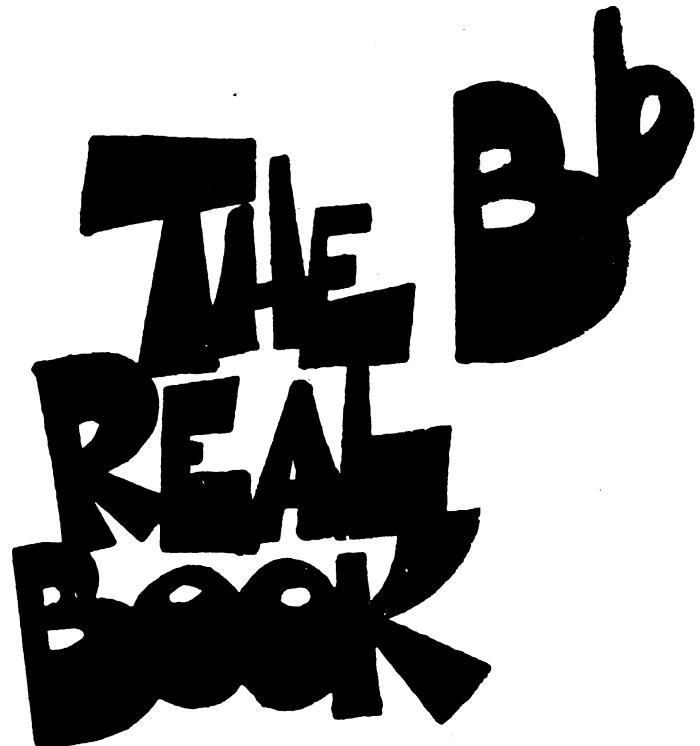


ALL NEW
Volume II



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CHORD CHART FOR GUITAR



C	C6	Cm	Cm7	C7	C9	Cdim	C+
G	G6	Gm	Gm7	G7	G9	Gdim	G+
D	D6	Dm	Dm7	D7	D9	Ddim	D+
A	A6	Am	Am7	A7	A9	Adim	A+
E	E6	Em	Em7	E7	E9	Edim	E+
B	B6	Bm	Bm7	B7	B9	Bdim	B+
(F# same as Gb)							
F#	F#6	F#m	F#m7	F#7	F#9	F#dim	F#+
F	F6	Fm	Fm7	F7	F9	Fdim	F+
Bb	Bb6	Bbm	Bbm7	Bb7	Bb9	Bbdim	Bb+
Eb	Eb6	Ebm	Ebm7	Eb7	Eb9	Ebdim	Eb+
(Ab same as G#)							
Ab	Ab6	Abm	Abm7	Ab7	Ab9	Abdim	Ab+
(Db same as C#)							
D#	D#6	D#m	D#m7	D#7	D#9	D#dim	D#+

ABLUTION

LENNIE TRESTANO 1.

A handwritten musical score for 'ABLUTION' by Lennie Trestano. The score consists of eight staves of music, each with a different key signature and time signature. The keys include Gmin, Bbmin7, F7, BbMaj7, EbMaj7, A7, Dmin, Gmin7, C7, F7, (B7), BbMaj7, E7, A, Bmin7, E7, AMaj7, G#min7, C#7, F#7, D7, Gmin, Cmin7, F7, BbMaj7, EbMaj7, Ab7, Dmin7, C#7, Cmin7, B, Bb. The score is written on five-line staff paper with various dynamics and performance markings.

2.

AFFIRMATION

JOSÉ RELECIANO

2.

F#min⁷

C#min⁷

Bmin⁷ E⁷

1. A Maj⁷

F#⁷

B^{7sus}

2. A Maj⁷

E Maj⁷

C Maj⁷

C Maj⁷

B^{7sus}

D.S. al Coda

C#min⁷

C#min⁷

3.

UP TEMPO

AIRMAIL SPECIAL

C. CHRISTIAN

Handwritten musical score for "AIRMAIL SPECIAL" by C. Christian. The score consists of six staves of music, each starting with a treble clef and a "D". The music is in common time. The first four staves are in D major, while the last two are in A major. The notation includes various note values such as eighth and sixteenth notes, and rests. The score is labeled "UP TEMPO" at the top left and "C. CHRISTIAN" at the top right.

(ALTERNATE [A] SECTION (VAMP))

Handwritten musical score for the "ALTERNATE [A] SECTION (VAMP)" of "AIRMAIL SPECIAL". The score consists of two staves of music, each starting with a treble clef and a "D". The music is in common time. The notation includes various note values such as eighth and sixteenth notes, and rests. The score is enclosed in a large brace, indicating it is a repeating section.

4.

ALFIE'S THEME

SONNY ROLLINS

(2 FEEL)

IN "4"

E^b A^b E^b A^b
E^b A^b E^b A^b

(2 FEEL)

5.

ALL ALONEHAL WALDRON

Handwritten musical score for "All Alone" by Hal Waldron. The score consists of two staves of music with lyrics and chords written below the notes.

Staff 1:

- Key signature: F# minor (one sharp)
- Time signature: Common time (indicated by a 'C')
- Chords: A Maj7, D#ø, E Maj7, A Maj7, A7, F#ø, G#7, 2. D#ø, G#7, C#ø, F#ø, B7, E Maj7, C#ø, F#ø, B7, D#ø, G#7, A Maj7, D#ø, E Maj7, A Maj7, A7, D#ø, G#7, C#ø.

Staff 2:

- Key signature: F# minor (one sharp)
- Time signature: Common time (indicated by a 'C')
- Chords: A Maj7, D#ø, E Maj7, A Maj7, A7, D#ø, G#7, C#ø.

6.
 (18) ALL GODS CHILLIN GOT RHYTHM KAHN & KAPER

The musical score consists of eight staves of handwritten notation on five-line staff paper. The notation includes various chords such as G Maj⁷, Emi⁷, Ami⁷, D⁷, Bmi⁷, E^{7(b9)}, BΦ⁷, E^{7(b9)}, C#mi⁷, F#⁷, Bmi⁷, E⁷, Ami⁷, D⁷, G Maj⁷, B⁷, Emi⁷, A⁷, D⁷, G Maj⁷, Emi⁷, Ami⁷, D⁷, Bmi⁷, E^{7(b9)}, Ami⁷, D⁷, G Maj⁷, Emi⁷, Ami⁷, D⁷, BΦ⁷, E^{7(b9)}, C#mi⁷, F#⁷, Bmi⁷, E⁷, Ami⁷, D⁷, F^{7(AΦ⁷)}, E⁷, Ami⁷, D⁷, G, (E⁷), (Ami⁷, D⁷).

SONNY STEWART - "GENESIS"

(UP)

ALTOITISOLIVER NELSON

Handwritten musical score for alto saxophone, titled "ALTOITIS" by Oliver Nelson. The score is composed of ten staves of music, each consisting of five horizontal lines. The music includes various chords and rests. Chords labeled include CMaj7, C#o, Dmin7, D#o, Emi7, A7, Dmin7, G7, C7, F7, Bb7, C, A7, Dmin7, G7, C, G7, C, E7, A7, D7, G7, C, E7, A7, Dmin7, G7, C7, F7, Bb7, C, G7, C. The score is written on five-line staff paper.

OLIVER NELSON - "IMAGES"

8.

(~~APR 30 1966~~)

ANOTHER STAR

STEVIE WONDER

INTRO: Gamma

BASS: 120 BPM

The score consists of two staves. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a bass line with eighth-note patterns. The score is labeled "BASS:" at the beginning.

ADD (a) Gmin⁹ -3- F⁹ EbMaj⁹ Dmin⁹

A handwritten musical score for 'Aegean Melody' in 8/8 time. The key signature is B-flat major (two flats). The score consists of two staves. The top staff is labeled 'MELODY' and starts with a B-flat. It features eighth-note patterns and rests. The bottom staff is labeled 'ACCOMP.' and shows sustained notes and eighth-note patterns. Measure 11 ends with a repeat sign and a double bar line. Measure 12 begins with a bass clef and continues the melodic line. The score is written on five-line staff paper.

A handwritten musical score on a staff. The first measure starts with a C minor seventh chord (C, E, G, B-flat) indicated by "Cmin7". The second measure starts with a D dominant seventh chord with a ninth (D, F-sharp, A, C-sharp) indicated by "D7#9". The third measure starts with a G minor ninth chord (G, B-flat, D, F-sharp) indicated by "Gmin9". The score continues with a series of eighth-note patterns.

Handwritten musical notation on a staff showing chords A9, Gmin9, F7, EbMaj7, and Dmin7.

A handwritten musical score for 'ADD HORNS' on three staves. The first staff shows a treble clef, a common time signature, and a key signature of one sharp. It features a sixteenth-note pattern with a fermata over the last note. The second staff starts with a bass clef and a common time signature, followed by a measure with a sharp sign and a measure with a double sharp sign. The third staff begins with a bass clef and a common time signature, followed by a measure with a sharp sign and a measure with a double sharp sign.

A handwritten musical score on a single staff. The first measure is labeled 'Cmin7' above the staff, which contains a sequence of eighth-note chords followed by a fermata. The second measure is labeled 'D7#9' above the staff, also containing eighth-note chords and a fermata. The third measure is labeled 'Gmin9' above the staff, containing eighth-note chords and a fermata.

A) Gmin7 F7 - EbMaj7 Dmin7

A musical score for a single melodic line. The notes are primarily eighth notes, with some sixteenth-note patterns. The chords indicated above the staff are C minor (C, E, G), D major (D, F#, A), and G minor (G, B, D). There are several rests of varying lengths throughout the measure.

B Fm7 Bb7 EbMaj7 Fm7

B7 Eb Mai 7 G mai 7 C7

The musical score for "The Star-Spangled Banner" shows the key signature changing from B-flat major to E-flat major (G minor) at the beginning of the verse. The lyrics "O'er the rampart we watch'd" are written above the staff.

F Maj⁷ D⁷ G min⁷ A⁷ D^{7sus} D^{7b9}

(FORM A-A-3 -A)

APRIL SKIES

BUDOY COLLETTE

9.

The musical score consists of ten staves of handwritten jazz notation. The first staff begins with a 4/4 time signature, A Maj⁷, followed by B min⁷, C# min⁷, and D⁷. Subsequent staves include chords such as A min⁷, B min⁷, E⁷, C# min⁷, F#7 b9, B min⁷, E⁷, A Maj⁷, D min⁷, G⁷, C Maj⁷, E min⁷, E b⁷, D min⁷, G7 b9, C Maj⁷, B min⁷, E⁷, A Maj⁷, G# min⁷, C#⁷, F# Maj⁷, B min⁷, E⁷, and concludes with a Coda section labeled "A Maj⁷ (F#⁷) (B min⁷ E⁷)". The score includes various performance markings like grace notes, slurs, and dynamic changes. The final staff ends with "(D.C. al 4)".

WIRDELL GRAY - "CENTRAL AVENUE"

10.

(♩ = 138)

APRIL

LENNUCE FRESCHAND

10.

(♩ = 138)

APRIL

LENNUCE FRESCHAND

A
D⁷
E⁷
C^{#7}
F^{#7}
Bm
B⁷
A
Dm
D⁷
C
G
Em⁷
Bm
E⁷
A
G^{7m7}
C⁷
F^{#7}
D⁷
F⁷
E⁷
A

CONTINUED ON NEXT Pg.

(APRIL PG. 2)

11.

D

F⁷

E⁷

C^{#7}

F^{#7}

B^{Ma}

B^b

12.

ASK ME NOWTHELONIUS MONK

Handwritten musical score for "Ask Me Now" by Thelonious Monk, featuring a single melodic line on a staff with various chords indicated above the notes. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of eighth and sixteenth note patterns, with some notes grouped by parentheses and circled '3' indicating triplets. Chords listed include Ami⁷, D⁷, Gmi⁷, C^{#7}, Gmi⁷, C⁷, F#mi⁷, B⁷, Fmi⁷, Bb⁷, C^{#7(b5)}, C⁷, F⁷, E⁷, EbMaj⁷, F⁷, Fmi⁷, Bb⁷, F#⁷, Fmi⁷, E⁷, Fmi⁷, Bb⁷, Eb, Fmi⁷, Bb⁷, EbMaj⁷, Gmi⁷, F#⁷, Fmi⁷, Bb⁷, Fmi⁷, Bb⁷, EbMaj⁷, Cmi⁷, F⁷, F⁷, Cmi⁷, Fmi⁷, Bb⁷, Ebmi⁷, Ab⁷, C^{#7(b5)}, C⁷, Ami⁷, D⁷, Gmi⁷, C^{#7}, Gmi⁷, C⁷, F#mi⁷, B⁷, Fmi⁷, Bb⁷, C^{#7(b5)}, C⁷, F⁷, E⁷, EbMaj⁷, F⁷, Fmi⁷, Bb⁷, Eb.

(UP)

AVALLON

TOLSON - ROSE 13.

$\frac{8}{4}$)

D_m7 G⁷

C G⁷ C

G⁷ D_m7 G⁷ D_m7 G⁷

C G⁷ C

E_m7 A⁷

D_m7 F_m7 G⁷

C A⁷

D_m7 G⁷ C

SONNY STITT - "GENESIS"

14.

BACKSTAGE SALLY

WAYNE SHORTER

Gmin⁹ E⁷⁽⁹⁾ Aø⁷ D+⁷ Fmin⁹ Bb¹³ Dmin⁹ G¹³
Cmin⁹ Bb¹³ Aø⁷ D+⁷ Gmin⁹ C⁹ Fmin⁹ Bb¹³
E^{7#9} A¹³ D^{7#9} G¹³ Cmin⁹ F¹³ Aø⁷ D+⁷
Gmin⁹ E⁷⁽⁹⁾ Aø⁷ D+⁷ Gmin⁹ E⁷ EbMaj⁷ D+⁷

15.

(MED. SWING) BAGS & TRANE MILT JACKSONINTRO:

Handwritten musical notation for the first section of the intro. It features two staves: a soprano staff (treble clef) and an alto staff (bass clef). The soprano staff starts with Dmi7, followed by Gmi6, A7, and Dmi. The alto staff starts with Dmi7, followed by Gmi, A7, and Dmi. Measures are separated by vertical bar lines, and each measure has a circled '3' underneath it.

Handwritten musical notation for the second section of the intro. It continues from the previous section, showing the soprano staff starting with Gmi, followed by Gmi, A7, and Dmi7. The alto staff starts with Gmi, followed by A7, and Dmi. Measures are separated by vertical bar lines, and each measure has a circled '3' underneath it.

Handwritten musical notation for the third section of the intro. It continues from the previous section, showing the soprano staff starting with Bb7, followed by A7, and Dmi. The alto staff starts with Bb7, followed by A7, and Dmi. Measures are separated by vertical bar lines, and each measure has a circled '3' underneath it.

16.
(M20-W)

BAGS' GROOVE

MILT JACKSON

The score is handwritten on eight staves. The first staff starts with a G chord. The second staff begins with a C7 chord. The third staff starts with an Am7 chord. The fourth staff begins with a D7 chord. The fifth staff starts with a G chord. The sixth staff begins with a (C7) chord. The seventh staff begins with a G7 chord. The eighth staff begins with a C7 chord.

MILT JACKSON - BLUE NOTE BLP-5011

(BLUES)

BARBADOSCHARLIE PARKER

(INTRO:

The score is handwritten on six staves. Staff 1: G. Staff 2: G, Ami⁷, D⁷. Staff 3: Dmi. Staff 4: G⁷, C⁷, C. Staff 5: G, Ami. Staff 6: D^{7(b9)}, G, Ami, D⁷.

CHARLIE PARKER - SAVOY 1108

18.

BARBARA

HORACE SILVER

Handwritten musical score for "BARBARA" by Horace Silver, featuring two staves of music with chords and lyrics.

Staff 1:

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by a 'C').
- Chords: C^{7(b9)}, B^{b7(b9)}, C^{7(b9)}, C^{#7(b5)}E^{b7(b5)}C^{Maj7/F}, B^{bMaj7}, E^{b7(b5)}, A^{bMaj7}.
- Lyrics: "I'm gonna make you mine".

Staff 2:

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by a 'C').
- Chords: G^{m7}, C⁷, A^{m7}, D^{7(b9)}, G^{m7}, C^{7(b9)}, G^{m7}, C⁷, A^{m7}, D^{7(b9)}, G^{#m7}, C⁷, G^{m7}, C⁷, F^{Maj9}, E^{bMaj9}, D^{bMaj9}, E^{bMaj9}, F^{Maj9}, E^{bMaj9}, D^{bMaj9}, E^{bMaj9}.
- Lyrics: "I'm gonna make you mine".

(Slow)

BASIN ST. BLUES

S. WILLIAMS

19.

A

C Major Dm7 Em7 F#7
C/G G7 C/E F7 F#7
C/G G7 G7
C Major E7 A7 Em7 A7
D7 G7 Em7 Eb7 Dm7 G7 C Major
C Major Bm7 E7 A7 Bb7 A7
D7 G7 C
SOLD OVER (3)

20. BA-LUE BOLIVAR BA-LUES-ARE TH. MONK

Handwritten musical score for 'BA-LUE BOLIVAR BA-LUES-ARE' by Thelonious Monk. The score consists of two staves of music. The top staff starts with a C7 chord, followed by an F7 chord, another C7 chord, and then a (A7) chord. The bottom staff starts with a Dm7 chord, followed by a G7 chord, a C7(11) chord, and ends with a (2) symbol.

BEETHOVEN'S BLUE 3RD ED KAISER

Handwritten musical score for 'BEETHOVEN'S BLUE 3RD' by Ed Kaiser. The score consists of four staves of music. The first staff starts with an Ami chord, followed by a B7 chord, and an E7 chord. The second staff starts with an Ami chord, followed by a Dmi chord, a G chord, and a C chord. The third staff starts with an F chord, followed by an E7 chord, a Gm7 chord, and a G#7(9) chord. The fourth staff starts with an F chord, followed by an E7 chord, an Ami chord, and a B7 chord (E7#9).

BE-BOP

DIZZY GILLESPIE 21.

(INTRO: (F_{maj})

8 $\frac{4}{4}$ |

G_{maj} | G_{maj} F#^o | G_{maj} A^o | G_{maj} F#^o | G_{maj} A^o | G_{maj} D7 b9 | G_{maj} A^o | G_{maj} D7 | G_{maj} D7 | G_{maj} C7 | F_{major} 7 | F_{major} 7 Bb7 | Eb Maj7 | A7 | D7 | G_{maj} | F#^o | G_{maj} Ab7 | G_{maj} A^o | G_{maj} Bb7 | A^o | G_{maj} D7 | G_{maj} | G_{maj} F#^o | G_{maj} Ab7 | G_{maj} A^o | G_{maj} D7 | G_{maj} |

(OUT CHORUS = PLAY HEAD, THEN INTRO)

CHARLIE PARKER - "DIAL VOL. I"

22.

(BASS)

C. MINGUSBETTER GIT IT IN YOUR SOUL

Handwritten musical score for "BETTER GIT IT IN YOUR SOUL" by C. Mingus. The score consists of ten staves of music for bass guitar. The key signature is F major (one sharp). The time signature varies between common time and 12/8. Chords indicated include G7, C7, D7, E minor 7, A minor 7, and B7. The score features various bass lines, slurs, and grace notes. The final staff includes a bracketed note "(SOLOS ON F-BLUES)".

BEYOND ALL LIMITS

WOODY SHAW

23.

The score is a handwritten musical composition for two voices or instruments. It features two staves of music on five-line staves. The notation is dense with various chords and notes, with some specific markings like '(H)' and '(B)'. The chords labeled include Dmin7, G7, D#min7, G#7, Cmin7, F7, BbMaj7, Bmin7, E7, CMaj7, Bb7, BMaj7, Gmin7, 1. Gmin7, 2. Gmin7, CMaj7(#4), Bbmin, Eb7, AbMaj7, C#min/F#, Am7, D7, GMaj7, Bmin, Abmin, Fmin, Dmin, Dmin, G7, D#min, G#7, Cmin, F7, BbMaj7, Bmin, E7, D#min, G#7, CMaj7, Bb7, BMaj7, Gmin7, F7, and Gmin7.

LARRY YOUNG - "UNITY"

24.
(BLUES)

BILLIE'S BOUNCE

CHARLIE PARKER

The musical score is handwritten in black ink on five-line staff paper. It consists of eight staves of music, each representing a measure. The key signature changes frequently, indicated by Roman numerals above the staff: G⁷, C⁷, C^{#7}, G⁷, A^{mi7}, D⁷, G⁷, E⁷, A^{mi7}, D⁷, G⁷, C⁷, G⁷, B^{mi7}, E⁷, D^{mi7}, G⁷, A^{mi}, D⁷, G⁷, B^{mi7}, E⁷, D⁷. The time signature is mostly common time (indicated by '4') with some measures in 3/4 time (indicated by '(3)'). The music features various note values including eighth and sixteenth notes, and rests.

(LAST 12 BARS ARE TRANSCRIBED FROM
SOLID OF PARKER ON SANDY RECORDING)

(MEDIUM SLOW)

BIRTH OF THE BLUES

RAY HENDERSON 25.

A handwritten musical score for a single melodic instrument, likely a piano or guitar. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a common time signature. The melody is composed of eighth and sixteenth notes. Chords are indicated below the staff or above the notes. The score begins with a G# note, followed by a G#7 chord, then an A7 chord. The melody continues with D, D7, Emin7, F, F#min7, F#7, and F#min7 again. It then moves to a Bm7 chord, followed by Emin7 and Eb7. A section labeled '2.' starts with a D6 chord, followed by EbMaj7, D6, and G7. The melody then proceeds through F#7, C#ø7, F#7, C#ø7, F#7, G7, and F#7. It continues with F#min7, B7, F#min7, B7, Bm7/E, E7, and A7. The next section includes D, D7, Emin7, F, F#min7, F#7, G, and G#7. The final section ends with A7, G6, F#min7, Fmin7, Emin7, A7, D, (D#7), and (Emin7 A7). The score concludes with a series of blank staves.

26.
(EVEN 8ths)

BIRDLAND

SOEZAWINULL

(3x's)

8. (4x's 8va on 4th)

1. 2. 3.

4.

F G G F G E[#]min G F G

G F#min Ami G

F#min G Ab A F#min Ami G

(5x's) G PEDAL

27.

A D A C#^{b7}
 Ami C#^{mi} F#^{mi} A
 DMaj⁷ D#^{b7} C#^{mi}⁷ F#⁷ Bm⁷ C#^{b7} D E^{7sus}
 A C#^{mi} F#^{mi} D^b D#^{b7} Emi⁷ DMaj⁷ DMaj⁷ Bm⁷ DMaj⁷ Bm⁷ A
 C#^{mi} F#^{mi} A Eb9(b5) D9(b5) C#^{mi}⁷ F#⁷ Bm⁷ E^{7sus}
 A C#^{mi} F#^{mi} Bm⁷ E Eb9(b5) D9(b5) C#^{mi}⁷ F#⁷ Bm⁷ C#^{b7} E^{7sus}
 G⁷ (G PEDAL) 19 E⁷ (bX¹) D^{b7} D^b C[#] B^b B^b A^b E⁷
 CODA A C#^{mi} F#^{mi} A C#^{b7} DMaj⁷ D#^{b7} C#^{mi}⁷ F#⁷ Bm⁷ E^{7sus} D.S.al
 A C#^{mi} F#^{mi} D^b D#^{b7} Emi⁷ DMaj⁷ DMaj⁷ Bm⁷ D^b E^{7sus}
 C#^{mi} F#^{mi} A/E D#^{b7}(b5) D^b(b5) C#^{mi}⁷ F#⁷ Bm⁷ E^{7sus} A
 A C#^{mi} F#^{mi} A/E D#^{b7}(b5) D^b(b5) C#^{mi}⁷ F#⁷ Bm⁷ E^{7sus}

G⁷ A7 3

BIRDLAND - PG. 2. WEATHER REPORT - "HEAVY WEATHER"

28.
SLOW BLUES) BLACK & TAN FANTASY DUKE ELLINGTON
BUBBIE MILEY

The musical score consists of two staves of handwritten notation. The top staff is for a treble clef instrument and the bottom staff is for a bass clef instrument. Chords are written above the notes, and lyrics are written below the notes in parentheses. The score includes measures for G7(b9), G, Ab7, G7, Cmin⁶, Fmin⁶, Cmin⁶, Ab7, C, Emi⁷, Eb⁹, Dmi⁷, Fmi⁷, G, G7, C, Ab7, D7, G7, C, F, B⁷, Eb⁹, and C. The lyrics "(SOLO OVER 3⁹ BLUES)" are written at the end of the score.

28.
SLOW BLUES) BLACK & TAN FANTASY DUKE ELLINGTON
BUBBIE MILEY

Cmin⁶

Fmin⁶

G7(b9) G Ab7 G7 Cmin⁶ Fmin⁶ Cmin⁶

Ab7 C Emi⁷ Eb⁹

Dmi⁷ Fmi⁷ G G7 C Ab7 D7 G7 C F B⁷ Eb⁹

C

(SOLO OVER 3⁹ BLUES)

(BLUES)

BLOOMDIDOO

CHARLIE PARKER 29.

Handwritten musical score for "BLOOMDIDOO" by Charlie Parker. The score consists of two systems of music, each with four staves. The first system starts with a C major chord (C, E, G) followed by an F major chord (F, A, C). The second system begins with an E♭ minor chord (E♭, G, B♭) followed by a D minor chord (D, F, A). The score includes various jazz chords such as A7(b9), Dm7, and G7. The notation uses eighth and sixteenth notes, with some triplets indicated by a '3' in a circle. The tempo is marked as 82 BPM. The title "BLOOMDIDOO" is written in large, bold letters above the first staff. The author's name "CHARLIE PARKER" is written in a cursive style at the top right, with the number "29." written above it. The first system ends with a repeat sign and a section labeled "(SOLO)". The second system continues with a C major chord, followed by an F major chord, and then an A7(b9) chord. The score concludes with a D minor chord and a G7 chord.

30.
 BALLAD) BLUE & SENTIMENTAL BASIE - LIVINGTON - DAVID -

6/8

F⁶ C^{#7} Gm⁷ C⁷ F⁶ C^{#7} Gm⁷ C⁷
 F⁶ E^{b7} D⁷ G⁷ C⁷ G⁷ C⁷
 F⁶ C⁷ F⁶ E^{b7} D⁷ G⁷ C⁷
 G⁷ C⁷ F⁷ B^{b6} B^o
 F⁶ B^{b6} B^o F⁶ C⁷
 F⁶ E^{b7} D⁷ G⁷ C⁷ G⁷ C⁷
 F⁶ E⁷ E^{b7} D⁷ G⁷ C⁷ F⁶ (C⁷)

BUCK CLAYTON - "THE GOLDEN DAYS OF JAZZ"

31.

BLUE MOON

Handwritten musical score for "Blue Moon" in F major, 4/4 time. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a tempo marking of 120 BPM. The vocal line includes lyrics and chords:

Stave 1: F Dmi Gmi C7 F Dmi Gmi C7
F Dmi Gmi7 F Bb F C7

Stave 2: F Dmi Gmi C7 F Dmi7 Gmi C7

Stave 3: F Dmi Gmi7 F Gmi7 F

Stave 4: Gmi7 C7 F Gmi7 C7 F

Stave 5: Bbm7 Eb7 Ab C G7 Gmi7 C7

Stave 6: F Dmi Gmi7 C7 F Dmi Gmi C7

Stave 7: F Dmi Gmi7 F Gmi7 F C7

Stave 8: 2. F Gmi7 F

Stave 9: (empty staff)

32.

BLUES ALA MODE

Hector Tiner

($\frac{4}{4}$)

BLUES CONDUITATION

Ornette Coleman

($\frac{4}{4}$)

FOR SOLOS:

LAST X:

BLUES BY FIVE MILES DAVIS 33.

MILE DAVIS - "COOKIN' WITH MILES"

BLUE SEVEN SONNY ROLLINS

SONNY ROLLINS - "SAXOPHONE COLOSSUS"

34.

BLUES FOR PHILLY JOESANQU ROLLINS

Handwritten musical score for "Blues for Philly Joe" by Sanqu Rollins. The score is in 8/4 time, key of G major. It features two staves of handwritten musical notation with various chords labeled above the notes: G⁷, Ami⁷, D⁷, G⁷, G⁷, E⁷⁽⁹⁾, Ami⁷, D⁷, G⁷, and (Ami⁷ D⁷). Measure numbers 1 through 8 are indicated above the staff.

BLUES FOR WOODWOODY SHAW

Handwritten musical score for "Blues for Wood" by Woody Shaw. The score is in 8/2 time, key of G minor. It features two staves of handwritten musical notation with various chords labeled above the notes: G_{mi}, E_{b7(9)}, G_{mi}, E_{b7(9)}, C_{#Maj7(9)}, A₉, D₇₍₉₎, and G_{mi}. Measure numbers 1 through 8 are indicated above the staff.

BLUE SILVER

HORACE SILVER 35.

The musical score is handwritten on six staves. The first staff starts with a key signature of one flat (F# minor). It features a mix of eighth and sixteenth-note patterns. The second staff begins with a key signature of no sharps or flats. The third staff starts with a key signature of one sharp (G major). The fourth staff begins with a key signature of one flat. The fifth staff starts with a key signature of no sharps or flats. The sixth staff starts with a key signature of one sharp. Various chords are labeled above the staff, such as F#min7, Fmin7, G#7, Bbmin7, G#7, Cmin7, Ebmin7, Ab7, C#Maj7, G#7, Ab7, Bb7, C7(#9), Fmin7, C7, F#7(b9), Bbmin7, G#7, Ab7, Bb7, C7, F#min7, E7, A Maj7, G#7, Ab7, Bb7, C7, F#min7, Fmin7, G#7, Bbmin7, G#7, Cmin7, Ebmin7, Ab7, C#Maj7, G#7, Ab7, Bb7, C7(#9), and Fmin7.

36.

(♩ = 188)

BLUES IN THE CLOSET OSCAR PETTIFORD

36.

(♩ = 188) BLUES IN THE CLOSET OSCAR PETTIFORD

E♭7 B♭
Cm7 F7 B♭
E♭7 B♭
Cm7 F7 B♭
Cm7 F7 B♭
Dm7 G7 Cm7 F7 B♭
Cm7 F7 B♭7

STANGER & J.J. JOHNSON - "AT THE OPERA HOUSE"

OSCAR PETTIFORD - IMPERIAL IMP. 122

BIRK'S WORKSDIGITAL

Handwritten musical score for 'Birk's Works' in 2/4 time. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music includes various chords and notes, with some specific notes labeled with letters like Gmi, AΦ⁹, D⁹, C⁹, B⁹, E⁹, and G⁹. The score ends with a measure containing a bracketed '(2 notes)'.

BUSTER RIDES AGAIN JUD POWELL

Handwritten musical score for 'Buster Rides Again' in 2/4 time. The score consists of four staves. The first staff has a treble clef, the second staff has a bass clef, the third staff has a bass clef, and the fourth staff has a bass clef. The music includes various chords and notes, with specific notes labeled with letters like D⁹, G⁹, B⁹, and A⁹. The score ends with a measure labeled '(FOR END FADE IN) (LATIN)'.

38.

(FAST)

BOOGIE STOP SHUFFLE

C. HENGES

(C minor BLUES)



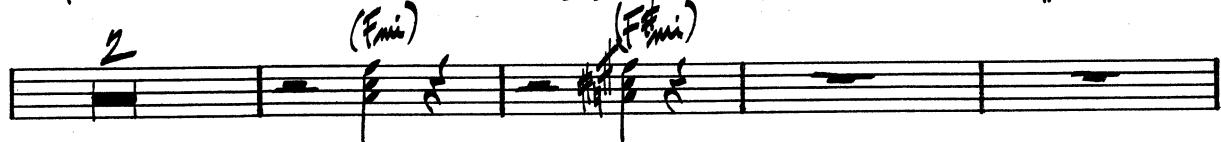
A (BOOGIE LINE CONTINUES)



2

(F#min)

(F#min)



B



C



(dim. harmony)



C



BOOKER'S WALTZ

ERIC DOLPHY 39.

3 Bb Maj^7 $\text{D7}(\#9)$

G min^7 $\text{E}^{\flat}7(b9)$ C7 $\text{C}^{\sharp}7$

Bb Maj^7 C min^7 F7

Bb Maj^7 B Maj^7

Bb Maj^7 $\text{A}^{\flat}7$ $\text{D7}(\#9)$

G min $\text{E}^{\flat}7(b9)$ C7 $\text{C}^{\sharp}7$

Bb Maj^7 C min^7 F7

Bb Maj^7 B Maj^7

40.

BOUNCING w/BUD

BUD POWELL

Handwritten musical score for "Bouncing w/Bud" by Bud Powell, page 40. The score consists of six staves of music for piano and drums, with lyrics and chords written below the staves. The music is in 4/4 time.

Chords:

- Stave 1: C Maj⁷, C# Maj⁷, Dmii⁷, Bb⁷, Emii⁷, A7, Dmii⁷, E7, C Maj⁷, C# Maj⁷.
- Stave 2: Amii, D#⁰, Dmii⁷, G7, C Maj⁷, C# Maj⁷.
- Stave 3: C Maj⁷, Amii⁷, Dmii⁷, Bb⁷, Emii⁷, A7, Dmii⁷, E7, Amii, D#⁰, Dmii⁷, G7, C Maj⁷.
- Stave 4: Amii, D#⁰, Dmii⁷, G7, C Maj⁷.
- Stave 5: A7(#11), Ab⁷, Dmii⁷, G7, C Maj⁷, Amii⁷, Dmii⁷, Bb⁷, Emii⁷, A7, Dmii⁷, E7, Amii⁷, D#⁰, Dmii⁷, G7, C.
- Stave 6: G#⁰, Amii, E7(b9), Amii⁷, C#⁰, Dmii, A7, Dmii, Ab⁷, G7, (PIANO FILL), C#⁷C, (DRUM FILL), (SOLOS ON A&B) THEN DS. al fine.

Text at the bottom: FATS NAVARRO - "PRIME SOURCE"

(SAMBA)

BRAZILIAN BEAT

BARNEY KESSEL

41.

8
Cm⁷ F⁷ Cm⁷ F⁷
Cm⁷ F⁷ Cm⁷ F⁷ Cm⁷ F⁷ Cm⁷ F⁷
Cm⁷ F⁷ Cm⁷ F⁷ Cm⁷ F⁷ Cm⁷ F⁷
Fm⁷ Bb⁷ EbMaj⁷ DΦ⁷ G+⁷ Cm⁷
DΦ⁷ DΦ⁷ G+⁷ Cm⁷ 1. 2.
Fm⁷ Bb⁷ EbMaj⁷ DΦ⁷ G+⁷ Cm⁷
Fm⁷ Bb⁷ EbMaj⁷ DΦ⁷ G+⁷ Cm⁷
Fm⁷ Bb⁷ EbMaj⁷ DΦ⁷ G+⁷ Cm⁷
Fm⁷ Bb⁷ EbMaj⁷ DΦ⁷ G Cm⁷
Eb⁷ DΦ⁷ G+⁷ (D.S. al 2nd END)
Coda on End Only

DΦ⁷ DΦ⁷ G+⁷ Cm⁷ 1. 2.

"BARNEY PLAYS KESSEL"

42.

(MED. ROCK SAMBA) BRIAN'S SONG (THE HANDS OF TIME) LE GRAND BERGMAN

Handwritten musical score for Brian's Song (The Hands of Time) by Le Grand Bergman. The score consists of two staves of music with lyrics written above the notes. The key signature is mostly B major (B, B/A#, E/G#, F#7/A#), with occasional changes to G# minor (G#mi7), D# minor (D#mi7), C# sus (C#sus), and E/G#.

Staff 1 (Top):

- Measure 1: B, B/A#, E/G#, F#7/A#, B, B/A#, E/G#, F#7/A#
- Measure 2: B, B/A#, G#mi7, G#mi7/F#, Esus, EMaj7, C#mi7/F#, F#7
- Measure 3: B, B/A#, E/G#, F#7/A#
- Measure 4: B, B/A#, G#mi7, C#sus, C#, F#
- Measure 5: F#mi7, F#, F#mi7, C#mi7/C#mi7/B
- Measure 6: A, C#sus, C#, C#mi7/B, F#7/A#, E/G#, C#mi7/F#, F#7
- Measure 7: C#mi7/F#, //, //, //
- Measure 8: //, //

Staff 2 (Bottom):

- Measure 1: B, B/A#, E/G#, F#7/A#
- Measure 2: B, B/A#, E/G#7, F#7/A#, B7(b9)
- Measure 3: EMaj7, B/D#, G#mi7, C#mi7, F#7, B
- Measure 4: B

END: B, B/A#, E/G#, F#7/A#

(MED-UP SWING)

BRIGHT BOY

KENDALL BREWER 43.

Musical score for "BRIGHT BOY" featuring two staves of handwritten jazz-style music. The top staff is for a bassoon or tuba, and the bottom staff is for a trumpet or similar brass instrument. The score includes lyrics and chords in parentheses above the notes.

Top Staff (Bassoon/Tuba):

- Chords: F Maj⁷, F# Maj⁷(#II), F Maj⁷, F# Maj⁷(#II)
- Lyrics: (2 B)

Bottom Staff (Trumpet/Brass):

- Chords: F Maj⁷, F# min⁷, B+⁷, Bb Maj⁷, Bb min⁷, Eb⁷
- Lyrics: Ami⁷, D⁷, Gmi⁷, C+⁷, 1. F Maj⁷, F#⁷
- Chords: 2. F Maj⁷, B min⁷, E⁷
- Lyrics: Ami⁷, D⁷
- Chords: G Maj⁷, Gmi⁷, C⁷, F Maj⁷, F# min⁷, B+⁷
- Lyrics: Bb Maj⁷, Bb min⁷, Eb⁷, Ami⁷, D⁷
- Chords: Gmi⁷, C⁷, F Maj⁷, (after solos) D.S. al CODA
- Lyrics: Bb min⁷, Eb⁷, Ami⁷, D⁷, Gmi⁷, C+⁷, F⁷(#II)

Text at the bottom: WARDELL GRAY - "CENTRAL AVENUE" (3) ⑦

44.

(MED. BRIGHT SAMBA) BRIGHT MOMENTS RAISAAU ROLAND KIRK

The musical score is handwritten on four staves. The first staff starts with a Bm7 chord, followed by Bm7(A7), Bm7, and E7. The second staff starts with Ami7, followed by AmiΔ7, Ami7, D7, and B7. The third staff starts with Emi7, followed by A7, F#Φ7, and B7. The fourth staff starts with GΦΦ7, followed by CΦΦ7, F#Maj7, and F#Φ7. The fifth staff starts with Bm7, followed by Eb7/Bb, DMaj7/A, and F#Φ7.

RAISAAU ROLAND KIRK - "BRIGHT MOMENTS"

45.

(Slow Walk)

BRILLIANT CORNERS

TRELOMUS MOOK

ENTRA

Handwritten musical score for a jazz piece, featuring ten staves of music with various chords and rests. The chords include C Maj⁷, E♭⁷, E♭⁷, C Maj⁷, E♭⁷, E♭⁷, A♭⁷, G⁷, C, E♭⁷, G♯⁷, G⁷, C, B♭⁷, A♭⁷, G⁷, C, E♭⁷, G♯⁷, G⁷, C, E⁷, A⁷, A♭⁷, C♯⁷, F♯⁷, B⁷, B⁷, A⁷, A♭⁷, G⁷, (C♯⁷), C, E♭⁷, G♯⁷, G⁷, C, B♭⁷, A♭⁷, G⁷, C, E♭⁷, G♯⁷, G⁷, C, and C. The score includes a key signature of one sharp, a time signature of common time, and a tempo marking of 120 BPM.

46.
(CANVAS)

BROWN SKIN GIRL SUNNY ROLLINS

SONNY ROLLINS

A handwritten musical score consisting of six staves. The first three staves are soprano voices, and the last three are alto voices. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing homophony, primarily using eighth and sixteenth notes. The lyrics are written in capital letters above the notes. The score includes several rests and fermatas. The vocal parts begin with 'E' and end with 'D.C.' (Da Capo).

