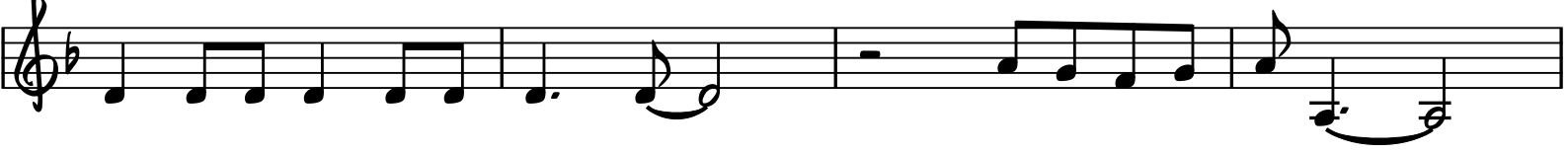


# THE MEANING OF THE BLUES

BOBBY TROUP

slow count

Dm Bb/D Dm<sup>6</sup> D<sup>7</sup> Gm<sup>7</sup> Gm<sup>7</sup>/F E<sup>ø</sup>7 A7(b9)



5 Dm Bb/D Dm<sup>6</sup> D<sup>7</sup> Gm<sup>7</sup> Bb<sup>m</sup>6/C



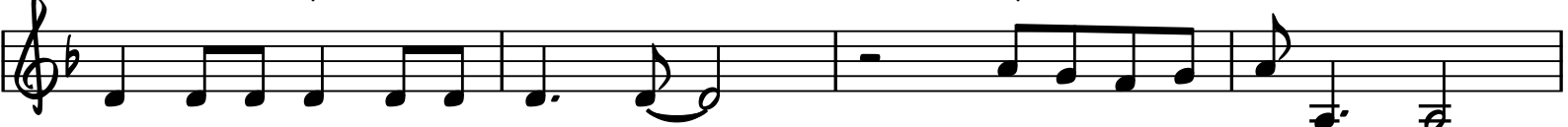
9 Fmaj7 C7(SUS4) A7(#9) Dm E<sup>ø</sup>7 A7(b9)



13 Dm Bb/D Dm<sup>6</sup> D<sup>7</sup> Gm<sup>7</sup> Gm<sup>7</sup>/F E<sup>ø</sup>7 A7(b9)



17 Dm Bb/D Dm<sup>6</sup> D<sup>7</sup> Gm<sup>7</sup> Gm<sup>7</sup>/F E<sup>ø</sup>7 A7(b9)



21 Dm Bb/D Dm<sup>6</sup> D<sup>7</sup> Gm<sup>7</sup> Bb<sup>m</sup>6/C



25 Cm<sup>11</sup>/F F9(SUS4) F9 Bb<sup>m</sup>aj7 Eb13



29 Dm Bb/D Dm<sup>6</sup> D<sup>7</sup> Gm<sup>7</sup> Gm<sup>7</sup>/F E<sup>ø</sup>7 A7(b9) Dm



tacet @ top

# Rainy City

(Greg Goebel)

$\text{♩} = 50$

$A^{\flat}m$

$B$

$G^{\flat 6}_9$

$D^{\flat 6}_9 / F$

$C^{\sharp}m7$

$A^{\flat}m7$

$C^{\sharp}m7 / B$

$B^{\flat}\emptyset7$

$A^{\flat}sus4$

$Fm7$

$E^{Maj}7$

in

$B$

$A^{\flat}$

$F\emptyset7$

$E / B^{\flat}$

$D^{\flat}$

$A^{\flat}m7 / B$

$G^{\flat 6}_9$

$D^{\flat}sus4 D^{\flat} E$

$E^{\flat}sus4$

$E^{\flat} / E$

$Fm7$

$C^{\sharp}m7$

$E^{Maj}7$

[ : - after 2nd head  
 : - end 2nd solo...  
 : - vamp after head out ]

# Vicissitudes

12/8 Afro-Cuban feel ♩ = 116

Open drum duet



On Cue:

F $\Delta^7$ (#11)

D $\Delta^7$ (#11)

3

On cue:

**B9**  $D\flat\Delta^7$   $B\flat\Delta^7$   $B\Delta^7$   $C\Delta^7$

$D\Delta^7$   $G\Delta^7(\#11)$   $G\flat\Delta^7(\#11)$  To Coda  $\oplus$

The first staff contains four measures of music. The first measure has a dotted quarter note followed by a triplet of eighth notes. The second measure has a quarter note followed by a triplet of eighth notes. The third measure has a quarter note followed by a triplet of eighth notes. The fourth measure has a dotted quarter note followed by a triplet of eighth notes. The second staff contains three measures of music. The first measure has a dotted quarter note followed by a triplet of eighth notes. The second measure has a quarter note followed by a quarter note. The third measure has a dotted quarter note followed by a quarter note. The staff ends with a double bar line and a repeat sign.

