

Don Grolnick

Relaxed Funk  \( d=174 \)

\[ C^{13}(b_3) \]

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

\( (p.n.\ w/vibes/top\ note\ of\ voicing) \)

\( (p.n.\ 15^a_b) \)

\[ A_{mi}^{7}\ (add\ 11) \]

\[ A^{13}(b_3) \]

\[ G_{ma}^{7}/A_{b} \]

\[ (G_{ma}^{7}/A_{b}) \]

\[ C_{ma}^{7}/D \]

\[ D^{7}(b_9) \]

\[ B \]

\[ G^9\ sus \]

\( (ten) \)

\[ C_{ma}^{7}/D \]

\[ D^{7}(b_9) \]

\[ A^9(b_3) \]

\[ G^b_{7}\ sus \]

\[ E_{b}^{7}(b_9) \]

\( (p.n.\ 15^a_b) \)

D.S. al 2\textsuperscript{nd} ending al Coda One (\( \Phi^1 \))

As played on Steps Ahead's LP "Steps Ahead"

Bass has the melody at letter A
(Tenor Solo)

D13

A13

(4x's)

x's

D13

A13

4 A13

D13(g)

Gm

(4x's) (Solos)

Gmi11

1-3

Gmi11 D13(b3) Gmi11 Gmi11 C13(b3) Fm11

x's

Fm11

1-3 Fm11 C13(b3) Fm11

[4 Till Cue]

Fm11

D13(b3) Gmi11 Fm11 E13(b3) Am11

(last solo only)

[To B for more choruses]

(4x's)

Am11

1-3 Am11 E13(b3) Am11 Am11 D13(b3) Gm

(last solo continues)

(4x's)

Gmi11

1-3 Gmi11 D13(b3) Gmi11 Gmi11 C13(b3) Fm

(end solo) (pnr:w/vibes)

D.S. al 2nd ending al Coda Two (ph)

piano R.H. voicings on head:

C13(b3) Fm11 F13(b3) F7(b3) F7 Am11(add11) A13(b3) Gm11b5 Cm11/D

D13(b3)

G13(b3) G Cm11/D Db7(b3)

At C:

D7 G5sus A13(b3) G Cm11/D Db7(b3)

Voicings for solos like first two
transposed where necessary

Left hand plays roots and not
in parentheses.
Relaxed Funk $J=174$

Pools (Tenor Part)

(Tacet 1st x)

(ten, w/bass)

D.S. al 2nd ending al Coda One ($\phi^4$)
Tenor Solo

D\(^\uparrow 3\)  A\(^\downarrow 3\)  \(4\times\)’s

\(4\times\)’s  (Solo)

G\(^\uparrow mii\)  D\(^\downarrow 3\)\(^\uparrow 3\)  G\(^\uparrow mii\)  G\(^\uparrow mii\)  C\(^\downarrow 3\)\(^\uparrow 3\)  F\(^\downarrow mii\)

\(4\times\)’s

F\(^\uparrow mii\)  \(4\)  Tin’ Cue  F\(^\downarrow mii\)  D\(^\downarrow 3\)\(^\uparrow 3\)  G\(^\uparrow mii\)  F\(^\downarrow mii\)  E\(^\downarrow 3\)\(^\uparrow 3\)  A\(^\uparrow mii\)

To D for more choruses

\(4\times\)’s

A\(^\uparrow mii\)  E\(^\downarrow 3\)\(^\uparrow 3\)  A\(^\downarrow mii\)  \(4\)  On’ Cue  last solo only  A\(^\uparrow mii\)  \(4\times\)’s  \(4\times\)’s

G\(^\uparrow mii\)  D\(^\downarrow 3\)\(^\uparrow 3\)  G\(^\downarrow mii\)  \(4\)  G\(^\uparrow mii\)

(last solo continues)

\(4\times\)’s

G\(^\uparrow mii\)  D\(^\downarrow 3\)\(^\uparrow 3\)  G\(^\downarrow mii\)  \(4\)  G\(^\uparrow mii\)

(end solo)

D.S. al 2\(^{nd}\) ending at Coda Two (\(\Phi^2\))

Tenor sounds one octave lower than written.
Pools (Bass Part)

\[ \text{Relaxed Funk} \]

\[ \text{Fm}^{11} \]

\[ \text{C}^{13} (b_{9}) \]

\[ \text{Ab}_{m7}(a_{d}d 11) \]

\[ \text{A}^{13} (b_{5}) \]

\[ \text{Gb}_{m7}/A^{b} \]

\[ \text{Cm}^{7} / D^{b} \]

\[ \text{D}^{7}(b_{9}) \]

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

\[ \text{Cm}^{7} / D^{b} \]

\[ \text{A}^{9}(b_{13}) / G \]

\[ \text{Cm}^{7} / D_{b}^{b} \]

\[ \text{Gb}^{7} \text{sus} \]

\[ \text{E}^{b7}(b_{9}) \]

\[ \text{A}^{b}_{m11} \]

\[ \phi \text{1.2 Cm}^{7} / D_{b}^{b} \text{ C}^{13} (b_{9}) \]

D.S. al 2\text{nd ending al Coda One} (\phi^{1})

\[ \text{Cm}^{7} / D_{b}^{b} \text{ C}^{13} (b_{9}) \]
Povo

Funk/Rock

Medium

Vamp till cue

Ab7

Cm7

Bm7(b5)

Am7 Bm7 Dm7 Em7

Dm7 Bm7 Am7 Gm7 Em7 Bm7

Cm7

Los

Cm7

Bm7(b5)

Amm7(b5)

Cm7

Bm7(b5)

Am7 Bm7 Dm7 Em7

Dm7 Bm7 Am7 Gm7 Em7 Bm7

Cm7

Molto rit.

Melody is played very laid-back (behind the beat).

After solos - D.S. al Coda (take repeat)
Medium Funk/Rock

Povo (Harmony Part)

Tempo 174

[Music notation image]

Vamp till cue

After solos - D.S. al Coda (take repeat)

Memory copies the timing and inflection of the melody player.
Pursuance

John Coltrane

1st Swing

(1st Chorus) Bbm

2nd Chorus

Bbm

Solos on Bbm blues (modal) to solos

1st Chorus

Bbm

(out of time)

into extended drum solo

As played on John Coltrane's "A Love Supreme"
(Solos)

C7 A7 C7
C D E Eb F G G# A G# A

Em7 F# A7(4#11) Em7 F# A7(3#11) (2)

(2) (2) (2) (4)

(2) (2) (2) (6)

Em7 F# A7(4#11) Em7 Solo break

To head

As played on Bobby Hutcherson's "Conception: The Gift Of Love"

D.S. al Coda (with repeat)
This chart is direct from the composer's lead sheet. Denny recorded it on "Live At The Trident".
As played on Steve Kuhn's "Non-Fiction"
As played on Weather Report's "Heavy Weather"
Resolution

John Coltrane

Medium Swing

$J=176$

Solos modal, centered around $D_{\text{dim}}$

Sounds one octave lower than written.
Chords on head indicate shifting modes rather than specific changes.

