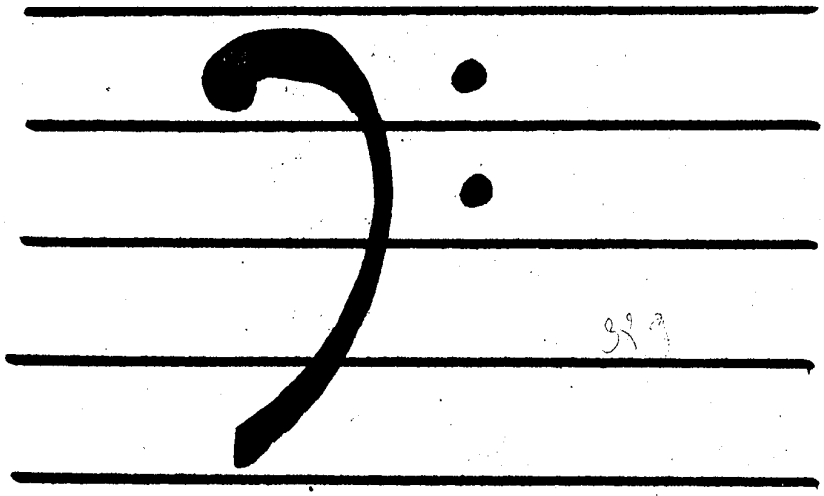

FIFTH EDITION

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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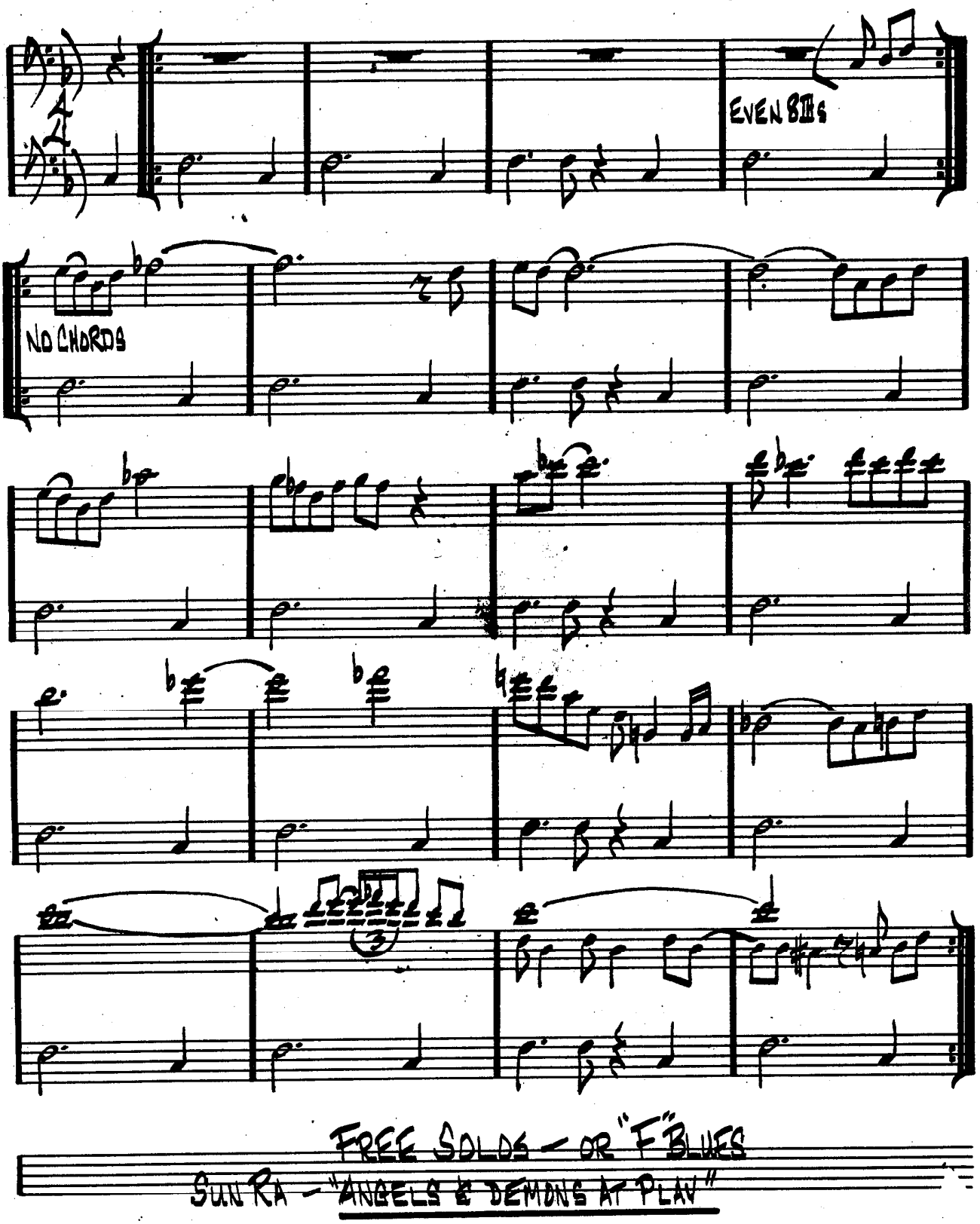
(JAZZ WALTZ)

A CALL FOR ALL DEMONS

SUN RA

1.



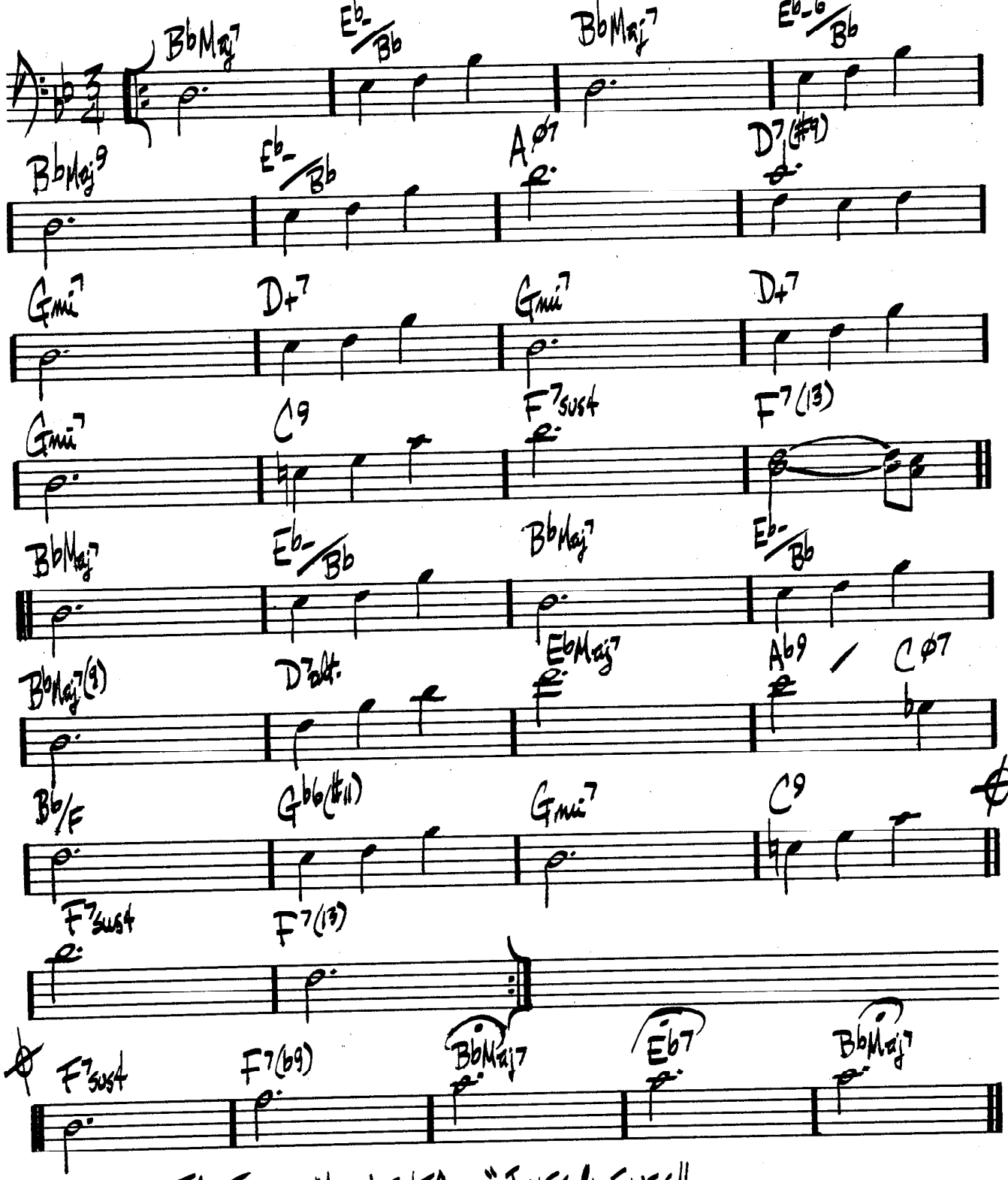
FREE SOLOS — OR "F" BLUES

SUN RA — "ANGELS & DEMONS AT PLAY"

(2. BALLAD)

A CHILD IS BORN

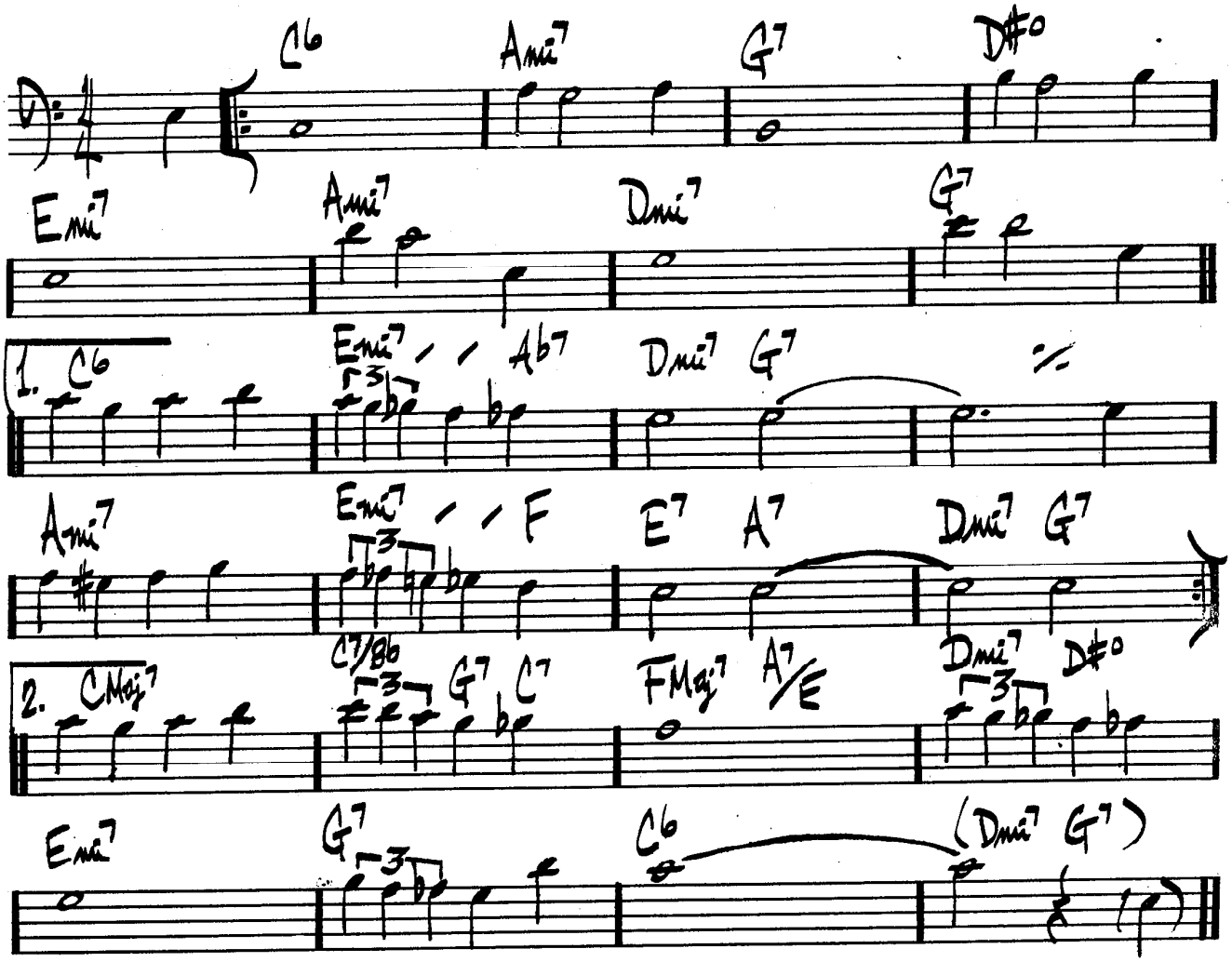
THAD JONES



THAD JONES MEL LEWIS - "JONES/LEWIS"

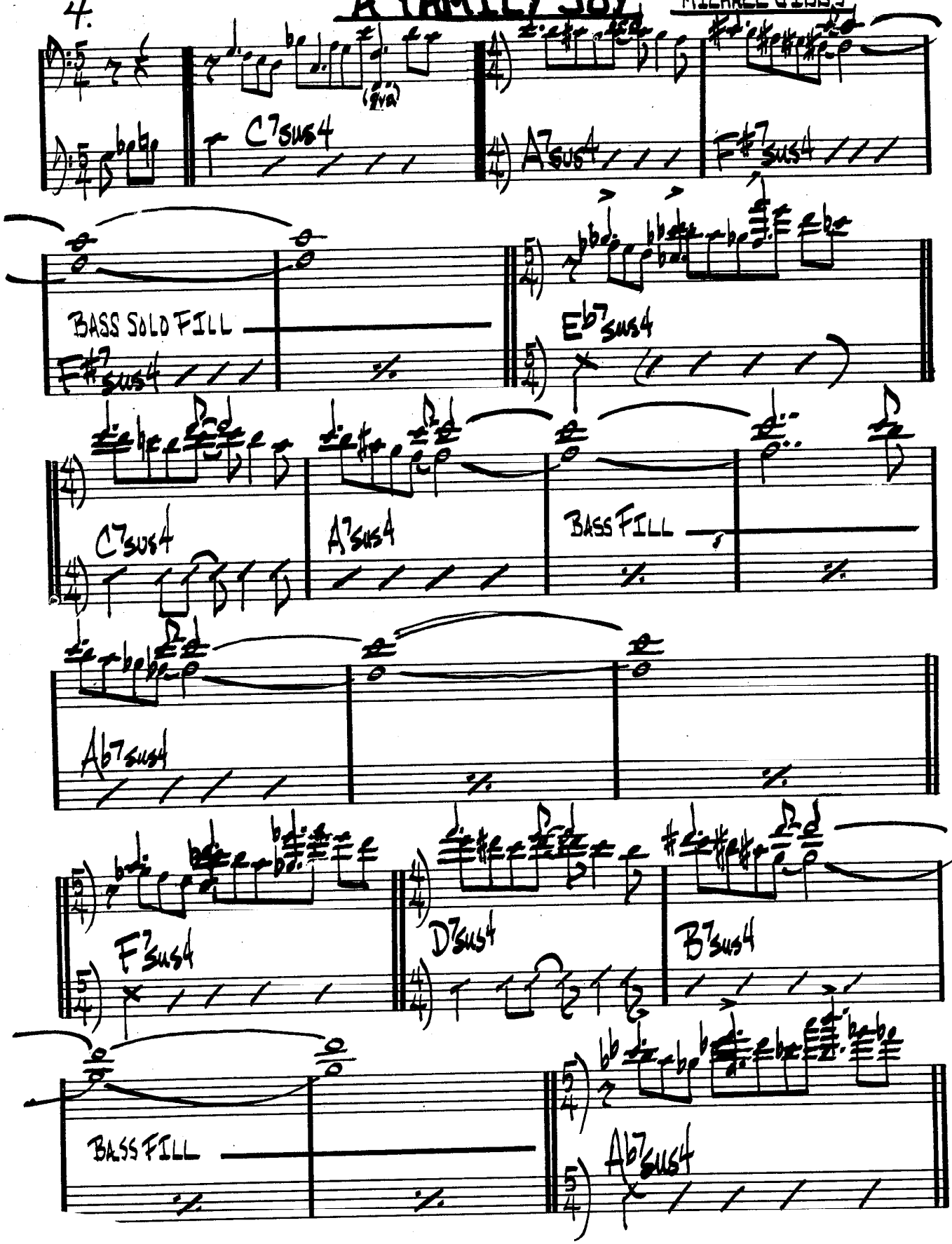
A FINE ROMANCE

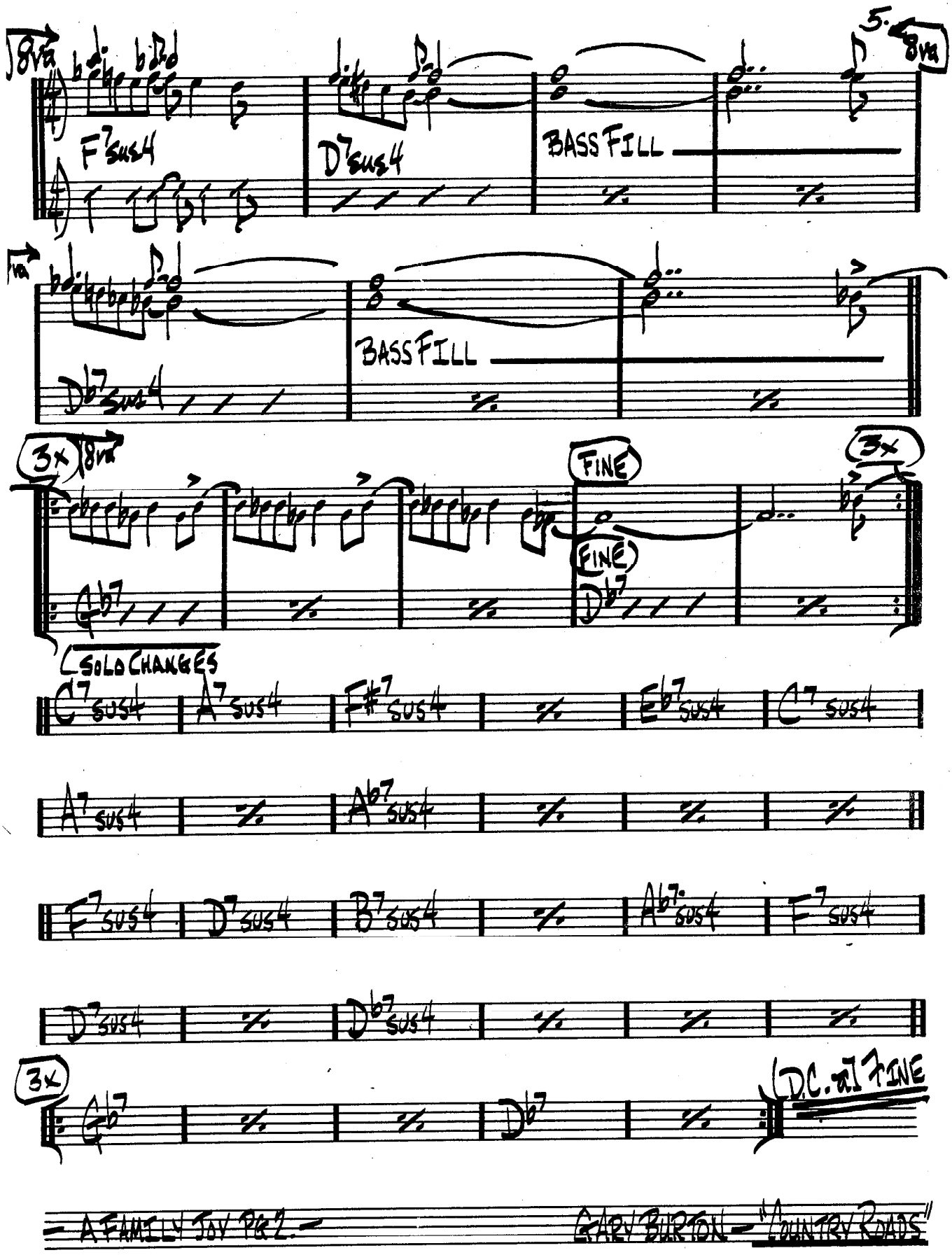
KERN / FIELDS 3.