D.S al Coda after solos  
ds only for head out

$\oplus$  Coda

$G\flat\Delta^7(\#11)$   $\%$   $\%$   $\%$   $\%$

ritard...

The staff begins with a dotted quarter note followed by a quarter note. The second measure has a quarter note followed by a quarter note. The third measure has a quarter note followed by a quarter note. The fourth measure has a quarter note followed by a triplet of eighth notes. The fifth measure has a dotted quarter note followed by a quarter note. The staff ends with a double bar line.

(MED. FAST)  
JAZZ

# NARDIS

- MILES DAVIS

E- Fmaj7 (Emaj7) B7 Cmaj7

A-7 G F# Fmaj7 Emaj7

A-7 -- Fmaj7 A-7 -- Fmaj7

D-7 G7 Cmaj7 -- Fmaj7

E- Fmaj7 (Emaj7) B7 Cmaj7

A-7 Fmaj7 Emaj7 -- E-

"BILL EVANS AT THE MONTREUX JAZZ FESTIVAL"

JOE HENDERSON SEXTET - "THE KICKER"

intro. bs melody loose

# Prism (bass clef)

(Keith Jarrett) Fast Count

G<sup>-</sup> G<sup>-(b6)/Eb</sup> E<sup>ø7</sup> C<sup>#ø7</sup> F<sup>#7(b9)</sup>

B<sup>-</sup> D<sup>-9</sup> A<sup>7</sup> G<sup>-/Bb</sup> D<sup>-</sup> D<sup>7(b9)</sup>

C<sup>-</sup> G<sup>-</sup> E<sup>ø7</sup> E<sup>7SUS</sup> E<sup>7</sup> A<sup>-</sup> E<sup>7</sup>

F<sup>Δ7</sup> C<sup>Δ7</sup> C<sup>-</sup> G<sup>-</sup> E<sup>7</sup> B<sup>sus</sup> B<sup>7</sup> E<sup>sus</sup> E<sup>7</sup>

E<sup>Δ</sup>/F<sup>#</sup> F<sup>#-</sup> F<sup>#ø7</sup>/B A<sup>-</sup>/F<sup>#</sup> F<sup>#7</sup> F<sup>#-7</sup>/B A<sup>-7</sup>/B F<sup>#ø7</sup> B<sup>Δ</sup>/A

B<sup>Δ</sup>/G E<sup>-</sup>/G F<sup>#ø7</sup> C<sup>Δ7</sup> E<sup>7SUS</sup> E<sup>7</sup>

F<sup>#ø7</sup> F<sup>Δ7</sup> E<sup>7</sup> F<sup>#ø7</sup> E<sup>Δ</sup>/G<sup>#</sup> C<sup>Δ7(#5)</sup> C<sup>-13</sup>/F

C<sup>Δ</sup>/E A<sup>Δ</sup>/E A<sup>6/9</sup>/E G<sup>-13</sup>/E B<sup>Δ</sup>/E C/D

# T-15

Greg Goebel

straight 8ths ♩ = 78

The musical score consists of ten staves of music in 4/4 time, marked with a tempo of 78 beats per minute. The key signature is one flat (B-flat major). The chords and their positions are as follows:

- Staff 1: Gmin (measures 1-4)
- Staff 2: Gmin/F# (measures 5-8)
- Staff 3: E-9 (measures 9-12), A7(#9,b13) (measures 10-12)
- Staff 4: Fmaj7 (measures 13-16), Fdim(Δ7) (measures 14-16), A7/E (measures 15-16)
- Staff 5: Dmin (measures 17-20), Dmin/C# (measures 18-20)
- Staff 6: Cmaj9 (measures 21-24), Bmin7 (measures 22-24), D/A# (measures 23-24)
- Staff 7: Bmin7 (measures 25-28), Bmin/A# (measures 26-28), A7sus(b9) (measures 27-28)
- Staff 8: Ab7(#11) (measures 29-32), Gmin7 (measures 30-32), Amin7 (measures 31-32), Bbmaj7 (measures 31-32), D7/A (measures 31-32)

The score concludes with a red double bar line and a red repeat sign. Below the final staff, the text "drum solo vamp end" is written in red, followed by "tag last 4 measures for ending" in black.

