

500 Miles High

Music: Chick Corea
Lyric: Neville Potter

Med. Latin

♩ = 148

Some - day you'll look in - to her eyes,

then there'll be no good - byes, _____ and

yes - ter - day _____ will have gone _____ and you'll

find your - self _____ in an - oth - er space, _____

Five hun - dred miles _____ high. _____ 2. You'll

(bs.) (F^{MI}7) NC. C^{MI}11 B7(9) (5)

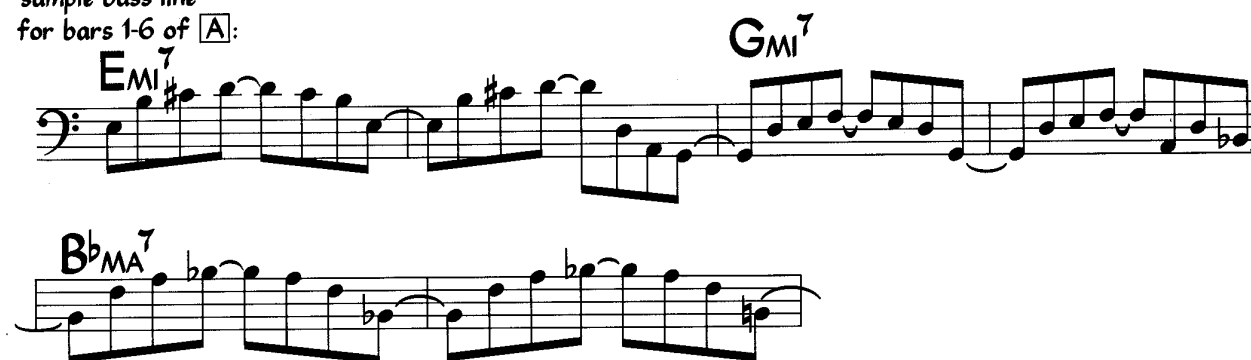
To end each solo, play last 5 bars of melody. Sing three verses, then solos on form. After solos, sing verses 1 & 3, take Coda.

high. C^{MI}11 (instr.) NC. C^{MI}11

(2nd x: Slowly)

A^bMA7

sample bass line
for bars 1-6 of [A]:



(2nd verse)

You'll see, just one look and you'll know
She's so tender and warm,
You'll recognize this is love,
And together you're on another plane,
Five hundred miles high.

(3rd verse)

Be sure that your love stays so free,
Then it never can die,
Just realize this is truth,
And above the skies you will always stay
Five hundred miles high.

Solos may move into double-time feel samba.
On recording, piano plays an ad lib. intro
based on the changes, and the first verse is
out of tempo for 13 bars.

476.

(3/4) YOU DON'T KNOW WHAT LOVE IS - RAYE/DEPAUL

F-7 Db9 C7b9 F- C7b9 Db7

G-7b5 C7b9 F-6 Ab7 1. Db7 G-7b5 C7b9

2. Db7 C7b9 F-6 Bb-7 Eb7 Abmaj7

Bb-7 Eb7 ~~alt~~ Abmaj7 D-7 G7 Cmaj7

Db9 C7b9 F-7 Db9 C7b9

F- C7b9 Db7 G-7b5 C7b9 F-6 Ab7

Db7 C7b9 F-6

SONNY ROLLINS - "SAXAPHONE COLOSSUS"

MILES DAVIS - "WALKIN'"

You Don't Know What Love Is

Don Raye

Gene DePaul - 1941

5 9 12 15 19 22

Fm7 D♭7 Caug7 Fm7 3

You Don't Know What Love Is, un til you've learned the mean-ing of the

5 D♭7 Gm7♭5 Caug7 Fm7 D♭9

blues. Un - til you've loved a love you've had to lose, You Don't Know What

9 Gm7♭5 C7 Fm7 D♭7 Caug7

Love Is. You don't know how lips hurt, un -

12 Fm7 3 D♭7 Gm7♭5 Caug7

til you've kissed and had to pay the cost. Un - til you've flipped your heart and you have

