

FOR "C" INSTRUMENTS

THE  
COLORADO  
COOKBOOK

TASTY TUNES  
FOR THE MUSICAL GOURMET

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THE

COLORADO

COOKBOOK

TASTY TUNES  
FOR THE MUSICAL GOURMET

*DEDICATED WITH LOVE  
TO STUDENTS OF MUSIC  
PAST, PRESENT AND FUTURE*

# ALPHABETICAL INDEX

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DAYS OF WINE AND ROSES	F/Ab	60	MED	HENRY MANCINI
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DONT GET AROUND MUCH ANYMORE	C	64	MED	DUKE ELLINGTON
DONT TAKE YOUR LOVE FROM ME	C	63	MED	HENRY NEMO
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GENTLE RAIN	A-	76	LATIN	LUIZ BONFA
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GIRL FROM IPANEMA	F	79	LATIN	ANTONIO CARLOS JOBIM
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GOT EYES FOR YOU	Eb	81	LATIN	BOB MONTGOMERY
GROOVIN HIGH	Eb	82	MED/UP	DIZZY GILLESPIE
HAPPY GO LUCKY LOCAL (NIGHT TRAIN)	Bb	83	BLUES	DUKE ELLINGTON
HAVE YOU MET MISS JONES	F	85	MED/UP	RICHARD RODGERS
HERES THAT RAINY DAY	G	86	BALLAD	JIMMY VAN HEUSEN
HIDE AND SEEK	F phry	87	EVEN 8	BOB GILLIS
HIGH FLY	Bb	89	MED	RANDY WESTON
HIGH LIFE	C	90	LATIN	JEFF JENKINS
HONEYSUCKLE ROSE	F	91	MED	FATS WALLER
I CANT GET STARTED	C	92	BALLAD	VERNON DUKE
I FALL IN LOVE TOO EASILY	Eb	93	BALLAD	JULE STYNE
I LOVE YOU	F	94	UP	COLE PORTER
I MEAN YOU	F	95	MED	THELONIOUS MONK & COLEMAN HAWKINS
I REMEMBER YOU	F	97	MED	VICTOR SCHERTZINGER
I'LL CLOSE MY EYES	F	99	MED	BILLY REID
I'LL REMEMBER APRIL	G	100	MIXED	RAYE, DE PAUL, JOHNSTON
IM AN OLD COWHAND	Eb	101	MED	JOHNNY MERCER
IM OLD FASHIONED	F	102	MED	JEROME KERN
IVE GOT A CRUSH ON YOU	Bb	103	MED	GEORGE GERSHWIN
IVE GOT RHYTHM	Bb	104	UP	GEORGE GERSHWIN
IVE NEVER BEEN IN LOVE BEFORE	Bb	105	MED	FRANK LOESSER
IN A MELLOW TONE	Ab	107	MED	DUKE ELLINGTON
IN A SENTIMENTAL MOOD	F	108	BALLAD	DUKE ELLINGTON
IN AND OUT	F	106	UP	BOB MONTGOMERY
IN WALKED BUD	Ab	109	MED	THELONIOUS MONK
INVITATION	Eb-	110	MIXED	BRONISLAU KAPER

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JEANNINE	Ab	113	MED/UP	DUKE PEARSON
JEEPS BLUES	F	35	BLUES	JOHNNY HODGES & DUKE
JINGLE BELLS	F	280	XMAS	J.S. PIERPONT
JIVE AT FIVE	Eb	114	MED	SWEETS EDISON & COUNT BASIE
JOY SPRING	F	115	MED	CLIFFORD BROWN
JUST AROUND THE CORNER	Bb	117	UP	JOHN MC NEIL
JUST FRIENDS	F	118	UP	KLEMMER & LEWIS
JUST SQUEEZE ME	F	218	MED	DUKE ELLINGTON
KILLER JOE	C	119	MED	BENNY GOLSON
LADYBIRD	C	120	MED/UP	TAD DAMERON
LAND OF MAKE BELIEVE	Bb	121	LATIN	CHUCK MANGIONE
LAURA	C	122	BALLAD	DAVID RASKIN
LETS EAT	C-	123	LATIN	STEVE SWALLOW
LIKE NO OTHER	D	124	LATIN	BOB GILLIS
LIMEHOUSE BLUES	Ab	125	MED/UP	PHILLIP BRAHAM
LITTLE BOAT	Bb	120	LATIN	ROBERTO MENESCAL
LITTLE SUNFLOWER	D-	126	EVEN 8	FREDDIE HUBBARD
LOCOMOTION	Bb	127	BLUES	JOHN COLTRANE
LONG AGO & FAR AWAY	F	128	MED	JEROME KERN
LOVE FOR SALE	Bb-	129	MIXED	COLE PORTER
MAMACITA	F	130	LATIN	JOE HENDERSON
MARIE ANTOINETTE	C-	131	MED	WAYNE SHORTER
MEAN TO ME	F	132	MED	FATS WALLER
MEDITATION	C	133	LATIN	ANTONIO CARLOS JOBIM
MILES MODE	C-	197	MED	JOHN COLTRANE
MINORITY	F-	134	MED/UP	GIGI GRyce
MISS PREMISE	Eb	135	WALTZ	BOB GILLIS
MOMENTS NOTICE	Eb	136	MED/UP	JOHN COLTRANE
MOOD INDIGO	Ab	137	BALLAD	DUKE ELLINGTON
MOONLIGHT IN VERMONT	Eb	138	BALLAD	KARL SUESSDORF
MOONTRANE	D	139	MED/UP	WOODY SHAW
MORNING	A-	140	LATIN	CLARE FISCHER
MR. P.C.	C-	141	BLUES	JOHN COLTRANE

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TITLE	KEY	PAGE	STYLE	COMPOSER
MS. P & P	Gb	142	MED	KEN WALKER
MUDDY IN THE BANK	Ab	143	MED/UP	STEVE SWALLOW
MUMBLES	Eb	144	BLUES	CLARK TERRY
MY BABY JUST CARES FOR ME	Eb	145	MED	WALTER DONALDSON
MY FUNNY VALENTINE	C-	146	BALLAD	RICHARD RODGERS
MY OLD FLAME	G	147	BALLAD	SAM COSLOW
MY ONE AND ONLY LOVE	F	148	BALLAD	GUY WOOD
MY ROMANCE	Bb	149	MED	RICHARD RODGERS
MY SHINING HOUR	Eb	150	LATIN	HAROLD ARLEN
NAIMA	Ab	151	BALLAD	JOHN COLTRANE
NARDIS	E-	152	MED	BILL EVANS
NATURE BOY	D-	153	BALLAD	EDEN AHBEZ
NEARNESS	B-	154	MED/UP	BOB GILLIS
NERFERTITI	C	155	MED	WAYNE SHORTER
NICA'S DREAM	Bb-	157	MIXED	HORACE SILVER
NIGHT TRAIN (HAPPY GO LUCKY LOCAL	Bb	83	BLUES	DUKE ELLINGTON
NOW IS THE TIME	F	156	BLUES	CHARLIE PARKER
ODE TO A FLUGELHORN	Eb	159	LATIN	CLARK TERRY
OFFSHORE	Ab	160	MED	BOOKER LITTLE
OH, LADY BE GOOD	F	161	MED/UP	GEORGE GERSHWIN
OLD DEVIL MOON	F	162	MED	BURTON LANE
OLEO	Bb	163	MED/UP	SONNY ROLLINS
ON A MISTY NIGHT	Eb	164	MED	TADD DAMERON
ON GREEN DOLPHIN STREET	C	165	MIXED	BRONISLAU KAPER
ON GREEN DOLPHIN STREET	C/Eb	166	MIXED	BRANISLAU KAPER
ON THE TRAIL	F	167	MED	FERDE GROFE
ONCE I LOVED	F	168	LATIN	ANTONIO CARLOS JOBIM
ONE FOOT IN THE GUTTER	F	169	MED	CLARK TERRY
ONE NOTE SAMBA	Bb	170	LATIN	ANTONIO CARLOS JOBIM
OUR DELIGHT	Ab	171	MED	TADD DAMERON
OW	Bb	172	MED/UP	DIZZY GILLESPIE
PEACE	Bb	173	BALLAD	HORACE SILVER
PENT UP HOUSE	G	174	MED/UP	SONNY ROLLINS
PERDIDO	Bb	175	UP	JUAN TIZOL
PFRANCING	F	126	BLUES	MILES DAVIS



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RECORDA-ME	A-	178	LATIN	JOE HENDERSON
RELAXIN	Ab	179	MED	JIMMY GUINN
RHYTH-A-NING	Bb	180	MED/UP	THELONIUS MONK
ROUND MIDNIGHT	Eb-	181	BALLAD	THELONIUS MONK & COOTIE WILLIAMS
SACK OF WOE	F	183	MIXED	CANNONBALL ADDERLY
SAINT JAMES INFIRMARY	D-	199	MED	TRADITIONAL
SALT PEANUTS	Bb	185	MED/UP	DIZZY GILLESPIE
SAMANTHAS BOSSA	Eb	186	LATIN	BOB MONTGOMERY
SAMBA DE ORPHEUS	Bb	187	LATIN	LUIZ BONFA
SANDU	Eb	188	BLUES	CLIFFORD BROWN
SASCHAS TUNE	F-	189	MIXED	BOB MONTGOMERY
SATELLITE	G	190	MED/UP	JOHN COLTRANE
SATIN DOLL	C	191	MED	BILLY STRAYHORN
SCRAPPLE FROM THE APPLE	F	192	MED	CHARLIE PARKER
SECRET LOVE	Eb	195	UP	BOBBY SHERWOOD
SEVEN STEPS TO HEAVEN	F	193	UP	VICTOR FELDMAN
SHEBA	Bb	196	BALLAD	CLARK TERRY
SHIFTING DOWN	Bb	197	BLUES	KENNY DORHAM
SILVER'S SERENADE	E-	198	MED	HORACE SILVER
SIMPLE WALTZ	F	199	WALTZ	CLARK TERRY
SLOW BOAT TO CHINA	Bb	200	MED	FRANK LOESSER
SMATTER	Bb-	201	MED	KENNY WHEELER
SMILE	F	202	LATIN	CHARLES CHAPLIN
SNAPPER	Bb-	203	MED/UP	CLARK TERRY
SOCIAL CALL	Db	204	MED	GIGI GRyce
SOFT WINDS	Bb	205	BLUES	BENNY GOODMAN
SOFTLY, AS IN A MORNING SUNRISE	C-	206	UP	SIGMUND ROMBERG
SOLAR	C-	207	MED/UP	MILES DAVIS
SOME OTHER BLUES	F	208	BLUES	JOHN COLTRANE
SOMEDAY MY PRINCE WILL COME	F	211	WALTZ	FRANK CHURCHILL
SOMEWHERE, OVER THE RAINBOW	Eb	209	BALLAD	HAROLD ARLEN
SOMEWHERE, OVER THE RAINBOW	Eb	210	LATIN	HAROLD ARLEN
SONG FOR MY FATHER	F-	212	EVEN 8	HORACE SILVER

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SONNYMOON FOR TWO	Bb	205	BLUES	SONNY ROLLINS
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SPACEMEN	Bb	214	UP	CLARK TERRY
SPEAK LOW	F	215	UP	KURT WEILL
SPEAK NO EVIL	C-	217	MED	WAYNE SHORTER
SQUEEZE ME	F	218	MED	DUKE ELLINGTON
SQUIRREL	F	93	BLUES	TADD DAMERON
ST. THOMAS	C	65	LATIN	SONNY ROLLINS
STAR DUST	Db	219	BALLAD	HOAGY CARMICHAEL
STAR EYES	Eb	220	LATIN	GENE DE PAUL
STELLA BY STARLIGHT	Bb	221	MED/UP	VICTOR YOUNG
STICKS	F	223	BLUES	CANNONBALL ADDERLY
STOLEN MOMENTS	C-	224	BLUES	OLIVER NELSON
STOMPIN' AT THE SAVOY	Db	225	MED	BENNY GOODMAN & CHICK WEBB
STRAIGHT, NO CHASER	F	156	BLUES	THELONIOUS MONK
STROLLIN'	Db	226	MED	HORACE SILVER
SUGAR	C-	227	MED	STANLEY TURRENTINE
SUMMERTIME	D-	228	MED	GEORGE GERSHWIN
SUNNY SIDE OF THE STREET	C	229	MED	JIMMY MC HUGH
T.N.T.	Bb	230	BLUES	TINY KAHN
TAKE THE "A" TRAIN	C	231	LATIN	DUKE ELLINGTON
TANGERINE	F	232	LATIN	VICTOR SCHERTZINGER
TEACH ME TONIGHT	C	233	MED	GENE DE PAUL
TEE PEE TIME	Bb	234	BLUES	CLARK TERRY
TENOR MADNESS	Bb	141	BLUES	SONNY ROLLINS
THATS WHAT IM TALKIN' BOUT	Bb	235	BLUES	SHORTY ROGERS
THE NIGHT HAS A THOUSAND EYES	G	236	MIXED	WEISMAN, GARRETT, WAYNE
THE NIGHT WE FIRST MET	F-	237	BALLAD	STEFAN KARLSSON
THE SONG IS YOU	C	238	MED/UP	JEROME KERN
THE TENDER STORM	D	239	MED/UP	EDDIE HARRIS
THE THEME	Bb	240	MED/UP	MILES DAVIS
THE THINGS WE DID LAST SUMMER	F	241	BALLAD	JULE STYNE
THERE IS NO GREATER LOVE	Bb	243	MED/UP	ISHAM JONES
THERE WILL NEVER BE ANOTHER YOU	Eb	242	MED/UP	WARREN GORDON
THINGS AINT WHAT THEY USED TO BE	Db	235	BLUES	DUKE ELLINGTON

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TITLE	KEY	PAGE	STYLE	COMPOSER
THINKING OF YOU	Eb	245	MED	HARRY RUBY
THINKING OUT LOUD	Db	246	LATIN	STEVE SWALLOW
THIS I DIG OF YOU	Ab	247	MED/UP	LEE MORGAN & HANK MOBLEY
THIS IS NEW	C-	248	MED/UP	KURT WEILL
TIDAL BREEZE	Bb	249	MED	HAROLD DANKO
TIME AFTER TIME	C	250	MED	JULE STYNE
TRISTE	Bb	251	LATIN	ANTONIO CARLOS JOBIM
TUNE UP	D	207	MED	EDDIE VINCENT
UNIT SEVEN	C	252	MIXED	SAM JONES
UP JUMPED SPRING	Bb	253	WALTZ	FREDDIE HUBBARD
VOYAGE	Ab	254	MED/UP	KENNY BARON
WALKIN'	F	255	BLUES	EDDIE VINCENT
WALTZ FOR ELLINGTON	Bb	257	WALTZ	JEFF JENKINS
WALTZING MATILDA	Eb	256	LATIN	TRADITIONAL AUSTRALIAN
WATCH WHAT HAPPENS	Eb	259	LATIN	MICHEL LEGRAND
WATERMELON MAN	F	260	EVEN 8	HERBIE HANCOCK
WAVE	D	261	LATIN	ANTONIO CARLOS JOBIM
WEAVER OF DREAMS	C	262	MED	VICTOR YOUNG
WELL YOU NEEDNT - MILES VERSION	F	264	MED	THELONIUS MONK
WELL YOU NEEDNT - MONKS VERSION	F	263	MED	THELONIUS MONK
WHAT IS THIS THING CALLED LOVE	C	265	MED/UP	COLE PORTER
WHATS NEW	C	266	BALLAD	BOB HAGGART
WHERE IS LOVE	Bb	267	BALLAD	LIONEL BART
WHERE OR WHEN	Eb	268	MED	RICHARD RODGERS
WHISPER NOT	C-	269	MED	BENNY GOLSON
WISH FOR NOW	A-	270	LATIN	BOB GILLIS
WOODYN YOU (ALGO BUENO)	Db	271	MED/UP	DIZZY GILLESPIE
WORK SONG	F-	260	MED	NAT ADDERLY
WRONG TOGETHER	F	272	BALLAD	STEVE SWALLOW
YARDBIRD SUITE	C	273	MED	CHARLIE PARKER
YOU AND I AND GEORGE	C	274	BALLAD	MATT DENNIS
YOU GO TO MY HEAD	Eb	275	BALLAD	F. COOTS
YOU'LL NEVER BELIEVE	Eb	276	MED/UP	STEFAN KARLSSON
YOURS IS MY HEART ALONE	C	277	MED	FRANZ LEHAR
ZEPHYR	D-	278	MED	JOHN MC NEIL

# A NIGHT IN TUNISIA

LATIN & JAZZ

JOHN BIRKS "DIZZY" GILLESPIE

**BASS INTRO**  
LATIN FEEL 4/4

$E_b7$   $D_{MIN}^6$   $E_b7$   $D_{MIN}^6$  TO [A] ON CUE

**(A)**  $E_b7$   $D_{MIN}^6$   $E_b7$   $D_{MIN}^6$

$E_b7$   $D_{MIN}^6$   $E07$   $A7^{\#9}$   $D-$

**(B)** SWING FEEL  $D-$   $A07$   $D7^{\#9}$   $G-$

$G-$   $G07$   $C7^{\#9}$   $F\Delta$

LATIN FEEL  $E07$   $A7^{\#9}$  **(C)**  $E_b7$   $D_{MIN}^6$   $E_b7$   $D_{MIN}^6$

$E_b7$   $D_{MIN}^6$   $E07$   $A7^{\#9}$   $D-$  PLAY ONLY WHEN GOING TO TAG

The musical score is written in bass clef for the first system and treble clef for the remaining systems. It is in the key of B-flat major (one flat) and 4/4 time. The piece starts with a bass intro in a Latin feel, followed by a main section with A and B sections. Section B is marked with a swing feel. The score concludes with a tag section. Chord symbols include Eb7, DMIN6, E07, A7#9, D-, A07, D7#9, G-, G07, C7#9, and FΔ. There are several triplet markings (3) and dynamic markings (y) throughout. A 'TO [A] ON CUE' instruction is present at the end of the first system, and a 'PLAY ONLY WHEN GOING TO TAG' instruction is at the end of the final system.

# A NIGHT IN TUNISIA

**TAG**

PLAY TAG AT END OF HEAD  
AND END OF EACH SOLO

4 BAR SOLO BREAK

**SOLOS**

**A A B C**

PLAY TAG AT END  
OF EACH SOLO

AFTER FINAL SOLO  
D.S. AL CODA

# A SONG FOR NICHOLAS

BOB MONTGOMERY

MEDIUM SWING

Chord progression for Section A:

- Measure 1: CΔ
- Measure 2: EbΔ
- Measure 3: AbΔ
- Measure 4: AbΔ
- Measure 5: DbΔ
- Measure 6: CΔ
- Measure 7: EbΔ
- Measure 8: AbΔ

Chord progression for Section B:

- Measure 9: DbΔ
- Measure 10: CΔ
- Measure 11: CΔ
- Measure 12: CΔ

Triplet chords:

- Measure 13: GbΔ (triplet)
- Measure 14: CΔ (triplet)

Final staff: DbΔ, RH

# A SOUND FOR SORE EARS

JIMMY HEATH

LATIN & SWING

**INTRO** LATIN  
Ab $\Delta$  G7 $\#$ 9 C7 $\#$ 5 F $\Delta$  E7 $\#$ 9 A7 $\#$ 5 D $\Delta$  C $\#$ 7 $\#$ 9

F $\#$ 7 $\#$ 5 B $\Delta$  Bb7 $\#$ 9

LATIN  
Bbsus4

Bbsus4

PATTERN CONTINUES TO **B**

Gsus4

Gsus4

SWING **B** B-7 E7 A $\Delta$

END PATTERN

Bb-7 Eb7 Ab $\Delta$  Ab $\Delta$  F $\Delta$

D $\Delta$  B $\Delta$  SOLOS - **A** & **B**

D.S. (W/REPEAT) AL CODA

Bb-7 Eb7 Ab $\Delta$





# AFTERNOON IN PARIS

JOHN LEWIS

(A) C $\Delta$  C-7 F7 Bb $\Delta$

Bb-7 Eb7 Ab $\Delta$  D07 G7<sup>b9</sup>

1 C $\Delta$  A-7 D-7 G7 2 C $\Delta$

(B) D-7 G7 (ALTERNATE) F-7 Bb7 E-7 A7 (STANDARD) C $\Delta$  A-7

G PEDAL

D-7 G7 (ALTERNATE) Db- Gb7 D-7 G7 (STANDARD) D-7 G7

G PEDAL

(C) C $\Delta$  C-7 F7 Bb $\Delta$  Bb-7 Eb7

Ab $\Delta$  D07 G7<sup>b9</sup> C $\Delta$  A-7 D-7 G7

# ALL BLUES

MILES DAVIS

BLUES

G7

G7

The first system of musical notation for 'All Blues' consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bass staff contains a bass line with eighth and sixteenth notes. Above the treble staff, there are two 'G7' chord markings. The system ends with a double bar line.

C7

G

The second system of musical notation continues the piece. It features two staves. Above the treble staff, there are two 'C7' chord markings and one 'G' chord marking. The notation includes various rhythmic values and articulations like slurs and ties. The system concludes with a double bar line.

G7

D7#9

The third system of musical notation continues the piece. It features two staves. Above the treble staff, there are two 'G7' chord markings and one 'D7#9' chord marking. The notation includes various rhythmic values and articulations like slurs and ties. The system concludes with a double bar line.

Eb7#9

D7#9

G7

The fourth system of musical notation concludes the piece. It features two staves. Above the treble staff, there are three chord markings: 'Eb7#9', 'D7#9', and 'G7'. The notation includes various rhythmic values and articulations like slurs and ties. The system concludes with a double bar line.

# ALL THE THINGS YOU ARE

JEROME KERN

DIZZY ORIGINALLY USED Db-9 TO C7#9 IN THE INTRO.

MANY FOLKS NOW USE Db7#9 TO C7#9 INSTEAD.

(INTRO)

Db-9 Db-9 C7#9 C7#9

(A) (ALTERNATE) B-7 E7 E-7 A7<sup>b9</sup>  
(STANDARD) Bb-7 Eb7<sup>b9</sup> AbΔ DbΔ

D-7 G7 CΔ (ALTERNATE) F#-7 B7  
(STANDARD) C-7 F-7

B-7 E7<sup>b9</sup> EbΔ AbΔ A-7 D7 GΔ  
Bb7<sup>b9</sup>

(C) A-7 D7 GΔ

F#-7 B7 EΔ C+ (D) F-7

(ALTERNATE) B-7 E7 E-7 A7<sup>b9</sup>  
(STANDARD) Bb-7 Eb7<sup>b9</sup> AbΔ D07 Db-7

C-7 B07 Bb-7 Eb7 AbΔ G07 C7<sup>b9</sup>  
(OR) AΔ

# ALL YOU WERE TO US

STEFAN KARLSSON

JAZZ WALTZ

The main musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of ten staves of music. The first staff begins with a first ending bracket labeled (A). The second staff contains a first ending bracket labeled 4. The third staff contains a first ending bracket labeled 1 and a second ending bracket labeled 2. The fourth staff contains a first ending bracket labeled 4. The fifth staff contains a first ending bracket labeled 4. The sixth staff contains a first ending bracket labeled 4. The seventh staff contains a first ending bracket labeled 4. The eighth staff contains a first ending bracket labeled 4. The ninth staff contains a first ending bracket labeled 4. The tenth staff contains a first ending bracket labeled 4. The score includes various chord symbols such as FΔ, B7+11, BbΔ, A7-9, C#, D-7, D-, C#, Bb7, Bb-7, Eb7+11, A-7, BbΔ, A-7, D7ALT, G-7, E, A, BbΔ, Bb7, Csus4, C7-9, BbΔ, C7, FΔ, Db7, GbΔ, Eb7+9, Ab-9, Db, Db7+11, Db7+11, B, Bb-9, A7+11, Ab-7, Db7, GbΔ, Db, GbΔ, Db, Csus4, C7+11, A-7, D7, G-11, C7, FΔ, B7+11, BbΔ, A7-9, C#, D-7, D-, C#, D-, D-, C#, Bb7, Bb-7, Eb7+11, A-7, BbΔ, A-7, D7ALT, G-7, E, A, BbΔ, C7, FΔ, and SOLOS.

DC. AL CODA

The coda consists of a single staff of music with a treble clef and a key signature of one flat. It begins with a circled cross symbol (⊕) and contains the following chord progression: FΔ, Bb6, A-7, G-7, F6. The staff ends with a double bar line and a smiley face symbol (☺).

# ALONE TOGETHER

HOWARD DIETZ & ARTHUR SCHWARTZ

Chord progression for the first system:

(A) D- E07 A7#9 D-

Chord progression for the second system:

E07 A7#9 D- A07 D7#9 G-

Chord progression for the third system:

G- B-7 E7 G-7 C7 FΔ

Chord progression for the fourth system:

E-7 A7 DΔ

Chord progression for the fifth system:

(B) A07 D7b9 G-

Chord progression for the sixth system:

G07 C7b9 FΔ E07 A7#9

Chord progression for the seventh system:

(C) D- E07 A7#9 D- E07 A7#9

Chord progression for the eighth system:

D- Bb7 A7#9 D- E07 A7#9

# ALONG CAME BETTY

BENNY GOLSON

**A** B $\flat$ -7 B-7 B $\flat$ -7 B-7 E7

A $\Delta$  A $\flat$ 7 G $\Delta$  F#7

**B** F#-7 G-7 F#-7 G-7 C7#9

F $\Delta$  A7#9 D-7

G9 **C** C-7 A07 D7#9

G-7 E07 A7 F-7

B $\flat$ 7 **D** B $\flat$ -7 B-7 B $\flat$ -7

B-7 E7 C07 F7#9 B $\flat$ 07

E $\flat$ 7#9 A $\flat$  $\Delta$  B-7 E7

# ANGEL EYES

MATT DENNIS

**[A]** C- Ab7<sup>#11</sup> C- C<sup>-</sup>/<sub>Bb</sub> Ab7 G7<sup>b9</sup> C- C<sup>-</sup>/<sub>Bb</sub> A07

D07 G7<sup>b9</sup> C- Ab7 G7 Gb7 F7  
Ab7<sup>#11</sup> C-7 F7 Bb-7 Eb7 Ab7 G7<sup>b9</sup>

**1** C- Ab7 G7<sup>b9</sup> **2** C- **[B]** Bb-7 Eb7<sup>b9</sup> Ab $\Delta$  Db7 C-7 F7<sup>b9</sup>  
Ab $\Delta$

Bb-7 Eb7<sup>b9</sup> Ab $\Delta$  Ab $\Delta$  Bb-7 B07 C-7 A-7 D7<sup>b9</sup> G $\Delta$

Db-11 Gb7<sup>b9</sup> D07 G7<sup>b9</sup> **[C]** C- Ab7<sup>#11</sup> C- C<sup>-</sup>/<sub>Bb</sub> Ab7 G7<sup>b9</sup>

C- C<sup>-</sup>/<sub>Bb</sub> A07 D07 G7<sup>b9</sup> C- Ab7 G7 Gb7 F7  
Ab7<sup>#11</sup> C-7 F7 Bb-7 Eb7

Ab7 G7<sup>b9</sup> C- Ab7 G7<sup>#9</sup> C-

TAG - PLAY ONLY ON HEAD  
DO NOT PLAY ON SOLOS

# ANTHROPOLOGY

DIZZY GILLESPIE

Musical score for "Anthropology" by Dizzy Gillespie, page 21. The score is in 4/4 time and B-flat major. It features seven staves of music with various chord progressions and melodic lines. Chords include BbΔ, C-7, F7, Bb7, Eb7, Ab7, D7, G7, and BbΔ. There are also first and second endings marked with "1" and "2".

Staff 1: Chords: BbΔ, C-7, F7, BbΔ, C-7, F7. Includes a triplet of eighth notes.

Staff 2: Chords: Bb7, Eb7, Ab7, BbΔ, C-7, F7. Includes a first ending bracket.

Staff 3: Chords: BbΔ, D7. Includes a second ending bracket.

Staff 4: Chords: G7, C7.

Staff 5: Chords: F7, BbΔ, C-7, F7. Includes a triplet of eighth notes.

Staff 6: Chords: BbΔ, C-7, F7, Bb7, Eb7, Ab7.

Staff 7: Chord: BbΔ.



# ANTIGUA

ROLAND PRINCE

SAMBA

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The first staff begins with a first ending bracket labeled 'A' and contains the following chords: D-, E07, A7, D-, E07, A7. The second staff contains a first ending bracket labeled '1' with chords D-, E07, A7, D-, E07, A7. The third staff contains a second ending bracket labeled '2' with chords G-7, C7, FΔ, C-7, F7, and a section labeled 'B' with chord BbΔ. The fourth staff contains chords B07, A-7, D7, and G-7. The fifth staff contains chords C7, F, C-7, F7, and a section labeled 'C' with chord BbΔ. Below the fifth staff, a rhythmic pattern is indicated by a dashed line labeled 'RHY' and 'PLAY'. The sixth staff contains chords B07, A-7, D7, and G-7. Below the sixth staff, another rhythmic pattern is indicated by a dashed line labeled 'RHY'. The seventh staff contains chords C7, F, E07, and A7. The eighth staff continues the rhythmic pattern from the seventh staff.

# AUTUMN LEAVES

JOSEPH KOSMA

MEDIUM SWING

CLARK TERRY'S INTRO

**INTRO** F- Bb7 Db7 C7 1 F- Bb7 Db7 C7

2 F- Bb7 Db7 **(A)** Bb-7 Eb7

AbΔ DbΔ G07 C7b9 1

F- 2 F-

**(B)** G07 C7b9 F-

Bb-7 Eb7 AbΔ

DbΔ G07 C7b9 F-7 E7

Eb-7 D7 DbΔ G07 C7b9 **(TAG)** F- Bb7

# AUTUMN LEAVES

Db7 C7 | 1 F- Bb7 Db7 C7 ⊕ | 2 F- Bb7 Db7

**SOLOS** (ALTERNATE) (2ND X ONLY IF USED) (STANDARD)

B-7	E7	Bb-7	Eb7	A-7	D7	Ab-7	Db7
Bb-7		Eb7		AbΔ		DbΔ	

G07 C7<sup>b9</sup> F- ⊕ G07

C7<sup>b9</sup> F- (ALTERNATE) B-7 E7 Bb-7 Eb7 (STANDARD) Bb-7 Eb7

A-7 D7 Ab-7 Db7 ⊕ G07 C7<sup>b9</sup> F-7 E7

AbΔ DbΔ

Eb-7 D7 DbΔ G07 C7<sup>b9</sup> F-

AFTER FINAL SOLO D. S. AL CODA

⊕ F- Bb7 Db7 C7

F- Bb7 Db7 C7 F-

RITARD

# AVALON

VINCENT ROSE

UP TEMPO

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various chords and section markers:

- Staff 1:** Chords: G-7, C7. Section marker: A.
- Staff 2:** Chords: FΔ, Bb7, A-7, D7.
- Staff 3:** Chords: C7, G-7, C7. Section marker: B.
- Staff 4:** Chord: FΔ.
- Staff 5:** Chords: A07, D7. Section marker: C.
- Staff 6:** Chords: G-7, Bb-7, Eb7.
- Staff 7:** Chords: FΔ, Bb7, A-7, D7. Section marker: D.
- Staff 8:** Chords: G-7, C7, FΔ.

# BABY STEPS

JEFF JENKINS

**INTRO**

Chords in Intro:  
Eb $\Delta$ , D $\Delta$ , G $\Delta$ , F $\sharp$ 7, B $\Delta$ , Ab/Bb, Eb $\Delta$ , Gb7, B $\Delta$ , Bbsus4, Eb $\Delta$ , D $\Delta$ , G $\Delta$ , Bb7, Eb $\Delta$ , C $\sharp$ -7, F $\sharp$ 7

**A** Chords: B $\Delta$ , D7, G $\Delta$ , Bb7, Eb $\Delta$ , A-7, D7, G $\Delta$ , Bb7, Eb $\Delta$ , Gb7, B $\Delta$ , F-7, Bb7

**B** Chords: Eb $\Delta$ , A-7/D, D7, G $\Delta$ /D, C $\sharp$ -7, F $\sharp$ 7, B $\Delta$ , F-7, Bb7, Eb $\Delta$ , C $\sharp$ -7, F $\sharp$ 7

SOLOS ON **A** & **B**

USE **INTRO** FOR ENDING

# BASIN STREET BLUES

SPENCER WILLIAMS

SLOW SWING

(A) RHYTHM SECTION RESPONSE  
f --- HORN CALL - NO RHYTHM SECTION Bb $\Delta$  C-7 C $\sharp$ -7 D-7 HORN CALL - NO RHYTHM SECTION

RHYTHM SECTION RESPONSE ALL PLAY Bb $\Delta$  F<sup>AUG</sup> Bb Bb7 Ab Eb7 G Eb-<sup>6</sup> Gb Bb<sup>9</sup> F BREAK FINE

(B) Bb $\Delta$  A-7 D7 G7 Ab7 G7

C7 F7 D-7 Db7 C-7 F7

(C) Bb $\Delta$  A-7 D7 G7 Ab7 G7

C7 F7 Bb $\Delta$  Db-7 Gb7 C-7 F7 C-7 F7

SOLOS ON (B) & (C)

DC. AL FINE

# BAUBLES, BANGLES, AND BEADS

BORODIN, WRIGHT, AND FORREST

JAZZ WALTZ

**A**  $Bb-7$   $Eb9$   $Ab\Delta$   $F-7$   $C-7$   $B07$

$Bb-7$   $Eb9$   $Ab\Delta$   $Ab6$

**B**  $D-7$   $G9$   $C\Delta$   $A-7$   $E-7$   $Eb07$

$D-7$   $G9$   $C\Delta$   $C6$

**C**  $F\#-7$   $B9$   $E\Delta$   $Bb9\#11$

$A\Delta$   $Bb-11$   $Eb7$   $Ab\Delta$   $C-7$   $B-11$

**D**  $Bb-7$   $Eb9$   $Ab\Delta$   $C07$   $F7\#5^{b9}$

$Bb-7$   $Eb9$   $C07$   $F7\#5^{b9}$

$Bb-9$   $Eb9$   $Ab\Delta$

# BEATRICE

SAM RIVERS

Chords: F $\Delta$ , Gb $\Delta$ , F $\Delta$ , Eb $\Delta$ , D-, Eb $\Delta$ , D-, C-, Bb-, A-, Bb $\Delta$ , E $\Delta$ 7, A7, D-, G-, Gb $\Delta$ , F-, Gb $\Delta$

SOLOS

DC. AL CODA

Chords: G-, Gb $\Delta$

1 F-, Gb $\Delta$  2 F-



# BELOW ZERO

STEFAN KARLSSON

STRAIGHT EIGHT LATIN

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of two systems of guitar and bass lines. The guitar line is in the treble clef, and the bass line is in the bass clef. The score includes various chords and melodic lines with triplets.

