

VOLUME 32

Ballads

Lover Man

Skylark

You've Changed

Lush Life

You Don't Know What Love Is

Chelsea Bridge

Soul Eyes





Ballad Blues

For Instrumentalists & Vocalists

Play-A-Long Book & Recording Set

by Jamey Aebersold Jazz, Inc.

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INTRODUCTION

This is the first album in the New Approach to Jazz Improvisation series to be devoted entirely to ballads. You will find that the tempos are suitable for slow dancing and have a little swing to them, overcoming the need for the close rapport between soloist and rhythm section only possible in a "live" situation. The eight tunes are evenly divided between those written by composers steeped in the popular song tradition and those written by practicing jazz musicians.

Of the pop tunes, *Lover Man* best lends itself to a bluesy treatment and, not surprisingly, is the most recorded with 34 versions by jazz musicians currently (1984) listed as available and countless more out of print. *You Don't Know What Love Is* also lends itself well to bluesy devices, such as bent notes, smears, etc. *Skylark* is a more "legit" type of melody—the type horn players as well as vocalists can really sing on. And the surprise modulation in the last two bars of the bridge has caught the unwary soloist more than once. In the case of *You've Changed*, no one who has heard Billie Holiday sing it (especially with Ray Ellis and His Orchestra on Columbia CS 8048, now out of print) can fail to put a note of sadness into his performance. The rhythm section here has made a couple of chromatic alterations from the original chords.

The jazz list includes two masterpieces by Duke Ellington's long-time associate, Billy Strayhorn. *Lush Life* was written in 1938 and was apparently among the compositions Strayhorn showed Ellington as a sort of audition. Incredibly, Duke never recorded it and it wasn't until Nat 'King' Cole began performing it that its permanence in the repertoire was assured. *Chelsea Bridge* had a greater initial success, but today hasn't as many advocates as *Lush Life*—doubtless because Strayhorn didn't provide it with a lyric. Looking at the other two ballads, *Soul Eyes* was written for a John Coltrane record date in 1957, and Trane recorded it again a few years later. *Ballad Blues* is a progression composed especially for this record by Jamey Aebersold in the style of a number of modern jazz blues pieces.

PHIL BAILEY, 1984

NOTE: ALL Codas () are only played once, AFTER the last chorus.

"LUSH LIFE": In the 17th measure of the *verse* the chord could also be (concert key) F— with the G♭ (G—) to C7b9 coming in the 18th measure, two beats for G♭ (G—) and two beats for C7b9.

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LYRICS

LOVER MAN

By Jimmy Davis, Roger "Ram" Ramirez and Jimmy Sherman

I don't know why, but I'm feeling so sad.
I long to try something I've never had,
Never had no kissin' Oh what I've been missin',
LOVER MAN, oh where can you be?
The night is cold, and I'm so all alone,
I'd give my soul just to call you my own,
Got a moon above me, but no one to love me,
LOVER MAN, oh where can you be?
I've heard it said that the thrill of romance can be like a
heavenly dream,
I go to bed with a pray'r that you'll make love to me,
Strange as it seems.
Some day we'll meet and you'll dry all my tears,
Then whisper sweet little things in my ears,
Huggin' and a kissin', Oh what we've been missin'
LOVER MAN, oh where can you be?

SKYLARK

By Johnny Mercer and Hoagy Carmichael

Skylark, Have you anything to say to me?
Won't you tell me where my love can be?
Is there a meadow in the mist where someone's
waiting to be kissed?
Skylark, Have you seen a valley green with spring
Where my heart can go a journeying,
Over the shadows and the rain to a blossom covered lane?
And in your lonely flight,
Haven't you heard the music in the night.
Wonderful music, Faint as a "will o' the wisp,"
Crazy as a loon, Sad as a gypsy serenading the moon.
Oh, Skylark, I don't know if you can find these things,
But my heart is riding on your wings,
So, if you see them anywhere, won't you lead me there?

