

FIFTH  
EDITION

# THE REAL BOOK



## FOREWORD

The Real Book in BASS CLEF is the first transposition book of its kind. The Real Book is the answer to the fake book. It is an alternative to the plethora of poorly designed, illegible, inaccurate, badly edited volumes which abound on the market today. The Real Book is extremely accurate, neat, and is designed, above all, for practical use, and every effort has been made to make it enjoyable to use. Here are some of the salient features:

### 1. FORMAT

- a. The book is professionally copied and meticulously checked for accuracy - in melody, harmony and rhythms.
- b. Standards and other short forms are on wide spaced, 9 stave paper. All others are on double staff system with chords underneath for easy reading.
- c. Form within each tune, in terms of both phrases and larger sections are clearly delineated and placed in obvious visual arrangement.
- d. All two page tunes open to face one another.
- e. All standard type tunes remain true to their original harmonies with little or no reharmonization except for modern notation and in the case of some turnarounds. Many of the modern jazz tunes were taken directly from the composers' own lead sheets or individually transcribed from their recordings.

### 2. SELECTION OF TUNES AND EDITING

- a. Major jazz composers of the last 30 years are concentrated on, with special attention to the last decade.
- b. Many standards and Broadway show tunes which have become part of the jazz repertoire vis-a-vis Bill Evans and others are included.
- c. While some commonly played tunes are absent from the book, many of the classics are here, including bop standards and a good helping of Duke Ellington masterpieces.
- d. Special attention has been paid to the giants of the last 15 years or so - Miles, Coltrane, Wayne Shorter, Mingus, and to the new wave of current writers - Carla Bley, Chick Corea, Mike Gibbs, Keith Jarrett, Steve Kuhn, Steve Swallow.
- e. Complete transcriptions of many current album cuts, some as yet unreleased, complete with horn arrangements and written rhythm figures, are included.

### 3. SOURCE REFERENCE

- a. The composer(s) of every tune is listed.
- b. Wherever possible, one or more examples of jazz recordings of the tunes are listed. (The tunes are not necessarily taken from those particular sources, however).

The Real Book was painstakingly created because the editors care about music and want it to be well played and fun to play by you, the musician. "Enjoy!"



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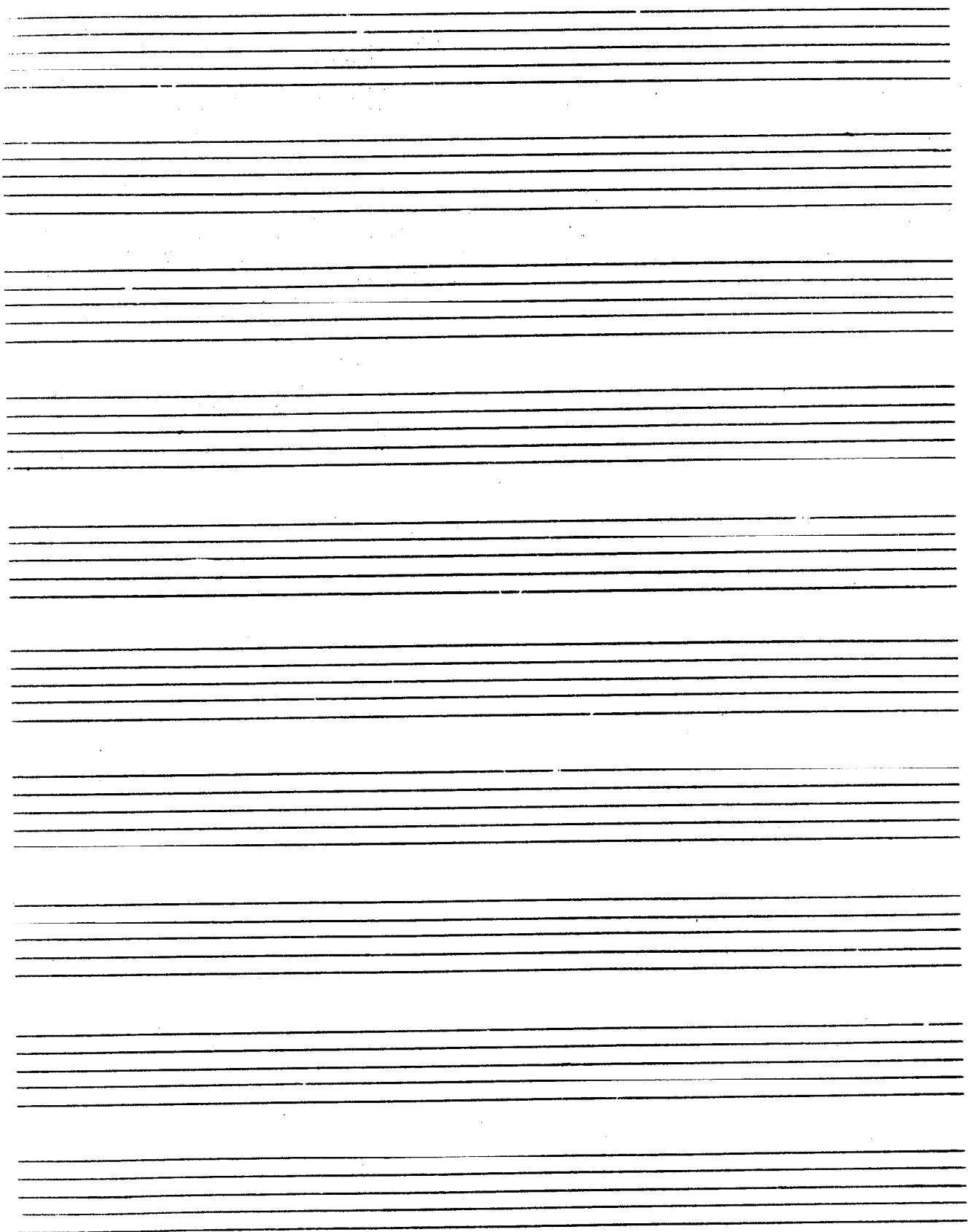
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(JAZZ  
MAVRO)

# A CALL FOR ALL DEMONS

SUN RA 1.