"THE GREATEST" - COUNT BASSIE / JOE WILLIAMS

A FAMILY JOY - MICHAEL GIBBS

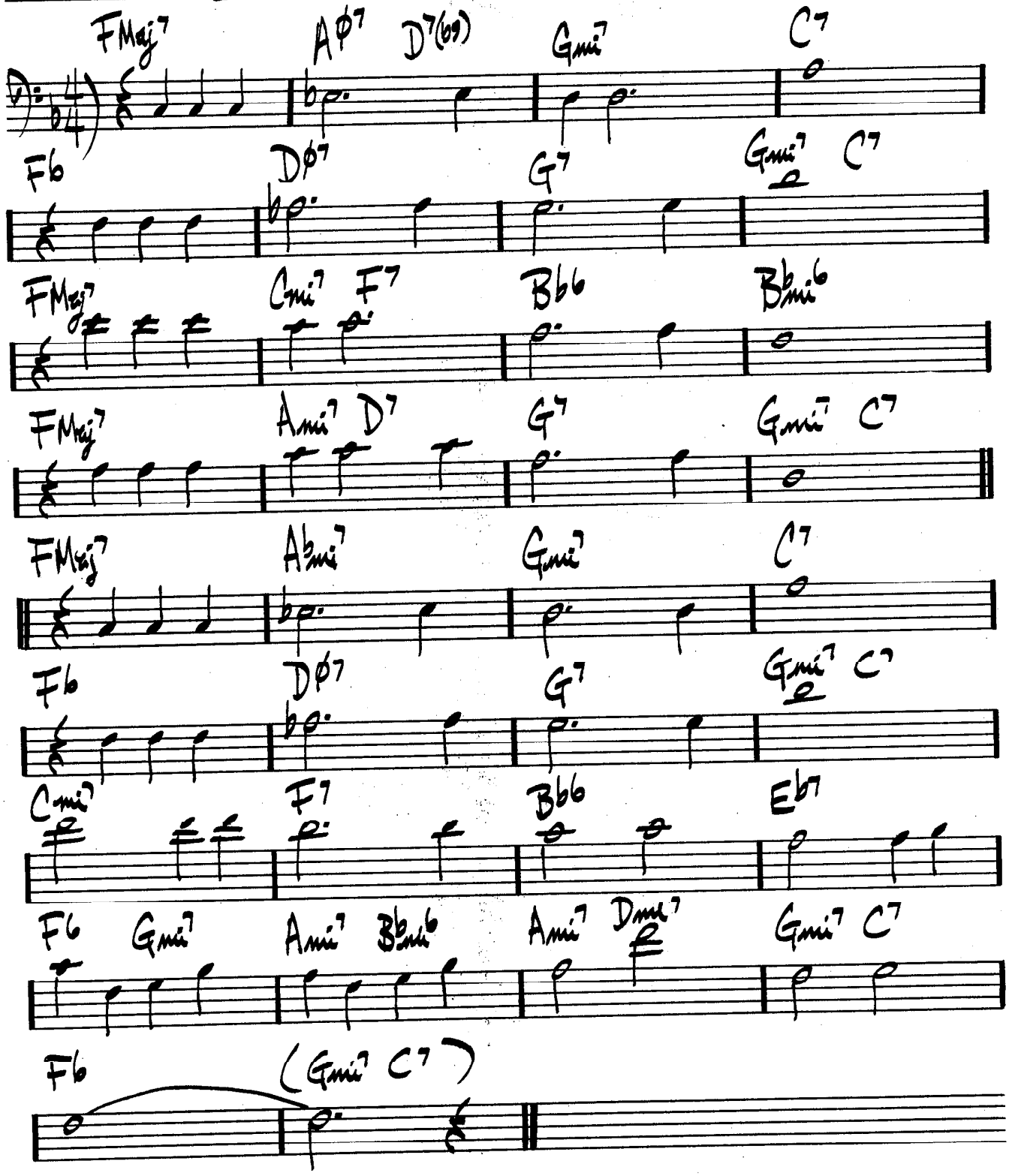



8va
F7sus4
D7sus4
BASS FILL
5.
8va
8va
Db7sus4
BASS FILL
3x
8va
FINE
3x
FINE
Db7
SOLO CHANGES
C7 SUS4
A7 SUS4
F#7 SUS4
Eb7 SUS4
C7 SUS4
A7 SUS4
Ab7 SUS4
F7 SUS4
D7 SUS4
B7 SUS4
Ab7 SUS4
F7 SUS4
D7 SUS4
Db7 SUS4
3x
Gb7
Db7
D.C. al FINE
- A FAMILY JOY PAL -
GARY BURTON - "COUNTRY ROADS"

6.
(MED. SWING)

A FOGGY DAY

GERSHWIN

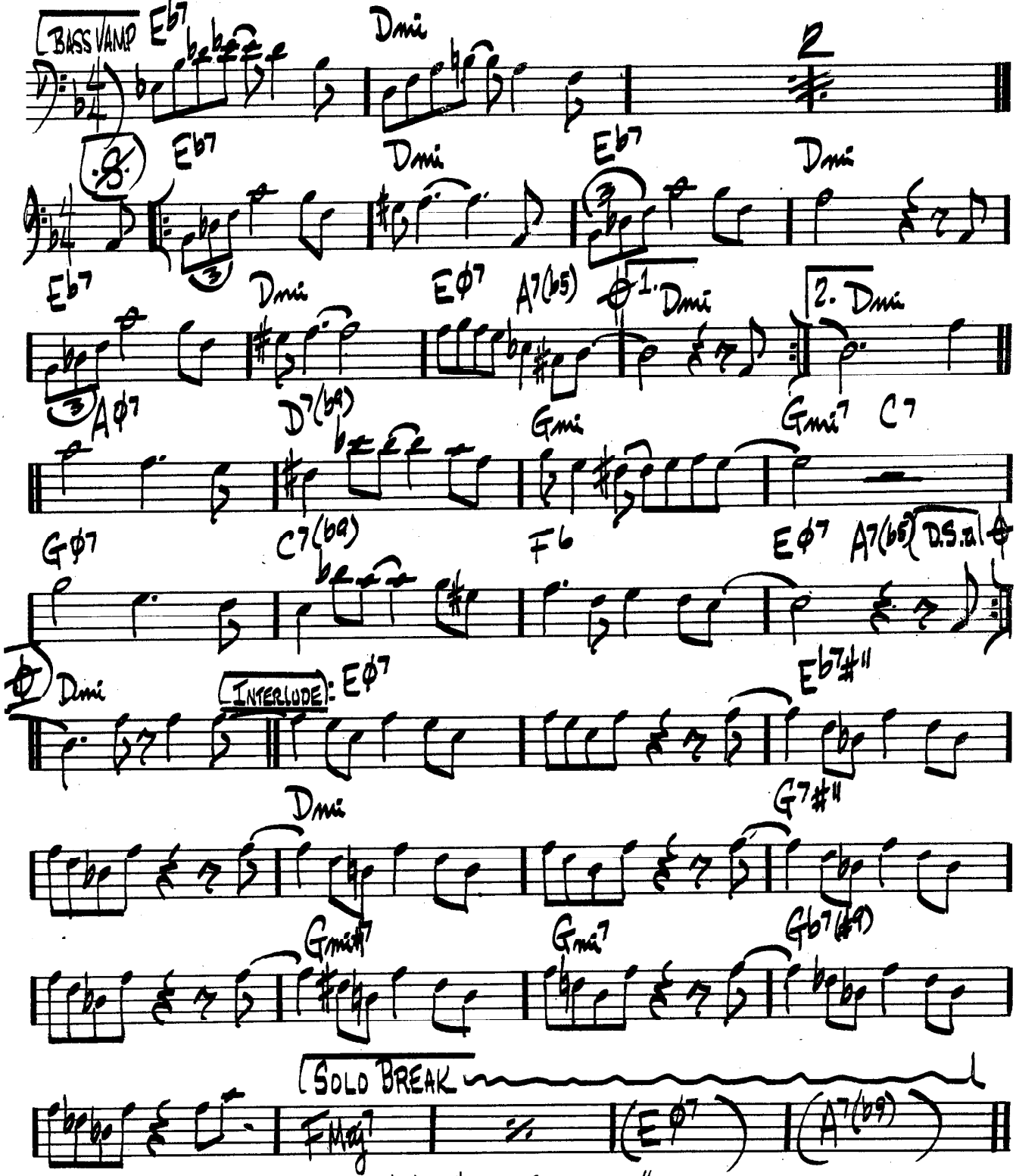


MED. AFRO

A NIGHT IN TUNISIA

7.

DIZZY GILLESPIE

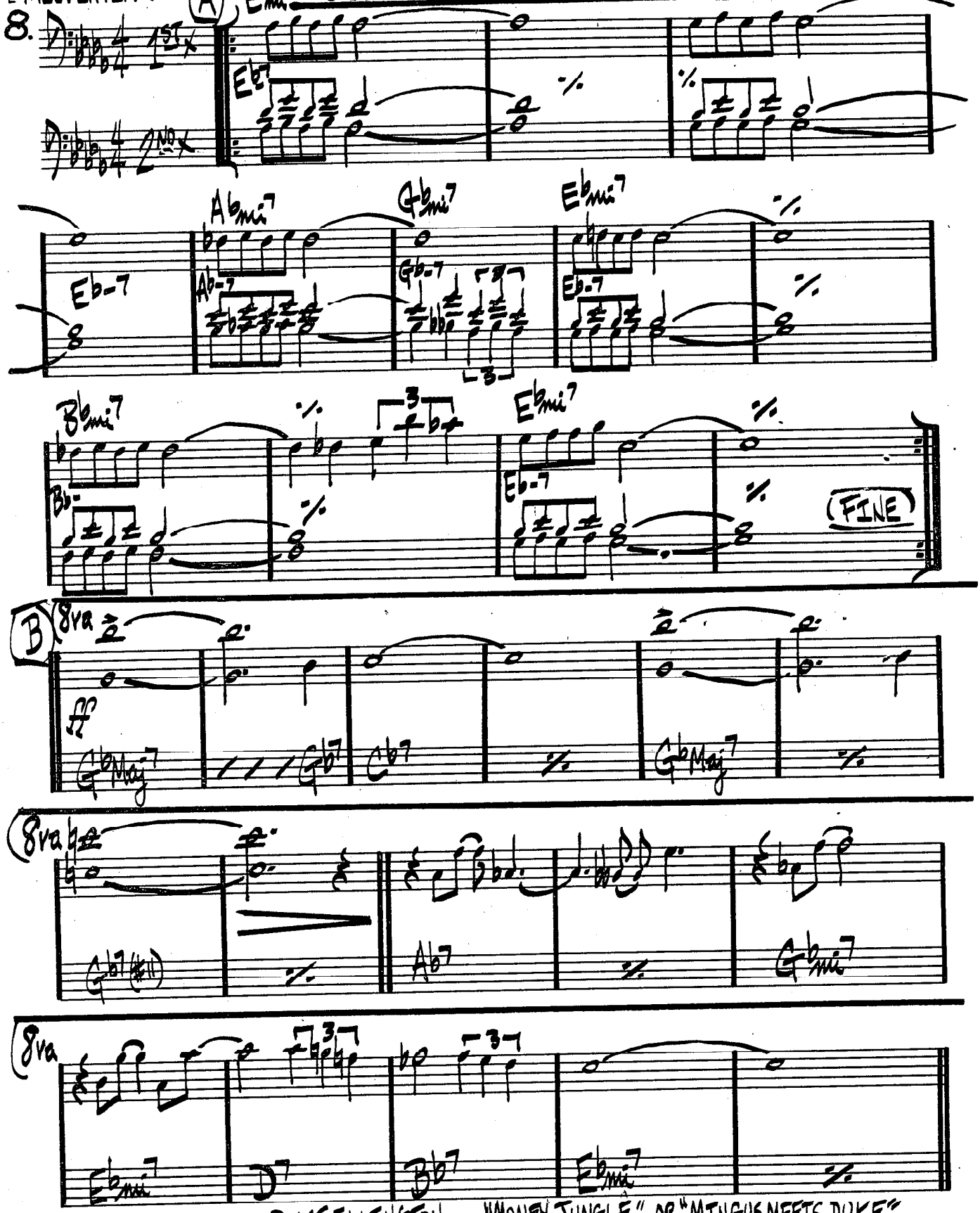


LEE MORGAN — "THE CODIKER"

(MED. LATIN)

AFRICAN FLOWER

D. ELLINGTON

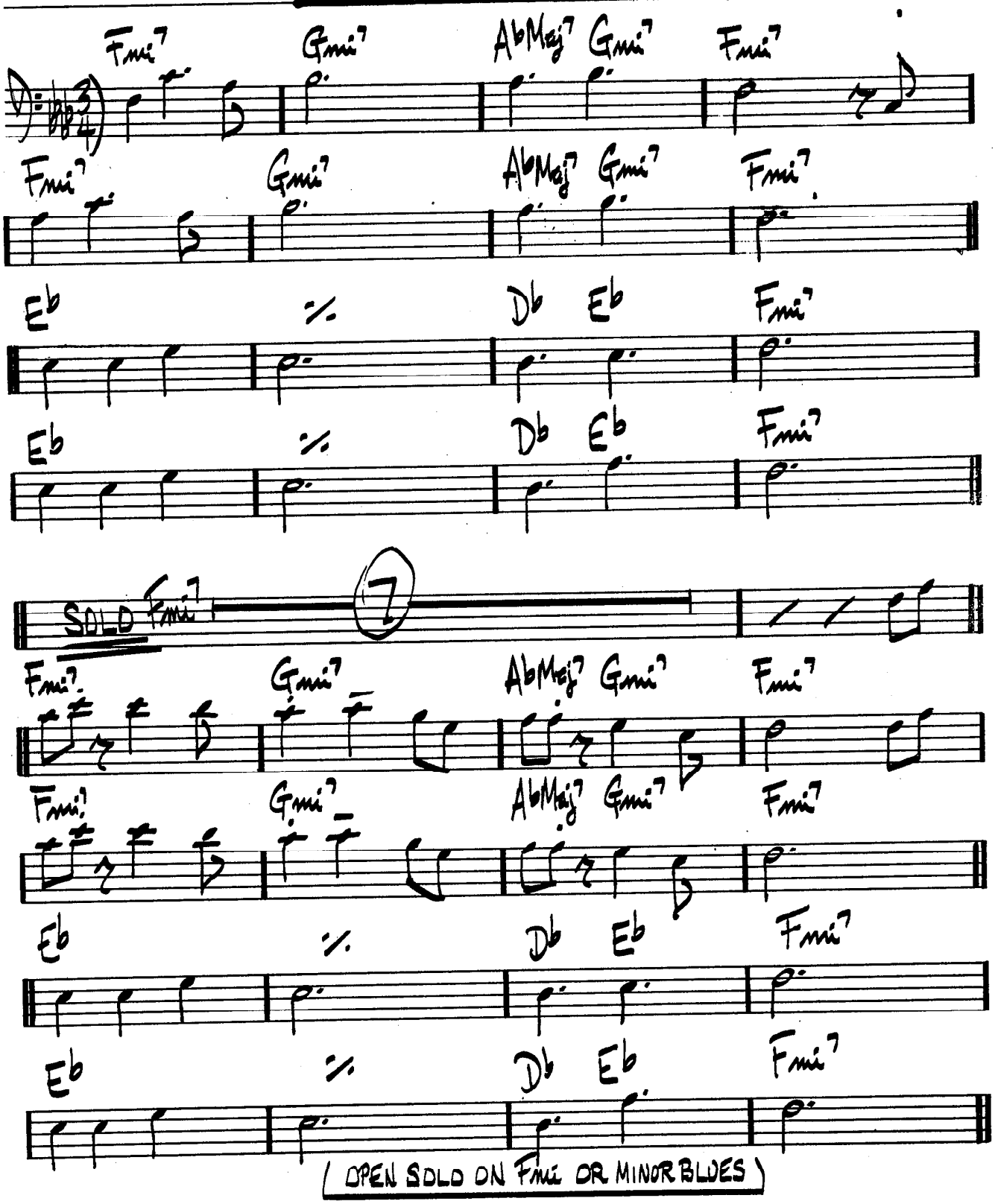


DUKE ELLINGTON — "MONEY JUNGLE" OR "MINGUS MEETS DUKE"
GARY BURTON — "LOFTY FAKE ANAGRAM"

(MED. FAST)

AFRO BLUE

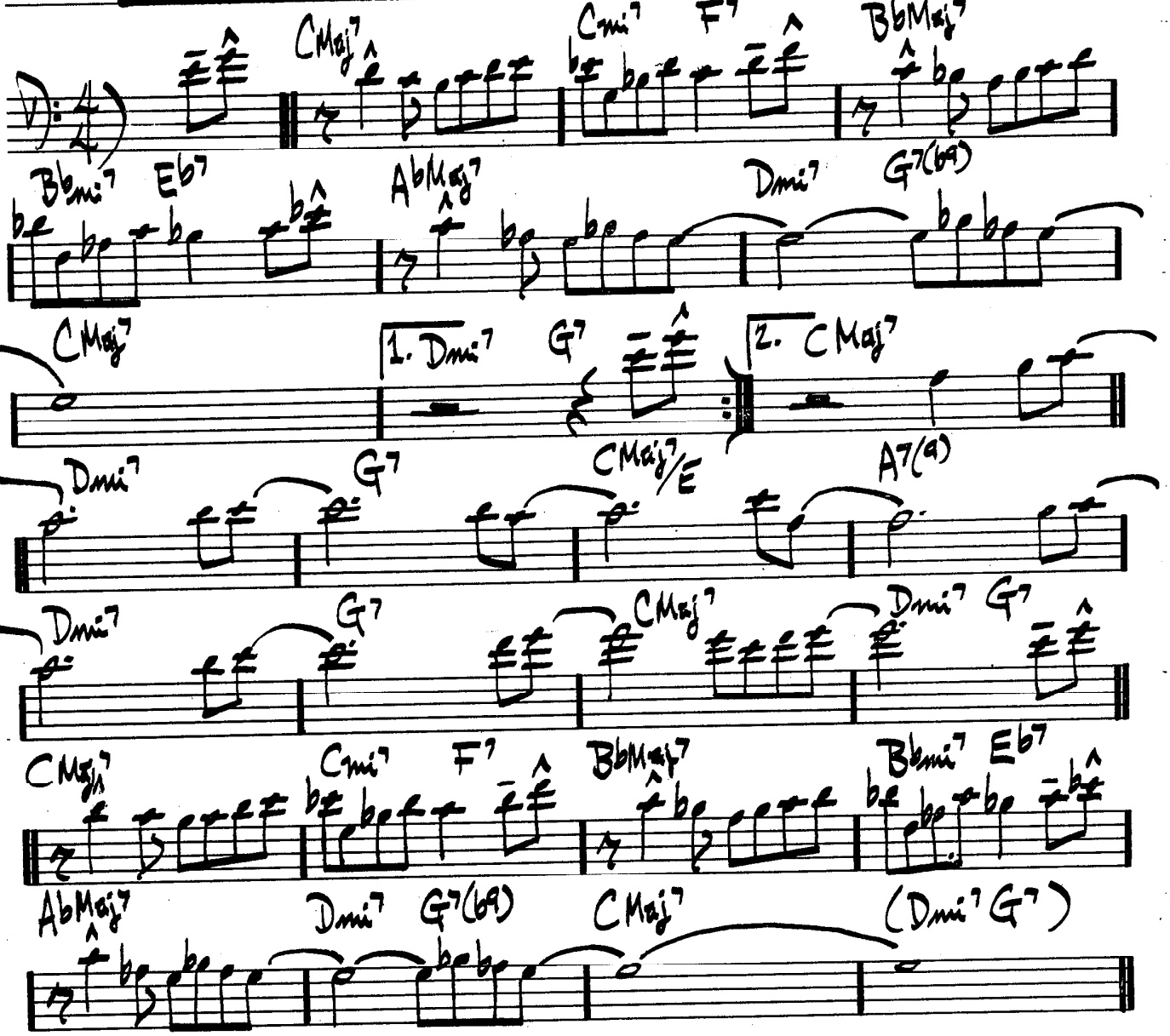
M. SANTAMARIA 9.



