

GROVER WASHINGTON, JR.



Best Of Vol. 1



GROVER WASHINGTON, JR. BIO

As early as the first week of August '81, the **Winelight** album by Philadelphia-based saxophonist/composer/producer Grover Washington, Jr. had locked up honors as the year's hottest jazz LP. Released by Elektra/Asylum in October 1980, **Winelight** had held the #1 slot on the jazz LP charts since December (in **Billboard**, **Cash Box** and **Record World**), a record-breaking run of more than six months (it outlasted the previous record-holder, **Street Life** by The Crusaders, by more than a month).

But it's not like Washington hasn't had #1 jazz albums in the past; **Winelight**, the 11th solo LP of his career, was the seventh to achieve the top spot (his personal record previous to **Winelight** was 22 weeks at #1 in '75 with his **Mister Magic** LP).

What sparked **Winelight's** penetration into the Top 5 pop and R&B albums and the LP's subsequent platinum-plus performance was the **Winelight** single "Just The Two Of Us," with vocals by Bill Withers. The single made it to #2 on the pop, R&B and adult contemporary lists in May '81. And not only did **Winelight** and "Just The Two Of Us" emerge Washington's all-time biggest hits, but their success also revitalized Withers' career.

After a summer of writing, recording and myriad activities, Washington returned in late November '81 with **Come Morning**, his third LP for Elektra/Asylum. Like **Winelight**, **Come Morning** was produced by Washington and percussionist/composer Ralph MacDonald at Rosebudy Studios in New York, with instrumental backing from basically the same lineup that helped make **Winelight** such a success. On this LP, the guest vocalist is Grady Tate, who sings a pair of tunes including "Be Mine (Tonight)," released as the first **Come Morning** single in early November '81.

Washington's success comes from a combination of integrity, hard work and talent. Born in Buffalo, New York on December 12, 1943, Washington had (and has) a musical family. "My mother used to sing in church choirs," he recalls, "and my father used to play saxophone and has an extensive collection of jazz 78s. Now, my brother Michael is the organist for a gospel group in Buffalo called The Varsons — they're in the process of completing their second LP. My brother Darryl is a drummer who's played with the like of Angela Bofill, Gato Barbieri, Charles Earland, Groove Holmes, Jimmy Owens and myself, just to name a few. We came out of the ghetto, but despite that fact, and despite Buffalo's cold winter climate, the city had a warm creative atmosphere, as far as I was concerned.

"My father bought me a saxophone when I was 10 years old. After I started playing, I'd sneak into clubs and see guys like Jack McDuff, Harold Vick and Charles Lloyd. My professional life began at the age of 12. I played a lot of R&B when I was with a singing group, and I also played with a blues band — even funkier than the blues, we called it 'gut-bucket.' We played in every key every night — it was a perfect training ground. I'd play in a club until three o'clock in the morning, then be at school at quarter to eight.

"In the afternoon, I'd stay outdoors as long as I could," Washington continues. "I'd play basketball all afternoon, get my clothes dirty, and did I get my ass beat! I was always into anything that involved movement, whether it was riding a bike, playing marbles, handball, whatever."

For a while, Washington was torn between a career as a musician and one as a basketball player, but when he stopped growing at 5'8½", he decided music was the more promising alternative. Now, as far as basketball is concerned, Washington's content with being a Philadelphia 76ers season ticket holder; he also plays the National Anthem at many 76ers and Philadelphia Eagles home games. Julius Erving of the 76ers and Washington have become good friends; Erving was among the many Philadelphians who gathered at City Hall in spring '81 to honor Washington with the city's prestigious Liberty Bell award, equivalent to the Key to the City.

Although he studied classical music, developing his sight-reading ability and that distinctive tone, Washington's first love was jazz. "I still listen to the 'classics' — Coleman Hawkins, Ben Webster, Don Byas, Lester Young, Charlie Parker, John Coltrane. Those are the masters and they'll always be relevant, have something to say. What I strive for in my own music is to always tell a story, to portray my inner feelings."

When he was 16 and just graduated from high school, Washington left Buffalo to play with a bunch of friends in a group called The Four Clefs. "When I left home," he recalls, "I found myself playing piano one night, saxophone one night, playing bass one night. And I was behind everything from singing groups to snake charmers. I did just about everything but play in a burlesque house."



A few years later, he was drafted into the Army and stationed at Fort Dix, New Jersey. After he completed radio school in the Army he auditioned for and landed a spot in the 19th Army Band, a gig which fortunately removed him from the ranks of Vietnam-bound soldiers. "I did a little moonlighting in New York and Philadelphia playing all kinds of music," he says. "I became friends with Billy Cobham and got to know a lot of important New York musicians.

After the Army, Washington settled in Philadelphia where he soon after met his wife, Christine ("it was love at first sight!" he says), and within a year they were married. In addition to his "regular" job at a record store, he worked extensively evenings and on weekend playing with all kinds of groups in Philadelphia and New York areas.

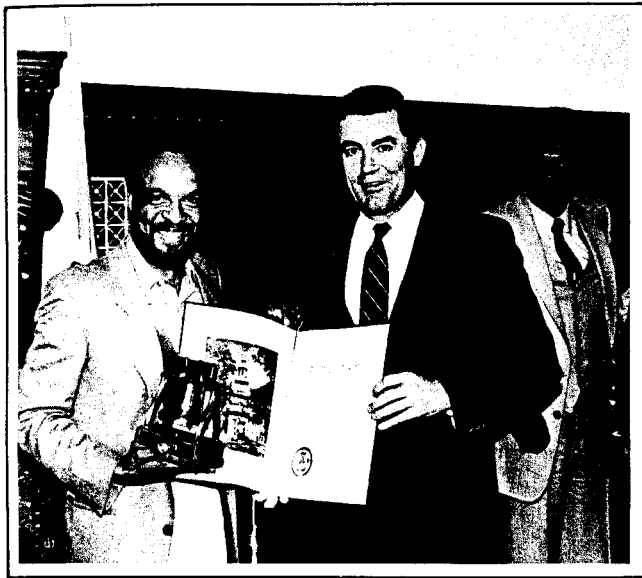
Then he was hired to fill a vacancy in the band led by organist Charles Earland, and cut the **Living Black!** LP (1970). Washington's reputation grew after a few more albums as a sideman recording with CTI and Prestige artists, and then he cut **Breakout** with Johnny Hammond. Released in '70, that LP became a best-seller and established Washington as a major new voice on the sax.