FREE SOLOS - OR "F" BLUES

SUN RA - "ANGELS & DEMONS AT PLAY"

2  
(BALLAD)

# A CHILD IS BORN

THAD JONES

Handwritten musical score for "A Child Is Born" by Thad Jones. The score is written on ten staves in 3/4 time. It includes various musical notations such as notes, rests, and bar lines. Above the staves, there are numerous handwritten chord symbols including BbMaj7, Eb/Bb, BbMaj7, Eb-6/Bb, BbMaj9, Eb/Bb, Aø7, D7(#9), Gmi7, D+7, Gmi7, D+7, Gmi7, C9, F7sust, F7(13), BbMaj7, Eb/Bb, BbMaj7, Eb/Bb, BbMaj7(9), D7alt, EbMaj7, Ab9, Cø7, Bb/F, Gb6(11), Gmi7, C9, F7sust, F7(13), F7sust, F7(b9), BbMaj7, Eb7, and BbMaj7. The score concludes with a double bar line and a repeat sign.

THAD JONES MEL LEWIS - "JONES / LEWIS"

# A FINE ROMANCE KERN / FIELDS<sup>3</sup>

Handwritten musical score for "A Fine Romance" by Kern and Fields. The score is written on five staves. The first staff is in D major, 4/4 time, with a key signature of one sharp (F#). It begins with a C6 chord and a half note G. The second staff continues with an Emi7 chord and a half note G. The third staff has a first ending marked "1." and a C6 chord, followed by an Emi7 chord and a half note G. The fourth staff has an Ami7 chord and a half note G. The fifth staff has a second ending marked "2." and a Cmaj7 chord, followed by a G7 chord and a half note G. The score includes various chord symbols and musical notation such as notes, rests, and bar lines.

"THE GREATEST" — COUNT BASSETTE / JOE WILLIAMS

Two empty musical staves.

# A FAMILY JOY - MICHAEL GIBBS

4.

Handwritten musical notation for guitar, first system. The staff is in 4/4 time. The first measure contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second measure contains a treble clef, a key signature of one sharp, and a 4/4 time signature. The third measure contains a treble clef, a key signature of one sharp, and a 4/4 time signature. The fourth measure contains a treble clef, a key signature of one sharp, and a 4/4 time signature. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, 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Handwritten musical notation for the first system. The top staff is marked **8va** and contains a melodic line. The bottom staff contains chords **F<sup>7</sup>sus4**, **D<sup>7</sup>sus4**, and **BASS FILL**. The system concludes with a **5. 8va** marking.

Handwritten musical notation for the second system. The top staff continues the melodic line. The bottom staff contains **D<sup>b7</sup>sus4** and **BASS FILL**.

Handwritten musical notation for the third system. The top staff is marked **3x 8va** and contains a melodic line. The bottom staff contains **C<sup>b7</sup>** and **D<sup>b7</sup>**. The system concludes with a **FINE** marking.

SOLO CHANGES

Handwritten musical notation for the fourth system, showing a sequence of chords: **C<sup>7</sup>sus4**, **A<sup>7</sup>sus4**, **F<sup>#7</sup>sus4**, **E<sup>b7</sup>sus4**, and **C<sup>7</sup>sus4**.

Handwritten musical notation for the fifth system, showing a sequence of chords: **A<sup>7</sup>sus4**, **A<sup>b7</sup>sus4**, and **F<sup>7</sup>sus4**.

Handwritten musical notation for the sixth system, showing a sequence of chords: **F<sup>7</sup>sus4**, **D<sup>7</sup>sus4**, **B<sup>7</sup>sus4**, **A<sup>b7</sup>sus4**, and **F<sup>7</sup>sus4**.

Handwritten musical notation for the seventh system, showing a sequence of chords: **D<sup>7</sup>sus4**, **D<sup>b7</sup>sus4**, and **F<sup>7</sup>sus4**.

Handwritten musical notation for the eighth system. The top staff is marked **3x** and contains a melodic line. The bottom staff contains **C<sup>b7</sup>** and **D<sup>b7</sup>**. The system concludes with a **DC. al FINE** marking.

A FAMILY JOY PRG 2. — GARY BURTON — "COUNTRY ROADS"

6.  
(MED. SWING)

# A FOGGY DAY

GERSHWIN

Handwritten musical score for "A Foggy Day" by George Gershwin. The score is written on ten staves, each with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. Above the staves, there are handwritten chord symbols in various colors and styles, including FMaj7, Aphi7, D7(b9), Gmi7, C7, Fb, Dphi7, G7, Gmi7, C7, FMaj7, Cmi7, F7, Bb6, Bbm6, FMaj7, Ami7, D7, G7, Gmi7, C7, FMaj7, Abmi7, Gmi7, C7, Fb, Dphi7, G7, Gmi7, C7, Cmi7, F7, Bb6, Eb7, Fb, Gmi7, Ami7, Bbm6, Ami7, Dmi7, Gmi7, C7, and Fb. The score concludes with a final bar line and a double bar line.





(MED. LATIN)

(A)

# AFRICAN FLOWER

D. ELLINGTON

8.  $\text{D}=\text{Bb} \ 4/4$  1ST X

First system of musical notation. Treble and bass staves. Treble staff has a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. Bass staff has a chordal accompaniment with a half note Eb3 and a quarter note G3. The system ends with a repeat sign.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. Bass staff has a chordal accompaniment with a half note Eb3 and a quarter note G3. The system ends with a repeat sign.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. Bass staff has a chordal accompaniment with a half note Eb3 and a quarter note G3. The system ends with a repeat sign and the word "FINE" in a box.

