

Take The "A" Train

Music by Billy Strayhorn
Lyric by Lee Gaines

Med. Swing

(Intro) (D/A B \flat 7(#5) D/A B \flat 7(#5) D/A B \flat 7(#5) D/A B \flat 7(#5))

(pn.)

A D Δ E Δ (#11)

(melody)

E Δ A Δ D Δ (E Δ A Δ)

D Δ E Δ (#11)

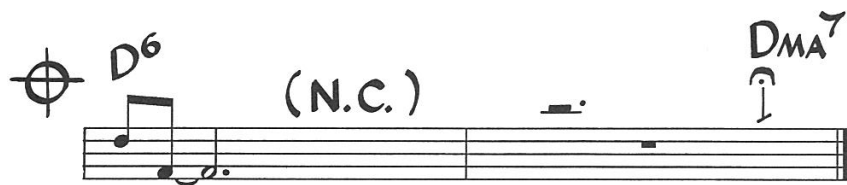
E Δ A Δ D Δ D Δ

B G Δ A Δ

E Δ E Δ A Δ A Δ (b9)



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



Instrumental background line during solos for bars 1-4 and 9-12 of letter A and bars 1-4 of letter C as required:



There Will Never Be Another You

Music by Harry Warren
Lyric by Mack Gordon

Med. Swing

A



B



Med. Swing

Melody is freely interpreted rhythmically.

16.
(MED. - UP)

BAGS' GROOVE

MILT JACKSON

Handwritten musical score for "Bags' Groove" by Milt Jackson. The score is written on ten staves in G major, 4/4 time. It features a variety of musical notations including eighth and sixteenth notes, rests, and bar lines. Chord symbols are written above the staves: G, (C7), G, G7, C7, G, Ami7, D7, G, (C7), G, G7, C7, G, Ami7, D7, G. The notation is handwritten and includes some corrections and markings.