Creed Taylor, Hammond's producer, was so impressed by Washington that he offered the young musician a contract to record a group leader. Washington's first solo LP was **Inner City Blues** ('71). At the time of its release, Washington still worked at the record store so he was in the rather unique position of unloading records with his name on them. That situation didn't last long, though; the LP was so successful he put a band together and hit the road. He was 28 year old.

Washington's energy, soulfulness and sophistication combined to make him one of the instrumentalists whose sound helped define the mood of the '70s. His next three albums — **All The King's Horses**, **Soul Box** and especially 1975's **Mister Magic** (which sold in the neighborhood of 1,000,000 copies) — enabled him to make the transition from the club circuit to headlining concert halls. After that came more solo albums and session work with the likes of Bob James, Randy Weston, Eric Gale, MacDonald and Dave Grusin.

Winelight is Grover Washington, Jr.'s most successful album to date. At the release of **Come Morning**, it had sold about 1,800,000 copies, being certified gold on March 10, 1981 and platinum on May 6, 1981 by the RIAA. In addition, it received Ampex's Golden Record Award, given to certified gold and platinum LPs mastered on Ampex tape.

Winelight garnered considerable critical acclaim as well. **Dow**



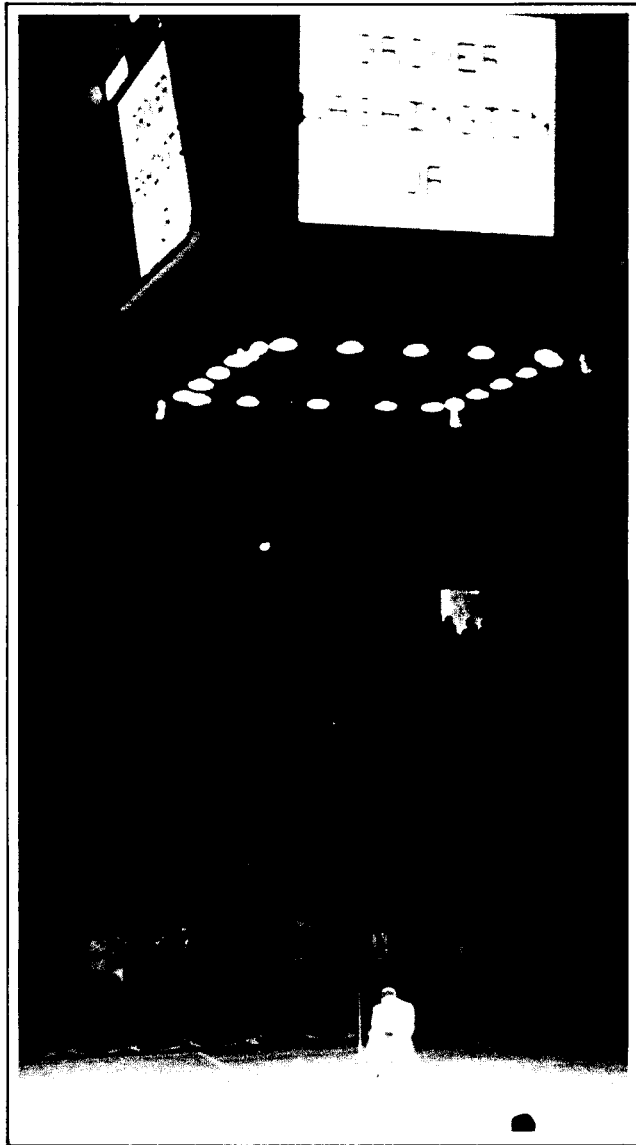
beat's Ben Sandmel noted that "Winelight had unfailing good taste," and that "Washington plays with exquisite tone, range and dexterity, firing or caressing with equal aplomb and grooving always." Dennis Hunt of the *Los Angeles Times* called Winelight "an admirable album replete with elegant loping pieces." The *Boston Herald American's* Tom Long called the LP a "true masterpiece by an artist who has the ability to combine the better elements of pop, soul and jazz and transform them into a form... uniquely his."

For his new *Come Morning* album, Washington pared down the lineup a bit from the one featured on *Winelight*. Among the musicians contributing to *Come Morning* are co-producer Ralph MacDonald, Steve Gadd, Eric Gale, Richard Tee, Marcus Miller and Paul Griffin.

Lately, Washington has been a whirlwind of activity. He's currently pursuing a doctorate in music composition at Temple University as well as taking private composition lessons. Last spring, through his G-Man Productions, Washington produced the debut album by a trio of Philadelphia teenagers called *Pieces Of A Dream*. "They're great," Washington enthuses without hesitation. "They have an air of sincerity and professionalism about them... they know how to let a tune really speak." The resulting *Pieces Of A Dream* LP, released by Elektra/Asylum in September, has been a major success for the group on the nation's jazz and R&B charts and was still in the Top 40 on both charts at the release of *Come Morning*.

For the past several months, Washington has been playing gratis gigs inmates at various correctional facilities in the Philly area as a member of a band called Dick Klein & The Fifth Amendment, headed by a local Appeals Court Judge. Venues played have included Graterford Prison, site of an early November '81 hostage standoff. When asked what he does at those affairs, Washington says, "We try to talk with (the inmates) on a personal level and give them as much music as we can in the time allotted. I answer questions and talk with prisoners who are also musicians — some of them 'sit in.' Hopefully, we're giving them a little much-needed boost."

Above and beyond his gigs with Klein & The Fifth Amendment, Washington has limited his personal appearances this past year to special live performances plus an occasional television show guest spot, which allowed him time to study, practice, produce and be with his family (he and Christine have two children — Grover III, 13 and Shana, 6). In early May, he joined Tom Snyder on "Tomorrow" and on May 25, he performed with jazz legend Sonny Rollins at the Town



Hall in New York City. Back in Philadelphia, he joined Stacy Lattisaw, Ben Vereen and Sister Sledge onstage for a benefit concert to help raise funds for research into Lupus Disease. Washington performed with *Pieces Of A Dream* on several occasions before and following the release of the group's debut LP, including a show at this year's Atlantic City Jazz Festival. In late June, Washington and the *Winelight* band videotaped a full concert at Philadelphia's Schubert Theatre for future release on videocassette. In July, Washington appeared at the Savoy in New York with Ramsey Lewis, who was recording a new live LP there and including Washington's composition "Sassy Stew" in the set, so Washington was the natural saxist for the tune. At the request of his friend Dexter Wansel, who was producing The Jones Girls' *Get As Much As You Can* LP last summer, Washington made a special guest appearance playing on "Love, Don't Ever Say Goodbye." And in August, Washington, with Ralph MacDonald and friends, joined Stevie Wonder and others on the bill at this year's Black Music Family Affair at the Rose Bowl in Pasadena, California.