E E B' E
E E B' A A[#]
E/E/B C[#] F[#] B' E
B' E B' E B'
E B' E (-) || D.C.

SONNY ROLLINS - "PURE GOLD JAZZ"

(♩ = 120)

BUDD

47.

BUD POWELL MILES DAVIS

A handwritten musical score consisting of six staves of music. The top staff is for a solo instrument (likely trumpet or flute) and the bottom five staves are for piano. The music is in 2/4 time and B-flat major. The score includes the following chords and markings:

- Staff 1 (Solo): B^b, F⁷, Eb, E^o, D^{f#}, G⁷, C^{maj7}, B^b.
- Staff 2 (Piano): C^{maj7}, F⁷, B^b, F⁷, C^{maj7}, F⁷, B^b.
- Staff 3 (Piano): D^{maj7}, G⁷, C.
- Staff 4 (Piano): Eb^{maj7}, Ab⁷, D^{maj7}, G⁷, C^{#maj7}, F^{#7}, C^{maj7}, F⁷.
- Staff 5 (Piano): B^b, C^{maj7}, F⁷.
- Staff 6 (Piano): Eb, E^o, D^{f#}, G⁷, C^{maj7}, F⁷, B^b.

Performance markings include measure numbers (1, 2), dynamic markings like (3), and various slurs and grace notes.

MILES DAVIS - CAP. # 325

48.

($\text{J}=150$) BUD'S BUBBLE BUD POWELL

$\text{Dm}^{\text{i}} \text{ G}^7$ C $\text{C}^{\#o}$ $\text{Dm}^{\text{i}} \text{ G}^7$
 $\text{Bbmi} \text{ Eb}^7$ $\text{Fmi}^7 \text{ Bb}^7$ $\text{Dmi}^7 \text{ G}^7$ C
 E^7 A^7

D^7 G^7

C $\text{Dm}^{\text{i}} \text{ G}^7$ C $\text{C}^{\#o}$ $\text{Dm}^{\text{i}} \text{ G}^7$
 $\text{Bbmi} \text{ Eb}^7$ $\text{Fmi}^7 \text{ Bb}^7$ $\text{Dmi}^7 \text{ G}^7$ C
 E^7 A^7

BUD POWELL - ROOST RECORDS RLP-401

49.

BUNKOLENNIE NIEHAUS

(Handwritten musical score for 'Bunko' by Lennie Niehaus, featuring two staves of music with various chords and rests.)

2/4 time signature, key signature of one sharp (F#).

Chords and notes from top staff:

- G, B°, Ami⁷, D⁷(b⁹), G, B♭, Ami⁷, D⁷(b⁹)
- Dmi⁷, G⁷, C, C♯⁰, G, A⁷ D⁷ G
- Dmi⁷, G⁷, C, C, C
- Cmi⁷, F⁷, B♭, Ami⁷, D⁷(3)
- G, A°, Ami⁷, D⁷(b⁹), G, B♭, Ami⁷, D⁷(b⁹)
- Dmi⁷, G⁷, C, C♯⁰, G, A⁷ D⁷ G

Chords and notes from bottom staff:

- Dmi⁷, G⁷, C, C♯⁰, G, A⁷ D⁷ G

LENNIE NIEHAUS - CONTEMP. #C-3503

50.

BUT NOT FOR ME

GEORGE GERSHWIN

A handwritten musical score for 'BUT NOT FOR ME' by George Gershwin. The score consists of six staves of music, each with a different harmonic progression written above it. The progressions are:

- Staff 1: A⁷, Ami⁷ D⁷, G Maj⁷, Emi⁷
- Staff 2: A⁷, Ami⁷ D⁷, G Maj⁷, Dmi⁷ G⁷
- Staff 3: C Maj⁷, Cmi⁷ F⁷, G Maj⁷
- Staff 4: Emi⁷, A⁷, Ami⁷, D⁷
- Staff 5: C Maj⁷, Cmi⁷ F⁷, G Maj⁷, Emi⁷
- Staff 6: Ami⁷, D⁷, G Maj⁷

The score is written on a grid of five-line staff paper, with measures separated by vertical bar lines. The harmonic changes are indicated by Roman numerals with subscripts (e.g., Ami⁷) and superscripts (e.g., D⁷). The first staff begins with a key signature of one sharp (F#), while the other staves begin with no sharps or flats.

BYE BYE BLACKBIRD

DION HENDERSON

Handwritten musical score for "Bye Bye Blackbird" featuring eight staves of music with lyrics and chords. The score includes lyrics such as "I'm gonna leave you", and "I'm gonna leave you". Chords indicated include G, B^b, Amⁱ, D, Amⁱ, Am^{A7}, Amⁱ, D, Amⁱ, D, G, F⁷, E⁷, Amⁱ, (C^{mb}), (G A⁷), E^{b7}, D, G, B^{mi7}, E⁷, Amⁱ, D, G.

MILES DAVIS - "ROUND MIDNIGHT"

52.

CAN'T WE BE FRIENDS JONES/SWEET

Handwritten musical score for "CAN'T WE BE FRIENDS" by Jones/Sweet. The score consists of eight staves of music for a single instrument, likely piano or guitar. The music is in common time (indicated by a 'C'). The chords are labeled above the staff, and the notes are written below them. The chords include G7, C7, Fmaj7, C#7, Dmin7, Amin7, Abmin7, Gmin7, C7, Fmaj7, F#o, Cmin7, F7, Bmin7, E7, Amin7, D7, G7, C7, Fmaj7, C#7, Dmin7, Amin7, Abmin7, Gmin7, C7, Fmaj7, (F#o), and a final measure with a fermata over the first note.

BRIK CLAYTON - "KANSAS CITY NIGHTS"

SONNY STEWART - "GENESIS"

(#20. AERO-CUBAN)

CARAVAN

DUKE ELLINGTON

53.

A^7

Gm7

G7

Ab7

G+7

C7

Gm7

C7

F9

F7(b9)

BbMaj7

D7

Gm7

F7

D7

D.C. al fine

54.

CAREFUL

JEM HALL

8
Forte (f)
Piano (p)
Sforzando (sf)
B7(b9)
E7(b9)
B7(b9)
G7
F#7
B7(b9)

GARY BURTON - "TIME SQUARE"

55.

CARELESS LOVE

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on five staves. The score includes lyrics and chords such as G, D⁷, Ami⁷, D⁷, G#^o, Ami⁷, D⁷, G, G⁷, G⁷/B, C, E⁷, G, E⁷(#9), Ami⁷, D⁷, G (Bb), and (Ami⁷ D⁷). The score is in common time and includes measure numbers 1-10.

"C" JAM BLUES

DUKE ELLINGTON

56.

~~605~~)

CATCH ME

JOE PASS

(BRIGHT LATIN)

C'EST WHAT

BUD SHANK

57.

D Maj⁷

C Maj⁷

D Maj⁷

D Maj⁷

(Bb Maj⁷)

(Amaj⁷)

(Ab Maj⁷)

(Amaj⁷)

Bb Maj⁷

(Amaj⁷)

1. Ab Maj⁷

2. Ab Maj⁷

Amaj⁷

Bb Maj⁷ B Maj⁷ C Maj⁷ C# Maj⁷

LATIN Eφ⁷

A+7

Eφ⁷

A+7

Eφ⁷

A+7

Dmi⁷

BUD SHANK - "BUD SHANK'S SUNSHINE EXPRESS"

58.

CHAMELEONHERBIE HANCOCK

(BS. INTRO)

(D: $\frac{1}{4}$)

Cm7 F7 Cm7 F7

1.2.3.

4.

HERBIE HANCOCK - "HEAD HUNTERS"

(MED. UP BOP)

THE CHASE

T. Dameron

59.

Handwritten musical score for "The Chase" by Thelonious Monk. The score consists of six staves of music. The first two staves begin with a treble clef, a key signature of one flat, and a common time signature. The first staff includes a tempo marking "(MED. UP BOP)". The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. Various chords are labeled above the staves, including BbMaj7, Cmi7, F7, BbMaj7, Cmi7, F7(b9), BbMaj7, G7(b9), Cmi7, F7, BbMaj7, G7, EbMaj7, Ebmi7, BbMaj7, G7, C7, Cmi7, F7, BbMaj7, Cmi7, F7, BbMaj7, G7(b9), Cmi7, F7(b9), BbMaj7, Cmi7, F7. The score also features several fermatas and grace notes.

FATS NAVARRO - "PRIME SOURCE"

60.

CHÉESECAKE

DEXTER GORDON

A handwritten musical score for a band, consisting of ten staves of music. The score includes parts for Flute, Bassoon, Clarinet, Trombone, Trumpet, Tuba, Percussion, and two different Drums. Chords labeled throughout the score include D_{min}^{b9}, D⁷, G_{min}^{b9}, E^{φ7}, A⁺⁷, G_{min}⁷, C⁷, F_{min}⁷, B^{b7}, E^{φ7}, A⁺⁷, D_{min}^{b9}, E^{φ7}, A⁺⁷, D⁷, G_{min}⁷, C⁷, F_{min}⁷, B^{b7}, E^{φ7}, A⁺⁷, D_{min}^{b9}, E^{φ7}, A⁺⁷, D⁷, G_{min}⁷, C⁷, F_{min}⁷, B^{b7}, E^{φ7}, A⁺⁷, D_{min}^{b9}, E^{φ7}, A⁺⁷, D⁷, G_{min}^{b9}, G_{min}⁷, D⁷, G_{min}^{b9}, E^{φ7}, A⁺⁷, D_{min}^{b9}, G_{min}⁷, C⁷, F_{min}⁷, B^{b7}, E^{φ7}, A⁺⁷, D_{min}^{b9}, E^{φ7}, A⁺⁷, D⁷, G_{min}^{b9}, G_{min}⁷, D⁷, G_{min}^{b9}, E^{φ7}, A⁺⁷, D_{min}^{b9}, G_{min}⁷, C⁷, F_{min}⁷, B^{b7}, E^{φ7}, A⁺⁷, D_{min}^{b9}, E^{φ7}, A⁺⁷, D⁷, G_{min}^{b9}.

CIRCLE

MILES DAVIS

8 3) E Maj⁷(#11) Emi⁷ Emi⁶ C Maj⁷(#11) F Maj⁷(#11)

E¹³ C#mi⁹ 3 D Maj⁷

A Maj⁷ B♭ Maj⁷ B⁷sus4 G Maj⁷(#11) B⁷sus4

E Maj⁷ 2 1. C Maj⁷(#11) F#Φ⁷ B⁷ 2. A mi⁷

A mi⁷ G⁷sus4 G^{7(b9)} C Maj⁷(#11) F Maj⁷(#11) B⁷

3. A mi¹¹ G⁷sus4

G^{7(b9)} C Maj⁷

F#Φ⁷ B⁷ 4. D.C.

62.

CHASIN' THE TRAIN

JOHN COLTRANE

COUSIN MARY

JOHN COLTRANE

JOHN COLTRANE - "GIANT STEPS"

COME RAIN OR COME SHINE

MERCER/ARLEN

Handwritten musical score for "COME RAIN OR COME SHINE" by Mercer/Arlen. The score consists of six staves of music, each with a bass line and a harmonic progression above it. The key signatures and chords are as follows:

- Staff 1: G Maj⁷, F#[#] B⁷, E min
- Staff 2: A⁷, D⁷, G Maj⁷, D min⁷, G⁷
- Staff 3: C Maj⁷, C min⁷, G Maj⁷, A⁷, D^{7(b9)}, G Maj⁷
- Staff 4: C#[#] F#^{#7(b9)}, B⁷, E^{7(#9)}, B⁷, E^{7(b9)}, A min⁷, D⁷
- Staff 5: C#[#] F#^{#7(b9)}, B⁷, E⁷, A⁷
- Staff 6: E min⁷, C#[#] F#^{#7}, B^{7(b9)}, E min, (A min D⁷)

BILL EVANS - "PORTRAIT IN JAZZ"
WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

64.

COMIN' HOME BABY

EARL HAGAN

$\text{G}^{\frac{1}{2}}$ $\text{A}^{\text{mi}} \text{7}$

D^{mi}

C^1

$1. \text{Ami}$

$2. \text{Ami}$

T2a ending 3x
 B^{7} C^{b7}

$\text{F} = 174$

COOL BLUES CHARLIE PARKER

$\text{G}^{\frac{1}{2}}$ C^1 F^1 C

C^1

F^1

C

$\text{E}^{\text{mi}} \text{7}$ $\text{E}^{\text{bmi}} \text{7}$ $\text{D}^{\text{mi}} \text{7}$

G^1

C

CONFESSIN' (THAT I LOVE YOU)

8/2 $\text{C} \Big|$ A E⁷ C[#]mi A F[#]
 B⁷ E⁷ A D E⁷

A E⁷ C[#]mi A F[#]
 B⁷ E⁷ A D A

A⁷ D
 B⁷ B[#]mi E⁷

A E⁷ C[#]mi A F[#]
 B⁷ E⁷ 1. A B[#]mi E⁷

2. A E⁷ A

66.

COOKIN'LOU DONALDSON

Handwritten musical score for "COOKIN'" in 8/4 time. The score consists of four staves of music. The first staff starts with a G major chord (G, B, D) followed by a C major chord (C, E, G). The second staff begins with an F major chord (F, A, C) followed by an F# minor chord (F#, A#, C#). The third staff starts with an A major chord (A, C#, E) followed by a D major chord (D, F#, A). The fourth staff starts with an E major chord (E, G#, B) followed by a G major chord (G, B, D). The music includes various note heads, rests, and dynamic markings. Chords are labeled above the staff, and a tempo marking of 3/4 is indicated at the end of the piece.

THE COREFREDDIE HUBBARD

Handwritten musical score for "THE CORE" in 8/8 time. The score consists of four staves of music. The first staff starts with an F major chord (F, A, C) followed by an A major chord (A, C#, E). The second staff starts with a G major chord (G, B, D) followed by an F# major chord (F#, A#, C#). The third staff starts with an Ab major chord (Ab, C, Eb) followed by a G major chord (G, B, D). The fourth staff starts with an F# major chord (F#, A#, C#) followed by a G major chord (G, B, D). The music includes various note heads, rests, and dynamic markings. Chords are labeled above the staff, and a tempo marking of 8/8 is indicated at the beginning of the piece.

CRAZEOLOGYBUD POWELL

$\text{♩} = 132$

84

$\text{F}^{\#}$ Dm7 G7 C C7 Dm7 G7

Bbmin7 Eb7 Ab Dm7 G7 C

E7 Em7 A7

D7 Dm7 G7

C Dm7 G7 C C7 Dm7 G7

Bbmin7 Eb7 Ab Dm7 G7 C

68.

CROSS CROSS

THERONIUS MONK

(G min 6) C Maj 7 (# II)

8/4

G

A^b7

D min 7

D min 7

C

C

G

A^b7

G⁷

(C#0)

(SWING)

CUTENEIL HEFTI

1. <img alt="Handwritten musical score for 'CUTE' by Neil Hefti. The score consists of five staves of music with various chords labeled above them. Staff 1: G major 7, E minor 7, A7, D major 7, B7 alt. Staff 2: E minor 7, A7, A minor 7, D. Staff 3: G major 7, G minor 6, D, C#7, F#7, B minor 7. Staff 4: G# minor 9, C#7, F# major 7, B7 alt. Staff 5: E minor 7, A7sus, A7, D6, (F#7, B7(b9)). Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 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, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 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70.

DUFFHAMPTON HAWES

¹ F7 ^b Dm7 G7 - C C7 [']F Em7 (E^{b7})

². F G7(b9)

J = 126

CORK 'N' BIBLEE KONITZ

(8va) C F7 C

¹ C F7 Em7 E^b7 Dm7

². D7 G7 C

(BRIGHT LATIN)
OR SWING

A DAY IN VIENNA

SLIDE HAMPTON

71.

The musical score consists of eight staves of handwritten notation on five-line staff paper. The first staff begins with a key signature of one sharp (F#) and a time signature of common time (C). It features a mix of eighth and sixteenth notes, with a Dm7 chord indicated above the first measure. Subsequent staves include chords for Dm7, Cm7, Dm7, Ebm7, Dm7, Cm7, Dm7, and Ebm7. The notation includes various rests and dynamic markings like 'd.' (dotted half note) and 'f' (forte). Measures are separated by vertical bar lines, and some notes are connected by horizontal stems.

"A DAY
DEXTER GORDON / IN COPENHAGEN"

72.

DEEP PURPLE

Gmaj⁷ G⁶ | Gmaj⁷ Dmin⁶ | E⁷ D | Ami Bmin D⁹
 Ami E⁰ Ami⁶ Cmi Cmi⁶ Bmin⁷ D⁰ G⁶ E⁰
 Ami⁷ A⁰ D⁷ D⁹ D⁷ G E⁷ F⁰ D⁹
 G D⁰ Ami Bmin D⁹
 Gmaj⁷ G⁶ | Gmaj⁷ Dmin⁶ | E⁷ D | Ami Bmin D⁹
 Ami E⁰ Ami⁶ Cmi Cmi⁶ Bmin⁷ D⁰ G⁶ E⁰
 C⁶ Cmin⁶ D⁷ Ami Bmin D⁷ G D⁰ Ami⁷ D⁷
 2. G C⁹ G

This handwritten musical score consists of two staves of music. The top staff begins with a G major chord (G, B, D) followed by a G major seventh chord (G, B, D, F#). It then moves to a G major chord (G, B, D), an Ami chord (A, C, E), and a Bmin chord (B, D, G) leading into a D9 chord (D, F#, A, C, E, G). The melody continues with an Ami chord, an E0 chord, an Ami6 chord, a Cmi chord, a Cmi6 chord, a Bmin7 chord, a D0 chord, a G6 chord, and an E0 chord. It then moves to an Ami7 chord, an A0 chord, a D7 chord, a D9 chord, a D7 chord, a G chord, an E7 chord, an F0 chord, and a D9 chord. The bottom staff begins with a G major chord (G, B, D) followed by a G major seventh chord (G, B, D, F#). It then moves to a G major chord (G, B, D), an Ami chord (A, C, E), and a Bmin chord (B, D, G) leading into a D9 chord (D, F#, A, C, E, G). The melody continues with an Ami chord, an E0 chord, an Ami6 chord, a Cmi chord, a Cmi6 chord, a Bmin7 chord, a D0 chord, a G6 chord, and an E0 chord. It then moves to a C6 chord (C, E, G), a Cmin6 chord (C, E, G, B), an Ami chord (A, C, E), a Bmin7 chord (B, D, G, B), a G chord (G, B, D, F#), a D0 chord (D, F#, A, C, E, G), and an Ami7 chord (A, C, E, G, B, D).

(♩ = 184) DEWEY SQUARE CHARLIE PARKER

The musical score is handwritten on six staves. The first three staves represent a melodic line, with the first staff starting on F and the second on G7. The third staff begins with a repeat sign and continues the melody. The fourth staff starts with F, followed by a section with Bbmin7, C7, F7, E7, and D7. The fifth staff consists of six empty measures. The sixth staff continues the melodic line, ending with a circled '3' over the final measure.

74.

DIANERAPEE - POLLACK

(D4) Gmin7 C7 F Maj7 F Maj7/E Dmin7
 Gmin7 C7 F Maj7 F Maj7/E Am7 D7

Gmin7 C7 Bø7 E+7
 AMaj7 Bø7 E7 Am7 D7 Gmin7 C7

Gmin7 C7 F Maj7 F Maj7/E Dmin7
 Gmin7 C7 F Maj7 F Maj7/E Am7 D7

Gmin7 C7 Bø7 E+7
 Am7 D7 Gmin7 C7 F

MILES DAVIS - "WORKIN' & STEAMIN'"

DINDI

A.C. SOBIM

75.

Handwritten musical score for "DINDI" by A.C. SOBIM, page 75. The score consists of two staves of music. The top staff is in 2/4 time and the bottom staff is in common time. Various chords are written above the notes, including F Maj⁷, E♭ Maj⁷, B♭ Maj⁷, C min⁷, F Maj⁷, E♭ 9(b5), F Maj⁷, C min⁷, F Maj⁷, B♭, A min⁷, B♭7, A min⁷, D⁷(b9), G min, E♭ min⁷, A♭7, G min, A♭7, G min⁷, C, F Maj⁷, E♭ Maj⁷, B♭ Maj⁷, E♭ 9(b5), F Maj⁷, F Maj⁷, C min⁷, F Maj⁷, B♭ Maj⁷, E♭ 9(b5), F Maj⁷, and (C min⁷). The score includes several rests and dynamic markings like P.

WAYNE SHORTER - "SUPER NOVA"

WILLIE BOBO - "HELLOFAFACTTOFOLLOW"

76.

DOMINGOB.GOLSON

S. Dmii *A⁷/C[#]*

Cmii *G/B* *Bbmii*

Dmii *E7* *EΦ7 A7(b9)*

Dmii *F7* *Bb7* *A7(b9)*

2. Dmii *Emi7* *Fmi7* *F#mi7 B7*

Gmi7 *C7* *F* *Bb*

BΦ7 *E7* *Ami* *Bb7* *EΦ7 A7(b9)* *(D.S.al.)*

CODA Dmii *F7* *Bb7* *A7(b9)*

DO NOTHING TILL YOU HEAR FROM ME

Handwritten musical score for "Do Nothing Till You Hear From Me" by Ellington & Russell. The score consists of ten staves of music for a band, with various instruments indicated by numbers 1 through 10. The music is in common time and includes numerous chords and rests. The chords are labeled with their names and qualities, such as A Maj⁷, E min⁷, A⁷, D Maj⁷, F# Maj⁷(#9), B min⁷, E⁷, G min⁷/C, C⁷, and F# min⁷. The score is written on five-line staff paper.

COOTIE WILLIAMS / REX STEWART - "THE BIG CHALLENGE"

78.

J=107

DOWN FOR DOUBLE

FREDDIE GREEN

Handwritten musical score for "Down for Double" by Freddie Green. The score consists of six staves of music. Staff 1: 8th-note patterns in A major. Staff 2: 8th-note patterns in D major. Staff 3: 16th-note patterns in C minor, followed by chords A minor, D minor 7, G major, C major, D minor 7, C major, C major. Staff 4: Blank. Staff 5: Blank. Staff 6: Blank. Staff 7: Blank. Staff 8: Blank.

"SHORTY ROGERS COUNTS THE COUNT" (VICTOR # LJM 1004)

DOXYSONNY ROLLINS

Handwritten musical score for "DOXY" by Sonny Rollins. The score consists of four staves of music on five-line staff paper. The first staff starts with a G major chord (G-B-D) in parentheses, followed by a C major chord. The second staff begins with a C major chord. The third staff starts with a G minor chord (G-B-E), followed by a C major chord. The fourth staff begins with a C major chord. The music features various notes and rests, with some notes having stems pointing up and others down. Chords are indicated above the staff, such as Bb7, A7, D7, G7, and F#o. Measures are separated by vertical bar lines.

80.

DE LANGE

DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

8 (4/4)

E⁷ G^b G^{#o} D/A B⁷
 1. Emi⁷ Bb⁷ A⁷ 2. Emi⁷ A⁷ A⁷ D Emi⁷ Bb⁷ D
 Cmi⁷ F⁷ Bbb⁷ B⁷ Cmi⁷ F⁷ Bbb⁷
 Bmi⁷ E⁷ AMaj⁷ G#mi⁷ F#mi⁷ Bmi⁷ E⁷ A7sus A⁷
 D A⁷ D Bmi⁷ F#mi⁷ Bmi⁷
 E⁷ G^b G^{#o} D/A B⁷
 E⁷ A⁷ TO SOLOS: Bb⁷ Emi⁷ A⁷ LAST X: Bb⁷ DMaj⁷

THE DRIVE

OLIVER NELSON

Handwritten musical score for 'The Drive' by Oliver Nelson. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. Chords are labeled above the staff or below the staff. Measures 1-4: G Maj7, D Maj7, G Maj7, F# min7. Measures 5-8: B min7, E min7, A7, A7. Measures 9-12: F# min7, B+7, E min7, A7. Measures 13-16: D Maj7, G Maj7, C#7, F#7. Measures 17-20: E7, A7, D Maj7, B+7. Measures 21-24: E min7, G Maj7, F# min7, B min7. Measures 25-28: B min7, E7, D Maj7, B7. Measures 29-32: E min7, A7, E min7, A7. Measures 33-36: B min7, E7, D Maj7, B7. Measures 37-40: E min7, A7, E min7, A7.

OLIVER NELSON - "IMAGES"

82.

♩ = 69

EARLY AUTUMN

RALPH BURNS

Handwritten musical score for Early Autumn by Ralph Burns, featuring a treble clef staff and a bass clef staff. The music is in common time. The score includes various chords and specific notes, such as A⁷, Ab, B⁷, Bb, C, Dmⁱ⁷, G⁷, C, E^b⁷, Bb^{min}⁷, E^b⁷, Ab, Bb⁷, Bb^{min}⁷, E^b⁷, Ab, A⁷^{min}⁷, C[#]⁷, F[#], B^b⁷, A⁷, Ab⁷, C[#]^{(Dmⁱ) Maj}⁷, G⁷, C, B⁷, Bb⁷, A⁷, Ab⁷, G⁷, C, and a final note C.

ECLIPSOT. MANAGAN

LATIN Gmin⁷ C⁷ F Maj⁷ D⁷ Gmin⁷ C⁷

SWING Cmin⁷ F⁷ BbMaj⁷

Dmi⁷ G⁷ Gmin⁷ C⁷ C⁷ D⁷

LATIN Gmin⁷ C⁷ F Maj⁷ D⁷ Gmin⁷ C⁷ Ami⁷ D⁷

Gmin⁷ C⁷ Ami⁷ D⁷ Gmin⁷ C⁷ F (D⁷)

(SOLOS = SWING)

JOHN COLTRANE - "KENNY BURRELL / JOHN COLTRANE"

84.

ELORAJ.S. Johnson

6/4

Dm7 G7 C Maj7 F Maj7
Em7 Ebm7 Dm7 G7
1. C Maj7 Dm7 G7 2. C Maj7 Gm7 C7
F Maj7 Em7 Em7 B7 E7
Am7 D7 Dm7 G7
Dm7 G7 C Maj7 F Maj7 Em7 Ebm7
Dm7 G7 C Maj7

SONNY STEWART - "GENESIS"

EMBRACEABLE YOUG. GERSHWIN

Handwritten musical score for "Embraceable You" by George Gershwin, featuring a vocal melody line and harmonic chords. The score is in 4/4 time and includes lyrics in parentheses. The vocal line is written on a soprano staff, and the harmonic progression is indicated by Roman numerals above the staff.

The score consists of eight staves of music, each containing four measures. The vocal line starts with an upbeat of two eighth notes followed by a measure of A^b. The harmonic progression follows a complex path through various chords, including B^{min}, F#^ø, B^{7(b9)}, B^{min}, E⁷, A^b, B^{min}, B^{min}, A, G⁷, E⁷, A^b, F#^{min}, F#^{min}, F#^{min}, G^{#7(b5)}, C^{#min}, (F#⁷), C^{#min}, F#^{min}, B^{7sus}, B⁷, B^{min}, (E⁷), A^b, F#^ø, B^{7(b9)}, B^{min}, E⁷, B^{min}, E⁷, B^{min}, B^{min}, A, G⁷, A⁷, C^{#min}, A⁷, D^{Maj}, G^{#7(b5)}, C^{#7(b9)}, F#^{min}, F#^{min}, F#^{min}, F#^{min}, A^{Maj}, B^{min}, E^{7(b9)}, A^b, (B^{min}, E⁷).

86.

ENCHANTMENT

JOANNE BRACKEN

86. ENCHANTMENT JOANNE BRACKEN

Handwritten musical score for a piece titled "ENCHANTMENT" by Joanne Bracken. The score consists of two systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features six staves of music with various notes and rests. Chords labeled include Gsus4, Bb/C#, D7, F#7, Emi7, Cmi7, Bbm7, Ab/C, G/B, F#7/A7, Ami, Bm7, E7, Cmi7, Bbm7, and C#Maj7/Bb. The second system begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It features three staves of music with various notes and rests. Chords labeled include Bm7, Ab7, and B7.

JOANNE BRACKEN - "SPECIAL IDENTITY"

$\text{♩} = 120$

EPilogue

BILL EVANS

87.

Piano music (Measures 1-2)

Piano music (Measures 3-6)

Piano music (Measures 7-10)

Piano music (Measures 11-13)

88.

EVENING IN CONCERT

J. BRACKEEN

Handwritten musical score for a piece titled "EVENING IN CONCERT" by J. BRACKEEN. The score consists of six staves of music, each with a different harmonic progression indicated by Roman numerals and chord names. The chords include F#min, Emin7, Dmin7, Eb7, Fmaj7(#11), Amaj7/F, Emin7, C7, Fmin7, Ab7, and G/E7. The music is written in 6/4 time.

Staff 1: F#min, Emin7, Bmin, Eb7sus4 (b5)

Staff 2: Dmin7, Eb7, Gmin

Staff 3: Fmaj7(#11), Amaj7/F, Emin7

Staff 4: Amin7, C7

Staff 5: Fmin7, Ab7, G/E7

JOANNE BRACKEEN - "SPECIAL IDENTITY"

EVERYTHING I HAVE IS YOURS

B. LANE 89.

The musical score is organized into ten staves, each representing a measure of music. The first staff begins with a D chord. The second staff starts with a D chord. The third staff begins with a Bmi⁷ chord. The fourth staff starts with a F#mi⁷ chord. The fifth staff begins with a D chord. The sixth staff begins with a D chord. The seventh staff begins with a D chord. The eighth staff begins with an E⁷ chord. The ninth staff begins with a D chord. The tenth staff begins with an Emi⁷ chord.

Chord progressions and specific notes are indicated by handwritten labels above the staves:

- Measure 1: D, Bb7
- Measure 2: Emi⁷ A⁷, A+⁷
- Measure 3: D, Bb7
- Measure 4: Emi⁷ A⁷, Emi⁶ F#⁷
- Measure 5: Bmi⁷, Gmi⁷
- Measure 6: D, E⁷
- Measure 7: Bmi⁷ E⁷, Emi⁷ A⁷
- Measure 8: D, Bb7
- Measure 9: Emi⁷ A⁷, A+⁷
- Measure 10: D, Am⁷ D⁷ D+, Gmaj⁷ G⁹, Gmaj⁷ G⁹ F#⁷
- Measure 11: Bmi⁷, Gmi⁷
- Measure 12: D
- Measure 13: E⁷
- Measure 14: D, Bb7
- Measure 15: Emi⁷ A⁷
- Measure 16: 1. D F#⁹ Emi C#, 2. D

90.

HERBIE HANCOCK

EYE OF THE HURRICANE

Gmin7 C¹³ Fmin7 B^b13 EbMaj7
C#Maj7(#11) F#Maj7(#11) Cmin9

Gmin

1. C[#]7 D⁷ E^b7 D⁷ C[#]7 D⁷ Fmin7

2. C[#]7 D⁷ E^b7 D⁷ C[#]7 D⁷ Fmin7

(SOLOS OVER Gmin BLUES)

HERBIE HANCOCK - "MAIDEN VOYAGE"

(HED. UP)

E77 - THE TIC

GEORGE RUSSELL 91.

D_{mi}⁹

[DRUM SOLO]

A D_{mi} D_{mi}(Δ⁹) D_{mi} D_{mi}⁹ D_{mi} D_{mi}

D_{mi}⁹ D_{mi}(+5) D_{mi} D_{mi} G_{mi}⁹ C⁹

(C_{mi}⁷ F⁹) (B_{bmi}⁹ E_b⁹) F_{mi}⁹ B⁹ E⁹ A⁹ D_{mi}

B G_{mi}⁹ C⁹

C G_{mi}⁹ C⁹ F_{Maj}⁹ G_{mi}⁹ C⁹

F_{Maj}⁹ **D** A⁹ D⁹(B⁹) G_{mi}⁹

E⁹(B⁹) (B⁹) (E⁹) E⁹/A⁹(A⁹) (D⁹) **E** D_{mi} D_{mi}(Δ⁹)

D_{mi}⁹ D_{mi}⁹ D_{mi} D_{mi}⁹ D_{mi}(+5) D_{mi}

F G_{mi}⁹ C⁹ F_{mi}⁹ B⁹ E⁹

A⁹ D_{mi}

1ST 8 BARS COULD ALSO BE
PLAYED AS G⁹, IF SO USE BRIDGE
TURNAROUND IN PARENTHESES

92.

EINBAHNSTRASSE

8/4 | C F F#^o G⁷
 Emi A⁷ Dmi G⁷ C C#⁷

2. C⁷(#9) E E C
 G# G⁷ C F

F#^o G⁷ Emi A⁷ Dmi G⁷ C Ab

E.K.'s BLUES

8/4 | G⁷ C C#^o G⁷ Dmi⁷ G⁷
 C A⁷ G⁷ Bmi⁷ Bb⁷

Ami⁷ G#⁷ G⁷ E⁷ Ami⁷ D⁷

(103)

52ND STREET THEME

TH. MONK

Handwritten musical score for piano, featuring two staves. The top staff is for the right hand and the bottom staff is for the left hand. The music consists of eight measures. Measure 1: Right hand D, Left hand Bmin⁷. Measure 2: Right hand Emin⁷, Left hand A⁷. Measure 3: Right hand D, Left hand Bmin⁷. Measure 4: Right hand Emin⁷, Left hand A⁷. Measure 5: Right hand D, Left hand F°. Measure 6: Right hand Emin⁷, Left hand D. Measure 7: Right hand G, Left hand D⁷. Measure 8: Right hand G, Left hand D⁷. Measure 9: Right hand E⁷, Left hand A⁷. Measure 10: Right hand D, Left hand Bmin⁷. Measure 11: Right hand Emin⁷, Left hand A⁷. Measure 12: Right hand D, Left hand Bmin⁷. Measure 13: Right hand Emin⁷, Left hand A⁷. Measure 14: Right hand D, Left hand F°. Measure 15: Right hand Emin⁷, Left hand D. Measure 16: Right hand G, Left hand D⁷. Measure 17: Right hand G, Left hand D⁷. Measure 18: Right hand E⁷, Left hand A⁷. Measure 19: Right hand D, Left hand Bmin⁷. Measure 20: Right hand Emin⁷, Left hand A⁷. Measure 21: Right hand D, Left hand Bmin⁷. Measure 22: Right hand Emin⁷, Left hand A⁷.

94.

FEELS SO GOOD

CHUCK MANGIONE

Handwritten musical score for "Feels So Good" by Chuck Mangione, page 94. The score consists of six staves of music for a single instrument, likely a trumpet or flute, with handwritten chord names and performance markings.

Staff 1: Key signature of F# major (one sharp). Chords: Am7, D, D7, Em7, Bm7, Am7, F#7, B7. Measures show eighth-note patterns.

Staff 2: Key signature of C major (no sharps or flats). Chords: Em7, Fadd9. Measures show eighth-note patterns.

Staff 3: Key signature of F# major (one sharp). Chords: Em7, Fadd9. Measures show eighth-note patterns.

Staff 4: Key signature of C major (no sharps or flats). Chords: Em7, Fadd9. Measures show eighth-note patterns.

Staff 5: Key signature of G major (one sharp). Chord: Fadd9. Measures show eighth-note patterns.

Staff 6: Key signature of C major (no sharps or flats). Chord: Em7. Measures show eighth-note patterns.

95.

Ami⁷

D^{7sus}

E^{7/G#}

D⁷

E^{7/G#}

Ami⁷

G

Ami⁷

C C^{#o}

(E⁷)

(D⁷)

(E⁷)

(Ami⁷)

Ami⁷

"FEELS SO GOOD"
(PAGE 2)

"VIVE LE ROCHESTER"
REMEMBER STANLEY WATSON!

96.

(MED. ROCK) FIRST MOVES SONNY ROLLINS

$E\text{min}^7 \rightarrow$

1.
2.

A⁷

SONNY ROLLINS "THE CUTTING EDGE"

FIRST TRIPRON CARTER

The handwritten musical score for "FIRST TRIP" by Ron Carter is composed of eight staves of music for a bass player. The score begins with a 4/4 time signature and a key signature of one sharp. The first staff features a bass line with a G chord. The second staff starts with an E7 chord. The third staff begins with a D7 chord. The fourth staff starts with a 1st G chord. The fifth staff begins with a 2nd G chord. The sixth staff begins with an A chord. The seventh staff begins with a B chord. The eighth staff begins with an E♭7 chord. The ninth staff begins with an A♭7 chord. The tenth staff begins with a D7 chord. The eleventh staff begins with a G chord. The bass line includes various slurs, grace notes, and rests. The score is written on ten sets of five-line staff paper.

98.

 $\text{d}=108$ FIVE BROTHERSGERRY MULLIGAN

Handwritten musical score for "Five Brothers" by Gerry Mulligan. The score is for a jazz ensemble and consists of eight staves of music. The key signature is F# major (one sharp). The tempo is marked $\text{d}=108$. The title "FIVE BROTHERS" is written across the top, and "GERRY MULLIGAN" is written below it. The music includes various chords such as E minor 7, A7, Am7, D7, G, C7, F7, Eb7, D, C#7, F#m7, B7, Gm7, C7, F, F#m7, B7, Eb, E minor 7, Eb7, E, Fm7, Bb7, Eb, E minor 7, A7, D, E minor 7, A7, Am7, D7, G, C7, E minor 7, Eb7, C.

STAN GETZ - "NEW JAZZ # NJ LP 102"

(MED. UP JAZZ VAULT)

FLIM FLAMMICHAEL WOFFORD

Handwritten musical score for "FLIM FLAM" by Michael Wofford. The score consists of six staves of music, each with a different set of chords and performance markings. The chords include A¹³, B^{b13}, A¹³, G^{#13}, A¹³, B^{b13}, A¹³, E^{b7}, A¹³, G^{#13}, A¹³, F^{#7(9)}, A¹³, E⁷⁽⁹⁾, A¹³, B^{b13}, A¹³, G^{#7}. The score includes various performance markings such as slurs, grace notes, and dynamic markings like p, f, and ff. The music is written in a jazz style with specific voicings and harmonic progressions.

BUD SHANK - "BOB'S SUNSHINE EXPRESS"

100.

FLINTSTONE'S THEME

BRISON (GOLDBERG)

C Maj⁷ Ami⁷ Dmi⁷ G⁷ C Maj⁷ Ami⁷ Dmi⁷ G⁷ C Maj⁷ Ami⁷ Dmi⁷ G⁷
 C Maj⁷ Ami⁷ Dmi⁷ G⁷ C Maj⁷ Ami⁷ Dmi⁷ G⁷ C Maj⁷ Ami⁷ Dmi⁷ G⁷
 E⁷ A⁷
 D⁷ G⁷
 C Maj⁷ Ami⁷ Dmi⁷ G⁷ C Maj⁷ Ami⁷ Dmi⁷ G⁷
 C Maj⁷ Ami⁷ Dmi⁷ G⁷ C Maj⁷ Ami⁷ Dmi⁷ G⁷
 C Maj⁷ Ami⁷ Dmi⁷ G⁷ C Maj⁷ Ami⁷ Dmi⁷ G⁷

CLARK TERRY - "CLARK TERRY & HIS JOLLY GIANTS"

101.

B. STRANHORN

A FLOWER IS A LONESOME THING

$D^b7(b5)$

$C7$ $F7$ $Bb7$ $Eb7$

$G^{\#}mi7$ $F7$ $EMaj7$ $z. Eb6$

$Fmi7$ $Bb7$ $EbMaj7$ $F^{\#}7$ $B7(b9)$ $EMaj7$

$Eb6$ $EMaj7$ $F7(b5)$ $C7$ $F7$ $A7Maj7$ $Bb7(b5)$

$D^b7(b6)$

$C7$ $F7$ $Bb7$ $Eb7$ $G^{\#}mi7$ $F7$ $EMaj7$ $EbMaj7$

102.

FLY BY NIGHT

DAVE GRUSIN

S.