MILT JACKSON - BLUE NOTE BLP-5011

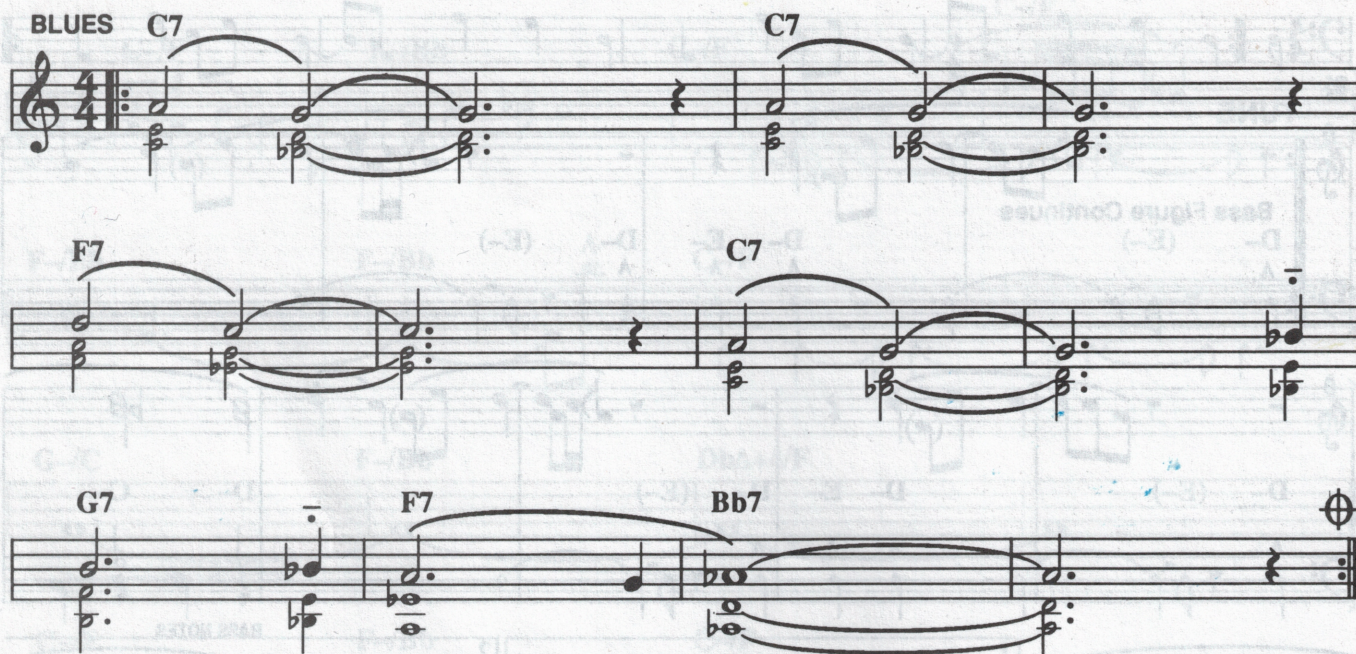
B_b

Freddie Freeloader

By Miles Davis

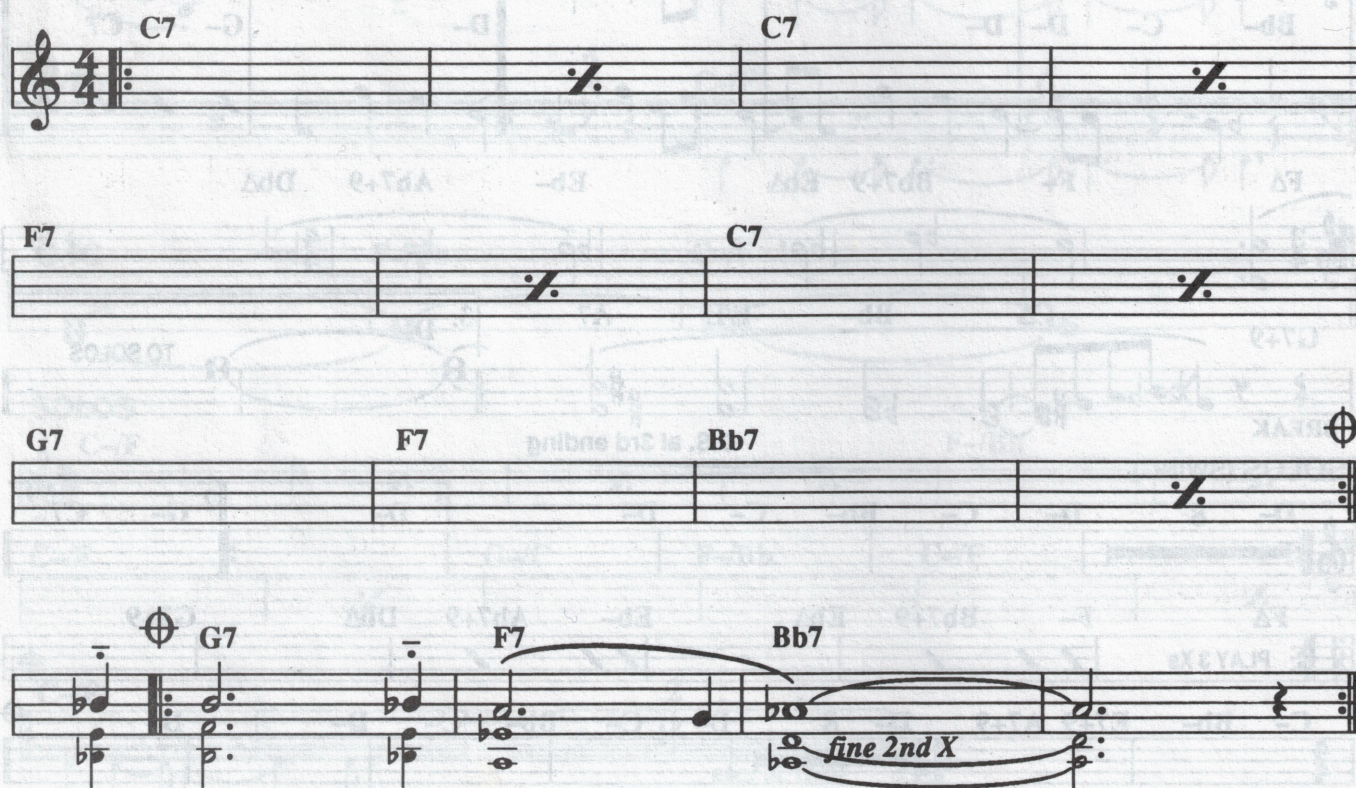
PLAY 11 CHORUSES (♩=96)

BLUES



Musical notation for the Blues section, consisting of three staves. The first staff is in 4/4 time and features a C7 chord. The second staff features an F7 chord. The third staff features G7, F7, and Bb7 chords. The notation includes various musical symbols such as notes, rests, and accidentals.

