

Take The "A" Train

Music by Billy Strayhorn

Lyric by Lee Gaines

Med. Swing

(Intro)

(light drums)

A (time)

C⁶ D⁹(#11)

You _____ must take the "A" Train _____

D^{Mi}7 G⁷ C⁶ (D^{Mi}7 G⁷)

To go to Sug- ar Hill way up in Har- lem. _____

C⁶ D⁹(#11)

If _____ you miss the "A" Train, _____

D^{Mi}7 G⁷ C⁶ C⁷

You'll find you've missed the quick- est way to Harlem. _____

B F^{MA}7

Hur- ry, _____ get on board it's com- ing, _____

D⁹ D^{Mi}9 G⁹ G⁷(b9)

Lis- ten _____ to those rails a - thrum-ming, _____ On

C C^6 $D^9(\#11)$

board, _____ Get on the "A" Train, _____

D_{mi}^7 G^7 C^6 (D_{mi}^7 G^7)

Soon you will be on Sug - gar Hill in Har-lem. _____

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

C^6 (N.C.) C_{MA}^7

Har - lem. _____

(bs. w/pn.)

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

C^6 C^6 E^7 A_{mi}^7 $D^9(\#11)$

There Will Never Be Another You

Med. Swing

Music by Harry Warren
Lyric by Mack Gordon

A $E^b_{MA}7$ $D_{MI}7(b5)$ G^7

There will be man - y oth - er nights like this, _____ And

$C_{MI}7$ $(F7)$ $B^b_{MI}9$ E^b13

I'll be stand - ing here with some - one new, _____ There

$A^b_{MA}7$ $D^b9(\#11)$ $E^b_{MA}7$ $C_{MI}7$

will be oth - er songs to sing, An - oth - er fall, an - oth - er spring, But

F^9 $F_{MI}7$ B^b7

there will nev - er be an - oth - er you. _____ There

B $E^b_{MA}7$ $D_{MI}7(b5)$ G^7

will be oth - er lips that I may kiss, _____ But

$C_{MI}7$ $(F7)$ $B^b_{MI}9$ E^b13

they won't thrill me like yours used to do, _____ Yes,

$A^b_{MA}7$ $D^b9(\#11)$ $E^b_{MA}7$ $(F13 A_{MI}7(b5) D7)$

I may dream a mil - lion dreams but how can they come true if

E^b6 $A^b9(\#11)$ $G_{MI}7$ C^7 $F_{MI}7$ B^b13 E^b6 (B^b7)

there will nev - er, ev - er, be an - oth - er you?

Autumn Leaves

(Les Feuilles Mortes)

Music by Joseph Kosma
English Lyric by Johnny Mercer

Med. Swing

A

Chords: C_{MI}^7 F^7 $(B_{MI}^7 E^7 B_{bMA}^7 E^7 B_{bMI}^7 E^{b7})$

The fall - ing leaves _____ drift by my win - dow, _____ The au - tumn

Chords: $A_{MI}^7(b5)$ D^7 G_{MI}

leaves _____ of red and gold; I see your

Chords: C_{MI}^7 F^7 $(B_{MI}^7 E^7 B_{bMA}^7 E^7 B_{bMI}^7 E^{b7})$

lips, _____ the sum - mer kiss - es, _____ The sun - burned

Chords: $A_{MI}^7(b5)$ D^7 G_{MI}

hands _____ I used to hold. Since you

B

Chords: $A_{MI}^7(b5)$ D^7 G_{MI}

went a - way _____ the days grow long, _____ And soon I'll

Chords: C_{MI}^7 F^7 $(B_{MI}^7 E^7 B_{bMA}^7 E^7 B_{bMI}^7 E^{b7})$

hear _____ old win - ter's song, _____ But I

Chords: $A_{MI}^7(b5)$ D^7 G_{MI} $(D^7/F\#)$ C^9 F_{MI}^7 B^b7

miss you most of all, my dar - ling, _____ When

Chords: $(A_{MI}^7(b5) E_{bMA}^7)$ D^7 $(A_{MI}^7(b5) D^7(\#5))$ G_{MI} (G^7)

au - tumn leaves start to fall.

Melody is freely interpreted rhythmically.