**System 1:**

- Guitar:** Starts with a triplet of eighth notes (Bb, Ab, Gb). Chords: (A) Bb $\Delta$ <sup>+5</sup>, Eb-7/Bb, Bb $\Delta$ <sup>+5</sup>, Eb-7/Bb.
- Bass:** Starts with a half note Bb. Chords: E7<sup>+11</sup>, Eb $\Delta$ <sup>+5</sup>, E $\circ$ 7, A7.
- Chord Progression:** 1. D-7, G7, C-7, F7. 2. D $\Delta$ <sup>+5</sup>, A7, D $\Delta$ <sup>+5</sup>, Ab7<sup>+11</sup>.

**System 2:**

- Guitar:** Chords: (B) G $\Delta$ , C7<sup>+11</sup>, Bb-7. Includes a triplet of eighth notes (Ab, Gb, Fb) and a half note (Bb).
- Bass:** Chords: Eb7<sup>-9</sup>, A-7, D7, Eb $\circ$ 7.
- Chord Progression:** E-11, D-11, Db-7, Gb7, C-7, F7. (C) Bb $\Delta$ <sup>+5</sup>.
- Guitar:** Chords: Eb-7/Bb, Bb $\Delta$ <sup>+5</sup>, Eb-7/Bb, E7<sup>+11</sup>. Includes triplets of eighth notes.
- Bass:** Chords: Eb $\Delta$ , E $\circ$ 7, A7, Ab-11.
- Chord Progression:** C $\circ$ 7, F7.

# BERNIES TUNE

BERNIE MILLER

The musical score for "Bernie's Tune" is written in 4/4 time and B-flat major. It consists of six staves of music. The first staff is marked with a circled 'A' and contains the notes G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3. Chords D- and Bb7 are indicated above the staff. The second staff contains notes G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3. Chords E07, A7, D-, and E07 A7 (first ending) are indicated. The third staff is marked with a circled 'B' and contains notes G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3. Chords BbΔ, G7, C-7, F7, BbΔ, G7, C-7, and F7 are indicated. The fourth staff contains notes G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3. Chords BbΔ, G7, C-7, F7, BbΔ, E07, and A7 are indicated. The fifth staff is marked with a circled 'C' and contains notes G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3. Chords D- and Bb7 are indicated. The sixth staff contains notes G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3. Chords E07, A7, and D- are indicated.

# BESAME MUCHO

(KISS ME MUCH)

TANGO OR SLOW LATIN

CARLOS VELAZQUEZ

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of eight staves of music. The score includes several sections marked with letters in boxes: [A], [B], [C], [D], and [E]. Chords are indicated above the notes, and triplets are marked with a '3' and a bracket. The music features a mix of eighth and sixteenth notes, often grouped in triplets, and rests. The overall style is characteristic of tango or slow Latin music.

Chords and markings in the score:

- Staff 1: [A] C-, F- (triplets)
- Staff 2: G7 (triplets), C-, [B] C7
- Staff 3: F-, C- (triplets), D7 (triplets), G7 (triplets), C-
- Staff 4: [C] F- (triplets), C- (triplets), G7, C-
- Staff 5: F- (triplets), C- (triplets), D7, Ab7 (triplets), G7, [D] C-
- Staff 6: F- (triplets), G7 (triplets)
- Staff 7: C-, [E] C7, F-
- Staff 8: C- (triplets), D7 (triplets), G7 (triplets), C-

# BESSIE'S BLUES

JOHN COLTRANE

BRIGHT BLUES

Musical score for "Bessie's Blues" in 4/4 time, key of Bb. The score consists of four staves of music. The first staff begins with a double bar line and a repeat sign. Chord changes are indicated above the staff: Eb7, Ab7, and Eb7. The second staff continues the melody with chord changes Ab7 and Eb7. The third staff features chord changes Bb7, Ab7, and Eb7. The fourth staff is divided into two measures, each starting with a first ending bracket and a repeat sign, with chord changes Bb7 and Bb7 respectively.

# BLUE TRANE

JOHN COLTRANE

MEDIUM BLUES

Musical score for "Blue Trane" in 4/4 time, key of Bb. The score consists of four staves of music. The first staff begins with a double bar line and a repeat sign. Chord changes are indicated above the staff: Eb7#9, Ab7#11, and Eb7#9. The second staff continues the melody with chord changes Ab7#11 and Eb7#9. The third staff features chord changes Bb7#9 and Eb7#9. The fourth staff is divided into two measures, each starting with a first ending bracket and a repeat sign, with chord changes Bb7#9 and Bb7#9 respectively. A "RHYTHM" section is indicated between the first and second staves.

# BILLIES BOUNCE

CHARLIE PARKER

Musical score for "Billies Bounce" by Charlie Parker. The score is written in 4/4 time and consists of four staves. The key signature has one flat (Bb). The first staff begins with a repeat sign and includes chords F7, Bb7, and F7. The second staff includes chords F7, Bb7, and Bb7, with a triplet of eighth notes. The third staff includes chords F7, F7, G-7, and a triplet of eighth notes. The fourth staff includes chords C7, F7, and C7.

# BLUE MONK

THELONIUS MONK

Musical score for "Blue Monk" by Thelonius Monk. The score is written in 4/4 time and consists of three staves. The key signature has two flats (Bb and Eb). The first staff includes chords Bb7, Eb7, Bb7, and Bb7, with a triplet of eighth notes. The second staff includes chords Eb7, Eb7, Bb7, and Bb7, with a triplet of eighth notes. The third staff includes chords C-7, F7, Bb7, and F7, with triplets of eighth notes.

# BIRKS WORKS

DIZZY GILLESPIE

Musical score for Birks Works, Dizzy Gillespie. The score consists of three staves of music in 4/4 time, key of Bb major. The first staff begins with a treble clef and a 4/4 time signature. The second staff starts with a 7-measure rest. The third staff begins with a 7-measure rest, followed by a triplet of eighth notes, and then another 7-measure rest. Chords are indicated above the notes: F- (first staff), Db7 (second staff), Ab-7, Db7, G-7, C7, and F- (third staff).

THESE CHANGES ARE FOR THE HEAD ONLY.  
USE "F" BLUES CHANGES ON SOLOS.

# JEEP'S BLUES

DUKE ELLINGTON & JOHNNY HODGES

Musical score for Jeep's Blues, Duke Ellington & Johnny Hodges. The score consists of three staves of music in 4/4 time, key of Bb major. The first staff begins with a treble clef and a 4/4 time signature. The second staff starts with a 7-measure rest. The third staff begins with a 7-measure rest. Chords are indicated above the notes: G-7/C, F6, Bb6, Bb-7, F6, F7, B7, Bb7, F7, G-7, C7, F7, G-7, and G-7/C.

# BLUE BOSSA (C MINOR)

KENNY DORHAM

BOSSA NOVA OR SAMBA

Musical score for Blue Bossa (C Minor) in 4/4 time, featuring four staves of music with various chords and melodic lines. The key signature is C minor (two flats).

Chords: C-, F-, D07, G7\*9, C-, Eb-7, Ab7, DbΔ, D07, G7\*9, C-, D07, G7\*9

# BLUE BOSSA (G MINOR)

KENNY DORHAM

BOSSA NOVA OR SAMBA

Musical score for Blue Bossa (G Minor) in 4/4 time, featuring four staves of music with various chords and melodic lines. The key signature is G minor (two flats).

Chords: G-, C-, A07, D7\*9, G-, Bb-7, Eb7, AbΔ, A07, D7\*9, G-, A07, D7\*9

# BLUE SILVER

BLUE MITCHELL

Musical notation for the first staff, featuring a 4/4 time signature and a key signature of two flats. The staff contains a melodic line with a 4-measure phrase. Chord symbols above the staff are A07, D7, G-7, and C7.

Musical notation for the second staff, continuing the melodic line. Chord symbols above the staff are BΔ, C07, F7, and BbΔ. A triplet of eighth notes is indicated with a '3' and a bracket.

Musical notation for the third staff, including a bass line. Chord symbols above the staff are B-7, E7, AΔ, and F#-7. The instruction "PEDALS ON HEAD ONLY" is written in the bass line.

Musical notation for the fourth staff, continuing the melodic line. Chord symbols above the staff are Eb07, Ab7 b9, and DbΔ. A triplet of eighth notes is indicated with a '3' and a bracket.

Musical notation for the fifth staff, concluding the melodic line. Chord symbols above the staff are C07, F7ALT, and BbΔ.



# BLUES FOR JAN

MEDIUM/UP BLUES

BOB MONTGOMERY

Musical score for 'Blues for Jan' in 4/4 time, key of Bb. The score consists of four staves. The first three staves contain the main melody with the following chord changes: F7, Bb7, F7, Bb7, F7, G-7, C7, F7. The fourth staff is a solo section labeled '(B) SOLOS ON F BLUES' with a first ending bracket and a second ending bracket. The first ending leads to a double bar line, and the second ending leads to a double bar line.

# BLUES FOR WILLIE

MEDIUM/UP BLUES

BOB MONTGOMERY

Musical score for 'Blues for Willie' in 4/4 time, key of Bb. The score consists of three staves. The first two staves contain the main melody with the following chord changes: Bb7, Eb7, Bb7, Eb7, Bb7. The third staff contains the main melody with the following chord changes: Db-7, Gb7, C-7, F7, B7+11. The score ends with a double bar line and a 'RHYTHM' section with notes and rests, and an 'F13' chord.

# BLUES FOR L J

KEN WALKER

Musical notation for "Blues for L J" by Ken Walker. The piece is in 4/4 time and the key signature has two flats (Bb). The notation consists of three staves. The first staff begins with a repeat sign and is annotated with  $Bb7$ ,  $Eb7$ , and  $Bb7$ . The second staff is annotated with  $Eb7$ ,  $Eo7$ ,  $Bb7$ , and  $G7$ . The third staff is annotated with  $C-7$ ,  $F7$ ,  $Bb7$ ,  $C-7$ , and  $F7$ .

# BLUES WALK

CLIFFORD BROWN

Musical notation for "Blues Walk" by Clifford Brown. The piece is in 4/4 time and the key signature has two flats (Bb). The notation consists of three staves. The first staff is annotated with  $Bb7$ . The second staff is annotated with  $Eb7$  and  $Bb7$ . The third staff is annotated with  $C-7$ ,  $F7$ , and  $Bb7$ .

# BLUES IN A CLOSET

(COLLARD GREENS AND BLACK EYED PEAS)

OSCAR PETTIFORD

Musical score for "Blues in a Closet" by Oscar Pettiford. The score is in 4/4 time and features a key signature of one flat (Bb). It consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. Chord symbols F7, Bb7, and F7 are placed above the first staff. The second staff has chord symbols Bb7 and F7. The third staff has chord symbols G-7, C7, F7, and C7. The music is written in treble clef with a key signature of one flat and a 4/4 time signature.

# BAGS GROOVE

MILT JACKSON

Musical score for "Bags Groove" by Milt Jackson. The score is in 4/4 time and features a key signature of one flat (Bb). It consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. Chord symbols F7, Bb7, and F7 are placed above the first staff. The second staff has chord symbols Bb7 and F7. The third staff has chord symbols G-7, C7, F7, and C7. The music is written in treble clef with a key signature of one flat and a 4/4 time signature.

# BODY AND SOUL

JOHNNY GREEN

BALLAD

(A) Eb- Bb7 b9 Eb-7 Ab7 Db△ Gb7

F- E07 Eb- Eb-  
Db C07 F7 b9

Bb- Eb-7 Ab7 1 Db△ Bb7 b9 2 Db△ E-7 A7

(B) D△ E-7 D△ F# G-7 C7 F#-7 B7 E-7 A7

D△ D-7 G7 E-7 Eb07

D-7 G7 C7 B7 Bb7 E7 (C) Eb- Bb7 b9

Eb-7 Ab7 Db△ Gb7 F- E07 Eb- Eb-  
Db

C07 F7 b9 Bb- Eb-7 Ab7 Db△ Bb7 b9

# BOLIVIA

CEDAR WALTON

**A** G7

1 2

G7 b9 SWING

**B** Eb $\Delta$  E-7 A7 D $\Delta$  Ab7 b9

RHY

LATIN G $\Delta$  F $\sharp$ 7  $\sharp$ 9  $\sharp$ 5 B-7 C $\Delta$   $\sharp$ 11

B-7 B-7/A Ab $\emptyset$ 7 G-7 C7

RHY

F $\Delta$  Bb7 b9 B7 b9 Bb $\Delta$  A7  $\sharp$ 9

RHY BREAK

# BUSTIN' CHOPS

STEFAN KARLSSON

FAST SWING

INTRO

8

DRUM FILL

G PEDAL

CONTINUE G PEDAL

1

2

HORN LINE

A

G-7 A-7 A-7 G-7 A-7 G-7

G-7

A-7 A-7 G-7 A-7 G-7

F-7 WALK

G-7 A-7 A-7 G-7 A-7 G-7

# BUSTIN' CHOPS

The first system of music consists of three staves. The top two staves are in treble clef with a key signature of two flats (Bb, Eb). The bottom staff is in bass clef with the same key signature. The notation includes a 'DRUM FILL' label above the first measure of the bass staff. Chord symbols 'Bb-7' and 'Db-7' are placed above the bass staff in the second and third measures, respectively.

The second system of music consists of three staves. The top two staves are in treble clef with a key signature of two flats. The bottom staff is in bass clef with the same key signature. The notation includes a 'FINE' label at the end of the top staff. Chord symbols 'Bb', 'Gb', 'C', and 'Db' are placed above the bass staff in the second, third, and fourth measures, respectively. A 'FINE' label is also present at the end of the bass staff.

# SOLO CHANGES

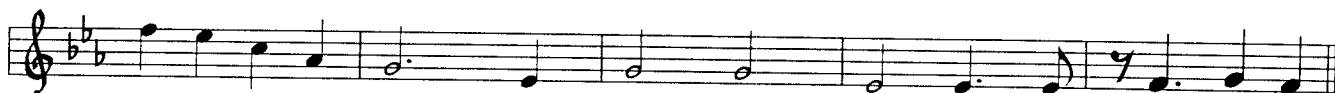
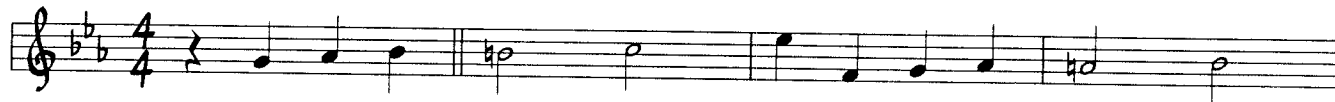
The 'SOLO CHANGES' section consists of three empty musical staves in treble clef with a key signature of two flats. Chord symbols are placed above the staves to indicate the progression: G-7, F-7, Bb-9, Db-7, G-7, Bb/Gb, and C/Db.

D.S. AL FINE AFTER LAST SOLO

# BUT NOT FOR ME

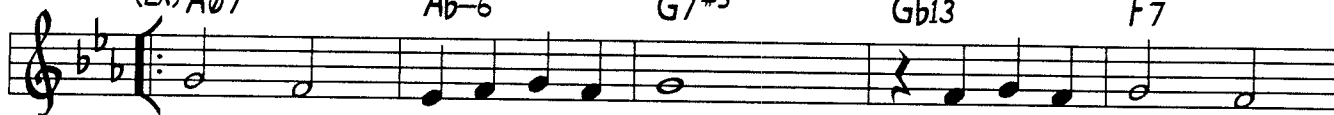
GEORGE GERSWIN

## HORN INTRO



[A] (1X) F7  
(2X) A07

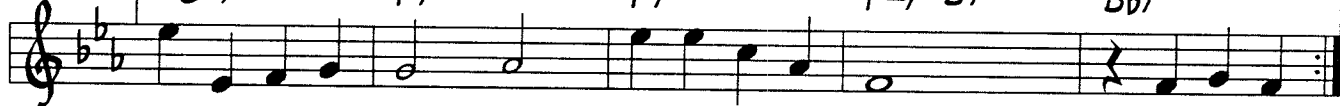
F-7 Bb7 EbΔ AbΔ G-7 C7  
Ab-6 G7#5 Gb13 F7



F-7 Bb7 Bb-7 Eb7 AbΔ Ab-7 Db7 G-7



<sup>1</sup> C-7 F7 F7 F-7 B7#11 Bb7



<sup>2</sup> C-7 Gb7#11 F-7 Bb7 Eb<sup>6</sup> G-7 C7





# BYE BYE BLACKBIRD

RAY HENDERSON

F $\Delta$  Eb7 D7  
 (A) F $\Delta$  Bb $\Delta$  A-7 D7 G-7 C7 F $\Delta$  D-7  
 A

Ab $\Delta$ 7 G-7 C7 (SOLOS) G- Ab-  
 (MELODY) (B) G- G- $\Delta$

A- Ab-  
 G-7 C7 G-7 C7 F $\Delta$

(SOLOS) C-7 F7 B-7 E7 Bb-7 Eb7 A-7 D7  
 (MELODY) (C) F7 A $\Delta$ 7 D7<sup>b9</sup>

G- Ab-7 Db7 G-7 C7<sup>b9</sup> (D) F $\Delta$

Bb $\Delta$  A $\Delta$ 7 D7<sup>b9</sup> G-7 C7

F $\Delta$  G-7 C7

# CANTALOUPE ISLAND

JAZZ-ROCK

HERBIE HANCOCK

**INTRO** F- ON CUE

**A** F-

Db7

D- (OR D7#9)

F-

# CARAVAN

JUAN TIZOL & DUKE ELLINGTON

LATIN & JAZZ

**A** LATIN FEEL  
C7<sup>b9</sup> C7<sup>b9</sup>

C7<sup>b9</sup>

F- **B** SWING FEEL  
F7

B<sup>b7</sup>

E<sup>b7</sup> A<sup>b7</sup>

G7<sup>#9</sup> **C** LATIN FEEL  
C7<sup>b9</sup>

C7<sup>b9</sup> C7<sup>b9</sup>

F-

# CEDAR'S BLUES

CEDAR WALTON

"TWO FEEL" ON MELODY

Musical staff 1: Treble clef, 4/4 time signature, key signature of two flats. Chord  $Bb7$  is indicated above the staff. The melody starts with a triplet of eighth notes.

Musical staff 2: Treble clef, 4/4 time signature, key signature of two flats. Chords  $Eb7$  and  $Bb7$  are indicated above the staff. The staff contains a series of chords and rests.

Musical staff 3: Treble clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords. A dashed line below the staff is labeled "PEDAL F".

Musical staff 4: Treble clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords. A dashed line below the staff is labeled "PEDAL  $Eb$ ". A circled cross symbol is above the staff, and the chord  $B7\#9$  is indicated above the staff.

**SOLOS**  $Bb$  BLUES

Musical staff 5: Treble clef, 4/4 time signature, key signature of two flats. The staff is empty, indicating a solo section.

DC. AL CODA

Musical staff 6: Treble clef, 4/4 time signature, key signature of two flats. The staff contains two chords:  $B7\#9$  and  $Bb7\#9$ . A circled cross symbol is above the staff.

# CENTERPIECE

(KEESTER PARADE)

HARRY "SWEETS" EDISON

**A** Bb7 Eb7 Bb7

Bb7 Eb7 Bb7

Bb7 C-7 F7 Bb7

F7 **B** Bb7 Eb7 Bb7

Bb7 Eb7 Bb7

Bb7 C-7 F7 Bb7

F7 **BLUES**

# CEORA

BOSSA NOVA

LEE MORGAN

The musical score for "CEORA" is written in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). It consists of ten staves of music. The first staff begins with a circled letter 'A' and contains the following chords: AbΔ, Bb-7 Eb7, AbΔ, and Eb-7 Ab7. The second staff contains: DbΔ, D07, G7#9, C-7, and F7#9. The third staff contains: Bb-7, Eb7, C-7, and F7. The fourth staff contains: D-7, G7, C-7, and F7. The fifth staff begins with a circled letter 'B' and contains: Bb-7, Eb7, AbΔ, Bb-7, and Eb7. The sixth staff contains: AbΔ, Eb-7 Ab7, DbΔ, D07, and G7#9. The seventh staff contains: C-7, F7#9, Bb-7, and Eb7. The eighth staff contains: C07, F7#9, Bb-7, and Eb7. The ninth staff contains: AbΔ, Bb-7, and Eb7. The score includes various rhythmic patterns, including eighth and sixteenth notes, and several triplet markings (indicated by a '3' in a bracket).

# CHEROKEE

RAY NOBLE

UP TEMPO

**A**  $Bb\Delta$   $F-7$   $Bb7$   $Eb\Delta$

$Ab7^{*11}$  (ALTERNATE)  $Bb\Delta$   $Eb7$   $D-7$   $G7^{b9}$   $C7$   $Db7$   
 (STANDARD)  $Bb\Delta$   $C7$

$C-7$   $D07$   $G7^{b9}$   $Gb7^{*11}$   $F7^{ALT}$   $G7^{b9}$   $C-7$   $F7^{ALT}$   $F7$   $Bb\Delta$

1 2

**B**  $C\#-7$   $F\#7$   $B\Delta$   $B-7$   $E7$

$A\Delta$   $A-7$   $D7$   $G\Delta$

$G-7$   $C7$   $C-7$   $F7$  **C**  $Bb\Delta$

$F-7$   $Bb7$   $Eb\Delta$   $Ab7$  (ALTERNATE)  $Bb\Delta$   $Eb7$   
 (STANDARD)  $Bb\Delta$

$D-7$   $G7$   $C7$   $Db7^{*11}$   $C-7$   $F7$   $Bb\Delta$   
 $C7$

# CON ALMA

JOHN BIRKS "DIZZY" GILLESPIE

**A**  $E\Delta$   $\frac{Ab7}{Eb}$   $Db-7$   $B7$   $Bb7$   $E7$   $Eb\Delta$   $Eb-7$   $Ab7$

$Db\Delta$   $\frac{F7}{C}$   $Bb-7$   $Ab7$   $G7$   $Db7$   $^1 C\Delta$   $F\#-7$   $B7$   $^2 C\Delta$   $\text{J.}=\text{J.}$

**B**  $C\Delta$   $F7b9$   $F\#-7$   $B7$   $\text{J.}=\text{J.}$

$E\Delta$   $F-7$   $Bb7$   $F\#-7$   $B7$

**C**  $E\Delta$   $\frac{Ab7}{Eb}$   $Db-7$   $B7$   $Bb7$   $E7$   $Eb\Delta$   $Eb-7$   $Ab7$

$Db\Delta$   $\frac{F7}{C}$   $Bb-7$   $Ab7$   $G7$   $Db7$   $C\Delta$



# CONFIRMATION

CHARLIE PARKER

The musical score for "Confirmation" by Charlie Parker is presented in a single system with ten staves. The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into four sections: A, B, C, and D. Section A (staves 1-3) begins with a circled 'A' and a key signature change to one flat. Section B (staves 4-5) begins with a circled 'B'. Section C (staves 6-7) begins with a circled 'C'. Section D (staves 8-10) begins with a circled 'D'. The score includes various chords such as FΔ, E07, A7, D-7, G7, C-7, F7, Bb7, A-7, D7, G7#11, G-7, C7, Bb7, A-7, D7, G-7, C7, FΔ, C-7, F7, BbΔ, Eb-7, Ab7, DbΔ, G-7, C7, FΔ, E07, A7, D-7, G7, C-7, F7, Bb7, A-7, D7, G-7, C7, and FΔ. Articulations include slurs, accents, and triplets. The score concludes with a circled 'x' at the end of the final staff.

# CORNER POCKET

(UNTIL I MET YOU)

FREDDY GREENE

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of seven staves of music. The first staff begins with a repeat sign and a circled 'A' above it, with chords C-7, F7, C-7, and F7. The second staff continues with chords D-7, G7, D-7, G7, C-7, F7, C-7, and F7. The third staff has two first endings: the first ending starts with Bb6, D-7, and G7; the second ending starts with Bb6. The fourth staff begins with a circled 'B' and has chords F-7, Bb7, F-7, Bb7, and EbΔ. The fifth staff has chords G-7, C7, G-7, C7, F7, C-7, and F7. The sixth staff begins with a circled 'C' and has chords C-7, F7, C-7, F7, D-7, G7, D-7, and G7. The seventh staff has chords C-7, F7, C-7, F7, Bb6, D-7, and G7.

# COTTONTAIL

DUKE ELLINGTON

The musical score for 'Cottontail' by Duke Ellington is written in 4/4 time and B-flat major. It consists of seven staves of music. The first staff begins with a circled 'A' and contains the notes Bb, C-7, F7, Bb, C-7, and F7. The second staff contains the notes Bb7, Eb7, Ab7, and Bb. The third staff has a first ending with notes C-7 and F7, and a second ending with notes Bb and a circled 'B' above D7. The fourth staff is filled with diagonal lines and contains the chords G7 and C7. The fifth staff has diagonal lines and contains the chords F7, a circled 'C' above Bb, C-7, and F7. The sixth staff contains the notes Bb, C-7, F7, Bb7, Eb7, and Ab7. The seventh staff contains the notes Bb and Bb.

# DANCE CADAVEROUS

WAYNE SHORTER

**A** C-Δ Db-Δ D07

G7<sup>#9</sup>/<sub>5</sub> C-Δ Db-Δ

G- **B** AbΔ

Db7<sup>#9</sup> CΔ

Gb07 Cb7<sup>#9</sup>/<sub>5</sub> B-/E

D07 G7<sup>b9</sup> **C** C-Δ Db-Δ

D07 G7<sup>#9</sup>/<sub>5</sub> C-Δ

Bb-7 Eb<sup>b9</sup> AbΔ<sup>+5</sup>

**D** D07 Db7<sup>#9</sup>

CΔ Eb-

D07 DbΔ

# DANCE OF THE INFIDELS

BUD POWELL

**INTRO** FAST



PIANO SOLO - SET TEMPO

A- (SLOWER)

Ab7

G-

Gb7



SOLOS ARE ON THE  
12 BAR **A** SECTION

**A** F $\Delta$

Bb-7 Eb7

A- <sup>3</sup>

G-

F#-7

B7 <sup>3</sup>



F-7

Bb7

A-

Ab-



G-

Db-7

Gb7

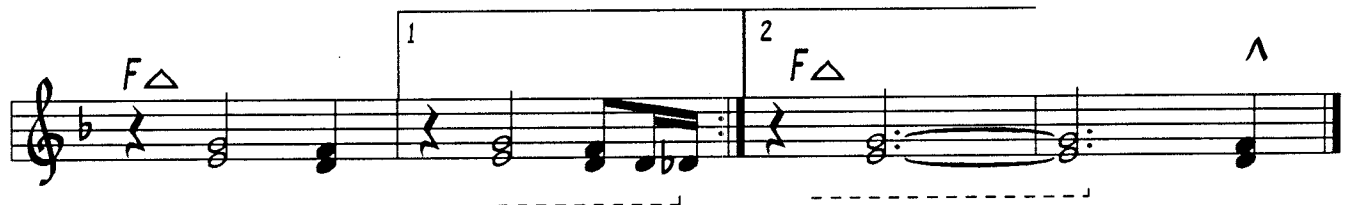
F $\Delta$



"C" PEDAL

**TAG**

PLAY AFTER EACH HEAD  
DO NOT PLAY DURING SOLO



# DAYS OF WINE AND ROSES

HENRY MANCINI

**[A]**  $F\Delta$   $Eb7\#11$   $A-7$   $D7\#9$

$G-$   $Eb7\#11$

$A-7$   $D-$   $G-$   $G-$   $\frac{G-}{F}$

$E07$   $A7\#9$   $D-7$   $G7$   $\frac{G-7}{C}$   $C7b9$

**[B]**  $F\Delta$   $Eb7\#11$   $A-7$   $D7\#9$

$G-$   $Eb7\#11$

$A-7$   $D-$   $\frac{D-}{C}$   $B07$   $E7\#9$

$A-$   $D-$   $G-7$   $C7$   $F\Delta$   $D7\#9$   $G-7$   $C7b9$

# DAYS OF WINE AND ROSES

HENRY MANCINI

TWO KEYS - CONCERT F & Ab

The musical score is presented in two systems, each with four staves. The first system is for Concert F (one flat) and the second system is for Concert Ab (three flats). The music is in 4/4 time. The first system (A) includes the following chords: FΔ, Eb7\*11, A-7, D7\*9, G-, Eb7\*11, A-7, D-, G-, G-, G-/F, E07, A7\*9, D-7, G7, G-7/C, Eb7b9. The second system (B) includes the following chords: AbΔ, Gb7\*11, C-7, F7\*9, Bb-, Gb7\*11, C-7, F-, F-/Eb, D07, G7\*9, C-, F-, Bb-7, Eb7, AbΔ, C7b9.

# DARN THAT DREAM

JIMMY VAN HEUSEN

**A** G $\Delta$  Bb-7 Eb7 A-7 B7 E- D# D7  $\frac{D7}{C}$

B07 E7 A-7 F9 B-7 Bb-7

<sup>1</sup> A-7 D7 B-7 Bb7 A-7 D7 <sup>2</sup> A-7 D13 F-7 Bb7

**B** Eb $\Delta$  C-7 F-7 Bb7 G-7 F#-7 B7

F-7 Bb7 Eb $\Delta$  C-7 A07 D7 G-

A-7 D7 Bb-7 Eb7 A-9 D13 **C** G $\Delta$  Bb-7 Eb7

A-7 B7 E- D# D7  $\frac{D7}{C}$  B07 E7

A-7 F9 B-7 Bb-7 A-7 D13 G $\Delta$



# DEARLY BELOVED

JEROME KERN

LATIN & JAZZ

(A) *LATIN FEEL*

D-7/G D-7/G G9 G9

D-7/G D-7/G G9 G9 FILL TO SWING

(B) *SWING FEEL*

CΔ F7 E-7 A7 D-7 G7

E-7 A-7 Eb-7 Ab7 FILL TO LATIN

(C) *LATIN FEEL*

D-7/G D-7/G G9 G9

D-7/G D-7/G G9 G9 FILL TO SWING

(D) *SWING FEEL*

CΔ F7 E-7 A7 D7 Eb7

D-7 G7 CΔ E-7 A7#9

# DON'T TAKE YOUR LOVE FROM ME

HENRY NEMO

The musical score is written in 4/4 time and consists of eight staves of music. The chords are as follows:

- Staff 1: **A** C $\Delta$  D-7 E-7 Eb $\flat$ 7 D-7 G7 D-7 G7
- Staff 2: D-7 G7 C $\Delta$
- Staff 3: **B** C $\Delta$  E Eb $\flat$ 7 D-7 A7 D-7
- Staff 4: D-7 A7 D $\flat$ 7 G7 C Ab7 G7
- Staff 5: **C** C $\Delta$  D-7 E-7 Eb $\flat$ 7 D-7 G7 D-7 G7
- Staff 6: D-7 G7 C $\Delta$  G-7 C7
- Staff 7: **D** F $\Delta$  B $\flat$ 7 C $\Delta$  E $\flat$ 7 A7 $\flat$ 9
- Staff 8: D-7 G7 C $\Delta$

# DON'T GET AROUND MUCH ANYMORE

DUKE ELLINGTON

System 1: Treble and Bass clefs, 4/4 time signature. Chords: **A** C $\Delta$ , C $\Delta$  B $b$ 7, C $\Delta$  D-7 E $b$ -7 E-7, C $\Delta$  B7 B $b$ 7 A7.

System 2: Treble clef. Chords: A7, D-7, G7, <sup>1</sup> C $\Delta$  G7.

System 3: Treble clef. Chords: <sup>2</sup> C $\Delta$  C7, **B** F $\Delta$  B $b$ 7, C $\Delta$ .

System 4: Treble clef. Chords: C7, F $\Delta$ , F $\sharp$ 07, B7, E-7, E $b$ 07, D-7, G7.

System 5: Treble and Bass clefs, 4/4 time signature. Chords: **C** C $\Delta$ , C $\Delta$  B $b$ 7 A7, C $\Delta$  D-7 E $b$ -7 E-7, C $\Delta$  B7 B $b$ 7 A7.

System 6: Treble clef. Chords: D-7, G7, C $\Delta$ .

# DOXY

SONNY ROLLINS

SLOW TO MEDIUM SWING

Musical score for "DOXY" by Sonny Rollins. The score is in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The first staff starts with a circled 'A' and contains the notes Bb, Eb, D, G, C, F with a triplet. The second staff starts with a circled 'B' and contains the notes Bb, C, F, Bb with a triplet. The third staff starts with a circled 'C' and contains the notes Bb, Eb, E, Bb, Eb. The fourth staff contains the notes D, G, C, F, Bb with a triplet.

# ST. THOMAS

SONNY ROLLINS

Musical score for "ST. THOMAS" by Sonny Rollins. The score is in 4/4 time with a key signature of one flat (Bb). It consists of three staves of music. The first staff starts with a circled 'A' and contains the notes C<sup>6</sup><sub>9</sub>, F7, E-7, A7, D-7, G7, C<sup>6</sup><sub>9</sub>. The second staff starts with a circled 'B' and contains the notes E<sup>0</sup>7, Bb7<sup>#11</sup>, A7<sup>#9</sup>, Ab7<sup>#11</sup>, D-7, G7. The third staff contains the notes C<sup>6</sup><sub>9</sub>, C<sup>7</sup>/<sub>E</sub>, F, F<sup>#0</sup>7, C/<sub>G</sub>, G7, C<sup>6</sup><sub>9</sub>.

# DWELLINGS

BOB GILLIS

SLOW GROOVE - EVEN SIXTEENTHS

HEAD AND SOLO FORM **A** **A** **B**

**A**

E- Dsus4

SIMILE Dsus4 E-

1 2 **B**

A- A-/G F#11

D- D-/C Bb#11 G- G-/F Eb#11

Db#11 B#11

# EDDA

WAYNE SHORTER

The musical score for "EDDA" by Wayne Shorter is written in 3/4 time and consists of seven staves of music. The key signature is one flat (B-flat).

**Staff 1:** Chords:  $G_9^6$ ,  $F_9^6$ ,  $G_9^6$ ,  $F_9^6$ ,  $G_9^6$  (tr). Melody: Quarter notes G4, A4, Bb4, quarter notes G4, F4, E4, quarter notes D4, C4, Bb3, quarter notes A3, G3, F3.

**Staff 2:** Chords:  $F_9^6$ ,  $G_9^6$ ,  $F_9^6$ ,  $F_\Delta$ ,  $E^-$ . Melody: Quarter notes G3, F3, E3, quarter notes D3, C3, Bb2, quarter notes A2, G2, F2.