Outside of music, Washington will, as he did last year, coach the Friends Central Lower School (or elementary school) basketball team, which until two years ago, counted young Grover III among its players (he graduated to middle or junior high school in '80). When asked why he gets involved with elementary basketball instruction, Washington says, "I enjoy teaching the fundamentals to that age group. I might, after all, be coaching a future Philadelphia 76er!" But Washington's love of music and sports combined still surfaces even at that level — along with Dick Klein & The Fifth Amendment, Washington recently played a show at Friends Central for the students (daughter Shana just began classes there).

Winelight's breakthrough success continues to open doors for Washington, even at the release of *Come Morning*. He's been approached to write the theme music for a new NBC series slated to debut in January '82, and to host a new hour-long syndicated jazz radio program (both are being negotiated). And Warner Bros. Music is planning to publish a folio of his songs in 1982. But now that *Come Morning* has been completed and readied for release, what musical tack does Washington plan to take next? "Maybe we'll go in a soul direction, maybe a gospel direction. As long as we maintain the quality of the *Winelight* album, I feel confident our audiences will be pleased."

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ABOUT THIS BOOK

The musical styles of Grover Washington, Jr. features some of Grover's best compositions arranged and transcribed in score format.

JUST THE TWO OF US is scored for Tenor Sax, Trumpets, Trombones, (designated as horns in the score), Keyboard, Guitar, Bass, Drums, Steel Drums (cued in the keyboard), Vocal Lead, Vocal Group and Percussion I and II. The solo section at 33 may be extended for additional solos.

WINELIGHT is scored for Alto Sax, Guitar, Clarinet, Keyboard, Synthesizer (cued in keyboard), Bass, Drums and Percussion. The solo section at 58 may be extended for additional solos.

BRIGHTON BY THE SEA is scored for Soprano Sax, Guitar, Keyboard, (Rhode Acoustic, Synthesizers are cued in keyboard), Bass, Drums, and Percussion. The solo section at 47 may be extended for additional solos.

EASY LOVIN' YOU is scored for Soprano Sax, Flugelhorn, Trumpet, Keyboard, Bass, Drums and an extended Percussion section which includes: Tin Whistle, Police Whistle, Ratchet, Syndrum, Conga, Orchestra Sticks, Bongos and Tamborine. The solo section at 25 may be extended for additional solos.

LET IT FLOW (for Dr. J) is scored for Alto Sax, Guitar (overdub Guitar included), Synthesizer, Keyboard (Synthesizer is cued in keyboard), Bass, Drums and Percussion. The solo section at 58 may be extended for additional solos.

SNAKE EYES is scored for Soprano Sax (Tenor overdub included), Guitar (overdub Guitar included), Keyboard, Bass, Drums and Percussion. The solo section at 26 may be extended for additional solos.

TAKE ME THERE is scored for Tenor Sax, Guitar, Synthesizer, Keyboard, Bass, Drums and Percussion. The solo sections at 26 and 34 may be extended for additional solos.

MR. MAGIC is scored for Tenor Sax, Trumpets, Trombones, Strings (cued in Guitar part) Guitar (overdub Guitar included), Keyboard, Bass, Drums, and Percussion. The solo section at 37 may be extended for additional solos.

MAKE ME A MEMORY (Sad Samba) is scored for Alto Sax, Guitar, Keyboard, Bass, Drums and Percussion. The solo section at 49 may be extended for additional solos.

JUST THE TWO OF US

Words and Music by
RALPH MACDONALD, WILLIAM SALTER and BILL WITHERS

Moderately slow (♩ = 96)
[enter 2nd time]

No Chord

Sheet music for the first system, measures 1-8. The score includes parts for Guitar, Keyboard, Drum, and Percussion. The guitar part features a melodic line with a capo on the 2nd fret. The keyboard part provides harmonic support with chords and arpeggios. The drum part includes a steady bass drum and snare pattern, with a note to use brushes on the cymbals. The percussion part is marked with 'x' for cymbal hits. Chord symbols for guitar include D9maj7, C7, Fm, Ebm7, Ab7, D9maj7, C7, and Fm11. A first ending bracket is shown at the end of the system.

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Vocal line for measures 9-11. The lyrics are: "I see the cry - tal rain - drops / We look for love: no time for / here the cry - tal rain - drops". The melody is in a major key with a moderate tempo. A first ending bracket is shown at the end of the system.

Instrumental accompaniment for measures 9-11. The guitar part continues with a melodic line. The keyboard part provides harmonic support. The drum and percussion parts continue with their respective patterns. Chord symbols for guitar include D9maj7, C7, Fm, Ebm7, Ab7, D9maj7, C7, and Fm11.

Vocal line for measures 12-14. The lyrics are: "fall, and the beau - ty of it all is when the sun comes shin - ing through... / west - ed wa - ter's all that is and it be - comes the moon - ing dew... / on the win - dow down the hall and it be - comes the moon - ing dew...". The melody is in a major key with a moderate tempo.

Instrumental accompaniment for measures 12-14. The guitar part continues with a melodic line. The keyboard part provides harmonic support. The drum and percussion parts continue with their respective patterns. Chord symbols for guitar include Fm, Ebm7, Ab7, D9maj7, C7, and Fm11.

to make those rain - bows in my mind, when I think of you some - time, and I want to spend some time with
 Good things might come to those who wait, not for those who wait too late, and we've got to go - for all we
 And dar - lings, when the moon - ing comes, and I see the moon - ing sun, I want to be - the one with

15
16
17

you know, } Just the two of us we can make it if we try: just the

18
19
20

two of us, } Give (Just the two of us,) Just the two of us: build - ing

21
22

can - let's in - the sky, - just the two of us, you and I -

23
24
25

To Code 1. 2.

32 1st time you Right 2nd time as is

f - mf

32 Play one note 2nd time only

f - mf

32 *f - mf*

Dbmaj7 C7 Cbmaj7 Bb7 Amaj7 Ab7 Dbmaj7 Gb11

28 29 30 31

Dbmaj7 C7 Cbmaj7 Bb7 Amaj7 Ab7 Dbmaj7 Gb11

32 *f - mf*

32 *f - mf*

closed open Cym.