(SWING)
10.

AFTERNOON IN PARIS

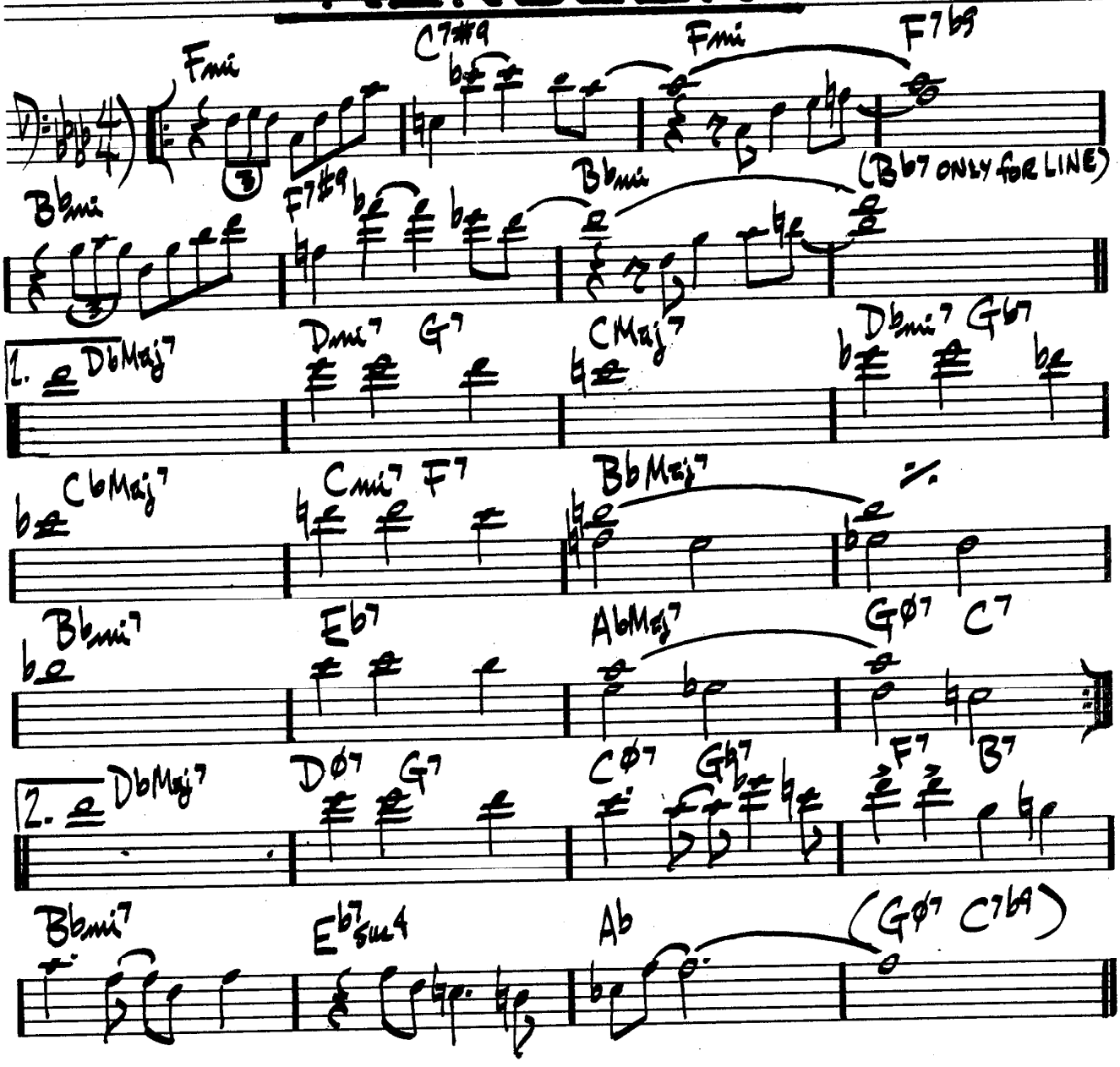
JOHN LEWIS



MODERN JAZZ QUARTET — "MJQ AT THE MUSIC INN"

AIREGIN

SONNY ROLLINS

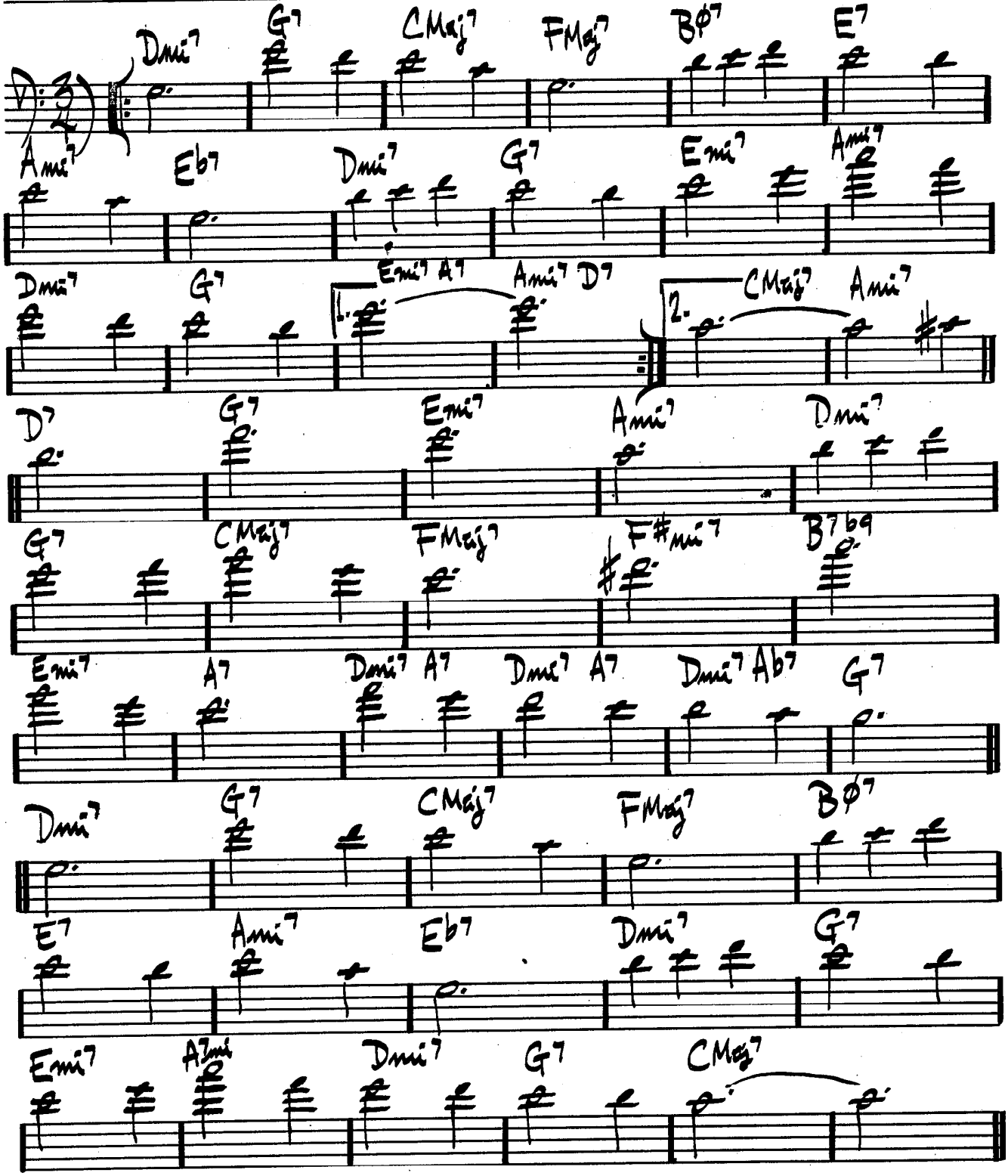


"MILES PLAYS JAZZ CLASSICS"
MILES DAVIS – "DAVIS"

12.
(MED.)

ALICE IN WONDERLAND

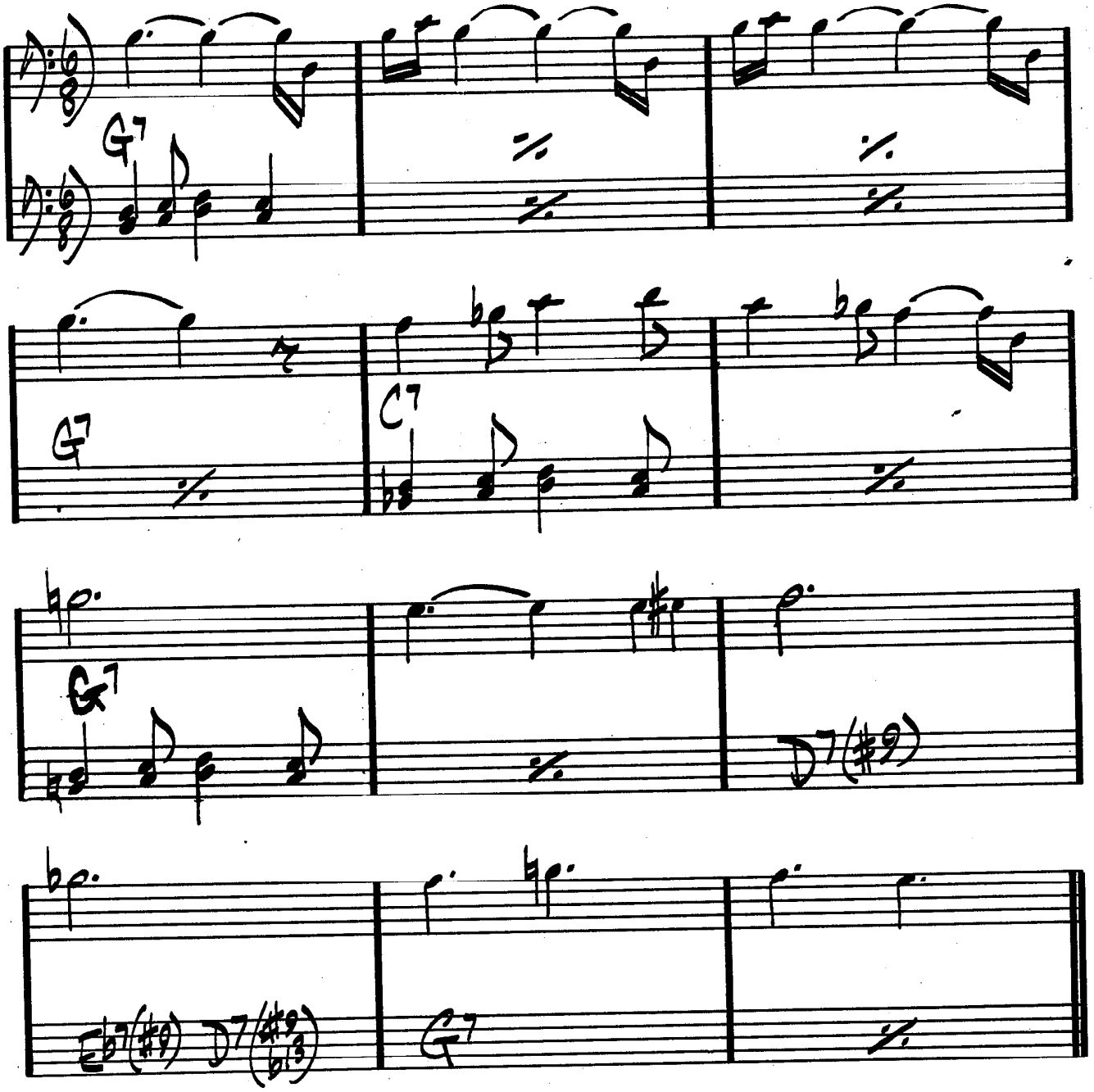
FAIN / HILLIARD



BILL EVANS – "SUNDAY AT THE VILLAGE VANGUARD"

ALL BLUES

MILES DAVIS

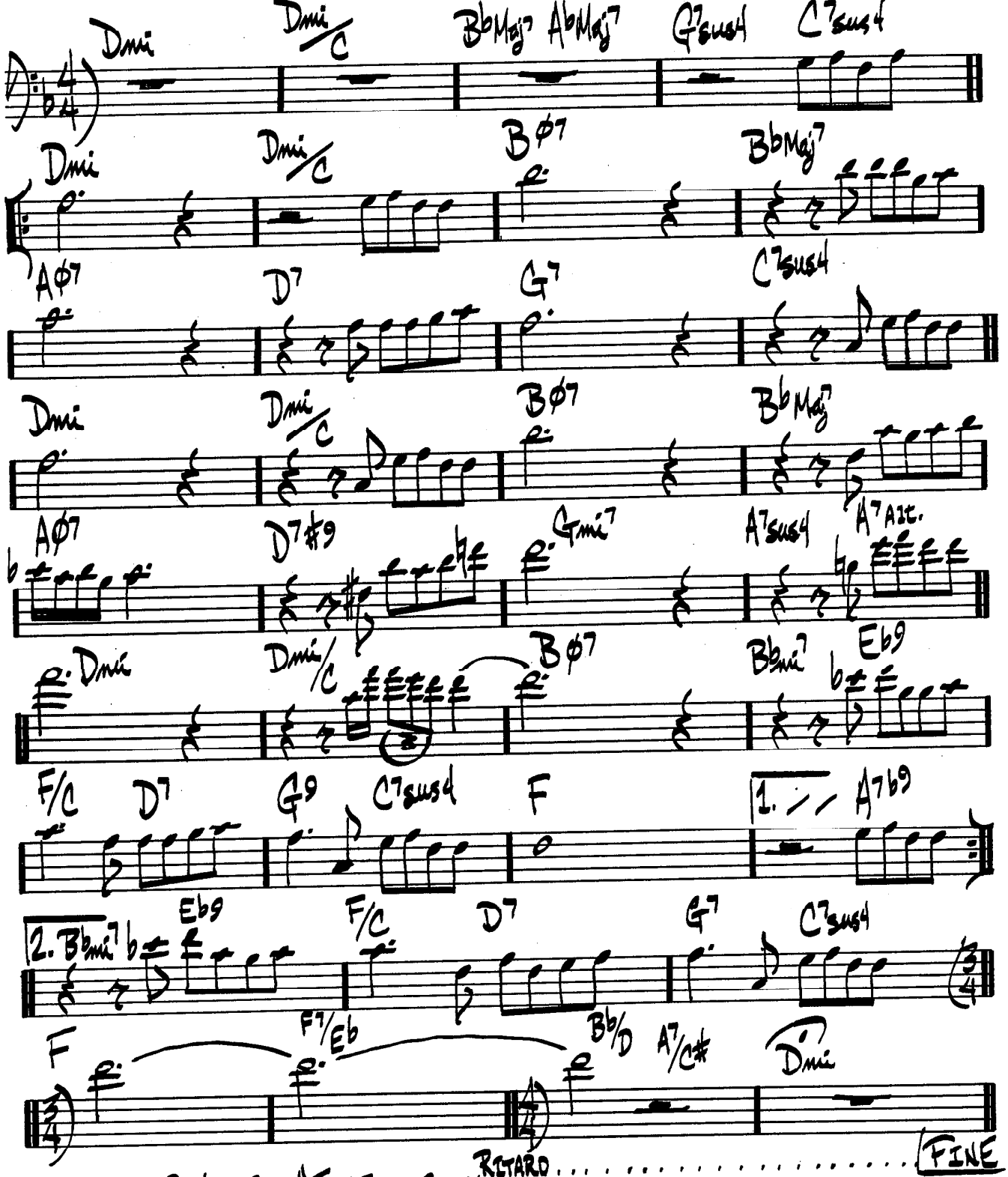


MILES DAVIS — "KIND OF BLUE"

14.
(BALLAD)

ALL IN LOVE IS FAIR

STEVIE WONDER

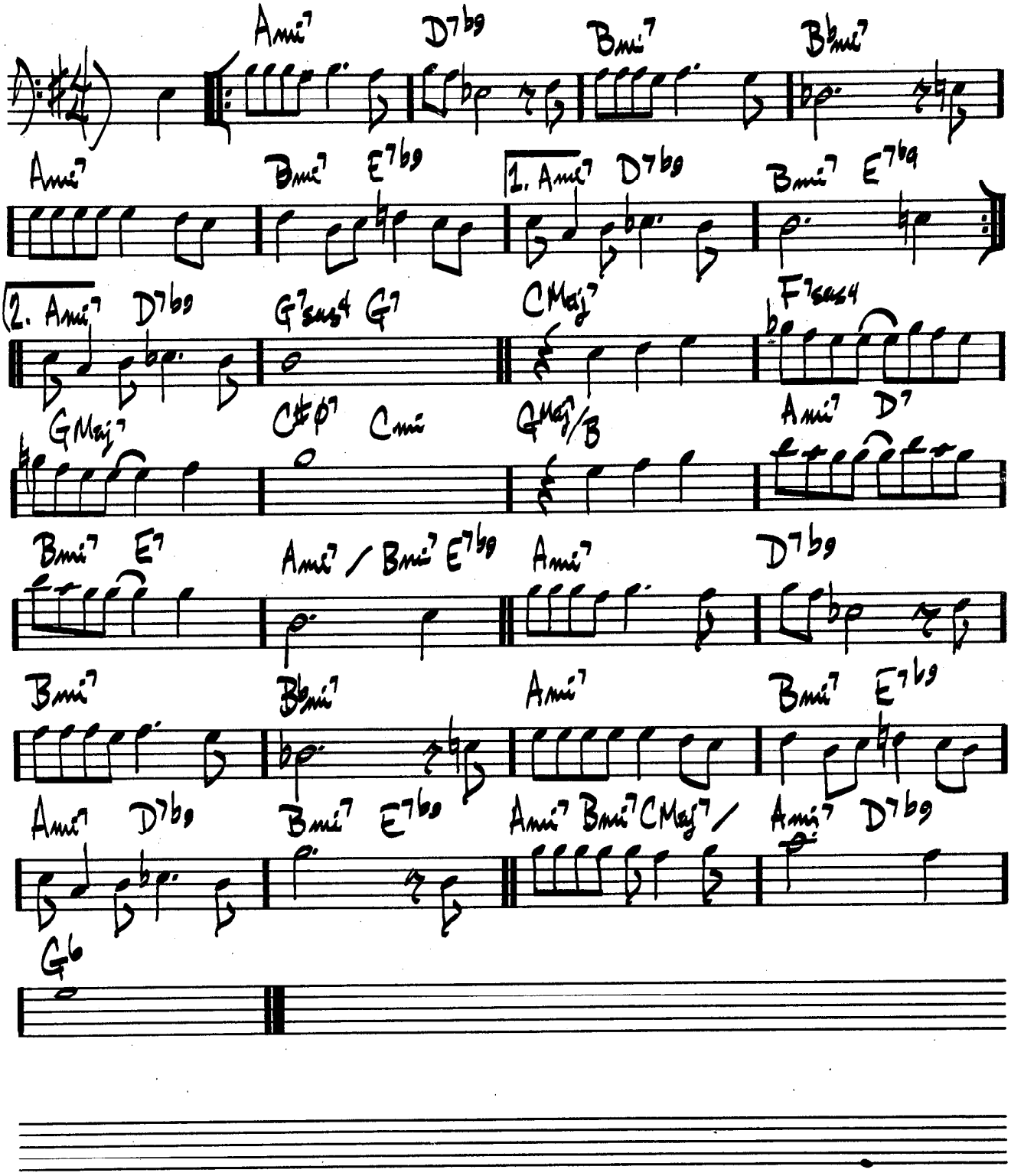


S. WONDER - "INNERVISIONS"

15.