**Staff 3:** Chords:  $F_\Delta$ ,  $E^-$ ,  $F_\Delta$  (tr),  $E^-$ ,  $F_\Delta$ . Melody: Quarter notes G3, F3, E3, quarter notes D3, C3, Bb2, quarter notes A2, G2, F2.

**Staff 4:** Chords:  $E^-$ ,  $E_b\Delta$ ,  $E_b\Delta$ . Melody: Quarter notes G2, F2, E2, quarter notes D2, C2, Bb1, quarter notes A1, G1, F1.

**Staff 5:** Chords:  $E_b\Delta$ ,  $E_b\Delta$ ,  $E07$ . Melody: Quarter notes G2, F2, E2, quarter notes D2, C2, Bb1, quarter notes A1, G1, F1.

**Staff 6:** Chords:  $A7^{b9}$ ,  $E07$ ,  $A7^{b9}$ ,  $E07$ ,  $A7^{b9}$ . Melody: Quarter notes G2, F2, E2, quarter notes D2, C2, Bb1, quarter notes A1, G1, F1.

**Staff 7:** Chords:  $E_b-7$ ,  $A_b7$ . Melody: Quarter notes G2, F2, E2, quarter notes D2, C2, Bb1, quarter notes A1, G1, F1.

# EL OTONÑO

STEFAN KARLSSON

LATIN

The musical score is written in 4/4 time and consists of ten staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The music is primarily melodic, with various chords indicated above the notes. The chords include A-9, A-9/G, FΔ, E7+9, A-9, A-9/G, F#ø7, B7, E-9, E-9/D, C#-7, F#7, BΔ, C-7, F7-9, BbΔ, Dø7, G7, C-7, C sus7-9, C-7, C sus7-9, C-11, Bø7, E7+9, CΔ, A-7, A-7/G, F#ø7, F-7, Bb7, E-7, A7, D-7, Ab7+5, Gsus, G7ALT, CΔ, Db/C, CΔ, Db/C, CΔ, Bø7, E7-9.

# EPISTROPHY

THELONIOUS MONK & KENNY CLARKE

**A** Db7 D7 Db7 D7 Db7 D7 Db7 D7

**B** Eb7 E7 Eb7 E7 Eb7 E7 Eb7 E7

**C** F#-6 F#-6

B7 Db7 D7

**D** Eb7 E7 Eb7 E7 Eb7 E7 Eb7 E7

Db7 D7 Db7 D7 Db7 D7 Db7 D7

Detailed description: This page contains the musical score for the jazz standard 'Epistrophy' by Thelonious Monk and Kenny Clarke. The score is written in 4/4 time and consists of eight systems of music. Each system typically includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation features eighth and quarter notes, rests, and various chord symbols. Section A (measures 1-8) has a chord progression of Db7, D7, Db7, D7, Db7, D7, Db7, D7. Section B (measures 9-16) has a chord progression of Eb7, E7, Eb7, E7, Eb7, E7, Eb7, E7. Section C (measures 17-24) starts with F#-6 and includes a trill in measure 22. Section D (measures 25-32) has a chord progression of Eb7, E7, Eb7, E7, Eb7, E7, Eb7, E7. The final system (measures 33-40) has a chord progression of Db7, D7, Db7, D7, Db7, D7, Db7, D7.



# EVERYTHING I LOVE

COLE PORTER

(A) Eb A7#11 AbΔ G07 C7b9

F-7 Bb7 EbΔ D07 G7b9

(B) C- Bb-7 Eb7 AbΔ G-7 C7

Ab-7 Db7 GbΔ F-7 E7

(C) EbΔ A7#11 AbΔ G07 C7b9

F-7 Bb7 EbΔ D07 G7b9

(D) C-7 F7 Bb-7 Eb7 AbΔ Ab-7 Db7

G-7 C7 F-7 Bb7 EbΔ F-7 E7

# FINGERS

THAD JONES

The musical score for "FINGERS" by Thad Jones is written in 4/4 time with a key signature of two flats (Bb and Eb). The score consists of ten staves of music. Section markers are indicated by letters in boxes: [A] at the start, [B] at the beginning of the fourth staff, [C] at the beginning of the sixth staff, and [D] at the beginning of the eighth staff. Chord symbols are placed above the notes: BbΔ, C-7, F7, BbΔ, C-7, F7, Bb7, Eb7, Ab7, BbΔ, C-7, F7, BbΔ, C-7, F7, Bb7, Eb7, Ab7, BbΔ, C7, F7, BbΔ, C-7, F7, Bb7, Eb7, Ab7, BbΔ, and G7. The notation includes eighth and sixteenth notes, rests, and ties.

# FLINTSTONES

HOYT CURTAIN

(HANNAH - BARBERA)

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The first staff begins with a boxed 'A' and a repeat sign. The chord progression for the first staff is Bb, C-7, F7, Bb, C-7, F7. The second staff has a first ending bracket over the final two measures, with chords Bb, C-7, F7. The third staff has a second ending bracket over the first two measures, with chords Bb, D7. The fourth staff has chords G7, C7. The fifth staff has a boxed 'C' and chords F7, Bb, C-7, F7. The sixth staff has chords Bb, C-7, F7, Bb7, Eb7, Ab7. The seventh staff has a Bb chord. The eighth staff is a final measure with a Bb chord.

# FLUGELIN' THE BLUES

CLARK TERRY

Musical score for 'FLUGELIN' THE BLUES' in B-flat major, 4/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and contains the notes B-flat, A, G, F, E, D, C, B-flat. The second staff continues with the notes B-flat, A, G, F, E, D, C, B-flat. The third staff contains the notes F, B-flat, F, and a box labeled 'SOLOS'. The fourth staff begins with a repeat sign and contains the notes F, B-flat, F, B-flat#11. The score concludes with the instruction 'DC. AL CODA'.

Chord progression: Bb7 Eb7 E07 Bb7 Eb7 E07 Bb7 G7 C-7 F7 Bb7 F7 SOLOS F7 Bb7 F7 Bb7#11

DC. AL CODA

# COTÉ D' AZUR

CLARK TERRY

Musical score for 'COTÉ D' AZUR' in B-flat major, 4/4 time. The score consists of three staves of music. The first staff begins with a repeat sign and contains the notes B-flat, A, G, F, E, D, C, B-flat. The second staff continues with the notes B-flat, A, G, F, E, D, C, B-flat. The third staff contains the notes C07, F7, Bb-, C07, F7.

Chord progression: Bb- Eb- Bb- C07 F7 Bb- C07 F7

# FOOTPRINTS

WAYNE SHORTER

Musical notation for 'Footprints' in 6/4 time, key of B-flat major. The first staff shows the melody with a C- chord. The second staff continues the melody with F- and C- chords. The third staff shows the standard chord progression: Gb07, F7#11, E7#9, A7ALT, and C-. Below this, an alternate chord progression is provided: DbSUS, Csus, Bsus, Bbsus, Asus, Absus, Gsus, Gbsus, with their respective natural notes: Ab, Db, F#, B, E, A, D, G. Brackets indicate a 4-measure span for the first four and last four chords of the alternate progression.

# CORAL

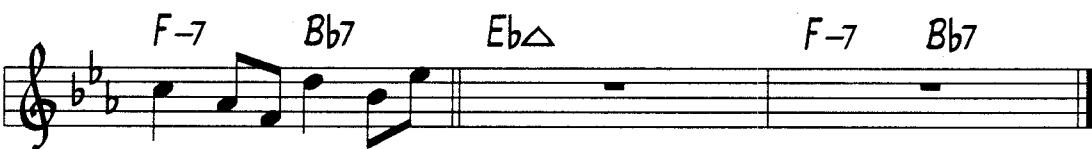
KEITH JARRETT

Musical notation for 'Coral' in 4/4 time, key of B-flat major. The first staff shows the melody with chords C-7, F7, D/Bb, BbΔ9 (triplets), A07 (triplets), and D7b9. The second staff continues with G-7, C7, CbΔ, GbΔ/Bb, Ab-7, and CbΔ/Gb. The third staff concludes with GbΔ#11, Gbsus, F-11, and (D07 G7b9).

# FOUR

MILES DAVIS

**HORN INTRO**



END HERE ON  
FINAL CHORUS

# GENTLE RAIN

LUIZ BONFA

**A** A-7 B07 E7<sup>b9</sup>

A-7 D7 G-7 C7<sup>b9</sup> F6

**B** F#07 B7<sup>b9</sup> E07 A7<sup>b9</sup>

D07 B07 E7<sup>b9</sup> <sup>1</sup> A-7 B<sup>b7</sup>#11

<sup>2</sup> A-7 D7 G-7 C7<sup>b9</sup> **C** F6 C9

F6 E-7 A-

# GEORGIA ON MY MIND

HOAGY CARMICHAEL

The musical score is written in G major (one sharp) and 4/4 time. It consists of seven staves of music. The first staff begins with a key signature change from one sharp to no sharps or flats, indicated by a double bar line and a key signature change symbol. The score includes several sections marked with letters in boxes: [A], [B], [C], and [C].

Chord annotations above the staves include:  $F\Delta$ ,  $E\emptyset7$ ,  $A7^{b9}$ ,  $D-$ ,  $\frac{D-}{C}$ ,  $B\emptyset7$ ,  $Bb-7Eb7$ ,  $A-7$ ,  $D7$ ,  $G-7$ ,  $C7$ ,  $A-7$ ,  $D7$ ,  $G-7$ ,  $C7^{b9\#5}$ ,  $G-7$ ,  $C7$ ,  $F\Delta$ ,  $E\emptyset7$ ,  $A7^{*9}$ ,  $[B] D-$ ,  $Bb7 A7$ ,  $D-$ ,  $D-7$ ,  $G7$ ,  $D-$ ,  $\frac{D-}{C\#}$ ,  $\frac{D-}{C}$ ,  $B\emptyset7$ ,  $E7^{ALT}$ ,  $A-7$ ,  $D7$ ,  $G-7$ ,  $C7$ ,  $[C] F\Delta$ ,  $E\emptyset7$ ,  $A7^{b9}$ ,  $D-$ ,  $\frac{D-}{C}$ ,  $B\emptyset7$ ,  $Bb-7Eb7$ ,  $A-7$ ,  $D7$ ,  $G-7$ ,  $C7$ ,  $F\Delta$ ,  $G-7$ ,  $C7$ .



# GIANT STEPS

JOHN COLTRANE

4/4

B $\Delta$  D7 G $\Delta$  Bb7 Eb $\Delta$  A-7 D7

G $\Delta$  Bb7 Eb $\Delta$  F#7 B $\Delta$  F-7 Bb7

Eb $\Delta$  A-7 D7 G $\Delta$  C#-7 F#7

B $\Delta$  F-7 Bb7 Eb $\Delta$  C#-7 F#7

SOLOS

DC. AL CODA

F-7 Bb7 Eb $\Delta$

# THE GIRL FROM IPANEMA

(GARÔTA DE IPANEMA)

ANTONIO CARLOS JOBIM

BOSSA NOVA

**A** F $\Delta$  G7

G-7 Gb7 F $\Delta$  <sup>1</sup> Gb7 <sup>2</sup> F $\Delta$

**B** Gb $\Delta$  B7 $\#11$

F $\#$  A-7/D D7

G- Bb-/Eb Eb7

A- D7 $\#9$  G- C7 $\#9$

**C** F $\Delta$  G7

G-7 Gb7 F $\Delta$  Gb7

# GIVE THANKS

STEFAN KARLSSON

ROCK/BALLAD

**INTRO**

**A** C-11 C-11 Bb E A Ab<sup>o7</sup> G-7 Gb<sup>o7</sup> F-7 Bb7 B<sup>o7</sup> C-7 Bb E A Ab<sup>o7</sup> G-7 C7<sup>+9</sup> Bb-7 Eb7 **B** Ab<sup>Δ</sup> E A Ab<sup>o7</sup> F-7 C7 F-7 Bb7 B<sup>o7</sup> C-11 C-11 Bb E A Ab<sup>o7</sup> G-7 C-7 F-7 Bb7 Eb6 Bbsus (B<sup>o7</sup>)

# GOT EYES FOR YOU

BOSSA NOVA

BOB MONTGOMERY

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of six staves of music. The first staff begins with a circled 'A' and contains two measures with chords EbΔ and AbΔ. The second staff contains four measures with chords G-7, C7b9, F-7, and Bb7b9 (marked with a '1'). The third staff contains four measures with chords G7b9 (marked with a '2'), CΔ (circled 'B'), and FΔ (marked with a '3'). The fourth staff contains five measures with chords D-7, G9, E-7, A-7, and FΔ. The fifth staff contains five measures with chords E-7, EbΔ (circled 'C'), AbΔ (marked with a '3'), and F-7. The sixth staff contains four measures with chords Bb7b9, EbΔ, F-7, and Bb7b9.

# GROOVIN' HIGH

JOHN BIRKS "DIZZY" GILLESPIE

**HORN INTRO**

# HAPPY GO LUCKY LOCAL

(NIGHT TRAIN)

BLUES SHUFFLE

DUKE ELLINGTON

**A** B $\flat$ 7

E $\flat$ 7 B $\flat$ 7

E $\flat$ 7 B $\flat$ 7 F7

**B** B $\flat$ 7

E $\flat$ 7 B $\flat$ 7

E $\flat$ 7 B $\flat$ 7 FINAL X ONLY

**C** B $\flat$ 7 E $\flat$ - B $\flat$ 7 FINE

# HAPPY GO LUCKY LOCAL (NIGHT TRAIN)

Musical staff 1: Treble clef, key signature of Bb. Chords: Eb7, Bb7.

Musical staff 2: Treble clef, key signature of Bb. Chords: Eb7, Bb7, F7.

Musical staff 3: Treble clef, key signature of Bb. Chord: (D) Bb7.

Musical staff 4: Treble clef, key signature of Bb. Chords: Eb7, Bb7.

Musical staff 5: Treble clef, key signature of Bb. Chords: Eb7, Bb7.

**SOLOS** Bb BLUES

Musical staff 6: Treble clef, key signature of Bb. Empty staff for solo.

DC. AL FINE

# HAVE YOU MET MISS JONES

RICHARD RODGERS

**A** F $\Delta$  B $b$ 7 A-7 D7 $b$ 9 G-7 C7 A-

D- <sup>1</sup> A $b$ -7 D $b$ 7 G-7 C7 <sup>2</sup> C-7 F7

**B** B $b$  $\Delta$  A7 $ALT$  A $b$ -7 D $b$ 7 G $b$  $\Delta$  F7 $ALT$  E-7 A7

D $\Delta$  A $b$ -7 D $b$ 7 G $b$  $\Delta$  G-7 C7

**C** F $\Delta$  B $b$ 7 A-7 D7 $b$ 9 G-7 B $o$ 7 B $b$ 7 A-7 D7

G-7 C7 F $\Delta$  G-7 C7



# HERE'S THAT RAINY DAY

JIMMY VAN HEUSEN

BOSSA NOVA

**A** G $\Delta$  Gb7<sub>ALT</sub> F-7 B $\flat$ 7 Eb $\Delta$  Ab $\Delta$

A-7 D7 G $\Delta$  D-7 G7

**B** C-7 F7 B $\flat$  $\Delta$  Eb $\Delta$

A-7 D7 G $\Delta$  A-7 D7

**C** G $\Delta$  Gb7<sub>ALT</sub> F-7 B $\flat$ 7 Eb $\Delta$  Ab $\Delta$

A-7 D7 G $\Delta$  D-7 G7

**D** C $\Delta$  A-7 D7 B-7 E-7 A7\*11 B $\flat$ 7

A-7 D7 Eb $\Delta$  Ab $\Delta$

# HIDE AND SEEK

BOB GILLIS

RHYTHM SECTION VAMP      7      EVEN EIGHTHS - BROKEN TIME

F PHRYGIAN

(A)

F PHRYGIAN

D  
F7

Bb-11 Absus4      C#-11 Bsus4      Bb-11

F PHRYGIAN

D  
F7

Bb-11 Absus4      C#-11      Bsus4

# HIDE AND SEEK

**B**

Ab $\Delta$ #5  
G

D-9  
G

Csus4  
G

Ab $\Delta$ #5  
G

Bb-11 Absus4

F PHRYGIAN

D  
F7

Bb-11 Absus4

C#-11 Bsus4

C#sus4

(  $\smile$  FOR ENDING )

# HIGH FLY

RANDY WESTON

**A** D- G7 C-7 F7

E-7 A7 D-7 G7 (SOLOS) Db-7 Gb7 C-7 F7  
(HEAD) C-7 F7

<sup>1</sup> Bb7 B7 <sup>2</sup> D07 G7#9

**B** C07 F7b9 D- G7b9

C07 F7b9 E- A7 Eb- Ab7

**C** D- G7 C-7 F7

E-7 A7 D-7 G7 (SOLOS) Db-7 Gb7 C-7 F7  
(HEAD) C-7 F7

Bb6 B7

# HIGH LIFE

SOUTH AFRICAN  
(CALYPSO LIKE)

JEFF JENKINS

**A** C PEDAL

**B** Bb7 #11 A- Ab7 #11 Gsus4

Gb07 F-7 C E F D C

**C**

**D** C PEDAL

C

SOLOS ON **A** **A** **B** **B**

# HONEYSUCKLE ROSE

FATS WALLER

(A) G-7 C7 G-7 C7 G-7 C7 C7

F6 G07 F6 G7 C7 <sup>1</sup> F6 A-7 D7

<sup>2</sup> F6 G07 F6 G07 C7<sup>b9</sup> (B) F7

Bb7 G7

C7 (C) G-7 C7 Ab-7 Db7

OPTIONAL MELODY

G-7 C7 C7 F6 G07 F6 G7 C7

F6 G07 F6

NOTE: IF OPTIONAL MELODY AT (C) IS NOT DESIRED, USE ORIGINAL MELODY AT (A)

# I CAN'T GET STARTED

VERNON DUKE

BALLAD

Chord symbols and musical notation for the piece "I Can't Get Started" by Vernon Duke. The score is in 4/4 time and consists of eight staves of music. The key signature is one sharp (F#). The score includes various chord symbols and musical notation, including a first ending and a second ending.

Chord symbols and musical notation for the piece "I Can't Get Started" by Vernon Duke. The score is in 4/4 time and consists of eight staves of music. The key signature is one sharp (F#). The score includes various chord symbols and musical notation, including a first ending and a second ending.

# I FALL IN LOVE TOO EASILY

JULE STYNE

**A** F-7 Bb7 Eb $\Delta$  D $\flat$ 7 G7 $\flat$ 9 C-7

D $\flat$ 7 G7 $\flat$ 9 C-7 D7 Ab7 $\sharp$ 11 G7

**B** A $\flat$ 7 D7 $\flat$ 9 G7 G-7 C7 F-7 C7

F-7 Bb9 Db7 $\sharp$ 11 C7 F-7 Bb13 Eb $\flat$ 6

Musical notation for the first piece, 'I Fall in Love Too Easily'. It consists of four staves of music in 4/4 time, key of Bb major. The first staff is marked with a circled 'A' and contains the first six measures. The second staff continues the first six measures. The third staff is marked with a circled 'B' and contains the next six measures. The fourth staff continues the next six measures. Chord symbols are placed above the notes.

# SQUIRREL

TADD DAMERON

F7 Bb7 F7

Bb7 F7

G-7 C7 F7

Musical notation for the second piece, 'Squirrel'. It consists of three staves of music in 4/4 time, key of Bb major. The first staff contains the first three measures. The second staff contains the next three measures. The third staff contains the final three measures. Chord symbols are placed above the notes.



# I LOVE YOU

COLE PORTER

Musical score for "I Love You" by Cole Porter, featuring guitar chords and a melody line. The score is written in 4/4 time and B-flat major. The melody is on a single treble clef staff. Chords are indicated above the staff.

Chords:  $G\Delta$ ,  $C7^{b9}$ ,  $F\Delta$ ,  $Bb\Delta$ ,  $A-7$ ,  $D7^{#9}$ ,  $G-7$ ,  $C7$ ,  $F\Delta$ ,  $Bb\Delta$ ,  $A\Delta$ ,  $D7$ ,  $G\Delta$ ,  $C7^{b9}$ ,  $F\Delta$ ,  $B\Delta$ ,  $E7^{#9}$ ,  $A\Delta$ ,  $F\#-7$ ,  $B-7$ ,  $E7$ ,  $A\Delta$ ,  $A-7$ ,  $D7$ ,  $G-7$ ,  $C7$ ,  $F\Delta$ ,  $A\Delta$ ,  $D7^{#9}$ ,  $G-7$ ,  $C7^{b9}$ ,  $D\Delta$ ,  $G\Delta$ ,  $C7^{b9}$ ,  $A\Delta$ ,  $D7^{#9}$ ,  $G7$ ,  $G-7$ ,  $C7$ ,  $F\Delta$ ,  $Bb\Delta$ ,  $A-7$ ,  $D7$ .

# I MEAN YOU

(STICKBALL)

INTRO

THELONIUS MONK & COLEMAN HAWKINS

*E<sub>b</sub>7*

**(A)**

**(B)** *E<sub>b</sub>7*

*D<sub>b</sub>7*

**(C)**

# I MEAN YOU

First system of musical notation for 'I MEAN YOU'. Treble and bass clefs. Key signature: one flat. Time signature: 4/4. Chord:  $F\#9$ .

Second system of musical notation. Treble clef. Key signature: one flat. Time signature: 4/4. Chords: TAG  $Eb7$ , FINE.

## SOLOS

First solo section, marked (A). Treble clef. Key signature: one flat. Time signature: 4/4. Chords:  $F\Delta$ ,  $Db7$ ,  $D7$ .

Second solo section, marked 1. Treble clef. Key signature: one flat. Time signature: 4/4. Chords:  $G-7$ ,  $C7$ ,  $F\Delta$ ,  $D7$ ,  $G-7$ ,  $C7$ .

Third solo section, marked 2 and (B). Treble clef. Key signature: one flat. Time signature: 4/4. Chords:  $F\Delta$ ,  $Eb7$ .

Fourth solo section, marked (C). Treble clef. Key signature: one flat. Time signature: 4/4. Chords:  $F\Delta$ ,  $Db7$ .

Fifth solo section, marked (C). Treble clef. Key signature: one flat. Time signature: 4/4. Chords:  $C7$ ,  $F\Delta$ .

Sixth solo section, marked (C). Treble clef. Key signature: one flat. Time signature: 4/4. Chords:  $Db7$ ,  $D7$ ,  $G-7$ ,  $C7$ .

Seventh solo section, marked (C). Treble clef. Key signature: one flat. Time signature: 4/4. Chords:  $F\Delta$ ,  $G-7$ ,  $C7$ .

AFTER FINAL SOLO  
D.S. AL FINE

# I REMEMBER YOU

VICTOR SCHERTZINGER

**HORN INTRO**

PLAY Ab-7 G-7 Gb7<sup>b9</sup> **A** F $\Delta$  B-7 E7

F $\Delta$  C-7 F7 Bb $\Delta$  Bb-7 Eb7

1	Ab $\Delta$	G-7	Gb7	2	F $\Delta$	C-7	F7
	A-7	D7	G-7				

**B** Bb $\Delta$  E-7 A7 D $\Delta$  E-7 A7

D $\Delta$  D-7 G7 C $\Delta$  G-7 C7

**C** F $\Delta$  B-7 E7 F $\Delta$  C-7 F7  
A07 D7<sup>b9</sup>

# I REMEMBER YOU

$Bb\Delta$   
 $G-$

$Bb-7$   $Eb7$   $F\Delta$   $B\emptyset7$   $Bb-7$

$A-7$   $Ab7$   $\oplus$   $G-7$   $C7^{b9}$   $F$

**SOLOS**

D.S. **A** AL CODA

$G-7$   $C7$   $C-7$   $B7$   $Bb-7$   $Eb7$

**STANDARD ENDING**  
 $A-7$   $Ab7$

$\oplus$

$G-7$   $C7$   $F$

**FINE**

**EXTENDED ENDING**  
 $Eb-7$   $D7$   $Db-7$   $Gb7$

$F\#-7$   $F7$   $E-7$   $A7$   $A-7$   $Ab7$   $G-7$   $C7$   $F\Delta$

# I'LL CLOSE MY EYES

BILLY REID

Chords and markings in the score:

- Staff 1:  $F\Delta$ ,  $E-7$ ,  $A7$
- Staff 2:  $D-7$ ,  $G7$ ,  $C-7$ ,  $F7$
- Staff 3:  $Bb\Delta$ ,  $Eb7$ ,  $F\Delta$  (first ending),  $3$  (trill)
- Staff 4:  $B\flat7$ ,  $E7^{b9}$ ,  $A-7$ ,  $A\flat7$ ,  $G-7$ ,  $G\flat7$  (with  $C$  below),  $C$
- Staff 5:  $A\flat7$  (second ending),  $D7^{b9}$ ,  $G7$ ,  $G-7$ ,  $C7$
- Staff 6:  $F_9^{\flat}$

# I'LL REMEMBER APRIL

DON RAYE, GENE DE PAUL, PAT JOHNSON

LATIN & JAZZ

**(A) LATIN FEEL**  
G $\Delta$  G-

**SWING FEEL**  
A $\Delta$ 7 D7 $^{\#9}$  B $\Delta$ 7 E7 $^{\#9}$

A-7 D7 G $\Delta$  **(B) C-7 F7**

Bb $\Delta$  C-7 F7 Bb $\Delta$  3

A-7 D7 $^{\#9}$  G $\Delta$  F $\#$ -7 B7 3

**LATIN FEEL**  
E $\Delta$  A-7 D7 **(C) G $\Delta$**

**SWING FEEL**  
G- A $\Delta$ 7 D7 $^{\#9}$

B $\Delta$ 7 E7 $^{\#9}$  A-7 D7 G $\Delta$

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of nine staves of music. The first staff is marked 'LATIN FEEL' and features a G $\Delta$  chord. The second and third staves are marked 'SWING FEEL' and contain a variety of chords including A $\Delta$ 7, D7 $^{\#9}$ , B $\Delta$ 7, E7 $^{\#9}$ , A-7, D7, G $\Delta$ , C-7, and F7. The fourth staff returns to 'LATIN FEEL' with chords Bb $\Delta$ , C-7, F7, and Bb $\Delta$ , and includes a triplet of eighth notes. The fifth staff is marked 'SWING FEEL' with chords A-7, D7 $^{\#9}$ , G $\Delta$ , F $\#$ -7, and B7, also featuring a triplet. The sixth staff is marked 'LATIN FEEL' with chords E $\Delta$ , A-7, D7, and G $\Delta$ . The seventh and eighth staves are marked 'SWING FEEL' with chords G-, A $\Delta$ 7, D7 $^{\#9}$ , B $\Delta$ 7, E7 $^{\#9}$ , A-7, D7, and G $\Delta$ . The final staff concludes with a G $\Delta$  chord.

# I'M AN OLD COWHAND

JOHNNY MERCER

The musical score is written in treble clef, 4/4 time, and key of Bb major. It consists of five staves of music. The first staff begins with a 4/4 time signature and a key signature of two flats. The first measure is a whole note chord, followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note Bb4. A first ending bracket labeled 'A' spans the next three measures. The second staff continues with a quarter rest, a quarter note G4, a quarter note A4, and a quarter note Bb4. The third staff begins with a half note D4, a quarter note G4, and a quarter note A4. A second ending bracket labeled 'B' spans the next three measures. The fourth staff continues with a quarter note G4, a quarter note A4, and a quarter note Bb4. The fifth staff begins with a whole note chord, followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note Bb4. The score ends with a double bar line.

Chord annotations for the first staff:  $F-7$ ,  $Bb7$ ,  $Eb\Delta$ ,  $Ab7$

Chord annotations for the second staff:  $G-7$ ,  $C7\#9$ ,  $F-7$ ,  $Bb7$ ,  $Eb\Delta$

Chord annotations for the third staff:  $D07$ ,  $G7ALT$ ,  $C-7$ ,  $G-7$ ,  $C-7$

Chord annotations for the fourth staff:  $G-7$ ,  $C-7$ ,  $G-7$ ,  $C7\#9$ ,  $F-7$ ,  $Bb7$

Chord annotations for the fifth staff:  $Eb\Delta$ ,  $C7\#9$ ,  $F-7$ ,  $Bb7$ ,  $Eb\Delta$  (1),  $Eb\Delta$  (2)



# I'M OLD FASHIONED

JEROME KERN

**[A]** F $\Delta$  D-7 G-7 C7<sup>b9</sup> F $\Delta$  D-7 G-7 C7<sup>b9</sup>



F $\Delta$  F $\Delta$  D-7 E $\Delta$  A7<sup>#9</sup>



**[B]** D-11 G7<sup>#11</sup> D-11 G7<sup>#11</sup>



G-7 A7<sup>#9</sup> G-7 A-7 D7<sup>ALT</sup> G7<sup>b9</sup> G-7 C7<sup>b9</sup>



**[C]** F $\Delta$  D-7 G-7 C7 F $\Delta$  D-7 B $\Delta$  E7<sup>#9</sup>



A $\Delta$  B-7 C $\sharp$ -7 D $\Delta$  E7 F $\sharp$ 7 G-7 C7<sup>b9</sup>



**[D]** F $\Delta$  D-7 G-7 C7 F $\Delta$  D-7 G-7 C7



C-7 F7 B $\flat$  $\Delta$  E $\flat$ 7 A-7 D-7 B $\Delta$  B $\flat$ -6



A-7 A $\flat$ 7 G-7 C7 F $\Delta$  G-7 C7



# I'VE GOT A CRUSH ON YOU

GEORGE GERSHWIN

Chords:  $\boxed{A}$  D-7, D $\flat$ 7, C-7, F7, D-7, D $\flat$ 7

Chords: C-7, F7, B $\flat$  $\Delta$ , G-7, C7, G-7, C7

Chords: C-7, F7,  $\boxed{B}$  D-7, D $\flat$ 7, C-7, F7, D-7, D $\flat$ 7

Chords: C-7, E $\flat$ -7, A $\flat$ 7, D-7, G-7, C7,  $\frac{B\flat}{F}$ , G-7

Chords: C7, F7, B $\flat$  $\Delta$

# I'VE GOT RHYTHM

GEORGE GERSHWIN

**A** B $\flat$  C-7 F7 B $\flat$  C-7 F7

B $\flat$ 7 E $\flat$ 7 A $\flat$ 7 <sup>1</sup> B $\flat$  C-7 F7

<sup>2</sup> B $\flat$  **B** D7

G7 C7

F7 **C** B $\flat$  C-7 F7

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

B $\flat$  C-7 F7

# I'VE NEVER BEEN IN LOVE BEFORE

FRANK LOESSER

4/4

**A** BbΔ G-7 C-7 F7 BbΔ Eb7

D-7 G7<sup>b9</sup> C-7 F7 BbΔ

<sup>1</sup> C-7 F7 <sup>2</sup> F-7 Bb7<sup>b9</sup> **B** EbΔ C-7 F7

BbΔ A-7 D7 G-7 E07 A7<sup>b9</sup>

DΔ C-7 F7 **C** BbΔ G-7 C-7 F7

BbΔ Eb7 D-7 G7<sup>b9</sup> C-7 F7

BbΔ C-7 F7

# IN AND OUT

BOB MONTGOMERY

UP TEMPO

**A** G-7 C7 F $\Delta$  D7

tr G-7 C7 F $\Delta$

**B** Bb-7 Eb7 Ab $\Delta$  G7+9

tr C $\Delta$  D-7 G7 C $\Delta$  A-7 D7

**C** G-7 C7 F $\Delta$  D7

tr G-7 C7 C-7 F7

**D** Bb $\Delta$  Bb-7 Eb7 F $\Delta$  Ab-7 Db7

G-7 C7 F

# IN A MELLOW TONE

DUKE ELLINGTON

(TOMMY FLANAGAN) F#-9 B7 E7 A7ALT D7ALT G7b9  
 (TRADITIONAL) (A) Bb7 Eb7 AbΔ

First staff of music in 4/4 time, key of Bb major. It begins with a treble clef, a key signature of three flats, and a 4/4 time signature. The melody consists of quarter and eighth notes.

C7ALT F7ALT Bb-7 Eb-7 Eb-7  
 AbΔ Ab7 DbΔ

Second staff of music, continuing the melody from the first staff.

Ab7 DbΔ (B) DbΔ Db-7 Gb7 C7 AbΔ

Third staff of music, continuing the melody.

F7ALT F7 Bb7 Eb7 Bb-7

Fourth staff of music, continuing the melody.

Eb7 (C) D7ALT Bb7 Db7#9 Eb7 C7ALT AbΔ

Fifth staff of music, continuing the melody.

B7 Bb-7 A7 Eb-7  
 AbΔ Eb-7 Ab7 DbΔ

Sixth staff of music, continuing the melody.

Ab7 G7ALT AbΔ  
 DbΔ D07

Seventh staff of music, continuing the melody.

F7 Bb7 Eb7 D7#11 AbΔ G7 Gb7 F7

Eighth staff of music, concluding the piece with a double bar line.

# IN A SENTIMENTAL MOOD

DUKE ELLINGTON

Chord progression for the first system: **[A]** D- D-Δ D-7 G7 G- G-Δ

Chord progression for the second system: G-7 C7 D-7 A-7 D7 G-7 C7

Chord progression for the third system: <sup>1</sup> FΔ9 <sup>2</sup> FΔ Eb-7 Ab7 **[B]** DbΔ Bb-7 Eb-7 Ab7

Chord progression for the fourth system: DbΔ Bb7 Eb7 Ab7 DbΔ Bb-7 Eb-7 Ab7

Chord progression for the fifth system: G-7 C7 BREAK **[C]** B07 Bb-13 A-7 Ab07

Chord progression for the sixth system: G- G-Δ G-7 C7 B07 Eb7 D-7 Bb A-7 D7

Chord progression for the seventh system: G-7 C7 F9

# IN WALKED BUD

THELONIOUS MONK

Musical score for "In Walked Bud" by Thelonious Monk. The score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of six staves of music.