32 *f - mf*

33 Solo section Play 8 times See Solo enter 3rd time D7

2

Ebmaj7 Ebm7 Fm7 Bb7

33 *f - mf*

Just the two of us: we can make it just the

Gib Vaden - 1st time - 4th time

33 *f - mf*

Dbmaj7 Gb11 Dbmaj7 C7 Fm7 Ebm7 Ebm7 Ab7

33 34 35

Steel Drum Solo

Dbmaj7 Gb11 Dbmaj7 C7 Fm7 Ebm7 Ebm7 Ab7

33 *f - mf*

33 *f - mf*

33 *f - mf*

Cowbell

Ebmaj7 D7 Gm Ebmaj7 D7

two of us. Just the two of us.

Dbmaj7 C7 Fm Dbmaj7 C7

Dbmaj7 C7 Fm Dbmaj7 C7

Gm F#m7 F#D7 Bb7 Ebmaj7 D7 Gm

Just the two of us. we can make it just the two of us. Just the

Fm7 Em7 Ebm7 Ab7 Dbmaj7 C7 Fm

Fm7 Em7 Ebm7 Ab7 Dbmaj7 C7 Fm

41 *For those you follow*
And there's life
f-mp

Play one note / time only
f-mp

f-mp
 D7maj7 C7 C7maj7 Bb7 Amaj7 Ab7 D7maj7 G13 D7maj7 G13

f-mp
 D7maj7 C7 C7maj7 Bb7 Amaj7 Ab7 D7maj7 G13 D7maj7 G13

f-mp

closed
Dr. open
f-mp
 1 2 3 4 5 6 7 8 9 10 11 12

f-mp

44 *No Chord*
mp

mp
 D7maj7 C7 Fm Ebmaj7 Ab7

mp

mp

mp

mp
 D.S. $\frac{3}{4}$ (no repeats) *ad Coda*

mp
 D7maj7 C7 Fm7

mp

mp

mp

WINELIGHT

By WILLIAM EATON

Moderate Funky Beat

Alto Sax

Sax. *mp* with stereo feel No chord

Cornet

Keyboard

Synth.

Hiss

Bass

Bass *f* 1 *f* 2

Drums

Drums *mp* Tight ride cym.

Perc.

Vcl.

Coda

Sax. **[31]** *mp* **Repeat and fade!**

Ebmaj7 D7 Gm7 Fm7 Fm7 Bb7 Ebmaj7 D7 Cm

Guit.

Guit. *mp* Just the two of us.

we can make it just the two of us.

Just the two of us.

Dm7 C7 Fm7 Ebm7 Ab7 Dm7 C7 Fm

Bass

Bass *mp*

Dm7 C7 Fm7 Ebm7 Ab7 Dm7 C7 Fm

Dr.

Dr.

Perc. 1

Perc. 1

Perc. 2

Perc. 2

Comp.

Comp. L. H.

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Musical score for page 18. It consists of ten staves. The top staff is a vocal line with a square box containing the number '9' above it. The second staff is another vocal line with a square box containing '(mf)' below it. The third staff is a piano accompaniment line with a square box containing '10' below it. The fourth staff is a piano accompaniment line with a square box containing '11' below it. The fifth staff is a piano accompaniment line with a square box containing '12' below it. The sixth staff is a piano accompaniment line with a square box containing '13' below it. The seventh staff is a piano accompaniment line with a square box containing '14' below it. The eighth staff is a piano accompaniment line with a square box containing '15' below it. The ninth staff is a piano accompaniment line with a square box containing '16' below it. The tenth staff is a piano accompaniment line with a square box containing '17' below it. The piano part includes a section labeled 'Blech Piano'.

Musical score for page 19. It consists of ten staves. The top staff is a vocal line with a square box containing '1' below it. The second staff is another vocal line with a square box containing '2' below it. The third staff is a piano accompaniment line with a square box containing '3' below it. The fourth staff is a piano accompaniment line with a square box containing '4' below it. The fifth staff is a piano accompaniment line with a square box containing '5' below it. The sixth staff is a piano accompaniment line with a square box containing '6' below it. The seventh staff is a piano accompaniment line with a square box containing '7' below it. The eighth staff is a piano accompaniment line with a square box containing '8' below it. The ninth staff is a piano accompaniment line with a square box containing '9' below it. The tenth staff is a piano accompaniment line with a square box containing '10' below it. The piano part includes a section labeled 'Almo' and another labeled 'No choro'.

Tambourine
On D & Tambourine keeps
playing against Canga

Musical score for page 20, measures 24-31. The score consists of five systems, each with a guitar staff and a bass staff. Chord diagrams are provided for the guitar parts, and fret numbers are indicated for the bass parts. Measure numbers 24, 26, 28, and 30 are marked at the beginning of their respective systems. Measure 31 is marked at the end of the fifth system.

Chord diagrams and fret numbers shown:

- Measure 24: Eb11, Abmaj7, D19, Eb6
- Measure 26: Abmaj7, D19, Eb6
- Measure 28: Abmaj7, D19, Eb6
- Measure 30: Abmaj7, D19, Eb6
- Measure 31: Abmaj7, D19, Eb6

Additional markings include "open C/m." in the bass staff of measure 31.

Musical score for page 21, measures 32-39. The score consists of five systems, each with a guitar staff and a bass staff. Chord diagrams are provided for the guitar parts, and fret numbers are indicated for the bass parts. Measure numbers 32, 34, 36, 38, and 39 are marked at the beginning of their respective systems.

Chord diagrams and fret numbers shown:

- Measure 32: Eb11, Abmaj7, D19, Eb6
- Measure 34: Eb11, Abmaj7, D19, Eb6
- Measure 36: Eb11, Abmaj7, D19, Eb6
- Measure 38: Eb11, Abmaj7, D19, Eb6
- Measure 39: Eb11, Abmaj7, D19, Eb6

Additional markings include "No chord" in the bass staff of measure 39.

Musical score for page 22, measures 40-47. The score consists of a vocal line and piano accompaniment. Measure 46 is marked "Almo".

Musical score for page 23, measures 48-56. The score consists of a vocal line and piano accompaniment. Measure 50 is marked "To Coda" and "No chord". Measure 54 is marked "Tambourine".

[Add the solo section]
[Repeat 8 times]
58 Am

Cm (add the rhythm)

BRIGHTON BY THE SEA

By GROVER WASHINGTON, JR.