SOLOS

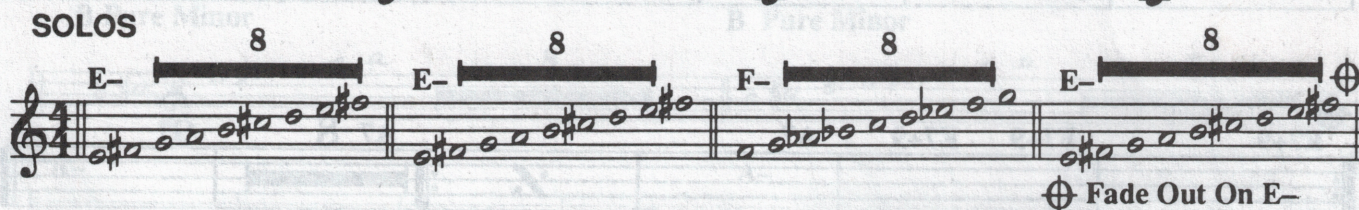
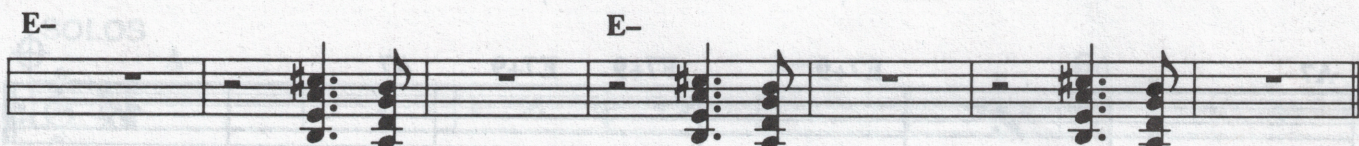
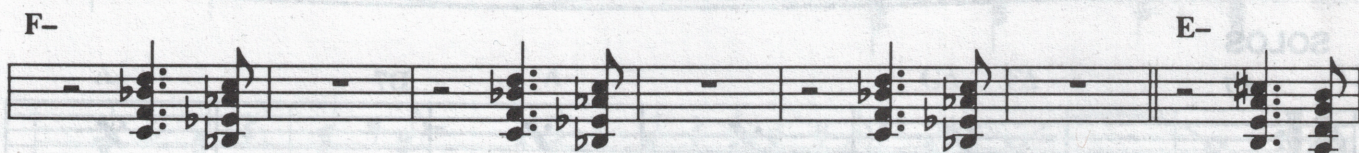


Musical notation for the Solos section, consisting of three staves. The first staff is in 4/4 time and features a C7 chord. The second staff features F7 and C7 chords. The third staff features G7, F7, and Bb7 chords. The notation includes various musical symbols such as notes, rests, and accidentals.

So What

By Miles Davis

There are two recorded versions of this song—Slow & Fast

PLAY 6 CHORUSES ($\text{♩}=106$)PLAY 7 CHORUSES ($\text{♩}=164$)In performance,
Bass plays melody

SOLOS

8

8

8

8

⊕ Fade Out On E \flat



2. Recorda-Me

(Remember Me)



PLAY 13 CHORUSES (♩ = 172)

By Joe Henderson

INTRO 9

(Bass)