(BALLAD) # ALL MY TOMORROWS

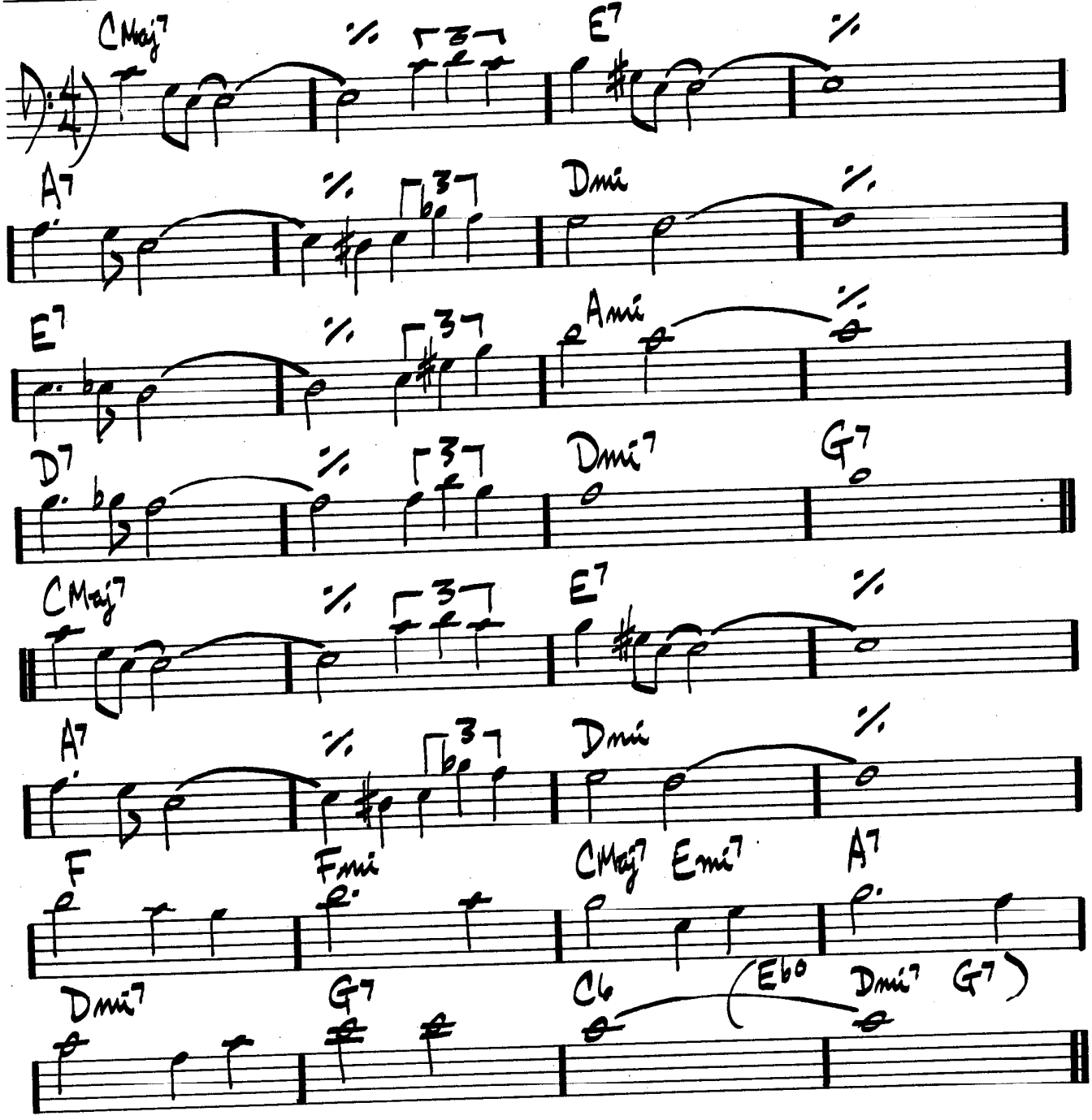
CAHN / VAN HEUSEN



16.
(MED SWING)

ALL OF ME

SIMONE & MARKS

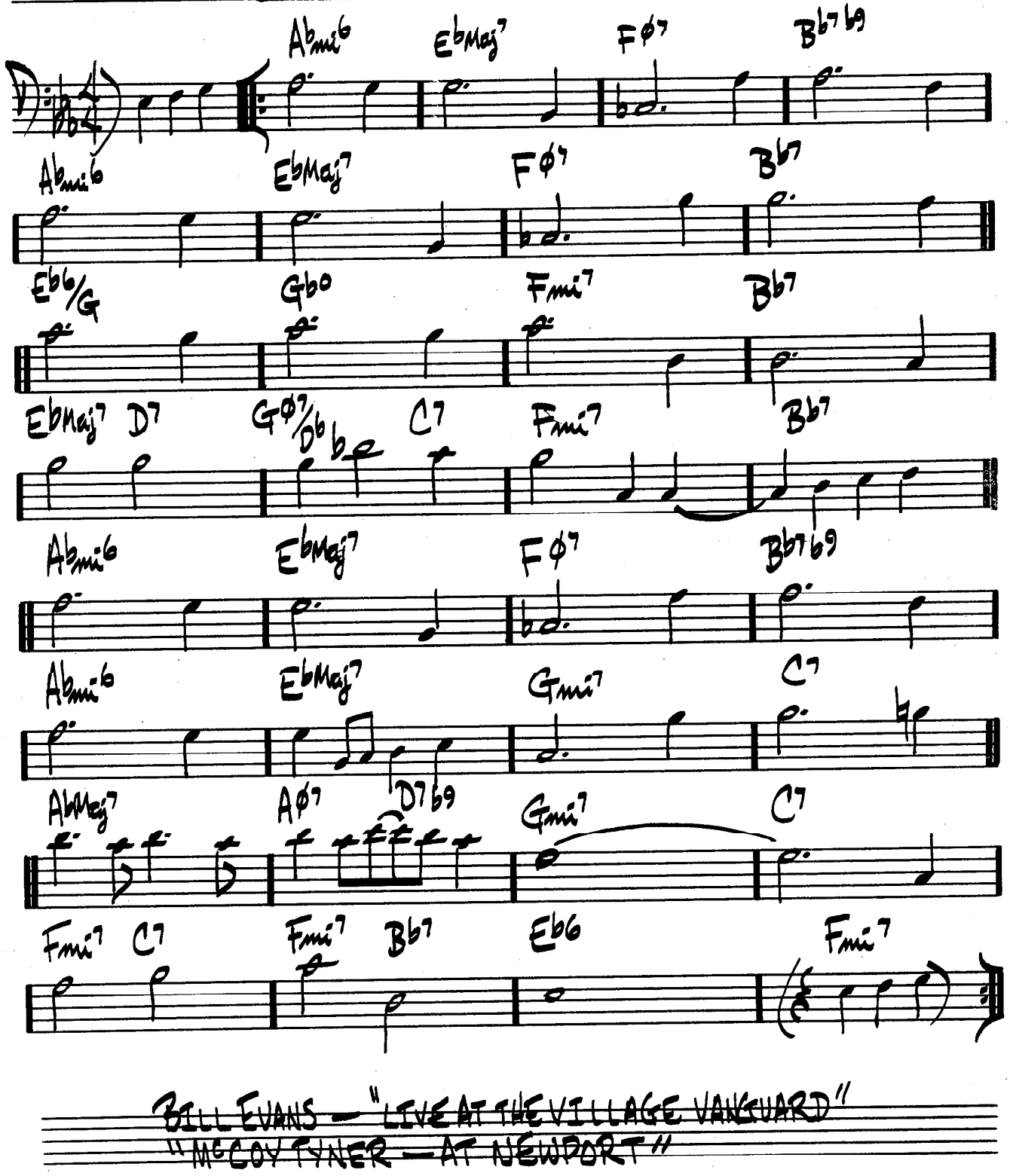


17.

(BALLAD)

ALL OF YOU

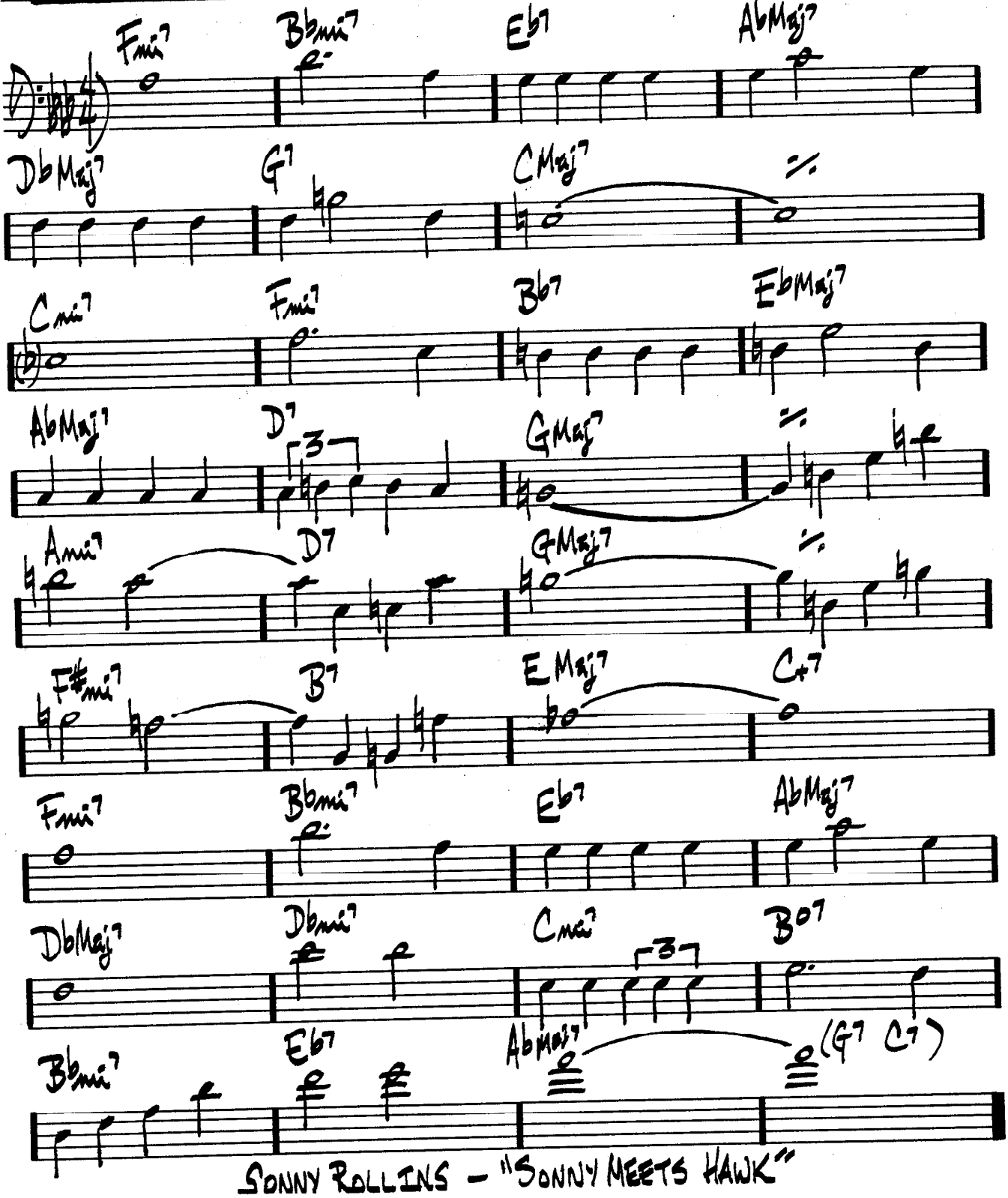
COLE PORTER



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

18. # ALL THE THINGS YOU ARE

HAMMERSTEIN & KERN

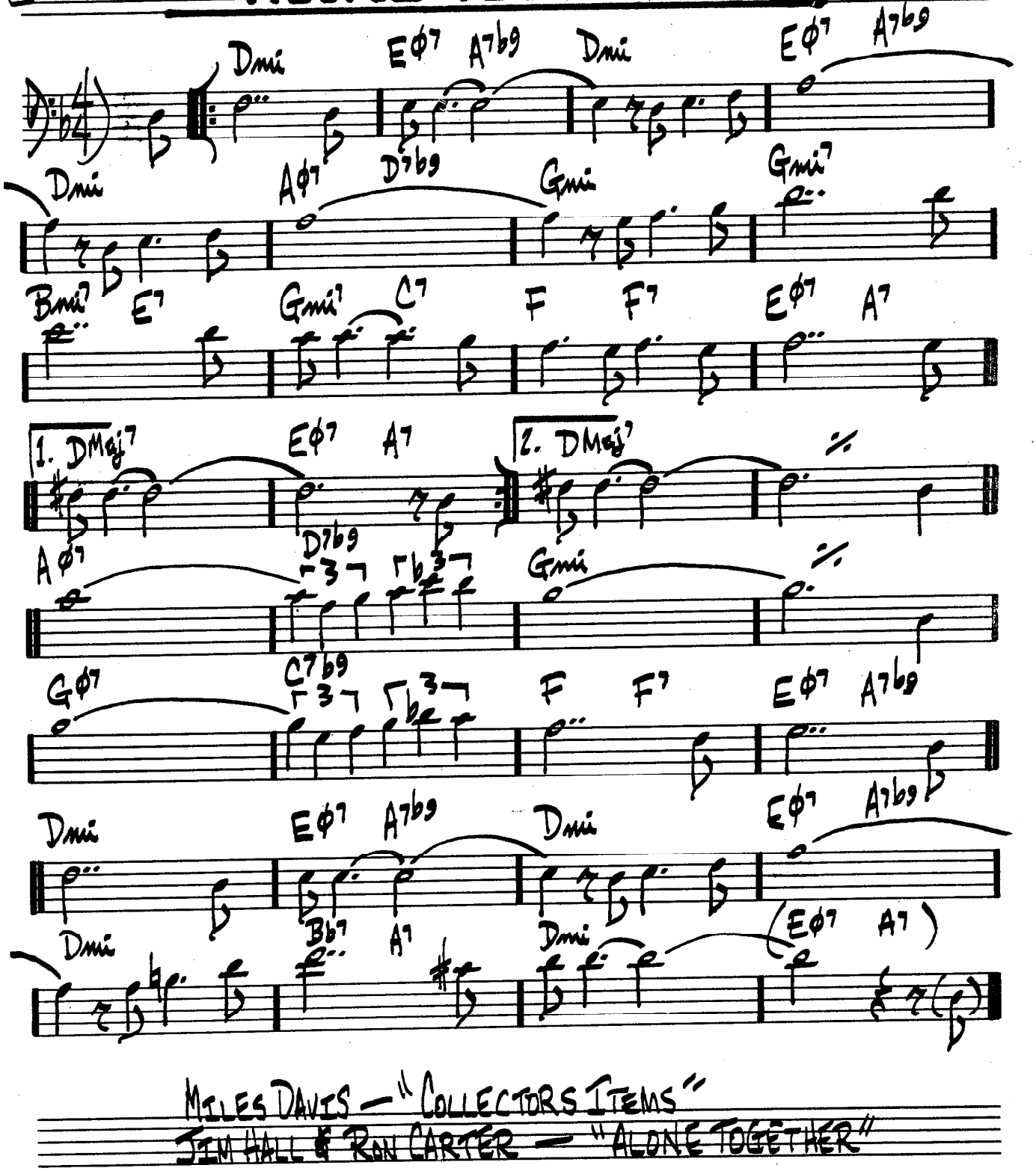


SONNY ROLLINS – "SONNY MEETS HAWK"

(BALLAD)

ALONE TOGETHER

DIETZ & SCHWARTZ

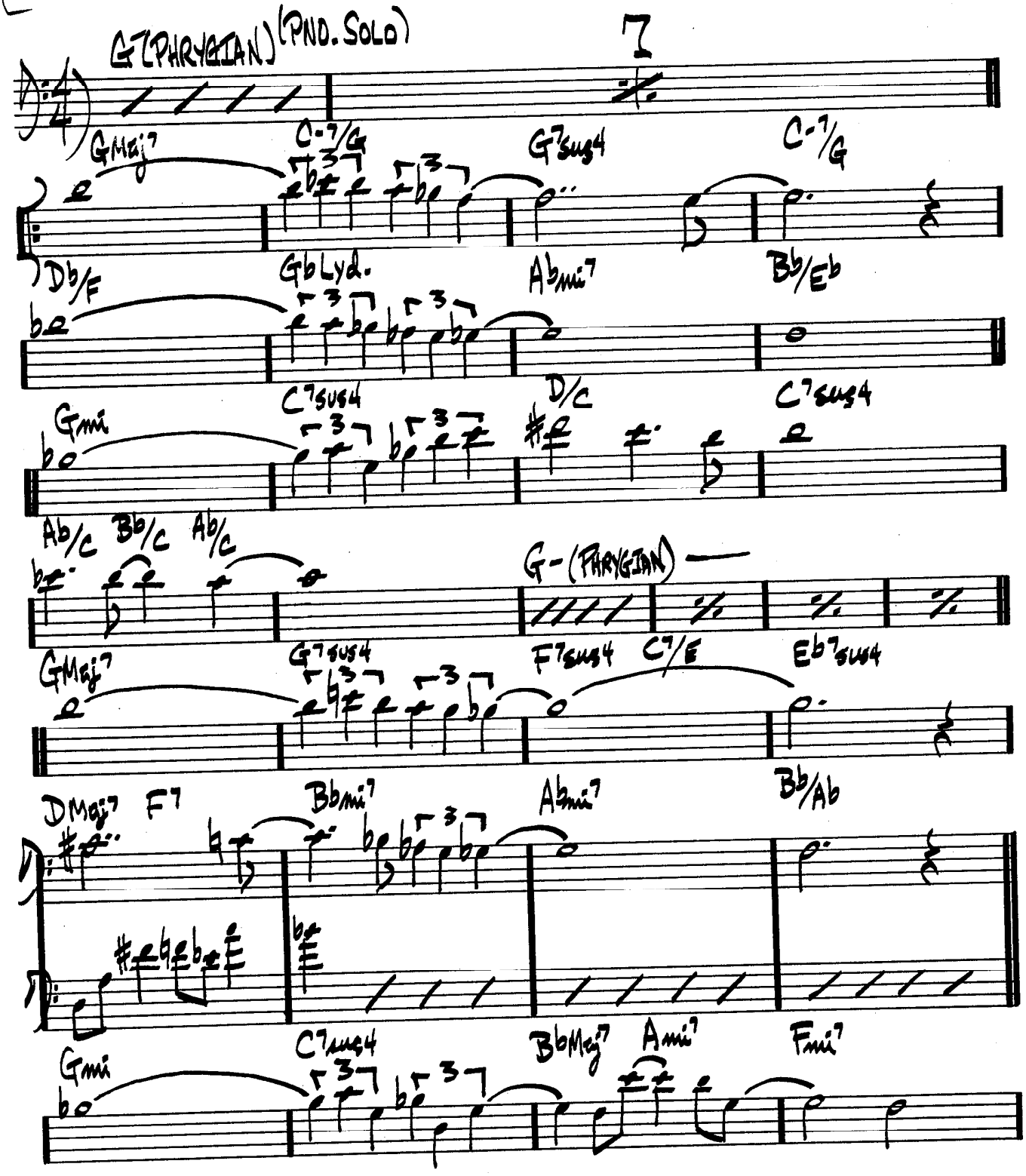


MILES DAVIS — "COLLECTORS ITEMS"
JIM HALL & RON CARTER — "ALONE TOGETHER"