As played on John Coltrane's "A Love Supreme"
Return To Forever

(Intro)

1st x: piano only  2nd x: add voice  3rd x: add flute

(Latin)

1st & 2nd x's: piano only  3rd x: add bass and drums

Vamp till cue

Play melody 5 times (add flute and voice 2nd x), then flute solo on A mi; on cue, play melody 5 times and continue.
Original Feel, \( \text{\textbf{d = 120}} \)

\( 4x's \)

\( 3x's \) piano only 2nd x: add voice 3rd x: add flute

\( \text{fl. & bs. fill} \)

\( \text{Medium Samba, d = 118} \) 1st x: elec. piano only 2nd x: bass enters and drums sneak in.

\( \text{Cmi7} \)

Vamp till cue (fl. & bs. fill) D.S. al Coda

Play melody till cue (add voice 2nd x, flute 3rd x), then piano solo on C mi.

On Cue

(\( \text{Cmi7} \)) D.S. al Coda

\( \text{Emi} \)

As played on Chick Corea's "Return To Forever"

Vamp & Fade

no drums at A and E
(light percussion fills)
Straight '8's

Return To Forever (Bass Part)

**Intro**

- **A**
  - \(3\times\)
  - \(8\)va

**Facet**

- \(2\times\)
- **B**
- \(3\times\) \(8\)va
- **C**
- \(3\times\) \(8\)va

**Cue**

- \(2\times\)
- **D**
- **E**

**Original Feel**

- \(8\)va

**S**

- \(3\times\) \(8\)va

**F**

- **G**

**S**

- \(8\)va

**Cue**

- \(2\times\)
- **D.S. al Coda**

**During extended sections, bass is free to depart from written lines**

**Vamp & Fade**
Revelation 21:4
Bob Magnusson

© 1979 Weyman Music. Used By Permission
B₉M₇(#11) — Am₇

(Am₇) w/ bass

F₉M₇(#11)

(SOLOS)


After solos - D.C. al Coda

(Canon)

(f F₉M₇) (flute starts, piano enters after one bar, bass one bar later)

Piano doubles much of the melody throughout the head.

As played on Bob Magnusson's "Revelation"
As played on Jim Hall's "It's Nice To Be With You"
Solos are BCD - 1st ending  
ABCD - 2nd ending

Kicks and breaks are not played during solos (except those in the 1st and 2nd endings).
D.S. to solo form (ABC)

D.S. for next solo (ABC)

After solos - D.S. al Coda

First four bars of A played as written every time.
As played on John Scofield's "Rough House"
Samba Song

Chick Corea
Solos/Samba Feel

Dm7\(4\)  Am7\(4\)  Fmi7/Bb\(4\)  Dm7/G\(2\)  Em7/A\(2\)

Dm7/A (On Cue)

(On tenor)

Fmi7/Bb

Am7

Cm7\(4\)

C7\(4\)

Em7/B\(b\)

(Indef. Drum Solo)

16th Note MUG (bs)

(w/bass)

Abm17(11)/Bb
As played on Chick Corea's "Friends"
Use first head as a rubato piano introduction, then play second head in time and solo on it. After solos, play first head in time, take coda.

Originally written entirely in 4/4.
Relaxed Samba

A Sassy Samba

Jimmy Heath

F♯7(♭⁹) (agogo bells w/cymbal)

F♯7(♭⁹)

Gmaj7

(B♭maj7)

Am7(b5)

D7

C♯maj7(b5)

C7(♭⁹)

As played on The Heath Brothers’ “Live At The Public Theatre”

Soos on form (AAB); after solos - D.S. al Coda
Fast Swing \( d = 326 \)

**Scoochie**

**Booker Ervin**

As played on Roy Haynes & Booker Ervin's "Bad News Blues"

D.S. al 2nd ending  Solos AABA

After solos, play head (AABA) to Coda
Secrets of Love

George Cables

J = 150

Drums play 1/16ths on hi-hat.

As played on Bobby Hutcherson's "Highway One"

© 1977 Mayflower Music/Cable Car Music ASCAP Used By Permission
Señor Carlos

McCoy Tyner

Medium Latin/Funk d=94

[Music notation with chord symbols]

© 1982 Aisha Music. Used By Permission
(continued on the following page)
to 3 for more choruses  after solos-D.S. al fine
N.C.

1. N.C.

2. N.C.

for more choruses
after solos D.S.al fine
play 1st ending before observing fine
Gb7 (Piano Solo)  C  (SOLOS)  Cm1

Bb7  2  Ab7  2

Cm1  4  Ab7  2  Gb7  2  Cm1  4

indef.

after solos - D.S. al Coda (omit [ ])

(On Cue)
Ab7 break for next soloist  ———  Gb7 break  ———  E/Eb  Gb/F

to C for more solos

solo break

As played on Cas Tabor's "La Onda Va Bien"
Half-Time Feel (d.)

(Piccolo Solo)

Solo on form (AAB) (breaks & time changes hold for solos)

after solos - D.S. (omit 1st x) al Coda

Bass doubles melody on intro and coda.
As played on Listen's LP "Growing"
Shadowland

Arranged by Thad Jones
Share Your Love

Derrick Hoitsma

Relaxed Samba (Intro) Half-Time Feel

\[ J = 88 \]

\[ D_{\text{maj}}^7 \quad E_{\text{mi}}^9 \quad G_{\text{mi}}^7 \quad C^3 \quad D_{\text{maj}}^7 \]

(vocal-hum)

\[ B_{\text{mi}}^7 \quad E^13 \quad C^3_{\text{sus}} \quad C^3 \quad D_{\text{maj}}^7 \]

Oh. share your love with the world.

\[ F^#_{\text{mi}}^9 \quad B^3 \quad D_{\text{maj}}^7 \quad G^3 \quad G_{\text{bma}}^7 \quad A_{\text{mi}}^7 \quad E_{\text{mi}}^9 \quad A^3 \]

Isn't it strange how ev'rything's changed, when we have been friends?