TUNE

BREAK

A B-⁶₉ B-⁶₉ D-⁶₉ D-⁶₉ G7^{♯11}₉

CA C-7 F7 B^bΔ B^b-7 E^b7 A^bΔ

1. GA F[♯]7+9 2. GA F[♯]7+9

A-7 D7

B SOLOS

B-⁶₉ B-⁶₉ D-⁶₉ D-⁶₉ D-⁶₉ G7^{♯11}₉

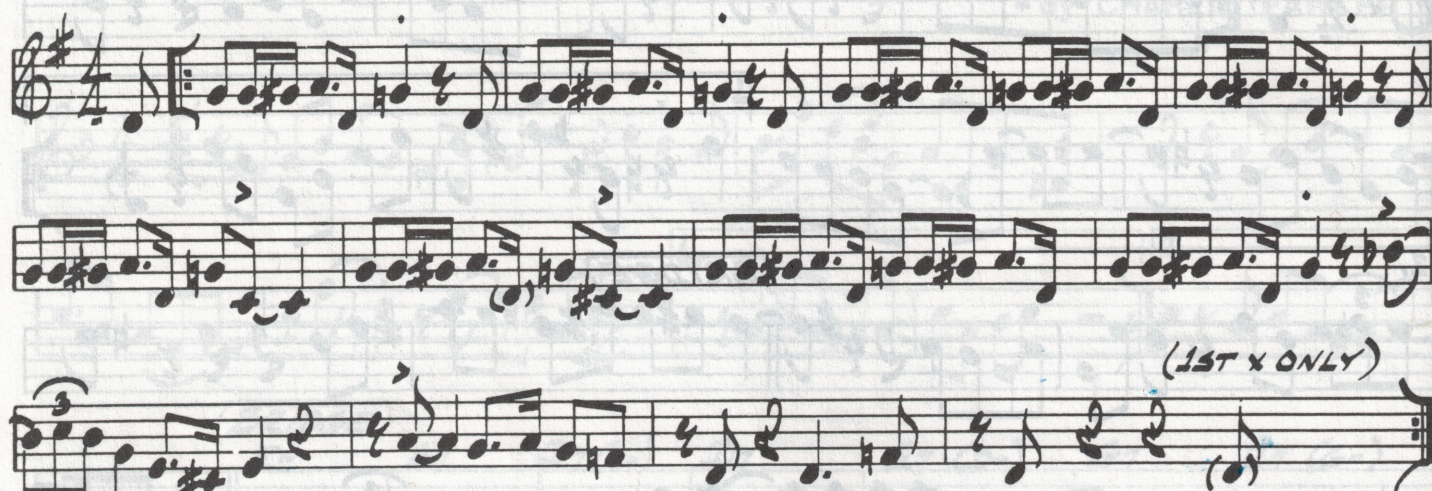
CA C-7 F7 B^bΔ B^b-7 E^b7 A^bΔ A-7 D7 GΔ F[♯]7+9