(B) 8va  $\text{D}=\text{Bb} \ 4/4$

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. Bass staff has a chordal accompaniment with a half note Eb3 and a quarter note G3. The system ends with a repeat sign.

8va  $\text{D}=\text{Bb} \ 4/4$

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. Bass staff has a chordal accompaniment with a half note Eb3 and a quarter note G3. The system ends with a repeat sign.

8va  $\text{D}=\text{Bb} \ 4/4$

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. Bass staff has a chordal accompaniment with a half note Eb3 and a quarter note G3. The system ends with a repeat sign.

DUKE ELLINGTON — "MONEY JUNGLE" OR "MINGUS MEETS DUKE"  
GARY BURTON — "LOFTY FAKE ANAGRAM"

(MED. FAST)

# AFRO BLUE

M. SANTA MARIA 9.

First system of musical notation (two staves). Chords: Fmi<sup>7</sup>, Gmi<sup>7</sup>, AbMaj<sup>7</sup> Gmi<sup>7</sup>, Fmi<sup>7</sup>.

Second system of musical notation (two staves). Chords: Eb, Db, Eb, Fmi<sup>7</sup>.

Third system of musical notation (one staff). Chord: Fmi<sup>7</sup>. Includes a circled number 7.

Fourth system of musical notation (two staves). Chords: Fmi<sup>7</sup>, Gmi<sup>7</sup>, AbMaj<sup>7</sup> Gmi<sup>7</sup>, Fmi<sup>7</sup>.

Fifth system of musical notation (two staves). Chords: Eb, Db, Eb, Fmi<sup>7</sup>.

( OPEN SOLO ON Fmi<sup>7</sup> OR MINOR BLUES )

SWING  
10.

# AFTERNOON IN PARIS

JOHN LEWIS

Handwritten musical score for "Afternoon in Paris" by John Lewis. The score is written on ten staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various chords and melodic lines. Chords are labeled above the notes: CMaj7, Cmi7, F7, Bbmaj7, Bbmaj7, Eb7, Abmaj7, Dmi7, G7(b9), CMaj7, 1. Dmi7, G7, 2. CMaj7, Dmi7, G7, CMaj7/E, A7(a), Dmi7, G7, CMaj7, Dmi7, G7, CMaj7, Cmi7, F7, Bbmaj7, Bbmaj7, Eb7, Abmaj7, Dmi7, G7(b9), CMaj7, and (Dmi7 G7). The melody consists of eighth and quarter notes, often beamed together. The score ends with a double bar line on the tenth staff.

MODERN JAZZ QUARTET - "MJQ AT THE MUSIC INN"

# AIRGIN

11.  
SONNY ROLLINS

Handwritten musical score for "AIRGIN" by Sonny Rollins. The score is written on five staves. The first staff is in B-flat major, 4/4 time, with a key signature of two flats and a 4-measure phrase. The second staff continues the melody with a 3-measure phrase. The third staff shows the first ending (1.) with a 4-measure phrase. The fourth staff shows the second ending (2.) with a 4-measure phrase. The fifth staff continues the melody with a 4-measure phrase. Chords are written above and below the staves, including Fmi, C7#9, F7#9, Bbmaj7, Dmi7, G7, CMaj7, Dbmaj7, Eb7, Abmaj7, Gb7, C7, F7, B7, and Ab. A note "(Bb7 ONLY FOR LINE)" is written above the fourth staff.

"MILES PLAYS JAZZ CLASSICS"  
MILES DAVIS - "DAVIS"

(12.)  
(MED.)

FARN/HILLIARD

# ALICE IN WONDERLAND

Handwritten musical score for "Alice in Wonderland" by Farn/Hilliard. The score is written on ten staves, each containing a series of chords and some melodic notation. The chords are written in a shorthand style, often with a '7' indicating a dominant seventh. The key signature is one flat (B-flat), and the time signature is 3/2. The score includes first and second endings, indicated by '1.' and '2.' with repeat signs. The final chord is a C major triad.

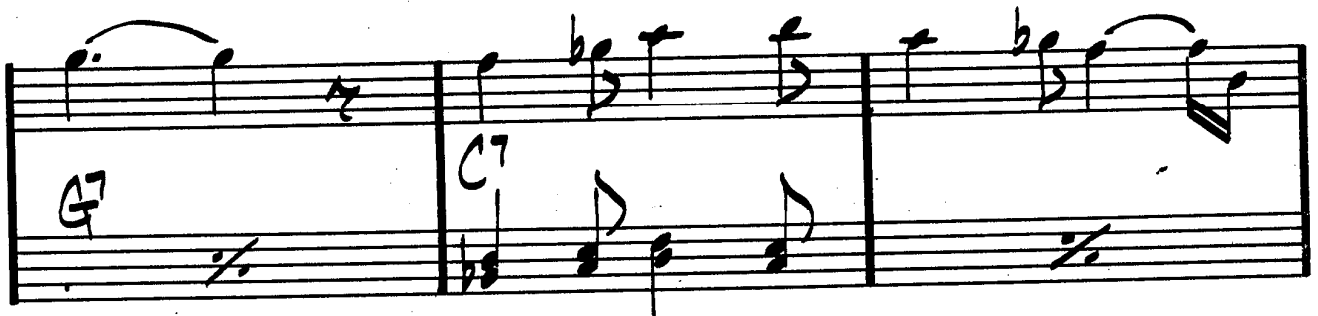
Chords and notation across staves:

- Staff 1: Dmi<sup>7</sup>, G<sup>7</sup>, CMaj<sup>7</sup>, FMaj<sup>7</sup>, B<sup>ø</sup><sup>7</sup>, E<sup>7</sup>
- Staff 2: A<sup>mi</sup><sup>7</sup>, Eb<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, E<sup>mi</sup><sup>7</sup>, A<sup>mi</sup><sup>7</sup>
- Staff 3: Dmi<sup>7</sup>, G<sup>7</sup>, E<sup>mi</sup><sup>7</sup> A<sup>7</sup>, A<sup>mi</sup><sup>7</sup> D<sup>7</sup>, 2. CMaj<sup>7</sup>, A<sup>mi</sup><sup>7</sup>
- Staff 4: D<sup>7</sup>, G<sup>7</sup>, E<sup>mi</sup><sup>7</sup>, A<sup>mi</sup><sup>7</sup>, Dmi<sup>7</sup>
- Staff 5: G<sup>7</sup>, CMaj<sup>7</sup>, FMaj<sup>7</sup>, F<sup>#</sup>mi<sup>7</sup>, B<sup>7</sup>b<sup>9</sup>
- Staff 6: E<sup>mi</sup><sup>7</sup>, A<sup>7</sup>, Dmi<sup>7</sup> A<sup>7</sup>, Dmi<sup>7</sup> A<sup>7</sup>, Dmi<sup>7</sup> Ab<sup>7</sup>, G<sup>7</sup>
- Staff 7: Dmi<sup>7</sup>, G<sup>7</sup>, CMaj<sup>7</sup>, FMaj<sup>7</sup>, B<sup>ø</sup><sup>7</sup>
- Staff 8: E<sup>7</sup>, A<sup>mi</sup><sup>7</sup>, Eb<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>
- Staff 9: E<sup>mi</sup><sup>7</sup>, A<sup>7</sup>mi, Dmi<sup>7</sup>, G<sup>7</sup>, CMaj<sup>7</sup>

BILL EVANS - "SUNDAY AT THE VILLAGE VANGUARD"

# ALL BLUES

13.  
MILES DAVIS



MILES DAVIS - "KIND OF BLUE"

14.  
(BALLAD)

# ALL IN LOVE IS FAIR

STEVIE WONDER

Handwritten musical score for "All in Love is Fair" by Stevie Wonder. The score is written on ten staves. The first staff shows the key signature of B-flat major (two flats) and a 4/4 time signature. The notation includes various chords and melodic lines. Chords are written above the staves, and some are written below. The score includes first and second endings, a key change to F major (one flat) indicated by a double bar line and a key signature change, and a final section marked "FINE".

Chords and notation visible in the score:

- Staff 1: Dmi, Dmi/C, BbMaj7, AbMaj7, G7sus4, C7sus4
- Staff 2: Dmi, Dmi/C, Bb7, BbMaj7
- Staff 3: A7, D7, G7, C7sus4
- Staff 4: Dmi, Dmi/C, Bb7, BbMaj7
- Staff 5: A7, D7#9, Gmi7, A7sus4, A7alt.
- Staff 6: Dmi, Dmi/C, Bb7, Bbmi7, Eb9
- Staff 7: F/C, D7, G9, C7sus4, F, 1. A7b9
- Staff 8: 2. Bbmi7, Eb9, F/C, D7, G7, C7sus4
- Staff 9: F, F7/Eb, Bb/D, A7/C#, Dmi

S. WONDER - "INNERVISION" RETARD ..... FINE



BALLAD) ALL MY TOMORROWS CAHN / VAN HEUSEN <sup>15.</sup>

Handwritten musical notation for the song "All My Tomorrows" by Cahn / Van Heusen. The notation is written on a grand staff (treble and bass clefs) and includes various musical symbols and chord annotations.

Chord annotations include:

- $A_{mi}^7$
- $D7b9$
- $B_{mi}^7$
- $B_{mi}^7$
- $A_{mi}^7$
- $B_{mi}^7$
- $E7b9$
- $1. A_{mi}^7$
- $D7b9$
- $B_{mi}^7$
- $E7b9$
- $2. A_{mi}^7$
- $D7b9$
- $G^7sus4$
- $G^7$
- $C^{Maj}^7$
- $F^7sus4$
- $G^{Maj}^7$
- $C\sharp b^7$
- $C_{mi}$
- $G^{Maj}^7/B$
- $A_{mi}^7$
- $D^7$
- $B_{mi}^7$
- $E^7$
- $A_{mi}^7 / B_{mi}^7$
- $E7b9$
- $A_{mi}^7$
- $D7b9$
- $B_{mi}^7$
- $B_{mi}^7$
- $A_{mi}^7$
- $B_{mi}^7$
- $E7b9$
- $A_{mi}^7$
- $D7b9$
- $B_{mi}^7$
- $E7b9$
- $A_{mi}^7$
- $B_{mi}^7$
- $C^{Maj}^7$
- $A_{mi}^7$
- $D7b9$
- $G^b$

16.  
(MED SWING)

# ALL OF ME

SIMONE & MARKS

Handwritten musical score for "All of Me" by Simone & Marks. The score is written on ten staves, with the first nine staves containing musical notation and the tenth staff being empty. The notation includes various chords (Cmaj7, A7, E7, Dmi, Ami, D7, Dmi7, G7, F, Fmi, CMaj7, Emi7, A7, Dmi7, G7, C6, Eb6) and rhythmic markings (slashes, 3/4, 3/8). The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into two systems of five staves each. The first system covers measures 1-4, and the second system covers measures 5-8. The final staff is empty.

(BALLAD) ALL OF YOU COLE PORTER '7.