\[ F^#_{\text{mi}}^9 \quad B^3 \quad D_{\text{maj}}^7 \quad G^3 \quad G_{\text{bma}}^7 \quad B_{\text{ma}}^7 \quad E_{\text{mi}}^9 \quad A^3 \]

All that we cared is up in the air when we have been friends.

\[ D_{\text{maj}}^7 \quad E_{\text{mi}}^9 \quad G_{\text{mi}}^7 \quad C^3 \quad D_{\text{maj}}^7 \quad D/A \quad B^3 \]

Oh. share your love with the world.

\[ B_{\text{mi}}^7 \quad E^13 \quad C^3_{\text{sus}} \quad C^3 \quad D_{\text{maj}}^7 \quad G^3 \]

Oh. share your love with the world. (It de-serves what you)

\[ F^#_{\text{mi}}^9 \quad B^3 \quad D_{\text{maj}}^7 \quad G^3 \quad G_{\text{bma}}^7 \quad A_{\text{mi}}^7 \quad E_{\text{mi}}^9 \quad A^3 \]

May-be it's wrong to think us so strong that we'd ne-ver end.

\[ F^#_{\text{mi}}^9 \quad B^3 \quad D_{\text{maj}}^7 \quad G^3 \quad G_{\text{bma}}^7 \quad B_{\text{ma}}^7 \quad E_{\text{mi}}^9 \quad A^3 \]

Though what it was is near what it does to see you a-gain.
You say it's not a problem we've got that's bringing you down.
Say what it is so we can forgive and feel better now. — D.S. al Coda

world. Oh, share your love with the world.
Oh, share your love with the world

SECOND VERSE
Where is the look
That once I mistook
For being in love?
It's not in your eyes,
No, you can't disguise
What you're thinking of.

THIRD VERSE
Drop the defense
That's making you tense,
It's just a mirage.
Loosen your sheath
So what's underneath
Can feel the massage.
Medium-Up Samba

\( d=142 \)

\[ \begin{align*}
D^7/F^# & - \quad E^b_m7 \\
G^7/F & - \quad C^7(b^9) \\
E^b_m7 & - \quad D^7 \\
A^b/G & - \quad (Half-Time Feel) \\
G^7 & - \quad (Samba/Flute Solo)
\end{align*} \]
(Half-Time Feel/Bass Solo)

C\(^7\) (b9) \(\searrow 4\) \(\nearrow F\text{mi} \searrow 4\) \(\nearrow A\text{bmi}\searrow 2\)

B\(^\flat7\) (b9) \(\searrow 2\) \(\nearrow E\text{ma7} \searrow \) \(\nearrow E\text{b} \searrow \) \(\nearrow G\text{7} \searrow \)

(Last x only) \(\text{indef.}\)

on cue - D.S. al 1st & 3rd endings

3. \[\begin{array}{c}
\text{D} \text{Cmi} \quad \text{D/C} \\
\text{Dmi7(b5)} \text{C/C} \\
\end{array} \]

\(\text{(Piano Solo)}\)

C\(_{mi} \searrow \) \(\nearrow D/C \searrow \)

\(\text{Till Cue}\)

D\(_{mi7(b5)} \searrow \) \(\nearrow G\text{7/C} \searrow \)

(Bass plays variations on this line) \(\text{vamp till cue}\)

\(\text{On Cue}\)

D\(_{mi7(b5)} \searrow \) \(\nearrow F\text{mi/C} \searrow \)

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

\[\begin{array}{c}
\text{Fmi/C} \\
\text{Cmi}\end{array} \]

The original score contained no bass part. This part has been derived from the original score and original recording by the editor with approval of the composer.
Silence

Charlie Haden

Piano and bass play B as written throughout solos (except their own)

As played on Charlie Haden's "Magico"

© 1976 Liberation Music Used By Permission
Silver Hollow

Jack DeJohnette

Flowing
Straight 16s

B\textsuperscript{m\,11} (Intro)

1\textsuperscript{st} A\textsuperscript{7}sus

B\textsuperscript{m\,11}

2\textsuperscript{nd} G\textsuperscript{MA\,7}

E\textsuperscript{m\,7}

F\#\textsuperscript{m\,7}

\copyright\ 1980 DeJohnette Music. Used By Permission.
Solo on form

As played on Jack DeJohnette's "New Directions"
Endless nights, I played solitaire, imagining that you were here.

One-night flights, such heartless affairs,

They froze the hopes of love in me. You suddenly appeared.

Melted all my fears. Filled me with the love I need.

You make me smile again like a child of three.

And I believe it will turn out right. Oh, you make me smile again,
old me in your arms. You are my love.

You make me smile again like a child of three. Oh, I believe we live a dream for two.

Oh, you make me smile again, Hold me in your arms.

SECOND VERSE:
Heart to heart, our souls intertwined.
Make love and float away with me.
Twins of flame, A love so divine.
I want to spend my life around you.
Now, now I have the strength,
Now I have the hopes
You'll give me all I need
To make me smile again (etc.)

Drums are lighter at A, heavier at B and C.

As played on The Manhattan Transfer's LP "Mecca For Moderns"
Smooch

Charles Mingus arr. Miles Davis

As played on Miles Davis' "Miles Plays For Lovers"

© 1965 Prestige Music. Used By Permission.
Someday

George Duke

Surely you'll break my heart, but I'll be there beside you with lots of love to give.

Love is not so easy.

Love can sometimes be just like a cross to bear.

Some days it's so right.

Sometimes it's so hard to bear, but I still love you.

Oh, some day you'll see my point of view.
SECOND VERSE:
I know you think I'm crazy
But I know my mind's not hazy,
Knowin' how I feel,
Though you don't want me now,
I know someday you'll take a look around.