CODA

GΔ (Play 4 times) F[♯]7+9

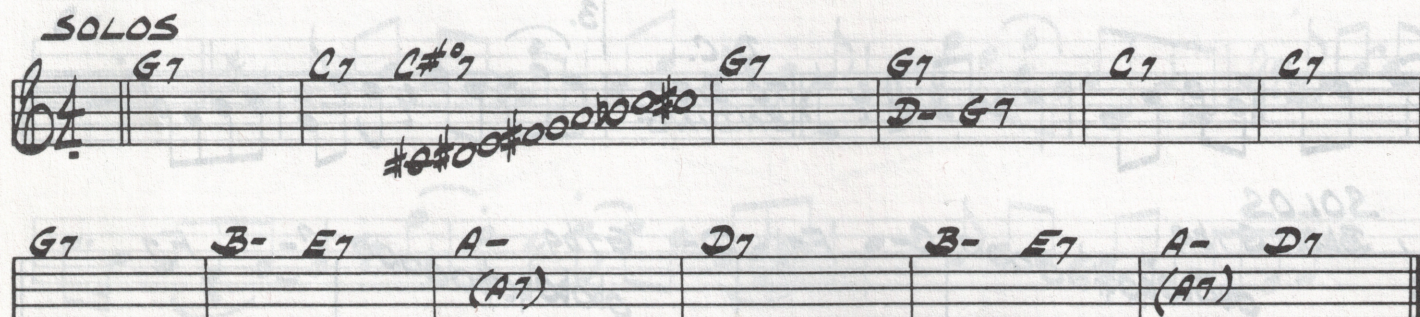
Now's The Time

by CHARLIE PARKER



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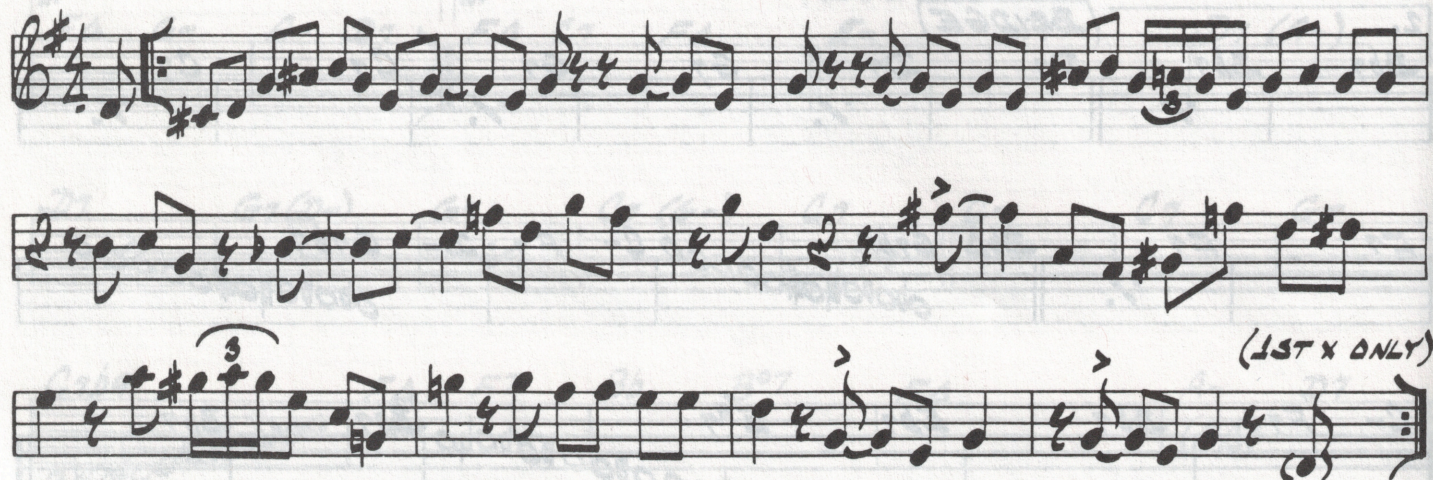
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**Billie's Bounce**

by CHARLIE PARKER

SIDE 1, TRACK 1

(Also known as BILL'S BOUNCE. Dedicated to Billy Shaw)



Bb

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B \flat

5. Tenor Madness

B \flat

24 CHORUSES

By Sonny Rollins

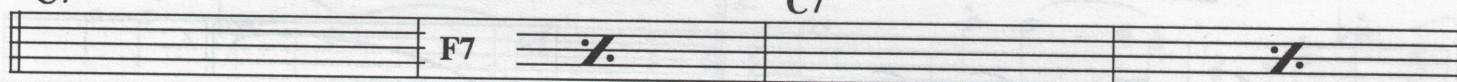
BLUES



SOLOS

C7

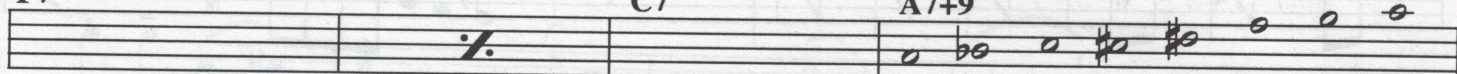
C7



F7

C7

A7+9



D-

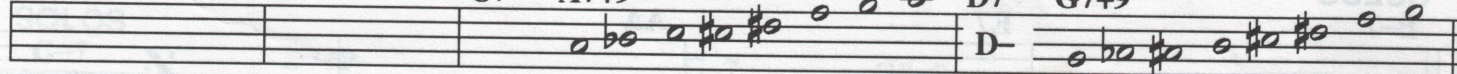
G7

C7

A7+9

D7

G7+9



6. Solid

24 CHORUSES

By Sonny Rollins

B \flat BLUES



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Medium-Up Bossa

♩ = 160

Blue Bossa

Kenny Dorham

(As played by Joe Henderson)

(Intro)

Tacet

[A] D_{MI}^6 G_{MI}^7 (C^7) (trp. w/ ten. 8^{va} b.)