Staff 1: (A) F- F- F-7

Staff 2: Bb7 Eb7 Ab6 Bb7 Eb7#11 Ab6

Staff 3: 1 Ab6 C7#9 2 Ab6 (B) F- F-7

Staff 4: Db7 (C) F- F-7

Staff 5: F-7 Bb7 Eb7 Ab6 Bb7 Eb7#11

Staff 6: Ab6



LATIN & SWING

# INVITATION

BRONISLAU KAPER

**(A) LATIN FEEL**

C- C- C-

F7 Bb7#11 **(B)** Eb

Eb Eb Ab7 Db7#11

**(A) LATIN FEEL**

**(C) C#-7** F#7 F#7#9 B-Δ

B-7 E7 E7#9 A-Δ **(D)** A-7

D7 D7#9 G-Δ E07 A7ALT

D7#9 G7#9 **FILL TO LATIN** **(E) LATIN FEEL** C- C-

C- F7 Bb7#11

**(F)** Eb B7#11 F7ALT

Bb7#9 Eb-Δ D7#9 G7#9

# IT'S YOU OR NO ONE

JULE STYNE

## HORN INTRO

PLAY Bb-7 A-7 D7

[A] G-7 C7 FΔ Bb7 A-7 D7 G-7 C7

FΔ [B] Bb-7 Eb7 AbΔ G7

CΔ D-7 G7 CΔ A-7 D7 [C] G-7 C7

FΔ D7 G-7 C7 C-7 F7

[D] Bø7 E7ALT Bb-7 Eb7 A-7 D7 Ab-7 Db7 G-7 C7

FΔ [SOLOS]

D.S. [A] AL CODA

Ab-7 Db7 G-7 C7 F

# JAMMIN' AT THE JAZZWORKS

BOB MONTGOMERY

**(A)**

HORNS

RHYTHM

B $\flat$ 7

F7

**(B)**

B $\flat$ 7

F7

**(C)**

E $\flat$ 7      B $\flat$ 7      C-7

**⊕ SOLOS**

F7      B $\flat$ 7      F7      FILL      B $\flat$  BLUES

DC. AL CODA

**⊕**

^

# JEANNINE

DUKE PEARSON

Chord annotations and performance markings:

- Staff 1: [A] Ab- Ab- Ab-
- Staff 2: Ab- F#-7
- Staff 3: B7 EΔ A7#11 Bb-7
- Staff 4: Eb7 1 AbΔ 2 AbΔ 3 Eb-7 Ab7
- Staff 5: [B] DbΔ G-7 C7 FΔ FΔ 3 F-7 3
- Staff 6: Bb7 Bb-7 Eb7 [C] Ab-
- Staff 7: Ab- Ab- Ab-
- Staff 8: F#-7 B7 EΔ
- Staff 9: A7#11 Bb-7 Eb7 AbΔ

# JIVE AT FIVE

HARRY EDISON & WILLIAM BASIE

"SWEETS" & "COUNT"

**A** Eb $\Delta$  C-7 F-7 Bb7 Eb $\Delta$  C-7 F-7 Bb7

Eb7 D7 Db7 C7 B7 Bb7 Eb $\Delta$

**B** Eb $\Delta$  C $\circ$ 7 F-7 Eb6 Eb $\Delta$  C $\circ$ 7 F-7 Eb6

Eb $\Delta$  C $\circ$ 7 F-7 Eb6 F9 Bb7<sup>#5</sup>

**C** Eb $\Delta$  C-7 F-7 Bb7 Eb $\Delta$  C-7 F-7 Bb7

Eb7 D7 Db7 C7 B7 Bb7 Eb $\Delta$

# JOY SPRING

CLIFFORD BROWN

**HORN INTRO**

PLAY G-7 Gb7 **A** FΔ G-7 C7

FΔ Bb-7 Eb7 A-7 D7#9

G-7 C7 FΔ Ab-7 Db7

**B** GbΔ Ab-7 Db7 GbΔ

B-7 E7 Bb-7 Eb7#9 Ab-7 Db7

GbΔ A-7 D7 **C** GΔ

# JOY SPRING

Main musical score for 'JOY SPRING' in B-flat major, 4/4 time. The score consists of six staves of music. The first staff has chords G-7, C7, FΔ, F-7, and Bb7. The second staff has EbΔ, Ab-7, Db7, and GbΔ, with triplet markings. The third staff has G-7, C7, D FΔ, G-7, and C7. The fourth staff has FΔ, Bb-7, Eb7, A-7, and D7\*9, with a triplet marking. The fifth staff has G-7, C7, FΔ, G-7, and C7. The sixth staff is empty.

## SOLOS

D.S. AL CODA

Solo section musical score in B-flat major, 4/4 time. It begins with a Coda symbol (a circle with a cross). The first staff has chords A-7, D7\*9, G-7, and C7. The second staff has chords A-7, D7\*9, G-7, C7, F, and A. The section ends with a double bar line.

# JUST AROUND THE CORNER

JOHN MC NEIL

UP BLUES

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five staves of music:

- Staff 1:** Starts with a whole rest, followed by a quarter note G4, a quarter note Ab4, and a quarter note Bb4. A repeat sign follows. The first measure of the repeat has a B7 chord above it. The second measure has a Bb7 chord. The third measure has an Ab7 chord, and the fourth measure has an A7 chord.
- Staff 2:** Continues the melody with a B7 chord above the first measure, a Bb7 chord above the second, and an Eb7 chord above the third.
- Staff 3:** Features a F7 chord above the first measure, a Gb7 chord above the second, and an Ab7 chord above the third.
- Staff 4:** Shows a sequence of chords: E-7, A, (b), (b), and A. The notes are mostly eighth and quarter notes.
- Staff 5:** Labeled "RHYTHM". It starts with E-7 and A chords. The first measure has a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The second measure has a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The third measure has a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The fourth measure has a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The fifth measure has a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The sixth measure has a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The seventh measure has a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The eighth measure has a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The piece ends with a double bar line and a repeat sign.



# JUST FRIENDS

JOHN KLENNER & SAM LEWIS

**HORN INTRO**

PLAY FΔ C-7 F7

A BbΔ Bb-7 Eb7

FΔ Ab-7 Db7

G-7 C7 E07 A7#9 D-7

G7#11 G-7 C7 C-7 F7

E07 A7#9 D-7 G7 G-7 C7

FΔ C-7 F7

# KILLER JOE

BENNY GOLSON

**A** C7 Bb7 C7 Bb7

C7 Bb7 C7 Bb7

**B** E07 A7 b9 Eb-7 Ab7

A7 Ab7 E-7 A7

**C** C7 Bb7 C7 Bb7

C7 Bb7 C7 Bb7

# LADY BIRD

TAD DAMERON

Musical score for "Lady Bird" by Tad Dameron. The score is in 4/4 time and consists of four staves. The first staff has a C major chord (C $\Delta$ ) and a triplet of eighth notes. The second staff has a C major chord (C $\Delta$ ) and a triplet of eighth notes. The third staff has an Ab major chord (Ab $\Delta$ ) and a triplet of eighth notes. The fourth staff has a D-7 chord, G7, E-7, Eb7, Ab $\Delta$ , and Db7.

# LITTLE BOAT

(O BARQUINO)

ROBERTO MENESCAL

Musical score for "Little Boat" by Roberto Menescal. The score is in 4/4 time and consists of four staves. The first staff has a Bb major chord (Bb $\Delta$ ) and an E-7 chord. The second staff has an Ab major chord (Ab $\Delta$ ) and a D-7 chord. The third staff has a Gb major chord (Gb $\Delta$ ) and a C-7 chord. The fourth staff has a D-7 chord, G7<sup>b9</sup>, C-7, and F7<sup>b9</sup>.

# LAND OF MAKE BELIEVE

CHUCK MANGIONE

SAMBA

(A)  $Bb\Delta$   $C-7/Bb$

$C-7/Bb$   $Bb\Delta$   $C-7/Bb$

$Bb\Delta$

1 2 (B)  $Eb\Delta$

$D-7$

$Db\Delta$

$C-7$  (C)  $Bb\Delta$

$C-7/Bb$   $Bb\Delta$

$C-7/Bb$

$Bb\Delta$

# LAURA

DAVID RASKIN

**A** A-9 D7<sup>b9</sup> G $\Delta$  C7 B-7 E7 A-7 D7 G $\Delta$

G-9 C7<sup>b9</sup> F $\Delta$  B $b$ 7 A-7 D7 G-7 C7 F $\Delta$

**B** F-7 B $b$ 7<sup>b9</sup> E $b$  $\Delta$  C-7

A $0$ 7 D7<sup>b9</sup> G $\Delta$  B-7 E7<sup>b9</sup>

**C** A-9 D7<sup>b9</sup> G $\Delta$  C7 B-7 E7 A-7 D7 G $\Delta$

G-9 C7<sup>b9</sup> F $\Delta$  B $b$ 7 A-7 D7 G-7 C7 F $\Delta$

**D** F-7 G7<sup>b9</sup> C $\Delta$  D7

E $b$ -7 A $b$ 7<sup>b9</sup> D-7 G9 TO SOLOS C $6$  B-7 E7<sup>b9</sup>

TO ENDING F $\sharp$ 07 B7<sup>b9</sup> E $0$ 7 A7<sup>\#9</sup> D-7 D $b$  $\Delta$  C $\Delta$

# LET'S EAT

STEVE SWALLOW

MED. FAST LATIN

**[A]** C- D-7 G7 C- D-7 G7

C- D-7 G7 C- D-7 G7

**[B]** C- D-7 G7 C- D-7 G7

C- D-7 G7 C- F-7 Bb7

**[C]** EbΔ Eo7 F-7 F#o7 G7 D07 G7

**[D]** C- D-7 G7 C- D-7 G7

C- D-7 G7 C- BASS & PIANO

**[SOLOS]**

DC. AL CODA

D-7 G7 DRUM FILL C-

# LIKE NO OTHER

BOB GILLIS

LOOSE LATIN FEEL  
(PSEUDO-CALYPSO)

The main musical score consists of seven staves of music in treble clef, 4/4 time. The key signature has one sharp (F#). The notes are: Staff 1: DΔ, B7, Bb7, EbΔ; Staff 2: C7#9, F-, F#7, B7; Staff 3: Esus4, C#7, C7, FΔ; Staff 4: D7#9, G-, G-7/F, E07, A7#9, DΔ; Staff 5: A7, F#7b9/A#, B-, B-/A, G#07, C7#9, F#-, A7; Staff 6: DΔ, C7#11, B7, Bb7, E07, A7 TO ENDING ONLY.

## ENDING ONLY

The ending only section consists of one staff of music in treble clef, 4/4 time. The notes are: DΔ, C7#11, B7, E7, C7#9. A dashed line labeled "RITARD" is positioned below the staff.

# LIMEHOUSE BLUES

PHILLIP BRAHAM

The musical score for "Limehouse Blues" is written in 4/4 time and consists of four sections, A, B, C, and D. Each section is presented on two staves. The key signature is three flats (B-flat, E-flat, A-flat). Section A starts with a 4/4 time signature and a key signature of three flats. The chords for Section A are Db7, (D7), and Db7. Section B has chords Bb7, (B7), Bb7, AbΔ, DbΔ, G-7, C7, and F-6. Section C has chords Bb7, (B7), Bb7, Db-7, and Gb7. Section D has chords Bb-7, Eb7, Ab7, and (D7). The notation includes eighth and quarter notes, rests, and bar lines.

**A** Db7 (D7) Db7

Bb7 (B7) Bb7

**B** AbΔ DbΔ G-7 C7 F-6

Bb7 Eb7 (D7)

**C** Db7 (D7) Db7

Bb7 (B7) Bb7 Db-7 Gb7

**D** Ab7 G7 Gb7 F7 Bb-7

Bb-7 Eb7 Ab7 (D7)



# LITTLE SUNFLOWER

FREDDIE HUBBARD

Musical notation for 'Little Sunflower' in 4/4 time, key of Bb. The score consists of two systems. The first system has a treble clef and a key signature of one flat. It begins with a boxed 'A' and a 'D-' chord. The melody is written on a single staff. The second system also has a treble clef and a key signature of one flat. It begins with a boxed 'B' and an 'EbΔ' chord. The melody is written on a single staff. Both systems have two endings, labeled '1' and '2', which are repeated sections of the melody.

HEAD - (A) (A) (B) (B) (A) (A) SOLOS - (A) (A) (B) (B)

# PFRANCING

MILES DAVIS

Musical notation for 'Pfrancing' in 4/4 time, key of Bb. The score consists of four systems. The first system has a treble clef and a key signature of one flat. It begins with a '3' bracket over a triplet of eighth notes and an 'F7' chord. The second system has a treble clef and a key signature of one flat. It begins with a '3' bracket over a triplet of eighth notes and a 'Bb7' chord. The third system has a treble clef and a key signature of one flat. It begins with a '3' bracket over a triplet of eighth notes and an 'Ab7' chord. The fourth system has a treble clef and a key signature of one flat. It begins with a '3' bracket over a triplet of eighth notes and a 'Db7' chord. The fifth system has a treble clef and a key signature of one flat. It begins with a '3' bracket over a triplet of eighth notes and a 'C7#9' chord. The sixth system has a treble clef and a key signature of one flat. It begins with a '3' bracket over a triplet of eighth notes and an 'F7' chord. The seventh system has a treble clef and a key signature of one flat. It begins with a '1' and an 'F7' chord. The eighth system has a treble clef and a key signature of one flat. It begins with a '2' and an 'F7' chord. The score is labeled 'SOLOS ON "F" BLUES'.

# LOCOMOTION

JOHN COLTRANE

The musical score for "Locomotion" by John Coltrane is presented in a single system with ten staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings like accents and slurs. Chord markings are placed above the staves, and section labels (A, B, C) are enclosed in boxes. The first staff begins with a boxed 'A' and a Bb7 chord. The second staff has Eb7 and Bb7 chords. The third staff has C-7, F7, and Bb7 chords. The fourth staff has a first ending with C-7 and F7, and a second ending with Bb7 and a boxed 'B' with Ab7. The fifth staff has G7 and Gb7 chords. The sixth staff has F7 and a boxed 'C' with Bb7. The seventh staff has Eb7. The eighth staff has Bb7, C-7, and F7. The ninth staff has Bb7. The score concludes with a double bar line.

# LONG AGO AND FAR AWAY

JEROME KERN

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven staves of music. Above the notes, various guitar chords are indicated, including triads (marked with a triangle) and 7th chords (marked with -7). The score includes several repeat signs and section markers labeled A, B, C, and D.

**Staff 1:** Chords: A F $\Delta$  D-7 G-7 C7 F $\Delta$  D-7 G-7 C7 F $\Delta$  D-7

**Staff 2:** Chords: G-7 C7 A-7 D7 G-7 C7 B A $\Delta$  F-7 B $\flat$ -7 E $\flat$ 7

**Staff 3:** Chords: A $\flat$  $\Delta$  D-7 G7 C $\Delta$  A-7 D7 $\#$ 9 G-7

**Staff 4:** Chords: C7 C F $\Delta$  D-7 G-7 C7 F $\Delta$  D-7 G-7 C7

**Staff 5:** Chords: F $\Delta$  D-7 G-7 C7 A-7 D7 G-7 C7 D C-7

**Staff 6:** Chords: F7 B $\flat$  $\Delta$  E $\flat$ 7 A-7 D7 G-7 C7

**Staff 7:** Chords: F $\Delta$  G-7 C7

# LOVE FOR SALE

CHOOSE CHORDS IN OR OUT OF PARENTHESIS BEFORE STARTING.

COLE PORTER

LATIN FEEL **(A)**  $E_b\Delta$  (OR  $E_b7$ )  $B_b-$  (OR  $B_b7$ )  $E_b\Delta$  (OR  $E_b7$ )

$B_b-$  (OR  $B_b7$ )  $E_b-7$   $A_b7$

$D_b\Delta$   $G_b7$   $C\O7$   $F7^{*9}$   $B_b-$

SWING FEEL  $B_b\Delta$  (OR  $B_b-$ )  $F-7$   $B_b7$  **(B)**  $E_b-7$   $A_b7^{b9}$

$D_b\Delta$   $F-7$   $B_b7$   $E_b-7$   $A_b7$   $D_b\Delta$

$F-7$   $B_b7^{b9}$   $E_b-$   $E_b-$   $E_b-$

(ALTERNATE)  $A7^{ALT}$   $D7^{ALT}$   $G\O7$   $C7^{b9}$   $F\#-7$   $B7$   $F\O7$   $B_b7^{b9}$  **(C)**  $E_b\Delta$  (OR  $E_b7$ )  
 (STANDARD)  $E_b$   $A_b$   $G\O7$   $C7^{b9}$   $F\#-7$   $B7$   $F\O7$   $B_b7^{b9}$  **(C)**  $E_b\Delta$  (OR  $E_b7$ )

$B_b-$  (OR  $B_b7$ )  $E_b\Delta$  (OR  $E_b7$ )

$B_b-$  (OR  $B_b7$ )  $E_b-7$   $A_b7$   $D_b7$


$G_b7$   $C\O7$   $F7^{*9}$   $B_b-$

# MAMACITA

LATIN JAZZ

JOE HENDERSON

**INTRO** F9sus4 TO **A** ON CUE




**A** F9sus4 F9



Bb9 F9sus4



C7#9 Bb7#9 F9sus4 FINE FINAL X ONLY C7#9



**SOLOS** ON BLUES IN "F"



AFTER FINAL SOLO  
D.S. AL FINE

# MARIE ANTOINETTE

WAYNE SHORTER

The musical score is written in 4/4 time and consists of several staves of music. The first staff begins with a treble clef and a 4/4 time signature. It features a melodic line with a repeat sign and a first ending bracket. Above the staff, the chord **G7** is indicated, and a circled letter **A** is placed above the first measure of the repeat. The second staff continues the melodic line with various chords: **F#-7**, **B7**, **C-7**, **F7**, and **Bb7**. The third staff includes chords **B-7**, **E7**, **EbΔ**, **D07**, and **G7b9**. It also features triplets and a repeat sign. The fourth staff is marked with a circled letter **B** and contains the instruction **C- (SOLOS)** and **A07 (HEAD)**. It includes a triplet and the chord **Ab7**. The fifth staff continues with **Ab7**, **C-**, **Ab7**, and **C-**. The sixth staff shows a first ending with chords **A-7** and **D7**, followed by a second ending with the same chords. The score concludes with a double bar line.

# MEAN TO ME

FATS WALLER

TWO BEAT FEEL ON HEAD

Chords: Gb9, F $\Delta$ , Ab7#11, G-7, C7, F $\Delta$ , B7#11, Bb $\Delta$ , Eb7, A-7, Ab7, G-7, Gb7ALT, F $\Delta$ , D7#9, G-7, Gb9, F $\Delta$ , C-7, F7b9, Bb $\Delta$ , A-7, D7, G-7, C7, F-7, Bb7, Eb7, D7, G-7, E7#11, A7#11, D7, G7, Eb7, D7, G7, G-7, Gb9, F $\Delta$ , Ab7#11, G-7, C7, F $\Delta$ , B7#11, Bb $\Delta$ , Eb7, A-7, Ab7, G-7, Gb7ALT, F $\Delta$ , G-7, C7.

# MEDITATION

(MEDITACÃO)

BOSSA NOVA

ANTONIO CARLOS JOBIM

**A** C $\Delta$  E $\sharp$ -7/B B7 $^{\flat 9}$

C $\Delta$  D-7 E $\flat$ 7 E-7 A7+5

D- F-7 B $\flat$ 7

E-7 A7+5 D-7 G7+5

**B** F $\sharp$ 7 F-7 B $\flat$ 7

E-7 E $\flat$ 7 D-7 G7+5

**C** C $\Delta$  E $\sharp$ -7/B B7 $^{\flat 9}$

C $\Delta$  D-7 E $\flat$ 7 E-7 A7+5

**D** D- F-7 B $\flat$ 7

E-7 A7+5 D-7 G7 $^{\flat 9}$  C $\Delta$



# MINORITY

GIGI GRyce

Musical staff 1: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. Chords: F-, D07, G-7, C7<sup>b9</sup>.

Musical staff 2: Treble clef, key signature of three flats. Chords: F-, D07, C-7, F7.

Musical staff 3: Treble clef, key signature of three flats. Chords: Bb-7, Eb7, Ab-7, Db7.

Musical staff 4: Treble clef, key signature of three flats. Chords: Gb-7, Cb7, G-7, C7. Includes a triplet of eighth notes and a repeat sign with a first ending circle.

## SOLOS

Musical staff 5: Treble clef, key signature of three flats, empty staff.

DC. AL CODA

Musical staff 6: Treble clef, key signature of three flats, empty staff with a Coda symbol (circle with a cross) and a diamond symbol.

# MISS PREMISE

BOB GILLIS

IN ONE

The musical score is written in 3/4 time and consists of eight systems of music. Each system contains a melodic line on a treble clef staff and a corresponding guitar chord chart above it. The chords are as follows:

- System 1: Eb $\Delta$ <sup>#11</sup>, Gb $\Delta$ <sup>#11</sup><sub>5</sub>, F-11, C $\sharp$ -7, F $\sharp$ 7
- System 2: A7 $\sharp$ 11, F $\sharp$ 7, G07, Ab-7, Ab-7/Bb
- System 3: B-7, Bb7 $\sharp$ <sub>b9</sub><sup>9</sup>, F-7, F-7/Eb, D-11, Db7
- System 4: C-7, C-7/Bb, A07, D7/F $\sharp$ , F-7, F-7/Eb, Db13 $\sharp$ 11
- System 5: Eb $\Delta$ <sup>#11</sup>, Gb $\Delta$ <sup>#11</sup><sub>5</sub>, F-11, C $\sharp$ -7, F $\sharp$ 7
- System 6: A7 $\sharp$ 11, F $\sharp$ 7, G07, Ab-7, A-7, D7
- System 7: G $\Delta$ <sup>#11</sup>, Eb7 $\sharp$ <sub>b9</sub><sup>9</sup>, D $\Delta$ <sup>#11</sup>, Bb7 $\sharp$ <sub>b9</sub><sup>9</sup>
- System 8: F-7, G-7, Ab $\Delta$ , Db $\Delta$ <sup>#11</sup>, E $\Delta$ <sup>#11</sup>

# MOMENTS NOTICE

JOHN COLTRANE

(A) E-7 A7 F-7 Bb7 EbΔ Ab-7 Db7

D-7 G7 Eb-7 Ab7 DbΔ D-7 G7 C-

Bb-7 Eb7 AbΔ <sup>1</sup> Ab-7 Db7 G- Ab-7 Db7

GbΔ F-7 Bb7 <sup>2</sup> Ab-7 Db7 G-7 C7 ⊕

F-7 Bb7 (TAG) EbΔ F-7 G-7 F-7 EbΔ F-7

G-7 F-7 Eb (SOLOS)

DC. AL CODA

⊕ F-7 Bb7 EbΔ F-7

G-7 F-7 EbΔ F-7 G-7 F-7 Eb7#9

☺

# MOOD INDIGO

DUKE ELLINGTON & BARNEY BIGARD

(A)  $A\flat$   $B\flat 7$   $B\flat - 7$   $E\flat 7$   $A\flat$

$A\flat$   $B\flat 7$   $E 7$   $E\flat 7$

(B)  $A\flat 7$   $E\flat - 7$   $A\flat 7$   $D\flat$   $G\flat 7$   $E\flat 7$

$A\flat$   $B\flat 7$   $B\flat - 7$   $E\flat 7$   $A\flat$

(C)  $A\flat$   $B\flat 7$   $B\flat - 7$   $E\flat 7$   $A\flat F 7$   $B\flat - 7$   $E\flat 7$

$A\flat$   $B\flat 7$   $B\flat 7$   $E\flat 7$

(D)  $A\flat 7$   $E\flat - 7$   $A\flat 7$   $D\flat \Delta$   $D\flat 7$   $D\flat 7$   $E\flat 7$

$A\flat$   $B\flat 7$   $B\flat - 7$   $E\flat 7$   $A\flat F 7$   $B\flat - 7$   $E\flat 7$

# MOONLIGHT IN VERMONT

KARL SUESSDORF

BALLAD

**A** Eb $\Delta$  C-7 F-7 Bb7<sup>b9</sup> Eb $\Delta$  C-7 Db7<sup>#11</sup>

F-7 Bb7<sup>b9</sup> Eb $\Delta$  **B** A-7 D7 ALTERNATE B-7 Bb7  
STANDARD G $\Delta$  E-7

Eb $\Delta$  Ab7 ALTERNATE C-7 B7  
A-7 D7 G $\Delta$  Bb-7 Eb7 STANDARD Ab $\Delta$  F-7

E $\Delta$  A7  
Bb-7 Eb7 Ab $\Delta$  Bb7<sup>b9</sup> **C** Eb $\Delta$  C-7 F-7 Bb7<sup>b9</sup>

Eb $\Delta$  C-7 Db7<sup>#11</sup> F-7 Bb7 Eb<sup>6</sup>

**TAG** USE AT END OF HEAD  
DO NOT USE IN SOLOS

F7<sup>#11</sup> F-7 E7 Eb $\Delta$

# MOONTRANE

WOODY SHAW

INTRO

4/4

$D\Delta$   $D\Delta$

$G\Delta\#11$   $F\Delta\#11$   $E_b\Delta\#11$   $D_b7\#9$

$B_b\Delta\#11$   $B_b\Delta\#11$

(A)  $B_b\Delta\#11$   $A-$   $C-$

$F-$   $D\Delta\#11$   $C-7$   $F7$   $F-7$   $B_b7$

(B)  $E_b\Delta$   $A07$   $D7b9$

$G-$   $F-$   $B_b-$   $A_b-$   $C\#$   $B-$

(C)  $B_b\Delta\#11$   $A-$   $A-$

$C-$   $D-E_b7\#9$   $F-$   $D\Delta\#11$

# MORNING

CLARE FISCHER

LATIN

Handwritten annotations and corrections in the score include:

- Staff 1:  $\text{A}$  above the first measure,  $\text{B}^{\flat}$  above the second measure.
- Staff 2:  $\text{CA}$  above the fifth measure,  $\text{B}^{\flat}$  above the sixth measure.
- Staff 3:  $\text{B}$  above the second measure,  $\text{G}^{\flat}$  above the fourth measure.
- Staff 4:  $\text{C}^{\flat}$  above the first measure,  $\text{A}^{\flat}$  above the second measure.
- Staff 5:  $\text{B}^{\flat}$  above the first measure,  $\text{F}^{\flat}$  above the second measure.
- Staff 6:  $\text{C}$  above the second measure,  $\text{B}^{\flat}$  above the third measure.
- Staff 7:  $\text{B}^{\flat}$  above the first measure.

TAS

$\text{E}^{\flat}$   $\text{A}^{\flat}$  #11

# MR. P.C.

JOHN COLTRANE

Musical score for 'MR. P.C.' by John Coltrane. The score is written in 4/4 time and consists of three staves. The key signature has two flats (Bb and Eb). The first staff begins with a C-7 chord. The second staff has F-7 and C-7 chords. The third staff has D07, G7ALT, and C-7 chords. The melody is primarily eighth-note based.

# TENOR MADNESS

SONNY ROLLINS

Musical score for 'TENOR MADNESS' by Sonny Rollins. The score is written in 4/4 time and consists of four staves. The key signature has two flats (Bb and Eb). The first staff has Bb7, Eb7, and Bb7 chords. The second staff has Bb7, Eb7, and Bb7 chords. The third staff has C-7 and F7 chords. The fourth staff has Bb7 and F7 chords. The melody is primarily eighth-note based.



# MS. P & P

KEN WALKER

**INTRO** Eb13sus

Db13sus

1 2

**A** Eb13sus

BASS LINE CONTINUES

Db13sus

**B** Eb13sus

Db13sus

FILL TO SWING

SWING **C** B-7 D-7 G7 A-7

WALKING BASS

C-7 F7 G-7 Bb-7 Eb7

F-7

1 Ab-7 Db7 2 Ab-7 Db7

SOLO FORM - **A** **B** **C**

FINAL X ONLY

# MUDDY IN THE BANK

STEVE SWALLOW

MEDIUM UP

Musical score for guitar, showing six staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score includes various chords and section markers:

- Staff 1: **A** Ab $\Delta$  G $\emptyset$ 7 C7 $\Delta$ LT F-7 Bb7 Eb $\Delta$
- Staff 2: D $\emptyset$ 7 G7 $\Delta$ LT C-7 A $\emptyset$ 7 Ab7 $\#$ 11 G7 $\flat$ 9 **B** C-
- Staff 3: D $\emptyset$ 7 G7 $\Delta$ LT Ab $\Delta$  $\#$ 11 G $\emptyset$ 7 C7 $\Delta$ LT F-  $\frac{F-}{Eb}$  D $\emptyset$ 7 G7 $\Delta$ LT
- Staff 4: C-7 A $\emptyset$ 7 Ab7 $\#$ 11 **C** G7 $\flat$ 13 Gb $\Delta$  F7 $\flat$ 13
- Staff 5: Bb-  $\frac{Bb-}{Ab}$  G $\emptyset$ 7 C7 $\Delta$ LT F-7 Bb7 Eb $\Delta$  D $\emptyset$ 7 G7 $\Delta$ LT
- Staff 6: C-7 B7 Bb-7 Eb7  $\oplus$  **SOLOS**

DC. AL CODA

Musical score for guitar, showing a single staff of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score includes various chords and a circled cross symbol:

- Staff 1:  $\oplus$  Ab $\Delta$  G $\emptyset$ 7 C7 $\Delta$ LT F-7 Bb7 (NO CHORD)

# MUMBLES

CLARK TERRY

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a melodic line with a repeat sign. Chord symbols Eb7, Ab7, and Eb7 are placed above the staff.

Musical staff 2: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a melodic line with a repeat sign. Chord symbols Ab7 and Eb7 are placed above the staff.

Musical staff 3: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a melodic line with a repeat sign. Chord symbols F-7, Bb7, and Eb7 are placed above the staff. The word "FINE" is written at the end of the staff.

Musical staff 4: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a melodic line with a first ending (1) and a second ending (2). Chord symbols Eb7 and "STOP TIME" are placed above the staff.

Musical staff 5: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a bass line with rests. Chord symbols Ab7 and Eb7 are placed above the staff.

Musical staff 6: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a bass line with rests. Chord symbols F-7 and Eb7 are placed above the staff.

Musical staff 7: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff is empty, with a box labeled "SOLOS" above it. The text "DC. AL FINE" is written to the right of the staff.

# MY BABY JUST CARES FOR ME

WALTER DONALDSON

**A** Eb $\Delta$  Ab7<sup>#11</sup> Eb $\Delta$  Ab7<sup>#11</sup>

Eb $\Delta$   
G Gb $\flat$ 7 F-

**B** D $\flat$ 7 G7 C- D $\flat$ 7 G7

C- F7<sup>#11</sup> F-7 B $\flat$ 7

**C** Eb $\Delta$  Ab7<sup>#11</sup> Eb $\Delta$  Ab7<sup>#11</sup>

G $\flat$ 7 Gb $\flat$ 7 F-

**D** Ab $\Delta$  A $\flat$ 7 D7 Ab-7 Db7 G-7 C7

F-7 B $\flat$ 7 E $\Delta$  (Eb FINAL X ONLY)

# MY FUNNY VALENTINE

RICHARD RODGERS

(A) C- C- $\Delta$ <sub>B</sub> C- $\Delta$ <sub>B $\flat$</sub>  A $\emptyset$ 7 Ab $\Delta$ <sup>#11</sup>

(ALTERNATE) F- F $\sharp$ -7 B $\emptyset$ 7 B $\flat$ -7 Eb7 D $\emptyset$ 7 G7<sup>b9</sup> (STANDARD) F- D $\emptyset$ 7 G7<sup>b9</sup> (B) C- C- $\Delta$ <sub>B</sub>

C- $\Delta$ <sub>B $\flat$</sub>  A $\emptyset$ 7 Ab $\Delta$ <sup>#11</sup> (ALTERNATE) A $\emptyset$ 7 D7 G-7 C7 F $\sharp$ -7 B7 (STANDARD) F- F $\emptyset$ 7

F-7 B $\flat$ 7<sup>b9</sup> B $\flat$ 7<sup>b9</sup> (C) Eb $\Delta$  F-<sub>E $\flat$</sub>  Eb $\Delta$  F-<sub>E $\flat$</sub>  Eb $\Delta$  F-<sub>E $\flat$</sub>  Eb $\Delta$  F-<sub>E $\flat$</sub>  Eb $\Delta$  F-<sub>E $\flat$</sub>  Eb $\Delta$

Eb $\Delta$  G7<sup>#9</sup> C- B $\flat$ - Ab $\Delta$  D $\emptyset$ 7 G7<sup>#9</sup> (D) C-

C- $\Delta$ <sub>B</sub> C- $\Delta$ <sub>B $\flat$</sub>  A $\emptyset$ 7 Ab $\Delta$ <sup>#11</sup> D $\emptyset$ 7 G7<sup>#9</sup>

C-7 F7<sup>b9</sup> B $\flat$ -7 Eb7<sup>b9</sup> Ab $\Delta$  F-7 B $\flat$ 7 Eb $\Delta$

D $\emptyset$ 7 G7

# MY OLD FLAME

SAM COSLOW

BALLAD

**[A]** G $\Delta$  C13 B $\flat$ 7 E7 $\flat$ 9 A-

C-7 F7 $\flat$ 9 G $\Delta$  C-7 F7 B $\flat$  $\Delta$  B $\flat$ -7<sub>3</sub> Eb7

(1X) E-11 A13  
(2X) A-11 D9

<sup>1</sup> A-7 D7 $\flat$ 9    <sup>2</sup> C-6 B7

**[B]** B $\flat$  $\Delta$  G-7 A $\flat$ 7 D7 $\flat$ 9 G+7 D $\flat$ 9

C7 $\sharp$ 11 C-7 C-7 F A $\flat$ 7 D7 $\flat$ 9

E-11 A13 A-11 D7 $\flat$ 9 D7 $\sharp$ 9<sub>5</sub> **[C]** G $\Delta$  C13

B $\flat$ 7 E7 $\flat$ 9 A- C-7 F7 A $\flat$ 7 D7 $\flat$ 9

G $\Delta$  C7 F7 B $\flat$  $\Delta$  B $\flat$ -7<sub>3</sub> Eb7 A-11 D7 $\sharp$ 9<sub>5</sub>

G $\Delta$

# MY ONE AND ONLY LOVE

GUY WOOD

BALLAD

(A) F $\Delta$  D-7 G-7 C7 C $\sharp$ 07 D-7 B $\flat$  $\Delta$

B07 E7 A-7 D7 $\flat$ 9 G-7 E07 A7 $\sharp$ 9 D-7 G7 $\sharp$ 11

1 G-7 C7 A-7 D7 G-7 C7 2 G-7 C7 F B07 E7 $\flat$ 9

(B) A-7 F $\sharp$ 07 B07 E7 $\flat$ 9 A-7 F $\sharp$ 07

F $\Delta$  B07 E7 $\flat$ 9 A- A $\Delta$  A-7 D9

G-7 A $\flat$  $\Delta$  D $\flat$ 7 $\sharp$ 11 C7 $\flat$ 9 (C) F $\Delta$  D-7

G-7 C7 C $\sharp$ 07 D-7 B $\flat$  $\Delta$  B07 E7 A-7 D7 $\flat$ 9

G-7 E07 A7 $\sharp$ 9 D-7 G7 $\sharp$ 11 G-7 C7 $\flat$ 9 F

# MY ROMANCE

RICHARD RODGERS

BALLAD OR MEDIUM SWING

**(A)** Eb $\Delta$   
 Bb $\Delta$  C-7 D-7 Db7 C-7 F7 Bb $\Delta$  A07 D7<sup>b9</sup>

G- G- $\Delta$  G-7 G7 C-7 F7 Bb $\Delta$  Bb7

**(B)** Eb $\Delta$  Ab7 Bb $\Delta$  Bb7 Eb $\Delta$  Ab7 Bb $\Delta$

E07 A7<sup>b9</sup> (SOLOS) D-7 G7 Db-7 Gb7 (HEAD) D-7 Db7 Csus4 C7 C-7 F7

**(C)** Eb $\Delta$   
 Bb $\Delta$  C-7 D-7 Db7 C-7 F7 Bb $\Delta$  A07 D7<sup>b9</sup>

G- G- $\Delta$  G-7 G7 C-7 F7 F-7 Bb7

**(D)** Eb $\Delta$  G7 C-7 C-7/Bb A07 D7<sup>b9</sup> G- Eb-7 Ab7

Bb $\Delta$  F C-7/F F7 Bb $\Delta$  C-7 F7



# MY SHINING HOUR

SAMBA

HAROLD ARLEN

*Eb* $\Delta$  C-7 F-7 Bb7

*Eb* $\Delta$  D07 G7<sup>#9</sup>

C- A07 D07 G7<sup>#9</sup>

C-7 F7  $\frac{F-7}{Bb}$  Bb7

Bb-7 Eb7 Ab $\Delta$

Ab-7 Db7  $\frac{Eb}{G}$  Gb07 F-7 Bb7

*Eb* $\Delta$  Ab7 G07 C7<sup>#9</sup>

F-7 Bb7 *Eb* $\Delta$

# NAIMA

JOHN COLTRANE

(A)  $Bb^-$   $Eb^-$   $B7^{#11}$   $A7^{#11}$   $Ab\Delta$

PEDAL  $Eb$

Section A: Treble clef, 4/4 time signature, key signature of three flats. Chords:  $Bb^-$ ,  $Eb^-$ ,  $B7^{#11}$ ,  $A7^{#11}$ ,  $Ab\Delta$ . Pedal point  $Eb$  is indicated below the staff.