Seeing where you've been,
Looking deep within,
You'll find you care for me,
Oh, then both our lives will start anew.
Someday you'll see my point of view,
Then both our lives will start anew.
As played on Mark Levine's "Up Til Now"
Something Old, Something Blue (Harmony Part)

Tempo: 128

A | E♭maj7 | B♭13(b9) | E♭maj7 | G♭7sus | A♭7sus |

D♭maj7 | Fmi7 | B♭7(#11) | E♭maj7 | B♭13(b9) |

E♭maj7 | B♭13(b9) | E♭maj7 | G♭sus | A♭7sus |

D♭maj7 | Fmi7 | B♭7(#11) | D♭b | E♭/B♭ | B♭m7 | E♭13(#11) |

A♭maj7 | E♭maj7 | D♭m7 | Cm7 |

F7 | F13(b9) | Fmi7 | B♭13(b9) |

E♭maj7 | B♭13(b9) | E♭maj7 | G♭sus | A♭7sus |

Fmi7 | B♭7(#11) | Gm7 | C7(b9) |

B♭7sus | D♭b | B♭13(b9)
after solos – D.C. al Coda

Tenor sounds one octave lower than written.
Something Everywhere

Steve Kuhn

(Intro)
Freely N.C.
(solo elec. piano)

Medium Samba \( d = 140 \)

(add bass & drums)

\( E^\flat \text{mi}^{11} \quad E^\flat \text{mi}^{11} \quad F \text{mi}^{11} \quad E^\flat \text{mi}^{11} \quad F \text{mi}^{11} \)

\( E^\flat \text{ma}^{7} \quad B^{13} \text{sus} \quad E^\flat \text{mi} \quad D^\text{mi}^{9} \quad C^\text{7}(\text{bs}) \)

\( D^7(\text{alt}) \quad C^7 \quad C^\#7(\text{bs}) \)

\( E^\flat \text{ma}^{7}(\text{bs}) \quad B^{13} \text{sus} \quad (\text{SOLOS}) \quad (\text{On Cue}) \)

\( D^7(\text{alt}) \quad G^\text{mi}^{11}(\text{bs}) \quad A^\text{ma}^{7} \quad D^\text{ma}^{7} \quad B^{13} \text{sus} \)

\( B^{13} \text{sus} \quad (\text{On Cue}) \quad \text{indef.} \quad \) D.S. al Coda

\( E^\flat \text{mi}^{7} \quad E^\flat \text{mi}^{7} \quad D^\text{mi}^{7} \quad E^\flat \text{mi}^{7} \quad D^\text{mi}^{7} \quad (\text{Piano Solo}) \)

\( C^\#^\flat \text{mi}^{11} \quad (\text{On Cue}) \quad \text{indef.} \)

As played on Steve Kuhn's "Trance"
Something Sweet, Something Tender

Eric Dolphy

\[ j = 62 \]

\[ B^7(#9), C_m^7(b5), D_b^7, E^7, D_b^7(b9), F^7, E_b^7(\text{add } 11), E^7, C^7(b9), C^7(\#11), C^7(\#11), E^7(b9), F^9, C^7(\#9), F^7(\#9) \]

Something Sweet, Something Tender (Harmony Part)

\[ B^7(#9), C_m^7(b5), D_b^7, E^7, D_b^7(b9), F^7, E_b^7(\text{add } 11), E^7, C^7(b9), C^7(\#11), C^7(\#11), E^7(b9), F^9, C^7(\#9), F^7(\#9) \]

1st x: Freely, bs. clar. plays melody; bass accompanies
2nd x: In tune, trp. plays melody, bs. clar. plays harmony, add vibes and drums.
3rd x: Bs. clar. solo
4th x: Trp plays melody, bs. clar. plays harmony
5th x: Bs. clar. cadenza, then bass and bs. clar. play melody freely, clar. cadenza & end

As played on Eric Dolphy's "Out To Lunch"

Copyright © 1964, 1963 by MJO Music Inc. All Rights Reserved. Including Public Performance For Profit. Used By Permission. International Copyright Secured
Song For Che

Very Freely

Charlie Haden

Solos free, around D After solos - continue to C

bass takes it out alone

played on Charlie Haden's "Liberation Music Orchestra"

Tenor sounds one octave lower than written
"Fast Swing"

Key: As flat, Eb, Ab, G flat, D flat

Tempo: 1 = 206

Verse 1:
- C minor
- Ab7
- G7
- C major
- D minor
- G7

Chorus 1:
- G minor
- C7
- F minor
- F minor
- Bb7

- A7 (sharp 11)
- Ab7 (sharp 11)
- G7

- C minor
- Bb7
- Eb7
- Ab major
- D minor
- G7

Verse 2:
- Ab7
- G7
- C major
- (guitar)
- G7 (tenor)
- C minor
- Eb7
- Ab major

Solo:
- C minor
- Bb minor
- Eb7
- Ab major
- D minor
- G7
- C minor

Fine

Riff used on 2nd chorus of each solo (bars 1, 4, 9, 12, 25-28)

Solo on A & B (omit C)

John L.
(Wes) Montgomery
Soul Eyes

Mal Waldron

As played on "The Best Of John Coltrane—His Greatest Years"

© 1954 Prestige Music. Used by Permission
A Sound For Sore Ears

Jimmy Heath

Medium Swinging Latin J=202

Intro

\[ Abm7 \quad G7(#9) \quad C7(#5) \quad Fm7 \quad Eb7(#9) \quad A7(#5) \]

\[ Dm7 \quad C7(#9) \quad F#7(#5) \quad Bm7 \quad Bb7(#9) \]

A

\[ Bb7\text{sus} \]

(pattern continues till B)

G7\text{sus}

B

\[ Bm7 \quad E7 \quad Am7 \quad AbM7 \quad Bb7\quad E7 \quad AbM7 \]

\[ Abm7 \quad Fm7 \quad Dm7 \quad Bm7 \]

Solos swing-form AB after solos D.S.(w/repeat)al Coda

As played on Jimmy Heath's "Jimmy"

@ B: bass plays the rhythm of the chords during the head (whole notes on the last 4 bars)
Spoons

John Scofield

Kicks are played during solos
For solos at bar 7, play eight beats of Eb ma7 (-5) instead of six beats.
Last 4 bars have a suspended time feel on both the head and solos.
On the head, bass walk at B, has a looser approach elsewhere.

As played on Chick Corea's "Inner Space"
1st Swing

Straight Up And Down (Horn Parts)

A

$J = 296$

Tacet

(ten & trp)

C

Tacet

D

(ten)

(unis)

(ten)

(solos)

F dorian

Amixolydian

F# mixolydian

F dorian

after solos

D.C. al fine

Tenor sounds one octave lower than written.