8/4

Am7 Am7 Bm7 C Maj7

Am7 Am7 Bm7 C Maj7

C/D D/E E/F# F#/G#

G/B A/B B/C C/D D/E

A B C

E Maj7 C Maj7

C Maj7 Bm7 Am7 E Maj7 C Maj7

103.

This handwritten musical score consists of six staves of music for a solo instrument, likely guitar, with various chords and solos indicated by hand. The score includes lyrics and chord labels such as Am7, Bm7, C Maj7, D7sus, E Maj7, A Maj7, G#min7, G Maj7, C Maj7, B7sus, A/B, A/B G/A A/B, Fmin9, C#7sus, Dmin9, Gmin7, D#7sus, and Am7. The score concludes with a section labeled '(D.S. TO INTRO SOLOS OVER A & B THEN D.S. a1 &)' followed by the title 'LEE RITENDOUR "CAPTAIN FINNERS"' and the footer 'FLY BY NIGHT PAGE 2.'

Am7 Bm7 C Maj7 D7sus E Maj7

A Maj7 G#min7 G Maj7 C Maj7 B7sus A/B

$\frac{A}{B}$

$\frac{A}{B} G/A \frac{A}{B}$

Fmin9

C#7sus

Dmin9

Gmin7

D#7sus

(D.S. TO INTRO
SOLOS OVER A & B THEN D.S. a1 &)

Lee Ritenour
"CAPTAIN FINNERS"

FLY BY NIGHT PAGE 2.

104.

FIVE SPOT AFTER DARK

BENNY GOLSON

Handwritten musical score for "Five Spot After Dark" by Benny Golson. The score consists of two staves. The top staff is for a melodic instrument (likely trumpet) and the bottom staff is for a harmonic instrument (likely piano). The key signature is F# minor (one sharp). The melody starts with a C# minor chord, followed by an F# minor chord. The harmonic part features chords A13, G#13, C# minor, and (D# minor, G#13). The score includes various slurs, grace notes, and dynamic markings like 'f' (fortissimo).

(MED.-UP FUNK) FUNK DOMPLIN'

JOHNNY COLES

Handwritten musical score for "Funk Domplin'" by Johnny Coles. The score consists of four staves. The first three staves are for a melodic instrument (likely trumpet) and the fourth staff is for a harmonic instrument (likely piano). The key signature is G major (no sharps or flats). The melody features chords G7, A7, D7, G7, D7, G7, A7, D7, G7, C7, C#7, G7, F#7, F7, E7, A7, D7, G7. The harmonic part provides harmonic support with chords like B7, D7, G7, C7, and G7.

105.

JONEL HAMPTON

FLYING HOME

The musical score for "FLYING HOME" by JONEL HAMPTON is handwritten on ten staves. The key signature varies throughout the piece, indicated by labels such as F, F⁷/E^b, Dmⁱ⁷, C[#]⁷, C⁷, F, G⁷, and C⁷(#9). The time signature is mostly common time (indicated by a 'C'). The score includes several sections of chords and some solo sections, with specific dynamics and performance instructions like '3/16' and '16th notes'. The title "FLYING HOME" is at the top, and the author's name "JONEL HAMPTON" is written near the end of the score.

106.

FLY ME TO THE MOON

Handwritten musical score for "Fly Me To The Moon" featuring two staves of music with chords and lyrics.

The score consists of two staves of music, each with four measures. The top staff begins with a key signature of one sharp (F#) and a time signature of common time (C). The bottom staff begins with a key signature of one sharp (F#) and a time signature of common time (C).

Chords and lyrics are written above the top staff:

- Measure 1: Bm7, Em7, A7, Dmaj7, D7
- Measure 2: Gmaj7, Em6, F#7, Bm7, B7
- Measure 3: Em7, A7, Em7, A7, Dmaj7
- Measure 4: Gm6, Dmaj7, C#m7, F#7

Chords and lyrics are written above the bottom staff:

- Measure 1: Bm7, Em7, A7, Dmaj7, D7
- Measure 2: Gmaj7, Em6, F#7, Bm7, B7
- Measure 3: Em7, A7, Em7, A7, 1. Am6, B7
- Measure 4: Em7, A7, D6, F#7

A second ending is indicated at the bottom of the page:

2. Dmaj7, D7, G6, A7 (A7(b9)), D6, Bm7, Em7, D6

FOOLS RUSH IN

Handwritten musical score for "FOOLS RUSH IN" on ten staves. The score consists of ten staves of music, each with a different melody line. The chords are labeled above each staff. The first staff starts with E_{min}⁷. The second staff starts with E_{min}⁷. The third staff starts with G. The fourth staff starts with E^{7(b5)}. The fifth staff starts with E_{min}⁷. The sixth staff starts with E_{min}⁷. The seventh staff starts with E_{min}. The eighth staff starts with E_{min}⁷. The ninth staff starts with D. The tenth staff starts with D.

The score includes the following chords:

- Staff 1: E_{min}⁷, A⁷, D, B_{min}⁷
- Staff 2: E_{min}⁷, A⁷, D
- Staff 3: G, A⁷, B_{min}⁷
- Staff 4: E^{7(b5)}, B_{min}⁷, E⁷, E_{min}⁷, A
- Staff 5: E_{min}⁷, A⁷, D, B_{min}⁷
- Staff 6: E_{min}⁷, A⁷, C^{7(b5)}, B⁷
- Staff 7: E_{min}, G_{min}⁶, D, B_{min}⁷
- Staff 8: E_{min}⁷, A⁷, D, G_{min}⁶, B^b, E_{min}⁷
- Staff 9: D
- Staff 10: D

108.

(MEO. UP)

FOR MINORS ONLY

 S. HEATH

Handwritten musical score for a band, featuring six staves of music with various chords and solos.

Top Staff: Dmi, A^{7(b9)}, Dmi, A^{7(b9)}, Dmi

Second Staff: Dmi, (D+⁷), Gmi, D^{7(b9)}, Gmi, D^{7(b9)}

Third Staff: Gmi, Emi⁷, A⁷

Fourth Staff: Fmi⁷, B^{b7}, Emi⁷, A⁷

Fifth Staff: 1. Dmi⁷, B^{b7}, B^{b7}, A⁷, Dmi⁷, A⁷

Sixth Staff: 2. Dmi⁷, B^{b7}, A⁷, Dmi⁷, (EΦ⁷ A⁷)

JIMMY HEATH - "PICTURE OF HEATH"

(♩=110)

FOUR BROTHERS

EMMY GIFFRE

Handwritten musical score for 'FOUR BROTHERS' by EMMY GIFFRE. The score consists of eight staves of music, each with a key signature of one flat (B-flat). The tempo is indicated as (♩=110).

The score includes the following chords:

- Staff 1: C7, G7, Cmin7, F+7, Bb, Dmin7, G7
- Staff 2: 1. Cmin7, F+7, Bb; 2. Cmin7, F7, Bb
- Staff 3: Eflatmin7, Ab7, C#; Fsharpmin7, B7, E
- Staff 4: Emin7, A7, D, B7; Emin7, A7, Dmin7, G7
- Staff 5: C7, Cmin7, F+7, B; G7
- Staff 6: Cmin7, Dmin7, G7; Cmin7, F7, Bb

The score concludes with two blank staves at the bottom.

110.

(up)

FOX HUNT

J.J. JOHNSON

FREDDIE FROOPEPPER ADAMS

Emi⁷ A^{7(b9)} G^{#7(b9)} G^{7(b9)} Emi⁷ A^{7(b9)}

1. B^{b7}(b9) A^{7(b9)} G^{#7(b9)} G^{7(b9)} 2. C Maj⁷ Dmi⁷ G^{7(b9)} C^{#Maj7} C Maj⁷

Bmi⁷ E^{7(b9)} Cmi⁷ (3) F⁷

C^{#mi7} F^{#7} Dmi⁷ G⁷ G^{#mi7} C^{#7}

Emi⁷ A^{7(b9)} G^{#7(b9)} G^{7(b9)} Emi⁷ A^{7(b9)} Dmi⁷ G⁷

Gmi⁷ C^{7(b9)} FMaj⁷ Emi⁷ Bb⁷ C Maj⁷ Dmi⁷ G^{7(b9)} C^{#Maj7}

(3) (3)

112.

FREE CELL BLOCK "F" IT'S NAZI USA. C. HENIGUS

AbMaj⁷

AbMaj⁷

F#Maj⁷

A⁷

Dm⁷

F#Maj⁷(#II)

C#Maj⁷

BMaj⁷

AbMaj⁷

AbMaj⁷

LATIN F#Maj⁷

F#Maj⁷

EMaj⁷

(P. 1 FREE CELI BLOC' F IT'S JAZZ USA.)

E_{min}

A⁷

(SWING D_{min})

15

F_D B_D⁷

E_{min} F#_{Maj}⁷

E_{min} Eb_{Maj}⁷ Eb_{Maj}⁷ Eb_{Maj}⁷

E_{min} F⁹(b5) F_{maj}⁷ B_b⁷

E_{b7} E_{b7} Eb₇

CHARLES MINGUS - "CHANGES TWO"

114.

FRIDAY the 13th

JOANNE BRACKEN

A handwritten musical score for 'FRIDAY the 13th' by Joanne Bracken, page 114. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns and rests. The second staff begins with a bass clef, a common time signature, and includes a dynamic marking 'p' (piano). The third staff begins with a treble clef, a common time signature, and includes a dynamic marking 'f' (forte). The fourth staff begins with a bass clef, a common time signature, and includes a dynamic marking 'p'. The fifth staff begins with a treble clef, a common time signature, and includes a dynamic marking 'f'. The sixth staff begins with a bass clef, a common time signature, and includes a dynamic marking 'p'. The seventh staff begins with a treble clef, a common time signature, and includes a dynamic marking 'f'. The eighth staff begins with a bass clef, a common time signature, and includes a dynamic marking 'p'. The score is written on five-line staff paper with vertical bar lines dividing measures. There are several slurs and grace notes throughout the piece.

(PG. 2 FRIDAY THE 13TH)

REPEAT 3X'S

(15) (16)

(REPEAT 4X'S)

(16)

116.

(MODERATE)

FUNKY

KENNY BURRELL

F Maj⁷
F min
F Maj⁷
F min
C Maj⁷
F Maj⁷
D min⁷
D7
G7
C Maj⁷

12/8

DO G7 (DO G7(b9))

(VERY FAST)

FREE

ORNETTE COLEMAN

(NO RHYTHM SECTION)

(DRUM SOLO 15 SECONDS)

(BASS OPT.)

(TO COLLECTIVE "FREE" BLOW)

(flock)

GAMES PEOPLE PLAYTHE SOUTH

Handwritten musical score for "GAMES PEOPLE PLAY". The score consists of five staves of music. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 2/4 time (indicated by a '2'). The music includes various note heads (circles, squares, triangles) and rests. The first four staves begin with a treble clef, while the fifth staff begins with a bass clef. The score is labeled "1. (LAST X ONLY)" above the fifth staff.

GETTIN' IT TOGETHA'Bobby Timmons

Handwritten musical score for "GETTIN' IT TOGETHA'". The score consists of three staves of music. The top two staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The music includes various note heads (circles, squares, triangles) and rests. The top two staves begin with a treble clef, while the bottom staff begins with a bass clef. The score includes lyrics: "Ami D Ami D Ami D Ami" and "Dmii? Dmii? (3) BΦ BbMai? Dmii? Dmii? El alt.)". The bottom staff includes lyrics: "Ami? D? (#9) Ami? D? Ami? (Solos: Ami 4 Dmii 4".

118.

(BALLAD) GENILE WIND & FALLING TEAR G. BURTON

~~G. BURTON~~

Gmi⁷ D⁷(#9) Gmi C^{#7(13)} Emaj⁷ Gmaj⁷ Fmaj⁷ F#Φ B⁷
 Emi D⁷ Gmaj⁷ G13 B⁷ B^b A⁷ Abmaj⁷ Gmi
 1. Cmi⁷ B^b Abmaj⁷ Gmi Cmi⁷ A^b Fmi⁷ Dmi⁷
 Ebmaj⁷ C^{#7} Cmi⁷ F⁷ Bbmii⁷ Eb⁷ AΦ D⁷
 2. Cmi⁷ Fmi⁷ B^b Ebmaj⁷ AΦ⁷ D⁷ DΦ⁷ G⁷
 Cmi AΦ D⁷ G C^{#7} E G F#maj⁷

(BALLAD)

GEORGIAHONEY CARMICHAEL

6/4

GMaj7 F#ø B7 Emi Emi/D A/C# Cmi7F7
 Gmaj7 E7 Ami7 D7 Bmi7 E7 Ami7 D7
 2. Ami7 D7(b9) GMaj7 F#mi7 B7
 Emi B7/D7(Ami6) Emi/D C#ø(C7) Emi B7/D7(Gmi6) Emi/D C#ø(A7)
 Emi Emi/D Emi/D C#mi7 F#7 Bmi7 E7(Bb7) Ami7 D7(Ab7)
 GMaj7 F#ø B7 Emi Emi/D A/C# Cmi7F7
 Bmi7 E7(F#ø) Ami7 D7(b9) GMaj7 (Ami7 D7)

12D.

GET OUT OF TOWNCOLE PORTER

D_{mi}

D_{mi}

D_{mi} D⁷(b9)

G_{mi}⁷ C⁷ F_{Maj}⁷

B^Φ E⁺⁷ E^Φ A^{7(b9)}

D_{mi}

D⁷(b9)

G_{mi}⁷ C^{7(b9)} F_{Maj}⁷ D⁺⁷

G_{mi}⁷ C⁷ F_{Maj}⁷ (E⁺⁷ A⁺⁷)

ROLAND KIRK - "DOMINO"

BALLAD A GHOST OF A CHANCE V. YOUNG

Handwritten musical score for "A Ghost of a Chance" by V. Young. The score consists of six staves of music with various chords labeled above the notes. The chords include D Maj⁷, A+7, Ami⁷, D7, Gmi⁷, C7, D Maj⁷, Bmi⁷, Emi⁷, A7, F#mi⁷, B7, Emi⁷, A7, D Maj⁷, E#7(b9), F#mi⁷, B7, Emi⁷, A7, D Maj⁷, A+7, Ami⁷, D7, Gmi⁷, C7, D Maj⁷, Bmi⁷, Emi⁷, A7, D Maj⁷ (Bmi⁷), (Emi⁷, A7). The score includes markings such as '1.', '2.', and '3.' indicating different sections or endings.

ZOOT SIMS - "SOPRANO SAX"

ARNETTE COBB - "THE WILD MAN FROM TEXAS"

WES MONTGOMERY - "BEST OF WES MONTGOMERY"

122.

(SLOW-MED.)

GIRL TALKNEIL KEMP

8 4 | Fmaj⁹ B⁹ Bbmaj⁷ Gmin⁷ C^{7(b9)} Ami⁷ D^{7(b9)} Gmi⁷ Ami⁷ Bbb⁶ C⁹
 Fmi⁷ Bbm⁶ G^{7(b9)} Gmi⁷ C^{7(b9)} Ami⁷ D^{7(b9)} Ami⁷ Bbm⁶ Cmi⁶ D⁷
 Dmi⁷ G⁹ Gmi⁷/C Bbm⁷ Ami⁷ Dmi⁹ 1. Gmi⁷ C⁹
 2. Gmi⁷ C⁹ Fmaj⁷ (Abmaj⁷) (Gmi⁷ C^{7(b9)})

(BOSSA)

GENTLE RAIN

8 4 | Bmm⁶ C#Φ F#⁷ Bmi⁷ E⁷ Ami⁷ D⁷
 G^b G#Φ C#⁷ F#Φ B^{7(b9)}
 EΦ C#Φ F#⁷ 1. Bmm⁶ C⁹ 2. Bmi⁷ E⁷ Ami⁷ D⁷
 G^b D⁹ G^b F#mi⁷ Bmi⁶ (F#⁷)

GOOD BAIT

TADD DAWERON

84)

124.

GOLDEN NOTEBOOKS

GERRY MULIGAN

A. *S.* D^{Maj7} C^{Maj7} D^{Maj7}

C^{Maj7} (3) D^{Maj7} C^{Maj7} B

1. A B 2. A B 3. E⁷ A⁷ D
E^{Maj7} A⁷ D G⁷ C⁷ D

1. F^{Maj7} E^{mi7} A⁷ 2. F^{Maj7} E^{mi7} B⁷

C E^{Maj7} D^{Maj7} E^{Maj7} D^{Maj7}

E^{Maj7} D^{Maj7} C[#] B C[#]

D F^{#7} B⁷ E F^{#sus} B⁷ E

F^{#7} B⁷ E A D G^{Maj7} E^{mi7} A⁷

(GOLDEN NOTEBOOKS)

Solos:

Dmaj⁷

Cmaj⁷

Dmaj⁷

Cmaj⁷

Dmaj⁷

Cmaj⁷

B

A

B

E⁷

A⁷

D

E⁷

A⁷

D

(Bbmaj⁷)
Ebmaj⁷

A⁷sus

=

D.S. al.

OLD S. MELODY AT (B) MAY BE PLAYED SAME AS AT (D) ONE TONE LOWER

(VAMP:

Fmaj⁷

Emi⁷ A⁷

Dmaj⁷

XX
CODA

GERRY MULLIGAN - "THE AGE OF STEAM"

126.

(C) GREGORY IS HERE

HORACE SILVER

Handwritten musical score for piano. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is D major (two sharps). The time signature changes from 2/4 to 3/4 at the beginning of the second measure. The right hand starts with a eighth-note followed by a sixteenth-note, then a quarter note, a eighth-note followed by a sixteenth-note, then a quarter note. The left hand plays eighth-note chords. The right hand then plays a eighth-note followed by a sixteenth-note, then a quarter note, a eighth-note followed by a sixteenth-note, then a quarter note. The left hand continues with eighth-note chords. The right hand then plays a eighth-note followed by a sixteenth-note, then a quarter note, a eighth-note followed by a sixteenth-note, then a quarter note. The left hand continues with eighth-note chords.

Handwritten musical score for piano. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is D major (two sharps). The time signature is 3/4. The right hand starts with a eighth-note followed by a sixteenth-note, then a quarter note, a eighth-note followed by a sixteenth-note, then a quarter note. The left hand plays eighth-note chords. The right hand then plays a eighth-note followed by a sixteenth-note, then a quarter note, a eighth-note followed by a sixteenth-note, then a quarter note. The left hand continues with eighth-note chords.

Handwritten musical score for piano. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is D major (two sharps). The time signature is 3/4. The right hand starts with a eighth-note followed by a sixteenth-note, then a quarter note, a eighth-note followed by a sixteenth-note, then a quarter note. The left hand plays eighth-note chords. The right hand then plays a eighth-note followed by a sixteenth-note, then a quarter note, a eighth-note followed by a sixteenth-note, then a quarter note. The left hand continues with eighth-note chords.

Handwritten musical score for piano. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is E major (one sharp). The time signature is 3/4. The right hand starts with a eighth-note followed by a sixteenth-note, then a quarter note, a eighth-note followed by a sixteenth-note, then a quarter note. The left hand plays eighth-note chords. The right hand then plays a eighth-note followed by a sixteenth-note, then a quarter note, a eighth-note followed by a sixteenth-note, then a quarter note. The left hand continues with eighth-note chords.

(GREGORY IS HERE Pg. 2)

1.

2.

128.

(MED.GOSPEL) GROOVE MERCHANT S.RICHARDSON

Musical score for "Groove Merchant" featuring two staves of handwritten musical notation with chords and solos.

Staff 1 (Top):

- Chords: C7, F7, C7
- Notes: 8th notes, 16th-note patterns, rests.

Staff 2 (Bottom):

- Chords: C7, G7, C, C/Bb, Ami⁷, D7, G7, D7
- Notes: 8th notes, 16th-note patterns, rests.

Solo 1:

- Chords: G7, C7
- Notes: 8th notes, 16th-note patterns, rests.

Solo 2:

- Chords: F7, F#7, C/G, E7/G#
- Notes: 8th notes, 16th-note patterns, rests.

Section 1:

- Chords: Ami⁷, F7, Dmi⁷, G7, C
- Notes: 8th notes, 16th-note patterns, rests.

Section 2 (On Head Only):

- Chords: Ami⁷, F7, C/G, E7/G#, Ami⁷, F7, C/G, E7/G#
- Notes: 8th notes, 16th-note patterns, rests.

Section 3:

- Chords: Ami⁷, F7, Dmi⁷, G7, C
- Notes: 8th notes, 16th-note patterns, rests.

Text: (USE ONLY 1ST END ON SOLOS)

Final Solo:

- Chords: Dmi⁷, G7, C7
- Notes: 8th notes, 16th-note patterns, rests.

Text: (CODE LAST X ON 1ST)

GROOVE YARD

CARL PERKINS

INTRO: (BS. CONCERT "G" ON 2&4)

B⁷(#9) E⁷(#9)

INTRO: (BS. CONCERT "G" ON 2&4)

1. B⁷ E⁷(#9) Ami 2. B⁷ E⁷(#9) Ami

(CODA LAST X ONLY)



A⁷ D⁷ 3

130.

GROOVY SAMBA

SERGIO MENDES

The musical score is handwritten on eight staves. The first staff starts with a G clef, a common time signature, and a key signature of one sharp. The second staff begins with a key signature of two sharps. The third staff starts with a key signature of one sharp. The fourth staff begins with a key signature of one sharp. The fifth staff starts with a key signature of one sharp. The sixth staff begins with a key signature of one sharp. The seventh staff starts with a key signature of one sharp. The eighth staff begins with a key signature of one sharp. Chords are labeled above the staves: Ami⁷, B⁹, Ami⁶, Ami⁷, B⁹, E+⁷, Dmi⁷, G⁹, C Maj⁷, D#mi⁷, G#⁹, C#Maj⁷, B⁹, E+⁷, Ami⁷, B⁹, E+⁷, and Ami⁷.

ANTHONY ADDERLY - "C.B. ADDERLY & THE BOSSA RIO SEXTET"

HACKENSACK

T. Monroe

The musical score for "HACKENSACK" by T. Monroe is a handwritten composition on eight staves. The key signature changes throughout the piece, with labels indicating specific chords or progressions. The staves are as follows:

- Staff 1: Starts with a measure in E7, followed by measures in Ami, D7, and G7.
- Staff 2: Starts with a measure in E7, followed by measures in Ami, D7, and G7.
- Staff 3: Starts with a measure in G, followed by measures in Ami, D7, and G7.
- Staff 4: Starts with a measure in C7, followed by measures in C#7, G, and E7.
- Staff 5: Starts with a measure in A7, followed by measures in D7, Bb7, and Eb7.
- Staff 6: Starts with a measure in G, followed by measures in C7, G, and E7.
- Staff 7: Starts with a measure in Ami, followed by measures in D7, G, and (Ami, D7).
- Staff 8: An empty staff, likely a repeat or end of the section.

The music includes various rhythmic values and rests, typical of early 20th-century sheet music notation.

132.

BUD POWELL

HALLDCLINATIONS

126

BUD POWELL

G F#7 B7 E7 A7 D7
Dm7 G7 C7 G9 Dm7 E7 Am7
D7 1. G D7 2. G
Em7 A7 Dm7 G7 Cm7 F7 Bm7 E7
Am7 E7 Am7 D7 Bm7 E7 Am7 D7
G F#7 B7 E7 A7 D7 Dm7 G7
C7 G9 Dm7 E7 Am7 D7 G

BUD POWELL - MERCURY #MCC-610

($\delta=126$) HAPPY LITTLE SUNBEAM R. FREEMAN

Handwritten musical score for "Happy Little Sunbeam" by R. Freeman. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is divided into two sections, each ending with a repeat sign and a double bar line. The first section includes lyrics: "HAPPY LITTLE SUNBEAM", "SHINING ON ME", "I'M SO LITTLE", "BUT I'M SO BRIGHT", "SHINING ON ME". The second section includes lyrics: "HAPPY LITTLE SUNBEAM", "SHINING ON ME", "I'M SO LITTLE", "BUT I'M SO BRIGHT", "SHINING ON ME". The score features various chords such as Amin7, D7, G, Bmin7, Ami7, D7, Dmi7, G7, Cmi7, F7, Bb, Gmi7, Dmi6, Emi7, A7, D, Bmin7, Ami7, D7, G, Bmin7, Ami7, D7, Dmi7, G7, C#mi7, F#7, Bmin7, E7, Ami7, D7, F7, E7, and Ami7, D7, G. The score is written on ten staves, with the first five staves containing lyrics and the last five staves being purely musical.

134.

(BRIGHT EVEN 8THS)
SAMBA

HAVONA

JACOPASTORIUS

USE SIMILAR PARALLEL VOICING

(2)

(3x):

m. Lattempo)

A

B

C# Maj⁷(#1)

A Maj⁷(#11)

135.
(HARONATEK. 2)

[C] C#sus

UNISON

(SOLOS OVER A B & C AFTER SOLOS)
(REPEAT A) THRU THE END

Bsus

Bsus C#sus

Bsus C#sus

E sus

Dsus C#sus Bsus

A#sus G#sus C#sus

A#sus G#sus C#sus

F#sus

G#sus A#sus

F#sus

WEATHER REPORT - "HEAVY WEATHER"

136.

BALLOON HARLEQUIN WAVE SHORTER

Bsus D[#]min7

The score consists of two staves of handwritten musical notation. The top staff begins with a 'Bsus' chord, followed by a sequence of chords including F/Bb, E♭/F, F♯/B, C/D, D/C, E♭/G♯, B Maj7, C min7, B Maj7, F min7, and F min7/E♭. The bottom staff begins with a 'C♯ min7' chord, followed by F/Bb, E♭/F, F♯/B, C/D, D/C, F♯, A Maj7/B, A Maj7/B, E/G, D min7, F7(Bb), B Maj7, B Maj7, C♯ min7, F♯, C min7/F, B min7, E7, F♯/G♯, F♯, E min7/A, B Maj7/C, C min7/B Maj7/D Maj7/E, C♯ min7, F♯, B7(Bb), G13, (3x's) D min7/G, G13, D min7/G, G13, and ends with a repeat sign and the instruction 'WEATHER REPORT - HEAVY WEATHER'.

D[#]min7 D.S. al. ♪

OPEN SOLOS E♭/F F♯/B C/D D/C F/Bb E♭/F F♯/G C/D D/C (1)

137.

(BREAK)

HEAD & SHOULDERS

CEDAR WALTON

2/4

B_b7 A₇ A_b7 G₇ B_b7 A_{7(b9)}
 Ab₇ G₇ F[#]Maj₇(#11) Fm₇ EMaj₇(#11) F[#]m₇ B₇
 EMaj₇ D[#]m₇ G[#]7 C[#]Maj₇
 D⁷ G_{7(b9)} 1. Cm₇ F₇ 2. Cm₇ F₇
 EMaj₇ DMaj₇ EMaj₇ F₇ GMaj₇ FMaj₇ GMaj₇ G[#]7 A₇
 G₇ G[#]m₇ Fm₇ E₇ EbMaj₇

CEDAR WALTON - "CEDAR"

138.

(V.D. BOSSA) HERE'S THAT SUNDAY DAY BARNEY KESSEL

3/F#

E/F#

BMaj7/F#

EMaj7/F#

BMaj7/F#

DMaj7/F#

G Maj7

C Maj7

1. C#min7 F#7 Dm7 G7 C Maj7 CMaj7 F#7(b9)

2. C#min7 F#7 F#min7 B7

Emin7 A7 DMaj7 G Maj7

C#7 F#7

BMaj7/F# E Maj7/F#

139.

(SUNNY DAY - PG. 2)

BARNEY KESSEL - "BARNEY PLAYS KESSEL"

140.

(BALLAD)

HELLOMILT JACKSON

Handwritten musical score for "Hello" by Milt Jackson. The score consists of eight staves of music for a single melodic line. The key signature is B major (two sharps). The time signature varies between common time and 12/8. Chords are labeled above the staff, including Bmin7 (C#min7), Bmin7 E7, A D7, C#min7 F#min, Bmin7 E7(b9), A Bmin7, C#min7 F#min, Bmin7 E7, A7, D A G#min7 C#7 F#min, Emin7 A7, D A G#min7 C#7 F#min B7, Bmin7 (C#min7) Bmin7 E7, A D7, C#min7 F#min, Bmin7 (F#7) Bmin7 E7, A (Dmin) (C#min7 F#7).

MILT JACKSON - "BALLADS & BLUES" ATLANTIC #1242

H. BECK

LEE KONITZ

$\text{J}=184$

Handwritten musical score for Lee Konitz, featuring ten staves of jazz-style music. The score includes various chords and solos, with specific notes and rhythms indicated by vertical stems and horizontal dashes. Key signatures and time signatures change frequently throughout the piece.

Chords and key signatures visible in the score include:

- Staff 1: D, D \sharp , E
- Staff 2: Eb, D, D \sharp , D
- Staff 3: E, Eb
- Staff 4: D \sharp (B \flat), G \min
- Staff 5: E \flat , A \sharp
- Staff 6: D, B \flat , E
- Staff 7: Eb, D \sharp
- Staff 8: G, C \sharp (G \sharp), F, Eb
- Staff 9: E \min , A \sharp , D

HAROLD PRICK - "PENNIES FROM HEAVEN"

142.

(BOSSA)

HO-BA-LA-LAJ. GILBERTO

2/4 C#

Bm⁷ E⁷ F⁰ F#m⁷
D#⁰ Bm⁷ E⁷
1. A F#m⁷ Bm⁷ F#⁷(b9) 2. A E^{b7}(b5)
Dm⁷ G⁷ CMaj⁷ C C⁶ C⁰
Dm⁷ G⁷ Bm⁷ E⁷
Bm⁷ E⁷ F⁰ F#m⁷ D#⁰
Bm⁷ E⁷ A Ami A

143.

(MFG. JP SUNK)

HOCUS POCUS

LEE MORGAN

8/4) G Am7 D7 G C#7 F#7(b9)

Bm7 Bb7 Am7 Ab7 G E+7 Am7 D7

G Am7 D7 G C#7 F#7(b9)

Bm7 Bb7 Am7 Ab7 G Dm7 G7

C Maj7 Am7 Dm7 G+7 C Maj7 Bb7

A7 Am7 D7

G Am7 D7 G C#7 F#7(b9)

Bm7 Bb7 Am7 Ab7 G E+7 Am7 D7 (G)

LEE MORGAN - "THE SIDEWINDER"

144.

(BRIGHT SWING)

MIKE WOFFORDHORIZON

$\frac{2}{4}$: P.

(Dsus)
Domi⁷
(TIME)
EbMaj⁷
E⁷(¹¹/₉)

E⁷(¹¹/₉)

D/G

Gsus

D/G

(HORIZON PG. 2)

E⁷(F[#]_{b9})

EΦ⁷/G

EΦ⁷/G

G Maj⁷

B♭ Maj⁷(#11)

C Maj⁷

"BUD STANK'S SUNSHINE EXPRESS"

146.

HORACE SCOPEHORACE SILVER

Handwritten musical score for "HORACE SCOPE" by Horace Silver. The score is written on eight staves of music. Chords are labeled above the notes. The chords include:

- Staff 1: EbMaj⁷, F#mi⁷, B⁷, F#mi⁷
- Staff 2: Bbmi⁷, Eb⁷, Ebmi⁷, Bb⁷
- Staff 3: A7, A7, Ab⁷, Gmi⁷
- Staff 4: Cmi⁷, Fmi⁷, Bb⁷
- Staff 5: Eb⁷(#9), C⁷(#9), B⁷
- Staff 6: Bb⁷(#9), G#mi⁷
- Staff 7: C⁷(#9), B⁷, EMaj⁷, Eb⁷(#9)
- Staff 8: (empty)

(MED. ROCK)

HUMMIN'

NAT ADDERLY

G⁷ (throughout head)

(SOLOS OVER "G" BLUES)

148.

HUMPTY DUMPTYCHICK COREA

6/4

F Maj⁷ E Maj⁷ G# Maj⁷ G Maj⁷
 B⁷ alt. (J.) C Maj⁷ C min⁷
 C min⁷ (J.) E min⁷ C# min⁷
 B⁷ min⁷ G min⁷ B⁷ min⁷
 A♭ Maj⁷ G min⁷ C⁷ (D.C. al 8)

G# Maj⁷ F# Maj⁷ E min⁷ E b min⁷ G#⁷ C# Maj⁷(#11)
 C# Maj⁷(#11) C alt. F min⁷ D sus A/B

CHICK COREA - "THE MAD HATTER"

(=132) ICE CREAM KONITZ

LEE KONITZ - PRESTIGE #7004

150.

I BELIEVE IN YOU

FRANK LOESSER

Handwritten musical score for "I Believe In You" by Frank Loesser. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The vocal line is written in soprano clef, and the piano accompaniment is written in bass clef. Chords are labeled above the staff, and dynamic markings are present throughout.

Chord Progression:

- Staff 1: Bmi⁷, Bmi^(Δ7), Bmi⁷, Bmi⁶
- Staff 2: C#mi⁷, D^{7(b5)}, C#mi⁷, F#⁷
- Staff 3: Bmi⁷, Bmi^(Δ7), Bmi⁷, Bmi⁶
- Staff 4: C#⁷, D^{7(b5)}, C#⁷, F#^{7(b9)}
- Staff 5: Bmi⁷, E⁷, Bmi⁷, E⁷
- Staff 6: A Maj⁷, D⁷, C#mi⁷, F#⁷
- Staff 7: Bmi⁷, Bmi^(Δ7), Bmi⁷, Bmi⁶
- Staff 8: C#mi⁷, D^{7(b5)}, C#mi⁷, F#⁷
- Staff 9: Bmi⁷, Bmi^(Δ7), Bmi⁷, Bmi⁶

151.

(F# G#)

(I BELIEVE IN YOU PG 2)

C#⁷ D^{7(b5)} C#⁷ F⁷
 BbMaj⁷ Cmi⁷ BbMaj⁷ Cmi⁷
 BbMaj⁷ Cmi⁷ BbMaj⁷ Dmi⁷ G⁷
 CMaj⁷ Dmi⁷ CMaj⁷
 Bmi⁷ E⁷ [2.5.2.1]

(USE Ⓢ FOR EVERY CHORUS)

Ⓢ F#^{7(b9)} Bmi⁷
 E⁷ A

RHASAN ROLAND KIRK - "DOMINO"

152.

1 COVER THE WATERFRONT

~~HEYMAN-GREEN~~

2/4

C⁷ | C⁷ | C⁷ | BbMaj⁷ | E^{b7}
 Dmi⁷ C^{#0} C^{mi7} Ab G⁷ F^{#7} F⁷

1. BbMaj⁷ B^o 2. BbMaj⁷ E^{bmi7} BbMaj⁷ B^o

C^{mi7} F⁷ BbMaj⁷ B^o C^{mi7} F⁷ BbMaj⁷
 Dmi⁷ G⁷ C^{Maj7} C^{#0} Dmi⁷ G⁷ C^{mi7} F⁷

C⁷ C^{mi7} F⁷ BbMaj⁷ E^{b7} Dmi⁷ C^{#0}
 C^{mi7} Ab G⁷ F^{#7} F⁷ BbMaj⁷ (B^o)

(~~130~~ 125) SONG

100% GOSSIP

GERRY MULLESGAN

154.

(BALLAD)

IF I LOVED YOU

ROGERS / HAMMERSTEIN

84

C F#Φ B^{7(b9)} C
 Gmin/C C Fmaj⁷ Fmaj⁷/E D⁷ G⁷

Cmaj⁷ Bbmaj⁷ Emaj⁷ Abmaj⁷ C#maj⁷ C⁷ E⁷
 Ami (E⁷) Dmi⁷ G#mi⁷ C#⁷ G#mi⁷ C#⁷
 G/E Fmaj⁷ B⁷ A^{7sus} Dmi⁷ G⁷

C F#Φ B^{7(b9)} C Gmin/C C
 Fmaj⁷ Fmaj⁷/E D⁷ G⁷ EΦ A⁷
 Dmi⁷ Emi⁷ B⁷/F G⁷ EΦ⁷ A+⁷ D⁷ G⁷

PHASAH ROLAND KERK - "BRIGHT MOMENTS"

IF I SHOULD LOSE YOU

84) *If I Should Lose You*

Ami⁷ B⁹⁷ E⁷ Ami⁷ Ab⁷ Gmi⁷ C⁷
 Fmaj⁷ Gmi⁷ C⁷ Fmaj⁷ Fmaj⁷ Ami⁷
 Dmi⁷ G⁷ Cmaj⁷ B⁹⁷ E⁷
 Ami⁷ D⁹ D⁹ B⁹⁷ E⁷
 Ami⁷ B⁹⁷ E⁷ Ami⁷ Ab⁷ Gmi⁷ C⁷
 Fmaj⁷ Gmi⁷ C⁷ Fmaj⁷ Fmaj⁷ Ami⁷
 Dmi⁷ Dmi⁷ C⁷ B⁹⁷ E⁷(b9) Ami⁷ E⁷ Ami⁷
 D⁹ D⁹ G⁷ C⁷ (B⁹⁷ E⁷)

WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

156.

(MED. SWING) IF I WERE A BELL F. LOESSER

6/4
A⁷ Ami⁷ D⁷ G Maj⁷
 B⁷ E^{7(b9)} A⁷ Ami⁷ D⁷

G⁷ C⁷ G⁷ B⁺⁷
 Emi⁷ C^{#mi⁷} F^{#7} B Maj⁷ F^{#7} B Maj⁷ E⁷

A⁷ Ami⁷ D⁷ G Maj⁷
 B⁷ E^{7(b9)} A⁷ Ami⁷ D⁷

G⁷ C⁷ C^{#7} G F^{#7} F⁷ E⁷
 Ami⁷ D⁷ G (E⁺⁷)

MILES - "MILES DAVIS"

157.

TADD DAMERON

(BALLAD)

IF YOU COULD SEE ME NOW

Handwritten musical score for piano or keyboard, featuring a single melodic line with harmonic chords indicated above the notes. The score is in 2/4 time and consists of eight staves of music. Chords include F Maj⁷, B♭⁷, A min⁷, A♭ min⁷, C♯⁷, G min⁷, C⁷, A♭⁷, D⁷, G min⁷, C⁷, B♭⁷, B♭ min⁷, A min⁷, A♭⁷, G⁷, F♯ Maj⁷, B min⁷, E⁷, C♯ min⁷, F♯⁷, B min⁷, E⁷, C♯ min⁷, F♯⁷, F♯⁷, D min⁷, G⁷, G min⁷, C⁷, F Maj⁷, B♭⁷, F Maj⁷, B♭⁷, A min⁷, G♯ min⁷, C♯⁷, G min⁷, C⁷, F, and a concluding section labeled (C♯ Maj⁷, F♯ Maj⁷). The score includes various performance markings such as slurs, grace notes, and dynamic changes.

158.

(MED. UP) I GET A KICK OUT OF YOU COLE PORTER

8(62)

G_{min} C F E^b D
G_{min} C A⁷ D
G_{min} C A⁷ D
G_{min} C F D
G_{min} C F E^b D
G_{min} C A⁷ D
G_{min} C E^b(b5) D
G_{min} C F
C_{min} F G_b B_b

15.

(b) (I GET A KICK OUT OF YOU Pg. 2)

Gmin⁷ A+⁷ D+⁷
 G⁷ C⁷ C⁷ (D⁷)
 Gmin⁷ C⁷ Amin⁷ D⁷
 Gmin⁷ C⁷ F A⁷ Dmin⁷ 3
 Gmin⁷ C⁷ B^{b7} A⁷ D⁷
 Gmin⁷ C⁷ F (B^{b7}) (A^{#7} D⁷)

"TEDDY WILSON IN TOKYO"

160.

