

Impressions

John Coltrane

Fast Swing

A B_{MI}^7
(tenor)

B C_{MI}^7

C B_{MI}^7

Solo on form (ABC)

Φ B_{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.

There Is No Greater Love

Medium Swing
(also played as a ballad)

Lyric by Marty Symes

Music by Isham Jones

(D⁷) **A** **G^{MA}7** **C⁹** **F⁹(#11)**

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

E⁷ **A⁹** **D⁷**

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

G^{MA}7 **C⁹** **F⁹(#11)** **E⁷**

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

A⁹ **A^{MI}7** **D⁷** **G⁶/₉**

song than what you sing to me. _____

B **F#^{MI}7(b5)** **B⁷** **E^{MI}6** **F#^{MI}7(b5)** **B⁷** **E^{MI}6**

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

F#^{MI}7(b5) **B⁷** **E^{MI}7** **A⁷** **D⁷**

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

C **G^{MA}7** **C⁹** **F⁹(#11)** **E⁷**

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

A⁹ **A^{MI}7** **D⁷** **G⁶/₉** **(A^{MI}7 D⁷)**

love than what I feel for you.



So What

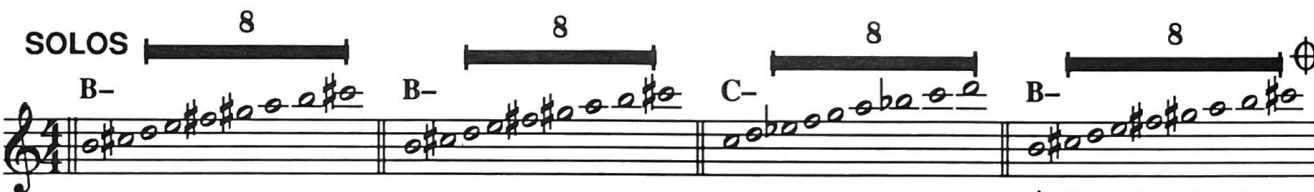
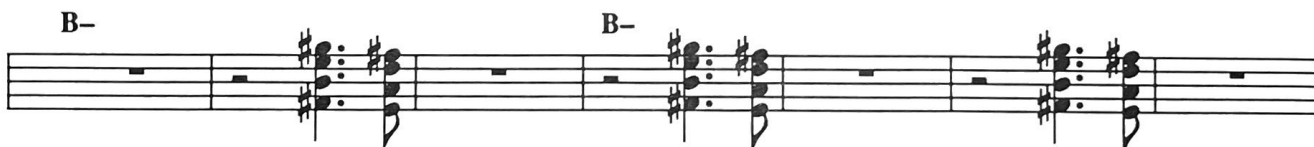
By Miles Davis

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

PLAY 6 CHORUSES (♩=106)

PLAY 7 CHORUSES (♩=164)

In performance,
Bass plays melody B-



⊕ Fade Out On B-

Freddie Freeloader



By Miles Davis

PLAY 11 CHORUSES (♩ = 96)

BLUES

BLUES

G7

G7

C7

G7

D7

C7

F7

The blues section consists of four staves of music in 4/4 time. The first staff has a G7 chord and a melodic line with a slur. The second staff has a C7 chord and a melodic line with a slur. The third staff has a D7 chord and a melodic line with a slur. The fourth staff has a C7 chord and a melodic line with a slur. The section ends with a double bar line and a repeat sign.

SOLOS

SOLOS

G7

G7

C7

G7

D7

C7

F7

D7

C7

F7

fine 2nd X

The solos section consists of four staves of music in 4/4 time. The first staff has a G7 chord and a melodic line with a slur. The second staff has a C7 chord and a melodic line with a slur. The third staff has a D7 chord and a melodic line with a slur. The fourth staff has a C7 chord and a melodic line with a slur. The section ends with a double bar line and a repeat sign.