The original score contained no horn part. This part has been derived from the original score and the original recording by the editor with approval of the composer.
Straight Street

John Coltrane

Medium Swing

\[ \text{Key: } B^b /_{B^b} \]

\[ \text{Chords: } B^b_m^7, B^m^7, (B^m^7, E^7), A^m^7, D^7, G^m^7, (G^m^7, C^7) \]

\[ \text{Verses: } 1, 2 \]

\[ \text{B (6 against 4 feel)} \]

\[ \text{not used on solos} \]
As played on John Coltrane’s “More Lasting Than Bronze”
Ending: play last 8 bars 3x's, ritard to fine

played on John Abercrombie's "Abercrombie Quartet"

© 1981 Beirach Music Used By Permission
Chords and bass line follow the rhythm of the melody (especially in bars 13, 19, 20, 23 & 24).
As played on Gary Burton's "Easy As Pie"
Form on record: Intro, Head, Intro vamp for 4 bars, Piano solo on A, Drum solo on vamp, Out head, Vamp and fade.
During head and solos, bass plays on 1 and 4: only on vamp does it anticipate 1.
As played on SACBE's "Street Corner"

© 1981 Coast Music. Used By Permission
Suspended Sentence

Medium Swing \( \downarrow \text{220} \)

Wayne Shorter

\[
\begin{align*}
\text{(trp & ten)} & \quad F_{mi7}(\text{add 4}) & (F_{mi7}(\text{top})) & F_{mi7}(\text{add 4}) \\
E_{mi7} & \quad A_{b7} & (\text{ten}) & D_{bMA7} \\
C_{mi7} & \quad F_{7} & D_{mi7} & G_{7} \\
C_{mi7} & \quad F_{7}(\text{alt}) & \text{fine} & B_{bMA7}(\#11)
\end{align*}
\]

Solos in 4 (figure not played)

Chord in parenthesis used on head only.

Tenor sounds one octave lower than written.

© 1983 Miyako Music Used By Permission

As played on John Coltrane’s “Trane Tracks”
after solos, continue to F
Half-time rock feel implied at letters C and G. Bass plays same rhythms as piano left hand for the last four bars of the tune.
Fast Bop

\( \text{j=250} \)

\[
\begin{align*}
\text{Ami}^7 & \quad \text{D}^7 & \quad \text{Gmi}^7 & \quad \text{F}^7 \text{mi}^7 & \quad \text{Fmi}^7 & \quad \text{Bb}^7 \\
\text{Ebm}^7 & \quad \text{Emi}^7 & \quad \text{A}^7 & \quad \text{Dmi}^7 & \quad \text{G}^7(b9) \\
\text{Cmi}^7 & \quad \text{F}^7 & \quad \text{Bbm}^7 \\
\text{Ami}^7 & \quad \text{D}^7 & \quad \text{Gmi}^7 & \quad \text{C}^7(#11) & \quad \text{F}^7 \\
\text{Bbm}^7 & \quad \text{G}^7 & \quad \text{Cmi}^7 & \quad \text{F}^7(#9) \\
\text{Bbm}^7 & \quad \text{Cmi}^7 & \quad \text{F}^7(#9) & \quad \text{drum fill} \\
\text{Emi}^7 & \quad \text{E}^7 & \quad \text{Bbm}^7 & \quad \text{Dmi}^7 & \quad \text{G}^7 \\
\text{Cmi}^7 & \quad \text{Dmi}^7 & \quad \text{G}^7 & \quad \text{Cmi}^7 & \quad \text{F}^7 \text{sus} & \quad \text{Bb}^6
\end{align*}
\]

As in the Nat Adderley's "Cannonball Adderley & Nancy Wilson"

© 1962 Upam Music Co., a division of Gopam Enterprises, Inc. Used By Permission
Teen Town

Jaco Pastorius

Chords from letter C on may have #11 added.

As played on Weather Report's "Heavy Weather"
Gm7  B♭ C/D  F♯sus
e etc.

Tacet 2  Tacet 2

D♯sus 2  B♭/A♭ 2  G7  G♭7 G/A  B♭/C  B♭/C♯

D.C. al Coda

(Guitar Solo)  C/D  D♯(♯9)  G7

(On Cue)  G♭7  G♭7 G/A  F/C  A7(♭9)
vamp till cue

(Dm7  Cmaj7  B♭maj7  Em7(b5)  A♭maj7(b9)  Dm7  Ab7/G7  G7  Gm7  B♭/C  C/D

1st  F♯sus 2  D♯sus 2  B♭/A♭ 2  G7  G♭7 G/A  B♭/C  B♭/C♯

(Piano Solo)

2nd  F♯sus 2  D♯sus 2  B♭/A♭

Till Cue  G7sus  G♭7sus

vamp till cue

On Cue  G7  G♭7 G/A  B♭/C  B♭/C♯

D.C. al fine (vamp & fade on A)

Guitar written where it sounds.

As played on Robben Ford's "The Inside Story"
Form on recording:

except during


As played on Huron Suite: "at Albert Rotunda"
Thermo

Freddie Hubbard

Medium Swing

\( j = 200 \)

(Intro) Bb pedal

(drums) (trp)

A

F\(_{mi7}^1\) B\(_{b7}^1\) E\(_{bmi7}^1\) D\(_{7}^1\) D\(_{bmi7}^1\)

C\(_{mi7(b5)}^1\) F\(_{7(b9)}^1\)

B\(_{b7(b13)}^1\)

E\(_{bmi7}^1\) B\(_{7}^1\) B\(_{b7}^1\) A\(_{7}^1\)

F\(_{mi7}^1\) B\(_{b7}^1\) E\(_{bmi7}^1\)

E\(_{ma7(b5)}^1\)

D\(_{mi7}^1\) E\(_{mi7}^1\) A\(_{7}^1\)

A\(_{bmi7}^1\) A\(_{7}^1\)

D\(_{b7}^1\) D\(_{7(b13)}^1\) E\(_{b7(b11)}^1\)

D.S. al 1st ending

solo on form (AABA)

Kicks are not played during solos.

after solos - D.S., play head (AABA), take Cc:

\( E\(_{ma7(b5)}^1\) \)
Medium Swing \( \frac{j}{s} = 200 \)

Thermo (Harmony Parts)

\[
\begin{align*}
\text{(Intro)} & \quad B^b_{\text{pedal}} \\
\text{(drums)} & \quad (ten) \quad (trb) \\
\end{align*}
\]

\[A\]

\[
\begin{align*}
F_{mi^7} & \quad B^b_7 \\
E^b_{mi^7} & \quad D^7 \\
D_{mi^7} & \quad C_{mi^7(b6)} \\
F_{mi^7} & \quad C^7 \\
C_{mi^7} & \quad B^7 \\
A^7 & \quad F^m_7 \\
B^7 & \quad B^b_7(\#11) \\
E^b_{mi^7} & \quad \text{(unis)} \\
\end{align*}
\]

\[B\]

\[
\begin{align*}
D^b_{mi^7} & \quad E^m_7 \quad A^7 \\
A^b_{mi^7} & \quad A^7 \\
D^b_7 & \quad D^7 \\
E^b_7(\#11) & \quad \text{(unis)} \\
\end{align*}
\]