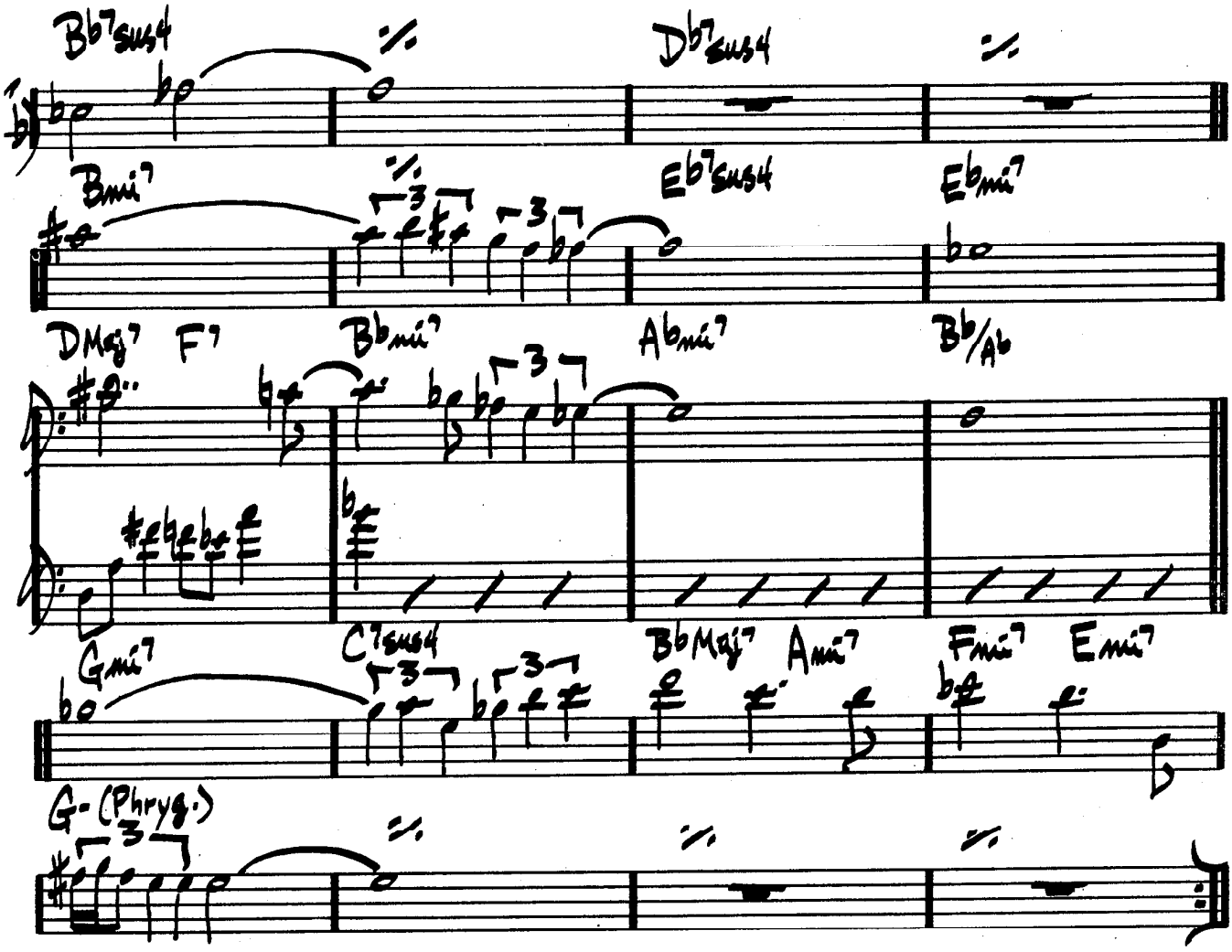
20.
♩=180
BOSSA

ANA MARIA

WAYNE SHORTER



(PG 2 - ANA MARIA)

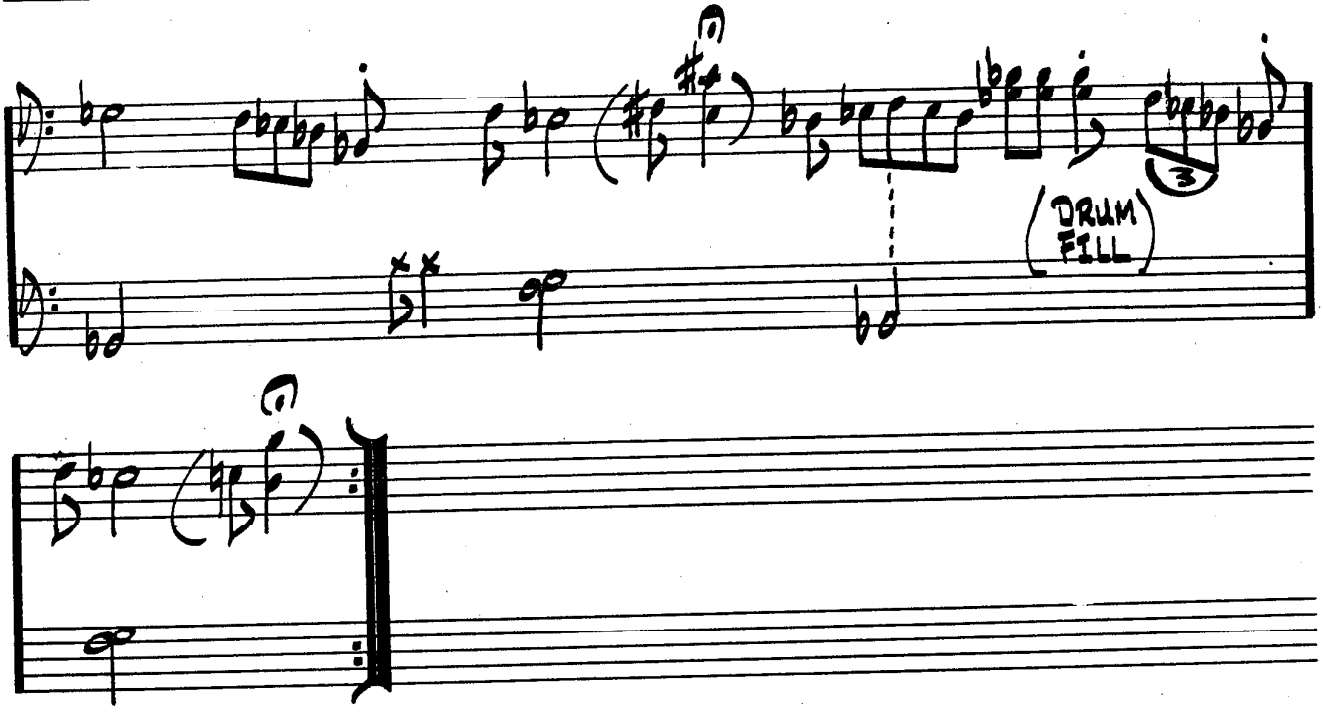


SOLOS ON G- PHRYGIAN

WAYNE SHORTER - "NATIVE DANCER"

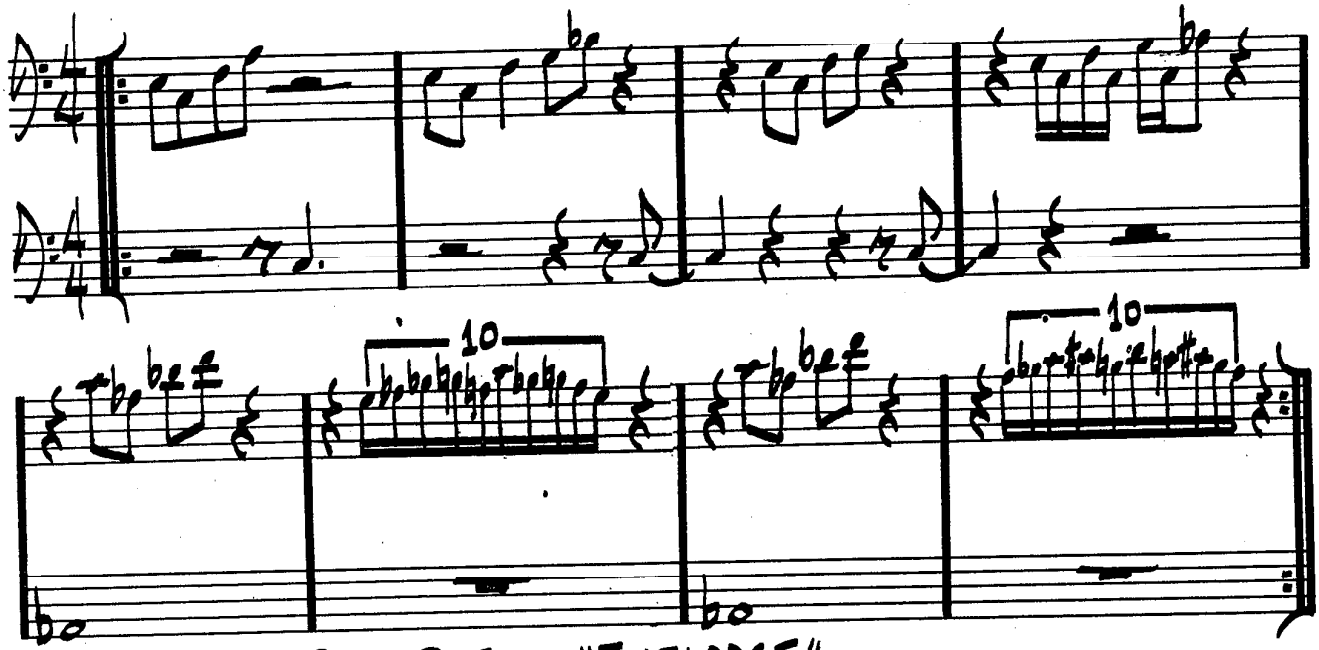
(BALLAD) # AND NOW THE QUEEN

CARLA BLEY



(BRIGHT) # AROUND AGAIN

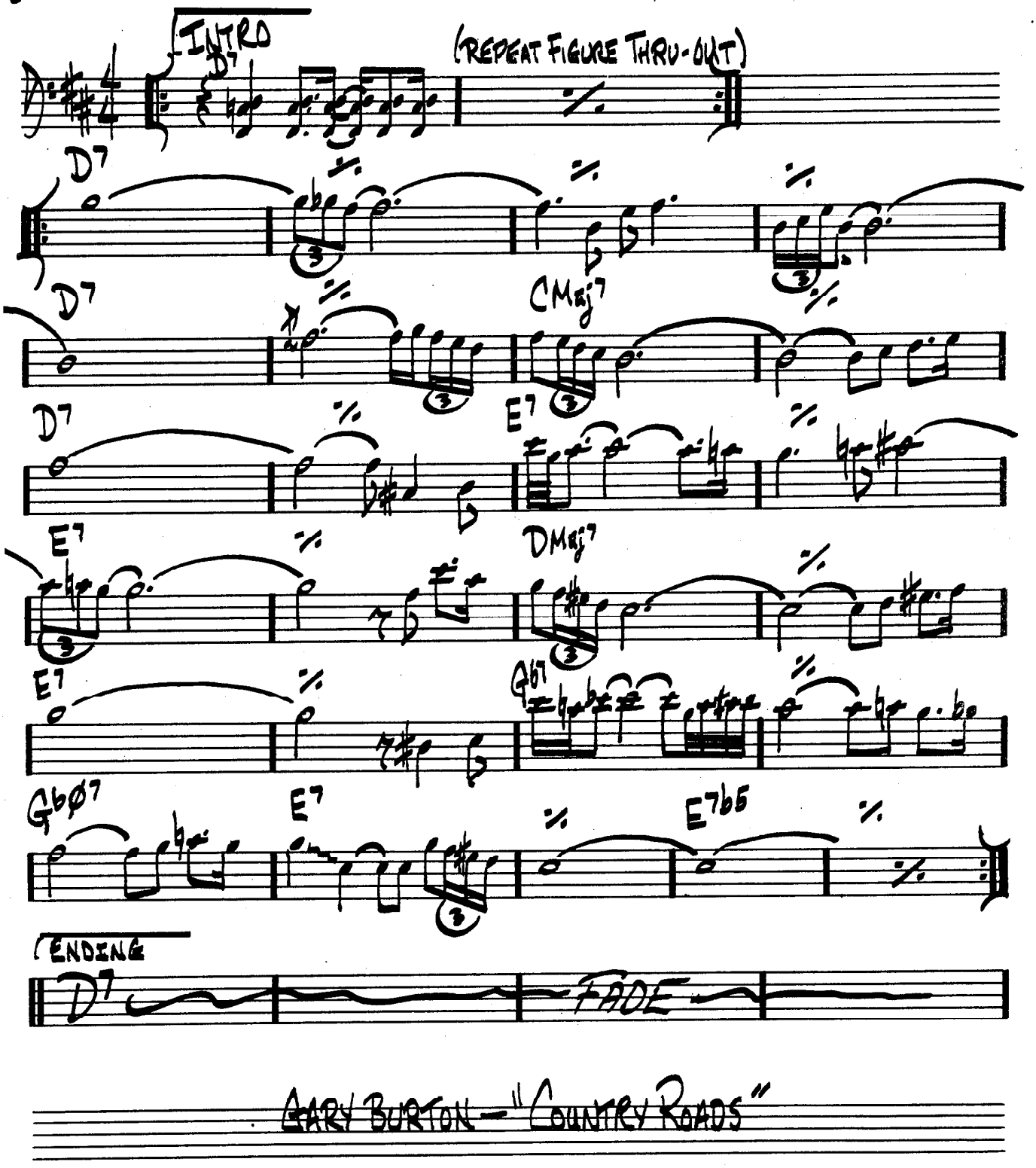
CARLA BLEY



PAUL BLEY — "FOOTLOOSE"

(SLOWLY) AND ON THE THIRD DAY

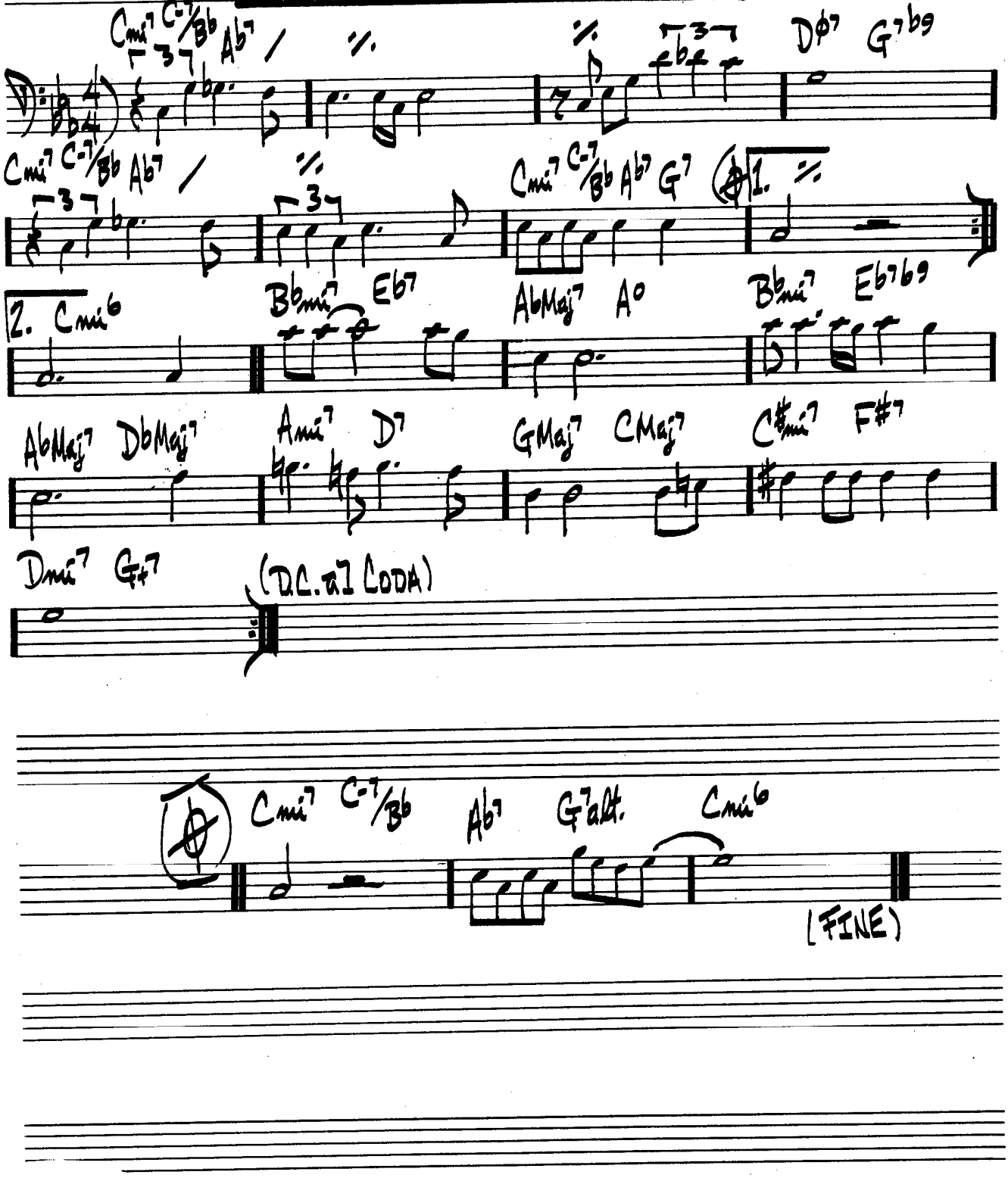
MICHAEL GIBBS



GARY BURTON — "COUNTRY ROADS"