(MED.SLOWLY) I HEAR A RHAPSODY

Handwritten musical score for a solo instrument (likely guitar) in 2/4 time. The score consists of eight lines of music, each with a different harmonic progression. The chords are written above the notes. The first line starts with D_{mi}⁷, followed by D⁷, G_{mi}⁷, C⁷, F_{Maj}⁷, and B_{b7}. The second line starts with A_{mi}⁷, followed by D⁷, G_{mi}⁷, B_{bmi}⁷, C_{#mi}⁷, and C⁷. The third line starts with F_{Maj}⁷, followed by E^{φ7}, A⁷, and a repeat sign indicating a section labeled "2." The fourth line starts with F_{Maj}⁷, followed by C_{mi}⁷, B^{φ7}, E⁺⁷, and a repeat sign. The fifth line starts with A_{mi}⁷, followed by B^{φ7}, E⁺⁷, A_{mi}⁷, D_{mi}⁷, and G⁷. The sixth line starts with G_{mi}⁷, followed by C⁷, E^{φ7}, and A⁷. The seventh line starts with D_{mi}⁷, followed by D⁷, G_{mi}⁷, C⁷, F_{Maj}⁷, B_{b7}, A_{mi}⁷, D⁷, G_{mi}⁷, B_{bmi}⁷, C_{#mi}⁷, C⁷, F_{Maj}⁷, and a bracketed ending "(E^{φ7} A⁷)". The eighth line is a blank staff.

JIM HALL - "JIM HALL LIVE"

161.

WOLF

HERSON
SENATRAI'M A FOOL TO WANT YOU

Handwritten musical score for a single melodic line, likely for a jazz or blues performance. The score consists of ten staves of music, each with a different harmonic progression indicated by Roman numerals and chord names. The chords include Gmin7, Gmin7/G+7, Cmin7, Cmin7/F7, Bbmin7/Eb7, Aø7/D+7, Aø7/D+7, Gmin7/Cmin7/F7, BbMaj7/(G7), Cmin7/F7, BbMaj7/(G7), Aø7/D+7, Gmin7, Bbmin7/Eb7, Aø7/D+7, Gmin7/G+7, Cmin7/F7, Bbmin7/Eb7, Cmin7/F7, Aø7/D+7, Gmin7, and (Aø7/D+7). The music is in 2/4 time and includes various performance techniques such as grace notes, slurs, and triplets. The score is written on five-line staff paper.

DONALD BYRD - "ROYAL FLUSH"

162.

(BALLAD) IMAGINATION

BURKE
VAN HUSEN

AMaj⁷ Bbø Bmii⁷ Cø C#mii⁷ D⁷
 C#ø F#7 Bmii⁷ — 3— G⁷ E⁷
 C#mii⁷ F#7 Bmii⁷ E⁷ 2. AMaj⁷ Emii⁷ A⁷
 DMaj⁷ D#mii⁷ G#7 C#mii⁷ F#7 C#mii⁷ F#7
 BMaj⁷ Cø F#mii⁷ B⁷ Bmii⁷ E⁷
 AMaj⁷ Bbø Bmii⁷ Cø C#mii⁷ D⁷
 Bmii⁷ G⁷ E⁷ C#ø F#7
 BMaj⁷ F⁷ E⁷ AMaj⁷ (F#7) (Bmii⁷ E⁷)

TEDDY EDWARDS - "THE INIMITABLE TEDDY EDWARDS"
 SONNY STITT - "GENESIS"

163.

G. BASSMAN

IM GETTIN' SENTIMENTAL OVER YOU

2/4

G Dmi E⁷ E⁷ A⁷ D⁷

G G⁰ D G F^{#7} Dmi E⁷ E⁷

A⁷ D⁷ D⁷ G C G F^{#7} Bm⁷ Em⁷

C^{#7} Emi F^{#7} F^{#7} Bm⁷ B⁰ D⁷

G Dmi E⁷ E⁷ A⁷ D⁷ D⁷ G D G D

G Dmi E⁷ E⁷ A⁷ D⁷ D⁷ G D G D

G Dmi E⁷ E⁷ A⁷ D⁷ D⁷ G D G D

164.

IN CASE YOU HAVEN'T HEARD

Woody Shaw

8/4) C B^b C B^b AbMaj⁷

B^b A^b B^b Ab B^b C D Maj⁷
 EbMaj⁷(#11) C[#]Maj⁷(#11) G⁷(b9) F[#]7(#9) F1(#9)

Amin Bmin B^bmi Cmi Bmi C[#]mi E⁷

C B^b C B^b AbMaj⁷

B^b A^b B^b Ab B^b C D Maj⁷
 AbMaj⁷(#11) Fmi AbMaj⁷(#11) C[#]mi F[#]7

AbMaj⁷(#11) F[#]Maj⁷(#11) EMaj⁷(#11) C[#]mi F[#]7

(SOLOS: C[#]Maj⁷(#11) 8 EMaj⁷(#11) 8 GMaj⁷(#11) 8 BbMaj⁷(#11) 8

165.

HORACE SILVERINCENTIVE

Handwritten musical score for "INCENTIVE" by Horace Silver. The score is written on eight staves of five-line music staff paper. The music includes various chords and performance markings such as dynamics, articulations, and rests. Chords labeled include EΦ⁷, AΦ^{7(b9)}, DΦ, GΦ^{7(b9)}, CΦ, FΦ^{7(b9)}, Bmii⁷, E⁹, Eb^{b9Δ7}, DΦ^{7(b9)}, Gmii⁷, Gmii^{7/F}, Emii¹¹, A⁷, D^{b9}, Cmii⁷, F⁹, C¹³, C^{#10}, Dmii⁷, G^{7(b9)}, Cmii⁷, F^{9sus}, AΦ^{7(b9)}, and BbMaj⁹. The score is in common time and features a mix of major and minor chords with various extensions and alterations.

HORACE SILVER - "SILVER VOICES"

166.

INDIANA

McDONALD / HANLEY

8# F (G Maj⁷) F⁷ E⁷ A⁷ Emi⁷ A⁷

D⁷ Ami⁷ D⁷ G Maj⁷ Dmi⁷ G⁷

C Maj⁷ Cmi⁷ F⁷ G Maj⁷ Bmi⁷ E⁷

A⁷ Ami⁷/D D⁷

G Maj⁷ F⁷ E⁷ A⁷ Emi⁷ A⁷

D⁷ B⁷ Emi (Emi/D) B⁷

Emi B⁷/F# Emi/G A⁷ Bb⁰ C^{#0}

G/D E⁷ Ami⁷ D⁷ G (G^{#0}) (Ami⁷ D⁷)

(FAST MAMBO) IN PURSUIT OF THE 27th MAN HARVEY SILVER

(OCTAVE BASS or 8vb.)

The musical score consists of four staves of handwritten musical notation. The first staff uses a bass clef and includes a dynamic marking 'f'. The second staff uses a soprano clef. The third staff uses a bass clef. The fourth staff uses a soprano clef. Various musical markings such as eighth and sixteenth notes, rests, and slurs are present throughout. Handwritten labels provide harmonic information and performance instructions:

- Ab7**: Labeled under the first staff.
- A7(#9)**: Labeled under the second staff.
- Dm**: Labeled under the third staff.
- Bb7**: Labeled under the fourth staff.
- A7(#9)**: Labeled under the fourth staff.
- VAMP ON JAPANESE SCALE**: A bracketed instruction at the bottom left.
- D.S. al fine**: A bracketed instruction at the bottom right.
- LAST CHORUS REPEAT & FADE**: A bracketed instruction at the bottom right.
- fine**: A handwritten instruction at the end of the score.

168.

(SWING) IN WALKED BUD ~~THE LONG IS MONK~~

Handwritten musical score for a single melodic line, likely for a jazz or blues piece. The score consists of eight staves of music, each with a different rhythmic pattern. Chords are labeled above the notes, and some are enclosed in parentheses. The chords include Gmin, D7, Gmin7, C7, BbMaj7, (Gmin7), Cmin7, B7, Bb6, Bb6, Bbmin7, Eb7, Bbmin7, Eb7, Gmin7, D7, Gmin7, C7, BbMaj7, (Gmin7), Cmin7, B7, Bb6, and (D7). The music is written in common time (indicated by a '4' at the beginning of each staff) and features various note heads and stems.

169.

~~SCHIFFER/MERFER~~I REMEMBER YOU

8/4 | G^{Maj}⁷ C^⁹_{mi}⁷ F[♯]⁷ G^{Maj}⁷

D^⁹_{mi}⁷ G⁷ C^{Maj}⁷ C^⁹_{mi}⁷ F⁷

(B^⁹_{mi}⁷ E⁷) 1. A^⁹_{mi}⁷ D⁷ 2. D^⁹_{mi}⁷ G⁷

C^{Maj}⁷ F^⁹_{mi}⁷ B⁷ E^{Maj}⁷ F^⁹_{mi}⁷ B⁷

E^{Maj}⁷ E^⁹_{mi}⁷ A⁷ D^{Maj}⁷ A^⁹_{mi}⁷ D⁷

G^{Maj}⁷ C^⁹_{mi}⁷ F[♯]⁷ G^{Maj}⁷ (D^⁹_{mi}⁷ G⁷)
B^⁹_{mi}⁷ E⁷

(C^{Maj}⁷) A^⁹_{mi}⁷ C^⁹_{mi}⁷ F^⁹_{mi}⁷ B^⁹_{mi}⁷ E⁷

A^⁹_{mi}⁷ D⁷ G (E⁷) (A^⁹_{mi}⁷ D⁷) —

LEE KOUZZI - "MOTION"

170.

(CAVASSO)

ISLAND BIRDIEMcCoy TIPTON

Handwritten musical score for "ISLAND BIRDIE" by McCoy Tipton. The score consists of two systems of music, each with two staves. The top staff is in F major (indicated by a 'F' at the beginning) and the bottom staff is in C major (indicated by a 'C' at the beginning). The time signature is common time (indicated by a '4'). The music includes various notes and rests, with specific chords labeled above the notes. The first system ends with a repeat sign and a double bar line, followed by a section of eighth-note patterns. The second system begins with a repeat sign and continues the eighth-note patterns. The score is written on five-line staff paper.

(FORM: A A B B - 2 bars tag - A
 CORRECTED FROM ORIGINAL R.B. II)

JOANNE BRACKENIS IT REALLY TRUE?

6/8

AbMaj7 A⁷ D⁷ C#⁷
 Cmin7 Emi7 A⁷ D
 G⁷ Emi7/F# Bmi7
 Cmin7/Bb
 E⁷ A⁷ D⁷ G⁷
 Ami7 G Ami7 G
 Ami7 G Ami7

172.

IT COULD HAPPEN TO YOU

BURKE/Hentzschel

F^{Maj}⁷ A⁰ D⁰ G_{maj}⁷ G♯⁰
 (D_{maj}⁷) A⁰ D⁰ G_{maj}⁷ A⁰ D⁰
 G_{maj}⁷ E♭⁷ F^{Maj}⁷ E⁰ A⁰
 D_{maj}⁷ (D_{maj}⁷) D_{maj}⁷ G⁰ G_{maj}⁷ C⁰
 F^{Maj}⁷ A⁰ D⁰ G_{maj}⁷ G♯⁰
 A⁰ D⁰ G_{maj}⁷ A⁰ D⁰
 G_{maj}⁷ E♭⁷ F^{Maj}⁷ B♭⁷ A⁰ D⁰
 G_{maj}⁷ G_{maj}⁷ C⁰ F^{Maj}⁷ (D_{maj}⁷) (G_{maj}⁷ C⁰)

MILES - "MILES DAVIS" J.S. JOHNSON - "THE EMINENT
 J.S. JOHNSON" - (INC)

IT HAD TO BE YOU ISRAEL JONES

Handwritten musical score for a solo instrument (likely piano) featuring ten staves of music. The score includes lyrics and harmonic analysis below the staff lines.

Staff 1: Key signature C major (no sharps or flats). Measures show chords E+7, A, E+7, A, F#7. Fingerings (1), (2) are indicated above the staff.

Staff 2: Key signature B major. Measures show chords B7, E7, F7, F#mi.

Staff 3: Key signature B major. Measures show chords E7, F7(b5), E7, E+7.

Staff 4: Key signature A major. Measures show chords A, E+7, A, F#7.

Staff 5: Key signature B major. Measures show chords B7, B7, E7, A, C#7, F#mi, A°.

Staff 6: Key signature E major. Measures show chords E7, A°, E7, 1. A, A°, Dmi6.

Staff 7: Key signature E major. Measures show chords E7, E7, 2. A, Dmi6, A6.

174.

I THOUGHT ABOUT YOU

8
 G Maj⁷ B min E⁷ (A⁷sus B⁷sus) (A⁷sus A⁷)
 Ami⁷ G[#]mi⁷ G[#]mi⁷ F[#]mi⁷ B⁷ Emi⁷ Eb⁷ Dmi⁷ G⁷

1. C Maj⁷ C mi⁷ F⁷ G Maj⁷ Ami⁷ B mi⁷ C Maj⁷
 C[#]ø F[#] C[#]ø F[#] B mi⁷ B^{b7} Ami⁷ D⁷

2. C Maj⁷ C mi⁷ F⁷ G G/F#/G/E G/D C[#]mi⁷ F[#]7
 B mi⁷ B^{b7} Ami⁷ D⁷ G Maj⁷ (Emi⁷) (Eb⁷ D⁷)

175.

ROSE -
HAROLD
ARLEN -IT'S ONLY A PAPER MOON

8/24

The musical score consists of eight staves of handwritten music. The first staff starts with a D6 chord. Subsequent chords include D#7, Emi7, A7, Emi7, A7, D6, D7, G6, G#7, A7, G, G#7, D/A, Emi7, A7, D6, G, G#7, D/A, B7, Emi7, A7, D6, D6, D#7, Emi7, A7, Emi7, A7, D6, D7, G6, G#7, A7, D6, (A7).

Zoot Sims - "BASIE & ZOOT"

176.

IT MIGHT AS WELL BE SPRING

8/4 time signature, key changes indicated above the staff.

Chords listed below the staff:

- 1. D Maj⁷, E mi⁷, F# mi⁷ B⁷, E mi⁷ A⁷
- 2. D Maj⁷, D⁶, A mi⁷, D⁷
- 3. G#⁷, G⁷, F# mi⁷, B⁷, E mi⁷, A⁷
- 4. E mi⁷, A⁷, F# mi⁷ B⁷, E mi⁷ A⁷
- 5. E mi⁷, A⁷, D Maj⁷, A mi⁷ D⁷
- 6. G Maj⁷, E mi⁷, A mi⁷, D⁷
- 7. A mi⁷, E b⁷, D⁷, G Maj⁷, F# mi⁷ B⁷
- 8. E mi⁷, E mi⁷, C# mi⁷, F#⁷
- 9. B mi⁷, E⁷, E mi⁷, A⁷

— IN NIGHT AS WELL BE SPREAD PG. 1 —

D^{Maj}7 E^{min}7 F#^{min} B7 E^{min}7 A7
 D^{Maj}7 D6 A^{min}7 D7
 G[#]7 G7 D^{Maj}7 F# B7
 E^{min}7 A7 A7/G F#^{min}7 B7
 E7^{Sust} E7 E^{min}7 A7
 D^{Maj}7 D^{Maj}7 C# B^{min}7 B^{min}7/A G[#]7 G7
 F#^{min}7 B^{min}7 E^{min}7 A7
 D^{Maj}7 B^{min}7 E^{min}7 A7^{Sust}

178.

~~(THE 2-BEAT)~~ I'VE FOUND A NEW BABY

PALMER
WILLIAM

Handwritten musical score for a band, page 2, featuring six staves of music. The score includes the following chords and measures:

- Staff 1: E^{mi}, (B⁷), E^{mi}
- Staff 2: E⁷, A⁷, D⁷
- Staff 3: G, 1. B⁷, 2. G
- Staff 4: B⁷, E^{mi}
- Staff 5: A⁷, D⁷, B⁷
- Staff 6: E^{mi}, (B⁷), E^{mi}, E⁷
- Staff 7: A⁷, D⁷, G, (B⁷)

179.

I WILL WAIT FOR YOU

A handwritten musical score for two voices. The top voice uses soprano clef and the bottom voice uses bass clef. The key signature is B major (two sharps). The score consists of four systems of music, each starting with a forte dynamic (F or F#) and ending with a half note. The chords are labeled above the staff, and the vocal parts are written below them.

Top Voice Chords: E^{mi}, D⁷, G^{Maj}, F^{#Φ}, B⁷

Bottom Voice Chords: A^{mi}, E^{mi}, E⁷, A^{mi}, F^{#Φ}, B⁷

Final Measure: (F^{#Φ}, B⁷)

MICHEL LEGRAND - "LIVE AT JIMMY'S"

382-116

HARON HAWES

SACKIE

WARDELL GRAY - "CENTRAL AVENUE"

180.

JACO

PAT METHENYSIM. W/A ON TOP THROUGH 2ND END

84)

*D.S. for Solo
(take & for end)*

(CODA SIM. AS INTRO FIGURE)

(LAST X ONLY)

181.

D. PEARSON

SEASIDE

8 16th notes, 2 measures. Key signature changes from Bb to C#.

Bbmin7 (measures 1-2)

C (measure 3)

Bbmin7 (measure 4)

F#Maj7 B7(#11) A♭min7 Cmin7 F7 (measure 5)

1. BbMaj7 fine 2. BbMaj7 Fmin7 Bb7 (measure 6)

E♭Maj7 Amin7 D7 GMajor7 (measure 7)

Gmin7 C7 Cmin7 F7 (D.C.al fine) (measure 8)

GENE AMMONS - "GOODBYE"

182.

($\text{♩} = 16\frac{4}{5}$) SE NE SAIS PAS HAMPTON/JONES

The musical score is handwritten in black ink on five-line staff paper. It features ten staves of music, likely for a band, with various instruments indicated by different clefs and note heads. The music is in common time. Chords are labeled above the staves, including Ami⁷, D⁷, F⁷, E⁷, C, G, C♯⁰, B♭, and E⁷(b9). Measure numbers 1 and 2 are present above the second and third staves respectively. The score is organized into two systems of five measures each.

LIONEL HAMPTON - CLEF # MGC - 628

183.

(BLUES)

THE JODY GRINDHORACE SILVER

C_{mi}7

F₇

C_{mi}7

B⁷(b5)

C^{#7}(b5)

C_{mi}

HORACE SILVER - "THE JODY GRIND"

184.

FATSWALLER

SITTERBOG WALTZ

Handwritten musical score for SITTERBOG WALTZ, featuring eight staves of music with various chords and markings.

Staff 1: Bass clef, 2/4 time, E♭ Maj⁷. Chords: E♭ Maj⁷, E♭ Maj⁷, A♭⁷.

Staff 2: C♯⁷, F♯⁷, B⁷, E⁷, B♭⁷, E♭ Maj⁷.

Staff 3: G min⁷, C⁷, E♭⁷, A♭⁷, C♯⁷, F♯⁷.

Staff 4: F⁷.

Staff 5: F⁷, A♭ min⁷.

Staff 6: B♭⁷, F⁷.

Staff 7: B♭⁷.

Staff 8: G min⁷.

→ SINGER'S WALZ Pg. 2 →

C⁷ F#m⁷ B^{b7}
 D. D. (b) D.

2. B^{b7} E^b
 Ab E^b B^{b7sus4}
 b. D. C. D.

(SOLOS: Eb Maj⁷ 4 Ab⁷ 4
 Eb Maj⁷ 4 C⁷ 4

F⁷ 4 Ab m⁷ //

B^{b7} // F⁷ //

B^{b7} G m⁷ F# Maj⁷

F#m⁷ E Maj⁷ //

18b.

(MED. SLOW SWING)

SORRIE'S

D. BYRD

Gmin⁷/C

BbMaj⁷ *EΦ⁷* *A⁷* *Dmin⁷* *(G⁷)*

BΦ⁷ *E⁷* *AMaj⁷* *D^{9(b5)}* *Gmin⁷* *C⁷*

Gmin⁷/C

C⁷ *Cmin⁷* *F⁷*

BbMaj⁷ *EΦ⁷* *A⁷* *Dmin⁷* *BΦ⁷* *E⁷*

Amin⁷ *Ab⁷* *Gmin⁷* *C⁷* *Fmaj⁷*

DONALD BYRD - "ROYAL FLUSH"

187.

D. CEREIRA
M. EINHORN

Joyce's SAMBA

Handwritten musical score for a jazz piece, featuring six staves of music with various chords and performance markings.

Staff 1: D Maj⁷, D°(Maj⁷), B min⁷, E⁷. Includes a 3/8 measure and a 2/4 measure.

Staff 2: A min⁷, D⁷, G Maj⁷, E min⁷, A⁷, D Maj⁷.

Staff 3: G min⁷, C⁷, F Maj⁷, E⁷, A⁷.

Staff 4: D Maj⁷, D°(Maj⁷), B min⁷, E⁷.

Staff 5: A min⁷, D⁷, G Maj⁷, E min⁷, A⁷, F#Φ⁷, B⁷.

Staff 6: E⁷, A⁷, D, (B min⁷), (E min⁷ A⁷).

CANNONBALL ADDERLY - "CANNONBALL ADDERLY" THE BOSSA RIO SEXTET

188.

MED. GOSPEL ROCK

MEJ GOSPEL ROCK) : Joy To The World

HOLT AXTEL

Handwritten musical score for a solo instrument, likely flute, featuring four staves of music with various notes, rests, and dynamic markings. The score includes sections labeled (B) (VAMP INTRO), (A) (NO CHORDS), and (B) (SOLOS). Chords and notes are labeled with letter names and sharps (e.g., F, G, A, B, C, D, E, F#, G#) and rests (e.g., ., 1/2, 1/4, 1/8, 1/16). Measures are numbered 1 through 16.

JUMPING w/SYMPHONY SID

LESTER YOUNG

A handwritten musical score consisting of three staves. The top staff starts with a key signature of one sharp (F#) and a time signature of 8/4. It contains two measures of music. The middle staff starts with a key signature of one flat (Bflat) and a time signature of 4/4. It also contains two measures of music. The bottom staff starts with a key signature of one sharp (G#) and a time signature of 4/4. It contains two measures of music. Measures are separated by vertical bar lines, and each measure begins with a clef (C, F, or G).

(♩=142) SUMP FOR ME COUNT BASIE

8/4

Count Basie

12-measure verse chords:

- 1. A, F#mi⁷, Bmi⁷, E⁷, A, F#mi⁷, Bmi⁷, E⁷, A, (F#mi⁷), E⁷, A, (E⁷), 2. E⁷, A
- 2. F#mi⁷, B⁷, Bmi⁷, E⁷, A, F#mi⁷, Bmi⁷, E⁷, A, F#mi⁷, Bmi⁷, E⁷, A, (F#mi⁷), E⁷, A

190.

(♩=120) JUST A FEW SHIRLEY ROGERS

Ami⁷ D⁷ Ami⁷ D⁷ G Ami⁷ Bmi⁷ E⁷
 Ami⁷ D⁷ Ami⁷ D⁷ G Ami⁷ G
 Dmi⁷ G⁷ Dmi⁷ G⁷ C Dmi⁷ C
 Emi⁷ A⁷ Emi⁷ A⁷ Ami⁷ D⁷ Bmi⁷ E⁷
 Ami⁷ D⁷ Ami⁷ D⁷ G Ami⁷ G
 Dmi⁷ G⁷ Dmi⁷ G⁷ C Dmi⁷ C
 C Cmi⁷ F⁷ G Bmi⁷ E⁷
 Ami⁷ D⁷ G

JUST A-SITTIN' & A-ROCKIN'

8/4

G G⁷ C / G G⁷ C G C / G G⁷
C G C C^{#o} G Emi⁷ Cmi⁶ Ami⁷ G⁶ G⁷
C G C / G G⁷ C G C / G G⁷
C G C C^{#o} G Emi⁷ Cmi⁶ Ami⁷ G⁶ F^{#7}
Bmi⁷ Bmi⁷ Bmi⁷ Bmi⁷ Bmi⁷ Bmi Emi⁶ F^{#7}
B C#mi⁷ F#9 Ami⁷ D⁹
G G⁷ C / G G⁷ C G C G G⁷
C G C C^{#o} G Emi⁷ Ami⁷ D^{7(b9)} G
(Dmi⁶/B E⁷) (E^{b7} D⁷)

192.

SUST IN TIME

IRVING BERLIN

8/4 C Maj⁷ B Maj⁷ C Maj⁷ E⁷ D^{#7} E⁷

A⁷ A⁷ G^{#7} A⁷ D⁷

G⁷ C⁷ B⁷ C⁷

F Maj⁷ E Maj⁷ F Maj⁷ B⁷ E^{7(b9)}

A min - B^{b7} A min⁷ G^{#7} A min⁷ D⁷ D^{#7}

C^b B^{b7} A min⁷ E^{b7}

D⁷ G⁷ G^{#7} G⁷ C^b A min⁷ G^{#7} A min⁷

D⁷ D min⁷ G⁷ C^b -

JUST YOU JUST ME

Handwritten musical score for a solo instrument, likely piano, featuring a single melodic line with harmonic chords indicated above the notes. The score consists of ten staves of music, each ending with a repeat sign and a double bar line, suggesting a repeating section. The key signature changes frequently, indicated by various sharps and flats. Chords labeled include F⁶, AΦ/Eb, D7, Gm7, C7, Bbb, Bbm7, Dm7/C, C7, F6, F7, Bbb, Bbm7, Dm7/C, C7, F6, Bbb, Bbm7, Dm7, G7, C7, F6, AΦ/Eb, D7, Gm7, C7, Bbb, Bbm7, Dm7/C, C7, F6.

194.

(MED. ROCK)

BILLY JOELJUST THE WAY YOU ARE

Handwritten musical score for "Just the Way You Are" by Billy Joel. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is divided into two sections, labeled '1' and '2'. The first section starts with a 12-bar blues progression: E, Amin6/E, E, A/E, E, A/E, E, A/E, E, A/E, E, A/E. The second section begins with a 12-bar blues progression: C#min7, E7, A/E, E, A/E, E, A/E, E, A/E, E, A/E, E. The score includes various chords such as Amaj7, C#min7, G#min7, Bmin7, E7, F#min7, and A/B. The lyrics "JUST THE WAY YOU ARE" are written across the top of the score.

JUST THE WAY YOU ARE P.2

Handwritten musical score for "Just the Way You Are" Part 2, featuring three staves of music with various chords labeled:

- Staff 1: E, Bmin7/D, C, D
- Staff 2: Bmin7, E7, Am7, D7
- Staff 3: A/B

D.S. al 2ND ENDING

(CODA ON OUT CHORUS ONLY)

Handwritten musical score for the Coda, featuring three staves of music with various chords labeled:

- Staff 1: F# (circled), C, D, Bmin7, E7
- Staff 2: Am7, B7, E Maj7
- Staff 3: Open staff

BILLY JOEL - "THE STRANGER"

196.

KARY'S TRANCE

LEE KONITZ

Handwritten musical score for KARY'S TRANCE by LEE KONITZ. The score is in 2/4 time and consists of eight staves. The music includes various chords and progressions, with handwritten labels indicating specific chords. The score features grace notes and dynamic markings.

Chords labeled in the score:

- Bmin⁶
- Emin⁶
- Bmin
- Bmin⁶
- F#⁷(b⁹)
- C#⁹
- Emin⁶
- A⁷
- A⁷(b⁹)
- D⁹Maj⁷
- E^b₉Maj⁷
- D⁹Maj⁷
- F#⁷
- Bmin⁶
- Emin⁶
- Bmin⁶
- F#⁷

KATRINA BALLERINA

~~WESLEY SHAW~~

A handwritten musical score for a jazz piece, likely for piano or guitar, featuring eight staves of music. The score includes various chords and progressions such as Ami, G7, BbMaj7(#11), AbMaj7(#11), F Maj7, E7(#9), BΦ, C7(b5), BbMaj7, C#7(b5), BbMaj7, C#7(b5), Emi, Dmi, Dmi, Cmi, Cmi, Bbmi, E7(#9), Ami, G7, BbMaj7(#11), AbMaj7(#11), F Maj7, G7, BΦ, E7(#9), Ami, and an interlude section labeled C7(b5). The score is annotated with circled numbers (1, 2) and arrows indicating specific performance techniques or transitions.

193.

KENTUCKY OYSTERS

DAVID BAKER

THE KICKER

SOC HENDERSON

KIDS ARE PRETTY PEOPLE

THAD JONES

Emi⁷ B⁷ Emi Dmi⁷ G⁷ C⁷ B⁷ Emi⁷ A⁷

G Maj⁷/D B⁷ Emi⁽³⁾ Emi/D C[#]F F[#]B⁷ B⁷

Emi⁷ B⁷ Emi Dmi⁷ G⁷ C⁷ B⁷ Emi⁽³⁾ A⁷

G Maj⁷/D B⁷⁽³⁾ Emi⁽³⁾ C[#]F G/D D⁷ G B⁷

Emi C Maj⁷ Ami F Maj⁷ Dmi⁷ G⁷ C Maj⁷ F⁷

G/D F/D G/D B⁷^(#5)

Emi B⁷ Emi Dmi⁷ G⁷ C⁷ (B⁷) Emi⁽³⁾ (A¹³)

D⁷ G⁷⁽³⁾ C⁷⁽³⁾ F⁷ F[#]B⁷ B⁷ Emi⁷

200.

KILLER JOE

BENNY GOLSON

8 2/4

(CONTINUE WALKING BASS ON A SECTIONS)

F#7 B7(5) Fm7 F#m7/Bb Bb7(b9)

B13 Fm7/Bb Bb7(b9) F#m7 B7(b9)

D7 C7 D7 C7

D7 C7 D7 C7

201.

(MED. BLUES)

LADY'S BLUESRHASAAN ROLAND KIRK

The musical score for "Lady's Blues" is handwritten on six staves. The first staff begins with a G Major chord (G Maj⁷) followed by a D minor chord (D min⁷), a G chord (G⁷), and a C Major chord (C Maj⁷). The second staff starts with a C minor chord (C min⁷) and an F⁷ chord. The third staff contains a B minor chord (B min⁷) and an E⁷ chord, followed by a rest. The fourth staff includes a G chord (G⁷), a C minor chord (C min⁷), a G chord (G⁷), and a C sharp/F sharp/B⁹ chord (C♯/F♯/B⁹). The fifth staff features B⁹, C⁹, B⁹, E⁹, A⁹, B♭⁹, A⁹, D⁹, and E⁹ chords. The sixth staff concludes with a D⁹ chord, followed by a rest.

RHASAAN ROLAND KIRK - "LEFT & RIGHT"

202.

LAKE\$

PAT METHENY

Sticks (E) E B/E A/E B/E

E B/D# C#min C#min/B F# A# A/B E G#
C#min F#min A/B B/A E/G# F#min 9 A/B C/B
B7 C0 C#min E/D# B/D# D/E A Bb7
Ebmin7 D9 C#min E7 A G#min G Maj7
F#min G#min7 G/A F# A# F/G E/C
D/C C/D B/D# D/E E/F F#min G G#min A A/B E
SOLDS: (E) E B/E A/E B/E

EMaj7 D7sus GMaj7 B7sus EbMaj7 C#7sus F#Maj7 E7sus
AMaj7 G7sus CMaj7 Eb7sus AbMaj7 A7sus DMaj7 B7sus

PAT METHENY - "WATERCOLORS"

(BALLAD)

LAURA

Handwritten musical score for piano, featuring a single melodic line with harmonic chords indicated above the notes. The score is in 4/4 time and includes lyrics in parentheses. The key signature changes frequently, indicated by various sharps and flats. The score consists of eight staves of music, with the final staff labeled "LAST X:".

Chords and Key Signatures:

- Staff 1: (F#7(b9)), Bmin7, Bmin7/E, E7(b9)(#5), AMaj7 (D7), AMaj7
- Staff 2: Ami7, Ami7/D, D7(#5), GMaj7
- Staff 3: Gmin7, C7(b9), FMaj7, (Ami7) Dmi7
- Staff 4: B7(b5), E7(b9) E9, AMaj7, C#Φ F#7(b9)
- Staff 5: Bmin7, E7(b9) A7(b5), AMaj7 (Bmin7) (C°) (C#mi7)
- Staff 6: Ami7, Eb7, D7(b9) Gmaj7 (C7) Gmaj7
- Staff 7: Gmin7, Gmin(A7) EΦ A7(b5), DMaj7 Emi7 F#mi7 Bmin7
- Staff 8: E7(b9)(#5) A9sus3 A9, TO SOLOS: G#Φ C#7 Gmin7 C7
- Staff 9: LAST X: G#Φ Gmin7 F#mi7 F7sus Emi EbMaj7 DMaj7(#11)

204.

THE LAST PAGE

WOODS / BECK

(RUBATO: $B\text{min}^7/E$ $F\text{Maj}^7(\#11)/E$ $B\text{min}^7/E$ $G\#\phi/E$ $C\#\text{f}^7/E$)

(MED. SWING: $F\#\text{min}^7/B7$ $F\#\text{min}^7/F\#\text{min}^7/B7$ $E\text{min}^7/A7$ $D\text{min}^7/G7$ $C\text{Maj}^7/C7$)

(RUBATO: $B\text{min}^7/E$ $F\text{Maj}^7(\#11)/E$ $B\text{min}^7/E$ $G\#\phi/E$ $C\#\text{f}^7/E$)

$C\text{min}^7/C\text{f}^7 F\text{min}^7/F\text{f}^7 B\text{min}^7/B\text{f}^7 E\text{b9}/E9$ $E7\text{sus}$

$E7\text{sus}$

$G7\text{sus}$

$A7\text{sus}$

THE LAST PAGE - Pg. 2

[ROCK:

F#min Bmin F#min Bmin
E⁷sus / B E⁷sus

[OPEN SOLOS: (FAT SWINGER)

Bmin⁷ Dmin⁷ Bmin⁷
Bmin⁷ Bmin⁷ Bmin⁷ Bmin⁷

[ROCK:

F#min⁷ Bmin⁷ F#min⁷ Bmin⁷
Bmin⁷ Bmin⁷ Bmin⁷ Bmin⁷

D7sus D7sus D7sus D7sus
D7sus D7sus D7sus D7sus

F#min F#min⁷ F#min⁷ D#7
G#7(+9) G#7(-9) G#7(+9) G#7(-9)

Cmin⁷ Cmin⁷ Fmin⁷ F#min⁷ Bbmin⁷ Bmin⁷ Eb⁹ E⁹ Amaj⁷

F#min F#min F#min F#min
F#min F#min F#min F#min

Phil Woods - MUSIQUE DU BOIS

206.

LIMBOJAY JOE SHORTER

(8) F_{maj}⁷ 3 *b* Ab⁷ sus D^{7(b5)} 3 B_bMaj^{7(#11)} C^{7sus} 3 C Maj^{7(#11)}
b 3 B_bMaj⁷ A^{7(#9/5)} Am_{maj}⁷ 3 AbMaj⁷ 3 Ab^{7sus}
C^{#7} E⁴ 3 F^{#7} F_{maj}⁷ 3 E^{7(b9)} E^bAm_{maj}⁷ B⁷ F_{maj}⁷ B^{b7(b5)}
b 3

LA NEVADA BLUES GIL EVANS

(8) 2 Am_{maj}⁹ 3 A Maj⁷
A Maj⁷ A Maj⁷ #d.
A Maj⁹ A Maj⁷
A Maj⁷
A Maj⁷

207.

(MED. UP)

LEILAWES MONTGOMERY

8 4/4

Ami⁷ D⁷ BΦ E^{7(b9)} Ami⁷ D⁷
 G⁹Maj⁷ C⁹Maj⁷ F⁷ B⁹Maj⁷ E⁹Maj⁷
 Ami⁷ D^{7(#9)} 1. BΦ E^{7(b9)} 2. B⁹Maj A^{7(b9)}
 D⁹Maj⁷ G^{7(b9)} C⁹Maj⁷ D⁹Maj⁷ G⁷ C⁹Maj⁷
 Emi⁷ A⁷ D⁹Maj⁷ B⁹Maj⁷ E^{b7} Ami⁷ D⁷
 Ami⁷ D⁷ BΦ E^{7(b9)} Ami⁷ D⁷ G⁹Maj⁷ C⁹Maj⁷
 C⁹Maj⁷ F⁷ B⁹Maj⁷ E⁹Maj⁷ Ami⁷ D^{7(#9)} G⁹Maj⁷

208.

LENNIE'S PENNIES LENNIE TRISTANO

8(2) D_{maj}⁶ E⁷ E^{b7}

D_{maj}⁶ E^{7(b5)} A⁷

A^ø D⁷ G_{maj}⁶

D_{maj}⁶ E⁷

A⁷ D_{maj}⁶ E⁷

A^{7(b5)} D⁷ G_{maj}⁶ E^ø

G_{maj}⁶ G_{maj}⁶ E^ø

D_{maj}⁶ B⁷ E^ø

A⁷ D_{maj}⁶ (B^{b7})

209.

LESTER LEAPS INLESTER YOUNG

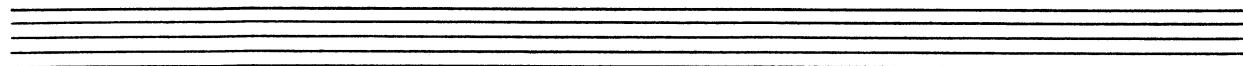
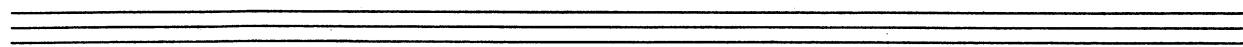
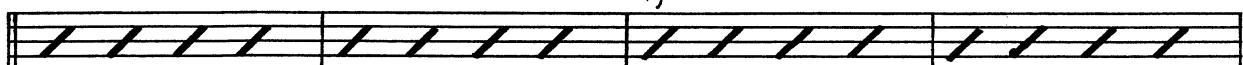
1.

2.



E7

A7



210.

(MED.SWING)

LET'S COOL ONETHELONIUS MONK

4/4

F Maj⁷ G min⁷ C7 F Maj⁷ G min⁷ A min⁷ D⁷(b9)

G min⁷ C7 F D⁷ G min⁷ C7

2. C7 F

C min⁷ F Bb Maj⁷

D min⁷ G G min⁷ C7

F Maj⁷ G min⁷ C7 F Maj⁷ G min⁷ A min⁷ D⁷(b9)

G min⁷ C7 F G min⁷ A min⁷ D⁷(b9)

G min⁷ C7 F

(LAWIN)

LIBERATED BROTHER

HORACE SILVER

INTRO: A_{mi}⁷ D⁷ A_{mi}⁷ D⁷

A: A_{mi}⁷ D⁷ A_{mi}⁷ D⁷ A_{mi}⁷ D⁷ A_{mi}⁷ D⁷

C_{mi}⁷ F⁷ A_{mi}⁷ D⁷ A_{mi}⁷ D⁷ F^{#7}(#9)

B: C_{mi}⁷ F⁷ A_{mi}⁷ D⁷ B⁺⁷ E^{7sus}

A_{mi}⁷ D⁷ G_{mi}⁷ C B⁺⁷ D⁷(#9) D⁷(#9)

C: A_{mi}⁷ D⁷ A_{mi}⁷ D⁷ A_{mi}⁷ D⁷ A_{mi}⁷ D⁷

C_{mi}⁷ F⁷ A_{mi}⁷ D⁷ A_{mi}⁷ D⁷ F^{#7}(#9)

C_{mi}⁷ F⁷ A_{mi}⁷ D⁷ B⁺⁷ E⁷(#9)

A_{mi}⁷ D⁷ G_{mi}⁷ C⁷ B⁺⁷ E⁷(#9) DSALF

(SOLOS OVER A & B (1. F. 2.))

D: LAST X ONLY

212.