15 Fm7 D♭9 Caug7 Fm7 B♭m7 E♭7

lost, You Don't Know What Love Is. Do you know how a

19 A♭Maj7 Fm7 B♭m7 E♭7 A♭Maj7

lost heart fears the thought of rem - i - nisc - ing? And how

22 Dm7 G9 CMaj7 D♭9 Gm7♭5 C7

lips that taste of tears lose their taste for kiss-ing? You

26 Fm7 D $\flat$ 7 Caug7 Fm7 3
don't know__ how hearts burn__ for love that can not live, yet__ nev-er

29 D $\flat$ 7 Gm7 $\flat$ 5 Caug7 Fm7
dies. Un - til you've faced each dawn with sleep - less eyes, You

32 D $\flat$ 9 Caug7 1 Fm6 2 Fm6
Don't Know__ What Love Is.____ You Love Is.____

Medium-Up
Jazz Waltz

Up Jumped Spring

Freddie Hubbard

380

$\text{♩} = 183$

A

$B^b_{MA}7$ $G7(\#5)$ $C_{MI}7$ $F7$ $F^{\#o}7$

$G_{MI}7$ $F_{MI}7$ $E_{MI}7$ $A7$

$D_{MI}7$ $E^b_{MI}7$ $D_{MI}7$ $E^b_{MI}7$

1. $B7(b5)$ $E7$ $C_{MI}7(b5)$ $F7$

2. $C_{MI}7$ $F7$ B^b6 $A_{MI}7(b5)$ $D7$

B

$G_{MI}7$ $C7$ $F_{MA}7$ $D_{MI}7$

$A^b_{MI}7$ (D^b7) $E^b_{MI}7$ $C_{MI}7$ $F7$

C

$B^b_{MA}7$ $G7(\#5)$ $C_{MI}7$ $F7$ $F^{\#o}7$

$G_{MI}7$ $F_{MI}7$ $E_{MI}7$ $A7$

$D_{MI}7$ $E^b_{MI}7$ $D_{MI}7$ $E^b_{MI}7$

$C_{MI}7$ $F7$ $C^b_{MA}7$ $C^b_{MA}7 B^b_{MA}7$

(last x)

Kicks are not played during solos. Ebmi7 in bars 10 & 12 of letters A and C may be played as Eb7(+9).

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Up Jumped Spring-Lyrics

Freddie Hubbard

A1,2

B $\flat$ Δ 7 **Gaug 7 (add9)** **Cm 7** **F 7** (**F $\sharp$ $^{\circ}7$**)

I was out prom - e - nad - in but high hopes were fa - din that

Gm 7 **Fm 7** **E $\emptyset$ 7** **A 7**

5 dreams ev - er real - ly come true, _____ when

Dm 7 **E $\flat$ Δ 7** **Dm 7** **E $\flat$ Δ 7**

9 up _____ jumped _____ spring time. _____

B $\emptyset$ 7 **E 7** **C $\emptyset$ 7** **F 7**

13 I got a look at you. _____ All that

B $\flat$ Δ 7 **Gaug 7 (add9)** **Cm 7** **F 7** (**F $\sharp$ $^{\circ}7$**)

17 once I was head - y a gaze long and stead - y made

21 **Gm⁷** **Fm⁷** **E^ø7** **A⁷**

sounds of the pat - ter grow dim, _____ 'cause

25 **Dm⁷** **E^bΔ⁷** **Dm⁷** **E^bΔ⁷**

up_ jumped_ spring - time.

29 ^{2.} **Cm⁷** **F⁷** **B^bΔ⁷** (**Am⁷** **D⁷**)

and love came on in. _____ Now my

33 **B** **Gm⁷** **C⁷** **FΔ⁷** **D⁷**

heart wants to cheer, life's sweet prom - ise is here and

37 $A\flat\Delta^7$ G^7 ($D\flat^7$) Cm^7 F^7

life is ³a love - ly thing. And we're

41 A2 $B\flat\Delta^7$ $Gaug^7$ (add^9) Cm^7 F^7 ($F\sharp^{\circ 7}$)

sweet - hearts to - geth - er like birds of a feath - er our

45 Gm^7 Fm^7 $E\emptyset^7$ A^7

love is a free as the wind, 'cause

49 Dm^7 $E\flat\Delta^7$ Dm^7 $E\flat\Delta^7$

up - jumped - spring - time.

53 Cm^7 F^7 $B\flat\Delta^7$ ($opt\ B\Delta$) $B\Delta$ ($B\flat\Delta^7$)

So, Hel - lo my friend.

Don Raye
& Gene dePaul

♩ = 198 (Intro - optional) 5th x: trp. fill starts

(12x's)

(alto)

E^b

(bs. w/ pn. 8va b.)

(Swing*)

A $(E^b \circ 7^{(add\ 9)} E^b 6)$
 $E^b MA^7$ F_{MI}^7 $B^b 13$ $(E^b \circ 7^{(add\ 9)} E^b 6)$
 $E^b MA^7$ $E^b MI^7$ $A^b 7$

Star eyes, that to me is what your eyes are, Soft as stars in A - pril

$D^b_{MA}7$ $G_{MI}7(b5)$ $C7$ $F_{MA}7$ $(F^{\#}_{MI}7 \ B7 \ F_{MI}7 B^b7)$
 B^{13} B^{b13}
 skies are, tell me some - day you'll ful - fill their pro - mise of a thrill.

skies are, tell me some - day you'll ful - fill their pro - mise of a thrill.