$E_{MI}^7(b5)$ $A^7(\#9)$ D_{MI}^6

F_{MI}^7 B^b7 $E^b_{MA}^7$

$E_{MI}^7(b5)$ $A^7(\#9)$ D_{MI}^6 (A7) \oplus

(trp. ten.) play head twice, solo on **[A]**; after solos continue to **[B]**

[B] D_{MI}^6 (lower part 2nd x only) G_{MI}^7

(trp. w/ ten. 8^{va} b.)

$E_{MI}^7(b5)$ $A^7(\#9)$ D_{MI}^6

F_{MI}^7 B^b7 $E^b_{MA}^7$

(ten. loco)

$E_{MI}^7(b5)$ $A^7(\#9)$ D_{MI}^6 1. (A7) 2. (A7)

(ten. 8^{va} b.) D.S. al Coda

\oplus D_{MI}^6

(Vamp, solo & fade)

Four

Med. Swing

$\text{♩} = 178$

Music by Miles Davis
Lyric by Jon Hendricks

A

F_{MA}^7 F_{MI}^7 B^b7

G_{MI}^7 $B^b_{MI}^7$ E^b7

F_{MA}^7/A $A^b_{MI}^7$ D^b7 G_{MI}^7 $(C^7 E_{MI}^7(b5) A^7(b5))$

F_{MA}^7/A $A^b_{MI}^7$ D^b7 G_{MI}^7 C^7

B

F_{MA}^7 F_{MI}^7 B^b7

G_{MI}^7 $B^b_{MI}^7$ E^b7

F_{MA}^7/A $A^b_{MI}^7$ D^b7 G_{MI}^7 $E_{MI}^7(b5)$ $A^7(b5)$ \odot

A_{MI}^7 $A^b_{MI}^7$ G_{MI}^7 C^7 F^6 solo break - - - $(G_{MI}^7 C^7)$

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



Chords in parentheses are used for solos. Solos are straight ahead (no breaks or stop-time) except for solo break before each solo.

There Is No Greater Love

Medium Swing
(also played as a ballad)

Lyric by Marty Symes

Music by Isham Jones

(G⁷) **A** **C_{MA}⁷** **F⁹** **B^b9(#11)**

There is no great - er love than what I feel for you,

A⁷ **D⁹** **D_{MI}⁷** **G⁷**

No great - er love, No heart so true. There is no

C_{MA}⁷ **F⁹** **B^b9(#11)** **A⁷**

great - er thrill than what you bring to me, No sweet - er

D⁹ **D_{MI}⁷** **G⁷** **C⁶/₉**

song than what you sing to me.

B **B_{MI}^{7(b5)}** **E⁷** **A_{MI}⁶** **B_{MI}^{7(b5)}** **E⁷** **A_{MI}⁶**

You're the sweet - est thing I have ev - er known,

B_{MI}^{7(b5)} **E⁷** **A_{MI}⁷** **D⁷** **G⁷**

And to think that you are mine a - lone. There is no

C **C_{MA}⁷** **F⁹** **B^b9(#11)** **A⁷**

great - er love in all the world, it's true, No great - er

D⁹ **D_{MI}⁷** **G⁷** **C⁶/₉** **(D_{MI}⁷ G⁷)**

love than what I feel for you.

Impressions

Fast Swing

John Coltrane

A E_{MI}^7
(tenor)

B F_{MI}^7

C E_{MI}^7

Solo on form (ABC)

E_{MI}^7

E_{MI}^7

alternate melody, bars 6 & 14
of **A** and bar 6 of **C**:

Melody is played with variation. Tenor sounds one octave lower than written.

Lady Bird

Tadd Dameron
(As played by Miles Davis)

Fast Swing

A ♩ = 254 DMA^7 GMI^7 C^7
(trp. w/ ten. 8^{va} b.)