LIES

PAT METHENY

8(3) B $B/A\#$ $E/G\#$

$F\#/G\#$ $C\#Maj^7$ E^7sus

D^7sus $G Maj^7$

$F\Phi$ B^7 Emi $E\flat Maj^7$ $A\flat Maj^7$

$A\Phi$ $A\flat mi^7$ $B Maj (LYDIAN)$

$C\#^7sus$ $B Maj (LYD.)$

$C\#^7sus$ 1. 2. B

(HORN ROCK) LIGHT AS A FEATHER STANLEY CLARKE

Handwritten musical score for Stanley Clarke's "Light As A Feather". The score consists of ten staves of music, each with a different bass line. The bass lines are labeled with chords and solos:

- Staff 1: D/A, B^bo/A
- Staff 2: F#7(13), D/F#, B^bo
- Staff 3: D, F#7(13), A7(13), D/A, 2. F#7(13), Bmin7
- Staff 4: E7, Bb13, Ami7, D7
- Staff 5: Ami7, D7, Bb7
- Staff 6: G7, Bb13 (SOLO CHANGES)
- Staff 7: G7, Bb7
- Staff 8: G7, Bb7, G7
- Staff 9: Bmin7, Bb7, Bb7
- Staff 10: Ami7, D7, Ami7, D7, Ami7, D7

The score includes a repeat sign and the instruction "REPEAT LAST 22 BARS FOR SOLOS" at the bottom.

- REPEAT LAST 22 BARS FOR SOLOS -

214.

(LATIN)

LIKE SONNY

JOHN COLTRANE

The musical score consists of eight staves of handwritten piano-style notation. Chords are indicated above the staves with labels such as F#mi7, Cmi7, Ami7, D7, G Maj7, C#mi7, Fmi7, E7(b9/b5), D#Maj7, C7, and G Maj7. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. Subsequent staves show changes in clef (bass, alto, tenor, bass again) and key signatures (two sharps, one sharp, no sharps or flats, two sharps again). The music is divided into measures by vertical bar lines.

215.

FRANK FOSTER

A LITTLE CHICAGO FIRE

6C) C⁶ A^{7(##5)} Dm⁹ G^{13(b9)} C^{Maj7} E^{b9}
 AbMaj⁷ G^{13(b9)} C⁹ F^{#13} F⁹ Fm^{7/Bb}

E^{m7} Dm⁷ G^{7(##5)} 2. G⁹ C⁶
 Bm⁷ Fm⁷ B^{b13} A¹³ B^{b13} A¹³ A^{7(b9)}
 Am⁷ Ebm⁷ Ab¹³ G¹³ Ab¹³ G¹³ G^{13(b9)}
 C⁶ D⁷⁵ Dm⁹ G^{13(b9)} C^{Maj7} E^{b9} AbMaj⁷ G^{7(b9)}
 C^{#m7} F^{#9} F⁶ Fm^{7/Bb} Em⁷ A^{7(##5)} Dm⁷ G⁹ C⁶

216.

LITTLE SUNFLOWER

FREDDIE HUBBARD

E^mi⁷ (DORIAN)

1. 2.

F Maj⁷

E Maj⁷

FREDDIE HUBBARD - "LOVE CONNECTION"
MILT JACKSON - "LITTLE SUNFLOWER"

LOCOMOTION

JOHN COLTRANE

8 G) C^1 F^1 C^1 C^1

D_{min}⁷ G⁷ C⁷ [] 2.

E_{min}⁷ B^{b9} E_{min}⁷ A⁹ D^{#9,7} G^{#9,1} D_{min}⁷ G⁷

C⁷ F^1

D_{min}⁷ G⁷

Solo Break C⁷ DUST C^{7(b5)}

B^{b9(b5)} A^{b9(b5)} F^{#9(b5)}

E^{9(b5)} D^{9(b5)} C^{#9/G}

218.

LONE SACK

PAT METHENY

8. Cmin⁷ AbMaj⁷

Cmin⁷ AbMaj⁷

Cmin⁷ AbMaj⁷

G7(b9) Bb Cmin⁷ E♭Maj⁷

BbMaj⁷

C♯Maj⁷ Cmin⁷ AbMaj⁷

Bb G7 D.S. al

Fsus Gsus Bsus Asus

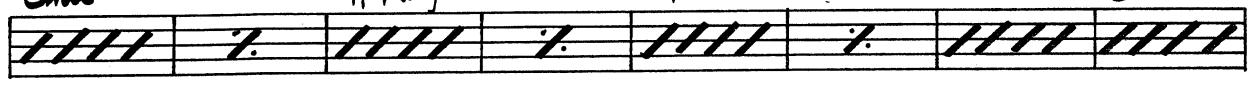
Fsus Gsus Bsus Asus

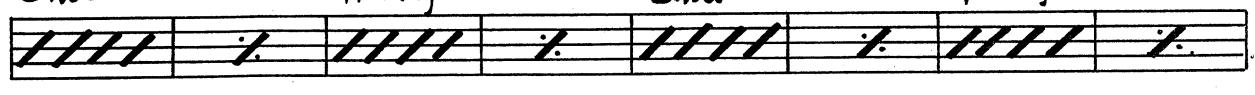
Esus Fsus Asus

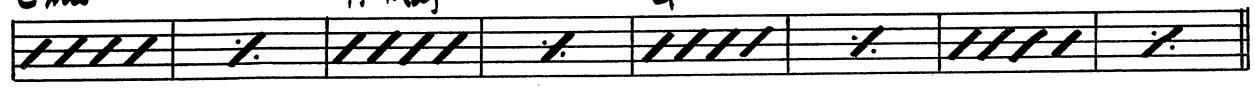
Bsus Csus

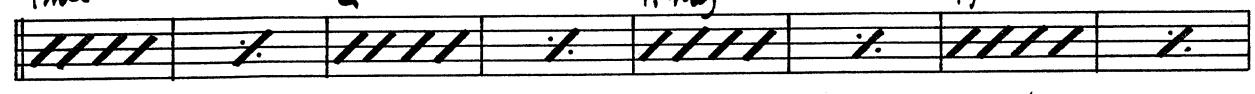
(LONE SACK - Pg. 2 - SOLO CHORDS.)

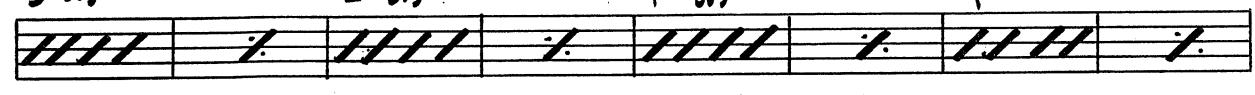
Cmin⁷ AbMaj⁷ Cmin⁷ AbMaj⁷

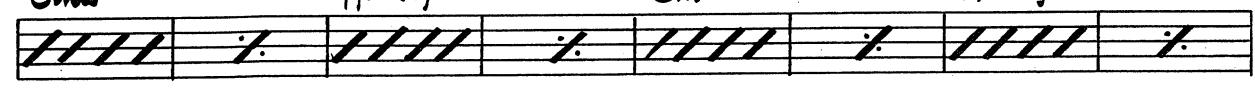

 Cmin⁷ AbMaj⁷ G⁷ Bb Cmin⁷ Cmin⁷


 Cmin⁷ AbMaj⁷ Cmin⁷ AbMaj⁷


 Cmin⁷ AbMaj⁷ G⁷ Emin⁷


 Fmin⁷ G^{7(b9)} AbMaj⁷ Aø⁷


 D^{9sus} Eb^{9sus} F^{9sus} G^{7(b9)}


 Cmin⁷ AbMaj⁷ Cmin⁷ AbMaj⁷


 Cmin⁷ AbMaj⁷ G^{7(b9)} Cmin⁷


PAT METHENY - "PAT METHENY GROUP"

220.

(BALLAD)

LONELY DREAMS

TERRY GIBBS

CANNONBALL ADDERLY - "CANNONBALL & STRINGS"
EMARCY # MG 36063

JAZZ WALTZ)

LOVER

221.

Rogers & Hart

Handwritten musical score for "LOVER" in Jazz Waltz time (6/8). The score consists of eight staves of music, each with a bass line and a treble line above it. Chords are indicated above the notes. The score includes the following chords:

- Staff 1: F Maj⁷, B min⁷, E⁷, B min⁷
- Staff 2: E⁷, A min⁷, D⁷, G# min⁷, C^{#7}, Ø
- Staff 3: G min⁷, C⁷, 1. A min⁷, D⁷, G min⁷, C⁷
- Staff 4: 2. F Maj⁷, G min⁷/C, F Maj⁷, B min⁷, E⁷, A Maj⁷
- Staff 5: F# min⁷, B min⁷, E⁷, A Maj⁷, F# min⁷
- Staff 6: B min⁷, E⁷, C Maj⁷, A min⁷, D min⁷
- Staff 7: G⁷, A min⁷, D⁷, G min⁷, C⁷, (D.C. al Ø)
- Staff 8: Ø, G min⁷, C⁷, F Maj⁷, (D⁷), (G min⁷), (C⁷)

DAVE BRUBECK - "GONE WITH THE WIND"

222.

LOVE FOR SALECOLE PORTER

8(C) F^{Maj}⁷ C^{mi}(^{A7})

F^{Maj}⁷ C^{mi}(^{A7})

F^{Maj}⁷ F^{mi}⁷ E⁷ E^b E^bmi⁷ A^{b7}

D^{f7} C^{#7(G7)} C^{mi}

F^{Maj}⁷ C^{Maj}⁷

F^{Maj}⁷ C^{Maj}⁷

F F^{mi}⁷ E⁷ E^b E^bmi⁷ A^{b7}

D^{f7} C^{#7(G7)} C^{mi}⁷ C^{mi}⁶

F^{mi}⁷ B^{b7} E^b F^{mi}⁷ G^{mi}⁷ F^{#7}

(LOVE FOR SALE Ph.2)

F_{min}⁷ B_b⁷ E^b F_{min}⁷ G_{mi}⁷ A_b_{Maj}⁷
 G_{mi}⁷ C⁷ C^{#7} C⁷ F_{min}⁶ F_{min}⁷
 A_f⁷ D⁷ A_f⁷ D⁷ G_{#mi}⁷ C^{#7} G_f⁷ F^{#7}
 F_{Maj}⁷ C_{mi}(^{Δ7})
 F_{Maj}⁷ C_{Maj}⁷
 F F_{min}⁷ E⁷ E^b E_b_{mi}⁷ A_b⁷
 D_f C^{#7} C_{mi}⁷

224.

(BALLAD)

LOVERMAN

J. DAVIS
R. RAMIREZ
J. SHERMAN

Handwritten musical score for "LOVERMAN" in 2/4 time. The score includes lyrics and chords for multiple voices and instruments. The chords listed include E^{min}7, A7, E^{min}7, A7, Ami⁷, D7, C⁷, C^{min}7, F7, Ami⁷, D7, "G Maj⁷", F[#]E^{min}7, B7, 2. G Maj⁷, C7, B^{min}, B^{min}(A7), B^{min}7, E7, Ami⁷, B^{min}7, C[#]E^{min}7/B^{min}7, E7, Ami⁷, Ami⁷(A7), Ami⁷, D7, G Maj⁷, F7, Ami⁶/F[#] B7, E^{min}7, A7, E^{min}7, A7, Ami⁷, D7, Ami⁷, D7, G7, C7, C^{min}7, F7, Ami⁷, D7, G Maj⁷.

LOVE VIBRATIONSHORACE SILVER

Handwritten musical score for "LOVE VIBRATIONS" by Horace Silver. The score consists of eight staves of music, each with a different harmonic progression. The chords are labeled above the notes. The first staff starts with EΦ and includes Gmin⁷, Eb(1yd.), F#7, Dmin⁷, B7, Bb7, and E7(b9). The second staff starts with Amin and includes Amin(#5), Amin⁶, Amin⁷, and D7. The third staff starts with Gmin⁷ and includes C7. The fourth staff starts with EΦ⁷ and includes Eb(1yd.), D7, Gmin⁷, and C7. The fifth staff starts with Amin⁷ and includes D7(b9), Gmin⁷, E7, EΦ⁷, G7, GΦ⁷, Amin⁷, D7, Gmin⁷, C7, EbMaj⁷, EMaj⁷, FMaj⁷, and Bb7. The sixth staff starts with Amin⁷ and includes D7(b9), Gmin⁷, C7, EbMaj⁷, EMaj⁷, FMaj⁷, and Bb7. The seventh staff starts with Amin⁷ and includes D7(b9), Gmin⁷, C7, EbMaj⁷, EMaj⁷, FMaj⁷, and Bb7. The eighth staff starts with Amin⁷ and includes D7(b9), Gmin⁷, C7, EbMaj⁷, EMaj⁷, FMaj⁷, and Bb7.

LYDIAN APRIL

DAVID BAKER

Handwritten musical score for 'LYDIAN APRIL' by David Baker, featuring ten staves of music with various chords and rests.

Chords and Progressions:

- Staff 1: A Maj⁷, D⁷(#11), A min⁷, E⁷
- Staff 2: C[#] min⁷, F[#] 1¹, B min⁷, E⁷
- Staff 3: A Maj⁷, D min⁷, G⁷, C Maj⁷
- Staff 4: D min⁷, G⁷, C Maj⁷
- Staff 5: B min⁷, E⁷, A Maj⁷
- Staff 6: G[#] min⁷, C[#] 1¹, F[#] Maj⁷, B min⁷, E⁷
- Staff 7: A Maj⁷, D⁷(b5)
- Staff 8: A min⁷, D⁷
- Staff 9: B min⁷, E⁷, C[#] min⁷, F[#] 1¹
- Staff 10: B min⁷, E⁷, A Maj⁷ (A⁷), (D⁷)

LENNIE BIRDLENNIE TRISTANO

GMaj⁷ A Maj⁷
Bb min⁷ F⁷ B min⁷ G min⁷
A Maj⁷ F#⁷(#9) B min⁷ E⁷
D min⁷ D⁷ C7

(Slow Funk)

MR. CLEANFREDDIE HUBBARD

G⁷
[No Chord] D⁷

228.

MAKE SOMEONE HAPPY

**STYNE
GREENE
CONDON**

C Maj⁷ C+ C⁶ C Maj⁷ C+ C⁶ G min⁷
 F min⁶ C⁷ F Maj⁷ F+ F⁶
 D^ø G^{7(b9)} C Maj⁷ C⁶ E min⁷ A⁷ D min⁷
 G⁷ C Maj⁷ C+ C⁶ C Maj⁷ C+ C⁶
 G min⁷
 F Maj⁷ F+ F⁶ F min⁶ D^ø G^{7(b9)}
 C C Maj⁷ E min⁷ A⁷
 D min⁷ G⁷ E min⁷ A^{7(b9)}
 D min⁷ G⁷ C⁶ (D min⁷ G⁷)

(Slowly) THE MAN I LOVE GEORGE GERSHWIN

8/4 F⁶ C^{#7} C⁷ F F⁷ F^{maj7}
 C^{min} D⁺⁷ D⁷ B^{bmin} C⁷
 F B^{bMaj7} A^{min} C⁷ F F⁷ F^{maj7} C^{min7}
 D⁺⁷ D⁷ B^{bmin} C⁷ C^{7susC⁷} F B^b
 F B^{b7} A⁷ D^{min7} E⁷ C⁷ E^o D^{min} A⁷
 D^{min7} E⁷ C⁷ E^o D^{min} A^o B^b C⁷
 F F⁷ F^{maj7} C^{min} D⁺⁷ D⁷
 B^{bmin} C⁷ C^{7susC⁷} F B^b [1. F C⁷] [2. F]

230.

MASQUERADE

LEON RUSSELL

The handwritten musical score for "Masquerade" features ten staves of music. Chords labeled above the notes include:

- Staff 1: Gmin⁷, C⁷, Gmin⁷, C⁷, Gmin⁷, D⁷, Gmin⁷, Gmin^(Δ7), Gmin⁷, E^{b7}, Gmin⁷, Gmin^(Δ7), Gmin⁷, E^{b7}, Gmin⁷, D⁷.
- Staff 2: Gmin⁷, C⁷, Gmin⁷, F#min⁷ B⁷, Fmin⁷, B^{b7}, EbMaj⁷, C⁷, Fmin⁷, B^{b7}.
- Staff 3: EbMaj⁷, C⁷, EbMaj⁷, Fmin⁷, A⁺⁷, D^{Maj7}, F#Maj⁷/C, A⁷/C[#].
- Staff 4: Ami⁷/D, D⁷, (D.S. al CODA), D⁷, Gmin⁷, (C⁷)

GEORGE BENSON - "BREEZIN'"

LEON RUSSELL - "CARNEY"

231.

HORACE SILVERMAY-REY

$\text{G} = 134$

8
G $E^7(b9)$ Ami⁷ D⁷ G $E^7(b9)$ Ami⁷ D⁷
G $E^7(b9)$ Ami⁷ D⁷ Bmi⁷ E⁷
C[#]mi⁷ F[#]7 Bmi⁷ E⁷ Ami⁷ D⁷
F[#]mi⁷ B⁷ Emi A⁷
D⁷ - 2. G A⁷(b5) D⁷(b5)
G (Ami⁷ D⁷) > „ G

ART BLAKEY - BLUE NOTE #3CP-5038

232.

MELLOW MOODJIMMY SMITH

The musical score is handwritten on six staves. The first two staves are for piano/bass, showing chords and rests. The remaining four staves are for melody, with the first three labeled Dmⁱ, Gmⁱ, and Dmⁱ respectively. The fourth staff begins with a B^b7 chord, followed by an A7 chord. The melody consists of eighth and sixteenth note patterns, with dynamic markings like forte and piano. The score is written on five-line staff paper.

MEMORIES OF YOU

8 | F F[#] G_{mi}⁷ G[#]_o F D_{mi}⁷ G⁷
 F D_{mi}⁷ A_{mi}⁷ D⁹ G⁷ C⁹ F G_{mi}⁷ C⁹

F F[#]_o G_{mi}⁷ G[#]_o F D_{mi}⁷ G⁷
 F D_{mi}⁷ A_{mi}⁷ D⁹ G⁷ C⁹ F A⁷

D_{mi} G_{mi} D_{mi} G⁹
 F G⁹ C⁶ G[#]_{mi} G_{mi} C⁷

F F[#]_o G_{mi}⁷ G[#]_o F D_{mi}⁷ G⁷
 F D_{mi}⁷ A_{mi}⁷ D⁹ G⁷ C⁹ | F G_{mi}⁷ C⁷ | F

234.

(BOSSA)

MENINA FIORLOUÍS BOCCA
MARIA TOLEDO

The musical score for "Menina Fior" is handwritten on ten staves. The first staff begins with a Gm9 chord, followed by a C7, E, and F. The second staff starts with a Gm7 chord, followed by A Maj7, F#mi, and Bm7. The third staff begins with E7, followed by A, Gm7, C7, F, and D7. The fourth staff starts with G9, followed by Gm9, C7, Am7, and D7. The fifth staff begins with Gm7, followed by Eb9, Am7, and Dm7. The sixth staff begins with Gm7, followed by C7, Am7, and D7. The seventh staff begins with Gm7, followed by Eb9, Am7, and Dm. The eighth staff begins with Gm7, followed by C7, F, and a measure containing (C7 B). The ninth staff begins with C7, BΦ, Bbm7, and F/A. The tenth staff begins with Ab7, Gm7, F#Maj7, and FMaj9.

(GOSPEL FUNK) MERCY, MERCY, MERCY *See 2A*

A handwritten musical score for a guitar or bass line. The score consists of eight staves of music. The first seven staves are in common time (indicated by 'C') and the eighth staff is in 2/4 time (indicated by '2/4'). The key signature varies throughout the piece, with labels such as C, F, G, Dm7, Em7, Am7, and G appearing above the staff. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings. The title '(GOSPEL FUNK) MERCY, MERCY, MERCY' is written at the top left, and a note 'See 2A' is written above the final staff.

236.

(MED. UP) MILES AHEAD MILES DAVIS

82

F⁷
F#
B
F#
B
A
F#
B
B
Ab
D.C.always

MILES DAVIS — "MILES AHEAD"

(MED. OF SWING) MINOR MISHAP

T. FLANAGAN

Handwritten musical score for a single melodic line (likely for piano or guitar) in common time. The key signature is one flat (F#). The score consists of ten staves of music, each containing a series of eighth and sixteenth note chords. The chords are labeled with their names and some are followed by a circled '3' indicating a three-measure repeat. The chords include: Cmin (AΦ), D+7, G+7, Cmin (AΦ), D+7, G+7, Cmin, Fmin, Cmin^b, AΦ, D+7, Gmin (EΦ), A+7, D+7, Gmin, Cmin, Gmin^b, A+7, D+7, Gmin, Gmin⁷, C⁷, Fmaj⁷, Fmin⁷, Bb⁷, Ebmaj⁷, D+7, G+7, Cmin (AΦ), D+7, G+7, Cmin (AΦ), D+7, G+7, Cmin, Fmin, Cmin^b, D+7, G+7, Cmin (G+7).

JOHN COLTRANE / KENNY BURRELL - "CATS"

138.

MINOR MOODCLIFFORD BROWN

1. Gmin AΦ D^{7(b9)} Gmin

DΦ G^{7(b9)} Cmin⁷

(3) F+7 BbMaj⁷

AΦ D^{7(b9)} Gmin

AΦ D^{7(b9)}

D^{7 alt.}

1. Gmin Bbmin⁷ E⁷ b D^{7(b9)}

2. Gmin Bb⁷ Eb⁷ D^{7(b9)}

(SOLOS:

Gmin AΦ D^{7(b9)} Gmin DΦ G^{7(b9)} Cmin⁷ F+7 BbMaj⁷

AΦ D^{7(b9)} Gmin AΦ D^{7(b9)} Gmin Bbmin⁷ Eb⁷ D^{7(b9)}

(AFTERSOLOS:

Gmin AΦ D^{7(b9)} Gmin DΦ G^{7(b9)} Cmin

F+7 BbMaj⁷ AΦ (3) D^{7(b9)} Gmin AΦ D⁷

1. Gmin

2. Gmin

(up)

MOAK'S SHOP

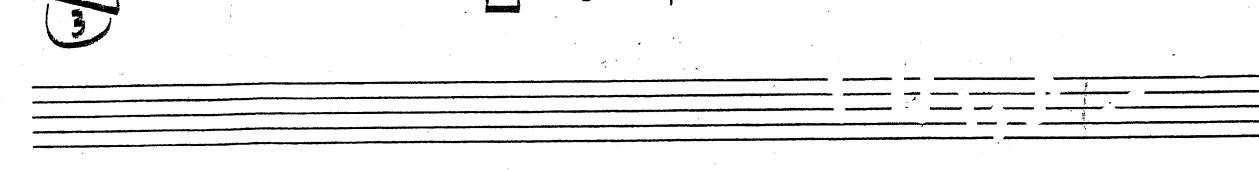
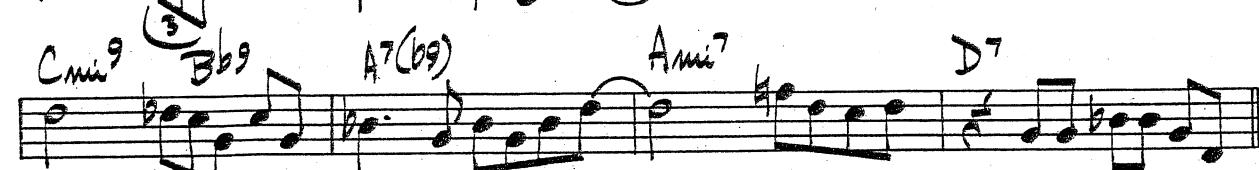
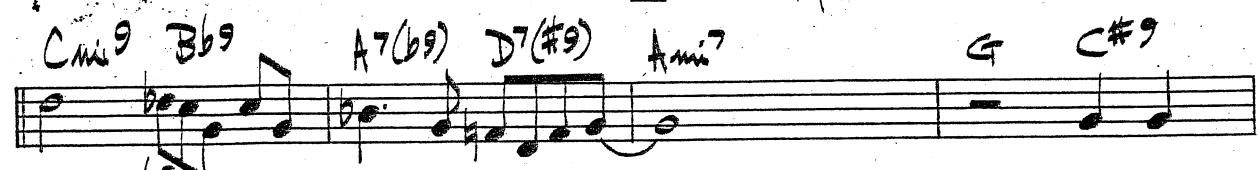
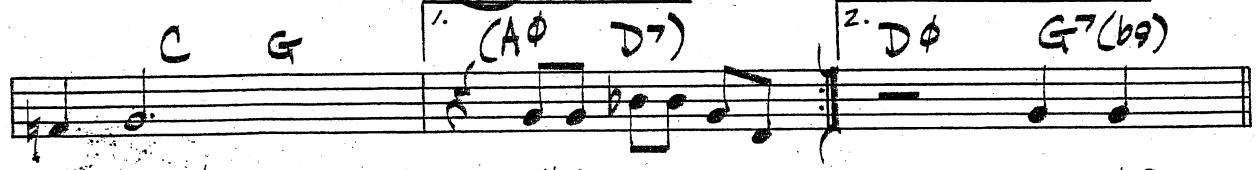
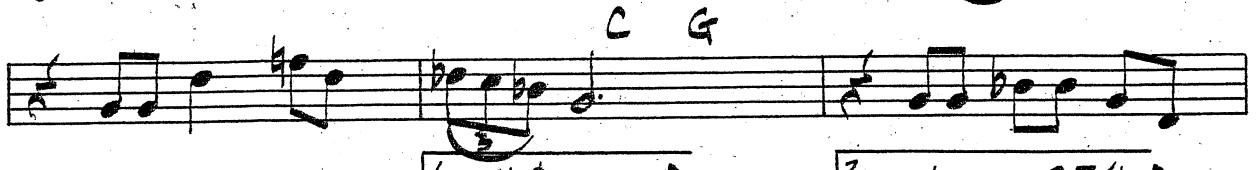
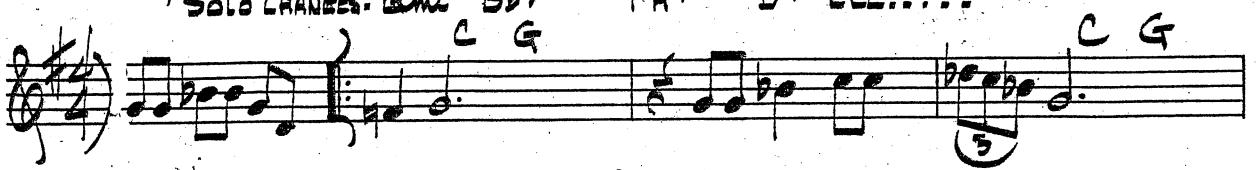
WES MONTEGOMERY

The handwritten musical score for "Moak's Shop" by Wes Montgomery is composed of six staves of music for guitar. The score includes various chords and progressions, such as BbMaj7, Cmin7, F7, Dmin7, Ebmin7, Ab7, Ami7, G7, Cmin7, F7(b9), BbMaj7, Bb7, EbMaj7, Bb7, Dmin7, G, G7(b9), Cmin, G7, C7, F7, BbMaj7, Cmin7, F7, Dmin7, Ebmin7, Ab7, Ami7, G7, Cmin7, F7(b9), Bb, and BbMaj7. The score is written in a mix of standard notation and tablature, with various markings and dynamics throughout.

240.

MOANIN'

BOBBY TEMMONS

SOLO CHANGES: Cmin Bb⁹ A7 D7 etc....

241.

~~FAST LANE~~MODESTY BLUES~~CALIFORNIA~~

A handwritten musical score for "Modesty Blues". The score consists of ten staves of music, each with a different rhythm pattern. Chords are labeled above the staff, including G7, F7, C7, Bb7, Am7, D7, 2. G7, C7, Bb7, E67, D7, G7, F7, G7, C7, Bb7, C7, G7, Am7, G7, F7, G7, F7, C7, Bb7, C7, Bb7. The score is written on five-line staff paper with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The title "Modesty Blues" is centered at the top in a large, bold, underlined font. The first staff has a tempo marking of "FAST LANE" with a checkmark. The last staff has a tempo marking of "SOLOS:" with a checkmark. The page number "241." is located in the top right corner.

242.

(BALLAD)

MONK'S MOODTHE LOWELL MONK

2/4

Gmin7 C7 Dmaj7
Bbmaj7 E7 Eb7 D7 C#7 C7 B7 F#7 F7
A7
Emi7 A7
Ami7 D7(b9) Ami7 G#mi7 C#7 F#maj7
B7 Bbmaj7 A7 Dmi7 G7(b9) Gmin7 Fmi7 Emi7 A7
Gmin7 C7 Dmaj7 E7 A7 B7 Ebmaj7 Dmaj7 C#maj7
C7 B7 F#7 F7 Emi7 A7 Ebmaj7

243.

(MED. SLOW) MONK'S SPHERE GARY MCFARLAND

Musical score for Monk's Sphere by Gary McFarland. The score consists of two staves of music in 8/4 time. The first staff starts with a G7 chord, followed by a C7 chord, and then a sequence of chords including G7, F7, E7, Eb7, D7, and G7 again. The second staff continues with G7, F7, E7, Eb7, D7, and G7. There are markings for "REPEATS" and "ENDING: G7(b5) ♂".

Musical score for Mystic Touch by Joanne Brackeen. The score consists of two staves of music in 8/4 time. The first staff starts with a C#min7(Δ7) chord, followed by a C7 chord, and then a sequence of chords including D7, Bmin7, F7, FMaj7, B+, A+, Ebb7/C, B+, A+, Ebb7/Ab, G7, Cmin7, F/A+, G/B, CΦ, E7, Bbbmin7/Eb, C#7, F#min7, Bbbmin7/Eb, D/E, D/G, C#7/Eb, DΦ, F/G, F#7, C#Maj7, B+, D7.

244.

(SLOWLY)

MOONGLOW

WILL HODSON
EDDIE DELANGE
IRVING MILLS

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp, and common time. It features eighth-note patterns and rests. The second staff starts with a D chord. Subsequent staves include chords like Dmi, A, B7, E7, F7, A7, and G#7, G7, F#7. The lyrics "MOONGLOW" are written above the first two staves. The score concludes with a final staff ending with an A7 chord.

245.

Horace Silver

MOONRAYS

Handwritten musical score for "MOONRAYS" by Horace Silver, featuring a single melodic line on five-line staff paper. The score includes lyrics and chords written above the notes. The key signature changes throughout the piece, indicated by various sharps and flats. The score consists of eight staves, each ending with a fermata. The chords and lyrics are as follows:

- Staff 1: G[#]min⁷, C[#]7, Gmin⁷, C7, Fmaj⁷, C7
- Staff 2: B^b, B^bmin⁷, AΦ, D^{7(b9)}
- Staff 3: Gmin⁷, C7, Fmaj⁷, 1. (rest), 2. C^{#Φ} C7
- Staff 4: Bmin⁷, E⁷, AΦmaj⁷
- Staff 5: Cmin⁷, F⁷, Bmin⁷, E⁷
- Staff 6: EbΦ, Dmin, C^{#Φ}, F^{#7(b9)}
- Staff 7: Bmin⁷, E⁷, Amin⁷, D⁷, Gmin⁷, C7, (D.S. al 1st ending)
- Staff 8: (empty)

246.

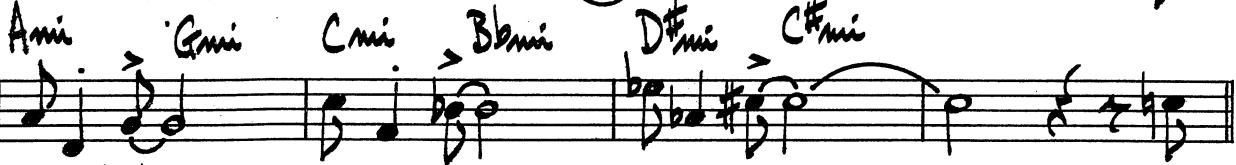
MOONTRANE

WOODSHAW

12 BAR INTRO:

C Maj⁷(#II)

Handwritten musical notation for the second 12-bar section. It includes chords labeled F#mi, G#mi, E#Maj, D#mi G#7, 2. G#mi C#7, B#7, and E7(b9). The notation uses eighth-note patterns and quarter notes.



247.

(=224) MOOSE THE MOOCHE CHRIS PARKER

Handwritten musical score for "MOOSE THE MOOCHE" by Chris Parker. The score is in common time and uses a single staff. The key signature changes frequently, indicated by letters above the staff: C, Dmi (D minor), G7, C, Dmi, G7, C, Bb, C, C, Bm7, E7, Emi, A7, Ami, D7, Dmi, -G7, C, Dmi, G7, C, Dmi, G7, C, F, C, Dmi, G7.

248.

MORNING

CLAIRE FISCHER

Handwritten musical score for piano, featuring four staves of music with chords and lyrics.

Staff 1: Treble clef, common time. Chords: E⁷, C^{#min}⁷, F#⁷, B^{min}⁷, E⁷, C^{#min}⁷, F#⁷. Key signature: A major (no sharps or flats).

Staff 2: Bass clef, common time. Chords: B^{min}⁷, E⁷, E^{min}⁷, A⁷, F^{#min}⁷, B⁷, C^{#min}⁷, F#⁷.

Staff 3: Treble clef, common time. Chords: B^{min}⁷, E⁷, B^{min}⁷, fine, E^{min}⁷. Key signature: A major (no sharps or flats).

Staff 4: Treble clef, common time. Chords: D^b, E^{min}⁷, F#⁷, C[#], F#⁷, E^{min}⁷. Key signature: G major (one sharp). The section ends with "(D.S. al fine)".

249.

MOTEN'S SWINGBENNY MOTEN

Bb

C7 *F7*

Db *Emi⁷* *A7* *Db* *Emi⁷* *EΦ* *A7*

Gb *F#mi⁷* *Emi⁷* *A7* *Dmaj⁷* *Cmi⁷* *F7*

Bb

C7 *F7* *Bb* *Bb*

250.

(FAST)

MOVE

DENZIL BEST

Handwritten musical score for "MOVE" by Denzil Best. The score is written on six staves. The key signature changes frequently, indicated by labels such as C, F⁷, G⁷, Dm⁷, G⁷, C, F Maj⁷, Dm⁷, G⁷, C, F⁷, G⁷, Dm⁷, G⁷, and C. The time signature is mostly common time (indicated by '4') with some measures in 3/4 time (indicated by '(3)'). The music features various chords, eighth-note patterns, and rests.

MILES DAVIS - "PRE BIRTH OF THE COOL"

DEXTER GORDON - "MOVE"

MOVING OUT

SONNY ROLLINS

G^7 G^7/B C $C^{\#o}$ D^7 sus No CHORD

($\& \#4$) B | E^7 B^7 A^7 B^7 C^7 D^7 sus $C^{\#7(b9)}$

G^7 B^7 E^7 A^7 B^7 C^7 D^7 sus D^7 $C^{\#7(b9)}$

$F^{\#}m^7$ B^7 E^7 A^7 B^7 C^7 D^7 sus $C^{\#7(b9)}$

$G^{\#}m^7$ $C^{\#7alt.}$ A^7 D^7

G^7 D^7 sus $C^{\#7(b9)}$

G^7 G^7 C^7 D^7 m^7 G^7

C^7 A^b^o G^7 G^7 $E^7(b9)$

A^7 D^7 sus G^7 C $C^{\#o}$ G^b

252.

(BREAK) THEME FROM: MR. BROADWAY D. BRUBECK

Handwritten musical score for a single melodic line, likely for piano or guitar. The score consists of eight staves of music, each with a key signature and a time signature of $\frac{3}{4}$. The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and specific notes are marked with arrows. The score includes a section labeled "REPEATS:" and ends with a section labeled "LAST X:".

Measure 1: Key signature: C⁷(#9). Chords: F9, Bb7, F9.

Measure 2: Key signature: C⁷(#9). Chords: F9, Bb7.

Measure 3: Key signature: F9. Chord: F7.

Measure 4: Key signature: Fm7. Chord: Bb7.

Measure 5: Key signature: F7. Chord: Gm7.

Measure 6: Key signature: A^{b6}.

Measure 7: Key signature: D7. Chord: G9.

Measure 8: Key signature: F#9. Chord: F7(#9).

Measure 9: Key signature: Dm7. Chord: G7(#9).

Measure 10: Key signature: C7. REPEATS: Bb7.

Measure 11: LAST X: Bb7.

253.

EVEN SONGS

(MED. SWING)

(BASS & HORNS 8va UNISON) (Bm7)

MR. SOLES

(SOLOS: Bm7)

Bm7

Em7

Bm7

G7

F#7(#9)

Bm7

C#7 F#7(#9)

254.

MR. MAGICGROVER WASHINGTON

The musical score is handwritten on eight staves. Chords labeled include Dmin⁷, G⁷, C⁹sus, Dmin⁷, Cmin⁷, F⁷, B♭, A⁷, Dmin⁷, G⁷, Fmaj⁷, B♭maj⁷, Fmaj⁷, EΦ, A⁷(b9), Dmin⁷, G⁷, Dmin⁷, and G⁷. The music includes various note heads, rests, and dynamic markings like a question mark and a dash.

GROVER WASHINGTON - "MR MAGIC"

255.

MR. SIMSJOHN COLTRANE

(8/8) Dmaj⁷ D⁷ C#Maj⁷ A° D E^b
 D PEDAL

C A° Gmin⁷
 cont. D PEDAL

Dmaj⁷ D⁷ C#Maj⁷ A° A⁷ E^b
 D PEDAL A PEDAL

B^b C#⁷ F#Maj⁷ A^{7(b9)} Dmi Ami Dmi
 cont. A PEDAL

Dmi ∴ ∴ ∴

Gmin⁷ ∴ Dmi⁷ ∴

E^b A⁷ ∴ ∴

(D) ∴ P P P P

256.

(MED. SWING)

MRS. MINIVER

DEXTER GORDON

8/12

Chords labeled above the staff:

- Cmin⁷ F⁷
- Cmin⁷ F⁷
- Bbmin⁷ Eb⁷
- Bbmin⁷ Eb⁷
- Gmin⁷ C⁷
- Gmin⁷ C⁷
- ¹ FMaj⁷ Gmin⁷ C⁷ G#min⁷ C^{#7}
- ² FMaj⁷ EΦ A+7
- Dmin⁷ EΦ A+7
- Dmin⁷ Dmin⁷ G⁷
- Cmin⁷ DΦ G+7
- Cmin⁷ Bb⁷
- Ab⁷ F#⁷
- Cmin⁷ F⁷
- Cmin⁷ F⁷
- Bbmin⁷ Eb⁷
- Bbmin⁷ Eb⁷
- Gmin⁷ C⁷
- Gmin⁷ C⁷
- FMaj⁷
- (Gmin⁷ C⁷ G#min⁷ C^{#7})

(LATIN SWING B) MIKE TIN' PEPPER ADAMS

The score consists of two staves of handwritten musical notation. The top staff is labeled '(LATIN SWING B)' and the bottom staff is labeled '(SWING: LATIN)'. The notation includes various chords such as Gm7, Gm7(A7), Gm7, Gm7, Bbm7, Eb7, Bbm7, Eb7, Bbm7, E7(b5), A Maj7, Bm7, D#7, A Maj7, Am7, D7, A7(b9), DMaj7, Ab7(b9), Dm7, G7(b9), CMaj7, (F#7(b9)), Bm7, E7, Gm7, Bbm7, Eb7, Bbm7, Eb7, Bbm7, E9, and Amaj7. The notation uses a mix of standard musical notation and jazz-specific symbols like 7, 9, and b5. The score is written on five-line staves with a variety of note heads and stems.

258.

(♩ = 140) MY LITTLE SUEDE SHOES CHARLIE PARKER

CHARLIE PARKER - VERVE # 8000 & 2515

(BALLAD)

MY OLD FLAMEJOHNSON
COSLOW

8/4 A Maj⁷ C#^ø F#⁷ B min⁷ B min/A

D min⁷ G⁷ E⁷ A⁷ D⁷ G⁷ C⁷ F⁷ B b⁷

B min⁷ 1. E¹³ E⁷(#5) 2. D min⁷ G⁷

C Maj⁷ B^ø E⁷ A⁷ D^{7(b9)}

D min⁷ G⁷ C Maj⁷ F⁷ F# min⁷ B⁷ B min⁷ E⁷

A Maj⁷ C#^ø F#⁷ B min B min/A D min⁷ G⁷ E⁷

A⁷ D⁷ G⁷ C⁷ F⁷ B b⁷ B min⁷ E⁷(#5) A Maj⁷

260.