# Touch Her Soft Lips and Part

William Walton, arr. by Vince Mendoza

*esp*  
*mp* *molto legato*

*p*

Gmi<sup>6</sup> Ami<sup>7</sup> F<sup>7</sup>sus B<sup>b</sup>Ma<sup>7</sup> Gmi<sup>9</sup> B<sup>b</sup>/A B<sup>b</sup>Ma<sup>7</sup> Gmi<sup>9</sup>

7

Csus C<sup>7</sup> Dmi<sup>9</sup> Dmi/C B<sup>b</sup>Ma<sup>7</sup> F/A Gmi<sup>9</sup> B<sup>b</sup>Ma<sup>7</sup> Csus C F<sup>7</sup> B<sup>b</sup>Ma<sup>7</sup>

14

Gmi<sup>6</sup> B<sup>b</sup>Ma<sup>7</sup> Csus Gmi/B<sup>b</sup>F/A Dmi<sup>9</sup> Gmi<sup>9</sup> C<sup>7</sup>sus C<sup>9</sup>



21

Musical score for measures 21-26. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (Bb). The melody in the top staff features eighth and quarter notes. The piano accompaniment in the grand staff uses chords and moving bass lines. Chord symbols are provided below the grand staff.

Chord symbols: F<sup>7</sup>sus, B<sup>b</sup>Ma<sup>9</sup>#<sup>11</sup>, Gmi<sup>11</sup>, C<sup>7</sup>sus, C<sup>9</sup>, Dmi, Dmi/C, B<sup>b</sup>Ma<sup>9</sup>, F/A, Gmi<sup>11</sup>(add<sup>13</sup>)

27

Musical score for measures 27-32. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (Bb). The melody in the top staff features quarter and eighth notes, ending with a repeat sign and a fermata. The piano accompaniment in the grand staff uses chords and rests. Chord symbols are provided below the grand staff.

Chord symbols: F/B<sup>b</sup>, Csus, FMa<sup>9</sup>, B<sup>b</sup>add<sup>9</sup>, FMa<sup>9</sup>, B<sup>b</sup>add<sup>9</sup>, FMa<sup>9</sup>

# Twelve

(Peter Erskine)

12-tone melody atop the changes to "Easy To Love"

D-7 G7 D-7 G7(b9)

CΔ7 FΔ7 E-7 A7

D-7 G7 CΔ7 A-7

D-7 G7 E-7 A7

D-7 G7 D- G7

CΔ7 FΔ7 E-7 A7

D-7 F-6 CΔ7 E-7 Ebo

D-7 G7 CΔ7 E-7 A7

# 500 Miles High

Chick Corea

Musical notation for measures 1-5. Treble clef, 4/4 time. Chords:  $B^7(\flat_{13} \sharp_9)$ ,  $Em^7$ ,  $Gm^{13}$ . Includes triplets in the treble line.

Musical notation for measures 6-9. Treble clef, 4/4 time. Chords:  $B\flat maj^{13}$ ,  $B\emptyset^7$ ,  $E^7(\sharp_9)$ . Includes a triplet in the treble line.

Musical notation for measures 10-13. Treble clef, 4/4 time. Chords:  $Am^{11}$ ,  $F\sharp\emptyset^7$ . Includes a triplet in the treble line.

Musical notation for measures 14-19. Treble clef, 4/4 time. Chords:  $Fm^{11}$ ,  $Cm^{11}$ ,  $B^{13}(\sharp_{11} \flat_9)$ ,  $C^{13}(\sharp_{11} \flat_9)$ ,  $B^{13}(\sharp_{11} \flat_9)$ . Includes a common time signature change at measure 14.

Musical notation for measures 20-23. Treble clef, 4/4 time. Chords:  $Cm^{11}$ ,  $A\flat maj^7$ ,  $Cm^{11}$ . Includes a common time signature change at measure 20 and repeat signs at the end.

# ON THE LAKE

PETER ERSKINE

♩ = 100



Musical notation for measures 1-4. The piece begins with a treble clef and a common time signature. A handwritten treble clef symbol is above the staff. The melody starts with a quarter rest, followed by a series of eighth notes. The bass line features a whole note chord progression: C, F, and C.

5

Musical notation for measures 5-8. The melody continues with eighth notes, some with flats. The bass line features a whole note chord progression: C, F, G, and C.

9

Musical notation for measures 9-12. The melody continues with eighth notes. The bass line features a whole note chord progression: F, C, and F.

13

Musical notation for measures 13-17. The melody continues with eighth notes. The bass line features a whole note chord progression: F, C, and F. A first ending bracket is present over measures 16 and 17, with the instruction "LAST X FINE" written below it.

18

2.