(B)  $B\Delta$   $Bb7^{#11}$   $B\Delta$   $Bb7^{b9}$

PEDAL  $Bb$

Section B: Treble clef, 4/4 time signature, key signature of three flats. Chords:  $B\Delta$ ,  $Bb7^{#11}$ ,  $B\Delta$ ,  $Bb7^{b9}$ . Pedal point  $Bb$  is indicated below the staff.

$E7^{#11}$   $B\Delta$   $F^-$   $Gb7^{#11}$

PEDAL  $Bb$

Section C: Treble clef, 4/4 time signature, key signature of three flats. Chords:  $E7^{#11}$ ,  $B\Delta$ ,  $F^-$ ,  $Gb7^{#11}$ . Pedal point  $Bb$  is indicated below the staff.

(C)  $Bb^-$   $Eb^-$   $B7^{#11}$   $A7^{#11}$   $Ab\Delta$

PEDAL  $Eb$

Section C: Treble clef, 4/4 time signature, key signature of three flats. Chords:  $Bb^-$ ,  $Eb^-$ ,  $B7^{#11}$ ,  $A7^{#11}$ ,  $Ab\Delta$ . Pedal point  $Eb$  is indicated below the staff.

(SOLOS)

DC. AL CODA

Section D: Treble clef, 4/4 time signature, key signature of three flats. Labeled (SOLOS) and DC. AL CODA.

$Bb^-$   $A7^{#11}$   $Ab\Delta$   $B7^{#11}$   $A7^{#11}$

PEDAL  $Eb$

Section E: Treble clef, 4/4 time signature, key signature of three flats. Chords:  $Bb^-$ ,  $A7^{#11}$ ,  $Ab\Delta$ ,  $B7^{#11}$ ,  $A7^{#11}$ . Pedal point  $Eb$  is indicated below the staff.

$Ab\Delta$   $Db\Delta$   $Ab\Delta$   $Db\Delta$   $Ab\Delta$   $Db\Delta$   $Ab\Delta$

Section F: Treble clef, 4/4 time signature, key signature of three flats. Chords:  $Ab\Delta$ ,  $Db\Delta$ ,  $Ab\Delta$ ,  $Db\Delta$ ,  $Ab\Delta$ ,  $Db\Delta$ ,  $Ab\Delta$ .

# NARDIS

MILES DAVIS

4/4

(A) E- FΔ E07 B7

RHY x

CΔ A- FΔ EΔ E-

1 E- 2 E- (B) A- FΔ#11

A- FΔ#11 D- G7

CΔ FΔ#11 (C) E- FΔ

B7 CΔ A- FΔ

EΔ E-

3

# NATURE BOY

EDEN AHBEZ

BALLAD

The musical score is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The piece is marked as a ballad. The notation includes various guitar chords and melodic lines. The chords are: D-, G-, D-, G-, D-Δ, D-7, D-6, G-, D-, E7<sup>b9</sup>, A7<sup>b9</sup>, E7<sup>b9</sup>, A7<sup>ALT</sup>, and D-. The score consists of six staves of music. The first staff begins with a repeat sign. The second and third staves continue the melodic line. The fourth staff contains a first ending marked with a '1' and a repeat sign. The fifth and sixth staves contain a second ending marked with a '2' and a repeat sign.

# NEARNESS

BRIGHT SWING

BOB GILLIS

The musical score for "Nearness" is written in 4/4 time and consists of ten staves of music. The notation includes various chord symbols and rhythmic markings:

- Staff 1: Chord  $B-7$  above the first measure.
- Staff 2: Chords  $Bb\Delta^{*11}$ ,  $Ab\Delta^{*11}$ , and  $Gb7^{*11}$  above the first three measures.
- Staff 3: Chords  $B-7$  and  $Bb\Delta^{*11}$  above the first and second measures.
- Staff 4: Chords  $A-7$ ,  $Bb\Delta^{*11}$ ,  $A-7$ ,  $Bb\Delta^{*11}$ , and  $A-7$  above the first five measures.
- Staff 5: Chords  $Ab-7$  and  $Bb-7 B-7$  above the first and last measures.
- Staff 6: Chords  $B-7$ ,  $Bb\Delta^{*11}$ ,  $D-7$ ,  $Eb7^{*11}$ , and  $Eb7 / Db$  above the first five measures.
- Staff 7: Chords  $F\Delta / C$ ,  $G-7 / C$ ,  $A-7 / C$ , and  $Bb\Delta^{*11} / C$  above the first four measures.
- Staff 8: Chords  $B07$ ,  $Bb-7$ , and  $Fsus4$  above the first three measures.

FOR HEAD, FIRST 16 BARS CAN BE PLAYED 2-BEAT, BROKEN TIME. LAST 16 MORE STRAIGHT AHEAD.

# NEFERTITI

WAYNE SHORTER

The main musical score consists of four staves of music in 4/4 time. The first staff begins with a double bar line and a repeat sign. The chord annotations above the staves are:  $Ab\Delta^{*11}$ ,  $Db\Delta$ ,  $G\emptyset7$ ,  $C7$ ,  $B\Delta$ ,  $B\Delta^{*11}$ ,  $Bb\emptyset7$ ,  $Eb7^{*11}$ ,  $E\Delta$ ,  $E-\overline{A}$ ,  $Ab^{13}$ ,  $Bb$ ,  $E$ ,  $F\#$ ,  $E-7$ ,  $Eb7^{*11}$ ,  $\emptyset$ , and  $A7^{13}$ .

A musical staff showing a circled chord symbol  $\emptyset$  and a note  $Eb$ . Above the note is the label "A TRIAD".

# NOW IS THE TIME

CHARLIE PARKER



Musical score for "Now Is the Time" by Charlie Parker. The score is written in treble clef, 4/4 time, and B-flat major. It consists of three staves of music. The first staff begins with a key signature change from B-flat to B-natural. Chords are indicated above the notes: F7, Bb7, and F7. The second staff continues the melody with chords F7, Bb7, Bb7, and F7. The third staff concludes the piece with chords F7, G-7, C7, F7, and C7.

# STRAIGHT, NO CHASER

THELONIOUS MONK



Musical score for "Straight, No Chaser" by Thelonius Monk. The score is written in treble clef, 4/4 time, and B-flat major. It consists of four staves of music. The first staff begins with a key signature change from B-flat to B-natural. Chords are indicated above the notes: F7, Bb7, and F7. The second staff continues the melody with chords F7, Bb7, Bb7, and F7. The third staff continues with chords F7, G-7, and C7. The fourth staff concludes the piece with chords F7 and C7.

# NICA'S DREAM

LATIN & JAZZ

HORACE SILVER

**TAG** USE AS INTRO, BETWEEN SOLOS, AND FOR ENDING

Chords:  $Bb-\Delta$ ,  $Ab-\Delta$ ,  $Gb\Delta$ ,  $C07$ ,  $F7\#11$ ,  $F7\#11$ ,  $Bb-$

DRUM FILL

END HERE FINAL TIME

Section A

Chords:  $Bb-\Delta$ ,  $Ab-\Delta$

Chords:  $Bb-\Delta$ ,  $Eb-7$ ,  $Ab7$

Chords:  $Ab-7$ ,  $Db7$ ,  $Gb\Delta$ ,  $Db9$ ,  $C7\#9$

Chords:  $C07$ ,  $F7\#9$ ,  $Bb-\Delta$

Section B

Chords:  $Eb-7$ ,  $Ab$ ,  $Ab7$ ,  $Db\Delta$



# NICAS DREAM

**Bb7<sup>b9</sup>** **Eb7** **Eb-7** **Ab7** <sup>1</sup> **DbΔ9**  
**E-7** **A7** <sup>2</sup> **DbΔ9** **F7\*9** **Bb-Δ**  
**Ab-Δ** **Bb-Δ**  
**Eb-7** **Ab7** **Ab-7**  
**Db7** **GbΔ** **Db9** **C7\*9** **C07**  
**F7\*9** **Bb-Δ** **PLAY ONLY WHEN GOING TO TAG**

**SOLOS** **A A B B C**

PLAY TAG AT END OF SOLO

D.S AFTER FINAL SOLO

# ODE TO A FLUGELHORN

MEDIUM UP TEMPO  
LATIN AND SWING

CLARK TERRY

LATIN (A) Bb7 EbΔ

Bb7 EbΔ FILL TO SWING (B) F-7

Bb7 EbΔ C-7 F7

Bb7 FILL TO LATIN (C) Bb7 EbΔ

Eb7 AbΔ FILL TO SWING

(D) Ab7 EbΔ C7 F-7

Bb7 EbΔ FILL TO LATIN

# OFFSHORE

BOOKER LITTLE

The musical score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of seven staves of music. The first staff begins with a circled 'A' and contains the notes G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4. Above the staff are the chord symbols AbΔ, GbΔ, and AbΔ. The second staff contains the notes G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4. Above the staff are the chord symbols Db9#11, GbΔ (with a 3-measure slur), E9#11, and Bb-7 (with a first ending bracket). The third staff contains the notes G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4. Above the staff are the chord symbols Eb7, Bb-7, Eb7, AbΔ, Ab7ALT, and B (with a second ending bracket). The fourth staff contains the notes G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4. Above the staff are the chord symbols Ab7ALT, Db-7, Gb7, AbΔ, Db-7, and Gb7 (with a 3-measure slur). The fifth staff contains the notes G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4. Above the staff are the chord symbols AbΔ, B-7, E7, Bb-7, Eb7, and C (with a circled 'C'). The sixth staff contains the notes G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4. Above the staff are the chord symbols GbΔ, AbΔ, Db9#11, and GbΔ (with a 3-measure slur). The seventh staff contains the notes G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4. Above the staff are the chord symbols E9#11, Bb-7, Eb7, and AbΔ.

# OH, LADY BE GOOD

GEORGE GERSHWIN

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven staves of music. The first staff begins with a boxed letter 'A' and contains the following chords: FΔ, Bb7, FΔ (with a triplet), Bb7, A-7, and D7. The second staff contains G-7 (with a triplet), C7, and a first ending box with FΔ, D7, G-7, and C7. The third staff contains a second ending box with FΔ, C-7, F7, and a boxed letter 'B' followed by BbΔ and B07. The fourth staff contains FΔ, E07, A7#9, D-, D-Δ, D-7, and G7. The fifth staff contains G-7, C7, a boxed letter 'C' followed by FΔ, and Bb7. The sixth staff contains FΔ (with a triplet), Bb7, A-7, D7, G-7 (with a triplet), and C7. The seventh staff contains FΔ, D7, G-7, and C7.

# OLD DEVIL MOON

BURTON LANE

INTRO (KILLER JOE FEEL)

Intro musical staff in 4/4 time, key of Bb. It consists of four measures of rhythmic slashes. Chord symbols above the staff are F7, Eb7, F7, and Eb7.

Musical staff A, first measure. Chord symbols: F7, Eb7, F7, Eb7, F7.

Musical staff B, second measure. Chord symbols: Eb7, F7, C-7, F7b9, BbΔ.

Musical staff C, third measure. Chord symbols: Bb-7, Eb7, Ab-7, Db7, GbΔ, C7, F7.

Musical staff D, fourth measure. Chord symbols: Eb7, F7, Eb7, DΔ.

Musical staff E, fifth measure. Chord symbols: D-7, G7, G-7, C7.

Musical staff F, sixth measure. Chord symbols: F7, Eb7, F7, Eb7.

Musical staff G, seventh measure. Chord symbols: A-7, D7, G-7, C7, F7, Eb7.

# OLEO

SONNY ROLLINS

The musical score for "OLEO" by Sonny Rollins is written in 4/4 time and B-flat major. It consists of seven staves of music. The first staff begins with a repeat sign and a circled letter 'A'. The second staff continues the melody. The third staff has two first endings, labeled '1' and '2', with a circled letter 'B' at the end. The fourth staff contains two measures of music, each with a circled letter 'G' above it. The fifth staff has two measures of music, each with a circled letter 'C' above it. The sixth and seventh staves complete the piece. Chord symbols are placed above the notes: Bb, C-7, F7, Bb, C-7, F7, Bb7, Eb7, E07, Bb, C-7, F7, Bb, D7, G7, C7, F7, Bb, C-7, F7, Bb7, Eb7, E07, Bb.

# ON A MISTY NIGHT

TADD DAMERON

(A) Eb $\Delta$  B $\Delta$  Ab $\Delta$  G-7 Gb-7  
Eb $\Delta$  G7ALT C-7 F-9

Ab-9 <sup>1</sup> Db7\*11 G-7 C7ALT F-9 Bb7<sup>b9</sup>

<sup>2</sup> Db7\*11 Eb $\Delta$  (B) B-9 E9

Bb-9 Eb9 Ab $\Delta$  Db-9 Gb9

C-9 F9 Bb13 E7\*11 (C) Eb $\Delta$  B $\Delta$   
Eb $\Delta$  G7ALT

Ab $\Delta$  G-7 F-7 Ab-9  
C-7 F-9

Db7\*11 Eb $\Delta$   $\oplus$  (SOLOS)

DC. AL CODA

$\oplus$  Ab-7 Db7\*11 Eb $\Delta$ 9

# ON GREEN DOLPHIN STREET

BRONISLAU KAPER

**A** LATIN FEEL

C $\Delta$  Eb $\Delta$

D $\Delta$  Db $\Delta$  C $\Delta$  F7 E07 A7<sup>b9</sup>

**B** SWING FEEL

D-7 G7<sup>b9</sup> C $\Delta$

F-7 Bb7<sup>b9</sup> Eb $\Delta$  D-7 G7

**C** LATIN FEEL

C $\Delta$  Eb $\Delta$

D $\Delta$  Db $\Delta$  C $\Delta$  F7 E07 A7<sup>b9</sup>

**D** SWING FEEL

D-  $\frac{D-}{C}$  B07 E7<sup>b9</sup> A-  $\frac{A-}{G}$  F#07 B7

E-7 A7<sup>#9</sup> D-7 G7<sup>#9</sup> C $\Delta$  A7 D-7 G7



# ON GREEN DOLPHIN STREET

TWO KEYS - CONCERT C & E $\flat$

BRONISLAU KAPER

**A** LATIN FEEL

**B** SWING FEEL

**C** LATIN FEEL

**D** SWING FEEL

**E** SWING FEEL

# ON THE TRAIL

FERDE GROFE

## HORN INTRO

Musical notation for the Horn Intro, consisting of two staves in 4/4 time. The first staff contains a melodic line with four triplet eighth notes and a final measure with a double bar line and a '2' above it. The second staff contains a bass line with a double bar line and a '2' above it, followed by eighth notes.

(A) F $\Delta$  D-7 G-7 C7 F $\Delta$  D-7 G-7 C7

F $\Delta$  Bb $\Delta$  A-7 D-7 G- E07 A7<sup>b9</sup>  
G- G- $\Delta$  G-7 C7

(B) Ab-7 Db7 Ab-7 Db7

G-7 C7 F $\Delta$  G-7 C7

ONLY USE CODA FOR ENDING

Musical notation for the final ending, consisting of a single staff in 4/4 time. It begins with a double bar line and a '2' above it, followed by a bass line with a circled cross symbol and a final note.

# ONCE I LOVED

(O AMOR EN PAZ)

BOSSA NOVA

ANTONIO CARLOS JOBIM

Chords and musical notation for the piece:

- Staff 1: **A** G-7 C7 FΔ A07 D7ALT<sub>3</sub>
- Staff 2: G-7 B07 E7ALT<sub>3</sub> A-7<sub>3</sub> D7 G-7 C7
- Staff 3: F-7 Bb7 EbΔ
- Staff 4: E07<sub>3</sub> A7<sup>b9</sup><sub>3</sub> <sup>1</sup> DΔ D7<sup>b9</sup>
- Staff 5: <sup>2</sup> DΔ D-7 G7 **B** CΔ C-7 F7
- Staff 6: BbΔ B07 Bb-<sup>6</sup>
- Staff 7: A-7 Ab7<sup>#11</sup> G7 G-7 A7<sup>b9</sup>
- Staff 8: DMIN<sup>6</sup> D7<sup>#9</sup>

# ONE FOOT IN THE GUTTER

CLARK TERRY

MEDIUM FAT-BACK SHUFFLE

(A) F7 Bb7

B07 F7 D7 G7

C7 (B) F7 Bb7

B07 A-7 D7 G-7 C7 F7 Bb7

F7 (C) C7 F7

Bb7 B07 A-7 D7 G-7 C7

(D) F7 Bb7 B07

A-7 D7 G-7 C7 F7 Bb7 F7

(☺ ☺ ☺)

FOR ENDING ONLY

# ONE NOTE SAMBA

(SAMBA DE UMA NOTA SO)

ANTONIO CARLOS JOBIM

SAMBA

**A** D-7 Db7 C-7 B7#11

**B** Eb-7 Ab7 DbΔ DbΔ

Db-7 Gb7 CbΔ C07 F7

**C** D-7 Db7 C-7 B7#11

B7#11 F-7 Bb7 EbΔ

Ab7 DbΔ C7 CbΔ Bb

# OUR DELIGHT

TADD DAMERON

Chord symbols and first/second endings:

- Staff 1:  $B7^{*11}$  (A)  $Bb13$   $Eb7^{*9}$   $Ab\Delta$
- Staff 2:  $F7$   $Bb7$   $Bb-7$   $B07$   $\frac{Ab}{C}$   $B07$
- Staff 3: 1  $Bb-7$   $Eb13$   $B7^{*11}$  2  $Ebsus4$   $Ab\Delta$  (B)  $Eb-7$   $Ab7_{ALT}$
- Staff 4:  $Db\Delta$   $Db-7$   $Gb7$   $C-7$   $F7$
- Staff 5:  $B-7$   $E7$   $Eb7$   $B7^{*11}$  (C)  $Bb13$   $Eb7^{*9}$
- Staff 6:  $Ab\Delta$   $F7$   $Bb7$   $Bb-7$   $B07$
- Staff 7:  $\frac{Ab}{C}$   $B07$   $Ebsus4$   $Ab\Delta$

# OW

JOHN BIRKS (DIZZY) GILLESPIE

**A**  $Bb\Delta$   $C-7$   $F7$

$Bb\Delta$   $C-7$   $F7$   $Bb\Delta$   $C-7$   $F7$

<sup>1</sup>  $Gb7$   $F7$   $Bb\Delta$  <sup>2</sup>  $Gb7$   $F7$   $Bb\Delta$

**B**  $D7$   $G7$

$C7$   $F7$

$Bb\Delta$   $C-7$   $F7$   $Bb\Delta$   $C-7$   $F7$

$Bb\Delta$   $C-7$   $F7$   $Gb7$   $F7$   $Bb\Delta$

# PEACE

HORACE SILVER

JAZZ BALLAD

The musical score for "Peace" by Horace Silver is presented in four staves of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various chords and melodic lines with triplets.

**Staff 1:** Chords: A07, D7<sup>b9</sup>, G-7, C7. Features a triplet of eighth notes.

**Staff 2:** Chords: C<sup>b</sup>Δ, C07, F7<sup>b9</sup>, B<sup>b</sup>Δ, B-7, E9. Features a triplet of eighth notes.

**Staff 3:** Chords: AΔ, F<sup>#</sup>-7, E<sup>b</sup>07, D7<sup>b9</sup><sub>5</sub>, D<sup>b</sup>Δ. Features a triplet of eighth notes.

**Staff 4:** Chords: C07, C<sup>b</sup>7<sup>b9</sup><sub>5</sub>, B<sup>b</sup>Δ.



# PENT UP HOUSE

SONNY ROLLINS

**[A]** A-7 Ab7 A-7 Ab7

G△ Ab7 G△ BREAK ----- A-7 Ab7

A-7 D7 G△ Ab7 G△ BREAK -----

**[B]** D-7 Db7 D-7 Db7 C-7

F7 E7 **[C]** A-7 Ab7 A-7 Ab7

G△ Ab7 G△ <sup>1</sup> BREAK ----- <sup>2</sup>

## SOLOS

**[A]** A-7 D7 G△

**[B]** D-7 G7 C-7 F7

**[C]** A-7 D7 G△

# PERDIDO

JUAN TIZOL

**HORN INTRO**

PLAY **A** C-7 F7 BbΔ Eb7 D-7 G7

<sup>1</sup> BbΔ Eb7 D-7 G7

<sup>2</sup> BbΔ Eb7 **B** D7

F7 **C** C-7 F7

BbΔ Eb7 D-7 G7 C-7 F7

BbΔ C-7 F7

# POLKA DOTS AND MOONBEAMS

JIMMY VAN HEUSEN

(A) Eb $\Delta$  C-7 F-7 A $\Delta$ 7 D7 G-7 C7 $\#$ 9  
Bb7 Eb $\Delta$  C-7

F-7 D $\Delta$ 7 G7 $\flat$ 9 C-7 Ab-7 Eb $\Delta$  Ab7 G-7 Gb-7  
Db

1 F-7 Bb7 G-7 C7 $\flat$ 9 F-7 Bb7 $\flat$ 9 2 F-7 Bb7 $\flat$ 9 A $\Delta$ 7 D7 $\#$ 9

(B) G $\Delta$  G $\#$ 7 A-7 D7 B-7 E-7<sub>3</sub> A-7 D7

G $\Delta$  G $\#$ 7 A-7 D7 $\flat$ 9 G7 C7 $\flat$ 9 F-7 Bb7 $\flat$ 9

(C) Eb $\Delta$  C-7 F-7 A $\Delta$ 7 D7 G-7 C7 $\#$ 9  
Bb7 Eb $\Delta$  C-7

F-7 D $\Delta$ 7 G7 $\flat$ 9 C-7 Ab-7 Eb $\Delta$  Ab7 G-7 Gb-7  
Db

F-7 Bb7 $\flat$ 9 Eb $\Delta$

# RECADO BOSSA NOVA

DJALMA FERREIRA

Chord annotations: [A] D-, D-6, A7<sup>b9</sup>, A07, D7<sup>b9</sup>, G-, G-7, G-7/F, E07, A7<sup>#9</sup>/<sub>5</sub>, D-sus4, 1 D-, D-7/C, B07, E7<sup>b9</sup>, E07, A7<sup>b9</sup>, 2 D-, E<sub>b</sub>Δ, A7, D-, [B] D7<sup>b9</sup>, G-9, G-6, E7<sup>b9</sup>, A-9, E07, A7<sup>#9</sup>/<sub>5</sub>, [C] D-, D-6, A7<sup>b9</sup>, A07, D7<sup>b9</sup>, G-, G-7, G-7/F, E07, A7<sup>#9</sup>/<sub>5</sub>, D-sus4, D-, E<sub>b</sub>Δ, A7, D-, TO SOLOS, TO END, A7, D-, 3

LATIN JAZZ

# RECORDA-ME

JOE HENDERSON

**INTRO** ADD PIANO 2ND X  
A-

BASS SOLO - BOTH TIMES

C7 FΔ BbΔ A-

1

2

A

A-

C-

C-

C-7 F7

B

BbΔ Bb-7 Eb7 AbΔ Ab-7 Db7

GbΔ G-7 C7 FΔ E7#9

1 E7#9

2 E7#9

# RELAXIN'

JIMMY GUINN

Chord progression for Staff 1:  $\boxed{A}$  Bb7 Eb7 AbΔ

Chord progression for Staff 2: Eb-7 Ab7 DbΔ

Chord progression for Staff 3: DbΔ Db-7 AbΔ F7

Chord progression for Staff 4: Bb7 Eb7 F7

Chord progression for Staff 5:  $\boxed{B}$  Bb7 Eb7 AbΔ

Chord progression for Staff 6: Eb-7 Ab7 DbΔ

Chord progression for Staff 7: DbΔ D°7 AbΔ F7

Chord progression for Staff 8: Bb7 Bb-7 Eb7 Ab6 2

# RHYTHM-A-NING

THELONIUS MONK

The musical score is written in 4/4 time and consists of three sections: A, B, and C. Section A is the main theme, Section B is a bridge, and Section C is a repeat of the main theme. The key signature is B-flat major (two flats).

**Section A:** Chords are Bb, Bb7/D, Eb7, Eo7, Bb/F, G7, C-7, F7.

**Section B:** Chords are Bb, Bb7/D, Eb7, Eo7, Bb7, D7, G7, C7, F7.

**Section C:** Chords are Bb, Bb7/D, Eb7, Eo7, Bb/F, G7, C-7, F7.

# 'ROUND MIDNIGHT

COOTIE WILLIAMS & THELONIOUS MONK

**INTRO**

4/4 RHYTHM

A07 D7<sup>b9</sup> Ab7<sup>b9</sup><sub>5</sub>

G07 C7<sup>b9</sup> Gb7<sup>b9</sup><sub>5</sub>

F07 Bb7<sup>b9</sup> E7<sup>b9</sup><sub>5</sub>

**D TRIAD**  
Eb $\Delta$  Bb7<sup>b9</sup>

**A**

Eb- Eb-<sub>D</sub> Eb-<sub>Db</sub> C07 Ab-7 Db7 C07 F7

B-7 E7 Bb-7 Eb7 Ab-7 Db7 Gb $\Delta$  G7 Ab7<sup>#11</sup>

<sup>1</sup> C07 F7 Bb7<sup>#11</sup> <sup>2</sup> C07 F7 F07<sub>Bb</sub> Bb7

Eb $\Delta$  **B** C07 F7<sup>b9</sup> Bb7<sup>#11</sup> C07 F7<sup>b9</sup> Bb7<sup>#11</sup>



# ROUND MIDNIGHT

Ab-7 F07 C07 F7b9 Bb-7 Eb7 Ab-7 Db7

Gb-7 Cb7 F07 Bb7b9 [C] Eb- Eb- D Eb- Db C07 Ab-7 Db7

C07 F7 B-7 E7 Bb-7 Eb7 Ab-7 Db7

Gb△ G7 Ab7#11 C07 F7 F07/Bb Bb7 ⊕ Eb-△ TO TAG AFTER HEAD  
(NO TAG AFTER SOLOS)

USE TAG FOLLOWING HEAD DOUBLE TIME FEEL  
DO NOT USE AFTER SOLOS

F07 DRUM FILL ----- Bb7#9 DRUM FILL ----- Bb7#9

[TAG]

## SOLOS - AABC

D.S. AL CODA

BREAK

RHYTHM - DOUBLE TIME LATIN FEEL

Eb- C07 F7b9

F#-7 B7b9 B-7 E7

F07 Bb7#11 CADENZA Eb-△

# SACK OF WOE

JULIAN "CANNONBALL" ADDERLY

ROCK & SWING

INTRO      ROCK FEEL      ON CUE GO TO (A)

4/4

F7      F7

(A)

F7      F7

Bb7      F7

FILL TO SWING

C7      Bb7      F7

# SACK OF WOE

**B** SWING

NOTE: EACH SOLO TYPICALLY STARTS IN A ROCK FEEL, AND ON CUE FROM THE SOLOIST MOVES TO A SWING FEEL. EACH NEW SOLOIST STARTS WITH A ROCK FEEL.

# SALT PEANUTS

JOHN BIRKS "DIZZY" GILLESPIE

Musical score for "Salt Peanuts" by John Birks "Dizzy" Gillespie. The score is in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music.

The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A first ending bracket labeled "A" covers the next two measures: Bb4 quarter, C5 quarter. The second staff continues the melody with notes Bb4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter, A5 quarter, Bb5 quarter. The third staff has two endings: the first ending (labeled "1") covers four measures: Bb4 quarter, C5 quarter, D5 quarter, E5 quarter; the second ending (labeled "2") covers two measures: Bb4 quarter, C5 quarter.

The fourth staff is a bass line with a treble clef, key signature of two flats, and a 4/4 time signature. It contains four measures of rhythmic notation (diagonal lines) with a "B" box above the first measure and "D7" above it, and "G7" above the third measure. The fifth staff is another bass line with a treble clef, key signature of two flats, and a 4/4 time signature. It contains four measures of rhythmic notation with "C7" above the first measure and "F7" above the third measure.

The sixth staff continues the melody with notes Bb4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter, A5 quarter, Bb5 quarter. The seventh staff continues with notes Bb4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter, A5 quarter, Bb5 quarter. The eighth staff concludes the piece with notes Bb4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter, A5 quarter, Bb5 quarter.

# SAMANTHA'S BOSSA

BOB MONTGOMERY

BOSSA NOVA

(A) B $\Delta$  D7 G $\Delta$  Bb7 Eb $\Delta$  A-7 D7

G $\Delta$  Bb7 Eb $\Delta$  F#7 B $\Delta$  F-7 Bb7

(B) Eb $\Delta$  A-7 D7 G $\Delta$  C#-7 F#7

B $\Delta$  <sup>1</sup> F-7 Bb7 Eb $\Delta$  C#-7 F#7

<sup>2</sup> F-7 Bb7 Eb $\Delta$  C#-7 F#7

**SOLOS**

DC. AL CODA  
(REPEAT IS GOOD)

B $\Delta$  F-7 B7 Bb7 E7 Eb $\Delta$ #11

# SAMBA DE ORPHEUS

(SAMBA DE ORFEU)

LUIZ BONFA

SAMBA

The musical score for "Samba de Orpheus" is written in 4/4 time and B-flat major. It consists of 11 staves of music. The score is divided into sections A, B, and C. The chords and melodic lines are as follows:

**Section A:** (Measures 1-10)

- Staff 1: Melody line with a repeat sign at measure 2.
- Staff 2: Chords: BbΔ, Eb7, D-7, G7b9, C-7, F7, C-
- Staff 3: Chords: C-Δ/B, C-7/Bb, F7/A, C-7, 1 F7
- Staff 4: Chords: D7, G7ALT, C7, F7, 2 F7, BbΔ

**Section B:** (Measures 11-14)

- Staff 5: Chords: F-7, Bb7, EbΔ, Eb-7

**Section C:** (Measures 15-18)

- Staff 6: Chords: Ab7, DbΔ, F7, C BbΔ
- Staff 7: Chords: BbΔ, Eb7, D-7, G7b9, C-7
- Staff 8: Chords: F7, C-, C-Δ/B, C-7/Bb, F7/A
- Staff 9: Chords: C-7, F7, BbΔ

# SANDU

CLIFFORD BROWN

BLUES SHUFFLE

Musical score for "Sandu" by Clifford Brown, Blues Shuffle. The score is written in 4/4 time with a key signature of two flats (Bb, Eb). It consists of five staves of music. The first staff starts with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody begins with a quarter rest, followed by eighth notes, and includes a triplet of eighth notes. The second staff continues the melody with various notes and rests, including a triplet of eighth notes. The third staff features a triplet of eighth notes and a quarter note. The fourth staff includes a first ending bracket labeled "1" and a second ending bracket labeled "2". The fifth staff shows the second ending, which is a whole note chord labeled "2".

