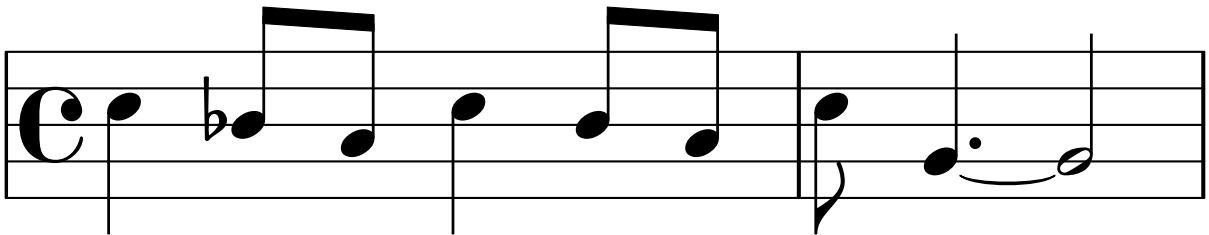


# The Openbook

An open-source, libre songbook.

Volume I

For Concert Instruments



# Meta Information

Version 0.8.0

Containing 95 Tunes

Website:

<https://andrewzah.com/openbook>

Git repo:

<https://github.com/andrewzah/openbook>

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# About This Book

The name 'Openbook' comes from 'Open-Source' software. This refers to software that has publicly available source code, is free (as in freedom & beer), and is licensed to allow derivatives. Everything written for this project to make this book, apart from the songs themselves, is licensed under the AGPL-3.0 License.

Accordingly, this book will always remain free and open to modification. All the song files are written in plaintext, so no proprietary software is required to view them. All the tooling used is Open Source. So there is no worry of future versions of software being unable to read files or losing files that are binary blobs to corruption due to bit rot.

This project was initially inspired by [Mark Veltzer's OpenBook](#) . I chose to go my own way because I wanted a much more simple pre-processing and build system. And I hate python.

## Raison d'Etre

I want beautiful, easy to read sheet music, available in a non-proprietary format.

I don't want to depend on proprietary software for my sheetmusic.

I want to be able to fix mistakes found in the realbook.

I want to be able to dynamically generate pdfs with select standards.

Like Mark Veltzer, I believe in libre (aka free as in freedom) software.

## Tools Used

*Lilypond* , to render files into this beautiful sheet music + book, and to handle transposition. This project would not be possible otherwise.

*Frescobaldi* , a GUI frontend for Lilypond, to quickly iterate on songs before moving them to template files for *Rust* 's preprocessing.

*Rust* , a programming language, to apply pre-processing to the song files to automatically: sort them by name, update properties for transposition, create indices by composer/lyricist/year, etc. The choice for Rust was totally arbitrary; just about any programming language would've sufficed.

*Just* , an alternative build tool to *Make* .

*Neovim* , to write out the songs with syntax highlighting.

## References (todo: proper citations)

*Hal Leonard's Real Book, 5th & 6th Edition, C Instruments, Volume I & II*

*Hal Leonard's Vocal Real Book, High Voice, Volume I & II*

*Charlie Parker Omnibook*

*SheetMusicDirect.com*

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**(I'd Like to Get You on a) Slow Boat to China**

1948

Lyrics by Frank Loesser

Music by Frank Loesser

Medium Swing

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. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff is marked with a first ending bracket and a '1.' above it. The fourth staff is marked with a second ending bracket and a '2.' above it. The fifth staff concludes the piece with a double bar line.

Chord progressions for the first ending (measures 1-8):

- Measure 1: B $\flat$  $\Delta$ 7
- Measure 2: B $\flat$  $\Delta$ 7
- Measure 3: B $\dim$ 7
- Measure 4: C $^{-}7$
- Measure 5: C $^{-}7$
- Measure 6: C $\sharp$  $\dim$ 7
- Measure 7: C $\sharp$  $\dim$ 7
- Measure 8: C $\sharp$  $\dim$ 7

Chord progressions for the second ending (measures 9-16):

- Measure 9: C $^{-}7$
- Measure 10: E $^{-}7$
- Measure 11: A $^7$
- Measure 12: B $\flat$  $\Delta$ 7
- Measure 13: A $\flat$  $^7\flat$ 5
- Measure 14: G $^7$
- Measure 15: G $^7$
- Measure 16: G $^7$

Chord progressions for the main body of the piece (measures 5-20):

- Measure 5: B $\flat$  $\Delta$ 7
- Measure 6: D $^7$
- Measure 7: E $\flat$  $\Delta$ 7
- Measure 8: D $\emptyset$  $^7$
- Measure 9: G $^7$
- Measure 10: C $^{-}7$
- Measure 11: C $^{-}7$
- Measure 12: C $^{-}7$
- Measure 13: G $\flat$  $^7$
- Measure 14: F $^7$
- Measure 15: F $^7$
- Measure 16: F $^7$
- Measure 17: C $^{-}7$
- Measure 18: C $^{-}7/B\flat$
- Measure 19: A $\flat$  $^7\flat$ 5
- Measure 20: B $\flat$  $\Delta$ 7
- Measure 21: A $\flat$  $^7$
- Measure 22: G $^7$

Chord progressions for the final staff (measures 21-24):

- Measure 21: C $^7$
- Measure 22: C $^{-}7$
- Measure 23: F $^7$
- Measure 24: B $\flat$  $^6$
- Measure 25: (C $^{-}7$  F $^7$ )
- Measure 26: (C $^{-}7$  F $^7$ )

(For Concert Instruments)

# (Meet) The Flintstones

1961

Music by Hoyt Curtin, Joseph Barbera, William Hanna

Up

**A**

F $\Delta$ 7 G $^{-7}$  A $^{-7}$  B $\flat$  $\Delta$ 7

5 F $\Delta$ 7 G $^{-7}$  C $^7$  1. F $\Delta$ 7 G $^{-7}$  C $^7$  2. F $\Delta$ 7 B $\flat$  $\Delta$ 7

**B**

11 A $^7$  D $^7$

15 G $^7$  C $^7$

**A**

19 F $\Delta$ 7 G $^{-7}$  A $^{-7}$  B $\flat$  $\Delta$ 7

23 F $\Delta$ 7 G $^{-7}$  C $^7$  F $\Delta$ 7 G $^{-7}$  C $^7$

27 F $\Delta$ 7 G $^{-7}$  C $^{\flat 7} 9$  F $^6$  (G $^{-7}$  C $^7$ )

(For Concert Instruments)

# 2 AM

From Animal Crossing - Wild World (2005)

Music by Kazumi Totaka & Asuka Ota

Slow Waltz

Musical score for "2 AM" in 3/4 time, featuring a slow waltz melody. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked "Slow Waltz". The score consists of seven staves of music, each with a measure number (5, 9, 13, 17, 21, 25) at the beginning. The chords are indicated above the notes.

Chords and notes for each staff:

- Staff 1 (Measures 1-4): A $\Delta$ 7, G $\Delta$ 7, A $\Delta$ 7, G $\Delta$ 7. Notes: A4, G4, A4, G4.
- Staff 2 (Measures 5-8): A $\Delta$ 7, G $\Delta$ 7, A $\Delta$ 7, G $\Delta$ 7. Notes: A4, G4, A4, G4.
- Staff 3 (Measures 9-12): F#<sup>-7</sup>, B<sup>7</sup>, E<sup>7</sup> sus4, E<sup>7</sup>. Notes: F#4, G4, A4, B4.
- Staff 4 (Measures 13-16): D $\Delta$ 7, C#<sup>7</sup>, C#<sup>-7</sup>, F#<sup>7</sup>. Notes: D4, E4, F#4, G4.
- Staff 5 (Measures 17-20): B<sup>-7</sup>, E<sup>7</sup>, A<sup>dim</sup>, A. Notes: B4, C#4, D4, E4.
- Staff 6 (Measures 21-24): F#<sup>-7</sup>, B<sup>7</sup>, E $\Delta$ 7, E<sup>6</sup>. Notes: F#4, G4, A4, B4.
- Staff 7 (Measures 25-28): C#<sup>-</sup>, F#<sup>7</sup>, B<sup>-9</sup>, E<sup>7</sup> sus4. Notes: C#4, D4, E4, F#4.

(For Concert Instruments)



# 64 Bars On Wilshire

1954

Music by Barney Kessel

Bright

Musical score for "64 Bars On Wilshire" in 4/4 time, key of D major. The score consists of eight staves of music, each with a measure number on the left and a key signature of two sharps (F# and C#). The music features various chords and rhythmic patterns, including triplets and slurs.

**Staff 1:** Measure 1 (A) B-7, E7b9, C#07. Chords: B-7, E7b9, C#07.

**Staff 2:** Measure 4 F#7, B-7, E7b9, AΔ7. Chords: F#7, B-7, E7b9, AΔ7.

**Staff 3:** Measure 8 % G#7, C#7, F#Δ7. Chords: G#7, C#7, F#Δ7.

**Staff 4:** Measure 12 F#6, F#7, B7, B-7. Chords: F#6, F#7, B7, B-7.

**Staff 5:** Measure 16 C#07, F#7, % [B] B-7, E7b9, C#07. Chords: C#07, F#7, B-7, E7b9, C#07.

**Staff 6:** Measure 20 F#7, B-7, E7b9. Chords: F#7, B-7, E7b9.

**Staff 7:** Measure 23 C#07, F#7, B-7. Chords: C#07, F#7, B-7.

**Staff 8:** Measure 26 D-7, G7, CΔ7, Cdim7, B-7. Chords: D-7, G7, CΔ7, Cdim7, B-7.

(For Concert Instruments)

10



30 E<sup>7</sup> A<sup>Δ7</sup>

33 G<sup>-7</sup> C<sup>7</sup> F<sup>Δ7</sup>

37 E<sup>7</sup> #5 b9 A<sup>Δ7</sup>

41 F<sup>7</sup> B<sup>bΔ7</sup>

44 % C<sup>#7</sup>

47 C<sup>9</sup> E<sup>7</sup>

D.S. al Coda

49 % A<sup>Δ7</sup>

# Airegin

1954

Music by Sonny Rollins

Bop

1.   
 9  $D_b\Delta^7$   $D^{-7}$   $G^7$   $C\Delta^7$   $C\#^{-7}$   $F\#^7$

13  $B\Delta^7$   $C^{-7}$   $F^7$   $B_b\Delta^7$

17  $B_b^7$   $E_b^7$   $A_b\Delta^7$   $G\emptyset^7$   $C^7b^9$

2.   
 21  $D_b\Delta^7$   $D^{-7}$   $G^7$   $C\emptyset^7$   $F^7$

25  $B_b^{-7}$   $E_b^7sus4$   $A_b$   $(G\emptyset^7$   $C^7b^9)$    
 Fine

(For Concert Instruments)

# All God's Chillun Got Rhythm

For the 1937 film, A Day at the Races

Music by Walter Jurmann, Gus Kahn, Bronislaw Kaper

Up

**A**  $F^{\Delta 7}$   $D^{-7}$   $G^{-7}$   $C^7$   $A^{-7}$   $D^7$   $G^{-7}$   $C^7$

5  $F^{\Delta 7}$   $D^{-7}$   $G^7$   $C^7$   $A\emptyset^7$   $D^{7b9}$

**B**  $B\emptyset^7$   $E^7$   $A\emptyset^7$   $D^7$   $G^{-7}$   $C^7$   $F^{\Delta 7}$   $F^6$

13  $E\emptyset^7$   $A^7$   $D^{-7}$   $G^{-7}$   $C^7$   $C^7\#5$

**A**  $F^{\Delta 7}$   $D^{-7}$   $G^{-7}$   $C^7$   $A^{-7}$   $D^7\#5$   $G^{-9}$   $C^7\#5$

21  $F^{-7}$   $D^{-7}$   $G^{-7}$   $C^7$   $A\emptyset^7$   $D^{7b9}$

**C**  $B\emptyset^7$   $E^7$   $A\emptyset^7$   $D^7$   $G^{-7}$   $C^7$   $A\emptyset^7$   $D^7$

29  $G^{13}$   $C^7$   $F^6$   $(G^{-7} C^7)$

# All Of Me

Music by Gerald Marks & Seymour Simons

Medium

**A**

5 A<sup>7</sup> %

9 E<sup>7</sup> %

13 D<sup>7</sup> %

**B**

17 C<sup>Δ7</sup> %

21 A<sup>7</sup> %

25 F<sup>7</sup> F<sup>-7</sup> C<sup>Δ7</sup> E<sup>-7</sup> A<sup>7</sup>

29 D<sup>-7</sup> G<sup>7</sup> C<sup>6</sup> (E<sub>b</sub><sup>dim</sup> D<sup>-7</sup> G<sup>7</sup>)

(For Concert Instruments)

# All The Things You Are

Lyrics by Oscar Hammerstein II

Music by Jerome Kern

Medium Up

## Intro

Intro

Chords:  $D\flat^7\#9$ ,  $C^7\#9$

## A1

5  $F^{-7}$   $B\flat^{-7}$   $E\flat^7$   $A\flat^{\Delta 7}$

9  $D\flat^{\Delta 7}$   $G^7$   $C^{\Delta 7}$  %

## A2

13  $C^{-7}$   $F^{-7}$   $B\flat^7$   $E\flat^{\Delta 7}$

17  $A\flat^{\Delta 7}$   $D^7$   $G^{\Delta 7}$  %

## B

21  $A^{-7}$   $D^7$   $G^{\Delta 7}$  %

25  $F\#\emptyset^7$   $B^7$   $E^{\Delta 7}$   $C^+$

## A3

29  $F^{-7}$   $B\flat^{-7}$   $E\flat^7$   $A\flat^{\Delta 7}$

33  $D\flat^{\Delta 7}$   $D\flat^{-7}$   $C^{-7}$   $B^{\dim 7}$

37  $B\flat^7$   $E\flat^7$   $A\flat^{\Delta 7}$  ( $G\emptyset^7$   $C^7\flat^9$ )

(For Concert Instruments)

# Anthropology

Music by Charlie Parker

Fast

**A**

4

7

**B**

11

15

**A**

19

23

Chords:  $B\flat^6$ ,  $C^{-7}$ ,  $F^7$ ,  $B\flat^6$ ,  $G^{-7}$ ,  $C^{-7}$ ,  $F^7$ ,  $F^{-7}$ ,  $B\flat^7$ ,  $E\flat^7$ ,  $A\flat^7$ ,  $D^{-7}$ ,  $G^7$ ,  $C^{-7}$ ,  $F^7$ ,  $C^{-7}$ ,  $F^7$ ,  $B\flat^6$ ,  $D^7$ ,  $C^7$ ,  $F^7$ ,  $B\flat^6$ ,  $G^{-7}$ ,  $C^{-7}$ ,  $F^7$ ,  $F^{-7}$ ,  $B\flat^7$ ,  $E\flat^7$ ,  $A\flat^7$ ,  $C^{-7}$ ,  $F^7$ ,  $B\flat^6$ .