Moderately

Soprano
Sax

Guitar

Key board

Rhodes

Bass

Drums

Percussion

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16

Bm7 Am7 Gmaj7 D#7-5 Cm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

Bm7 Am7 Gmaj7 D#7-5 Cm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

Bm7 Am7 Gmaj7 D#7-5 Cm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

18

19

No chord

decrec.

decrec.

decrec.

20

Gm9 C9 Cm9 C9 Gm9 C9

21

Gm9 C9

22

Gm9 C9 Cm9 C9 Gm9 C9

23

Gm9 C9 Cm9 C9 Gm9 C9

24

Gm9 C9 Cm9 C9 Gm9 C9

25

Gm9 C9 Cm9 C9 Gm9 C9

26

Gm9 C9 Cm9 C9 Gm9 C9

27

Gm9 C9 Cm9 C9 Gm9 C9

28

Gm7 Am7 Bm7 Am7

29

Gm7 Am7 Bm7 Am7

30

Gm7 Am7 Bm7 Am7

31

Gm7 Am7 Bm7 Am7

32

Gm7 Am7 Bm7 Am7

33

Gm7 Am7 Bm7 Am7

34

Gm7 Am7 Bm7 Am7

35

Gm7 Am7 Bm7 Am7

36

Gm7 Am7 Bm7 Am7

37

Gm7 Am7 Bm7 Am7

38

Gm7 Am7 Bm7 Am7

39

Gm7 Am7 Bm7 Am7

Etmaj7 Ab/D Gmaj7 Am7 Bm7 Am7 Gmaj7 Db7-5

meas. 28 29 30

Ab/D Gmaj7 Am7 Bm7 Am7 Gmaj7 Db7-5

meas. 28 29 30

Cmaj9 F7 Fmaj9 Bb7 Bbmaj9 Eb6/9 D7sus4 Gmaj9 No chord C9

meas. 28 29 30

meas. 28 29 30

meas. 34 35 36

meas. 34 35 36

Amaj7 Bm7 Cbm7 Bm7 Amaj7 Bm7 Cbm7 Bm7

Amaj7 Am7 Bm7 Am7 Gmaj7 Am7 Bm7 Am7

Amaj7 Am7 Bm7 Am7 Gmaj7 Am7 Bm7 Am7

meas. 37 38 39 40

Piano solo on D.S.

meas. 37 38 39 40

Dm7 Em7 Fm7 Bb/E Am7 Bm7 Cm7 Bm7 Am7 B7-5

Gm7 Dm7 Bbm7 Ab/D Gm7 Am7 Bm7 Am7 Gm7 Db-7-5

41 Gm7 Dm7 Ebm7 Ab/D Gm7 Am7 Bm7 Am7 Gm7 Db-7-5

42 Ebm7 Ab/D Gm7 Am7 Bm7 Am7 Gm7 Db-7-5

43 Gm7 Am7 Bm7 Am7 Gm7 Db-7-5

44 Bm7 Am7 Gm7 Db-7-5

Dm9 G7 Gm9 C7 Cm9 F6/9 E7sus4

F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

No chord

47 optional repeat for additional solos Am9 D9

45 Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

46 Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

47 Gm9 C9

48 Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

49 Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

50 Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

51 Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

52 Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

53 Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

54 Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

55 Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

Am9 D9 Am9 D9 Am9 D9

1-4 Am9 D9 Am9 D9

5 Am9 D9

48 Gm9 C9 Gm9 C9 Gm9 C9 Gm9 C9

49 Gm9 C9 Gm9 C9 Gm9 C9 Gm9 C9

50 Gm9 C9 Gm9 C9 Gm9 C9 Gm9 C9

51 Gm9 C9 Gm9 C9 Gm9 C9 Gm9 C9

(Last time / To Coda)

54 Am9 D9

55 Am9 D9

Dm9 G7 Gm9 C7 Cm9 F6/9 E7sus4

Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

52 Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

53 Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

54 Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

55 Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

Synth.

52 Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

53 Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

54 Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

55 Gm9 F7 Fm9 Bb7 Bbm9 Eb6/9 D7sus4

D.S.S.C. (with repeats) at Coda

56 Am9 D9 Am9 D9
Gm9 C9 Gm9 C9
57 Gm9 C9
58 **Coda**
59 Gm9 C9 Gm9 C9
60 Gm9 C9
61 Gm9 C9
62 Gm7 Am7
63 Gm7 Am7 Bm7 Am7
64 Gm7 Am7 Bm7 Am7
65 Gm7 Am7

66 Gm7 Am7 Bm7 Am7 Gm7 Dm7 Ebm7 Am/D
67 Gm7 Am7 Bm7 Am7 Gm7 Dm7 Ebm7 Am/D
68 Gm7 Am7 Bm7 Am7 Gm7 Dm7 Ebm7 Am/D
69 Gm7 Am7 Bm7 Am7 Gm7 Dm7 Ebm7 Am/D
70 Gm7 Am7 Bm7 Am7 Gm7 Dm7 Ebm7 Am/D
71 Gm7 Am7 Bm7 Am7 Gm7 Dm7 Ebm7 Am/D

EASY LOVIN' YOU

By GROVER WASHINGTON, JR.

Moderate funk
Solo Percussion

Snare Drum *mf*
Bass Drum *mf*
Tim Whistle *mf*
H. L. *mf*
Police Whistle *mf*
Ratchet *mf*
Syndrum *mf*
Sop. Sax. *mf*
Guit. *mp*
Piano *mp*
Bass *mp*
Drums *mp*
Perc. *mp*

Play 2nd time
Play both times
Tight Hi-Hat
Ebmaj7

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Flugelhorn, Trumpet, & Saxophone *mf*
Piano *f*
Bass *f*
Drums *f*
Perc. *f*

Cm7
D7
Eb7
Eb7
open Cym.
RS
12
13
14

Musical score for page 38, measures 15-20. The score includes parts for Elnia7, Dm7, Dm7sus4, Gm7, Bongos, and Shaker. Measure 15 shows Elnia7 and Dm7. Measure 16 shows Elnia7 and Dm7. Measure 17 shows Elnia7 and Dm7. Measure 18 shows Elnia7 and Dm7. Measure 19 shows Gm7. Measure 20 shows Gm7 and C9. The Bongos and Shaker parts are marked *mp*.

Musical score for page 39, measures 21-25. The score includes parts for Eb9sus4, Bb13, D7+9, F9sus4, and Coda. Measure 21 shows Eb9sus4 and Bb13. Measure 22 shows Bb13 and D7+9. Measure 23 shows F9sus4 and Bb13. Measure 24 shows Bb13 and D7+9. Measure 25 shows Coda and Am Solo Section. The Coda part is marked *mf*.