16.
MED. UP
(BLUES)

BAGS' GROOVE

MILT JACKSON

Handwritten musical score for "Bags' Groove" by Milt Jackson. The score is written on seven staves in 4/4 time, featuring a key signature of one flat (B-flat). The notation includes eighth and sixteenth notes, rests, and various chords. The chords are labeled as follows: Staff 1: F, (Bb7); Staff 2: F, F7, Bb7; Staff 3: F, Gmi7; Staff 4: C7, F, Gmi7, C7; Staff 5: F, (Bb7), F, F7; Staff 6: Bb7, F; Staff 7: Gmi7, C7, F. The piece concludes with a double bar line on the seventh staff.

MILT JACKSON - BLUE NOTE BLP-5011

Blue Bossa

Medium-Up Bossa

$\text{♩} = 160$

Kenny Dorham

(As played by Joe Henderson)

C_{Mi}⁶
(sample bass line) etc. (trp. w/ ten. 8^{va} b.)

[A] **C_{Mi}⁶** **F_{Mi}⁷** **(B^b7)**
D_{Mi}^{7(b5)} **G^{7(#9)}** **C_{Mi}⁶**
E_{Mi}^{b7} **A^{b7}** **D_{MA}^{b7}**
D_{Mi}^{7(b5)} **G^{7(#9)}** **C_{Mi}⁶** **(G⁷)**
(trp. ten.) (lower part 2nd x only) play head twice, solo on **[A]**; after solos continue to **[B]**.

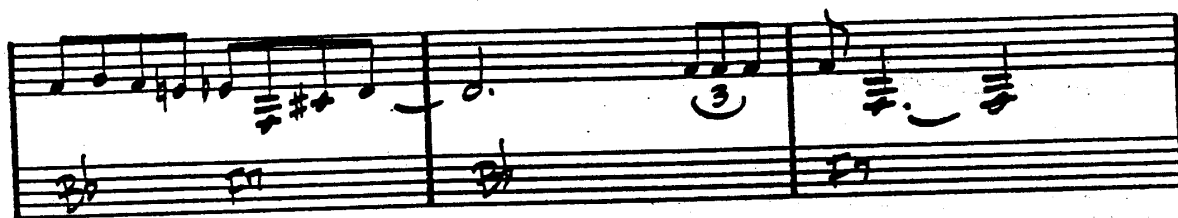
[B] **C_{Mi}⁶** **F_{Mi}⁷**
(trp. w/ten. 8^{va} b.)
D_{Mi}^{7(b5)} **G^{7(#9)}** **C_{Mi}⁶**
E_{Mi}^{b7} **A^{b7}** **D_{MA}^{b7}**
(ten. loco)
D_{Mi}^{7(b5)} **G^{7(#9)}** **C_{Mi}⁶** 1. **(G⁷)** 2. **(G⁷)**
(ten. 8^{va} b.) **D.S. al Coda**

C_{Mi}⁶
(Vamp, solo & fade)

Trumpet plays melody (upper part) throughout.

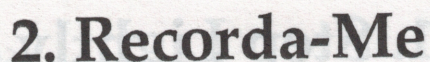
BLUE MONK

THELONIOUS MONK



"THE THELONIOUS MONK STORY"

"MONK'S GREATEST HITS"



(Remember Me)

By Joe Henderson

PLAY 13 CHORUSES (♩ = 172)

INTRO

(Bass)

TUNE

BREAK

A A- $\frac{6}{9}$ A- $\frac{6}{9}$ C- $\frac{6}{9}$ C- $\frac{6}{9}$ F7 $\frac{11}{9}$ B \flat Δ B \flat -7 E \flat 7 A \flat Δ A \flat -7 D \flat 7 G \flat Δ

B SOLOS A- $\frac{6}{9}$ A- $\frac{6}{9}$ C- $\frac{6}{9}$ C- $\frac{6}{9}$ C- $\frac{6}{9}$ F7 $\frac{11}{9}$