First ending:  $D^{-7}$ ,  $G^7$ ,  $C^{-7}$ ,  $F^7$ .  
 Second ending:  $C^{-7}$ ,  $F^7$ ,  $B\flat^6$ .

Section B contains rests marked with a percentage sign (%).

Measure 15 contains a triplet of eighth notes.

# April Joy

Music by Pat Metheny

Medium Up

The musical score is written in 4/4 time and consists of two systems of staves. The first system includes a treble clef staff (guitar) and a bass clef staff (bass). The second system includes a treble clef staff (guitar) and a bass clef staff (bass). The score is divided into two main sections, A and B, indicated by boxed letters.

**Section A (Measures 1-12):**

- Measure 1: Treble clef staff starts with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (B4). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 2: Treble clef staff has a quarter note (B4) followed by a quarter note (C5). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 3: Treble clef staff has a quarter note (D5) followed by a quarter note (E5). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 4: Treble clef staff has a quarter note (F5) followed by a quarter note (G5). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 5: Treble clef staff has a quarter note (A5) followed by a quarter note (B5). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 6: Treble clef staff has a quarter note (B5) followed by a quarter note (C6). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 7: Treble clef staff has a quarter note (D6) followed by a quarter note (E6). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 8: Treble clef staff has a quarter note (F6) followed by a quarter note (G6). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 9: Treble clef staff has a quarter note (A6) followed by a quarter note (B6). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 10: Treble clef staff has a quarter note (C7) followed by a quarter note (D7). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 11: Treble clef staff has a quarter note (E7) followed by a quarter note (F7). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 12: Treble clef staff has a quarter note (G7) followed by a quarter note (A7). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .

**Section B (Measures 13-28):**

- Measure 13: Treble clef staff starts with a quarter rest followed by a quarter note (B4). Bass clef staff has a whole note chord  $D^{-7}$ .
- Measure 14: Treble clef staff has a quarter note (C5) followed by a quarter note (D5). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 15: Treble clef staff has a quarter note (E5) followed by a quarter note (F5). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 16: Treble clef staff has a quarter note (G5) followed by a quarter note (A5). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 17: Treble clef staff has a quarter note (B5) followed by a quarter note (C6). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 18: Treble clef staff has a quarter note (D6) followed by a quarter note (E6). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 19: Treble clef staff has a quarter note (F6) followed by a quarter note (G6). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 20: Treble clef staff has a quarter note (A6) followed by a quarter note (B6). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 21: Treble clef staff has a quarter note (C7) followed by a quarter note (D7). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 22: Treble clef staff has a quarter note (E7) followed by a quarter note (F7). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 23: Treble clef staff has a quarter note (G7) followed by a quarter note (A7). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 24: Treble clef staff has a quarter note (B7) followed by a quarter note (C8). Bass clef staff has a whole note chord  $B\flat^{\Delta 7}$ .
- Measure 25: Treble clef staff has a quarter note (D8) followed by a quarter note (E8). Bass clef staff has a whole note chord  $E\emptyset^7$ .
- Measure 26: Treble clef staff has a quarter note (F8) followed by a quarter note (G8). Bass clef staff has a whole note chord  $A^7 \text{ sus4}$ .
- Measure 27: Treble clef staff has a quarter note (A8) followed by a quarter note (B8). Bass clef staff has a whole note chord  $D^7 \text{ sus4}$ .
- Measure 28: Treble clef staff has a quarter note (C9) followed by a quarter note (D9). Bass clef staff has a whole note chord  $D^7 \text{ sus4}$ .

(For Concert Instruments)



# Au Privave

Music by Charlie Parker

Fast  
♩ = 220

4 F<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> G<sup>-7</sup>

4 C<sup>-7</sup> F<sup>7</sup> #5 B<sub>b</sub><sup>7</sup> % E<sub>b</sub><sup>7</sup>

7 F<sup>7</sup> G<sup>-7</sup> A<sup>-7</sup> D<sup>7</sup> G<sup>-7</sup>

10 % C<sup>7</sup> F D<sup>7</sup> <sub>b</sub>9 1. G<sup>-7</sup> C<sup>7</sup> 2. G<sup>-7</sup> C<sup>7</sup>

14 G<sup>-7</sup> C<sup>7</sup> F<sup>Δ7</sup>

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

# Autumn Leaves

Lyrics by Jacques Prévert & Johnny Mercer

Music by Joseph Kosma

Medium

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 six staves of music. The first staff begins with a repeat sign and contains measures 1 through 4. The second staff contains measures 5 through 8, with a first ending bracket over measures 6 and 7. The third staff contains measures 9 through 11, with a second ending bracket over measures 10 and 11. The fourth staff contains measures 12 through 15. The fifth staff contains measures 16 through 19. The sixth staff contains measures 20 through 23. The final measure (23) ends with a repeat sign. Chords are indicated above the notes: A-7, D7, GΔ7, CΔ7, F#07, B7, E-7, E-, B7, E-7, E-, F#07, B7b9, E-, A-7, D7, GΔ7, F#07, B7b9, E-7, A7, D7, G7, F#07, B7b9, E-.

# Avalon

Lyrics by Al Jolson, Buddy DeSylva, Vincent Rose

Music by Al Jolson, Buddy DeSylva, Vincent Rose

Medium Up

5  $G^{-7}$   $C^7$

9  $F^6$   $G^{-7}$   $C^7$   $F^{\Delta 7}$   $A^{-7}$   $D^7$

13  $G^{-7}$   $C^7$   $F^{\Delta 7}$   $G^{-7}$   $C^7$   $F^{\Delta 7}$

17  $A^{-7}$   $D^7$

21  $G^{-7}$   $B\flat^{-7}$   $E\flat^7$   $B\flat^7$

25  $A^{-7}$   $D^7$

29  $G^{-7}$   $C^7$   $F^6$  ( $G^{-7}$   $C^7$ )

(For Concert Instruments)

# Bags' Groove

Music by Milt Jackson

Medium

1  $F^7$   $Bb^7$   $F^7$

5  $Bb^7$   $F^7$   $D^9$

9  $G^{-7}$   $C^7$   $F^7$

(For Concert Instruments)

# Bernie's Tune

Lyrics by Jerry Leiber & Mike Stoller

Music by Bernie Miller

Up

The musical score is written in 4/4 time and consists of five staves of music. The melody is primarily composed of eighth and quarter notes. Chords are indicated above the staff, including D-7, Bb7b5, E7b5, A7, D-7, Eo7, A7#5, Bb6, G-7, C-7, F7, Bb6, G-7, C-7, F7, Bb6, G-7, C-7, F7, D-7, Bbø7, Eo7, A7, D-7, and (Eo7 A7#5). A first and second ending bracket is present between measures 11 and 12, with the first ending leading back to the beginning and the second ending concluding the piece.

(For Concert Instruments)

# Blue 'N Boogie

As played on Full House (1962)

Music by John 'Dizzy' Gillespie & Frank Paparelli

Fast

The musical score is written in 4/4 time and consists of three staves. The first staff begins with a double bar line and a repeat sign. The key signature has two flats (Bb and Eb). The first staff contains measures 1-4 with a Bb6 chord above the first measure and a % symbol above the second and fourth measures. The second staff contains measures 5-8 with an Eb7 chord above the first measure, a % symbol above the second measure, and a Bb6 chord above the seventh measure. The third staff contains measures 9-12 with a C-7 chord above the first measure, an F7 chord above the second measure, and a Bb6 chord above the seventh measure. The score includes eighth notes, quarter notes, and triplet eighth notes. The piece concludes with a double bar line and repeat sign at the end of the third staff.

(For Concert Instruments)

# Blue Monk

Music by Thelonious Monk

Medium

Chord progression for the first staff:

- Measure 1:  $B\flat$
- Measure 2:  $E\flat^7$
- Measure 3:  $B\flat^7$
- Measure 4:  $F^7$

Chord progression for the second staff:

- Measure 5:  $E\flat$
- Measure 6:  $E^{dim7}$
- Measure 7:  $B\flat$
- Measure 8:  $F^7$

Chord progression for the third staff:

- Measure 9:  $F^7$
- Measure 10:  $B\flat$
- Measure 11:  $(F^7)$

(For Concert Instruments)

# Blues For Alice

Music by Charlie Parker

Medium Up

The musical score is written in 4/4 time and consists of four staves of music. The key signature has one flat (B-flat). The tempo/style is 'Medium Up'. The score includes various chords and articulations:

- Staff 1:** Measures 1-5. Chords: F<sup>7</sup>, E<sup>-7</sup>, A<sup>7</sup>b<sup>9</sup>, D<sup>-7</sup>, G<sup>7</sup>.
- Staff 2:** Measures 6-10. Chords: C<sup>-7</sup>, F<sup>7</sup>, B<sup>b</sup><sup>7</sup>, B<sup>b</sup><sup>-7</sup>, E<sup>b</sup><sup>7</sup>. Includes a triplet of eighth notes in measure 6 and a triplet of eighth notes in measure 10.
- Staff 3:** Measures 11-15. Chords: A<sup>-7</sup>, D<sup>7</sup>, A<sup>b</sup><sup>-7</sup>, D<sup>b</sup><sup>7</sup>, G<sup>-7</sup>. Includes a triplet of eighth notes in measure 15.
- Staff 4:** Measures 16-20. Chords: C<sup>7</sup>, A<sup>-7</sup>, D<sup>-7</sup>, G<sup>-7</sup>, C<sup>7</sup>. Includes a triplet of eighth notes in measure 16.

(For Concert Instruments)



# Buzzy

Music by Charlie Parker

Up

The musical score consists of three staves of music in 4/4 time, written in a key signature of two flats (B-flat and E-flat). The notation includes eighth and quarter notes, rests, and slurs. Chord markings are placed above the staff lines. The first staff starts with a treble clef and a key signature of two flats. The second staff begins with a measure number '5' and a key signature change to one flat (B-flat). The third staff begins with a measure number '9' and a key signature change to natural (C major). The score concludes with a double bar line.

Chord markings:  $B\flat^7$ ,  $E\flat^7$ ,  $B\flat^7$ , %,  $E\flat^7$ , %,  $B\flat^7$ ,  $G^7$ ,  $C^{-7}$ ,  $F^7$ ,  $B\flat^7$ ,  $F^7$ .

(For Concert Instruments)

# C Jam Blues

Music by Duke Ellington

Fast

5

9

13

AFTER SOLOS, DC. AL  $\phi$

(For Concert Instruments)

# Caravan

Lyrics by Irving Mills

Music by Duke Ellington & Juan Tizol

Latin

**A**  $C^7$  (LATIN)  $D\flat^7$   $C^7$  %

5  $C^7$   $D\flat^7$   $C^7$  %

9  $C^7$   $D\flat^7$   $C^7$  %

13  $F^{-6}$  %  $F^{-6}$  %

FINE

**B**  $F^7$  (SWING) %  $F^7$  %

21  $B\flat^7$  %  $B\flat^7$  %

25  $E\flat^7$  %  $E\flat^7$  %

29  $A\flat^7$  %  $C^7$  %  $D.C. AL FINE$

SOLO AABA

(For Concert Instruments)

# Cariba

Music by John L. (Wes) Montgomery

Medium Up

5  $B\flat-7/E\flat$   $B\flat-7$   $B\flat-7/E\flat$   $B\flat-7$   $B\flat-7/E\flat$   $B\flat-7$   $F-7$   $G\flat^9 F^{13}$

9 N.C.  $E\flat^{13}$  N.C.  $F-7$   $F-7/B\flat$   $F-7$   $F-7/B\flat$

[Solos on B $\flat$  Blues]

(For Concert Instruments)

# Ceora

Music by Lee Morgan

Medium

**A**

Ab $\Delta$ 7      Bb $^{-7}$  Eb $^7$       Ab $\Delta$ 7      Eb $^{-7}$  Ab $^7$

Play cue 2nd time only

5      Db $\Delta$ 7      D $^{-7}$  G $^7$       C $^{-7}$       F $^7$  #9

9      Bb $^{-7}$       Eb $^7$       C $^{-7}$       F $^7$

13      D $^{-7}$       G $^7$       C $^{-7}$       F $^7$       Bb $^{-7}$       Eb $^7$

**B**

17      Ab $\Delta$ 7      Bb $^{-7}$  Eb $^7$       Ab $\Delta$ 7      Eb $^{-7}$  Ab $^7$

21      Db $\Delta$ 7      D $^{-7}$  G $^7$       C $^{-7}$       F $^7$  #9

25      Bb $^{-7}$       Eb $^7$       C $\emptyset$ 7      F $^7$  #9

29      Bb $^{-7}$       Eb $^7$  sus4      Eb $^7$       Ab $\Delta$ 7      Bb $^{-7}$       Eb $^7$

33      Ab $\Delta$ 7      Bb $^{-7}$       Eb $^7$       Ab $\Delta$ 7

Solo on AB

After solos, D.C. Al Coda

Rit. (Last Time)

# Confirmation

Music by Charlie Parker

Fast

The musical score for 'Confirmation' is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Fast'. The score consists of eight staves of music, each with a measure number (1, 5, 9, 13, 17, 21, 25, 29) at the beginning. The chords and melodic lines are as follows:

- Staff 1 (Measures 1-4):** Chords: F<sup>6</sup>, E $\emptyset$ <sup>7</sup>, A<sup>7</sup>, D<sup>-7</sup>. Melody: Quarter note Bb, quarter note A, eighth note triplet G-A-B, quarter note G, quarter note F, quarter note E, quarter rest, quarter note D.
- Staff 2 (Measures 5-8):** Chords: Bb<sup>7</sup>, A<sup>-7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>. Melody: Quarter note Bb, quarter note Ab, eighth note triplet G-A-B, quarter note G, quarter note F, quarter note E, quarter rest, quarter note D.
- Staff 3 (Measures 9-12):** Chords: F<sup>6</sup>, E $\emptyset$ <sup>7</sup>, A<sup>7</sup>, D<sup>-7</sup>, C<sup>-7</sup>, F<sup>7</sup>. Melody: Quarter note Bb, quarter note Ab, eighth note triplet G-A-B, quarter note G, quarter note F, quarter note E, quarter rest, quarter note D.
- Staff 4 (Measures 13-16):** Chords: Bb<sup>7</sup>, A<sup>-7</sup>, D<sup>7</sup>, G<sup>-7</sup>, C<sup>7</sup>, F<sup>6</sup>. Melody: Quarter note Bb, quarter note Ab, eighth note triplet G-A-B, quarter note G, quarter note F, quarter note E, quarter rest, quarter note D.
- Staff 5 (Measures 17-20):** Chords: C<sup>-7</sup>, C<sup>- $\Delta$ 7</sup>, C<sup>-7</sup>, F<sup>7</sup>, Bb <sup>$\Delta$ 7</sup>. Melody: Quarter note Bb, quarter note Ab, eighth note triplet G-A-B, quarter note G, quarter note F, quarter note E, quarter rest, quarter note D.
- Staff 6 (Measures 21-24):** Chords: Eb<sup>-7</sup>, Ab<sup>7</sup>, Db <sup>$\Delta$ 7</sup>, G<sup>-7</sup>, C<sup>7</sup>. Melody: Quarter note Bb, quarter note Ab, eighth note triplet G-A-B, quarter note G, quarter note F, quarter note E, quarter rest, quarter note D.
- Staff 7 (Measures 25-28):** Chords: F<sup>6</sup>, E $\emptyset$ <sup>7</sup>, A<sup>7</sup>, D<sup>-7</sup>, C<sup>-7</sup>, F<sup>7</sup>. Melody: Quarter note Bb, quarter note Ab, eighth note triplet G-A-B, quarter note G, quarter note F, quarter note E, quarter rest, quarter note D.
- Staff 8 (Measures 29-32):** Chords: Bb<sup>7</sup>, A<sup>-7</sup>, D<sup>7</sup>, G<sup>-7</sup>, C<sup>7</sup>, F. Melody: Quarter note Bb, quarter note Ab, eighth note triplet G-A-B, quarter note G, quarter note F, quarter note E, quarter rest, quarter note D.