YOU'VE CHANGED

By Carl Fischer and Bill Carey

YOU'VE CHANGED, that sparkle in your eyes is gone,
Your smile is just a careless yawn,
You're breaking my heart, YOU'VE CHANGED;
YOU'VE CHANGED, Your kisses now are so blase,
You're bored with me in ev'ry way,
I can't understand, YOU'VE CHANGED;
You've forgotten the words, "I love you,"
each memory that we've shared.
You ignore ev'ry star above you,
I can't realize you ever cared.
YOU'VE CHANGED, you're not the angel I once knew,
No need to tell me that we're through,
It's all over now—YOU'VE CHANGED.

LUSH LIFE

By Billy Strayhorn

I used to visit all the very gay places, Those come what may
places,
Where one relaxes on the axis of the wheel of life—
to get the feel of life, from jazz and cocktails.
The girls I knew had sad and sullen gray faces—
with distique traces,
That used to be there you could see where they'd been
washed away,
by too many thru the day twelve o'clock tales
Then you came along with your siren song
to tempt me to madness,
I thought for a while that your poignant smile
was tinged with the sadness of a great love for me.
Ah! yes I was wrong, again I was wrong.

CHORUS:

Life is lonely again and only last year
ev'rything seemed so sure.
Now life is awful again a trouphful of hearts
could only be a bore.
A week in Paris will ease the bite of it,
All I care is to smile in spite of it.
I'll forget you I will while yet you are still
burning inside my brain.
Romance is mush, stifling those who strive,
I'll live a lush life in some small dive,
And there I'll be, while I rot with the rest
of those whose lives are lonely too

YOU DON'T KNOW WHAT LOVE IS

By Don Raye and Gene DePaul

YOU DON'T KNOW WHAT LOVE IS
Until you've learned the meaning of the blues;
Until you've loved a love you've had to lose
YOU DON'T KNOW WHAT LOVE IS.
You don't know how lips hurt
Until you've kissed and had to pay the cost;
Until you've flipped your heart and you have lost
YOU DON'T KNOW WHAT LOVE IS.
Do you know how a lost heart fears
the thought of reminiscing?
And how lips that taste of tears
lose their taste for kissing?
You don't know how hearts burn
for love that cannot live, yet never dies
Until you've faced each dawn with sleepless eyes
YOU DON'T KNOW WHAT LOVE IS.

NOTE: No lyrics were written for *Chelsea Bridge*, *Soul Eyes*
and *Ballad Blues*.

DISCOGRAPHY

LOVER MAN (Oh, Where Can You Be?) (1942)

Best-selling record by Billie Holiday*
 Joe Albany (ICT 2019)
 Gene Ammons (ENJ 3093)
 Arthur Baron (Progressive 7018)
 Count Basie (Roulette 42018)
 Clifford Brown/Max Roach (Elektra EI-60026)
 Ray Bryant (Prestige 7837; 24038)
 Don Byas (Prestige 7598)
 Donald Byrd (Prestige 24068)
 Blossom Dearie (Verve UMV 2639)
 Bill Evans Trio (Milestone 47068)
 Ella Fitzgerald (Verve UMV 2668)
 Stan Getz (Columbia FC-38272)
 Stephane Grappelli (Pausa 7098; Vanguard VSD-81-82)
 Wardell Gray (Prestige 7343)
 Billie Holiday (MCA2-4006*; Verve 2V62-8816)
 Plas Johnson (Concord Jazz CCJ-24)
 Jo Jones (Vanguard VSD-101-2)
 Arnie Lawrence (PLO 8033)
 Carmen McRae (Columbia PC-37002)
 Montgomery Brothers (Fantasy 8376)
 Wes Montgomery (Milestone 47051)
 James Moody (ICT 7020)
 Gerry Mulligan & Lee Konitz (Blue Note LWB-532)
 Charlie Parker (Verve UMV 2030) (later version; 1946 version out of print)
 Joe Pass (Pablo 2640 102; 2310 830)
 Oscar Peterson/Pass/Pedersen (Pablo 2620 112)
 Sonny Stitt (Prestige 7635; JZM 5040)
 Sylvester (Fantasy 79010)
 Art Tatum (Pablo 2310 736; 2310 775) (both group performances)
 Ross Tompkins (Concord Jazz CCJ 65)
 Sarah Vaughn (Roulette RE-107; Mercury 1035)
 Dinah Washington (Roulette RE-104)
 Grover Washington, Jr. (Motown M5-186)
 Teddy Wilson/MarianMcPartland (Halcyon 106)