D.S. al 1st ending

Solo on form (AABA)

After solos-D.S., play head (AABA), take Coda

\[
\begin{align*}
E^m_7(b5) & \quad \text{(unis)} \\
\end{align*}
\]

Parts sound one octave lower than written.
Think On Me

George Cables

Medium Afro/Latin

J=134
As played on Woody Shaw's "Blackstone Legacy"
This Is For Albert

Wayne Shorter

Medium Swing

\( \frac{d}{=178} \)

\( G \) pedal \( Gm7 \) \( Abm7 \) \( Am\)

\( G7(\text{b}9\text{ sus} 4-3) \)

(\text{Intro-Solo}) (Enter Piano/Drums)

\( Cm7 \) \( F7 \) (\text{Bm7}) \( Bbm7 \) \( Eb7 \) (\text{Am7}) \( Abm7 \) \( D7(\#9) \)

\( A \)

\( Gm7 \) \( Abm7 \) \( Am\)

\( G7(\text{b}9\text{ sus} 4-3) \)

\( Cm7 \) \( F7 \) \( Bbm7 \) \( Eb7 \) \( Abm7 \) \( D7(\#13) \)

\( B \)

\( Db7\text{sus} \)

\( Gm7 \) \( C# \)

\( G7(\text{b}9) \)

\( Bm7 \) \( E7(\text{b}5) \) \( Am\)

\( D7(\#9) \)

\( Gm7 \) \( Abm7 \) \( Am\)

\( G7(\text{b}9\text{ sus} 4-3) \)

\( Cm7 \) \( F7 \) \( Bbm7 \) \( Eb7 \) \( Abm7 \) \( D7(\#13) \)

\( \text{Solos on for} \)

As played on Art Blakey's "Thermo"

\( \text{© 1962 Miyako Music Used By Permission} \)
After Solos:

Gm7  A♭m7/G  Am7  G7(b9) sus 4-3
Cm7  F7  B♭m7  Eb7  A♭m7  D7(a14)
Db7 sus  Gm7
Bm7  E7(#5)  Am7  D7(b9)
Gm7  A♭m7/G  Am7  G7(b9) sus 4-3
Cm7  F7  B♭m7  Eb7  A♭m7  D7(a14)

D.S. al Coda

Piano lays out at letters C and D.
This Is For Albert (Harmony Parts)

Medium Swing

\( j = 178 \)

Intro 8 (Bass Only) 8 (With Piano & Drum)

1. \( G_{\text{maj7}} \)
2. \( G_{\text{maj7}} \) /6
   (Unison)
3. \( C_{\text{mi7}}\)
   \( F_{\text{7}} \)
   \( B_{\text{b7}}_{\text{maj7}} \)
   \( E_{\text{b7}} \)
   \( A_{\text{b7}}_{\text{maj7}} \)
   \( D_{\text{7}(\text{alt})} \)
   \( G_{\text{maj7}} \) break

4. \( B_{\text{b7}}_{\text{mi7}} \)
   \( E_{\text{7(#5)}} \)
   \( A_{\text{mi7}} \)
   \( D_{\text{7}(\text{b9})} \)

5. \( G_{\text{maj7}} \)
   \( A_{\text{b7}}_{\text{maj7}} \)
   \( A_{\text{mi7}} \)
   \( G_{\text{7}(\text{maj9})} 4-3 \)
   (Unison)

6. \( C_{\text{mi7}}\)
   \( F_{\text{7}} \)
   \( B_{\text{b7}}_{\text{maj7}} \)
   \( E_{\text{b7}} \)
   \( A_{\text{b7}}_{\text{maj7}} \)
   \( D_{\text{7}(\text{alt})} \)

Solo on form
Time Is Right

Freely A\textsuperscript{#9}m

Flying high, with our heads up to the sky. This

E\textsuperscript{#11}m\textsuperscript{7} A\textsuperscript{#9}m

is no fantasy. Sky is clear, we cried.

A\textsuperscript{#9}m\textsuperscript{7} N.C. C\textsuperscript{#9}m\textsuperscript{7} D\textsuperscript{#9}m\textsuperscript{7} E\textsuperscript{#9}m\textsuperscript{7}

all our tears, and we saved all our

D\textsuperscript{#9}m\textsuperscript{7} A\textsuperscript{#9}m\textsuperscript{7} B\textsuperscript{7/}A E\textsuperscript{#9}m\textsuperscript{7} N.C.

smiles for this moment.

Medium Latin

Add band: A\textsuperscript{#9}m (Trp. solos on D.S.)

Flying high, with our heads up to the sky. Time is right for us to take a flight to the

E\textsuperscript{#11}m\textsuperscript{7} trp.fill

is no fantasy land of ecstasy.

A\textsuperscript{#9}m\textsuperscript{7}

Sky is clear, we cried all our tears, and we

C\textsuperscript{#9}m\textsuperscript{7} D\textsuperscript{#9}m\textsuperscript{7} E\textsuperscript{#9}m\textsuperscript{7}
(vocal enters on D.S.) We waited so long to sing you this song and we saved all our smiles for this moment.

It's not so hard to understand what is in the heart of a man.

All he wishes, all he dreams is to be free.
Medium Latin
J = 160

Eb sus (dorian)  B\(^7\)(b5)/Eb  (3x's)  Eb sus  B\(^7\)(b5)  break

A

Eb sus  B\(^7\)(b5)/Eb  B\(^7\)(b5)  Eb sus  B\(^7\)(b5)/Eb  (sofort)

(F\(_\#\)/D)

(Eb sus)  E\(^7\)(b9)  A\(_b\)m\(_7\)  G\(^7\)(b5)  B\(_b\)/G\(_b\)  (div.)

(G\(_b\)/D)  (sofortos)  N.C.

(Solos)

B

Eb sus  B\(^7\)(b5)/Eb  Eb sus  B\(^7\)(b5)/Eb  break

(Eb sus)  B\(^7\)(b5)/Eb  B\(^7\)(b5)/Eb  B\(^7\)(b5)/Eb

1.  2  2  2

2  2  2

Eb sus  Eb\(^7\)(b9)  A\(_b\)m\(_7\)  G\(^7\)(b5)

Gb\(_b\)m\(^7\)(b5)  * E\(_b\)m\(^7\)(b5)  D\(_b\)m\(^7\)(b5)  N.C.