(For Concert Instruments)

# Cool Blues

1946

Music by Charlie Parker

## Bright Blues

The musical score for "Bright Blues" is written in 4/4 time and consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody starts with a C7 chord and a triplet of eighth notes (G4, A4, B4). The second staff begins with a 5-measure rest, followed by an F7 chord and a triplet of eighth notes (A4, B4, C5). The third staff begins with a 9-measure rest, followed by a D-7 chord and a triplet of eighth notes (E4, F4, G4), then a G7 chord and a triplet of eighth notes (A4, B4, C5), and finally a C7 chord and a triplet of eighth notes (D5, E5, F5). The piece concludes with a double bar line.

(For Concert Instruments)

# Crazeology

Music by 'Little' Benny Harris

**A1**

5  $B\flat^6$   $G^{-7}$   $C^{-7}$   $F^7$   $D^{-7}$   $G^{-7}$   $C^{-7}$   $F^7$

9  $A\flat^{-7}$   $D\flat^7$   $G\flat^{\Delta 7}$   $F^7$   $B\flat^6$

**B**

13  $D^7$  %  $D^{-7}$   $G^7$

$C^7$  %  $C^{-7}$   $F^7$

**A2**

17  $B\flat^6$   $G^{-7}$   $C^{-7}$   $F^7$   $D^{-7}$   $G^{-7}$   $C^{-7}$   $F^7$

21  $A\flat^{-7}$   $D\flat^7$   $G\flat^{\Delta 7}$   $F^7$   $B\flat^6$

(For Concert Instruments)



# D Natural Blues

Music by John L. (Wes) Montgomery

Medium

♩ = 95

**Head**

**Solos**

# Days of Wine and Roses

From Days of Wine and Roses (1962)

Lyrics by Johnny Mercer

Music by Henry Mancini

A  $F^{\Delta 7}$   $E_b^7$   $D7 (\flat^9 \flat 5)$   $D^7$

5  $G^{-7}$   $B\flat$   $E_b^7$

B  $A^{-7}$   $D^{-7}$   $G^{-7}$   $C^7$

13  $E\emptyset^7$   $A^{7\flat 9}$   $D^{-7}$   $G^7$   $G^{-7}$   $C^7$

A  $F^{\Delta 7}$   $E_b^7$   $D7 (\flat^9 \flat 5)$   $D^7$

21  $G^{-7}$   $B\flat$   $E_b^7$

C  $A^{-7}$   $D^{-7}$   $B\emptyset^7$   $B\flat^7$

29  $A^{-7}$   $D^7$   $G^{-7}$   $C^7$   $F^6$   $(G^{-7} C^7)$

FINE

(For Concert Instruments)

# Dewey Square

Music by Charlie Parker

Bop

**A1**

Musical score for the first system (measures 1-12). The key signature is B-flat major (two flats). The time signature is 4/4. The score is written in treble clef. Measure 1 starts with a repeat sign and a fermata over the first note. Chords are indicated above the staff: Eb<sup>Δ7</sup> (measures 1-2), Ab<sup>-7</sup> (measure 3), Db<sup>7</sup> (measures 4-5), G<sup>-7</sup> (measures 6-7), C<sup>7</sup> (measures 8-9). Measure 10 has a first ending bracket over measures 10-11 with a first ending number '1.' above it. Chords for measure 10 are F<sup>7</sup> and Bb<sup>7</sup>. Measure 11 has a first ending bracket over measures 11-12 with a first ending number '1.' above it. Chords for measure 11 are G<sup>-7</sup> and C<sup>7</sup>. Measure 12 has a first ending bracket over measures 12-13 with a first ending number '1.' above it. Chords for measure 12 are F<sup>-7</sup> and Bb<sup>7</sup>. Measure 9 has a second ending bracket over measures 9-10 with a second ending number '2.' above it. Chords for measure 9 are Eb<sup>Δ7</sup> and Bb<sup>-7</sup>. Measure 10 has a second ending bracket over measures 10-11 with a second ending number '2.' above it. Chords for measure 10 are Eb<sup>7</sup> and Ab<sup>Δ7</sup>. Measure 11 has a second ending bracket over measures 11-12 with a second ending number '2.' above it. Chords for measure 11 are Db<sup>7</sup>. Measure 13 has a second ending bracket over measures 13-14 with a second ending number '2.' above it. Chords for measure 13 are Eb<sup>Δ7</sup> and C<sup>7</sup>. Measure 14 has a second ending bracket over measures 14-15 with a second ending number '2.' above it. Chords for measure 14 are F<sup>7</sup>. Measure 15 has a second ending bracket over measures 15-16 with a second ending number '2.' above it. Chords for measure 15 are F<sup>-7</sup>. Measure 16 has a second ending bracket over measures 16-17 with a second ending number '2.' above it. Chords for measure 16 are Bb<sup>7</sup>.

**A2**

Musical score for the second system (measures 19-26). The key signature is B-flat major (two flats). The time signature is 4/4. The score is written in treble clef. Measure 19 starts with a fermata over the first note. Chords are indicated above the staff: Eb<sup>Δ7</sup> (measures 19-20), Ab<sup>7</sup> (measure 21), Db<sup>7</sup> (measures 22-23), G<sup>-7</sup> (measures 24-25), C<sup>7</sup> (measures 26-27). Measure 28 has a first ending bracket over measures 28-29 with a first ending number '1.' above it. Chords for measure 28 are F<sup>7</sup> and Bb<sup>7</sup>. Measure 29 has a first ending bracket over measures 29-30 with a first ending number '1.' above it. Chords for measure 29 are Eb<sup>Δ7</sup>. Measure 30 has a first ending bracket over measures 30-31 with a first ending number '1.' above it. Chords for measure 30 are Eb<sup>Δ7</sup>. Measure 31 has a first ending bracket over measures 31-32 with a first ending number '1.' above it. Chords for measure 31 are Eb<sup>Δ7</sup>. Measure 32 has a first ending bracket over measures 32-33 with a first ending number '1.' above it. Chords for measure 32 are Eb<sup>Δ7</sup>. Measure 33 has a first ending bracket over measures 33-34 with a first ending number '1.' above it. Chords for measure 33 are Eb<sup>Δ7</sup>. Measure 34 has a first ending bracket over measures 34-35 with a first ending number '1.' above it. Chords for measure 34 are Eb<sup>Δ7</sup>. Measure 35 has a first ending bracket over measures 35-36 with a first ending number '1.' above it. Chords for measure 35 are Eb<sup>Δ7</sup>. Measure 36 has a first ending bracket over measures 36-37 with a first ending number '1.' above it. Chords for measure 36 are Eb<sup>Δ7</sup>.

(For Concert Instruments)

# Dexterity

1949

Music by Charlie Parker

Bop

Musical score for "Dexterity" by Charlie Parker, featuring a saxophone line. The score is in 4/4 time and B-flat major. The key signature has two flats (B-flat and E-flat). The piece is marked "Bop".

The score consists of 25 measures, divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 25. The music is written for a saxophone, with a treble clef and a key signature of two flats.

Chord progressions are indicated above the staff:

- Measures 1-2: B $\flat$
- Measures 3-4: C $^{-7}$
- Measures 5-6: F $^{7\flat 9}$
- Measures 7-8: B $\flat$ , G $^7$
- Measures 9-10: C $^{-7}$ , F $^7$
- Measures 11-12: B $\flat$ , B $\flat^7$ , E $\flat$ , A $\flat^7$ , D $^{-7}$  (first ending), D $\flat^7$ , C $^{-7}$ , F $^7$
- Measures 13-14: C $^{-7}$ , F $^7$ , B $\flat$ , A $^{-7}$ , D $^7$ , A $^{-7}$ , D $^7$
- Measures 15-16: D $^{-7}$ , G $^7$ , G $^{-7}$ , C $^7$
- Measures 17-18: C $^{-7}$ , F $^7$ , B $\flat$ , C $^{-7}$ , F $^{7\flat 9}$
- Measures 19-20: B $\flat$ , G $^7$ , C $^{-7}$ , F $^7$ , B $\flat$ , B $\flat^7$ , E $\flat$ , A $\flat^7$
- Measures 21-22: C $^{-7}$ , F $^7$ , B $\flat$
- Measures 23-25: Empty staff

The score includes a first ending (measures 11-12) and a second ending (measures 13-14). A triplet of eighth notes is marked in measure 15.

(For Concert Instruments)

# Donna Lee

Music by Charlie Parker

Up Tempo

**A**  $\text{♩} = 130$   $\text{A}^\flat$   $\text{F}^7$   $\text{B}^\flat^7$  %

5  $\text{B}^\flat^7$   $\text{E}^\flat^7$   $\text{A}^\flat$   $\text{E}^\flat^7$   $\text{A}^\flat^7$

9  $\text{D}^\flat$   $\text{G}^\flat^7$   $\text{A}^\flat$   $\text{F}^7$

13  $\text{B}^\flat^7$  %  $\text{B}^\flat^7$   $\text{E}^\flat^7$

**B**  $\text{A}^\flat$   $\text{F}^7$   $\text{B}^\flat^7$  %

17

21  $\text{G}^7 \text{b}^5$   $\text{C}^7$   $\text{F}^-$   $\text{G}^-$   $\text{C}^7$

25  $\text{F}^-$   $\text{G}^7 \text{b}^5$   $\text{C}^7$   $\text{F}^-$   $\text{B}^{\text{dim}7}$

29  $\text{C}^-$   $\text{F}^7$   $\text{B}^\flat^7$   $\text{E}^\flat^7$   $\text{A}^\flat$   $(\text{B}^\flat^7 \text{E}^\flat^7)$

(For Concert Instruments)

# Embraceable You

From *Girl Crazy* (1930)

Lyrics by Ira Gershwin

Music by George Gershwin

Ballad

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 eight staves of music, each with a measure number at the beginning. The notes are primarily quarter and eighth notes, with some dotted notes and rests. The chord symbols are placed above the notes.

Staff 1: Measure 1-4. Chords: G<sup>6</sup>, B<sup>b</sup>dim7, A<sup>-7</sup>, D<sup>7</sup>.

Staff 2: Measure 5-8. Chords: A<sup>-7</sup>, A<sup>-7</sup>/G, F<sup>7</sup>, D<sup>7</sup>, G<sup>6</sup>, F<sup>#</sup>dim7, A<sup>7</sup>.

Staff 3: Measure 9-12. Chords: E<sup>-7</sup>, E<sup>-Δ7</sup>, E<sup>-6</sup>, F<sup>#7</sup>b<sup>5</sup>, B<sup>-7</sup>, B<sup>b+</sup>, A<sup>sus4</sup>, A<sup>7</sup>.

Staff 4: Measure 13-16. Chords: D<sup>Δ7</sup>, D<sup>#</sup>dim, E<sup>-7</sup>, A<sup>7</sup>, A<sup>-7</sup>, D<sup>7</sup>.

Staff 5: Measure 17-20. Chords: G<sup>6</sup>, B<sup>b</sup>dim7, A<sup>-7</sup>, D<sup>7</sup>, A<sup>-7</sup>, D<sup>7</sup>.

Staff 6: Measure 21-24. Chords: A<sup>-7</sup>, A<sup>-7</sup>/G, F<sup>7</sup>, G, D<sup>-7</sup>, G<sup>7</sup>.

Staff 7: Measure 25-28. Chords: C<sup>Δ7</sup>, F<sup>#7</sup>b<sup>5</sup>, B<sup>7</sup>b<sup>9</sup>, E<sup>-</sup>, E-/D, E<sup>-</sup>, A<sup>7</sup>.

Staff 8: Measure 29-32. Chords: G<sup>Δ7</sup>, A<sup>∅</sup>7, D<sup>7</sup>b<sup>9</sup>, G<sup>6</sup>, (A<sup>-7</sup> D<sup>7</sup>).

(For Concert Instruments)

# Emily

From The Americanization of Emily (1964)

Lyrics by Johnny Mercer

Music by Johnny Mandel

Slow Waltz

Chord progression for the first system (measures 1-6):

- 1: C $\Delta$ 7
- 2: A-7
- 3: D-7
- 4: G7
- 5: C $\Delta$ 7
- 6: G-7/C C $\flat$ 9

Chord progression for the second system (measures 7-11):

- 7: F $\Delta$ 7
- 8: F-6
- 9: A $\Delta$ 7/C#
- 10: F#-7
- 11: B-7

Chord progression for the third system (measures 12-16):

- 12: B-7/E
- 13: E $\flat$ 9
- 14: A-7
- 15: D9
- 16: D-7/G
- 17: G7 #5  $\flat$ 9

Chord progression for the fourth system (measures 17-20):

- 17: C $\Delta$ 7
- 18: A-7
- 19: D-7
- 20: G-7

Chord progression for the fifth system (measures 21-25):

- 21: C $\Delta$ 9
- 22: C7
- 23: F $\Delta$ 7
- 24: B-7/E
- 25: E $\flat$ 9
- 26: A-7

Chord progression for the sixth system (measures 26-30):

- 26: B7 #5  $\flat$ 9
- 27: B $\flat$ 9
- 28: E-7
- 29: A9
- 30: C#dim7
- 31: D-7
- 32: G7

Chord progression for the seventh system (measures 31-35):

- 31: E-7
- 32: A9
- 33: F# $\emptyset$ 7
- 34: F-7
- 35: E-7

Chord progression for the eighth system (measures 36-40):

- 36: A9
- 37: D-7
- 38: G9
- 39: C6
- 40: (D-7 G7)

(For Concert Instruments)

# Everything Happens To Me

1940

Lyrics by Tom Adair

Music by Matt Dennis

Ballad

Musical score for "Everything Happens To Me" in 4/4 time, featuring a ballad melody and complex chord progressions. The score is divided into systems of four staves each, with measure numbers 4, 8, 12, 16, 20, and 24 marked at the beginning of each system. The key signature has two flats (B-flat and E-flat).