ANGEL EYES

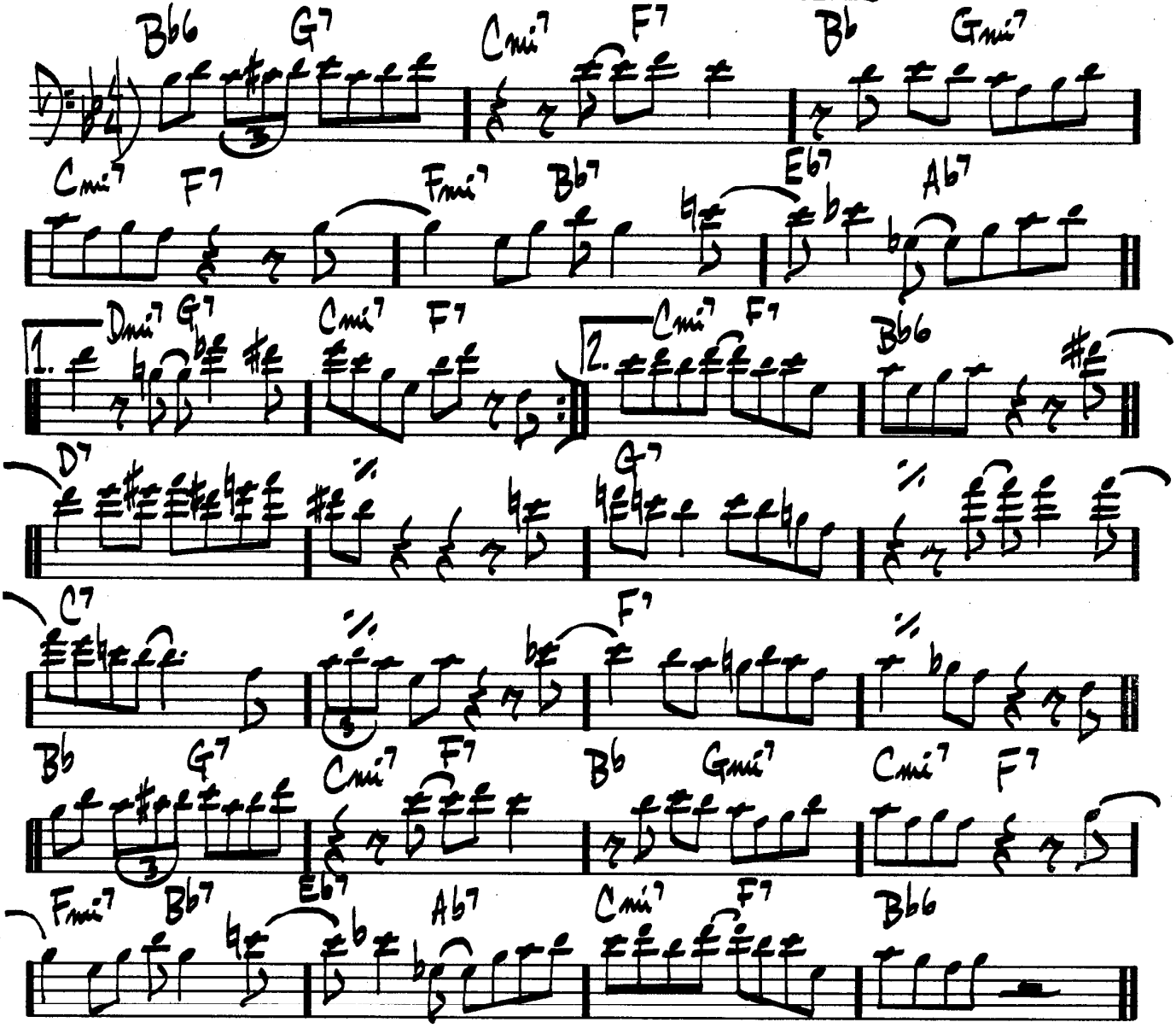
DENNIS/BRENT



(BOP)

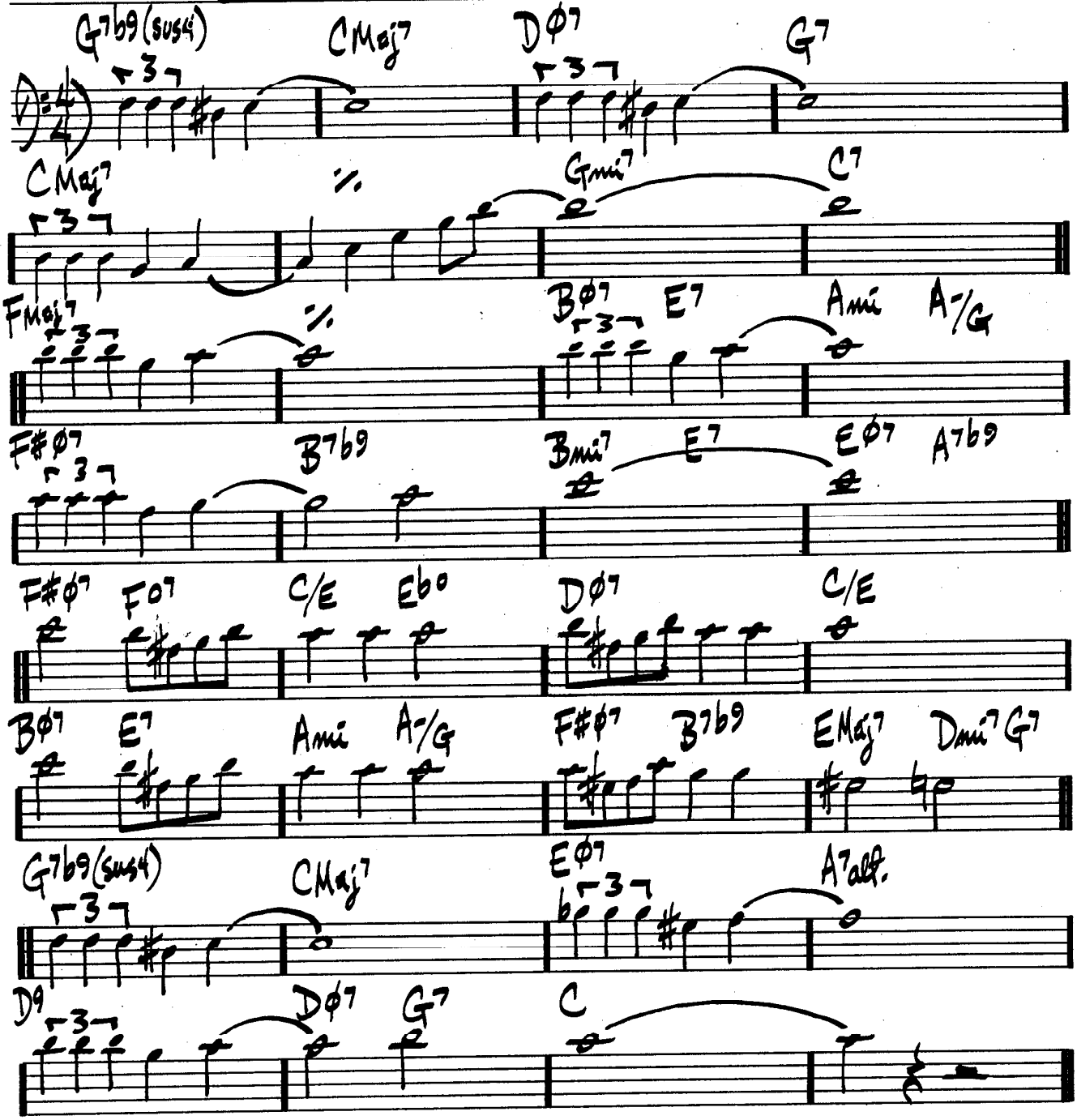
ANTHROPOLOGY

CHARLIE PARKER



APRIL IN PARIS

VERNON DUKE

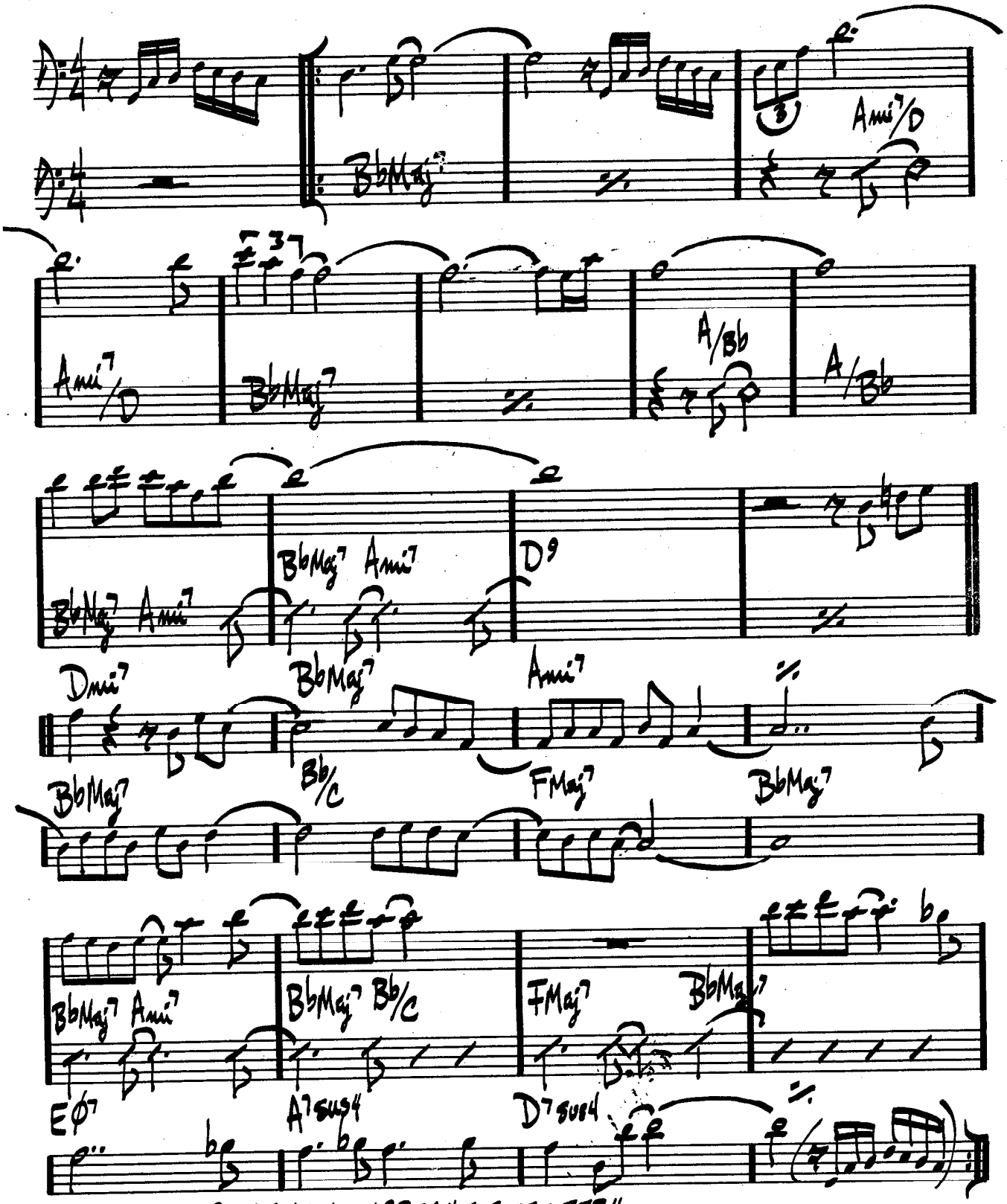


CHARLIE PARKER — "APRIL IN PARIS"
THELONIUS MONK — "MONK"

MED. EVEN 8THS

APRIL JOY

PAT METHENY

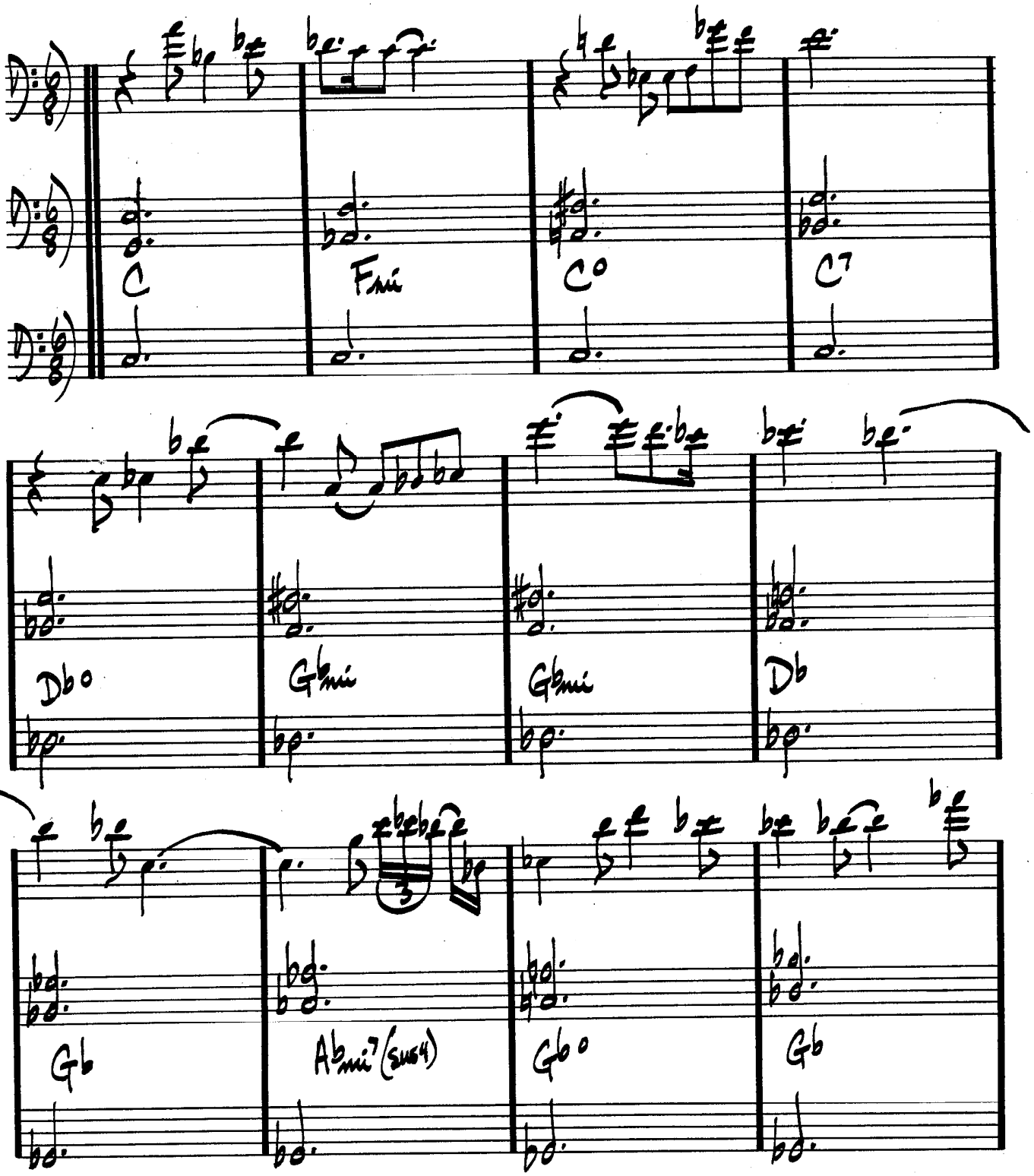


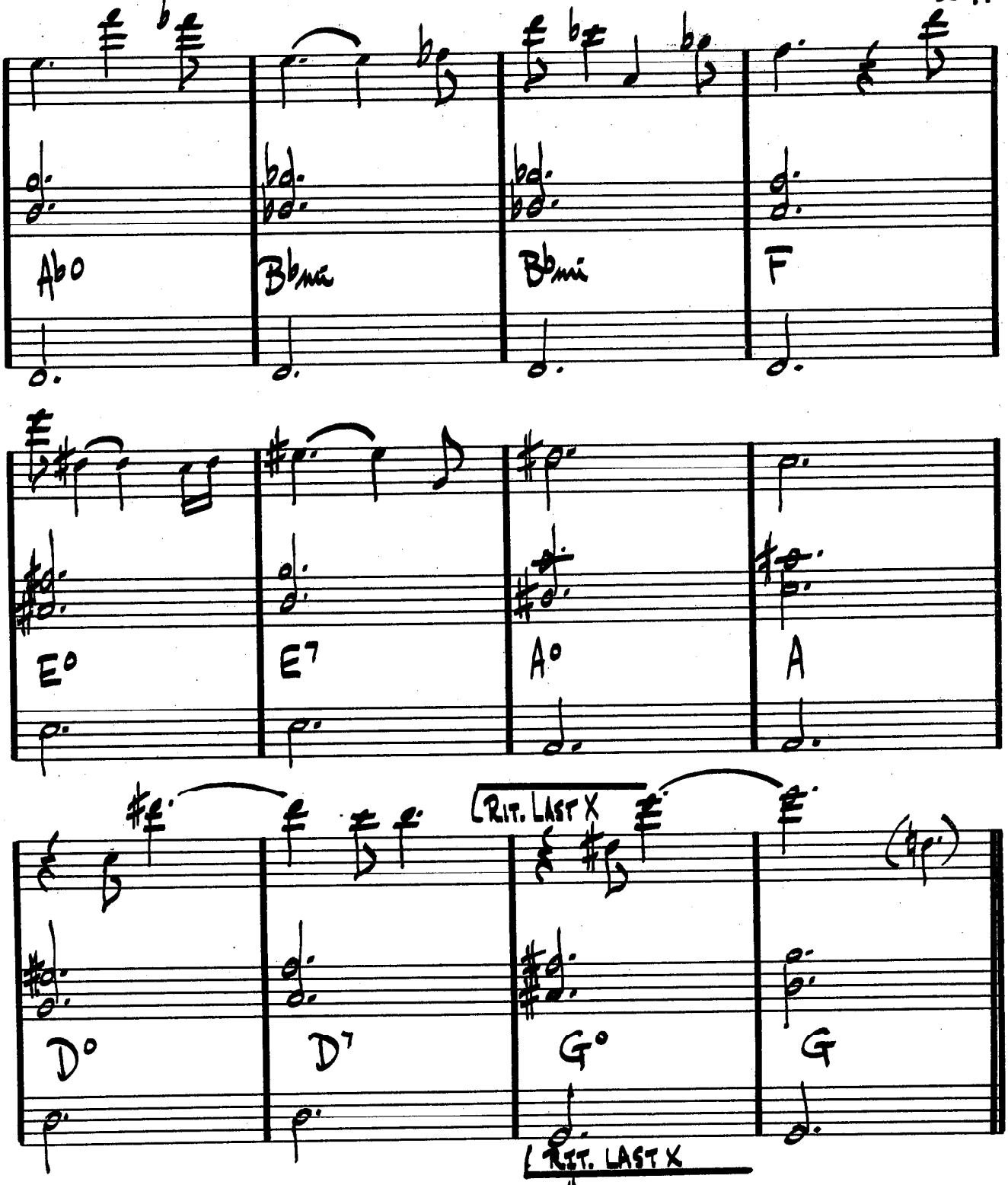
PAT METHENY — "BRIGHT SIZE LIFE"

28.
BALLAD

ARISE, HER EYES

STEVE SWALLOW





(ARISE HER EYES PG2.)

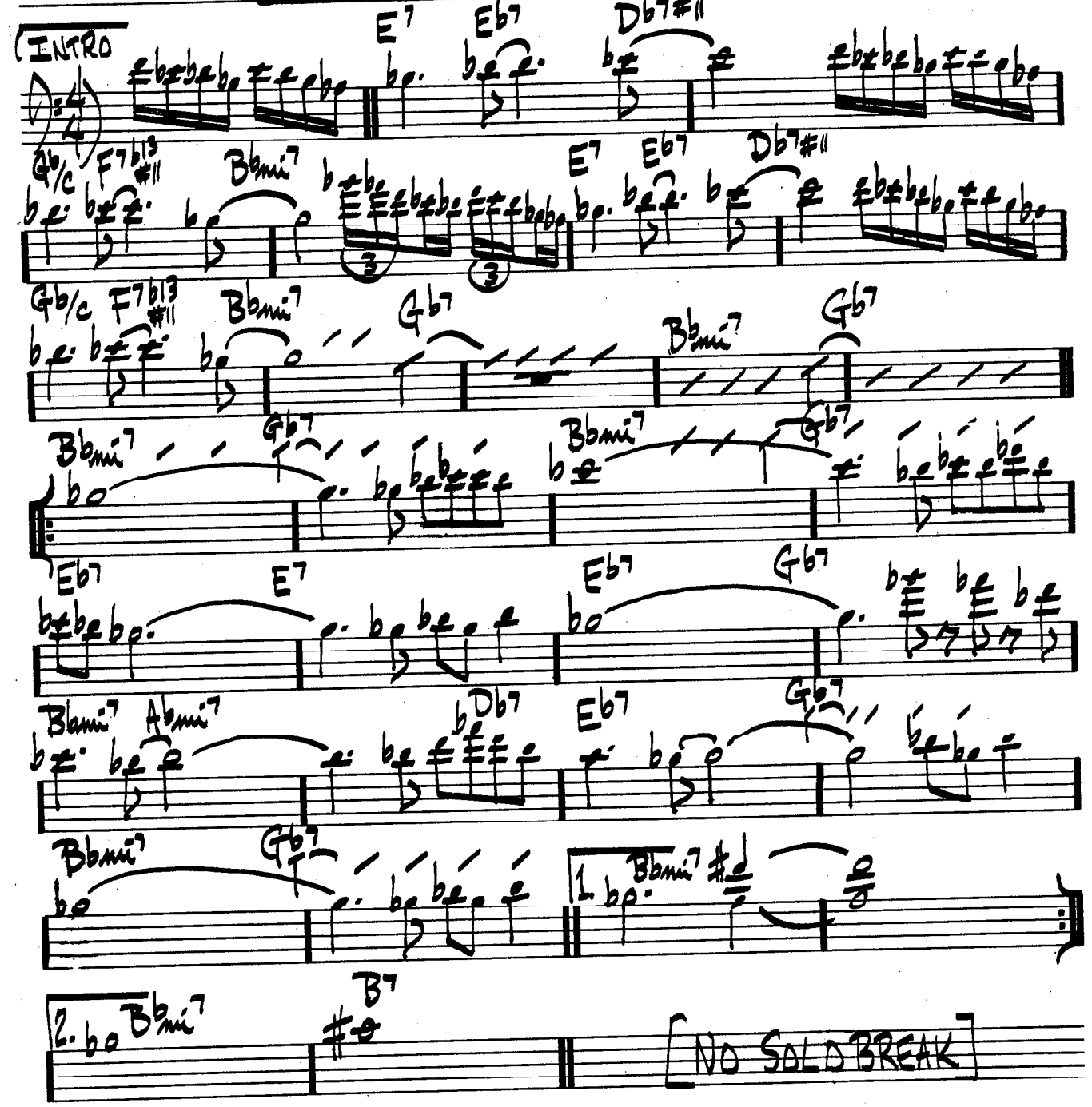
GARY BURTON-"ALONE AT LAST"
GARY BURTON / CHICK COREA - "CRYSTAL SILENCE"

30.