(SLOWLY) NATURE BOY MILES DAVIS

The musical score is handwritten on eight staves. The key signature is one sharp (F# minor). The time signature changes throughout the piece. Chords labeled include F#min, Bmin7, G#7(b9), C#7(b9), and Bmin7. The music consists of eighth and sixteenth note patterns, with various rests and dynamic markings.

MILES DAVIS - "BLUE MOODS"

261.

H. CARMICHAEL
N. WASHINGTONTHE NEARNESS OF YOU

8(2) G Dmi G⁷sus C
 C^o Bmi⁷ Bb⁷ Ami⁷ D⁷

1. Bmi⁷ Bb⁷ Ami⁷ D⁷ 2. G F⁷ G⁶
 Ami D⁷ G Dmi G⁷
 C BΦ E^{7(b9)} A^{7(b5)} D⁷

G Dmi G⁷sus C C^o
 Bmi Bb⁷ Ami⁷ D⁷ BΦ E^{7(b9)}
 Ami D^{7(b9)} G (Emi) (Ami D⁷)

ARNETT COBB - "THE WILD MAN FROM TEXAS"

MILT JACKSON - "OPUS DE FLUX"

262.

(MED. SWING)

A NEW THINGSLIDE HAMPTON

The musical score is handwritten on ten staves. It starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff begins with a descending eighth-note pattern. Subsequent staves feature various chords and rhythmic patterns, including eighth-note groups and sixteenth-note figures. Chords identified include Emi⁷, F♯⁹, B+⁷, Dmi⁷, G⁷, CMaj⁷, A⁷(b9), and Dmi⁷. The score uses dynamic markings like 'p.' (piano) and 'f.' (forte). Measure numbers 1 through 10 are indicated above the staves. The music concludes with a final Emi⁷ chord.

DO ME ESQUECA

Handwritten musical score for the song "DO ME ESQUECA". The score consists of six staves of music with lyrics written below them. The lyrics are:

Do me esqueca
Me esqueca
Me esqueca
Me esqueca
Me esqueca
Me esqueca

The chords indicated above the lyrics are:

- Bmⁱ⁹
- Dmⁱ⁹
- Dmⁱ⁷ G⁷
- C Maj⁷
- Cmⁱ Fⁱ
- B♭Maj⁷
- B♭mⁱ E♭ⁱ
- A♭Maj⁷
- Amⁱ⁷ Dⁱ
- G
- 1. F♯ⁱ(#9)
- 2. F♯ⁱ(#9)

264.

NO MDFSUNNY ROLLINS

Handwritten musical score for "NO MDF" by Sonny Rollins. The score consists of two staves of handwritten musical notation on five-line staff paper. The first staff begins with a C major chord, followed by an A7 chord, then a Dm7 chord, a G7 chord, another C major chord, an A7 chord, a Dm7 chord, a G7 chord, and a C major chord. The second staff begins with an E minor chord, followed by an A7 chord, then a Dm7 chord, a G7 chord, and a C major chord. Below the first staff are two sets of blank five-line staff lines labeled "E7" and "A7". Below the second staff are two sets of blank five-line staff lines labeled "D7" and "G7". The score concludes with a final section of handwritten musical notation on five-line staff paper.

SUNNY ROLLINS - "SUNNY ROLLINS"

265.

(FEST)

DANDY JOE

(GERALD WILSON)

Handwritten musical score for "Dandy Joe" by Gerald Wilson. The score consists of three staves of music for a band. The first staff is for the alto saxophone, the second for the trumpet, and the third for the piano. The key signature is C major (no sharps or flats). The time signature is common time (indicated by '4'). The melody is harmonic, with chords written above the notes. The chords include C#ø, F#mi⁷, B⁷, Emi⁷, Dmi⁷, G⁷, CMaj⁷, Cmi⁷, F¹, Bmi⁷, B⁷, E⁷, Ami⁷, Bmi⁷, E⁷, Ami⁷, Cmi⁷, C#mi⁷, F#⁷, Bmi⁷, E⁷, Ami⁷, D⁷, AbMaj⁷ (C#ø), and Ami⁷, D⁷.

(220)

NOW'S THE TIME

CHARLIE PARKER

Handwritten musical score for "Now's the Time" by Charlie Parker. The score consists of three staves of music for a band. The first staff is for the alto saxophone, the second for the trumpet, and the third for the piano. The key signature is C major (no sharps or flats). The time signature is common time (indicated by '4'). The melody is harmonic, with chords written above the notes. The chords include G⁷, C¹, C#ø, G⁷, Ami⁷, D⁷, G⁷, D⁷, and D⁷.

266.

(BEGGAR LATIN) NORTH ATLANTIC RUN GEO. MULLEN

8
 2.
 AMaj⁷ Bmin⁷/E
 AMaj⁷ Bmin⁷/E
 Bmin⁷/E AMaj⁷
 Bmin⁷/E AMaj⁷ Bmin⁷/E
 AMaj⁷ Bmin⁷/E
 C#min⁷ C7 Bmin⁷ E7
 2. C#min⁷ F7 Emin⁷ A7
 SWING DMaj⁷ C#min⁷ C7 Bmin⁷
 E7 AMaj⁷ Eb7 DMaj⁷ G^{7(b5)}
 C#min⁷ C7 Bmin⁷ E7 AMaj⁷
 Dmin⁷ G⁷ (LATIN) CMaj⁷ Dmin⁷/G
 -

This handwritten musical score consists of ten staves of music. The first six staves are in common time, while the last four are in swing time. The music is primarily for a single melodic line, with chords indicated above the staff. The chords include AMaj⁷, Bmin⁷/E, C#min⁷, C7, Bmin⁷, E7, DMaj⁷, G^{7(b5)}, and A7. The score includes several performance markings such as 'SWING', '(LATIN)', and '2.'. Measures are separated by vertical bar lines, and measures 1 and 2 are indicated by '1.' and '2.' respectively. Measure numbers are also placed above some staves. The handwriting is in black ink on white paper.

NORTH ATLANTIC - PG. 2

267.

A Maj⁷

B min⁷/E

A Maj⁷

Bb⁰

B min⁷

G⁷(b5)

A Maj⁷ (C# min⁷)

F⁷

(C min⁷)

B min⁷

E⁷

INTERLUDE:

A Maj⁷

B min⁷/E

A Maj⁷

B min⁷/E

fine

A Maj⁷

B min⁷/E

A Maj⁷

B min⁷/E

SOLOS:

A Maj⁷

Bb⁰

B min⁷

G⁷(b5)

C# min⁷

C⁷

B min⁷

E⁷

2. A Maj⁷

F⁷

E min⁷

A⁷

SWING:

D Maj⁷

G⁷(b5)

C# min⁷

C⁷

B min⁷

E⁷

A Maj⁷

Eb⁹

D Maj⁷

G⁷

C# min⁷

C⁷

B min⁷

E⁷

A Maj⁷

D min⁷ G⁷

LATINO:

C Maj⁷

D min⁷/G

A Maj⁷

B min⁷/E

E min⁷

A⁷

D Maj⁷

G⁷

C# min⁷

C min⁷

B min⁷

E⁷

(REPEAT INTERLUDE BETWEEN SOLOS)

AFTER LAST SOLO REPEAT INTERLUDE
THEN D.S. & fine

GERRY MULLIGAN - "IDOL GOSSEIP"

268.

NO SPLICELEEKOUTZ

(Bb)

Ami Bmi⁷ E⁷ Ami Ami

Gmi⁷ C⁷ F⁷ (3) (3)

Dmi E^{7(b9)} F⁷ Bb⁷ A⁶

F⁷ F^{7(b9)} Bb Bmi⁷ E⁷

Ami⁷ G⁺¹¹ F E⁷ Ami

Gmi⁷ C⁷ F (3) (3)

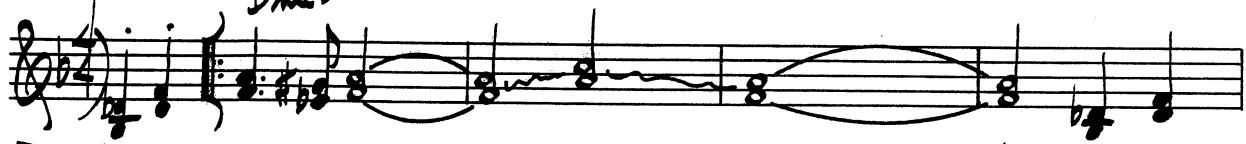
C⁰ C^{#0} Dmi E⁷ Ami

F⁷ E⁷ - Ami -

269.

HORACE SILVERNUTVILLE

(LATIN:

D_{min}9D_{min}9A_ø D₇G_{min}9E_b Maj₇D_{min}7

SWING:

B_b13

A13

A_b13(LATIN: D₉)

FOR OUT CHORDS, REPEAT SWING SECTION & RITARO AT END.

270.

(MED.) OFF MINOR THELONIUS MONK

ON THE TRAIL FERDE GROFE

(4 BAR INTRO:

OH LADY BE GOOD

Handwritten musical score for a single melodic line, likely for voice or piano. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a common time signature. The vocal line is accompanied by harmonic chords indicated above the staff. The lyrics "OH LADY BE GOOD" are repeated at the beginning of each staff. The chords include A, D9, Bmin7, E7, A, A#o, Bmin7, E7, A, D9, Bmin7, E7, A, A#o, Emin7, A7, D, E7, A, F#min, B9, Bmin7, E7, A, D9, A, A#o, Bmin7, E7, E7, A, Bmin7, E7, 2. A, Bmin7, A.

The musical score is handwritten on ten staves. Each staff begins with the lyrics "OH LADY BE GOOD". The first staff starts with a forte dynamic. The second staff begins with a half note. The third staff begins with a quarter note. The fourth staff begins with a half note. The fifth staff begins with a quarter note. The sixth staff begins with a half note. The seventh staff begins with a quarter note. The eighth staff begins with a half note. The ninth staff begins with a quarter note. The tenth staff begins with a half note. The score includes various harmonic chords such as A, D9, Bmin7, E7, A, A#o, Bmin7, E7, A, D9, Bmin7, E7, A, A#o, Emin7, A7, D, E7, A, F#min, B9, Bmin7, E7, A, D9, A, A#o, Bmin7, E7, E7, A, Bmin7, E7, 2. A, Bmin7, A.

272.

OLD DEVIL MOON

8(4) G⁶ Dmi⁷ G⁶ Dmi⁷

Gmaj⁷ Dmi⁷ Gsus G⁷

Cmaj⁷ F¹³

B^bmi⁷ E^b⁷ Ab D¹³ G⁶ Dmi⁷ D

G⁶ Dmi⁷ Emaj⁷ Emi⁷

Emi⁽⁵⁾ Emi⁷ A⁷ Ami⁷ D⁷ D.C. al. #

coda G⁶ Dmi⁷ Ebmaj⁷

Gmaj⁷ Dmi⁷ Gmaj⁷ F Ab⁷ G⁶ (Ami⁷ D⁷)

ZOOT SIMS - "WARM TENOR"

(M.D.) ON A CLEAR DAY LAWRENCE

Handwritten musical score for 'On a Clear Day' by Lawrence. The score consists of ten staves of music with handwritten chord names above them. The chords are: A Maj⁷, D^{7(b5)}, A Maj⁷, C#ø, F#ø, B min⁷, G^{7(b5)}, C# min⁷, C°, B min⁷, E⁷, E min⁷/A, D Maj⁷, B⁷, B min⁷, E⁷, A Maj⁷, C#ø, F#ø, B min⁷, B min⁷/E, E⁷, A Maj⁷, (B min⁷ E⁷), and a final staff ending with a circled 'o'.

274.

ONCE IN A WHILE

MICHAEL EDWARD

8/62 F

Ami⁶ D⁷ D° D⁷
Gmi⁷ C⁷

F Ami⁶ D⁷ D° D⁷
Gmi⁷ C⁷ F Bbb⁶ F⁶ E⁷

A⁶ Bmi⁷ E⁷ A⁶ Bmi⁷ E⁷
A⁶ Bmi⁷ Dmi⁶ E⁷ A A⁰ Gmi⁷ C⁷

F Ami⁶ D⁷ D° D⁷
Gmi⁷ C⁷ F Gmi⁷ C⁷

2. F Bbb⁶ F

(FAST SHUFFLE) ONE BY ONE WAYNE SHORTER

Handwritten musical score for "One by One" by Wayne Shorter. The score consists of eight staves of music, each with a different rhythm pattern. The chords are labeled above the notes. The first staff starts with B^{ϕ} , followed by E^7 , A_{mi}^7 , D_{mi}^7 , and G^7 . The second staff starts with C_{Maj}^7 , followed by B^{ϕ} , E^7 , A_{mi}^7 , and A_{mi}/G . The third staff starts with $F^{\#}\phi$, followed by F^7 , E^7 , $1. A_{mi}^7$, and $2. A_{mi}^7$. The fourth staff starts with $F^{\#}\phi$, followed by B^{ϕ} , E_{mi}^7 , $C^{\#}\phi$, $F^{\#}7$, B^7 , E_{mi}^7 , and A^7 . The fifth staff starts with B^{ϕ} , followed by E^7 , A_{mi}^7 , A_{mi}/G , $F^{\#}\phi$, F^7 , E^7 , and A_{mi}^7 . The sixth staff starts with B^{ϕ} , followed by E^7 , A_{mi}^7 , D_{mi}^7 , G^7 , and C_{Maj}^7 . The seventh staff starts with B^{ϕ} , followed by E^7 , A_{mi}^7 , A_{mi}/G , $F^{\#}\phi$, F^7 , E^7 , and A_{mi}^7 .

276.

ONE FOOT IN THE GUTTER

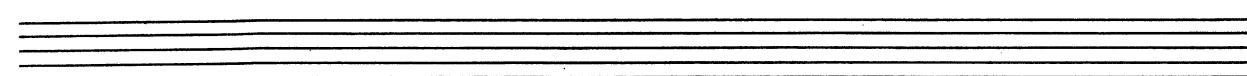
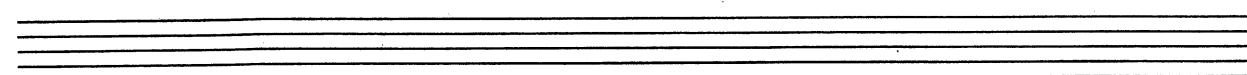
CLARK TERRY

Handwritten musical score for "One Foot in the Gutter" by Clark Terry. The score is for a single instrument (likely trumpet or flute) and includes lyrics. The key signature is F major (one sharp). The time signature changes between common time and 12/8. Chords are labeled above the notes, and specific notes are circled.

Lyrics:

- Staff 1: G, B[#], F⁷, E⁷, A⁷, D⁷
- Staff 2: G, E⁷, Ami⁷, D⁷, G, C, G
- Staff 3: D⁷, G, Ami⁷, G⁷
- Staff 4: C⁶, C[#] (F[#]), Bmi⁷, E⁷, Ami⁷, D⁷
- Staff 5: G, E⁷, Ami⁷, D⁷, G, C, G, D⁷

(FREJAZZ)

ON THE STAIRSPAT MARTINO

278.

(♩=200) DRIJS DEFUNK HORACE SILVER

Handwritten musical score for piano, page 10, measures 82-84. The score consists of three staves. The top staff shows a treble clef, a key signature of F major (one sharp), and a common time signature. The middle staff shows a bass clef and a common time signature. The bottom staff shows a bass clef, a key signature of D minor (one flat), and a common time signature. Measure 82 starts with a forte dynamic. Measure 83 continues with eighth-note patterns. Measure 84 concludes with a forte dynamic.

ONE FOR DADDY-O

Handwritten musical score for a three-part setting. The top part starts with a C minor 7th chord, followed by D major, G major 7th, and another C minor chord. The middle part starts with a C major chord, followed by F minor 7th, F sharp major (labeled (F#o)), and C minor (labeled (G')). The bottom part starts with C minor 7th, followed by D major, G major 7th, and ends with a repeat sign.

MILES / CANNONBALL - "SOMETHING ELSE" BLUE NOTE #1595

OUR LOVE IS HERE TO STAY G. GERSHWIN

2nd F#⁷) A⁹ Ami⁷ D⁷ G^b Ami⁷ D⁷

A⁹ Ami⁷ D⁷ F⁹ E⁹ A

D⁷ E⁷ Ami⁷ D⁷ Gmaj⁷ C F#Φ⁷ B⁷

Emi⁷ A⁷ Ami⁷ D⁷

2. D⁷ E⁷ Ami⁷ D⁷ F⁹ E⁷ C C[#]o

G/D Emi⁷ Ami⁷ D⁷ G^b

280.

OUT BACK OF THE BARN

G. MULLIGAN

GERRY MULLIGAN - "IDOL GOSSEIP"

(BALLOAD)

PANDORICA

T. MOOK

Handwritten musical score for a piano piece titled "PANDORICA". The score consists of two staves of music. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature changes frequently throughout the piece. The chords listed below are likely the harmonic progression for the piece:

Chords (approximate harmonic progression):

- D Maj⁷
- F min⁷
- B♭⁷
- E min⁷
- C⁷
- F
- F⁷
- B♭⁷
- E♭⁷
- A♭ Maj⁷
- G⁷ (alt.)
- F min⁷
- B♭⁷
- A⁷
- E♭ Maj⁷
- A min⁷
- D⁷(b9)
- D min⁷
- G⁷sus
- A♭ sus
- C♯ Maj⁷
- E min⁷
- A⁷(b9)
- D⁷
- A min⁷
- C♯ Maj⁷
- F♯⁷
- B⁷
- B♭⁷
- A⁷(b9)
- D Maj⁷
- F min⁷
- B♭⁷
- E♭⁷
- E min⁷
- C⁷
- F
- F⁷
- B♭⁷
- E♭⁷
- A♭ Maj⁷
- G⁷ (alt.)
- E min⁷
- B♭⁷
- A⁷
- E min⁷
- A⁷(b9)
- E♭ Maj⁷

282.

(♩ = 126)

PALO ALTOLEE KONITZ

The musical score is handwritten on six staves. The first two staves begin with a treble clef, a key signature of one sharp (F#), and common time (♩ = 126). The first staff starts with a G chord, followed by an E7 chord. The second staff starts with an A minor chord, followed by a G chord. The third staff begins with a C# major chord, followed by a C major chord with double sharps (C Maj7(#11)). The fourth staff begins with an A7 chord, followed by a D minor chord. The fifth staff begins with a G chord, followed by a C chord. The sixth staff concludes with a D7 chord.

283.

Palo Alto Pg. 2

A handwritten musical score consisting of five staves. The first staff begins with a treble clef, a key signature of one sharp, and a tempo marking of 3. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. Various musical markings are present, including slurs, grace notes, and dynamic markings.

EE Konzert - PRESTIGE #7004

284.

PATTERNS

OLIVER NELSON

F Maj⁷

Ab Maj⁷

E b Maj⁷

F # Maj⁷

Ab Maj⁷

F Maj⁷

G Maj⁷

Bb Maj⁷

A Maj⁷

C Maj⁷

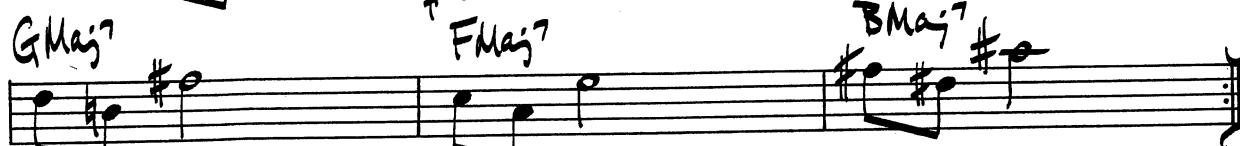
B Maj⁷

D Maj⁷

E Maj⁷

C # Maj⁷

Bb Maj⁷

PATTERNS PG. 2G Maj⁷F Maj⁷D Maj⁷1. C# Maj⁷G Maj⁷F Maj⁷B Maj⁷2. C Maj⁷Ab Maj⁷E Maj⁷C Maj⁷Bb Maj⁷F# Maj⁷D Maj⁷Bb Maj⁷

8

286.

PENNIES FROM HEAVEN

JOHN BURKE
ARTHUR JOHNSTON

The musical score is handwritten on ten staves. The first staff starts with a D major chord. The second staff begins with an E⁷ chord. The third staff starts with a G chord. The fourth staff begins with a B⁷ chord. The fifth staff starts with an E⁷ chord. The sixth staff begins with a D major chord. The seventh staff starts with a G chord. The eighth staff begins with a B⁷ chord. The ninth staff starts with an E⁷ chord. The tenth staff ends with a D major chord.

Chords labeled in the score include:

- D (Staff 1)
- E⁷ (Staff 2)
- G (Staff 3)
- B⁷ (Staff 4)
- E⁷ (Staff 5)
- D (Staff 6)
- G (Staff 7)
- B⁷ (Staff 8)
- E⁷ (Staff 9)
- D (Staff 10)

Other labels include "Emi" with a 3 overline, A⁷, Emi A⁷, Gmi, and Dmi A⁷.

PENNY ARCADESOE BECK

8/2

(2NOX) A⁷

C⁷

D⁷ A⁷

DS. offine
fine

(SOLOS:G⁷C⁷

PLAY (A) SECTION BETWEEN SOLOS

288.

EDMUND TEEZOL

PERDIDO

84

D_{min}⁷ G⁷ D_{min}⁷ G⁷ C
 D_{min}⁷ G⁷ D_{min}⁷ G⁷

C C[#] (D_{min}⁷) (D_{E_{min}}⁷ E_{min}⁷ F⁷)
 E⁷ A⁹ A+⁷

D⁷ G+⁷

D_{min}⁷ G⁷ D_{min}⁷ G⁷ C
 D_{min}⁷ G⁷ D_{min}⁷ G⁷

C (F⁷) (E_{min}⁷ E_{b_{min}}⁷) (SOLOS: 32)

(RIFF: D_{min}⁷ D_{min}⁷ F_{min}⁷ E_{min}⁷)

PERDIDO Pt. 2

Emi⁷ Ebmi⁷ Dmi⁷ (3) Dmi⁷ G+⁷
 C → E^b → " Dmi⁷ → C[#] 2. Dmi⁷ G⁷ C⁷ F⁷
 E⁷ ∵ A⁹ A+⁷
 D⁷ ∵ G⁷ G+⁷
 Dmi⁷ Dmi⁷ Fmi⁷ Emi Emi⁷ Ebmi⁷
 Dmi⁷ Dmi⁷ G+⁷ C C⁷ F⁷ Bb⁷ B⁷ C⁷

The musical score consists of six staves of handwritten notation. The first staff starts with Emi⁷, followed by Ebmi⁷, Dmi⁷, a measure of eighth notes (indicated by a circled '3'), Dmi⁷, and G+⁷. The second staff begins with C, leading to E^b, then a repeat sign, followed by Dmi⁷ and C[#]. The third staff starts with a 2. Dmi⁷, followed by G⁷, C⁷, and F⁷. The fourth staff contains E⁷, a rest, A⁹, and A+⁷. The fifth staff has D⁷, a rest, G⁷, and G+⁷. The sixth staff begins with Dmi⁷, followed by Dmi⁷, Fmi⁷, Emi, Emi⁷, and Ebmi⁷. The seventh staff starts with Dmi⁷, followed by Dmi⁷, G+⁷, C, C⁷, F⁷, Bb⁷, B⁷, and C⁷. The notation includes various rests, including a double bar line with a '1.', a '2.', and a circled '3' indicating a triplet.

290.

PERDIOLINESunny Side for
CLARK TERRY

8(2) Dm7 G7 C A7

Dm7 G7 C A7

Dm7 G7 C A7

E7 A7

D7 G7

Dm7 G7 C A7

Dm7 G7 C A7

Dm7 G7 C E^bo

PERIOD LINE - Pg. 2

Handwritten musical score for "PERIOD LINE - Pg. 2". The score consists of eight staves of music, each with a different harmonic progression indicated by Roman numerals above the staff. The staves are as follows:

- Staff 1: D^{mi}⁷ - G⁷ C A⁷
- Staff 2: D^{mi}⁷ G⁷ C A⁷
- Staff 3: D^{mi}⁷ G⁷ C -
- Staff 4: E⁷ A⁷
- Staff 5: D⁷ G⁷
- Staff 6: D^{mi}⁷ G⁷ C E^{mi}⁷ A⁷
- Staff 7: D^{mi}⁷ G⁷ C -
- Staff 8: -

292.

(MED.SWING) PEOPLE WILL SAY WE'RE IN LOVE ROGERS / HAMMERSTEIN

Handwritten musical score for "People Will Say We're In Love" featuring eight staves of music. The score includes lyrics and chords written below each staff. The key signature is F# major (one sharp). The time signature varies between common time and swing time.

Chords:

- DMaj⁷
- B⁷(b9)
- Emi⁷
- A⁷
- E⁷
- DMaj⁷ B⁷
- Emi⁷ A⁷
- Emi⁷ Eb⁷
- DMaj⁷
- Emi⁷ Eb⁷
- DMaj⁷
- C⁷
- G⁷
- CMaj⁷
- B⁷
- Bb⁷
- A⁷
- DMaj⁷
- E⁷
- Emi⁷
- Eb⁷
- DMaj⁷ (B⁷) (Emi⁷ A⁷)

JULIAN ADDERLY - "CANNONBALL & EIGHT GIANTS"

PETITE FLEURE

Handwritten musical score for "Petite Fleure" by Sidney Becket, page 293. The score consists of ten staves of music for a single instrument, likely a guitar or ukulele. The music is in common time and includes various chords and melodic lines. Chords labeled include Ami, B⁷, E⁷, E⁷, Ami, G, B⁷/F#, B⁷/F, E⁷, Ami, C, Dmi, Dmi/C, B⁷, G⁷, C, B⁷, B⁷/A, E⁷/G[#], E⁷, Ami, Ami/G, F⁷, B⁷, E⁷, F⁷, Ami/G, B⁷/F, E⁷, Ami, Dmi, Ami, A⁷, Dmi, Dmi/C, G⁷/B, G⁷/A, G⁷, C, F, E⁷, E⁷, Ami/G, B⁷/F, E⁷, Ami, Dmi, Ami.

294.

PETITS MACHINS

MILES DAVIS

Handwritten musical score for a solo instrument (likely trumpet) featuring three staves of music. The first two staves are identical, consisting of measures in common time (indicated by a '4'). The third staff begins with a measure in 3/4 time (indicated by a '3'). The music includes various chords and notes, with specific voicings and fingerings indicated by numbers above or below the notes. The first two staves end with a repeat sign and a double bar line. The third staff ends with a single bar line. The score concludes with a section of ten blank staves for solos.

Key signatures and chords shown include:

- Staff 1 & 2: D⁷(#9), Eb⁷(#9), E⁷(#9), F⁷(#9), F#⁷(#9)
- Staff 3: D⁷(#9), Eb⁷(#9), E⁷(#9), F⁷(#9), F#⁷(#9)
- Staff 3 (Measure 1): F#⁷(#9)/G, Cmin⁷/G
- Staff 3 (Measure 2): F#⁷(#9)/G
- Staff 3 (Measure 3): Gmin⁷, Gmin⁷
- Staff 3 (Measure 4): Gmin⁷, Gmin⁷

Other markings include a 'PEDAL G' instruction and a circled 'G' above the first staff.

USE THE LAST 10 BARS AS SOLO SECTION

(MEDIUM UP)

PICK YOURSELF UPSEROME KERN

(G major 7th, C major 7th, F#7, B7(b9), E minor 7th, A7)

D9sus D7 B minor 7th E7(b9) Ami7 D7 G major 7th

B minor 7th E7 Amaj7 Dmaj7 G#7 C#7(b9) F#mi7 B7

E7sus E7 C#mi7 F#7(b9) B minor 7th E7 Amaj7

Bb major 7th Fmi7 Bb7

G major 7th/ A D major 9th/ A B minor 7th E9 Ami7 D7(b9)

Ami7 D7 G major 7th C major 7th F#7 B7(b9) E minor 7th A7

D9sus D7 B minor 7th E7(b9) Ami7 D7 G major 7th

GEORGE BARNES - "BLUES GOING UP"

OSCAR PETERSON - "JAZZ AT THE PHILHARMODIC"

296.

PHASE DANCE

PAT METHENY

2

C[#]min⁷

C Maj⁷(#11)

C[#]min⁷

C Maj⁷(#11)

C[#]min⁷

A/B

A Maj⁷

PAT METHENY - "PAT METHENY GROUP"

POLKA DOTS AND MOONBEAMS

BURKE
VAN HUSEN

The musical score is handwritten on eight staves. The first staff starts with A Maj⁷, F# min⁷, B min⁷, E⁷. The second staff starts with B min⁷, G#ø, C#⁷, F# min⁷, D min⁶, C# min⁷, C min⁷. The third staff starts with 1. B min⁷, E⁷, C# min⁷, F#⁷, B min⁷, E⁷. The fourth staff starts with 2. B min⁷, E⁷, A Maj⁷, D# min⁷, G#⁷. The fifth staff starts with C# Maj⁷, A#⁷, D# min⁷, G#⁷. The sixth staff starts with C# Maj⁷, A#⁷, D# min⁷, G#⁷. The seventh staff starts with C# Maj⁷, F#⁷, B min⁷, E⁷. The eighth staff starts with A Maj⁷, F# min⁷, B min⁷, G#ø, C#⁷. The ninth staff starts with F# min⁷, D min⁶, C# min⁷, C min⁷. The tenth staff starts with B min⁷, E⁷, A Maj⁷, (F# min⁷, B min⁷, E⁷). Measures are indicated by vertical lines and numbers 1 and 2 above the staves.

WES MONTGOMERY - "WHILE WE'RE YOUNG"

298.

(BALLAD) PORTRAIT OF JENNIE BURGEE / ROBINSON

Handwritten musical score for 'Portrait of Jennie' (Ballad). The score consists of eight staves of music, each with a key signature of $F^{\circ}(A)$ and a time signature of $\frac{4}{4}$. The vocal line includes lyrics and chords. The lyrics are: "Ami⁷ Dmi⁷ Gmi⁷ C⁷ Ami⁷ Dmi⁷ Gmi⁷ C⁷", "F^{o(A)} FMaj⁷ Cmi⁷ F^{7(b9)} BbMaj⁷ Bbmi⁷ Eb⁷", "Ami⁷ Dmi⁷ Gmi⁷ C⁷ FMaj⁷ Bmi⁷ Eb⁷", "Ami⁷ Dmi⁷ Gmi⁷ C⁷ FMaj⁷ Bmi⁷ Eb⁷", "Ami⁷ Dmi⁷ Gmi⁷ C⁷ CMaj⁷ (FMaj⁷) E^φ A^{7(b9)}", "Dmi⁷ G⁷ Gmi⁷ C⁷", "F^{o(A)} FMaj⁷ Cmi⁷ F^{7(b9)} BbMaj⁷ Bbmi⁷ Eb⁷", and "Ami⁷ Dmi⁷ Gmi⁷ C^{7sus} C⁷ F". The score is written on a grid of 12 measures per staff.

ROB McCONNELL / BOSS BRASS - "THE JAZZ ALBUM"

PROGRESSION

LEE KONITZ

A handwritten musical score for a band, likely for a guitar or bass guitar part. The score consists of six staves, each with a different key signature and time signature. The chords and notes are written in a rhythmic style with various rests and note heads. The keys and chords labeled include G, Ami, Ab, Bbmii, Eb7, E7, D7, G, Ab, Db7, B7, Bb7, A7, Ab, D7, AbG, GbG, BbG, Cmii, F7, G Maj #II, B7, E mi, Ami, D7, G, Ami, Ab, Bbmii, Eb7, E7, and Ab. The score is written on five-line staff paper.

300.

(2-BEAT)
MED. UP) THE PREACHER HORACE SILVER

2-BEAT)
MED. UP) THE PREACHER HORACE SILVER

D⁷ G G⁷ C⁷ C#⁷
 G
 A⁷ D⁷ G G⁷
 C⁷ B⁷ C C#⁷ G E⁷
 Ami⁷ D⁷ G G
 —

(BLUES) PURSUANCE JOHN COLTRANE

(BLUES) PURSUANCE JOHN COLTRANE

Bb⁷ (Fmi⁷) C D#mi⁷
 C Bb⁷ (Fmi⁷) C D#mi⁷
 C#Maj⁷ C 1. 2.

QUICK SILVERHORACE SILVER

8 (b7) > B^b Ami⁷ D⁷
 Gmi C⁷ B⁷

B^b Dmi⁷ Cmi⁷ Cmi⁷ F⁷

' B^b (Cmi⁷) Ami⁷ D⁷
 2. B^b Cmi⁷ B^b B^b Ami⁷ D⁷
 Gmi D^{7(b9)} Gmi Ami⁷ D⁷ E^b D⁷

Gmi D^{7(b9)} Gmi C⁷ Cmi⁷ F⁷ B^b

B^b Ami⁷ D⁷
 Gmi G⁷ F⁷
 Cmi⁷ B^b B^b (D⁷)

B^b Cmi⁷ B^b B^b -

ART BLACKLEY-BLUE NOTE - 5037

302.

RECADO BOSSA NOVA

D SALMA FERREIRA

A handwritten musical score for 'RECADO BOSSA NOVA' by D Salma Ferreira. The score consists of ten staves of music, each with a different harmonic progression. The progressions are labeled with chords: E^{mi}, B⁷, E⁷, A^{mi}, A^{mi}_b/F[#], B⁷, E^{mi}, B⁷, E^{mi}, D^{mi}⁷, B⁷, E^{mi}, E⁷, A^{mi}, F[#], B^{mi}, B⁷, E^{mi}, B⁷, E⁷, A^{mi}, A^{mi}_b/F[#], B⁷, E^{mi}, D^{mi}⁷, B⁷, E^{mi}. The score is written on five-line staff paper with various rests and note heads.

(♩ = 210)

RED CROSSCHARLIE PARKER

A handwritten musical score for "Red Cross" by Charlie Parker. The score consists of six staves of music, each with a different key signature and time signature. The keys shown are C, C#, E, A, D, G, and C. The time signatures vary from 4/4 to 3/4. The music is written in a cursive style with various note heads and stems. The tempo is indicated as (♩ = 210) at the beginning.

CHARLIE PARKER - "SAVOY SESSIONS"

304.

(BALLAD)

A REMARK YOU MADE

JOE ZAWINUL

D: 2
 F Maj⁷ C^{7sus}/F 2
 F Maj⁷ C^{7sus} F/E D min⁷ D min⁷/C
 B♭ Maj⁷ E⁷ A⁷ D min⁷ B♭/D A/C♯ F/C G/B C⁷/B♭
 A min⁷ D min⁷ B♭/D A/C♯ D min⁷ G min⁷ G min⁷/F G min⁷/E
 A^{7(b9)} D min⁷ D min⁷/C B♭ Maj⁷ A^{7(b9)} B♭ A^{7(b9)} D min⁷
 F Maj⁷ E♭ Maj⁷ C^{7sus} F Maj⁷ C^{7sus}
 F/E F Maj⁷ A min⁷ D min⁷ D min⁷/C B♭ Maj⁷ A^{7(b9)}
 D min⁷ B♭/D A min⁷ D min⁷ G min⁷/B♭ G/B C^{7sus}
 F Maj⁷ F/E D min⁷ D min⁷/C B♭ Maj⁷ B/A G min⁷ C^{7sus} F Maj⁷ C♯⁷ sus

A REMARK TO MAKE Per.2

Handwritten musical score for a piece titled "A REMARK TO MAKE Per.2". The score consists of six staves of music, primarily for piano, with some bass and harmonic markings. The music is in common time.

Staff 1 (Piano Treble):

- Measure 1: C⁷sus (Bassoon entry)
- Measure 2: F Maj⁷ (Piano entry)
- Measure 3: Dmin B^b/D Dmin (Piano entry)
- Measure 4: Gmin⁷/D C⁷sus F Maj⁷ F/E Dmin⁷ Dmin⁷/C BbMaj⁷ A⁷(b9)
- Measure 5: Dmin⁷ Bb/D F/D Gmin⁷/D Dmin C⁷sus
- Measure 6: F F/E Dmin⁷ Dmin⁷/C BbMaj⁷ A⁷(b9) C⁷sus BbMaj⁷
- Measure 7: Amin⁷ Dmin⁷ BbMaj⁷ Gmin⁷ Amin⁷ Dmin⁷ BbMaj⁷
- Measure 8: Dmin BbMaj⁷/D Dmin BbMaj⁷/D Dmin BbMaj⁷
- Measure 9: Amin⁷ Dmin⁷ EbMaj⁷ (USS X ONLY) F Maj⁷ A/C# F/C G/B C/F
- Measure 10: Amin⁷ Dmin⁷ EbMaj⁷ (LAST X)

Staff 2 (Bassoon):

- Measure 1: C⁷sus (entry)
- Measure 2: F Maj⁷ (entry)
- Measure 3: Dmin B^b/D Dmin (entry)
- Measure 4: Gmin⁷/D C⁷sus F Maj⁷ F/E Dmin⁷ Dmin⁷/C BbMaj⁷ A⁷(b9)
- Measure 5: Dmin⁷ Bb/D F/D Gmin⁷/D Dmin C⁷sus
- Measure 6: F F/E Dmin⁷ Dmin⁷/C BbMaj⁷ A⁷(b9) C⁷sus BbMaj⁷
- Measure 7: Amin⁷ Dmin⁷ BbMaj⁷ Gmin⁷ Amin⁷ Dmin⁷ BbMaj⁷
- Measure 8: Dmin BbMaj⁷/D Dmin BbMaj⁷/D Dmin BbMaj⁷
- Measure 9: Amin⁷ Dmin⁷ EbMaj⁷ (USS X ONLY) F Maj⁷ A/C# F/C G/B C/F
- Measure 10: Amin⁷ Dmin⁷ EbMaj⁷ (LAST X)

Staff 3 (Piano Bass):

- Measure 1: C⁷sus (entry)
- Measure 2: F Maj⁷ (entry)
- Measure 3: Dmin B^b/D Dmin (entry)
- Measure 4: Gmin⁷/D C⁷sus F Maj⁷ F/E Dmin⁷ Dmin⁷/C BbMaj⁷ A⁷(b9)
- Measure 5: Dmin⁷ Bb/D F/D Gmin⁷/D Dmin C⁷sus
- Measure 6: F F/E Dmin⁷ Dmin⁷/C BbMaj⁷ A⁷(b9) C⁷sus BbMaj⁷
- Measure 7: Amin⁷ Dmin⁷ BbMaj⁷ Gmin⁷ Amin⁷ Dmin⁷ BbMaj⁷
- Measure 8: Dmin BbMaj⁷/D Dmin BbMaj⁷/D Dmin BbMaj⁷
- Measure 9: Amin⁷ Dmin⁷ EbMaj⁷ (USS X ONLY) F Maj⁷ A/C# F/C G/B C/F
- Measure 10: Amin⁷ Dmin⁷ EbMaj⁷ (LAST X)

WEATHER REPORT - "HEAVY WEATHER"

306.

ROBBIN'S NEST

SIR CHARLES THOMSON

1. D Maj⁷ - Bb
2. D6 Bm⁷ Em⁷ A⁷ D6
F#7(b9) B7(b9)
E7(b9) A+7 A⁷ A⁷
D Maj⁷ Bb⁷
D6 F⁰ Em⁷ A⁷ D6 (Em⁷ A⁷)

(HEAD UP)

RAMBLIN'ORUETTE COLEMAN

(E7)

(BASS) 3

(A7) (BASS) 3 (JUDDISON)

(E7)

REPEATS: E7

END: E7 (A7) INDEFINITE

(JUDDISON) A7

ROUND TRIPORUETTE COLEMAN

308.

(♩=126) RUBBER NECK FRANK ROSOLINO

The musical score is handwritten on eight staves. It starts with a treble clef, a key signature of one sharp (F#), and a tempo of 126 BPM. The time signature is 8/2. The score includes various chords and progressions:

- Staff 1: E minor, C7, B7, E minor, C7, B7.
- Staff 2: E minor, (B7), E minor, C7, B7.
- Staff 3: E minor, B7, E minor, B7.
- Staff 4: A minor 7, D7, G, B7.
- Staff 5: B7, E minor, C7, B7.
- Staff 6: E minor, (B7), E minor, (B7).
- Staff 7: E minor, C7, B7, E minor.
- Staff 8: E minor.