Chord progressions and first endings are indicated above the staff lines:

- Measures 1-4: C<sup>-7</sup>, F<sup>7</sup>, C<sup>-7</sup>, D<sup>b</sup>dim<sup>7</sup>, C<sup>-7</sup>, F<sup>7</sup>
- Measures 5-8: D<sup>ø</sup><sup>7</sup>, G<sup>7</sup>, B<sup>dim</sup><sup>7</sup>, C<sup>ø</sup><sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>-7</sup>, F<sup>7</sup> (1st ending)
- Measures 9-12: B<sup>b</sup><sup>Δ</sup><sup>7</sup>, G<sup>7</sup><sup>b</sup><sup>9</sup>, C<sup>-7</sup>, F<sup>7</sup>, B<sup>b</sup><sup>6</sup>, F<sup>-7</sup>, B<sup>b</sup><sup>7</sup><sup>#</sup><sup>9</sup>
- Measures 13-16: E<sup>b</sup><sup>Δ</sup><sup>7</sup>, C<sup>7</sup><sup>b</sup><sup>9</sup>, F<sup>-7</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup><sup>Δ</sup><sup>7</sup>, E<sup>-7</sup>, A<sup>7</sup><sup>#</sup><sup>9</sup>
- Measures 17-20: D<sup>Δ</sup><sup>7</sup>, G<sup>-7</sup>, C<sup>7</sup>, C<sup>-7</sup>, F<sup>7</sup>, C<sup>-7</sup>, F<sup>7</sup>
- Measures 21-24: D<sup>-7</sup>, D<sup>b</sup>dim<sup>7</sup>, C<sup>-7</sup>, F<sup>7</sup>, D<sup>ø</sup><sup>7</sup>, G<sup>7</sup>, B<sup>dim</sup><sup>7</sup>, C<sup>ø</sup><sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>-7</sup>, F<sup>7</sup>, B<sup>b</sup><sup>6</sup>, (G<sup>7</sup><sup>b</sup><sup>9</sup>)

(For Concert Instruments)



# Fine And Dandy

1930

Lyrics by James Paul Warburg

Music by Kay Swift

Medium

**A** F D<sup>dim</sup> G<sup>-7</sup> C<sup>7</sup>

5 F D<sup>dim</sup> G<sup>-7</sup> C<sup>7</sup>

**B** F<sup>7</sup> B $\flat$ <sup>7</sup>

9 E $\flat$ <sup>7</sup> A $\flat$ <sup>7</sup> C<sup>7</sup>

13 E $\flat$ <sup>7</sup> A $\flat$ <sup>7</sup> C<sup>7</sup>

**A** F D<sup>dim</sup> G<sup>-7</sup> C<sup>7</sup>

17 F D<sup>dim</sup> G<sup>-7</sup> C<sup>7</sup>

21 F D<sup>dim</sup> G<sup>-7</sup> C<sup>7</sup>

**C** C<sup>-7</sup> F<sup>7</sup> B $\flat$  B $\flat$ - F D<sup>-7</sup>

25 C<sup>-7</sup> F<sup>7</sup> B $\flat$  B $\flat$ - F D<sup>-7</sup>

30 G<sup>7</sup> C<sup>7</sup>  $\overbrace{\text{1.-3.}}^{\text{F}}$  G<sup>-7</sup> C<sup>7</sup>  $\overbrace{\text{4.}}^{\text{F}}$  B $\flat$ <sup>7</sup> F

The musical score is written for concert instruments in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The piece is in a medium tempo. The score is divided into sections A, B, and C. Section A (measures 1-8) features a melody with a descending line and a final cadence. Section B (measures 9-16) introduces a new melodic line with a more active rhythm. Section C (measures 17-30) returns to the initial melodic motif but with different harmonic accompaniment. The score includes various chords such as F, Ddim, G-7, C7, F7, Bb7, Eb7, Ab7, C-7, Bb-, and D-7. There are first, second, and third endings indicated by brackets and numbers 1-3, 4, and 1-3. The piece concludes with a double bar line.

(For Concert Instruments)

# Flood In Franklin Park

As Played by Grant Green on Live at the Lighthouse! (1972)

Music by Shelton Laster

Funky

**A**  $\text{♩} = 145$   $D^{-7}$  Sax  
Guitar  
Organ

5  $D^{-7}$

**B**  $G^7$  9

13  $D^{-7}$

**C**  $B^b_{13}$   $A^b_{13}$  17 UNISON

21  $B^b_{13}$   $A^7 \text{ sus4}$  Organ Sax/Guitar  $D^{-7}$  Organ Sax Guitar SOLO ON FORM ABC AFTER SOLOS, D.C. AL CODA (NO REPEAT)

BREAK! -----

25  $D^{-7}$   $A^7 \text{ sus4}$  3X  $D^{-7}$

Organ Sax Guitar Organ Sax/Guitar Organ Sax Guitar

# Fly Me To The Moon (In Other Words)

1954

Lyrics by Bart Howard

Music by Bart Howard

Medium Swing

Musical score for "Fly Me To The Moon (In Other Words)" in 4/4 time, Medium Swing. The score consists of ten staves of music, each with a measure number and a key signature change indicated by a circled cross symbol. The key signature changes from A minor to D minor, then to E-flat major, and finally to C major.

Staff 1: Measure 1. Chords: A<sup>-7</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>Δ7</sup>, C<sup>7</sup>.

Staff 2: Measure 5. Chords: F<sup>Δ7</sup>, B<sup>ø7</sup>, E<sup>7b9</sup>, A<sup>-7</sup>, A<sup>7</sup>.

Staff 3: Measure 9. Chords: D<sup>-7</sup>, G<sup>7</sup>, C<sup>Δ7</sup>, E<sup>-7</sup>, A<sup>7</sup>.

Staff 4: Measure 13. Chords: D<sup>-7</sup>, G<sup>7</sup>, C<sup>Δ7</sup>, B<sup>ø7</sup>, E<sup>7</sup>.

Staff 5: Measure 17. Chords: A<sup>-7</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>Δ7</sup>, C<sup>7</sup>.

Staff 6: Measure 21. Chords: F<sup>Δ7</sup>, B<sup>ø7</sup>, E<sup>7b9</sup>, A<sup>-7</sup>, A<sup>7</sup>.

Staff 7: Measure 25. Chords: D<sup>-7</sup>, G<sup>7</sup>, E<sup>-7</sup>, A<sup>7</sup>.

Staff 8: Measure 29. Chords: D<sup>-7</sup>, G<sup>7</sup>, C<sup>6</sup>, (B<sup>ø7</sup> E<sup>7</sup>).

Staff 9: Measure 33. Chords: E<sup>-7</sup>, A<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>6</sup>.

After Solos, D.C. Al Coda

(For Concert Instruments)

# Four

1954

Lyrics by Jon Hendricks

Music by Miles Davis (... or Eddie 'Cleanhead' Vinson)

Medium Swing

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody line starts with a treble clef and a repeat sign. The bass line starts with a bass clef. The score is divided into measures, with measure numbers 3, 6, 9, 12, 15, and 18 indicated on the left. Chord changes are indicated above the bass line. A solo break is indicated by a dashed line between measures 18 and 19.

Chord changes in the bass line:

- Measure 1: Eb $\Delta$ 7
- Measure 2: %
- Measure 3: Eb $^{-7}$
- Measure 4: Ab $^7$
- Measure 5: F $^{-7}$
- Measure 6: %
- Measure 7: Ab $^7$
- Measure 8: Db $^7$
- Measure 9: G $^{-7}$
- Measure 10: F $\sharp^{-7}$
- Measure 11: B $^7$
- Measure 12: F $^{-7}$
- Measure 13: Bb $^7$
- Measure 14: G $^{-7}$  (1st ending)
- Measure 15: F $^{-7}$
- Measure 16: Bb $^7$
- Measure 17: G $^{-7}$  (2nd ending)
- Measure 18: F $\sharp^{-7}$
- Measure 19: B $^7$
- Measure 20: F $^{-7}$
- Measure 21: Bb $^7$
- Measure 22: Eb $\Delta$ 7
- Measure 23: (SOLO BREAK) -----
- Measure 24: (F $^{-7}$ )
- Measure 25: Bb $^7$

(For Concert Instruments)

# Full House

Music by John L. (Wes) Montgomery

## Intro

The musical score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of the following sections:

- Intro:** Measures 1-4. Chord: F-9.
- Section 1 (Measures 5-8):** First ending (1.) with a repeat sign and a double bar line. Chord: F-9.
- Section 2 (Measures 9-14):** Second ending (2.) with a repeat sign and a double bar line. Chord: F-9.
- Section A (Measures 15-24):** A section with a repeat sign and a double bar line. Chords: Bb13, F-9, C7#9, Bb13, F-9.
- Section B (Measures 25-34):** B section with a repeat sign and a double bar line. Chords: Bb7, Eb7, AbΔ7, Db7, GbΔ7, BΔ7, Gø7, C7b9#11.
- Section A (Measures 35-40):** A section with a repeat sign and a double bar line. Chords: F-9, Bb13, F-9, Bb13, F-9.

# Gary's Notebook

1963

Music by Lee Morgan

## Intro

Musical notation for the Intro section, featuring a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes. Chord symbols above the staff are C-, D $\flat$ <sup>7</sup> b<sup>5</sup>, C-, and D $\flat$ <sup>7</sup> b<sup>5</sup>. The piece ends with a double bar line.

## Head

Musical notation for the Head section, continuing in 3/4 time and two flats. The melody is primarily eighth notes with some quarter notes. Chord symbols above the staff include C-, D $\flat$ <sup>7</sup> b<sup>5</sup>, C-, D $\flat$ <sup>7</sup> b<sup>5</sup>, C-, D $\flat$ <sup>7</sup> b<sup>5</sup>, C<sup>7</sup> b<sup>5</sup>, F<sup>-6</sup>, F $\sharp$ <sup>7</sup> b<sup>5</sup>, F<sup>-6</sup>, C-, D $\flat$ <sup>7</sup> b<sup>5</sup>, C-, C<sup>-6</sup>, E $\flat$ <sup>-7</sup>, A $\flat$ <sup>7</sup>, D<sup>-7</sup>, G<sup>9</sup>, C-, D $\flat$ <sup>7</sup> b<sup>5</sup>, C-, and D $\flat$ <sup>7</sup> b<sup>5</sup>. The section concludes with a double bar line.

(For Concert Instruments)

# Got A Match?

Music by Chick Corea

Fast Swing

4  $D^{-7}$   $A^7/C$   $D^{-7}/C$

4  $G^7/B$   $G^{-7}$   $D^7/F\#$

7  $G-/F$   $G-/E$   $E^{-7}$   $A^7$

10  $F^{-7}$   $B\flat^7$   $E\flat^{\Delta 7}$   $E\emptyset^7$   $A^7$

13  $D^{-7}$   $E\emptyset^7$   $A^7(\#9\#5)$   $D^{-7}$

(For Concert Instruments)

# Groovin' High

1945

Music by John 'Dizzy' Gillespie

Bop

Musical score for "Groovin' High" (Bop). The score is in 4/4 time and B-flat major. It consists of seven staves of music. The first staff starts with an  $E\flat^6$  chord. The second staff has a  $D^7$  chord. The third staff has  $G^{-7}$ ,  $C^7$ , and  $F^7$  chords. The fourth staff has a first ending with an  $F^{-7}$  chord and a  $B\flat^7$  chord. The fifth staff has  $G^{-7}$ ,  $F\sharp^{-7}$ , and  $F^{-7}$  chords. The sixth staff has a second ending with an  $F^{-7}$  chord and a  $B\flat^7$  chord. The seventh staff has  $F^{-7}$ ,  $D\flat^7$ ,  $E\flat^6$ , and  $(F^{-7} B\flat^7)$  chords. The piece ends with the word "FINE".

(For Concert Instruments)



# Here's That Rainy Day

Introduced in in the musical *Carnival in Flanders* (1953)

Lyrics by Johnny Burke

Music by Jimmy Van Heusen

Medium

Musical score for "Here's That Rainy Day" in G major, 4/4 time. The score consists of five staves of music. The first staff (measures 1-4) has chords G<sup>Δ7</sup>, B<sup>b7</sup>, E<sup>bΔ7</sup>, and A<sup>bΔ7</sup>. The second staff (measures 5-8) has chords A<sup>-7</sup>, D<sup>7</sup>, G<sup>Δ7</sup>, D<sup>-7</sup>, and G<sup>7</sup>. The first ending (measures 9-12) has chords C<sup>-7</sup>, F<sup>7</sup>, B<sup>bΔ7</sup>, and E<sup>bΔ7</sup>. The second staff of the first ending (measures 13-16) has chords A<sup>-7</sup>, D<sup>7</sup>, G<sup>Δ7</sup>, A<sup>-7</sup>, and D<sup>7</sup>. The second ending (measures 17-20) has chords C<sup>Δ7</sup>, A<sup>-7</sup>, D<sup>7</sup>, B<sup>-7</sup>, E<sup>-7</sup>, and A<sup>7</sup>. The final staff (measures 21-24) has chords A<sup>-7</sup>, D<sup>7</sup>, G<sup>6</sup>, and (A<sup>-7</sup> D<sup>7</sup>).

(For Concert Instruments)

# How Deep Is The Ocean (How High Is The Sky)

Music by Irving Berlin

Swing

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. The first staff (measures 1-4) features a melodic line with chords C-, C-Δ7, C-7, Aø7, and D7b9. The second staff (measures 5-8) continues the melody with chords G-7, Aø7, D7b9, G-7, C7b9, F-7, and Bb7. The first ending (measures 9-12) is marked with a '1.' and ends with a repeat sign (%), with chords Eb6, Bb-7, Eb7, and Ab7. The second ending (measures 13-16) is marked with a '2.' and contains chords Cø7, F7, Bb7, Dø7, and G7b9. The third staff (measures 17-20) contains chords Eb6, Gø7, C7b9, F-7, and Db9. The final staff (measures 21-24) contains chords EbΔ7, F7, F-7, Bb7, Eb6, and G7#5. Triplet markings are present in measures 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, and 22.