* 1st time just Drums, Bass, Guitar and Solo Sax. 2nd time piano enters.
 3rd time Tambourine enters, then all instruments play until
 Percussion Solo.

Musical score for page 40, measures 26-31. The score consists of a melody line and an accompaniment line. Chord markings include Ebmaj7, Cm7, Eb7, and F7. Measure numbers 26, 27, 28, 29, 30, and 31 are indicated.

Musical score for page 41, measures 32-37. The score includes a melody line and several percussion parts: Snare Drum, Bass Drum, Tin Whistle, H.L., Police Whistle, Syndrum, and Ratchet. Chord markings include E7 and D7. Measure numbers 32, 33, 34, 35, 36, and 37 are indicated.

34 **Solo Percussion**
 Snare Drum 3
 Bass Drum
 Tin Whistle
 H.L.
 Police Whistle
 Syndrum
 Ratchet

35
 36
 37

Repeat 5 through 23 (using all repeats) then Repeat and Fade from 15 and repeat that section until fade.

LET IT FLOW (For Dr. J)

By GROVER WASHINGTON, JR.

Moderately

Guitar

Synth. & Overdriv. Guitar

Electric Keyboard

Bass

Drums

Perc.

1 2 3 4

Dm11

TIGHT Hi-Hat

+Sticks

mp M L H

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5

End Dm7 Dm9

2

6

7

8

9

End Dm7 Dm9

2

10

11

12

2

4

2

4

13

Em7 Dm7 Dm9
Em7 Dm7 Dm9

14

14 15 16

17%

17

Gm9 Am9 A7 5/9 Em7 Dm7 Dm9

18

Gm9 Am9 A7 5/9 Dm9 Em7 Dm7 Dm9

21

Em7 Dm7 Dm9 Gm9 Am9 A7 5/9

21

Gm9 Am9 A7 5/9 Gm9 Am9 A7 5/9

25

Dm9 Em7 Dm7 Dm9 Em7 Dm7 Dm9

26

Dm9 Em7 Dm7 Dm9 Em7 Dm7 Dm9

Musical score for page 46, measures 29-38. The score includes guitar and bass staves. Measure 29 features a guitar chord diagram for Em7 and a bass line. Measure 30 has a guitar chord diagram for Dm7 and a bass line. Measure 31 has a guitar chord diagram for Dm9 and a bass line. Measure 32 has a guitar chord diagram for Em7 and a bass line. Measure 33 has a guitar chord diagram for Gm9 and a bass line. Measure 34 has a guitar chord diagram for Am9 and a bass line. Measure 35 has a guitar chord diagram for Bbmaj7 and a bass line. Measure 36 has a guitar chord diagram for Am9 and a bass line. Measure 37 has a guitar chord diagram for Am9 and a bass line. Measure 38 has a guitar chord diagram for Am9 and a bass line. The word "smoothly" is written in the guitar staff between measures 31 and 32.

Musical score for page 47, measures 39-43. The score includes guitar and bass staves. Measure 39 has a guitar chord diagram for Em9 (add A) and a bass line. Measure 40 has a guitar chord diagram for A9 and a bass line. Measure 41 has a guitar chord diagram for Am7/D and a bass line. Measure 42 has a guitar chord diagram for Em9 (add A) and a bass line. Measure 43 has a guitar chord diagram for Em9 (add A) and a bass line. The annotation "T.T." is written in the guitar staff between measures 42 and 43.

43 A9
44 A9 Dm9
45 A9 Dm9
46 A9 Dm9
47 A9 Dm9
48 A9 Dm9

on bell of Cym.
T.T.

46 Gm9
47 Gm9 Am9
48 Gm9 Am9 A7#9 Dm9

Synth.

49 Dm9
50 Dm9 Em7 Dm7 Dm9
51 Dm9

52 Gm9
53 Gm9 Am9
54 Gm9 Am9 A7#9 Dm9

Synth.

No Chord

2nd Guit.: Dm

Solo Section
Play 4 times

48 49 50 51 52 53 54 55 56 57

61 62 63 64 65 66 67 68 69

48

Em9

58 59 60

1-3 4

D.S. al Fine (no repeats) and fade*

70 71 72 73 74 75 76 77

*Go to [1], play with no repeat flag [2] twice, then repeat [3] until fade.

SNAKE EYES

By GROVER WASHINGTON, JR.

Moderate Funky beat

Tenor Saxophone
Four Times

Soprano Saxophone
3 *legato*

Guitar

Keyboard

Piano

Bass

Drums

Perkussion
Congas or Bongo ad lib

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142

11 Solo continues on D.S.

Chord progressions: Cm7, Bbm7, Am7, D7+9, Gm7, Ebm9, Dm7, C#9-5, Bm7, Abm7, Gm7, C7+9, Fm7, Dbm9, Cm7, B9-5, Cm7, Bm7, Am7, D7+9, Bbm7, Abm7, Gm7, C7+9, Fm7, Dbm7, Cm7, B9-5, Bbm7, Abm7, Gm7, C7+9, Bbm7, Abm7, Gm7, C7+9, Fm7, Dbm7, Cm7, B9-5, Bbm7, Abm7, Gm7, C7+9.

To Coda

Horns

T.T.

Chord progressions: Gm7, Ebm7, Dm7, C#9-5, Cm7, Bbm7, Am7, D7+9, Fm7, Dbm7, Cm7, B9-5, Bbm7, Abm7, Gm7, C7+9, Dbmaj9, Bb/C, Eb7, E7, F7, B13, Bbm7, Eb9.

Musical score for page 56, measures 21-26. The score includes guitar, bass, and tambourine parts. Chords are indicated above the notes. Dynamics such as *mf* and *ff* are used. Measure 26 is marked as a solo section.

Chord Progression (Measures 21-26):
 21: Eb7, E7, F7, B13, Bbm7, Eb9
 22: Eb7, E7, F7, B13, Bbm7, Eb9
 23: Eb7, E7, F7, B13, Bbm7, Eb9
 24: Eb7, E7, F7, B13, Bbm7, Eb9
 25: Eb7, E7, F7, B13, Bbm7, Eb9
 26: Eb7, E7, F7, B13, Bbm7, Eb9

Measure 26 Solo Section Chords:
 F7, F#7, G7, C#13, Cm7, F9

Musical score for page 57, measures 27-35. The score includes guitar, bass, and tambourine parts. Chords are indicated above the notes. Dynamics such as *mf*, *ff*, and *rit.* are used. Measure 39 is marked as a repeat and fade section.