SOLO SECTION / PLAY 4 X - GENTLE AND FOLK-LIKE IN CHARACTER

Musical notation for measures 18-21. The melody consists of a single note held for four measures. The bass line features a whole note chord progression: A<sup>b</sup>, B<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>/B<sup>b</sup>, and E<sup>b</sup>.

24 SOLO SECTION CONTINUED / REPEAT AD LIB

Musical notation for measures 24-27. Treble clef is mostly slash marks. Bass clef has notes and chords: A<sup>♭</sup>, B<sup>♭</sup>, A<sup>♭</sup>M<sup>9</sup>/D<sup>♭</sup> (A<sup>♭</sup>-9), B<sup>♭</sup>M<sup>9</sup>/E<sup>♭</sup> (B<sup>♭</sup>-9).

28

REPEAT

Musical notation for measures 28-31. Treble clef is mostly slash marks. Bass clef has notes and chords: A<sup>♭</sup>, B<sup>♭</sup>, A<sup>♭</sup>, Fm<sup>9</sup>/B<sup>♭</sup>, E<sup>♭</sup>. Measure 31 ends with a repeat sign.

32

ON CUE LAST X

Musical notation for measures 32-35. Treble clef has notes and rests. Bass clef has notes and chords: E<sup>♭</sup>, DM<sup>9</sup>/G. Measure 35 ends with a repeat sign and "D.S. AL FINE".

Open Space

# BEGIN WITHIN BASS

**A**

1 **G/B** **C** **E/G#** **Am**

5 **Am** **Em/G** **C/E** **Fmaj7(#11)** **F6**

9 **Fmaj7(#11)** **F6** **G/B** **C**

13 **E/G#** **Am** **Am** **Em/G** **C/E**

17 **Fmaj7(#11)** **F6** **Fmaj7(#11)** **F6**

**B**

21 **Em** **C#m** **Bm7** **Bbmaj7(#11)**

25 **Em** **C#m** **Bm7** **Bbmaj7(#11)**

29 **Em** **D/F#** **G**

33 **Em** **Bm/D** **C**

# BEGIN WITHIN BASS

**A** 37 G/B C E/G# Am

41 Am Em/G C/E Fmaj7(#11) F6

LAST X: RITARD.....

FINÉ

45 Fmaj7(#11) F6 G/B C

49 E/G# Am Am Em/G C/E

53 Fmaj7 F#o7 Em/G E/G#

## SOLO

57 Am Cm Em E7(b9)/G#

61 Am Cm G7 E7(b9)/G# CUED

65 Ebmaj7 cmaj7 4X CUED

4X CUED

DC AL FINÉ

# WHEN I FALL IN LOVE

♩=70

Comp. VICTOR YOUNG  
Arr. GREG GOEBEL

intro = last 2

Abm<sup>11</sup> Gb/Bb Bmaj<sup>7</sup> Db/Eb Abm<sup>11</sup> Gb/Bb Bmaj<sup>7</sup> Db/Eb

5 Abm<sup>11</sup> Fm<sup>11</sup> Emaj<sup>7</sup>(#11) Cm<sup>11</sup> Bb/D Bb/D Ebm<sup>9</sup>

9 Db<sup>13</sup>(SUS4) Db<sup>13</sup>(b9SUS4) Db<sup>13</sup>(SUS4) Bb<sup>13</sup>(SUS4) Bb<sup>7</sup>ALT.

13 Em<sup>7</sup>/B F#m<sup>7</sup>/B Cmaj<sup>7</sup>(#11)/B Gmaj<sup>7</sup>/C Dm<sup>11</sup> Bm<sup>11</sup>

16 Abm<sup>11</sup> Gb/Bb Bmaj<sup>7</sup> Db/Eb Abm<sup>11</sup> Gb/Bb Bmaj<sup>7</sup> Db/Eb

20 Abm<sup>11</sup> Fm<sup>11</sup> Emaj<sup>7</sup>(#11) Cm<sup>11</sup> Bb/D Bb/D Ebm<sup>9</sup>

24 Db<sup>13</sup>(SUS4) Amaj<sup>7</sup>(#11) Bbm<sup>11</sup> Abm<sup>9</sup> D<sup>13</sup>(SUS4) Em<sup>7</sup> Cmaj<sup>7</sup>(#11)

28 Bm<sup>9</sup> A/C# Dmaj<sup>7</sup>(#11) E/F# Abm<sup>11</sup> Gb/Bb Bm<sup>13</sup> Dmaj<sup>7</sup>(#11) Gmaj<sup>7</sup>(#11) Abm<sup>11</sup>