5. Tenor Madness



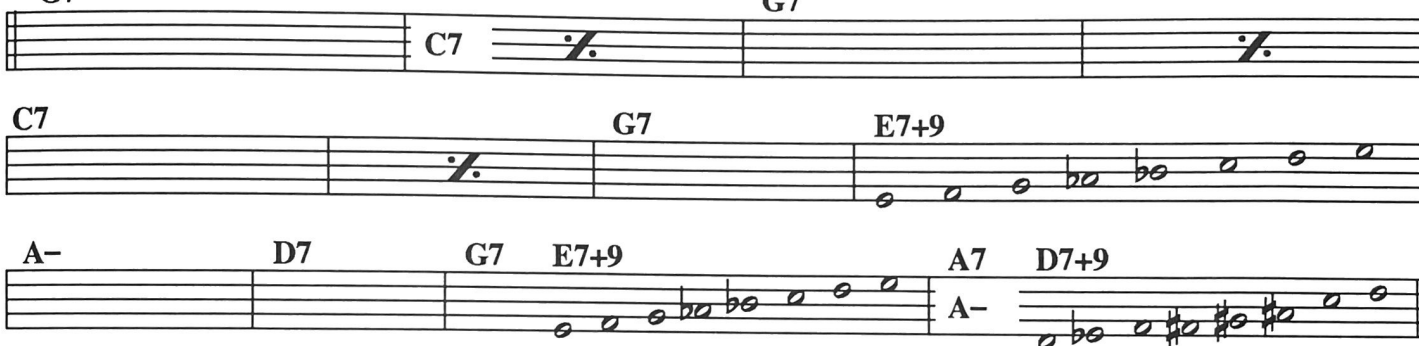
24 CHORUSES

By Sonny Rollins

BLUES



SOLOS
G7



6. Solid

24 CHORUSES

By Sonny Rollins

Bb BLUES



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2. Recorda-Me

(Remember Me)



PLAY 13 CHORUSES (♩ = 172)

By Joe Henderson

INTRO

(Bass)

9

TUNE

BREAK

A F#-6

F#-6

A-6

A-6

D7+11

GΔ

G-7

C7

FΔ

F-7

Bb7

EbΔ

E-7

A7

1. DΔ

C#7+9

2. DΔ

C#7+9

B SOLOS

F#-6

F#-6

A-6

A-6

A-6

D7+11

GΔ

G-7

C7

FΔ

F-7

Bb7

EbΔ

E-7

A7

DΔ

C#7+9

⊕ CODA

DΔ (Play 4 times)