As played on Bill Evans’ "Affinity"

Eb sus implies the dorian mode throughout the tune.
*This has been changed since the 1st printing.

to B for more:
after solos-D.C. al C
Tones For Joan's Bones

Intro

Dm7

F7(9)

Bbm7 Abm7 Gbm7 F7

Bbm7(9)

E5(9)

Abm7 Abm7/Gb Bb7(9) F E7(11)

Eb9 Gbm7(11) Fm7 Abm7
True or False

Ray Obiedo

As played on Pete Escovedo's "The Island"

© 1979 Patada Music Used By Permission
to B for more solos  After solos - D.S. al Coda

vamp for tenor solo:

continue to C on cue  vamp till cue
True or False (Bass Part)

Medium Latin

\[ j = 136 \]

(\textit{Intro}) \textit{Tacet}

\[ D^7_{\text{sus}} \text{ (percussion)} \]

\[ D^7_{\text{sus}} \]

\[ B^7_{\text{MA7}} \]

\[ A^9_{\text{sus}} \]

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

\[ D^7(\text{9\#}) \]

\[ B^9_{\text{MA7}} \]

\[ A^9_{\text{sus}} \]

\[ A^7(\text{9\#}) \]

\[ G^9_{\text{3\#11)} \]

\[ C^9_{\text{sus}} \]

\[ E^9_{\text{7/4}} \]

\[ G^9_{\text{F}} \]

\[ E^9_{\text{7/4}} \]

\[ B^9_{\text{MA7}} \]

\[ A^7(\text{9\#)} \]

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

\[ C^9_{\text{sus}} \]

\[ A^9_{\text{MI7(add11)}} \]

\[ G^9_{\text{MI7}} \]

\[ B^9_{\text{MI7}} \]

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

\[ C^9_{\text{sus}} \]

\[ F^9_{\text{13}} \]

\[ B^9_{\text{MA7}} \]

\[ C^9_{\text{sus}} \]

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

\[ C^9_{\text{sus}} \]

\[ F^9_{\text{13}} \]

\[ B^9_{\text{MA7}} \]

\[ C^9_{\text{sus}} \]

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

\[ C^9_{\text{sus}} \]

\( \text{vamp till cue} \)

\( \text{SOLOS} \)
(On Cue)

Bb Maj7  A7(#9)  Dm9  D7(#9)  Bb Maj7

A7(#9)  Dm7  C#m7  Cm7  F7(b9)  Bb Maj7  A7(#9)

d7 sus  C7 sus  A7(add11)  Gm7  Bb Maj7

D7 sus  C7 sus  F13  Bb Maj7  D7 sus

to B for more solos  After solos - D.S. al Coda

D7 sus  C7 sus  A7(add11)  Gm7  Bb Maj7

(On Cue)  N.C.

D7 sus  C7 sus  N.C.

vamp till cue  F/Eb

vamp for tenor solo:

N.C.  C G/B C  N.C.  Bb F/A  Bb  N.C.

continue to C on cue  vamp till cue
Twilight Tone  
Music by Jay Graydon & Alan Paul  
Lyrics by Alan Paul

When I hear this melody, this strange illusion takes over me.
Unpretenious girl from Memphis saw the future through her third eye.

Through a tunnel of the mind, perhaps a present or future time;  
People came with scepticism, picking, testing her precision; oh

Out of nowhere comes this sound, this melody that keeps spinning round
Sudden they heard this sound, this melody that keeps spinning round and round, and round,

Pyramidal locomotion from this mystic unknown zone.
Hearin' the Twilight Tone.

Hearin' the Twilight Tone.

Light.

Hearin' the Twilight Tone.

Light.

Hearin' the Twilight Tone.
NARRATION AT C

Submitted for your approval, one Mr. Miller who is about
to take a trip into oddness and obsolescence through a
zone whose boundaries are that of imagination. Accompanying
him on this journey is the mesmerizing sound of the Twilight Tone.

Guitar solos for 15 bars on first D.C. 3rd vocal verse on second D.C.
As played on The Manhattan Transfer's LP "Extentions"

THIRD VERSE

On a cold and rainy night
One Mr. Miller had a rare flight
Glenn was up there boppin' a rhythm
Then the engine stopped to listen with him
Play that beat, oh, oh,
Suddenly he heard this sound,
This melody that keeps spinning round and round
Now he resides and plays trombone
In the mystic unknown zone.
Twelve Tone Tune  

Bill Evans

Played on "The Bill Evans Album"

doubles the melody.
changes in parentheses.

© 1971 Orpheum Music Used By Permission
Una Muy Bonita (Bass Part)

Medium Swing

\[ \text{Tempo: 218} \]

\[ \text{Chord Stems:} \]

\[ \text{A} \]

\[ \text{B} \]

\[ \text{C} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]

\[ \text{Gb} \]

\[ \text{Db} \]
Una Muy Bonita

Ornette Coleman

A Love Swing Gb

(bass only)

(no repeat on D.C.)

Free Solo

Tacet

(bass)

Gb

Gb Ab

Db F

Gb Gb Ab

Gb Gb Ab

Db Ab

Db major scale

Gb6

Db F

Gb6

Db Ab

Free

Db major scale

after solos—D.C. al Coda

As played on Ornette Coleman's "Change Of The Century"
Utopia

Medium Latin

(Intro) J = 136

(bass & drums only) (piano & flute fill)

1st x: piano
2nd & 3rd x: horns

A B A B G B A Gb G E E/D

(Double-Time Feel) (Original Feel)

Piano Solo

© 1968 Aisha Music. All Rights Reserved. Used By Permission.
As played on McCoy Tyner's "Tender Moments"
dium Swing

John Scofield

As played on John Scofield's "John Scofield Live"
Vignette

n Straight 1/8 s  q = 88
swinging 1/16 s

Intro

(add bass & drums)

The left hand part is played, with variations, throughout solos
Chords are given for soloing (minor chords imply the natural
minor scale). Bass pickups on the "and of 4" are optional.