DMA^7 CMI^7 F^7

B^bMA^7 BMI^7 E^7

(on repeat) (CMI^7) $\oplus DMA^7$ F^7 B^bMA^7 $A^7(\#5)$

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

$\oplus DMA^7$
(trp. ten.)
(sample fills)

DMA^7 'shout' played on first 8 bars
of form (solo over second 8): GMI^7 C^7
(trp. w/ ten. 8^{va} b.)

DMA^7 CMI^7 F^7 B^bMA^7

Med.-Up Swing

♩ = 174

(Intro)

Lady Bird (Alternate Version)

(As played by Fats Navarro & Tadd Dameron)

The musical score is written for a trumpet (trp.) and piano. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as Med.-Up Swing with a quarter note equal to 174 beats per minute.

Intro: The trumpet line starts with a series of eighth notes, followed by a half note rest, then another series of eighth notes, and finally a half note. The piano accompaniment consists of a steady eighth-note pattern.

Section A: This section begins with a box labeled 'A' and a double bar line. The trumpet line continues with eighth notes, followed by a half note rest, then another series of eighth notes, and finally a half note. The piano accompaniment consists of a steady eighth-note pattern.

Chords: The chords are written above the staff. The piano accompaniment consists of a steady eighth-note pattern. The chords are: A7(#9), DMA7, A7(#9), DMA7, DMA7, F9(#11), E13, C9(#11)B7, Bb9(#11)A13, DMA7, (C7 B7 C13), (C#m7 F#7 C#m9 F#7(#5) F13), Bbm7, Bm9, E13, Em7, Em7, A13, DMA7 F7, Bbm7 Eb7, A13, D6, G13, F#m7 F13, Em7 Eb13, G#7(#11).

Solo: The solo section is marked with a box labeled 'A' and a double bar line. The instruction reads: "Solo on [A]; After solos, D.S. al Coda." The solo is played on the trumpet.

Coda: The score ends with a Coda symbol (a circle with a cross) and the instruction "D.S. al Coda." The final chord is A13.

Use chords in parentheses for solos; no kicks during solos.

Solar

Miles Davis

Medium Swing

$\text{♩} = 165$

First system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a melody starting with a quarter rest, followed by eighth and quarter notes. The bottom staff is in bass clef and contains a bass line. Chord symbols are written above the bass staff: $D_{MI}^{(MA7)}$ (with a note above it labeled "(muted trp.)"), $(A_{MI}^7) D_{MI}^7$, and $A_{MI}^7 D^7$. A bracket under the first two measures of the bass staff is labeled "(melody on repeat)".

Second system of musical notation. The top staff continues the melody. The bottom staff contains chord symbols: G_{MA}^7 (with a note above it labeled "(melody both times)"), G_{MI}^7 , and C^7 . The bottom staff is filled with diagonal lines, indicating a continuous bass line.

Third system of musical notation. The top staff continues the melody. The bottom staff contains chord symbols: F_{MA}^7 , $F_{MI}^7 B^b7$, $E^b_{MA}^7$, and $E_{MI}^7 (v5) A^7$. The bottom staff is filled with diagonal lines, indicating a continuous bass line.

(Ending)

Fourth system of musical notation, labeled "(Ending)". The top staff contains a melody ending with a half note. The bottom staff contains the chord symbol $D_{MI}^{6/9}$. The bottom staff is filled with diagonal lines, indicating a continuous bass line.

Head is played twice before and after solos. Melody is freely interpreted.

B \flat

216.

SONNYMOON FOR TWO

Medium Bop

SONNY ROLLINS

The musical score is written for two instruments in B-flat major, 4/4 time, at a medium bop tempo. It consists of three staves of music. The first staff begins with a C7 chord, followed by an F7 chord, and then a C7 chord. The second staff begins with an F7 chord, followed by a C7 chord. The third staff begins with a Dm7 chord, followed by a G7 chord, then a C7 chord, an A7 chord, a Dm7 chord, and finally a G7 chord. The music features a variety of note values, including eighth and sixteenth notes, and rests. A repeat sign is present at the end of the third staff.

C7 F7 C7

F7 C7

Dm7 G7 C7 A7 Dm7 G7