CODA F Δ (Play 4 times) E7+9



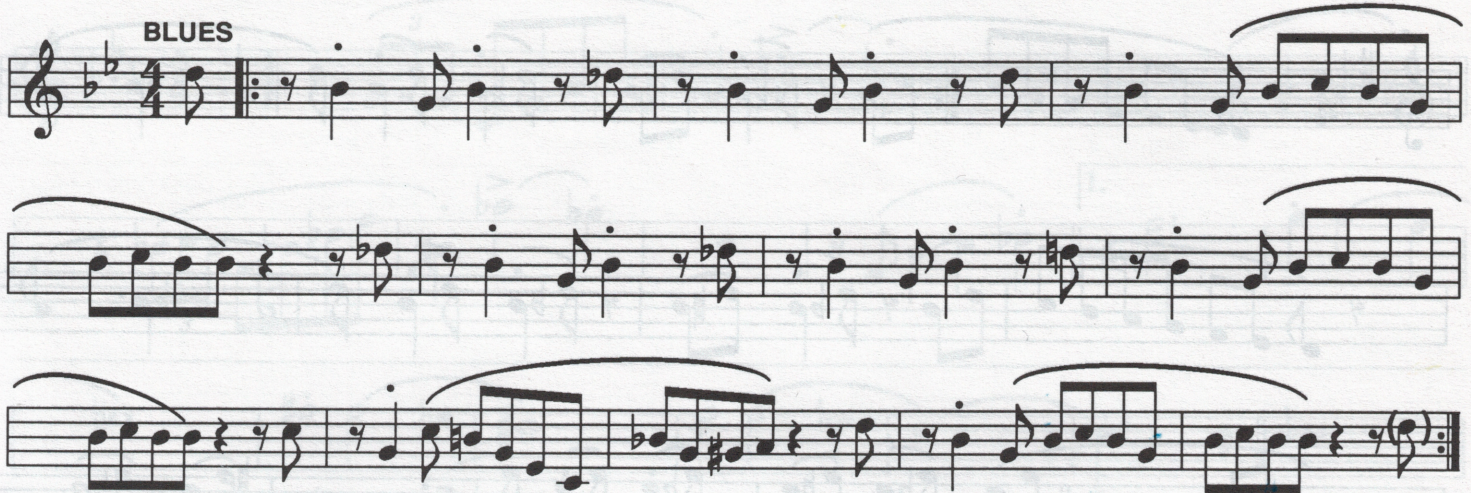
5. Tenor Madness



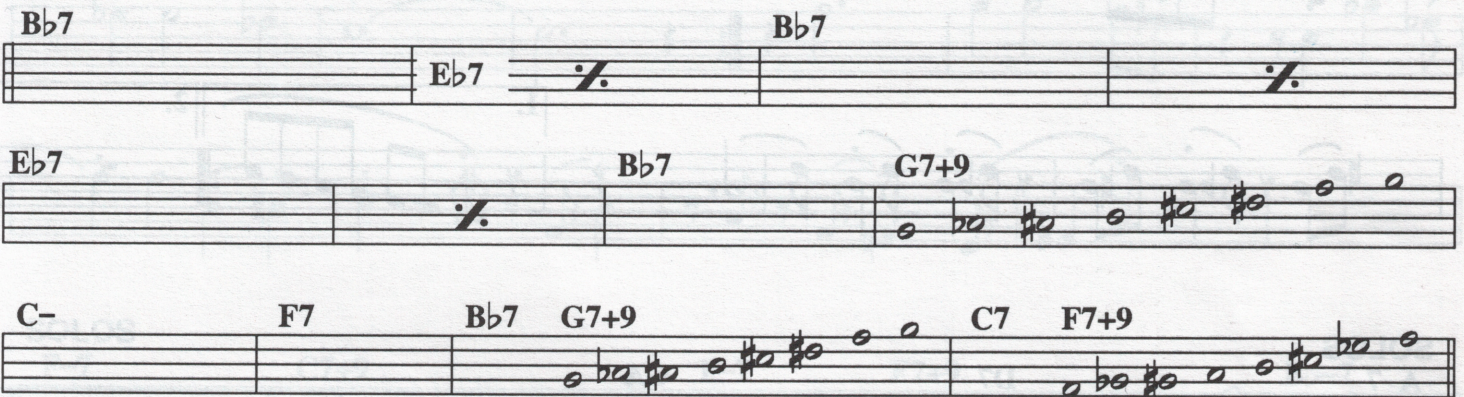
24 CHORUSES

By Sonny Rollins

BLUES



SOLOS



6. Solid

24 CHORUSES
Bb BLUES

By Sonny Rollins



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Freddie Freeloader



By Miles Davis

PLAY 11 CHORUSES (♩=96)