(For Concert Instruments)

# How High The Moon

From *Two for the Show* (1940)

Lyrics by Nancy Hamilton

Music by Morgan Lewis

Medium Swing

The musical score is written for concert instruments in 4/4 time with a key signature of one sharp (F#). It consists of seven staves of music. The first staff begins with a first ending bracket labeled 'A' and a repeat sign. The second staff starts at measure 5. The third staff begins with a second ending bracket labeled 'B' and a repeat sign at measure 9. The fourth staff starts at measure 13. The fifth staff begins with a first ending bracket labeled 'A' and a repeat sign at measure 17. The sixth staff starts at measure 21. The seventh staff begins with a third ending bracket labeled 'C' and a repeat sign at measure 25. The score concludes with a final double bar line and repeat sign at the end of the seventh staff.

Chord markings and section labels are as follows:

- Staff 1: **A** G $\Delta$ 7, %, G $^{-7}$ , C $^7$
- Staff 2: 5 F $\Delta$ 7, %, F $^{-7}$ , B $\flat$  $^7$
- Staff 3: **B** 9 E $\flat$  $\Delta$ 7, A $\flat$  $\emptyset$  $^7$ , D $^7$ , G $^{-7}$ , A $\flat$  $\emptyset$  $^7$ , D $^7$
- Staff 4: 13 G $\Delta$ 7, A $^{-7}$ , D $^7$ , B $^{-7}$ , B $\flat$  $^7$ , A $^{-7}$ , D $^7$
- Staff 5: **A** 17 G $\Delta$ 7, %, G $^{-7}$ , C $^7$
- Staff 6: 21 F $\Delta$ 7, %, F $^{-7}$ , B $\flat$  $^7$
- Staff 7: **C** 25 E $\flat$  $\Delta$ 7, A $\flat$  $\emptyset$  $^7$ , D $^7$ , G $\Delta$ 7, A $^{-7}$ , D $^7$
- Staff 8: 29 B $^{-7}$ , B $\flat$  $^7$ , A $^{-7}$ , D $^7$ , G $^6$ , (A $^{-7}$ , D $^7$ )

(For Concert Instruments)

# I Got Rhythm

From *An American In Paris* (1928) and *Girl Crazy* (1930)

Lyrics by Ira Gershwin

Music by George Gershwin

Medium Swing

**A**

1. **B $\flat$ <sup>6</sup>** **G<sup>-7</sup>** **C<sup>-7</sup>** **F<sup>7</sup>** **D<sup>-7</sup>** **G<sup>-7</sup>** **C<sup>-7</sup>** **F<sup>7</sup>**

5 **B $\flat$ <sup>7</sup>** **B $\flat$ <sup>7</sup>/D** **E $\flat$ <sup>7</sup>** **E<sup>dim7</sup>** **B $\flat$ <sup>6</sup>/F** **F<sup>7</sup>** **B $\flat$ <sup>6</sup>** **F<sup>7</sup>** **B $\flat$ <sup>6</sup>**

**B**

10 **D<sup>7</sup>** % **G<sup>7</sup>** %

14 **C<sup>7</sup>** % **F<sup>7</sup>** %

**A**

18 **B $\flat$ <sup>6</sup>** **G<sup>-7</sup>** **C<sup>7</sup>** **F<sup>7</sup>** **D<sup>-7</sup>** **G<sup>-7</sup>** **C<sup>-7</sup>** **F<sup>7</sup>**

22 **B $\flat$ <sup>7</sup>** **B $\flat$ <sup>7</sup>/D** **E $\flat$ <sup>7</sup>** **E<sup>dim7</sup>** **B $\flat$ <sup>6</sup>/F** **F<sup>7</sup>** **B $\flat$ <sup>6</sup>**

(For Concert Instruments)

# I Want To Be Happy

From No, No, Nanette (1925)

Lyrics by Irving Caesar

Music by Vincent Youmans

Medium

**A1**

1 C<sup>Δ7</sup> C<sup>#dim7</sup> D<sup>-7</sup> G<sup>7</sup>

5 D<sup>-7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>-7</sup> D<sup>-7</sup> G<sup>7</sup>

**A2**

9 C<sup>Δ7</sup> C<sup>#dim7</sup> D<sup>-7</sup> G<sup>7</sup>

13 D<sup>-7</sup> G<sup>7</sup> C<sup>6</sup>

**B**

17 G<sup>-7</sup> C<sup>7</sup> F<sup>Δ7</sup> B<sup>b9</sup>

21 E<sup>-7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

**A3**

25 C<sup>Δ7</sup> C<sup>#dim7</sup> D<sup>-7</sup> G<sup>7</sup>

29 D<sup>-7</sup> G<sup>7</sup> C<sup>6</sup> D<sup>-7</sup> G<sup>7</sup>

(For Concert Instruments)

# I Wish You Love

Originally 'Que reste-t-il de nos amours?' (1942)

Lyrics by Charles Trenet & Albert Askew Beach

Music by Léo Chauliac & Charles Trenet

Ballad / Med. Swing

**A**

4  $G\flat^{dim7}$   $F^{-7}$   $B\flat^7$   $E\flat^6$   $A\flat^{\Delta7}$

8  $G\emptyset^7$   $C^{7\flat9}$   $B\flat^7$   $B\flat^{-7}$  **B**  $E\flat^7$

12  $A\flat^{\Delta7}$   $A\flat^{-7}$   $D\flat^7$   $E\flat^{\Delta7}$   $A\flat^{\Delta7}$   $G\emptyset^7$   $C^{7\#5}$

16  $F^{-7}$   $C^{-7}$   $F^7$   $F^{-7}$   $B\flat^7$  **A**  $G\emptyset^7$   $C^{7\flat9}$

20  $F^{-7}$   $B\flat^7$   $G^{-7}$   $G\flat^{dim7}$

24  $F^{-7}$   $B\flat^7$   $E\flat^6$  ( $G\emptyset^7$   $C^{7\flat9}$ )

(For Concert Instruments)

# I'll Remember April

Debuted in Ride 'Em Cowboy (1942)

Lyrics by Patricia Johnston and Don Raye

Music by Gene de Paul

Swing

**A1**

6  $G^{-6}$   $G^{-7}$   $G^{-6}$   $A\emptyset^7$   $D^7$

11  $B\emptyset^7$   $E^7$   $A^{-7}$   $D^7$   $G\Delta^7$   $G^7b^9$

**B**

17  $C^{-7}$   $F^7$   $Bb\Delta^7$   $G^{-7}$   $C^{-7}$   $F^7$

23  $Bb\Delta^7$   $Bb^6$   $A^{-7}$   $D^7$   $G\Delta^7$   $G\Delta^6$

29  $F\#\^{-7}$   $B^7$   $E\Delta^7$   $A^{-7}$   $D^7$

**A2**

33  $G\Delta^7$   $G^6$   $G\Delta^7$   $G^6$

37  $G^{-7}$   $G^{-6}$   $G^{-7}$   $G^{-6}$

41  $A\emptyset^7$   $D^7$   $B\emptyset^7$   $E^7$

45  $A^{-7}$   $D^7$   $G^6$   $(A^{-7} D^7)$

(For Concert Instruments)

# Impressions

1961

Music by John Coltrane

Up

The musical score consists of six staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a single melodic line. Chord markings are placed above the staff at the beginning of each measure group: D-7 (measures 1-4), D-7 (measures 5-8), Eb-7 (measures 9-12), Eb-7 (measures 13-16), D-7 (measures 17-20), and D-7 (measures 21-24). The piece concludes with a double bar line at the end of the sixth staff.

(For Concert Instruments)



# Isotope

Music by Joe Henderson

Medium Swing

## Head

Musical notation for the 'Head' section, consisting of three staves of music in 4/4 time. The first staff begins with a repeat sign and a key signature of one sharp (F#). Chords are indicated above the notes: C<sup>7</sup>, E<sup>b</sup>7, D<sup>7</sup>, G<sup>7</sup>, and C<sup>7</sup>. A triplet of eighth notes is marked with a '3' over it. The second staff continues the melody with chords F<sup>7</sup>, B<sup>b</sup>7, C<sup>7</sup>, and E<sup>-7</sup>/A. The third staff concludes the head with chords E<sup>b</sup>-7/A<sup>b</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>7</sup>, A<sup>7</sup>, G<sup>b</sup>7, and E<sup>b</sup>7. A triplet of eighth notes is also present in the third staff.

## Solos

Musical notation for the 'Solos' section, consisting of four staves. The first staff (measures 13-16) is marked with a C<sup>7</sup> chord and contains four measures of diagonal slashes. The second staff (measures 17-20) is marked with F<sup>7</sup>, B<sup>b</sup>7, C, and A<sup>7</sup> chords and contains four measures of diagonal slashes. The third staff (measures 21-24) is marked with A<sup>b</sup>7, G<sup>7</sup>, C<sup>7</sup>, A<sup>7</sup>, G<sup>b</sup>7, and E<sup>b</sup>7 chords and contains four measures of diagonal slashes. The fourth staff (measures 25-28) begins with a C<sup>7</sup> chord and contains four measures of music, including notes and rests. A double bar line with repeat dots follows the fourth measure. To the right of this staff, the text reads: "Repeat head in/out After solos, D.C. Al Coda".

(For Concert Instruments)

# Just Friends

1931

Lyrics by Sam M. Lewis

Music by John Klenner

Medium Swing

Musical score for "Just Friends" in G major, 4/4 time, Medium Swing. The score consists of eight staves of music, each with a measure number on the left and a key signature of one sharp (F#).

Staff 1 (Measures 1-4):  
 Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) |  
 Measure 2: C<sup>Δ7</sup> (half), % (half) |  
 Measure 3: C<sup>6</sup> (quarter), B4 (quarter), A4 (quarter), G4 (quarter) |  
 Measure 4: C<sup>-7</sup> (half), F<sup>7</sup> (half) |

Staff 2 (Measures 5-8):  
 Measure 5: G<sup>Δ7</sup> (half), % (half) |  
 Measure 6: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) |  
 Measure 7: B<sup>b-7</sup> (half), E<sup>b7</sup> (half) |  
 Measure 8: A<sup>-7</sup> (half), G4 (half) |

Staff 3 (Measures 9-12):  
 Measure 9: D<sup>7</sup> (half), G<sup>Δ7</sup> (half) |  
 Measure 10: E<sup>-7</sup> (half), A<sup>9</sup> (half) |  
 Measure 11: % (half), G4 (half) |  
 Measure 12: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) |

Staff 4 (Measures 13-16):  
 Measure 13: A<sup>-7</sup> (half), D<sup>7</sup> (half) |  
 Measure 14: G<sup>7</sup> (half), C<sup>Δ7</sup> (half) |  
 Measure 15: C<sup>6</sup> (half), G4 (half) |  
 Measure 16: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) |

Staff 5 (Measures 17-20):  
 Measure 17: C<sup>-7</sup> (half), F<sup>7</sup> (half) |  
 Measure 18: G<sup>Δ7</sup> (half), % (half) |  
 Measure 19: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) |  
 Measure 20: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) |

Staff 6 (Measures 21-24):  
 Measure 21: B<sup>b-7</sup> (half), E<sup>b7</sup> (half) |  
 Measure 22: A<sup>-7</sup> (half), G4 (half) |  
 Measure 23: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) |  
 Measure 24: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) |

Staff 7 (Measures 25-28):  
 Measure 25: D<sup>7</sup> (half), F<sup>#07</sup> (half) |  
 Measure 26: B<sup>7</sup> (half), E<sup>-7</sup> (half) |  
 Measure 27: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) |  
 Measure 28: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) |

Staff 8 (Measures 29-32):  
 Measure 29: A<sup>9</sup> (half), A<sup>-7</sup> (half) |  
 Measure 30: D<sup>7</sup> (half), G<sup>6</sup> (half) |  
 Measure 31: (D<sup>7</sup> sus4 G<sup>7</sup>) (half), G4 (half) |  
 Measure 32: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) |

(For Concert Instruments)

# Just In Time

From *Bells Are Ringing* (1956)

Lyrics by Betty Comden & Adolph Green

Music by Jule Styne

Med Swing

Musical score for 'Just In Time' in 4/4 time, featuring a medley of chords and melodic lines. The score is divided into eight systems, each starting with a measure number and a key signature change. The chords are: B $\flat$  $\Delta$ 7, %, A-7, D7, G7, %, C7, %, F7, %, B $\flat$ 7, %, E $\flat$  $\Delta$ 7, %, A $\flat$ 7, A $\flat$  $\emptyset$ 7, D7, G-, G- $\Delta$ 7, G-7, C7, B $\flat$ 6, %, A $\flat$ 7, G7, C7, F7, B $\flat$ 6, G7, C7, %, F7, B $\flat$ 6, (C7 F7).

(For Concert Instruments)

# Lester Leaps In

1939

Music by Lester Young

Upswing

Musical score for "Lester Leaps In" in 4/4 time, key of B-flat major. The score is divided into sections A and B.

**Section A:**

- Measures 1-2:  $B\flat^6$  (first ending),  $G^{-7}$
- Measures 3-4:  $C^{-7}$ ,  $F^7$
- Measures 5-6:  $B\flat^6$ ,  $G^{-7}$
- Measures 7-8:  $C^{-7}$ ,  $F^7$
- Measures 9-10:  $B\flat^6$ ,  $G^{-7}$
- Measures 11-12:  $D^7$ ,  $G^7$
- Measures 13-14:  $C^7$ ,  $F^7$
- Measures 15-16:  $C^7$ ,  $F^7$
- Measures 17-18:  $B\flat^6$ ,  $(C^{-7} \quad F^7)$

**Section B:**

- Measures 19-20:  $B\flat^6$

Performance instructions: "Solo on entire form" and "D.S. Al  $\emptyset$ ".

(For Concert Instruments)

# Lover

From Love Me Tonight (1932)

Lyrics by Lorenz Hart

Music by Richard Rodgers

Medium Up Swing

**A**

1 C $\Delta$ 7 % F $\sharp$ -7 B7

5 F-7 B $\flat$ 7 E-7 A7

9 E $\flat$ 7 A $\flat$ 7 D-7 G7

13 **1.** E-7 A7 D-7 G7 **2.** C $\Delta$ 7 % F $\sharp$ -7 B7

**B**

21 E $\Delta$ 7 F $\dim$ 7 F $\sharp$ -7 B7

25 E $\Delta$ 7 F $\dim$ 7 F $\sharp$ -7 B7

29 G $\Delta$ 7 G $\sharp$  $\dim$ 7 A-7 D7

33 E-7 A7 D-7 G7

The musical score is written for a concert instrument in 3/4 time. It consists of two main sections, A and B. Section A starts with a treble clef and a key signature of one flat (B-flat major). It features a series of chords: C $\Delta$ 7, F $\sharp$ -7, B7, F-7, B $\flat$ 7, E-7, A7, E $\flat$ 7, A $\flat$ 7, D-7, G7, E-7, A7, D-7, G7, C $\Delta$ 7, F $\sharp$ -7, B7. Section B starts with a treble clef and a key signature of two sharps (D major). It features a series of chords: E $\Delta$ 7, F $\dim$ 7, F $\sharp$ -7, B7, E $\Delta$ 7, F $\dim$ 7, F $\sharp$ -7, B7, G $\Delta$ 7, G $\sharp$  $\dim$ 7, A-7, D7, E-7, A7, D-7, G7. The score includes various musical notations such as slurs, ties, and repeat signs.