Chord Progression (Measures 27-35):
 27: F7, F#7, G7, C#13, Cm7, F9
 28: F7, F#7, G7, C#13, Cm7, F9
 29: F7, F#7, G7, C#13, Cm7, F9
 30: F7, F#7, G7, C#13, Cm7, F9
 31: F7, F#7, G7, C#13, Cm7, F9
 32: F7, F#7, G7, C#13, Cm7, F9
 33: F7, F#7, G7, C#13, Cm7, F9
 34: F7, F#7, G7, C#13, Cm7, F9
 35: F7, F#7, G7, C#13, Cm7, F9

Measure 39 Repeat and Fade Chords:
 Eb7, E7, F7, B13, Bbm7, Eb9

Measure 39 Coda Chords:
 Ebma9, C/D

D.S. al Coda

TAKE ME THERE

By GROVER WASHINGTON, JR.

Relaxed Latin Feel

Legato
(Last time)

Tenor Sax
 No chord
 Guitar
 Synth.
 Piano
 Cm9 p 1
 Dm9 2
 Ebmaj9 3
 Dm9 4
 G7 5
 Bass
 Perc.
 Congas
 Cm9 5
 Dm9 6
 Ebmaj9 7
 Dm9 8
 G9 9
 Cm9 9

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Tenor Sax
 G9
 Cm9 11
 C11
 G9 11
 Ebmaj9 12
 G9 13
 Cm9 14
 C11 15
 Cmaj9 16
 Fmaj9 17
 Eb 18
 Am7 19
 Cmaj9 15
 C11 16
 Fmaj9 17
 Eb 18
 Am7 19
 Congas

1.

(Alto) ~~~~
D9
Ebma19
Dm7
G9
Dm7
G9

20 21 22 23 24

2. Last time To Code

26 Solo section (Repeat 4 times)

Dm7 G7 Dm7 G7 Cm7 Bm7

26 27 28 29

Cornell

Cm7 F9 Bbma7 Eb9
Bbma7 Eb9 Bbma7 Db9

30 31 32 33

34 Double Time

Dm7 Solo continued - repeat 4 times

Dm7 G7 Dm7 G7 Cm7 Bm7

34 35 36 37

92

99 Cm7 Bbm7 Eb9 Abmaj7 D9

38 Bbm7 Eb9 40 Abmaj7 D9 41

42 **Tempo I** Solo Continued

42 Cm7 G7 Dm7 G7 Dm7 G7 Cm7

43 Cm7 F7 F7 Cm7 F7 Bm7

44 Cm7 F7 F7 Bm7

45 Cm7 F7 F7 Bm7

99 Cm7 Bbm7 Eb9 Abmaj7 D9

46 Bbm7 Eb9 47 Abmaj7 D9 48

49

D.S. al Fine

50 w/ Vib. 51

52 **Coda** Repeat and fade

53 Dm9 Cm9 G9 F9

MR. MAGIC

Words and Music by
RALPH MacDONALD and WILLIAM SALTER

Moderately

Keyboard
Ritard
Cm7(add F)

Bass

Drums

Cm7(add F)

F7

Bass

Drum

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9

No chord

Keyboard
Cm7(add F)

Bass

Drum

perc.
Finger Cym.

13

14

15

Cm7(add F)

F7

Bb11

Bb11

Drum

Tamb. cont. on D.S.

Chord progression for measures 16-21:
 16: Cm7
 17: Bbm7
 18: Eb9
 19: Abmaj7
 20: G7#5
 21: Ebmaj7

Other labels: No chord, Cm7(add F), F7, Ebmaj7 + Strings.

Chord progression for measures 22-30:
 22: Abmaj7
 23: Ebmaj7
 24: Abmaj7
 25: Ebmaj7
 26: G7#9
 27: No chord
 28: Cm7 (add F) - strings
 29: F7
 30: Dm7 (add C)
 31: Cm7 (add F)

Other labels: Fill (Dm7 add C), G7, Dm7 (add C).

Lead line to Code

Musical score for page 68, featuring guitar, bass, and drums parts. The guitar part (top staff) includes a double bar line with a '2' indicating a second ending. Chords C7 and C7sus4 are indicated. The bass part (middle staff) includes measures 30, 31, and 32, with a chord change to F7 at measure 31. The drum part (bottom staff) includes measures 30, 31, and 32. A box containing the number '33' is positioned above the guitar staff.

Solo Section
Aug 8 lines

Musical score for page 69, featuring guitar, bass, drums, and keyboard parts. The guitar part (top staff) includes a double bar line with a '2' indicating a second ending. Chords Cm7 (add F) and F7 are indicated. The bass part (middle staff) includes measures 37, 38, 39, and 40, with a chord change to Cm7 (add F) at measure 37. The drum part (bottom staff) includes measures 37, 38, 39, and 40. The keyboard part (left side) includes measures 41, 42, 43, and 44, with a chord change to Cm7 (add F) at measure 41.

Instrument and performance markings include:

- Tempo:** *Sw.*
- Drums:** Enter 2nd time
- Keyboard:** Cm7 (add F)
- Guitar:** Cm7 (add F), F7
- Bass:** Cm7 (add F), F7
- Shaker:** (indicated in the drum part)
- Chords:** Cm9, Fm9
- Measures:** 41, 42, 43, 44
- Rehearsal Mark:** 41
- Boxed Number:** 41
- First Ending:** 1.
- Second Ending:** 2.

Musical score for page 70, measures 46-51. The score includes parts for strings, guitar, and tambourine. Measure 46 features a first ending bracket. Measure 48 includes a second ending bracket. Chord markings include Cm7 (add F), G7, and Cm7 (add F). Instrument markings include 'ad lib G7 uk4' and 'Tambourine'.

2nd Solo Section

Fig 16 times

Musical score for page 71, measures 52-59. The score includes parts for strings, guitar, and tambourine. Measure 52 features a first ending bracket. Measure 54 includes a second ending bracket. Chord markings include Cm7 (add F), G7, and Cm7 (add G). Instrument markings include 'Cm7 (add F)', 'Strings', and 'Tambourine'.

D.S. (Repeat) ad Coda

2.

F7

60

Coda

Phil.