BLUES

BLUES

Bb7 Bb7

Eb7 Bb7

F7 Eb7 Ab7

SOLOS

SOLOS

Bb7 Bb7

Eb7 Bb7

F7 Eb7 Ab7

F7 Eb7 Ab7

fine 2nd X



So What

By Miles Davis

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

PLAY 6 CHORUSES (♩=106)

PLAY 7 CHORUSES (♩=164)

In performance,
Bass plays melody D-

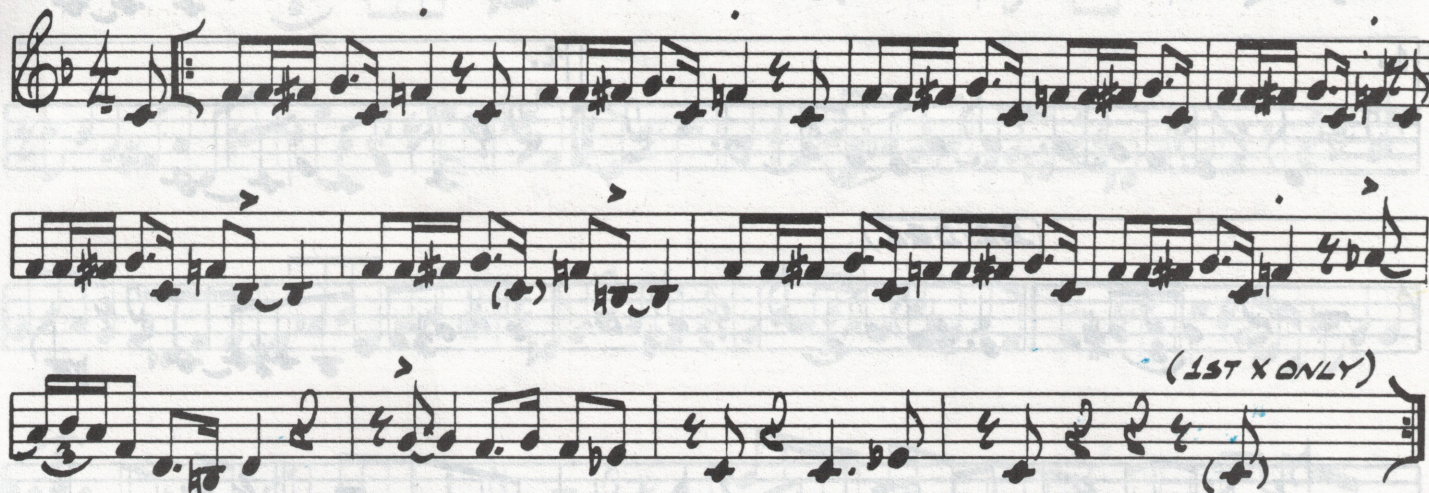
SOLOS

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CONCERT KEY CHORD PROGRESSIONS

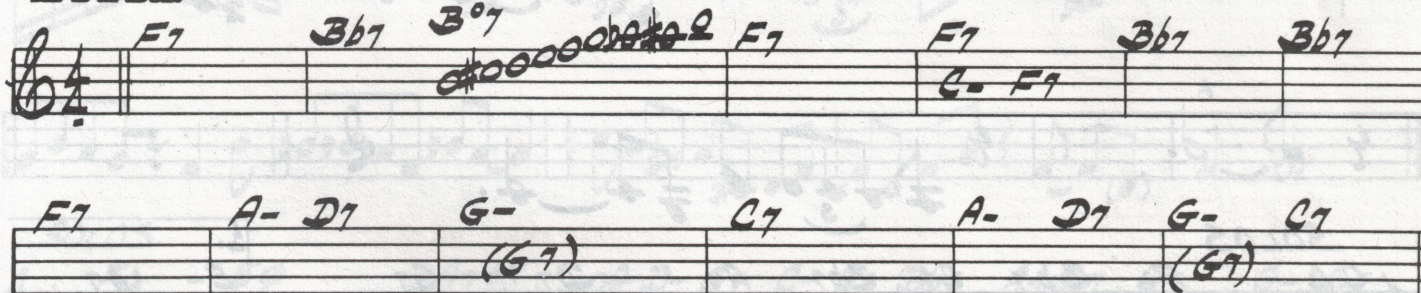
Now's The Time

by CHARLIE PARKER



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SOLOS

*Billie's Bounce*

by CHARLIE PARKER

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



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Four

Music by Miles Davis
Lyric by Jon Hendricks

Med. Swing

$\text{♩} = 178$

E^b_{MA7} **A** (E^b_{MA7}) E^b_{MI7} A^b7 F_{MI7}

Of the won - der-ful things that you get out of life there are four — And they may