(For Concert Instruments)

# Milestones

1958

Music by Miles Davis

Fast Bop

**A**  $C^7(11)$   $C^7$   $C^7(11)$   $C^7$

5  $C^7(11)$   $C^7$

**B** 9  $A^{-7}$

13  $A^{-7}$

**A** 17  $C^7(11)$   $C^7$   $C^7(11)$   $C^7$

21  $C^7(11)$   $C^7$

(For Concert Instruments)

# Misty

Lyrics by Johnny Burke

Music by Errol Garner

Ballad

The musical score for "Misty" is written in 4/4 time and consists of several systems of music. The key signature has two flats (Bb and Eb). The score includes various chords and melodic lines with triplets and first/second endings.

**System 1 (Measures 1-7):** Starts with a boxed **A** section. Chords: Eb<sup>Δ7</sup>, Bb<sup>-7</sup>, Eb<sup>7</sup>, Ab<sup>Δ7</sup>. Measure 7 contains first and second endings.

**System 2 (Measures 8-10):** Chords: Ab<sup>-7</sup>, Db<sup>7</sup>, Eb<sup>Δ7</sup>, C<sup>-7</sup>, F<sup>-7</sup>, Bb<sup>7</sup>.

**System 3 (Measures 11-14):** Starts with a boxed **B** section. Chords: Bb<sup>-7</sup>, Eb<sup>7b9</sup>, Ab<sup>Δ7</sup>. Measure 14 contains first and second endings.

**System 4 (Measures 15-18):** Chords: A<sup>-7</sup>, D<sup>7</sup>, F<sup>7</sup>, G<sup>∅7</sup>, C<sup>7b9</sup>, F<sup>-7</sup>, Bb<sup>7</sup>.

**System 5 (Measures 19-22):** Starts with a boxed **A** section. Chords: Eb<sup>Δ7</sup>, Bb<sup>-7</sup>, Eb<sup>7</sup>, Ab<sup>Δ7</sup>, Ab<sup>-7</sup>, Db<sup>7</sup>.

**System 6 (Measures 23-26):** Chords: Eb<sup>Δ7</sup>, C<sup>-7</sup>, F<sup>-7</sup>, Bb<sup>7</sup>, Eb<sup>6</sup>, (C<sup>-7</sup> F<sup>-7</sup> Bb<sup>7</sup>).

(For Concert Instruments)

**Mr. P.C.**

1959

Music by John Coltrane

Fast

5

9

(For Concert Instruments)



# Naima

Music by John Coltrane

Ballad

Musical score for "Naima" by John Coltrane, featuring a ballad melody in 4/4 time. The score consists of five staves of music, with chord changes and triplet markings.

**Staff 1 (Measures 1-4):** Chords:  $B\flat^{-7}$ ,  $E\flat^{-7}$ ,  $B^{7\flat 5}$ ,  $A^{7\flat 5}$ ,  $A\flat^{\Delta 7}$ . Includes a triplet in measure 4.

**Staff 2 (Measures 5-8):** Chords:  $B^{\Delta 7}$ ,  $B\flat^{7\flat 9}$ ,  $B^{\Delta 7}$ ,  $B\flat^{7\flat 9}$ . Includes triplets in measures 6 and 8.

**Staff 3 (Measures 9-12):** Chords:  $E^{7\# 11}$ ,  $B^{\Delta 7}$ ,  $F^{-7}$ ,  $G\flat^{13}$ . Includes triplets in measures 10 and 11.

**Staff 4 (Measures 13-16):** Chords:  $B\flat^{-7}$ ,  $E\flat^{-7}$ ,  $B^{7\flat 5}$ ,  $A^{7\flat 5}$ ,  $A\flat^{\Delta 7}$ . Includes a triplet in measure 15. Ends with "D.S. AL CODA".

**Staff 5 (Measures 17-20):** Chords:  $B\flat^{-7}$ ,  $E\flat^{-7}$ ,  $B^{7\flat 5}$ ,  $A^{7\flat 5}$ ,  $A\flat^{\Delta 7}$ .

(For Concert Instruments)



# Now's The Time

Music by Charlie Parker

Fast Blues

3  $G^7$  %

5  $C^7$  %  $C^\#dim7$

7  $G^7$  %

9  $A^{-7}$  3  $D^7$

11  $G^7$   $D^7$

13  $G^7$  %

REPEAT HEAD IN/OUT  
AFTER SOLOS, D.S. AL  $\emptyset$

# Old Devil Moon

Lyrics by E.Y. Harburg

Music by Burton Lane

Medium

Musical score for "Old Devil Moon" (Medium). The score is in 4/4 time and consists of 32 measures. The key signature has one flat (Bb). The score includes first and second endings, repeat signs, and triplets.

**Measures 1-4:** F<sup>6</sup>, Eb<sup>6</sup>, F<sup>6</sup>, Eb<sup>6</sup>.

**Measures 5-8:** F<sup>Δ7</sup>, Eb<sup>6</sup>, F<sup>Δ7</sup>, C<sup>-7</sup>, F<sup>7</sup>.

**Measures 9-12:** Bb<sup>Δ7</sup>, %, Bb<sup>-7</sup>, Eb<sup>7</sup>.

**Measures 13-16:** Ab<sup>-7</sup>, Db<sup>7</sup>, Gb<sup>6</sup>, C<sup>7</sup>, F<sup>6</sup>, Eb<sup>6</sup>.

**Measures 17-20 (First Ending):** F<sup>6</sup>, Eb<sup>6</sup>, D<sup>Δ7</sup>, %.

**Measures 21-24 (Second Ending):** D<sup>-7</sup>, G<sup>7</sup>, G<sup>-7</sup>, C<sup>7</sup>.

**Measures 25-28:** F<sup>6</sup>, Eb<sup>6</sup>, F<sup>6</sup>, Eb<sup>6</sup>.

**Measures 29-32:** F<sup>Δ7</sup>, Eb<sup>6</sup>, F<sup>Δ7</sup>, Eb<sup>6</sup>, F<sup>Δ7</sup>, (G<sup>-7</sup> C<sup>7</sup>).

(For Concert Instruments)

# Oleo

1954

Music by Sonny Rollins

Up

**A**

$B\flat^6$   $G^{-7}$   $C^{-7}$   $F^7$   $B\flat^6$   $G^7$   $C^{-7}$   $F^7$

5  $F^{-7}$   $B\flat^7$   $E\flat^{\Delta 7}$   $E\flat^{-6}$   $D^{-7}$   $G^7$   $C^{-7}$   $F^7$   $C^{-7}$   $F^7$   $B\flat^6$

**B**

10  $D^7$   $G^7$

14  $C^7$   $F^7$

**A**

18  $B\flat^6$   $G^{-7}$   $C^{-7}$   $F^7$   $B\flat^6$   $G^7$   $C^{-7}$   $F^7$

22  $F^{-7}$   $B\flat^7$   $E\flat^{\Delta 7}$   $E\flat^{-6}$   $D^{-7}$   $G^7$   $C^{-7}$   $F^7$   $B\flat^6$

FINE

(For Concert Instruments)

# On Green Dolphin Street

From Green Dolphin Street (1947)

Lyrics by Ned Washington

Music by Bronislaw Kaper

C<sup>Δ7</sup>  
LATIN

Intro

ONLY BASS & PIANO

5 D<sup>Δ7</sup>/F D<sup>bΔ7</sup>/F C<sup>Δ7</sup>

9 **A** C<sup>Δ7</sup> C<sup>-7</sup>

CONTINUE BASS PEDAL FOR 8 BARS

13 D<sup>7</sup>/C D<sup>b7</sup>/C C<sup>Δ7</sup>

17 **1.** D<sup>-7</sup> G<sup>7</sup> G<sup>7</sup> #5 b9 C<sup>Δ7</sup>

SWING

21 F<sup>-7</sup> B<sup>b7</sup> B<sup>b7</sup> #5 b9 Eb<sup>Δ7</sup> G<sup>7</sup>

25 **2.** D<sup>-7</sup> D<sup>-7</sup>/C B<sup>ø7</sup> E<sup>7b9</sup> A<sup>-7</sup> A<sup>-7</sup>/G F<sup>#ø7</sup> B<sup>7</sup>

SWING

29 E<sup>-7</sup> A<sup>7</sup> D<sup>-7</sup> G<sup>7</sup> C<sup>Δ7</sup> (D<sup>-7</sup> G<sup>7</sup>)

(For Concert Instruments)

# Ornithology

1946

Music by Charlie Parker &amp; Benny Harris

Medium Up Swing

Musical score for "Ornithology" (Medium Up Swing). The score is in 4/4 time and consists of six staves of music. The key signature is one sharp (F#). The piece is marked "Medium Up Swing". The first staff starts with a treble clef and a key signature of one sharp. The second staff begins with a measure rest. The third staff begins with a bass clef. The score includes various chord symbols such as  $G^{\Delta 7}$ ,  $G^{-7}$ ,  $C^7$ ,  $F^{\Delta 7}$ ,  $F^{-7}$ ,  $Bb^7$ ,  $Eb^{\Delta 7}$ ,  $Ab\emptyset^7$ ,  $D^7$ ,  $B^{-7}$ ,  $E^7$ ,  $A^{-7}$ ,  $D^7$ ,  $G^{-7}$ ,  $D^7$ ,  $B^{-7}$ ,  $Bb^{-7}$ ,  $A^{-7}$ ,  $Ab^{-7}$ ,  $G$ ,  $(A^{-7})$ , and  $D^7$ . There are two first endings and one second ending marked with "1." and "2." respectively. The piece concludes with a double bar line.

(For Concert Instruments)

# Out of Nowhere

1931

Lyrics by Edward Haynes

Music by Johnny Green

Medium

Musical score for "Out of Nowhere" (1931) by Johnny Green, lyrics by Edward Haynes. The score is for concert instruments, medium tempo, in 4/4 time with a key signature of one sharp (F#).

The score consists of six staves of music, with measure numbers 1, 5, 9, 13, 17, and 21 marked at the beginning of their respective staves. The music features various chords and melodic lines.

Chords and Chord Progressions:

- Staff 1:  $G^{\Delta 7}$ ,  $B\flat^{-7}$ ,  $E\flat^7$
- Staff 2:  $G^{\Delta 7}$ ,  $B^{-7}$ ,  $E^7$
- Staff 3 (First Ending):  $A^{-7}$ ,  $B\emptyset^7$ ,  $E^7$ ,  $A^{-7}$
- Staff 4:  $E\flat^7$ ,  $A^{-7}$ ,  $D^7$
- Staff 5 (Second Ending):  $A^{-7}$ ,  $B\emptyset^7$ ,  $E^7$ ,  $A^{-7}$ ,  $F^7\#11$
- Staff 6:  $B^{-7}$ ,  $B\flat^{dim7}$ ,  $A^{-7}$ ,  $D^7$ ,  $G^6$ ,  $(A^{-7} \quad D^7)$

The score includes first and second endings, marked with "1." and "2." respectively. The first ending concludes the piece with a double bar line and repeat dots. The second ending leads to a final chord,  $F^7\#11$ .

(For Concert Instruments)



# Parker's Mood

1948

Music by Charlie Parker

Med. Slow Swing

The musical score is written in 4/4 time and consists of two staves. The top staff is the melody, and the bottom staff is the guitar solo. The key signature has one flat (B-flat), and the tempo is Med. Slow Swing.

**Melody Line:**

- Measures 1-2: Chords A- and D-.
- Measure 3: Chord C<sup>Δ7</sup>.
- Measures 4-5: Chord E<sup>b</sup>Δ<sup>7</sup>.
- Measures 6-7: Chord A<sup>b</sup>Δ<sup>7</sup>.
- Measures 8-9: Chord D<sup>b</sup>7#11.
- Measures 10-11: Chord C<sup>6</sup>.
- Measures 12-13: Chord F<sup>7</sup>.
- Measures 14-15: Chord C<sup>6</sup>.
- Measures 16-17: Chord C<sup>7</sup>.
- Measures 18-19: Chord F<sup>7</sup>.
- Measures 20-21: Chord E<sup>-7</sup>.
- Measures 22-23: Chord A<sup>7</sup>b<sup>9</sup>.
- Measures 24-25: Chord D<sup>-7</sup>.
- Measures 26-27: Chord G<sup>7</sup>.
- Measures 28-29: Chord C<sup>6</sup>.
- Measures 30-31: Chord (G<sup>7</sup>).

**Guitar Solo Line:**

- Measures 3-6: Rhythmic patterns with slurs.
- Measures 7-9: Triplet patterns.
- Measures 10-11: Triplet patterns.
- Measures 12-13: Triplet patterns.
- Measures 14-15: Triplet patterns.
- Measures 16-17: Triplet patterns.
- Measures 18-19: Triplet patterns.
- Measures 20-21: Triplet patterns.
- Measures 22-23: Triplet patterns.
- Measures 24-25: Triplet patterns.
- Measures 26-27: Triplet patterns.
- Measures 28-29: Triplet patterns.
- Measures 30-31: Triplet patterns.

The score ends with a double bar line and the word "FINE" below it.

SOLOS ON C BLUES  
AFTER SOLOS, D.C. AL FINE

(For Concert Instruments)

# Pent Up House

Music by Sonny Rollins

Medium Up Swing

## Head

1.  $A^{-7}/D$   $D^7\#5$   $A^{-7}/D$   $D^7\#5$   $G^{\Delta 7}$   $A\flat^7$   $G^{\Delta 7}$

4 N.C.  $A^{-7}/D$   $D^7\#5$   $A^{-7}/D$   $D^7\#5$   $G^{\Delta 7}$   $A\flat^7$   $G^{\Delta 7}$

8 N.C.  $D^{-7}/G$   $G^7\#5$   $D^{-7}/G$   $G^7\#5$   $C^{-7}$

12  $F^7$   $A^{-7}/D$   $D^7\#5$   $A^{-7}/D$   $D^7\#5$   $G^{\Delta 7}$   $A\flat^7$   $G^{\Delta 7}$

16 N.C.  $G^{\Delta 7}$  (TO SOLOS)

## Solos

19  $A^{-7}$   $D^7$   $G^{\Delta 7}$  %  $A^{-7}$

24  $D^7$   $G^{\Delta 7}$  %  $D^{-7}$   $G^7$   $C^{-7}$

30  $F^7$   $A^{-7}$   $D^7$   $G^{\Delta 7}$  %

35  $G^{\Delta 7}$

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

# Perhaps

Music by Charlie Parker

Up

The musical score is written in treble clef with a 4/4 time signature. It consists of four staves of music. The first staff begins with a C<sup>7</sup> chord. The second staff starts with an F<sup>7</sup> chord, followed by C<sup>7</sup>, E<sup>-7</sup>, and A<sup>7</sup>b<sup>9</sup>. The third staff features D<sup>-7</sup>, G<sup>7</sup>, C<sup>7</sup>, a whole rest with a fermata, D<sup>-7</sup>, and G<sup>7</sup>. The fourth staff begins with a whole rest and a fermata, followed by D<sup>-7</sup>, G<sup>7</sup>, and C<sup>7</sup>. The piece concludes with a double bar line and the instruction "AFTER SOLOS, D.C. AL" with a fermata symbol.