SKYLARK (1942)

Best-selling record by Glenn Miller & His Orchestra, Ray Eberle, vocal*
 Gene Ammons (Prestige 24079)
 Bob Brookmeyer Small Group (Columbia PC-36804)
 Bob Brookmeyer/Mel Lewis Orchestra (Gryphon 912)
 Hoagy Carmichael (Pausa 9006)
 Lorraine Feather (Concord Jazz CCJ-78)
 Erroll Garner (Atlantic 1227)
 Stan Getz (Columbia JC-36403)
 Dexter Gordon (Elektra EI-60126; ICT 2080)
 Bill Henderson (DCO 779)
 Woody Herman (Atlantic 90044)
 Hi-Los (MCA 2-4171)
 Earl Hines/Billy Eckstine (RCA CPL1-3370)
 JATP (Pablo 2310 713)
 Mark Levine (Concord Jazz CCJ-234)
 Susannah McCorkle (ICT 1101)
 Carmen McRae (MCA 2-4111)
 Yehudi Menuhin/Stephane Grappelli (Angel DS-37710)
 Glenn Miller (RCA AYL1-3810; AXM2-5571)*
 Bill Perkins/John Lewis (Pausa 9019)
 Houston Person (Muse 5110)
 Singers Unlimited (Pausa 7068)
 Ross Tompkins (Concord Jazz CCJ-28)

YOU'VE CHANGED (1942)

Best-selling record by Harry James & His Orchestra, Dick Haymes, vocal
 Duke Ellington (Pablo 2625 704)
 Ella Fitzgerald (Verve UMV-2668; Pablo 2312 110)
 Dexter Gordon (ICT 2050)
 Scott Hamilton/Buddy Tate (Concord Jazz CCJ-85)
 Billie Holiday (Everest 310)
 Willis Jackson (Muse 5146)
 Yusef Lateef (Prestige 7447, 7637, 24105)
 Harold Lieberman (Progressive 7015)
 Charles McPherson (Prestige 7559)
 Jean-Luc Ponty (Pausa 7033)
 Jimmy Scott (Savoy 16003)
 Three Sounds (Limelight 1024)
 Larry Vukovich (Palo Alto 8012)
 Snooky Young/Marshall Royal (Concord Jazz CCJ-55)

LUSH LIFE (1938)

Played by the Duke Ellington Orchestra with Ivie Anderson, but not recorded until 1949, when Nat 'King' Cole did it with Pete Rugolo's arrangement.
 Walter Bishop, Jr. (Muse 5060)
 Jaki Byard (Prestige 7397)
 Nat 'King' Cole (Capitol SN-16033)
 John Coltrane (Prestige 7581, 24014; MCA 2-4136)
 John Coltrane/Johnny Hartman (MCA 29013)
 Art Farmer (ICT 6014)
 Ella Fitzgerald (Verve VE2-2540; Pablo 2310 702)
 Stan Getz (Columbia PC-32706; ICT 1040)
 Great Jazz Trio (ICT 6030)
 Dick Johnson/DaveMcKenna (Concord Jazz CCJ 135)
 Stan Kenton (London SP-44276)
 Fraser MacPherson (Concord Jazz CCJ 92)
 Charles McPherson (Prestige 7603)
 Carmen McRae (MCA 2-4111)
 Phineas Newborn, Jr. (CTP 7600)
 Anita O'Day (GLN 6001)
 Joe Pass (Pablo 2310 877; 2640 102)
 Buddy Rich (RCA CPL1-3373)
 Jimmy Rowles (Columbia FC-37639)
 Horace Tapscott (TP 7714)
 Ross Tompkins (Concord Jazz CCJ 46; CCJ 93)
 McCoy Tyner (Milestone 55003)
 Sara Vaughan (Pablo 2310 885; 2313 111)