(F_{MI7}) A^b_{MI7} D^b7

not be man - y, but no - bod-y needs an - y more, — Of the man-y

E^b_{MA7}/G $F^{\#}_{MI7}$ $B7$ F_{MI7} (B^b7) $(D_{MI7}(b5) G7(b5))$

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

E^b_{MA7}/G $F^{\#}_{MI7}$ $B7$ F_{MI7} B^b7 *break* E^b_{MA7}

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

B (E^b_{MA7}) E^b_{MI7} A^b7 F_{MI7}

ond is hon - or and hap - pi-ness makes num-ber three. — When you put

(F_{MI7}) A^b_{MI7} D^b7

them to-gether you'll know what the last one must be. — Ba - by so the

E^b_{MA7}/G $F^{\#}_{MI7}$ $B7$ F_{MI7} $D_{MI7}(b5)$ $G7(b5)$

truth, hon - or and hap - pi - ness and one thing more — mean - ing on - ly
(to coda) mean - ing love and

G_{MI7} $F^{\#}_{MI7}$ F_{MI7} B^b7 E^b6 *solo break* (F_{MI7} B^b7)

won - der-ful, won-der-ful love that-'ll make it four.

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

Melody played oginally on trumpet.

that's the real score and more than enough when times are tough and poor they may

not com- prise a - lot still (you) on-ly got those four. And there ain't no more.
(pn.) (bs. & dr.)

Chords in parentheses are used for solos. Solos are straight ahead (no breaks or stop-time) except for solo break before each solo. Bass may play notes other than roots during stop time.

Impressions

John Coltrane

Fast Swing

A D_{MI}^7

(tenor)

The image shows a musical score for a tenor part. It consists of two staves. The top staff is in treble clef with a common time signature (C). It begins with a half note D4, followed by a half note E4, and then a half note F4. A slur covers the next two measures, which contain a half note G4 and a half note A4. The bottom staff is in bass clef. It begins with a half note D3, followed by a half note E3, and then a half note F3. A slur covers the next two measures, which contain a half note G3 and a half note A3. The score is for a tenor part, as indicated by the label '(tenor)'.

The first system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a half note G4, followed by a whole note G4, and then a half note G4. The lower staff is a bass clef with a key signature of one flat (B-flat). It contains a half note G3, followed by a whole note G3, and then a half note G3. A slur connects the first two notes of the upper staff, and another slur connects the first two notes of the lower staff.

The first staff of music begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a half note C5, then a quarter note D5, and a quarter note E5. The melody then descends with a quarter note D5, a quarter note C5, and a quarter note B4. The staff concludes with a whole note A4.

B E^bMI⁷

[illegible][illegible]

Musical notation for 'Solo on form (ABC)'. The notation is on a single staff with a treble clef. It begins with a whole note G4, followed by a whole note A4, then a whole note B4. The next measure contains a half note G4 and a half note F#4. The final measure contains a half note E4 and a half note D4. A fermata is placed over the D4. The text 'Solo on form (ABC)' is written below the staff.

Solo on form (ABC)

Musical notation for the D minor 7 chord in the C major scale. The notation shows a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The chord is represented by a D4 quarter note, a F4 quarter note, an A-flat4 quarter note, and a G4 quarter note. The notes are written on a five-line staff.

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

piano comp rhythm for head:

etc.

etc.

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

Lady Bird

Tadd Dameron

(As played by Miles Davis)

Fast Swing

A $\text{♩} = 254$ C_{MA}^7 F_{MI}^7 B^b7

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

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

$A^b_{MA}^7$ A_{MI}^7 $D7$

(on repeat) $(B^b_{MI}^7)$ C_{MA}^7 E^b7 $A^b_{MA}^7$ $G7(\#5)$

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

\oplus C_{MA}^7

(trp. ten.)