(On Cue)

As played on Gary Peacock's "Tales Of Another"
Water Sign

Jeff Lorber

Water Sign (Bass Part)

C7sus\(^{(b9)}\)

\(\text{Cdim Funk} \quad J=118\)

\(\text{Cmaj7(b5)}\)

\(\text{F13}\)

\(\text{Eb13} \quad E13 \quad F13\)

\(\text{Eb13} \quad E13 \quad F13\)

\(\text{Abmaj7} \quad G7\(\flat9\) \quad Cm7 \quad Eb7sus \quad Abmaj7 \quad G7\(\flat9\) \quad Cm7 \quad Bbmaj7 \quad Eb7\)

\(\text{Abmaj7} \quad G7\(\flat9\) \quad Cm7 \quad Eb7sus \quad Abmaj7 \quad G7\(\flat9\) \quad \text{Ddim7(b5)}\)
C:

What, Does It Matter?
George Mraz

Medium Samba

= 133

(Intro) GbMA7(#11)
(BbM7) tenor solo

A7(#13)

B7(w.tone)

GbMA7(#11)

D7(#9)

DbMA7(#11)

Eb7sus

E7(b9)

Ab13

Bmi7(add11)

B7(#5)-b13

As played on New York Jazz Quartet's "Surge"

© 1977 Sanka Music (Enja/Gema) Used By Permission
Chords played on beat 4 during head are played on beat 1 of next bar during solos.
Tenor sounds one octave lower than written.

As played on Weather Report's "Weather Report"
Windflower

Medium Swing \(d=124\)

Piano

Bass

Fine

Fine (Solos)

After solos - D.C. al fine (take repeat)
Woody I - On The New Ark

Woody Shaw

Medium Latin

\[ \text{A (add 9)} \quad \text{F* (add 9)} \quad \text{Eb (add 9)} \]

\[ \text{C9sus} \quad \text{C9sus} \quad \text{trp.} \]

\[ \text{Ami} \quad \text{F#mi} \quad \text{Emi} \quad \text{F9sus} \quad \text{BbM9/C} \]

\[ \text{BbM11} \quad \text{N.C.} \quad \text{break} \]

\[ \text{Emi(MA7) Ab7} \quad \text{B7} \quad \text{Emi(MA7) Ab7} \quad \text{Bb7} \quad \text{etc.} \]

\[ \text{Emi(MA7) Ab7} \quad \text{B7} \quad \text{Emi(MA7) Ab7} \quad \text{Bb7} \quad \text{Bb7} \quad \text{etc.} \]

\[ \text{Bmi(MA7) E7} \quad \text{F#7} \quad \text{Bmi(MA7) E7} \quad \text{F#7} \quad \text{Bmi(MA7) E7} \quad \text{F#7} \]

\[ \text{Bmi(MA7) E7} \quad \text{F#7} \quad \text{Gmi(MA7) break} \]

\[ \text{(Suspended Time)} \quad \text{(Pn. & trb.)} \]

C/Db

\[ \text{E7} \quad \text{F#7} \quad \text{E7} \quad \text{F#7} \quad \text{E7} \quad \text{F#7} \]

\[ \text{E7} \quad \text{F#7} \quad \text{Gmi(MA7)} \quad \text{break} \]

\[ \text{F#7} \quad \text{Gmi(MA7)} \quad \text{break} \]
(F locrian during solos)

(trb.)

s. trb.)

(A(add 9))

F7(add 9)

(Eb(add 9))

Solo on form (ABC),
after last solo—D.S. a coda

As played on Woody Shaw's "Woody III"

Breaks and kicks are not played during solos, but the suspended time at B is observed.
(Bb G4)

\[ \text{Gsus} \quad \text{Cm7} \quad \text{Ab (add 9)} \]

\[ \text{C6/4} \quad \text{F#m7(b5)} \quad \text{B7} \quad \text{Em7} \quad \text{Em7} \quad \text{Cm7} \quad \text{N.C.} \]

(synth.)

\[ \text{Abm7} \quad \text{Dm7} \quad \text{Gm7(b5)} \quad \text{C7} \quad \text{Fm7} \quad \text{Eb} \quad \text{Eb} \]

(bass w/synth.)

\[ \text{Abm7} \quad \text{Fm7} \quad \text{Bb13 (9th)} \]

(Sax w/synth.)

\[ \text{G} \quad \text{Eb} \quad \text{Eb} \quad \text{Fm7} \quad \text{Dm7(b5)} \quad \text{Cm7} \]

(soh) (4x's) Bbm7 Am7 Eb G Fm7 Bbm9 Am9 Eb Fm7

(On Cue) Eb Db C drum fill

D.S. al Coda

(solos)

Bbm9 Am9 G Fm7 Bbm9 Am9 G Fm7 Bbm9 Am9 G Fm7

Vamp till cue

(synth.)

Bbm9 B7 Cm7

Dbm7 Bbm7 E7 B Cm7 F7(16)

(bass)

sample bass line on solos:

\[ \text{Bbm7} \quad \text{Am7} \quad \text{Eb/G} \quad \text{Fm7} \]

As played on Weather Report's "Mr. Gone"
Medium Jazz Waltz

Intro

Dmaj7

A9sus

(2)

(2)

(2)

Dmaj7

A9sus

Dmaj7

A9sus

Gmaj7(b5)

Gmi7

Gbma7

Fmaj7

Bm7

Emaj7

A7

Dmaj7

A9sus

Dmaj7

A9sus

Gmaj7

Abmaj7

Db7

Gbma7

Emaj7

Abmaj7

Db7

Gbma7

Emaj7

Abmaj7

Fmaj7

Bb7

Emaj7

Emaj7

Cmaj7

Fmaj7

Bb7

Emaj7

Cmaj7

© 1969 Janhall Music Used By Permission.
As played on Jim Hall's "Impressions Of Japan"

Fermata on E7 (#9) holds for solos
Appendix - Sample Drum Parts

Explanation Of Notation

AND THE MELODY STILL LINGERS ON

BIRDLAND

BRAZILIAN LOVE AFFAIR
Ago-go bells vamp

BULLET TRAIN

CASSIDAE

Ad lib samba

CENTRAL PARK

Samba ad lib

DAISY MAE

ELEGANT PEOPLE

fill

get busy but still kick figures
FLY WITH THE WIND

Drums kick figures while filling on toms

4 A.M.

GIBRALTAR

HIGHWAY ONE

IN SEARCH OF MY HEART
Ad lib cymbals light 1/2 x feel

KICK FIGURES WITH FILLS

I THOUGHT IT WAS YOU

JUNGLE FEVER

KATHERINE

LEMME AT IT

LUSITANOS

MAGIC LADY
PERESINA

Ad lib bossa groove

PHANTAZIA

POOLS

SAMBA SONG

E and G are written in 4/4 for a better understanding of the part

S. E. S DREAM

Latin

Ad lib on cym. much space

SHARE YOUR LOVE

SICILY

SOMEDAY

STRAIGHT STREET

Bridge groove in 8 feet

TEEN TOWN

Ad lib snare and bass drum

(continued on the following page)