YOU DON'T KNOW WHAT LOVE IS (1941)

Introduced by Carol Bruce in the film "Keep 'em Flying."
 Arthur Baron (Progressive 7018)
 Monty Budwig (Concord Jazz CCJ-79)
 John Coltrane (MCA 29012)
 Larry Coryell (Vanguard 6509)
 Sonny Criss (MCA 2-4141)
 Miles Davis (Prestige 012, 7352, 7698)
 Eric Dolphy (Limelight 1017)
 Booker Ervin (Prestige 7499)
 Tal Farlow (Concord Jazz CCJ-26)
 Ella Fitzgerald (MCA 2-4016)
 Dexter Gordon/Slide Hampton (Pausa 7058)
 Freddie Hubbard (Enja 3095)
 Milt Jackson (Pablo 2310 774)

DISCOGRAPHY—continued

YOU DON'T KNOW WHAT LOVE IS—cont.

Jay & Kai Octet (Columbia PC 37001)
Hank Jones (Savoy 1124)
Thad Jones/Charles Mingus (Prestige 2506)
Pat Martino (Muse 5090)
Sonny Rollins (Prestige 7326; 24050)
Johnny 'Hammond' Smith (Prestige 7408)
Sonny Stitt/Red Holloway (CLT 7608)
Frank Strazzeri (SBZ 1007)
Lennie Tristano (Atlantic 2-7003)
Art Van Damme (Pausa 7151)

CHELSEA BRIDGE (1942)

Introduced by Duke Ellington & His Orchestra, with the
composer at the piano.
Pepper Adams (Muse 5213)
Gary Bartz (Clt 7610)
Kenny Burrell (Fantasy 79005)
Duke Ellington (DCO 841) (not the original, which is out
of print)
Ricky Ford (Muse 5227)
Joe Henderson (Milestone 47058)
Gerry Mulligan (Verve UMJ 3093)
Bill Perkins (SBZ 2006)
Sarah Vaughan (Pablo 2312 116)
Bennie Wallace (ICT 3025)
Sadao Watanabe (ICT 6015)
Ben Webster (Verve 2-2530; Columbia C2-38262)
Widespread Jazz Orchestra (ADP 5015)

SOUL EYES (1957)

Introduced by John Coltrane with the composer at the piano*
John Coltrane (MCA 2-4131, MCA 2-4136, MCA 29011;
*Prestige 24104)
Dave Mackay Trio (DCO 883)

Lover Man



BY JIMMY DAVIS, ROGER 'RAM' RAMIREZ and JIMMY SHERMAN

PLAY 3 CHORUSES

$\text{♩} = 65$

Chorus 1:

D- G7 D- G7 G- C7 G- C7

F7+9(45) Bb7 Ab- Db7 G-C7 1. FΔ EΦ A7 2. FΔ G- Ab-

A- A-Δ A-7 D7 3 GΔ A-3 B- A-

G- G-Δ G-7 C7 3 FΔ EΦ A7+9

Chorus 2:

D- G7 D- G7 G- C7 G- C7

F7+9(45) Bb7 Ab- Db7 G-C7 FΔ EΦ A7+9

fine

SOLOS

Solo 1:

D- G7 D- G7 G- C7 G- C7 F7+9(45) Bb7

Ab- Db7 G-C7 1. FΔ EΦ A7+9 2. FΔ G- Ab- A- A-Δ A-7 D7

GΔ A- B- A- G- G-Δ G-7 C7 FΔ EΦ A7+9 D- G7

Solo 2:

D- G7 G- C7 G- C7 F7+9(45) Bb7 Ab- Db7 G-C7 FΔ EΦ A7+9

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fine



Skylark

PLAY 3 CHORUSES

BY HOAGY CARMICHAEL & JOHNNY MERCER

$\text{♩} = 72$

First Chorus:

1. $F^{\Delta} G- A- B_b^{\Delta+4} F^{\Delta} B^{\Delta+4} B_b^{\Delta} A-$
 $D- G^7 G- C^7 A- (PURE) D- G- C^7 b9$

2. $F^{\Delta} C^{\#}- C- F^7 B_b^{\Delta} G^7 b9 C- F^7 b9 B_b^{\Delta}$
 $A^{\Delta} D^7+9 G- C- F^7 B_b^{\Delta} A^{\Delta} F^{\#}-$
 $B^7 E^7 A^{\Delta} C^7 F^{\Delta} G- A- B_b^{\Delta+4} F^{\Delta} B^{\Delta+4} B_b^{\Delta} A-$
 $D- G^7+4 G- C^7 F^{\Delta} E^b7 E^7 F^{\Delta} D^7 G- C^7$

FOR ENDING RIT... FINE

SOLOS

Solo 1: $F^{\Delta} G- A- B_b^{\Delta+4} F^{\Delta} B^{\Delta+4} B_b^{\Delta} A- D- G^7+4$
 $G- C^7 A- (PURE) D- G- C^7 b9$ 2. $F^{\Delta} C^{\#}- C- F^7$
 $B_b^{\Delta} G^7 b9 C- F^7 b9 B_b^{\Delta} A^{\Delta} D^7+9 G-$
 $C- F^7 B_b^{\Delta} A^{\Delta} F^{\#}- B^7 E^7 A^{\Delta} C^7 F^{\Delta} G- A- B_b^{\Delta+4}$
 $F^{\Delta} B^{\Delta+4} B_b^{\Delta} A- D- G^7+4 G- C^7 F^{\Delta} E^b7 E^7 F^{\Delta} D^7 G- C^7$