# SASCHA'S TUNE

BOB MONTGOMERY

MEDIUM UP BE-BOP & LATIN

BE-BOP

(A) F- $\Delta$  C7<sup>b9</sup>

F- $\Delta$

F7<sup>b9</sup> FILL TO LATIN (B) Bb-7

LATIN

Eb7 Ab-7 Db7

Gb-7 Cb7 G07 C7<sup>b9</sup> FILL TO BE-BOP



# SATELLITE

JOHN COLTRANE

**A** G $\Delta$  Bb7 Eb $\Delta$  F $\sharp$ 7 B $\Delta$  D7 G-7 C7

F $\Delta$  Ab7 Db $\Delta$  E7 A $\Delta$  C7 F-7 Bb7 **B** Eb $\Delta$

A07 D7 G- G $\Delta$  F-7 Bb7

Eb $\Delta$  Gb7 B $\Delta$  D7 **C** G $\Delta$  Bb7 Eb $\Delta$  F $\sharp$ 7 B $\Delta$  D7

G-7 C7 F $\Delta$  Ab7 Db $\Delta$  E7 A $\Delta$  C7 F-7 Bb7

**D** Eb $\Delta$  A07 D7 G C-7 F7 D9sus4

TO SOLOS  
D9sus4

TO END  
D9sus4

Ab $\Delta$ <sup>#11</sup> // G $\Delta$

# SATIN DOLL

DUKE ELLINGTON & BILLY STRAYHORN

**INTRO**

**A** D-7 G7 D-7 G7 E-7 A7 E-7 A7

A-7 D7 Ab-7 Db7 <sup>1</sup> C7 B7 Bb7 A7

<sup>2</sup> CΔ **B** G-7 C7

FΔ A-7 D7

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

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

CΔ D-7 G7

# SCRAPPLE FROM THE APPLE

CHARLIE PARKER

Staff 1: **A** G-7 C7 G-7 (3) C7<sup>b9</sup>

Staff 2: F $\Delta$  (3) Bb $\Delta$  B07 (3) <sup>1</sup> F $\Delta$  G-7 A-7 D7

Staff 3: <sup>2</sup> F $\Delta$  C7 F $\Delta$  **B** E-7 A7

Staff 4: A-7 D7 D-7 G7

Staff 5: G-7 C7 **C** G-7 C7

Staff 6: G-7 (3) C7<sup>b9</sup> F $\Delta$  (3) Bb $\Delta$  B07 (3)

Staff 7: F $\Delta$  C7 F $\Delta$

# SEVEN STEPS TO HEAVEN

MILES DAVIS & VICTOR FELDMAN

UP TEMPO

**INTRO**

1 F13 Eb13 F13 Eb13

2 FΔ DRUM FILL

A FΔ BbΔ E07 A7#9 D-7 Ab7 G7

DRUM FILL Eb6 E7b9 F6 DRUM FILL

B CΔ D-7 G7 CΔ F-7 Bb7

EbΔ Ab-7 Db7 GbΔ G-7 C7

C FΔ BbΔ E07 A7#9 D-7 Ab7 G7 DRUM FILL

DRUM FILL Eb6 E7b9 F6 D F13

Eb13 F13 Eb13 FΔ SOLOIST FILL

# SEVEN STEPS TO HEAVEN

## SOLOS

**[A]** F $\Delta$  E $\flat$ 7 A7 $^{\#9}$  D-7 G7 G-7  
 C7 A-7 D7 G-7 C7 **[B]** C $\Delta$  D-7 G7  
 C $\Delta$  F-7 B $\flat$ 7 E $\flat$  $\Delta$  A $\flat$ -7 D $\flat$ 7 G $\flat$  $\Delta$   
 G-7 C7 **[C]** F $\Delta$  E $\flat$ 7 A7 $^{\#9}$  D-7 G7  
 G-7 C7 E $\flat$  $\flat$ 7 E7 $^{\flat 9}$  F6

AFTER FINAL SOLO  
DC. AL CODA

VAMP - END ON CUE

E $\flat$  $\flat$ 7 E7 $^{\flat 9}$  F6

# (ONCE I HAD A) SECRET LOVE

BOBBY SHERWOOD

Chord symbols and section markers in the score:

- Staff 1: (A) Eb $\Delta$ , F-7/Bb, Eb $\Delta$ , F-7/Bb
- Staff 2: Eb $\Delta$ , Ab7, G-7, C7<sup>b9</sup>, B7<sup>ALT</sup>, Bb7<sup>b9</sup>
- Staff 3: F-7, Bb7, SOLOS F#-7, HEAD F-7, B7, Bb7
- Staff 4: F-7, Bb7<sup>b9</sup>, 1 G-7, C7<sup>b9</sup>, F-7, Bb7<sup>b9</sup>
- Staff 5: 2 Eb $\Delta$ , D $\Delta$ 7, G7<sup>b9</sup>, (B) C-7, F7
- Staff 6: Bb $\Delta$ , Bb-7, Eb7
- Staff 7: Ab $\Delta$ , Ab-7, Db7, (C) Eb $\Delta$ , F-7
- Staff 8: G $\Delta$ 7, C7<sup>b9</sup>, F-7, Bb7<sup>b9</sup>
- Staff 9: Eb $\Delta$ , F-7, Bb7<sup>b9</sup>

# SHEBA

CLARK TERRY

BALLAD

Chord progression for the first staff:  $Bb\Delta$ ,  $F-7$ ,  $Bb7$

Chord progression for the second staff:  $Eb\Delta$ ,  $Ab7$ ,  $Bb\Delta$ ,  $G-7$ ,  $C-7$ ,  $F7$

Chord progression for the third staff:  $D-7$ ,  $G7$ ,  $C-7$ ,  $F7$ ,  $D-7$ ,  $G7$ ,  $C-7$ ,  $D-7$ ,  $Eb\Delta$ ,  $F7$

Chord progression for the fourth staff:  $Bb\Delta$ ,  $Ab7$ ,  $Bb\Delta$ ,  $F-7$ ,  $Bb7$

Chord progression for the fifth staff:  $Eb\Delta$ ,  $G-7$ ,  $C7$

Chord progression for the sixth staff:  $F7$ ,  $Gb7$ ,  $F7$ ,  $Bb\Delta$ ,  $F-7$ ,  $Bb7$

Chord progression for the seventh staff:  $Eb\Delta$ ,  $Eb-7$ ,  $Ab7$ ,  $D-7$ ,  $G-7$ ,  $C-7$ ,  $D-7$ ,  $Eb\Delta$ ,  $F7$

Chord progression for the eighth staff:  $Bb\Delta$ ,  $Ab7$ ,  $Bb\Delta$

# SHIFTING DOWN

KENNY DORHAM

Musical score for "Shifting Down" by Kenny Dorham. The score is in 4/4 time and features a key signature of two flats. It consists of four staves of music. The first staff has a treble clef and contains a melodic line with a triplet and a repeat sign. Chords Bb7, Eb7, and Bb7 are indicated above. The second staff has a treble clef and contains a melodic line with a triplet. Chords Eb7 and Eb- are indicated above. The third staff has a treble clef and contains a melodic line with triplets. Chords D-, Db-, and C-7 are indicated above. The fourth staff has a treble clef and contains a melodic line with a triplet and a repeat sign. Chords F7 and Bb7 are indicated above. The piece ends with a double bar line and a final triplet.

# MILE'S MODE

JOHN COLTRANE

Musical score for "Miles Mode" by John Coltrane. The score is in 4/4 time and features a key signature of three sharps. It consists of two staves of music. The top staff is labeled "SOLOS ON B MINOR" and contains a melodic line with a B- chord indicated above. The bottom staff is labeled "BASS LINE" and contains a bass line with a B- chord indicated above.

Musical score for "Miles Mode" by John Coltrane. The score is in 4/4 time and features a key signature of three sharps. It consists of two staves of music. The top staff contains a melodic line with a triplet. The bottom staff contains a bass line.



# SILVER'S SERENADE

HORACE SILVER

Musical score for Silver's Serenade, measures 1-10. The score is written in treble clef, key of D major, and 4/4 time. It includes various chords and melodic lines.

Measures 1-10:  
Measure 1: Chord (A) E-  
Measure 2: Chord Bb-  
Measure 3: Chord A-  
Measure 4: Chord Eb-  
Measure 5: Chord A-  
Measure 6: Chord C-7  
Measure 7: Chord F7  
Measure 8: Chord BbΔ, C-7  
Measure 9: Chord D-7, EbΔ  
Measure 10: Chord A-7, D7 (first ending)

AFTER FINAL SOLO  
D.C. AL CODA

Musical score for Silver's Serenade, measures 11-13. The score is written in treble clef, key of D major, and 4/4 time. It includes various chords and melodic lines.

Measures 11-13:  
Measure 11: Chord D7  
Measure 12: CADENZA  
Measure 13: Chord GΔ#11

# SIMPLE WALTZ

CLARK TERRY

Chord symbols: F7, Bb7, F7, Bb7, F7, G-7, C7, F, Bb, F, C7

# SAINT JAMES INFIRMARY

Chord symbols: D-, A7/E, D-/F, A7/E, D-, Eo7, A7, E-7/B, Eo7/C, A7/C#

# (ON A) SLOW BOAT TO CHINA

FRANK LOESSER

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four sections, each with two staves of music. The chords are indicated above the notes.

**Section A:**  
Staff 1: Chords: Bb $\Delta$ , D $\emptyset$ 7/B $\emptyset$ 7, G7, C-7, Db $\emptyset$ 7.  
Staff 2: Chords: Bb $\Delta$ /D, A $\emptyset$ 7, D7 $^{b9}$ , Eb $\Delta$ , D $\emptyset$ 7, G7.

**Section B:**  
Staff 1: Chords: C-7, E $\emptyset$ 7, A7 $^{b9}$ , Bb $\Delta$ , Ab7 $^{#11}$ , G7.  
Staff 2: Chords: C7, C-7, F9.

**Section C:**  
Staff 1: Chords: Bb $\Delta$ , D $\emptyset$ 7/B $\emptyset$ 7, G7, C-7, Db $\emptyset$ 7.  
Staff 2: Chords: Bb $\Delta$ /D, A $\emptyset$ 7, D7 $^{b9}$ , Eb $\Delta$ , D $\emptyset$ 7, G7.

**Section D:**  
Staff 1: Chords: C-7, Ab7 $^{#11}$ , Bb $\Delta$ , D $\emptyset$ 7, G7.  
Staff 2: Chords: C7, F7, Bb $\Delta$ .

# SMATTER

KENNY WHEELER

Main musical score for 'SMATTER' in B-flat major, 4/4 time. It consists of five staves of music. The first staff starts with a key signature of three flats and a 4/4 time signature. The second staff continues the melody. The third staff introduces a new section marked with a circled 'B'. The fourth staff continues the melody with various chords. The fifth staff concludes the piece with a 3/4 time signature and a 'FINE' box.

Chords and markings in the main score include:  $E\Delta^{#11}$ ,  $E_b-$ ,  $A_b-$ ,  $B_b-$ ,  $B\Delta^{#11}$ ,  $B_b-$ ,  $G_b\Delta^{#11}$ ,  $C-$ ,  $A7^{#9}$ ,  $A_b\Delta^{#11}$ ,  $D7^{#9}$ ,  $G-$ ,  $C$ ,  $D-$ ,  $E-$ ,  $F\Delta^{#11}$ ,  $B_b\Delta$ ,  $A7$ ,  $A_b\Delta$ ,  $G-$ ,  $G_b\Delta$ ,  $F7$ ,  $B_b-$  (1),  $B_b-$  (2), and **FINE**.

MAY USE AS AN INTRO

## SOLOS

Solo section musical score consisting of four staves of music. Each staff is primarily filled with diagonal hatching, indicating a solo or improvisation section. The first staff is marked with a circled 'A' and includes chords  $E\Delta^{#11}$ ,  $E_b-$ , and  $B\Delta^{#11}$ . The second staff includes  $B_b-$  and a circled 'B' with  $C-$ . The third staff includes  $A_b\Delta^{#11}$ ,  $G-$ , and  $D-$ . The fourth staff includes  $B_b\Delta$ ,  $A7$ ,  $A_b\Delta$ ,  $G-$ ,  $G_b\Delta$ ,  $F7$ , and  $B_b-$ . The section concludes with a 3/4 time signature and a repeat sign.

# SMILE

SAMBA

CHARLES CHAPLIN

**A** F $\Delta$

F $\Delta$  Ab $^{\circ}$ 7 G-7 D7 $^{\flat}$ 9

**B** G- B $^{\flat}$ -7 Eb7

F $\Delta$  G-7 C7 $^{\flat}$ 9 G $^{\flat}$ 7

**C** F $\Delta$

F $\Delta$  Ab $^{\circ}$ 7 G-7 D7 $^{\flat}$ 9

**D** G-7 C7 $^{\flat}$ 9 Ab-7 Db7 $^{\flat}$ 9

G-7 C7 $^{\flat}$ 9 F

# SNAPPER

CLARK TERRY

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of three sections, each with two staves of music. Section A starts with a repeat sign and a first ending. Section B is a simple melodic line. Section C also includes a first ending. Chords are indicated by letters above the notes.

**Section A:**  $F^-$  (first ending)

**Section B:**  $Bb^-$ ,  $F^-$

**Section C:**  $G07$ ,  $C7$ ,  $F^-$  (first ending)

# SOCIAL CALL

GIGI GRyce

(A) F $\emptyset$ 7 B $\flat$ 7 $\flat$ 9 E $\flat$ -7 E $\flat$ -7 A $\flat$ 7 $\flat$ <sup>b</sup><sub>9</sub><sup>13</sup> D $\flat$  $\Delta$

F-7 E-7 E $\flat$ -7 E $\flat$ 7 D7 1 D $\flat$  $\Delta$

2 D $\flat$  $\Delta$  (B) A $\flat$ -7 D $\flat$ 7 G $\flat$  $\Delta$  A $\flat$ -7

B $\flat$ -7 F $\sharp$ -7 B7 E $\Delta$

E $\flat$ -7 A $\flat$ 7 $\flat$ <sup>b</sup><sub>5</sub> (C) F $\emptyset$ 7 B $\flat$ 7 $\flat$ 9 E $\flat$ -7 E $\flat$ -7 A $\flat$ 7 $\flat$ <sup>b</sup><sub>9</sub><sup>13</sup>

D $\flat$  $\Delta$  F-7 E-7 E $\flat$ -7 E $\flat$ 7 D7

D $\flat$  $\Delta$  E $\flat$ -7 A $\flat$ 7 D $\flat$

## DRUM TAG

(A) F $\emptyset$ 7 B $\flat$ 7 $\flat$ 9 E $\flat$ -7 E $\flat$ -7 A $\flat$ 7 $\flat$ <sup>b</sup><sub>9</sub><sup>13</sup>

D $\flat$  $\Delta$  DRUM SOLO

1 2 (B)

D.S. TO BRIDGE

# SOFT WINDS

BENNY GOODMAN

Musical score for "Soft Winds" by Benny Goodman. The score is written in 4/4 time and consists of three staves. The key signature has two flats (Bb and Eb). The first staff begins with a repeat sign and a first ending bracket. Chord symbols are placed above the notes: Bb7, Eb7, and Bb7. The second staff continues the melody with chord symbols Eb7 and Bb7. The third staff concludes the piece with chord symbols C-7, F7, Bb7, and F7.

# SONNY MOON FOR TWO

SONNY ROLLINS

Musical score for "Sonny Moon for Two" by Sonny Rollins. The score is written in 4/4 time and consists of three staves. The key signature has two flats (Bb and Eb). The first staff begins with a repeat sign and a first ending bracket. Chord symbols are placed above the notes: Bb7, Eb7, and Bb7. The second staff continues the melody with chord symbols Eb7 and Bb7. The third staff concludes the piece with chord symbols C-7, F7, Bb7, and F7.



# SOFTLY, AS IN A MORNING SUNRISE

SIGMUND ROMBERG

**HORN INTRO**

PLAY **A** C- D07 G7<sup>b9</sup> C- D07 G7<sup>b9</sup>

C- D07 G7<sup>b9</sup> C- <sup>1</sup> D07 G7<sup>b9</sup>

<sup>2</sup> F-7 Bb7<sup>b9</sup> **B** EbΔ AbΔ

G-7 C7 F-7 A07 D7

D07 G7<sup>b9</sup> **C** C- D07 G7<sup>b9</sup>

C- D07 G7<sup>b9</sup> C- D07 G7<sup>b9</sup>

C- D07 G7<sup>b9</sup>

# SOLAR

MILES DAVIS

Musical score for "SOLAR" by Miles Davis, featuring four staves of music in 4/4 time. The first staff contains three measures with chords C-, G-7, and C7#9. The second staff contains three measures with chords FΔ, F-7, and Bb7#9. The third staff contains six measures with chords EbΔ, Eb-7, Ab7#9, DbΔ, D07, and G7#9.

# TUNE UP

MILES DAVIS

Musical score for "TUNE UP" by Miles Davis, featuring four staves of music in 4/4 time. The first staff contains three measures with chords E-7, A7, and DΔ. The second staff contains three measures with chords D-7, G7, and CΔ. The third staff contains six measures with chords C-7, F7, BbΔ, and a final measure with a double bar line. The fourth staff contains four measures with chords E-7, F7, BbΔ, and Eb7.

# SOME OTHER BLUES

JOHN COLTRANE

Chord changes for the main melody:  
F7, Bb7, F7, Bb7, Eb7, Ab7, Db7, C7, Bb7, F7 (1st ending), F7 (2nd ending)

## SOLOS

Chord changes for the solo section:  
Staff 1: F7, Bb7, F7  
Staff 2: Bb7, F7, D7  
Staff 3: G-7, C7, F7, C7

# SOMEWHERE, OVER THE RAINBOW

HAROLD ARLEN

BALLAD

**[A]** A07 D7<sup>b9</sup> G-7 A7<sup>b5</sup> Ab $\Delta$  A07 D7<sup>b9</sup>

G-7 C7<sup>b9</sup> F-7 Ab-7 G-7 C7<sup>b9</sup> F-7 Bb7<sup>b9</sup>

<sup>1</sup> Eb $\Delta$  F-7 Bb7<sup>b9</sup> <sup>2</sup> Eb $\Delta$  F-7 Bb7<sup>b9</sup> **[B]** Eb $\Delta$

F-7 Bb7<sup>b9</sup> G-7 C7<sup>b9</sup> F-7 Bb7<sup>b9</sup>

Eb $\Delta$  A07 D7<sup>b9</sup> G-7 C9

F-7 Bb7<sup>b9</sup> **[C]** A07 D7<sup>b9</sup> G-7 A7<sup>b5</sup>

Ab $\Delta$  A07 D7<sup>b9</sup> G-7 C7<sup>b9</sup> F-7 Ab-7 G-7 C7<sup>b9</sup>

F-7 Bb7<sup>b9</sup> Eb $\Delta$  F-7 Bb7<sup>b9</sup>

# SOMEWHERE, OVER THE RAINBOW

HAROLD ARLEN

SAMBA

Chord symbols and first/second endings:

- Staff 1: **A** A07 D7<sup>b9</sup> G-7 A7<sup>b5</sup> Ab $\Delta$
- Staff 2: A07 D7<sup>b9</sup> G-7 C7<sup>b9</sup> F-7 Ab-7
- Staff 3: G-7 C7<sup>b9</sup> F-7 Bb7<sup>b9</sup> Eb $\Delta$
- Staff 4: 1 F-7 Bb7<sup>b9</sup> 2 F-7 Bb7<sup>b9</sup> **B** Eb $\Delta$  F-7
- Staff 5: Bb7<sup>b9</sup> G-7 C7<sup>b9</sup> F-7 Bb7<sup>b9</sup>
- Staff 6: Eb $\Delta$  A07 D7<sup>b9</sup> G-7
- Staff 7: C7 F-7 Bb7 **C** A07 D7<sup>b9</sup>
- Staff 8: G-7 A7<sup>b5</sup> Ab $\Delta$  A07 D7<sup>b9</sup> G-7
- Staff 9: C7<sup>b9</sup> F-7 Ab-7 G-7 C7<sup>b9</sup>
- Staff 10: F-7 Bb7<sup>b9</sup> Eb $\Delta$  F-7 Bb7<sup>b9</sup>

# SOMEDAY MY PRINCE WILL COME

FRANK CHURCHILL

JAZZ WALTZ

Chord progression for the first system:

- Staff 1: F $\Delta$ , B7 $\#11$ , Bb $\Delta$ , D7 $\#9/5$ , G-7
- Staff 2: D7 $\#9/5$ , G9, C7, A-7, Ab $07$
- Staff 3: G-7, C7 $b9$ , A-7, Ab $07$ , G-7
- Staff 4: C7 $b9$ , C-7, F9, Bb $\Delta$ , B $07$
- Staff 5: F $\#9/C$ , G-7/C, C7, F $\#9$

# SONG FOR MY FATHER

HORACE SILVER

LATIN - ROCK

NOTE: SOLO FORM IS  
ALWAYS **A** **A** **B**

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five staves of music. The first staff begins with a triplet of eighth notes on the F4 line, followed by a triplet of eighth notes on the G4 line, and then a triplet of eighth notes on the A4 line. The second staff continues with a triplet of eighth notes on the B-flat4 line, followed by a triplet of eighth notes on the C5 line, and then a triplet of eighth notes on the D5 line. The third staff features a G7/C chord, followed by an F- chord, and then a first ending (1) and a second ending (2). The fourth staff starts with a B section (B) Eb7 chord, followed by an F- chord. The fifth staff features Eb7, Db7, C7#9, and F- chords.

# SOPHISTICATED LADY

DUKE ELLINGTON

Chord progressions and melodic lines for the first system:

Line 1:  $F7^{b9}$   $\boxed{A}$   $Bb-$   $Gb7$   $F7$   $E7$   $Eb7$

Line 2:  $Ab\Delta$   $Ab7$   $G7$   $Gb7$   $F7$   $Bb7$   $Bb-7_3$   $Eb7$

Line 3:  $^1$   $Ab\Delta$   $Db7$   $C07$   $F7^{b9}$   $^2$   $Ab\Delta$   $A-7$   $D7$

Chord progressions and melodic lines for the second system:

Line 4:  $\boxed{B}$   $G\Delta$   $E-7$   $A-7$   $D7$   $B07$   $E7^{b9}$

Line 5:  $A-7$   $D7^{b9}$   $G\Delta$   $E-7$   $A-7$   $D7$

Line 6:  $G\Delta$   $G7^{ALT}$   $Db$   $C-7$   $Eb7$   $Db7$   $C07$   $F7^{b9}$   $\boxed{C}$   $Bb-$

Line 7:  $Gb7$   $F7$   $E7$   $Eb7$   $Ab\Delta$   $Ab7$   $G7$   $Gb7$   $F7$

Line 8:  $Bb7$   $Bb-7_3$   $Eb7$   $Ab\Delta9$   $Db7$   $C-7$   $F7^{b9}$



# SPACEMEN

CLARK TERRY

**A** Bb $\Delta$  C-7 F7  
RHY (x x)

Bb $\Delta$  C-7 F7 Bb7

C-7 F7 Bb7 F7 <sup>1</sup> Bb $\Delta$  <sup>2</sup> Bb $\Delta$   
RHY (x x)

**B** D7 G7

C7 F7

**C** Bb $\Delta$  C-7 F7 Bb $\Delta$   
RHY (x x)

C-7 F7 Bb7 C-7 F7  
RHY (x x) RHY (x x)

Bb7 F7 Bb $\Delta$

# SPEAK LOW

KURT WEILL

UP TEMPO

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music. The first staff begins with a circled 'A' and contains a melodic line with chords G-7 and C7. The second staff continues the melody with chords G-7, C7, A-7, and D7. The third staff features chords Bb-7 and Eb7. The fourth staff includes chords A-7, D7, G-7, C7, and a first ending marked '1' with an FΔ chord. The fifth staff starts with a second ending marked '2' and an FΔ chord, followed by a circled 'B' and an AbΔ chord, and ends with a Db7#11 chord. The sixth staff contains chords EbΔ, Bb7, E7ALT, A-7, D7, and C7. The seventh staff begins with a circled 'C' and features chords G-7 and C7. The eighth staff includes chords C7, A-7, D7, a circled 'D', and Bb-7 Eb7. The ninth staff starts with Bb-7 Eb7 and concludes with chords A-7, D7, G-7, C7, and an FΔ chord, followed by the instruction 'SOLO BREAK'.

# SPEAK LOW

SOLOS

A G-7                      C7                      G-7                      C7

G-7                      C7                      A-7                      D7

Bb-7                      Eb7                      Bb-7                      Eb7

A-7    D7    G-7    C7    <sup>1</sup> F△                      A-7    D7

<sup>2</sup> F△                      B Ab△

Db7\*11                      Eb△

B07    E7ALT    A-7    D7    C G-7                      C7  
 Db7                      C7

G-7                      C7                      G-7                      C7

A-7                      D7                      Bb-7                      Eb7                      A-7

D7<sup>b9</sup>                      G-7                      C7                      F△                      A-7    D7

# SPEAK NO EVIL

WAYNE SHORTER

(A) C- Db $\Delta$ <sup>#11</sup> C- Db $\Delta$ <sup>#11</sup> C-

Db $\Delta$ <sup>#11</sup> C- Db $\Delta$ <sup>#11</sup> Eb- E- C- D- Bb-

A7<sup>#11</sup> Bb- A7<sup>#11</sup> 1 Bb- 2 Bb-

(B) A $\flat$ 7 Ab7 G- G $\flat$ 7

F- Bb7<sup>ALT</sup> D Eb Db $\Delta$ <sup>#11</sup>

(C) C- Db $\Delta$ <sup>#11</sup> C- Db $\Delta$ <sup>#11</sup> C-

Db $\Delta$ <sup>#11</sup> C- Db $\Delta$ <sup>#11</sup> Eb- E- C-

D- Bb- A7<sup>#11</sup> Bb- A7<sup>#11</sup> Bb-

# (JUST) SQUEEZE ME

DUKE ELLINGTON

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven systems of music, each with a guitar chord line above a melodic line. The score is divided into three sections: A, B, and C.

**Section A:** Chords are FΔ, G-7, A-7, G-7, FΔ, G-7, A-7, D7. The melodic line starts with a repeat sign and a first ending bracket.

**Section B:** Chords are G-7, C7, FΔ, G-7, C7. The melodic line includes a second ending bracket and a triplet of eighth notes.

**Section C:** Chords are FΔ, G-7, A-7, G-7, FΔ, G-7, A-7, D7. The melodic line includes a triplet of eighth notes.

**Other Chords:** BbΔ, F7, C-7, G7, D-7, G7, D-7, G-7, C7.

# STAR DUST

HOAGY CARMICHAEL

**INTRO**  $Db\Delta$   $Gb7^{#11}$   $F7^{b9}$

$Bb7$   $Eb-7$   $Ab7$   $F-7$   $Bb-7$   $G-7$   $C7$

$Eb-7$   $Ab7$   $Eb-7$   $Ab7$   $Db\Delta$   $Db7$

**A**  $Gb\Delta$   $Gb-\Delta$   $Gb-7$   $Cb7^{b9}$

$Db\Delta$   $F-7$   $Bb7$   $Eb-7$   $Bb7$   $Eb-7$

$Ab7$   $Eb-7$   $Ab7$   $Db\Delta$   $Eb-7$   $E\flat7$   $F-7$   $Bb-7$

$Eb9$   $Bb-7$   $Eb7$   $Ab7$   $Eb-7$   $Ab7$   $D\flat7$   $G7$  **BACK TO A**

$Gb-7$   $Cb7^{b9}$   $Db\Delta$   $Bb-7$   $F-7$   $Bb7^{b9}$

$Eb-7$   $Ab7$   $Db\Delta$   $Ab-7$   $Db7^{b9}$

# STAR EYES

GENE DE PAUL

LATIN

VAMP

Chords: Eb $\Delta$ , F-7, Bb7, Ab7, Db $\Delta$ , G07, C7 $\#$ 9, F $\Delta$ , F07, Bb7, Ab7, Db7, Gb $\Delta$ , Bb7, Eb $\Delta$ , F-7, Bb7, Eb $\Delta$ , Eb-7, Ab7, Db $\Delta$ , G07, C7 $\#$ 9, F $\Delta$ , F07, Bb7, Eb7, D7, Db7, C7 $\flat$ 9, F-7, E-7/B $\flat$ , Eb $\Delta$ , SOLOS

DS. AL CODA

VAMP

SOLOS

# STELLA BY STARLIGHT

VICTOR YOUNG

MEDIUM TO UP TEMPO

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of nine staves of music. The score is divided into four sections: Section A (staves 1-2), Section B (staves 3-5), Section C (staves 6-7), and Section D (staves 8-9). Chord symbols are placed above the notes, often with an 'x' indicating a barre. Section A includes chords E-7, A7b9, C-7, and F7. Section B includes Bb7, Eb7, and Ab7#11. Section C includes Bb7, Eb7, A7b9, D-11, G-7, C7, A07, and D7b9. Section D includes Ab7#11, Bb7, E-7, A7b9, D07, G7b9, C07, F7b9, and Bb. A triplet of eighth notes is marked with a '3' in the sixth staff.



# STELLA BY STARLIGHT

## SOLOS

**A** E-7 A7<sup>b9</sup> C-7 F7

F-7 Bb7 Eb $\Delta$  Ab7<sup>#11</sup>

**B** Bb $\Delta$  E07 A7<sup>b9</sup> D-7 Bb-7 Eb7

F $\Delta$  G-7 C7 A07 D7<sup>b9</sup>

**C** G7<sup>#9</sup> C-

Ab7<sup>#11</sup> Bb $\Delta$

**D** E-7 A7<sup>b9</sup> Eb-7 Ab7 D-7 G7

Db-7 Gb7 C-7 F7 Bb



# STOLEN MOMENTS

OLIVER NELSON

**INTRO**

C-7      D-7/C      Eb△/C      1 D-7/C      2 D-7/C

**A** C-7      C-6      C-7      C-6

F-7      F-6      C-7      C-6

**B** Dsus    Ebsus    Esus    Fsus    Gbsus    Fsus    Esus    Ebsus

D-    Eb-    E-    F-

BREAK

RHYTHM G7ALT

SOLOS ON 12 BAR C MINOR BLUES

# STOMPIN' AT THE SAVOY

BENNY GOODMAN & CHICK WEBB

(A)

Ab7 DbΔ DbΔ Ab7

DbΔ Gb7 F-7 Bb7b9 Eb-7 Ab7

1 2

DbΔ Bb7 Eb-7 Ab7 DbΔ Db7

(B)

Gb7 G7 Gb7 B7 D7 B7 E7 F7 E7 E-7 A7 Eb-7 Ab7

(C)

DbΔ DbΔ Ab7 DbΔ Gb7 F-7 Bb7

Eb-7 Ab7 DbΔ

# STROLLIN'

HORACE SILVER

**A**  $Db\Delta$   $E-7$   $A7$   $Eb-7$   $Ab7$

$Db\Delta$   $Ab-7$   $Db7$   $G-7$   $C7$   $F-$

$Bb-$   $Eb-7$   $Ab7$   $Db\Delta$   $Bb-7$

$Eb7^{*11}$   $D7^{*9}$  **B**  $Db\Delta$   $E-7$   $A7$

$Eb-7$   $Ab7$   $Db\Delta$   $Ab-7$   $Db7$   $G-7$   $C7$

$F-$   $Bb-7$   $Eb7^{*11}$   $F\#-7$   $B7$   $F-7$   $Bb7$

$Eb-7$   $Ab7$   $\oplus$   $Db\Delta$   $F-7$   $Eb-7$   $Ab7$  **SOLOS**

AFTER FINAL SOLO  
D.C. AL CODA

$\oplus$   $Db\Delta$   $Gb7^{*11}$   $F-7$   $Bb7^{*9}$   $Eb-7$   $Ab7^{*9}$   $Db\Delta^{*11}$

# SUGAR

STANLEY TURRENTINE

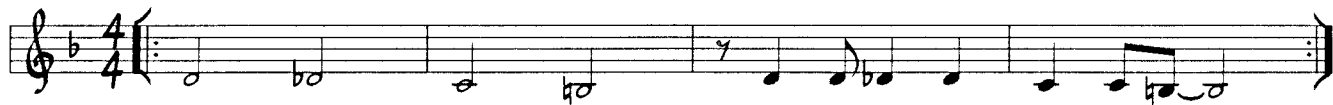
JAZZ SHUFFLE

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The tempo/style is marked as 'JAZZ SHUFFLE'. The score consists of five staves of music. The first staff begins with a boxed letter 'A' above the first measure. The second staff contains a repeat sign. The third staff contains a repeat sign. The fourth staff contains a repeat sign. The fifth staff contains a repeat sign and a first/second ending structure. Chords are indicated above the notes: C-, D07, G7#9, C-, D07, G7#9, C-, G7#9, C-, Gb7, F-7, Eb7, D7#9, G7#9, Ab7#11, and Ab7#11. Triplet markings are present over several eighth-note groups in measures 2, 4, 6, 8, 10, 12, 14, 16, 18, and 20. The first ending consists of two measures of Ab7#11, and the second ending consists of one measure of Ab7#11.

# SUMMERTIME

GEORGE GERSHWIN

**HORN INTRO**



Musical staff for Horn Intro in 4/4 time, key of B-flat major. The melody starts with a quarter rest, followed by a half note B-flat, a quarter note G, and a quarter note F. The second measure contains a quarter note E-flat, a quarter note D, and a quarter note C. The third measure contains a quarter note B, a quarter note A, and a quarter note G. The fourth measure contains a quarter note F, a quarter note E, and a quarter note D. The piece ends with a double bar line.



Musical staff with chord symbols and performance markings. Above the staff is a treble clef, a key signature of one flat, and a 4/4 time signature. The word "VAMP" is written above the first measure. The chord symbols are: D-, D-Δ, D-7, D-6, D-, D-Δ, D-7, D-6. The word "ON CUE" is written above the final measure. The melody is identical to the Horn Intro.



Musical staff with measure rest and chord symbols. Above the staff is a treble clef, a key signature of one flat, and a 4/4 time signature. The first measure contains a measure rest. The second measure contains a quarter note G, a quarter note F, and a quarter note E. The third measure contains a quarter note D, a quarter note C, and a quarter note B. The fourth measure contains a quarter note A, a quarter note G, and a quarter note F. The fifth measure contains a quarter note E, a quarter note D, and a quarter note C. The sixth measure contains a quarter note B, a quarter note A, and a quarter note G. The seventh measure contains a quarter note F, a quarter note E, and a quarter note D. The eighth measure contains a quarter note C, a quarter note B, and a quarter note A. The ninth measure contains a quarter note G, a quarter note F, and a quarter note E. The tenth measure contains a quarter note D, a quarter note C, and a quarter note B. The chord symbols are: D-, FΔ, BbΔ, G-, E07, A7, G-7, C7, G-.

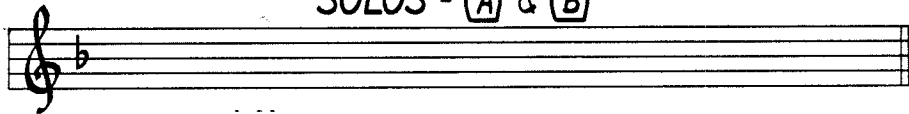


Musical staff with measure rest and chord symbols. Above the staff is a treble clef, a key signature of one flat, and a 4/4 time signature. The first measure contains a measure rest. The second measure contains a quarter note G, a quarter note F, and a quarter note E. The third measure contains a quarter note D, a quarter note C, and a quarter note B. The fourth measure contains a quarter note A, a quarter note G, and a quarter note F. The fifth measure contains a quarter note E, a quarter note D, and a quarter note C. The sixth measure contains a quarter note B, a quarter note A, and a quarter note G. The seventh measure contains a quarter note F, a quarter note E, and a quarter note D. The eighth measure contains a quarter note C, a quarter note B, and a quarter note A. The ninth measure contains a quarter note G, a quarter note F, and a quarter note E. The tenth measure contains a quarter note D, a quarter note C, and a quarter note B. The chord symbols are: D-, E07, A7, D-, G-7, C7, FΔ, Bb7, E07, A7.