Abmi6 EbMaj7 Fdim Bb7b9

Abmi6 EbMaj7 Fdim Bb7

Abmi6 EbMaj7 Fdim Bb7

Abmi6 EbMaj7 Fdim Bb7

Abmi6 EbMaj7 Fdim Bb7

Abmi6 EbMaj7 Fdim Bb7

Abmi6 EbMaj7 Fdim Bb7

Abmi6 EbMaj7 Fdim Bb7

Abmi6 EbMaj7 Fdim Bb7

Abmi6 EbMaj7 Fdim Bb7

BILL EVANS — "LIVE AT THE VILLAGE VANGUARD"  
"MCCOY TYNER — AT NEWPORT"

# 18. ALL THE THINGS YOU ARE HAMMERSTEIN KERN

Handwritten musical score for "All the Things You Are" by Hammerstein and Kern. The score consists of ten staves of music. The chords and melodic lines are as follows:

- Staff 1:  $Fmi^7$ ,  $Bbmi^7$ ,  $Eb^7$ ,  $AbMaj^7$
- Staff 2:  $DbMaj^7$ ,  $G^7$ ,  $CMaj^7$ ,  $\text{trill}$
- Staff 3:  $Cmi^7$ ,  $Fmi^7$ ,  $Bb^7$ ,  $EbMaj^7$
- Staff 4:  $AbMaj^7$ ,  $D^7$ ,  $GMaj^7$ ,  $\text{trill}$
- Staff 5:  $Ami^7$ ,  $D^7$ ,  $GMaj^7$ ,  $\text{trill}$
- Staff 6:  $F\#mi^7$ ,  $B^7$ ,  $EMaj^7$ ,  $C^7$
- Staff 7:  $Fmi^7$ ,  $Bbmi^7$ ,  $Eb^7$ ,  $AbMaj^7$
- Staff 8:  $DbMaj^7$ ,  $Dbmi^7$ ,  $Cmi^7$ ,  $B^7$
- Staff 9:  $Bbmi^7$ ,  $Eb^7$ ,  $AbMaj^7$ ,  $(G^7 C^7)$

SONNY ROLLINS - "SONNY MEETS HAWK"

(BALLAD) **ALONE TOGETHER** <sup>19.</sup> DIETZ & SCHWARTZ

Handwritten musical score for "Alone Together" by Dietz & Schwartz. The score is written on ten staves in 4/4 time. It includes various musical notations such as notes, rests, and bar lines. Above the staves, there are numerous handwritten chord symbols including Dmi, Eø7, A7b9, Gmi, Bmi, E7, C7, F, F7, A7, Dmaj7, Aø7, D7b9, Gø7, C7b9, F, F7, Eø7, A7b9, Dmi, Bb7, A7, and (Eø7 A7). The score is divided into two main sections, labeled "1. Dmaj7" and "2. Dmaj7", with repeat signs at the end of the second section.

MILES DAVIS — "COLLECTORS ITEMS"

JIM HALL & RON CARTER — "ALONE TOGETHER"

20.  
♩ = 180  
BOSSA

# ANA MARIA

WAYNE SHORTER

G (PHRYGIAN) (PND. SOLO) 7

Chords and notes visible in the score:

- Measure 1: G Maj7 (RH), Db/F (LH)
- Measure 2: C-7/G (RH), Gb Lyd. (LH)
- Measure 3: G7sus4 (RH), Abmi7 (LH)
- Measure 4: C-7/G (RH), Bb/Eb (LH)
- Measure 5: Gmi (RH), C7sus4 (LH)
- Measure 6: D/c (RH), C7sus4 (LH)
- Measure 7: Ab/c (RH), G- (PHRYGIAN) (LH)
- Measure 8: Bb/c (RH), G- (PHRYGIAN) (LH)
- Measure 9: Ab/c (RH), G- (PHRYGIAN) (LH)
- Measure 10: G Maj7 (RH), G7sus4 (LH)
- Measure 11: F7sus4 (RH), C/E (LH)
- Measure 12: Eb7sus4 (RH), Bb/Ab (LH)
- Measure 13: D Maj7 (RH), Bbmi7 (LH)
- Measure 14: F7 (RH), Abmi7 (LH)
- Measure 15: Bb Maj7 (RH), A mi7 (LH)
- Measure 16: F mi7 (RH), G mi (LH)

(Pg 2. ANA MARTA)

21.

Handwritten musical notation for 'ANA MARTA'. The notation is written on five staves. The first staff contains two measures with notes and chords: Bb7sus4 and Db7sus4. The second staff contains four measures with notes and chords: Bmi7, Eb7sus4, Ebmi7, and Bb/A6. The third staff contains four measures with notes and chords: Dmaj7, F7, Bbmi7, and Abmi7. The fourth staff contains four measures with notes and chords: Gmi7, C7sus4, BbMaj7, Ammi7, Fmi7, and Emi7. The fifth staff contains four measures with notes and chords: G-(Phryg.), C7sus4, BbMaj7, Ammi7, Fmi7, and Emi7. The notation includes various musical symbols such as notes, rests, and accidentals.

SOLOS ON G-Phrygian

WAYNE SHORTER - "NATIVE DANCER"

22. (BALLAD) AND NOW THE QUEEN CARLA BLEY

Handwritten musical notation for the first system of 'And Now The Queen'. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It contains a melody with various note values, including a triplet of eighth notes. The bottom staff is in bass clef with a key signature of two flats and a common time signature, featuring a few notes and two 'x' marks. A bracket labeled '(DRUM FILL)' is positioned between the staves towards the right.

Handwritten musical notation for the second system of 'And Now The Queen'. The top staff is in treble clef with a key signature of two flats and a common time signature, showing a melodic phrase followed by a double bar line. The bottom staff is in bass clef with a key signature of two flats and a common time signature, showing a single note followed by a double bar line.