ARMAGEDDON

WAYNE SHORTER

(JAZZ ♩=120)

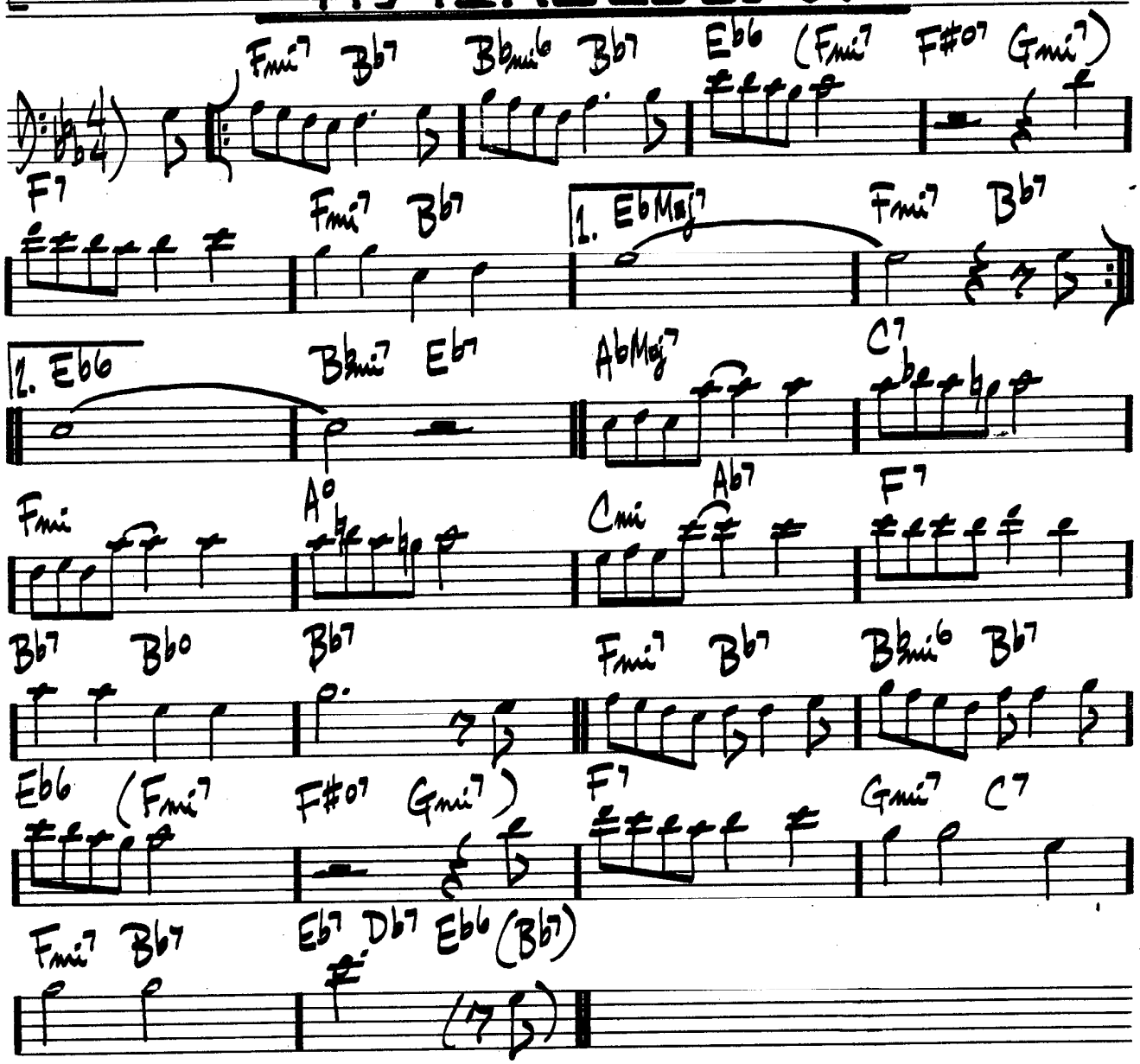


WAYNE SHORTER — "NIGHT DREAMER"

AS TIME GOES BY

HERMAN HUPFELD

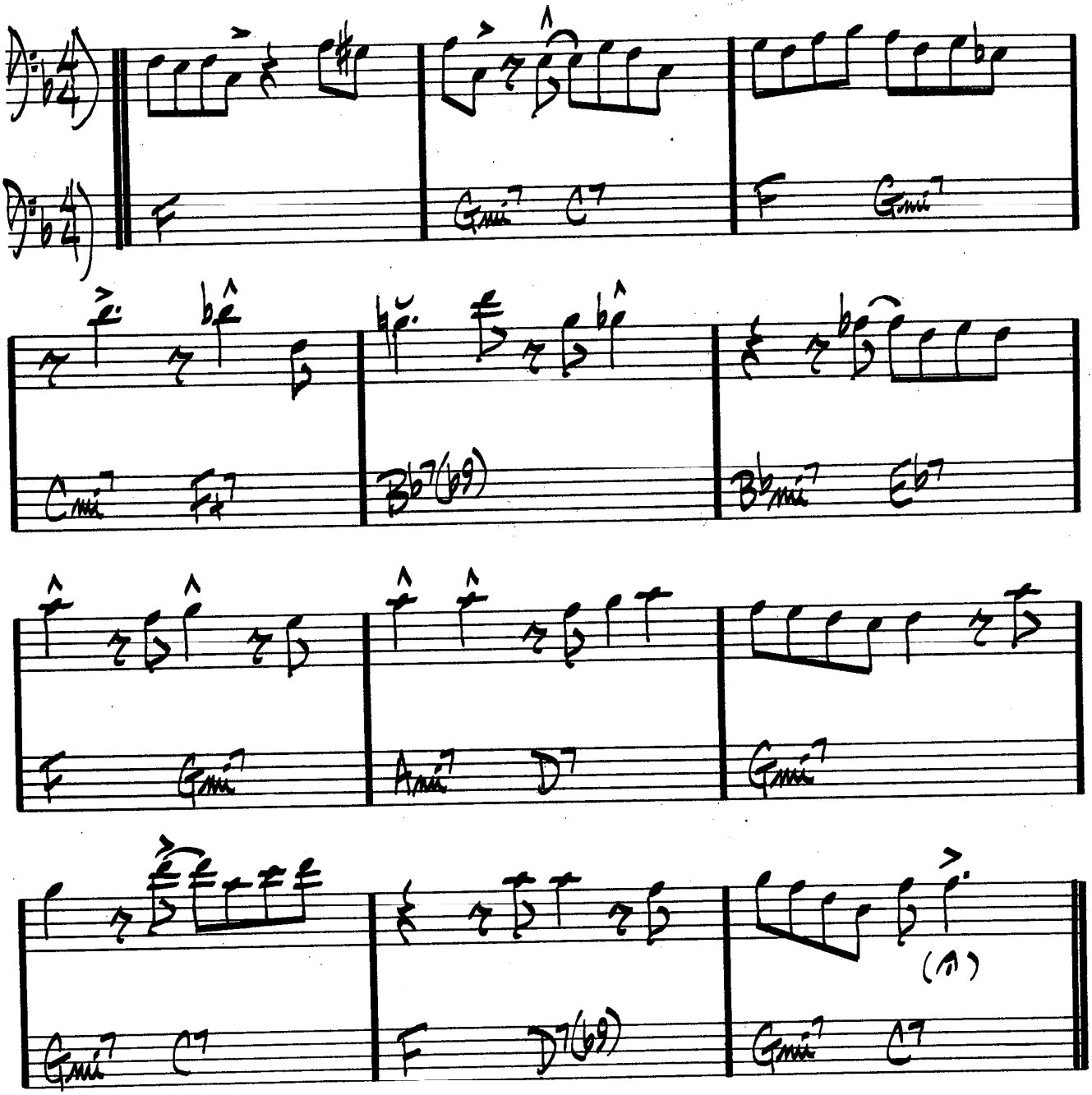
(BALLAD)



BILLIE HOLIDAY – "STRANGE FRUIT"

AU PRIVAVE

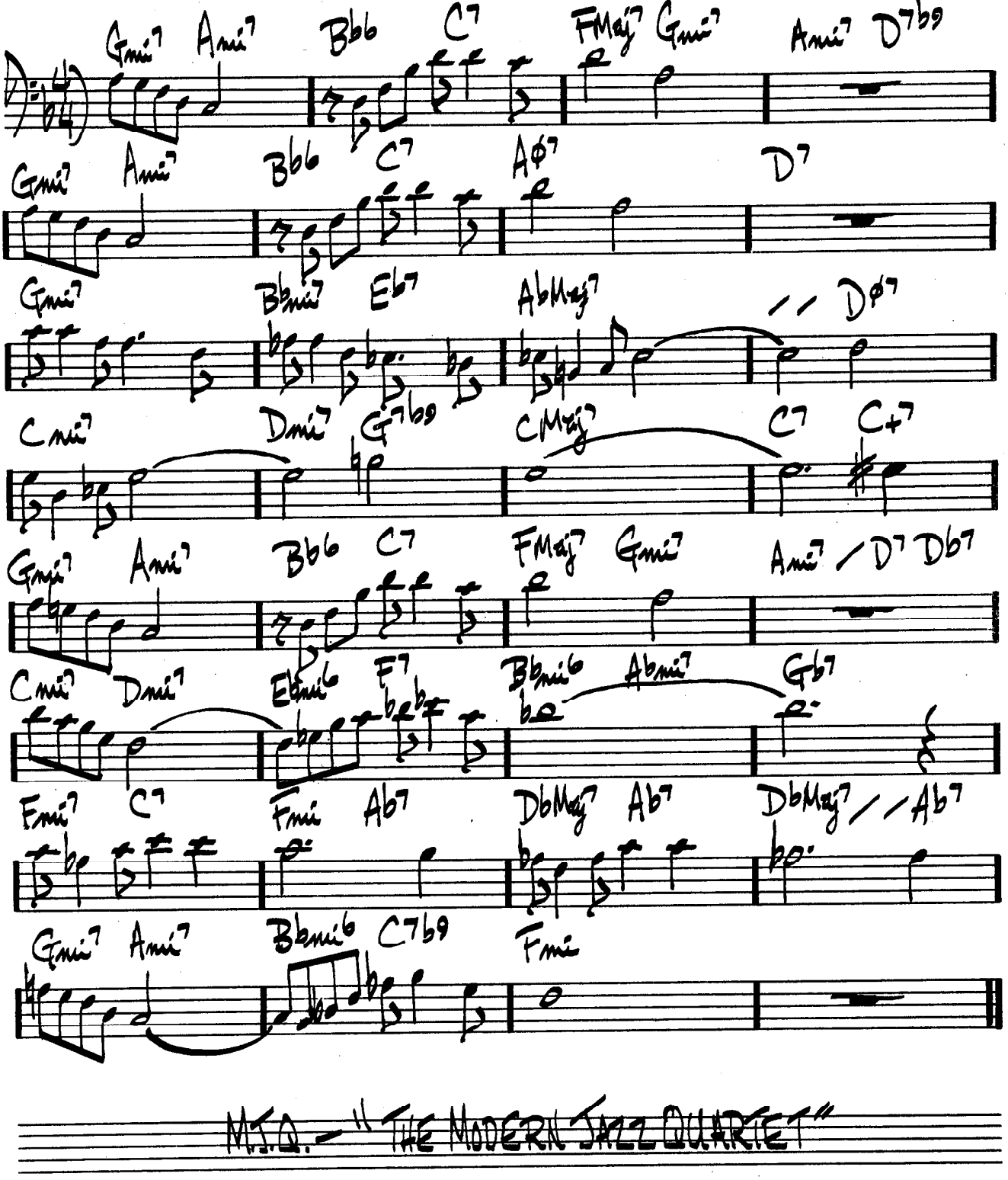
CHARLIE PARKER



CHARLIE PARKER - "SWEDISH SCHNAPPS"

AUTUMN IN NEW YORK

VERNON DUKE



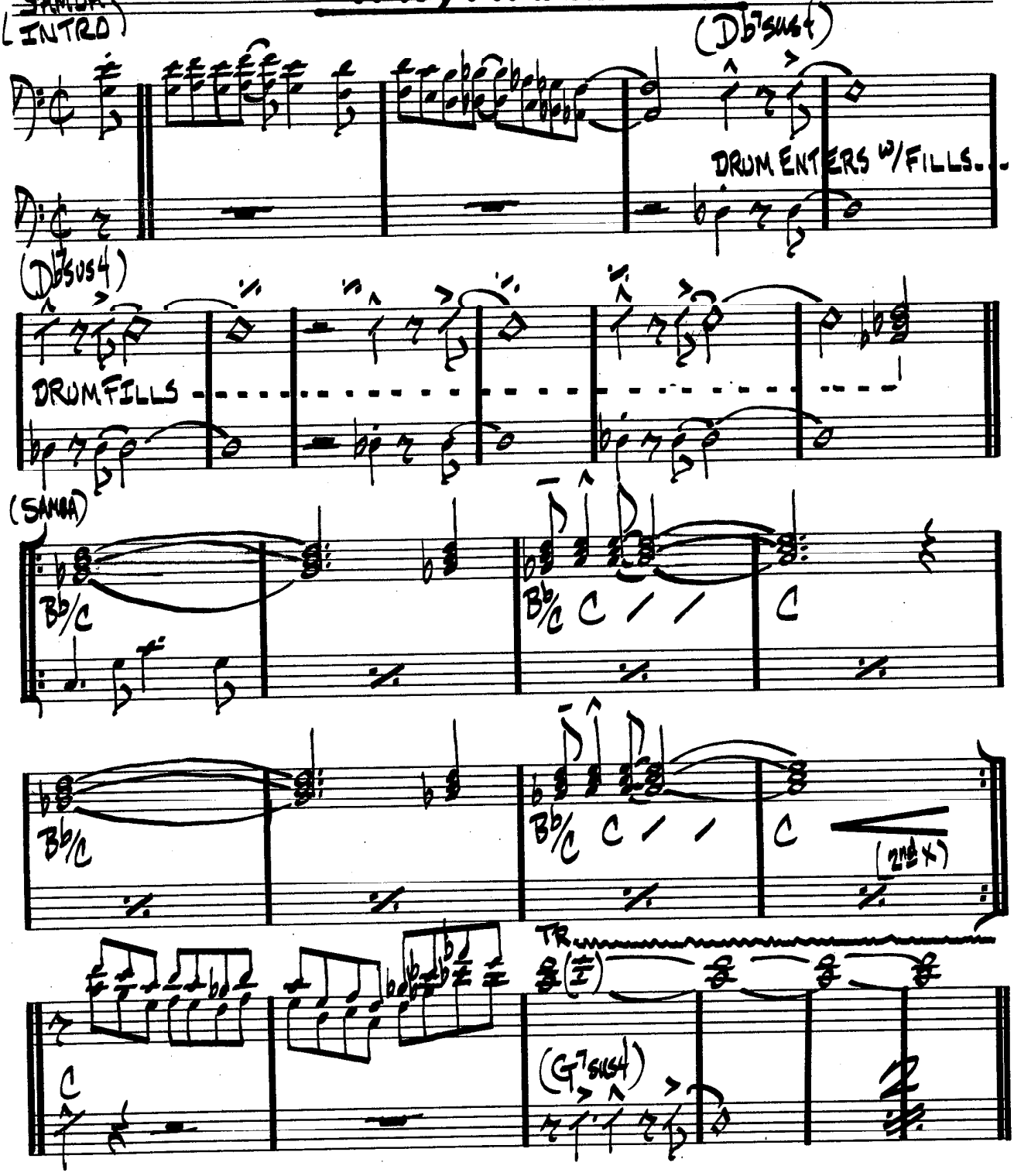
M.J.Q. - "THE MODERN JAZZ QUARTET"

34.

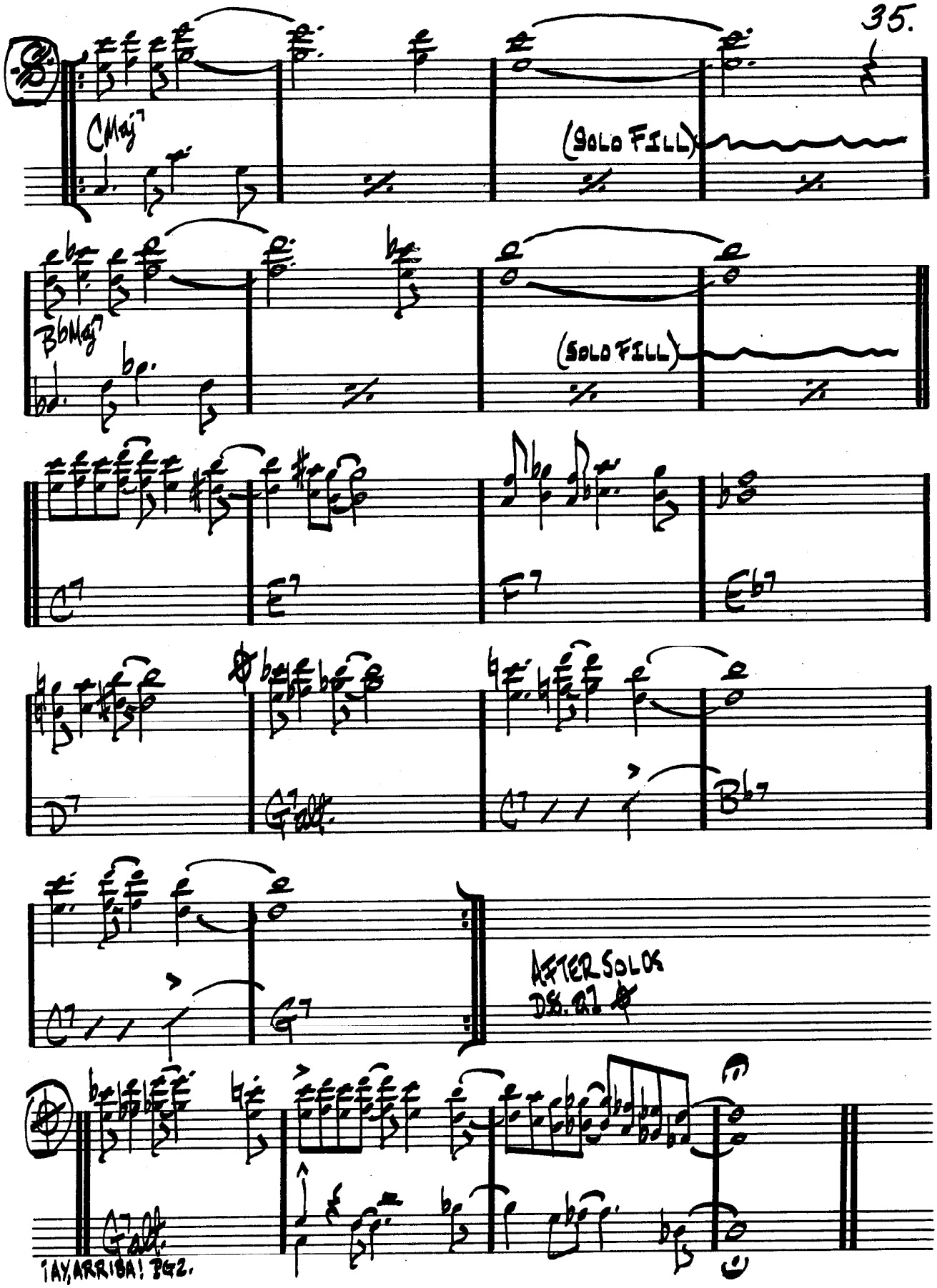
¡AY, ARRIBA!