STAN GETZ - ROYAL ROOST RLP-240

309.

THE LOUDOS MONK

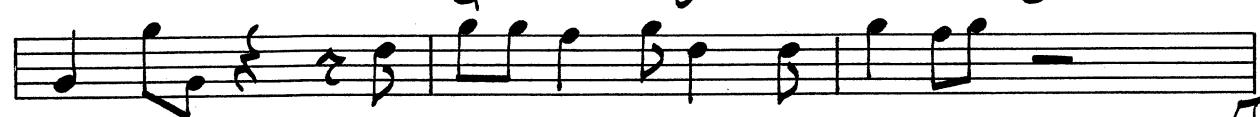
RHYTHM-A-NING

8/2

The musical score consists of two staves of handwritten music. The top staff begins with a C chord, followed by a C/E chord, F, F#o, C/G, and G+7. The bottom staff begins with Dm7, G7, C, C/E, F, F#o, F7, and F#o. The music is in 8/2 time, indicated by a '2' over an '8'. There are two endings: ending 1 ends with a C chord, and ending 2 ends with a G7 chord. The score continues with E7, A7, and G7 chords. The bottom staff concludes with a C chord.

(SOLO OVER RHYTHM CHANGES)

310.

(UP-TEMPO) SALT PEANUTSDIZZY GILLESPIE

311.

(MEO U.P.
LATIN OR SWING) SAMBA D'UBOIS PHIL WOODS

The musical score is handwritten on eight staves. Chords labeled include:

- Staff 1: Cmin⁷, BbMaj⁷, Cmin⁷, BbMaj⁷
- Staff 2: Fmin⁷, B⁷, F#min⁷, B^{7sus}
- Staff 3: Dmin⁷ (G⁷), Cmaj⁷, Dmin⁷ (G⁷), Cmaj⁷
- Staff 4: Fmin⁷, B^{b7}, Emi⁷/A
- Staff 5: Cmin⁷, BbMaj⁷, Cmin⁷, BbMaj⁷
- Staff 6: Fmin⁷, B^{b7}, F#min⁷, B⁷, Gmin⁷, C⁷
- Staff 7: Emin⁷, A⁷, Bmaj⁷
- Staff 8: Amaj⁷, Bmaj⁷, Amaj⁷

PHIL WOODS - "MUSIQUE D'UBOIS"

312.

(MED. BLUES)

SAUNDULEONARD BRONWAN

Handwritten musical score for "SAUNDU" in 8/8 time. The score includes four staves of music with various chords labeled above the notes:

- Chords labeled: F⁷, B^{b7}, B⁹, F⁷, B^{b7}, B⁹, F⁷.
- Chord progression: F⁷ - A^{min7} - D^{7(b9)} - G^{min7} - C⁷.
- Chord progression: A^{min7} - D⁷ - G^{min7} - C⁷.
- Chord progression: 2. F⁷ - (G^{min7} C⁷)

(LP)
Solos: G^{7(#9)}728JOHNNY COLES

Handwritten musical score for "728" in 8/8 time. The score includes four staves of music with various chords labeled above the notes:

- Chords labeled: G^{7(#9)}, G^{7(#9)}, E^{b7}, D⁷, G^{7(#9)}, D⁷.
- Chords labeled: G^{7(#9)}, E^{b7}, D⁷, D⁺⁷.
- Chords labeled: G^{7(#9)}, E^{b7}, G^{7(#9)}, G⁺⁷.
- Chords labeled: C^{min7}, F⁷, B^{bmin7}, E^{b7}, A^F, D⁷, G^{7(#9)}.

313.

SEPTEMBER IN THE RAIN

(84) F Ami Dmi Ami Gmi B♭Maj⁷
 B♭mī⁶ C¹³ F C⁷

F Ami Dmi Ami Gmi B♭Maj⁷
 B♭mī⁶ C¹³ F B♭b B♭

Cmī⁷ F⁷ Cmī⁷ F⁷ B♭b B♭Maj⁷ B♭b
 Dmī⁷ G⁷ Dmī⁷ G⁷ C⁷ Gmī⁷ C⁷ C⁷

F Ami Dmi Ami Gmi B♭Maj⁷
 B♭mī⁶ C¹³ "F B♭b F C⁷

²F B♭b F

314.

SEPTEMBER SONG

8 (F#) | BΦ | BΦ | BΦ | D^b | D^b | D^b | D^b |

BΦ E⁷ | EΦ A^{7(b9)} D^b | D^b |

EΦ A^{7(b9)} D^b | D^b |

G^b | G^b | G^b | G^b | G^b | G^b | G^b | G^b |

G^b | G^b | G^b | G^b | G^b | G^b | G^b | G^b |

(D.S. al Coda)

CODA (5) | E⁷ | A^{7sus} | D^b |

315.

SUNNY ROLLINS

(CALYPSO)

ST. THOMAS

(Handwritten musical score for St. Thomas, featuring four staves of jazz-style chords and implied bass lines.)

Chords indicated above the staves:

- Staff 1: D, G, F#m7, B7, Em7, A7, D, A7
- Staff 2: D, G, F#m7, B7, Em7, A7, D, A7
- Staff 3: D, (F#ø), C7, B7, Em7, Eø, A7
- Staff 4: D, D, G, G#ø, Em7, A7, D

ERIC DOLPHYSERENE

(Handwritten musical score for Eric Dolphy's Serene, featuring two staves of complex melodic lines and implied harmonic changes.)

Harmonic changes indicated above the staves:

- Staff 1: F Maj7, Bb7(b5), Eb7(b9)
- Staff 2: F7, Bb7, E7(b5), F Maj7
- Below Staff 2: Ebm7, Ab7, Gø, C7, C#m7, F#
- Below Staff 1: Bb7(b5)
- Below Staff 2: 1. Bb7(b5) 2. Bb7(b5)

316.

SERENADE TO A SOUL SISTER

HORACE SELWER



317.

(BREAK)

SEVENTEEN WEST

ERIC DOLPHY

$\frac{2}{4}$

(SWING WALK)

SONG FOR MY LADY

H. COX TUNER

$\frac{2}{4}$

318.

SKINNY STOCKINGS

FRANK FOSTER

Handwritten musical score for "Skinny Stockings" by Frank Foster. The score is written on six staves of music. Various chords are labeled above the notes, including Bmin7, Cmin7, F7, Cmin7, F#7, A6, Bbb6, Eb7, Bbb6, C#7, C#min7, Cmin7, F7, Ebmin7, Dmin7, G7, Emin7, A7, D6, DΦ, G7(b9), 2.G7, Cmin7/F, F7, Bbb6, and an empty staff.

319.

SOME OTHER BLUES

JOHN COLTRANE

Handwritten musical score for "Some Other Blues" by John Coltrane. The score consists of six staves of handwritten musical notation on five-line staff paper. The notation includes various chords and notes, with some chords labeled with Roman numerals and others with specific names like G7, C#7, C7, F7, Bb7, Eb7, D7, C7, G7, D7(\$9b13), and 2. The score is written in 8/8 time.

SERENITY

JOE HENDERSON

Handwritten musical score for "Serenity" by Joe Henderson. The score consists of six staves of handwritten musical notation on five-line staff paper. The notation includes various chords and notes, with some chords labeled with Roman numerals and others with specific names like Gmin7, C7, FMaj7, EΦ, A7, Dmii7, Dmii7/C, Bbmii7, Eb7, A+7, Ab7, G7, F#Maj7, Gmin7, C7, FMaj7, EΦ, A+7, and 3. The score is written in 8/8 time.

3

PEPPER ADAMS - ENCOUNTER!!

320.

SILVER'S SERenade

HORACE SILVER

82) F#min

Bmin

F#min

Bmin

Dmin

G7

C Dmin Emin F Bmin E7

(LAST X)

(LODA FOR OUT ONLY)

Amaj7(#11)

321.

~~FRANK FOSTER~~SIMONE

Handwritten musical score for "SIMONE" by Frank Foster, page 321. The score consists of six staves of music with various chords and markings.

Chords and markings:

- Staff 1: $F^7(b5)$, $E\text{min}^7$, $F\text{#min}^9/B$, $E\text{min}^7$
- Staff 2: $F^7(b5)$, $E\text{min}^7$, $F\text{#min}^9/B$, $B\text{min}^7/E$
- Staff 3: E^7 , $A\text{min}^7$, $B\text{min}^7$, $C\text{min}^7$
- Staff 4: $F^7(b5)$, $E\text{min}^7$, $F\text{#min}^7$, $G\text{Maj}^7$
- Staff 5: $G\text{#min}^7$, $G\text{min}^7$, $C7$, $F\text{#min}^7$
- Staff 6: $B7$, $E\text{min}^7$, $F\text{#min}^9/B$, $E\text{min}^7$, $F^7(b5)$

Other markings:

- Measure 1: Measure number 3 above the first measure.
- Measure 2: Measure number 3 above the first measure.
- Measure 3: Measure number 3 above the first measure.
- Measure 4: Measure number 3 above the first measure.
- Measure 5: Measure number 3 above the first measure.
- Measure 6: Measure number 3 above the first measure.

322.

(MED. UP)

SHORT STOPSHORTY ROGERS



SHUTTER BUGS.S. Johnson



323.

SUMMERTIMEG. GERSHWIN

Handwritten musical score for "SUMMERTIME" by G. Gershwin. The score is written on four staves. Chords are labeled above the notes:

- Top staff: B^{natural}mi, (C⁷), B^{natural}mi (F#⁷) (B^{natural}m7 B⁷)
- Second staff: E^{natural}mi, (G⁷), G#^{natural}m7 C#⁷, F#⁷
- Third staff: B^{natural}mi, (C⁷), B^{natural}mi, E⁷
- Bottom staff: D, B^{natural}mi, E⁷, F#⁷, B^{natural}mi (E⁷), (C#^{natural}m7 F#⁷)

(slow) SWINGIN' SHEPHERD BLUES MOE KOFFMAN

Handwritten musical score for "SWINGIN' SHEPHERD BLUES" by Moe Koffman. The score is written on five staves. Chords are labeled below the notes:

- Top staff: D, D, G⁹, E^{natural}mi⁷, D, E^{natural}mi⁷
- Second staff: D, B⁷, E^{natural}mi⁷, A⁷
- Third staff: D, D⁹, G^b B^b⁷, A⁷, D
- Fourth staff: (B^b), (B^b), (B^b), (B^b)
- Fifth staff: (B^b), (B^b), (B^b), (B^b)

324.

$\text{F} = 176$) SISTER SADIE MURRAY SILVER

MURRAY SILVER - "BLOWIN' THE BLUES AWAY"

(slow) SAINT JAMES INFIRMARY

8(4) E_{min} B⁷/F# E_{min}/G B⁷/F# E_{min} F#Φ B⁷C⁷E⁷D⁷B⁷/D#

E_{min} B⁷/D# E_{min}/D A/C# C⁷ B⁷ E_{min} (B⁷)

SIPPIN' AT BELL'S CHARLIE PARKER

G Maj⁷ C⁷ G Maj⁷

A_{min}⁷ D^{b7} C Maj⁷ C_{min}' F⁷

B_{min}⁷ B_{min}⁷ A_{min}⁷

D⁷ G 3 A_{min}⁷ A^{b7}

(LOOA-LASTX:) G^b

326.

(MED SWING)

SLIPPED DISC

BENNY GOODMAN

(A)

(B)

Gmin C7 F

C7 F7 D7 C#7 C7 F7

BbMaj7 C#7 Cmin7 F7 Bb D7 C#7

C7 F7 BbMaj7 C#7 C7 F7

3 Bb7

SLIPPED DISC - PG 2

(C) 



LAST X: 

TO REPEAT: 

(SOLOS OVER C SECTION)

328.

(NEW SOUTHERN) SLOW, HOT, WIND GERRY WEED

80 b4 G⁷ G^{maj7} C^{maj7} A^ø D⁺⁷

1. G^{maj7} A⁺⁷ D^{7(#9)} 2. G^{maj7}

E^bMaj^{7(#11)} D^{Maj7} C^{#Maj7}
C^{#m7} F^{#7} B^{Maj7} B^bMaj^{7(#11)} A⁺⁷ D^{7(#9)}

G^{maj7} G⁷
C^{maj7} A^ø D⁺⁷ G^{maj7}

329.

SMOKE GETS IN YOUR EYES KERO/HARBACH

Handwritten musical score for "Smoke Gets In Your Eyes". The score consists of ten staves of music with various chords and notes. Chords include F Maj⁷, A⁰, G min⁷, C⁷, F Maj⁷, A+⁷, Bb Maj⁷, B⁰, Ami⁷, Dmi⁷, G min⁷, C⁷, Ami⁷, D⁷, G min⁷, C⁷, F Maj⁷, Eb min⁷, Ab⁷, C# Maj⁷, F#⁷(b5), F min⁷, Bb⁷, Eb min⁷, Ab⁷, C# Maj⁷, G min⁷, C⁷, F Maj⁷, D⁷, G min⁷, C⁷, F Maj⁷, Ab⁰, G min⁷, C⁷, F Maj⁷, A+⁷, Bb Maj⁷, B⁰, Ami⁷, Dmi⁷, G min⁷, C⁷, F (Dmi⁷) (G min⁷ C⁷)

TEDDY WILSON - "TEDDY WILSON IN TOKYO"

330.

HAMERSTEIN
ROMBERGSOFTLY AS A MORNING SUNRISE

86 C) Dmi^7 $E\phi$ A^7 Dmi^7
 Gmi^7 Dmi^7 $E\phi$ $A^7(b9)$
 Dmi^7 $E\phi$ A^7 Gmi^7 C^7
 $F\text{Maj}^7$ Gmi^7 $D^7(b9)$
 Gmi^7 $A^7(b9)$
 Dmi^7 $E\phi$ A^7 Dmi^7 Gmi^7
 Dmi^7 $E^7(b5)$ $A^7(b9)$ Dmi^7

ERIC DOLPHY - "WHERE"

LEE KONITZ - "WINDOWS"

331.

(BALLAD) SOMEONE TO WATCH OVER ME GEORGE GERSHWIN

B \flat Maj 7 (B \flat 7) E ϕ E b° Dm i^7 C $^{\#}0$

Cm i^6 Dm i^7 G $+7$ Cm i^7 (Dm i^7 Eb b) E o F 7 sus

Dm i^7 G 7 Cm i^7 F 7 2. Bb Maj 7 Fm i^7 B \flat 7

E b Maj 7 Eb Maj 7 E o B Maj 7 /F

E ϕ A 7 Dm i^7 G $7(b9)$ Cm i^7 F $7(b9)$

Bb Maj 7 (B \flat 7) E ϕ E b° Dm i^7 C $^{\#}0$ Cm i^6 Dm i^7 G $+7$

Cm i^7 (Dm i^7 Eb b) E o F 7 sus Bb Maj 7 (G 7) (Cm i^7 F 7)

BEN WEBSTER - "SEE YOU AT THE FAIR"

332.

(MED. ATTN Rock) SONG FOR BILBAO P. MECHEENY

(82)

Dm⁷

1. & 3.

E♭Maj⁷

Dm⁷

2.

Dm⁷

(3)

Bm⁷ C Maj⁷ Am⁷ B♭Maj⁷ Gm⁷ Am⁷ Bm⁷ C♯m⁷

(6)

(CODA LAST X ONLY)

E♭Maj⁷

Dm⁷

P. MECHEEN - "TRAVELS"
BAND

333.

SOUL EYES

(84)

D_{min}⁷ A^{7(b9)} D_{min}⁷ G_{min}⁷
 C^{7(b9)} A^ø D^{7(b9)}
 B_{bMaj}⁷ B^ø E^{7(b9)} A_{Maj}⁷ E^{b7(#11)}
 Ab_{Maj}⁷ G_{min}⁷ C⁷ F_{Maj}⁷ E^ø A^{7(b9)}
 D_{min}⁷ A^{7(b9)} D_{min}⁷ G_{min}⁷
 C^{7(b9)} A^ø D^{7(b9)}
 B_{bMaj}⁷ B^ø E^{7(b9)} A^ø D^{7(b9)}
 G_{min}⁹ C^{7(b9)} F_{Maj}⁷ (E^ø A^{7(b9)})

334.

SOUL TRANE

TADD D'AMERIA

8(4) G^{Maj}⁹ B⁹ E⁹ A^{min}⁹
 F⁹ C^{min}⁹ F⁹ F♯⁹ G^{Maj}⁹ B⁹ E⁹

1. A⁹ D⁹ B^{min}⁹ E⁹ A^{min}⁹ D⁹ 2. A⁹ D⁹ G^{Maj}⁹ F♯⁹
 B^{min} C♯⁹ F♯⁹ B^{min} E⁹ A⁹
 D^{Maj}⁹ B^{min}⁹ E⁹ A⁹ A^{min}⁹ G♯⁹ E♭⁹ D⁹ A♭⁹
 G^{Maj}⁹ B⁹ E⁹ A^{min}⁹ F⁹
 C^{min}⁹ F⁹ F♯⁹ G^{Maj}⁹ B⁹ E⁹ A⁹ D⁹ G^{Maj}⁹

335.

LEE KONITZ

(♩ = 184)

SOUND LEE

(Op. 81a = Gmin⁷) C7(#9) Gmin⁷

F# F - Gmin⁷ (3)

Amin⁷ F# Gmin⁷

C7 Gmin F# F Maj 9

Bb Maj 9 (#11) Bmin⁷ E⁷ A Cmin⁷

F⁷ F⁷ (b9 #6) Ab A

Bb Eb Ab A (3)

F# Gmin⁷ C7(#9)

F⁷ D⁷(b9) Bb

C# F# D

336.

SPEAK LIKE A CHILD

WAYNE SHORTER

Handwritten musical score for "SPEAK LIKE A CHILD" by Wayne Shorter. The score consists of ten staves of music, each with a key signature and a time signature of 8/8. The music is divided into sections by measure numbers and section titles.

Section 1:

- Measure 1: $E^b(\#9)$
- Measure 2: B^b_7
- Measure 3: $F^{\#7}_{\text{sus}} B^m_i 7$
- Measure 4: $C^m_i 7$
- Measure 5: F^7

Section 2:

- Measure 6: $B^b_7 \text{sus}$
- Measure 7: B^b_7
- Measure 8: A^+7

Section 3:

- Measure 9: $A^bMaj^7(\#11)$
- Measure 10: $A^bmi^{\Delta 7}$
- Measure 11: $1. F^7 \text{sus}$

Section 4:

- Measure 12: F^7
- Measure 13: $F^m_i 7$
- Measure 14: $E^7(\#9)$
- Measure 15: $A^m_i 7 D^7$
- Measure 16: $G^Maj^7 C^7$
- Measure 17: $B^m_i 7$
- Measure 18: $F^{\#7}_{\text{sus}}$
- Measure 19: $B^m_i 7$
- Measure 20: $F^{\#7}_{\text{sus}}$
- Measure 21: $B^m_i 7$

Section 5:

- Measure 22: $F^{\#7}_{\text{sus}}$
- Measure 23: $2. G^Maj^7 + 5$
- Measure 24: $G^{\#Maj^7(\#11)}$

Section 6:

- Measure 25: D^Maj^7
- Measure 26: C^Maj^7
- Measure 27: D^Maj^7
- Measure 28: $C^{\#} m_i 7$
- Measure 29: $B^m_i 7$
- Measure 30: $F^{\#7}_{\text{sus}}$
- Measure 31: $B^m_i 7$
- Measure 32: $F^{\#7}_{\text{sus}}$
- Measure 33: $B^m_i 7$
- Measure 34: $F^{\#7}_{\text{sus}}$

SPEAK LOW!

8(4) A^{maj}7 D7 A^{maj}7 D7 A^{maj}7

D7 BΦ E7 A^{maj}7 D^{7sus} C^{maj}7

F7 B^{maj}7 E7 A^{maj}7 D7 Gb C^{Maj}7 B^{maj}7 E7

^{2.} A^{Maj}7 F#^{Maj}7 G^{Maj}7 B^{bMaj}7 E^{b7}

F^{Maj}7 B^{bmin}7 E^{b7} D7

A^{maj}7 D7 A^{maj}7 D7

A^{maj}7 D7 BΦ E7

A^{maj}7 F7 E7

A^{maj}7 D^{7sus}

33B.

SPRAL

~~SOTU COLTRANE~~

Handwritten musical score for a solo instrument, likely trumpet or flute, featuring six staves of music with various chords and performance markings.

Staff 1:

- Key signature: C major (no sharps or flats).
- Chords: A Maj/E, G# Maj/E, G Maj/E, F Maj/E.
- Performance: (7. d.)

Staff 2:

- Key signature: C# minor.
- Chords: E Maj., (SWING: F Maj7), G#7.
- Performance: 1. F# min? B7

Staff 3:

- Key signature: C# minor.
- Chords: D#7, G#7.
- Performance: 2. F# min? B7, A7(b5), C# min.
- Notes: (SOLO: F# min7), B7, E, F# min7.

Staff 4:

- Key signature: G major.
- Chords: B7, A Maj/E, G# Maj/E, G Maj/E.
- Performance: F# Maj/E, F Maj/E, E Maj, F Maj7.
- Notes: G#7, C# min, (8th), D#7 (acc.), G#7, C# min.

Staff 5:

- Key signature: C# minor.
- Chords: REPEATS: F# min7, B7, TO END: A#7, G#7, C# min, D#7, G#7.
- Performance: G#7, C# min, D#7, G#7.

SPRING CAN REALLY HANG YOU UP THE MOST

8th | D^{Maj}7 C^{Maj}7 D^{Maj}7 C^{Maj}7 D^{Maj}7 B^{min}7 E^{min}7 A⁷ F^{#min}7 B^{7(b9)}
 G^{#\phi} G^{min}7 B^{min}7 E⁷ | E^{min}7 A⁷ D^{Maj}7 C^{Maj}7

2. E^{min}7 A⁷ D^{Maj}7 | A^{min}7 D^{Maj}7 A^{min}7 D^{Maj}7 G^{Maj}7 D^{min}7 G^{Maj}7
 G^{#\phi} C^{#7} F^{#Maj}7 B^{min}7 E⁷ A^{Maj}7 G^{Maj}7 D^{Maj}7 C^{Maj}7
 D^{Maj}7 B^{min}7 E^{min}7 A⁷ F^{#min}7 B^{7(b9)} G^{#\phi} G^{min}7 B^{min}7 E⁷
 E^{min}7 A⁷ F^{#min}7 B^{7(b9)} E^{min}7 A⁷ D^{Maj}7 C¹³ (AFTER SOLOS)
 D.C. AL CODA

(LAST) | F^{min}7 B^{b7} E^{min}7 A⁷ F^{#min}7 B^{7(b9)}
 E^{min}7 D^{Maj}7 E^{min}7 D^{Maj}7 C^{#\phi} C¹³ B^{min}7 E⁷
 E^{min}7 G^{min}6 F^{#min}7 B⁷ E^{min}7 E^{bMaj}7 D^{Maj}7

340.

STARDUST

HOAGY CARMICHAEL

Handwritten musical score for "Stardust" featuring two staves of piano notation. The score includes lyrics and chords such as D+7, G6, Emi⁷, F#mi⁷, B⁷, Emi⁷, D#⁹⁷, Emi⁷, A⁷, A⁰, A⁷, D, B⁹⁷, E⁹, A⁷, A⁰⁹⁵, A⁰⁷, A⁷, D+7, G6, Emi⁷, F#mi⁷, B⁷, Emi⁷, D#⁹⁰, Emi⁷, G, G⁹⁷, D, C#⁹, F#⁹, G6, B⁷, E⁹, A⁷, D6.

JOHN COLTRANE - "STARDUST"

341.

RAYE / DE PAUL

STAR EYES

8/4

G Maj⁷ A min⁷ D⁷ G Maj⁷

G min⁷ C⁷ F Maj⁷ BΦ E+⁷

A Maj⁷ 1. AΦ D⁷ 2. AΦ D⁷ G⁷

C Maj⁷ C min⁷ BΦ F⁷

Bb Maj⁷ AΦ D⁷

G Maj⁷ A min⁷ D⁷ G Maj⁷ G min⁷ C⁷

F Maj⁷ BΦ E+⁷ A Maj⁷ AΦ D⁷

G Maj⁷ F⁹ E¹ A min⁷ D⁷ G

342.

ST. LOUIS BLUES

W.C.HANDY

Ami

Ami

² Ami F^{7(b5)} Bm⁷/E E⁷ E⁷

A7 D7 A7

E7 D7 A7 Bm⁷ E7

A7

D7 A7 F#⁷(#9)

Bm⁷ E7 A (C7) (Bm⁷ E7)

343

FREDDIE HUBBARD

Straight Life

A handwritten musical score for a band, consisting of six staves of music. The score includes clefs, key signatures, and time signatures. The first staff uses a bass clef and a key signature of one flat. The second staff uses a bass clef and a key signature of one flat. The third staff uses a bass clef and a key signature of one flat. The fourth staff uses a bass clef and a key signature of one flat. The fifth staff uses a bass clef and a key signature of one flat. The sixth staff uses a bass clef and a key signature of one flat. The music features various note heads, stems, and rests, with some notes having horizontal dashes through them. Measures are separated by vertical bar lines. The score is written on five-line staff paper.

344.

(BALLAD)

STRAY HORNS

G.MULLIGAN / D.GRISCOM

Handwritten musical score for "Stray Horns" by G. Mulligan and D. Griscom. The score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef and a common time signature. The music features various chords including E Maj⁷, F#ø/B, E°/B, E Maj⁷/B, E°(Δ⁷)/B, A min⁷, E Maj⁷/B, B7sus, E Maj⁷/B, F#ø/B, E°(Δ⁷)/B, E Maj⁷/B, E°/B, A min⁷, B/A, A min⁷, E Maj⁷, Bb7, A Maj⁷(3), G# min⁷, G Maj⁷, D/F#, G/D, G# min⁷C#⁷, F# Maj⁷, C⁷, A Maj⁷(3), E Maj⁷/B, F#ø/B, E°(Δ⁷)/B, E Maj⁷/B, E°/B, A min⁷, E Maj⁷/B, B7sus, and E Maj⁷/B. Performance markings such as (3) and 3 are present above certain notes and chords. The score concludes with a final measure consisting of six blank staff lines.

GERRY MULLIGAN - "IDOL GOSSIP"

345.

SONNY ROLLINS(MED. UP-SWING) S1RODE RODE

8 2/2

Gmin⁷ AΦ D+⁷ Gmin⁷ AΦ D+⁷
Gmin⁷ AΦ D+⁷ Gmin⁷ — AΦ D+⁷
E♭⁷ — D+⁷ Gmin⁷ —
Cmin⁷ F7 Gmin⁷ AΦ D+⁷
Gmin⁷ AΦ D+⁷ Gmin⁷ AΦ D+⁷
Gmin⁷ AΦ D+⁷ Gmin⁷ AΦ D+⁷
E♭⁷ — D+⁷ Gmin⁷ —

346.

(MED. GROOVE)

STROLLIN'

HORACE SILVER

Handwritten musical score for "STROLLIN'" by Horace Silver. The score is written on eight staves of music. Above each staff, handwritten chord names are provided. The chords include:

- Staff 1: EbMaj⁷, F#mi⁷ B⁷, Fmi⁷ Bb⁷
- Staff 2: EbMaj⁷, Bbmi⁷ Eb⁷, Ami⁷ D⁷
- Staff 3: Gmi⁷, Cmi⁷, Fmi⁷, Bb⁷
- Staff 4: EbMaj⁷, Cmi⁷, F⁷, Bb⁷
- Staff 5: EbMaj⁷, F#mi⁷ B⁷, Fmi⁷ Bb⁷
- Staff 6: EbMaj⁷, Bbmi⁷ Eb⁷, Ami⁷ D⁷
- Staff 7: Gmi⁷, Cmi⁷, F⁷, G#mi⁷ C^{#7}
- Staff 8: Gmi⁷, C⁷, Fmi⁷ Bb⁷, EbMaj⁷ Cmi⁷, Fmi⁷ Bb⁷

(CODA ON LAST X OUT)

EbMaj⁷ Ab⁷ Gmi⁷ C⁷ Fmi⁷ Bb⁷ EbMaj⁷(#11)

Handwritten musical score for the coda of "STROLLIN'." It consists of two staves of music with handwritten chord names above each staff.

HORACE SILVER - "HORACE SCOPE"

STRUTTIN' WITH SOME BAR-B-Q

LILLIAN ARMSTRONG

(A)

SOLOS START FROM (A)

348.

(♩=126) SUB-CONSCIOUS-LEE LEE KONITZ

8
D⁷

A⁷ Emin⁷ A⁷ D Maj⁷

D⁷

A⁷ A+⁷ A7(b5) D Maj⁷

G⁷ C Maj⁷

Bb⁷ A⁷

D⁷

D Maj⁷

1.
2.

Chords and markings include: A⁷, Emin⁷, A⁷, D Maj⁷, G⁷, A+⁷, A7(b5), D Maj⁷, G⁷, C Maj⁷, Bb⁷, A⁷, D⁷, and D Maj⁷. Performance markings include 3-¹ and 3-².

SUMMER IN CENTRAL PARK

~~H. S. V. E. R.~~

Handwritten musical score for a solo instrument, likely piano, featuring a series of melodic lines and harmonic annotations. The score is organized into measures, each starting with a clef (G or C) and a key signature. The harmonic progression is indicated by labels above the staff, such as G^b, B^{7(b9)}(#5), E^{min9}, A¹³, EbMaj⁹, AbMaj⁹, Ami⁹, B^{7(b9)}, Emaj⁹, E^{min9}, E^{min9}, E^{min9}, Ami⁷, D^{7(b9)}, G^bMaj⁹, B^{7(b9)}(#5), E^{min9}, A¹³, EbMaj⁹, AbMaj⁹, B^bMaj⁹, Emaj⁹, EbMaj⁹, B^bMaj⁹, AbMaj⁹, G^bMaj⁹, Ami⁷, D^{7(b9)} (D.C. al CODA), CODA, Ami⁷, D^{7(b9)}, B^bMaj⁹, AbMaj⁹, G^bMaj⁹. The score includes various note heads, stems, and rests, along with dynamic markings like p, f, and crescendos.

360.

THE SUMMER KNOWS

M. LEGRAND

Handwritten musical score for piano, featuring a single melodic line with harmonic chords indicated above the notes. The key signature is B-flat major (two flats). The score consists of eight staves of music, with various chords labeled below the notes:

- Chords labeled include: Gmin, Gmin(A⁷), Gmin/F, EΦ, Cmin, Cmin(A⁷), Cmin/Bb, AΦ, D⁷sus, D^{7(b9)}, G⁷Maj, Cmin**G**, G⁷Maj, Dmin/G, CMaj, CΦ, F#^{7(b9)}, BMaj, F#^{7(b9)}, BMaj, F^{7(b9)}, BbMaj, F^{7(b9)}, BbMaj, E^{7(b9)}, A, AΦ, D, G⁷Maj/D, AΦ/D, G⁷Maj/D, Cmin**D**, Gmin(A⁷)/D, G⁷/D, AΦ/D, Gmin.

OSCAR PETERSON / JOE PASS - "A SALLE PLEYEL"

351.

BUD SHANK

(SAMBA) SUNSHINE EXPRESS

8. G⁷ F⁷ G⁷ F⁷

G⁷ F⁷ G⁷ F⁷

G⁷ F⁷ G⁷ F⁷

(4 TIMES:)

G⁷ F⁷ G⁷ F⁷

G⁷ F⁷ G⁷ F⁷

D⁷(#9) (G⁷, C⁷(G)) 2

D⁷(#9) \$ tr. .

(JAMP: G⁷ F⁷ G⁷ F⁷

G⁷ F⁷ G⁷ F⁷

(SOLOS: G⁷ F⁷ (AFTER SOLOS) (O.S. of CODA) CODA

352.

THE SWEETEST SOUNDS

Musical score for "The Sweetest Sounds" featuring six staves of handwritten musical notation with chords labeled above the notes.

The chords labeled in the score are:

- Dmin⁷
- Gmin⁷
- E⁷
- A⁷
- Dmin⁷
- C⁷
- F Maj⁷
- Emin⁷
- A⁷
- Gmin⁷
- E⁷
- A⁷
- D'sus
- D⁷
- Gmin⁷
- C⁷
- G#⁰
- Amin⁷
- Bb Maj⁷
- Amin⁷
- Gmin⁷
- C⁷sus
- F Maj⁷
- F⁷sus
- Bb Maj⁷
- Amin⁷
- Gmin⁷
- C⁷sus
- TO REPEAT:
F# Maj⁷(#II)
- Eb Maj⁷(#II)
- F# Maj⁷(#II)
- F# Maj⁷(#II)
- Eb Maj⁷(#II)
- F# Maj⁷(#II)

Performance instructions:

- "TO REPEAT: F# Maj⁷(#II)"
- "LAST X: F# Maj⁷(#II)"
- "Eb Maj⁷(#II)"
- "F# Maj⁷(#II)"

353.

BERNIE / DINKARD
CASEYSWEET GEORGIA BROWN

Handwritten musical score for "Sweet Georgia Brown" featuring ten staves of music with various chords and labels.

The score consists of ten staves of music, each starting with a clef (G-clef for the first staff, F-clef for the second, C-clef for the third, G-clef for the fourth, F-clef for the fifth, C-clef for the sixth, G-clef for the seventh, F-clef for the eighth, C-clef for the ninth, and G-clef for the tenth) and a key signature of one sharp (F#). The time signature varies between common time and 6/8 throughout the piece.

Chords and labels visible in the score include:

- Staff 1: E⁷, A⁷
- Staff 2: D⁷
- Staff 3: G, D⁷, G, F#m7, B⁷
- Staff 4: E⁷
- Staff 5: A⁷, B⁷
- Staff 6: Emi, B⁷, Emi, B⁷
- Staff 7: G, (F#7), F⁷, E⁷, A⁷, D⁷, G⁷, (F#7, F⁷)

354.

SYEEDA'S SONG FLUTE

JOHNSON COLTRADE

(PIANO/B.S. INTRO:

The musical score consists of ten staves of handwritten music. The first staff shows a bass line in D major (two sharps) with quarter notes. The second staff continues the bass line. The third staff begins with a treble clef and a key signature of A major (no sharps or flats). It features a melody with lyrics: 'A Bb A G'. The fourth staff continues the melody. The fifth staff starts with 'Ami Bb' and ends with '(G#)'. The sixth staff begins with 'Ami Bb' and ends with 'Ami E7 Ami Bb'. The seventh staff starts with 'Ami Bb' and ends with 'Bmi7 Bb'. The eighth staff begins with 'A Bb A G'. The ninth staff continues the melody. The tenth staff concludes with 'F# C# F# E B E'.

SYEEEDA - PG 2

355.



(SOLDS:

A Bb⁷ A Bb⁷ A Bb⁷ A Bb⁷

Ami Bb Ami Bb Ami Bb Ami Bb

A Bb⁷ A Bb⁷ A Bb⁷ A G[#]

F#7 E7 F#7 G#7

John COLTRANE - "GIANT STEPS"

356.

SHORT RIFFED KAISER

Handwritten musical score for "Short Riff" by Ed Kaiser. The score consists of four staves of music for a single instrument, likely a guitar or bass. The first staff starts with a C7 chord. The second staff begins with an F7 chord. The third staff starts with a C#7 chord. The fourth staff starts with a G7 chord. Various chords are indicated throughout the piece, such as Dm7(b9) and F#7.

SIMMY HEATH
The Thumper

Handwritten musical score for "The Thumper" by Simmy Heath. The score consists of five staves of music for a single instrument, likely a guitar or bass. The first staff starts with a C7 chord. The second staff begins with an F9 chord. The third staff starts with a F7 chord. The fourth staff starts with a Gm7 chord. The fifth staff starts with a G7 chord. Various chords are indicated throughout the piece, such as Bb7, A1(b9), Gm7b, A7, DPhi, and C7.

357.

(Fast 30P)

TADD'S DELIGHT

TADD DAMERON

8(b2) | C7 Cmin7 F7(b9) BbMaj7 G7
 C7 Cmin7 F7(b9) BbMaj7 Fmin7 Bb7
 EbMaj7 Ab7(b5) BbMaj7 G7
 - - - - Dmin7 G7
 C7 Cmin7 F7(b9) BbMaj7 G7
 C7 Cmin7 F7(b9) BbMaj7 Fmin7 Bb7
 EbMaj7 Ab7 BbMaj7 Eb7 Dmin7 G7
 Gmin7 C7 Cmin7 F7 Bb
 - - -

MILES DAVIS - "ROUND ABOUT MIDNIGHT"

358.

DUKE
LA TOUCHE
FETTERTAKING A CHANCE ON LOVE

8 4 | G Maj⁷ G[#]0 Ami⁷ Bb⁷ Ami⁷ D⁷
 G Maj⁷ B⁷ Emi⁷ A⁷

1. Ami⁷ D⁷ Bmi⁷ E⁷ Ami⁷ D⁷ 2. Ami⁷ D⁷ G
 Dmi⁷ G⁷ C Maj⁷ C[#]0 Dmi⁷ G⁷ C Maj⁷
 Cmi⁷ F⁷ Bb Maj⁷ Cmi⁷ Ami⁷ D⁷
 G Maj⁷ G[#]0 Ami⁷ Bb⁷ Ami⁷ D⁷ G Maj⁷ B⁷
 Emi⁷ A⁷ Ami⁷ D⁷ G

SONNY STIEFF - "GENESIS"

TANGERINEJ. MERCER
V. SCHERTZINGER

(G#7) A_{mi} D⁷ G C B_{mi} E^{7(b9)}

A_{mi} D⁷ A_{mi} D⁷ G B^Φ E^{7(#9)}

A_{mi} D⁷ G C[#] F^{##(#9)}

B C[#]_{mi} F^{##7} B⁷ E^{7(b9)}

A_{mi} D⁷ G C B_{mi} E^{7(b9)}

A_{mi} D⁷ A_{mi} D⁷ F⁷ E^{7(#9)}

A_{mi} F^{#Φ} B^{7(#9)} E_{mi} A⁷

A_{mi} D⁷ G E^{7(#9)}

360.

=132

TAUTOLOGYLEE KOLDITZ

(OP. 8/Va)

Handwritten musical score for 'TAUTOLOGY' by Lee Kolditz, Op. 8/Va. The score consists of ten staves of music for a single instrument, likely piano or organ, with various chords labeled below the notes. The key signature is mostly F major (one sharp) with some changes. The time signature varies between common time and 3/4.

Chords labeled in the score:

- Staff 1: G, G⁷, Bmⁱ
- Staff 2: E⁷, Amⁱ, D⁷, G Maj⁷
- Staff 3: D Maj⁷(#ii), C⁷(#ii), Bb(#ii), AbN⁷(#ii), G Maj⁷, E⁷
- Staff 4: Amⁱ, D⁷, G Maj⁷
- Staff 5: C min⁷, F⁷, C⁰, C min⁷, Bb
- Staff 6: B min⁷, E⁷, A⁷, D⁷
- Staff 7: G, G⁷, Bmⁱ
- Staff 8: E⁷, Amⁱ, D⁷, G Maj⁷
- Staff 9: G Maj⁷

361.

TEENIE'S BLUES

OLIVER NELSON

Handwritten musical score for "Teenie's Blues" by Oliver Nelson. The score is written on four staves of a 2/4 time signature. The first staff starts with G⁷(#9) and ends with A⁷(#9). The second staff starts with C⁷(#9) and ends with B⁷. The third staff starts with D⁷(#9) and ends with E⁷(#9). The fourth staff ends with E⁷(#9). Various chords are indicated with circled numbers and 3's above them.