FINE

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You've Changed



PLAY 3 CHORUSES

BY CARL FISCHER & BILL CAREY

♩ = 70

Bb7+5 D7+9 EbΔ D7+9 GΦ C7+9

F7 1. B7 Bb7(Ab7) G- C7 F- Bb7 2. B7 Bb7

Bb- Eb7 E- A7 AbΔ Ab- G- G-/F

Bb- Eb Eb7 AbΔ Ab- Db7 G- F#-

F- Bb7 EbΔ (AΦ) D7+4 Ab- Db7+4

G- (GΦ) C7+9 C7/F F7 B7 Bb7 Φ Eb F- Bb7

SOLOS Bb7+5 D7+9 EbΔ D7+9 GΦ C7+9 F7

B7 Bb7(Ab7) 1. G- C7 F- Bb7 2. Bb- Eb7 E- A7

AbΔ Ab- G- G-/F Bb- Eb Eb7 AbΔ Ab- Db7

G- F#- F- Bb7 EbΔ Bb A- D7 Ab- Db7+4

G- (GΦ) C7+9 C7/F F7 B7 Bb7 Φ Eb F- Bb7

Φ G- F#- F- Bb7 B- Eb EbΔ

RITARD - - - fine

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Lush Life

PLAY 1 VERSE, 2 CHORUSES

BY BILLY STRAYHORN

♩ = 66

VERSE

Chords: D7, Db, B7, Db4, B7, Db4, B7, Db4, Eb, E4, F#

Chords: Ab- A7, Eb- D7+, Db4, D7, Db, B7, Db4, B7

Chords: Db4, B7, Db4, Eb- E4, F#- Ab- A7, 3, Eb- D7+

Chords: Db4, C7+9, F- F-6, F- F-6, G4(G-), C7b9*

Chords: F- F-6, F-7, F-6, F- E47, Eb-7, Ab7, B7+4

Chords: Bb7, Eb- A7+4, Eb-7, Ab7

CHORUS

Chords: Db, D7, Db, D7, Db, C7, B7, E4, Eb7, D7

Chords: Db, D7, Db, D7, Db, Db7, C7, F4, E7, Eb7

Chords: Ab, Eb7+9, Ab, E- A7, D4, D- C, B7, Bb7, A7, Ab7

Chords: Db, D7, Db, D7, Db, C7, B7, Bb7

Chords: Eb- F#- A7+4, Ab7, Db4, Db- G7, B4, F- Bb7

Chords: Eb-7, F#- B7, A7+4, Ab7, E4, Eb4, D4, G7, Db, D7, Db4

RIT. ENDING - - - - - fine

* SEE INTRODUCTION PAGE

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Lush Life



VERSE

D7 *DbΔ B7 DbΔ B7 DbΔ B7 DbΔ Eb- EΔ F#*
Ab- A7 Eb- D7+ |¹DbΔ D7 |²DbΔ C7+9
F- F-6 F-7 F-6 GΦ (G-) C7b9*
F- F-6 F-7 F-6 F- E07 Eb- Ab7
B7+4 Bb7 Eb- A7+4 Eb- Ab7

CHORUS

DbΔ D7 DbΔ D7 DbΔ C7 B7 EΔ Eb7 D7
DbΔ D7 DbΔ D7 DbΔ Db7 C7 FΔ E7 Eb7
AbΔ Eb7+9 AbΔ E- A7 DΔ D- C B7 Bb7 A7 Ab7
DbΔ D7 DbΔ D7 DbΔ C7 B7 Bb7
Eb- F#- A7+4 Ab7 DbΔ Db- Gb7 BΔ F- Bb7
Eb- F#- B7 A7+ Ab7 EΔ EbΔ DΔ G7 Db D7 DbΔ

fine



You Don't Know What Love Is

BY DON RAYE & GENE DePAUL

PLAY 3 CHORUSES

♩ = 72

F- D[♭] D[♭]7+4 C7+9 F- G[♭]7+4 D[♭]7+4

B[♭]7 G[♭]7 F- E- E[♭]- A[♭]7 |¹ D[♭]7 (C7[♭]9) G[♭] C7+9 |² D[♭]7 C7+9

F- (B7+4) B[♭]- E[♭]7 (C-) F7[♭]9 B[♭]- E[♭]7 A[♭]4 D- G7

C4 D[♭]7+4 (G[♭]7 C7[♭]9) F- D[♭] D[♭]7 C7+9

F- G[♭]7+4 D[♭]7 B[♭]7 G[♭]7 F-E-E[♭]- A[♭]7 D[♭]7+4 C7+9 F-(C7+9)

SOLOS F-D[♭] D[♭]7+4 C7+9 F- G[♭]7+4 D[♭]7+4 B[♭]7 G[♭]7

F- E- E[♭]- A[♭]7 |¹ D[♭]7 G[♭] C7+9 |² D[♭]7 C7+9 F- (B7+4)

B[♭]- E[♭]7 A[♭]4 F7[♭]9 B[♭]- E[♭]7 A[♭]4 D- G7 C4 D[♭]7+4

(C-)

C7[♭]9 F-D[♭] D[♭]7 C7+9 F- G[♭]7+4 D[♭]7

(G[♭]7 C7[♭]9)

B[♭]7 G[♭]7 F- E- E[♭]- A[♭]7 D[♭]7+4 C7+9 ⊕ F- (C7+9)

⊕ F- B[♭]7 E[♭]- A[♭]7 D[♭]7 C7+9 F-7

RIT...

Chelsea Bridge



PLAY 3 CHORUSES

BY BILLY STRAYHORN

♩ = 69

Handwritten musical score for "Chelsea Bridge" by Billy Strayhorn. The score is written in 4/4 time with a tempo of 69 beats per minute. It features a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature of 4/4. The notation includes various chords and melodic lines across multiple staves.