STU BALCOMB

(SAMBA INTRO)



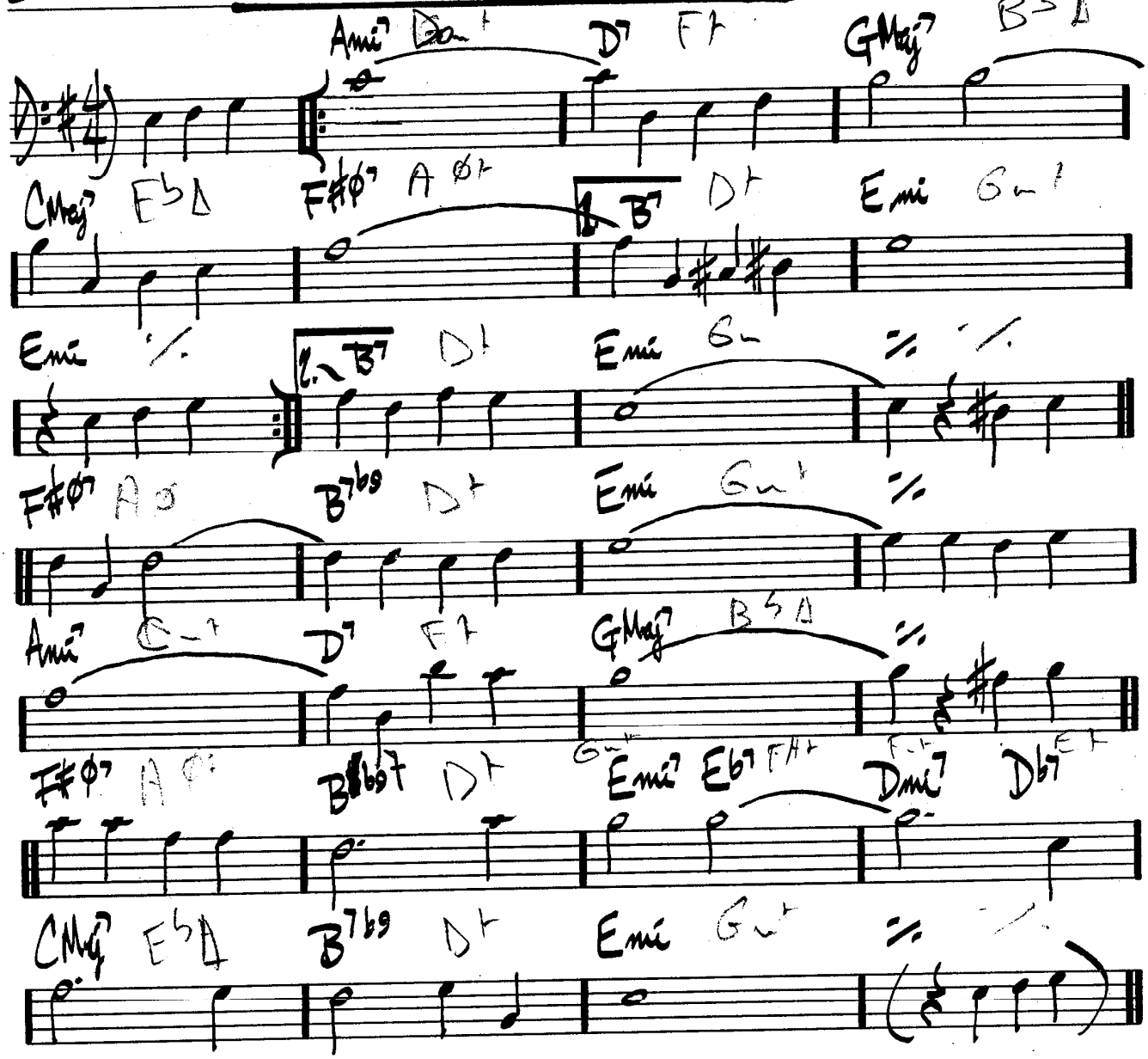
(CONTINUED NEXT PG.)


CMaj7
(SOLO FILL)
BbMaj7
(SOLO FILL)
C7
E7
F7
Eb7
D7
G7 alt.
C7
Bb7
C7
G7
AFTER SOLOS
D.S. al ♯
G7 alt.
¡AY, ARRIBA! Pg2.

36.
(MED. JAZZ)

AUTUMN LEAVES

JOHNNY MERCER

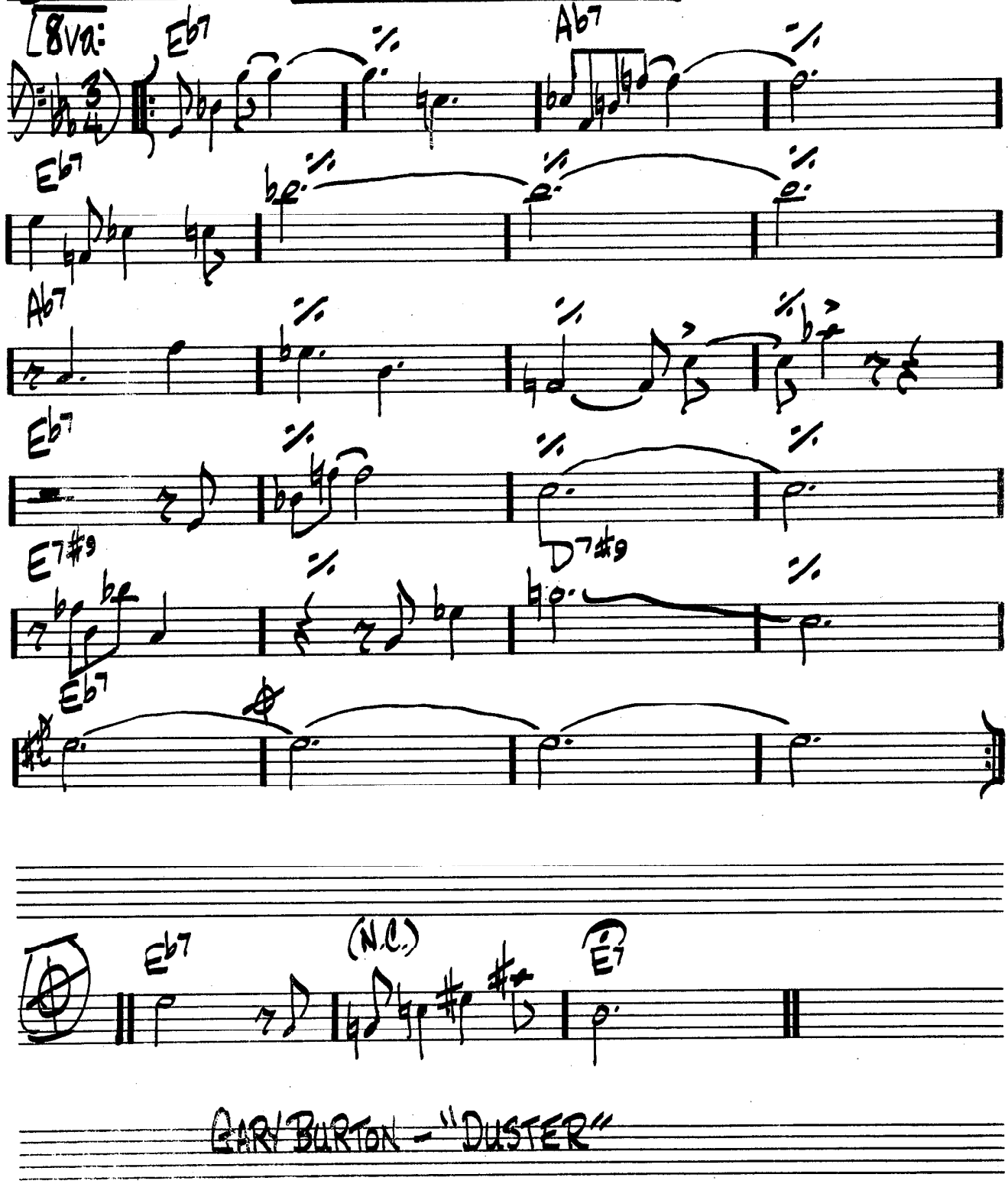


BILL EVANS – "PORTRAIT IN JAZZ"

BALLET

MICHAEL GIBBS

(BRIGHT)



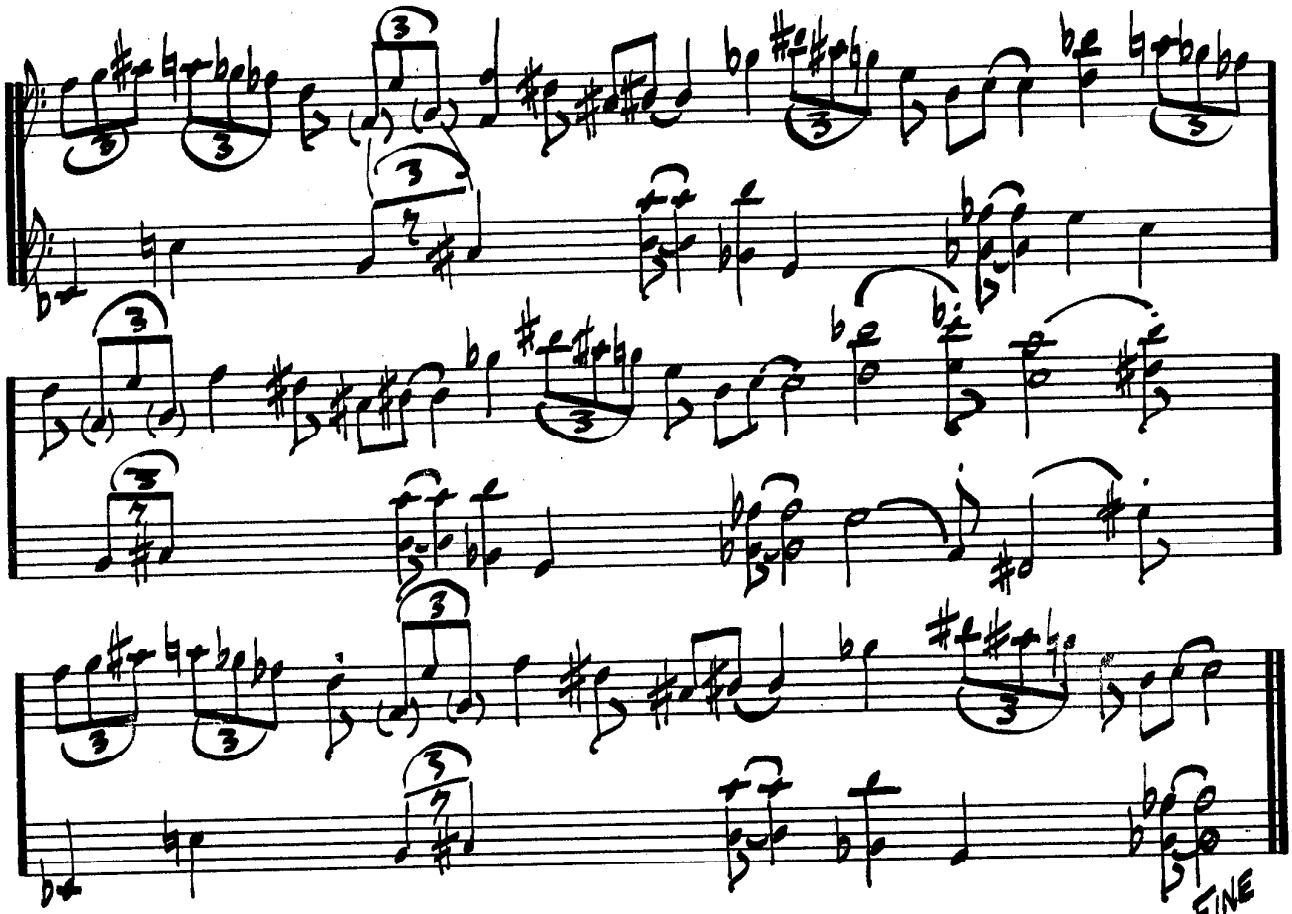
GARY BURTON - "DUSTER"

38.

(FAST)

BATTERIE

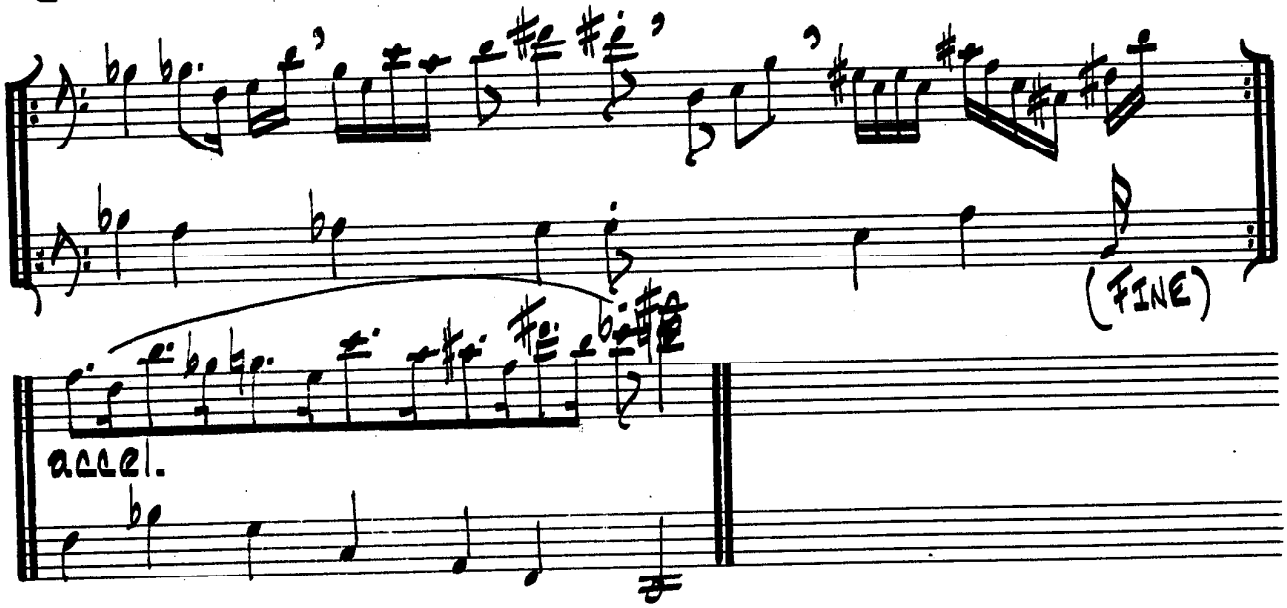
CARLA BLEY



(VERY FAST)

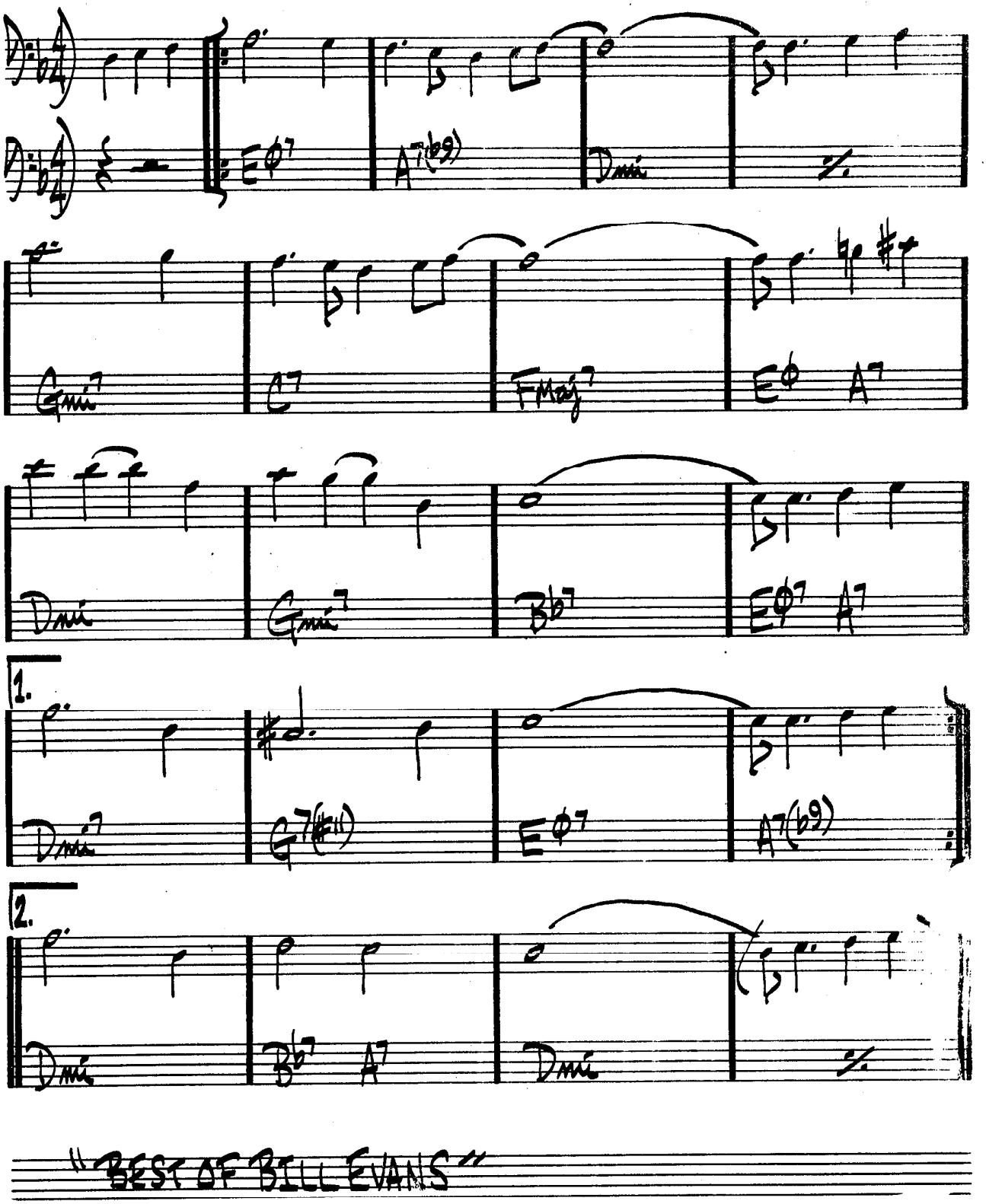
ICTUS

CARLA BLEY



BEAUTIFUL LOVE

(BALLAD) VICTOR YOUNG



"BEST OF BILL EVANS"