Musical staff with measure rest and chord symbols. Above the staff is a treble clef, a key signature of one flat, and a 4/4 time signature. The first measure contains a measure rest. The second measure contains a quarter note G, a quarter note F, and a quarter note E. The third measure contains a quarter note D, a quarter note C, and a quarter note B. The fourth measure contains a quarter note A, a quarter note G, and a quarter note F. The fifth measure contains a quarter note E, a quarter note D, and a quarter note C. The sixth measure contains a quarter note B, a quarter note A, and a quarter note G. The seventh measure contains a quarter note F, a quarter note E, and a quarter note D. The eighth measure contains a quarter note C, a quarter note B, and a quarter note A. The ninth measure contains a quarter note G, a quarter note F, and a quarter note E. The tenth measure contains a quarter note D, a quarter note C, and a quarter note B. The chord symbols are: G-7, C7, FΔ, Bb7, E07, A7, D-, E07, A7.

SOLOS - (A) & (B)

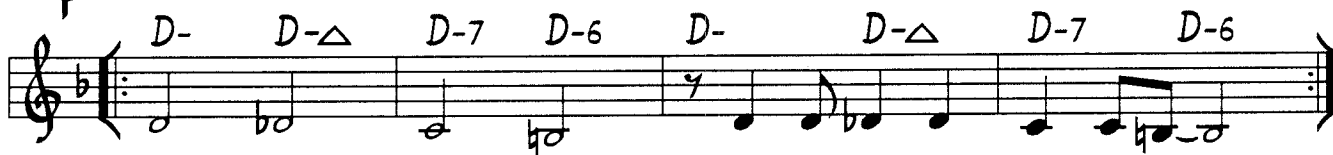


Musical staff for solos, consisting of five empty staves.

D.S. AL CODA



VAMP TO FADE



Musical staff with chord symbols and coda symbol. Above the staff is a treble clef, a key signature of one flat, and a 4/4 time signature. The word "VAMP TO FADE" is written above the first measure. The chord symbols are: D-, D-Δ, D-7, D-6, D-, D-Δ, D-7, D-6. The melody is identical to the Horn Intro. The piece ends with a coda symbol.

# (ON THE) SUNNY SIDE OF THE STREET

JIMMY MC HUGH

MEDIUM SWING

The musical score is written in 4/4 time and consists of six staves of music. The key signature has one sharp (F#), indicating D major. The score includes various chords and musical notations:

- Staff 1: Chords C<sup>9</sup>, B-7, E7, F $\Delta$ , B<sup>0</sup>7, E7.
- Staff 2: Chords A-7, D7, D-7, G7, E-7, A7, D-7, G7.
- Staff 3: Chords C<sup>9</sup>, G-7, C7, F $\Delta$ , C7, F<sup>9</sup>, C, B, E<sup>b</sup>7.
- Staff 4: Chords A-7, D7, D-7, G<sup>sus</sup>, G7, C<sup>9</sup>.
- Staff 5: Chords B-7, E7, F $\Delta$ , B<sup>0</sup>7, E7, A-7, D7.
- Staff 6: Chords D-7, G7, C<sup>9</sup>.



# T.N.T.

"TINY" KAHN

MEDIUM BLUES

(A) B $\flat$ 7 E $\flat$ 7 B $\flat$ 7

E $\flat$ 7 B $\flat$ 7

C-7 F7 B $\flat$ 7

F7 (B) B $\flat$ 7 E $\flat$ 7 B $\flat$ 7

E $\flat$ 7 B $\flat$ 7

C-7 F7 B $\flat$ 7

C-7 F7 B $\flat$ 7 SOLOS - B $\flat$  BLUES

FINE DC. AL FINE

# TAKE THE "A" TRAIN

DUKE ELLINGTON

**INTRO** PLAY 4 TIMES

Chords and markings in the score:

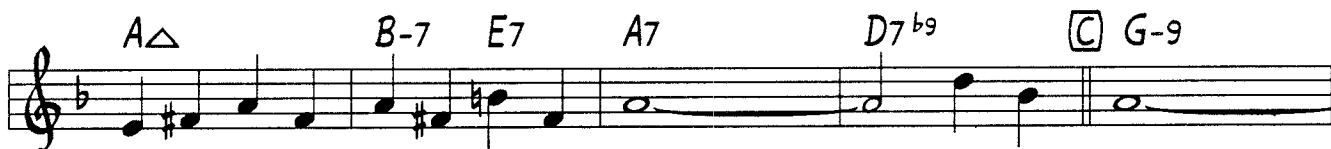
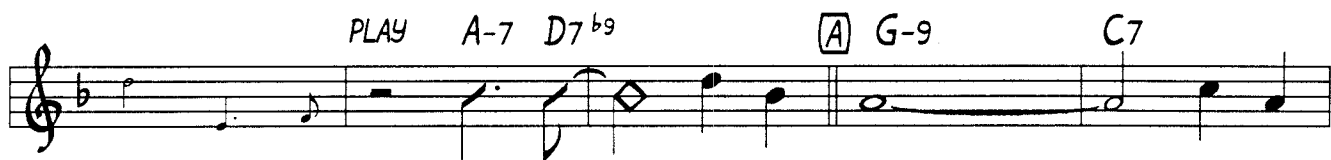
- Staff 1: **INTRO** PLAY 4 TIMES,  $D7_{ALT}$ , **A**,  $C\Delta$
- Staff 2:  $D7_{ALT}$ ,  $D-7$ ,  $G7$
- Staff 3:  $C\Delta$ , 1  $D-7$   $G7$ , 2  $G-7$   $C7$ , **B**  $F\Delta$
- Staff 4:  $D7$
- Staff 5:  $D-7$ ,  $G7^{b9}$ , **C**  $C\Delta$
- Staff 6:  $D7_{ALT}$ ,  $D-7$
- Staff 7:  $G7$ ,  $C\Delta$ ,  $D-7$ ,  $G7$

# TANGERINE

VICTOR SCHERTZINGER

SAMBA

**(HORN INTRO)**



# TEACH ME TONIGHT

GENE DE PAUL

SLOW SWING

D-7 G7 G7+5 **A** C $\Delta$  F9 E-7 A7 D-7 G7

E $\emptyset$ 7 A7-9 D-7 <sup>1</sup> D-7/G G7 C $\Delta$  A7

D-7 G7 G7+5 <sup>2</sup> D-7/G G7 C $\Delta$  F7 C E-7 Eb-7

**B** D-7 G7 C $\Delta$  A7-9 D-7 G7 C $\Delta$

F# $\emptyset$ 7 B7-9 E-7 A7 A-7 D7 D-7 G7 G7+5

**C** C $\Delta$  F9 E-7 A7 D-7 G7 E $\emptyset$ 7 A7-9

D-7 <sup>D-7/G</sup> G7 C $\Delta$  A7-9 D-7 G7

# TEE PEE TIME

CLARK TERRY

**A** Bb7 Eb7 Bb7

Eb7 Bb7

C-7 F7 Bb7

C-7 F7 Bb7

**B** D7 G7

C7 F7

**C** Bb7 Eb7 Bb7

Eb7 Bb7

C-7 F7 Bb7 C-7 F7

# THAT'S WHAT I'M TALKIN' 'BOUT

SHORTY ROGERS

Musical score for "That's What I'm Talkin' 'Bout" by Shorty Rogers. The score is in 4/4 time and features a key signature of two flats. It consists of three staves of music. The first staff begins with a repeat sign and is annotated with  $Bb7$ ,  $Eb7$ , and  $Bb7$ . The second staff is annotated with  $Eb7$  and  $Bb7$ . The third staff is annotated with  $C-7$ ,  $(HEAD) Gb7$ ,  $(SOLOS) F7$ ,  $Bb7$ ,  $C-7$ , and  $F7$ .

# THINGS AIN'T WHAT THEY USED TO BE

DUKE ELLINGTON

Musical score for "Things Ain't What They Used to Be" by Duke Ellington. The score is in 4/4 time and features a key signature of three flats. It consists of four staves of music. The first staff begins with a repeat sign and is annotated with  $Db7$  and triplets. The second staff is annotated with  $Gb7$  and triplets. The third staff is annotated with  $Db7$ ,  $Eb-7$ , and triplets. The fourth staff is annotated with  $Ab7$ ,  $Db7$ ,  $E7$ ,  $Eb7$ , and  $D7$ .

# THE NIGHT HAS A THOUSAND EYES

WEISMAN, GARRETT, WAYNE

LATIN & SWING

Musical score for "THE NIGHT HAS A THOUSAND EYES" in G major, 4/4 time. The score is divided into Latin and Swing sections.

**Staff 1:** LATIN. Chords: G $\Delta$ /D, Dsus4. Includes first ending.

**Staff 2:** Chords: G $\Delta$ /D, Dsus4, D7. Includes "FILL TO SWING".

**Staff 3:** Chords: D-7, G7, C#07, C-6.

**Staff 4:** Chords: B-7, Bb7, A-7, D7, G $\Delta$ /D. Includes first ending and "FILL TO LATIN".

**Staff 5:** Chords: G $\Delta$ , Db7, C-7, F7, Bb $\Delta$ . Includes second ending.

**Staff 6:** Chords: Bb-7, Eb7, Ab $\Delta$ .

**Staff 7:** Chords: A-7, Dsus4, G $\Delta$ .

**Staff 8:** Chords: E-7, A-7/D, Dsus4, G $\Delta$ .

# THE NIGHT WE FIRST MET

STEFAN KARLSSON

BALLAD

**(A)** F-7 Bb-7 Eb-7 D7+11 Db△ Gb7+11

F-7 F-7 Eb Eb△ Db△ 1 Db7

Gø7 C7ALT 2 Db7 C7 F-

**(B)** D-7 G7 C△ A-7 D-7 G7

C△ Gb7-9 F△ F△ E△ F△ D△ C△ Bø7 E7-13

A-7 Abø7 G-7 C7+11 **(C)** F-7 Bb-7

Eb-7 D7+11 Db△ Gb7+11 F-7 F-7 Eb

Db△ Db7 C7 F-



# THE SONG IS YOU

JEROME KERN

(A) C $\Delta$  F7 E-7 Eb $\Delta$ 7 C $\Delta$  Eb $\Delta$ 7 D-7 G7 C $\Delta$

A7 D-7 G7 Bb7 A7 D-7

G7 (SOLOS) F-7 Bb7 E-7 A7 Eb-7 Ab7 D-7 G7 (HEAD) Bb7 A7 D7 G7 D-7

G7 C $\Delta$  F7 Bb7 Eb7 Ab7 Db7 Gb7 B7 C $\Delta$  F $\sharp$ 7 B7 $\sharp$ 9 (B) E $\Delta$  C $\sharp$ 7 $\flat$ 9

F $\sharp$ -7 B7 E $\Delta$  C $\sharp$ -7 Bb $\Delta$ 7 Eb7 $\sharp$ 9

Ab- Ab- $\Delta$  Ab-7 Db7 Gb7

Gb7 B7 C $\Delta$  F7 E-7 Eb $\Delta$ 7 (C) C $\Delta$  Eb $\Delta$ 7 D-7

G7 G-7 C7 F $\Delta$  Bb7 E-7

A7 $\sharp$ 9 D-7 G7 C $\Delta$  A7 $\sharp$ 9 D-7 G7

# THE TENDER STORM

EDDIE HARRIS

BE-BOP - MEDIUM UP

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece is in a B-flat major key. The score consists of six staves of music. The first five staves contain melodic lines with various chord annotations above them. The sixth staff contains two first endings, labeled '1' and '2'. The first ending leads to a double bar line, and the second ending leads to a final double bar line.

Chord annotations for the first five staves:

- Staff 1: E-7, Bb-7, Eb7, DΔ
- Staff 2: Eb-7, Ab7, D-7, Ab-7, Db7
- Staff 3: CΔ, C#-7, F#7, C-7
- Staff 4: F#-7, B7, BbΔ, EbΔ
- Staff 5: E-11, F9, BbΔ, Eb9

Chord annotation for the sixth staff:

- Staff 6: DΔ

# THE THEME

MILES DAVIS

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Chords: Bb, C-7, F7. Includes a triplet of eighth notes and a first ending bracket labeled (A).

Musical staff 2: Treble clef, key signature of two flats. Chords: Bb, C-7, F7, Bb7, Eb7, E07. Includes a triplet of eighth notes.

Musical staff 3: Treble clef, key signature of two flats. Chords: Bb, C-7, F7, Bb. Includes a triplet of eighth notes and a first ending bracket labeled 1. A second ending bracket labeled 2 follows.

Musical staff 4: Treble clef, key signature of two flats. Chords: D7, G7. Staff contains rhythmic slash notation.

Musical staff 5: Treble clef, key signature of two flats. Chords: C7, F7. Staff contains rhythmic slash notation.

Musical staff 6: Treble clef, key signature of two flats. Chords: Bb, C-7, F7, Bb, C-7, F7. Includes a triplet of eighth notes and a first ending bracket labeled (C).

Musical staff 7: Treble clef, key signature of two flats. Chords: Bb7, Eb7, E07, Bb. Includes a triplet of eighth notes.

# THE THINGS WE DID LAST SUMMER

JULE STYNE

Chords:  $F\Delta$   $D7$   $G-7$   $C7$   $A-7$   $Bb\Delta$

Chords:  $A07$   $D7$   $G-7$   $Eb7\#11$   $A-$   $Ab-$   $G-7$   $C7$

1  $A-7$   $D7$   $G-7$   $C7$  2  $F\Delta$   $D-7$   $Db-$   $B$   $C-7$   $F7$   $C-7$   $F7$

Chords:  $Bb\Delta$   $Eb7\#11$   $Bb\Delta$   $E07$   $A7$   $D-7$   $G7$   $D-7$   $G7$

Chords:  $G-$   $Ab-$   $G-7$   $C7$   $C$   $F\Delta$   $D7$   $G-7$   $C7$   $Db$

Chords:  $A-7$   $Bb\Delta$   $A07$   $D7$   $G-7$   $Eb7\#11$   $A-$   $Ab-$

Chords:  $G-7$   $C7$   $F\Delta$

# THERE WILL NEVER BE ANOTHER YOU

HARRY WARREN

(A) Eb $\Delta$  (ALTERNATE) Eb-7 Ab7 D-7 G7 (STANDARD) D $\emptyset$ 7 G7<sup>b9</sup>

C- Bb-7 Eb7

Ab $\Delta$  Db7<sup>#11</sup> Eb $\Delta$  C-7

F7<sup>#11</sup> (ALTERNATE) Db7<sup>#11</sup> F<sup>#</sup>-7 B7 F-7 Bb7 (STANDARD) F7<sup>#11</sup> F-7 Bb7<sup>b9</sup>

(B) Eb $\Delta$  D $\emptyset$ 7 G7<sup>b9</sup>

C- Bb-7 Eb7

Ab $\Delta$  Db7<sup>#11</sup> Eb $\Delta$  A-7 D7

G-7 Ab7 G-7 C7<sup>b9</sup> F-7 Bb7<sup>b9</sup> Eb $\Delta$

# THERE IS NO GREATER LOVE

ISHAM JONES

*HORN ONLY* [A] *RHYTHM* Ab7 G7

G-7 C7 C-7 F7

[B] Ab7 G7

*TIME* G-7 C7 C-7 F7 BbΔ

BbΔ [C] A07 D7 G- A07 D7

G- A07 D7 G- C7

[D] *HORN ONLY* *RHYTHM* Ab7 G7

*TIME* G-7 C7 C-7 F7 BbΔ

**SOLOS**

# THERE IS NO GREATER LOVE

**A**

ALTERNATE F-7  
STANDARD Bb△

Bb7      E-7      A7      Eb-7      Ab7      D-7      G7  
            Eb7                      Ab7                      G7

C7                      C7                      F7                      F7

**B**

F-7  
Bb△

Bb7      E-7      A7      Eb-7      Ab7      D-7      G7  
            Eb7                      Ab7                      G7

C7                      F7                      Bb△

**C**

A07      D7      G-                      A07      D7      G-

A07      D7      G-7                      C7                      F7

**D**

F-7  
Bb△

Bb7      E-7      A7      Eb-7      Ab7      D-7      G7  
            Eb7                      Ab7                      G7

C7                      F7                      Bb△

# THINKING OF YOU

HARRY RUBY

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of seven staves of music. The first staff begins with a circled 'A' and a double bar line with repeat dots. The second staff has a first ending bracket labeled '1'. The third staff has a second ending bracket labeled '2'. The fourth staff contains a circled 'B'. The fifth staff contains a circled 'C'. The sixth and seventh staves continue the melodic and harmonic progression.

Chords and markings include: Eb $\Delta$ , A $\emptyset$ 7, D7<sup>b9</sup>, Ab-7, Db7, G-7, C7<sup>b9</sup>, F#-7, B7<sup>b9</sup>, F-7, Bb7<sup>b9</sup>, F-7, Bb7<sup>b9</sup>, Eb $\Delta$ , D $\emptyset$ 7, G7<sup>#9</sup>, C-, G-, Bb-7, Eb7, Ab $\Delta$ , D $\emptyset$ 7, G7<sup>b9</sup>, Db7<sup>#11</sup>, Eb $\Delta$ , A $\emptyset$ 7, D7<sup>b9</sup>, Ab-7, Db7, G-7, C7<sup>b9</sup>, F#-7, B7<sup>b9</sup>, F-7, Bb7<sup>b9</sup>, and Eb $\Delta$ . Triplet markings are present under several eighth-note groups.



# THINKING OUT LOUD

LATIN

STEVE SWALLOW

**A** Eb-7 Ab-7 F7ALT Bb-7 GbΔ Eb7ALT Ab-7

F7ALT BbΔ G7b9 **B** C-7 AbΔ G7ALT

GbΔ Bb-7 Eb7ALT Ab-7 F7ALT BbΔ

E7ALT **C** EbΔ A07 D7ALT G-11 C-7 A7ALT

D-11 G7 G7ALT GbΔ CbΔ Bb-7 G7ALT **D** C-7

A7ALT D-7 Ab7 DbΔ C7ALT

F-7 Bb7ALT ⊕ **SOLOS**

DC. AL CODA

⊕ Eb-7 Ab7ALT DbΔ

# THIS I DIG OF YOU

LEE MORGAN & HANK MOBLEY

PEDAL F TO (B)

(A) BbΔ C- BbΔ C-

BbΔ C- BbΔ F-7 Bb7 END PEDAL

(B) EbΔ E07 A7\*9 D-7 G7

Db-7 Gb7 C-7 F7

(C) BbΔ PEDAL F TO (D) C- BbΔ C-

BbΔ C- BbΔ F-7 Bb7 END PEDAL

(D) EbΔ E07 A7\*9 D-7 G7


C-7 F7 BbΔ

3

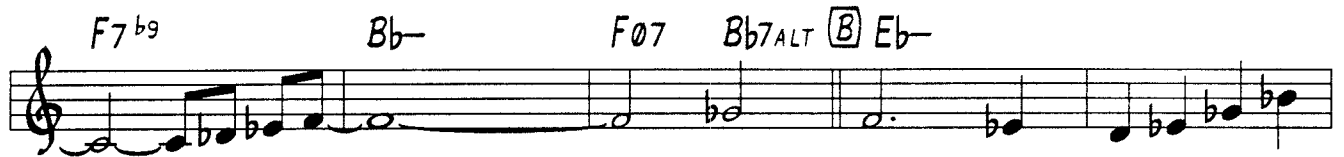
# THIS IS NEW

KURT WEILL

**A** C- G7ALT C- F7 Bb-



F7b9 Bb- F07 Bb7ALT **B** Eb-



Ab7 C#-



G7ALT **C** C- G7ALT C- Eb-11 Ab7



DbΔ C7ALT F- F7ALT **D** Bb-7



Eb7ALT C-7 F7ALT Bb-7 Eb7ALT



**TAG** Ab-



# TIDAL BREEZE

HAROLD DANKO

MEDIUM SWING

The musical score for "Tidal Breeze" is written in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as "MEDIUM SWING". The score consists of five staves of music. The first staff begins with a whole rest, followed by a series of eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns. The third staff features a change in rhythm with quarter and eighth notes. The fourth staff includes a measure with a circled "4" above it, indicating a four-measure rest. The fifth staff concludes the piece with a final cadence. Chord markings are placed above the staves: Bb9 (first and second staves), Ab7 (first and second staves), F7 (third and fourth staves), Gb7 (third and fourth staves), and G7 (fourth staff). The final staff ends with an Ab7 chord.

# TIME AFTER TIME

JULE STYNE

The musical score is written in 4/4 time and consists of eight staves of music. The melody is written in the treble clef. Chords are indicated by letters above the notes. The score is divided into four sections: A, B, C, and D.

**Section A:** Chords are C $\Delta$ , D-7, G7, C $\Delta$ , D-7, G7.

**Section B:** Chords are A-7,  $\frac{A-7}{G}$ , F $\#$ 07, B7 $\#$ 9, E-7, A7 $\flat$ 9.

**Section C:** Chords are C $\Delta$ , D-7, G7, C $\Delta$ , D-7, G7.

**Section D:** Chords are C $\Delta$ , G $\flat$ 07, F-6, E-7,  $\frac{A-7}{G}$ , G $\flat$ 07, F-7.

# TRISTE

ANTONIO CARLOS JOBIM

BOSSA NOVA

The musical score for "Triste" is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is presented in a single staff with guitar chords indicated above the notes. The score is divided into four sections: A, B, C, and D.

**Section A:** Chords are BbΔ, GbΔ, and B7#11.

**Section B:** Chords are BbΔ, D-7, G7b9, C-, C-Bb, A07, D7#9/5, G-, G-F, E07, and A7#9/5.

**Section C:** Chords are DΔ, E-7, A7, D-7, G7, C-7, and F7.

**Section D:** Chords are BbΔ, F-7, Bb7b9, EbΔ, Ab7#11, G-7, C7#11, C-7, F7, Bb-7, Eb7, Bb-7, and Eb7.

# UNIT SEVEN

SAM JONES

JAZZ/LATIN

SWING FEEL

**A** C7 C7

F7 C7 A7<sup>#9</sup> Ab $\Delta$

<sup>1</sup> G7<sup>#9</sup> C7 A7 D7 G7<sup>#9</sup> <sup>2</sup> G7<sup>#9</sup>

C7 A7<sup>#9</sup> LATIN FEEL **B** D-7 G7

E-7 A7<sup>#9</sup> D-7 G7

E-7 A7 D-7 G7 **C** C7 SWING FEEL C7

F7 C7 A7<sup>#9</sup>

Ab $\Delta$  G7<sup>#9</sup> C7 A7<sup>#9</sup> D7

# UP JUMPED SPRING

FREDDIE HUBBARD

JAZZ WALTZ

Chords: F7-9, Bb $\Delta$ , G7+9, C-7, F7, F#07, G-7, F-7, E-7, A7, D-7, Eb-7, D-7, Eb-7, B07, E7+9, C07, F7+9, C-7, F7, Bb $\Delta$ , A-7, D7, G-7, C7, F $\Delta$ , D-7, Ab-7, Db7, C-7, F7, Bb $\Delta$ , G7+9, C-7, F7, F#07, G-7, F-7, E-7, A7, D-7, Eb-7, D-7, Eb-7, C-7, F7, B $\Delta$ , B $\Delta$ , Bb $\Delta$



# VOYAGE

KENNY BARRON

The musical score for "Voyage" by Kenny Barron is written in 4/4 time and consists of ten staves of music. The key signature is three flats (B-flat major/C minor). The score includes various chords and articulations:

- Staff 1:** Chords:  $F-9$ ,  $Gb-9$ . Includes a first ending bracket.
- Staff 2:** Chords:  $F7b9$ ,  $Bb-7$ ,  $G07$ ,  $C7$ .
- Staff 3:** Chords:  $F-9$ ,  $G07$ ,  $C7$ ,  $F-9$ . Includes a first ending bracket with two endings.
- Staff 4:** Chords:  $D\flat\Delta$ ,  $E-7$ ,  $A7$ ,  $D\Delta$ . Includes triplets.
- Staff 5:** Chords:  $F-7$ ,  $B\flat7$ ,  $E\flat\Delta$ ,  $F\sharp-7$ ,  $B7$ . Includes a triplet.
- Staff 6:** Chords:  $E\Delta$ ,  $G07$ ,  $C7$ ,  $F-9$ . Includes a triplet and a second ending bracket.
- Staff 7:** Chords:  $G\flat-9$ ,  $F7b9$ .
- Staff 8:** Chords:  $B\flat-7$ ,  $G07$ ,  $C7$ ,  $F-9$ ,  $G07$ ,  $C7$ .



# WALTZING MATILDA

TRADITIONAL AUSTRALIAN

MEDIUM/SLOW SAMBA  
OR AFRO CUBAN FEEL

Chord progression for the first system: EbΔ, D07, G7, C-7, C-7/Bb, A07, D7b9.

Chord progression for the second system: G-7, C7, F-7, Bb7.

Chord progression for the third system: C7, F-7, Bb7, EbΔ, EbΔ.

Chord progression for the fourth system: Bb-7, Eb7, AbΔ, A07, D7, G-7.

Chord progression for the fifth system: C7, F-7, Bb7, EbΔ.

Chord progression for the sixth system: D07, G7, C-7, C-7/Bb, A07, D7, G-7.

Chord progression for the seventh system: C7, F-7, Bb7, Eb, SOLOS.

DC. AL CODA

Chord progression for the eighth system: G-7, C7, F-7, Bb7, EbΔ.

Chord progression for the ninth system: G-7, C7, F-7, Bb7, Eb.

# WALTZ FOR ELLINGTON

JEFF JENKINS

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The notation includes eighth and sixteenth notes, rests, and various chord symbols. Fingerings are indicated by numbers 1-4 and 7. Some notes are marked with a 'y' for grace notes. Chord symbols include: G-7, C7, C-7/F, F7, F-7, Bb7, EbΔ, AbΔ, D07, G7ALT, C-7/Bb, E/A, D7ALT, GΔ, E-7, A-7, D7, GΔ, E-7, F#-7, B7#11, EΔ, F#-7, B7, EΔ, AΔ, D#07, G#7ALT, C#-7, and C#-7/B. There are also three-measure rests and four-measure rests indicated by a '4' over a bracket.

# WALTZ FOR ELLINGTON

The musical score consists of seven staves of music in 4/4 time, featuring various chord symbols and musical notations:

- Staff 1:** Chords:  $Bb07$ ,  $Eb7_{ALT}$ ,  $Ab\Delta$ ,  $F7_{ALT}$ . Includes a half rest in the third measure.
- Staff 2:** Chords:  $Bb-7$ ,  $Eb7$ ,  $Ab\Delta$ ,  $F-7$ ,  $\frac{E-7}{Eb}$ . Includes a triplet of eighth notes in the second measure.
- Staff 3:** Chords:  $D07$ ,  $Db-7$ ,  $Gb7\#11$ ,  $C-7$ ,  $F7_{ALT}$ . Includes a four-measure phrase in the second measure.
- Staff 4:** Chords:  $Bb-7$ ,  $Eb7$ ,  $C-7$ ,  $F-7$ .
- Staff 5:** Chords:  $Db-7$ ,  $Gb7\#11$ ,  $C-7$ ,  $B\Delta$ .
- Staff 6:** Chords:  $E\Delta$ ,  $A\Delta$ ,  $Ab\Delta9$ .
- Staff 7:** Chords:  $A07$ ,  $D7_{ALT}$ . Ends with a double bar line.



# WATERMELON MAN

LATIN - ROCK

HERBIE HANCOCK

F7

Bb7

F7

C7

Bb7

C7

Bb7

C7

Bb7

F7

BREAK

RESUME TIME

# WORK SONG

NAT ADDERLY

F-

F-

F-

C7

F-

F-

F7

Bb7

Db7

C7

F-

# WAVE

(VOU TE CONTAR)

ANTONIO CARLOS JOBIM

BOSSA NOVA

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket labeled 'A'. The second staff contains a melodic line with various chords. The third staff continues the melody with more chords. The fourth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2', followed by a section labeled 'B' with a triplet of eighth notes. The fifth staff continues the melody. The sixth staff has a section labeled 'C' with a first ending bracket. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff concludes the piece with a final chord and a double bar line.

Chords and markings in the score include:  $D\Delta$ ,  $Bb7$ ,  $A-7$ ,  $D7$ ,  $G\Delta$ ,  $G-7$ ,  $F\#7$ ,  $B7$ ,  $B-7$ ,  $E7$ ,  $Bb7$ ,  $A7\#9$ ,  $D-7$ ,  $G7$ ,  $D-7$ ,  $G7$ ,  $D-7$ ,  $G7$ ,  $B$ ,  $G-7$ ,  $C7$ ,  $F\Delta$ ,  $F\Delta$ ,  $F-7$ ,  $Bb7$ ,  $Eb\Delta$ ,  $E7$ ,  $A7b9$ ,  $C$ ,  $D\Delta$ ,  $Bb7$ ,  $A-7$ ,  $D7$ ,  $G\Delta$ ,  $G-7$ ,  $F\#7$ ,  $B7$ ,  $B-7$ ,  $E7$ ,  $Bb7$ ,  $A7\#9$ ,  $D-7$ ,  $G7$ ,  $D-7$ ,  $G7$ .



# A WEAVER OF DREAMS

VICTOR YOUNG

**Chords:** C $\Delta$ , B $\flat$ 7, E7 $\flat$ 9, B $\flat$ -7, E $\flat$ 7, A-7, D7, A $\flat$ -7, D $\flat$ 7, G-7, C7, A-7, D7, G-7, C7, F $\Delta$ , B $\flat$ 7 $\sharp$ 11, E-7, A7, A-7, D7, D-7, G7, E-7, A7, E $\flat$ -7, A $\flat$ 7, D-7, G7, C $\Delta$ , D-7, G7.

**Staff 1:** C $\Delta$  B $\flat$ 7 E7 $\flat$ 9

**Staff 2:** (ALTERNATIVE) B $\flat$ -7 E $\flat$ 7 A-7 D7 A $\flat$ -7 D $\flat$ 7 G-7 C7  
(STANDARD) A-7 D7 G-7 C7

**Staff 3:** F $\Delta$  B $\flat$ 7 $\sharp$ 11 E-7 A7

**Staff 4:** A-7 D7 D-7 G7

**Staff 5:** 2 E-7 A7 E $\flat$ -7 A $\flat$ 7 D-7 G7

**Staff 6:** C $\Delta$  D-7 G7

# WELL YOU NEEDN'T

THELONIOUS MONK

(MONK'S VERSION)

MEDIUM UP TEMPO

Chord progression for Section A:  $F\Delta$ ,  $Gb\Delta$ ,  $F\Delta$

Chord progression for Section B:  $F\Delta$ ,  $Gb\Delta$ ,  $F\Delta$ ,  $Gb\Delta$ ,  $F\Delta$

Chord progression for Section C:  $F\Delta$ ,  $Gb\Delta$ ,  $F\Delta$ ,  $Gb\Delta$ ,  $F\Delta$

# WELL YOU NEEDN'T

THELONIUS MONK

(MILES' VERSION)

MEDIUM UP TEMPO

The musical score is written in treble clef with a key signature of one flat (B-flat major) and a 4/4 time signature. The tempo is marked 'MEDIUM UP TEMPO'. The score consists of seven staves of music. The first staff begins with a repeat sign and a boxed section marker 'A'. Chord symbols above the staff include FΔ, GbΔ, and FΔ. The second staff continues the melody with GbΔ, FΔ, GbΔ, and FΔ. The third staff has a first ending bracket labeled '1' with FΔ and a second ending bracket labeled '2' with FΔ, followed by a boxed section marker 'B' with G7. The fourth staff features Ab7, A7, and Bb7. The fifth staff contains B7, Bb7, A7, Ab7, G7, and Gb7. The sixth staff starts with a boxed section marker 'C' and includes FΔ, GbΔ, FΔ, and GbΔ. The seventh staff concludes with FΔ, GbΔ, and FΔ. The piece ends with a double bar line.

# WHAT IS THIS THING CALLED LOVE

COLE PORTER

The musical score is written in 4/4 time and consists of seven staves of music. The key signature has one flat (Bb). The score includes various guitar chords and melodic lines with articulation marks.

**Staff 1:** Chords: (A) G07, C7<sup>b9</sup>, F-. Melody: Quarter rest, quarter Bb, quarter G, quarter F, quarter E, quarter D, quarter C, quarter Bb, quarter A.

**Staff 2:** Chords: D07, G7<sup>#9</sup>, CΔ. Melody: Quarter rest, quarter Bb, quarter G, quarter F, quarter E, quarter D, quarter C, quarter Bb, quarter A.

**Staff 3:** Chords: CΔ, C-7 (B). Melody: Quarter rest, quarter Bb, quarter G, quarter F, quarter E, quarter D, quarter C, quarter Bb, quarter A.

**Staff 4:** Chords: F7, BbΔ, Ab7<sup>#11</sup>. Melody: Quarter Bb, quarter G, quarter F, quarter E, quarter D, quarter C, quarter Bb, quarter A.

**Staff 5:** Chords: G7<sup>#9</sup>, G07 (C). Melody: Quarter Bb, quarter G, quarter F, quarter E, quarter D, quarter C, quarter Bb, quarter A.

**Staff 6:** Chords: C7<sup>b9</sup>, F-, D07. Melody: Quarter Bb, quarter G, quarter F, quarter E, quarter D, quarter C, quarter Bb, quarter A.

**Staff 7:** Chords: G7<sup>#9</sup>, CΔ. Melody: Quarter Bb, quarter G, quarter F, quarter E, quarter D, quarter C, quarter Bb, quarter A.

# WHAT'S NEW

BOB HAGGART

BALLAD

The musical score is written in 4/4 time and consists of seven staves of music. The melody is primarily composed of quarter and eighth notes, with some rests and triplet markings. Chords are indicated above the staff lines. The score is divided into sections A, B, and C.

**Staff 1:** Chords:  $G7^{b9}$ ,  $C\Delta$ ,  $F13$ ,  $Bb-9$ ,  $Eb7$ ,  $Ab\Delta$ ,  $Db\Delta$ . Includes a triplet of eighth notes.

**Staff 2:** Chords:  $D07$ ,  $G7^{\#11}$ ,  $C-$ ,  $A07$ ,  $D07$ ,  $G7^{\#9/5}$ ,  $C\Delta$ ,  $A-7$ .

**Staff 3:** Section 1:  $D-7$ ,  $G7^{b9}$ . Section 2:  $G-7$ ,  $C7^{b9}$ ,  $F\Delta$ ,  $Bb13$ ,  $Eb-9$ ,  $Ab7$ . Includes a triplet of eighth notes.