$(E^b \circ 7^{(add\ 9)}) E^b 6$
 $E^b MA^7$ $F MI^7$ $B^b 13$ $(E^b \circ 7^{(add\ 9)}) E^b 6$ $E^b MI^7$ $A^b 7$

Star eyes, flash - ing eyes in which my hopes rise, let me show you where my

Star eyes, flash - ing eyes in which my hopes rise, let me show you where my

heart lies, let me prove that it a - dores that love - li - ness of yours.

heart lies, let me prove that it a - does that love - li - ness of yours.

B $A^b_{MA^7}$ $A^b_{MI^7}$ D^b_{13}



All my life I've felt content to star-gaze at the skies,

All my life I've felt con - tent to star - gaze at the skies,

Now I on - ly want to melt the star - dust in your eyes.

Now I on - ly want to melt the star - dust in your eyes.

* also played as Bossa or Ballad.

Star eyes, when, if ev - er, will my lips know if it's me for whom those
 eyes glow? Makes no diff - 'rence where you are, your eyes still hold my wish - ing
 star, oh, star eyes, how love - ly you are.

Chord progression: $(E^b \circ 7(\text{add } 9) E^b 6)$ $E^b MA^7$ $F MI^7$ $B^b 13$ $(E^b \circ 7(\text{add } 9) E^b 6)$ $E^b MA^7$ $E^b MI^7$ $A^b 7$
 $D^b MA^7$ $G MI^7(b5)$ C^7 $F MA^7$ $(F MI^7(b5))$ B^13 $B^b 13$
 $E^b 7(\#9)$ $D^7(\#9)$ $D^b 7(\#9)$ $C^7(\#9)$ $F MI^7$ $(F^{\# \circ 7})$ $B^b 9$ SUS 3 $E^b 6$ $(F MI^7 B^b 7)$

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

(Latin)

(alto)
 (E^b)

(bs. w/ pn, 8va b.)

E

(Vamp, fill & fade)

Quintessence

Quincy Jones

Med. Ballad

$\text{♩} = 57$ N.C.

[A] (French horn) (muted trp.) (trb., 8^{va} b.) (muted trb., 8^{va} b.)

[B] ^{1.} C⁹_{SUS} B^b_{MI}^{6/9} A¹³ D7(#9) G⁹ C¹³ ^{2.} C⁹_{SUS} C¹³ F⁶

[C] F_{MA}⁷ F⁷/_A B^b₆ B^o₇ F/C B_{MI}^{7(b5)} E⁷/_B A_{MA}⁷

E^b₇_{SUS} E^b₇ A^b_{MA}⁷ D₇_{SUS} D₇ G_{MI} C⁹_{SUS} C¹³ F⁶ (G_{MI}⁷ C⁷)

Solo on form (AABC)
After solos, D.S. al Coda

N.C.

alto cadenza — (French horn)

(muted trp.) (trb., 8^{va} b.) (muted trb., 8^{va} b.)

alto fill — — —

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On the Sunny Side of the Street

Lyric: Dorothy Fields

Music: Jimmy McHugh

Med. Swing

(G⁷) [A] C⁶ E⁷ F^{MA}⁷ B^{MI}^{7(b5)} E⁷

Grab your coat and get your hat, Leave your wor - ry on the door - step,

A^{MI}⁷ D⁷ (E^b^o⁷) D^{MI}⁷ G⁷ E^{MI}⁷ A⁷ D^{MI}⁷ G⁷

Just di - rect your feet to the sun - ny side of the street. Can't you

C⁶ E⁷ F^{MA}⁷ B^{MI}^{7(b5)} E⁷

hear a pit - ter pat? And that hap - py tune is your step,

A^{MI}⁷ D⁷ (E^b^o⁷) D^{MI}⁷ G⁷ C⁶

Life can be so sweet on the sun - ny side of the street. I used to

[B] G^{MI}⁷ C⁷ F^{MA}⁷ C⁷ F⁶ (F⁷ C⁷ E⁷ E^b⁷)

walk in the shade with those blues on pa - rade, But

A^{MI}⁷ D⁷ D^{MI}⁷ G⁹_{SUS} G⁷

I'm not a - fraid, This Ro - ver crossed o - ver. If I

[C] C⁶ E⁷ F^{MA}⁷ B^{MI}^{7(b5)} E⁷

nev - er have a cent, I'll be rich as Rock - e - fel - ler,

A^{MI}⁷ D⁷ (E^b^o⁷) D^{MI}⁷ G⁷ C⁶ (G⁷)

Gold dust at my feet on the sun - ny side of the street.