Dm7(lead G)

61

G7

62

G7

63

Cm7(lead F)

64

F7

65

66

Play 4 times

Dm7(lead G)

G7

Dm7(lead G)

G7

67

68

69

70

71

72

73

74

Repeat and fade

Dm7(lead G)

G7

Dm7(lead G)

G7

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

MAKE ME A MEMORY (Sad Samba)

By GROVER WASHINGTON, JR.

Tempo Di Samba
No Chord

Guitar *mf*

Rhodes *mp*
Ebmaj9
D7-9
Gm8

Bass *mp*

Drums

Perc.
Triangle *mf*

1 2 3 4 5 6 7 8 9

Ebmaj9
D7-9
Gm8

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9

Ebmaj9
D9-13
Gm8

10 11 12

13 14 15 16

Ebmaj9
D7-9
Gm8

mf *stacc.*

to Sax

17 Legato, with a laid-back feel

mp

Cm9 F13 Gm9 No Chord

17 18 19 20

F13 Cm9 Eb13

mp

21 22 23 24

D7#9 Gm8 G13 G7#13

1

23

Gm8 F6 No Chord

25 26 27 28

Cm9 F6 Gm7 C9 Eb13

29 30 31 32

Eb13 D7#9 Gm9 G13 G7#13

No Chord b9

T.T.

33

Chords for measures 33-40:
 33: Ebma17, D7+9, Gm13, Fm9
 34: Gm13, Fm9
 35: Ebma17, D7+9, Gm13, Fm9
 36: Gm13, Fm9
 37: Ebma17, D7, Dma13, Gma9, G13
 38: Ebma17, D7, Dma13, Gma9, G13
 39: Ebma17, D7, Dma13, Gma9, G13
 40: Ebma17, D7, Dma13, Gma9, G13

41

Chords for measures 41-48:
 41: Ebma17, D7+9, Gm13, Fm9
 42: Gm13, Fm9
 43: Ebma17, D7+9, Gm13, Fm9
 44: Gm13, Fm9
 45: Ebma17, D7+9, Dma13, Gma9, G13
 46: Ebma17, D7+9, Dma13, Gma9, G13
 47: Ebma17, D7+9, Dma13, Gma9, G13
 48: Ebma17, D7+9, Dma13, Gma9, G13

(1st time only)

Solo Section

Hard Latin Feel

49 Am7

D13

Em7

F13

Gm7

Cm7

Gm7

F13

Gm7

F13

Gm7

F13

Gm7

F13

Gm7

F13

Gm7

F13

Gm7

F13

Gm7

F13

Gm7

F13

Gm7

F13

Gm7

F13

Gm7

F13

Gm7

F13

Gm7

F13

Gm7

F13

Gm7

F13

Gm7

F13

Gm7

1-3

E13

Bb9

Em7

Em7

E13

Bb9

Em7

Gm7

E13

Bb9

Em7

Gm7

E13

Bb9

Em7

Gm7

E13

Bb9

Em7

Gm7

E13

Bb9

Em7

Gm7

E13

Bb9

Em7

Gm7

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Em7

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Bb9

Em7

Gm7

E13

Bb9

Em7

Gm7

E13

Bb9

Em7

Gm7

E13

Bb9

Em7

Gm7

E13

Bb9

Em7

Gm7

E13

Bb9

Em7

Gm7

E13

Bb9

Em7

ALBUM DISCOGRAPHY

Solo albums:

Come Morning	Elektra/Asylum	1981
Anthology	Motown	1981
Buddies!	Motown	1980
Wineflight	Elektra/Asylum	1980 (gold & platinum)
Skylarkin	Motown	1979
Paradise	Elektra/Asylum	1979
Reed Seed	Motown	1978 (gold)
Live At The Biju	Kudu	1977 (gold)
A Secret Place	Kudu	1976
Feet So Good	Kudu	1975 (gold)
Mister Magic	Kudu	1974 (gold)
Soul Box	Kudu	1973
All The King's Horses	Kudu	1972
Inner City Blues	Kudu	1971

Featured with:

The Jones Girls	Get As Much Love As You Can	Philadelphia Int'l
	Love, Don't Ever Say Goodbye	Columbia
Bob James	Bob James One	CTI
	Bob James Three	CTI
	H	Tappan Zee
Dave Grusin	One Of A Kind	Polydor
Ralph MacDonald	Sound Of A Dream	Columbia
	Universal Rhythm	Epic
Eric Gale	Mythification	Columbia
	Cassiopeia	Columbia
Alfonso Johnson	Touch Of Silk	Columbia
Idris Muhammad	Yesterday's Dreams	Epic
Lonnie Smith	Power Of Soul	Kudu
Kandy Weston	Mama Walter	Kudu
	Blue Moses	CTI
Lee-Scruse	Louisiana Slim	Prestige
Johnny Hammond Smith	Breakout	Kudu
	What's Going On	Kudu
Joe Jones	Wild Horses Rock Steady	Prestige
Charles Earland	No Way	Prestige
	Living Black!	Prestige

Produced by Washington for G-Man Productions:

Pieces Of A Dream	Pieces Of A Dream	Elektra/Asylum
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AWARDS

Awards:

- Cash Box - #1 Tenor Saxophone, #1 Alto Saxophone, #1 Soprano Saxophone
- 1975 - NAACP Image Award, Jazz Artist Of The Year
- 1976 - Ampex Golden Reel Award, Live At The Biju
- 1976 - NACAP Award, Best Jazz Artist Of The Year
- 1976 - Ebony Award, Best Album, Mister Magic, Best Alto and Best Tenor
- 1977 - Golden Mike Award
- 1978 - City Of Philadelphia Citation of Merit for Community Service
- 1978 - Blues And Soul: Top Instrumentalist
- 1978 - The ACT (Advertising/Communication Times magazine) Award - accolade for professionalism in communications
- 1980 - City of West Philadelphia Citation of Service
- 1981 - City of Philadelphia Liberty Bell Award
- 1981 - AMPEX Golden Reel Award, Mister Magic
- 1981 - Billboard International Talent Award, Jazz Artist Of The Year
- 1981 - Citation of Outstanding Service to the 200th Legislative District, awarded by State Rep. John S. White, Jr.
- 1981 - Blues And Soul: Top Instrumentalist

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GROVER WASHINGTON, JR.

JUST THE TWO OF US
WINELIGHT
BRIGHTON BY THE SEA
EASY LOVIN' YOU
LET IT FLOW (For Dr. J)
SNAKE EYES
TAKE ME THERE
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