C#7+9

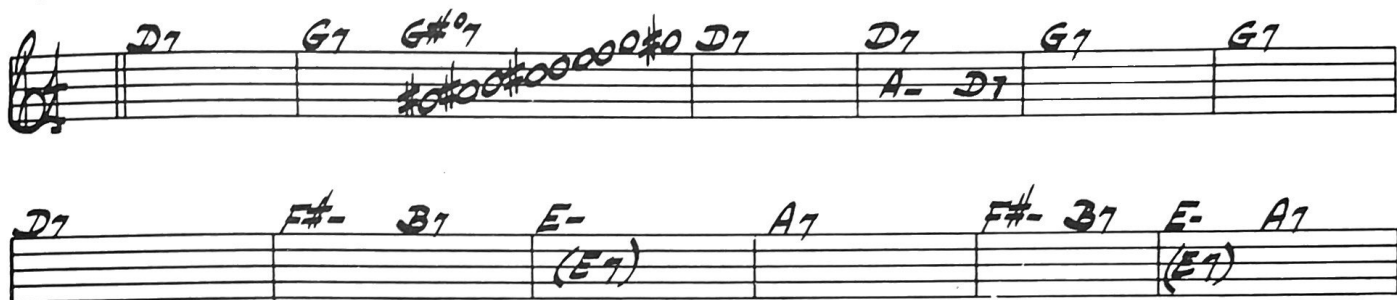
Eb INSTRUMENT CHORD PROGRESSIONS

Now's The Time

by CHARLIE PARKER



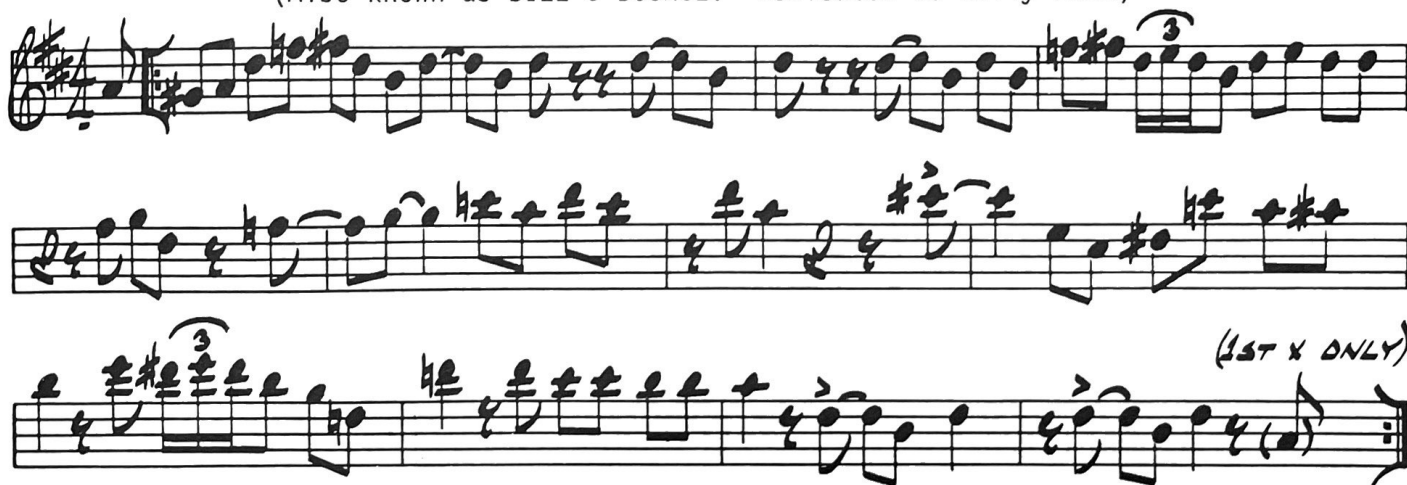
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SOLOS*Billie's Bounce*

by CHARLIE PARKER

SIDE 1, TRACK 1

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



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Take The "A" Train

Music by Billy Strayhorn

Lyric by Lee Gaines

Med. Swing

(Intro)

Chord progression for the Intro:

(A/E) F7(#5) A/E F7(#5) A/E F7(#5) A/E F7(#5)

(pn.)

A

Chord progression for Section A:

A⁶ B⁹(#11)

(melody)

Chord progression for Section A:

B_{Mi}⁷ E⁷ A⁶ (B_{Mi}⁷ E⁷)

Chord progression for Section A:

A⁶ B⁹(#11)

Chord progression for Section A:

B_{Mi}⁷ E⁷ A⁶ A⁷

B

Chord progression for Section B:

D_{Mi}A⁷

Chord progression for Section B:

B⁹ B_{Mi}⁹ E⁹ E⁷(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 C_{MA}⁷

B_{MI}^{7(b5)}

E⁷



A_{MI}⁷

(D⁷)

G_{MI}⁹

C¹³



F_{MA}⁷

B^b9(#11)

C_{MA}⁷

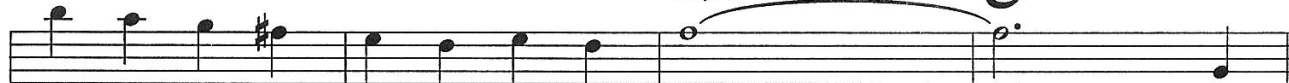
A_{MI}⁷



D⁹

D_{MI}⁷

G⁷



B

C_{MA}⁷

B_{MI}^{7(b5)}

E⁷



A_{MI}⁷

(D⁷)

G_{MI}⁹

C¹³



F_{MA}⁷

B^b9(#11)

C_{MA}⁷

(D¹³
F_{#MI}^{7(b5)}B⁷)



C⁶

F⁹(#11)

E_{MI}⁷

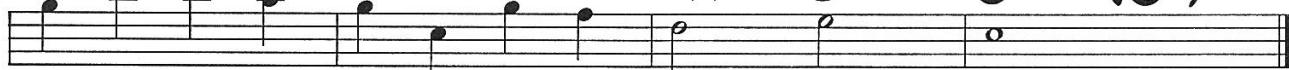
A⁷

D_{MI}⁷

G¹³

C⁶

(G⁷)