Chords and Notation:

- Staff 1: E_b^{7+4} D_b^{7+4} E_b^{7+4} D_b^{7+4} B_b^7
- Staff 2: E_b^- A_b^7 D_b^6 D_b C^7 B^7 D_b^7
- Staff 3: D_b B^7 $F^\#-$ B^7 A_b^- $G^{\circ 7}$ $F^\#-$ F^7
- Staff 4: B^-/E E^{7+9} A^{Δ} $A-D^7$ G^{Δ} $G-$
- Staff 5: D_b^{7+4} C^7 B^7 B_b^7 E_b^{7+4} D_b^{7+4}
- Staff 6: E_b^{7+4} D_b^{7+4} B_b^7 E_b^- A_b^7 D_b^6 D_b C^7 B^7 B_b^7
- Staff 7: **SOLOS** E_b^{7+4} D_b^{7+4} E_b^{7+4} D_b^{7+4} B_b^7 E_b^-
- Staff 8: A_b^7 D_b^6 D_b C^7 B^7 B_b^7 D_b B^7 $F^\#-$ B^7
- Staff 9: A_b^- $G^{\circ 7}$ $F^\#-$ F^7 B^-/E E^{7+9} A^{Δ} $A-D^7$ G^{Δ} $G-$
- Staff 10: D_b^{7+11} C^7 B^7 B_b^7 E_b^{7+4} D_b^{7+4} E_b^{7+4} D_b^{7+4} B_b^7
- Staff 11: E_b^- A_b^7 D_b^6 D_b C^7 B^7 B_b^7
- Staff 12: $F-$ B_b^7 $E-$ A^7 E_b^- A_b^7 D_b^{Δ}



Soul Eyes

PLAY 3 CHORUSES

BY MAL WALDRON

$\text{♩} = 69$

The main musical score for 'Soul Eyes' is written in 4/4 time with a tempo of 69 beats per minute. It consists of five staves. The first staff is the melody, starting with a C- chord and a G7+9 chord. The second staff is the bass line, starting with an F- chord and a Bb7+9 chord. The third staff contains chords: AbΔ, AΔ, D7b9, GΔ, and Db7+4. The fourth staff contains chords: GbΔ, F-, Bb7, EbΔ, DΔ, G7+9, and GΔ. The fifth staff contains chords: C7b9, F-, Bb7+9, EbΔ, DΔ, and G7b9. The piece ends with a 'FINE' marking.

SOLOS

The solo section consists of five staves. The first staff is the melody, starting with a C- chord and a G7+9 chord. The second staff is the bass line, starting with a GΔ chord and a C7b9 chord. The third staff contains chords: AbΔ, AΔ, D7b9, and GΔ. The fourth staff contains chords: Db7+4, GbΔ, F-, Bb7, EbΔ, DΔ, and G7+9. The fifth staff contains chords: GΔ, C7b9, F-, Bb7+9, EbΔ, DΔ, and G7b9. The piece ends with a 'FINE' marking.

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Ballad Blues

PLAY 6 CHORUSES

BY JAMEY AEBERSOLD

$\text{♩} = 65$

The main musical notation consists of four staves of music. The first staff has a treble clef and a key signature of one flat (Bb). The tempo is marked as quarter note = 65. The first staff contains the following chords: BbΔ, E7+9, Bb-/Eb, BbΔ. The second staff contains: B-/E, Bb-/Eb, Eb-/Ab. The third staff contains: BbΔ, A7+9, D-, G7+9, C#-. The fourth staff contains: C-, F7+9, BbΔ, Ab-/Db, GbΔ, F7+9. The music is written in a ballad style with a slow tempo.

SOLOS

The solo section consists of three staves of music. The first staff has a treble clef and a key signature of one flat (Bb). The first staff contains the following chords: BbΔ, E7+9, Bb-/Eb, BbΔ, B-/E. The second staff contains: Bb-/Eb, Eb-/Ab, BbΔ, A7+9, D-, G7+9. The third staff contains: C#-, F#7, C-, F7+9, BbΔ, Ab-/Db, GbΔ, F7+9. The music is written in a ballad style with a slow tempo.

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