(For Concert Instruments)

# Recordame

1963

Music by Joe Henderson

Bossa Nova

Musical score for "Recordame" (Bossa Nova style) in 4/4 time. The score consists of six staves of music. Chord markings are provided above the notes. Repeat signs (%) indicate first and second endings.

**Staff 1:** Measures 1-2. Chord: A<sup>-7</sup>. Repeat sign (%).

**Staff 2:** Measures 3-4. Chord: A<sup>-7</sup>. Repeat sign (%). Chord: C<sup>-7</sup>.

**Staff 3:** Measures 5-6. Repeat sign (%). Chord: C<sup>-7</sup>. Repeat sign (%). Chord: F<sup>7</sup>.

**Staff 4:** Measures 7-8. Chord: B<sup>b</sup>Δ<sup>7</sup>. Chord: B<sup>b</sup>-<sup>7</sup>. Chord: E<sup>b</sup><sup>7</sup>. Chord: A<sup>b</sup>Δ<sup>7</sup>.

**Staff 5:** Measures 9-10. Chord: A<sup>b</sup>-<sup>7</sup>. Chord: D<sup>b</sup><sup>7</sup>. Chord: G<sup>b</sup>Δ<sup>7</sup>. Chord: G<sup>-7</sup>. Chord: C<sup>7</sup>.

**Staff 6:** Measures 11-12. Chord: F<sup>Δ7</sup>. Chord: E<sup>7</sup> #<sup>9</sup>. First ending (1. %). Second ending (2. E<sup>7</sup> #<sup>9</sup>).

(For Concert Instruments)

# Relaxin' At Camarillo

1947

Music by Charlie Parker

Up

5

9

C<sup>7</sup>

F<sup>7</sup>

C<sup>7</sup>

A<sup>7</sup>

D<sup>-7</sup>

G<sup>7</sup>

E<sup>-7</sup>

A<sup>7</sup>#<sup>5</sup>

D<sup>-7</sup>

G<sup>7</sup>

(For Concert Instruments)

# Rhythm-A-Ning

1957

Music by Thelonious Monk

Medium Swing

**A**

B $\flat$ <sup>6</sup> B $\flat$ <sup>7</sup> E $\flat$ <sup>6</sup> E<sup>dim7</sup> B $\flat$ /F G<sup>7</sup> C<sup>-7</sup> F<sup>7</sup>

5 B $\flat$ <sup>7</sup>

1. 2.

**B**

10 D<sup>7</sup> G<sup>7</sup>

14 C<sup>7</sup> F<sup>7</sup>

**A'**

18 B $\flat$ <sup>6</sup> B $\flat$ <sup>7</sup> E $\flat$ <sup>6</sup> E<sup>dim7</sup> B $\flat$ /F G<sup>7</sup> C<sup>-7</sup> F<sup>7</sup>

22 B $\flat$ <sup>7</sup>

**Solos**

26 B $\flat$ <sup>7</sup> G<sup>7</sup> C<sup>-7</sup> F<sup>7</sup> B $\flat$ <sup>7</sup> G<sup>7</sup> C<sup>-7</sup> F<sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$ <sup>7</sup> E<sup>dim7</sup>

(Rhythm Changes)

32 1. B $\flat$ /F F<sup>7</sup> B $\flat$ <sup>7</sup> F<sup>7</sup> 2. B $\flat$ /F F<sup>7</sup> B $\flat$ <sup>7</sup>

36 D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

44 B $\flat$ <sup>7</sup> G<sup>7</sup> C<sup>-7</sup> F<sup>7</sup> B $\flat$ <sup>7</sup> G<sup>7</sup> C<sup>-7</sup> F<sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$ <sup>7</sup> E<sup>dim7</sup> B $\flat$ /F F<sup>7</sup> B $\flat$ <sup>7</sup> F<sup>7</sup>

(For Concert Instruments)

# Satin Doll

1953

Lyrics by Johnny Mercer

Music by Duke Ellington &amp; Billy Strayhorn

**A**

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

7 1. C $\Delta$ 7 D-7 E-7 A7 2. C $\Delta$ 7 %

**B**

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

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

**A**

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

23 A-7 D7 Ab-7 Db7 C $\Delta$ 7 (D-7) E-7 A7

(For Concert Instruments)

# Scrapple From The Apple

1947

Music by Charlie Parker

Bop

**A**

1. **G<sup>-7</sup>** **C<sup>7</sup>** **G<sup>-7</sup>** **C<sup>7</sup>**

5 **F<sup>Δ7</sup>** **B<sup>b</sup>Δ<sup>7</sup>** **B<sup>dim7</sup>** **F<sup>Δ7</sup>** **G<sup>-7</sup>** **A<sup>-7</sup>** **D<sup>7</sup>**

**B**

9 **F<sup>6</sup>** **A<sup>7</sup>** **D<sup>7</sup>**

Solo

14 **G<sup>7</sup>** **C<sup>7</sup>**

**A**

18 **G<sup>-7</sup>** **C<sup>7</sup>** **G<sup>-7</sup>** **C<sup>7</sup>**

22 **F<sup>Δ7</sup>** **B<sup>b</sup>Δ<sup>7</sup>** **B<sup>dim7</sup>** **F<sup>Δ7</sup>** **G<sup>-7</sup>** **C<sup>7</sup>** **F<sup>6</sup>**

(For Concert Instruments)



# Smile

From Modern Times (1936)

Music by Charlie Chaplin

이미영

Samba

**A**

5 F  $A\flat^{dim7}$   $G^{-7}$   $D7\flat9$

**B**

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

13 F  $D^7$   $G^{-7}$   $C7\flat9$

**In, Out**

17 F  $F/A$

21  $B\flat$   $G^{-7}$   $C^7$

(For Concert Instruments)

# Song For My Father

October 26, 1964

Music by Horace Silver

Medium Latin

1  $F^{-7}$

5  $F^{-7}$   $E_b^7$

9  $D_b^7$   $C^7 \text{ sus}4$   $F^{-7}$

13  $F^{-7}$   $E_b^7$

17  $D_b^7$   $C^7 \text{ sus}4$   $F^{-7}$

21  $E_b^7$   $F^{-7}$

BREAK!

BREAK!

(For Concert Instruments)

25 Eb<sup>7</sup> Db<sup>7</sup> C<sup>7</sup> F<sup>-7</sup>

BREAK!

# Sonnymoon For Two

1957

Music by Sonny Rollins

Medium Swing

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of two flats (B-flat major or D-flat minor). The piece is in a medium swing tempo. The notation consists of four staves of music. 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 starts at measure 5 and contains Eb7 and Bb7. The third staff starts at measure 9 and contains C-7, F7, Bb7, G7, C-7, and F7. The fourth staff starts at measure 13 and contains C-7, F7, and Bb7. The piece concludes with a double bar line and repeat dots.

Repeat Head In/Out  
 After Solos, D.C. Al Coda  
 (Take Repeat)

(For Concert Instruments)

# St. Thomas

Music by Sonny Rollins

Calypso

Chord progression for the first staff: C<sup>6</sup>, E<sup>-7</sup>, A<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>6</sup>, %

Chord progression for the second staff: C<sup>6</sup>, E<sup>-7</sup>, A<sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, C<sup>6</sup>, %

Chord progression for the third staff: E<sup>ø7</sup>, B<sup>b7</sup>, A<sup>7</sup>, %, D<sup>-7</sup>, A<sup>b7#5</sup>, G<sup>7</sup>, %

Chord progression for the fourth staff: C<sup>6</sup>, C<sup>7/E</sup>, F<sup>6</sup>, F<sup>dim7</sup>, C<sup>6/G</sup>, G<sup>7</sup>, C<sup>6</sup>, %

(For Concert Instruments)

# Stablemates

1955

Music by Benny Golson

Medium Swing

FORMAT: 14-8-14

**A** E<sup>-7</sup> A<sup>7</sup> E<sup>b-7</sup> A<sup>b7</sup> D<sup>bΔ7</sup> C<sup>7#5</sup>

5 A<sup>b-7</sup> D<sup>b7</sup> G<sup>bΔ7</sup> G<sup>∅7</sup> C<sup>7#5</sup> F<sup>-7</sup>

10 B<sup>b7</sup> E<sup>b-7</sup> (LATIN) A<sup>b7#5</sup> D<sup>bΔ7</sup> %

**B** F<sup>-7</sup> G<sup>b7</sup> G<sup>7#5</sup> C<sup>7</sup>  
(SWING)

15

19 B<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> A<sup>b7</sup>

**A** E<sup>-7</sup> A<sup>7</sup> E<sup>b-7</sup> A<sup>b7</sup> D<sup>bΔ7</sup> C<sup>7#5</sup>

23

27 A<sup>b-7</sup> D<sup>b7</sup> G<sup>bΔ7</sup> G<sup>∅7</sup> C<sup>7#5</sup>

31 F<sup>-7</sup> B<sup>b7</sup> E<sup>b-7</sup> (LATIN)

34 A<sup>b7#5</sup> [SOLOS SWING THROUGHOUT]

(For Concert Instruments)

# Steeplechase

(Rhythm Changes)

Music by Charlie Parker

Medium Swing

**A**  $B\flat^6$   $C^{-7}$   $F^{7\flat 5}$   $B\flat^7$   $G^7$   $C^{-7}$   $F^7$

5  $B\flat^6$   $C^{-7}$   $F^{7\flat 5}$   $B\flat^7$   $G^7$   $C^{-7}$   $F^7$   $B\flat^6$

**B** 9  $D^7$   $G^7$

13  $C^7$   $F^7$

**A** 17  $B\flat^6$   $C^{-7}$   $F^{7\flat 5}$   $B\flat^7$   $G^7$   $C^{-7}$   $F^7$

21  $B\flat^6$   $C^{-7}$   $F^{7\flat 5}$   $B\flat^7$   $G^7$   $C^{-7}$   $F^7$   $B\flat^6$

(For Concert Instruments)

# Stella by Starlight

Lyrics by Ned Washington

Music by Victor Young

Ballad

♩ = 130

**A** E $\emptyset^7$  A $^{7b9}$  C $^{-7}$  F $^7$

5 F $^{-7}$  B $\flat^7$  E $\flat^{\Delta 7}$  A $\flat^7$

9 B $\flat^{\Delta 7}$  E $\emptyset^7$  A $^{7b9}$  D $^{-7}$  B $\flat^{-7}$  E $\flat^7$

13 F $^{\Delta 7}$  E $\emptyset^7$  A $^{7b9}$  A $\emptyset^7$  D $^{7b9}$

**B** 17 G $^7\#5$  % C $^{-7}$  %

21 A $\flat^{7\#11}$  A $\flat^7$  B $\flat^{\Delta 7}$  %

25 E $\emptyset^7$  A $^{7b9}$  D $\emptyset^7$  G $^{7b9}$

29 C $\emptyset^7$  F $^{7b9}$  B $\flat^{\Delta 7}$  %

(For Concert Instruments)



# Strike Up The Band

From Strike Up The Band (1927)

Lyrics by Ira Gershwin

Music by George Gershwin

Medium March

**A1**

5  $C^{-7}$   $F^7$   $B\flat^6$   $F^{-7}$   $B\flat^7$

**A2**

9  $E\flat^6$   $E^{\dim 7}$

13  $F^{-7}$   $B\flat^7$   $E\flat^6$   $C^{-7}$   $F^7$

**B**

17  $B\flat^6$   $A\emptyset^7$   $D^7\flat^9$

21  $G^{-7}$   $C^7$   $C^{-7}$   $F^7$

25  $B\flat^6$   $D\emptyset^7$   $G^7\flat^9$

29  $C^{-7}$   $F^9$   $B\flat^6$   $(C^{-7})$   $F^7$

(For Concert Instruments)

# Sweet Georgia Brown

1925

Lyrics by Kenneth Casey

Music by Ben Bernie &amp; Maceo Pinkard

Medium

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody consists of eighth and quarter notes, often beamed together. Chord symbols are placed above the staff at the beginning of measures or groups of measures. The score is divided into systems of five measures each, with measure numbers 5, 9, 13, 17, 21, 25, and 29 marking the start of new systems.

Chord symbols used in the score:

- Measure 1: F<sup>7</sup>
- Measure 5: B $\flat$ <sup>7</sup>
- Measure 9: E $\flat$ <sup>7</sup>
- Measure 13: A $\flat$ <sup>6</sup>, B $\flat$ <sup>-7</sup>, E $\flat$ <sup>7</sup>, A $\flat$ <sup>6</sup>, G $\emptyset$ <sup>7</sup>, C $\flat$ <sup>9</sup>
- Measure 17: F<sup>7</sup>
- Measure 21: B $\flat$ <sup>7</sup>, C<sup>7</sup>
- Measure 25: F<sup>-6</sup>, G $\emptyset$ <sup>7</sup>, C<sup>7</sup>, F<sup>-6</sup>, G $\emptyset$ <sup>7</sup>, C<sup>7</sup>
- Measure 29: A $\flat$ <sup>7</sup>, G<sup>7</sup>, G $\flat$ <sup>7</sup>, F<sup>7</sup>, B $\flat$ <sup>7</sup>, E $\flat$ <sup>7</sup>, A $\flat$ <sup>6</sup>, C<sup>7</sup>

(For Concert Instruments)

# Tea for Two

From No, No, Nanette (1925)

Lyrics by Irving Caesar

Music by Vincent Youmans

Medium

**A1**

1 B $\flat$ -7 E $\flat$ 7 B $\flat$ -7 E $\flat$ 7 A $\flat$  $\Delta$ 7 D $\flat$ 7 C-7 B $\dim$ 7

5 B $\flat$ -7 E $\flat$ 7 B $\flat$ -7 E $\flat$ 7 A $\flat$  $\Delta$ 7 A $\flat$ 6

**B**

9 D-7 G7 D-7 G7 C $\Delta$ 7 F7 E-7 E $\flat$  $\dim$ 7

13 D-7 G7 D-7 G7 C $\Delta$ 7 E $\flat$ 7

**A2**

17 B $\flat$ -7 E $\flat$ 7 B $\flat$ -7 E $\flat$ 7 A $\flat$  $\Delta$ 7 D $\flat$ 7 C-7 B $\dim$ 7

21 B $\flat$ -7 E $\flat$ 7 B $\flat$ -7 E $\flat$ 7 C $\emptyset$ 7 F $\flat$ 9

**C**

25 B $\flat$ -7 C $\emptyset$ 7 F $\flat$ 9(#5) F9 B $\flat$ -7 D $\flat$ - $\Delta$ 7 D $\flat$ -6

29 F-7/C B $\dim$ 7 B $\flat$ -7 E $\flat$ 7 A $\flat$ 6 (C-7 F $\flat$ 9)

(For Concert Instruments)

# That's All

1952

Lyrics by Bob Haymes

Music by Alan Brandt

Ballad

**A1-2**

1. 2.