(sample fills) — — — — —

'shout' played on first 8 bars
of form (solo over second 8):

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

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

C_{MA}^7 $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$

Med.-Up Swing

Lady Bird (Alternate Version)

(As played by Fats Navarro & Tadd Dameron)

♩ = 174

(Intro)

(trp.)
G7(#9) CMA7 G7(#9) CMA7 CMA7
(bs.) (w/pn.) (w/pn.)

Eb9(#11) D13 Bb9(#11) A7 Ab9(#11) G13 CMA7

A
CMA7 Fmi7 (Bb7) A7 Bb13
CMA7 (Bmi7) E7 Bbm7 E7 Bbm7 E7 Bbm7
AbMA7 Ami9 D13 Dmi7 Dmi7 G13 CMA7 Eb7 AbMA7 Db7

Solo on **A**;
after solos, D.S. al Coda.

G13 C6 F13 Emi7 Eb13 Dmi7 Db13 F#7(#11)

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

There Is No Greater Love

Medium Swing
(also played as a ballad)

Lyric by Marty Symes

Music by Isham Jones

(F7) **A** **B^bMA⁷** **E^b9** **A^b9(#11)**

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

G7 **C9** **CMI⁷** **F7**

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

B^bMA⁷ **E^b9** **A^b9(#11)** **G7**

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

C9 **CMI⁷** **F7** **B^b6/9**

song than what you sing to me. _____

B **AMI^{7(b5)}** **D7** **GMI⁶** **AMI^{7(b5)}** **D7** **GMI⁶**

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

AMI^{7(b5)} **D7** **GMI⁷** **C7** **F7**

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

C **B^bMA⁷** **E^b9** **A^b9(#11)** **G7**

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

C9 **CMI⁷** **F7** **B^b6/9** **(CMI⁷ F7)**

love than what I feel for you.

Solar

Miles Davis

Medium Swing

♩ = 165

First system of musical notation. The top staff is for a muted trumpet, indicated by the annotation "(muted trp.)". The bottom staff is for the melody, indicated by the annotation "(melody on repeat)". The key signature is two flats (Bb, Eb). The time signature is common time (C). The tempo is marked as Medium Swing with a quarter note equal to 165 beats per minute. The first measure is marked with a repeat sign. The second measure is marked with a C major 7 chord (C_{MI}^{MA7}). The third measure is marked with a C major 7 chord (C_{MI}⁷). The fourth measure is marked with a G minor 7 chord (G_{MI}⁷) and a C major 7 chord (C⁷).

Second system of musical notation. The top staff is for the melody, indicated by the annotation "(melody both times)". The bottom staff is for the bass, indicated by the annotation "(bs. plays C pedal)". The key signature is two flats (Bb, Eb). The time signature is common time (C). The first measure is marked with a F major 7 chord (F_{MA}⁷). The second measure is marked with a F minor 7 chord (F_{MI}⁷). The third measure is marked with a Bb major 7 chord (B^{b7}).

Third system of musical notation. The top staff is for the melody. The bottom staff is for the bass, indicated by the annotation "(bs. plays C pedal)". The key signature is two flats (Bb, Eb). The time signature is common time (C). The first measure is marked with an Eb major 7 chord (E^b_{MA}⁷). The second measure is marked with an Eb minor 7 chord (E^b_{MI}⁷) and an Ab major 7 chord (A^{b7}). The third measure is marked with a Db major 7 chord (D^b_{MA}⁷). The fourth measure is marked with a D minor 7 chord (D_{MI}^{7(b5)}) and a G major 7 chord (G⁷).

(Ending)

Fourth system of musical notation. The top staff is for the melody. The bottom staff is for the bass, indicated by the annotation "(bs. plays C pedal)". The key signature is two flats (Bb, Eb). The time signature is common time (C). The first measure is marked with a C major 6/9 chord (C_{MI}^{6/9}). The second measure is marked with a C major 6/9 chord (C_{MI}^{6/9}). The third measure is marked with a C major 6/9 chord (C_{MI}^{6/9}). The fourth measure is marked with a C major 6/9 chord (C_{MI}^{6/9}).

(bs. plays C pedal)

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

SONNYMOON FOR TWO

Medium Bop

SONNY ROLLINS

Chord changes indicated above the staff:

- Staff 1: B \flat 7, E \flat 7, B \flat 7
- Staff 2: E \flat 7, B \flat 7
- Staff 3: C m7, F7, B \flat 7, G7, C m7, F7