Medium Jazz Waltz

From Day to Day

Mulgrew Miller

♩ = 178

(Intro) $E^b_{MA}7$ A^b9_{SUS} $D^b_{MA}7(\sharp5)$ 1. $F\sharp9_{SUS}$ 2. $F\sharp9_{SUS}$

(pn.)

A $F_{MI}9$ $B^b_{MI}9$ $D_{MI}7(\flat5)$ $G7(\flat9)$

(see note at end)

$C_{MI}9$ $F_{MI}7$ $E_{MI}9$ $A7(\flat9)$

1 3

$D_{MA}9$ $D^b7(\sharp9)$ $G^b_{MA}7$ $F7(alt)$

B^b6_9 $G_{MA}9$ $E_{MA}9(\flat13)$ 1. $E_{MA}9(\flat13)$ 2. $E_{MA}9(\flat13)$

B $(F_{MI}9)$ $F_{MI}9/E^b$ $D_{MI}9(\flat5)$ G^{13}

B^b9_{SUS} A^b9_{SUS} $(G7(\flat13))$ $F_{MA}9$ $A^b\flat7$

C C C

C^9_{SUS} $(\flat)$ $F_{MA}7$ $A^b\flat7$

(C^9_{SUS}) $G_{MI}7$ C^9_{SUS} $C7(\flat9)$ $F_{MA}7$

$(E_{MI}9)$ A^9_{SUS} $A7(\flat13)$ $D_{MA}7$ $B^9(\sharp11)$

Staff 1: $G_{MI}^9(11)$ $E_{MI}^9(11)$ $E^b_{MA}^9$ $C_{MA}^9(b5)$

Staff 2: **C** F_{MI}^9 $B^b_{MI}^7$ $D_{MI}^7(b5)$ $G^7(b9)(\#5)$

Staff 3: C_{MI}^9 F_{MI}^7 E_{MI}^9 $A^7(13)(b9)$

Staff 4: D_{MA}^9 $D^b7(\#9)(\#5)$ $G^b_{MA}^7$ $F^7(alt.)$

Staff 5: $B^b6/9$ G_{MA}^9 $E_{MA}^9(13)(\#11)$ B^b9_{SUS}

Staff 6: $F_{MI}^9(b5)B^b$ (optional break on head) $E^b_{MA}^7$ A^b9_{SUS} $D^b_{MA}^7(\#5)$

Staff 7: $F^{\#}9_{SUS}$ $E^b_{MA}^7$ A^b9_{SUS} $D^b_{MA}^7(\#5)$ $F^{\#}9_{SUS}$

Solo on tune (A A B C)

Staff 8: **(Ending)** (Ad lib. solo) $E^b_{MA}^7$ A^b9_{SUS} $D^b_{MA}^7(\#5)$ $F^{\#}9_{SUS}$ **(On cue)** $F_{MI}^9(11)$

Vamp & solo till cue

Chords in parentheses optional for head and solos.

When harmony notes are written (bars 3-4 and 6-8 of A and C), the lower notes are played by the left hand an octave lower.

Note: This chart is based primarily on the composer's score.

Freedom Jazz Dance

Eddie Harris

A

(bass-optional; or play on B $\flat$ 7)

(bs.)

NC

(bs-opt.)

(bs.)

(opt.)

(b $\flat$)

NC

(#9)

B $\flat$ 7

B $\flat$ 7(#9)

Solos over B $\flat$ pedal (B $\flat$ 7), indef.
After solos, D.C. al Coda (take Coda after repeat)

B $\flat$ 7(#9)

Alternate changes for bars 9-12

1) A $\flat$ _{SUS} A_{SUS} B $\flat$ _{SUS} B_{SUS} C_{SUS} D $\flat$ _{SUS} D_{SUS} E $\flat$ _{SUS} F_{SUS} G

2) F MI^{II} F $\sharp\text{MI}^{\text{II}}$ G MI^{II} A $\flat\text{MI}^{\text{II}}$ C MI F B $\flat$ F 7 B $\flat$

Head is played twice before and after solos.

Chord in bars 1-8 may be played as: B $\flat$ 7(alt), B $\flat$ 13(#9), B $\flat$ 7_{SUS}, or B $\flat$ 7_{SUS}(#9)