**Staff 4:** Chords:  $Db\Delta$ ,  $Gb\Delta$ ,  $G07$ ,  $C7^{b9/11}$ ,  $F-$ ,  $D07$ ,  $G07$ ,  $C7^{\#9}$ .

**Staff 5:** Chords:  $F\Delta$ ,  $F6$ ,  $D07$ ,  $G7^{\#9}$ ,  $C\Delta$ ,  $F13$ ,  $Bb-9$ ,  $Eb7$ . Includes a triplet of eighth notes.

**Staff 6:** Chords:  $Ab\Delta$ ,  $Db\Delta$ ,  $D07$ ,  $G7^{\#11/9}$ ,  $C-$ ,  $A07$ ,  $D07$ ,  $G7^{\#9/5}$ .

**Staff 7:** Chords:  $C\Delta$ ,  $A-7$ ,  $D-7$ ,  $G7^{b9}$ .

# WHERE IS LOVE

LIONEL BART

The musical score is written in G minor (two flats) and 4/4 time. It consists of six staves of music. Above the notes, guitar chords are indicated. The first staff begins with a boxed letter 'A'. The second staff contains a double bar line with repeat dots. The third staff begins with a boxed letter 'B'. The sixth staff ends with a double bar line and a repeat sign.

Chords:  $Bb\Delta$ ,  $C-7$ ,  $F7$ ,  $D-7$ ,  $C-7$ ,  $F7$ ,  $Bb\Delta$ ,  $C-7$ ,  $F7$ ,  $D-7$ ,  $G7^{b9}$ ,  $C-7$ ,  $Bb\Delta$ ,  $Eb7$ ,  $Ab\Delta$ ,  $Ab-7$ ,  $Db7$ ,  $Gb\Delta$ ,  $C-7$ ,  $F7^{b9}$ ,  $Bb\Delta$ ,  $C-7$ ,  $F7$ ,  $Bb\Delta$ ,  $B\Delta$ ,  $C-7$ ,  $F7$ ,  $D-7$ ,  $G7^{b9}$ ,  $C-7$ ,  $F7$ ,  $Bb\Delta$ ,  $Bb-7$ ,  $Eb7$ ,  $Ab\Delta$ ,  $D7^{b9}$ ,  $G\Delta$ ,  $D-7$ ,  $G7^{b9}$ ,  $C-7$ ,  $F7$ ,  $Bb\Delta$ .

SOLO FORM IS  $\boxed{A}$   $\boxed{A}$   $\boxed{B}$

# WHERE OR WHEN

RICHARD RODGERS

**A** Eb $\Delta$  C-7 A $\Delta$ 7 Ab7 G-7 F-7 Eb $\Delta$  Eb7



Ab $\Delta$  Ab $\Delta$  Ab-7 Db7



<sup>1</sup> G-7 C7 F-7 Bb7 <sup>2</sup> Eb $\Delta$  D $\Delta$ 7 G7<sup>#5</sup>



**B** C- F-7 D $\Delta$ 7 G7<sup>b9</sup>



C- F-7 C-11 F9 F-7 Bb7<sup>b9</sup>



**C** Eb $\Delta$  C-7 A $\Delta$ 7 Ab7 G-7 Bb-9 Eb7<sup>#5</sup>



Ab $\Delta$ 9 G $\Delta$ 7 C7<sup>b9</sup> F-7 G $\Delta$ 7 C7<sup>b9</sup>



C-7 F7 F-7 Bb7 Eb $\Delta$  F-7 Bb7



# WHISPER NOT

BENNY GOLSON

The musical score for "Whisper Not" by Benny Golson is presented in 4/4 time. It consists of seven staves of music. The first staff begins with a key signature of one flat (Bb) and a common time signature of 4/4. The music is written in treble clef. The score includes various chord symbols such as C-, C-/Bb, Aø7, D7-9, G-, G-/F, Eø7, A7-9, D-, Bø7, E-, A7-9, D-, E-, F-, G7-9, F-, Bb7, Aø7, D7-9, G-, G-/F, Eø7, A7-9, Dø7, G7-9, C-, C-/Bb, Aø7, D7-9, G-, G-/F, Eø7, A7-9, D-, Bø7, E-, A7-9, D-, D-/C, Ab7, and G7+9. The score also features musical notations such as triplets, slurs, and dynamic markings like '7' and 'y'. The piece concludes with a double bar line on the seventh staff.



# WISH FOR NOW

LOOSE BOSSA

BOB GILLIS

The musical score is written in 4/4 time and consists of ten staves. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a key with one sharp (F#). The chords are: D-7, E7, F#07, F-11, and a final Bb. The second staff continues the melody with chords: E-7, D-9, Bb7#11, B-7, and C#7ALT. The third staff features a triplet of eighth notes and chords: DΔ#11, B7/D#, A/E, C#7ALT/E#, and F#. The fourth staff has chords: F#-, GΔ#11, F#-, and G7#11. The fifth staff includes chords: F#-7, E#-7/E, B13b9/D#, D-11, and G7b9. The sixth staff has chords: AbΔ#11, Bbsus4, CΔ, and FΔ#11. The seventh staff includes chords: F#-11, F#-11/E, Eb07, D-7, and D-11. The eighth staff has a final chord: A-9. The score concludes with a double bar line.

# WOODY'N YOU

(ALGO BUENO)

JOHN BIRKS (DIZZY) GILLESPIE

**A** G $\flat$ 7 C7 $\sharp$ 9 F $\flat$ 7 B $\flat$ 7 $\sharp$ 9

E $\flat$ 7 A $\flat$ 7 $\sharp$ 9 D $\flat$  $\Delta$

(OPT-ON SOLOS) A $\flat$ 7 D7  
**B** A $\flat$ 7 D $\flat$ 7 A $\flat$ 7 D $\flat$ 7 A $\flat$ 7 D $\flat$ 7 G $\flat$  $\Delta$

(OPT-ON SOLOS) B $\flat$ 7 E7  
B $\flat$ 7 E $\flat$ 7 B $\flat$ 7 E $\flat$ 7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 7

**C** G $\flat$ 7 C7 $\sharp$ 9 F $\flat$ 7 B $\flat$ 7 $\sharp$ 9

E $\flat$ 7 A $\flat$ 7 $\sharp$ 9 D $\flat$  $\Delta$

# WRONG TOGETHER

STEVE SWALLOW

WALKING BALLAD

The main musical notation consists of six staves of music in 4/4 time, featuring a walking bass line. The key signature has one flat (Bb). The notation includes various chords and melodic lines with triplets. The chords are: E-9, A7#11, G-9, C7#11, FΔ, Bb7, A-7, D7, G-9, C7#11, Bb-9, Eb7#11, AbΔ, G7ALT, C-9, F7#11, BbΔ, A7ALT, D-9, G7#11, CΔ, F7#11, E-9, A7#11, G-9, C7#11, FΔ, Bb7#11, A7b13, D7b9, G-9, Csus4, C7, FΔ, B7#11.

(SOLOS)

A staff of music with a treble clef and a key signature of one flat, containing a whole rest. This indicates a solo section.

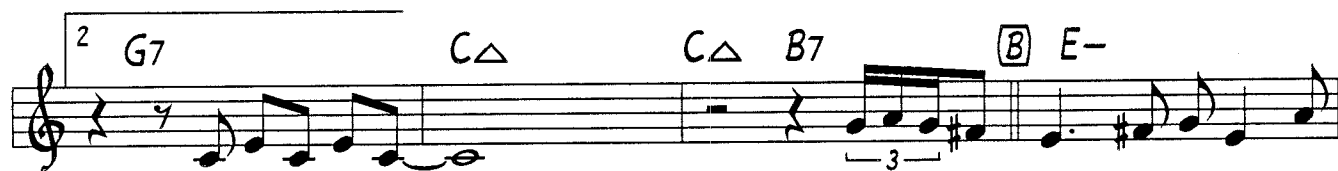
DC. AL CODA

A staff of music with a treble clef and a key signature of one flat, containing a whole rest. Above the staff are the chords: A-7, D7#11, DbΔ, C7ALT, FΔ. To the left of the staff is a circled cross symbol, which is a common notation for a coda.

# YARDBIRD SUITE

CHARLIE PARKER

**HORN INTRO**



# YOU AND I AND GEORGE

MATT DENNIS

[A] C C $\Delta$  C7 F F $\#$ 07

YOU AND I AND GEORGE WENT STROLL-ING THRU THE

C $\Delta$  G D-7 G7 C $\Delta$  C $\#$ 07

PARK ONE DAY, AND YOU HELD MY HAND AS IF TO

D7 D-7 G7-9 [B] C C $\Delta$

SAY I LOVE YOU. THEN WE PASS'D A

C7 F F $\#$ 07 C $\Delta$  G

BROOK AND GEORGE FELL IN AND DROWN'D HIM - SELF AND

D-7 G7 C $\Delta$  C $\#$ 07 D7

FLOAT - ED OUT TO SEA, LEAV - ING YOU A -

D-7 G7-9 Csus4 C Gsus4 C

LONE WITH ME.

# YOU GO TO MY HEAD

J. FRED COOTS

(A) Eb $\Delta$  Ab-7 Db7 Gb $\Delta$

F7 Bb7 Eb- F7 Bb7<sup>b9</sup> Eb $\Delta$

<sup>1</sup> F-7 Bb7<sup>b9</sup> <sup>2</sup> Bb-7 Eb7 (B) Ab $\Delta$  D7<sup>b9</sup>

Eb $\Delta$  F-7 Bb7 Eb $\Delta$  A-7 D7<sup>b9</sup> G $\Delta$  G<sup>#07</sup>

A-7 D7<sup>#9</sup> G-7 Gb-7 F-7 Bb7 (C) Eb $\Delta$  Ab-7 Db7

Gb $\Delta$  F7 Bb7 Eb- F7 Bb7

Eb $\Delta$  Bb-7 Eb7<sup>b9</sup> (D) Ab $\Delta$  Db7

Eb $\Delta$  C-7 Gb07 F-7 Bb7<sup>b9</sup>

Eb $\Delta$

# YOU'LL NEVER BELIEVE . . .

MEDIUM - UP SWING

STEFAN KARLSSON

Chord markings and section labels for the musical score:

- Staff 1: (A) Eb $\Delta$ , A7+11, Ab $\Delta$ , Db7
- Staff 2: Eb $\Delta$ , A7+11, Ab $\Delta$ , D $\emptyset$ 7, G7, C-7
- Staff 3: C-7/Bb, A-7, Ab-7, Db7, (B) Gb $\Delta$ , C7+11
- Staff 4: Cb $\Delta$ , F $\emptyset$ 7, Bb7, Eb-7, Eb-7/Db, C-7
- Staff 5: F7, (C) Bb $\Delta$ , G7, C-7
- Staff 6: A $\emptyset$ 7, D7-9, G-7, C7+11, F-7, Bb7
- Staff 7: (D) Eb $\Delta$ , A7+11, Ab $\Delta$ , Db7, Eb $\Delta$
- Staff 8: A7+11, Ab $\Delta$ , D $\emptyset$ 7, G7, C-7, C-7/Bb
- Staff 9: A $\emptyset$ 7, D7, Ab-7, Db7, G7, C7, F-7, Bb7, E $\Delta$

# YOUR'S IS MY HEART ALONE

FRANZ LEHAR

**A** F#07 B7<sup>b9</sup> E-7 A7

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

**B** F#07 B7<sup>b9</sup> E-7 A7

A-7 D7 D-7 G7

**C** E07 A7<sup>b9</sup> D-

Bb7 C $\Delta$  3

**D** F#07 B7<sup>b9</sup> E-7 A7

D-7 G7 C $\Delta$



# ZEPHYR

JOHN MC NEIL

MODERATELY SLOW

Musical score for "Zephyr" by John McNeil. The piece is in 4/4 time and moderately slow. The score is written for guitar and right-hand piano accompaniment (RHY). It consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is primarily eighth and sixteenth notes, with some triplets. Chords are indicated above the staff: A- (with a circled 'A'), F-, GbΔ, and E- (with an 'A' below it). The second staff continues the melody, with chords GbΔ and G07 (with a circled 'B'). The third staff features chords Ab-, BbΔ#5, C-, and DΔ. The fourth staff concludes with chords DΔ, G- (with a 'C' below it), and D-. Right-hand piano accompaniment is indicated by 'RHY' and 'x' marks on the strings.

# BLUES MINOR

JOHN COLTRANE

Musical score for "Blues Minor" by John Coltrane. The piece is in 4/4 time and is a blues in a minor key. The score is written for guitar and consists of three staves of music. Each staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music is primarily composed of eighth and sixteenth notes in a bluesy, repetitive style. Chords are indicated above the staff: F- (with a circled 'A'), Bb- (with a circled 'B'), and F- (with a circled 'C').

# CHRISTMAS SONG

MEL TORME

**(A)** Eb $\Delta$  F-7 G-7 C7 F-7 Bb7 Eb $\Delta$  Bb-7 Eb7

Ab $\Delta$  Db7 C-7 Db7 C-7  $\frac{C-7}{Bb}$  A-7 D7 <sup>1</sup> G $\Delta$  Ab-7 Db7

Gb $\Delta$  F-7 Bb7 <sup>2</sup> G-7 C7 F-7 Bb7 Eb $\Delta$  **(B)** Bb-7 Eb7

Ab $\Delta$  C-7 F7 Bb-7 Eb7 Ab $\Delta$  Ab-7 Db7

Gb $\Delta$  B7 C-7 F7 F-7 Bb7 **(C)** Eb $\Delta$  F-7

G-7 C7 F-7 Bb7 Eb $\Delta$  Bb-7 Eb7 Ab $\Delta$  Db7 C-7 Db7

C-7  $\frac{C-7}{Bb}$  A-7 D7 G-7 C7 F-7 Bb7 Eb $\Delta$

# JINGLE BELLS

J.S. PIERPONT

**(A)** F B $\flat$

B $\flat$  C7 F

F B $\flat$

B $\flat$ 7 E $\flat$ 7 A-7 D7 G-7 C7 F $\Delta$

**(B)** F $\Delta$  E $\flat$ 7 D7 D $\flat$ 7 F $\sharp$ -7 B7

<sup>1</sup> B $\flat$  $\Delta$  E $\flat$ 7 D7 G7 D $\flat$ 7 G $\flat$ 7

<sup>2</sup> B $\flat$  $\Delta$  E $\flat$ 7 D7 G7 G-7 C7 F $\Delta$

**(C)** G-7 C F $\Delta$  C G-7 C <sup>1</sup> F $\Delta$  C <sup>2</sup> G $\flat$ 7 C

FINE

**(SOLOS)** ON **(B)** & **(C)**

DC. AL FINE

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BALLAD	WHATS NEW	C	266	BOB HAGGART
BALLAD	WHERE IS LOVE	Bb	267	LIONEL BART
BALLAD	WRONG TOGETHER	F	272	STEVE SWALLOW
BALLAD	YOU AND I AND GEORGE	C	274	MATT DENNIS
BALLAD	YOU GO TO MY HEAD	Eb	275	F. COOTS
BLUES	ALL BLUES	G	15	MILES DAVIS
BLUES	BAGS GROOVE	F	40	MILT JACKSON
BLUES	BESSIE'S BLUES	Eb	33	JOHN COLTRANE
BLUES	BILLIES BOUNCE	F	34	CHARLIE PARKER

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STYLE	TITLE	KEY	PAGE	COMPOSER
BLUES	BIRK'S WORKS	F-	35	DIZZY GILLESPIE
BLUES	BLUE MONK	Bb	34	THELONIUS MONK
BLUES	BLUE TRANE	Eb	33	JOHN COLTRANE
BLUES	BLUES FOR JAN	F	38	BOB MONTGOMERY
BLUES	BLUES FOR LJ	Bb	39	KEN WALKER
BLUES	BLUES FOR WILLIE	Bb	38	BOB MONTGOMERY
BLUES	BLUES IN A CLOSET	F	40	OSCAR PETTIFORD
BLUES	BLUES WALK	Bb	39	CLIFFORD BROWN
BLUES	CEDARS BLUES	Bb	49	CEDAR WALTON
BLUES	CENTERPIECE (KEESTER PARADE)	Bb	50	HARRY 'SWEETS' EDISON
BLUES	COTÉ D'AZUR	Bb-	73	CLARK TERRY
BLUES	FLUGELIN' THE BLUES	Bb	73	CLARK TERRY
BLUES	FOOTPRINTS	C-	74	WAYNE SHORTER
BLUES	HAPPY GO LUCKY LOCAL (NIGHT TRAIN)	Bb	83	DUKE ELLINGTON
BLUES	JAMMIN' AT THE JAZZWORKS	Bb	112	BOB MONTGOMERY
BLUES	JEEPS BLUES	F	35	JOHNNY HODGES & DUKE
BLUES	LOCOMOTION	Bb	127	JOHN COLTRANE
BLUES	MR. P.C.	C-	141	JOHN COLTRANE
BLUES	MUMBLES	Eb	144	CLARK TERRY
BLUES	NIGHT TRAIN (HAPPY GO LUCKY LOCAL)	Bb	83	DUKE ELLINGTON
BLUES	NOW IS THE TIME	F	156	CHARLIE PARKER
BLUES	PFRANCING	F	126	MILES DAVIS
BLUES	SANDU	Eb	188	CLIFFORD BROWN
BLUES	SHIFTING DOWN	Bb	197	KENNY DORHAM
BLUES	SOFT WINDS	Bb	205	BENNY GOODMAN
BLUES	SOME OTHER BLUES	F	208	JOHN COLTRANE
BLUES	SONNYMOON FOR TWO	Bb	205	SONNY ROLLINS
BLUES	SQUIRREL	F	93	TADD DAMERON
BLUES	STICKS	F	223	CANNONBALL ADDERLY
BLUES	STOLEN MOMENTS	C-	224	OLIVER NELSON
BLUES	STRAIGHT, NO CHASER	F	156	THELONIUS MONK
BLUES	T.N.T.	Bb	230	TINY KAHN
BLUES	TEE PEE TIME	Bb	234	CLARK TERRY
BLUES	TENOR MADNESS	Bb	141	SONNY ROLLINS
BLUES	THATS WHAT IM TALKIN' BOUT	Bb	235	SHORTY ROGERS

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STYLE	TITLE	KEY	PAGE	COMPOSER
BLUES	THINGS AINT WHAT THEY USED TO BE	Db	235	DUKE ELLINGTON
BLUES	WALKIN'	F	255	EDDIE VINCENT
EVEN 8	AFRICA	D-	13	JOHN COLTRANE
EVEN 8	BELOW ZERO	Bb	30	STEFAN KARLSSON
EVEN 8	CANTELOUPE ISLAND	F-	47	HERBIE HANCOCK
EVEN 8	DWELLINGS	E-	66	BOB GILLIS
EVEN 8	EL OTONO	C	68	STEFAN KARLSSON
EVEN 8	GIVE THANKS	Eb	80	STEFAN KARLSSON
EVEN 8	HIDE AND SEEK	F phry	87	BOB GILLIS
EVEN 8	LITTLE SUNFLOWER	D-	126	FREDDIE HUBBARD
EVEN 8	SONG FOR MY FATHER	F-	212	HORACE SILVER
EVEN 8	WATERMELON MAN	F	260	HERBIE HANCOCK
LATIN	A NIGHT IN TUNISIA	D-	9	DIZZY GILLESPIE
LATIN	A SOUND FOR SORE EARS	C	12	JIMMY HEATH
LATIN	ANTIGUA	F	22	ROLAND PRINCE
LATIN	BESAME MUCHO	C-	32	CARLOS VELAZGUEZ
LATIN	BLUE BOSSA	G-/C-	36	KENNY DORHAM
LATIN	CARAVAN	F-	48	JUAN TIZOL
LATIN	CEORA	Ab	51	LEE MORGAN
LATIN	GENTLE RAIN	A-	76	LUIZ BONFA
LATIN	GIRL FROM IPANEMA	F	79	ANTONIO CARLOS JOBIM
LATIN	GOT EYES FOR YOU	Eb	81	BOB MONTGOMERY
LATIN	HIGH LIFE	C	90	JEFF JENKINS
LATIN	LAND OF MAKE BELIEVE	Bb	121	CHUCK MANGIONE
LATIN	LETS EAT	C-	123	STEVE SWALLOW
LATIN	LIKE NO OTHER	D	124	BOB GILLIS
LATIN	LITTLE BOAT	Bb	120	ROBERTO MENESCAL
LATIN	MAMACITA	F	130	JOE HENDERSON
LATIN	MEDITATION	C	133	ANTONIO CARLOS JOBIM
LATIN	MORNING	A-	140	CLARE FISCHER
LATIN	MY SHINING HOUR	Eb	150	HAROLD ARLEN
LATIN	ODE TO A FLUGELHORN	Eb	159	CLARK TERRY
LATIN	ONCE I LOVED	F	168	ANTONIO CARLOS JOBIM
LATIN	ONE NOTE SAMBA	Bb	170	ANTONIO CARLOS JOBIM
LATIN	RECADO BOSSA NOVA	F	177	DJALMA FERREIRA

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STYLE	TITLE	KEY	PAGE	COMPOSER
LATIN	RECORDA-ME	A-	178	JOE HENDERSON
LATIN	SAMANTHA'S BOSSA	Eb	186	BOB MONTGOMERY
LATIN	SAMBA DE ORPHEUS	Bb	187	LUIZ BONFA
LATIN	SMILE	F	202	CHARLES CHAPLIN
LATIN	SOMEWHERE, OVER THE RAINBOW	Eb	210	HAROLD ARLEN
LATIN	ST. THOMAS	C	65	SONNY ROLLINS
LATIN	STAR EYES	Eb	220	GENE DE PAUL
LATIN	TAKE THE "A" TRAIN	C	231	DUKE ELLINGTON
LATIN	TANGERINE	F	232	VICTOR SCHERTZINGER
LATIN	THINKING OUT LOUD	Db	246	STEVE SWALLOW
LATIN	TRISTE	Bb	251	ANTONIO CARLOS JOBIM
LATIN	WALTZING MATILDA	Eb	256	TRADITIONAL AUSTRALIAN
LATIN	WATCH WHAT HAPPENS	Eb	259	MICHEL LEGRAND
LATIN	WAVE	D	261	ANTONIO CARLOS JOBIM
LATIN	WISH FOR NOW	A-	270	BOB GILLIS
MED	A SONG FOR NICHOLAS	C	11	BOB MONTGOMERY
MED	AFTERNOON IN PARIS	C	14	JOHN LEWIS
MED	ALONE TOGETHER	D-	18	ARTHUR SCHWARTZ
MED	ALONG CAME BETTY	Ab	19	BENNY GOLSON
MED	AUTUMN LEAVES	F-	23	JOHNY MERCER
MED	BASIN STREET BLUES	Bb	27	SPENCER WILLIAMS
MED	BEATRICE	F-	29	SAM RIVERS
MED	BYE, BYE, BLACKBIRD	F	46	RAY HENDERSON
MED	CONFIRMATION	F	54	CHARLIE PARKER
MED	CORNER POCKET (UNTIL I MET YOU)	Bb	55	FREDDY GREENE
MED	DAYS OF WINE AND ROSES	F	59	HENRY MANCINI
MED	DAYS OF WINE AND ROSES	F/Ab	60	HENRY MANCINI
MED	DONT GET AROUND MUCH ANYMORE	C	64	DUKE ELLINGTON
MED	DONT TAKE YOUR LOVE FROM ME	C	63	HENRY NEMO
MED	DOXY	Bb	65	SONNY ROLLINS
MED	EPISTROPHY	C	69	THELONIUS MONK & KENNY CLARKE
MED	EVERYTHING I LOVE	Eb	70	COLE PORTER
MED	HIGH FLY	Bb	89	RANDY WESTON
MED	HONEYSUCKLE ROSE	F	91	FATS WALLER
MED	I MEAN YOU	F	95	THELONIUS MONK & COLEMAN HAWKINS

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STYLE	TITLE	KEY	PAGE	COMPOSER
MED	I REMEMBER YOU	F	97	VICTOR SCHERTZINGER
MED	I'LL CLOSE MY EYES	F	99	BILLY REID
MED	I'M AN OLD COWHAND	Eb	101	JOHNNY MERCER
MED	I'M OLD FASHIONED	F	102	JEROME KERN
MED	IVE GOT A CRUSH ON YOU	Bb	103	GEORGE GERSHWIN
MED	IVE NEVER BEEN IN LOVE BEFORE	Bb	105	FRANK LOESSER
MED	IN A MELLOW TONE	Ab	107	DUKE ELLINGTON
MED	IN WALKED BUD	Ab	109	THELONIOUS MONK
MED	JIVE AT FIVE	Eb	114	SWEETS EDISON & COUNT BASIE
MED	JOY SPRING	F	115	CLIFFORD BROWN
MED	JUST SQUEEZE ME	F	218	DUKE ELLINGTON
MED	KILLER JOE	C	119	BENNY GOLSON
MED	LONG AGO & FAR AWAY	F	128	JEROME KERN
MED	MARIE ANTOINETTE	C-	131	WAYNE SHORTER
MED	MEAN TO ME	F	132	FATS WALLER
MED	MILES MODE	C-	197	JOHN COLTRANE
MED	MS. P & P	Gb	142	KEN WALKER
MED	MY BABY JUST CARES FOR ME	Eb	145	WALTER DONALDSON
MED	MY ROMANCE	Bb	149	RICHARD RODGERS
MED	NARDIS	E-	152	BILL EVANS
MED	NERFERTITI	C	155	WAYNE SHORTER
MED	OFFSHORE	Ab	160	BOOKER LITTLE
MED	OLD DEVIL MOON	F	162	BURTON LANE
MED	ON A MISTY NIGHT	Eb	164	TADD DAMERON
MED	ON THE TRAIL	F	167	FERDE GROFE
MED	ONE FOOT IN THE GUTTER	F	169	CLARK TERRY
MED	OUR DELIGHT	Ab	171	TADD DAMERON
MED	RELAXIN	Ab	179	JIMMY GUINN
MED	SAINT JAMES INFIRMARY	D-	199	TRADITIONAL
MED	SATIN DOLL	C	191	BILLY STRAYHORN
MED	SCRAPPLE FROM THE APPLE	F	192	CHARLIE PARKER
MED	SILVER'S SERENADE	E-	198	HORACE SILVER
MED	SLOW BOAT TO CHINA	Bb	200	FRANK LOESSER
MED	SMATTER	Bb-	201	KENNY WHEELER
MED	SOCIAL CALL	Db	204	GIGI GRyce



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STYLE	TITLE	KEY	PAGE	COMPOSER
MED	SPEAK NO EVIL	C-	217	WAYNE SHORTER
MED	SQUEEZE ME	F	218	DUKE ELLINGTON
MED	STOMPIN' AT THE SAVOY	Db	225	BENNY GOODMAN & CHICK WEBB
MED	STROLLIN'	Db	226	HORACE SILVER
MED	SUGAR	C-	227	STANLEY TURRENTINE
MED	SUMMERTIME	D-	228	GEORGE GERSHWIN
MED	SUNNY SIDE OF THE STREET	C	229	JIMMY MC HUGH
MED	TEACH ME TONIGHT	C	233	GENE DE PAUL
MED	THINKING OF YOU	Eb	245	HARRY RUBY
MED	TIDAL BREEZE	Bb	249	HAROLD DANKO
MED	TIME AFTER TIME	C	250	JULE STYNE
MED	TUNE UP	D	207	EDDIE VINCENT
MED	WEAVER OF DREAMS	C	262	VICTOR YOUNG
MED	WELL YOU NEEDNT - MILES VERSION	F	264	THELONIUS MONK
MED	WELL YOU NEEDNT - MONKS VERSION	F	263	THELONIUS MONK
MED	WHERE OR WHEN	Eb	268	RICHARD RODGERS
MED	WHISPER NOT	C-	269	BENNY GOLSON
MED	WORK SONG	F-	260	NAT ADDERLY
MED	YARDBIRD SUITE	C	273	CHARLIE PARKER
MED	YOURS IS MY HEART ALONE	C	277	FRANZ LEHAR
MED	ZEPHYR	D-	278	JOHN MC NEIL
MED/UP	ALGO BUENO (WOODY'N YOU)	Db	271	DIZZY GILLESPIE
MED/UP	ALL THE THINGS YOU ARE	Ab	16	JEROME KERN
MED/UP	ANTHROPOLOGY	Bb	21	DIZZY GILLESPIE
MED/UP	BABY STEPS	Eb	26	JEFF JENKINS
MED/UP	BERNIES TUNE	Bb	31	BERNIE MILLER
MED/UP	BLUE SILVER	Bb	37	BLUE MITCHELL
MED/UP	BLUES MINOR	F-	278	JOHN COLTRANE
MED/UP	BUT NOT FOR ME	Eb	45	GEORGE GERSHWIN
MED/UP	COTTONTAIL	Bb	56	DUKE ELLINGTON
MED/UP	DANCE OF THE INFIDELS	F	58	BUD POWELL
MED/UP	FINGERS	Bb	71	THAD JONES
MED/UP	FOUR	Eb	75	EDDIE VINCENT
MED/UP	GIANT STEPS	Eb	78	JOHN COLTRANE
MED/UP	GROOVIN HIGH	Eb	82	DIZZY GILLESPIE

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STYLE	TITLE	KEY	PAGE	COMPOSER
MED/UP	HAVE YOU MET MISS JONES	F	85	RICHARD RODGERS
MED/UP	JEANNINE	Ab	113	DUKE PEARSON
MED/UP	LADYBIRD	C	120	TAD DAMERON
MED/UP	LIMEHOUSE BLUES	Ab	125	PHILLIP BRAHAM
MED/UP	MINORITY	F-	134	GIGI GRyce
MED/UP	MOMENTS NOTICE	Eb	136	JOHN COLTRANE
MED/UP	MOONTRANE	D	139	WOODY SHAW
MED/UP	MUDDY IN THE BANK	Ab	143	STEVE SWALLOW
MED/UP	NEARNESS	B-	154	BOB GILLIS
MED/UP	OH, LADY BE GOOD	F	161	GEORGE GERSHWIN
MED/UP	OLEO	Bb	163	SONNY ROLLINS
MED/UP	OW	Bb	172	DIZZY GILLESPIE
MED/UP	PENT UP HOUSE	G	174	SONNY ROLLINS
MED/UP	RHYTH-A-NING	Bb	180	THELONIUS MONK
MED/UP	SALT PEANUTS	Bb	185	DIZZY GILLESPIE
MED/UP	SATELLITE	G	190	JOHN COLTRANE
MED/UP	SNAPPER	Bb-	203	CLARK TERRY
MED/UP	SOLAR	C-	207	MILES DAVIS
MED/UP	STELLA BY STARLIGHT	Bb	221	VICTOR YOUNG
MED/UP	THE SONG IS YOU	C	238	JEROME KERN
MED/UP	THE TENDER STORM	D	239	EDDIE HARRIS
MED/UP	THE THEME	Bb	240	MILES DAVIS
MED/UP	THERE IS NO GREATER LOVE	Bb	243	ISHAM JONES
MED/UP	THERE WILL NEVER BE ANOTHER YOU	Eb	242	WARREN GORDON
MED/UP	THIS I DIG OF YOU	Ab	247	LEE MORGAN & HANK MOBLEY
MED/UP	THIS IS NEW	C-	248	KURT WEILL
MED/UP	VOYAGE	Ab	254	KENNY BARON
MED/UP	WHAT IS THIS THING CALLED LOVE	C	265	COLE PORTER
MED/UP	WOODYN YOU (ALGO BUENO)	Db	271	DIZZY GILLESPIE
MED/UP	YOU'LL NEVER BELIEVE	Eb	276	STEFAN KARLSSON
MIXED	BOLIVIA	NC	42	CEDAR WALTON
MIXED	CON ALMA	D	53	DIZZY GILLESPIE
MIXED	DEARLY BELOVED	C	62	JEROME KERN
MIXED	I'LL REMEMBER APRIL	G	100	RAYE, DE PAUL, JOHNSTON
MIXED	INVITATION	Eb-	110	BRONISLAU KAPER

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MIXED	LOVE FOR SALE	Bb-	129	COLE PORTER
MIXED	NICA'S DREAM	Bb-	157	HORACE SILVER
MIXED	ON GREEN DOLPHIN STREET	C	165	BRONISLAU KAPER
MIXED	ON GREEN DOLPHIN STREET	C/Eb	166	BRANISLAU KAPER
MIXED	SACK OF WOE	F	183	CANNONBALL ADDERLY
MIXED	SASCHA'S TUNE	F-	189	BOB MONTGOMERY
MIXED	THE NIGHT HAS A THOUSAND EYES	G	236	WEISMAN, GARRETT, WAYNE
MIXED	UNIT SEVEN	C	252	SAM JONES
UP	AVALON	F	25	VINCENT ROSE
UP	BUSTIN' CHOPS	G-	43	STEFAN KARLSSON
UP	CHEROKEE	Bb	52	RAY NOBLE
UP	FLINTSTONES	Bb	72	HOYT CURTAIN
UP	I LOVE YOU	F	94	COLE PORTER
UP	IVE GOT RHYTHM	Bb	104	GEORGE GERSHWIN
UP	IN AND OUT	F	106	BOB MONTGOMERY
UP	IT'S YOU OR NO ONE	F	111	JULE STYNE
UP	JUST AROUND THE CORNER	Bb	117	JOHN MC NEIL
UP	JUST FRIENDS	F	118	KLEMMER & LEWIS
UP	PERDIDO	Bb	175	JUAN TIZOL
UP	SECRET LOVE	Eb	195	BOBBY SHERWOOD
UP	SEVEN STEPS TO HEAVEN	F	193	VICTOR FELDMAN
UP	SOFTLY, AS IN A MORNING SUNRISE	C-	206	SIGMUND ROMBERG
UP	SPACEMEN	Bb	214	CLARK TERRY
UP	SPEAK LOW	F	215	KURT WEILL
WALTZ	ALL YOU WERE TO US	F	17	STEFAN KARLSSON
WALTZ	BAUBLES, BANGLES & BEADS	Ab	28	BORODIN, WRIGHT & FORREST
WALTZ	DANCE CADAVEROUS	C-	57	WAYNE SHORTER
WALTZ	EDDA	G	67	WAYNE SHORTER
WALTZ	MISS PREMISE	Eb	135	BOB GILLIS
WALTZ	SIMPLE WALTZ	F	199	CLARK TERRY
WALTZ	SOMEDAY MY PRINCE WILL COME	F	211	FRANK CHURCHILL
WALTZ	UP JUMPED SPRING	Bb	253	FREDDIE HUBBARD
WALTZ	WALTZ FOR ELLINGTON	Bb	257	JEFF JENKINS
XMAS	CHRISTMAS SONG	Eb	279	MEL TORME
XMAS	JINGLE BELLS	F	280	J.S. PIERPONT