OLIVER NELSON - "BLUES & THE ABSTRACT TRUTH"

TWISTED

WARDELL GRAY

Handwritten musical score for "Twisted" by Wardell Gray. The score is written on four staves of a 2/4 time signature. The first staff starts with C and ends with C. The second staff starts with F⁷ and ends with C. The third staff starts with Dmin and ends with A⁷. The fourth staff ends with Dmin⁷ G⁷.

WARDELL GRAY - "CENTRAL AVENUE"

362.

TENDERLY

W. Gross

OSCAR PETERSON / JOE PASS - "A SALLE PLEYEL"

363.

CLAUDETTE FISCHERTHEIR'S TEARS

Handwritten musical score for 'THEIR'S TEARS' by CLAUDETTE FISCHER, page 363. The score consists of two systems of music, each with four staves. The music is written in common time and includes various chords and progressions. The chords labeled include: Gmin, Gmin/F, EbMaj7, D7(9), EbMaj7, D11, Gmin, G7(9), G7(9), Cmin9, F9, B7(b9), E7(b9), Bb7 A9, D8 A7+, Gmin, EbMaj7, D7(9), Gmin, EbMaj7, D11, Gmin, G7(9), G7(9#5), Cmin9, F9, EbMaj7, A7(b9), D9(9#5), Gmin, (E7#9).

364.

JACK STRACHEY HARRY LINKTHESE FOOLISH THINGS REMIND ME OF YOU

8 1/2 | F Dmi Gmi C⁷ F Dmi G⁹ C⁷
 F⁹ B^b D⁷ G⁹ Gmi⁷ C⁷

F Dmi Gmi C⁷ F Dmi G⁹ C⁷
 F⁹ B^b D⁷ G⁹ C⁷ F E⁷

Ami Dmi E⁹ Ami D⁹
 C Ami F G⁷ C⁷ C⁹ Gmi⁷ C⁷

F D Gmi C⁷ F Dmi
 G⁹ C⁷ F⁹ B^b D⁷
 G⁹ C⁷ "F C⁷ 2. F

DUKE ELLINGTON

365.

THINGS A'INT WHAT THEY USED TO BE

A handwritten musical score for a solo instrument, likely piano or guitar, featuring ten staves of music. The score includes various chords and progressions, with some chords labeled with Roman numerals and others with specific names like Ami⁷ and D⁷(G^{b7}). The time signature varies throughout the piece, indicated by '8/8', '3/4', and '2/4'. The key signature changes frequently, with labels such as G⁷, G⁷(#9), C⁷, D⁷, G⁷, B^{b7}, A⁷, and D⁷(G^{b7}). The score is written on five-line staff paper with vertical bar lines separating measures. Some measures contain three notes per beat, indicated by a '3' in parentheses under the note heads. The handwriting is in black ink on white paper.

366.

(FASST) THINGS TO COME DIZZY GILLESPIE

DIZZY GILLESPIE

Handwritten musical score for a piece of music. The score consists of six staves of music, each with a different key signature and time signature. The keys and chords labeled include Gmin, A°, Gmin/Bb, A°, Gmin, A°, A°, D7, Gmin, A°, Gmin/Bb, A°, Gmin, A°, A°, D7, Gmin, A°, C7(b9), Fmaj7, Gmin9, Bb7(b9), Ebmaj7, A°, D7, Fmin9, Gmin, A°, Gmin/Bb, A°, Gmin, A°, D7, Gmin, A°, Gmin/Bb, A°, Gmin.

367.

THIS I DIG OF YOU

~~HANK MOBLEY~~

82)

C Maj⁷ Dmi⁷ Emi⁷ Dmi⁷
 Eb Maj⁷ Dmi⁷ Emi⁷ Gmi⁷ C⁷

F Maj⁷ F# mi⁷ B⁷ Emi⁷ A⁷
 Eb mi⁷ Ab⁷ Dmi⁷ G⁷

C Maj⁷ Dmi⁷ Emi⁷ Dmi⁷
 Eb Maj⁷ Dmi⁷ Emi⁷ Gmi⁷ C⁷

F Maj⁷ F# mi⁷ B⁷ Emi⁷ A⁷
 Dmi⁷ G⁷ C Maj⁷

368.

($\frac{2}{4}$ =158) THRIVING ON A RIFF CHAS. PARKER

The score is a handwritten musical composition for a single instrument. It features ten staves of music, each with four measures. The key signature changes throughout the piece, indicated by sharp and flat symbols. The chords listed are Dmin7, G7, C, C7, F, Bb7, E7, A7, Dmin7, G7, C, Dmin7, G7, C, C7, F, Bb7, C, G7, and C. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines. The score is written on ten five-line staves.

3b9.

LESTER YOUNG

TICKLE-TOE

8 (Pb2) Cmin7 G7 Cmin7 G7 Cmin7 C7
 Fmin C7 Fmin C7 Fmin Bbmin7 Eb7
 Ab7 A° EbMaj7 Gmin7 (3) C7
 F7 Cmin7 F7 Bb7 G7
 Cmin G7 Cmin G7 Cmin C7
 Fmin C7 Fmin C7 Fmin Bbmin7 Eb7
 Ab7 A° EbMaj7 C7
 F7 Bb7 EbMaj7 (D° G7)

370.

(BALLAD)

TILL THERE WAS YOU

M. WILSON

8 24) F Maj⁷ F#⁰ Gmii⁷
 Eb⁷ Ami⁷ Ab⁰ 3 - Gmii⁷ C⁷

1. F Maj⁷ Ab Maj⁷ C# Maj⁷ F# Maj⁷ 2. F Maj⁷ Bb mii⁷ F Maj⁷
 Bb Maj⁷ B⁰ 3 - F Maj⁷ D⁷

Gmii⁷ C⁷
 F Maj⁷ F#⁰ Gmii⁷ Eb⁷
 Ami⁷ Ab⁰ 3 - Gmii⁷ C⁷ F Maj⁷ (Ab Maj⁷) (C# Maj⁷ F# Maj⁷)

SONNY ROLLINS - "THE FREEDOM SUITE PLUS"

TIME AFTER TIME

8
D^b B_{min}⁷ E_{min}⁷ A⁷ D B_{min}⁷ E_{min}⁷ A⁷

D^b C[#] F[#] B⁷

B_{min} C[#] F_{min}⁷ F[#] B⁷

E_{min}⁷ A⁷

D^b B_{min}⁷ E_{min}⁷ A⁷ D B_{min}⁷ E_{min}⁷ A⁷

D D⁷ G G_{min}

D^b G_{min} D^b B_{min}⁷ E⁷ G_{min}

D^b F⁹ E_{min}⁷ A⁷ D^b (E_{min}⁷ A⁷)

372.

(MED. SLUMP) TIPPIN' HORACE SILVER

8/4

1. C A^{7(b9)} Dmii⁷ G⁷ Emi⁷ A⁷ Dmii⁷ G⁷

C F F#⁰ Emi⁷ A^{7(b9)} D⁷ G⁷

2. F F#⁰ Emi⁷ A⁷ Ami⁷ G⁷ C

Bmii⁷ E⁷ Bbmii⁷ Eb⁷

Ami⁷ (3) D⁷ D⁹ (3) G⁷

C A^{7(b9)} Dmii⁷ G⁷ Emi⁷ A⁷ Dmii⁷ G⁷

C F F#⁰ Emi⁷ A⁷ Dmii⁷ G⁷ C

TOMORROW'S DESTINY

WOODY SHAW

WOODY SHAW - "LITTLE RED'S FANTASY"

374.

(♩ = 120)

TOAD'S PLACEJEFF LARBER



F[#]_{SUS}⁹

(UNISON BS. & PIANO (L.H.))

G⁹_{SUS} C⁷_{SUS} F[#]_{SUS} F⁹_{SUS} F[#]_{SUS}⁹

RHYTHM CONTINUE SAME AS INTRO.
(B.Y.O.O.P.)

A⁷ B^{min7}

E⁹ B^{min7} A^{min} C⁷_{SUS} C^{#7}_{SUS} D⁷_{SUS} (to Solo After D.S.)

G⁹_{SUS} C⁷_{SUS} F[#]_{SUS} F⁹_{SUS} F[#]_{SUS}⁹

(D.S. to Solos)

375.

(TODD'S PLACE PT. 2)

SOLOS:

G9

F9

G9

F9

G9

F9

2

INTO LINE BETWEEN SOLOS

2

2

2

2

2

2

2

2

E9

A7

Bm7

E9

Bbm7 Am7

C7sus C#7sus D7sus

SEE LARBER - "WATERSIGN"

376.

(Up) TRANE'S BLUES JOHN COLTRANE

$\left(\frac{3}{4}\right)$

C^7 F^7 C^7
 F^7 $D\Phi$ $G^7(b9)$ C^7 $F^{\#}\Phi$ $B^7(b9)$
 $E\Phi$ $A^7(b9)$ $D\Phi$ $G^7(b9)$ C^7

TENOR MADNESS SONNY ROLLINS

$\left(\frac{3}{4}\right)$

C^7 F C^7 $Gmi7$ C^7
 F^7 C^7
 $Emi7$ A^7 $Dmi7$ G^7 C^7

377.

(MED. BLUES)

TURNAROUNDDONNETTE COLEMAN

A handwritten musical score for "Turnaround" by Donnette Coleman. The score consists of four staves of music, each with a different key signature and time signature. The first staff starts with a key signature of one sharp (F#) and a time signature of 8/8. The second staff starts with a key signature of one sharp (F#) and a time signature of 2/4. The third staff starts with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff starts with a key signature of one sharp (F#) and a time signature of 2/4. The music features various note heads, stems, and rests, with some notes grouped by brackets or parentheses. There are also several rests and a single note with a question mark in parentheses at the end of the fourth staff.

378.

TWO IN ONE

LENNIE TRISTANO

8(2) E^bMaj⁷ E^bmin(Δ⁷) B^b G⁷(#¹¹)
 Cmin⁷ F⁷ B^bMaj⁷ B^b⁷

E^bMaj⁷ E^bmin(Δ⁷) B^bMaj⁷ G⁷
 Cmin⁷ F⁷ B^b⁷ -

D⁷(b⁵) (E⁷) (F) (F[#]) G⁷(b⁵) (A⁷) (B^b) (B)
 C⁷(b⁵) (D⁷) (E^b) (E) F⁷ E⁷(#⁹)

E^bMaj⁷ E^bmin(Δ⁷) B^b G⁷(b⁵)
 Cmin⁷ F⁷ B^bMaj⁷ B^b⁷

SAMBA)

VONETTA

(8) 4) $E\text{min}^7$ $C\text{Maj}^7$ $E\text{min}^7$ $C\text{Maj}^7$ $A\text{min}^7$ $B^7(b5)$

$E\text{G}^9$ A^7 $G^{\#}\text{min}^7$ $C^{\#}\text{min}^7$ $C\text{Maj}^7$ $F\text{Maj}^7$ $Bb\text{Maj}^7$

$E\text{min}^7$ $C\text{Maj}^7$ $E\text{min}^7$ $C\text{Maj}^7$ $E\text{min}^7$ $C\text{Maj}^7$ $E\text{min}^7$ $C^{\#}(b5)$

2. $E\text{min}^7$ $C\text{Maj}^7$ $E\text{min}^7$ $C\text{Maj}^7$ $A\text{min}^7$ $B^7(b5)$

$E\text{G}^9$ A^7 $G^{\#}\text{min}^7$ $C^{\#}\text{min}^7$ $C\text{Maj}^7$ $F\text{Maj}^7$ $Bb\text{Maj}^7$

$E\text{min}^7$ $C\text{Maj}^7$ $E\text{min}^7$ $C\text{Maj}^7$

(Solo): $E\text{min}^7$ $C\text{Maj}^7$

EARL KLUGH - "EARL KLUGH"

380.

(J=138)

WALKIN' SHOESGERRY MULLIGAN

Handwritten musical score for "Walkin' Shoes" by Gerry Mulligan. The score consists of six staves of music for a band, featuring various instruments like trumpet, piano, and drums. The key signature is F# minor (one sharp), and the tempo is 138 BPM. The title "WALKIN' SHOES" is written in large, bold letters across the top of the page. The copyright notice "© GERRY MULLIGAN" is at the bottom right. The score includes lyrics in parentheses at the end of the piece.

Instrumentation: Trumpet, Piano, Drums.

Key Signature: F# minor (one sharp).

Tempo: J=138

Chords:

- Staff 1: G7, F#mi7, Bmi7, A, D7, D5mi7, G#7, A, A0
- Staff 2: Bmi7, E7, G#mi7, C#7, F#mi, B7, F#mi7
- Staff 3: G#mi7, C#7, F#mi, B7, (3) Bmi7
- Staff 4: E7, A, D7, A
- Staff 5: G7, F#7, F7, E7, Bmi7, E7, A
- Staff 6: (Bmi7 E7)

~~BENNY CARTER~~A WALKIN' THING

Handwritten musical score for "A Walkin' Thing" by Benny Carter. The score consists of eight staves of music, each with a different rhythm pattern. The chords are labeled below each staff. The first staff is in 2/4 time, the second in 4/4, and the remaining six in 8/8. The chords include E minor, E minor/D, C#7, C major, E minor/B, A minor, E minor/G, F#7 B7, E minor, E minor/D, C#7, C major7, E minor/B, A minor, E minor, F#7 B7, D minor7, G7, C major7, D minor7, G7, C major7, D minor7, G7, C major7, E minor, E minor/D, C#7, C major7, E minor/B, A minor, E minor, F#7 B7, E minor, E minor/D, C#7, C major7, E minor/B, A minor, E minor, (F#7 B7).

382.

WALK TALL

CANNONBALL ADDERLY

8/4 2/4

A⁷ D⁷ A⁷ D⁷ A⁷ D⁷ A⁷ D⁷
A⁷ D⁷ A⁷ D⁷ A⁷ D⁷ A⁷ D⁷
C^{#mi}7 F^{#mi}7 E'sus
B^{mi}7 C^{#mi}7 D^{Maj}7 C^{#mi}7 F^{#mi}7
B^{mi}7 E'sus
JAMP A⁷ D⁷ A⁷ D⁷

383.

John Knowlton

(♩ = 184)

WALL STREET

The musical score is handwritten on eight staves. It includes the following markings and lyrics:

- Staff 1:** F#min7, F#69, F#69, F#69, F#69, F#69, F#69, F#69, F#69, F#69.
- Staff 2:** F69, F69, F69, F69, F69, F69, F69, F69, F69.
- Staff 3:** F#69, F#69, F#69, F#69, F#69, F#69, F#69, F#69, F#69.
- Staff 4:** F69, F#69, F#69, F#69, F#69, F#69, F#69, F#69, F#69.
- Staff 5:** E69, F#69, F#69, (DRUM FILL: C7sus), E69, E69, E69, E69, E69.
- Staff 6:** F#69, Bb7, Bb7, Bb7, Bb7, Bb7, Bb7, Bb7, Bb7.
- Staff 7:** E69, Ab7, C#69, C7, E69, E69, E69, E69, E69.
- Staff 8:** F#69, F#69, F#69, F#69, F#69, F#69, F#69, F#69, F#69.

Performance instructions include circled numbers (1, 2, 3) and a bracketed '(3)' indicating specific rhythms or counts. The tempo is indicated as ♩ = 184.

384.

(BOSSA) WATCH WHAT HAPPENS MICHELLE GRAND

8(4) F Maj⁷ F⁶ G⁹

— 3 — G min⁷ C⁹ G min⁷ C⁷

1. F Maj⁷ F# Maj⁷ G Maj⁷ F Maj⁷ 2. F Maj⁷ F# Maj⁷ G Maj⁷ G# Maj⁷

A Maj⁷ A⁶ A Maj⁷ A⁶ A min⁷ D⁹ A min⁷ D⁹

G G⁶ G Maj⁷ G min⁷ C⁷

F Maj⁷ F⁶ G⁹

G min⁷ C⁷ G min⁷ C⁹ F F#⁶ E⁶

F F#⁶ E⁶ F Maj⁷ (G min⁷ C⁷)

385.

PAT METHENY

WATERCOLORS

(STRaight Bb^{b5}) F Maj⁷ C⁷sus E^{b6} C Maj⁷ (#5) F Maj⁷ A⁷ E^b Maj⁷

D⁷ C# Maj⁷ Ab Maj⁷ A⁷sus D min⁷ E^{b7} D min⁷ C Maj⁷ C⁷sus

Bb^{b5}sus A Maj⁷ Ab G min⁷ F# Maj⁷

B[#] Bb min G# E^{b7}/G C# Maj⁷/F C⁷(b9) D min A min/C

(3) (4)

mp

1. Bb Maj⁷

2. SOLOS:

Bb Maj⁷

A min⁷ (4x's) E^b Maj⁷ D min⁷ (4x's)

C min⁷ F⁷ sus

(LAST x: C min⁷)

C# min⁷ F#⁷

386.

WATERSIGN

JEFF LORBER

The score consists of six staves of handwritten musical notation.
 - Staff 1: Treble clef, 2/4 time, dynamic (8), key signature Bb. It features a series of eighth-note patterns.
 - Staff 2: Treble clef, 2/4 time, dynamic (8). It shows a similar pattern of eighth-note chords.
 - Staff 3: Bass clef, 2/4 time, dynamic (8). It includes a measure with a bass drum and a cymbal, followed by a treble clef section with eighth-note chords.
 - Staff 4: Bass clef, 2/4 time, dynamic (8). It includes a measure with a bass drum and a cymbal, followed by a treble clef section with eighth-note chords. Annotations include "FUNK:", "G9", and "F#9 G9".
 - Staff 5: Bass clef, 2/4 time, dynamic (8). It includes a measure with a bass drum and a cymbal, followed by a treble clef section with eighth-note chords.
 - Staff 6: Bass clef, 2/4 time, dynamic (8). It includes a measure with a bass drum and a cymbal, followed by a treble clef section with eighth-note chords. Annotations include "3bMaj7" and "A7 alt.".
 - Staff 7: Bass clef, 2/4 time, dynamic (8). It includes a measure with a bass drum and a cymbal, followed by a treble clef section with eighth-note chords. Annotations include "Dm7", "Cm7", "F7", "3bMaj7", "A7", "Dm7", "Cm7", and "F7". The number "3" is written below the first measure of the bass line.

WATERSIGN Pg. 2

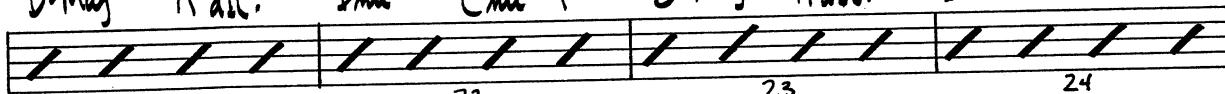
(BS. PATTERN from INTRO:)



(SOLOS:



BbMaj⁷ A⁷alt. Dmin⁷ Cmin⁷ F⁷ BbMaj⁷ A⁷alt. Dmin⁷ Cmin⁷ F⁷



BbMaj⁷ A⁷alt. Dmin⁷ Cmin⁷ F⁷ BbMaj⁷ A⁷alt. G⁹



JEFF LORBER FUSION - "WATERSIGN"

388.

(MED UP)

KERN & FIELDSTHE WAY YOU LOOK TONIGHT

2/4

GMaj⁷ Emi⁷ Ami⁷ D⁷
F⁷(b5) E⁷(b9) Ami⁷ D⁷
Dmi⁷ G⁷ Ami⁷ D⁷
GMaj⁷ E⁷ Ami⁷ "D⁷" ^Cmi⁷ F⁷
BbMaj⁷ B° Cmi⁷ F⁷
BbMaj⁷ B° Cmi⁷ F⁷
BbMaj⁷ B° Cmi⁷ F⁷
BbMaj⁷ B° Ami⁷ D⁷ (D.C. al CODA)
GMaj⁷ E⁷ Ami⁷ D⁷ GMaj⁷ E⁷ Ami⁷ D⁷
Ami⁷ D⁷ G (E⁷) (Ami⁷ D⁷)

(TAKE CODA EVERY CHORUS)

SONDY ROLLINS - "SONDY ROLLINS"
JIM HALL - "JIM HALL LIVE"

WEEKEND BLUESED KACSER

8(4) G_{mi} B_{b+} B_b E_φ E_{b7} D⁷
 B_{mi7} E⁷ A_{mi7} B_{mi7} A_φ G_{mi7}

E_{b7} D⁷ G_{mi} G⁷ C_{mi} D⁷ B_{mi7} E⁷
 A_{mi7} D⁷ G_{Maj7} G⁷ C_{mi7} C^o B_{mi7} E⁷

A_φ G_{mi} D⁷ D⁷(3) G_{mi} B_{b+}
 B_b E_φ E_{b7} D⁷ B_{mi7} E⁷

A_{mi7} B_{mi7} A_φ G_{mi} C_{mi7} D⁷ G_{mi}

390.

(MED. SWING)

WENDY

PAUL DESMOND

8(2) F Maj⁷ D'sus D⁷ G min⁷ C⁷
 Ami⁷ D⁷ Bb min⁷ Eb⁷
 Ami⁷ Ab⁷(A⁷) G min⁷ Emi⁷ A⁷
 D min⁷ G⁷ C⁷sus C⁷
 F Maj⁷ D'sus D⁷ G min⁷ C⁷
 Ami⁷ D⁷ Bb min⁷ Eb⁷
 F Maj⁷ B min⁷ E⁷ A⁷sus A⁷ D⁷
 G min⁷ C⁷sus C⁷ C# Maj⁷ F# Maj⁷ Ø
 Ø F
 CODA (LAST X) || Ø

PAUL DESMOND - "THE PAUL DESMOND QUARTET LIVE"

391.

(SLOW BALLAD) WHAT'S NEWBob HAGGART

8
F#
A7 D6 Bmi⁷ Cmi⁷ F7 BbMaj⁷ (Gmi⁷)
EΦ A7 Dmi Dmi/C (3) BbMaj⁷ A7

D Bmi⁷ 1. Emi⁷ Eb⁷ 2. Ami⁷ Ab⁷
G^b Emi⁷ Fmi⁷ Bb⁷ EbMaj⁷ Cmi⁷ AΦ D⁷
Gmi Bb⁷ AΦ Ab⁷ Gmi(A⁷) Gmi/F EΦ Eb⁷
D6 Bmi⁷ Cmi⁷ B⁷ BbMaj⁷ (Gmi⁷) EΦ A7
Dmi Dmi/C BbMaj⁷ A7 D6 (Emi⁷ A⁷)
DMaj⁷ EbMaj⁷ DMaj⁷
CODA (LAST X: ONLY) 3 |

392.

WHEN LIGHTS ARE LOW

B. CARTER

2 4/4

G Maj⁷ Ami⁷ Bmi⁷ Ami⁷ G Maj⁷ Ami⁷
 Bmi⁷ E⁷(#9) Ami⁷ F⁷ E⁷
 Ami⁷ D⁷ G Maj⁷ D⁷(#5) G Maj⁷ Dmi⁷ G⁷
 C Maj⁷ Dmi⁷ Emi⁷ Dmi⁷ C Maj⁷ Dmi⁷ Emi⁷ A⁷(#9)
 Dmi⁷ Bb⁷ A⁷ Dmi⁷ G⁷ C Maj⁷ D⁷(#5)
 G Maj⁷ Ami⁷ Bmi⁷ Ami⁷ G Maj⁷ Ami⁷ Bmi⁷ E⁷(#9)
 Ami⁷ F⁷ E⁷ Ami⁷ D⁷ G Maj⁷

WHISPER NOT

BENNY GOODMAN

8(2) D_{min} D_{min/c} B_Ø E^{7(b9)} A_{min} A_{min/G} F^{#Ø} B^{7(b9)}
 Emi C^{#Ø} F^{#min} B^{7(b9)} Emi⁷ F^{#min} G_{min}⁷ A^{7(b9)}(3)
 D_{min} (3)D_{min/c} B_Ø E^{7(b9)} A_{min} A_{min/G} F^{#Ø} B₇
 Emi Emi⁷ D F^{#min} B^{7(b9)} Emi F^{#min} G_{min}⁷ C⁷(3)
 8. B_Ø (3) E^{7(b9)} Ami⁷ D⁷
 F^{#Ø} B^{13(b9)} E_Ø A^{13(b9)}
 D_{min} D_{min/c} B_Ø E⁷ Ami A_{min/G} F^{#Ø} B₇
 Emi C^{#Ø} F^{#min} B^{7(b9)} Emi fine B^{b7} A⁷(3)
 8. B_Ø E^{7(b9)}

Solo SECTION FOR A (AFTER SOLOS)
 FOR OUT D_{min} D_{min/c} B_Ø E^{7(b9)}
 Ami Ami/G F^{#Ø} B₇ Emi C^{#Ø} F^{#min} B₇
 Emi⁷ F^{#min}⁷ 1. A⁷ 2. (D.S. al fine)

394.

LESLIE BRICUSSE
ANTHONY NEWLEY

(MED BALLAD) WHO CAN I TURN TO

8 (b2) F^{Maj}⁷ G^{min}⁷ C⁷

F^{Maj}⁷ G^{min}⁷ A^{min}⁷ B^{bMaj}⁷ C^{min}⁷ C^{min}(A⁷) C^{min}⁷ F⁷

B^{bMaj}⁷ A⁷ D⁷ G^{min}⁷ B^{bmin}⁷ C^{#min}⁷ F^{#7}

G^{min}⁷ G^{#0} A^{min}⁷ D⁷ G^{min}⁷ G^{#min/C} G^{min}⁷ C⁷

F^{Maj}⁷/C A⁷ D⁷ G^{min}⁷ C⁷

F^{Maj}⁷ G^{min}⁷ A^{min}⁷ B^{bMaj}⁷ C^{Maj}⁷ B⁷

B^{bMaj}⁷ A⁷ D⁷ G⁷

G^{#0} A^{min}⁷ G^{#0} G^{min}⁷ C⁷

1. (TO SOLO) A^{min}⁷ G^{#0} G^{min}⁷ C⁷

2. (LAST X) E^{b7} F^{Maj}⁷

395.

THE WHOPPER~~PAC MEEHENY~~

VAMP:

8

Eb^7sus $Fm7\ Bm7$

$Emi7$ $Gmi7\ Emi7$ Bmi $A\ Maj7$

$Gm7$ $F\#maj7$ $B\ Maj7$ $C\#B$

$B\ Maj7$ $C\#B$ $Bmi9$ $E7sus$

(D.S. al fine)

C/B $B6/C$ $fine$

GARY BURTON - "PASSENGERS"

396.

WILLOW WEEP FOR ME

ANNE RONDELET

8
2

The musical score consists of two staves of handwritten music. The top staff begins with a key signature of one sharp (F#) and a time signature of 2/4. It features a series of eighth-note chords: A7, D7, A7, D7, A7, Bm7, and D7. Below these are chords labeled C#min7, F#7, Emin7, Eb7, D7, Eb7, D7, Bm7, E7, A7, and D7. The bottom staff continues the sequence with chords labeled A7, E7(69), D7, Bm7, E7, A7, D7, and A7. The music then repeats, showing identical patterns of chords: Dmin7/C, BΦ, E7(69), Ami, A7(65), Ami, D7, Gmi7, C7, Fmi7, Bb7, Emi7, A7; followed by Dmin7/C, BΦ, E7(69), Ami, A7(65), Ami, D7, Gmi7, C7, Fmi7, Bb7, Bm7, E7; and finally A7, D7, A7, D7, A7, Bm7, C#7, F#7, Emin7, Eb7, D7, E7, D7, Bm7, E7, A7, D7, and A7.

wow

Handwritten musical score for piano, page 397. The score is divided into two systems by a double bar line. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. The second system begins with a bass clef, a key signature of one sharp, and a common time signature. The music features various chords and markings, including:

- Chords: Ami'', D7, G6, Ami'', Bmi'', BbMaj7, Ami'', Abmi'', Gmaj7, G#o, Ami'', D7, G6, Ami'', Bmi'', BbMaj7, A Maj7, Abmi'', Gmaj7, Dm7, G7, Cmaj7, A7(65), D7(b5), Ami'', D7, G6, Ami'', Bmi'', BbMaj7, Ami'', Abmi'', Gmaj7, G#o.
- Measure numbers: 3, 3, 3, 3, 3, 3, 3, 3.
- Tempo markings: (3).
- Other markings: Circled 3, circled 3.

398.

Wrong is Right

PAT METHENY

Handwritten musical score for guitar by Pat Metheny. The score consists of eight staves of music, each with a unique key signature and time signature. The keys include G major (B), C# major (C#), E major (E), A major (A), B minor (Bm), F major (F), Bb major (Bb), and Eb major (Eb). The time signatures vary across the staves, including 4/4, 3/4, and 2/4. The score features various guitar techniques such as slurs, grace notes, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The title 'Wrong is Right' is written in large, bold letters above the first staff. The author's name, 'PAT METHENY', is written in the top right corner of the title area. The score concludes with a final staff consisting of three blank lines.

399.

WORK SONGNAT ADDERLY

Handwritten musical score for "Work Song" by Nat Adderly. The score consists of two staves. The top staff is in G minor (Gmin) and the bottom staff is in C major (Cmaj). The music includes various chords such as A7 (D1 on HEAD), G7 (F#9), C7 (F7), A7, D7, and Gmin (D7). The score is signed "CLIFFORD JORDAN" at the end.

YOU BETTER LEAVE IT ALONE

Handwritten musical score for "You Better Leave It Alone" by Clifford Jordan. The score consists of three staves. The top staff is in C major (C13), the middle staff is in F major (F13), and the bottom staff is in G major (G13). The score includes chords such as Bb13, A7, Dm9, and C7. The score is signed "CLIFFORD JORDAN" at the end.

400.

VANA AMINAGEORGE DUKE

(INTRO:

Handwritten musical score for "VANA AMINA" by George Duke. The score is written on eight staves. The first staff shows a bass line with a treble clef. The second staff shows a melody with a bass line underneath. The third staff shows a melody with a bass line underneath. The fourth staff shows a bass line only. The fifth staff shows a melody with a bass line underneath. The sixth staff shows a melody with a bass line underneath. The seventh staff shows a bass line only. The eighth staff shows a bass line only. Chords are labeled below each staff: Ami⁷/B, Dmi⁷/G, Ami⁷/B, F⁷sus, B⁹Maj⁷, Cmi⁷, CMaj⁷, Dmi⁷/G, D⁹sus, F⁹mi⁷, Eb⁹Maj⁷, Ab⁹Maj⁷, Eb⁹Maj⁷, and Ab⁹Maj⁷.

401.

YARDBIRD SUITE

CHARLIE PARKER

$\text{♩} = 224$

401.

$\text{♩} = 224$

YARDBIRD SUITE CHARLIE PARKER

Gm7 C7 D7 C7 B7
E7 1. A7 F#m7 B7 Emi A7
2. A7 D7 D C#7(9)
F#m7 G#7 C#7(9) F#m7 B7
Emi F#7 B7 C7 Emi A7
Emi F#7 B7 C7 Emi A7
D Gm7 C7 D7 C7 B7
E7 Emi A7 D (Emi A7)

402.

YOU STEPPED OUT OF A DREAM

KATHY
BROWN

Handwritten musical score for "You Stepped Out of a Dream" by Kathy Brown. The score is written on ten staves of music. Chords are labeled above the staff, and performance markings like "3" and "1" are placed below the staff. The chords include:

- Staff 1: D Maj⁷, F⁷ (C min⁷), F⁷, Bb Maj⁷
- Staff 2: Ami⁷, D⁷, G Maj⁷, B min⁷, E⁷, F⁷ (C⁷), F⁷ (C min⁷), Bb⁷, E mi⁷, A⁷
- Staff 3: D Maj⁷, E⁷ (F# min⁷), G⁷
- Staff 4: F⁷, Ab⁷, G⁷
- Staff 5: E Ph⁷, A⁷, F# mi⁷, B⁷
- Staff 6: E mi⁷, A⁷, D Maj⁷

YOU'D BE SO NICE TO COME HOME TO

(F#7) Bmin^b F#7 Bmin^b

Amin⁷ D⁷ G Maj⁷

C#min⁷ F#7 Bmin Bmin/A

G#ø (C#7) (Gmin⁷) (C7) C#min^(F#7) F#7

Bmin^b F#7 Bmin^b

Amin⁷ D⁷ G Maj⁷

F#ø F#min⁷ A#ø Bmin⁷

E⁷ A⁷ D Maj⁷

404.

BIG "P"TOMMY LEATH

84

Emi⁷ F#/
E Emi⁷

Ami⁷ B/A Bb/A Emi⁷

C7 B7(#9) Emi⁷ Dmi⁶ C7 B7
Emi⁷ F#/
E Emi⁷

Ami⁷ B/A Bb/A Emi⁷
(3) Emi⁷ Dmi⁶ C7 B7
C7 B7(#9) Emi⁷ Dmi⁶ C7 B7

405.

BILL EVANS

(EVEN 8THS)

BILL'S HIT TUNE

Handwritten musical score for "Bill's Hit Tune" by Bill Evans, featuring ten staves of piano notation. The score includes various chords labeled above the staves, such as EΦ, G7sus(b9), G7(b9), Dmin7, BbMaj7, A7(b13), D7(#9), Gmin7, C7sus, C7, F#Maj7, BbMaj7, EΦ, A7sus, A7, F#/D, DMaj7, C#Φ, F#7(b9), Bmin7, A, G#Φ, C#7(b13), F#min7, E, BbΦ, A67(b9), C#min7, B, A#Φ, D#7(b9), G#Maj7, F7(#9), D.S. al., D#Maj7, EΦ, A7(b9), Dmin7.

406.

BOHEMIA AFTER DARK

ADDENDUM

The musical score consists of two staves of handwritten notation on five-line staff paper. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of eighth-note patterns and rests, with chords labeled above the notes: Ami⁷, BΦ, E^{7(b9)}, Ami⁷, BΦ, E^{7(b9)}, Ami⁷, E⁷, Ami⁷, and a second Ami⁷ measure. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains eighth-note patterns and rests, with chords labeled above the notes: D⁷, BΦ, E⁷, Ami⁷, BΦ, E^{7(b9)}, Ami⁷, BΦ, E^{7(b9)}, Ami⁷, BΦ, E^{7(b9)}, and ends with a single note. The notation uses various slurs, grace notes, and dynamic markings typical of jazz or blues guitar tablature.

407.

(MED. MARCH-LIKE)

HIT-FLYRANDY WESTON

MARCH Emi⁷(3) A⁷ Dmaj⁷(3) G⁷ F#mi⁷ Emi⁷(A⁷)

Dmi⁷ G⁷ C⁶⁹ C^{#13}

FREDDIE HUBBARDBYRDLIKE

G⁷ C⁷ C^{#7} G⁷
C⁷ C^{#7} Bmi⁷ Bbmii⁷
Ami⁷ D'(b9) G⁷ E^{7(b9)} Ami⁷ D⁷

GEORGE CABLES - "VISIONS"

408.

(MEDIUM-SLOW) DECISION SONNY ROLLINS

Gmin D^{flat} G⁷ Cmin A^{flat} D⁷ Gmin
Gmin D^{flat} G⁷ Cmin A⁷ D⁷ Gmin
A^{flat} D⁷ Gmin A^{flat} D⁷

(BRIGHT) LUNAR TUNE BOOKER ERVIN

Gmin⁷ AbMaj⁷ Gmin⁷ AbMaj⁷
Cmin⁷ C#Maj⁷ Cmin⁷ C#Maj⁷
F#7 E7 Gmin⁷ AbMaj⁷

(MEO SWING)

LITTLE ROOTIE TOOTIE

T. MONK

Handwritten musical score for "LITTLE ROOTIE TOOTIE" by Thelonious Monk. The score is written on eight staves of music. Chords and markings include:

- Staff 1: B♭Maj⁷, Gm⁷, Cm⁷, F⁷, Dm⁷, Gm⁷, Cm⁷, F⁷, B♭Maj⁷, B♭/D, Eb⁷, E°.
- Staff 2: B♭Maj⁷, Gm⁷, Cm⁷, F⁷, B♭Maj⁷, F⁷/A, B♭Maj⁷, E⁷, Eb⁷, EbMaj⁷, Em⁷, A⁷, A°, D⁷.
- Staff 3: G⁷, Gm⁷, C⁷, Ebm⁷, Ab⁷, C♯m⁷, F♯⁷, B♭Maj⁷, Gm⁷, Cm⁷, F⁷, Dm⁷, Gm⁷, 2 Cm⁷, F⁷.
- Staff 4: B♭Maj⁷, B♭/D, Eb⁷, E°, B♭Maj⁷, F⁷/A, B♭, (F⁷)

410.

(JAZZ)

MANTECA

TOMMY GILLESPIE
ALFRED FULLER

Handwritten musical score for 'Manteca' featuring ten staves of jazz notation. The score includes lyrics in parentheses above the first staff and harmonic analysis below the notes. The harmonic progression is indicated by Roman numerals and specific chord names.

Harmonic Progression:

- Staff 1: C7
- Staff 2: C7
- Staff 3: Bbmin7 - Eb7(b9) - AbMaj7 - DΦ - G7(b9) - C7
- Staff 4: F9 - B7 - BbMaj7 - Bbmin7 - Eb7(#9)
- Staff 5: AbMaj7 - G#Φ - C#7 - GΦ - C7(b9) - DΦ - G7(b9)
- Staff 6: C7
- Staff 7: Bb7 - Eb7 - Ab7 - G7

Lyrics (above Staff 1):

(Jazz) MANTECA

Handwritten Annotations:

- Staff 3: Bbmin7, Eb7(b9), AbMaj7, DΦ, G7(b9), C7
- Staff 4: BbMaj7
- Staff 5: AbMaj7, G#Φ, C#7, GΦ, C7(b9), DΦ, G7(b9)

411.

THE SCENE IS CLEAN

TADD DAMERON

[LATIN: E^b7]

SWING: Dmin⁷ G^{7(b9)} Cmin⁷ F⁷ Bbmin⁷ Eb⁷ Aφ D⁷

Cmin⁷ F⁷ Dmin⁷ G^{7(b9)} Cmin⁷ F⁷ Dmin⁷ G^{7(b9)}

Cmin⁷ Ebmin⁷ Ab⁷ Ami⁷ D+⁷

Gmaj⁷ Dmin⁷ G⁷ Cmaj⁷ Fmaj⁷ Eφ A^{7(b9)}

2. Cmin⁷ Ebmin⁷ Ab⁷ Dmin⁷ G^{7(b9)}

Cmin⁷ F⁷ Bbmaj⁷ Ebmaj⁷ Eφ A^{7(b9)}

412.

(MED. JAZZ)

A SLEEPIN' BEELEO ROBIN

8/4 F[#]6 F Maj⁷ E^{7(b9)} E^{b7(#11)} D^{7(#9)}

G min⁷ C⁷ A^{7(b9)} D^{7(b9)}

G min⁷ C⁷ F Maj⁷ F^{7/A}

B^{b7} E^b Maj⁷ G min⁷ C^{7sus}

². G[#] min⁷ C^{#7} G min⁷ C⁷ F Maj^{7/c}

A⁷ D^{7(#9)} G min^{7/c} A min^{7/c}

B_b/C C^{7sus4} F Maj⁷ F^{#6}

413.

PAT MARTINO

THREE BASE HIT

8(4) $\frac{2}{4}$

FILLS:

2 2 2

². Eb7 alt. G#min7 A Maj7 (#11)

414.

WEBB CITY

BUD POWELL

8(4) 3 C Maj^b C#^{#7} Dmi⁷ D#^{#7} Emi⁷ A⁷ Dmi⁷ G⁷

C7 C7(#9) F⁷ Fmi^b C Maj^b A⁷ Dmi⁷ G⁷

C Maj^b C#^{#7} Dmi⁷ D#^{#7} Emi⁷ A⁷ Dmi⁷ G⁷

C7 C7(#9) F⁷ Fmi^b C Maj^b C7

F⁷ 3 C7 A7(#5)

D7(b5) G⁷ alt.

C Maj^b C#^{#7} Dmi⁷ D#^{#7} Emi⁷ A⁷ Dmi⁷ G⁷

C7 C7(#9) F⁷ Fmi^b C Maj^b A⁷ Dmi⁷ G⁷