Autumn Leaves

(Les Feuilles Mortes)

Music by Joseph Kosma
English Lyric by Johnny Mercer

Med. Swing

A A_{MI}^7 D^7 $(G\#_{MI}^7 C\#^7 G_{MI}^7 C^7)$
 G_{MA}^7 C_{MA}^7

$F\#_{MI}^7(b5)$ B^7 E_{MI}

A_{MI}^7 D^7 $(G\#_{MI}^7 C\#^7 G_{MI}^7 C^7)$
 G_{MA}^7 C_{MA}^7

$F\#_{MI}^7(b5)$ B^7 E_{MI}

B $F\#_{MI}^7(b5)$ B^7 E_{MI}

A_{MI}^7 D^7 $(G\#_{MI}^7 C\#^7)$
 G_{MA}^7 C_{MA}^7

$(B^7/D\#)$

$F\#_{MI}^7(b5)$ B^7 E_{MI} A^9 D_{MI}^7 G^7

$(F\#_{MI}^7(b5))$ C_{MA}^7 B^7 $F\#_{MI}^7(b5) B^7(\#5)$ E_{MI} (E^7)

16.
(MED-UP)

BAG'S GROOVE

MILT JACKSON

Handwritten musical score for "Bag's Groove" by Milton Jackson. The score is written on six staves in treble clef with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together in groups. Chord symbols are written above the staves: D7, (G7), D, D7, G7, D, Emi7, A7, D, D7, G7, D, D7, Emi7, A7, D, D7, and Emi7. The notation includes various musical symbols such as stems, beams, and rests, indicating a complex rhythmic structure. The score ends with a double bar line on the sixth staff.

MILT JACKSON - BLUE NOTE BLP-5011

Blue Bossa

Kenny Dorham

(As played by Joe Henderson)

Medium-Up Bossa

$\text{♩} = 160$

Tacet

(trp. w/ten.)

[A]

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

$B_{mi}^7(b5)$ $E^7(\#9)$ A_{mi}^6

C_{mi}^7 F^7 $B^b_{MA}^7$

$B_{mi}^7(b5)$ $E^7(\#9)$ A_{mi}^6 (E^7)

(trp. ten.) (lower part 2nd x only) play head twice, solo on **[A]**; after solos, continue to **[B]**

[B]

A_{mi}^6 D_{mi}^7

(trp. w/ten.)

$B_{mi}^7(b5)$ $E^7(\#9)$ A_{mi}^6

C_{mi}^7 F^7 $B^b_{MA}^7$

$B_{mi}^7(b5)$ $E^7(\#9)$ A_{mi}^6 1. (E^7) 2. (E^7)

D.S. al Coda

A_{mi}^6

(Vamp, solo & fade)

BLUE MONK

- THOLONIUS MONK

Handwritten musical notation for the first system of 'Blue Monk'. The staff is in G major (one sharp) and 4/4 time. The melody consists of eighth and quarter notes. The chord progression below the staff is G, C7, G, D7.

Handwritten musical notation for the second system of 'Blue Monk'. The melody continues with eighth and quarter notes. The chord progression below the staff is G7, G7, C, C#7.

Handwritten musical notation for the third system of 'Blue Monk'. The melody includes a triplet of eighth notes. The chord progression below the staff is G, D7, G, D7.

Handwritten musical notation for the fourth system of 'Blue Monk'. The melody concludes with a double bar line. The chord progression below the staff is D7, G, and a final chord marked with a slash and (D7) in parentheses.