**B**

**A**

(For Concert Instruments)

# The Days Of Wine And Roses

From Days of Wine and Roses (1962)

Lyrics by Johnny Mercer

Music by Henry Mancini

Medium Swing

Musical score for "The Days Of Wine And Roses" in 4/4 time, featuring a medium swing tempo. The score is written for concert instruments and includes a key signature of one sharp (F#) and a common time signature of 4/4. The piece is divided into two main sections, labeled 1. and 2., with measures numbered 1 through 21. The notation includes various chords and melodic lines.

Chords and measures shown:

- Measures 1-4:  $G^{\Delta 7}$ ,  $F^7 \#11$ ,  $B^{-7}$ ,  $E^7 \flat 9$
- Measures 5-8:  $A^{-7}$ ,  $F^7 \#11$
- Measures 9-12 (Section 1):  $G^{\Delta 7}$ ,  $E^{-7}$ ,  $A^{-7}$ ,  $A^{-7}/G$
- Measures 13-16:  $F\#^{\flat 7}$ ,  $B^7 \flat 9$ ,  $E^{-7}$ ,  $A^7$ ,  $A^{-7}$ ,  $D^7$
- Measures 17-20 (Section 2):  $G^{\Delta 7}$ ,  $E^{-7}$ ,  $E^{-7}/D$ ,  $C\#^{\flat 7}$ ,  $F\#^7 \flat 9$
- Measures 21:  $B^{-7}$ ,  $E^{-7}$ ,  $A^{-7}$ ,  $D^7$ ,  $G^6$ ,  $(A^{-7} \quad D^7)$

The score concludes with the word "Fine" at the end of the final measure.

(For Concert Instruments)

# The Eternal Triangle

1959 - On Sonny Side Up

Music by Sonny Rollins

Up

**A**  $B\flat^{\Delta 7}$  C-  $F^7$   $B\flat^{\Delta 7}$  C-  $F^7$

5  $B\flat^7$   $E\flat^{\Delta 7}$   $E^{\dim}$   $B\flat$   $G^7$  C-  $F^7$   $B\flat$  C-  $F^7$   $B\flat$

**B**  $B^{-7}$   $E^7$   $B\flat^{-7}$   $E\flat^7$

11  $A^{-7}$   $D^7$   $A\flat^{-7}$   $D\flat^7$   $G^{-7}$   $C^7$   $G\flat^{-7}$   $C\flat^7$

15  $B\flat^{\Delta 7}$  C-  $F^7$   $B\flat^{\Delta 7}$  C-  $F^7$

**A**  $B\flat^{\Delta 7}$  C-  $F^7$   $B\flat^{\Delta 7}$  C-  $F^7$

19  $B\flat^7$   $E\flat^{\Delta 7}$   $E^{\dim}$   $B\flat$  C-  $F^7$   $B\flat$

23

(For Concert Instruments)

# The Nearness Of You

From Romance In The Dark (1938)

Lyrics by Ned Washington

Music by Hoagy Carmichael

Ballad

Musical score for "The Nearness Of You" in 4/4 time, featuring a ballad tempo. The score is written for concert instruments and includes a variety of chords and melodic lines. The key signature has one flat (B-flat major/D minor).

Chord progression and melodic details:

- Measures 1-3:  $F^{\Delta 7}$ ,  $C^{-7}$ ,  $F^7$ ,  $B\flat^{\Delta 7}$
- Measures 4-7:  $B\flat^{dim7}$ ,  $A^{-7}$ ,  $A\flat^7$ ,  $G^{-7}$ ,  $C^7$  (triplets)
- Measures 8-10:  $A^{-7}$ ,  $D^7$ ,  $G^{-7}$ ,  $C^7$  (first ending);  $F^6$ ,  $B\flat^{\Delta 7}$ ,  $F/A$ ,  $A\flat^7$  (second ending)
- Measures 11-14:  $G^{-7}$ ,  $C^7$ ,  $F^{\Delta 7}$ ,  $F^7$ ,  $C^{-7}$ ,  $F^7$
- Measures 15-18:  $B\flat^{\Delta 7}$ ,  $A\emptyset^7$ ,  $D^7$ ,  $G^{-7}$ ,  $E\flat^7$ ,  $C^7$
- Measures 19-22:  $F^{\Delta 7}$ ,  $C^{-7}$ ,  $F^7$ ,  $B\flat^{\Delta 7}$ ,  $B^{dim7}$
- Measures 23-26:  $A^{-7}$ ,  $A\flat^7$ ,  $G^{-7}$ ,  $C^7$  (triplets),  $A\emptyset^7$ ,  $D^7$
- Measures 27-30:  $G^{-7}$ ,  $C^7$ ,  $F^6$ ,  $(D^7)$ ,  $G^{-7}$ ,  $C^7$

(For Concert Instruments)

# The Song Is You

Lyrics by Oscar Hammerstein II

Music by Jerome Kern

Medium Up Swing

**A**

1. **A**

2.

**B**

**A**

Chords and measures shown in the score:

- Measures 1-8:  $C^{\Delta 7}$ ,  $C^{dim}$ ,  $D^{-7}$ ,  $G^7$ ,  $E^{-7}$ ,  $A^7$ ,  $D^{-7}$ ,  $G^7$
- Measures 5-8:  $C^{\Delta 7}$ ,  $E^{-}$ ,  $D^{-7}$ ,  $G^7$ ,  $D\emptyset^7$ ,  $G^7$ ,  $E^{-7}$ ,  $A^7$ ,  $D^{-7}$ ,  $G^7$
- Measures 9-12:  $C^{\Delta 7}$ ,  $A^7$ ,  $D^{-7}$ ,  $G^7$ ,  $C^{\Delta 6}$ , %
- Measures 13-16:  $E^{\Delta 7}$ ,  $F\#^{-7}$ ,  $B^7$ ,  $E^{\Delta 7}$ ,  $A\#^{-7}$ ,  $D\#^7$
- Measures 17-21:  $G\#^{-9}$ ,  $C\#^7$ ,  $F\#^7$ ,  $B^7$ ,  $G^7$ ,  $C^{\Delta 7}$ ,  $C^{dim}$
- Measures 22-25:  $D^{-7}$ ,  $G^7$ ,  $C^{\Delta 7}$ ,  $C^7$ ,  $F^{\Delta 7}$ ,  $F^{-6}$ ,  $E^{-7}$ ,  $A^7$ ,  $D^{-7}$ ,  $G^7$ ,  $C^{\Delta 6}$ ,  $(D^{-7} G^7)$

(For Concert Instruments)



# There Is No Greater Love

1936

Lyrics by Marty Symes

Music by Isham Jones

Medium

Musical score for "There Is No Greater Love" in 4/4 time, medium tempo. The score is written for concert instruments and consists of seven staves of music. The key signature is one flat (B-flat major/D minor). The score includes various chords and melodic lines.

Chords and measures indicated in the score:

- Staff 1: Measures 1-4. Chords:  $B\flat^{\Delta 7}$ ,  $E\flat^7$ ,  $A\flat^7\flat 5$ ,  $G^7$ .
- Staff 2: Measures 5-8. Chords:  $C^7$ ,  $C^{-7}$ ,  $F^7$ .
- Staff 3: Measures 9-12. Chords:  $B\flat^{\Delta 7}$ ,  $E\flat^7$ ,  $A\flat^7\flat 5$ ,  $G^7$ .
- Staff 4: Measures 13-16. Chords:  $C^7$ ,  $C^{-7}$ ,  $F^7$ ,  $B\flat^6$ .
- Staff 5: Measures 17-20. Chords:  $A\emptyset^7$ ,  $D^7$ ,  $G^-$ ,  $A\emptyset^7$ ,  $D^7$ ,  $G^-$ .
- Staff 6: Measures 21-24. Chords:  $A\emptyset^7$ ,  $D^7$ ,  $G^-$ ,  $C^7$ ,  $F^7$ .
- Staff 7: Measures 25-28. Chords:  $B\flat^{\Delta 7}$ ,  $E\flat^7$ ,  $A\flat^7\flat 5$ ,  $G^7$ .
- Staff 8: Measures 29-32. Chords:  $C^7$ ,  $C^{-7}$ ,  $F^7$ ,  $B\flat^6$ ,  $(C^{-7} F^7)$ .

(For Concert Instruments)

# There Will Never Be Another You

1942

Lyrics by Mack Gordon

Music by Harry Warren

Up

Musical score for "There Will Never Be Another You" in 4/4 time, key of B-flat major. The score is written for concert instruments and includes a variety of chords and melodic lines.

Chords and measures shown:

- Measures 1-4:  $E\flat^{\Delta 7}$ ,  $D\emptyset^7$ ,  $G^7$
- Measures 5-8:  $C^{-7}$ ,  $B\flat^{-7}$ ,  $E\flat^7$
- Measures 9-12:  $A\flat^{\Delta 7}$ ,  $D\flat^9$  (1st ending),  $E\flat^{\Delta 7}$ ,  $C^{-7}$
- Measures 13-16:  $F^7$ ,  $F^{-7}$ ,  $B\flat^7$
- Measures 17-19:  $D\flat^9$  (2nd ending),  $E\flat^{\Delta 7}$ ,  $A^{-7}$ ,  $D^7$
- Measures 20-24:  $E\flat^{\Delta 7}$ ,  $D^7$ ,  $G^{-7}$ ,  $C^7$ ,  $F^{-7}$ ,  $B\flat^7$ ,  $E\flat$ ,  $(B\flat^7)$

The score concludes with the word "Fine" at the end of the final measure.

(For Concert Instruments)

# Totem Pole

Music by Lee Morgan

Medium Latin / Swing

5  $E^7$   $E_b^{-6}$   $B_b^7(\#9\#5)$

9  $E_b^{-6}$   $F^7$   $E^7$   $B_b^7(\#9\#5)$

15  $E_b^{-6}$   $B_b^7(\#9\#5)$   $E_b^{-6}$  N.C.  $F^7$

20 %  $E^7$   $E_b^{-6}$   $E_b^{-\Delta 7}$   
Swing

25  $B_b^{-7}$   $E_b^7$   $A_b^{\Delta 7}$   $A_b^{-7}$   
Latin

30  $D_b^7$   $G_b^{\Delta 7}$   $B_b^7\#9$   $E_b^{-6}$

35  $F^7$   $E^7$   $E_b^{-6}$   $B_b^7\#9$   
D.S. For Solo  
Then D.S. Al Coda

41  $E_b^{-6}$   $B_b^7\#9$   $E_b^{-6}$   $B_b^7\#9$   $E_b^{-6}$   $B_b^7(\#9\#5)$   $E_b^{-6}$

# What Is This Thing Called Love?

From Wake Up and Dream (1929)

Lyrics by Cole Porter

Music by Cole Porter

Medium Up

Musical score for 'What Is This Thing Called Love?' in G minor, 3/4 time. The score consists of seven staves of music. Chord symbols are placed above the notes. Measure numbers 5, 10, 14, 19, 24, and 28 are indicated at the start of their respective staves. The score includes various chord types such as G $\emptyset$ <sup>7</sup>, C<sup>7</sup>, F<sup>-7</sup>, G<sup>7</sup>, G<sup>7</sup><sup>#5</sup>, C $\Delta$ <sup>7</sup>, C<sup>6</sup>, C<sup>7</sup>, F<sup>-7</sup>, G<sup>7</sup>, G<sup>7</sup><sup>#5</sup>, C, C<sup>-7</sup>, F<sup>7</sup>, B $\flat$  <sup>$\Delta$ 7</sup>, B $\flat$ <sup>6</sup>, A $\flat$ <sup>7</sup>, D<sup>-7</sup>, G<sup>7</sup>, N.C., G $\emptyset$ <sup>7</sup>, C<sup>7</sup>, F<sup>-7</sup>, G<sup>7</sup>, G<sup>7</sup><sup>#5</sup>, and C. There are also measure rests and a triplet of eighth notes in measures 14 and 19.

(For Concert Instruments)

# Whispering

1920

Lyrics by Malvin Schonberger

Music by John Schonberger

Medium

Musical score for 'Whispering' in 4/4 time, featuring a melody line with accompaniment. The score is divided into two systems, each with two staves. The key signature is B-flat major (two flats). The melody consists of quarter notes and half notes, with some rests. The accompaniment consists of chords, primarily dyads and triads, with some complex chords like G-flat dim7 and C7#5. The score includes first and second endings, indicated by bracketed lines and numbers 1 and 2. The first ending concludes with a double bar line and repeat dots. The second ending concludes with a double bar line and repeat dots.

Chord progression (measures 1-16):

- Measures 1-4: Eb
- Measures 5-8: Eb, C7#5, C7
- Measures 9-12: F7, Bb7
- Measures 13-16: Eb, G-7, Gb<sup>dim7</sup>, F-7, Bb7, F-7, Bb7

Chord progression (measures 17-20):

- Measures 17-18: F-7
- Measures 19-20: Bb7, Db7, Eb, (F-7 Bb7)

(For Concert Instruments)

# Yardbird Suite

1946

Music by Charlie Parker

Medium Up

C<sup>6</sup> F<sup>-7</sup> B<sup>b7</sup> C<sup>Δ7</sup> B<sup>b7</sup> A<sup>7</sup>  
 5 D<sup>7</sup> G<sup>7</sup> E<sup>-7</sup> A<sup>7</sup> D<sup>-7</sup> G<sup>7</sup>  
 9 % C<sup>6</sup> B<sup>7b9</sup>  
 12 E<sup>-7</sup> F<sup>#07</sup> B<sup>7b9</sup> E<sup>-7</sup> A<sup>7</sup>  
 16 D<sup>-7</sup> E<sup>-7</sup> A<sup>7</sup> D<sup>7</sup> D<sup>-7</sup> G<sup>7</sup>  
 20 C<sup>6</sup> F<sup>-7</sup> B<sup>b7</sup> C<sup>Δ7</sup> B<sup>b7</sup> A<sup>7</sup>  
 24 D<sup>7</sup> D<sup>-7</sup> G<sup>7</sup> C<sup>6</sup> (D<sup>-7</sup> G<sup>7</sup>)  
 28 D<sup>-7</sup> G<sup>7</sup> C<sup>Δ7</sup>  
 AFTER SOLOS, DC.AL CODA  
 (Take Repeat)

(For Concert Instruments)