(BRIGHT) AROUND AGAIN CARLA BLEY

Handwritten musical notation for the first system of 'Around Again'. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melody with eighth and quarter notes. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature, featuring a few notes. Below the bottom staff, there are two measures of a more complex melody with many beamed notes, each marked with a '10' above it, indicating a ten-measure phrase.

PAUL BLEY - "FOOTLOOSE"



(SLOWLY)

# AND ON THE THIRD DAY

MICHAEL GIBBS

INTRO (REPEAT FIGURE THRU-OUT)

D7 D7 D7 E7 DMaj7 Gb7 E7 E7b5

ENDING FADE

GARY BURTON - "COUNTRY ROADS"

24.

# ANGEL EYES

DENNIS/BRENT

Handwritten musical notation for the first system of "Angel Eyes". The notation is in 4/4 time and includes various chords and melodic lines.

Chords and notation in the first system:

- Staff 1:  $Cmi^7$   $C-7/Bb$   $Ab^7$  /  $\therefore$   $\therefore$   $D\phi^7$   $G^7b9$
- Staff 2:  $Cmi^7$   $C-7/Bb$   $Ab^7$  /  $\therefore$   $\therefore$   $Cmi^7$   $C-7/Bb$   $Ab^7$   $G^7$  (1.  $\therefore$ )
- Staff 3: 2.  $Cmi^6$   $Bbmi^7$   $Eb^7$   $AbMaj^7$   $A^0$   $Bbmi^7$   $Eb^7b9$
- Staff 4:  $AbMaj^7$   $DbMaj^7$   $Ami^7$   $D^7$   $GMaj^7$   $CMaj^7$   $C\#mi^7$   $F\#^7$
- Staff 5:  $Dmi^7$   $G\#^7$  (D.C. al Loda)

Handwritten musical notation for the second system of "Angel Eyes". The notation includes a circled cross symbol and various chords.

Chords and notation in the second system:

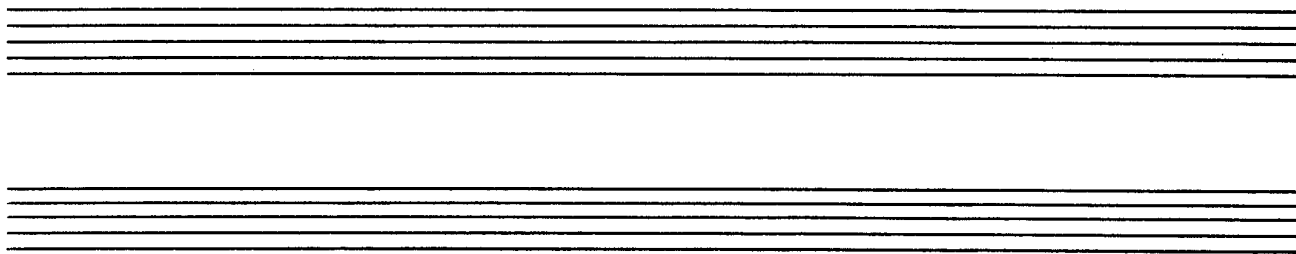
- Staff 1:  $Cmi^7$   $C-7/Bb$   $Ab^7$   $G^7alt.$   $Cmi^6$
- Staff 2: (FINE)

(BOP)

# ANTHROPOLOGY

25.  
CHARLIE PARKER

Handwritten musical score for 'Anthropology' by Charlie Parker. The score is written on a single staff in 4/4 time, featuring a key signature of one flat (Bb). The melody is composed of eighth and quarter notes, with various accidentals (sharps, flats, naturals) indicating chromaticism. Chord symbols are written above the staff, including Bb6, G7, Cmi7, F7, Bb, Gmi7, Cmi7, F7, Fmi7, Bb7, Eb7, Ab7, Dmi7, G7, Cmi7, F7, Cmi7, F7, Bb6, D7, G7, C7, F7, Bb, G7, Cmi7, F7, Bb, Gmi7, Cmi7, F7, Fmi7, Bb7, Eb7, Ab7, Cmi7, F7, and Bb6. The score includes a first ending (1.) and a second ending (2.) marked with repeat signs. The notation is in a style typical of bebop era jazz manuscripts.



26.

## APRIL IN PARIS

VERNON DUKE

Handwritten musical score for "April in Paris" by Vernon Duke. The score is written on ten staves in G major, 4/4 time. It includes various chords such as G7b9(sus4), CMaj7, Dø7, G7, CMaj7, Gmi7, C7, F#m7, Bø7, E7, Ami, A7/G, B7b9, Bmi7, E7, Eø7, A7b9, F#ø7, Fø7, C/E, Ebø, Dø7, C/E, Bø7, E7, Ami, A7/G, F#ø7, B7b9, EMaj7, Dmi7, G7, G7b9(sus4), CMaj7, Eø7, A7alt., D9, Dø7, G7, and C. The notation includes eighth and sixteenth notes, rests, and bar lines.

CHARLIE PARKER — "APRIL IN PARIS"  
 THELONIOUS MONK — "MONK"

(MED.  
EVEN 8/16)

# APRIL SOY

PAT METHENY 27.

Handwritten musical score for "April Soy" by Pat Metheny. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are written throughout the piece, including BbMaj7, Ami7/D, A/Bb, Dmi7, BbMaj7, F#Maj7, and others. The piece concludes with a double bar line and repeat dots.

PAT METHENY — "BRIGHT SIZE LIFE"

28.

BALLAD)

# ARISE, HER EYES

STEVE SWALLOW

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 8/8. It contains four measures of music. The middle staff is in bass clef with a key signature of one flat (Bb) and a time signature of 8/8. It contains four measures of music, with the second measure labeled 'Fmi' and the third measure labeled 'C0'. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 8/8. It contains four measures of music, with the second measure labeled 'C' and the third measure labeled 'C0'.

Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 8/8. It contains four measures of music. The middle staff is in bass clef with a key signature of one flat (Bb) and a time signature of 8/8. It contains four measures of music, with the second measure labeled 'Gmi' and the third measure labeled 'Gmi'. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 8/8. It contains four measures of music, with the second measure labeled 'Dbo' and the third measure labeled 'Dbo'.

Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 8/8. It contains four measures of music. The middle staff is in bass clef with a key signature of one flat (Bb) and a time signature of 8/8. It contains four measures of music, with the second measure labeled 'Abmi' (sus4) and the third measure labeled 'Gbo'. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 8/8. It contains four measures of music, with the second measure labeled 'Gbo' and the third measure labeled 'Gbo'.

29.

Ab0 Bbm6 Bbm6 F

E0 E7 A0 A

(Rit. LAST X)

D0 D7 G0 G

(Rit. LAST X)

(ARISE HER EYES PG 2.)

GARY BURTON - "ALONE AT LAST"

GARY BURTON / CHICK COREA - "CRYSTAL SILENCE"

30.  
(JAZZ ♩=120)

# ARMAGEDDON

WAYNE SHORTER

**INTRO**

Chords and notation visible in the score include:  $E^7$ ,  $E^b7$ ,  $D^b7\#11$ ,  $G^b/c$ ,  $F7^b9\#11$ ,  $Bbm7$ ,  $G^b7$ ,  $Bbm7$ ,  $E^b7$ ,  $E^7$ ,  $Bbm7$ ,  $A^bmi7$ ,  $bD^b7$ ,  $E^b7$ ,  $G^b7$ ,  $Bbm7$ ,  $B^7$ , and  $\#^b$ .

2.  $b^b Bbm7$   $\#^b$  [NO SOLO BREAK]

WAYNE SHORTER - "NIGHT DREAMER"



(BALLAD)

# AS TIME GOES BY

31.  
HERMAN HUPFELD

Handwritten musical notation for the song "As Time Goes By" by Herman Hupfeld. The notation is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in a ballad style, featuring a mix of eighth and quarter notes. Chords are indicated above the staff, including Fmi7, Bb7, Bbmaj6, Eb6, (Fmi7 F#o7 Gmi7), F7, Fmi7 Bb7, 1. EbMaj7, Fmi7 Bb7, 1. Eb6, Bbmaj7 Eb7, AbMaj7, C7, Fmi, A6, Cmi, Ab7, F7, Bb7, Bb6, Bb7, Fmi7 Bb7, Bbmaj6 Bb7, Eb6 (Fmi7 F#o7 Gmi7), F7, Gmi7 C7, Fmi7 Bb7, Eb7 Db7 Eb6 (Bb7), and (7 5).

BILLIE HOLIDAY - "STRANGE FRUIT"

32.

# AU PRIVAVE CHARLIE PARKER

Handwritten musical notation for the first system of 'Au Privave'. The system consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains three measures of music: the first measure has a quarter rest followed by a quarter note G4 with an accent; the second measure has a quarter note F#4 with an accent, a quarter note G4 with an accent, and a quarter note A4 with an accent; the third measure has a quarter note G4, a quarter note F4, and a quarter note E4. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains three measures of music: the first measure has a whole note F3; the second measure has a whole note Gmi7 and a whole note C7; the third measure has a whole note F3 and a whole note Gmi7.

Handwritten musical notation for the second system of 'Au Privave'. The system consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains three measures of music: the first measure has a quarter note G4 with an accent, a quarter note F#4 with an accent, and a quarter note E4; the second measure has a quarter note D4 with an accent, a quarter note C4 with an accent, and a quarter note B3 with an accent; the third measure has a quarter note A4 with an accent, a quarter note G4 with an accent, and a quarter note F4. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains three measures of music: the first measure has a whole note Cmi7 and a whole note F#7; the second measure has a whole note Bb7(b9) and a whole note D7; the third measure has a whole note Bbmi7 and a whole note Eb7.

Handwritten musical notation for the third system of 'Au Privave'. The system consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains three measures of music: the first measure has a quarter note G4 with an accent, a quarter note F4 with an accent, and a quarter note E4; the second measure has a quarter note D4 with an accent, a quarter note C4 with an accent, and a quarter note B3 with an accent; the third measure has a quarter note A4 with an accent, a quarter note G4 with an accent, and a quarter note F4. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains three measures of music: the first measure has a whole note F3 and a whole note Gmi7; the second measure has a whole note Ami7 and a whole note D7; the third measure has a whole note Gmi7 and a whole note C7.

Handwritten musical notation for the fourth system of 'Au Privave'. The system consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains three measures of music: the first measure has a quarter note G4 with an accent, a quarter note F4 with an accent, and a quarter note E4; the second measure has a quarter note D4 with an accent, a quarter note C4 with an accent, and a quarter note B3 with an accent; the third measure has a quarter note A4 with an accent, a quarter note G4 with an accent, and a quarter note F4. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains three measures of music: the first measure has a whole note Gmi7 and a whole note C7; the second measure has a whole note F3 and a whole note D7(b9); the third measure has a whole note Gmi7 and a whole note C7.

CHARLIE PARKER - "SWEDISH SCHNAPPS"

# AUTUMN IN NEW YORK

VERNON DUKE

Handwritten musical score for "Autumn in New York" by Vernon Duke. The score is written on ten staves, each with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various chords and melodic lines. Chords are labeled with letters and superscripts, such as Gmi7, Ami7, Bb6, C7, F#maj7, Gmi7, Ami7, D7b9, Bb6, C7, A67, D7, Bbmi7, Eb7, Abmaj7, D67, Cmi7, Dmi7, G7b9, C#maj7, C7, C+7, Gmi7, Ami7, Bb6, C7, F#maj7, Gmi7, Ami7, D7, Db7, Cmi7, Dmi7, Ebmi6, F7, Bbmi6, Abmi7, Gb7, Fmi7, C7, Fmi, Ab7, Dbmaj7, Ab7, Dbmaj7, Ab7, Gmi7, Ami7, Bbmi6, C7b9, Fmi.