"THE THOLONIUS MONK STORY"

"MONK'S GREATEST HITS"

Four

Med. Swing

$\text{♩} = 178$

Music by Miles Davis
Lyric by Jon Hendricks

A CMA^7 Cmi^7 F^7

(trp. or vocal)

Dmi^7 Fmi^7 Bb^7

CMA^7/E Ebmi^7 Ab^7 Dmi^7 $(\text{G}^7 \text{Bmi}^7(\text{b}5) \text{E}^7(\text{b}5))$

CMA^7/E Ebmi^7 Ab^7 Dmi^7 G^7

B CMA^7 Cmi^7 F^7

Dmi^7 Fmi^7 Bb^7

CMA^7/E Ebmi^7 Ab^7 Dmi^7 $\text{Bmi}^7(\text{b}5) \text{E}^7(\text{b}5) \oplus$

Emi^7 Ebmi^7 Dmi^7 G^7 C^6 solo break - - - - - $(\text{Dmi}^7 \text{G}^7)$

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. Bass may play notes other than roots during stop time.

Lady Bird

Fast Swing

Tadd Dameron
(As played by Miles Davis)

A $\text{♩} = 254$

(trp. w/ ten.)

3

3

3

(on repeat) (Gm7)

3

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

Φ (trp. ten.) A7

(sample fills) - - - - -

A7 'shout' played on first 8 bars
of form (solo over second 8): Dm7

(trp. w/ ten.)

3

A7 Gm7 C7 F#m7

Med.-Up Swing

♩ = 174

Lady Bird (Alternate Version)

(As played by Fats Navarro & Tadd Dameron)

(Intro)

(trp.)

E7(#9) AMA7 E7(#9) AMA7 AMA7

C9(#11) B13 G9(#11) F#7 F9(#11) E13 AMA7

[A] AMA7 DMI7 (G7) F#7 G13

AMA7 (AbMI7 D♭7) GMI7 C7

GMI9 D♭7(#5) C13

FMA7 F#MI9 B13 BMI7

BMI7 E13 AMA7 C7 FMA7 B♭7

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

E13 A6 D13 C#MI7 C13 BMI7 B♭13 E♭7(#9)

Use chords in parentheses for solos.

Medium Swing

♩ = 165

Solar

Miles Davis

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music consists of four measures. The first measure has a whole note chord of A minor (A^{mi}) and a whole note chord of E minor (E^{mi}) with a 7th. The second measure has a whole note chord of A minor (A^{mi}) and a whole note chord of E minor (E^{mi}) with a 7th. The third measure has a whole note chord of E minor (E^{mi}) with a 7th and a whole note chord of A major (A⁷). The fourth measure has a whole note chord of E minor (E^{mi}) with a 7th and a whole note chord of A major (A⁷). The text "(MA 7) (muted trp)" is written above the first measure, and "(melody on repeat)" is written below the first measure.

Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music consists of four measures. The first measure has a whole note chord of D major (D^{MA}) and a whole note chord of E minor (E^{mi}) with a 7th. The second measure has a whole note chord of D major (D^{MA}) and a whole note chord of E minor (E^{mi}) with a 7th. The third measure has a whole note chord of D major (D^{MA}) and a whole note chord of E minor (E^{mi}) with a 7th. The fourth measure has a whole note chord of D major (D^{MA}) and a whole note chord of E minor (E^{mi}) with a 7th. The text "(melody both times)" is written above the first measure.

Third system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music consists of four measures. The first measure has a whole note chord of C major (C^{MA}) and a whole note chord of E minor (E^{mi}) with a 7th. The second measure has a whole note chord of C major (C^{MA}) and a whole note chord of E minor (E^{mi}) with a 7th. The third measure has a whole note chord of C major (C^{MA}) and a whole note chord of E minor (E^{mi}) with a 7th. The fourth measure has a whole note chord of C major (C^{MA}) and a whole note chord of E minor (E^{mi}) with a 7th. The text "(melody both times)" is written above the first measure.

(Ending)

Fourth system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music consists of four measures. The first measure has a whole note chord of A minor (A^{mi}) and a whole note chord of E minor (E^{mi}) with a 7th. The second measure has a whole note chord of A minor (A^{mi}) and a whole note chord of E minor (E^{mi}) with a 7th. The third measure has a whole note chord of A minor (A^{mi}) and a whole note chord of E minor (E^{mi}) with a 7th. The fourth measure has a whole note chord of A minor (A^{mi}) and a whole note chord of E minor (E^{mi}) with a 7th. The text "(melody both times)" is written above the first measure.

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