M.T.O. — "THE MODERN JAZZ QUARTET"

34.

SAMBA  
(INTRO)

# ¡AY, ARRIBA! STU BALCOMB

(Db<sup>7</sup>sus4)

DRUM ENTERS w/ FILLS..

(Db<sup>7</sup>sus4)

DRUM FILLS

(SAMBA)

Bb/C

Bb/C C / / C

Bb/C

Bb/C C / / C

(2nd X)

TR

(G<sup>7</sup>sus4)

(CONTINUED NEXT PG.)

Handwritten musical notation for the first system. The top staff contains a treble clef, a key signature of one sharp (F#), and a series of chords and notes. The bottom staff contains a bass clef and a series of notes. The first measure is labeled "Cmaj7". The second measure is labeled "(SOLO FILL)". The system ends with a double bar line.

Handwritten musical notation for the second system. The top staff contains a treble clef, a key signature of one flat (Bb), and a series of chords and notes. The bottom staff contains a bass clef and a series of notes. The first measure is labeled "Bbmaj7". The second measure is labeled "(SOLO FILL)". The system ends with a double bar line.

Handwritten musical notation for the third system. The top staff contains a treble clef, a key signature of one sharp (F#), and a series of chords and notes. The bottom staff contains a bass clef and a series of notes. The first measure is labeled "C7". The second measure is labeled "E7". The third measure is labeled "F7". The fourth measure is labeled "Eb7". The system ends with a double bar line.

Handwritten musical notation for the fourth system. The top staff contains a treble clef, a key signature of one flat (Bb), and a series of chords and notes. The bottom staff contains a bass clef and a series of notes. The first measure is labeled "D7". The second measure is labeled "G7alt.". The third measure is labeled "C7 / /". The fourth measure is labeled "Bb7". The system ends with a double bar line.

Handwritten musical notation for the fifth system. The top staff contains a treble clef, a key signature of one sharp (F#), and a series of chords and notes. The bottom staff contains a bass clef and a series of notes. The first measure is labeled "C7 / /". The second measure is labeled "G7". The system ends with a double bar line. To the right of the double bar line, the text "AFTER SOLOS" and "DS. AL" is written.

Handwritten musical notation for the sixth system. The top staff contains a treble clef, a key signature of one flat (Bb), and a series of chords and notes. The bottom staff contains a bass clef and a series of notes. The first measure is labeled "G7alt.". The system ends with a double bar line. Below the first measure, the text "¡AY, ARRIBA! 342." is written.

36.  
(MED. JAZZ)

# AUTUMN LEAVES

JOHNNY MERCER

Handwritten musical score for "Autumn Leaves" by Johnny Mercer. The score is written on ten staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on the top staff, and the harmony is written on the bottom staff. The score includes various jazz chords and melodic lines with slurs and ties.

Chords and notes visible in the score:

- Staff 1: Am7, D7, F#7, G#7, B7, A
- Staff 2: C#7, E7, F#7, A7, B7, D7, Em7, G7
- Staff 3: Em7, B7, D7, Em7, G7
- Staff 4: F#7, A7, B7, D7, Em7, G7
- Staff 5: Am7, C7, D7, F#7, G#7, B7, A
- Staff 6: F#7, A7, B7, D7, Em7, E7, F#7, Dm7, D7
- Staff 7: C#7, E7, B7, D7, Em7, G7

BILL EVANS - "PORTRAIT IN JAZZ"

(BRIGHT)

# BALLET

MICHAEL GIBBS

Handwritten musical notation for the first system, consisting of seven staves. The notation includes various notes, rests, and accidentals, with several measures containing double bar lines. Chord symbols are written above the staves: Eb7, Ab7, Eb7, Ab7, Eb7, E7#9, and Eb7. The notation is written in a style that suggests a 3/4 time signature.

Handwritten musical notation for the second system, consisting of a single staff. The notation includes notes, rests, and accidentals, with a double bar line at the end. Chord symbols are written above the staff: Eb7, (N.C.), and Eb7. The notation is written in a style that suggests a 3/4 time signature.

GARY BURTON - "DUSTER"

38.

(FAST)

**BATTERIE**

CARLA BLEY

Handwritten musical score for "BATTERIE" by Carla Bley. The score is written on three systems of two staves each. It features complex rhythmic patterns with many triplets and various accidentals (sharps, flats, naturals). The notation is dense and expressive, typical of avant-garde jazz. The piece ends with a "FINE" marking at the bottom right of the third system.

FINE

(VERY FAST)

**ICTUS**

CARLA BLEY

Handwritten musical score for "ICTUS" by Carla Bley. The score is written on two systems of two staves each. The notation is very fast and complex, with many accidentals and a high density of notes. The piece ends with a "(FINE)" marking at the bottom right of the second system. Below the first system, there is a section marked "accel." with a single staff of music.

(FINE)

accel.



39.

VICTOR YOUNG

(BALLAD) BEAUTIFUL LOVE VICTOR YOUNG

[illegible]

Handwritten musical notation for the first system of 'The Rose Tree'. The notation is on a single staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of four measures. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a half note G4 and a half note F#4. The fourth measure contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The bass line is indicated by chords written below the staff: Dm7 in the first measure, G7(F#) in the second measure, E7 in the third measure, and A7(b9) in the fourth measure. The system is marked with a '1.' in the top left corner.

"BEST OF BILL EVANS"